SANDRO DALLA LIBERA

LIBER ORGANI

Vol. IV

NUPTIALIA

RACCOLTA DI MUSICHE ORGANISTICHE
PER LE CERIMONIE NUZIALI

con diteggiatura, registrazione
e norme per l'esecuzione

4ª EDIZIONE

Editrice - S.A.T. - Verona

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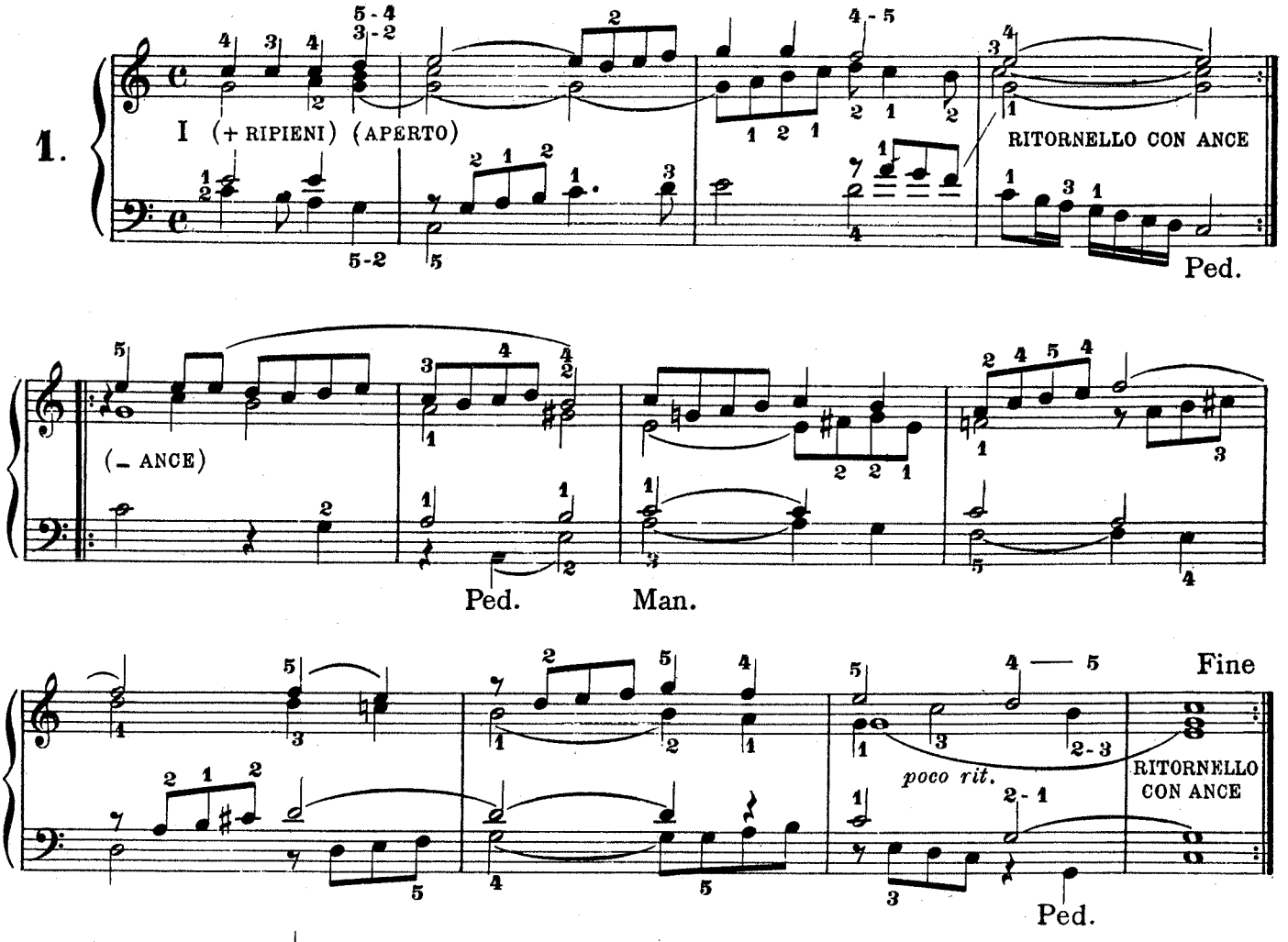
MESSA I.ª
Entrata

II Fondi da 8 e 4 e duodecima
I
Ped. Subb. e Contrabasso
Tutte le unioni

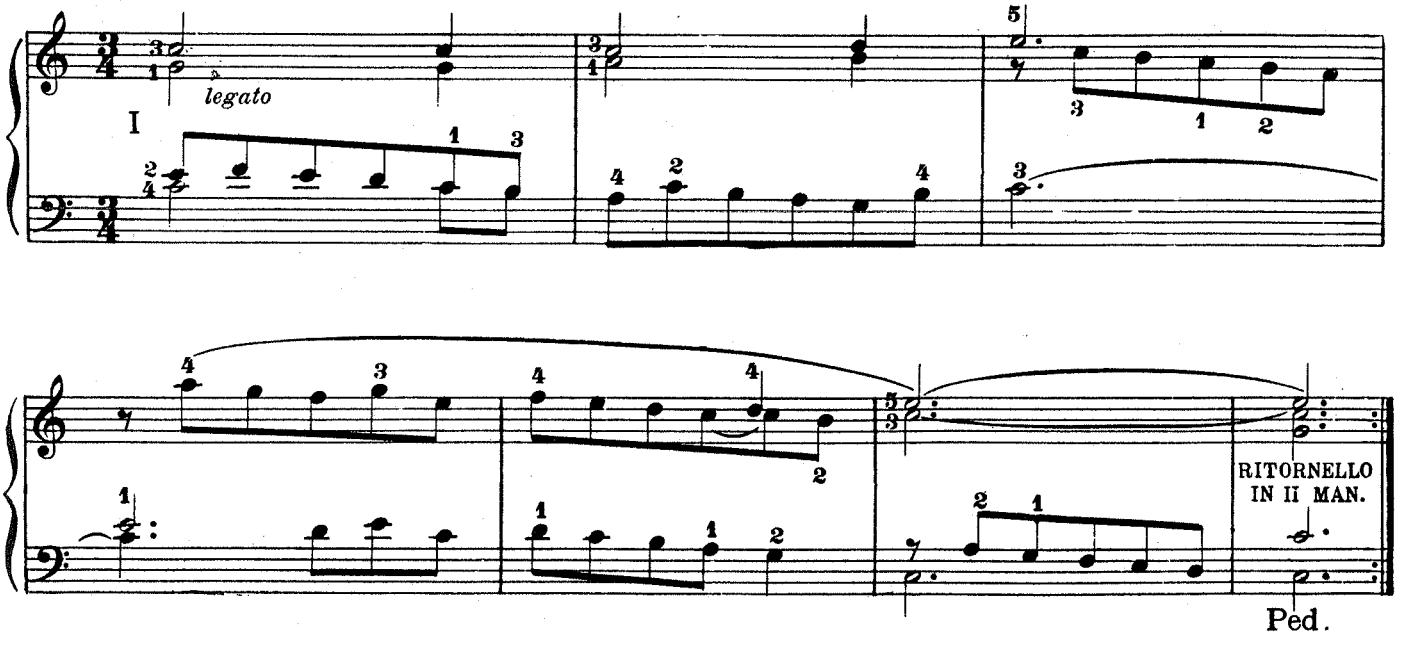
Allegro (♩ = 88)

Girolamo FRESCOBALDI

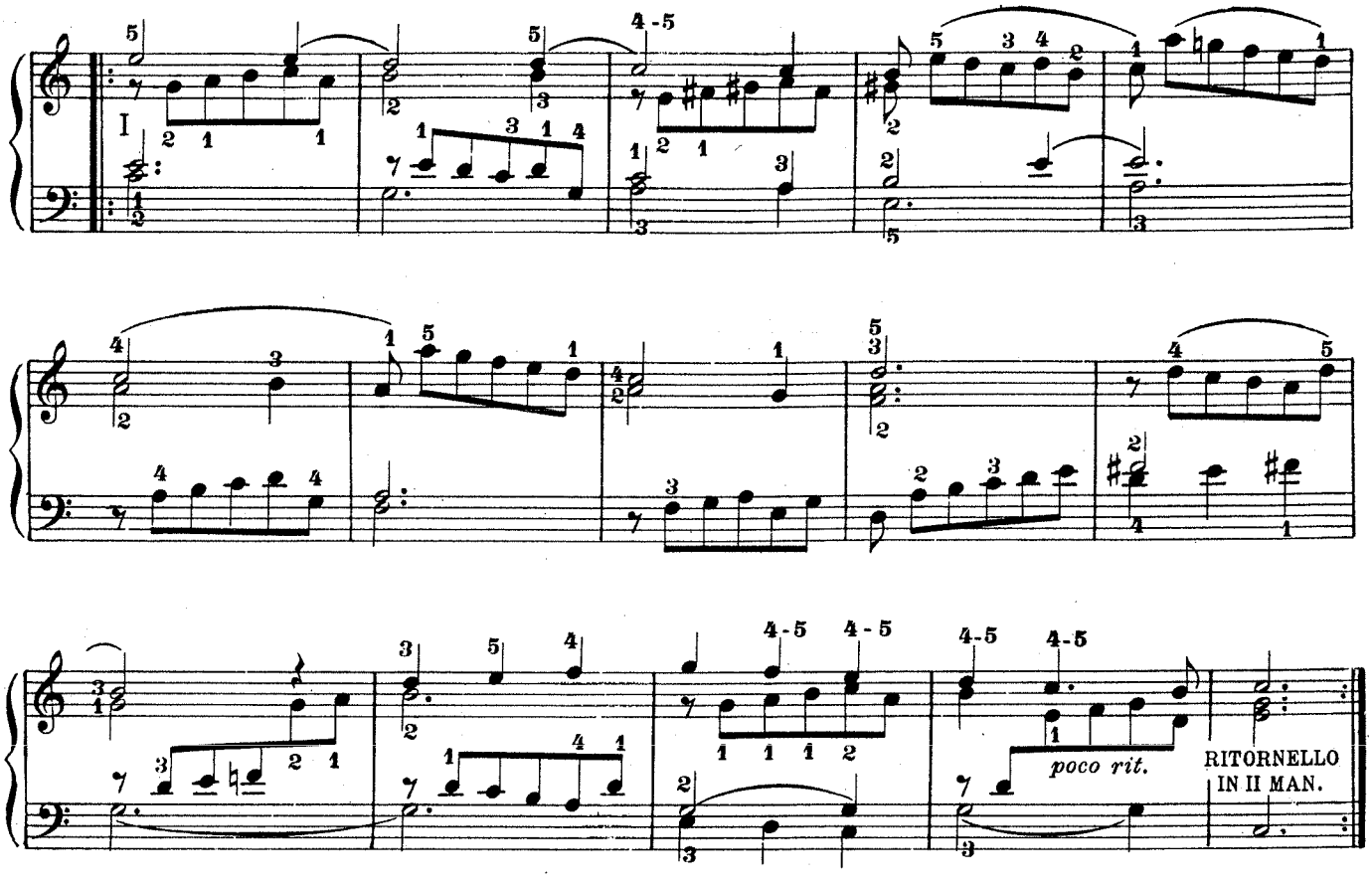


Più mosso (♩ = 96)

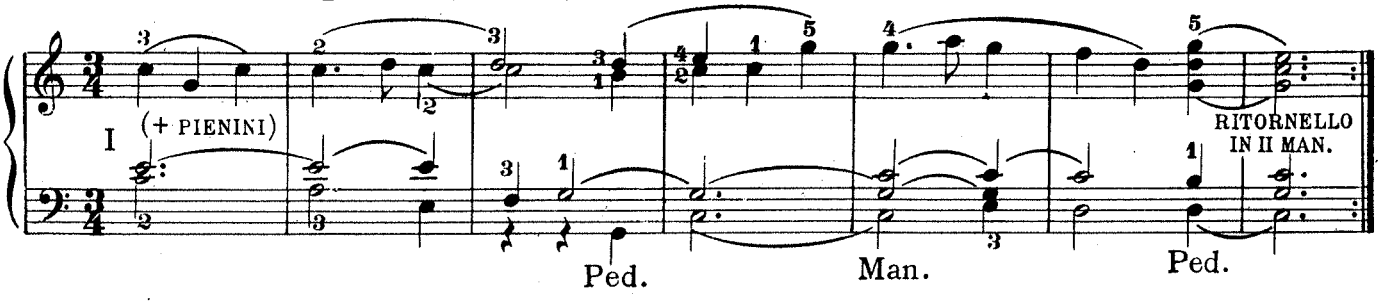
(– RIP. E ANCE)

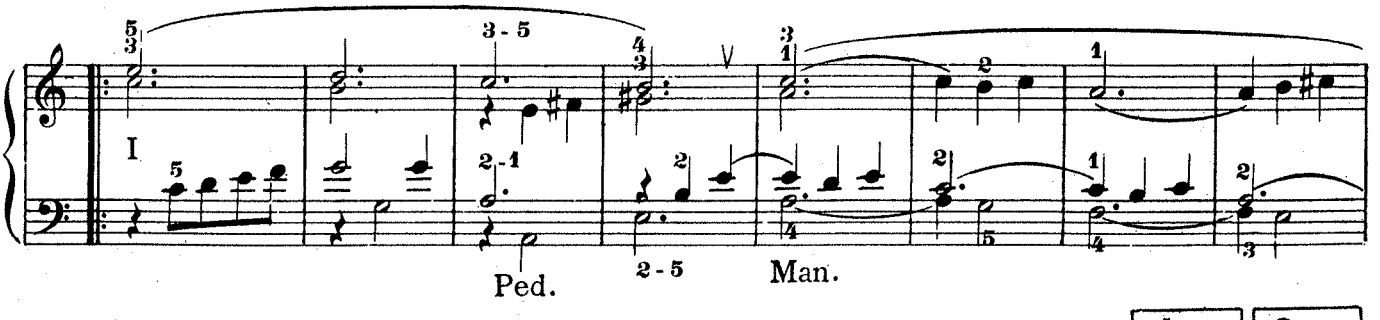


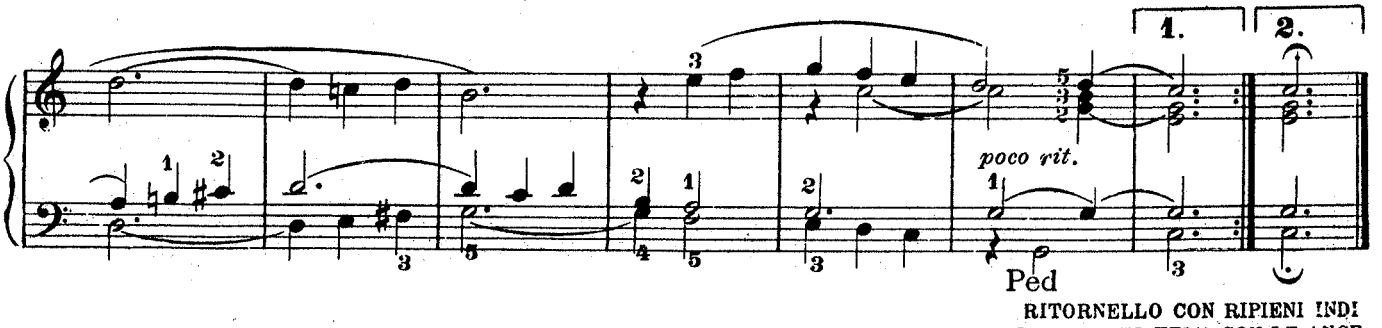
Brillante composizione (Variazioni su "Aria di balletto,,) che può felicemente sottolineare l'ingresso degli sposi in chiesa.



Allegro con spirito (♩ = 138)







RITORNELLO CON RIPIENI INDI
RIPRESA DEL TEMA CON LE ANCE.

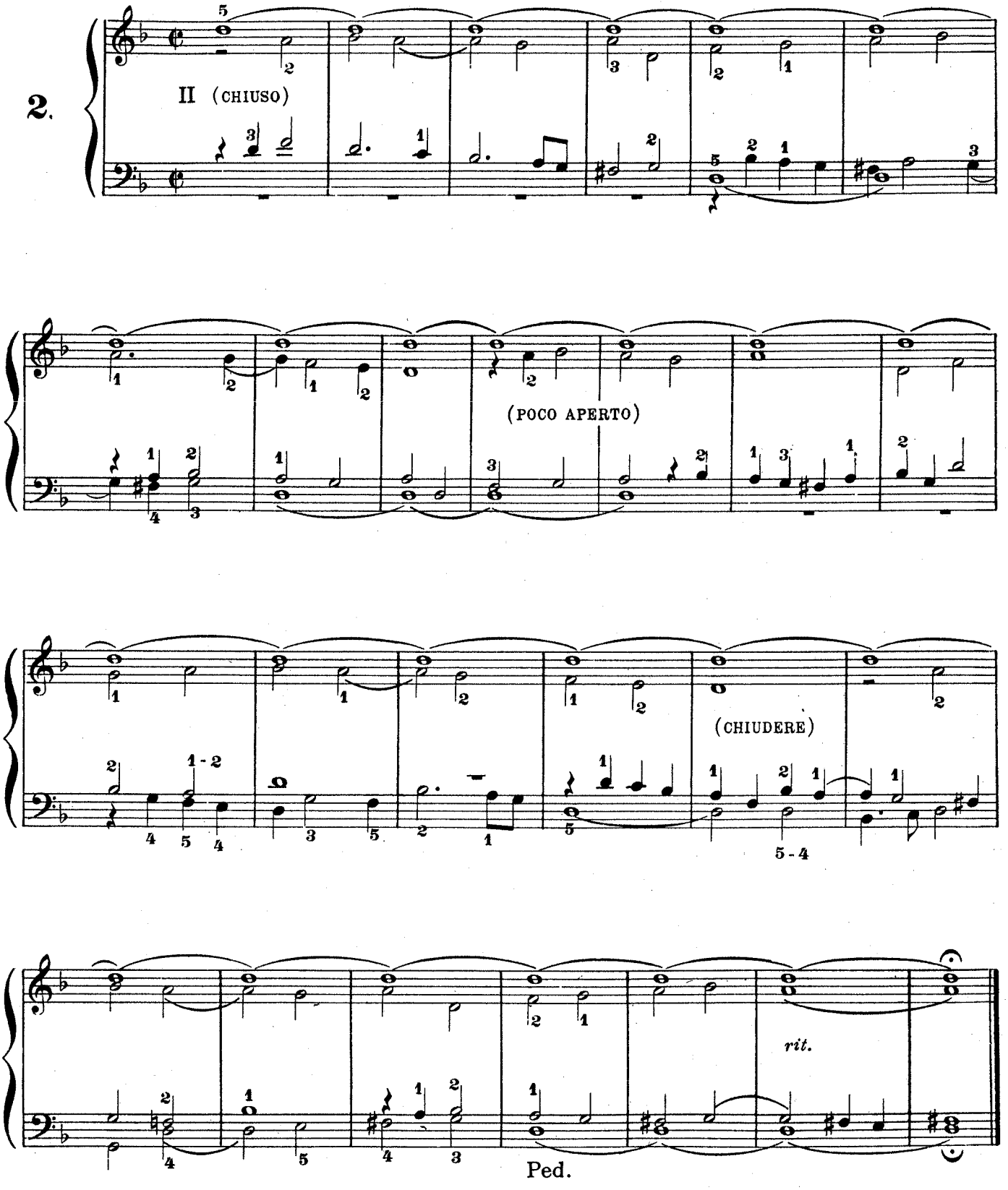
Kyrie

II Flauto 8 e Celeste

Ped. Subbasso
Flauto 8 e Dulciana

Girolamo FRESCOBALDI

Molto Moderato (𝅗𝅥 = 52)



II Fl. 8 e Celeste
I Bordone 8
Ped. Subbasso + II
Manuali uniti

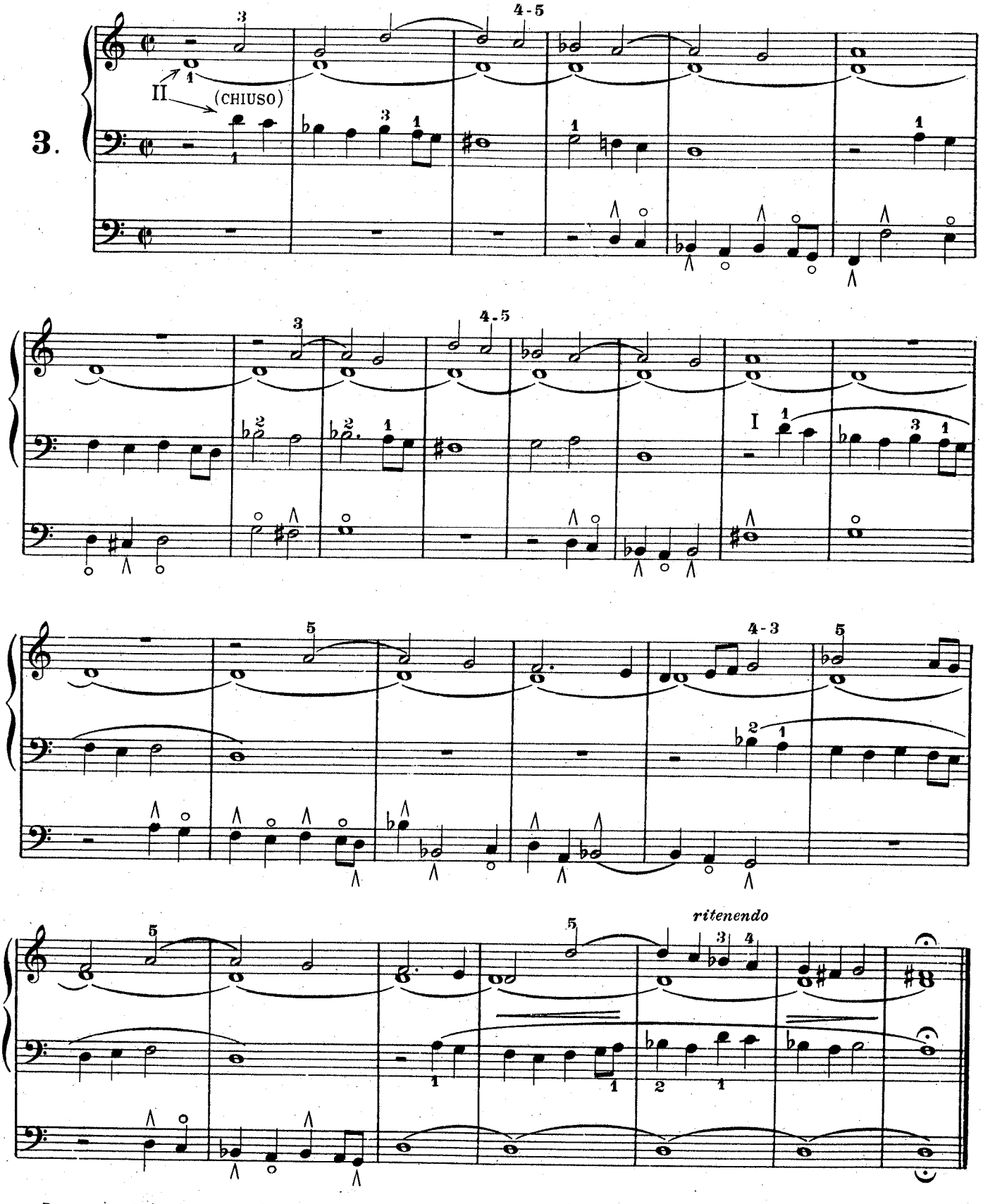
Christe

ALIO MODO

Girolamo FRESCOBALDI

Espressivo (𝅗𝅥 = 54)

3.

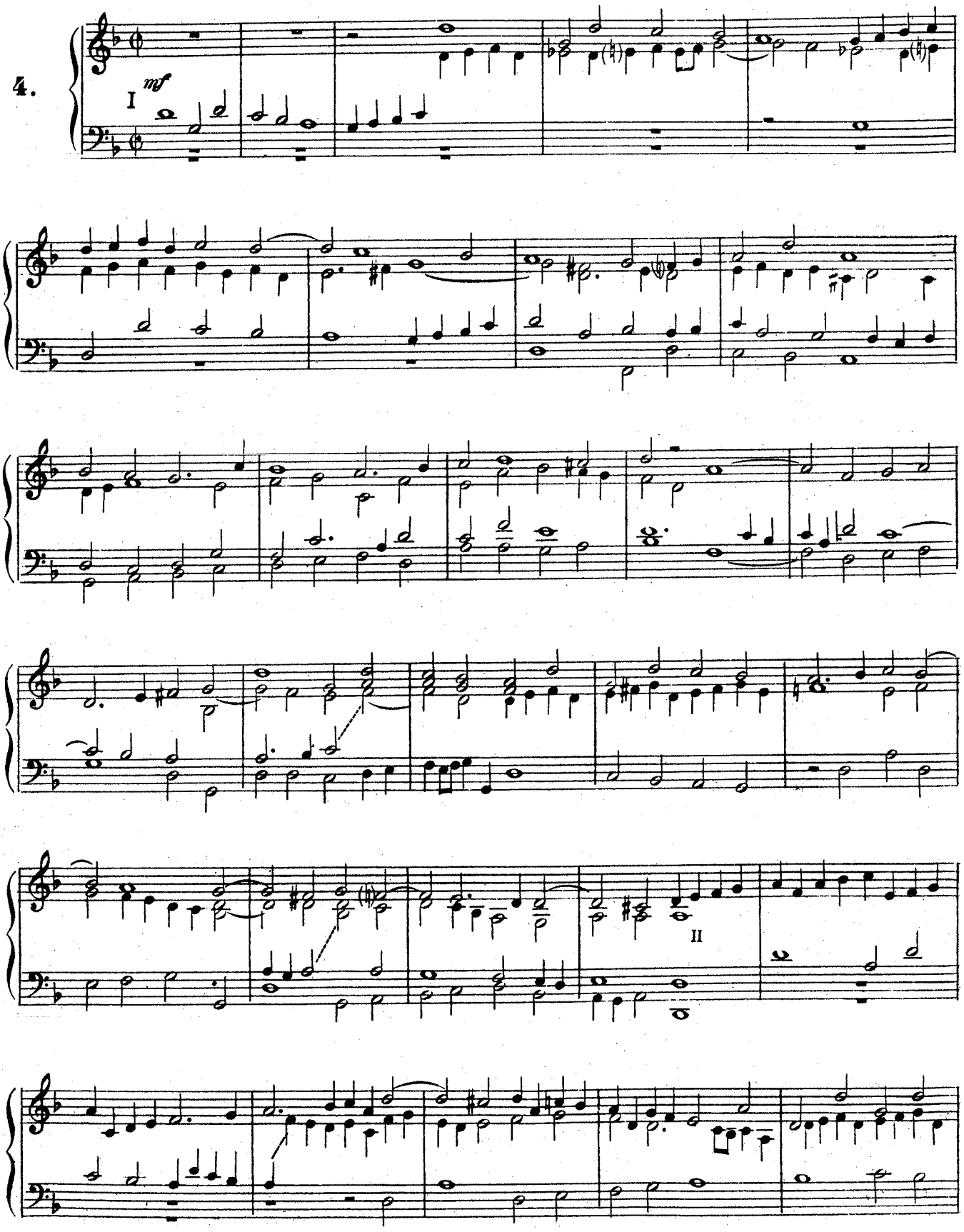


Breve commento alla melodia gregoriana della Messa **Orbis factor**. *Il soprano prende lo spunto della melodia e il tenore e il basso vi ricamano dei leggeri contrappunti.*

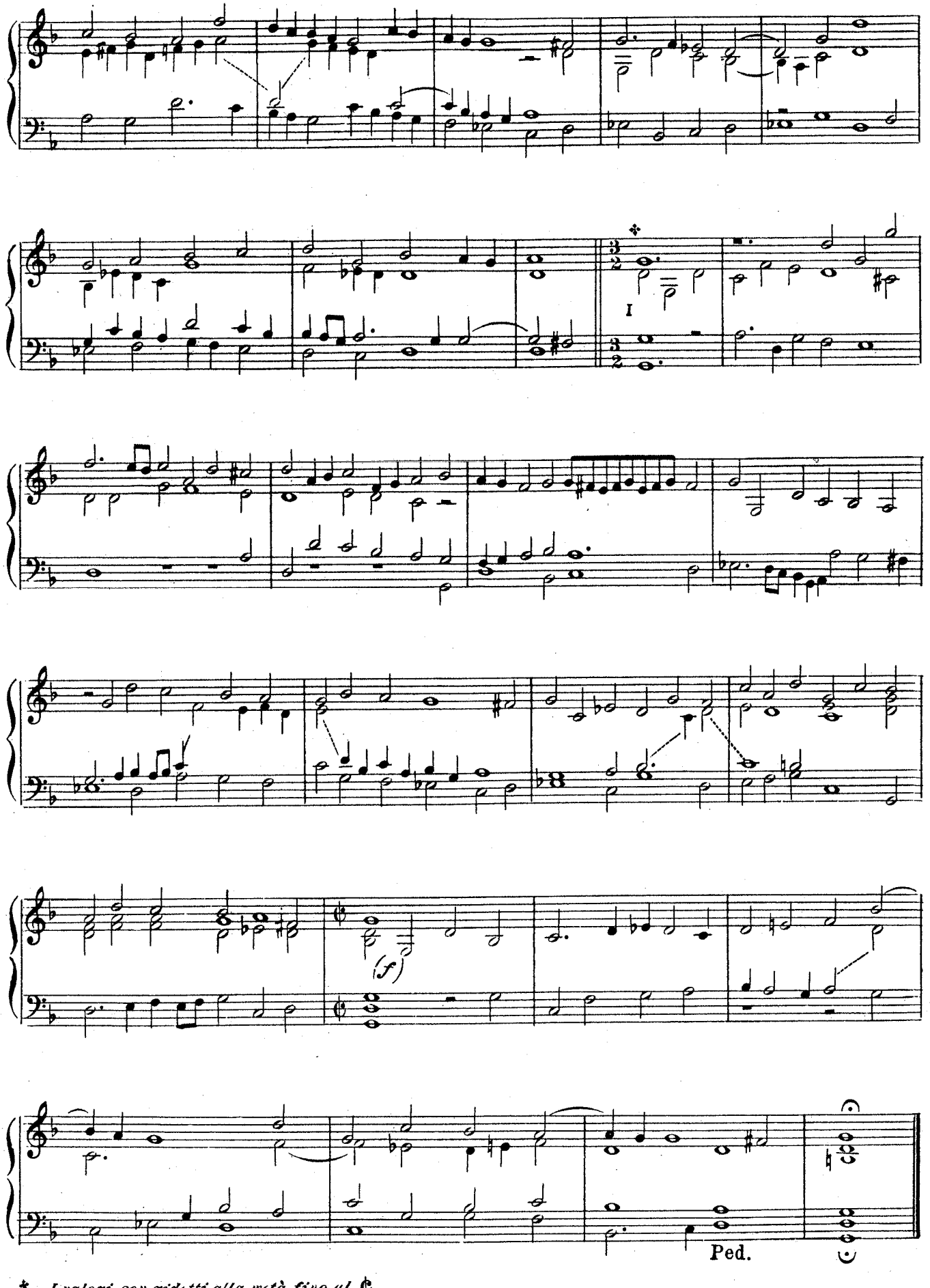
CANZON

GIOVANNI GABRIELI

4.



Da un manoscritto compilato dall'organista Mathias Weckmann (sec. XVII) *e conservato nella biblioteca di Berlino*



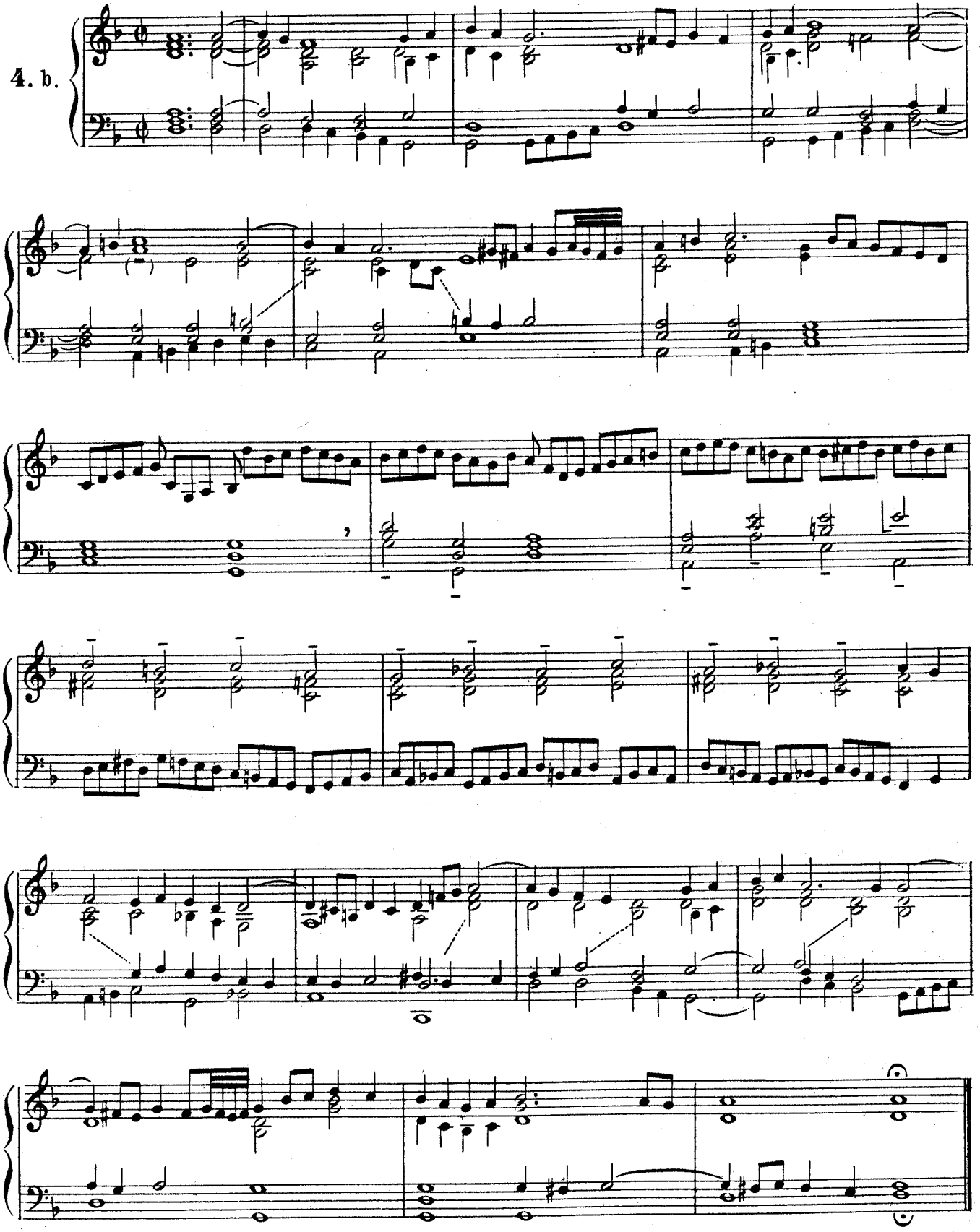
* *I valori son ridotti alla metà fino al* 𝄵.

PRAEAMBULUM

PRIMI TONI

ANDREA GABRIELI

4. b.



Dall'intavolatura ms. del sec. XVII (Fondo Giordano, 2º vol.) *conservata nella biblioteca Naz.le di Torino.*

Toccata

PER L'ELEVAZIONE

II Flauto 8 e Celeste
Ped. Subb. + II

Comb.libera: II Princ. 8 e Fl.4

Girolamo FRESCOBALDI

Adagio e con molta espressione (♩ = 50)

5.

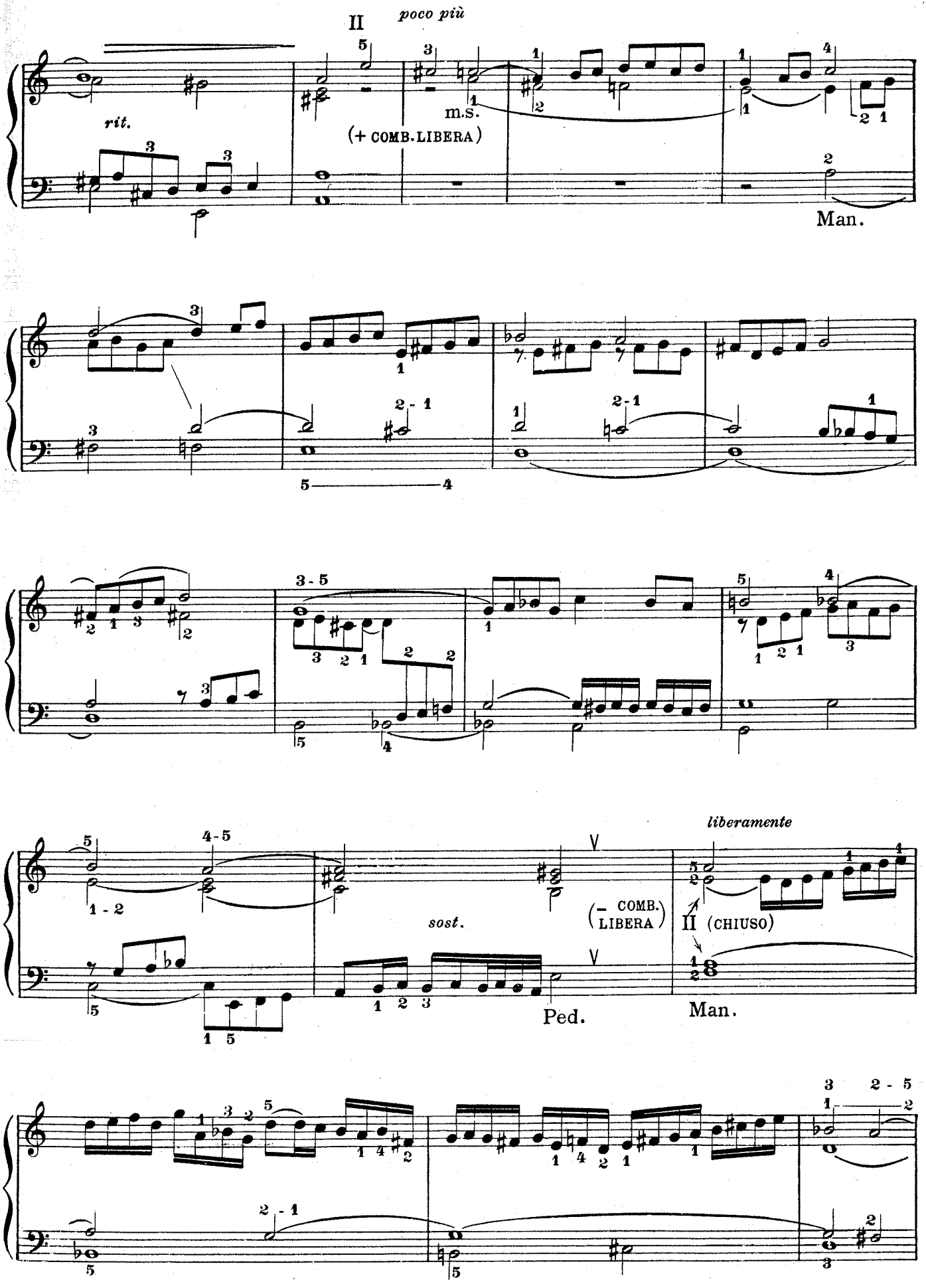
II (CHIUSO)

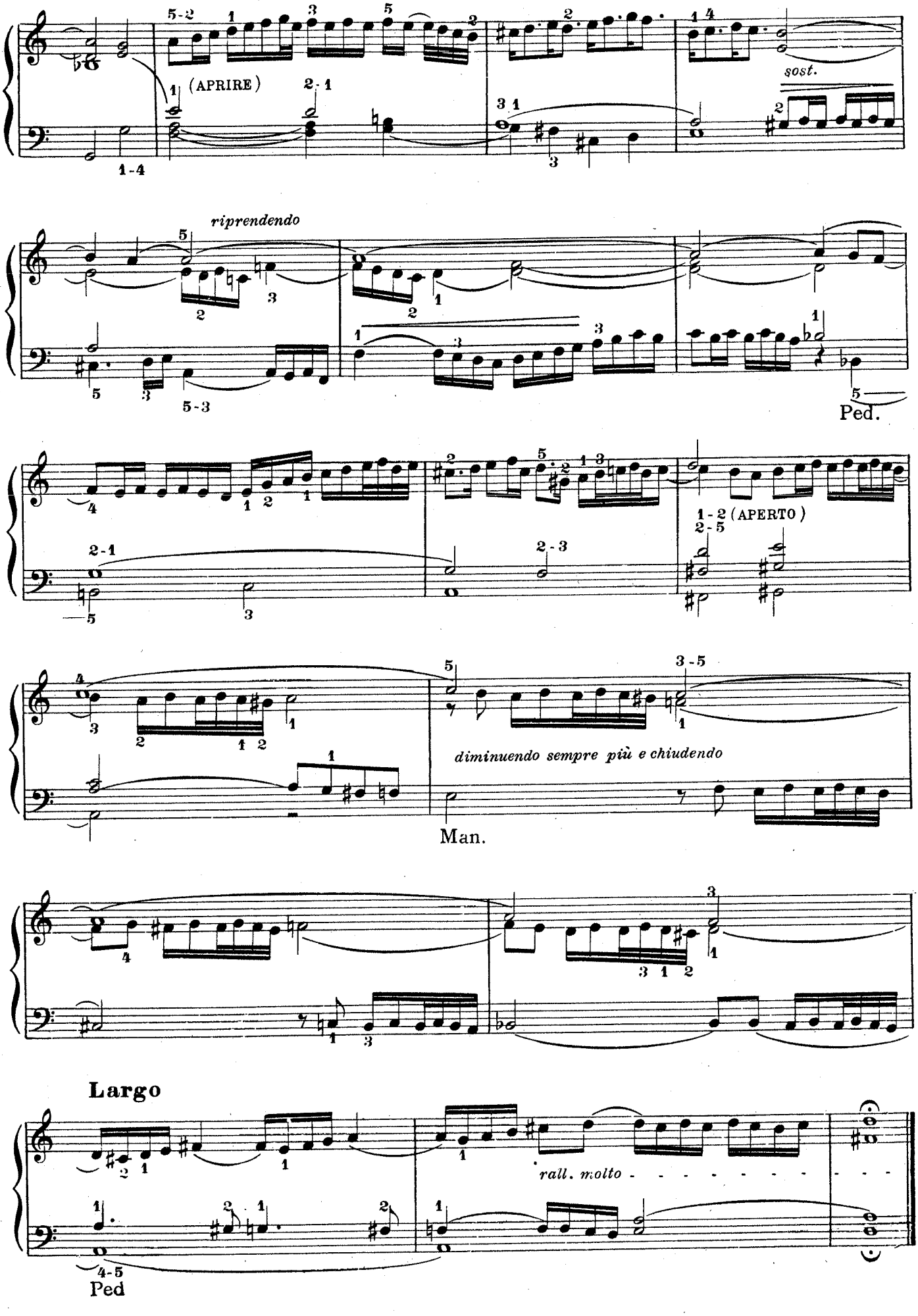
(APRIRE)

animando

Ped.

È la terza Toccata del secondo libro di cui è stato omesso l'episodio centrale. Vedi nota a pag. 11 de IIº vol. Liber Organi.


II
poco più
rit.
m.s.
(+ COMB.LIBERA)
Man.
sost.
(– COMB. LIBERA)
V
liberamente
II (CHIUSO)
Ped.
Man.


