

CHELYS SONORA

EXCITANS

SPIRITUM MUSICORUM

DIGITIS, AURIBUS, AC ANIMIS
ACCOMMODATA,

ET ORBI DATA

IN BIS DUODENIS

HOC EST:

XXIV.

CONCERTATIO-
NIBUS,

Quarum

12. partim à Violino Principali obligato, partim à 2. Violinis Concertantibus.

12. à 2. Clarinis vel Lituīs ex diversis Clavibus partim obligatis, partim pro libitu adhibendis, 2. Violinis, cum Organo, & Violoncello.

AUTHORE

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Ord. S. Bened. Monasterij Banthensis ad SS. PETRUM & DIONYSIUM
propè SS. 14. Auxiliatores in Franconia Professo.

OPUS VI.

ORGANO.

Cum Permissu Superiorum.

AUGUSTÆ-VINDELICORUM,

Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1728.

CHRYZOMORA

4 Mus. pr. 89.703

MUSICORUM

SEMINA DE ANIMIS

ACCOMMODATA

ET ORBE DATA

IN DIE DIOGENIS

1703

XIV

CONCERTATIO

LIBRIS

1703

1. Partis 1. Libris 1. & 2. Libris 2. & 3. Libris 3.

1703

2. Partis 1. Libris 1. & 2. Libris 2. & 3. Libris 3.

3. Partis 1. Libris 1. & 2. Libris 2. & 3. Libris 3.

4. Partis 1. Libris 1. & 2. Libris 2. & 3. Libris 3.

1703

P. Valeriano Karstner

1703

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PRÆNOBILI, CLARISSIMO
AC
CONSULTISSIMO
DOMINO
JOANNI GEORGIO
FRANCISCO
LURZ,
J. U. LICENTIATO

EMINENTISSIMI PRINCIPIS
ELECTORIS MOGUNTINI
CONSILIARIO AULICO
BAMBERGENSI ACTUALI,
AC
ABBATIÆ BENEDICTINO-BANTHENSIS
SYNDICO DIGNISSIMO

Domino Mecænati Suo
observandissimo.

Prænobilis, Clarissime, Consultissime, ac observandissime Domine Mecænas.



AD Chelyn Sonoram tandem, qui post Mis-
sas, & Offertoria typis data pro integrando toto Sa-
cro Musico præter Concerta philomusis omnia dedi,
devotissimè & humanissimè invitare intendo, nec
non contra zoilos jam pridem maximè invidos, qui
operi tam diuturno primitus non defuerunt, nec posterius unquam
deerunt, Advocatum pium, justum, Musices amatorem, artisque
Chelysticæ optimè gnarum, meum est hodie piè evocare; unde ut
confido, huic Sexto Novo præsentando operi, operæque meæ
Musicæ venia facile dabitur.

*Prænobilis, Clarissime, Consultissime, ac observandissime Do-
mine Mecænas, familiæ Lurzianæ gemma, stemmatisque decus
inclytum, Virum in te talem prædico, & patria mecum, qui to-
tus pius, doctus, & justus est, adeoque sui, & mei facilè de-
fensor.*

Verebar equidem *Tibi* inter mille Curas ac Labores judiciales
nimium occupato, vel potiùs oppresso opus hoc Musicum dedi-
care, sed memor Musicâ spiritus etiam tristissimos excitari ad gau-
dia, & animi serenitates, ausus fui notas has & Concerta *Tibi* de-
votissimè Consecrare, ut curis quandòque sepositis Cheli refocil-
letur animus, qui antea defatigatus fuit mille laboribus, juxta
illud:

Interpone tuis interdum gaudia Curis.

Ne per innumeras indies neo-accrecentes, importunasque
streperi fori tricas, & inquietudines causâ sanitatis cadas, nempè
valetudinis propriæ immemor ante tempus deficias, pausam judi-
cialem indicere volui, deprecans, ut artificiosos digitos tuos Musicos
ad quale, quale Chelys Sonoræ exercitium patientissimè extendere,
vel saltem in odeo orpheis subinde concertantibus ad modicum at-
tendere, & benevolentissimum aurium judicium impendere non
dedignêris.

