



EG510

H

Composizioni per Organo

di Luigi Bottaro

Op. 120.

compl. $\frac{\text{Mk. } 3.}{\text{Fr. } 4.}$ netto

- n° 1. Preludio fugato $\frac{\text{Mk. } .80}{\text{Fr. } 1.}$ netto
- „ 2. Elevazione $\frac{\text{Mk. } .80}{\text{Fr. } 1.}$ „
- „ 3. Allegretto pastorale $\frac{\text{Mk. } 1.}{\text{Fr. } 1.25}$ „

- n° 4. Melodia $\frac{\text{Mk. } .80}{\text{Fr. } 1.}$ netto
- „ 5. Trio $\frac{\text{Mk. } .80}{\text{Fr. } 1.}$ „
- „ 6. Fantasia $\frac{\text{Mk. } 1.50}{\text{Fr. } 2.}$ „

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v. 2

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H

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di Luigi Bottazzo

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Organo Espressivo: Aeolina, Principale 8 P. e Bordone 8.
Grand' Organo: Unda Maris, e Principale 8.
Pedale: Bordoni 16 e 8.

Elevazione.

Luigi Bottazzo, Op. 120 N° 2.

Larghetto. ♩ = 60. *affrett.* *rall.* *a tempo*

Manuale.
O. E.

Pedale.
G. O.

mf *p*

O. E.

un po' animato *rall.*

G. O. O. E. G. O. O. E. accoppiato

Primo tempo. *affrett.*

O. E. G. O. togli l'accoppiamento

affrett. *rall.*

The first system of music consists of three staves. The top two staves are a grand staff (treble and bass clefs) with piano accompaniment. The bottom staff is a single bass clef line. The tempo marking *affrett.* is placed above the first staff, and *rall.* is placed above the second staff. The music is in a key with two flats and a 3/4 time signature.

a tempo
O.E.A.
G.O.

The second system of music consists of three staves. The top two staves are a grand staff with piano accompaniment. The bottom staff is a single bass clef line. The tempo marking *a tempo* is placed above the first staff. The letters 'O.E.A.' are written above the first staff and 'G.O.' is written below the first staff. The music continues in the same key and time signature.

rall. *a tempo* *rall.*

The third system of music consists of three staves. The top two staves are a grand staff with piano accompaniment. The bottom staff is a single bass clef line. The tempo markings *rall.*, *a tempo*, and *rall.* are placed above the first staff. The music includes triplets and continues in the same key and time signature.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	N ^o	1. Preludio.....	Mk. .80	netto
		2. Fughetta.....	Frs. 1.—	
		3. Pastorale.....	Mk. .80	
		4. Angelus.....	Frs. 1.—	
		5. Toccata di Concerto.....	Mk. 1.50	
II ^o Fasc.	N ^o	6. Melodia.....	Frs. 1.—	
		7. Invocazione.....	Mk. .80	
		8. Marcia festiva.....	Frs. 1.—	
		9. Intermezzo.....	Mk. 1.80	
		10. Finale.....	Frs. 1.25	
Mk. 2.40 netto				
Frs. 3.—				

CAPOCCI, Filippo.

I ^o Fasc.	N ^o	1. Preludio.....		
		2. Melodia.....		
		3. Inno trionfale.....		
		4. Elegia.....		
		5. Andantino pastorale.....		
II ^o Fasc.	N ^o	6. Allegro vivace.....		
		7. Corale.....		
		8. Fuga.....		
		9. Adoro te devote.....		
		10. Marcia religiosa.....		