(APRIRE)
sost.
riprendendo
Ped.
1-2 (APERTO)
diminuendo sempre più e chiudendo
Man.
Largo
rall. molto
Ped

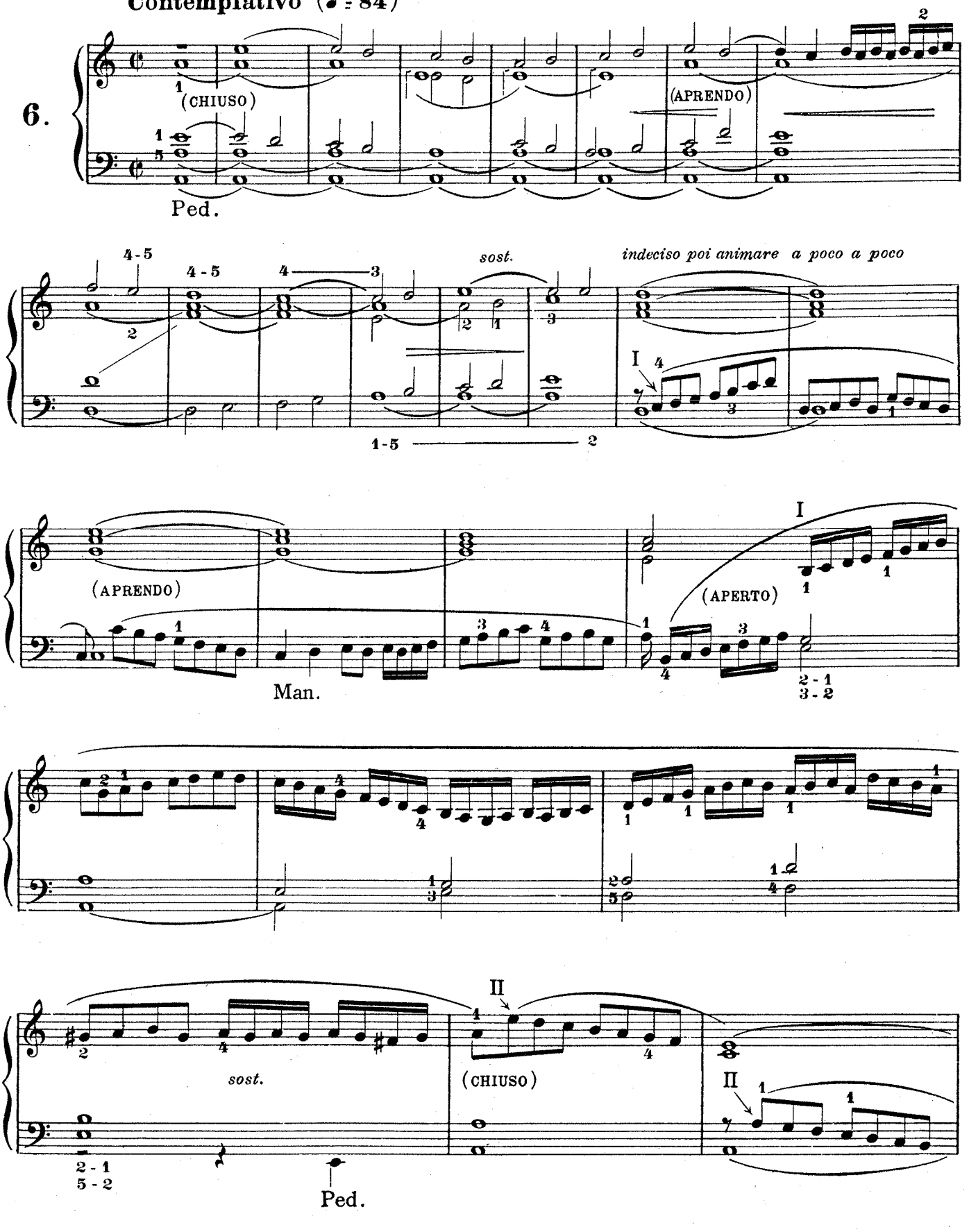
Toccata

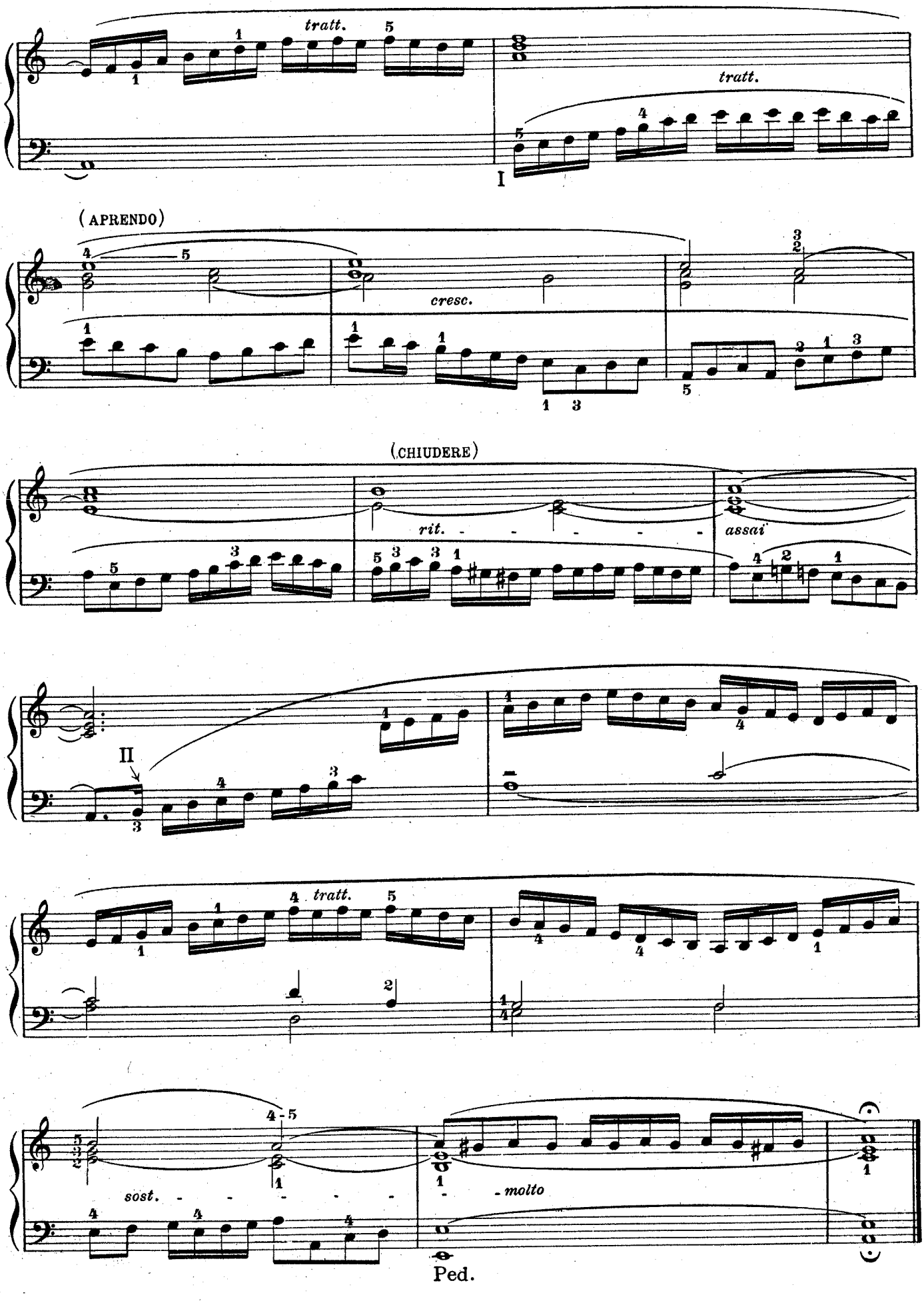
II Fl. 8 e Celeste
I Fl. 8 o Bord. 8
Manuali uniti
Ped. Subb. + II

Andrea GABRIELI

Contemplativo (♩ = 84)

6.



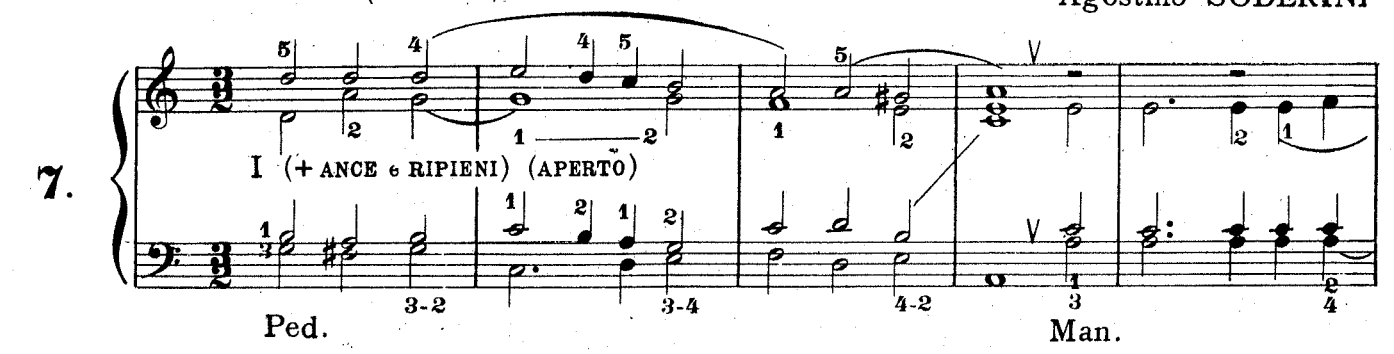

tratt.
tratt.
I
(APRENDO)
cresc.
(CHIUDERE)
rit.
assai
II
tratt.
sost.
molto
Ped.

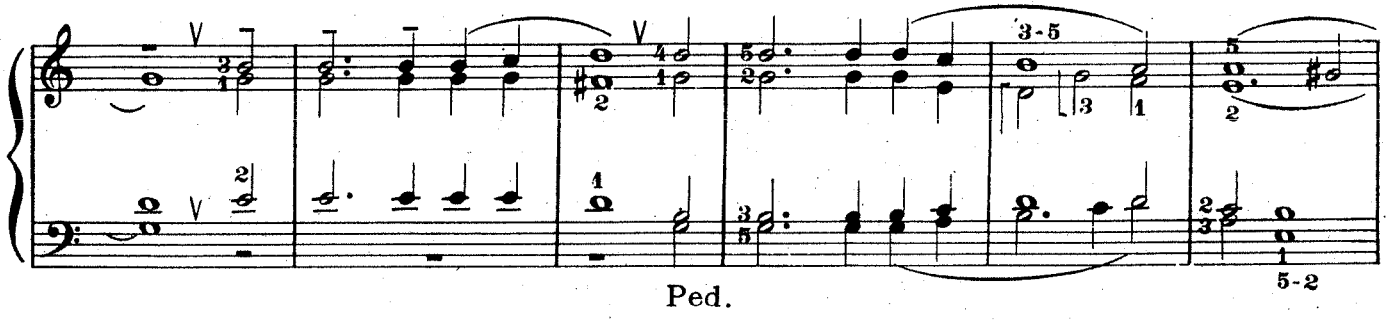
Canzone

II] Fondi da 8 e Flauti 8 e 4
I]
Ped.Subb.e Contrabasso
Tutte le unioni

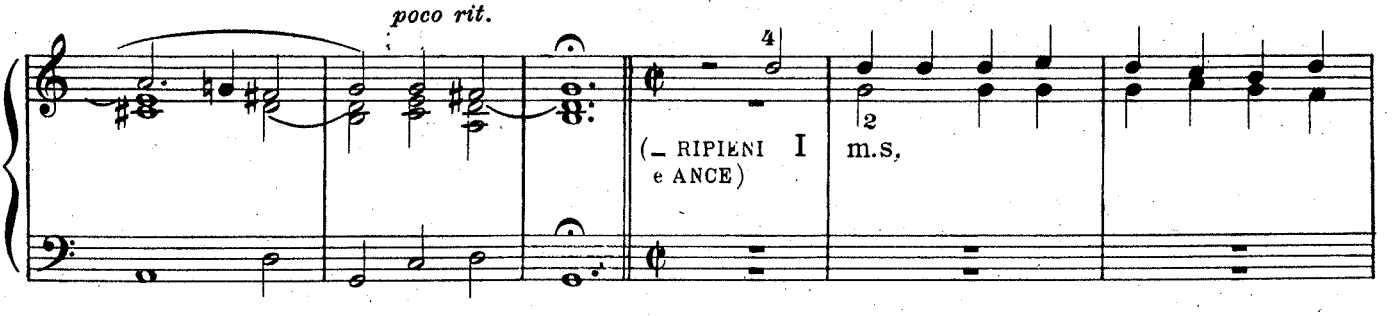
Festoso (♩ = 104)

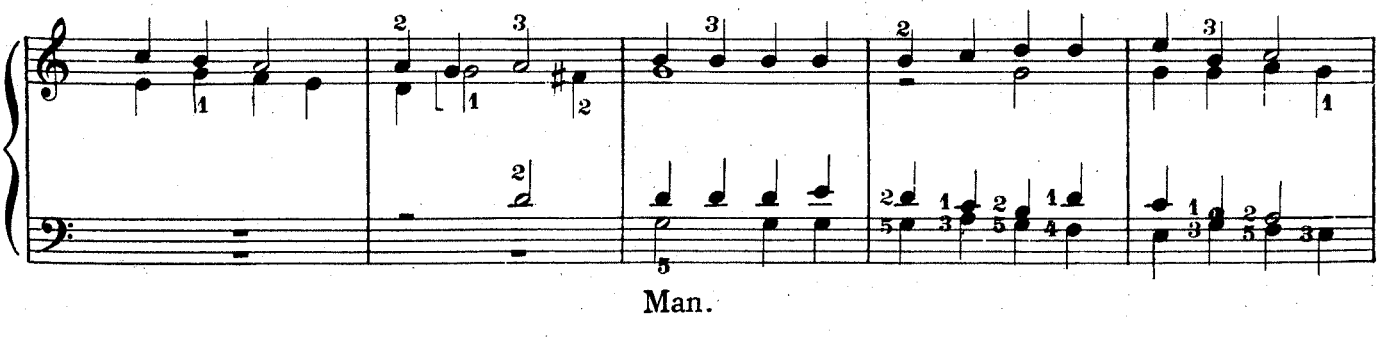
Agostino SODERINI



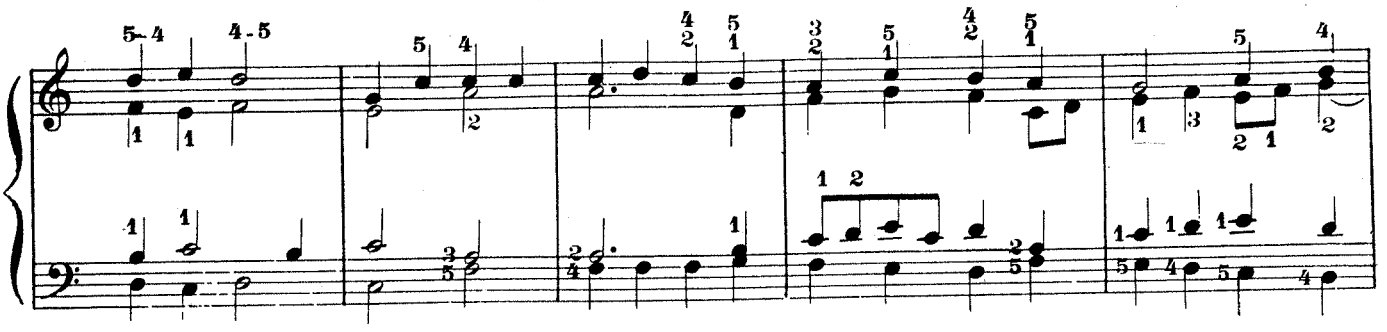


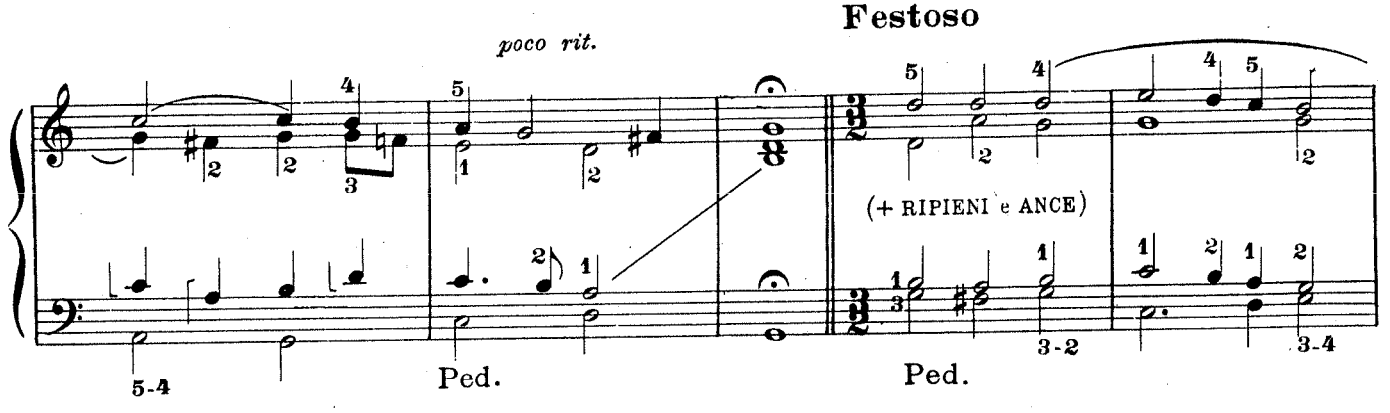
Meno mosso

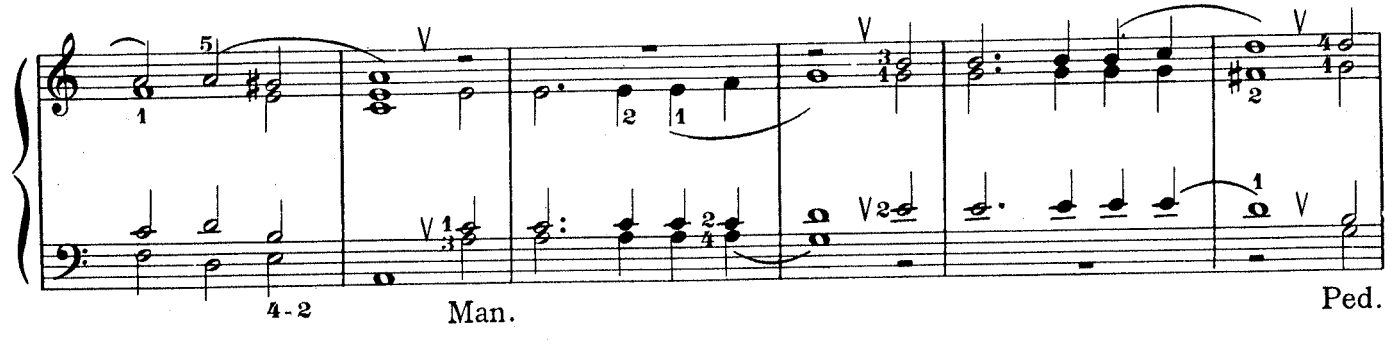


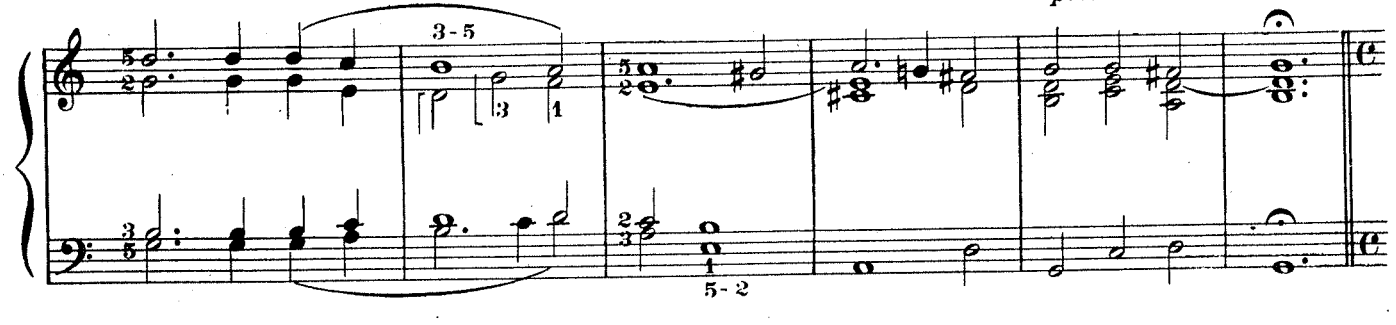


Libera elaborazione della Canzone detta la "Ducalina". Soderini fu organista agli inizi del **1600**.

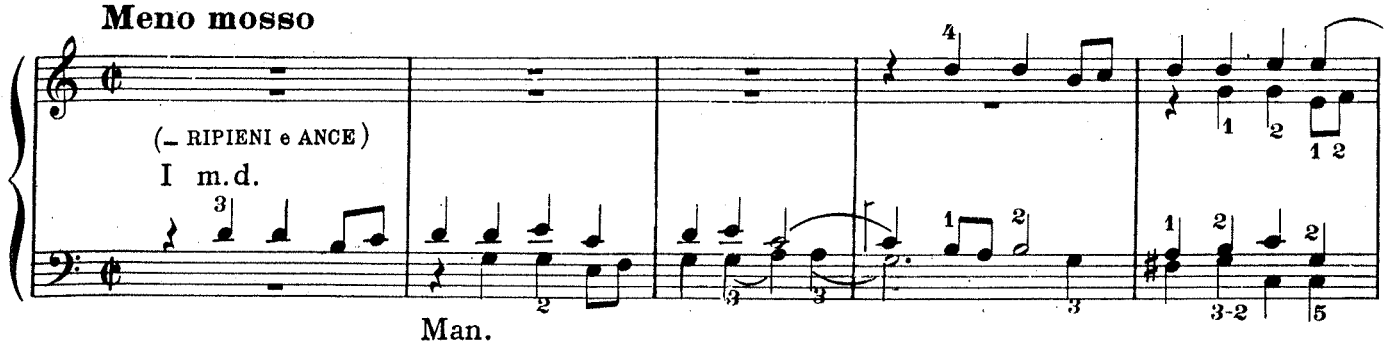


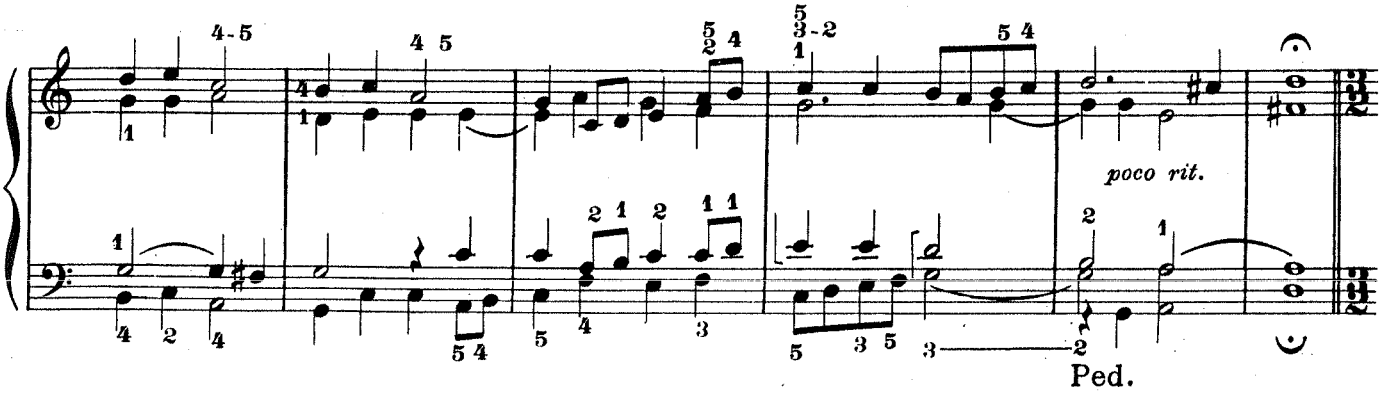

poco rit.
Festoso
(+ RIPIENI e ANCE)
Ped.
Ped.


Man.
Ped.

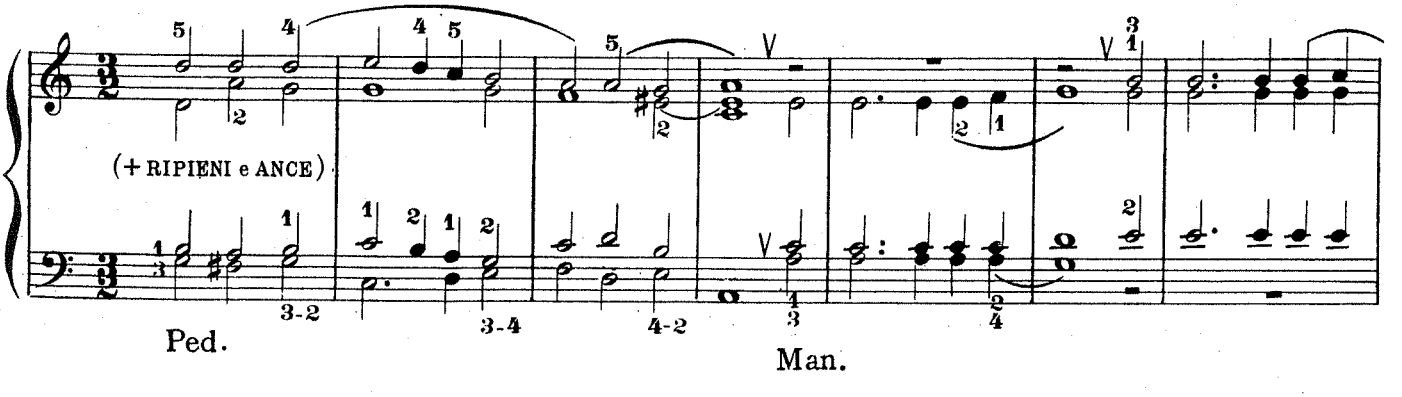

poco rit.

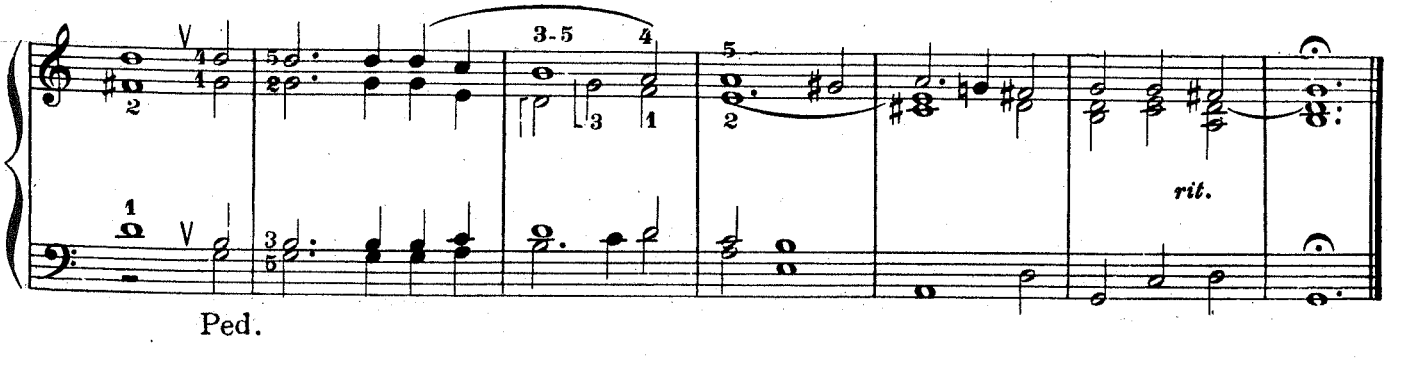
Meno mosso





Festoso



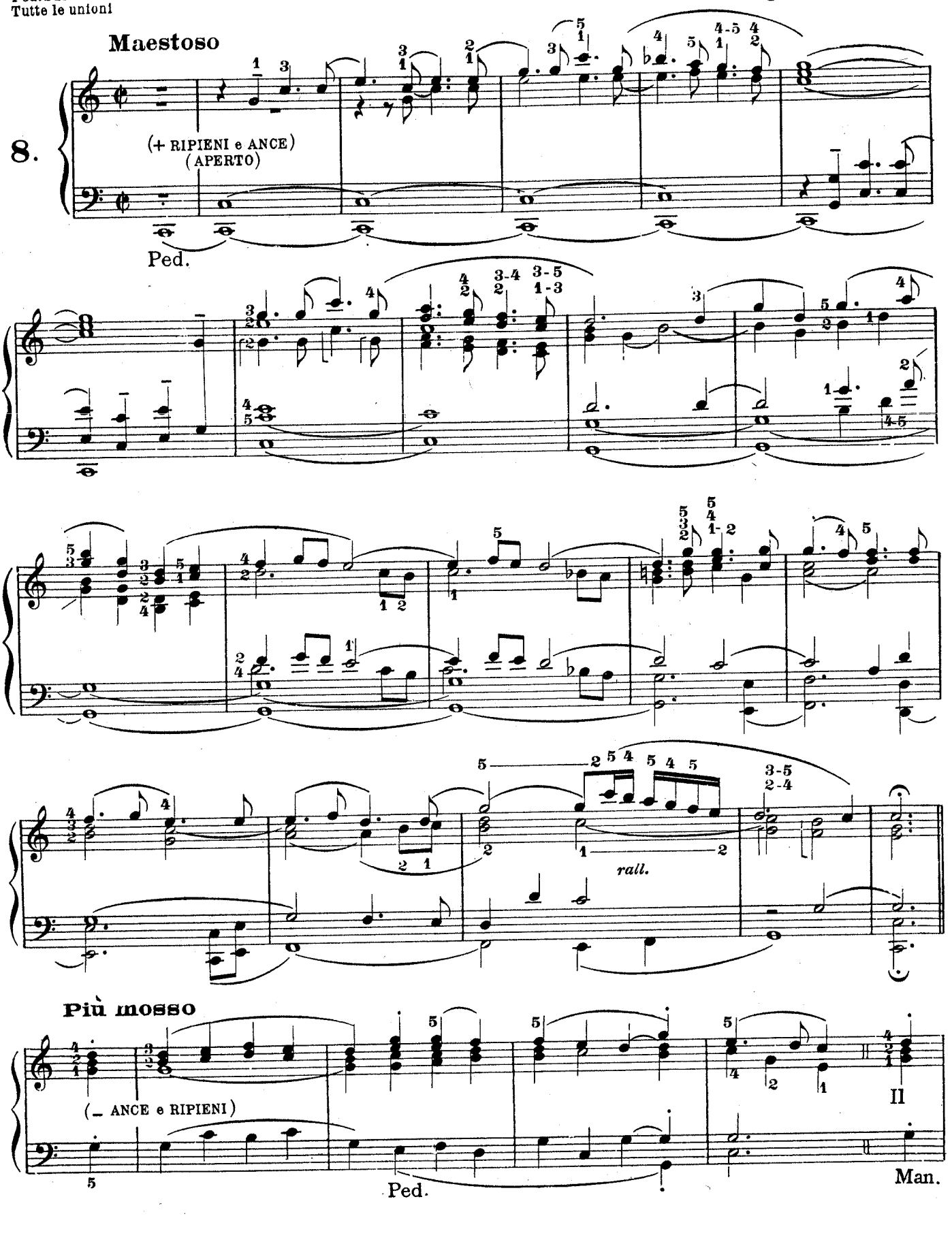


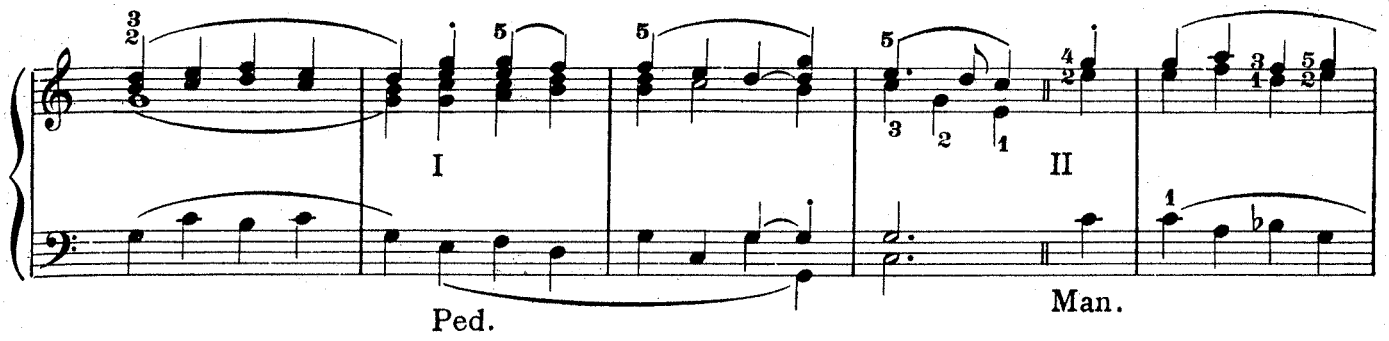
MESSA II.ª
Gran coro

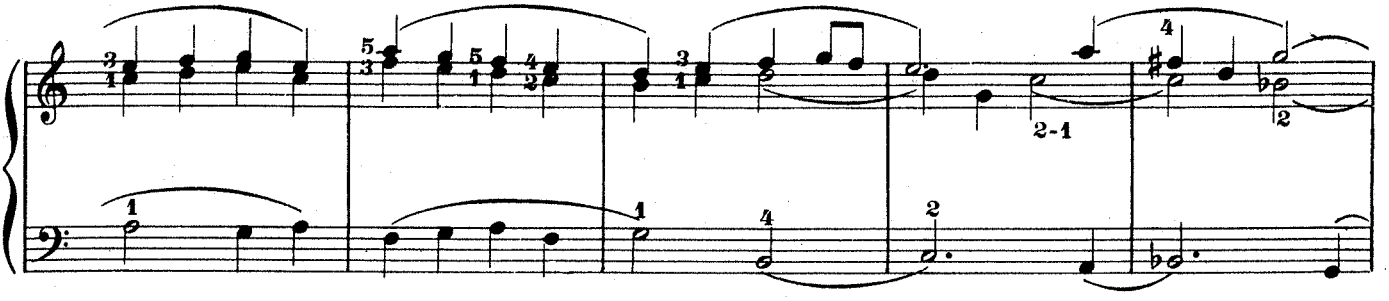
II] Fondi 16-8-4-2
I]
Ped. Subb. e Contrabasso
Tutte le unioni

Luigi MARCHAND

Maestoso




I
II
Ped.
Man.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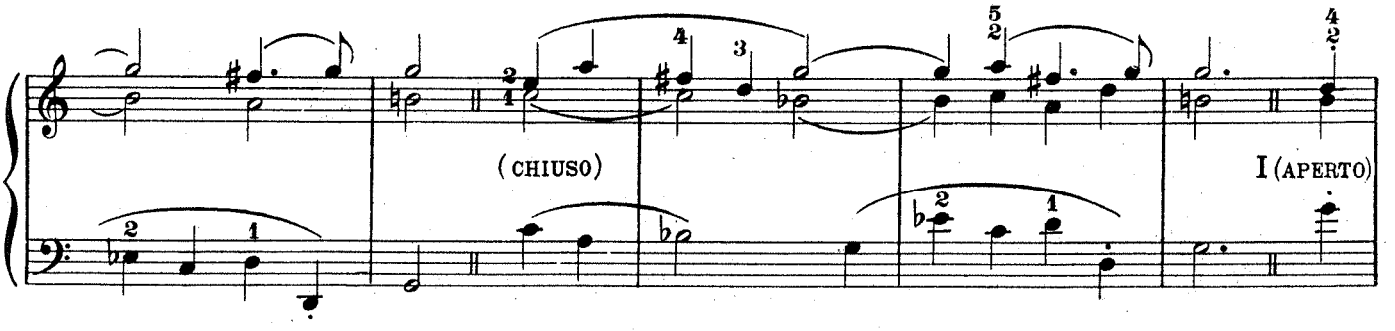
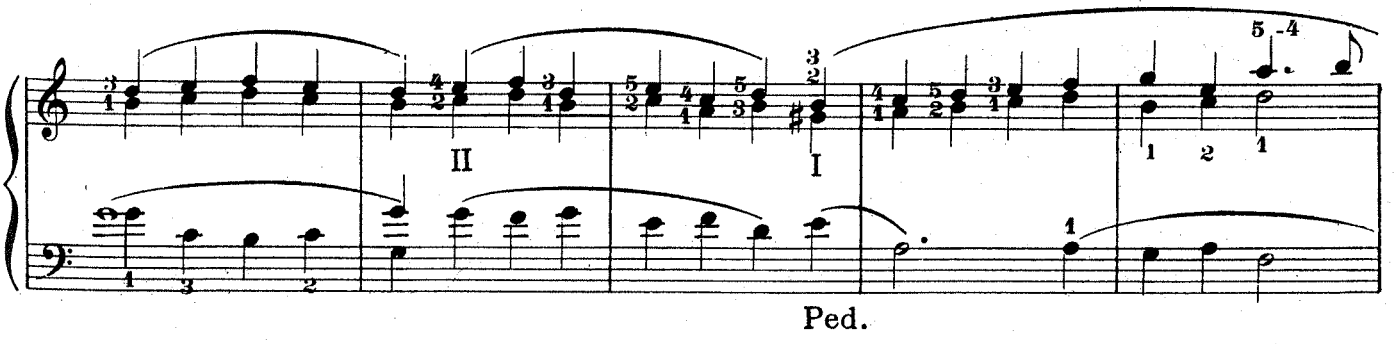
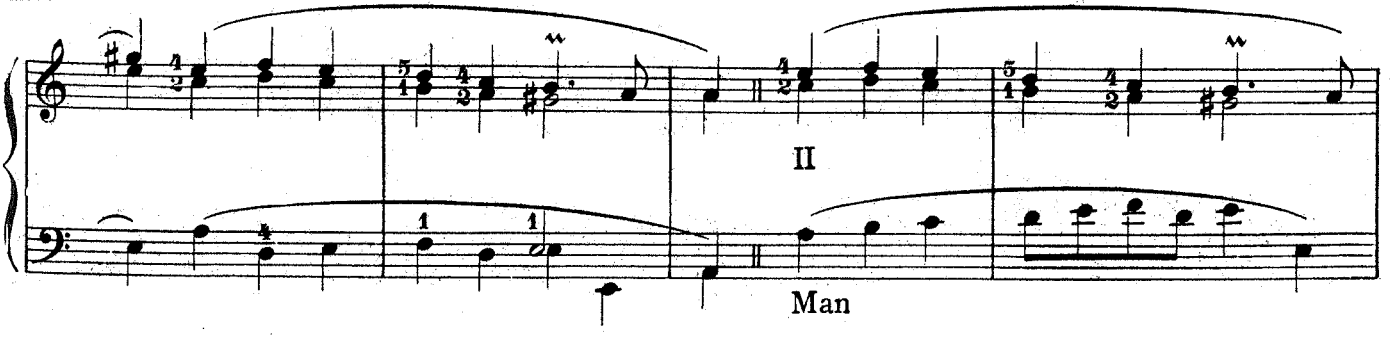
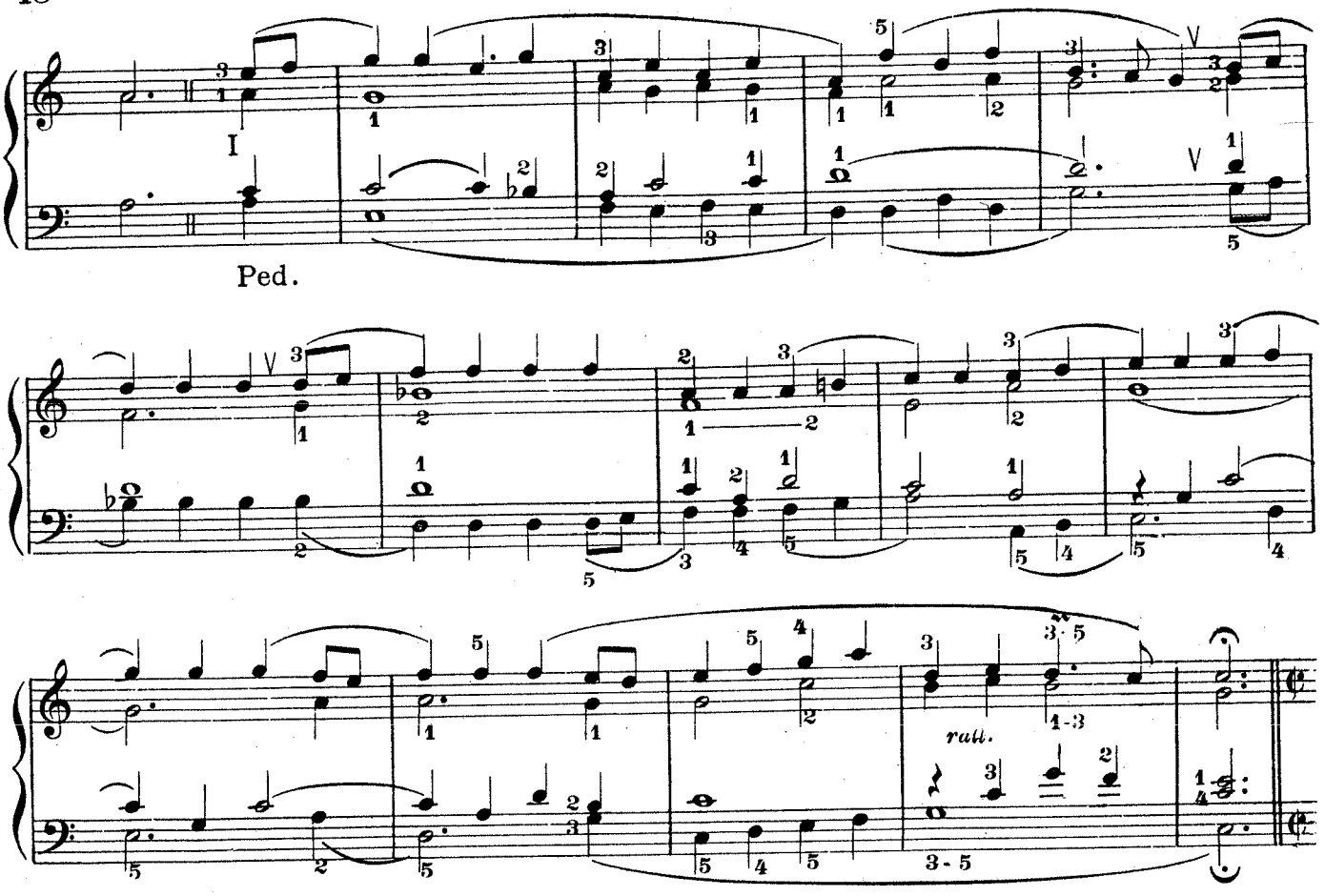
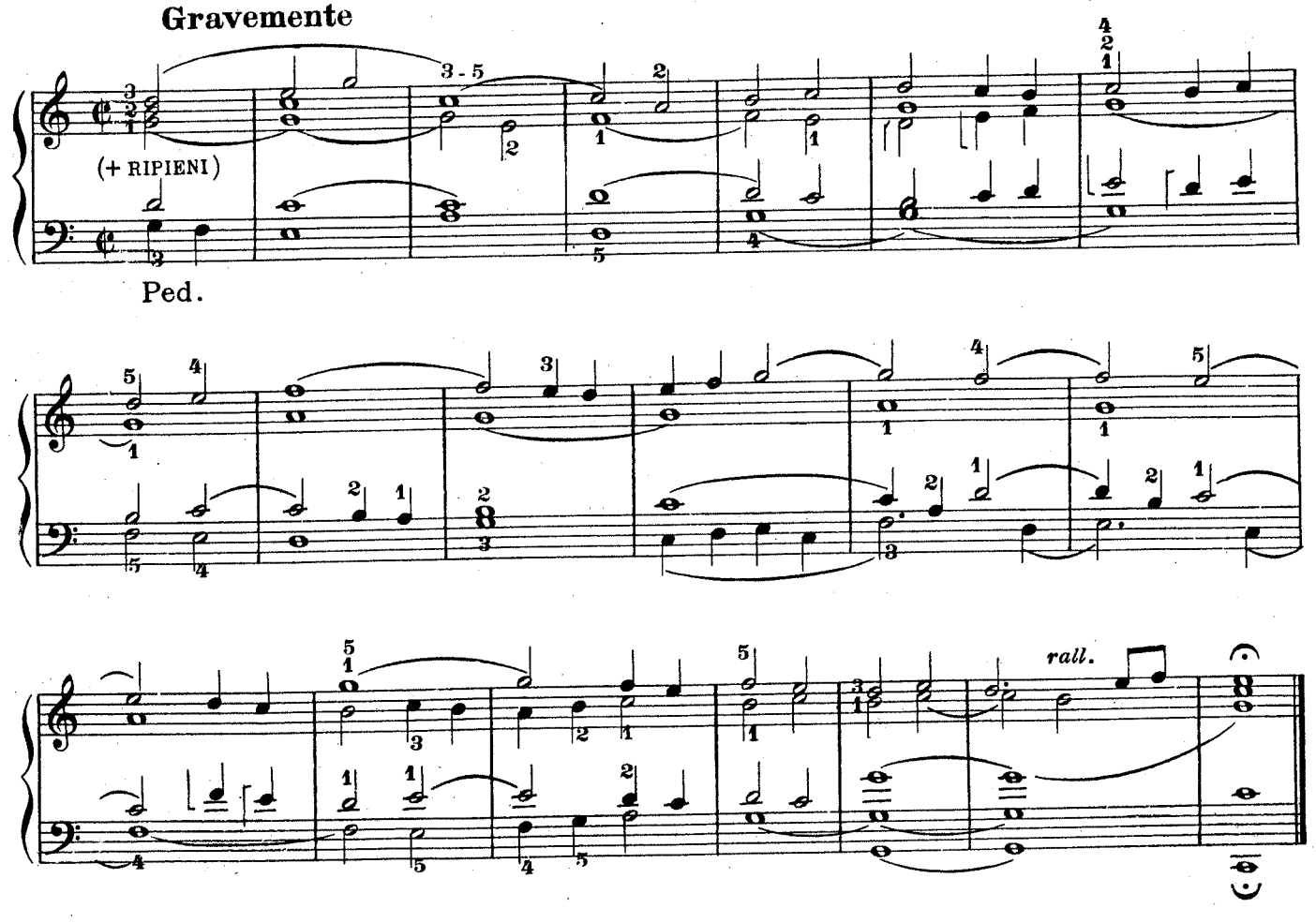

(CHIUSO)
I (APERTO)


II
I
5-4
Ped.


