

APPENDICE ALL'ORGANO SVONARINO

DEL P.D. ADRIANO BANCHIERI BOLOGNESE
ABBATE BENEMERITO

OLIVETANO

OPERA XXXIII.

Donde il nouello Organista sopra dui parti Acute, e gra-
ue pratica vn modo facile in sonar di fantasia

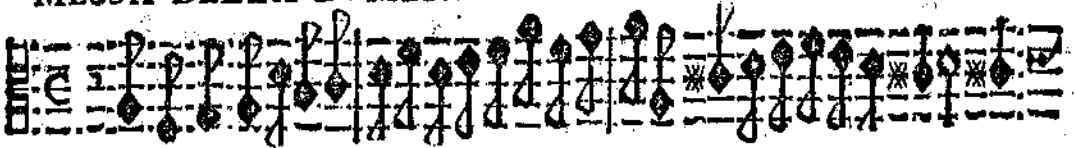


IN VENETIA,

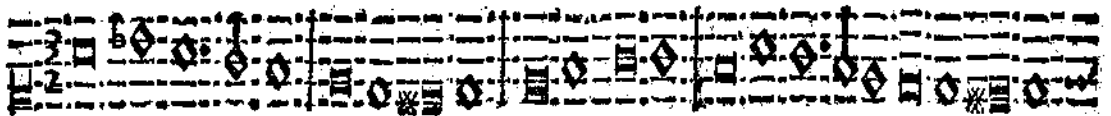
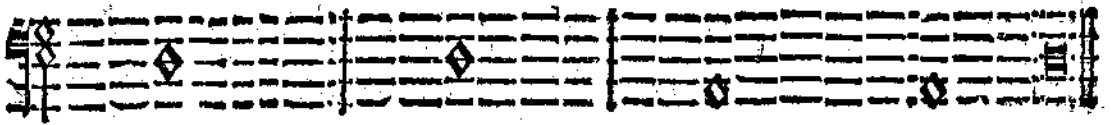
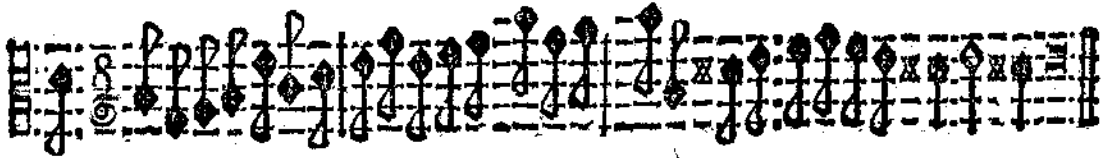
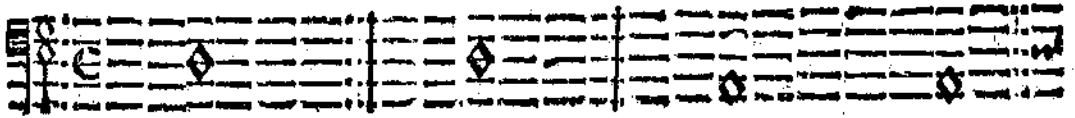
Appresso Alessandro Vincenti.

M. DC. XXXVIII.

MESSA DELLA DOMENICA.



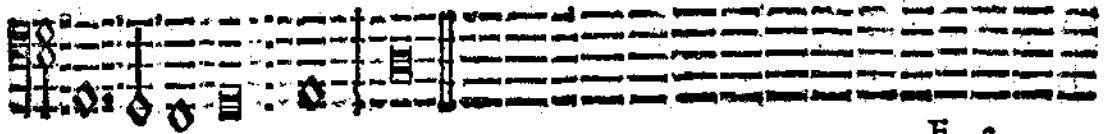
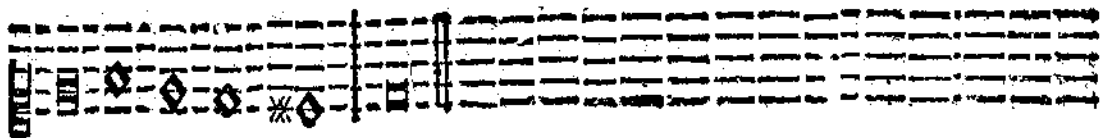
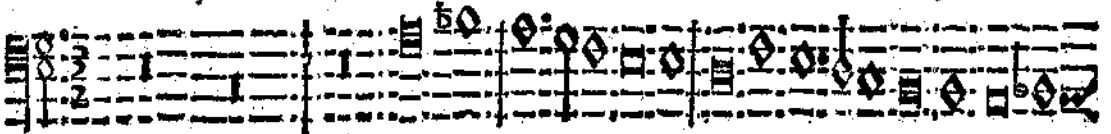
Doppo l'Introito. Primo Kyrie

