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PREFAZIONE.

Agli organisti, ai miei colleghi d'Italia, ai giovani studiosi presento questa Antologia per Organo, che, cedendo alle gentili insistenze dell'editore Prof: Marcello Capra, io compilai con un duplice scopo: di fornire cioè un matériale, che in gran parte possa servire alla chiesa ed alla scuola.

Le numerose composizioni d'autori antichi e moderni, qui contenute, possono trovar posto nelle liturgiche funzioni ed in pari tempo tornare praticamente utile ai giovani che si dedicano allo studio del più bello, del più ricco, del più maestoso degli strumenti.

Se mi conforta la speranza che la presente raccolta trovi favorevole accoglienza, ho pure il dispiacere di non aver potuto presentare le svariate composizioni in ordine cronologico. La cosa però parmi non possa nuocere; tanto meno, se considero che non trattasi di studio storico; d'altra parte non tralasciai di segnare d'ogni autore più o meno antico l'anno della nascita e quella della morte.

La presente Antologia contiene: (*a*) brevi cadenze nei Modi Ecclesiastici e nella moderna Tonalitá, (*b*) modulazioni nell'antica e nella moderna Tonalitá, (*c*) versetti nei modi Ecclesiastici e precisamente in relazione ai Toni della Salmodia e alle diverse loro finali, (*d*) versetti nello stile temperato, (*e*) versetti nella moderna Tonalitá, (*f*) 20 Preludi, (*g*) 20 altri pezzi.

Ogni composizione é scritta su due righi colle indicazioni, nella chiave di Basso, di *Man:* (manuale) e di *Ped:* (pedale) Pel portamento dei piedi servono le lettere *d* piede destro, *s* piede sinistro.

Tali lettere indicano semplicemente il piede con cui si deve cominciare la parte assegnata al pedale, avendo io adottato il principio del vicendevole alternarsi dei piedi, salvo i casi, in cui due o più note esigano per ragioni di tecnicismo un sol piede. Tale combinazione viene indicata con *agrafes* di lunghezza proporzionata al numero delle note da eseguirsi con un solo piede, che può essere il destro od il sinistro, secondo che questo o quello abbia cominciato la frase od il periodo.

La critica forse non mi risparmierà nota di biasimo per avere qua e là mescolato l'antico col moderno, per aver messo accanto al classico l'autore vivente. Più motivi m'indussero a ciò, e fra tutti emergono i due seguenti: I° la pratica utilitá, II° il desiderio di dimostrare colle composizioni di egregi autori viventi quanto cammino abbia fatto in questi ultimi tempi l'organistica in Italia.

Altro appunto possono farmi i puristi circa l'ammissione di composizioni (*Versetti*) nello stile temperato, in quello stile che tolse a certi autori e scrittori di cose musicali il vero concetto della natura tonale ed armonica dei *Modi* Ecclesiastici, diffondendo l'errore, che i medesimi corrispondessero alle tonalità di *RE* minore, *SOL* minore, *LA* minore, *LA* minore *con cadenza sospesa*, *DO* maggiore, *FA* maggiore *RE* maggiore e *SOL* maggiore.

Pure, il fatto è storico, e sebbene sappia d'ibridismo, é giusto che non sia ignorato dai giovani studiosi, ai quali presento dei Versetti pregevolissimi, veri modelli del genere.

E chiudo dichiarandomi fin d'ora gratissimo non solo a quanti accoglieranno benevolmente la presente Antologia, ma altresì a coloro che credessero di farmi pervenire le loro osservazioni, delle quali terrei conto nel caso non improbabile d'una seconda edizione.

LUIGI BOTTAZZO.

Antologia vade-mecum dell'organista liturgico.

PARTE I. - CADENZE.

8 Brevi cadenze nei Modi Ecclesiastici.

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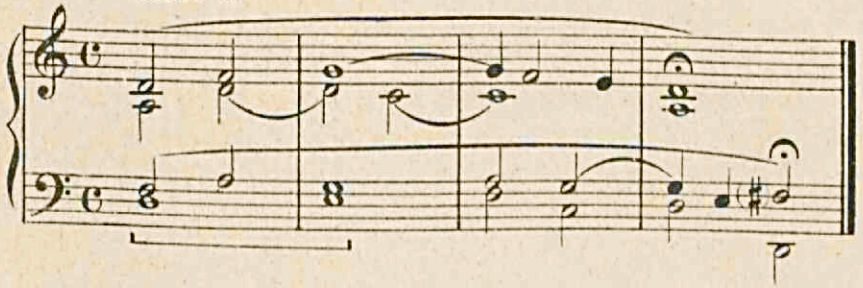

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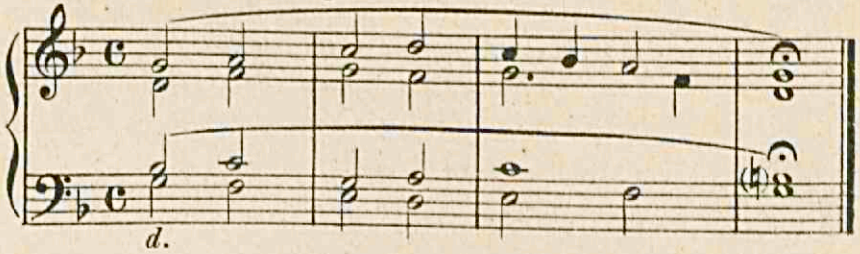

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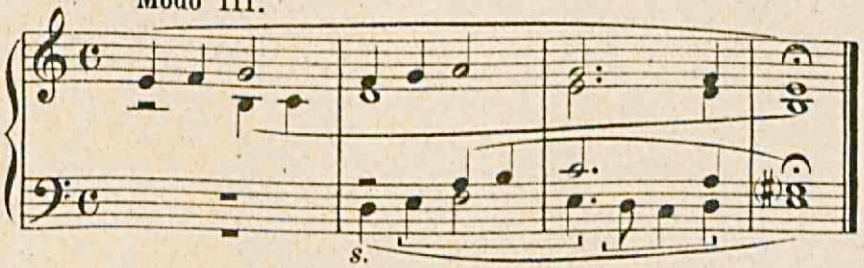

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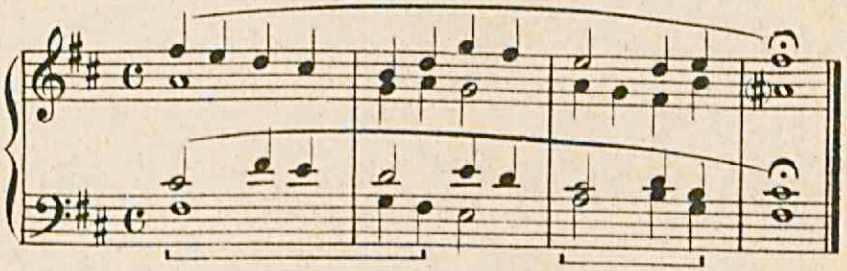

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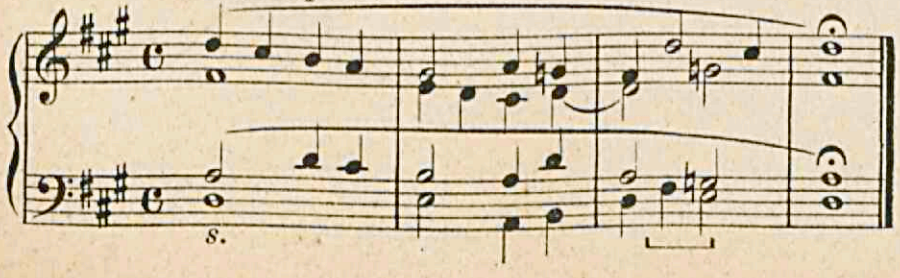

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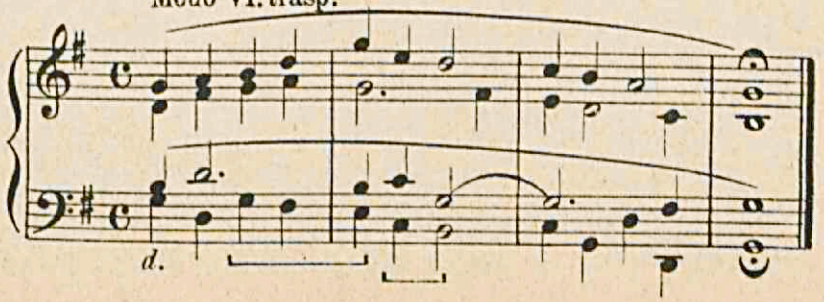

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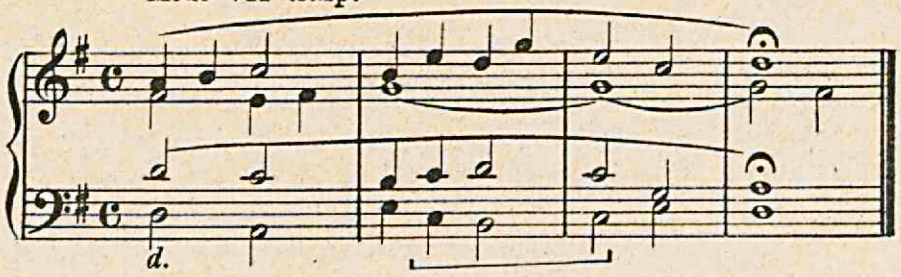

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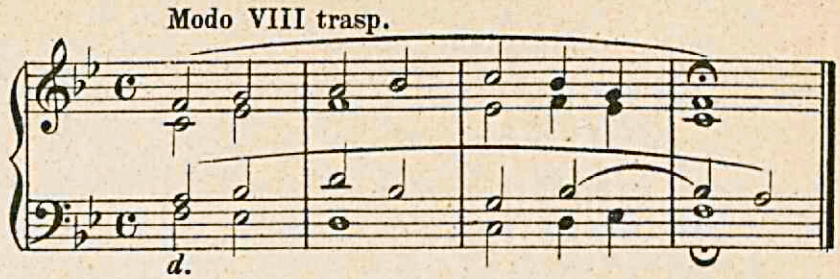

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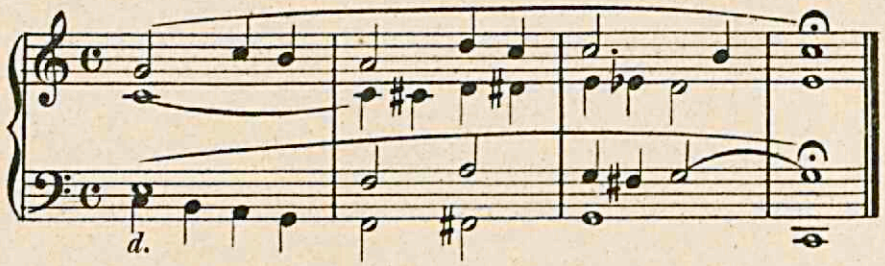

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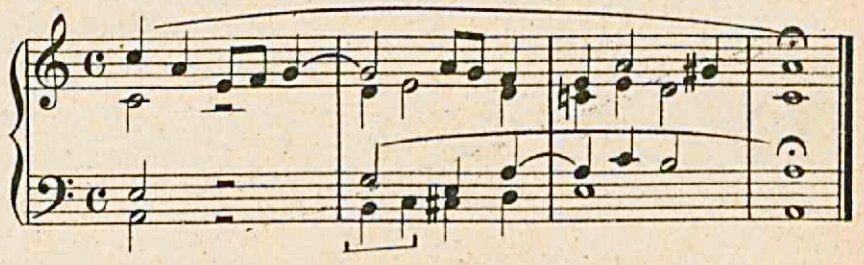

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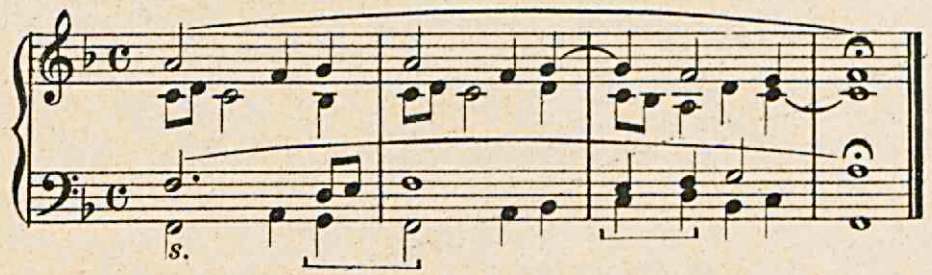

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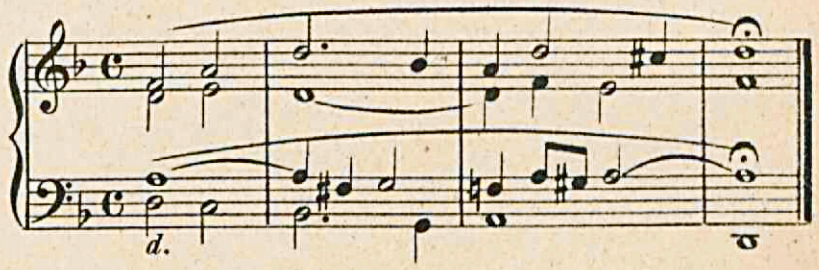

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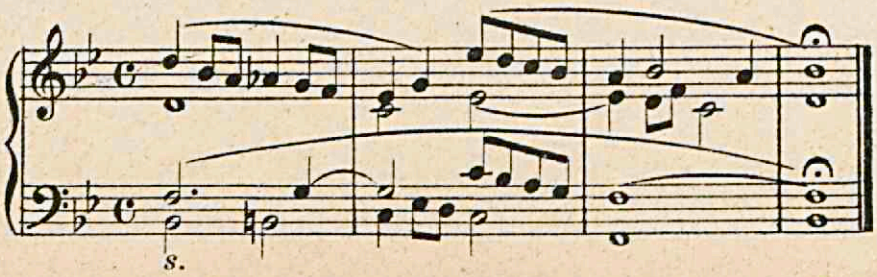

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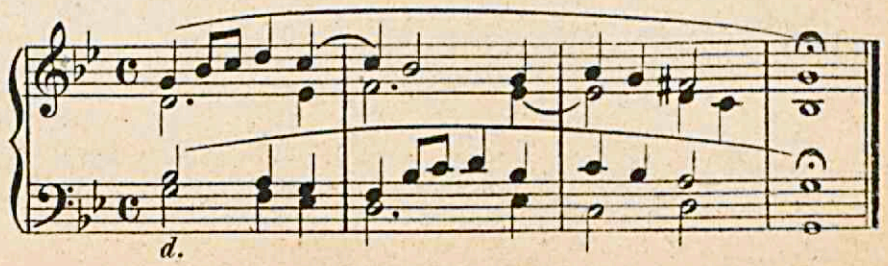

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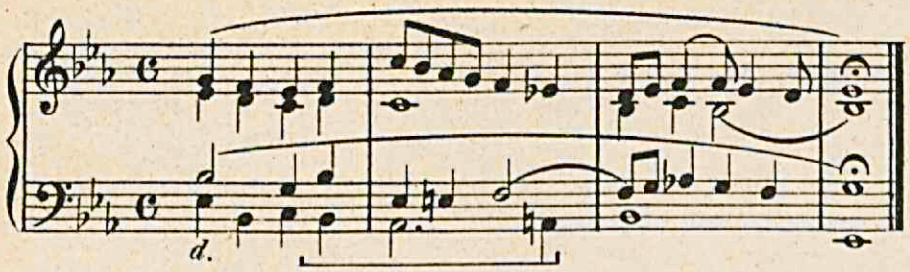

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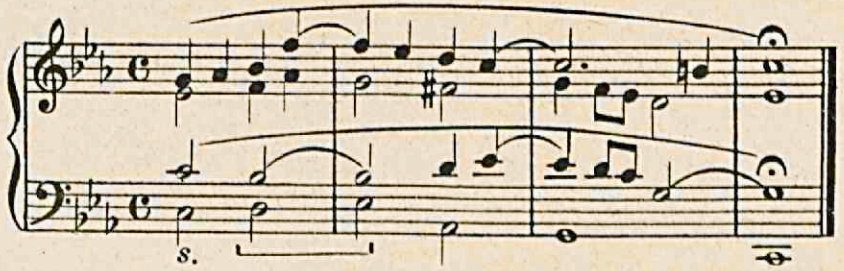

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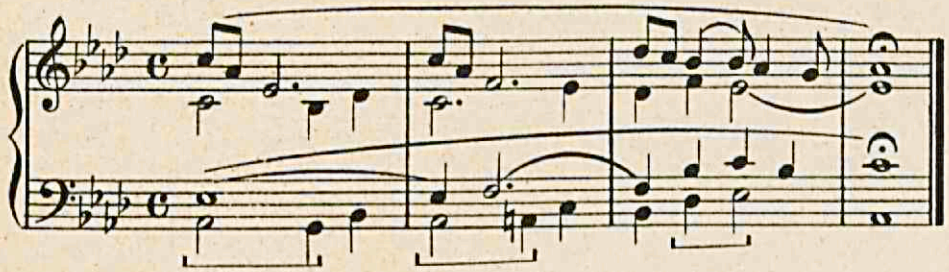

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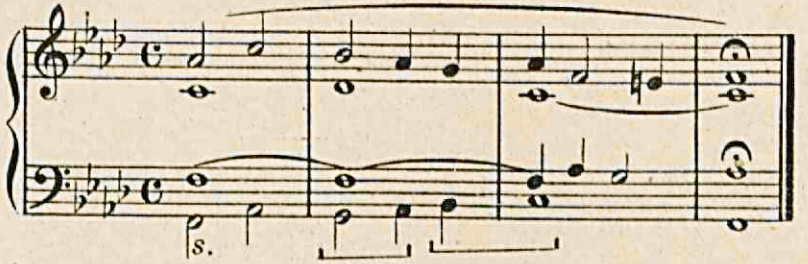

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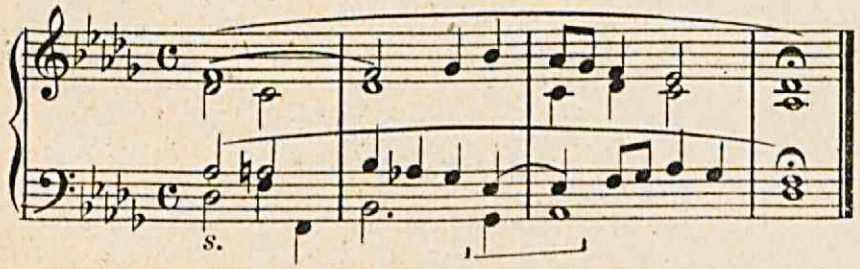

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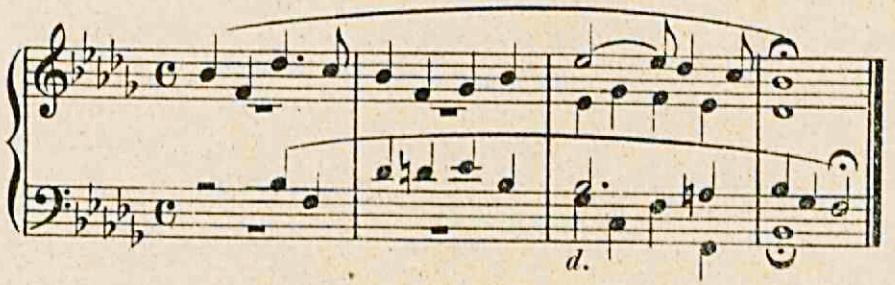

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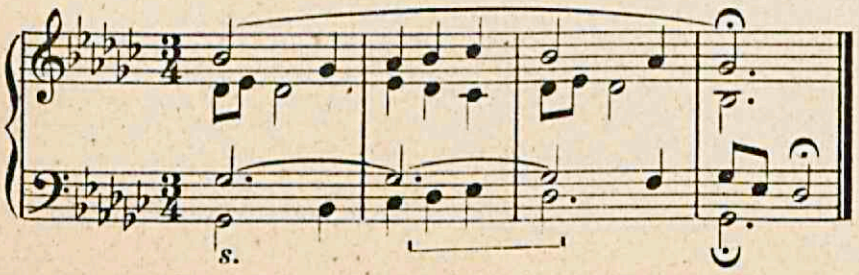

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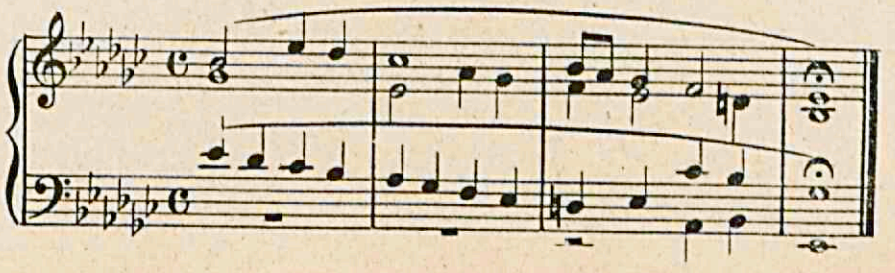

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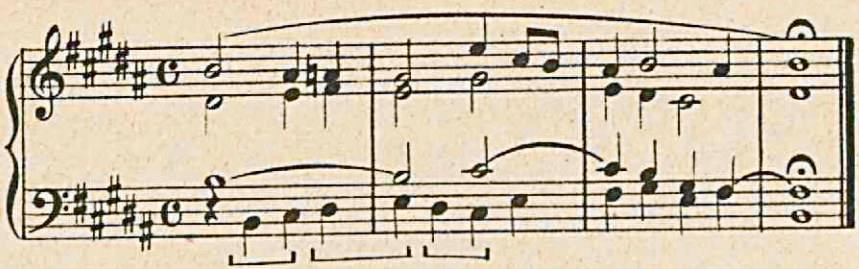

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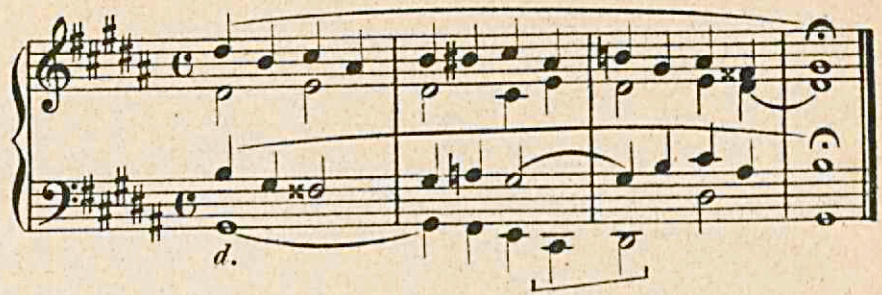

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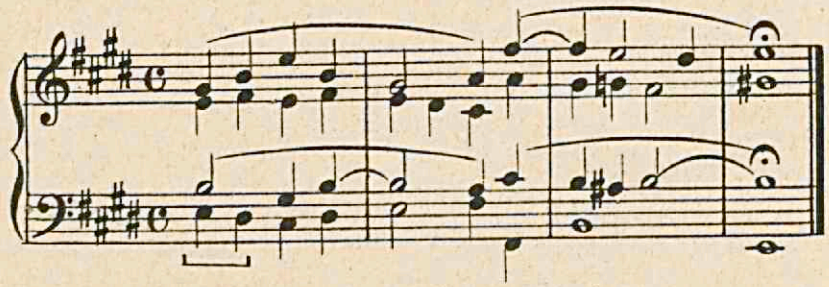

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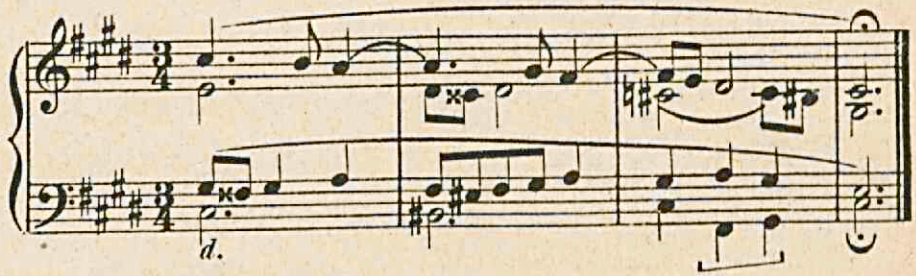

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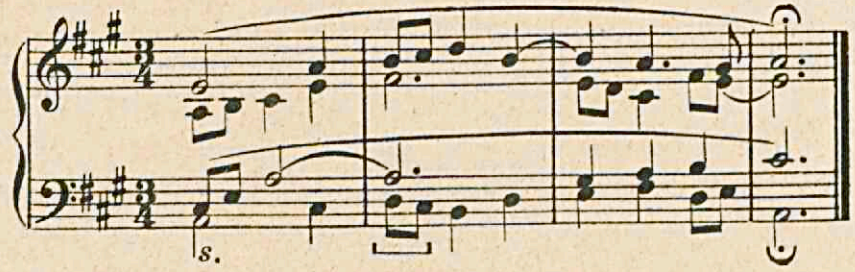

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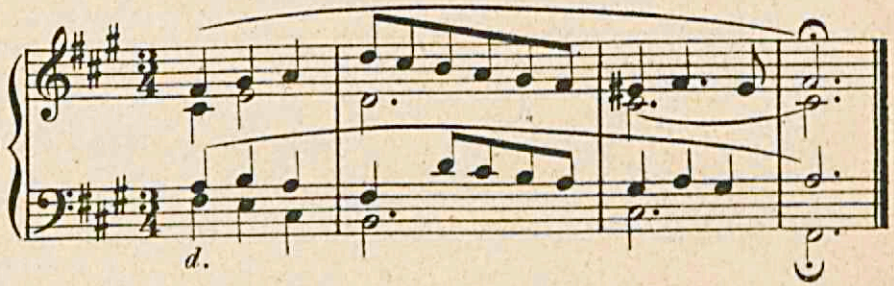

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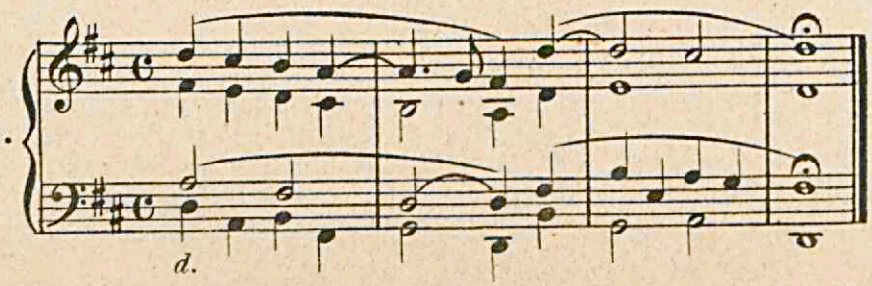

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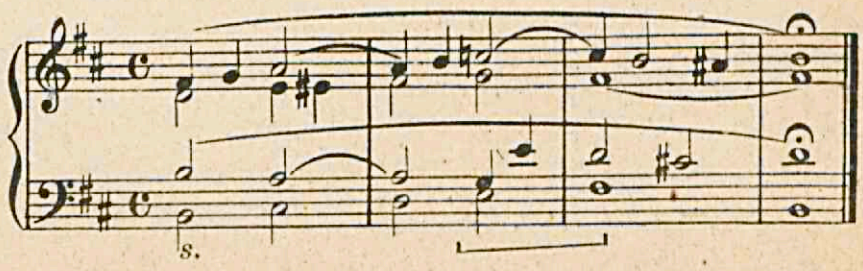

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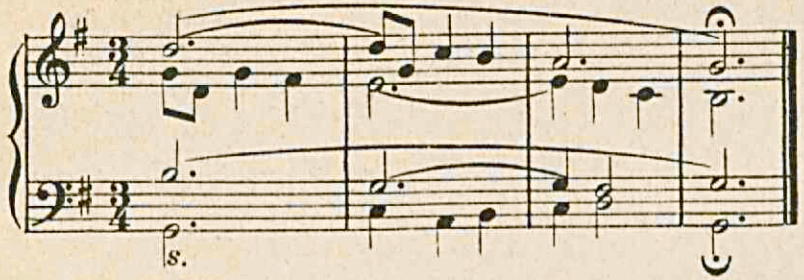

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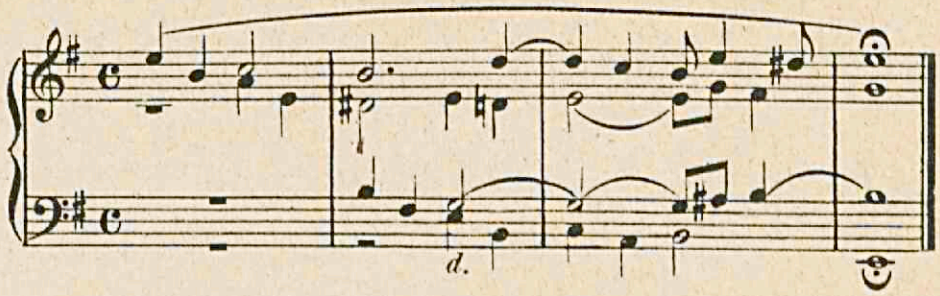


PARTE II.- MODULAZIONI.

20 Modulazioni nell'antica tonalità.

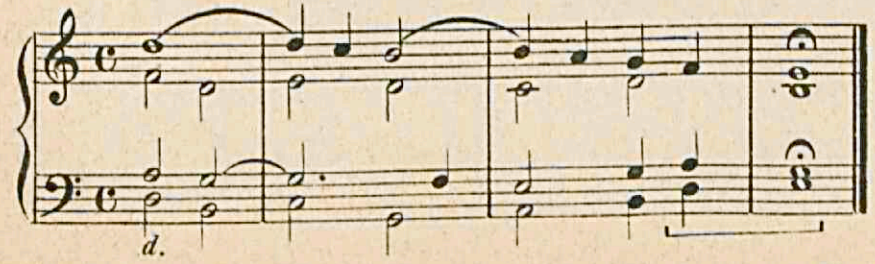
Una modulazione, cioè un passaggio da *Modo* a *Modo* (tonalità antica) o da *Tono* a *Tono* (tonalità moderna), può essere *arbitraria* o *limitata*: *Arbitraria*, quando si svolga con *accordi perfetti*, i quali nella loro successione non determinino un dato *Modo* o un dato *Tono*. *Limitata*, quando coll' impiego d'accordi di quattro suoni (dissonanti), opportunamente alternati con accordi perfetti, il nuovo *Tono* venga assai chiaramente preparato e determinato. La modulazione *arbitraria* conviene più propriamente ai modi ecclesiastici, mentre la *limitata* meglio si addice alla moderna *Tonalità*.

MODULAZIONI NEI MODI ECCLESIASTICI.

I modi ecclesiastici, perchè puramente diatonici, sono tra loro così strettamente legati da rendere inutile il modulare armonicamente dall'uno all' altro. Ciò nondimeno le seguenti modulazioni sono da consigliarsi.

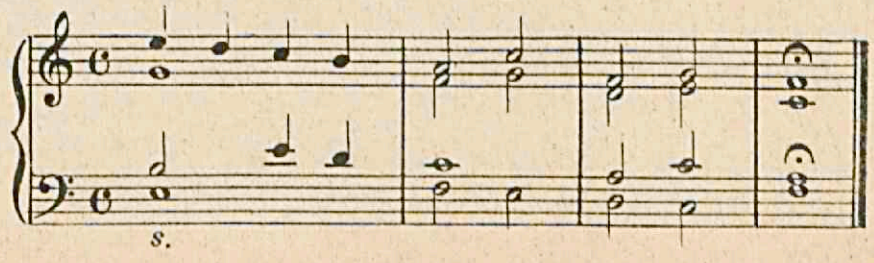
Modulazione dal Modo I o II al III o IV.

1.

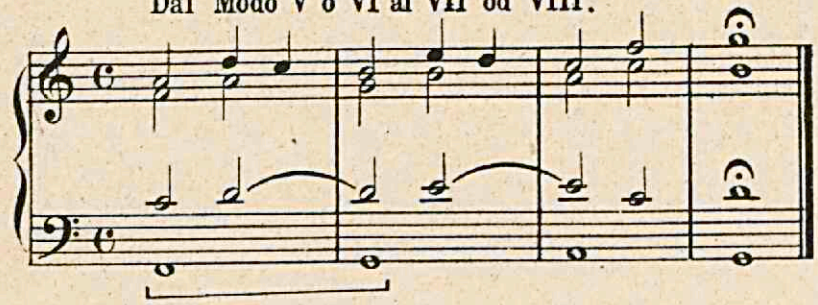


Dal Modo III o IV al V o VI.

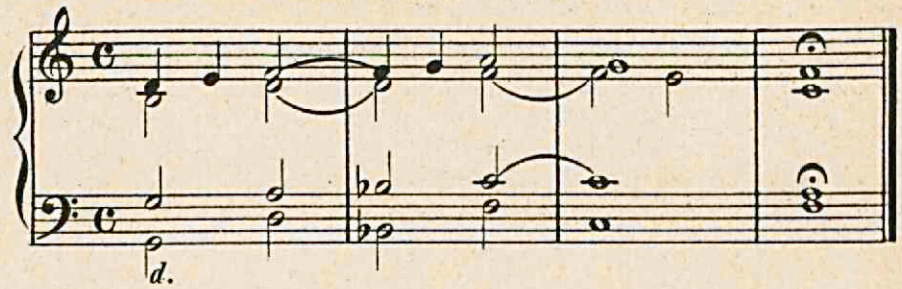
2.



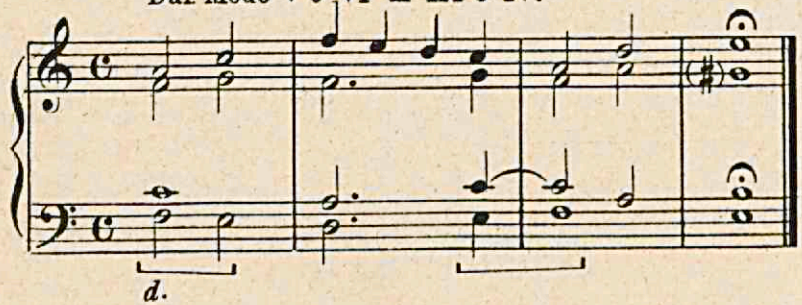
3. Dal Modo V o VI al VII od VIII.



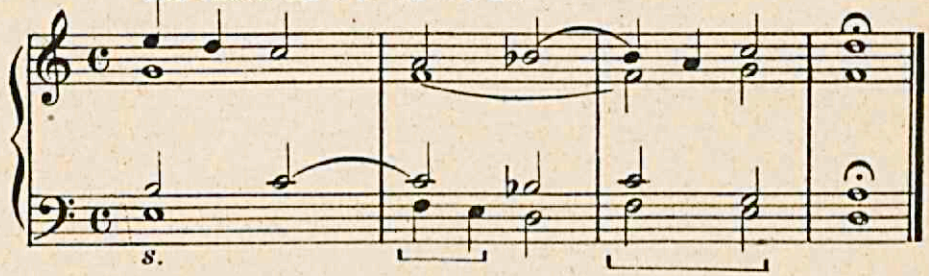
4. Dal Modo VII od VIII al V o VI.



5. Dal Modo V o VI al III o IV.

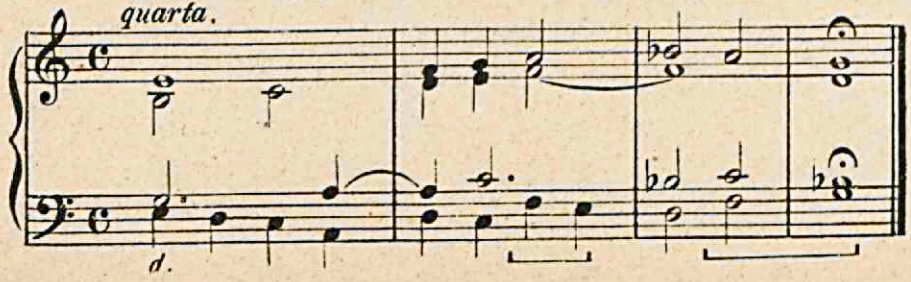


6. Dal Modo III o IV al I o II.

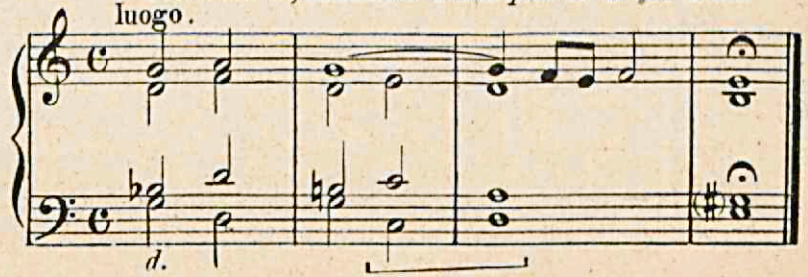


Nell'antica tonalità trattandosi di *Modi* trasportati, la modulazione armonica rendesi assolutamente necessaria.

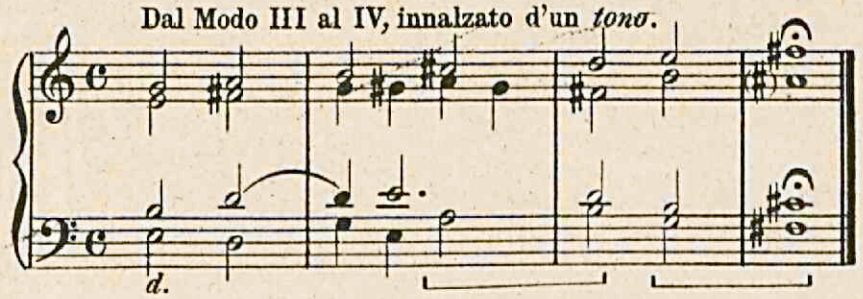
7. Dal Modo I, innalzato d'un *tono*, al Modo II, innalzato d'una *quarta*.



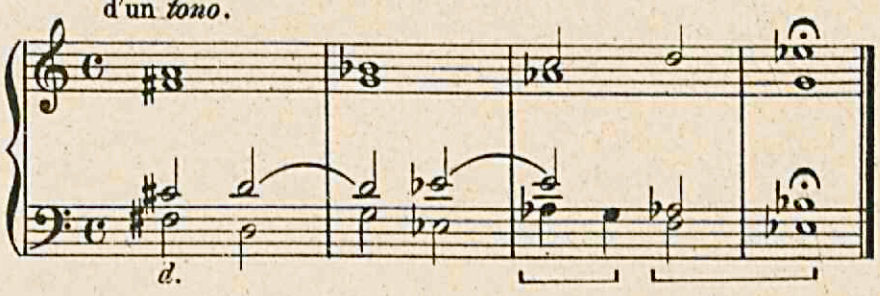
8. Dal Modo II, innalzato d'una *quarta* al III a suo luogo.



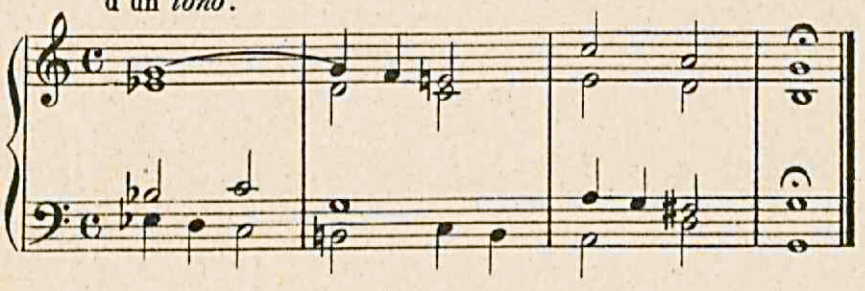
9. Dal Modo III al IV, innalzato d'un *tono*.



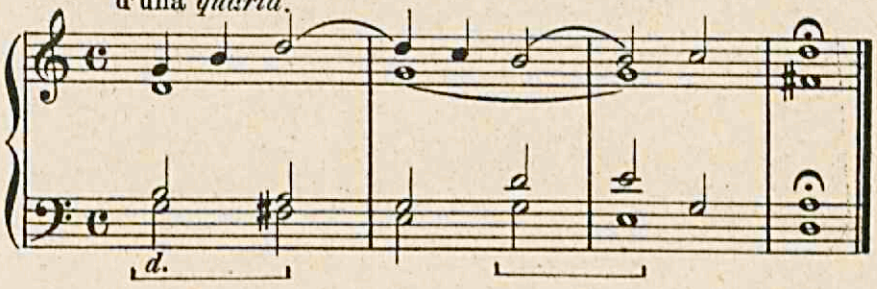
10. Dal Modo IV, innalzato d'un *tono*, al Modo V abbassato d'un *tono*.



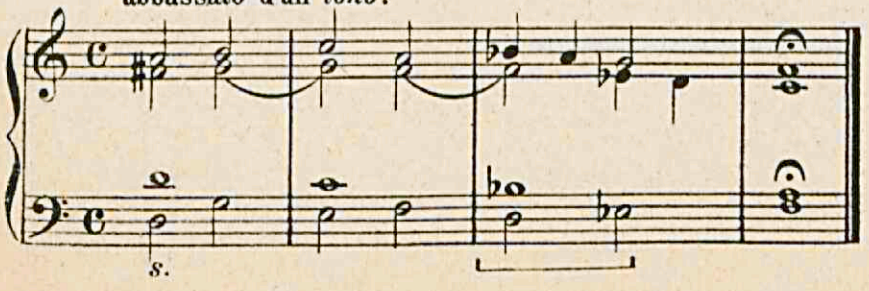
11. Dal Modo V, abbassato d'un *tono*, al VI innalzato d'un *tono*.



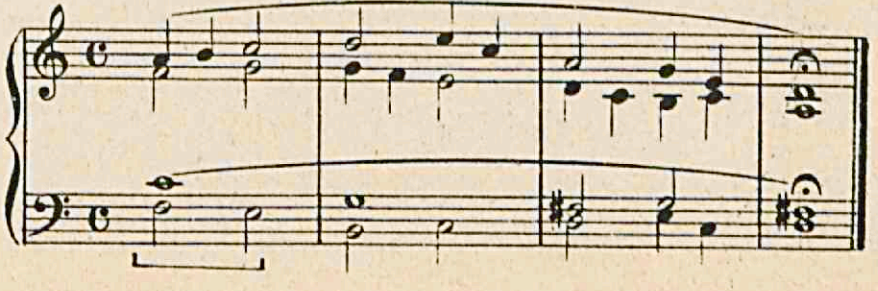
12. Dal Modo VI, innalzato d'un *tono* al VII abbassato d'una *quarta*.



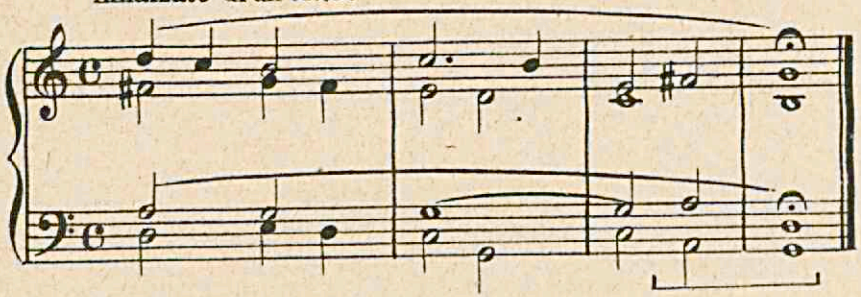
13. Dal Modo VII, abbassato d'una *quarta*, all' VIII abbassato d'un *tono*.



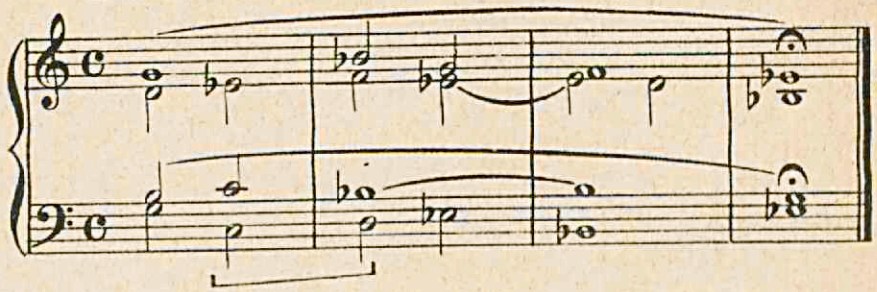
14. Dal Modo VIII, abbassato d'un *tono* al Modo VII abbassato d'una *quarta*.



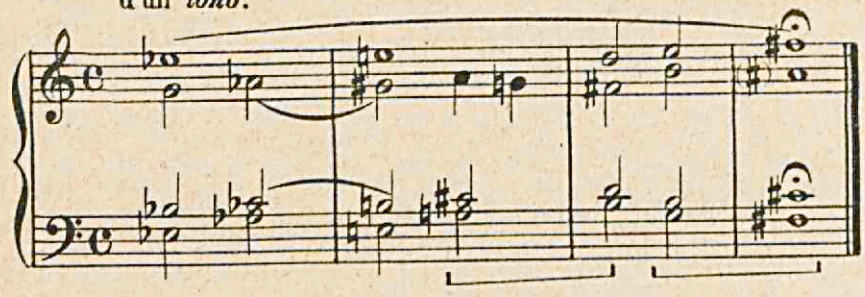
15. Dal Modo VII, abbassato d'una *quarta*, al Modo VI innalzato di un *tono*.



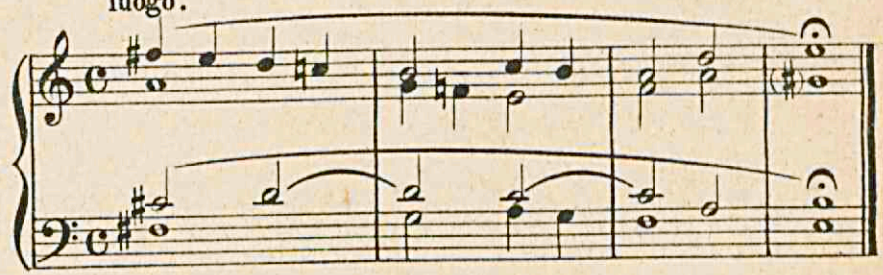
16. Dal Modo VI, innalzato di un *tono*, al V abbassato di un *tono*.



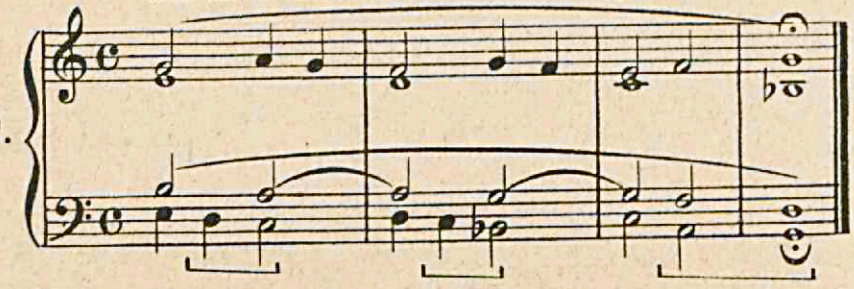
17. Dal Modo V, abbassato d'un *tono*, al IV innalzato d'un *tono*.



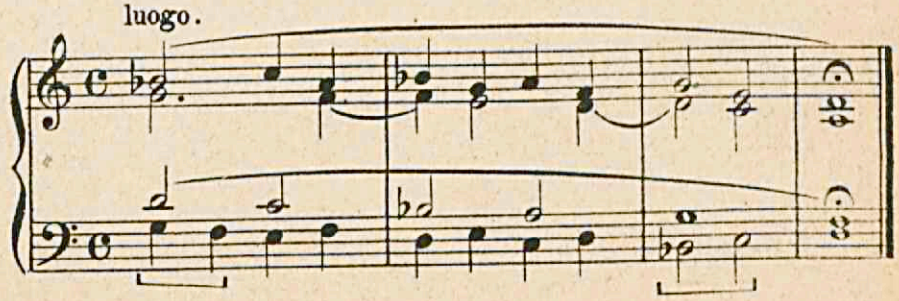
18. Dal Modo IV, innalzato d'un *tono*, al III a suo luogo.



19. Dal Modo III al II innalzato d'una *quarta*.



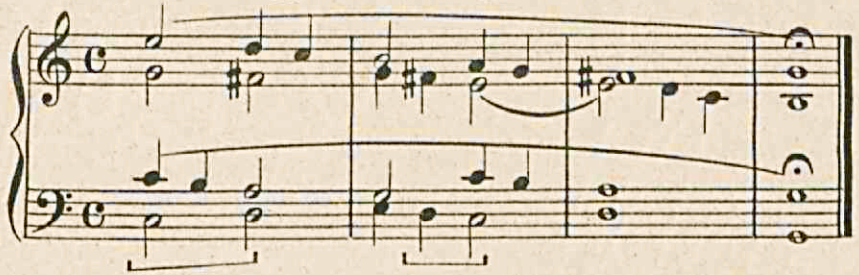
20. Dal Modo II, innalzato d'una *quarta*, al I a suo luogo.



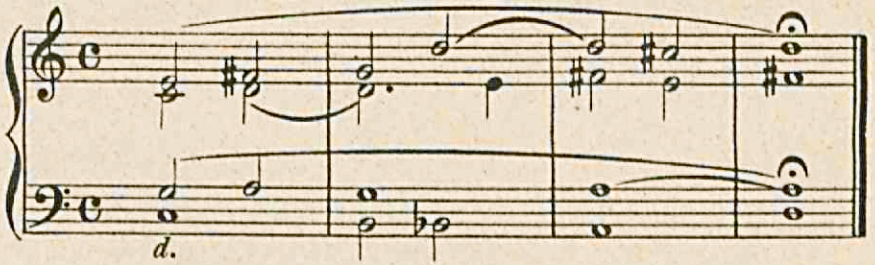
28 Modulazioni nel campo della moderna tonalità.

Qui mi limito a presentare le modulazioni più comuni, raccomandando caldamente allo studioso l'esercizio di trasposizione. In possesso dei mezzi tecnici necessari, l'organista potrà per analogia, per induzione e per confronto, allargare il campo delle sue investigazioni, delle sue peregrinazioni intertonali.

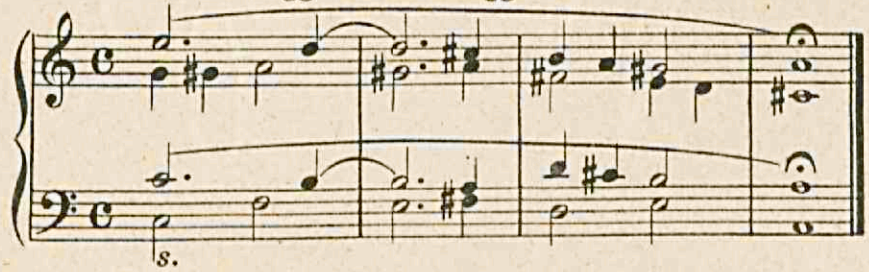
1. Da Do maggiore a Sol maggiore.



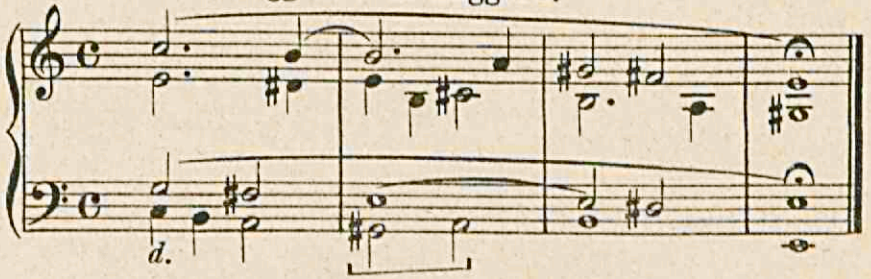
2. Da Do maggiore a Re maggiore.



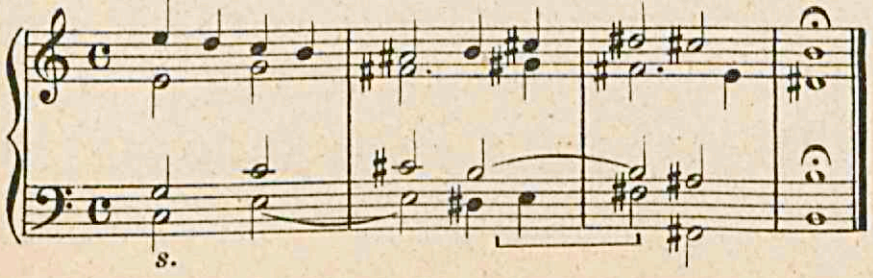
3. Da Do maggiore a La maggiore.



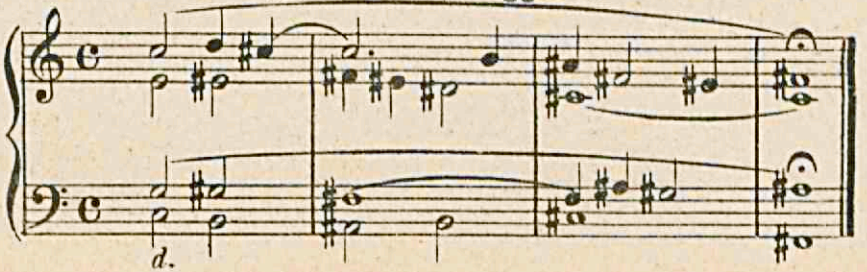
4. Da Do maggiore a Mi maggiore.



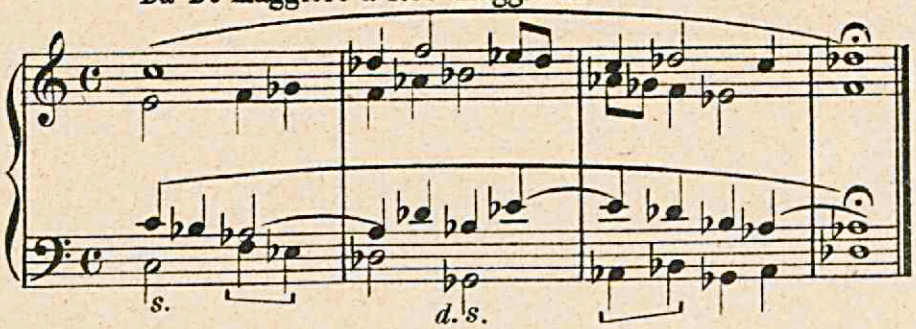
5. Da Do maggiore a Si maggiore.



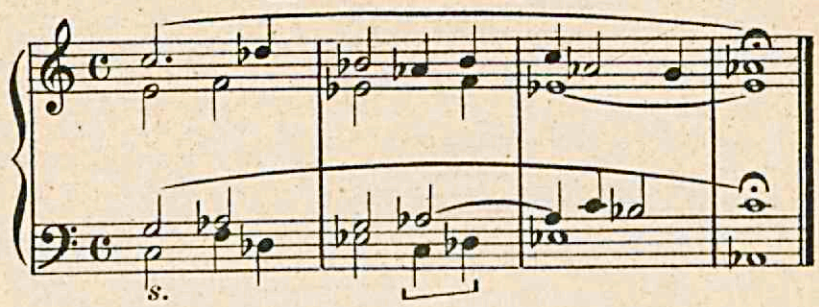
6. Da Do maggiore a Fa ♯ maggiore.



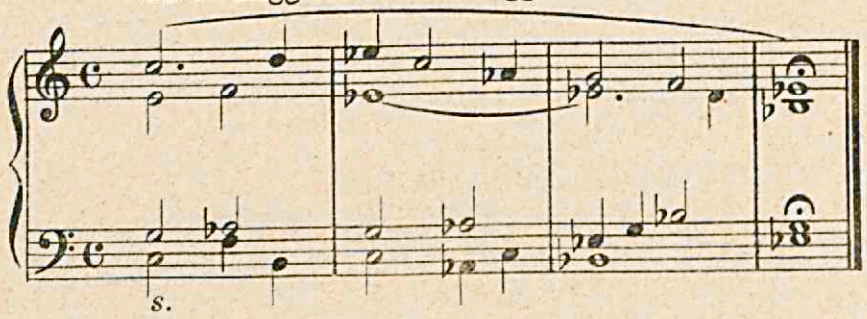
7. Da Do maggiore a Re ♭ maggiore.



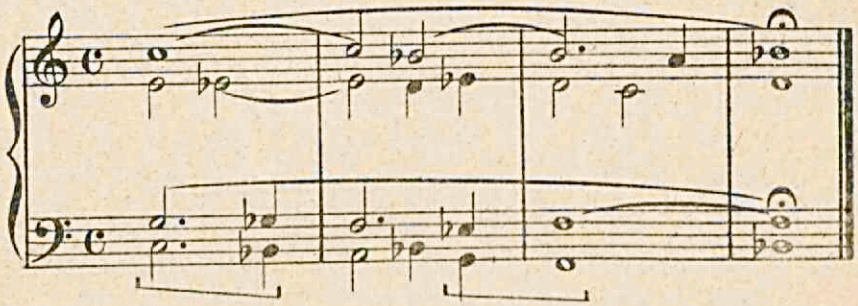
8. Da Do maggiore a La ♭ maggiore.



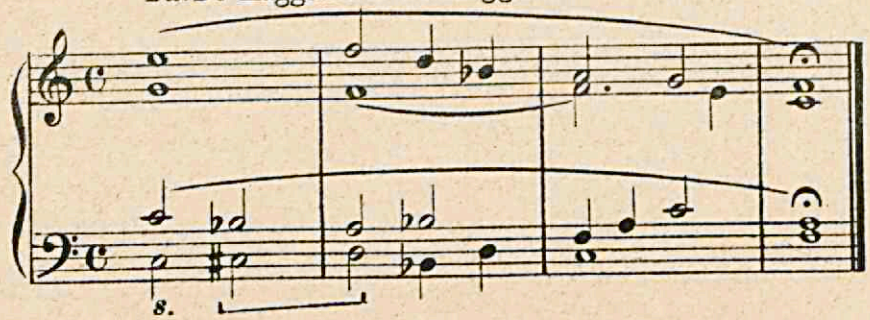
9. Da Do maggiore a Mi ♭ maggiore.



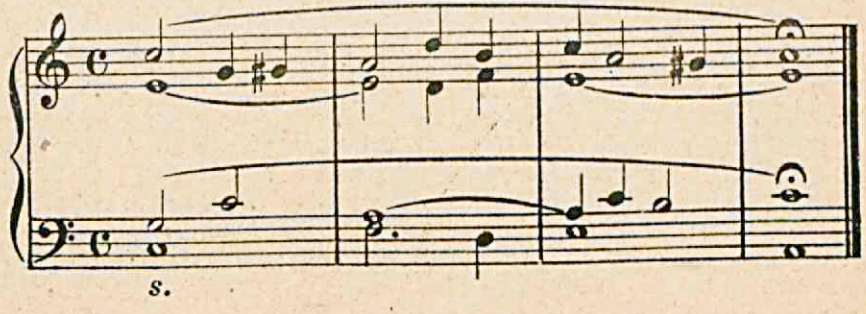
10. Da Do maggiore a Si ♭ maggiore.



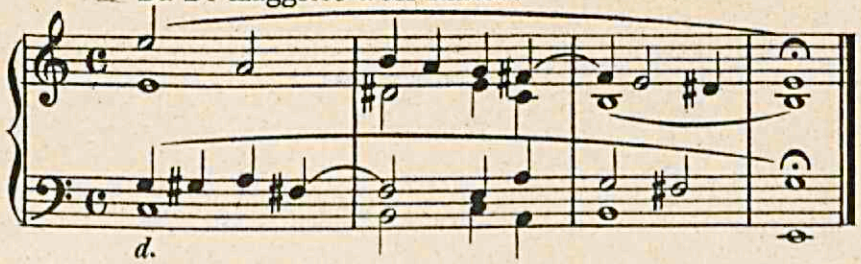
11. Da Do maggiore a Fa maggiore.



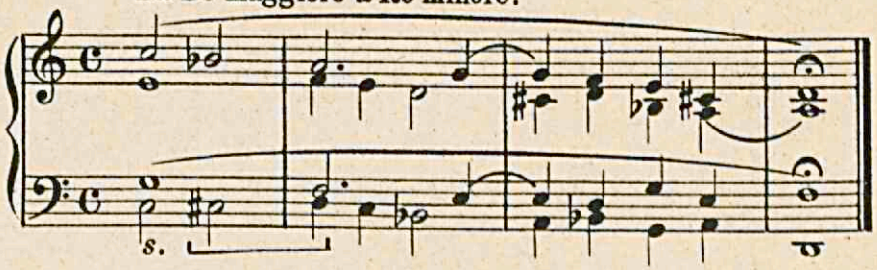
12. Da Do maggiore a La minore.



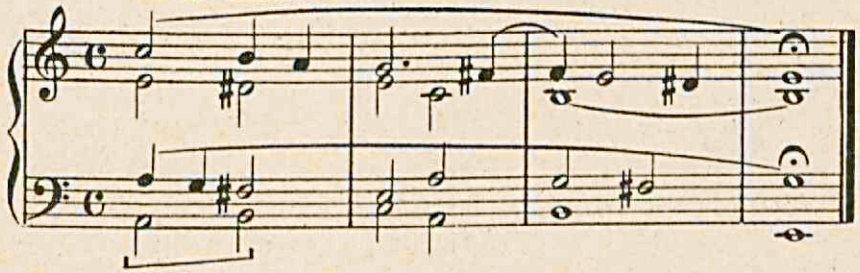
13. Da Do maggiore a Mi minore.



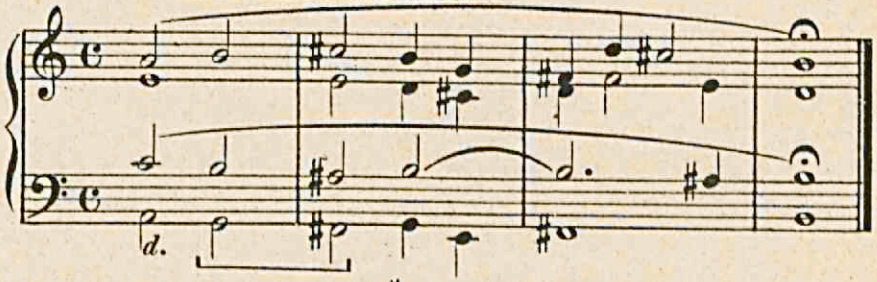
14. Da Do maggiore a Re minore.



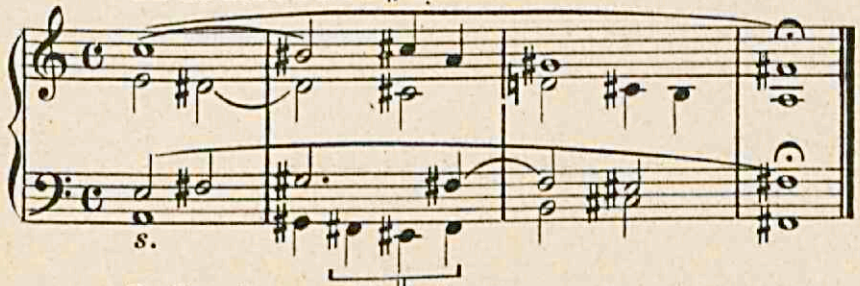
15. Da La minore a Mi minore.



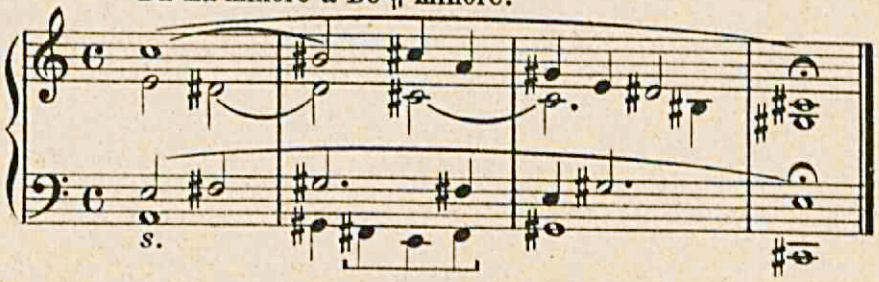
16. Da La minore a Si minore.



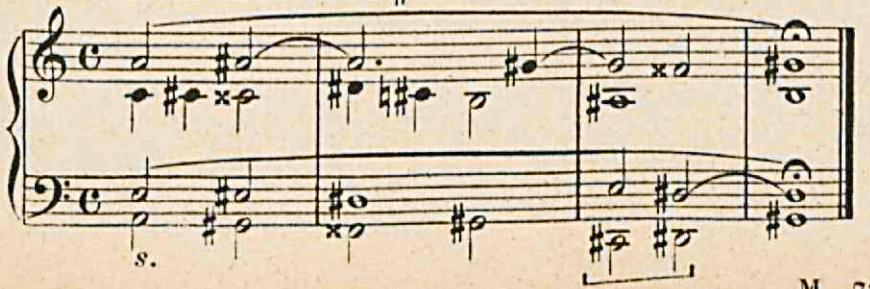
17. Da La minore a Fa ♯ minore.



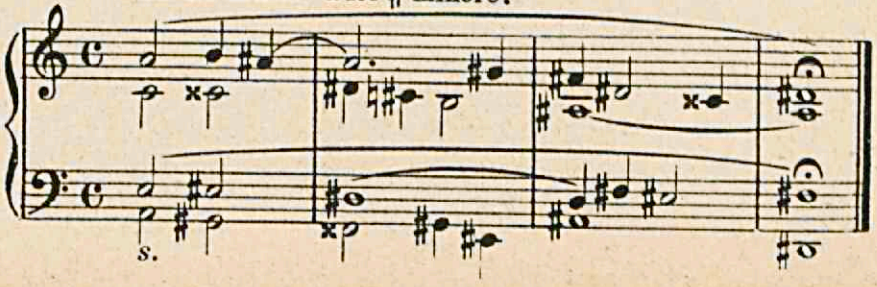
18. Da La minore a Do ♯ minore.



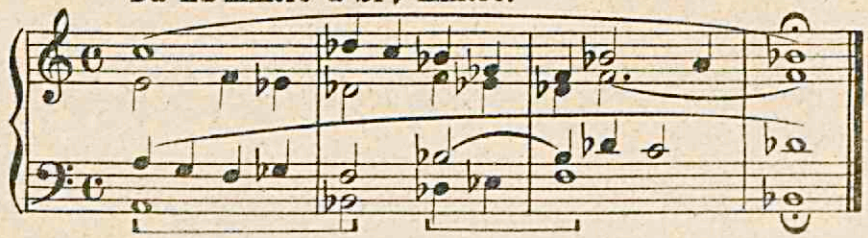
19. Da La minore a Sol ♯ minore.



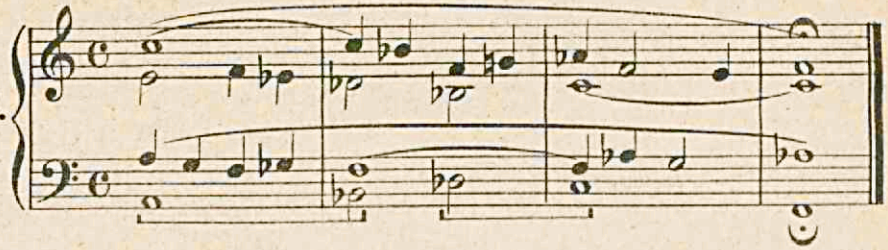
20. Da La minore a Re ♯ minore.



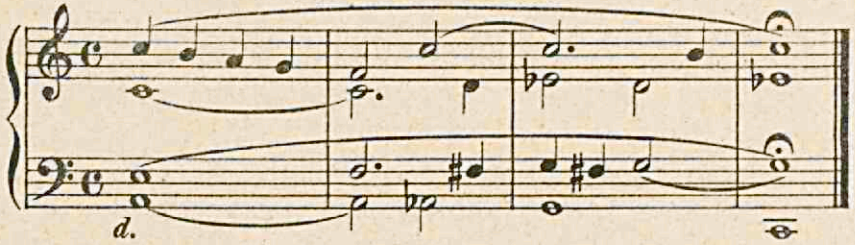
21. Da La minore a Si ♭ minore.



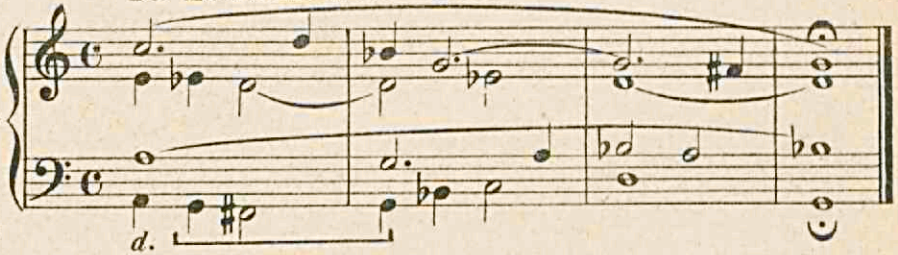
22. Da La minore a Fa minore.



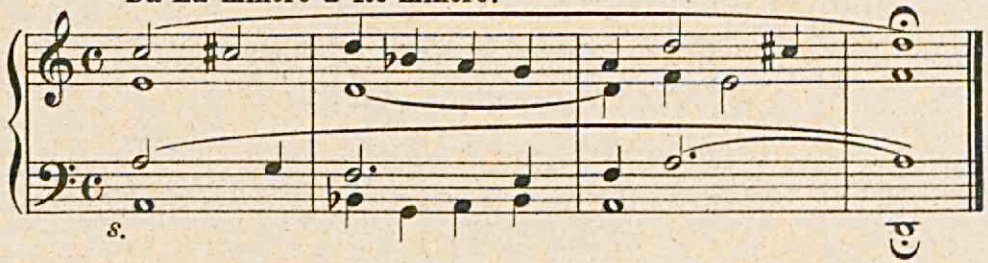
23. Da La minore a Do minore.



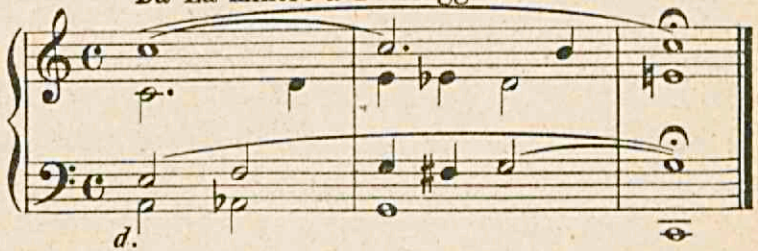
24. Da La minore a Sol minore.



