SANDRO DALLA LIBERA

LIBER ORGANI

Vol. I

RACCOLTA DI MUSICHE ORGANISTICHE
DELLA SCUOLA ITALIANA E TEDESCA

con diteggiatura registrazione
e norme per l'esecuzione

3ª EDIZIONE

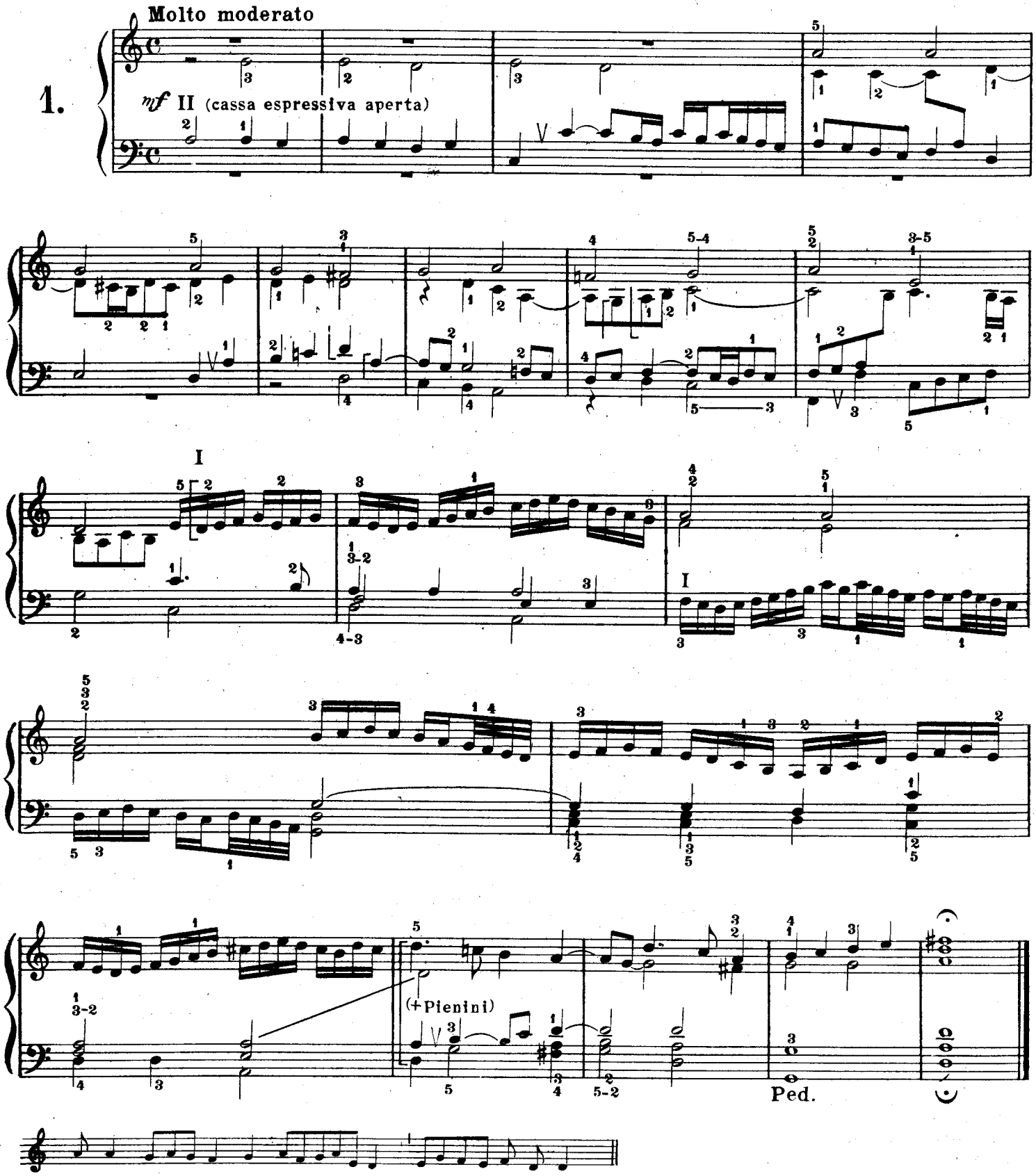
EDITRICE - S. A. T. - VICENZA
1962

Christe

dalla Messa "Cunctipotens,,

II / I } Fondi da 8 e 4
Ped. Subbasso e Contrabasso
Tutte le unioni

GIROLAMO CAVAZZONI



Il tema, enunciato dapprima in stile imitato dal tenore e contralto, è condotto a guisa di Corale dal soprano. - L'esecuzione deve essere fatta con molta nobiltà e fantasia.

Inno

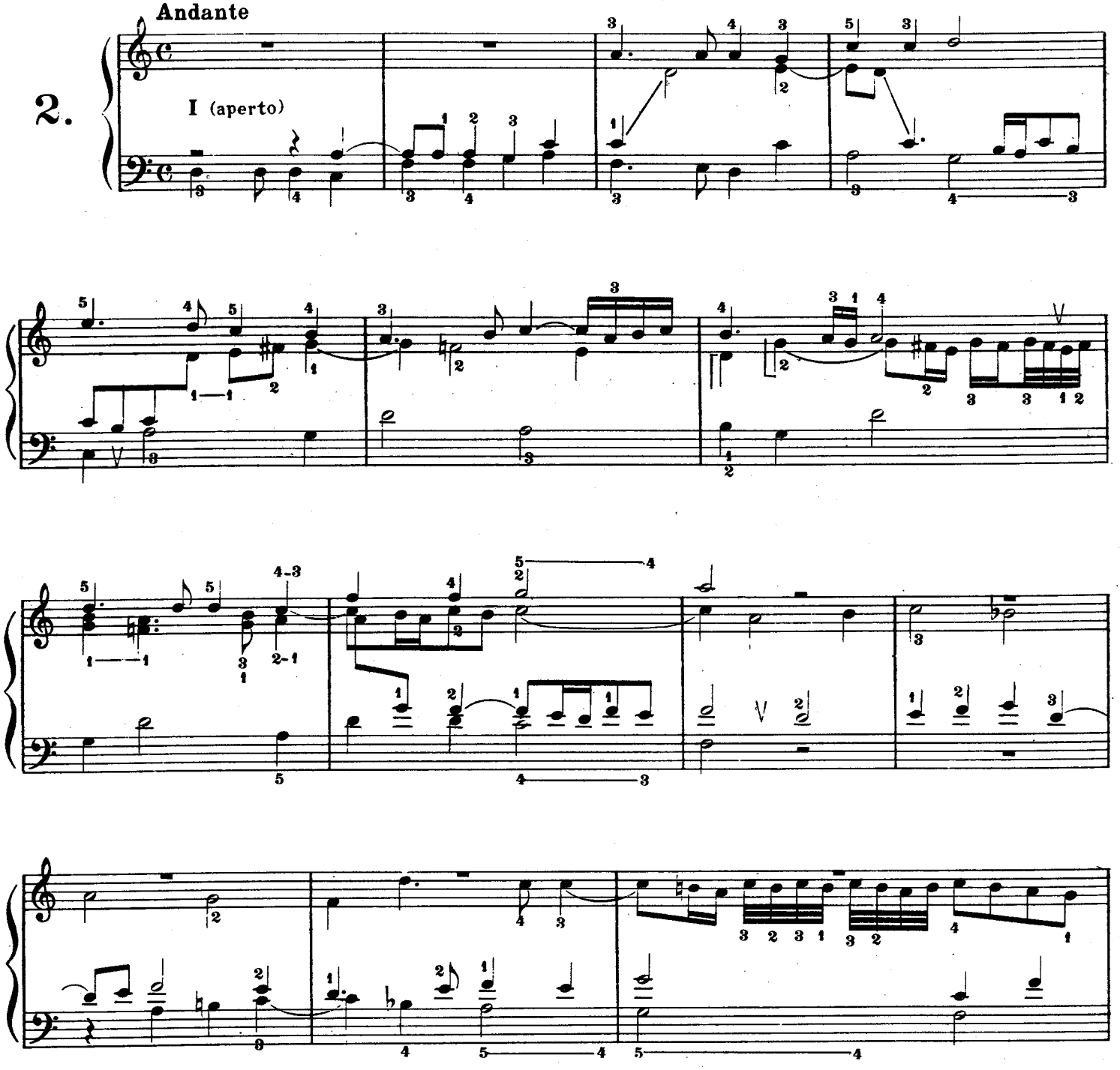
Pange lingua

II
I } Fondi da 8 e 4
Ped. Subbasso e Contrabasso
Tutte le unioni

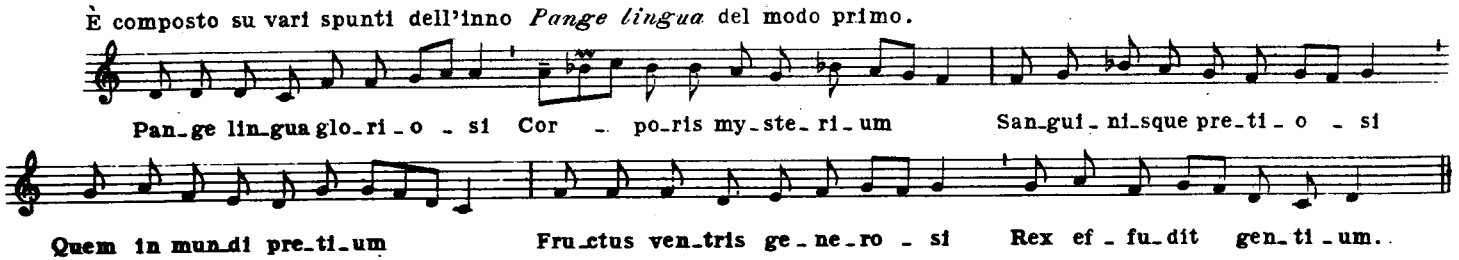
GIROLAMO CAVAZZONI

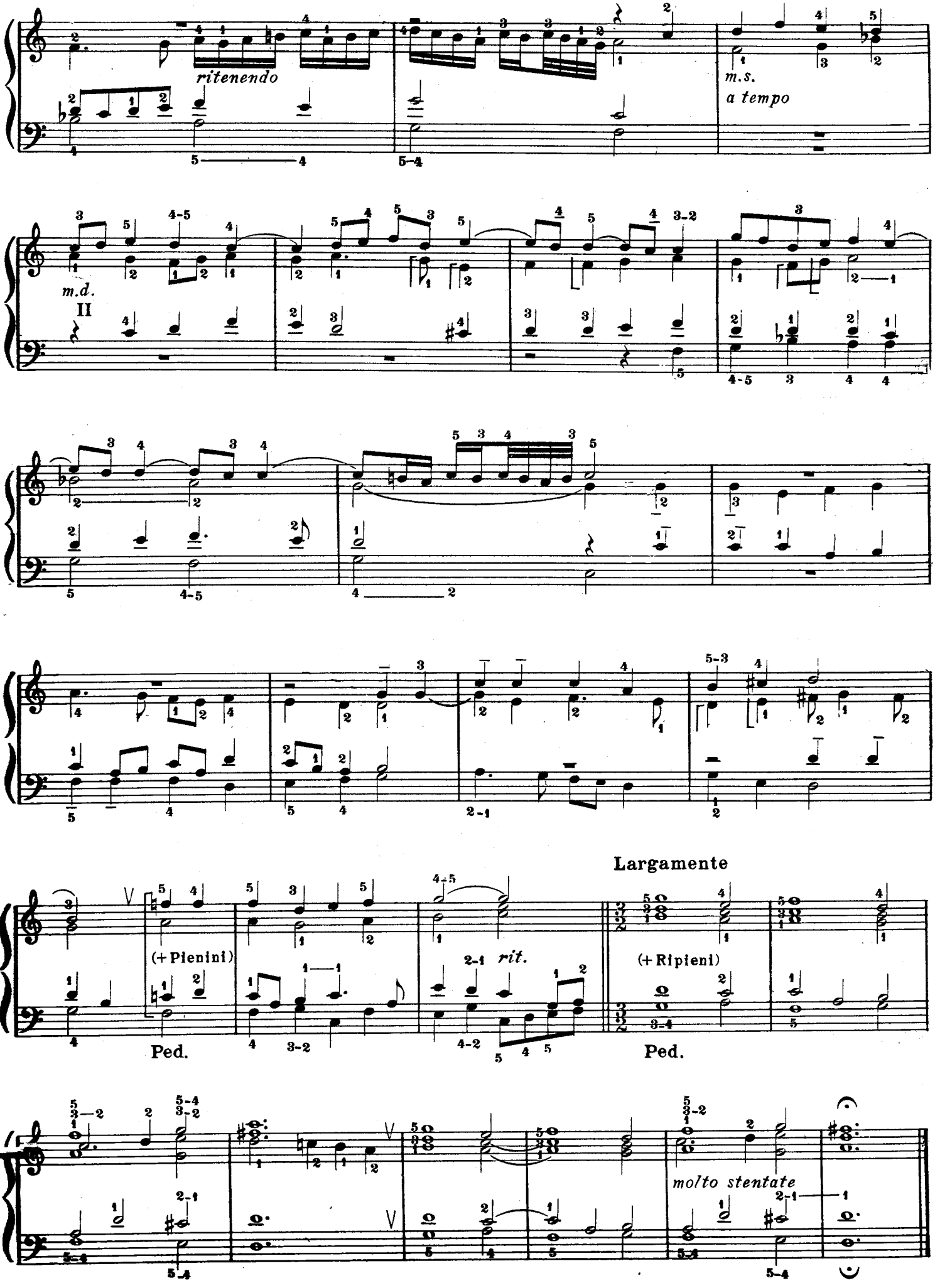
Andante

2. I (aperto)



È composto su vari spunti dell'inno *Pange lingua* del modo primo.




ritenendo
m.s.
a tempo
m.d.
II
Largamente
(+ Pienini)
Ped.
rit.
(+ Ripieni)
Ped.
molto stentate

Canzona ariosa

II / I Fondi e Flauti da 8
Ped. Subbasso e Contrabasso
Tutte le unioni

ANDREA GABRIELI

3.

Andante mosso

mf I (aperto)

Ped.

Man.

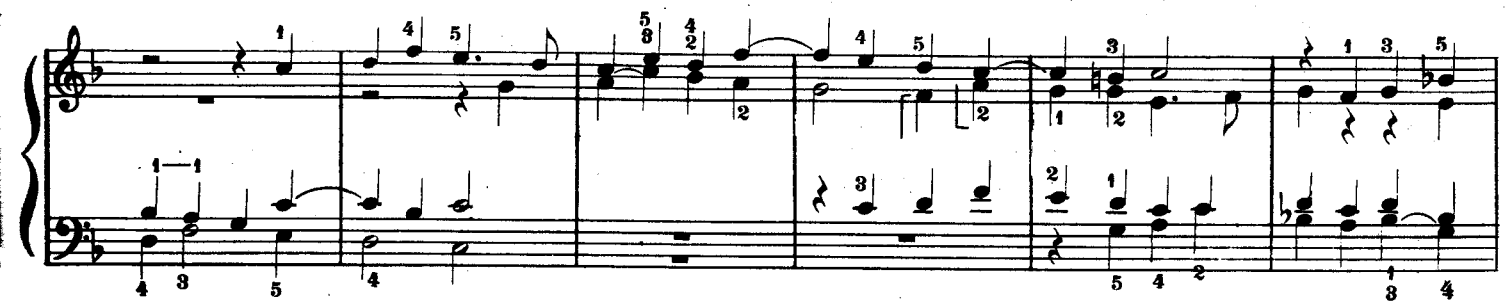
Ped.

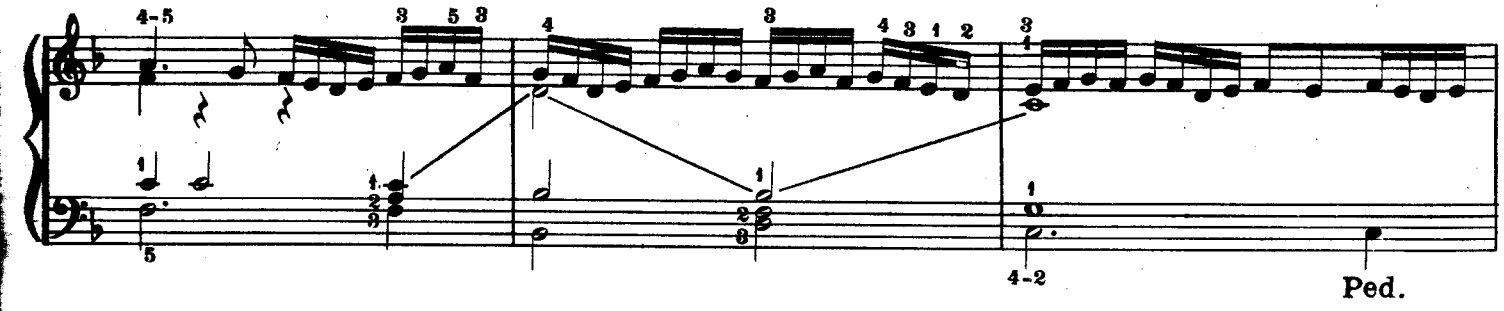
II

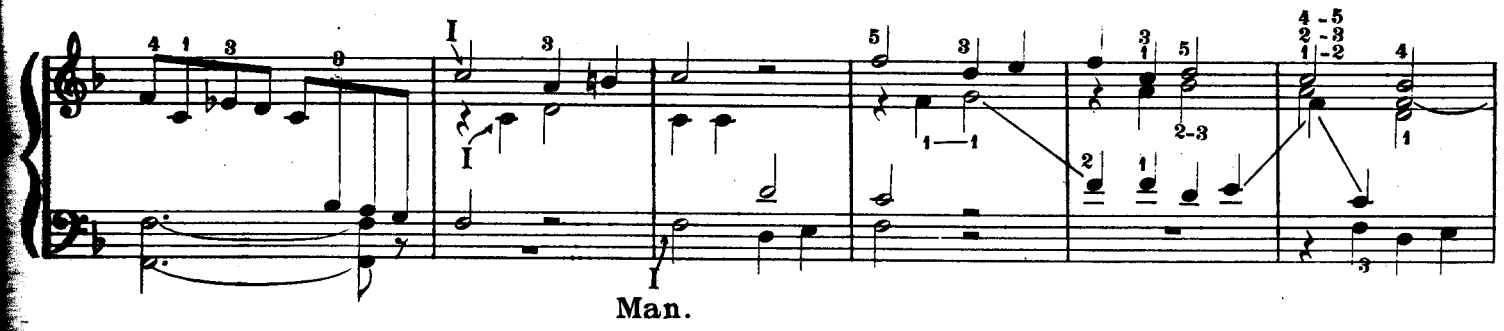
II

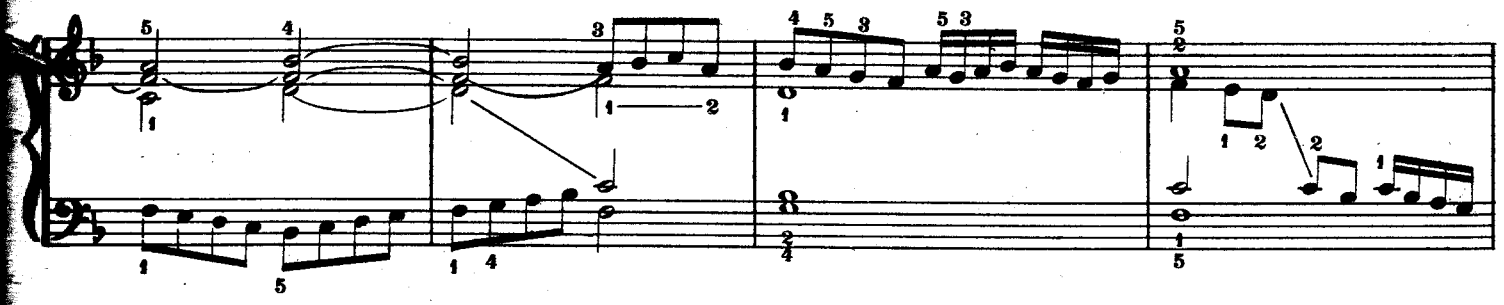
un po' rit.

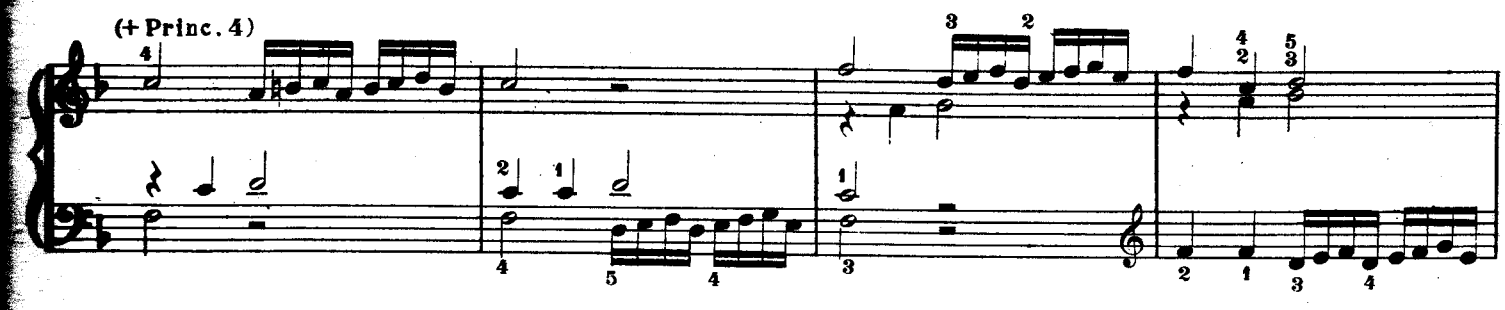
a tempo

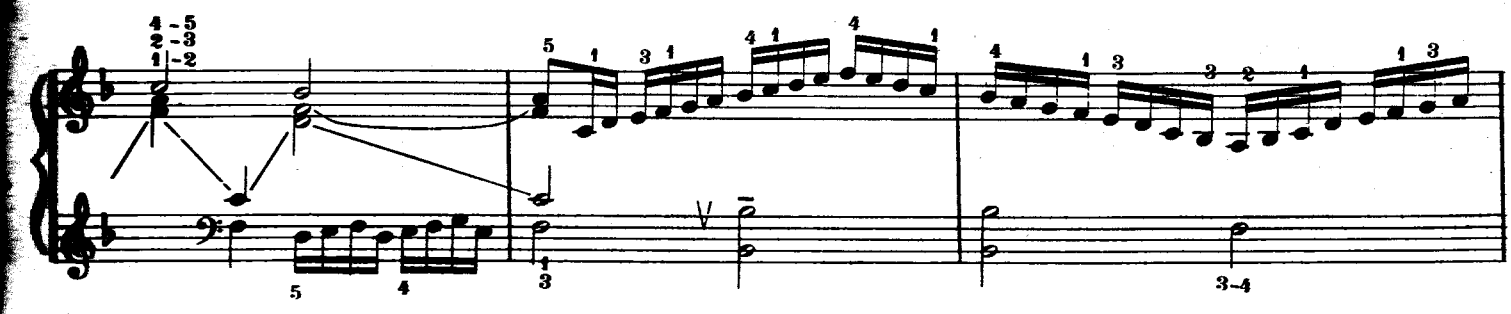


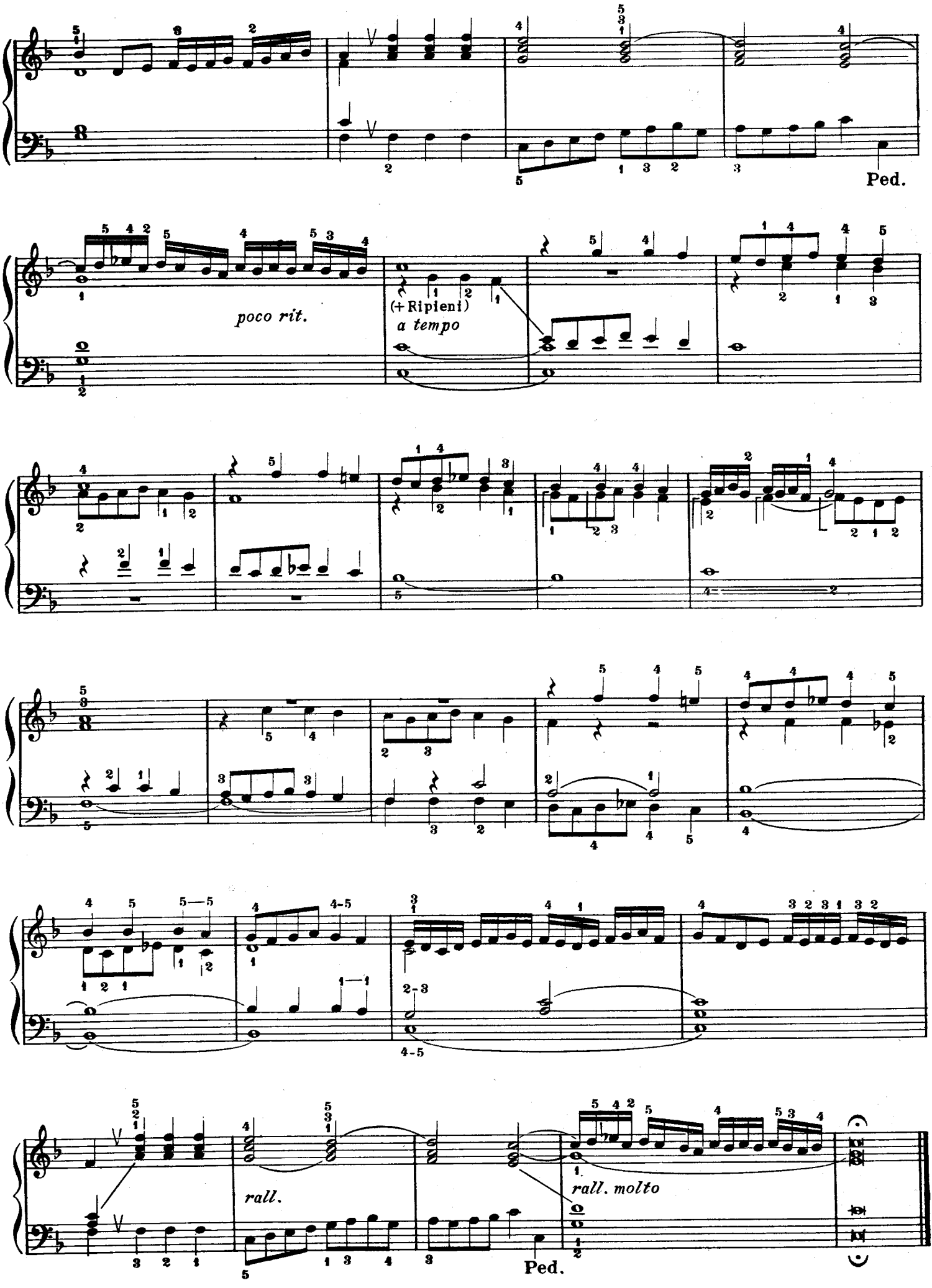

Ped.


I
I
I
Man.




(+ Princ. 4)




Ped.
poco rit.
(+ Ripieni)
a tempo
rall.
rall. molto
Ped.

II } Fondi da 8 e 4
I } Piccole mutazioni
Pienini
Ped. Subbasso e Contrabasso
Tutte le unioni

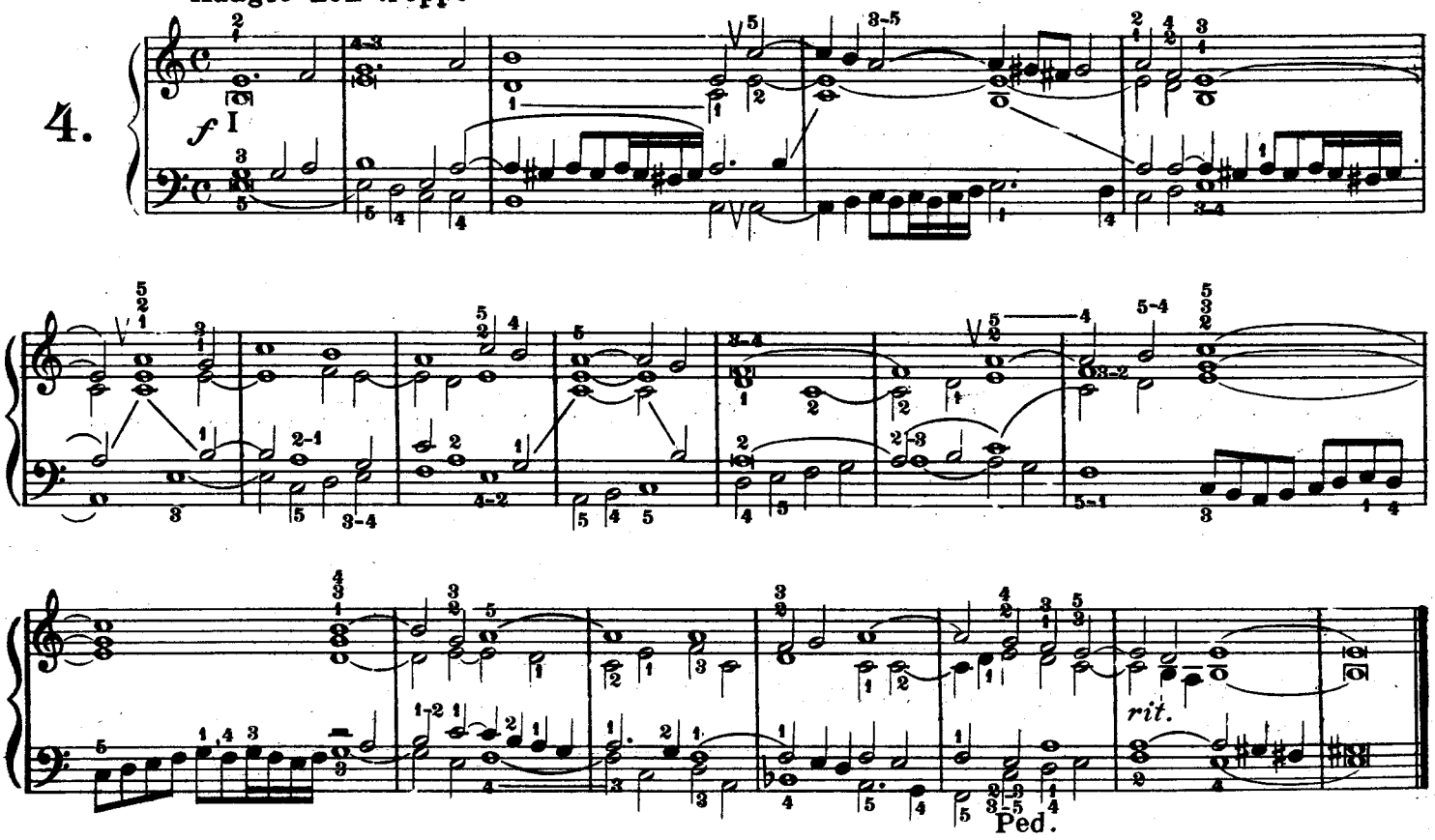
Toccata

del terzo tono

CLAUDIO MERULO

Adagio non troppo

4.



Si ripeta con i *Ripieni* e attenzione al "legato,,

II } Fondi da 8 e 4
I } Piccole mutazioni
Pienini
Ped. Subbasso e Contrabasso
Tutte le unioni

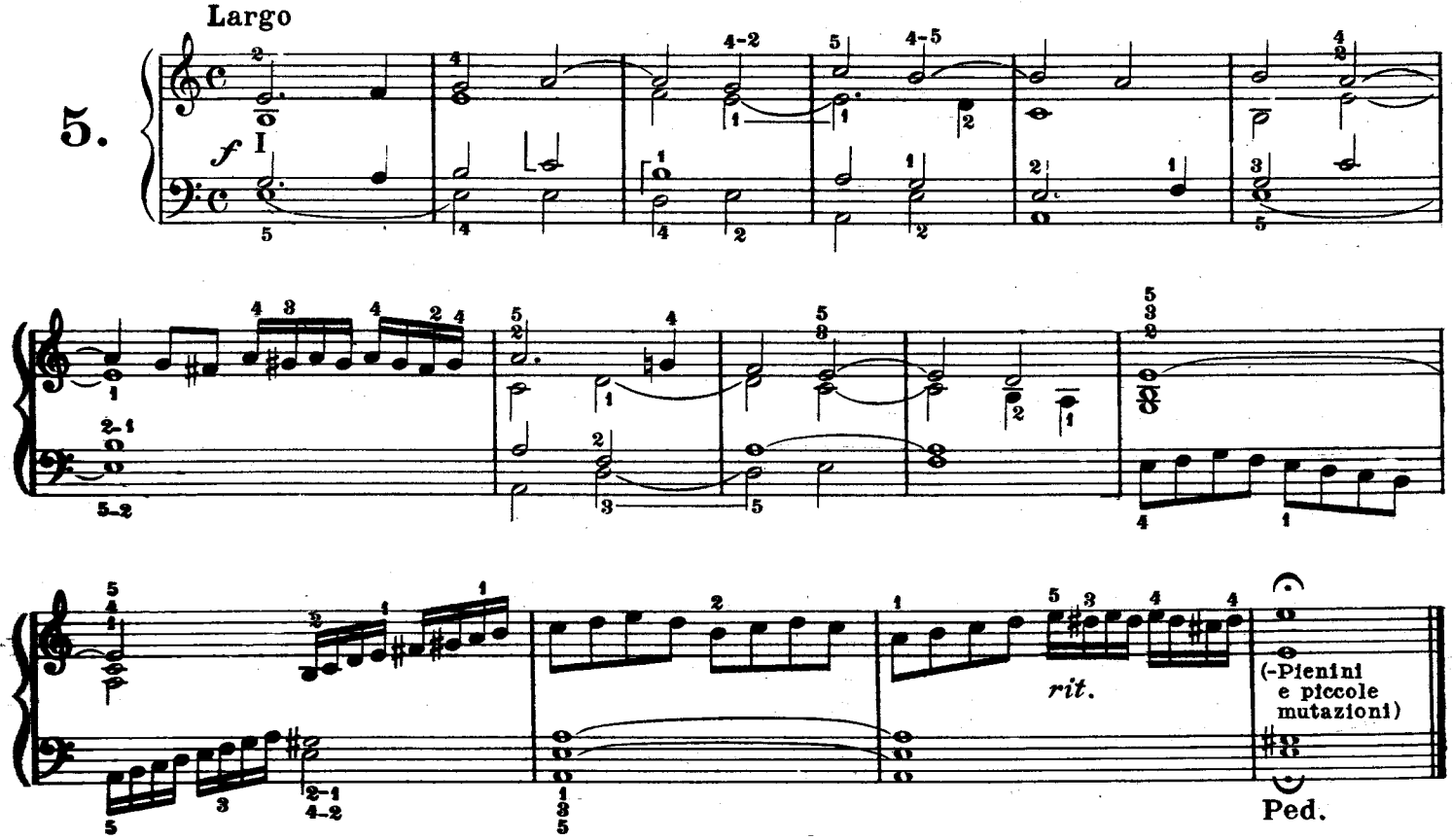
Intonazione

del terzo tono

GIOVANNI GABRIELI

Largo

5.



Questa Intonazione può anche servire da introduzione al Ricercare seguente.

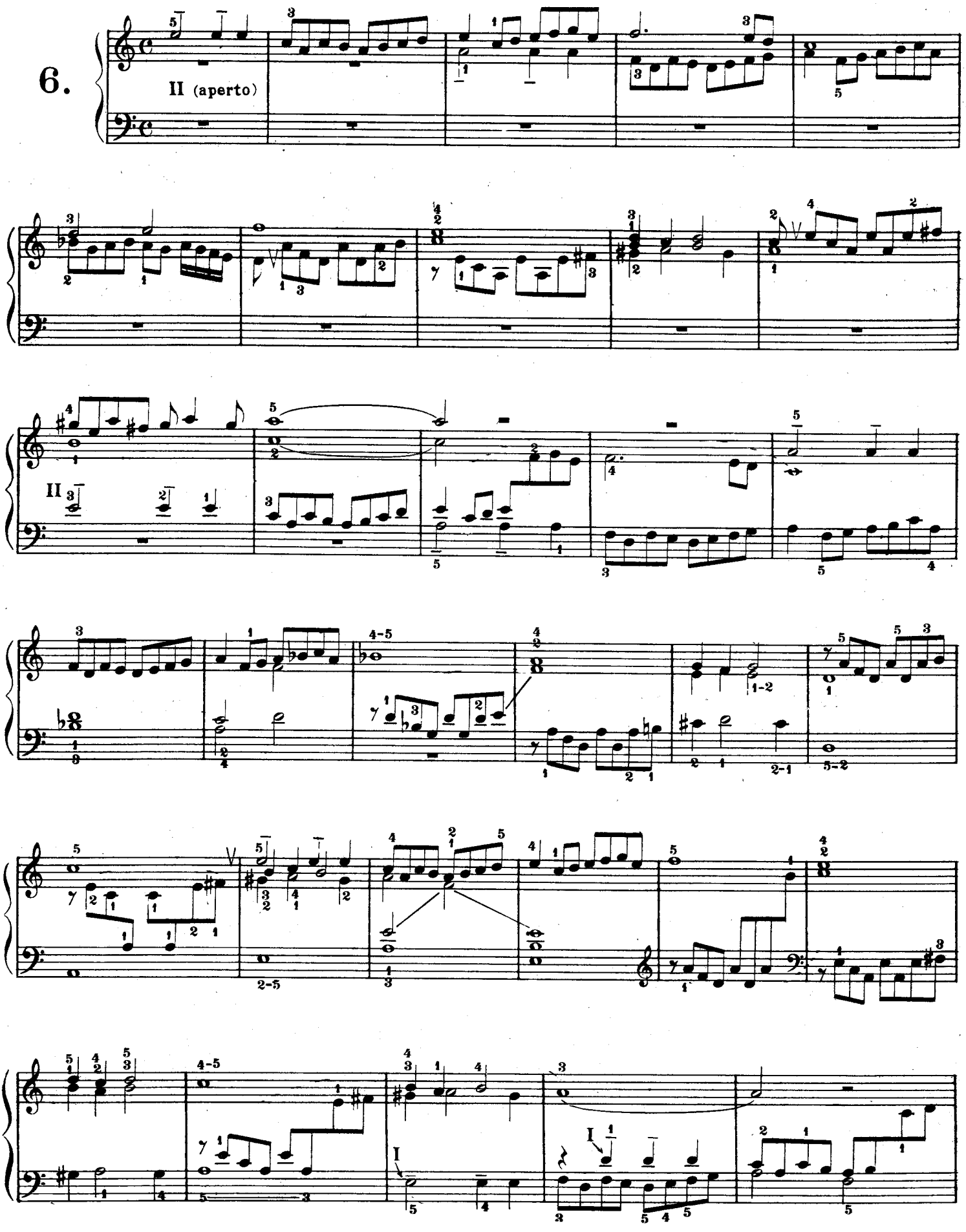
Ricercare

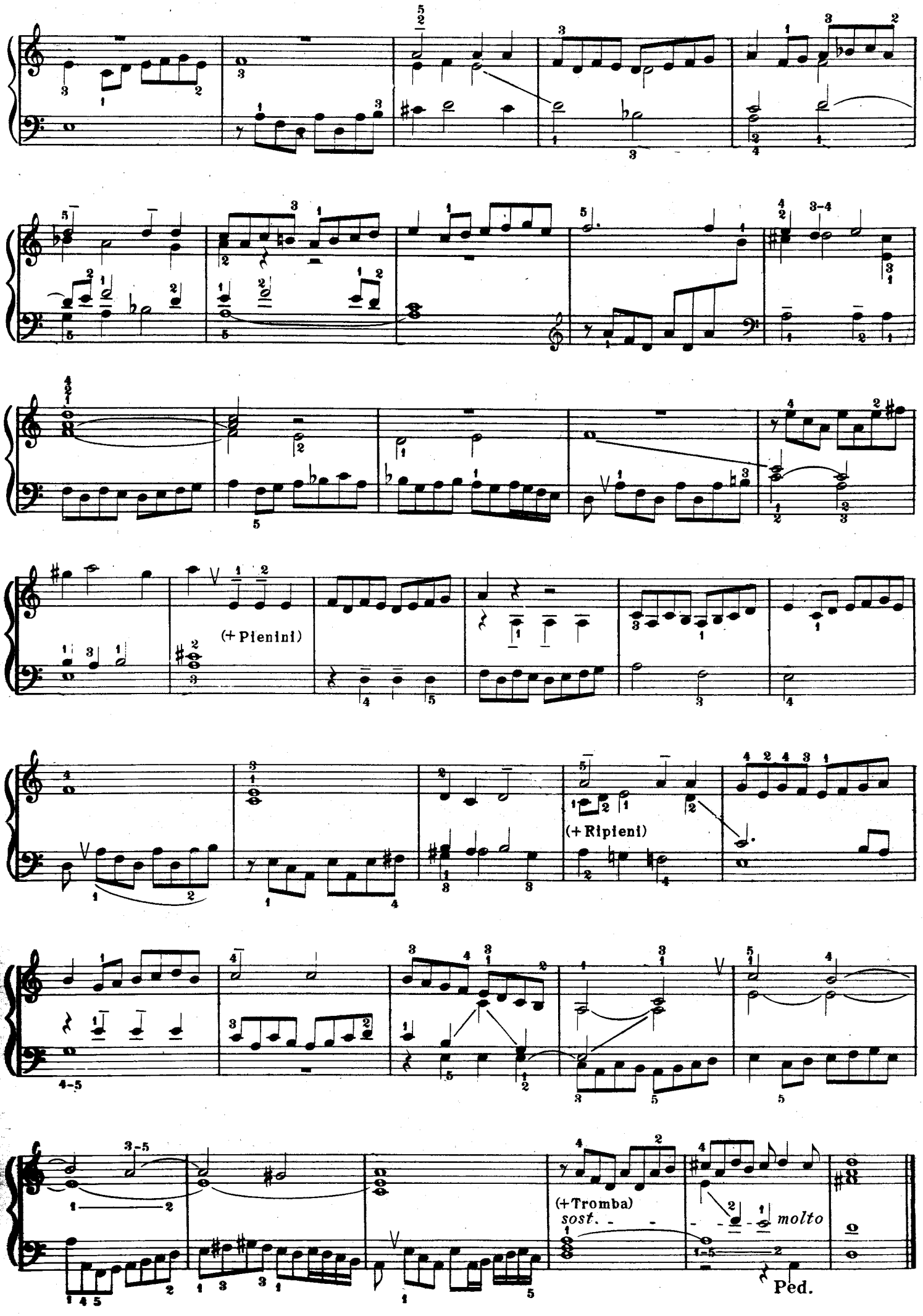
II } Fondi da 8 e 4
I }
Ped. Subbasso e Contrabasso
Tutte le unioni

GIOVANNI GABRIELI

Allegro con brio

6.




(+ Pienini)
(+ Ripieni)
(+ Tromba)
sost.
molto
Ped.

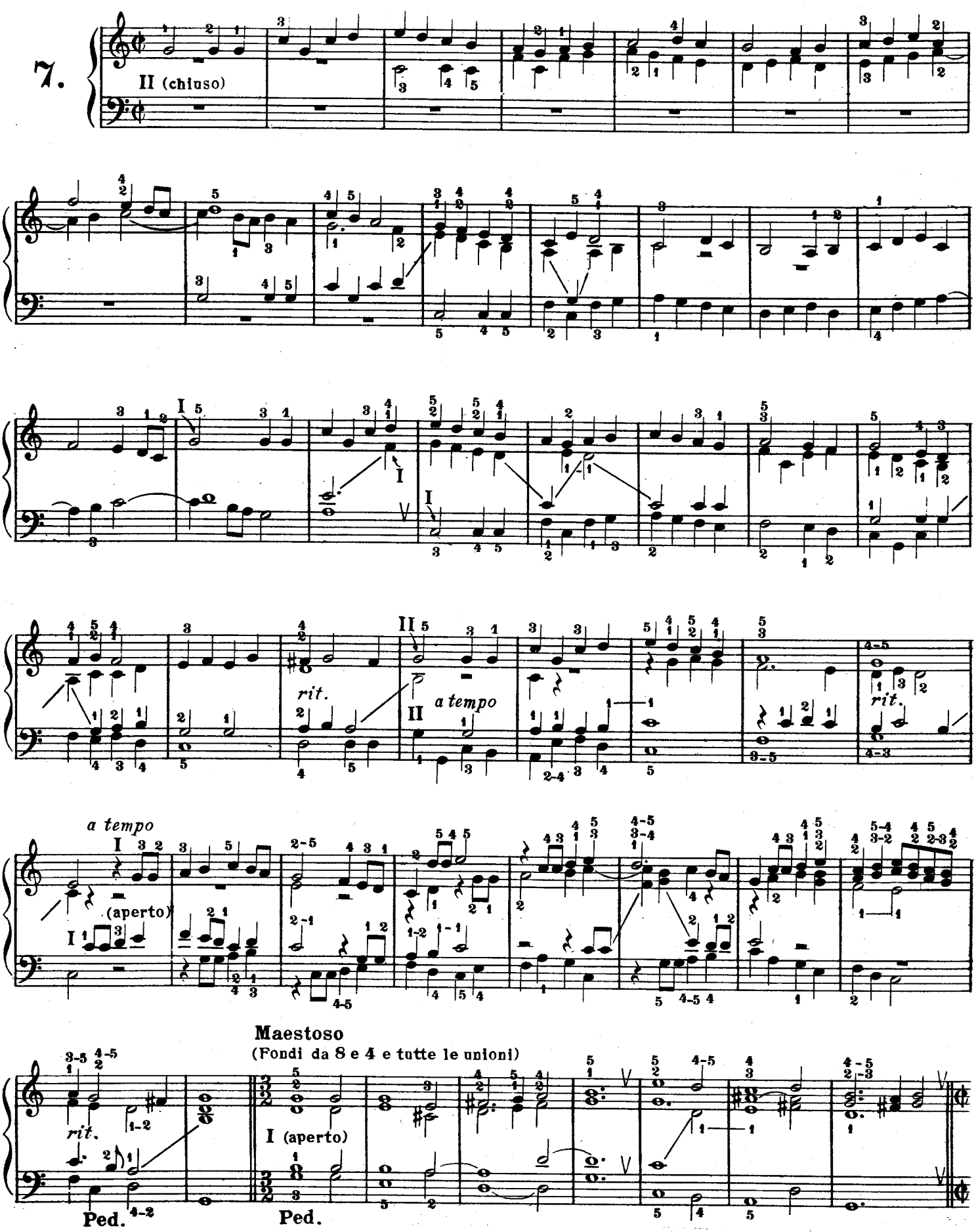
II } Flauti e Bordoni 8 e 4
I }
Ped. Subbasso e Bordone 8

Canzone

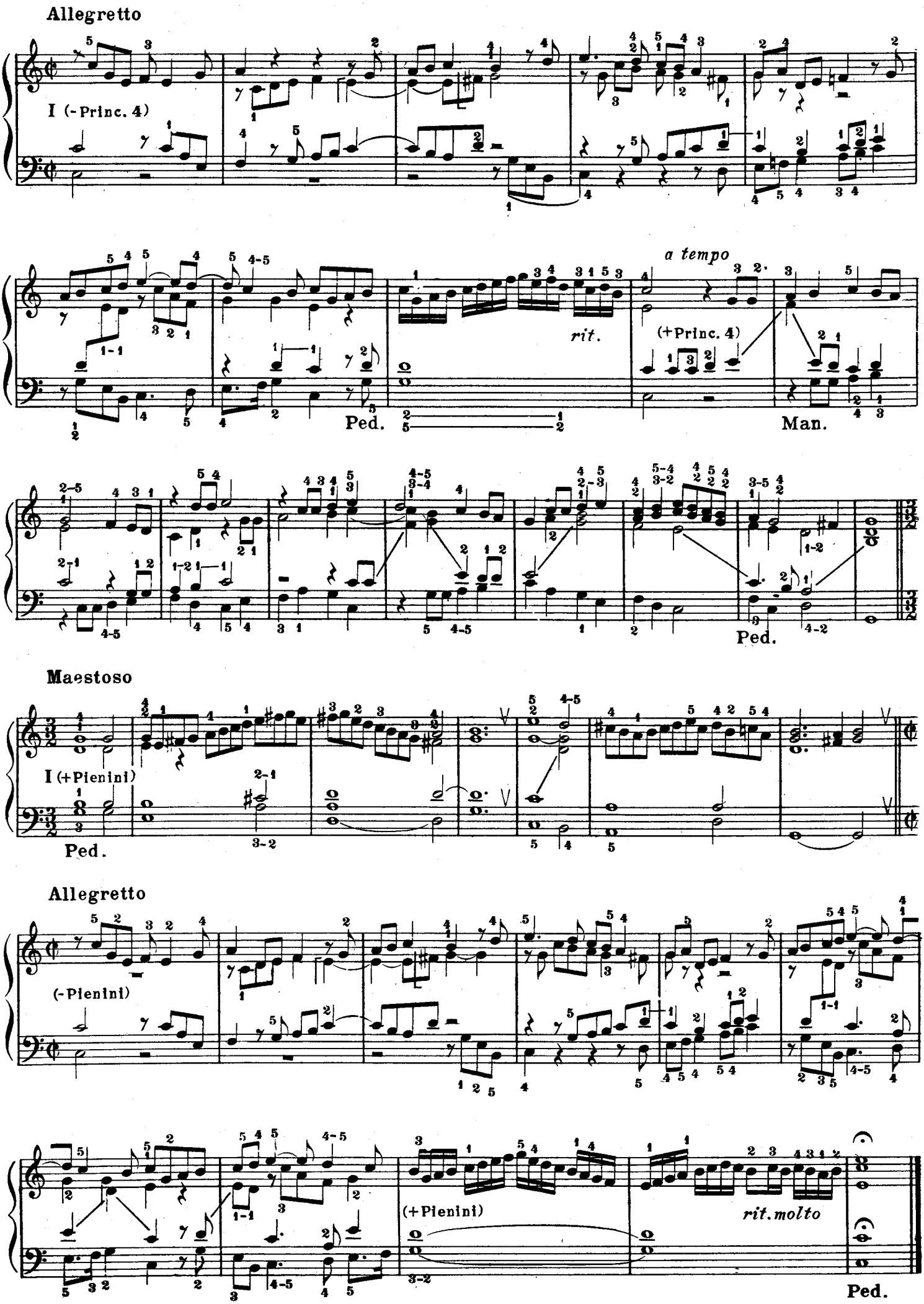
detta la Serpentina

VINCENZO PELLEGRINI

Tranquillo e sereno



Come è detto in altra parte, non è d'obbligo eseguire tutte le strofe, ma quelle che sono più confacenti al momento liturgico.


