

GIOVANNI SGAMBATI.
gewidmet.

CONCERT
(A MOLL)
für
ORGEL

Streichorchester, vier Hörner und Pauken

von

M. ENRICO BOSSI.

OP. 100.

Partitur.....	Pr. M 9.— netto.
Orgelstimme.....	Pr. M 4.50 netto.
Orchesterstimmen.....	Pr. M 9.— netto.
Duplirstimmen: V.I. II, Br. Vc. Cb. je.....	Pr. M 1.50 netto.

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Eigenthum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäß geschützt.

2354. 2355. 2356.

1900.

Lith. Anst. v. C.G. Röder, Leipzig.

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unter dem Titel: **TÖPFER-ALBUM**, als Festgabe für Herrn Johann Gottlob Töpfer, Professor der Musik am Grossherzogl. Sächs. Schullehrer-Seminar zu Weimar und Organist an der Haupt- und Stadtkirche daselbst zu seinem 50jährigen Amts-Jubiläum, am 4. Juni 1867 erschienen, kostet **18 Mark**.

Apparatus musico-organisticus

von

GEORG MUFFAT.

Nach der Original-Ausgabe vom Jahre 1690 neu herausgegeben und mit einer Vorrede nebst Andeutungen über Pedalgebrauch und Registrirung versehen

von

S. de LANGE.

Preis netto 4 Mark.

Revised and edited from the original-edition of the year 1690 with preface and hints concerning the use of the pedal and the art of registration

by

Daraus einzeln: Vorwort und Bemerkungen. Preface and remarks à netto 20 Pfg. — No. 6. Toccata in Fdur 80 Pfg. No. 11. Toccata in C 80 Pfg. Passacaglia in Gmoll 80 Pfg.

„Den während der letzten Decennien von verschiedenen Seiten bewerkstelligten Publikationen alter Instrumentalmusik ist mit Muffat's berühmtem, 1690 in erster Edition erschienenem Orgelwerk ein weitverwerthvoller Beitrag hinzugefügt worden. Der Herausgeber desselben, Herr S. de Lange, eine Autorität in Sachen der organistischen Kunst, hat die neue Auflage des fraglichen Opus mit einer kurzen, Muffat's Wirken betreffenden Vorrede, sowie mit zweckentsprechenden Bemerkungen über Pedalgebrauch und Registrirung versehen. Zunächst werden die Fachmänner im engeren Sinne des Wortes von der Wiederveröffentlichung dieser wichtigen Orgelsätze Gewinn haben. Doch auch allen Jenen, welche musikhistorische Studien betreiben, kann damit nur gedient sein. Für diejenigen, die von Muffat's Werk noch keine Kenntniss besitzen, sei bemerkt, dass dasselbe zwölf Toccaten und ausserdem als Anhang eine Ciacona, eine Passacaglia, sowie zwei Tonsätze mit den Ueberschriften 'Nova Cyclopeias Harmonica' und 'Ad malleorum ictus allusio' enthält.“

(Signale, Jahrg. 1889, No. 9.)

Orgelwerke von Joh. Seb. Bach.

Progressiv geordnet und mit Fingersatz versehen

von

S. de LANGE.

Eingeführt am Conservatorium für Musik in Stuttgart.

Erste Stufe (leicht).

HEFT I. Drei kleine Präludien und Fugen. No. 1. A moll. No. 2. G dur. No. 3. F dur	—60
HEFT II. Drei kleine Präludien und Fugen. No. 4. Emoll. No. 5. Gmoll. No. 6. C dur	—60
HEFT III. Zwei kleine Präludien und Fugen. No. 7. Dmoll. No. 8. B dur. No. 9. Präludium C dur	—60
HEFT IV. Choralvorspiele (aus dem Orgelbüchlein). No. 1. Erstanden ist der heil'ge Christ. No. 2. Durch Adam's Fall ist ganz verderbt. No. 3. Ich ruf' zu dir, Herr Jesu Christ. No. 4. In dich hab' ich gehoffet, Herr. No. 5. Alle Menschen müssen sterben. No. 6. Jesus Christus unser Heiland. No. 7. Christ lag in Todesbanden. No. 8. Christ ist erstanden (Vers 1, 2, 3)	—60

Zweite Stufe (schwieriger).