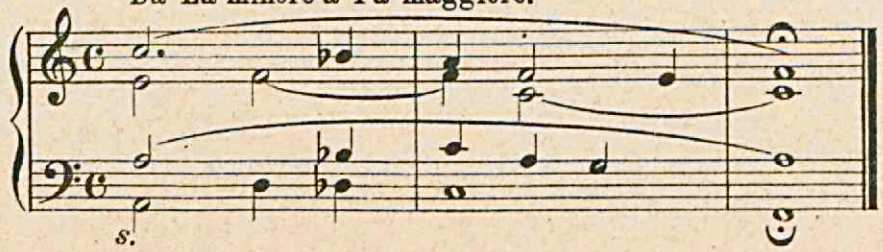
25. Da La minore a Re minore.



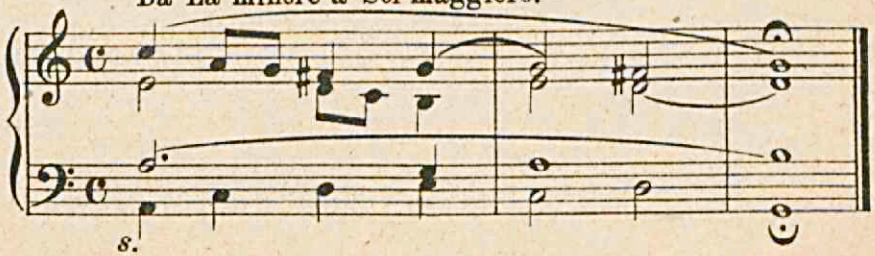
26. Da La minore a Do maggiore.



27. Da La minore a Fa maggiore.



28. Da La minore a Sol maggiore.



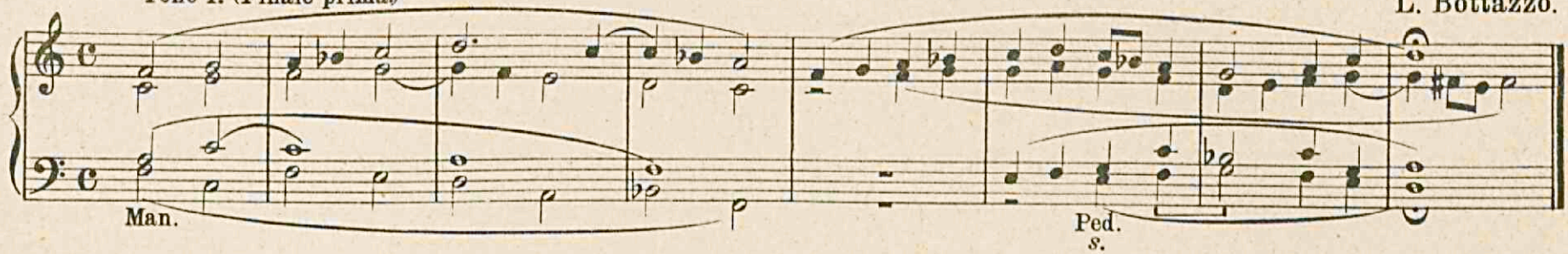
VERSETTI NEI MODI ECCLESIASTICI.

Presento alcuni Versetti nel puro genere diatonico, scritti cioè in perfetta armonia colle forme melodiche, alle quali si riferiscono. Siccome i Toni della Salmodia vengono non di rado eseguiti fuori della loro posizione originaria, così è necessaria all'organista la pronta e sicura trasposizione, ora più all'acuto ed ora più al grave, dei seguenti Versetti.

16 Versetti in relazione ai Toni della Salmodia e alle diverse loro Finali.

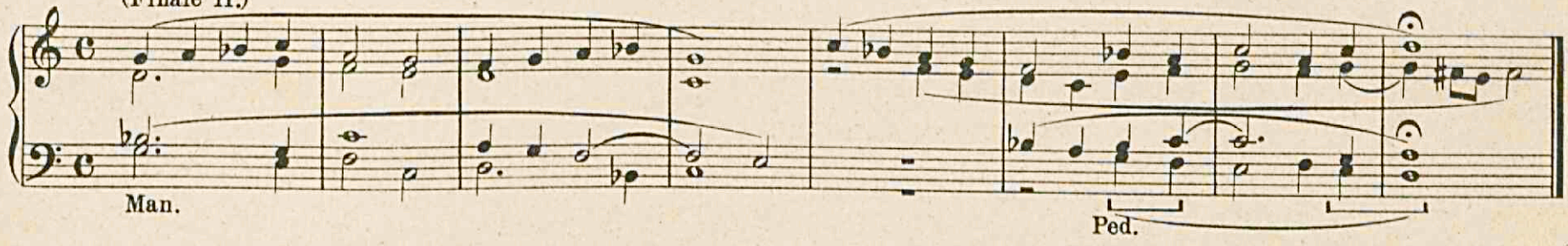
Tono I. (Finale prima.) L. Bottazzo.

1.



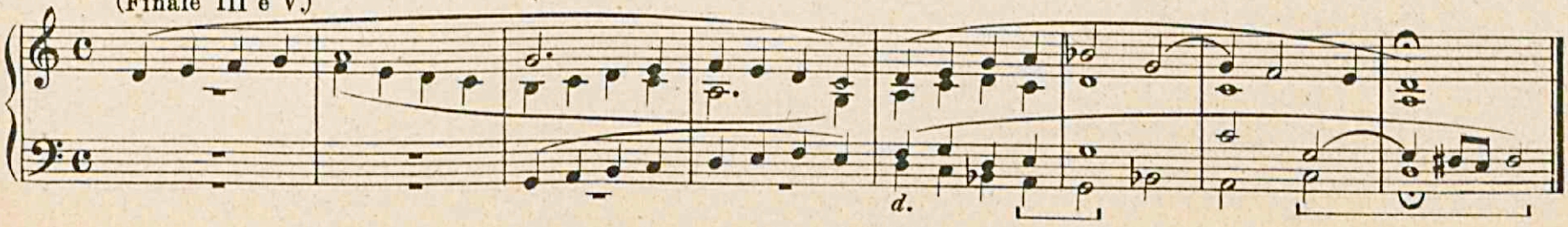
(Finale II.)

2.

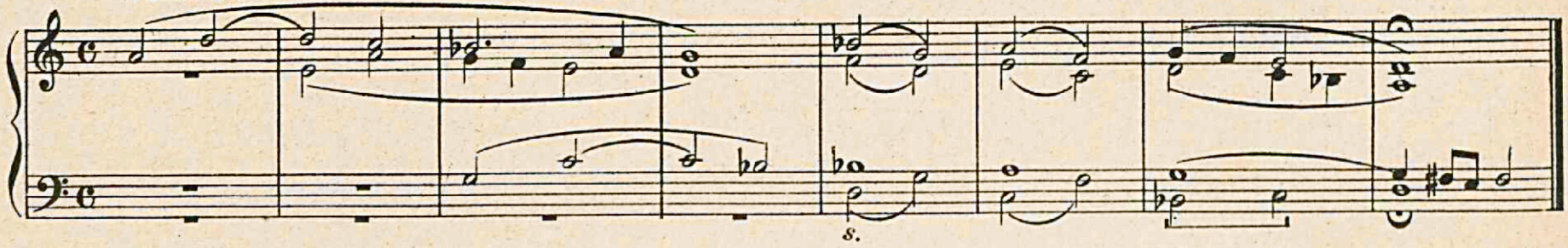


(Finale III e V.)

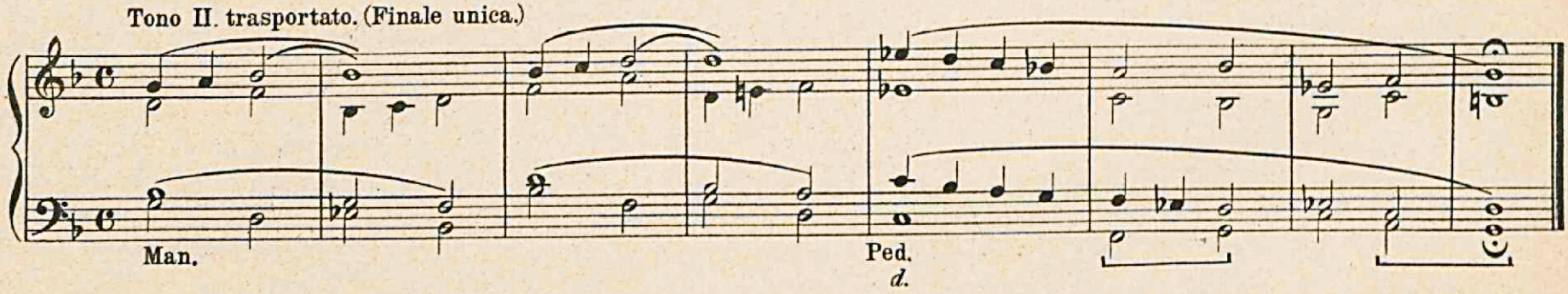
3.



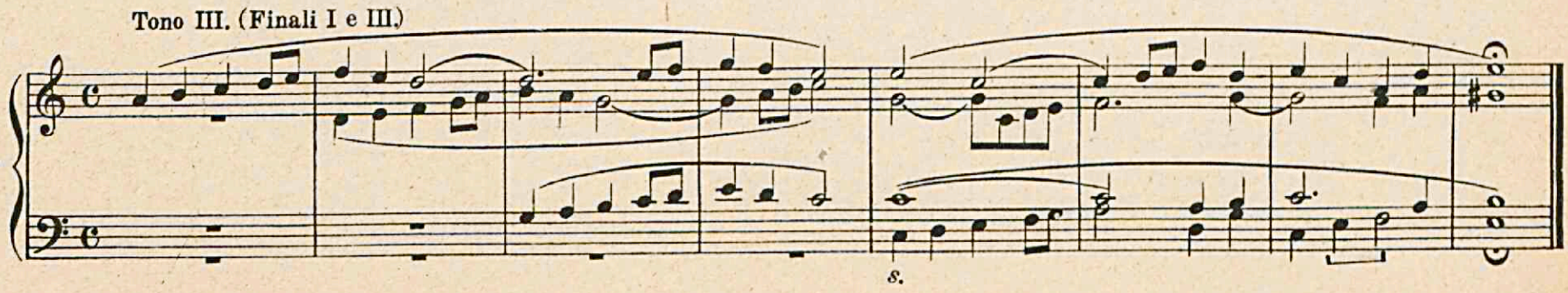
4. (Finale IV)



5. Tono II. trasportato. (Finale unica.)



6. Tono III. (Finali I e III.)



(Finali II e IV.)

7.

Ped.
d.

Tono IV. (Finali I e III.)

8.

Man.

Ped.
d.

(Finale II.)

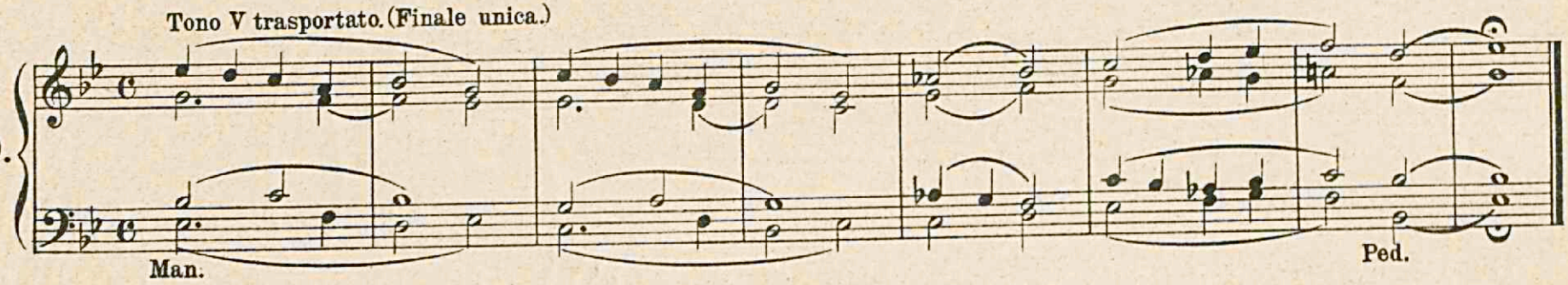
9.

Man.

Ped
d.

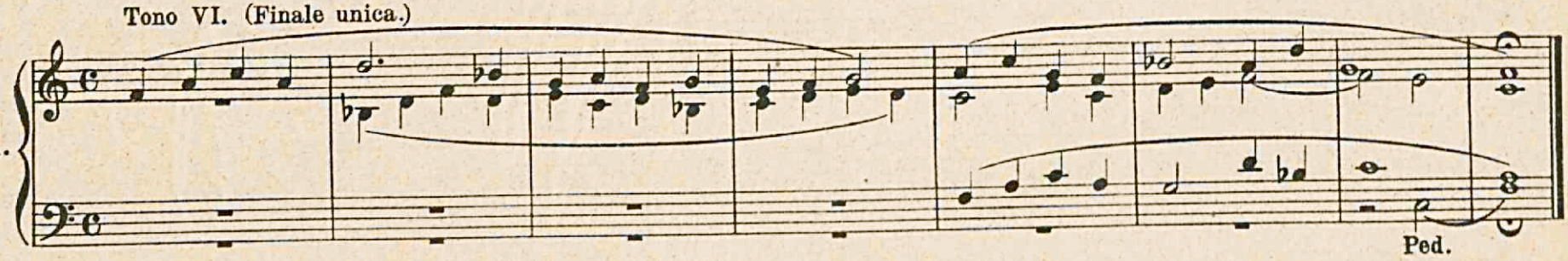
Tono V trasportato. (Finale unica.)

10.



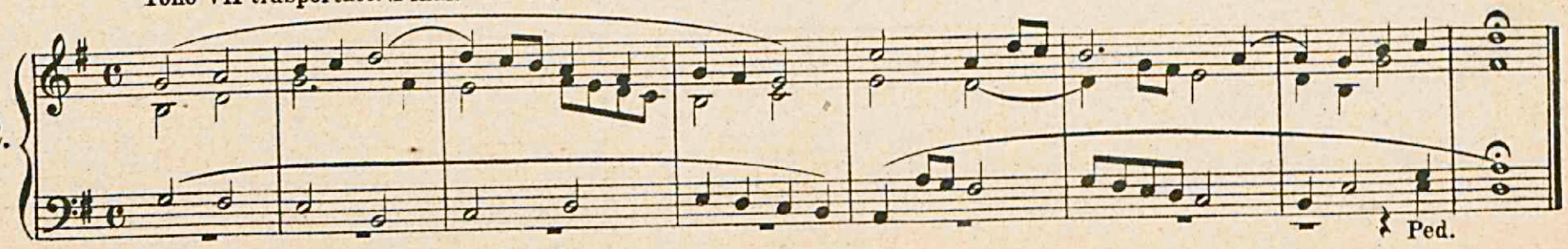
Tono VI. (Finale unica.)

11.



Tono VII trasportato. (Finali I e IV.)

12.



(Finali II e V.)

13.

s.

(Finale III.)

14.

Ped.
d.

Tono VIII. (Finale I.)

15.

Man.

Ped.
d.

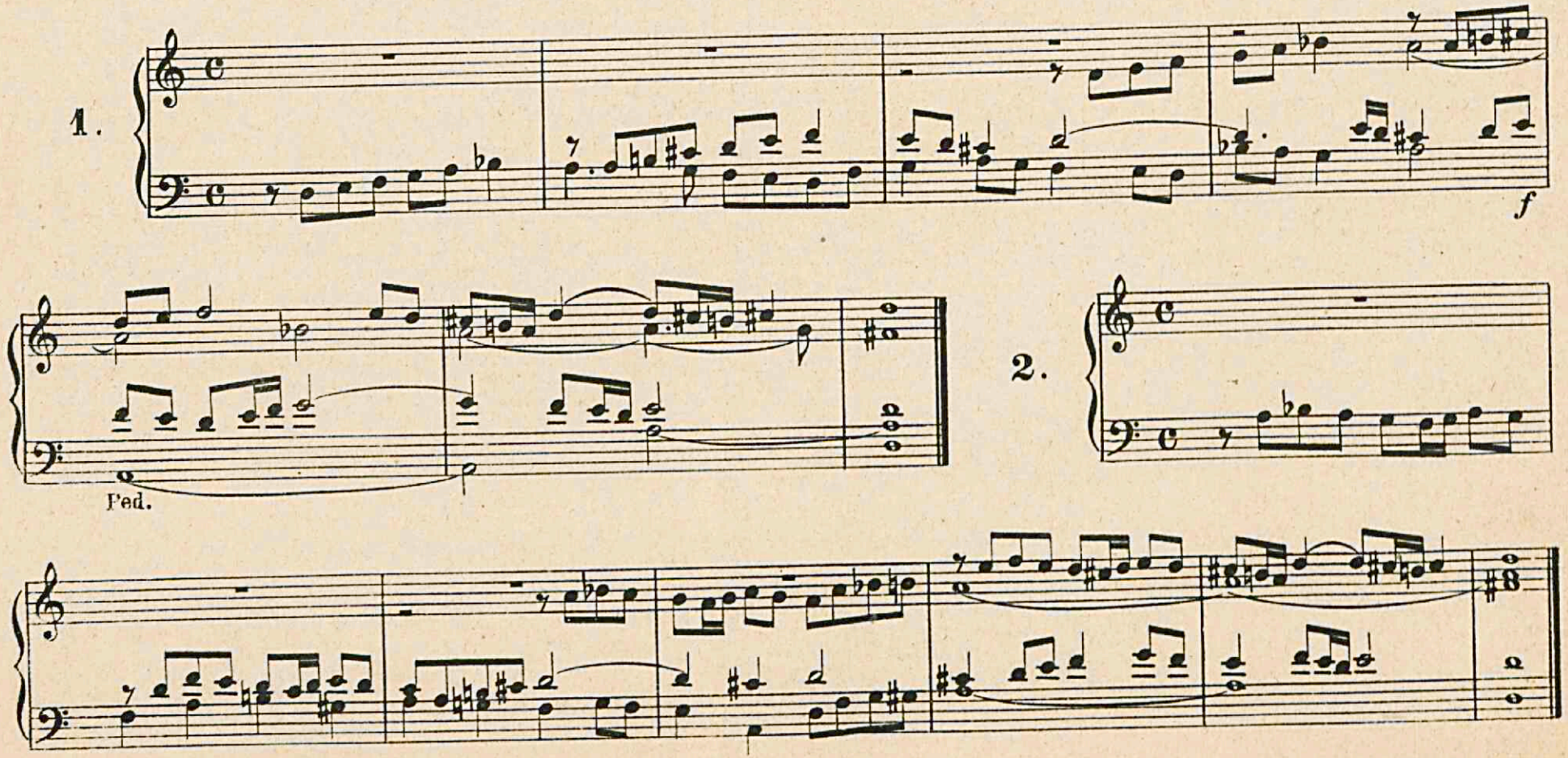
(Finale II.)

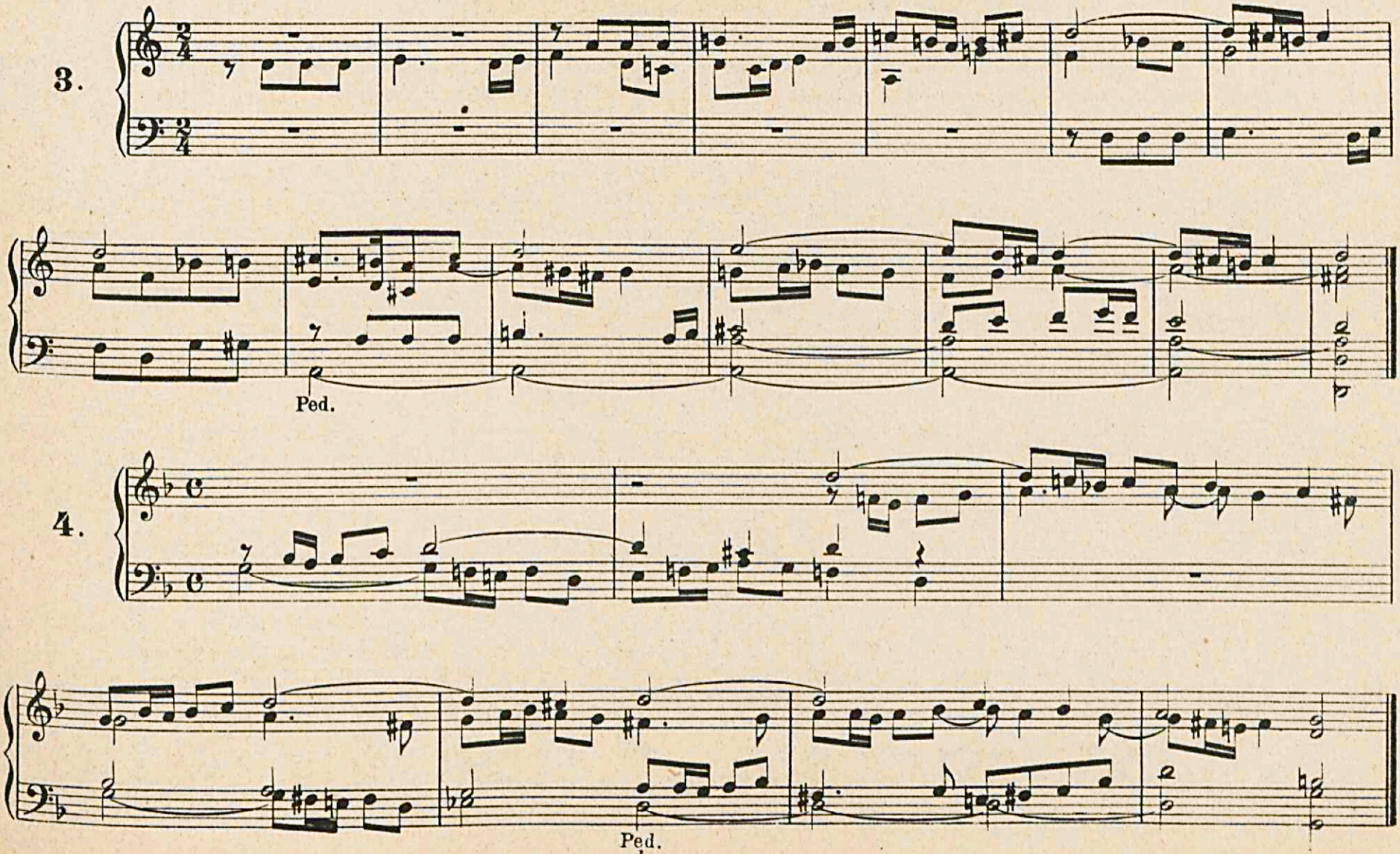
16.

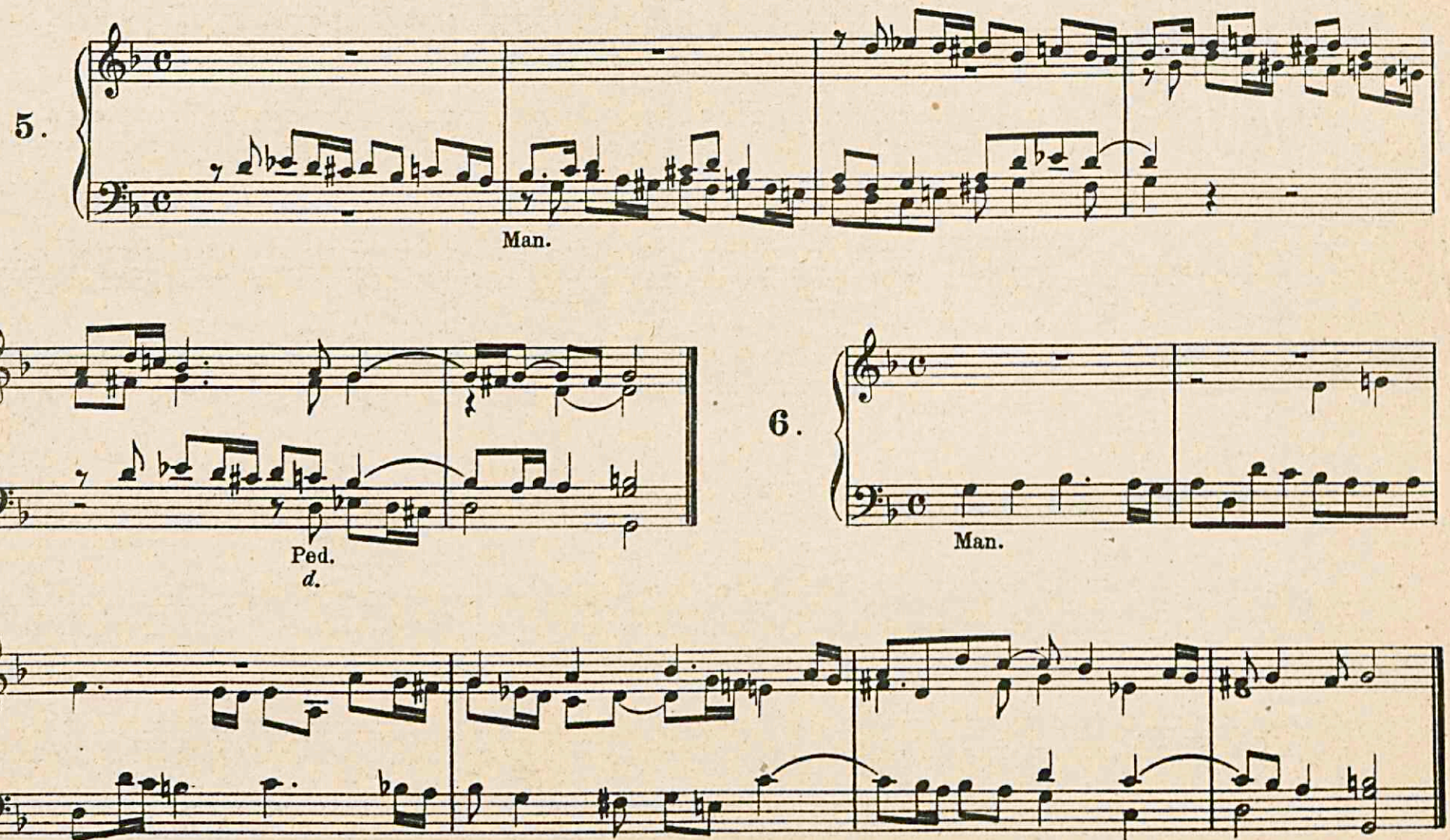
Ped.
d.

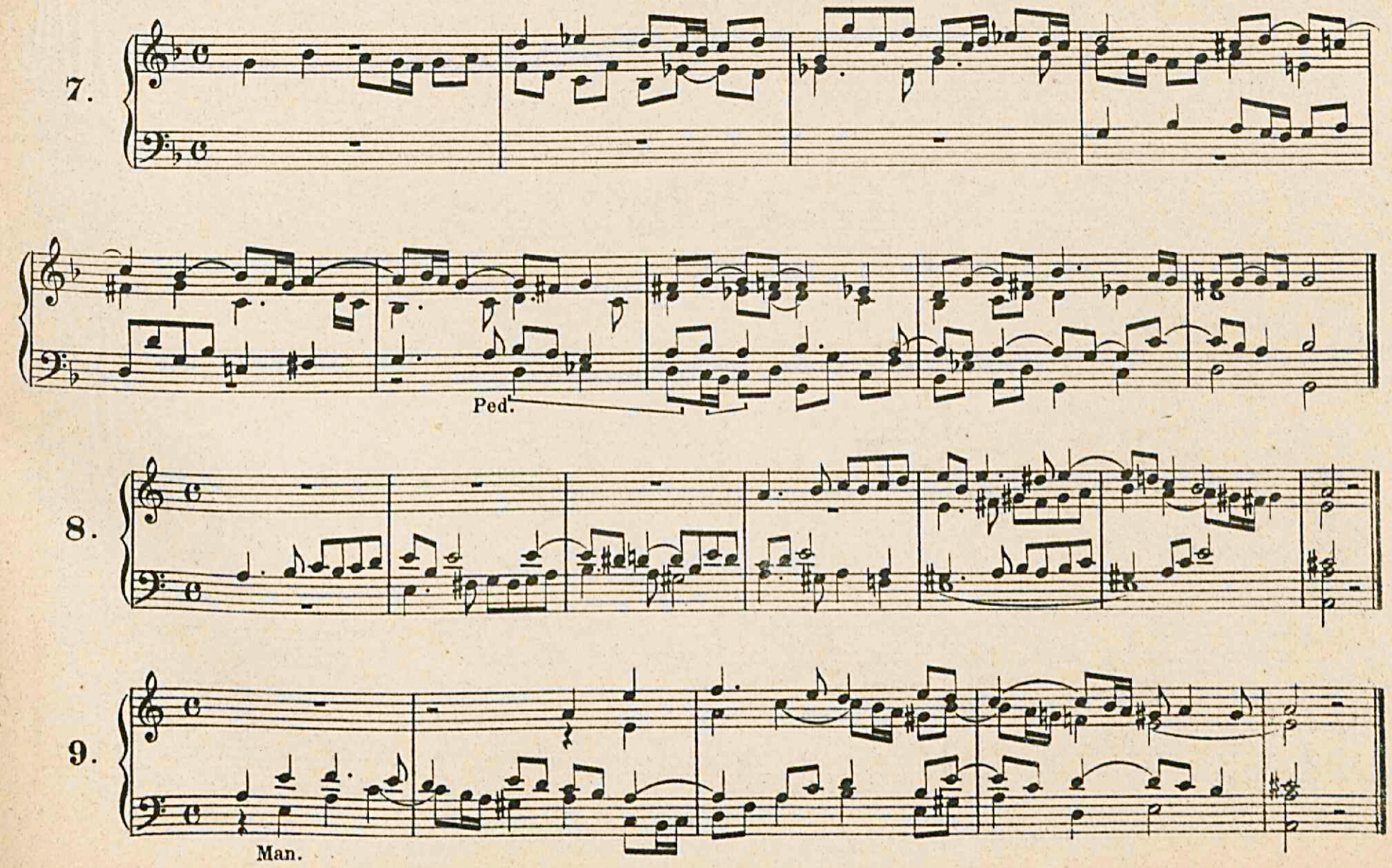
29 Versetti nello stile temperato.

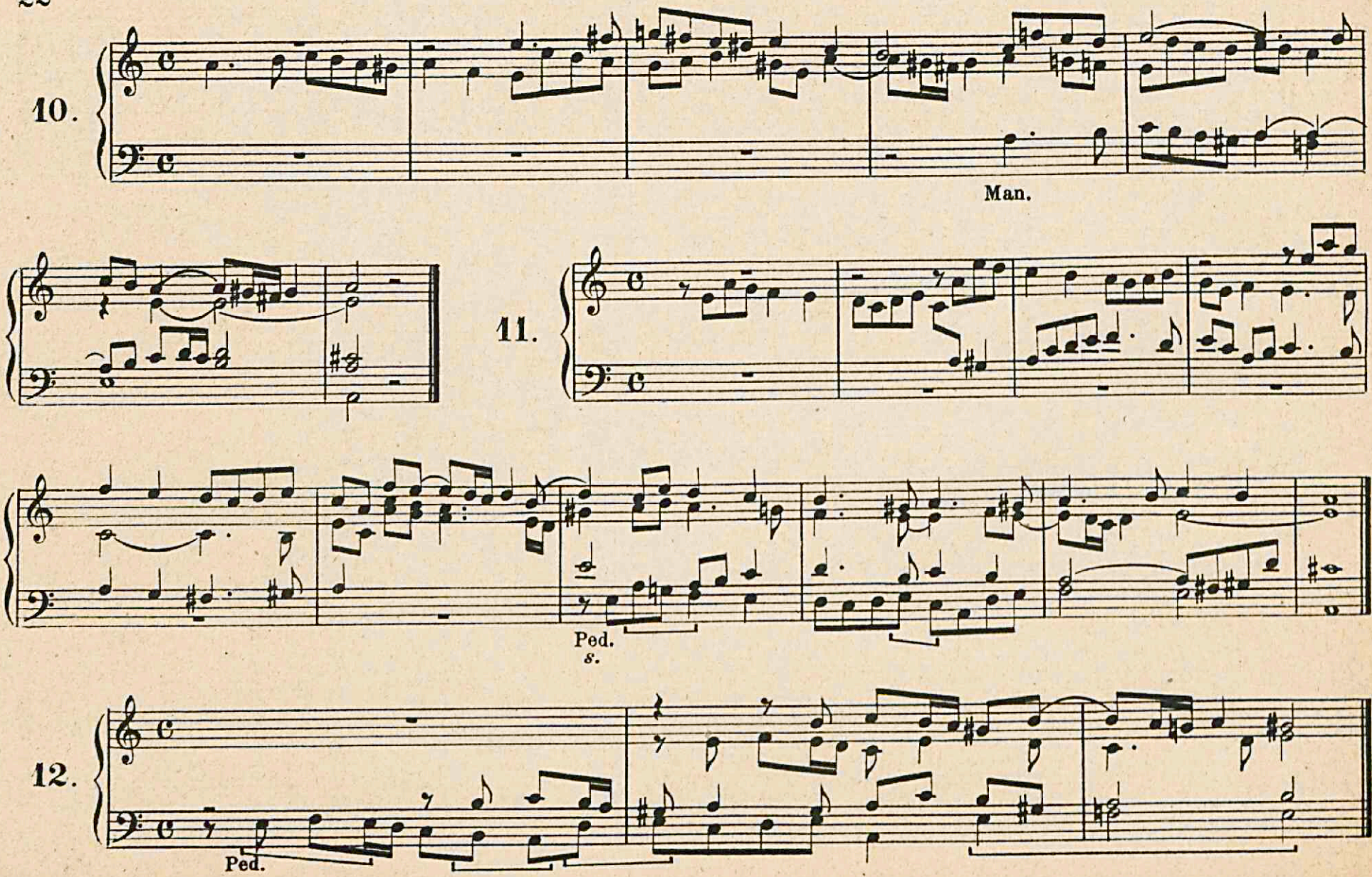
Da circa tre secoli, cioè da quando la moderna tonalità cominciò ad affermarsi, nelle risposte dell'organo alle melodie Gregoriane andò man mano sostituendosi al genere puramente diatonico lo stile temperato, nel quale sono scritti i seguenti Versetti dell'organista Gaspare Ett. (1788-1847.)

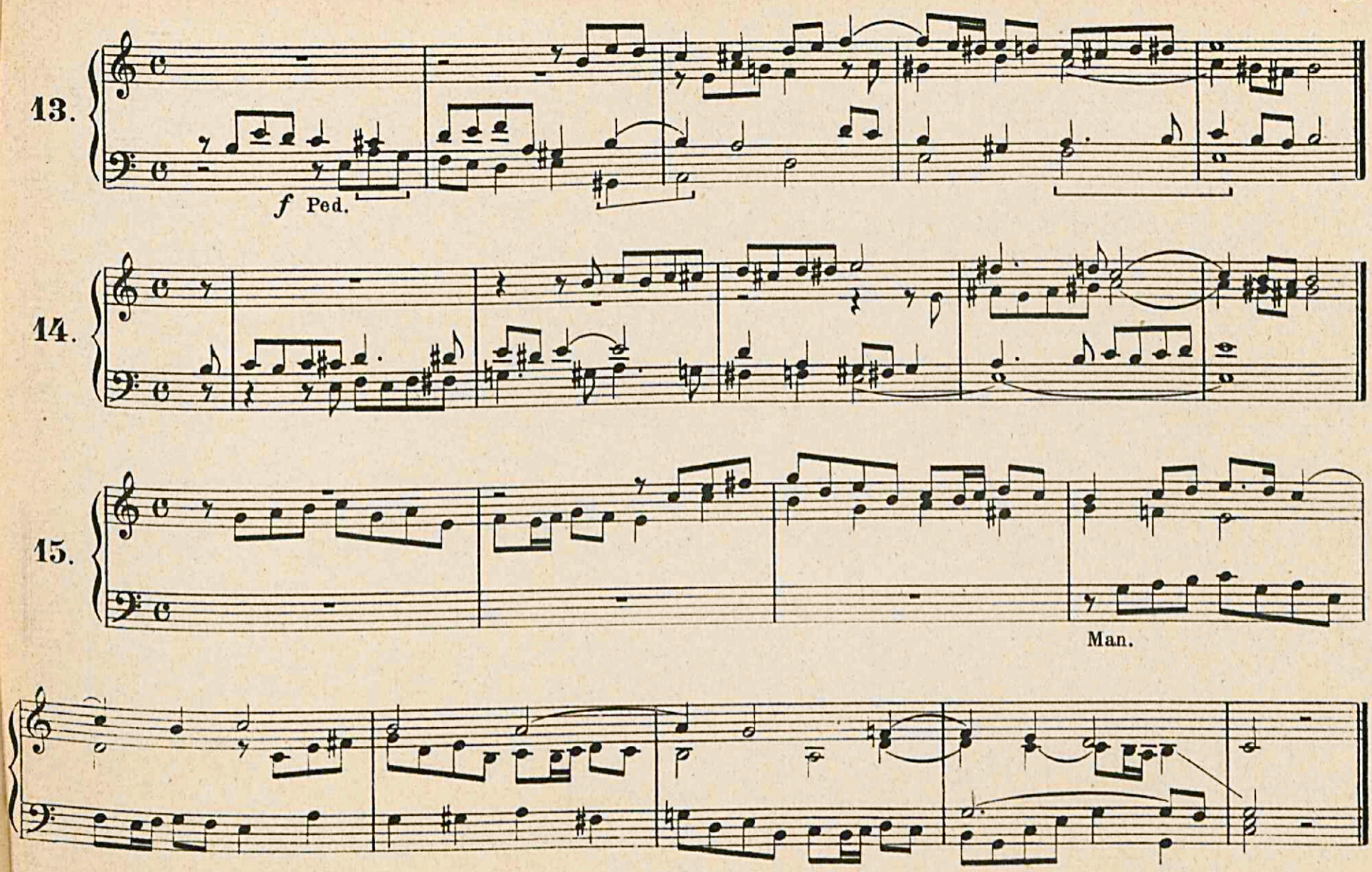


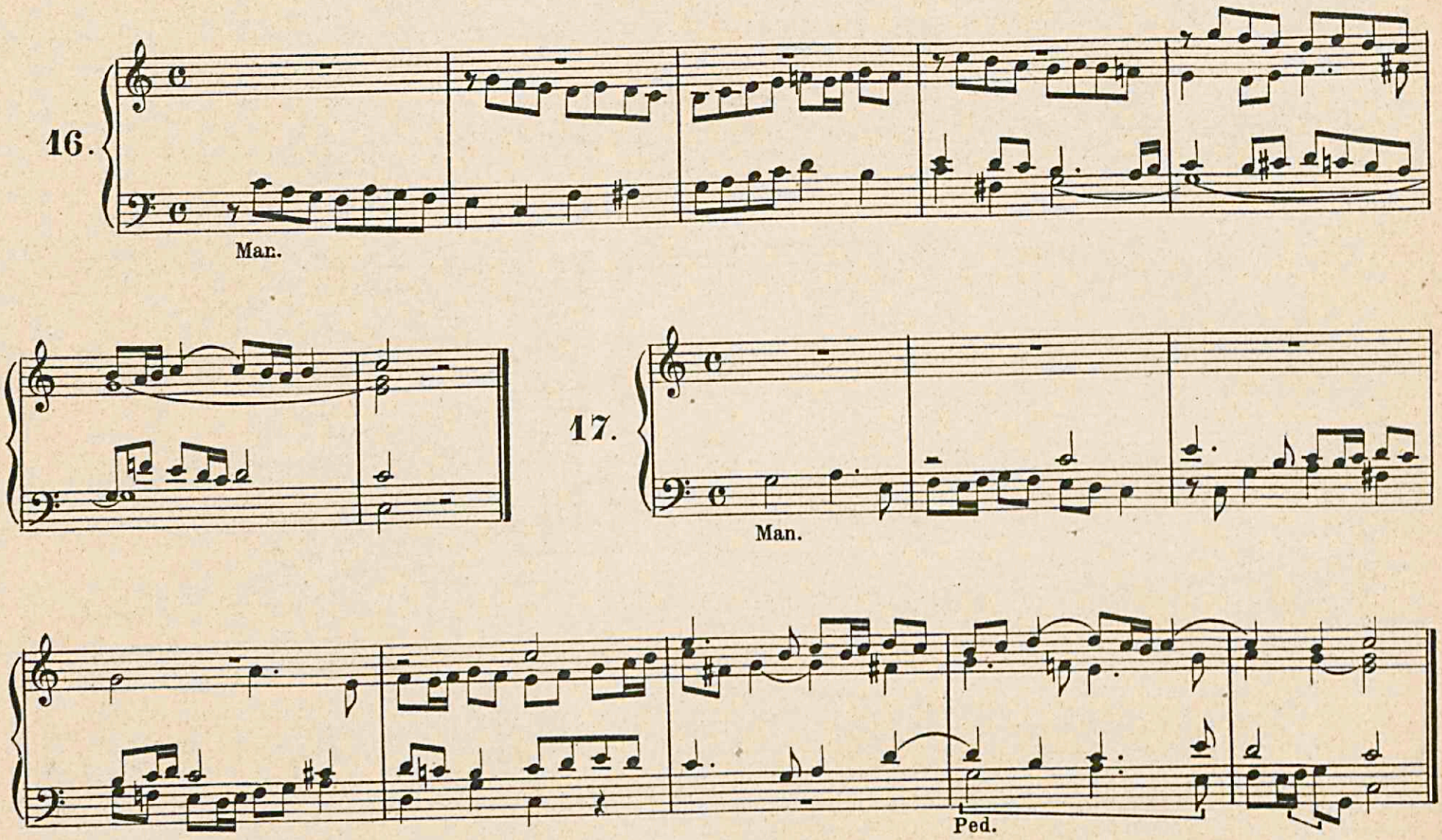

3.
Ped.
4.
Ped.
d.

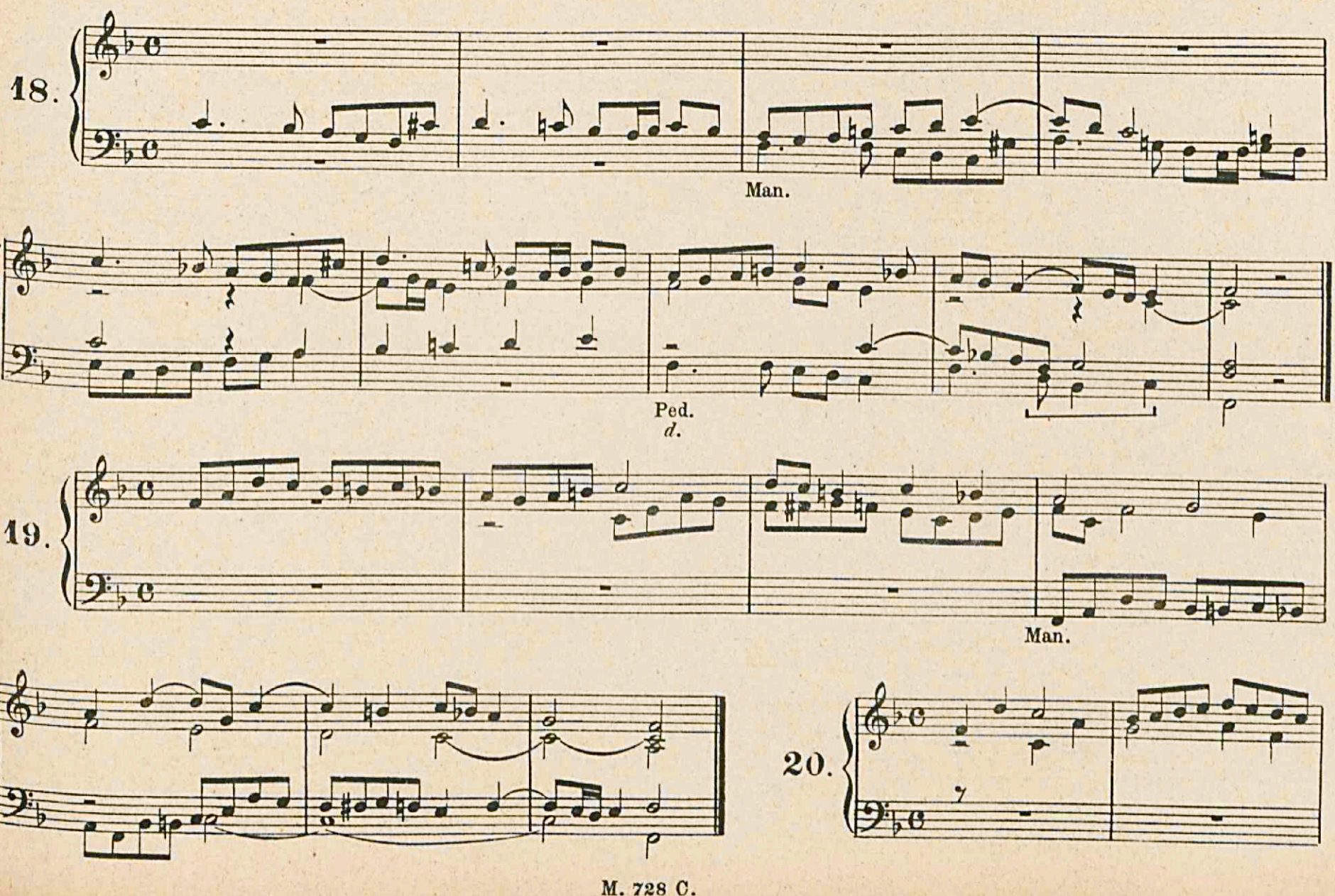

5.
Man.
Ped.
d.
6.
Man.

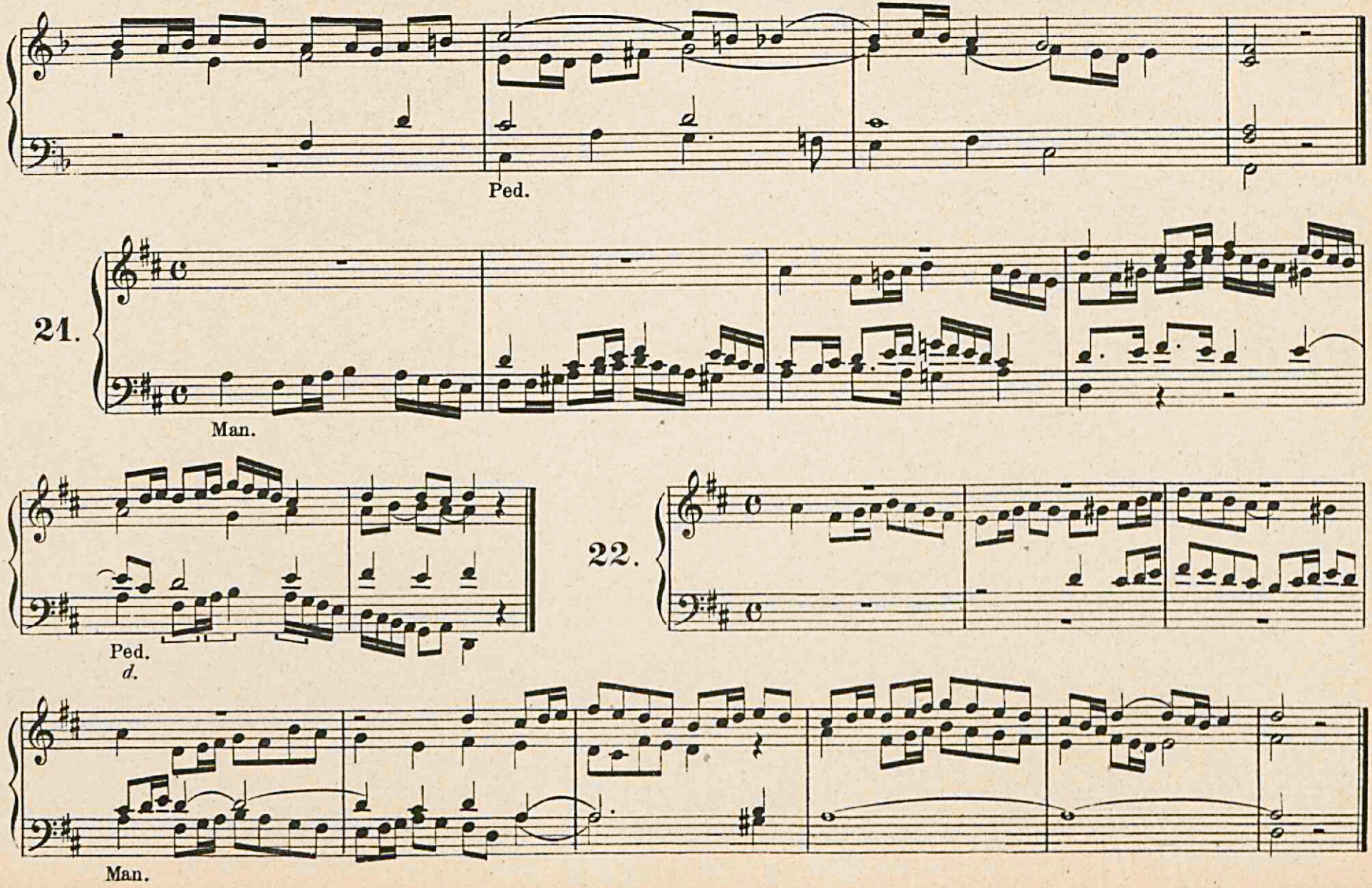

7.
Ped.
8.
9.
Man.

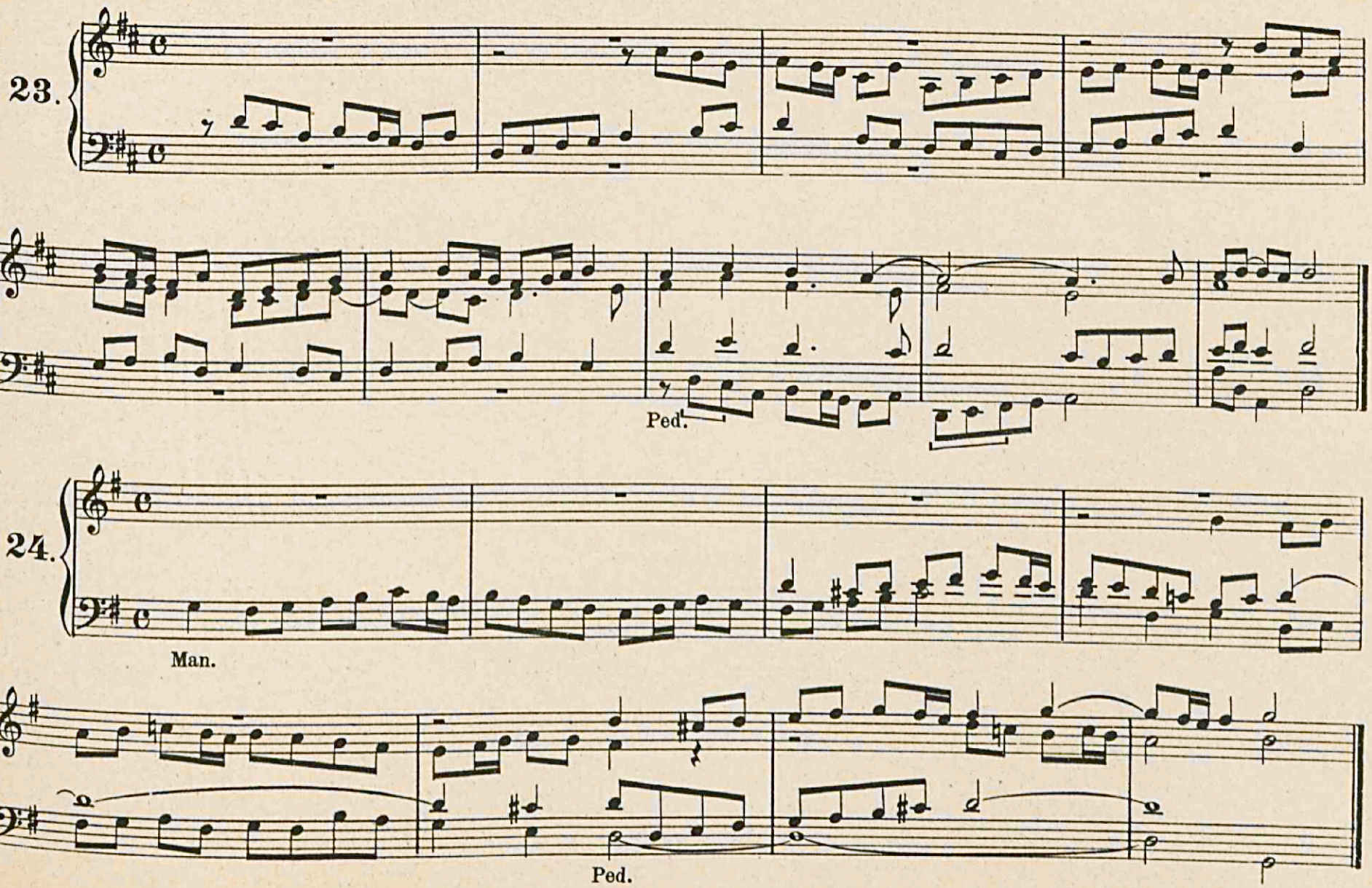

10.
Man.
11.
Ped.
s.
12.
Ped.

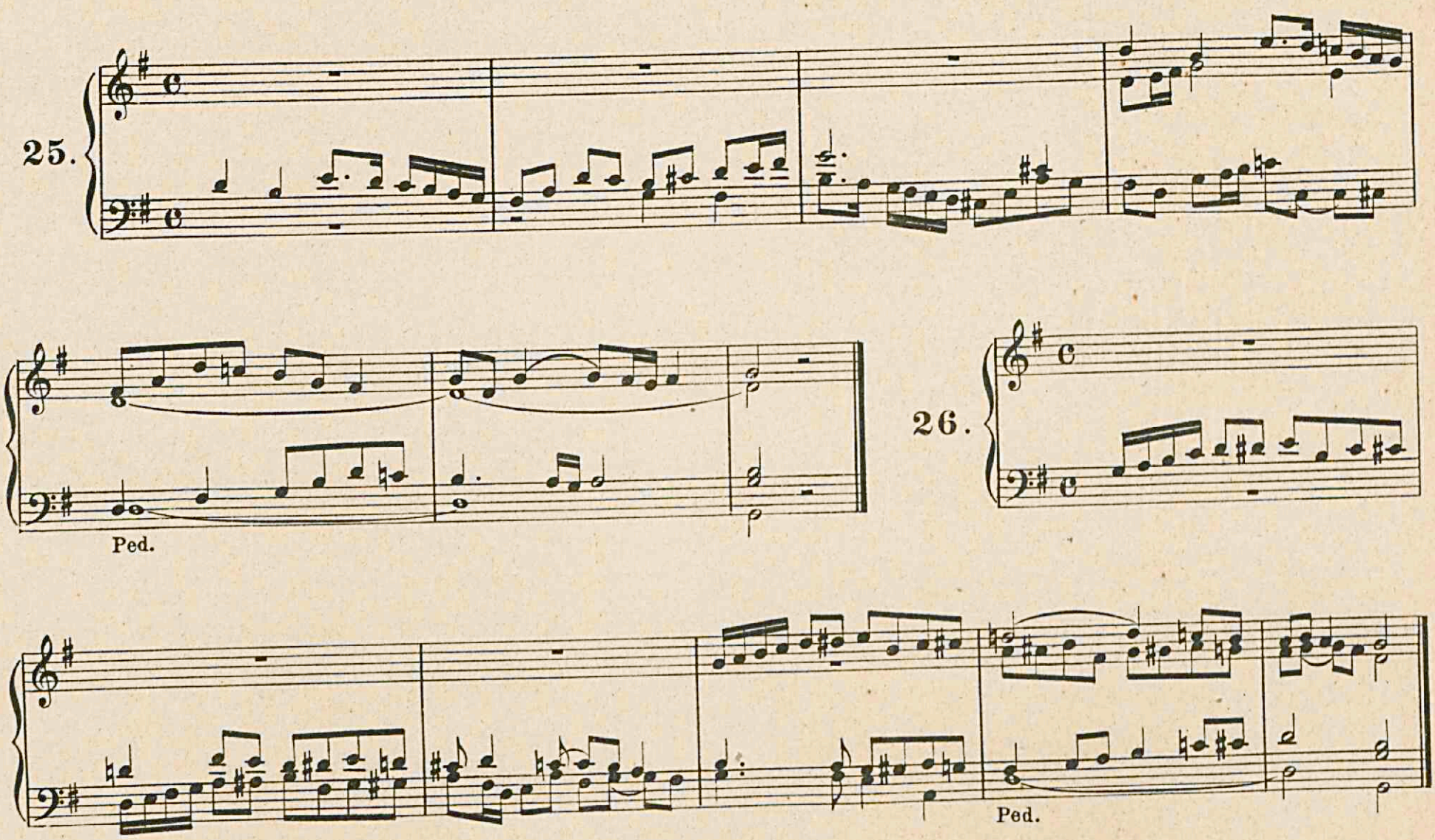

13.
f Ped.
14.
15.
Man.


16.
Man.
17.
Man.
Ped.

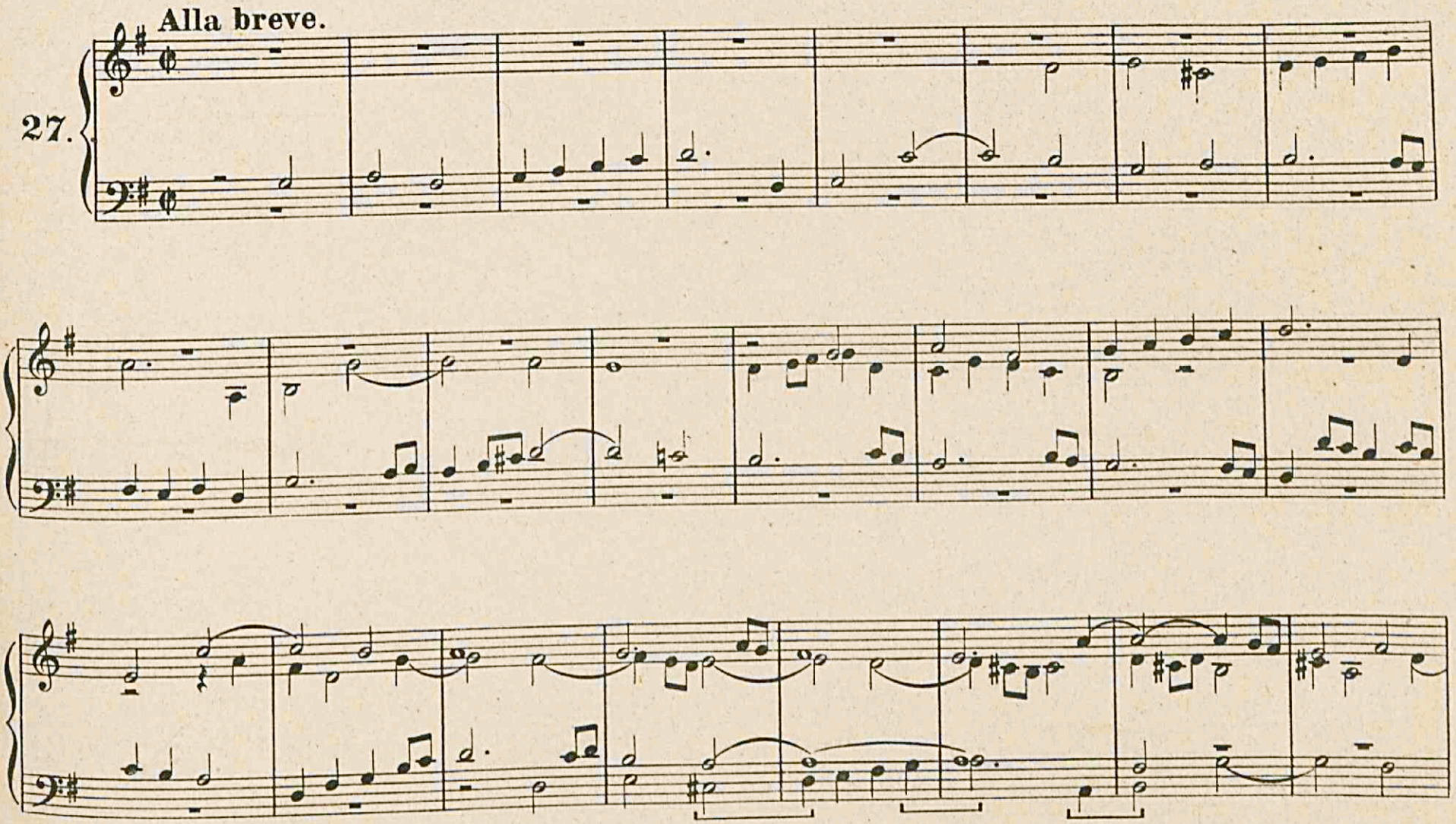

18.
Man.
Ped.
d.
19.
Man.
20.

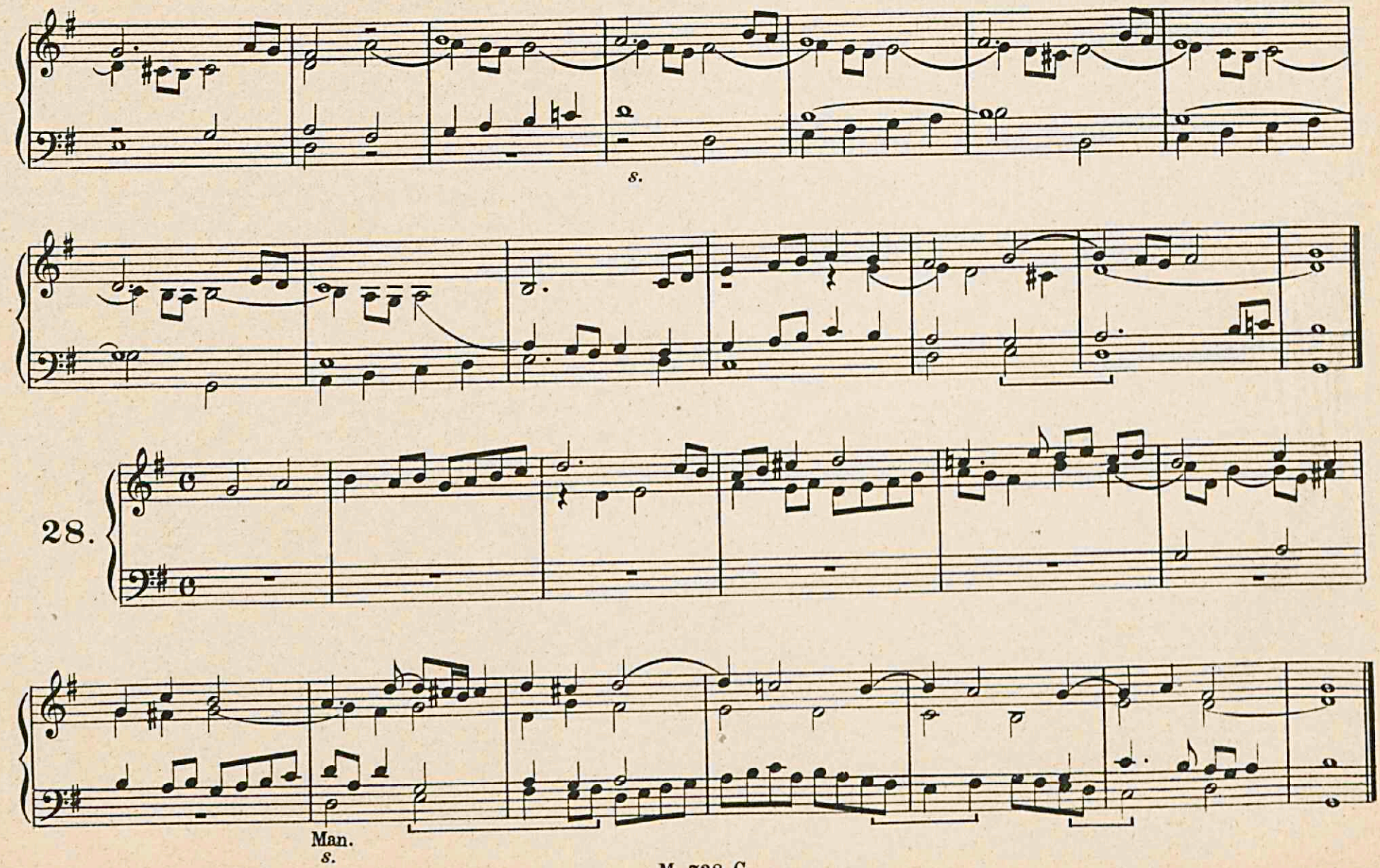

Ped.
21.
Man.
Ped.
d.
22.
Man.

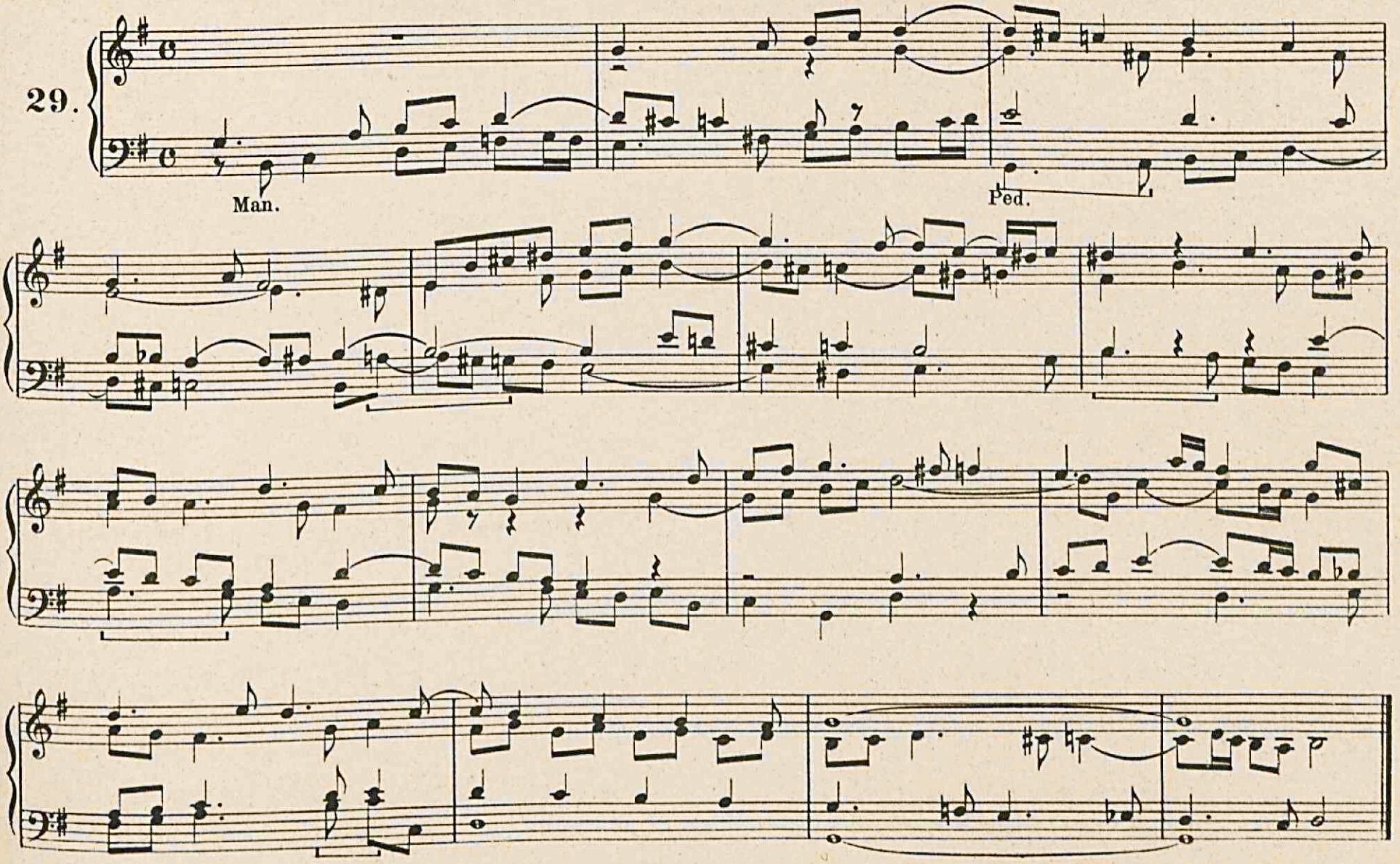

23.
Ped.
24.
Man.
Ped.


25.
Ped.
26.
Ped.

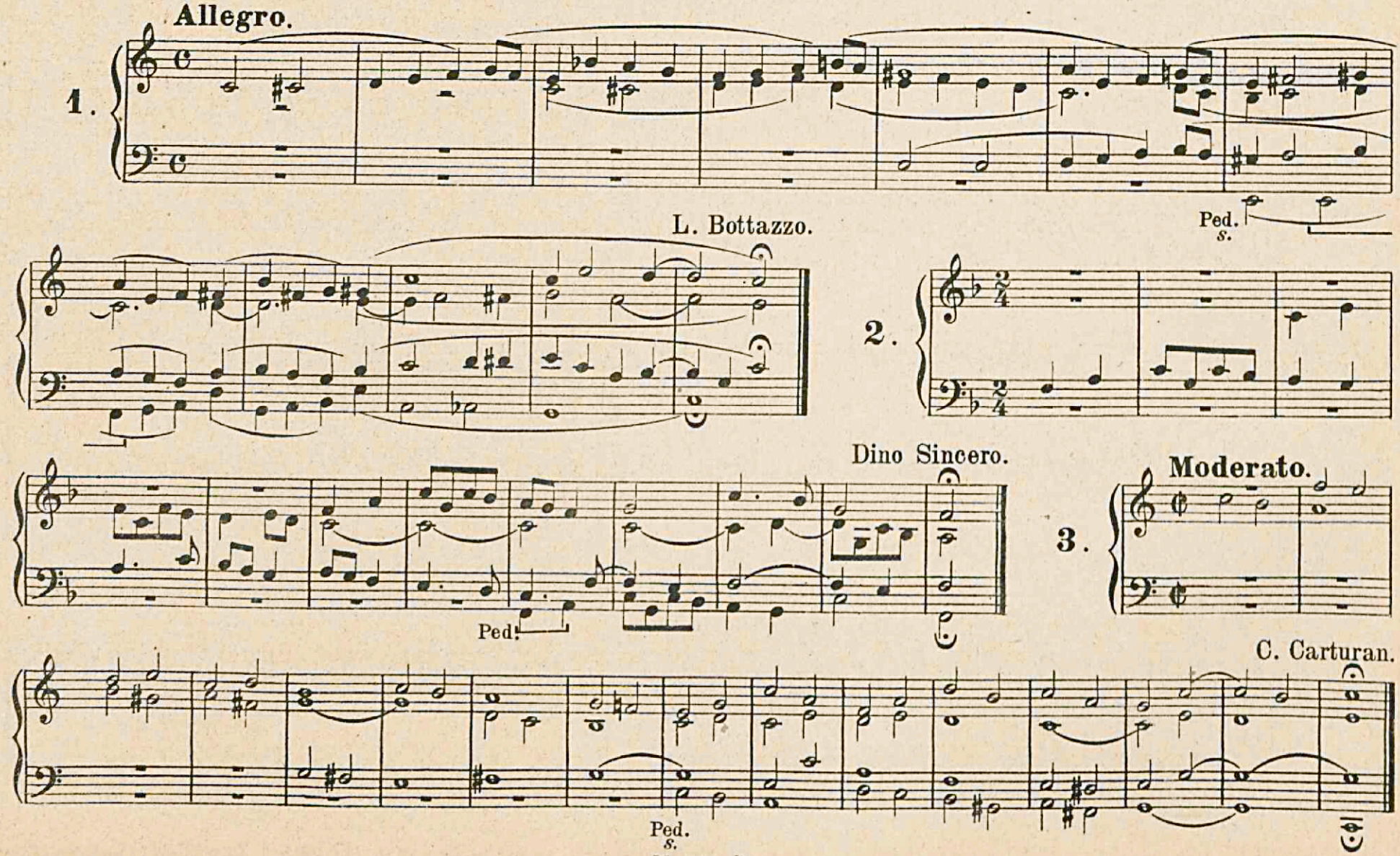
27.



