

COMPOSIZIONI  
DI

# ERNESTO GROSJEAN



PER ORGANO OD ARMONIO.

PREZZI NETTI.

Quarantadue Sonate originali

451 N.	1. Preludio . . . . .	L. — 50
452 »	2. Offertorio . . . . .	» — 75
453 »	3. Versetto . . . . .	» — 25
454 »	4. Ouetto . . . . .	» — 25
455 »	5. Finale . . . . .	» — 50
456 »	6. Versetto . . . . .	» — 25
457 »	7. Pastorale . . . . .	» — 50
458 »	8. Elevazone . . . . .	» — 25
459 »	9. Comunione . . . . .	» — 25
460 »	10. Offertorio . . . . .	» — 50
461 »	11. Preludio . . . . .	» — 25
462 »	12. Offertorio . . . . .	» — 75
463 »	13. Comunione . . . . .	» — 50
464 »	14. Oran Coro . . . . .	» — 50
465 N.	15. Offertorio . . . . .	» — 50

466 »	16. Preludio . . . . .	L. — 50
467 »	17. Pastorale . . . . .	» — 75
468 »	18. Pastorale . . . . .	» — 75
469 »	19. Elevazione . . . . .	» — 25
470 »	20. Invocazione . . . . .	» — 50
471 »	21. Finale . . . . .	» — 50
472 »	22. Invocazione . . . . .	» — 50
473 »	23. Offertorio . . . . .	» — 75
474 »	24. Elevnzione . . . . .	» — 50
475 »	25. Invitatorium . . . . .	» — 50
476 »	26. Finnie . . . . .	» — 50
477 »	27. Offertorio . . . . .	» — 75
478 »	28. Offertorio . . . . .	» — 75
479 »	29. Preghiera . . . . .	» — 25
480 »	30. Andante . . . . .	» — 50
481 »	31. Offertorio . . . . .	» — 75
482 »	32. Offertorio . . . . .	» — 50

483 N.	33. Offertorio . . . . .	L. — 75
484 »	34. Andante . . . . .	» — 50
485 »	35. Comunione . . . . .	» — 50
486 »	36. Quasi aliegro . . . . .	» — 50
487 »	37. Elegia . . . . .	» — 75
488 »	38. Offertorio . . . . .	» — 75
489 »	39. Comunione . . . . .	» — 50
490 »	40. Offertorio . . . . .	» — 1 —
491 »	41. Elevazione . . . . .	» — 75
492 »	42. Scherzo . . . . .	» — 1 —
493	Le 42 Sonate in un solo volume . . . . .	» 5 —

344	Finale . . . . .	L. — 50
774	Ventidue Versetti In sol minore . . . . .	» 1 —
886	Offertorio . . . . .	» 1 50
2595	Comunione . . . . .	» — 25
2596	Pastorale . . . . .	» — 50

Proprietà degli Editori.

MILANO — A. BERTARELLI & C. — EDITORI.  
(PRINTED IN ITALY).

Deposto - Ent. Sta. Hall.



# 42 SONATE ORIGINALI PER ORGANO

senza pedale obbligato  
adatte anche per Armonio

di

## ERDESIO GROSJEAN

498

Proprietà degli Editori - Deposito

nette L. 5.

MILANO

A. BERTARELLI & C. Editori

(Stampati in Italia)







QUARANTE DEUX PIÈCES POUR ORGUE OU HARMONIUM

A  
PRELUDIO

Par ERNEST GROSJEAN

G<sup>d</sup> Orgue. Fonds, ou Fonds etanches.  
Recit. Fonds, ou Fonds etanches.

POCO ALLEGRO.

① ② ③ { G<sup>d</sup> C - Recit. ① ② ③ { G<sup>d</sup> C -

{ G<sup>d</sup> C - { G<sup>d</sup> C - { G<sup>d</sup> C - { G<sup>d</sup> C -

{ G<sup>d</sup> C - { G<sup>d</sup> C - { G<sup>d</sup> C - { G<sup>d</sup> C -

{ G<sup>d</sup> C - { G<sup>d</sup> C - { G<sup>d</sup> C - { G<sup>d</sup> C -

Gd G. orgue.

2

a 451 c

# OFFERTORIO

3

Orgue et Recit: Fonds et Anches.

① ④

ALLEGRO

Orgue

① ④

Recit:

Orgue

The musical score consists of five staves of music. The top staff is for the organ, indicated by the 'Orgue' marking and 'Fonds et Anches.' instruction. The second staff is for the organ, indicated by the 'Orgue' marking. The third staff is for the organ, indicated by the 'Orgue' marking. The fourth staff is for the organ, indicated by the 'Orgue' marking. The fifth staff is for the organ, indicated by the 'Orgue' marking. The music is in common time, with a key signature of one sharp. The tempo is marked as 'ALLEGRO'. The score includes dynamic markings like 'Orgue' and 'Recit.', and performance instructions like 'Fonds et Anches.' and 'ALLEGRO'. The music consists of continuous eighth-note patterns with occasional rests and harmonic changes.



4

Recit:

p

## VERSETTO

*6d* Orgue = Fonds, ou *G.<sup>d</sup>* Chœur.  
Recit. = Fonds, ou Fonds et Trompette.

§ 8

loco

(1) (4)

*ANDANTINO**G.<sup>d</sup> Orgue**Recit.*

(1) (4)

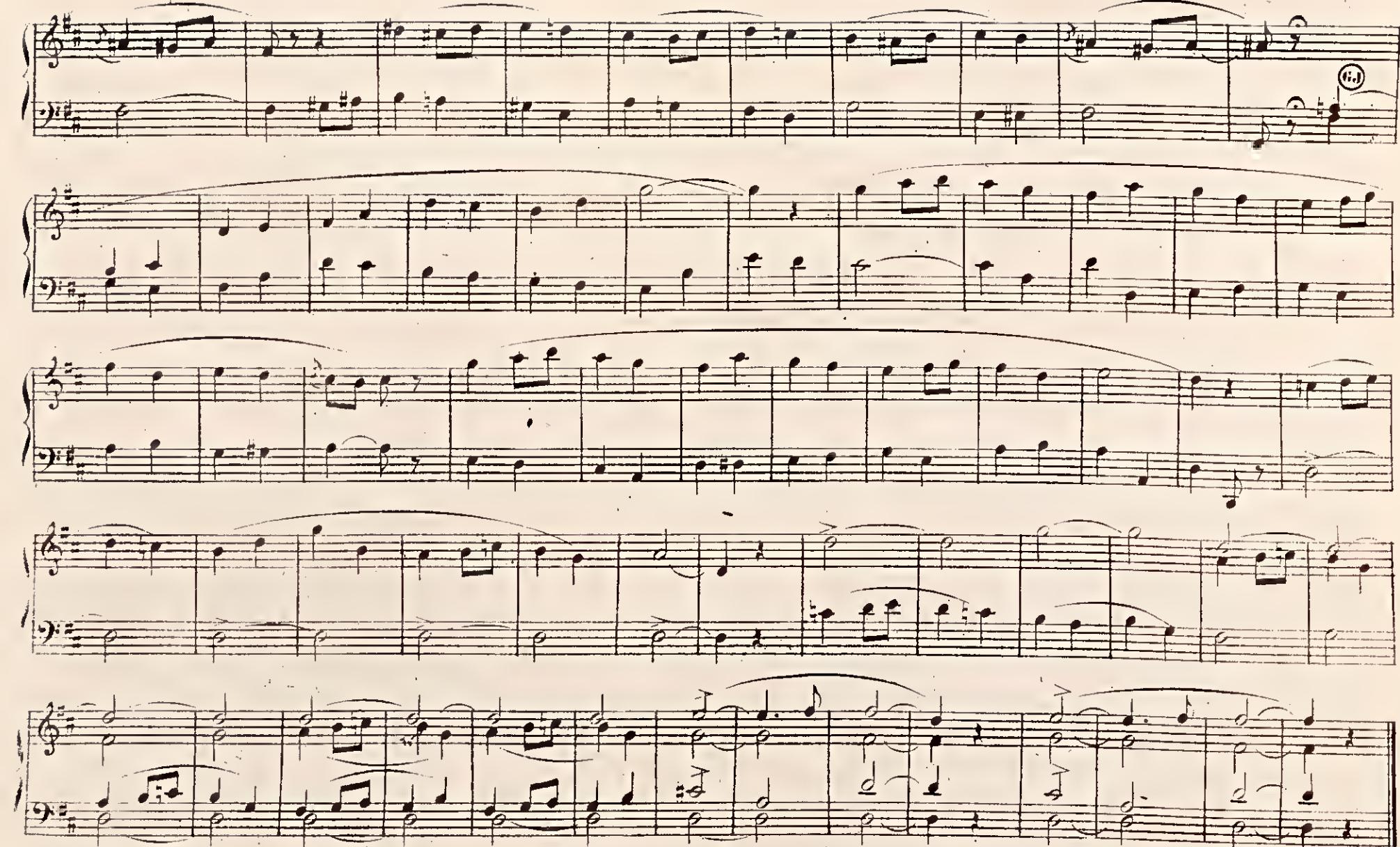
*G.<sup>d</sup> Orgue*

(1) (4)

*Recit.*

(1) (4)

*G.<sup>d</sup> Orgue*



7

## DUETTO

6<sup>e</sup> Orgue = Fonds de 8- ou fonds de 8 et 4 et bourdon de 16.

Recit: Bourdon de 8 et Hautbois ou Cornet.

① ④ Recit.

**POCO ANDANTE**

6<sup>e</sup> Orgue

a 454

~~FINALE~~

G. Orgue = G. Jeu.  
Recit: = Fonds de 8 et 4 et trompette.

8<sup>a</sup>

(1) (4)

*ALLEGRO MODERATO*

(1) (4)

G. Orgue.

8<sup>b</sup>

8<sup>c</sup>

8

Handwritten musical score for organ, page 9, measures 8a-9.

The score consists of five systems of music, each with two staves: treble (G-clef) and bass (F-clef). The key signature varies by measure, indicated by the letter 'G' with a circle and a 'd' (G-dur).

- Measure 8a:** The treble staff has a wavy line above it. The bass staff has a single note followed by a fermata.
- Measure 8b:** The treble staff has a wavy line above it. The bass staff has a single note followed by a fermata.
- Measure 9:** The treble staff has a wavy line above it. The bass staff has a single note followed by a fermata.