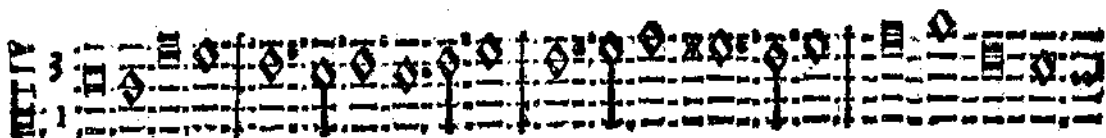


Terzo Kyrie

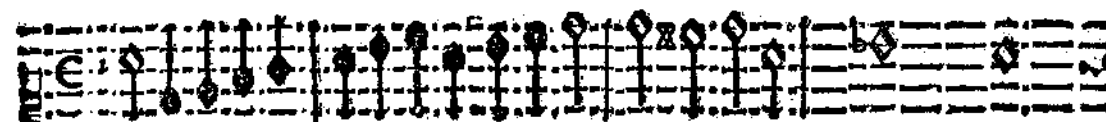
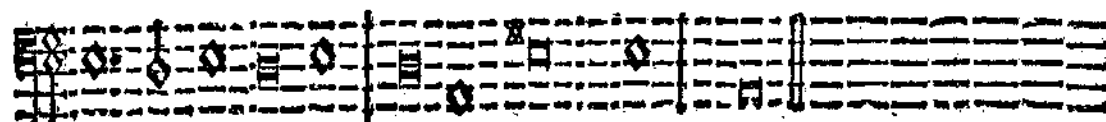
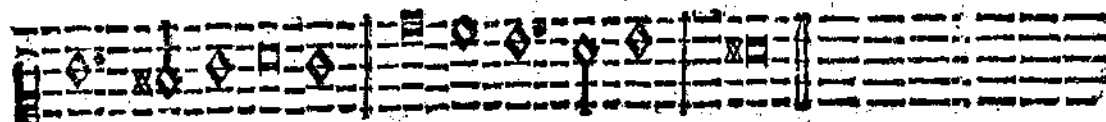
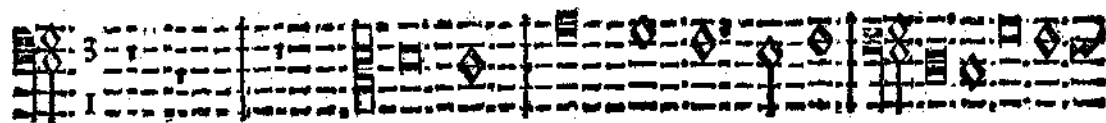
5x6

5x6

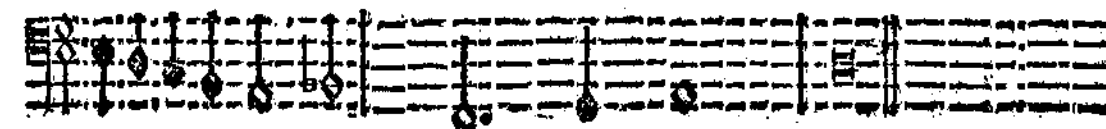
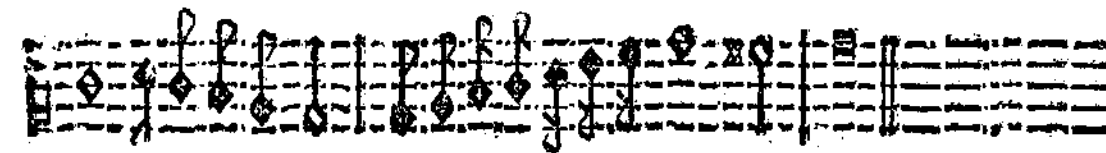
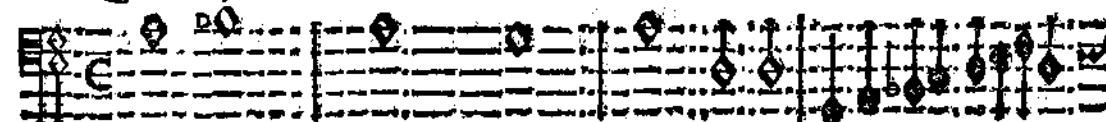


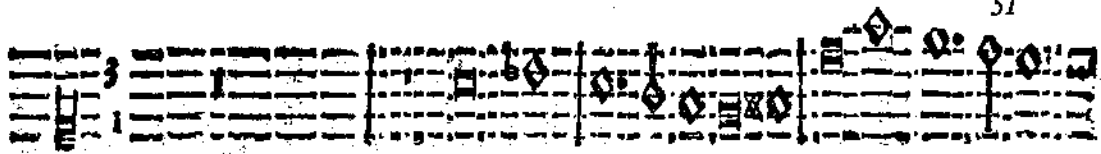


Secondo Christe

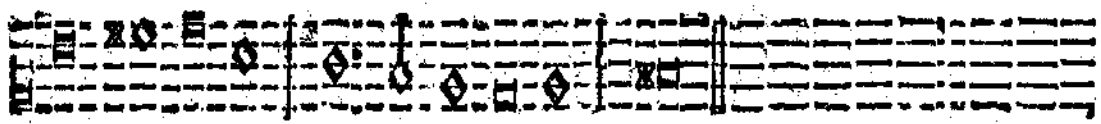
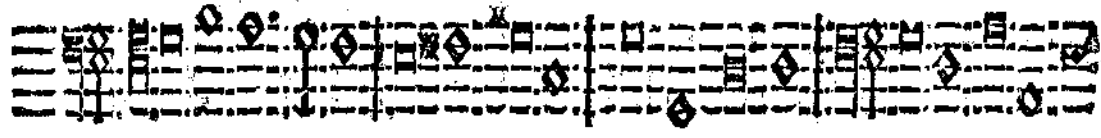


