

In memoriam
del suo Maestro l'Illustre Prof. Giuseppe v. Rheinberger

Seconda Sonata in tre tempi

per Organo

Lux æterna = Requiem æternam = In paradisum
(Allegro-Corale) (Adagio funebre) (Finale, Introduzione e Fuga)

di

Giuseppe Terrabugio (Op. 91)

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In Memoriam del mio Maestro l'illustre G. v. RHEINBERGER.

Seconda Sonata in tre tempi

per Organo di GIUSEPPE TERRABUGIO op.91.

LUX AETERNA

ALLEGRO - Corale

The musical score is arranged in four systems. The first system includes a grand staff for the Organ (treble and bass clefs) and a separate staff for the Pedale (bass clef). The organ part begins with a *mf* dynamic. The second system features a *f* dynamic in the organ part and a *ff* dynamic in the bass line. The third system contains several triplet markings in the organ part. The fourth system is marked *rall.* and *p*, with a fermata over the final measure of the organ part. The piece concludes with a double bar line.

a 2
A Tempo MODERATO

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time and D major. The first staff has a dynamic marking of *mf*. The piece begins with a half rest in the first measure, followed by a series of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

Second system of musical notation, continuing the piece. It features similar melodic lines in the right hand and bass line in the left hand, with some chords and rests.

Third system of musical notation. The right hand has more complex rhythmic patterns, including some triplets and slurs. The left hand continues with a steady bass line.

Fourth system of musical notation. A dynamic marking of *p* (piano) is present at the beginning of the system. The music continues with flowing eighth and sixteenth notes in both hands.

Fifth system of musical notation. It includes the instruction *POCO MENO* (a little less) at the top right. A dynamic marking of *p* is also present. The system concludes with a final cadence in the right hand and a sharp sign (#) at the end of the bass staff.

Espressivo

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

The second system continues the musical piece. The upper staff features a more active melodic line with slurs and ties. The lower staff maintains a steady accompaniment with some chordal textures.

The third system includes dynamic and tempo markings. It begins with a mezzo-forte (*mf*) dynamic and a *poco rall.* (slightly slower) instruction. This is followed by a forte (*f*) dynamic and a return to *A tempo* (normal tempo). The notation shows a shift in the melodic line's intensity and rhythm.

The fourth system starts with a piano (*p*) dynamic and a *poco rit.* (slightly slower) instruction. It then returns to *A tempo*. The upper staff shows a melodic line with some rests, while the lower staff continues with a consistent accompaniment.

The fifth system features a *rall.* (rallentando) instruction followed by *assai* (very). The notation shows a significant deceleration in the tempo, with long, sustained notes in the upper staff and a more sparse accompaniment in the lower staff.

CORALE Modo Frigio 4/2
MAESTOSO Ripieno semplice *corta*

First system of musical notation. The piano part consists of two staves with dense chordal textures. The bass line is a single staff with a simple melodic line. The tempo is **MAESTOSO** and the style is **Ripieno semplice**. The word *corta* is written above the piano staff.

2° Tempo
Dolce e legato

Second system of musical notation. The tempo changes to **2° Tempo** with the instruction *Dolce e legato*. The piano part features a *pp* dynamic and includes a triplet of eighth notes. The bass line continues with a simple melodic line.

Corale come prima

Third system of musical notation. The tempo and style return to the first system: **MAESTOSO** and **Ripieno semplice**. The word *corta* is written above the piano staff. The dynamics are *mf*.

Ripieno semplice
MAESTOSO e Allarg.

2° Tempo
Come prima

Fourth system of musical notation. The tempo changes to **2° Tempo** with the instruction *Come prima*. The piano part features a *pp* dynamic and includes a triplet of eighth notes. The bass line continues with a simple melodic line.

Fifth system of musical notation. The piano part features a *mf* dynamic and includes a quintuplet of eighth notes. The bass line continues with a simple melodic line. The dynamics increase to *f* in the final measure.

Flauto 4'
A tempo

rall.
pp Registri dolcissimi nel I.º Man.
V. 1° 8'

I.º Man.
cres.
mf
3
16'

rall.
molto

ff A tempo

corta

1^o Tempo ALL.^o

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in G major and 4/4 time. The first measure has a dynamic marking of *mf*. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It continues the piece with three staves. The treble clef part features a more active melody with some triplet markings. The bass clef part has a more sustained accompaniment with some chordal textures. A dynamic marking of *f* is present.

Third system of musical notation. It continues the piece with three staves. The treble clef part has a complex, rhythmic melody. The bass clef part features a prominent accompaniment with a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation. It continues the piece with three staves. The treble clef part has a melodic line with some triplet markings. The bass clef part has a rhythmic accompaniment. A dynamic marking of *rall. molto* (rallentando molto) is present.

CORALE MAESTOSO a 2/2
 Ripieno semplice

Fifth system of musical notation, titled "CORALE MAESTOSO a 2/2 Ripieno semplice". It consists of three staves. The music is in G major and 2/2 time. The treble clef part features a simple, homophonic accompaniment with chords. The bass clef part has a rhythmic accompaniment with a dynamic marking of *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords in the upper register and a melodic line in the lower register.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Tutto l'Organo

1.^o Tempo

Third system of musical notation, marked 'Tutto l'Organo' and '1.^o Tempo'. It features a more complex texture with multiple voices in both hands and a dynamic marking of *mf*.

