

GIOVANNI SGAMBATI.

gewidmet.

# CONCERTO

(A MOLL)

für

**ORGEL,**

Streichorchester, vier Hörner und Pauken

von

# M. ENRICO BOSSI.

OP. 100.

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Orgelstimme.....	Pr. M 4.50 netto.
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LEIPZIG, J. RIETER-BIEDERMANN.

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1900.

Lith. Anst. v. C.G. Röder, Leipzig.

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# Apparatus musico-organisticus

von

## GEORG MUFFAT.

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

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

von

**S. de LANGE.**

by

**Prijs netto 4 Mark.**

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

# Orgelwerke von Joh. Seb. Bach.

Progressiv geordnet und mit Fingersatz versehen

von

**S. de LANGE.**

Eingeführt am Conservatorium für Musik in Stuttgart.

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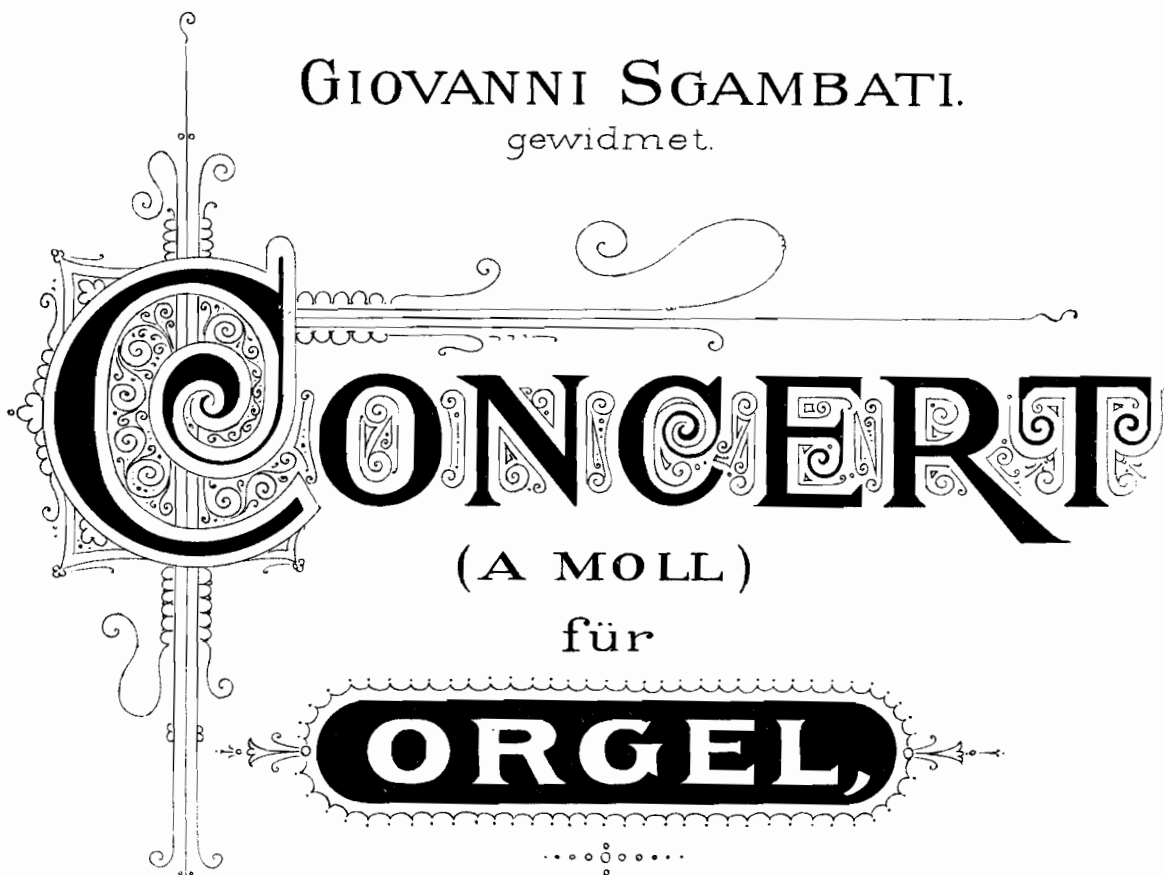
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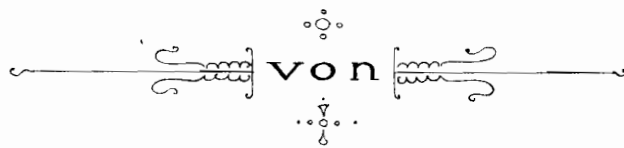
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Nur der Ankauf der Partitur, der Orchester- nebst Duplirstimmen und der Solostimme be-  
rechtigt zur Aufführung dieses Concertes.