Pro-

Propter hoc lætabitur cor meum, & exultabit lingua mea, si sonante Cheli ex hac oblata bina duodena Compendiosorum Concertorum meorum Musicorum *ad laudem Dei, Deiparæq; Virginis honorem* piè Congestorum gratiam invenero in auribus tuis.

Patiêris itaque, quia pius es, & in patientia possides animam tuam, gloriosum Nomen tuum præfigi Coronæ operis hujus, siquidem initiando primum opus Musicum *pro solius Dei Sanctorumq; ejus gloriâ* Anno eodem, quo fama *Tua* in mundum exivit, dum in Nobilissimo Ducali Herbipolensium Juristarum Auditorio coram Amplissimo facultatis Juridicæ Senatu pro suprema in utroque jure Laurea cum privilegiis Doctoralibus solenniter consequendâ gloriosus apparuisti, respondisti, vicisti, & coram ipso *Reverendissimo ac Celsissimo D.D. Sac. Rom. Imp. Principe, ac F. O. D. Joanne Philippo Francisco de Schönborn* gloriosæ memoriæ applausu publico salutabâris. Quamdiu Nobile, ac Illustre germen ex *Illustrissima familia de fonte specioso* supererit, hoc erit *Tibi, & familiae Lurzianæ* amicabile fatum:

Principe sub nostro specioso fonte *Tuisq;*

Multa *Tibi* venient, quæ comitatur honor.

Anno scil. M DCC XXI. fronti initiali Octavæ Musicæ operis primi à me sic nuncupati Gloriosum Nomen, Scutum, & Titulum *Reverendissimi, Perillustris, ac Amplissimi D.D. Benedicti in Bartho Prasulis nostri meritissimi, ac Gratosi patris tui* inscripsi. Ecce sub Lurzianis auspiciis cœpi, huc usque per annos octo progressus, & sub iisdem gloriosis Lurzianis patrociniis Coronidem imponere, & opus totum pium, ac Musicum coronare intendo.

Æqui, bonique consule opus Consiliarii Musici Nominalis juxta Cognomen meum, quod in *Te Aulae Electoralis Bambergensis Consiliario actuali* juxta meritum & dignitatem devotissimè veneror, Luci publicæ expono, Verbo: *Tibi do, dico, dedico*, ac in *Te* piè justè patrocinate, & approbante concludo.

TUA itaque sint hæc exigua Musica mea Concerta, quia in TE Virtus, & meritum concertant, & TIBI accino non antiquum sed novum versum maximè proprium:

Quam bene conveniunt, & in una sede morantur
Justitia & pietas, omnisque scientia rerum.

In hujus Testimonium evoco Symbolum, quod quâ Sac. Cæs. Majest. Notarius Publicus ex Psalmo 145. v. 7. elegisti: *Qui custodit veritatem, facit judicium injuriam patientibus.*

Pietas Antiquissimæ, florentissimæ, & piè fidæ Lurziorum familiæ ita propria est, ut Nobilium Majorum tuorum Avorum, Atavorum, Proatavorum piissimique parentis p. m. fida servitia, per *Sacra Illustrissimorum Franciæ orientalis Ducum, Episcoporum, ac Principum Herbipolensium* elogia laude indelebili inibi condecorantur.

TE

TE itaque *Iustitiâ & Pietate tam Inclytum Mecænatem* meæ exiguæ notæ *Musicæ* venerantur, & ob Titulos varios quasi tesseras gratitudinis & obligationis in *familiam Lurzianam* publicè exhibentur.

In TE confido *Prænobilis, Clarissime, Consultissime, ac Observandissime D. Mecænas*: *Causam Dei* agis, qui pauca præfatione pius & justus sæpè laudatus, & mundo satis probatus es, pius & collaudans *Deum* inter iudices terræ, pius in eos, ex quorum gutture in *Chordis & Organo* fiunt exaltationes *Dei*, suavis in eos, quorum spiritus in *Cymbalis & Chelybus* bene sonantibus mecum collaudant *Dominum &c.* Justus ad dandam scientiam salutis, & faciendam vindictam in eos, qui zoilante linguâ suâ coram mundo mihi insidiantur.

