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Antologia XV organaria liturgica : 160 composizioni originali per organo in tutte le tonalitá maggiori e minori, in forma di Cadenze, Preludii, Versetti, Fughette, Trii, Canoni utili per il Servizio Divino e per l'insegnamento

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Omaggio degli Editori

D. 510.

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DI

ANTONIO SCHWARZ
Professore alla Regia Scuola Normale di Straubing
(Op. 23).

GREGORIUS-BIBLIOTHEK
No 2621

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PREFAZIONE.

La presente raccolta contiene soltanto composizioni originali del sottoscritto. Tra queste ve ne sono poche (forse dodici,) dovute alla penna del mio compianto fratello, morto nel 1887, professore alla R. Scuola musicale di Würzburg; esse però sono tuttora inedite.

Tutti i pezzi di questa raccolta furono composti con lo speciale intento che potessero servire per l'uso della Chiesa, ma nello stesso tempo sono eseguibili sull'armonio con pedaliera. Come poi la maggior parte di essi sono composti con motivi o Temi in imitazione rigorosa o libera, e trattati in forma di Cadenze, Versetti, Trii in contrappunto doppio, Canoni, ecc., così possono riuscir benissimo utili per l'insegnamento dell'organo e dell'armonia.

In linea generale, ho tralasciato qualsiasi determinazione precisa in fatto di registrazione, data l'assoluta diversità dei registri nei singoli organi e data pure la varietà di denominazione dei singoli registri a seconda dei costruttori. Si troveranno soltanto le indicazioni relative ai Manuali, e in genere le espressioni tecniche dinamiche, come per esempio: *mf.*, *p.*, *f.* ecc.

VORWORT.

Sämtliche 160 Nummern vorliegender Sammlung sind lauter Original Kompositionen des Unterzeichneten. Nur circa 12 bisher ungedruckte Stücke stammen aus der Feder meines leider so früh verstorbenen Bruders August, welcher als Lehrer an d. Kgl. Musikschule Würzburg 1887 starb.

Die Orgelstücke sind zum Gebrauche in der Kirche gedacht, zugleich aber auch für das Haus mit Pedalharmonium ausführbar. Da die meisten derselben auf Motiven oder Themen aufgebaut sind, Imitationen in freier und strenger Form, in Form von Kadenzen, Versetten, Fughetten, Trios im doppelten Kontrapunkte, in Canonform enthalten, dürften dieselben auch gute Dienste beim Unterrichte im Orgelspiele und in der Harmonielehre leisten. Von einer bestimmten Angabe der Register wurde bei der Verschiedenheit der einzelnen Orgelwerke, welche sich sogar auf die gleichnamigen Register der einzelnen Orgelbaumeister erstreckt im allgemeinen abgesehen, nur die Manuale bezeichnet oder allgemeine dynamische Ausdrücke, wie mf., p., f. etc. gesetzt.

La diteggiatura fu indicata nei casi più difficili; la ripartizione delle parti superiori tra le due mani è semplicemente determinata dai segni:

s ⌈ Mano sinistra. *d* ⌈ Mano destra.

Riguardo alle indicazioni pel pedale, il sottoscritto ha cercato segni che fossero leggibili presto e facilmente, che non potessero lasciar dubbio intorno all'esecuzione. Essi sono gli stessi dell' antica segnatura, ma sono usati in un modo nuovo:

Per il piede destro: ∧ punta, ∩ tallone, ⌐ costa del piede, tutti i segni rivolti all'in sù.

Per il piede sinistro: ∨ punta, ∪ tallone, ⌙ costa del piede, tutti i segni rivolti all'in giù.

Inoltre si dànno le seguenti combinazioni degli stessi segni:

∧∨ ∨∧ scambio dei piedi alla punta sopra una medesima nota;

∩∪ ∪∩ „ dei piedi al tallone sopra una medesima nota;

∧∩ ∨∪ „ della punta col tallone e viceversa, di uno stesso piede, sopra una medesima nota.

Quando non vi è alcun segno relativo alla pedaleggiatura, s'intende allora che ciascuna nota deve essere eseguita colla punta del piede, adoperando alternativamente il destro e il sinistro.

ANTONIO SCHWARZ,
Prof: alla Regia Scuola Normale
di Straubing.

Der Fingersatz wurde nur bei schwierigeren Fällen bezeichnet. Die Verteilung der 3 Oberstimmen auf die beiden Hände ist nur mit ⌈s *oder* ⌈d

s = *linke Hand* d = *rechte Hand*

bezeichnet.

Bezüglich des Pedalsatzes war Unterzeichneter bedacht einfache, schnell und leicht lesbare Zeichen, welche keinen Zweifel bezüglich der Ausführung aufkommen lassen, zu finden.

Diese sind die bisherigen drei alten Zeichen, aber in neuer Anwendung:

Für den rechten Fuss; ∧ *Spitze,* ∩ *Absatz,* ⌐ *Kante, alle Zeichen aufwärts und.*

für den linken Fuss: ∨ *Spitze,* ∪ *Absatz,* ⌙ *Kante, alle Zeichen abwärtz stehend.*

Daraus ergeben sich alle Combinationen,

z. B. ∧∨ ∨∧ *stiller Spitzenwechsel:*

∩∪ ∪∩ „ *Absatzwechsel:*

∧∩ ∨∪ „ *Spitzen = u. Absatzwechsel. etc.*

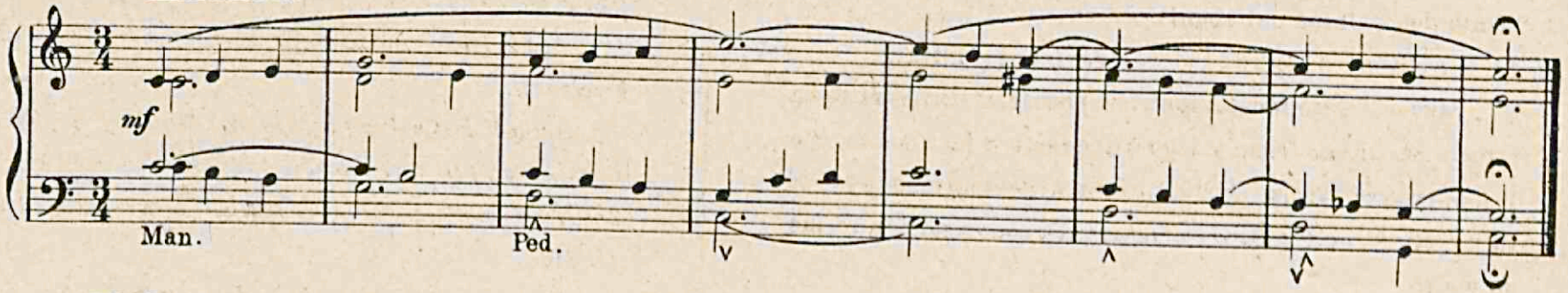
Wenn kein Pedalsatz bezeichnet ist, tritt nur einfacher Wechsel zwischen beiden Fusspitzen ein.

ANTON SCHWARZ,
Kgl. Seminarlehrer für Musik.

Do maggiore.– *C dur.*

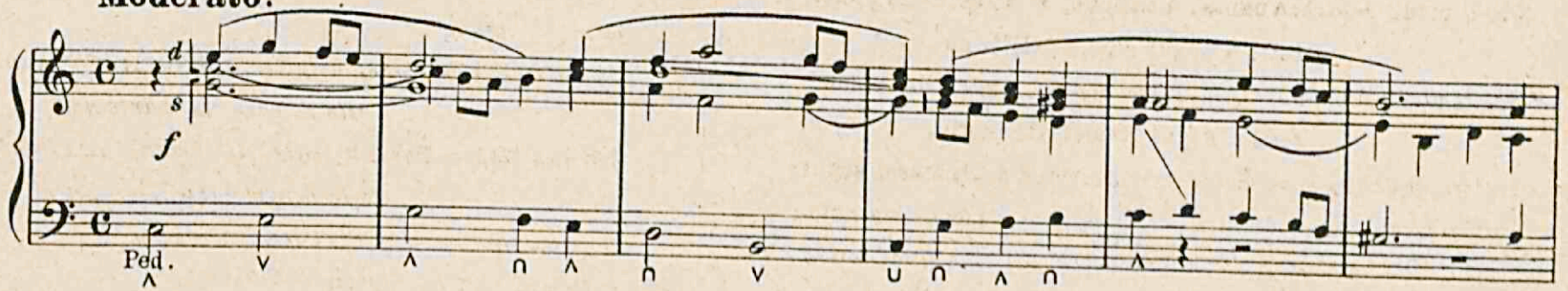
Andante.

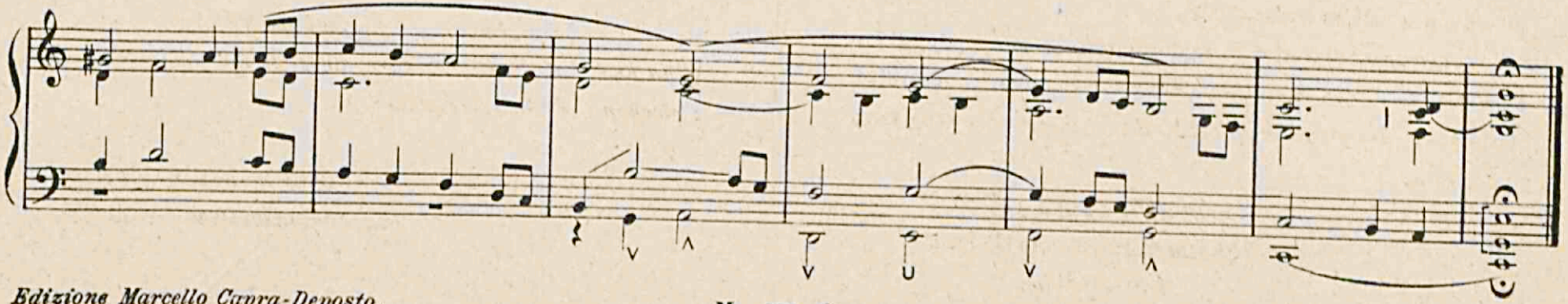
1.



Moderato.

2.





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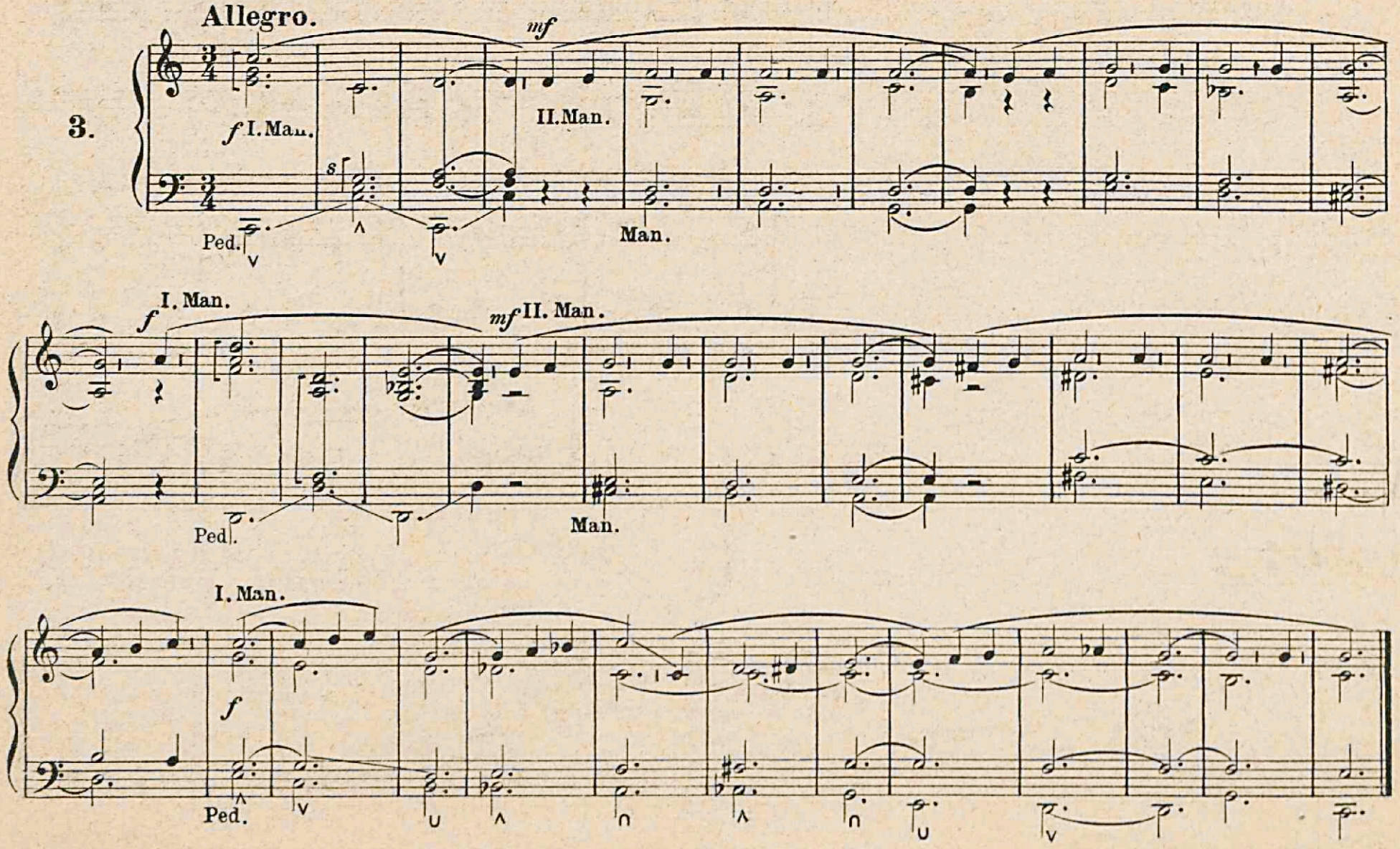

Allegro.
3.
mf
f I. Man.
II. Man.
Ped.
Man.
f I. Man.
mf II. Man.
Ped.
Man.
I. Man.
f
Ped.

4. **Comodo.**

mf I. Man.

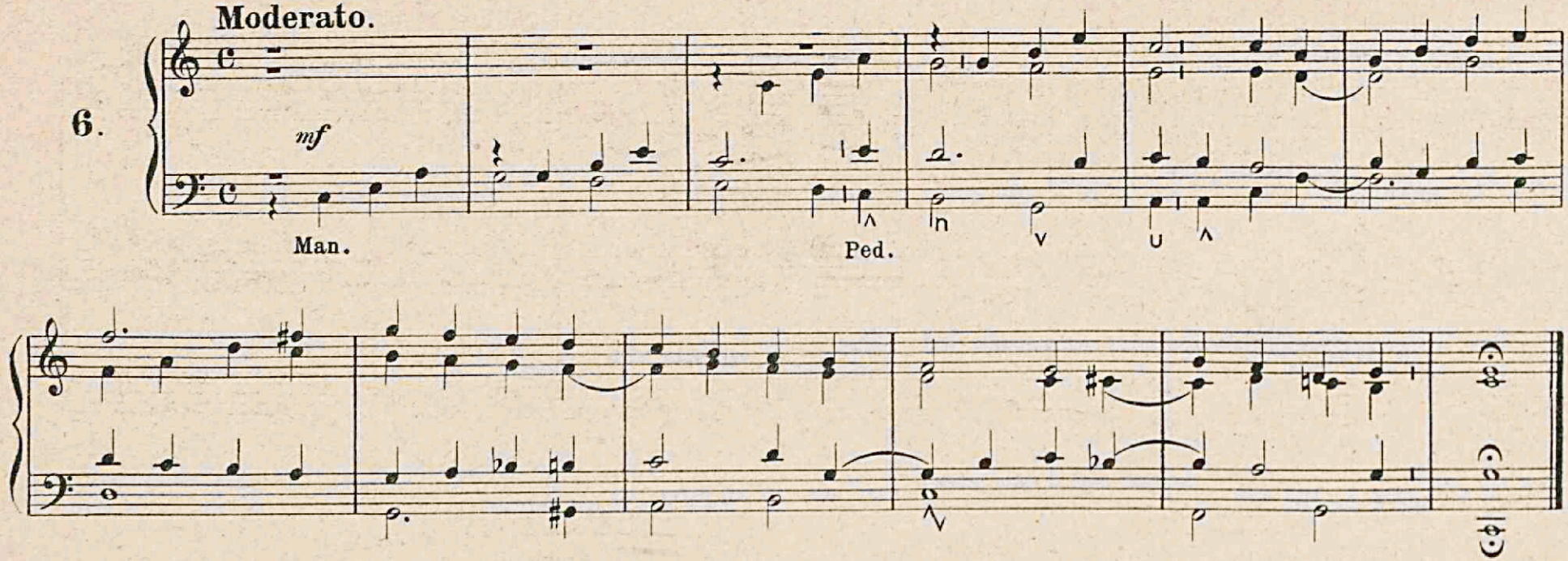
Ped.

5. **Allegretto**

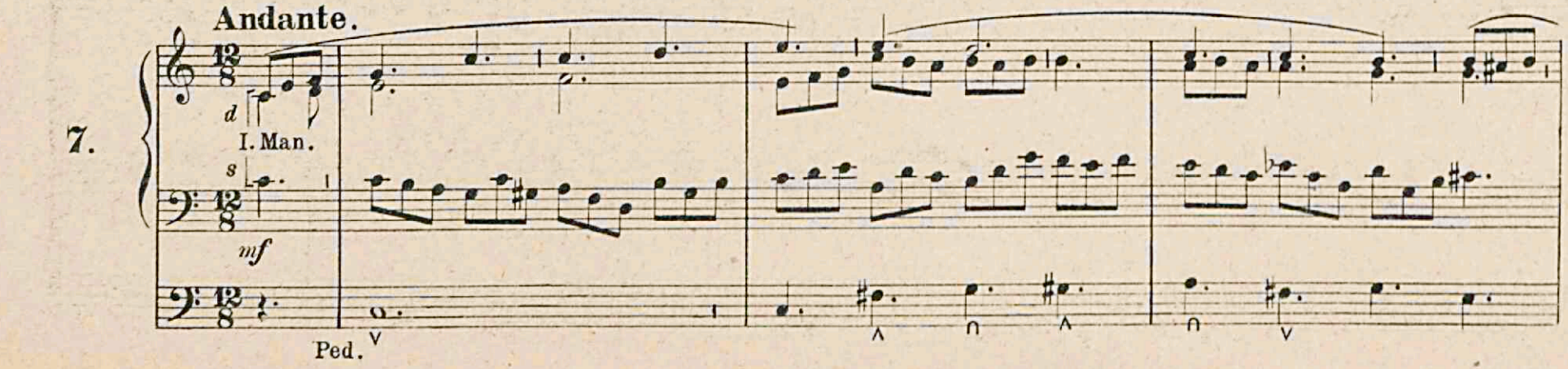
s p

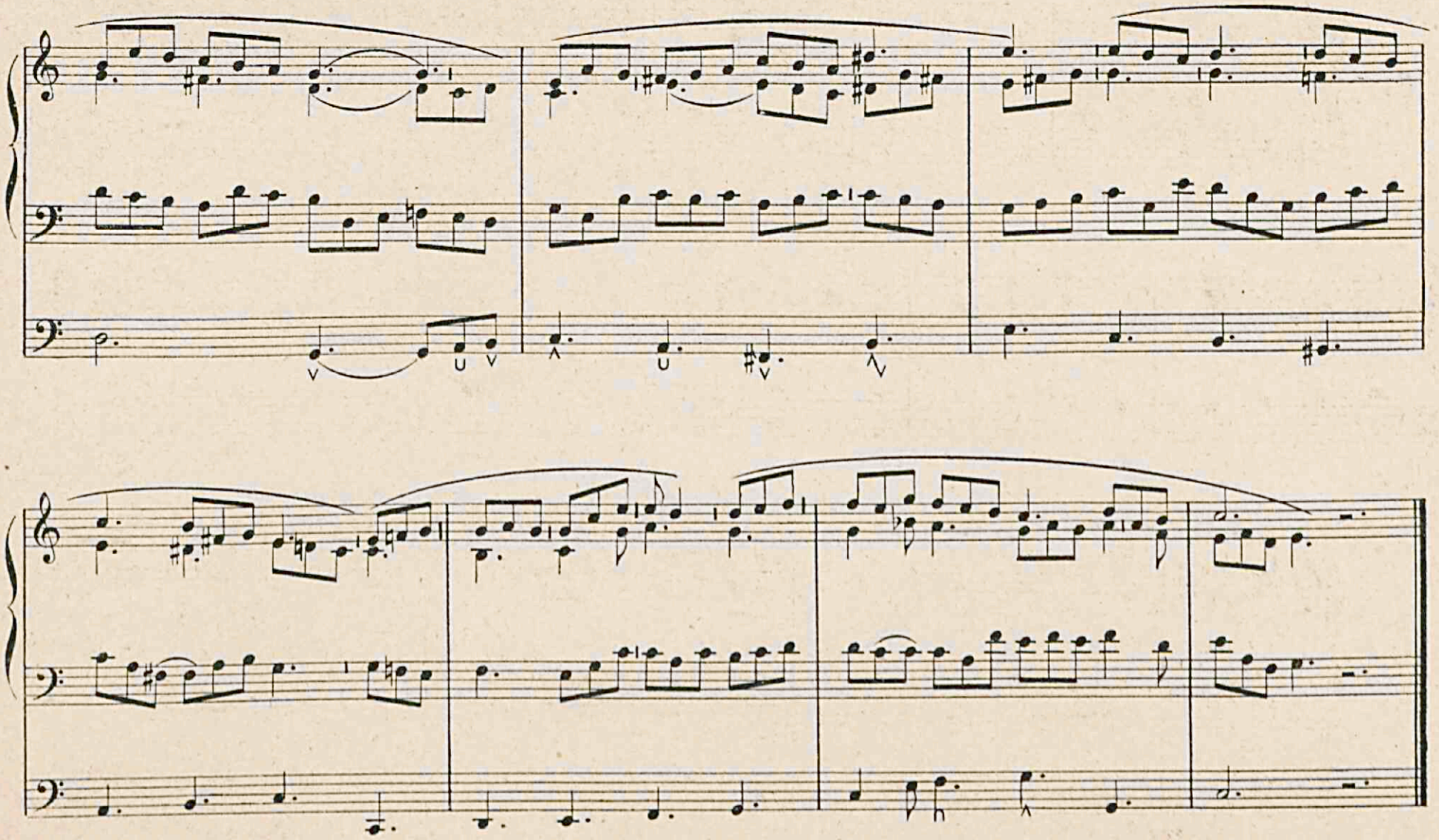
Ped.

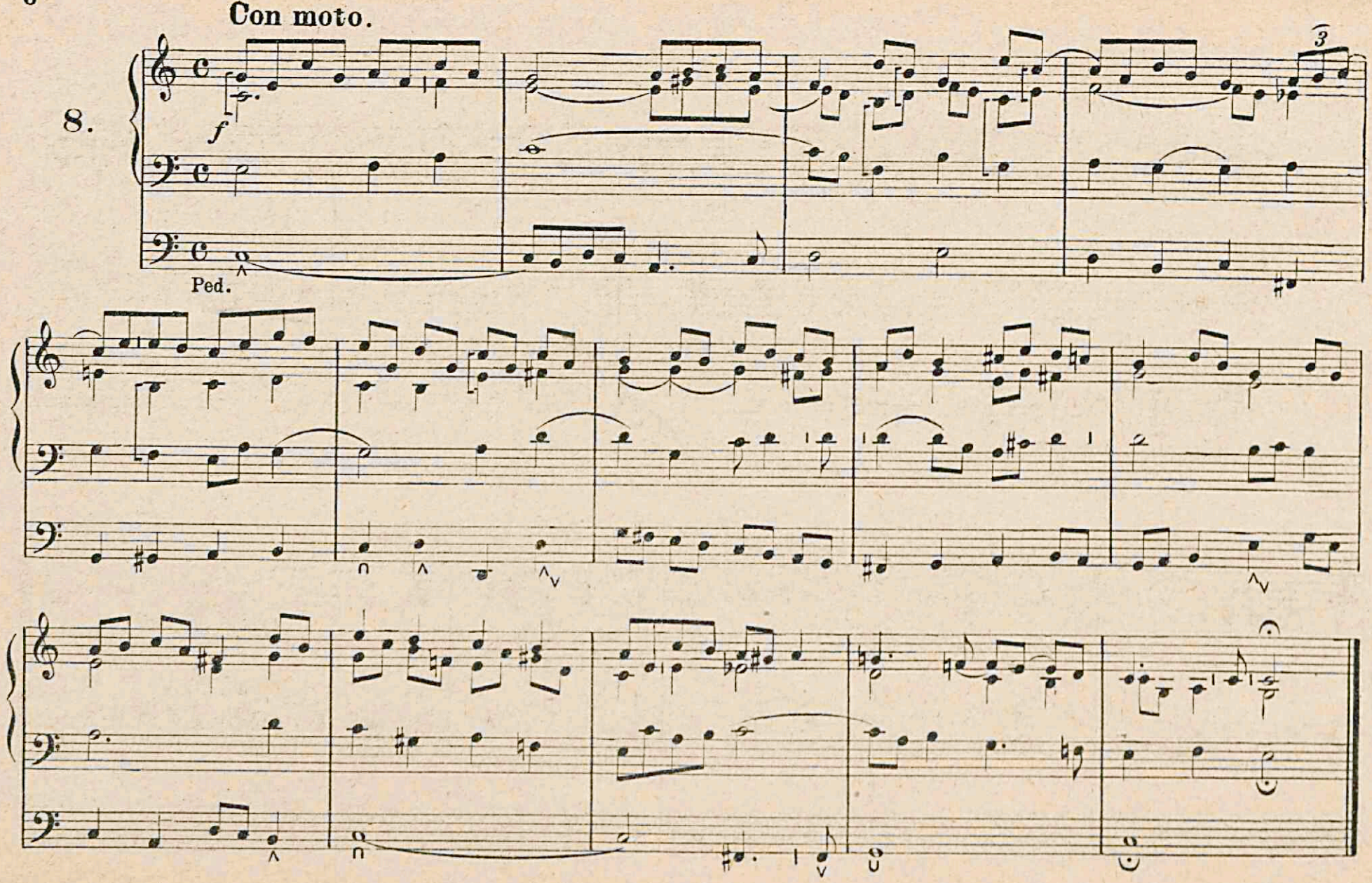
6.



7.

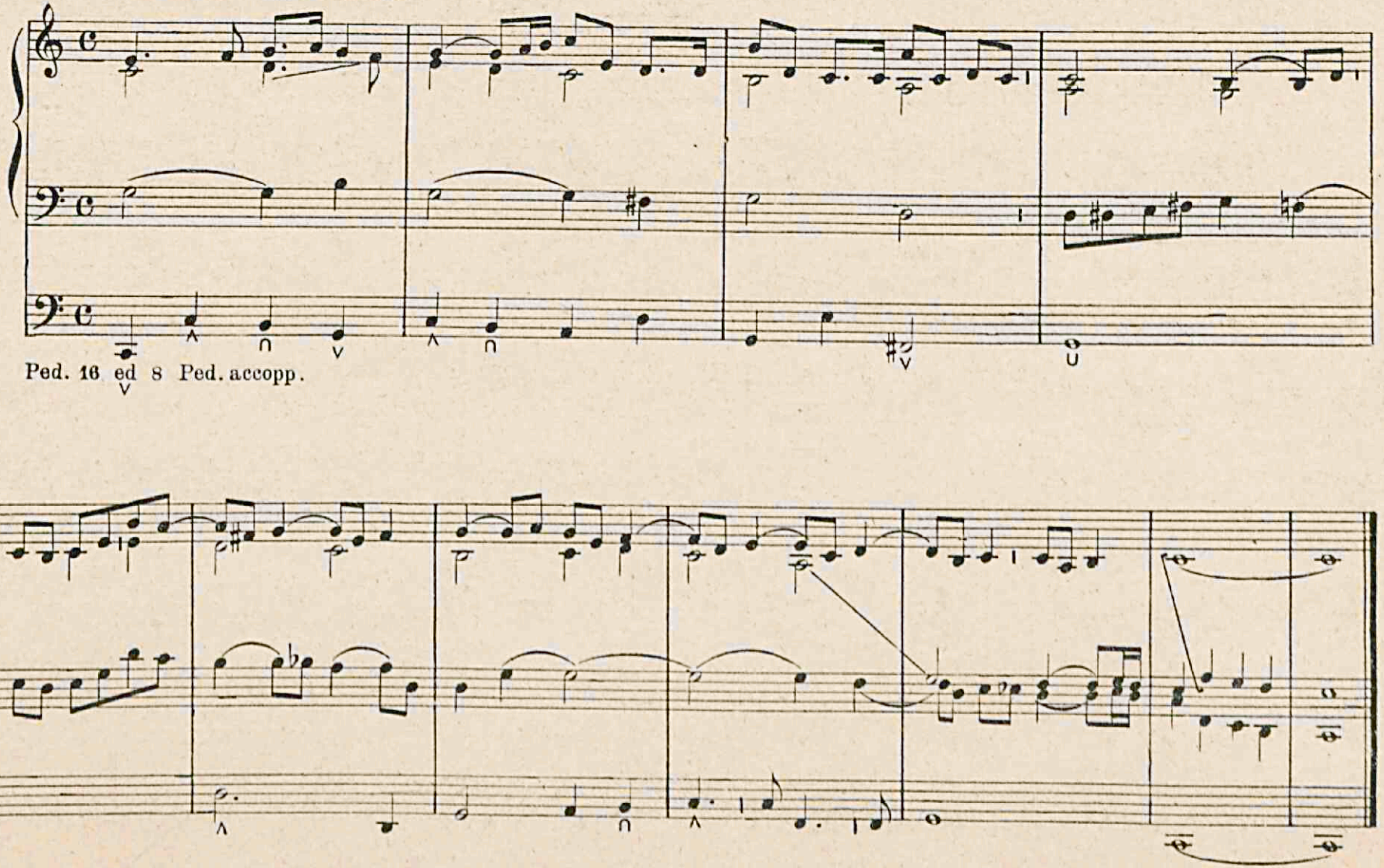





Con moto.
8.
f
Ped.
3

Andante con moto.

9.



TRIO PER DUE MANUALI E PEDALE

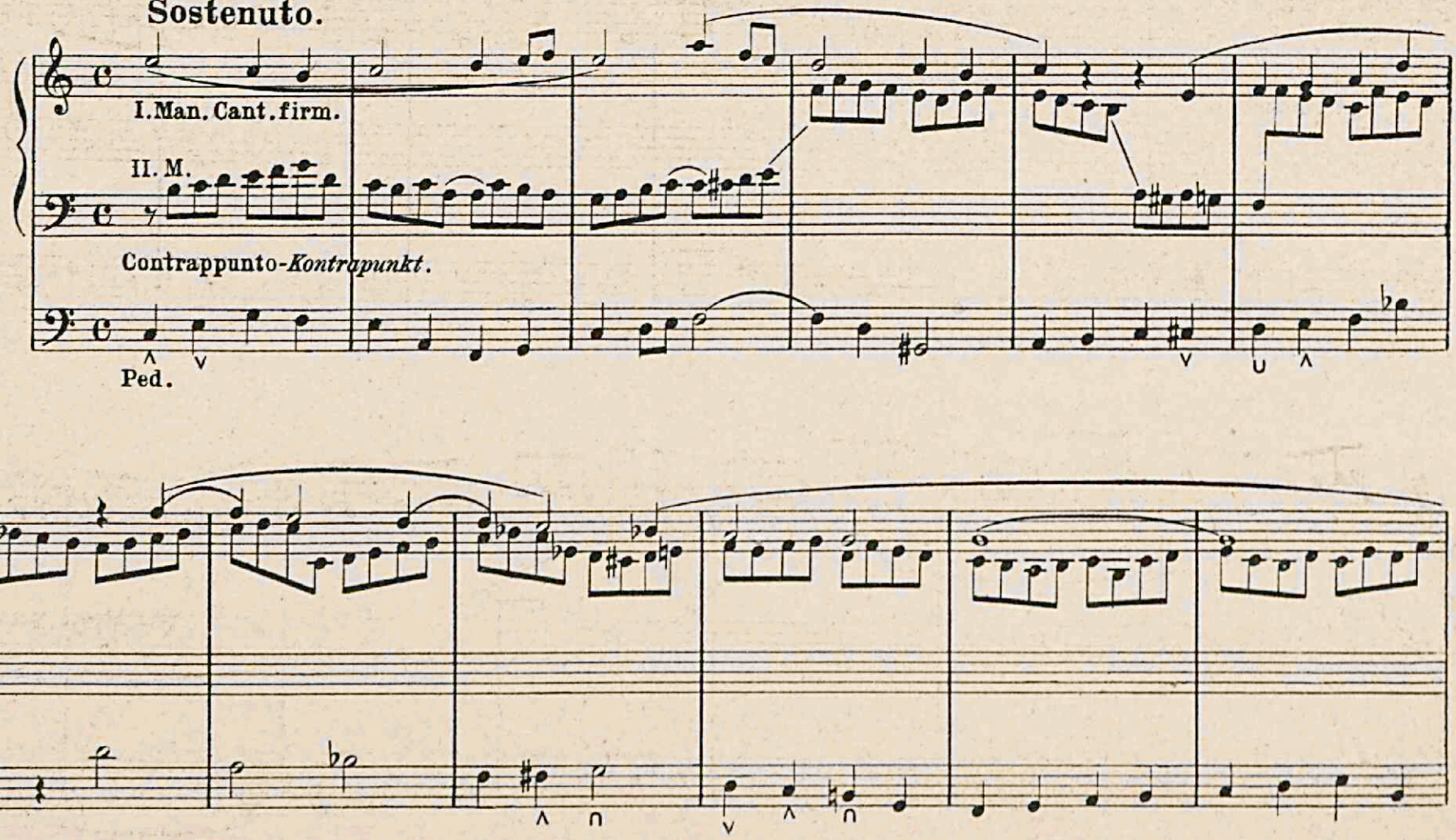
in doppio contrappunto all'ottava tra il soprano e la parte media, con inversione.

TRIO FUR 2 MANUALE U-PEDAL.

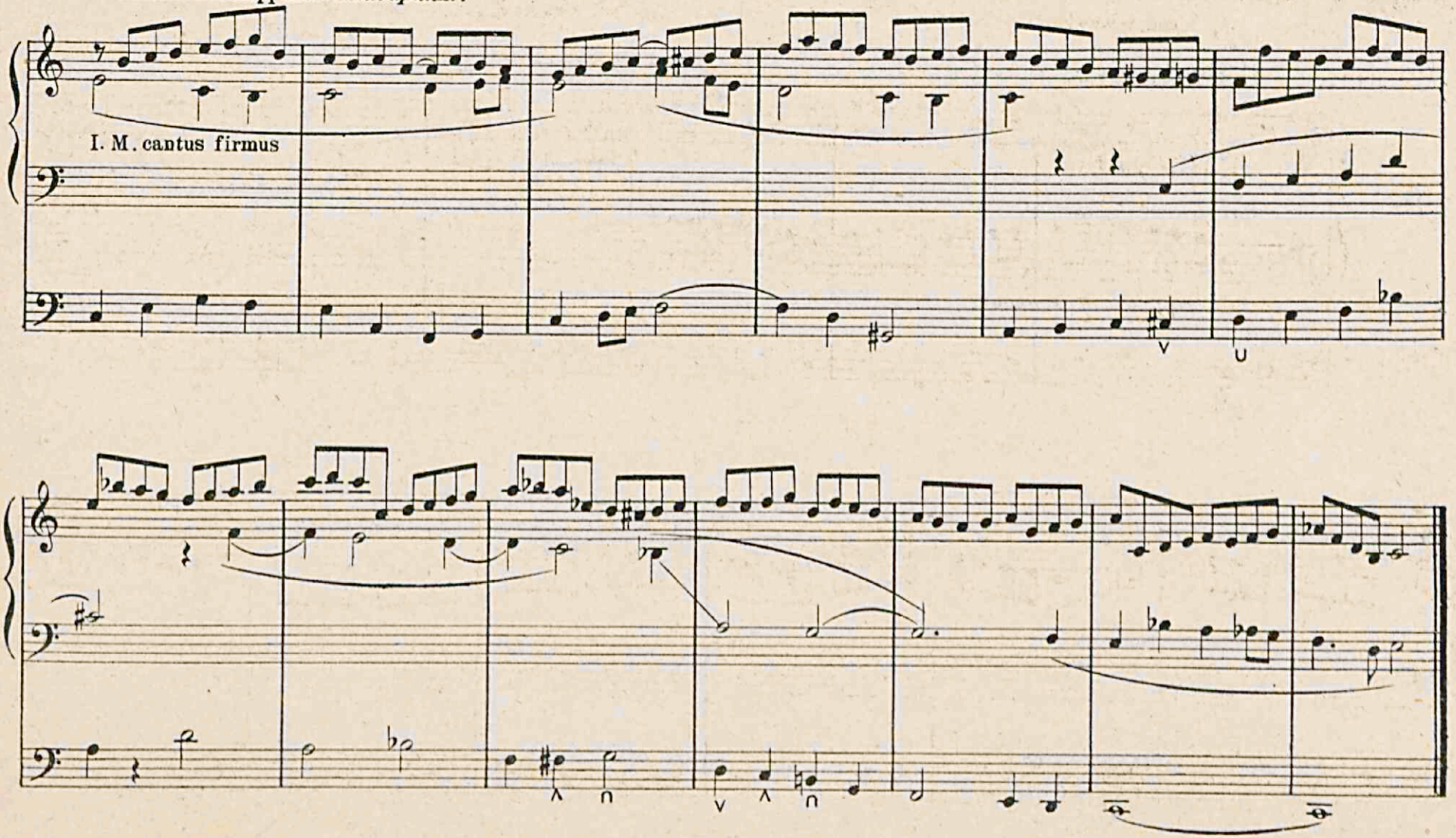
im doppelten Kontrapunkt der Oktave zwischen der Ober u. Mittel. stime mit Umkehrung.

10.

Sostenuto.



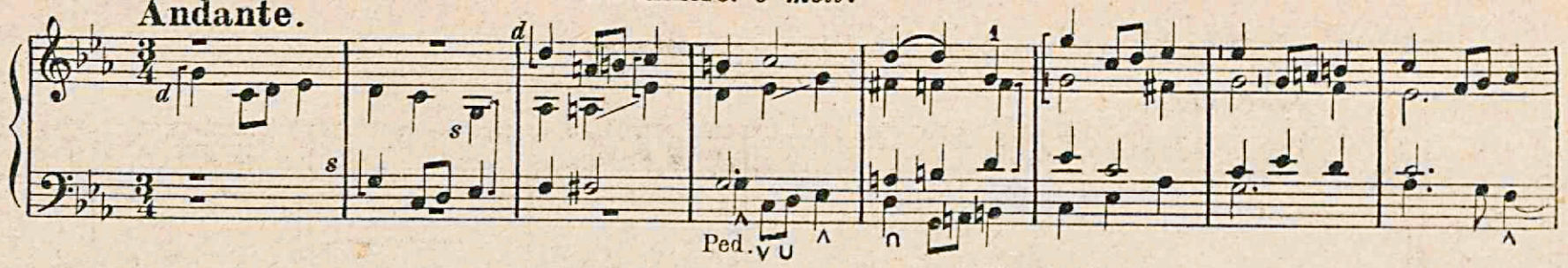
II. Man. Contrappunto. *Contrapunkt.*

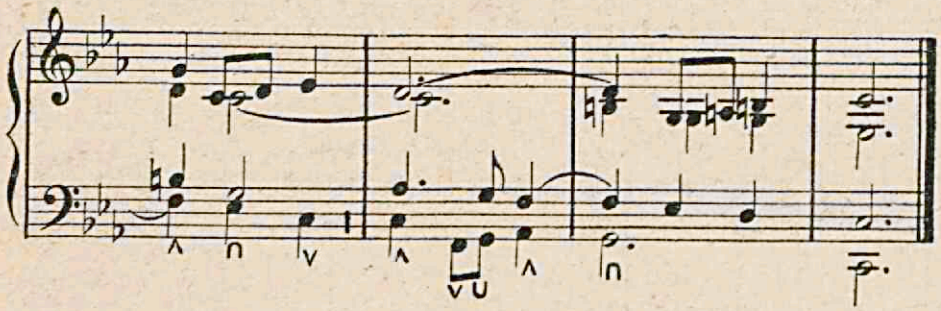


Do minore.–*C moll.*

Andante.

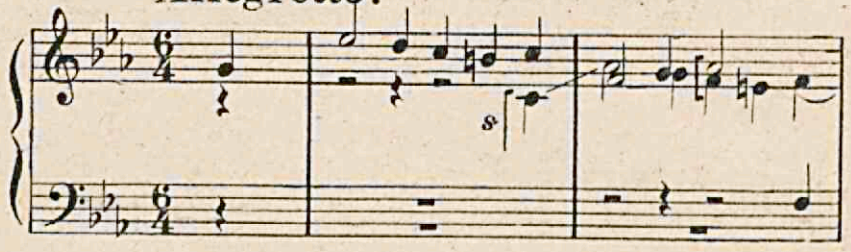
1.

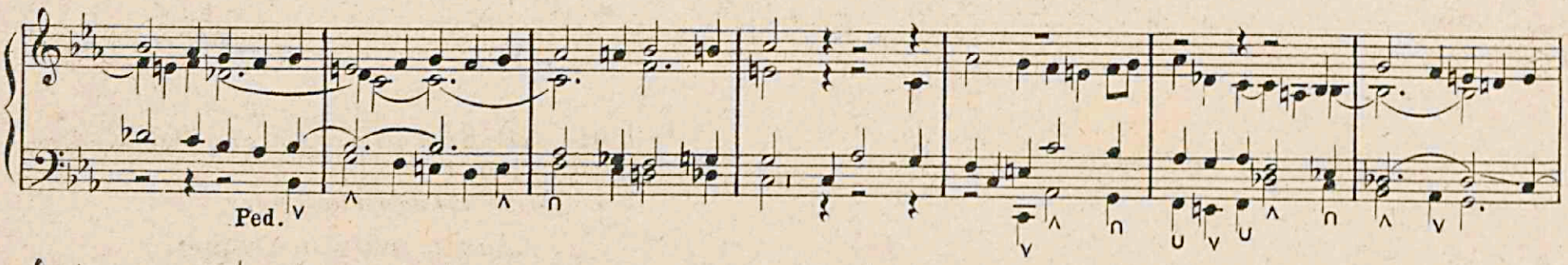


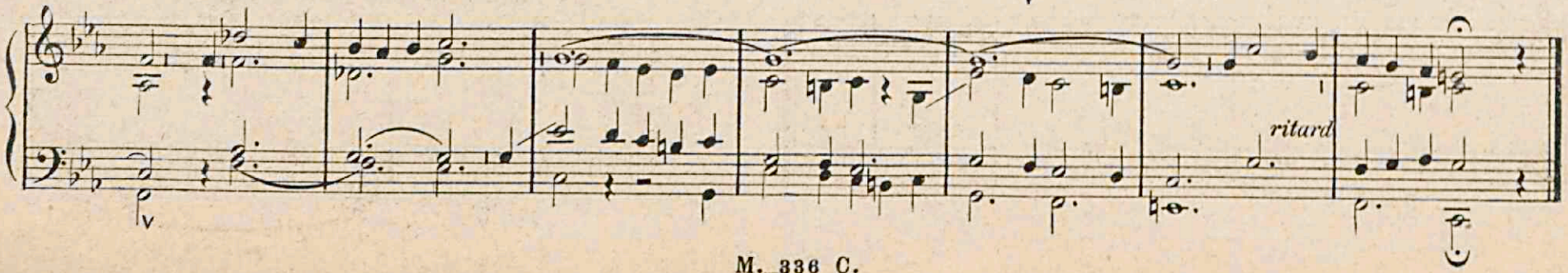


Allegretto.

2.



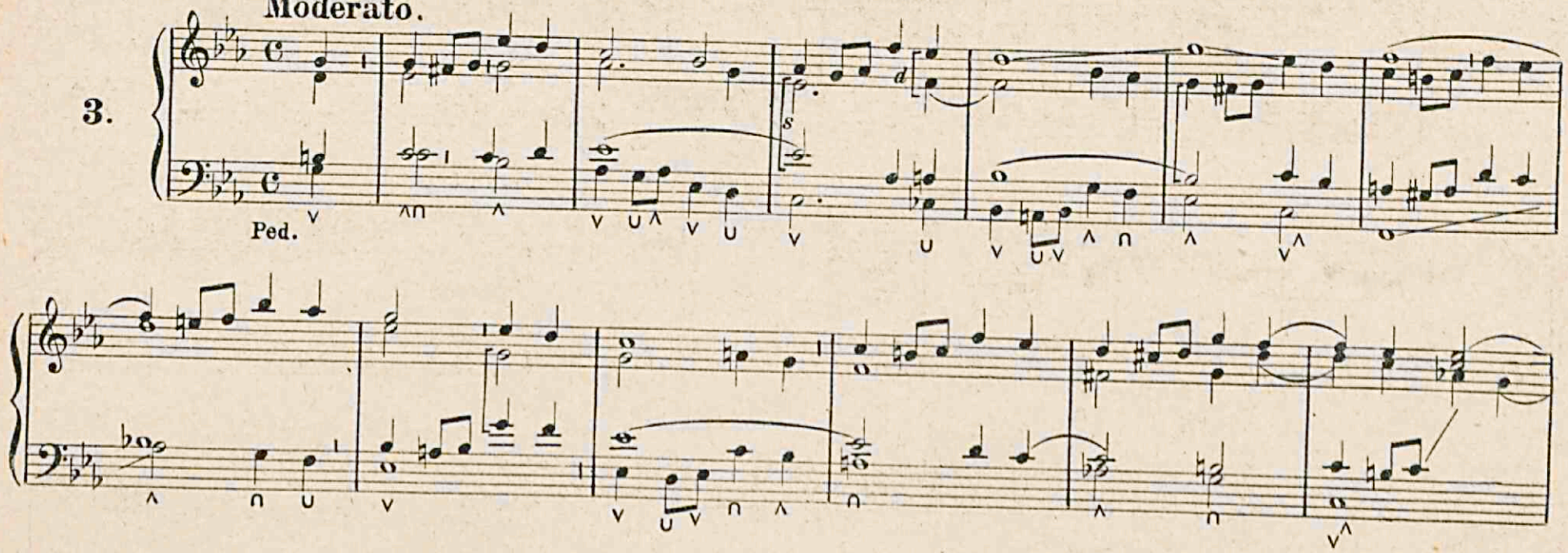




Solamente Registri dolci di 8′p.al Man. *Nur 8′ Register im Manuale.*

3.

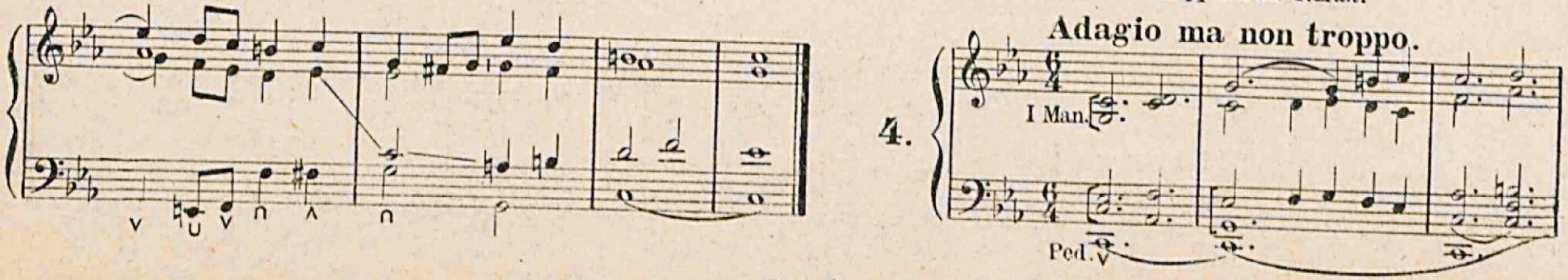
Moderato.

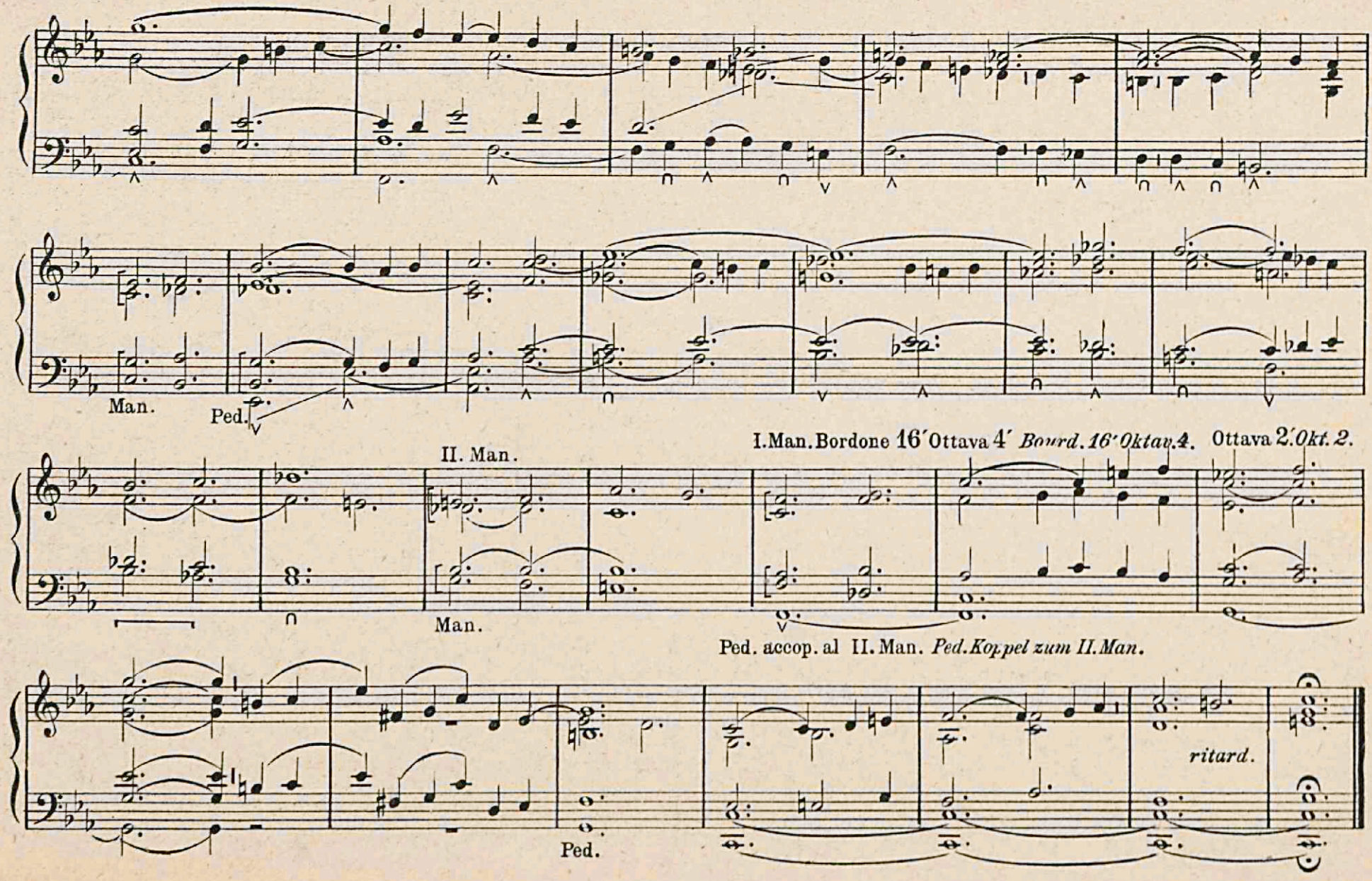


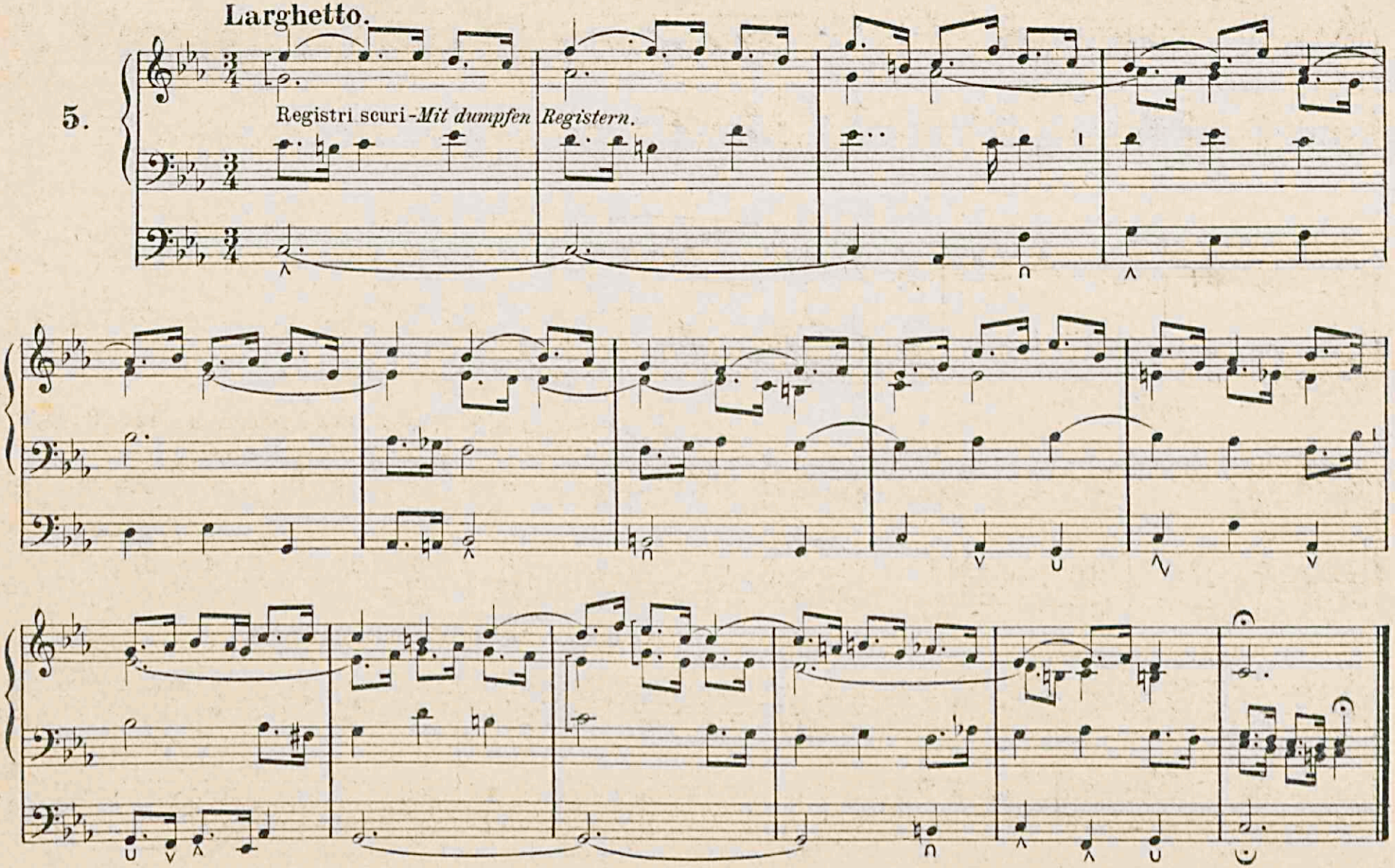
I. Man. Gamba 8′ *Ged. 8′ Princip. 8′ Rohrflöte 4 Man. Kopp.*
II. Man. Flauto 8′ Salic. 8
Ped. Subb. 16′ *Ped. Koppel zum I. Man.*

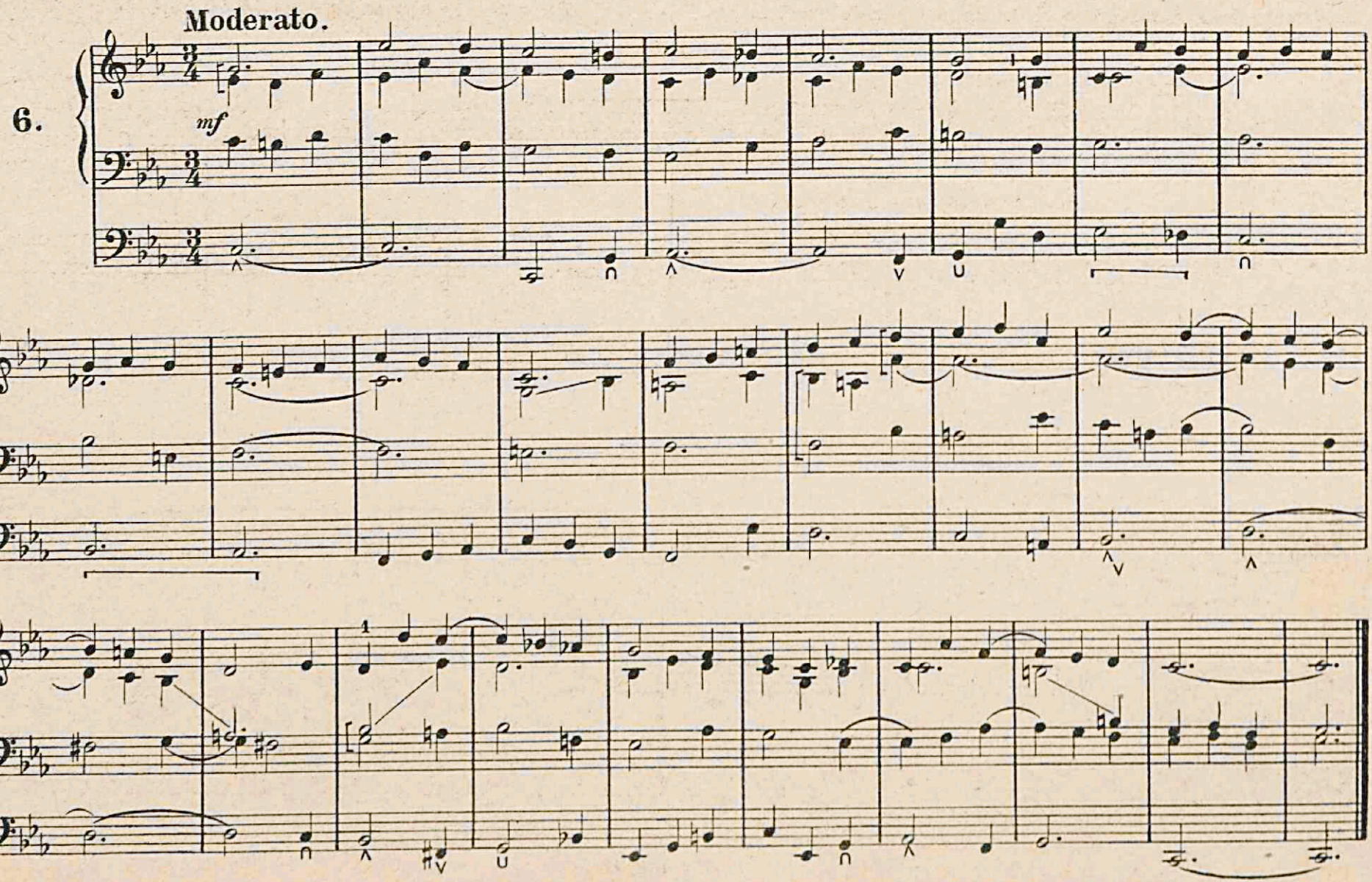
4.

Adagio ma non troppo.




Man.
Ped.
I. Man. Bordone 16′ Ottava 4′ *Bourd. 16′ Oktav. 4.* Ottava 2′ *Okt. 2.*
II. Man.
Man.
Ped. accop. al II. Man. *Ped. Koppel zum II. Man.*
ritard.
Ped.


Larghetto.
5.
Registri scuri - *Mit dumpfen Registern.*


Moderato.
6.
mf

Trio in contrappunto doppio all' Ottava per 2 Man. e Pedale: il Canto fermo nel Soprano, il contrappunto nelle parti medie.

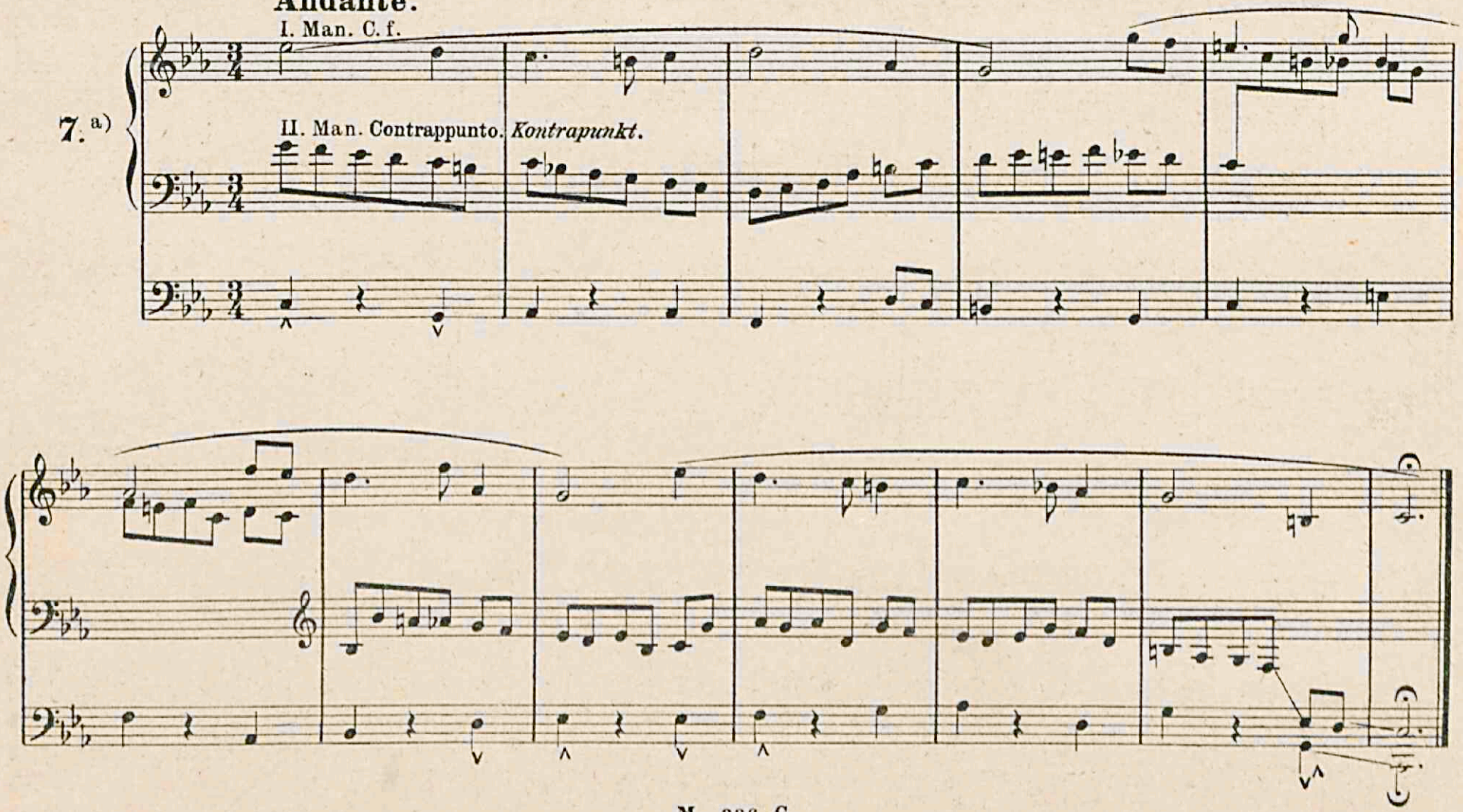
Trio im doppelten Kontrapunkte der Oktave fur 2 Man. u. Pedal. Der cantus firmus im Soprane der Kontrap. in der Mittelstime.

Andante.

7. a)

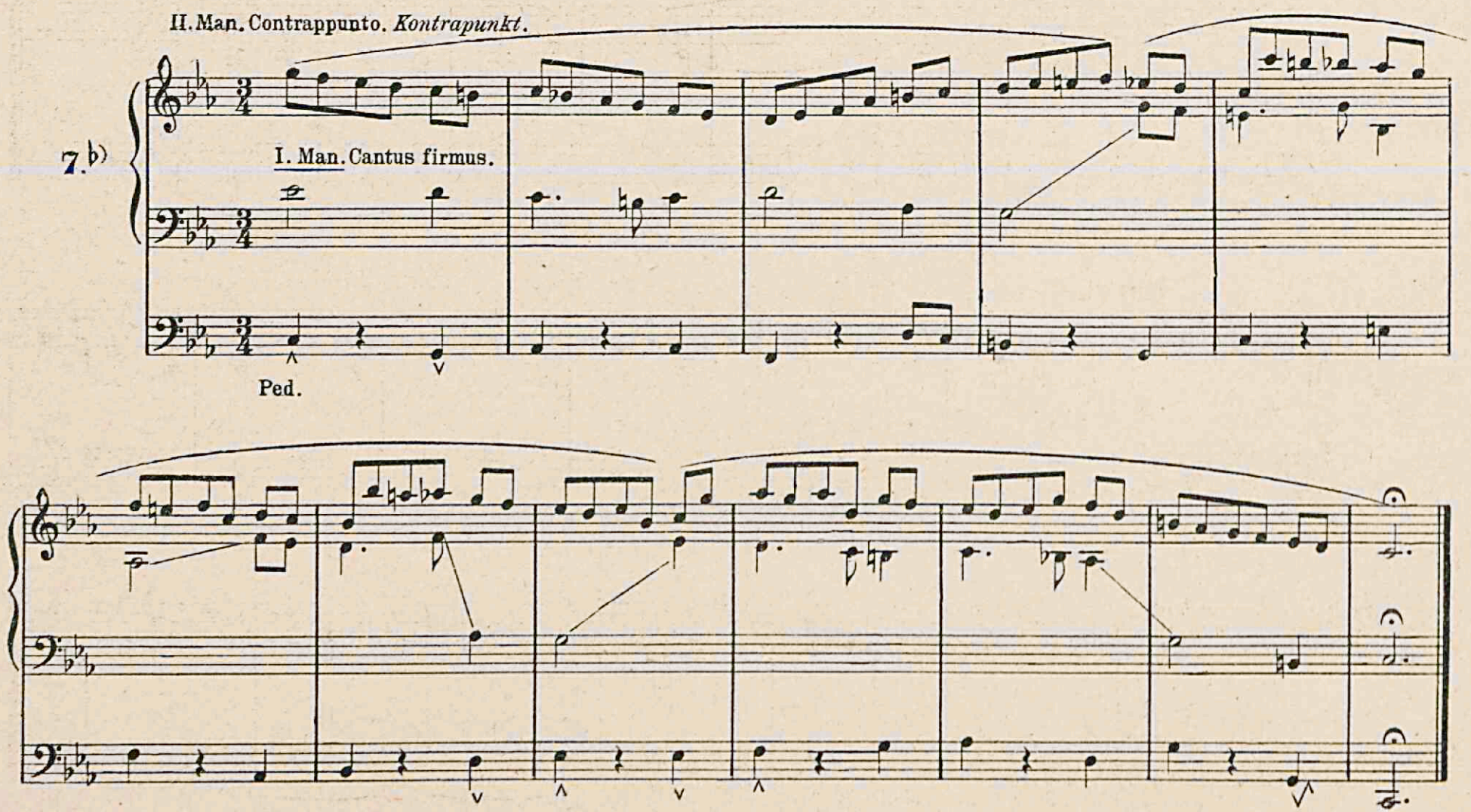
I. Man. C. f.

II. Man. Contrappunto. *Kontrapunkt.*



Inversione all'Ottava: Il Canto fermo nella parte media, il contrappunto ad ottavi nella parte superiore.