HEFT V. Choralvorspiele. No. 1. Nun komm' der Heiden Heiland. No. 2. Vom Himmel hoch, da komm' ich her. No. 3. Wo soll ich fliehen hin. No. 4. No. 5. No. 6. Wer nur den lieben Gott lässt walten. No. 7. No. 8. No. 9. Vater unser im Himmelreich	—60
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Zweite Stufe (schwieriger).

HEFT VI. No. 1. Präludium und Fuge, Emoll. No. 2. Präludium und Fuge, C moll. No. 3. Fuge, G moll	—60
HEFT VII. No. 1. Fuge über ein Thema von Corelli, Hmoll. No. 2. Canzona, D moll. No. 3. Fuge, C moll	—60

Dritte Stufe (mittelschwer).

HEFT VIII. Choralvorspiele. No. 1. Ach bleib bei uns. No. 2. Meine Seele erhebt den Herrn. No. 3. Nun freut euch, lieben Christen g'mein. No. 4. Wachet auf, ruft uns die Stimme. No. 5. Schmücke dich, o liebe Seele	—60
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Die Verlagshandlung hat sich das Aufführungsrecht an diesem Werke vorbehalten.

Nur der Ankauf der Partitur, der Orchester- nebst Duplirstimmen und der Solostimme be-
rechtigt zur Aufführung dieses Concertes.

Leipzig, 1. September 1900.

J. Rieter-Biedermann.

24 Feb. '20, 6.40 Carl Fiedler.

Warnung.
Die Vervielfältigung der Stimmen
ist gesetzlich verboten und werden
Uebergänge in meine Verlagsrechte
unnachlässiglich verfolgt.
Leipzig, J. Rieter-Biedermann.

CONCERT.

M. Enrico Bossi, Op. 100.

Allegro moderato. (M.M. $\text{♩} = 92$.)

Organo.

Pedale.

16' 8'

a tempo

rall. pochissimo

cresc.

f

mp

mf

agg. Fl. 8' 4''

(G. Org.)

(Esp.)

G. Org.

(Esp.)

(agg. Fl. 8' 4'')

3 Viol. I.

Vcell.

mf (G.O.)

2855

4 Con anima.

(Esp. *mf*) *cresc.* (G. Org.)

più f *ff* Viol.

Viol. I. Viol. II. Vcell.

6 *ff* *mf* *con ancie.* *f*

mp *mf*

First system of a musical score. It features a grand staff with three staves. The top staff contains a complex melodic line with many sharps and accidentals, including a trill. The middle staff has a bass line with a few notes and rests. The bottom staff is empty. A fermata is placed over the first measure of the top staff.

Second system of the musical score. The top staff continues the melodic line. The middle staff has a bass line. The bottom staff is empty. A *cresc.* (crescendo) marking is present in the middle of the system.

Third system of the musical score. The top staff continues the melodic line. The middle staff has a bass line. The bottom staff is empty.

Fourth system of the musical score. The top staff continues the melodic line. The middle staff has a bass line. The bottom staff has a bass line. A *ff* (fortissimo) marking is present in the middle of the system. A box containing the number 7 is located above the top staff.

Fifth system of the musical score. The top staff continues the melodic line. The middle staff has a bass line. The bottom staff has a bass line. A *mp* (mezzo-piano) marking is present in the middle of the system.



First system of the musical score. The treble clef staff contains a complex melodic line with many sharps and accidentals, featuring slurs and ties. The bass clef staff is mostly empty, with a few notes and rests. A fermata is placed over the final measure of the system.