Sic ergo vive *piissime Mecænas* ætatem diuturnam & felicem, felicitatem plenam inter *Musicos Cœlestes* tandem affecuturus. Et ego in devotionem perpetuam *Sigillum Conventûs Banthensis*, quod est *Vinculum amoris perfecti*, apprimam, in quo cœpi, & finiam, *familiæ Lurzianæ*, ac præprimis

Prænobilis, Clarissimæ
ac Consultissimæ Do-
minationis tuæ

Devotissimus

P. Valentinus Rathgeber, O. S. Ben.
Professus Banthensis.



Ad Philomusum.

Post Missas & Offertoria Typis & publico datas ad totum sacrum Musicum integrandum *Chelyn Sonoram* ultroneè per bis duodenas Concertationes prolixiores & breviores Opus Sextum Musicum exhibeo, quod inter Chelyzantium, & suaviter colludentium digitos examinari, & ventilarari cupio cum monito: Violinum II. in quantum possibile, duplicandum: prætereaque sciendum, Violinum I. post primas 6. Concertationes Violino Principali ad vacuitatem tollendam pro commoditate & favore esse appositum; 21. à Violino Principali cum Clarinis vel Lituus ex C. ad libitum exceptâ. Si mulceat aures Opus hoc Sextum, non erit expositum in signum, cui contradicatur, eò quod totus mundus plurimis Concertis repletus videatur. Index docebit omnia; Modum & methodum facillimam subministrare cogitavi, ideò non tam artificio pro solis Virtuosis, quàm aurium iudicio pro minùs habituatis placere studui. Finalitèr summa desideriorum meorum est, *ut Laudetur Deus, & cum Sanctis Diva Mater ejus.*

Hisce exiguis notis ergo, Philomuse observandissime, cum gratia utere, in benevolentia suscipe, benè Chelyzando profice, & in pace sanctâ acquiesce, & Vale.

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Concertationes Sex prolixiores.

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ORGANO.

Allegro.
T.

C *Oncerto 1.*

130.

Adagio. T. 98 S. T. 98 S. T. 98

19.

Allegro. T. 6 2

6 4 5 3 6 S

7 4 S 6 - 5 -

6 - 6 - 7

S. 5 4 3 9 8 4 3 4 b T.

6 - b - 7 4 - b - 7

6 b 4 5 b S.

b - 7 7 6 - 5 - 7

6 - 6 - 6 - 6 -

b6 5 4 3 9 8 5 4

3 5 4 3 T. 6 - 6 - 6 -

6 4 7 6 4 5 3 6

6



Allegro.
T.

C

Oncerto 2.

Adagio.

Allegro. T.

S.

T.

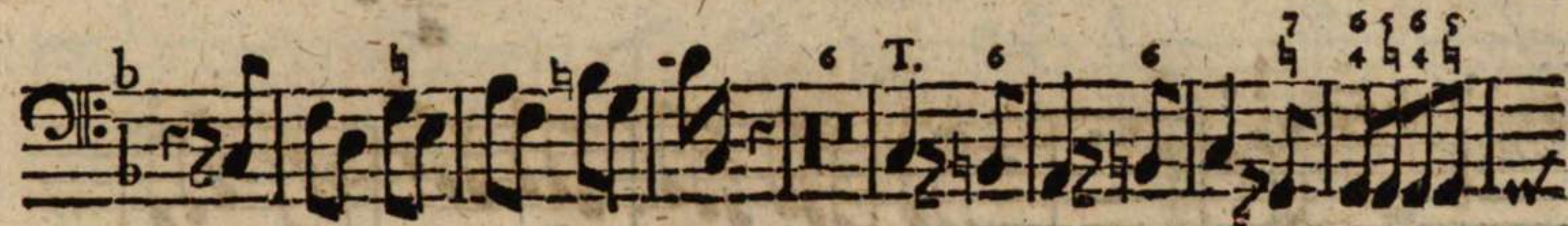
S.

The first system of music consists of five staves. The notation includes various rhythmic values and fingerings. Annotations include the number '6' above several notes, 'S. 6' above a measure, and 'T.' above another. There are also some asterisks and other symbols scattered throughout the notation.