Quarto Kyrie

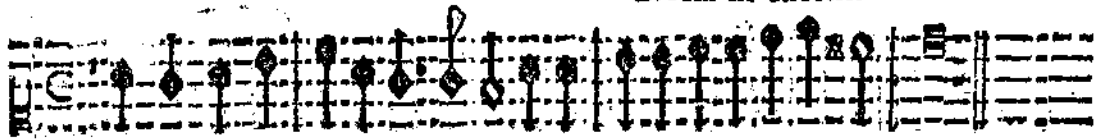




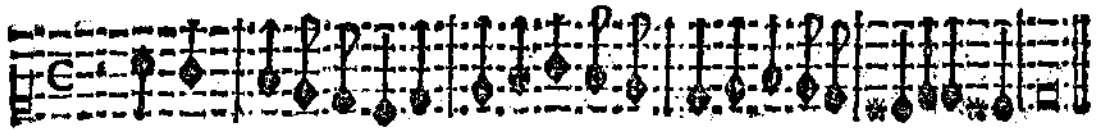
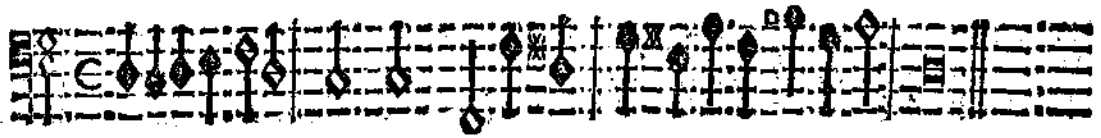
Ultimo Kirie



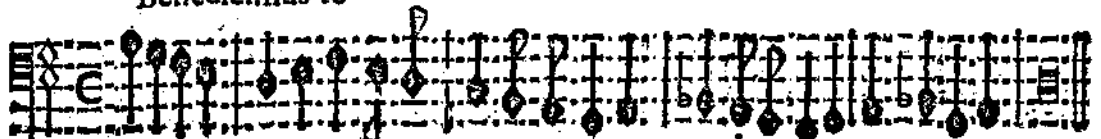
Gloria in excelsis



Et in terra pax

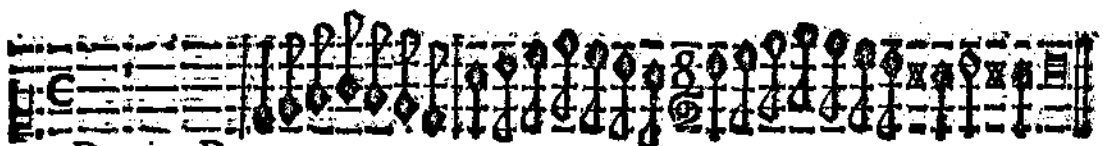
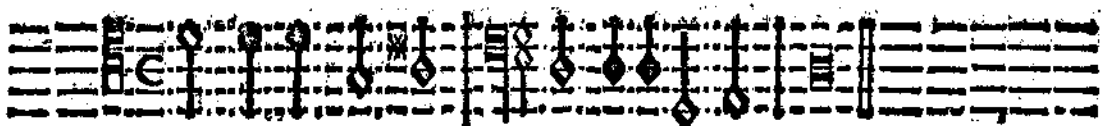


Benedicimus te

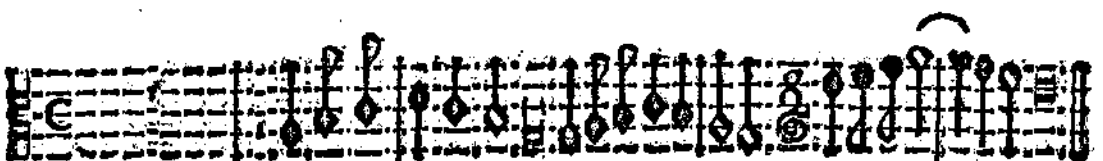
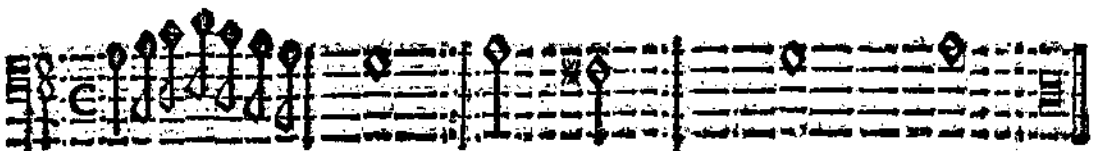