Fourth system of musical notation, showing further development of the organ texture with intricate melodic and harmonic lines.

Fifth system of musical notation, concluding the page with a dynamic marking of *ff* and a triplet figure in the upper register.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two sharps (F# and C#) and a common time signature. The first two staves feature intricate melodic lines with triplets and slurs. The third staff provides a harmonic accompaniment. The word *rall.* is written above the first staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The tempo and meter change to *2° Tempo a 2/2*. The music is marked *mf*. The first two staves have more rhythmic complexity, while the third staff continues the accompaniment.

Third system of musical notation. It continues the piece with the same three-staff layout. The music is marked *mf*. The first two staves show melodic development, and the third staff provides accompaniment.

Fourth system of musical notation. It continues the piece with the same three-staff layout. The music is marked *p*. The first two staves feature melodic lines with slurs and ties. The third staff provides accompaniment. The words *poco meno* and *espressivo* are written above the first staff.

Fifth system of musical notation, the final system on the page. It continues the piece with the same three-staff layout. The music is marked *p*. The first two staves show melodic lines with slurs and ties. The third staff provides accompaniment.

9

poco rall. *mf*

System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a supporting line with chords and single notes. Dynamics include *p* and *mf*. A tempo marking *poco rall.* is present.

poco rit. *p*

rit.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a supporting line with chords and single notes. Dynamics include *p*. Tempo markings *poco rit.* and *rit.* are present.

a tempo *mf*

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a supporting line with chords and single notes. Dynamics include *mf*. A tempo marking *a tempo* is present.

rall. *A tempo; dolce e legato*
I° Man.

rall. Gamba II° Man.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a supporting line with chords and single notes. Dynamics include *p*. Tempo markings *rall.* and *A tempo; dolce e legato* are present. The instruction *Gamba* is written above the bass clef line.

mf I° Man.

System 5: Treble and Bass clefs. Treble clef contains a melodic line with slurs. Bass clef contains a supporting line with chords and single notes. Dynamics include *mf*. The instruction *I° Man.* is written above the bass clef line.

5
3 3 3
rall. *corta*

This system features a treble and bass clef grand staff. The treble staff contains a melodic line with a quintuplet of eighth notes, followed by triplet eighth notes. The bass staff provides harmonic accompaniment with chords and single notes. The system concludes with a dynamic marking of *f* and a tempo change to *rall.* with the instruction *corta*.

p *A tempo*
3

This system continues the piece with a dynamic marking of *p* and a tempo change to *A tempo*. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a more active accompaniment with chords and moving lines.

mf
3 3
rall.

This system shows a dynamic marking of *mf* and a tempo change to *rall.*. The treble staff has a melodic line with triplet eighth notes. The bass staff continues with harmonic support.

A tempo
molto

This system returns to *A tempo* with a dynamic marking of *molto*. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a more active accompaniment with chords and moving lines.

lento

This system concludes the piece with a tempo change to *lento*. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a more active accompaniment with chords and moving lines.

ADAGIO FUNEBRE
„REQUIEM AETERNAM“

pp

p

pp mf f

legatissimo cortissimo pp

p rall.

p
Registro di 8!

cres.
Registro di 16!

mf *f*
accel.

ff *rall.* *A tempo* *p* *morendo*

mf *p* *rall.*

A tempo

pp

The first system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music begins with a piano (*pp*) dynamic. The top staff features a melodic line with a long slur. The middle staff has a bass line with some chords. The bottom staff is mostly rests.

The second system continues with three staves. The top staff has a piano (*p*) dynamic marking. The middle staff has a mezzo-forte (*mf*) dynamic marking. The music includes various rhythmic patterns and slurs.

MAESTOSO e ritenuto
1^o Man.

The third system is marked *MAESTOSO e ritenuto* and *1^o Man.*. It features a *ff* dynamic marking. The top staff has *accelerando* and *rit.* markings. The music includes complex rhythmic figures and slurs.

The fourth system consists of three staves. The top staff has a piano (*p*) dynamic marking. The music features a melodic line in the top staff and a bass line in the bottom staff.

The fifth system consists of three staves. The top staff has a piano (*p*) dynamic marking. The music concludes with a melodic line in the top staff and a bass line in the bottom staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a *mf* dynamic marking.

Second system of musical notation, continuing the piece with complex rhythmic figures and a *mf* dynamic marking.

Third system of musical notation, marked *p* and *rall.*, transitioning into an *ADAGIO* section marked *pp*. The system concludes with the instruction *breve*. Below the staff, the text "Ed. di 8'" is visible.

Fourth system of musical notation, divided into two parts: *I.º Man.* and *II.º Man. sensibile*. The *II.º Man. sensibile* section features a *p* dynamic marking and a triplet of eighth notes.

Fifth system of musical notation, marked *mf*, continuing the melodic and harmonic development of the piece.

dolce e legato

Cello 8'

(1) (4^b b)

dolente

2^{da}. 16'

III° TEMPO
 IN PARADISUM
 FINALE - INTRODUZIONE e FUGA

ALL.^o

f

rit.