*Leipzig, 1. September 1900.*

*J. Rieter-Biedermann.*

24 Feb. '20, 6.40 Carl Fiedler



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

# CONCERT.

M. Enrico Bossi, Op. 100.

Allegro moderato. (M.M. ♩ = 92.)

Organo. *p*

Pedale. *8' p*

16' 8'

*a tempo*

*rall. pochissimo.*

*cresc.*

*f*

*mp*

(Esp. 8' - 4')

(G. Org.)

(Esp.)

G. Org. *mf*

(Esp.)

(agg. Fl. 8' 4')

Più animato. (♩=112.)

(G. Org.)

*p*

*cresc.*

*dim.*

**2** Tempo I.

(Recit.)  
(od Esp.)

(Oboe Fag: 8?)

*p*

*cresc.*

*dim.*



3 Viol. I.

Vcell.

*mf* (G.O.)

4 Con anima.

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

This system contains the first two measures of the piece. The piano part is in the upper register, starting with a mezzo-forte dynamic and a crescendo. The organ part (G. Org.) enters in the third measure. The bass line provides a steady accompaniment.

*più f* *ff* Viol.

This system covers measures 6 and 7. The piano part continues with a dynamic shift to *più f* and then *ff*. A violin part (Viol.) is introduced in measure 6, playing a melodic line with triplets. The organ part continues in the background.

Viol. I. Viol. II. Vcell.

This system contains measures 8 and 9. It features the entry of the first violin (Viol. I.), second violin (Viol. II.), and cello (Vcell.). The piano part continues with a complex texture of chords and moving lines.

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

This system covers measures 10 and 11. Measure 10 is marked with a forte dynamic (*ff*). Measure 11 begins with a mezzo-forte dynamic (*mf*) and the instruction *con ancie.* (con anima). The piano part features a long, sweeping melodic line.

*mp* *mf*

This system contains measures 12 and 13. The piano part continues with a dynamic shift to mezzo-piano (*mp*) and then mezzo-forte (*mf*). The violin part continues its melodic development.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The treble staff contains a complex melodic line with many accidentals and slurs. The middle bass staff has a few notes with a fermata. The bottom bass staff is mostly empty with a few notes. There are dynamic markings like *mf* and *mp* scattered throughout.

Second system of musical notation. Similar to the first system, it has three staves. The treble staff continues with a dense melodic texture. A *cresc.* (crescendo) marking is placed between the treble and middle staves. The middle bass staff has some notes, and the bottom bass staff is mostly empty.

Third system of musical notation. This system features a very dense and continuous melodic line in the treble staff, with many notes and slurs. The middle and bottom bass staves are mostly empty, with a few notes and rests.

Fourth system of musical notation. This system is more complex, with multiple melodic lines in both the treble and middle bass staves. A box containing the number '7' is present above the treble staff. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). There are also slurs and accents throughout the system.

Fifth system of musical notation. It continues with dense melodic lines in the treble and middle bass staves. A *mp* (mezzo-piano) dynamic marking is visible. The system concludes with several notes and rests across the staves.

6

First system of a piano score. It features a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The left hand has a few notes, including a whole note chord. A fermata is placed over the first measure of the right hand. A dynamic marking of *f* is present.

Second system of the piano score. The right hand continues with the rhythmic pattern, now with a dynamic marking of *f*. The left hand has a few notes, including a whole note chord. A fermata is placed over the first measure of the right hand.

Third system of the piano score. The right hand continues with the rhythmic pattern, now with a dynamic marking of *f*. The left hand has a few notes, including a whole note chord. A fermata is placed over the first measure of the right hand.

Fourth system of the piano score. The right hand continues with the rhythmic pattern, now with a dynamic marking of *f*. The left hand has a few notes, including a whole note chord. A fermata is placed over the first measure of the right hand.

Fifth system of the piano score. The right hand continues with the rhythmic pattern, now with a dynamic marking of *f*. The left hand has a few notes, including a whole note chord. A fermata is placed over the first measure of the right hand. The system concludes with a *triple* (3) marking and the instruction *animando a poco*.