Performance instructions and dynamics:

- Loco Recit.**:出现在第二系统的上方。
- Gd. orgue**: 在第四系统中，出现在一个带有波浪线的音符上方。
- rit.**: 在第五系统的上方。

X  
VERSETTO

*G.<sup>d</sup> Orgue ± Flûte harmonique de 8.*

*Recit; ± Bourdon de 8 et Gambe de 8. (ou Voix céleste)*

*ON MOTO.*

*①* 

*①* 

*④ ANDANTE.*

*p G.<sup>d</sup> Orgue.*

*Recit:*

*④* 

*p G.<sup>d</sup> Orgue.*

*Con moto.*

*Recit:*

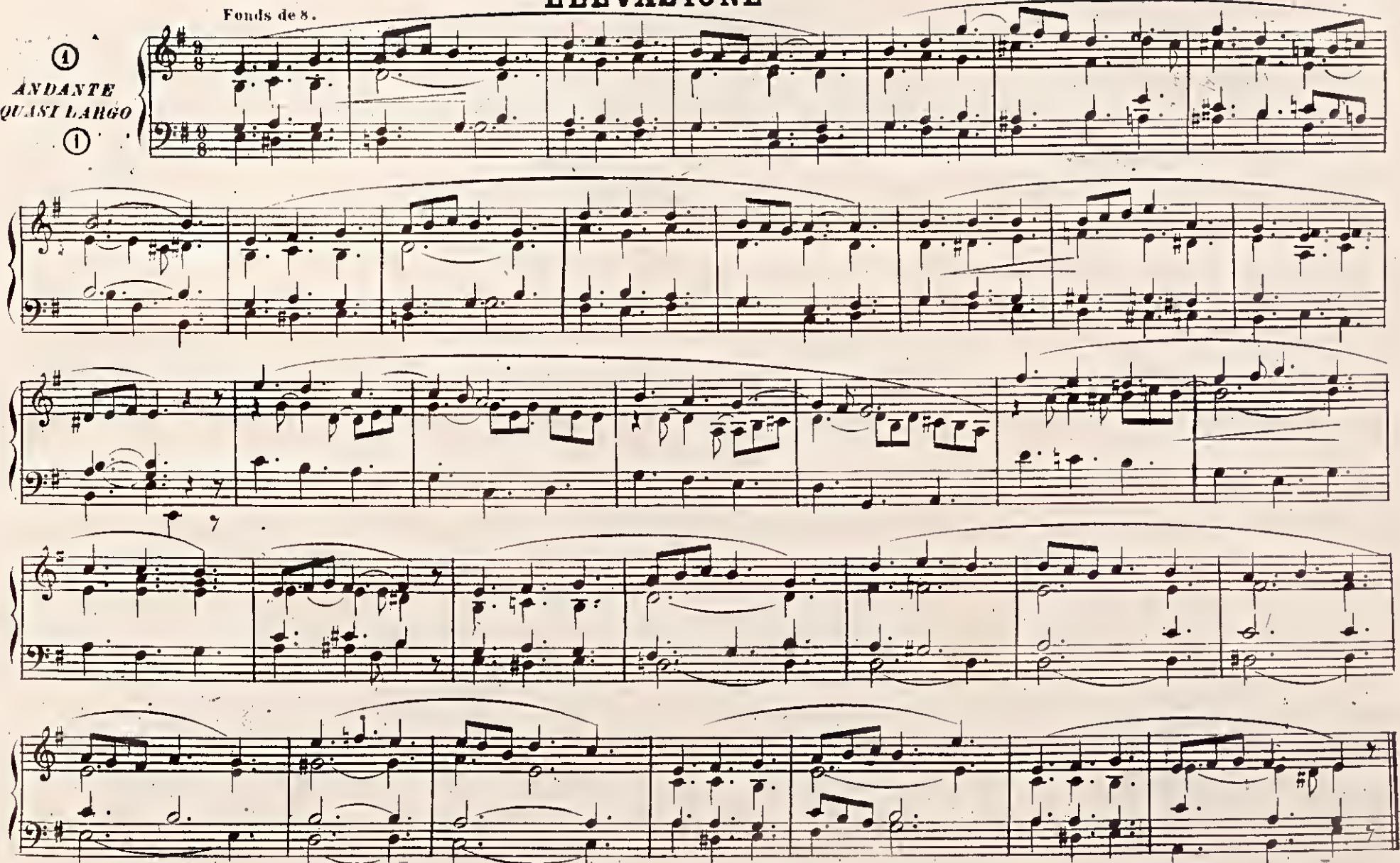
*④* 

# ELEVAZIONE

43

Fonds de 8.

①  
ANDANTE  
QUASI LARGO  
①



a 458 c

Récit: = Fonds et Anchets.  
G. Orgue: = Fonds Claviers accouplés.

## COMUNIONE

①

ANDANTE,

①

The musical score consists of five systems of music, each containing two staves: treble and bass. The music is written in common time. The first system begins with a forte dynamic. The second system features a melodic line with eighth-note patterns. The third system includes a bassoon part with sustained notes. The fourth system has a more complex harmonic progression. The fifth system concludes the page with a final cadence. Measure numbers 14 through 19 are indicated above the staves.

## OFFERTORIO

G.<sup>d</sup> Orgue; G.<sup>d</sup> den.

Recit; Fonds et Trompette.

(1) (4)

ALLEGRO.

{ G.<sup>d</sup> Orgue

(1) (4)

{ G.<sup>d</sup> Orgue

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

{

Musical score for orchestra and organ, page 660, measures 65-66. The score consists of five staves. The top two staves are for the orchestra, featuring violins, violas, cellos, double basses, and woodwind instruments. The third staff is for the organ. The bottom two staves are for the orchestra, featuring strings and woodwinds. Measure 65 begins with a dynamic of  $\text{f}$ . Measure 66 starts with a dynamic of  $\text{p}$ . The organ part in measure 66 includes the instruction "G. orgue." (G. organ). Measure 67 begins with a dynamic of  $\text{f}$ .

# PRELUDIO

E. GROSJEAN

17

(1) (2) (4)

MODERATO.

(1) (2) (4)



MESSA. N° XIV.

461

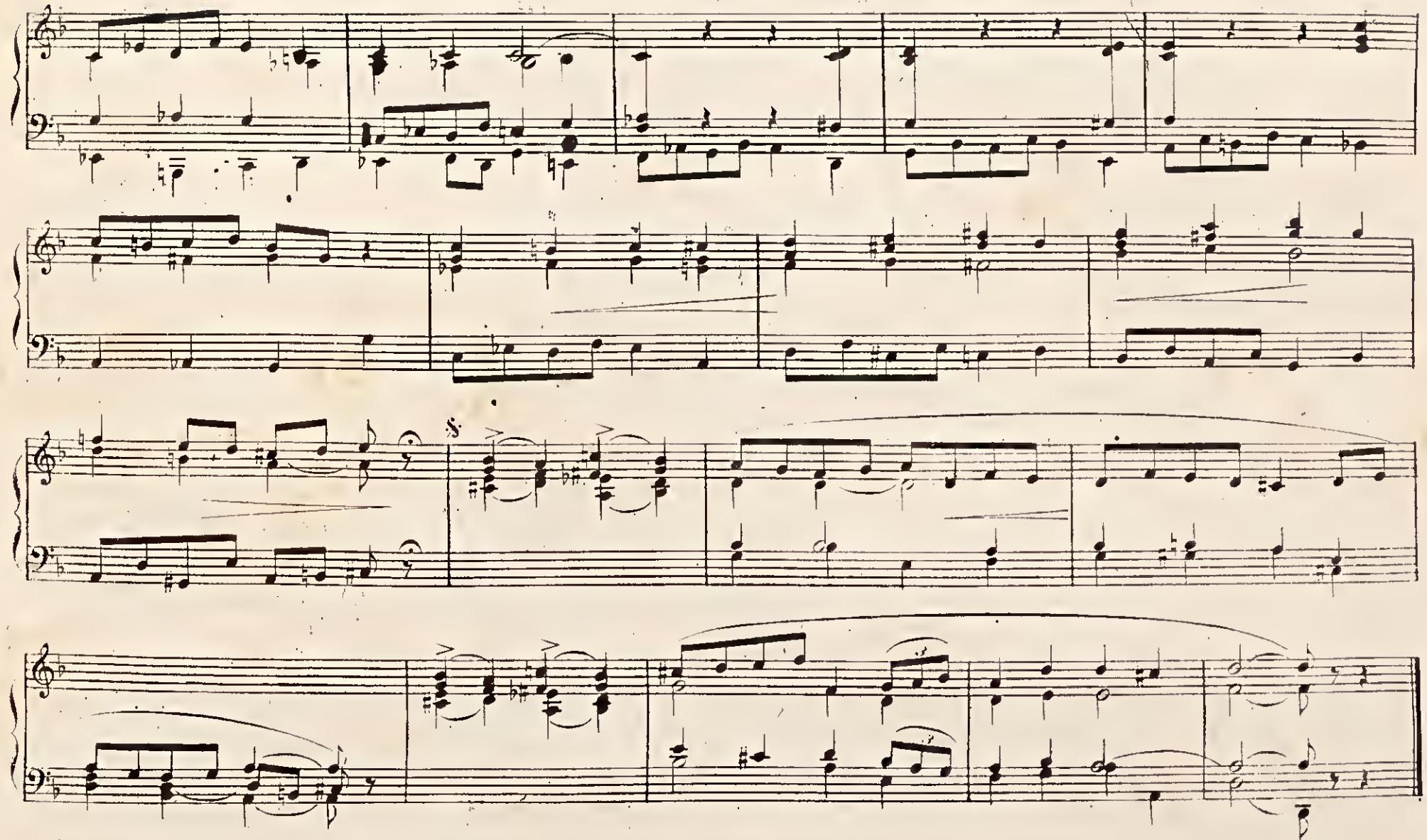
## OFFERTORIO

6<sup>e</sup> Orgue; Les Fonds ou 6<sup>e</sup> Chœur  
aux 2 claviers.

Moderato.

6<sup>e</sup> Orgue. 6<sup>e</sup> Chœur aux 2 claviers.

Positif.



## OFFERTORIO

E. GROSJEAN

G.<sup>d</sup> Orgue, = G.<sup>d</sup> Jeu.  
Recit: = Fonds et Trompette.

ANDANTINO

60 G.<sup>d</sup> Orgue,

① ④

① ⑥

Recit:

Musical score page 45, featuring four systems of music for organ and orchestra. The score includes parts for Organ (indicated by a circled 'G') and various woodwind instruments (Anches). The first system shows a dynamic of *ff*. The second system has dynamics *ff*, *pp*, *ff*, *pp*. The third system includes a 'Recit.' section. The fourth system concludes with a dynamic of *p*.

45

G. Orgue.

otez, anches.

anches.