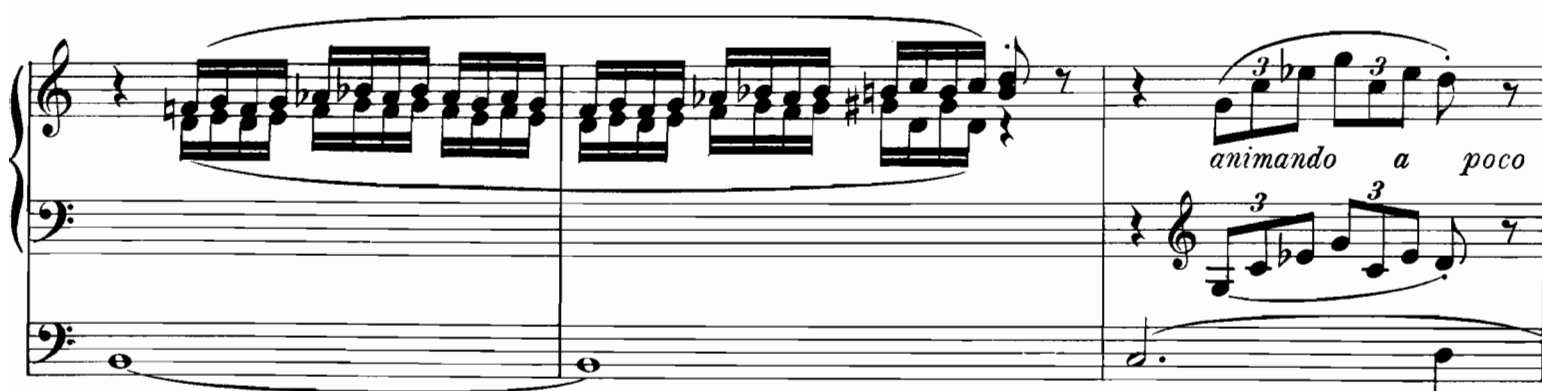
Second system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.



Third system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.



Fourth system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.



Fifth system of the musical score. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff has a few notes and rests. A fermata is placed over the final measure of the system.

e cresc. (Tromba 8') (G.Org.) (Esp.)

8 (M.M. $\text{♩} = 66$) (G.Org.)

cresc.

più f

9

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with triplets and slurs. The middle and bottom staves provide harmonic support with chords and single notes.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves contain chords and single notes.

(M.M. ♩ = 120.)

10

In 4, ma conservando quasi lo stesso valore delle battute in 2.

Third system of musical notation, marked with a box containing the number 10. It features a grand staff with three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves contain chords and single notes. A *p* (piano) dynamic marking is present in the first measure of the top staff, and a *cresc.* (crescendo) marking is present in the third measure of the top staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves contain chords and single notes. A *p* (piano) dynamic marking is present in the first measure of the top staff, and a *cresc.* (crescendo) marking is present in the third measure of the top staff.

11 Corno I. (Esp.) Corno I.

(G.Org.) (senza tromba)

p

(G.Org.) (Esp.)

Corno I.

(G.O.)

Corno I. (G.O.)

cresc.

First system of the musical score. It features a treble and bass staff. The treble staff contains several triplet figures, each marked with a '3' and an accent (>). The bass staff has a long, sustained chord in the first measure, followed by a series of chords and single notes in the subsequent measures.

Second system of the musical score, starting with measure 12. The tempo is marked **Maestoso.**. The first measure of this system includes the instruction *cresc.*. The second measure is marked *ff poco allarg.*. The third measure is marked *fff*. The system continues with complex chordal textures and triplet figures in both staves.

Third system of the musical score, continuing the complex chordal and triplet textures from the previous system. The notation is dense, with many beamed notes and chords.

13 Poco più animato.

Fourth system of the musical score, beginning with measure 13. The tempo is marked **Poco più animato.**. The first measure includes the instruction *mf* and *(Org. Esp.)*. The system is characterized by rapid triplet figures in both the treble and bass staves.