II
Man



Gravemente



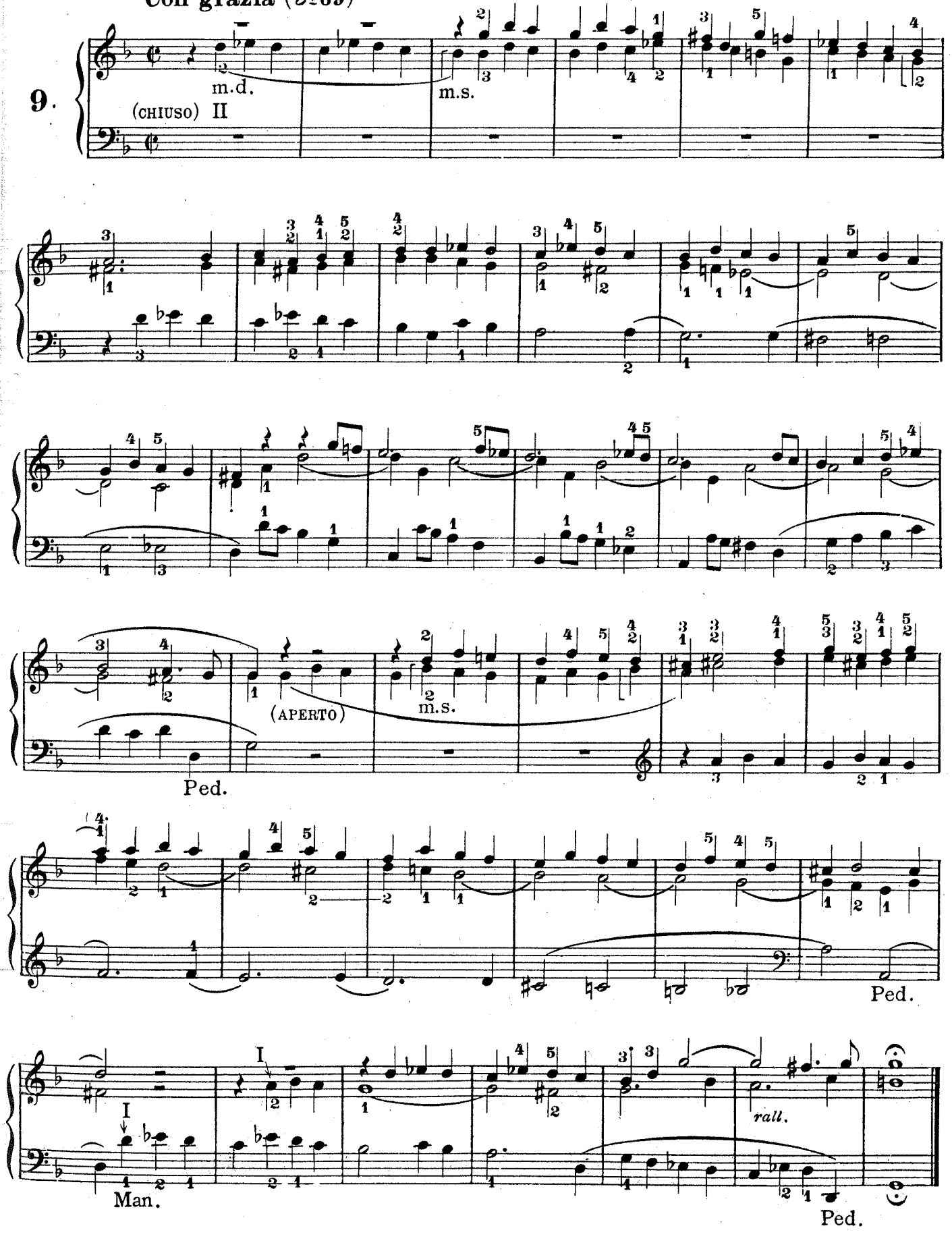
Trio

II Flauto 8 e 4
I Bordone 8
Ped. Subbasso
Manuali uniti

Giov. Francesco DANDRIEU

Con grazia (♩=69)

9.



Offertorio

DEL PRIMO TONO

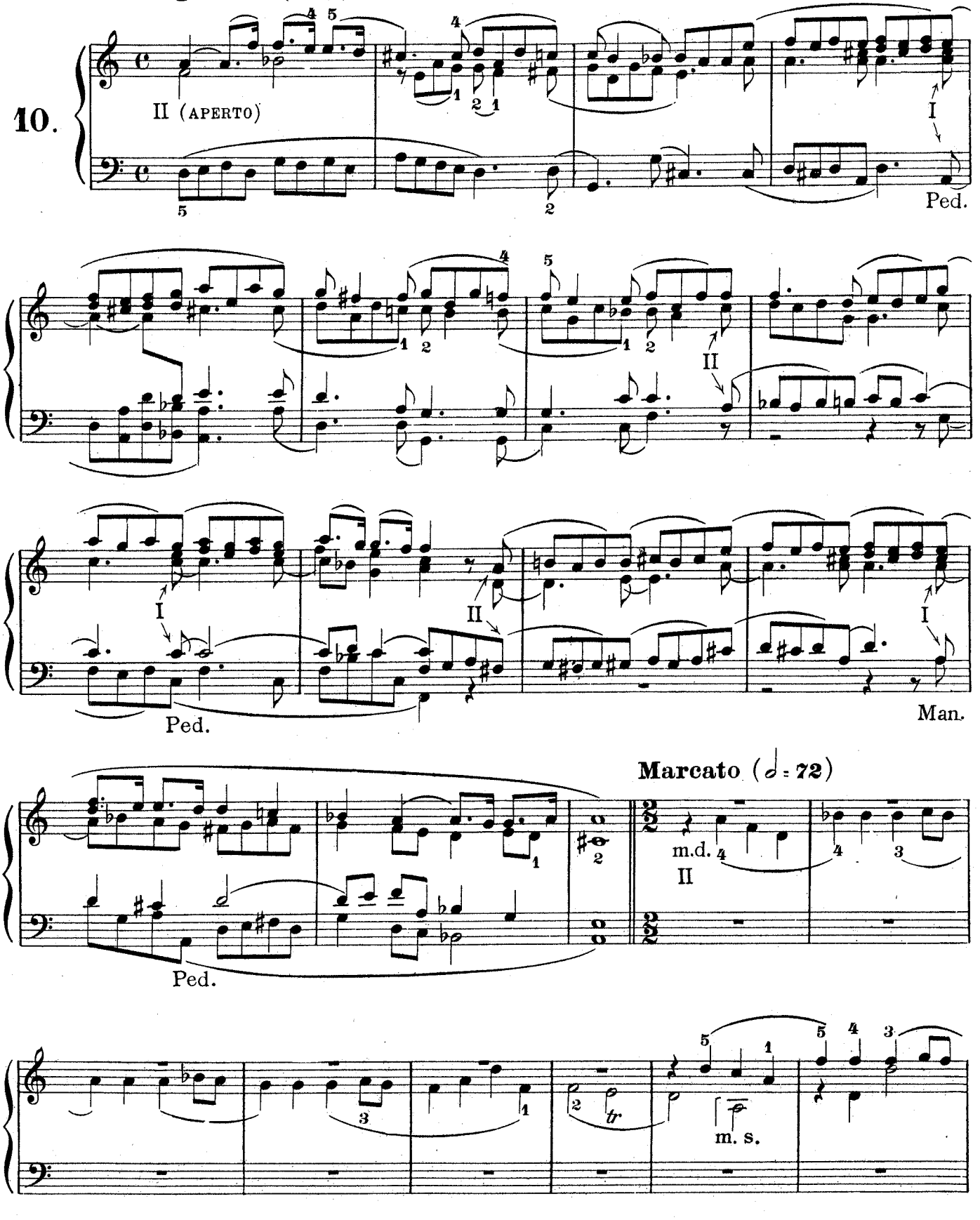
II Fondi da 8 e 4
I
Ped. Subb. Contrabasso
Tutte le unioni

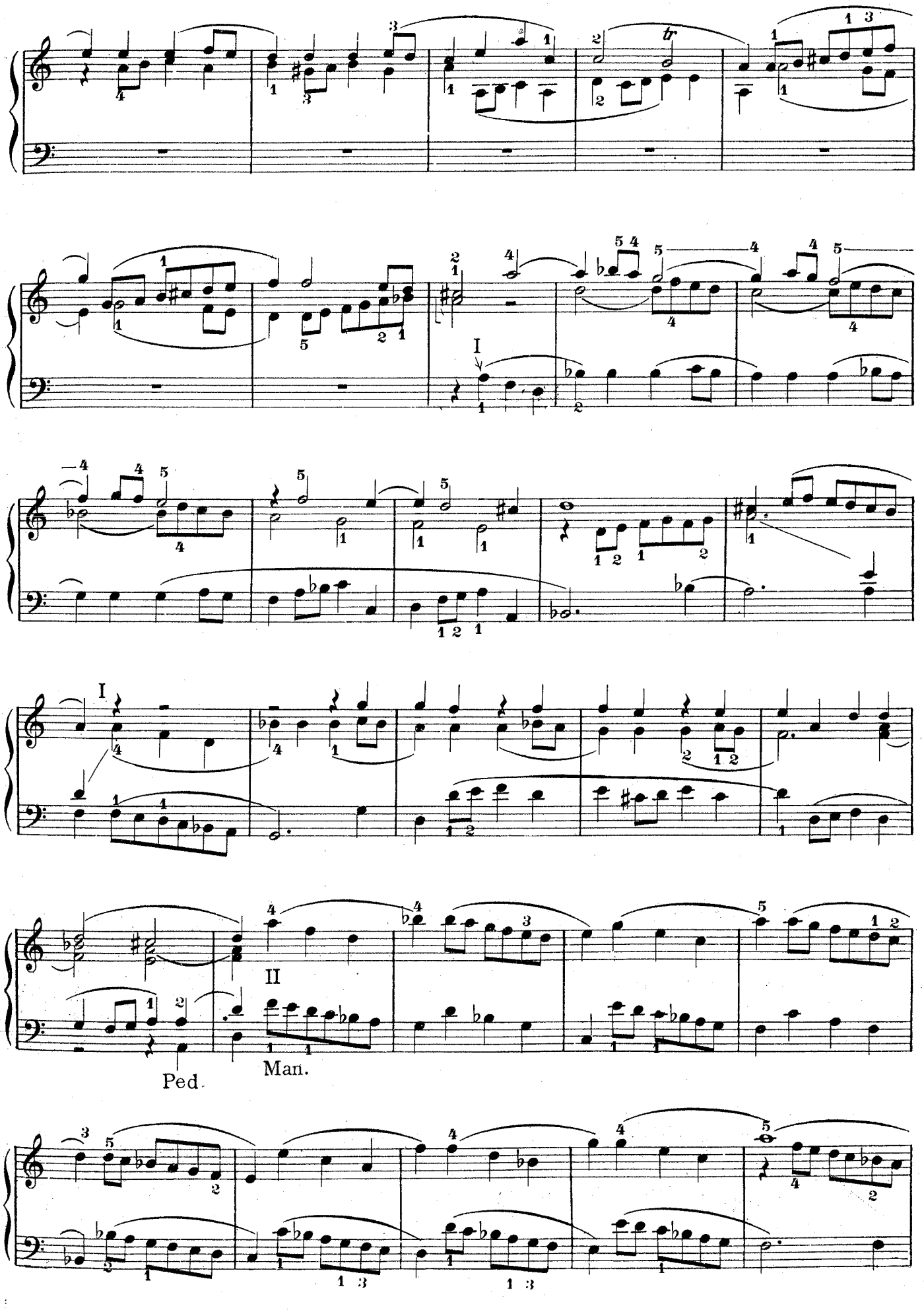
Comb. libera [II Fl. 8-4-XII
I Bord. 8-4

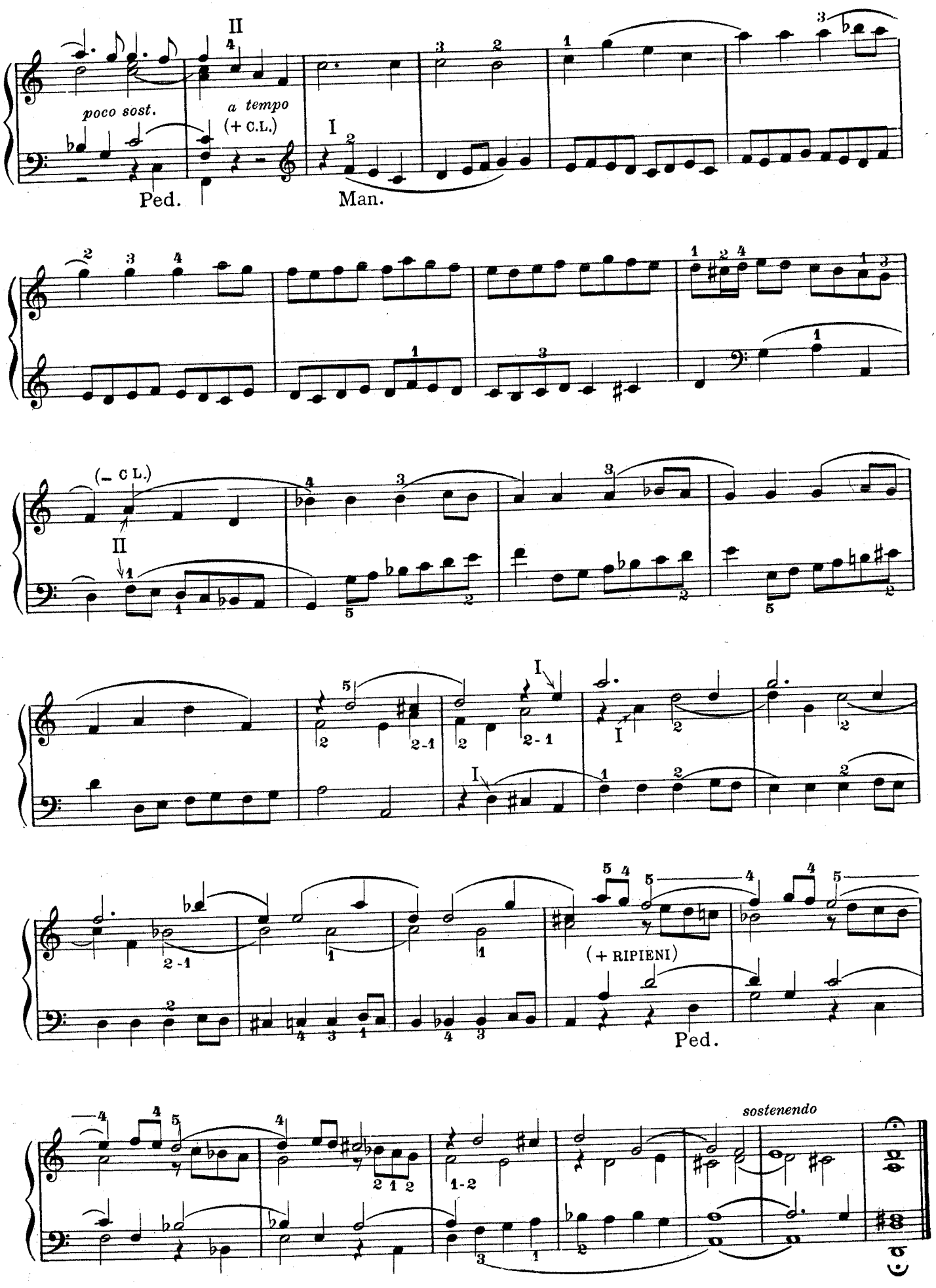
Largamente (♩=63)

Giov. Francesco DANDRIEU

10.




I
II
Ped.
Man.


II
poco sost.
a tempo
(+ C.L.)
I
Ped.
Man.
(– C L.)
II
I
I
I
(+ RIPIENI)
Ped.
sostenendo

Elevazione

NEL MODO QUARTO

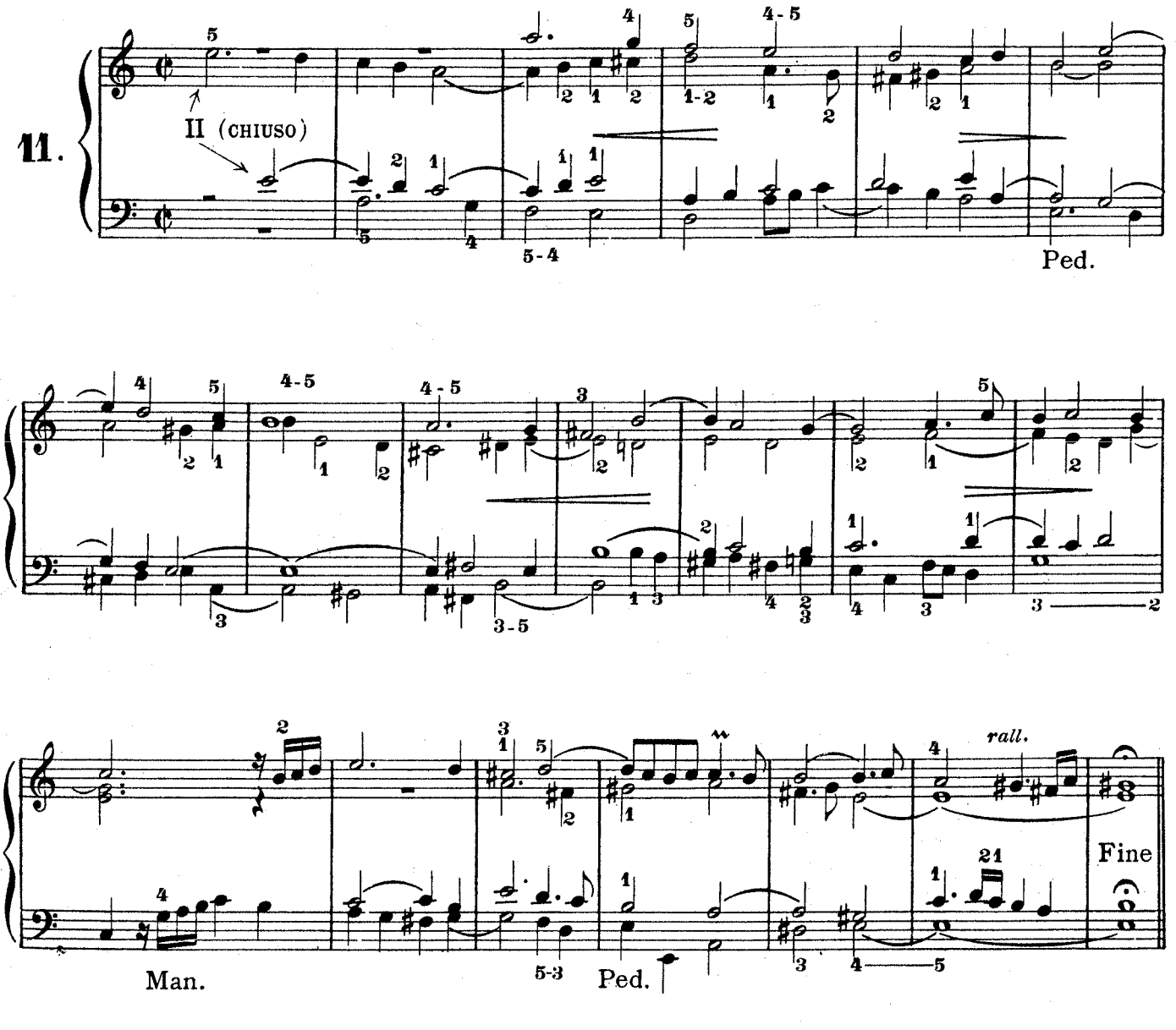
II Flauto 8 - Celeste
I Dulciana 8
Ped. Subb. + II

Comb. libera [II Fl. 8-4-2-XII
I Dulciana 8
Ped. Subbasso

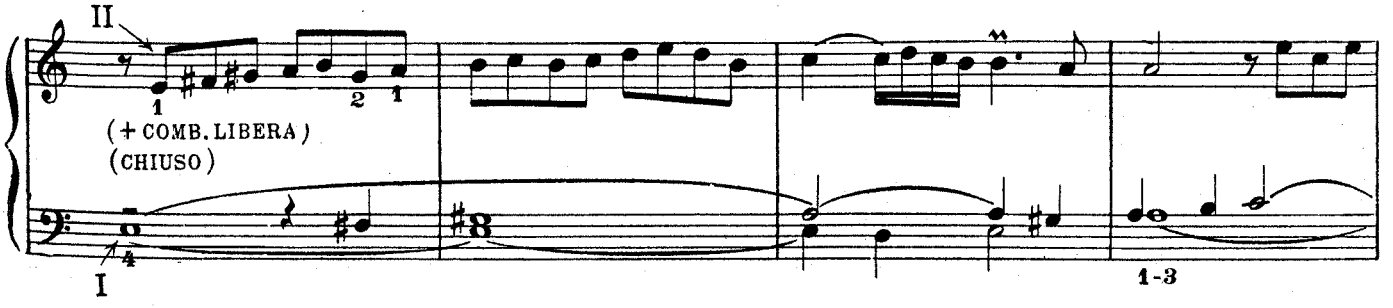
Adagio

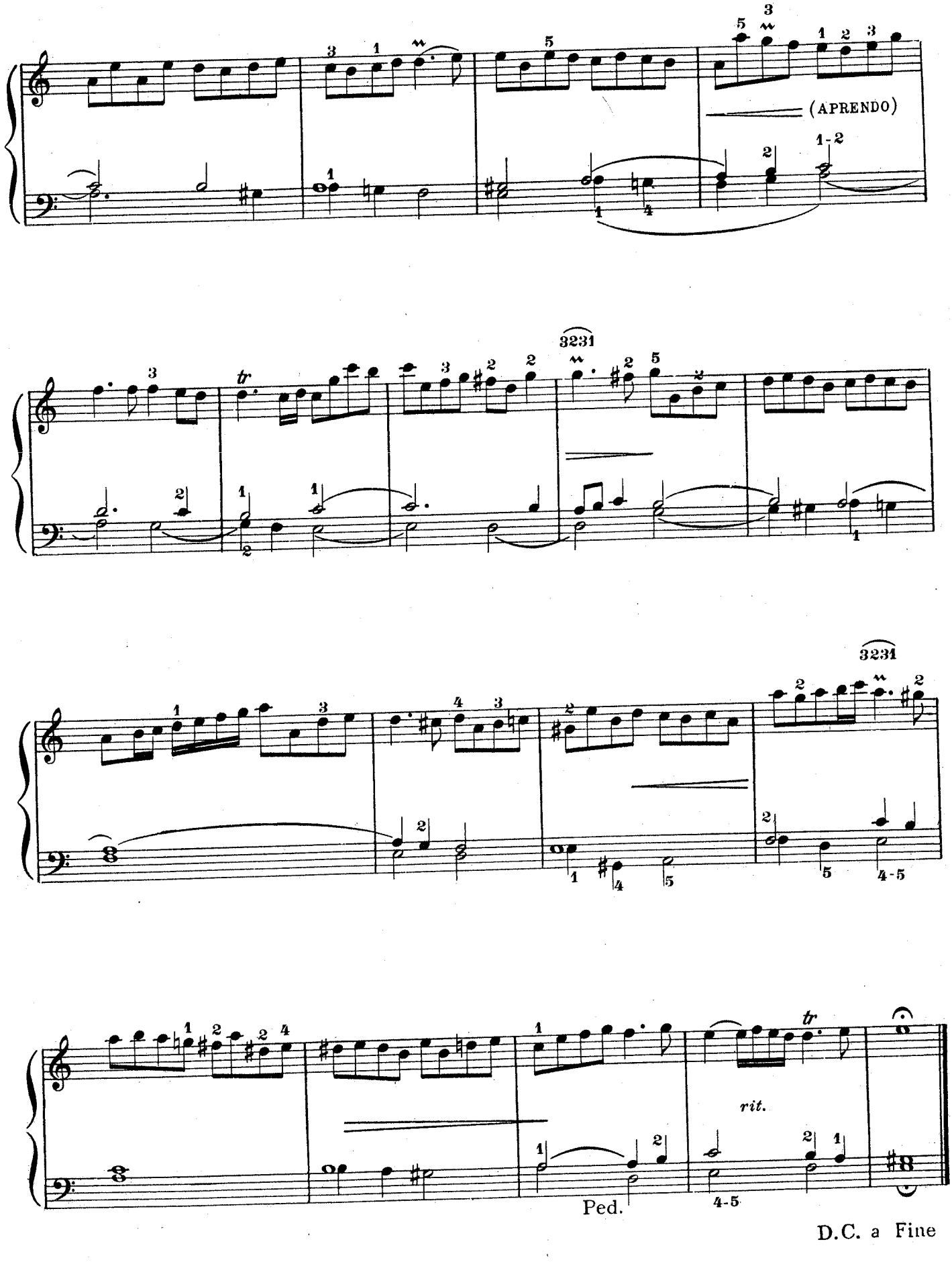
Nicola LE BÈGUE

11.



Andante moderato




(APRENDO)
3231
3231
rit.
Ped.
4-5
D.C. a Fine

II Fl.8-4-XII
I Dulciana
Ped.Subb +I

Aria

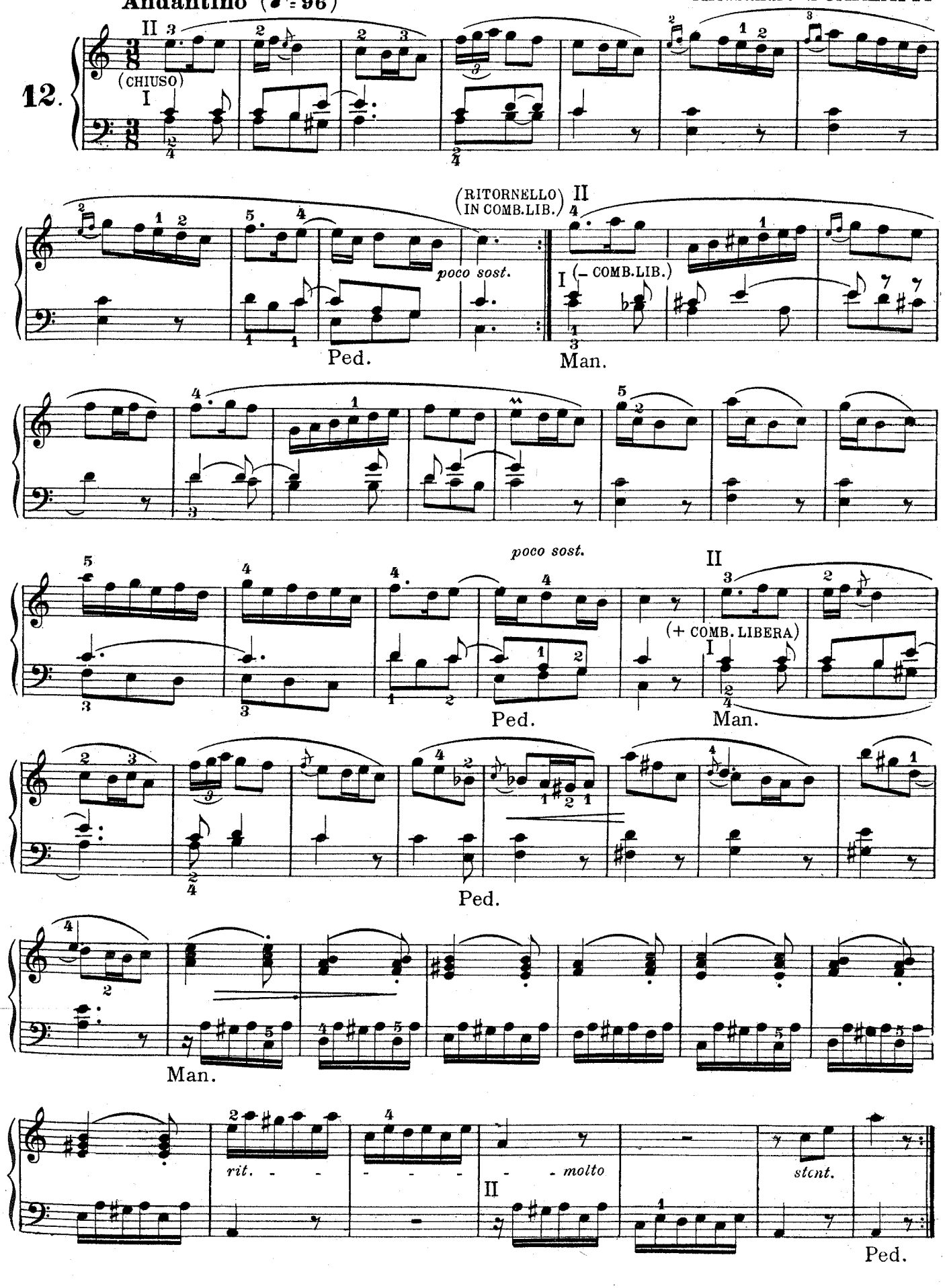
Comb.libera

II Bordone 8 o Fl.8 con tremolo
I Dulciana
Ped.Subb. +I

Alessandro SCARLATTI

Andantino (♪ = 96)

12.

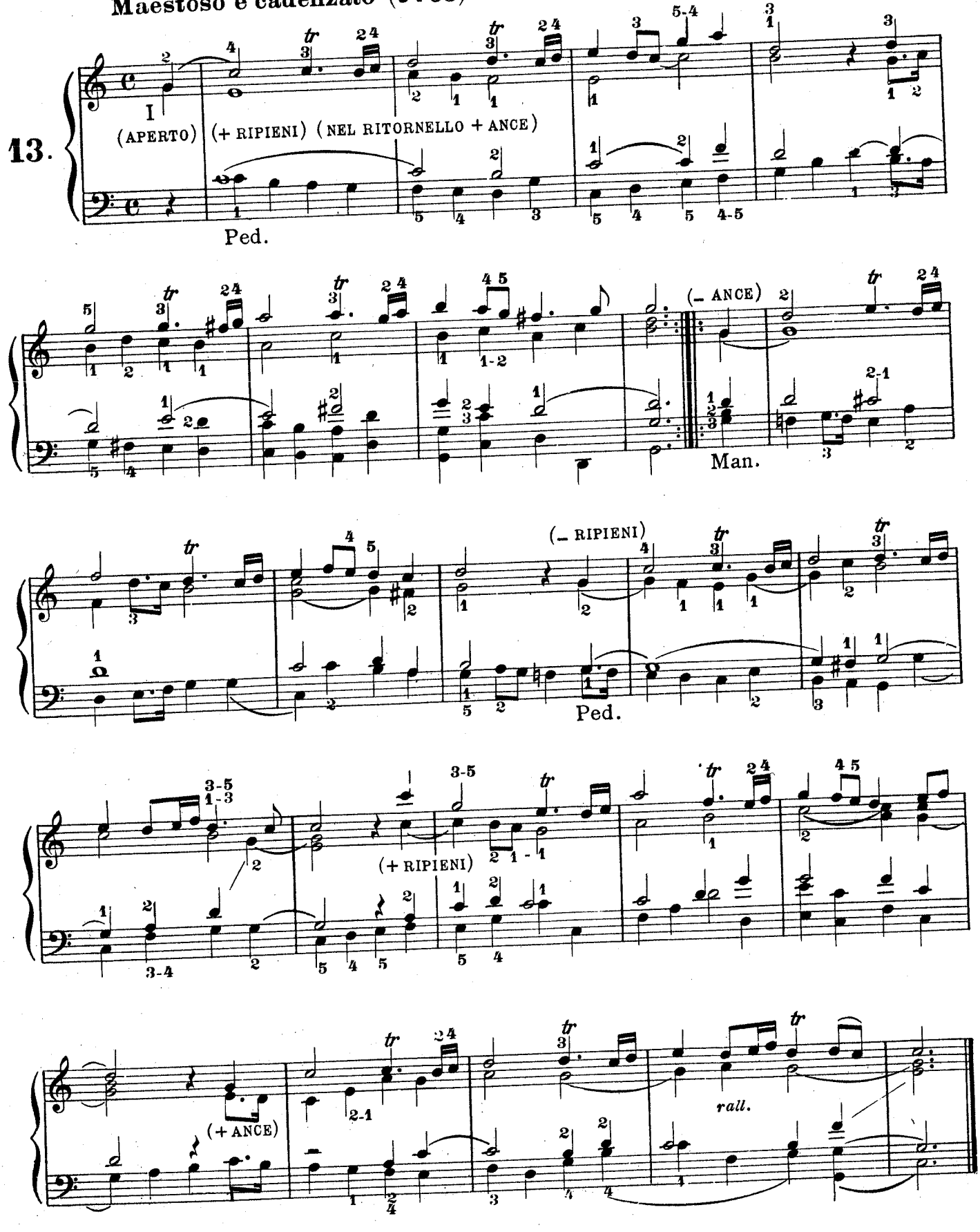


Corteggio

II] Fondi da 16-8-4-2 e Pienini
I
Ped. Subb. Contrabasso
Tutte le unioni

Giorgio Federico HAENDEL

Maestoso e cadenzato (♩ : 63)



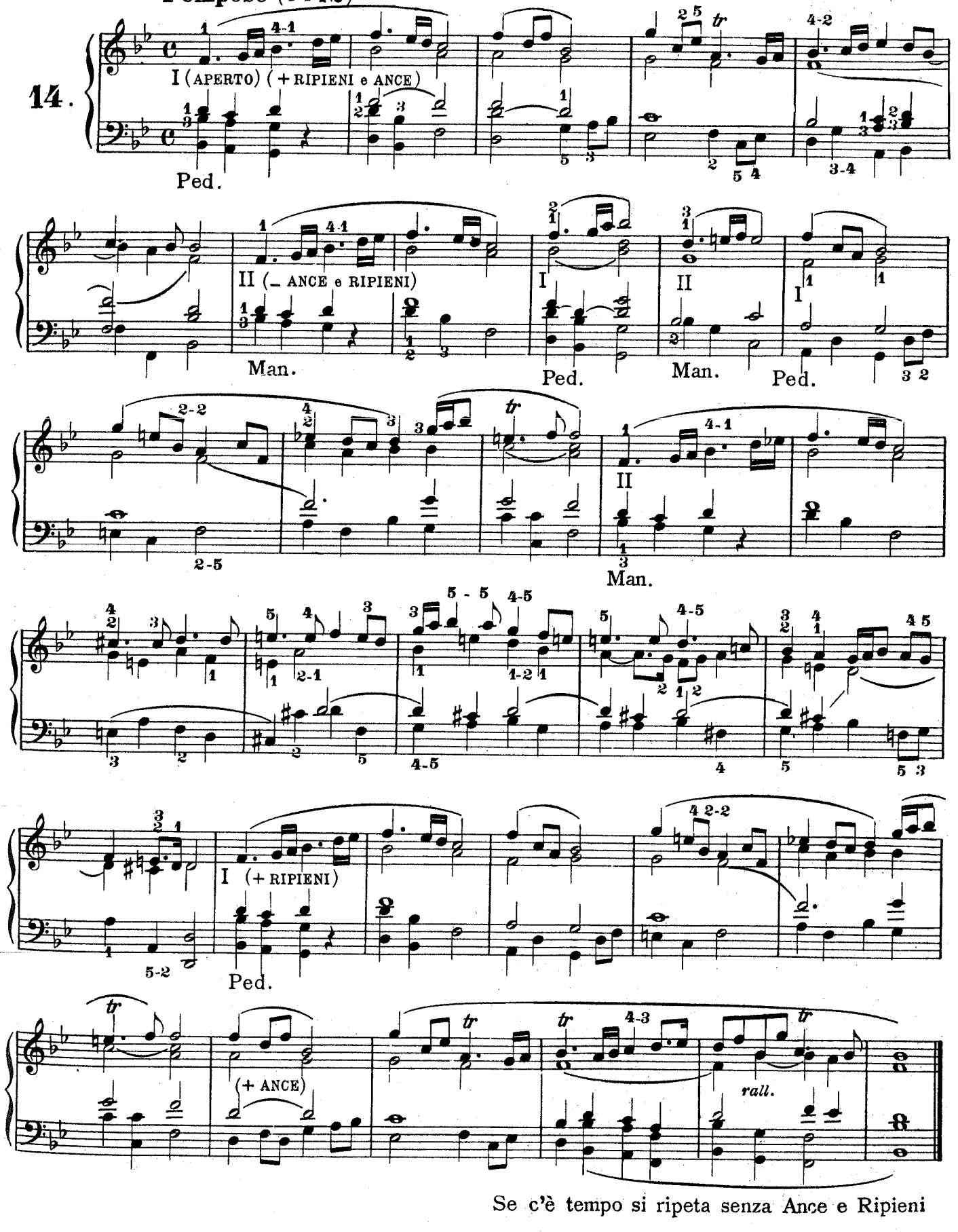
MESSA III.ª

Introduzione

II / I Fondi da 16-8-4-2
Ped.Subb.e Contrabasso
Tutte le unioni

Pomposo (♩ = 72)

Giorgio Federico HAENDEL



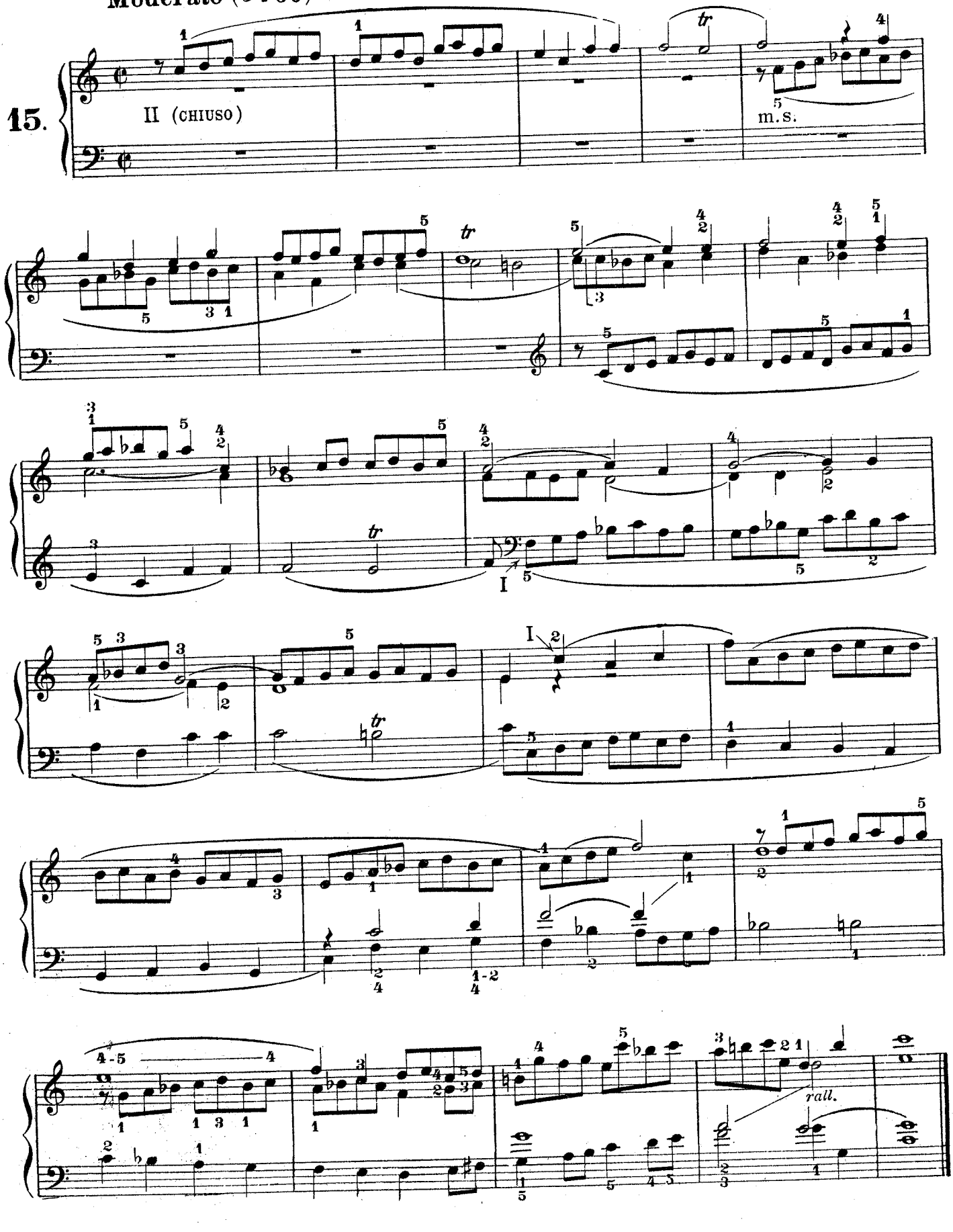
Se c'è tempo si ripeta senza Ance e Ripieni

Fughetta

II Flauto 8 e 4
I Bord. 8
Ped. Subbasso
Manuali uniti

Alessandro SCARLATTI

Moderato (𝅗𝅥 = 60)



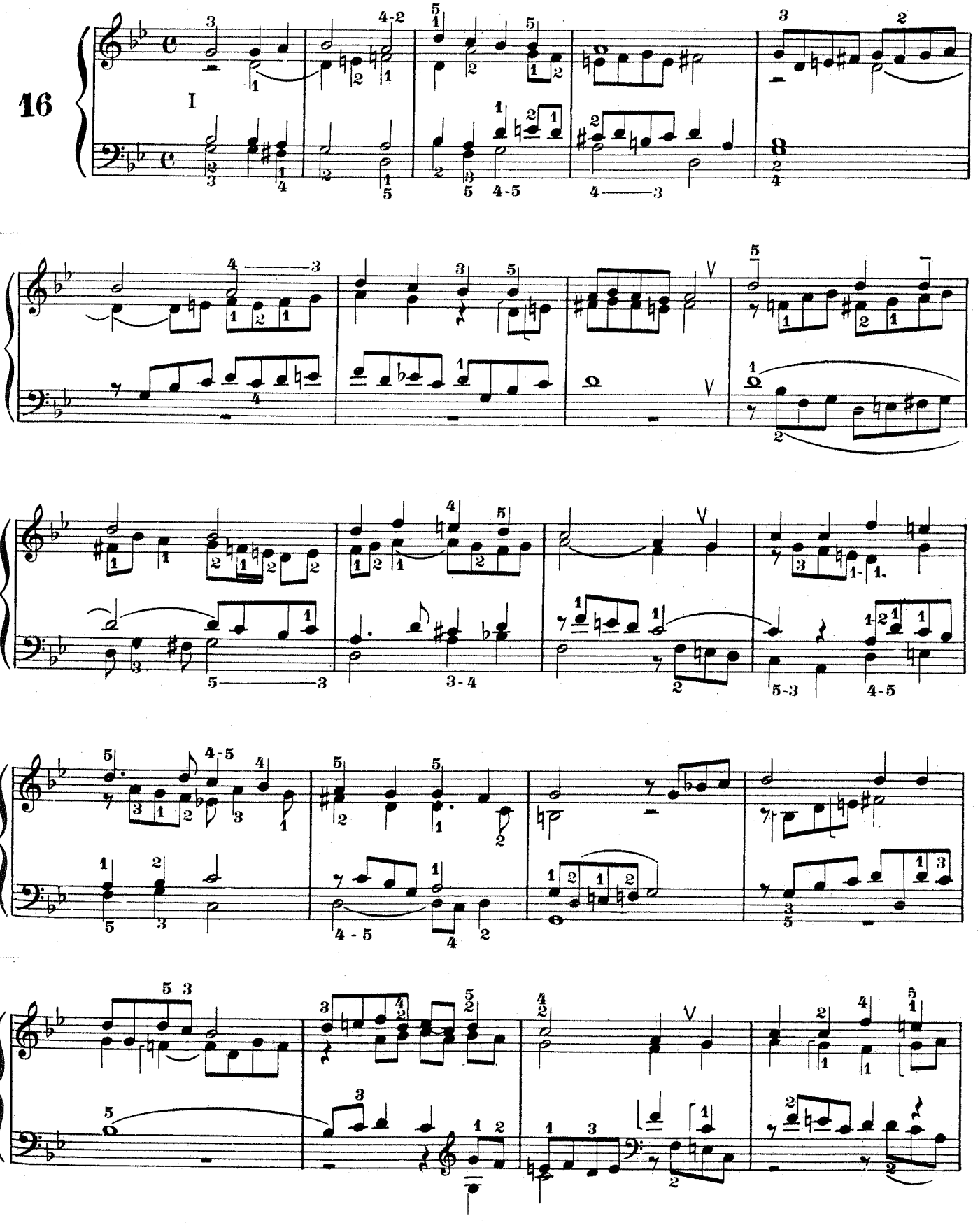
Cantilena anglica

II Oboe e Bord. 8
I Fondi da 8
Ped. Subbasso + I

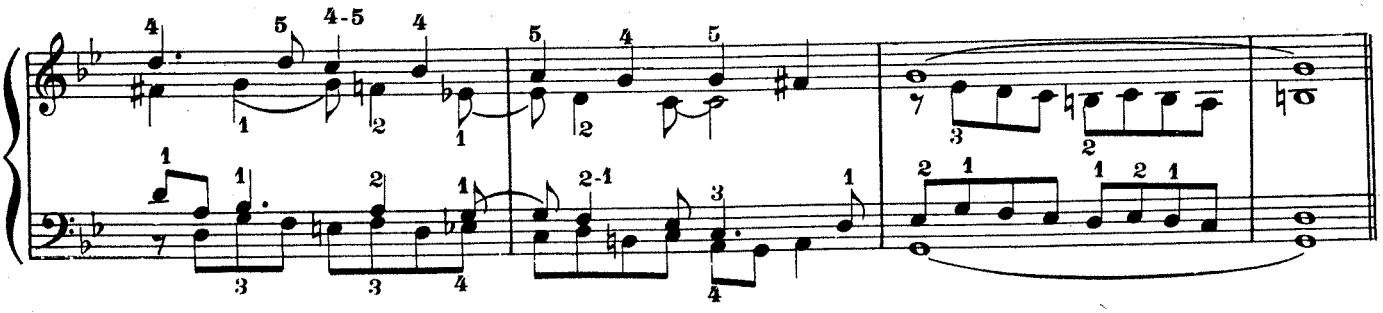
Comb. libera — II Fondi da 8 / I Cornetto o Nazardo con Flauti 8 e 4 / Ped. Subbasso + II

Moderato (♩ = 69)