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

8 (M.M.  $\text{♩} = 66$ )

(G.Org.)

*cresc.*

*più f*

9

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

Second system of musical notation, continuing the piece. It features a grand staff with three staves, showing complex chordal textures and melodic fragments.

(M.M. ♩=120.)

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

Third system of musical notation, starting with a piano (*p*) dynamic. It features a grand staff with three staves. The music is in 4/4 time, with a *cresc.* (crescendo) marking over the right-hand part.

Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The music is in 4/4 time, with a *cresc.* (crescendo) marking over the right-hand part.

11 Corno I. (Esp.) Corno I.

(G.Org.) (senza tromba)

*p*

(G.Org.) (Esp.)

Corno I. (G.O.)

Corno I. (G.O.)

*cresc.*

First system of musical notation, measures 1-11. The right hand features a melodic line with triplets and accents. The left hand provides harmonic support with chords and a few moving lines.

Second system of musical notation, measures 12-21. Measure 12 is marked with a box containing the number 12. The tempo is marked **Maestoso.**. Dynamics include *cresc.*, *ff poco allarg.*, and *fff*. The right hand continues with melodic patterns, while the left hand has a more active bass line.

Third system of musical notation, measures 22-31. This system continues the musical development with complex chordal textures in both hands.

Fourth system of musical notation, measures 32-41. Measure 32 is marked with a box containing the number 13. The tempo is marked **Poco più animato.**. Dynamics include *mf* and *(Org. Esp.)*. The right hand features a rhythmic pattern of eighth notes with triplets.

Fifth system of musical notation, measures 42-51. This system continues the rhythmic and harmonic patterns established in the previous system, with dynamic markings *mf* and *(G. Org.)*.



First system of musical notation, featuring a grand staff with treble, bass, and a lower bass line. The music consists of repeated eighth-note triplets in the treble and bass staves, with a sustained bass line in the lower staff.

Second system of musical notation, continuing the pattern of eighth-note triplets in the treble and bass staves, with a sustained bass line in the lower staff.

Third system of musical notation, starting with a measure number '14' in a box. It includes performance instructions: *cresc.* (crescendo) in the treble staff and *animando sempre più* (becoming more animated) in the bass staff. The dynamic marking *mf* (mezzo-forte) is placed below the lower bass line.

Fourth system of musical notation, continuing the eighth-note triplet patterns in the treble and bass staves, with a sustained bass line in the lower staff.

Fifth system of musical notation, including performance instructions: *insistendo più f* (insisting more, fortissimo) in the treble staff and *più f* (more fortissimo) in the bass staff. The system concludes with a final chord in the treble staff.

sempre più animato

This system contains the first four measures of the piece. It features a treble and bass staff. The treble staff has a melodic line with triplets and slurs. The bass staff provides harmonic support with chords and some triplet patterns. The tempo instruction 'sempre più animato' is written above the first measure.

(in 2.)

*ff*

This system contains measures 5 through 10. The tempo changes to '(in 2.)'. The dynamics are marked '*ff*'. The treble staff continues with melodic lines, including a long slur over measures 8-10. The bass staff has a more active role with triplet patterns and chords.

This system contains measures 11 through 14. It continues the melodic and harmonic development from the previous system, with the treble staff showing a steady upward motion and the bass staff providing a rhythmic foundation.

15 *riten.* *a tempo*

*fff*

*ff*

This system contains measures 15 through 19. Measure 15 is marked with a box containing the number '15'. The tempo is marked '*riten.*' and then '*a tempo*'. Dynamics include '*fff*' and '*ff*'. The treble staff has a long slur over measures 16-19, and the bass staff has a corresponding slur.

*riten.* *a tempo*

This system contains measures 20 through 24. It continues the piece with similar tempo and dynamic markings as the previous system, showing the final melodic and harmonic resolutions.

Animato.

Musical score for measures 14-15. The piano part features a complex rhythmic pattern with many sixteenth notes and slurs. The bass part has a steady eighth-note accompaniment. Dynamic markings include *pp* and *p*.

Musical score for measures 16-17. The piano part continues with complex rhythmic figures. A *stent.* marking is present in measure 17. The bass part maintains its accompaniment. Dynamic markings include *pp* and *p*.

16 1º Movimento. (♩ = 76.)