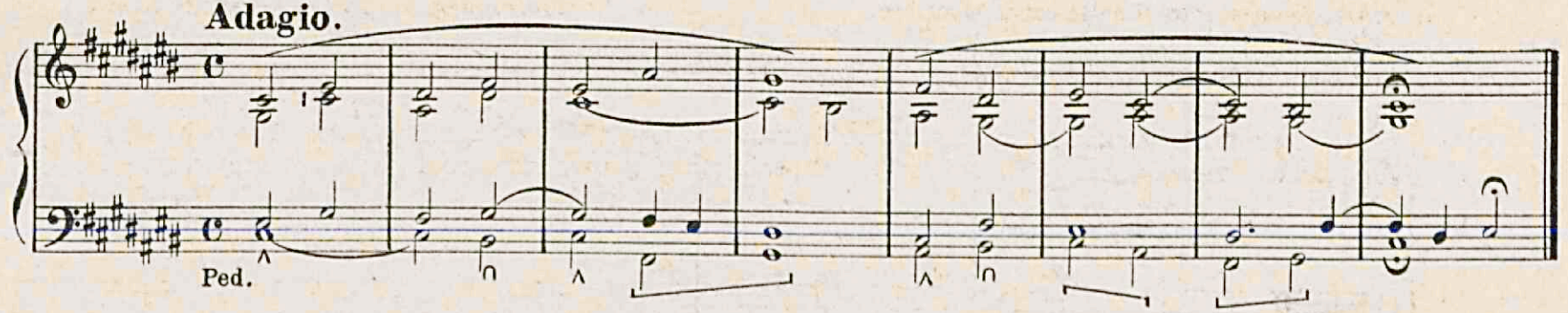
Umkehrung in der Oktave. Der cant. firm. in der Mittelstimme, der Kontrapunkt in Achteln in der Oberstime.



Do ♯ maggiore.-*Cis dur.*

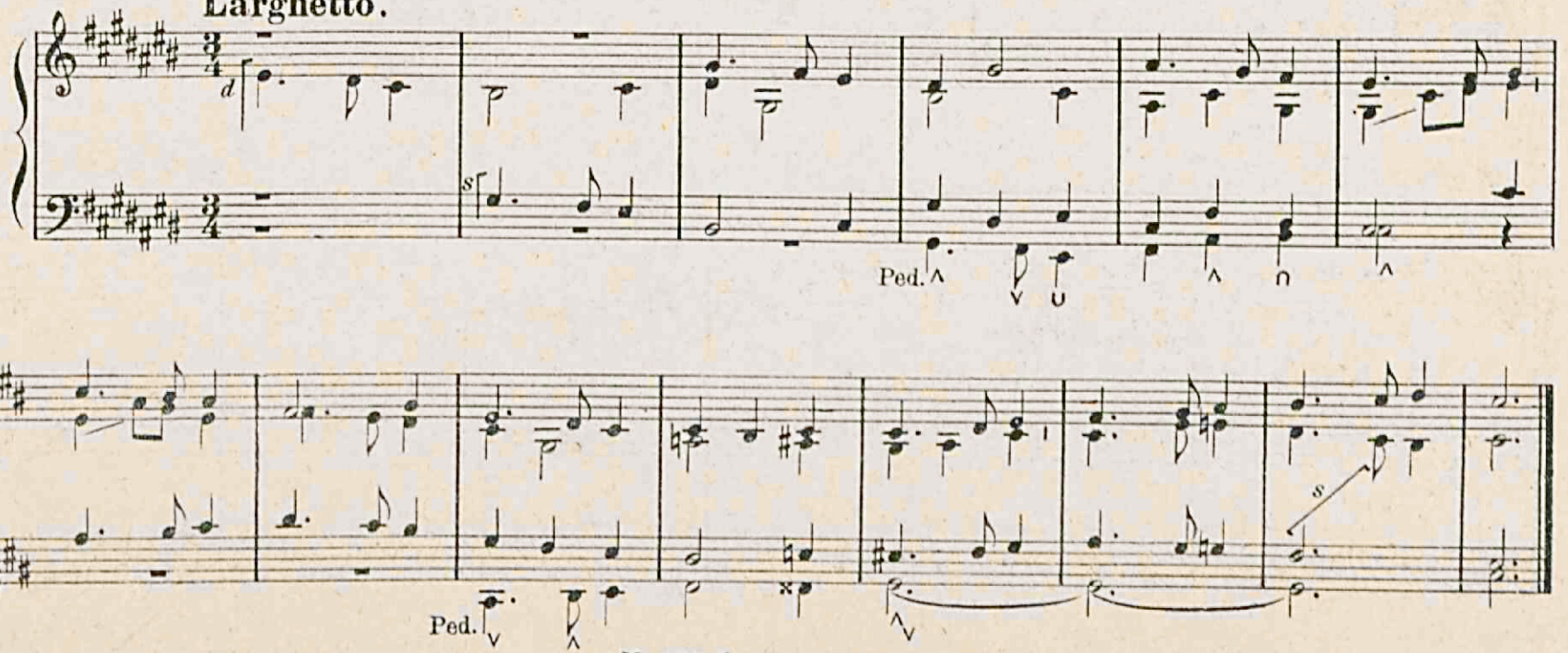
1.

Adagio.



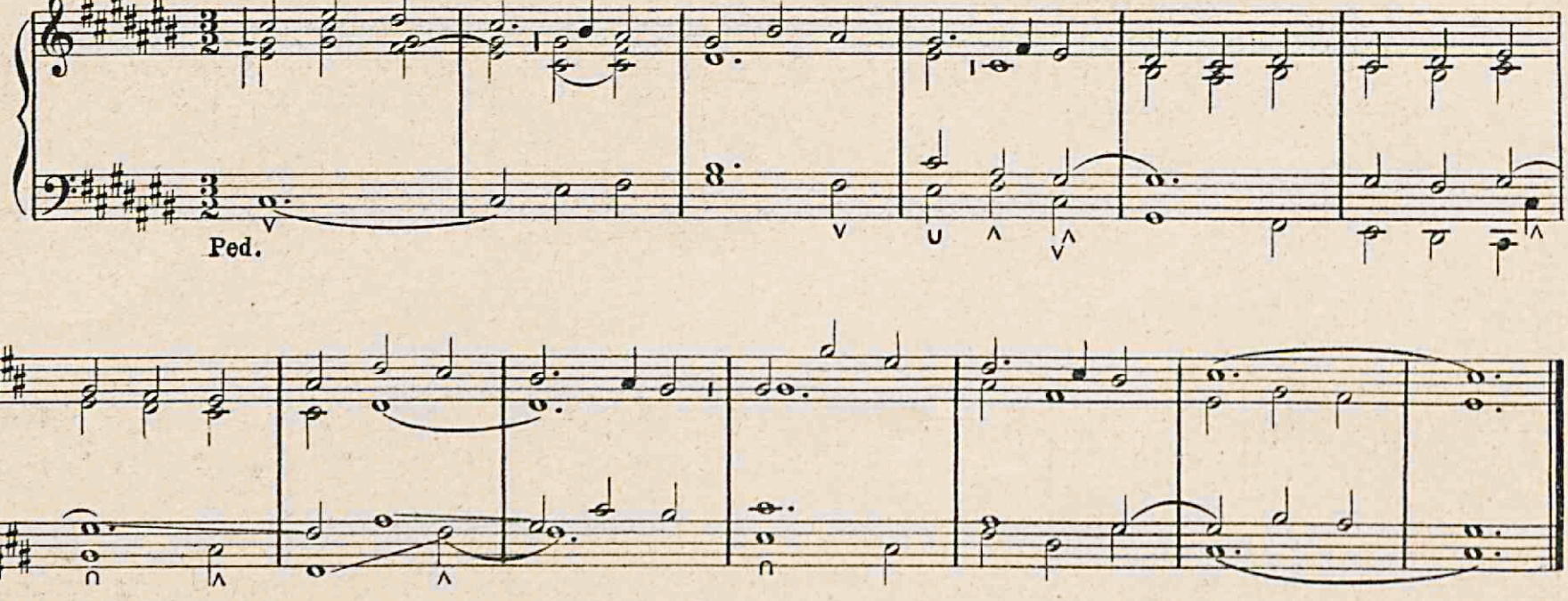
2.

Larghetto.



Largo.

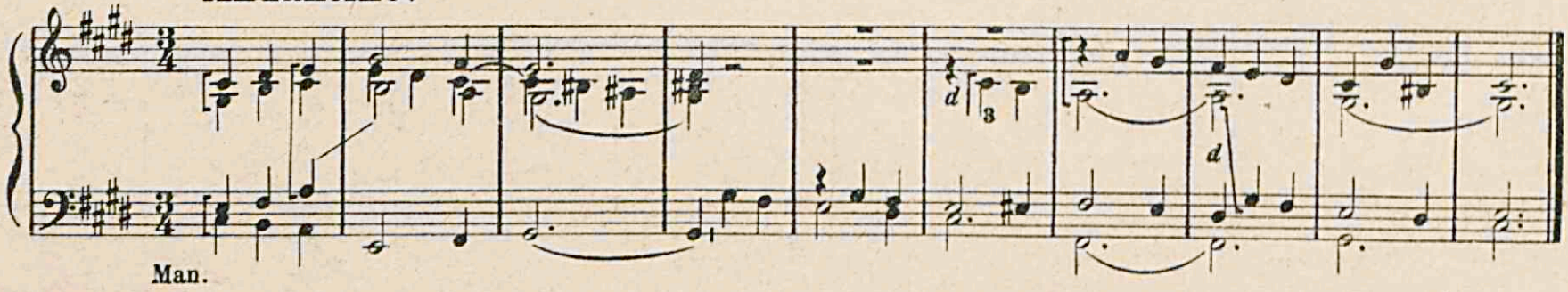
3.



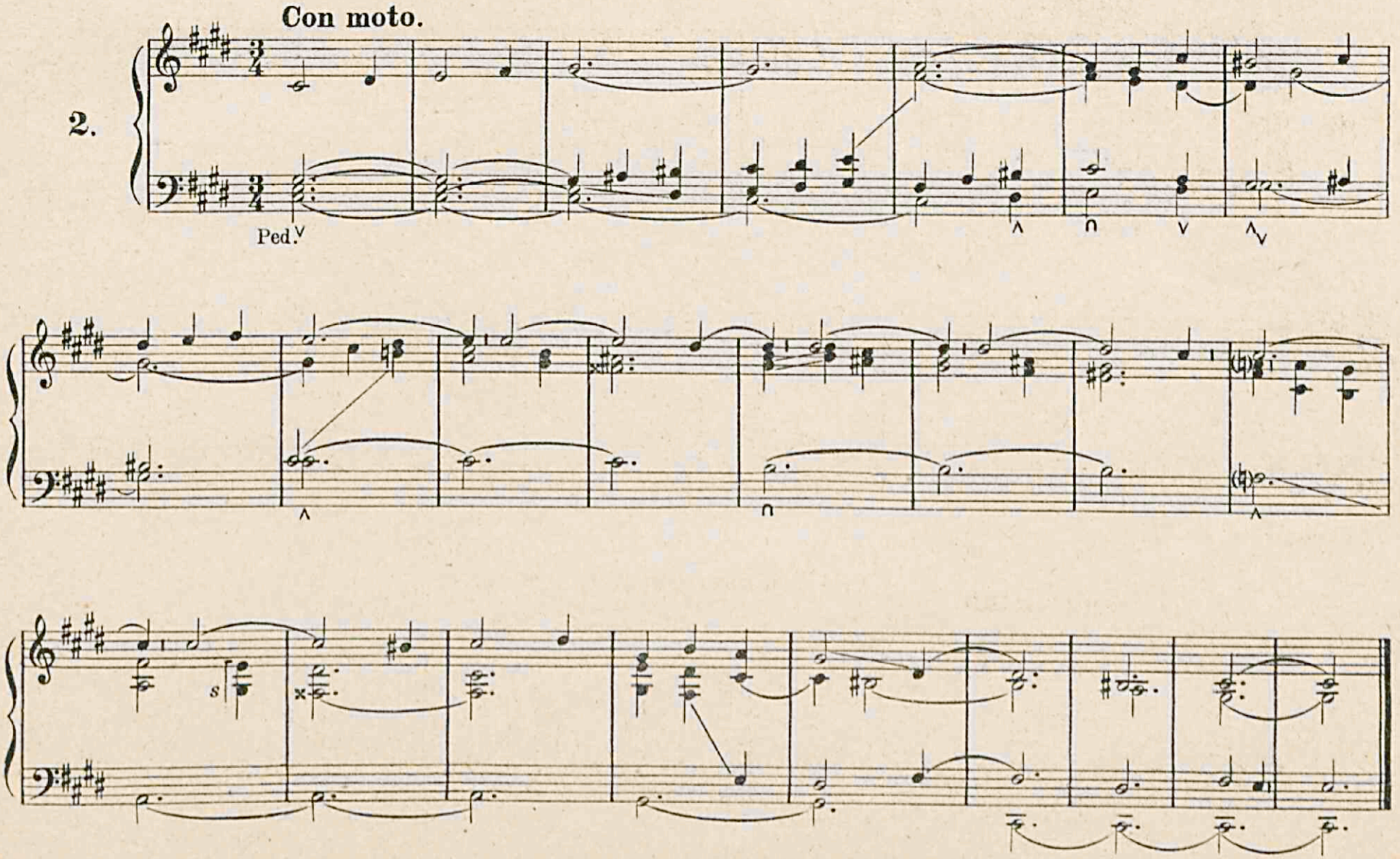
Do ♯ minore.—*Cis moll.*

Andantino.

1.



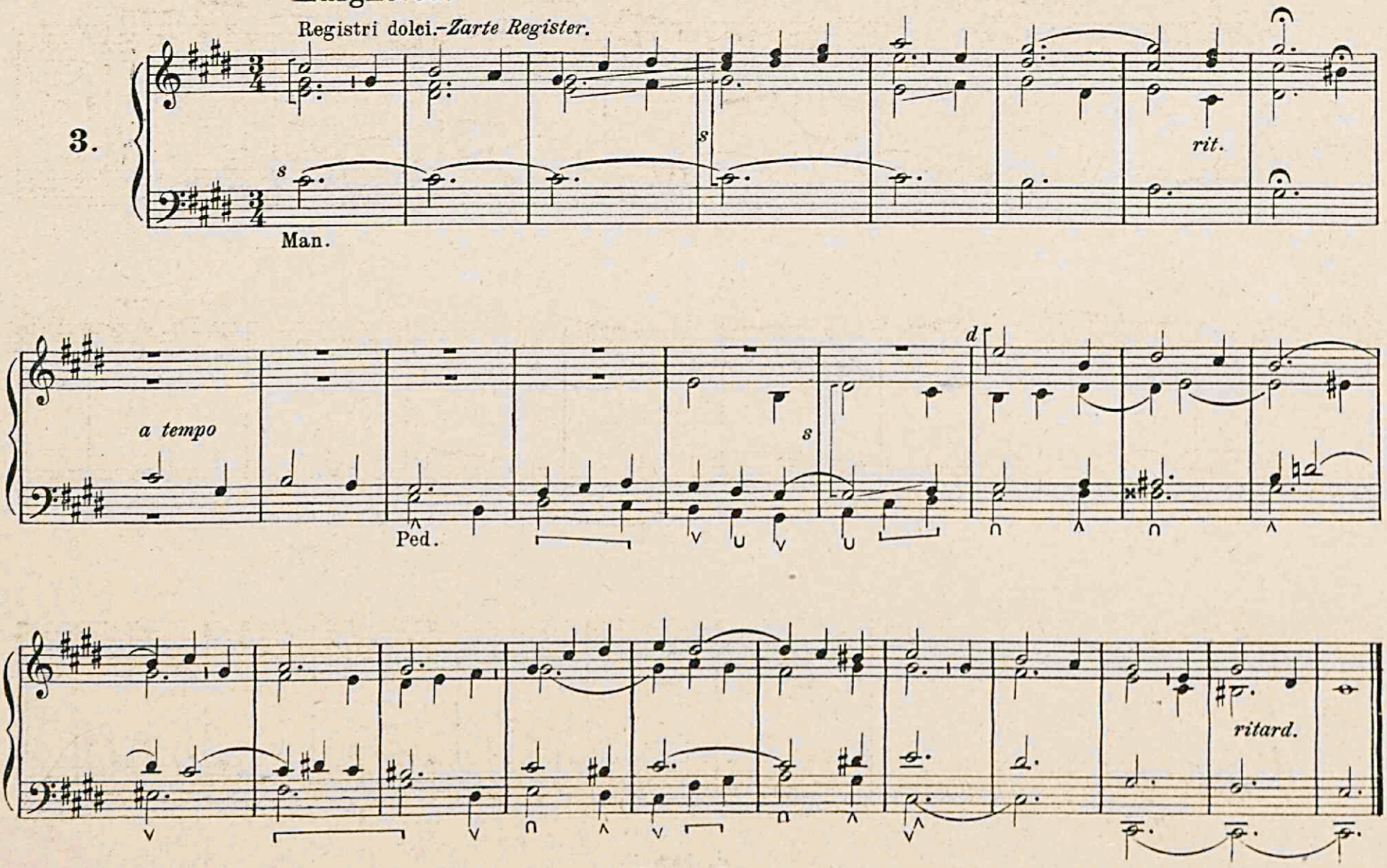
2.



Larghetto.

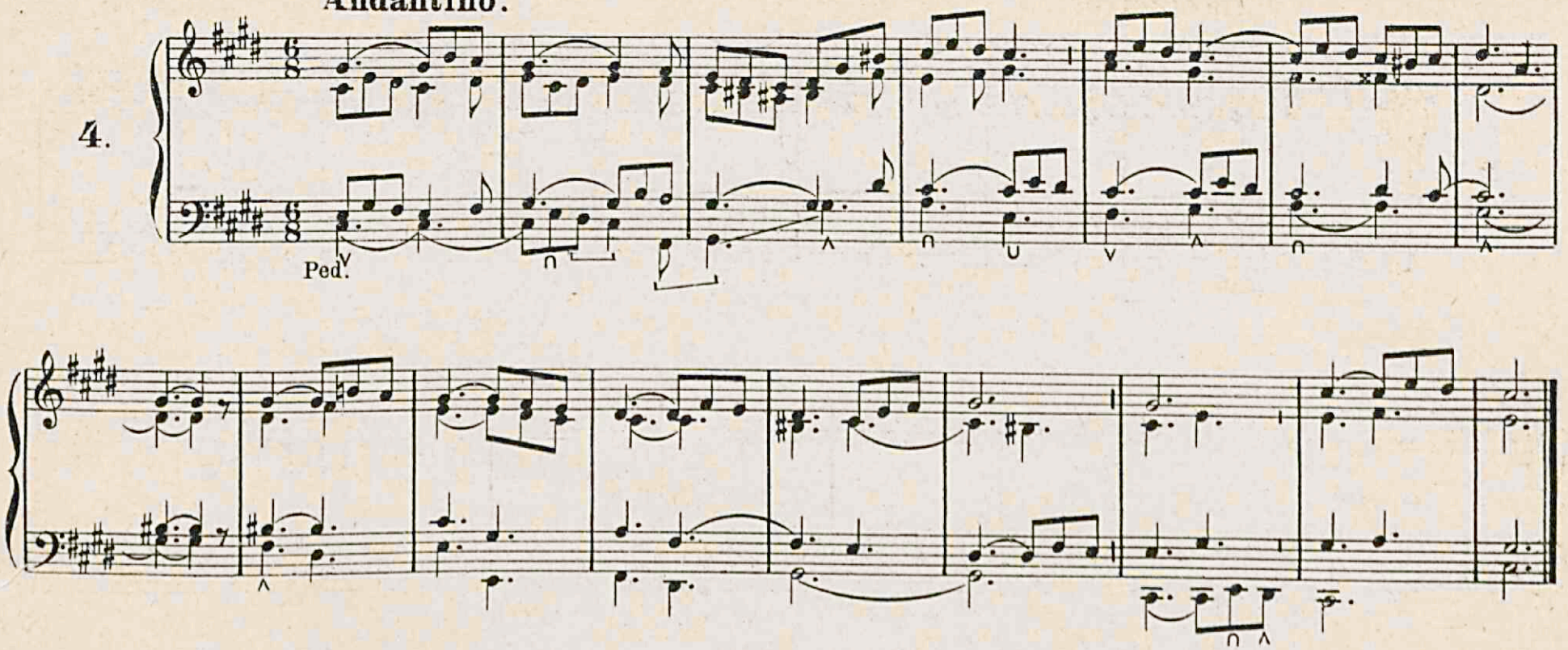
Registri dolci.–*Zarte Register.*

3.



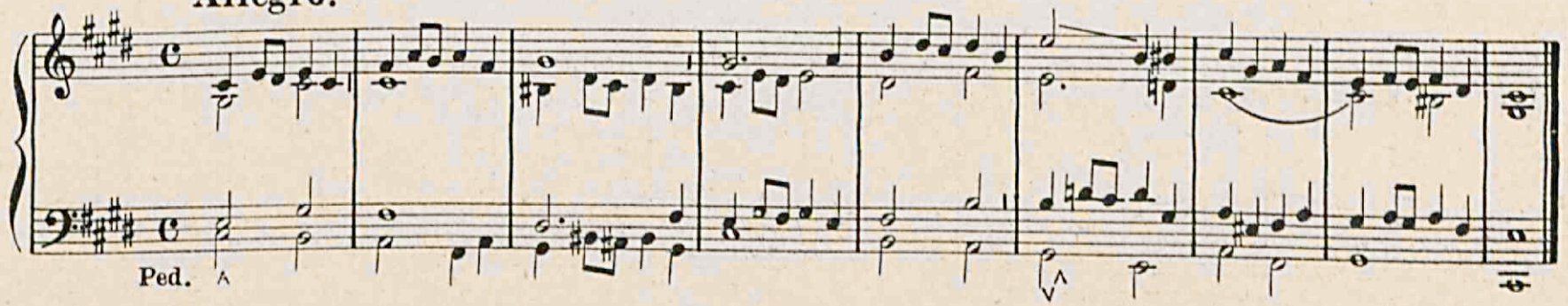
4.

Andantino.

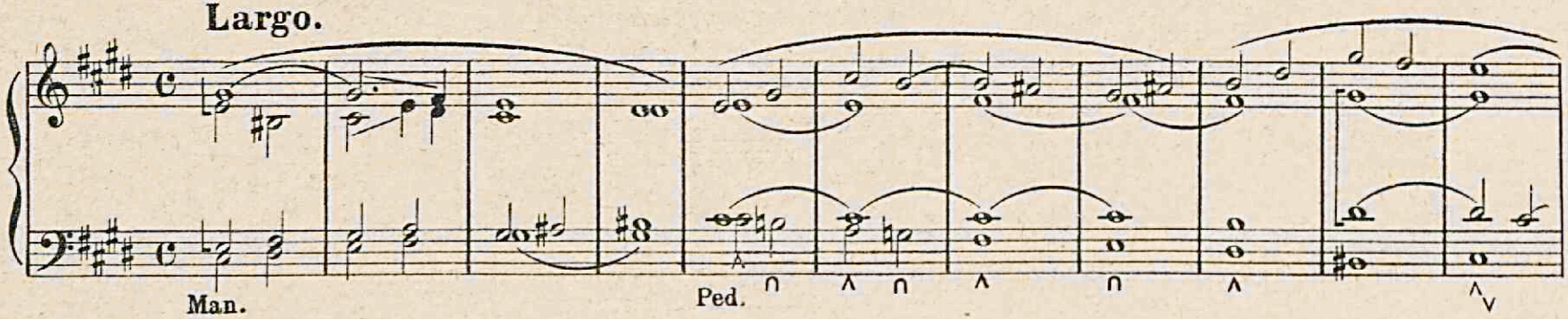


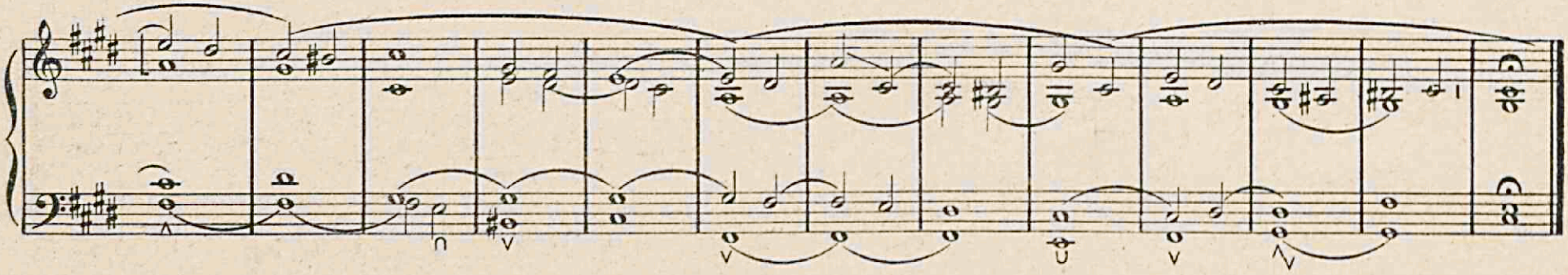
5.

Allegro.



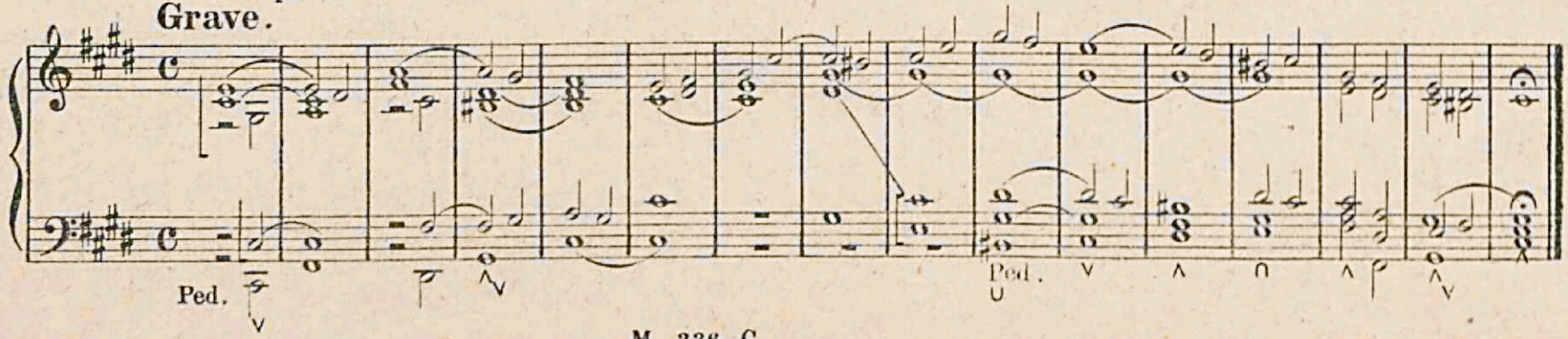
6. **Largo.**





(a 5 parti.)

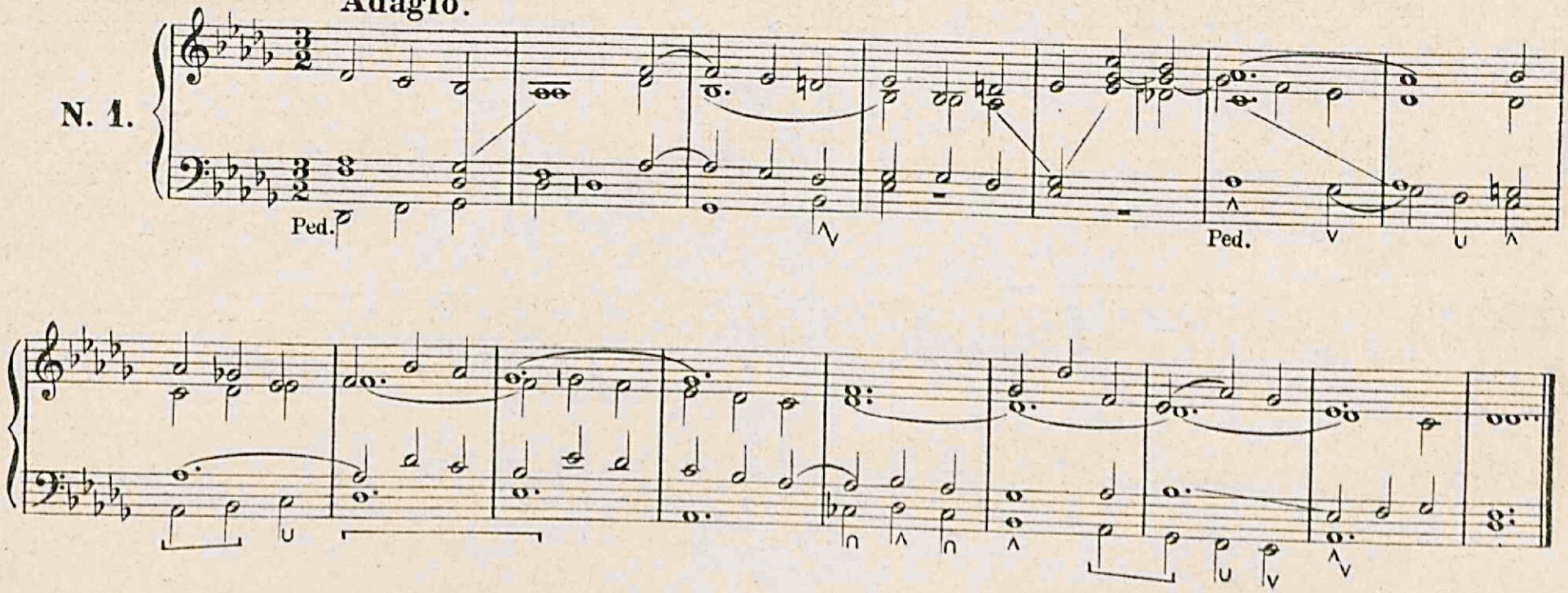
7. **Grave.**



Re ♭ maggiore–*Des dur.*

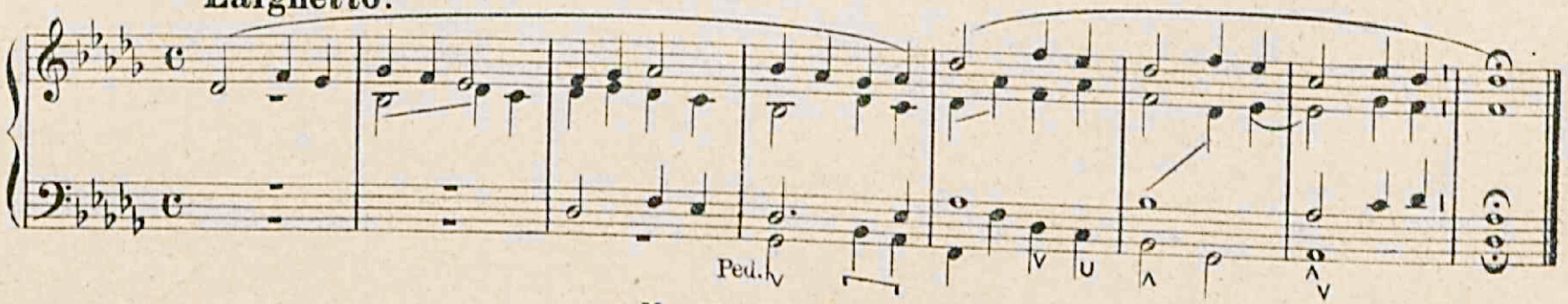
Adagio.

N. 1.

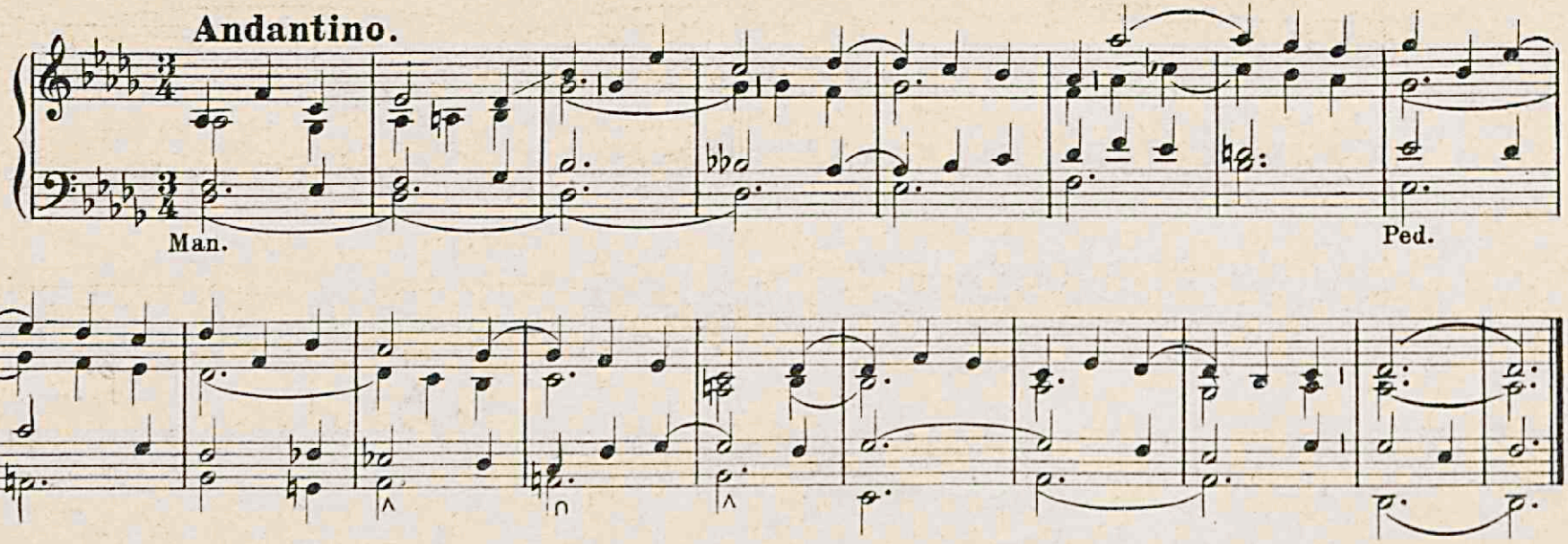


Larghetto.

N. 2.

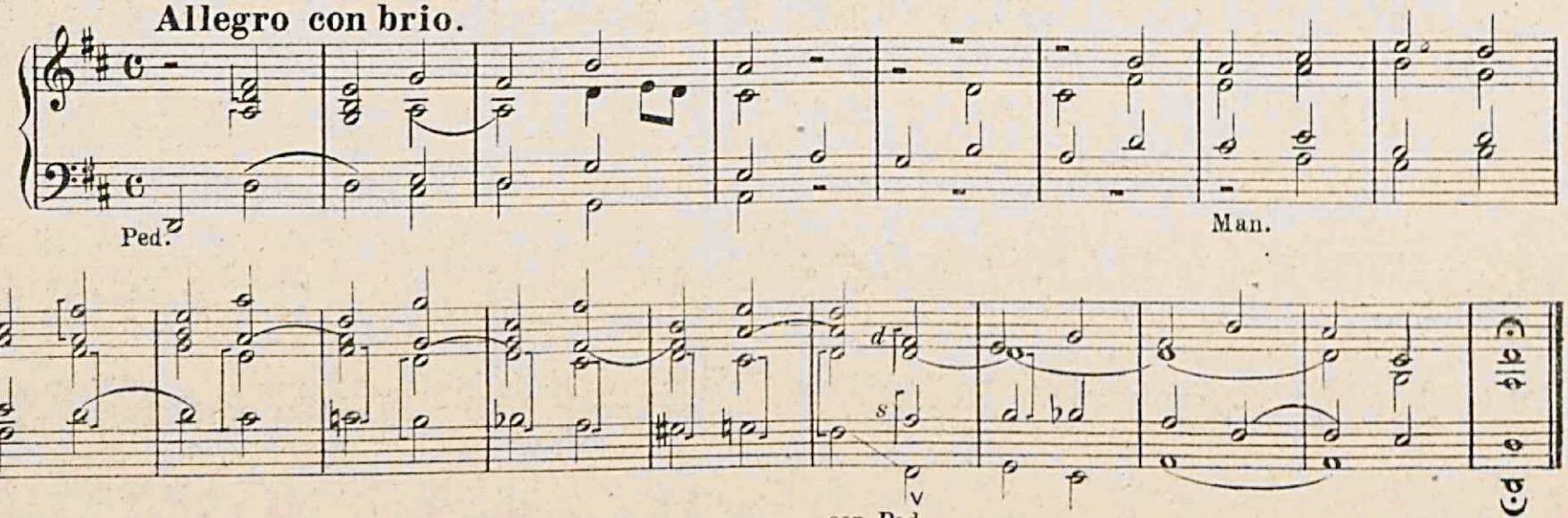


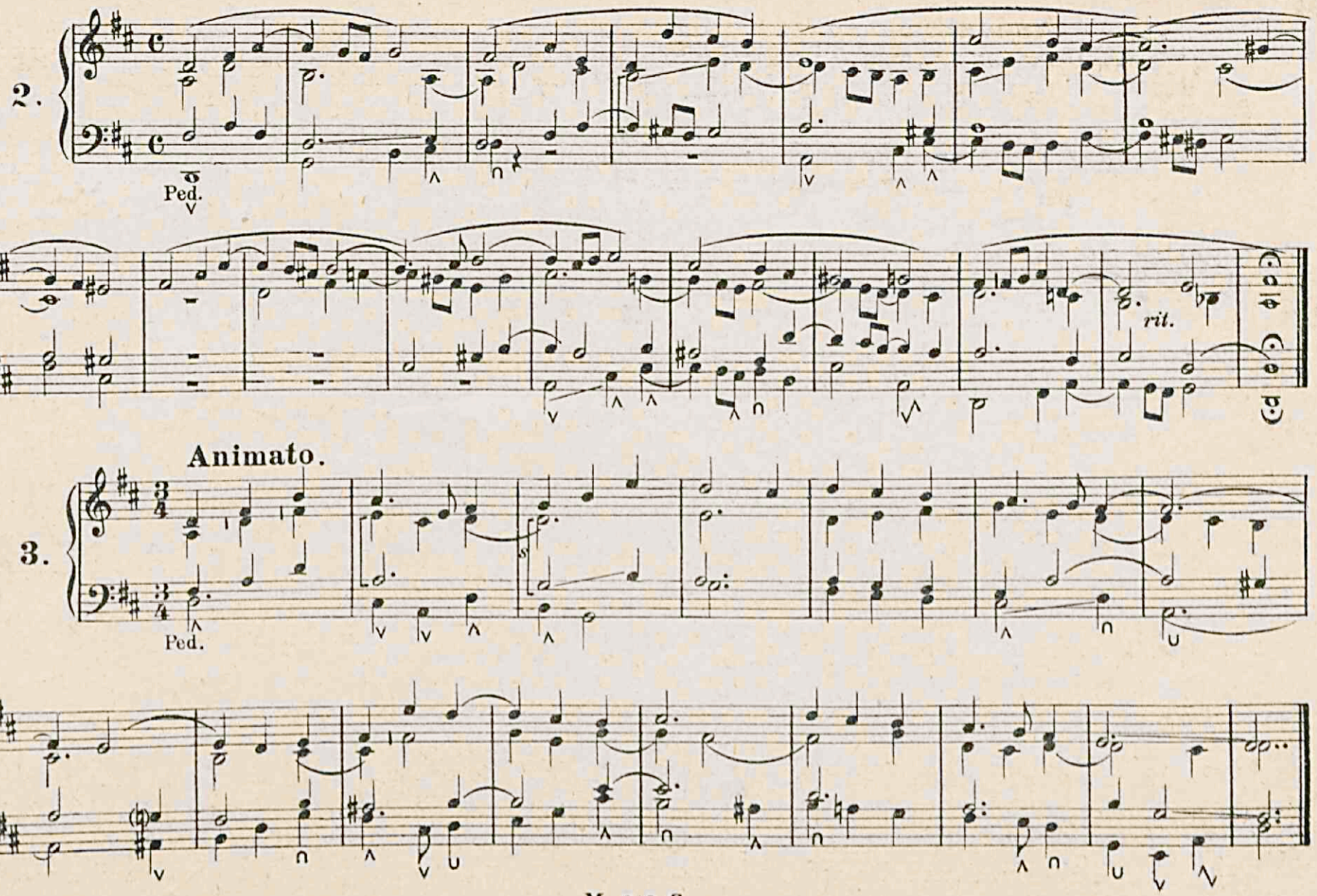
3. **Andantino.**



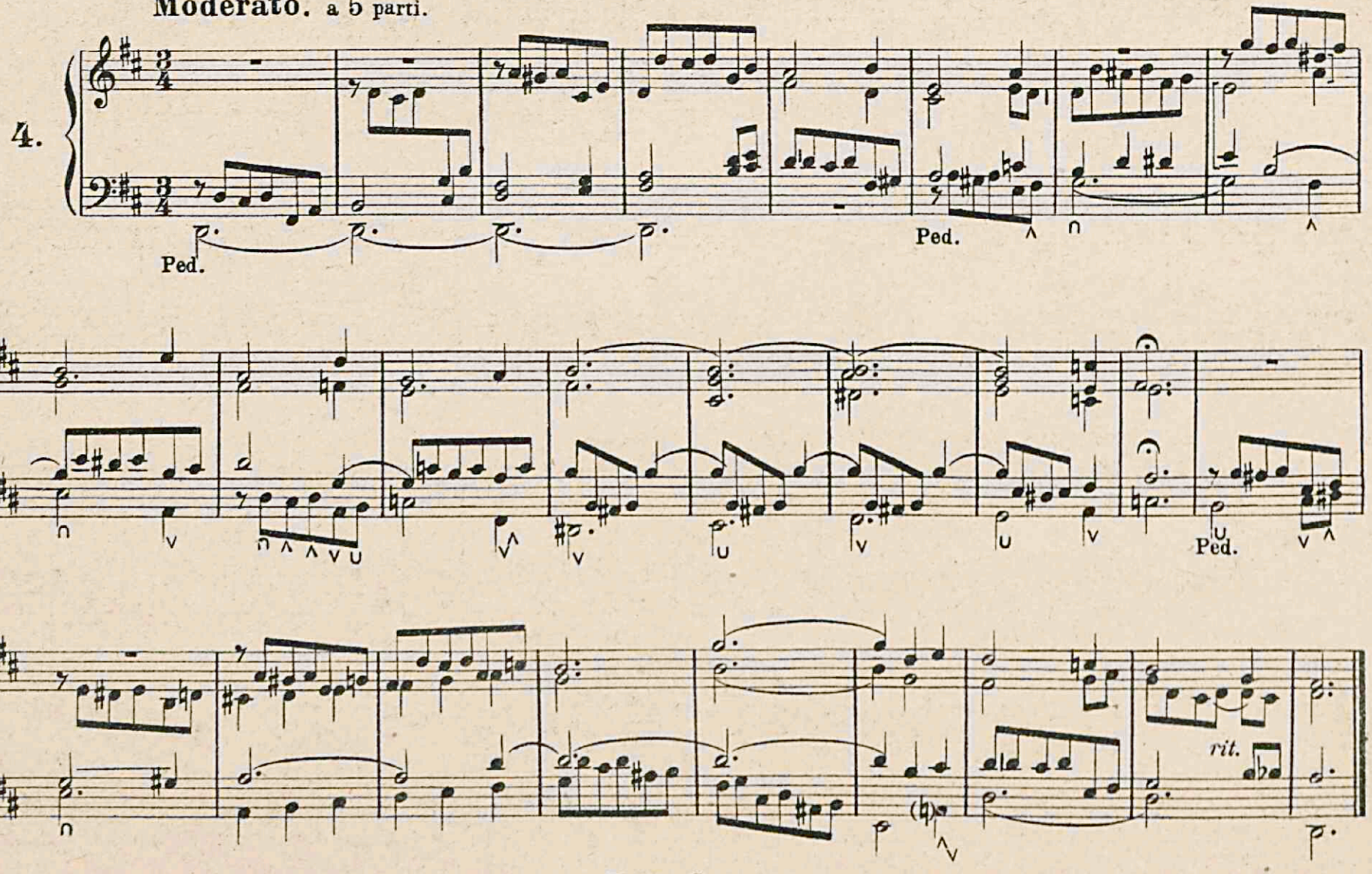
Re maggiore–*D dur.*

1. **Allegro con brio.**



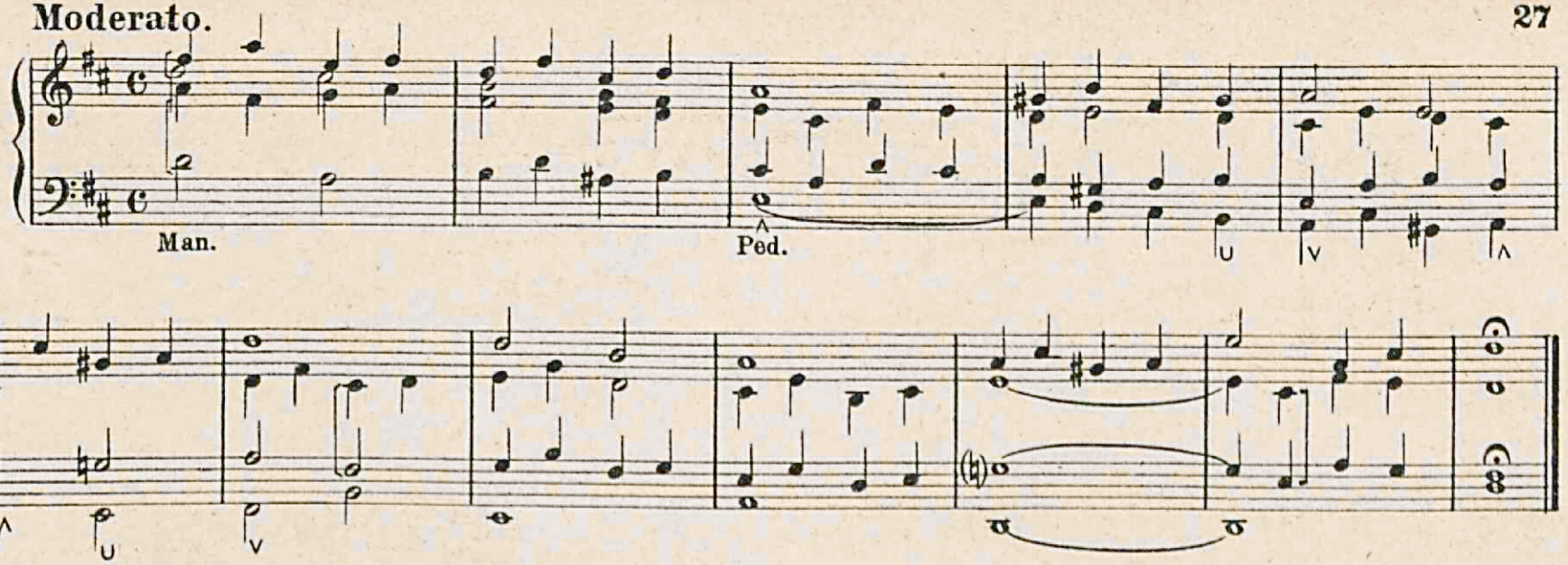

2.
Ped.
rit.
Animato.
3.
Ped.

Moderato. a 5 parti.



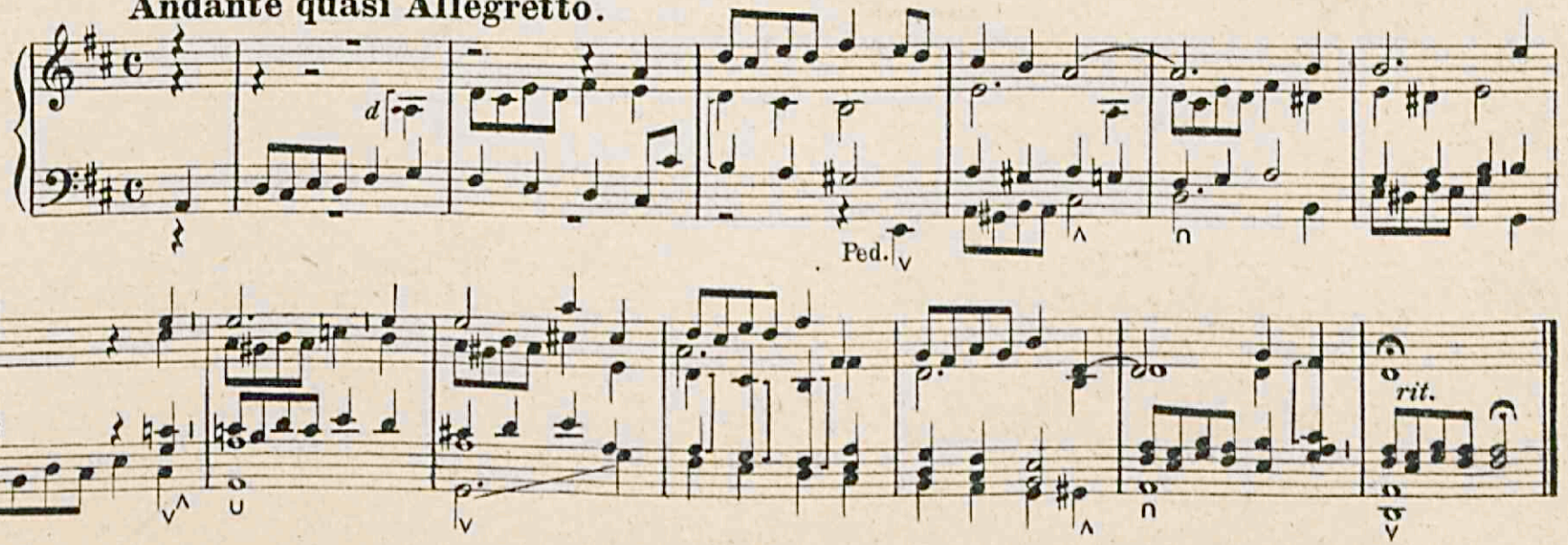
Moderato.

5.



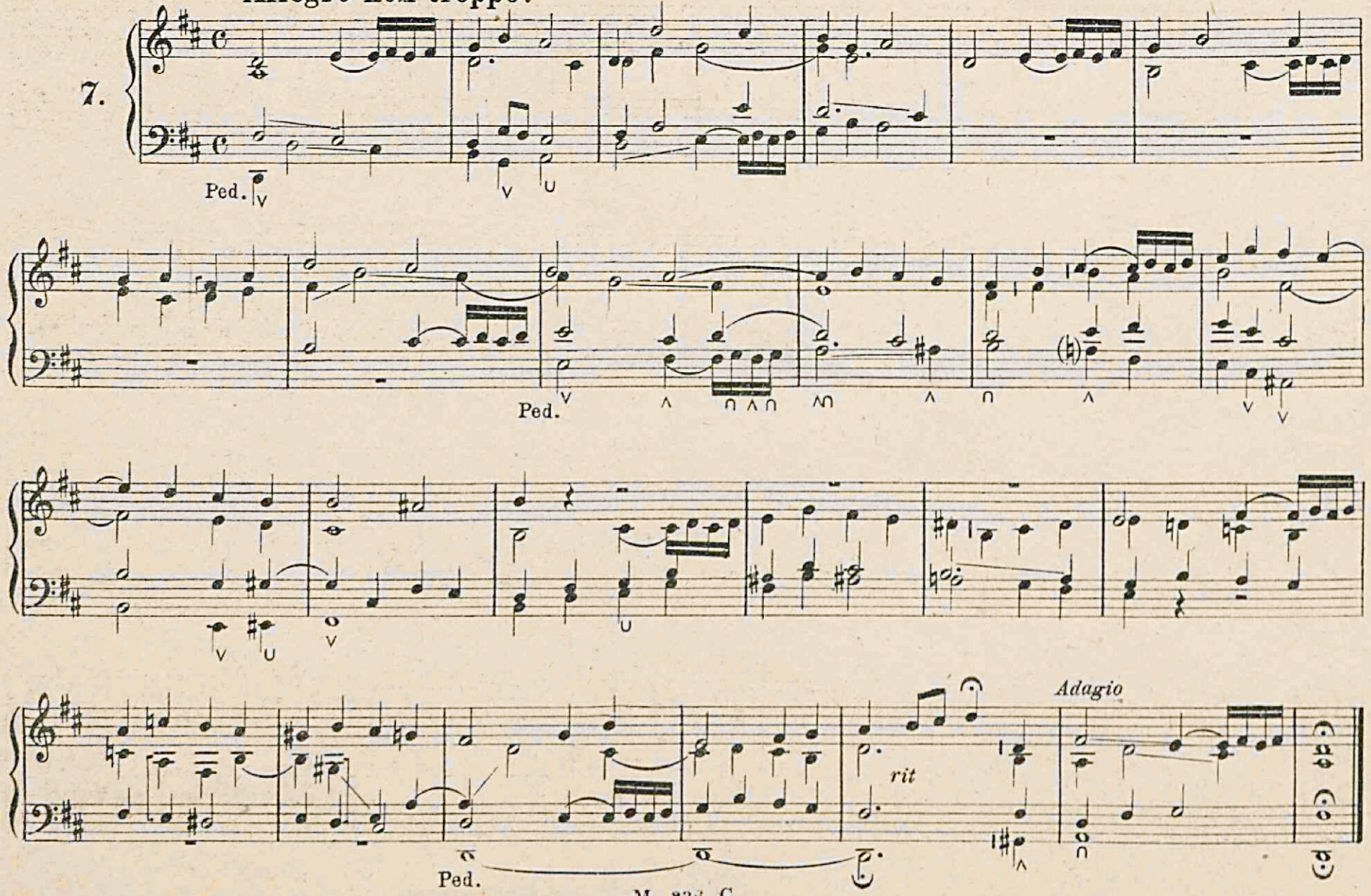
Andante quasi Allegretto.

6.

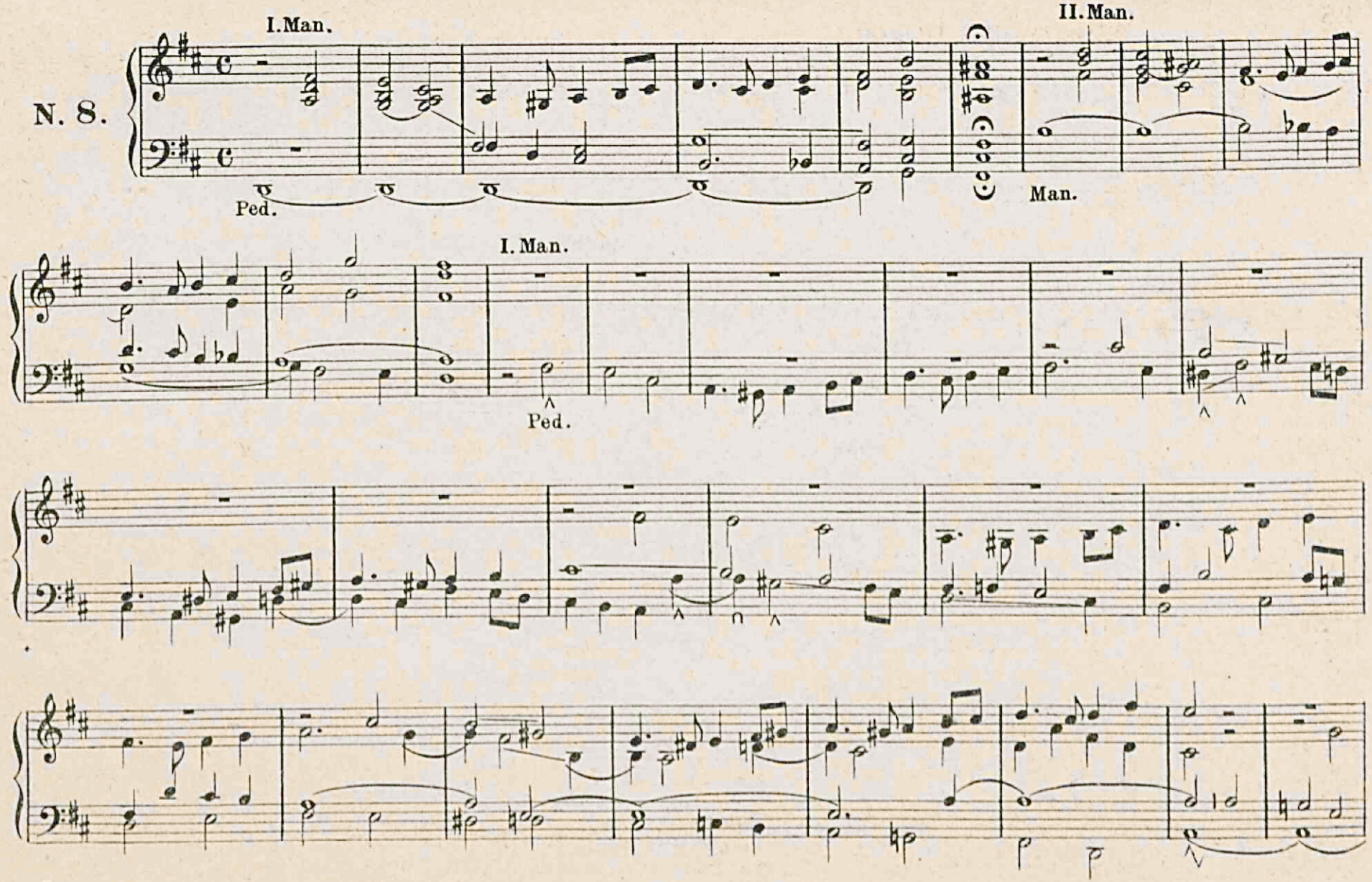


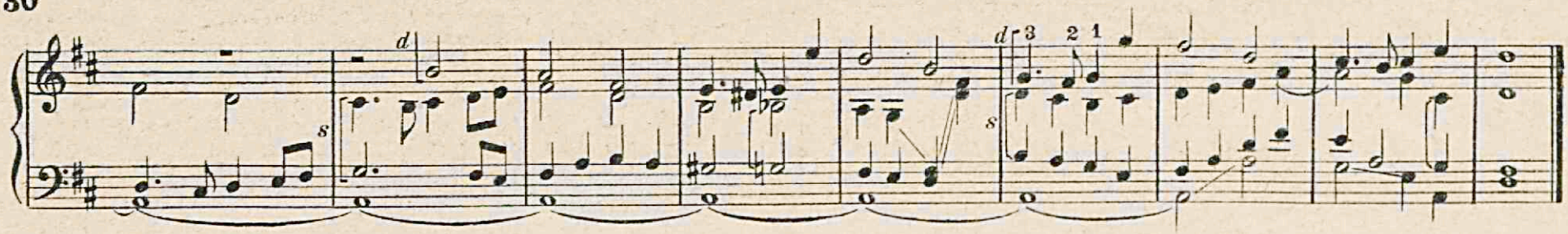
Allegro non troppo.

7.

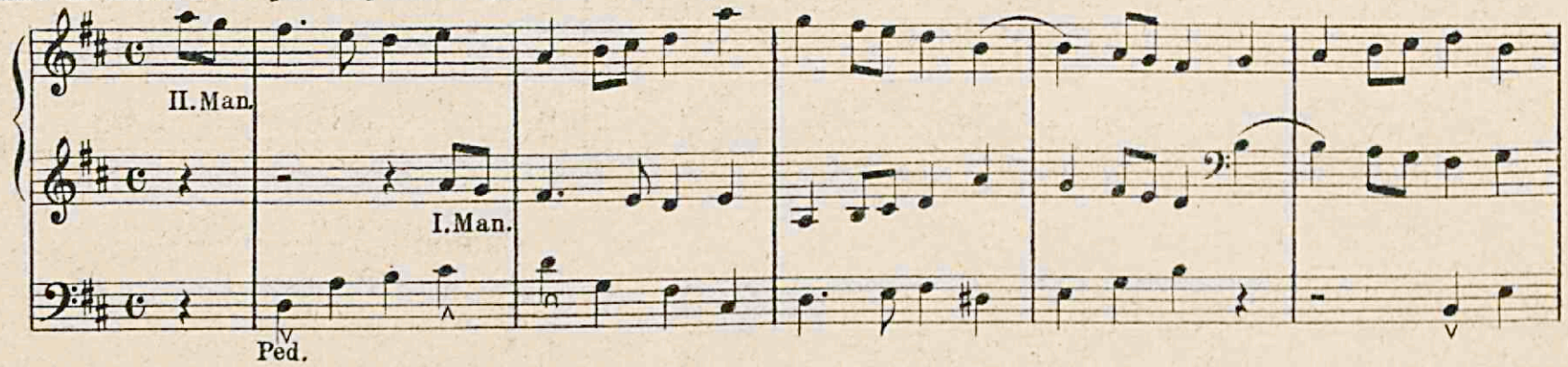


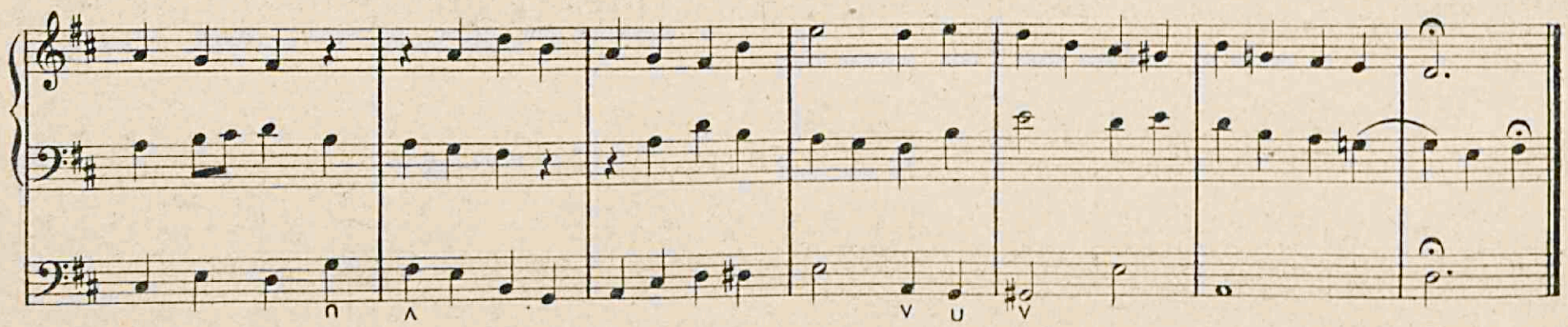
N. 8.



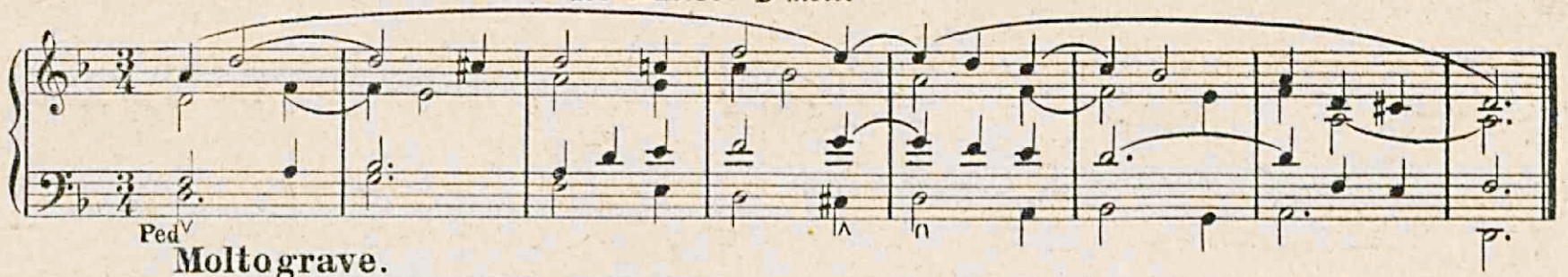


Trio: Canone all'ottava fra la parte superiore e quella di mezzo. | *Trio im Canon der Unter-Oktave zwischen Ober-und Mittelstime.*





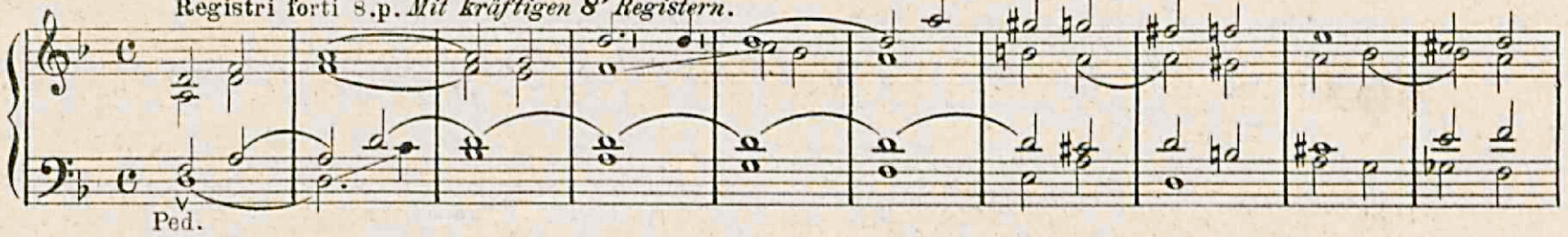
1.

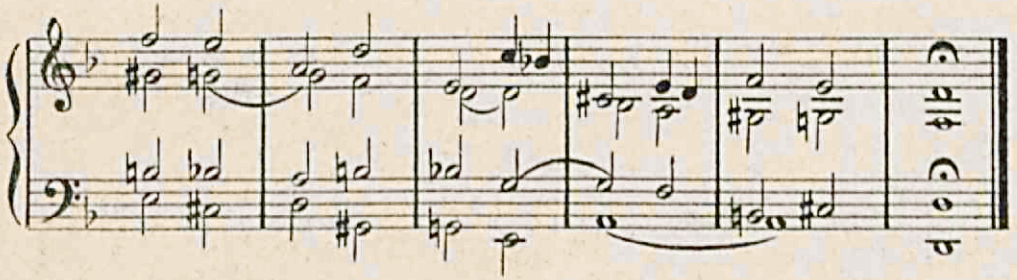


Molto grave.

Registri forti s.p. *Mit kräftigen 8′ Registern.*

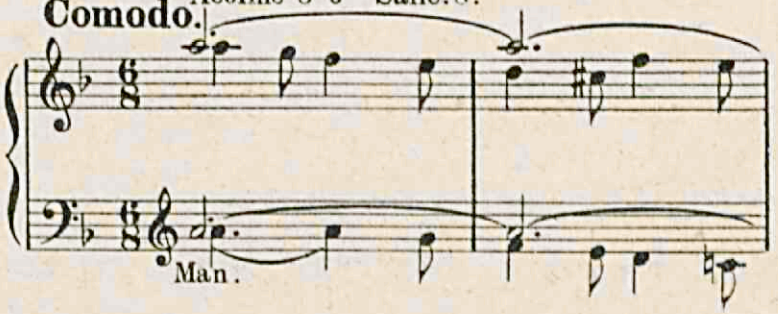
2.