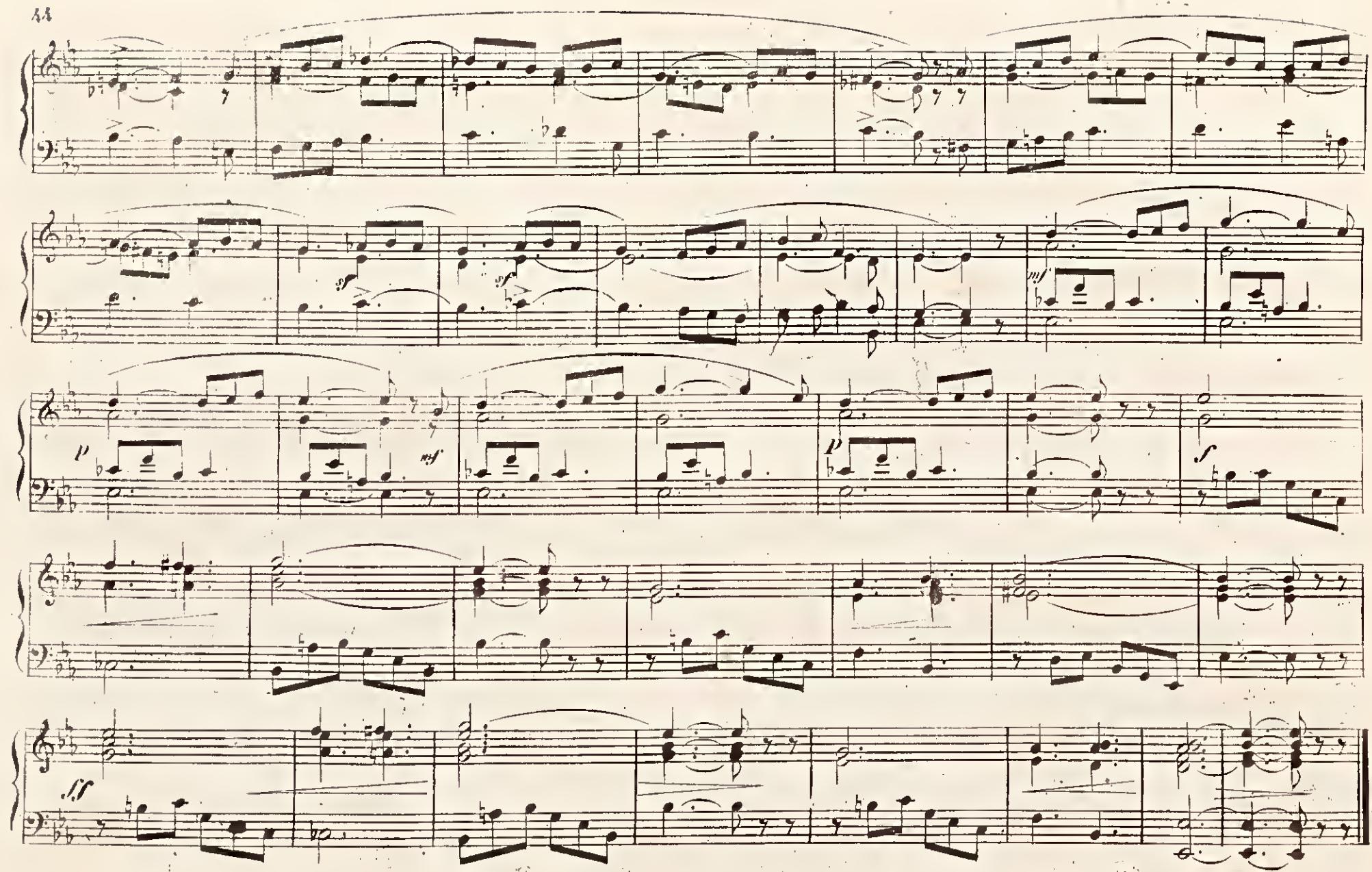
otez, anches.

anches.

otez, anches.

Recit.

p



## ELEVAZIONE

E. GROSJEN

G<sup>d</sup>. Orgue=Flutes de 8.  
Récit:=Gambes et Bourdons de 8.

*ANDANTE*

45



A handwritten musical score for piano, consisting of five staves. The music is written in common time with various key signatures (G major, A major, E major). The score includes dynamic markings like "f", "p", and "mf", and performance instructions like "legg." and "legg. ff". There are also some handwritten numbers (1, 2, 3) and a signature that appears to be "Furio Franceschi". The paper shows signs of age and wear.

# INVITATORIUM

E. GROSJEAN.

47

Recit:= Fonds et anches.  
G. Orgue:= Fonds (claviers accomplies)

*ANDANTINO*



## FINALE

*G<sup>d</sup> Chœur à tous les claviers.*

The musical score consists of four systems of music, each with two staves. The top two systems are for the organ, indicated by circled numbers 1 and 4. The first system has a treble clef, a key signature of one sharp, and a time signature of 6/8. The second system has a bass clef, a key signature of one sharp, and a time signature of 6/8. The bottom two systems are for the choir, indicated by circled numbers 1 and 4. The first system has a treble clef, a key signature of one sharp, and a time signature of 6/8. The second system has a bass clef, a key signature of one sharp, and a time signature of 6/8. The score includes dynamic markings such as *Forte*, *Adagio*, and *Positif ou Recit.* The page number 49 is in the top right corner, and the section title FINALE is centered above the music.



## OFFERTORIO

6<sup>e</sup> Orgue et G<sup>e</sup> Chœur aux claviers.

(1) (2) (3) (4)

*MODERATO*

(6a)

Reco.

52

A handwritten musical score for four staves, page 52. The score consists of four systems of music, each with two staves. The top system starts with a treble clef, a key signature of one flat, and a common time signature. The second system starts with a bass clef, a key signature of one sharp, and a common time signature. The third system starts with a treble clef, a key signature of one flat, and a common time signature. The fourth system starts with a bass clef, a key signature of one sharp, and a common time signature. The music features various note heads, stems, and bar lines. Measure numbers 52 through 56 are indicated above the staves. The score is written on aged paper.

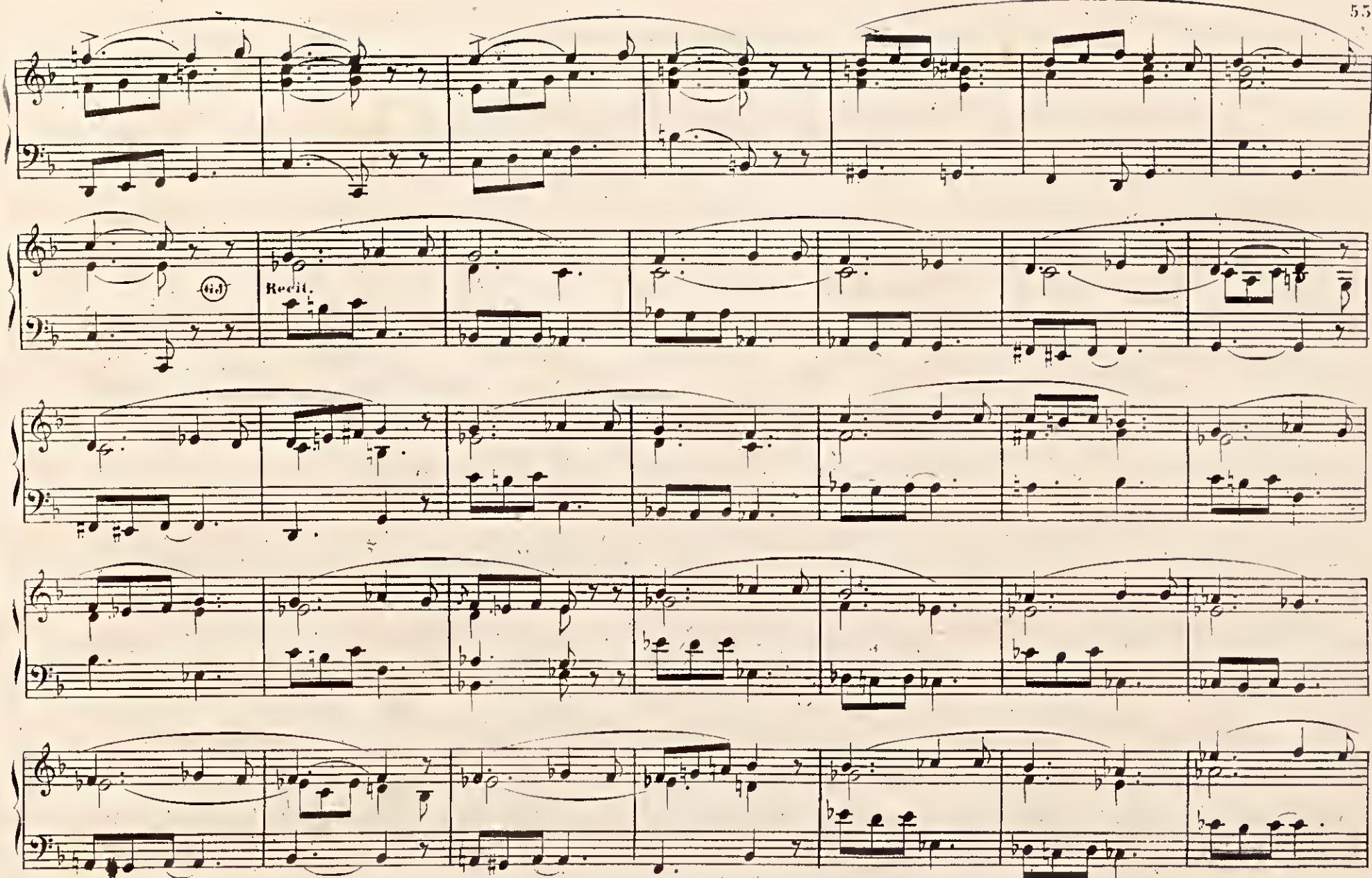
A handwritten musical score for four voices (SATB) and piano. The score consists of four systems of music, each with a treble clef, a bass clef, and a key signature of one sharp (F#). The vocal parts are in common time, while the piano part is in 2/4 time. The score includes dynamic markings such as *p*, *f*, *ff*, and *mf*. Measure numbers 53 through 57 are indicated above the staves. The vocal parts feature various note values including eighth and sixteenth notes, often with grace notes and slurs. The piano part includes bass and treble staves with corresponding note heads and rests.

## OFFERTORIO

G.<sup>d</sup> Orgue à G.<sup>d</sup> Jeu.

Recit. = Fonds de 8 et Trompette.

(1) (4)  
POCO  
ALLEGRETTO  
(1) (4)



56

Ajoutez les Anches du G. Orgue.

Ajoutez les Anches du G. Orgue.



## OFFERTORIO

6<sup>e</sup> Orgue - 6<sup>e</sup> Chœur à tous les claviers.

