

**MUSICA**

*Per Organo*

*di*

**Padre Narciso da Milano**

**1769**

*restitué par*

*Michelle Bernard*

« **ORGUES : SYNTHÈSES ET MONOGRAPHIES** »

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Etude historique, 26 pp. 21 x 27, illustr. 2ème. éd. 1995. *English summary*. Prix: Eur. 6,86 plus port.

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1ère éd. 1994, 2ème éd. revue 1997. Format oblong, préface VI pp. *English summary*, 33 pp. de musique, datable 1710-1720.

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BIBLIOTECA

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GIORDANI

TORINO

Musica del Re. *Teatro* *Novise* da Milano *de Minori*  
In S. Angelo. 1769

Giuseppe Magni.



## PREFACE

### La source.

C'est un manuscrit conservé à Turin, Biblioteca Nazionale, fonds Foà-Giordano, cote *Ris. Mus. qm 443*. Il s'agit d'un cahier de papier à musique 220 x 300, cousu, contenant 24 feuillets de 10 portées de 5 lignes.

Les cinq premiers feuillets contiennent les rudiments du solfège et des versets pour orgue dont la longueur n'excède pas deux lignes. Leur intérêt étant moindre que celui des pièces, ils n'ont pas été transcrits ici.

Tout le cahier est écrit de la même main, celle du copiste Giuseppe Magni. L'usure des bords témoigne d'un usage répété. Le frontispice, reproduit ci-après, est intitulé, daté et signé. La figurine en ex-libris représente un positif du XVIIIe d'origine indéterminable. Les recherches en vue d'identifier G. Magni sont restées infructueuses.

Il y a 18 taches d'encre, mais seulement 5 ratures. Dans l'ensemble, la copie est soignée et bien lisible.

### L'auteur.

Giuseppe Burocco (=Burocho ou Birocco) naquit le 29 janvier 1672 à Monza, près de Milan<sup>1</sup> et fut baptisé le même jour dans la cathédrale. Il entre comme novice le 13 avril 1689 au couvent des Mineurs Observants de S. Angelo à Milan. C'est là qu'il recoit le nom de Frà Narciso<sup>2</sup>. Mais il retourne au couvent de sa ville natale pour prendre l'habit le 24 juin 1690. Il est déjà prêtre. La communauté de Monza compte alors 18 religieux, prêtres et laïcs. Il y fait sa profession solennelle le 25 juin 1691, à peine passé ses 19 ans.

Ensuite, l'information se fait rare. Il a composé des sonnets en 1718 pour la fête du Saint Clou à Monza<sup>3</sup>. La dernière indication le concernant se trouve dans l'état annuel des religieux présents à S. Angelo: en 1727, il y a passé 12 mois<sup>4</sup>. Il est alors âgé de 55 ans. Sa qualité de musicien n'est pas mentionnée, pas plus que celle des autres frères. Mais le frère Gardien le nomme « P. Narciso di Milano » et non « da Monza », ce qui pourrait indiquer qu'il se serait établi très jeune à Milan. En 1727, cette maison n'abrite pas moins de 93 pères, 14 prêtres, 26 laïcs, 13 tertiaires et 8 hôtes de passage.

Les diverses catastrophes qui ont frappé S. Angelo (v. ci-dessous) ont entraîné la disparition d'innombrables documents. Ainsi, il n'y a pas de rôle des présences entre 1681 et 1727, ni entre 1727 et 1782.

Les documents qui subsistent, tant à l'Archivio di Stato de Milan qu'aux Archives de la Province des Mineurs, ne donnent aucune indication sur le P. Narciso.

Les archives musicales inventoriées par l'Ufficio Ricerca Fondi Musicali Italiani ne recèlent pas d'autre oeuvre vocale ou instrumentale de notre compositeur, en-dehors du présent manuscrit.

Son décès s'est vraisemblablement produit dans l'intervalle 1728-1752. Le copiste G. Magni n'est probablement pas son élève direct, pas plus que l'organiste et compositeur notoire G. D. Catenacci, qui vécut dans le même couvent<sup>5</sup> mais dans la seconde moitié du siècle. Les rôles signalent un autre organiste de S. Angelo, le P. Leonardo Butti de Valmadrera, organiste à Gênes entre 1781 et 1791. Mais il est inconnu des Archives de la Province Ligure des Mineurs<sup>6</sup>.

### Le couvent de S. Angelo.

Fondé en 1421, il connut une grande prospérité aux XVe et XVIe. Brûlé puis démoli en 1551, il est partiellement reconstruit sur un autre site en 1555. Mais la nef ne sera achevée qu'en 1588 et la façade construite seulement en 1630, à l'occasion de l'épidémie de peste.

Le couvent a toujours bénéficié des faveurs de familles nobles, dont plusieurs membres appartenaient à la communauté. Les Frères étaient également appréciés par le peuple, d'où les dimensions inhabituellement grandes et la riche décoration picturale de leur église. En 1745-46, le couvent est occupé pendant 3 mois par les troupes espagnoles qui viennent de chasser les Autrichiens. Le 19 mars 1746, elles battent en retraite; un incendie se déclare et détruit complètement la bibliothèque ainsi que plusieurs bâtiments. La restauration sera rapide et grandiose, grâce à des dons privés et à une subvention accordée par Marie-Thérèse.

Napoléon supprime les monastères en 1810, et les archives qui restent sont transférées à l'Archivio di Stato de Milan. Les moines reviennent en 1854, mais le gouvernement italien supprime à nouveau le couvent en 1868. Il ne rouvrira qu'en 1922.

Bien qu'il y ait eu une seconde maison des Observants à Milan, outre celles des Franciscains Réformés, S. Angelo a toujours eu un effectif supérieur à la centaine de religieux.

### Les orgues.

L'usage de l'orgue a été très discuté chez les Observants. Les Statuts généraux de la Réforme de l'Ordre des Mineurs (1642) menacent d'excommunication quiconque tenterait d'introduire un orgue. Heureusement pour les nombreux compositeurs qui illustrent l'Ordre (dont le fameux P. Davide), d'autres autorités le tolèrent afin de soulager la fatigue vocale due aux nombreux offices chantés.