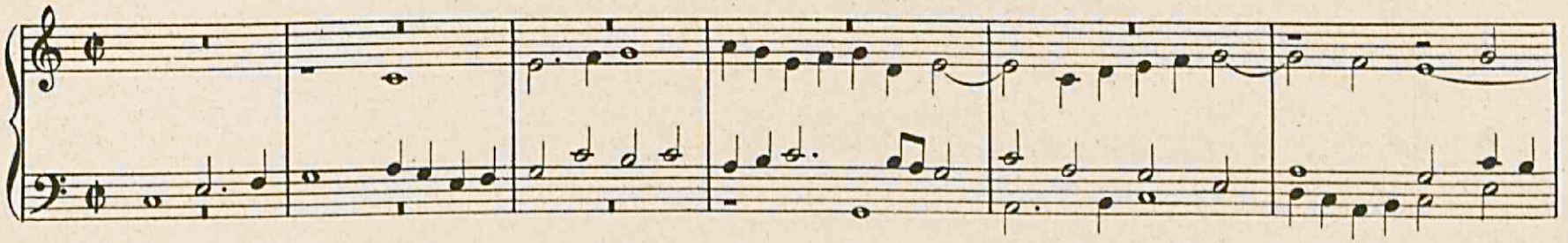

s.
28.
Man.
s.


29.
Man.
Ped.

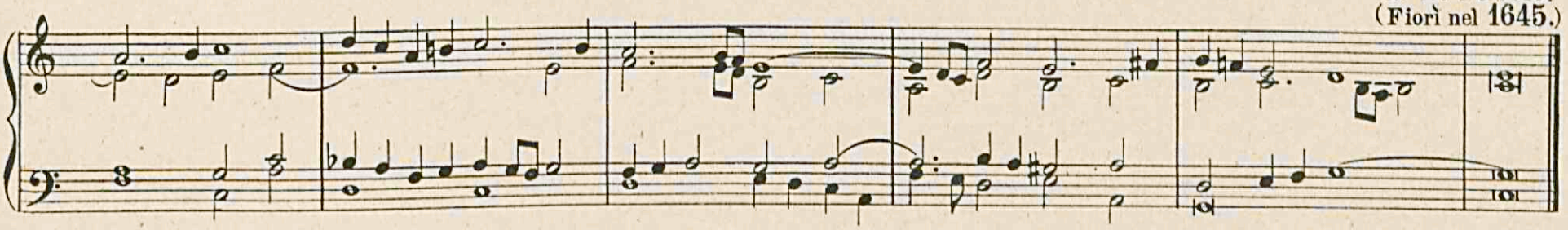
36 Versetti nella moderna tonalità.



4.

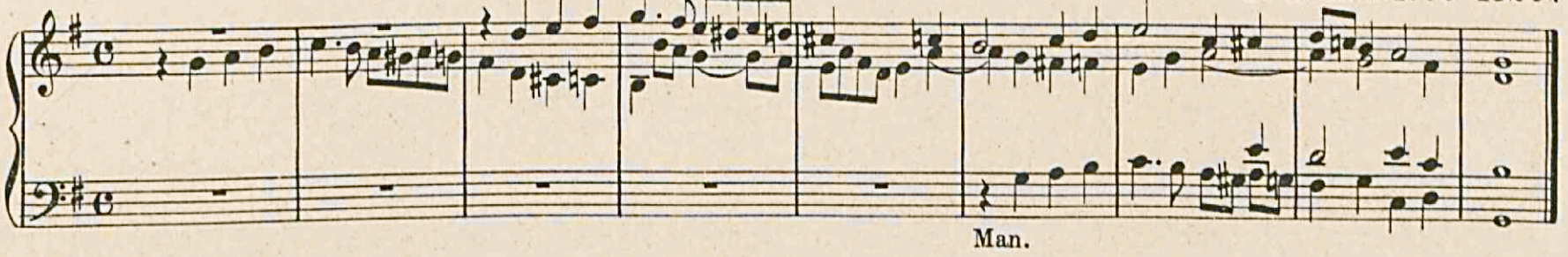


G. B. Fasolo.
(Fiorì nel 1645.)



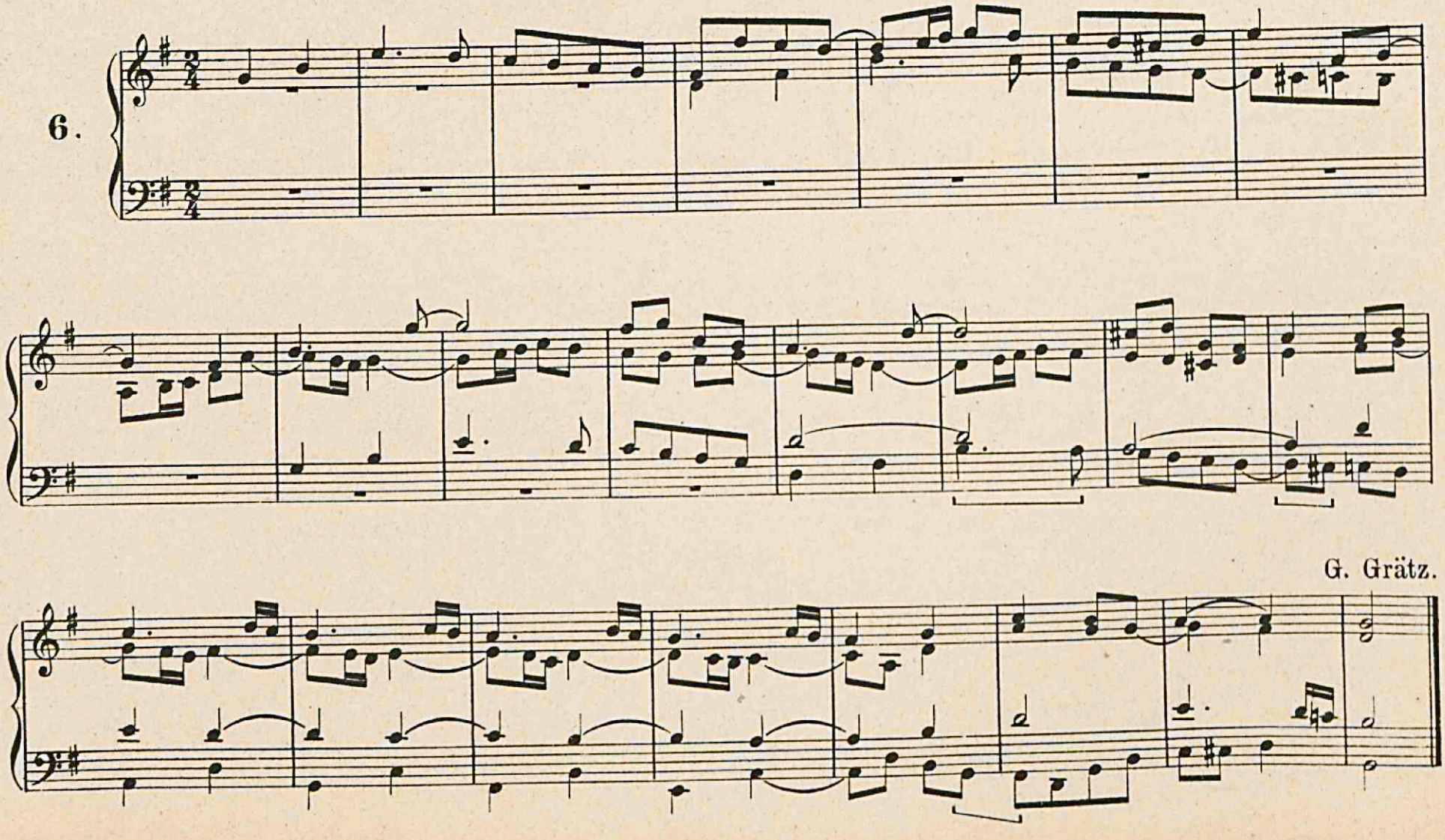
G. Grätz.(1760-1826).

5.



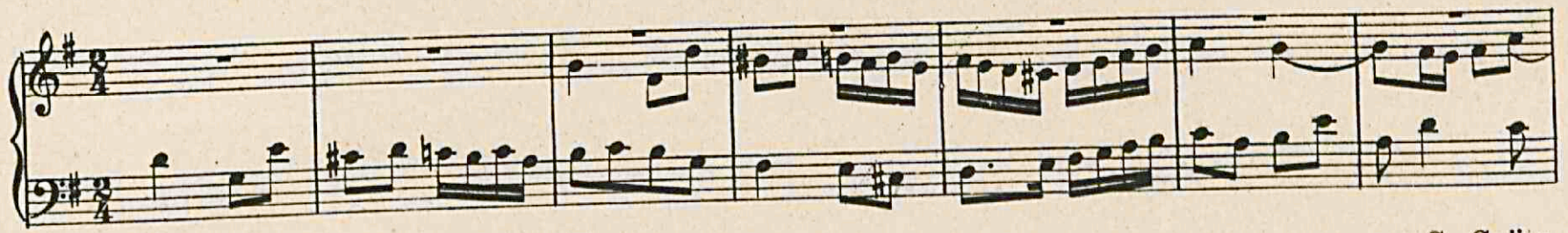
Man.

6.



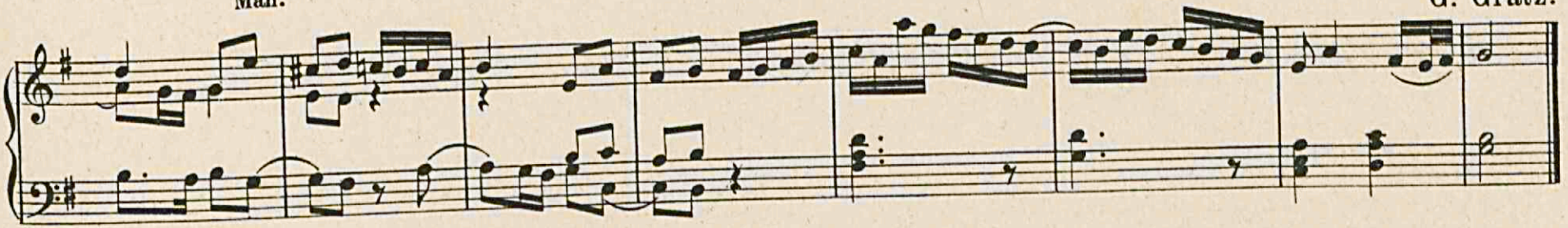
G. Grätz.

7.

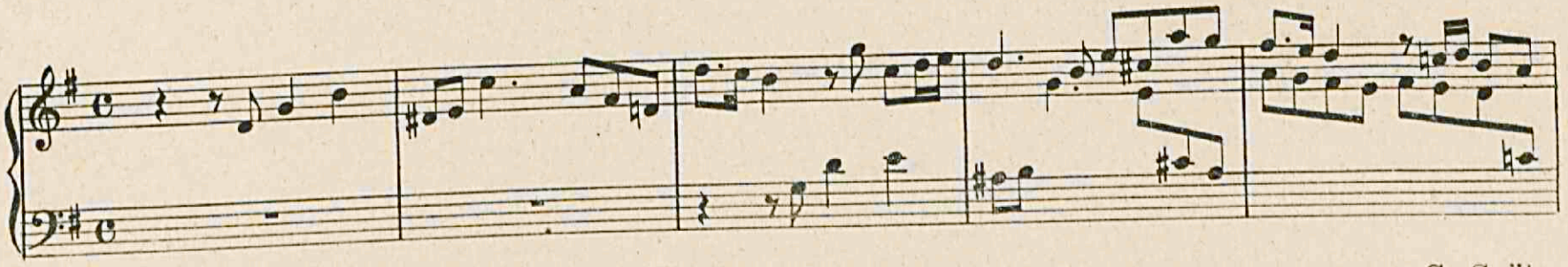


Man.

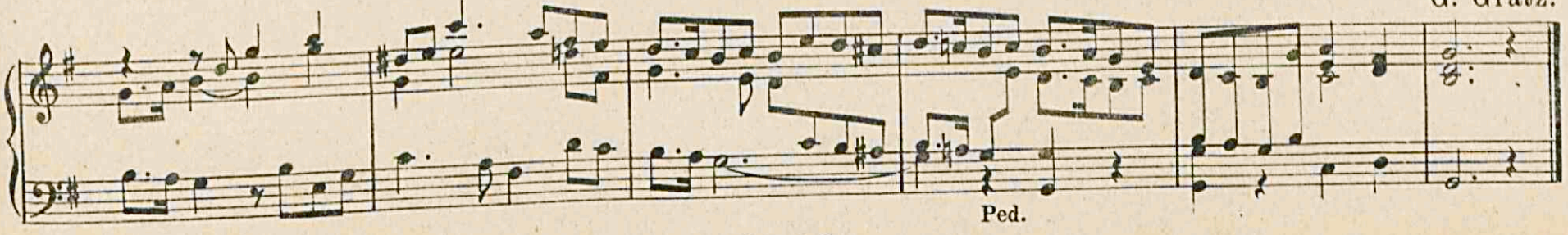
G. Grätz.



8.

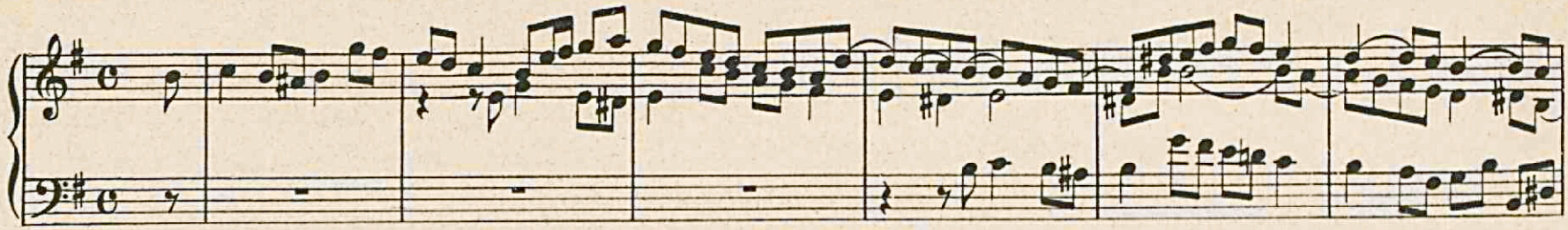


G. Grätz.



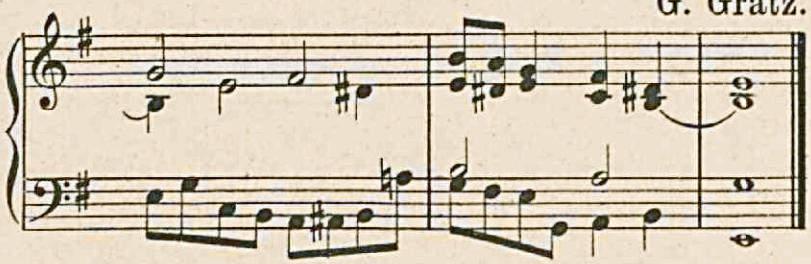
Ped.

9.

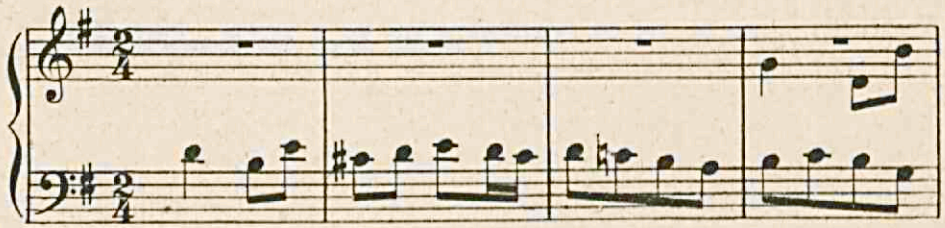


Man.

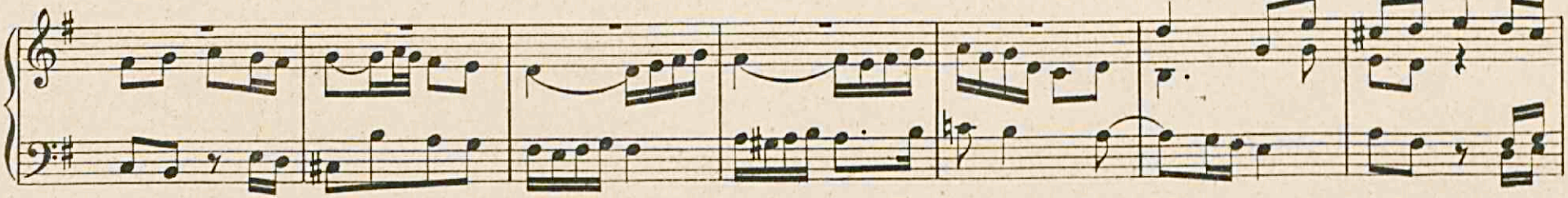
G. Grätz.



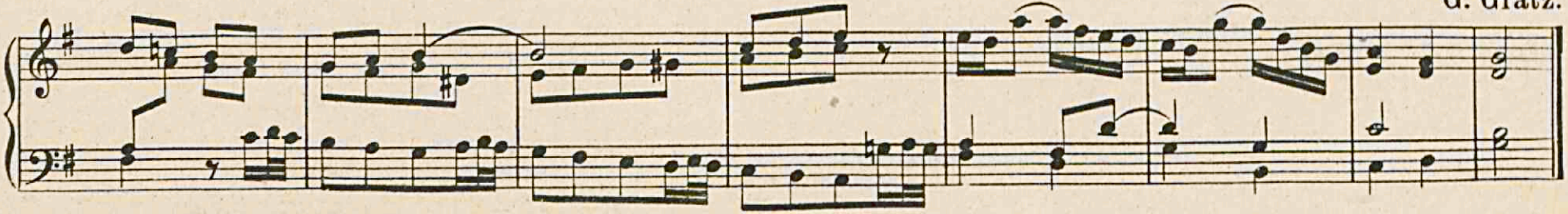
10.



Man.

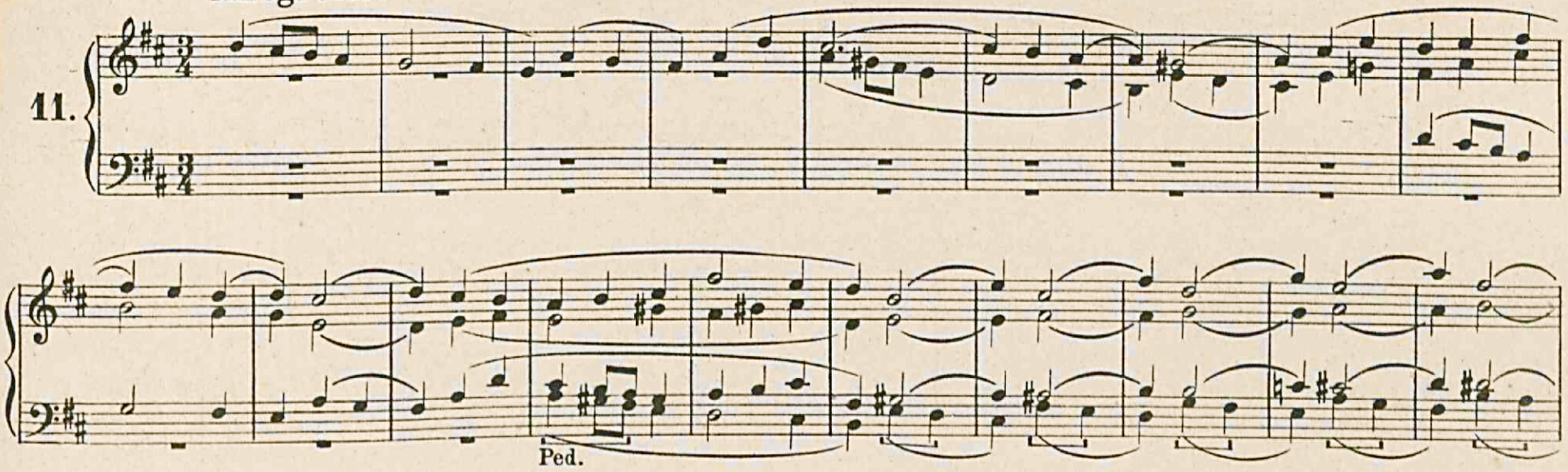


G. Grätz.



Allegretto.

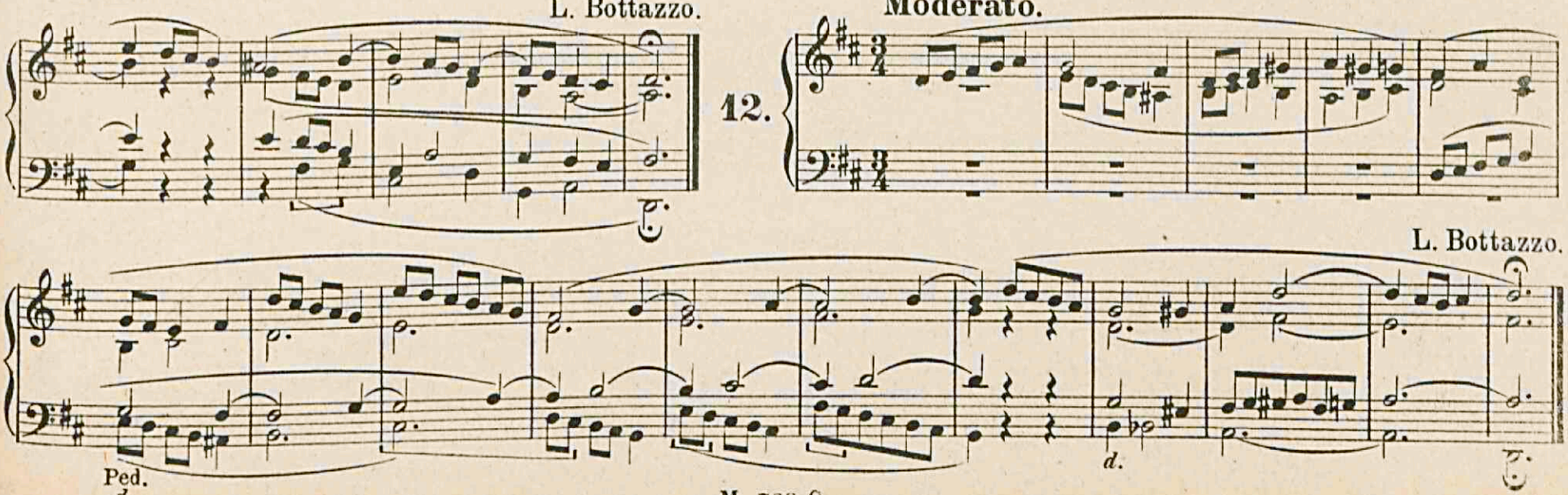
11.



L. Bottazzo.

Moderato.

12.



Moderato.

13.

Man.

Carlo Carturan.

Ped.

Quasi andante.

14.

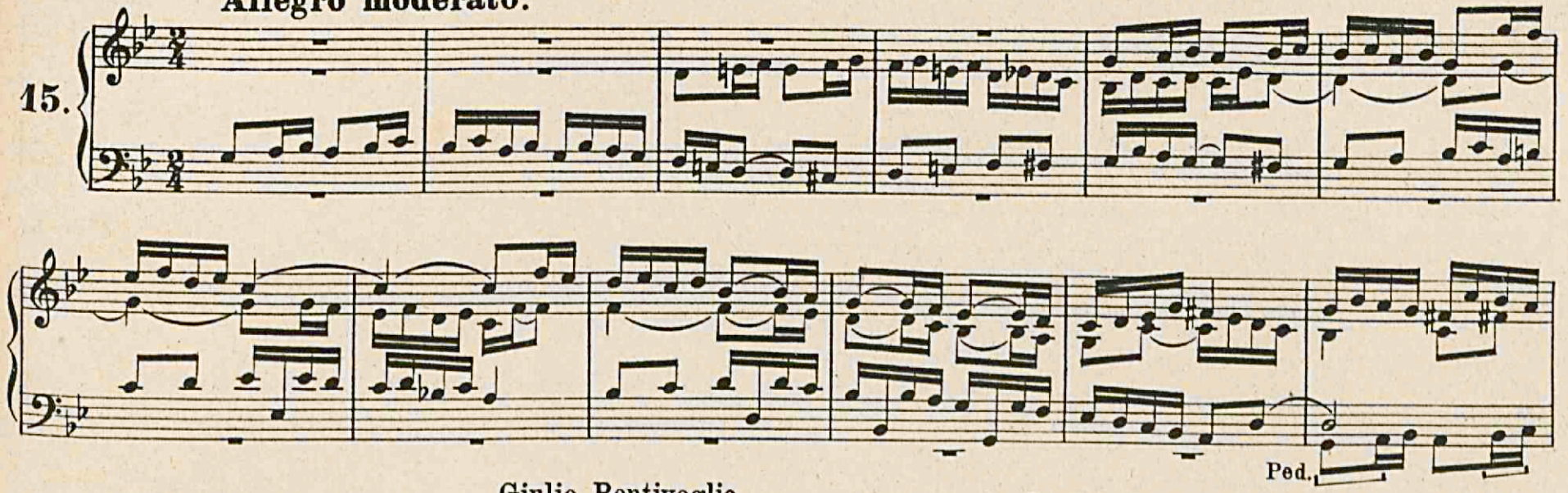
Ped.

8.

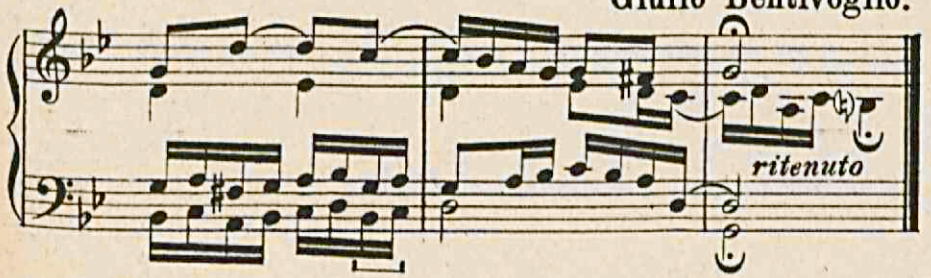
Giulio Bentivoglio.

ritenuto

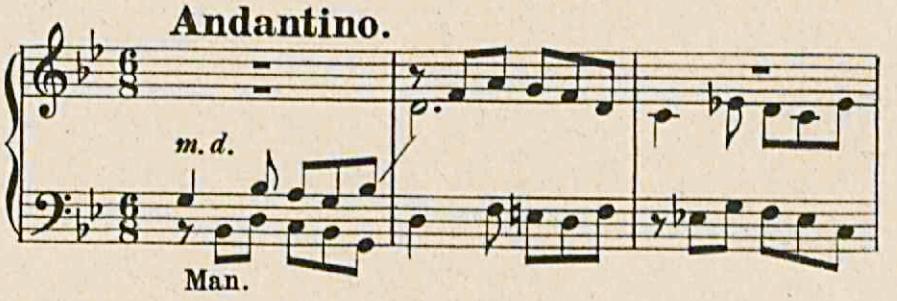
15. **Allegro moderato.**

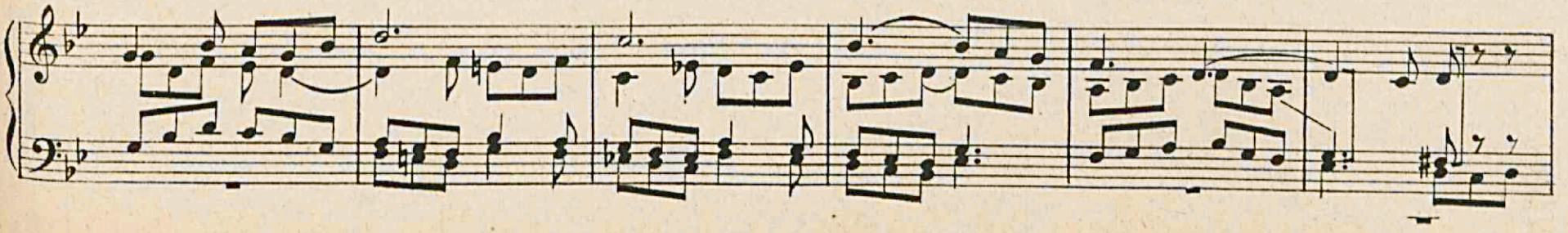


Giulio Bentivoglio.

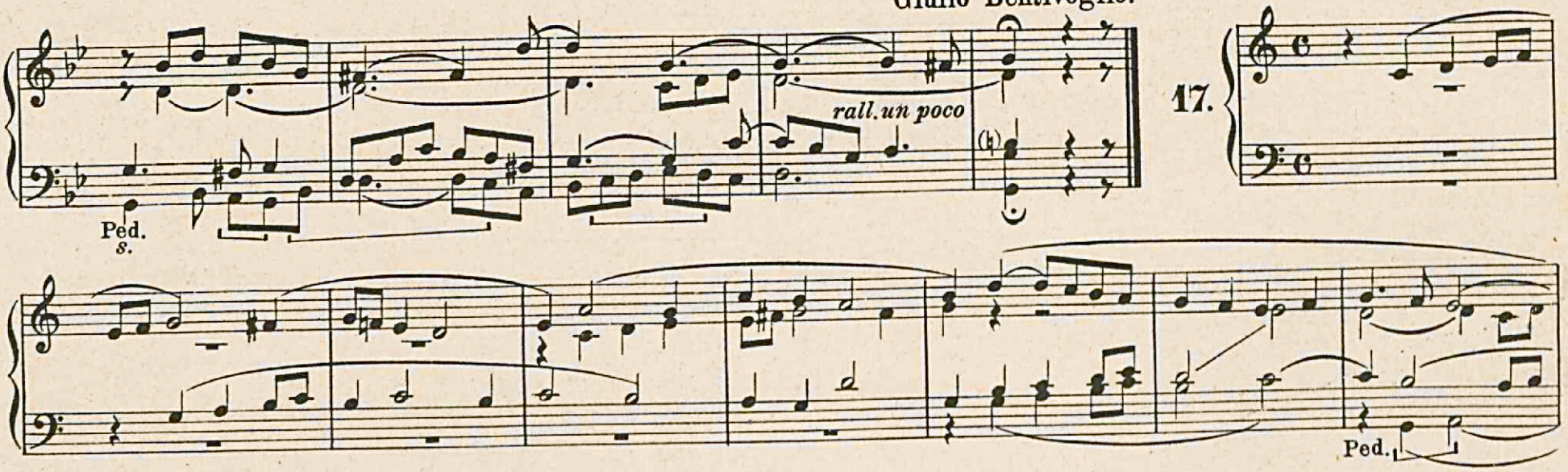


16. **Andantino.**

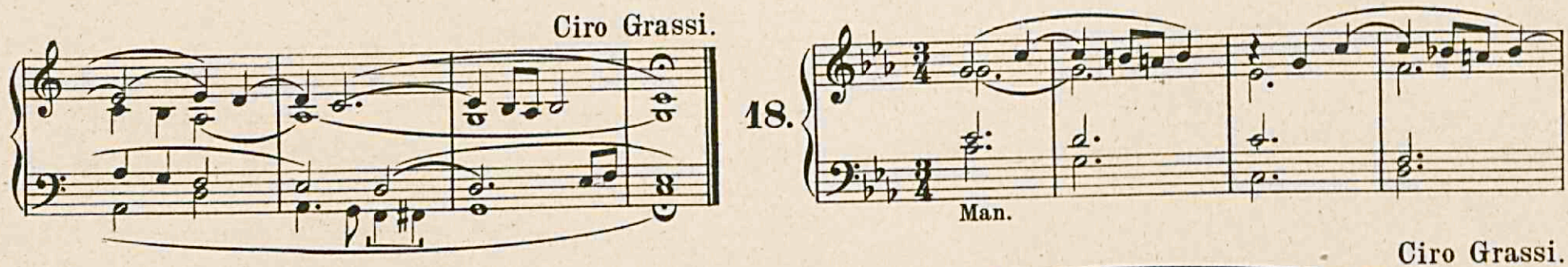




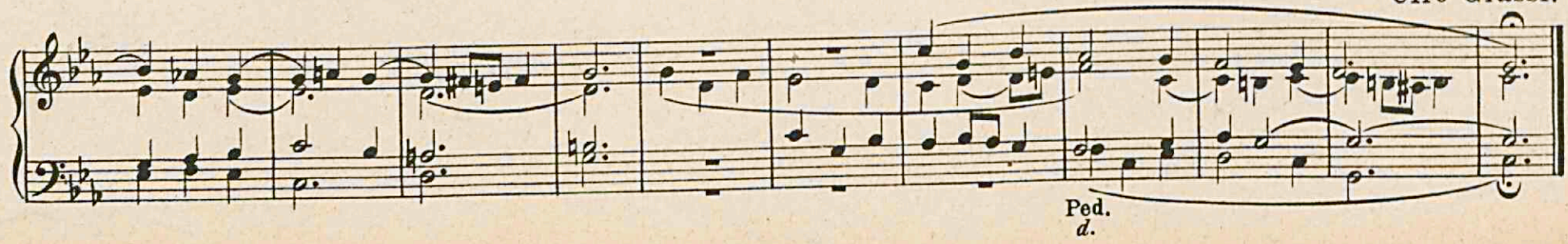
Giulio Bentivoglio.

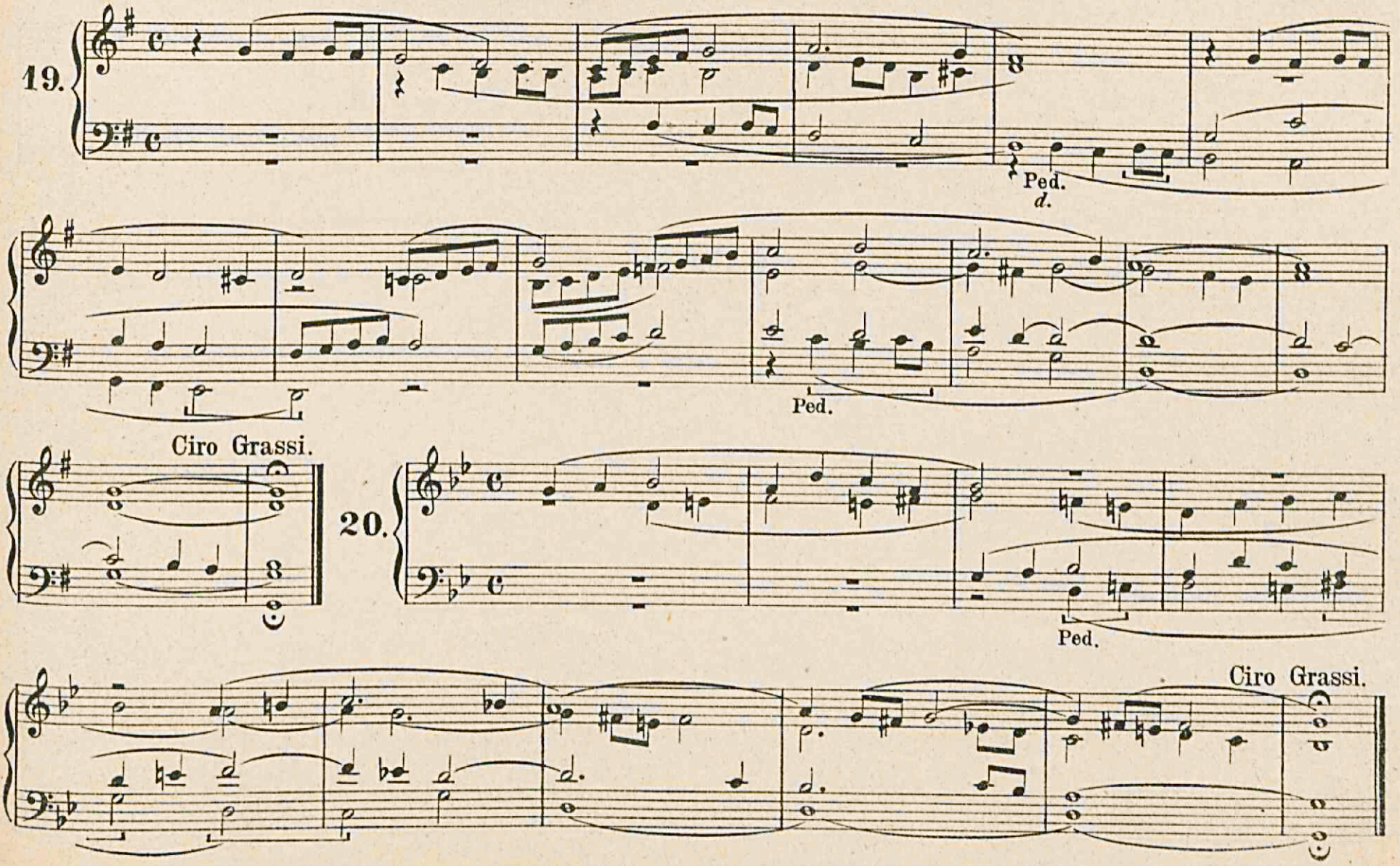


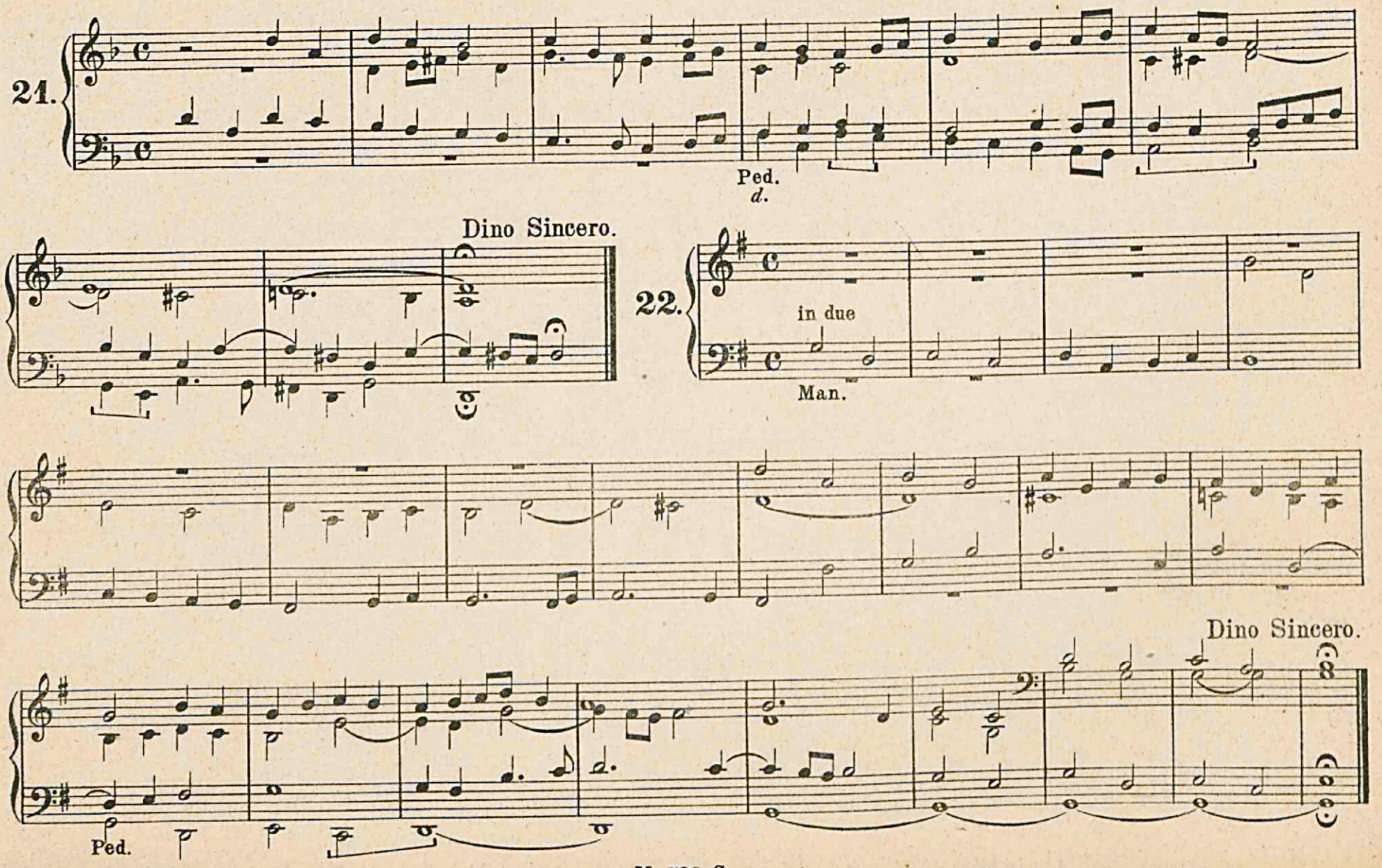
Ciro Grassi.

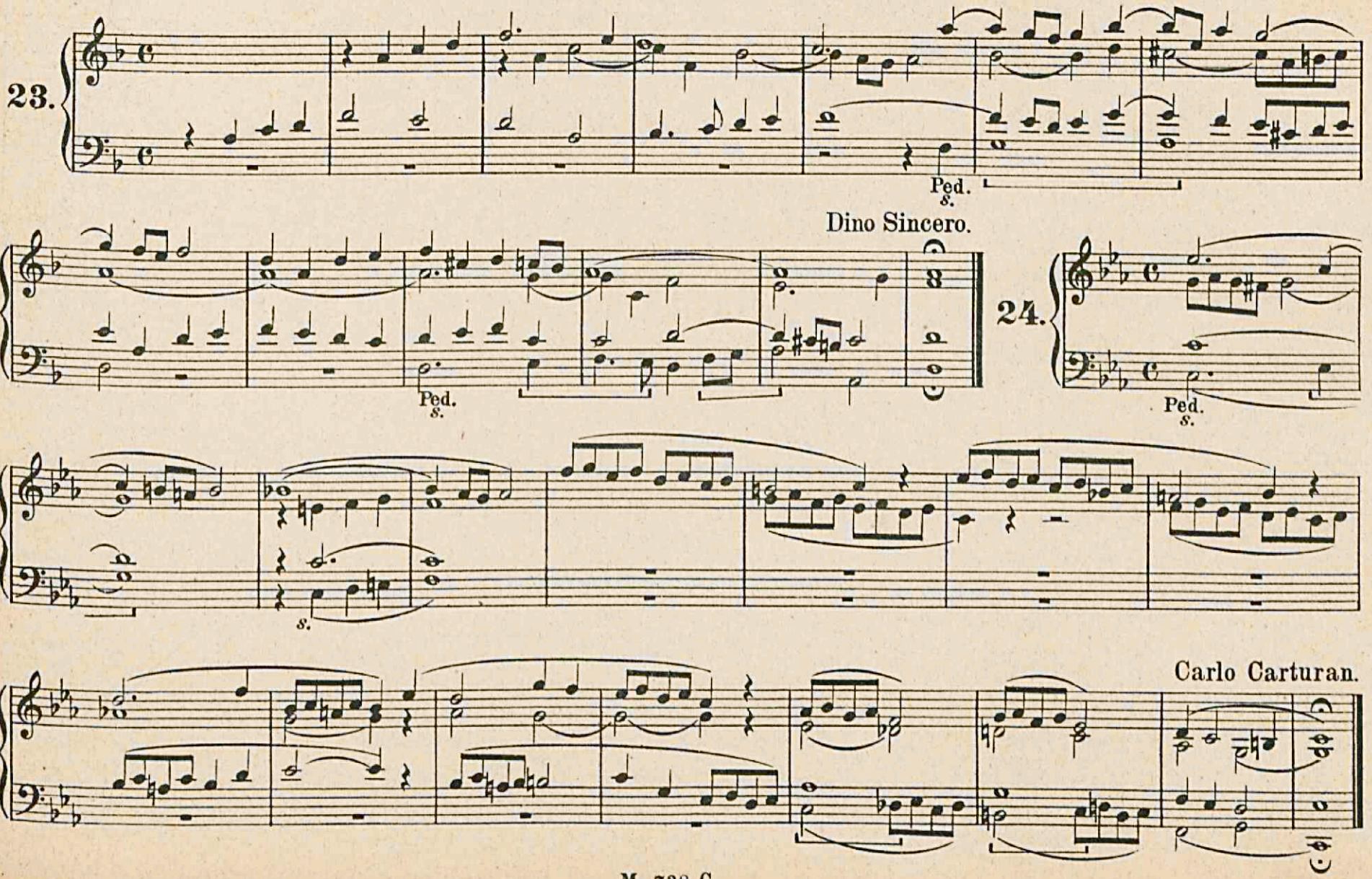


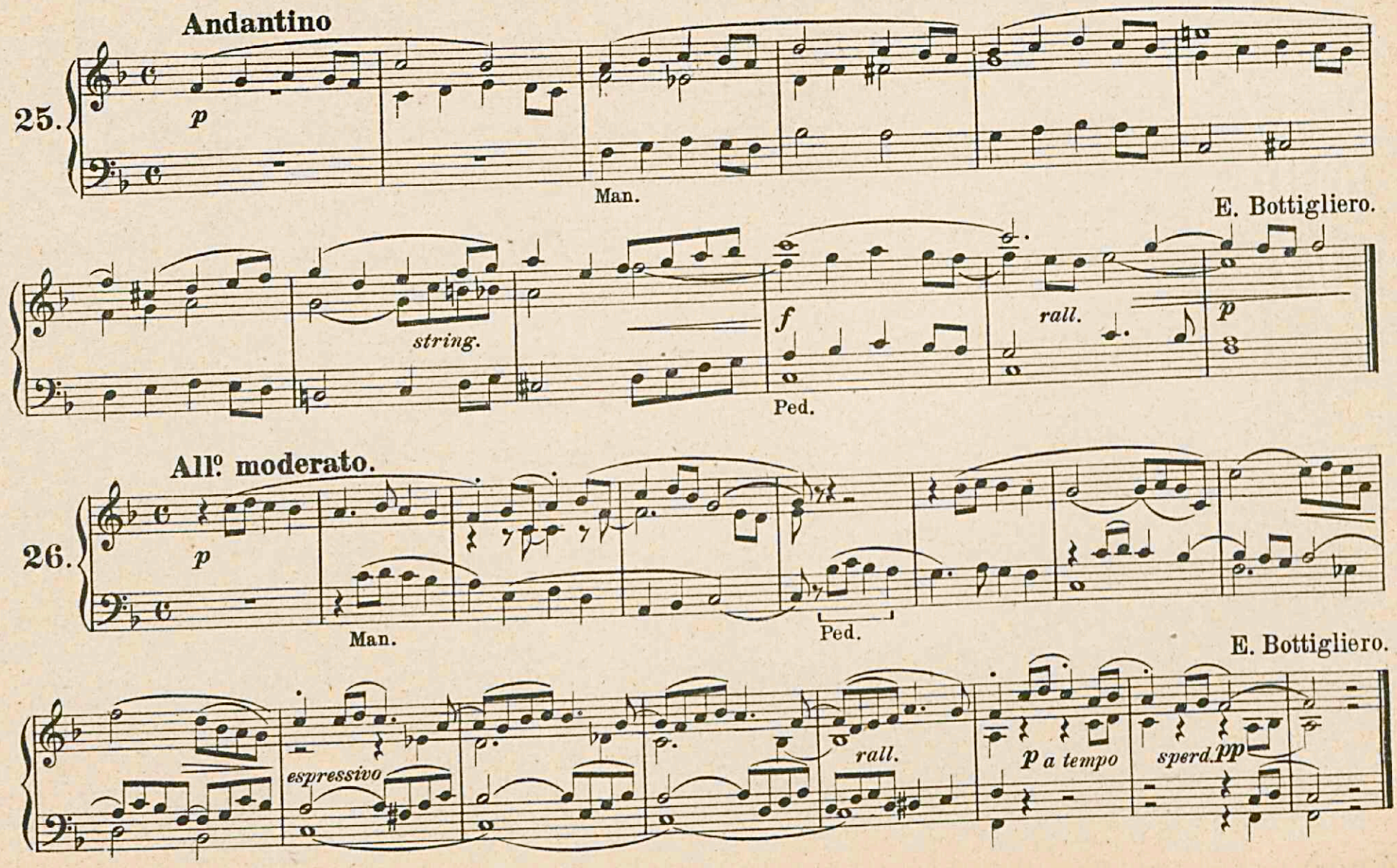
Ciro Grassi.

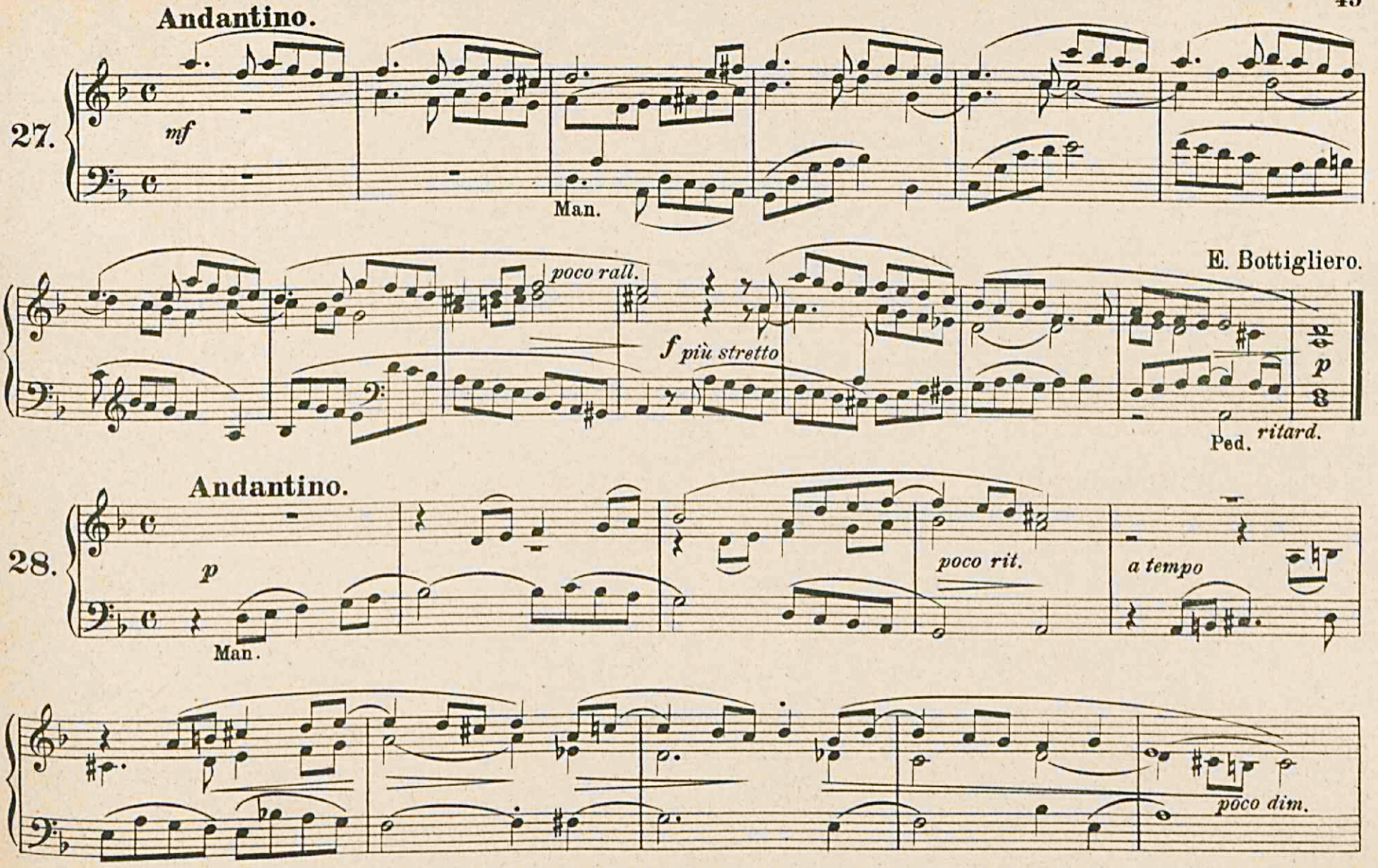



19.
Ped.
d.
Ped.
Ciro Grassi.
20.
Ped.
Ciro Grassi.

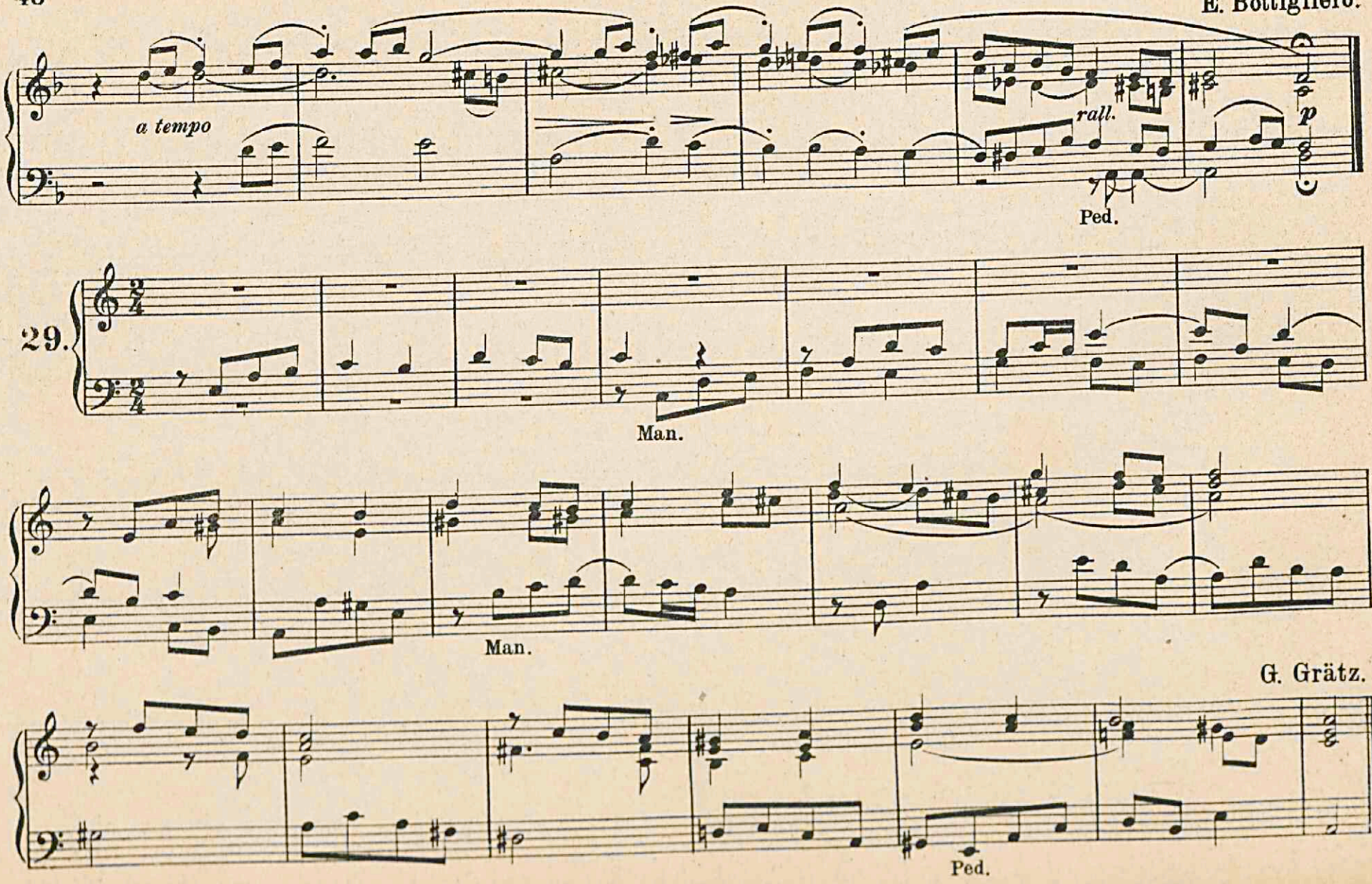

21.
Ped.
d.
Dino Sincero.
22.
in due
Man.
Dino Sincero.
8
Ped.

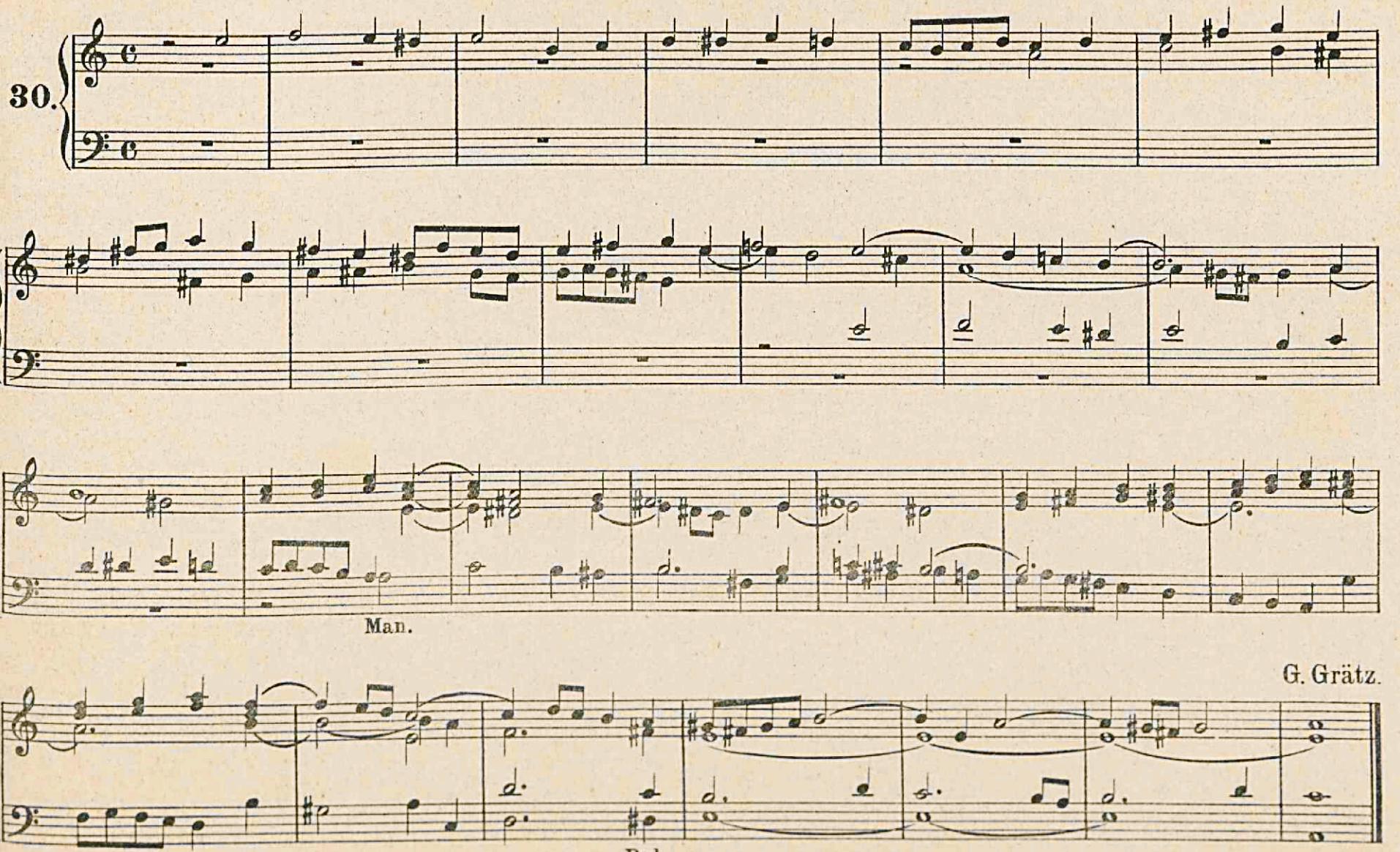

23.
Ped.
s.
Dino Sincero.
Ped.
s.
24.
Ped.
s.
s.
Carlo Carturan.


Andantino
25.
p
Man.
E. Bottigliero.
string.
f
rall.
p
Ped.
All° moderato.
26.
p
Man.
Ped.
E. Bottigliero.
espressivo
rall.
p a tempo
sperd.
pp


Andantino.
27.
mf
Man.
poco rall.
f più stretto
E. Bottigliero.
p
Ped.
ritard.
Andantino.
28.
p
Man.
poco rit.
a tempo
poco dim.

E. Bottigliero.

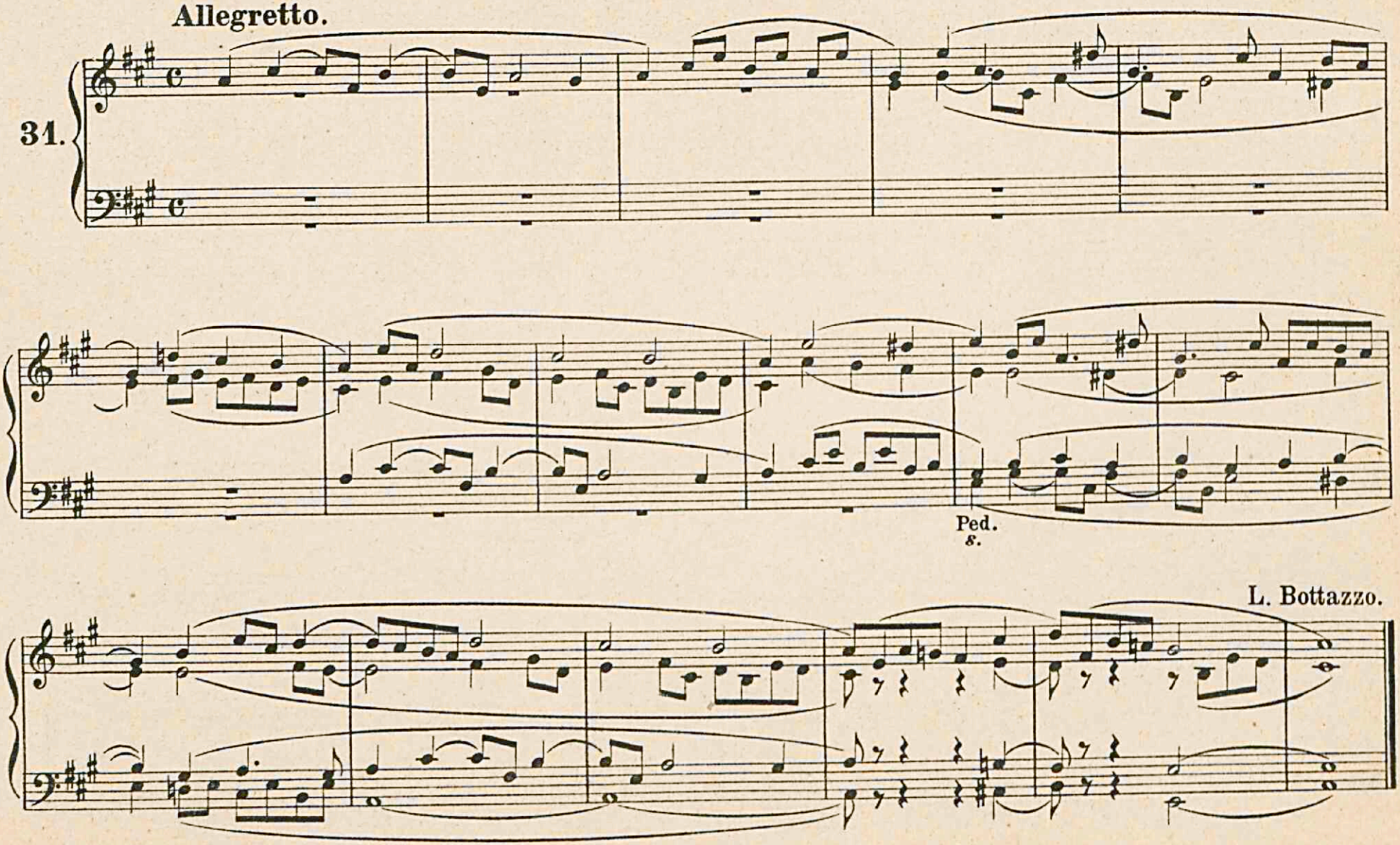




G. Grätz.

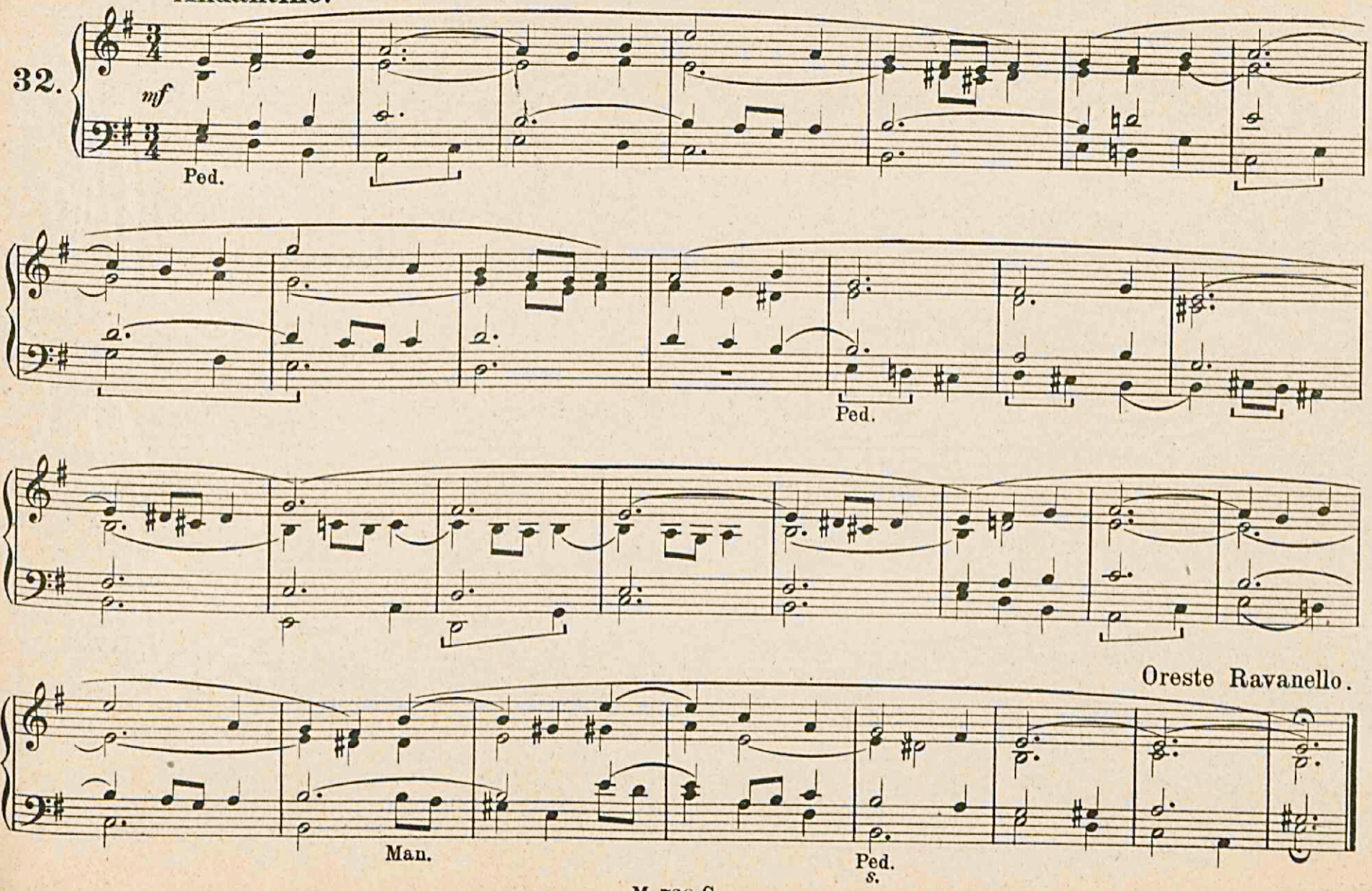
Allegretto.

31.