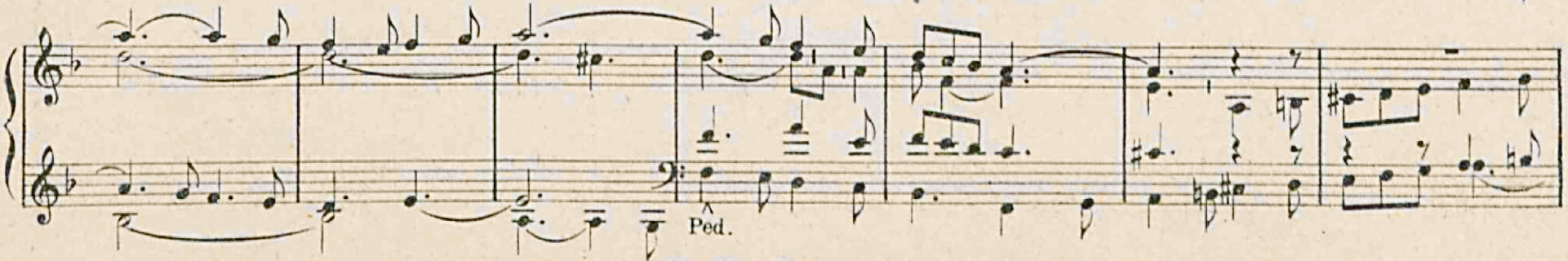


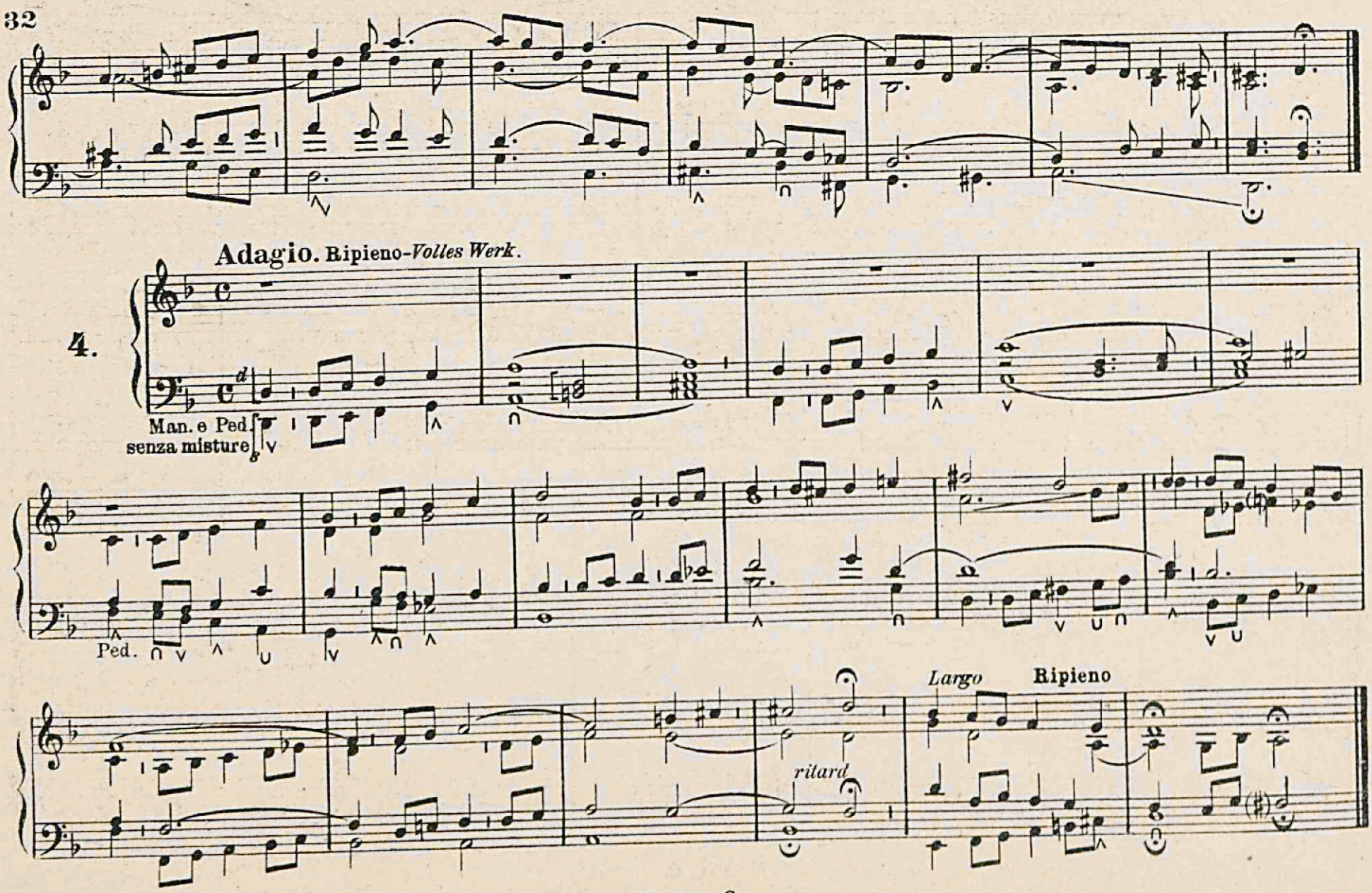


Comodo. Aeoline 8 o Salic. 8.

3.

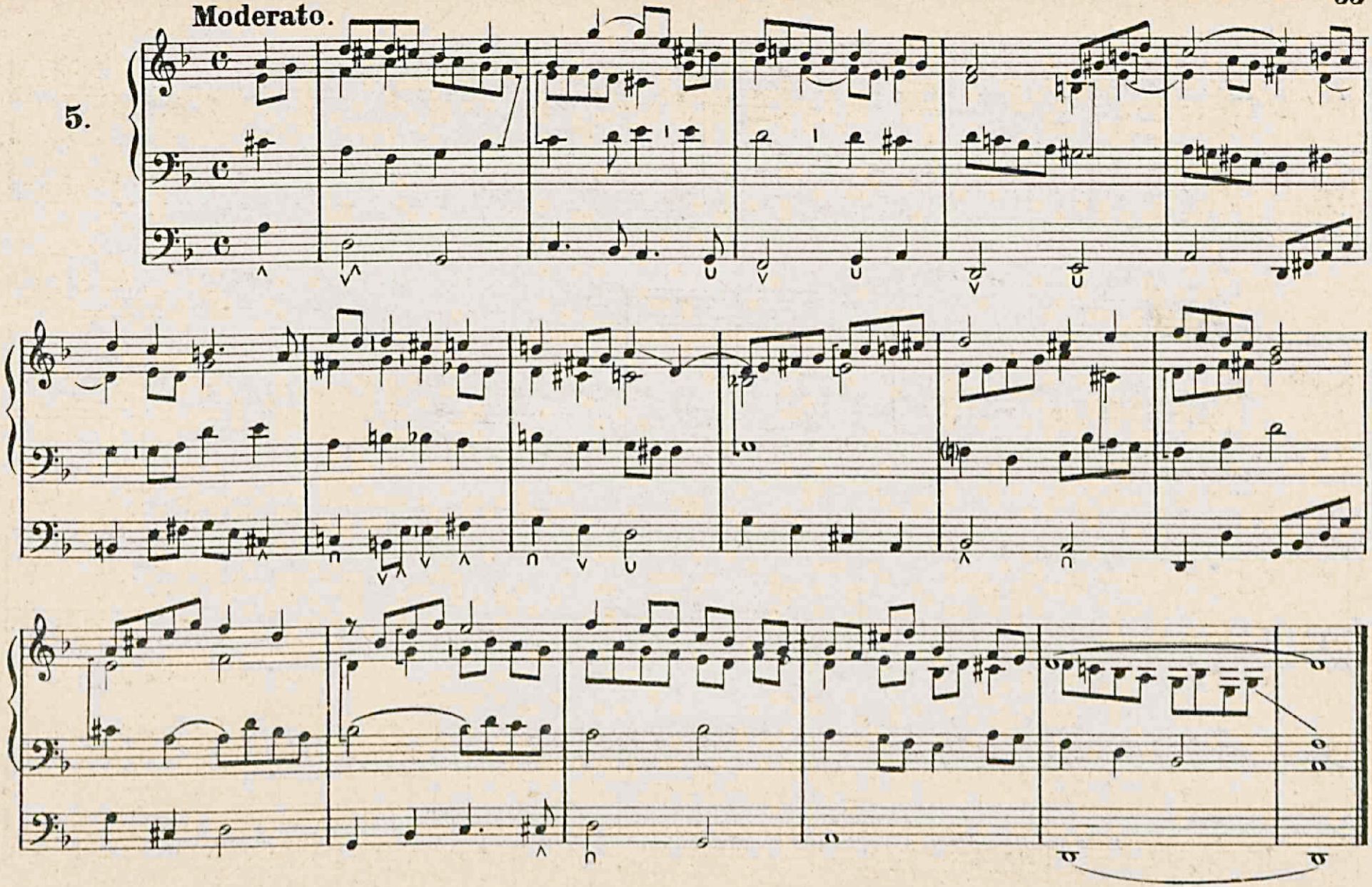





Adagio. Ripieno-*Volles Werk*.
4.
Man. e Ped
senza misture
Ped.
Largo
Ripieno
ritard

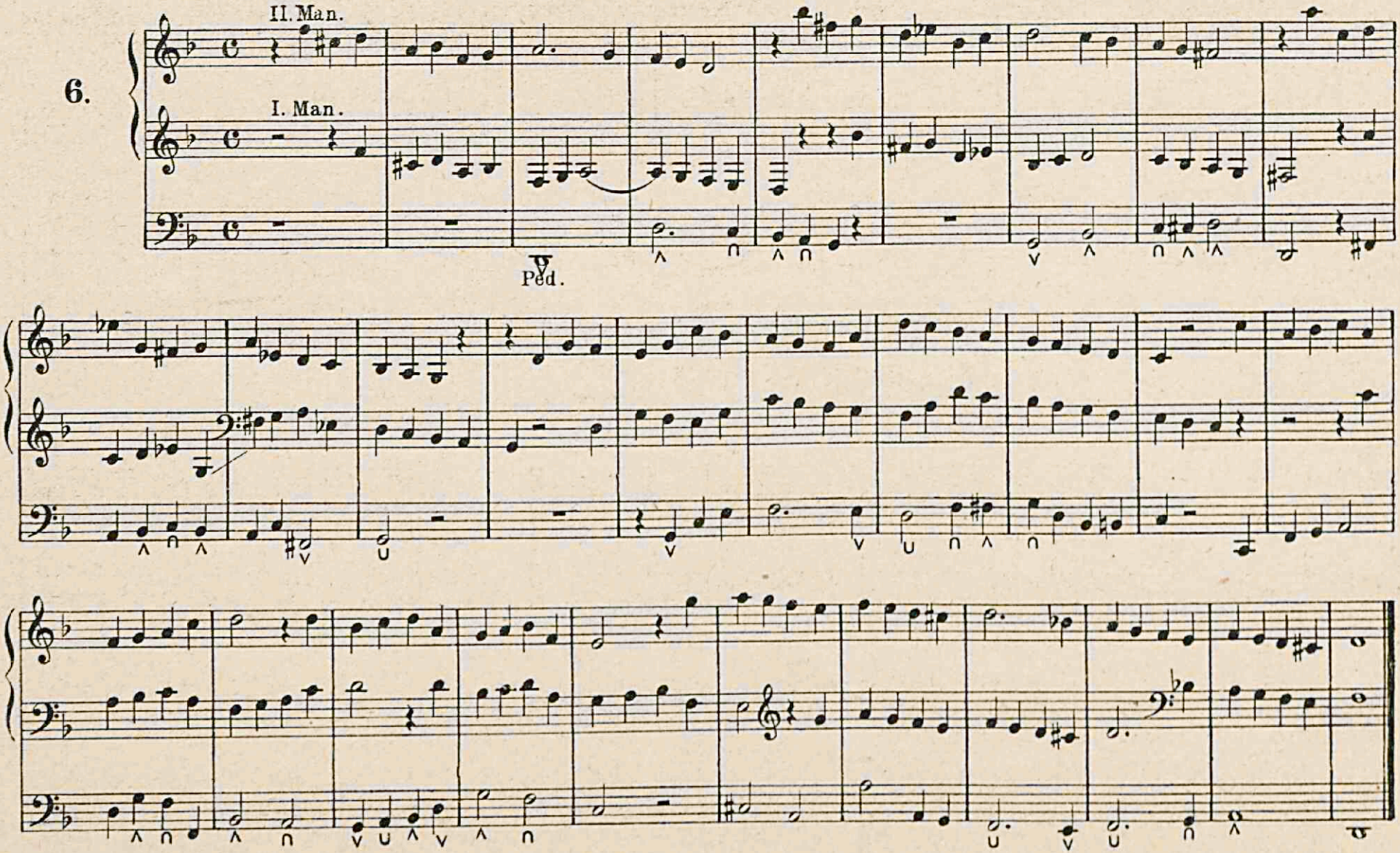
5.

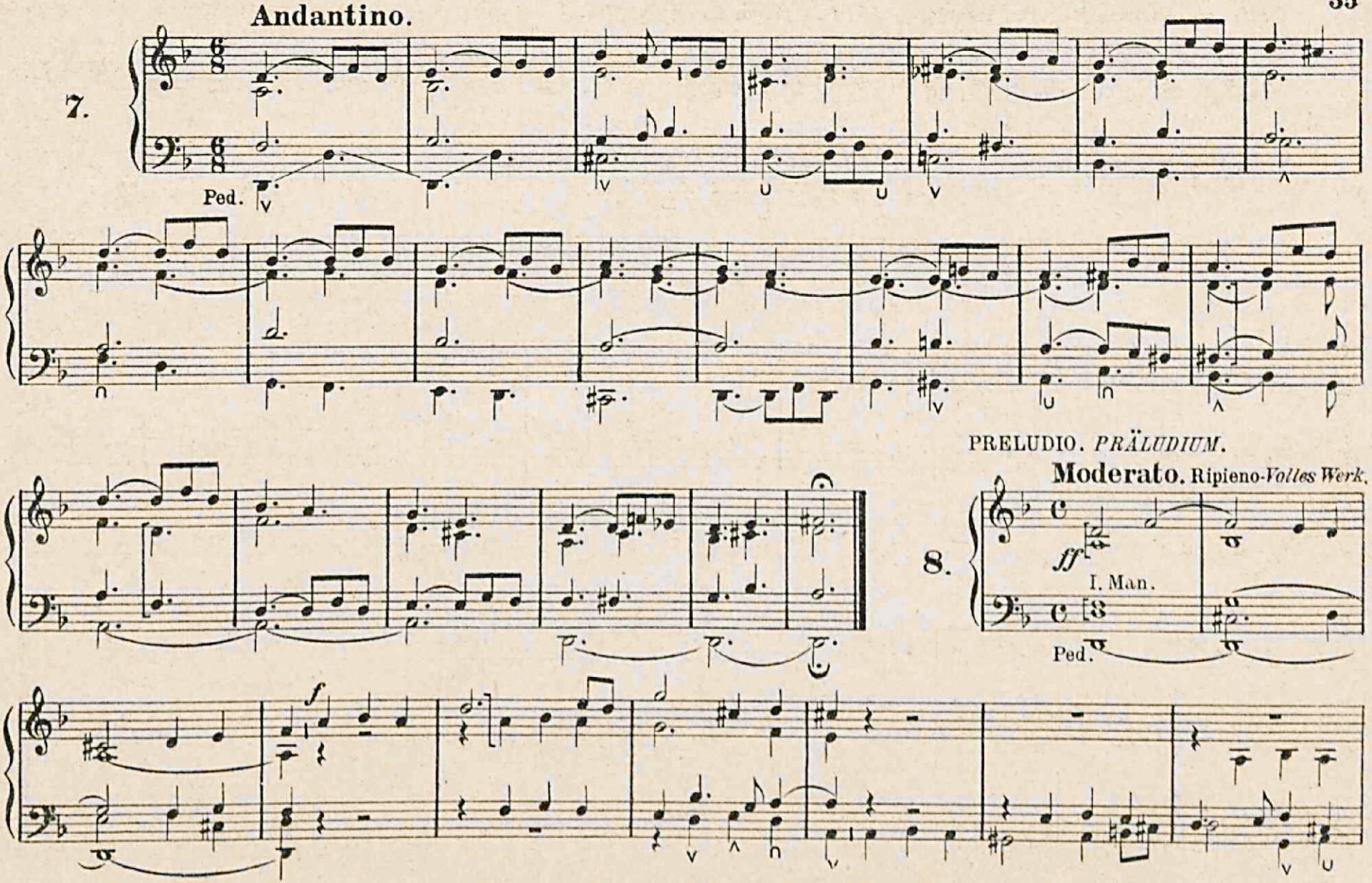
Moderato.

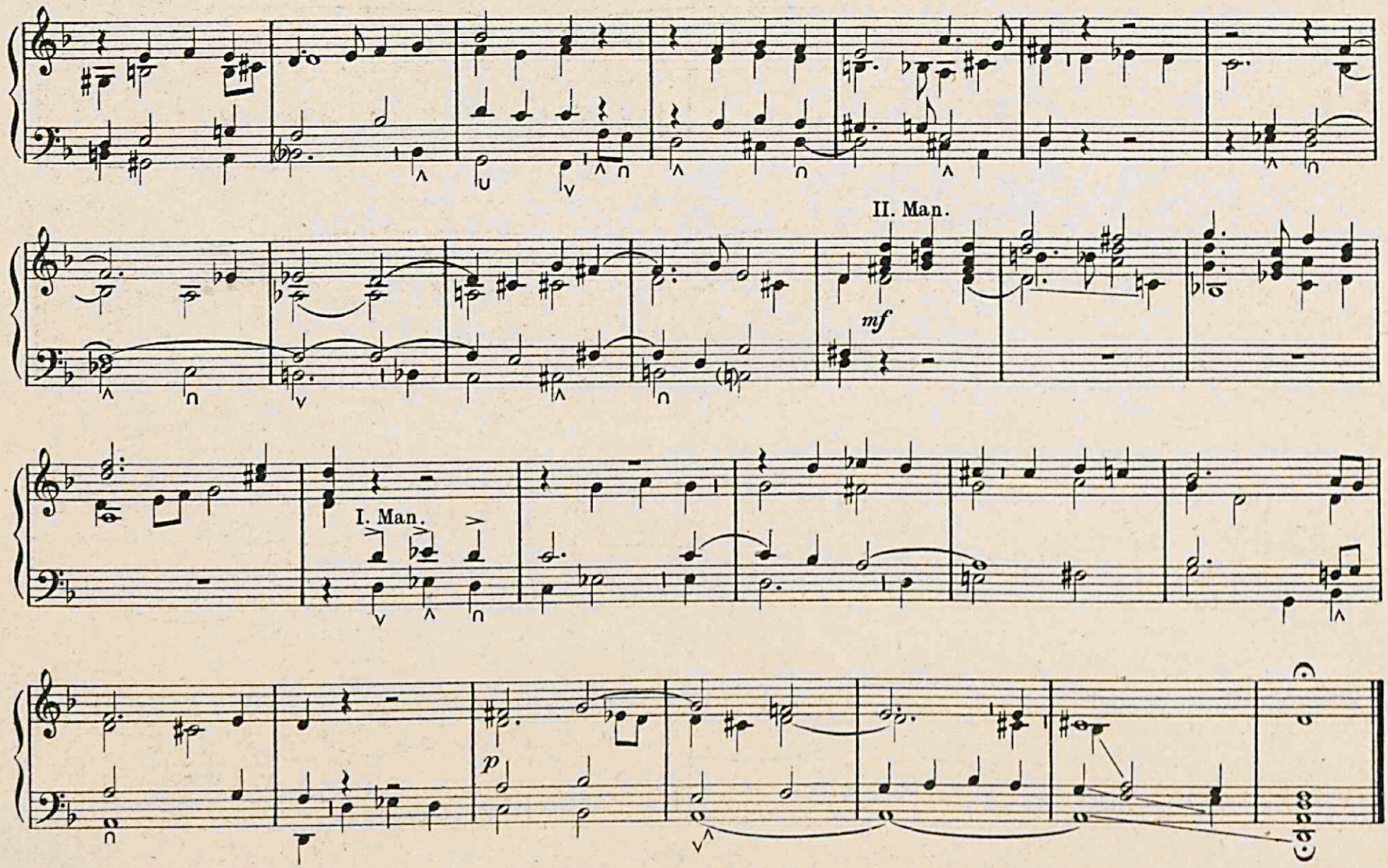


TRIO con canone all' ottava inferiore – *TRIO im Canon der Unter-Oktave.*

6.




Andantino.
7.
Ped.
PRELUDIO. PRÄLUDIUM.
Moderato. Ripieno-Volles Werk.
8.
ff
I. Man.
Ped.
f


II. Man.
mf
I. Man.
p

N. 1.

N. 2.

Ped.

Allegro.

N. 3.

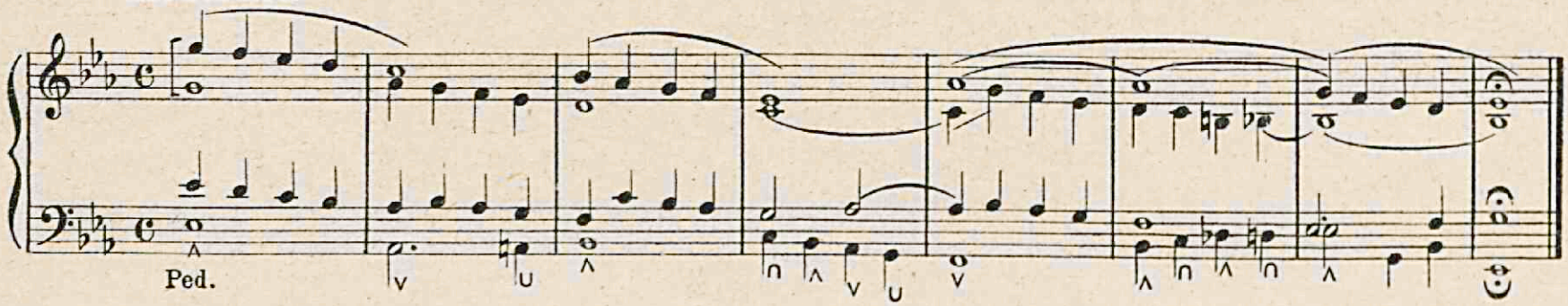
f

Ped.

rit.

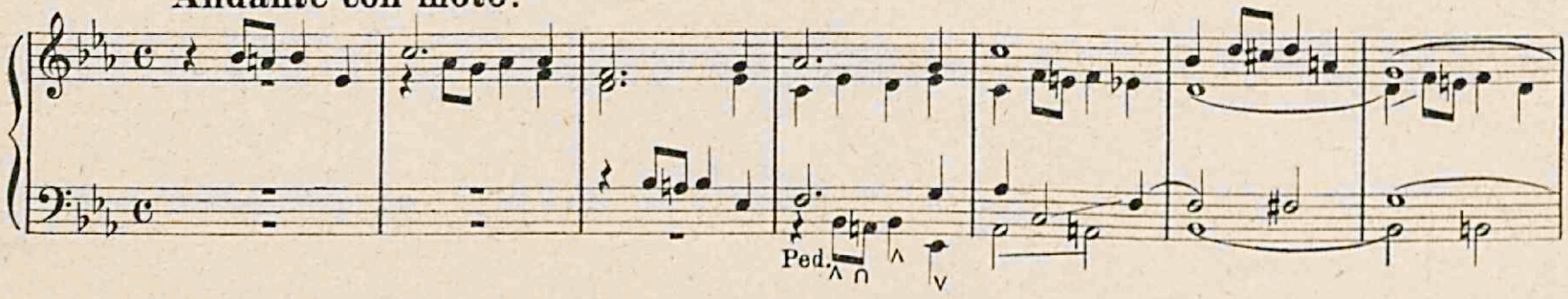
Moderato.

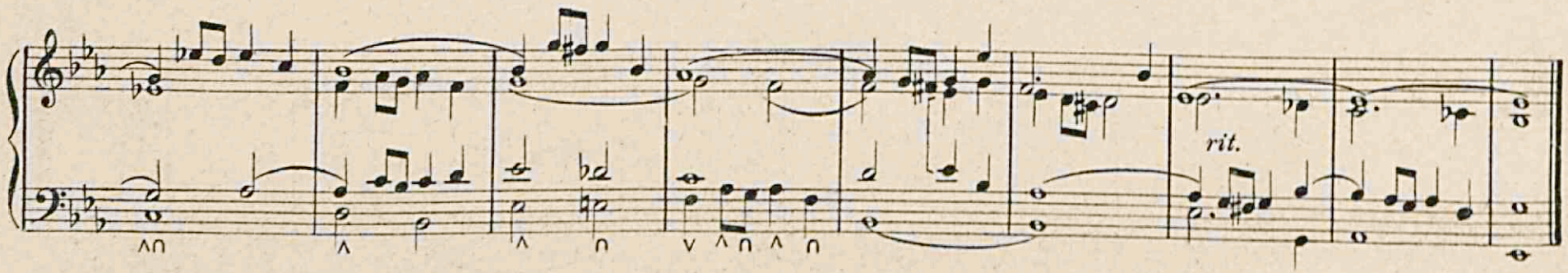
4.



Andante con moto.

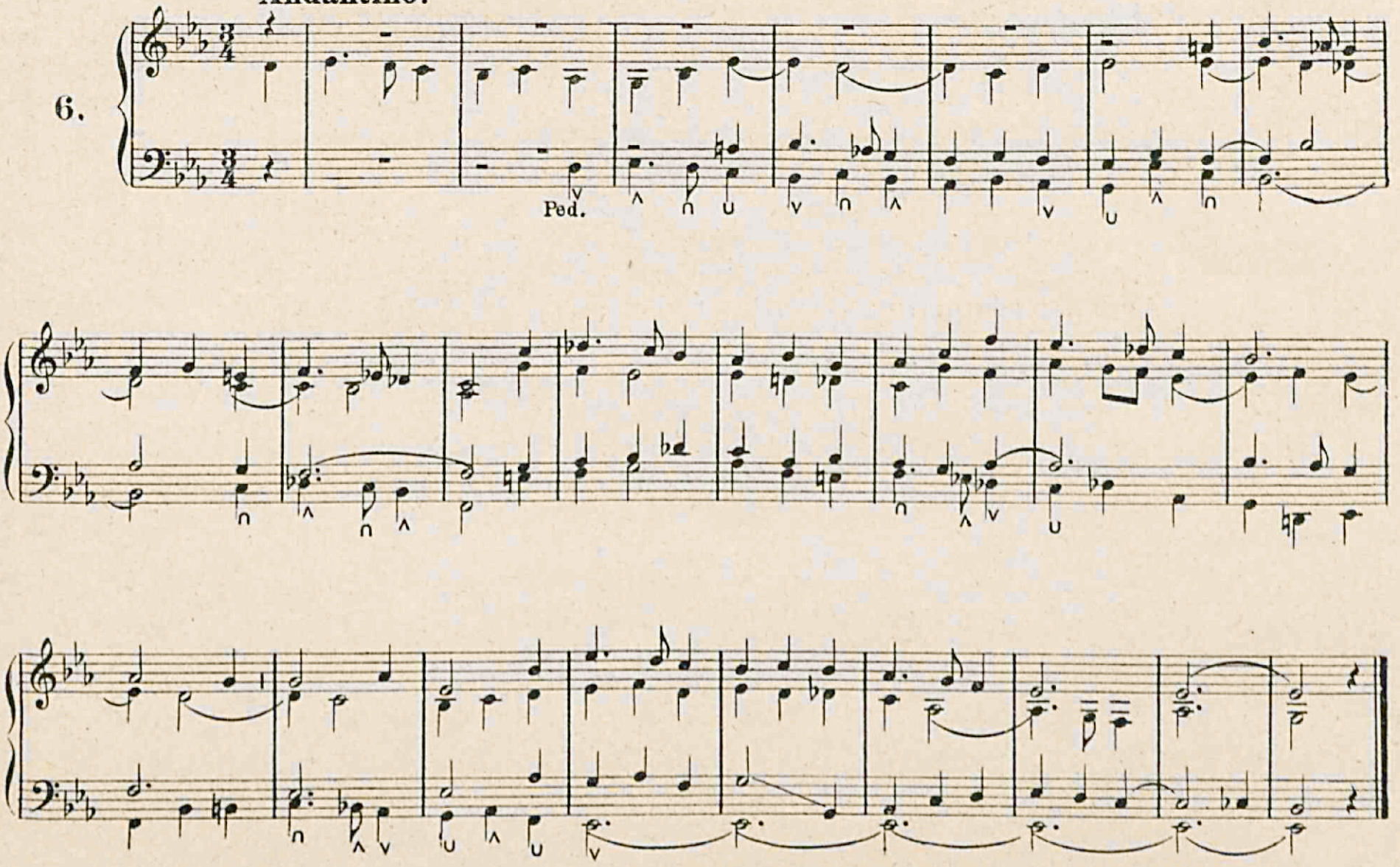
5.





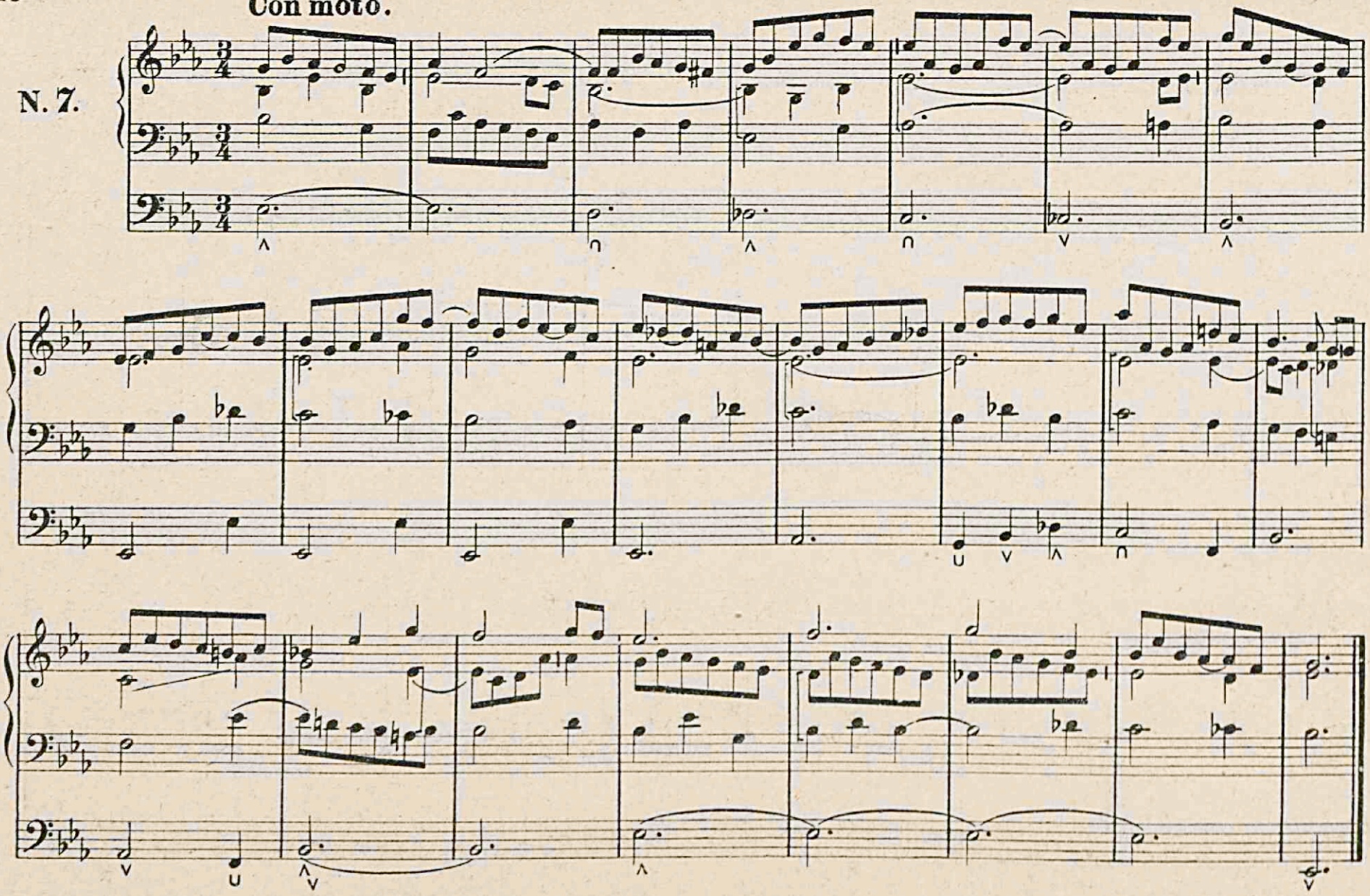
Andantino.

6.



Con moto.

N. 7.

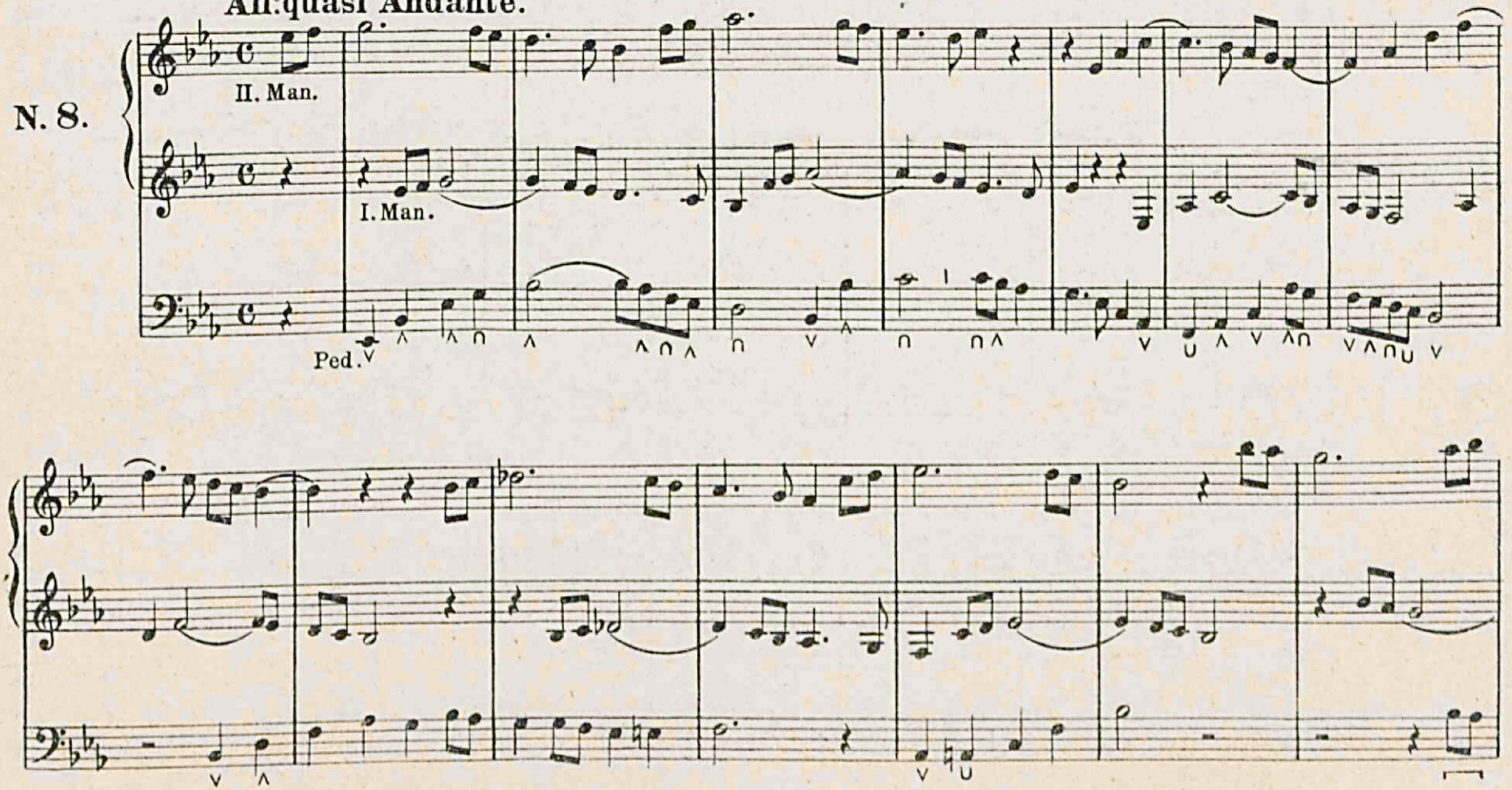


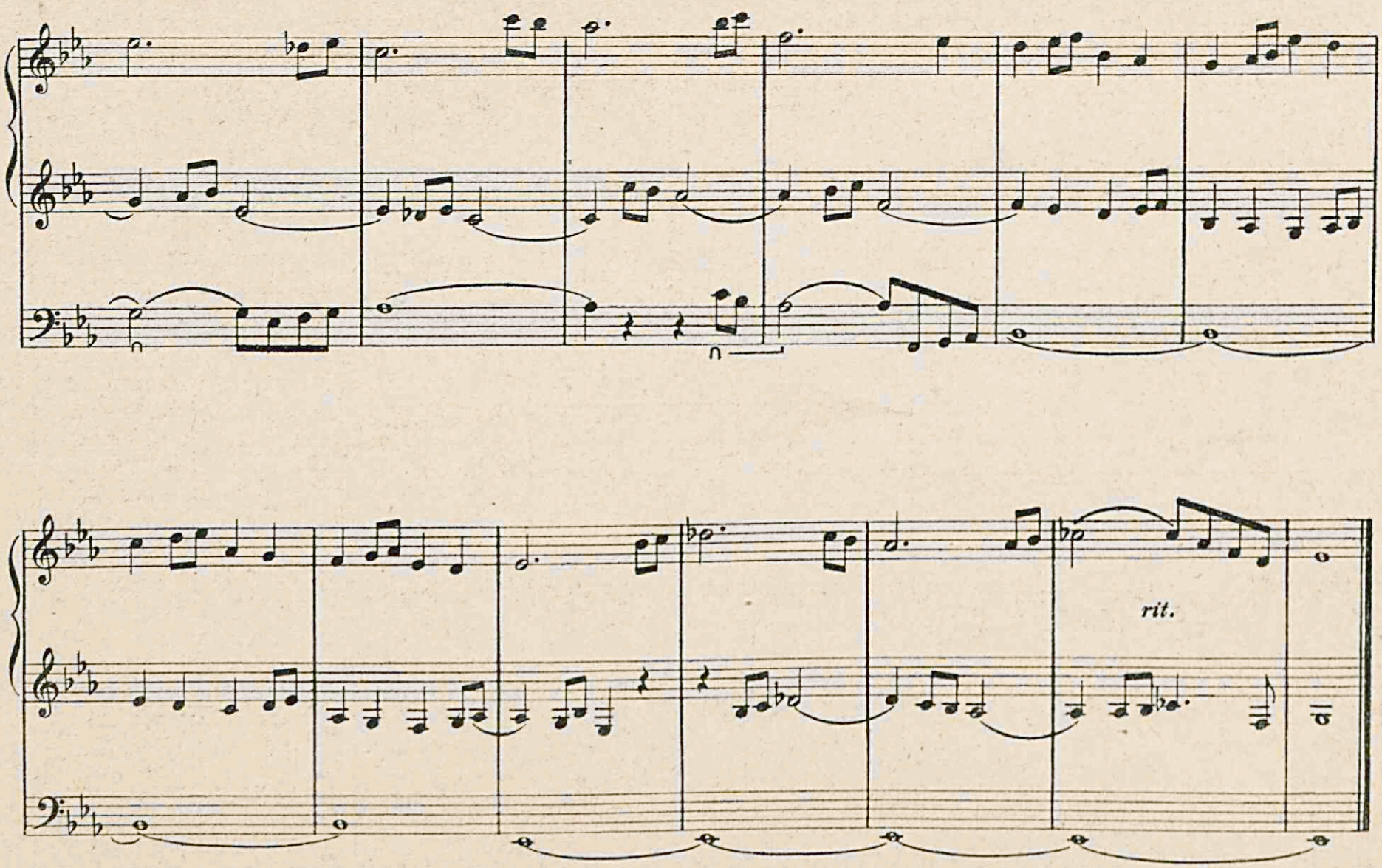
TRIO per 2 manuali e Pedale: Canone all'ottava.

TRIO im Canon der Unter-Oktave zwischen den 2 Oberstimen für 2 Manuale u. Pedal.

N. 8.

All.o quasi Andante.

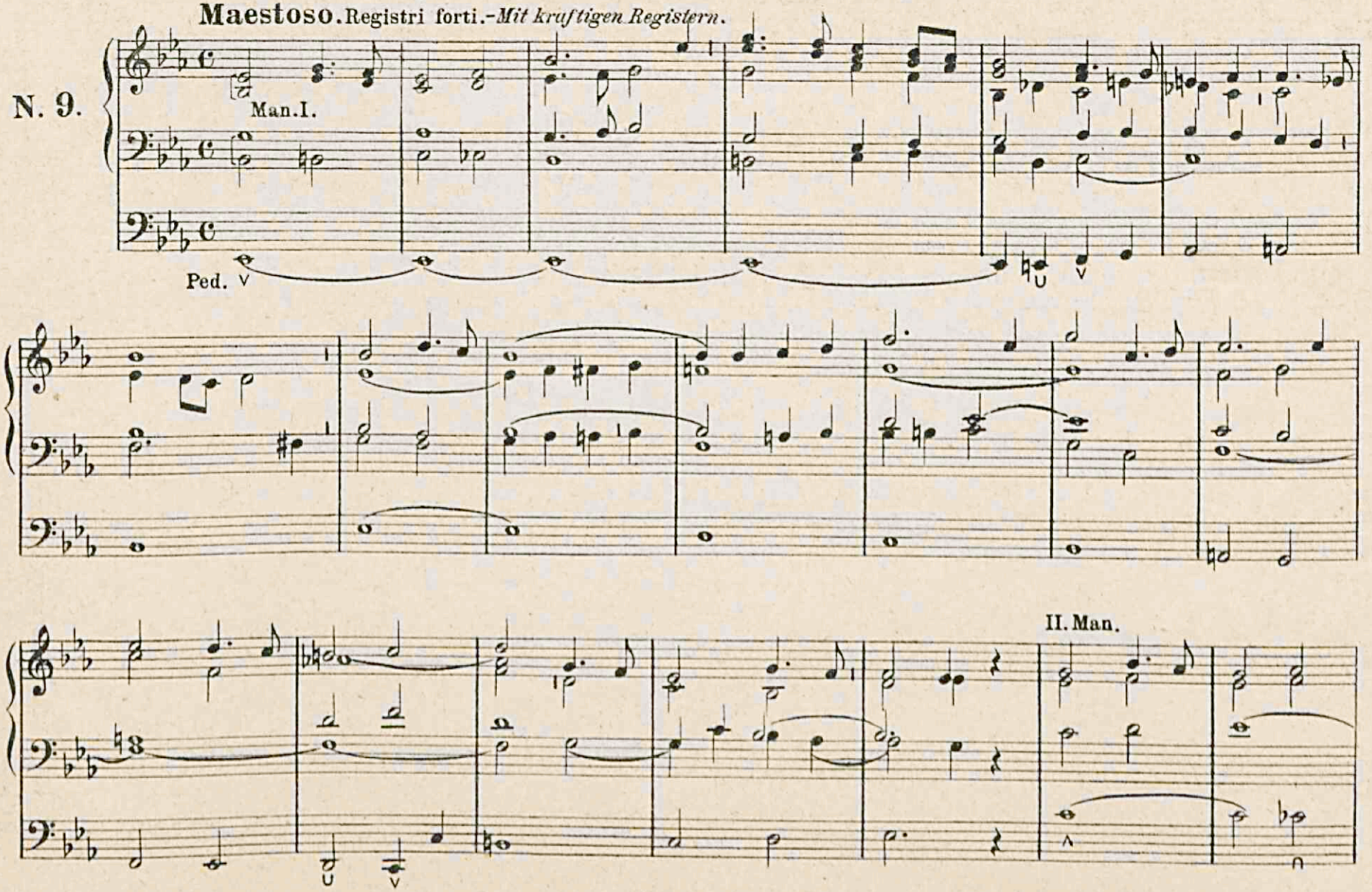


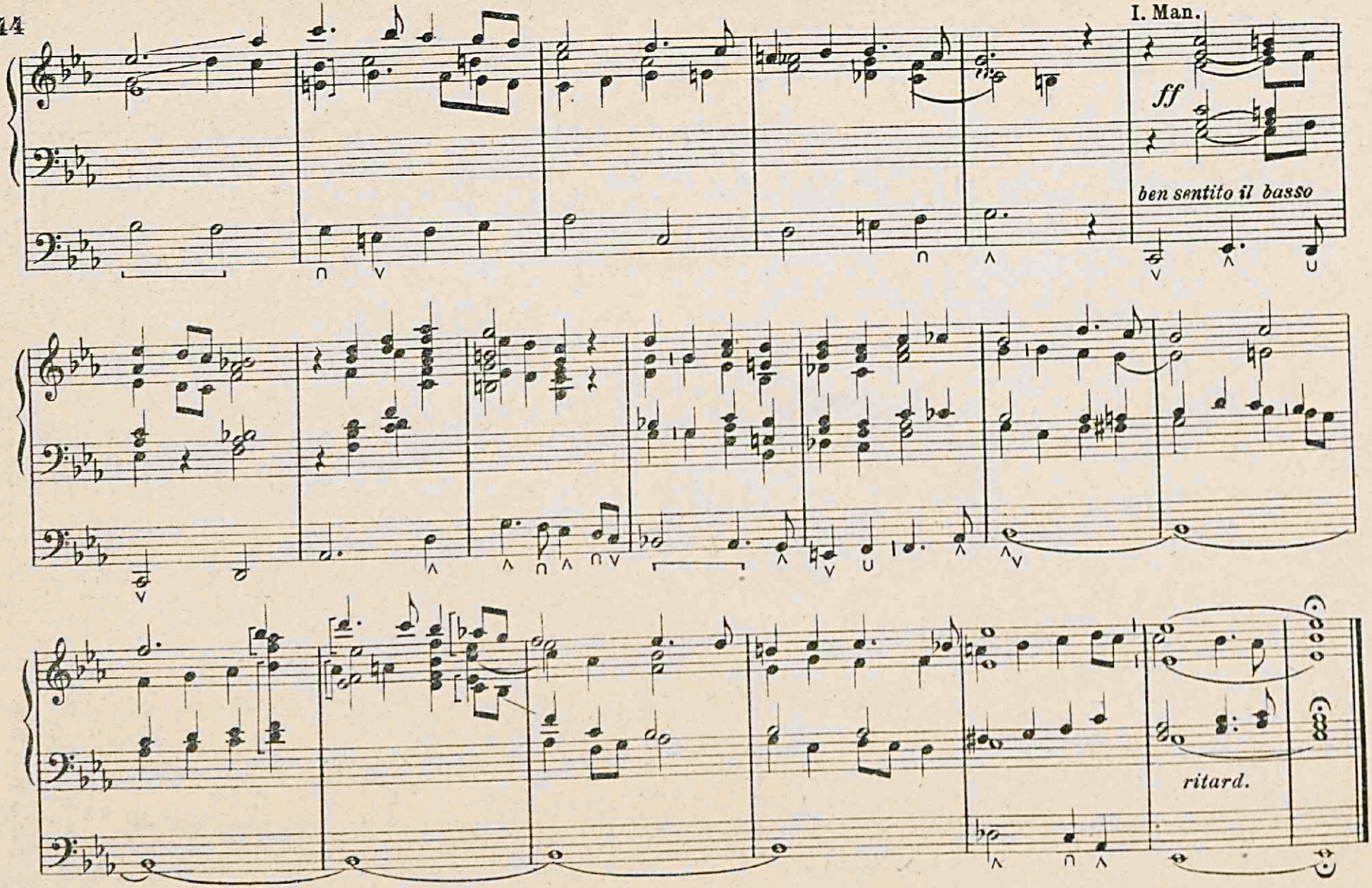

rit.

In stile libero per 2 manuali e pedale, a 6 parti. *Im freien Stil. fur 2 Man.u Ped.*

Maestoso. Registri forti.-*Mit kraftigen Registern.*

N. 9.

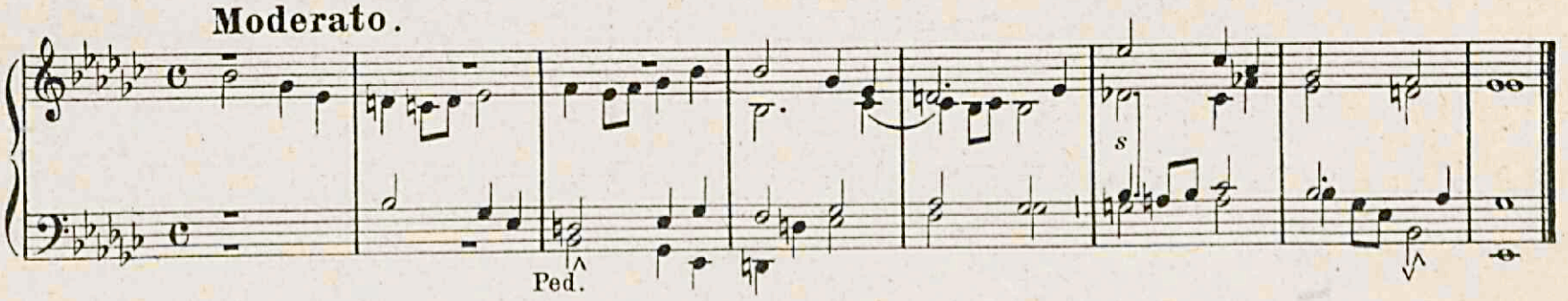



I. Man.
ff
ben sentito il basso
ritard.

Mi ♭ minore.–*Es moll.*

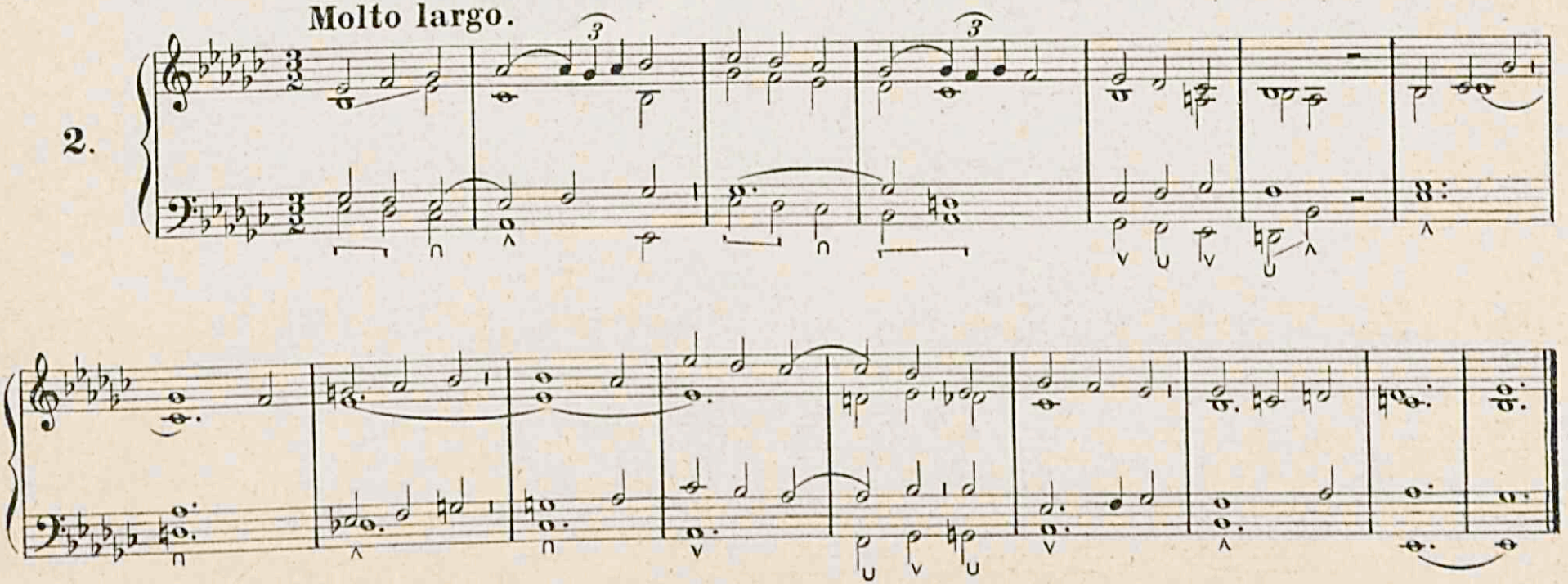
Moderato.

1.

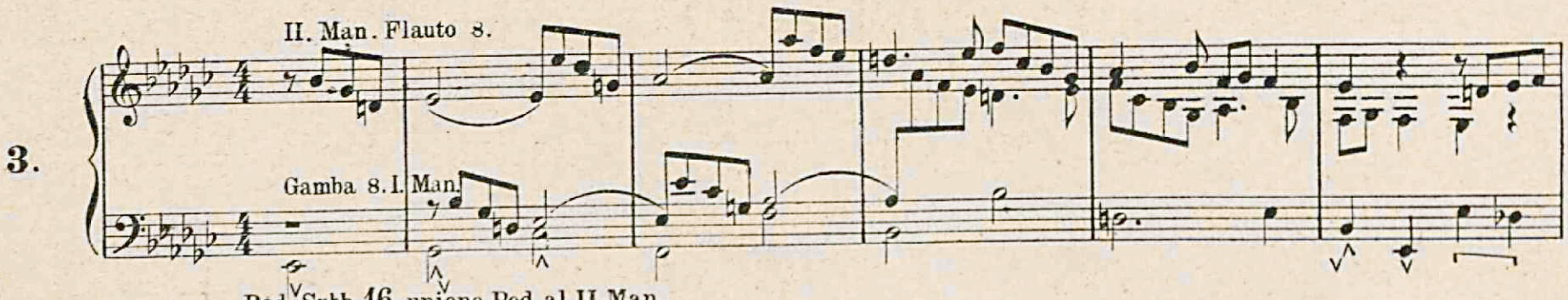


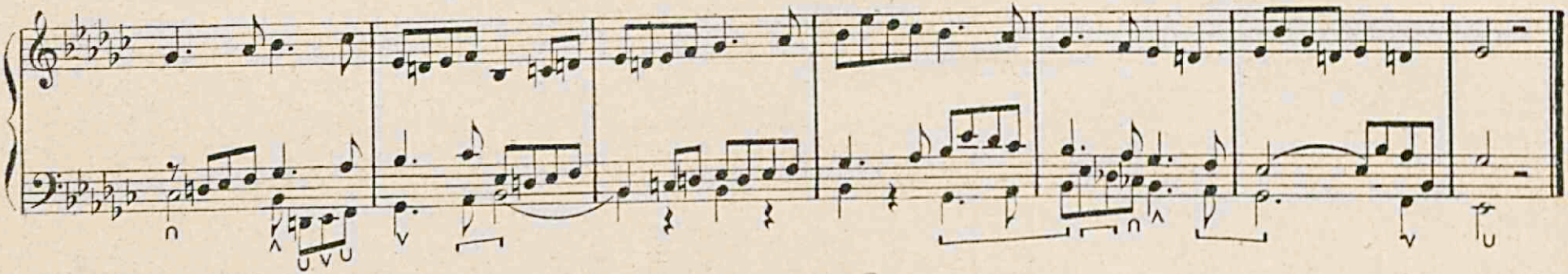
Molto largo.

2.

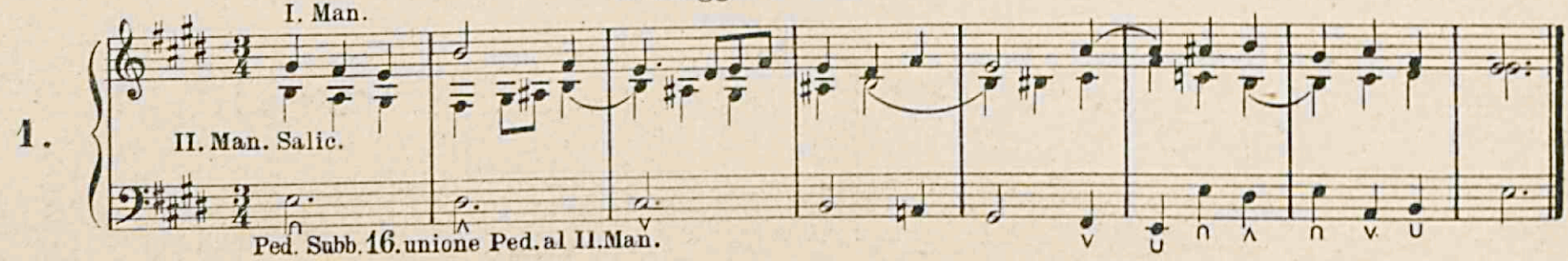


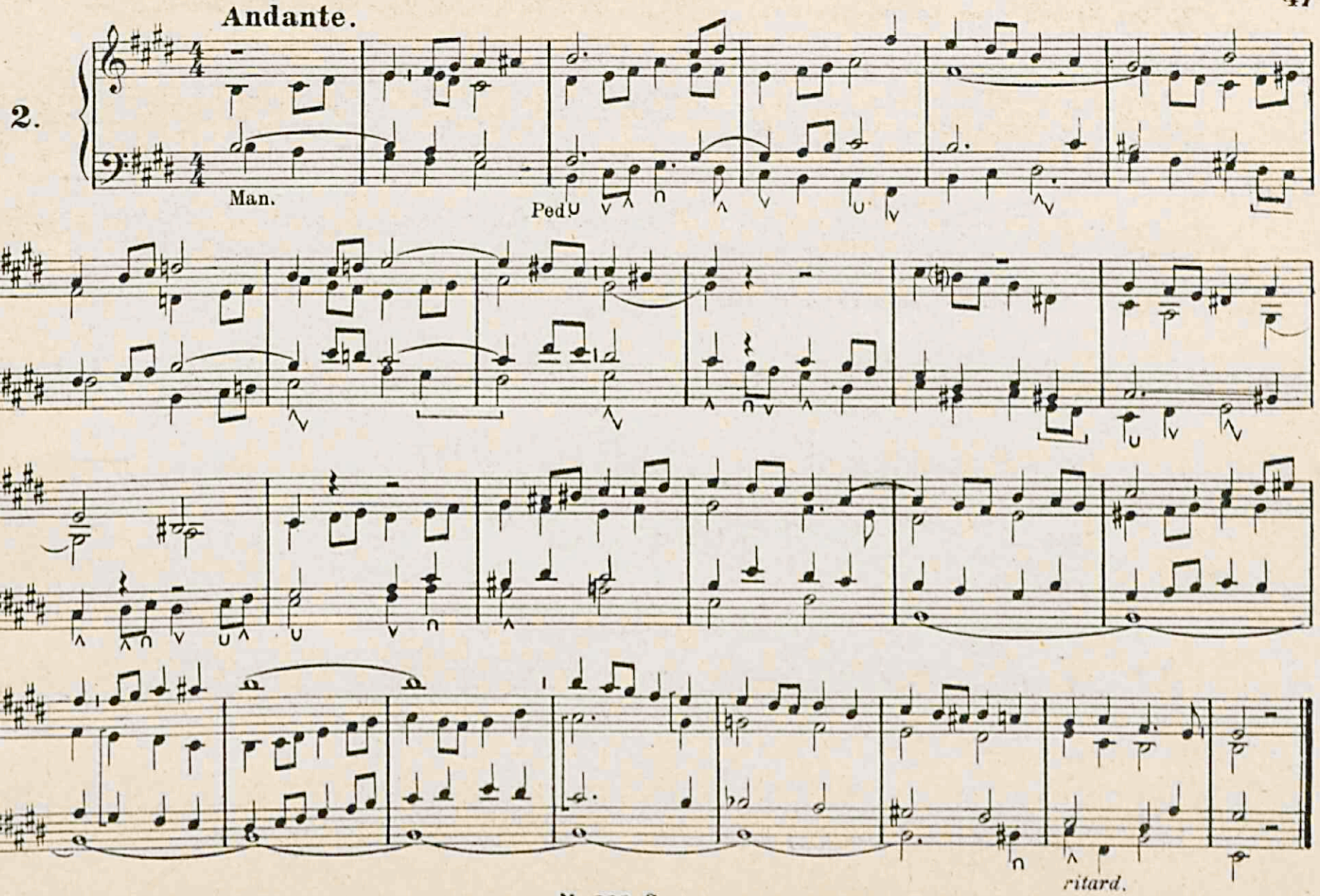
TRIO: 2 Manuali e Ped. Canone all'ottava. | *TRIO im Canon der Unter-Oktave für 2. Manuale u. Ped.*



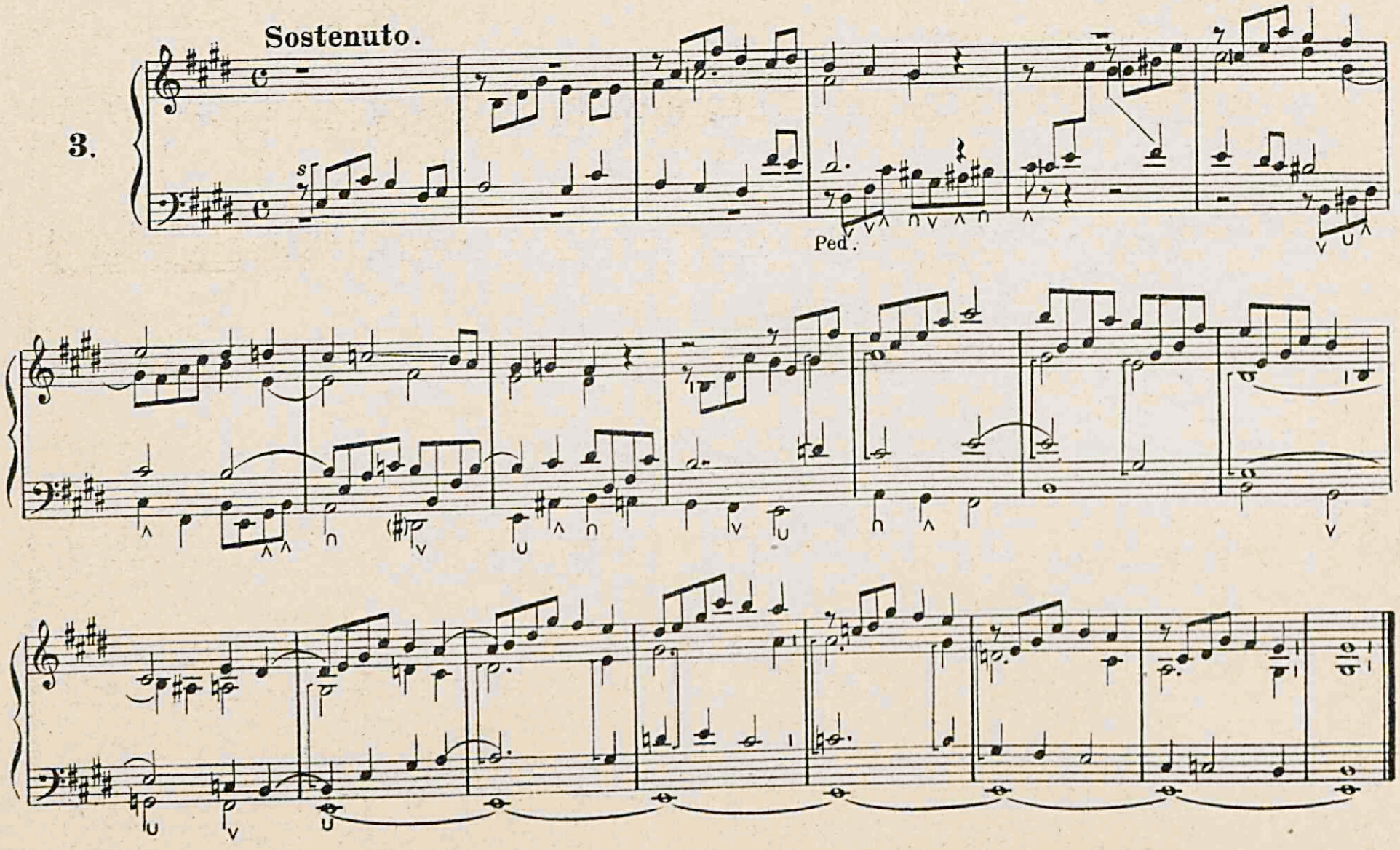


Mi maggiore.–*E dur.*

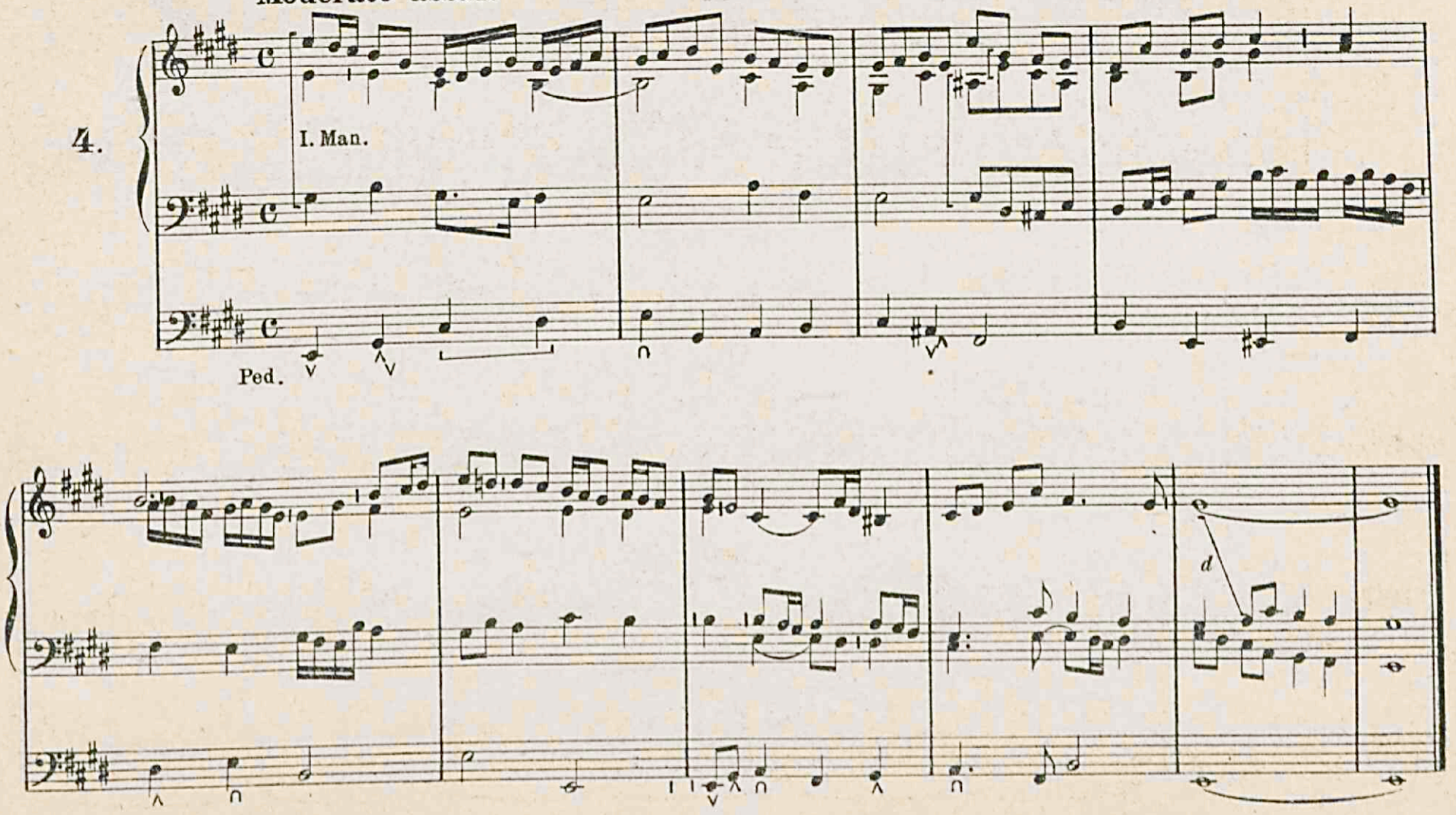



Andante.
2.
Man.
Ped.
ritard.

3.