Bien qu'appartenant à la famille franciscaine, le couvent de S. Angelo ne manque pas de moyens financiers. C'est ainsi que son historiographe, le P. Burocco (oncle de Narciso) décrit<sup>7</sup>, en 1716 « ... deux magnifiques et excellents orgues postés de chaque côté de l'Autel principal viennent embellir l'église... ». Il ne donne malheureusement pas d'autres détails. Si les documents ont disparu, en revanche les buffets ont subsisté jusqu'à la restauration des fresques qu'ils recouvraient partiellement, opération qui eut lieu en 1930-33. M. C. Chiusa<sup>8</sup> en donne des photos montrant de belles façades XVIe - XVIIe du type courant avec 7 plates-faces, qui remontent probablement à l'époque d'achèvement de la nef, soit après 1590. L. Ghielmi (communication personnelle) les attribue à l'atelier des Valvassori. En 1855, la firme Serassi construisit à l'intérieur des buffets deux instruments neufs<sup>9</sup>.

Mais le P. Narciso n'a plus sous ses doigts les beaux instruments polyphoniques du XVIe ou du début du XVIIe, avec leur pédalier de 20 notes réelles ( de Fa<sub>1</sub> dans la contre-octave grave à Ré<sub>2</sub> sans les premiers Do# et Ré# ) et un Principal 12' indépendant (ouvert, et en métal). Cette disposition permettait d'exécuter au pédalier avec l'effet d'un 16' la basse des contrepoints des compositeurs contemporains d'Italie du Nord, p. ex. Cima, Cavaccio ou Battiferri, puisqu'elle ne descendait pas au-dessous du Fa<sub>1</sub>,

L'examen de ses pièces montre que son pédalier ne part plus du Fa<sub>1</sub>, mais du Do<sub>1</sub> et qu'il se borne au Mi<sub>2</sub>. Son clavier est celui de 45 notes, de Do<sub>1</sub> à Do<sub>2</sub>, avec l'octave courte qui vient du Sud de l'Italie, et qui règnera sur tout le XVIIIe et même au-delà. (cf. M. Bernard<sup>9bis</sup>).

La disparition du style contrapuntique à la fin du XVIIe au profit de la mélodie accompagnée a sans doute provoqué, à S. Angelo comme ailleurs, une exigence de « modernisation » des orgues. L'histoire de la facture est faite de ces modes successives, souvent bêtement destructrices.

### La formation musicale du P. Narciso.

Le jeune Giuseppe Burocco a dû recevoir les rudiments à Monza, puis s'est sans doute perfectionné lors de son premier séjour à S. Angelo, en 1689-90. On ignore sous quel maître. Mais il arrive au mauvais moment: les quatre gloires musicales du XVIIe milanais ont disparu. G. P. Cima s'est éteint en 1630, le célèbre A. M. Turati en 1650, Francesco Porta en 1666, enfin Michelangelo Grancini en 1669. Un fils de Grancini, Carlo Francesco, était organiste à S. Angelo<sup>10</sup> en 1659, mais rien ne prouve qu'il y fût encore trente ans plus tard. Cependant, la permanence d'une tradition grancinienne chez les Mineurs n'est pas une supposition invraisemblable. M. Grancini était incontestablement le meilleur organiste de Milan, avant de gagner le concours pour le poste de maître de

chapelle du Duomo en 1650. On ne sait rien de ses tendances stylistiques, mais le recueil imprimé de son concurrent Francesco Porta (env. 1600-1666)<sup>10 bis</sup>, autant que la réputation de conservatisme musical de la capitale lombarde, laissent supposer le respect général de la stricte tradition du « stile antico » (la polyphonie de type franco-flamand) des frères Cima.

Après la mort de Grancini, des musiciens peu estimés se succèdent au Duomo<sup>11</sup> et dans les principales églises jusqu'à la nouvelle période glorieuse, qui s'ouvrira dans le second quart du XVIIIe. Ses principaux artisans seront le célèbre G.B. Sammartini (1701-1775) et, dans le domaine de la musique religieuse, G.A. Fioroni (1716-1778).

### Les formes employées.

L'intérêt du recueil de Narciso dépasse de beaucoup ses dimensions. En effet, il se situe dans un intervalle d'environ un demi-siècle pendant lequel nous n'avons pas encore d'informations sur la musique pour orgue à Milan.

Narciso révèle donc comment se passe dans cette ville la transition du style baroque tardif au style pré-classique, ou galant. En supposant que ce cahier ait été composé dans un laps de temps assez bref, à cause de sa présentation pédagogique (la partie solfégique) et utilitaire (pièces liturgiques), et tenant compte de l'âge de l'auteur, on pourrait vraisemblablement le dater aux environs de l'année 1715.

Afin de justifier cette datation, nous avons comparé ses pièces avec des oeuvres d'époque supposée voisine, ou de peu antérieure: les « *Sonate da organo di varii autori* » de G.C. Aresti (ou Arresti, Bologne 1687)<sup>13</sup>, le gros volume de « *Sonate e Versetti* » de Pietro Degli Antoni (Bologne 1712)<sup>14</sup> et les Sonates de D. Zipoli (Rome 1716)<sup>15</sup>. D'autres compositeurs ont été écartés à cause d'incertitude sur les dates, tel Pasquini ou parce qu'ils sont encore trop liés à la tradition du style contrapuntique.

Narciso emploie des formes anciennes modernisées et d'autres franchement contemporaines: les deux « *Ripieno* » (I et XI) sont des toccatas sur pédale comme au XVIe, mais elles ont un thème récurrent et pas de section imitative. La dernière présente une section intermédiaire en accords de septième qui évoque A. Scarlatti. La jolie Pastorale (III) en trois sections, ressemble à ses soeurs du XVIIe.

Le terme « *Sonata* » n'est utilisé qu'une seule fois (II). Il s'agit d'une sorte de fugue destinée à l'Offertoire. Elle n'a plus rien à voir avec les Ricercari réguliers tels qu'en écrivaient encore L. Battiferri (1669) à Ferrare, ou F. Fontana (1677) à Rome. Comme dans la seconde fugue (IX), le sujet est plus long, ses

réexpositions sont rudimentaires. Les progressions fastidieuses apparaissent, et le nombre de voix varie de 4 à 6, sans être toujours réelles. On a là des représentantes primitives et maladroites d'une certaine fugue du XVIIIe, qui tend à n'avoir que trois voix, avec des sujets beaucoup plus longs que dans les formes anciennes. Elle est loin de la forme classique que cultivera, 30 ans plus tard, le célèbre P. Martini.

Des deux sonates « *all' Offertorio* » de P. Degli Antoni, l'une (p. 26) est une canzone en imitations sur un thème court à notes répétées, très traditionnelle, l'autre (p. 70) n'est rien moins... qu'une gigue à 3/8 ! La pièce similaire de D. Zipoli est une courte toccata sur pédale. Il n'y en a pas dans le recueil de G.C. Aresti, excepté sa *Sonata cromatica*, plutôt *ricercar* que fugue, dont la destination liturgique n'est d'ailleurs pas précisée. On retrouvera beaucoup plus tard, dans les oeuvres non datées du P. Martini, deux pièces « *all' Offertorio* » qui sont des fugues régulières, l'une à 4, l'autre à 3 voix.