MODERATO 4'2'

ff

(1) In questa eccezione si supplisce colla mano sinistra adoperando la Viola da Gamba 8' del Manuale.

C. F.
II^o Man.

mf I^o Man.

rit. I^o Tempo

rall. MOD^{to}

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the upper voice and a supporting bass line. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It includes a *ff* (fortissimo) dynamic marking in the lower right. The melodic line features some chromaticism and slurs.

Third system of musical notation, featuring a *mf* (mezzo-forte) dynamic marking. The bass line has a more active, rhythmic pattern compared to the previous systems.

Fourth system of musical notation, showing further development of the melodic and harmonic material. The notation includes various articulations and slurs.

Fifth system of musical notation, starting with the tempo instruction *A tempo*. It includes a *rall.* (rallentando) marking and a *p* (piano) dynamic marking. The music concludes with a final cadence.

First system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music is in a key with two sharps (F# and C#) and a common time signature. It features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voice.

Second system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music continues with similar melodic and rhythmic patterns, including some slurs and dynamic markings.

Third system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music features a prominent melodic line in the upper voice with various ornaments and a steady accompaniment in the lower voice.

Fourth system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music includes a section marked "rall." (rallentando) in the upper voice, indicating a change in tempo.

POCO PIÙ MOD^{to}

Fifth system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music is marked "Assai marcato" (very marked), indicating a change in tempo and dynamics. It features a strong, rhythmic accompaniment in the lower voice.

ff

rall.

rit. assai 1.º tempo

mf

accelerando

ff

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the melody in the treble clef staff and has a bass clef staff with a long note. Dynamics include *f* and *mf*. Tempo markings include *rit.* and *a tempo*.

Second system of musical notation, continuing the grand staff from the first system. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The melody continues with various intervals and rests.

Third system of musical notation. The grand staff continues with a treble clef staff and a bass clef staff. The melody in the treble clef staff includes a section marked *m.d.* (mezzo-dolce). The bass clef staff has a long note in the first measure.

Fourth system of musical notation. The grand staff continues with a treble clef staff and a bass clef staff. The melody in the treble clef staff features a series of eighth notes. The bass clef staff has a series of eighth notes.

Fifth system of musical notation. The grand staff continues with a treble clef staff and a bass clef staff. The melody in the treble clef staff includes a section marked *corta* and *p* (piano). The bass clef staff has a series of eighth notes.