(1) (4)      (1) (4)

Poco  
ALLEGRO

ff (ff) (ff) (ff)

F (ff) (f) (ff) (ff)

F (ff) (f) (ff) (ff)

F (ff) (f) (ff) (ff)



A handwritten musical score for piano, consisting of four staves. The top two staves are in common time, G clef, and B-flat key signature. The bottom two staves are also in common time, G clef, and B-flat key signature. The score includes various musical markings such as dynamic changes (e.g., f, ff, ffz), articulation marks, and performance instructions like "rit." and "riten." The music features eighth-note patterns, sixteenth-note chords, and sustained notes.

## OFFERTORIO

E.GROSJEAN

G<sup>d</sup>. Orgue; G<sup>d</sup>. Chœur aux claviers.

(1) (4)

MODERATO.

(1) (4)

The musical score consists of four systems of music. The first system starts with a dynamic of *Mf*, followed by a dynamic of *p*. The second system begins with a dynamic of *mf*. The third system begins with a dynamic of *mf*, followed by a dynamic of *f*. The fourth system begins with a dynamic of *f*.



a 484 c

## OFFERTORIO

G. Orgue = Fonds de 8 et 16.  
Reit. = Fonds de 8 et Trompette.

The musical score consists of four staves of music. The top two staves are for organ, indicated by the text "G. Orgue = Fonds de 8 et 16." and "Reit. = Fonds de 8 et Trompette." The bottom two staves are for trumpet, indicated by the text "Reit." The music is in common time, with a key signature of one sharp. The score includes dynamic markings such as "p" (piano), "f" (forte), and "ff" (double forte). Measure numbers 65 and 66 are visible on the right side of the score. The first staff has a "Recit." instruction. The fourth staff has a "G. Orgue." instruction.



a 483 c

A musical score page featuring five staves of music for organ. The key signature is A major (no sharps or flats). The first staff is labeled "Recl." (Recit.) and contains a single melodic line. The second staff contains a harmonic bass line. The third staff contains a melodic line with sixteenth-note patterns. The fourth staff contains a harmonic bass line. The fifth staff contains a melodic line with sixteenth-note patterns. Measure numbers 1 through 10 are present above the staves. The score is numbered 67 in the top right corner. The bottom of the page features the number 8 - 483 - 6.

G<sup>d</sup>. Orgue = Fonds de S.  
Récit = Fonds de S et Trompette.

ANDANTE.

① G<sup>d</sup>. Orgue.

② Récit. ④ G<sup>d</sup>. Orgue ④

③ ②

a 484 c

A page from a musical score, numbered 69 in the top right corner. The score consists of four staves, each with a treble clef and a key signature of one sharp. The first staff contains two measures of music, with measure 2 circled in red. The second staff begins with a single note, followed by a measure of eighth-note pairs, and then a measure of sixteenth-note pairs. Measure 2 of this staff is circled in red. The third staff starts with a single note, followed by a measure of eighth-note pairs, and then a measure of sixteenth-note pairs. Measures 2 and 4 of this staff are circled in red. The fourth staff begins with a single note, followed by a measure of eighth-note pairs, and then a measure of sixteenth-note pairs. Measures 2 and 4 of this staff are circled in red. The music includes various dynamics like forte and piano, and performance instructions like "G. Orgue." (General Organ) and "8va".

## COMMUNIONE

G. Orgue à Fonds de 8.

**MODERATO.**

61

1 4

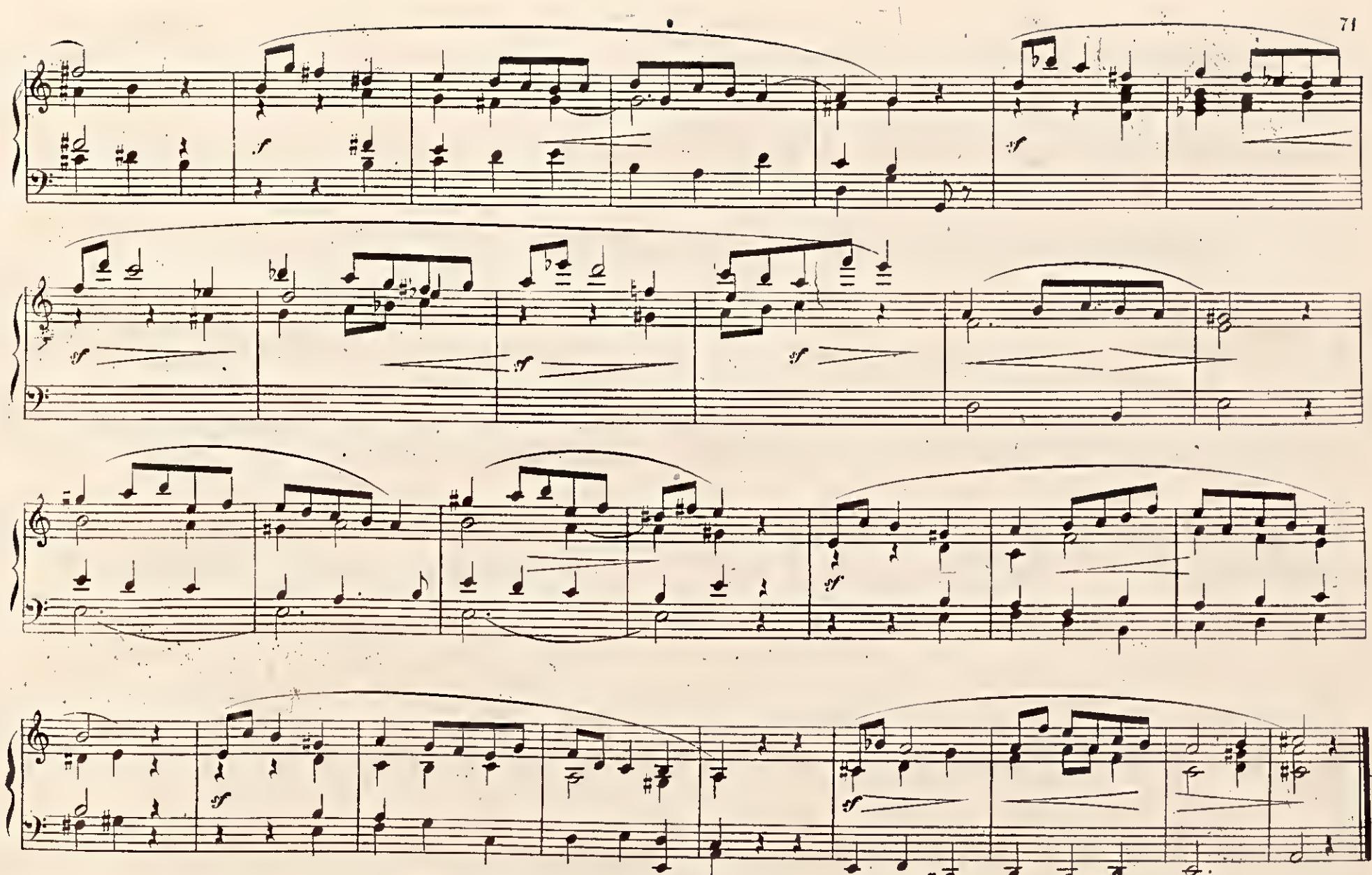
MODERATO.

5

65

mf

Ajuster Bourdon de 16



6<sup>d</sup> Orgue = Grand Chœur à tous les claviers.

1 5 4  
QUASI  
ALLEGRO  
1 5 4

The musical score consists of four staves of organ music. The top staff is for the 'Orgue' (Grand Chœur à tous les claviers), indicated by a large brace and the instruction '6<sup>d</sup> Orgue'. The second staff is also for the 'Orgue'. The third staff is for the 'Positif', indicated by a circled '3' and 'Positif.' The fourth staff is for the 'Positif'. The music is in common time, with a key signature of one flat. Measure 486 starts with a forte dynamic. Measure 487 continues with a forte dynamic. Measure 488 begins with a forte dynamic and ends with a fermata over the final note of the Positif staff.

A page from a musical score, likely for organ and orchestra, consisting of five staves of music. The music is written in common time. The first staff (treble clef) has dynamic markings  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . The second staff (bass clef) has dynamic markings  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . The third staff (treble clef) has dynamic markings  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . The fourth staff (bass clef) has dynamic markings  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . The fifth staff (bass clef) has dynamic markings  $\text{f}$ ,  $\text{ff}$ , and  $\text{ff}$ . Various performance instructions are included: "G. Orgue." at the top right of the first staff, "Positif." in the middle of the fourth staff, and "ratt." at the bottom right of the fifth staff. Measure numbers 73, 5, and 4 are circled above the first, third, and fourth staves respectively. Measures 73 and 4 also have dynamic markings  $\text{ff}$ .