Fifth system of the musical score, continuing the rapid triplet figures. The first measure of this system includes the instruction *mf* and *(G. Org.)*. The system concludes with a final triplet figure in the treble staff.

First system of musical notation, measures 1-3. Treble and bass staves with triplets and a single bass line.

Second system of musical notation, measures 4-6. Treble and bass staves with triplets and a single bass line.

Third system of musical notation, measures 7-9. Treble and bass staves with triplets and a single bass line. Includes markings "14", "cresc.", "mf", and "animando sempre più".

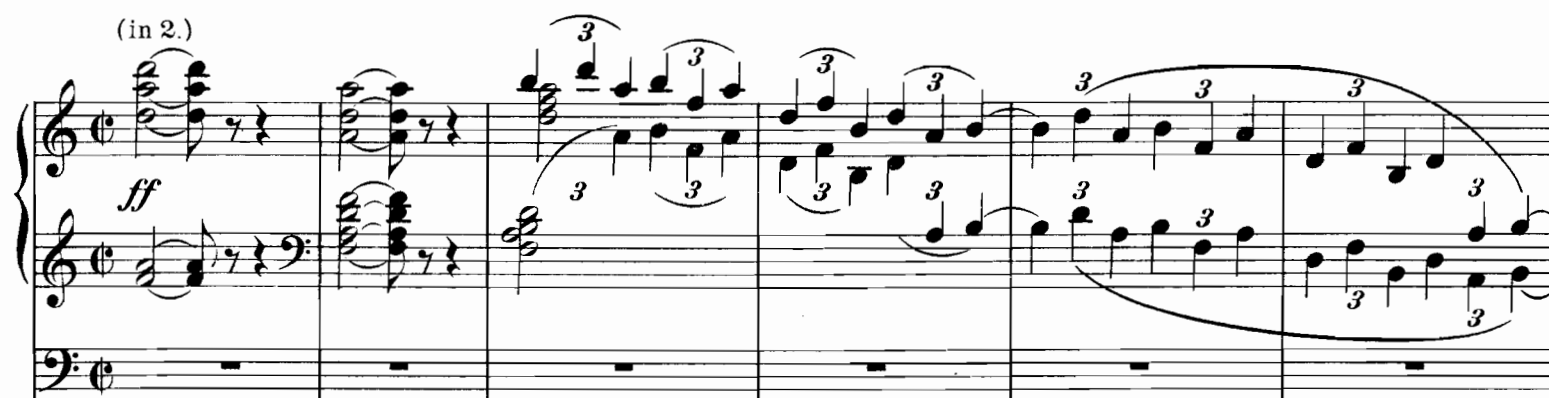
Fourth system of musical notation, measures 10-12. Treble and bass staves with triplets and a single bass line.

Fifth system of musical notation, measures 13-15. Treble and bass staves with triplets and a single bass line. Includes markings "insistendo più f" and "più f".



sempre più animato

This system contains two staves. The upper staff features a series of triplet eighth notes, each marked with an accent (>) and a '3' above it. The lower staff contains a series of eighth notes, also marked with an accent (>) and a '3' above it. The bass line is mostly empty.



(in 2.)

ff

This system contains two staves. The upper staff features a series of triplet eighth notes, each marked with an accent (>) and a '3' above it. The lower staff contains a series of eighth notes, also marked with an accent (>) and a '3' above it. The bass line is mostly empty.



This system contains two staves. The upper staff features a series of eighth notes, each marked with an accent (>) and a '3' above it. The lower staff contains a series of eighth notes, also marked with an accent (>) and a '3' above it. The bass line is mostly empty.



15 *riten.* *a tempo*

fff *ff*

This system contains two staves. The upper staff features a series of eighth notes, each marked with an accent (>) and a '3' above it. The lower staff contains a series of eighth notes, also marked with an accent (>) and a '3' above it. The bass line is mostly empty.



riten. *a tempo*

This system contains two staves. The upper staff features a series of eighth notes, each marked with an accent (>) and a '3' above it. The lower staff contains a series of eighth notes, also marked with an accent (>) and a '3' above it. The bass line is mostly empty.