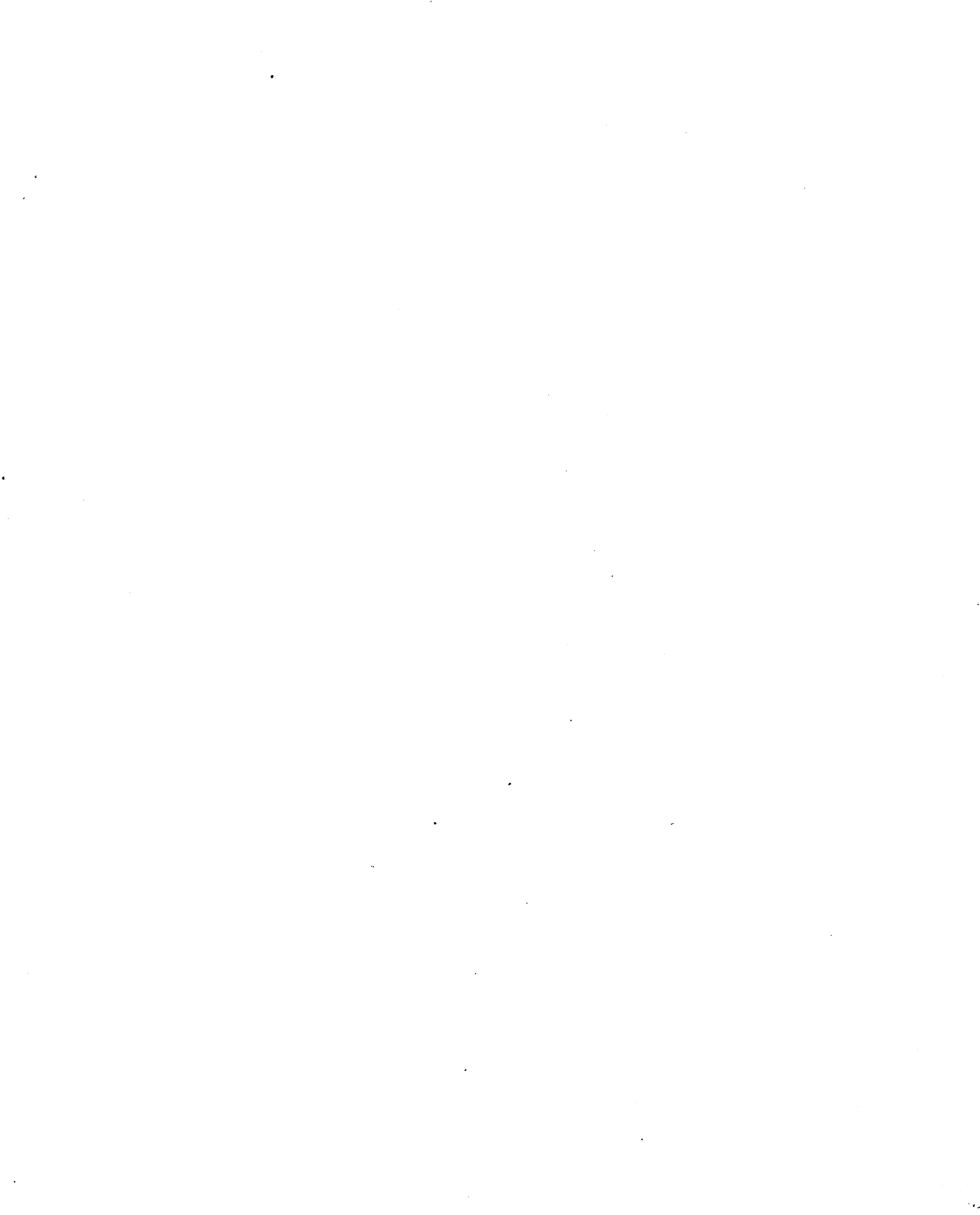
A tempo

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#). The first system includes dynamic markings *p* and *p.* and features flowing melodic lines with some slurs.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues in the same key. A dynamic marking of *mf* is present. The system includes a large slur spanning across the grand staff and a change in the bass staff's melodic line.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. This system includes tempo markings *LENTE* and *A tempo*, and a dynamic marking of *ff*. The music features a change in meter and a prominent slur in the upper voice.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. This system includes tempo markings *MAESTOSO* and *A tempo*, and a dynamic marking of *rall.* The music is characterized by dense chordal textures and a slower feel.



Composizioni di GIUSEPPE TERRABUGIO

PER CANTO.

PREZZI NETTI.