Glorificamus te

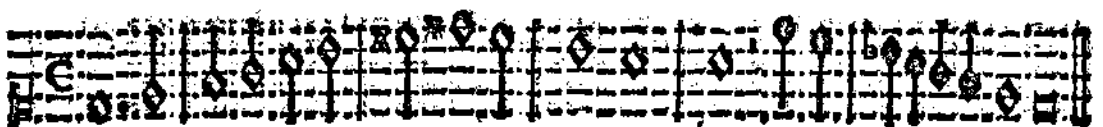
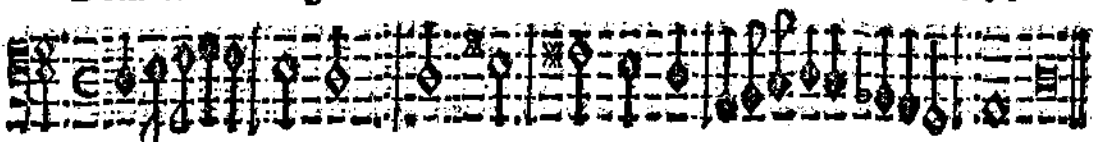


Domine Deus rex



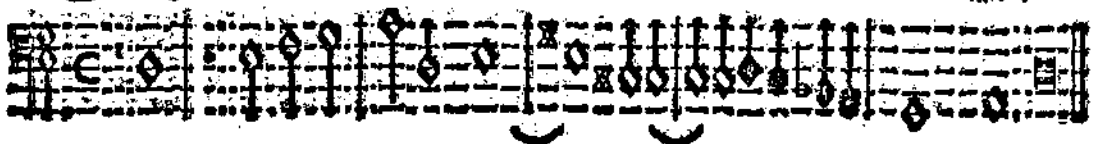
Domine Deus Agnus

✕34



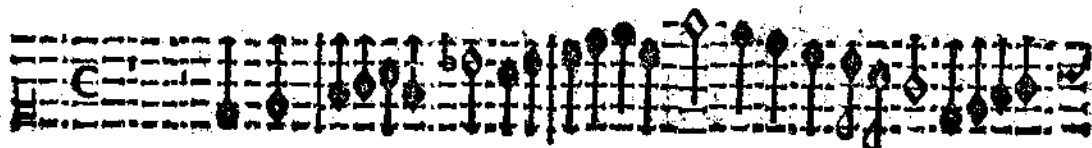
Qui tollis peccata mundi Suscipe con Tremolo

✕34

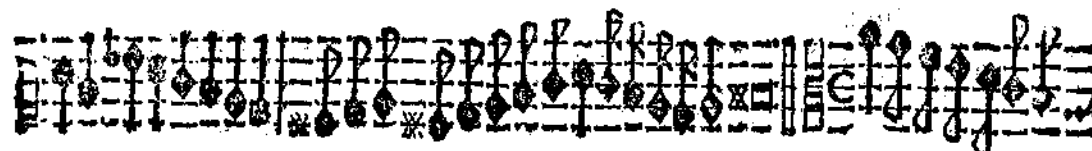
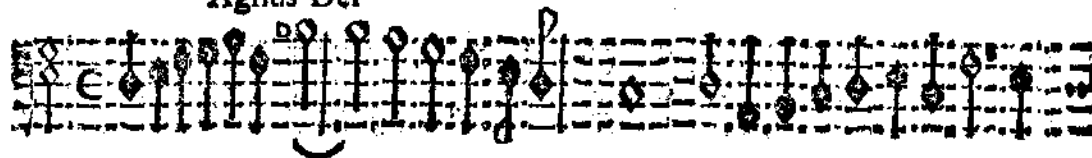




Sanctus

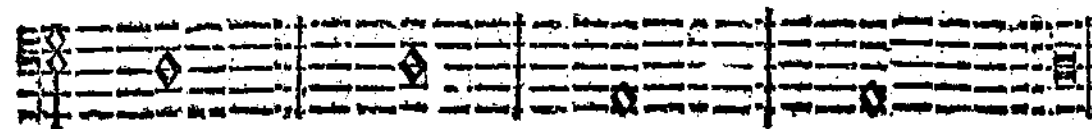
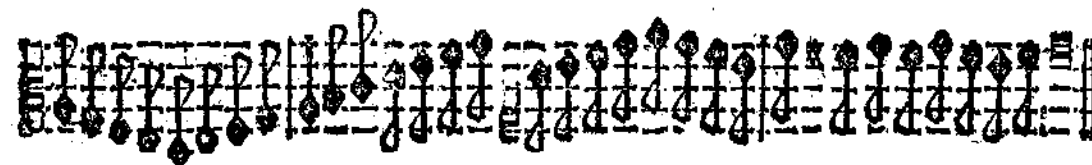
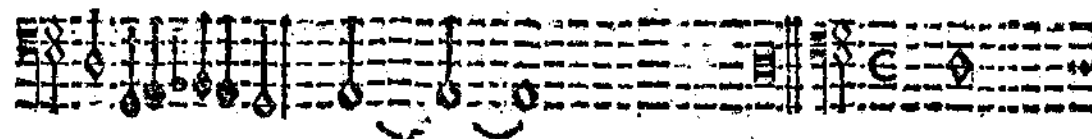