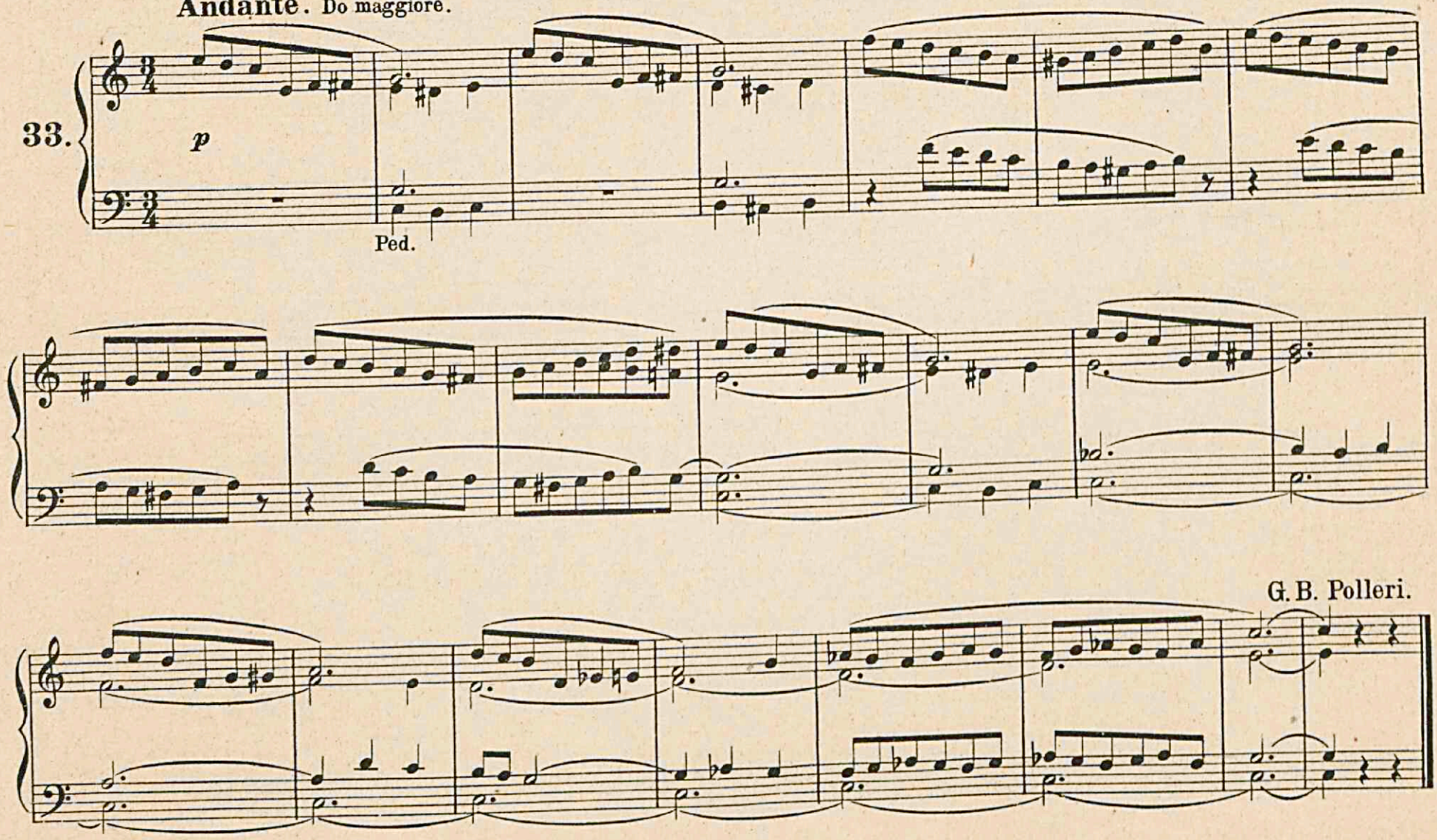
Andantino.

32.



Oreste Ravanello.

Andante. Do maggiore.



Grave. La minore.

34.

mf

G. B. Polleri.

Moderato. Fa maggiore.

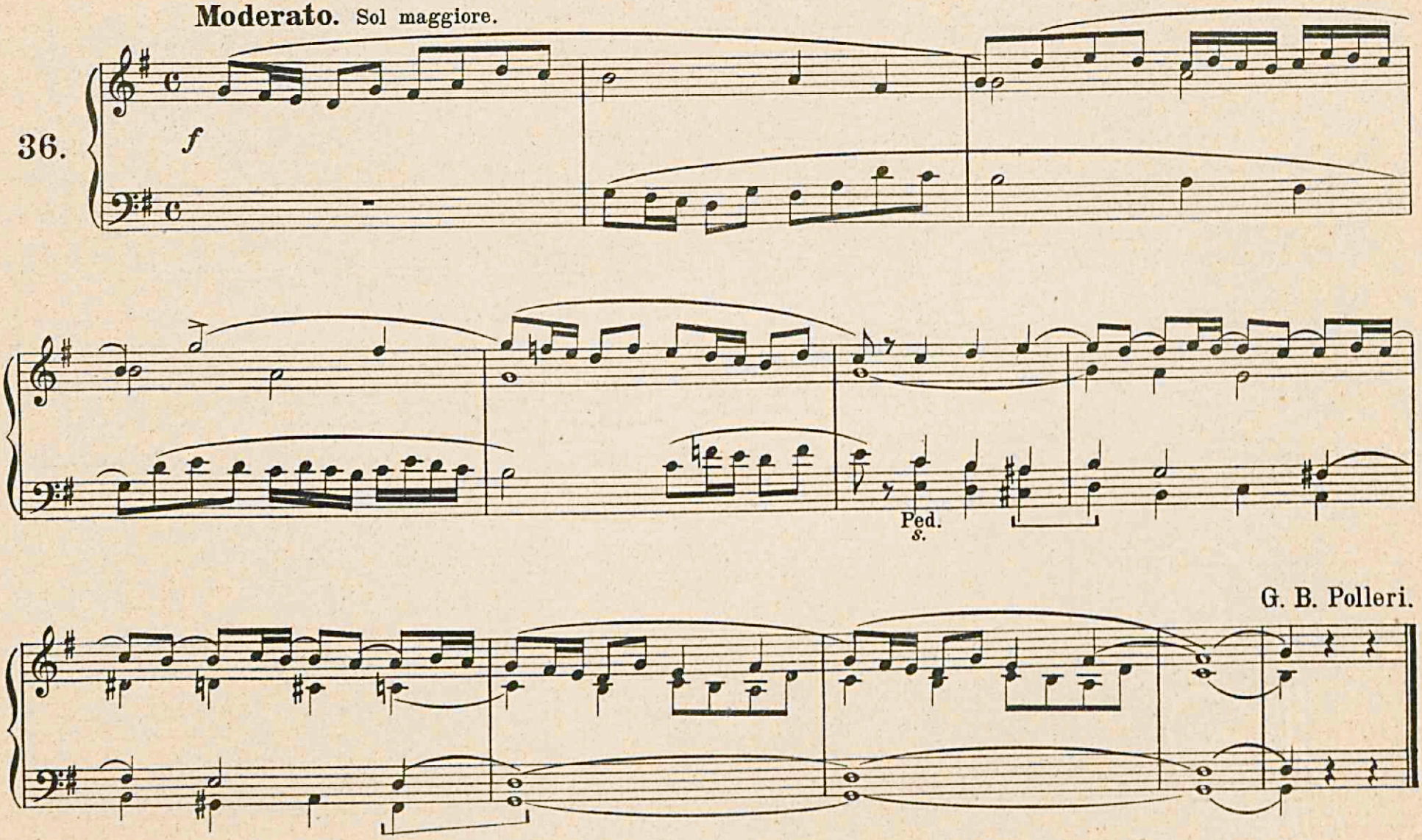
35.

Man.

G. B. Polleri.

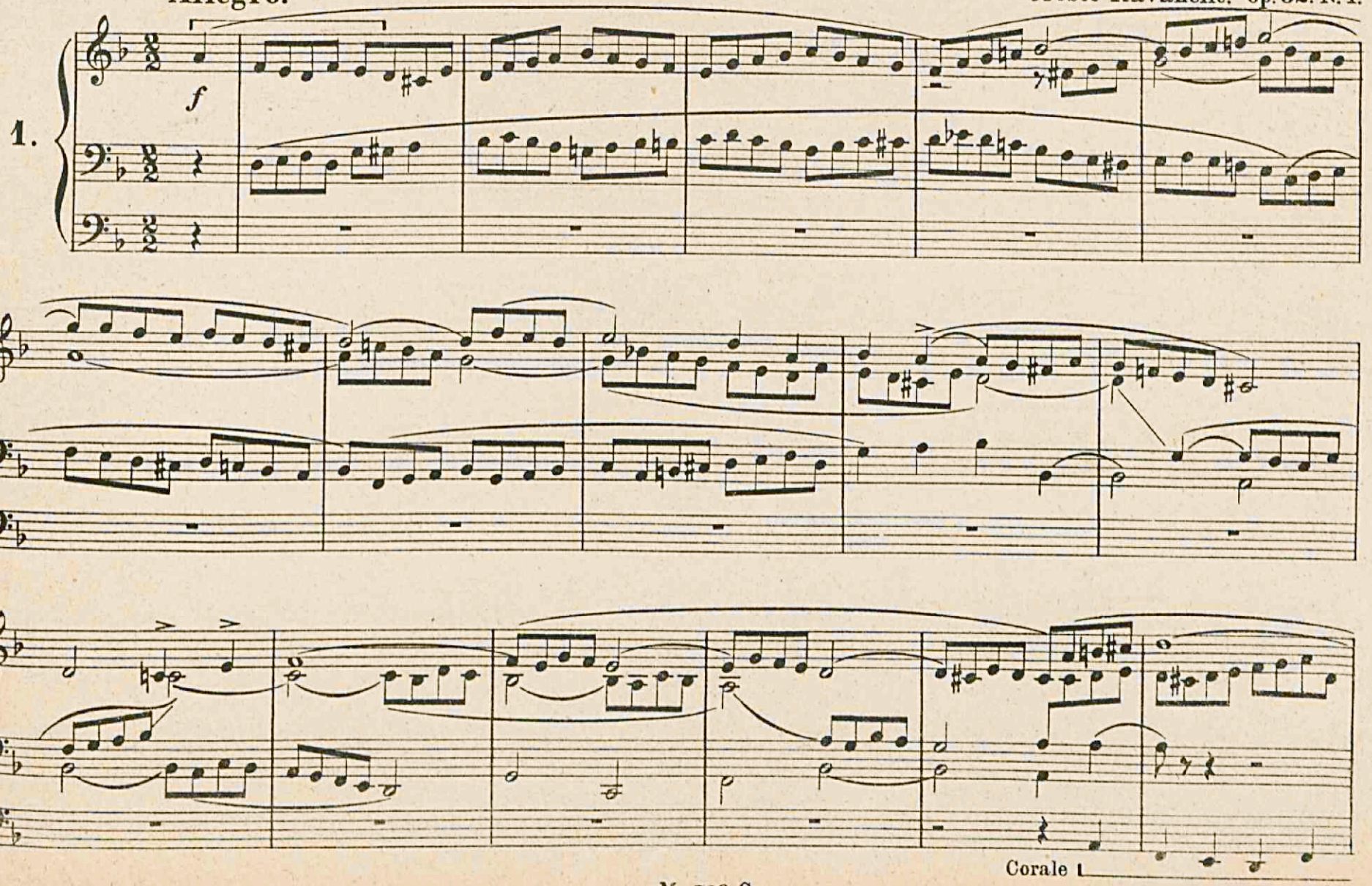
Moderato. Sol maggiore.

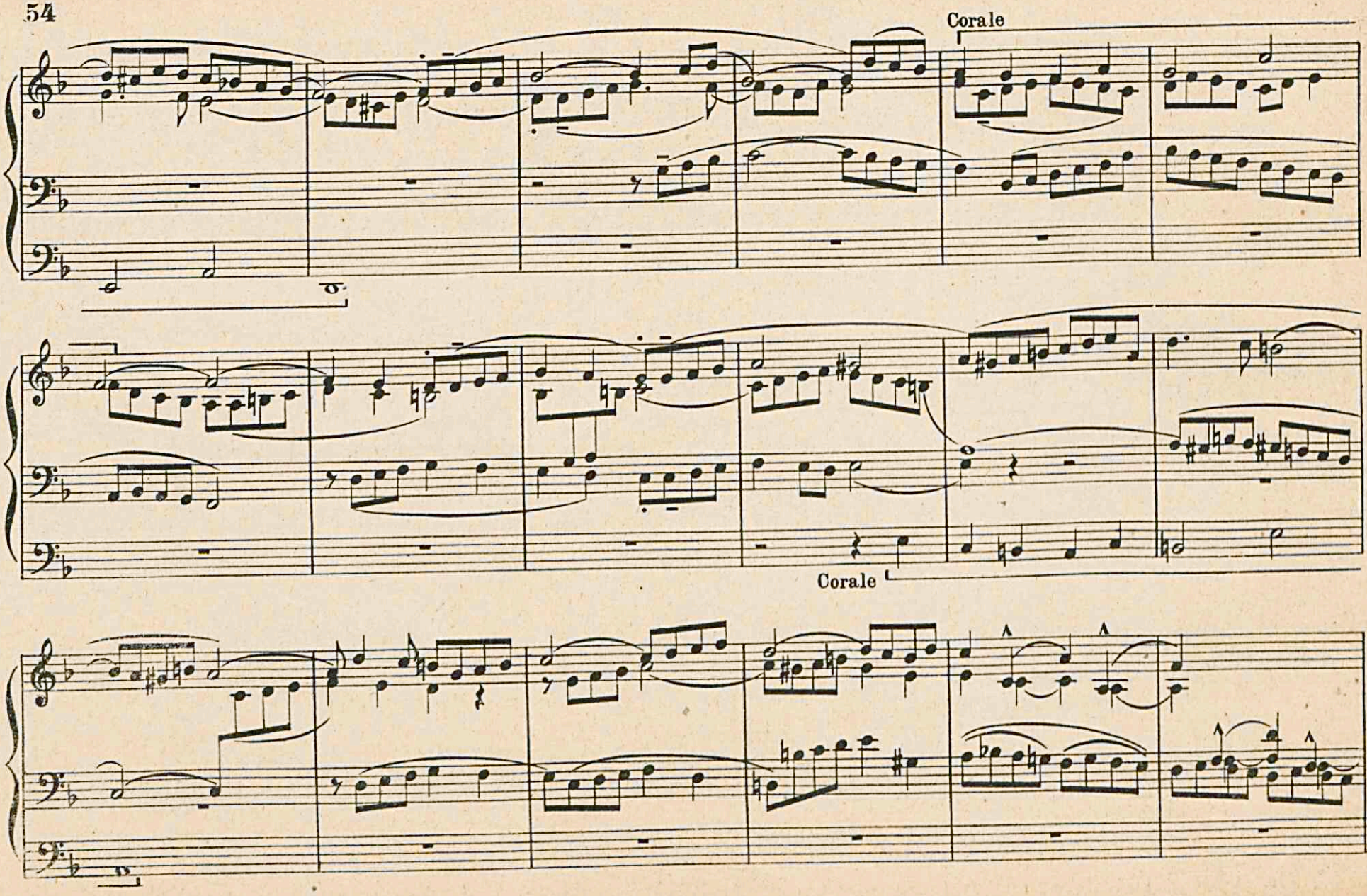
36.

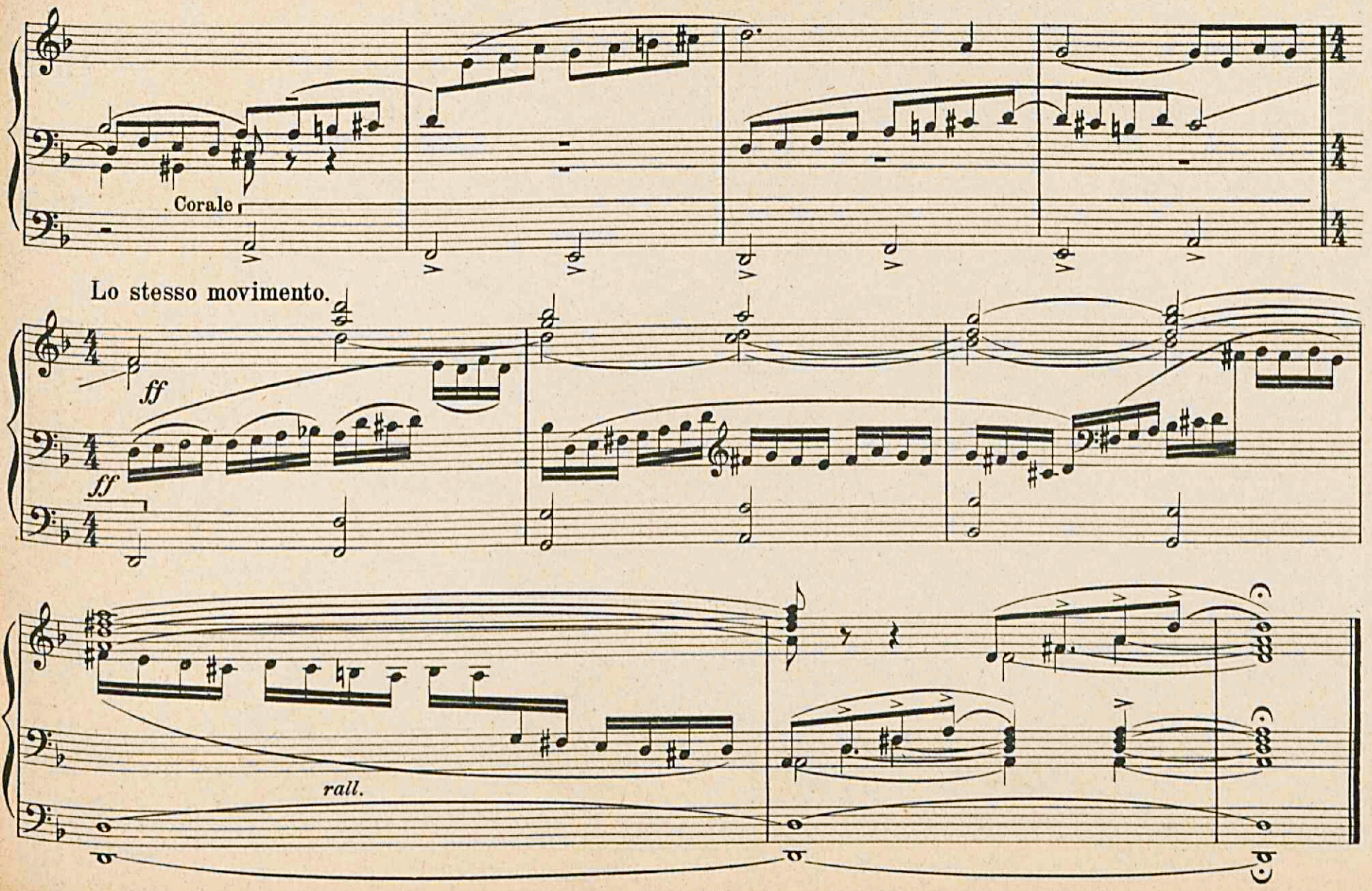


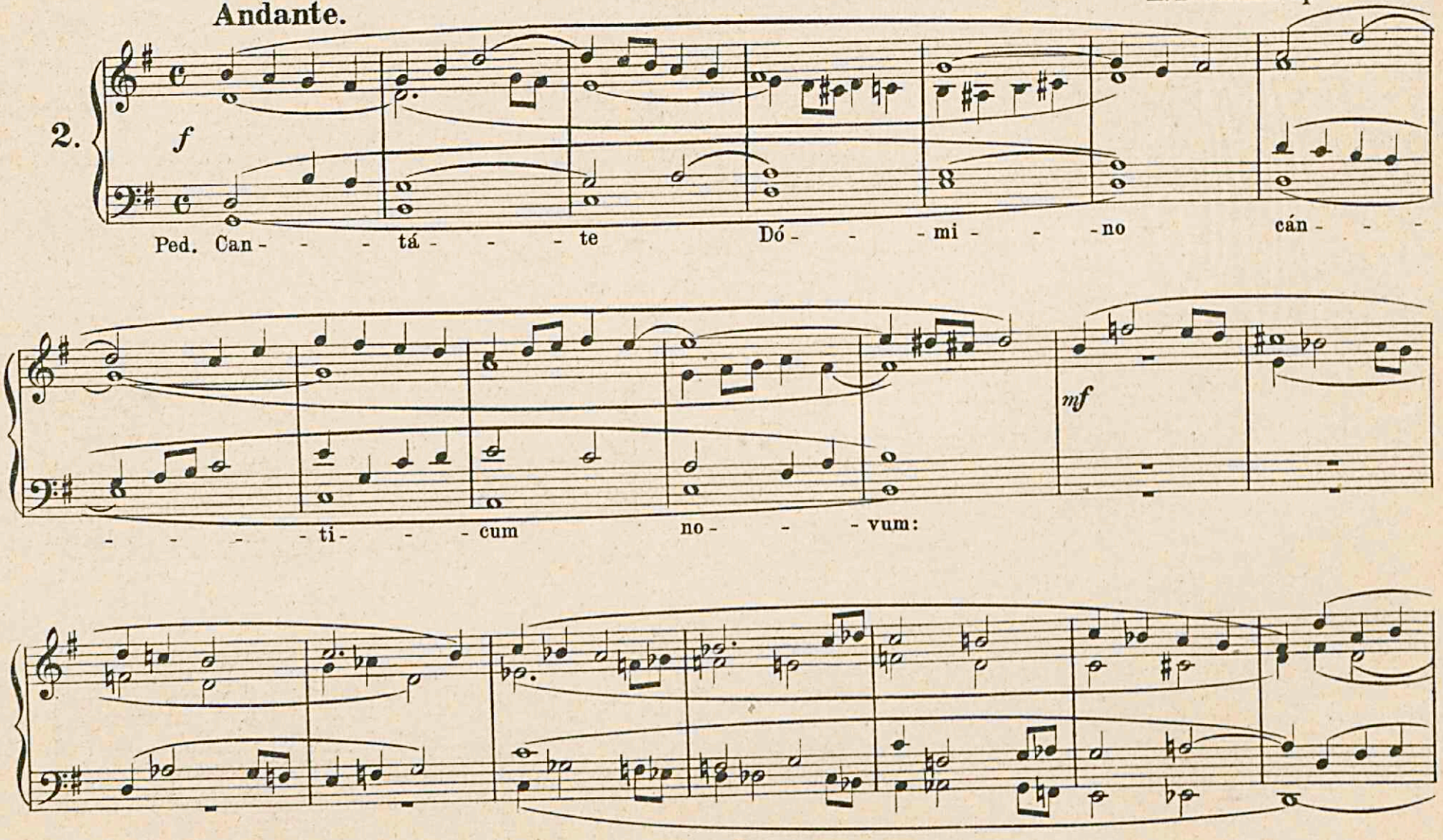
G. B. Polleri.

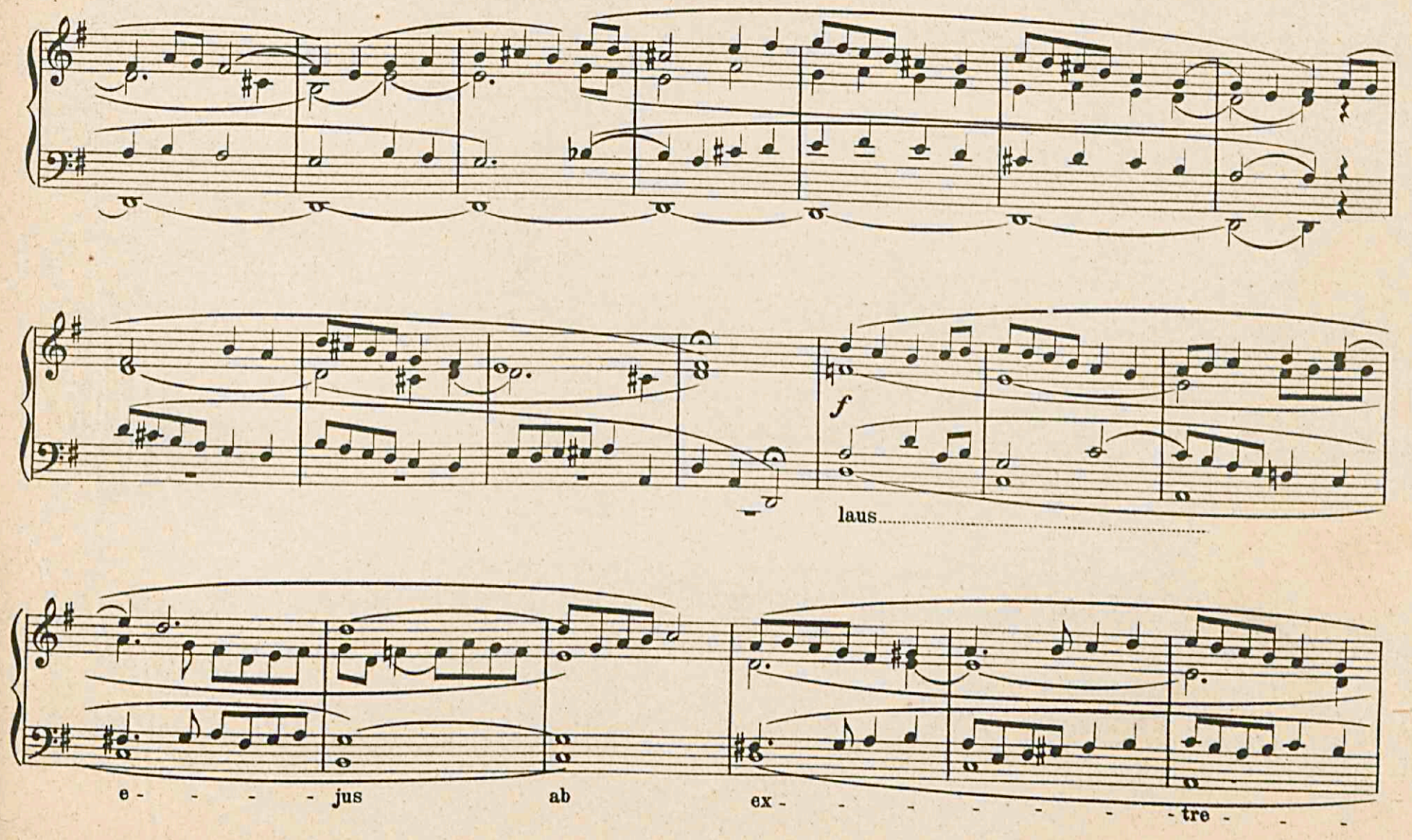
Allegro. Oreste Ravanello. op. 32. N. 1.

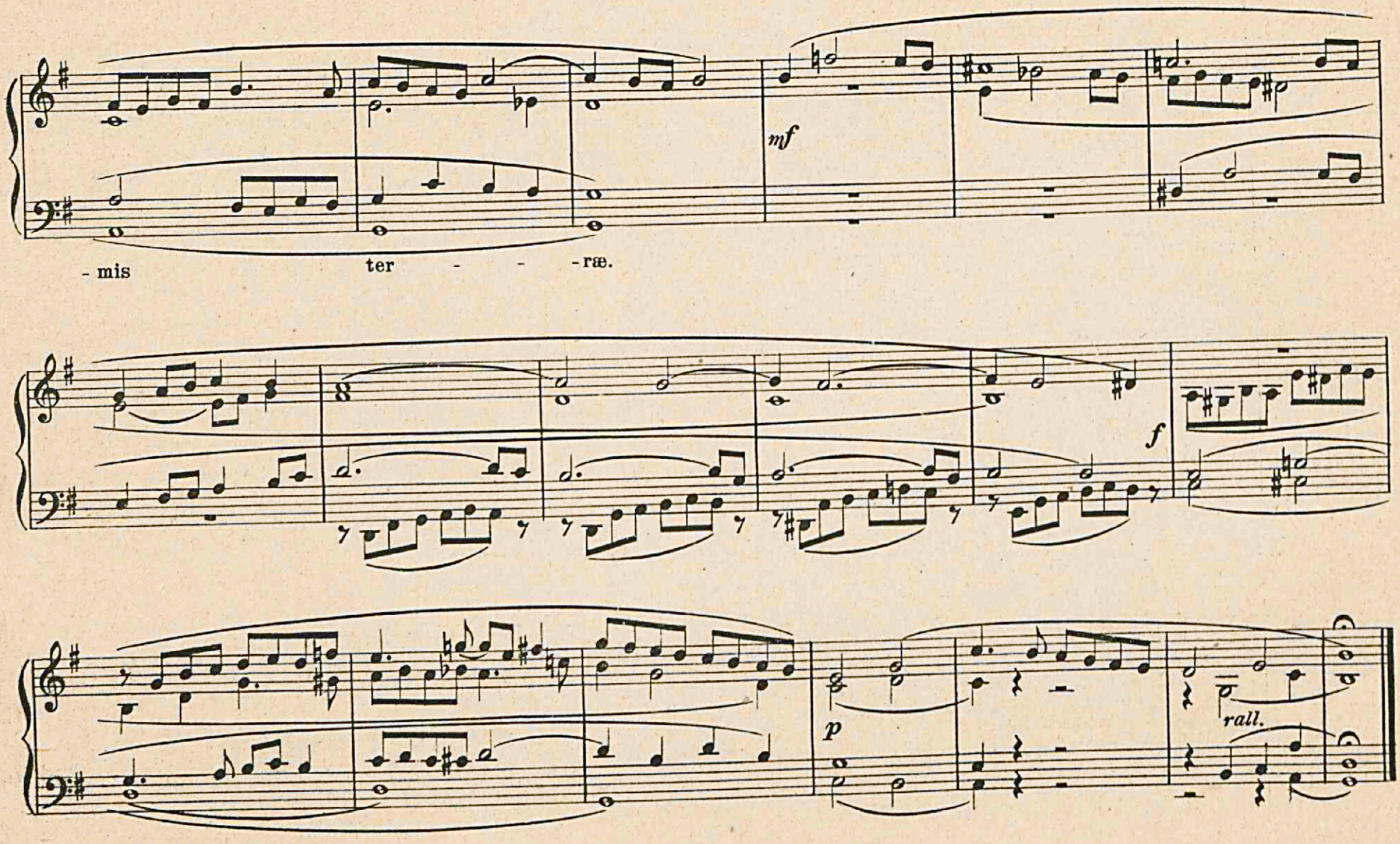



Corale
Corale

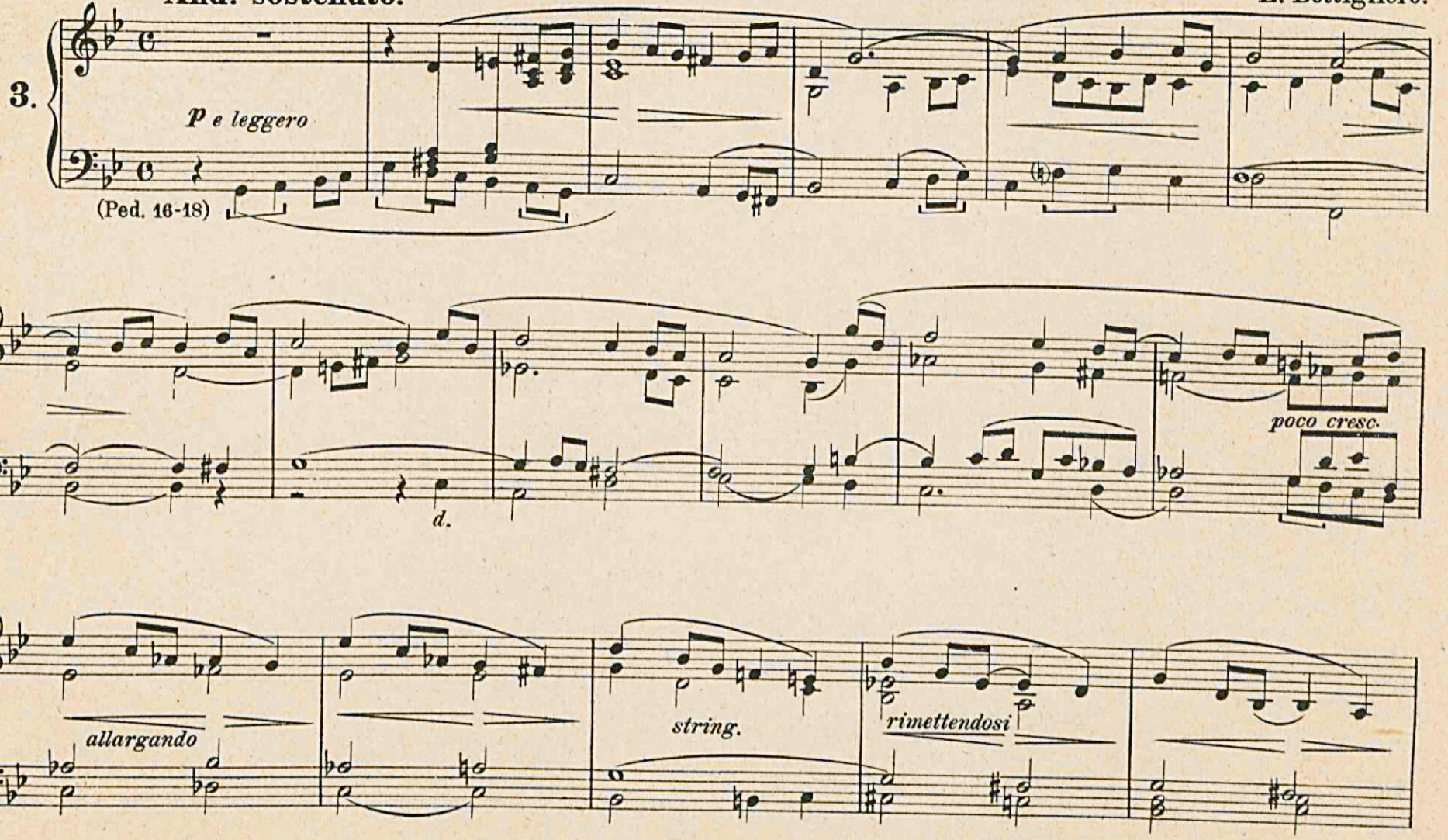

Corale
Lo stesso movimento.
ff
ff
rall.

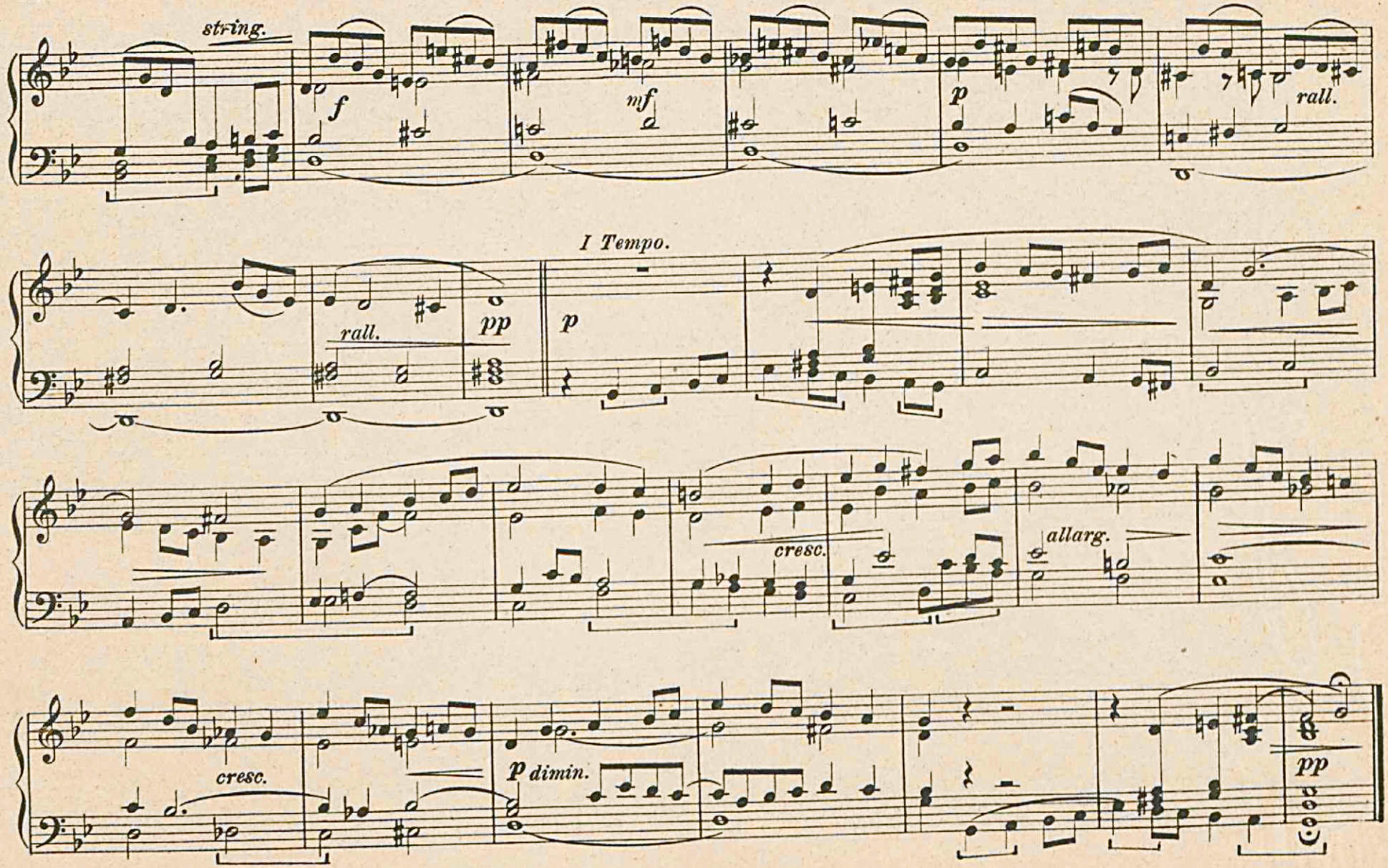

Andante.
2.
f
Ped.
Can - - - tá - - - te
Dó - - - mi - - - no
cán - - -
- - - - ti - - - cum
no - - - vum:
mf


f
laus
e - - - - jus
ab
ex - - - - - - - - tre - - -


mf
- mis
ter - - -ræ.
f
p
rall.

And.e sostenuto. E. Bottigliero.

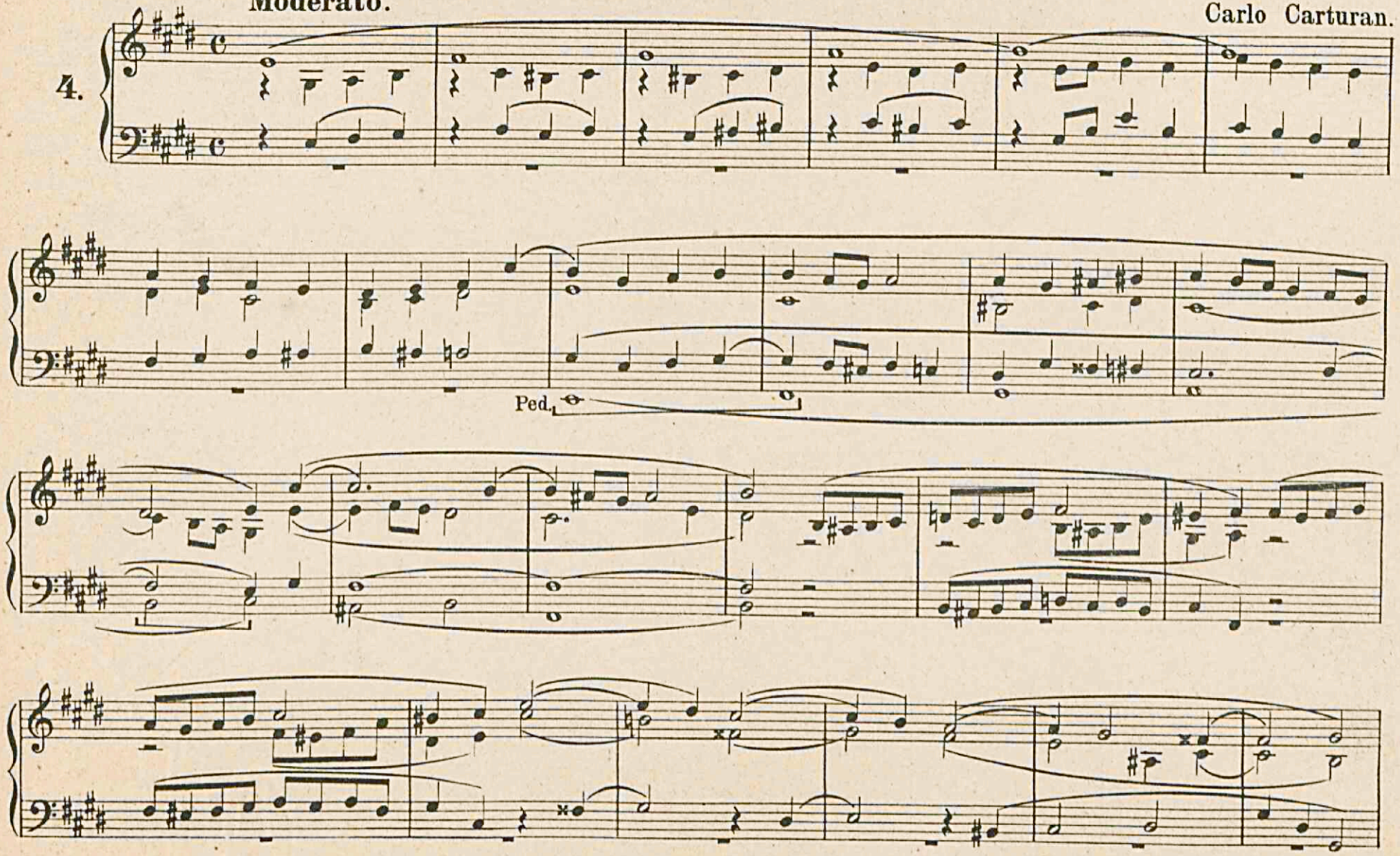


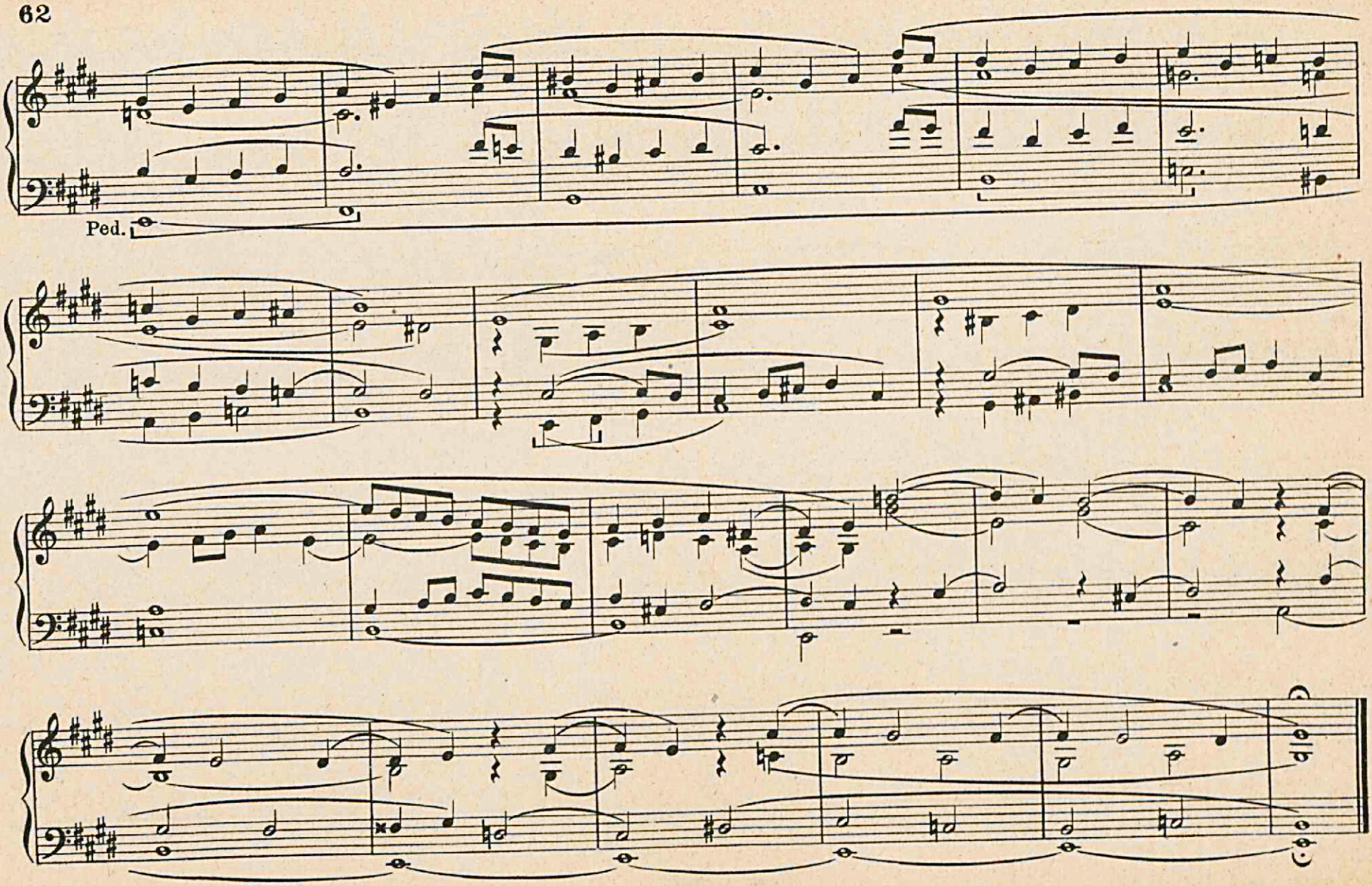

string.
f
mf
p
rall.
I Tempo.
rall.
pp
p
cresc.
allarg.
cresc.
p dimin.
pp

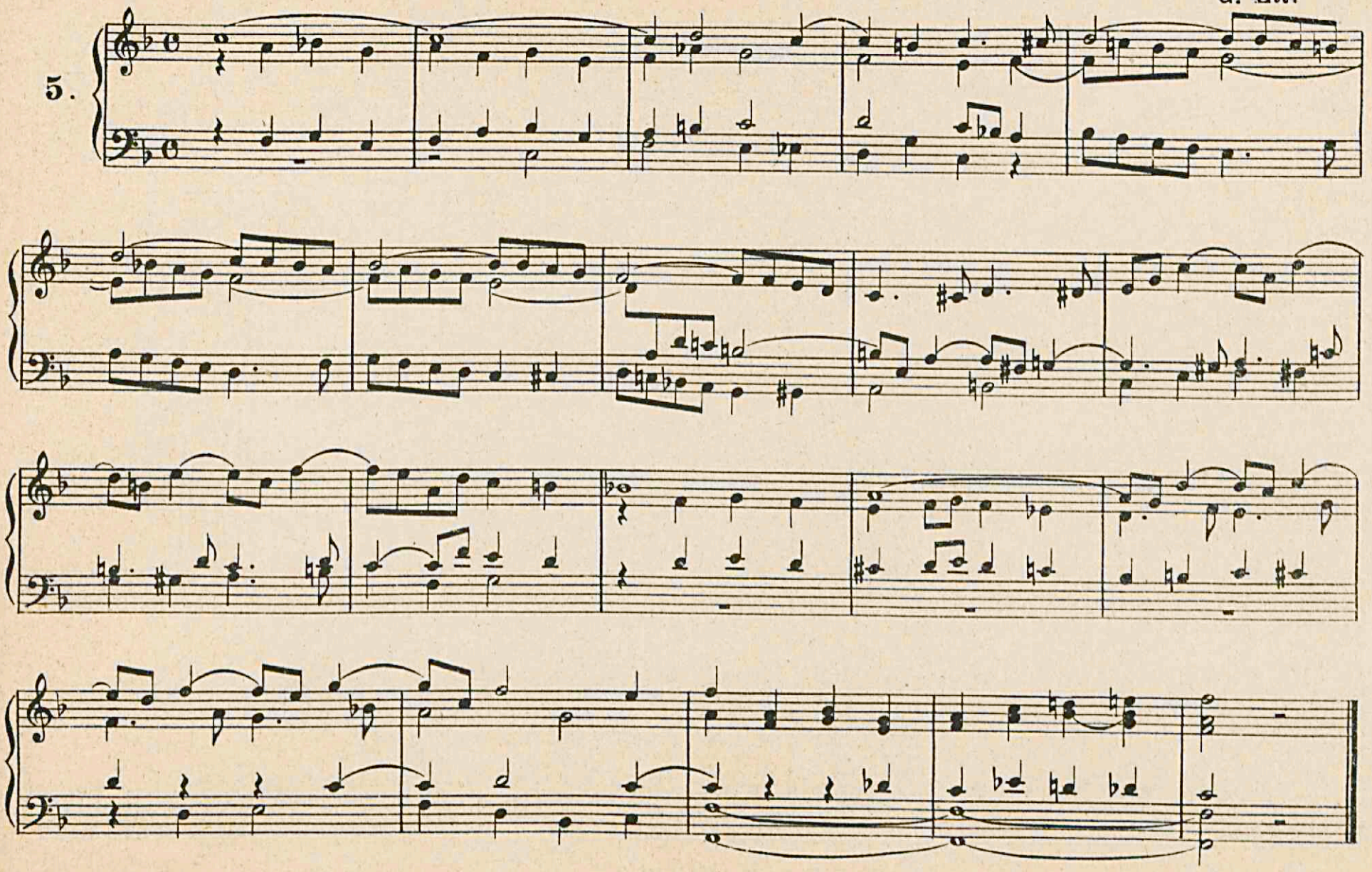
Moderato.

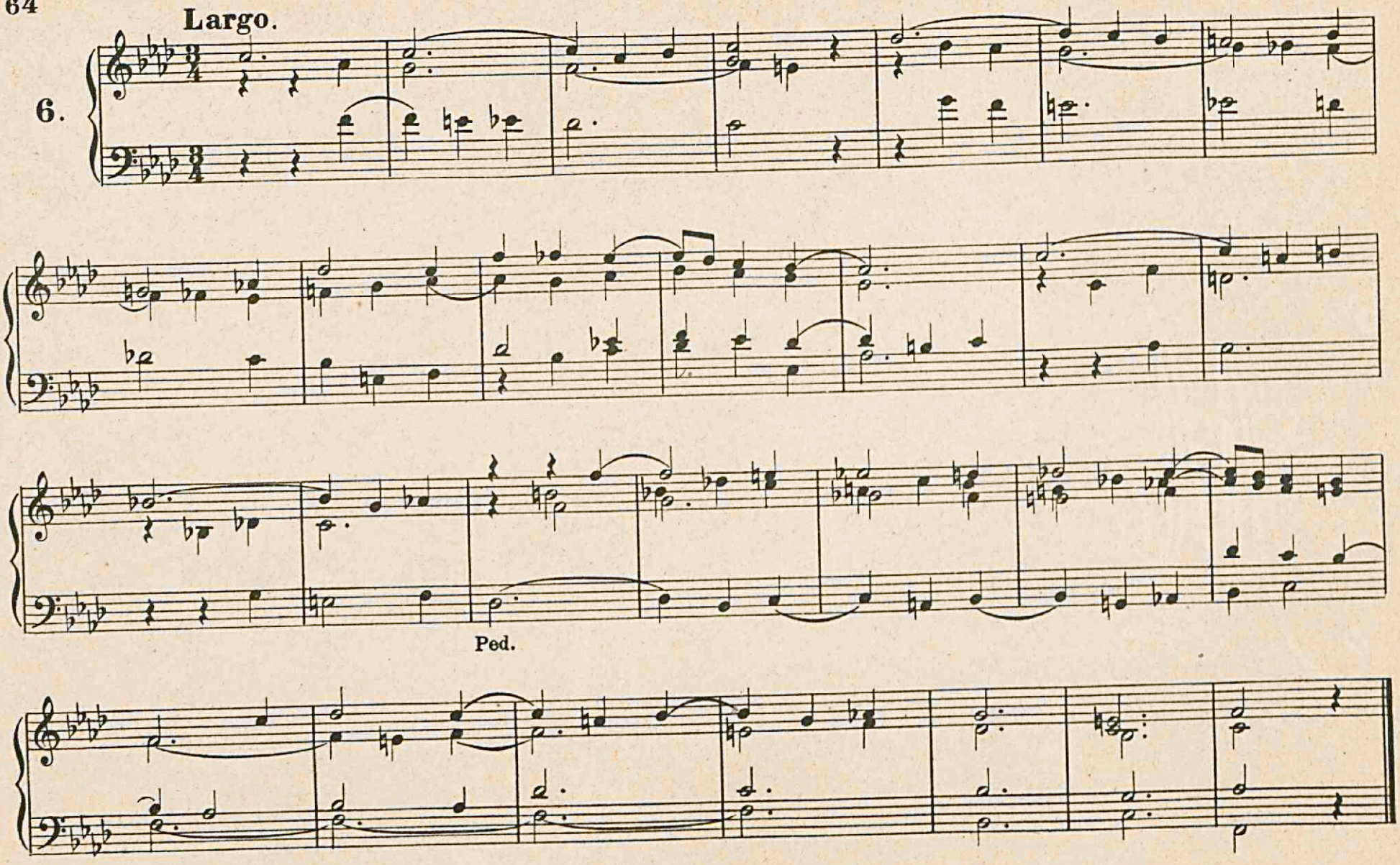
Carlo Carturan.

4.




Ped.


5.


Largo.
6.
Ped.

Andante.

Dino Sincero.

7.

p e sempre legato

Man.

dim.

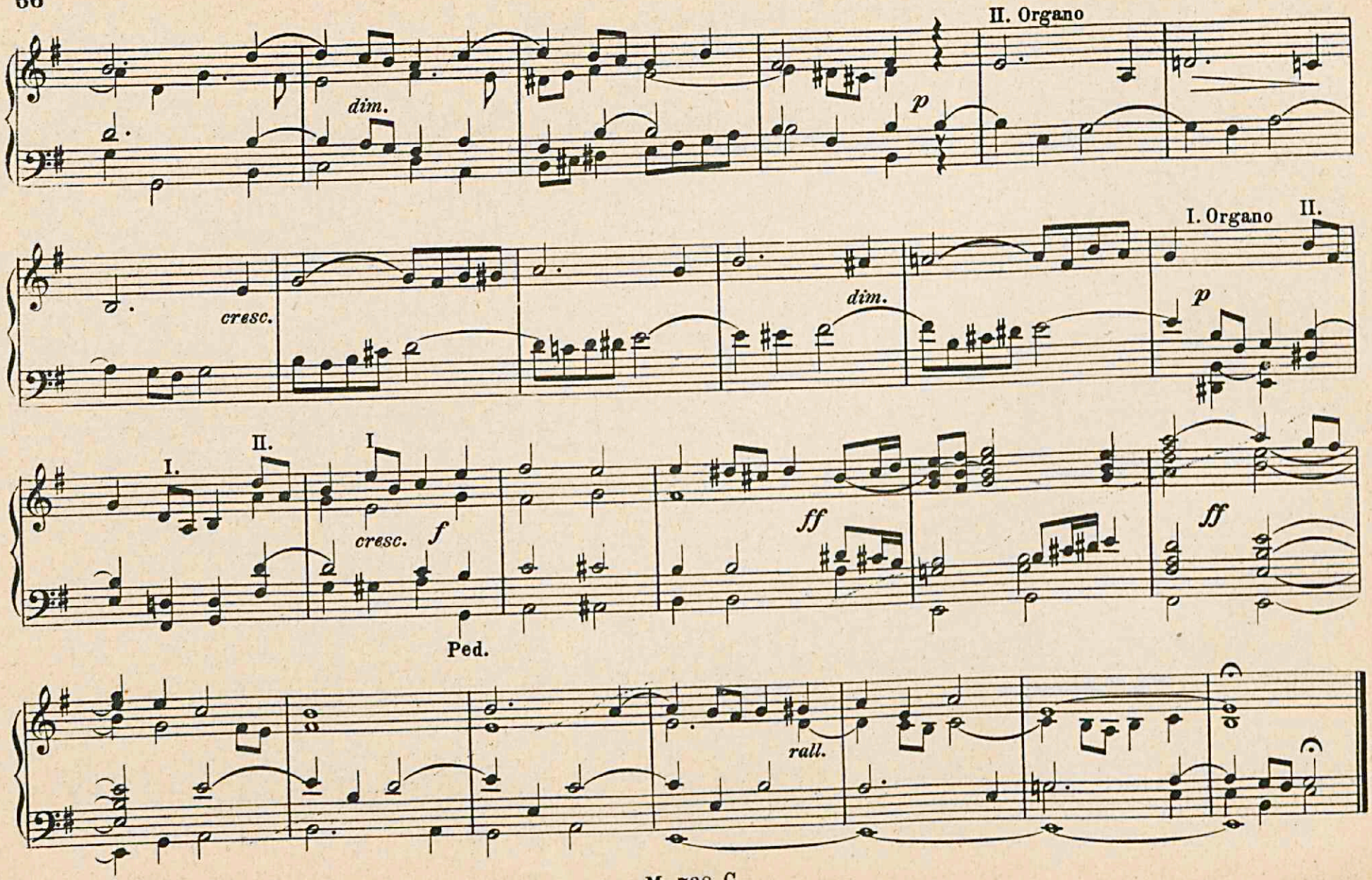
(Unione)

Ped.

mf

cresc.

allarg.

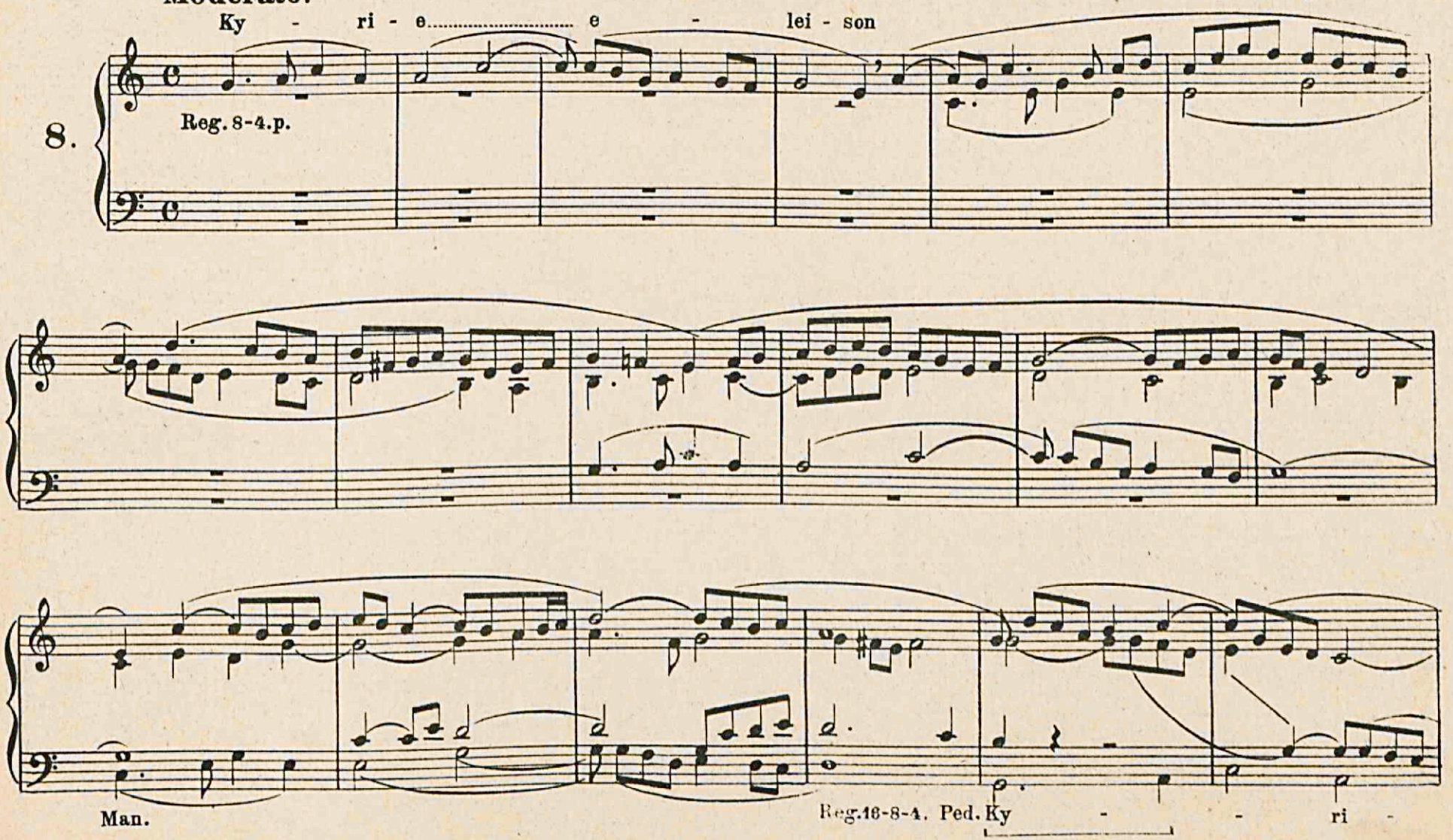

II. Organo
dim.
p
I. Organo II.
cresc.
dim.
p
I.
II.
I
cresc.
f
ff
ff
Ped.
rall.

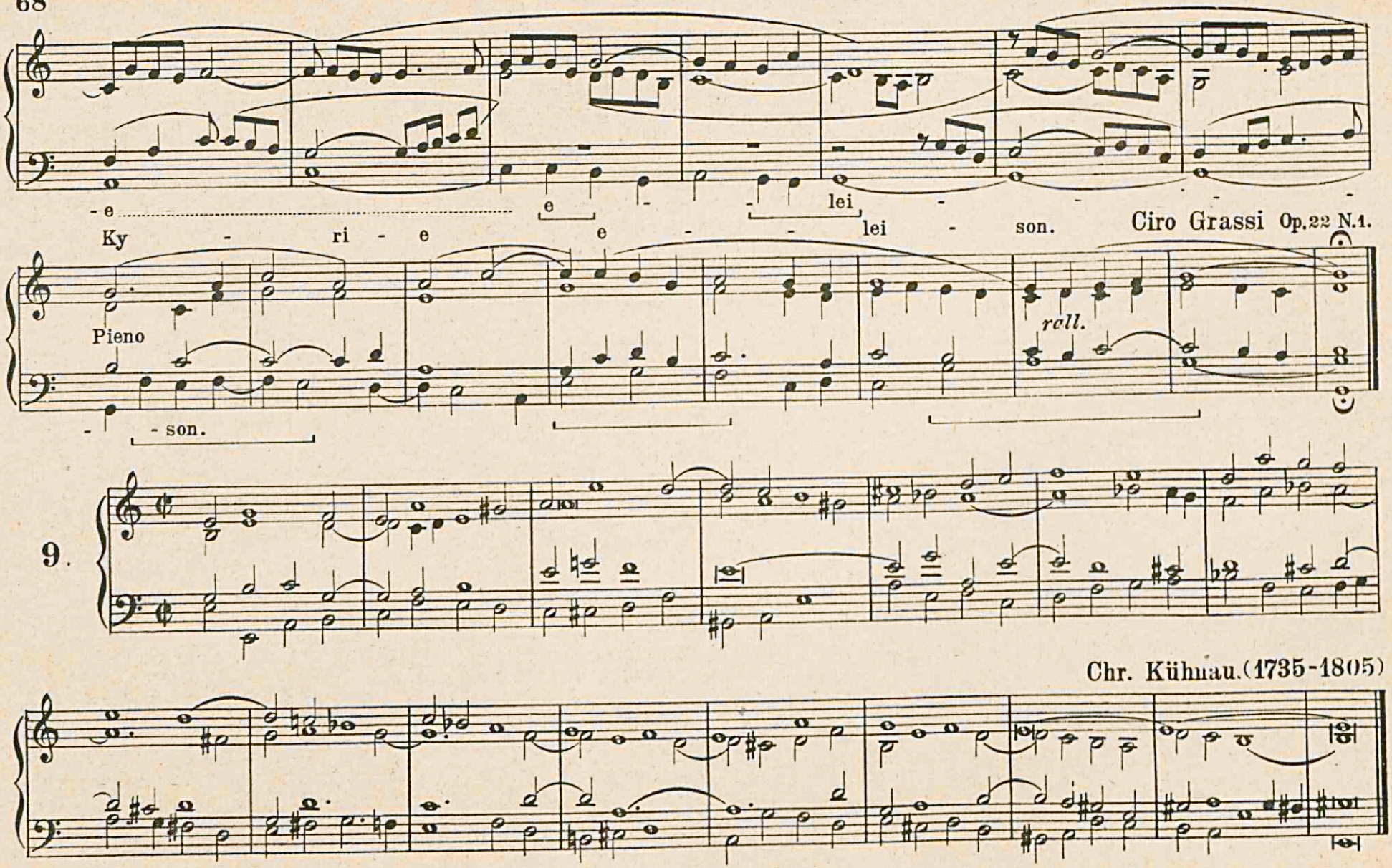
Modo VIII.

KYRIE DEL TEMPO PASQUALE.

Ciro Grassi Op.22. N.1.

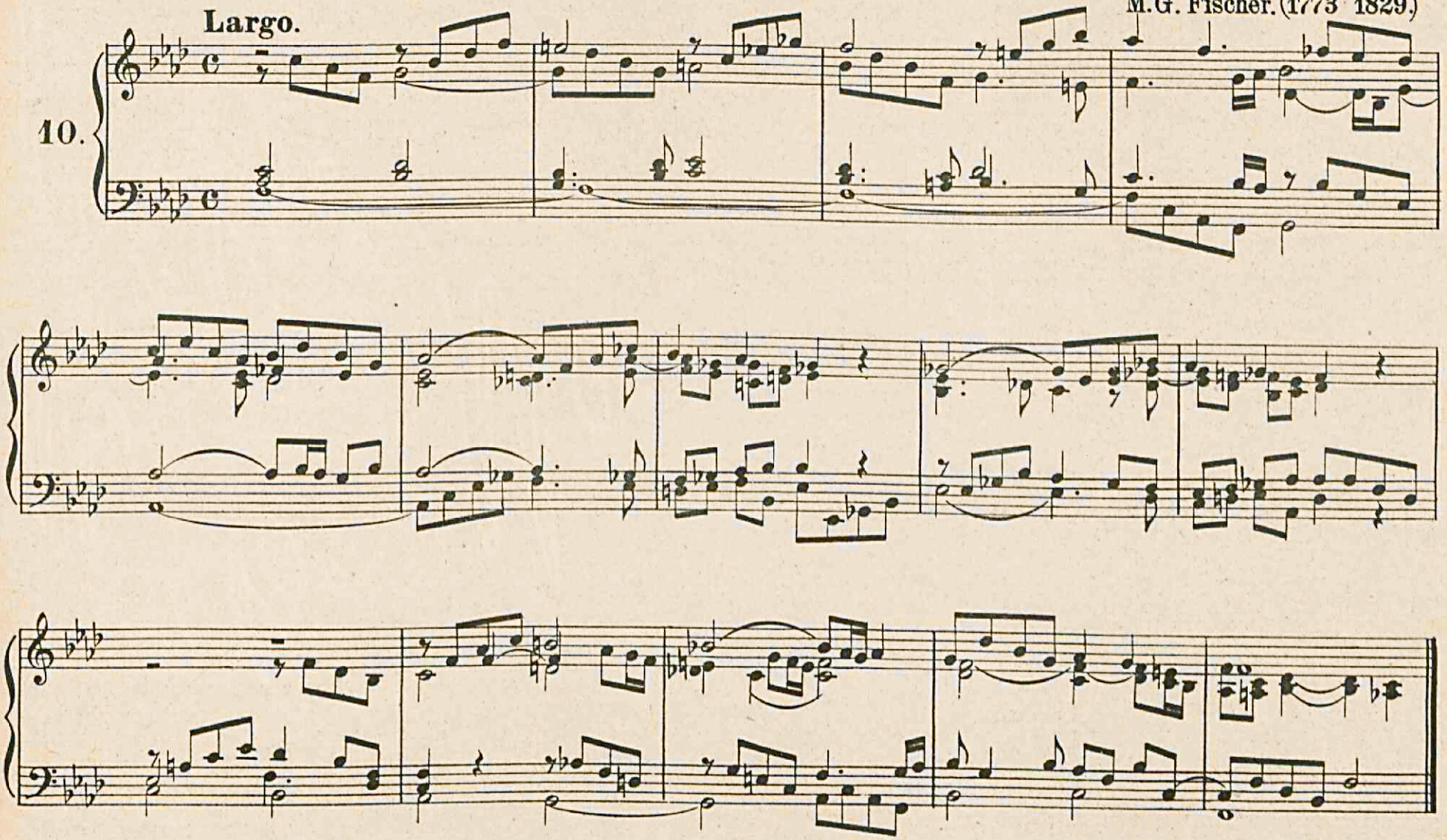
Moderato.