Animato.

Musical score for measures 14-15. The score is for piano and organ. Measure 14 features a complex chordal texture with many accidentals. Measure 15 continues this texture with some melodic movement in the upper voices. The organ part is mostly sustained chords.

16 1º Movimento. (♩ = 76.)

Musical score for measure 16. The piano part has a melodic line with some grace notes. The organ part is marked "(Esp.) (aperto)" and consists of sustained chords. The tempo is marked "1º Movimento. (♩ = 76.)".

17

(G.Org.)

Musical score for measure 17. The piano part has a melodic line with some grace notes. The organ part is marked "(G.Org.)" and consists of sustained chords. The tempo is marked "1º Movimento. (♩ = 76.)".

Musical score for measure 18. The piano part has a melodic line with some grace notes. The organ part is marked "(Org. Esp.)" and consists of sustained chords. The tempo is marked "1º Movimento. (♩ = 76.)".

II.

Adagio, ma non troppo. (M.M. $\text{♩} = 58$.)

Org. Esp. (Princ. 8' Bord. 8' Gamba 8' Salic. 8' voce celeste)

p

8' 16' dolce

cresc.

18 Un po' mosso.

(Org. Recit.)

Clar. 8' *p*

19 (G.O.)

sfz

(8' 4')

(16' 8')

20

cresc.

tastiere unite

(G. Org.)

f

Viol.

(Bord 8')

Ancora più mosso. (♩ = 72.)

Gamba 8 Fl. 4'al G. Org.)

(G. O.)

(Esp.)

Bordone 8'

Flautino 4'

Oboe 8'all Esp.

(16' dolce)

21

(G. O.)

(Esp.)

(Esp.)

f aperto

p chiuso

(G.O.)

(Org. Recit.)

(G.Org.)

animando

cresc.

rimettisi

a tempo

(G.O.)

(Esp.) *p*

22 Alto

Viol. I.

animando

poco allarg.

mp

cresc.

(G. O.)

23 *a tempo*

(Esp.)

(Esp.)

p

24 *Movendo a poco*

(G. Org.)



First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many beamed sixteenth notes. The middle staff has a similar melodic line, and the bottom staff provides a bass line. A *cresc.* marking is present above the middle staff.



Second system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has a melodic line with many beamed sixteenth notes. The middle staff has a similar melodic line, and the bottom staff provides a bass line. A *animando a poco* marking is present above the middle staff.



Third system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has a melodic line with many beamed sixteenth notes. The middle staff has a similar melodic line, and the bottom staff provides a bass line.



Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has a melodic line with many beamed sixteenth notes. The middle staff has a similar melodic line, and the bottom staff provides a bass line.

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The key signature has one flat (B-flat). The tempo is marked *cresc. con insistenza*. A small 'g' is written below the bass staff.

Second system of the musical score. The piano accompaniment continues with similar eighth-note patterns. The right hand includes some triplet and quartet figures. The tempo is marked *Allargando*. The dynamics are *cresc. - - - molto sino al*. The system ends with a double bar line.

Third system of the musical score, starting with the measure number **25** and the tempo marking **Tempo I.**. The piano accompaniment is marked *ff* (fortissimo). The right hand features a more active melody with eighth-note runs. The system ends with a double bar line.

Fourth system of the musical score. It includes a violin part (Viol.) which enters in the second measure. The piano accompaniment is marked *dim.* (diminuendo) and *p* (piano). The violin part is marked *(Esp. mp)*. The system ends with a double bar line.

26

8' dolce
(G. Org.)

(unito all' Esp.)

Poco meno.

27

dim. a poco

(Org. Espressivo) *p*

(Org. Espress.)

p

pp

First system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *mp*. Bass staff has a supporting line with eighth notes. The system ends with a double bar line.