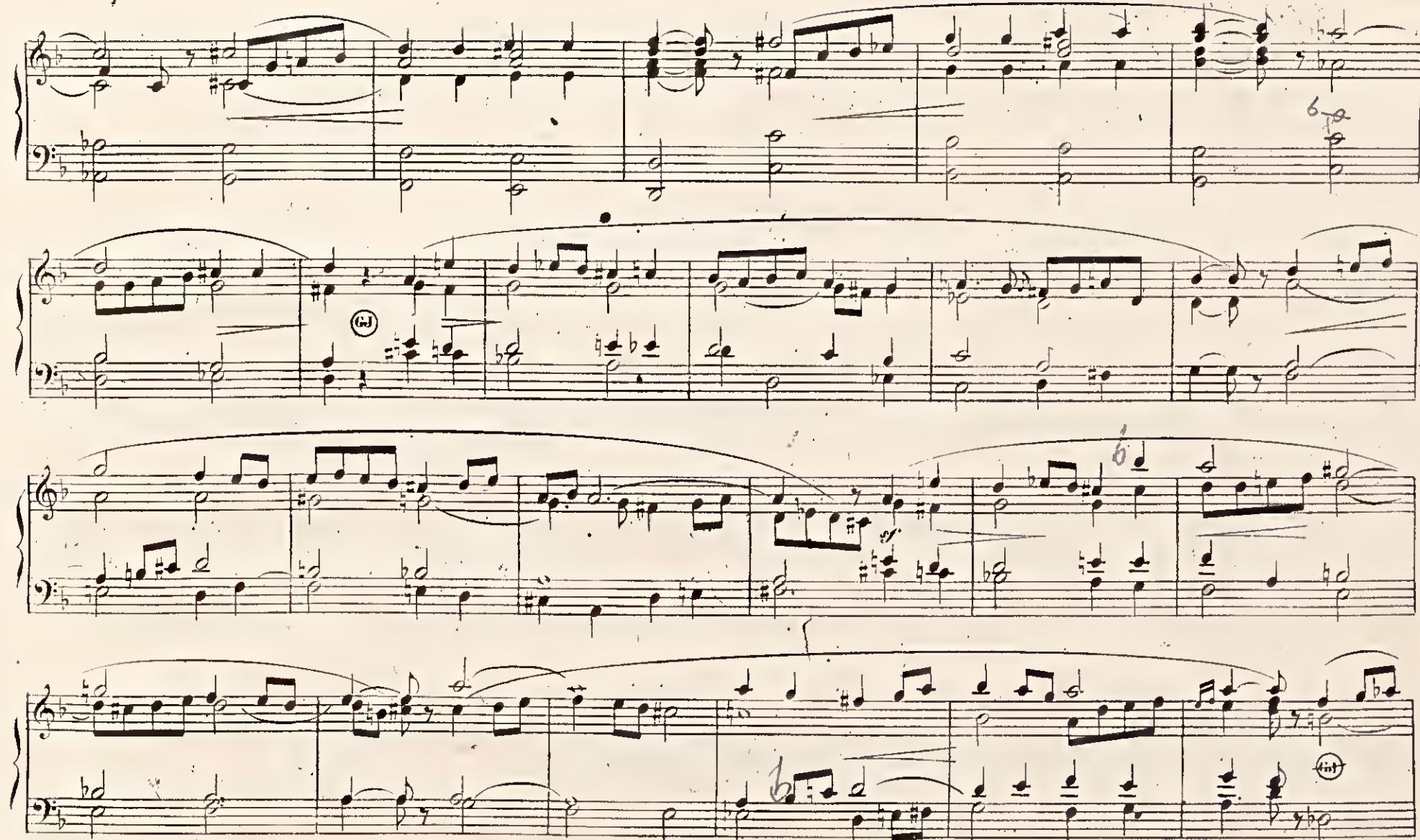
## ELEGIA

6. Orgue = 6. Chœur à tous les claviers

① ④  
POCO  
ANDANTE.  
① ④

1 2 3 4 5 6 7 8

D 482 C



a 487 c

76



## OFFERTORIO

77

Recit. = Fonds et anches.  
G. Orgue = Fonds.

ANDANTINO

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 3/4. The first staff is labeled "Recit." and contains a single melodic line. The subsequent three staves are labeled "G. Orgue" and provide harmonic support with sustained notes and chords. The music is divided into measures by vertical bar lines and includes various dynamic markings such as piano (p), forte (f), and sforzando (sf).

a 488 c

72

Recit:

Recit:

G. Degue.

a \*\*\* c

Musical score page 79, featuring five staves of music for organ. The score consists of two systems of measures. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 1 (top staff) starts with a half note followed by eighth-note pairs. Measures 2-3 (middle staff) show a continuation of eighth-note pairs. Measure 4 (third staff) includes a dynamic instruction *g. orgue*. Measures 5-6 (bottom staff) show eighth-note pairs. Measure 7 (fourth staff) features sixteenth-note patterns. Measure 8 (fifth staff) concludes the system with eighth-note pairs. Measure 9 (beginning of the second system) shows eighth-note pairs. Measure 10 (end of the second system) concludes with eighth-note pairs.

a 488 c

## COMMUNIONE

Recit. = Fonds et Trompettes.  
Orgue = Fonds des.

Moderato

① ④  
① ④

Positif.

Recit.

④

Positif.

A page from a musical score containing five staves of music. The top three staves are soprano voices, the fourth is bass, and the fifth is alto. The music is in common time, with various key signatures (G major, A major, B major, C major) indicated by sharps and flats. Measure numbers 1 through 10 are present above the staves. The vocal parts include dynamic markings like forte (f), piano (p), and sforzando (sf). The bass staff features sustained notes and bassoon entries. The alto staff includes a section labeled "Positiv." and a section labeled "Recit." with circled numbers 1 and 4.

# OFFERTORIO

E. GROSJEAN.

6<sup>e</sup>. Orguez 6<sup>e</sup>. Chœur à tous les claviers.

*ALLEGRO.*

8.

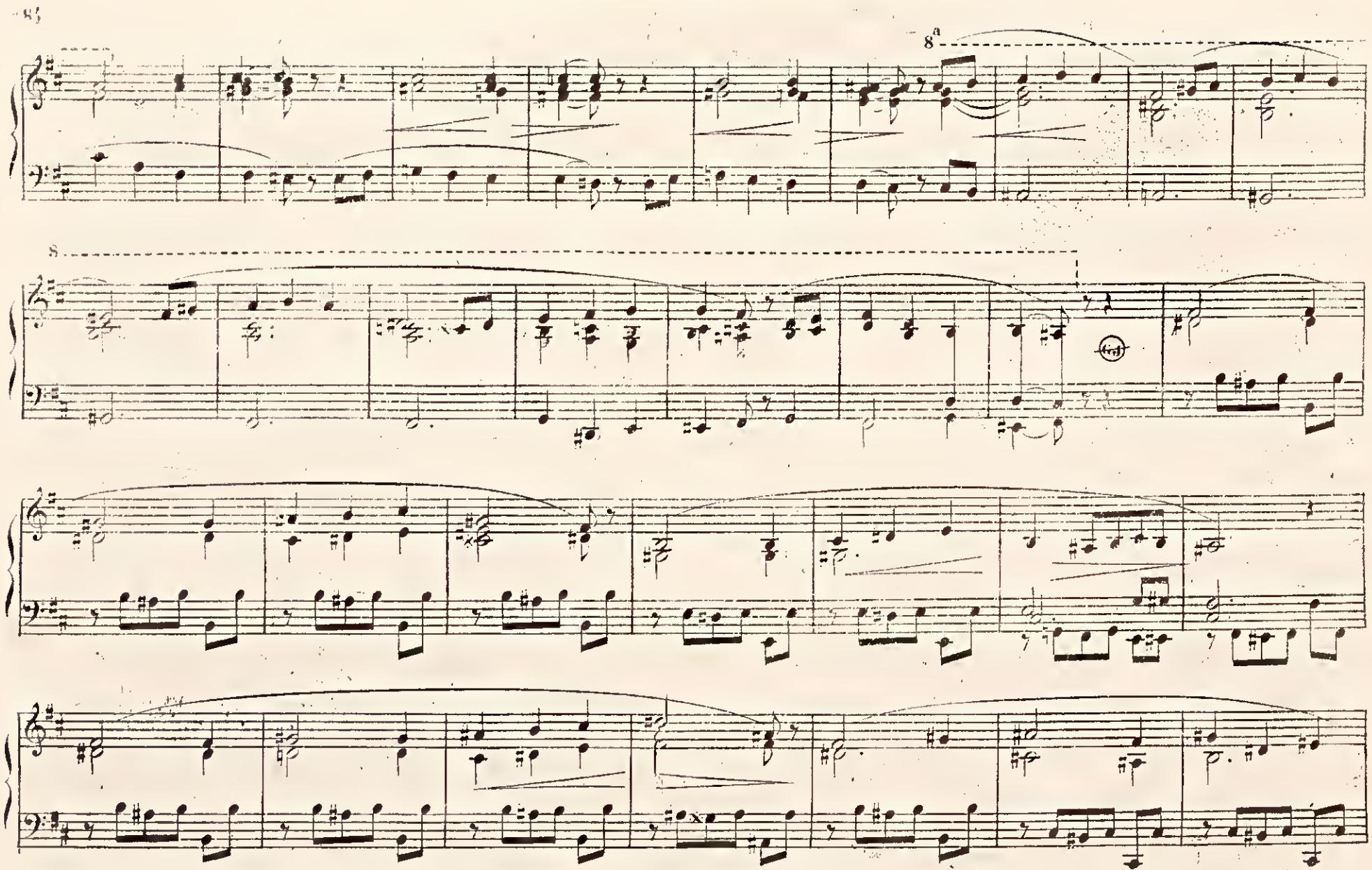
8.

8.

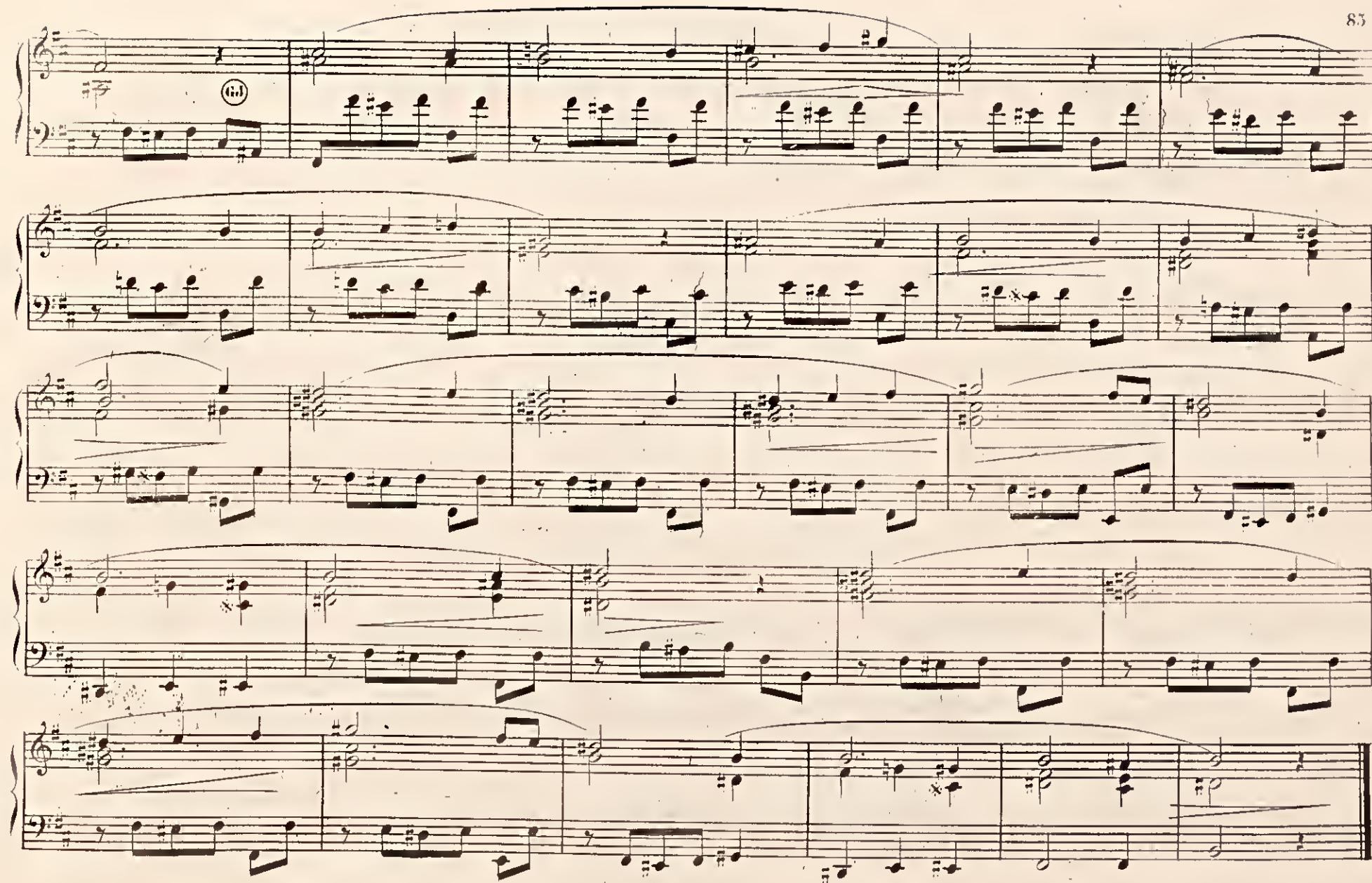
1. 2. 3. 4.