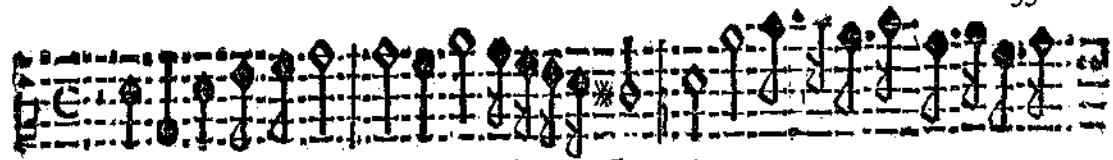
Agnus Dei



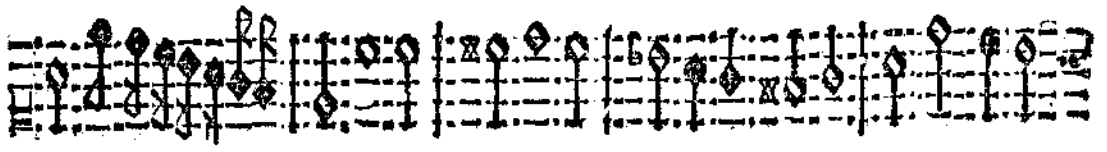
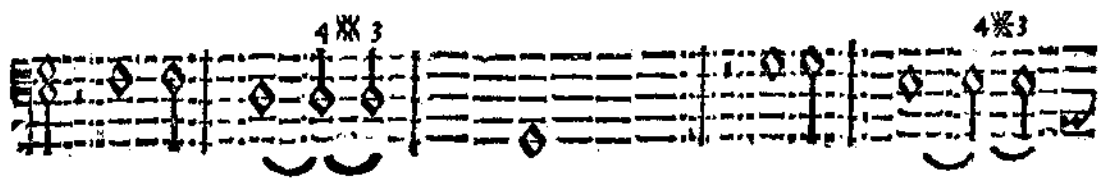
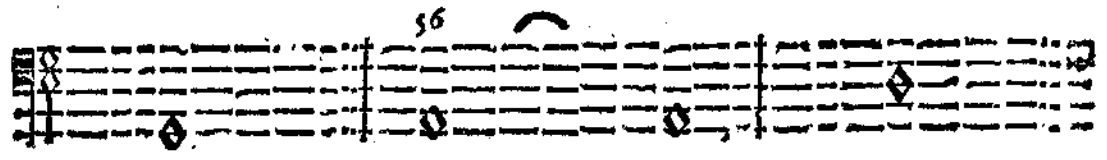
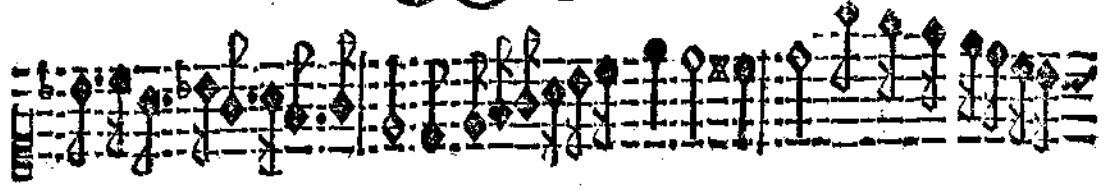
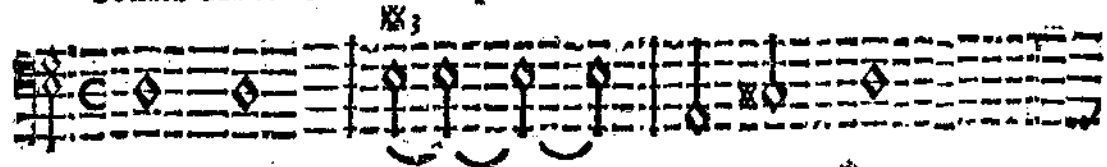
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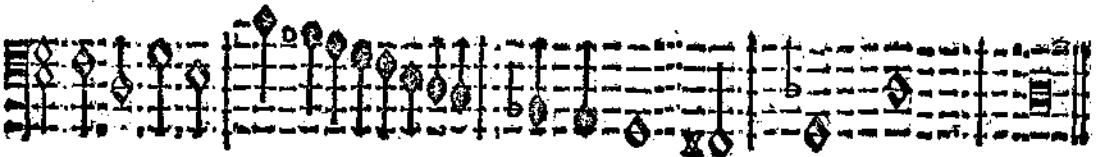
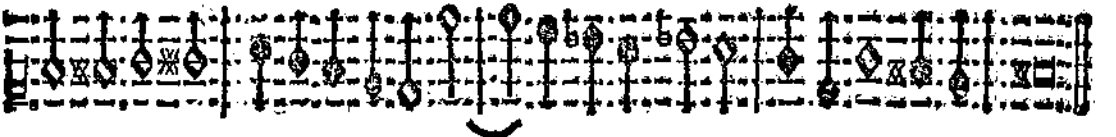
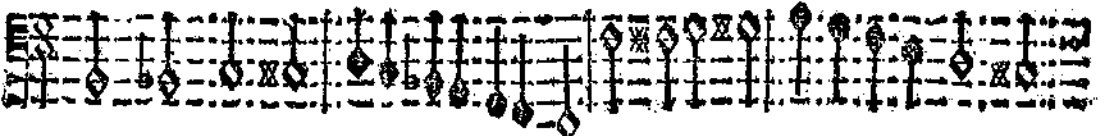
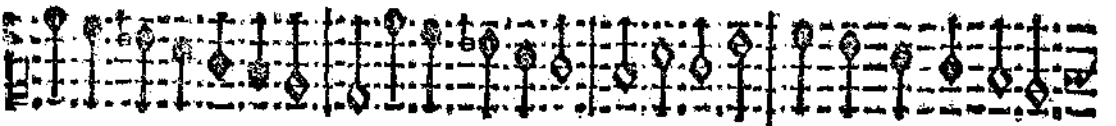
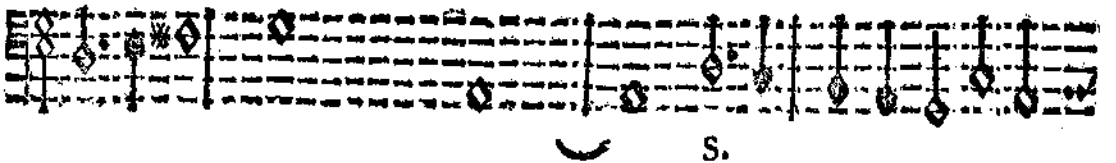
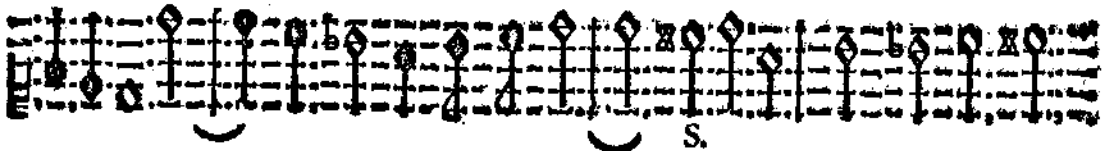
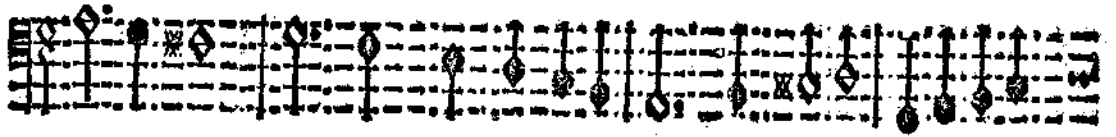
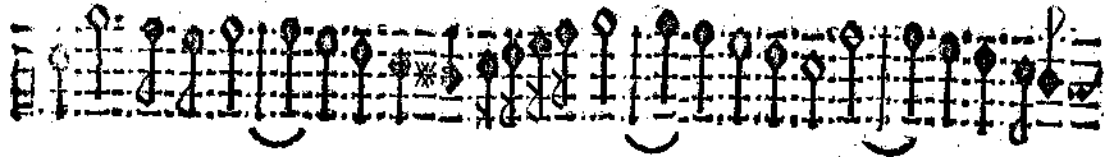
Deo gratias