Allegro.
T. 6

C *Oncerto 3.*

The second system begins with a large 'C' time signature and the title 'Oncerto 3.'. It is marked 'Allegro.' and 'T. 6'. The music is written on seven staves. The notation includes various rhythmic values, fingerings, and dynamic markings. Annotations include 'b' (flat) above notes, 'S.' above a measure, and 'T.' above another. There are also some asterisks and other symbols scattered throughout the notation.



Adagio.

4 2 - 5 - 4 3 6 - 7 6 - 7 6 - 7 6 - 7 7

b₅ - b₄ 3 5 - 4 b 5 - 4 3 6 7 6 7 6

7 6 7 7 6 6 5 - 4 3 6 6 7 6 X

13.

Allegro.

T. 6 6 - 4 2 6 b 6 6

4 2 6 6 6 6 6 6 6 6 6 6 6 6 6 6

S. 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 - 6 - 6 S. 6 - b b 5 -

5 b 6 b 6 b T. 6 6 b 6 4 6 b

6 - 6 - 4 2 6 6 6 b S. 6 - b 6 -

5 - 6 - 5 - 6 - 5 - 6 - 5 - 6

S. 6 7 6 7 6 7 6 b T. 6 6 b

Five staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and sixteenth notes with fingerings such as 6, 7, 6, 7, 6, 4, 6, 4, 6, 7, 6. The second staff includes a dynamic marking 'S.' and a fermata. The third staff has a dynamic marking 'T. 6'. The fourth staff has a dynamic marking '4 6'. The fifth staff ends with a double bar line and the number '82.' below it.

Presto. T. 6
 C *Oncerto 4.*

S. piano. *4 3*

6 6 *T. 6*

6 - *6 -* *s*

7 6 5 *7 6 5 -* *T. 6 6*

6 - *6* *4 3* *3* *4*

Adagio.

1 1 1 X 7 X - 1 6 7 6 X

Allegro. T.



Allegro.

5 - 6 5 - 7 X -

Oncerto 5.

Allegro. T.

6

7 - 6 6 4 5 S.

6 6 6 6 6

6 6 6 b 3

T. 6 6 6 6 -

6 5 4 6 6 6 6

6 6 3 6 6 6 6

T. 6

6 7 - 6

6 5 4 5 43

Allegro. T.

Oncerto 6.



S. 6 - 6 - 6 - 6

T. 6 - 5 - 6 - 7 6 - 7 6 -

7 - 4 3 - 3 - 7 - 6 -

Adagio. 5 - 4 3 - 5 - 4 3 - 7 - 6 5

6 7 6

Allegro. T. 6 6 4 5 6 4 5

6 6 6 6 5 4

S. 6 7 6 6 6 8

6 6 4 6 7

T. 6 6 4 5 6 4 5

6 6 6 6 5 4

First staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Second staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Third staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Fourth staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Fifth staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Sixth staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Seventh staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Eighth staff of music with notes, accidentals, and fingerings (6, 6, 6, 6, 6, 6).

Ninth staff of music, mostly empty.

Tenth staff of music, mostly empty.

Eleventh staff of music, mostly empty.



Allegro. T.

C *Oncerto 7.*

Adagio.

6 — 76

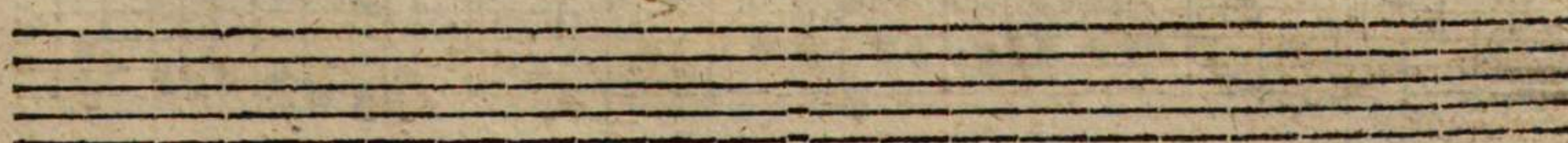
Allegro. 6



Allegro. T. 6

Oncerto 8.

Volti subito.