83

8



a 490 c



*G.<sup>d</sup> Orgue et Positif<sup>e</sup> Fonds de S.  
(claviers accouplés)*

*Recit.<sup>e</sup> Fonds de S et Trompette.*

# ELEVAZIONE

*E. GROSJEAN.  
(moderne)*

*Poco  
ANDANTE.*

1 2 3 4 5 6 7 8 9 10 11 12

Positif.

Recit.

G<sup>d</sup> Orgue

Positif.

Recit.

83

(1)

(4) Gigue.

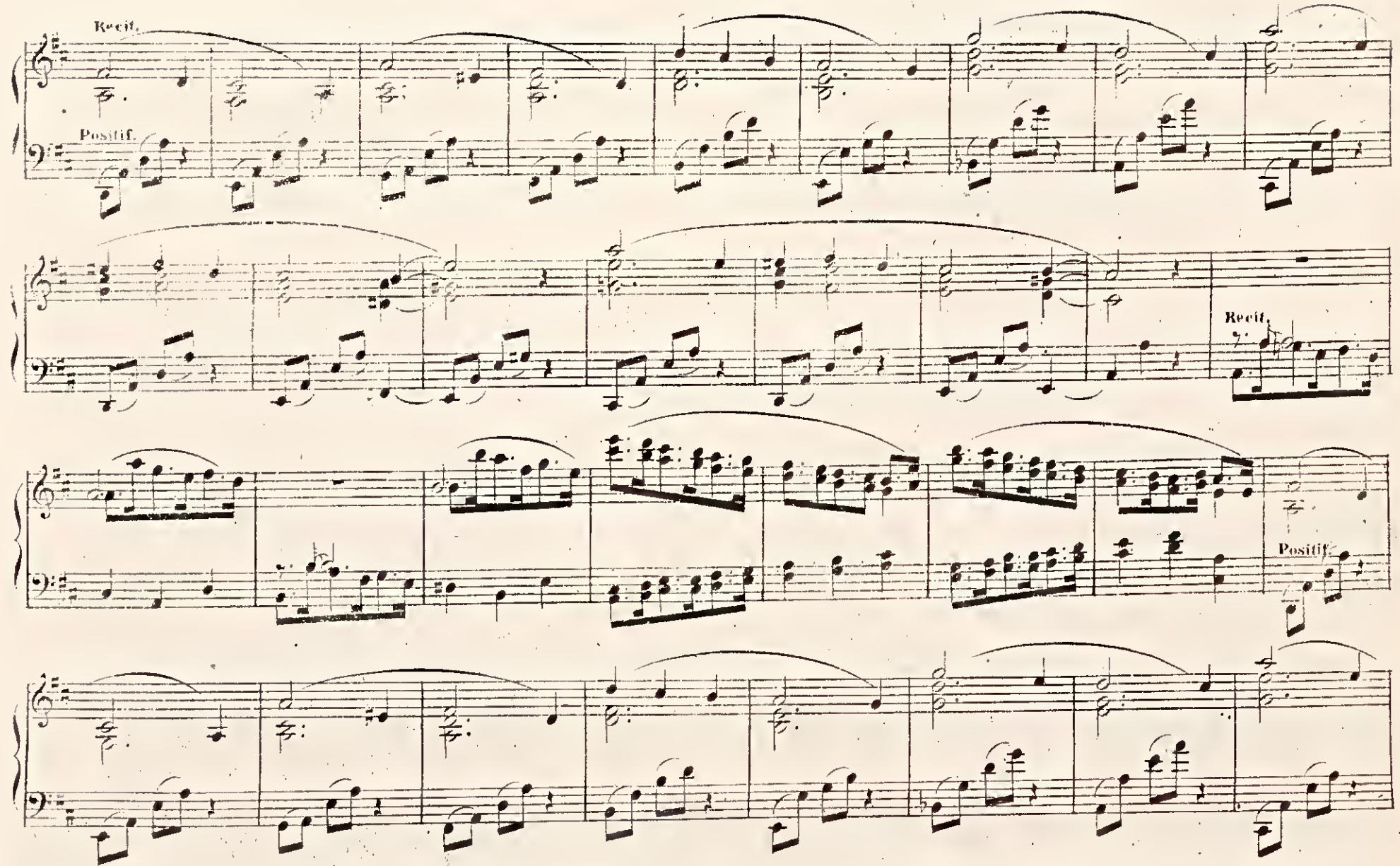
accouplez Recit.

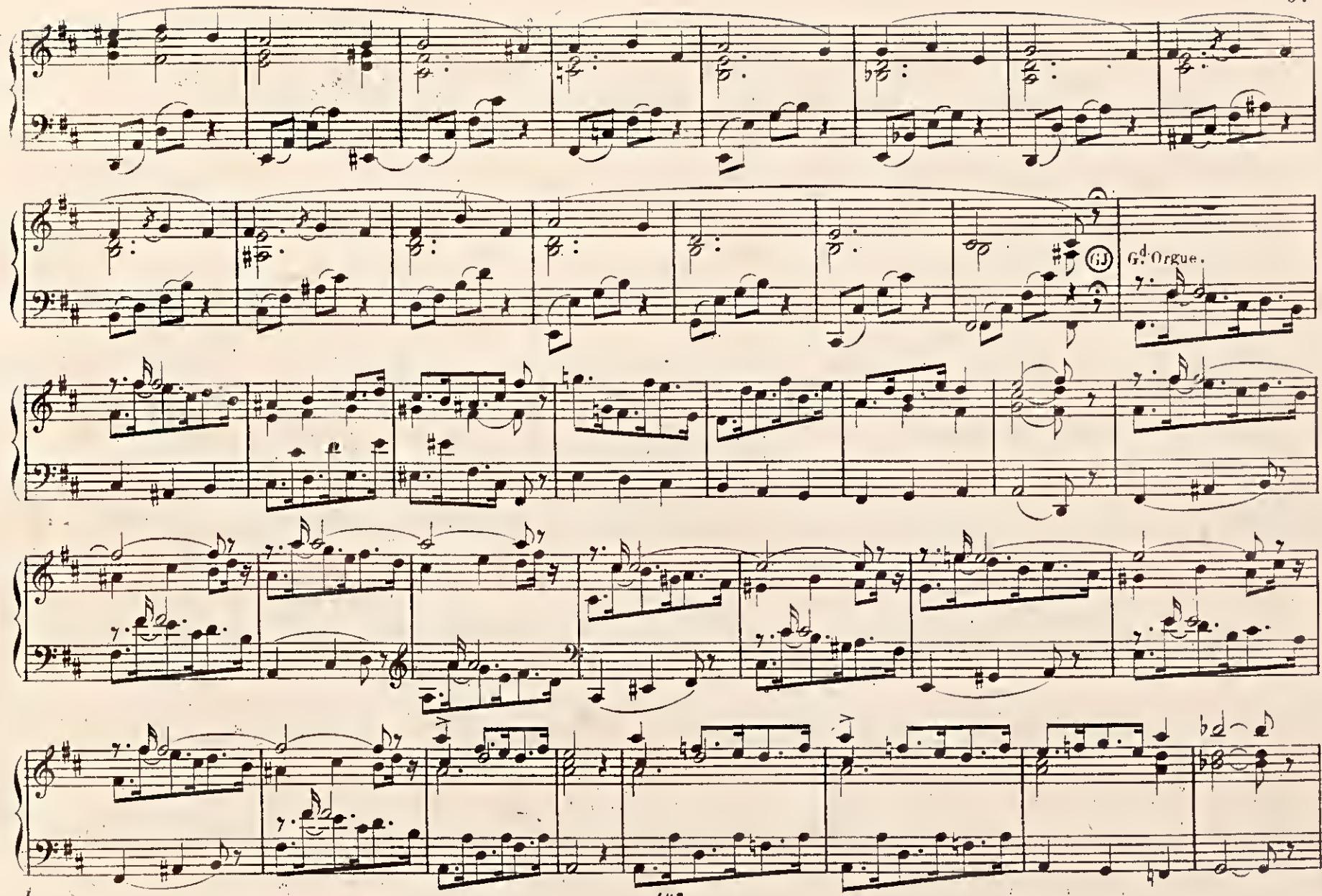
Recit.

rall.

## SCHERZO

Recit. = Rauhrois, voix humaine, bourdons.  
 Positif = Flûtes et bourdons. { G. orgue positif accompagné.  
 G. Orgue = Grand choeur.





52

A page of musical notation for two voices (soprano and basso) and piano. The music is in common time, with a key signature of one sharp. The piano part is in the bass clef, while the voices are in soprano and basso clefs. The notation consists of eighth and sixteenth note patterns.

a 492 c



N.<sup>o</sup> 4 DEI DIECI TRII di Angelo Balladori

*ALLEGRETTO*  $\text{d} = 80$

1567  
nette  
L.2.50

Preludio di Giov. Seb. Bach

*M.H. MOD<sup>fo</sup>*

1813  
nette  
C.50

PRELUDIO di Giulio Bentivoglio

*CON MOTO*

1501  
nette  
C.1.25

ELEVAZIONE di Giuseppe Bernini

*AND.<sup>e</sup> MOD<sup>fo</sup>*

358  
nette  
C.1.50

OFFERTORIO di Vincenzo Ferroni

*ALLEGRETTO*

918  
nette  
L.1.7

Toccata di Gerolamo Frescobaldi

*ADAGIO*

798  
nette  
L.1.7

POSTLUINO di Gerolamo Frescobaldi

*Ped.*

957  
nette  
C.1.25

FUGA di J. G. Herzog

*A.I.L.<sup>2</sup> MOD<sup>fo</sup>*

1201  
nette  
C.1.75

ELEVAZIONE di J. G. Herzog

*ANDANTE*

2277  
nette  
C.1.25

N.<sup>o</sup> 4 DEI DUE POSTLUINI di Padre Giambattista Martini

*ALLEGRO* *legatiss.*

2353  
nette  
C.1.50

ALLEGRO di Wolfgang Amadeo Mozart

*ALLEGRO*

6  
nette  
C.1.50

N.<sup>o</sup> 4 DEI CINQUE INTERLUIDI di Rinck e Müller

*MODERATO*

6  
nette  
C.1.75

VERSETTO (in Do Maggi) di J. G. Vierling

*ALLEGRO*

2374  
nette  
L.1.50

PRELUDIO e FUGA di Francesco Reidl

*MOD<sup>fo</sup> ASSAI*

1159  
nette  
L.1.-

OFFERTORIO di A. Santelli

*ANDANTISSIMO*

330  
nette  
C.1.50

INTERMEZZI E FINALE di Giuseppe Terrabuglio Op. 51

*LARGO*

1262  
nette  
L.1.50

OFFERTORIO di Angelo Trojetti

*AND<sup>no</sup> CON MOTO*

2224  
nette  
C.1.75

PREGHIERA di Giuseppe Terrabuglio Op. 76 N.2

*AND<sup>fo</sup> CANTABILE*

830  
nette  
C.1.50

N° 4 DEI DIECI TRIT di Angelo Balladori  
ALLEGRETTO  $\text{d} = 80$

1567 netti L. 2.50

PRELUDIO di Giov. Seb. Bach  
ALL. MOD.<sup>to</sup>

1813 netti C. 50

PRELUDIO di Giulio Bentivoglio  
CON MOTO

1501 netti C. 25

ELEVAZIONE di Giuseppe Bernini  
AND.<sup>te</sup> MOD.<sup>to</sup>

358 netti C. 50

OFFERTORIO di Vincenzo Ferroni  
ALLEGRETTO

848 nette L. 1.