Si l'absence dans notre recueil des canzone, imitations, des thèmes en notes répétées frappe le lecteur, une nouveauté le surprend davantage. C'est, à notre connaissance, la première fois qu'apparaît dans un répertoire pour orgue destiné à la liturgie (présence des versets) la sonate monothématique à double reprise en un seul mouvement (VI, X, XII, XIII). Directement issue des suites et des concertos, cette forme est purement profane. Elle est encore absente de l'anthologie de G.C. Aresti comme du recueil de P. Degli Antoni et des pièces d'orgue de D. Zipoli. Ce dernier auteur l'emploie cependant dans ses Suites pour clavecin de la même année.

Narciso donne à ses sonates la structure déjà fixée en Italie depuis le milieu du XVIIe: la 2e reprise réexpose le thème à la dominante, mais s'évade aussitôt dans une série de modulations qui ramèneront au ton principal pour l'exposition finale du thème, suivie d'une brève conclusion.

Au contraire des pièces « *all' Offertorio* » qui prennent n'importe quelle forme, les « *elevazioni* » ont un trait commun: elles sont lentes et très expressives. Dans le Nord de l'Italie, elles sont exécutées sur le registre ondulant de *Voce Umana* (composé de deux Principaux légèrement désaccordés). Elles abandonnent tôt l'écriture contrapuntique, et déjà la belle pièce de G.C. Aresti (dont l'écriture rappelle beaucoup celle d'un Récit de Cornet français)<sup>16</sup> adopte la mélodie accompagnée pour chanter le « Pange Lingua ». Les deux sonates « *Per la Elevazione* » de P. Degli Antoni, sur basse chiffrée, ressemblent à des danses graves de suites. Celles de Zipoli sont célèbres pour l'effusion de la sensibilité, déjà presque romantique.

Narciso fait de ses Elévations (V, VII) de véritables mouvements de sonate pour un ou deux violons et basse, d'un lyrisme contenu. L'écriture, plus que la forme, leur donne un aspect moderne.

Autre trait archaïque: la rareté des indications agogiques. « *Allegro* » dans la pastorale et pour la pièce VIII, « *largo* » en tête de la pièce XII. Les registrations sont encore plus rares: seulement « *Ripieno* », c'est-à-dire l'ensemble des Principaux, en tête des toccatas sur pédales. A l'exception de A. Banchieri<sup>17</sup> et de G.B. Degli Antoni<sup>18</sup>, les organistes italiens du XVIIe ne s'intéressent pas à la registration. Ils laissent ce soin au traité de C. Antegnati. Il faudra attendre le XVIIIe pour voir naître, d'abord chez Zipoli, Pugliani et Bellinzani<sup>19</sup>, des exigences précises de timbres, qui se généraliseront plus tard.

En conséquence, Narciso se soucie peu des limites inférieures des jeux de solo. En Lombardie, ce sont des demi-jeux de dessus qui peuvent commencer au Do<sub>3</sub>, au Do<sub>#</sub>, ou au Ré<sub>3</sub>, et seule la Flûte de 4' descend plus bas. Or les basses transgressent souvent ces hauteurs, et les solos descendent parfois au Ré<sub>3</sub>, ou au Do<sub>3</sub>.

#### Le style.

Certains détails d'écriture contribuent à soutenir l'hypothèse de la date de composition dans la première décennie du XVIIIe.

- la basse n'est jamais chiffrée, contrairement à P. Degli Antoni. Mais cet enrichissement demeure facultatif à l'orgue, même tard dans le siècle.

- Il y a peu d'appoggiatures, et jamais écrites en petites notes. Il s'en trouve une seule chez Zipoli<sup>20</sup>. Bellinzani, en 1728, les emploie couramment.

- Absence de formules d'accompagnement répétitives, telle que basses d'Alberti (à l'exception de la pièce IV), accords brisés, batteries d'octaves, si fréquentes quelques décennies plus tard.

- L'ornementation est réduite à quelques tremblements ou trilles brefs notés à la française (peut-être dûs au copiste). Pas d'ornements écrits.

En revanche, la célèbre formule cadentielle « croche pointée-double croche, noire » (ex. VIII mes. 28) en notes répétées apparaît, pour la première fois semble-t-il, dans une pièce d'orgue. Les symphonistes viennois et les organistes en feront un très large usage. On la trouve, mais pas en notes répétées, chez P. Degli Antoni.

La caractéristique la plus évidente de la majorité de ces pièces est qu'elles paraissent avoir été pensées à l'origine pour un, deux, parfois trois violons (éventuellement, une flûte), et une basse; clavecin ou souvent, violoncelle.

Narciso apparaît ainsi comme un représentant typique de son temps et de cet espace lombardo-émilien qui est, à l'époque, littéralement fasciné par l'instrument à cordes. Il y a de quoi: la lutherie régionale parvient à son apogée et les

virtuoses de l'archet, dès B. Marini en 1617, multiplient les productions de valeur autant que les prouesses techniques.

Alors que la musique d'orgue florentine, romaine et napolitaine est, en général, plus proche du clavecin, entre Bergame, Brescia, Modène, Bologne et Venise, le violon est roi. Beaucoup de pièces du recueil de G. C. Aresti, notamment celles de G. B. Bassani (c. 1657-1716) et de G.P. Colonna (1637-1695), pourtant facteur d'orgues lui-même, s'inspirent de cet instrument<sup>11</sup>.

Outre ses « *Elevazioni* », Narciso écrit 4 « pseudo-duos » pour violon et violoncelle (IV, VI, VIII et XII), genre inauguré par G.B. Cima en 1610<sup>12</sup>, et très en vogue depuis la publication de l'oeuvre du Bolognais B.G. Laurenti<sup>13</sup>, en 1691. On trouve encore une sonate à 3 (XIII) et une sonate à 4 (X), dans l'esprit d'un mouvement de Torelli.

### Suggestions d'interprétation.

L'admiration des organistes lombardo-émiliens pour le violon explique en grande partie leur abstention en ce qui concerne la registration. Il faudra attendre la seconde moitié du XVIIIe pour que les nouveautés introduites un siècle plus tôt par des facteurs flamand, comme W. Hermans, ou allemand, comme E. Caspar (Gasparini) entre autres, suscitent l'intérêt de facteurs italiens, en premier lieu, de la famille Serassi.