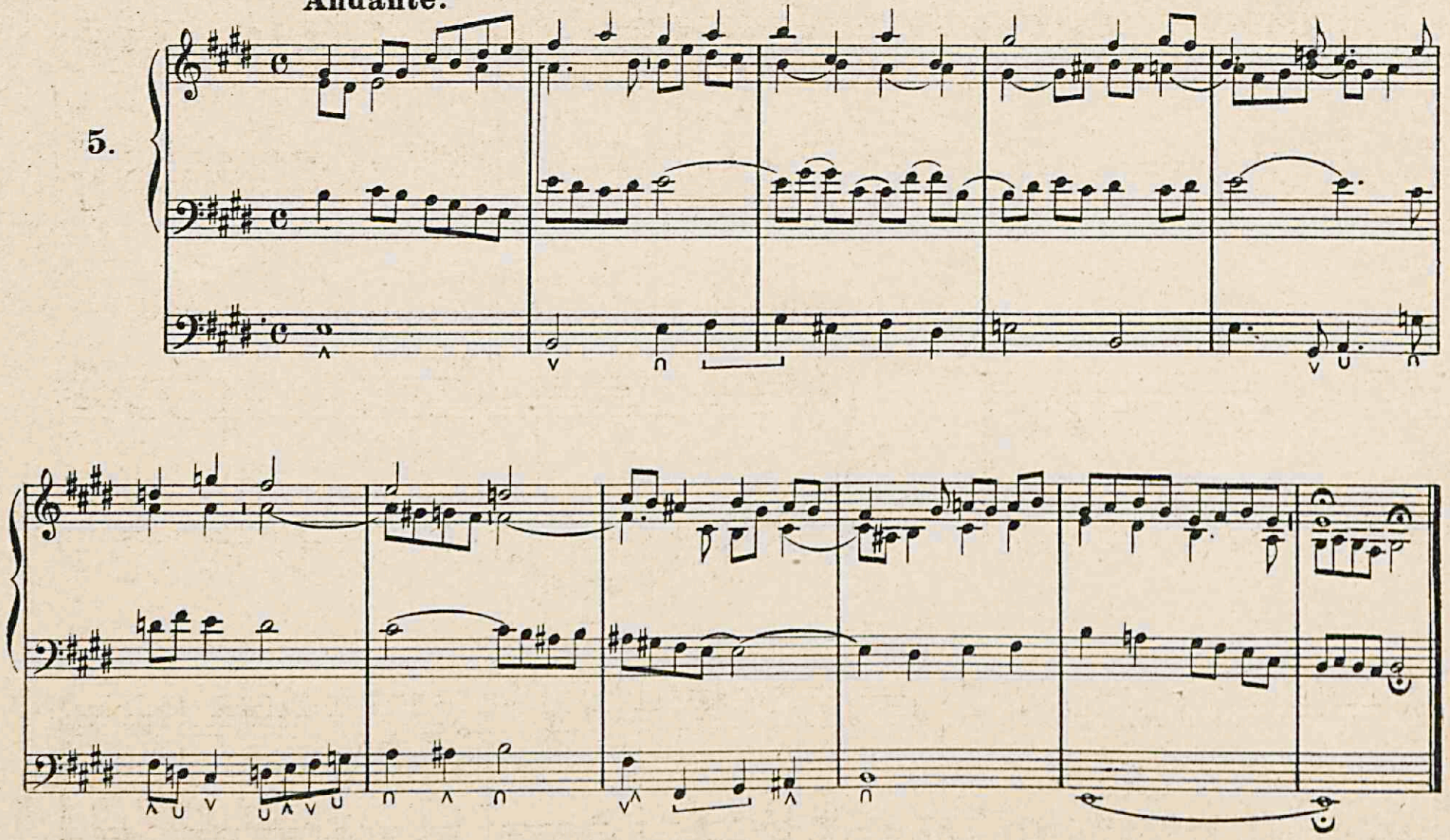


Moderato assai.



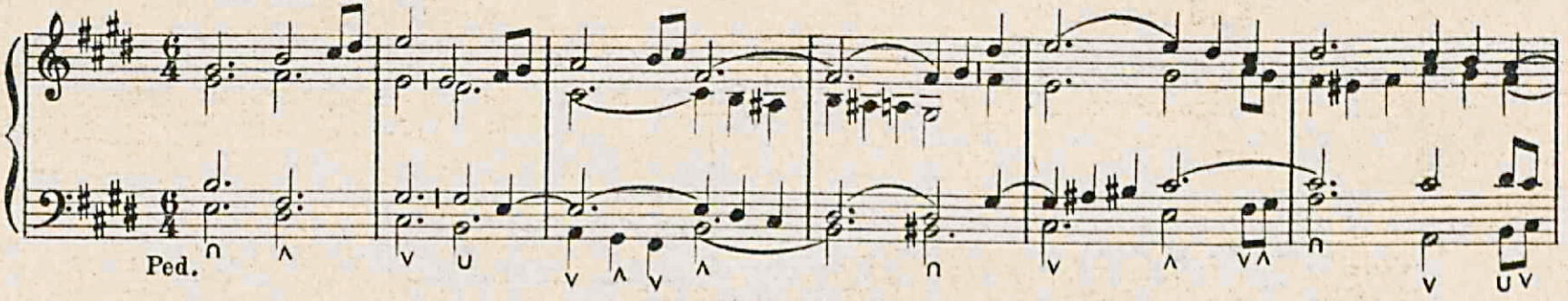
Andante.

5.

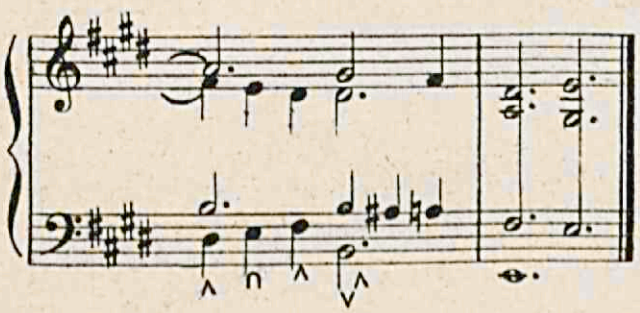


All. moderato

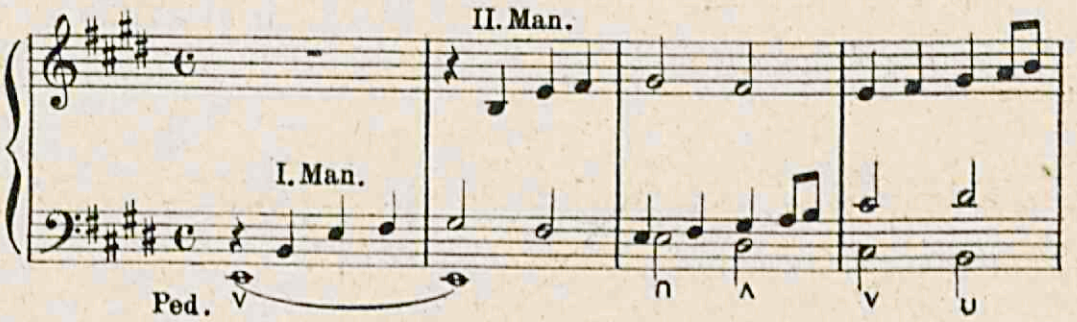
6.

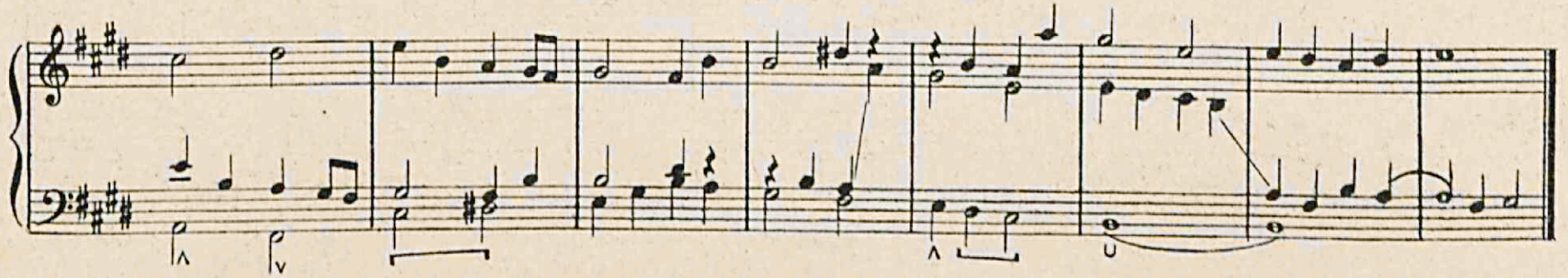


TRIO Canone all'ottava. *Im Canon der Ober-Oktave in den Oberstimen.*

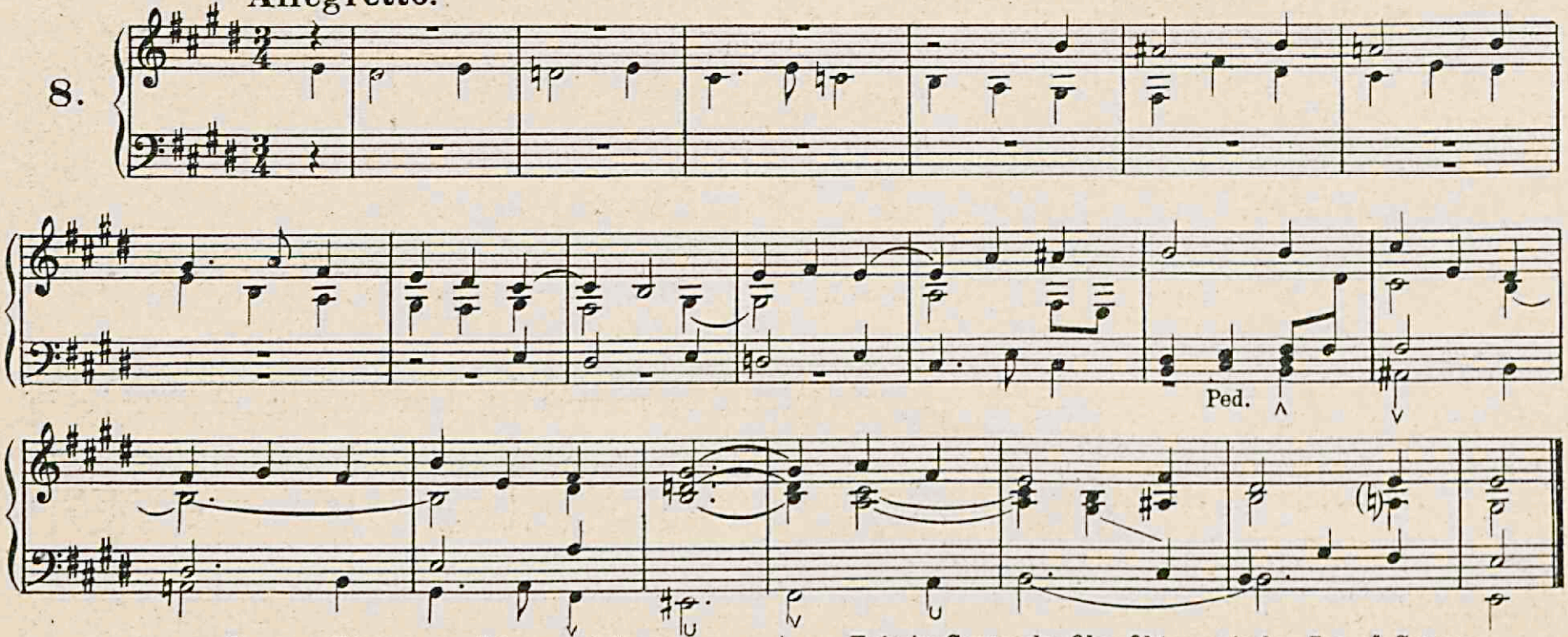


7.





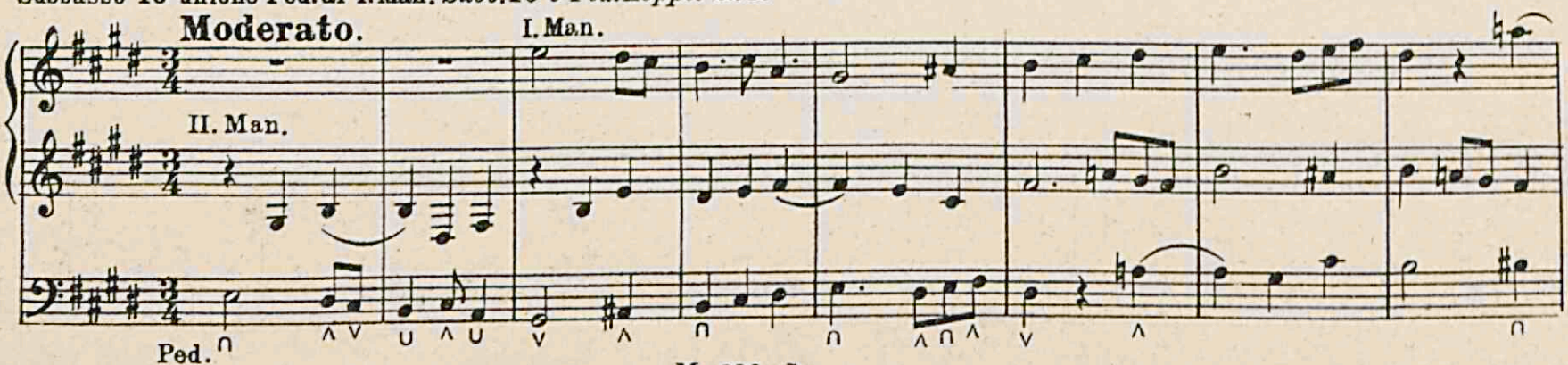
8. **Allegretto.**

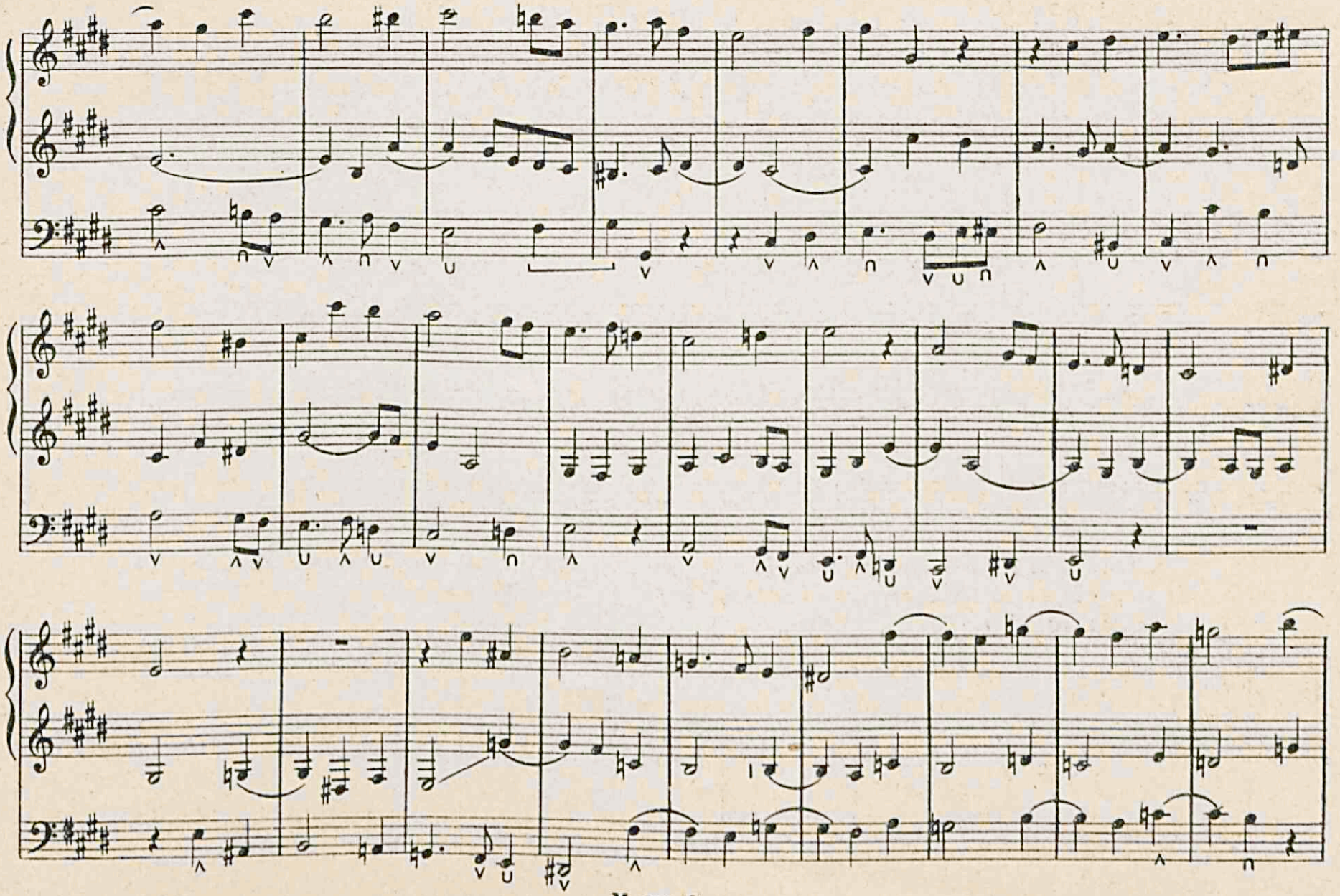


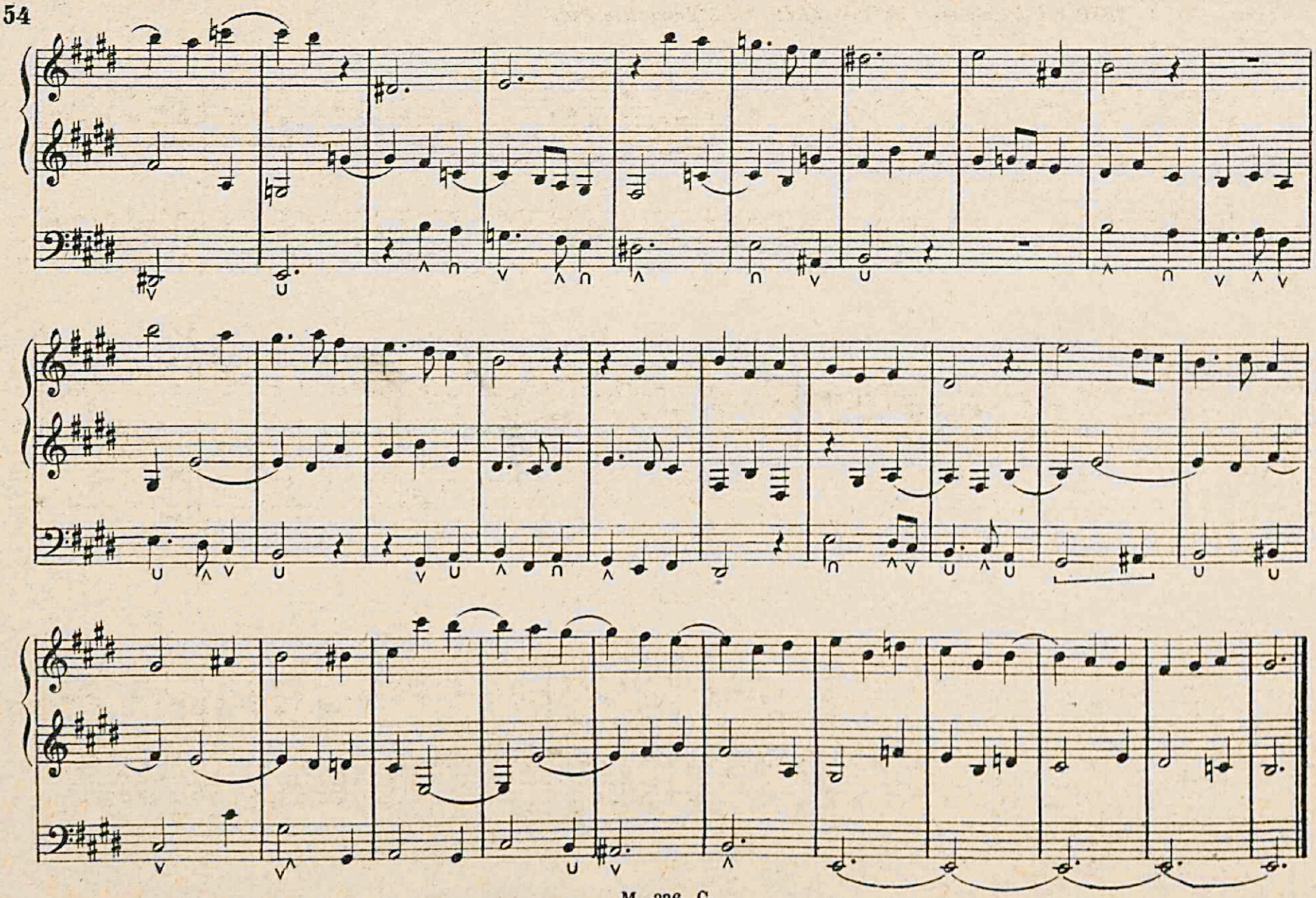
Canone all'ottava tra il basso ed il soprano. | *Trio im Canon der Ober-Oktav zwischen Bass ü. Sopran.*

Subbasso 16′ unione Ped. al I. Man. *Súbb. 16′ e Ped. Koppel zu I.*

9. **Moderato.** I. Man. II. Man.

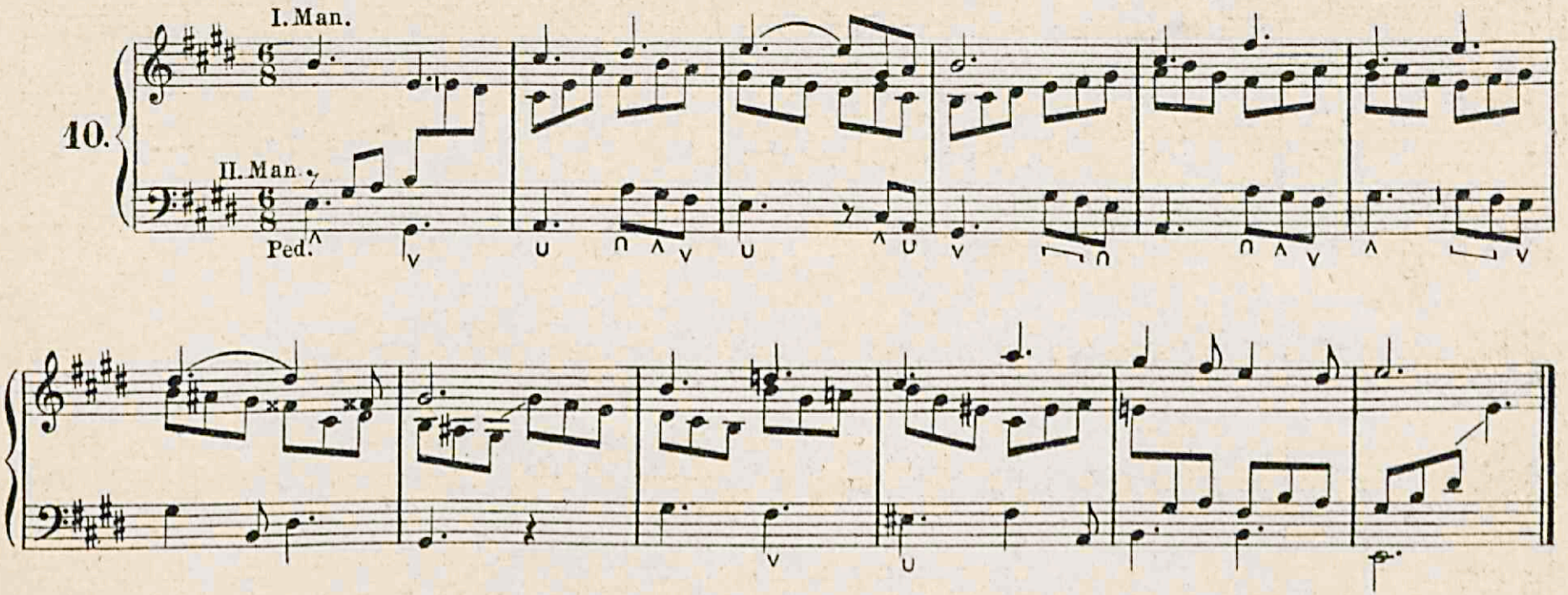






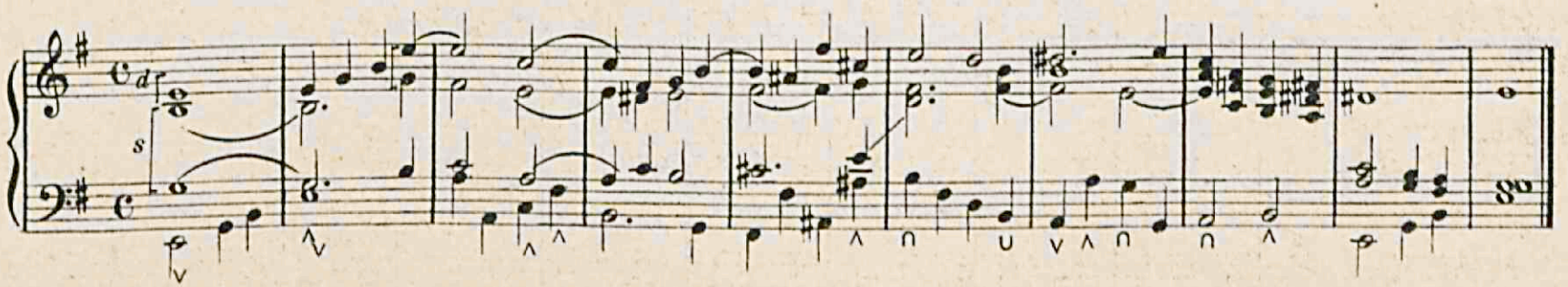
TRIO per 2 Manuali e Pedale – *TRIO für 2 Manuale u. Ped.*

10.



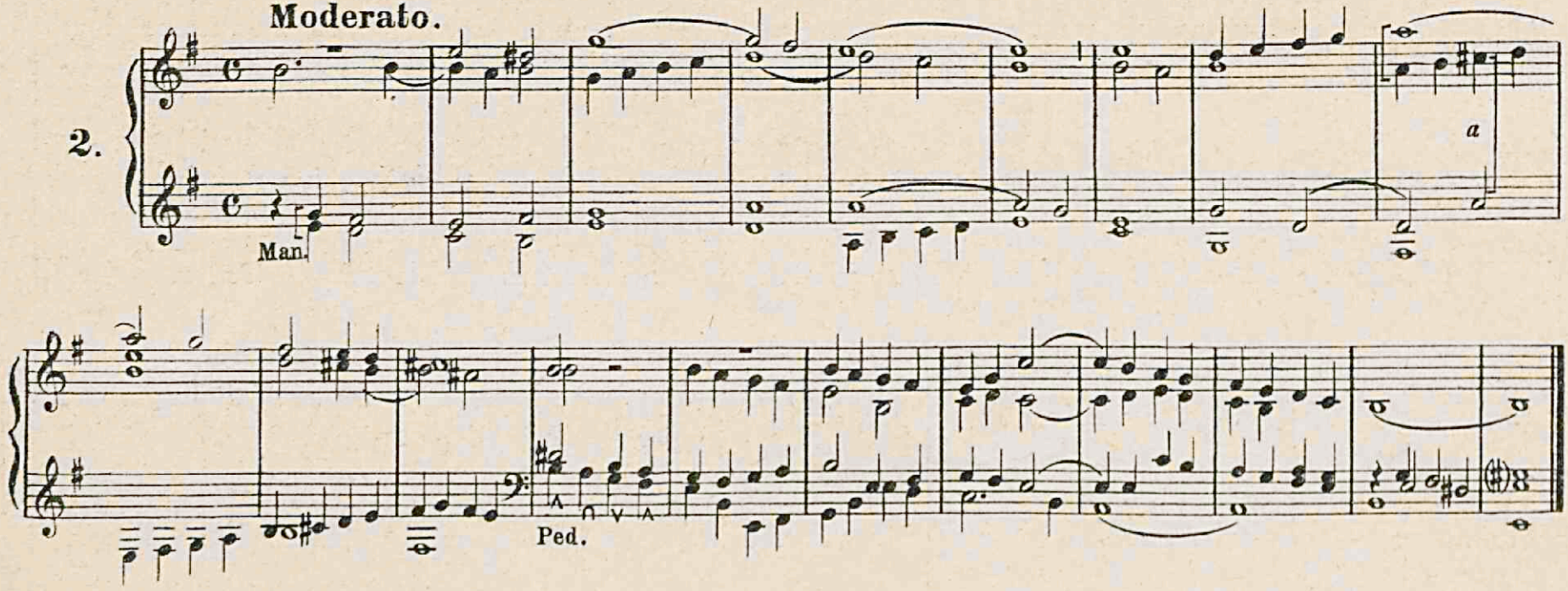
Mi minore – *E moll.*

1.



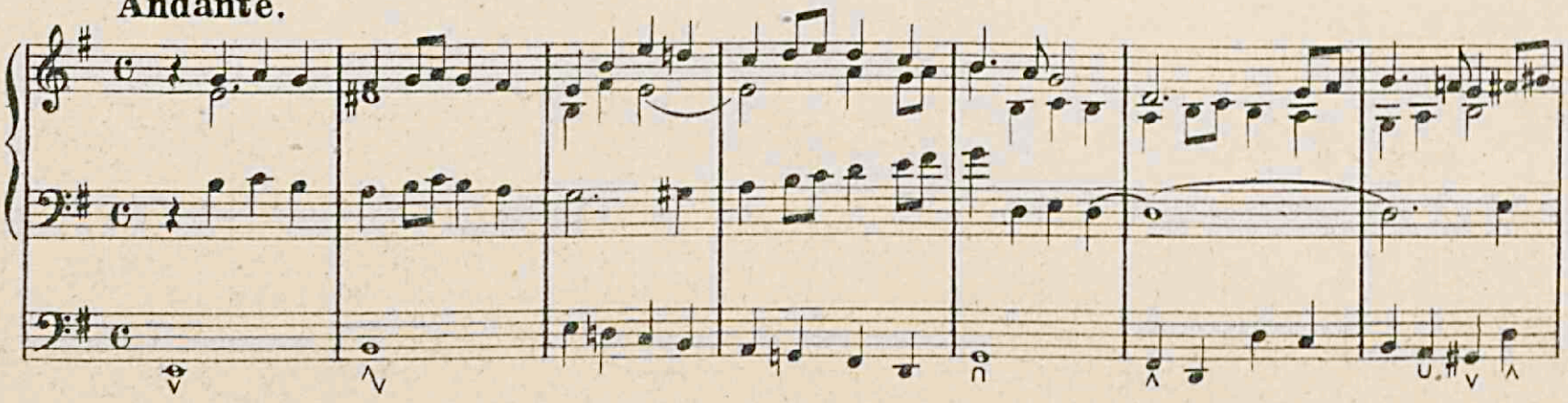
Moderato.

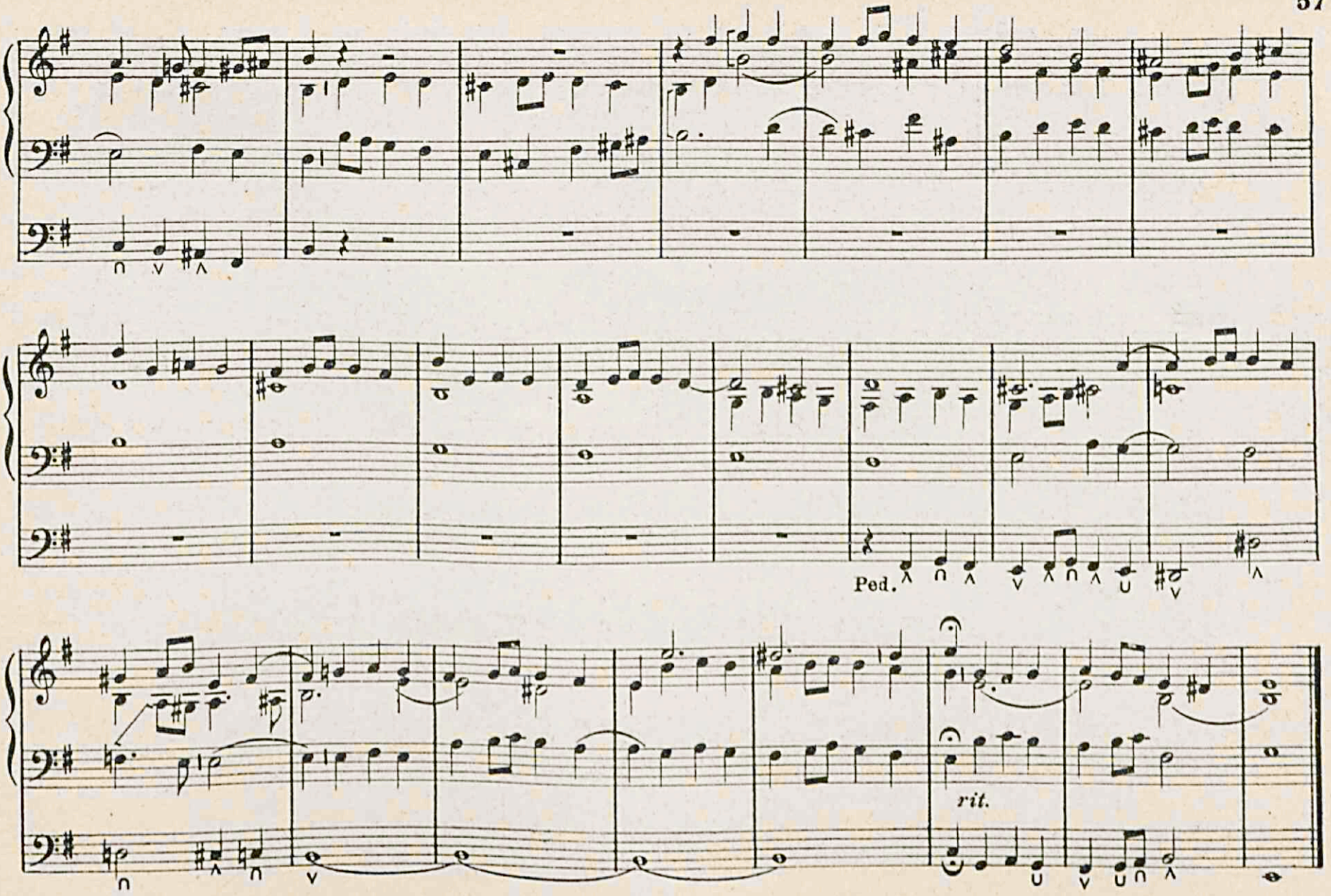
2.

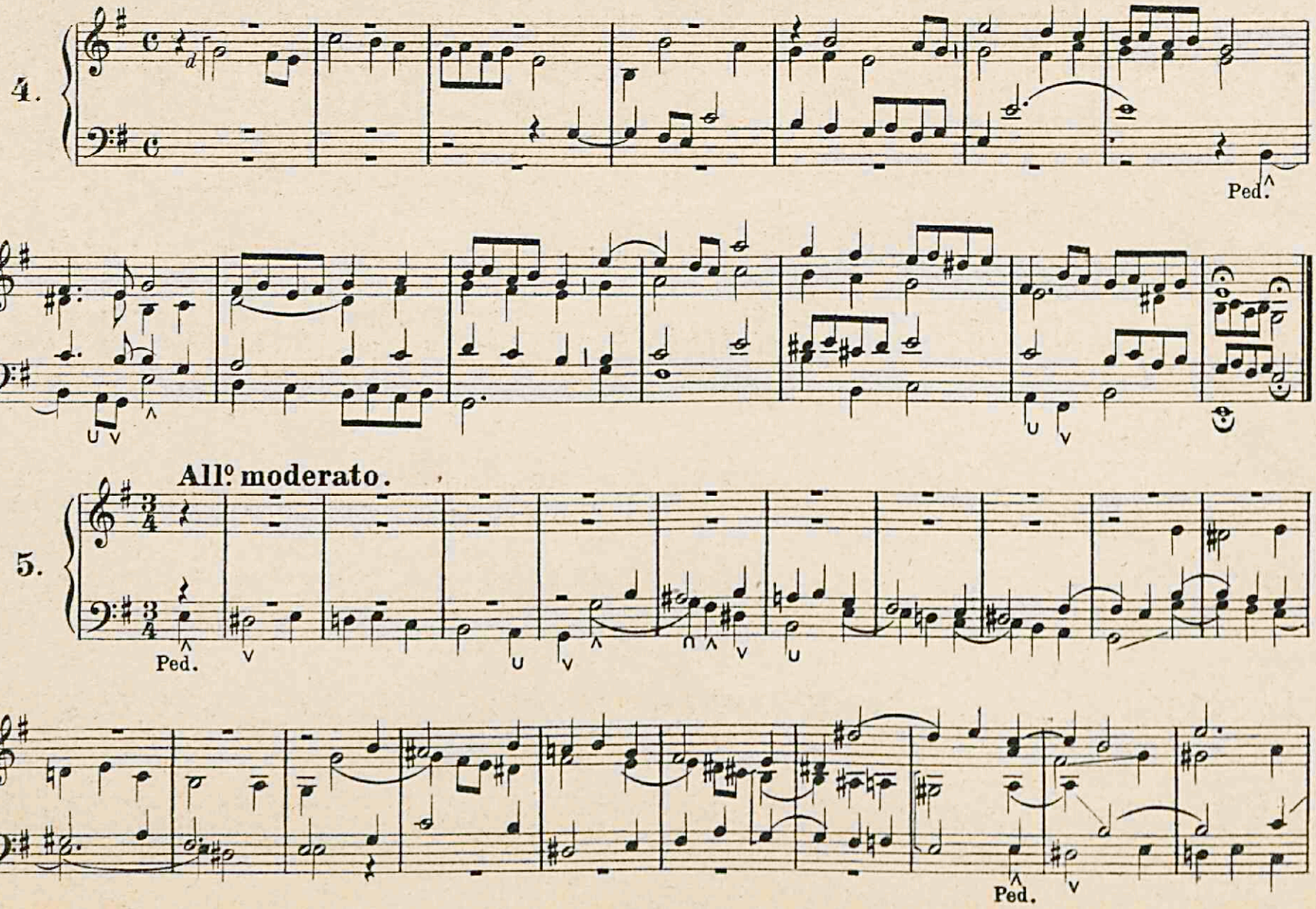


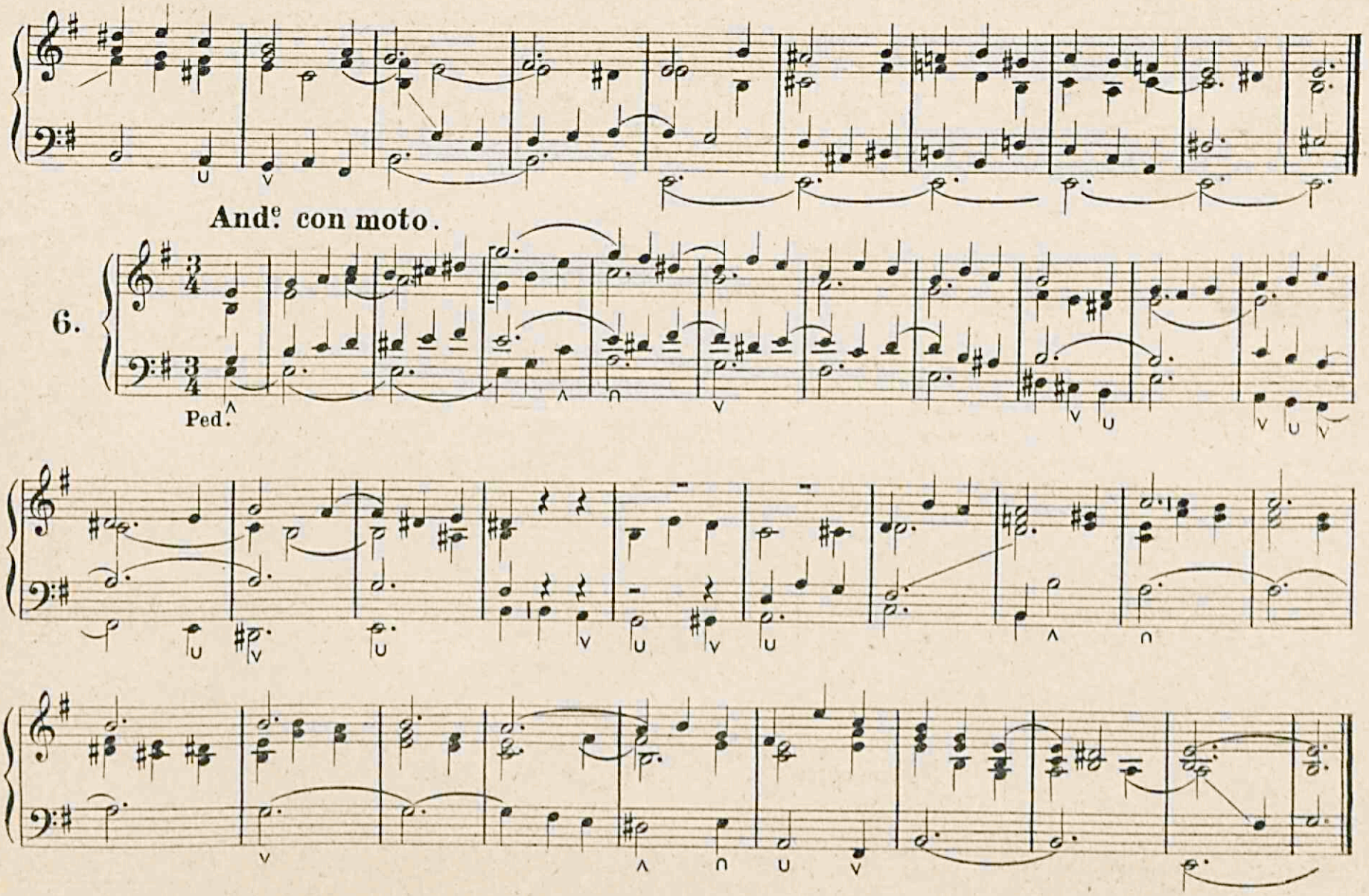
Andante.

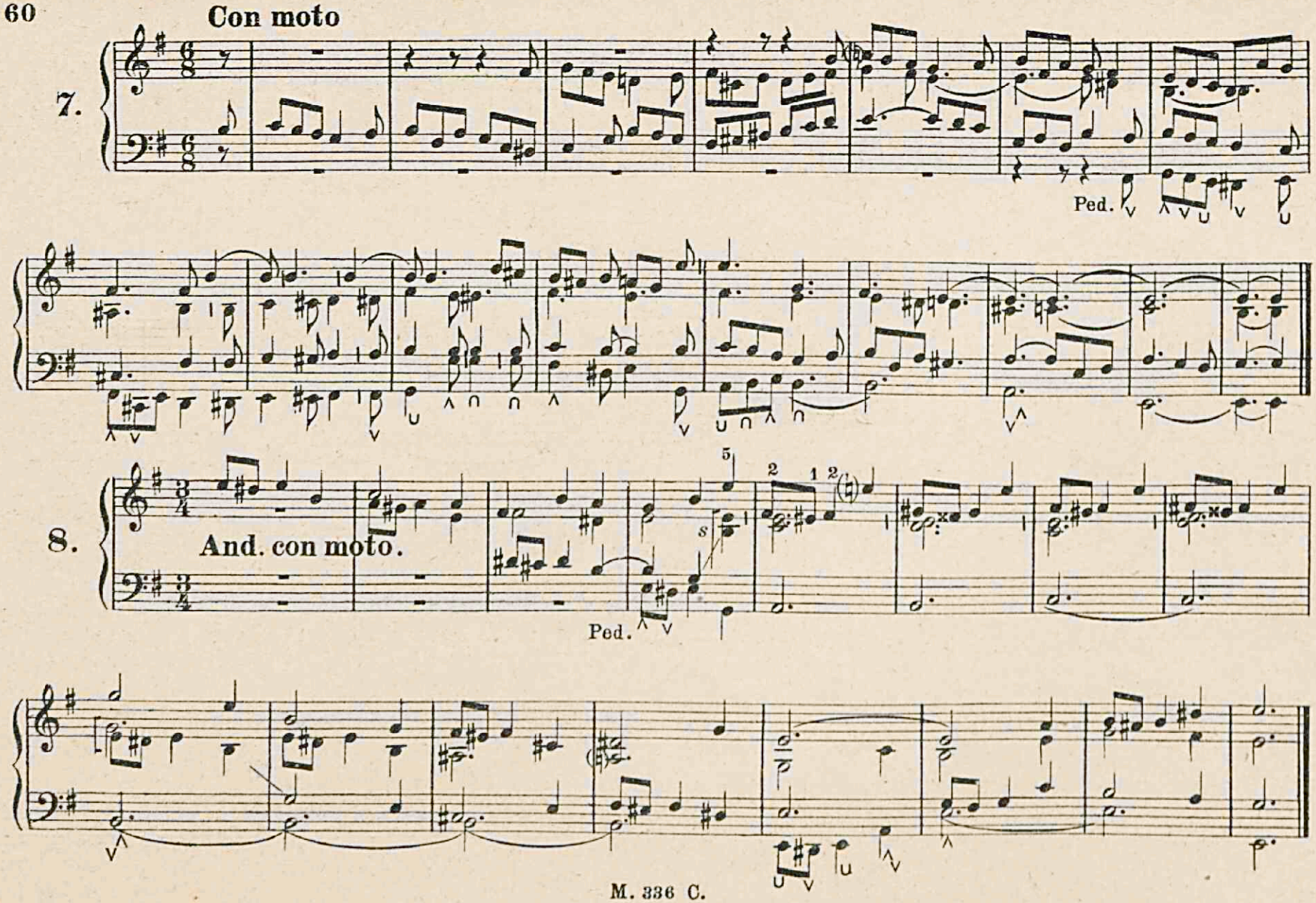
3.



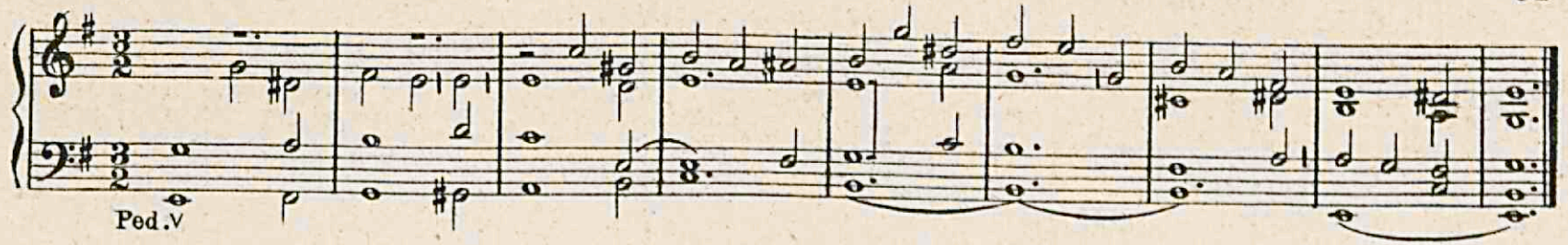

Ped.
rit.


4.
Ped.
All.º moderato.
5.
Ped.
Ped.


And.e con moto.
6.
Ped.


Con moto
7.
Ped.
8.
And. con moto.
Ped.

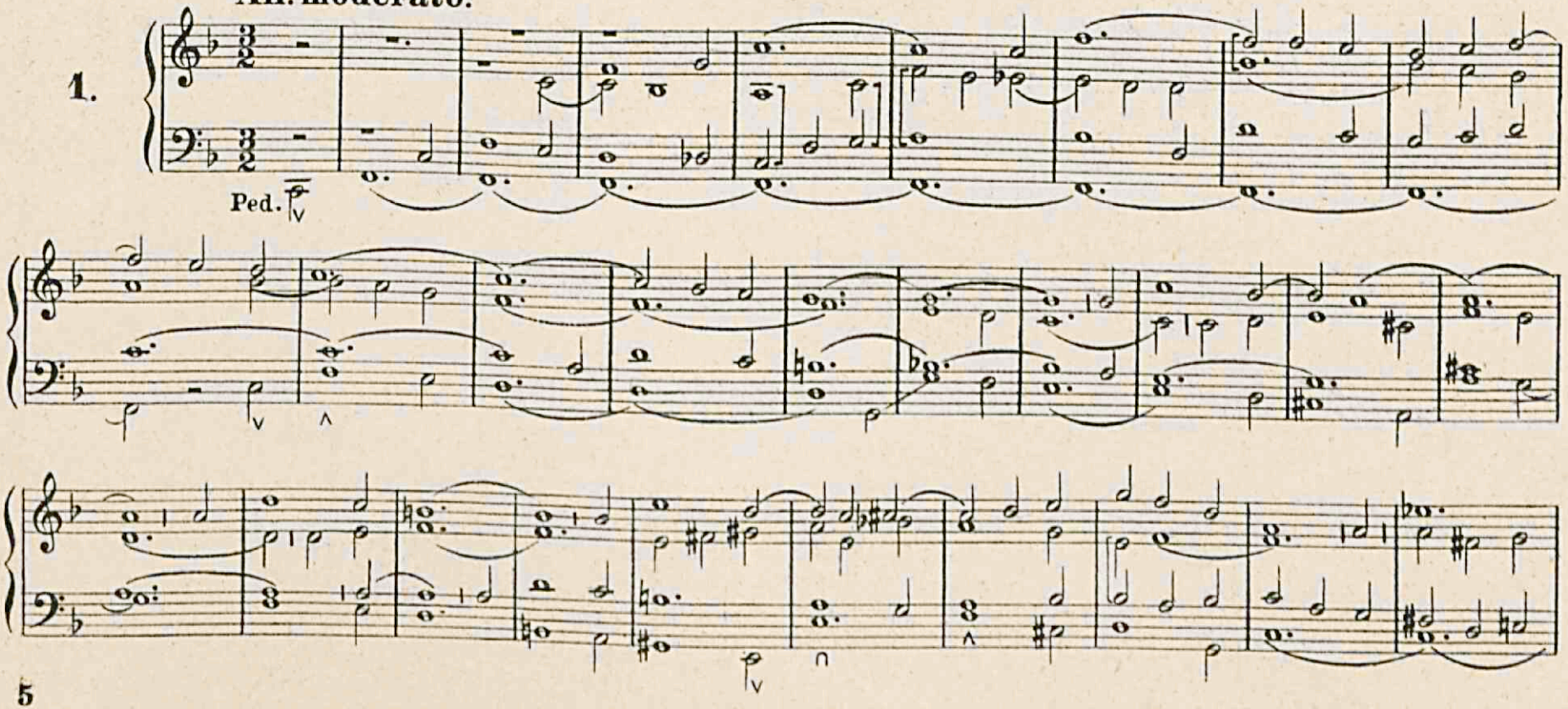
9



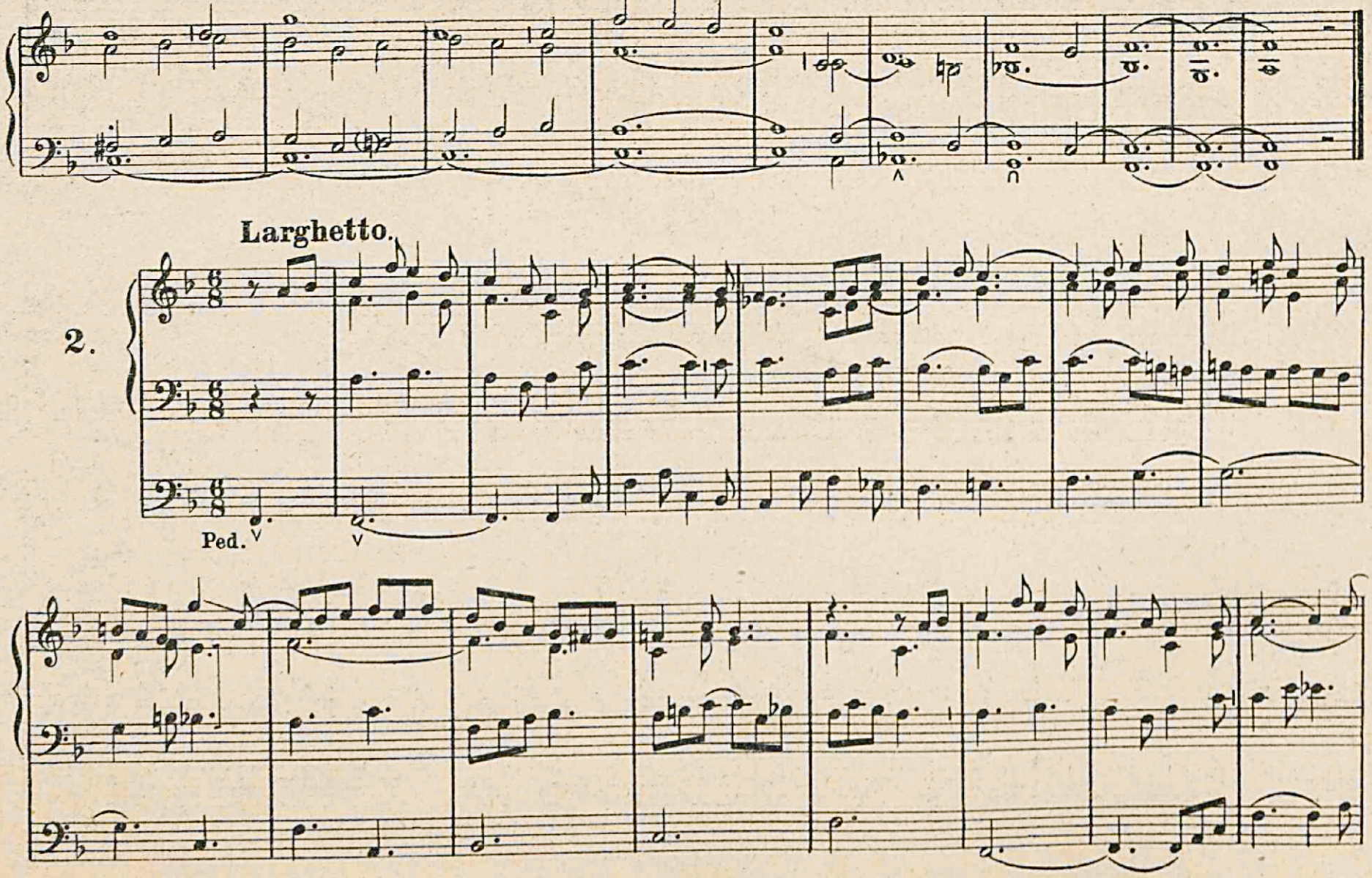
Fa maggiore—*F dur.*

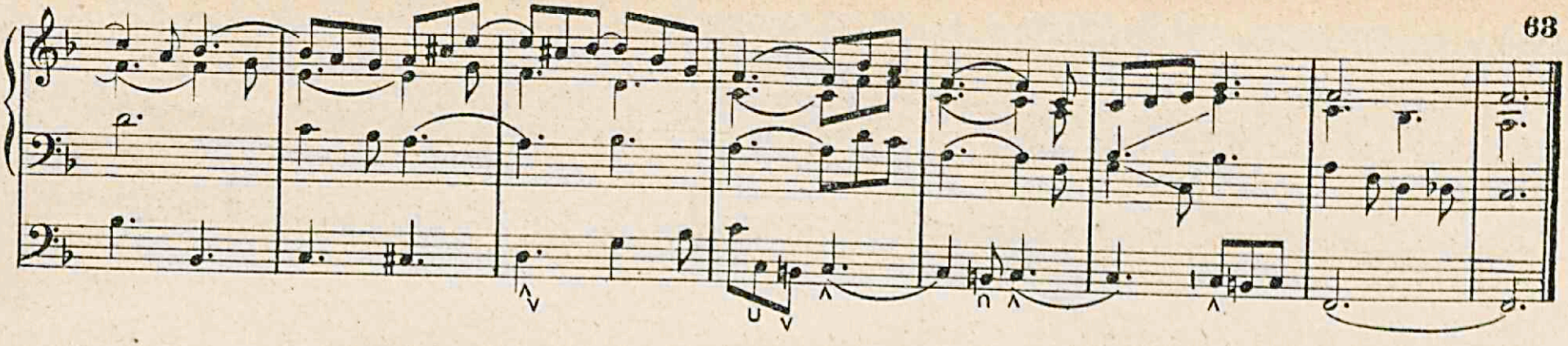
All.o moderato.

1.



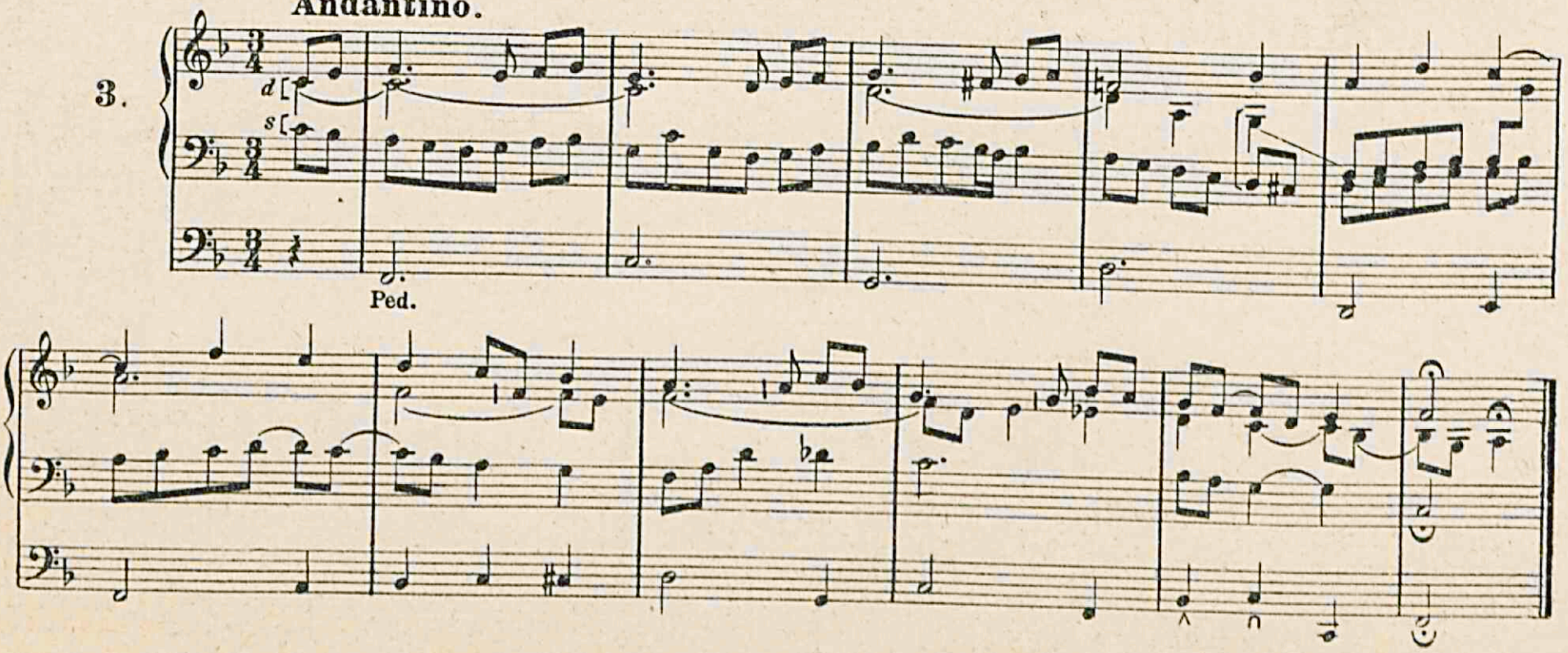
5


Larghetto.
2.
Ped.

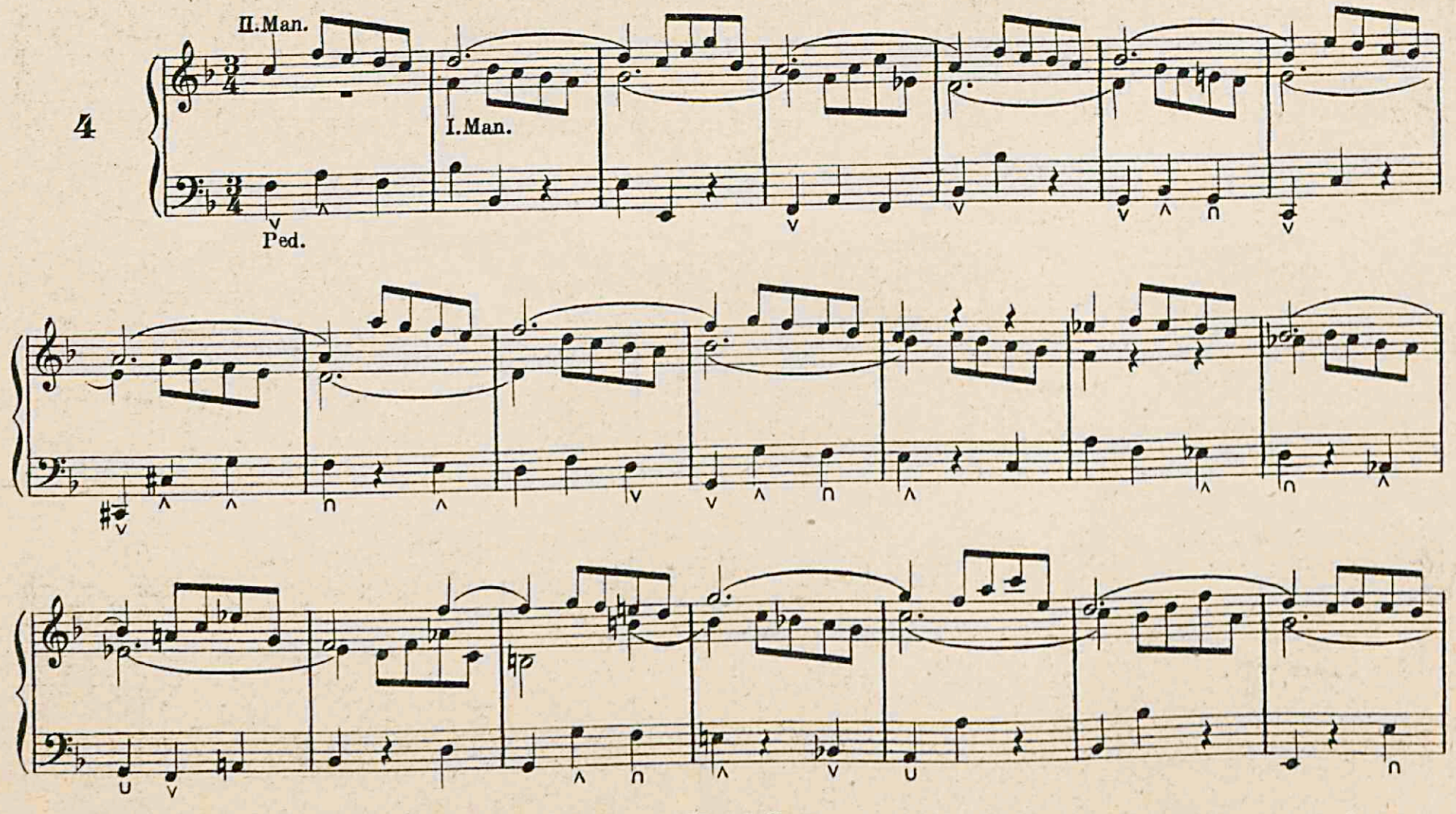


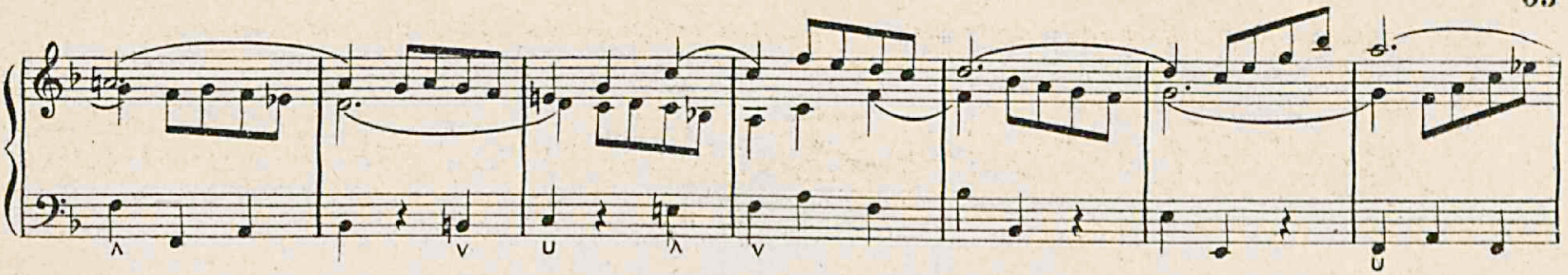
Andantino.

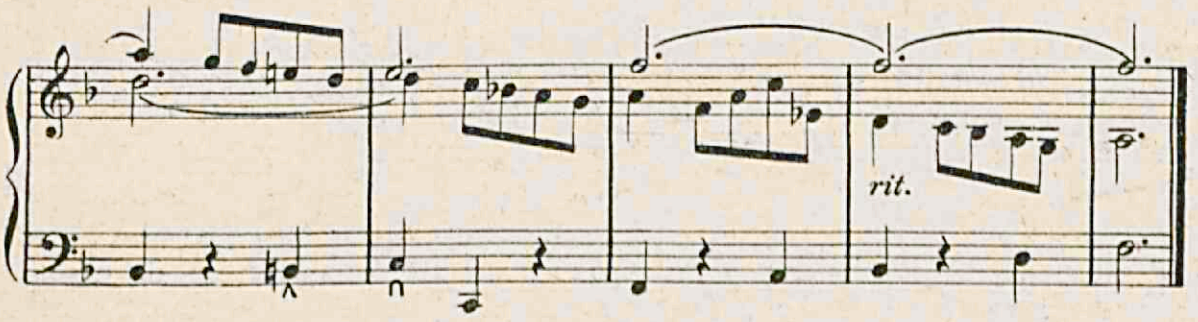
3.



TRIO con canone alla 5ª inferiore nelle parti superiori. | *TRIO im Canon der Unter-Quinte in den beiden Oberstimen.*

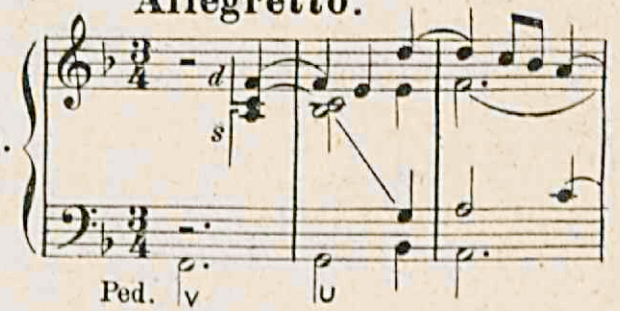


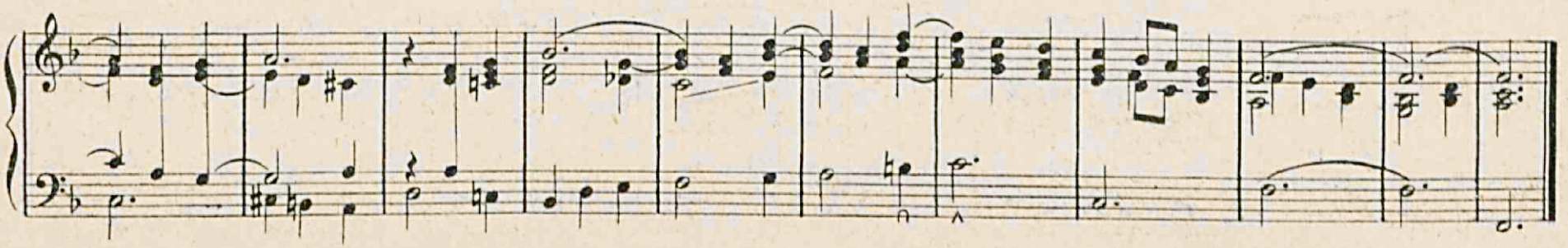




Allegretto.