Samuele SCHEIDT

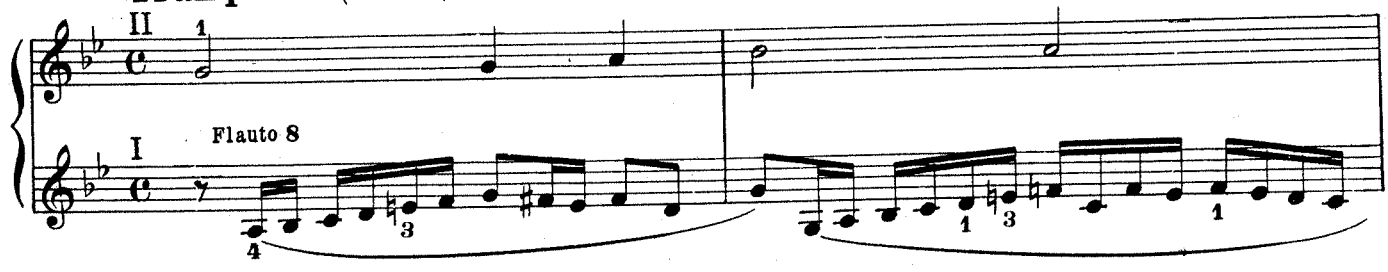


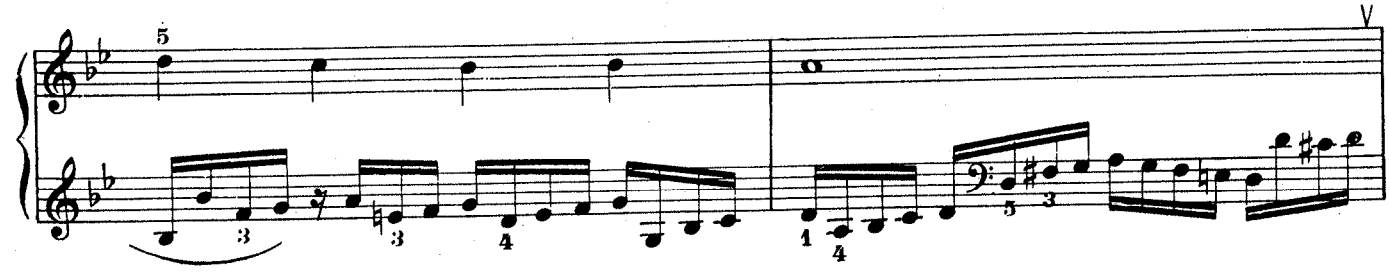
sostenendo

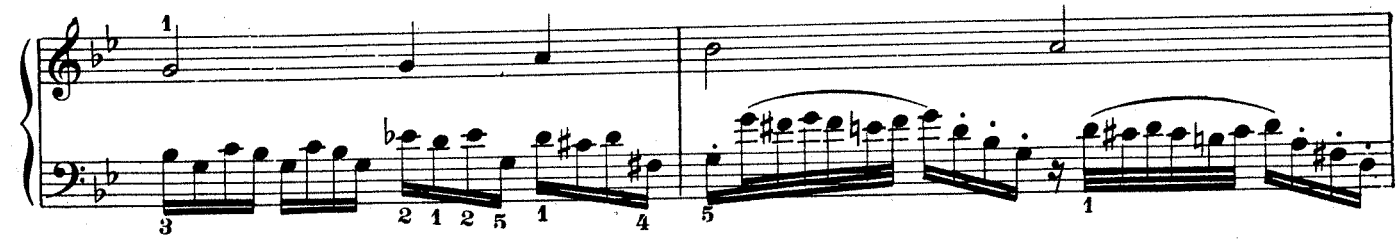


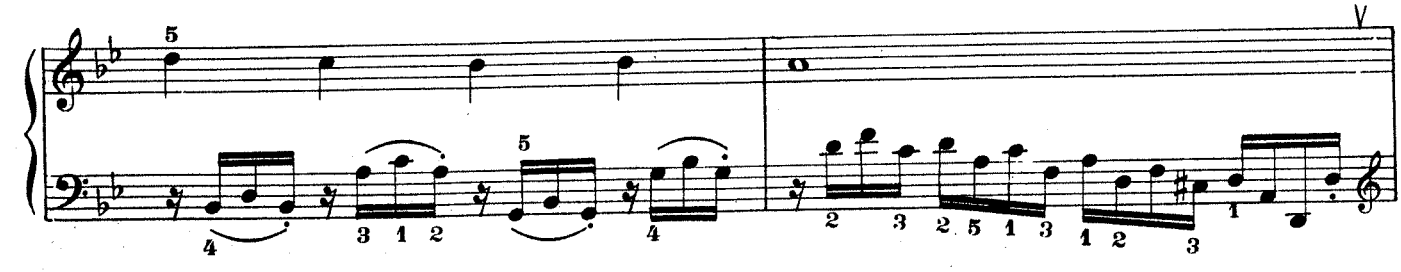
Ia VARIAZIONE

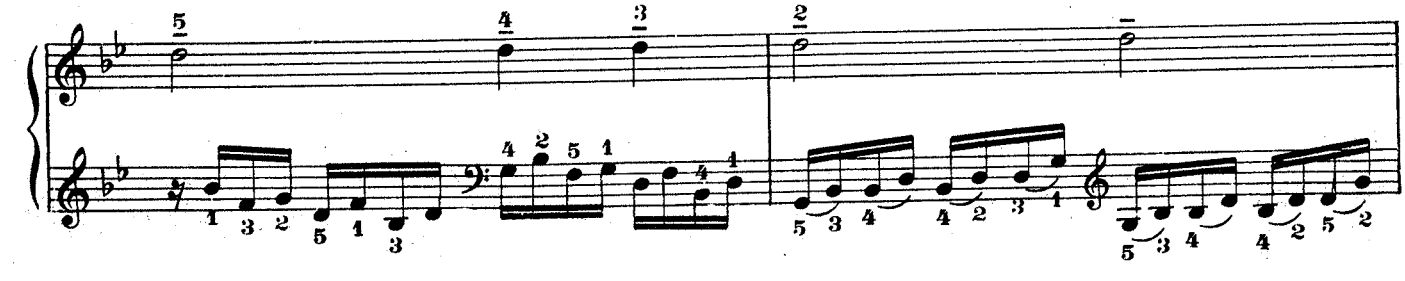
Tranquillo (♩ : 63)

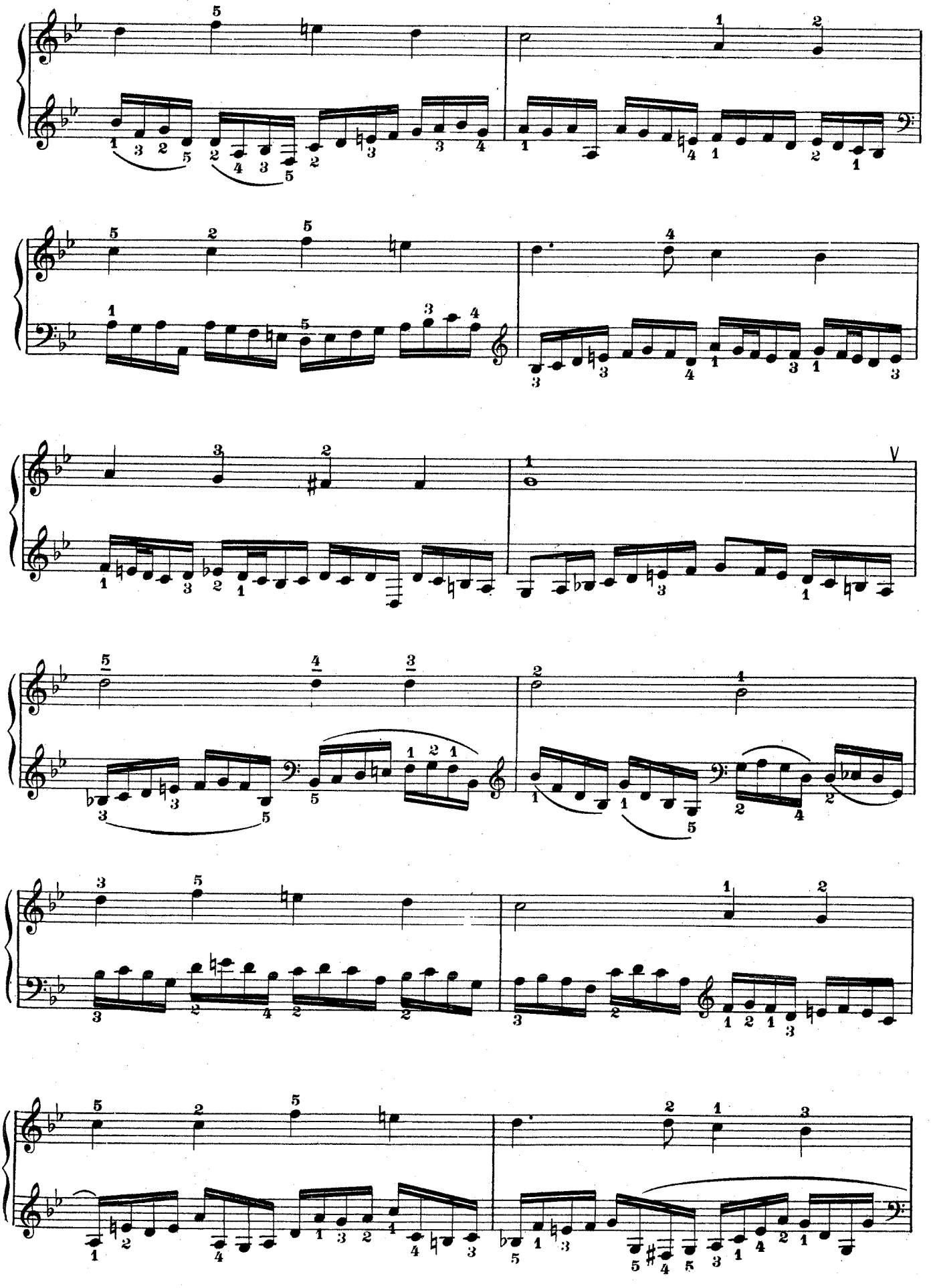


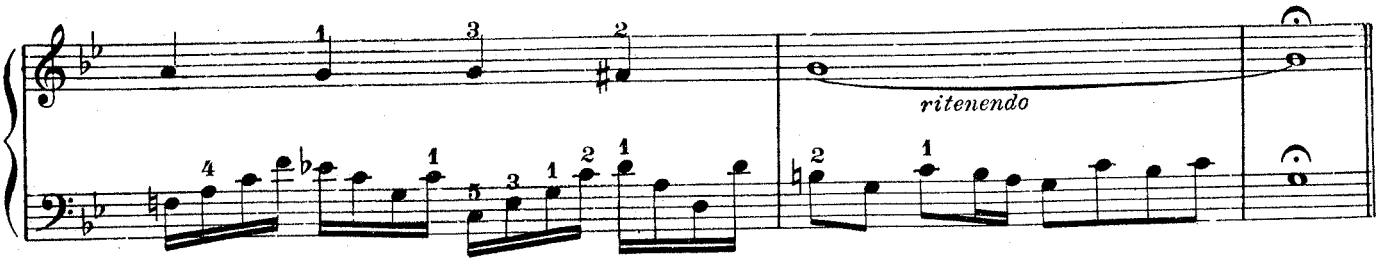












IIª VARIAZIONE

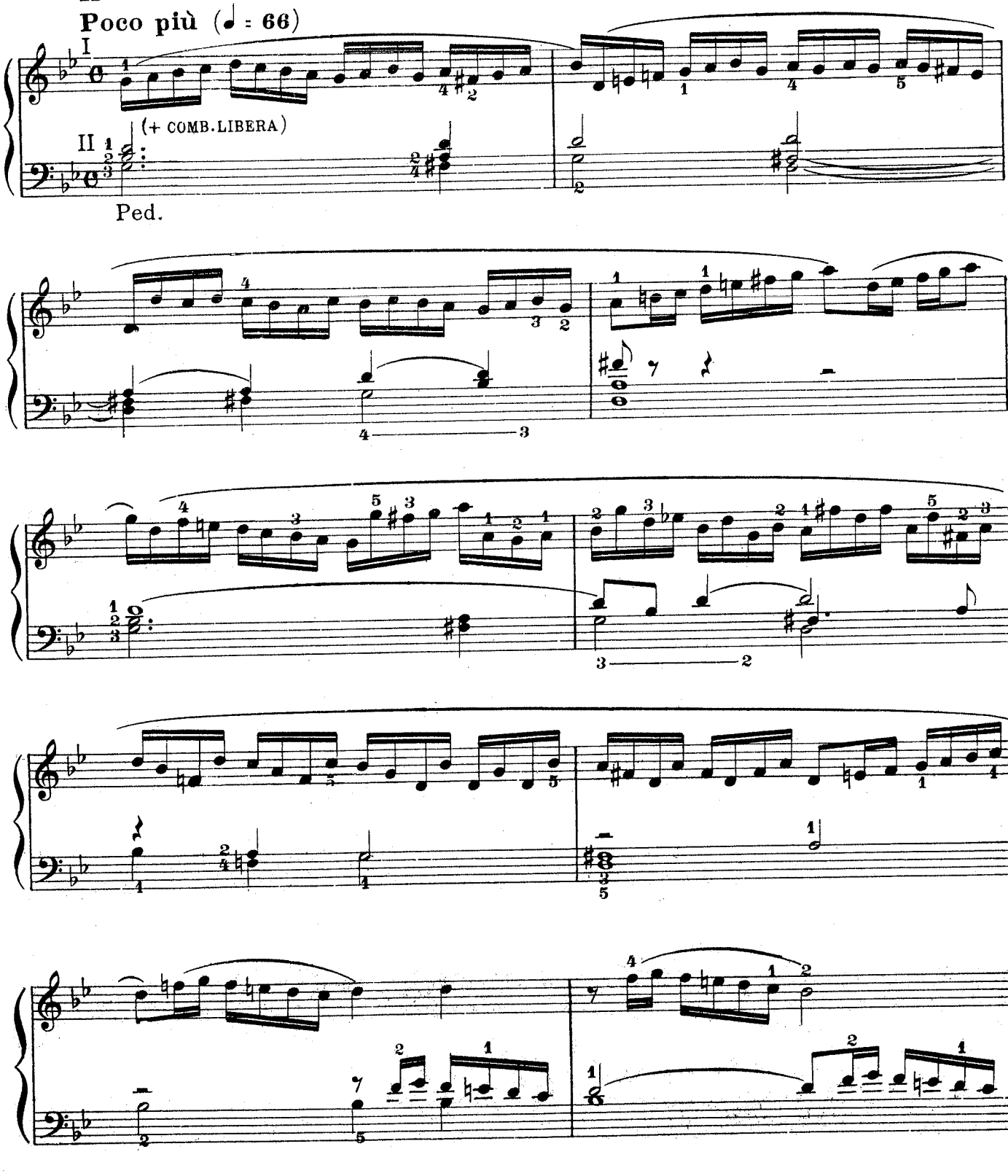
Poco più (♩ = 66)

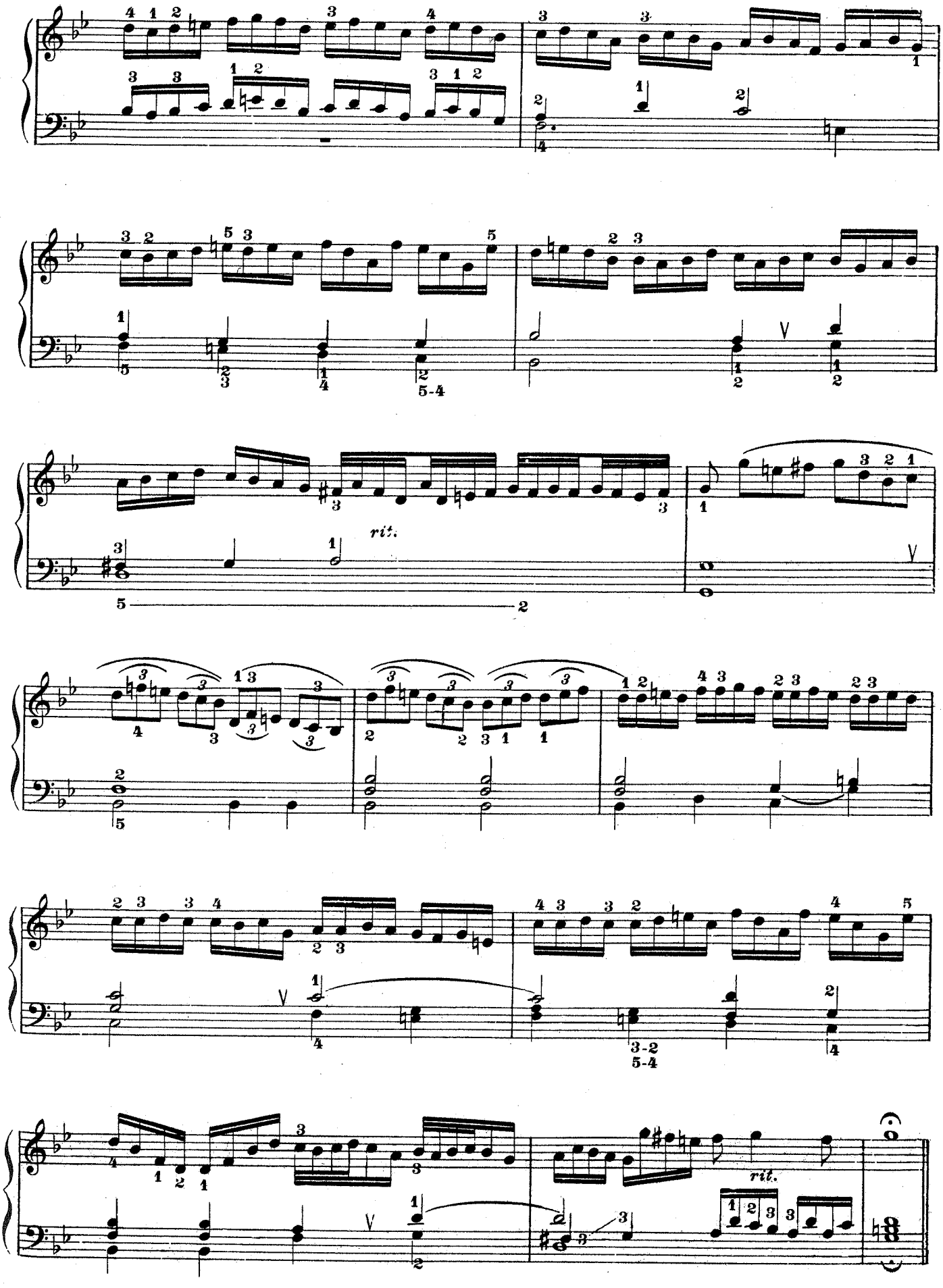
I

II

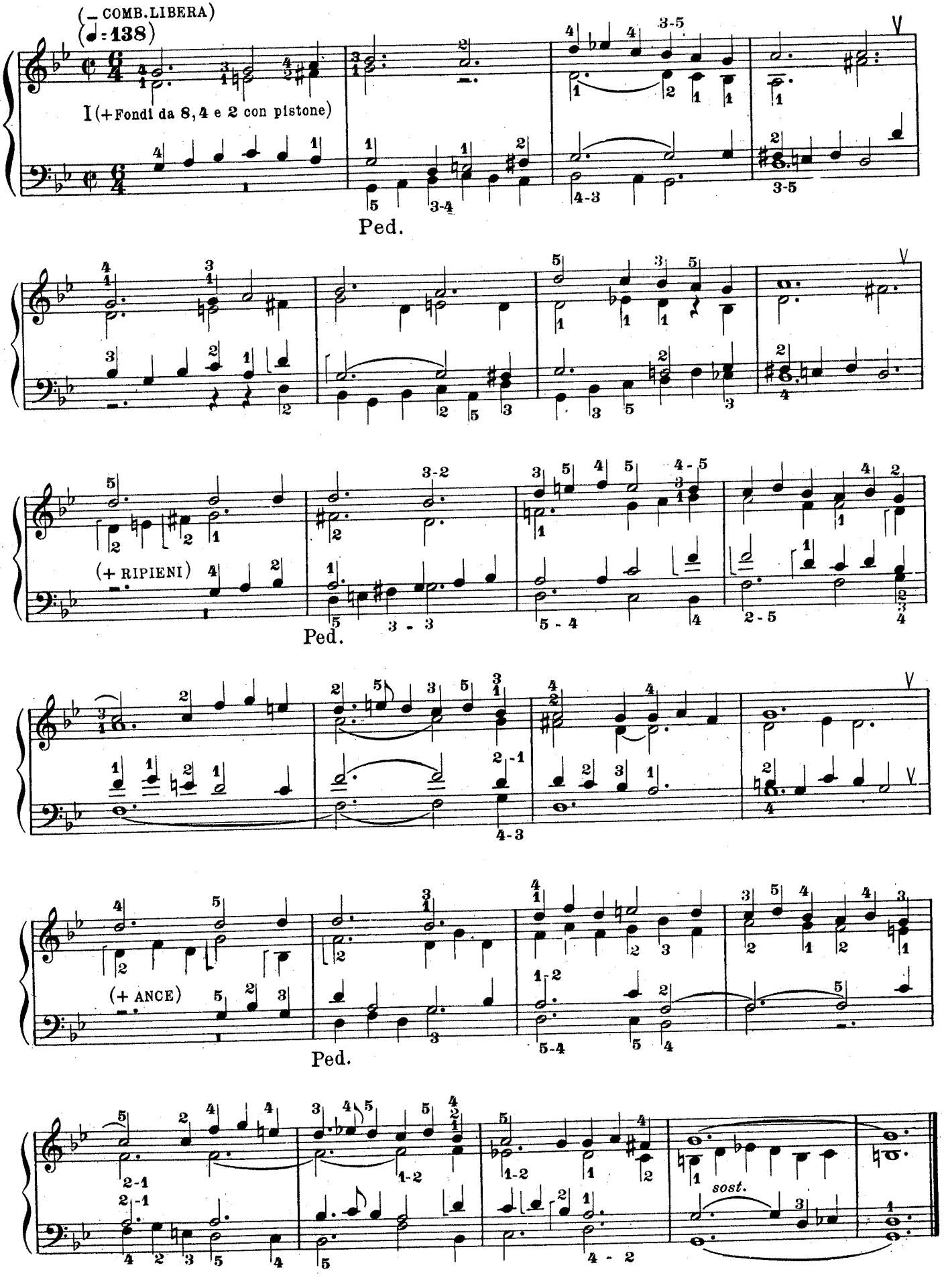
(+ COMB. LIBERA)

Ped.




rit.
rit.

IIIª VARIAZIONE



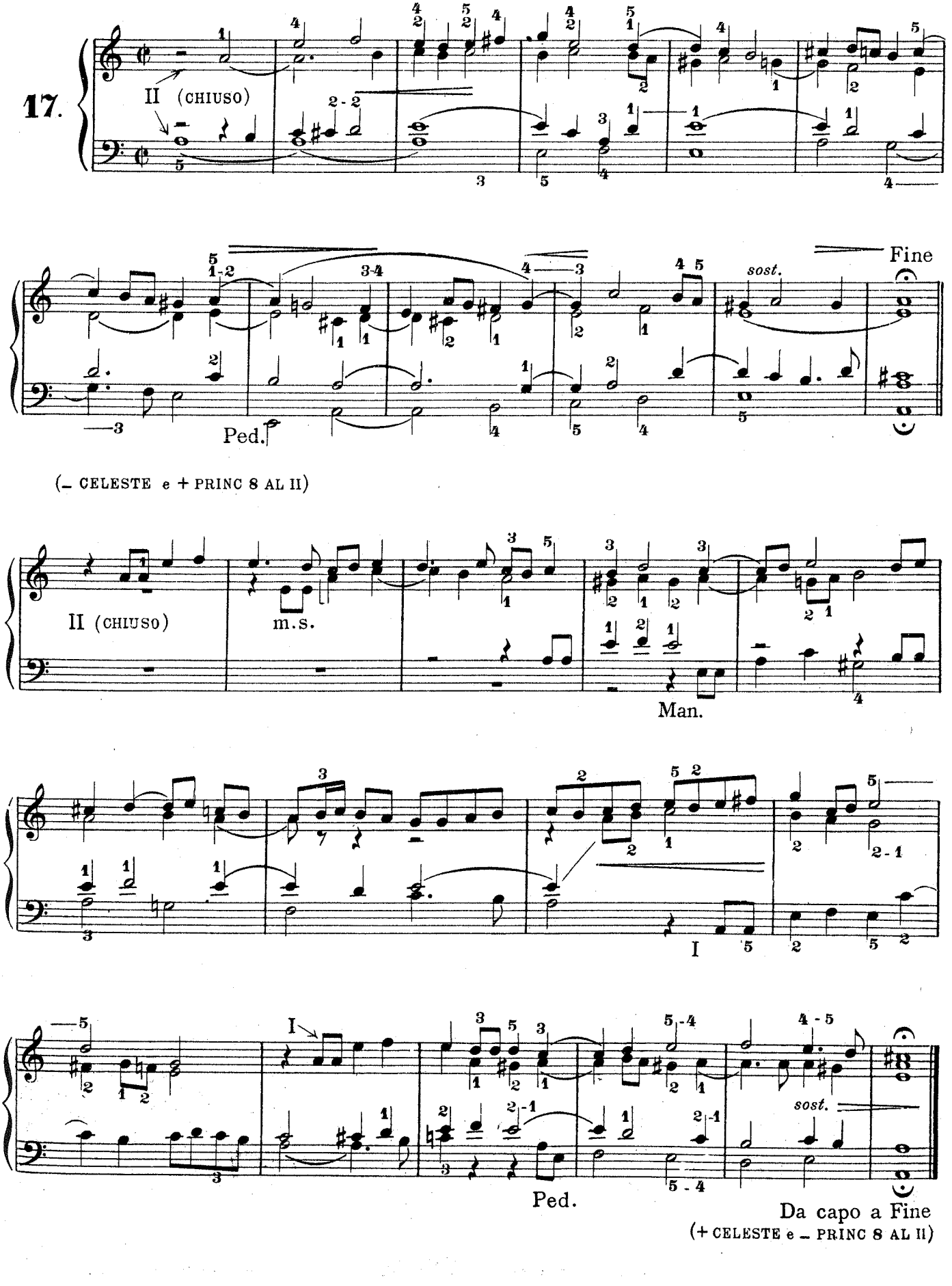
Elevazione

Il Fl.8 Celeste
I Flauto 8
Ped.Subb. + II
Manuali uniti

Nicola LE BÈGUE

Lentamente

17.

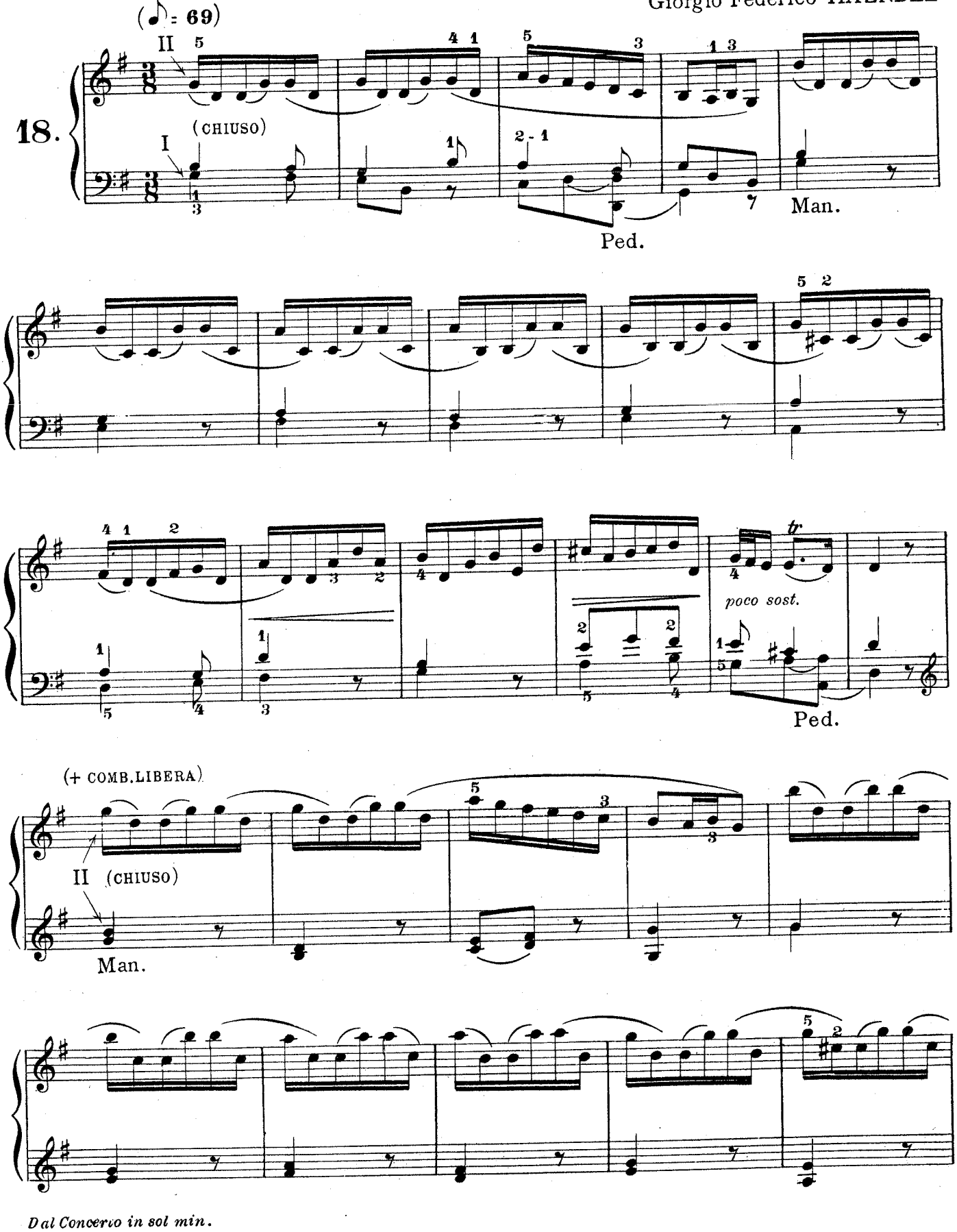


Andante

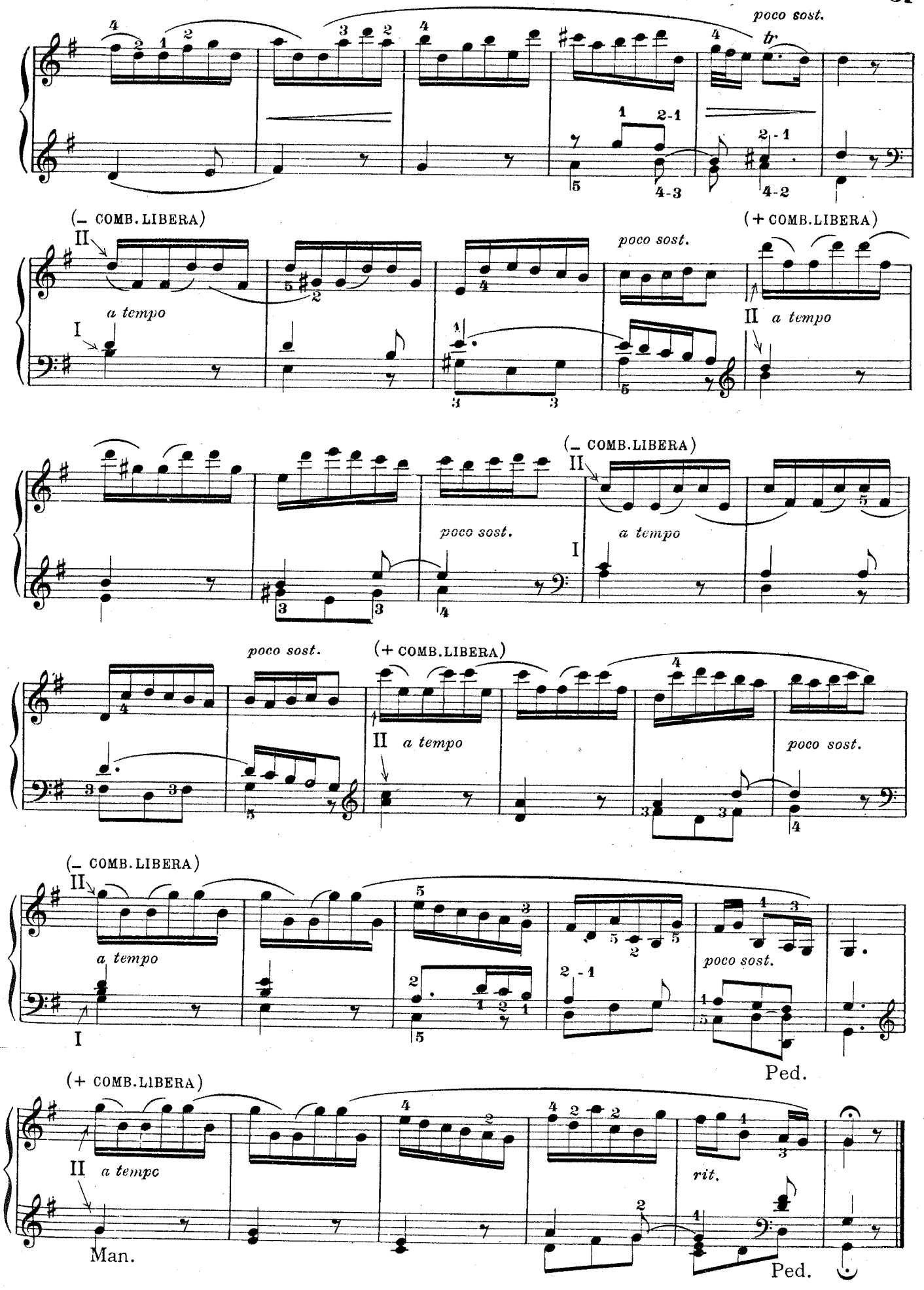
II Oboe - Bord. 8
I Dulciana
Ped. Subbasso + I

Comb. libera [II Bordone 8
Ped. Subb. + II

Giorgio Federico HAENDEL



Dal Concerto in sol min.

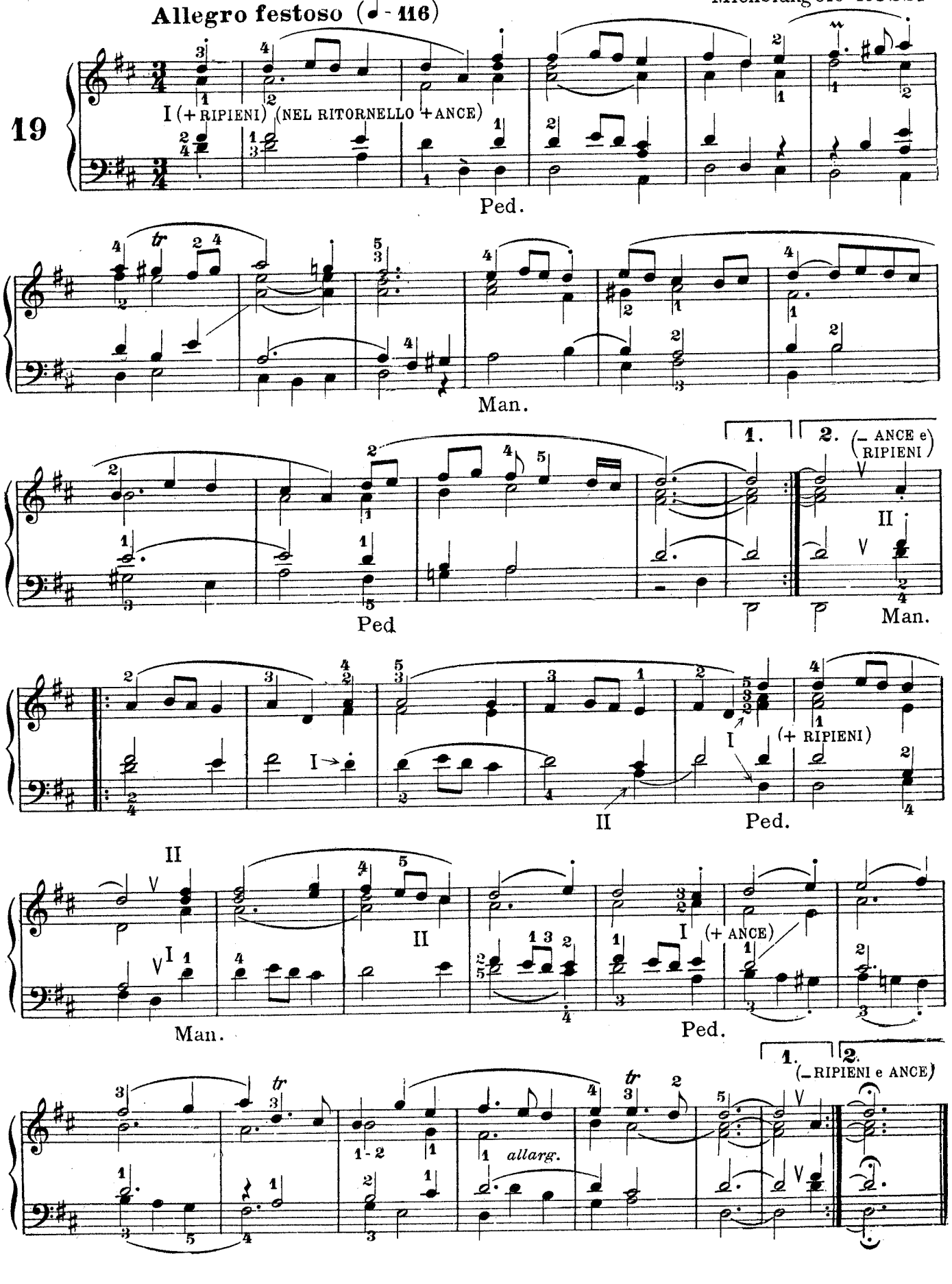

poco sost.
tr
(– COMB. LIBERA)
(+ COMB. LIBERA)
II
I
a tempo
poco sost.
(+ COMB. LIBERA)
(– COMB. LIBERA)
Man.
Ped.
rit.

Corrente

II / I [Fondi da 8 e 4
Ped. Subb. e Contrabasso
Tutte le unioni

Michelangelo ROSSI

Allegro festoso (♩ - 116)



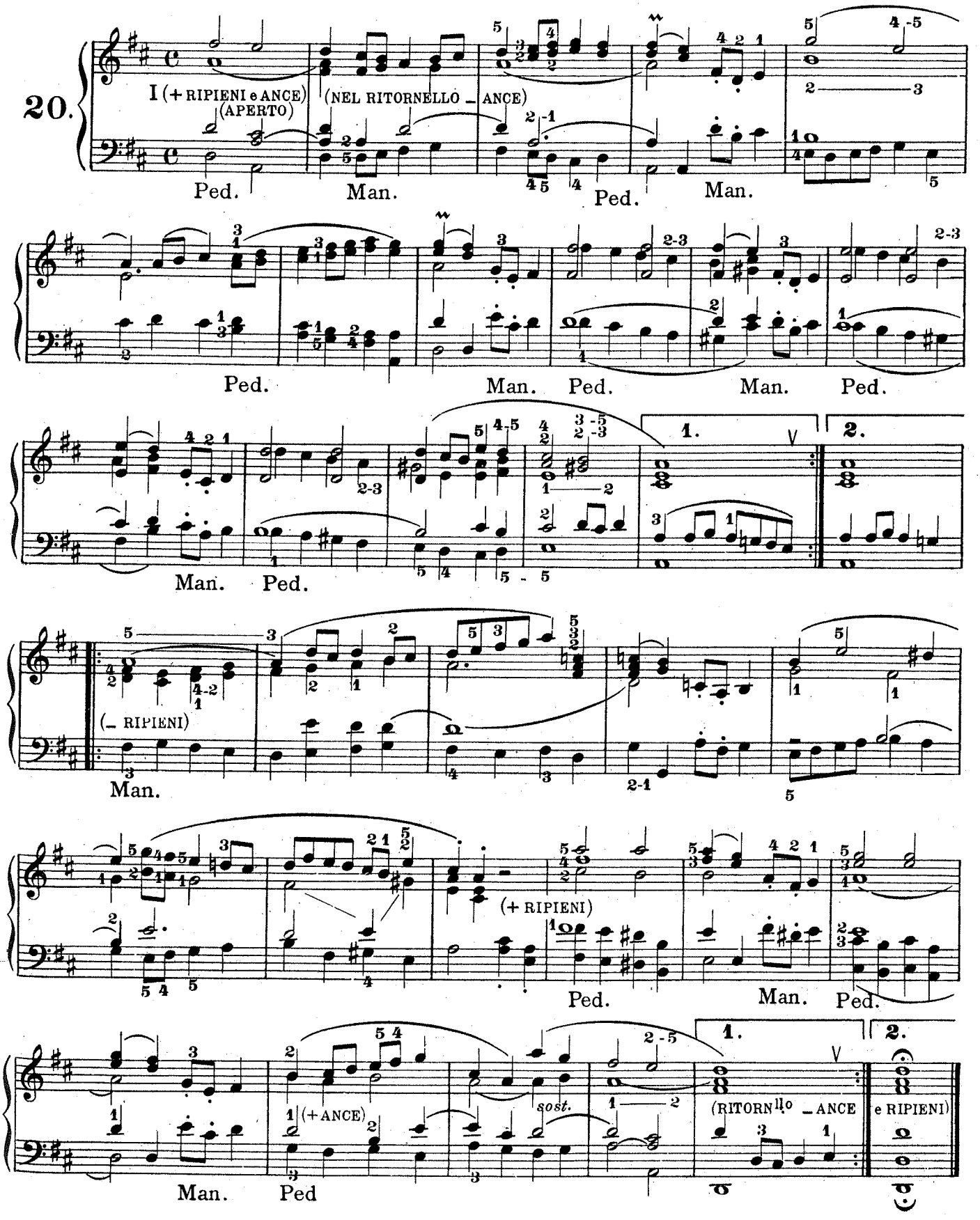
MESSA IV.ª
Inno augurale

II / I Fondi da 16-8-4-2
Ped.Subb.e Contrabasso
Tutte le unioni

Maestoso (♩ = 92)

Giovanni Sebastiano BACH

20.



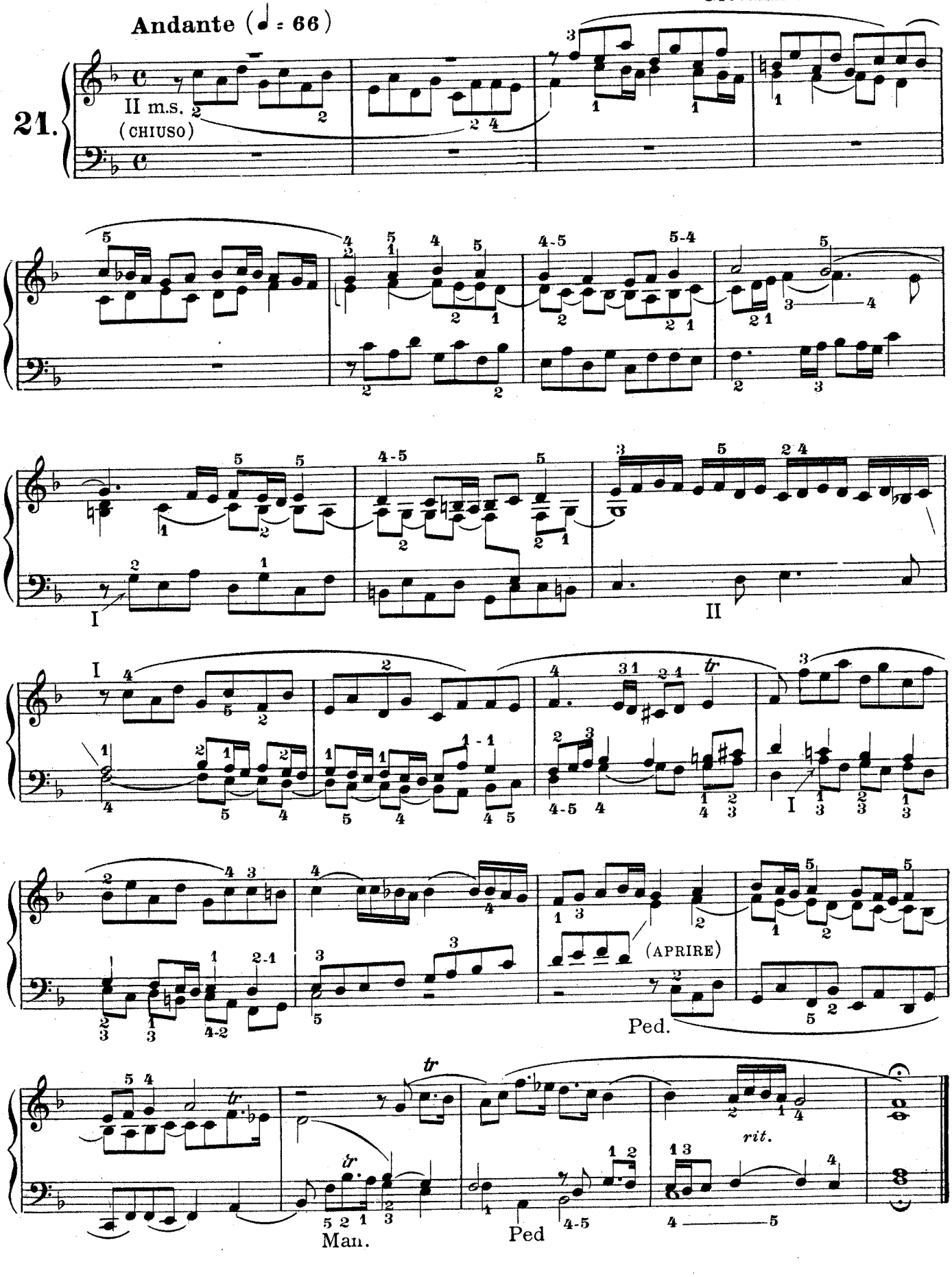
Verso

NEL TONO QUINTO

II / I Fondi dolci da 8
Ped. Subb. e Contrabasso
Tutte le unioni

Giovanni PACHELBEL

Andante (♩ = 66)



Largo

II Flauto 8 o Bordone 8 con Tremolo
I Dulciana

Antonio VIVALDI

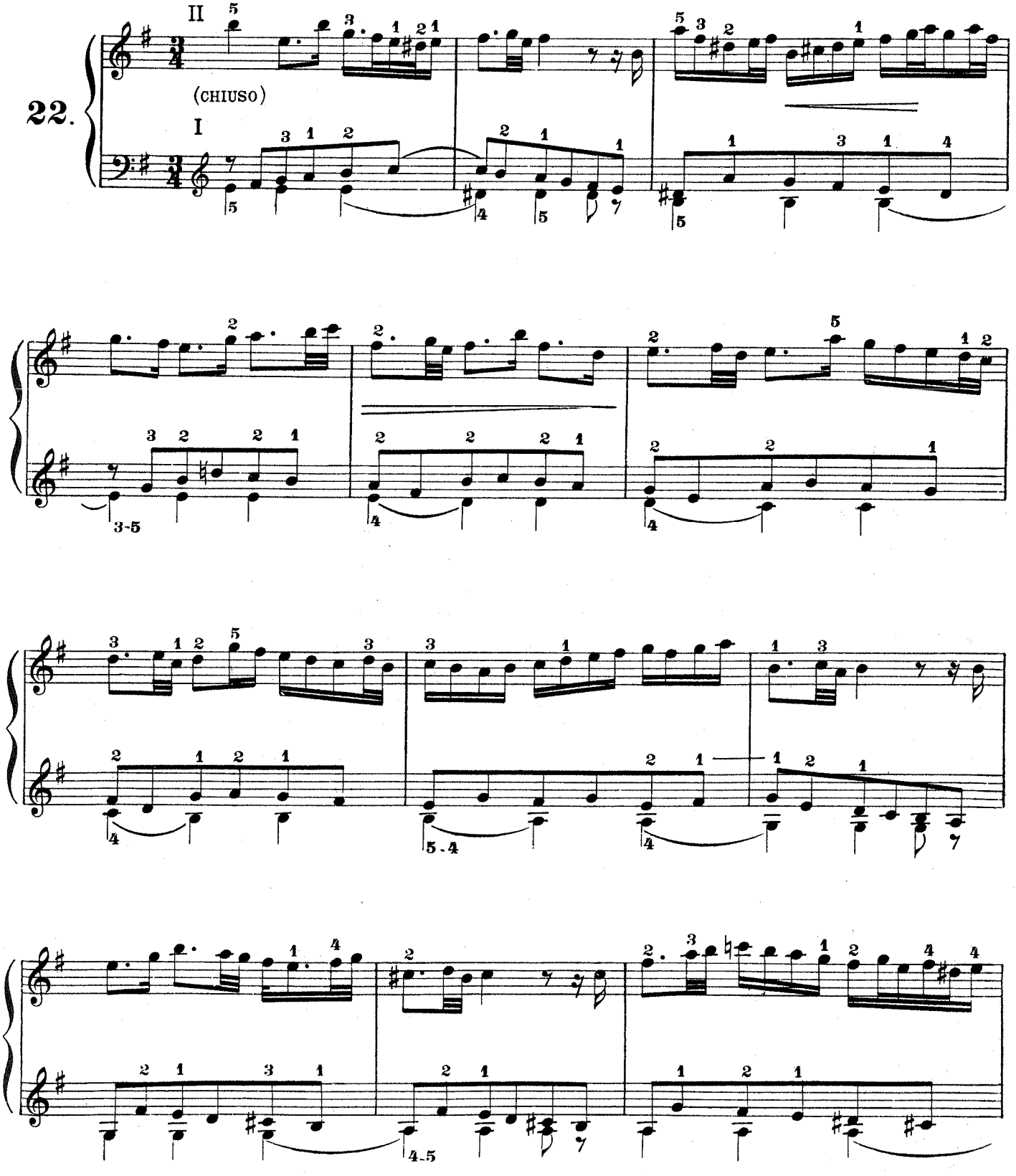
(♪ = 56)

22.