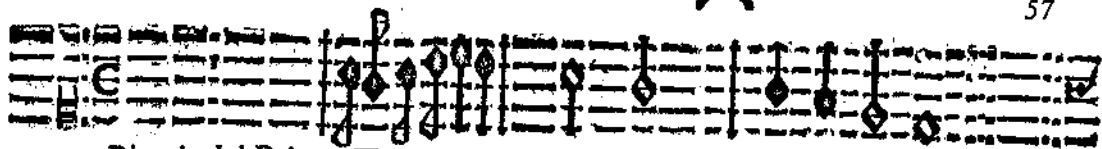




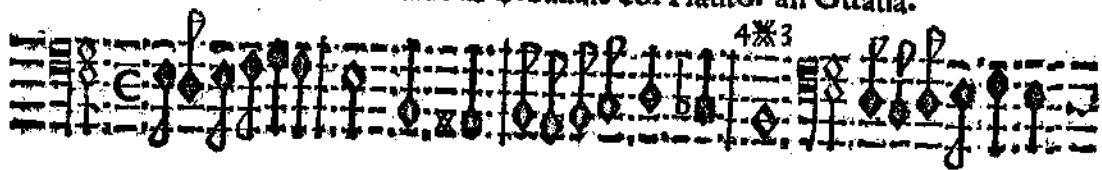
Sonata Graue col Principale Alla Leuazione.



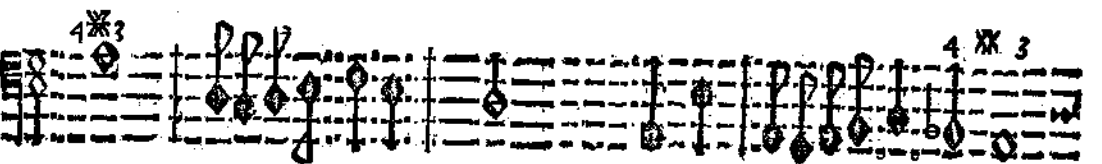
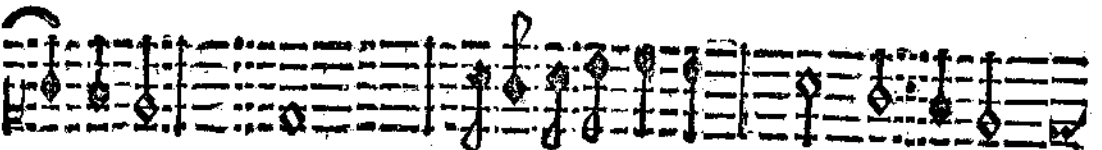
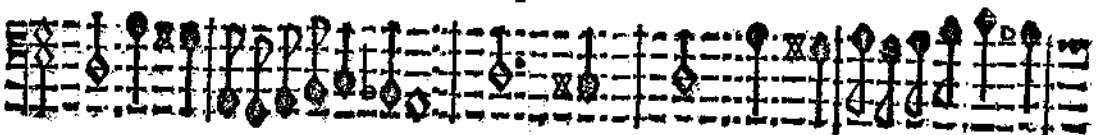