138 Salmi in canto gregoriano con organo	L. — 50	1124 Op. 45. N. 1. <i>Quis ascendit in montem...</i> (Per S. Luigi Gonzaga). Offertorio a 2 voci (S. e C.) con organo	L. — 50
204 Ave Maria, a 2 voci (2 S.) con organo	» — 75	1129 Op. 45. N. 2. <i>Filie regum (Missa Dilexisti)</i> . Offertorio a 2 voci (S. o T. e C. o B.) con organo	» — 50
242 <i>Tantum ergo</i> a 2 voci (2 S.) con organo	» — 75	1135 Op. 46. <i>Messa</i> a 3 voci (2 T. e B.) con organo od armonio	» 3 —
256 <i>Ecce video</i> , a 3 voci (2 T. e B.) con organo	» — 75	75-76-77 Ciascuna parte di canto	» — 50
255 <i>Respice de caelo</i> , in canto fermo armonizzato, con organo	» — 25	1146 Op. 49. <i>Te Joseph celebrent</i> (Per S. Giuseppe). Inno a 4 voci (S. C. T. e B.) o Coro all'unissono con organo od armonio	» — 50
266 <i>Rorate caeli de super</i> , in canto fermo armonizzato, con organo	» — 50	1162 Op. 45. N. 3. <i>Veni Creator — O Crux ave spes...</i> a 2 voci pari od a 4 voci dispari, senza accompagnamento e <i>Juravit Dominus</i> , ad una o due voci pari con organo	» — 50
606 Op. 94. TRE CANTI PEL SS. SACRAMENTO, a 3 voci (2 T. e B.) con organo od armonio ad libitum (<i>O salutaris hostia - O sacrum convivium - Ecce panis angelorum</i>)	» 1 —	1178 Op. 47. <i>Messa in onore di S. Agostino Papa</i> a 4 voci (S. C. T. e B.) con organo ad libitum	» 3 —
612 Op. 21 N. 1. <i>Exullet orbis gaudiis</i> , Inno a 3 voci (2 T. e B.) con organo	» — 50	84-85-86-87 Ciascuna parte di canto	» — 50
Op. 17. CINQUE INNI PEL VESPRO DI FESTE SOLENNI.		1211 <i>Jam festis rutilant</i> , Inno pei SS. Martiri Sisinio, Martirio ed Alessandro, a 4 voci (S. C. T. e B.) con organo ad libitum	» — 50
687 N. 1. <i>Tristes erant Apostoli</i> , (Commune degli Apostoli in tempo Pasquale) a 3 voci (2 T. e B.) con organo	» — 75	1253 Op. 52. N. 2. <i>O sacrum convivium</i> , a 2 voci pari con organo od armonio	» — 25
688 N. 2. <i>Sancorum meritis</i> (Commune dei Martiri in tempo Pasquale) a 3 voci (2 T. e B.) con organo	» 1 —	1259 <i>Nostrium parentem</i> , Inno per processione, pel XV Centenario di Sant' Ambrogio a 4 voci sole (2 T. e 2 B.)	» — 25
689 N. 3. <i>Salutis humane sator</i> , (per l'Ascensione) a 4 voci (C. 2 T. e B.) con organo	» 1 —	1261 <i>Litanie popolari</i> , a 3 voci (2 T. e B.) anche per processione con organo ad libitum	» — 75
690 N. 4. <i>Veni Creator</i> , (per la Pentecoste) a 3 o 4 voci (C. non obbligato 2 T. e B.) con organo	» 1 —	1262 Op. 52. N. 3. <i>Pange lingua e Tantum ergo</i> , a 3 voci (C. T. e B.) con organo ad libitum	» — 75
691 N. 5. <i>Ave, maris stella</i> , (per la Madonna) a 3 voci eguali (2 T. e B.) con organo	» 1 —	1277 Op. 52. N. 1. <i>Veritas mea</i> , Offertorio a 3 voci (2 T. e B.) con organo	» — 50
692 I cinque Inni riuniti	» 3 —	1281 <i>Cristo risusciti...</i> Inno cattolico ad 1 voce o Coro all'unissono con organo	» — 50
756 Op. 24. <i>Mihi autem nimis</i> , Offertorio (Pro communi Apostolorum) a 5 voci (S. C. 2 T. e B.) con organo	» — 50	3196 Sola parte di canto	» — 05
757 Lo stesso: a 4 voci (S. C. T. e B.) con organo	» — 50	1288 Op. 57. <i>Pater noster</i> , a 4 voci (S. C. T. e B.) con organo ad libitum	» — 50
758 » a 3 voci (2 T. e B.) con organo	» — 50	Op. 58. SALMI PER TUTTO L'ANNO, d'autore ignoto del 1800 circa, per 2 Cori a voci dispari, ridotti a 4 voci pari (2 T. e 2 B.) con organo.	
781 <i>Tantum ergo</i> , a 2 voci (2 T.) con organo	» — 50	3034 N. 1. <i>Domine ad adjuvandum</i>	» — 50
832 Op. 26. <i>Vespro festivo</i> , a 3 voci (2 T. e B.) con organo	» 3 —	3035 N. 2. <i>Dixit Dominus</i>	» 1 —