Ceci simplifie la tâche des interprètes de Narciso. En effet, ses pièces n'ont nul besoin d'un orgue italien ancien pour sonner sans anachronisme excessif. Il suffit d'employer les Principaux de 8', 4', 2' et au-dessus si disponibles, mais sans les Fournitures, trop sombres. La Flûte de 8' étant à l'époque encore inusitée à Milan, on se contentera des Flûtes de 4' et 2'2/3, à la rigueur, 2'. Pas de Trompette, mais une anche à corps raccourci ou une Régale conviendront. Pas encore de Viole ou Gambe. Surtout pas de Bourdon, que les Lombards n'aimaient pas du tout, contrairement à d'autres régions d'Italie.

Si certains puristes estiment que ces pièces sont d'un goût décadent, ils doivent quand même porter à l'actif de leur auteur le fait qu'elles ne sont pas « infectées » par la musique de théâtre ou de danse. Il suffit de comparer ses mouvements ternaires avec ceux de P. Degli Antoni, tout droit issus de la salle de bal. L'oeuvre de Narciso convient à la liturgie, bien qu'elle n'ait plus Palestrina ni le plain-chant pour modèles. L'exécutant ne craindra pas de jouer avec brio et vivacité les pièces qui s'y prêtent, en s'inspirant des articulations du violon, en particulier des notes détachées.

### Remerciements.

J'exprime ma vive gratitude à tous ceux qui m'ont aidée à faire revivre la mémoire du P. Narciso: la Direction de la Bibliothèque Nationale de Turin; le P. Aristide, responsable de la Biblioteca Franciscana de Milan ainsi que la secrétaire; le P. Abel, Archiviste de la Province de Milan des Frères Mineurs; Mme. Marie-Pascale Deluen, M. Joël Jules, et le Professeur L. F. Tagliavini pour ses conseils et ses encouragements.

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### NOTES

- 1) - Archivio di Stato di Milano. Fondo di Religione, Monza. Convento S. Maria delle Grazie, Minori Osservanti, Busta 2616. Registre «Professioni de' Religioni» folio 29.
- 2) - Dans tous les documents concernant les Frères Mineurs que nous avons compulsés, le nom de Narciso n'apparaît que trois fois. La première occurrence a lieu au XVIe, les deux autres concernent G. Burocco lui-même. Le caractère exceptionnel de ce nom de religion enlève toute incertitude quand à l'identification du compositeur.
- 3) - BUROCCO P. Giuseppe Bernardino (oncle de Narciso): «Fragments memorabili dell'imperiale città di Monza...», Ms., Milan, Bibl. Ambrosiana, I. 128 Sup. Je dois ce renseignement à la courtoisie du P. Abel, Archiviste provincial des Mineurs.
- 4) - Archivio di Stato di Milano, Fondo di Religione, S. Angelo OO. VV. Busta 966, cartella 10. In: «Nota de' Religiosi che sono vissuti ed habitati nel Convento di S. Angelo di Milano de' Min. Oss. di S. Francesco nell' anno 1727 e per il tempo come abasso:« mesi Padre Narciso di (sic) Milano: 12 ».
- 5) - Voir la préface de P. DA COL in: «G..D. Catenacci e I. Cirri. Sonate d'Organo», Brescia Paideia 1989.
- 6) - Information aimablement fournie par le P. Pietro, Archiviste, Couvent de la Visitation à Gênes, et transmise par le Dr. M. Tarrini.
- 7) - BUROCCO F. Giuseppe Bernardino di Monza. «Descrizione chronologica della Provincia di Milano dei FF. Minori Osservanti» Libro II, p.10. Ms. daté 1716, Bibl. Franciscana di Milano.
- 8) - CHIUSA, M.C. «Sant'Angelo in Milano. I cicli pittorici dei Procaccini» Vol. I. Milano, Biblioteca Franciscana, 1990, pp.22-23.
- 9) - DA COL P, *op. cit.* p.IX.

- 9 bis) - BERNARD, M. « Esquisse d'une histoire de la facture en Italie, vue de l'étranger ». « *L'orgue francophone* », bull. F.F.A.O. N° 18 Juin 1995
- 10 ) - LOMBARDI A. »Ricerche su Michelangelo Grancini», in «Contributi alla musica lombarda del Seicento », A.M.I.S. Bologna-Milano 1972, p.20.
- 10 bis) - Cinq ricercari et cinq canzone de F. Porta, faussement attribuées à Costanzo Porta, se trouvent dans « Francesco Bianciardi - Costanzo Porta Keyboard compositions », édité par B. Billeter, C.E.K.M. N° 41, American Inst. of Musicology, Hänssler-Verlag 1977.
- 11 ) - Voir le chap. concernant la Chapelle du Duomo in: ZANETTI, R.: «La musica italiana nel Settecento » Busto Arsizio, Bramante 1978, 3 vol.
- 12 ) - Plusieurs d'entr'elles ont été éditées par E. COMINETTI: « Musiche Organistiche del Settecento Italiano », Brescia Paideia 1985.
- 13 ) - ARESTI (ARRESTI) G.C. « Sonate da Organo di Varii Autori », Bologna s.d. (1687) dans l'édition d' Etienne Roger, Amsterdam 1716, ainsi que l'édition partielle de A. Reichling « Zehn Sonaten für Orgel », Berlin, Merseburger 1966.
- 14 ) - DEGLI ANTONI P. « Sonate e Versetti per tutti li Tuoni » Bologna, Silvani 1712, réimp. anastatique par Forni, Bologna 1972.
- 15 ) - ZIPOLI D. « Sonate d'Intavolatura per Organo e Cimbalo » Roma 1716, restitution d'après l'original de L.F. Tagliavini, Heidelberg, W. Müller 1958.
- 16 ) - ARESTI G.C. *op. cit.* Merseburger p. 32. Il faut signaler , car c'est déjà exceptionnel à l'époque, l'attachement d'Aresti au Plain-Chant. Il publie vers 1680 un ouvrage didactique intitulé « Partitura di modulazioni percettive sopra gl'hinni del canto fermo gregoriano, con le riposte intavolate in sette righe per l'organo ».
- 17 ) - BANCHIERI A. (1567-1634) « L'Organo suonarino », Bologna 1605, 1611, 1622. L'ouvrage eut tant de succès qu'il fut réédité plusieurs fois.
- 18 ) - DEGLI ANTONI G.B. ( frère de Pietro) « Versetti per tutti li tuoni op. 2 » Bologna, Monti 1687, et « Versetti da organo per tutti li tuoni op. 7 », Bologna Fagnani 1696. Cité par O. Mischiati et L.F. Tagliavini « L'Arte organistica in Emilia », in « *Musicisti Lombardi ed Emiliani* », Siena 1958, p.112.
- 19) - MARSANO Davide. « Paolo Benedetto Bellinzani ed i suoi Versetti per organo » in *Informazione organistica* III, N° 2, 1991, pp. 7-11.
- 20 ) - ZIPOLI D.*op. cit.* Bd. II *Cembalwerke* p.15 mes.12.
- 21 ) - APEL W. « The history of keyboard music to 1700 » Bloomington/London, 1972, p. 691.
- 22 ) - CIMA G.P. « Concerti ecclesiastici » Milano Tini e Lomazzo 1610.
- 23 ) - LAURENTI G.B. « Suonate da camera a violino e violoncello », Bologna Monti 1691.