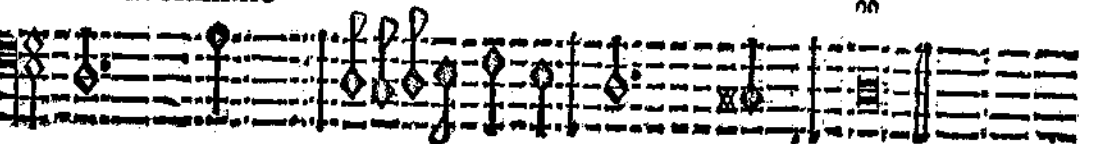
Bizarria del Primo Tuono al Graduale col Flauto. all'Ottava.



4x3 Più presto

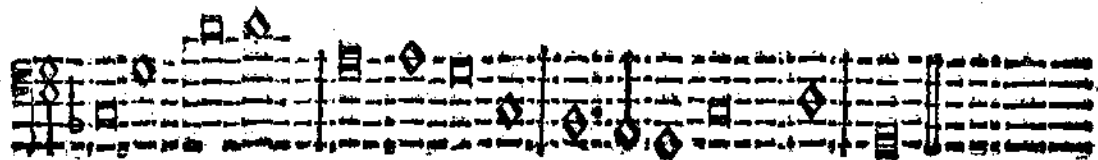
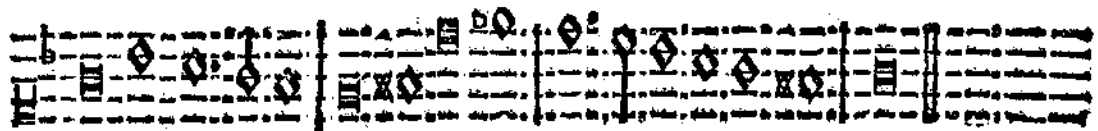
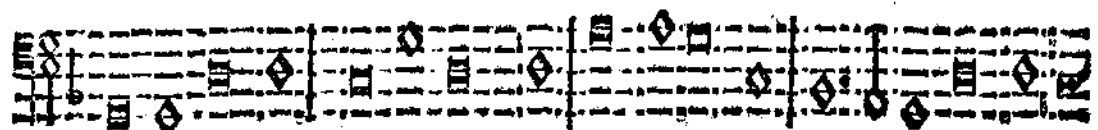
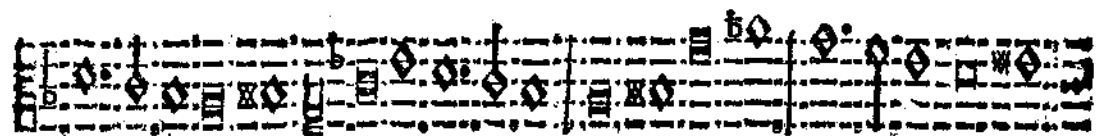
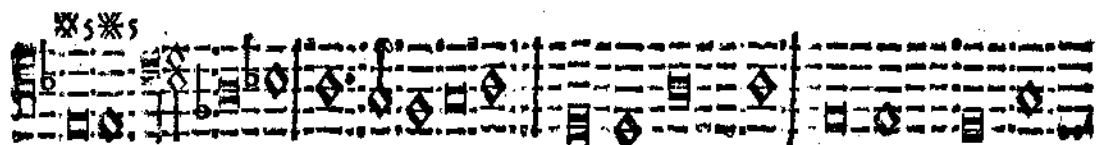
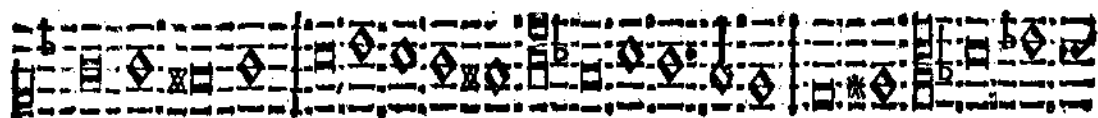
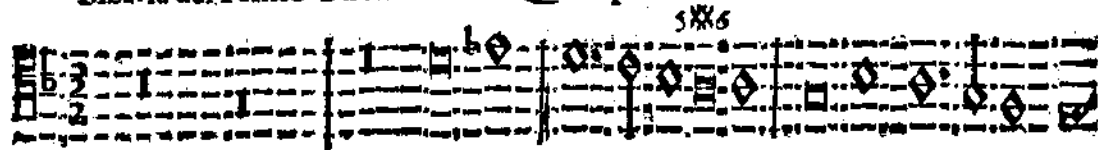