BOTTAZZO, Luigi. Op. 120.

compl.	Mk. 3.— netto	Frs. 4.—	N ^o	1. Preludio.....	Mk. .80	netto
				2. Elevazione.....	Frs. 1.—	
				3. Allegretto.....	Mk. .80	
				4. Melodia.....	Frs. 1.25	
				5. Trio.....	Mk. .80	
				6. Fantasia.....	Frs. 1.—	

RAVANELLO, Oreste. Op. 50.

compl.	Mk. 3.— netto	Frs. 4.—	N ^o	1. Preludio.....	Mk. .80	netto
				2. Preghiera.....	Frs. 1.—	
				3. Musette.....	Mk. .80	
				4. Elegia.....	Frs. 1.—	
				5. Fughetta.....	Mk. .80	
				6. Christus resurrexit.....	Frs. 1.—	
				Inno di Gloria	Mk. 1.50	
					Frs. 2.—	

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6

Composizioni per Organo

di Luigi Bottaro

Op. 120.

compl. Mk. 3.— netto
Fr. 4.—

- n° 1. Preludio fugato Mk. .80 netto
Fr. 1.—
- „ 2. Elevazione Mk. .80
Fr. 1.—
- „ 3. Allegretto pastorale Mk. 1.—
Fr. 1.25

- n° 4. Melodia Mk. .80 netto
Fr. 1.—
- „ 5. Trio Mk. .80
Fr. 1.—
- „ 6. Fantasia Mk. 1.50
Fr. 2.—

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Allegretto Pastorale.

Organo Espressivo: Gamba 8, Flauto 4 ed Oboe.
 Grand' Organo: Bordone 8, Dulciana 8 e Flauto 8.
 Pedale: Contrabasso 16 e Basso 8.

Luigi Bottazzo, Op. 120 N° 3.

$\text{♩} = 69.$

Manuale. *p* [O. E.]

G. O.

Pedale.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#). The top staff features a complex, fast-moving melodic line with many sixteenth notes and slurs. The middle staff has a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is mostly empty, with a few notes at the end. The tempo marking *rall.* is placed above the final measure of the system.

Second system of the musical score. It consists of three staves: a grand staff and a separate bass staff. The music continues in the same key. The top staff has a melodic line with slurs and some grace notes. The middle staff provides harmonic support with sustained notes and some rhythmic patterns. The bottom staff is mostly empty. The tempo marking *a tempo* is placed above the first measure of the system.

Third system of the musical score. It consists of three staves: a grand staff and a separate bass staff. The music continues in the same key. The top staff has a melodic line with slurs. The middle staff has a more active accompaniment with eighth notes. The bottom staff has a few notes. The dynamic marking *mf* is placed above the first measure of the system. The text *agg. Flauto 4* is written above the top staff, and *G. O.* is written above the middle staff.

rall.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and features a steady eighth-note accompaniment.

a tempo

The second system continues the piece with a tempo change to *a tempo*. It features three staves. The top staff has a more active melodic line with slurs and accents. The middle staff continues with harmonic accompaniment. The bottom staff maintains the eighth-note accompaniment from the first system.

The third system concludes the piece. It features three staves. The top staff has a melodic line that ends with a final cadence. The middle staff provides harmonic support. The bottom staff has a final bass line. A small box labeled "O. E." is located at the end of the system.

rall. - - - *a tempo*

agg. Princip. 8 all' O. E.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *rall.* (rallentando) marking and contains a series of eighth-note chords. The middle staff is in treble clef and contains a melodic line with some rests. The bottom staff is in bass clef and contains a simple harmonic accompaniment. The system concludes with an *a tempo* marking.

The second system continues the musical piece. The top staff features a more complex texture with overlapping eighth-note patterns. The middle staff continues its melodic line, and the bottom staff provides a steady accompaniment. The system ends with a few notes in the top staff.

The third system concludes the piece. The top staff features a final melodic flourish. The middle and bottom staves provide a final accompaniment. The system ends with a few notes in the top staff.

First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

Second system of the musical score. It contains three staves. The top staff has a tempo change indicated by the markings *rall.* and *a tempo*. The music continues with intricate melodic and harmonic textures across all staves.

Third system of the musical score. It consists of three staves. The music concludes with a final melodic flourish in the upper voice and a sustained bass line.

Manuali accoppiati.

First system of musical notation, including a grand staff and a separate bass line. The music is in G major and 2/4 time. The first system is marked "Manuali accoppiati." and includes a "G.O." (Grand Octave) marking in the bass line.

a tempo

rall.