Musical score for measure 16, marked "1º Movimento. (♩ = 76.)". The piano part features a melodic line with slurs and dynamic markings. The bass part has a simple accompaniment. Markings include *(Esp.)* and *(Esp.) (aperto)*.

Musical score for measure 17, marked "17" and "(G.Org.)". The piano part has a melodic line with a *pp* dynamic marking. The bass part has a simple accompaniment with a *p* dynamic marking.

Musical score for measures 18-19. The piano part features a melodic line with slurs and dynamic markings. The bass part has a simple accompaniment. Markings include *(Org. Esp.)* and *p*.

## II.

Adagio, ma non troppo. (M.M. ♩ = 58.)

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

*p*

8' 16' dolce

18 Un po' mosso.

(Org. Recit.)

Clar. 8'

*p*

*cresc.*

19 (G.O.)

*sfz*

(8' 4')

(16' 8')

20

*cresc.*

tastiere unite

(G. Org.)

*f*

This system contains the first system of music on page 15. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs. The music is marked with a 'cresc.' (crescendo) and a box containing the number '20'. The instruction 'tastiere unite' is written above the middle staff, and '(G. Org.)' is written below it. A dynamic marking of '*f*' (forte) is placed below the middle staff.

Viol.

(Bord 8')

This system contains the second system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The instruction 'Viol.' is written above the top staff, and '(Bord 8\'' is written above the middle staff.

Ancora più mosso. (♩ = 72.)

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

(G. O.)

(Esp.)

Bordone 8'

Flautino 4'

Oboe 8'all Esp.

This system contains the third system of music, which begins with the tempo change 'Ancora più mosso. (♩ = 72.)'. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The instruction 'Gamba 8 Fl. 4'al G. Org.)' is written above the top staff. The instruction '(G. O.)' is written above the middle staff, and '(Esp.)' is written below it. The instruction 'Bordone 8\'' is written below the middle staff, and 'Flautino 4\'' is written below the bottom staff. The instruction 'Oboe 8'all Esp.' is written below the bottom staff.

(16' dolce)

This system contains the fourth system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The instruction '(16' dolce)' is written below the bottom staff.

21

(G. O.)

This system contains the fifth system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. A box containing the number '21' is located above the top staff. The instruction '(G. O.)' is written below the bottom staff.

(Esp.)

(Esp.)

*f* aperto

*p* chiuso

(G.O.)

(Org. Recit.)

(G.Org)

(G.O.)

(Org. Recit.)

(G.Org)

*animando*

*cresc.*

*rimetti*

*a tempo*

22 Alto

(G.O.)

(Esp.)

*animando*

*cresc.*

*rimetti*

*a tempo*

22 Alto

(G.O.)

(Esp.)

Viol. I.

*animando*

*poco allarg.*

*mp*

*cresc.*

(G. O.)

23 *a tempo*

(Esp.)

(Esp.)

*p*

24 *Movendo a poco*

(G. Org.)

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a minor key. The first two measures show a complex melodic line in the treble clef with many sixteenth notes. The bass clef staff has a simple accompaniment. The third measure has the instruction *cresc.* written above the treble clef staff.

Second system of musical notation. It consists of three staves. The music continues from the first system. The instruction *animando a poco* is written above the middle staff in the second measure. The bass clef staff has a few notes, including a double bar line and a *ba* marking.

Third system of musical notation. It consists of three staves. The music continues with similar melodic and accompaniment patterns. The bass clef staff has a rhythmic accompaniment with eighth notes.

Fourth system of musical notation. It consists of three staves. The music continues with similar melodic and accompaniment patterns. The bass clef staff has a rhythmic accompaniment with eighth notes.



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 minor key. The top staff features a complex melodic line with many slurs and accents. The middle staff has a more rhythmic accompaniment. The bottom staff provides a steady bass line. The instruction *cresc. con insistenza* is written above the top staff.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with triplets and quadruplets. The middle staff has a more active accompaniment. The bottom staff has a bass line with some rests. The instruction *Allargando* is written above the top staff, and *cresc. - - - molto sino al* is written below the middle staff.

Third system of musical notation, starting with a box containing the number 25 and the text *Tempo I.*. It consists of three staves. The top staff has a melodic line with slurs. The middle staff has a bass line with some rests. The bottom staff has a bass line. The dynamic marking *ff* is written above the top staff.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs. The middle staff has a bass line with some rests. The bottom staff has a bass line. The dynamic marking *dim.* is written above the top staff, and *(Esp. mp)* is written above the middle staff. The dynamic marking *p* is written below the bottom staff.