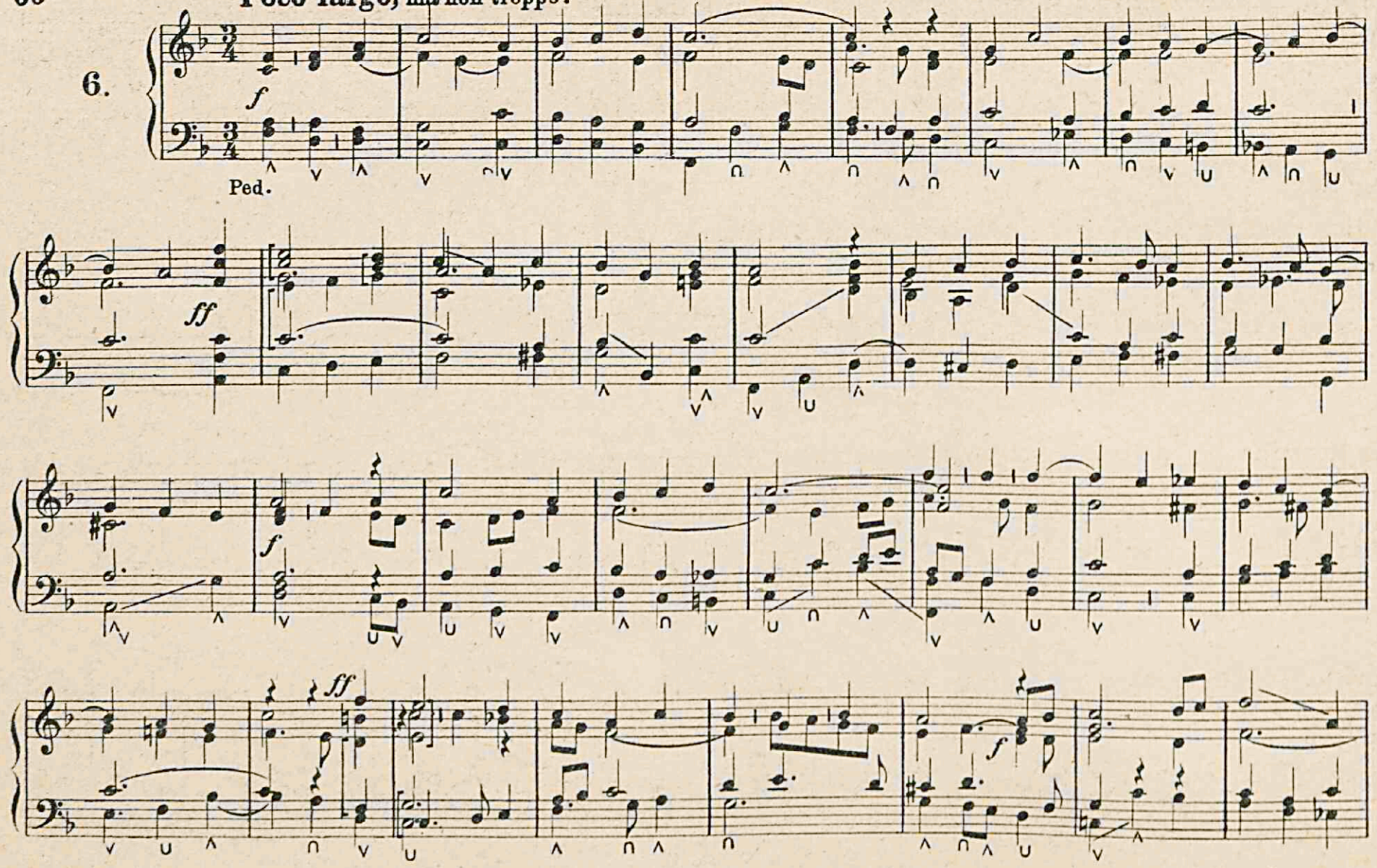
5.

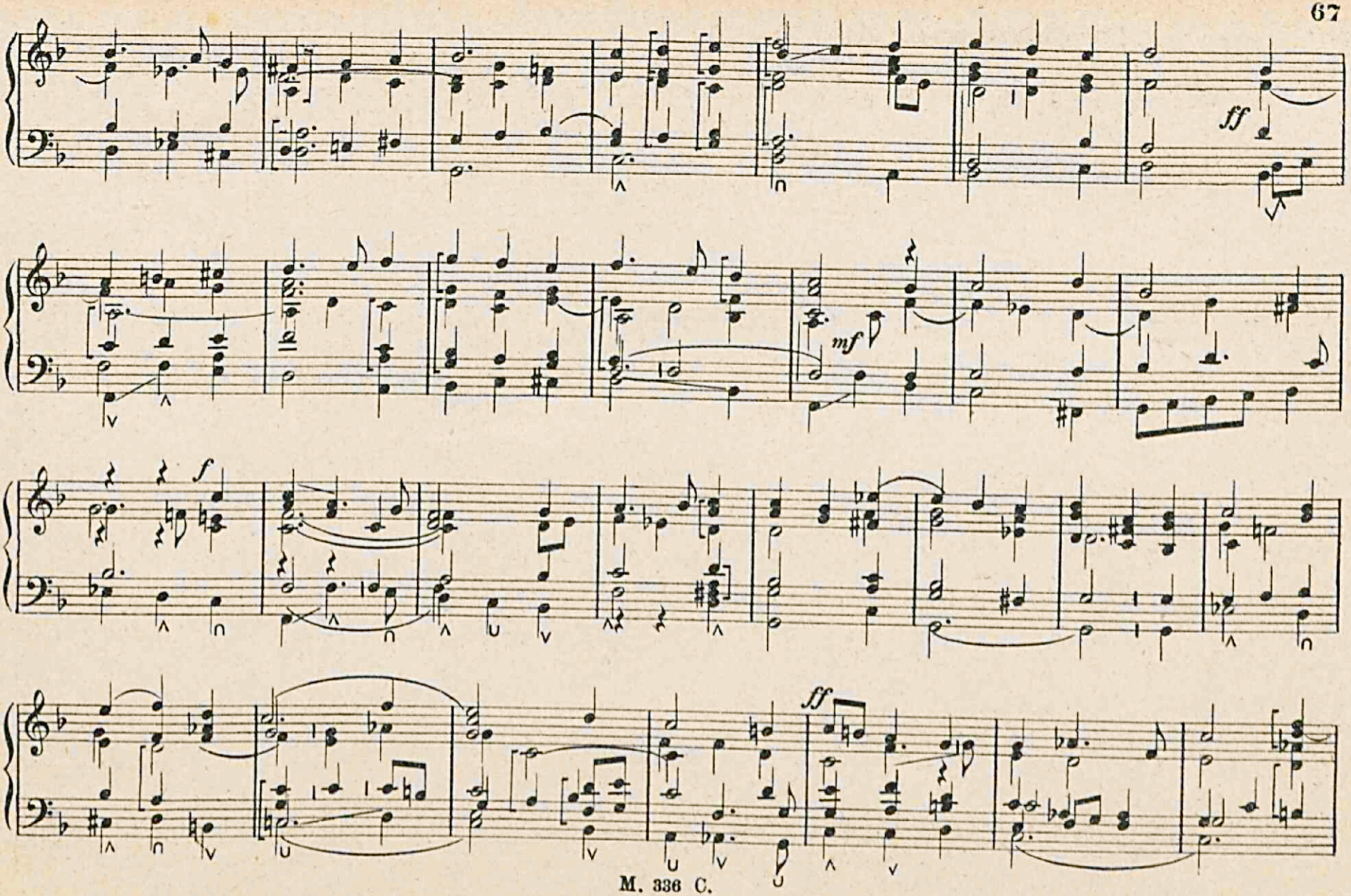


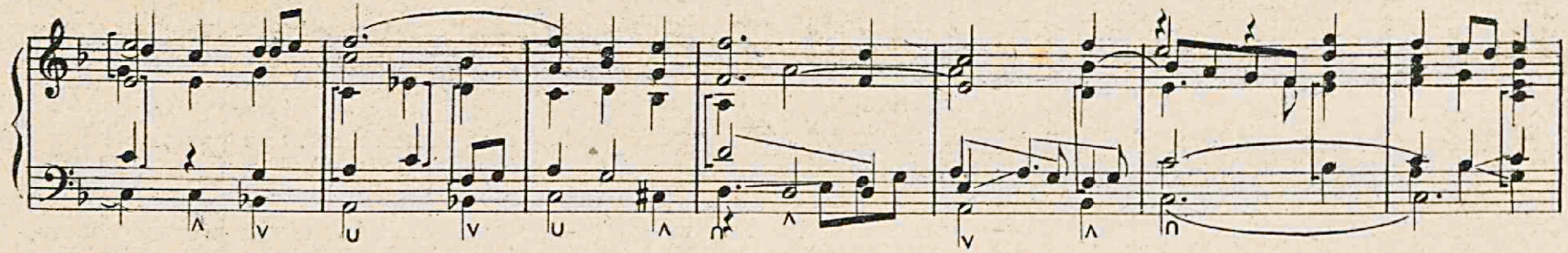


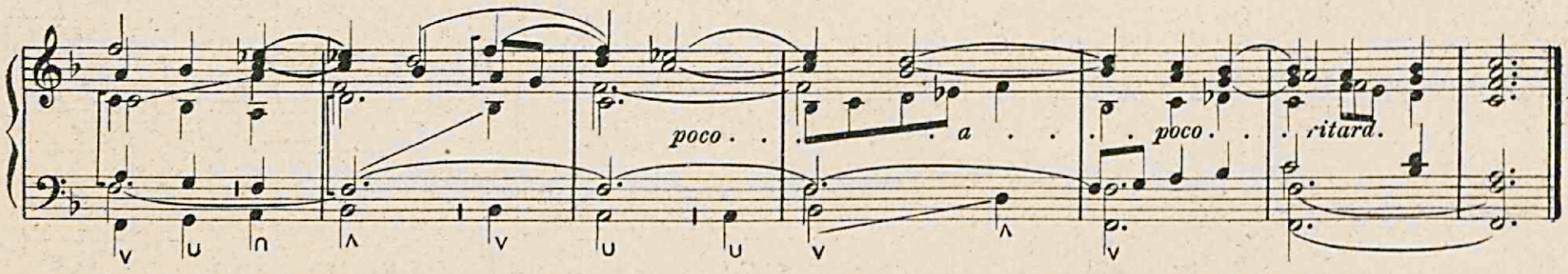
Poco largo, ma non troppo.

6.

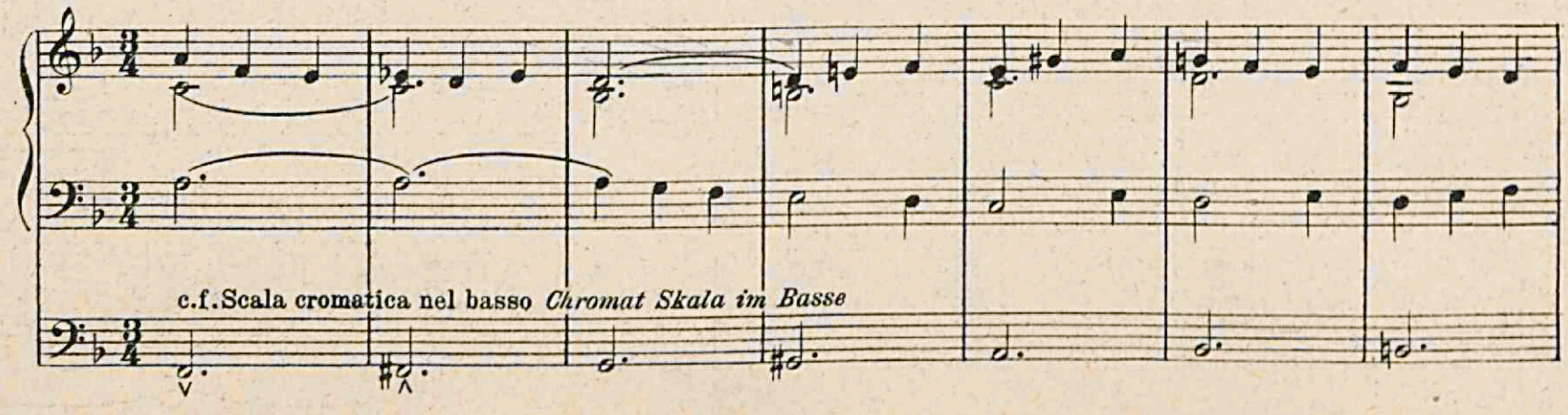


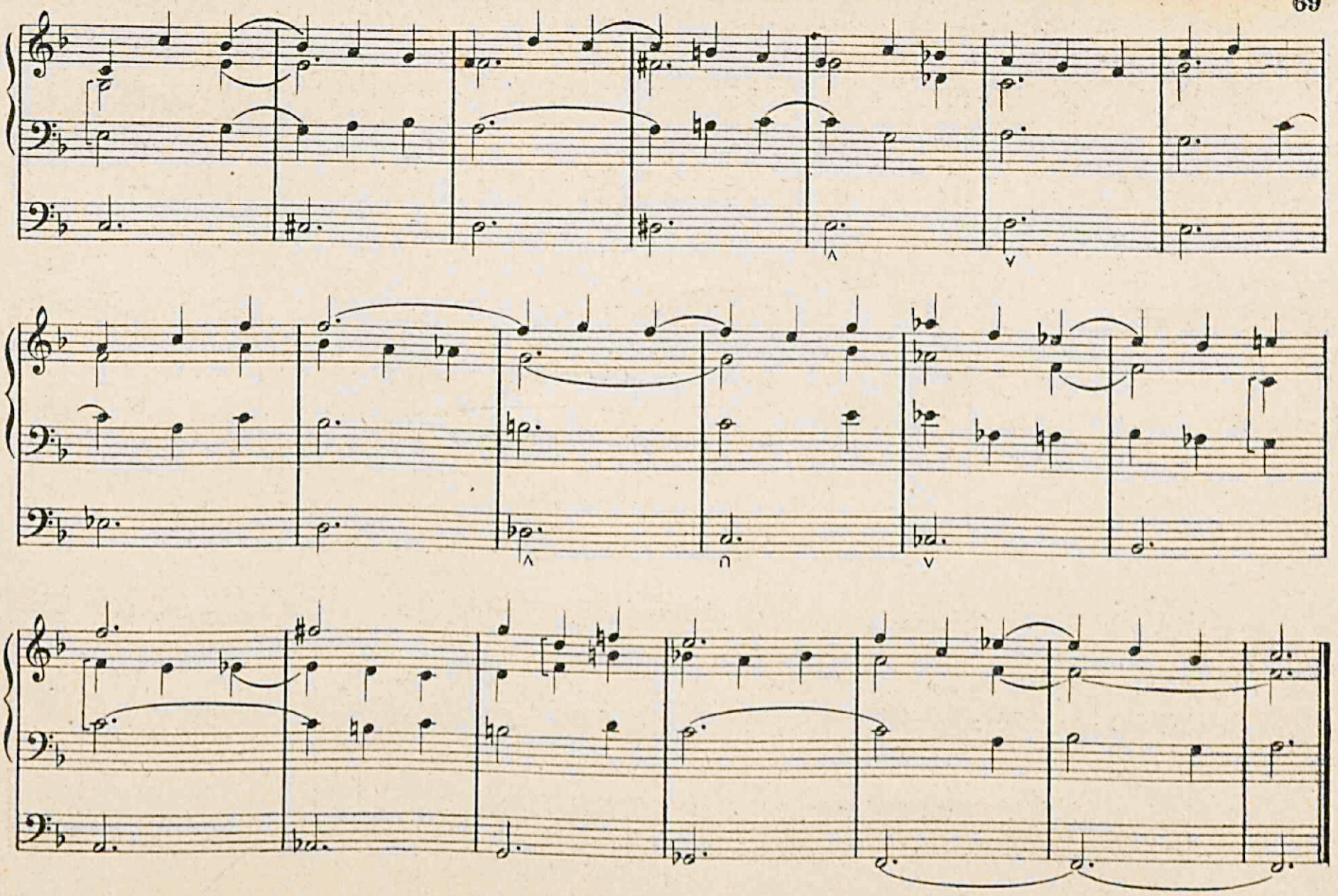

ff
mf
f
ff




poco . . . a . . . poco . . . ritard.

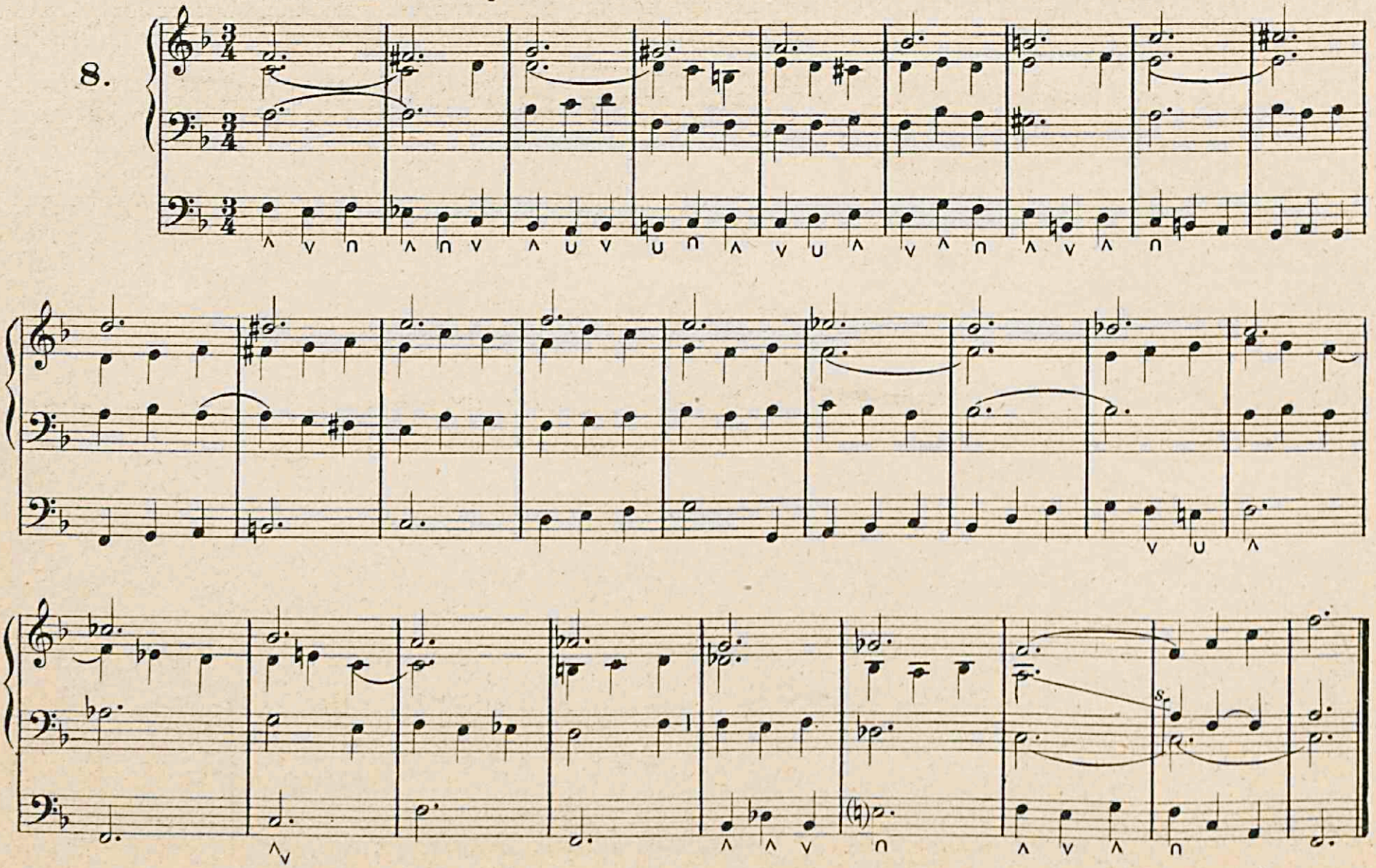
7.


c.f. Scala cromatica nel basso *Chromat Skala im Basse*

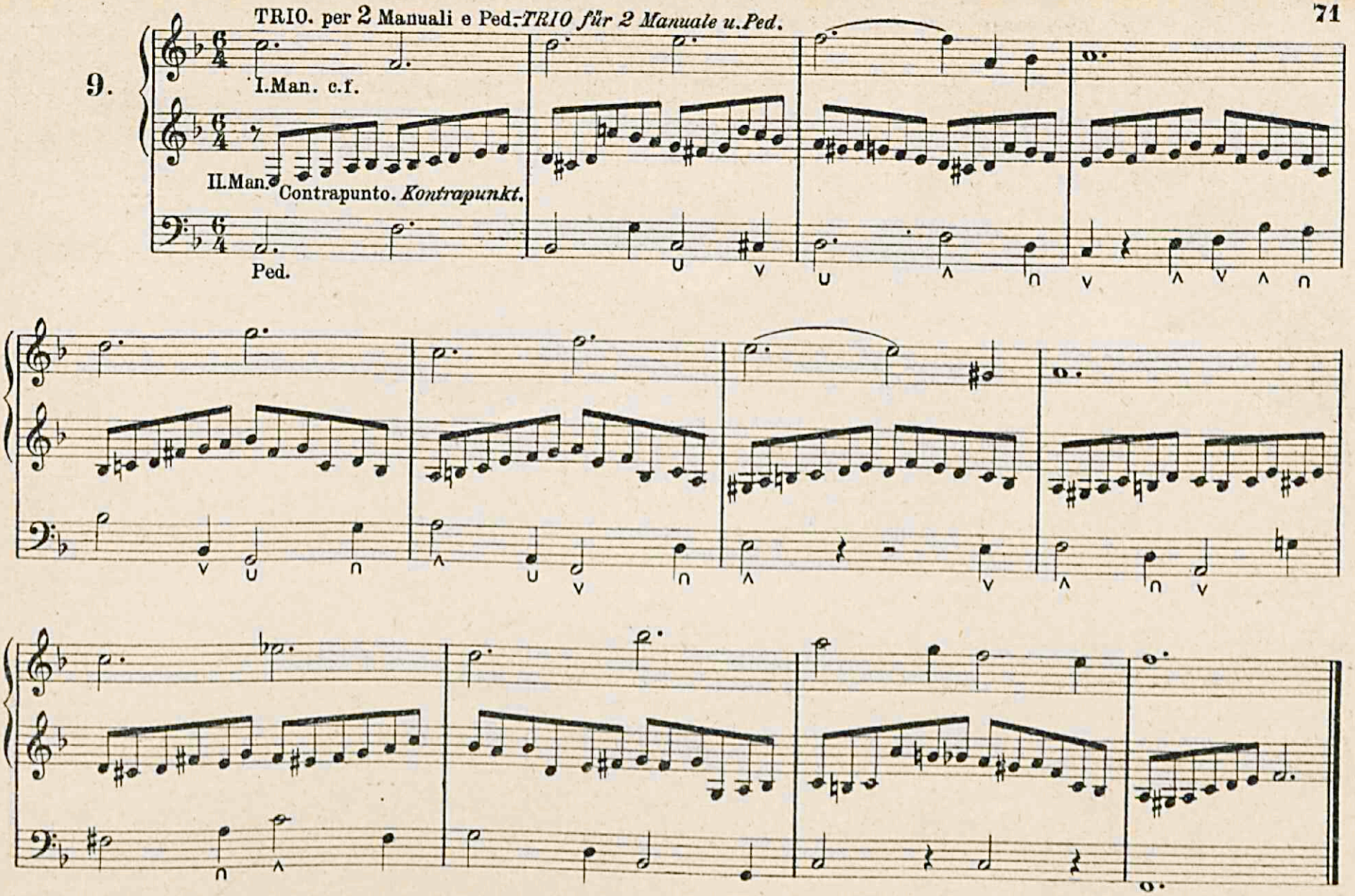


c.f. Scala cromatica nel Soprano.-*Chromat. Skala im Soprane.*

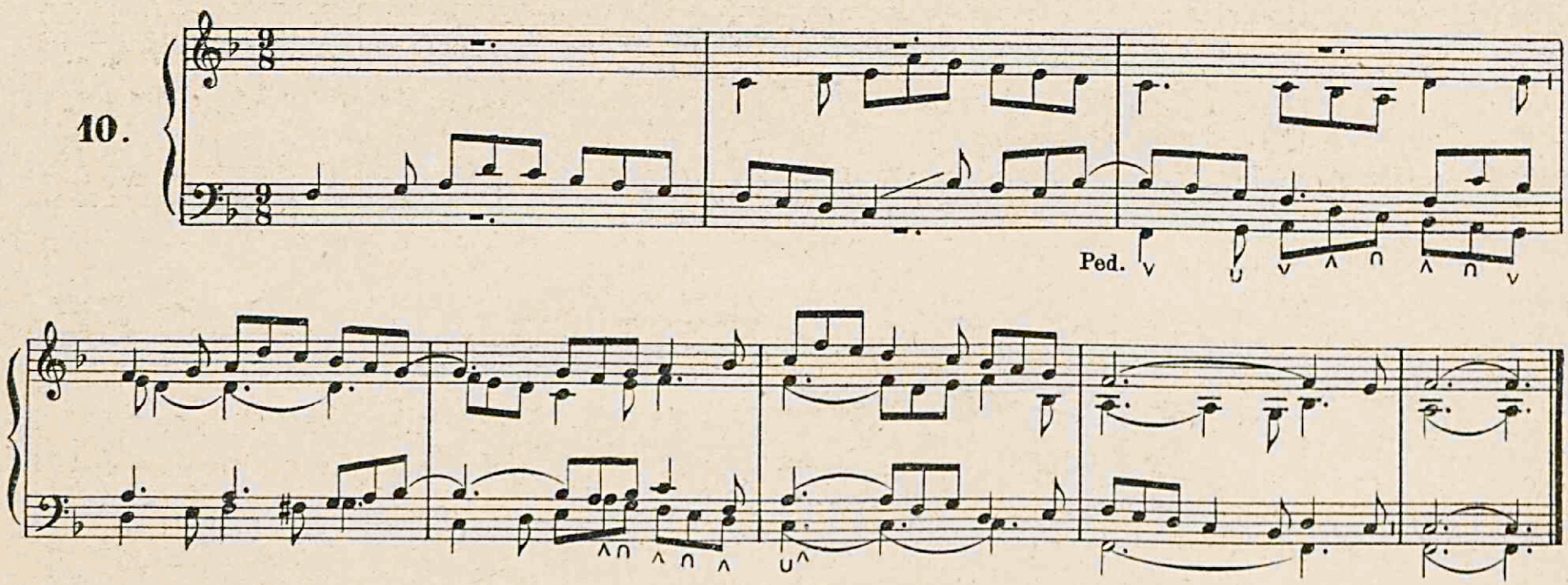
8.



9. TRIO. per 2 Manuali e Ped. *TRIO für 2 Manuale u. Ped.*



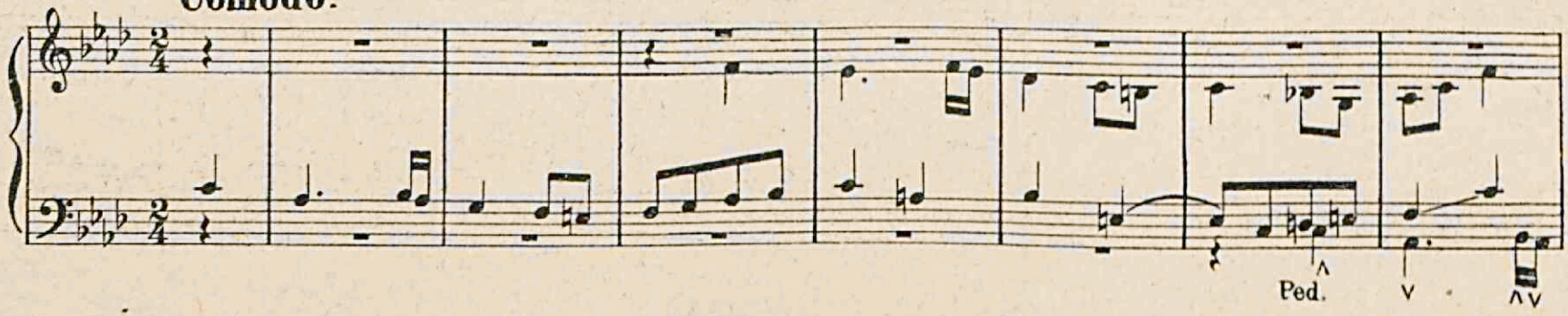
10.

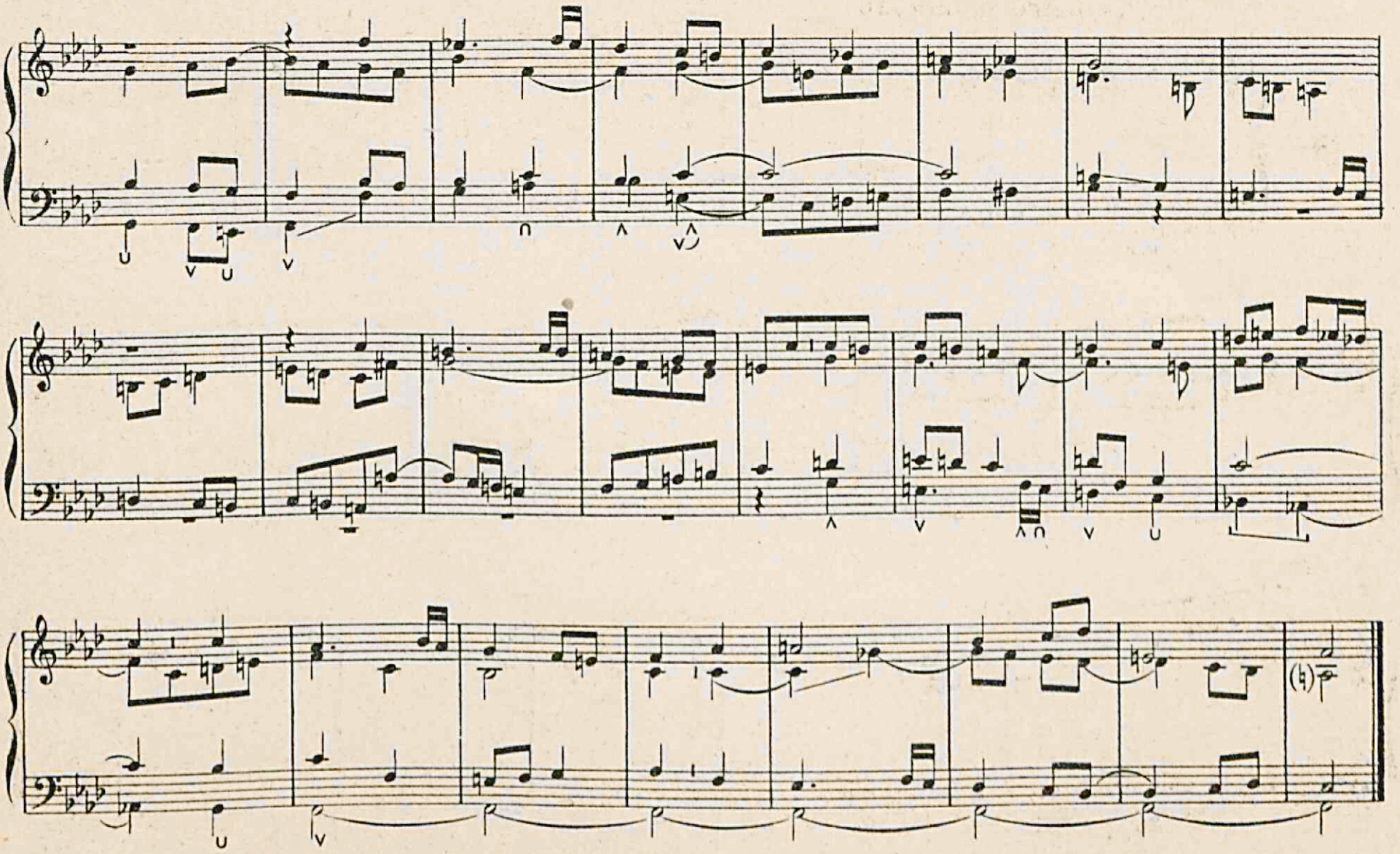


Fa minore.–*F moll.*

Comodo.

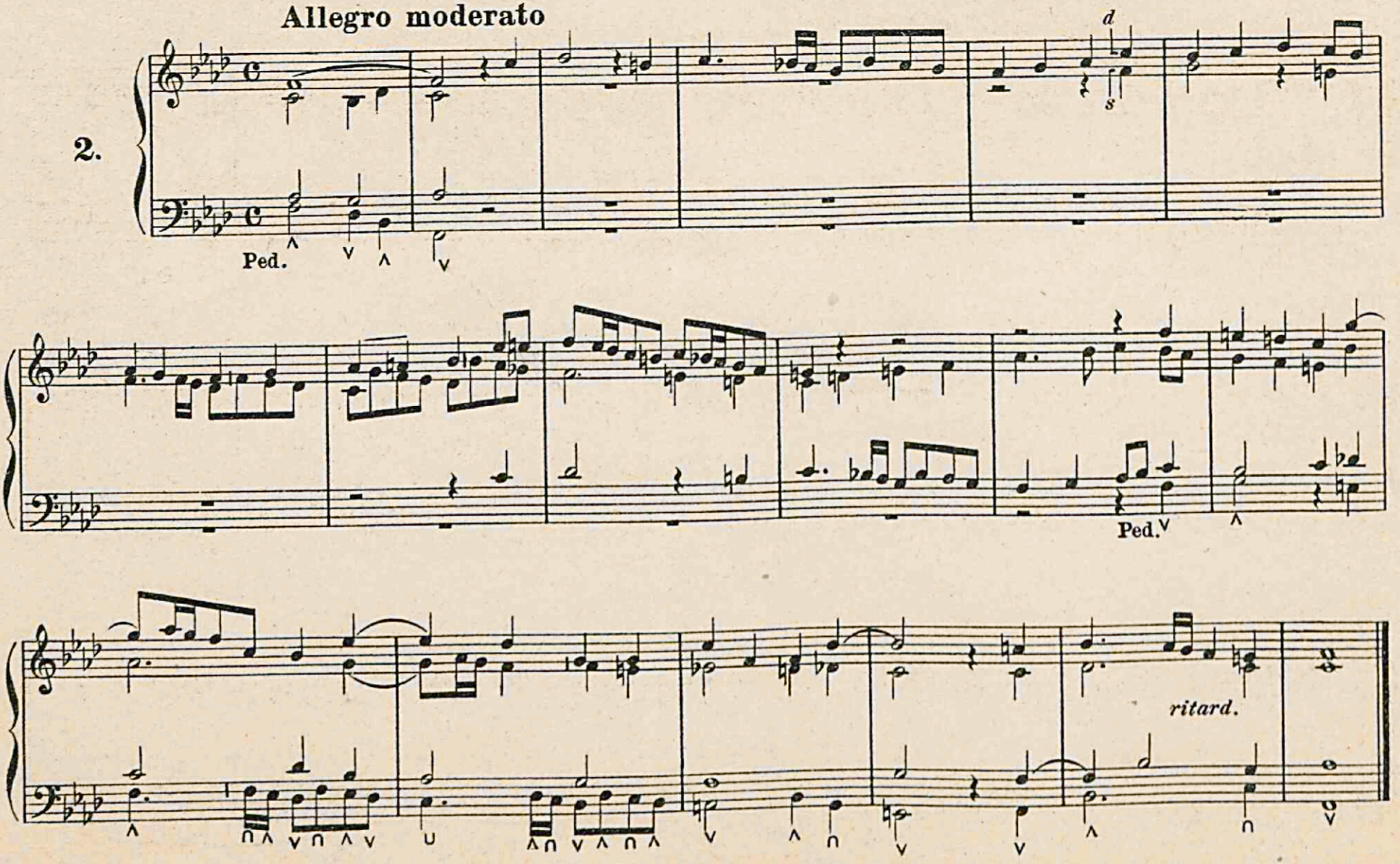
1.





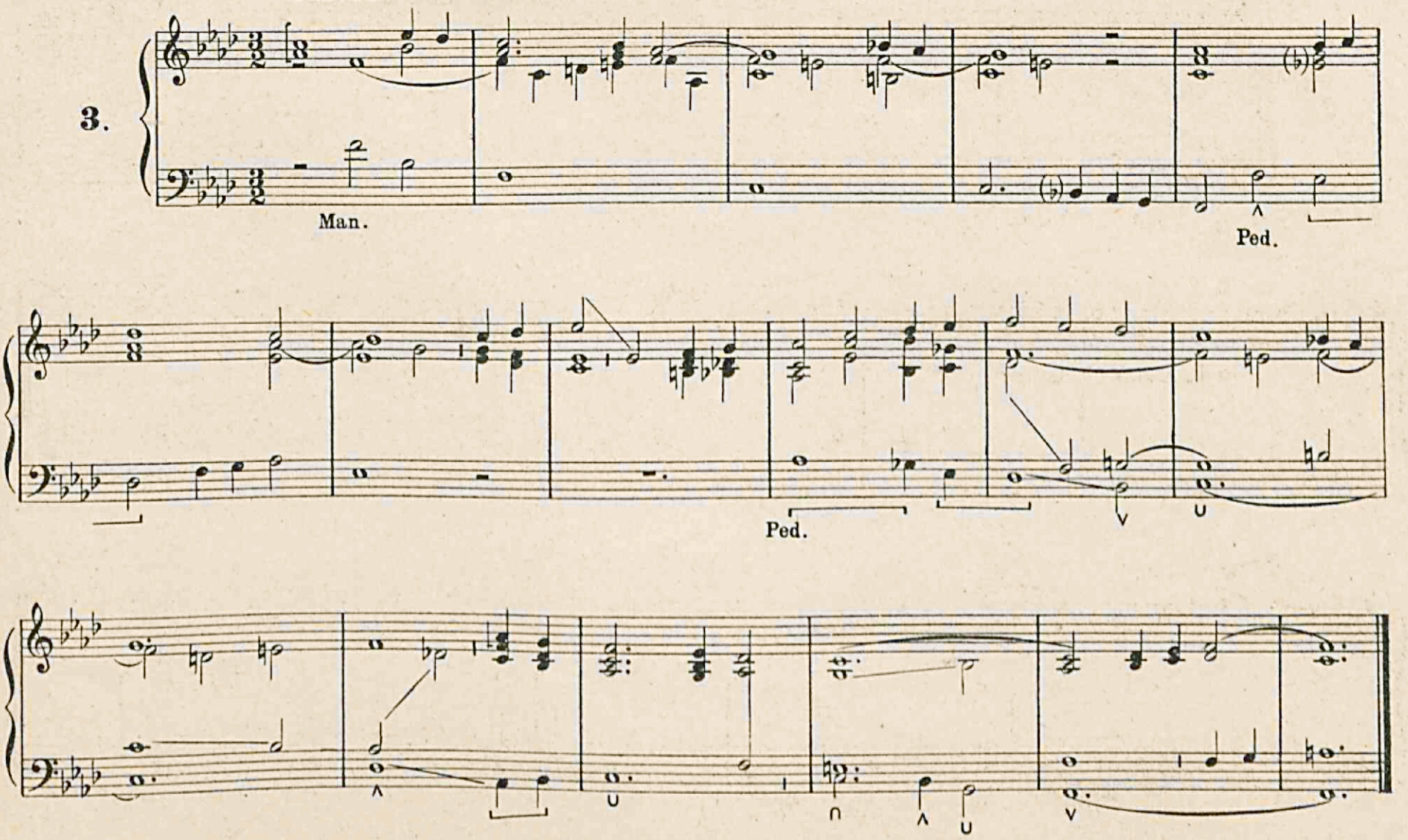
Allegro moderato

2.

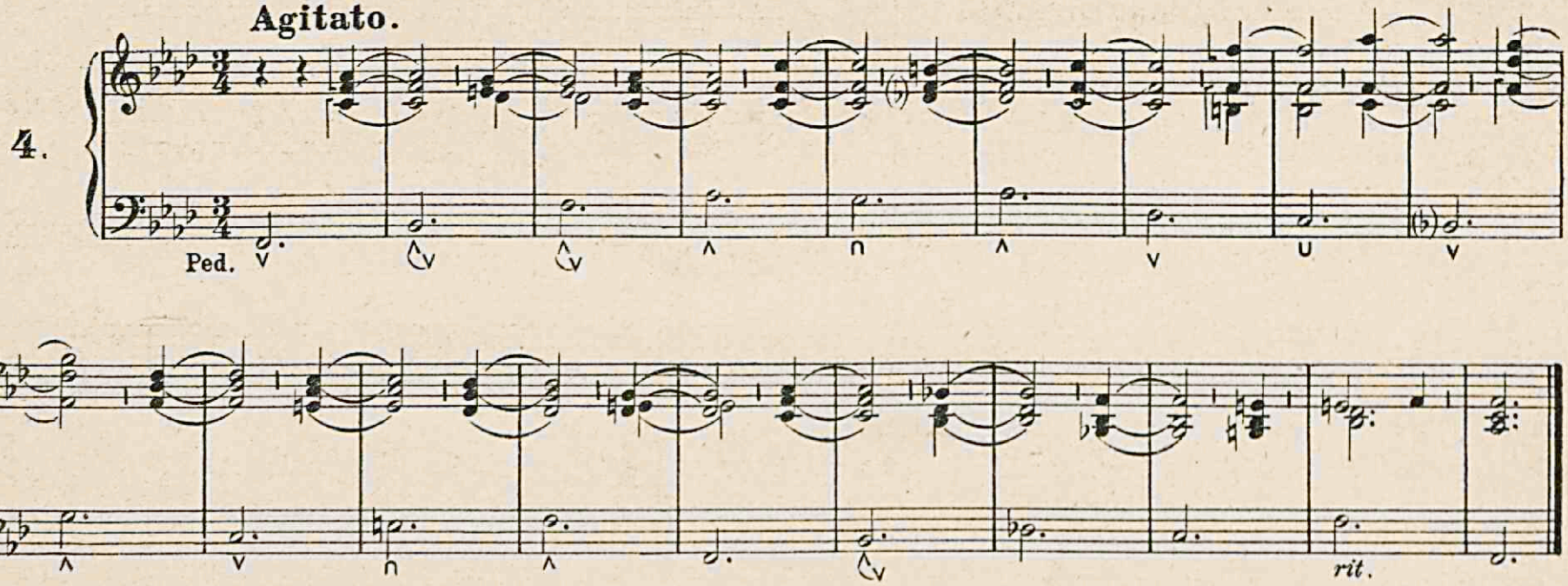


Sostenuto molto.

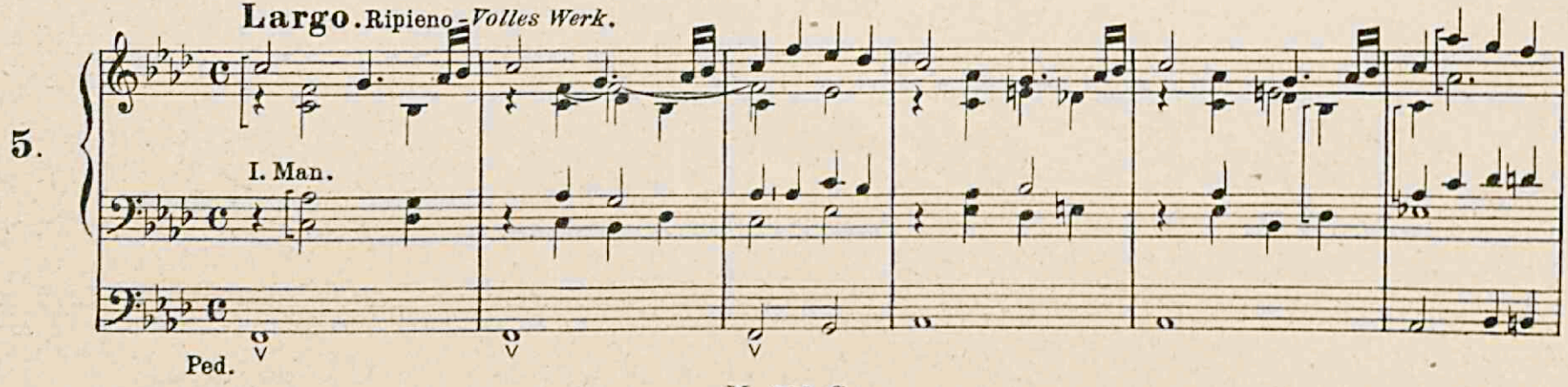
3.

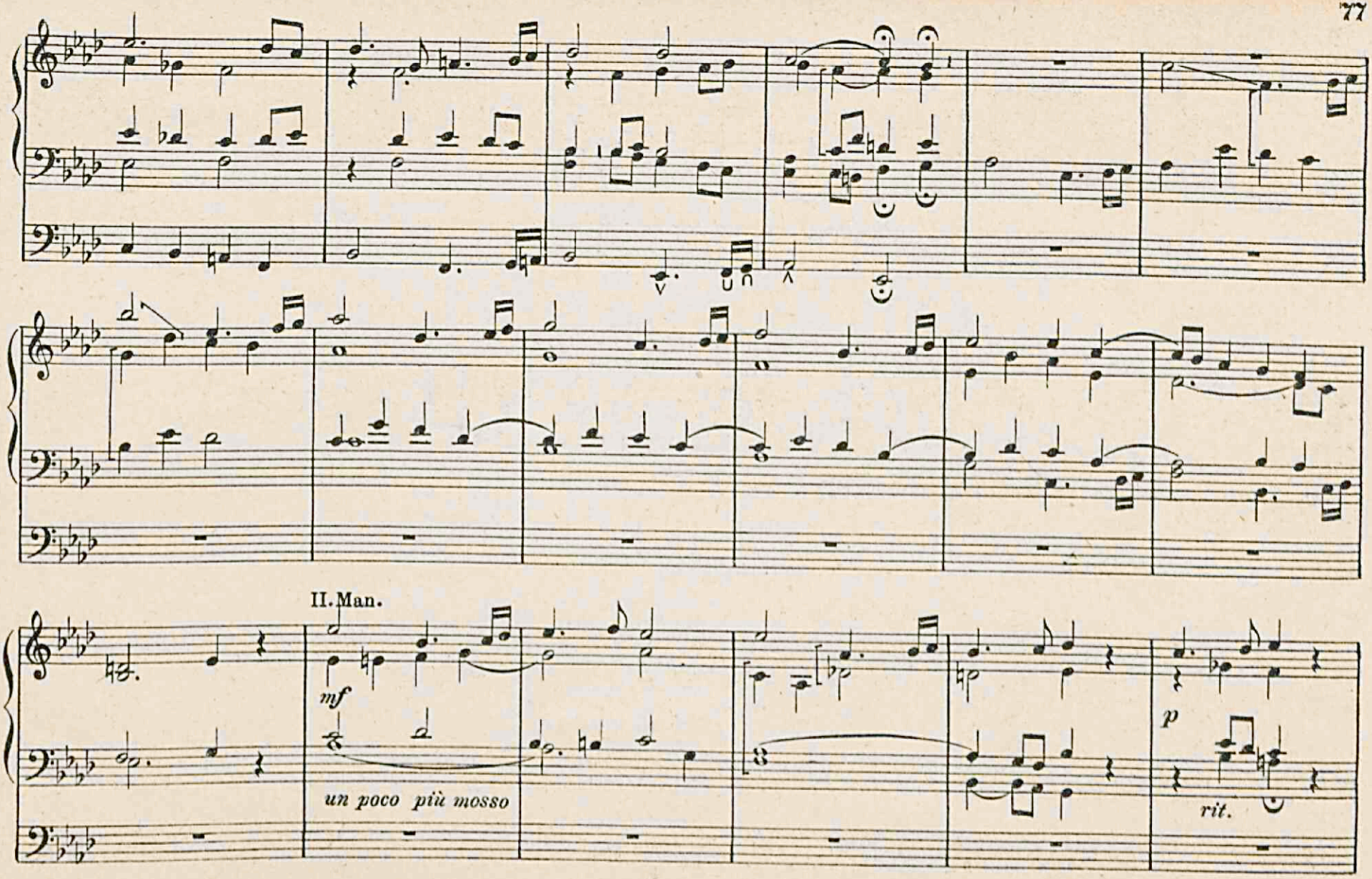


4. **Agitato.**



5. **Largo.** Ripieno – *Volles Werk.*




II. Man.
mf
un poco più mosso
p
rit.

Tempo I.

I. Man.

ritard.

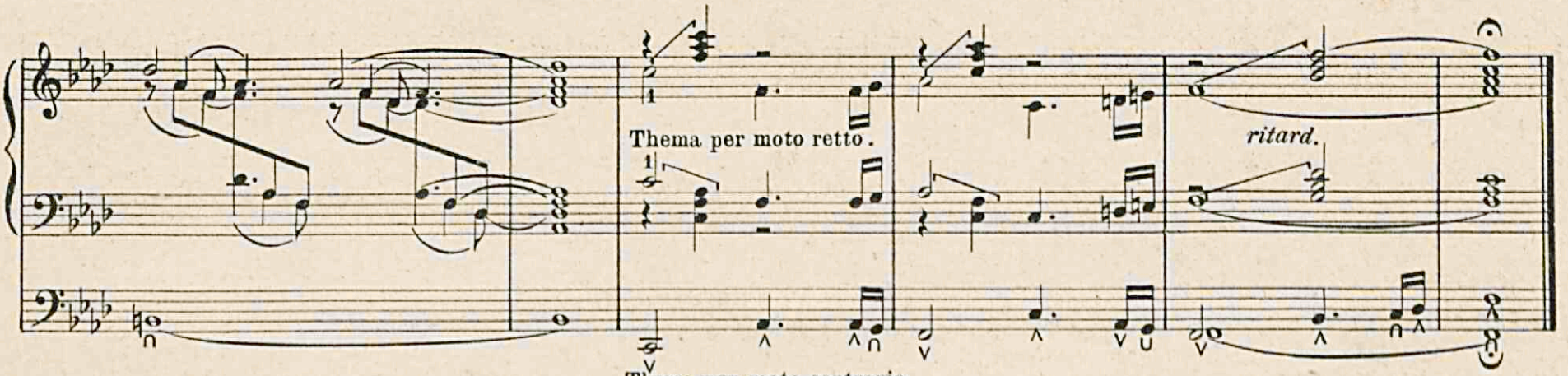
Thema.

Thema.

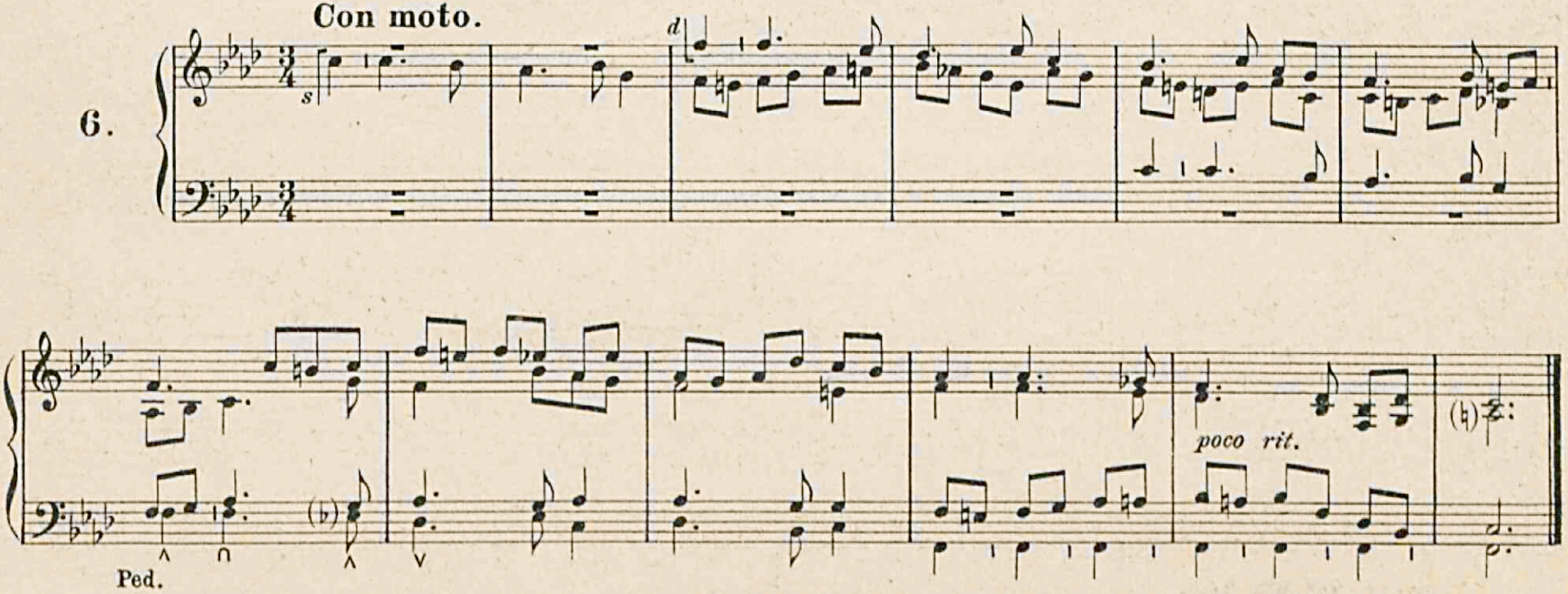
sempre legato

Thema.

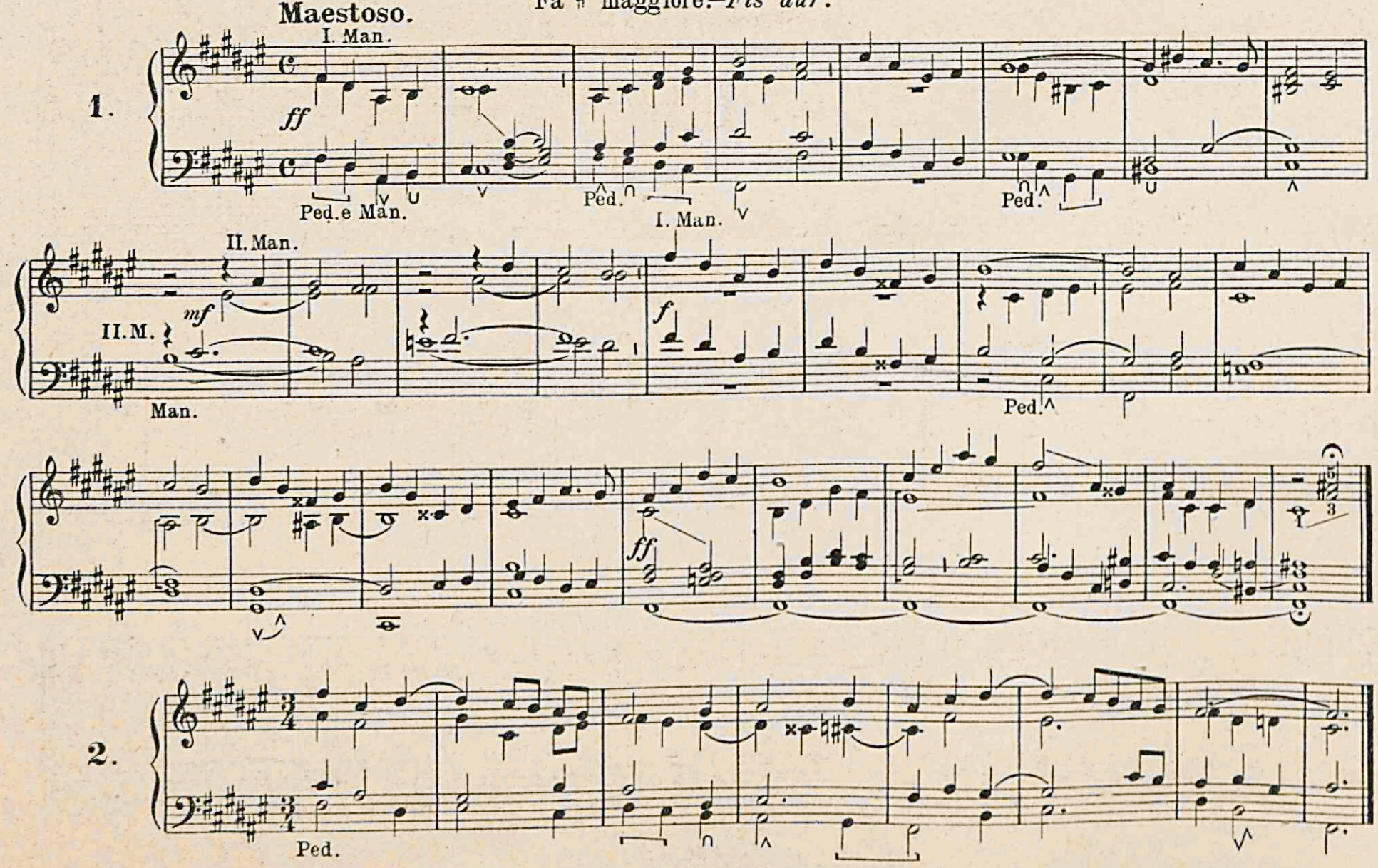
Thema per moto contrario.


Thema per moto retto.
ritard.
Thema per moto contrario.

6.

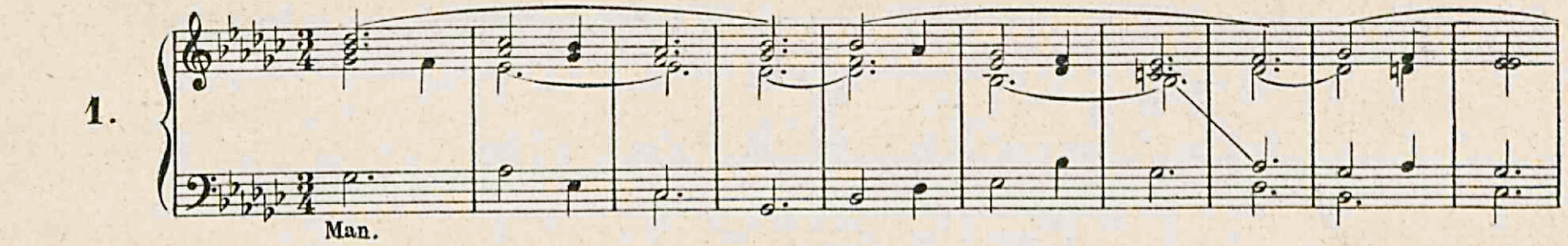

Con moto.
poco rit.
Ped.

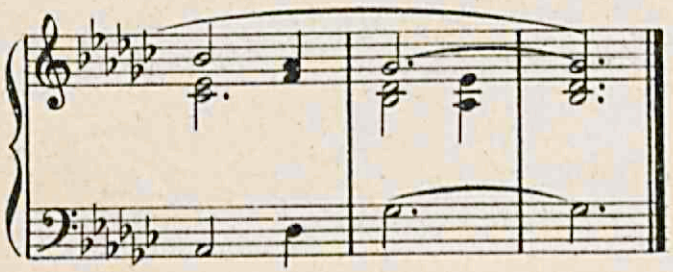
Fa ♯ maggiore.—*Fis dur.*



Sol ♭ maggiore.-*Ges dur.*

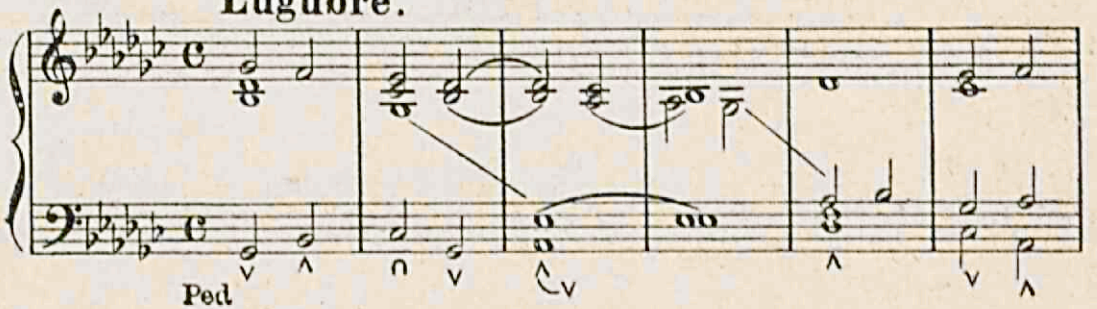
1.

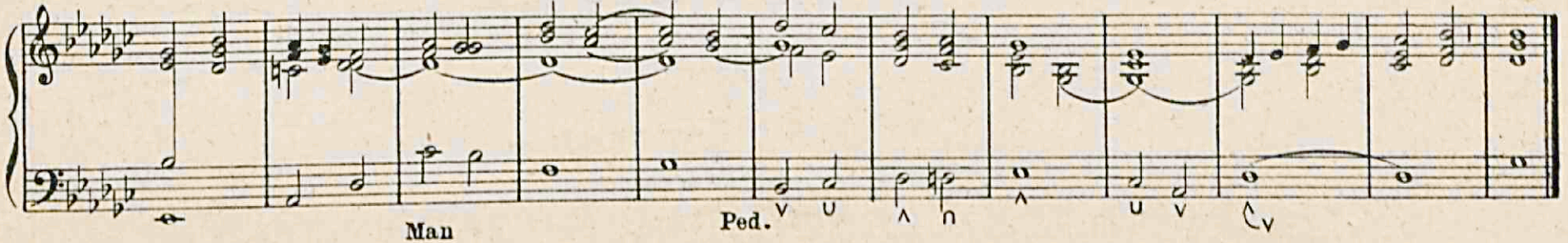




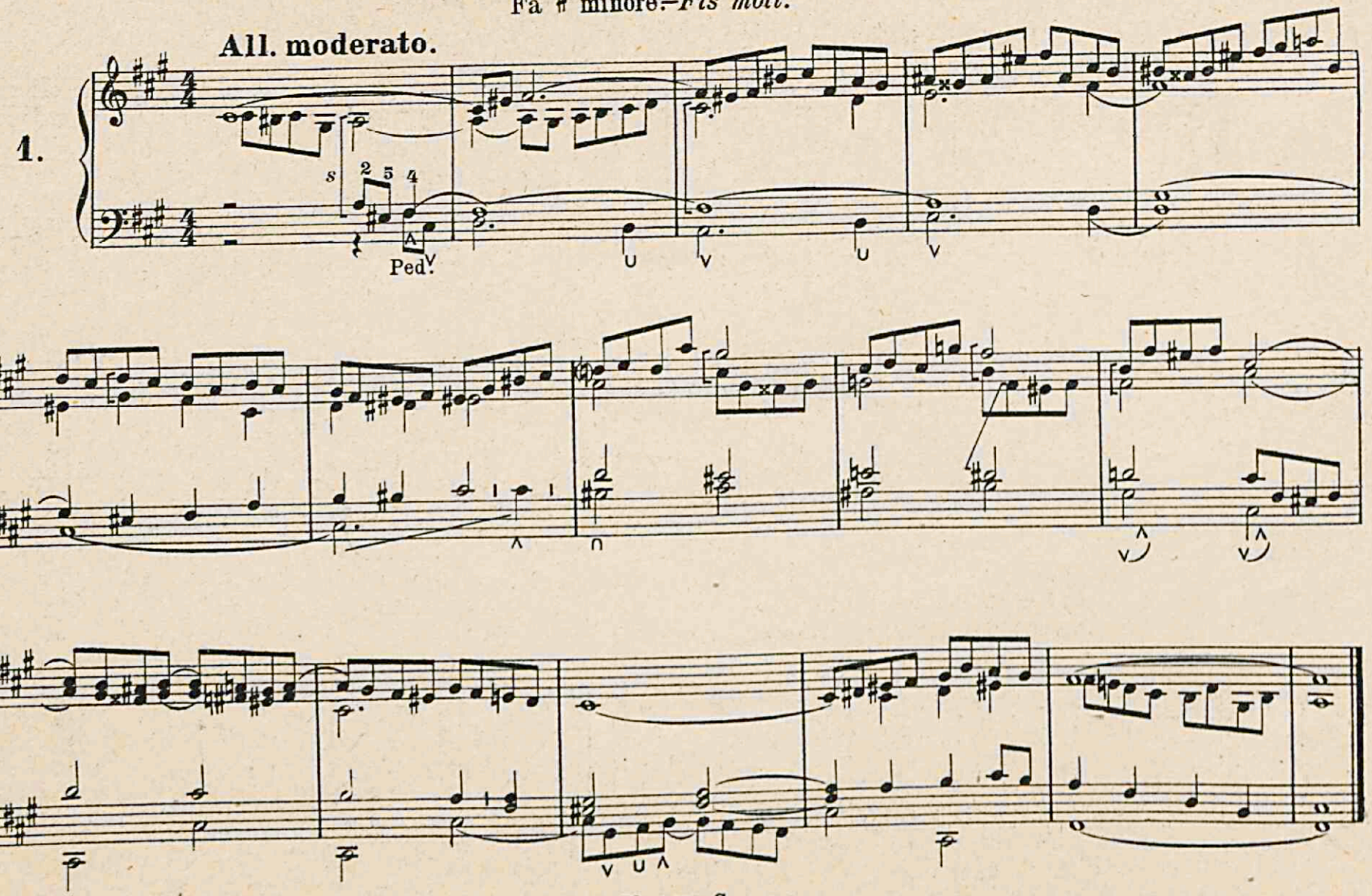
Lugubre.

2.





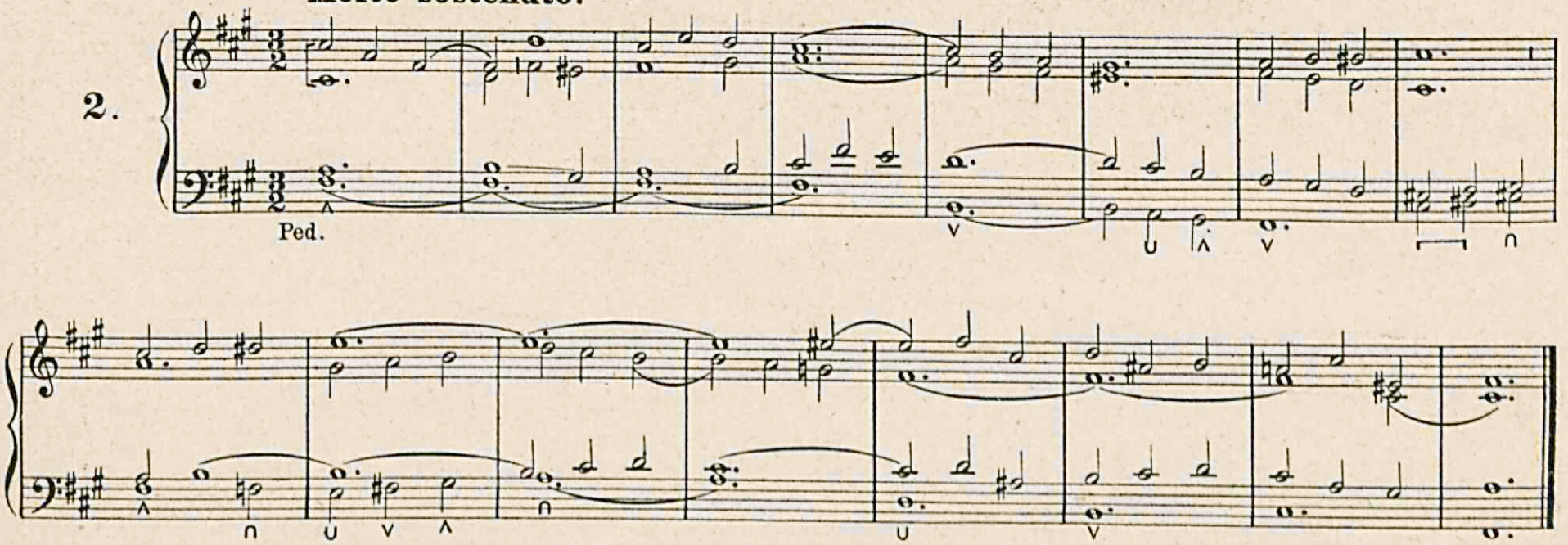
Fa ♯ minore.–*Fis moll.*



Per funerali. Registrazione cupa.–*Zur Trauer. Mit dumpfen Registern.*

Molto sostenuto.