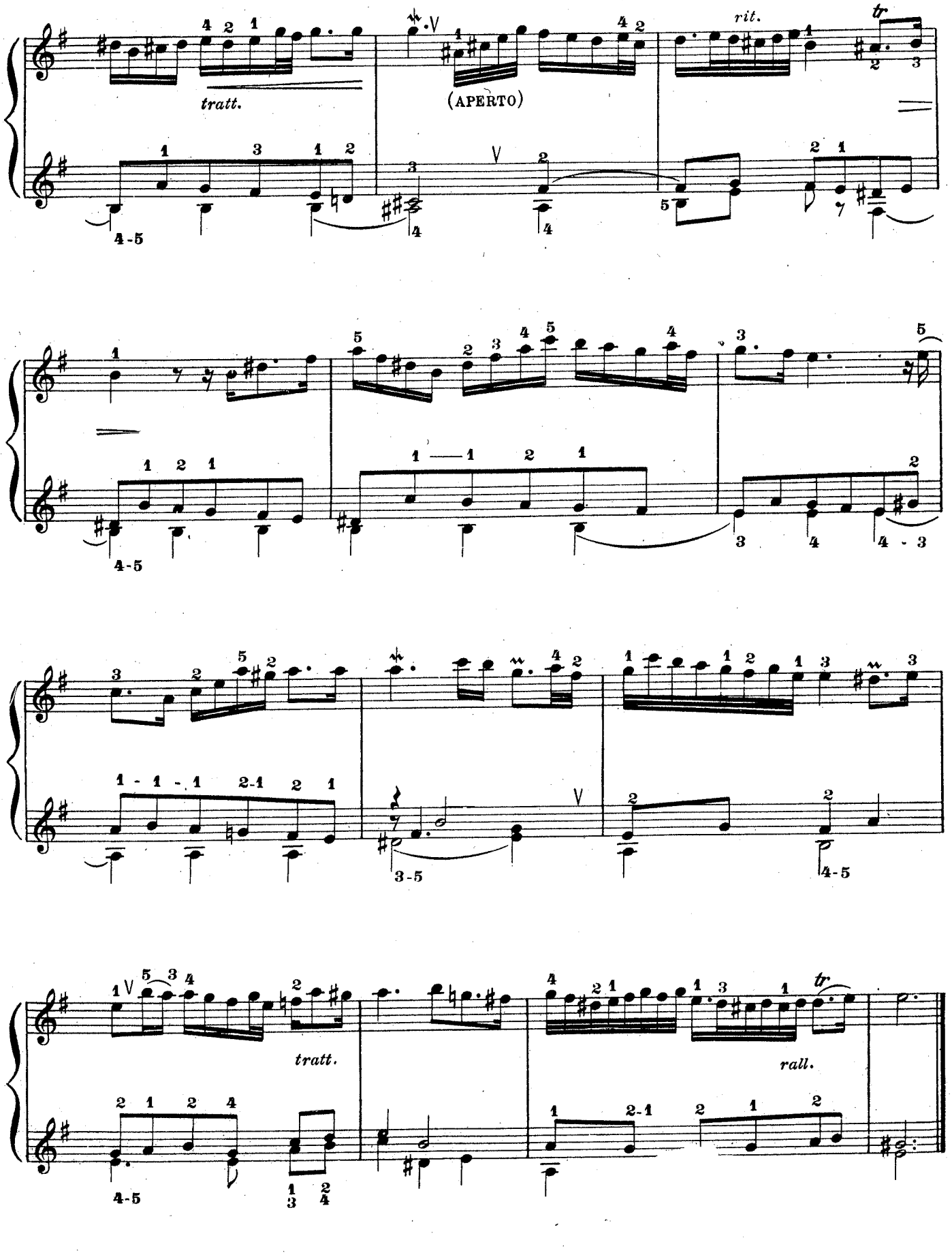
II

(CHIUSO)

I



Dal Concerto op.7 num. 2 *nella trascrizione di J.S.Bach.*


tratt.
(APERTO)
rit.
tr
tratt.
rall.

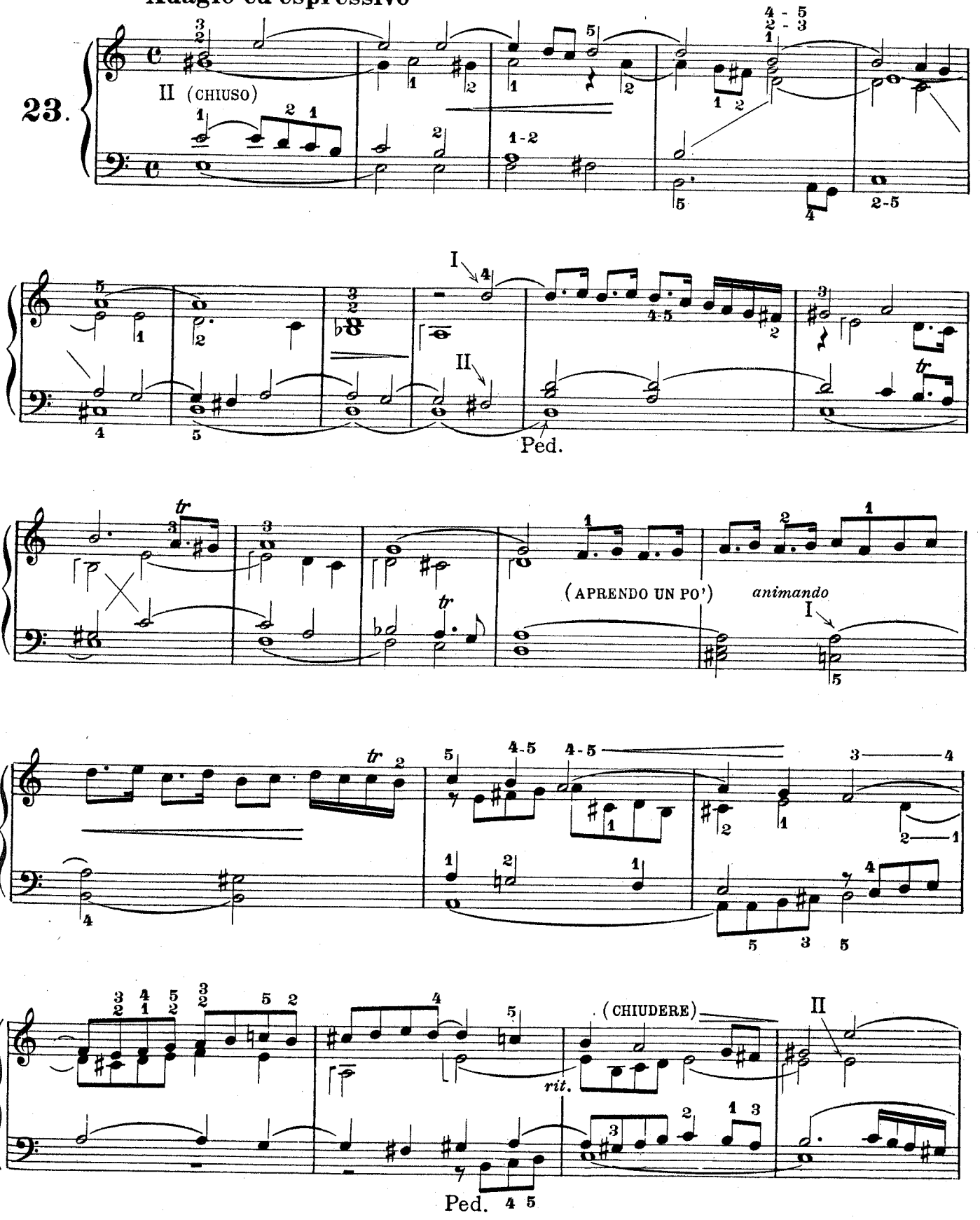
Toccata per l'Elevazione

II Fl.8 e Celeste
I Fl.8 o Bordone 8
Ped.Subb. + II
Manuali uniti

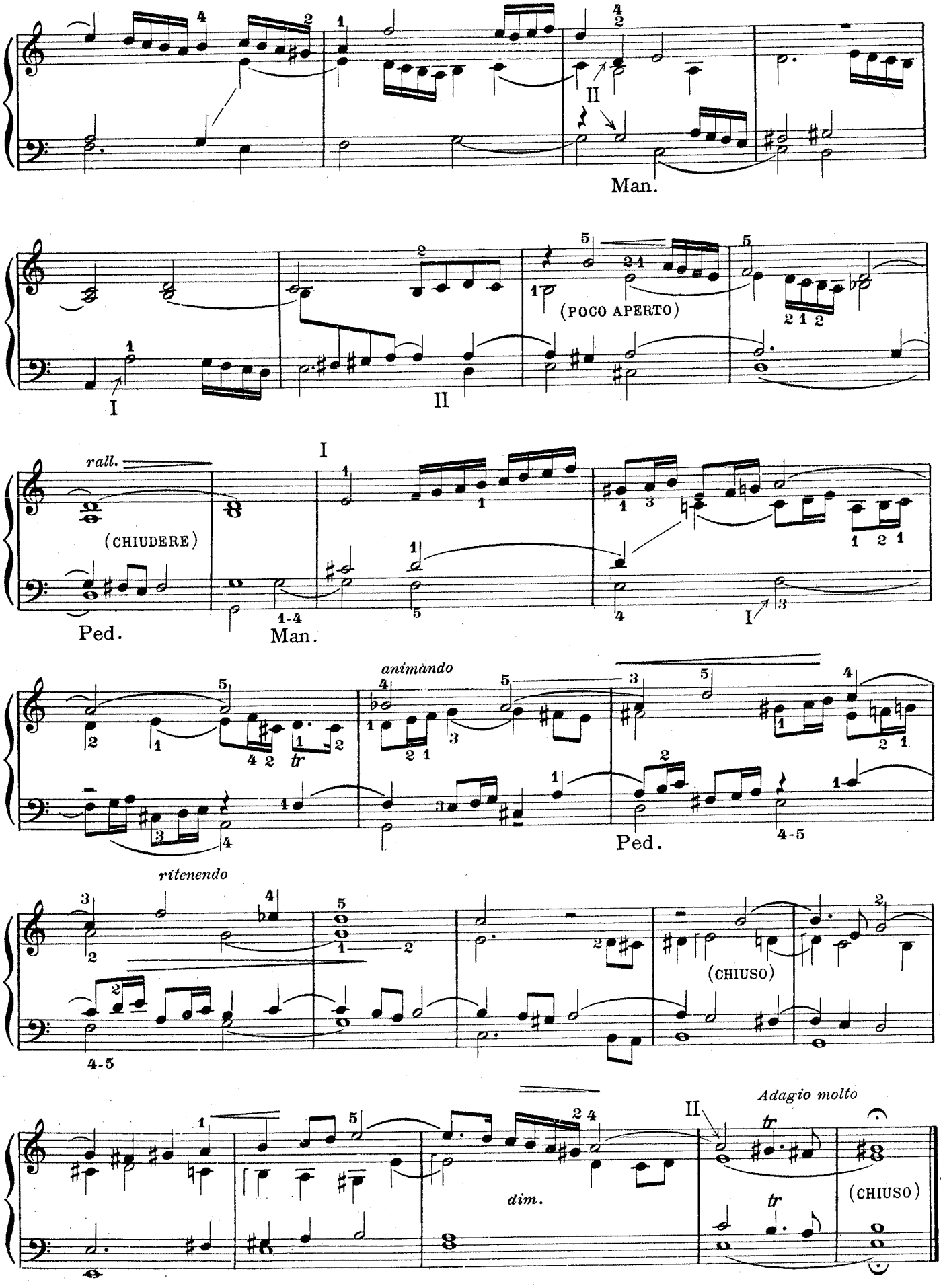
Girolamo FRESCOBALDI

Adagio ed espressivo

23.



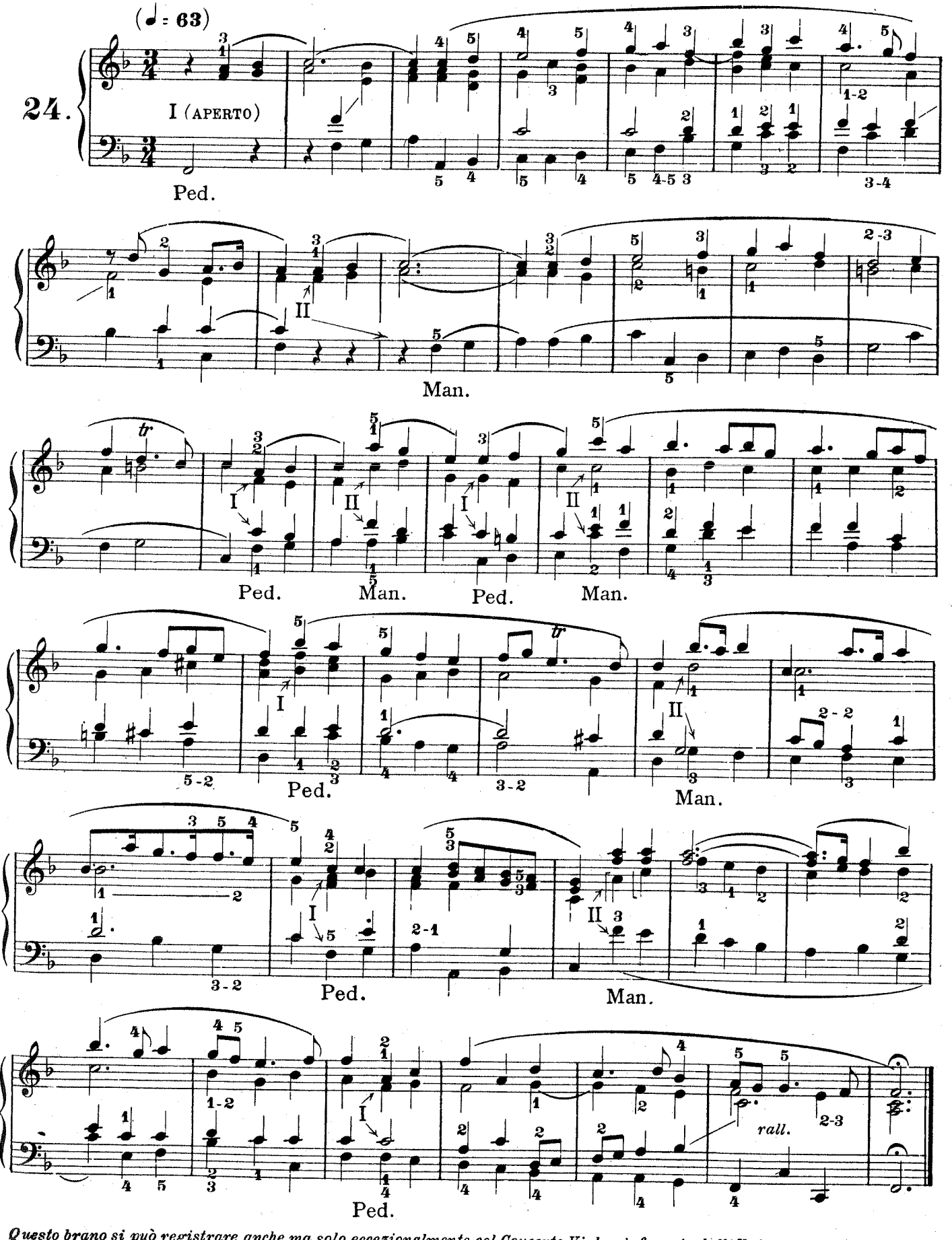
Qui Frescobaldi si rivela il più grande interprete del pensiero della Chiesa per l'elevatezza di concezione, per la purezza dello stile, la grande serenità e per l'ispirazione mesta e toccante.


II
Man.
I
II
(POCO APERTO)
rall.
(CHIUDERE)
Ped.
Man.
I
animando
Ped.
ritenendo
(CHIUSO)
Adagio molto
dim.
(CHIUSO)

Larghetto

II
I Fondi da 8
Ped.Sub.e Bordone 8
Tutte le unioni

Giorgio Federico HAENDEL



Questo brano si può registrare anche, ma solo eccezionalmente, col Concerto Viole rinforzato dall'Unda maris.

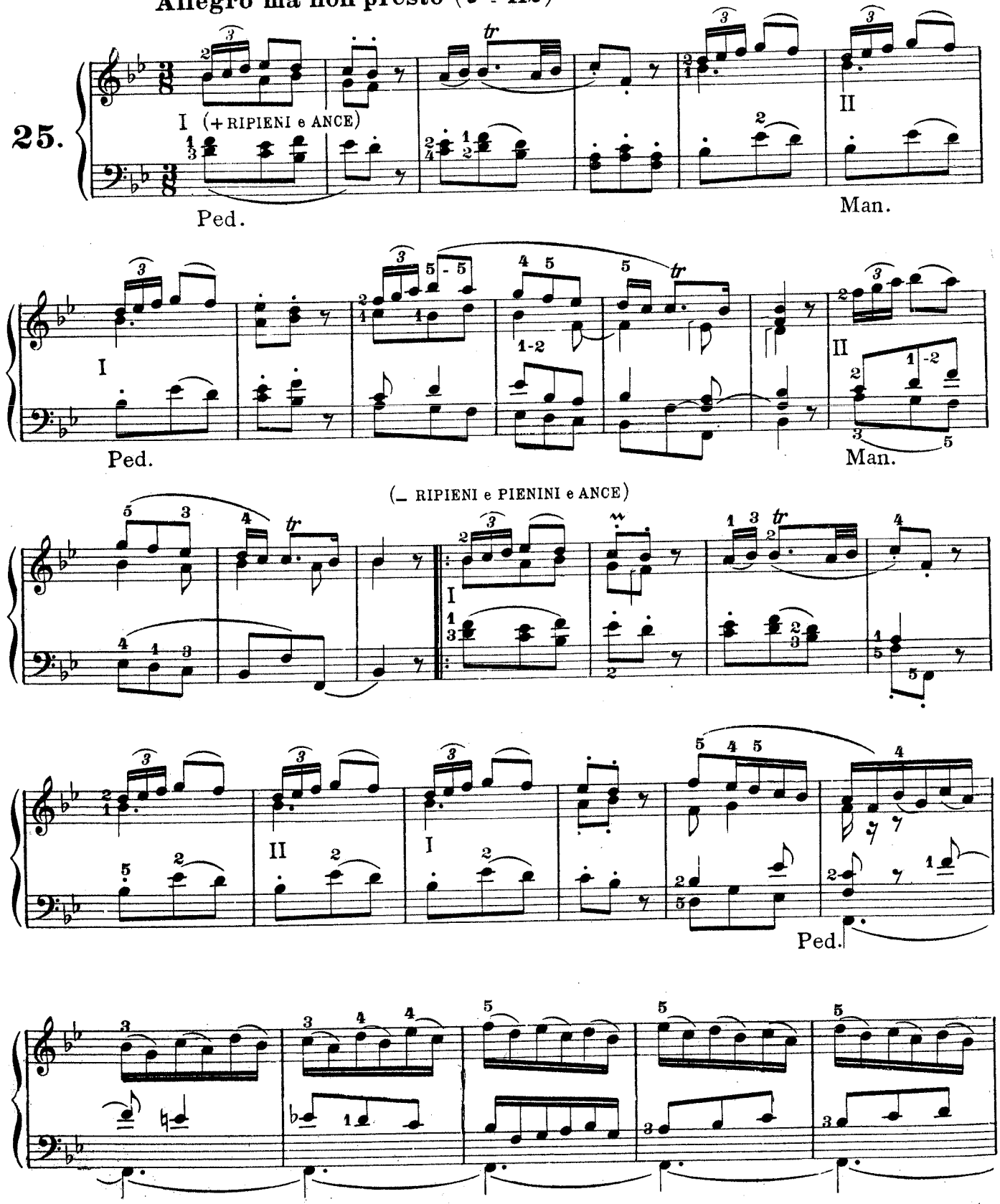
Finale

II / I Fondi da 8 e 4

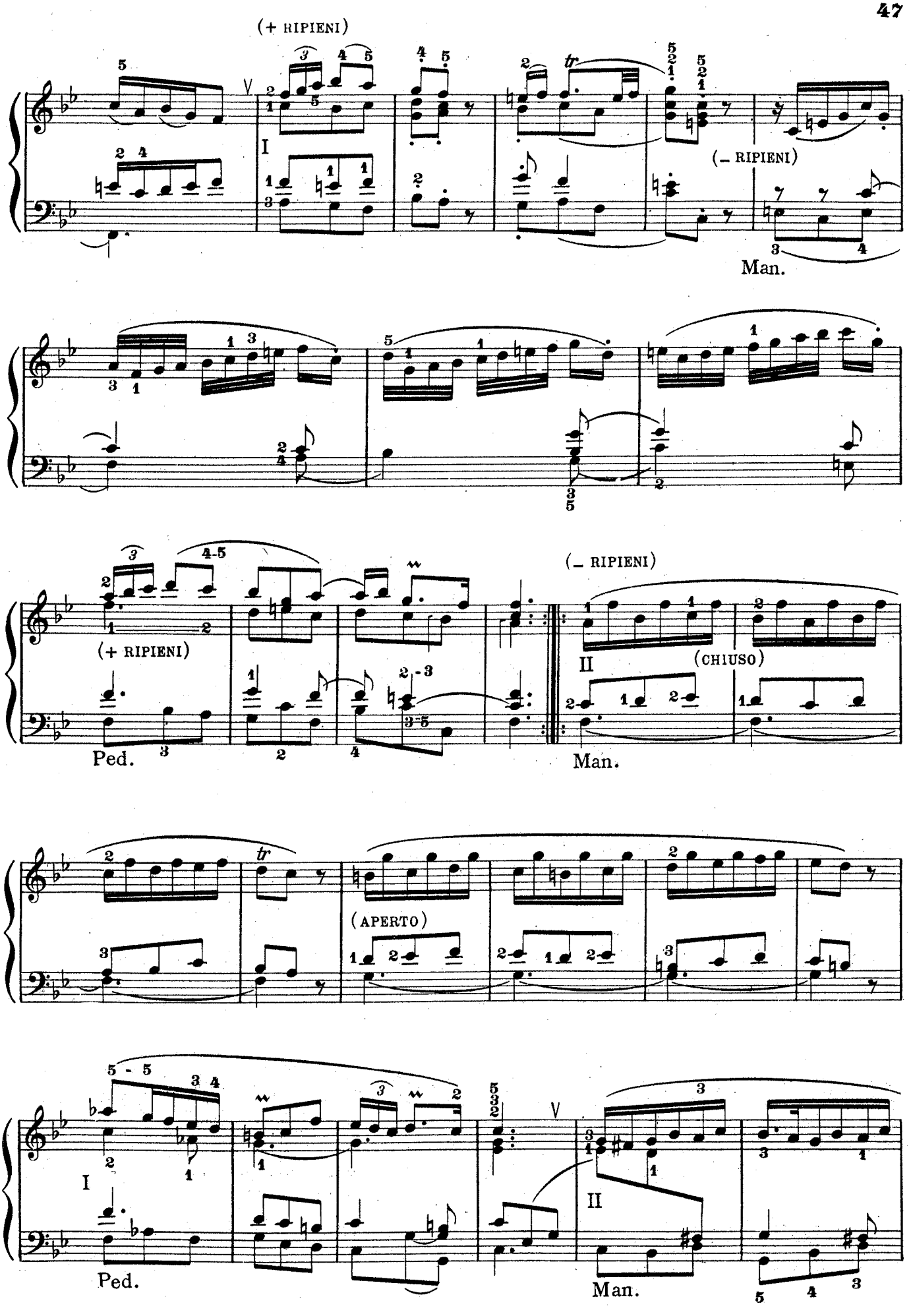
Ped. Subb. e Contrabasso
Tutte le unioni

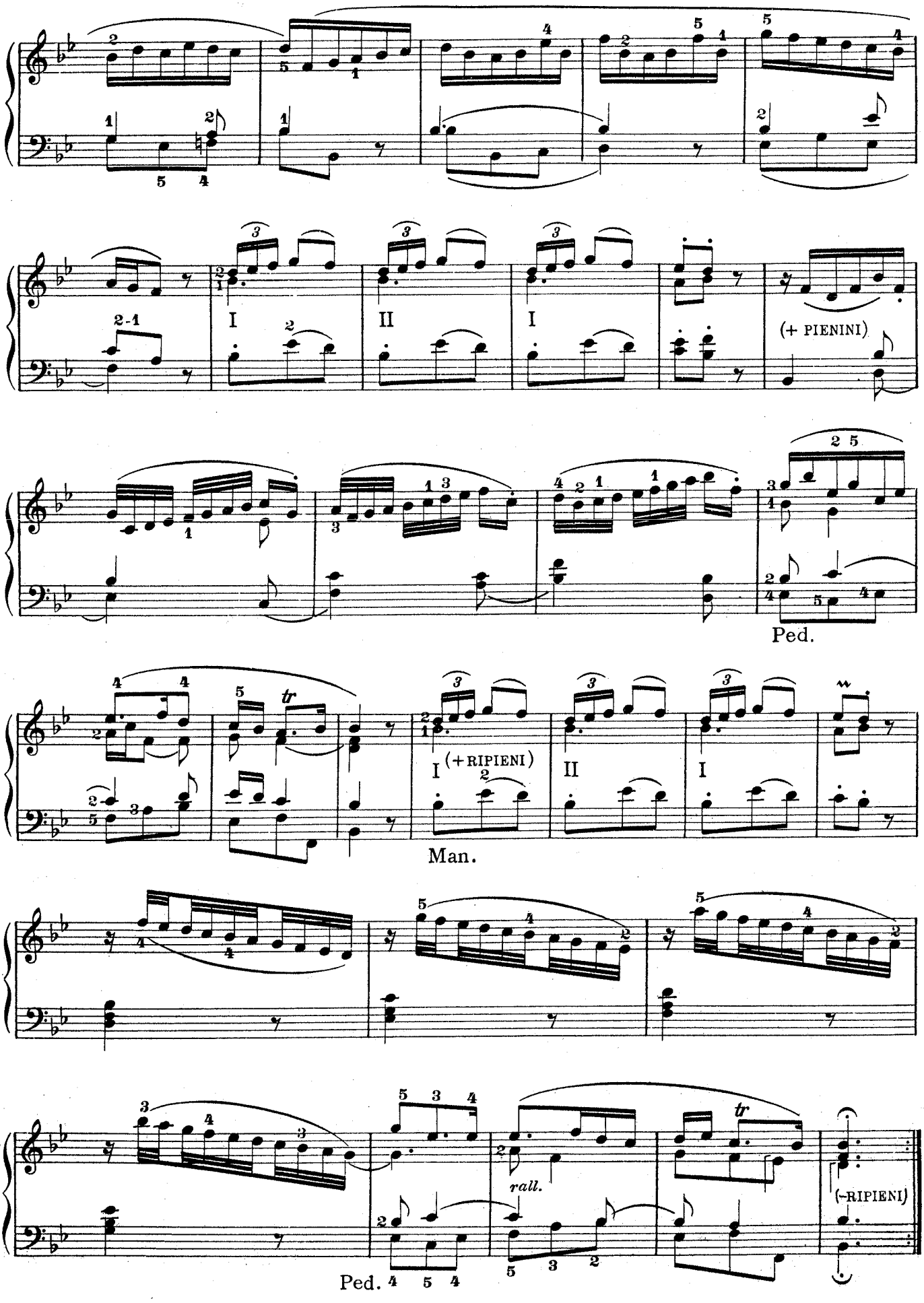
Allegro ma non presto (♪ = 112)

Giorgio Federico HAENDEL



Ciò che più interessa in questo Finale è la novità della forma basata sul principio del dialogo: i due manuali più che parlare insieme si rispondono a vicenda. È una musica che pare improvvisata tanto è spontanea. tutto è pieno di vita, di slancio e di luce.


(+ RIPIENI)
I
(– RIPIENI)
Man.
(+ RIPIENI)
Ped.
(– RIPIENI)
II
(CHIUSO)
Man.
(APERTO)
I
Ped.
II
Man.

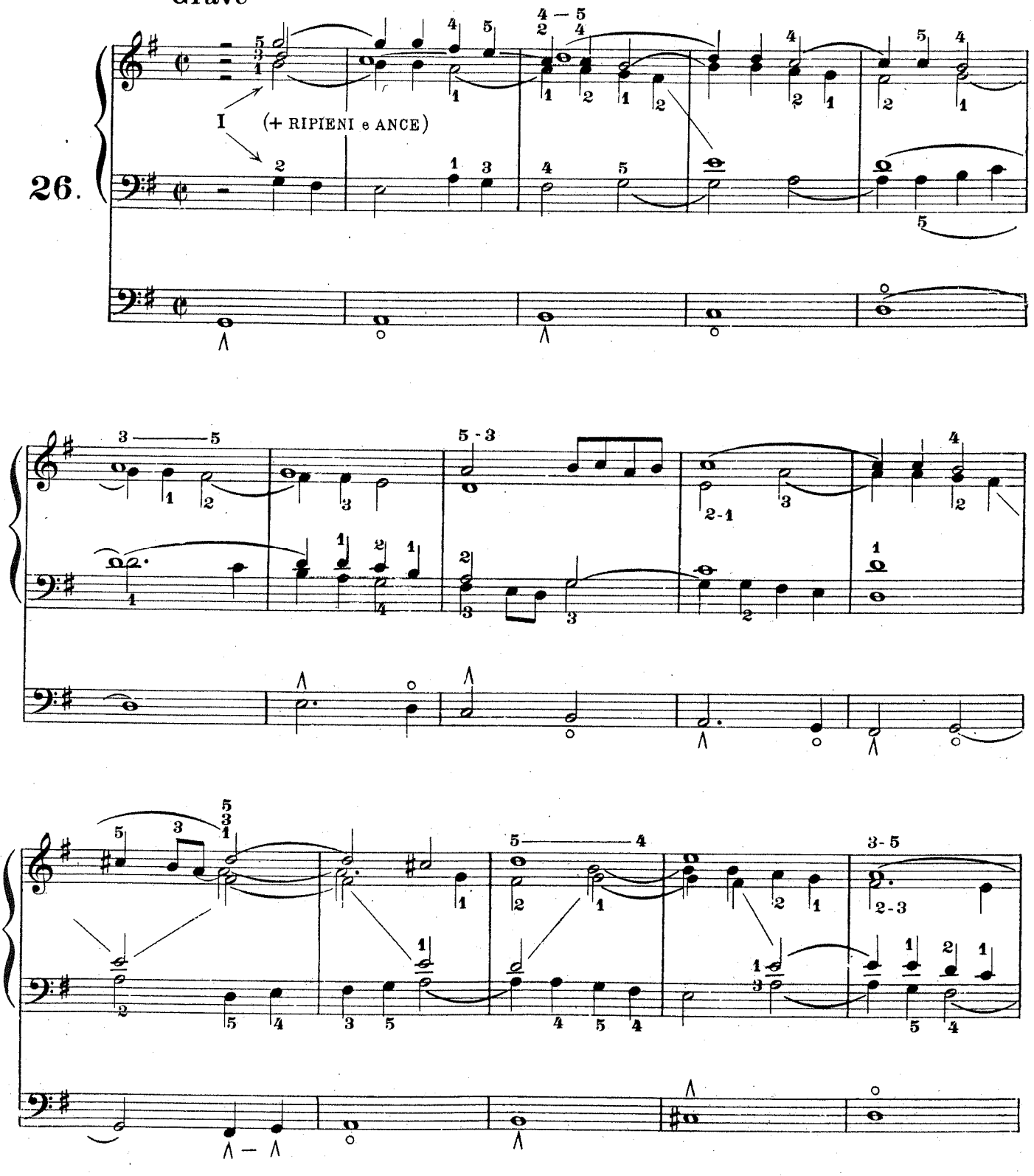

I
II
I
(+ PIENINI)
Ped.
I (+RIPIENI)
II
I
Man.
rall.
(-RIPIENI)
Ped.

MESSA V.ª
Fantasia

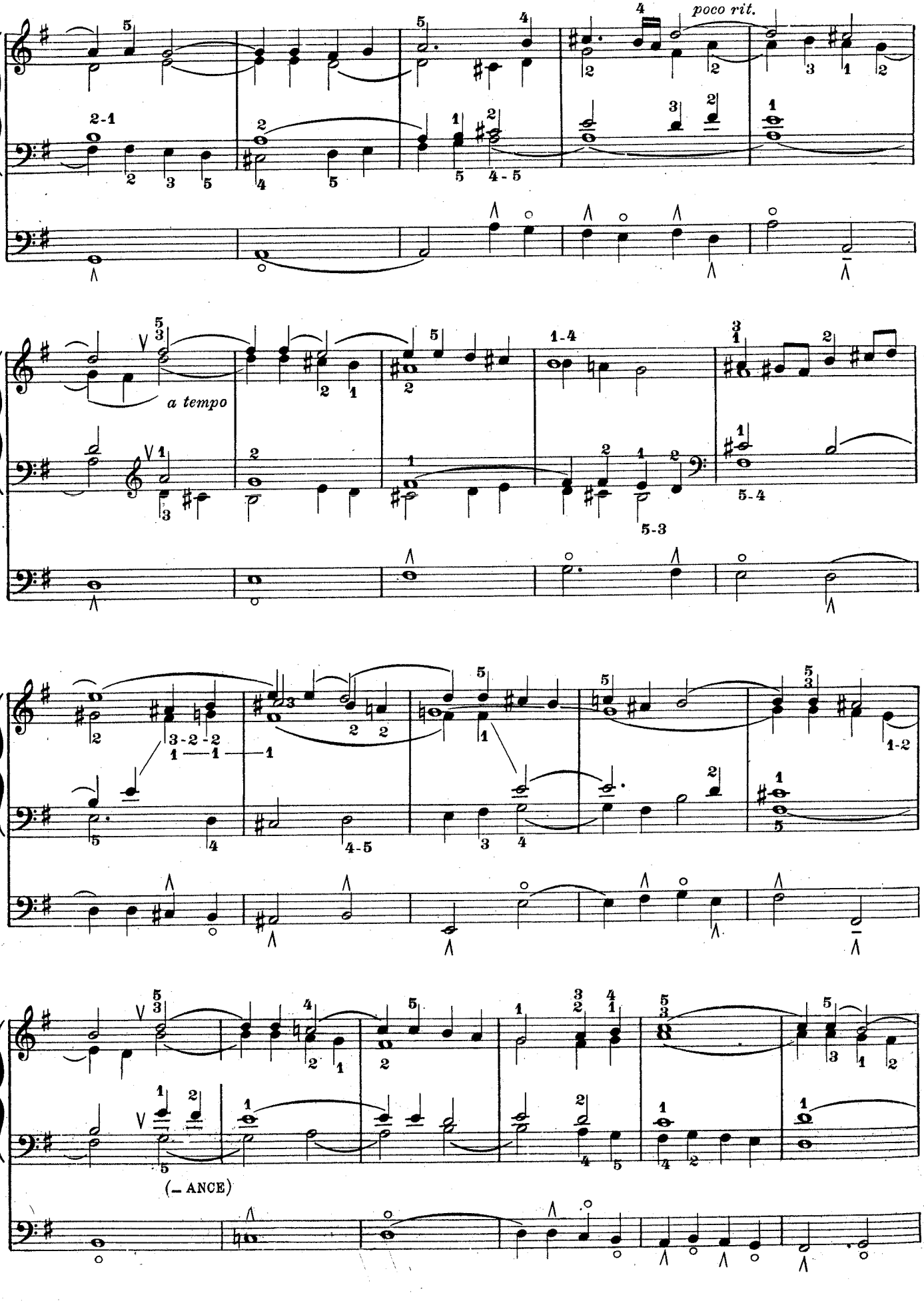
I { Fondi da 16-8-4-2
II { e Pienini
Ped. Subb. e C. Basso
Tutte le unioni

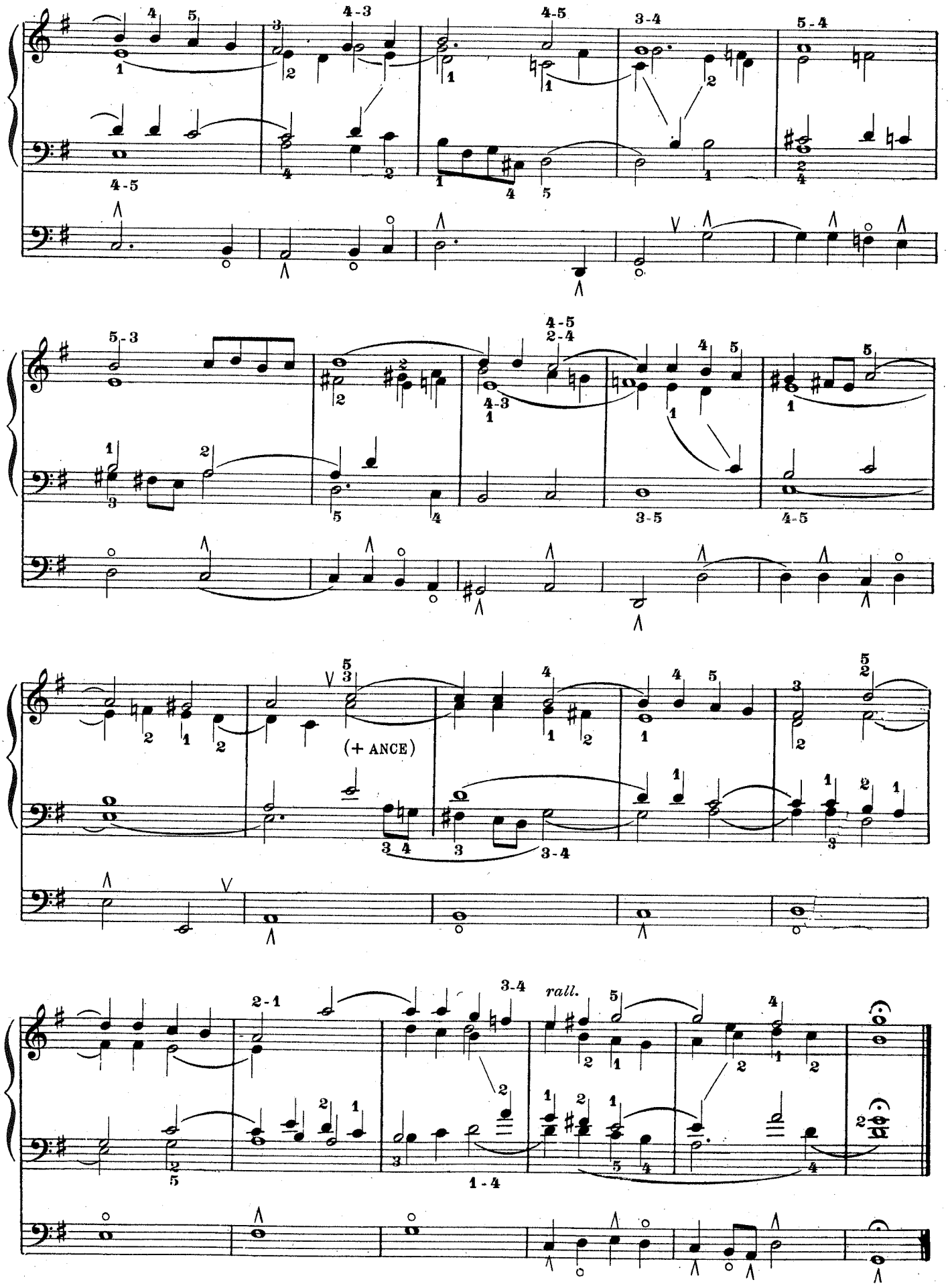
Giovanni Sebastiano BACH

Grave



Stupenda composizione costruita su una scala in semibrevi al modo delle antiche composizioni sopra ut, re, mi, fa, sol, la. *Su questa possente armatura scorrono le altre voci in una meravigliosa polifonia a 5 voci che aumenta sempre più d'interesse per la ripetizione del basso.*


poco rit.
a tempo
(– ANCE)


(+ ANCE)
rall.

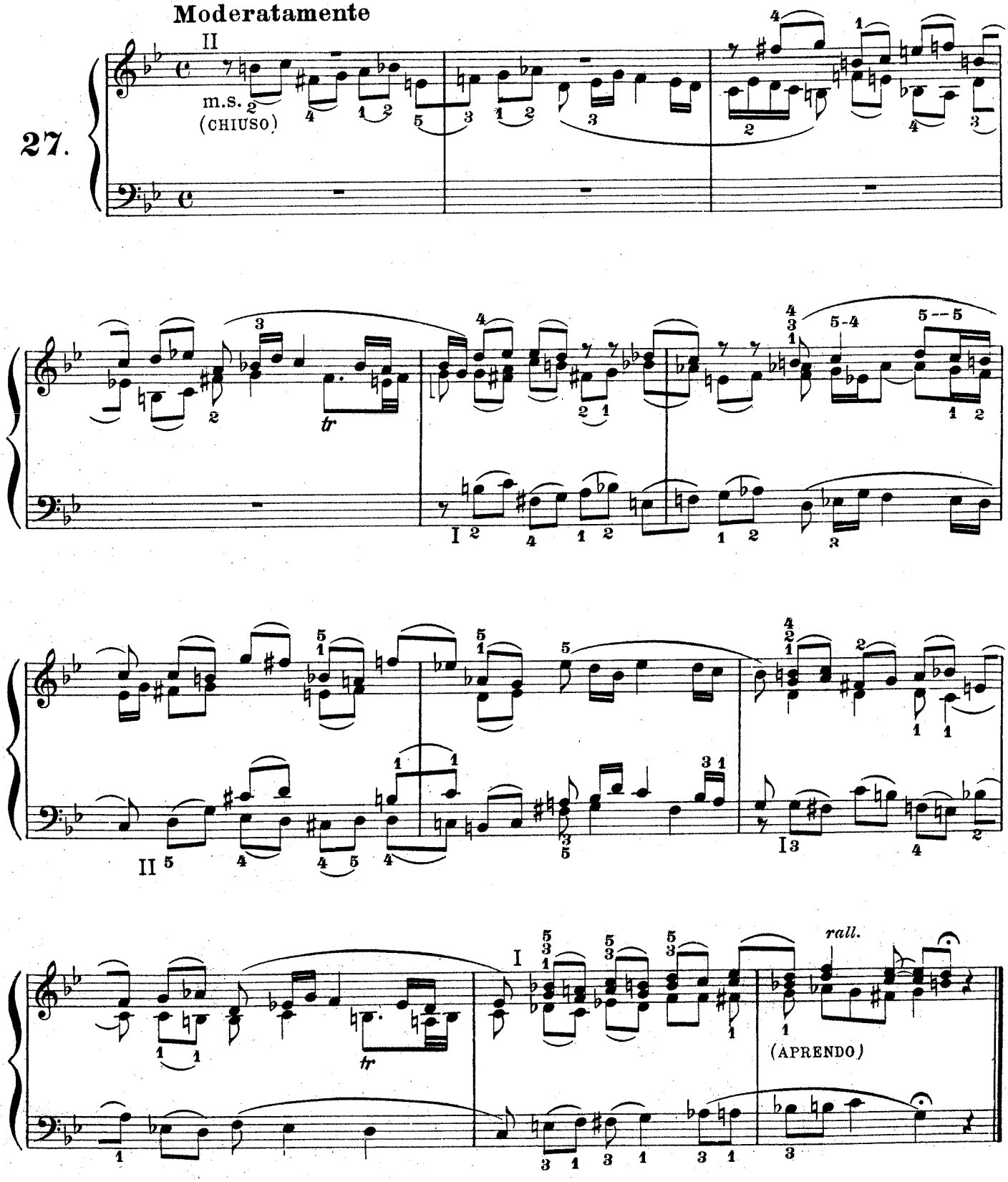
Interludio

II] Fondi dolci da 8
I]

Giovanni Sebastiano BACH

Moderatamente

27.



