

# Compositionen für die Orgel

aus dem 16. 17. u. 18<sup>ten</sup> Jahrhundert

zum Gebrauch beim Gottesdienst

gesammelt und herausgegeben

von

**FRANZ COMMER.**

Heft. I. Pr. Mk 1,50. Heft. II. Pr. Mk. 75. Heft. III. Pr. Mk 1,--  
„ IV. „ 1,-- „ V. „ 2,-- „ VI. „ 2,--

*Eigenthum des Verlegers*

LEIPZIG, VERLAG VON F. E. C. LEUCKART.  
CONSTANTIN SANDER.



Die in dem vorliegenden Hefte enthaltenen Compositionen sind aus folgendem Werke entnommen: „*Fiori musicali di diversi compositioni Toccate, Kirie, Canzoni, Capricci, e Reccercari in Partitura a quattro utiliter sonatori Autore Girolamo Frescobaldi Organista di San Pietro di Roma. Opera duodecima. In Venetia appresso Alessandro Vincenti. 1635.*“

Die Ausführung dieser Sätze muss, (nach der Andeutung des Autors in der Vorrede.) mit Ausnahme derjenigen Stellen wo Allegro vorgezeichnet ist, in mässig langsamem Zeitmaasse geschehen. Die meisten Sätze sind über den gregorianischen Choral in den Kirchentonarten gearbeitet und stehen in dieser Beziehung als Muster-Arbeiten über allen bis jetzt in dieser Richtung bekannten Orgel-Compositionen. Bei der Registrirung sind starke Stimmen vorzugsweise anzuwenden.

*Les compositions contenues dans ce cahier sont tirées de l'ouvrage intitulé: „Fiori musicali di diversi compositioni Toccate, Kirie, Canzoni, Capricci, e Reccercari in Partitura a quattro utiliter sonatori Autore Girolamo Frescobaldi Organista di San Pietro di Roma. Opera duodecima. In Venetia appresso Alessandro Vincenti. 1635.“*

*L'éditeur se permet de rappeler au lecteur que ces compositions doivent être jouées assez lentement, à l'exception des passages marqués du mot Allegro. La plupart de ces morceaux sont composés dans les tons d'église sur le choral gregorien et sont de beaucoup supérieurs à toutes les compositions d'orgue de ce genre connues jusqu'à ce jour. On fera bien de se servir de préférence de registres forts.*

TOCCATA AVANTI LA MESSA DOMINICA.

And.

Adagio.

And.

KYRIE.

And.

KYRIE.

And.

And.

CHRISTE.

The first system of the musical score for 'CHRISTE.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The upper staff begins with a series of eighth notes, while the lower staff features a more complex accompaniment with some triplets and sixteenth notes. A 'Ped.' (pedal) marking is present below the first few notes of the bass staff.

The second system continues the musical score for 'CHRISTE.' with two staves. The notation continues with similar rhythmic patterns and melodic lines in both the treble and bass staves.

The third system concludes the 'CHRISTE.' section. It features two staves with musical notation that includes various note values and rests, ending with a double bar line and repeat signs.

CHRISTE ALIO MODO.

The first system of the 'CHRISTE ALIO MODO.' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The upper staff features a more active melodic line with many sixteenth notes, while the lower staff provides a steady accompaniment.

The second system continues the 'CHRISTE ALIO MODO.' section with two staves. The notation maintains the rhythmic and melodic characteristics of the first system. A 'Ped.' (pedal) marking is located below the bass staff.

CHRISTE ALIO MODO.

The first system of the second 'CHRISTE ALIO MODO.' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature has changed to 3/2. The upper staff features a melodic line with dotted rhythms, while the lower staff has a more rhythmic accompaniment. A 'Ped.' (pedal) marking is present below the bass staff.

The second system continues the second 'CHRISTE ALIO MODO.' section with two staves. The notation continues in 3/2 time, featuring complex rhythmic patterns and melodic lines in both staves. A 'Ped.' (pedal) marking is located below the bass staff.

CHRISTE.

Musical score for 'CHRISTE.' in G major, 4/4 time. The piece consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

Musical score for 'CHRISTE.' in G major, 4/4 time. The piece consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

KYRIE.

Musical score for 'KYRIE.' in G major, 4/4 time. The piece consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

Musical score for 'KYRIE.' in G major, 4/4 time. The piece consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

KYRIE ALIO MODO.

Musical score for 'KYRIE ALIO MODO.' in G major, 4/4 time. The piece consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

Musical score for 'KYRIE ALIO MODO.' in G major, 4/4 time. The piece consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

Musical score for 'KYRIE ALIO MODO.' in G major, 4/4 time. The piece consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a double bar line and repeat signs.

KYRIE ALIO MODO.

The first system of the musical score for 'KYRIE ALIO MODO.' consists of two staves, treble and bass clef. The music is in common time (C). The right hand features a melodic line with various intervals and rests, while the left hand provides a harmonic accompaniment with chords and moving lines. A 'Ped.' (pedal) marking is present below the first few measures.

The second system continues the musical piece. It maintains the same two-staff structure and common time signature. The melodic and harmonic development continues across these measures.

The third system concludes the 'KYRIE ALIO MODO.' section. It ends with a double bar line and repeat signs on both staves.

CANZON DOPO LA PISTOLA.

The first system of the 'CANZON DOPO LA PISTOLA.' section is in common time. The right hand has a more rhythmic and melodic character compared to the previous section, with frequent eighth and sixteenth notes. The left hand accompaniment is also more active. A 'Ped.' marking is located below the middle of the system.

The second system continues the 'CANZON DOPO LA PISTOLA.' piece. The rhythmic and melodic patterns are consistent with the first system. A 'Ped.' marking is placed below the beginning of this system.

The third system of the 'CANZON DOPO LA PISTOLA.' section is in 3/2 time. The right hand features a melodic line with some rests, while the left hand has a steady accompaniment. A 'Ped.' marking is located below the middle of the system.

The fourth system concludes the 'CANZON DOPO LA PISTOLA.' section. It features a final melodic phrase in the right hand and a supporting bass line in the left hand. A 'Ped.' marking is located below the middle of the system.

Ped.

Ped.

*Adagio.*

*Allegro.*

*Ad.*

**CANZON POST IL COMUNE.**

*Ad.*

*Ad.*



*Allegro.*

*Ad.*

*Adagio.*

*Ad.*

*Alto modo si placet.*

*Ad.*

*Adagio.*

*Allegro.*

*Ad.*

*Ad.*

*Ad.*

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Nr. 1 in F moll      Nr. 3 in F dur

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