899 Op. 13. <i>Messa in la</i> ad 1 voce o Coro all'unissono con organo	» 1 50	3036 N. 3. <i>Confitebor tibi</i>	» 1 25
903 <i>Alla musica sacra</i> , Romanza per MS. o Br. con pianoforte	» 1 —	3037 N. 4. <i>Beatus vir</i>	» 1 50
911 Op. 14. <i>Litanie della Madonna</i> , per gli Ottavari e Novene a 3 voci (2 T. e B.) con organo	» 1 —	3038 N. 5. <i>Laudate pueri</i>	» 1 —
921 <i>Tantum ergo</i> , a 3 voci (C. T. e B.) con organo	» — 50	3039 N. 6. <i>Laudate Dominum</i>	» — 75
973 Op. 16. <i>Tu es Petrus</i> , Inno a 3 voci (2 T. e B.) con pianoforte od organo od armonio	» 1 —	3040 N. 7. <i>In exitu Israel</i>	» 2 —
975 Ave Maria, ad 1 voce (S. o T.) con organo e violino ad libitum	» 1 —	3041 N. 8. <i>Lactatus sum</i>	» 1 —
996 Op. 19. <i>Miserere</i> , a 3 voci (2 T. e B.) con organo od armonio ad libitum	» 1 50	3042 N. 9. <i>Nisi Dominus</i>	» — 75
16-17-18 Ciascuna parte di canto	» — 50	3043 N. 10. <i>Lauda Jerusalem</i>	» — 75
1018 Op. 35. <i>Messa « in honorem Sancti Marci »</i> a 4 voci (2 T. e 2 B.) con organo	» 2 50	3044 N. 11. <i>Credidi propter</i>	» — 75
63-64-65-66 Ciascuna parte di canto	» — 50	3045 N. 12. <i>In convertendo</i>	» — 75
1019 Op. 36. <i>Vespro</i> a 3 voci (2 T. e B.), in falsobordone con organo	» 1 50	3046 N. 13. <i>Domine probasti me</i>	» 1 50
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1028 Fasc. I. <i>Canzoncine in onore di Maria SS.</i>	» 3 —	1321 <i>Tantum ergo</i> , a 3 voci (2 T. e B.) con organo	» — 50
1029 Fasc. II. <i>Canzoncine in onore di S. Giuseppe</i>	» 1 50	1322 Op. 54. <i>Litanie della Madonna</i> , a 3 voci (2 T. e B.) con organo	» 1 —
1030 Fasc. III. <i>Canzoncine in onore di S. Luigi Gonzaga</i>	» 1 50	1338 Op. 61. N. 2. <i>Magne Pater Augustine</i> , Inno per S. Agostino, a 2 voci pari, con organo od armonio	» — 50
2458 Fasc. IV. <i>Canzoncine in onore del S. Cuore di Gesù e del SS. Sacramento</i>	» 1 —	1339 Op. 59. <i>Messa « in honorem S. Gregorii Magni »</i> , a 3 voci (2 T. e B.) con organo	» 3 —
1031 Il Volume terzo completo	» 4 —	368-369-370 Ciascuna parte di canto	» — 50
1026 <i>Per unum hominem peccatum...</i> Offertorio per l'Immacolata Concezione (Rito Ambrosiano) a 3 voci (2 T. e B.) con organo od armonio ad libitum	» — 50	1342 Op. 63. <i>Lactemur omnes</i> , Ingressa a 4 voci (S. C. T. e B.) con armonio	» 1 —
1036 Op. 39. <i>Messa breve « in honorem B. Alexandri Sauli »</i> , a 4 voci (S. C. T. e B.) ed organo	» 3 —	693-694-695-696 Ciascuna parte di canto	» — 25
1037-1038-1039-1040 Ciascuna parte di canto	» — 50	1346 Op. 64. <i>Tui sunt caeli</i> , Offertorio per il Natale a 2 voci pari con organo	» — 50
1065 Op. 41. <i>Messa in onore del B. Bernardino da Feltre</i> , per Coro di C. T. e B. od all'unissono con organo	» 2 —	1347 Op. 65. <i>Messa da requiem</i> , a 2 voci (S. e C. o T. e B.) con organo od armonio	» 2 —
1088 La sola parte di canto	» — 50	685-686 Ciascuna parte di canto	» — 50
1113 Op. 70. N. 1. <i>Uxilla regis</i> , (per Processione), a 4 voci sole (2 T. e 2 B.)	» — 50	1348 Op. 55. <i>Magnificat</i> , in 8° tono, a 4 voci (S. C. T. e B.) con organo	» 1 —
1118 <i>Le sette parole di N. S. Gesù Cristo sulla Croce</i> , a 2 voci (S. e C. o T. e B.) con organo od armonio	» 2 —	1365 Op. 61. N. 3. <i>O cor amore saucium</i> , Inno a 2 voci (S. e C.) od a 4 voci (S. C. T. e B.) con organo ad libitum	» — 25
74 Le sole parti di canto unite	» — 50	1369 Op. 45. N. 4. <i>Veni Creator</i> , a 2 voci (S. e C. o T. e B.) con organo od armonio	» — 75
		1387 Op. 66. <i>Litanie del S. Cuore di Gesù</i> , (stile popolare), ad 1 voce od all'unissono con organo od armonio	» — 50