Second system of music, starting with measure 28. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *p*. Bass staff has a supporting line with eighth notes, marked *p*. The system ends with a double bar line.

16' 8'

Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *più p*. Bass staff has a supporting line with eighth notes. The system ends with a double bar line.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *rall. e perdendosi*. Bass staff has a supporting line with eighth notes. The system ends with a double bar line.

ppp

32' *pp*

III.

Allegro. (♩ = 108.)

(G. O.) *mf* *senza accie*

16' 8' *mf*

29 *cresc.*

(Org. Esp.) *quasi f*

p

The musical score is written for a three-staff system, likely representing a piano and an organ. The top two staves are for the piano, and the bottom staff is for the organ. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro.' with a quarter note equal to 108 beats per minute. The score is divided into four systems. The first system begins with the instruction '(G. O.) mf senza accie'. The second system includes a measure rest of 16 measures and 8 beats, followed by 'mf'. The third system starts with a measure number '29' in a box, followed by 'cresc.'. The fourth system includes the instruction '(Org. Esp.) quasi f' and features triplet markings (3) in the organ part. The organ part in the bottom staff begins with a piano 'p' dynamic.

First system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The middle staff includes the instruction "(G. Org.)" and "mf". The system contains several measures with triplets and slurs.

Second system of the musical score. It continues the grand staff from the first system. The middle staff includes the instruction "cresc." and "3". The system contains several measures with triplets and slurs.

Third system of the musical score. It begins with a measure marked with a box containing the number "30". The instruction "Deciso." is written above the staff. The middle staff includes the instruction "Viol. I.". The system contains several measures with slurs and accents.

Fourth system of the musical score. It begins with a measure marked with a box containing the number "31". The system contains several measures with slurs and accents.

Fifth system of the musical score. It contains several measures with slurs and accents. The instruction "poco rall." is written above the staff, followed by "rall.".

32 Con grazia. (♩ = 92.)

(G.O.) Bord. Fl. 8' 4'

(Org. Esp.) Flauti 8' 4'

p

33 *più sensibile*

agg. Gamba

First system of a musical score. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is in 2/4 time and features a complex harmonic structure with many accidentals (sharps and naturals).

Second system of the musical score, continuing the complex harmonic and melodic lines from the first system. It also consists of three staves.

Third system of the musical score. It begins with a *cresc.* (crescendo) marking. The system includes three staves with intricate musical notation.

Fourth system of the musical score, continuing the dense harmonic texture. It consists of three staves.

34 Deciso.
Viol. II.

(Org. Esp. Gr^d Org.)
uniti

Con trombe 8^a

Viol. II.

Fifth system of the musical score, starting with a rehearsal mark 34 and the tempo marking 'Deciso.'. It includes parts for Viol. II., Organ (Org. Esp. Gr^d Org.) uniti, and Trombones (Con trombe 8^a). The system consists of three staves.

First system of musical notation. The treble staff contains a melodic line with many accidentals (sharps and naturals) and slurs. The bass staff contains a lower melodic line. The instruction *più forte* is written below the first measure. The system ends with a *fff* dynamic marking.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a more active line. The instruction *con fuoco* is written below the middle of the system. A box containing the number 35 is located above the treble staff.

Third system of musical notation. The treble staff has a more static line with many accidentals. The bass staff continues with a melodic line.

Fourth system of musical notation. The treble staff has a series of chords with many accidentals. The bass staff continues with a melodic line.

Fifth system of musical notation. The treble staff has a series of chords with many accidentals. The bass staff continues with a melodic line.

36

fff

37

fff

con molto fuoco

rimettendosi

Vello.

(Org. Espr.)

38 Calmo assai.

(Org. Esp.)
piano (Princip. 8' Gamba 8' Bord. 8')

Musical score for measures 1-6 of 'Calmo assai'. The score is written for a three-staff system: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The tempo is 'Calmo assai'. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats.