*È il "*Centrum*„ (parte centrale) del* Piccolo labirinto armonico *dove, attraverso le più svariate combinazioni, Bach passa in quasi tutte le tonalità nello spazio di poche righe.*

Preludio e fughetta

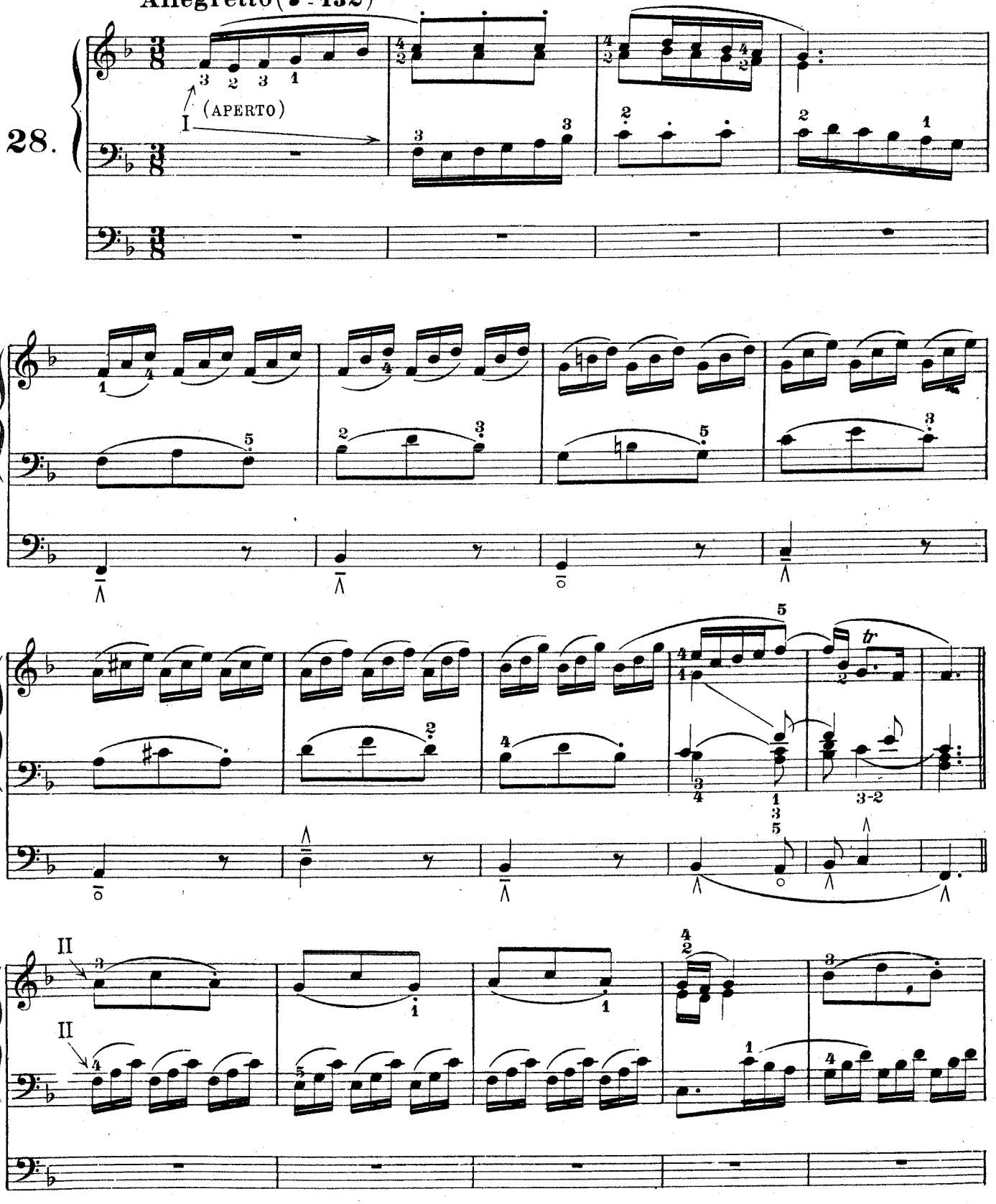
IN FA MAGGIORE

II Fondi da 8
I Fondi da 8
Ped.Sub.e Contrabasso
Tutte le unioni

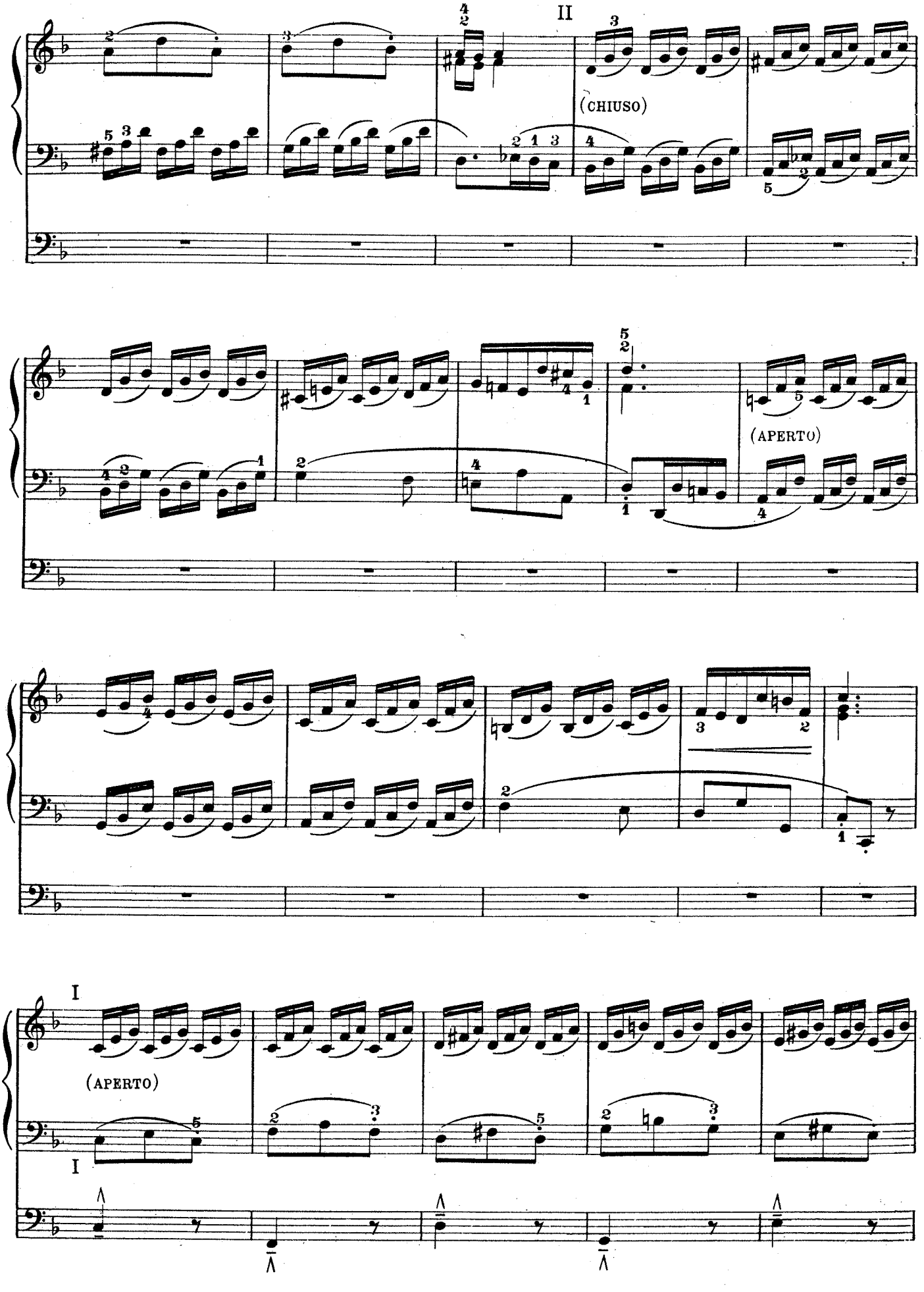
Giovanni Sebastiano BACH

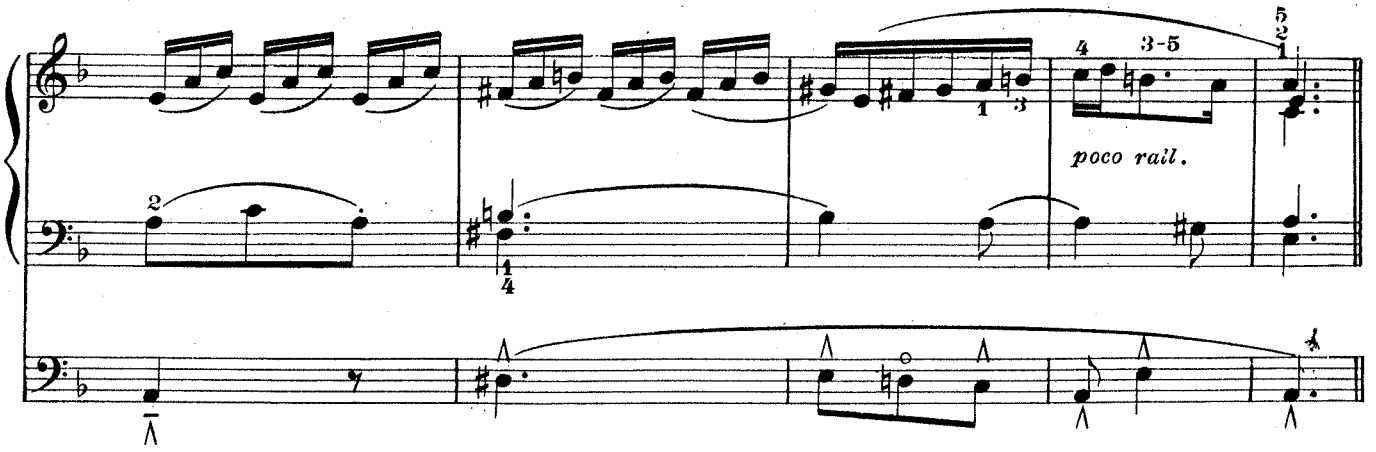
Allegretto (♪ = 132)

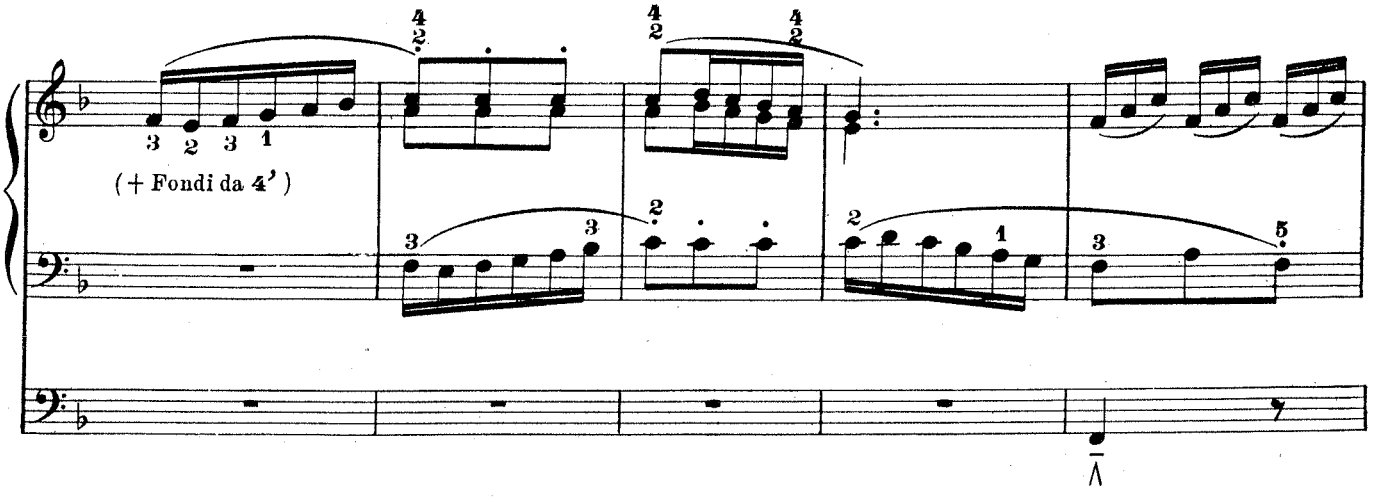
28.

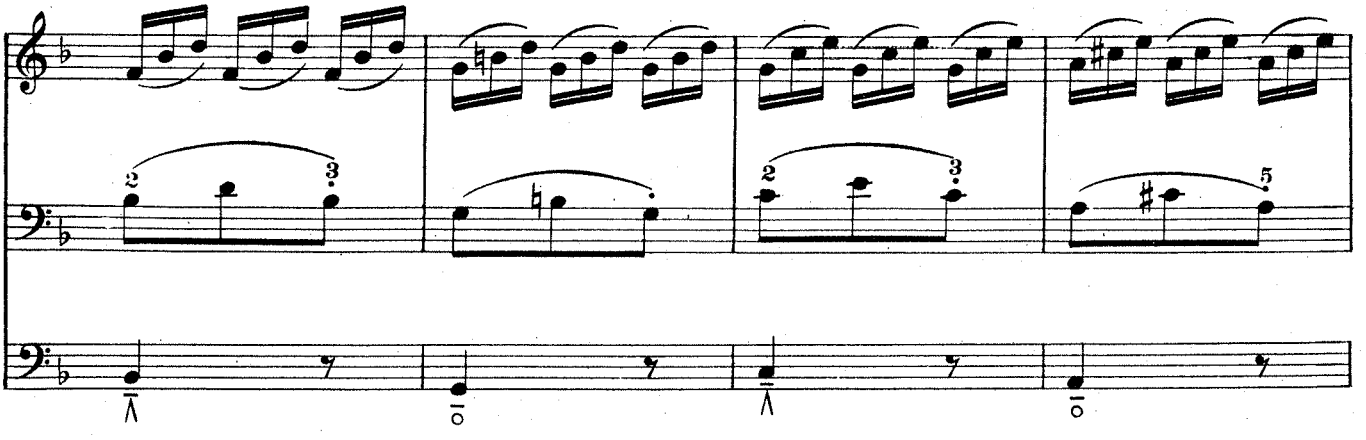


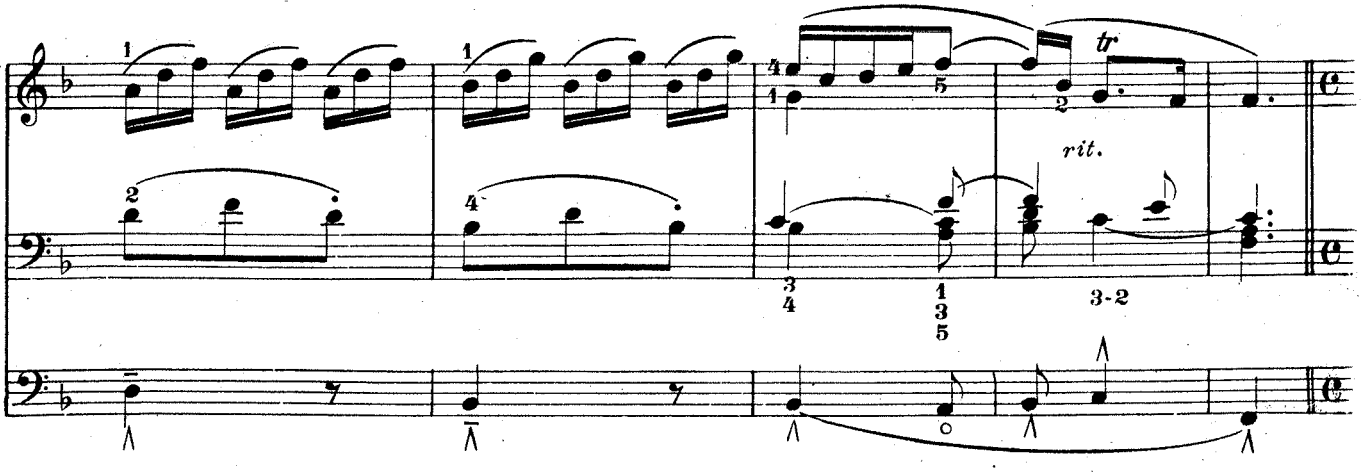
I numeri **28** e **31** *fanno parte dell'opera didattica* Otto Preludi e fughette *che Bach aveva destinato agli allievi perchè facessero le prime conoscenze con l'Organo. Sono perciò, secondo l'intenzione dell'Autore, dei semplici studi per pedale e manuale e un preziosissimo esercizio intellettuale per l'obbligo fatto all'allievo di seguire e sentire la contemporaneità delle parti strumentali. Il livello artistico è così alto che sono ben degni di figurare nei servizi della liturgia cattolica.*

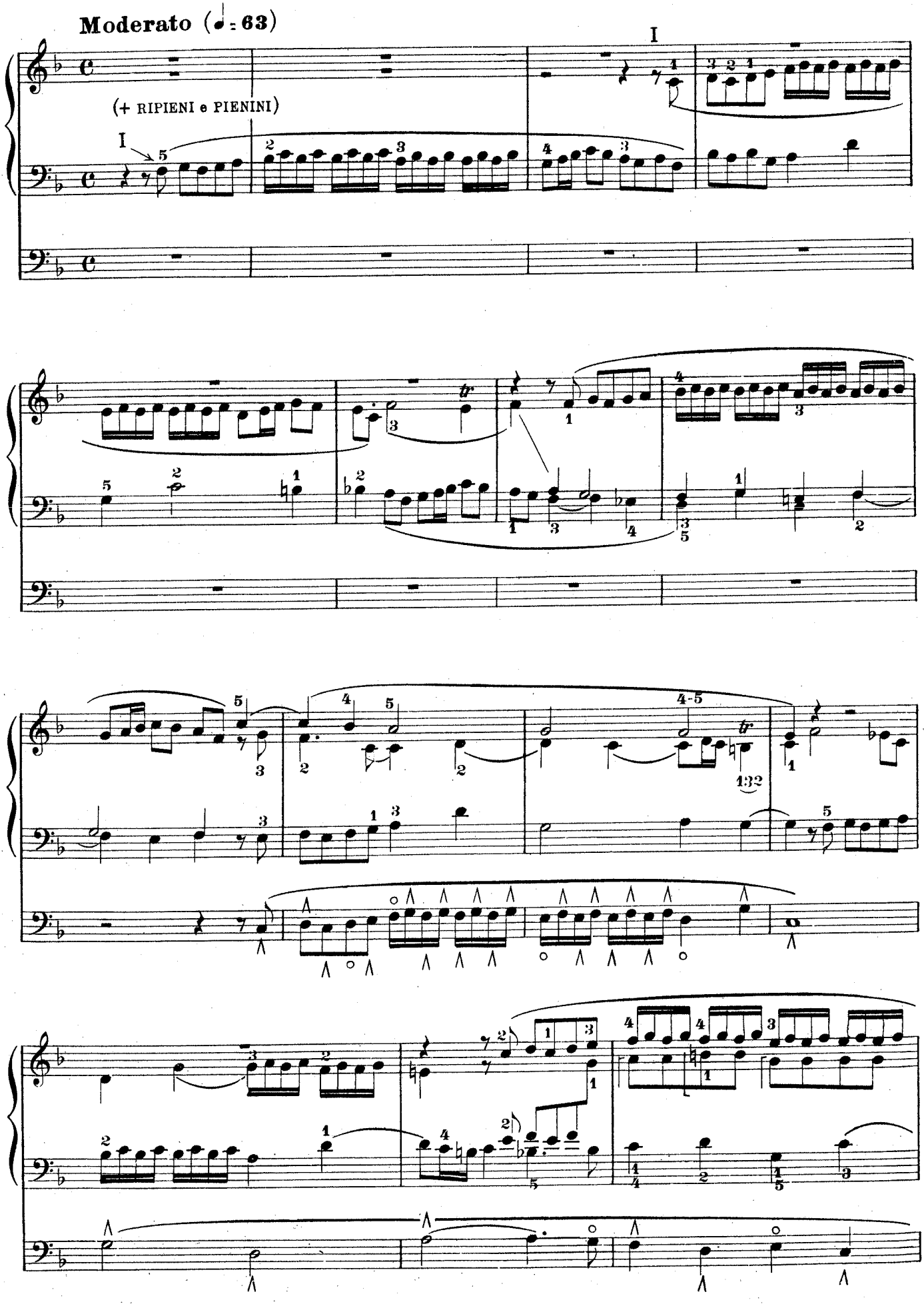

II
(CHIUSO)
(APERTO)
I
(APERTO)
I

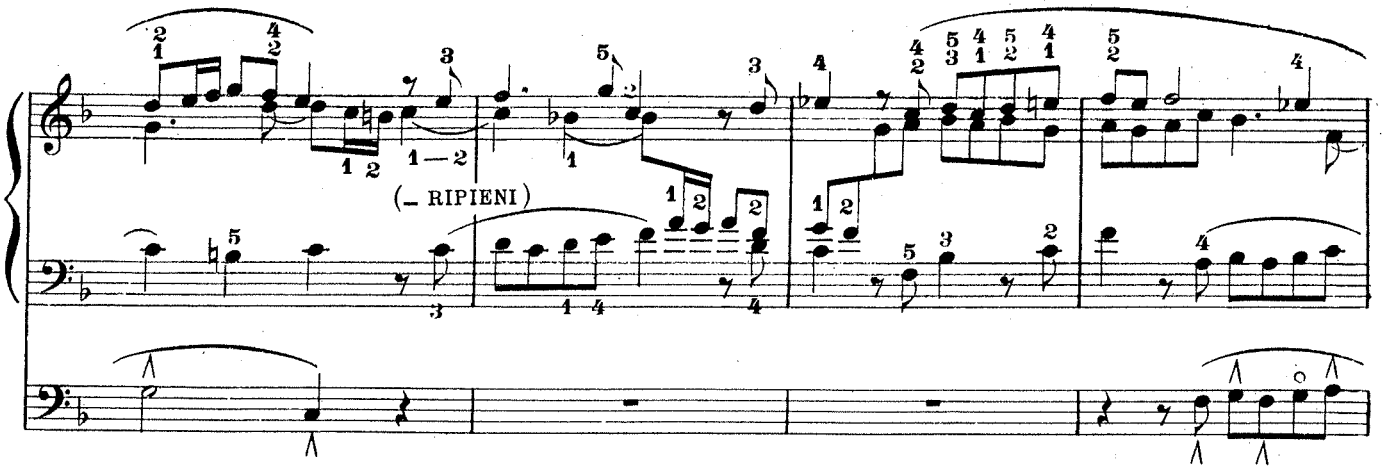

poco rail.

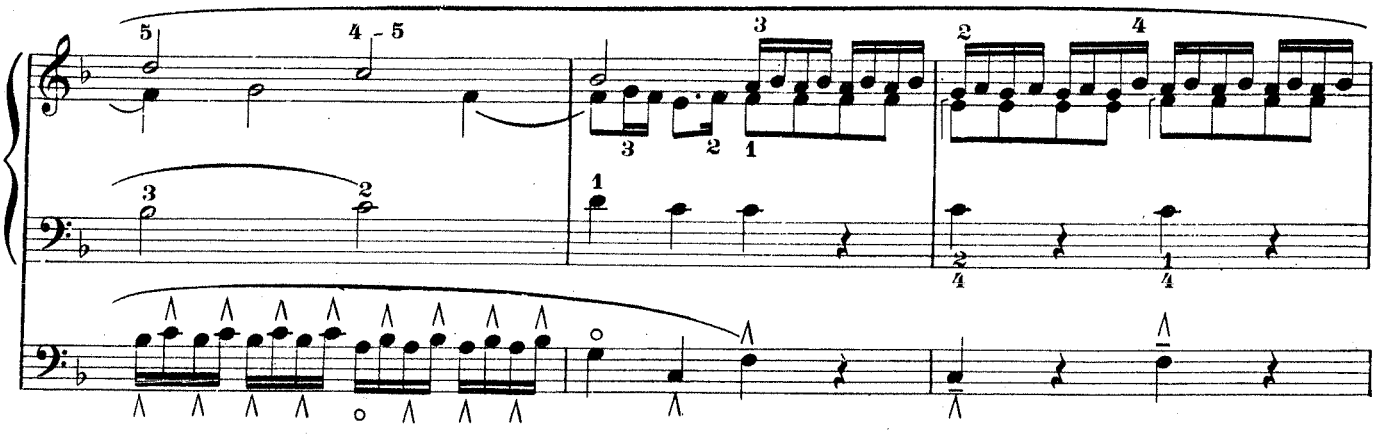

(+ Fondi da 4')

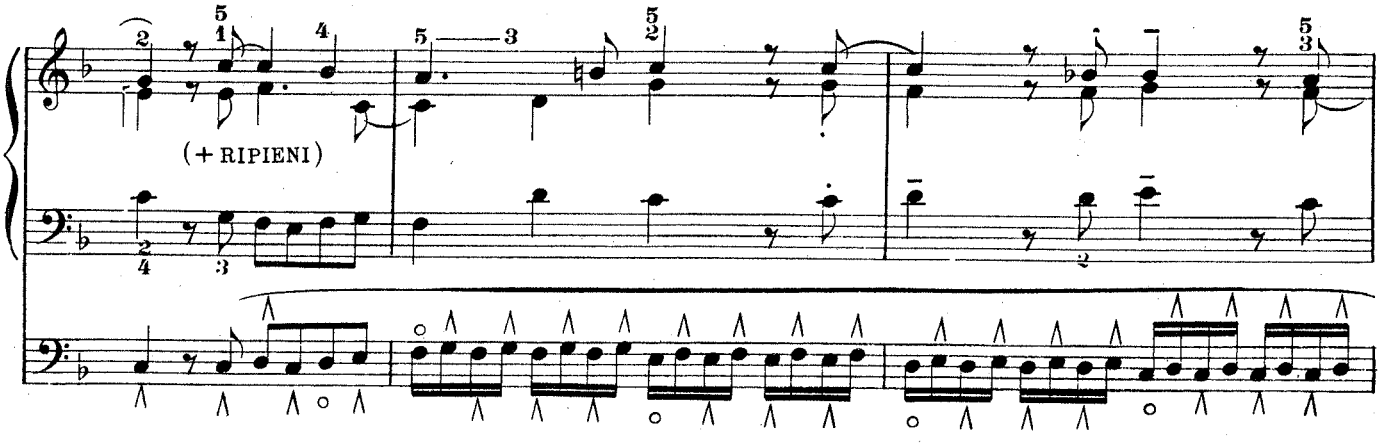


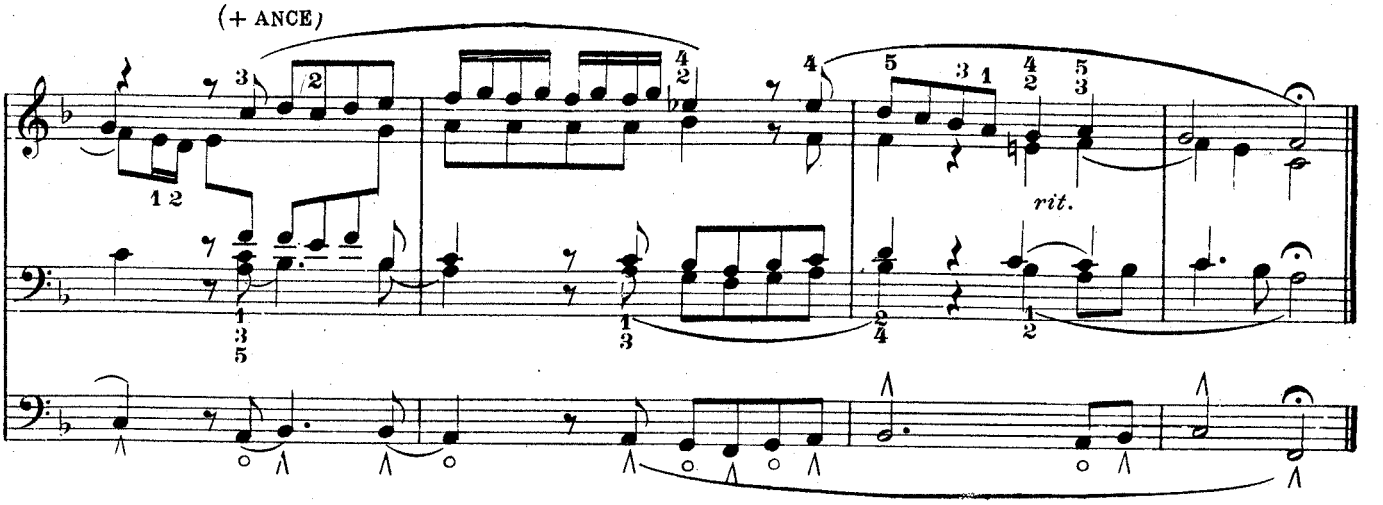

tr
rit.
3-2


Moderato (♩ = 63)
(+ RIPIENI e PIENINI)
I
I
tr
4-5
tr
132


(– RIPIENI)




(+ RIPIENI)


(+ ANCE)
rit.

Vieni, Salvatore dei pagani

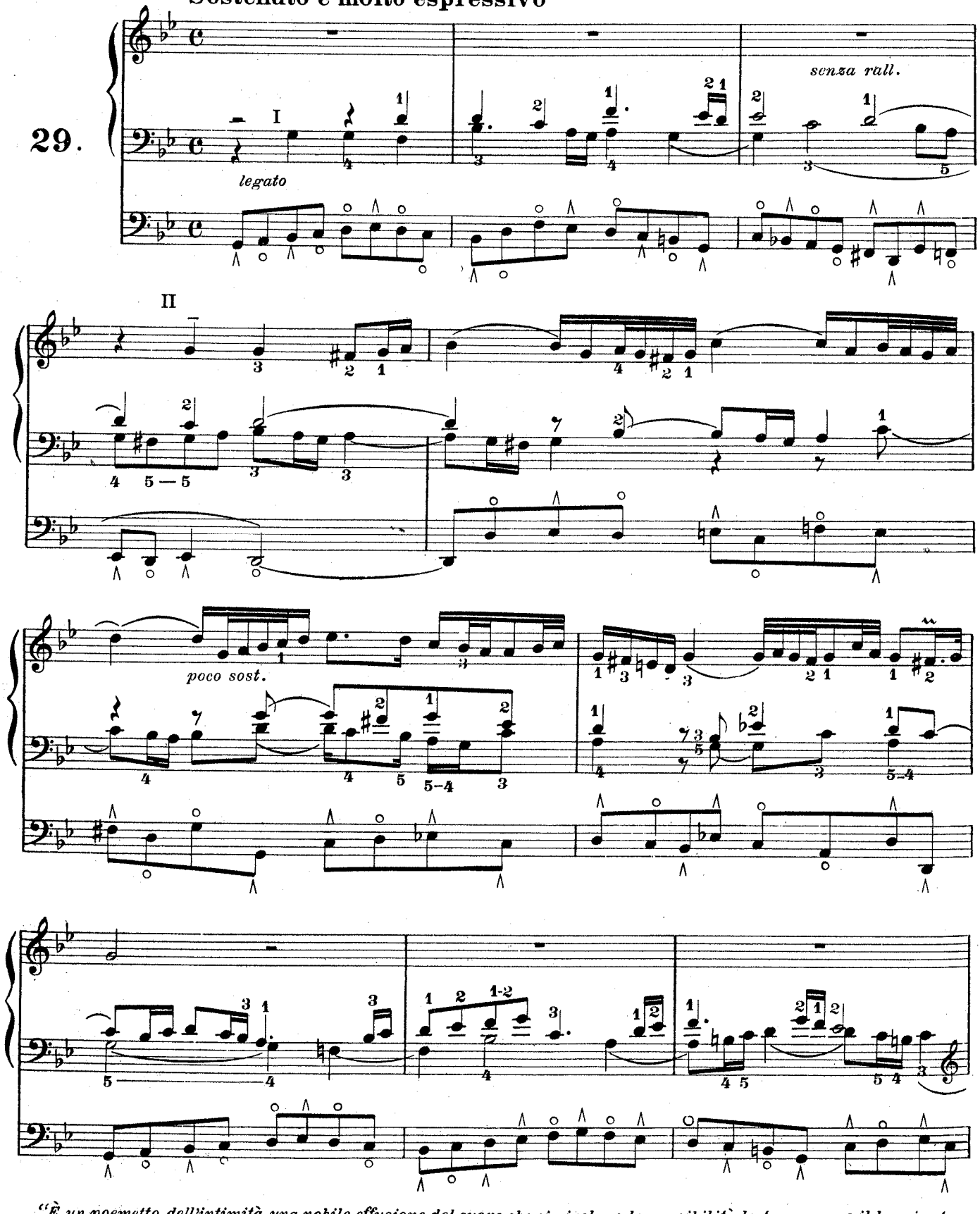
II Oboe e Bord. 8
I Dulciana 8
Ped.Subb. + I

CORALE

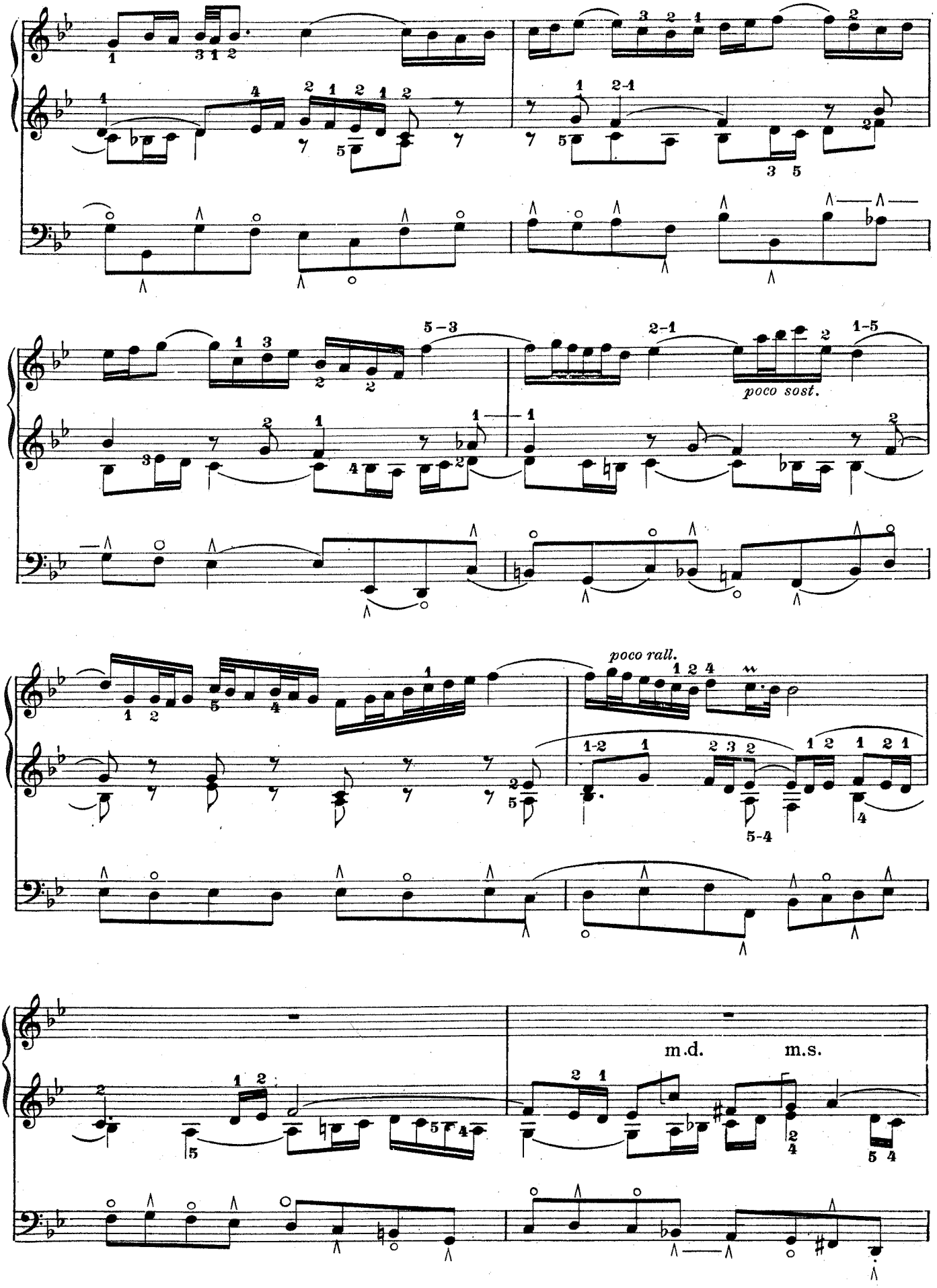
Giovanni Sebastiano BACH

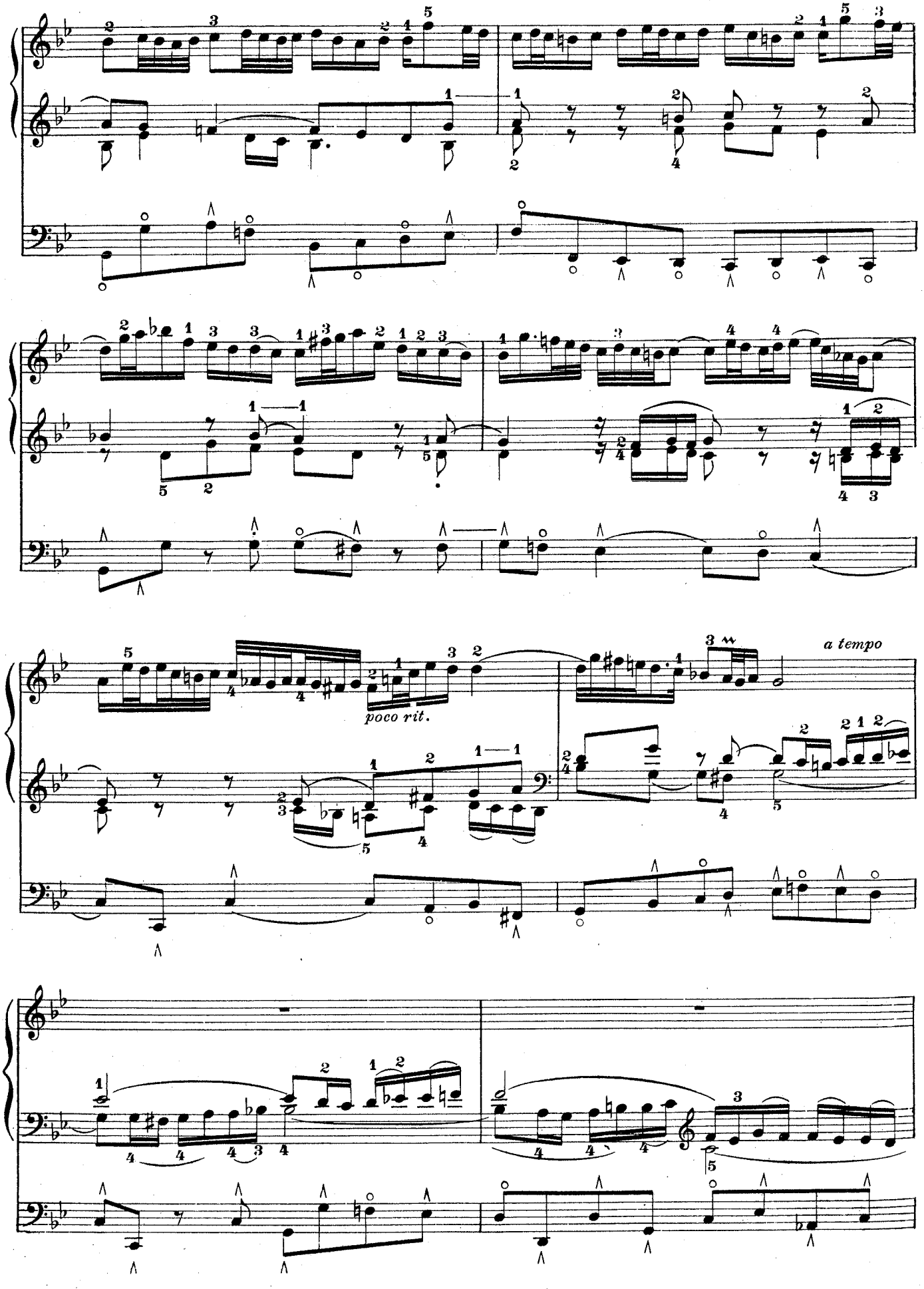
Sostenuto e molto espressivo

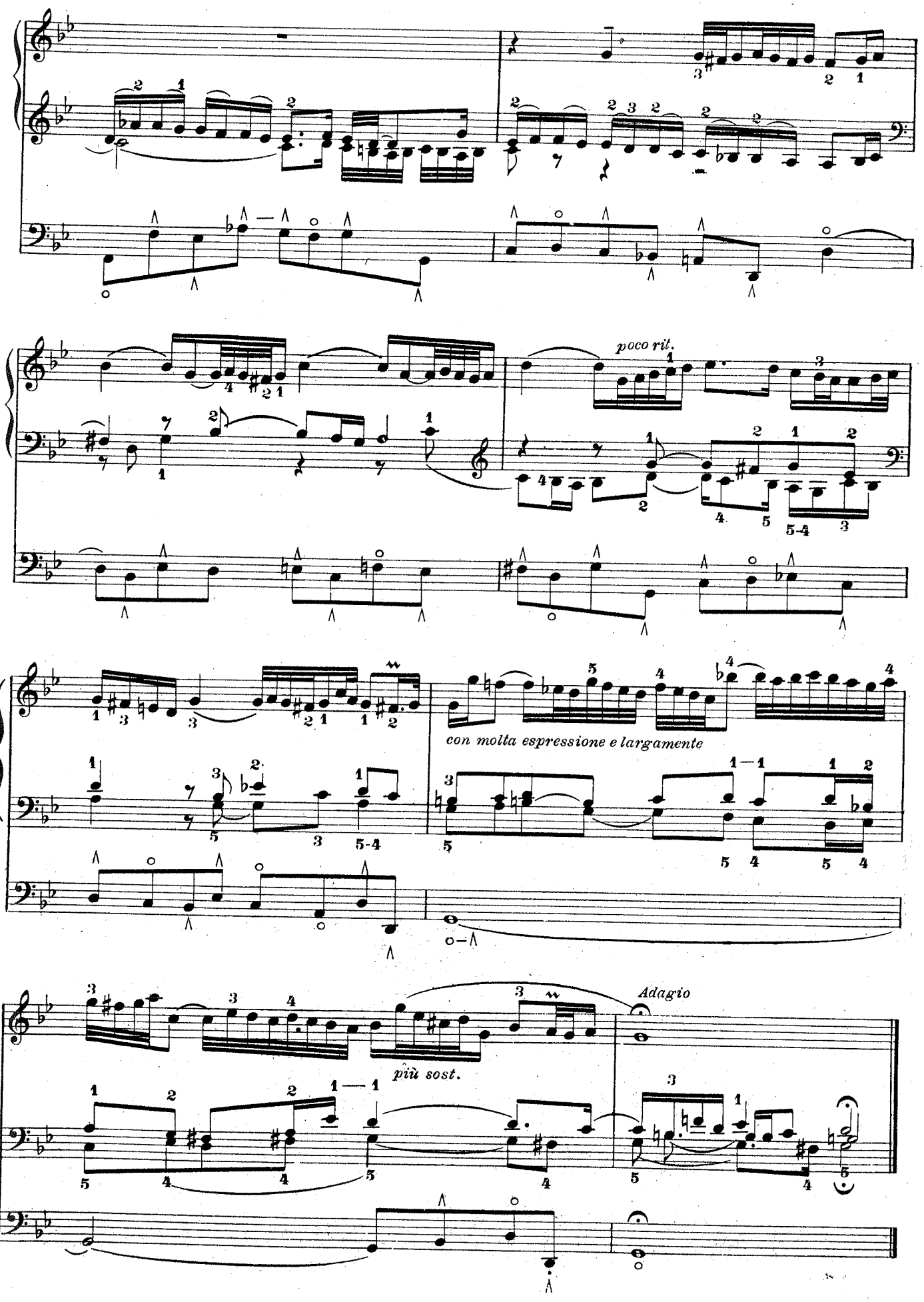
29.



"È un poemetto dell'intimità, una nobile effusione del cuore che ci rivelano la sensibilità, la tenerezza e il bruciante ardore di Bach artista. È musica scritta da un poeta e da un credente che mette l'arte al servizio della religione,, (Dufourcq)


poco sost.
poco rall.
m.d.
m.s.


poco rit.
a tempo


poco rit.
con molta espressione e largamente
Adagio
più sost.