Composizioni di GIUSEPPE TERRABUGIO

PER CANTO.

PREZZI NETTI.

Op. 68. TRE OFFERTORI a 2 voci eguali con organo.		
1401 N. 1. <i>Tui sunt caeli</i> , per Natale e Capo d'anno	L. — 50	
1406 N. 2. <i>Terra tremuit</i> , per Pasqua	» — 50	
1407 N. 3. <i>Confirma hoc Deus...</i> per Pentecoste	» — 75	
3550 Uniti	» 1 —	
1417 Op. 71. <i>Canti Ambrosiani del Comune, della Messa, del Vespero e di altre Sacre Funzioni</i> , con organo od armonio	» 1 50	
1420 Op. 70. N. 1. <i>Vexilla regis</i> . Inno a 4 voci (2 T. e 2 B.) con organo od armonio	» — 25	
1425 Op. 72. N. 1. <i>Veritas mea</i> , a 4 voci (2 T. e 2 B.) con organo	» — 75	
1446 Op. 73. N. 1. <i>Ecce Sacerdos</i> , a 3 voci (2 T. e B.) con organo	» — 50	
1457 Op. 70. N. 5. <i>Terra tremuit</i> , a 4 voci (2 T. e 2 B.) con organo ad libitum	» — 25	
1458 Op. 60. <i>Messa in onore di S. Francesco d'Assisi</i> , a 2 voci (2 S.) con organo	» 2 —	
403-404 Ciascuna parte di canto	» — 50	
1460 Op. 74. <i>Improperium expectavit</i> , Offertorio per la Domenica delle Palme, a 4 voci sole (2 T. e 2 B.)	» — 50	
3551 Op. 70. N. 2. <i>Vexilla regis</i> . Inno a 3 voci (2 T. e B.) con organo od armonio ad libitum	» — 25	
3552 Op. 70. N. 3. <i>Vexilla regis</i> . Inno a 4 voci (S. C. T. e B.) con organo od armonio ad libitum	» — 25	
3553 Op. 70. N. 4. <i>Vexilla regis</i> . Inno a 3 voci (C. T. e B.) con organo od armonio ad libitum	» — 25	
1513 <i>Veritas mea</i> , Offertorio per Br. con organo	» — 25	
1524 Op. 76. N. 2. <i>Cor dulce, cor amabile</i> , per il S. Cuor di Gesù, a 2 voci con organo od armonio	» — 50	
1526 Op. 76. N. 1. <i>Dolce cuor</i> , a 3 voci (2 S. e C.) con organo od armonio	» — 50	
1531 Op. 88. N. 2. <i>Ave maris stella</i> , a 3 voci (2 T. e B.) con organo od armonio ad libitum	» — 25	
1553 Op. 77. N. 1. <i>Filia regum</i> , a 3 voci (C. T. e B.) con organo ad libitum	» — 25	
1628 Op. 83. N. 1. <i>Requiem aeternam</i> , Introitus a 3 voci (2 S. e C.) con organo od armonio	» — 50	
1633 Op. 72. N. 2. <i>Diffusa est gratia</i> , Offertorio a 3 voci (C. T. e B.) con organo	» 1 —	
TRE CANTI a 3 voci (2 S. e C.) con organo od armonio.	» — 50	
1636 N. 1. <i>Venite ad me omnes</i>	» — 50	
3554 N. 2. <i>Plaudite festivo</i> (alla Madonna del Buon Consiglio)	» — 50	
3555 N. 3. <i>Felix es sacra Virgo Maria</i>	» 1 —	
3556 Uniti	» 1 —	
1658 Op. 84. <i>Messa in onore della Madonna del Buon Consiglio</i> , a 3 voci (2 T. e B.) con organo	» 3 —	
413-414-415 Ciascuna parte di canto	» — 25	
1672 <i>Sanctus</i> , a 2 voci (T. e B.) con organo	» — 50	
1673 <i>Agnus Dei</i> , a 2 voci (T. e B.) con organo	» — 50	
1691 Op. 20. N. 1. <i>Salutis humane sator</i> , a 3 voci (2 S. o 2 T. C. o B.) con organo ad libitum	» — 25	
1693 Op. 21. N. 2. <i>Jam sol recedit igneus</i> , a 3 voci (2 T. e B.) con organo	» — 25	
1706 Op. 21. N. 3. <i>Exultet orbis gaudiis</i> , a 3 voci (2 T. e B.) con organo	» — 50	
1707 Op. 21. N. 4. <i>Exultet orbis gaudiis</i> , a 4 voci (S. o C. 2 T. e B.) con organo	» — 50	
1712 Op. 21. N. 5. <i>Iste confessor</i> , a 3 voci (2 T. e B.) con organo	» — 50	
1713 Op. 21. N. 6. <i>Iste confessor</i> , a 3 voci (S. C. e T.) con organo	» — 50	
1718 Op. 30. <i>Te Deum</i> , alternato col canto gregoriano, a 3 voci (2 T. e B.) con organo	» 2 —	
1721 Op. 22. N. 1. <i>Stabat Mater</i> , a 3 voci sole (2 T. e B.) anche per processione	» — 25	
1722 Op. 22. N. 2. <i>Dies irae</i> , a 3 voci sole (2 T. e B.)	» — 50	
1723 Op. 22. N. 3. <i>Dies irae</i> , a 3 voci sole (2 T. e B.)	» — 50	
1766 Op. 26 bis. <i>Magnificat</i> , a 3 voci (2 T. e B.) con organo	» 1 —	
1922 <i>Litanie del S. Cuore di Gesù</i> , ad 1 voce o Coro all'unis-sono con organo od armonio	» — 25	
1928 <i>Ave, maris stella</i> , a 3 voci (2 T. e B.) con organo od armonio ad libitum	» — 25	
1930 <i>Magnificat</i> , a 3 voci sole (2 T. e B.) ed altro per C. T. e B.	» — 25	
1964 Op. 27. N. 1. <i>Litanie</i> a 4 voci (2 T. e B.) per processione con organo ad libitum	» — 25	
1967 Op. 29. N. 1. <i>Miserere</i> a 3 voci sole (2 T. e B.) per processioni funebri e settimana santa	» 1 —	
1971 <i>Magnificat</i> in falsobordone, a 3 voci (2 T. e B.) con organo	» — 25	
1973 Op. 22. N. 4. <i>Benedictus Dominus</i> , (etiam in processio-nibus) a 3 voci sole (2 T. e B.)	» — 25	
1974 Op. 22. N. 5. <i>Benedictus Dominus</i> , (anche per proces-sione) a 3 voci sole (2 T. e B.)	» — 25	