Allegretto
I (- Princ. 4)
a tempo
rit.
(+ Princ. 4)
Ped.
Man.
Ped.
Maestoso
I (+ Pienini)
Ped.
Allegretto
(- Pienini)
(+ Pienini)
rit. molto
Ped.

Inno

Iste Confessor

II } Fondi da 16, 8, 4, 2
I }

Ped. Subbasso e Contrabasso
Tutte le unioni

GIROLAMO FRESCOBALDI

Largo maestoso

8.

f I (Ripieni)

sost.

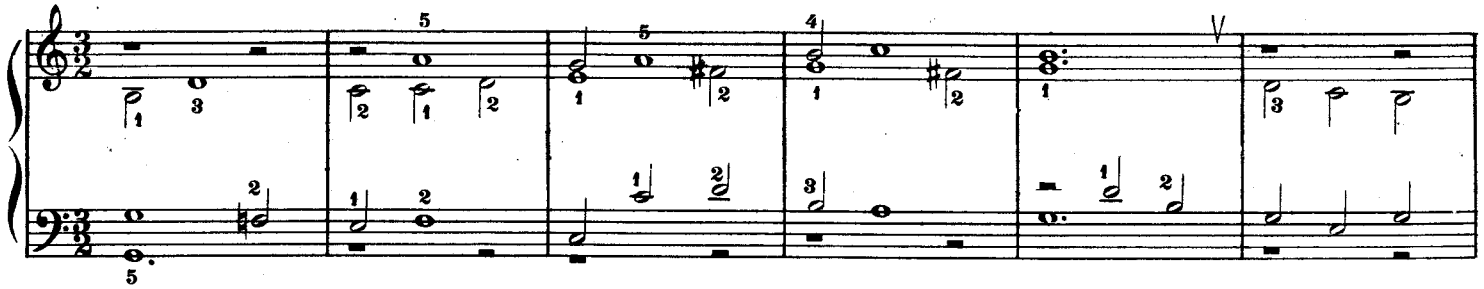
Mosso

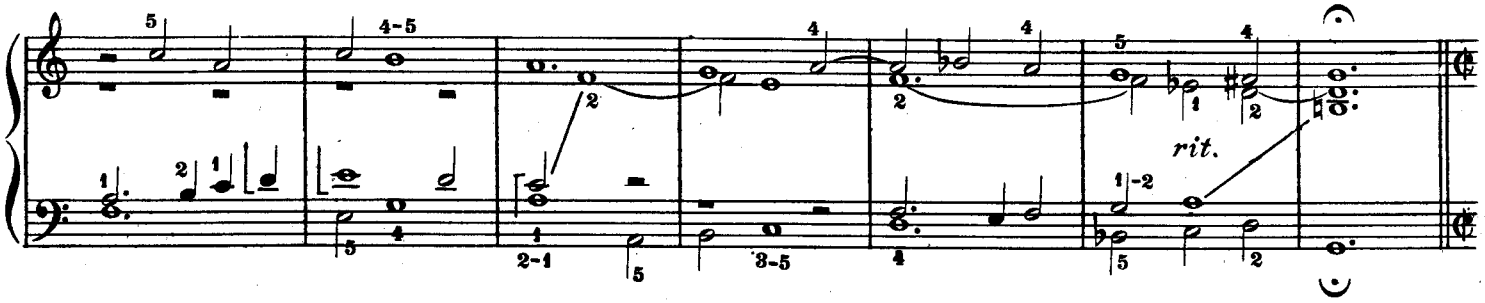
I (-Ripieni)

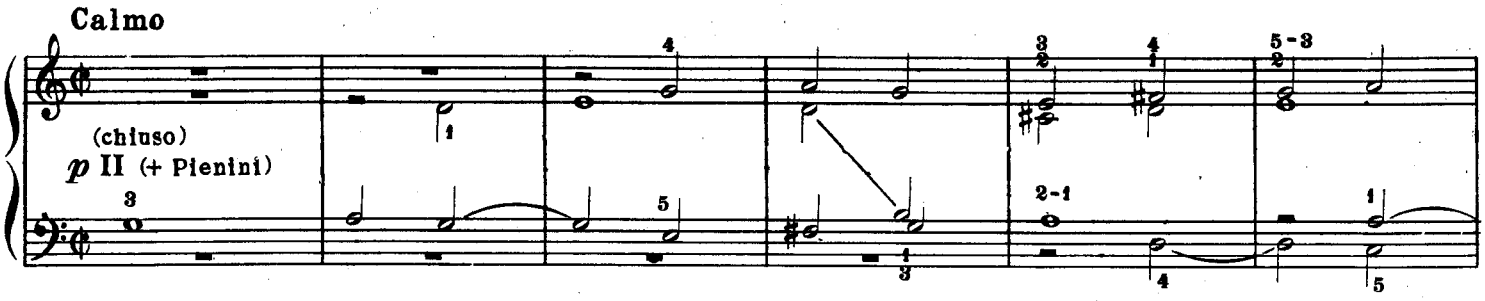
I - ste Con_fes_sor Do_mi_ni, co_len_tes Quem pi_e lau_dant po_pu_li per or_bem,

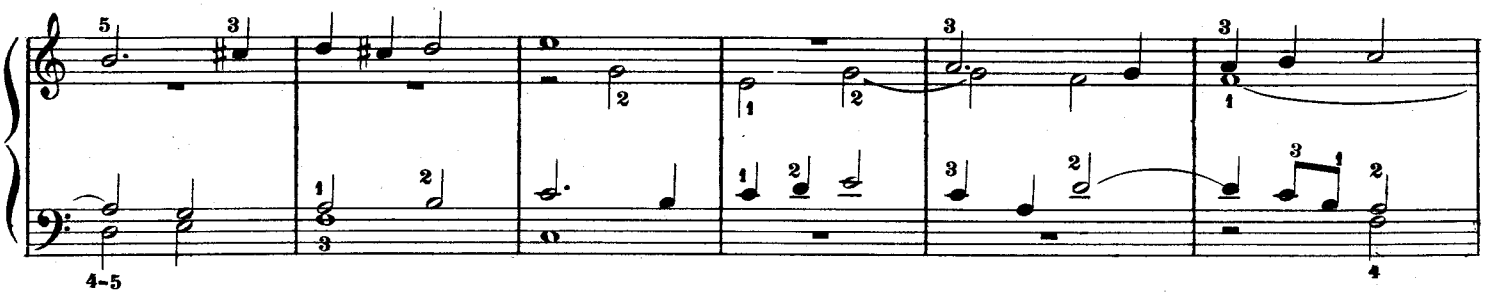
Hac di_e lae_tus me_ru_it be_a_tas Scan_de_re se_des.

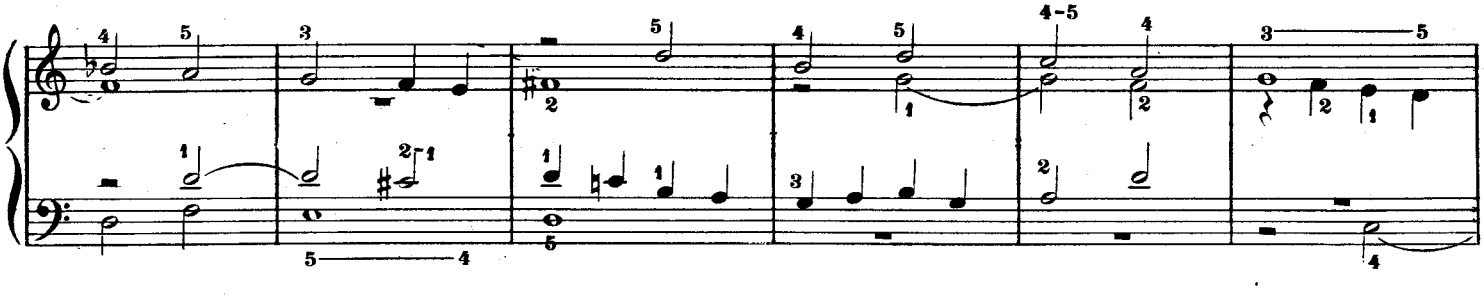
Sono versi composti su spunti melodici dell'inno, in modo ottavo, dei Confessori.
Eseguiti successivamente con registrazioni appropriate e varie, formano uno stupendo *"tema variato"*.

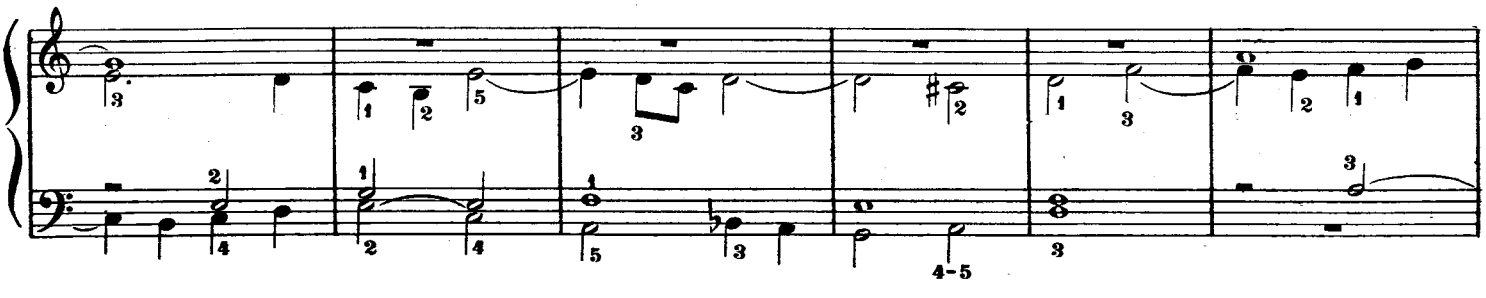


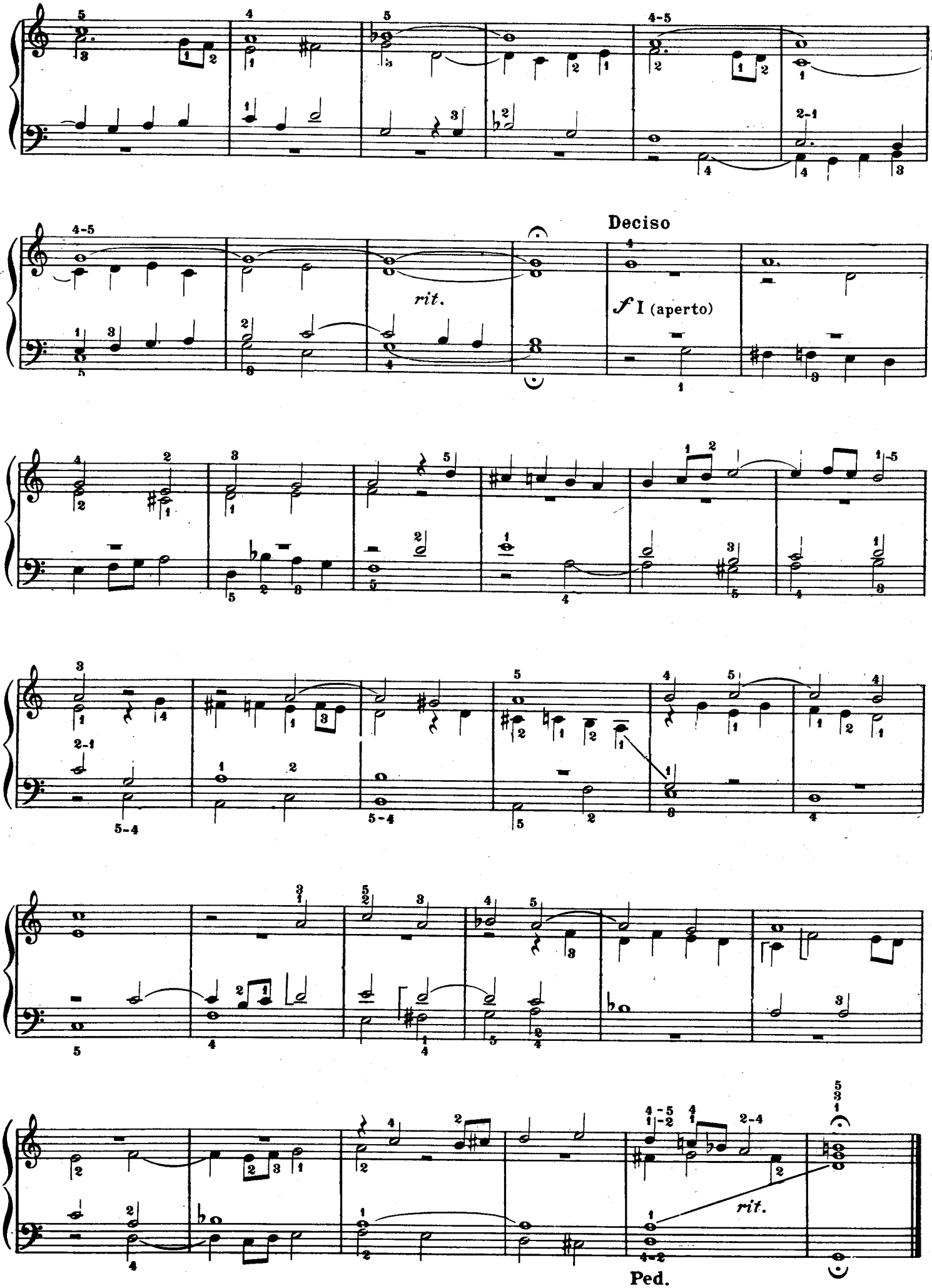

rit.


Calmo
(chiuso)
p II (+ Pienini)








Deciso
rit.
f I (aperto)
rit.
Ped.

Messa della Madonna

II / I Fondi da 16, 8, 4, 2 e Pienini

Ped. 16 e 8
Tutte le unioni

Comb. libera

II Fondi dolci da 8
I Princ. 8
Ped. + II (senza registri propri)

Toccata avanti la Messa

GIROLAMO FRESCOBALDI

Adagio

9.

I (aperto)

Ped.

Man.

rit.

Ped.

Kyrie

Andante

(Fondi da 8 e 4)

10.

I

rall. - - - rit. - molto - - - -

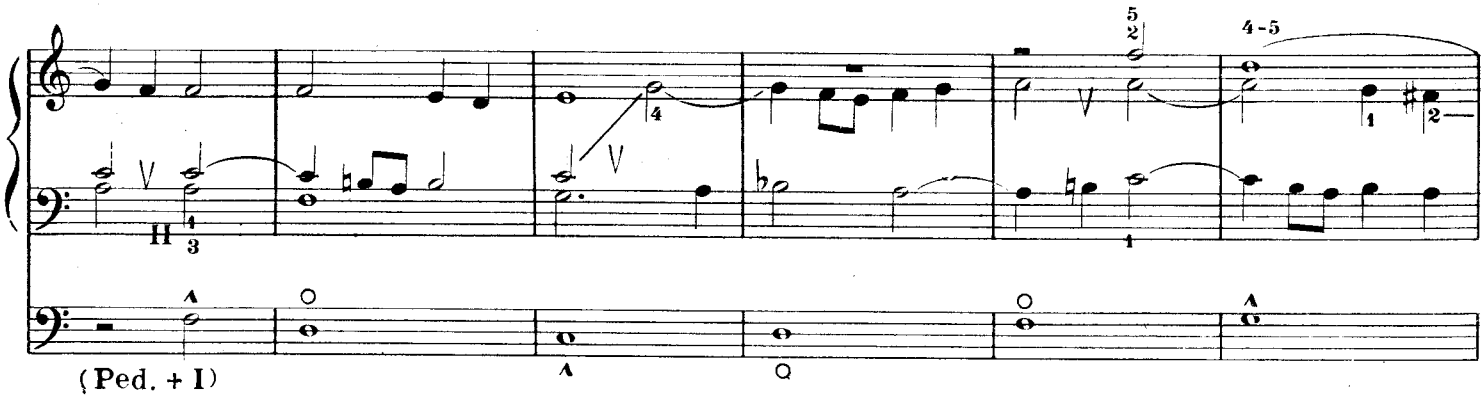
Christe (alio modo)

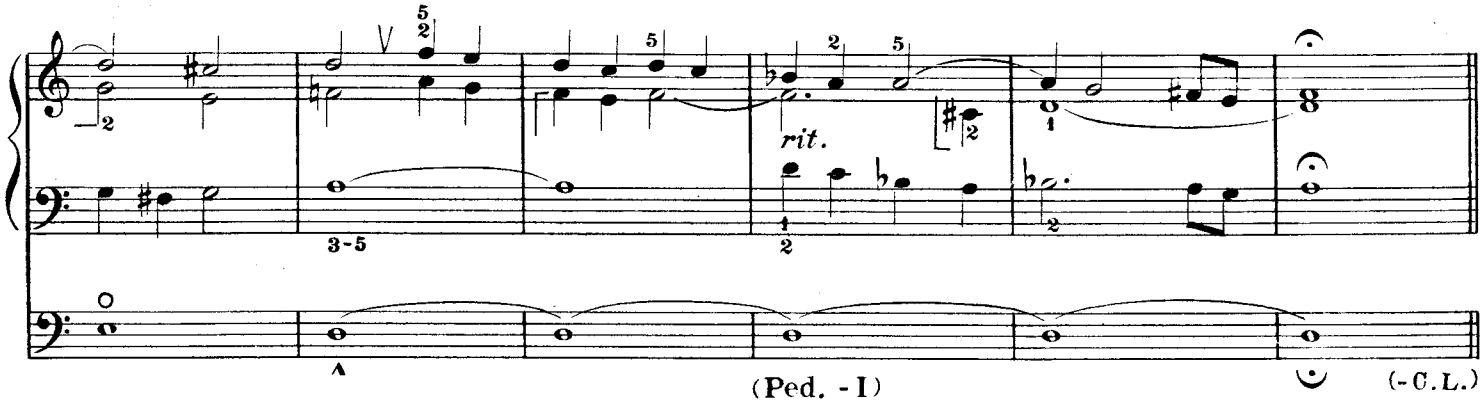
Moderato

(+ C.L.) II

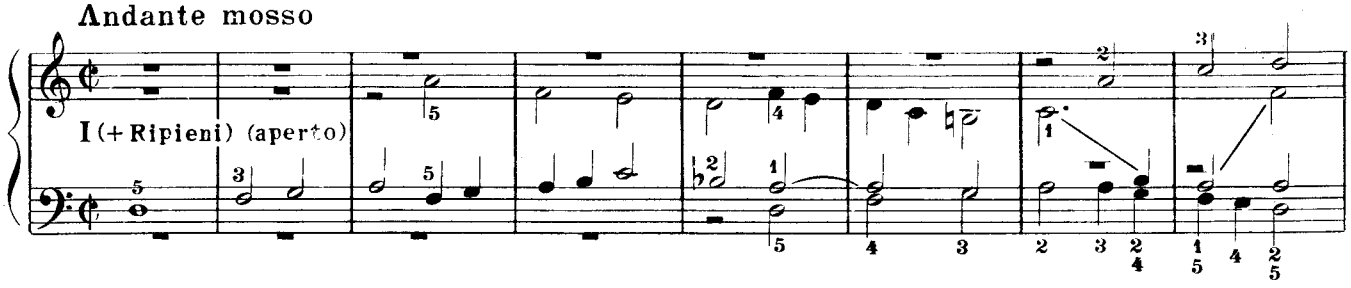
I (poco aperto)

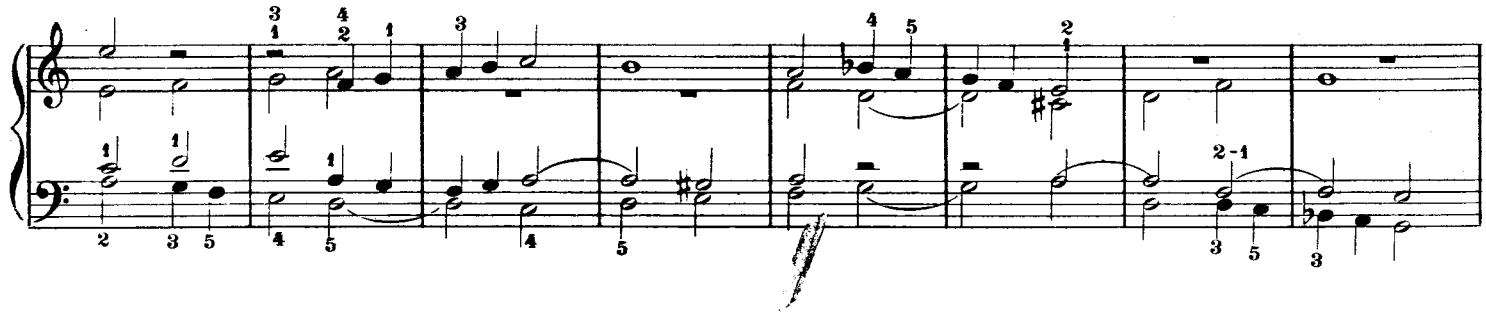
II

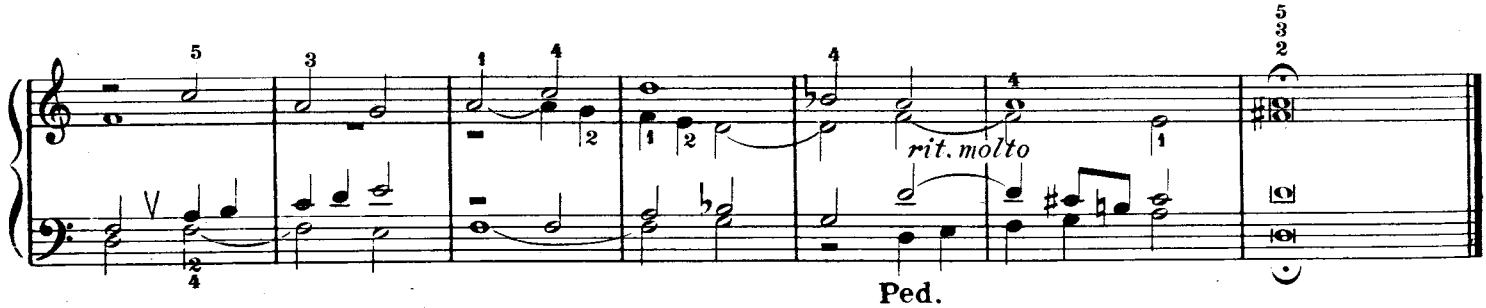

(Ped. + I)


rit.
(Ped. - I)
(- C.L.)

Kyrie


Andante mosso
I (+ Ripieni) (aperto)




rit. molto
Ped.

II / I Fondi da 8
Ped. Subbasso
Tutte le unioni

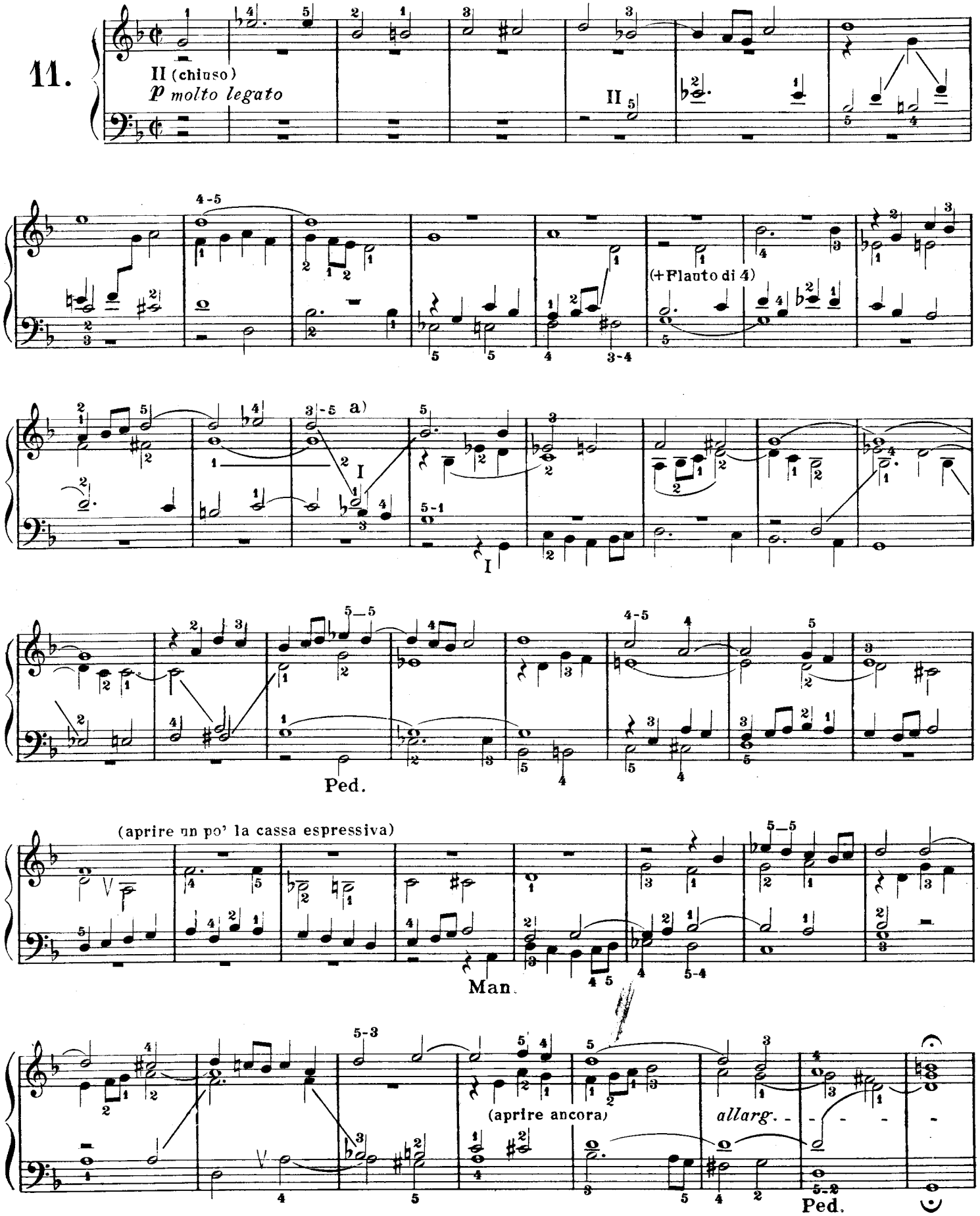
Ricercare

post il Credo

GIROLAMO FRESCOBALDI

Andante sostenuto

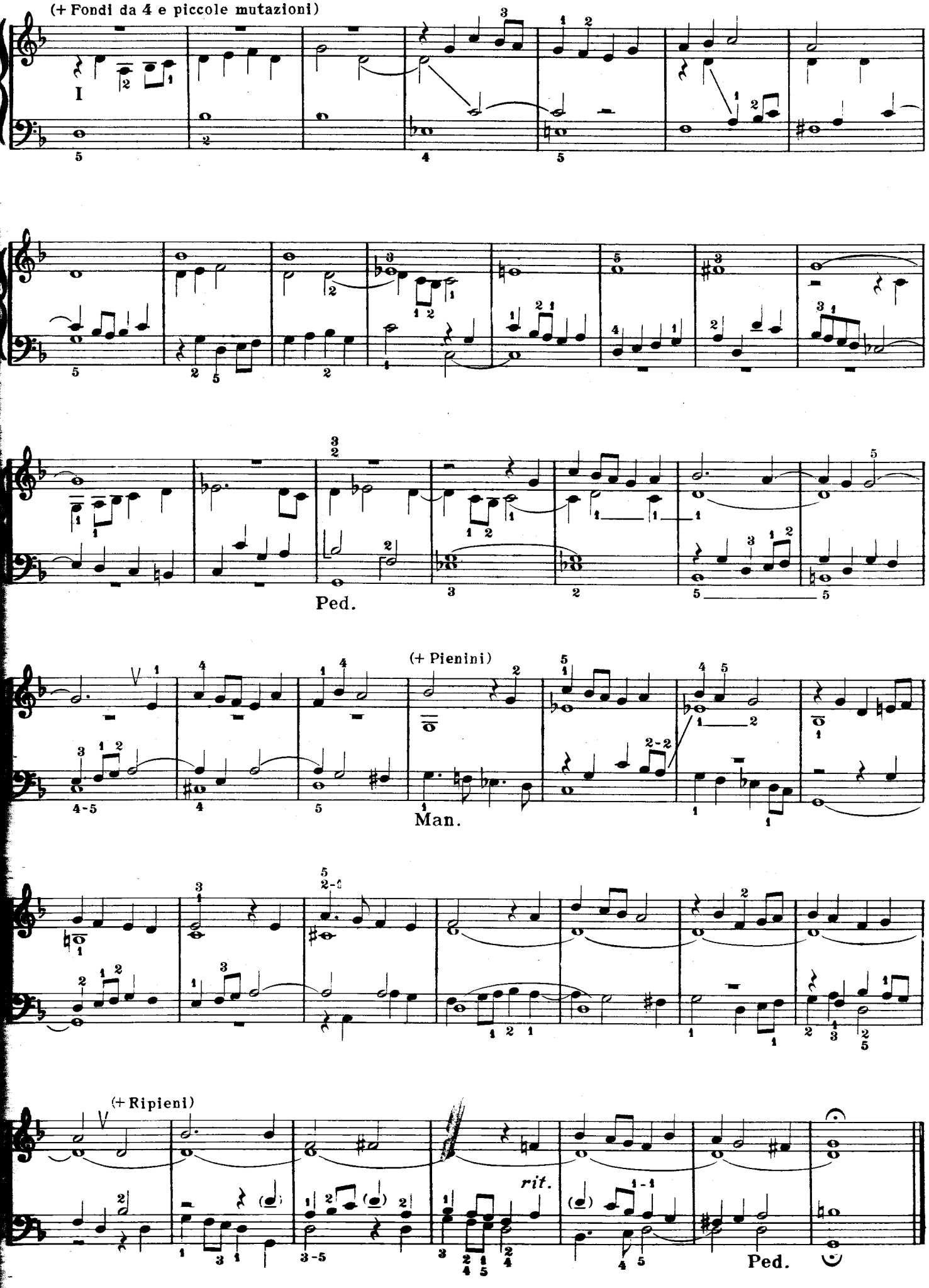
11.



Ricercare monotematico con contrassoggetto obbligato. Fa parte dei *Fiori musicali*.

Più mosso

(+ Fondi da 4 e piccole mutazioni)



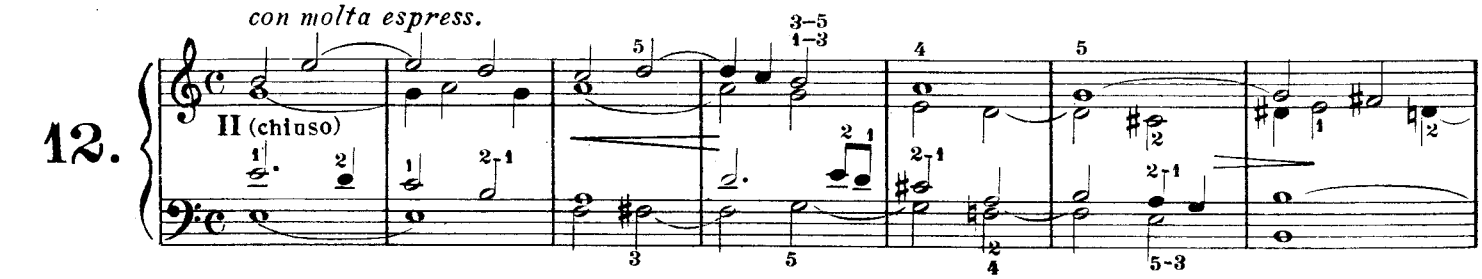
II Flauto e Celeste o solo Principalino 8
I Flauto 8
Ped. Subbasso + II
manuali uniti

Toccata
per l'Elevazione

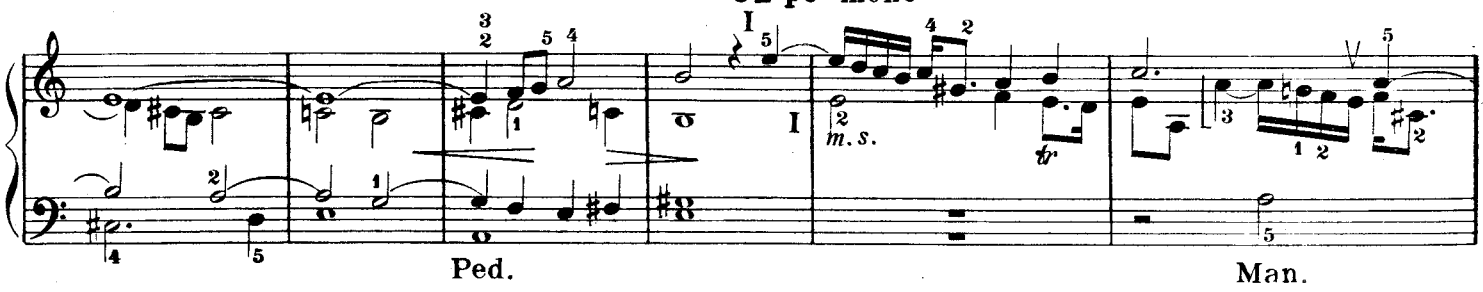
GIROLAMO FRESCOBALDI

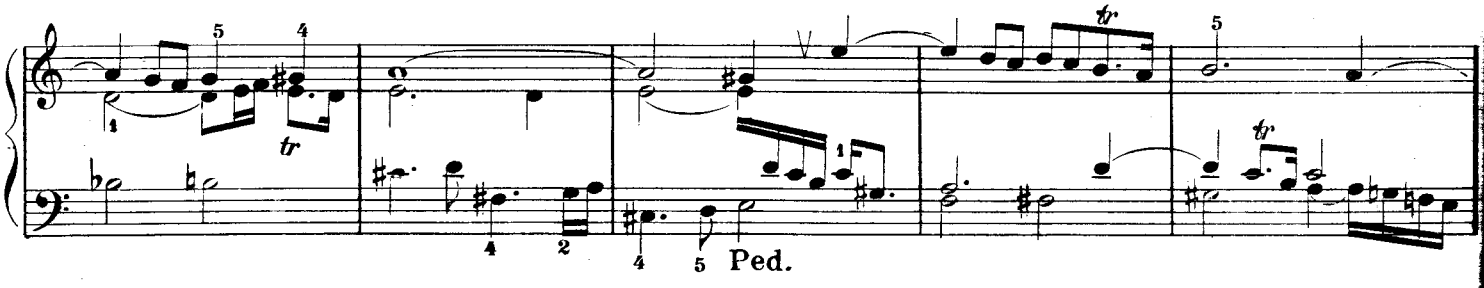
12.

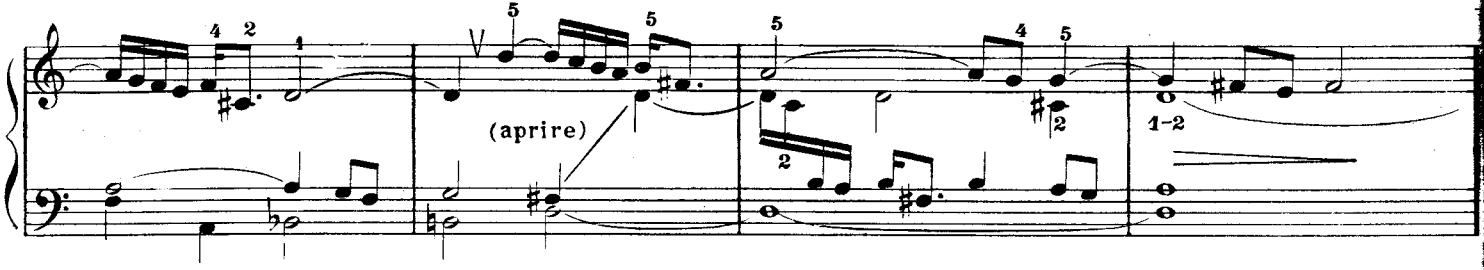
Adagio
con molta espress.

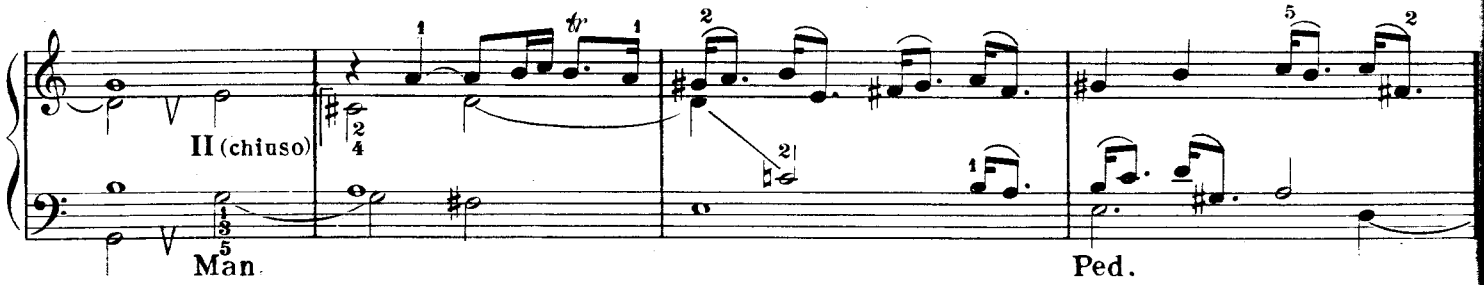


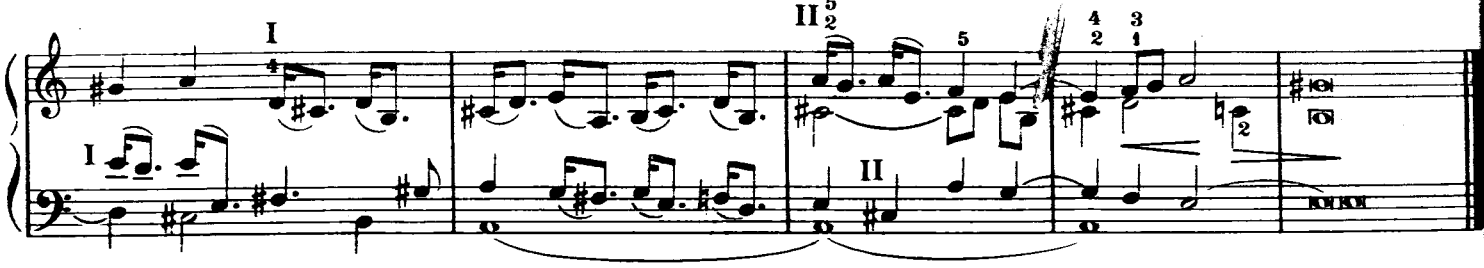
Un po' meno











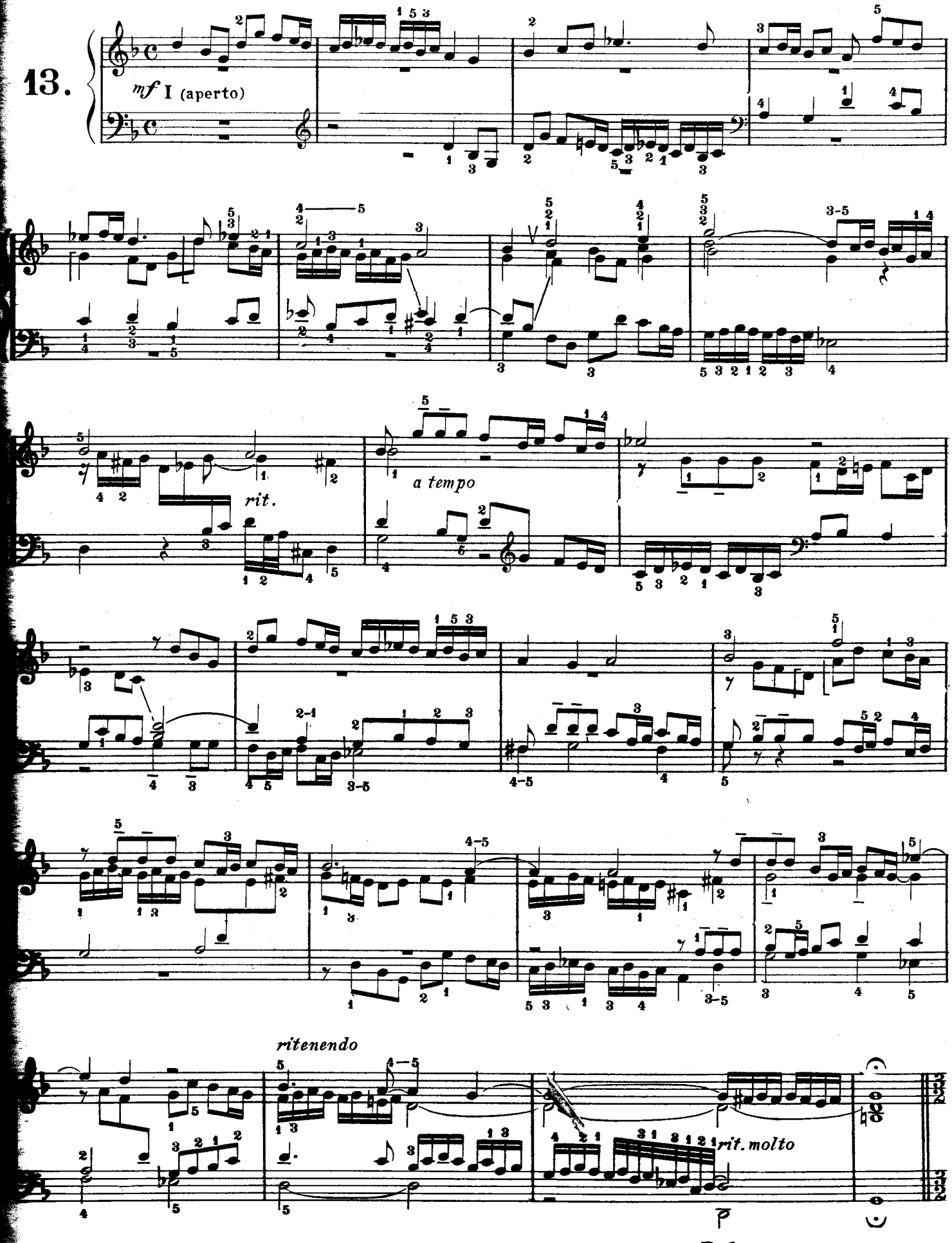
Canzona

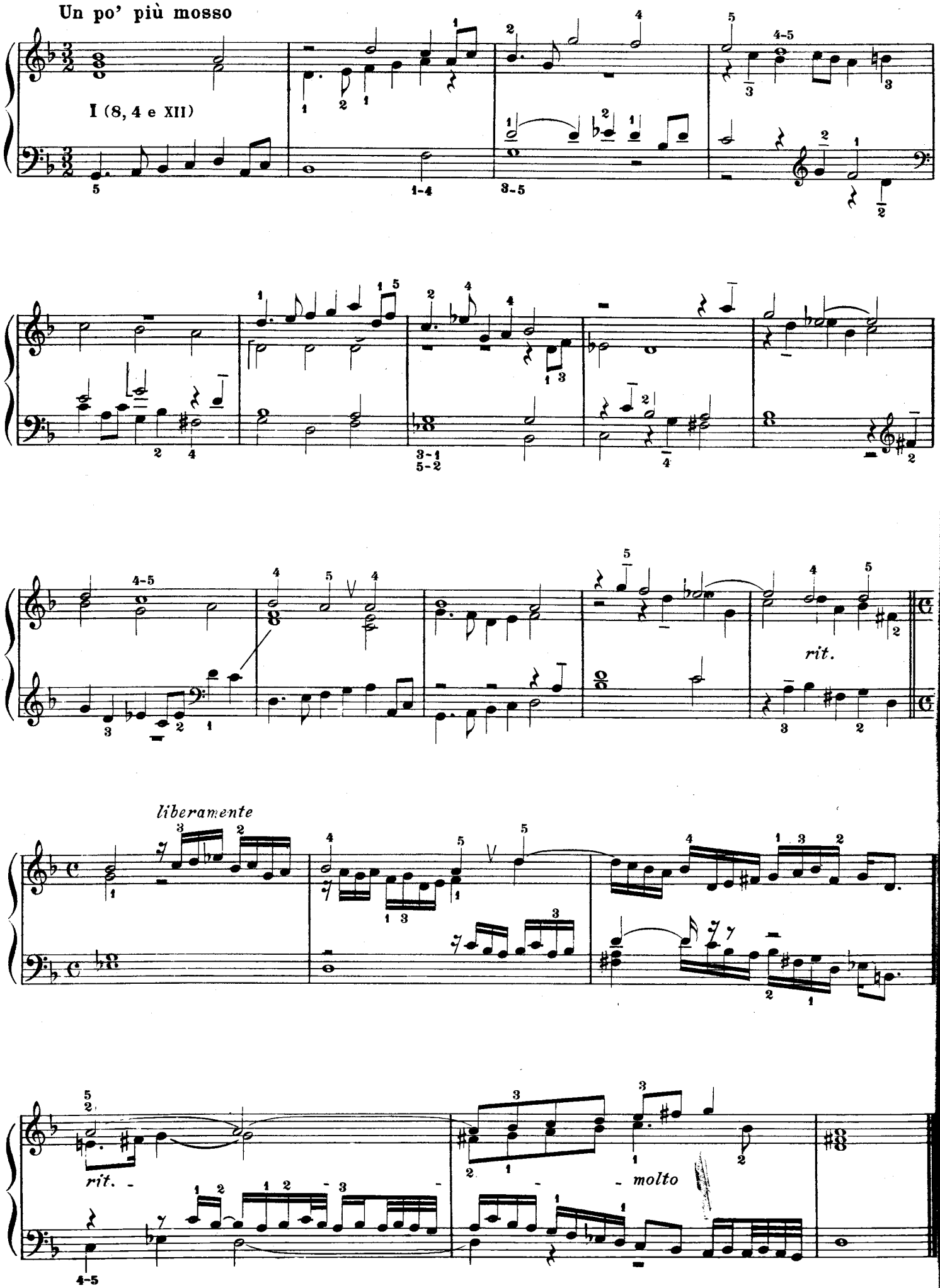
II Principali di 8
I Flauti 8 4 2 XII
Ped. Subbasso
Tutte le unioni