26

8' dolce  
(G. Org.)

(unito all' Esp.)

Poco meno.

27

*dim. a poco*

(Org. Espressivo) *p*

(Org. Espress.)

*p*

*pp*

mp

First system of musical notation, featuring treble and bass staves with a dynamic marking of *mp*.

28

*p*

16' 8'

Second system of musical notation, starting at measure 28, with a dynamic marking of *p* and a performance instruction of 16' 8'.

*più p*

Third system of musical notation, featuring a dynamic marking of *più p*.

*rall. e perdendosi*

*ppp*

32' *pp*

Fourth system of musical notation, featuring a dynamic marking of *ppp* and a performance instruction of *rall. e perdendosi*. The system concludes with a dynamic marking of *pp* at measure 32.

### III.

Allegro. (♩ = 108.)

(G. O.) *mf* senza ancie

The first system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature. It contains a complex melodic line with many slurs and accents. The middle staff is a grand staff with a bass clef and a common time signature, containing a similar complex melodic line. The bottom staff is a grand staff with a bass clef and a common time signature, which is mostly empty with some notes.The second system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature. The middle staff is a grand staff with a bass clef and a common time signature. The bottom staff is a grand staff with a bass clef and a common time signature. The music continues with complex melodic lines and slurs. At the end of the system, there is a measure with a fermata and the dynamic marking *mf*.

16' 8" *mf*

29 *cresc.*

The third system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature. The middle staff is a grand staff with a bass clef and a common time signature. The bottom staff is a grand staff with a bass clef and a common time signature. The music continues with complex melodic lines and slurs. A box containing the number '29' is placed above the first measure of the top staff. The dynamic marking *cresc.* is placed above the first measure of the middle staff.

(Org. Esp.) *quasi f*

The fourth system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature. The middle staff is a grand staff with a bass clef and a common time signature. The bottom staff is a grand staff with a bass clef and a common time signature. The music continues with complex melodic lines and slurs. The dynamic marking *p* is placed below the first measure of the bottom staff. The dynamic marking *quasi f* is placed above the first measure of the middle staff, with the instruction '(Org. Esp.)' above it.

First system of musical notation. It features a grand staff with three staves. The top staff contains a melodic line with various accidentals and slurs. The middle staff is labeled "(G. Org.)" and "mf", featuring a triplet of eighth notes. The bottom staff contains a bass line with long slurs.

Second system of musical notation. The top staff continues the melodic line. The middle staff features a triplet of eighth notes with a "cresc." (crescendo) marking above it. The bottom staff continues the bass line.

Third system of musical notation. It begins with a measure marked "30" and "Deciso." (Decisive). The top staff is labeled "Viol. I." and contains a melodic line. The middle staff has a triplet of eighth notes. The bottom staff continues the bass line.

Fourth system of musical notation. It begins with a measure marked "31". The top staff contains a melodic line with eighth notes. The middle and bottom staves are mostly empty, indicating rests for the piano accompaniment.

Fifth system of musical notation. The top staff contains a melodic line with slurs. It includes markings for "poco rall." (a little slower) and "rall." (ratto). The middle and bottom staves are empty.

**32** Con grazia. (♩ = 92.)

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

(Org. Esp) Flauti 8' 4'

*p*

**33** *più sensibile*

agg. Gamba

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rhythmic patterns and chords, primarily in the treble clef.

Second system of musical notation, continuing the grand staff. It includes more complex rhythmic figures and chordal textures.

Third system of musical notation, marked with a 3/2 time signature and a *cresc.* (crescendo) instruction. The music features a mix of rhythmic patterns and chords.

Fourth system of musical notation, continuing the grand staff with various rhythmic and harmonic elements.

Fifth system of musical notation, starting with a box containing the number 34 and the tempo marking **Deciso.**. The system includes parts for Viol. II, (Org. Esp. G<sup>d</sup> Org.) uniti, and Con trombe 8<sup>a</sup>. The notation is more complex, with many notes and dynamic markings.

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 three sharps (F#, C#, G#). The first staff has a *p* dynamic marking and the instruction *più forte*. The second staff has a *fff* dynamic marking. The third staff has a *p* dynamic marking. The music features complex chordal textures and melodic lines with accents.