O. E.

G. O.

O. E.

togli l'accoppiamento

Second system of musical notation, including a grand staff and a separate bass line. The tempo changes from "a tempo" to "rall." and back to "a tempo". There are "O. E." (Octave Enlargement) and "G. O." (Grand Octave) markings. The instruction "togli l'accoppiamento" (remove the coupling) is written above the bass line.

Third system of musical notation, including a grand staff and a separate bass line. The music returns to "Manuali accoppiati." and includes a "G.O." marking in the bass line.

Manuali accoppiati.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Fughetta.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. 1.80		
	Frs. 2. —		
} 3. Pastorale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. 1.50		
	Frs. 2. —		
} 4. Angelus.....	Mk. .80	}	
	Frs. 1. —		
} 5. Toccata di Concerto.....	Mk. .80	}	
	Frs. 1. —		
} 6. Melodia.....	Mk. .80	}	
	Frs. 1. —		
II ^o Fasc.	} 7. Invocazione.....	Mk. .80	}
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 8. Marcia festiva.....	Mk. .80	}	
	Frs. 1. —		
} 9. Intermezzo.....	Mk. .80	}	
	Frs. 1. —		
} 10. Finale.....	Mk. 1.25	}	
	Frs. 1.25		

Mk. 2.40 netto
Frs. 3. —

Mk. 2.40 netto
Frs. 3. —

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. 1.80		
	Frs. 2. —		
} 3. Inno trionfale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. 1.50		
	Frs. 2. —		
} 4. Elegia.....	Mk. .80	}	
	Frs. 1. —		
} 5. Andantino pastorale.....	Mk. .80	}	
	Frs. 1. —		
} 6. Allegro vivace.....	Mk. .80	}	
	Frs. 1. —		
II ^o Fasc.	} 7. Corale.....	Mk. .80	}
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 8. Fuga.....	Mk. .80	}	
	Frs. 1. —		
} 9. Adoro te devote.....	Mk. 1. —	}	
	Frs. 1. —		
} 10. Marcia religiosa.....	Mk. 1.25	}	
	Frs. 1.25		

BOTTAZZO, Luigi. Op. 120.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. 1.25	
	Frs. 1.25	
} 2. Elevazione.....	Mk. .80	}
	Frs. 1. —	
} 3. Allegretto.....	Mk. .80	}
	Frs. 1. —	
} 4. Melodia.....	Mk. .80	}
	Frs. 1. —	
} 5. Trio.....	Mk. .80	}
	Frs. 1. —	
} 6. Fantasia.....	Mk. 1.50	}
	Frs. 2. —	

compl. Mk. 3. — netto
Frs. 4. —

RAVANELLO, Oreste. Op. 50.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 2. Preghiera.....	Mk. .80	}
	Frs. 1. —	
} 3. Musette.....	Mk. .80	}
	Frs. 1. —	
} 4. Elegia.....	Mk. .80	}
	Frs. 1. —	
} 5. Fughetta.....	Mk. .80	}
	Frs. 1. —	
} 6. Christus resurrexit. Inno di Gloria.....	Mk. 1.50	}
	Frs. 2. —	

compl. Mk. 3. — netto
Frs. 4. —

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Luisi Bottaro

Op. 120.

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Frcs 4.—

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Frcs. 1.—
- „ 2. Elevazione Mk. .80
Frcs. 1.—
- „ 3. Allegretto pastorale Mk. 1.—
Frcs. 1.25

- n° 4. Melodia Mk. .80 netto
Frcs. 1.—
- „ 5. Trio Mk. .80
Frcs. 1.—
- „ 6. Fantasia Mk. 1.50
Frcs. 2.—

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Fantasia.

Organo Espressivo: Principale 8, Flauto 8 ed Oboe.
 Organo Corale: Principale 8, Gamba 8 e Clarinetto.
 Grand' Organo: Bordone 16, Principale 8, Bordone 8, Flauto 8 e 4.
 Pedale: Bordone 16.