### Critères d'édition

Le copiste Magni était un homme appliqué: les liaisons sont presque au complet. Nous n'en avons ajouté que 4, dans les pièces III (mes. 5-6), V (20-21), X (28), XI (18-19).

Afin de se conformer aux normes actuelles, un silence a été ajouté en VII (11), ainsi que des pauses en II (42 - 47) et en IX (48; 55 - 61).

Les accidents ont été modifiés pour respecter la règle actuelle de validité pour toute la mesure. Les accidents « de précaution » ont été introduits. Certains cas douteux ont été notés en petits caractères au-dessus de la portée.

L'indication « 3 » des triolets dans la pièce VI est éditoriale. Les pièces se suivent dans l'ordre du manuscrit, mais la numérotation des pièces, de même que celle des mesures, a été ajoutée afin de faciliter la recherche des références.

La portée supérieure des pièces I, II, III, IV, V, VI, IX et XI est écrite en clef d'Ut première sans changements au cours du morceau. Elle a été transcrite en clef de Sol, conformément à l'usage moderne. La portée inférieure est toujours en clef de Fa, sans changements.

Tous les textes ajoutés à l'original par l'éditeur sont entre crochets. Un contrôle d'homogénéité a été pratiqué, afin de vérifier que les pièces étaient toutes du même compositeur. Une cellule stylistique de 2 groupes de 4 doubles croches a été isolée (ex. en I, mes. 23, 28). Elle est présente à plusieurs reprises dans 9 pièces sur 13; les exceptions étant les pièces sans doubles croches. Elle est absente des Sonates d'Aresti et du livre de P. Degli Antoni. Elle est présente 9 fois chez Zipoli, dont 6 fois dans la seule « *Al post Communio* ». Sa fréquence élevée chez Narciso est donc une caractéristique du style de cet auteur, tant dans les pièces anciennes que dans les modernes, et l'homogénéité est indiscutable.

### SUMMARY

*The only source is a manuscript found in the Foà-Giordano Collection, Biblioteca Nazionale, Turin (Ris. mus. q m 443). It contains 24 folios. The first five explain rudiments of music and contain some short organ verses. They are not transcribed here. This manuscript is a mere copy, signed by the copyist Giuseppe Magni and dated 1769, about 97 years after author's birth.*

*Giuseppe Burocco (= Burocho or Birocco), in religion Frà Narciso da (or di) Milano, is born in Monza near Milan in January 29, 1672. He entered first the*

Convent of Sant'Angelo (Minorites Observants) in Milano in 1689 and took Holy Orders. Then he turned back to the convent in Monza, where his uncle was a monk, and made his solemn profession in June 25, 1691, just nineteen years old

Unfortunately, we have only two further informations: he wrote sonnets in 1718 for a holy feast in Monza, and was registered for the whole year of 1727 in S. Angelo. But it is highly probable he settled in Milan in his youth, much earlier than 1727, because his name is « da Milano » and not « da Monza ». Date and place of his death are unknown.

S. Angelo's library was fired in 1746 during the war. The convent was closed by Napoleon in 1810. The greatest part of archives are lost.

As a famous institution in the city, S. Angelo was very wealthy. Its church was provided with « two magnificent organs » (1716, allusion without details) presumably erected after the completion of the nave (1588). The two symmetrical cases remained till 1930-33.

But P. Narciso's organs were undoubtedly different from Antegnati's model of 16th-early 17th century. Looking at his sets, we see the compass of Pedal is CDEFGA - e only, instead of FFGGAA - d'. Keyboard is already the standard 45- keys CDEFGA - c''.

With whom did Narciso learn music ? Certainly not with a well known composer, because the four most significant milanese musicians died before 1670. However, a link with Michelangelo Grancini's circle is hypothesized, as his son was a former organist at S. Angelo.

Narciso's importance in the history of keyboard music in Lombardy is much greater than that we could expect, reading his modest sets. Between Cima's publication (1606), Francesco Porta's undated « Ricercari a 4 » and some other sonatas, which belong to the second half of the 18th. there is a gap of more than half a century during which we are still looking for information about organ music in Milan.

The analysis of forms employed here shows a transition between late Baroque and early Classical styles. His two toccatas on pedals (strangely called « ripieno » by the author - or the copyist) lack an imitative section, but one of them (XI) present a very expressive and modern intermediate section in seventh chords. His pastorale (III) lacks the usual name. The two fugues (II, IX) are as far from ricercars than from P. Martini's regular settings. Canzonas, imitations, themes in repeated notes are absent.

The most striking feature is the presence of monothematical sonata in a single movement with two repeats. It is the first time, as far as we know, that this quite secular form deriving from suite and concerto, enter a liturgical collection.

In order to try to date these sets, a comparison has been made with some publications securely dated when printed: Aresti's collection of sonatas from several authors (ca.1687), Pietro Degli Antoni's sonatas and verses (1712) and D. Zipoli's Sonates (1716). Stylistic differences and similarities tend to support the hypothesis of an output between 1700-1712, far from the copyist's date.

Narciso appears to be strongly influenced by violin music. He shares this feature with a number of Italian keyboard composers of his time, particularly in the lombard, Bolognese and Venitian area. His sets resemble sonatas for violin and cello, two or three violins and bass, very fashionable settings at that time. It is worth to notice that they are free from any danse or theatral influence, then, suitable for liturgical purposes. Registration is quite simple, because Narciso didn't care about. His compositions can be played with Diapason 8', 4', 2' and higher, Flute 4' and 2'2/3, Neither Bourdon, Flûte 8' nor Viola or Gamba, which were unknown in Lombardy in 17th.- early 18th.

M. Bernard, Nice Décembre 1994

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En caractères droits; noms figurant sur le manuscrit

Ripieno

I

Ped.