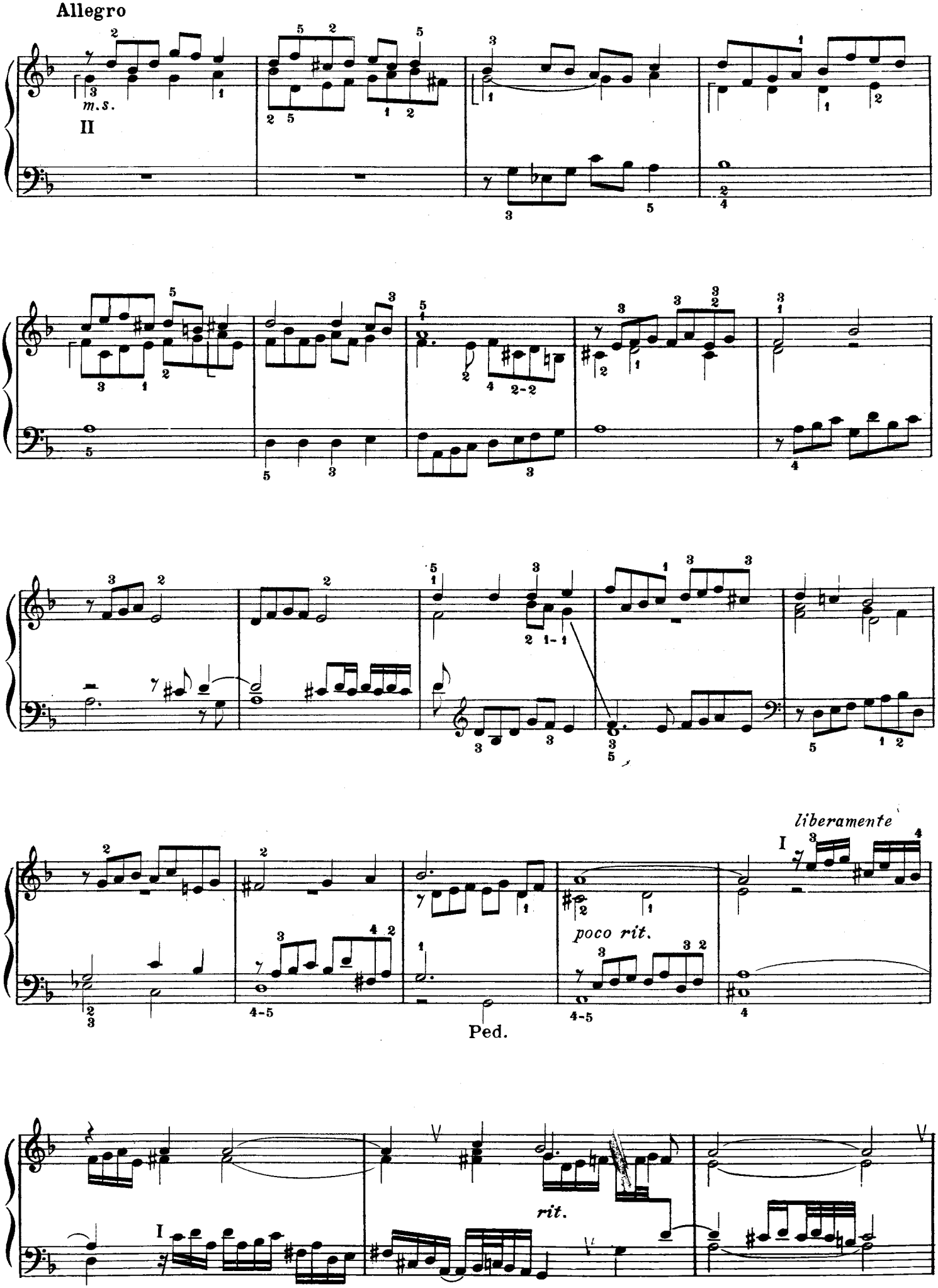
GIROLAMO FRESCOBALDI

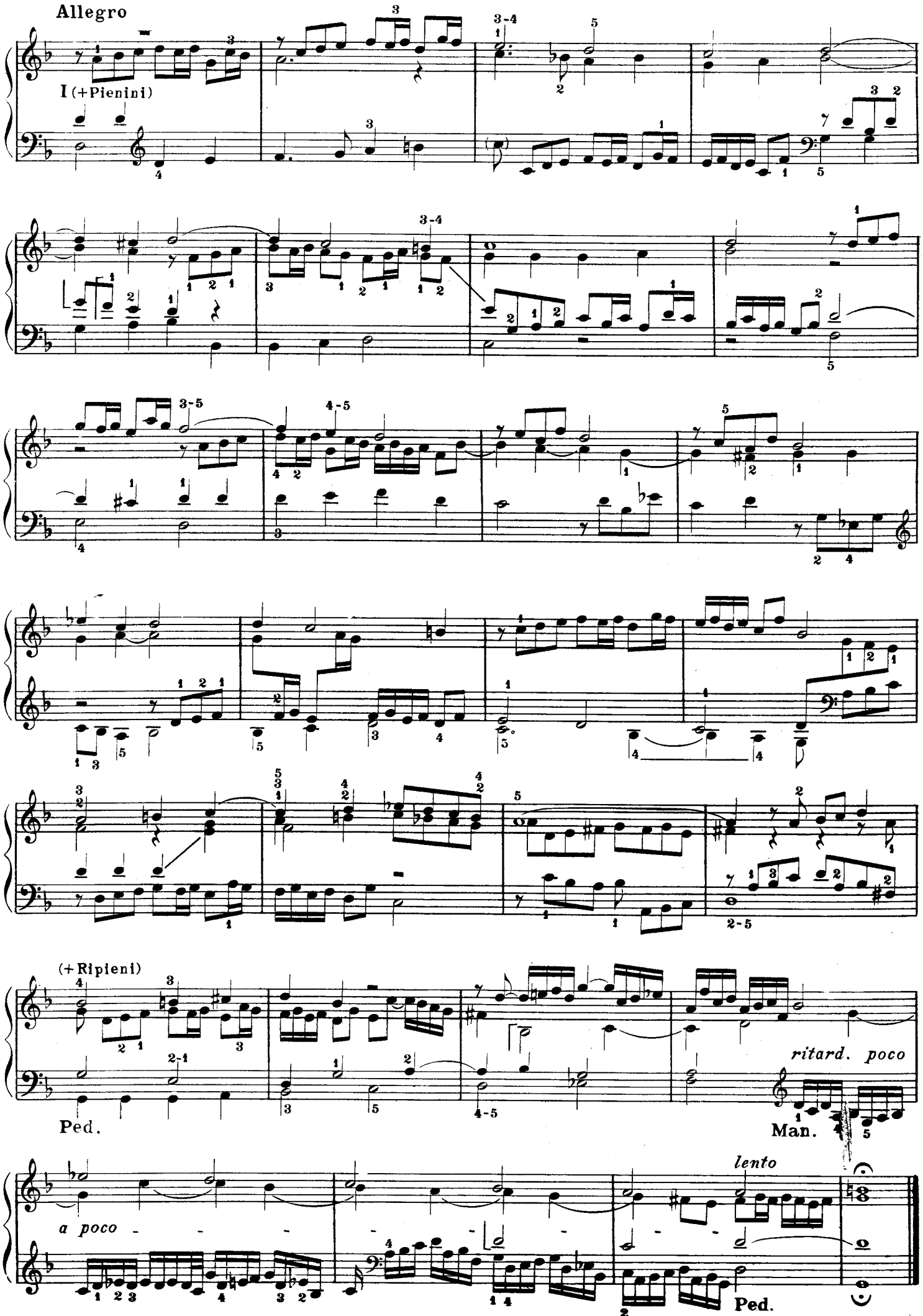
Moderato assai

13.




Un po' più mosso
I (8, 4 e XII)
rit.
liberamente
rit.
molto


Allegro
m.s.
II
liberamente
I
poco rit.
Ped.
rit.
I
Man.


Allegro
I (+Pienini)
(+Ripieni)
Ped.
Man.
ritard. poco
a poco
lento
Ped.

C. L. II Fondi dolci da 8
II / I Fondi da 8, 4 e XII
Ped. Subbasso e Contrabasso
Tutte le unioni

Toccata II

(dal secondo libro)

GIROLAMO FRESCOBALDI

Largamente e con fantasia

14.

f I (Ripieni) (aperto)

animando

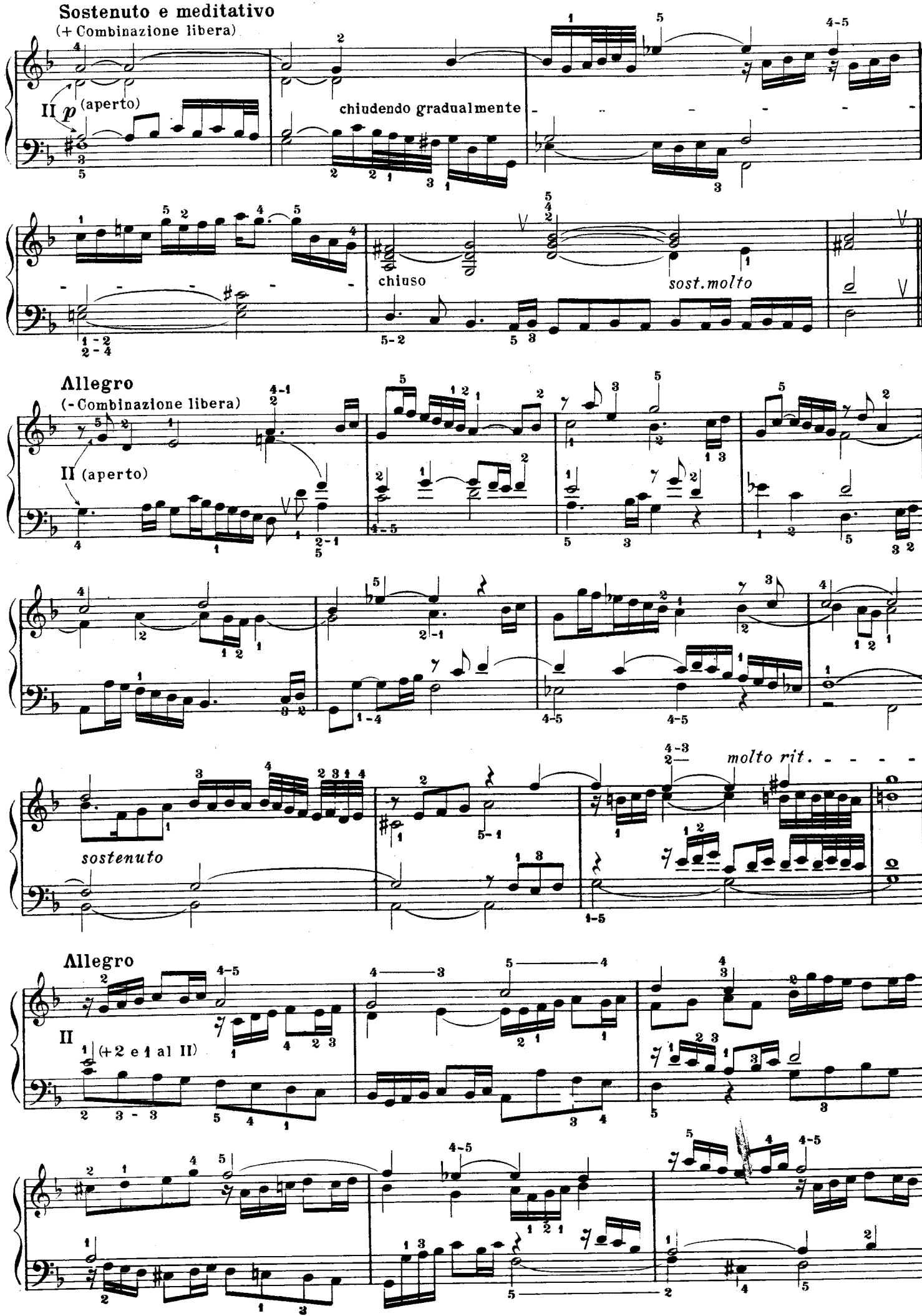
molto rit.

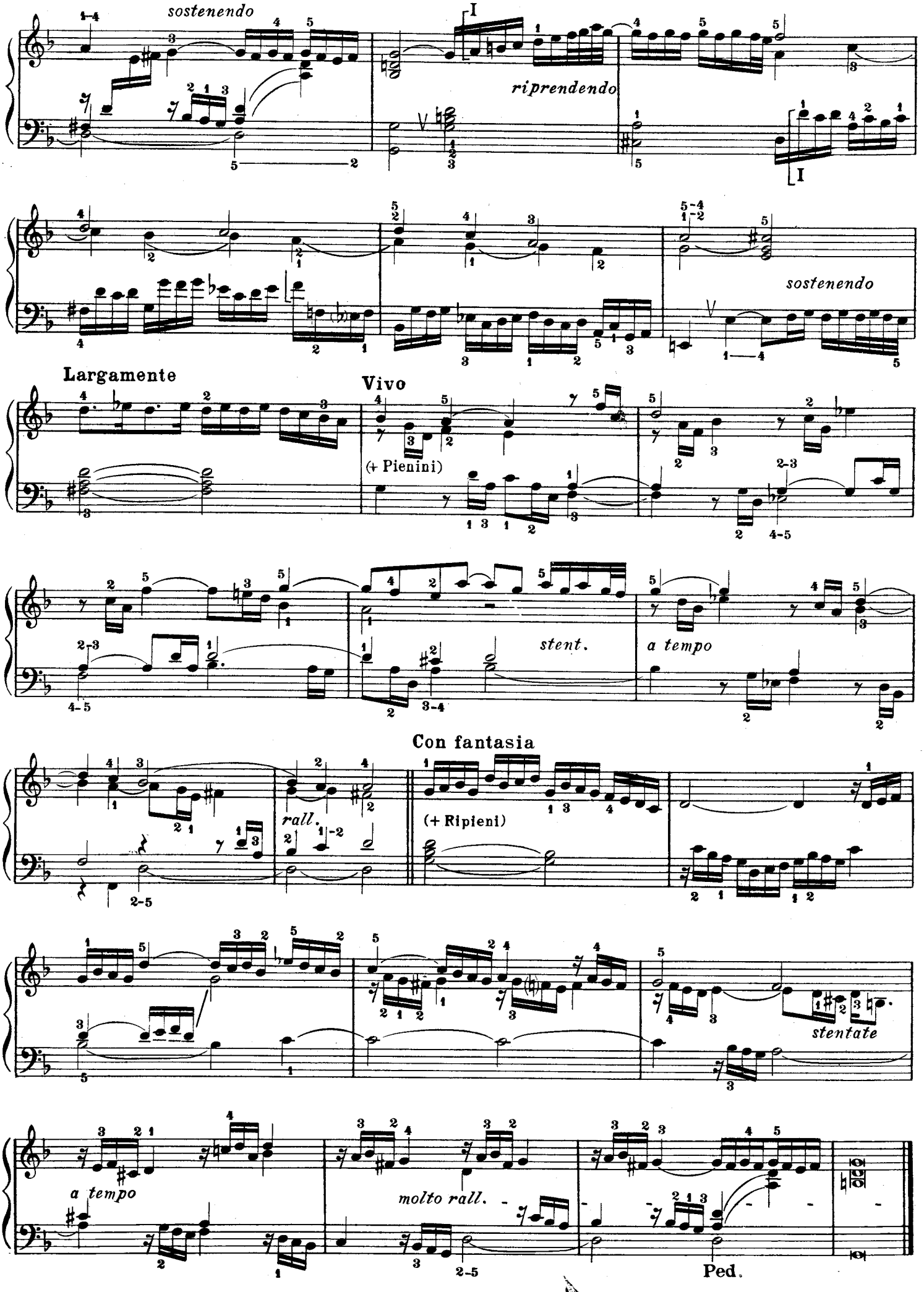
Ped.

animato (-Ripieni)

Man.

rit.


Sostenuto e meditativo
(+ Combinazione libera)
II p (aperto)
chiudendo gradualmente
chiuso
sost. molto
Allegro
(- Combinazione libera)
II (aperto)
sostenuto
molto rit.
Allegro
II
(+2 e 1 al II)


sostenendo
I
riprendendo
I
sostenendo
Largamente
Vivo
(+ Pienini)
stent.
a tempo
Con fantasia
rall.
(+ Ripieni)
stentate
a tempo
molto rall.
Ped.

La Frescobalda

Aria con variazioni

II Principale 8 - Flauto armonico 4
I Principale 8 - Flauto 8
Ped. Subbasso
Man. uniti
II al Pedale

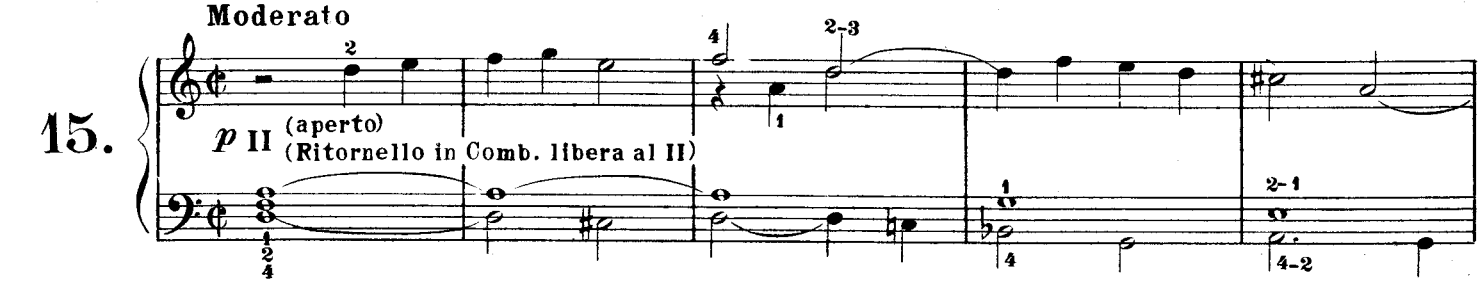
Combinaz. libera:
II Flauto 8 e 4
I Fl. 8, 4 e Nazardo
Ped. Subbasso
II al Ped.

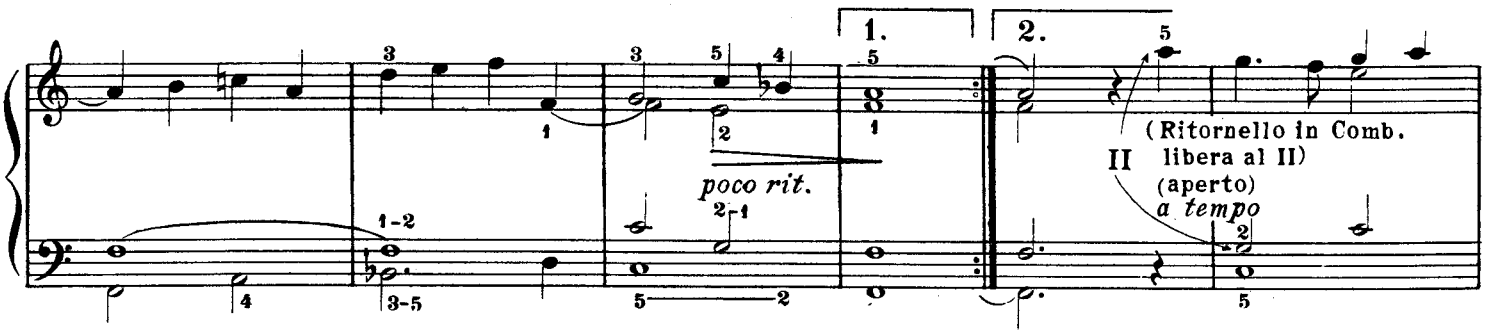
GIROLAMO FRESCOBALDI

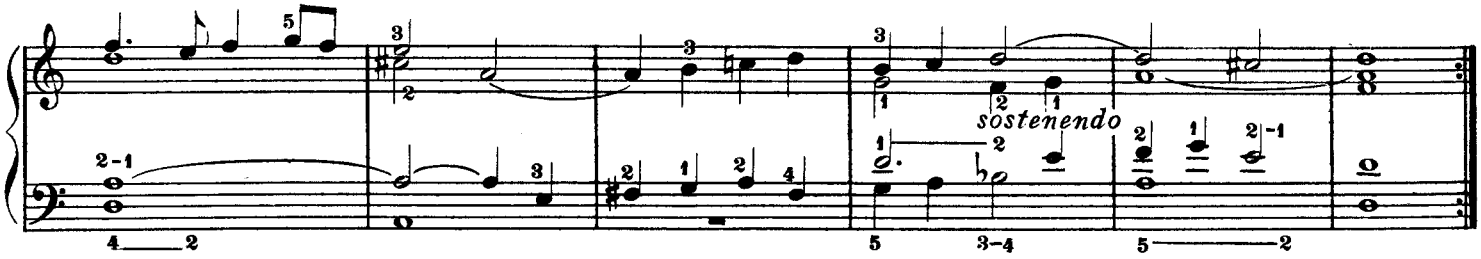
Tema

Moderato

15.



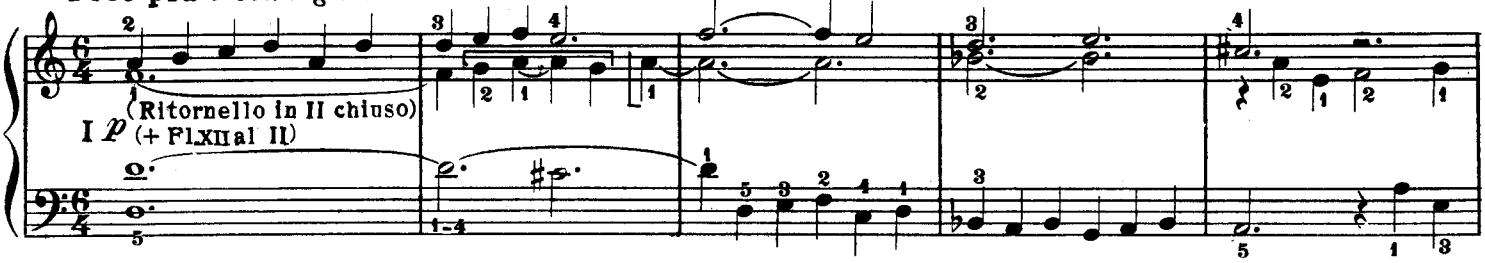


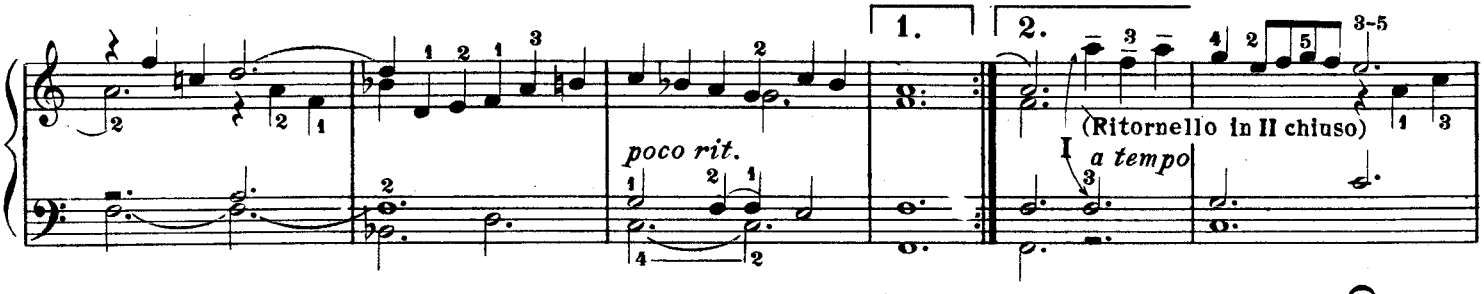


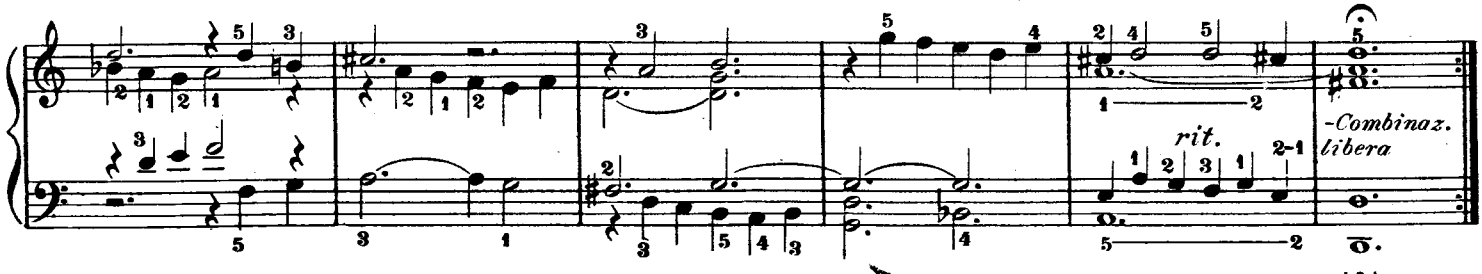
I Variazione

(Continua con *Combinaz. libera*)

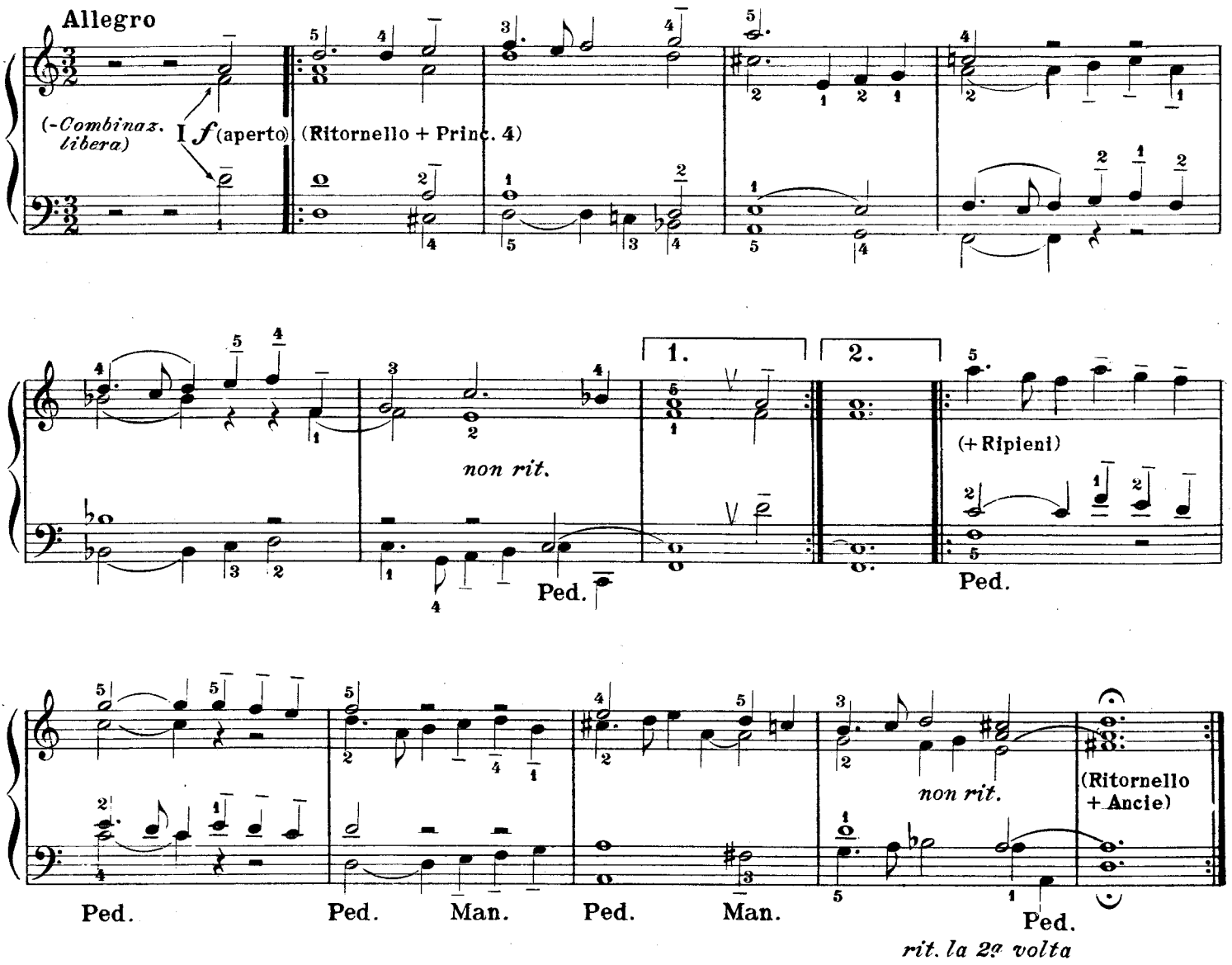
Poco più *e ben legato*







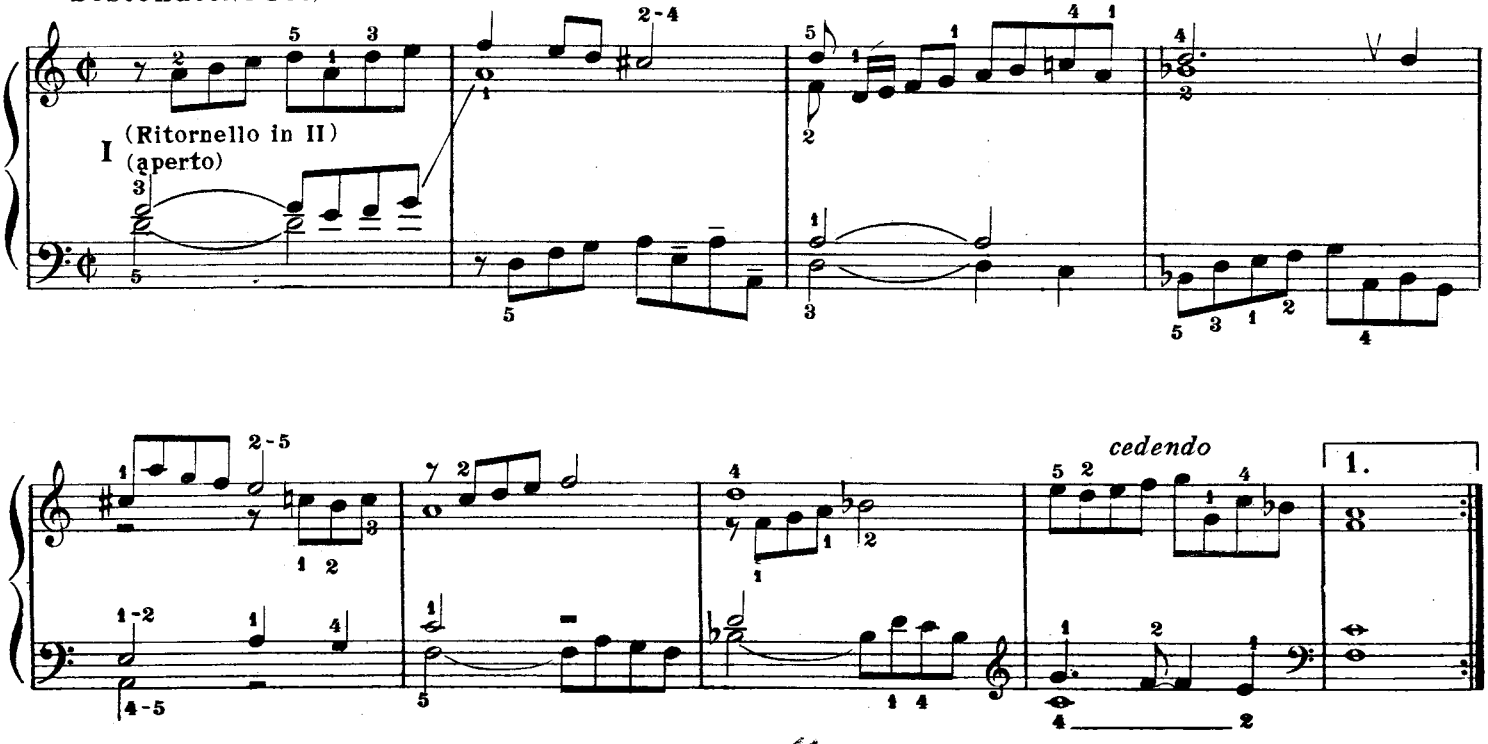
II Variazione *(in 3)* (GAGLIARDA)

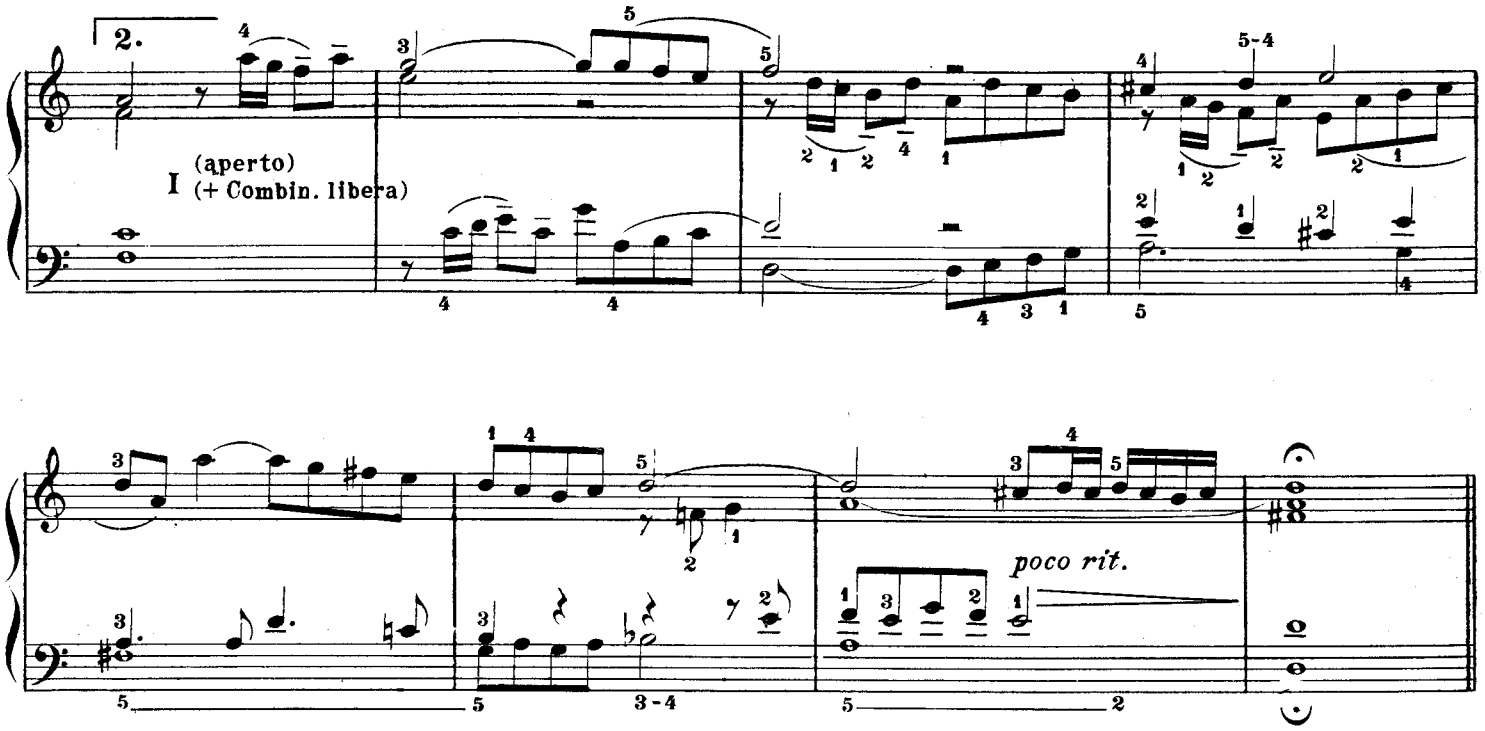


III Variazione

(-Ance, Ripieni e Princ. 4)

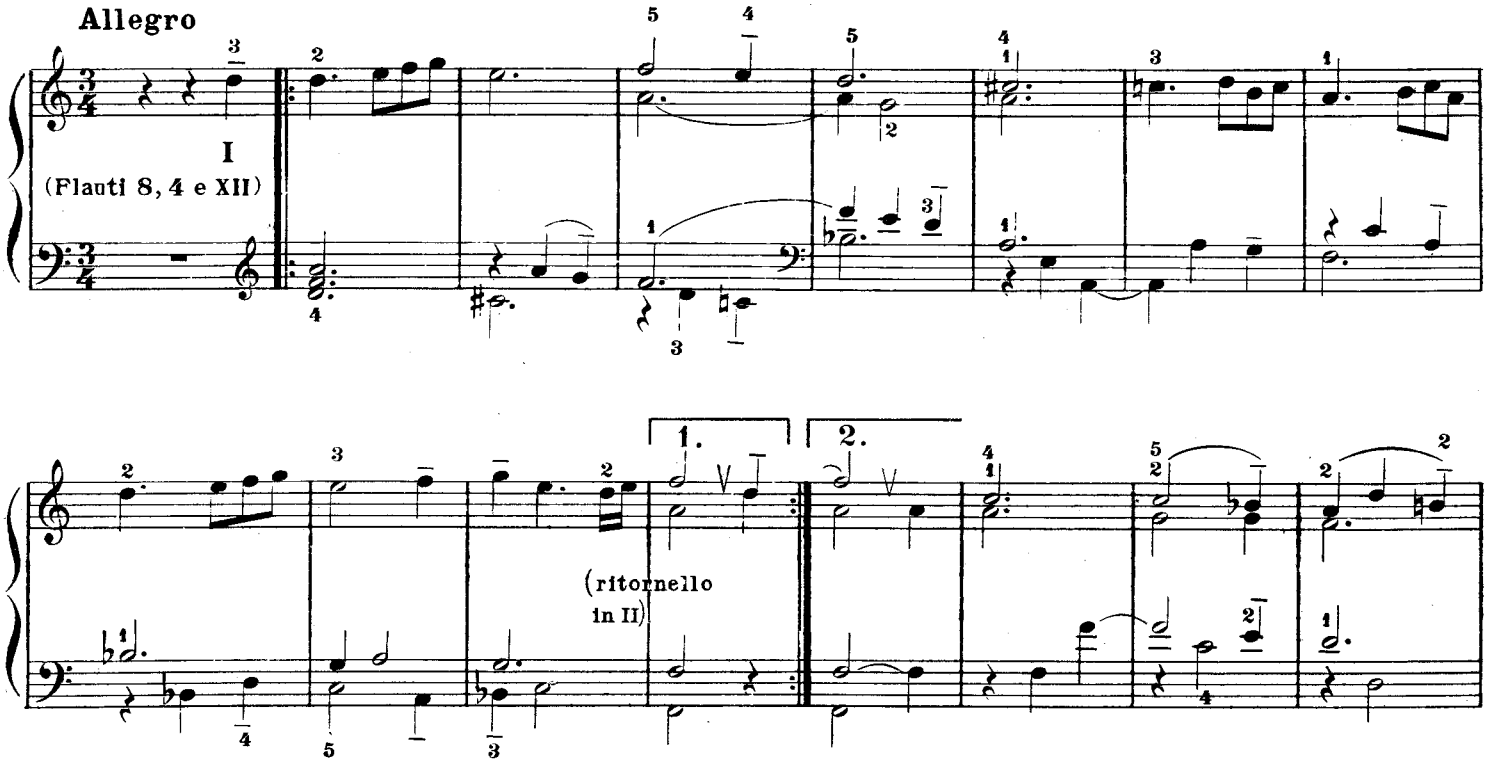
Sostenuto (♩ = 76)

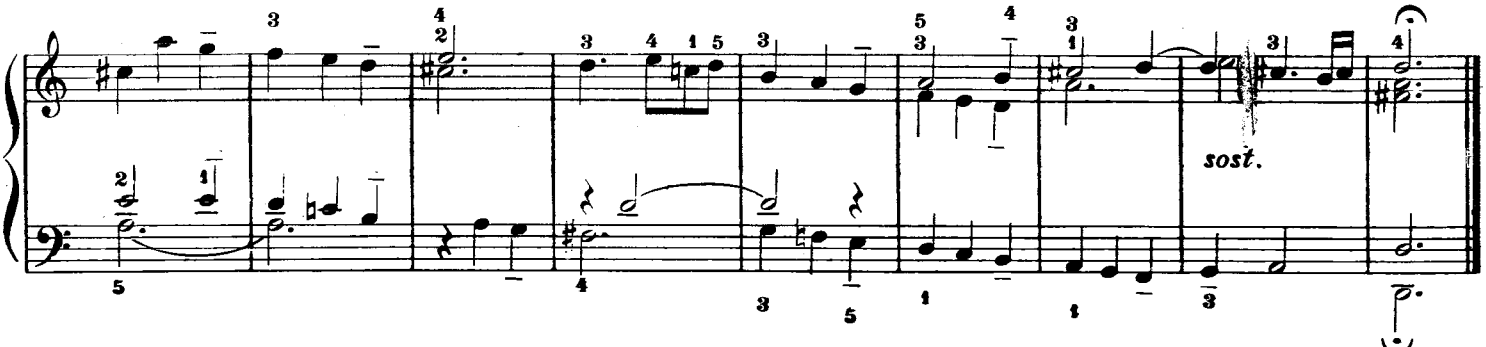




IV Variazione *(Corrente)*

Allegro





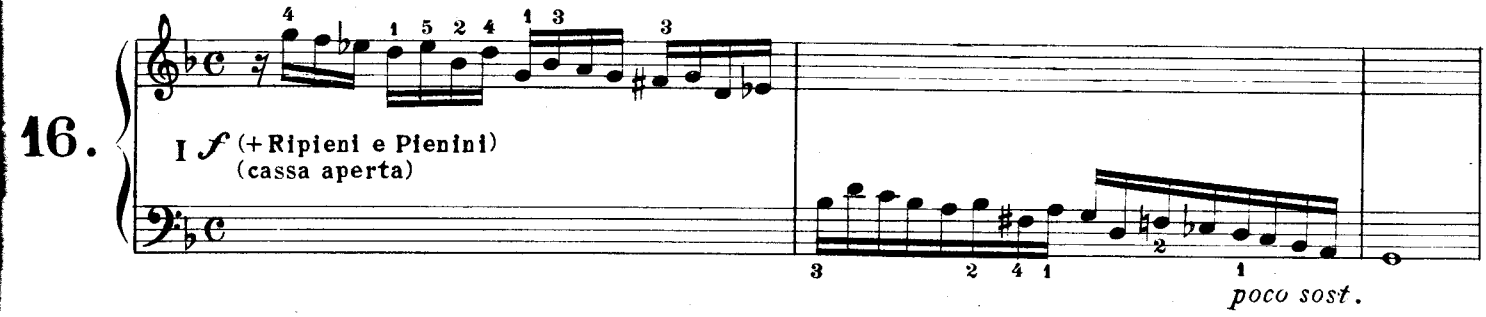
Toccata

del secondo tono

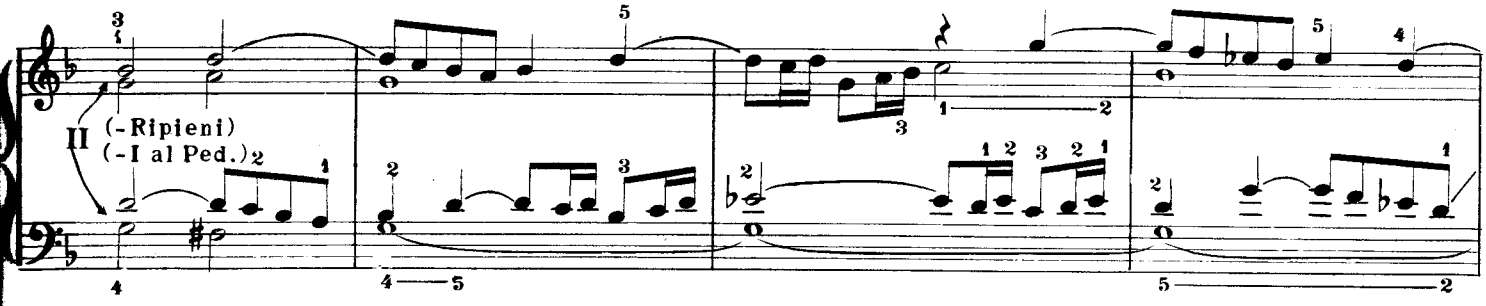
II } Fondi da 8-4-2
I } Fondi da 8 e 4
Ped. Contrabasso
Tutte le unioni

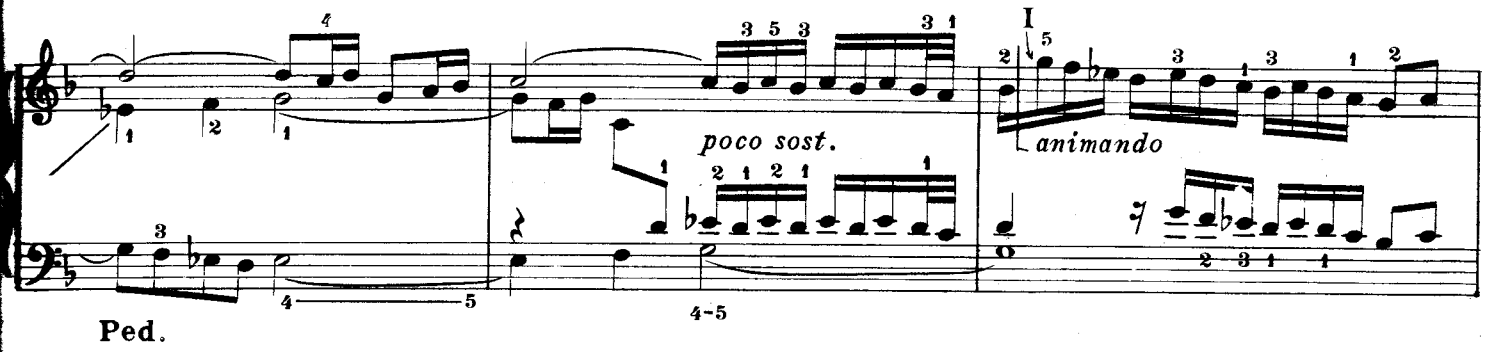
BERNARDO PASQUINI

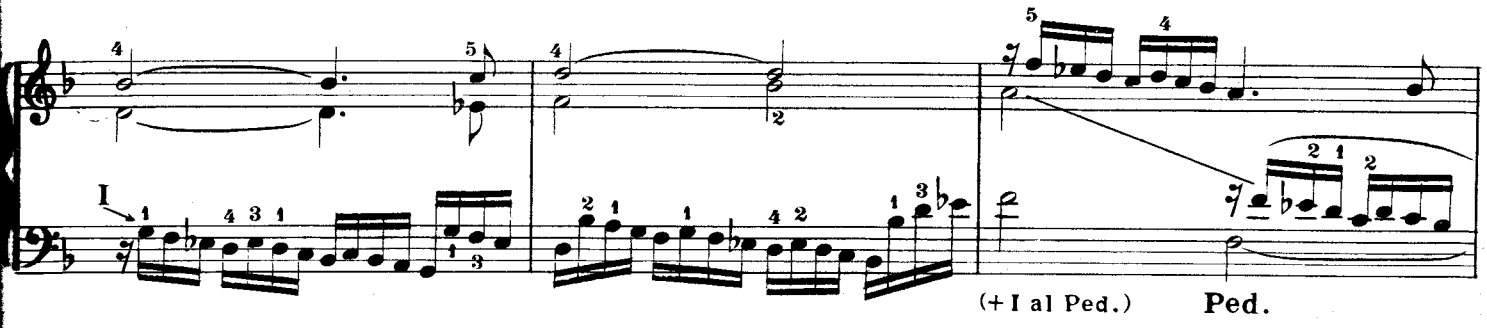
Allegro e con molta libertà

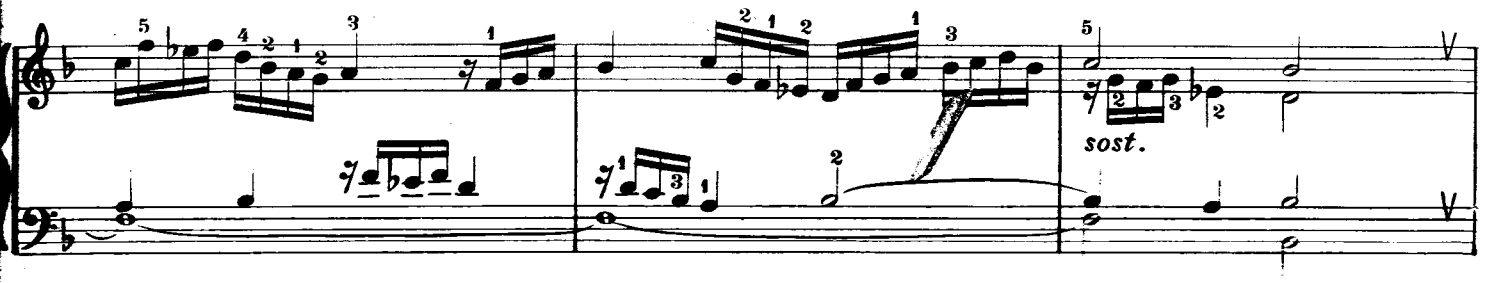


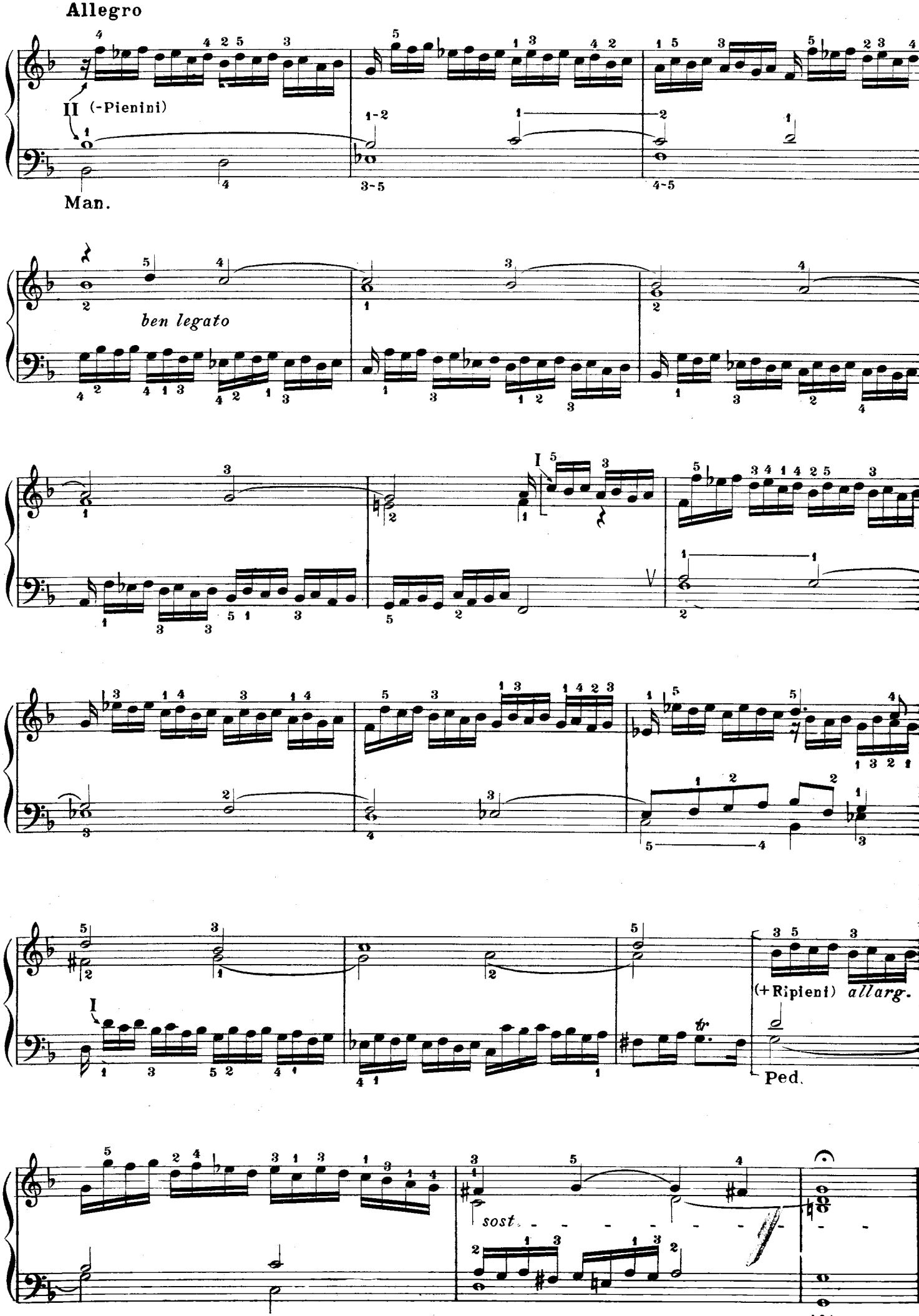
Moderatamente










Allegro
II (-Pienini)
Man.
ben legato
I
V
I
(+Ripieni) allarg.
Ped.
sost.