6 - 2 - 6 6 6 -

6 - 6 6 6 6 6 6

6 - 6 6 6 6 6 6

6 - 6 - 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6

7 6 T. 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6

77.

Adagio. I I I X

6 X

13.

Allegro. 6 6 6 I 6 I 6 - b 5 7 4 3

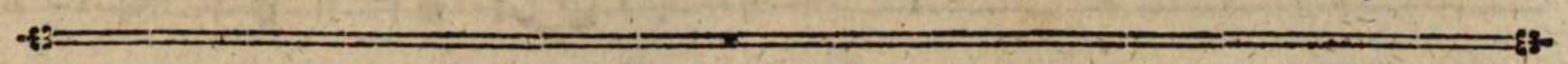
7 5 4 3 7 - 4 5 7 6 5 - 4 3

6 - ✕ 1 6 - ✕ (o) ✕

6 - ✕ 6 ✕

7 4 3 - 7 6

25.



Allegro.

6 - 7 6 7 - 7 - 6 6

Oncerto 9.

7 6 6 6 4 6 - 7 6 ✕

7 - 6 6 7 6 - 6 6 ✕ b7

6 -

6 - 7 6 7 7 - 6 6

7 - 6 - 6 6

33.

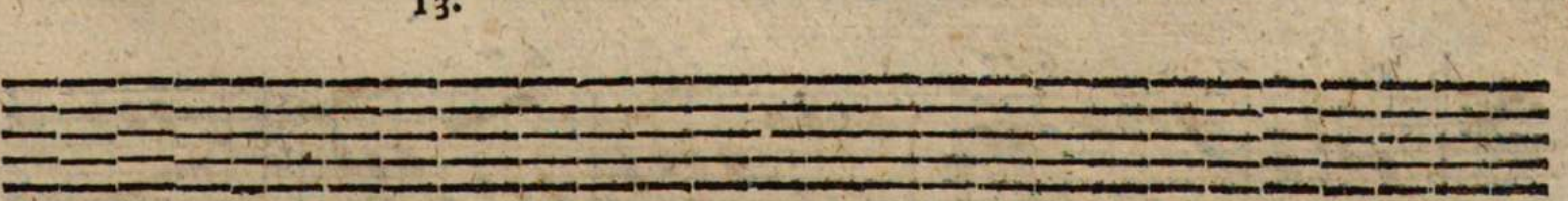
Adagio.

1 6 1 6 1 6 1 7 ✕

56 ✕

3 4

13.



Allegro.



Allegro.

C

Oncerto 10.

T.

Adagio.

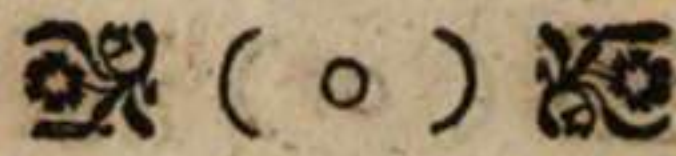
Presto.

Allegro.

C

♯ *Oncerto II.*

Volti subito.



Musical staff 1: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingerings 6 and 6. Includes a double bar line and a repeat sign.

Musical staff 2: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingerings 6 and 7. Includes a double bar line and a repeat sign.

Musical staff 3: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingerings 1, 5, 6, and 1. Includes a double bar line and a repeat sign.

Musical staff 4: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingering 6. Ends with a double bar line and the number 30.

Musical staff 5: Treble clef, 2/4 time signature. Marked *Adagio.* Contains sixteenth-note patterns with fingerings 6, b, 6, b, 6, b, 6, b. Includes a double bar line and a repeat sign.

Musical staff 6: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingering 6. Ends with a double bar line and the number 31.

Musical staff 7: Treble clef, 2/4 time signature. Marked *Allegro.* Contains sixteenth-note patterns with fingerings 6, 6, 6, 3, 7, 6. Includes a double bar line and a repeat sign.

Musical staff 8: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingerings 6, 6, 6, 6, 6, 6, 6. Includes a double bar line and a repeat sign.

Musical staff 9: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingerings 6, 3, 7, 6, 6, 6, 6. Includes a double bar line and a repeat sign.

Musical staff 10: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingerings 6, 6, 6, 6, 6. Includes a double bar line and a repeat sign.