6

11

15

22

Musical notation for measures 22-25. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 22 starts with a treble staff containing a series of eighth notes and a bass staff with a whole note chord. Measure 23 continues with eighth notes in the treble and a half note in the bass. Measure 24 features a treble staff with eighth notes and a bass staff with a half note. Measure 25 concludes with a treble staff of eighth notes and a bass staff with a whole note chord.

26

Musical notation for measures 26-29. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 26 starts with a treble staff of eighth notes and a bass staff with a whole note chord. Measure 27 continues with eighth notes in the treble and a half note in the bass. Measure 28 features a treble staff with eighth notes and a bass staff with a half note. Measure 29 concludes with a treble staff of eighth notes and a bass staff with a whole note chord.

30

Musical notation for measures 30-35. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 30 starts with a treble staff of eighth notes and a bass staff with a whole note chord. Measure 31 continues with eighth notes in the treble and a half note in the bass. Measure 32 features a treble staff with eighth notes and a bass staff with a half note. Measure 33 concludes with a treble staff of eighth notes and a bass staff with a whole note chord. Measure 34 starts with a treble staff of eighth notes and a bass staff with a whole note chord. Measure 35 concludes with a treble staff of eighth notes and a bass staff with a whole note chord.

36

Musical notation for measures 36-40. The system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). Measure 36 starts with a treble staff of eighth notes and a bass staff with a whole note chord. Measure 37 continues with eighth notes in the treble and a half note in the bass. Measure 38 features a treble staff with eighth notes and a bass staff with a half note. Measure 39 concludes with a treble staff of eighth notes and a bass staff with a whole note chord. Measure 40 concludes with a treble staff of eighth notes and a bass staff with a whole note chord.

*Sonata per l'Offertorio*

II

Musical score for the second system, measures 1-8. The right hand plays a melodic line with a trill on the eighth measure, while the left hand is mostly silent.

9

Musical score for the third system, measures 9-16. Both hands play active parts with chords and moving lines.

17

[Ped. ad lib.]

Musical score for the fourth system, measures 17-23. The left hand has a steady bass line, and the right hand has a melodic line. A pedal instruction is present.

24

Musical score for the fifth system, measures 24-31. Both hands play active parts with chords and moving lines.

31

Musical score for measures 31-37. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed notes and chords. The bass line is mostly static, with some movement in the later measures.

38

Musical score for measures 38-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with complex textures. A pedaling instruction is present below the bass staff.

[Ped. ad lib.]

45

Musical score for measures 45-51. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with complex textures and many beamed notes.

52

Musical score for measures 52-58. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with complex textures and many beamed notes. The system ends with a double bar line.

[Pastorale]

III

Ped.

5

10

14

18

Musical score for measures 18-22. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final measure of this system.

23

*Allegro*

Musical score for measures 23-27. The tempo is marked *Allegro*. The right hand has a more active melodic line with sixteenth-note runs. The left hand continues with eighth-note accompaniment. A repeat sign is present at the end of measure 25.

28

Musical score for measures 28-32. The right hand features a melodic line with a trill-like flourish in measure 30. The left hand maintains the eighth-note accompaniment.

33

Musical score for measures 33-37. The right hand continues with a melodic line, including a trill in measure 34. The left hand accompaniment remains consistent.

38

Musical score for measures 38-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes in the treble, with a steady bass line of quarter notes in the bass. The measures are grouped by a brace underneath.

43

Musical score for measures 43-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). At measure 45, there is a double bar line with the number '19' written above and below it, indicating a first ending. The music continues with eighth and sixteenth notes in the treble and quarter notes in the bass.

48

Musical score for measures 48-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music continues with eighth and sixteenth notes in the treble and quarter notes in the bass.

53

Musical score for measures 53-57. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music concludes with a double bar line at the end of measure 57.

IV

Musical notation for measures 1-4, system IV. Treble clef, common time. Bass clef accompaniment.

5

Musical notation for measures 5-8. Treble clef, common time. Bass clef accompaniment.

9

Musical notation for measures 9-12. Treble clef, common time. Bass clef accompaniment.

13

Musical notation for measures 13-16. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 13 begins with a treble staff containing a series of eighth notes and a bass staff with a whole rest followed by eighth notes. Measure 14 continues with eighth notes in both staves. Measure 15 features a treble staff with a half note and a bass staff with eighth notes. Measure 16 concludes with a treble staff ending in a quarter note and a bass staff with eighth notes.

17

Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 17 starts with eighth notes in both staves. Measure 18 continues with eighth notes. Measure 19 has a treble staff with eighth notes and a bass staff with a half note. Measure 20 ends with eighth notes in both staves.

21

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 21 begins with eighth notes in both staves. Measure 22 continues with eighth notes. Measure 23 features a treble staff with eighth notes and a bass staff with a half note. Measure 24 concludes with eighth notes in both staves.

25

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 25 starts with eighth notes in both staves. Measure 26 continues with eighth notes. Measure 27 has a treble staff with eighth notes and a bass staff with a half note. Measure 28 ends with eighth notes in both staves.

29

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including some chromaticism. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

33

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff continues with a fast, intricate melodic line. The bass staff features a steady eighth-note accompaniment.

37

Musical notation for measures 37-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff has a melodic line with some slurs. The bass staff continues with a consistent eighth-note accompaniment.

41

Musical notation for measures 41-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff features a melodic line with some slurs and rests. The bass staff has a rhythmic accompaniment of eighth notes, with a long note in the final measure.

*Elevazione*

V

The first system of the musical score, labeled 'V', contains measures 1 through 6. It is written for a single instrument in common time (C). The music is in a key with one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, including some triplets. The left hand provides a harmonic accompaniment with chords and moving bass lines.

7

The second system of the musical score contains measures 7 through 12. The notation continues with similar melodic and harmonic patterns. The right hand has more complex rhythmic figures, and the left hand maintains a steady accompaniment.

13

The third system of the musical score contains measures 13 through 18. The piece concludes with a final melodic phrase in the right hand and a sustained chordal accompaniment in the left hand.

20

Musical notation for measures 20-24. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving bass lines.

25

Musical notation for measures 25-29. The treble staff continues with a melodic line, showing some chromatic movement. The bass staff features a more active accompaniment with eighth notes and chords.

30

Musical notation for measures 30-34. The treble staff has a melodic line with some slurs. The bass staff continues with a steady accompaniment of chords and moving lines.

35

Musical notation for measures 35-39. The treble staff has a melodic line with slurs. The bass staff includes a [Ped.] marking below the staff in measure 36, indicating a pedal point. The system concludes with a double bar line.