Versi

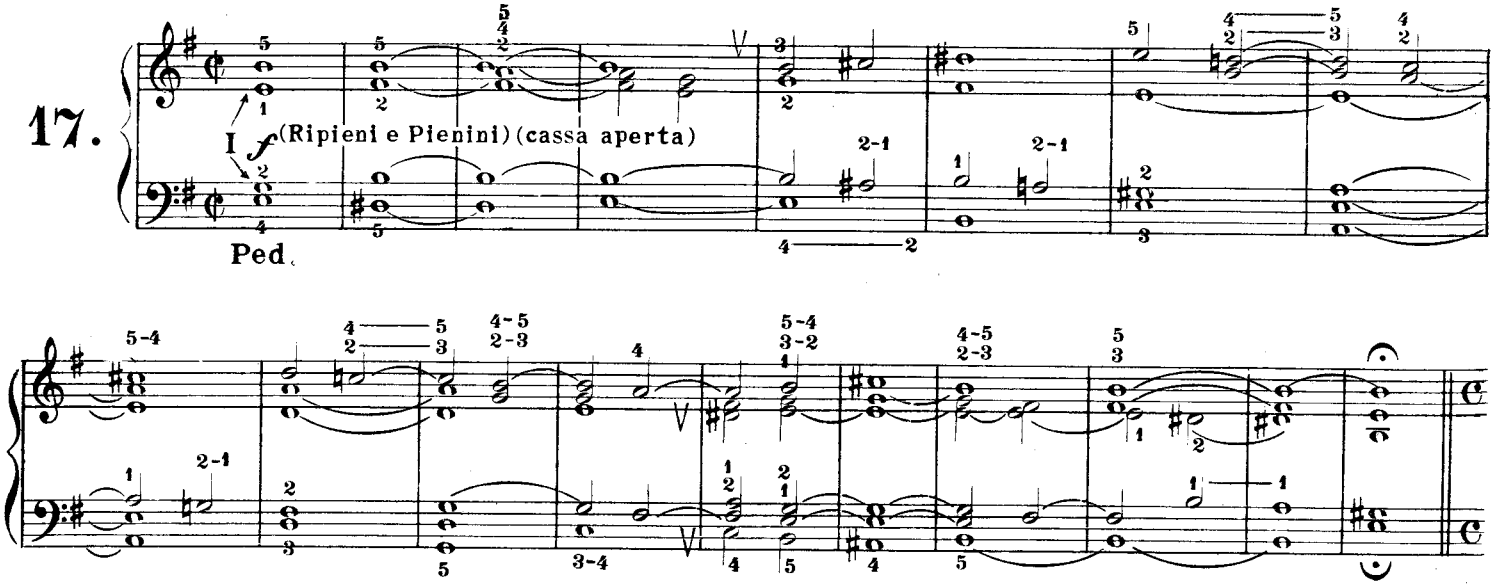
II } Fondi e Flauti da 8 e 4
I }

Ped. Subbasso e Contrabasso
Tutte le unioni

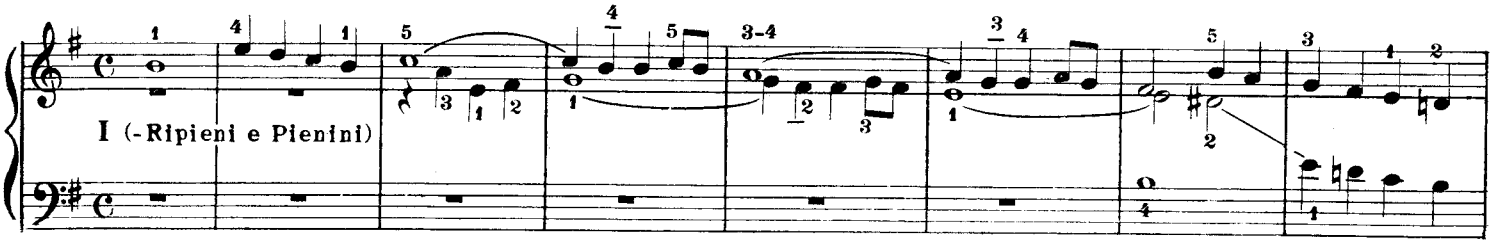
DOMENICO ZIPOLI

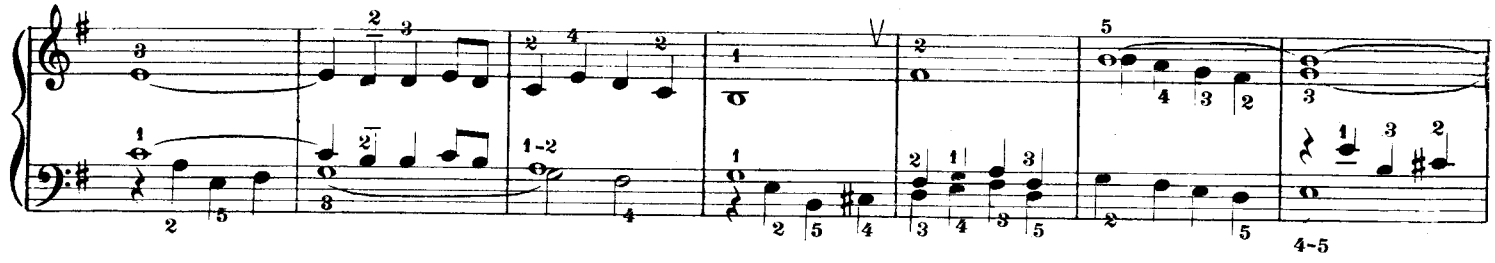
Grave e maestoso

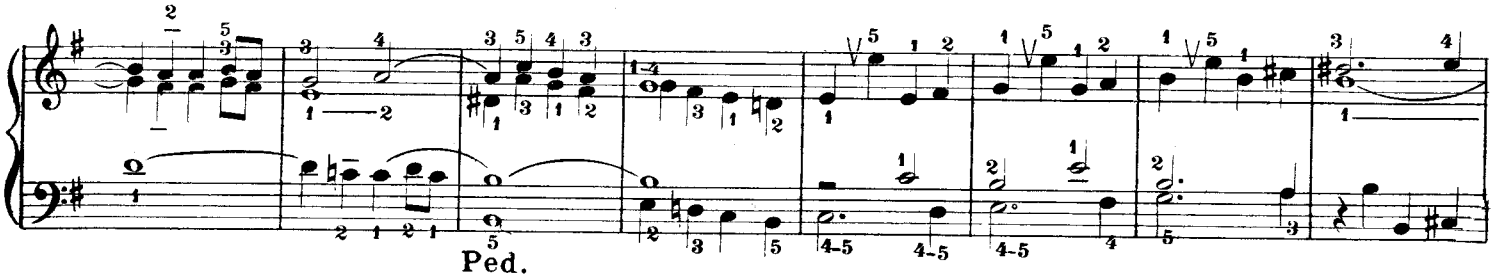
17.

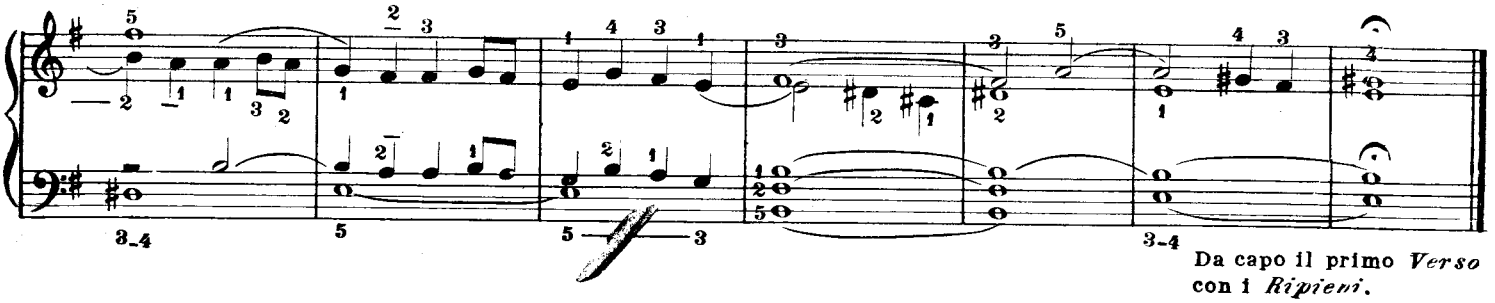


Mosso









Da capo il primo *Verso* con i *Ripieni*.

Nella raccolta originale *"Sonate d'intavolatura per Organo"* sono *Versi* ben distinti Li abbiamo uniti a due per dare risalto ai contrasti sonori dati dai Ripieni e dai registri di Fondo· contrasti così efficaci nel servizio liturgico Il primo

Versi

II } Fondi da 8 e 4 e Pienini
I }

Ped. Subbasso e Contrabasso
Tutte le unioni

DOMENICO ZIPOLI

Moderato

18.

I (Cassa espressiva aperta)

m.s.

m.d.

allarg.

Ped.

Moderato

II *p* (-Pienini e Princ. 4) (chiuso)

allarg.

Ped.

Da capo il primo *Verso* con i Ripieni senza il 16' e con cassa aperta.

Anche questi *Versi* nell'originale sono distinti. Si eseguiscono tutti e due di seguito, servendosi del primo, se il silenzio liturgico lo permette, come Ritornello. Il Ritornello venga eseguito con i *Ripieni* però senza il 16' per aver maggior chiarezza nel movi-

Versi

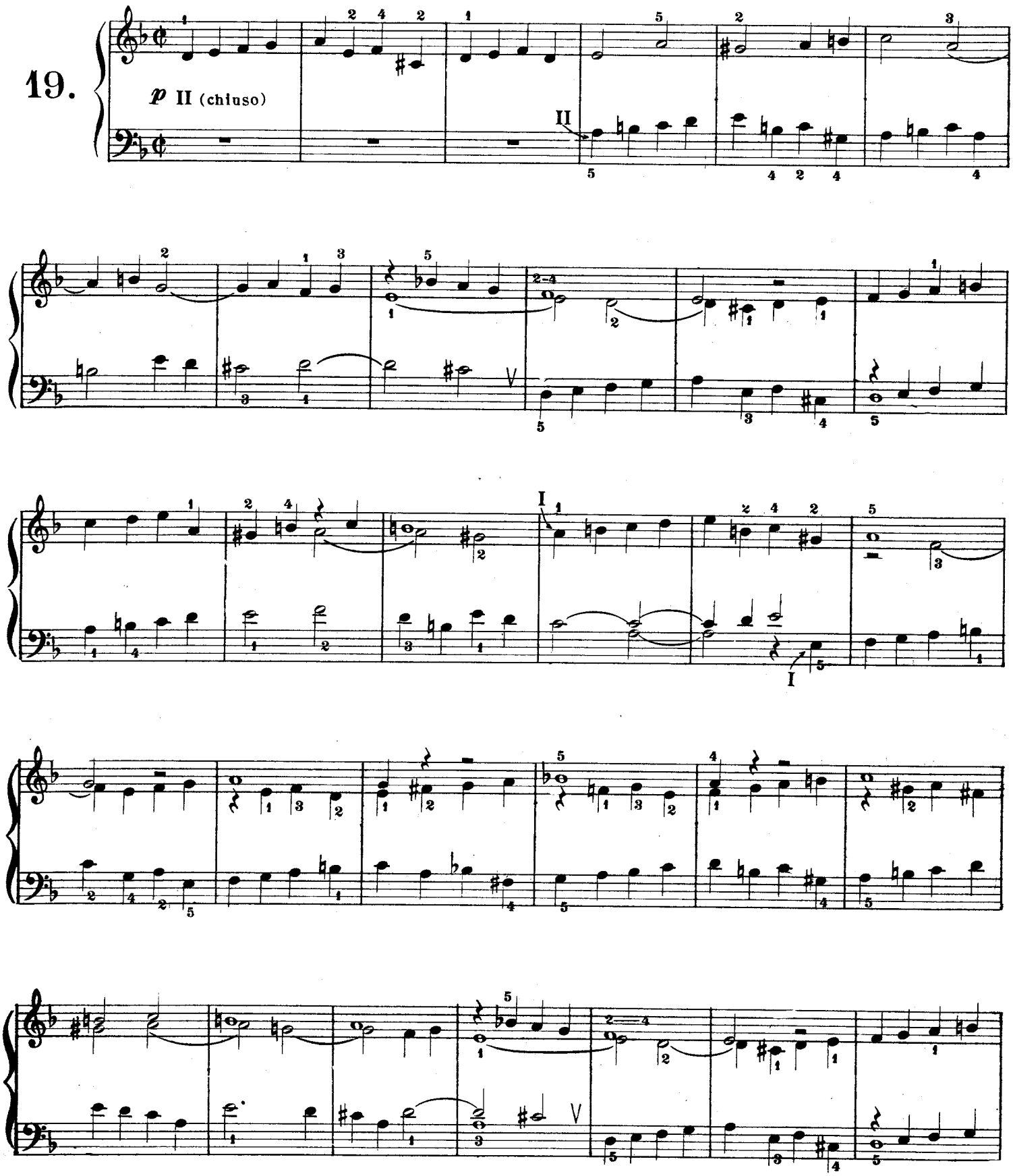
II } Fondi dolci da 8
I }

Ped. Subbasso
Tutte le unioni

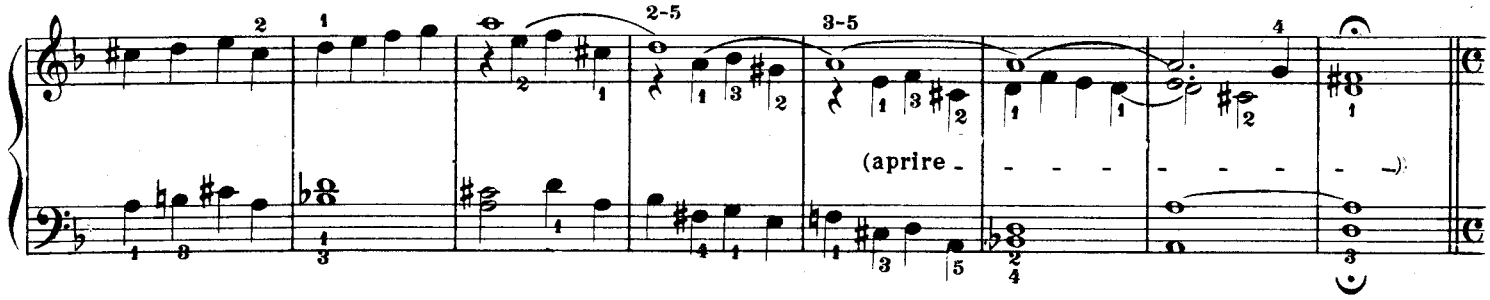
DOMENICO ZIPOLI

Moderatamente

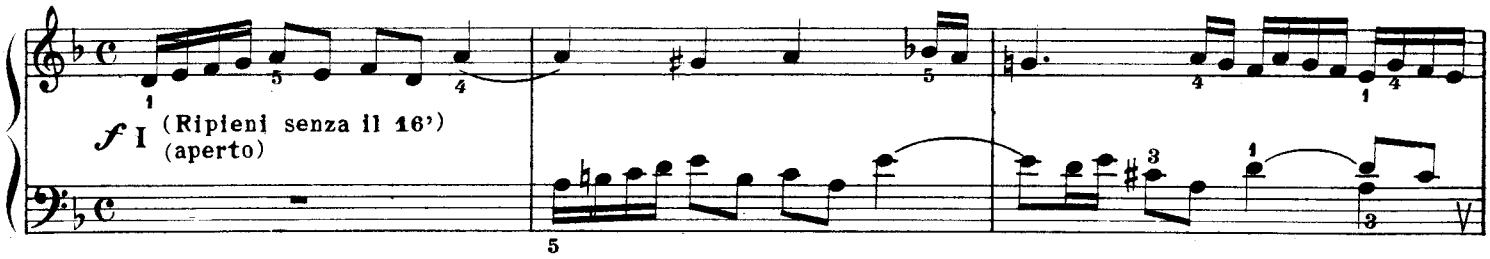
19.

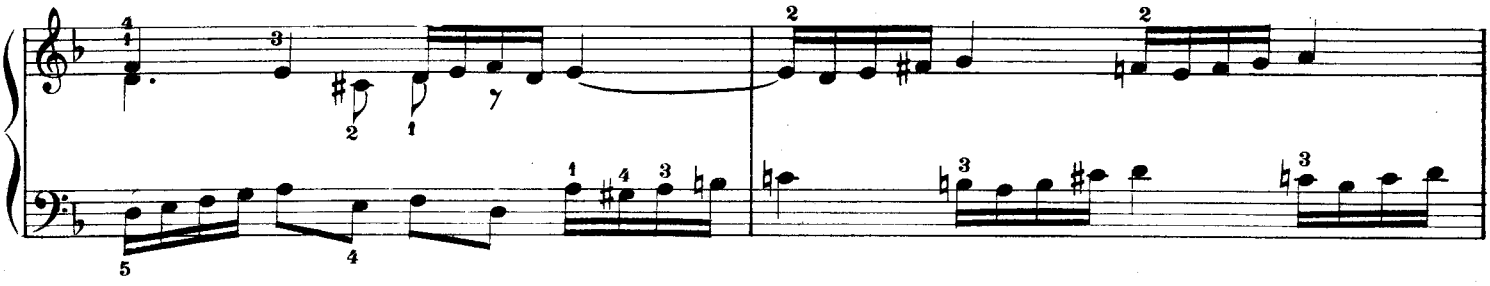


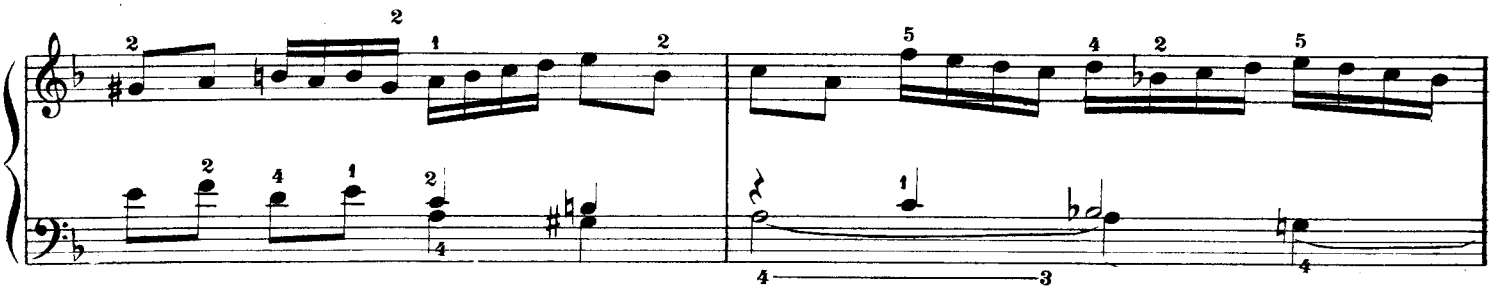
Versi compo[illegible] con il medesimo tema; il secondo però col tema per diminuzione.
A differenza dei *Versi* precedenti non si usi del primo come *ritornello* per non creare monotonia armonica.

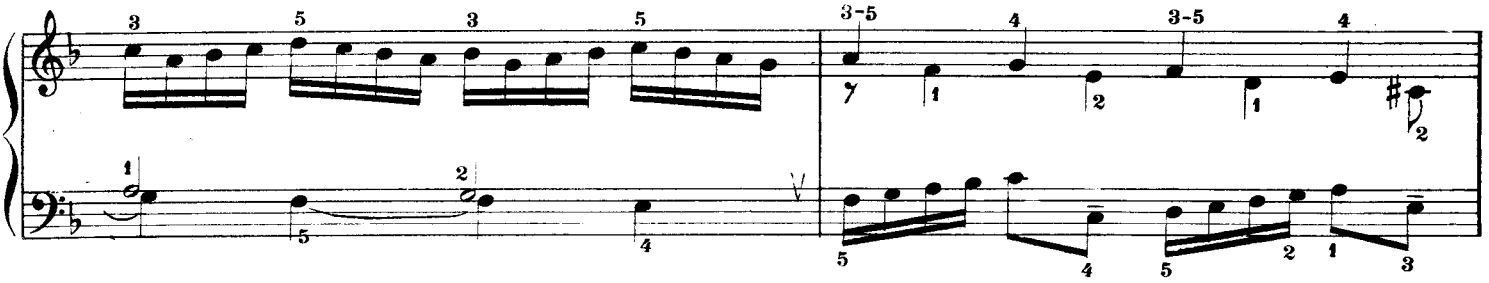


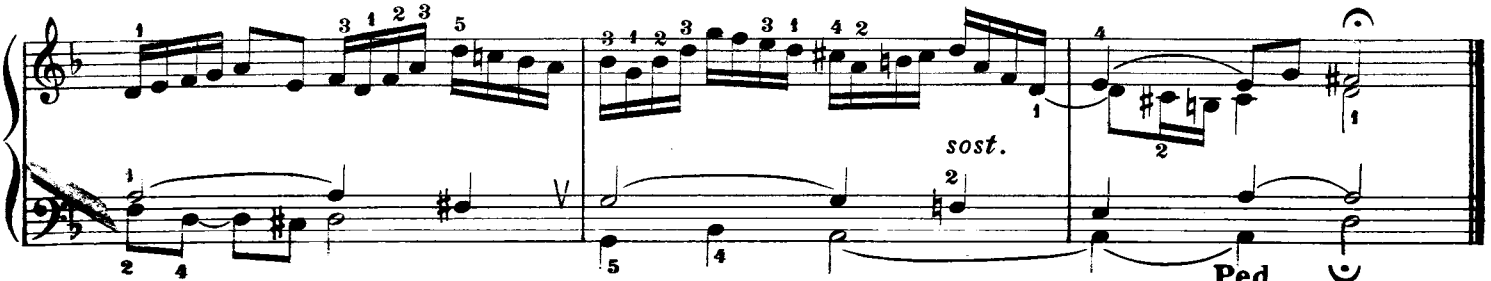
Un poco più mosso











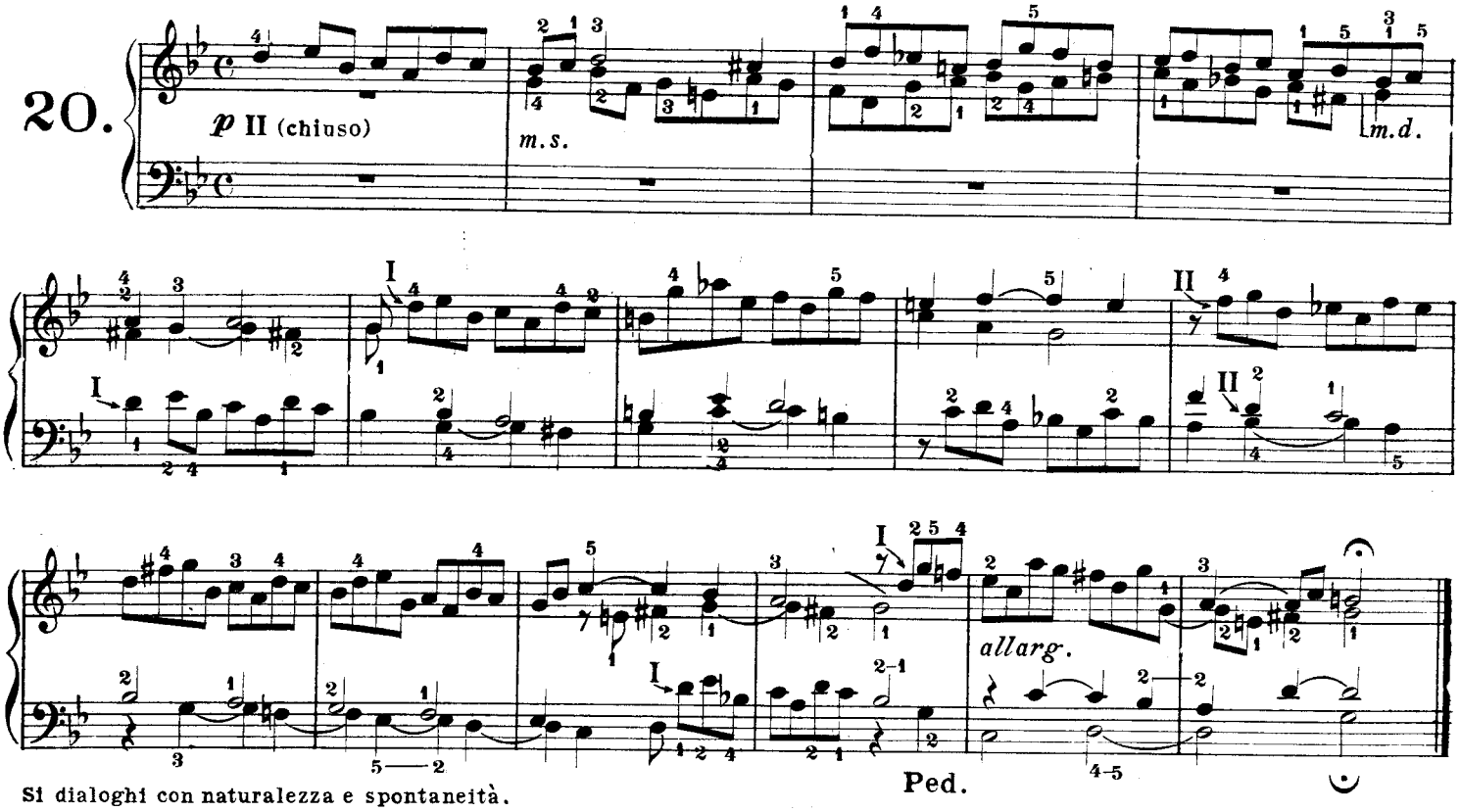
II Flauto 8 e 4
I Bordone 8 e Flauto 8
Ped. Subbasso
I al Pedale

Verso

DOMENICO ZIPOLI

Andante

20.



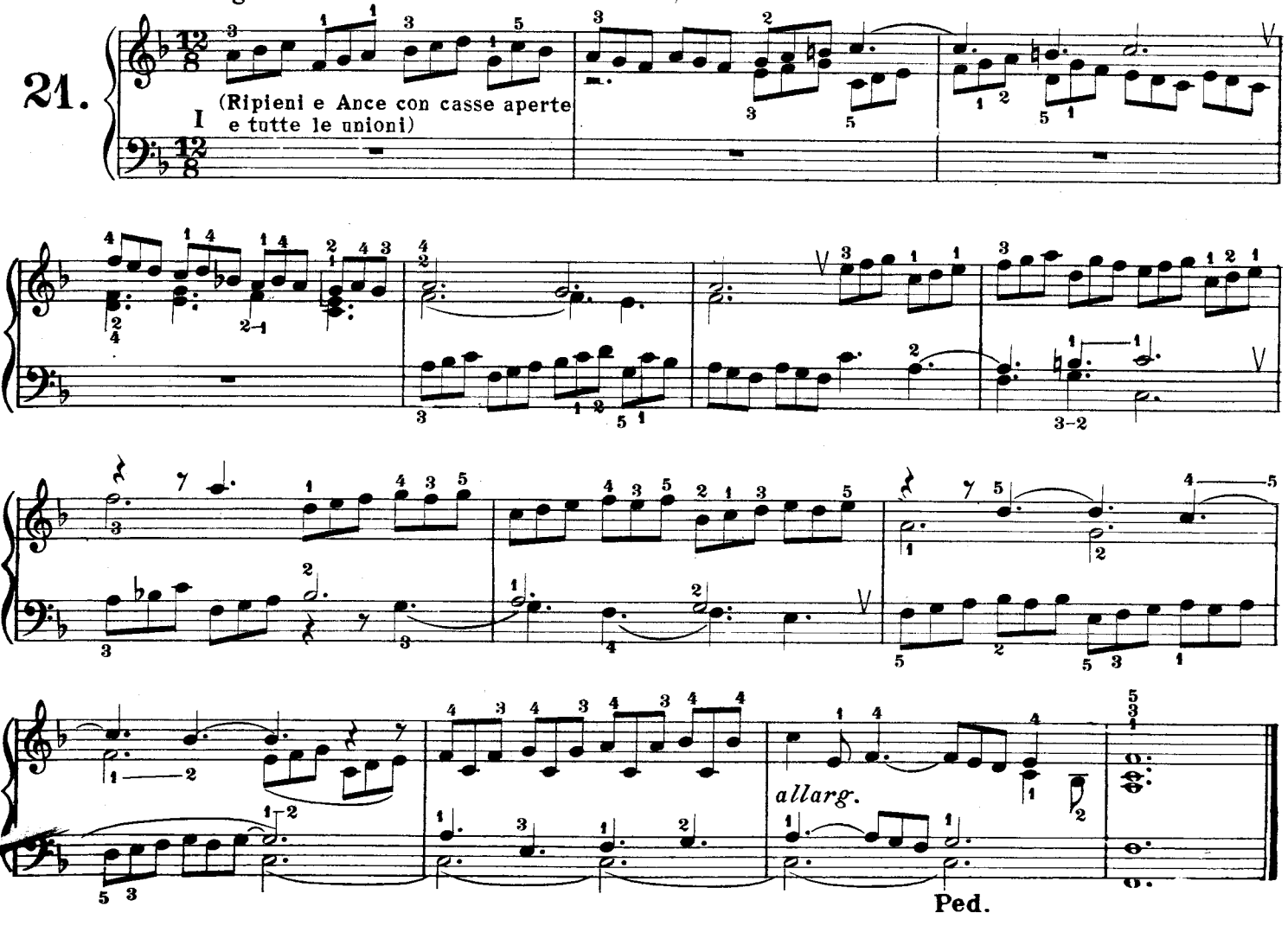
Si dialoghi con naturalezza e spontaneità.

Verso

DOMENICO ZIPOLI

Allegro

21.



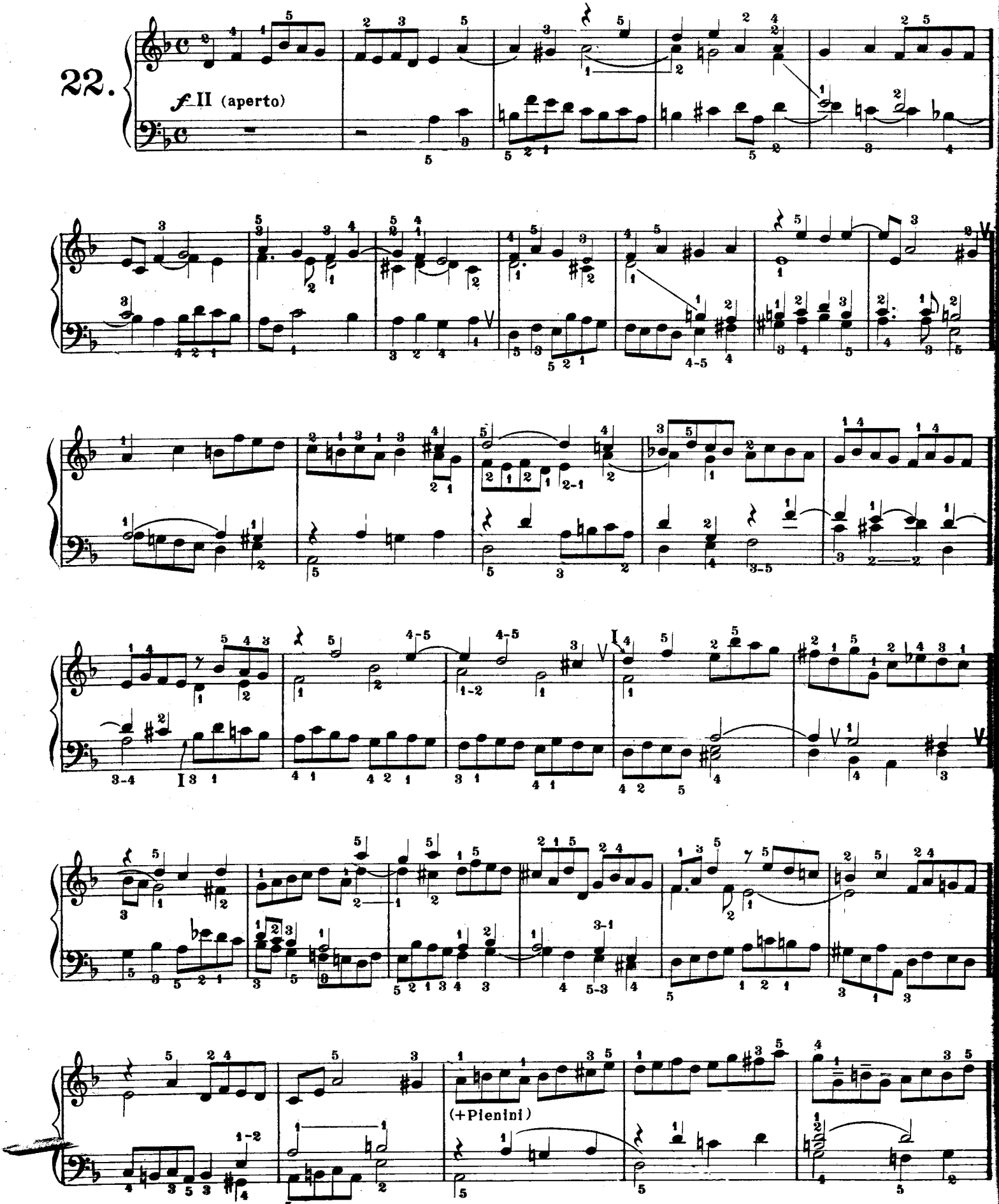
Canzona

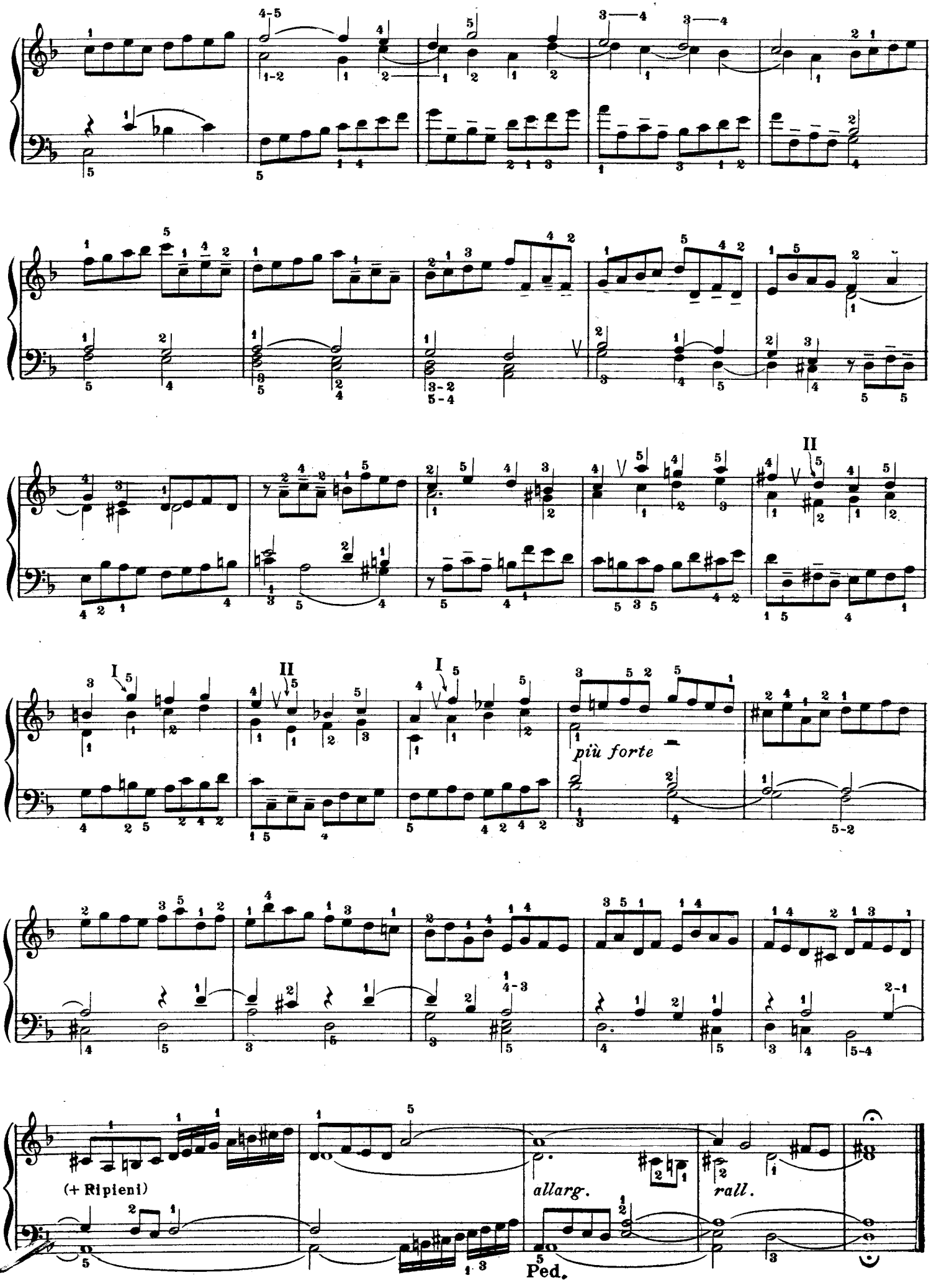
II Principali e Flauti 8, 4, 2
I Fondi 8 e 4
Ped. Subbasso e Contrabasso
Tutte le unioni

DOMENICO ZIPOLI

Andante mosso

22.




(+ Ripieni)
più forte
allarg.
rall.
Ped.

Adagio

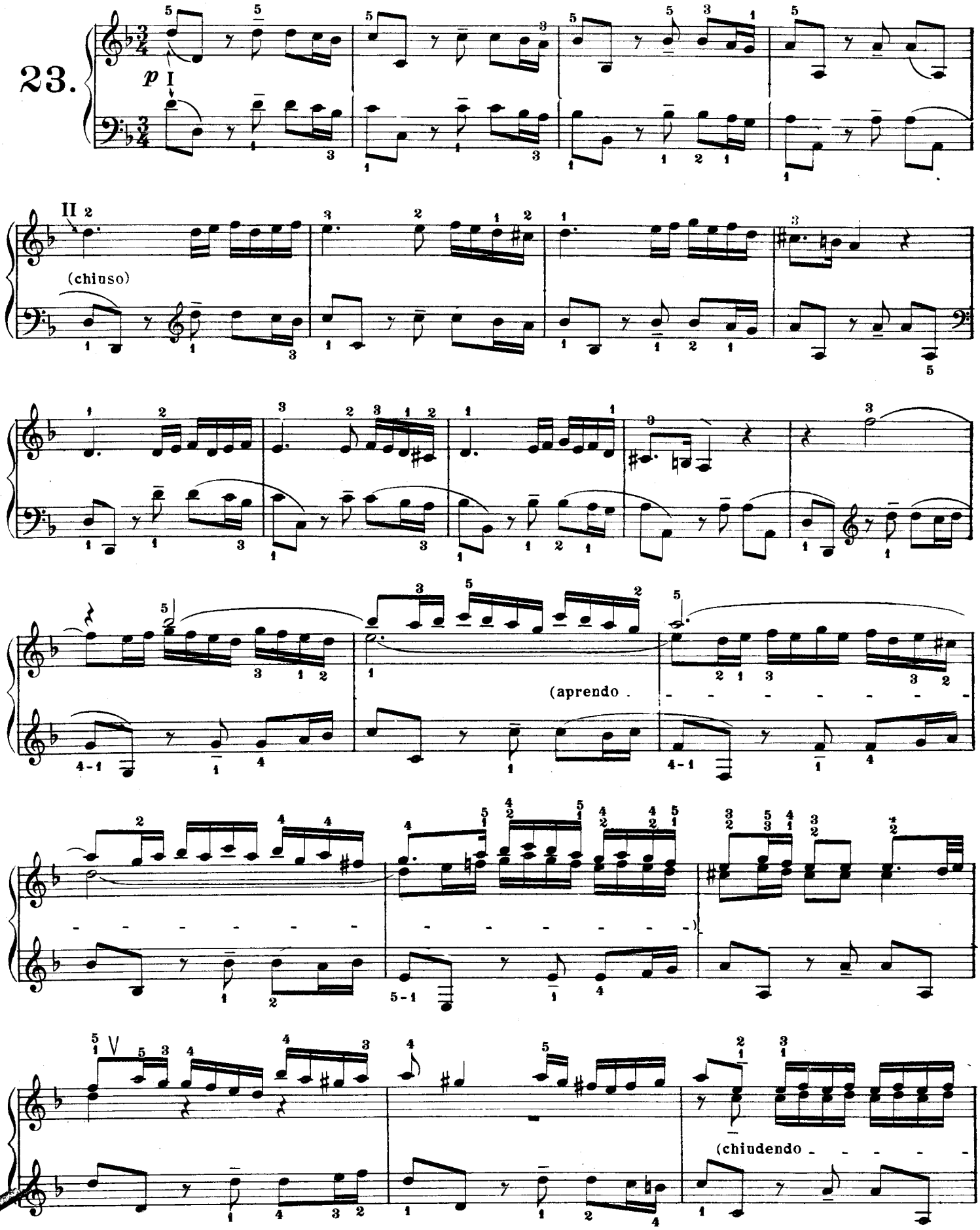
dal Concerto in la min.

II Oboe e Flauto 8
I Flauto dolce di 8

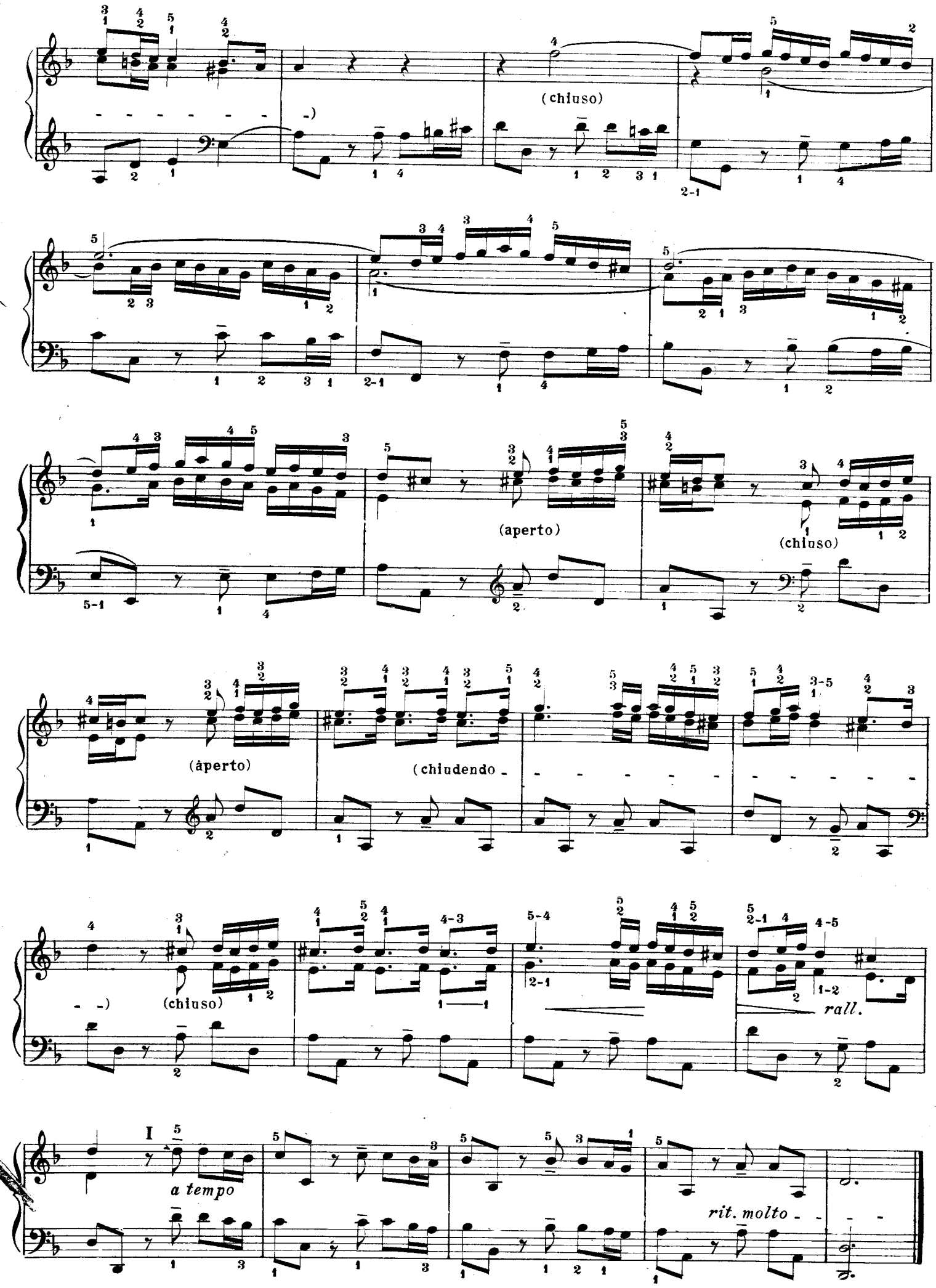
ANTONIO VIVALDI - BACH

In sei movimenti

23.