Musical score for measures 7-12 of 'Calmo assai'. The score continues on the three-staff system. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats.

Musical score for measures 13-18 of 'Calmo assai'. The score continues on the three-staff system. The key signature remains two flats. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The tempo is 'rall.' and 'dim.'.

39 Tempo I.

pp

Musical score for measures 1-6 of 'Tempo I'. The score is written for a three-staff system: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The tempo is 'Tempo I'. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and single notes, some with slurs. The middle staff is in bass clef and contains a series of chords and single notes, some with slurs. The bottom staff is in bass clef and contains a series of whole notes, some with slurs.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and single notes, some with slurs. The middle staff is in bass clef and contains a series of chords and single notes, some with slurs. The bottom staff is in bass clef and contains a series of whole notes, some with slurs. The notation includes the instruction *poco cresc.* and the dynamic marking *pp*.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and single notes, some with slurs. The middle staff is in bass clef and contains a series of chords and single notes, some with slurs. The bottom staff is in bass clef and contains a series of whole notes, some with slurs. The notation includes the instruction *cresc.* and the instruction *dim. a poco*.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and single notes, some with slurs. The middle staff is in bass clef and contains a series of chords and single notes, some with slurs. The bottom staff is in bass clef and contains a series of whole notes, some with slurs. The notation includes the instruction *poco rall.*, the dynamic marking *pp*, and the instruction *Pausa*. The system ends with a double bar line and the instruction *p 16'*.

40 *a tempo, con grazia.* (♩ = 92)

Flauti 8' 4' (G.O.)
 (Org. Esp.) Bord 8', Gamba 8', Flautino 4'

41 *più sensibile*

First system of musical notation, measures 1-3. It features a piano accompaniment with a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some triplets. The bass staff has a simpler line with a few notes and rests.

Second system of musical notation, measures 4-6. The piano accompaniment continues with similar rhythmic patterns in the treble and bass staves.

Third system of musical notation, measures 7-10. The tempo marking **Animando.** appears above the staff. The first measure of this system includes the marking *cresc.*. The second measure has the marking *molto*. The bass staff has a long note in the second measure with the marking (G. O.) below it.

Fourth system of musical notation, measures 11-14. The first measure of this system is marked with a box containing the number 42. The marking *ff poco stent.* appears above the staff. The last measure of the system has the marking *lunga* below the staff. The system concludes with a double bar line and a final *ff* marking.

Cadenza

rapido

Un po' largamente.

dim.

f

poco rall.

animando

a tempo un po' largamente

stent. pesanti

The musical score is written for piano and bass. The piano part (treble and bass staves) contains several systems of music. The first system is marked 'rapido' and features rapid sixteenth-note passages with slurs. The second system is marked 'poco rall.' and includes triplet markings. The third system is marked 'Un po' largamente.' and 'dim.', showing a slower tempo and a decrescendo. The fourth system is marked 'animando', indicating a return to a faster tempo. The fifth system is marked 'a tempo un po' largamente' and 'stent. pesanti', showing a return to the original tempo with a more sustained and heavy feel. The bass part (bass staff) provides a steady accompaniment, often using eighth-note patterns and slurs. The score concludes with a final chord in the piano part.

animando

43 *Deciso.*
forte
stent. pesante

dim. *p* *calmandosi*

più piano **44** *(Org. Esp.)*

Calmo

(Org. Esp.)

45

agg. 8' & 4'

più sensibile

(G.O.)

The musical score consists of five systems of staves. Each system has a grand staff (treble and bass clef) for the piano and a single bass staff for the organ. The piano part features a melodic line with eighth and sixteenth notes, often beamed together. The organ part provides harmonic support with chords and sustained notes. The key signature has one sharp (F#). The tempo is marked 'Calmo'. Measure 45 is the first measure of the fifth system. The score concludes with the instruction 'agg. 8' & 4'' and 'più sensibile'.