Luigi Bottazzo, Op. 120 N° 6.

Adagio. ♩ = 63.

Manuale.

Pedale.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are three measures with the label "O. E." above the staff and one measure with "G. O." above the staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The music continues with complex rhythmic patterns. There are four measures with the label "G. O." above the staff and three measures with "O. E." above the staff.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has three flats. The music continues with complex rhythmic patterns, including some sixteenth-note runs.

agg. Tromba.

This system contains the first three staves of the score. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features complex rhythmic patterns and dynamic markings.

agg. Ripieno.

Pedale accoppiato.

This system contains the next three staves. The middle staff has a dynamic marking of *ff*. The instruction "Pedale accoppiato." is written below the bottom staff.

f *rall. a poco a poco* *mf* *p*

O. E.

Ped: non accoppiato.

This system contains the final three staves. It includes dynamic markings *f*, *rall. a poco a poco*, *mf*, and *p*. The instruction "O. E." is written above the middle staff, and "Ped: non accoppiato." is written below the bottom staff.

Organo Espressivo: Flauto 8 ed Oboe.
Organo Corale: Gamba 8.
Pedale: Bordone 16.

Andante cantabile. ♩=72. *affrett.*

The first system of the musical score consists of three staves. The top staff is for the Organ Espressivo (O.E.) in treble clef, the middle staff is for the Organ Corale (O.C.) in bass clef, and the bottom staff is a pedal line in bass clef. The music is in 3/4 time with a key signature of one flat. The tempo is marked 'Andante cantabile' with a quarter note equal to 72 beats per minute. The first system ends with the instruction 'affrett.' (accelerando).

rall. *a tempo* *affrett.* *rit.*

The second system continues the organ accompaniment. It features the same three-staff layout. The tempo markings 'rall.' (ritardando), 'a tempo', and 'affrett.' (accelerando) are placed above the top staff. The system concludes with a 'rit.' (ritardando) marking.

a tempo *rit.* *a tempo* *affrett.*

The third system concludes the organ accompaniment. It features the same three-staff layout. The tempo markings 'a tempo', 'rit.' (ritardando), 'a tempo', and 'affrett.' (accelerando) are placed above the top staff. The system ends with a double bar line.

rall. *a tempo* *rall.* - - *a tempo*
p

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Above the staves, there are markings for tempo: *rall.* (rallentando), *a tempo*, *rall.* (rallentando), and *a tempo*. A dynamic marking of *p* (piano) is placed above the first measure of the second *a tempo* section.

rall. - - - *a tempo*
affrett.

The second system continues the musical piece. It features two staves. The upper staff has a melodic line with some slurs and ties. The lower staff has a more active accompaniment with sixteenth-note patterns. Tempo markings *rall.* (rallentando) and *a tempo* are present. A marking of *affrett.* (accelerando) is placed above the lower staff in the middle of the system.

O. E.
Agg. Bordone 8 al Ped.

The third system concludes the piece. It consists of two staves. The upper staff features a melodic line with some slurs and ties. The lower staff has a more active accompaniment with sixteenth-note patterns. A marking of *O. E.* (Ossia) is placed above the first measure of the upper staff. A marking of *Agg. Bordone 8 al Ped.* (Add 8 Pedal Bordone) is placed below the first measure of the lower staff. The system ends with a double bar line.

Adagio. ♩ = 63.

G.O. O.E. G.O. O.C. O.E. G.O. O.E. G.O. O.C.

togli Ripieno e Tromba al G.O. Agg. Princip. 8 e Clarinetto all O.C.

Agg. Contrabasso 16.

poco più

O.E. O.C.

O.E.

Cassa aperta.

8 Organo Espressivo: Princip. 8. Flauto 8. Viola 4. Oboe 8.
Organo Corale: Princip. 8. Gamba 8. Flauto 4. Flauto 2. Clarino 8.
Grand' Organo: Bordone 16. Princip. 8. Bordone 8. Flauto 8 e 4. Ottava 4.
Pedale: Contrabasso e Bordone 16. Basso 8. Flauto 4.

