

# Gaetano Amadeo

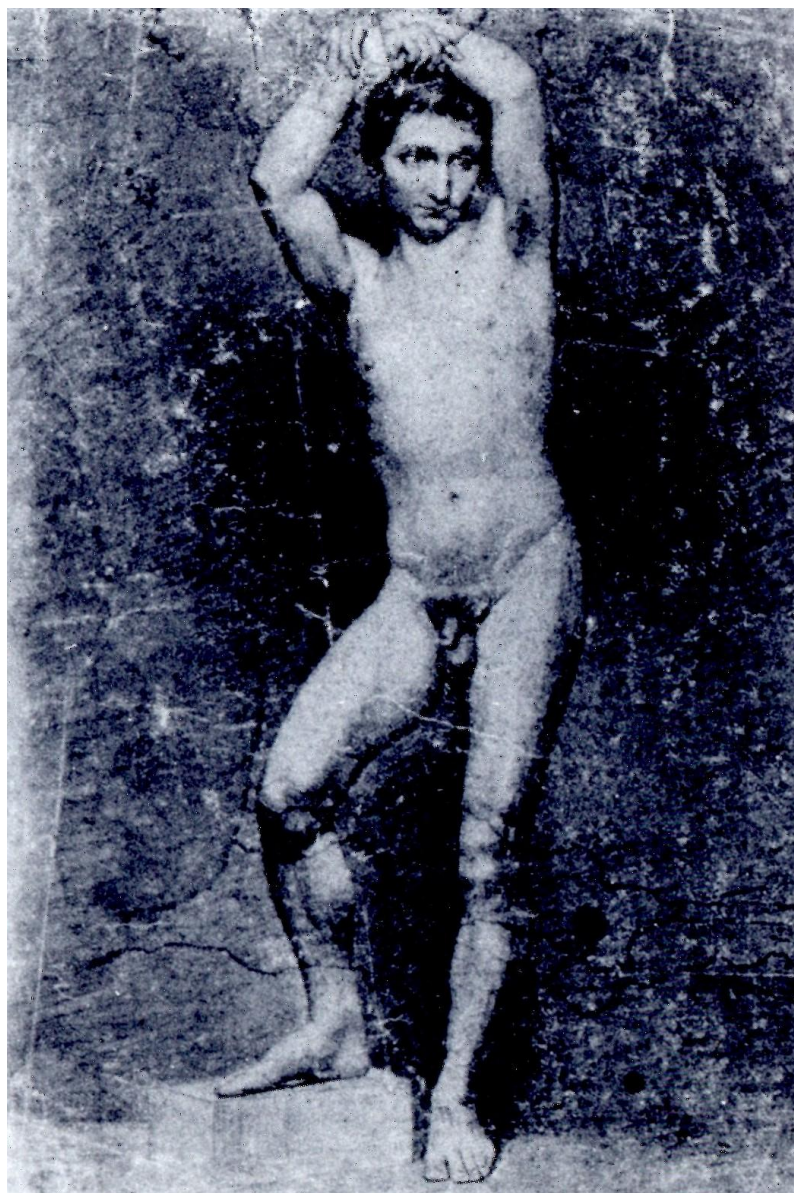
(Porto Maurizio 1824 - Nizza 1893)

## Melodie tra il sacro e il profano

Composizioni liturgiche per organo, adattate all'uso pianistico  
in preparazione al secondo centenario della nascita dell'Autore

### **17. Settimo versetto, da venti versetti per organo, 1848-1849**

*(con uno sviluppo in variazione di Tochno Annic Eizov, 2023)*



*Leonardo Massabò (1812-1886), Studio accademico di nudo, 1829-1835. Roma, Accademia di S. Luca  
(da L. Ughetto - A. Zencovich, Leonardo Massabò e l'Ottocento nella Riviera Occidentale, Genova 1990)*

An&An

Keyword: zencovich scores (url: <https://www.free-scores.com/Download-PDF-Sheet-Music-anan.htm>)

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# Gaetano Amadeo (1824 - 1893) - Settimo versetto

*Da Venti versetti per organo, 1848-1849*

Arr. An&An (con uno sviluppo in variazione di Tochno Annic Eizov)

Moderato

Piano

The first system of the musical score is in 4/4 time with a key signature of two sharps (D major). It begins with a piano dynamic marking. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a double bar line.

The second system continues the piece, maintaining the same tempo and dynamics. The right hand's melody becomes more active with sixteenth-note passages. The left hand continues with a consistent eighth-note accompaniment. The system ends with a double bar line.

The third system shows further development of the melodic and harmonic material. The right hand includes some chromatic movement. The left hand's accompaniment remains steady. The system concludes with a double bar line.

The fourth system features a more complex texture in the left hand, with some chords and sixteenth-note patterns. The right hand continues with its melodic line. The system ends with a double bar line.

The fifth system continues the piece with similar melodic and accompaniment patterns. The right hand has some sixteenth-note runs. The system concludes with a double bar line.

The sixth and final system of the score concludes the piece. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The system ends with a double bar line and a fermata over the final notes.

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