

# L'ORGANISTA

5944 <b>CERRUTI NUOVO METODO</b> bre- ve e facile ..... Fr.10.— — <b>DODICI SONATE</b> facili e progressive	1765 <b>CERRUTI MARCIA</b> della GERU- SALEMME e della GIOVANNA D'ARCO..... Fr. 3.—	958 <b>PAOLETTI VENTIQUATTRO</b> VERSETTI facili ..... Fr.3.50	916 <sup>bis</sup> <b>CORINI ANDANTE</b> per L'ELLE VAZIONE..... Fr. 75
233 — Fasc.º 1º....., 5.—	1766 — <b>PEZZI SCELTI</b> dell'Opera IL NUOVO MOSE....., 3.—	942 — <b>PASTORALE</b> ..... „ 50	902 — <b>SONATA</b> per L'OFFERTORIO., 1.25
237 — „ 2º....., 5.—	1767 — idem....., 3.—	943 <sup>bis</sup> — <b>ANDANTE</b> per la BENEDI- ZIONE....., 1.50	945 <sup>bis</sup> — <b>SECONDA SONATA</b> idem..., 2.—
244 — „ 3º....., 5.—	1769 — <b>PEZZI SCELTI</b> dell'Opera I LOMBARDI....., 3.—	2394 — <b>Nº 3 PASTORALI</b> ....., 3.—	944 — <b>SEI VERSETTI</b> facili....., 2.—
899 — <b>SEI SONATINE PROGRESSI- VE</b> per uso degli allievi..., 3.— — <b>TRENTASEI VERSETTI SCEL- TI</b> , concertati per i regis- tri più comuni	1770 — idem....., 3.—	2395 — idem....., 3.—	941 <sup>bis</sup> — <b>PASTORALE</b> ....., 50
940 — Fasc.º 1º....., 5.—	1774 — idem....., 3.—	2396 — <b>SINFONIA</b> ....., 3.—	903 <sup>bis</sup> — <b>SONATA</b> dopo l'ITE MISSA EST., 1.50
980 — „ 2º....., 5.—	1950 <b>PAOLETTI PEZZI SCELTI</b> dell'Opera IL TROVATORE., 3.—	2397 — <b>Nº 10 SONATINE</b> ....., 3.—	5924 — <b>ADAGIO</b> alla MARINI....., 1.—
872 — <b>CINQUE MARCIE</b> estratte da Opere Teatrali....., 3.—	1951 — idem....., 3.—	2398 — idem....., 3.—	1267 <b>CORTESI L'ARRIVO DA OPOR- TO</b> due Marcie funebri..., 1.50
900 — <b>ANDANTE</b> per la <b>BENEDIZIO- NE</b> ....., 50	1952 — idem....., 3.—	6485 <b>AMEDEO VERSETTI</b> ....., 1.50	6489 <b>DORIA SONATINA</b> ....., 1.50
935 — <b>MODULAZIONI</b> ....., 1.25	1953 — <b>PEZZI SCELTI</b> dell'Opera I MARTIRI....., 3.—	6623 — <b>VENTIQUATTRO VERSETTI</b> „, 4.—	7044 — <b>PASTORALE</b> ....., 1.50
904 — <b>SEI SONATE</b> sopra motivi di Mercadante....., 5.—	1954 — <b>PEZZI SCELTI</b> delle Opere LUCIA DI LAMMERMOOR e DILUVIO UNIVERSALE....., 3.—	7045 <b>ARDITI PASTORALE</b> ....., 1.50	4544 <b>GABETTI MARCIA REALE</b> ....., 2.—
— <b>OTTO MELODIE SACRE</b> sul- lo STABAT MATER di Rossini	1955 — <b>PEZZI SCELTI</b> delle Opere ANNA BOLENA e LA VESTA- LE....., 3.—	847 <b>BERTELLI MARCIA</b> ....., 1.—	2462 <b>LEFEBURE-VELY LES VEIL- LEURS DE NUIT</b>   Episòde musicale....., 2.—
936 — Fasc.º 1º....., 4.50	1956 — <b>PEZZI SCELTI</b> delle Opere LA VESTALE ed I NORMAN- NI....., 3.—	1758 <b>BONO PASTORALE</b> ....., 1.25	6478 <b>MARCELLO VERSETTO</b> ....., 2.—
984 — „ 2º....., 4.50	1957 — <b>ISTRUZIONE</b> per ben accom- pagnare alcuni canti popola- ri, cioè LITANIE, TANTUM ERGÒ, TE DEUM e VENI CREATOR....., 3.—	6679 — <b>SONATA PRIMA</b> ....., 2.50	6547 — <b>CANZONCINA</b> ....., 1.—
1353 — <b>CINQUE PASTORALI</b> ....., 3.—	957 — <b>DUE MARCIE</b> ....., 1.50	6597 — <b>L'AVE MARIA DEL MATTINO</b> „, 1.50	960 <sup>bis</sup> <b>MORANDI SONATE</b> di facile esecuzione....., 6.—
1760 — <b>PEZZI SCELTI</b> dell'Opera I DUE FOSCARI....., 3.—		7004 — <b>SONATA TERZA</b> ....., 3.—	1467 — <b>DUE MARCIE</b> ....., 2.—
1761 — idem....., 3.—		7005 — <b>SONATA QUARTA</b> ....., 2.—	1234 <b>PAGANI PASTORALI</b> ....., 1.50
1764 — <b>MARCIA</b> dell'ATTILA e del MACBETH....., 3.—		922 <b>BLANCHI TRENTASEI VERSET- TI</b> nei 6 tuoni maggiori....., 4.—	6488 <b>PETRALLI SINFONIA</b> ....., 3.50
		937 — <b>VENTIQUATTRO VERSETTI</b> nei 6 tuoni minori....., 2.50	906 <b>RINCK DODICI VERSETTI</b> bre- vi e facili....., 2.—
		934 — <b>TRE SONATINE</b> per gli allievi, 3.—	749 <b>ROSSI VENTIDUE VERSETTI</b> ARMONICI....., 4.—
		6499 <b>CALEGARI SONATA</b> ....., 1.50	1266 — <b>TRIBUTO DI COMPIANTO AL- LA SPOGLIA DE RE CARLO</b> ALBERTO Marcia funebre „, 1.50
		2485 <b>DAVIDE DUE ELEVAZIONI</b> ed UN RIPIENO FUGATO....., 3.—	6479 <b>SMOLTZ SONATINA</b> ....., 2.—
		2486 — <b>SONATINE</b> ....., 3.—	6596 <b>SPERANZA PANGE LINGUA</b> „, 1.50
		2487 — <b>DUE PASTORALI</b> ....., 3.—	
		7342 <b>COLLINO PRELUDIO e SONATI- NE FACILI</b> pei diversi regis- tri (estratti dal Metodo)„, 4.—	