È originale per orchestra; Bach lo ha trascritto per Organo. Per il carattere concertistico esula dal campo liturgico ma


(chiuso)
(aperto)
(chiuso)
(aperto)
(chiudendo
(chiuso)
rall.
I
a tempo
rit. molto

Adagio

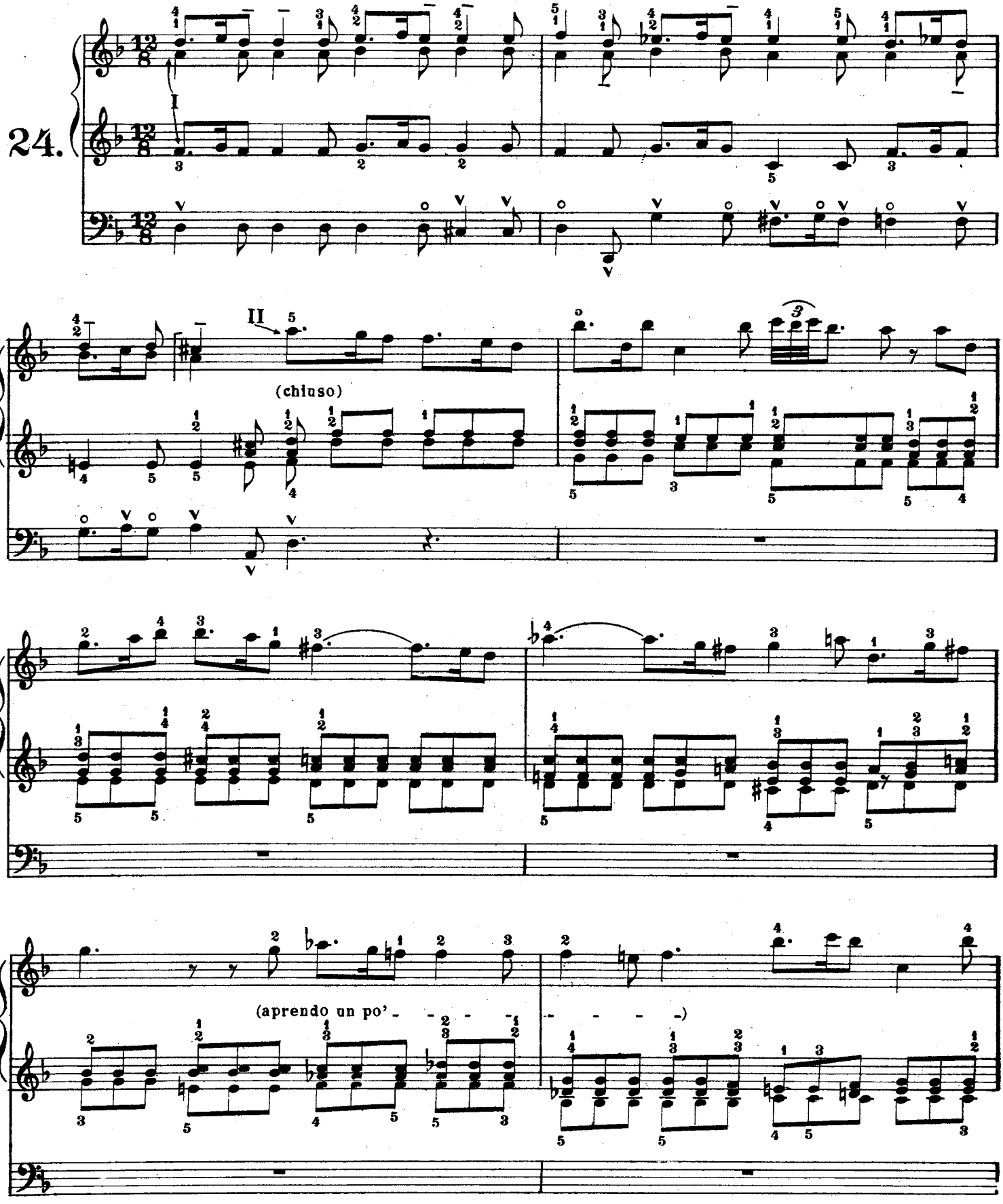
dal Concerto in re min.

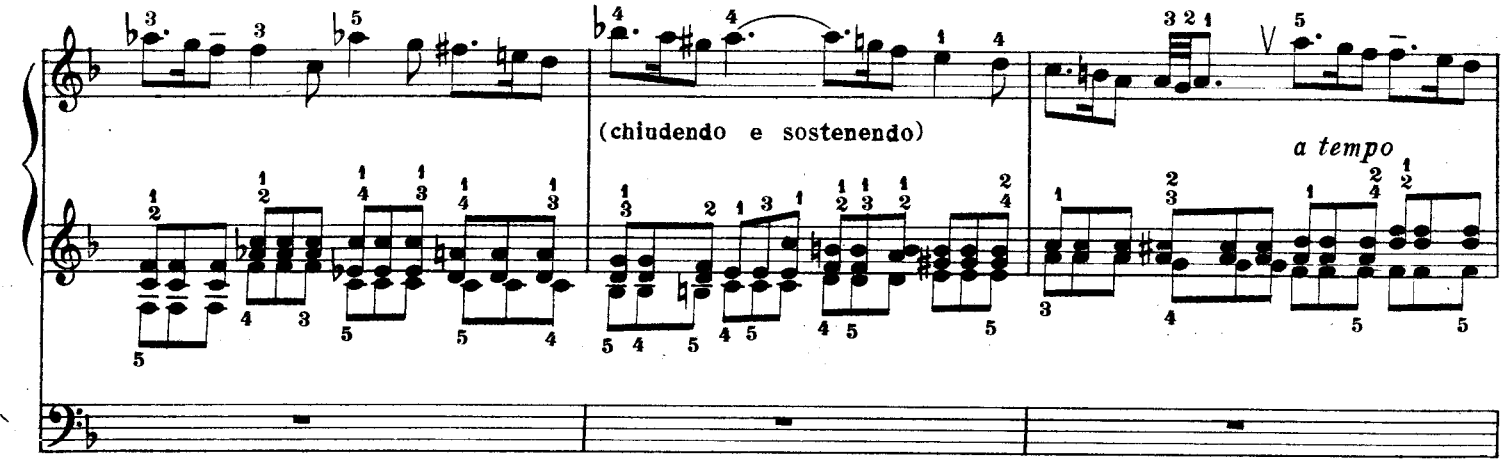
II Flauto 8 e Oboe
I Dulciana
Ped. Subbasso

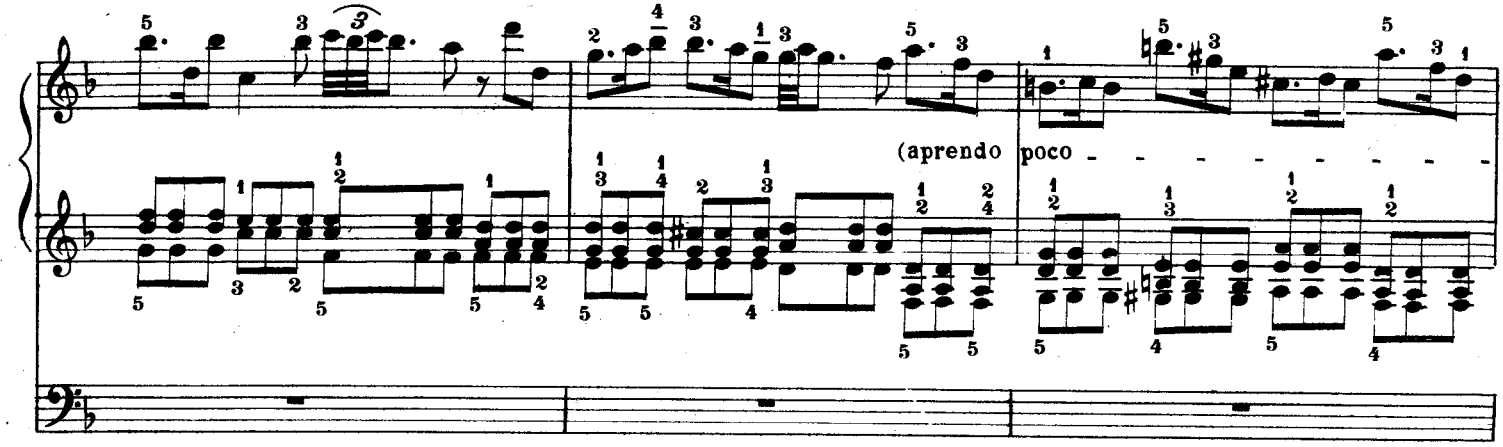
ANTONIO VIVALDI - BACH

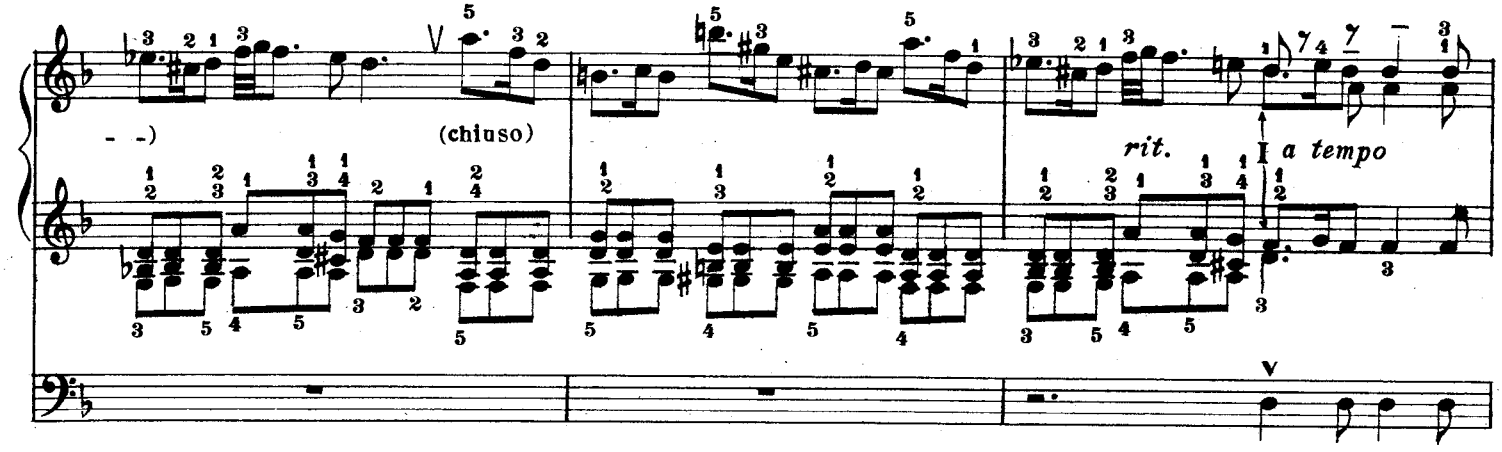
Largo e spiccato

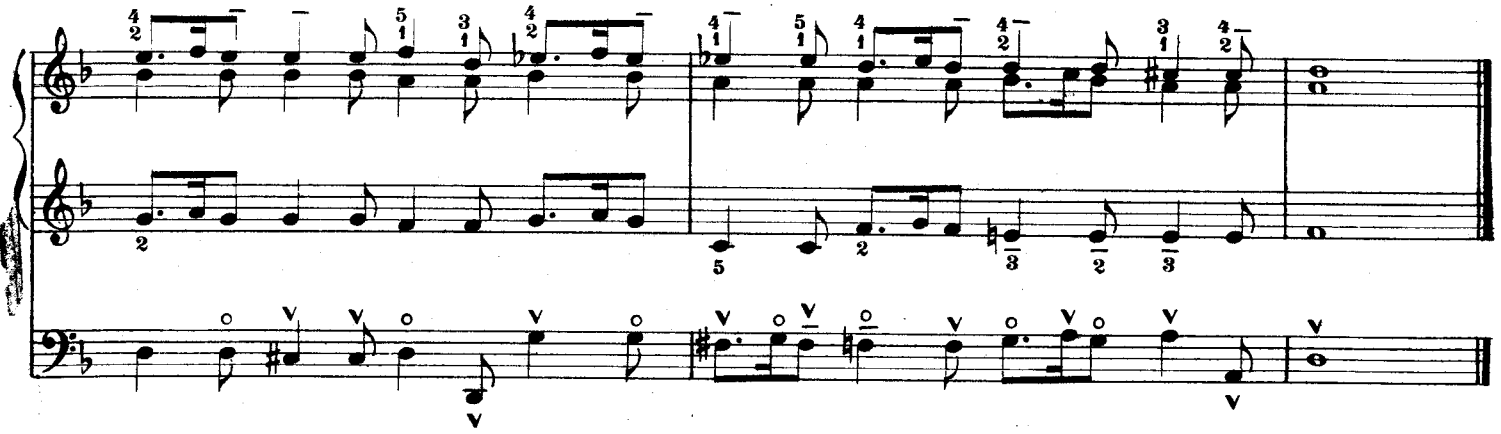
24.




(chiudendo e sostenendo)
a tempo


(aprendo poco - - - - - - - - -


- -)
(chiuso)
rit.
a tempo

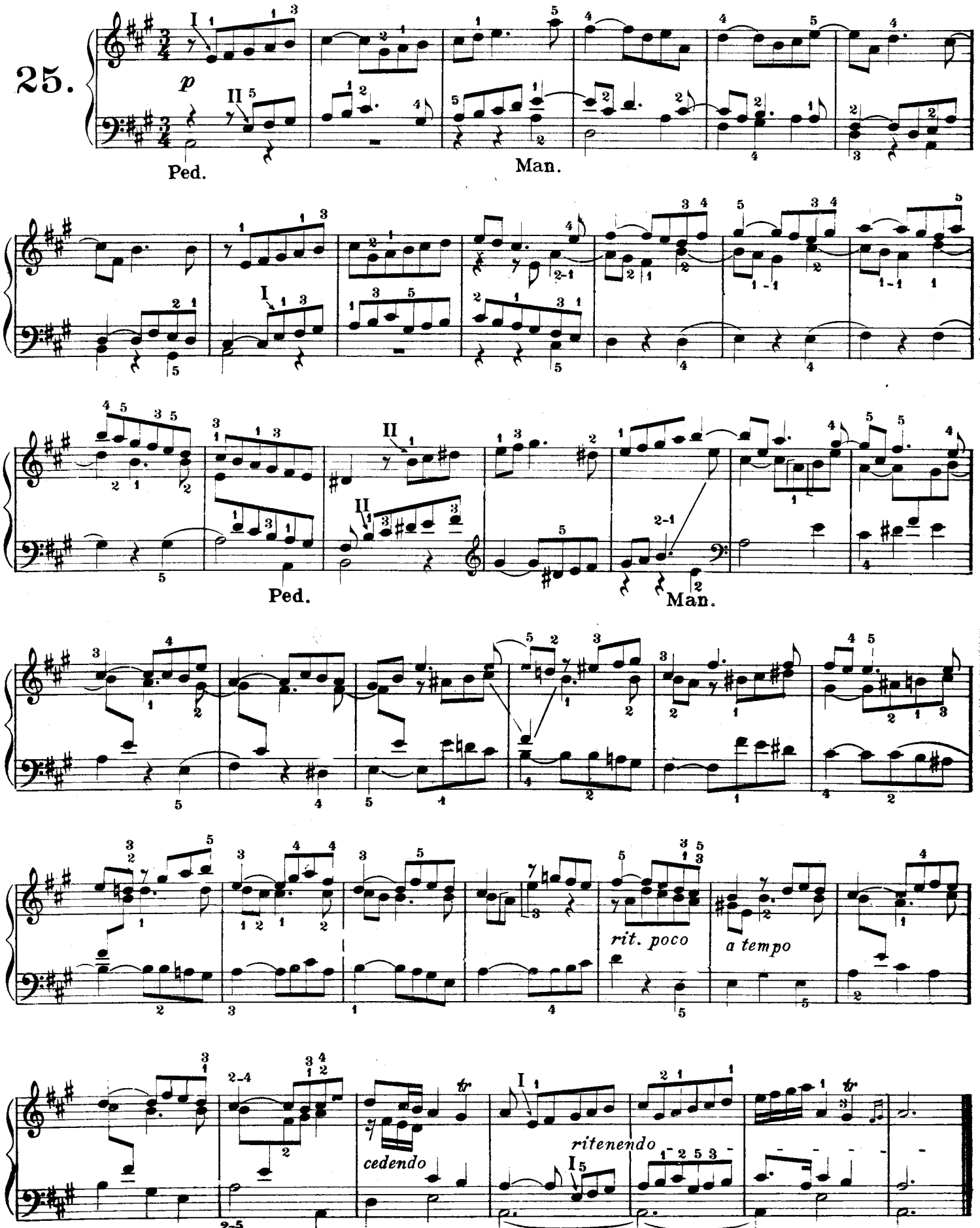


Preludio

II } Flauto 8-4 - Princ. 8
I } Flauto 8
Ped. Subbasso - Bordone 8
Manuali uniti

Padre G. B. MARTINI

Allegretto grazioso



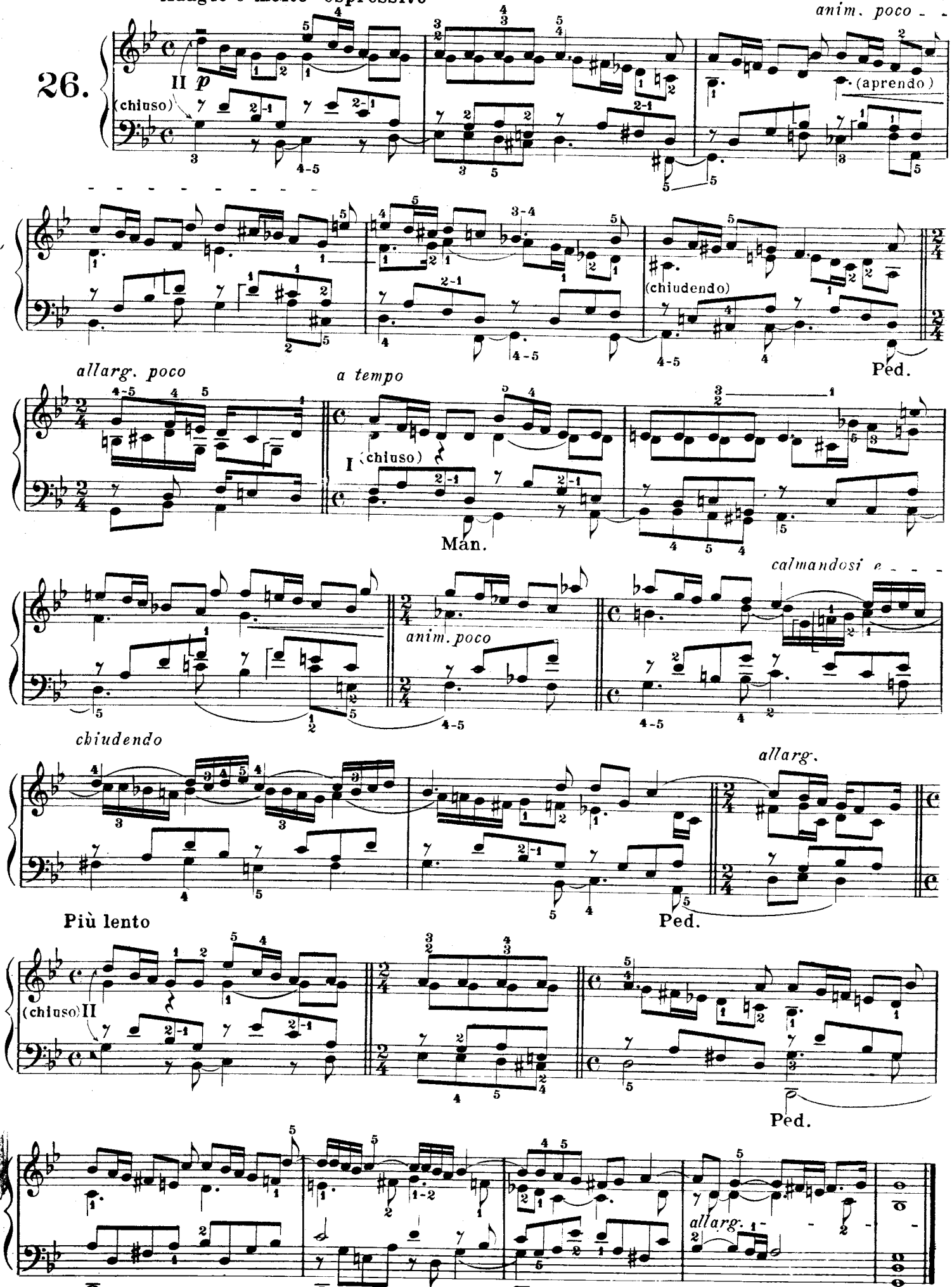
II Flauto 8 - Celeste
I Salizionale 8 - Dolce 8
Ped. Subbasso - Bordone 8
Manuali uniti

Elevazione

Padre G. B. MARTINI

Adagio e molto espressivo

26.



Aria con variazioni

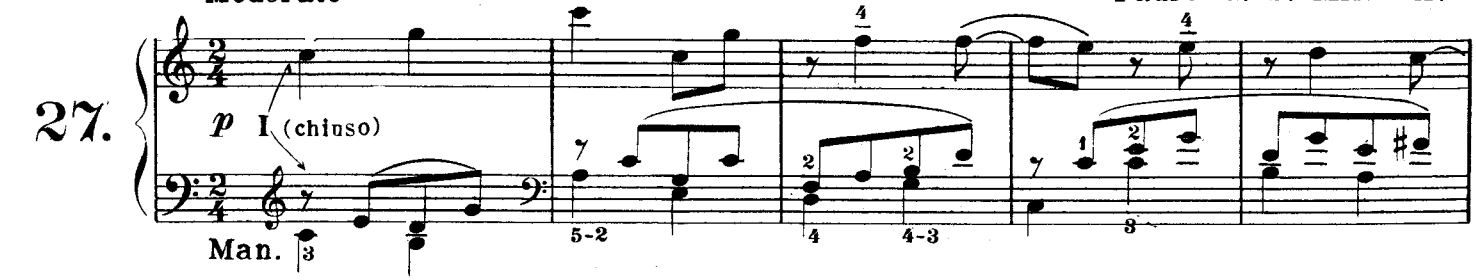
I Flauto dolce 8
II Princ. 8
Ped. Subbasso
II al Ped.
Manuali uniti

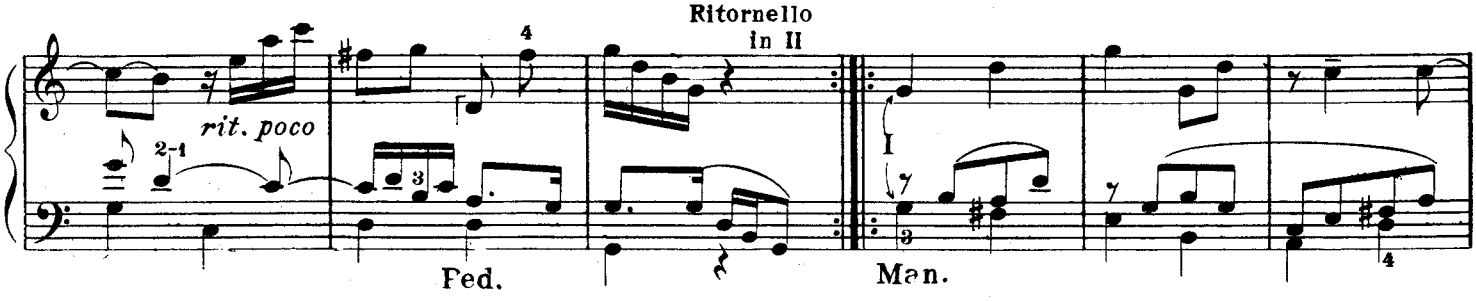
Combinazione libera:

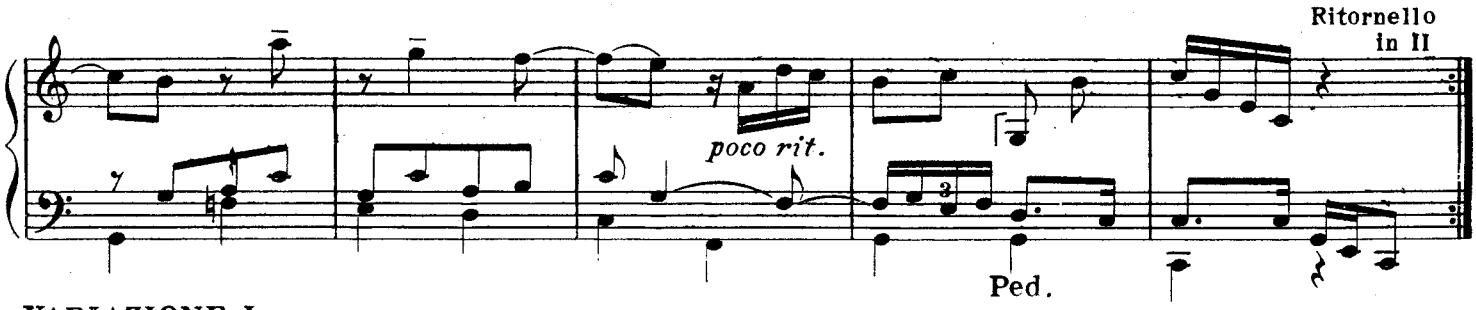
I Flauto 8 - dolce 8 - Unda maris
II Princ. 8 - Flauto 8 - Celeste
Ped. Subbasso
II al Ped.
Manuali uniti

Moderato — **Padre G. B. MARTINI**

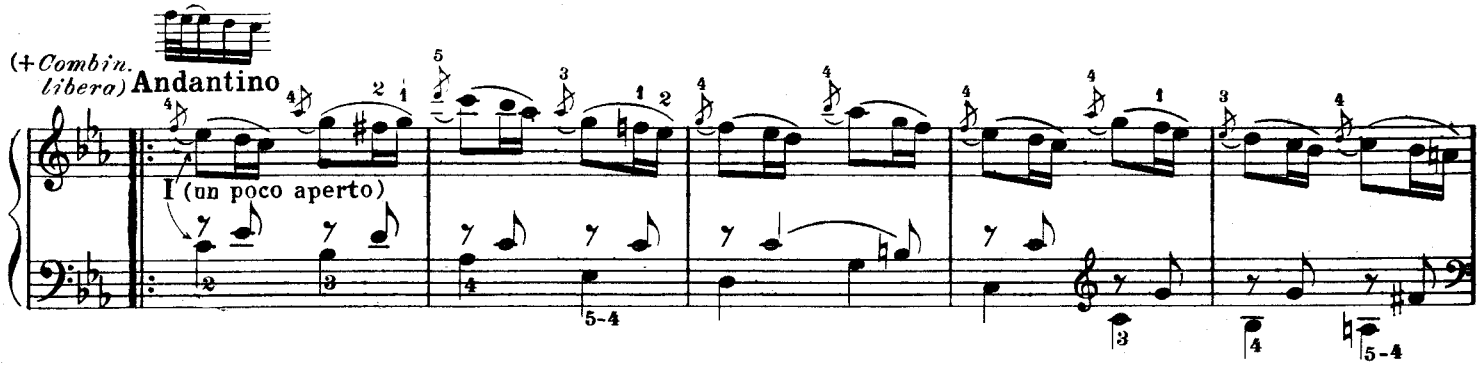
27.

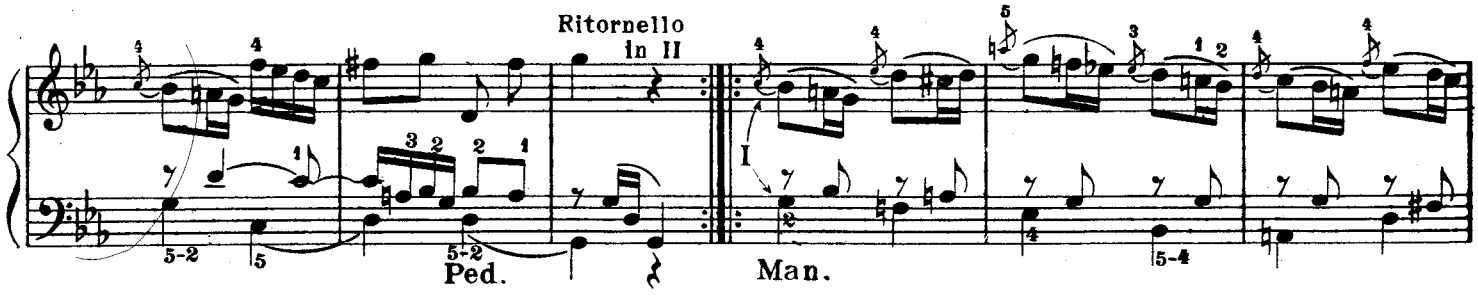


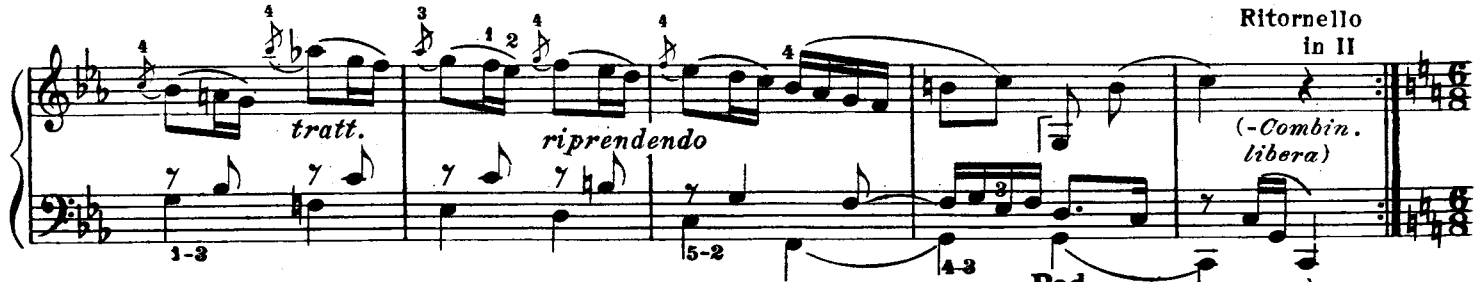




VARIAZIONE I



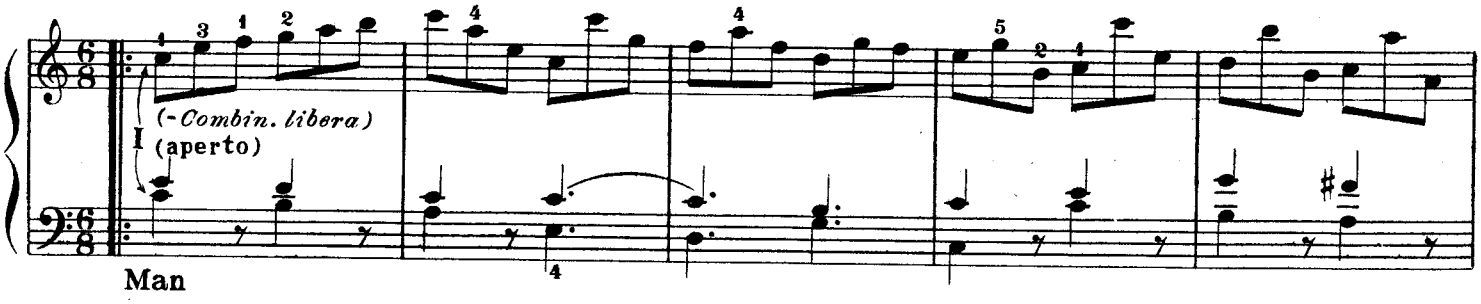


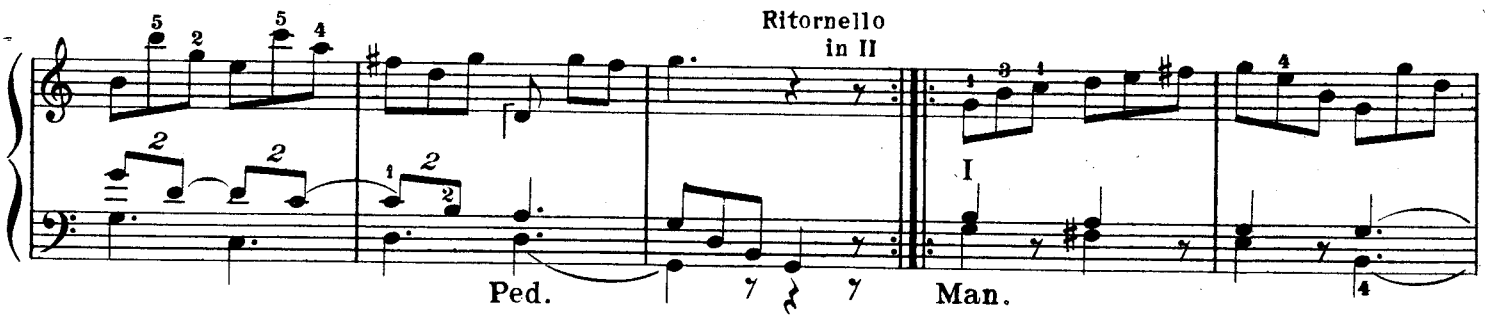


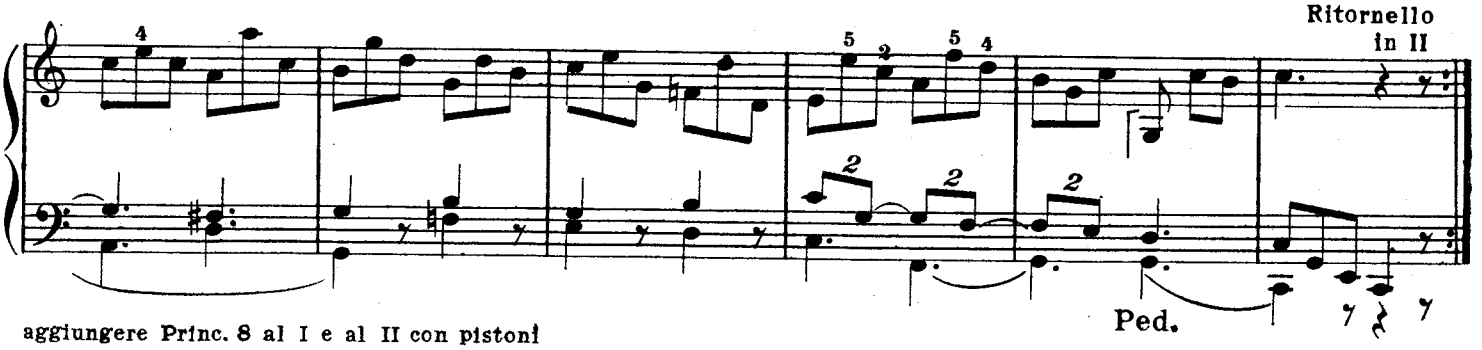
aggiungere al II° Flauto 4 - 2 e togliere il Princ. 8
aggiungere al I Flauto 4

VARIAZIONE II

Allegro con brio



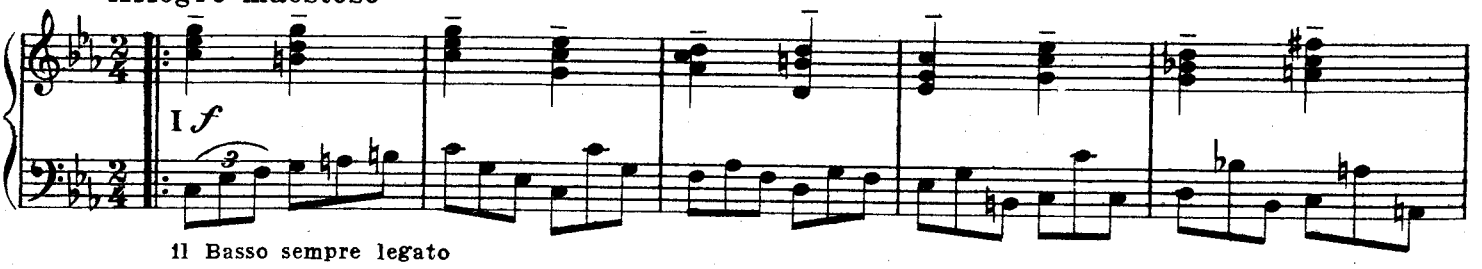


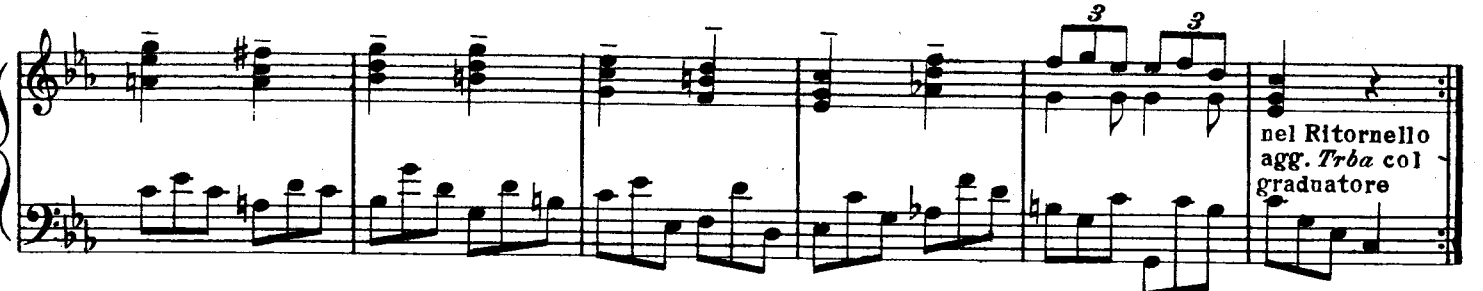


aggiungere Princ. 8 al I e al II con pistoni

VARIAZIONE III

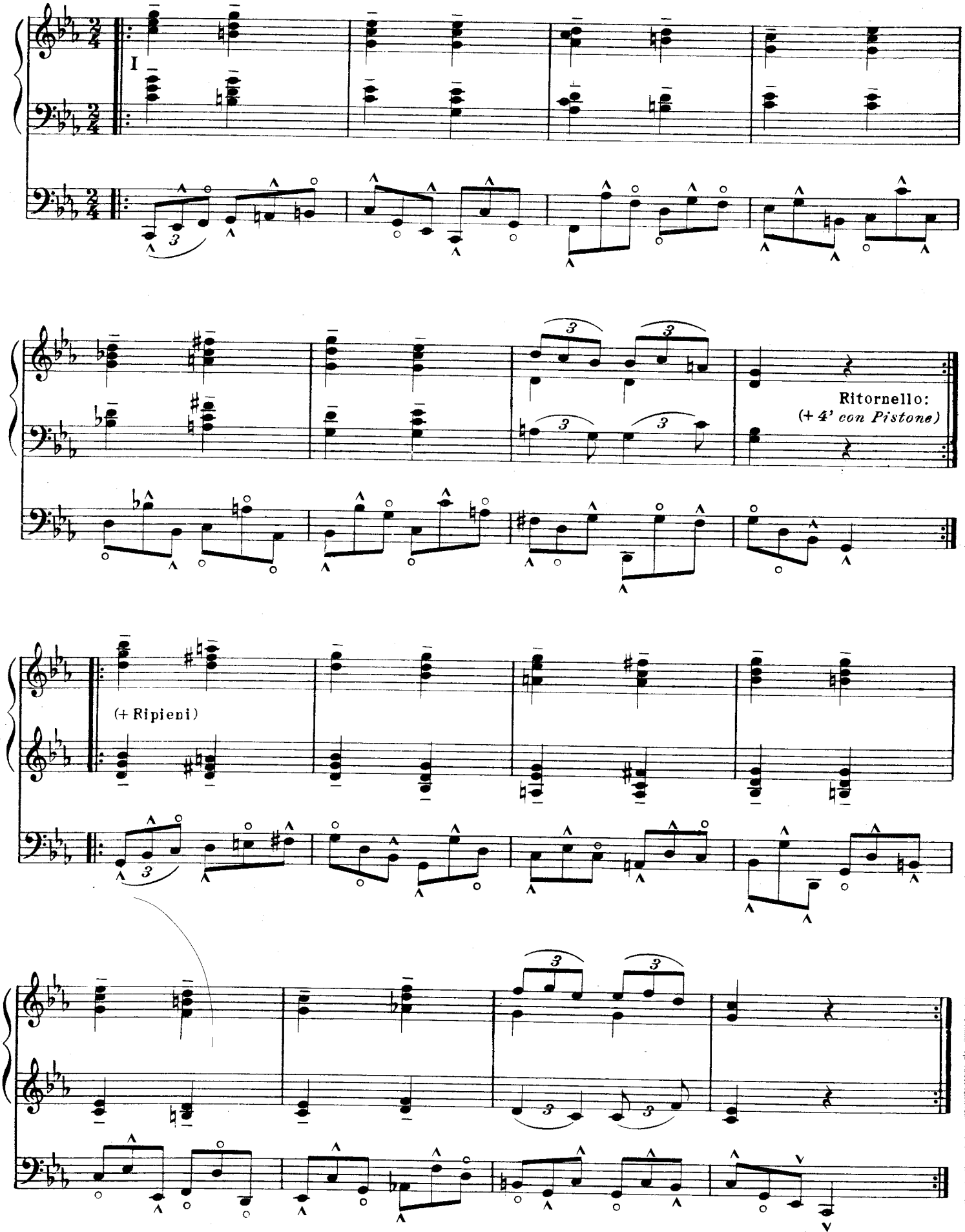
Allegro maestoso





(ALIO MODO)

Allegro maestoso



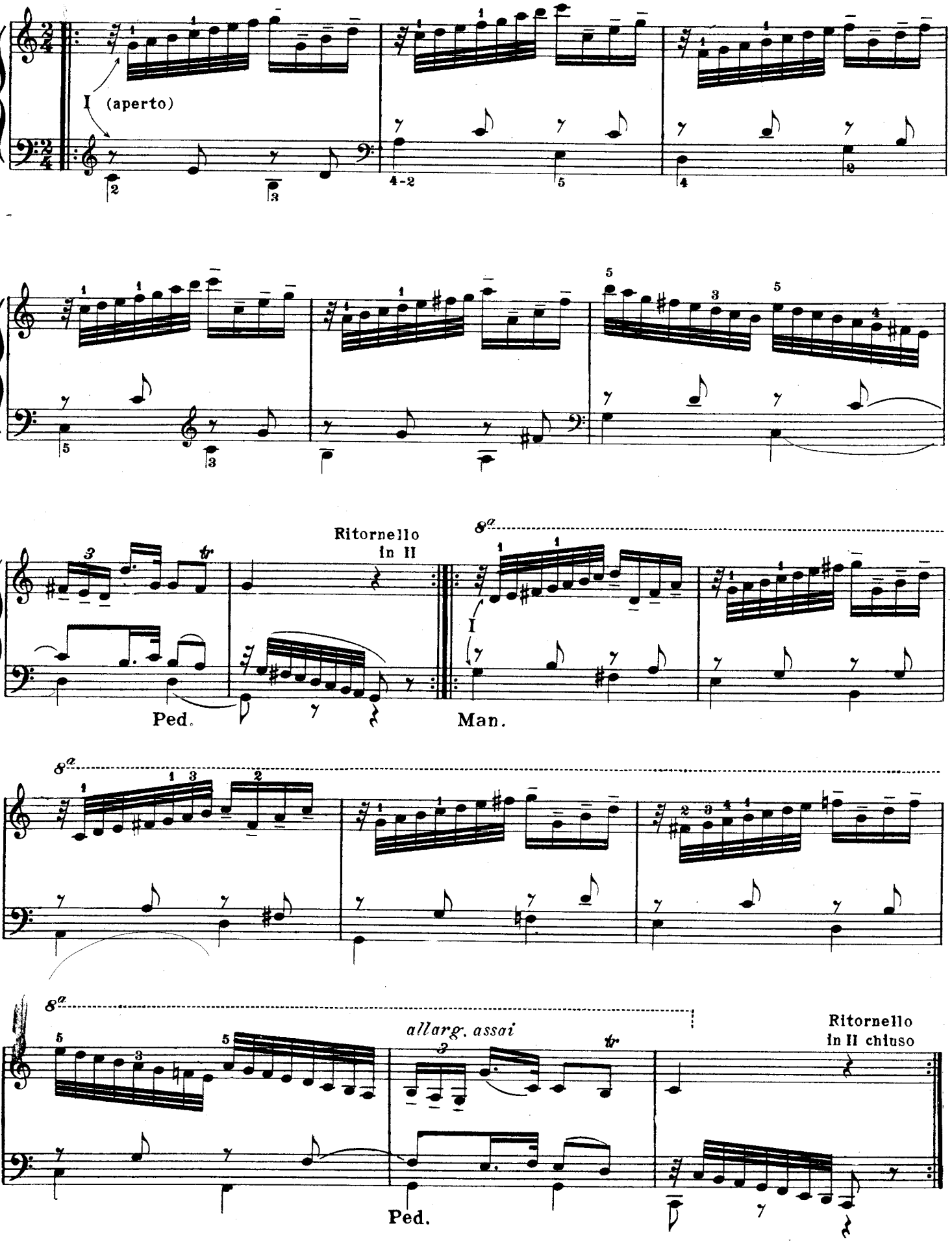
La seconda volta si *rallenta* alla fine

+ *Comb. libera*: I / II Flauto 8 o Bordone 8

levare Princ. 8 e 4 Tromba e Ripieni

VARIAZIONE IV

Andantino grazioso

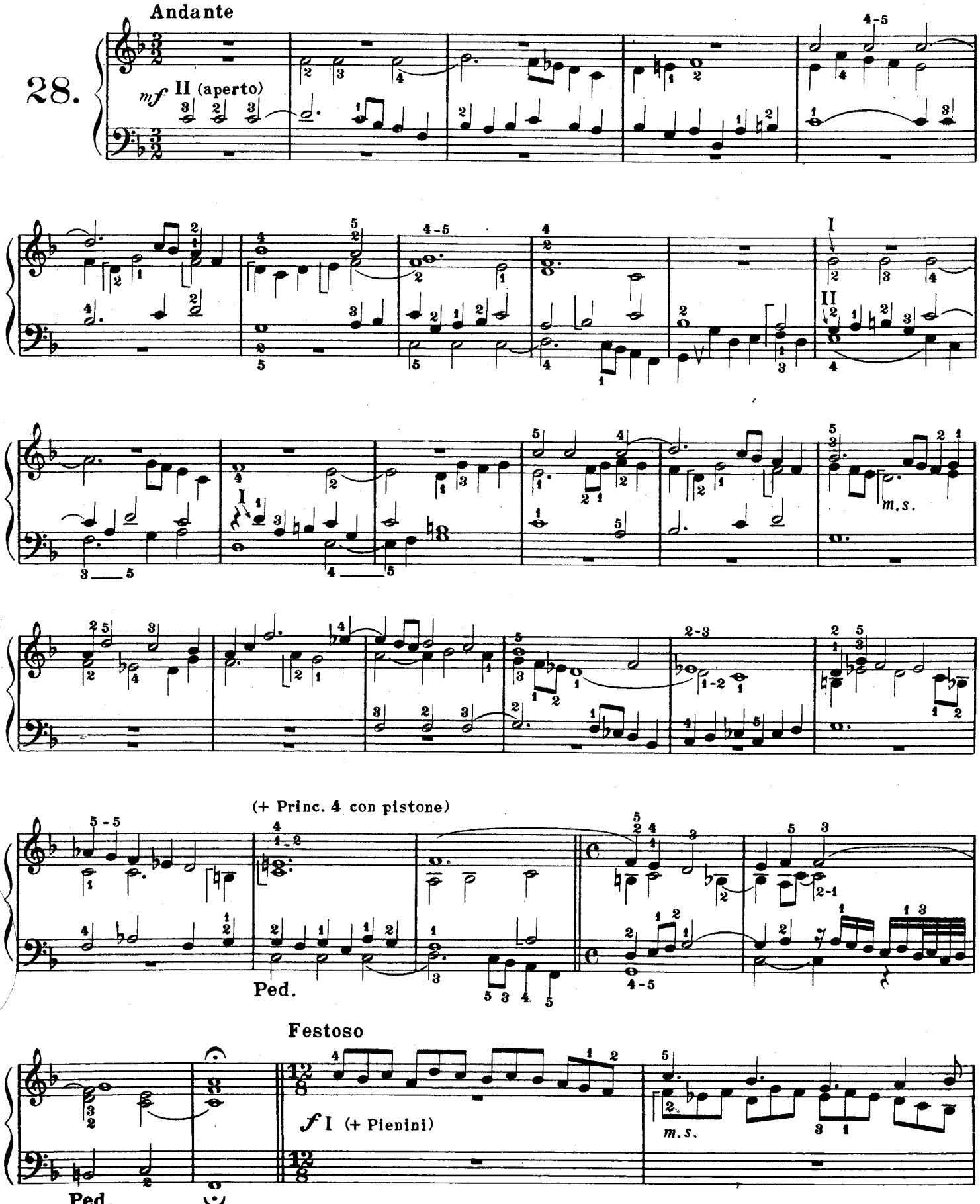


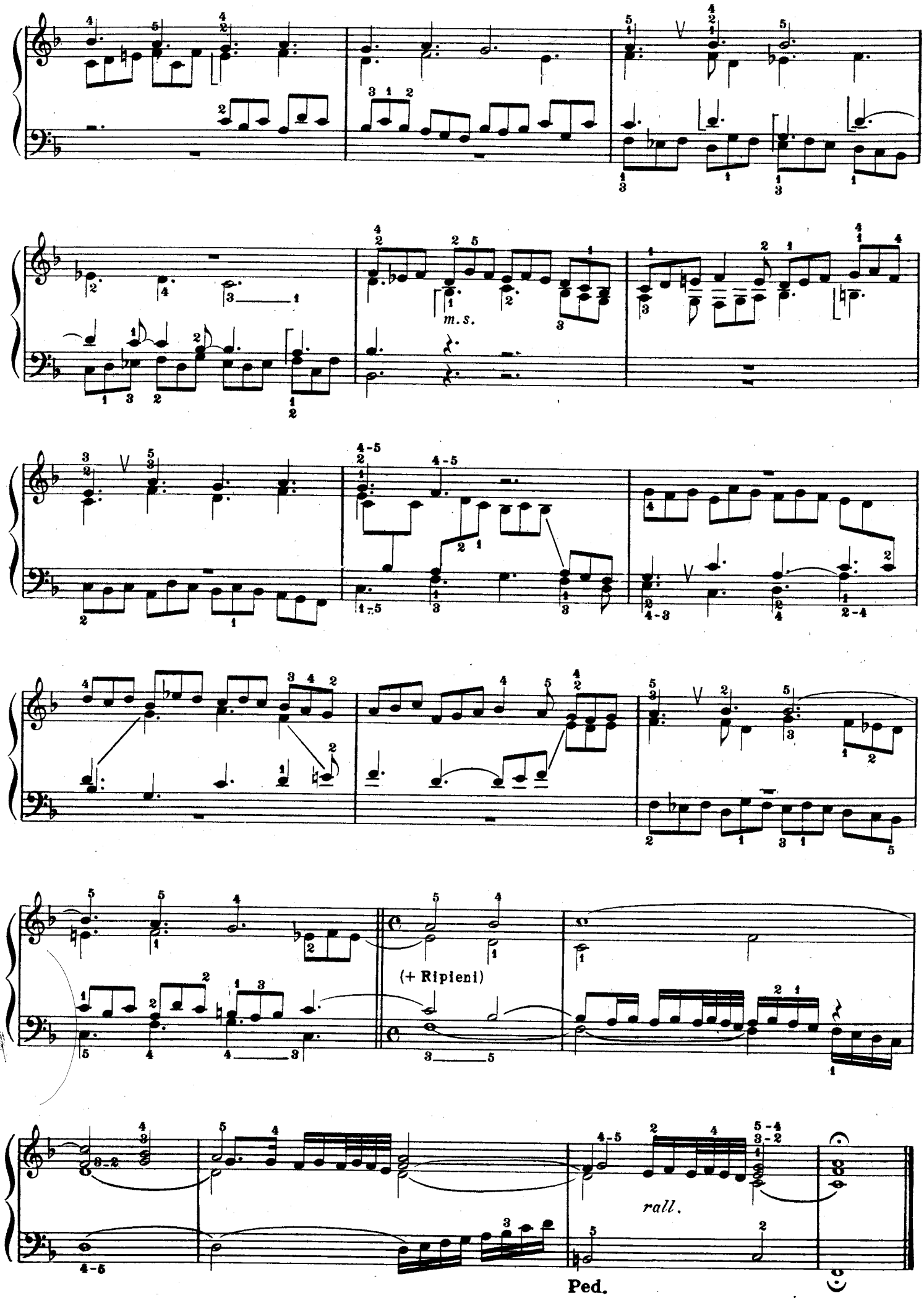
Ad libitum chiudere con la terza variazione *(alio modo)*.