TOCCATA di Gerolamo Frescobaldi  
ADAGIO

798 nette L. 1.

POSTLUDIO di Gerolamo Frescobaldi

957 netti C. 25

FUGA di J. G. Herzog  
ALL. MOD.<sup>to</sup>

1201 netti C. 75

ELEVAZIONE di J. G. Herzog  
ANDANTE

2277 netti C. 25

N° 4 DEI Due POSTLUDII di Padre Giambattista Martini  
ALLEGRO legatiss.

2573 netti C. 50

ALLEGRO di Wolfgang Amadeo Mozart  
ALLEGRO

6 netti C. 50

N° 4 DEI CINQUE INTERLUDII di Rinck e Müller  
MODERATO

6 netti C. 75

VERSETTO (in Do Magg.) di J. G. Vierling  
ALLEGRO

2374 nette L. 1.50

VERSETTO (in Do Magg.) di J. G. Vogler  
CON MOTO

2374 nette L. 1.50

PRELUDIO e FUGA di Francesco Reidl  
MOD.<sup>to</sup> ASSAI

1159 nette L. 1.

OFFERTORIO di A. Santelli  
ANDANTINO

330 netti C. 50

INTERMEZZI e FINALE di Giuseppe Terrabuglio Op. 51  
AND.<sup>po</sup> CON MOTO

1202 nette L. 1.50

OFFERTORIO di Angelo Trojelli  
LARGO

2224 netti C. 75

PREGHIERA di Giuseppe Terrabuglio Op. 76 N.2  
AND.<sup>te</sup> CANTABILE

830 netti C. 50

GRAVE di Carlo Filippo Emanuele Bach  
GRAVE

918 netti L. 1. -

Ped.

BREVE MELODIA di M. Ronaldi  
ANDANTINO

991 netti Cl. 75

*p* Man.

Ped.

CORALE E FUGA di Vincenzo Ferroni  
MAESTOSO

998 nette L. 1. -

*f* Ped. Man.

MODERATO di M. Fischer  
MODERATO

157 netti Cl. 25

Ped. Man.

PRELUDIO di Gerolamo Frescobaldi  
LENTO

797 netti Cl. 50

Ped.

OFFERTORIO di Giorgio Federico Händel  
UN POCO LARGHETTO

650 netti Cl. 50

*f* Ped.

FINALE di J. G. Herzog  
CON MOTO

1515 netti Cl. 75

Man. Ped.

PRELUDIO di Padre Giambattista Martini  
ADAGIO

352 netti Cl. 50

Ped.

N° 1. DEL 5 VERSETTI in Fa Magg. di Marco Nevastro  
ANDANTE

1027 netti Cl. 75

PRELUDIO di Giov. Batt. Polleri  
LARGHETTO

1879 netti Cl. 75

*p*

PASTORALE di Oreste Ravanello op. 26 N° 1  
ALLEGRETTO

1884 netti Cl. 75

*p* Ped.

ANDANTINO di Roberto Schumann  
CON SEMPLICITÀ

2218 netti Cl. 50

*p*

MARCA PER PROCESSIONE di Giuseppe Terrabuglio  
MOD<sup>to</sup> e MAESTOSO

1615 netti Cl. 50

*f* Man. Ped. Man.

OFFERTORIO di Ambrogio Thomas  
MODERATO

614 nette L. 1. -

*p*

PASTORALE di Giuseppe Touchemoulin  
ANDANTE

448 nette L. 1. -

ALLEGRO di Giovanni Vanhal  
ALLEGRO

1149 netti Cl. 50

Man.

ELEVAZIONE di A. Vernet  
ADAGIO SOST.<sup>to</sup>

898 netti Cl. 25

*espressivo*

BREVIOQUIA ORGANARIA di Francesco Walezynski Op. 50  
ALLEGRETTO

2378 nette L. 2. -

ANDANTE di Gugli. Zollner  
ANDANTE

2359 netti Cl. 50

*legatiss. e dolce*

FUGA di Guglielmo Zuelli  
ADAGIO

141 nette L. 1. 25

Ped. continuo

# RECENTISSIME COMPOSIZIONI PER ORGANO (OD ARMONIO)

(Le composizioni contrassegnate da \* s'intendono col pedale, ossia a tre righe).



	NETTE L. C.	NETTE L. C.	
1245 AUTORI DIVERSI. <i>Versetti</i> in <i>mi min.</i> ed in <i>fa magg.</i>	1 25	2700 DAGNINO EBBOARDI. <i>Sei piccoli Preludi o Versetti</i>	1 —
2449 — Volume XVIII dell' <i>Organista pratico</i>	3 50	2701 — <i>Sei piccoli Preludi o Versetti</i> in <i>re maggiore</i>	— 75
2849 — Volume XIX dell' <i>Organista pratico</i>	3 50	2702 — <i>Sei piccoli Preludi o Versetti</i> in <i>sol minore</i>	1 25
2864 — <i>Sette, Cadenze facili e brevi e due Versetti</i>	1 —	2869 ETTI GASPARI. <i>Sei Versetti</i> (nelle tonalità ecclesiastiche)	1 —
2949 — <i>Versetti</i> in <i>fa maggiore</i>	— 50	1917 FEHILI YITO. <i>Allegretto pastorale</i>	— 50
2764 BAMBIANI ARNALDO. <i>Ave vernum. Preludio</i>	— 25	2762 FISCHER G. C. F. <i>Fughetta</i>	— 25
2765 — <i>Regina celi. Preludio</i>	— 25	2763 — <i>Fughetta</i>	— 25
1501 BENIVOGlio GIULIO. <i>Preludio (Trio)</i>	— 25	1883 FRESCOBALDI GEROLANO. <i>Fuga</i>	— 25
BORMIOLI CESARE. <b>Tre pezzi:</b>			
2750 N. 1. <i>Fugato</i> *	— 50	GRISINIS L. <b>Due vere antiche pive di vecchi pastori</b> (trascritte):	
2760 " 2. <i>Fughetta</i> *	— 50	*1946 N. 1. ( <i>sol minore</i> )	— 50
2761 " 3. <i>Pastinio</i> *	— 50	*1947 " 2. ( <i>do minore</i> )	— 50
2762 <i>Uniti</i>	1 —	*1948 <i>Uniti</i>	— 75
BOSI ENRICO. <b>Rex severa magnum gaudium.</b> Suite di quattro pezzi:			
2831 N. 1. <i>Preludio</i> . (Moderato) *	— 50	HAYDN GIUSEPPE. <b>Sette Sonate</b> composte sopra le ultime Sette parole di N. S. G. C. in Croce.	
2836 " 2. <i>Allegro moderato</i> (Allegro maestoso) *	— 75	2923 Adagio maestoso ( <i>Introduzione</i> )	— 25
2837 " 3. <i>Corale</i> . (Con gravità, intermezzo, grandioso più vivo) *	— 75	2924 Sonata 1. Largo ( <i>Pater dimitte illis</i> )	— 25
2938 N. 4. <i>Fuga</i> . (Moderato assai, grandioso) *	— 1 —	2925 " 2. Grave e Cantabile ( <i>Hodie mecum</i> )	— 25
930 La Suite completa	2 —	2926 " 3. Grave ( <i>Ecce nuncier</i> )	— 25
2929 BOTTAZZO LUIGI. Op. 158. <i>Elevazione</i>	— 50	2927 " 4. Largo ( <i>Deus nucus</i> )	— 25
2901 — <i>Preghiera e Preludio</i>	— 75	2928 " 5. Adagio ( <i>Sitio</i> )	— 25
2902 — <i>Melodia per l'Offertorio</i> *	1 —	2929 " 6. Lento ( <i>Consimilatim est</i> )	— 25
2918 — <i>Offertorio</i>	— 50	2930 " 7. Largo ( <i>In manus tuas</i> )	— 25
2919 — <i>Elevazione</i>	— 75	2931 Presto ( <i>Terremoto</i> )	— 25
2920 — <b>Nove piccole composizioni.</b> (Preludio, Preghiera, Preludio, Corale, Marcia funebre, Preludio, Preghiera, Preludio, Finale).	2 —	2932 Le sette Sonate unite	— 25
3000 BOTTAZZO LUIGI e RAVANELLO ORESTE. <i>L'organista di chiesa.</i> Metodo per organo. (Nuova edizione riveduta, corretta ed ampliata dagli Autori)	5 —	278 HIRZOG GIOVANNI GIORGIO. <i>Otto Cadenze</i>	
2649 BOTTEGLIERO RIDOARDO. Scherzo facile per concertino *	1 50	2967 — Op. 88. <b>Quattordici pezzi</b> (Tranquillo, Moderato, Con moto, Un po' mosso, Lento, Large, Lento, Con moto, Risoluto, Fughetta (moderato), Dorico (risoluto), Andante con moto, (moderato)	2 50
CALLEGARI CARLO. <b>Due Trii:</b>		234 LE BEGER N. <i>Preludio</i>	— 25
2943 N. 1. <i>Offertorio</i>	— 50	MAURI PAOLO. <b>Tre pezzi:</b>	
2944 " 2. <i>Post-Communio</i>	— 75	2965 N. 1. <i>Entrata</i> *	— 50
2945 <i>Uniti</i>	1 —	2966 " 2. <i>Elevazione</i>	— 50
2915 CAVAZZANA GIUSEPPE. Op. 2 N. 3. <i>Preludio</i>	— 50	2967 " 3. <i>Meditazione</i>	— 50
2954 — Op. 2 N. 4. <i>Postudio</i>	— 50	2968 <i>Uniti</i>	1 —
2735 — Op. 2 N. 7. <i>Benedizione</i>	— 25	1236 MAURO-COTONE MELCHIORRE. <i>Caion pasti. Epistolium</i> *	— 25
2952 CORNELLA FEDRIGO. <i>Marcia religiosa</i>	1 —	2751 — <i>Fuga a 4 parti</i>	— 50
2917 CORELLI ARCANGELO. <i>Post. Epistolam</i>	— 25	*1032 NOSRA VITTORIO. <b>Dieci composizioni facili nello stile monterno</b>	4 —
CORONATO GELIO BENVENTO. <b>Dieci pezzi:</b>		PEROSI LORENZO. <b>Tredici Meditazioni sopra corali</b> (estratto dal Crontonum).	
2773 N. 1. <i>Ripieno</i> (senza rigore di tempo) *	— 75	2970 N. 1. <i>Ecce Maria</i> . (Andante)	— 50
2774 " 2. <i>Preludio</i> (Allegro) *	— 1 —	2971 " 2. <i>Krie eleison</i> (dall'Ambrosiano). <i>Vexilla Regis</i>	— 50
2775 " 3. <i>Toccata</i> (Allegri) *	1 50	2972 " 3. <i>Ascendo ad Patrem - Qui me confessus</i>	— 50
2776 " 4. <i>Pastorale</i> (Andantino sostenuto) *	— 75	2973 " 4. <i>Iucem habete</i> (dall'Ambrosiano)	— 25
2777 " 5. <i>Offertorio</i> (Moderato assai) *	— 1 —	2974 " 5. <i>Hoc est praeceptum</i> . (Con animo)	— 25
2778 " 6. <i>Elevazione</i> (Adagio sostenuto) *	— 75	2975 " 6. <i>Ave maria stellu</i> . (Dolce)	— 25
2779 " 7. <i>Comunione</i> (Adagio sostenuto assai) *	— 25	2976 " 7. <i>Nunc sancte nobis spiritus</i> . (Con vita)	— 25
2780 " 8. <i>Ite Missa est</i> . (Allegretto moderato assai) *	— 1 —	2977 " 8. <i>Iste confessor</i> . (Con comodo) - <i>(In exitu)</i>	— 50
2781 " 9. <i>Marcia religiosa</i> (Moderato grandioso) *	— 75	2978 " 9. <i>Mannu snau</i>	— 25
2782 " 10. <i>Fuga</i> (Moderato) *	1 25	2979 " 10. <i>Saintis Anna et Salor</i> (Andante)	— 25
2783 I dieci pezzi uniti	5 —	2980 Le 13 <i>Meditazioni unite</i>	2 —