Allegro non tanto. ♩ = 100.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains the main melodic line with various ornaments and slurs. The bass clef staff below it contains a simple accompaniment. The tempo marking 'Allegro non tanto' and the quarter note equal to 100 (♩ = 100) are positioned above the first staff. The first measure of the grand staff is marked 'G. O.'.

Second system of the musical score, continuing the composition from the first system. It features the same three-staff structure with a grand staff and a lower bass clef staff. The melodic line in the grand staff continues with similar ornamentation and phrasing.

Third system of the musical score. It maintains the three-staff format. The grand staff continues with its melodic line, and the lower bass clef staff provides accompaniment. The first measure of the grand staff in this system is marked 'O.C.'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the upper voice and a rhythmic accompaniment in the lower voice. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. It includes performance directions: *rall.* (rallentando), *più mosso assai* (much more motion) with a tempo marking of $\text{♩} = 144$, and *più forte* (much louder). The instruction *G.O.* (Grand Organo) is placed above the bass staff, and *agg. Tromba.* (add Trombone) is placed below the bass staff. The system concludes with a double bar line.

Third system of musical notation. It includes the instruction *agg: Ripieno* (add Ripieno) above the bass staff. The system concludes with the instruction *togli Ripieno.* (remove Ripieno) above the bass staff. The system concludes with a double bar line.

rall. - - - primo tempo

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef, containing a complex melodic line with many slurs and ties. The middle staff is a grand staff with a bass clef, providing harmonic support. The bottom staff is a single bass clef staff with a melodic line. The tempo marking *rall. - - - primo tempo* is positioned above the first few measures.

The second system continues the musical piece with three staves. It features dynamic markings: *f* (forte) at the beginning, *o.c.* (crescendo) in the first measure of the middle staff, *G.O.* (decrescendo) in the fourth measure of the middle staff, and *agg.* (accelerando) at the end of the system. The notation includes various rhythmic patterns and slurs.

*più mosso assai
più forte*

The third system of the musical score consists of three staves. The top staff has a *Ripieno.* marking. The tempo and dynamic markings *più mosso assai* and *più forte* are placed above the first few measures. The notation is more rhythmic and complex than the previous systems.

primo tempo

This system contains three staves of music. The top two staves are for the piano, and the bottom staff is for the bass. The music is marked *primo tempo*. It features a dense texture of chords and arpeggios, with some notes beamed together. The key signature has three flats.

rall. **Adagio.** *mf*

O. C.
Accoppiamento dell' O. C. all' O. E.

Contrabbasso 16 solo.

This system contains three staves. The top two staves are for the piano, and the bottom staff is for the bass. The tempo is marked *rall.* and **Adagio.** with a dynamic marking of *mf*. A section of the music is enclosed in a box with the text "O. C. Accoppiamento dell' O. C. all' O. E.". Below the piano staves, the text "Contrabbasso 16 solo." indicates a solo part for the double bass.

un po' affrett. **ff** *rall.*

G. O. manuali accoppiati

This system contains three staves. The top two staves are for the piano, and the bottom staff is for the bass. The tempo is marked *un po' affrett.* followed by a **ff** dynamic marking, and then *rall.*. The text "G. O. manuali accoppiati" is placed between the piano staves.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	}	N ^o 1. Preludio.....	Mk. .80	netto
		2. Fughetta.....	Frs. 1.—	
		3. Pastorale.....	Mk. .80	
		4. Angelus.....	Frs. 1.—	
		5. Toccata di Concerto.....	Mk. .80	
Mk. 2.40 netto				
Frs. 3.—				
II ^o Fasc.	}	6. Melodia.....	Frs. 1.—	
		7. Invocazione.....	Mk. .80	
		8. Marcia festiva.....	Frs. 1.—	
		9. Intermezzo.....	Mk. .80	
		10. Finale.....	Frs. 1.—	
Mk. 2.40 netto				
Frs. 3.—				

CAPOCCI, Filippo.