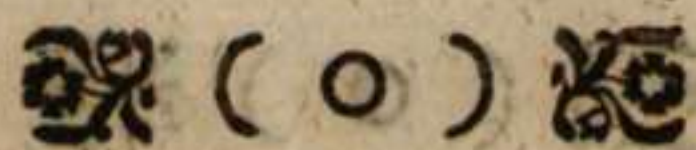
Musical staff 11: Treble clef, 2/4 time signature. Contains sixteenth-note patterns with fingerings 6, 6, 6, 6. Ends with a double bar line and the number 41.

Allegro.

C **Oncerto 12.**

Adagio. 4 *b 6 6 b 6*

Allegro. 6 *6*



Allegro. VV.

6 6 6 6 6 6

Oncerto 13.

6 5 6 cc. 6

6 6 6 6 6 6

6 5 6 6 4 2

6 6 6 6 X 6 X 6 6

X 6 6 6 6 6 X 6

X X 6 6 6 7 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6

6 5 6 5 5 6 5 6

4 - 3 - 4 - 3 3 - 4 - 3 - 4 -

42.

Adagio. S. ✱
2 7 ✱ 6 - 7 6 -

✱ ✱ ✱ of 6 5 - ✱ ✱

Allegro. VV. 6 6 - 6 - 7

CC. 6 - 3

6 5 - 6

7 ✱ 1 65 ✱ ✱ - 6

✱ 6 - ✱ 6 - 6 - ✱

6 ✱ - 6s ✱ 6 - 6 ✱ of ✱ ✱ 6 - ✱ ✱ ✱

✱ - 6 ✱ b - 6 - 6

6 6 6 7

6 5 3

6 - 7 1

Adagio.

Allegro. VV. 6

CC. 7 VV.

VV. X X 6

CC. 6 6 6 6

Volta subito.

Adagio. VV.

vv.

Allegro. T.

Volti subito.
SH



T. *b* *b7*

b *b7* *5* *3* *6* *6* *4* *5* *3*

118. \ominus

Allegro. T. *b* *6* *6* *7 5 -*

C *Oncerto 16.*

b *43* *2 -* *5 -* *43* *6*

b *7-4* *5-4* *5-4* *6* *6* *6*

b *S. 6 -* *5 -* *43* *6 -* *5 -* *43* *6 -* *5b - b43*

b *6 of* *5* *6* *5* *6* *5* *6* *5* *5 -* *43 -* *5 - 6*

b *5 6* *4 - 5* *T.* *6* *7* *5* *43*

b *43* *5 -* *43* *6 5* *4 6* *6 -* *b 5*

b *43* *6 -* *6* *6*

b *7 5 -* *43* *43 -* *5 -* *43* *6*

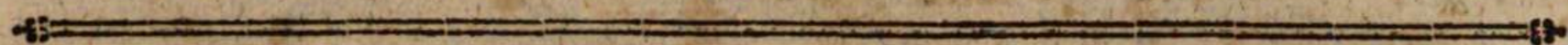
b *7-4* *5-4* *5-4* *6* *6* *6*

§ H 2

Volti subito. ⁸⁸

Adagio.

Allegro. T.



Allegro.

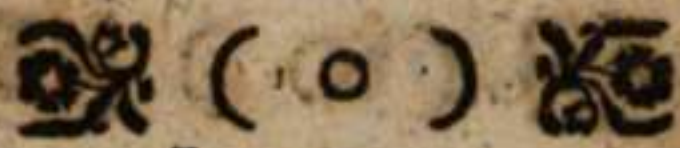
♫ Concerto 17.



Rathgeberi Concert.

SI

Volti subito.
Organo.



5 6 5 7 5 7 43

7 b b6 b5 43 6 T. 6

5 6 6

6 - 6 6 5

49.

Adagio.

6 6 - 6 5 -

7 6 76 6.

Allegro.

6 - 4 6 -

7 7 7

7 6 S.