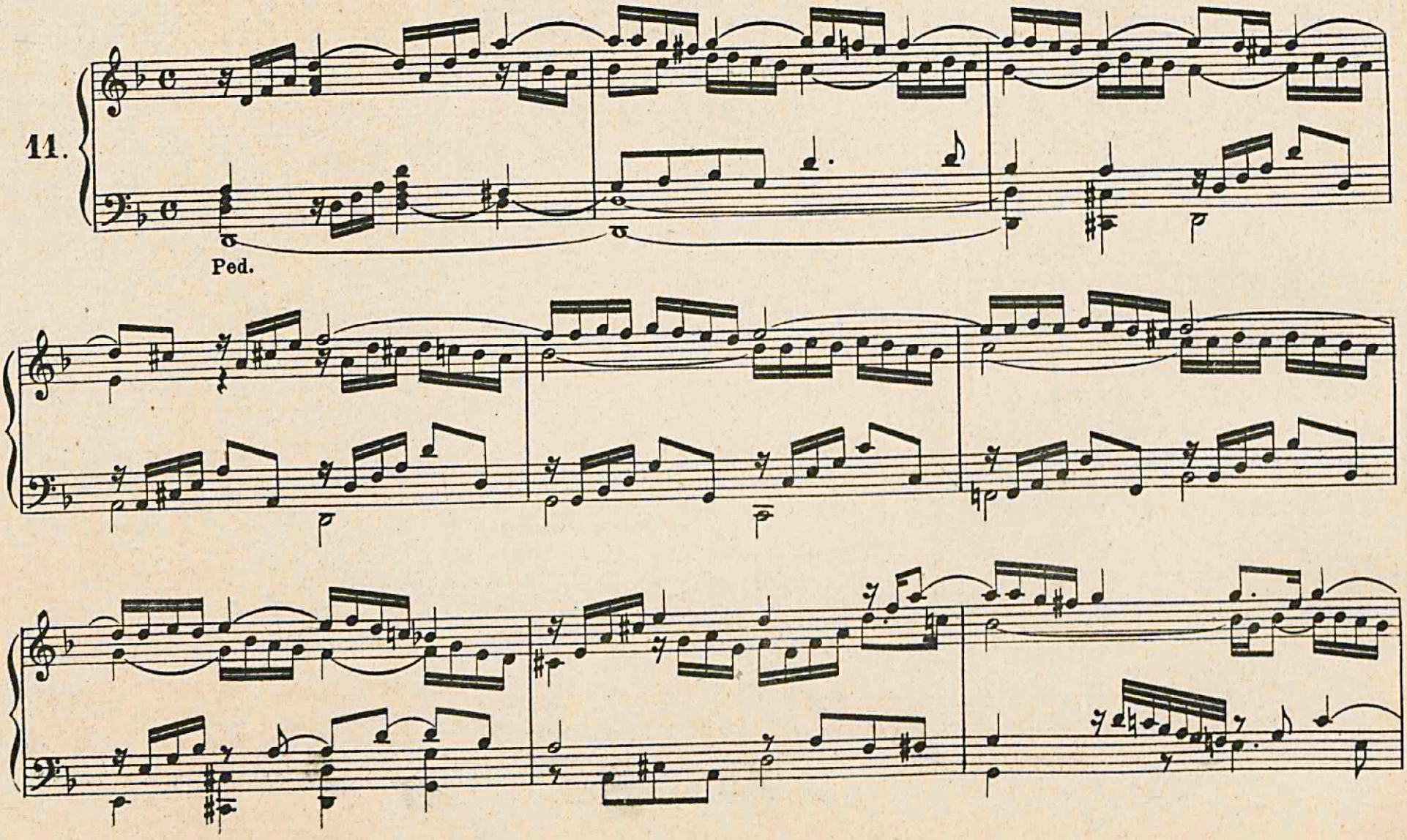


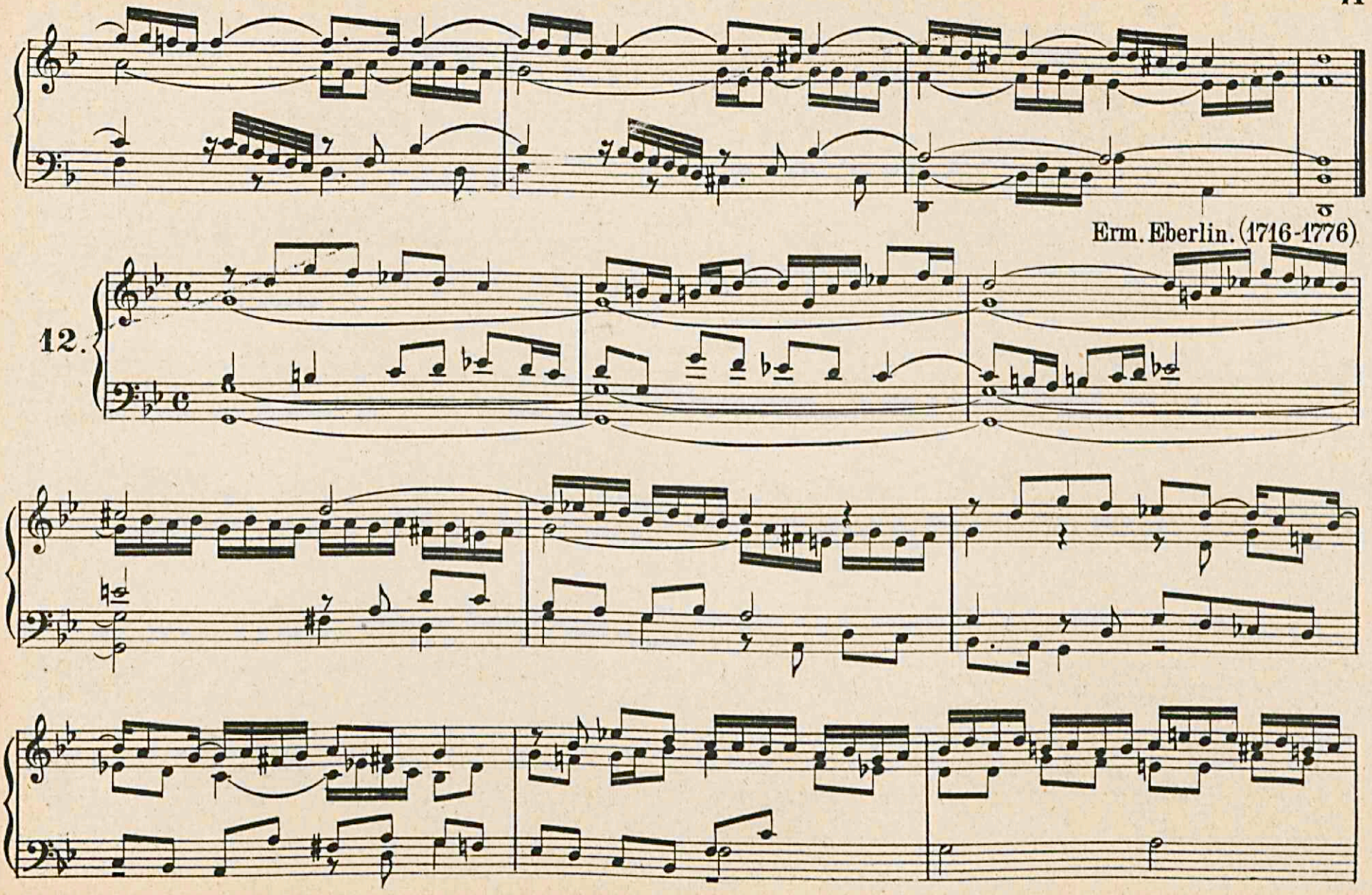

- e
e
lei
Ky - ri - e e - lei - son.
Ciro Grassi Op.22 N.1.
Pieno
- son.
rall.
9.
Chr. Kühnau.(1735-1805)

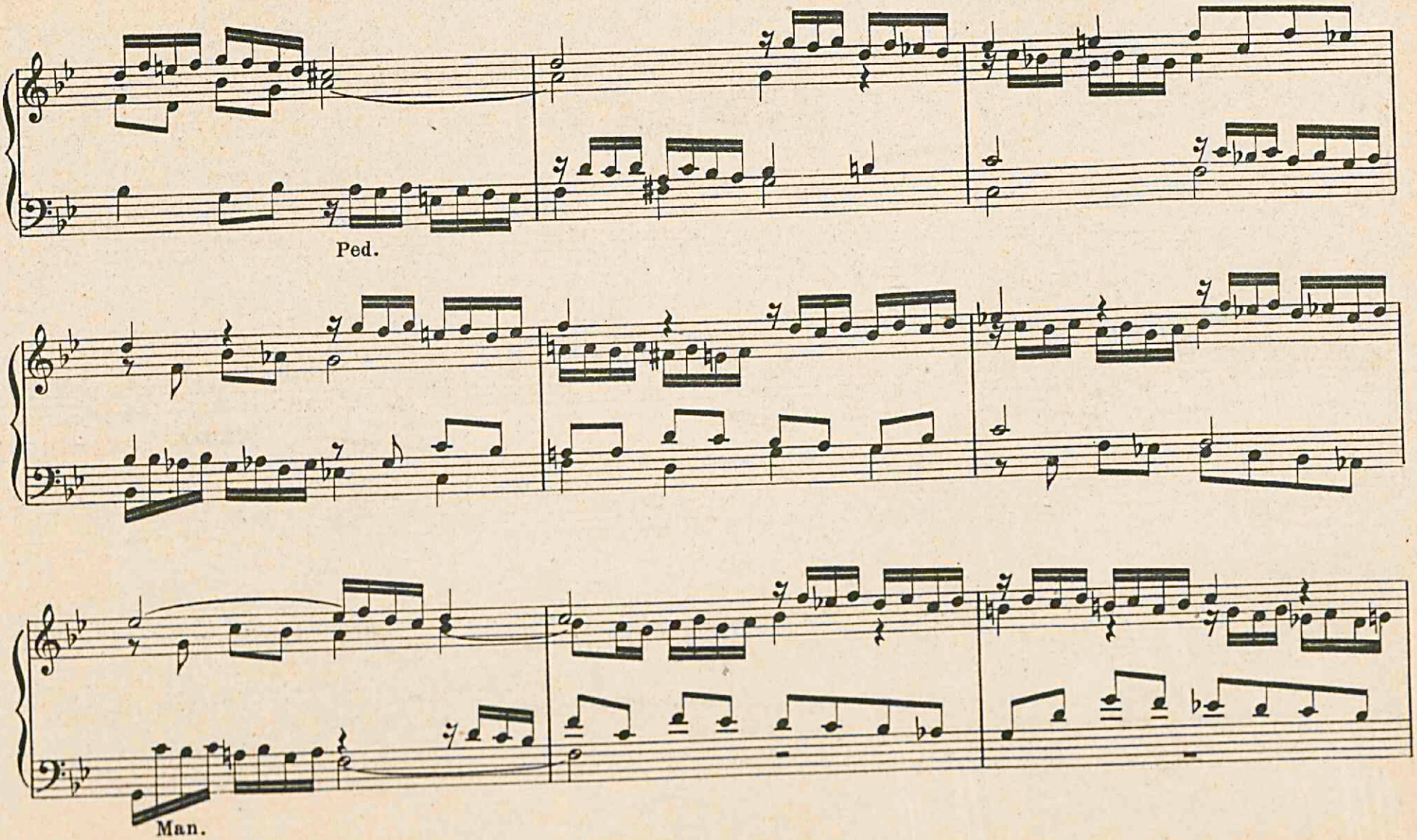
M.G. Fischer. (1773 1829.)

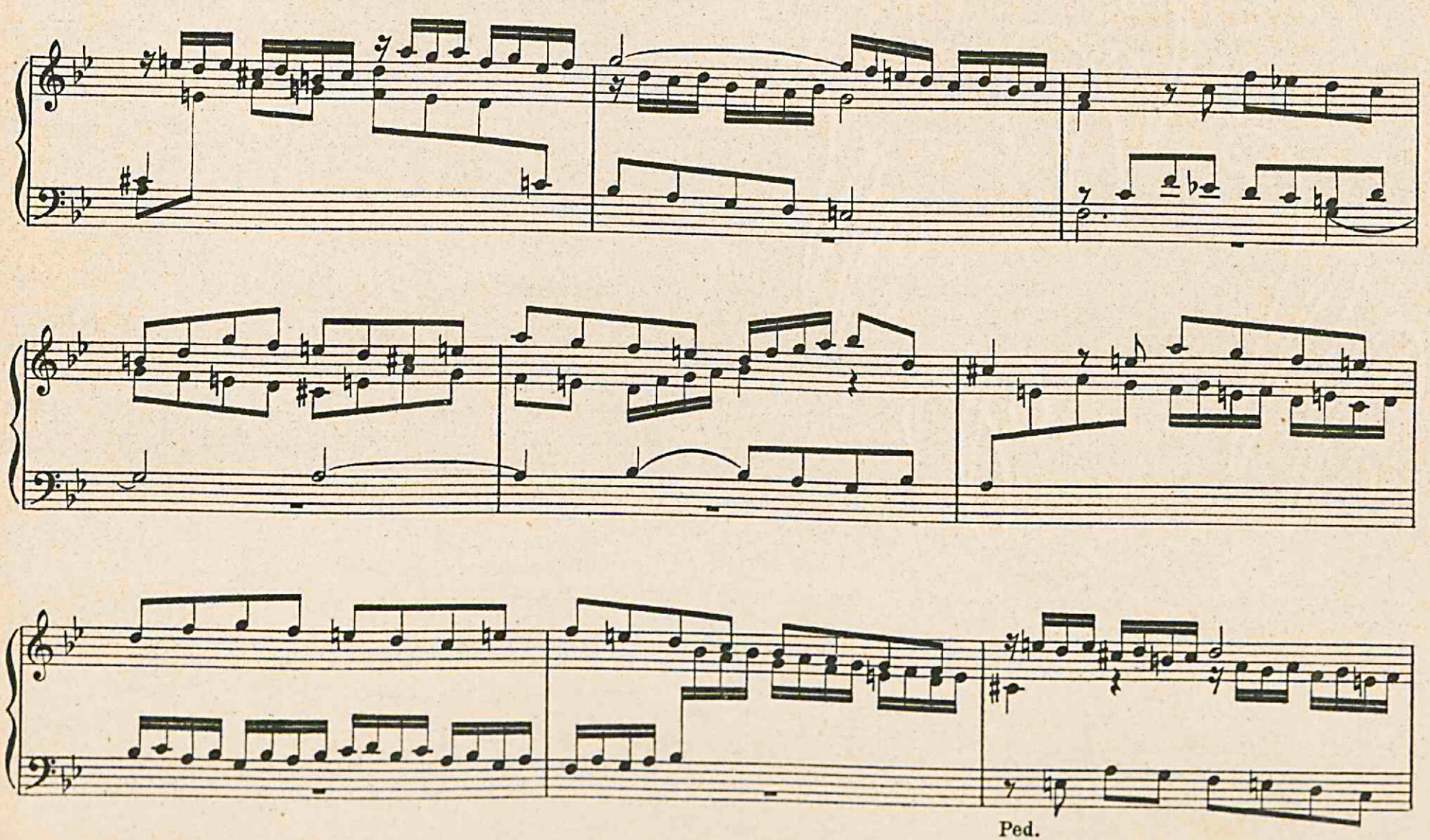
10. **Largo.**

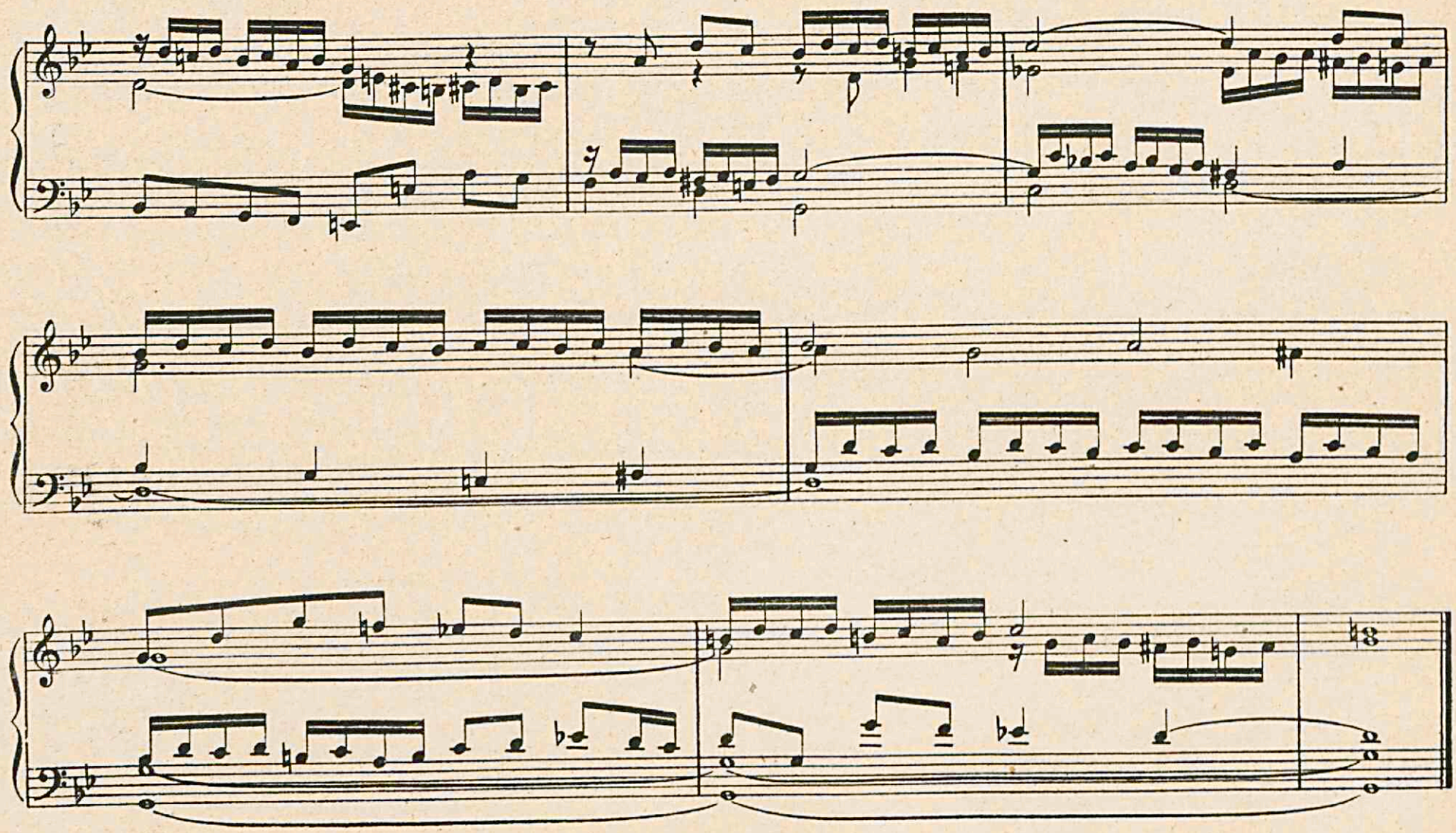



11.
Ped.

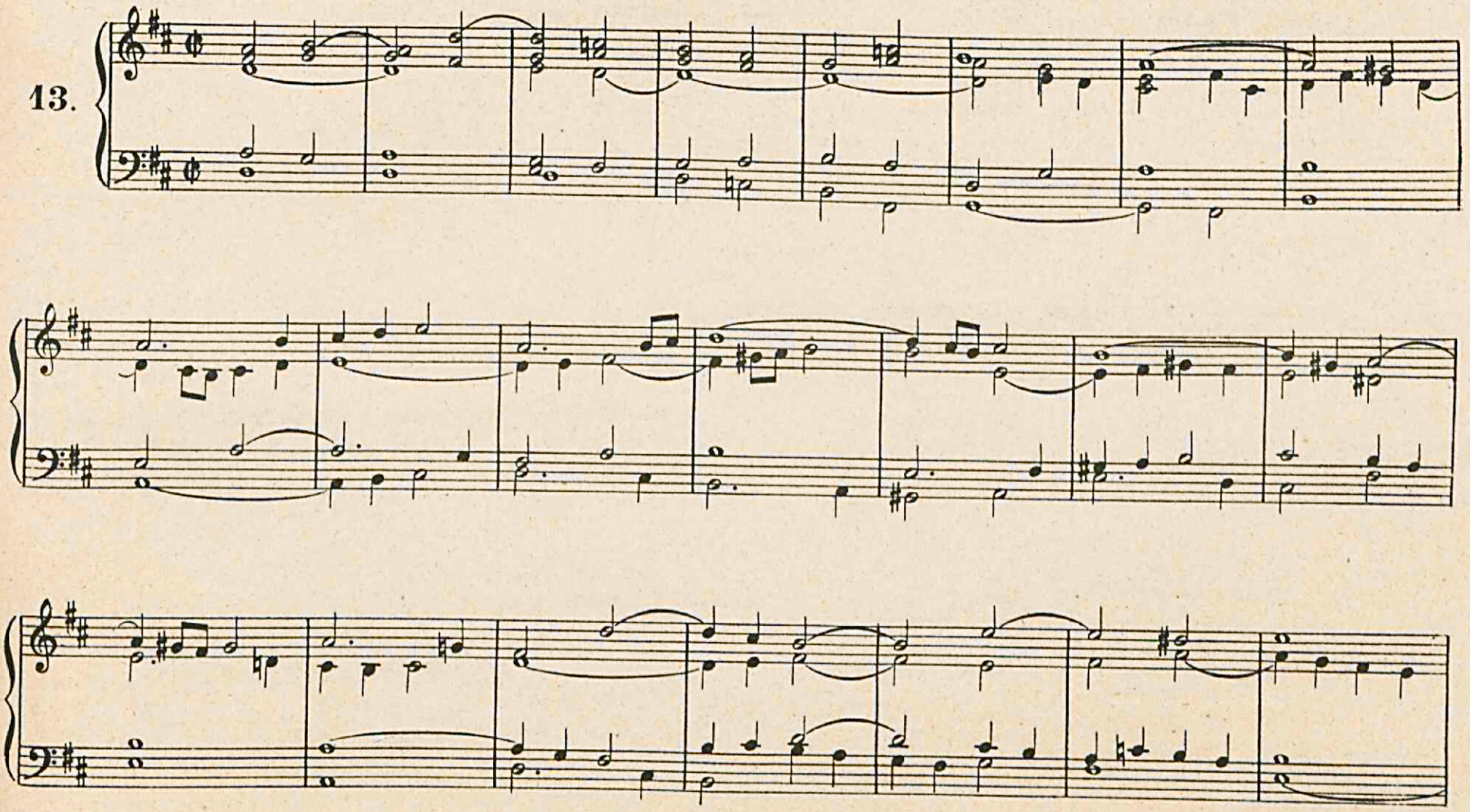

Erm. Eberlin. (1716-1776)
12.

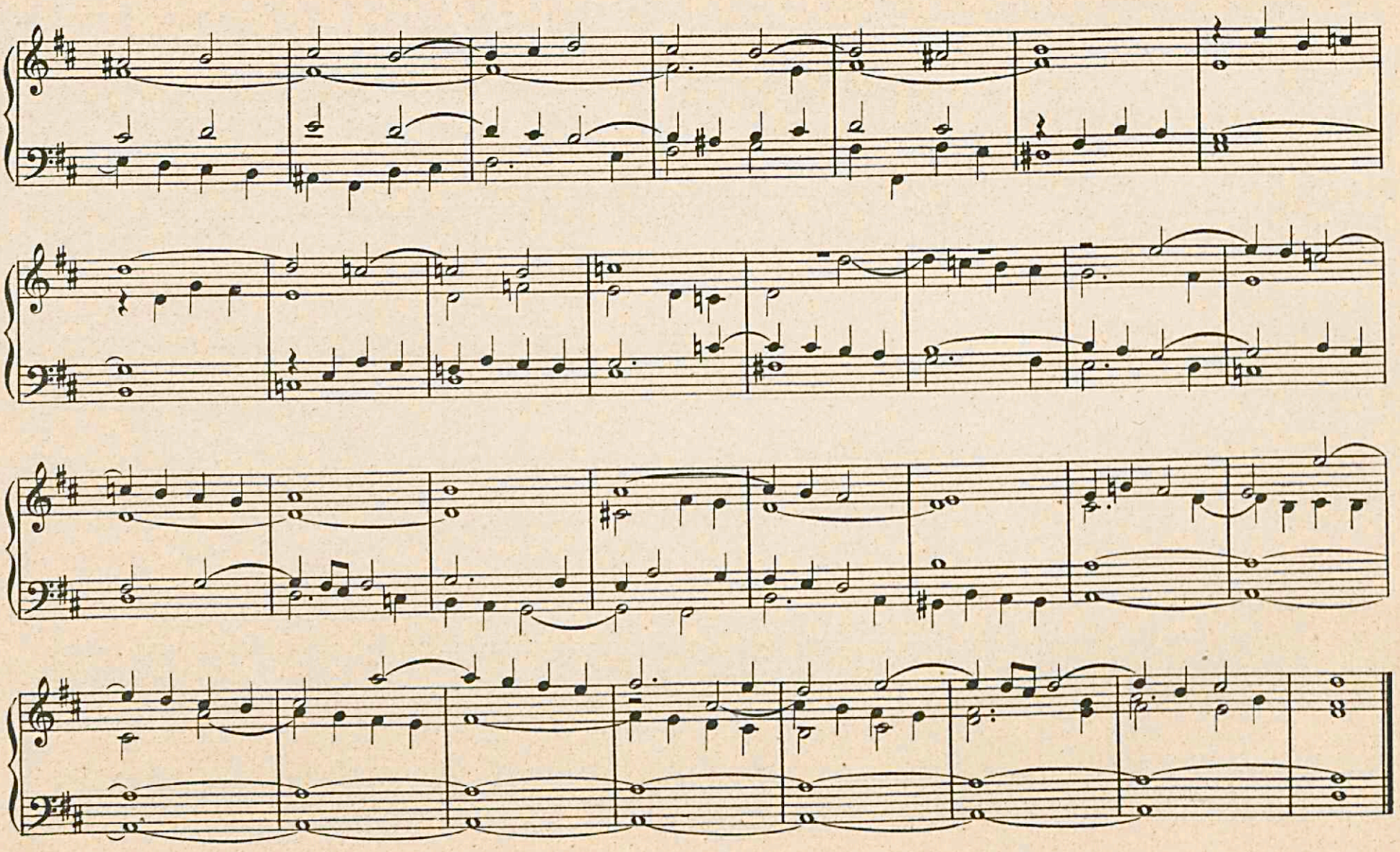

Ped.
Man.


Ped.



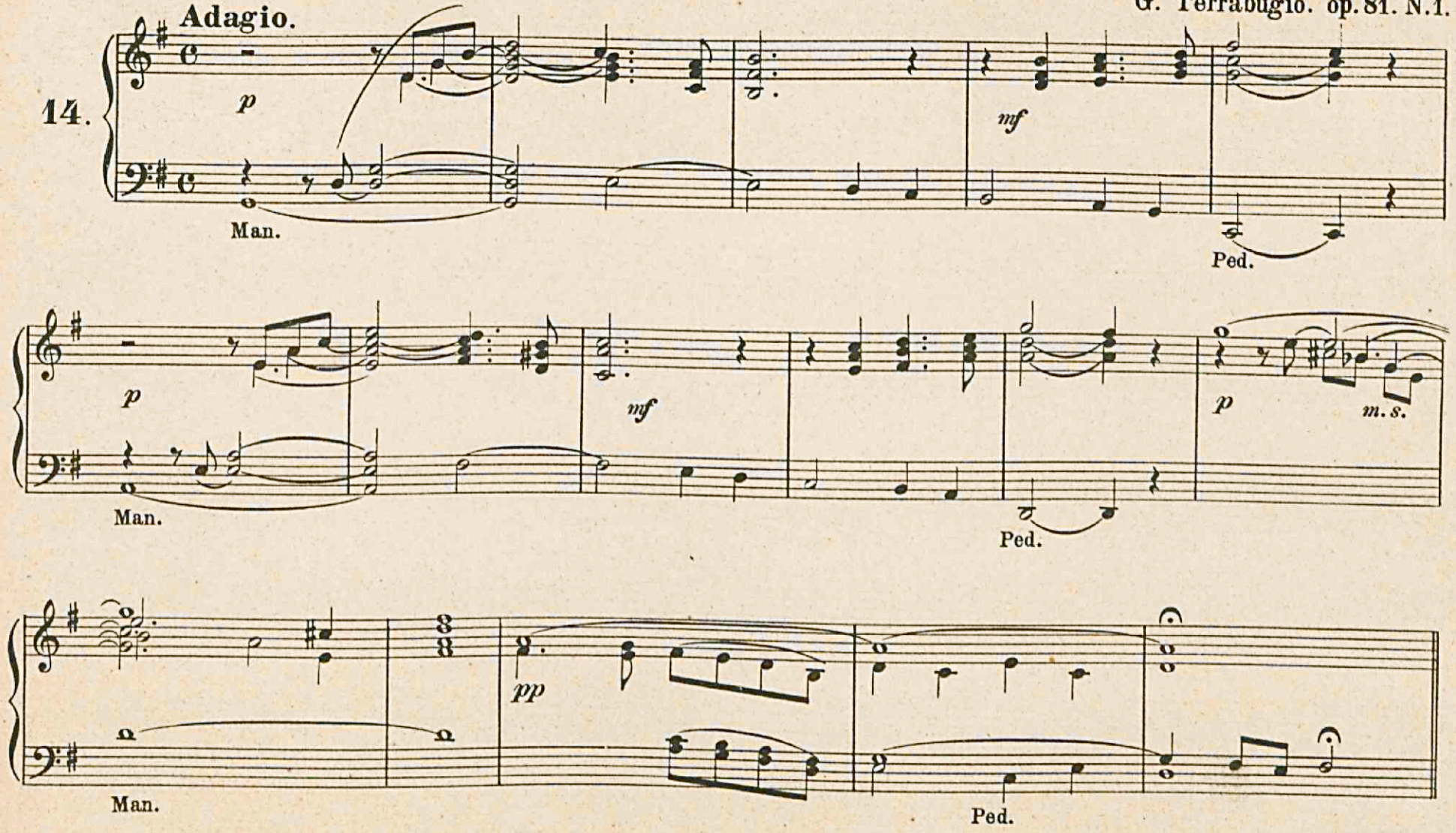
13.

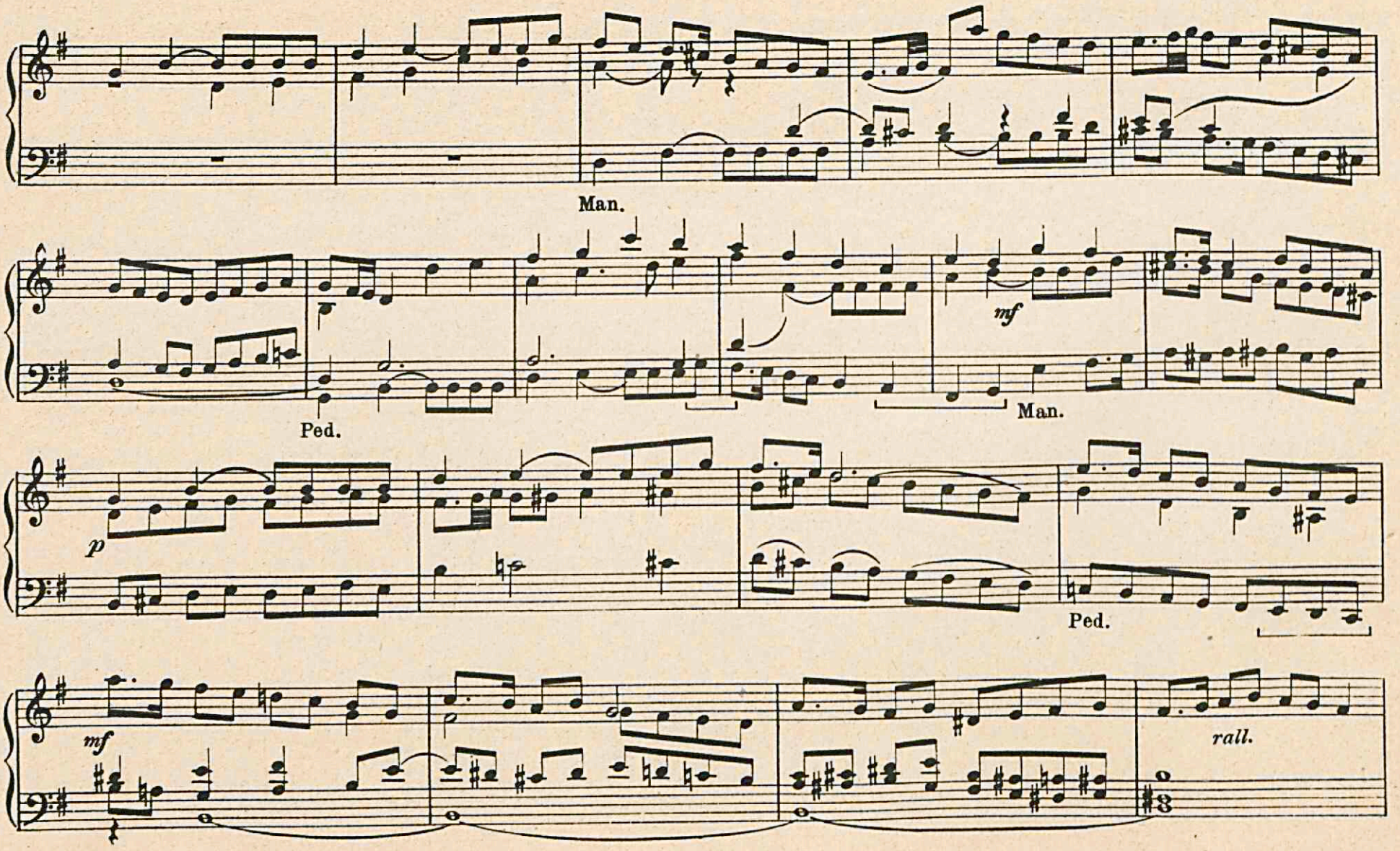


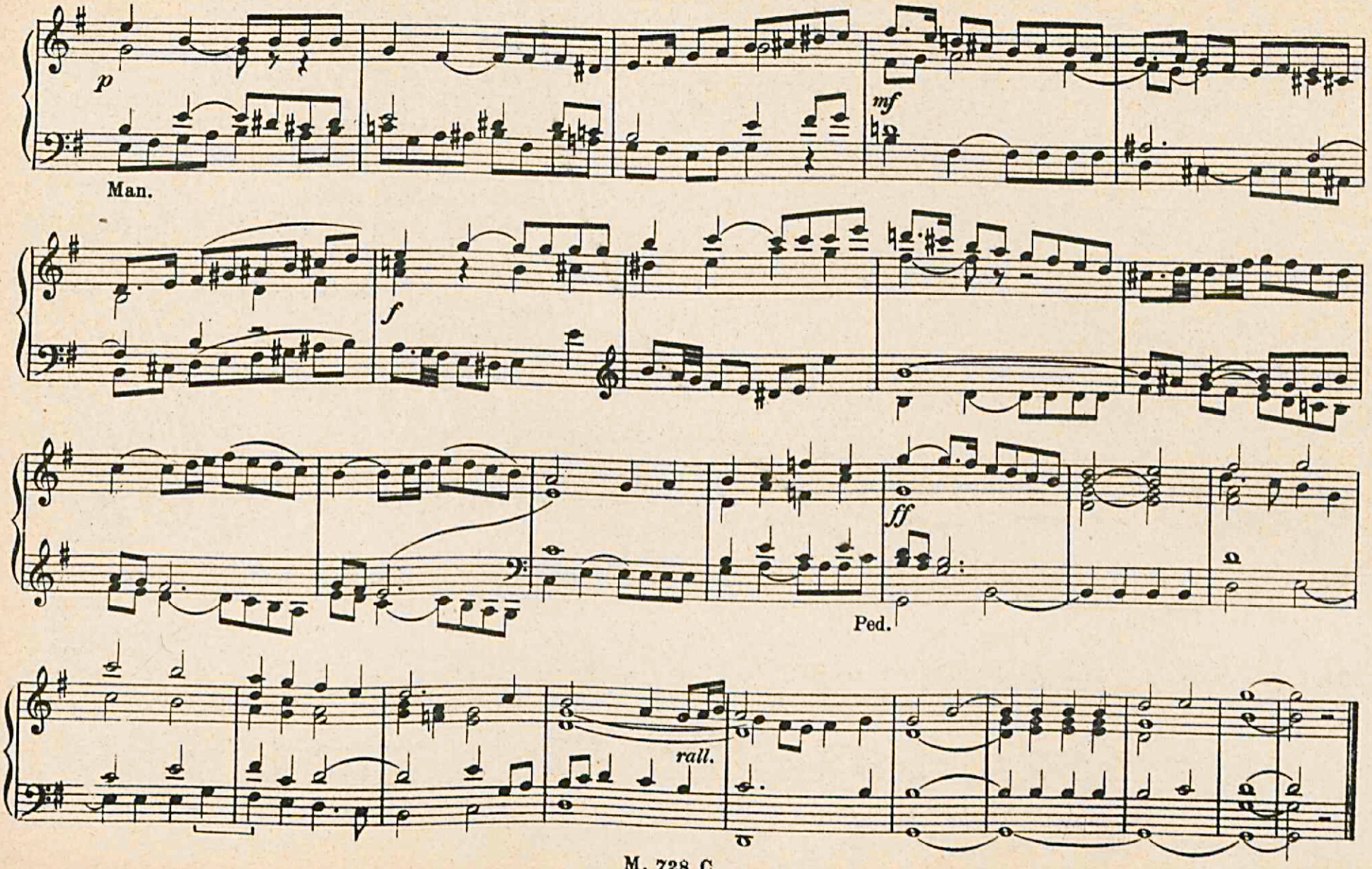


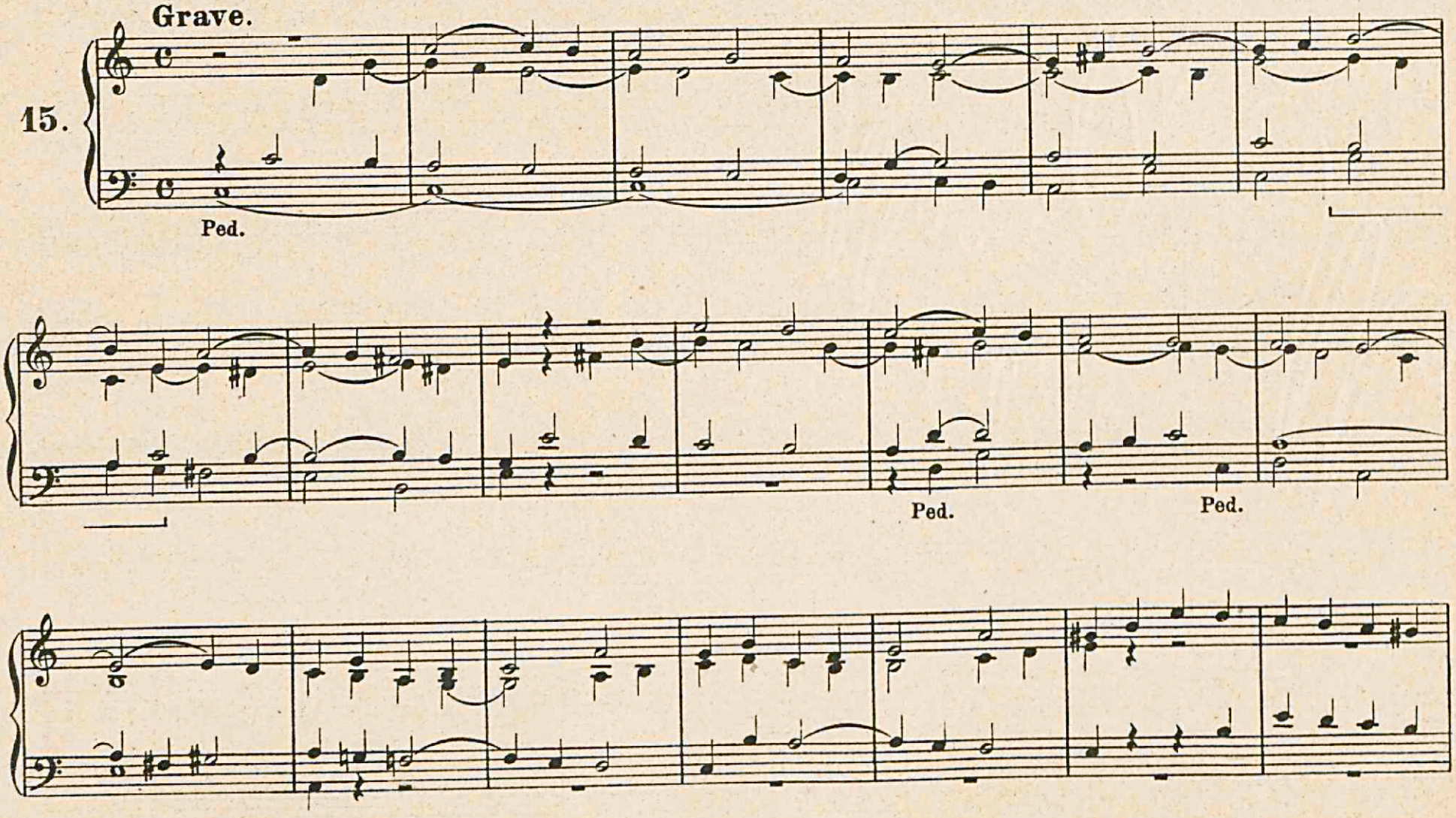
G. Terrabugio. op. 81. N. 1.

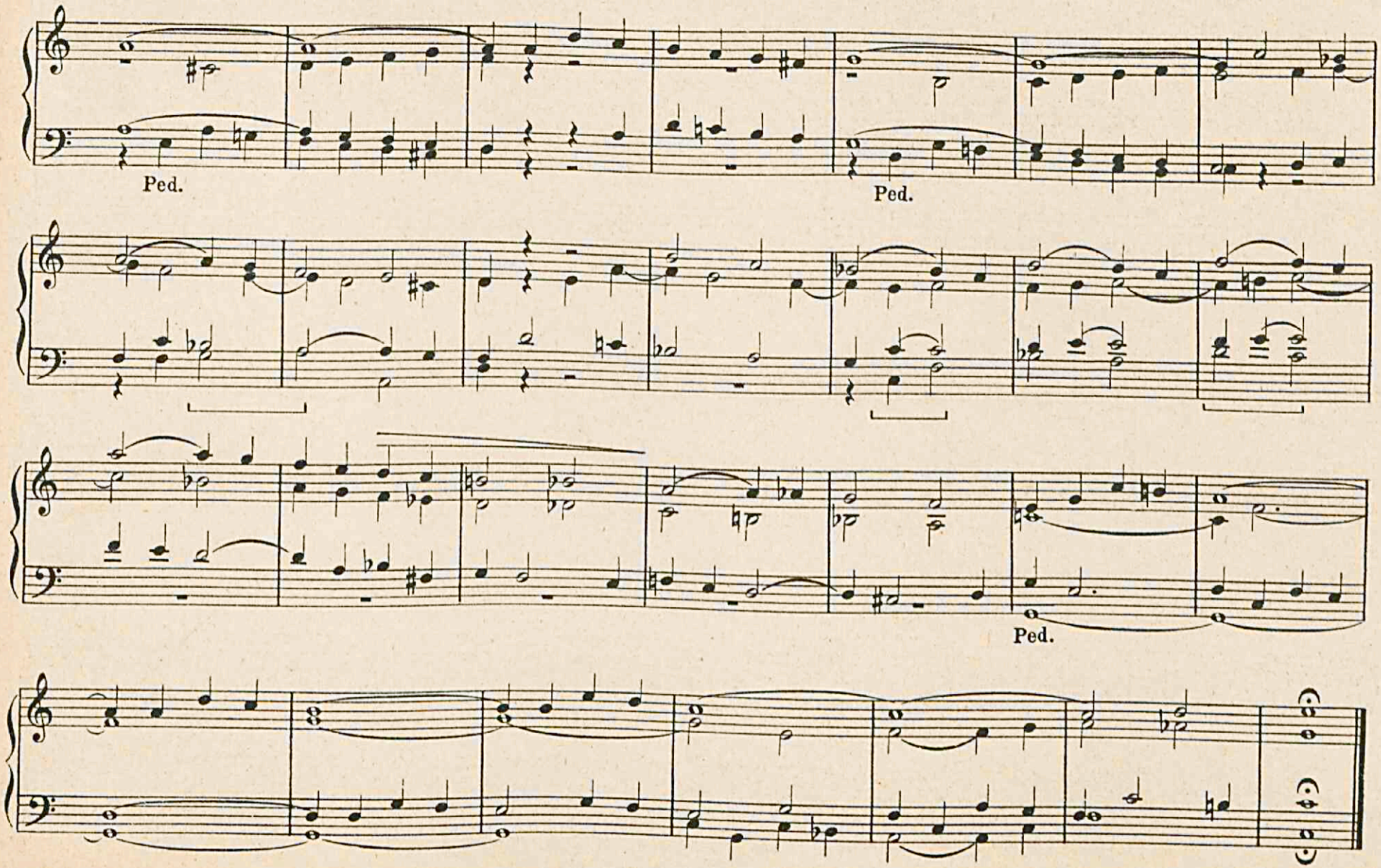
14. **Adagio.**




Man.
mf
Man.
Ped.
p
Ped.
mf
rall.

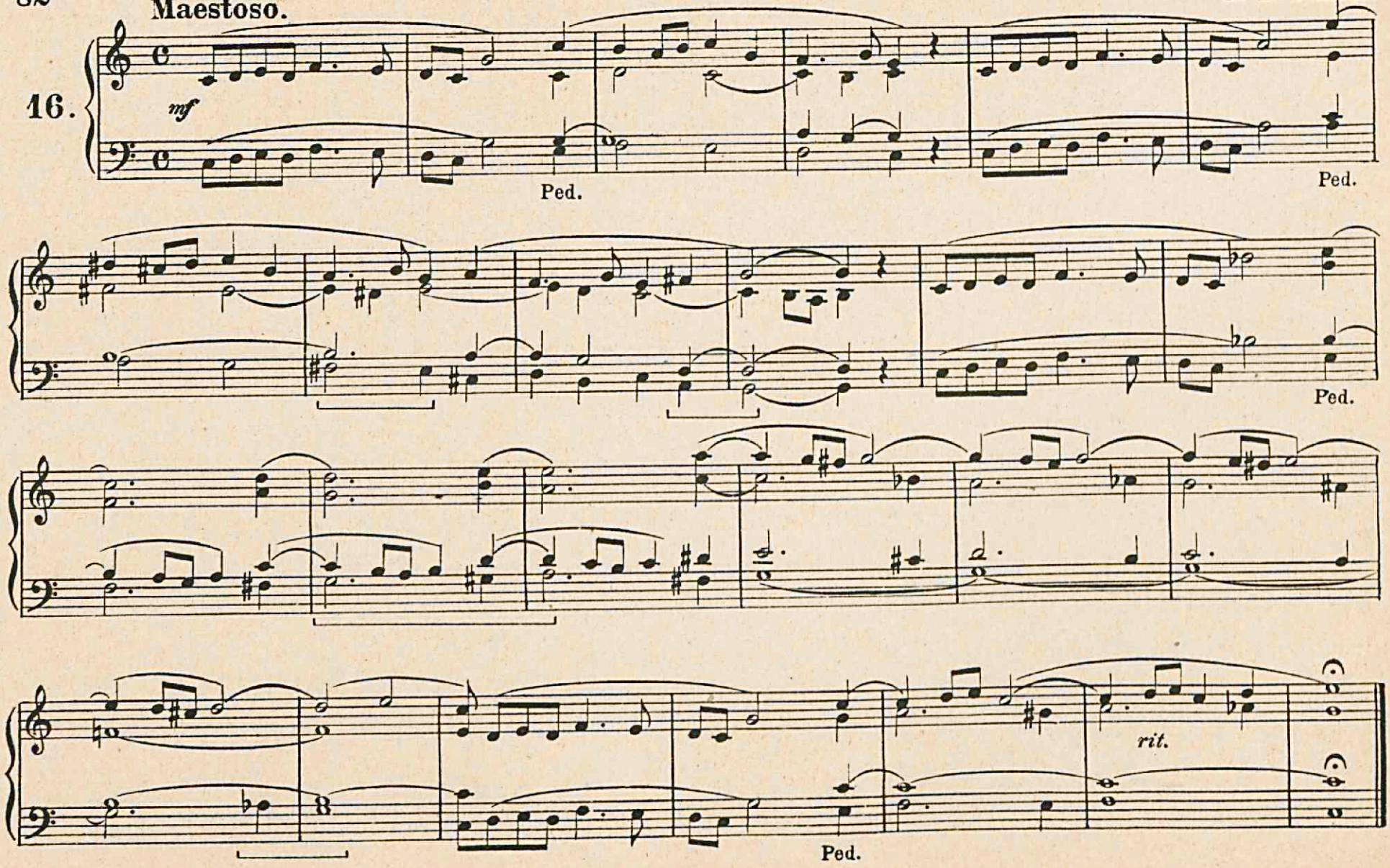

p
Man.
mf
f
ff
Ped.
rall.


Grave.
15.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.

16.

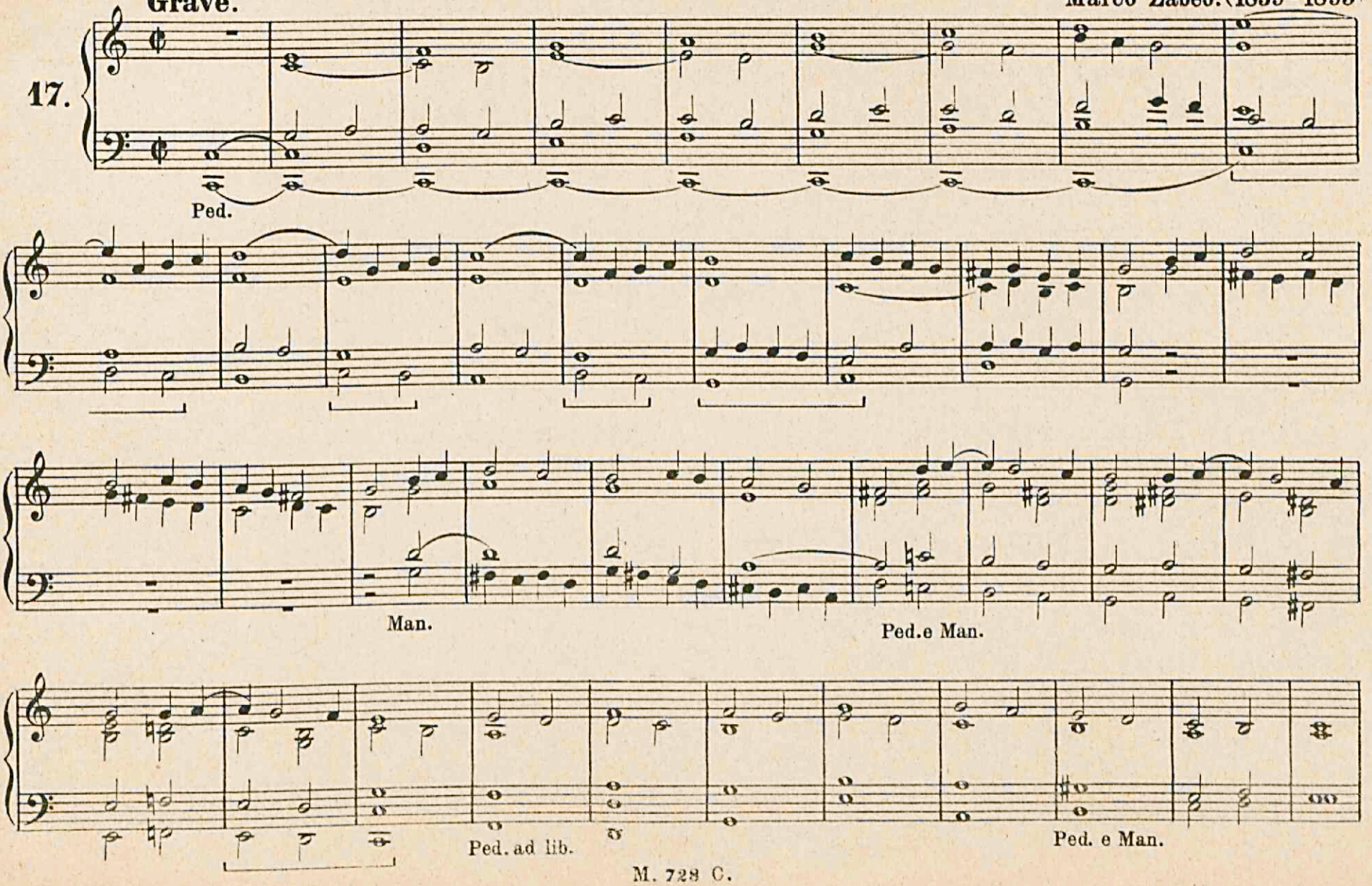
Maestoso.

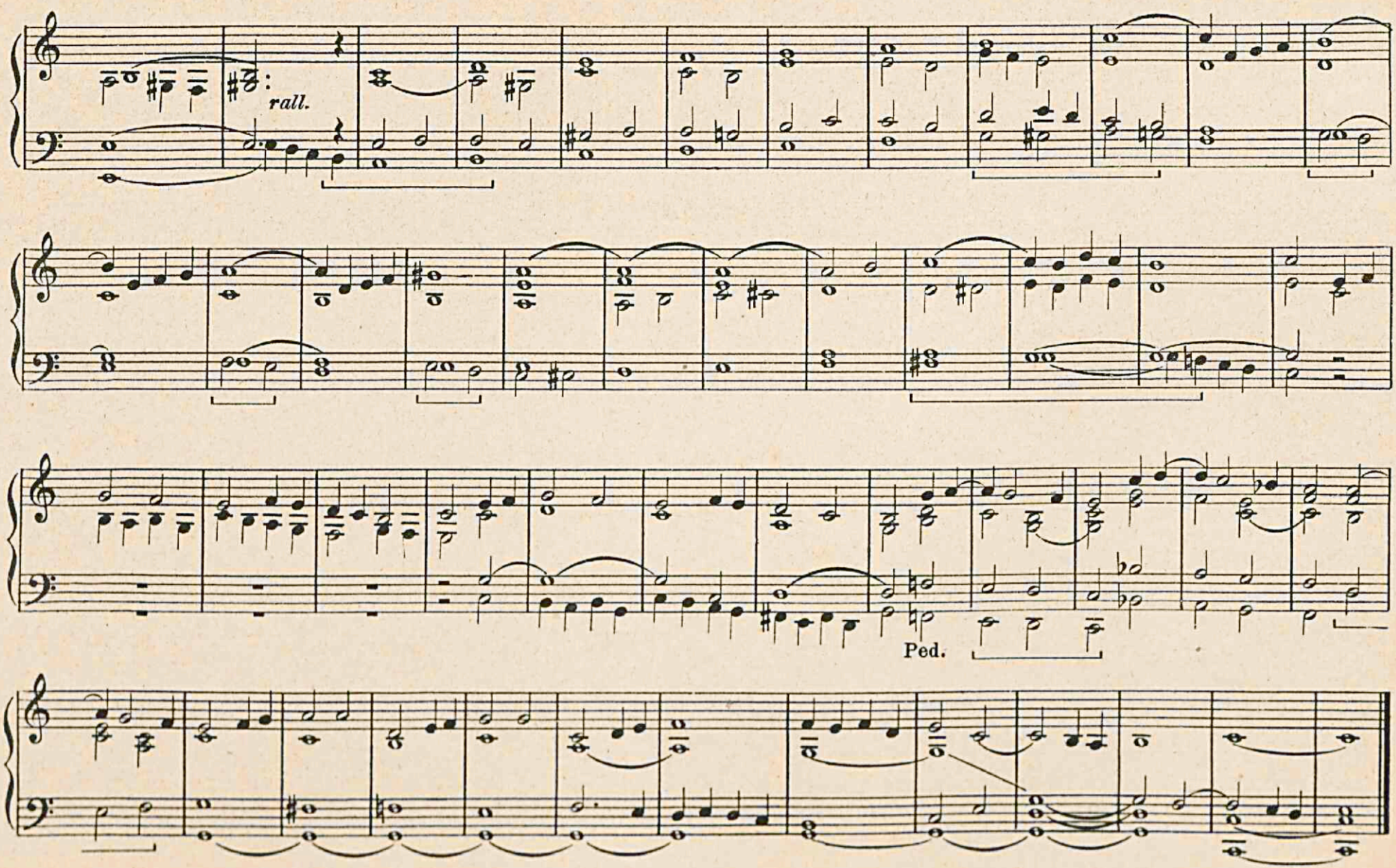


Grave.

Marco Zabeo. (1839-1895)

17.

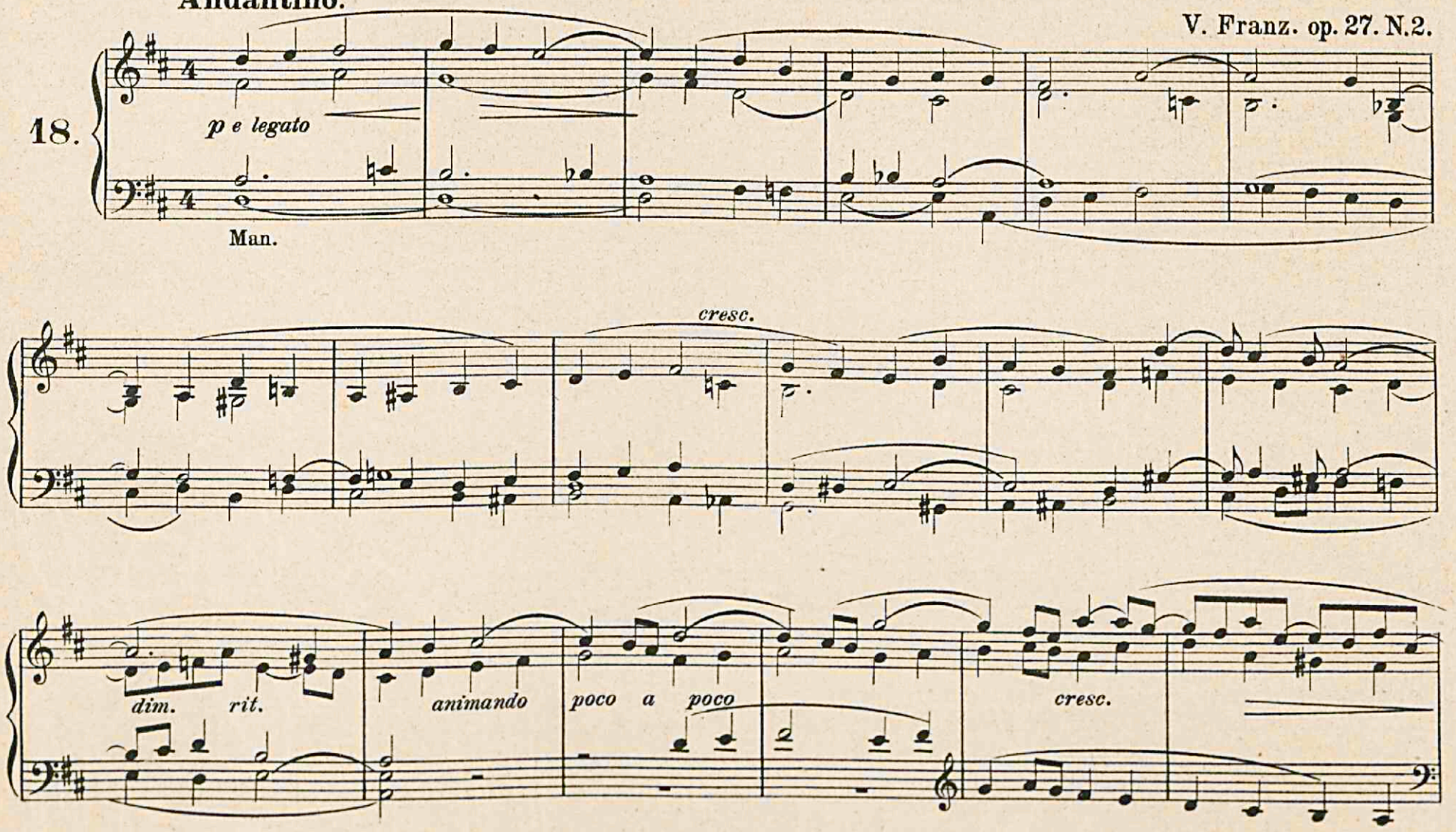


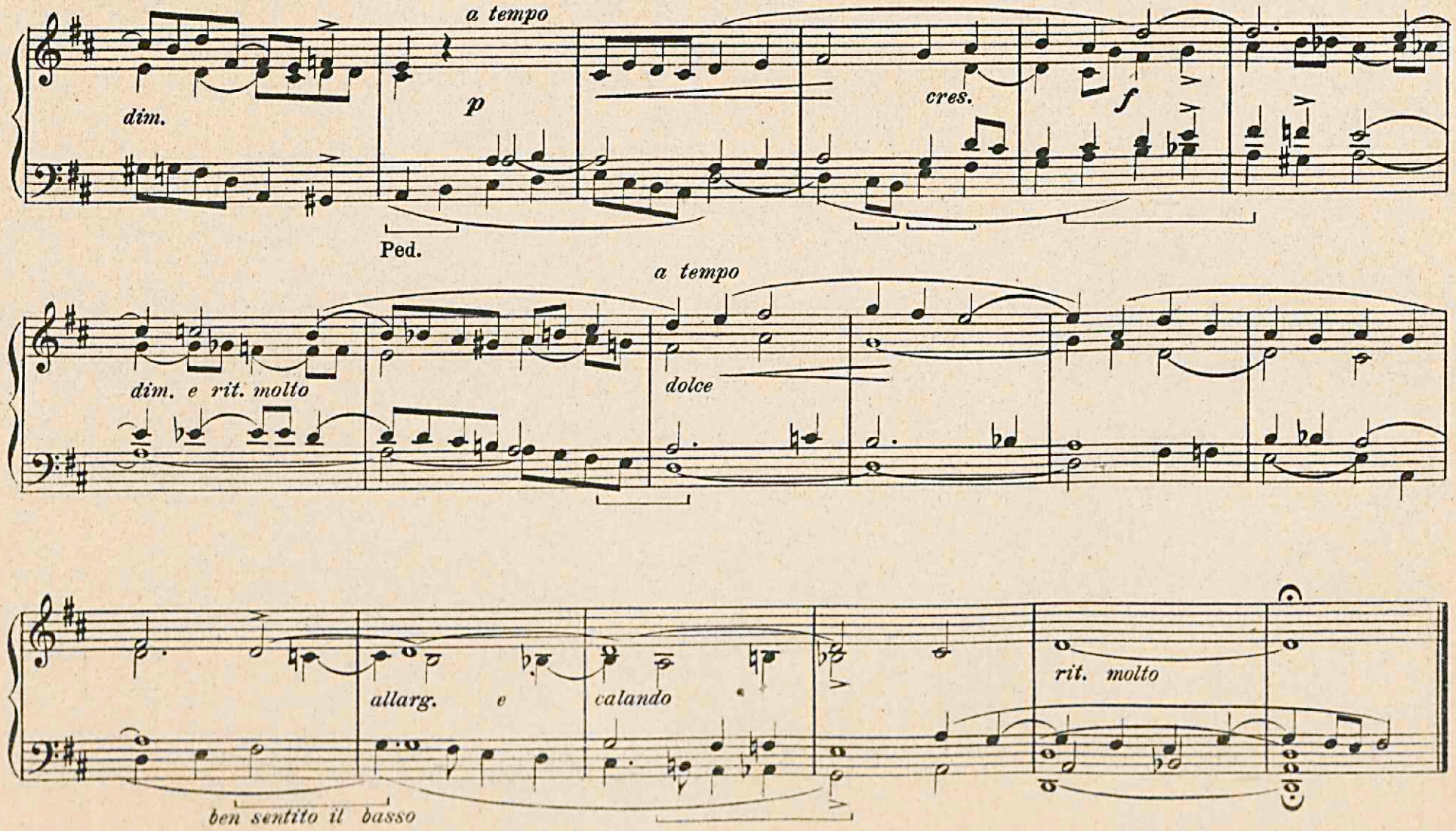

rall.
Ped.

Andantino.

V. Franz. op. 27. N.2.

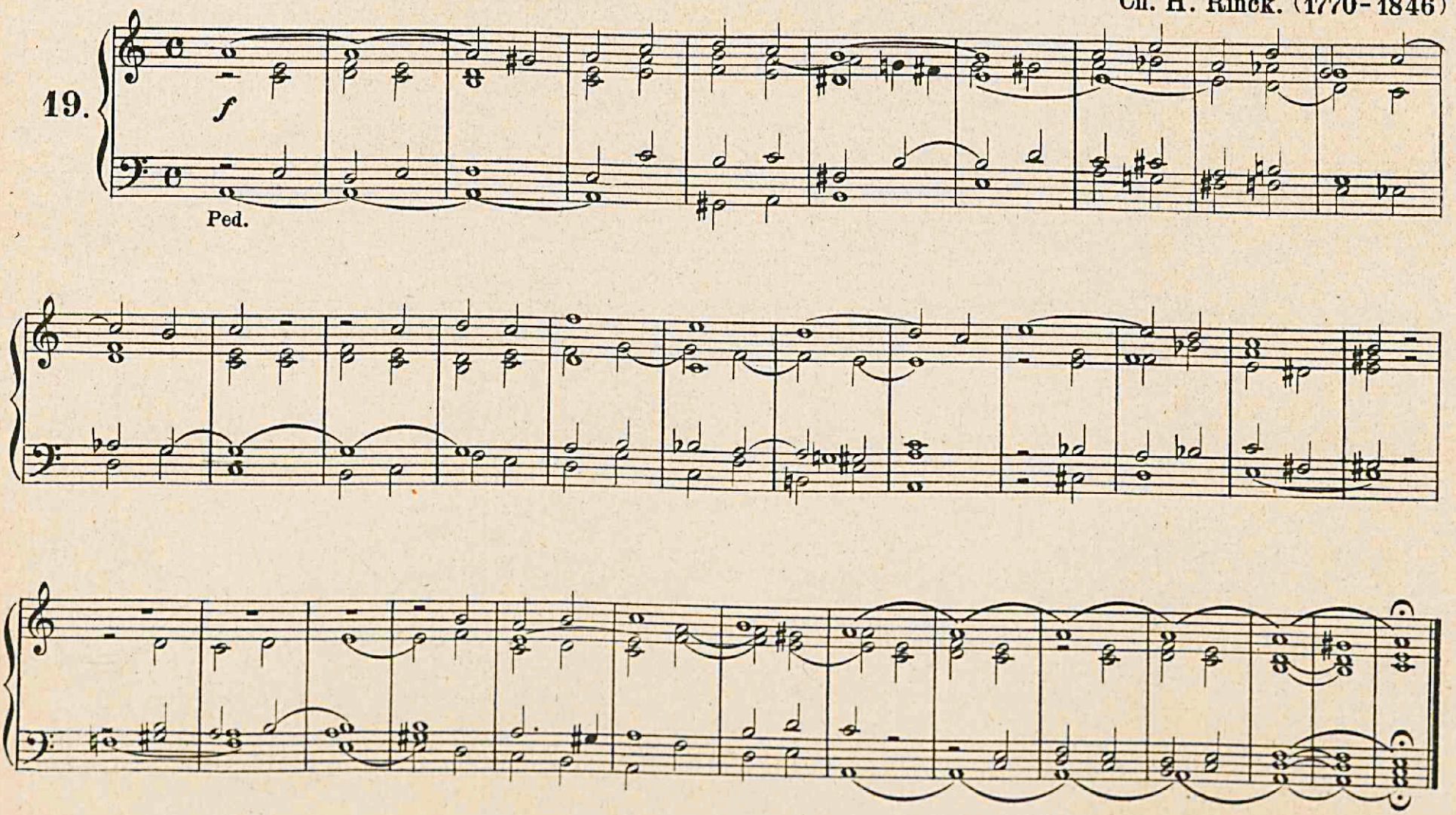
18.




a tempo
dim.
p
cres.
f
Ped.
a tempo
dim. e rit. molto
dolce
allarg. e calando
rit. molto
ben sentito il basso

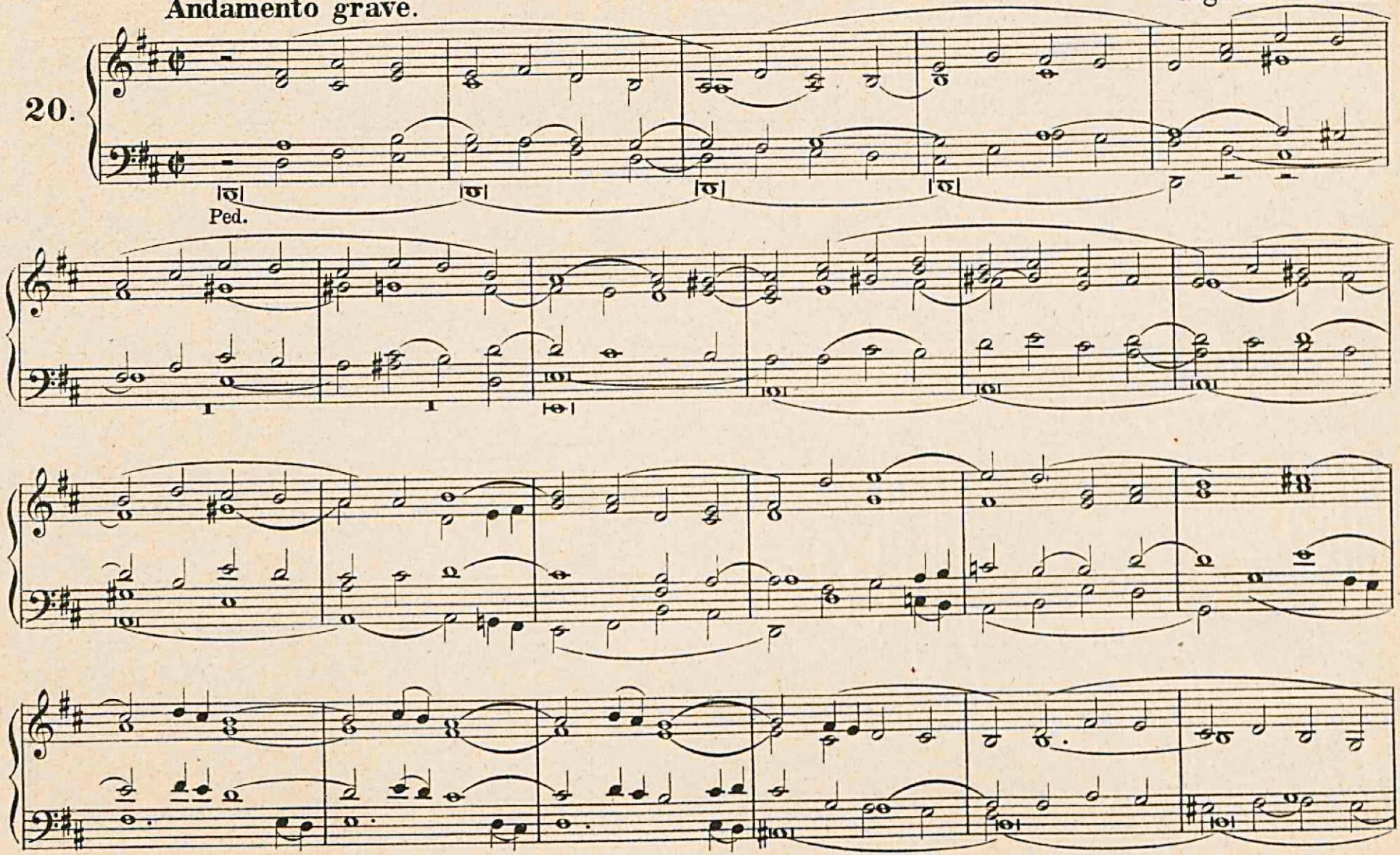
Ch. H. Rinck. (1770-1846)

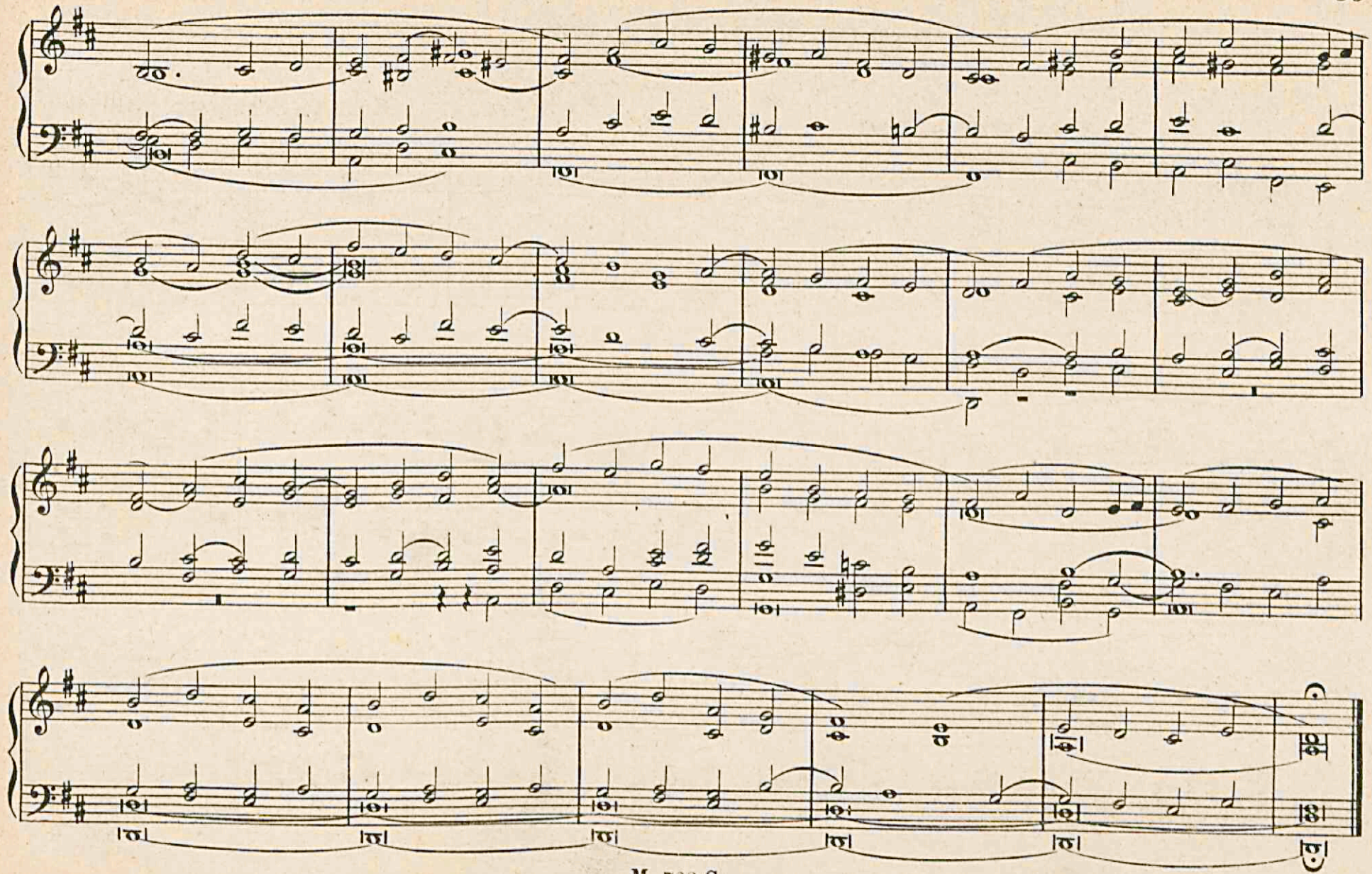
19.