VI

Musical score for VI, measures 1-7. Treble clef, 3/4 time, key of B-flat. Features triplet eighth notes in the right hand and a steady bass line in the left hand.

Musical score for VI, measures 8-16. Treble clef, 3/4 time, key of B-flat. Continues with triplet eighth notes and a steady bass line.

17

Musical score for VI, measures 17-24. Treble clef, 3/4 time, key of B-flat. Features triplet eighth notes in the right hand and a steady bass line.

26

Musical notation for measures 26-35. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). Measure 26 starts with a quarter note G4, followed by quarter notes A4 and Bb4. Measures 27-31 feature a series of eighth-note triplets in the treble staff, with the bass staff providing a steady accompaniment of quarter notes. A repeat sign appears at the beginning of measure 32, which is followed by a double bar line. The system concludes with measures 33-35, continuing the melodic and harmonic patterns.

36

Musical notation for measures 36-43. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. Measures 36-43 continue the piece with eighth-note triplets in the treble staff. Measure 43 features a fermata over the final note, G4. The bass staff continues with a consistent accompaniment of quarter notes.

44

Musical notation for measures 44-53. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. Measures 44-53 continue the piece with eighth-note triplets in the treble staff. Measure 53 features a fermata over the final note, G4. The bass staff continues with a consistent accompaniment of quarter notes.

54

Musical notation for measures 54-63. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. Measures 54-63 continue the piece with eighth-note triplets in the treble staff. Measure 63 features a fermata over the final note, G4. The bass staff continues with a consistent accompaniment of quarter notes.

*Elevazione*

*Adagio*

VII

6

12

18

Handwritten musical score for the first system, featuring a treble and bass staff with various notes and rests.

*Ripieno*

Handwritten musical score for the second system, including a treble staff and a bass staff labeled "Pedale".

Handwritten musical score for the third system, showing a grand staff with treble and bass staves.

Handwritten musical score for the fourth system, featuring a grand staff with treble and bass staves.

Handwritten musical score for the fifth system, showing a grand staff with treble and bass staves.

*Allegro*

VIII

Measures 1-4 of the musical score for VIII. The piece is in common time (C) and marked *Allegro*. The treble clef part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part starts with a quarter note, followed by a series of quarter notes and rests.

5

Measures 5-8 of the musical score for VIII. The treble clef part continues with eighth and sixteenth notes, while the bass clef part features a steady quarter-note bass line.

9

Measures 9-12 of the musical score for VIII. The treble clef part continues with eighth and sixteenth notes, while the bass clef part features a steady quarter-note bass line.

13

Musical score for measures 13-17. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 13 features a complex treble line with sixteenth-note runs and a bass line with quarter notes. A repeat sign is present at the end of measure 17, with a first ending bracket over measures 18-21.

18

Musical score for measures 18-21, the first ending of the previous system. The treble staff continues with intricate sixteenth-note patterns, while the bass staff provides a steady accompaniment of quarter notes. The system concludes with a repeat sign at the end of measure 21.

22

Musical score for measures 22-25. The treble staff continues with sixteenth-note runs, and the bass staff features a sequence of quarter notes with some accidentals. The system ends with a repeat sign at the end of measure 25.

26

Musical notation for measures 26-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 26 begins with a treble staff containing a series of eighth notes and sixteenth notes, with a sharp sign (F#) above the first note. The bass staff contains a simple harmonic accompaniment of quarter notes. Measures 27 and 28 continue the treble staff's melodic line with various rhythmic patterns, while the bass staff provides a steady accompaniment. Measure 29 features a treble staff with a whole note chord and a bass staff with a quarter note.

30

Musical notation for measures 30-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 30 starts with a treble staff featuring a continuous sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes. Measures 31 and 32 continue the treble staff's sixteenth-note run, while the bass staff accompaniment remains consistent. Measure 33 shows the treble staff ending with a quarter note and the bass staff with a quarter note.

34

Musical notation for measures 34-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 34 begins with a treble staff containing a sixteenth-note pattern. The bass staff has a simple accompaniment of quarter notes. Measures 35 and 36 continue the treble staff's melodic line with various rhythmic patterns, while the bass staff provides a steady accompaniment. Measure 37 features a treble staff with a whole note chord and a bass staff with a quarter note.



38

[Ped.]

This system contains measures 38 through 46. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. A pedaling instruction [Ped.] is located below the bass staff at the beginning of measure 40.

47

This system contains measures 47 through 54. The right hand has a more active melodic line with frequent sixteenth notes. The left hand continues with a rhythmic accompaniment. A fermata is placed over the final note of the right hand in measure 54.

55

[Ped.]

This system contains measures 55 through 62. The right hand has a melodic line with some chromaticism. The left hand has a simple accompaniment. A pedaling instruction [Ped.] is located below the bass staff at the end of measure 62.

63

[\*]

This system contains measures 63 through 70. The right hand has a melodic line with some chromaticism. The left hand has a simple accompaniment. An asterisk [\*] is located below the bass staff at the end of measure 69.

71

Musical score for measures 71-79. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A slur is present over measures 74-75 in both staves.

80

Musical score for measures 80-86. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A slur is present over measures 85-86 in both staves. The text "[Ped.]" is located at the bottom right of the system.

87

Musical score for measures 87-94. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A slur is present over measures 91-92 in both staves. The text "[\*]" is located at the bottom right of the system.

95

Musical score for measures 95-102. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A slur is present over measures 98-99 in both staves. The text "[Ped.]" is located at the bottom center of the system.

X

Musical notation for system X, measures 1-6. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some chords. The bass line has several rests.

Musical notation for system 1, measures 7-10. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with complex rhythmic patterns and chords.

Musical notation for system 2, measures 11-14. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with complex rhythmic patterns and chords.

Musical notation for system 3, measures 15-18. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with complex rhythmic patterns and chords. A double bar line with repeat dots is present at the end of measure 17.

20

Musical notation for measures 20-23. The system consists of a treble and bass staff. The key signature is two sharps (F# and C#). Measure 20 features a complex treble line with sixteenth-note runs and a bass line with a half note and quarter notes. Measure 21 continues the treble line with more sixteenth-note patterns and a bass line with quarter notes. Measure 22 shows a treble line with eighth-note patterns and a bass line with quarter notes. Measure 23 concludes with a treble line of eighth notes and a bass line of quarter notes.

24

Musical notation for measures 24-28. The system consists of a treble and bass staff. The key signature is two sharps (F# and C#). Measure 24 has a treble line with eighth-note patterns and a bass line with quarter notes. Measure 25 continues with similar treble patterns and a bass line with quarter notes. Measure 26 features a treble line with eighth notes and a bass line with quarter notes. Measure 27 has a treble line with eighth notes and a bass line with quarter notes. Measure 28 concludes with a treble line of eighth notes and a bass line of quarter notes.