I ^o Fasc.	}	N ^o 1. Preludio.....		
		2. Melodia.....		
		3. Jnno trionfale.....		
		4. Elegia.....		
		5. Andantino pastorale.....		
II ^o Fasc.	}	6. Allegro vivace.....		
		7. Corale.....		
		8. Fuga.....		
		9. Adoro te devote.....		
		10. Marcia religiosa.....		

BOTTAZZO, Luigi. Op. 120.

compl.	}	N ^o 1. Preludio.....	Mk. .80	netto
		2. Elevazione.....	Frs. 1.—	
		3. Allegretto.....	Mk. .80	
		4. Melodia.....	Frs. 1.—	
		5. Trio.....	Mk. 1.25	
		6. Fantasia.....	Mk. .80	
Mk. 3.— netto				
Frs. 4.—				

RAVANELLO, Oreste. Op. 50.

compl.	}	N ^o 1. Preludio.....	Mk. .80	netto
		2. Preghiera.....	Frs. 1.—	
		3. Musette.....	Mk. .80	
		4. Elegia.....	Frs. 1.—	
		5. Fughetta.....	Mk. .80	
		6. Christus resurrexit. Jnno di Gloria.....	Frs. 1.—	
Mk. 1.50				
Frs. 2.—				

LEIPZIG E MILANO,
CARISCH & JÄNICHEN.
EDITORI.



6

Composizioni per Organo

Luisi Bottazzo

Op. 120.

compl. Mk. 3.— netto
Frcs 4.—

- n° 1. Preludio fugato Mk. .80 netto
Frcs. 1.—
- „ 2. Elevazione Mk. .80
Frcs. 1.—
- „ 3. Allegretto pastorale Mk. 1.—
Frcs. 1.25

- n° 4. Melodia Mk. .80 netto
Frcs. 1.—
- „ 5. Trio Mk. .80
Frcs. 1.—
- „ 6. Fantasia Mk. 1.50
Frcs. 2.—

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Leipzig e Milano, Carisch & Jänichen.

Organo Espressivo: Eufonio 8, Flauto armonico 4.
Grand' Organo: Dulciana 8.
Pedale: Bordone 16.

Melodia.

Luigi Bottazzo, Op. 120 N° 4.

Andante cantabile. ♩ = 69.

Manuale.

Pedale.

O.E.

G.O.

p

Pedale accoppiato al G. O.

poco più

rall. - - - un po' stretto

lunga

primo tempo

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass clef staff below. The music is in a key with three flats and a 3/4 time signature. It includes various note values, slurs, and dynamic markings.

Second system of musical notation, continuing the piece. It features a grand staff and a separate bass clef staff. The notation includes slurs, accents, and dynamic markings.

poco più

Third system of musical notation, marked *poco più*. It features a grand staff and a separate bass clef staff. The notation includes slurs, accents, and dynamic markings.

rall.

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a complex texture with many beamed notes and slurs. The tempo marking *rall.* is positioned above the top staff.

primo tempo

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is characterized by a steady, rhythmic pattern with many slurs. The tempo marking *primo tempo* is positioned above the top staff.

rall. - - - *a tempo*

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes a triplet of notes in the top staff. The tempo markings *rall.* and *a tempo* are positioned above the top staff.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
		Mk. .80	
} N ^o 2. Fughetta.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 3. Pastorale.....	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} N ^o 4. Angelus.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 5. Toccata di Concerto.....	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} N ^o 6. Melodia.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 7. Invocazione.....	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} N ^o 8. Marcia festiva.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 9. Intermezzo.....	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} N ^o 10. Finale.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1.25		

Mk. 2.40
Frs. 3. — netto

Mk. 2.40
Frs. 3. — netto

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80
		Frs. 1. —
		Mk. .80
		Frs. 1. —
		Mk. .80
} N ^o 2. Melodia.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 3. Inno trionfale.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 4. Elegia.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 5. Andantino pastorale.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 6. Allegro vivace.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 7. Corale.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 8. Fuga.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 9. Adoro te devote.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 10. Marcia religiosa.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1.25	