1976 Op. 20. N. 2. <i>Tantum ergo</i> , a 3 voci (2 T. e B.) con organo	» — 75	
1978 Op. 27. N. 2. <i>Tantum ergo</i> , a 2 voci (T. e B.) con organo	» 1 —	
1981 Op. 20. N. 3. <i>O salutaris hostia</i> , a 3 voci (2 T. e B.) con organo	L. — 50	
1987 <i>Incipit lamentatio</i> , Lamentazione, con organo	» — 50	
1991 Op. 28. N. 2. <i>Assumpta est Maria</i> , a 4 voci sole (2 T. e 2 B.)	» — 50	
1998 Op. 29. PEL MESE DI MAGGIO. <i>A Maria nostra madre</i> , Melodia a 3 voci (2 S. e C. o T.) con organo	» 1 —	
2003 Op. 42. N. 4. <i>Vergine madre</i> , Preghiera a 4 voci sole (S. C. T. e B.)	» 1 —	
Op. 22. N. 6. TRE CANZONI PEL MESE DI S. GIUSEPPE, a 2 o 3 voci pari con organo.		
2004 N. 1. <i>O di Gesù custode</i> , a 3 voci	» — 75	
2005 N. 2. <i>Deh! per l'Eterno</i> , a 2 voci	» 1 —	
2006 N. 3. <i>Qui dinanzi all'Ara Santa</i> , a 3 voci	» — 75	
1029 Le 3 canzoni unite	» 1 50	
Op. 42. TRE CANZONCINE IN ONORE DI GESÙ (testo ita-liano) con organo od armonio.		
2010 N. 1. <i>Da tutti amato e venerato</i> , ad 1 voce (S. o T. o MS. o Br.)	» — 25	
2011 N. 2. <i>Al sacro cuore di Gesù</i> (Perchè o Gesù...) a 3 voci (C. T. e B.)	» 1 —	
2012 N. 3. <i>Dolce cuor del mio Gesù</i> ad 1 voce (S. o T. o MS. o Br.)	» — 25	
2158 Le 3 Canzoncine unite	» 1 —	
2792 Sole parti di canto unite	» — 25	
2045 Op. 83. N. 2. <i>Tantum ergo</i> , a 4 voci (S. C. T. e B.) con organo ad libitum	» — 50	
2059 <i>Graduale, Offertorium e Communio</i> in canto fermo gregoriano per la Messa di S. Siro Vescovo	» — 50	
2465 Op. 87. N. 2. <i>O quam bonum e Regnum mundi</i> (per le vestizioni dei chierici) a 4 voci (2 T. e 2 B.) con organo ad libitum	» — 50	
2491 Op. 92. N. 2. <i>Tota pulchra es Maria</i> a 2 voci (S. e C.) con organo od armonio	» — 50	
2493 Op. 81. N. 2. <i>Miserere</i> a 4 voci sole (C. 2 T. e B.) per il gio-vedi santo, in falsobordone alternato col canto gregoriano	» — 50	
2558 <i>Tantum ergo</i> in canto gregoriano con organo	» — 25	
2733 <i>Nove Canzonette a Gesù Bambino</i> (da un libretto del 1729) ridotte ad 1 voce (S.) o coro all'unis-sono, con organo od armonio o pianoforte	» 1 50	
2757 Op. 88. N. 1. <i>Alleluja Magi venerunt</i> (per l'Epifania) a 3 voci (2 T. e B.) con organo	» — 75	
2796 Op. 28. N. 1. <i>Miserere</i> (per processione) a 4 voci sole (2 T. e 2 B.)	» — 50	
2797 Op. 28. N. 4. <i>Miserere</i> a 4 voci sole (2 T. e 2 B.)	» — 25	
2798 Op. 27. N. 3. <i>Litanie popolari</i> a 4 voci (2 T. e B.) con organo	» — 50	
2799 Op. 27. N. 4. <i>Litanie popolari</i> a 3 voci (2 T. e B.) con organo	» — 50	
2830 Op. 31. N. 3. <i>Hæc tuæ virgo monumenta laudis</i> , Inno (per Santa Caterina da Siena) a 2 voci (S. e C.) con or-gano od armonio	» — 50	
2863 Op. 92. N. 3 <i>Falsibordoni per tutti i Salmi</i> a 4 voci (S. C. T. e B.) con organo ad libitum	» — 25	
2889 Op. 65 bis. <i>Dies iræ</i> a 2 voci (S. o T. e C. o B.) con organo od armonio	» 1 —	
2898 Op. 35. <i>Messa in onore di S. Marco</i> a 4 voci (2 T. e 2 B.) con orchestra (o solo quartetto d'archi) ed organo (partitura)	» 8 —	
2899 Op. 62. <i>Messa Ambrosiana</i> (con variante pel rito romano) a 3 voci (2 T. e B.) con organo	» 2 —	
2941 Op. 92. N. 2. <i>Tota pulchra es Maria</i> a 2 voci (S. e C.) con organo od armonio	» — 50	
2948 <i>Ave maris stella</i> a 3 voci (2 T. e B.) in falsobordone con organo	» — 25	
3300 Op. 100. N. 2. <i>Introito</i> a 2 voci (S. e C.) — <i>Graduale</i> a 3 voci (S. e 2 C.) ed <i>Offertorio</i> a 2 voci (S. e C.) per la Messa in onore di S. Angela Merici con organo od armonio (partitura e parti)	» 1 50	
3301 Sole parti di canto unite	» — 25	
3322 Op. 101. N. 1. <i>Minuisti eum</i> (per S. Luigi Gonzaga) a 2 voci (S. e C.) con organo od armonio	» — 50	
3337 Op. 101. N. 2. <i>Tre miserere</i> , per funerali e <i>Tre Bene-dictus</i> in falsobordone a 3 voci sole (2 T. e B.)	» — 50	
3338 Op. 101. N. 3. DUE INNI PER TUTTI I SANTI. N. 1. <i>Pla-care Christus servulus</i> , a 4 voci sole (2 T. o 2 S. e 2 B. o 2 C.). — N. 2. <i>Christe redemptor noster</i> , a 3 voci sole (2 T. e B.)	» — 25	
3339 Op. 90. <i>Messa</i> a 4 voci (S. C. T. e B.) con organo e quartetto d'archi, ad libitum (partitura)	» 6 —	
3286-3287-3288-3289 Ciascuna parte di canto, separata	» — 50	
3341 Op. 100. N. 3. Due <i>Falsibordoni</i> (per Litanie della Madonna che mancano delle prime invocazioni) a 2 voci (S. e C.) con organo od armonio	» — 50	