6 - 6 - 7 6 7 7 6 7

5 43 5 43 b5 - b43 6 -

Musical staff with notes and fingerings: 7, 6, 5, 6, 5, 6, 4, 5, 6, 4

Musical staff with notes and fingerings: 6, 7, 7

Musical staff with notes and fingerings: 7

Musical staff with notes and fingerings: 7, 6, 7

Musical staff with notes and fingerings: 1, 91



Allegro. T.

C *Oncerto 18.*

Musical staff with notes and fingerings: 6, 6

Musical staff with notes and fingerings: 5, 6, 5, 6, 6, 6, 6, 5, 6

Musical staff with notes and fingerings: 5, 6, 5, 6, 5

Musical staff with notes and fingerings: 6, 6, 6, 7

Musical staff with notes and fingerings: 6, 6, 6, 6, 6, 6

Musical staff with notes and fingerings: 6, 6, 6, 6, 6

Volti subito.

6 - ✕

✕ ✕ 7 - ♭ - 7 - 7 - 7 -

7 - 7 - 7 - ✕ - 7 - ✕ 7 6 - ✕ 7

7 - 6 6 7 -

7 - 7 - 7 - 7 - 7 - ♭ -

6 T.

6 - 6 - 6 - 5 -

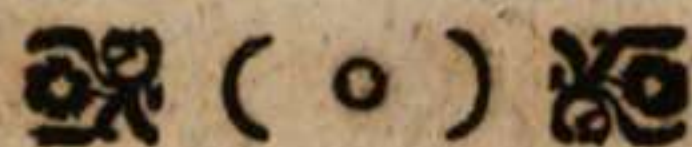
6 - 6 6 6 6 6 5 6 5 - 6 -

62.

Adagio. 6 - 7 6 - ✕

Allegro. 6 - 5 - 43 b7 -

The musical score consists of 12 staves of organ music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous ornaments, represented by 'X' marks above notes. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings like 'ff' and 'f' are present. Specific performance instructions include 'CC.' (Crescendo) and 'T.' (Tutti). The score concludes with a double bar line and a fermata over the final note.



Allegro.

C *Oncerto 19.*

Adagio. S.

33.

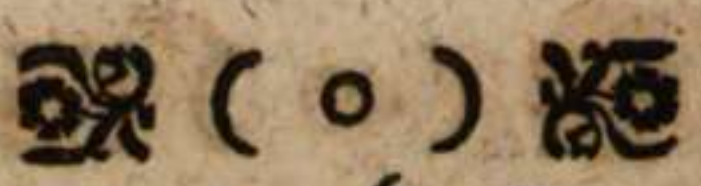
Allegro.

Three staves of musical notation. The first staff begins with a treble clef and a common time signature. It contains several measures of music with fingerings (6, 1, 6, 6, 6) and an 'X' above the first measure. The second staff continues with fingerings (1, b, 7, b, 6, 6) and a 'w' at the end. The third staff has fingerings (6, 6, 6, 6, 2, 6, 6) and ends with a circled '78' and a fermata.

Allegro.

A musical staff starting with a large 'C' time signature. Above the staff is the tempo marking 'Allegro.' Below the staff is the text 'Oncerto 20.' The staff contains several measures of music with vertical bar lines above it.

Seven staves of musical notation. The first staff has fingerings (6, 6, 6, 6, 6, 6) and a 'w' at the end. The second staff has fingerings (6, 7, 6, 6) and 'X' marks above some notes. The third staff has fingerings (6, 6) and an 'X' above a note. The fourth staff has fingerings (6, 6, 6, 6, 6) and 'X' marks above some notes. The fifth staff has fingerings (6, 6, 6, 6) and a 'w' at the end. The sixth staff has fingerings (6, 6, 6) and a 'w' at the end. The seventh staff has a '3' above it, a '4' below it, and a '32.' at the bottom.



Adagio.

6 - 7 6 - ✕ 1

Presto.

Allegro. T.

C **Concerto 21.**

Adagio. S.

Musical notation for the first system, Adagio section. It consists of two staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with various fingering numbers (5, 6, 7) and asterisks. The second staff continues the piece with similar rhythmic patterns and fingering.

Allegro.

Musical notation for the second system, Allegro section. It consists of two staves. The first staff has a treble clef, a 6/8 time signature, and a key signature of one flat. The music is more rhythmic, featuring eighth and sixteenth notes with various fingering numbers (6, 7, 8) and asterisks. The second staff continues the piece with similar rhythmic patterns and fingering.