Andamento grave.

20.



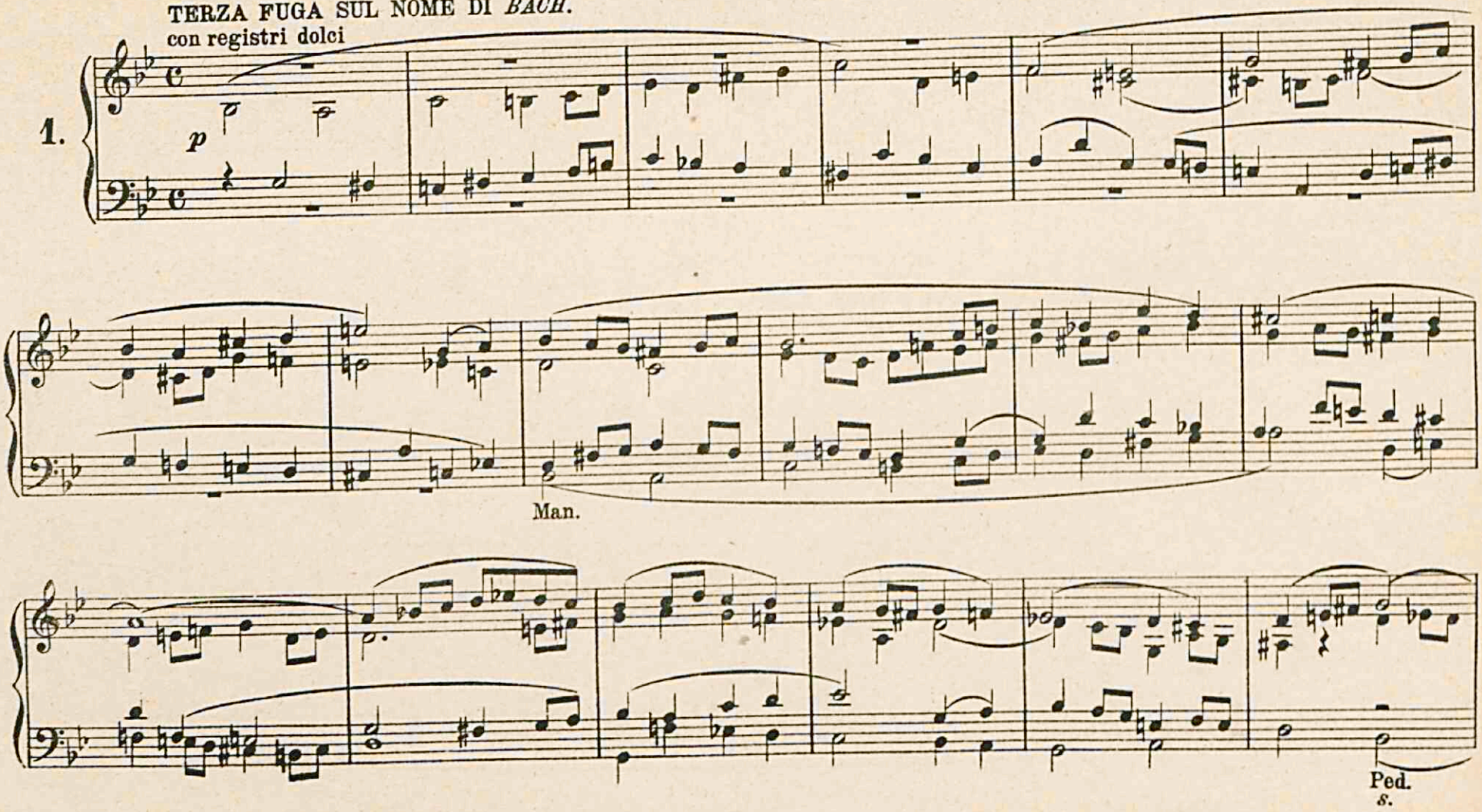


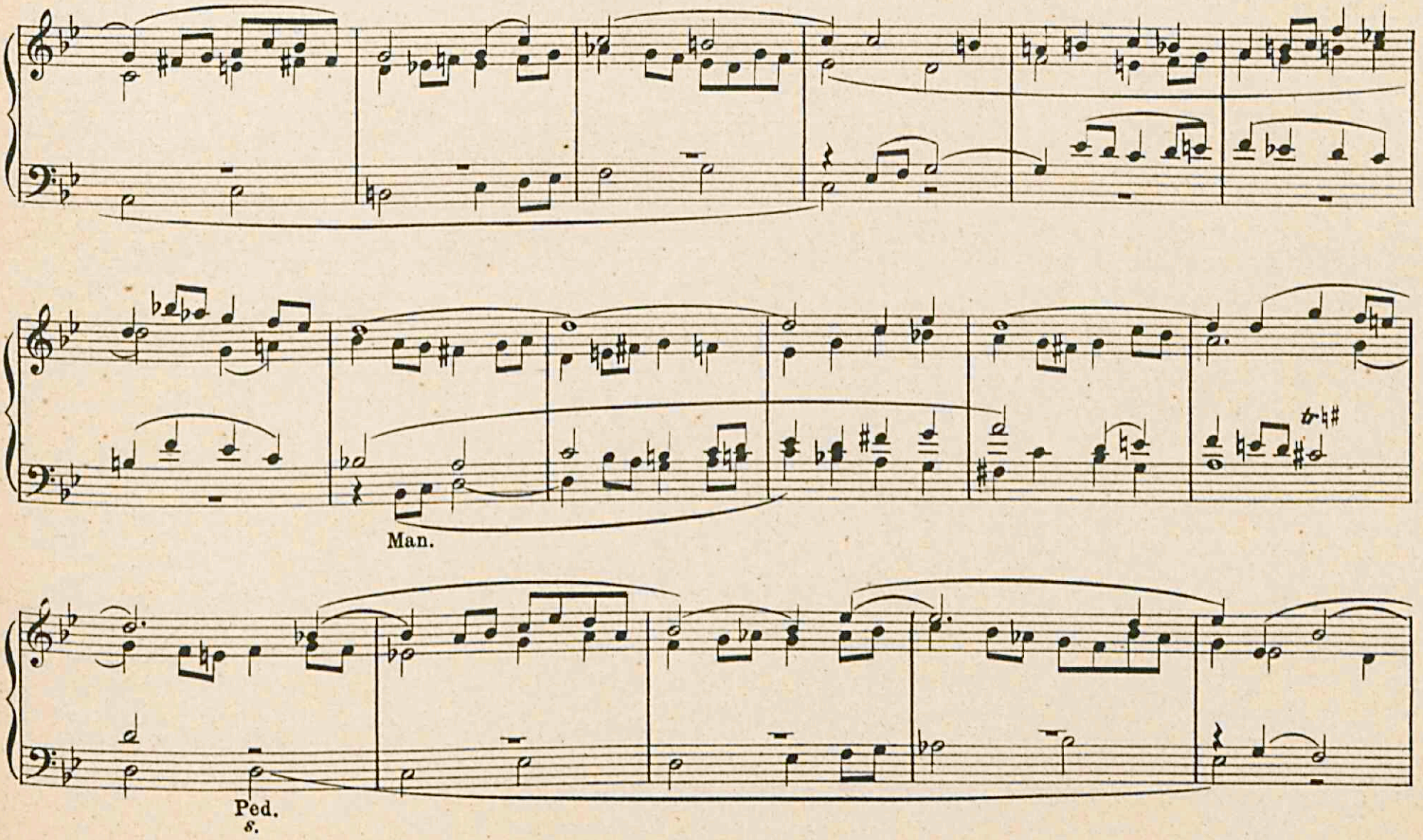
PARTE V.– 20 ALTRI PEZZI.

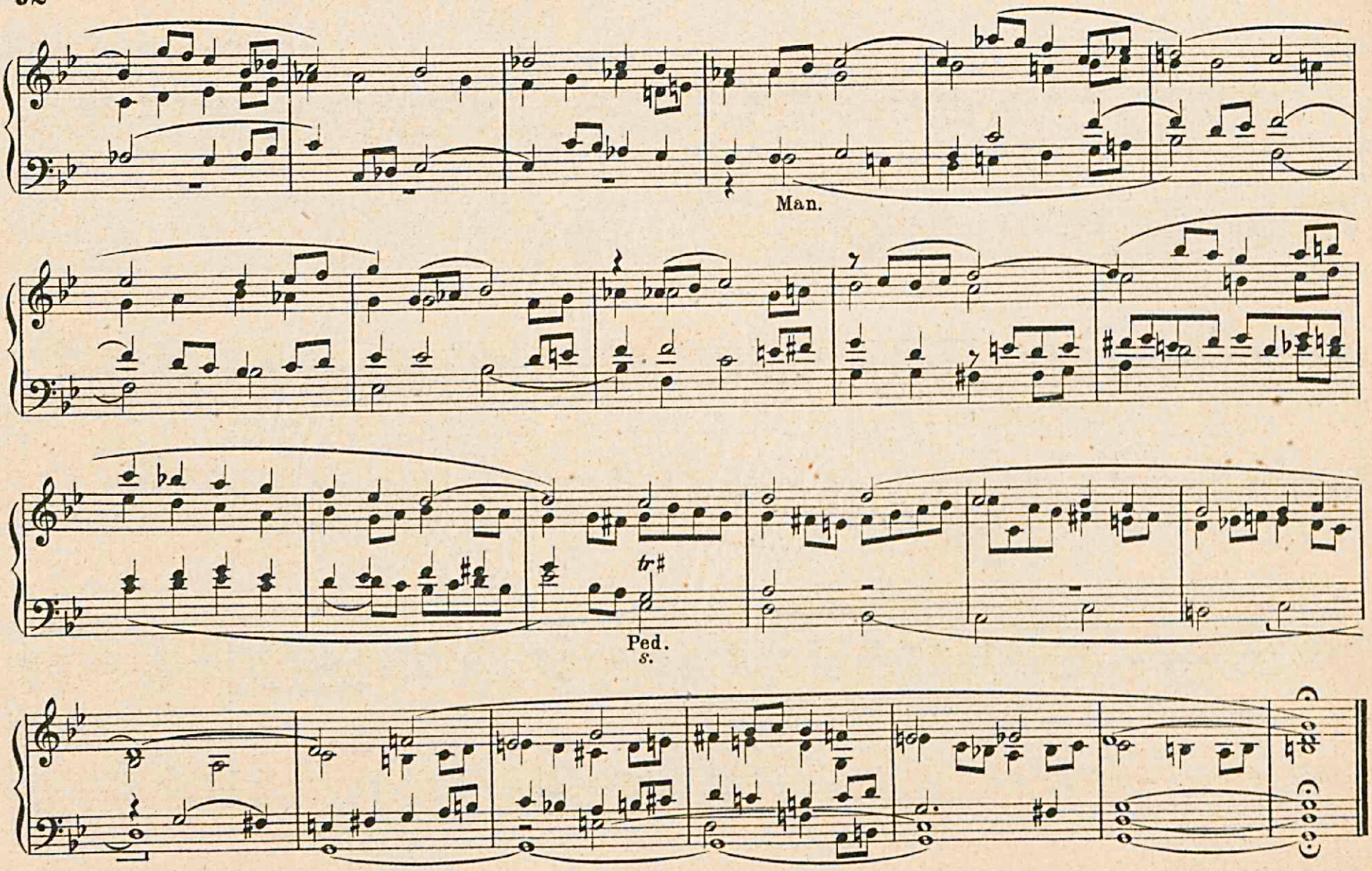
Roberto Schumann. (1810-1856)

TERZA FUGA SUL NOME DI *BACH.*

con registri dolci



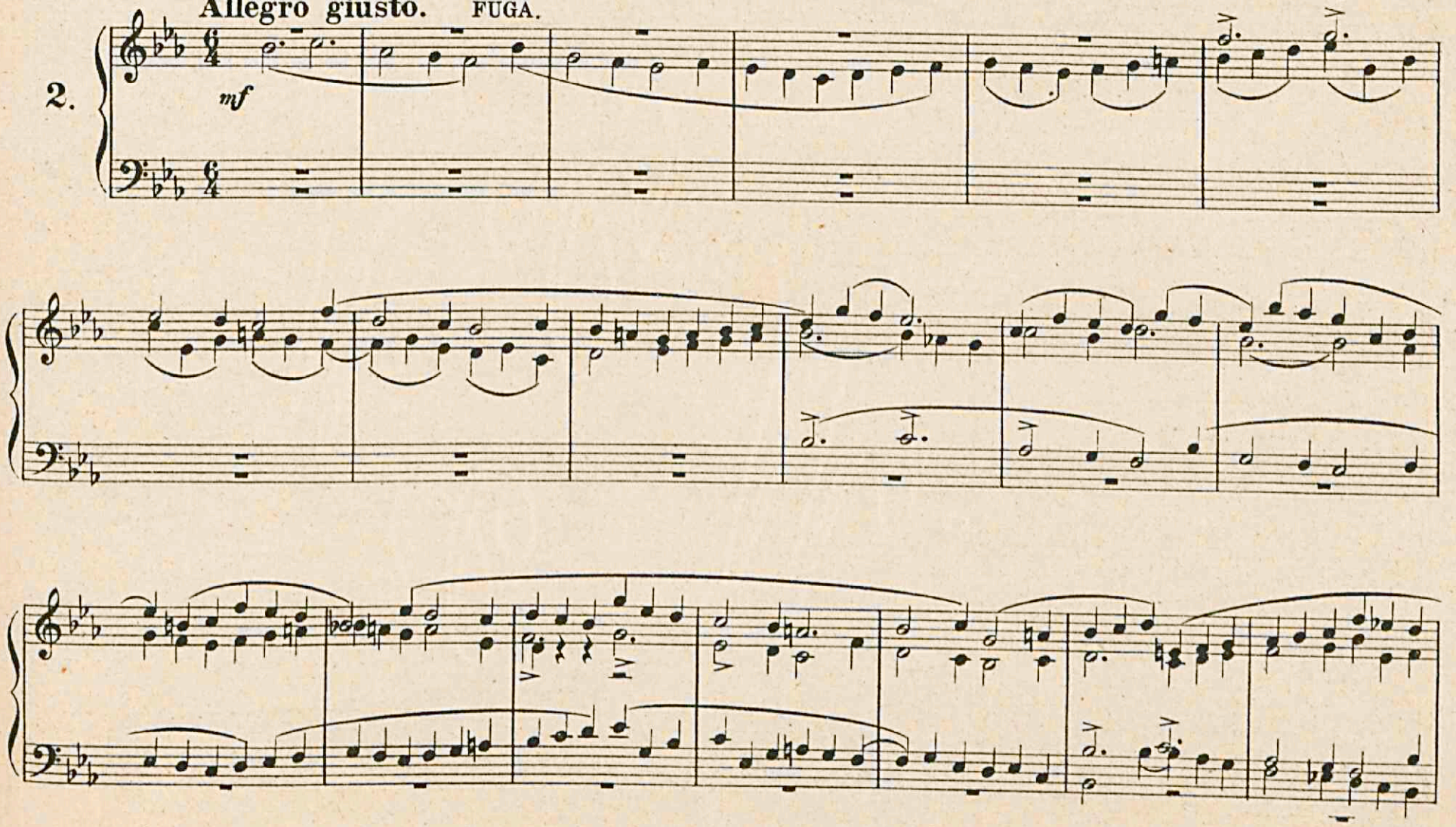

Man.
Ped.
s.

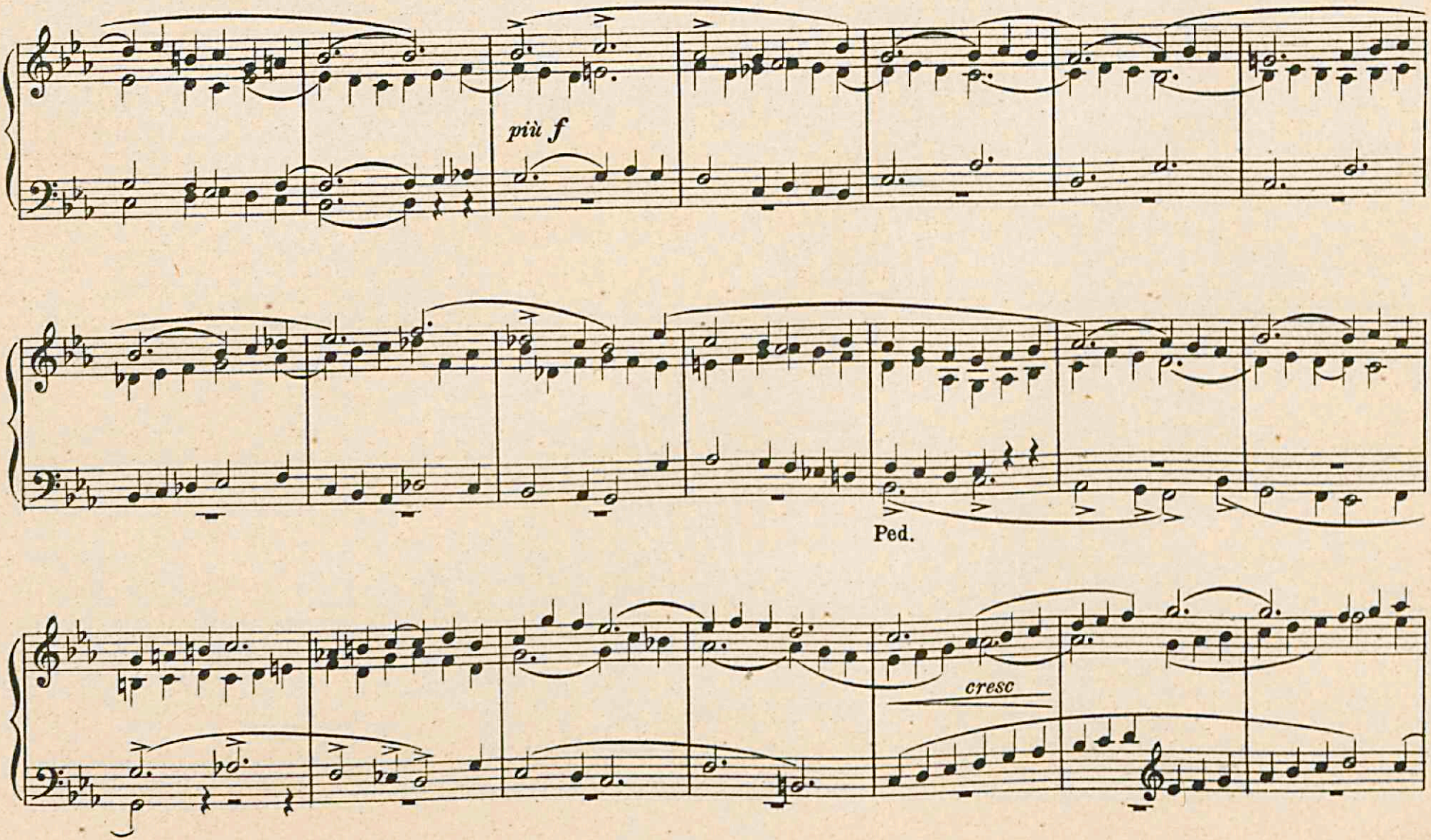

Man.
tr♯
Ped.
s.

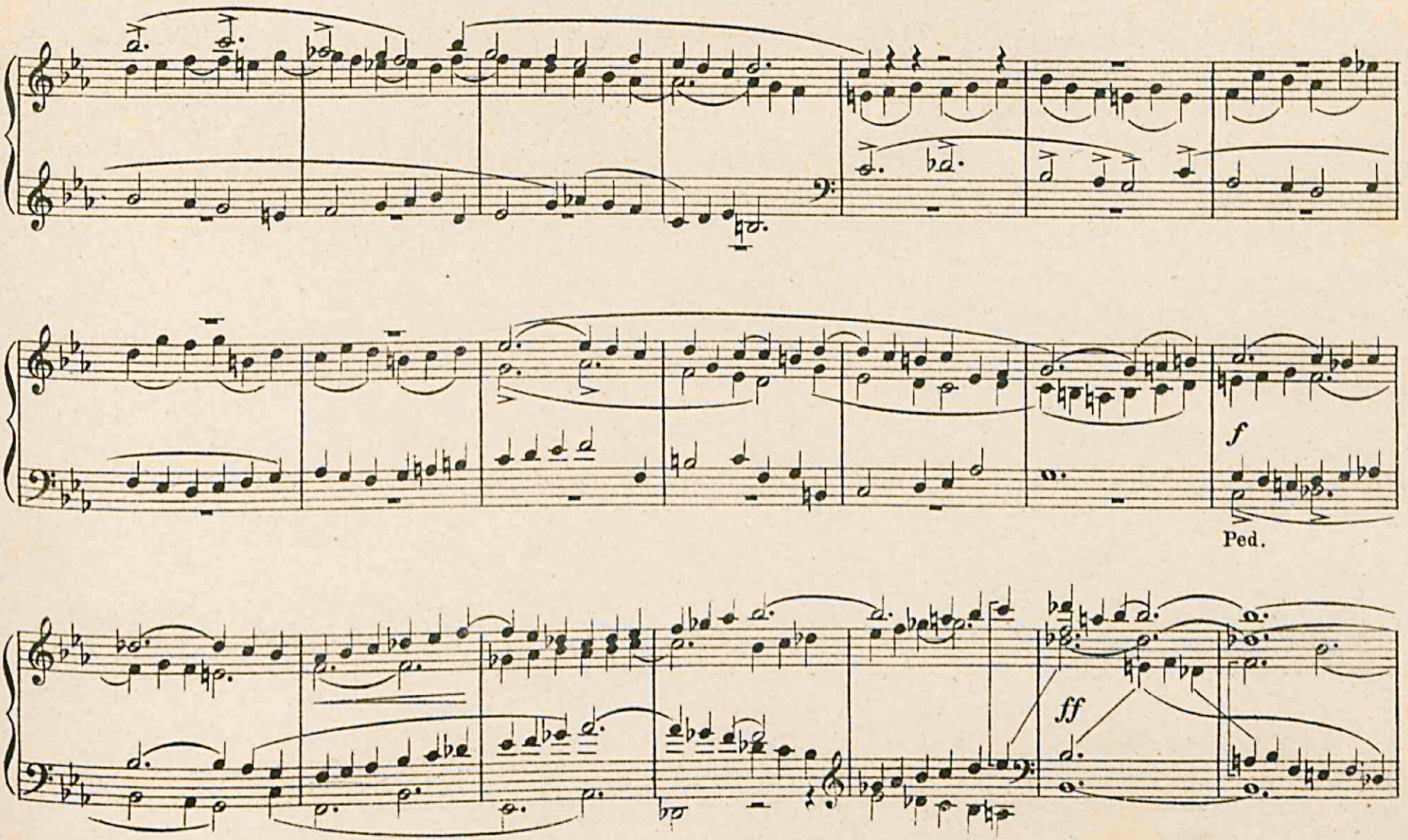
Allegro giusto. FUGA.

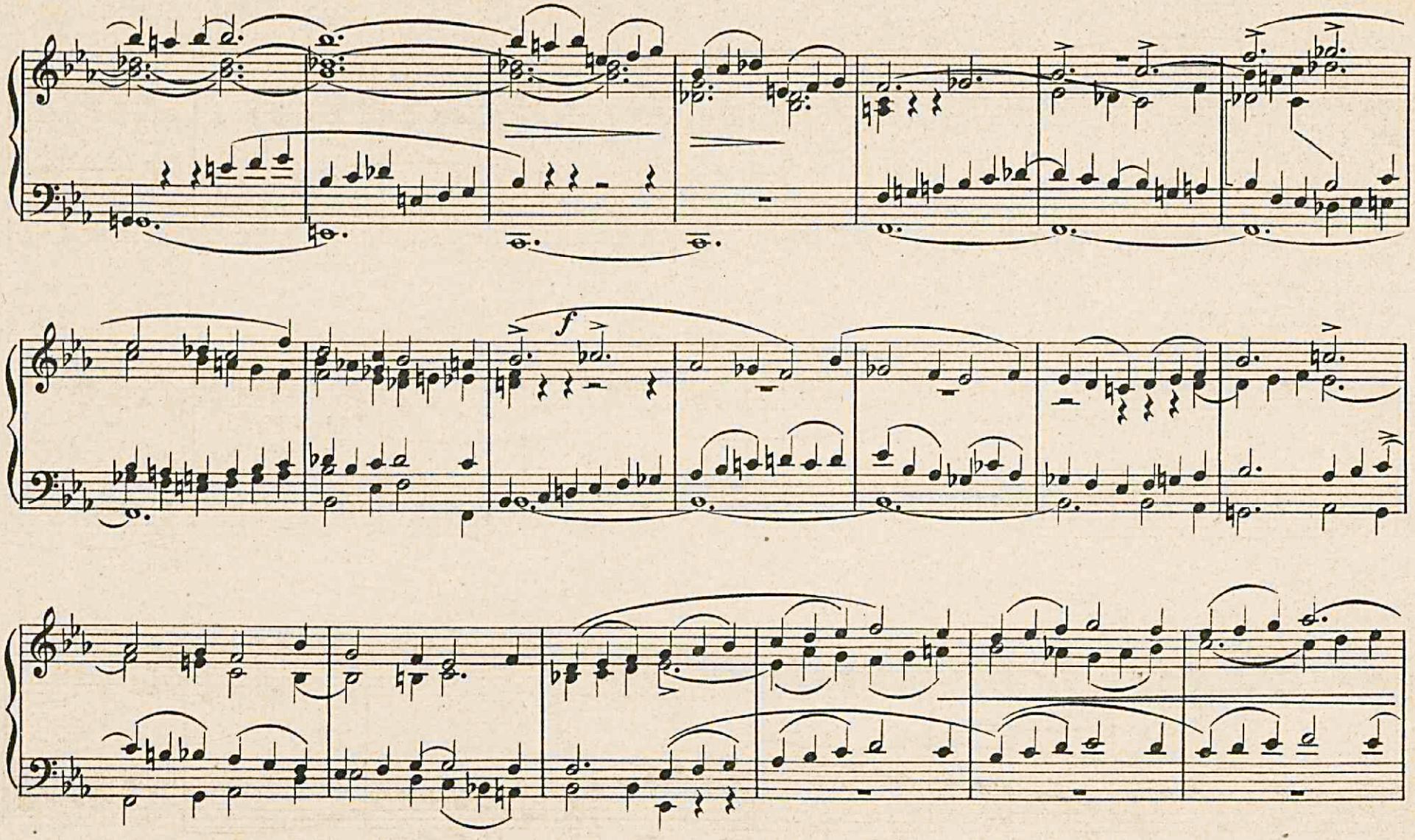
2.

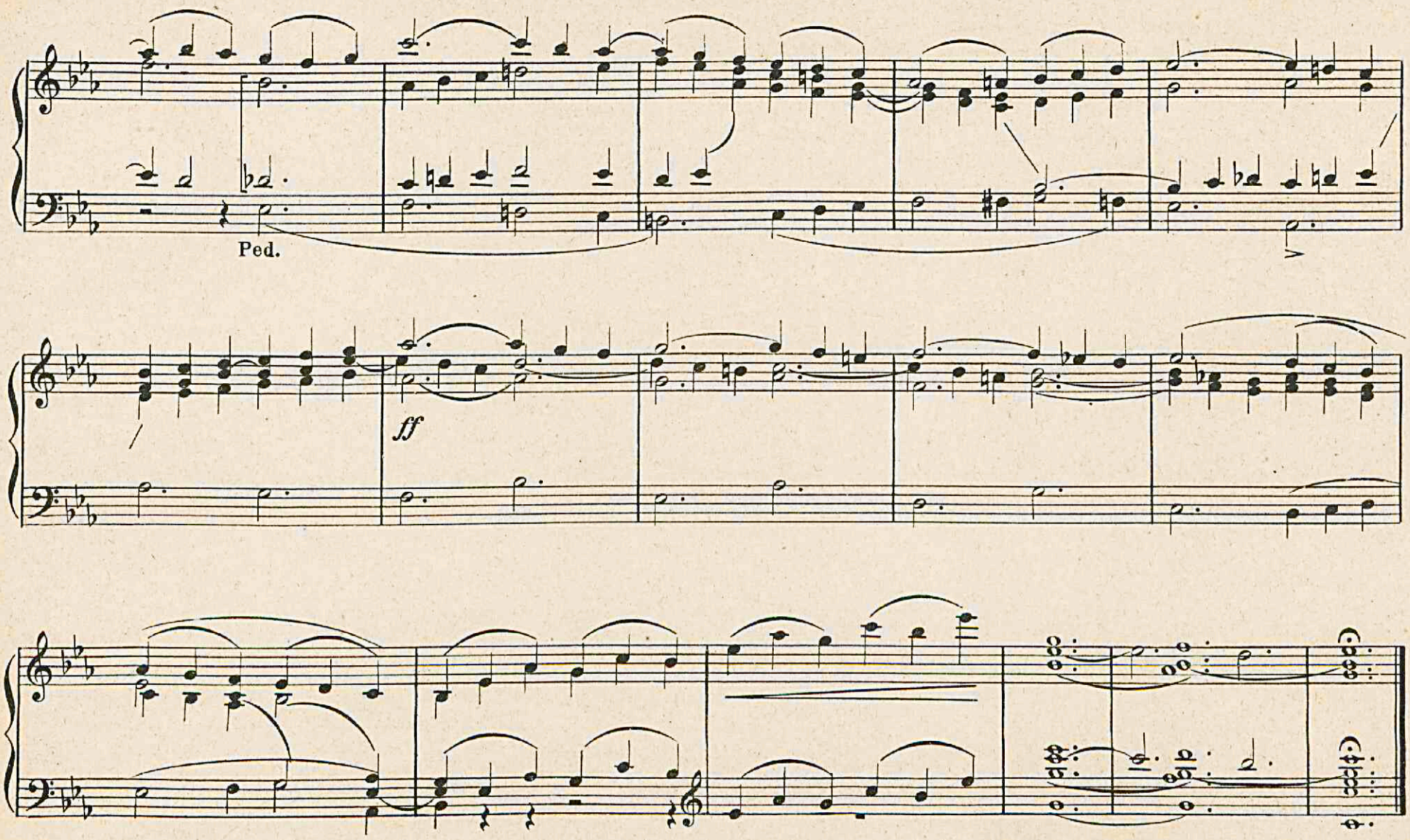
mf



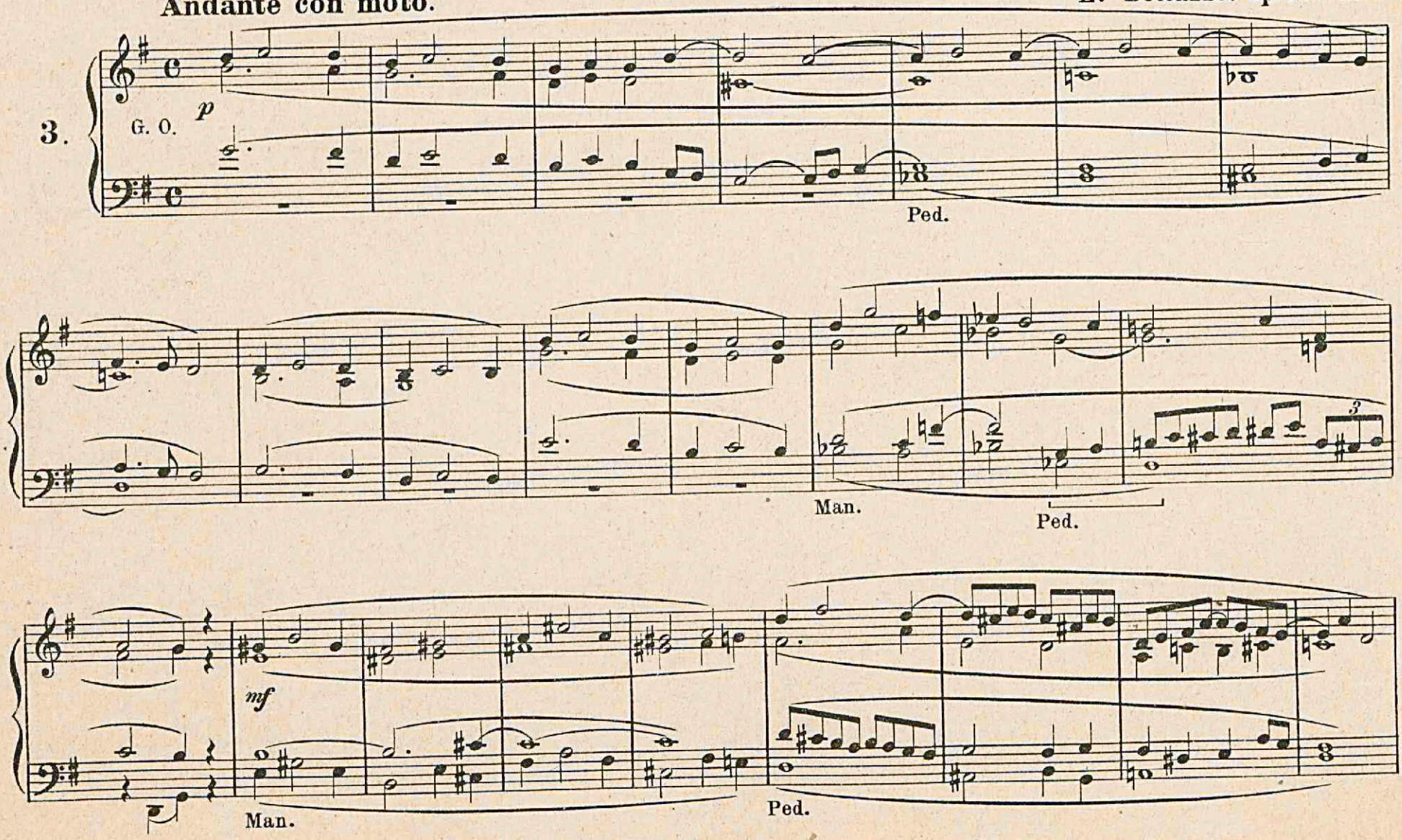

più f
Ped.
cresc

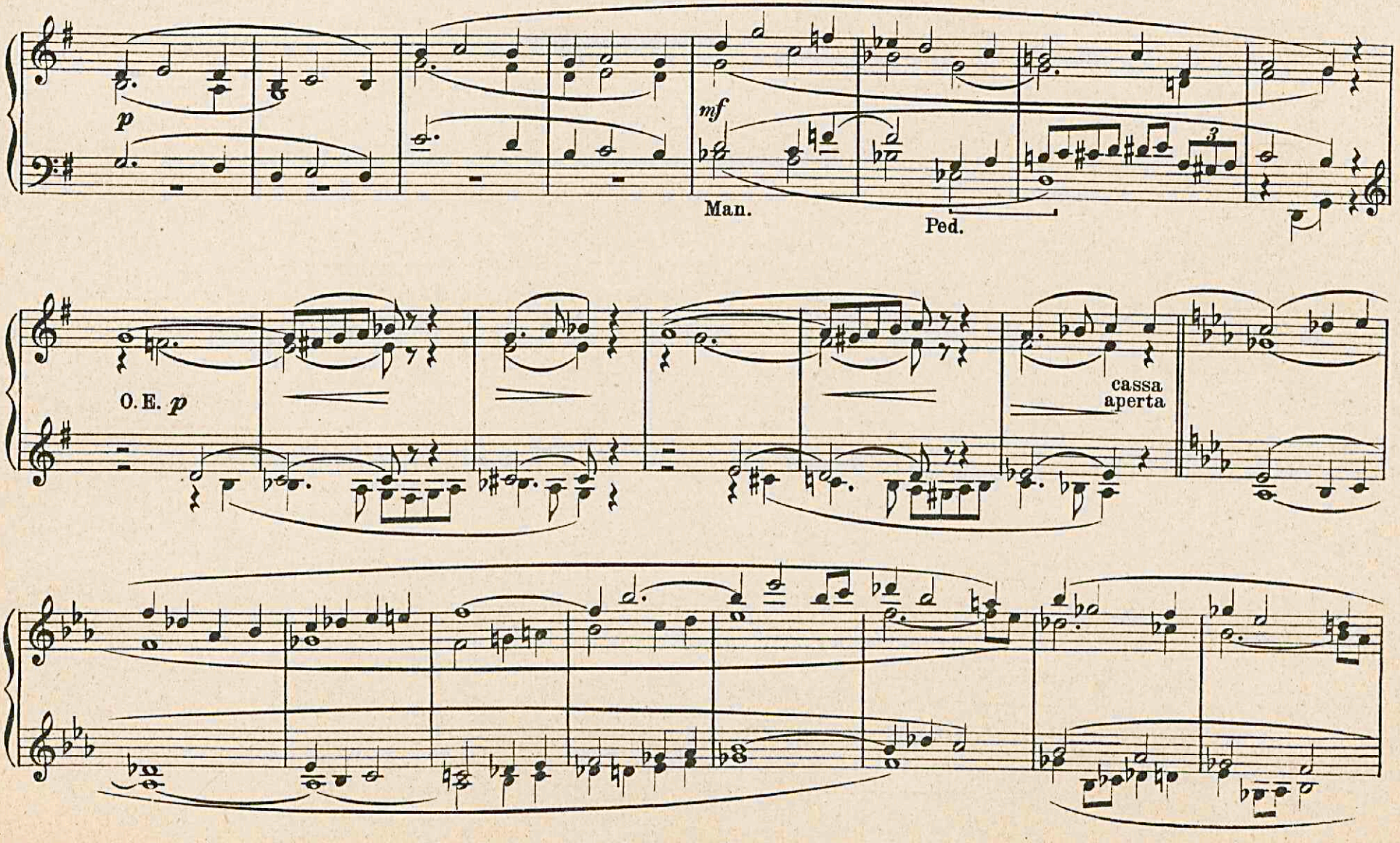

f
Ped.
ff

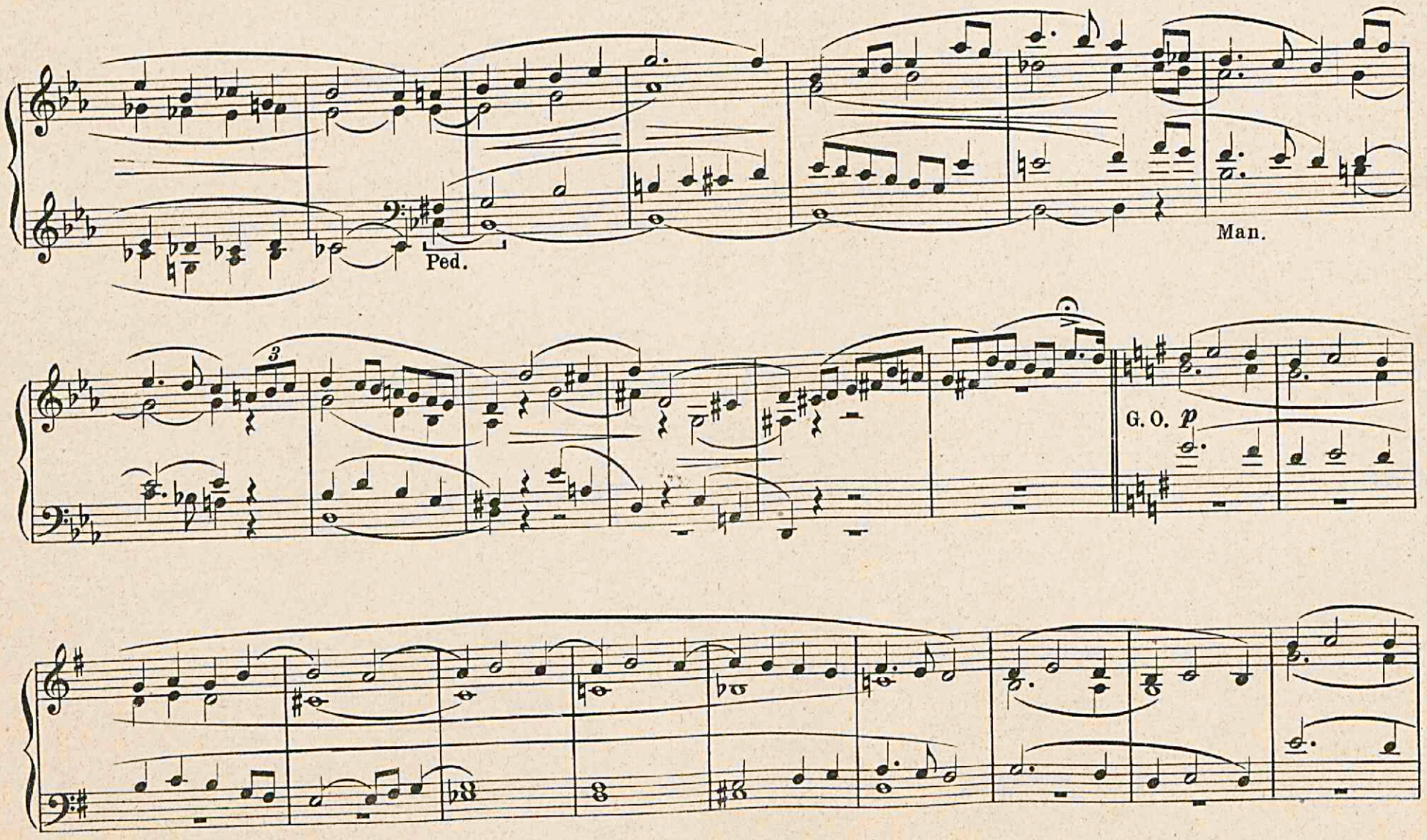

f

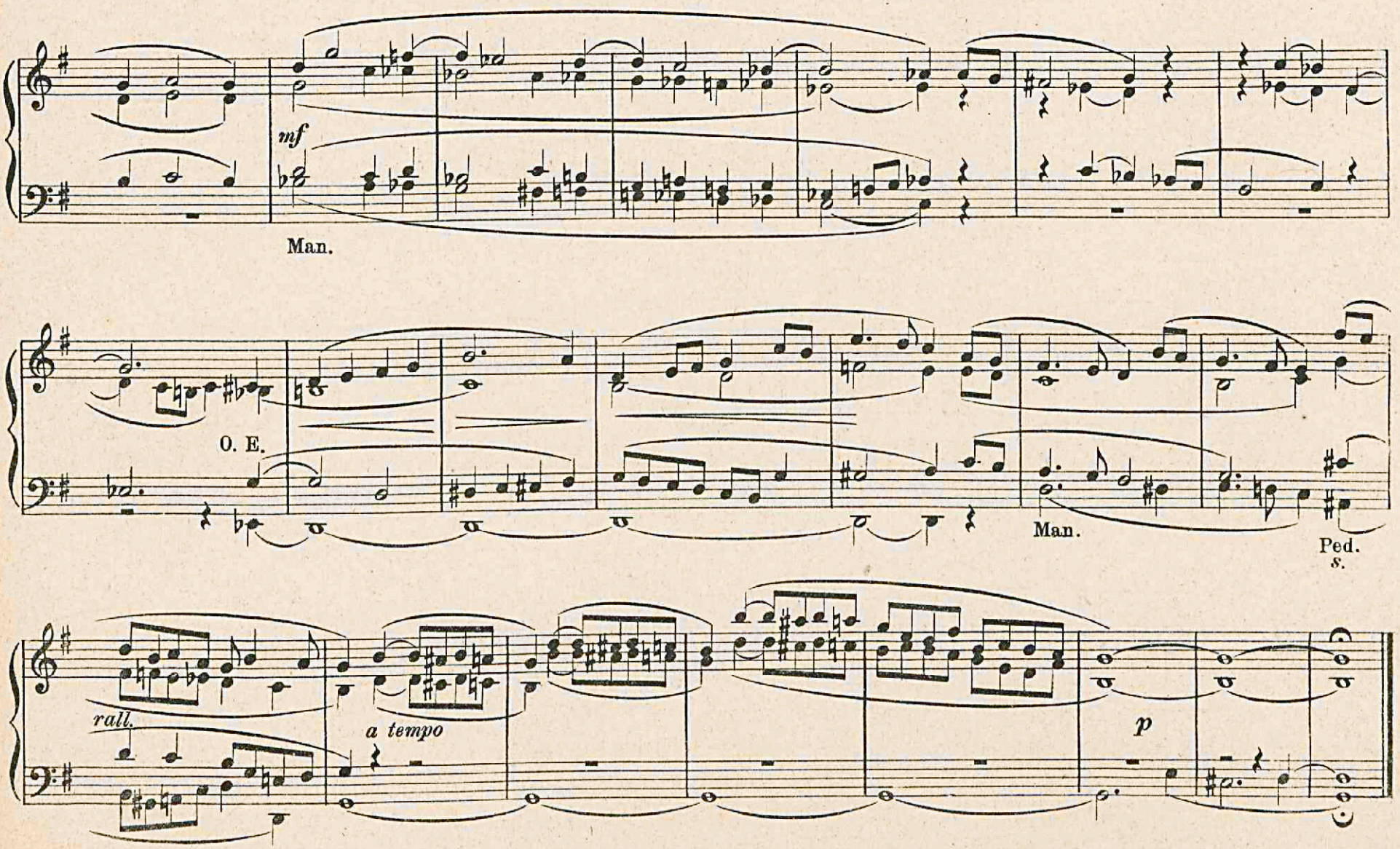

Ped.
ff

Andante con moto. L. Bottazzo. op. 147. N.2.



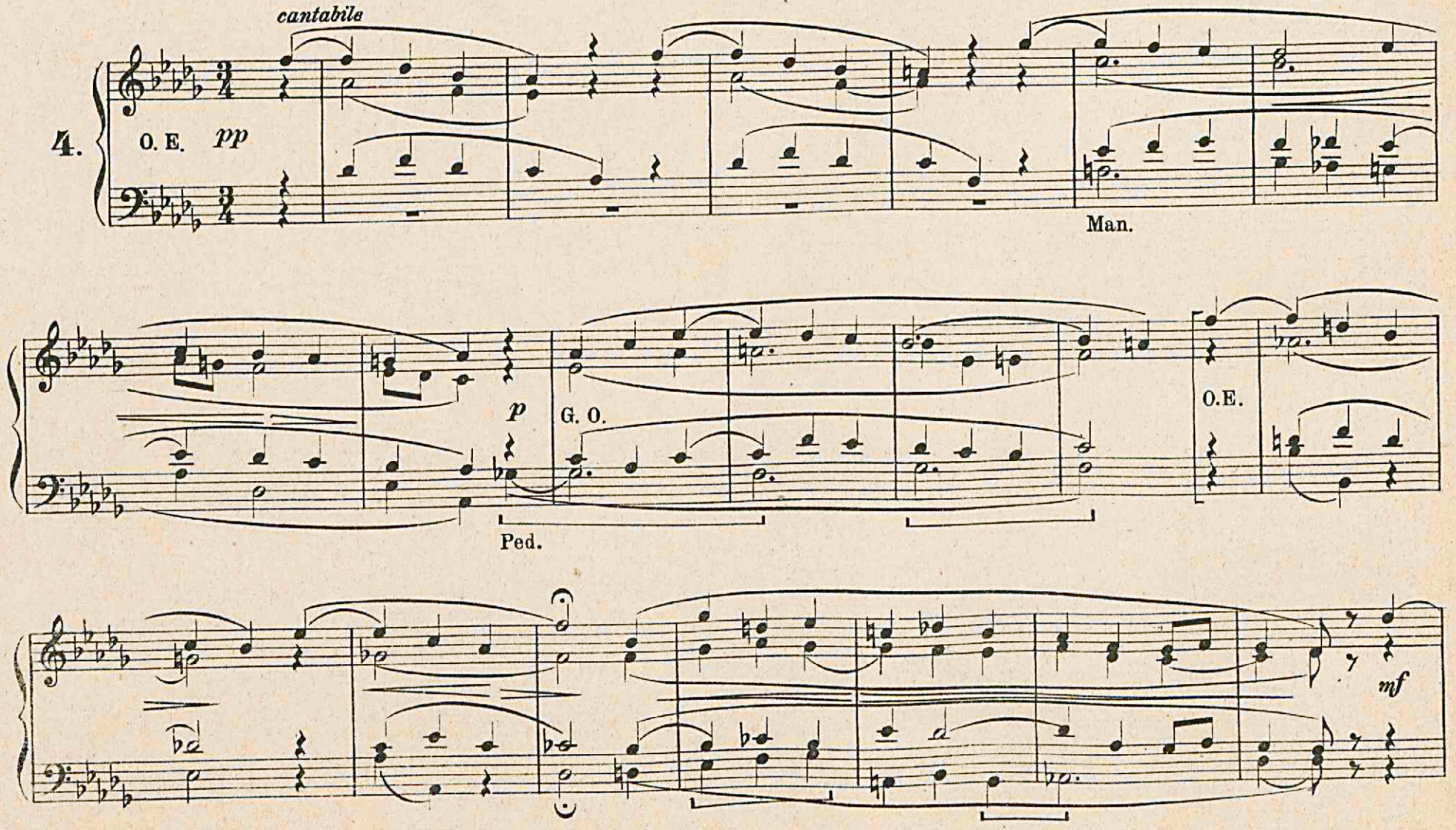

p
mf
Man.
Ped.
O. E. p
cassa
aperta

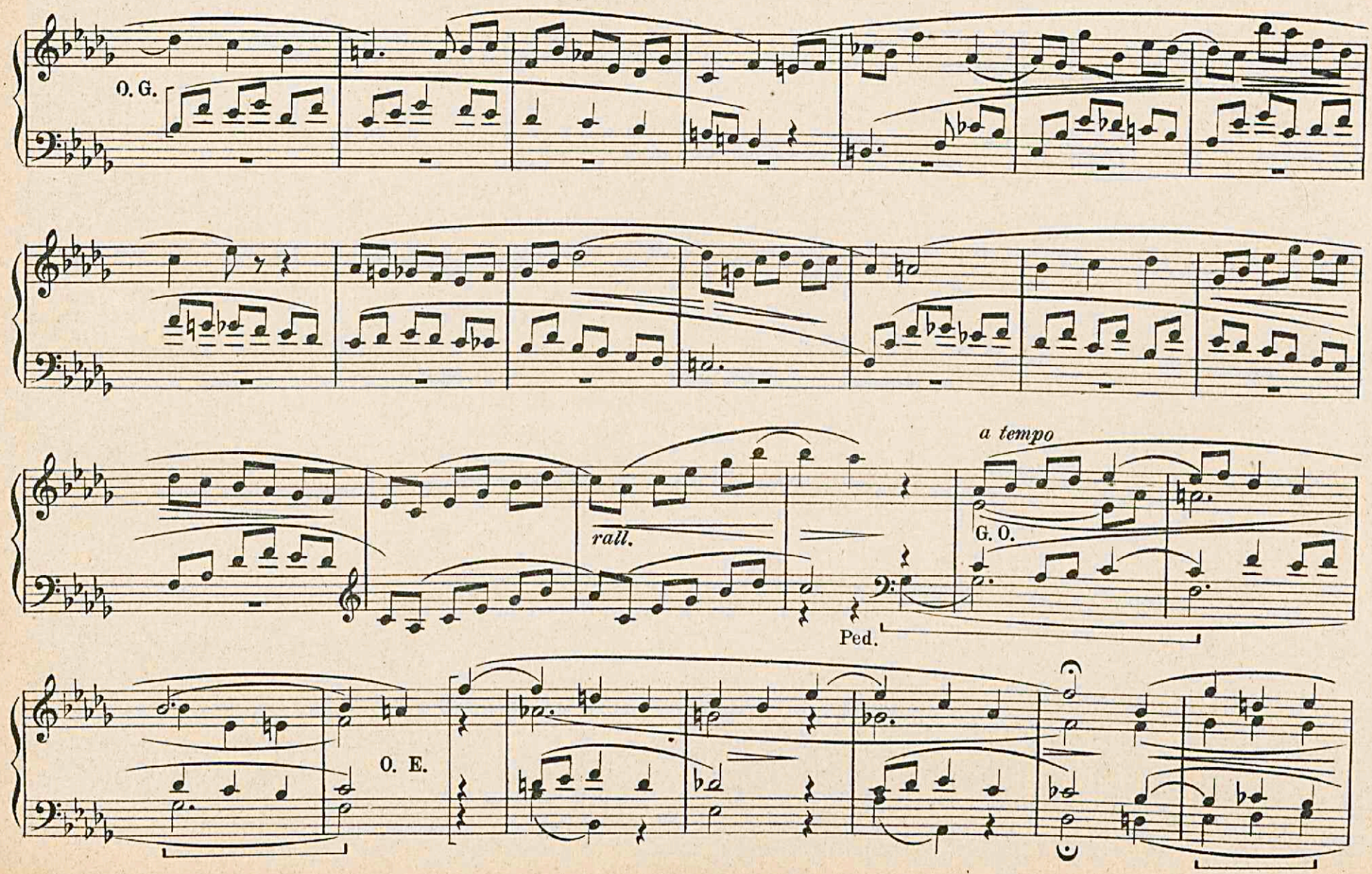

Ped.
Man.
3
G. O. p

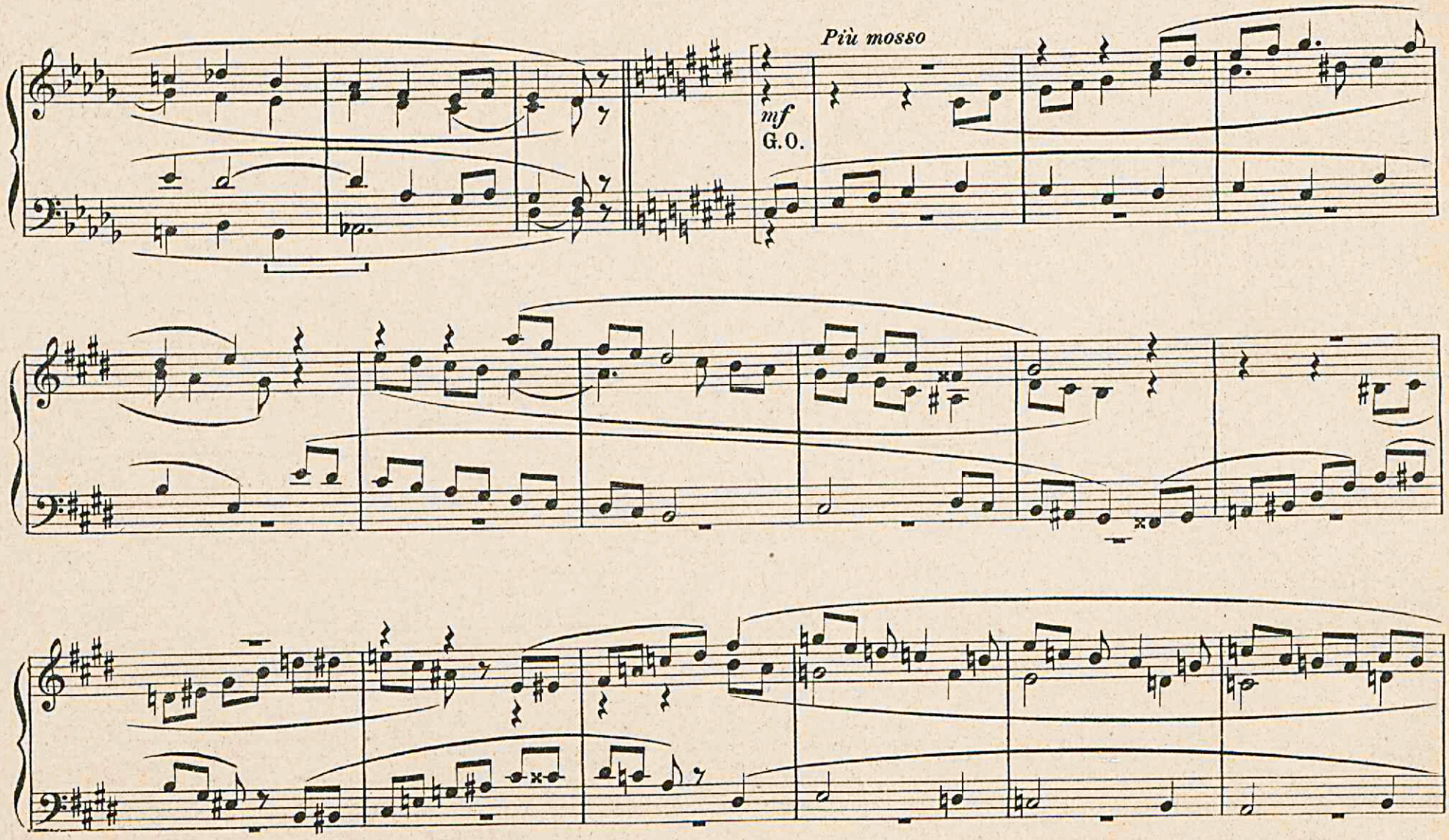

mf
Man.
O. E.
Man.
Ped.
s.
rall.
a tempo
p

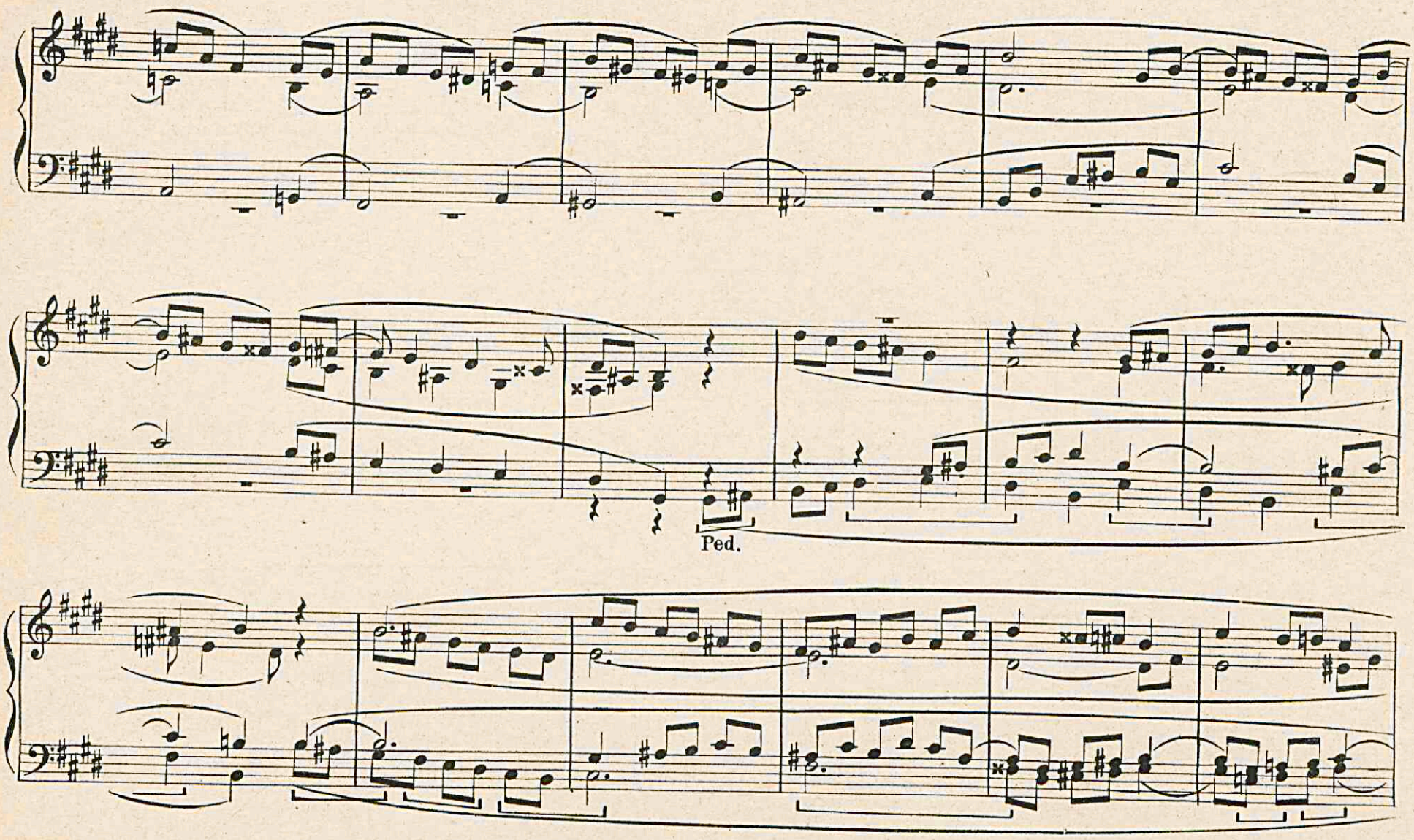
ELEVAZIONE.

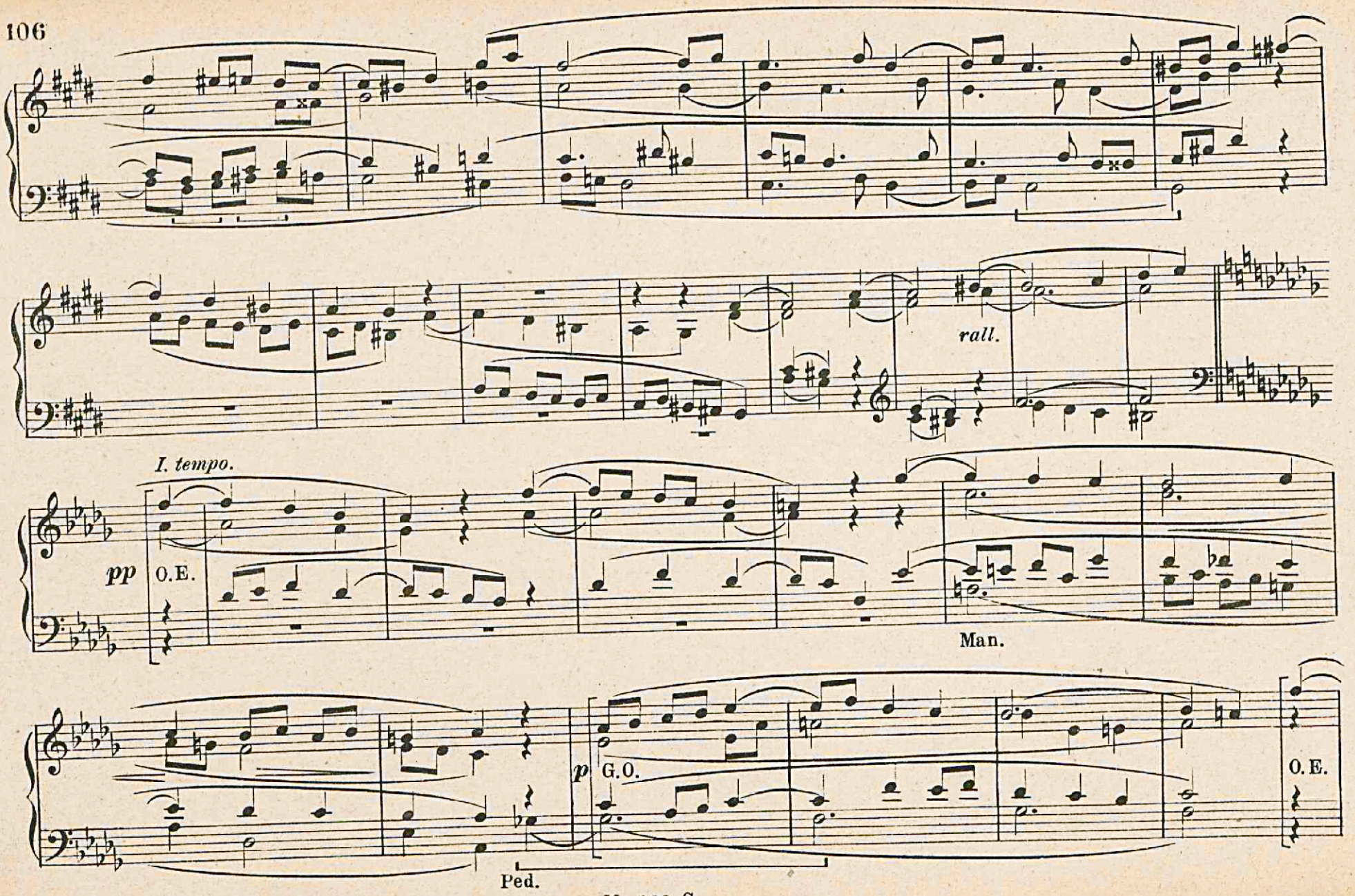
L. Bottazzo. op. 147. N. 3.