Second system of musical notation. It consists of three staves. The first staff has a *con fuoco* marking and a measure number **35** in a box. The second staff has a *con fuoco* marking. The music continues with complex textures and melodic lines.

Third system of musical notation. It consists of three staves. The music continues with complex textures and melodic lines.

Fourth system of musical notation. It consists of three staves. The music continues with complex textures and melodic lines.

Fifth system of musical notation. It consists of three staves. The music continues with complex textures and melodic lines.



36

fff

2 4 1

2 4 1

Detailed description: This system contains measures 36 and 37. Measure 36 features a treble clef with a 7/8 time signature and a key signature of three flats. It includes a dynamic marking of *fff* and fingering numbers 2, 4, and 1. The bass clef part consists of a steady eighth-note accompaniment. Measure 37 continues the treble line with similar fingering and dynamics, while the bass line remains consistent.

37

fff

con molto fuoco

Detailed description: This system contains measures 38, 39, and 40. Measure 38 has a dynamic marking of *fff* and the instruction *con molto fuoco*. The treble clef part shows a melodic line with slurs and accents, while the bass clef part continues with eighth-note accompaniment. Measures 39 and 40 show the continuation of these parts.

Detailed description: This system contains measures 41, 42, and 43. The treble clef part continues with a melodic line, and the bass clef part continues with eighth-note accompaniment. There are slurs and accents throughout the system.

Detailed description: This system contains measures 44, 45, and 46. The treble clef part features a melodic line with slurs and accents. The bass clef part continues with eighth-note accompaniment. There are slurs and accents throughout the system.

rimettendosi

Vello.

(Org. Espr.)

Detailed description: This system contains measures 47, 48, 49, and 50. The treble clef part has a dynamic marking of *rimettendosi*. The bass clef part has a dynamic marking of *Vello.* and a performance instruction *(Org. Espr.)*. The treble line is mostly rests, while the bass line continues with eighth-note accompaniment.

## 38 Calmo assai.

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

(aperto)

*f* *rall.* *e dim.*

## 39 Tempo I.

*pp*

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

Second system of musical notation. Includes dynamic markings: *poco cresc.* and *pp*.

Third system of musical notation. Includes dynamic markings: *cresc.* and *dim. a poco*.

Fourth system of musical notation. Includes dynamic markings: *poco rall.*, *pp*, and *Pausa*. The system concludes with a double bar line and a fermata.

*p 16'*

**40** *a tempo, con grazia.* (♩ = 92)

Flauti 8'4'

(G.O.)

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

**41**

*più sensibile*

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns across three staves.

**Animando.**

Third system of musical notation, starting with the tempo marking "Animando." and including dynamic markings "cresc." and "molto". It features a change in time signature to 2/2 and includes the instruction "(G. O.)".

42

Fourth system of musical notation, starting with the measure number 42. It includes dynamic markings "ff poco stent." and "lunga", and ends with a "ff" marking.

*Cadenza*

*rapido*

*poco rall.*

*Un po' largamente.*

*dim.*

*f*

*animando*

*a tempo un po' largamente*

*stent. pesanti*

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents, marked *animando*. The lower staff (bass clef) contains a bass line with slurs and accents.

Second system of musical notation. It begins with a measure rest in the upper staff. The lower staff continues with a bass line. A measure rest in the lower staff is followed by a section marked **43 Deciso.** with the instruction *forte*. The lower staff continues with a bass line marked *stent. pesante*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents. The lower staff (bass clef) contains a bass line with slurs and accents.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents, marked *dim.* and *calmandosi*. The lower staff (bass clef) contains a bass line with slurs and accents, marked *p*.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents, marked *più piano*. The lower staff (bass clef) contains a bass line with slurs and accents. The system concludes with the instruction *(Org. Esp.)*.

*Calmo*

(Org. Esp.)

**45** *agg. 8' & 4'*  
*più sensibile*  
(G.O.)



First system of musical notation, consisting of three staves (treble, bass, and a lower bass staff). The music is in a key with one sharp (F#) and a 2/4 time signature. It features a continuous eighth-note melody in the treble and bass staves, with the lower bass staff remaining empty.

Second system of musical notation, starting with measure 46. The notation includes the instruction *con vita* above the treble staff and *cresc.* above the bass staff. The musical structure continues with eighth-note patterns in the treble and bass staves.

Third system of musical notation, continuing the eighth-note melodic lines in the treble and bass staves.