Capriccio

II Fondi da 8 e Flauti da 8-4
I Princ. 8 - Bordone 4 - Flauto 8
Ped. Subbasso
Tutte le unioni

GIOVANNI GIAC. FROBERGER




m.s.
(+ Ripieni)
rall.
Ped.

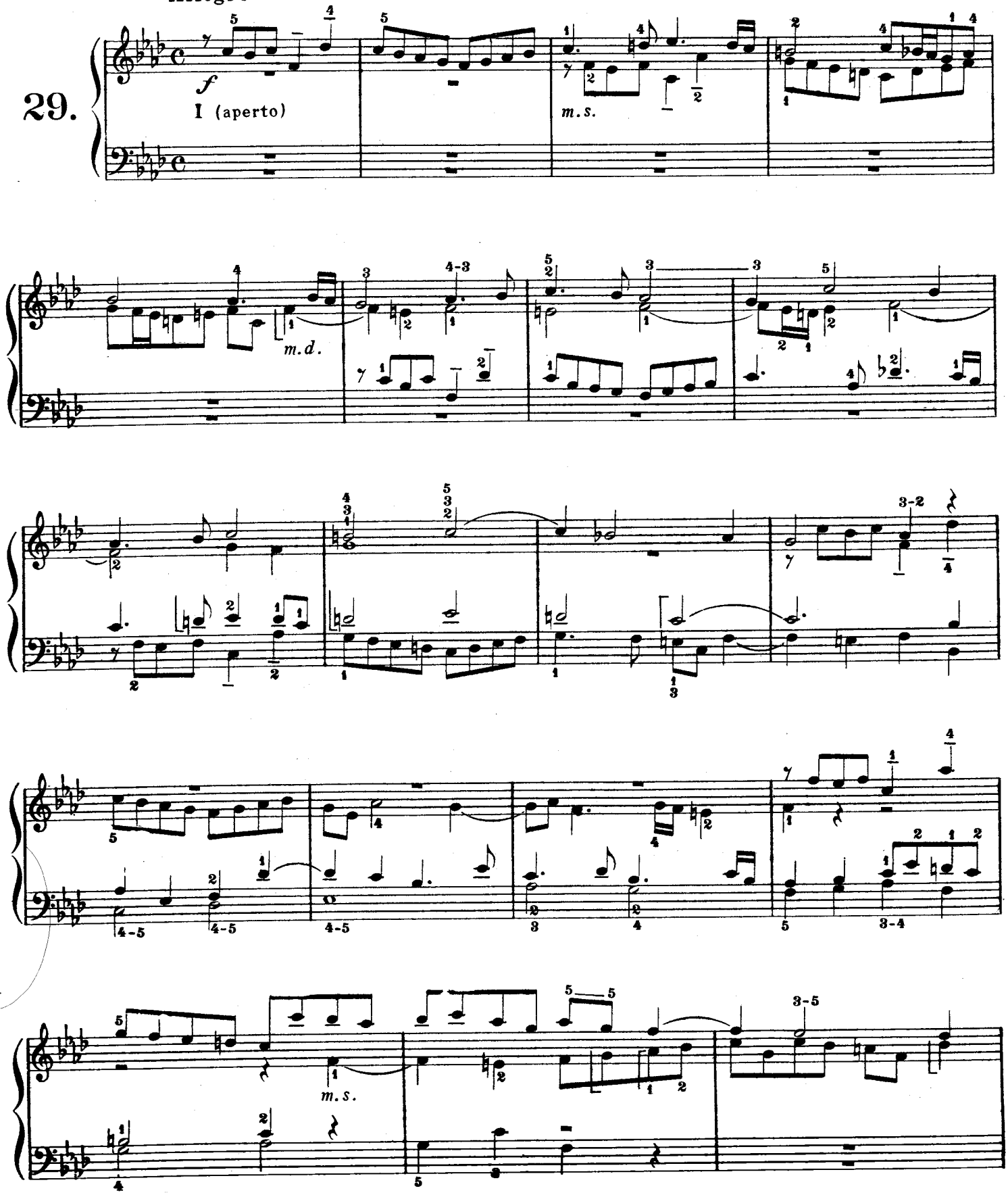
Fuga

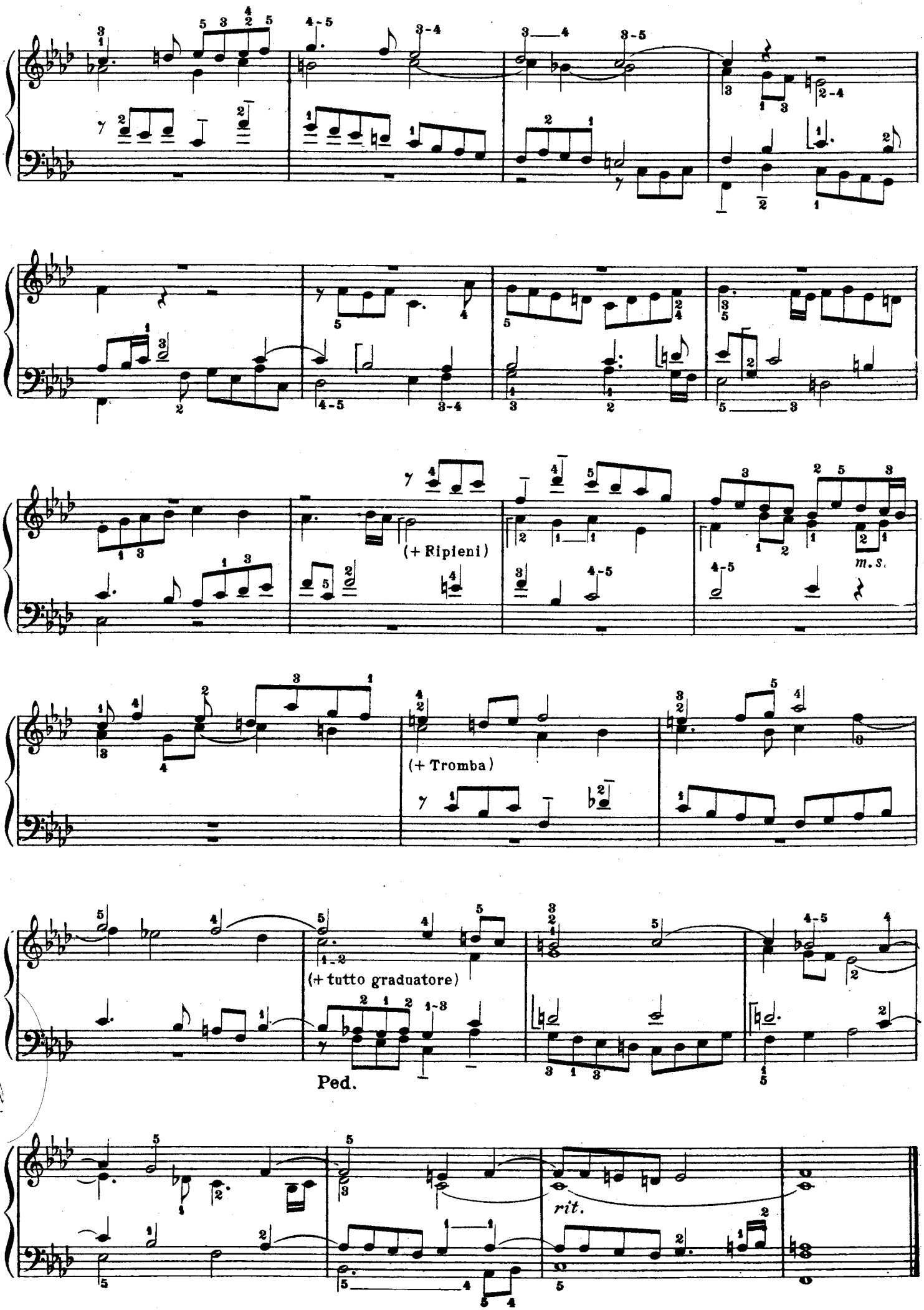
II } Fondi da 16 - 8 - 4 - 2 Pienini
I } Flauti 8 - 4 - 2 e mutazioni
Ped. Subbasso e Contrabasso
Tutte le unioni

GIOVANNI PACHELBEL

Allegro

29.



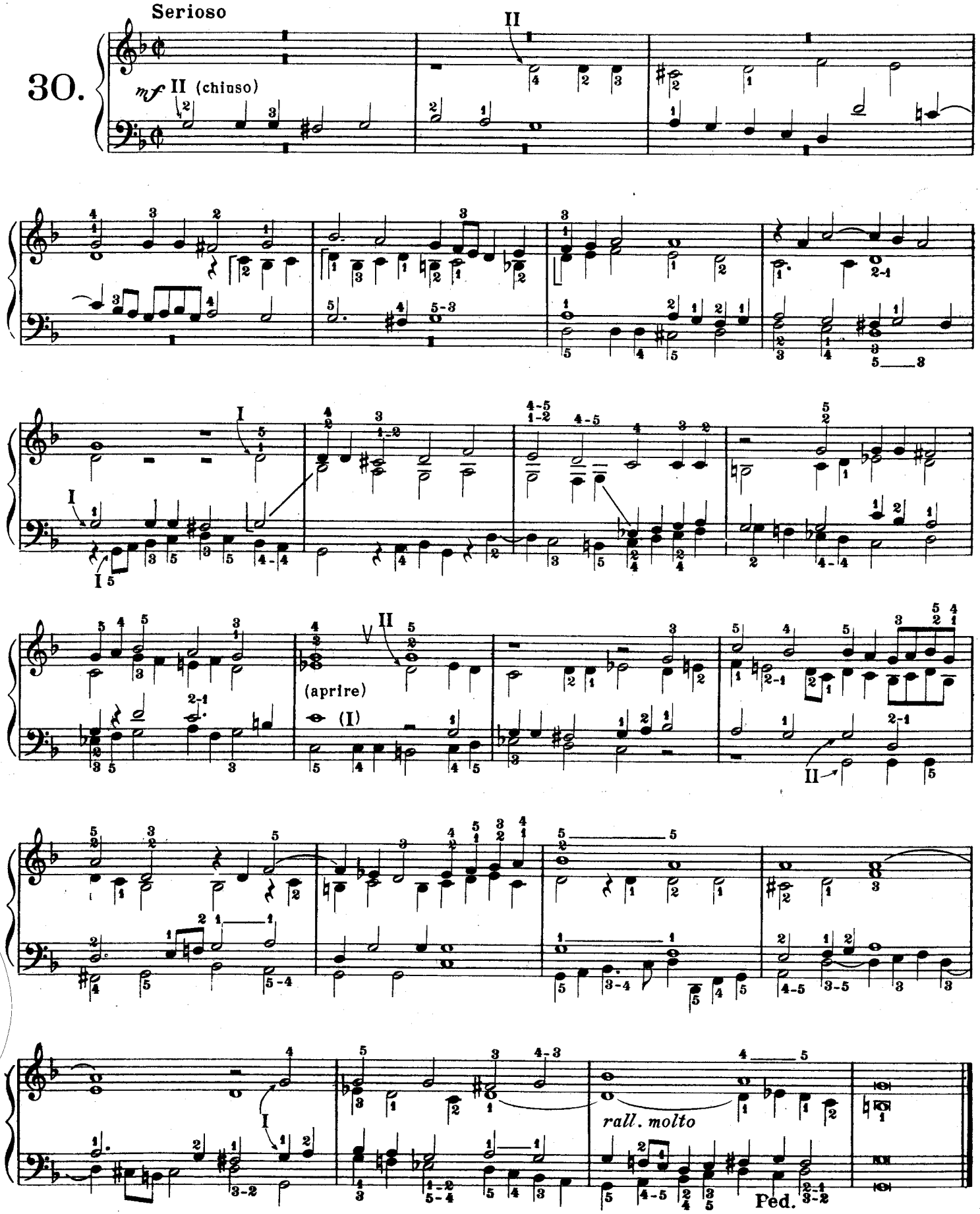

(+ Ripieni)
m.s.
(+ Tromba)
(+ tutto graduatore)
Ped.
rit.

Corale

II Fondi da 8 e 4
I Pienini e Ripieni
Ped. Subbasso e Contrabasso
Tutte le unioni

"Vieni Salvatore delle genti,,

SAMUELE SCHEIDT



Si ripeta con i Fondi da 8 e 4 e gli stessi cambiamenti di manuale.

Magnificat

del terzo tono

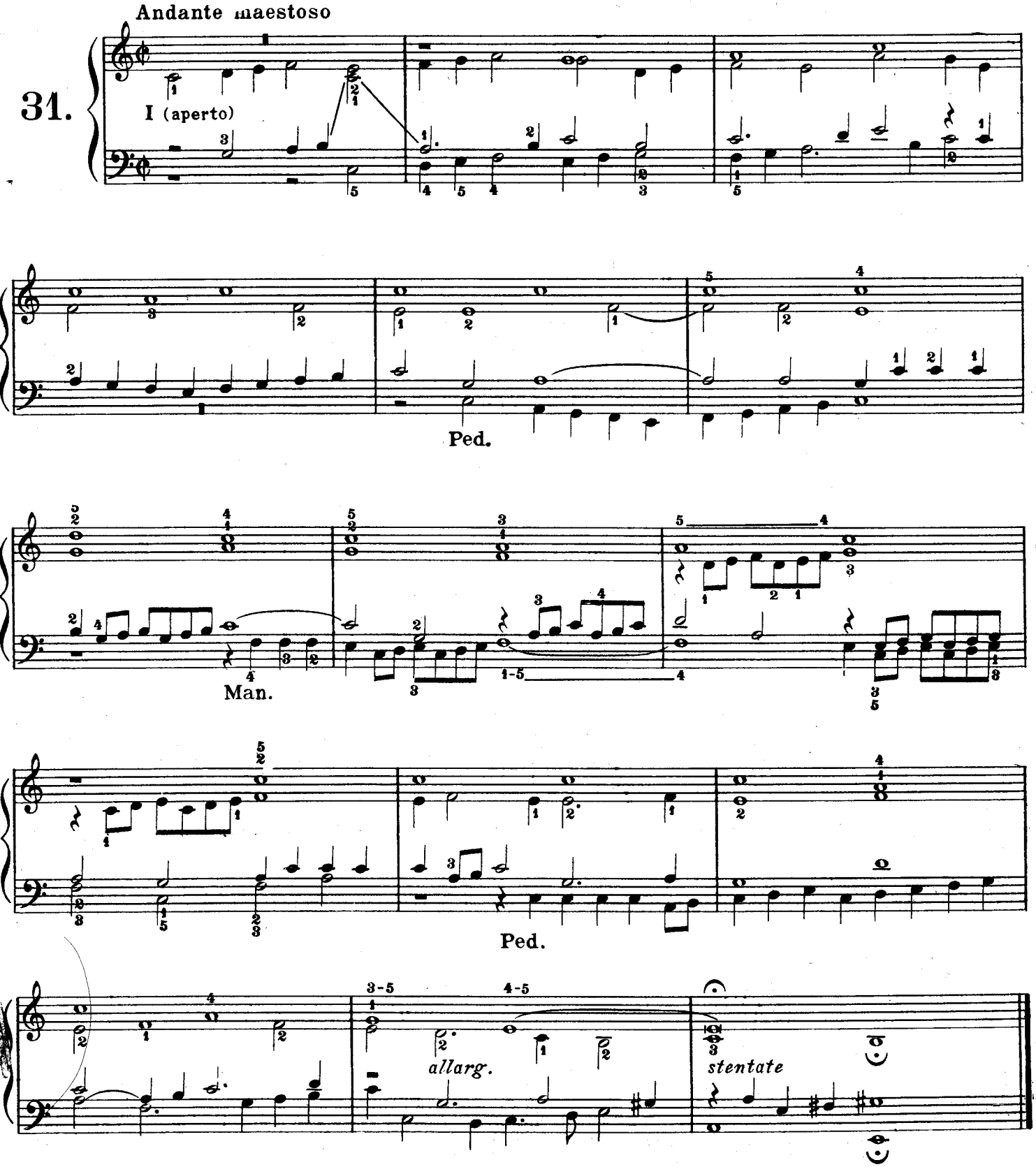
II } Fondi e Flauti da 16 - 8 - 4 - 2
I } XII - Pienini

Ped. Subbasso e Contrabbasso
Tutte le unioni

SAMUELE SCHEIDT

Andante maestoso

31.



Si ripeta aggiungendo le Ance del II Man. e il Cornetto oppure con i Ripieni.

La formula salmodica con una *coda* variante è affidata, come *cantus firmus*, al soprano.
Questo *Verso* si presta ad essere eseguito al *Magnificat*, quando, prima del Gloria Patri, bisogna attendere che sia ter-

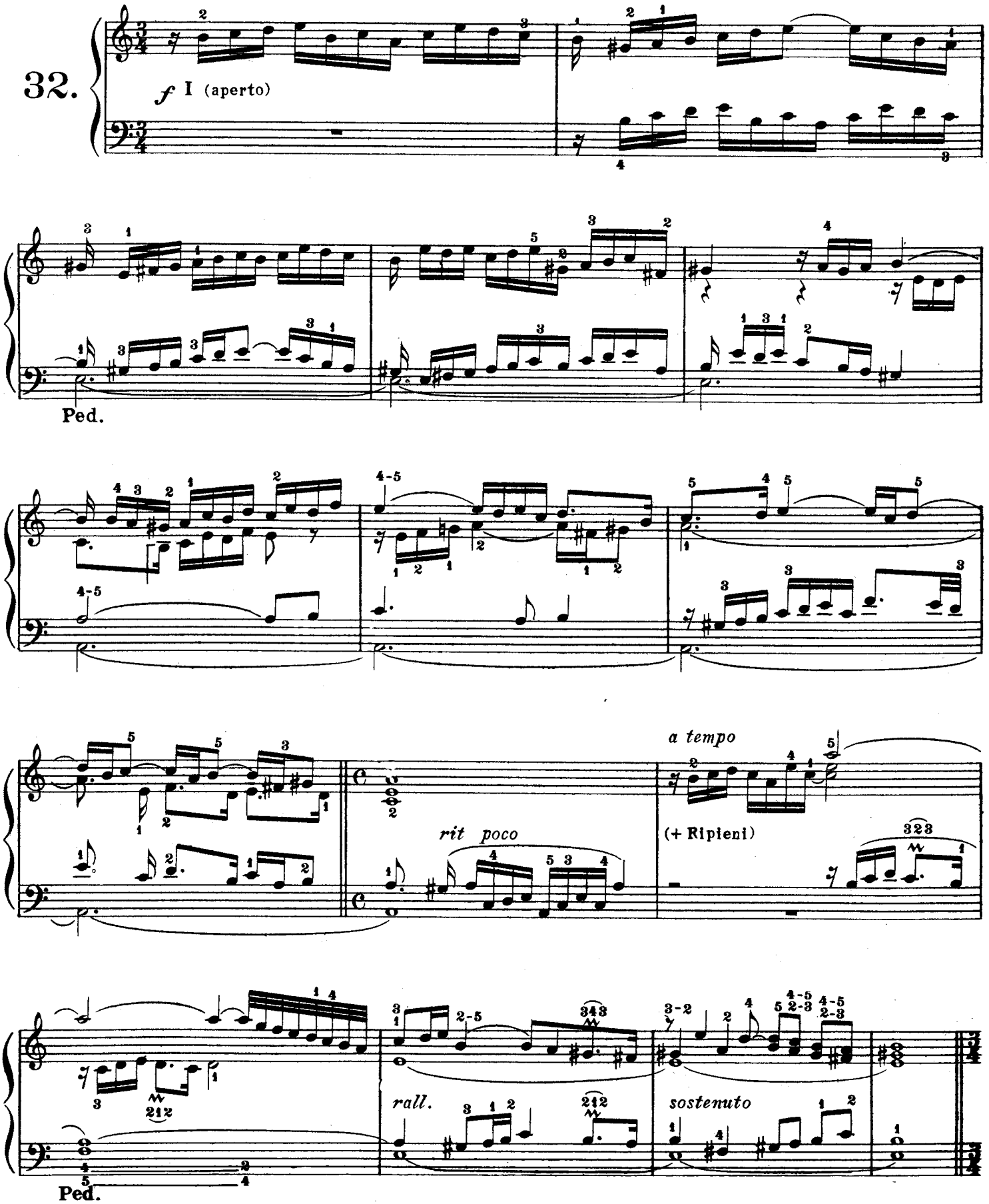
Preludio

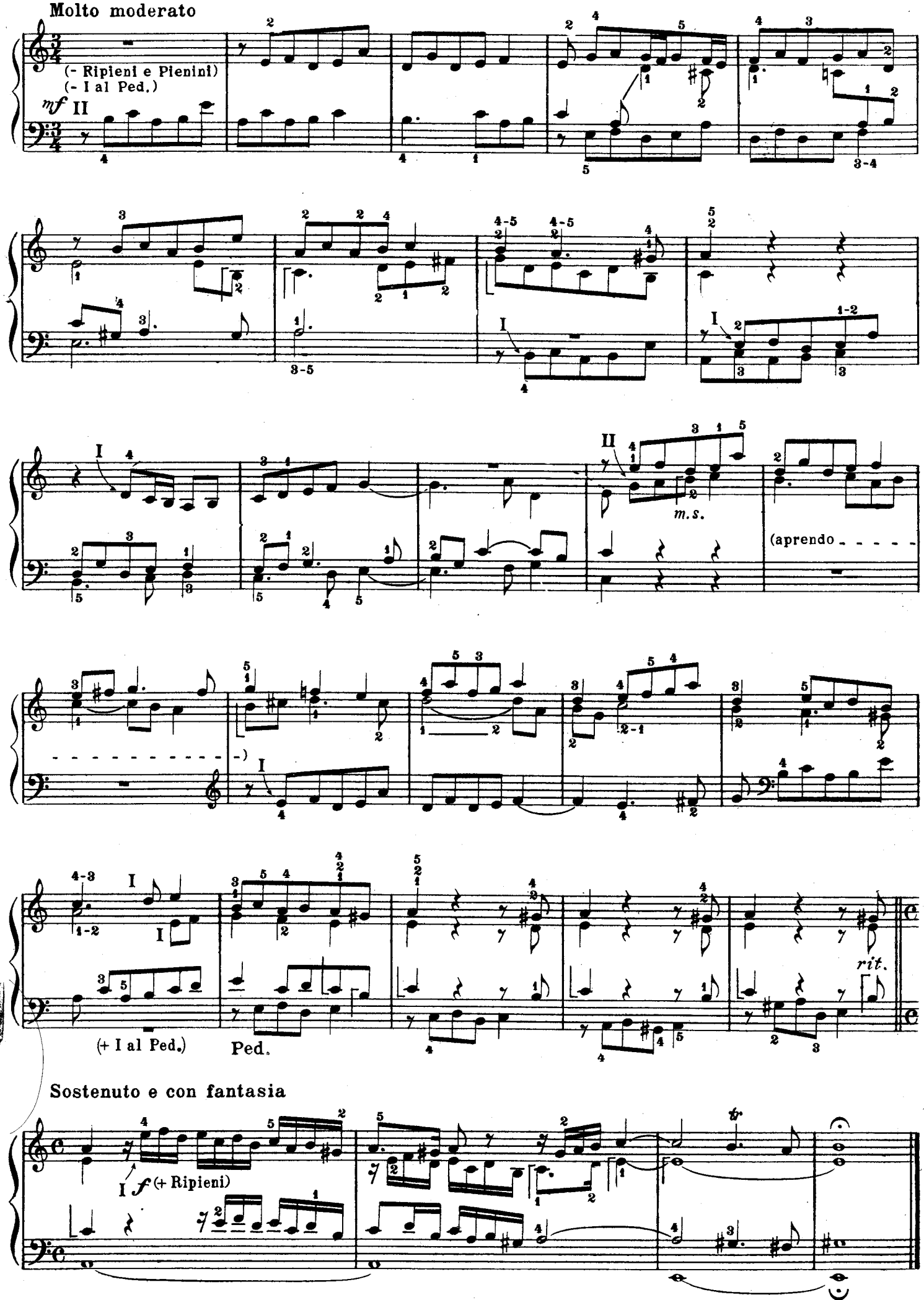
dal cantico: Te Deum

II Fondi da 8 e 4 e piccole mutazioni e Pienini
I Fondi da 8 e 4
Ped. Subbasso e Contrabasso
Tutte le unioni

DIETRICH BUXTEHUDE

Moderato assai




Molto moderato
(- Ripieni e Pienini)
(- I al Ped.)
mf II
m.s.
(aprendo
(+ I al Ped.)
Ped.
rit.
Sostenuto e con fantasia
I f (+ Ripieni)

Corale

II
I Fondi da 8

Ped. 16 e 8
Tutte le unioni

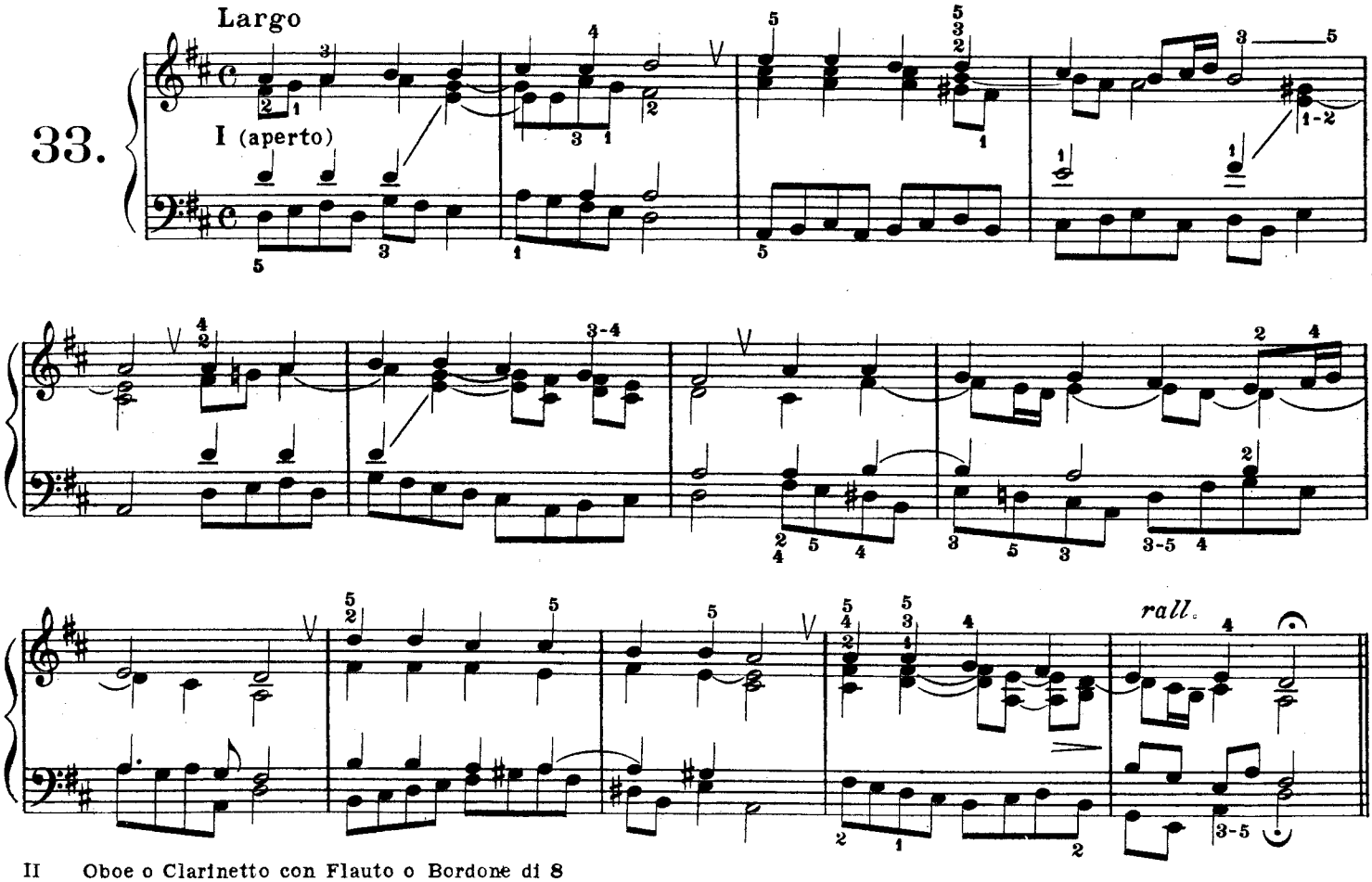
"Io non lascio il mio Gesù,,

GIOV. GOFFREDO WALTHER

33.

Largo

I (aperto)



II Oboe o Clarinetto con Flauto o Bordone di 8
I Bordone 8 e Dulciana 8
Ped. Subbasso e Bordone 8

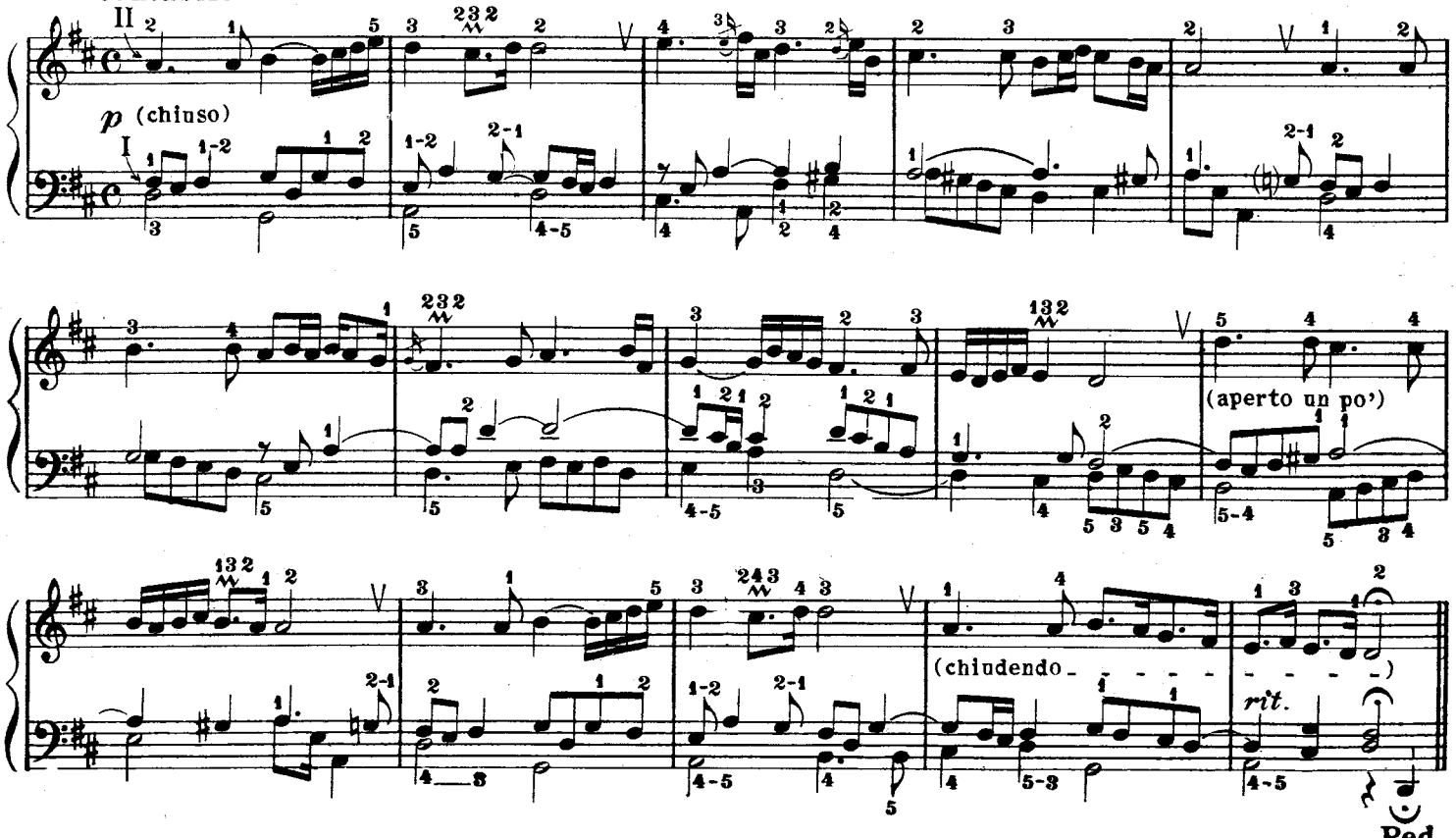
VARIAZIONE I

Cantabile

II

p (chiuso)

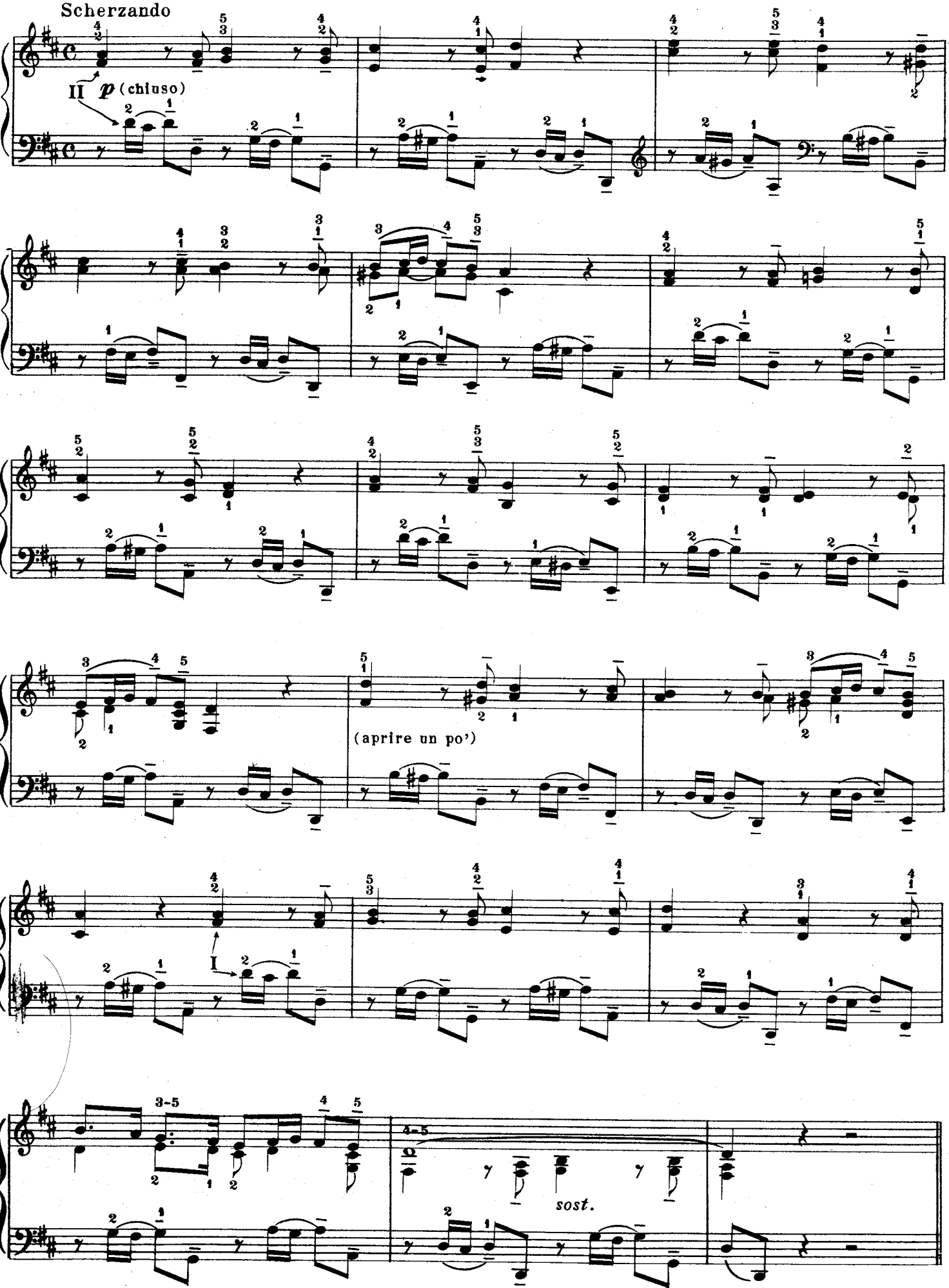
I



II Flauti 8 - 4 - 2
I Flauto 8 - Bordone 4 - Nazardo
Manuali uniti

VARIAZIONE II

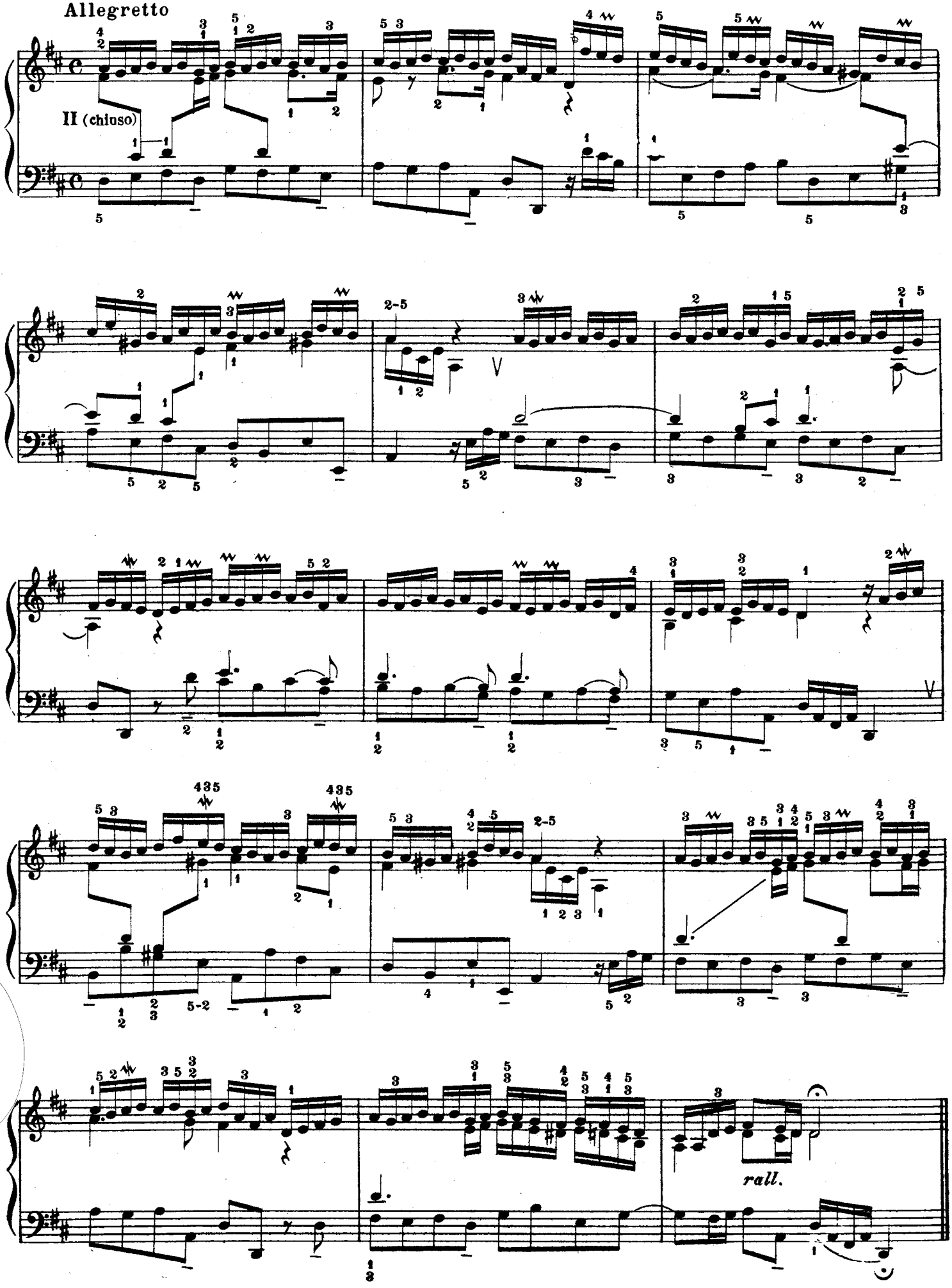
Scherzando



(Flauti 8, 4 e XII)

VARIAZIONE III

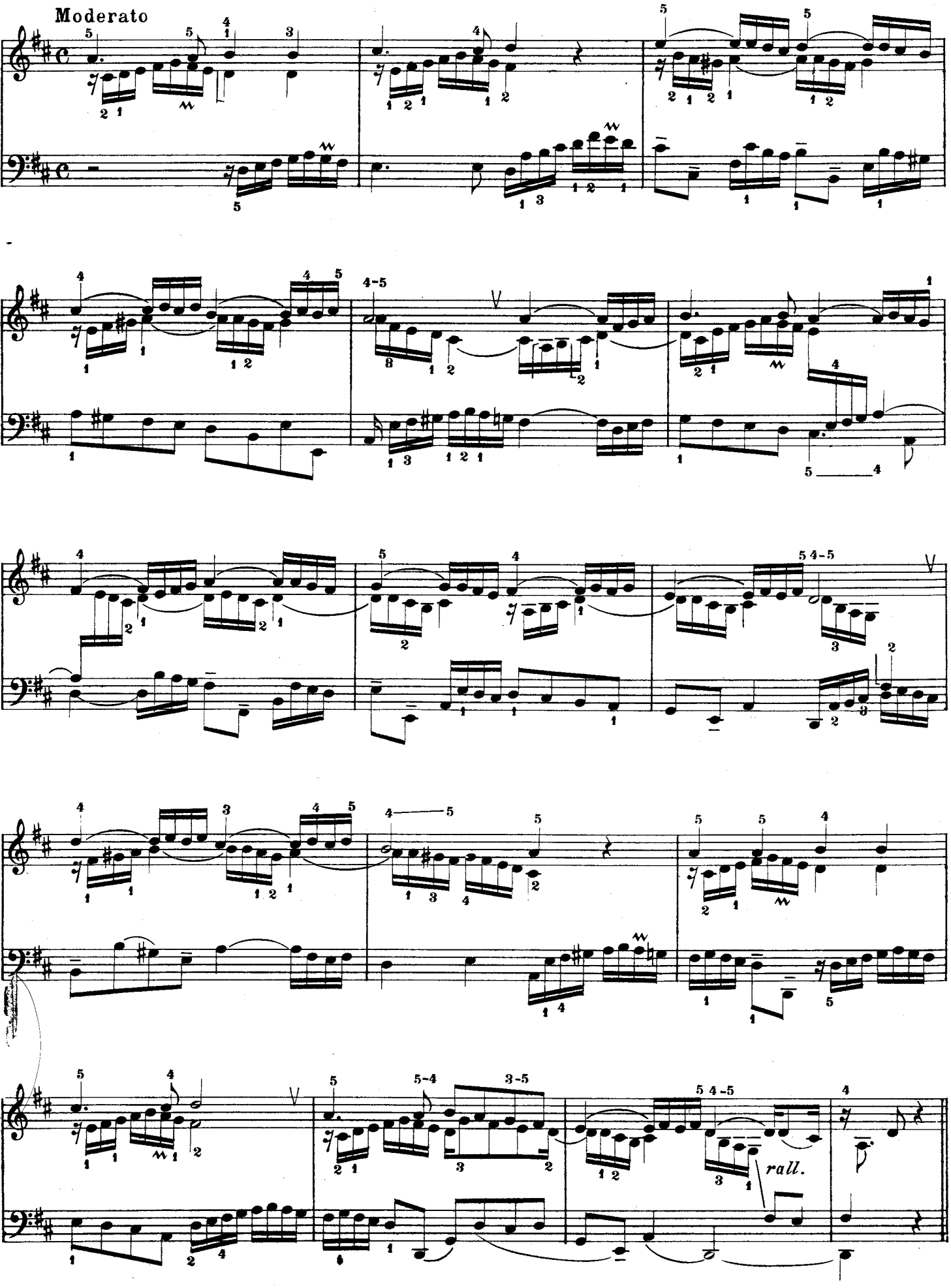
Allegretto



(Fondi 8, 4 e piccole mutazioni)