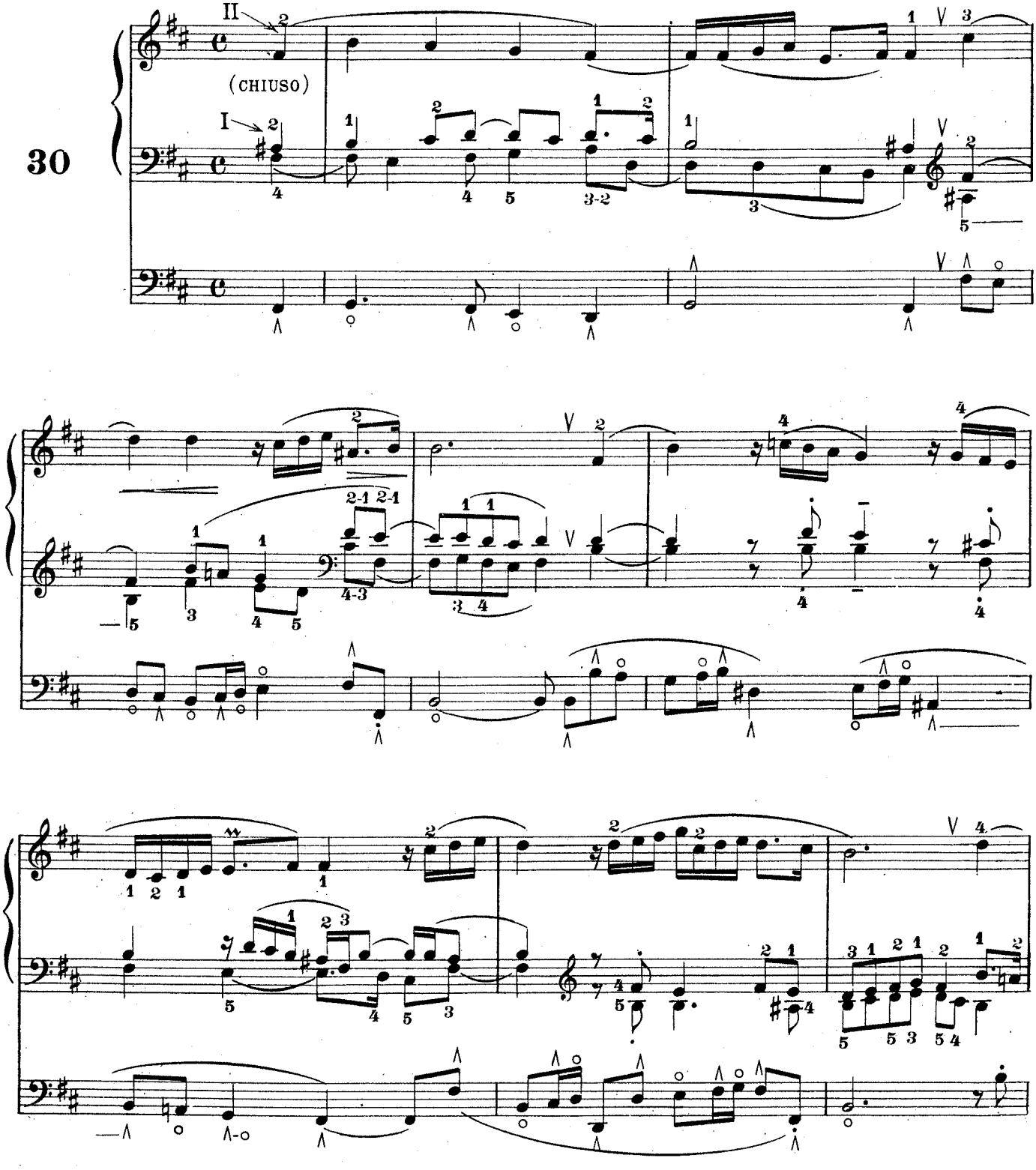
Ardo d'un gran desiderio

CORALE

II Oboe o Cromorno con Bord. 8
I Bord. 8 o Dulciana 8
Ped. Subb. e Bord. 8

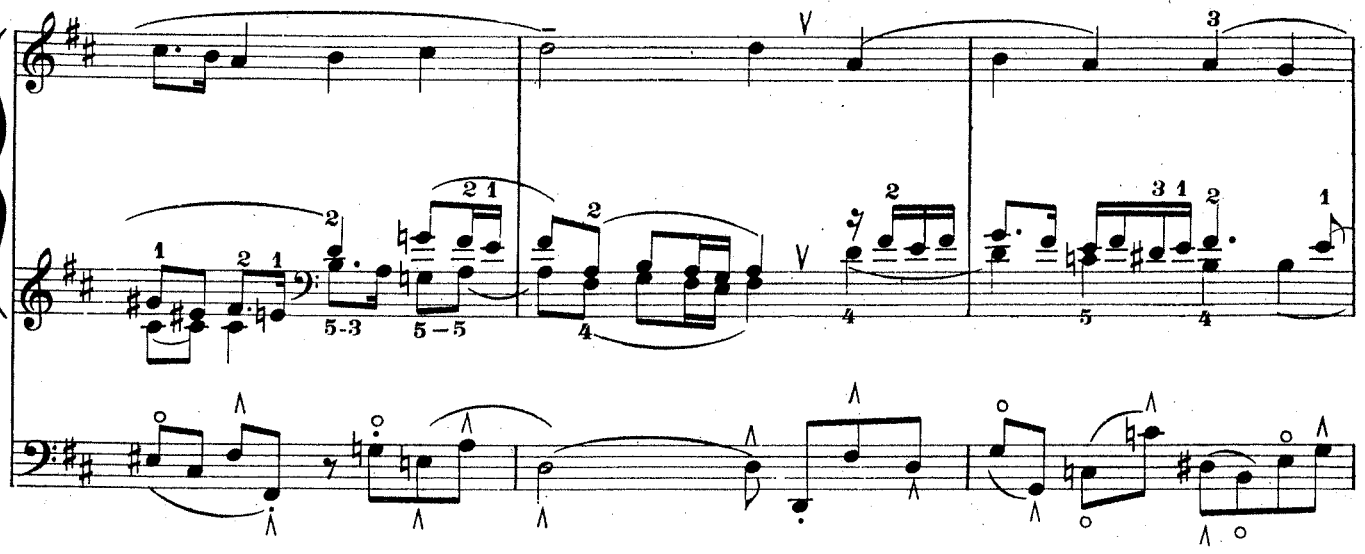
Giovanni Sebastiano BACH

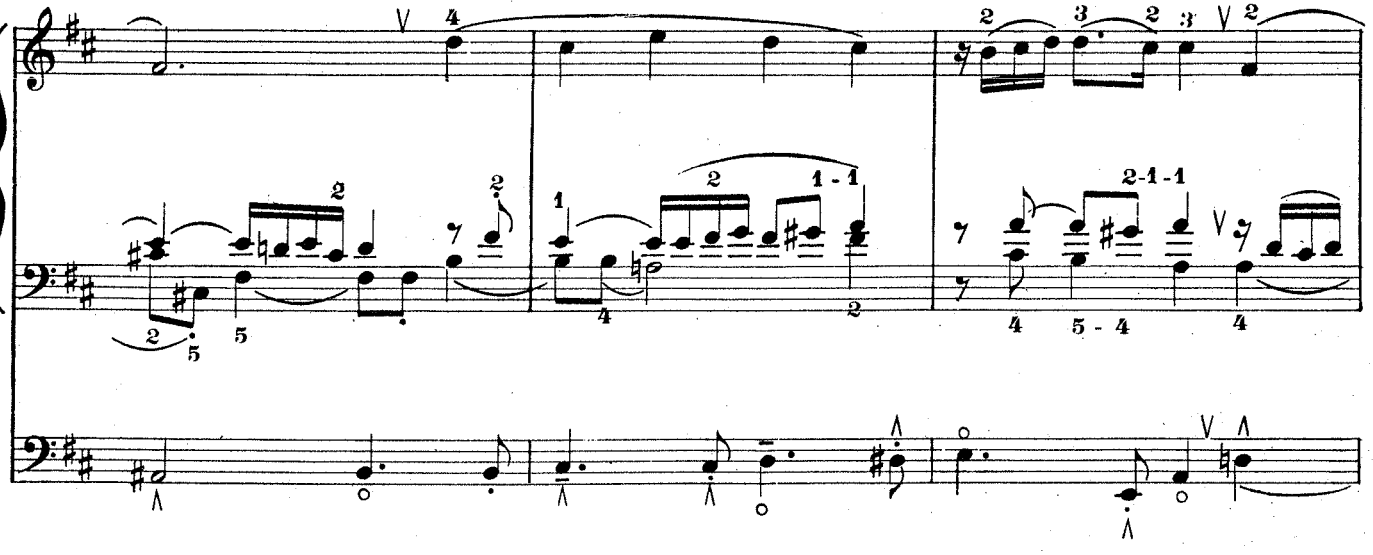
Meditativo (♪. 54)

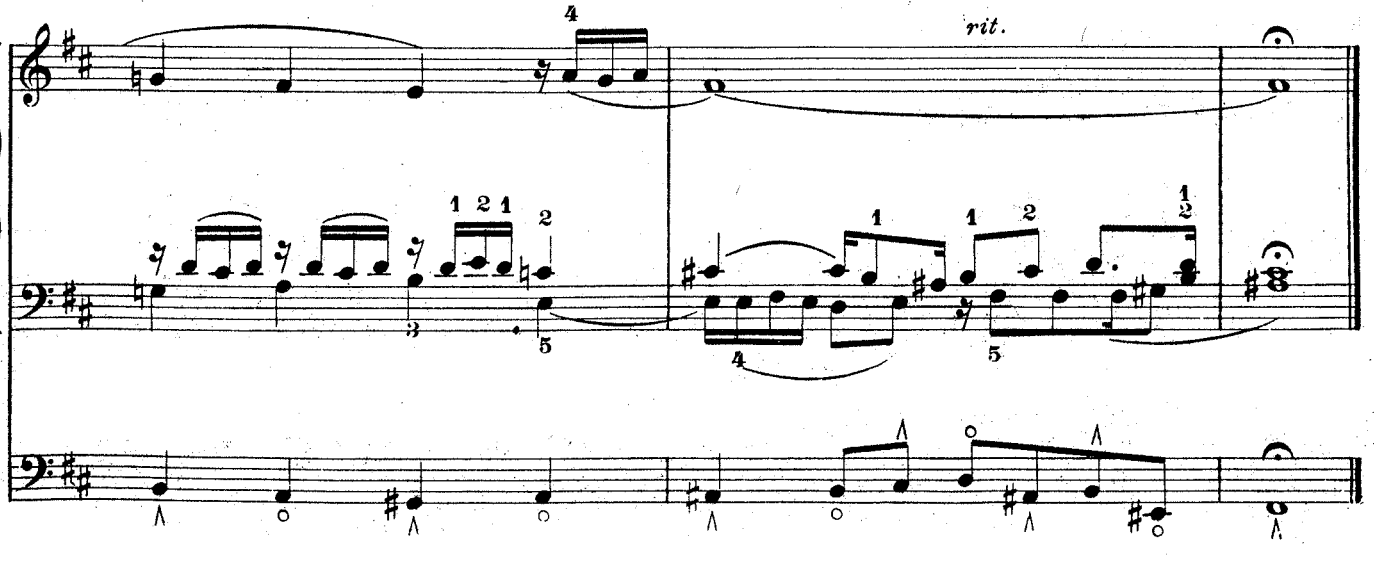


In luogo dell'Oboe o del Cromorno si può cantare al II Man. con Bordone 8,4, Nazardo accompagnato dal I Man. con Bordone 8.

La bellissima melodia è di Hans Leo Hassler (1564 - 1612) *ed è sviluppata da Bach in* Solo *accompagnato. "Ardentemente anelo ad una beata fine, poi che io qui sono angustiato con tormenti e miserie; io debbo distogliere il mio piacere da questo malvagio mondo, aspirare all'eterna gioia, o Gesù, vieni presto,, .*






rit.

Preludio e fughetta

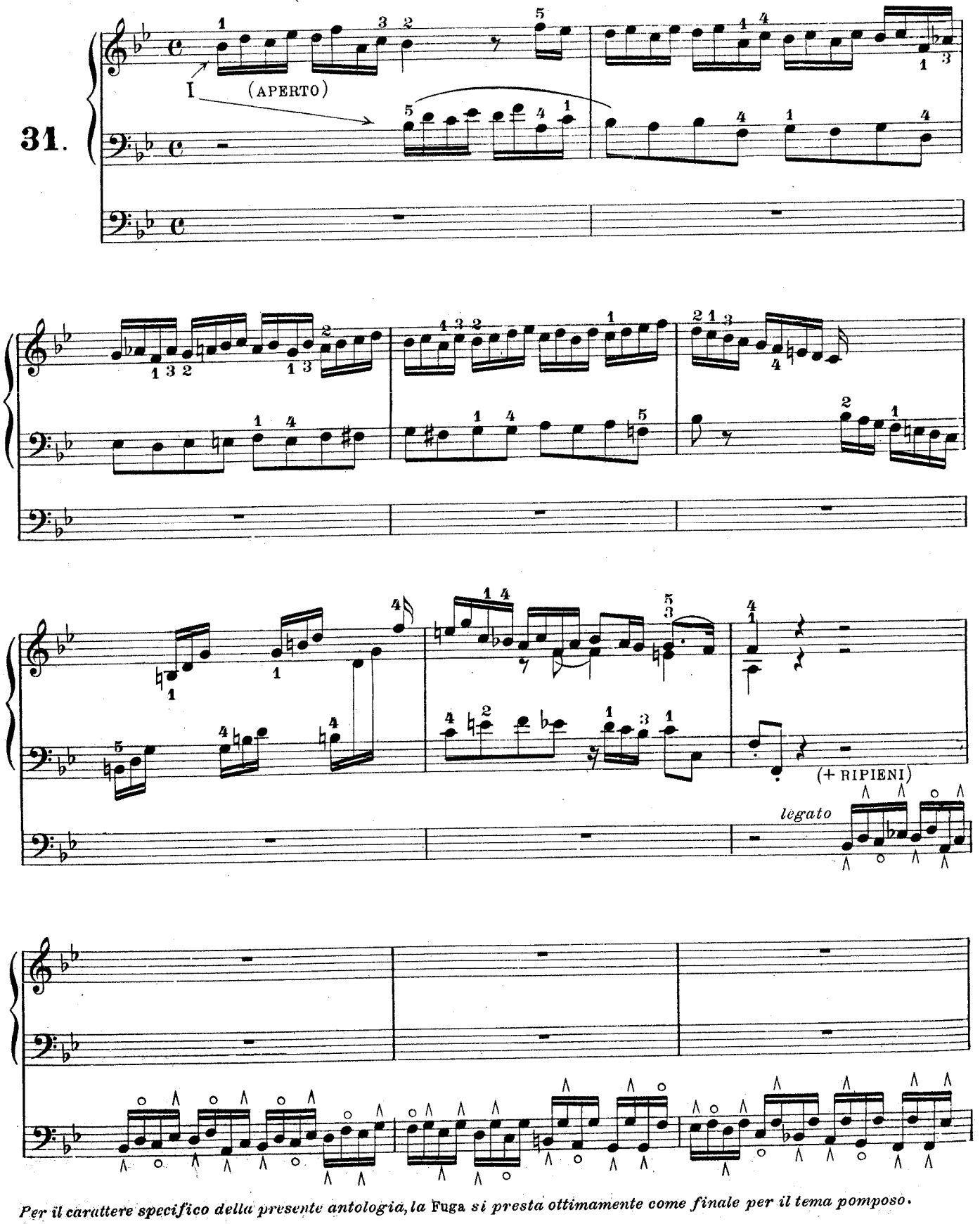
IN SI BEMOLLE

II / I Fondi da 8 e 4
Ped. Subb. e Contrabasso
Tutte le unioni

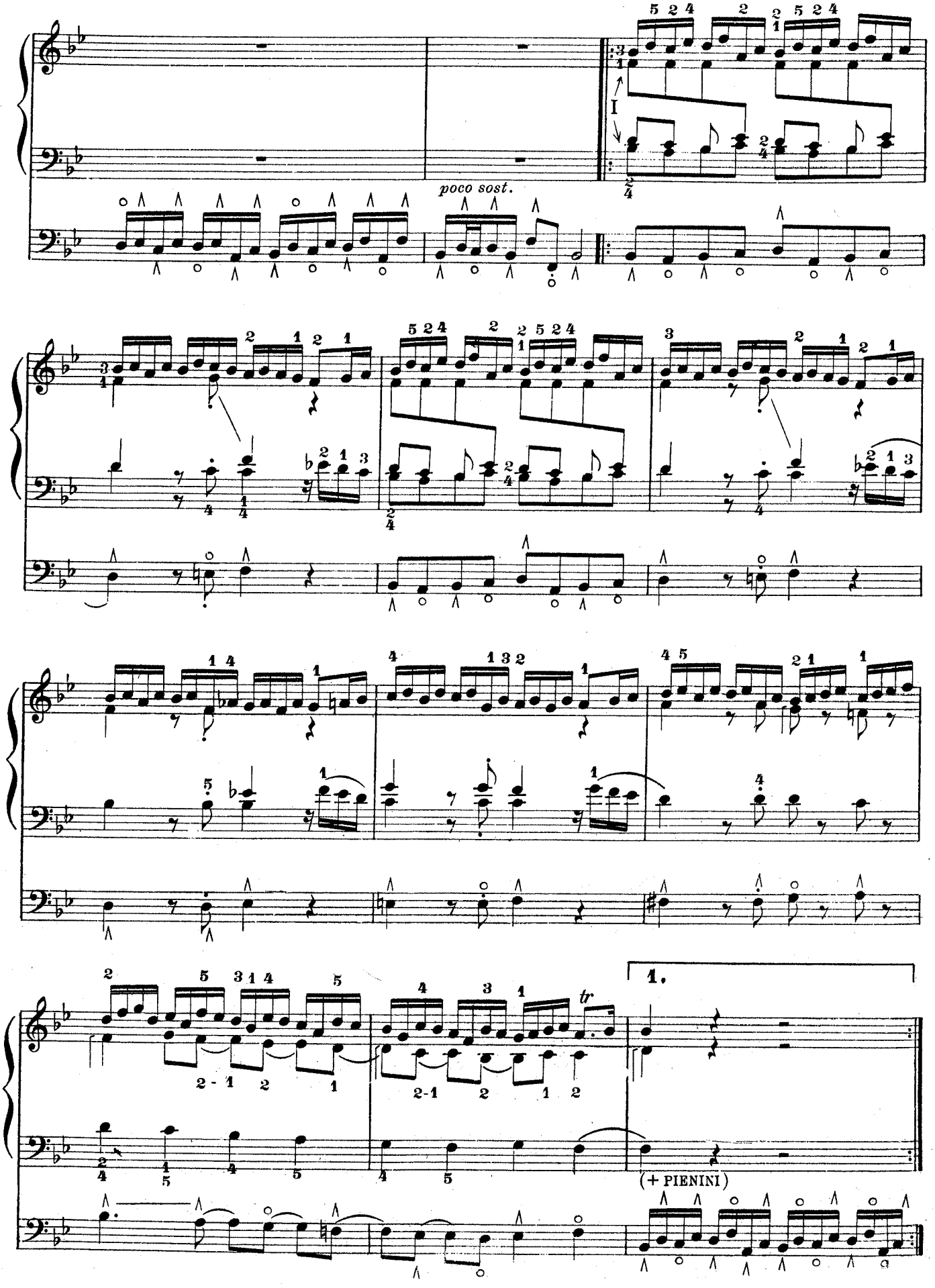
Giovanni Sebastiano BACH

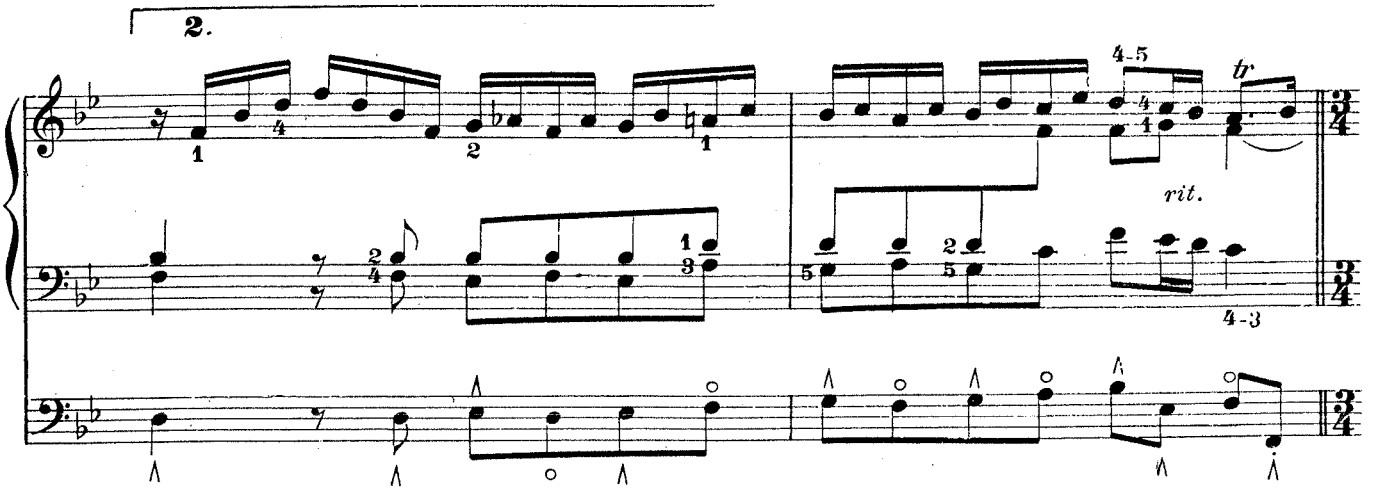
Moderato (♩ = 76)

31.

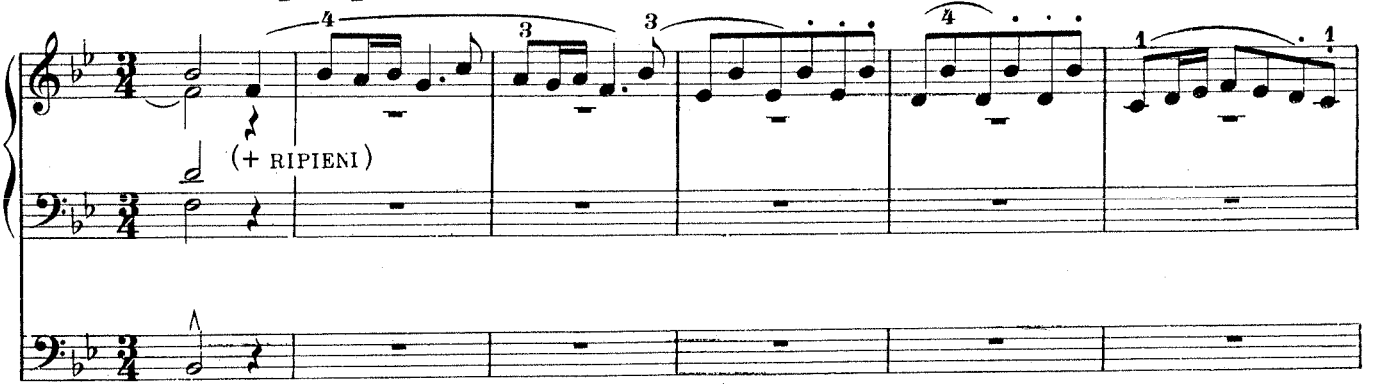


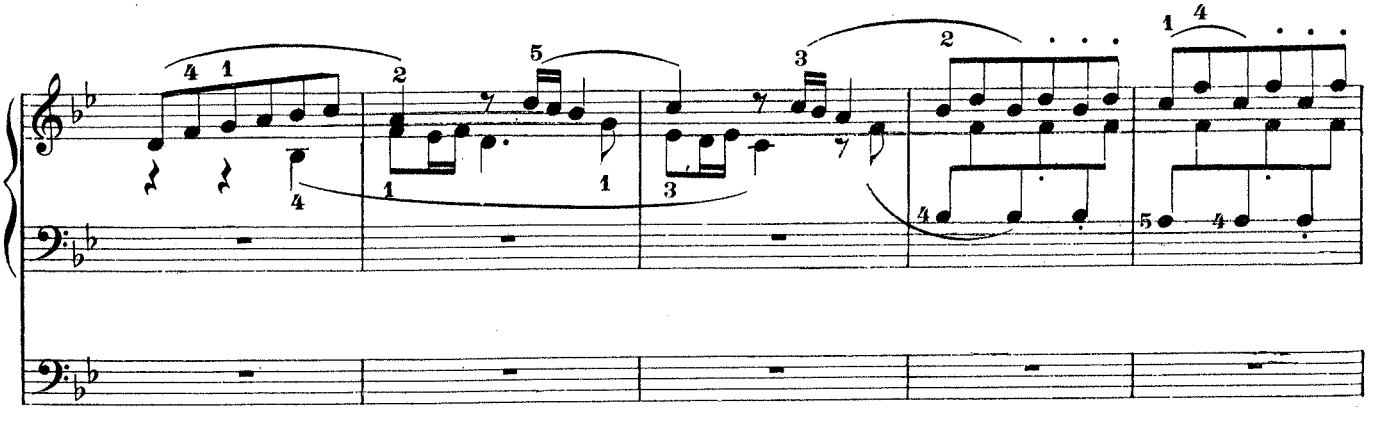
Per il carattere specifico della presente antologia, la Fuga *si presta ottimamente come finale per il tema pomposo.*

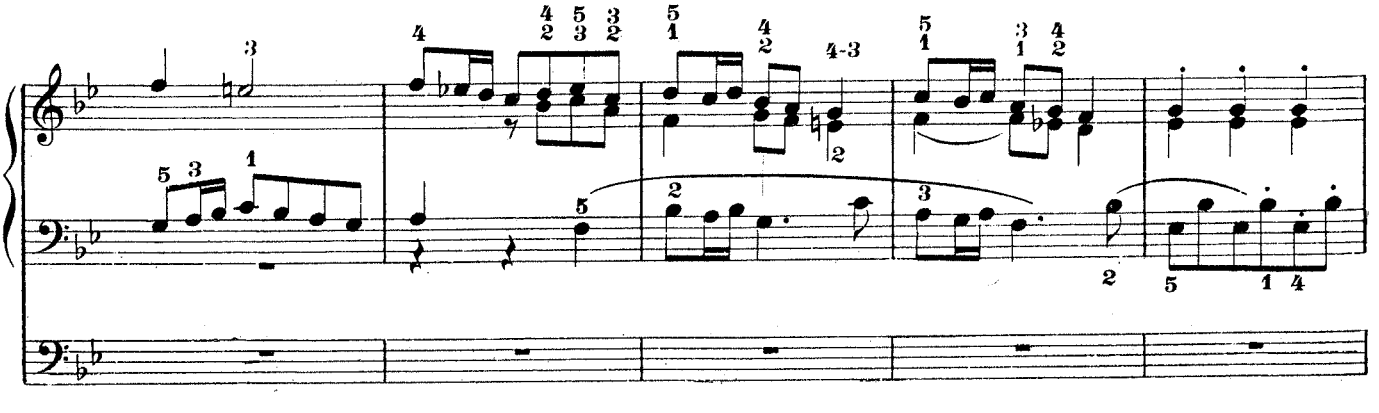

poco sost.
1.
(+ PIENINI)

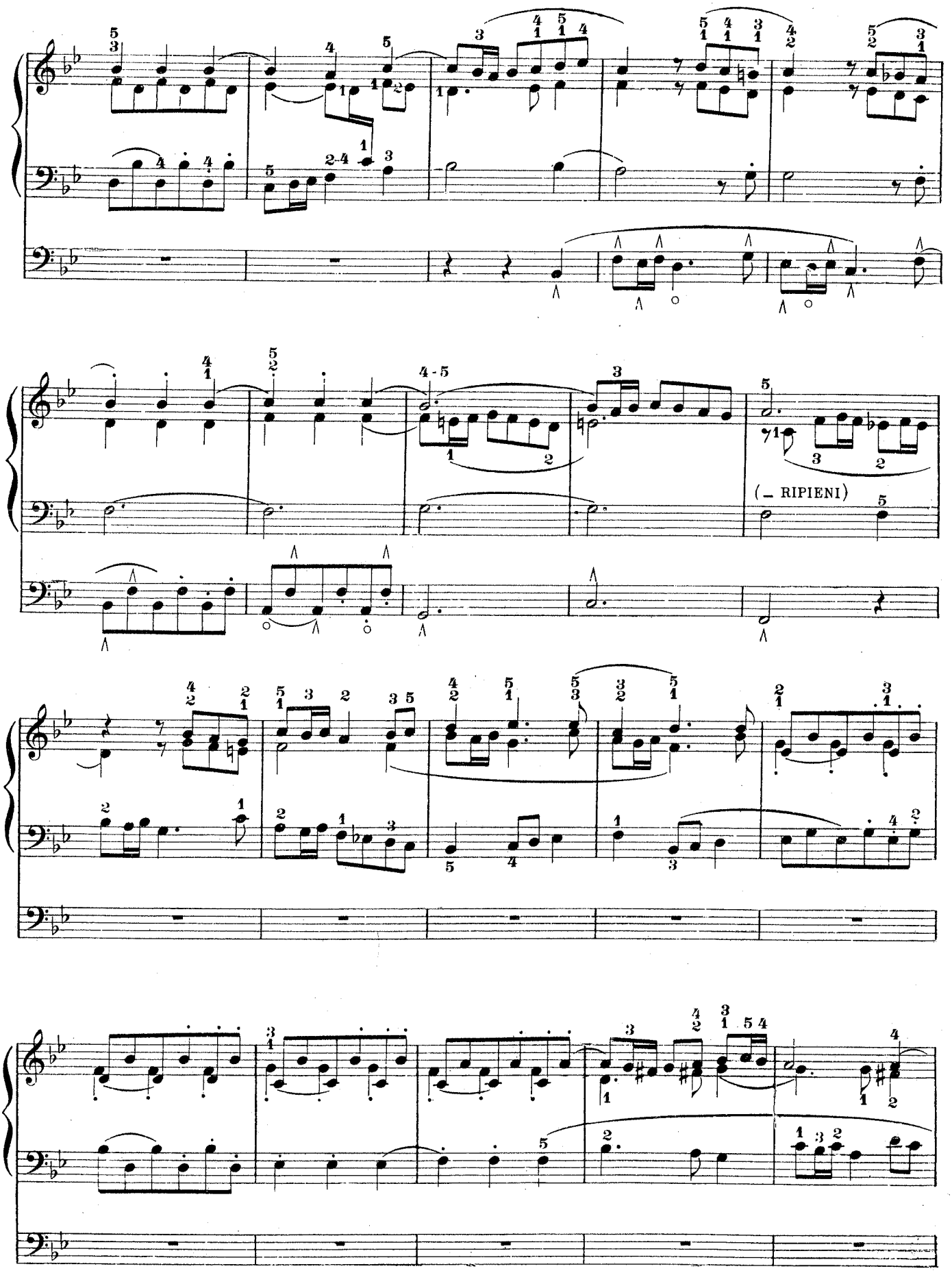


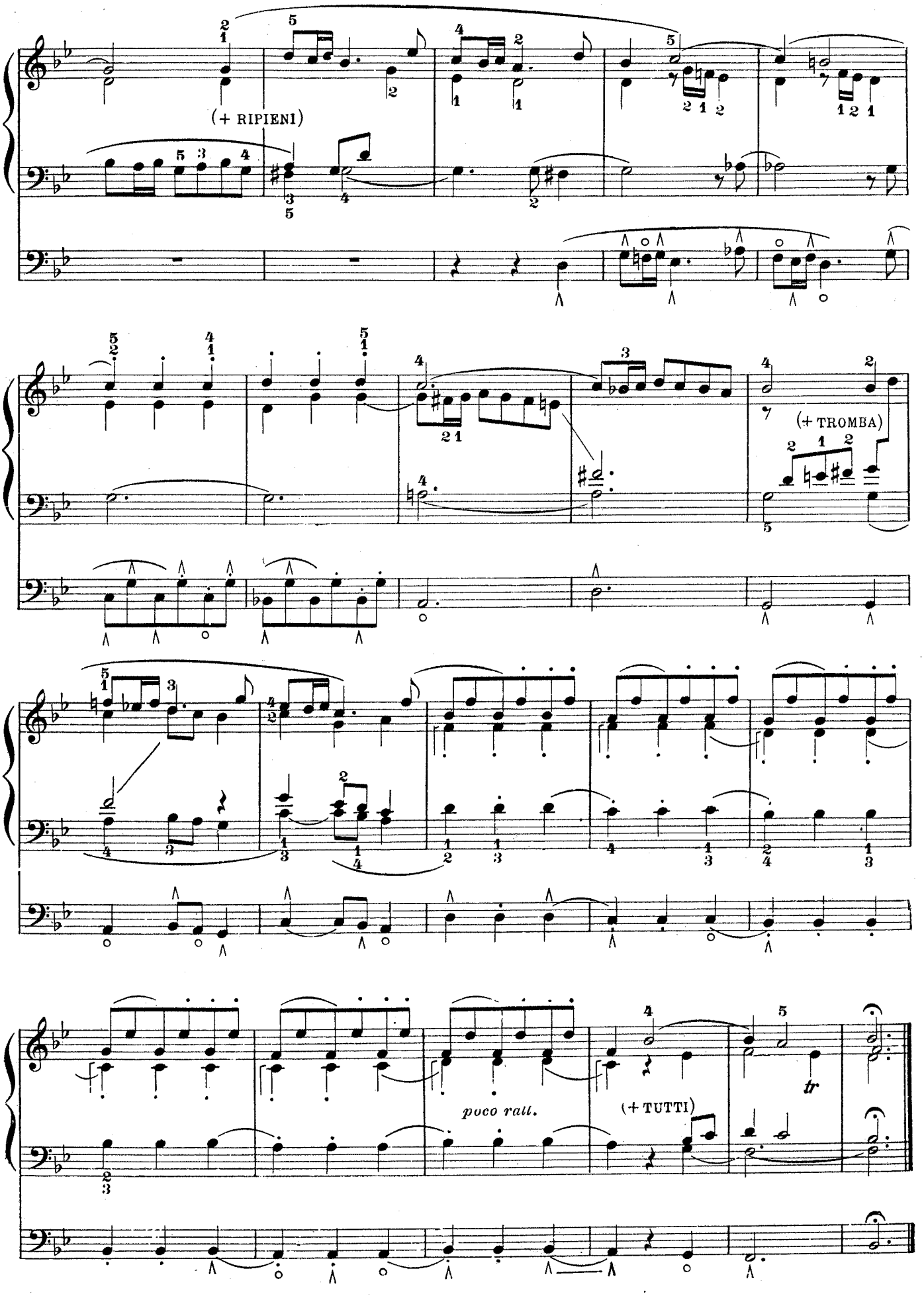
Andante pomposo (♩ = 88)








(– RIPIENI)

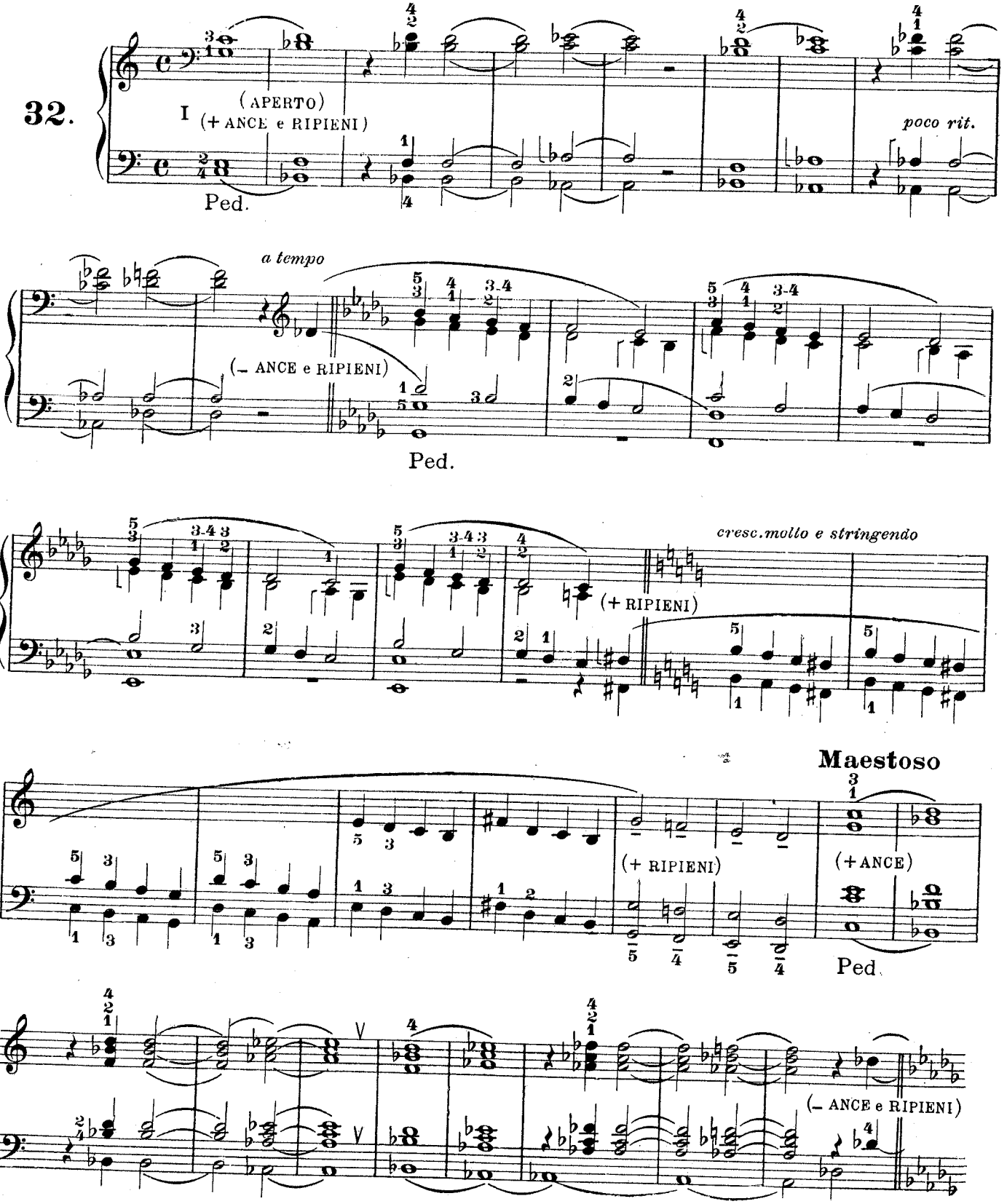

(+ RIPIENI)
(+ TROMBA)
poco rall.
(+ TUTTI)
tr

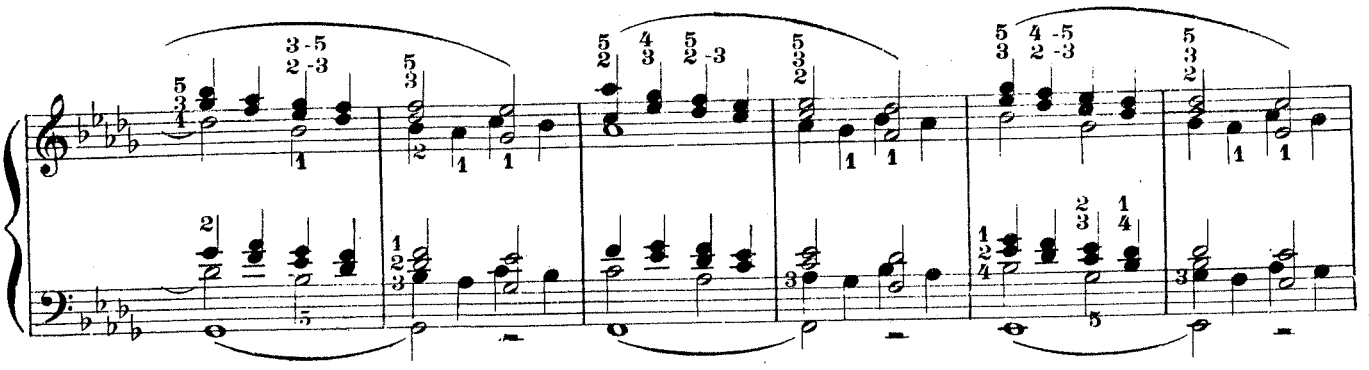
MESSA VI.ª

Introitus

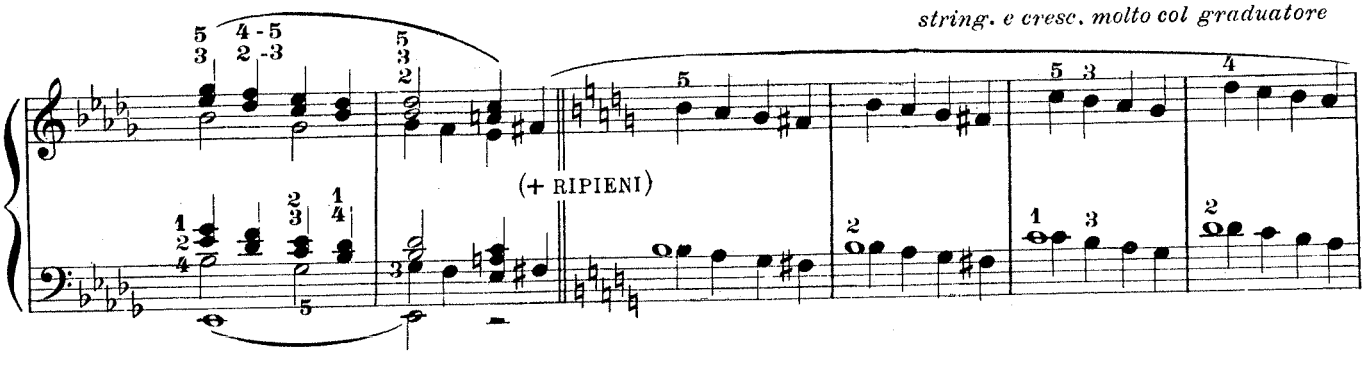
II] Fondi da 8 e 4
I] Ped.Subb.e Contrabasso
Tutte le unioni

Maestoso (♩ = 72) Francesco LISZT

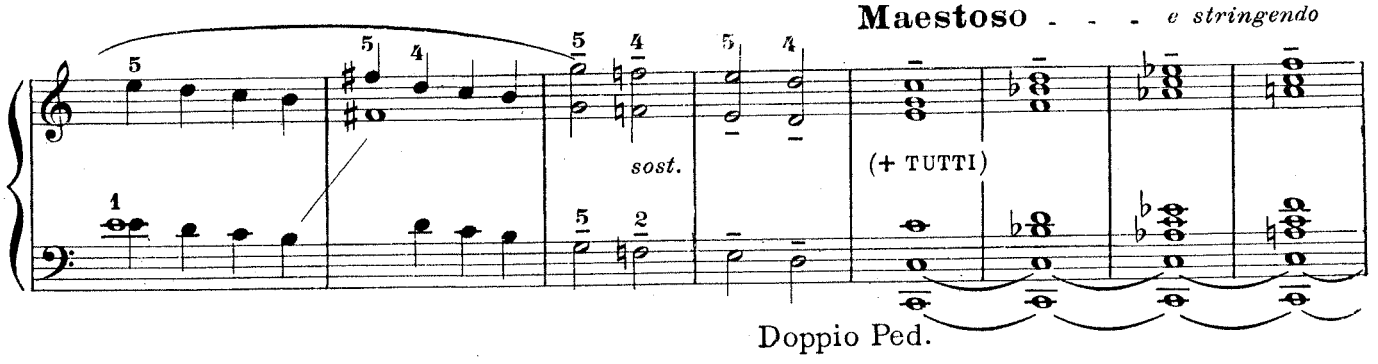




string. e cresc. molto col graduatore

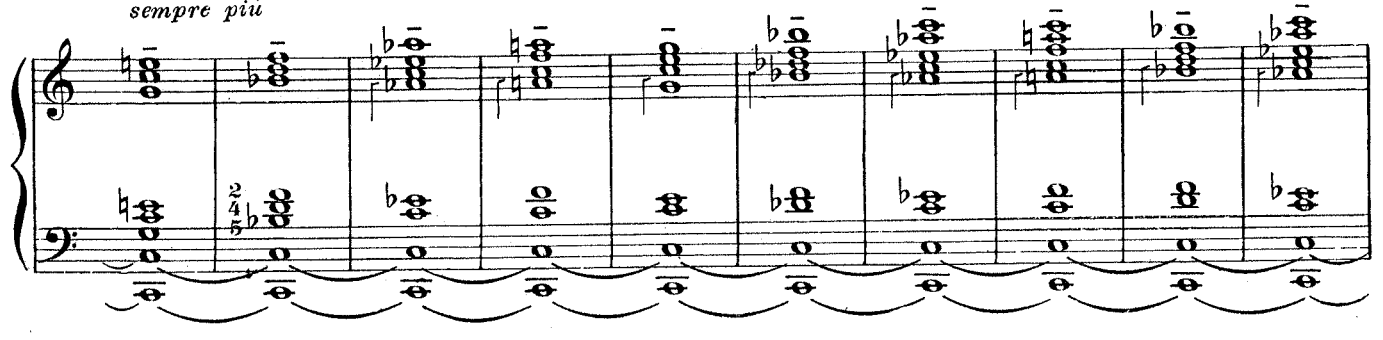


Maestoso - - - *e stringendo*



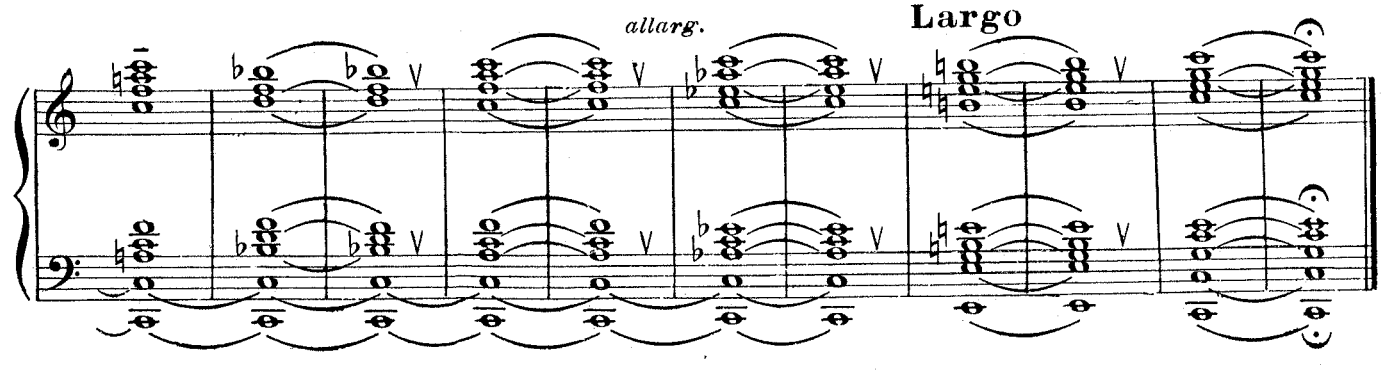
Doppio Ped.

sempre più



allarg.