First system of musical notation, measures 1-4. Treble and bass staves are shown. The music features a continuous eighth-note melody in the treble and a corresponding eighth-note accompaniment in the bass. The key signature has two sharps (F# and C#).

Second system of musical notation, measures 5-8. Measure 5 is marked with a box containing the number 46 and the text *con vita*. The word *cresc.* is written above the bass staff in measure 6. The melody continues with eighth notes, and the accompaniment remains consistent.

Third system of musical notation, measures 9-12. The eighth-note melody and accompaniment continue. The key signature remains two sharps.

Fourth system of musical notation, measures 13-16. The melody and accompaniment continue. In measure 16, the treble staff concludes with a half note, and the bass staff has a whole rest.

Fifth system of musical notation, measures 17-20. Measure 17 is marked with a box containing the number 47 and the text *cresc. con calore*. The melody and accompaniment continue with eighth notes. The system ends with a double bar line in measure 20.



First system of musical notation, measures 1-4. Treble and bass staves are shown with various musical notes and accidentals.



Second system of musical notation, measures 5-8. Treble and bass staves are shown. The instruction *animando e sempre più cresc.* is written above the staff in measures 6 and 7.



Third system of musical notation, measures 9-12. Treble and bass staves are shown with various musical notes and accidentals.



Fourth system of musical notation, measures 13-16. Treble and bass staves are shown. The instruction *insistendo più f* is written above the staff in measure 14. A box containing the number 48 is located above the staff in measure 13.



Fifth system of musical notation, measures 17-20. Treble and bass staves are shown with various musical notes and accidentals.

con forza e sempre più animando

ff poco allarg.

49 *fff* maestosamente

50 Stretto. (♩ = 144)
(Minore.)
stentando *il massimo forte*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff contains complex rhythmic patterns with many beamed notes and slurs. The single bass staff has a few notes, including a half note and a whole note, with a slur over them.

Second system of musical notation. It consists of three staves: a grand staff and a single bass staff. The grand staff continues the complex rhythmic patterns from the first system. The single bass staff has a few notes, including a half note and a whole note, with a slur over them.

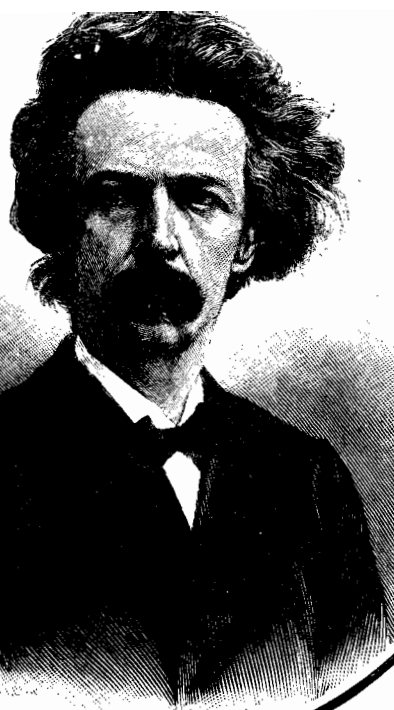
Third system of musical notation. It consists of three staves: a grand staff and a single bass staff. The grand staff continues the complex rhythmic patterns. The single bass staff has a few notes, including a half note and a whole note, with a slur over them.

Fourth system of musical notation. It consists of three staves: a grand staff and a single bass staff. The grand staff continues the complex rhythmic patterns. The single bass staff has a few notes, including a half note and a whole note, with a slur over them.

51 Più stretto. ($\text{♩} = 176$)

Quasi Presto.

The musical score is written for piano and bass. It consists of four systems of music. Each system has a grand staff (treble and bass clef) and a separate bass staff. The tempo is marked 'Quasi Presto.' The music features complex rhythmic patterns, including triplets and sixteenth notes, often grouped with slurs. The piano part is highly active, while the bass part provides a steady, rhythmic foundation. The score ends with a double bar line and repeat signs.



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