VARIAZIONE IV

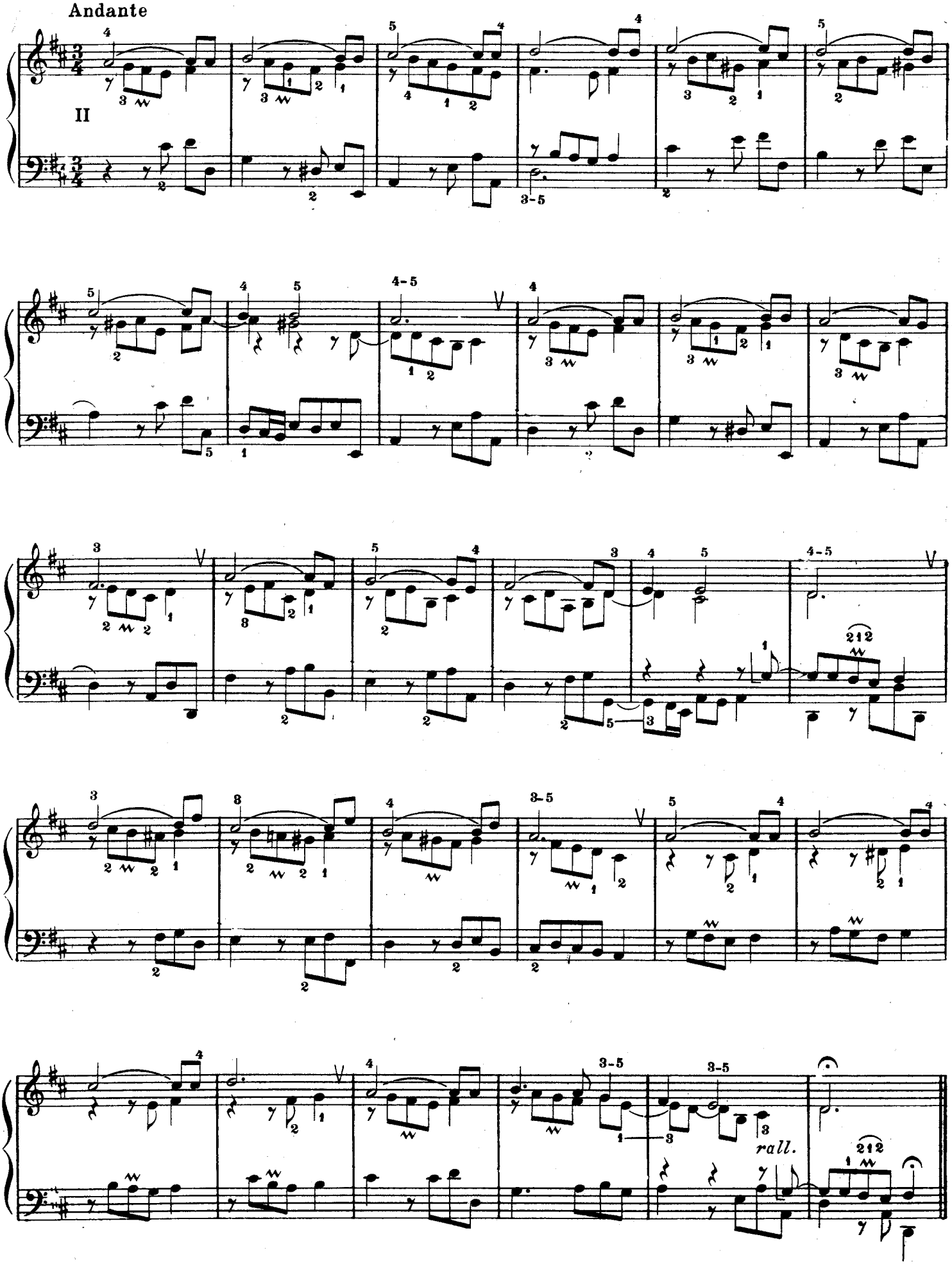
Moderato



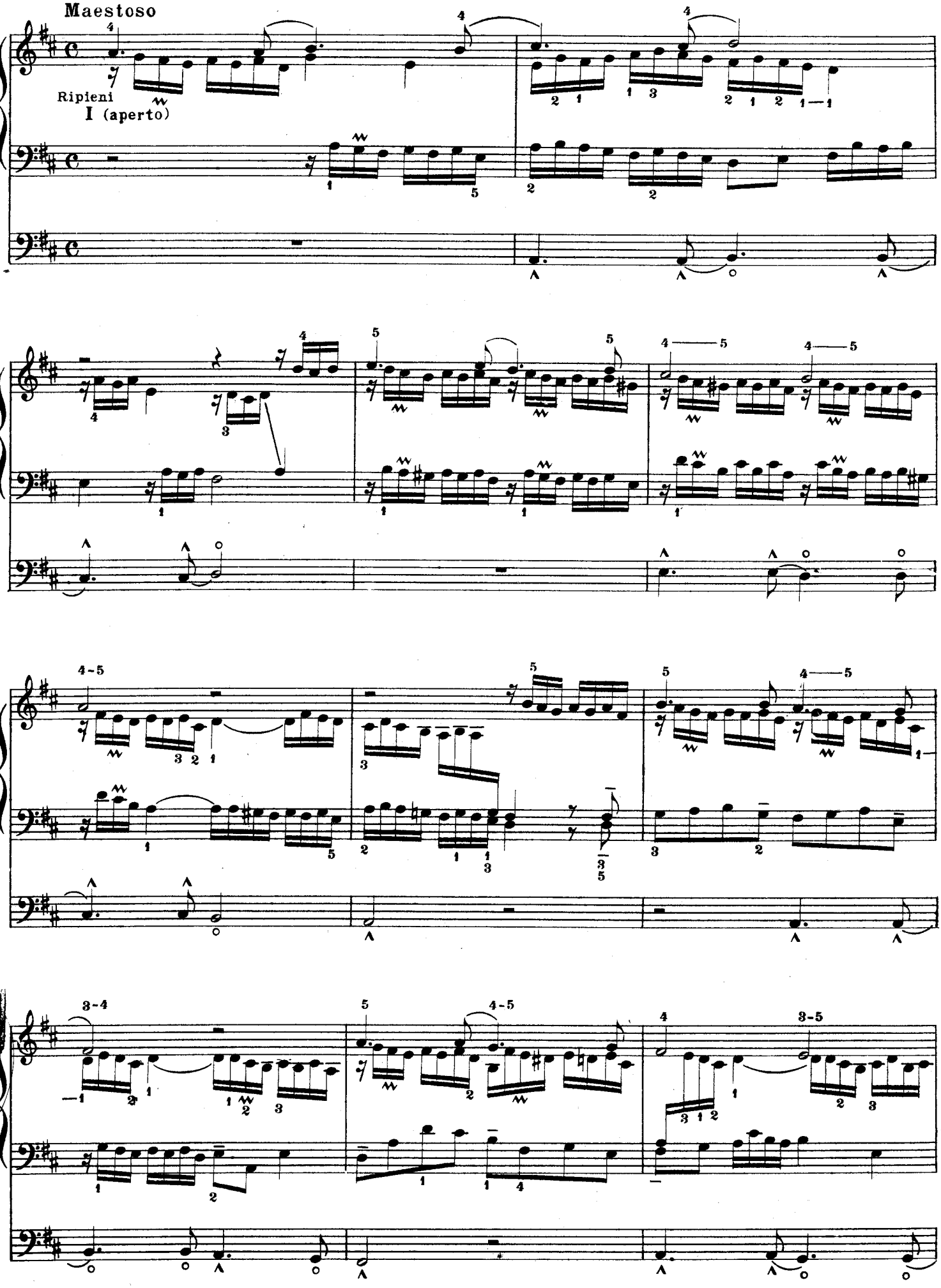
(Fondi da 8)

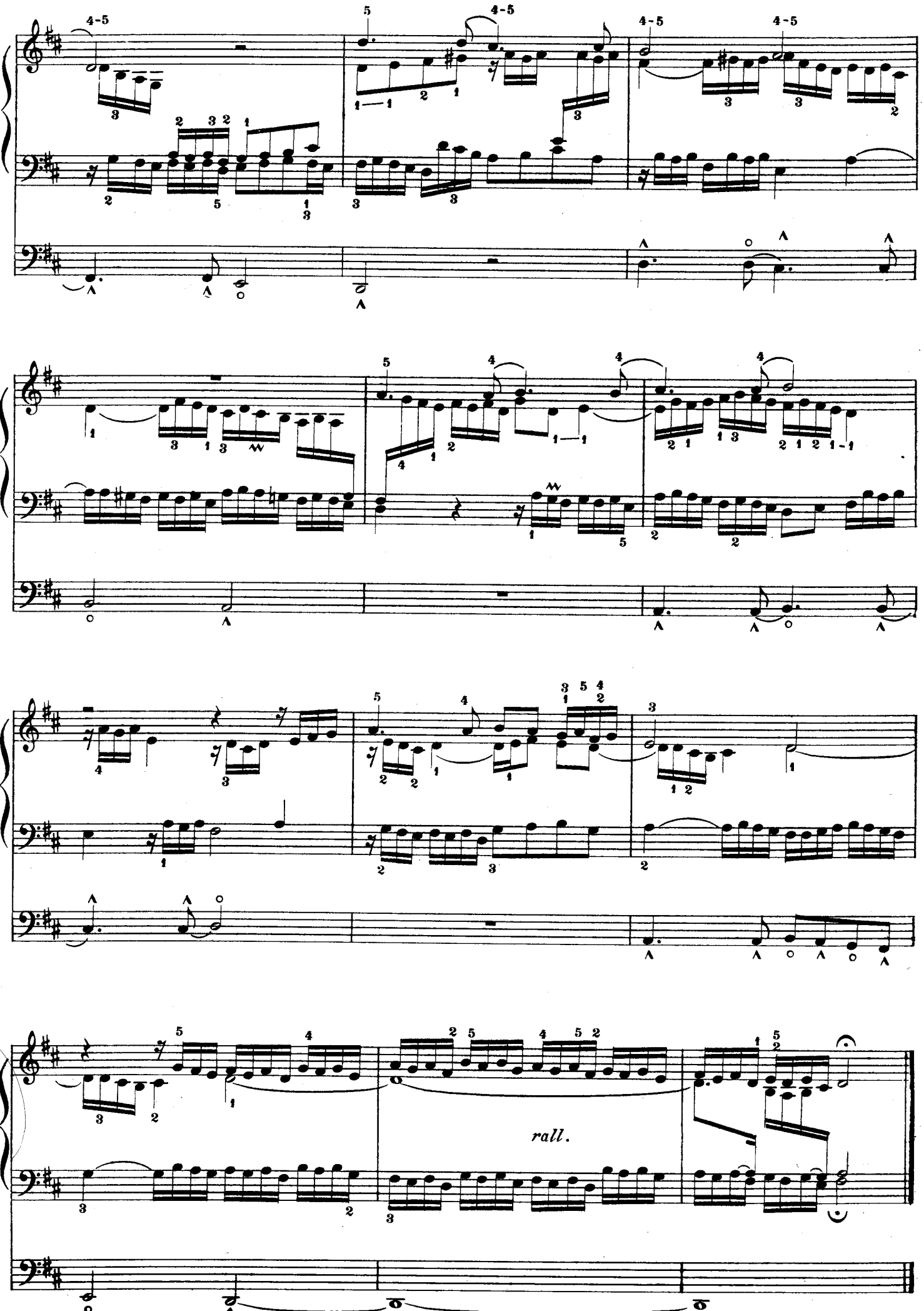
VARIAZIONE V

Andante



VARIAZIONE VI




rall.

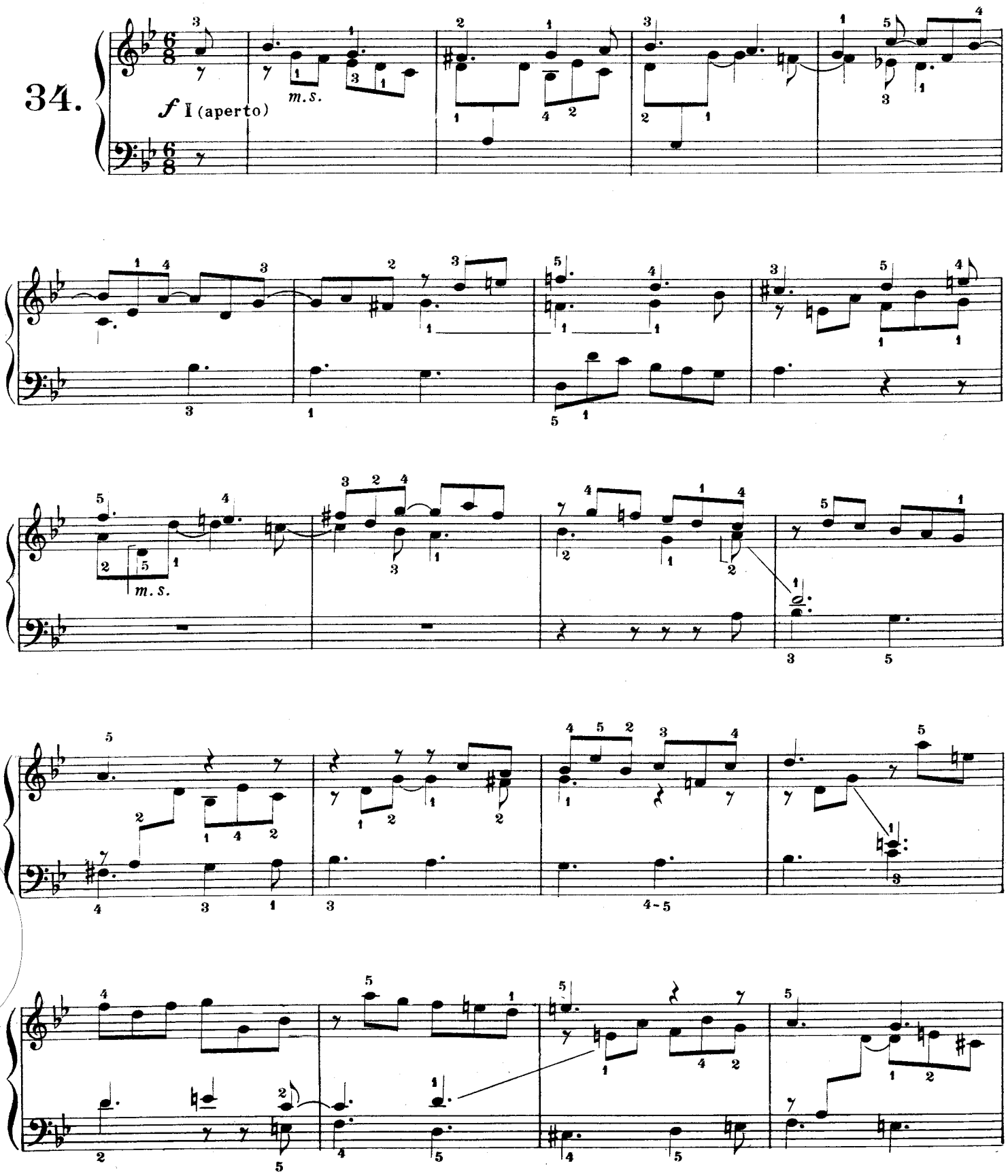
Fugato

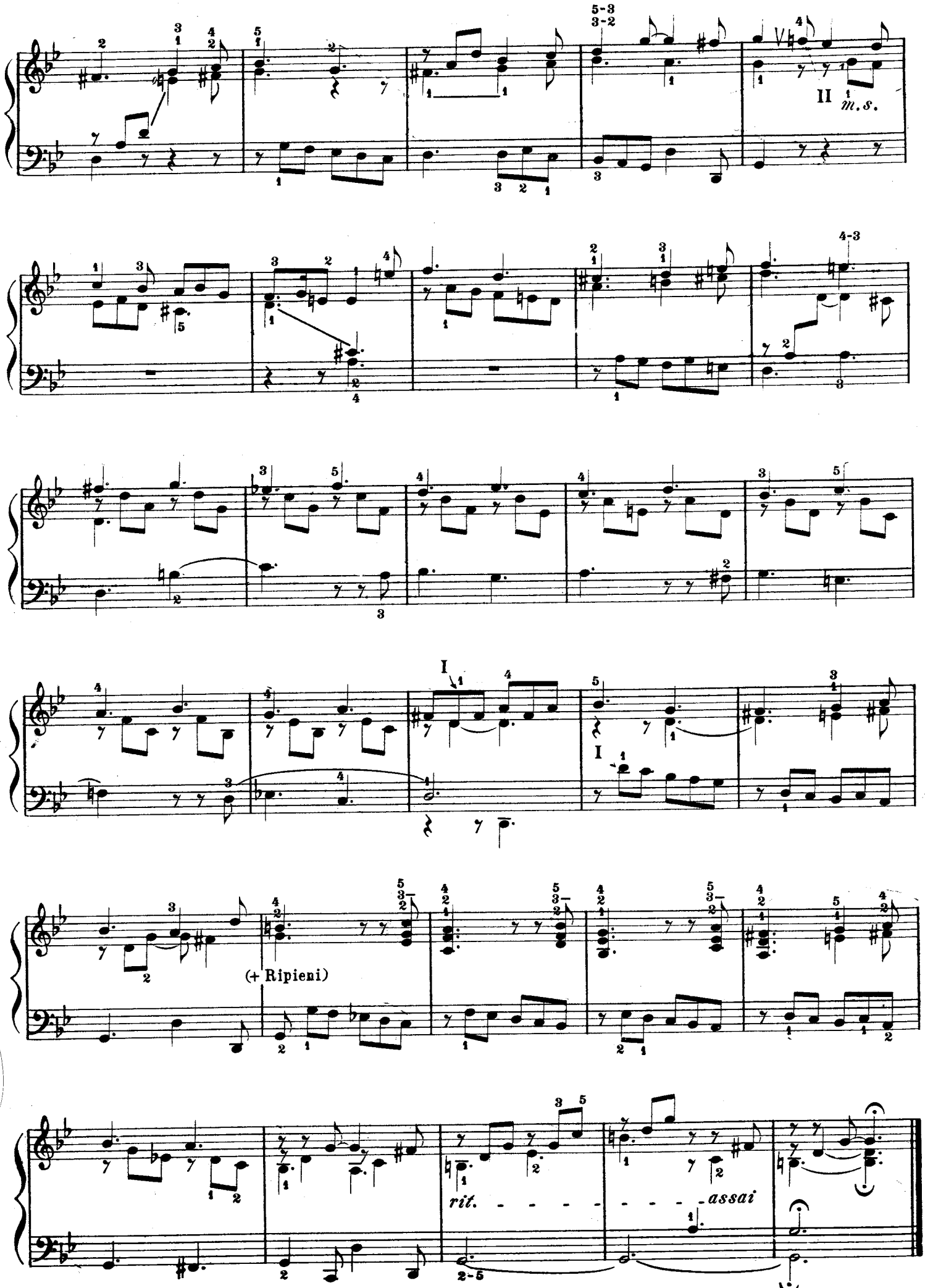
dal Corale "Cristo che sei giorno e luce,,

II Fondi da 8 - 4 - 2
I Flauti 8 - 4 - 2
Ped. Subbasso e Contrabasso
Tutte le unioni

GIORGIO BÖHM

Andante con moto




II
m.s.
I
I
(+ Ripieni)
rit.
assai

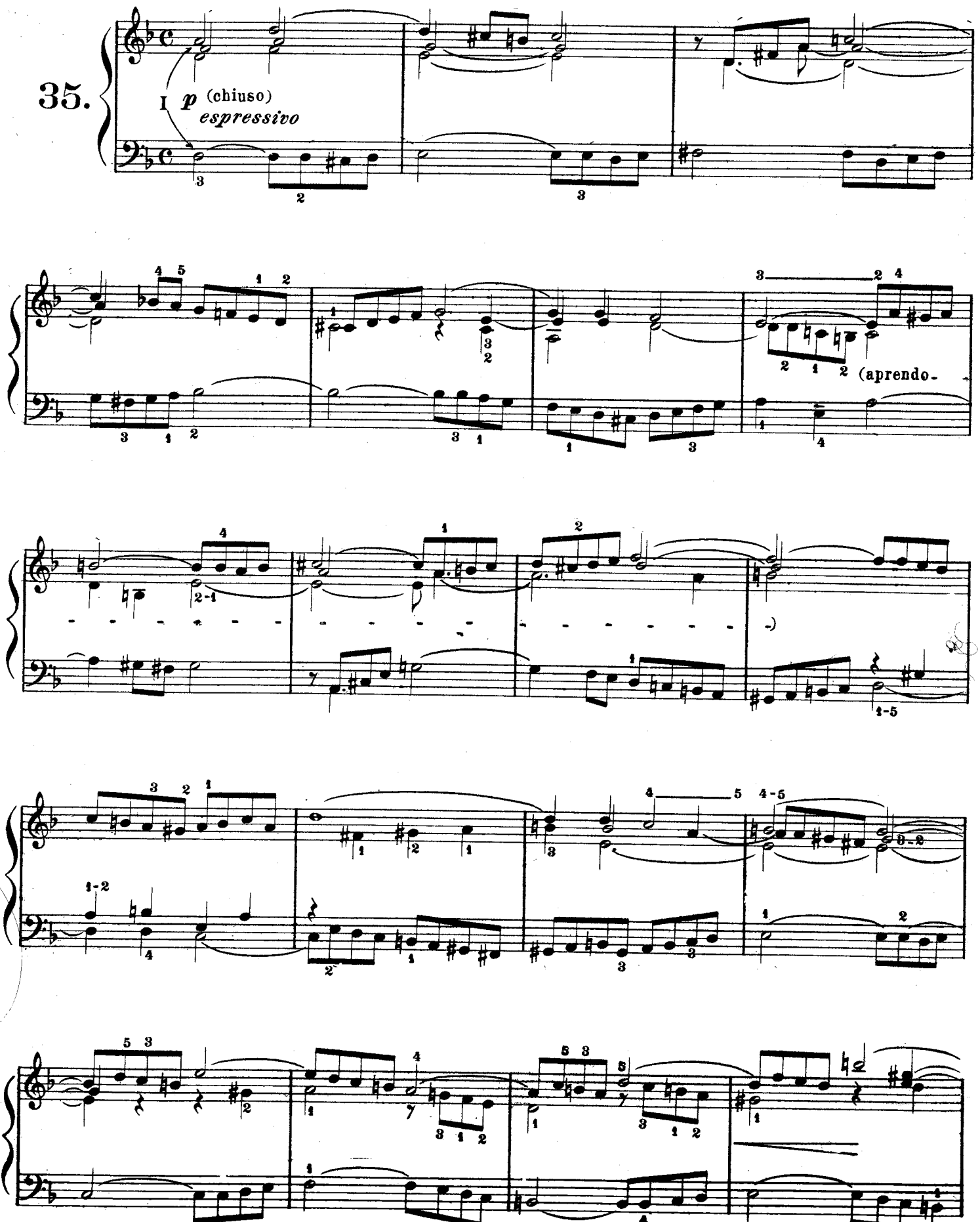
Preludio

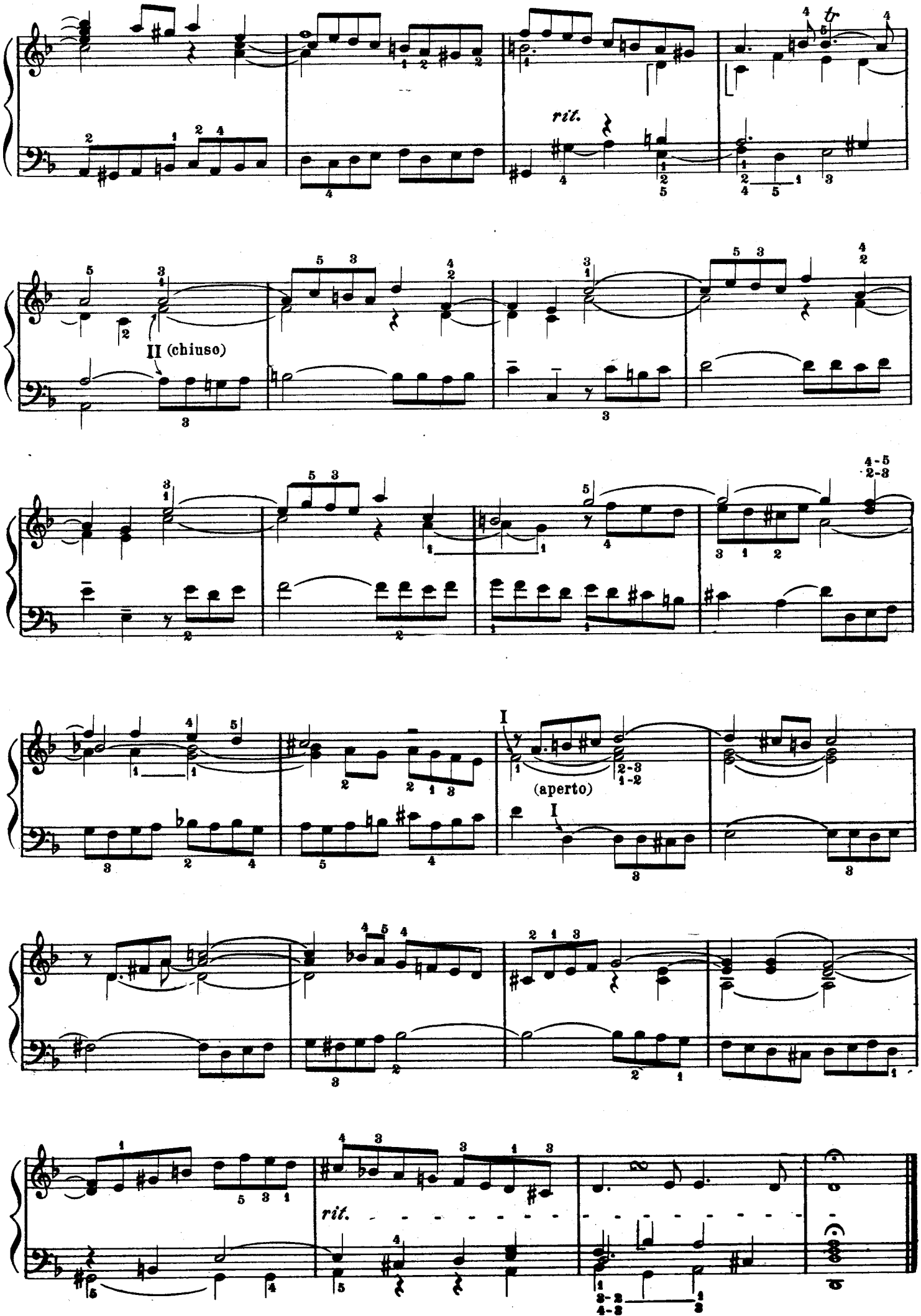
II Princ. 8 - Flauti e Bordoni 8 e 4
I Princ. 8 - Flauti 8 - Bordone 8
Manuali uniti

GIOVANNI SEBASTIANO BACH

Con moto

35.




rit.
II (chiuso)
I
(aperto)
I
rit.

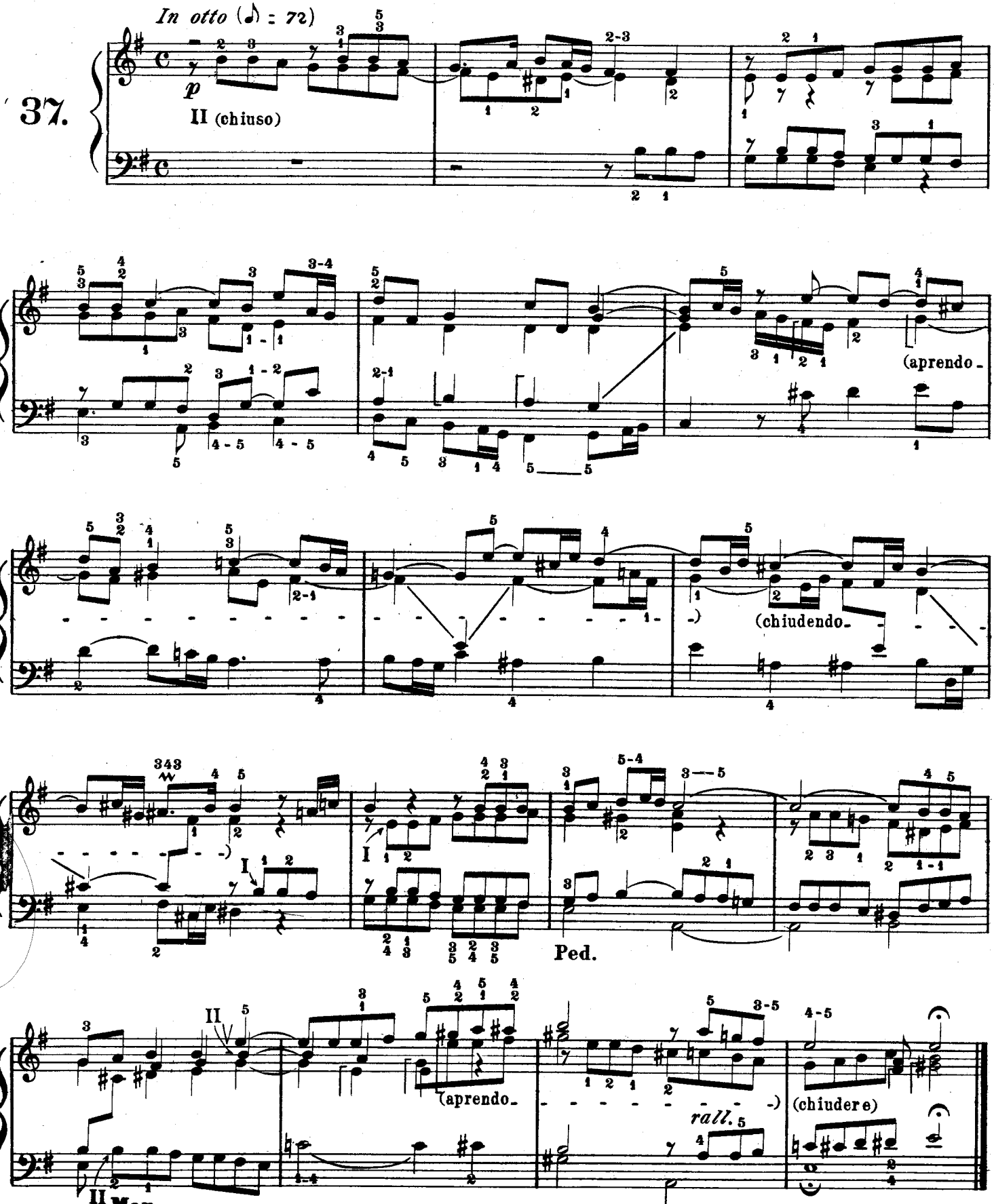
Adagio

dal Concerto in sol magg.

II Flauto 8 - Princ. 8
I Bordone 8 - Dulciana
Ped. Subbasso
Manuali uniti
II al Pedale

GIOVANNI SEBASTIANO BACH

37.



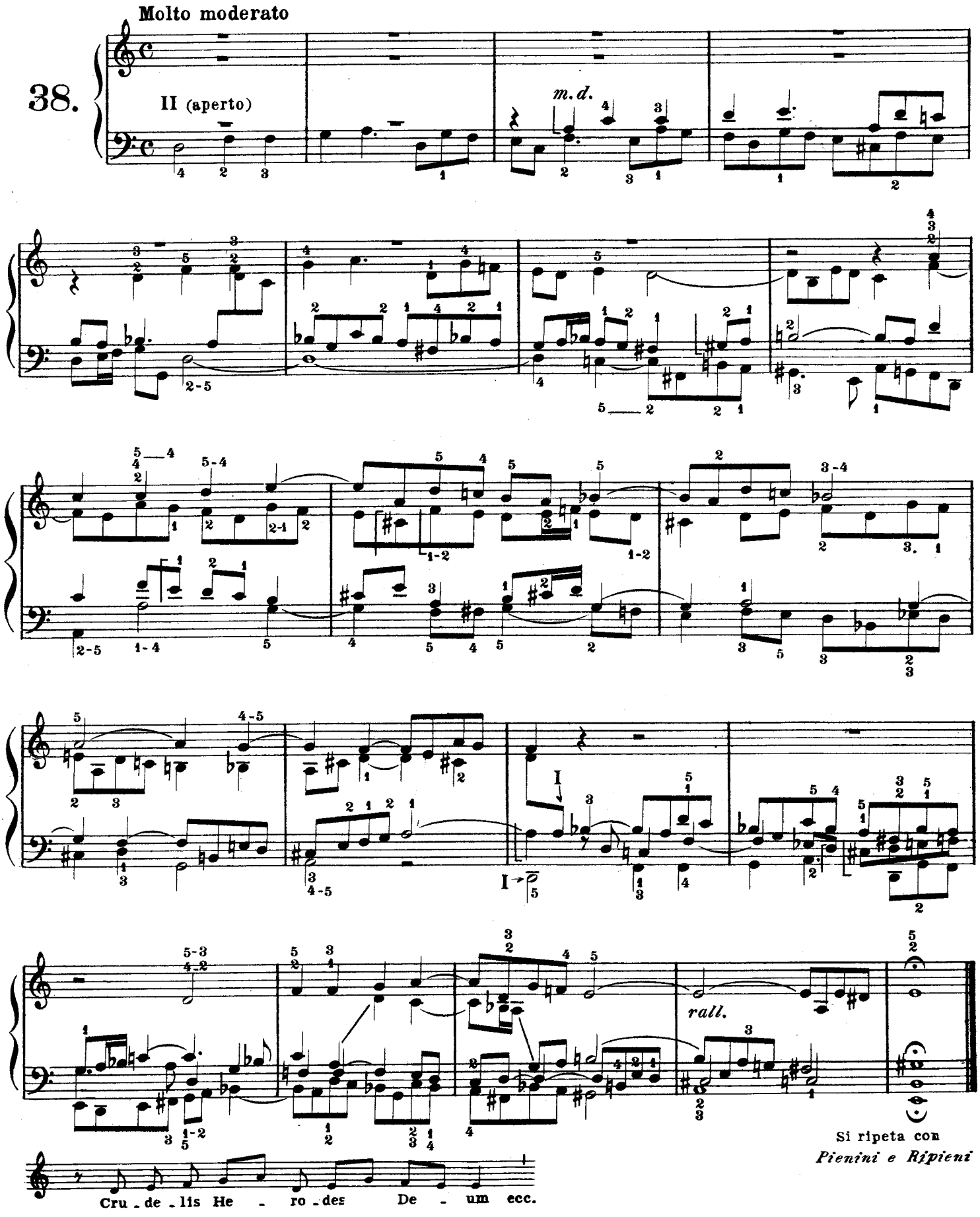
Corale

"Crudelis Herodes,,

II } Fondi e Flauti 8 - 4 - 2
I }
Ped. Subbasso e Contrabasso
Tutte le unioni

GIOVANNI SEBASTIANO BACH

Molto moderato



Corale

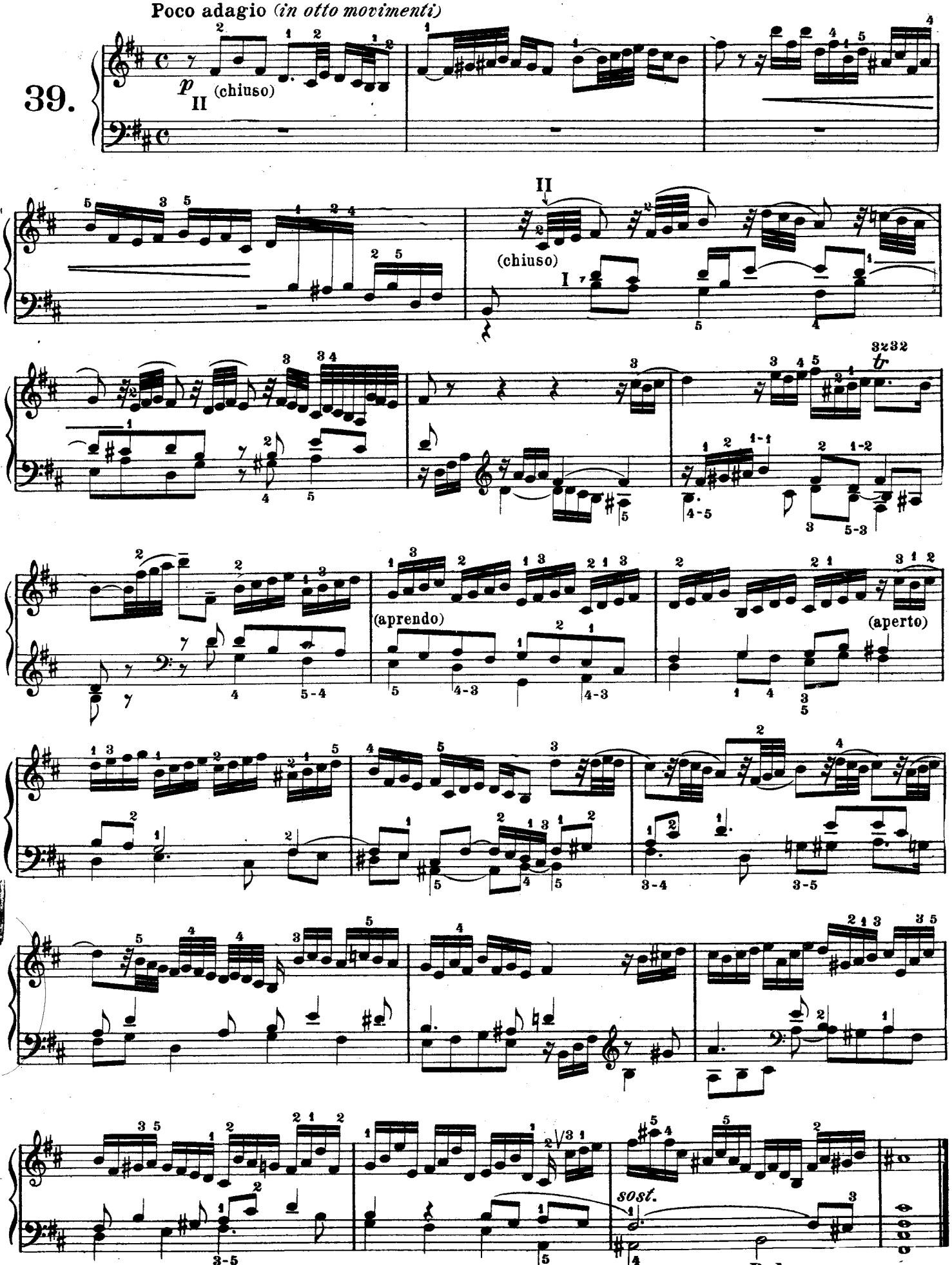
"0 Signore, soccorri me povero peccatore„

II Oboe o Clarinetto e Bordone 8
I Dulciana
Ped. Subbasso + I

GIOVANNI SEBASTIANO BACH

Poco adagio *(in otto movimenti)*

39.



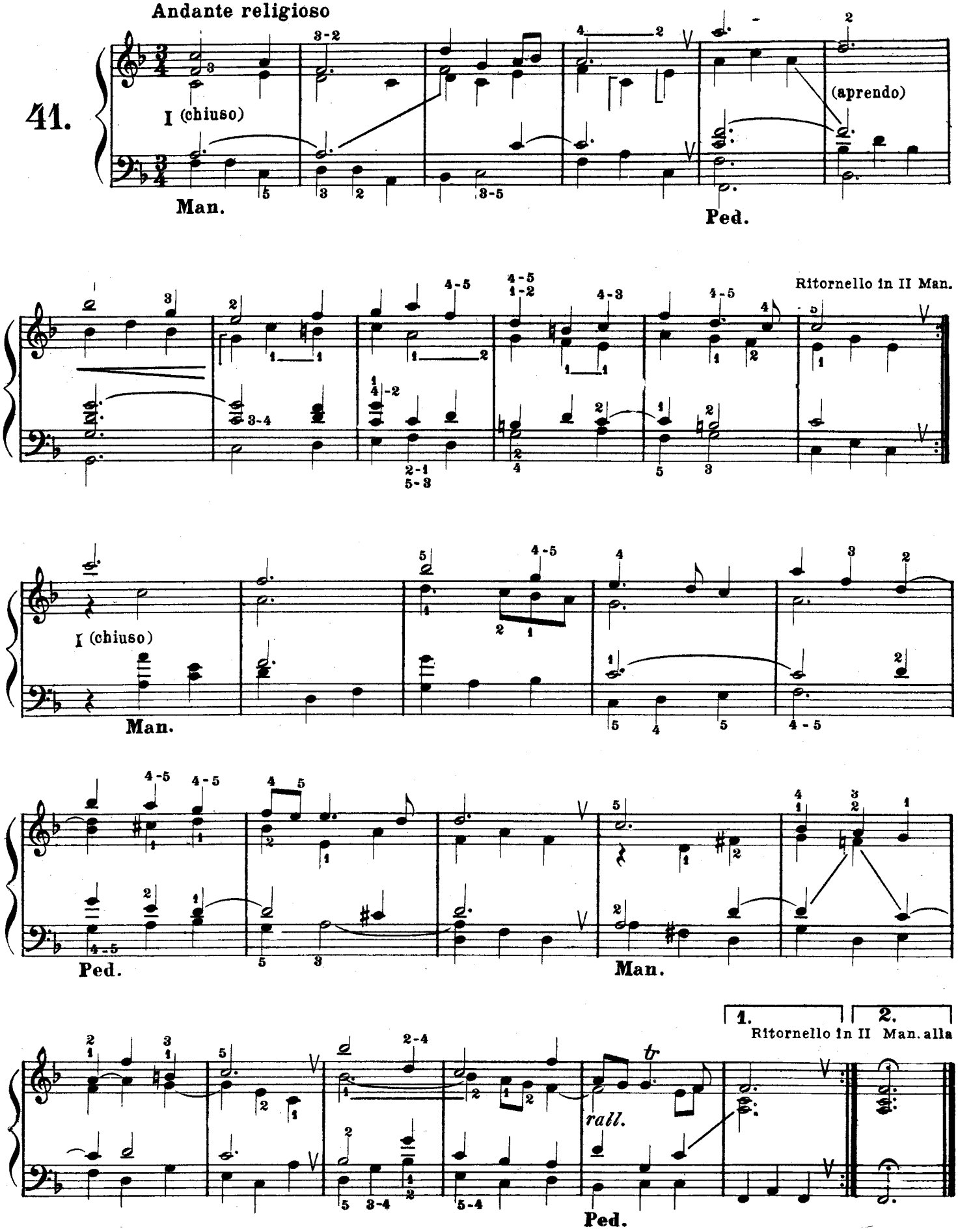
Arioso

II } Fondi da 8
I }
Ped. Subbasso + II
Man. uniti

GIORGIO FEDERICO HAENDEL

Andante religioso

41.

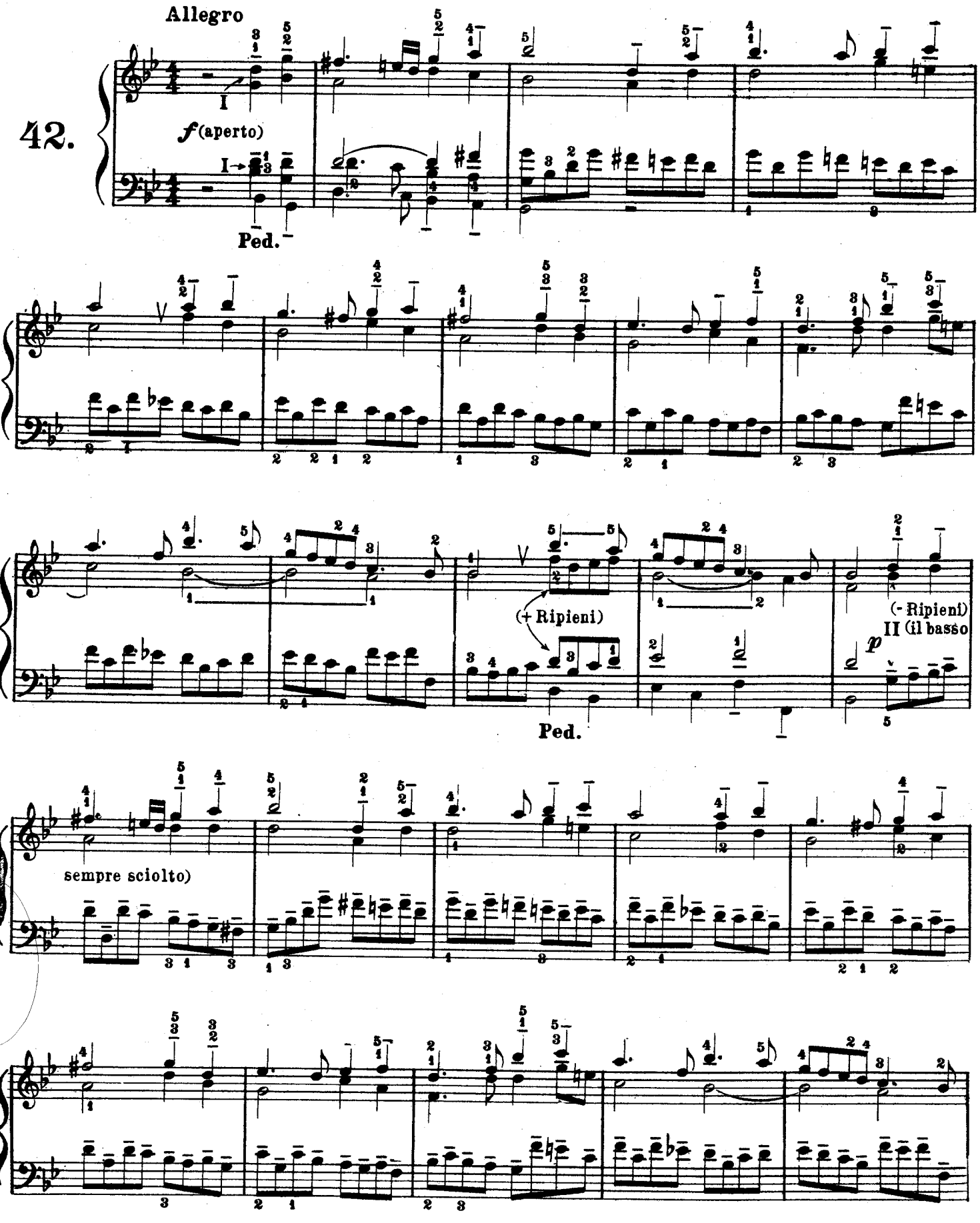


Allegro

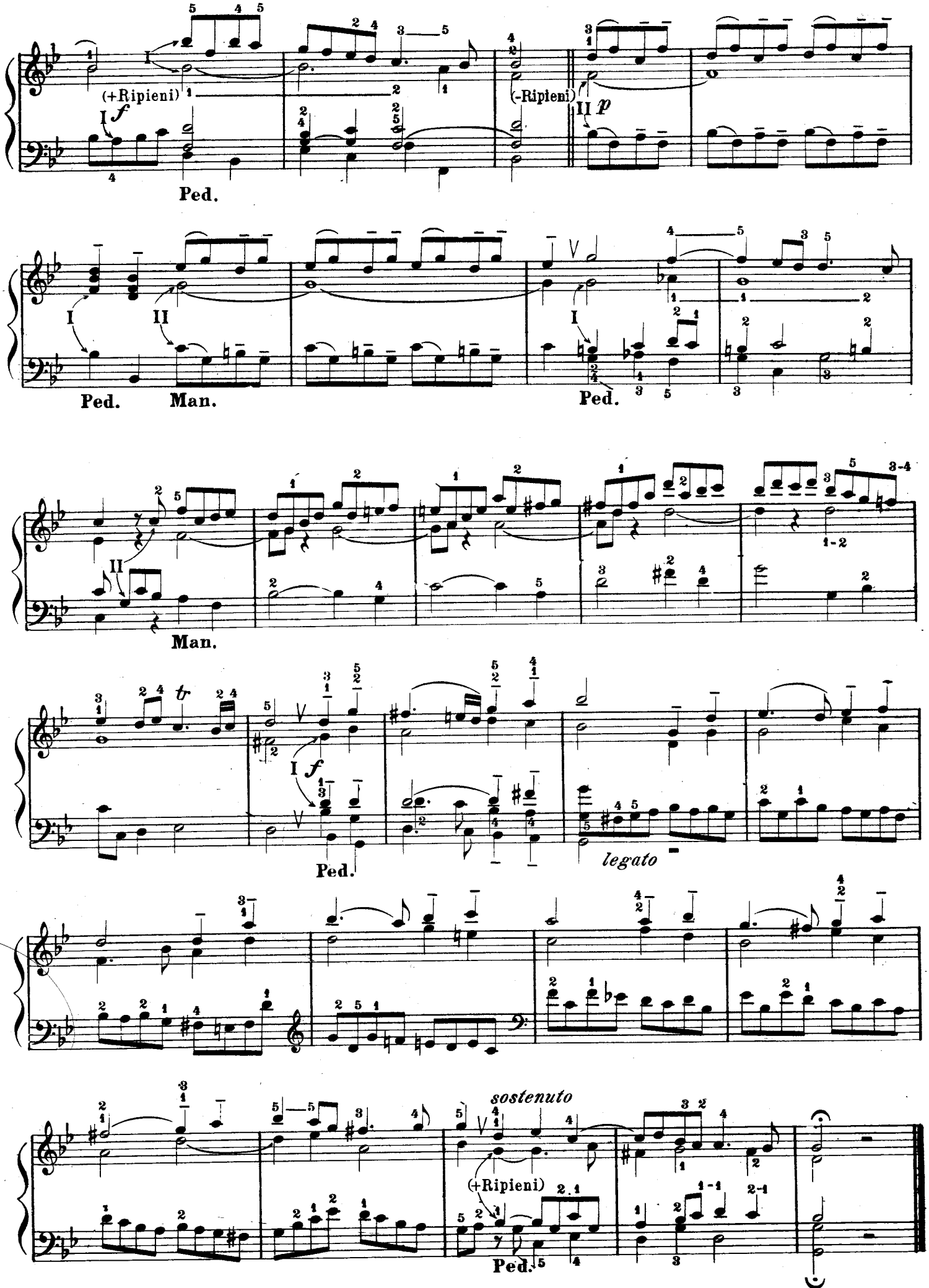
dal concerto in sol min.