Prop. degli Editori.

TORINO STAB. NAZ. PREM. DI GIUDICI e STRADA

succ. Racca, Piazza Carignano.

FIRENZE, Brizzi e Nicolaj.  
„ „ Flli Ducci.

MILANO, Albini.

PALERMO, Salafia.

ROMA, Bartolo.

PARIGI, Grus.

BOLOGNA, Trebbi.  
LIVORNO, Del Moro.

intentionally left blank

# SONATA PER L'OFFERTORIO

Рекко L. 1. 25

DEL M<sup>o</sup> GIO. CORINI

All<sup>o</sup> non tanto

*scherzando*

Pedale

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex melodic line in the treble with many beamed eighth and sixteenth notes, and a bass line with chords and some melodic movement.

Second system of musical notation. The treble staff contains several triplet markings over groups of notes. The bass staff continues with chords and melodic fragments.

Third system of musical notation. The treble staff shows a continuation of the intricate melodic patterns. The bass staff features a steady accompaniment of chords.

Fourth system of musical notation. The treble staff has a more active melodic line with frequent beaming. The bass staff has a consistent harmonic support.

Fifth system of musical notation. The treble staff concludes with a melodic phrase that includes a fermata. The bass staff provides a final accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some slurs and accents, and the bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has some longer note values and the bass staff features more complex chordal textures.

Fourth system of musical notation, characterized by the appearance of triplets in both staves. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. A forte (f) dynamic marking is present in the treble staff.

Fifth system of musical notation, concluding the page. It features more triplets and complex rhythmic patterns in the treble staff, with the bass staff providing a solid harmonic foundation.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with frequent sixteenth-note runs, and the left hand continues with a consistent eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with some slurs and accents, and the left hand maintains the eighth-note accompaniment.

Fourth system of musical notation. The right hand shows a melodic line with some chromatic movement and slurs, and the left hand continues with the eighth-note accompaniment.

Fifth system of musical notation, the final system on the page. It features a melodic line in the right hand with a prominent sixteenth-note run and a final cadence, and a left hand accompaniment that concludes the piece.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a note in the final measure of the system.

The second system of musical notation consists of two staves. The upper staff features several triplet markings (indicated by a '3' above the notes) over eighth notes. The lower staff continues with a steady eighth-note accompaniment. The key signature remains two flats.

The third system of musical notation consists of two staves. The upper staff has a more complex rhythmic pattern with sixteenth notes and some beamed eighth notes. The lower staff has a simpler accompaniment with eighth notes and rests. The key signature remains two flats.

The fourth system of musical notation consists of two staves. The upper staff features a series of chords and some sixteenth-note runs. The lower staff has a bass line with some chromatic movement. The key signature remains two flats.

The fifth system of musical notation consists of two staves. The upper staff includes a trill (tr.) and a dynamic marking of *p* (piano). The lower staff has a bass line with some rests. The system concludes with a double bar line and the word *longa* written below the staff.