BOTTAZZO, Luigi. Op. 120.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 2. Elevazione.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 3. Allegretto.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 4. Melodia.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 5. Trio.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 6. Fantasia.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 2. —	

compl. Mk. 3. — netto
Frs. 4. —

RAVANELLO, Oreste. Op. 50.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 2. Preghiera.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 3. Musette.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 4. Elegia.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 5. Fughetta.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 6. Christus resurrexit. Inno di Gloria.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	

compl. Mk. 3. — netto
Frs. 4. —

Mk. 1.50
Frs. 2. —

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6

Composizioni per Organo

Luigi Bottaro

Op. 120.

compl. Mk. 3. — netto
Frcs 4. —

- n° 1. Preludio fugato $\frac{\text{Mk. } 80}{\text{Frcs. } 1. —}$ netto
- „ 2. Elevazione $\frac{\text{Mk. } 80}{\text{Frcs. } 1. —}$ „
- „ 3. Allegretto pastorale $\frac{\text{Mk. } 1. —}{\text{Frcs. } 1. 25}$ „

- n° 4. Melodia $\frac{\text{Mk. } 80}{\text{Frcs. } 1. —}$ netto
- „ 5. Trio $\frac{\text{Mk. } 80}{\text{Frcs. } 1. —}$ „
- „ 6. Fantasia $\frac{\text{Mk. } 1. 50}{\text{Frcs. } 2. —}$ „

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Organo Espressivo: Registri di 8 e 4 piedi.
 Grand' Organo: Registri di fondo e pieno.
 Pedale: 16 e 8 piedi.

Preludio Fugato.

Luigi Bottazzo, Op.120 N° 1.

Andante con moto. ♩ = 88.

Manuale.

O. E.

G. O.

Pedale.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and accidentals, including a colon symbol. The middle staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and contains a single melodic line with a few notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the harmonic accompaniment. The bottom staff continues the single melodic line, showing more rhythmic detail and phrasing.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the harmonic accompaniment. The bottom staff continues the single melodic line, ending with a long note.

The first system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes, often beamed together, and some notes are tied across bar lines. The middle staff is a grand staff, combining a treble clef and a bass clef, with a key signature of one flat. It contains a complex accompaniment with many beamed notes and some rests. The bottom staff is a bass clef staff with a key signature of one flat, containing a simple bass line with quarter and eighth notes.

The second system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat and a common time signature. It features a melodic line with eighth and sixteenth notes, some with accidentals (sharps and naturals), and some notes are tied. The middle staff is a grand staff with a treble and bass clef, key signature of one flat, and common time. It contains a dense accompaniment with many beamed notes and some rests. The bottom staff is a bass clef staff with a key signature of one flat and common time, containing a simple bass line with quarter and eighth notes.

The third system of music consists of three staves. The top staff is a treble clef staff with a key signature of one flat and a common time signature. It features a melodic line with eighth and sixteenth notes, some with accidentals, and some notes are tied. The middle staff is a grand staff with a treble and bass clef, key signature of one flat, and common time. It contains a dense accompaniment with many beamed notes and some rests. The bottom staff is a bass clef staff with a key signature of one flat and common time, containing a simple bass line with quarter and eighth notes.

poco più *a tempo*

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and ornaments. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and contains a lower register line. The tempo marking *poco più* is at the beginning, and *a tempo* is at the end of the system.

rall. - - - - *a tempo*

The second system of music consists of three staves. The top staff is in treble clef and features a melodic line with a *rall.* (rallentando) section followed by a return to *a tempo*. The middle and bottom staves provide harmonic accompaniment. The tempo marking *rall.* is at the beginning, and *a tempo* is at the end of the system.

poco più

Manuali accoppiati.