Fourth system of musical notation, continuing the eighth-note melodic lines. The system concludes with a treble clef change in the final measure.

Fifth system of musical notation, starting with measure 47. The notation includes the instruction *cresc. con calore* above the treble staff. The music features a more complex melodic line with slurs and ties in the treble staff, while the bass staff continues with eighth-note patterns.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation, including the instruction *animando e sempre più cresc.* written in the middle staff.

Third system of musical notation, continuing the piece with various notes and rests.

Fourth system of musical notation, starting with a boxed measure number **48** and the instruction *insistendo più f*.

Fifth system of musical notation, concluding the page with various notes and rests.

First system of musical notation, featuring treble and bass staves with piano accompaniment. The tempo instruction *con forza e sempre più animando* is written above the right-hand staff.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, including dynamic markings *ff* and *poco allarg.*

Fourth system of musical notation, starting at measure 49. It includes the dynamic marking *fff* and the tempo instruction *maestosamente*.

Fifth system of musical notation, starting at measure 50. It includes the tempo instruction *Stretto. (♩ = 144) (Minore.)* and dynamic markings *il massimo* and *forte*. The system concludes with a double bar line and a repeat sign.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains complex chordal textures with many notes. The bottom staff has a few notes, including a half note with a slur. A bracket labeled 'Va' spans the first three measures of the grand staff.

Second system of musical notation, similar to the first. It features a grand staff and a bottom bass clef staff. The grand staff has dense chordal patterns. The bottom staff has a few notes, including a half note with a sharp sign. A bracket labeled 'Va' spans the first three measures of the grand staff.

Third system of musical notation, continuing the piece. It features a grand staff and a bottom bass clef staff. The grand staff has dense chordal patterns. The bottom staff has a few notes, including a half note with a sharp sign. A bracket labeled 'Va' spans the first three measures of the grand staff.

Fourth system of musical notation, starting with a box containing the number '51'. Above the system, the text 'Più stretto. (♩=176)' is written. It features a grand staff and a bottom bass clef staff. The grand staff has dense chordal patterns. The bottom staff has a few notes, including a half note with a sharp sign. A bracket labeled 'Va' spans the first three measures of the grand staff.

Quasi Presto.

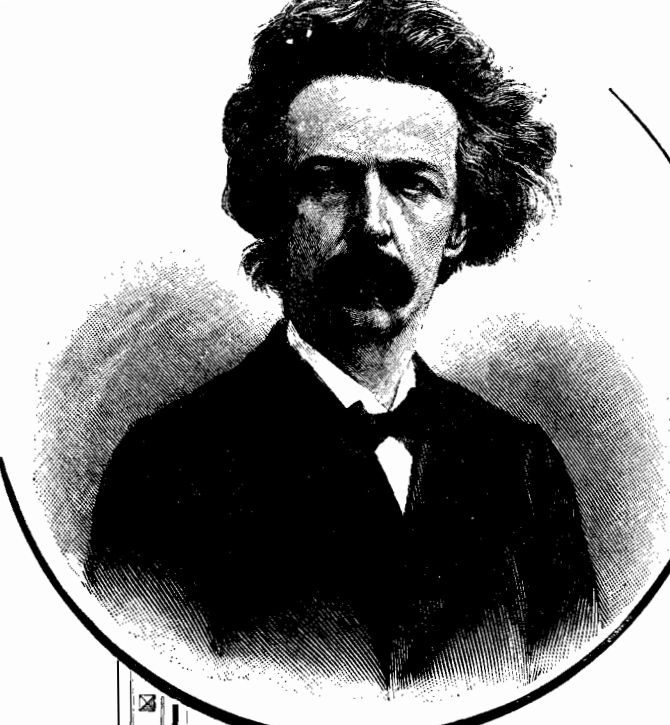
First system of musical notation, featuring a grand staff with three staves. The top staff contains a treble clef and a series of chords with slurs. The middle and bottom staves contain bass clefs and single notes. A fermata is placed over the final note of the bottom staff.

Second system of musical notation, continuing the grand staff. It features complex chordal textures with slurs and fermatas in the upper staves, and single notes in the lower staves.

Third system of musical notation, continuing the grand staff. The upper staves show intricate chordal patterns with slurs, while the lower staves have single notes.

Fourth system of musical notation, concluding the grand staff. It features complex chordal textures with slurs and fermatas in the upper staves, and single notes in the lower staves.





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