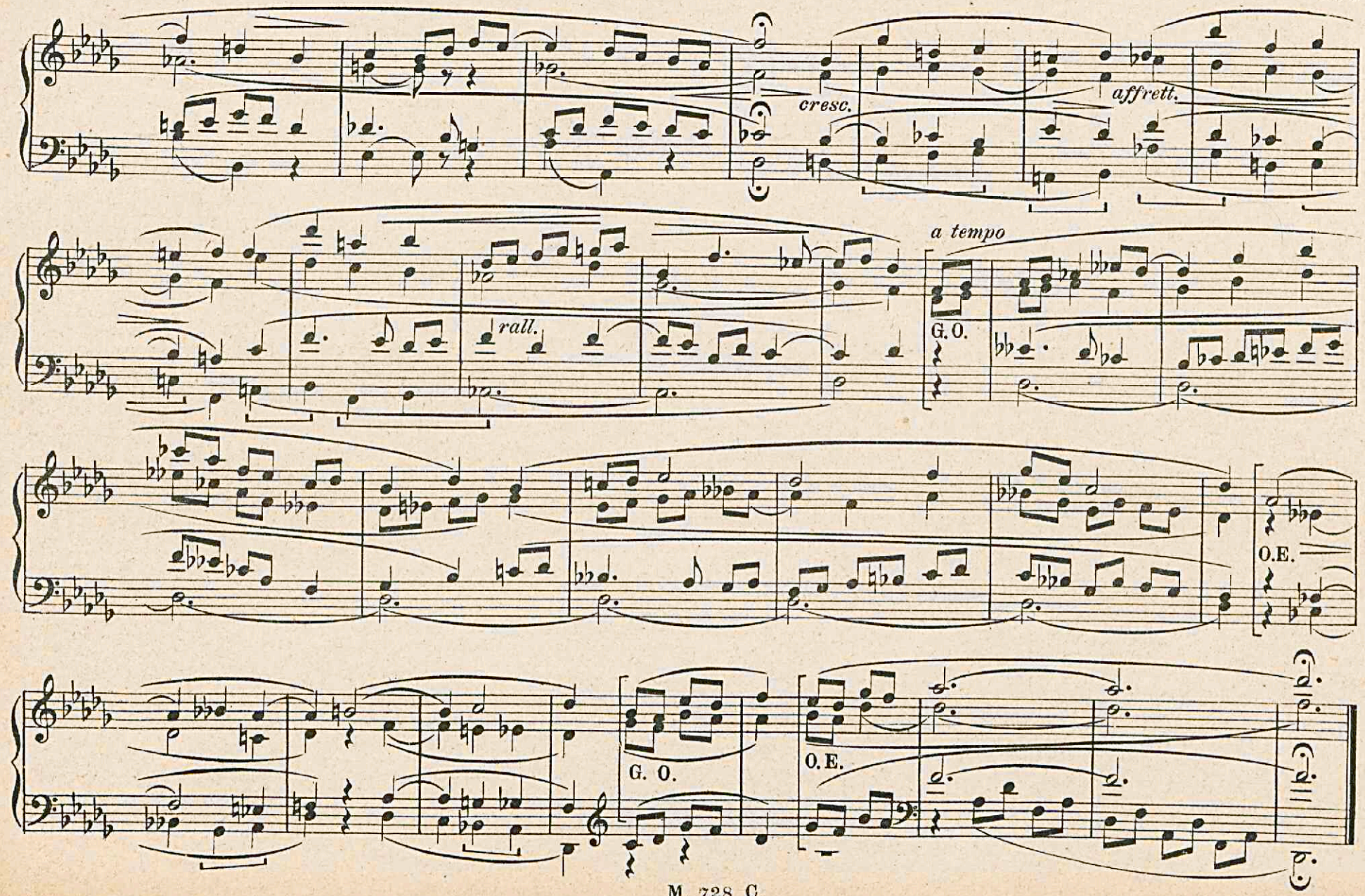



O. G.
rall.
a tempo
G. O.
Ped.
O. E.


Più mosso
mf
G.O.
pp.


Ped.

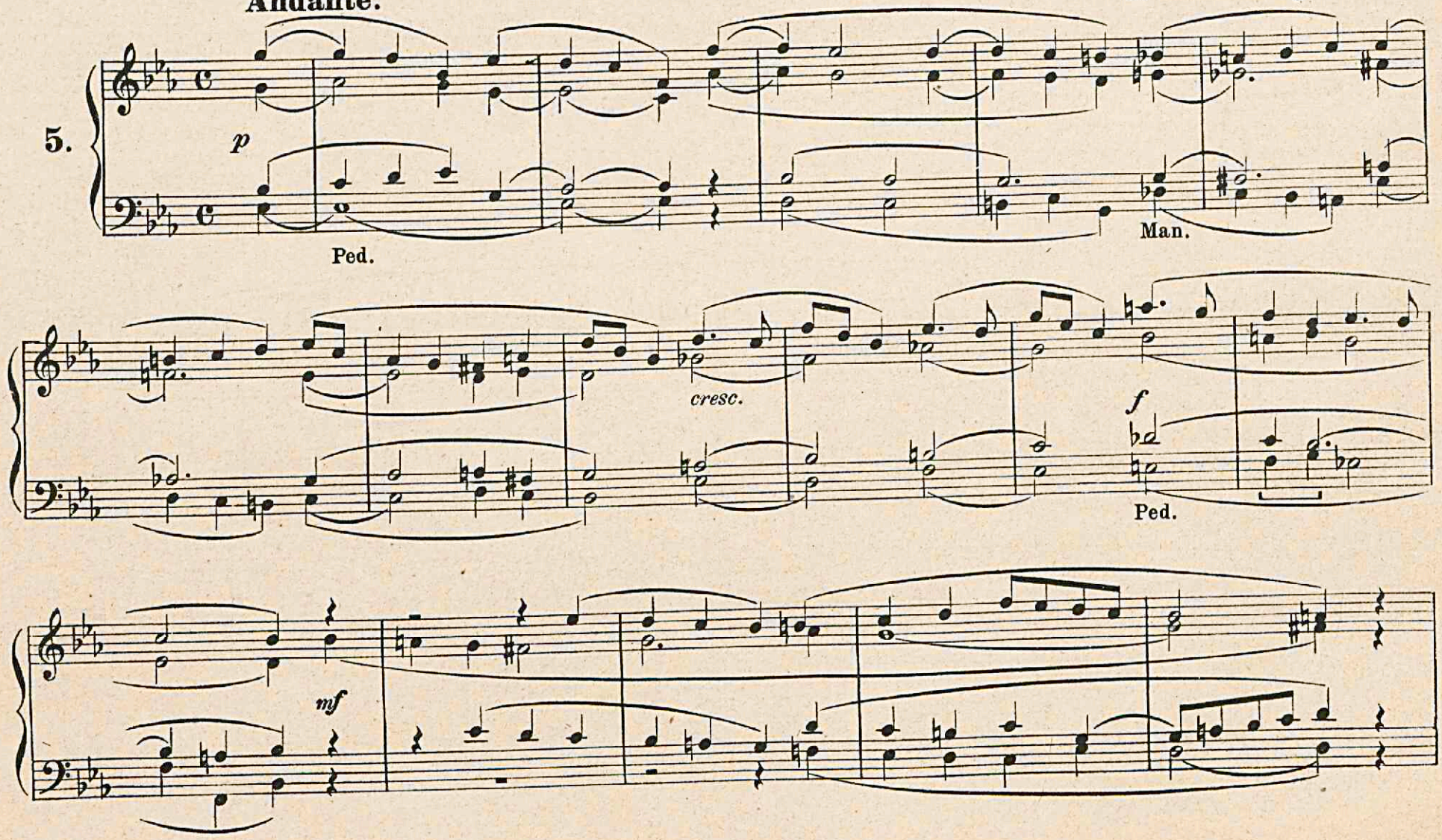

rall.
I. tempo.
pp
O.E.
Man.
p
G.O.
O.E.
Ped.

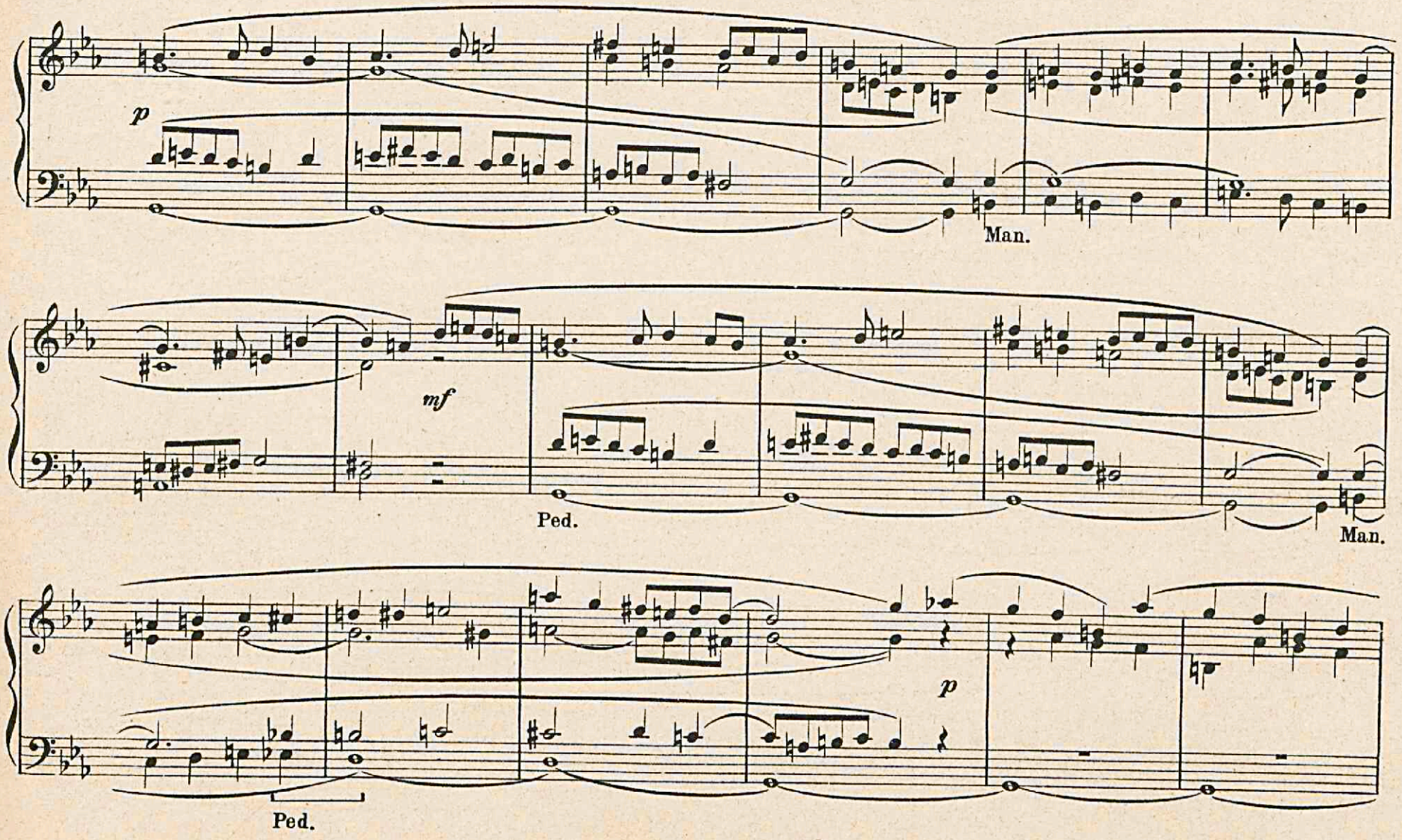

cresc.
affrett.
a tempo
rall.
G. O.
O.E.
G. O.
O.E.

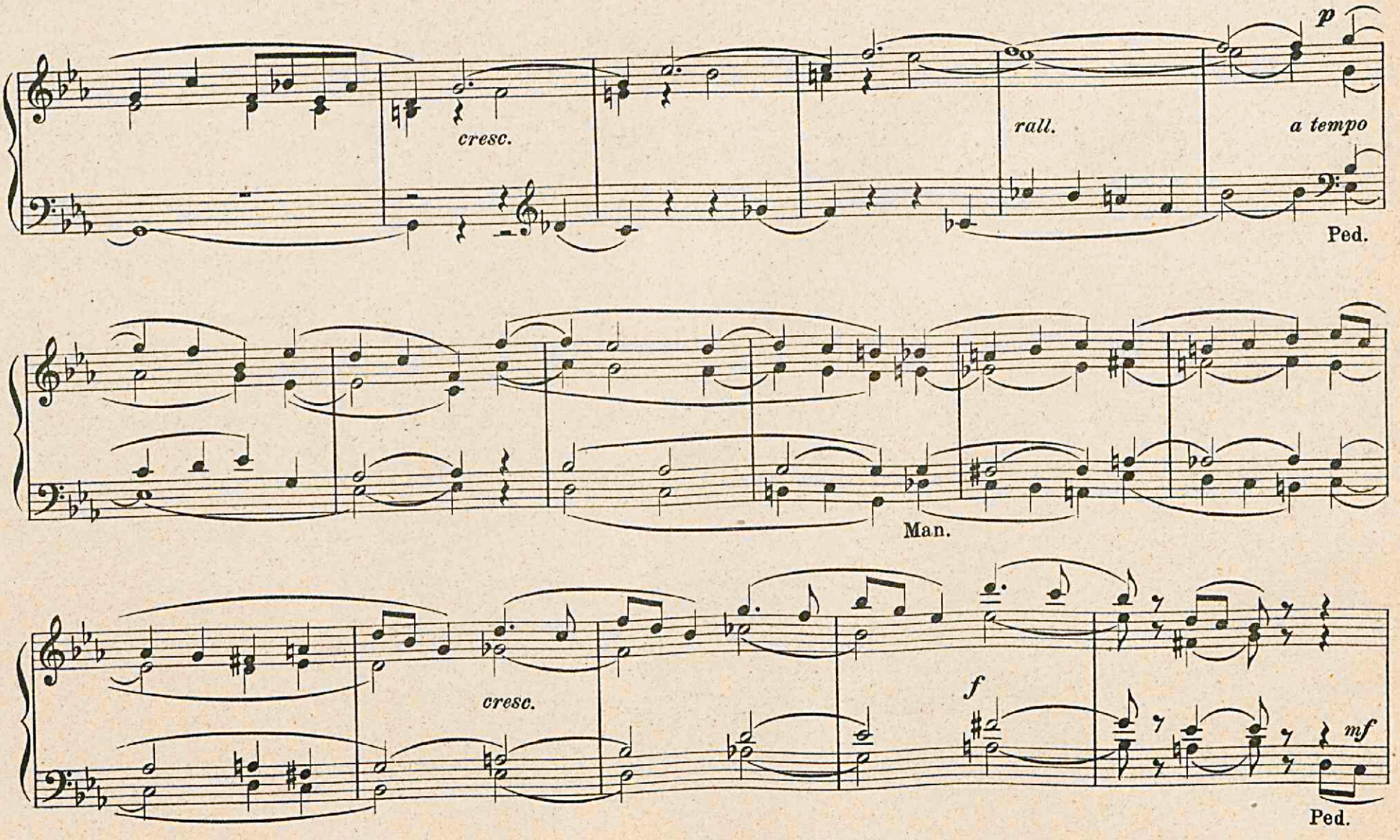
COMUNIONE.

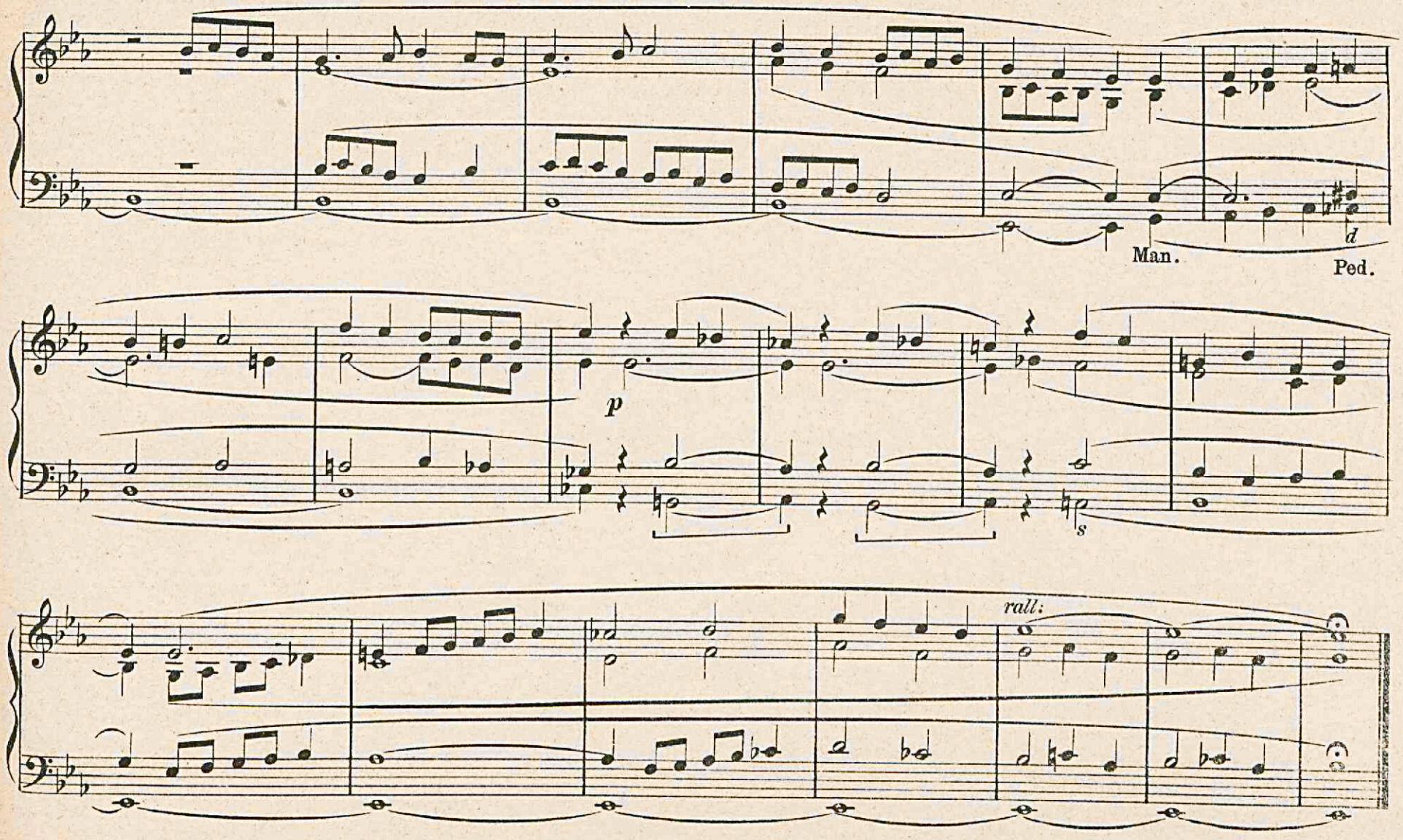
L. Bottazzo. op. 147. N. 4.

Andante.



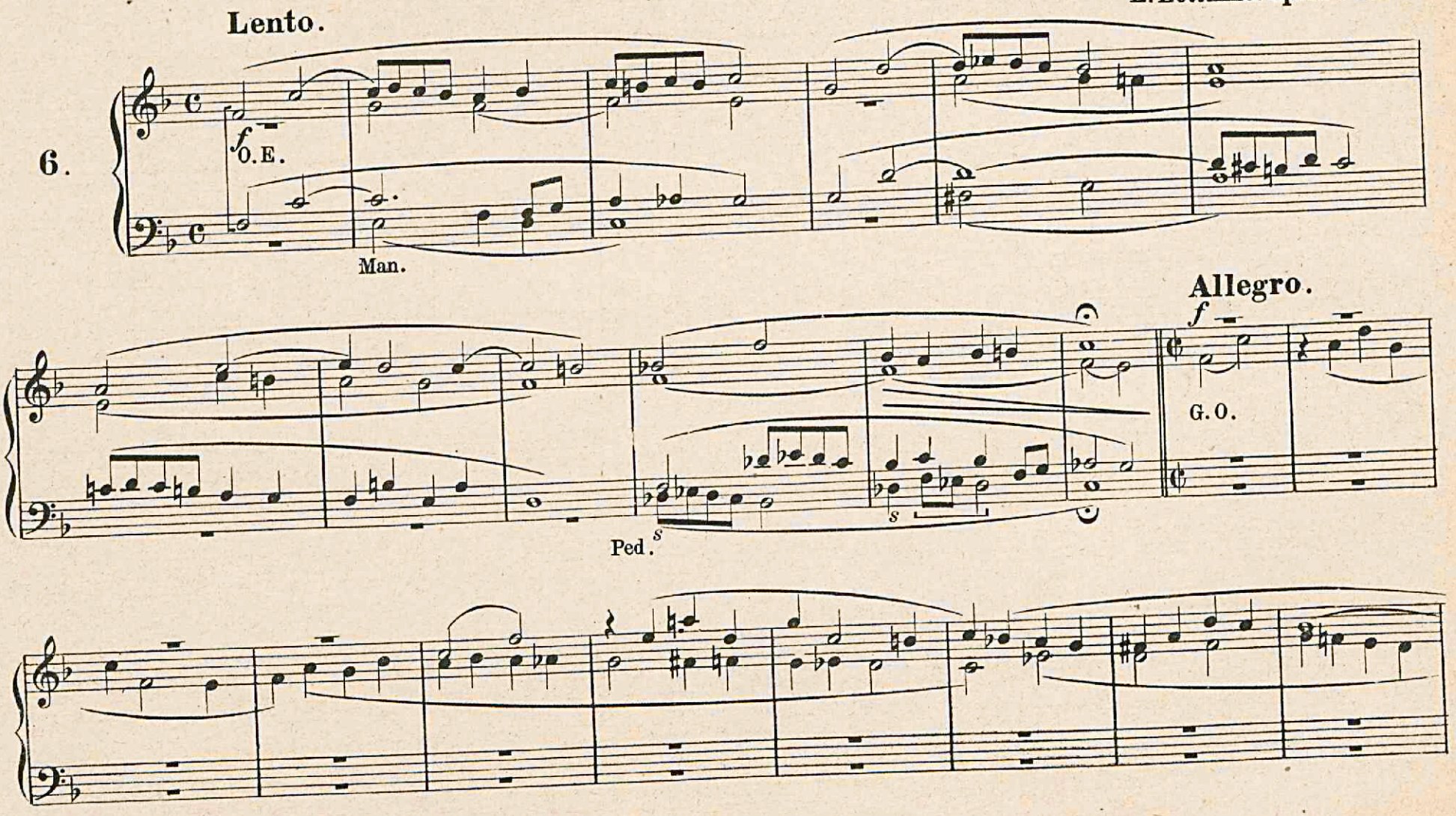

p
Man.
mf
Ped.
Man.
p
Ped.

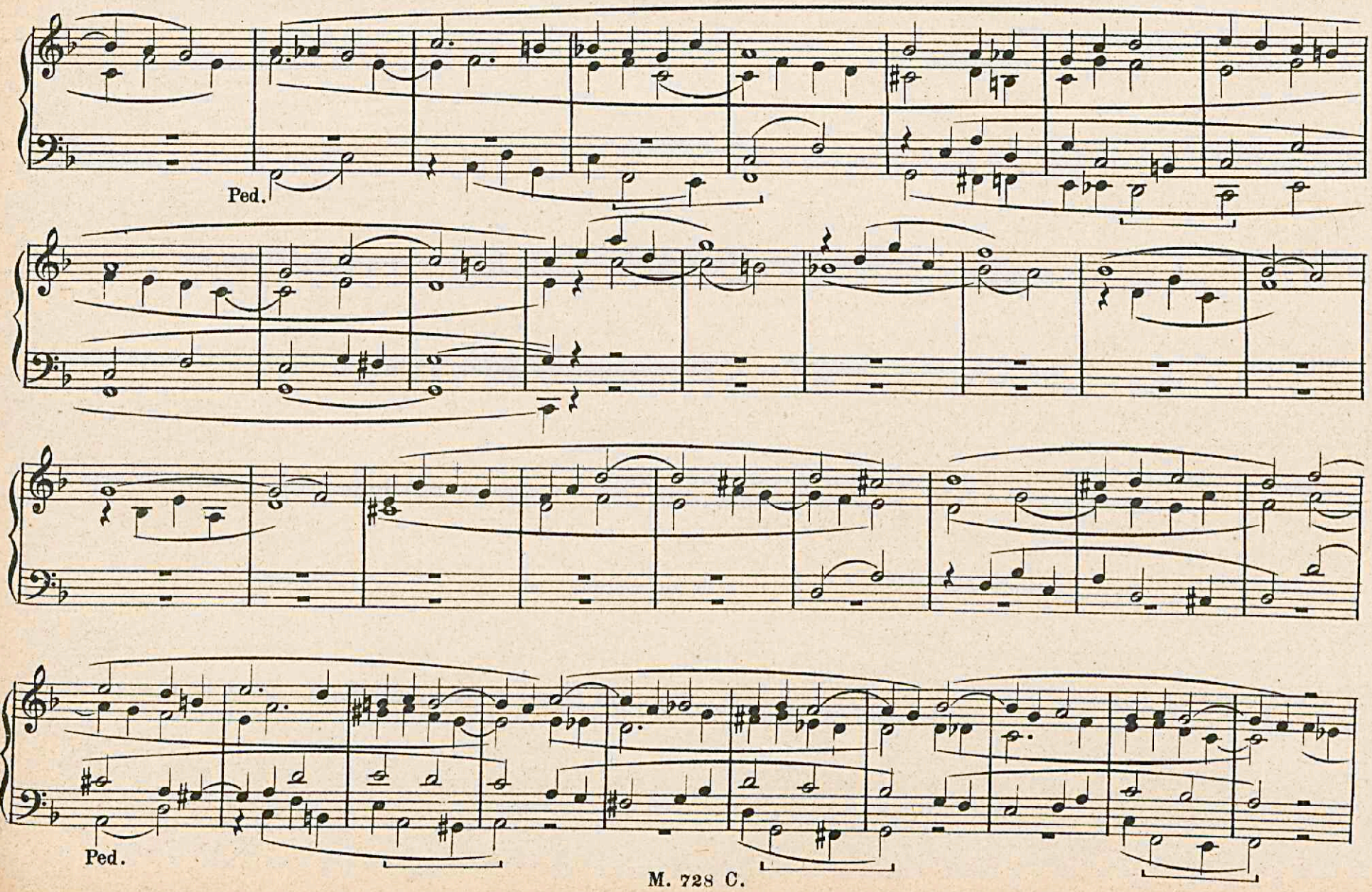

p
cresc.
rall.
a tempo
Ped.
Man.
cresc.
f
mf
Ped.

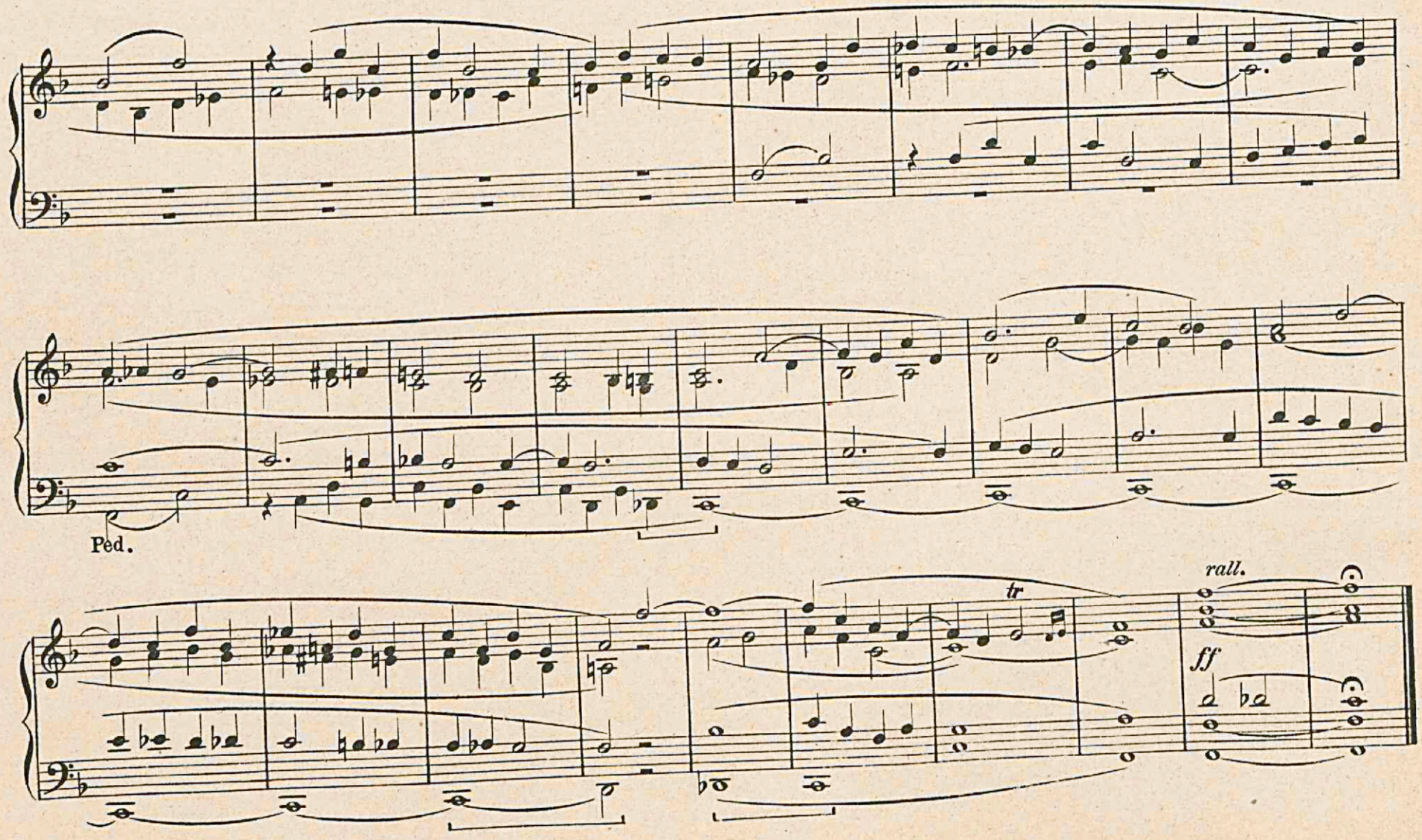

Man.
Ped.
d
p
s
rall:

POSTLUDIO

L. Bottazzo. Op. 147. N. 5.




Ped.
Ped.

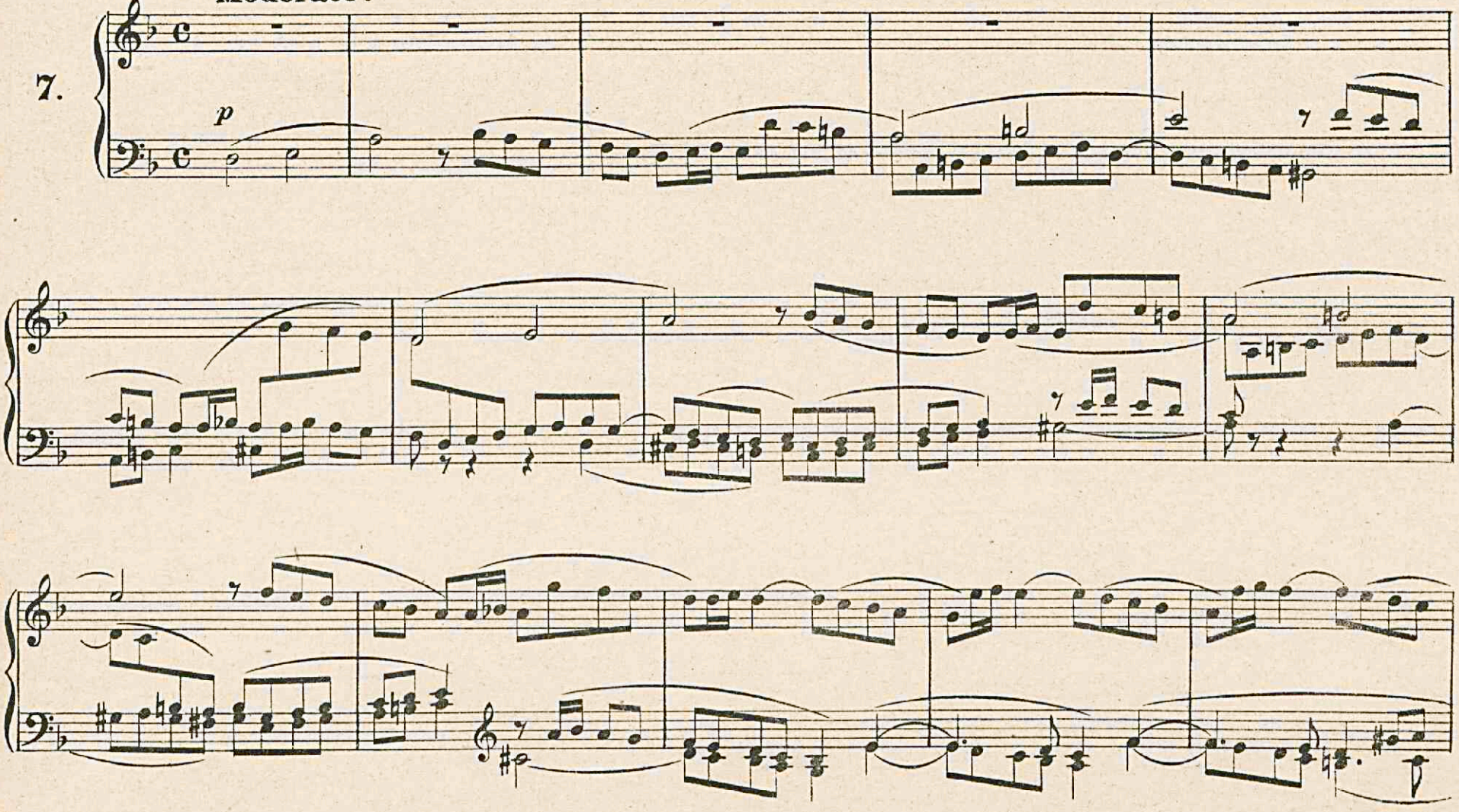

Ped.
tr
rall.
ff

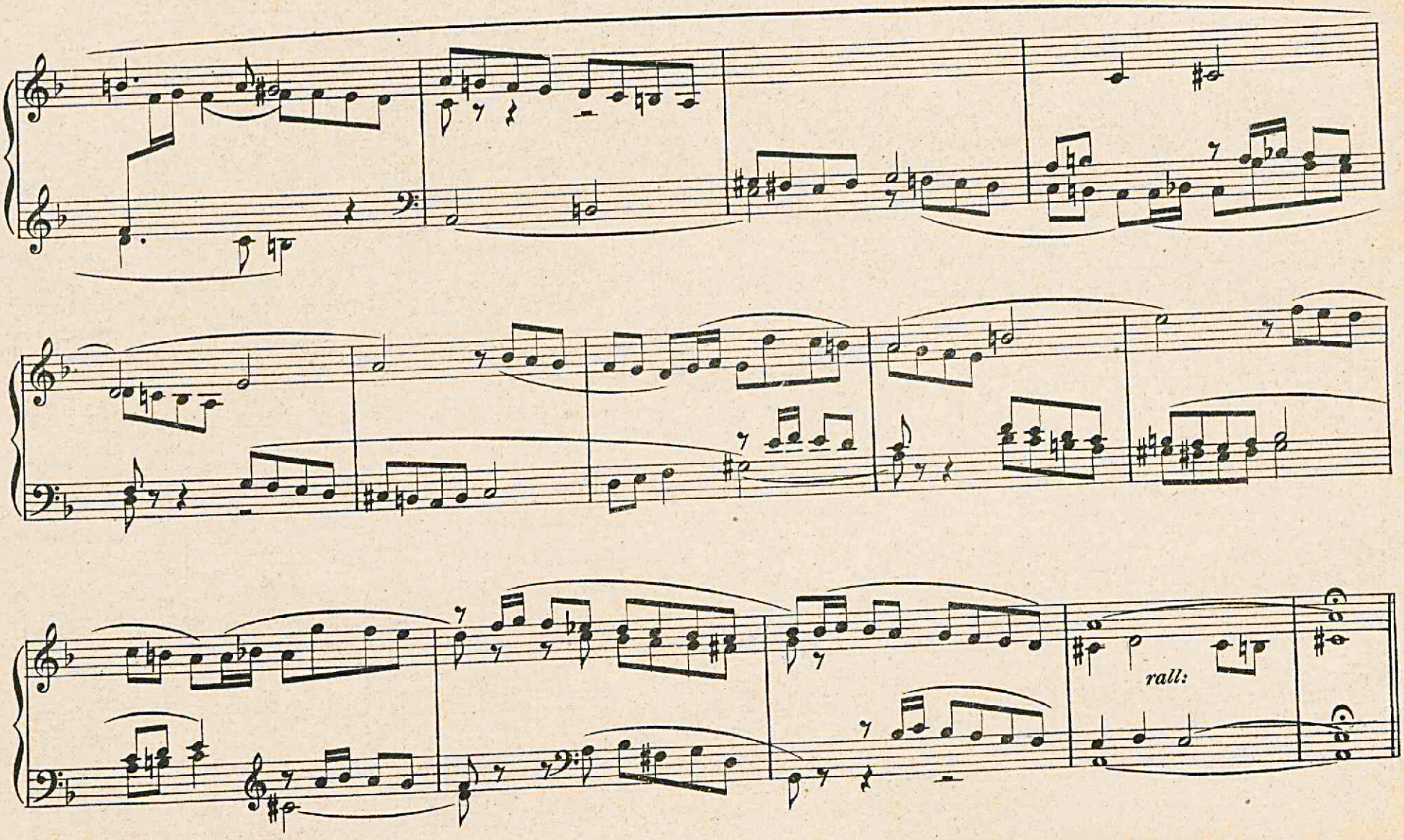
FUGHETTA.

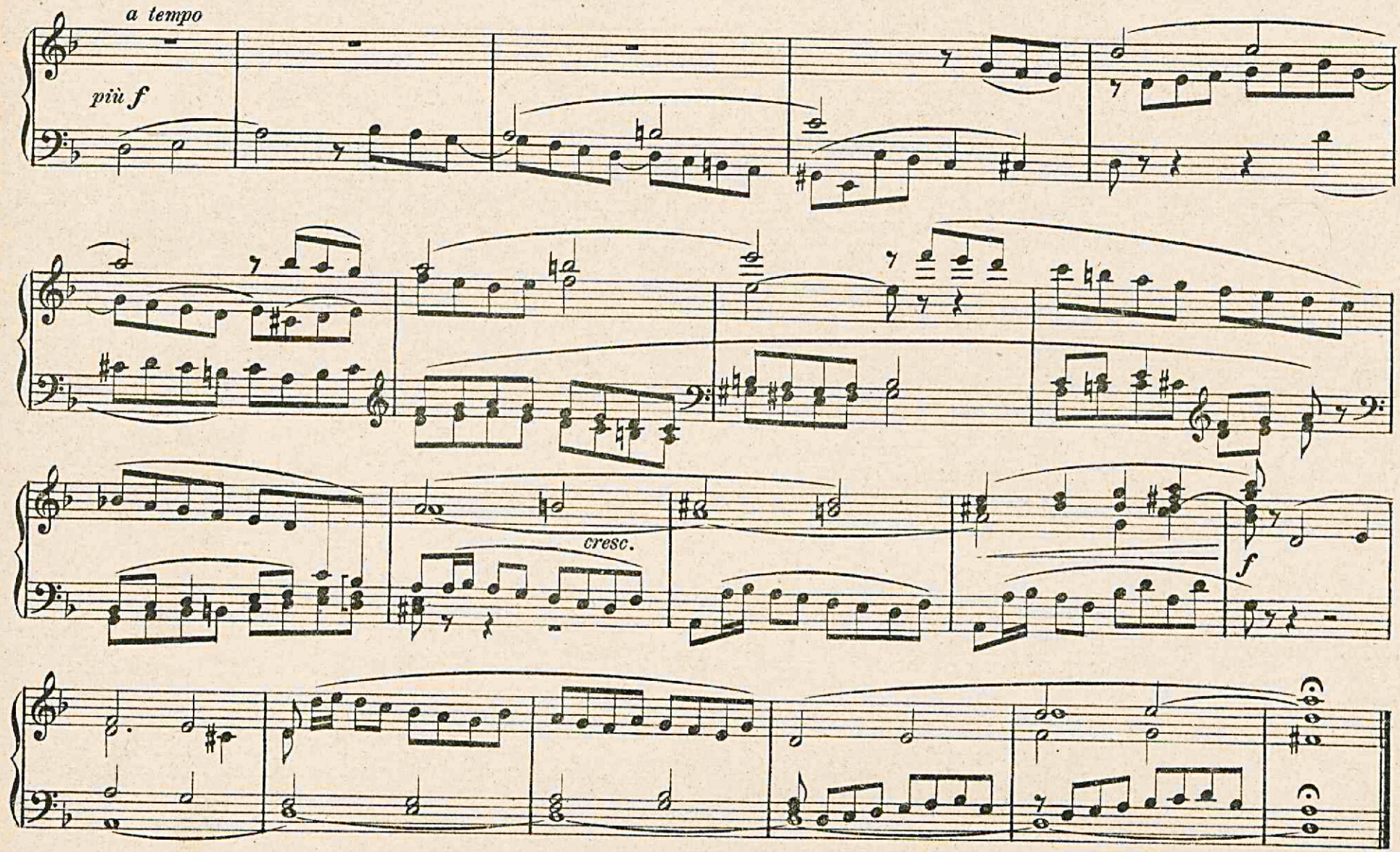
Roberto Remondi op.80

Moderato.

7.



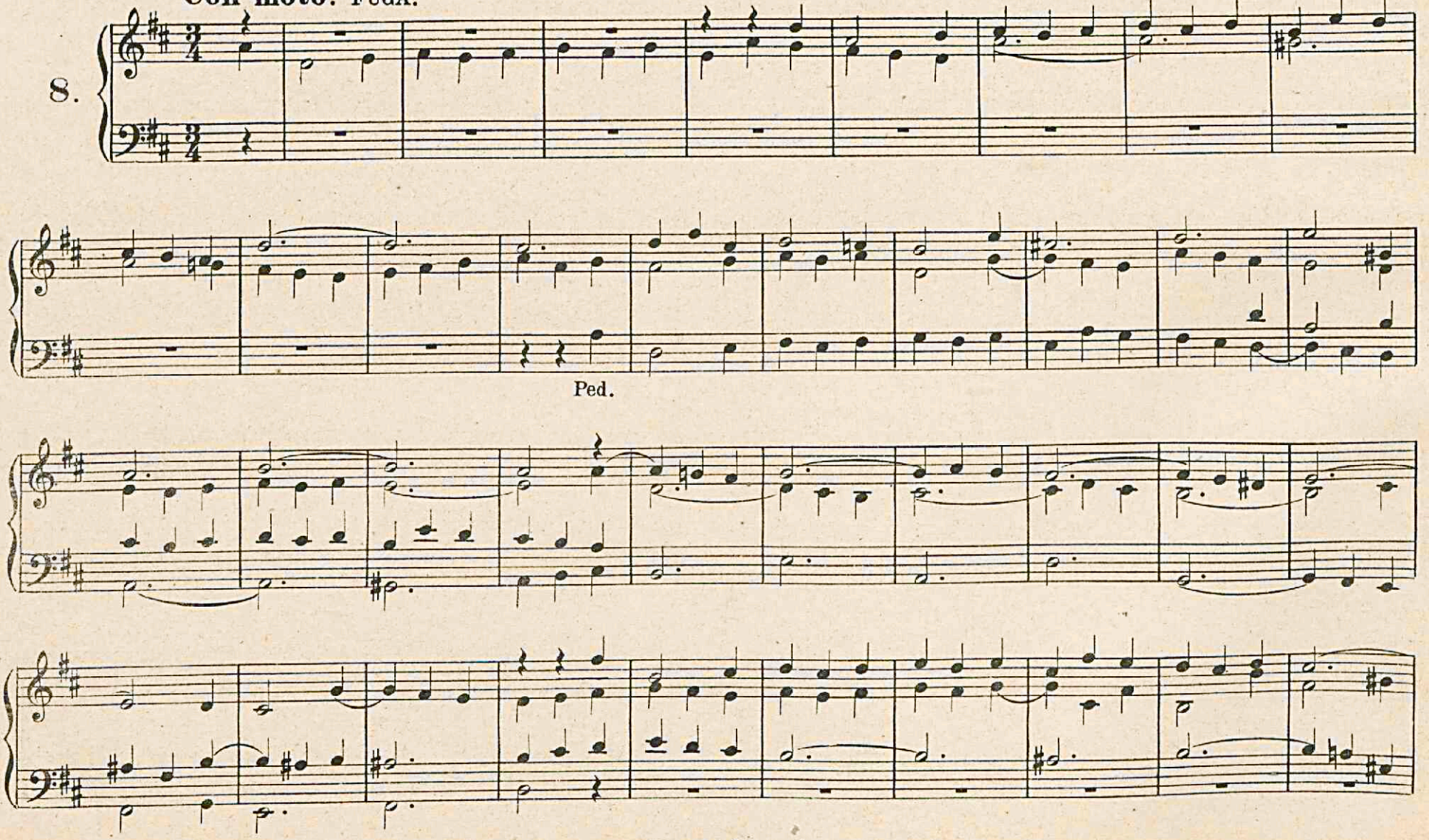

rall:

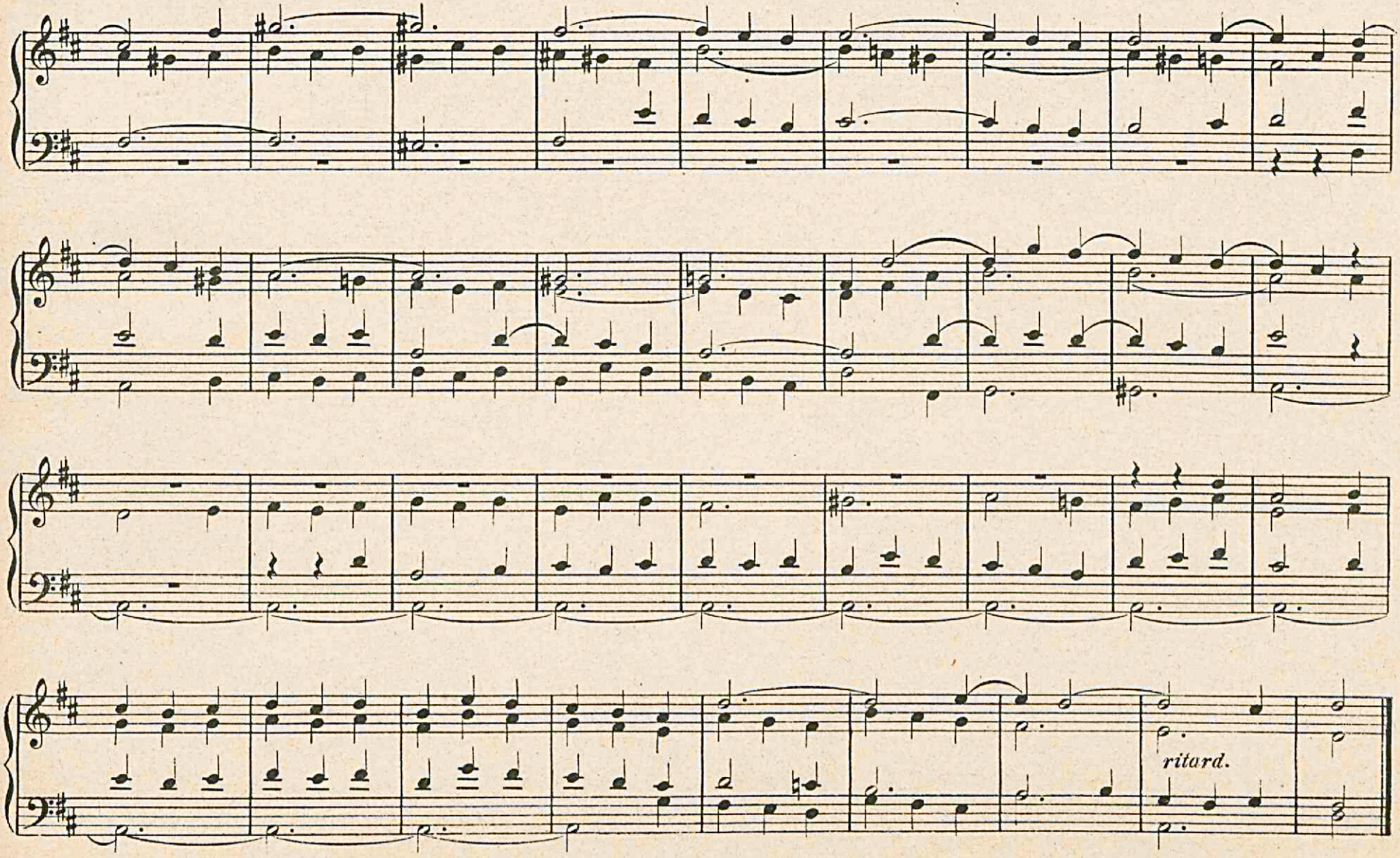

a tempo
più f
cresc.
f

J. E. Rembt. (1749-1810)

Con moto. FUGA.

8.

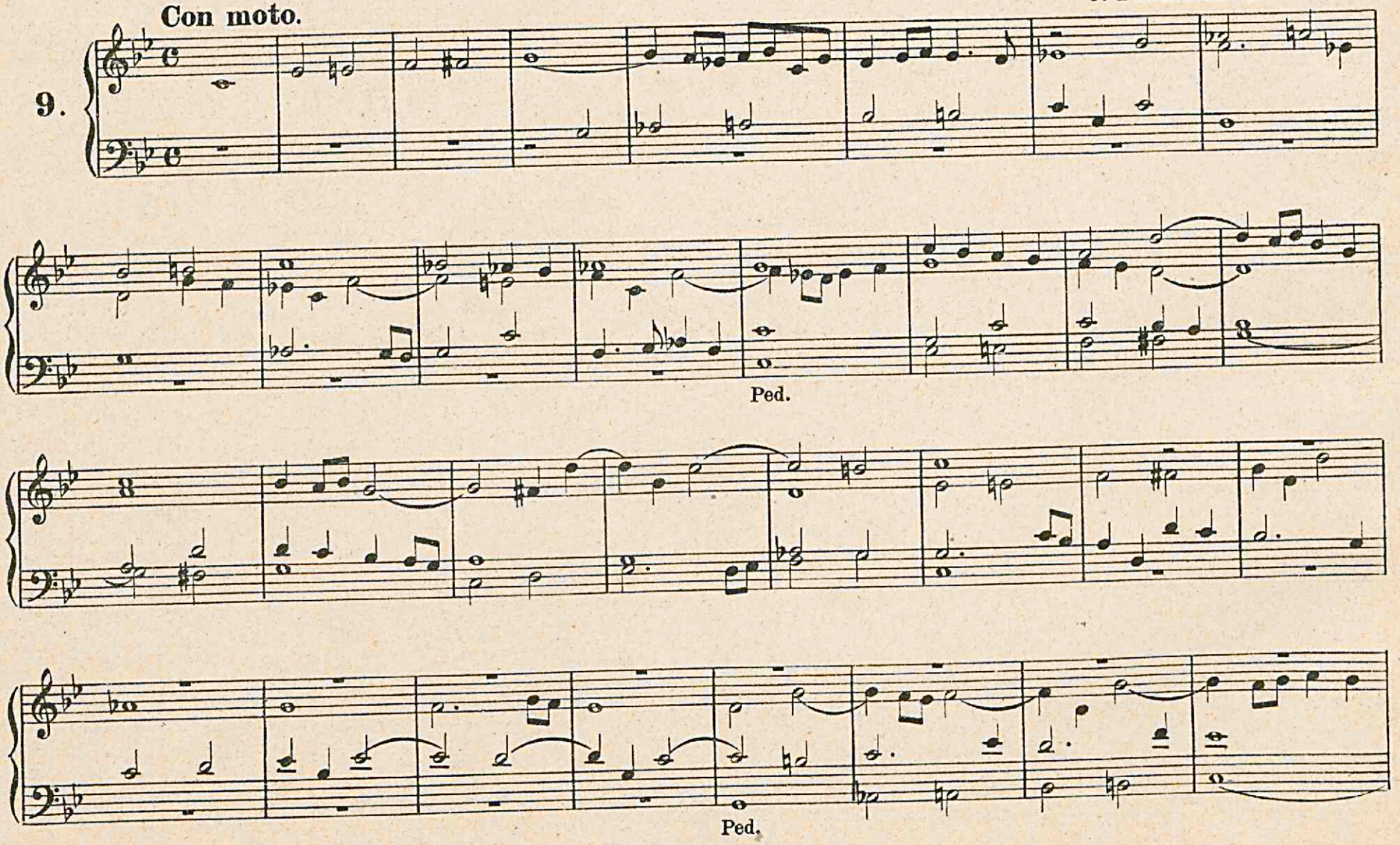


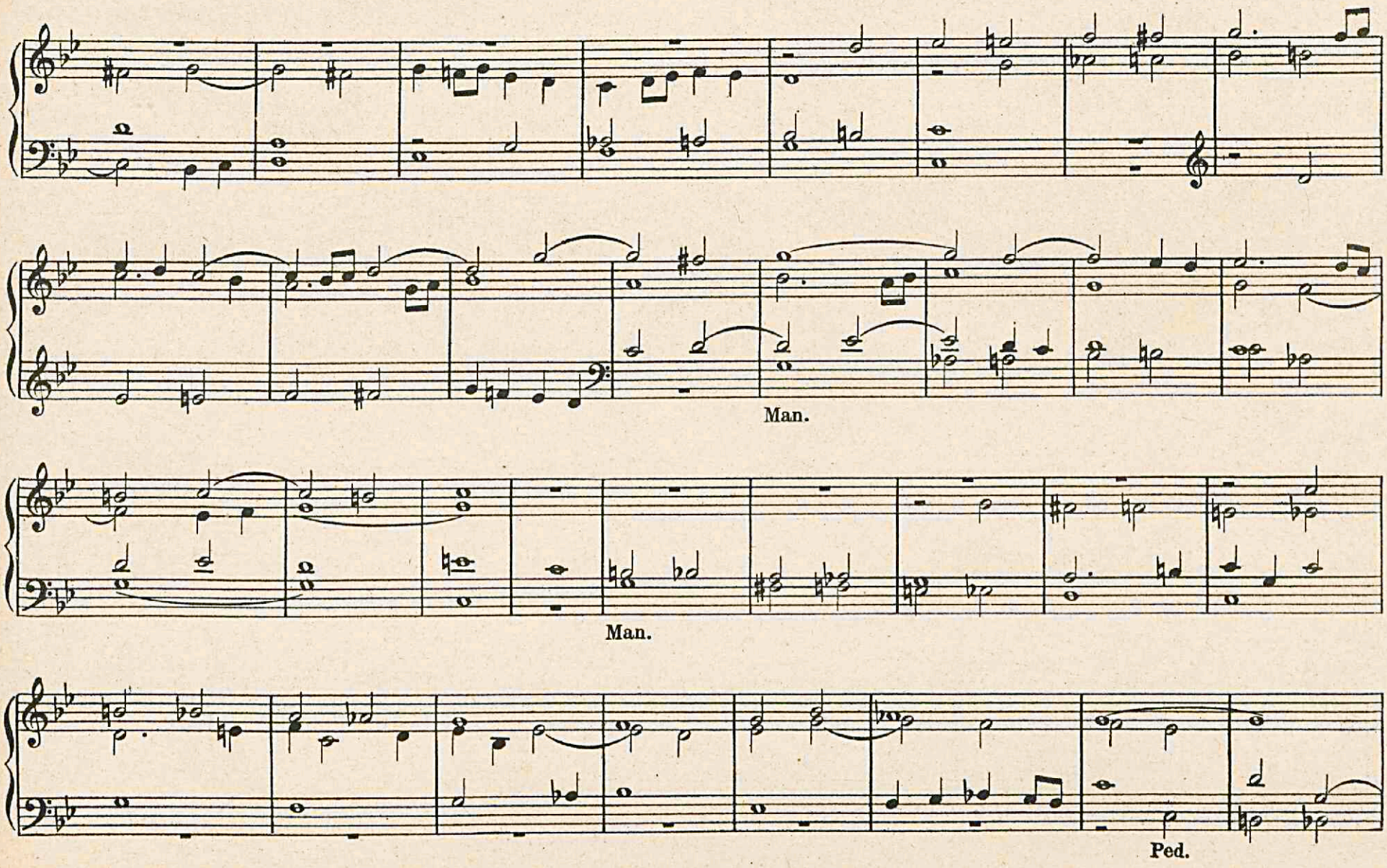

ritard.

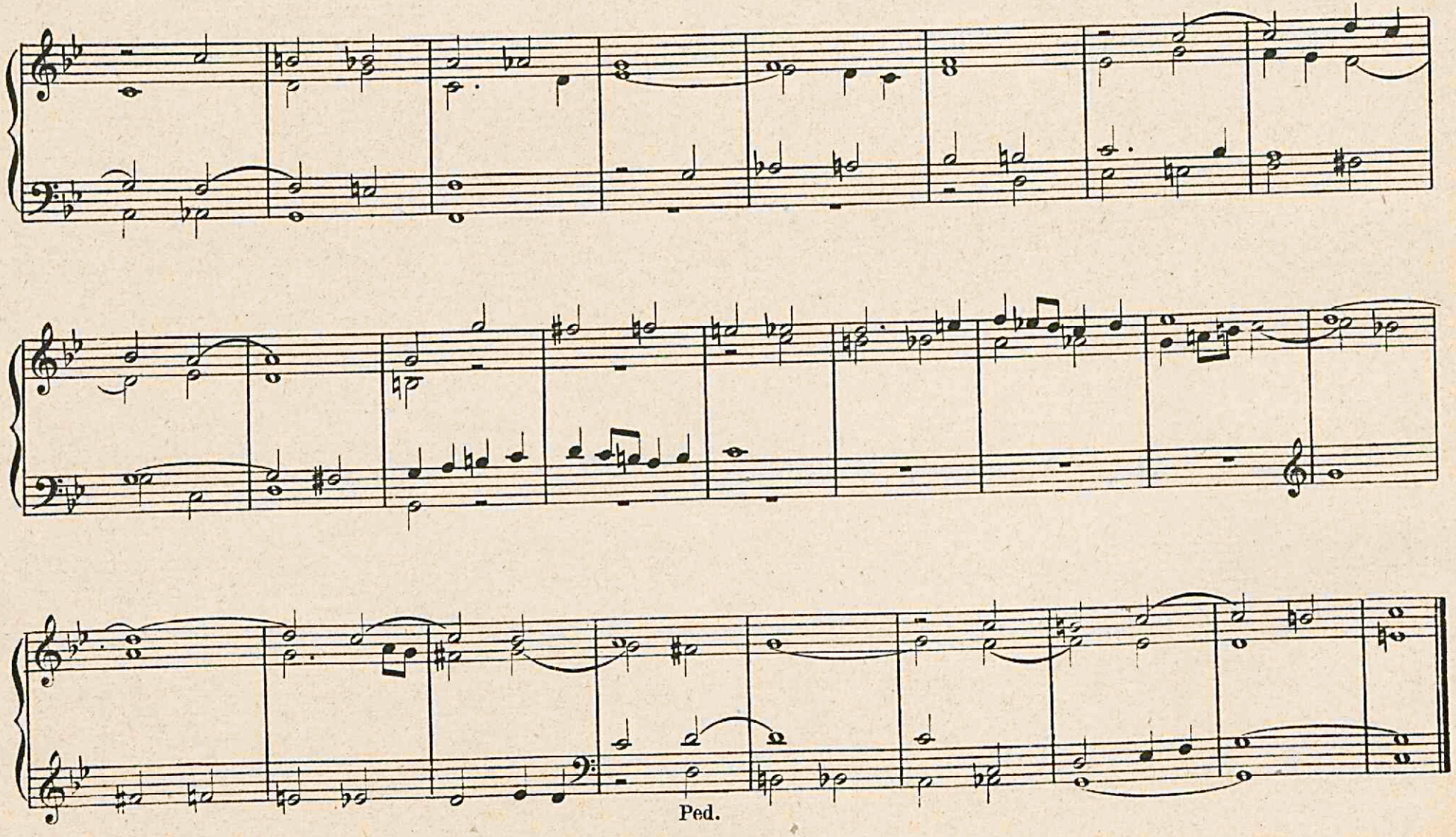
J. Pachelbel. (1653-1706)

Con moto.

9.




Man.
Man.
Ped.

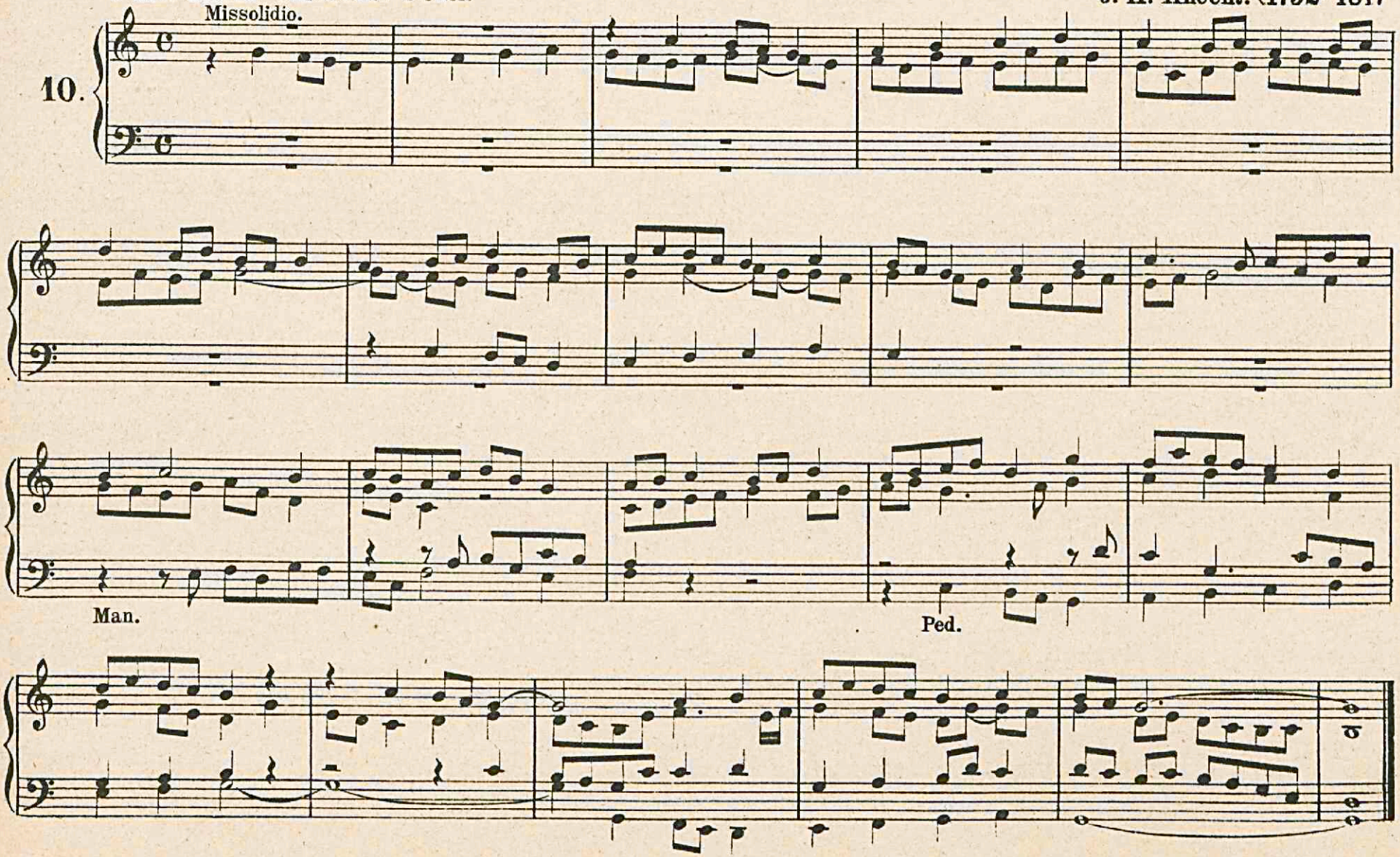

Ped.

O LUX BEATA TRINITAS. FUGA.

J. H. Knecht. (1752-1817

Missolidio.

10.



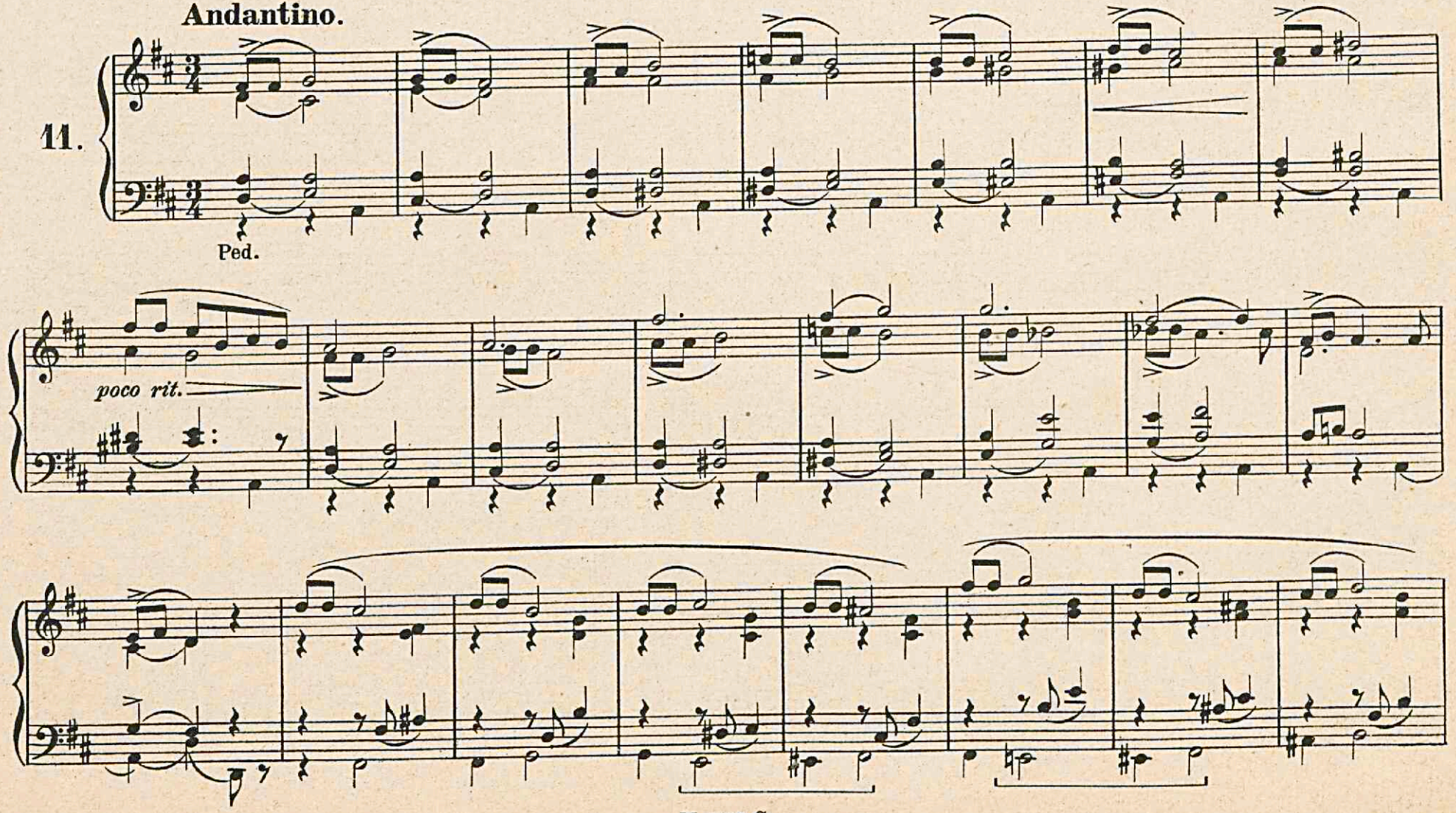
INVOCAZIONE.

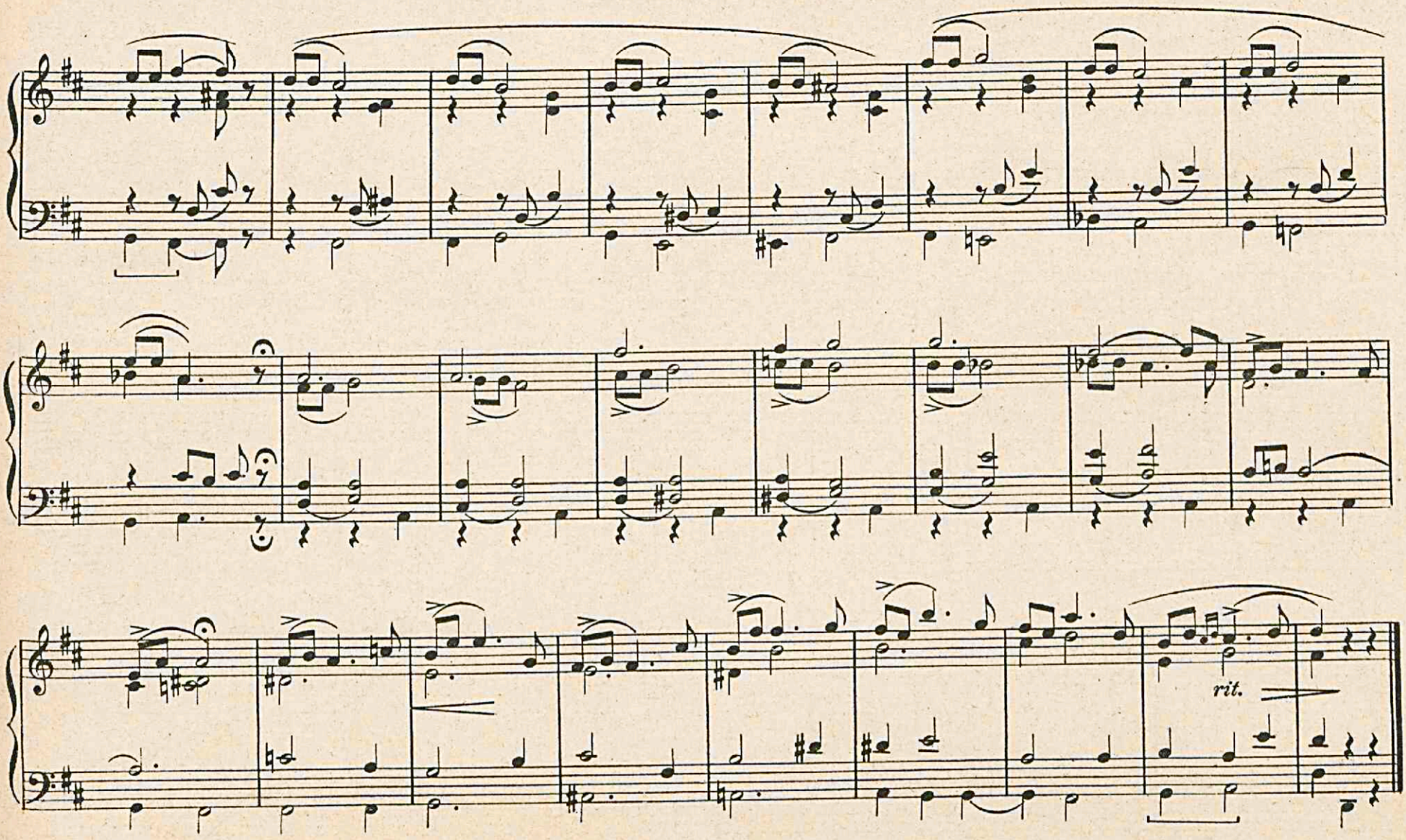
Accoppiati. [Organo Espressivo Principale ed Oboe.
Grand'Organo Fondi di 8.
Organo Corale Bordone e Flauto di 8.
Pedale Bordoni di 8 e 16.