Largo



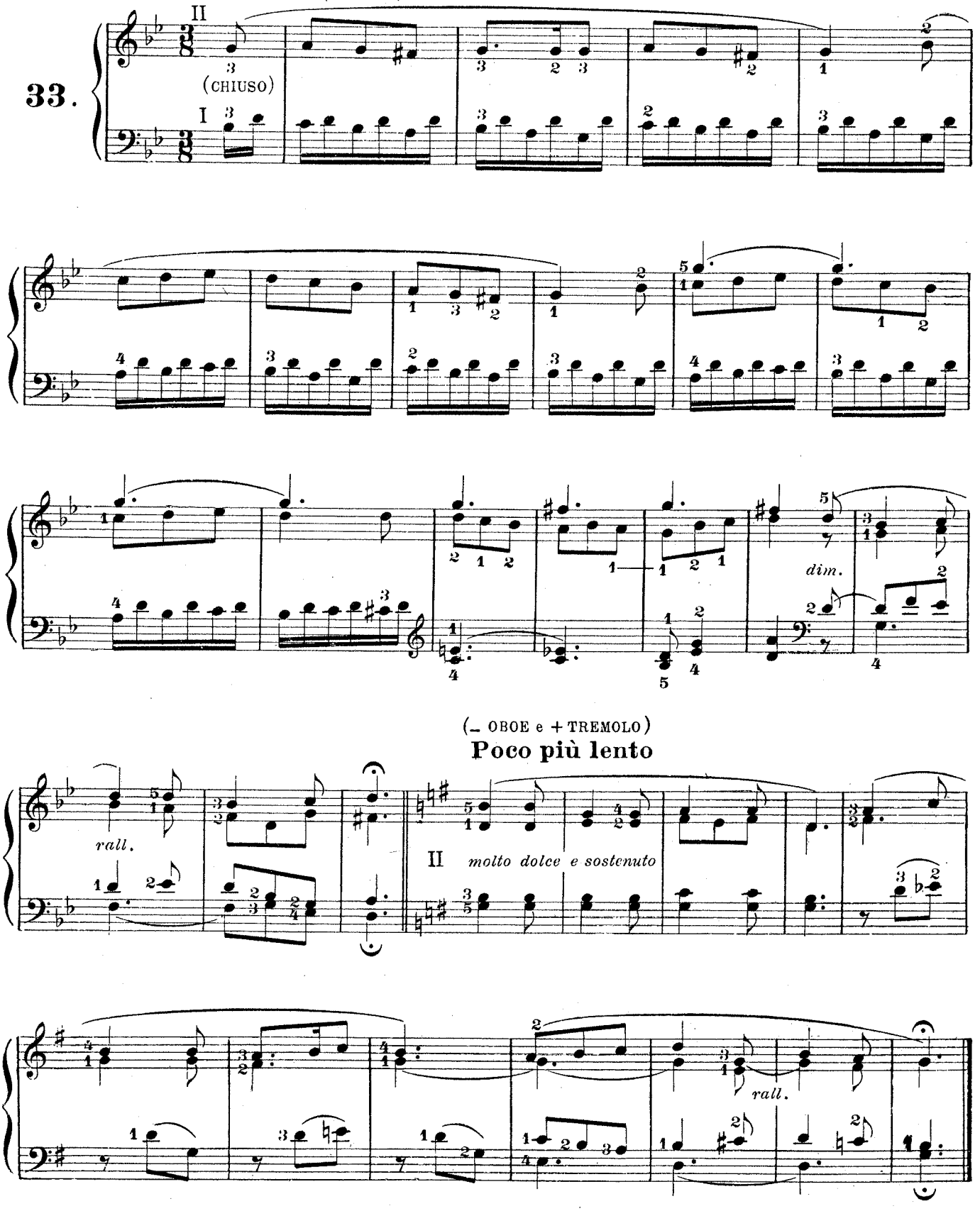
Interludio

II Oboe e Bord. 8
I Bord. 8

Cesare FRANCK

Andantino (♪ = 92)

33.



Pezzo variato

II Flauto 8
I Bord. 8
Ped.Subb.

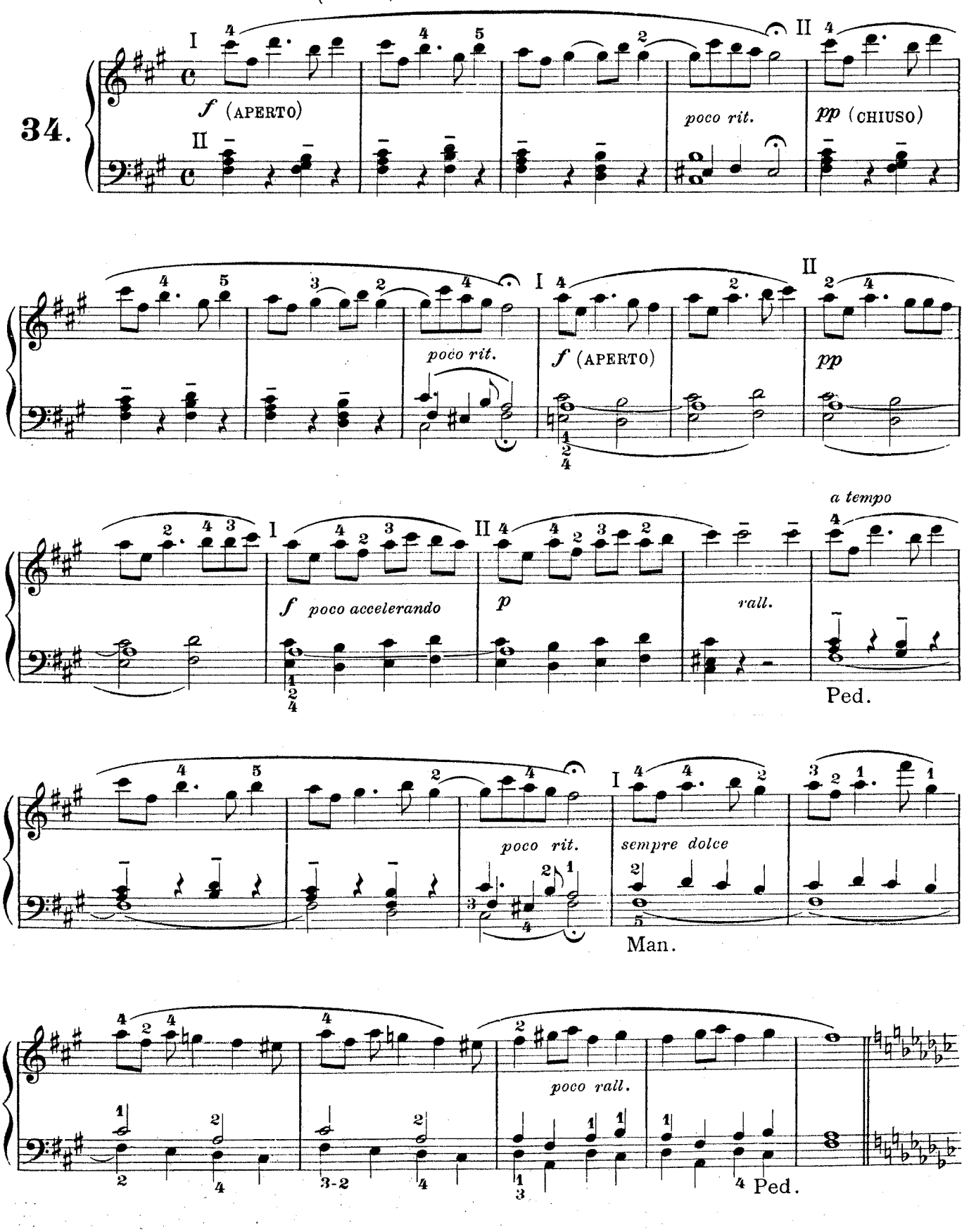
Comb.libera

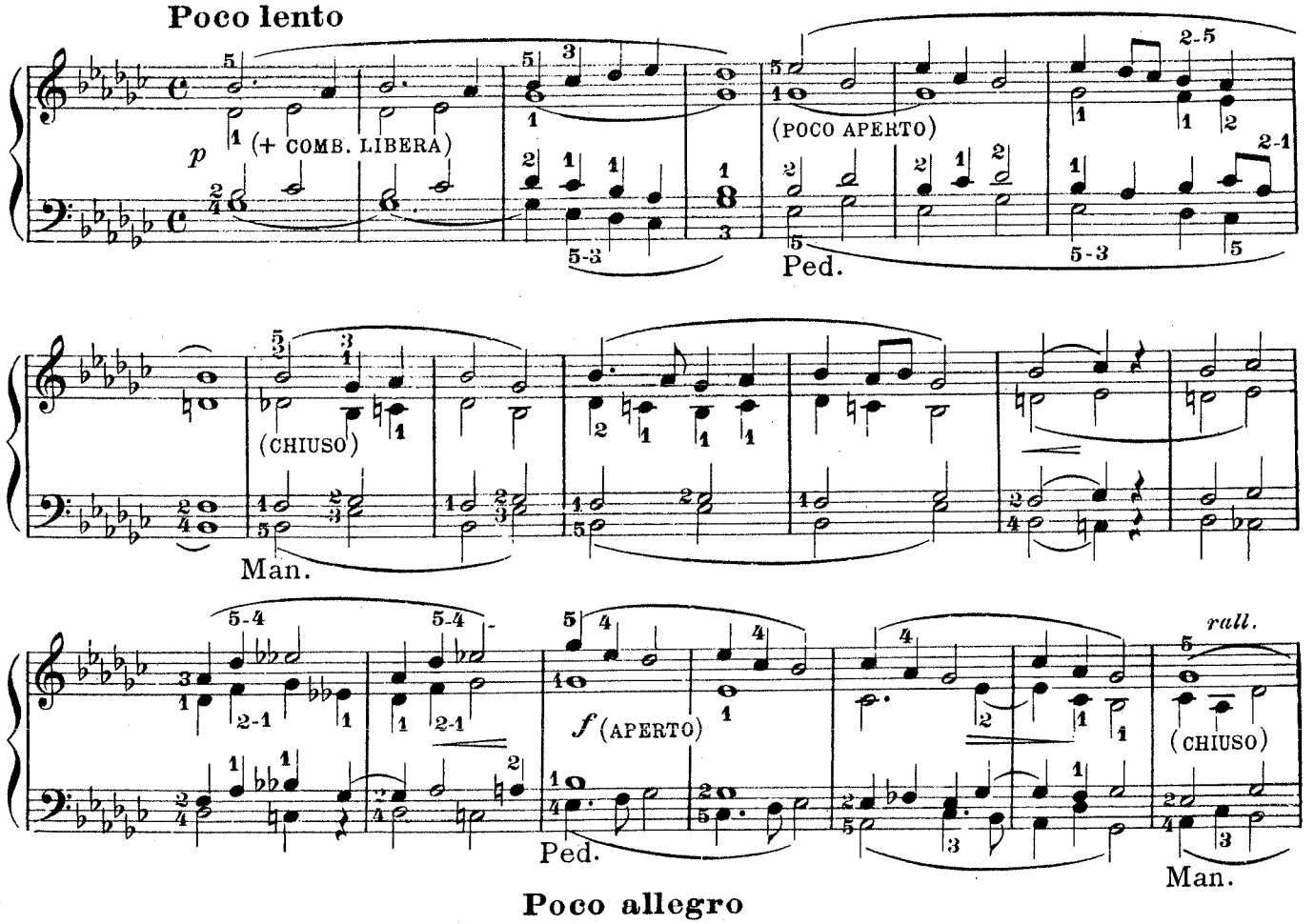
II Princ.8- Bord.8 e Concerto Viole
I Flauto 8 e Dulciana
Ped.Subb. e Bord. 8
Manuali uniti

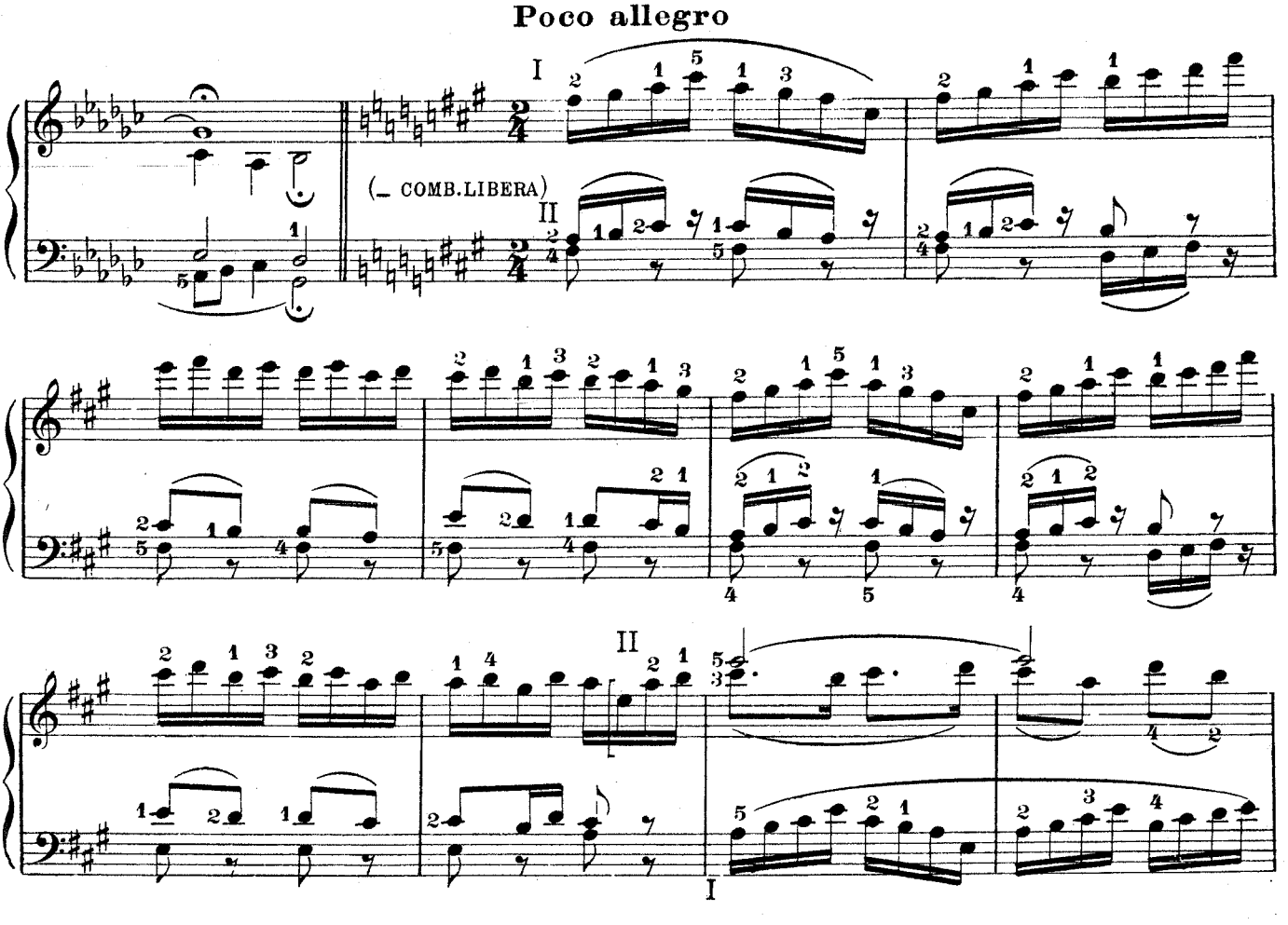
Andantino (♩ = 80)

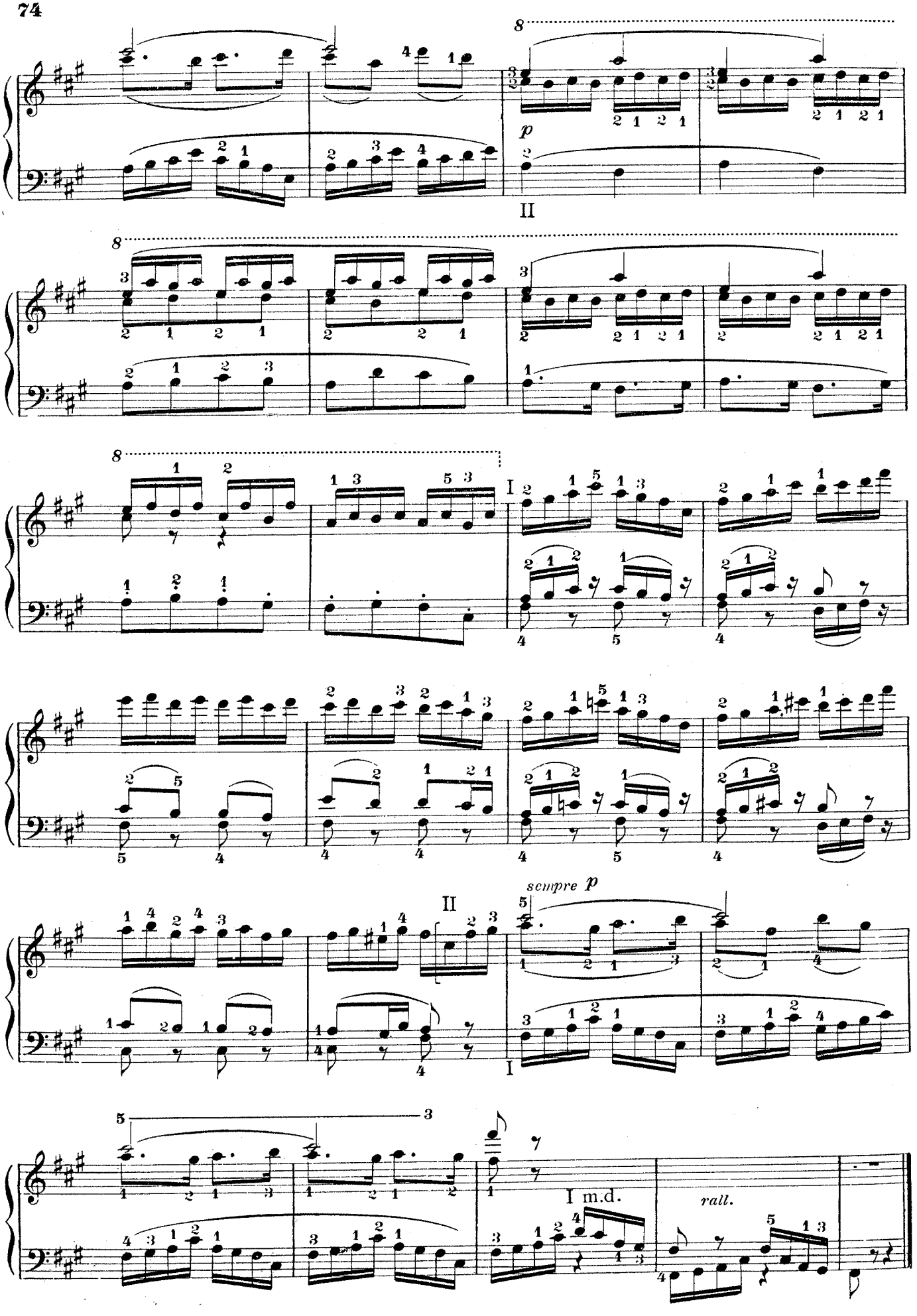
Cesare FRANCK

34.




Poco lento
p
(+ COMB. LIBERA)
(POCO APERTO)
Ped.
(CHIUSO)
Man.
f (APERTO)
Ped.
rall.
(CHIUSO)
Man.


Poco allegro
I
(_ COMB.LIBERA)
II
II
I


8
p
II
8
8
I
II
sempre p
I
5
3
I m.d.
rall.

Preghiera

II
I Fondi dolci da 8
Ped.Subb e Bord.8
Manuali uniti

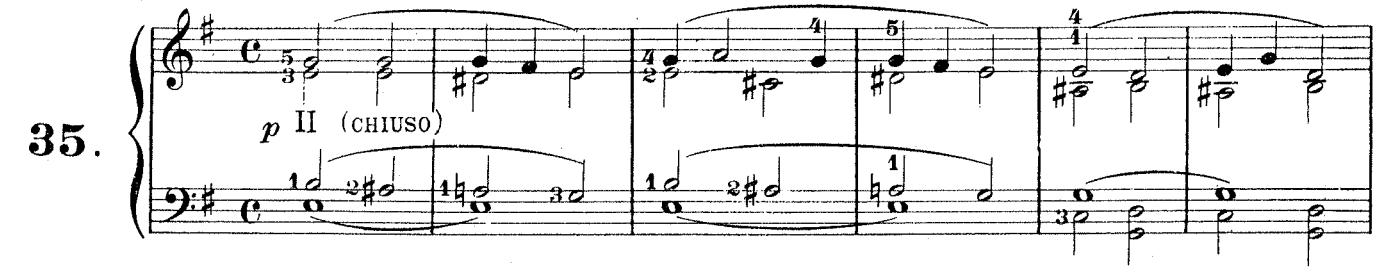
Comb. libera

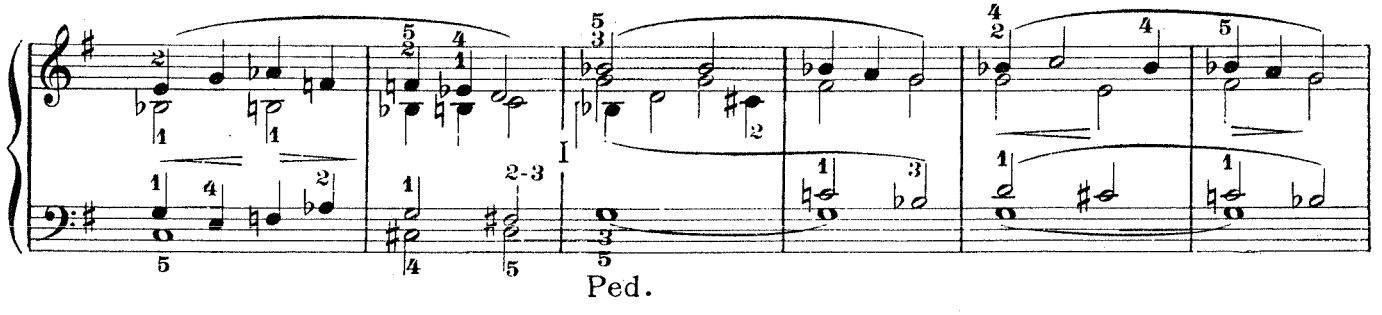
II Princ.Bord.8 e Concerto Viole
I Princ. 8
Ped.Subb.e Bord.8
Manuali uniti

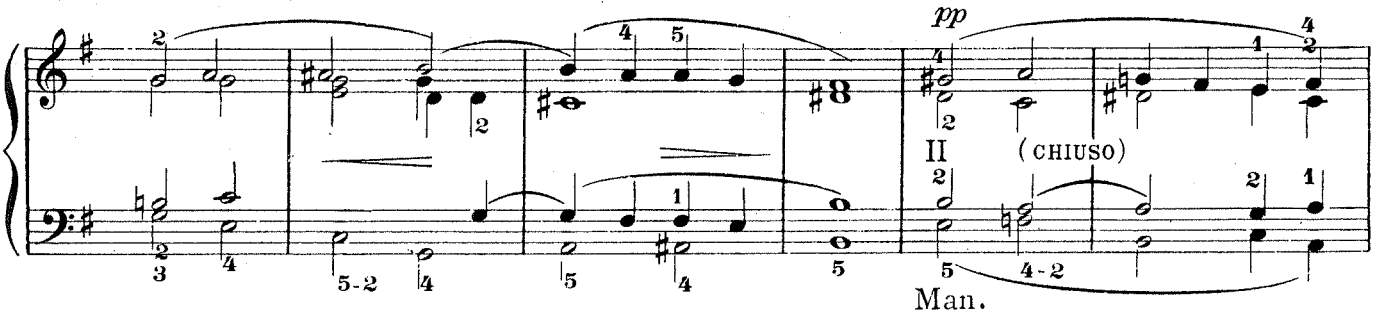
Quasi lento (♩=60)

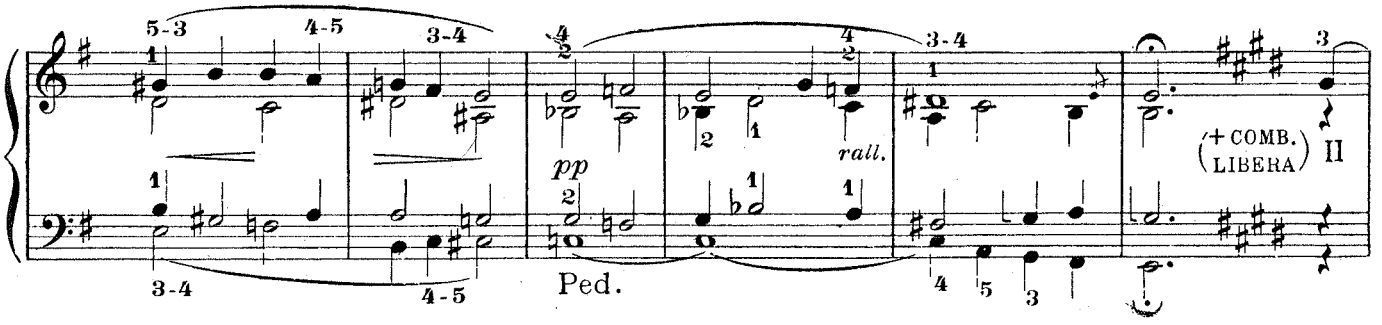
Cesare FRANCK

35.

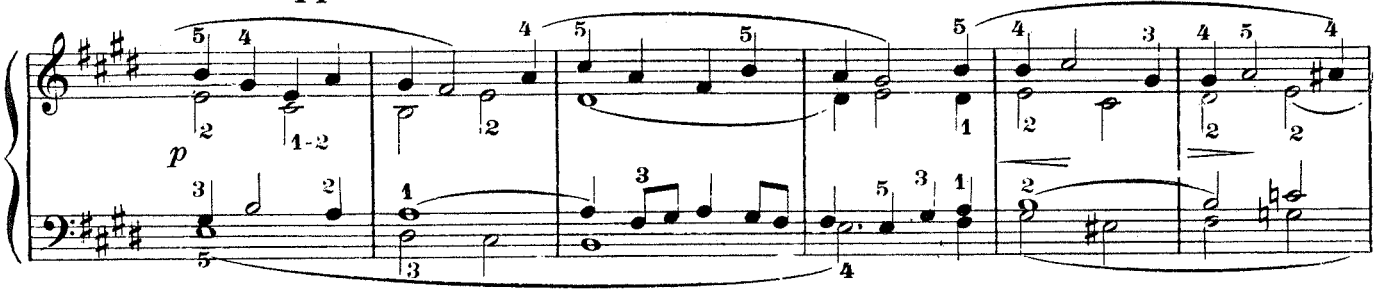


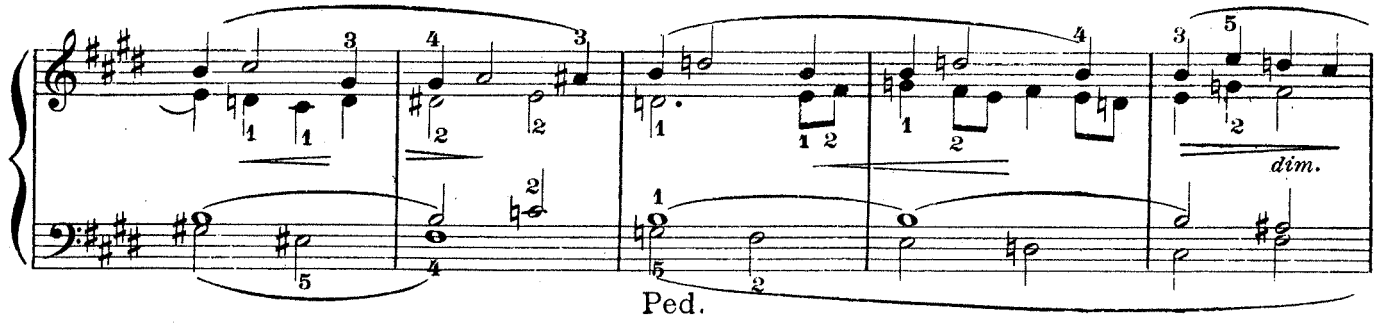


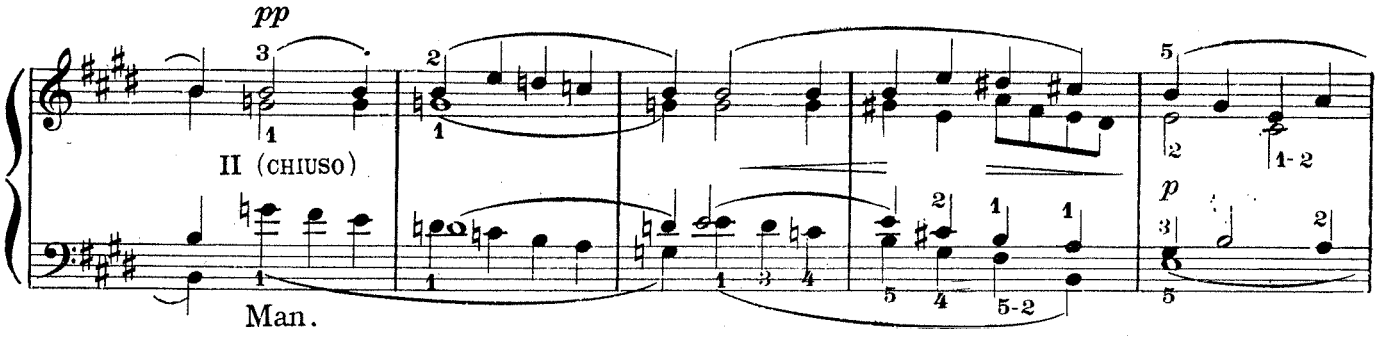


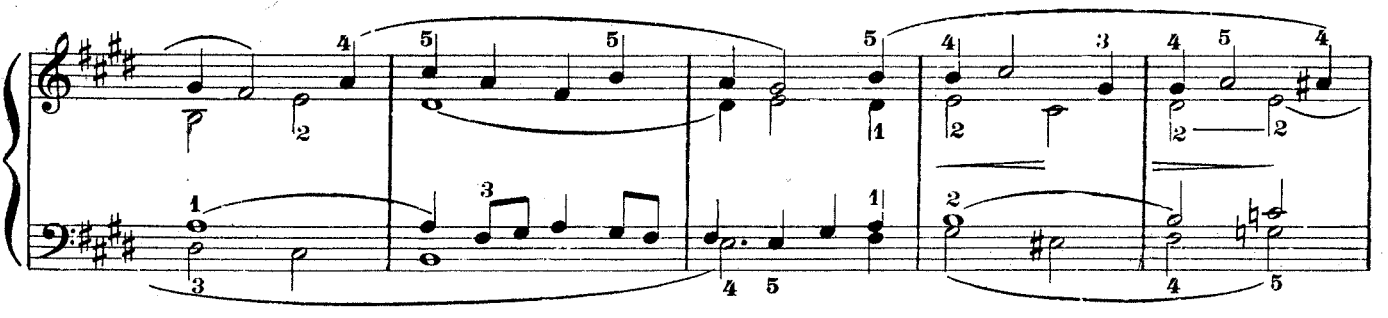


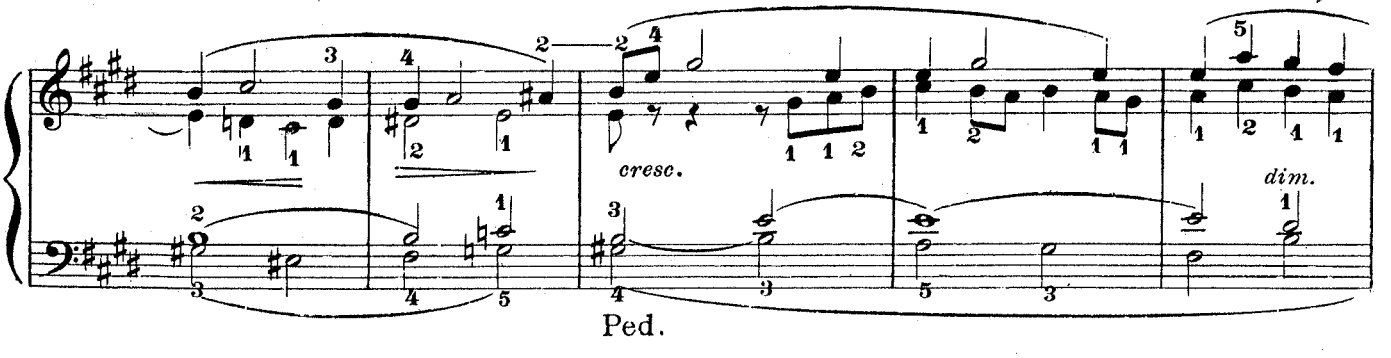
Non troppo lento

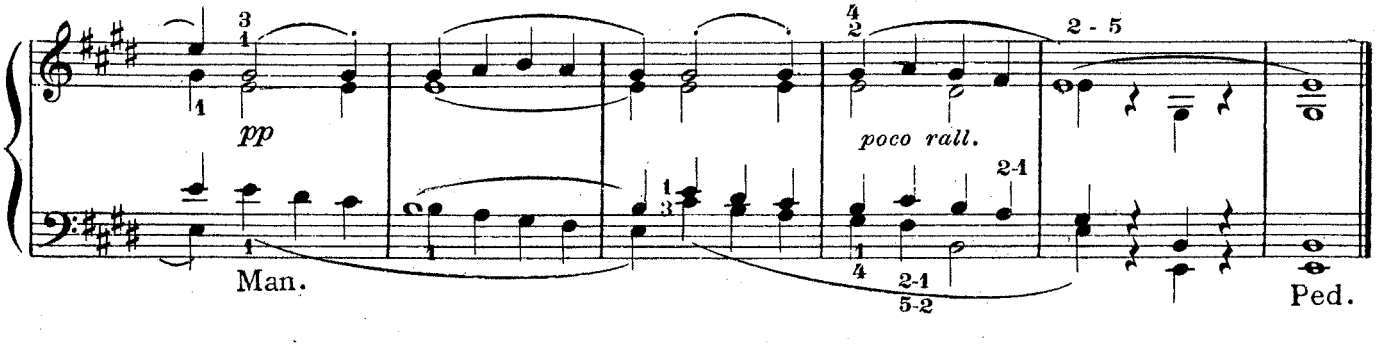



dim.
Ped.


pp
II (CHIUSO)
Man.
p




cresc.
dim.
Ped.


pp
Man.
poco rall.
2 - 5
Ped.

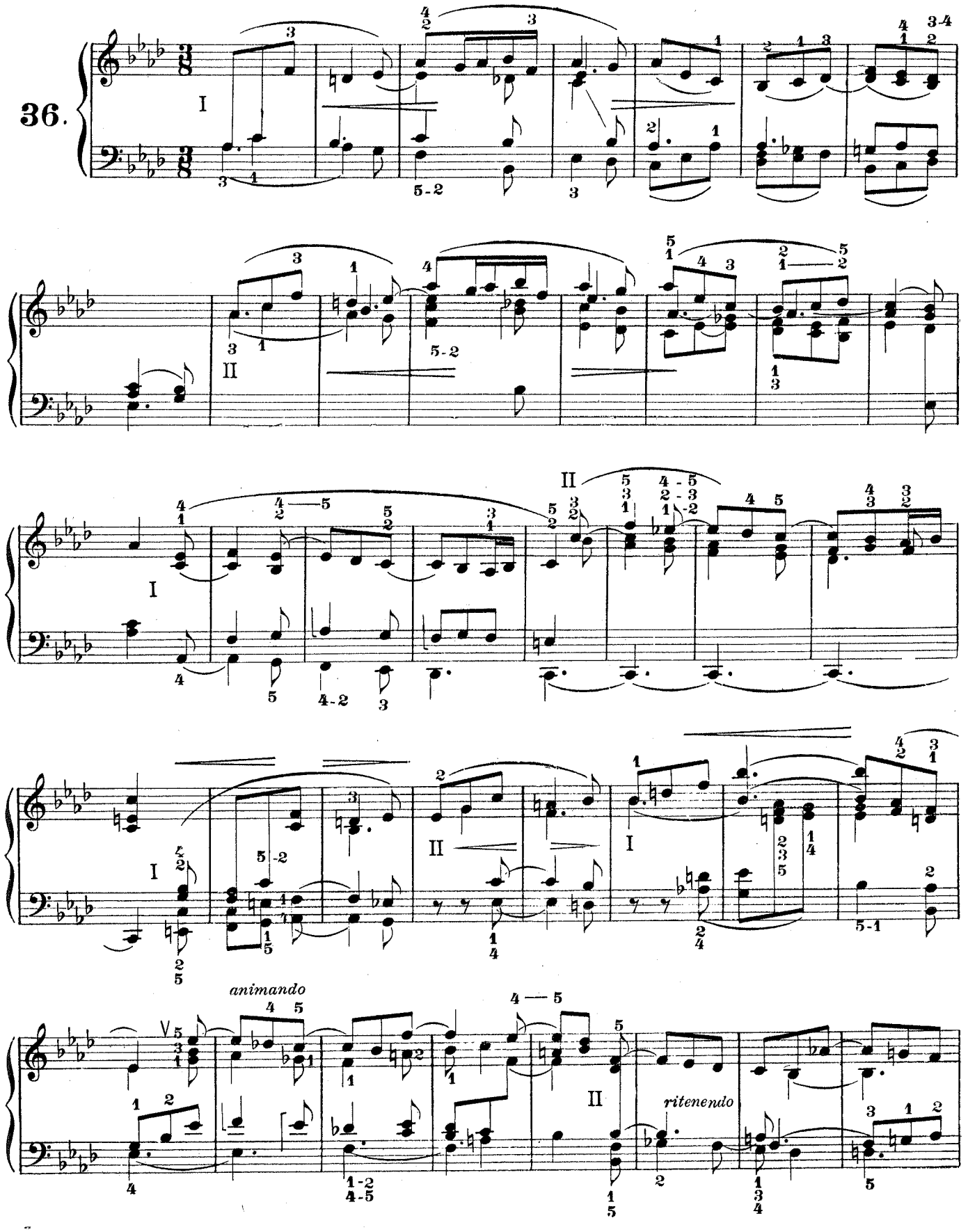
Adagio

II Fondi dolci da 8
I Princ. 8
Man. uniti

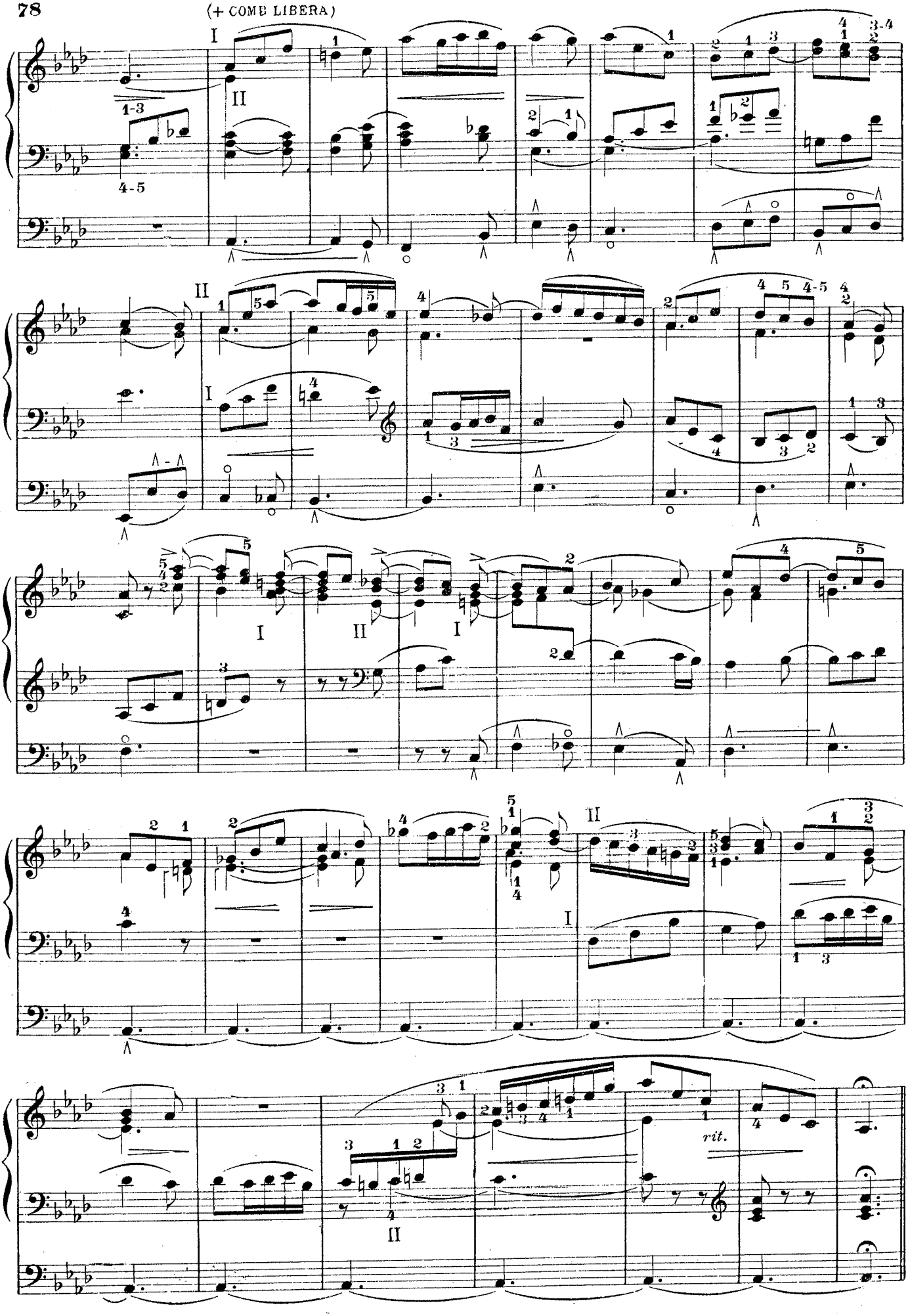
Comb. libera

II Fl. 8 e Celeste
I Flauto 8
Ped. Subb. + II
Manuali uniti

Felice MENDELSSOHN



(+ COME LIBERA)



Inno

II
I Fondi da 8
Ped.Subb.e Contrabasso
Tutte le unioni

Lento e maestoso

Francesco LISZT

37.

I (+ RIPIENI e ANCE)

Ped.

Moderato - come Corale

(– ANCE e RIPIENI)

Man.

(+ 4)

a tempo

rit.

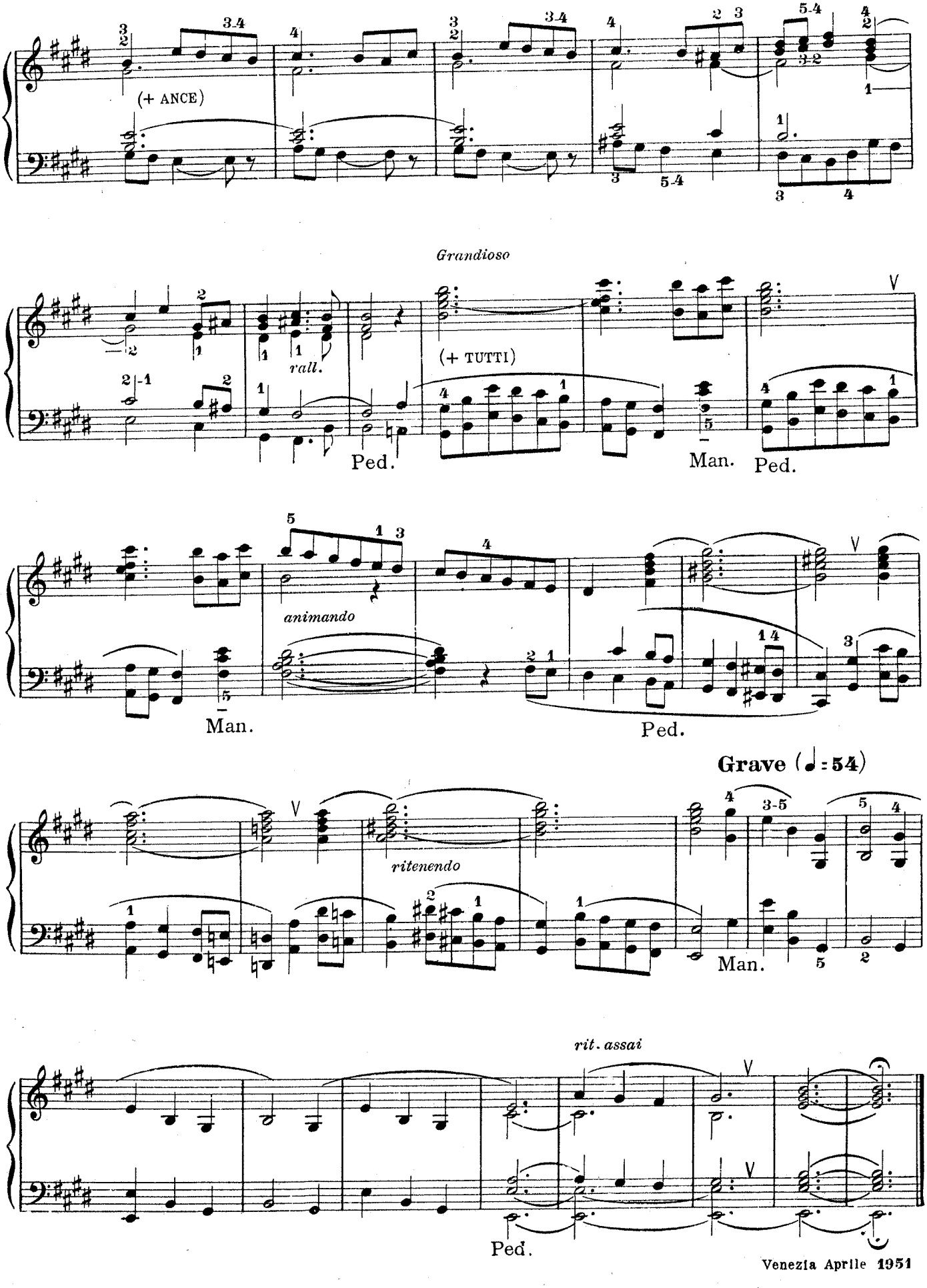
(+ RIPIENI)

Ped.

Man.

Ped.

Man.



Venezia Aprile 1951

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Per ordinazioni:

Editrice S.A.T. Verona

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