29

Musical notation for measures 29-33. The system consists of a treble and bass staff. The key signature is two sharps (F# and C#). Measure 29 has a treble line with eighth-note patterns and a bass line with quarter notes. Measure 30 continues with similar treble patterns and a bass line with quarter notes. Measure 31 features a treble line with eighth notes and a bass line with quarter notes. Measure 32 has a treble line with eighth notes and a bass line with quarter notes. Measure 33 concludes with a treble line of eighth notes and a bass line of quarter notes.

34

Musical notation for measures 34-37. The system consists of a treble and bass staff. The key signature is two sharps (F# and C#). Measure 34 has a treble line with eighth-note patterns and a bass line with quarter notes. Measure 35 continues with similar treble patterns and a bass line with quarter notes. Measure 36 features a treble line with eighth notes and a bass line with quarter notes. Measure 37 concludes with a treble line of eighth notes and a bass line of quarter notes.

Ripieno

XI

[Ped.]

15

Musical notation for measures 15-17. The system consists of a treble clef staff and a bass clef staff. Measure 15 features a treble staff with eighth-note runs and a bass staff with chords. Measure 16 continues the treble staff's eighth-note pattern. Measure 17 shows a treble staff with a half-note and a bass staff with a half-note.

18

Musical notation for measures 18-24. The system consists of a treble clef staff and a bass clef staff. Measures 18-24 show a treble staff with eighth-note runs and a bass staff with chords. Measure 24 ends with a fermata over the final note.

25

Musical notation for measures 25-31. The system consists of a treble clef staff and a bass clef staff. Measures 25-31 show a treble staff with chords and a bass staff with chords. Measure 31 ends with a fermata over the final note.

35

Musical notation for measures 35-38. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note melody. The bass staff provides a harmonic accompaniment with chords and moving lines.

39

Musical notation for measures 39-42. The system consists of a treble clef staff and a bass clef staff. The treble staff continues with eighth-note patterns. The bass staff features chords and a melodic line. A pedaling instruction "[Ped.]" is located at the end of the system.

43

Musical notation for measures 43-46. The system consists of a treble clef staff and a bass clef staff. The treble staff shows a mix of eighth and quarter notes. The bass staff continues with a steady accompaniment. The system concludes with a double bar line.

XII

*Largo*

Musical score for system XII, measures 1-10. The piece is in 2/4 time with a key signature of one flat. The tempo is marked *Largo*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment of quarter notes.

11

Musical score for system 11, measures 11-20. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand accompaniment remains steady with quarter notes.

21

Musical score for system 21, measures 21-30. The right hand features a series of sixteenth-note passages. The left hand accompaniment includes some longer note values, such as half notes, in the final measures.

32

Musical score for measures 32-42. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 37. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

43

Musical score for measures 43-52. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff features a more active melodic line with sixteenth-note patterns. The bass staff continues the accompaniment. The system ends with a double bar line and repeat dots.

53

Musical score for measures 53-62. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff shows a melodic line with various intervals and sixteenth-note runs. The bass staff provides a steady accompaniment. The system concludes with a double bar line and repeat dots.



XIII

Musical notation for system XIII, measures 1-5. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The treble staff features a melodic line with eighth and sixteenth notes, often grouped in beamed patterns. The bass staff provides a harmonic accompaniment with quarter and eighth notes, including rests.

6

Musical notation for system XIV, measures 6-10. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The treble staff continues the melodic line with various rhythmic patterns. The bass staff continues the accompaniment with quarter and eighth notes.

11

Musical notation for system XV, measures 11-15. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The treble staff continues the melodic line, and the bass staff continues the accompaniment. The system concludes with a final measure in measure 15.

15

Musical notation for measures 15-19. Treble clef has a complex melodic line with many beamed eighth notes and some accidentals. Bass clef has a simpler accompaniment with some rests and a 7-measure rest.

20

Musical notation for measures 20-23. Treble clef continues with a busy melodic line. Bass clef accompaniment is more active, with eighth notes and some accidentals.

24

Musical notation for measures 24-28. Measure 24 starts with a 7-measure rest in the treble. A double bar line with repeat dots appears at measure 25. Treble clef has beamed eighth notes and some accidentals. Bass clef has a steady accompaniment.

29

Musical notation for measures 29-32. Treble clef has a very active melodic line with many beamed eighth notes. Bass clef accompaniment is also active with eighth notes and some accidentals.

34

Musical notation for measures 34-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 34 begins with a treble staff chord of G4, A4, B4, C5 and a bass staff chord of G2, B1, D2. The treble staff features a series of eighth-note chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F5, E5-F5-G5, F5-G5-A5, G5-A5-B5, A5-B5-C6, B5-C6-D6, C6-D6-E6, D6-E6-F6, E6-F6-G6, F6-G6-A6, G6-A6-B6, A6-B6-C7, B6-C7-D7, C7-D7-E7, D7-E7-F7, E7-F7-G7, F7-G7-A7, G7-A7-B7, A7-B7-C8, B7-C8-D8, C8-D8-E8, D8-E8-F8, E8-F8-G8, F8-G8-A8, G8-A8-B8, A8-B8-C9, B8-C9-D9, C9-D9-E9, D9-E9-F9, E9-F9-G9, F9-G9-A9, G9-A9-B9, A9-B9-C10, B9-C10-D10, C10-D10-E10, D10-E10-F10, E10-F10-G10, F10-G10-A10, G10-A10-B10, A10-B10-C11, B10-C11-D11, C11-D11-E11, D11-E11-F11, E11-F11-G11, F11-G11-A11, G11-A11-B11, A11-B11-C12, B11-C12-D12, C12-D12-E12, D12-E12-F12, E12-F12-G12, F12-G12-A12, G12-A12-B12, A12-B12-C13, B12-C13-D13, C13-D13-E13, D13-E13-F13, E13-F13-G13, F13-G13-A13, G13-A13-B13, A13-B13-C14, B13-C14-D14, C14-D14-E14, D14-E14-F14, E14-F14-G14, F14-G14-A14, G14-A14-B14, A14-B14-C15, B14-C15-D15, C15-D15-E15, D15-E15-F15, E15-F15-G15, F15-G15-A15, G15-A15-B15, A15-B15-C16, B15-C16-D16, C16-D16-E16, 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*Allegro*

The image displays a handwritten musical score for a piece marked "Allegro". The score is written on 14 staves, organized into seven systems of two staves each. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots at the end of the final system.

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