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line with a *poco più* marking. The middle and bottom staves provide harmonic accompaniment. The instruction *Manuali accoppiati.* is written below the staves. The system concludes with a double bar line and repeat signs.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Fughetta.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 3. Pastorale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 4. Angelus.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 5. Toccata di Concerto.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 6. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 7. Invocazione.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 8. Marcia festiva.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 9. Intermezzo.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 10. Finale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. 2.40 netto			
Frs. 3. —			
Mk. 2.40 netto			
Frs. 3. —			

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 3. Jnno trionfale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 4. Elegia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 5. Andantino pastorale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 6. Allegro vivace.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 7. Corale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 8. Fuga.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 9. Adoro te devote.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 10. Marcia religiosa.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		

BOTTAZZO, Luigi. Op. 120.

} N ^o 1. Preludio.....	Mk. .80	netto	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 2. Elevazione.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 3. Allegretto.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 4. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 5. Trio.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 6. Fantasia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
compl. Mk. 3. — netto			
Frs. 4. —			

RAVANELLO, Oreste. Op. 50.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 2. Preghiera.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 3. Musette.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 4. Elegia.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 5. Fughetta.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 6. Christus resurrexit. Jnno di Gloria.....	Mk. 1.50	}
	Frs. 2. —	
	Mk. 1.50	
	Frs. 2. —	
	Mk. 1.50	
	Frs. 2. —	

LEIPZIG E MILANO,
CARISCH & JÄNICHEN.
EDITORI.



6

Composizioni per Organo

di

Luis Bottaro

Op. 120.

compl. Mk. 3.— netto
Frcs 4.—

n° 1. Preludio fugato	Mk. 80	netto
	Frcs 1.—	
„ 2. Elevazione	Mk. 80	„
	Frcs 1.—	
„ 3. Allegretto pastorale	Mk. 1.—	„
	Frcs 1.25	

n° 4. Melodia	Mk. 80	netto
	Frcs 1.—	
„ 5. Trio	Mk. 80	„
	Frcs 1.—	
„ 6. Fantasia	Mk. 1.50	„
	Frcs 2.—	

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Leipzig e Milano, Carisch & Jänichen.

Trio.

Organo Espressivo: 8 e 4.
Grand' Organo: 8 e 4.
Pedale: 16 e 8.

Luigi Bottazzo, Op. 120 N° 5.

Allegro moderato. ♩ = 92.

Manuale.

O. E.

G. O.

Pedale.

First system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music features a complex melodic line with many accidentals and a bass line that begins to move in the fourth measure.

Registri dolci.
meno mosso

Second system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The tempo marking "Registri dolci. meno mosso" is positioned above the first measure. The music continues with intricate melodic patterns and a steady bass line.

Third system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music concludes with a final melodic flourish in the upper staves and a sustained bass line.

primo tempo

f

This system contains three staves of music. The top staff is in treble clef and begins with a piano (*p*) dynamic marking. The middle and bottom staves are in bass clef. The music consists of flowing eighth and sixteenth notes with various accidentals, including sharps and naturals.

ff più animato

ff

This system contains three staves of music. The top staff is in treble clef and features a fortissimo (*ff*) dynamic marking and the instruction *più animato*. The middle and bottom staves are in bass clef. The music continues with more rhythmic activity, including some rests and slurs.

rall.

rall.

This system contains three staves of music. The top staff is in treble clef and features a *rall.* (rallentando) marking. The middle and bottom staves are in bass clef. The music concludes with a series of chords and a final cadence.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Fughetta.....	Frs. 1. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 3. Pastorale.....	Frs. 1. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 4. Angelus.....	Frs. 1. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 5. Toccata di Concerto.....	Frs. 2. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 6. Melodia.....	Frs. 1. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 7. Invocazione.....	Frs. 1. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 8. Marcia festiva.....	Frs. 1. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 9. Intermezzo.....	Frs. 1. —	}	
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} 10. Finale.....	Frs. 1.25	}	
	Mk. 1.50		
Mk. 2.40 netto			
Frs. 3. —			

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o 1. Preludio.....	Frs. 1. —
		Mk. .80
		Frs. 1. —
		Mk. .80
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