II / I Fondi e Flauti 8-4-2-XII
Ped. Subbasso e Contrabasso
Tutte le unioni

GIORGIO FEDERICO HAENDEL



È il Finale del Concerto in sol min. scritto in tempo di *Gavotta*; quindi si sciolgano i due ultimi quarti di ogni bat

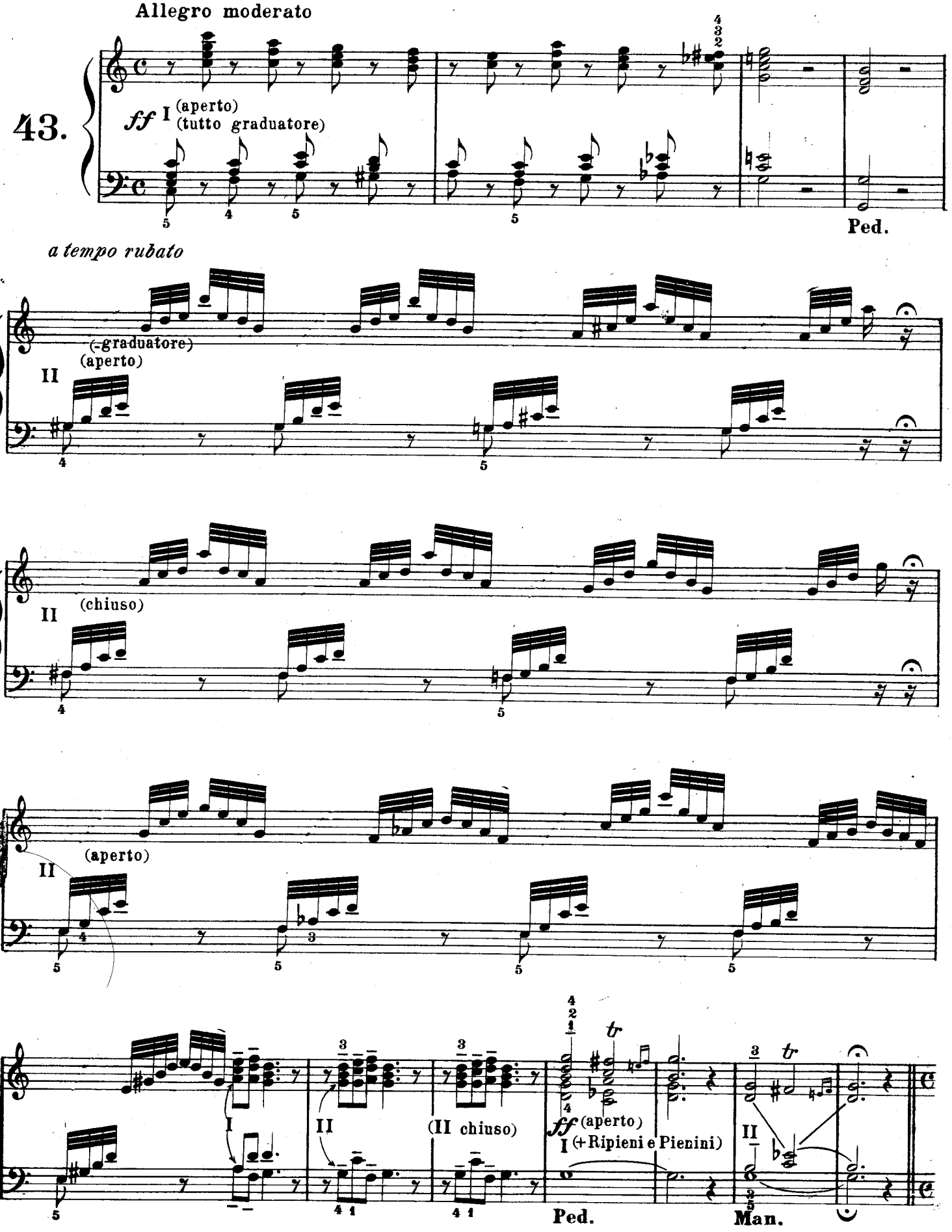

(+Ripieni)
(-Ripieni)
Ped.
Man.
legato
sostenuto
(+Ripieni)

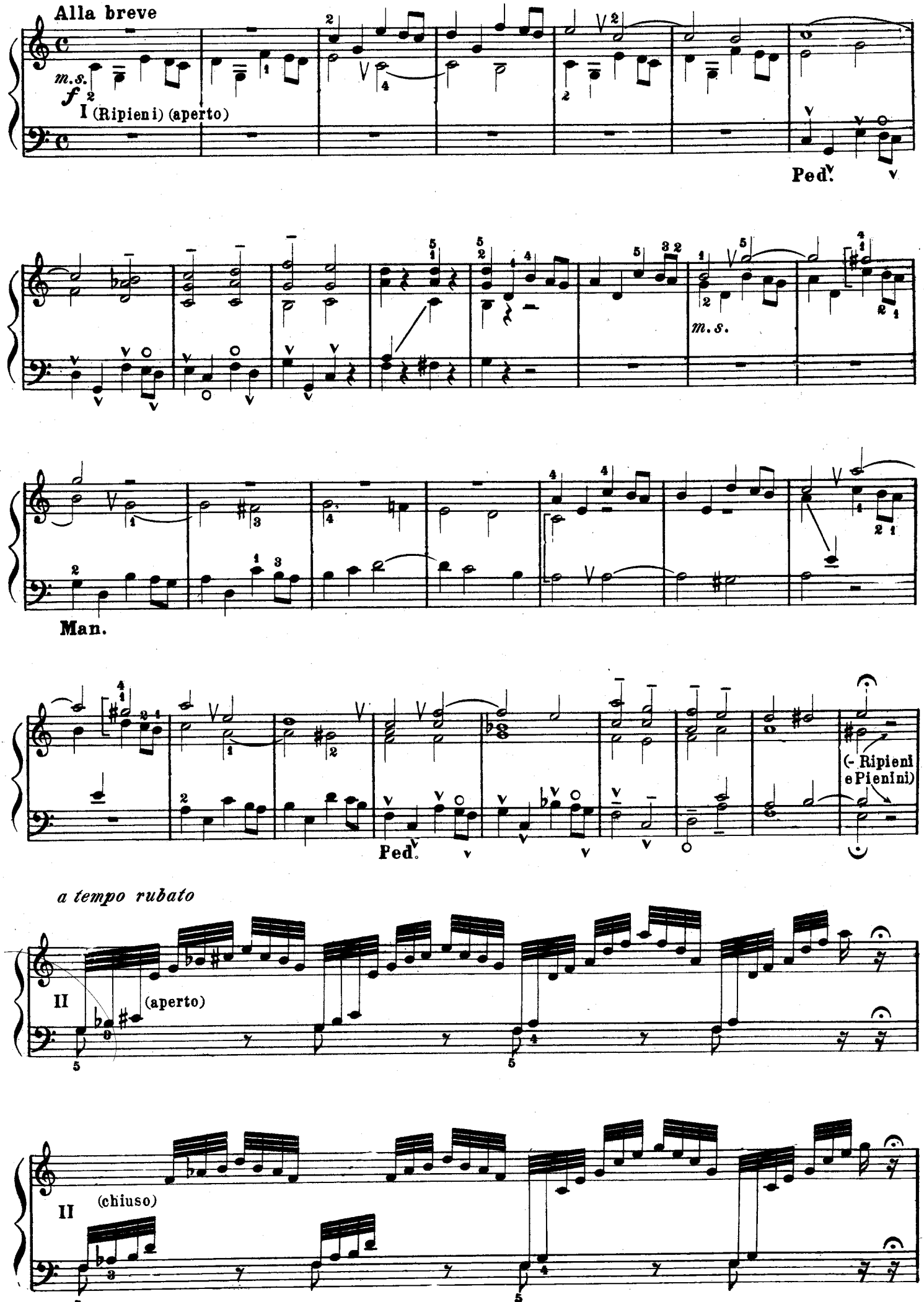
Toccata

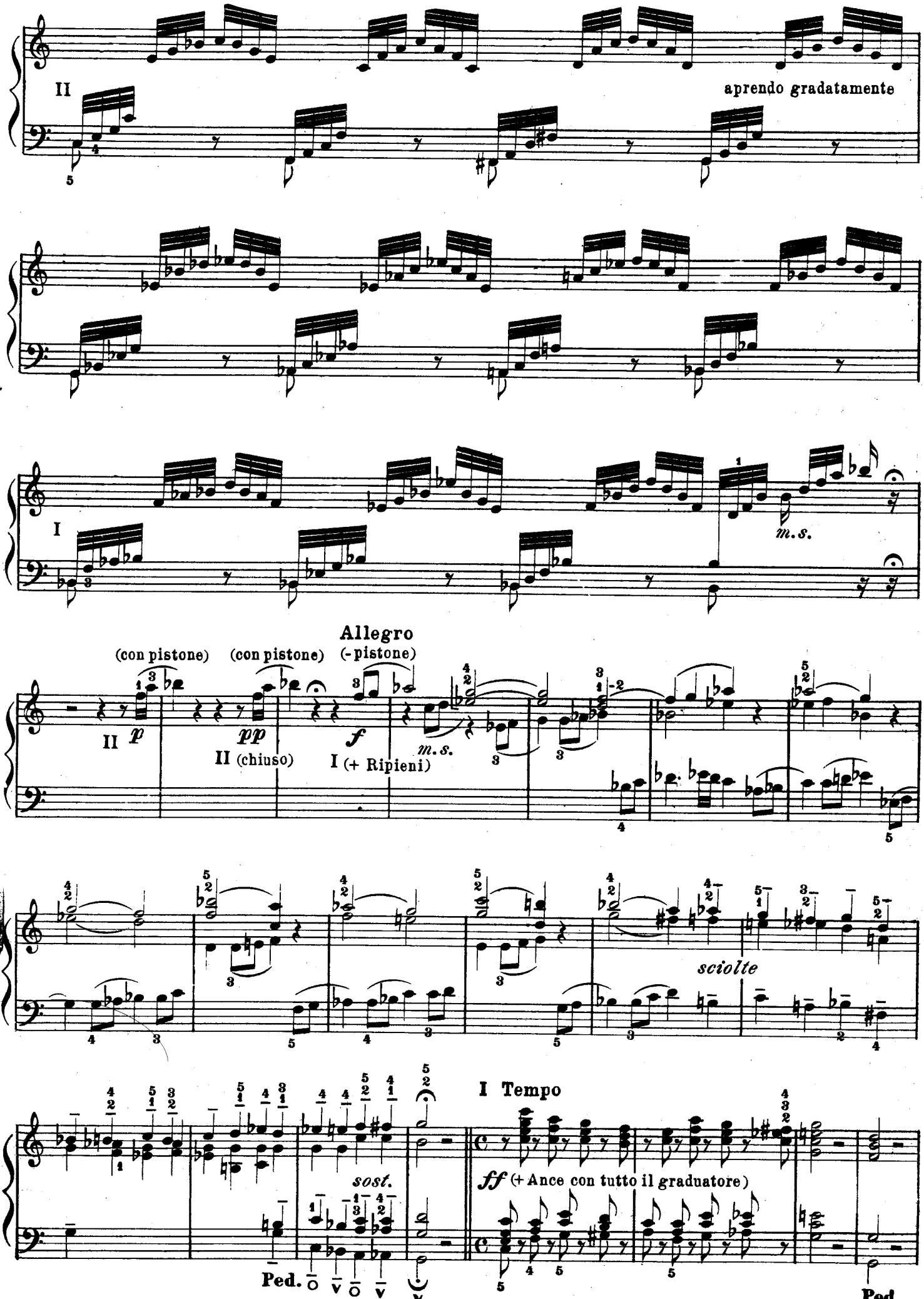
II) Fondi e Flauti 8-4-2-XII
I) Ped. Subbasso e Contrabasso
Tutte le unioni

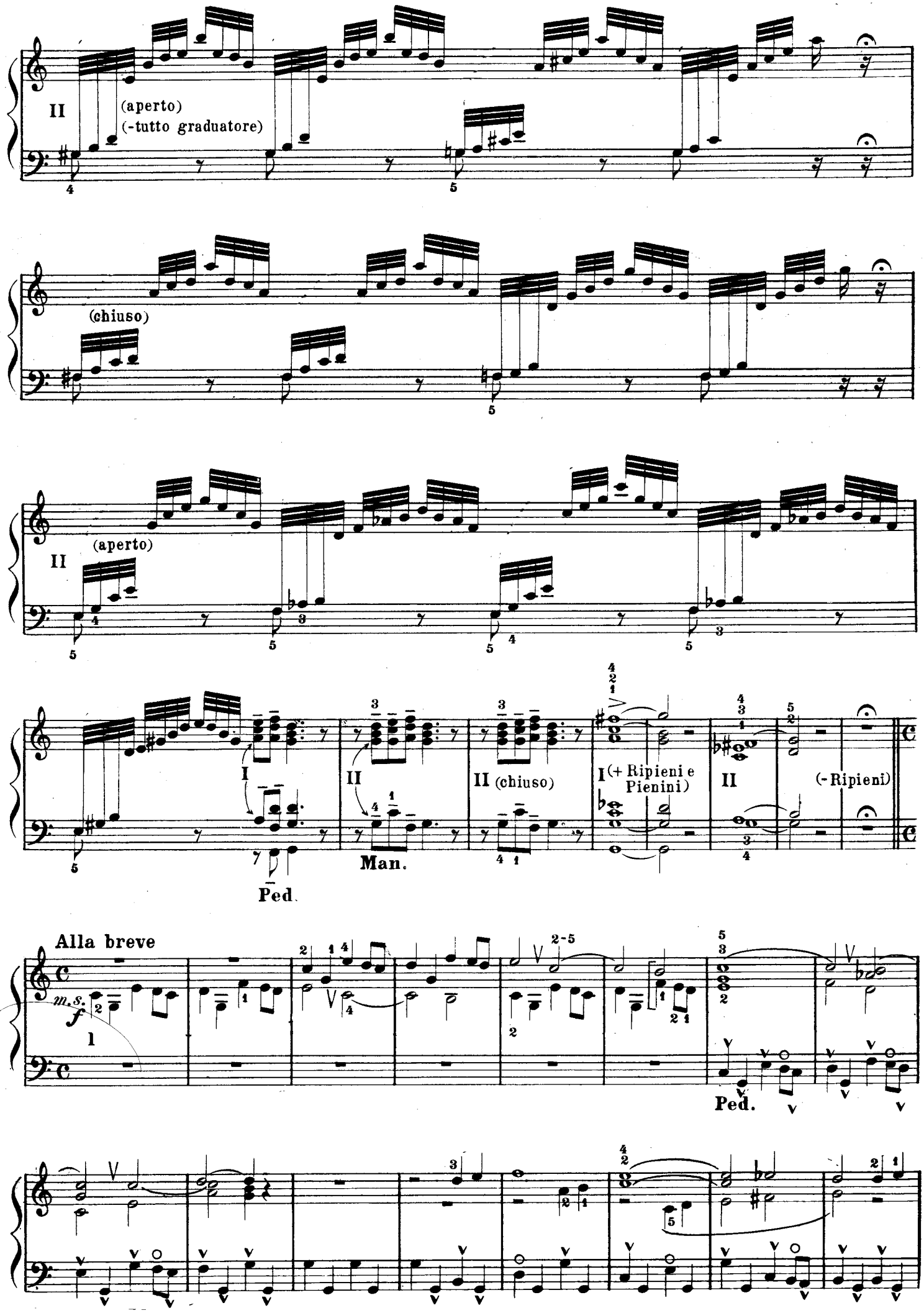
GUGLIELMO ERNESTO BACH

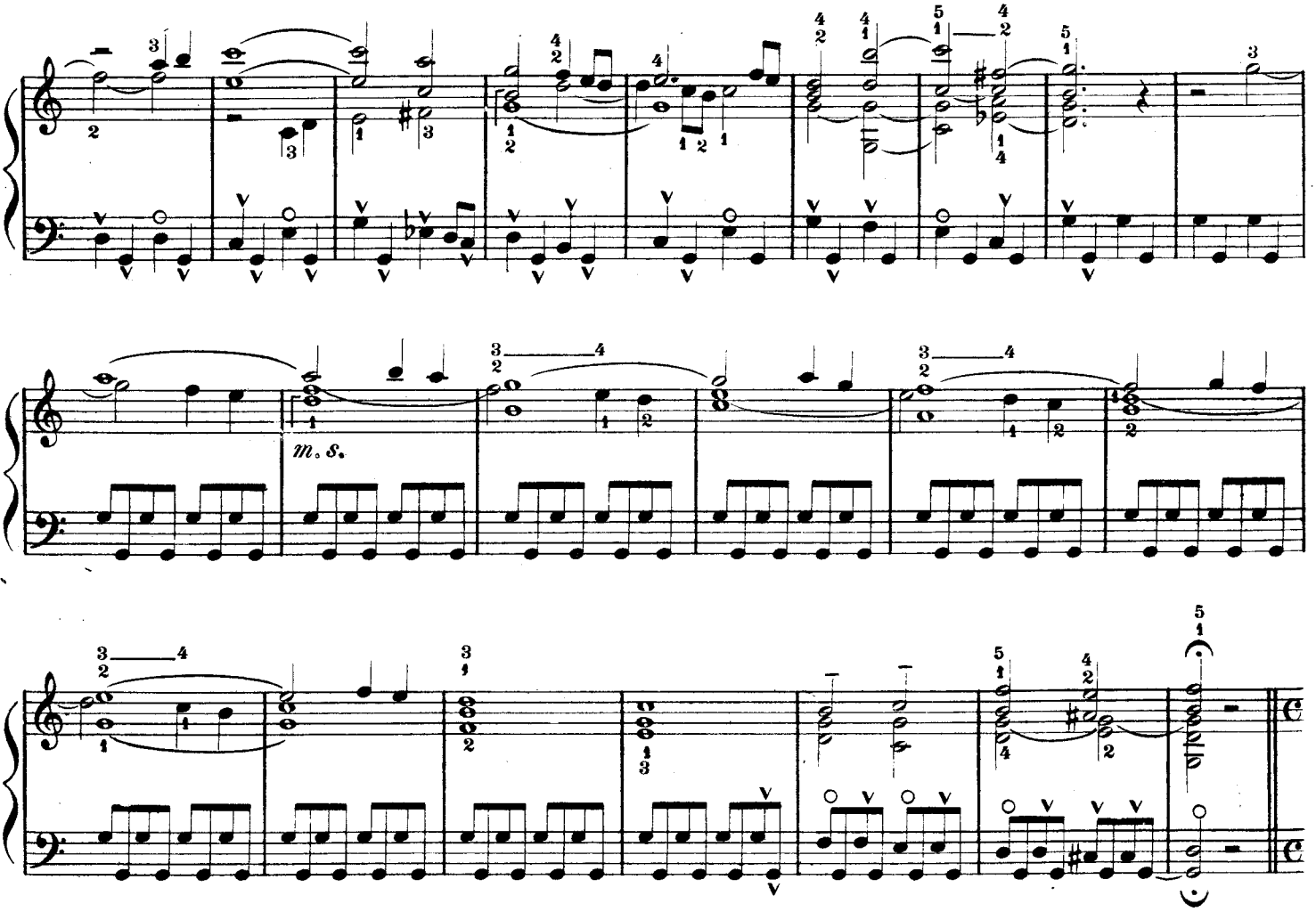
Allegro moderato




Alla breve
m.s.
f
I (Ripieni) (aperto)
Ped.
m.s.
Man.
Ped.
(- Ripieni e Pienini)
a tempo rubato
II
(aperto)
II
(chiuso)


II
aprendo gradatamente
I
m.s.
Allegro
(con pistone)
(con pistone)
(-pistone)
II p
pp
II (chiuso)
f
I (+ Ripieni)
m.s.
sciolte
I Tempo
sost.
ff (+ Ance con tutto il graduatore)
Ped.
Ped


II
(aperto)
(-tutto graduatore)
(chiuso)
(aperto)
II
I
II
II (chiuso)
I (+ Ripieni e Pienini)
II
(-Ripieni)
Man.
Ped.
Alla breve
m.s.
f
Ped.

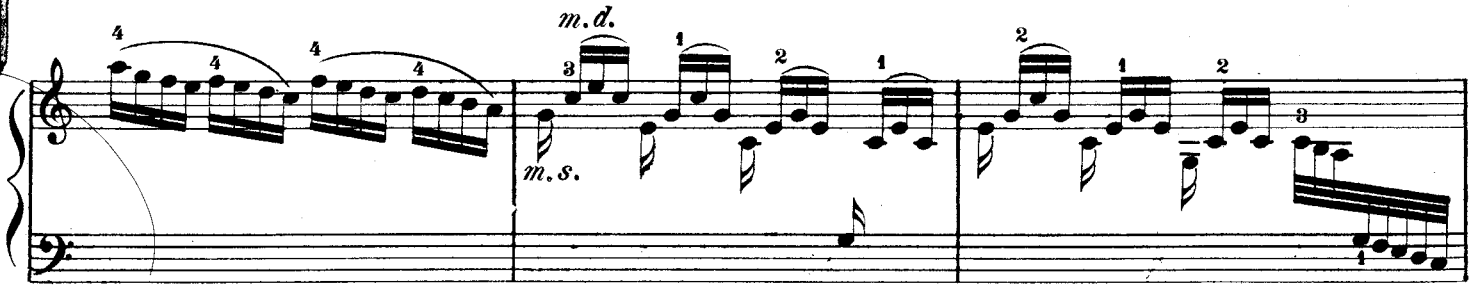


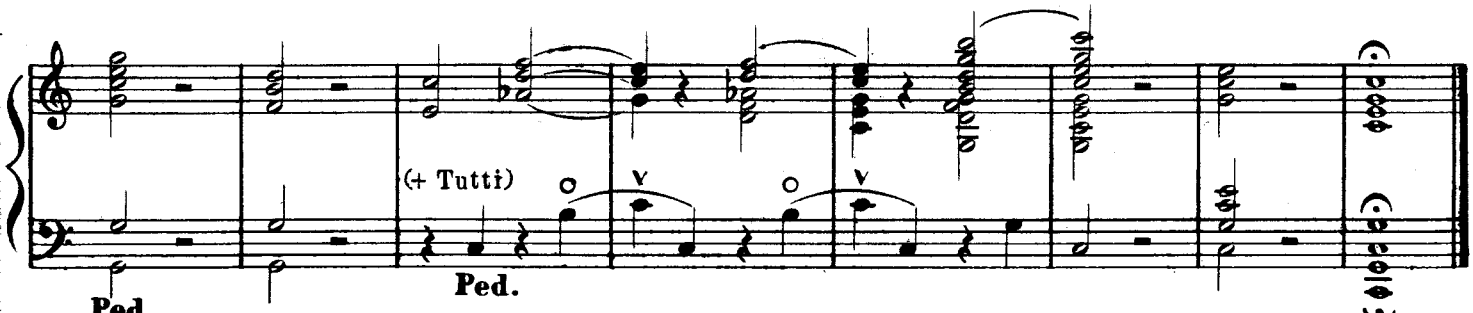
I Tempo

ff (+ Ripieni)

precipitando

(+ Ance con pistone)



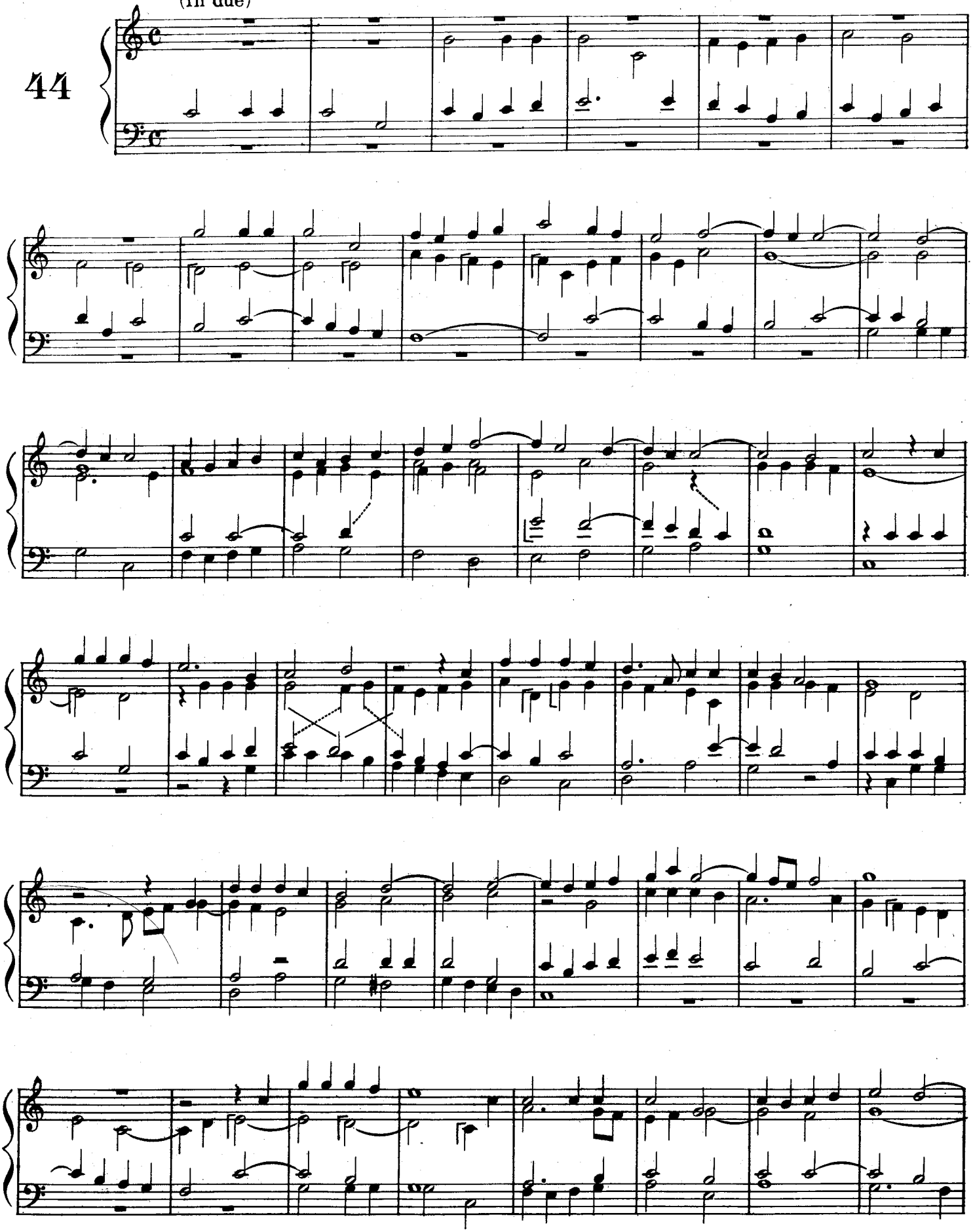


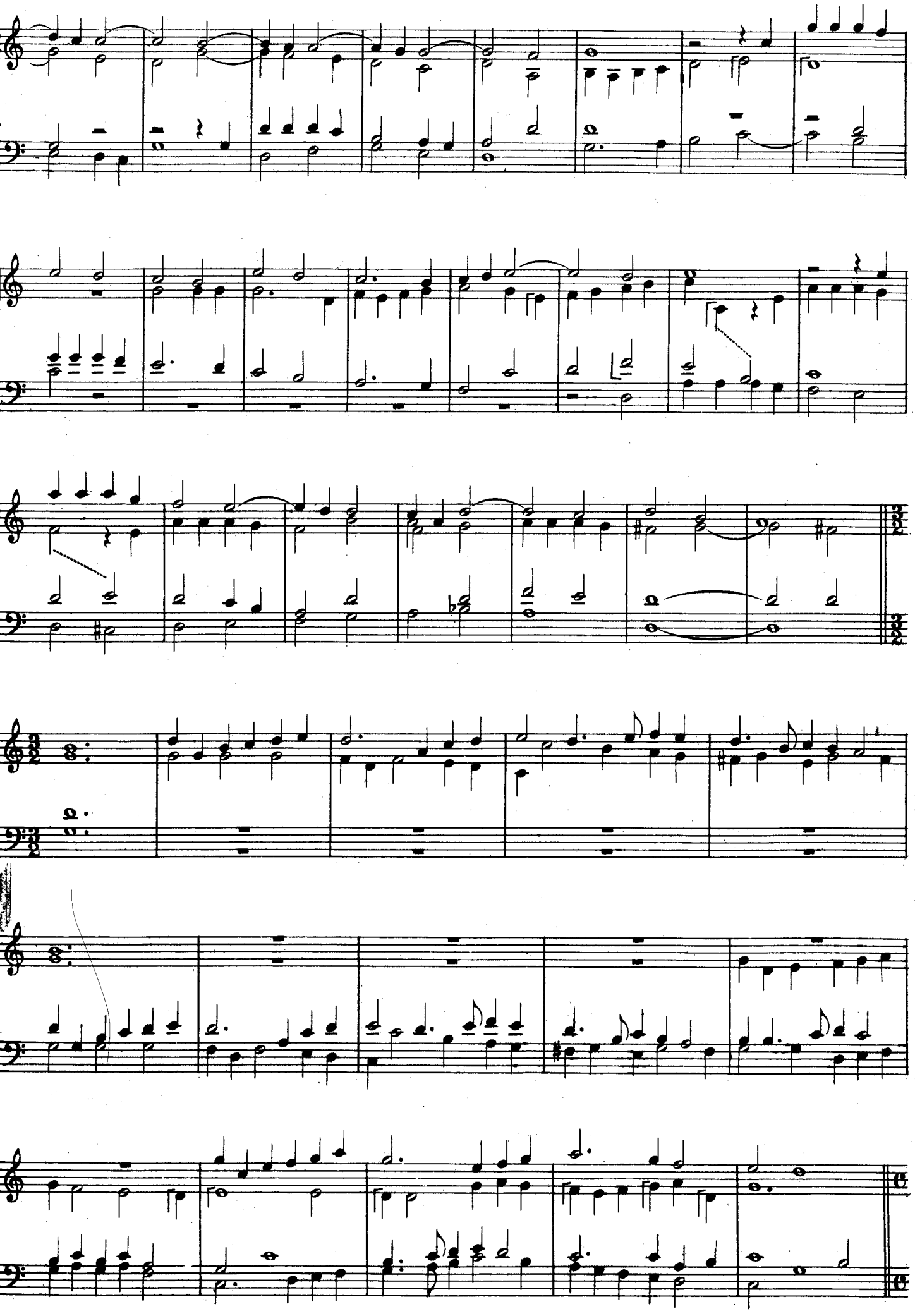
Aria francese I[a]

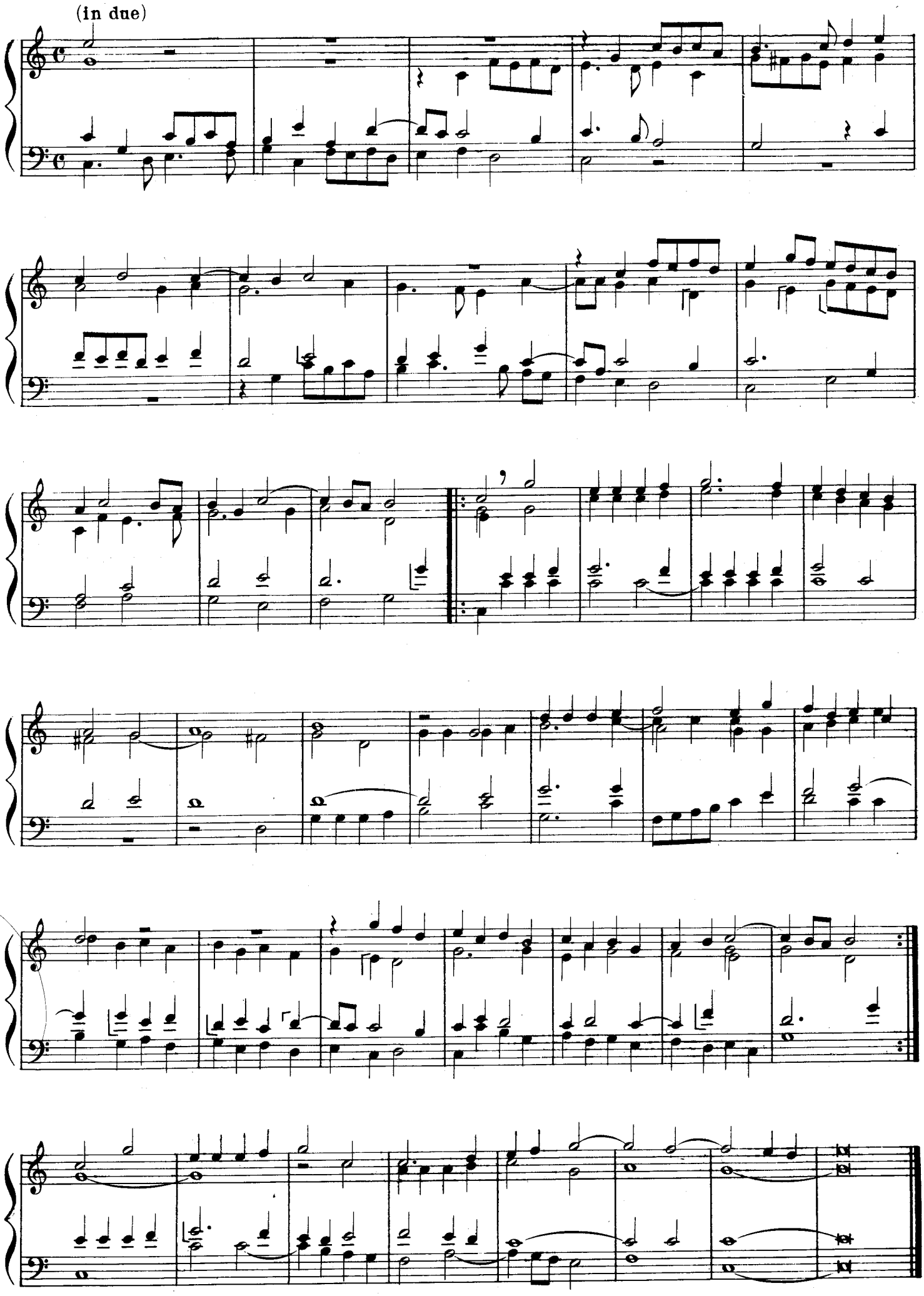
FRANCESCO SPONGA

(in due)

44

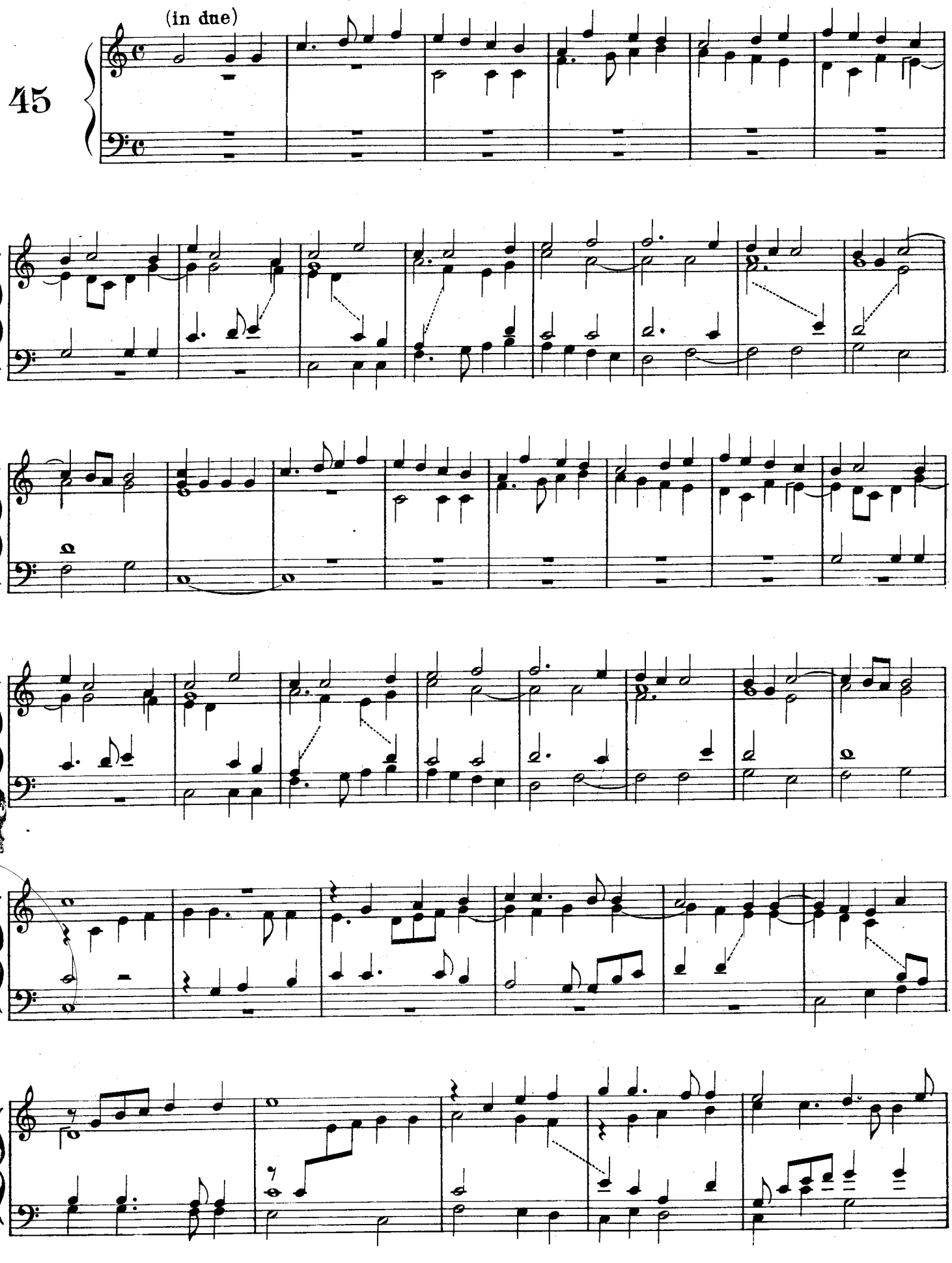


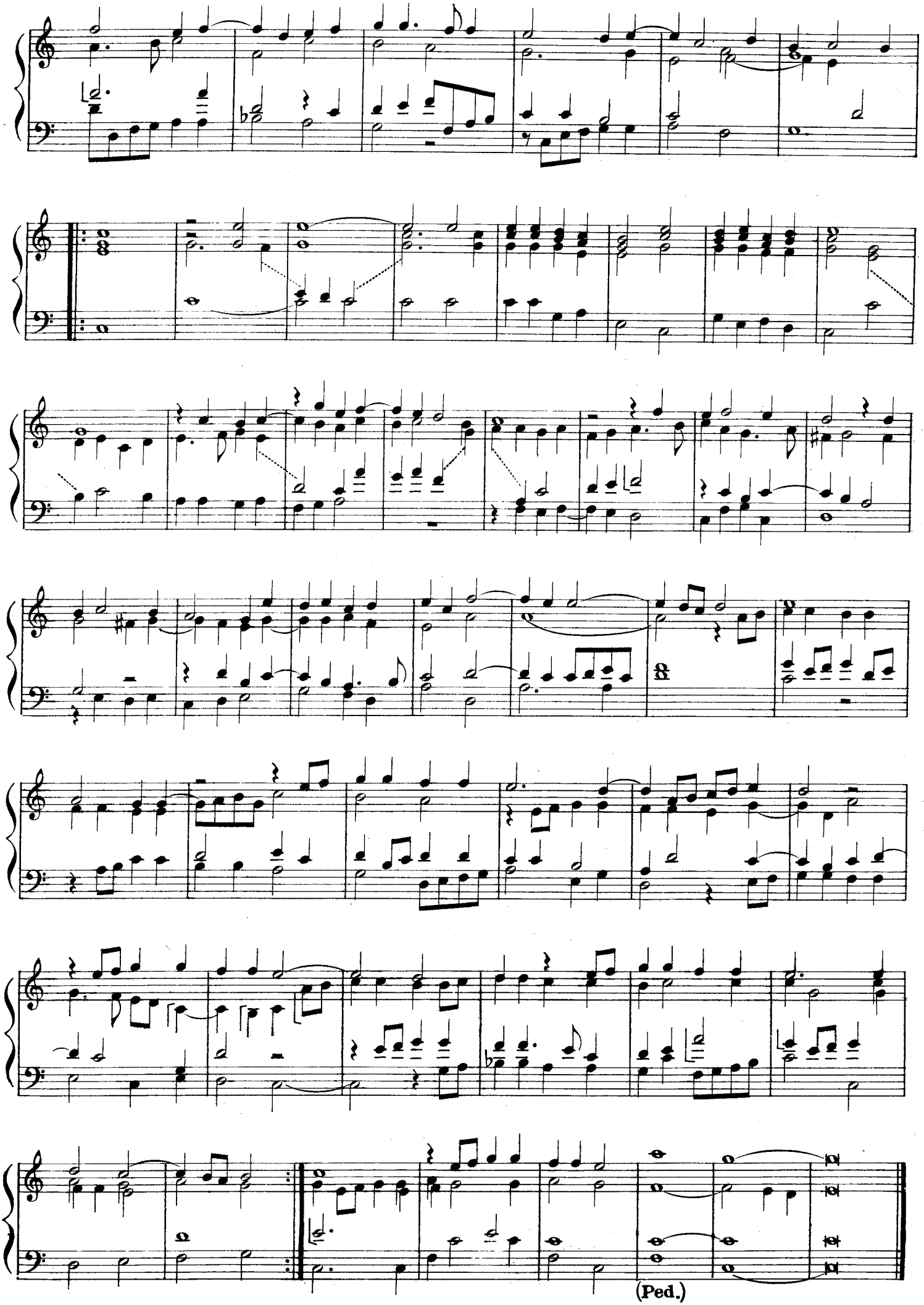



(in due)

Aria francese II[a]

FRANCESCO SPONGA




(Ped.)

INDICE

Presentazione . . . . . Pag. v
Note alla II[a] e III[a] edizione . . . » vi
Dati biografici . . . . . » ix
Le forme musicali organistiche . . » xiv
Avvertimenti sulla registrazione delle musiche antiche . . . . . » xix

SCUOLA ORGANISTICA ITALIANA

1. G. Cavazzoni - *Christe dalla Messa « Cunctipotens »* . . . . Pag. 1
2. G. Cavazzoni - *Inno Pange lingua* » 2
3. A. Gabrieli - *Canzona ariosa* . . » 4
4. C. Merulo - *Toccata del terzo tono* . . . . . » 7
5. G. Gabrieli - *Intonazione del terzo tono* . . . . . » 7
6. G. Gabrieli - *Ricercare* . . . » 8
7. V. Pellegrini - *Canzon detta la « Serpentina »* . . . . . » 10
8. G. Frescobaldi - *Inno « Iste Confessor »* . . . . . » 12
9. G. Frescobaldi - *Messa della Madonna: Toccata avanti la Messa* . . . . . » 15
10. G. Frescobaldi - *Kyrie, Christe, Kyrie* . . . . . » 16
11. G. Frescobaldi - *Ricercare post il Credo* . . . . . » 18
12. G. Frescobaldi - *Toccata per la Elevazione* . . . . . » 20
13. G. Frescobaldi - *Canzona* . . » 21
14. G. Frescobaldi - *Toccata II[a]* (dal secondo libro) . . . . . » 25
15. G. Frescobaldi - *La Frescobalda, Aria con variazioni* . . . . . » 28
16. B. Pasquini - *Toccata del secondo tono* . . . . . » 31
17. D. Zipoli - *Versi* . . . . . » 33
18. D. Zipoli - *Versi* . . . . . » 34
19. D. Zipoli - *Versi* . . . . . Pag. 35
20. D. Zipoli - *Verso* . . . . . » 37
21. D. Zipoli - *Verso* . . . . . » 37
22. D. Zipoli - *Canzona* . . . . » 38
23. A. Vivaldi-Bach - *Adagio (dal Concerto in la minore)* . . . » 40
24. A. Vivaldi-Bach - *Adagio (dal Concerto in re minore)* . . . » 42
25. G. B. Martini - *Preludio* . . . » 44
26. G. B. Martini - *Elevazione* . . » 45
27. G. B. Martini - *Aria con variazioni* . . . . . » 46

SCUOLA ORGANISTICA TEDESCA

28. G. G. Froberger - *Capriccio* . . Pag. 50
29. G. Pachelbel - *Fuga* . . . . » 52
30. S. Scheidt - *Corale « Vieni Salvatore delle genti »* . . . . » 54
31. S. Scheidt - *Magnificat del terzo tono* . . . . . » 55
32. D. Buxtehude - *Preludio dal Cantico: Te Deum* . . . . . » 56
33. G. G. Walther - *Corale « Io non lascio il mio Gesù »* . . . . » 58
34. G. Böhm - *Fugato dal corale « Cristo che sei giorno e luce »* » 65
35. G. S. Bach - *Preludio* . . . . » 67
37. G. S. Bach - *Adagio (dal Concerto in sol maggiore)* . . . . » 69
38. G. S. Bach - *Corale « Crudelis Herodes »* . . . . . » 70
39. G. S. Bach - *Corale « O Signore, soccorri me povero peccatore »* » 71
41. G. F. Haendel - *Arioso* . . . . » 72
42. G. F. Haendel - *Allegro (dal Concerto in sol minore)* . . . . » 73
43. G. E. Bach - *Toccata* . . . . » 75
44. F. Sponga - *Aria francese I[a]* . . » 80
45. F. Sponga - *Aria francese II[a]* . . » 83