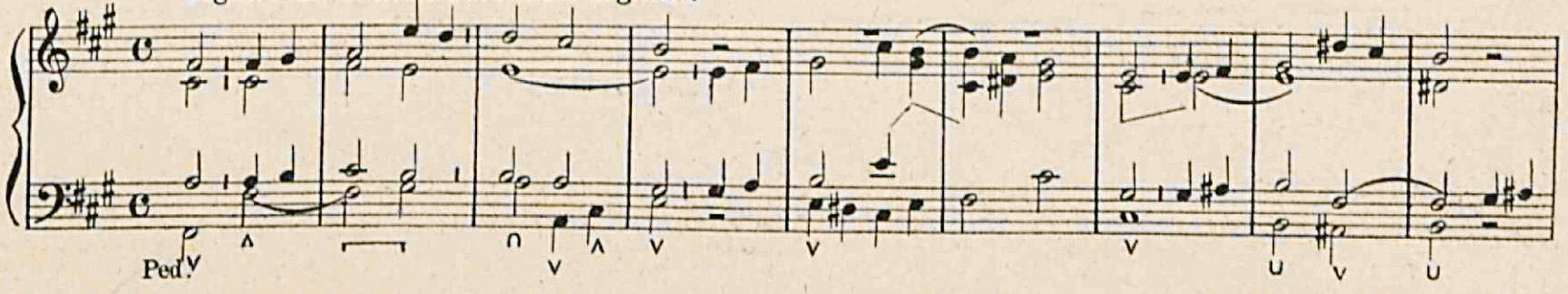
2.

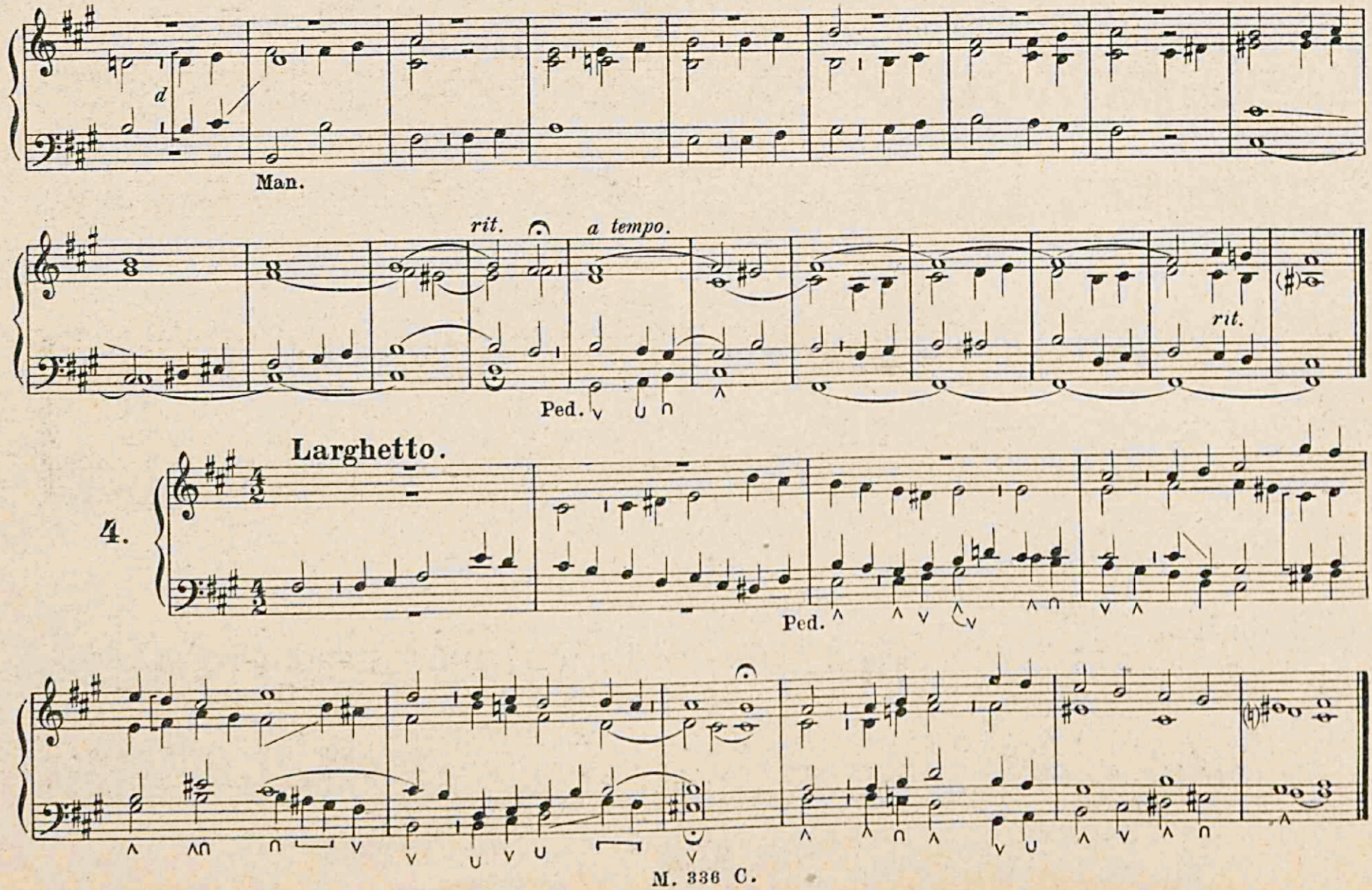


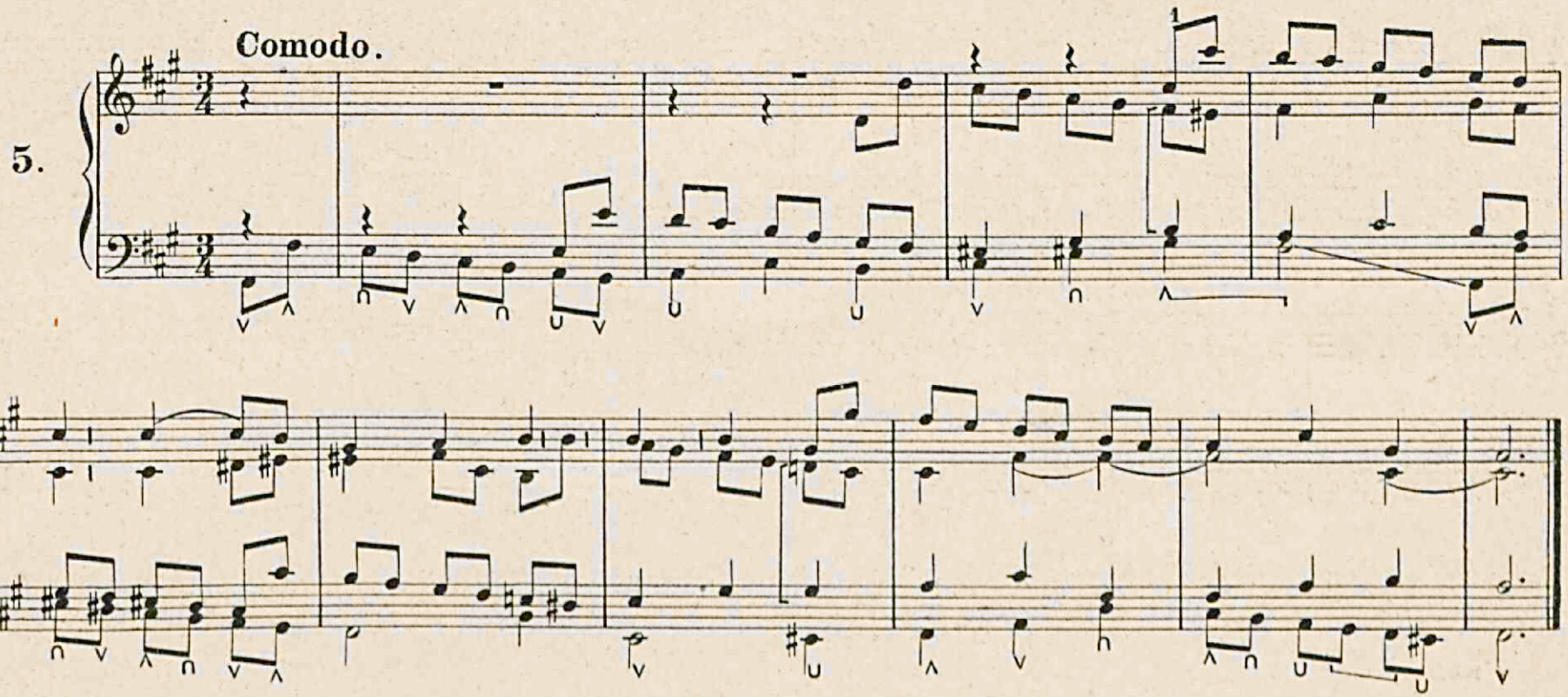
Allegro, ma non tanto.

Registri forti. *Stark streichende Register.*

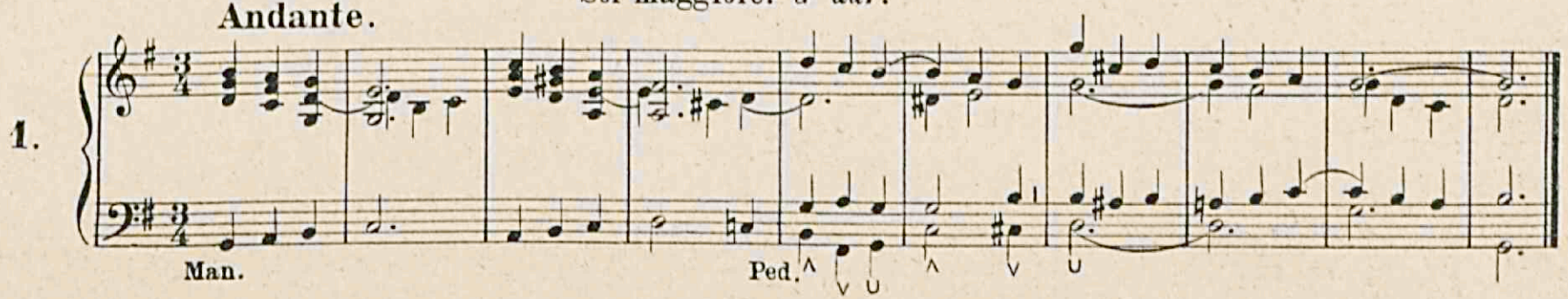
3.




d
Man.
rit.
a tempo.
rit.
Ped.
Larghetto.
4.
Ped.

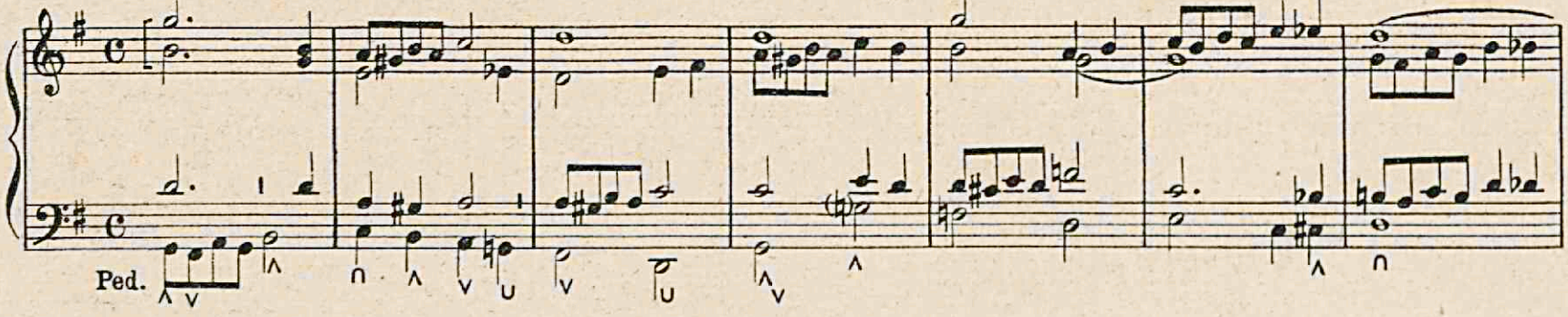


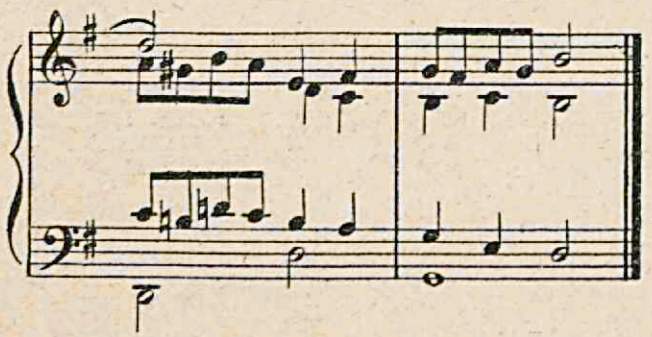
Sol maggiore.–*G dur.*



All.º moderato.

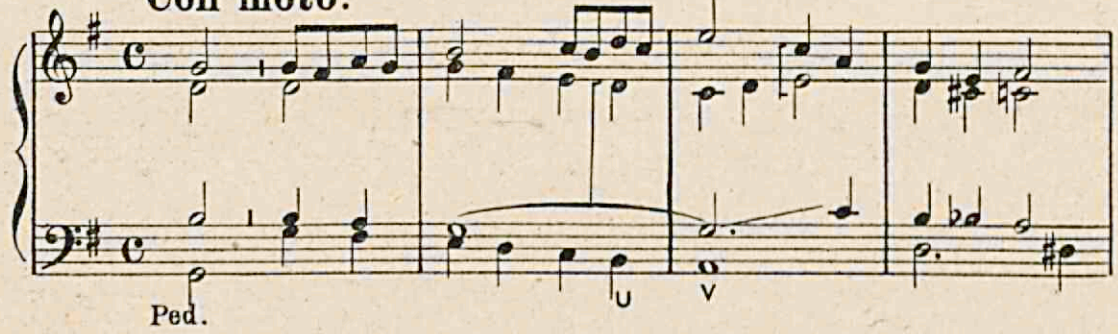
2.

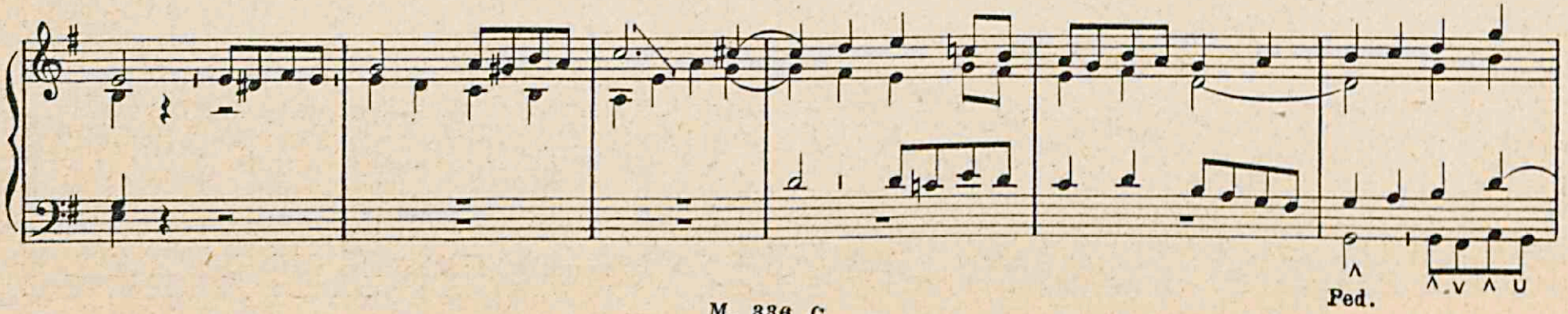


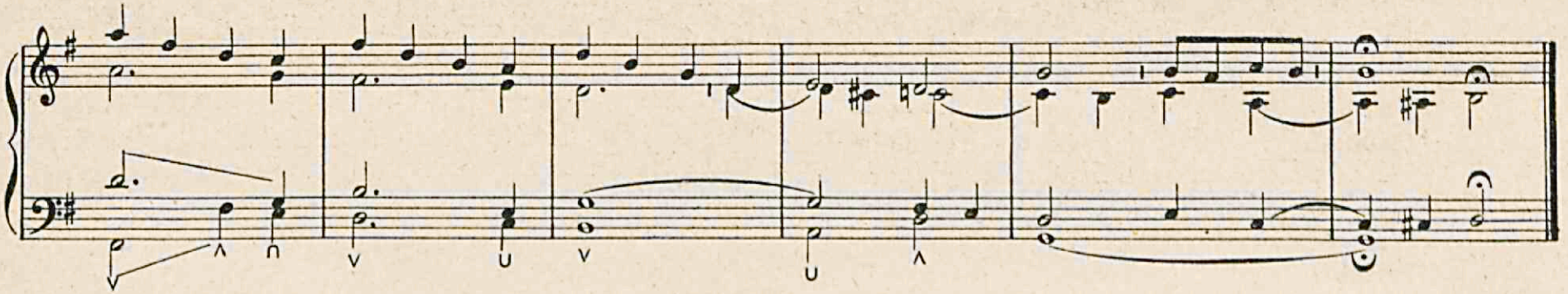


Con moto.

3.

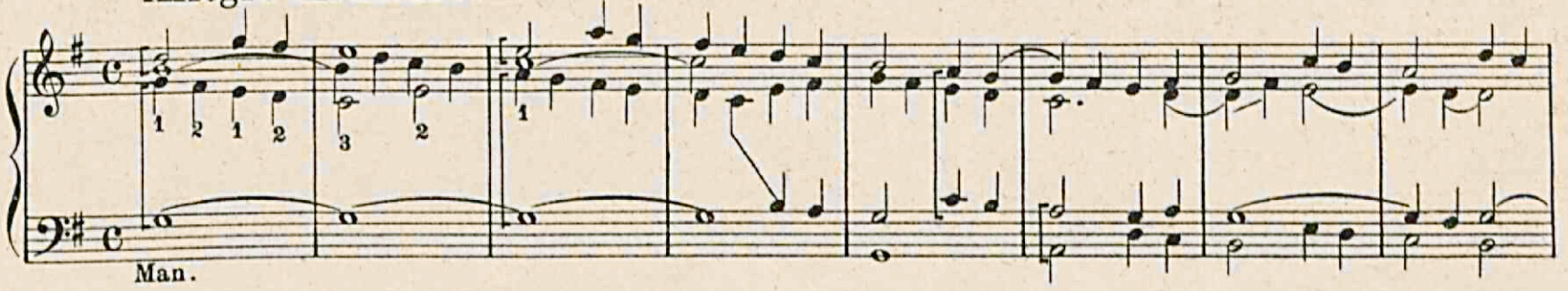


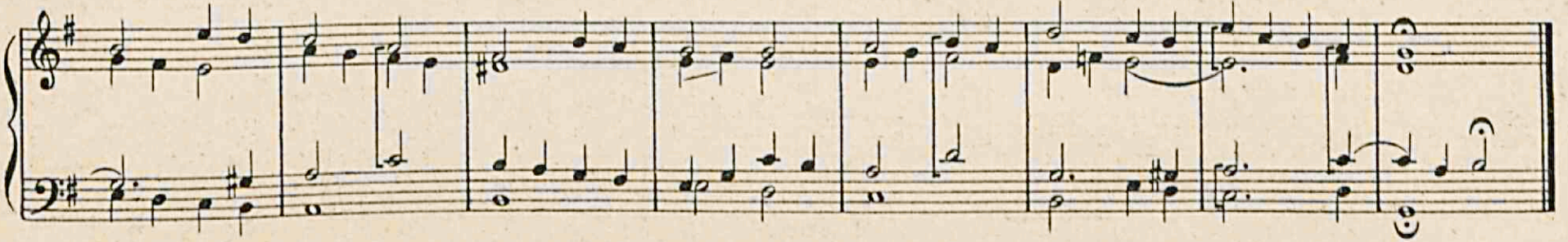




Allegro moderato.

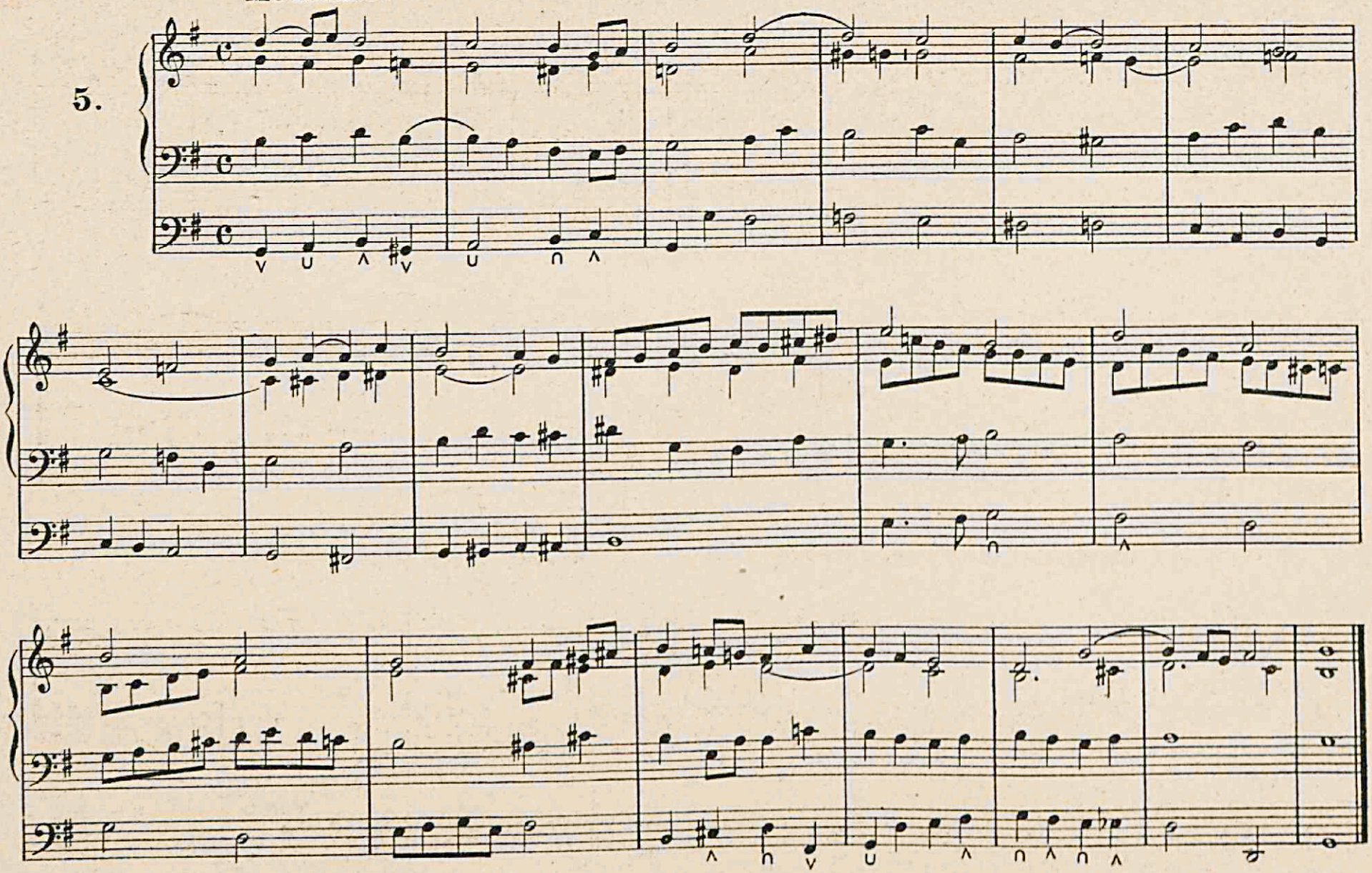
4.





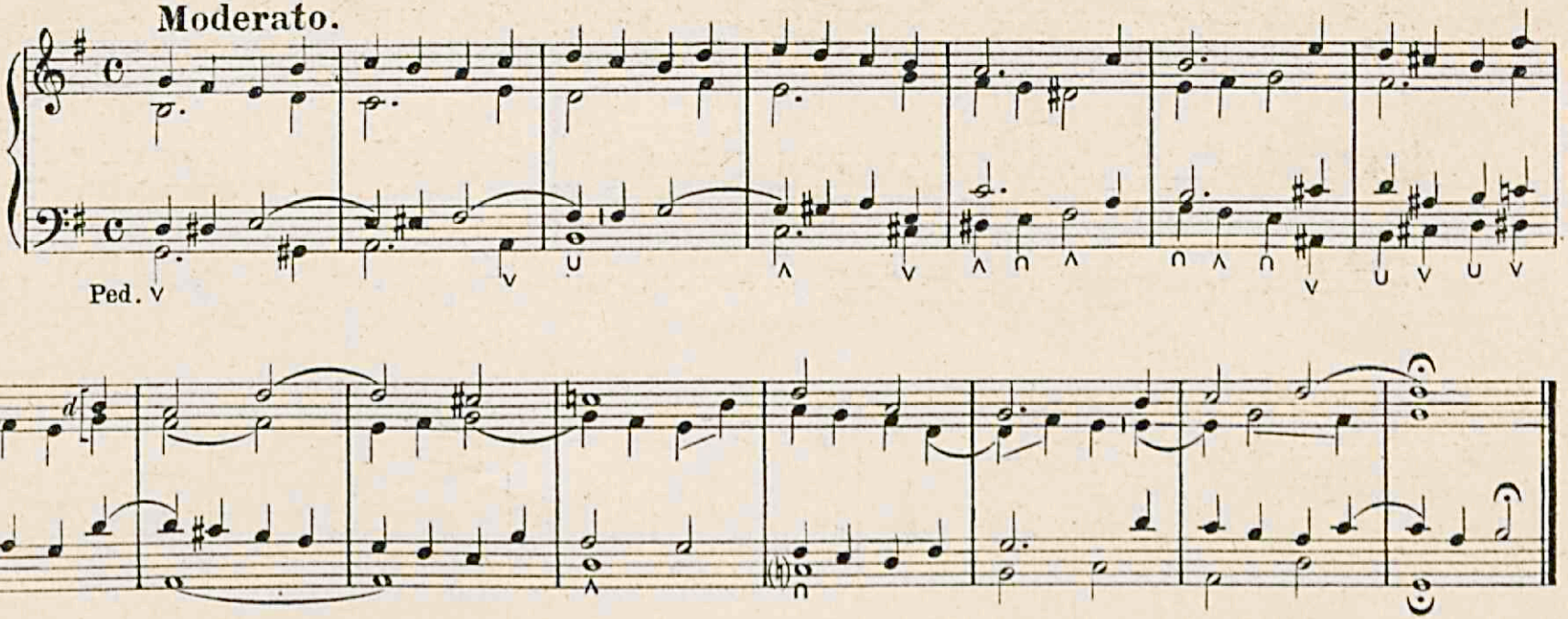
Moderato.

5.



6.

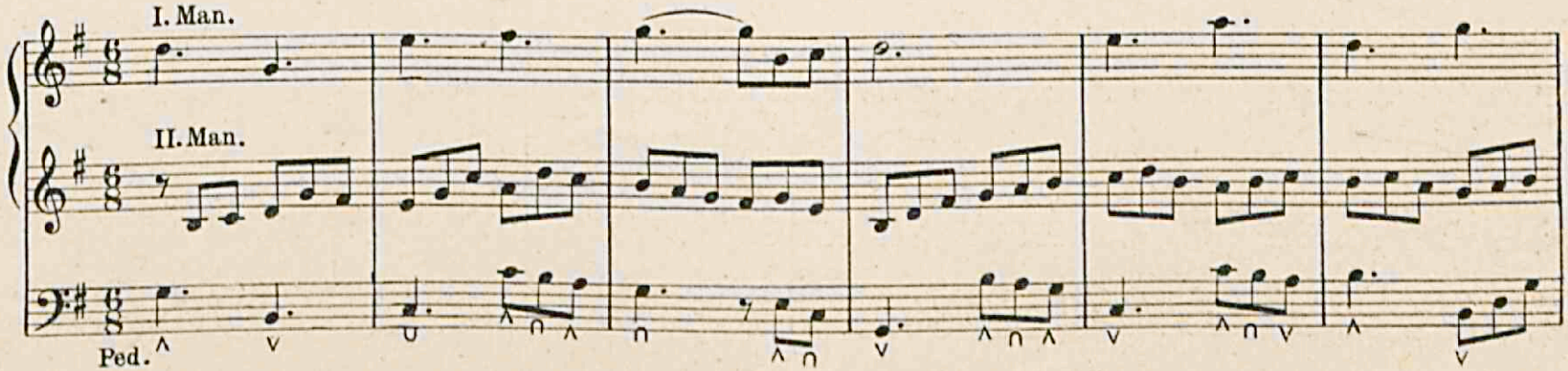
Moderato.

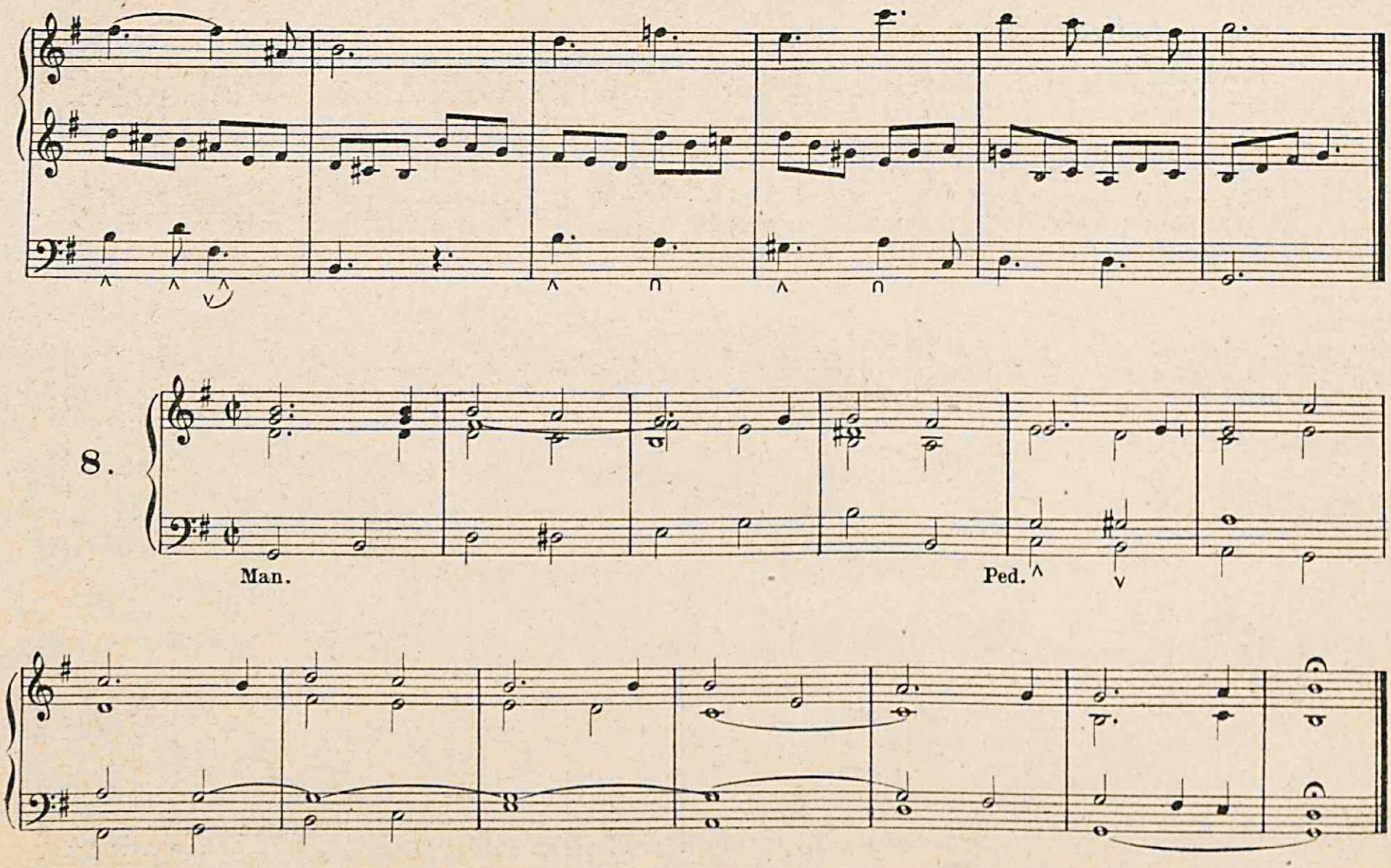


TRIO. Contrappunto doppio all' ottava.

TRIO im dopp. Contrapunkt der Oktave.

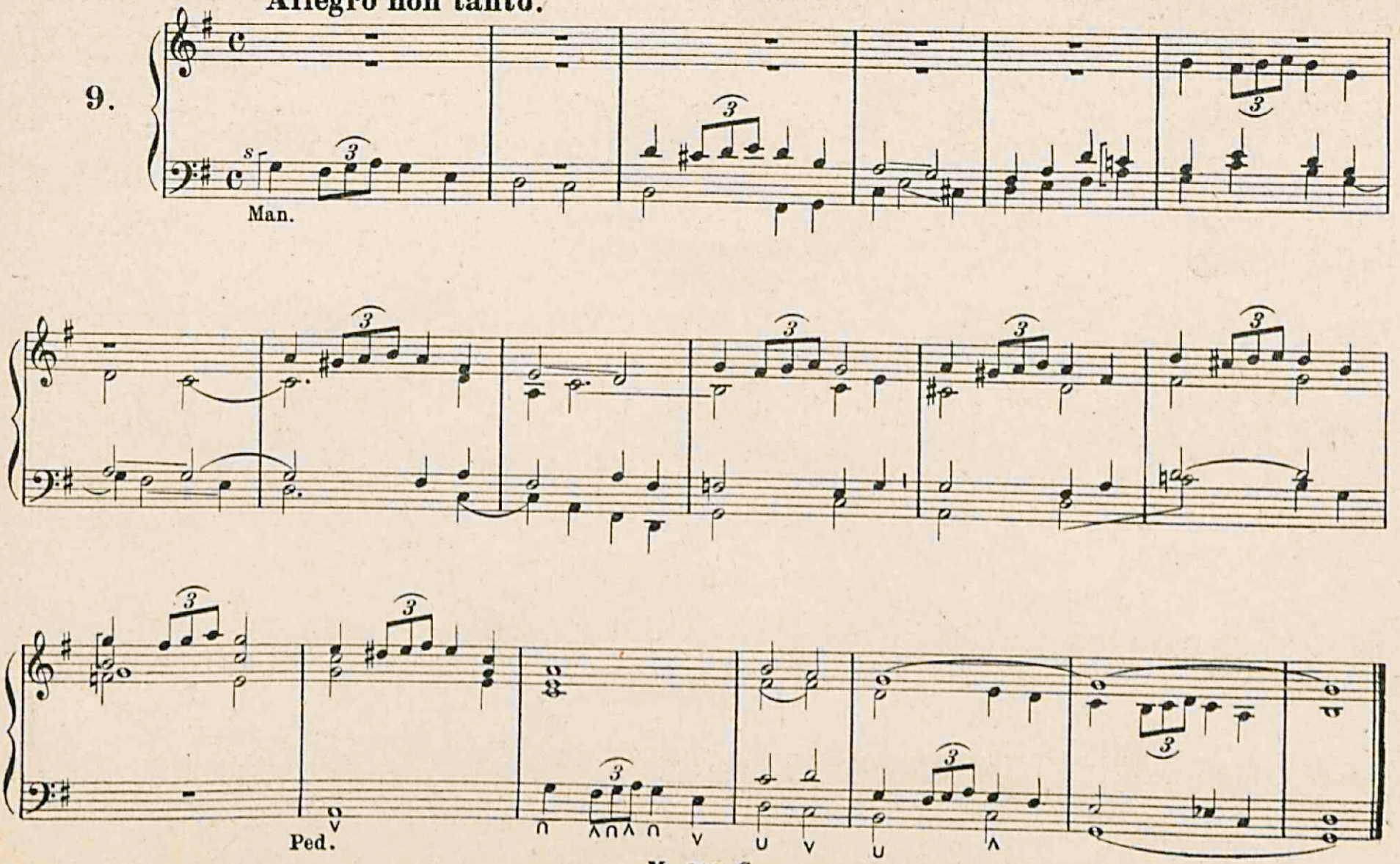
7.




8.
Man.
Ped.

Allegro non tanto.

9.



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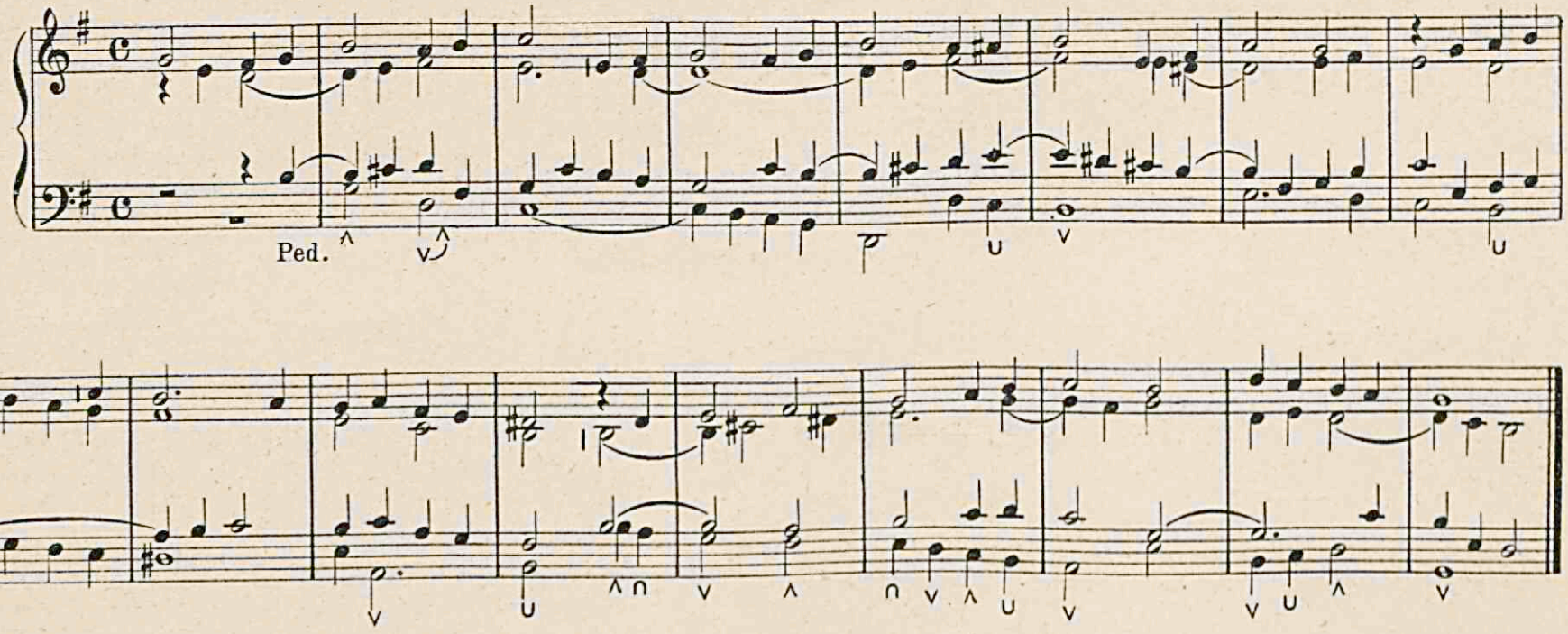
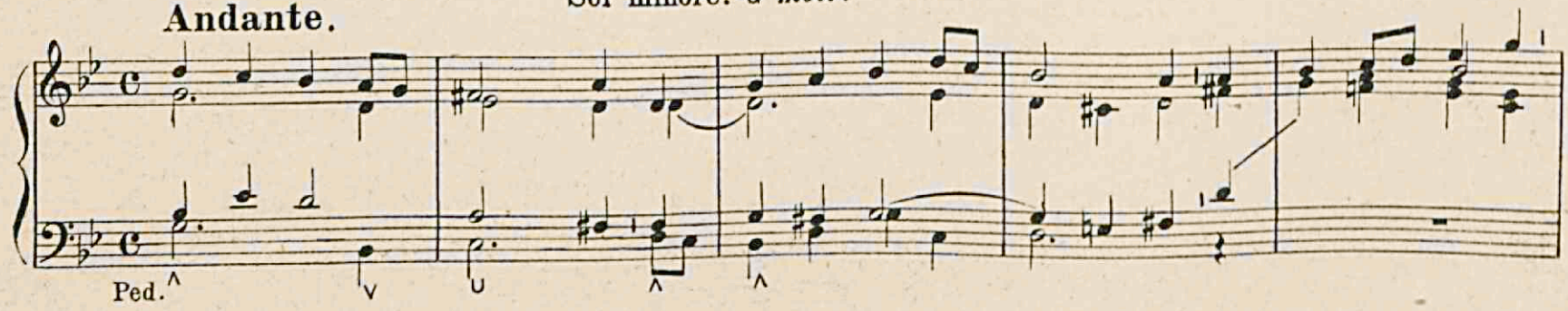
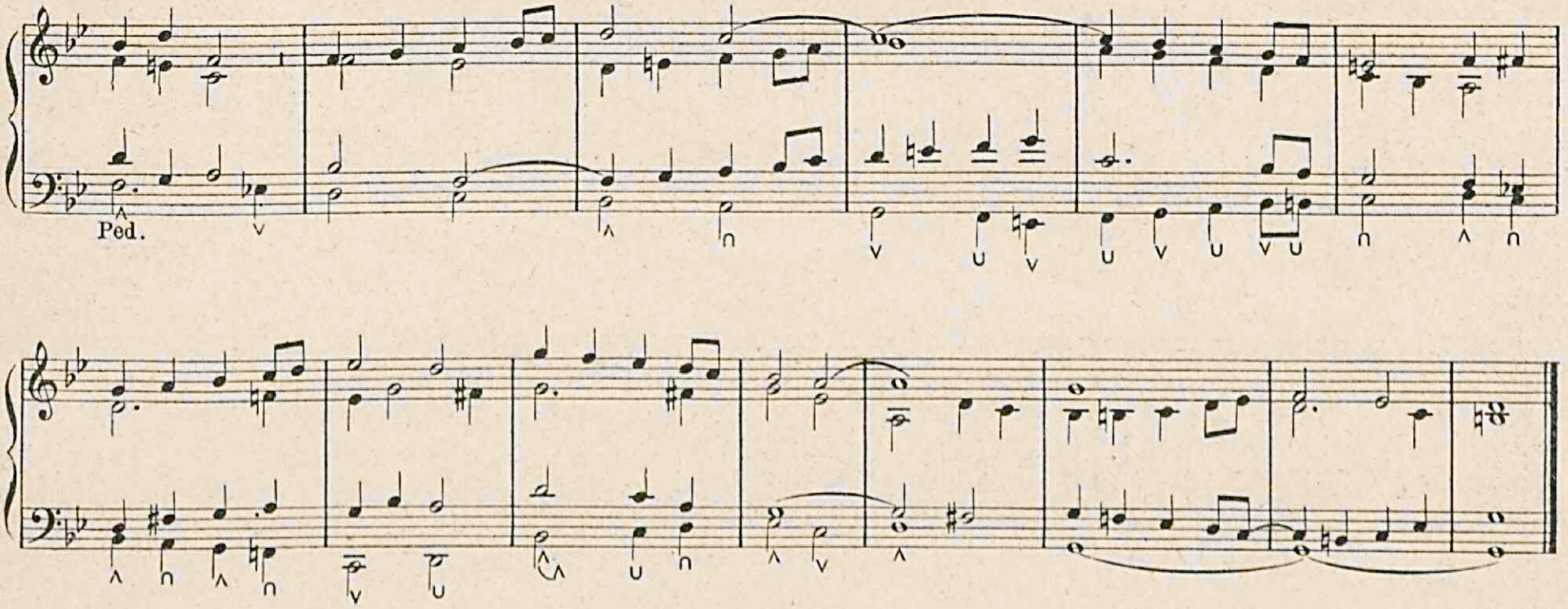


Sol minore.—*G moll.*

Andante.

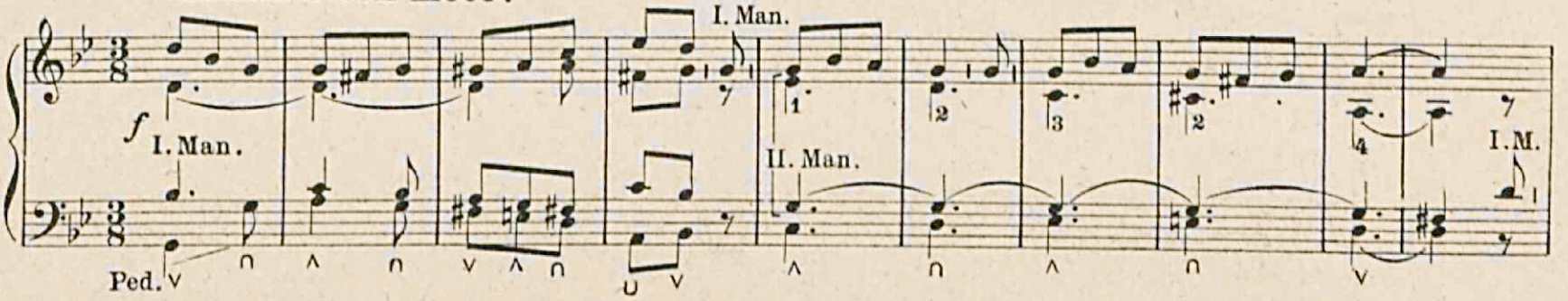
1.

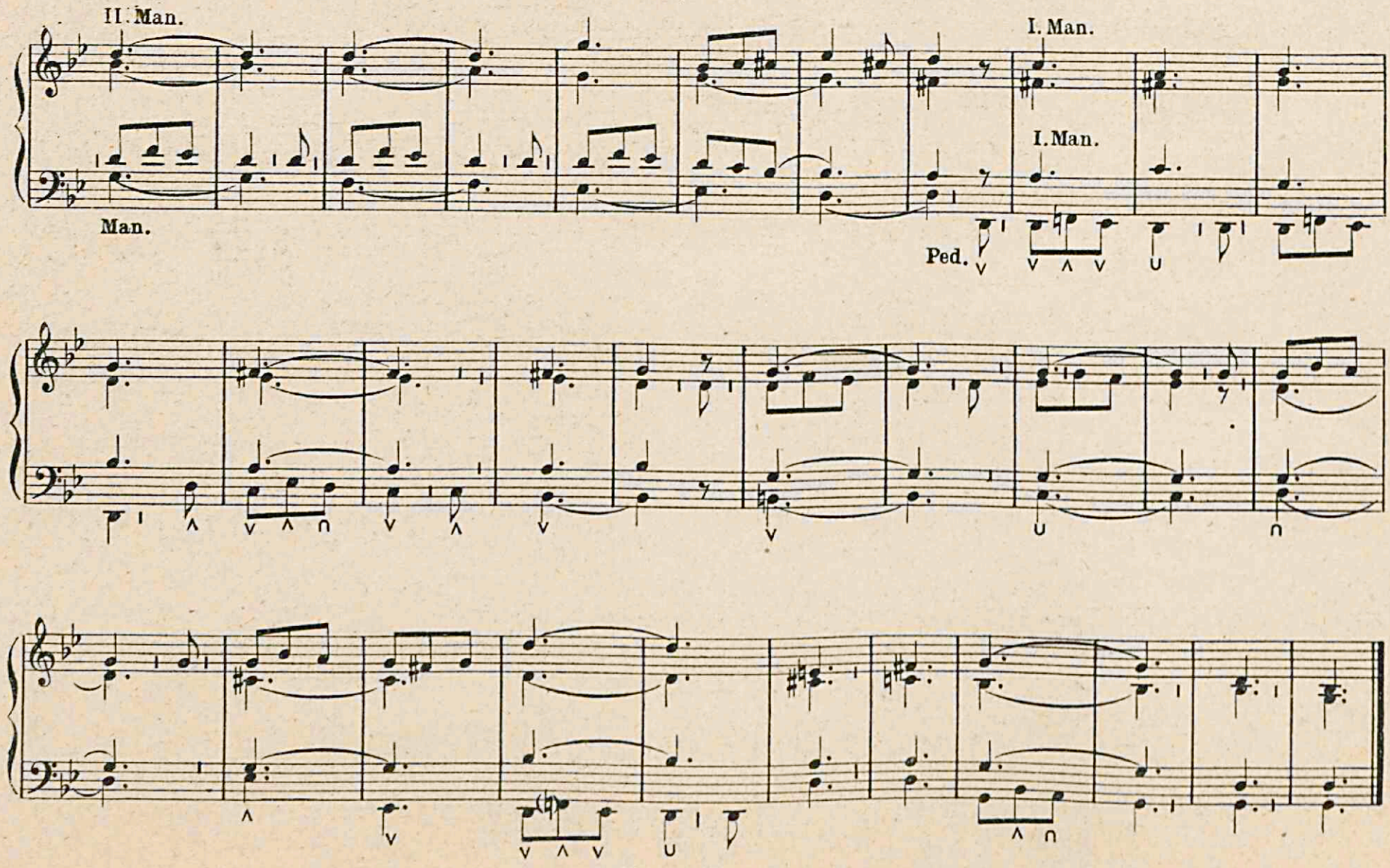


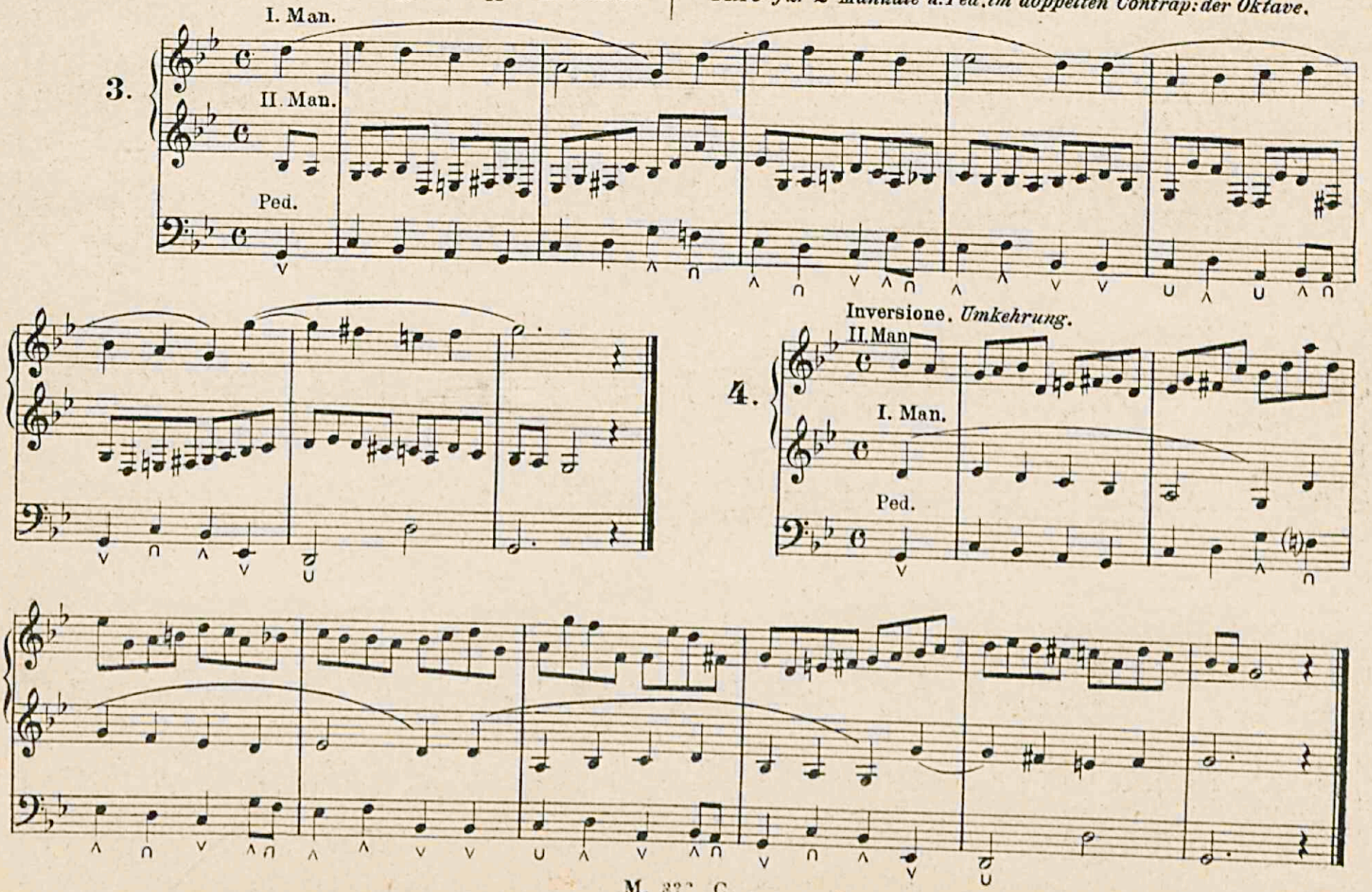


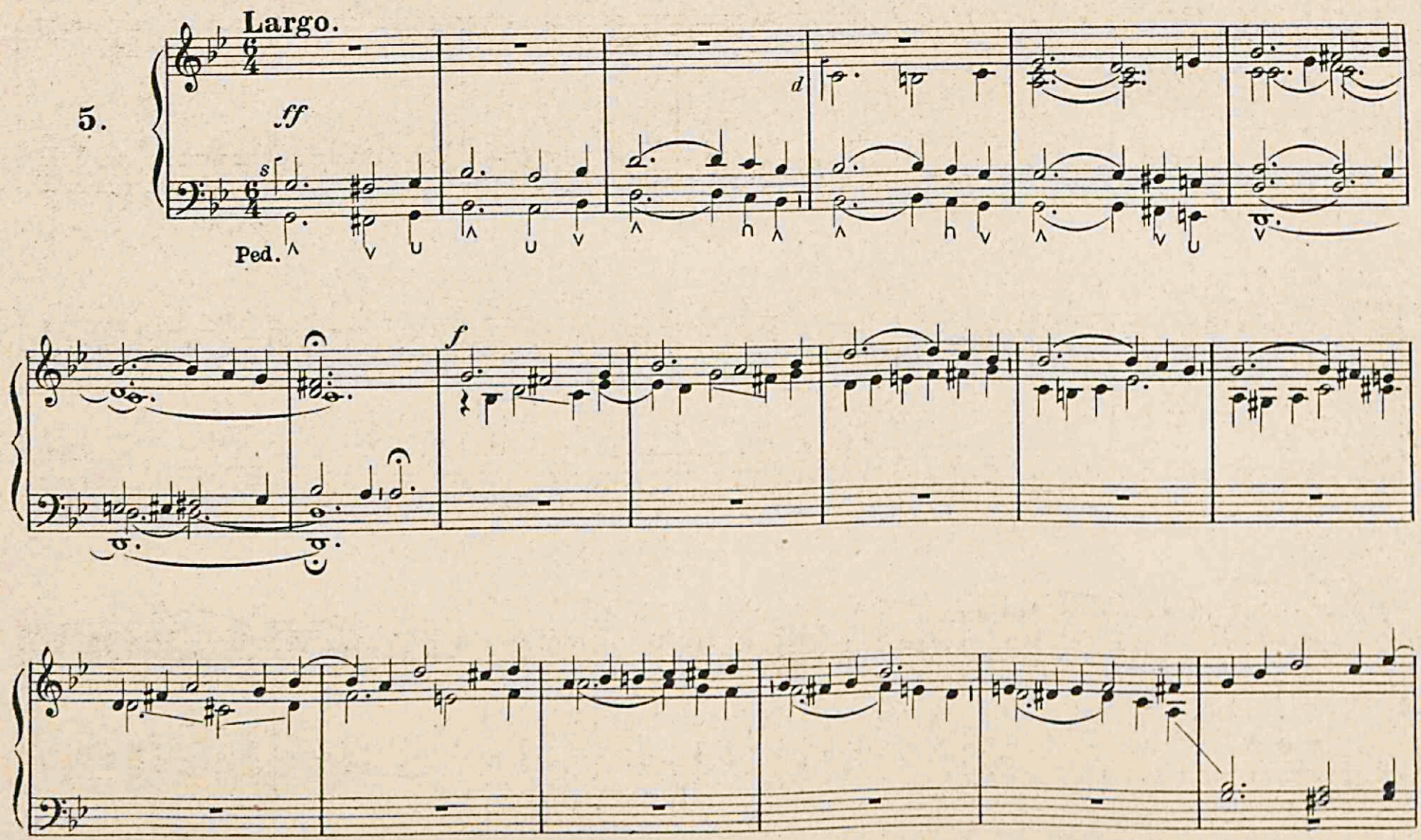
Andante con moto.

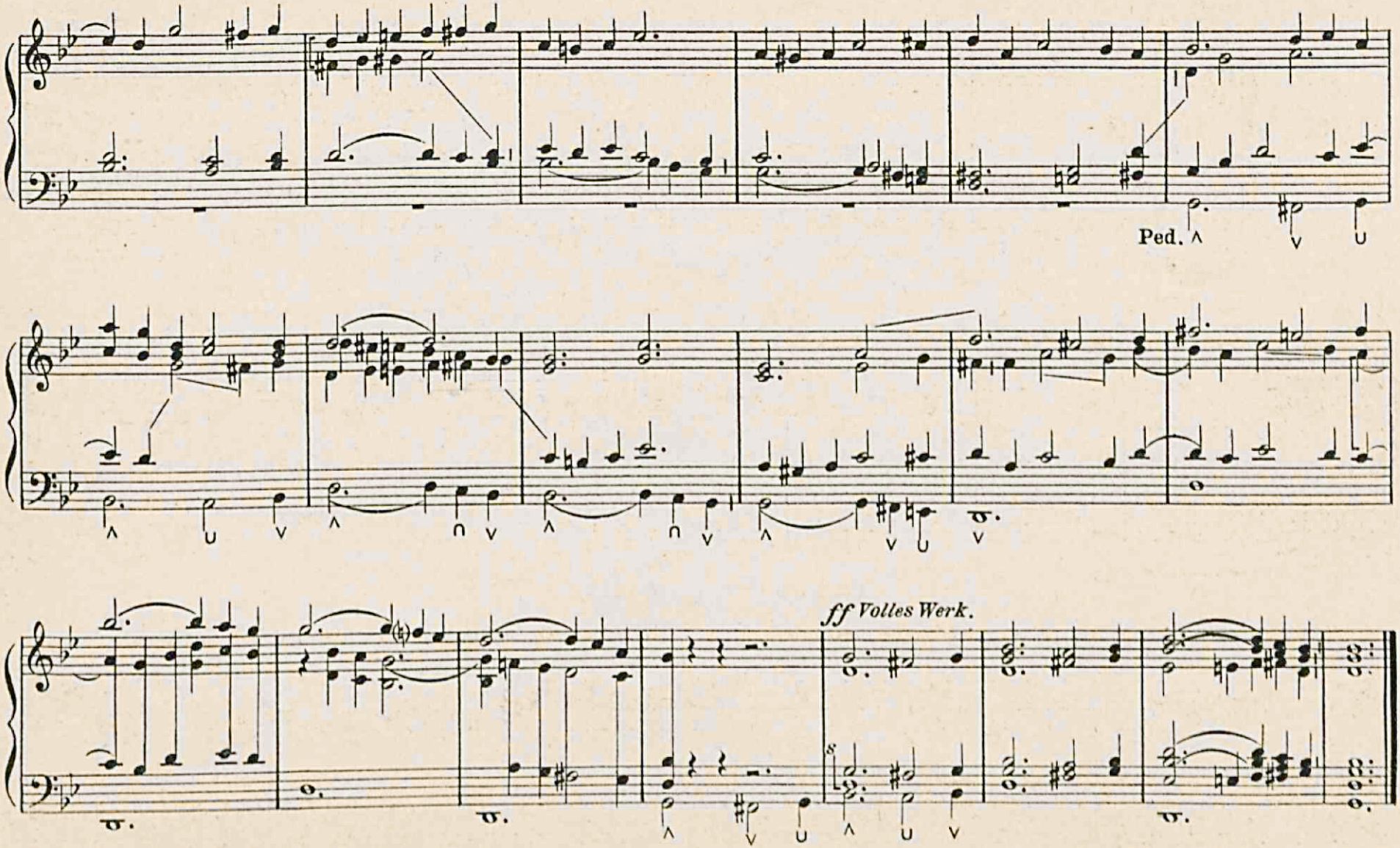
2.




II. Man.
I. Man.
I. Man.
Man.
Ped.

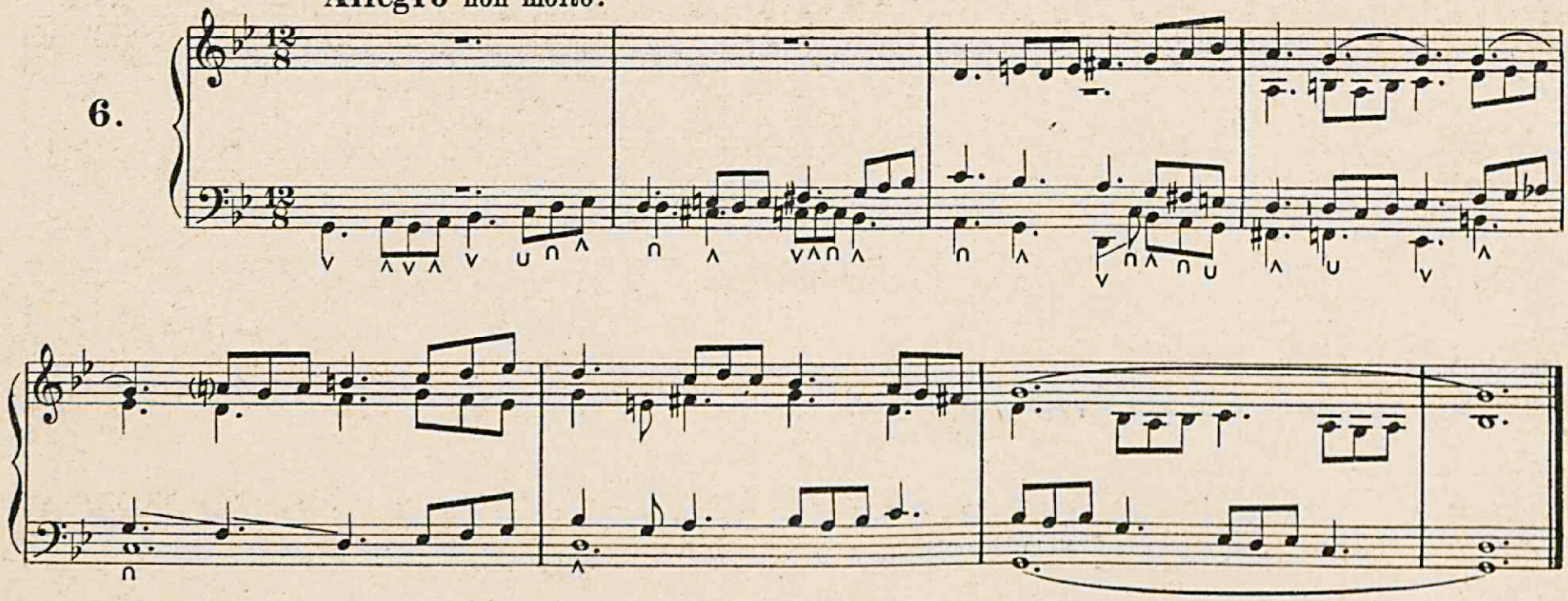

3.
I. Man.
II. Man.
Ped.
Inversione. *Umkehrung.*
4.
II. Man.
I. Man.
Ped.


Largo.
5.
ff
Ped.
f


Ped.
ff Volles Werk.

Allegro non molto.

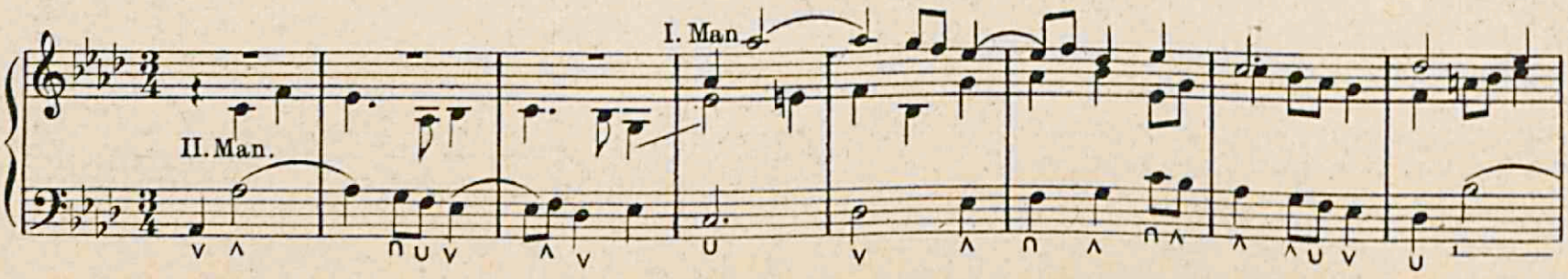
6.