E. Grosjean.

Andantino.

11.

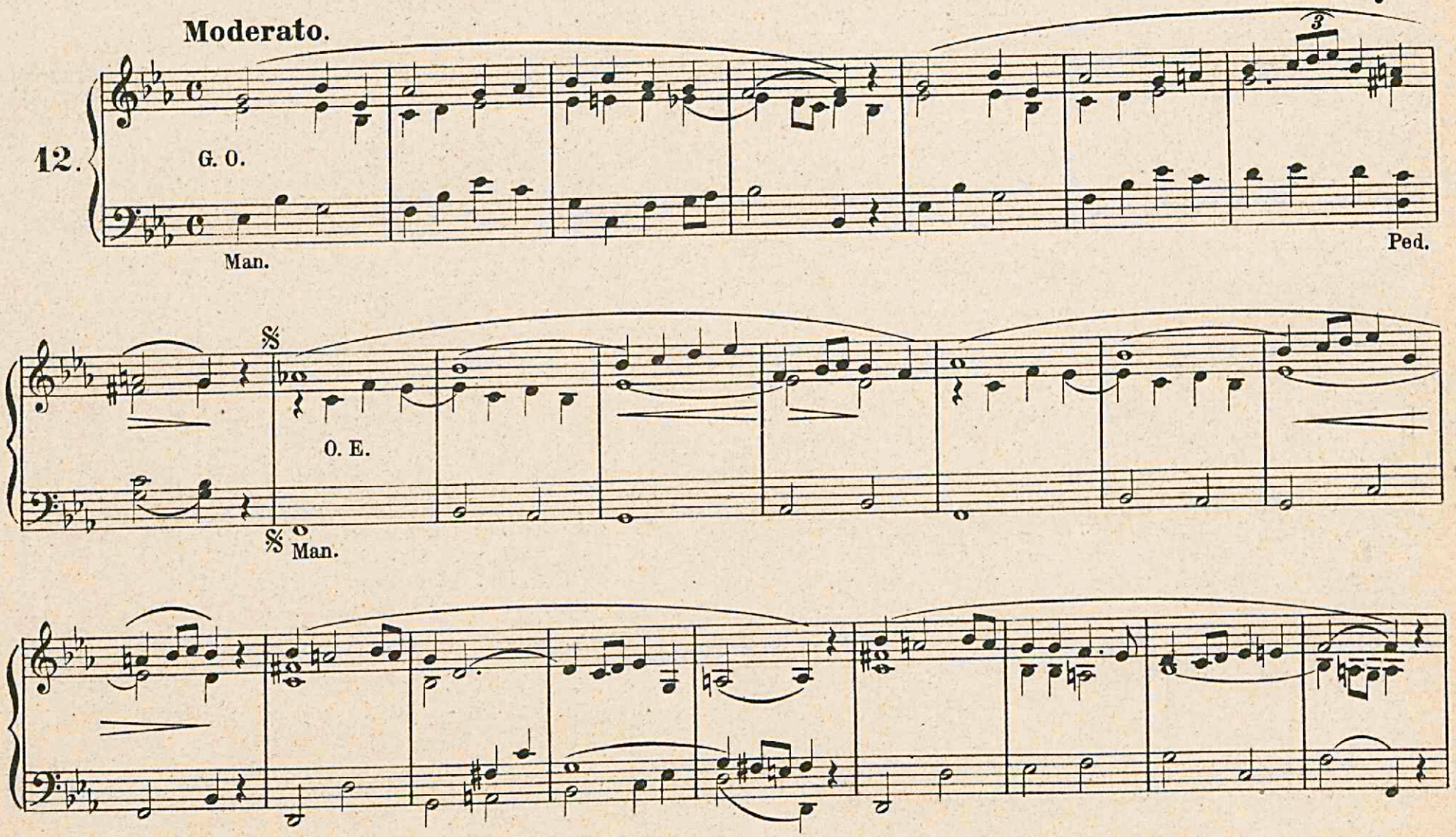


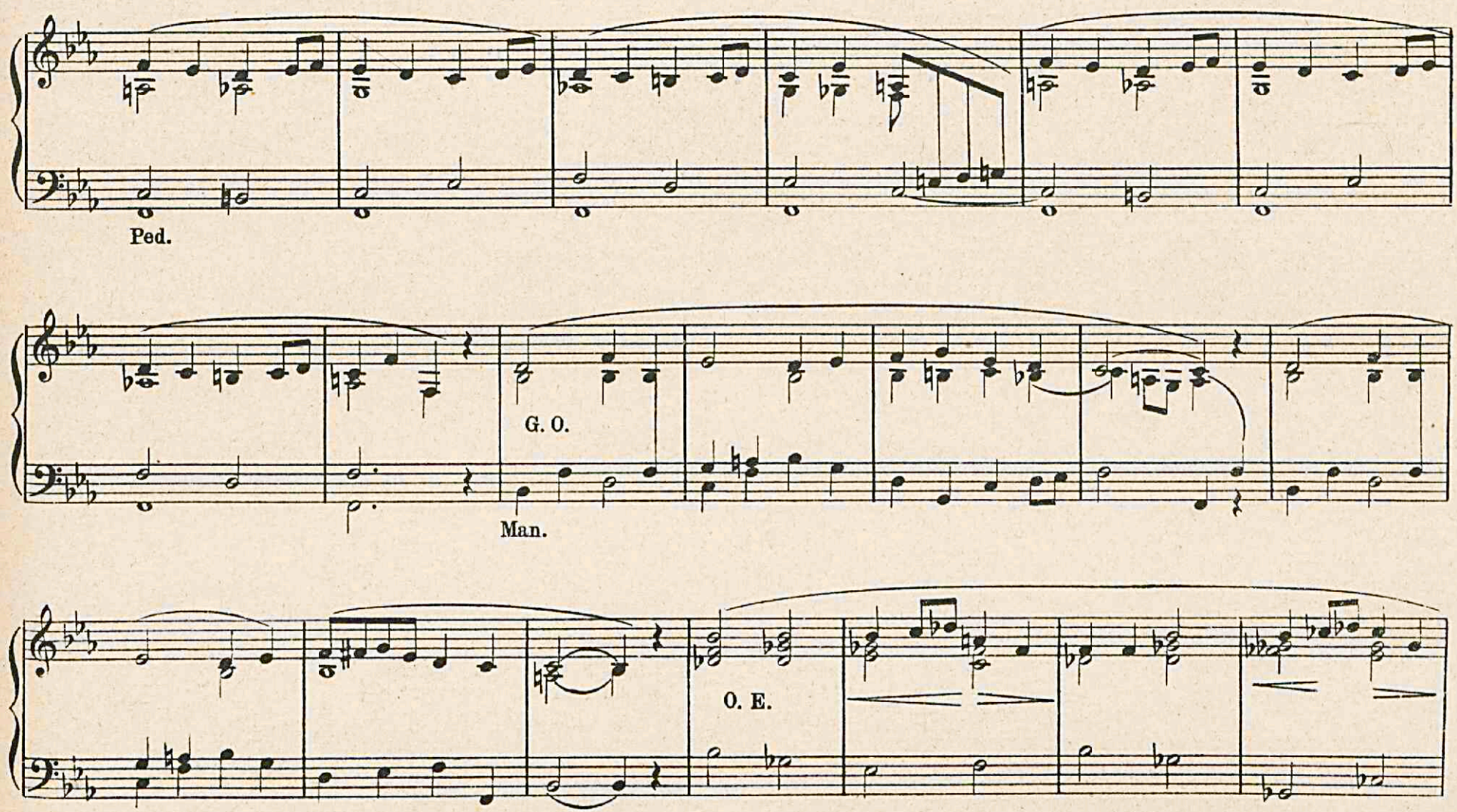

rit.

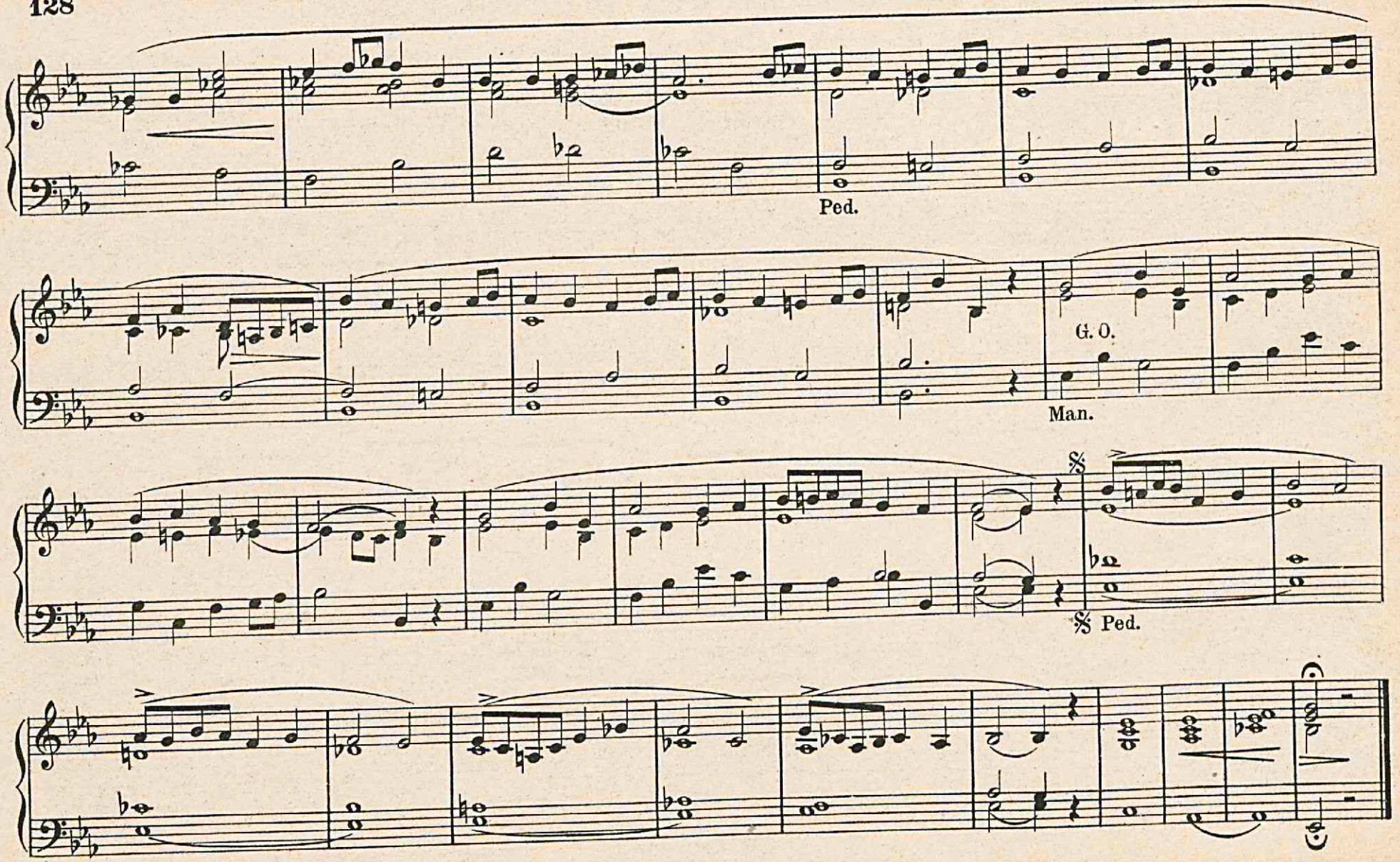
OFFERTORIO.

E. Grosjean.

Moderato.




Ped.
G. O.
Man.
O. E.


Ped.
G. O.
Man.
𝄋
𝄋 Ped.

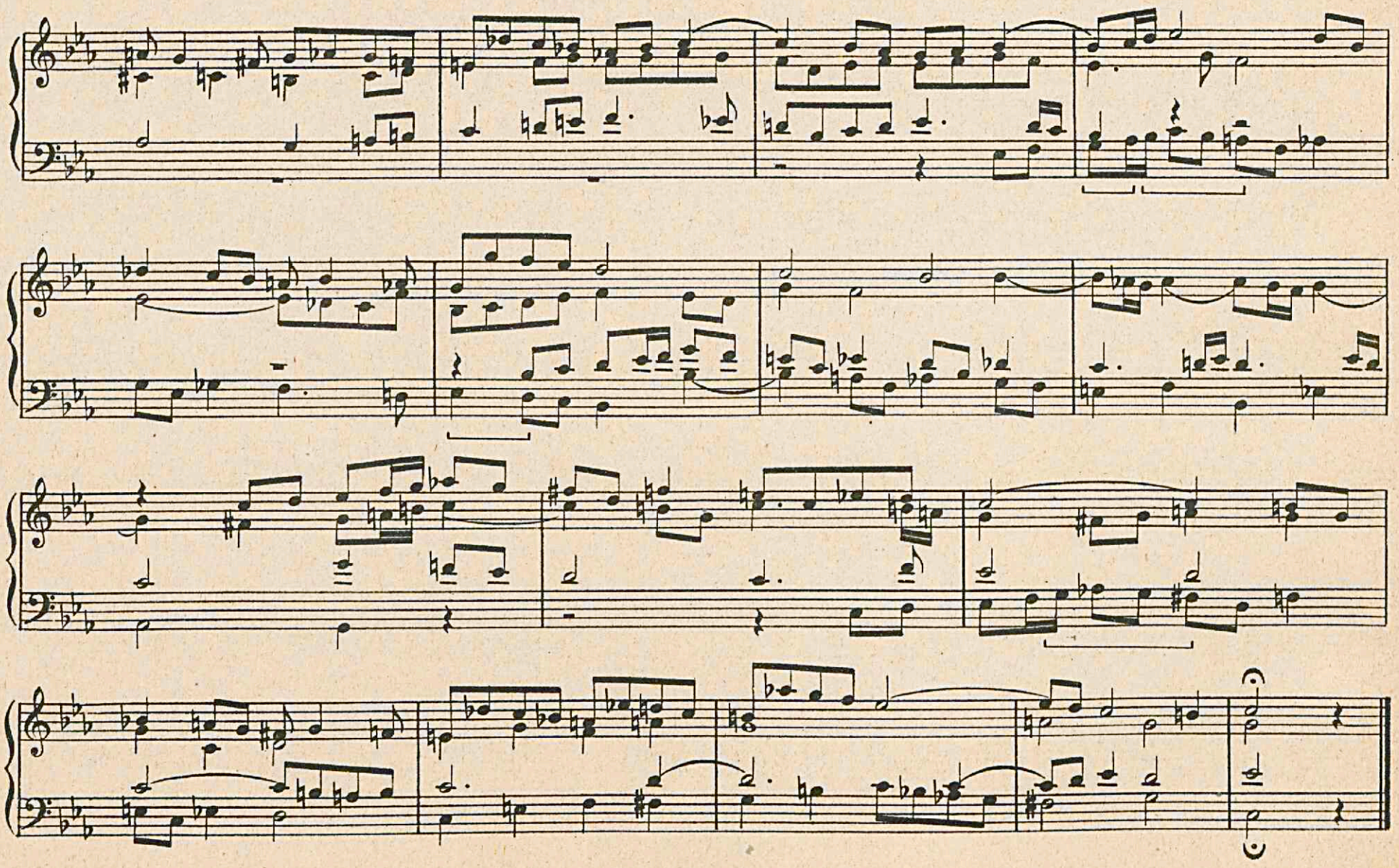
DALL' ORATORIO: LA MORTE DI GESÙ.

H. Graun. (1701-1759)

Largo. FUGA.

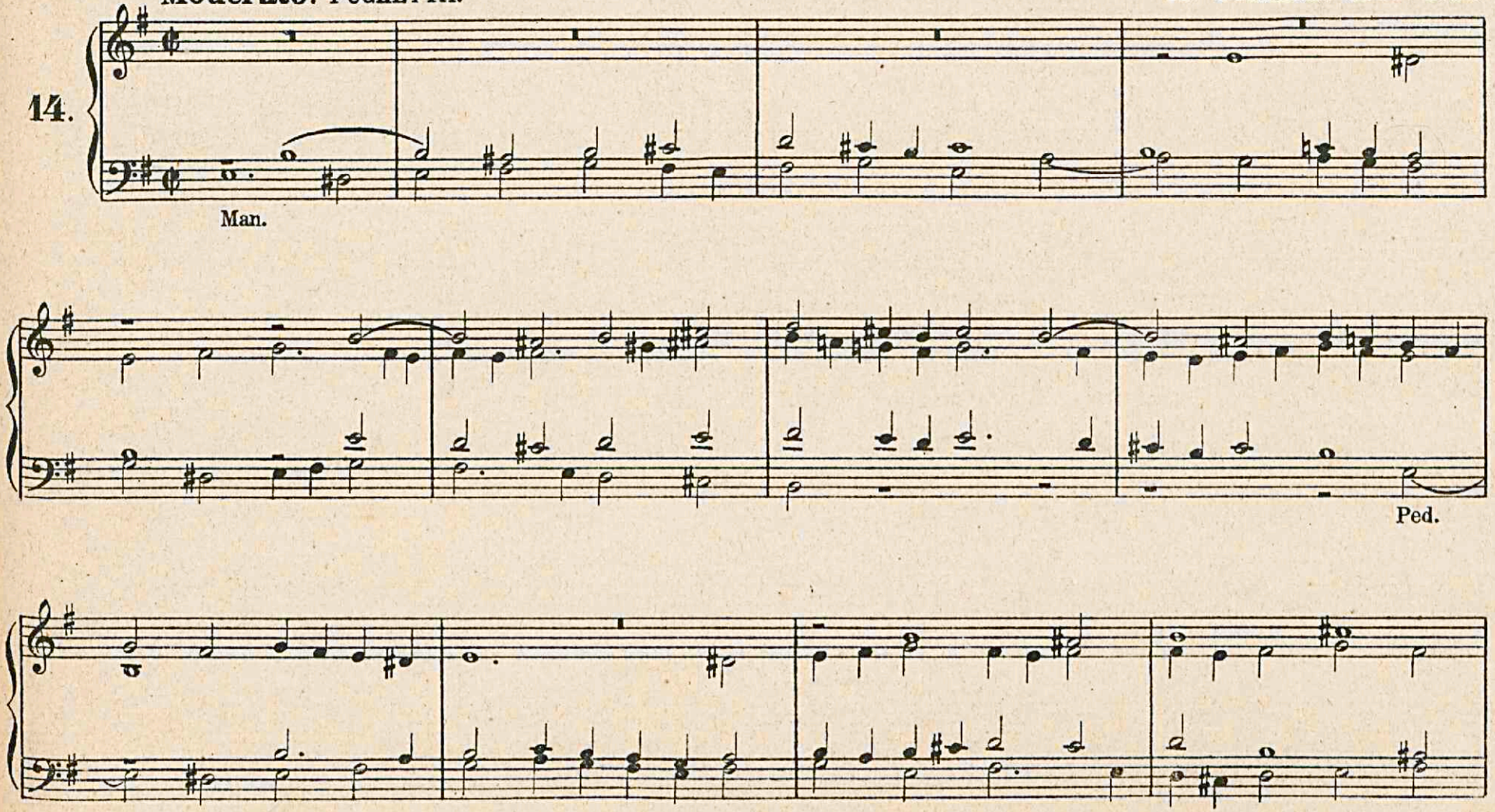
13.

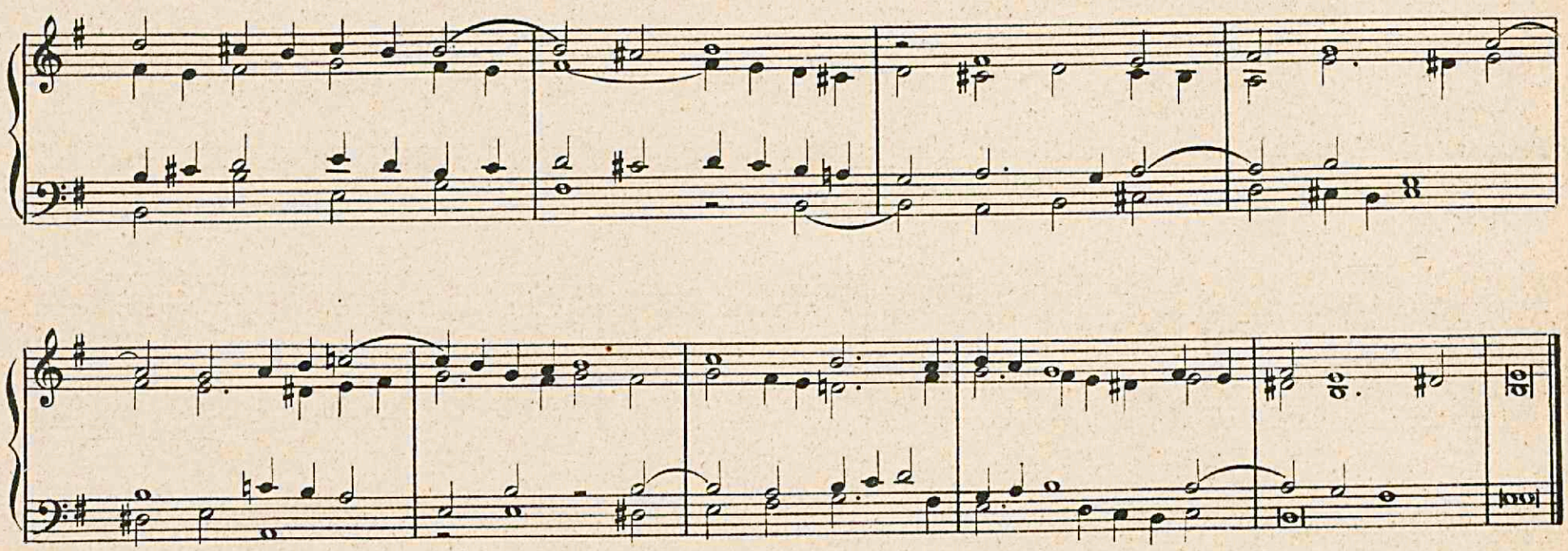
Ped.



Moderato. FUGHETTA. A. Scarlatti. (1650–1725)

14.

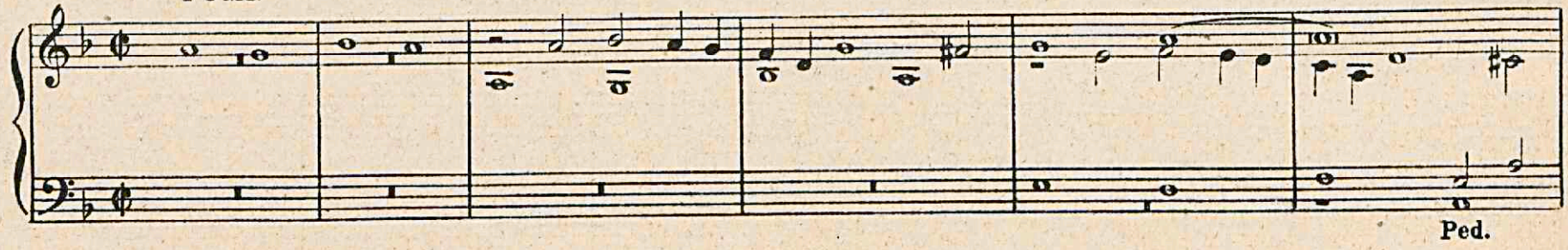




FUGA.

Gir. Frescobaldi. (1591-1630)

15.



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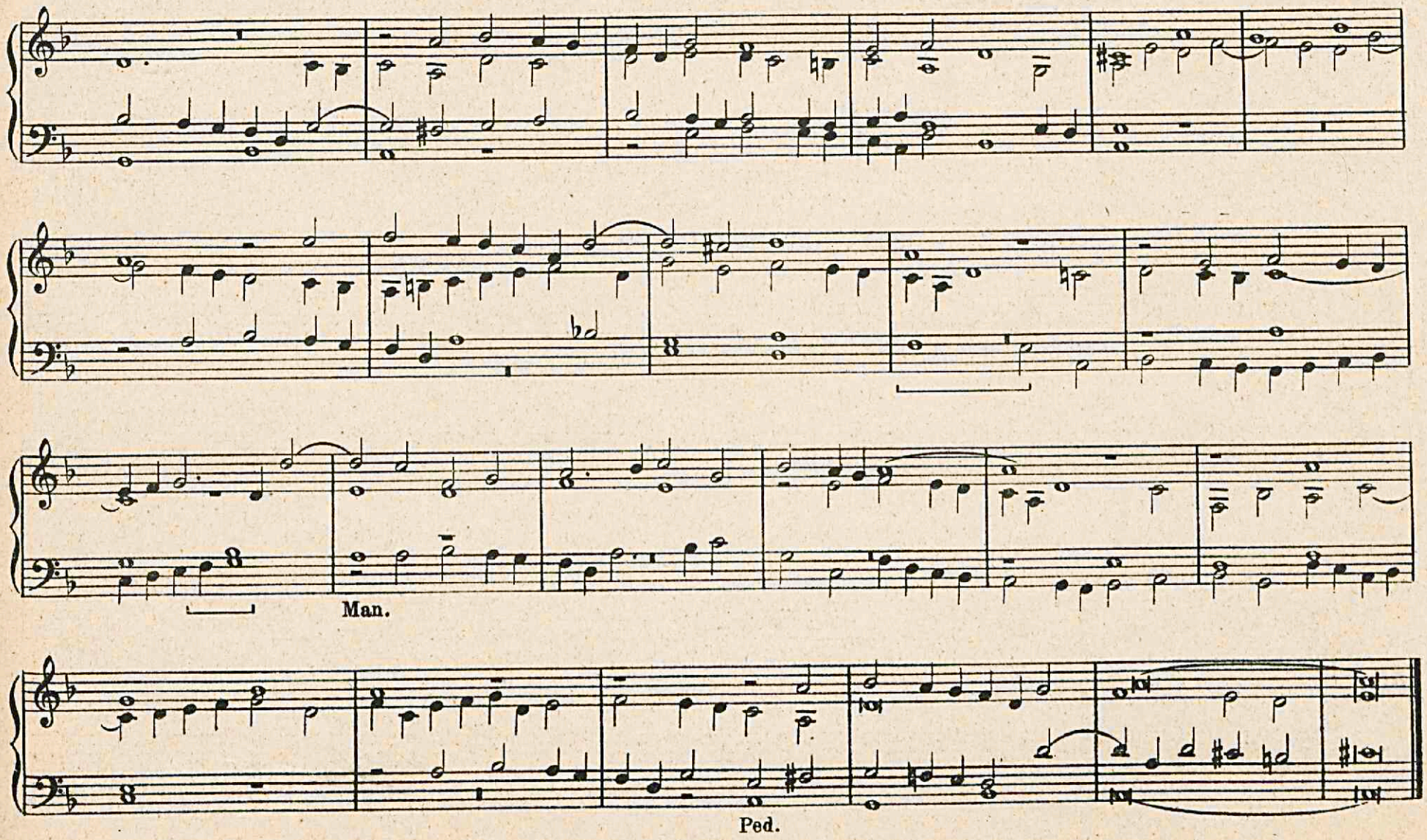
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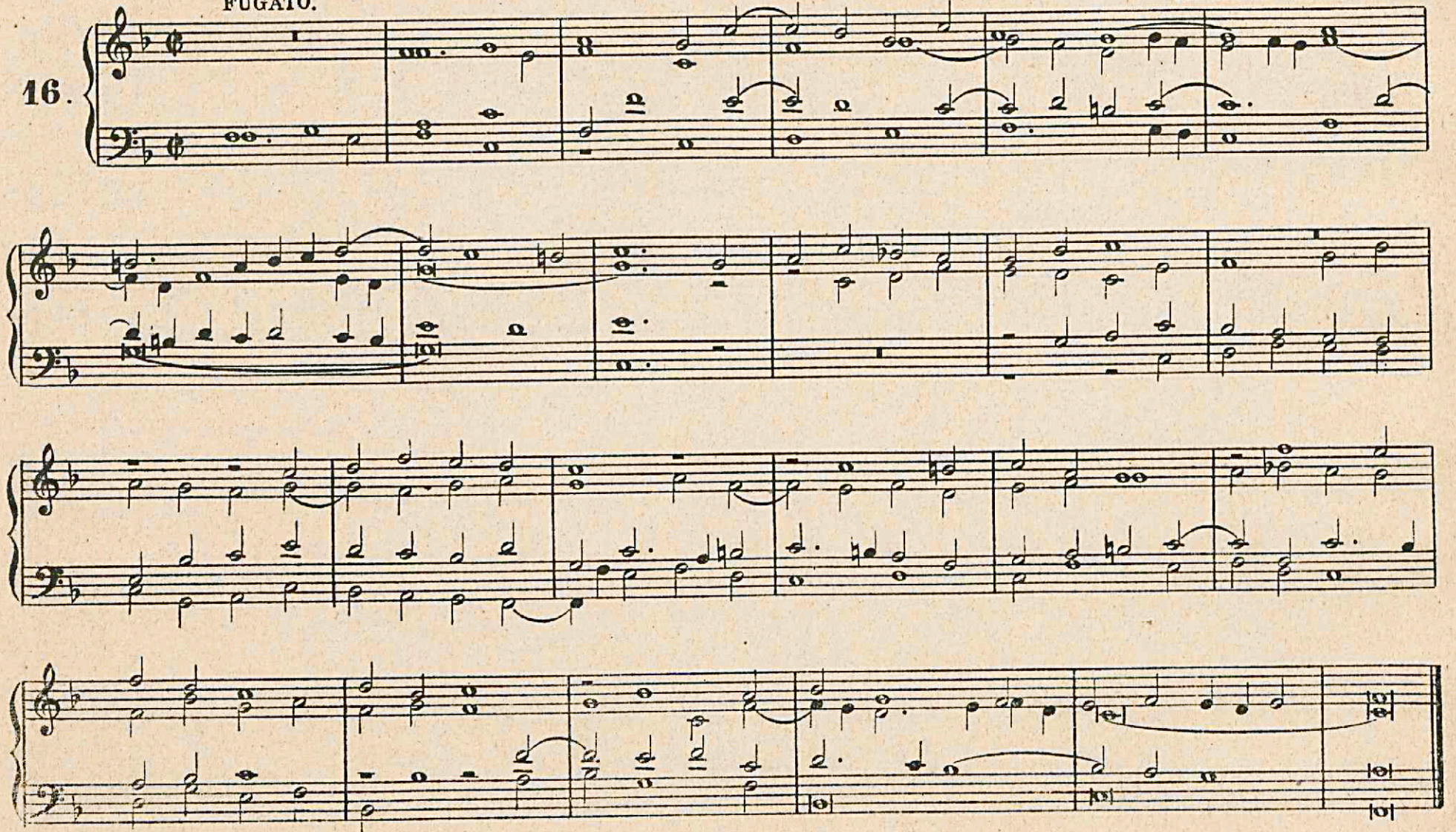
FUGATO.

A. Lotti. (1740-1802)

16.

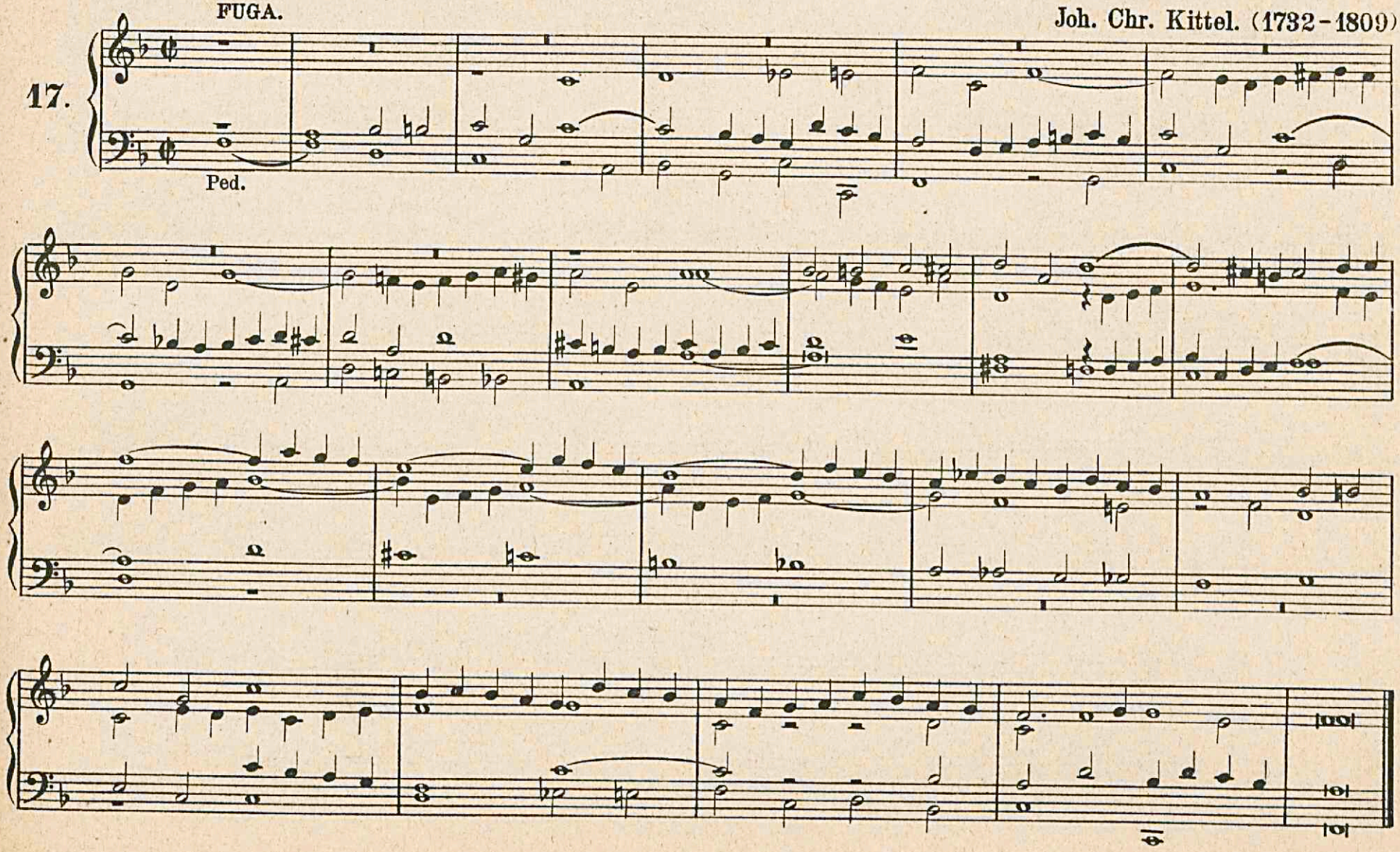


FUGA.

Joh. Chr. Kittel. (1732–1809)

17.

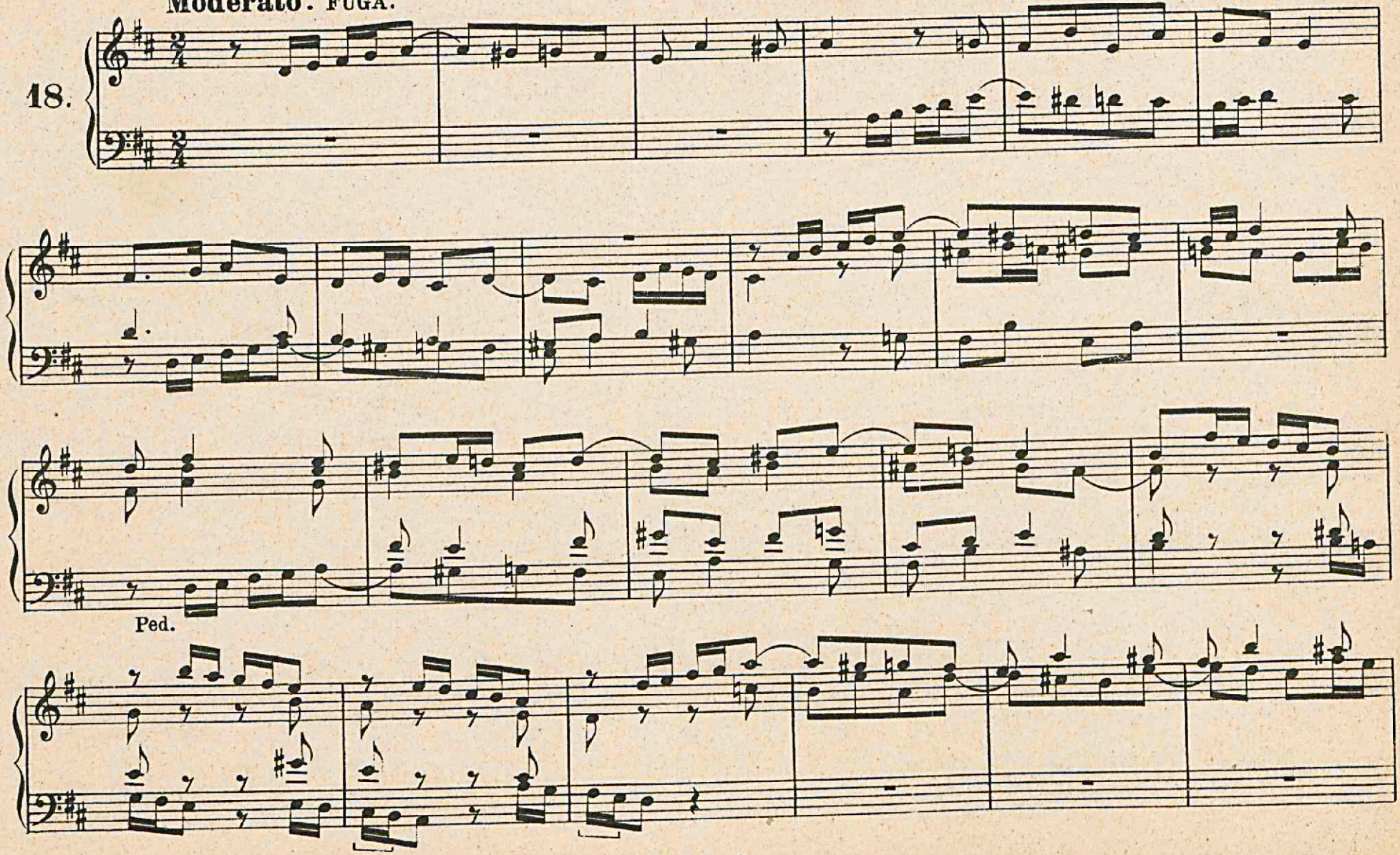
Ped.

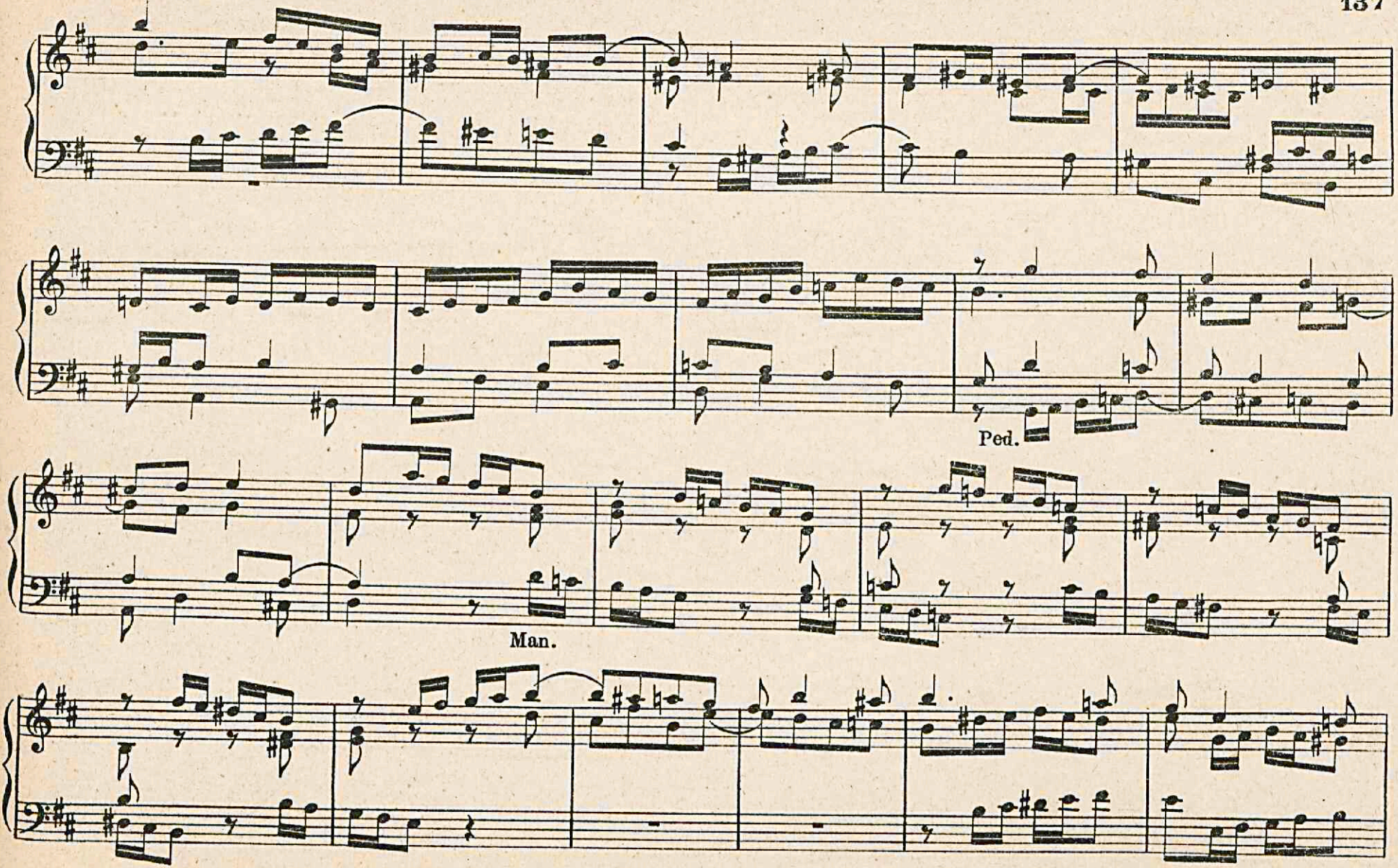


Moderato. FUGA.

J. G. Albrechtsberger. (1736–1809)

18.

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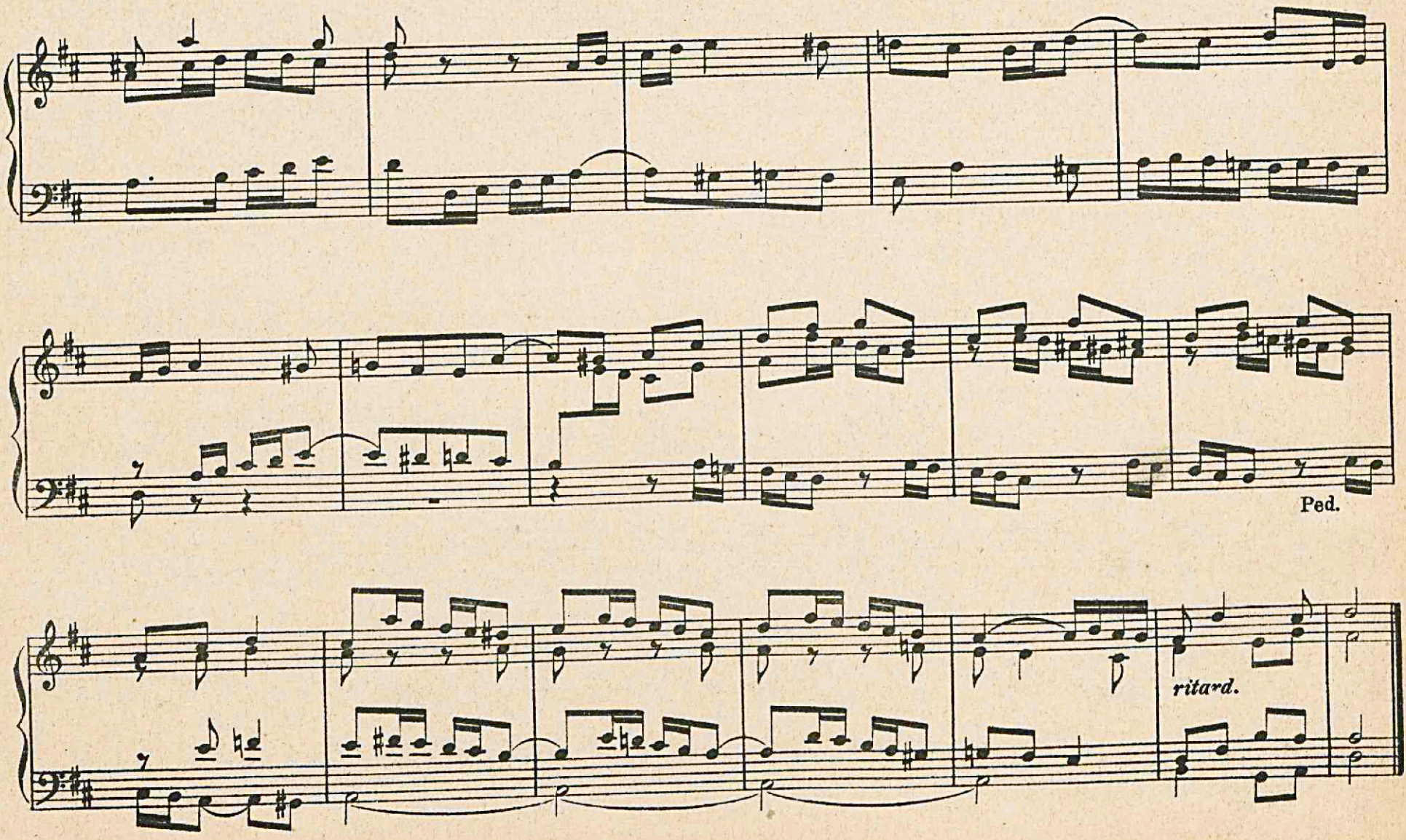
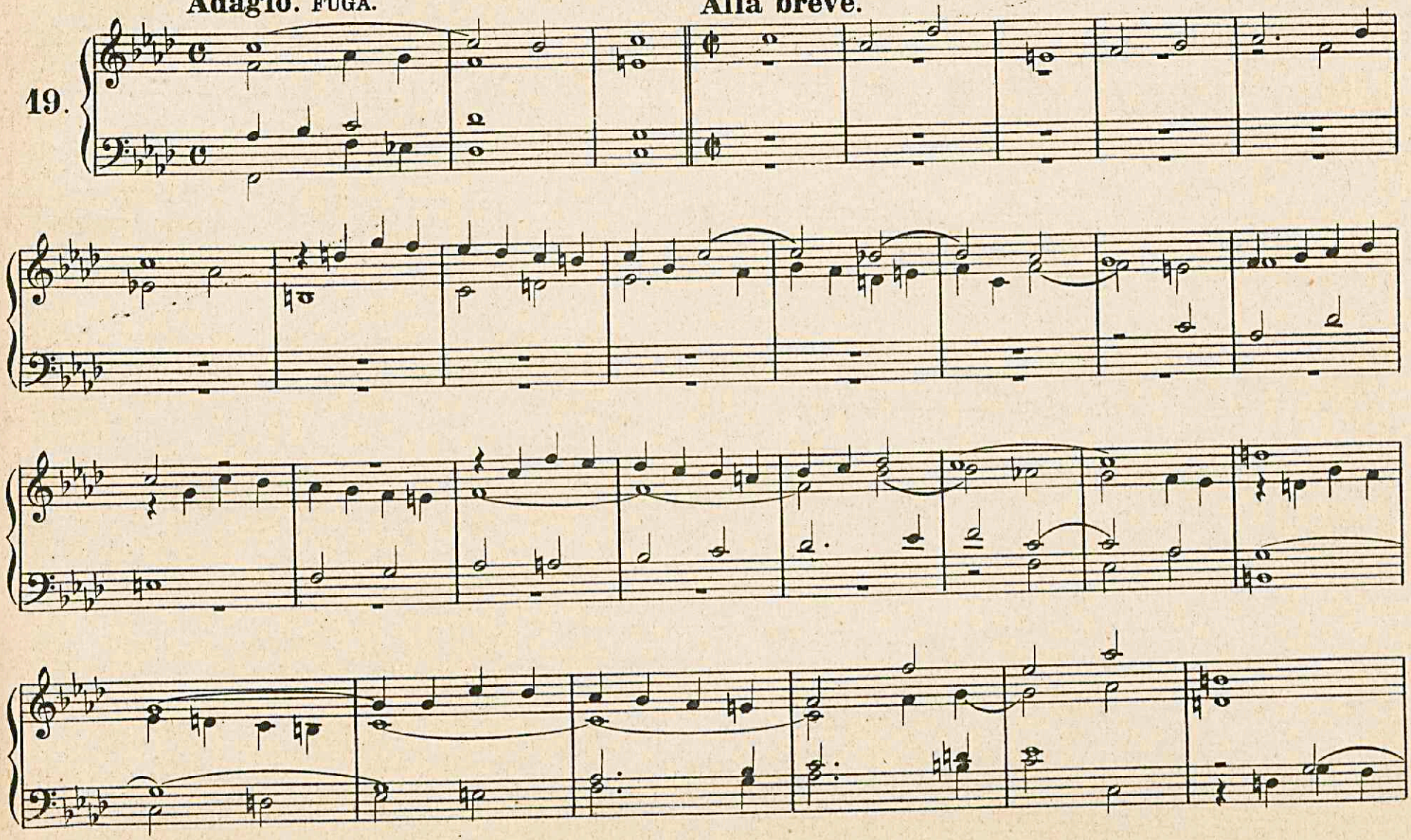

Ped.
ritard.

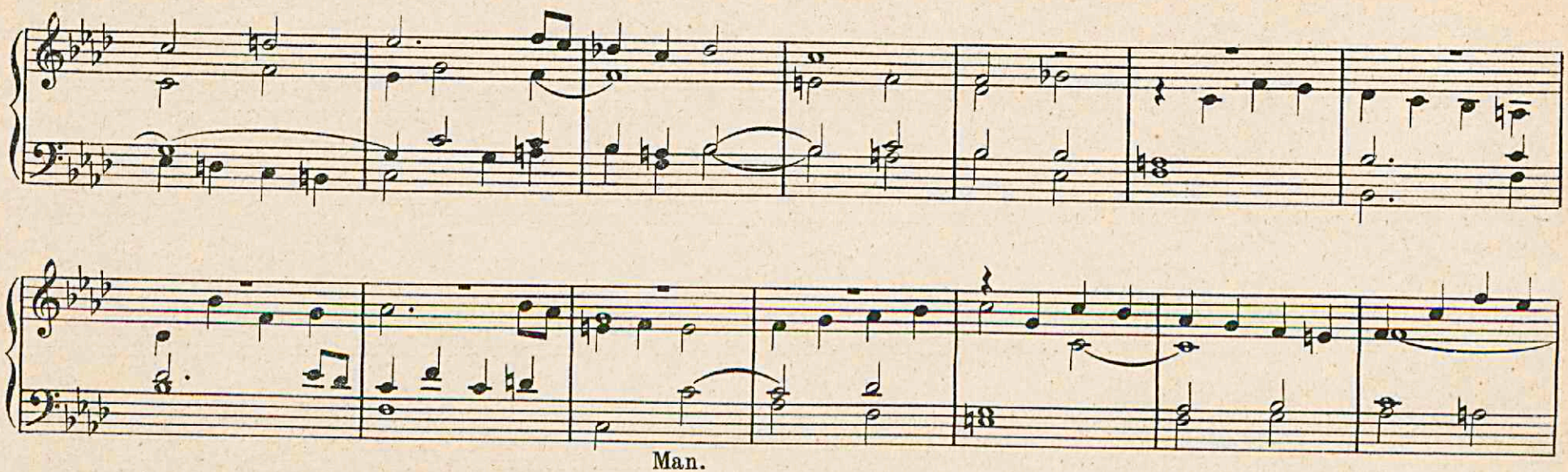
DALL' ORATORIO: IL MESSIA.

G. F. Händel. (1685-1759)

Adagio. FUGA. **Alla breve.**

19.

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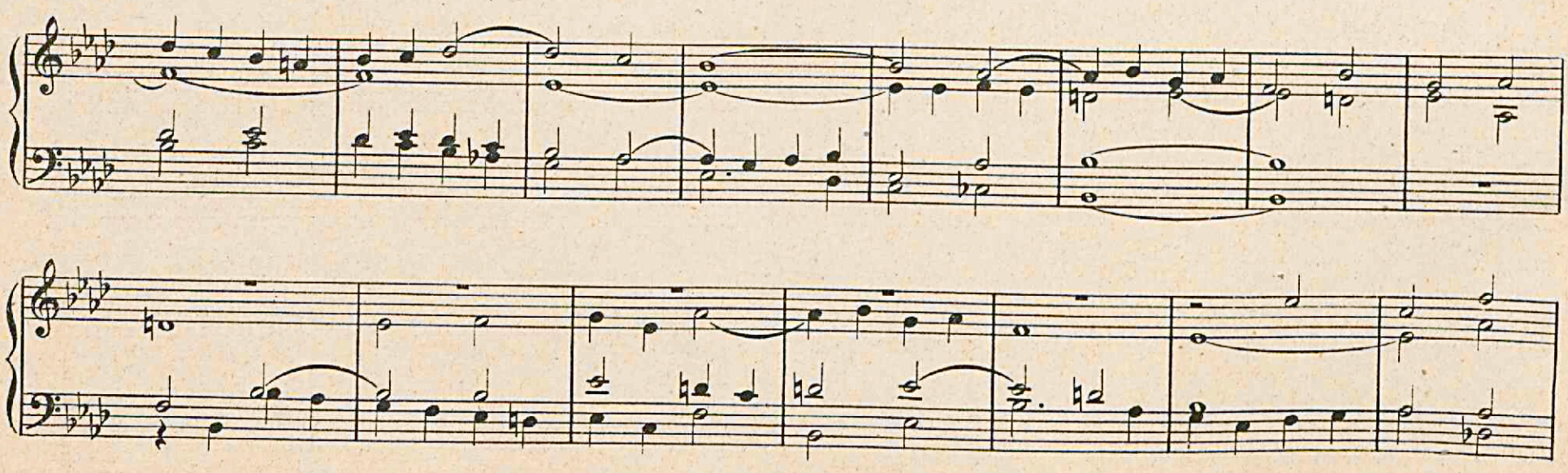
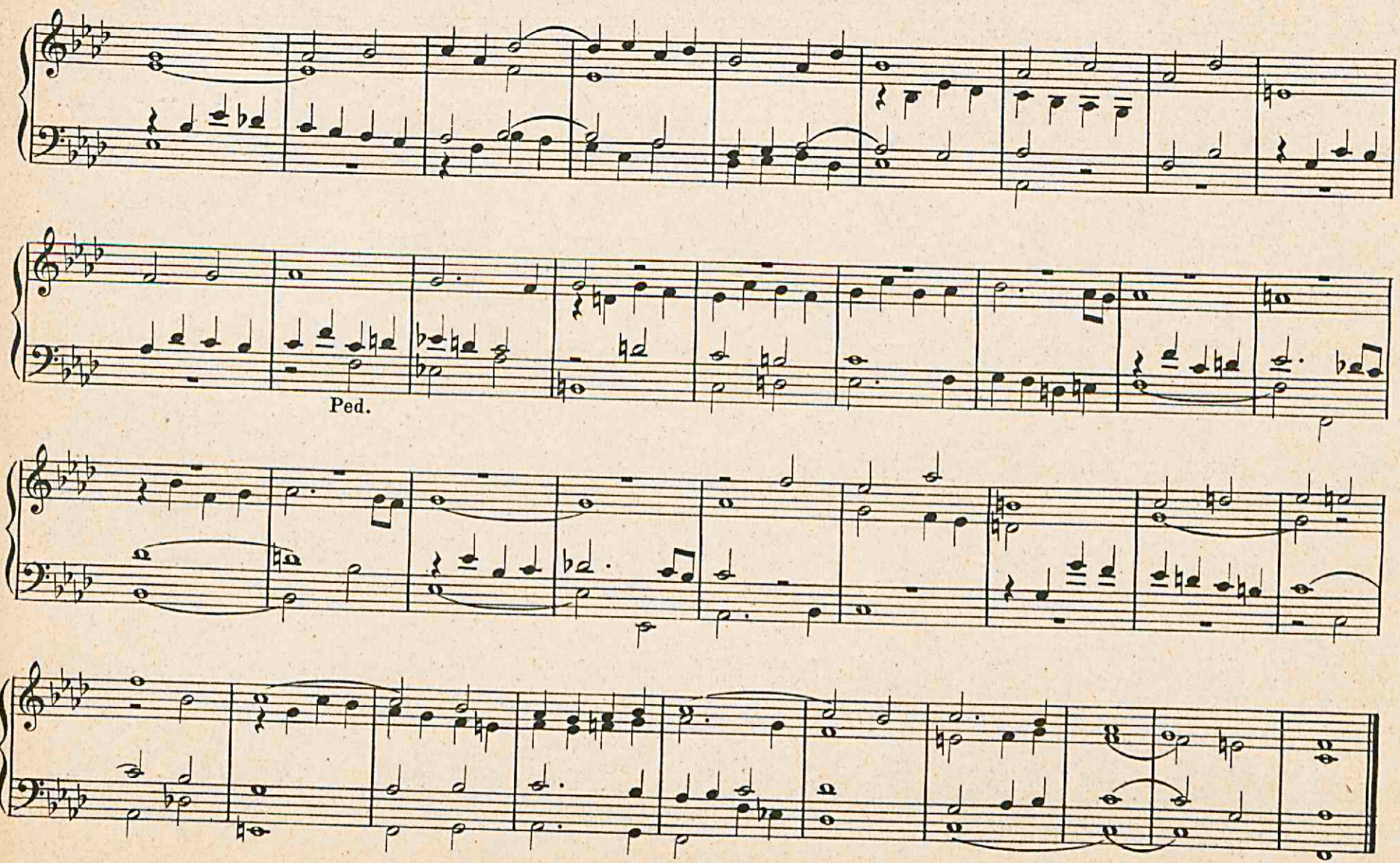
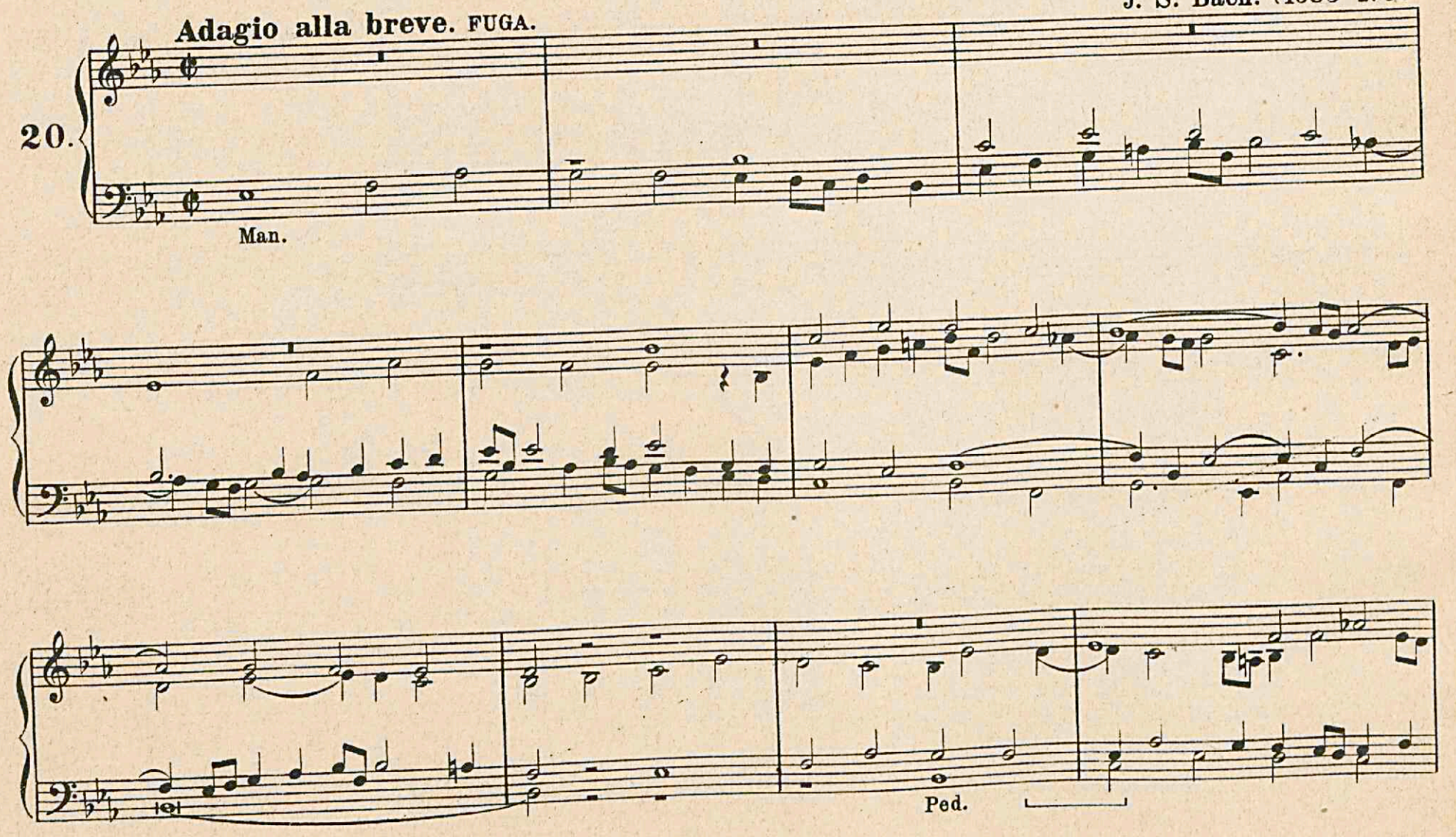


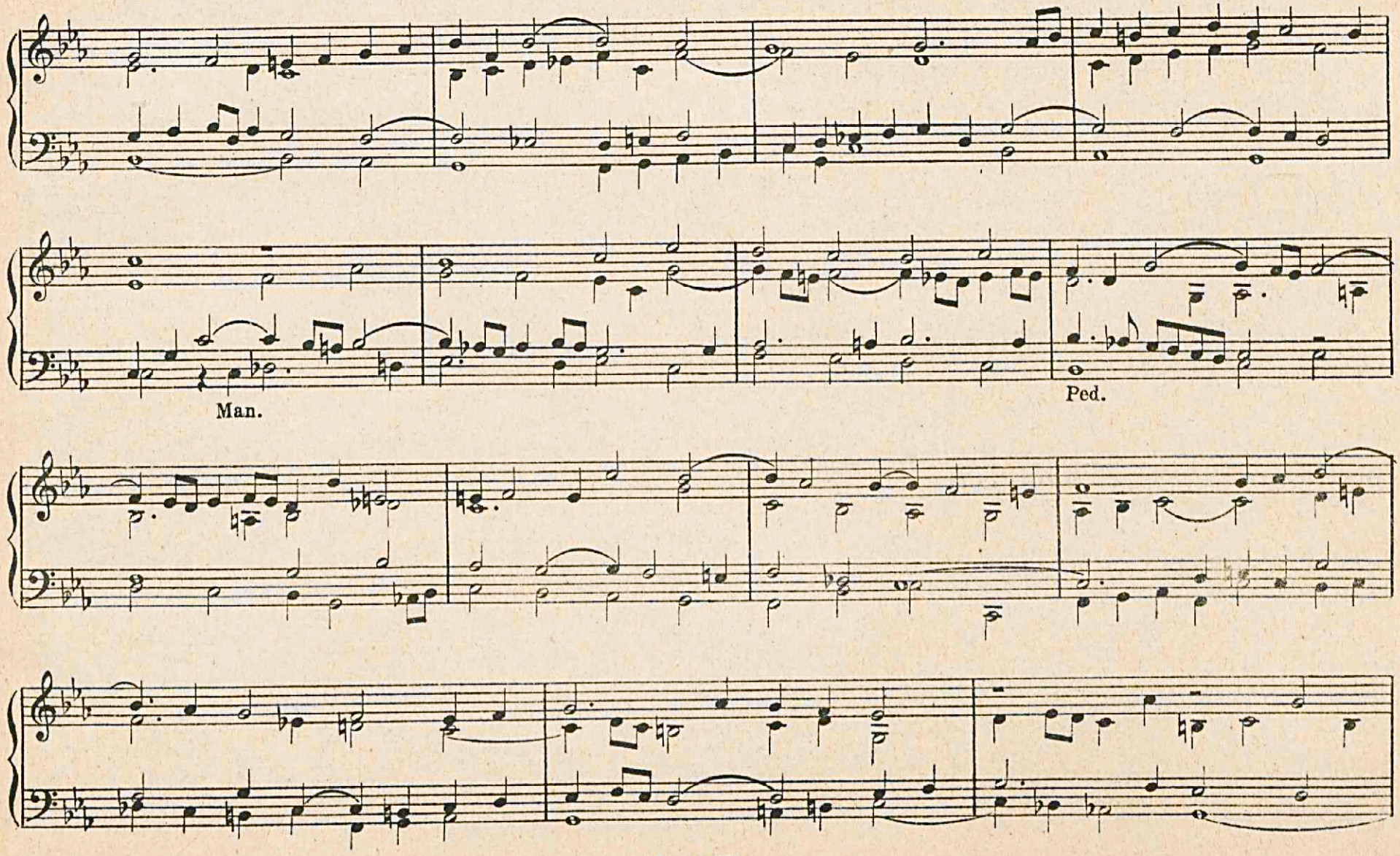

Ped.

J. S. Bach. (1685-1750)

Adagio alla breve. FUGA.

20.

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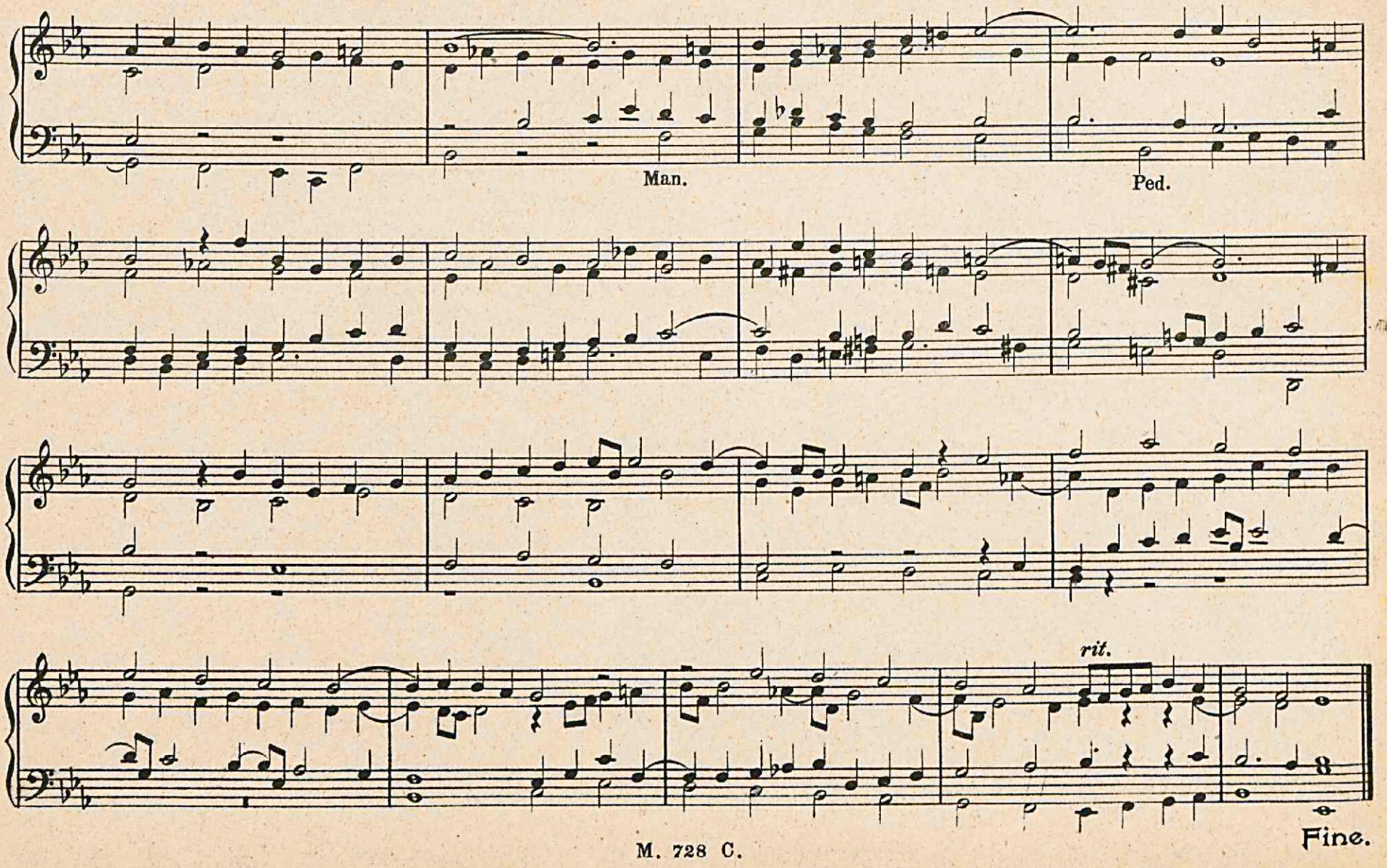

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