Musical notation for the third system, Allegro section. It consists of two staves. The first staff has a treble clef, a 6/8 time signature, and a key signature of one flat. The music continues with eighth and sixteenth notes, including fingering numbers (98, 43, 5, 7) and asterisks. The second staff continues the piece with similar rhythmic patterns and fingering.

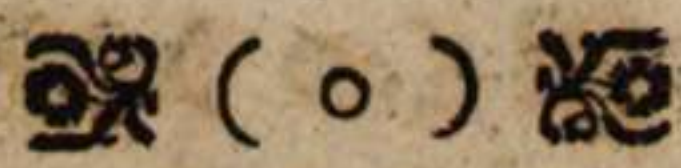
Musical notation for the fourth system, Allegro section. It consists of two staves. The first staff has a treble clef, a 6/8 time signature, and a key signature of one flat. The music continues with eighth and sixteenth notes, including fingering numbers (7, 98, 43, 5, 7) and asterisks. The second staff continues the piece with similar rhythmic patterns and fingering.

piano.

Musical notation for the fifth system, piano section. It consists of two staves. The first staff has a treble clef, a 6/8 time signature, and a key signature of one flat. The music is slower and features eighth and sixteenth notes with various fingering numbers (6, 65, 5, 6, 5, 6, 5, 6, 5) and asterisks. The second staff continues the piece with similar rhythmic patterns and fingering.

Musical notation for the sixth system, piano section. It consists of two staves. The first staff has a treble clef, a 6/8 time signature, and a key signature of one flat. The music continues with eighth and sixteenth notes, including fingering numbers (6, 76, 5, 7, 43, 6, 65, 43, 5, 7, 98, 43, 5, 7) and asterisks. The second staff continues the piece with similar rhythmic patterns and fingering.

Musical notation for the seventh system, piano section. It consists of two staves. The first staff has a treble clef, a 6/8 time signature, and a key signature of one flat. The music concludes with eighth and sixteenth notes, including fingering numbers (98, 6, 43, 5) and asterisks. The second staff continues the piece with similar rhythmic patterns and fingering.



Allegro. 6 -

C *Oncerto 22.*

Adagio. 6 - 7-6- 7-6- 7-6- 7-6- 7-6- 7-6- 1

Allegro. 6 8

Volti subito.



6 - 7 - 6 7 6 5 6

6 7 6 5 6 -

7 6 b5 6 6 6

7 - 6 6 T. 6 -

6

31. 31.

Presto. 5 6 5 5 6 5 7 6 7 7 6 7

C *Oncerto Pastorello* 23.

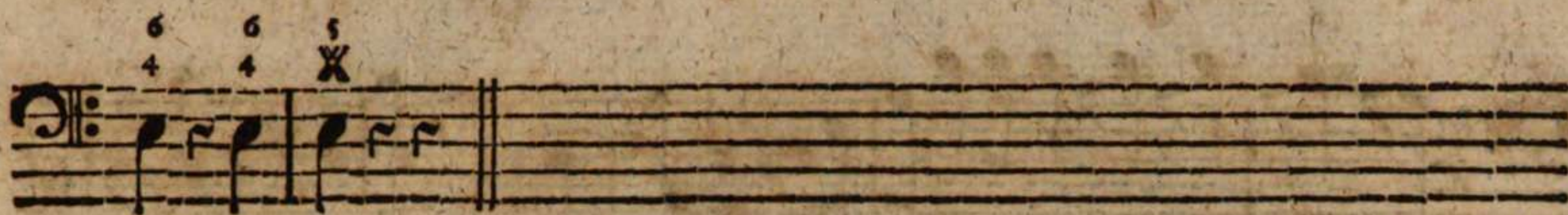
6 5 4 3 6 5 4 3 6 5 4 3

6 5 4 3 6 7 6 6 5 4 3

6 6 6 7 6 6

6 5 4 3 7 4 5

Adagio.



Presto.



Allegro.



Concerto Pastorello 24.



Adagio.



Presto.

12
8

6
5

6

FINIS.