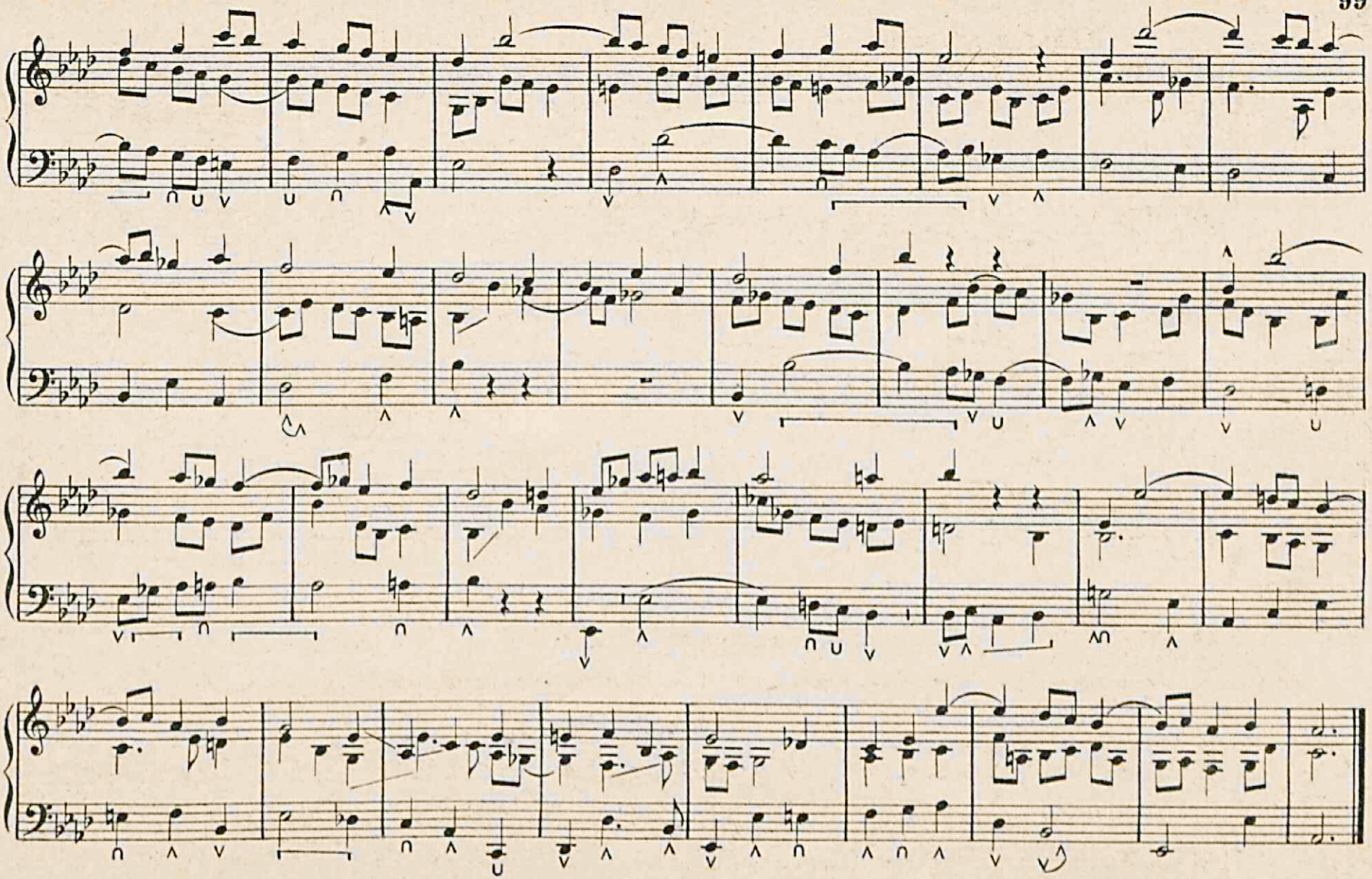


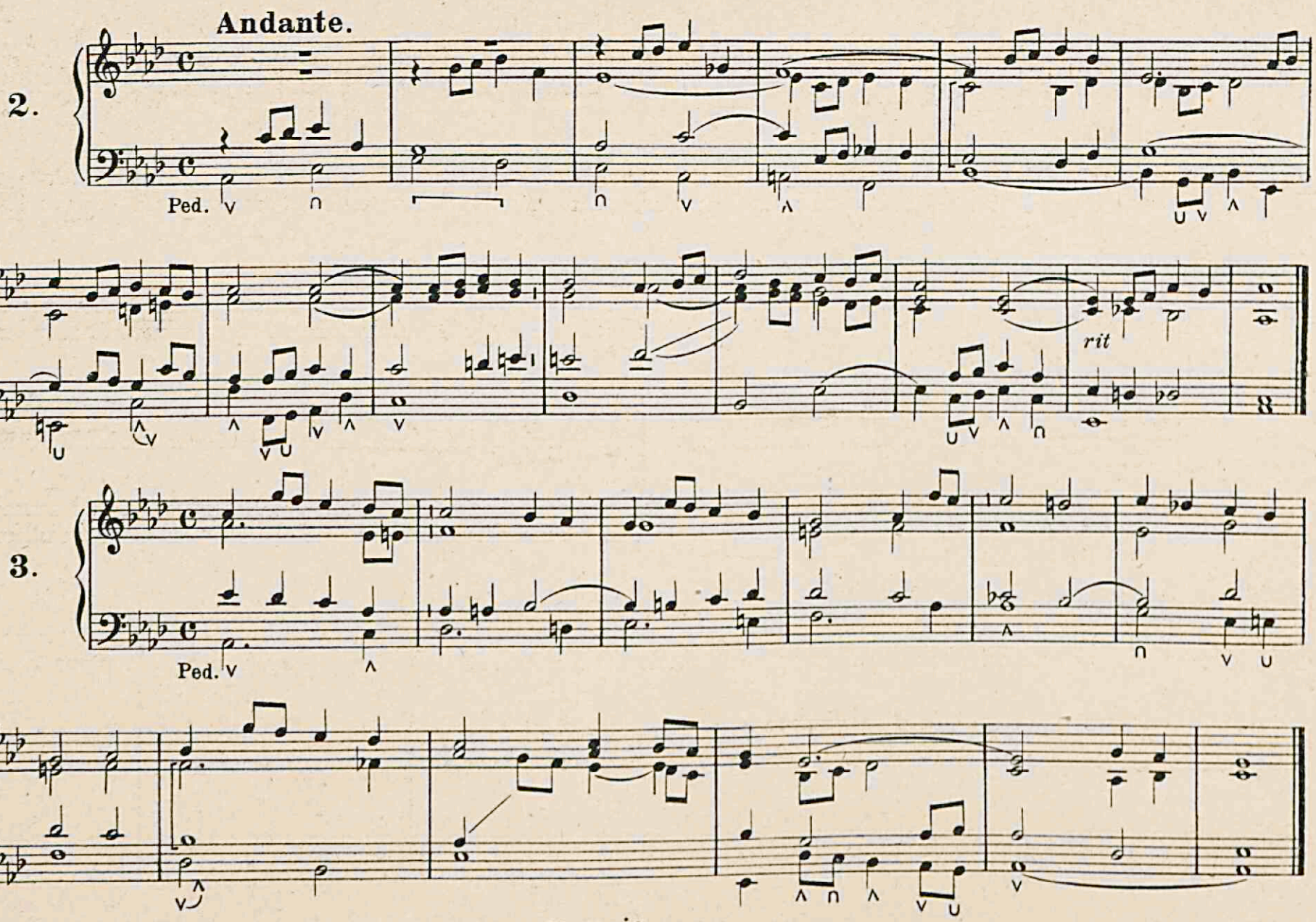
La ♭ maggiore.— *As dur.*

TRIO con canone all'ottava superiore fra Basso e Soprano. | *TRIO im Canon der Ober-Oktave zwischen Bass und Sopran.*

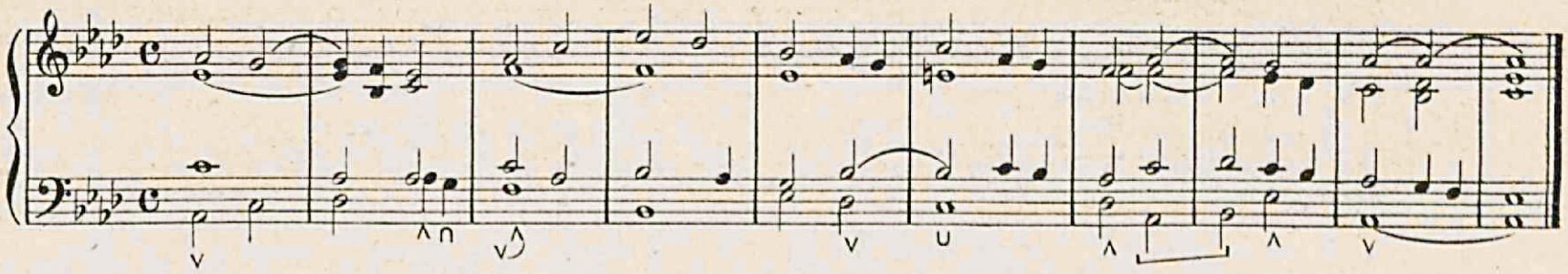
1.





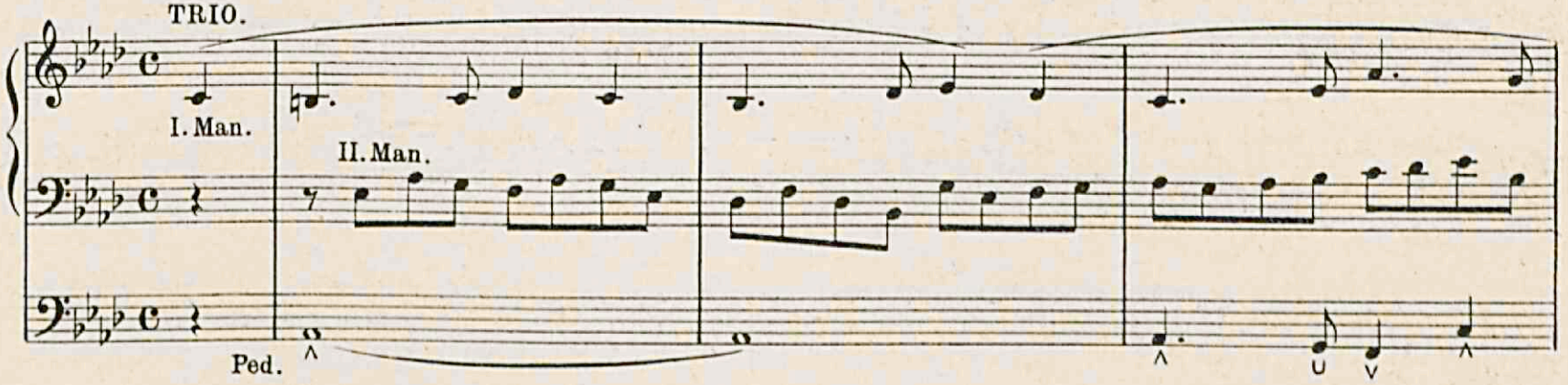

Andante.
2.
Ped.
rit
3.
Ped.

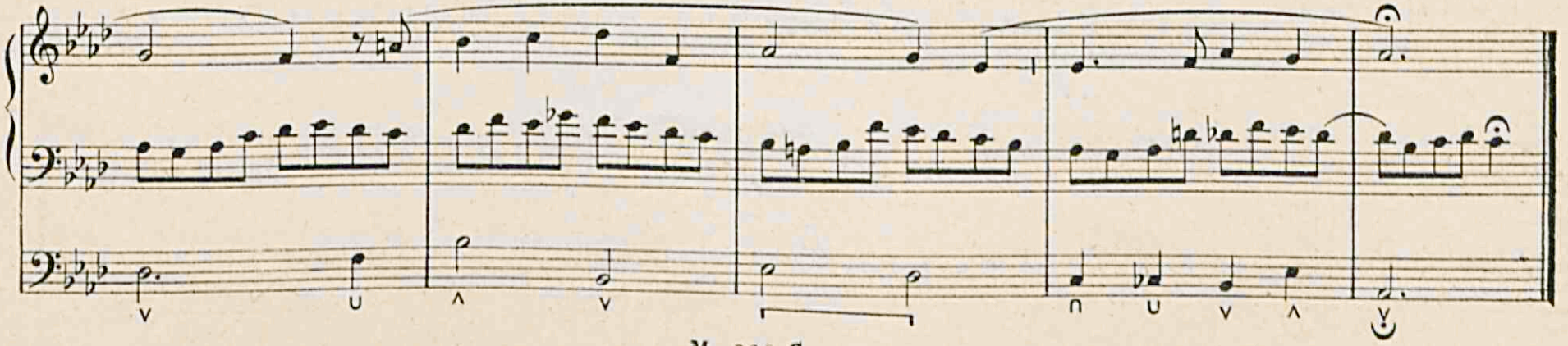
4.

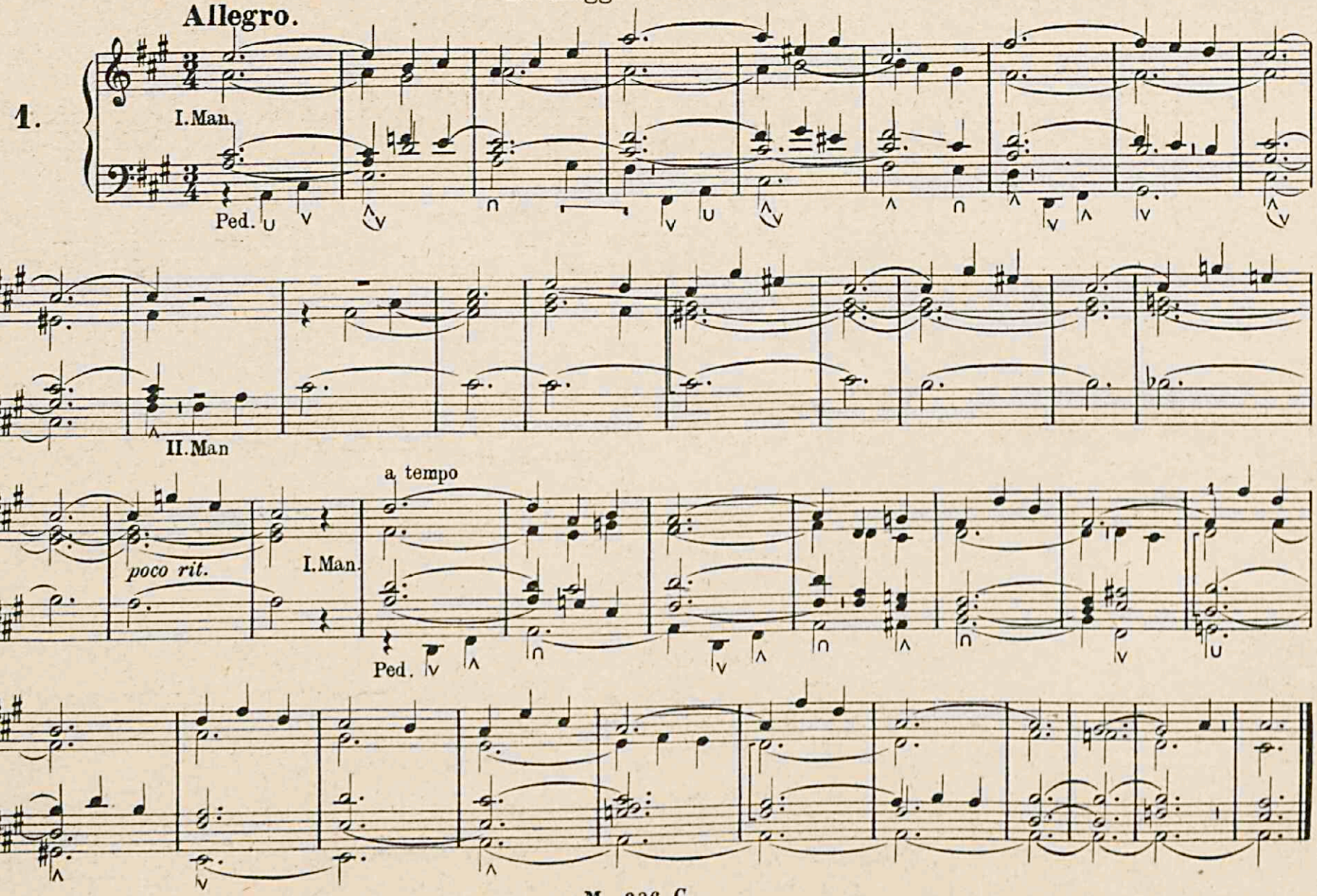


5.

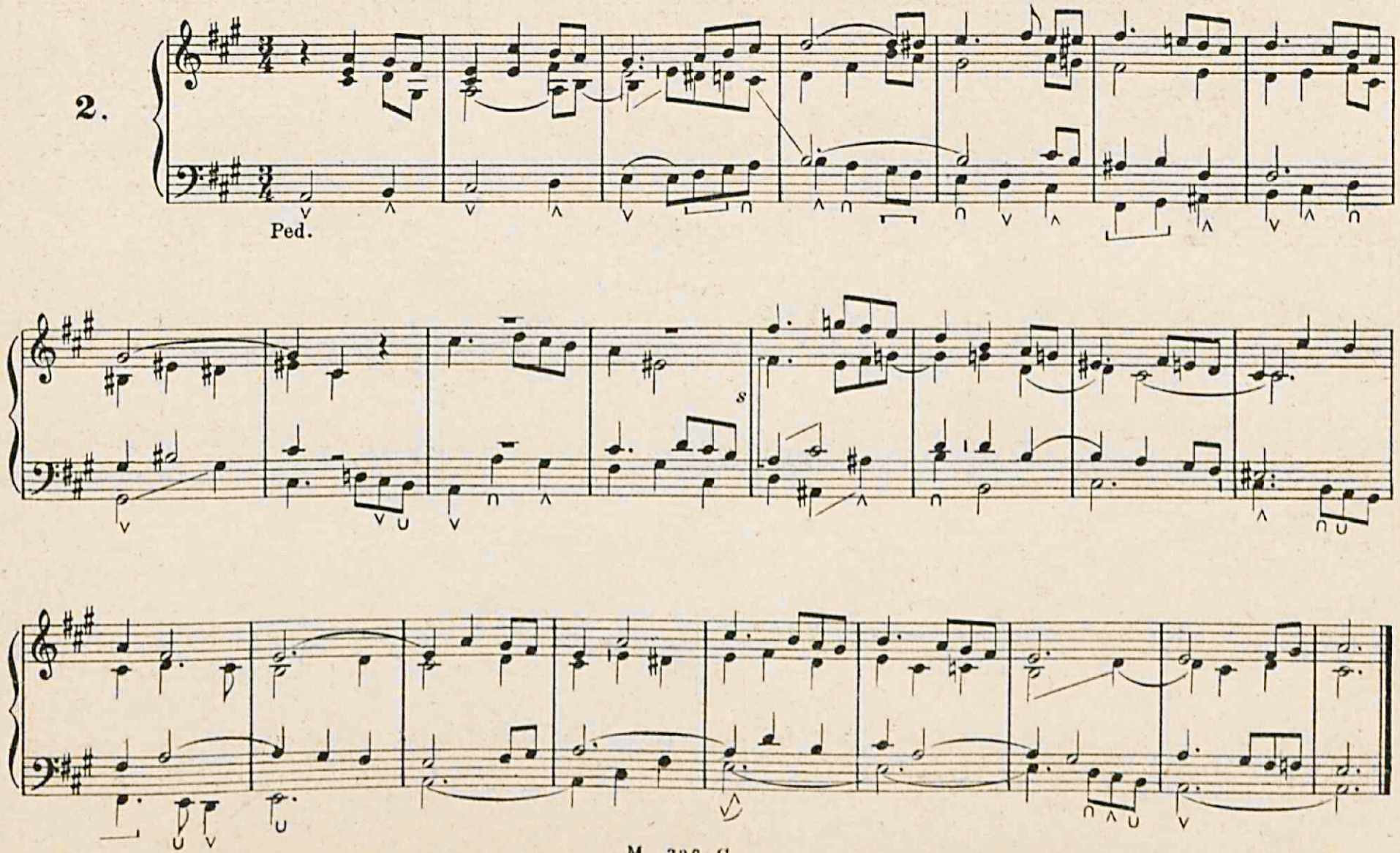
TRIO.



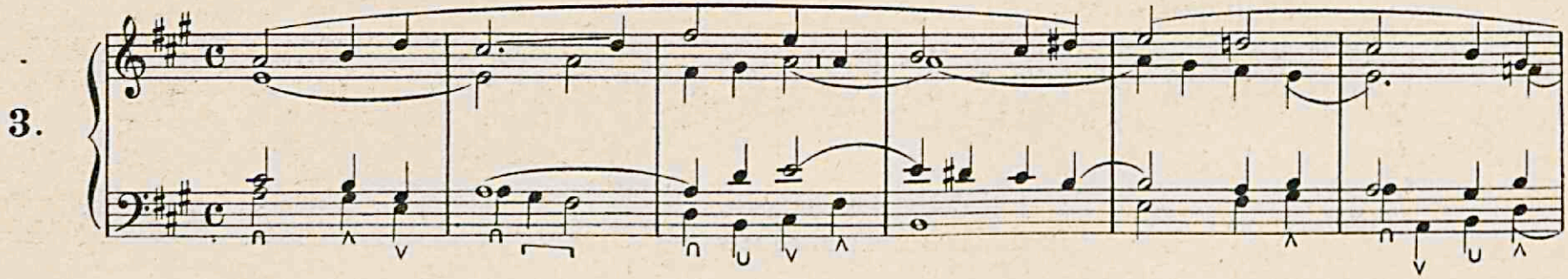


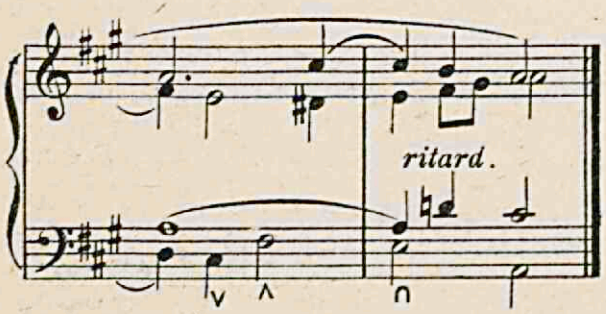

Allegro.
1.
I.Man.
Ped.
II.Man
a tempo
poco rit.
I.Man.
Ped.

2.



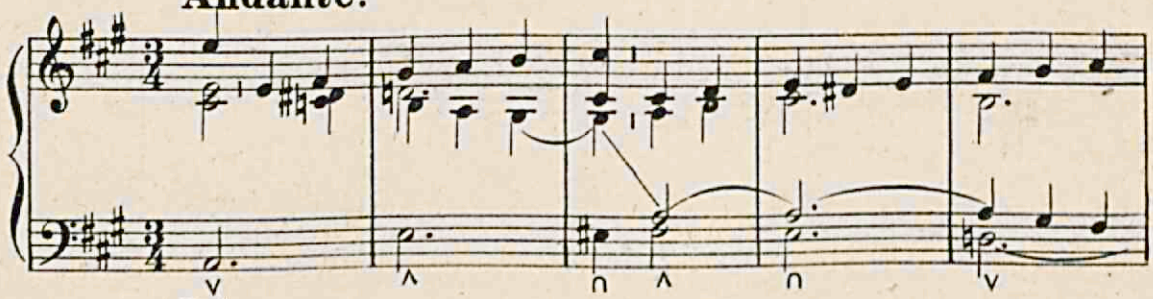
3.

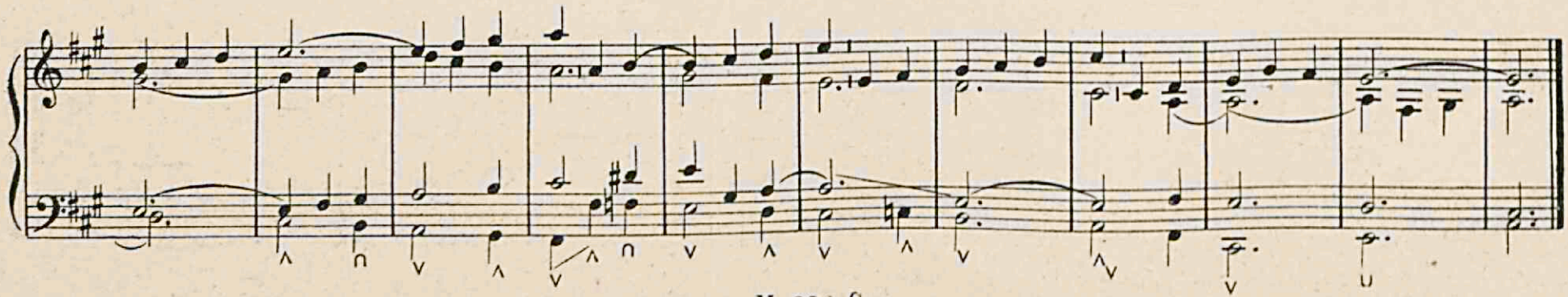




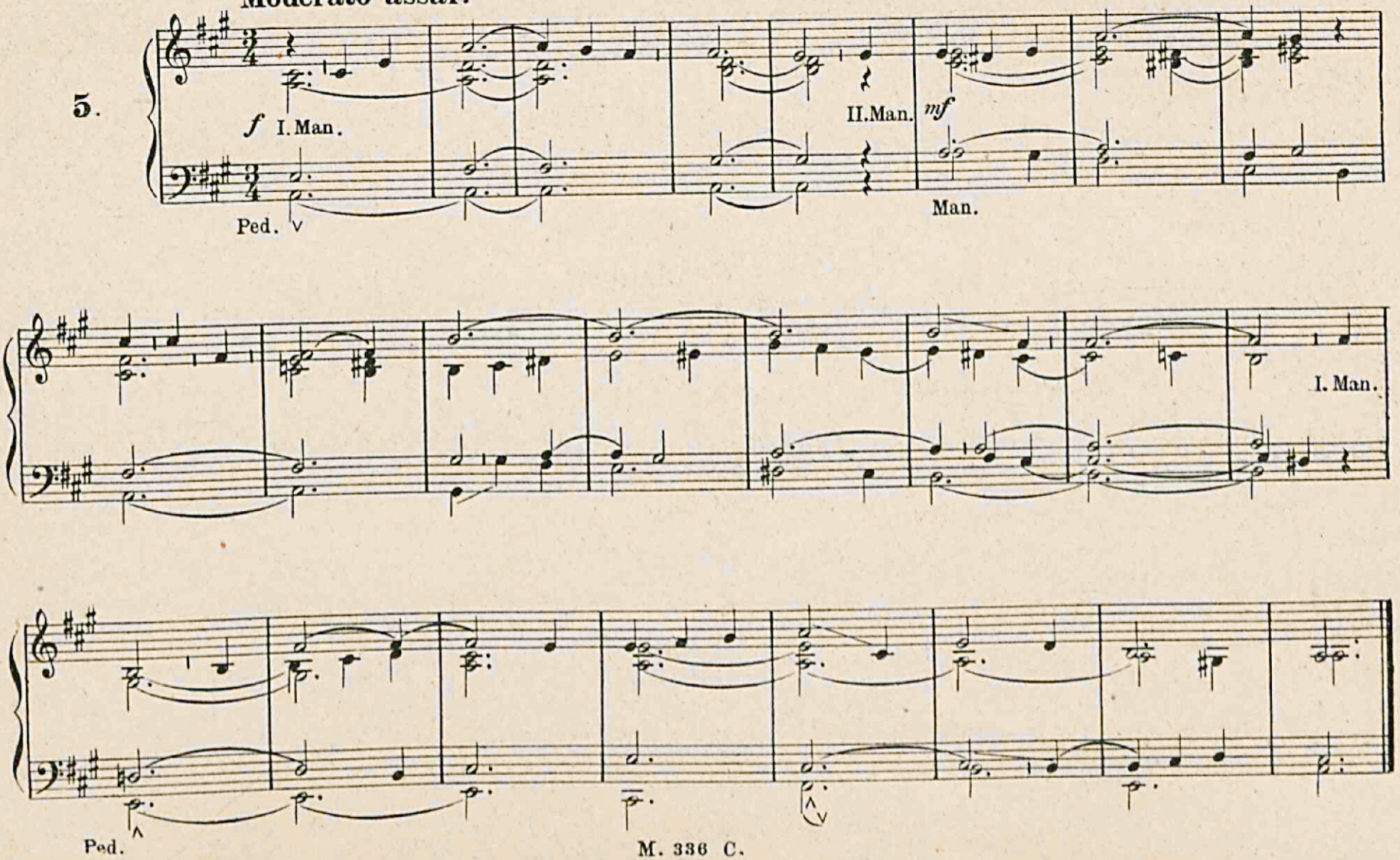
Andante.

4.



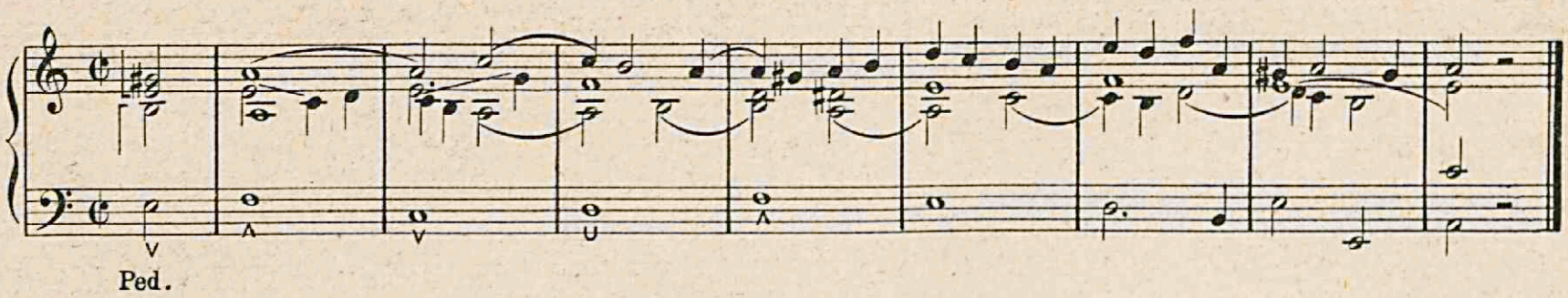


Moderato assai.



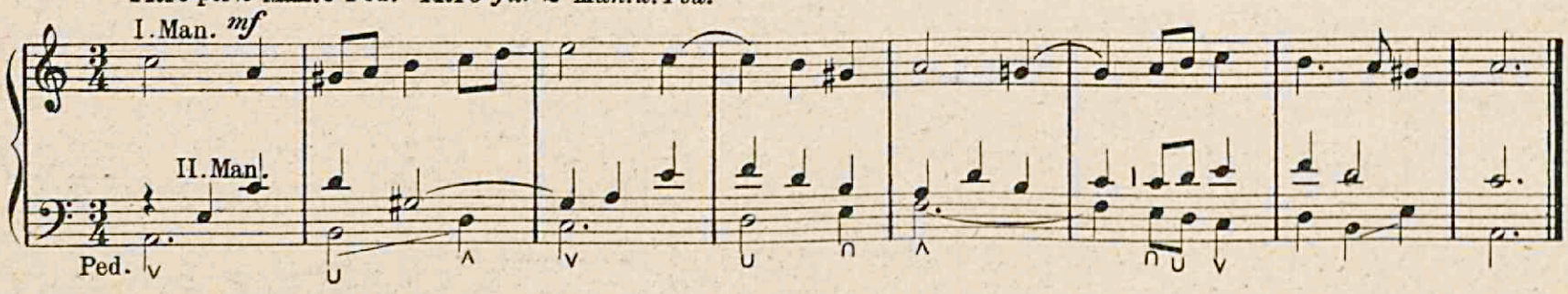
La minore.–*A moll.*

1.



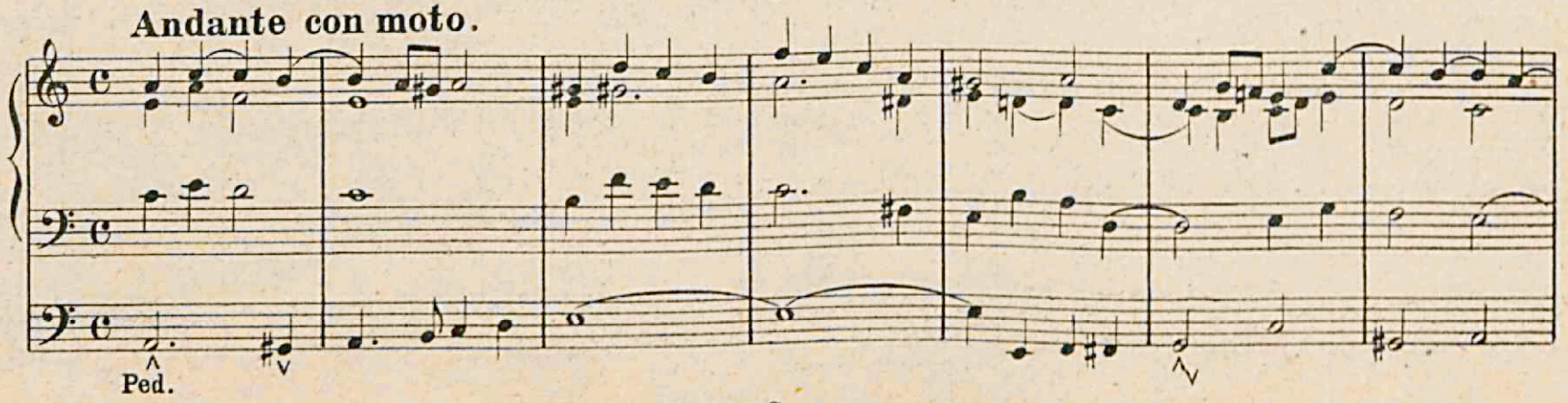
TRIO per 2 Man.e Ped. *TRIO für 2 Man.u. Ped.*

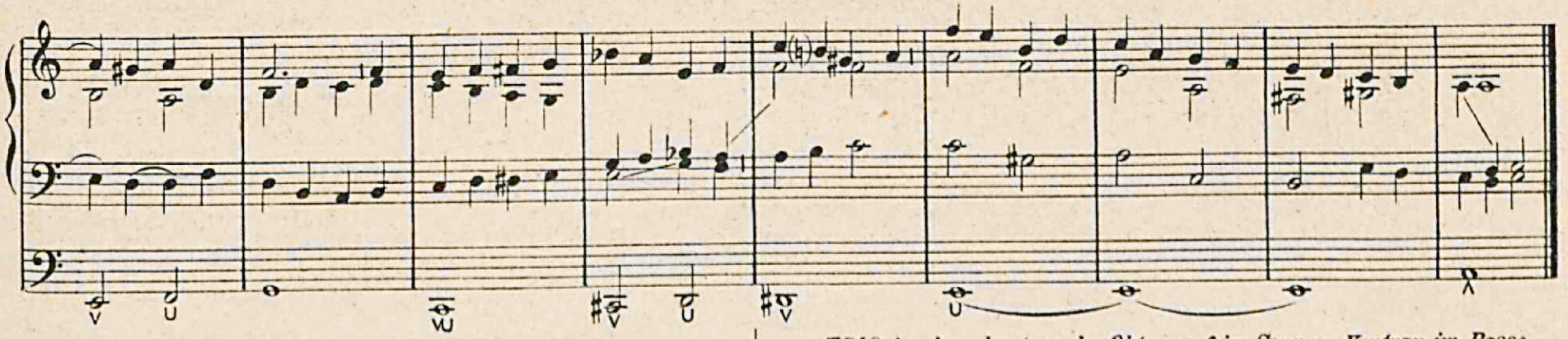
2.



Andante con moto.

3.





TRIO contrap.doppio all'8ª, c.f. al Soprano, contrap. al Basso.

TRIO im dopp.kontrap.der Oktave; c.f. im Sopran. Kontrap. im Basse.

4.

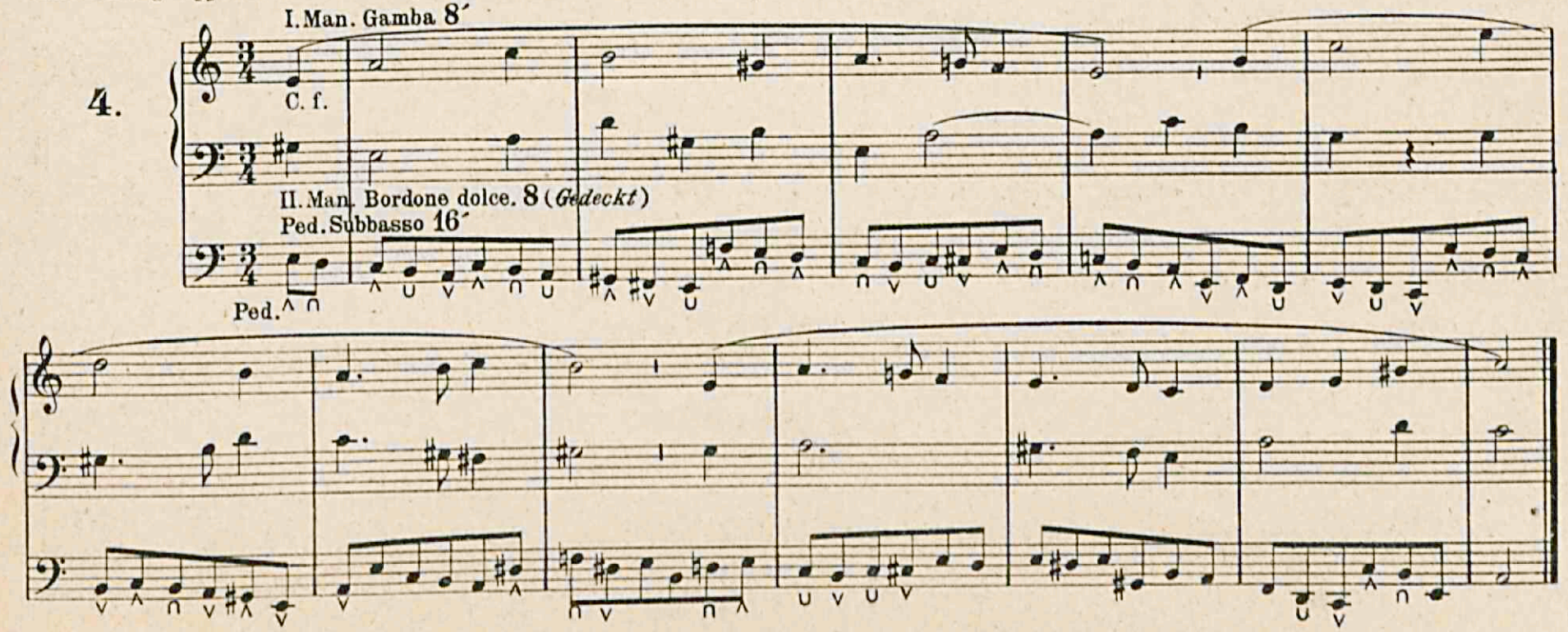
I. Man. Gamba 8′

C. f.

II. Man. Bordone dolce. 8 (*Gedeckt*)

Ped. Subbasso 16′

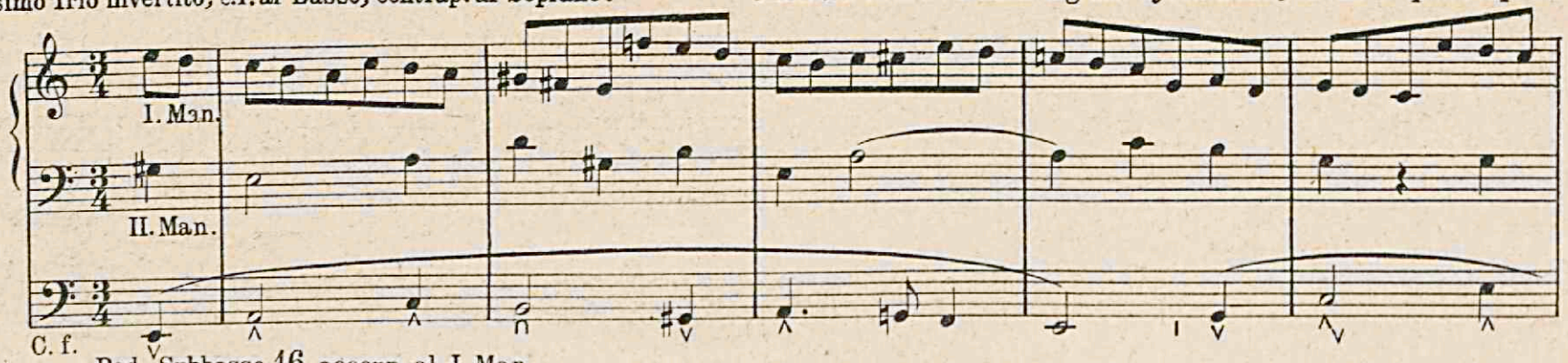
Ped.

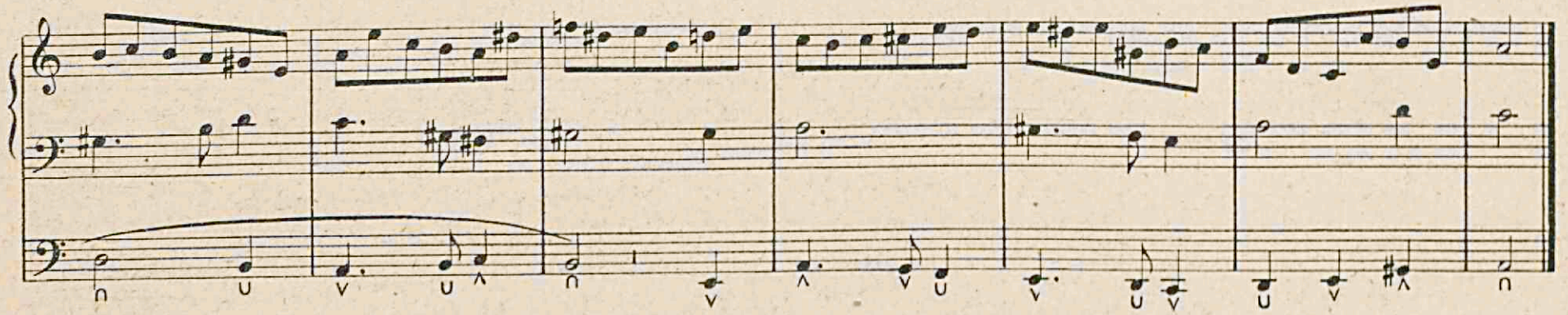


il medesimo Trio invertito, c.f. al Basso, contrap. al Soprano.

Dasselbe Trio in Umkehrung Der c.f. im Basse, der Kontrap. im Sopran.

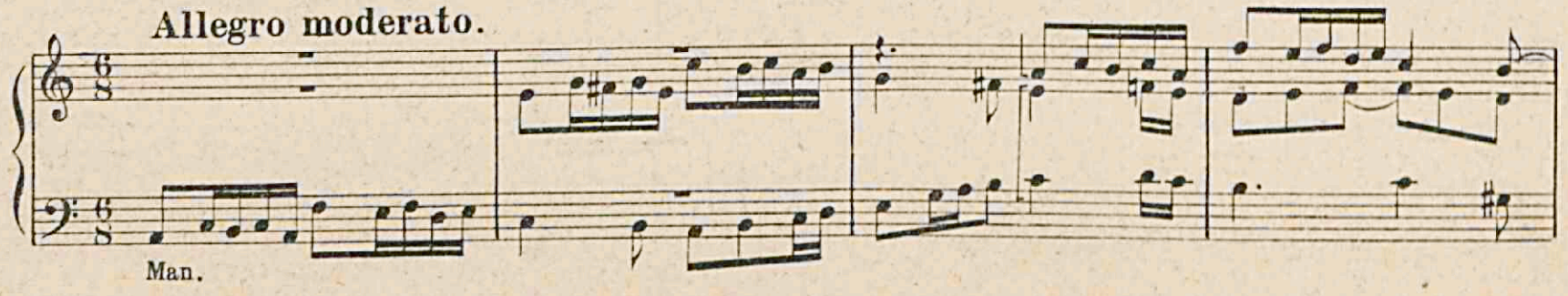
5.

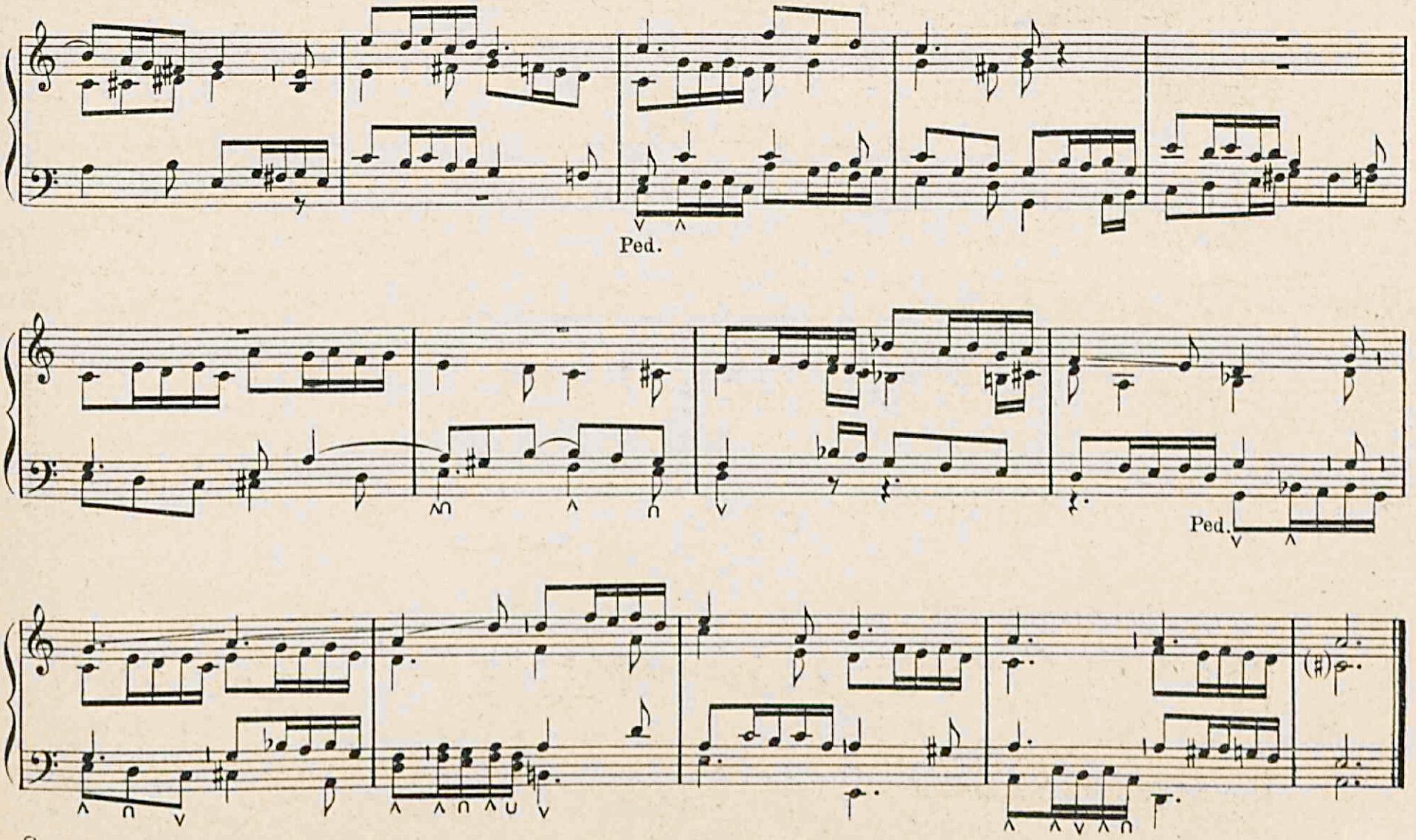




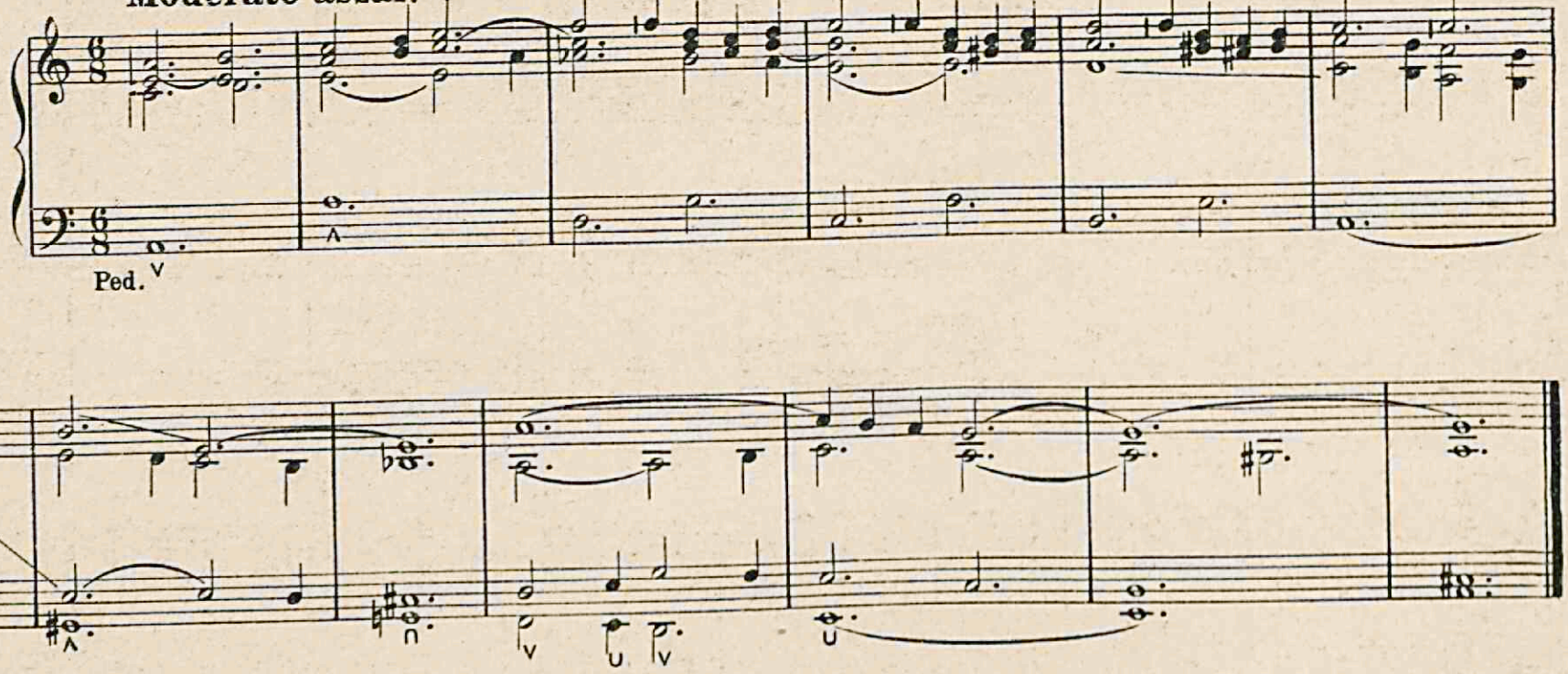
6.

Allegro moderato.

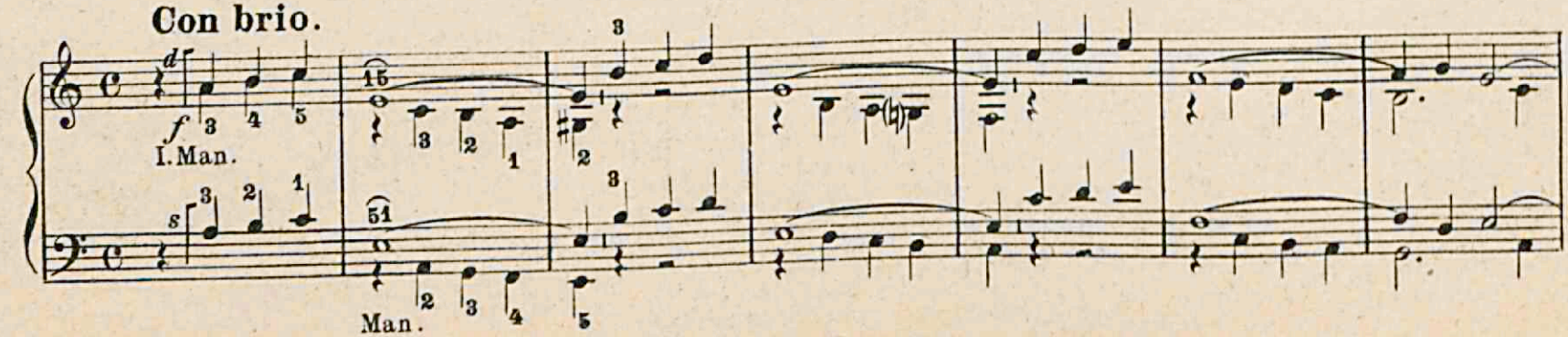


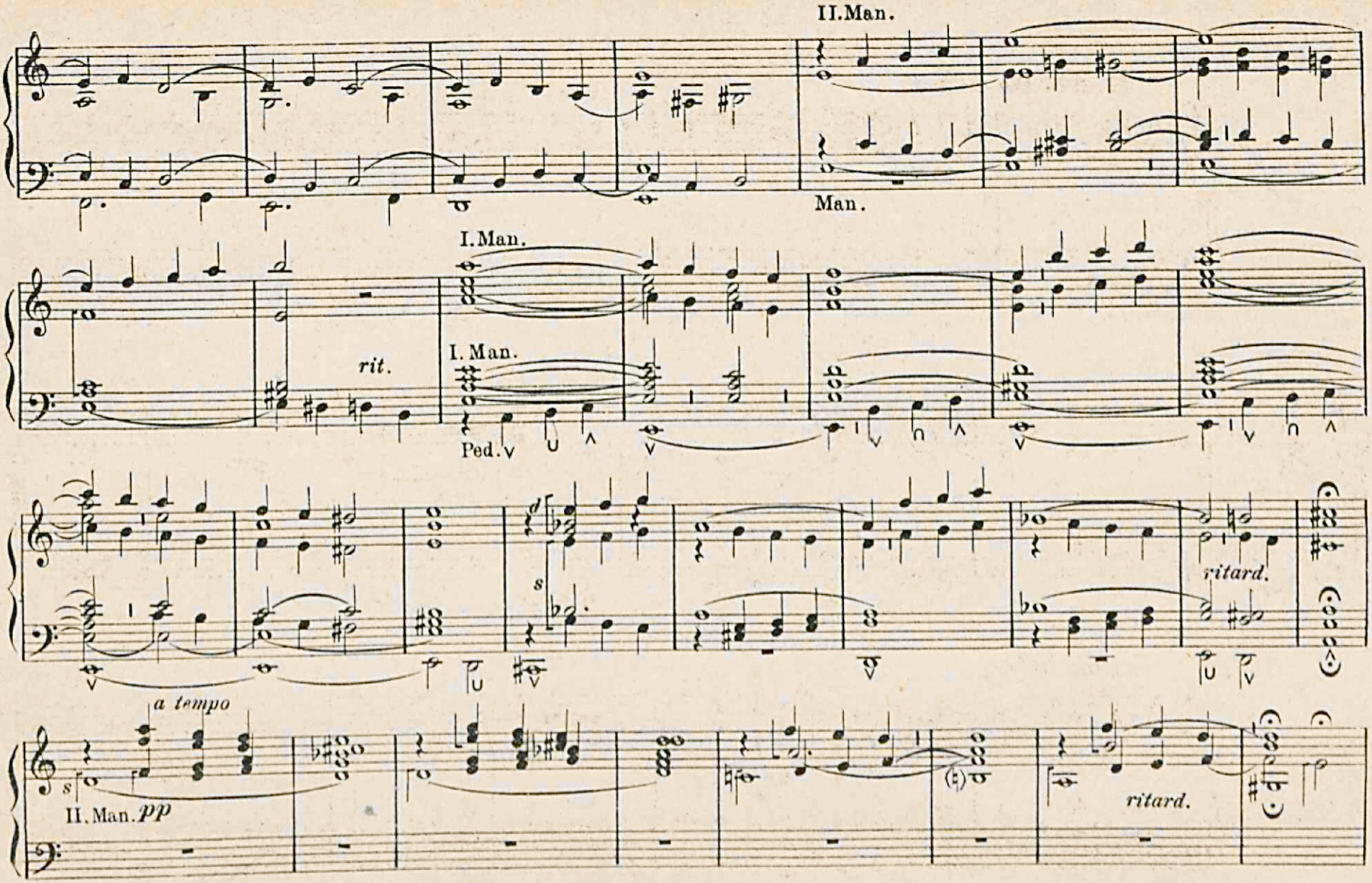

Ped.
Ped.
8

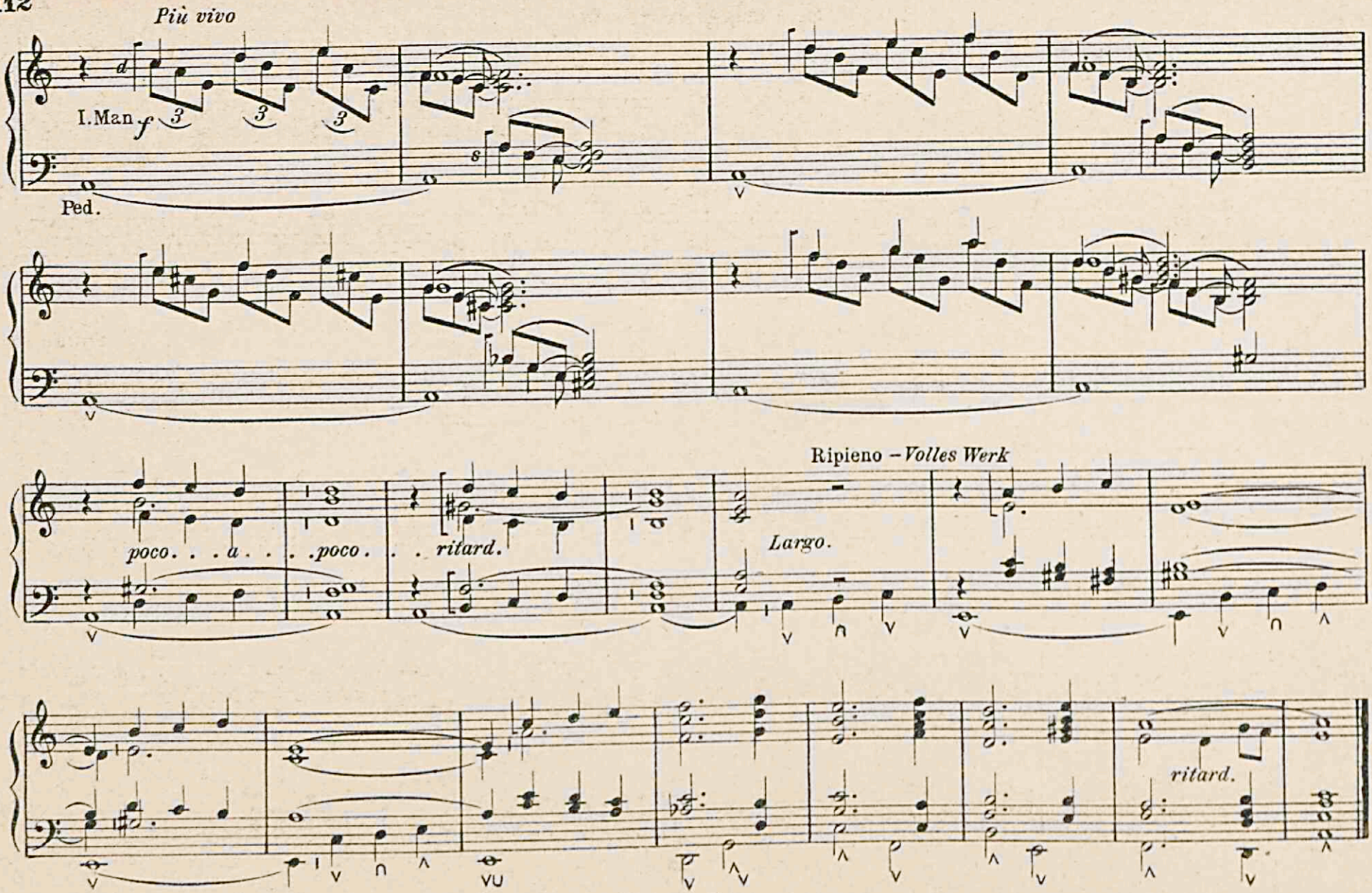
7. **Moderato assai.**



8. **Con brio.**

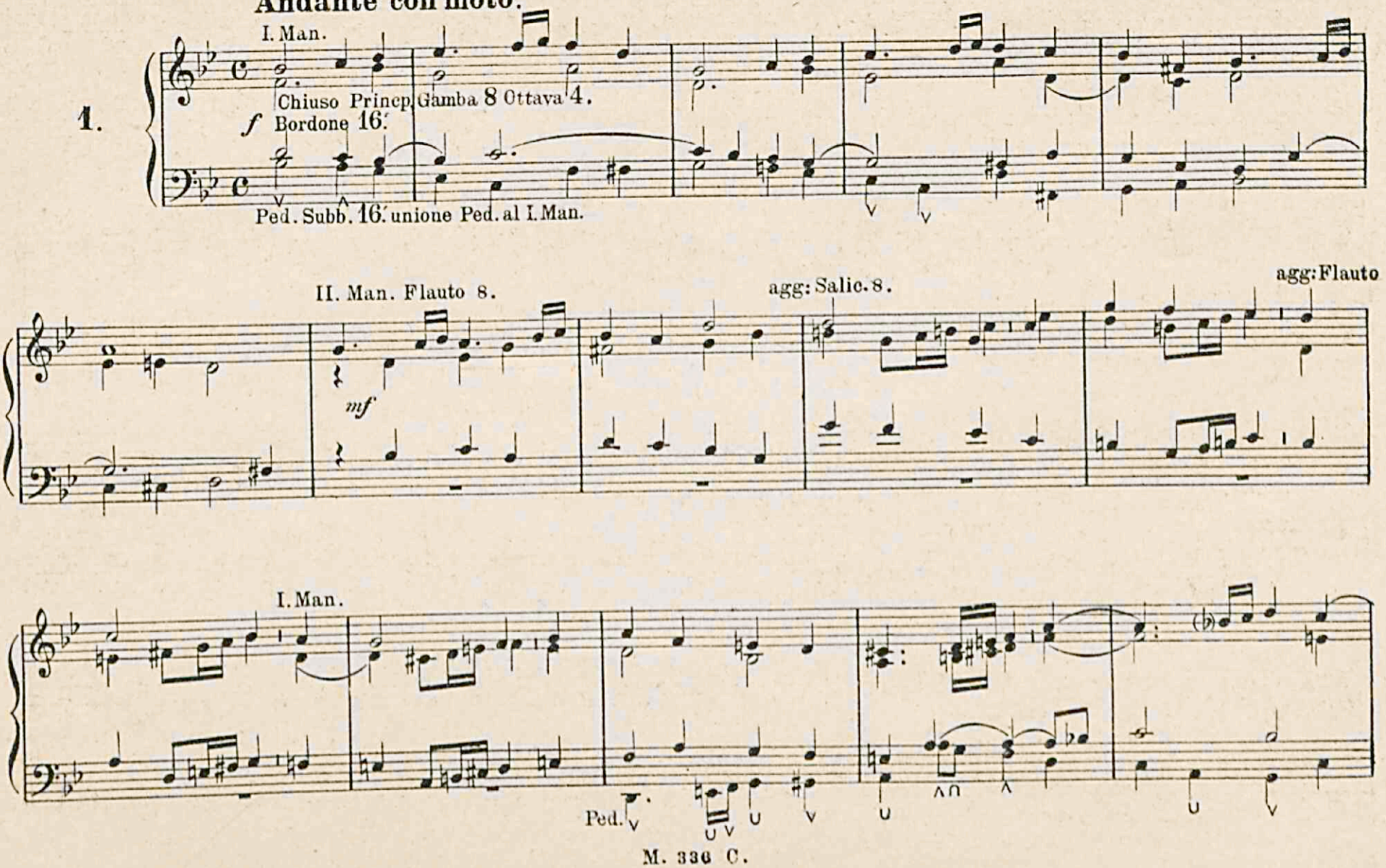



II.Man.
Man.
I.Man.
I. Man.
rit.
Ped.
ritard.
a tempo
II. Man. pp
ritard.


Più vivo
I.Man
f
Ped.
poco . . . a . . . poco . . . ritard.
Ripieno – Volles Werk
Largo.
ritard.

Si ♭ maggiore = *B dur.*

Andante con moto.



Man. accop.

a tempo

poco rit.

ff

ritard.

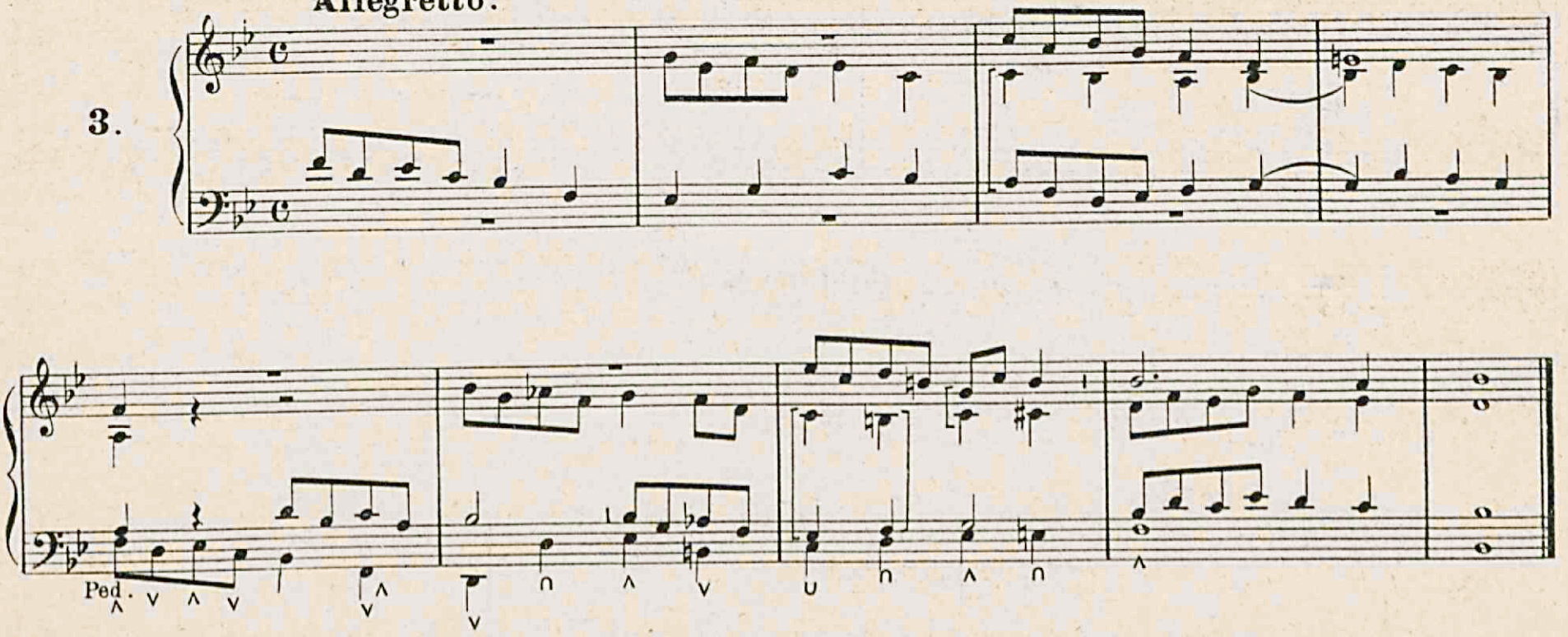
Comodo.

2.

Ped.

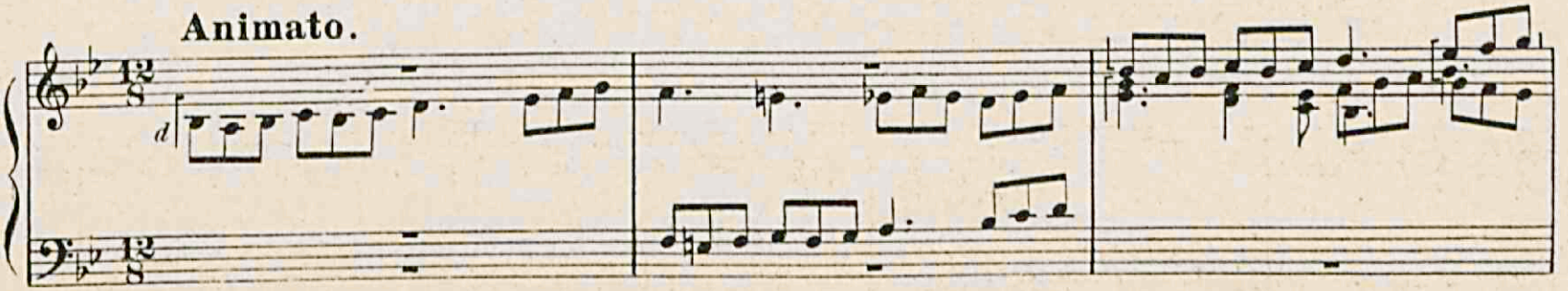
3.

