

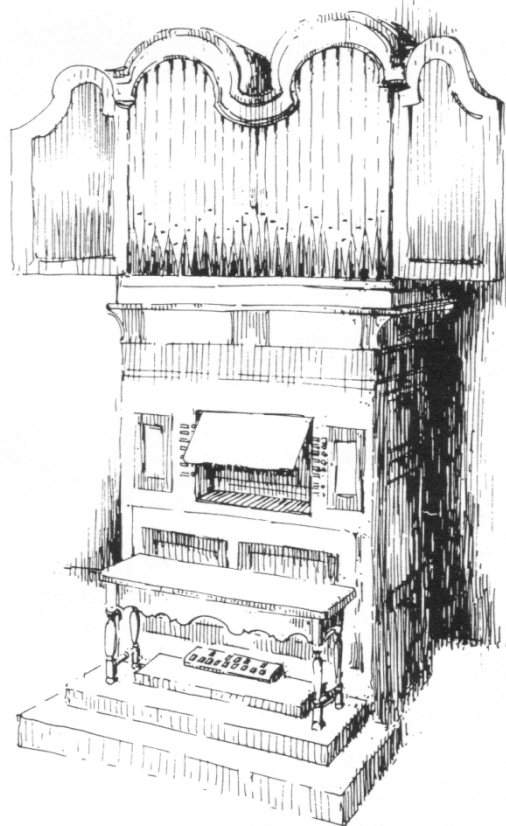


Unbekannte Orgelmusik aus Italien

aus dem 17./18. Jahrhundert

Band 1

Herausgegeben von
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Vorwort

Die klassische italienische Orgel war meist einmanualig, nur selten findet man Orgeln mit zwei Manualen. Der Prinzipalchor ist in einzelne Register aufgeteilt.

Als Beispiel dient die Disposition der Orgel von Gian Giacomo Antegnati (1536) in der Kirche Santa Maria Rotonda in Brescia :

Manual ${}_1F_1G_1A-g^2a^2$ Principale spezzato 8' (ab dis)
Principale 8' Pedal FGA-d¹
Ottava (VIII) 4' Contrabassi 16'
Quintadecima (XV) 2' Tremolante
Decimanona (XIX) 1 1/3' Flauto in ottava (VIII) 4'
Vigesimaseconda (XXII) 1' Flauto in quintadecima (XV) 2'
Vigesimasesta (XXVI) 2/3' Flauto in Vigesimaseconda (XXII) 1'
Vigesimanona (XXIX) 1/2'
Trigesimaterza (XXXIII) 1/3'

Das Manual beginnt schon bei Kontra F, manchmal schon bei Kontra C. Es gibt keine Prinzipalquinte 2 2/3', oft findet man jedoch eine Flöte 2 2/3'. Eine Flöte 8', Terz oder Zunge gab es nicht, kurzbechrige Zungen, Tromboncini, Piva und Cornamuse kamen erst später hinzu. Das an das Manual gekoppelte Pedal wurde zum Spielen von Orgelpunkten, Zwischen- und Schlußkadenzen verwendet.

Die Register und Registrierungsmöglichkeiten:

- * Das Ripieno (volles Werk) besteht aus sämtlichen Prinzipalregistern.
(Flöten wurden nicht hinzugezogen)
Die Flötenregister sind für das solistische Spiel.
- * Das "Mezzo Ripieno" (Kleines Plenum): Pr 8', Okt 4', Vigesimanona (XXIX) 1/2' Trigesimaterza (XXXIII) 1/3' und Flöte 4';
- * Prinzipal 8' allein;
- * Prinzipal 8', Flöte 4', (oder Oktave 4');
- * Prinzipal 8', Oktave 4', Flöte 4';
- * Prinzipal 8', Oktave 4', Flöte 2 2/3';
- * Prinzipal 8', Flöte 2';
- * Flöte 4';
- * Oktave 4', Flöte 4';
- * Oktave 4', Flöte 4', Decimanona (1 1/3'), Flöte 1';
- * Fiffaro oder Voce umana mit Prinzipal 8' (ergibt die charakteristische Schwebung)

Fotokopieren
grundsätzlich
gesetzlich
verboten



Toccata in D-Dur

Antonio Gaetano Pampani (?-1769)

Rondo in C-Dur

Andrea Lucchesi (1741-1801)

Allegro

The first system of the Rondo in C-Dur, marked Allegro. It begins with a forte (f) dynamic. The right hand features a melodic line with several trills (tr) and slurs. The left hand provides a rhythmic accompaniment with eighth notes and chords.

The second system of the Rondo in C-Dur. The right hand continues with melodic lines and trills (tr). The left hand features a piano (p) dynamic section with sustained chords and a melodic line in the bass.

The third system of the Rondo in C-Dur. The right hand has a melodic line with trills (tr) and slurs. The left hand features a forte (f) dynamic section with a more active bass line.

The fourth system of the Rondo in C-Dur. The right hand continues with melodic lines and trills (tr). The left hand features a steady accompaniment with eighth notes and chords.

The fifth system of the Rondo in C-Dur. The right hand has a melodic line with trills (tr) and slurs. The left hand features a piano (p) dynamic section with sustained chords and a melodic line in the bass.

The sixth system of the Rondo in C-Dur. The right hand continues with melodic lines and trills (tr). The left hand features a forte (f) dynamic section with a more active bass line.

The seventh system of the Rondo in C-Dur. The right hand has a melodic line with trills (tr) and slurs. The left hand features a steady accompaniment with eighth notes and chords.

Sonate in d-Moll

Francesco Gasparini (1668- 1727)

Ruhige 



The first system of the sonata begins with a treble clef and a 12/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line is mostly rests, with some notes appearing in the second measure.



The second system continues the melodic line in the treble clef, featuring a series of eighth notes and quarter notes. The bass line provides a steady accompaniment with eighth notes.



The third system shows a change in texture with more chords in the treble clef and a more active bass line with eighth notes.



The fourth system features a more complex melodic line with some slurs and a consistent eighth-note accompaniment in the bass.



The fifth system continues with intricate melodic patterns and a steady bass accompaniment.



The sixth system concludes the page with a melodic phrase in the treble clef and a final bass accompaniment line.

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