	NETTE L. C.	NETTE L. C.	
2700 DAGNINO EBBOARDI. <i>Sei piccoli Preludi o Versetti</i>	1 —	RAVANELLO ORESTE. Op. 44. <b>Diciotto pezzi:</b>	
2701 — <i>Sei piccoli Preludi o Versetti</i> in <i>re maggiore</i>	— 75	697 N. 1. <i>Preludio</i> . (Andante)	— 25
2702 — <i>Sei piccoli Preludi o Versetti</i> in <i>sol minore</i>	1 25	698 " 2. <i>Corale per elevazione</i> (Moderato)	— 50
2869 ETTI GASPARI. <i>Sei Versetti</i> (nelle tonalità ecclesiastiche)	1 —	699 " 3. <i>Comunione</i> . (Andantino)	— 50
1917 FEHILI YITO. <i>Allegretto pastorale</i>	— 50	700 " 4. <i>Elevazione</i> . (Lento)	— 50
2762 FISCHER G. C. F. <i>Fughetta</i>	— 25	701 " 5. <i>Intervladio</i> . (Allegretto)	— 50
2763 — <i>Fughetta</i>	— 25	702 " 6. <i>Fughetta</i> in <i>do minore</i> (Moderato)	— 50
1883 FRESCOBALDI GEROLANO. <i>Fuga</i>	— 25	703 " 7. <i>Fughetta</i> in <i>fa minore</i> (Allegretto)	— 50
GRISINIS L. <b>Due vere antiche pive di vecchi pastori</b> (trascritte):		104 " 8. <i>Marcia di processione</i> (Tempo di marcia)	— 75
*1946 N. 1. ( <i>sol minore</i> )	— 50	704 " 9. <i>Trío per l'Epistola</i> . (Adagio)	— 25
*1947 " 2. ( <i>do minore</i> )	— 50	705 " 10. <i>Offertorio</i> . (Andantino)	1 —
*1948 <i>Uniti</i>	— 75	707 " 11. a 13. <i>Tre piccoli intervalli pur la benedizione col Santissimo</i>	— 75
HAYDN GIUSEPPE. <b>Sette Sonate</b> composte sopra le ultime Sette parole di N. S. G. C. in Croce.		708 N. 14 e 15. <i>Dieci Versetti</i> per il Tintinni ergo (nel modo I naturale e trasportato)	— 50
2923 Adagio maestoso ( <i>Introduzione</i> )	— 25	709 N. 16. <i>Marcia funebre</i> . (Lento)	— 50
2924 Sonata 1. Largo ( <i>Pater dimitte illis</i> )	— 25	710 " 17. <i>Marcia funebre</i> . (Lento)	— 50
2925 " 2. Grave e Cantabile ( <i>Hodie mecum</i> )	— 25	711 " 18. <i>Finale</i> . (Allegro)	— 75
2926 " 3. Grave ( <i>Ecce nuncier</i> )	— 25	1784 I dieci pezzi uniti	2 50
2927 " 4. Largo ( <i>Deus nucus</i> )	— 25	Op. 26 <b>Dodici pezzi:</b>	
2928 " 5. Adagio ( <i>Sitio</i> )	— 25	719 N. 1. e 2. <i>Andante ed Adagio</i>	— 50
2929 " 6. Lento ( <i>Consimilatim est</i> )	— 25	720 " 3. <i>Preludio</i>	— 25
2930 " 7. Largo ( <i>In manus tuas</i> )	— 25	721 " 4. <i>Fugato</i>	— 25
2931 Presto ( <i>Terremoto</i> )	— 25	722 " 5. <i>Andante</i> ( <i>Trío per l'Epistola</i> ) *	— 25
2932 Le sette Sonate unite	— 25	723 " 6. <i>Moderato</i>	— 25
278 HIRZOG GIOVANNI GIORGIO. <i>Otto Cadenze</i>		724 " 7. <i>Andantino</i>	— 25
2967 — Op. 88. <b>Quattordici pezzi</b> (Tranquillo, Moderato, Con moto, Un po' mosso, Lento, Large, Lento, Con moto, Risoluto, Fughetta (moderato), Dorico (risoluto), Andante con moto, (moderato)	2 50	725 " 8. <i>Corale</i>	— 50
2341 LE BEGER N. <i>Preludio</i>	— 25	726 " 9. <i>Allegretto</i>	— 50
MAURI PAOLO. <b>Tre pezzi:</b>		727 " 10. <i>Con movimento</i>	— 50
2965 N. 1. <i>Entrata</i> *	— 50	728 " 11. <i>Epistola</i>	— 25
2966 " 2. <i>Elevazione</i>	— 50	729 " 12. <i>Andante</i> ( <i>Elevazione</i> )	— 25
2967 " 3. <i>Meditazione</i>	— 50	2493 I dodici pezzi uniti	1 50
2968 <i>Uniti</i>	1 —	2281 RUENINGER GIUSEPPE. <i>Andante</i>	— 50
1236 MAURO-COTONE MELCHIORRE. <i>Caion pasti. Epistolium</i> *	— 25	SCININI GIUSEPPE. Op. 50. <b>Tre pezzi:</b>	
2751 — <i>Fuga a 4 parti</i>	— 50	2961 N. 1. <i>Offertorio</i> *	— 50
*1032 NOSRA VITTORIO. <b>Dieci composizioni facili nello stile monterno</b>	4 —	2962 " 2. <i>Elevazione</i> *	— 75
PEROSI LORENZO. <b>Tredici Meditazioni sopra corali</b> (estratto dal Crontonum).		2963 " 3. <i>Misericordia religiosa</i> *	— 75
2970 N. 1. <i>Ecce Maria</i> . (Andante)	— 50	2964 <i>Uniti</i>	1 50
2971 " 2. <i>Krie eleison</i> (dall'Ambrosiano). <i>Vexilla Regis</i>	— 50	2966 TERRABUGIO GIUSEPPE. Op. 97. <i>Versetti</i> (nel <i>Vespro in Caubi</i> di B. Cordans)	2 —
2972 " 3. <i>Ascendo ad Patrem - Qui me confessus</i>	— 50	2933 TIEPOLO G. Due <i>Post-Epistolani</i> (Versetti) ed <i>Ita Misericordia est</i> (Fughetta)	— 75
2973 " 4. <i>Iucem habete</i> (dall'Ambrosiano)	— 25	2969 TOLEDANO TEOPHO. <i>Contemplazione</i> . Sei Preludi	1 50
2974 " 5. <i>Hoc est praeceptum</i> . (Con animo)	— 25	2728 WANNER R. <b>Cinque Versetti</b> : N. 1. <i>Fughetta-allegro</i> in <i>mi bem.</i> — N. 2. <i>Andante</i> in <i>fa magg.</i>	
2975 " 6. <i>Ave maria stellu</i> . (Dolce)	— 25	— N. 3. <i>Fughetta-allegro</i> in <i>sol maggiore</i> . — N. 4. <i>Moderato</i> in <i>si bem.</i> — N. 5. <i>Larghetto</i> in <i>si bem.</i>	1 —
2976 " 7. <i>Nunc sancte nobis spiritus</i> . (Con vita)	— 25	2951 WALCZYNSKI FRANCESCO. Op. 58. <b>Dodici Versetti facili per Vespro</b>	3 —
2977 " 8. <i>Iste confessor</i> . (Con comodo) - <i>(In exitu)</i>	— 50	2992 — Op. 76. <b>XXX Præludia</b> <i>Stationes ad S. Gregorium Alagunum</i>	3 —
2978 " 9. <i>Mannu snau</i>	— 25		
2979 " 10. <i>Saintis Anna et Salor</i> (Andante)	— 25		
2980 Le 13 <i>Meditazioni unite</i>	2 —		

Edizioni A. BERTARELLI & C. Stabilimento Pontificio - Via Archimede 4-6, MILANO (Riparto Musica).