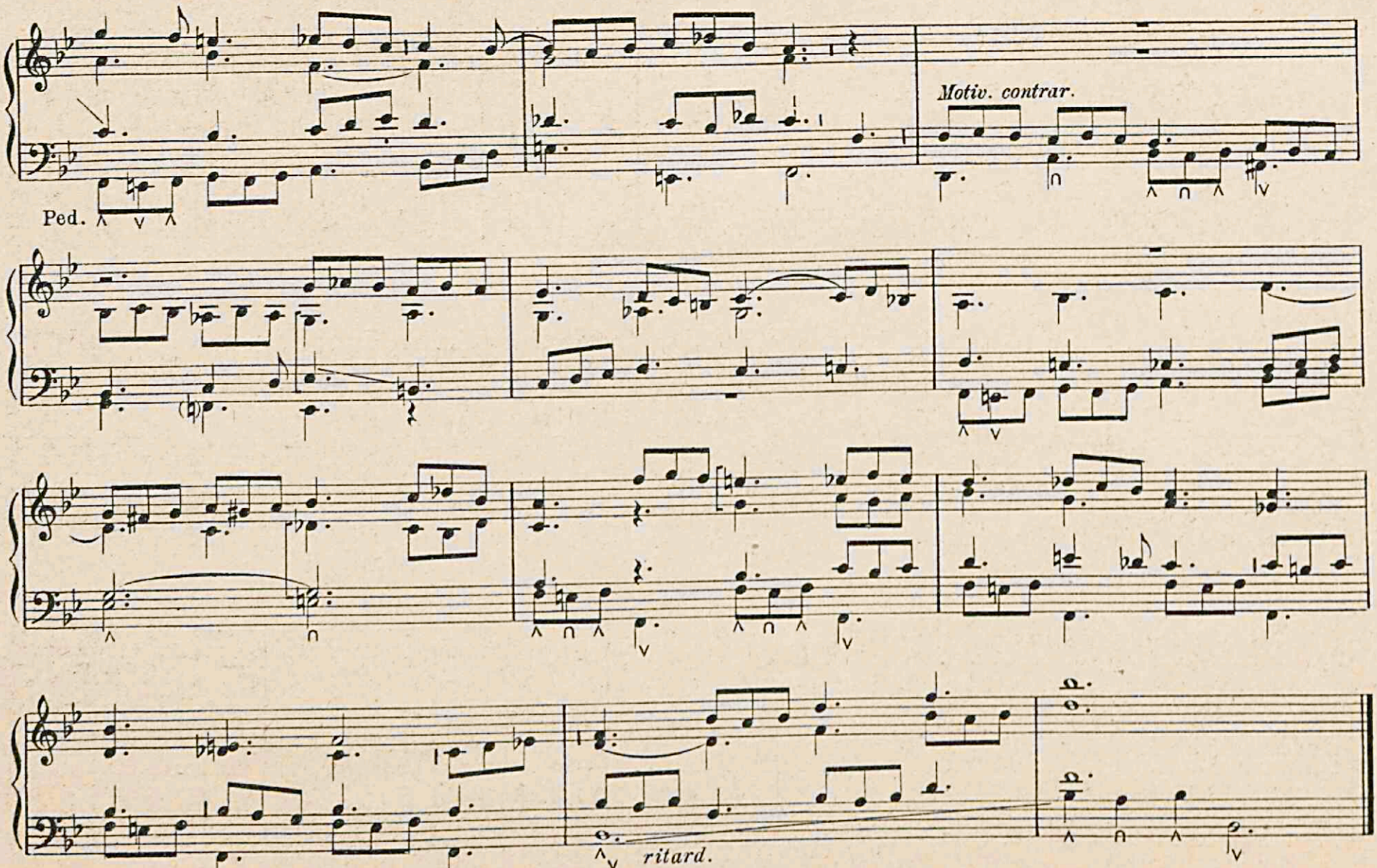
Allegretto.



4.

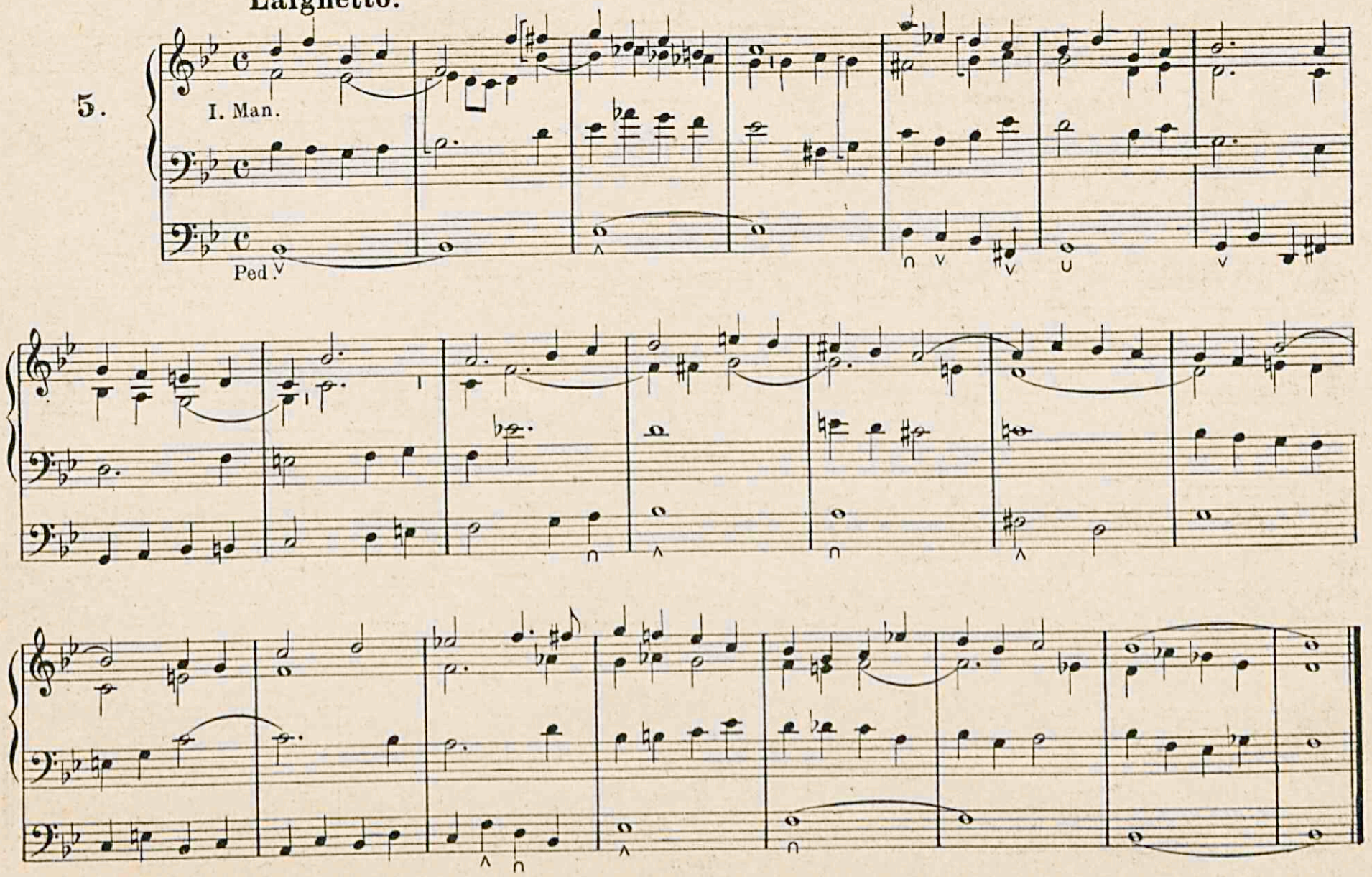
Animato.




Motiv. contrar.
Ped.
ritard.

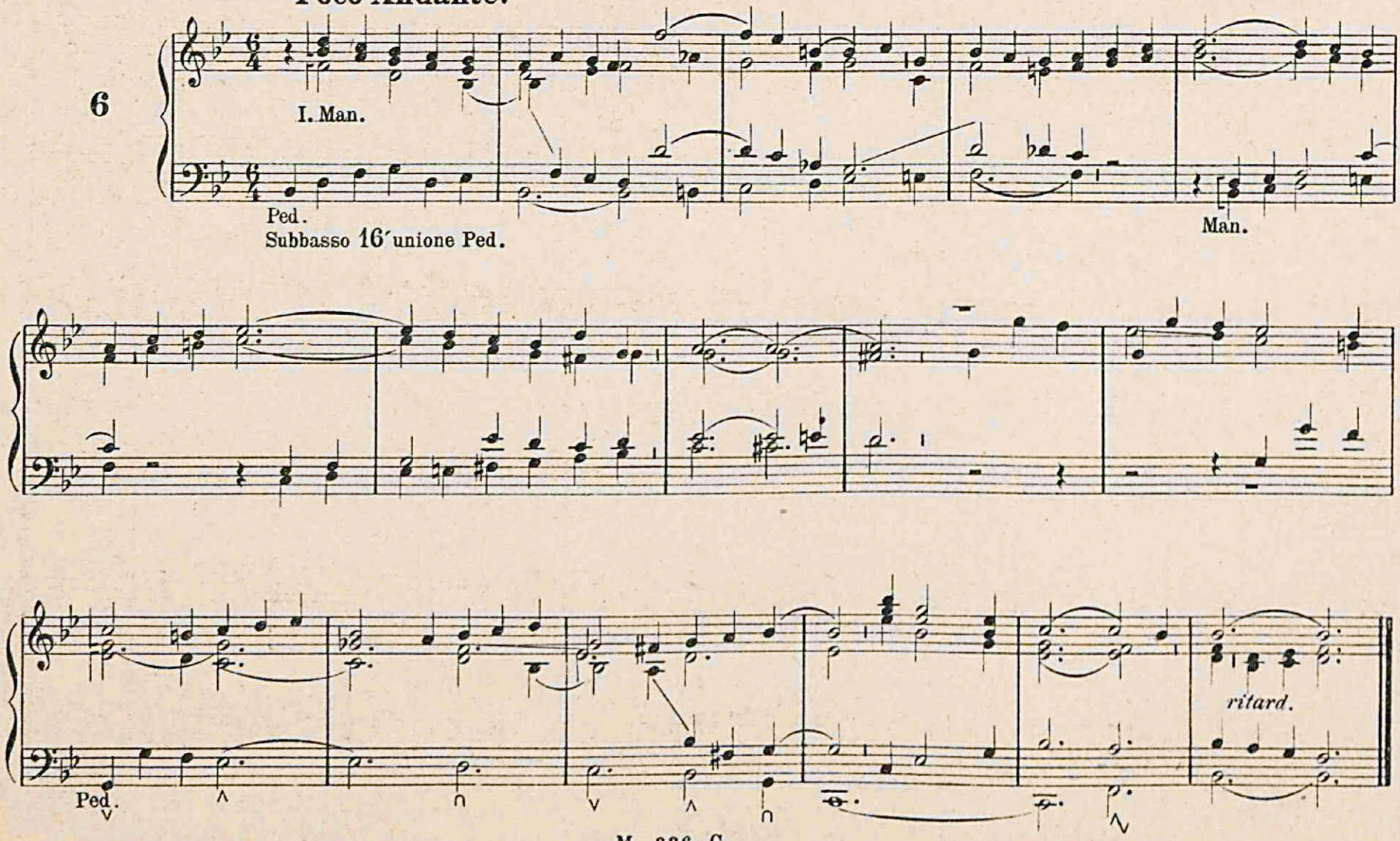
Larghetto.

5.



Bordone 16. Gamba 8. Flauto 4. Salic. 8.

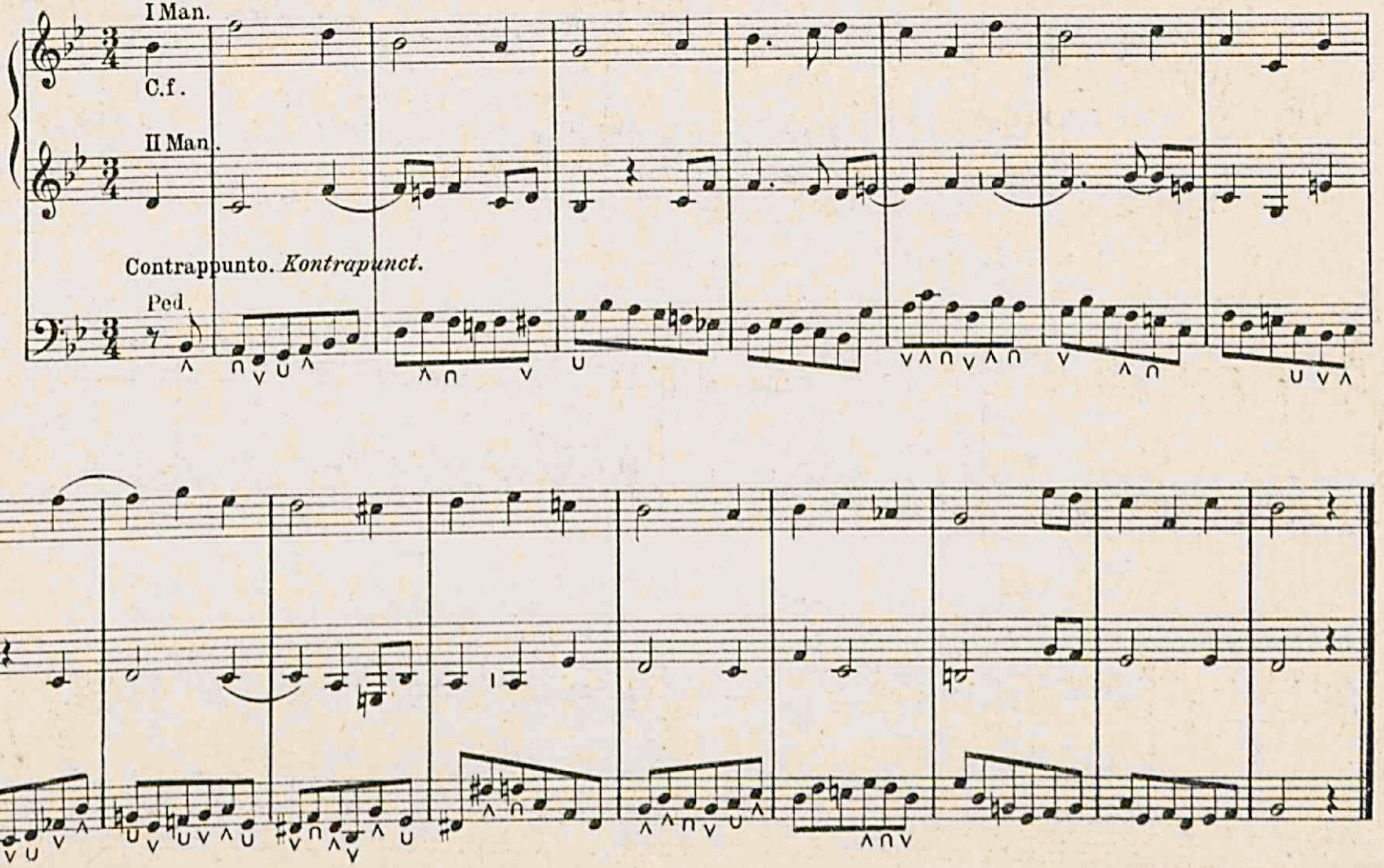
Poco Andante.

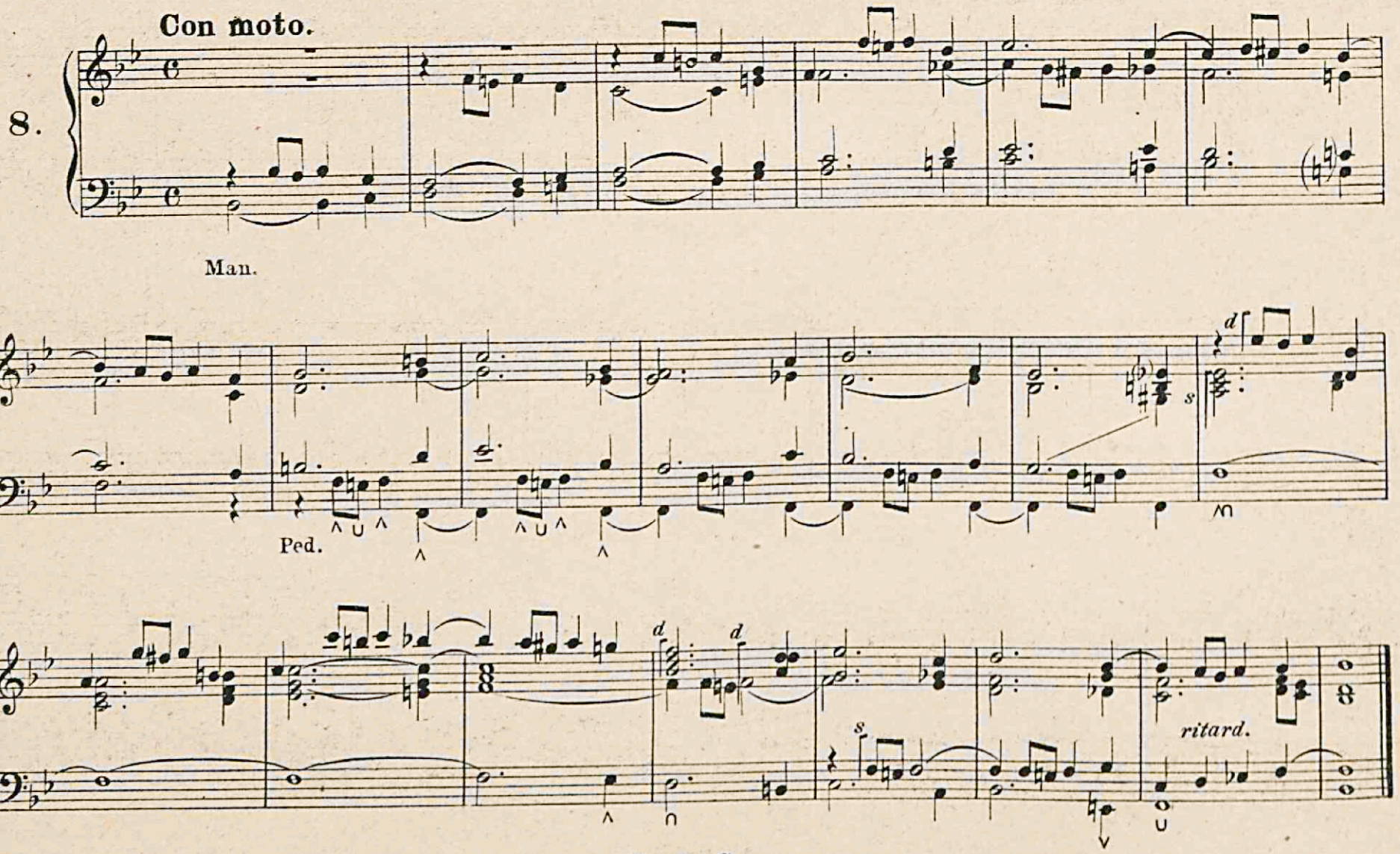


TRIO c.f. al Soprano contrapp: al basso, parte intermedia libera.

TRIO für 2 Man. u. Ped. c.f. im Sopr., Kontrap. im Basse mit freier Mittelstime.

7.



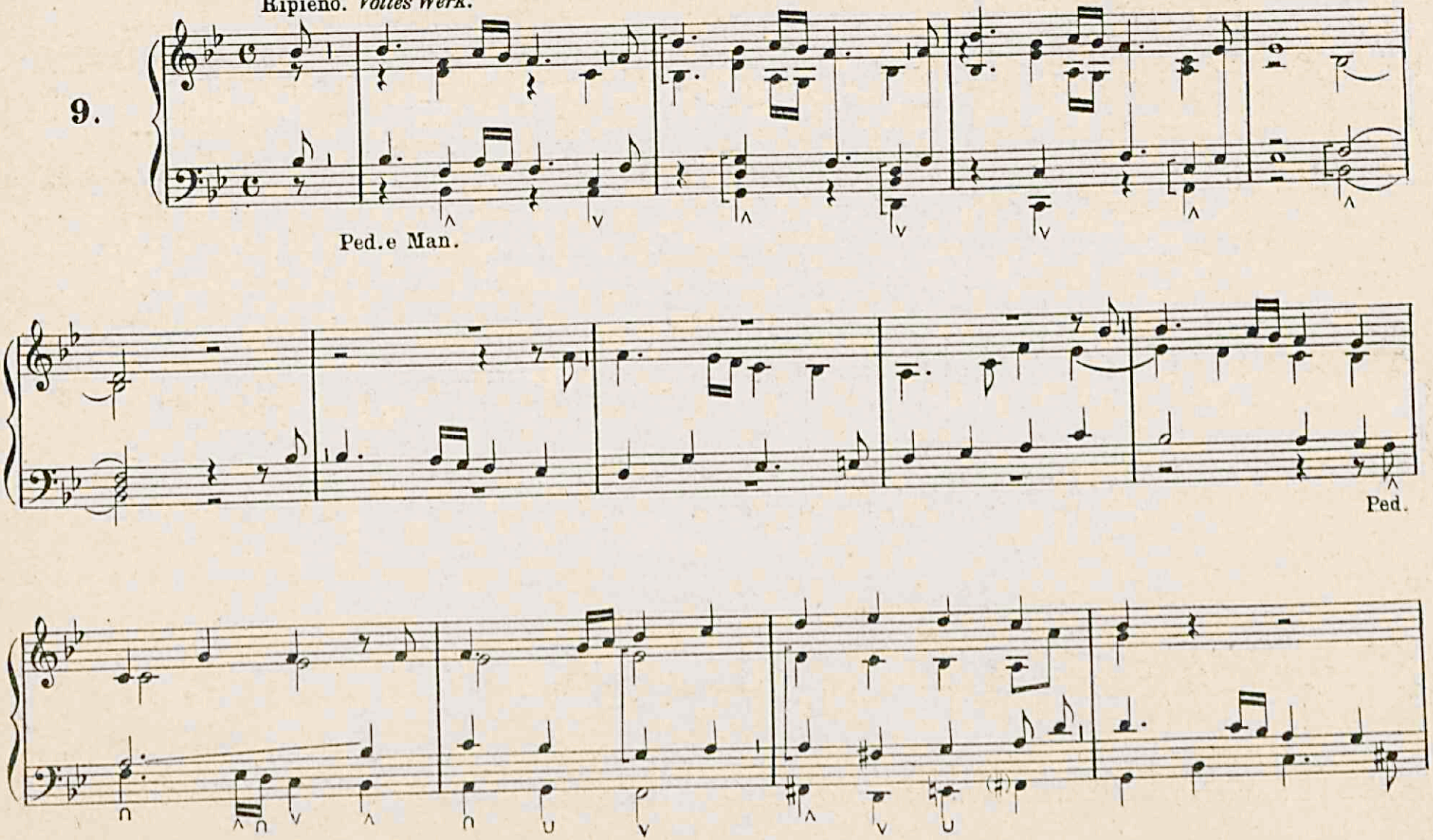

Con moto.
8.
Man.
Ped.
d
s
ritard.

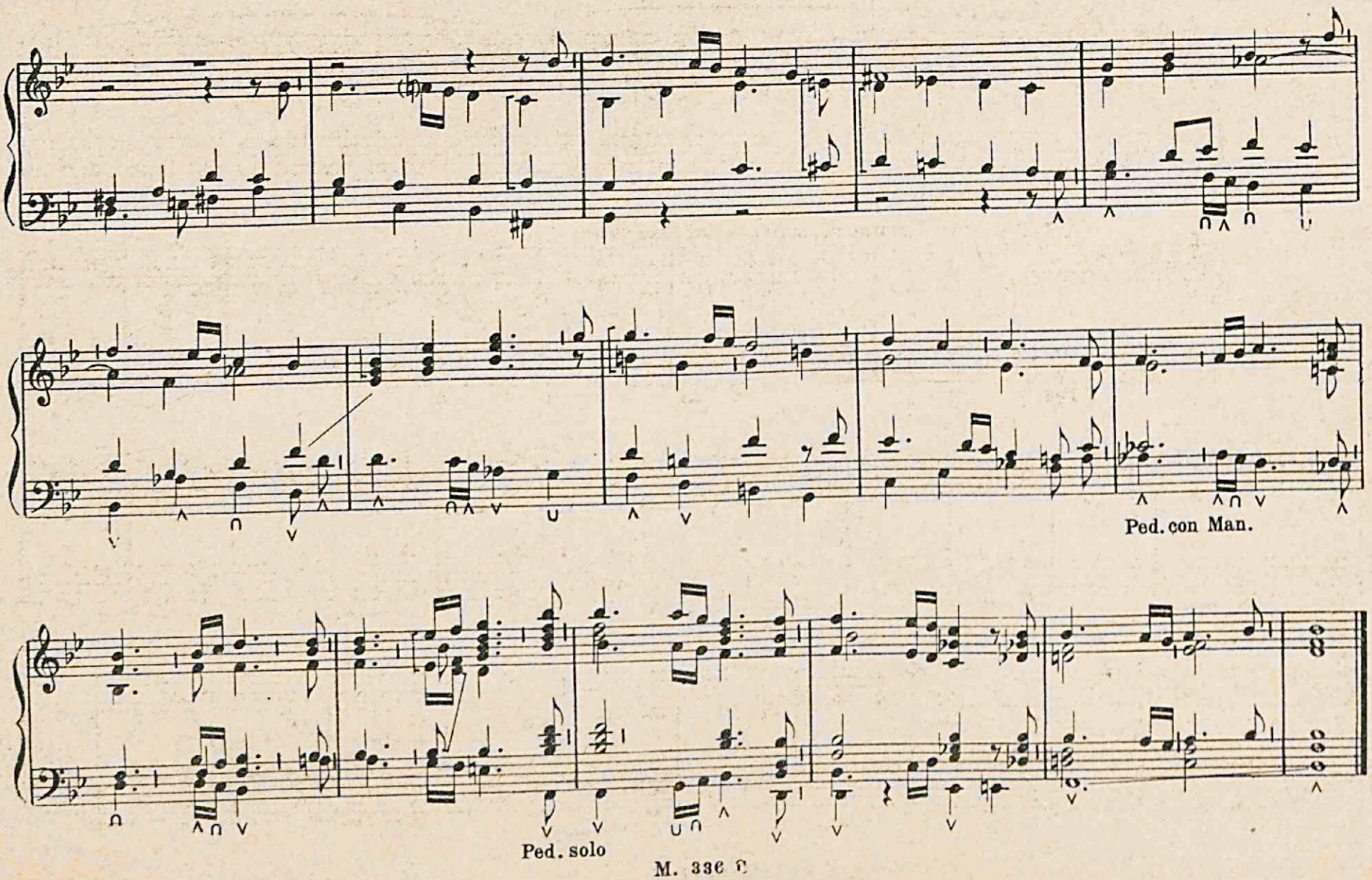
Tempo Largo

In stile libero.- *Im freien Stile.*

Ripieno. *Volles Werk.*

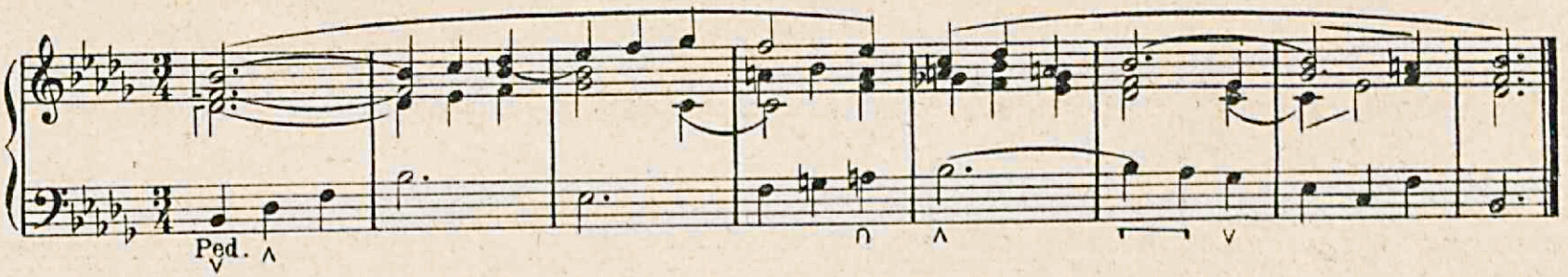
9.




Ped. con Man.
Ped. solo

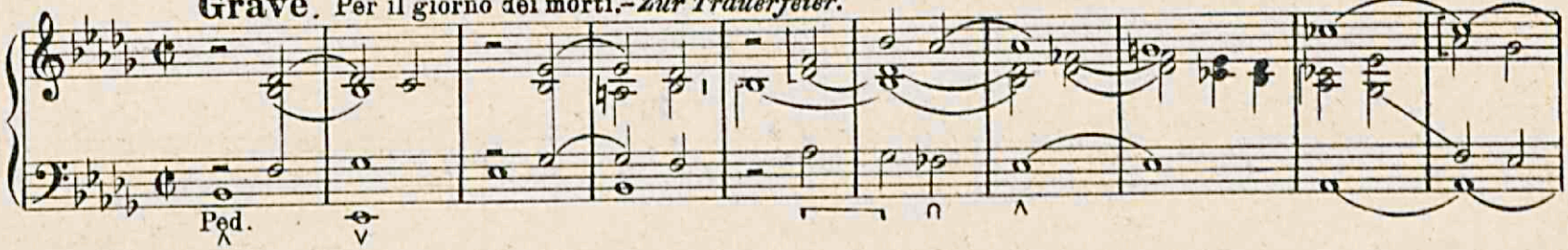
Si ♭ minore.–*B moll.*

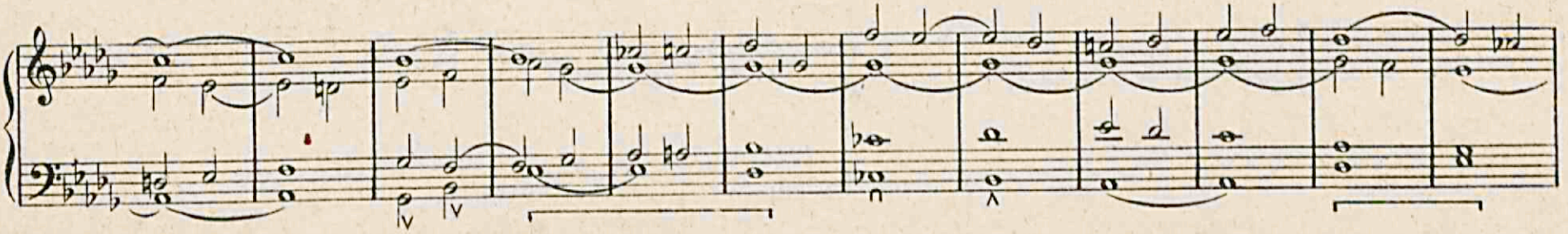
1.

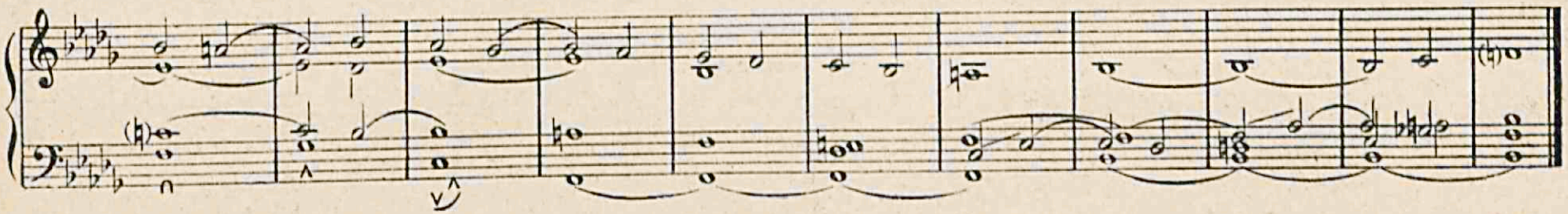


Grave. Per il giorno dei morti.–*Zur Trauerfeier.*

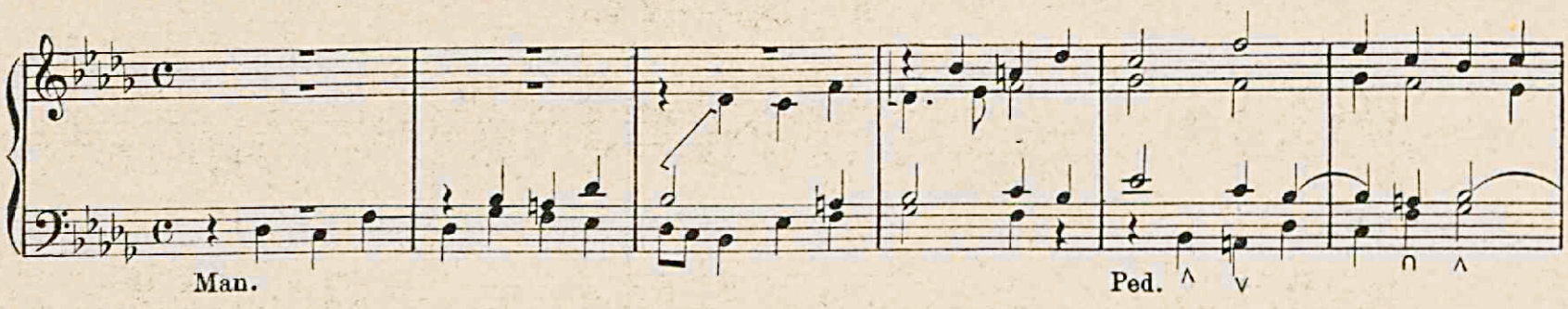
2.



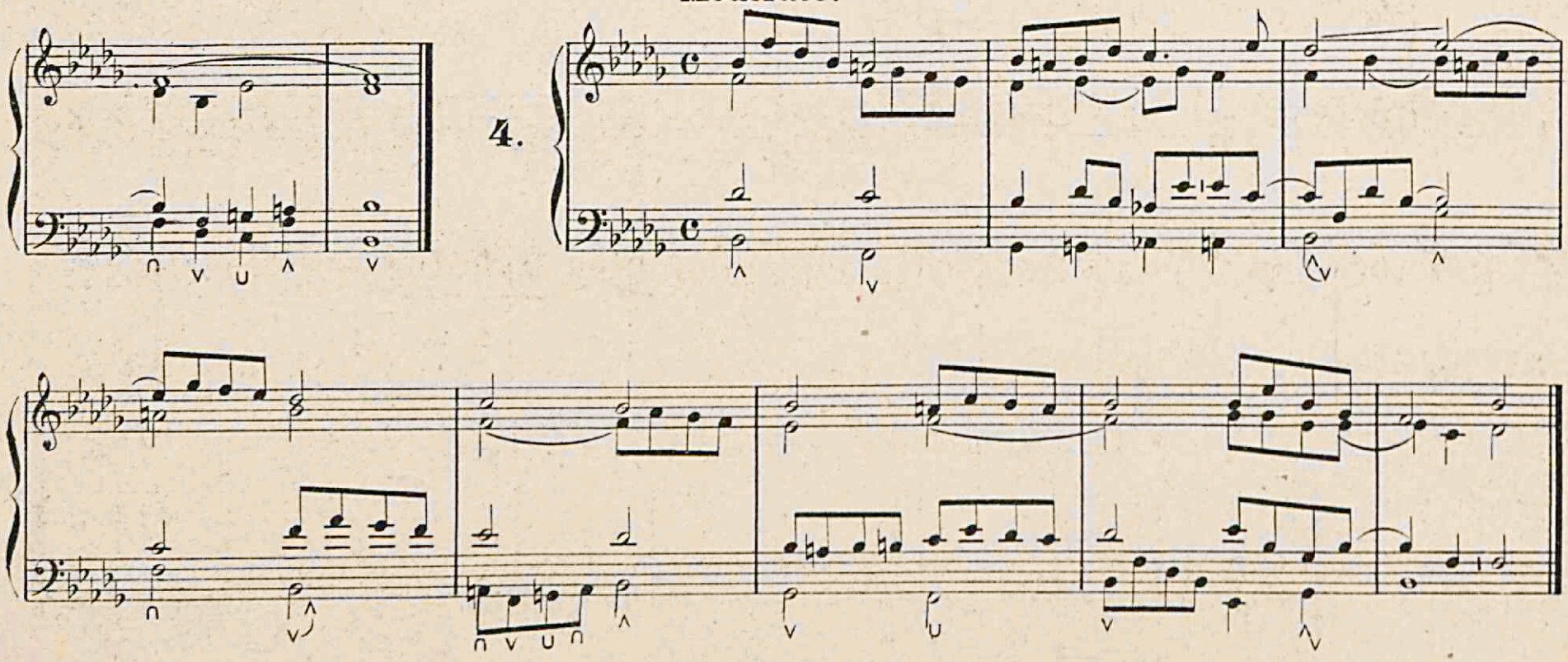




3.



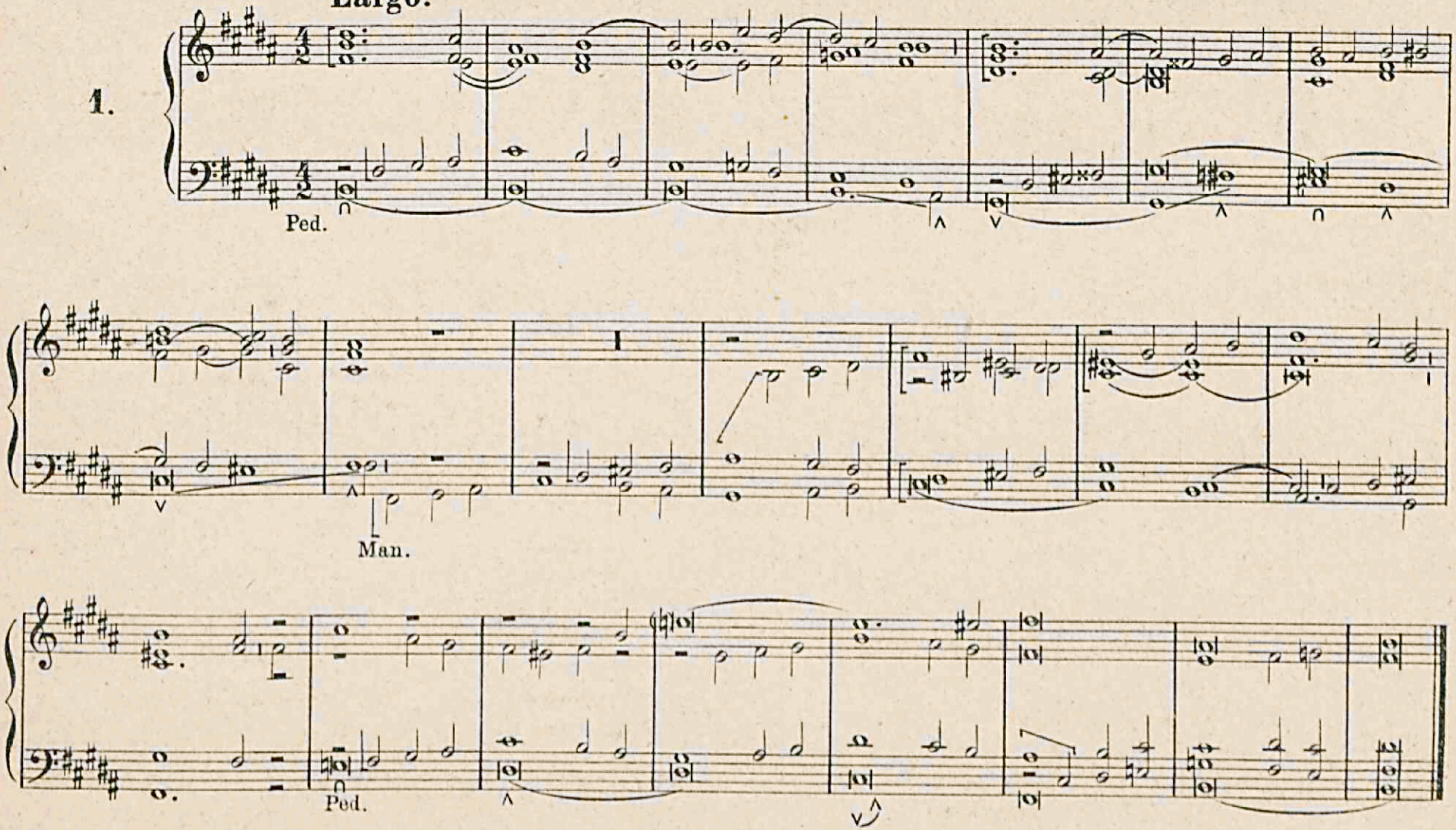
Moderato.



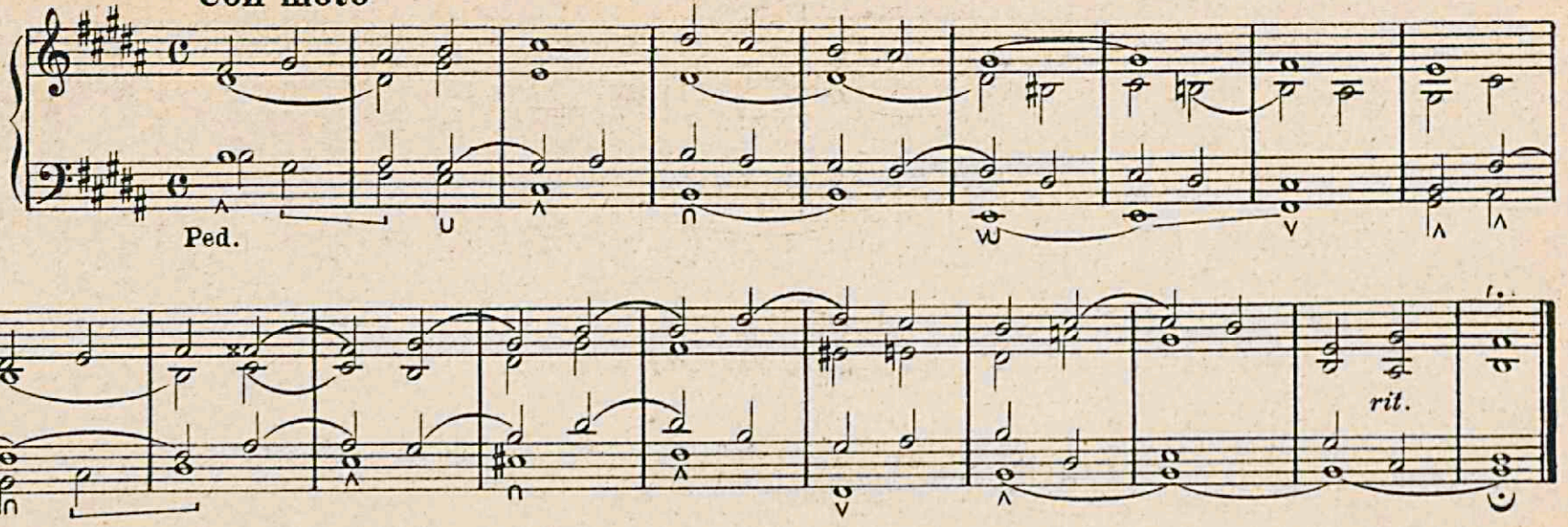
Si maggiore – *H dur.*

Largo.

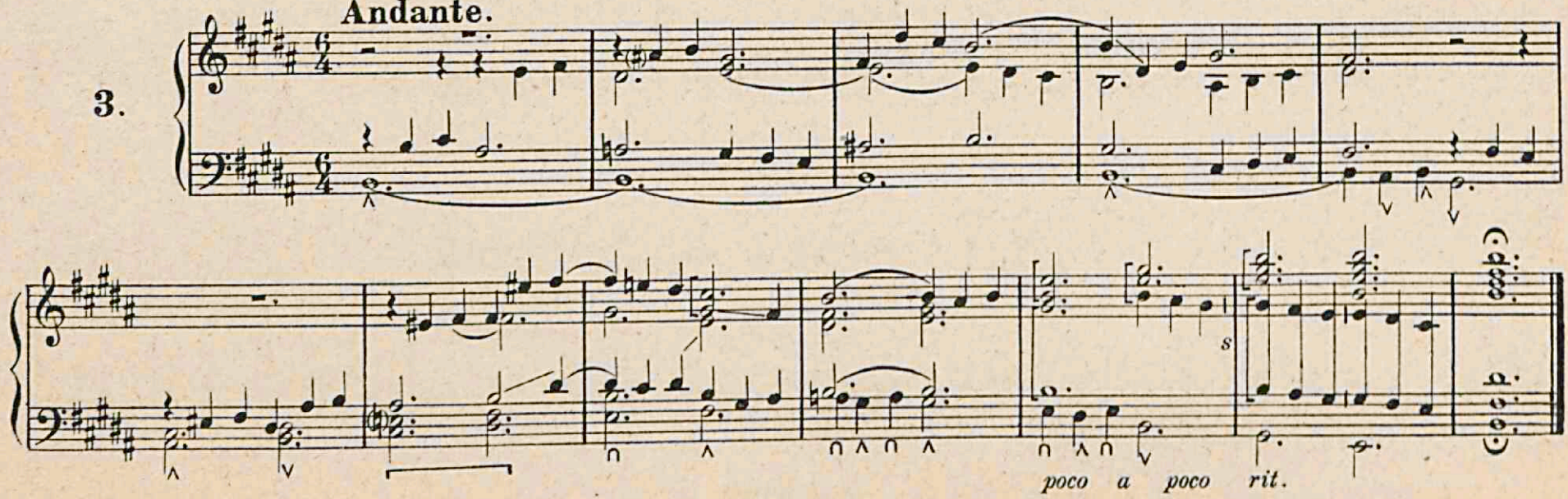
1.



2. **Con moto**



3. **Andante.**



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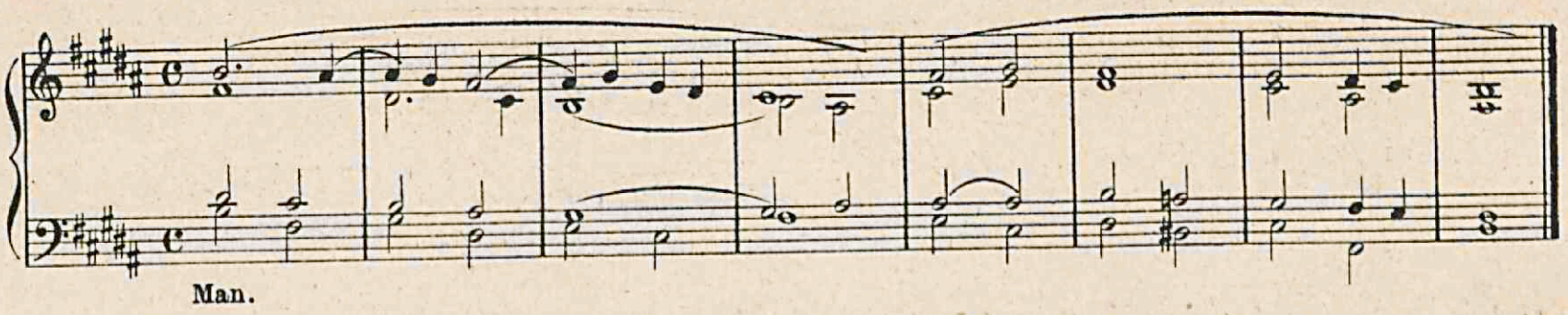
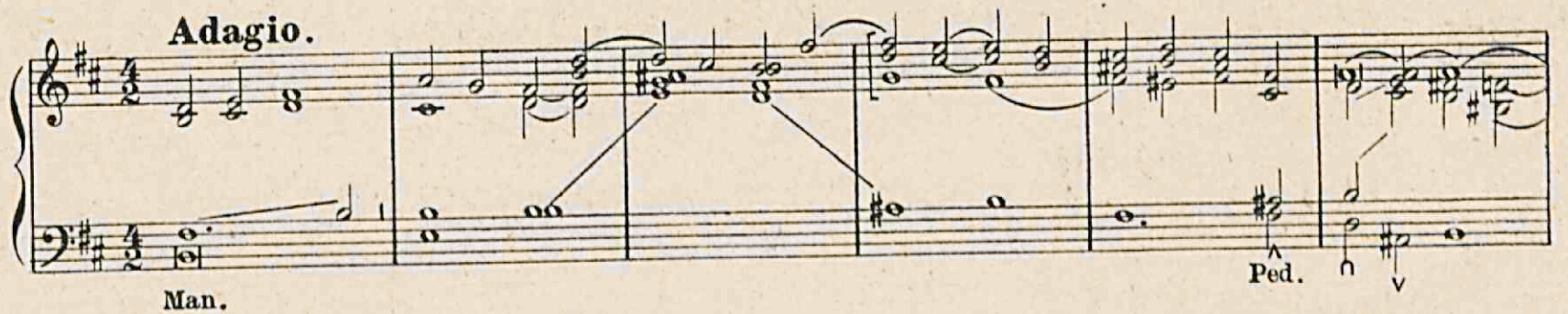
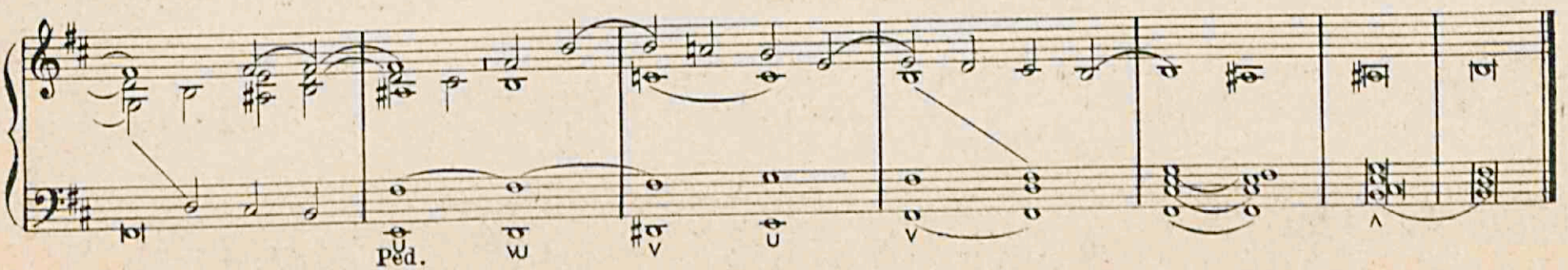


Si minore. – *H moll.*

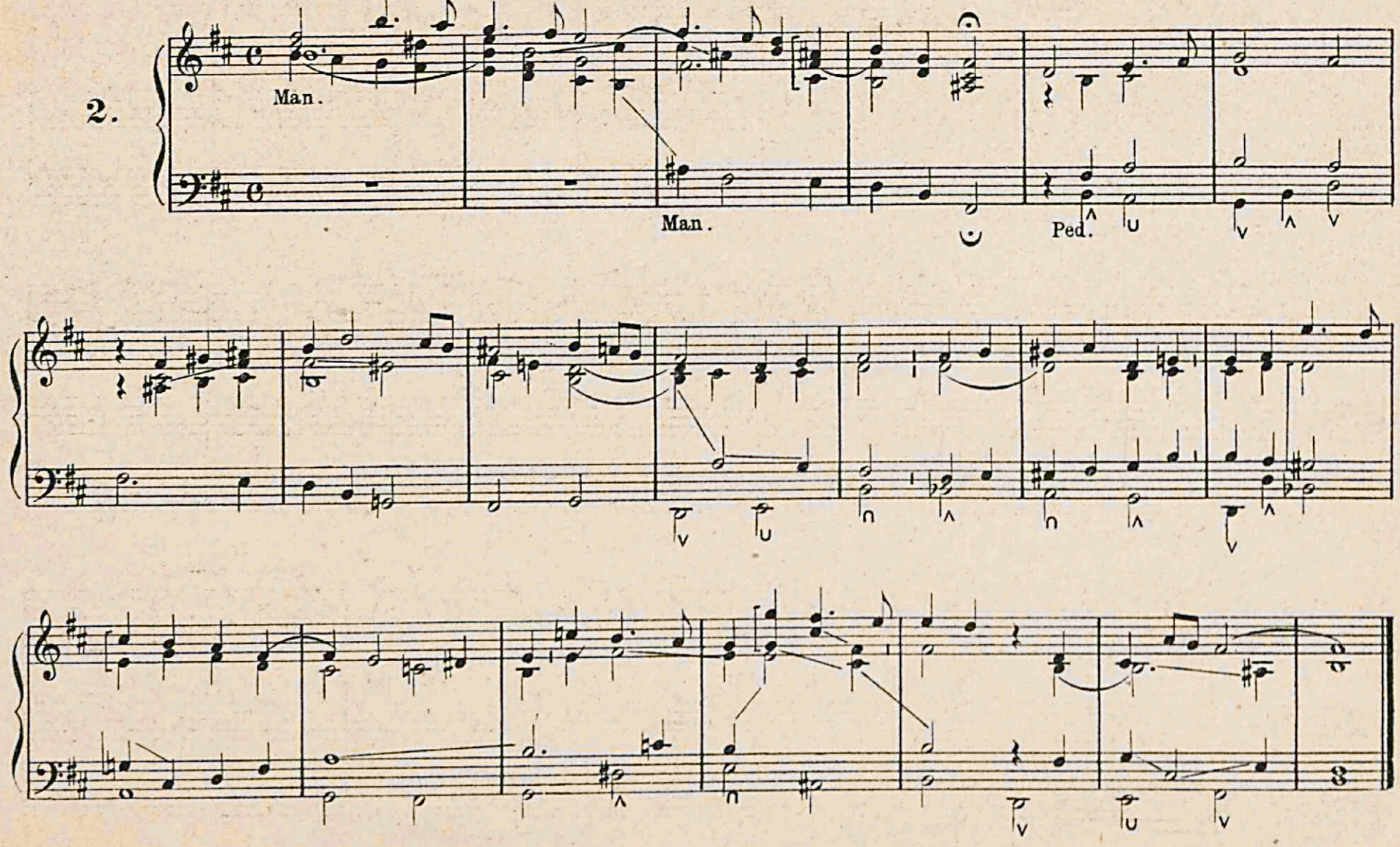
1. **Adagio.**





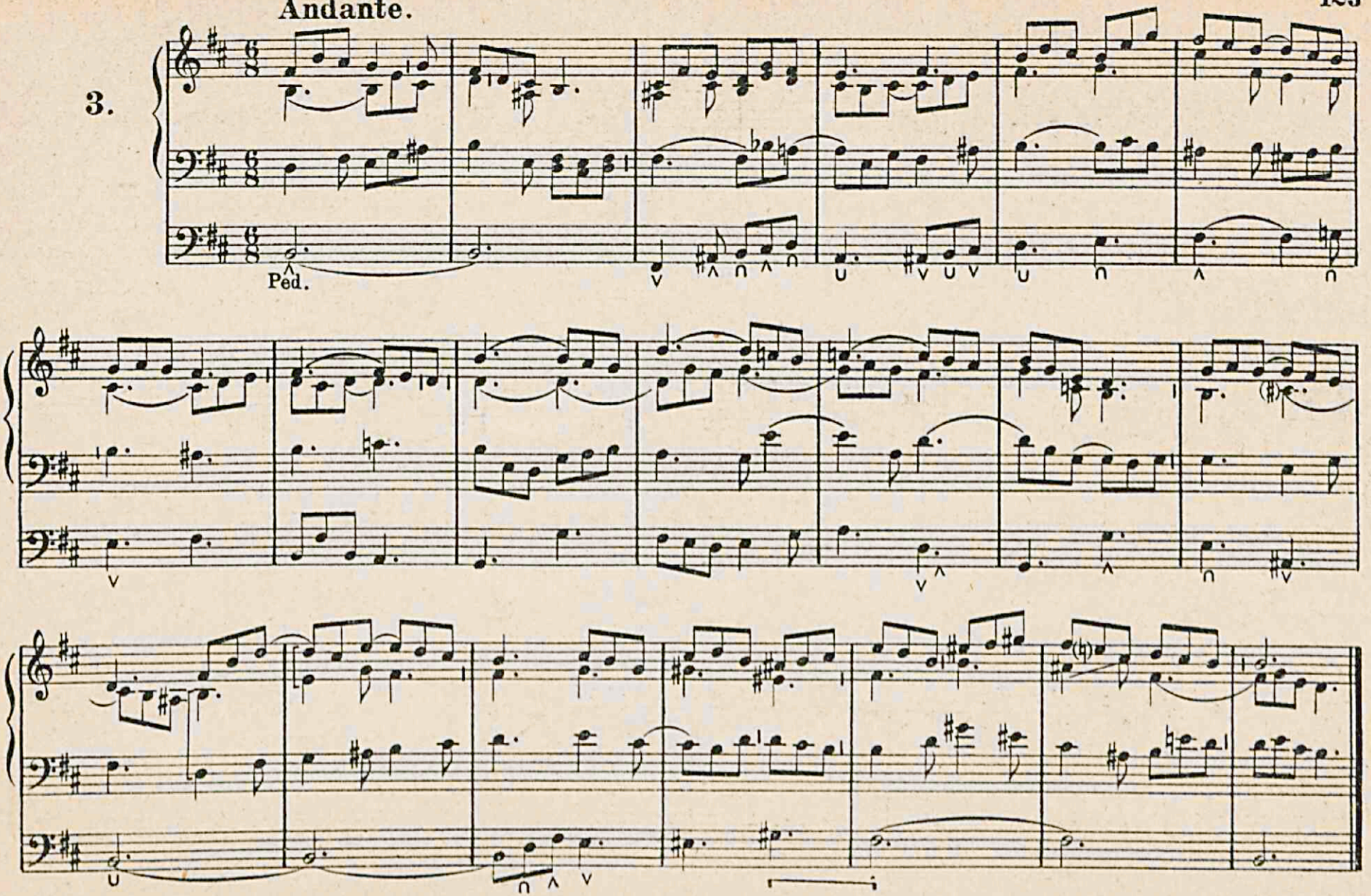
Sostenuto.

2.



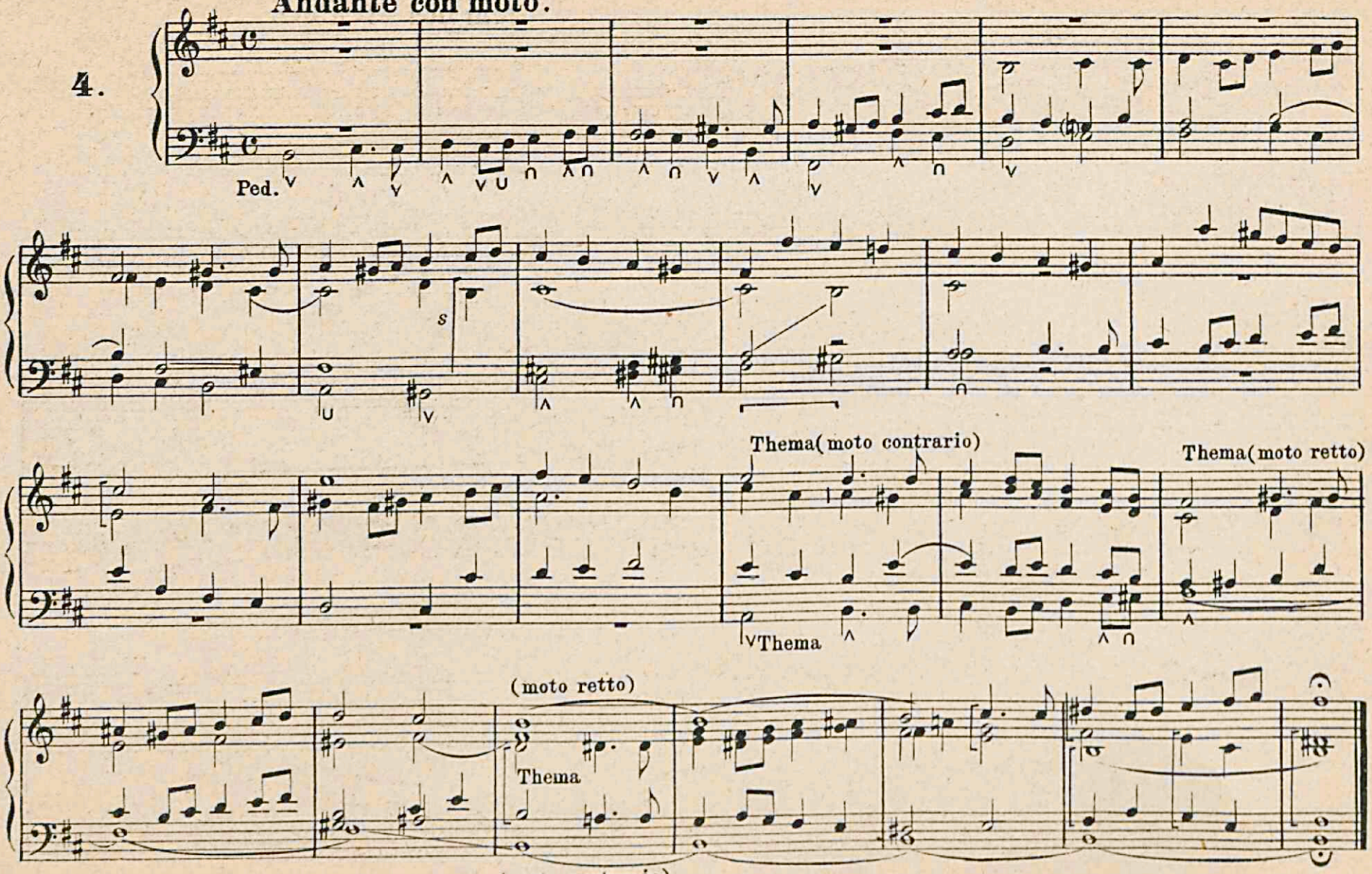
Andante.

3.



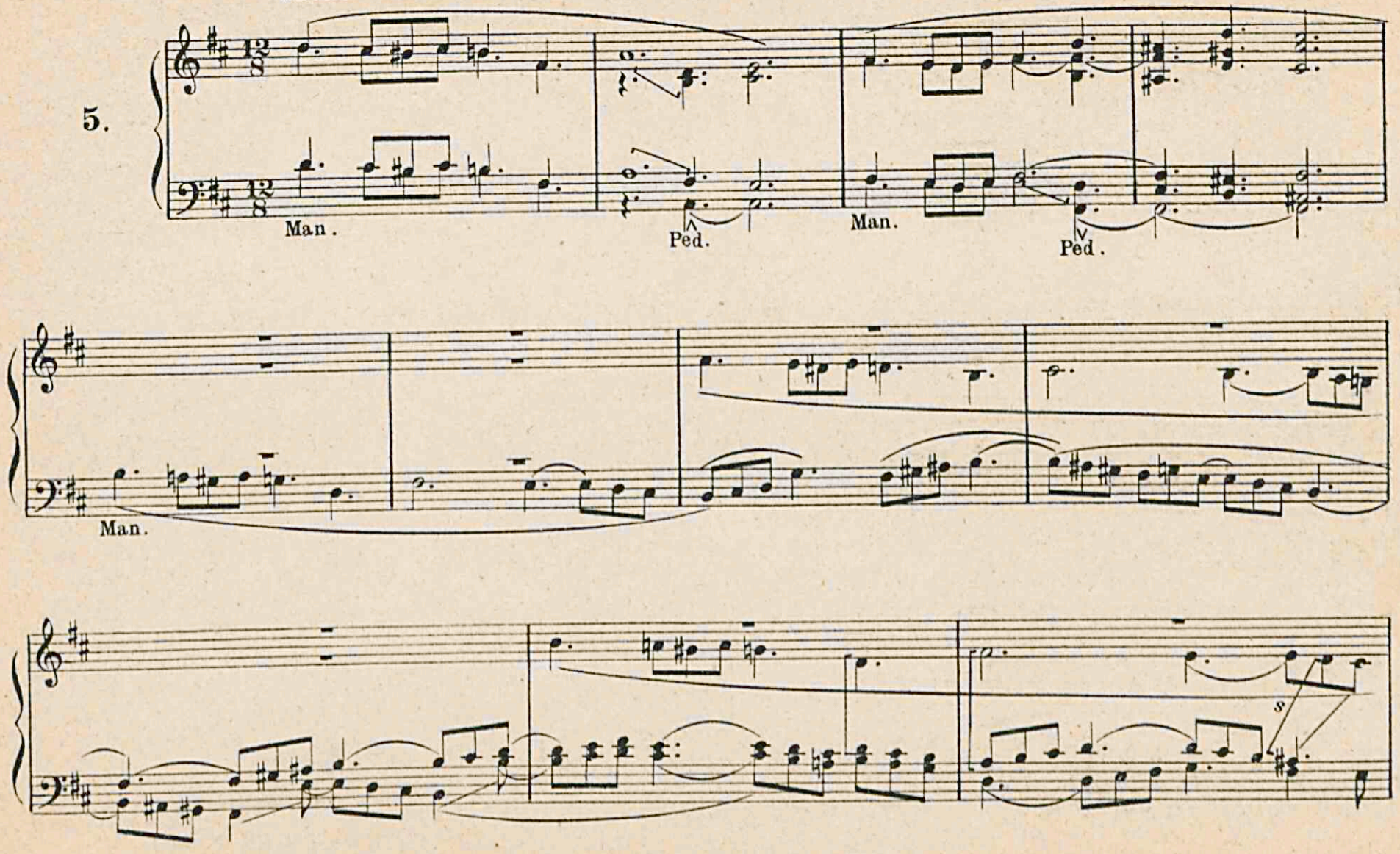
Andante con moto.

4.



Molto Moderato. Ripieno-*Volle Orgel.*

5.



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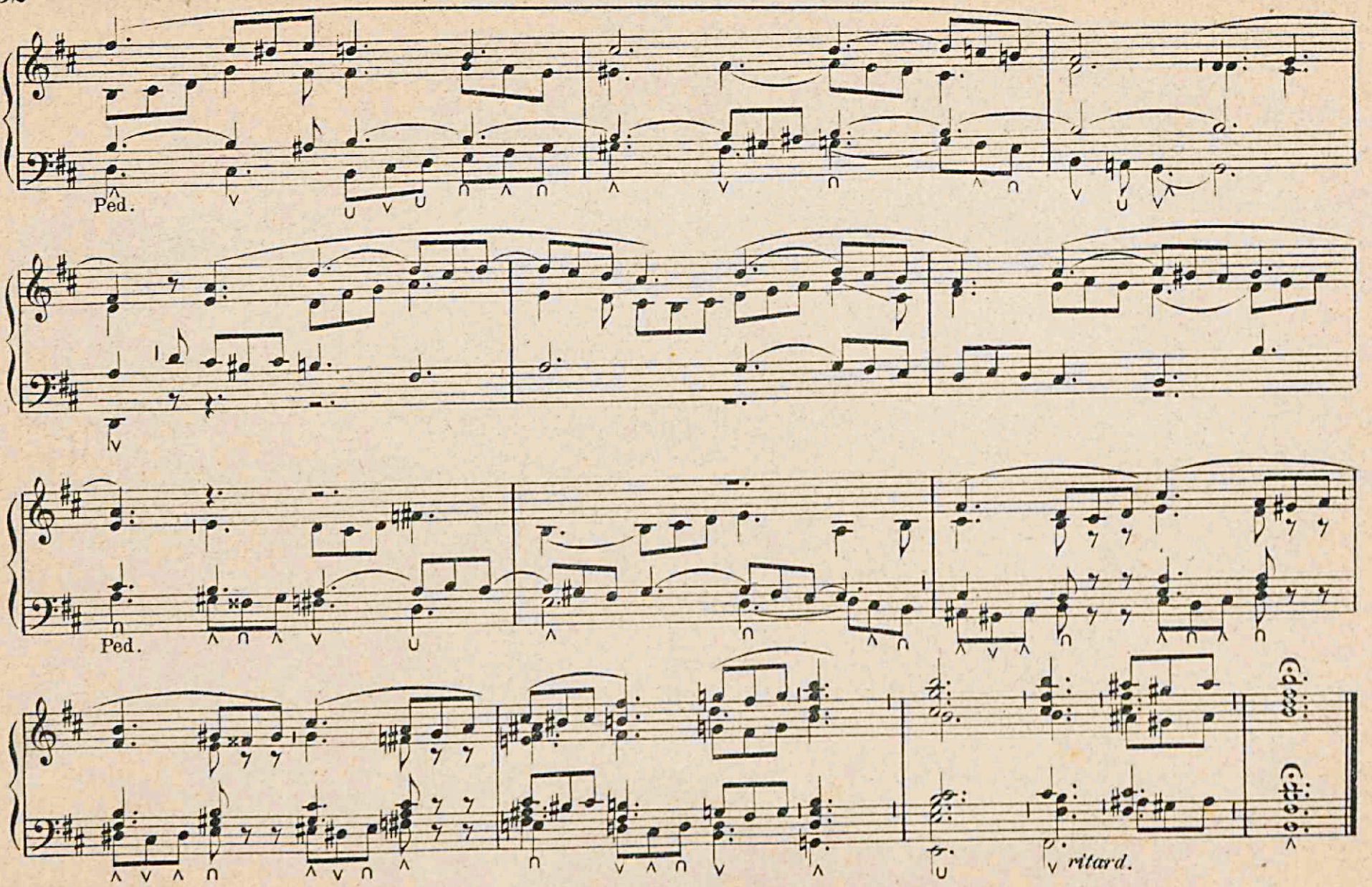

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