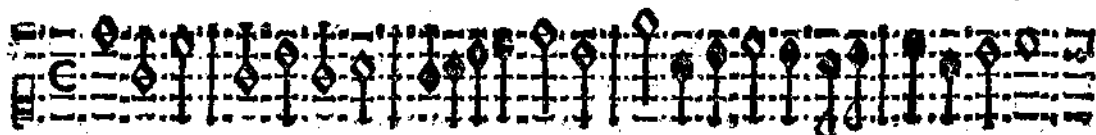
Prestissimo



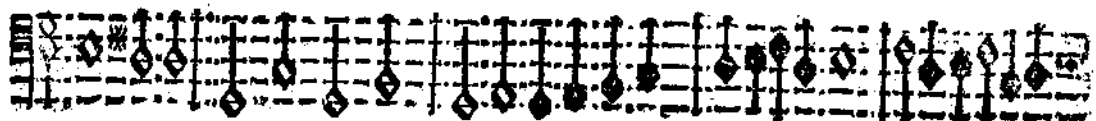
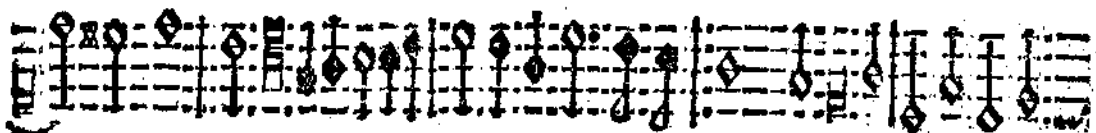
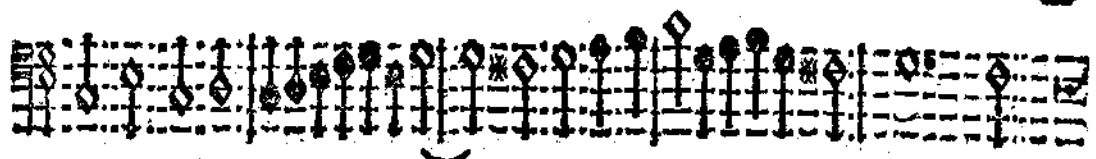
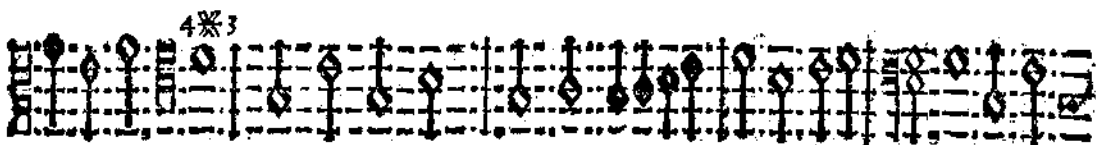
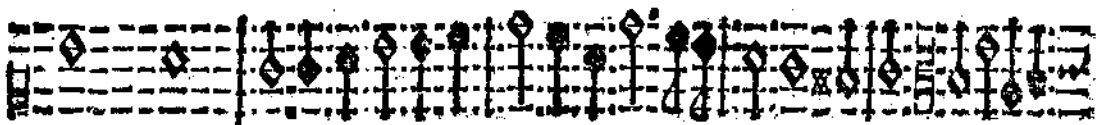
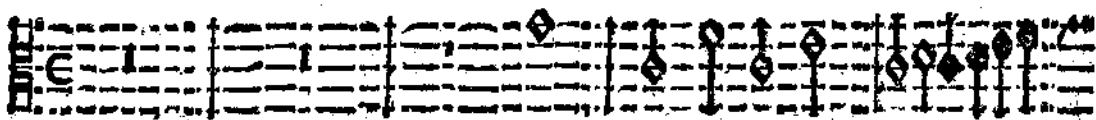


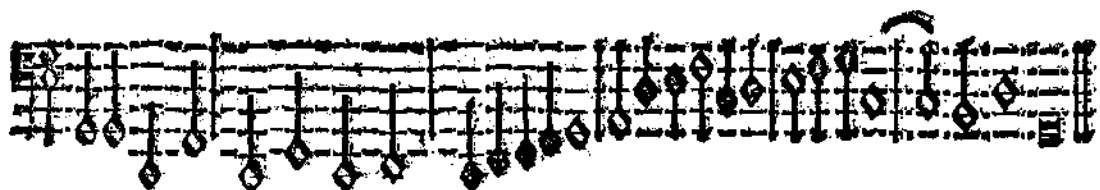
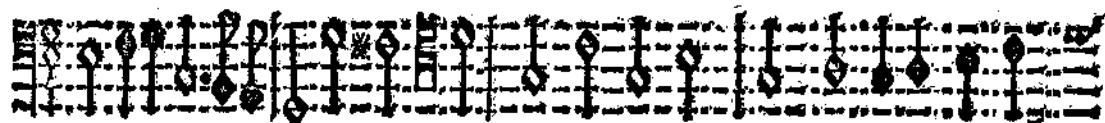
Bizarria del Primo Tuono. Alla Quarta per il Flauto in duodecima.

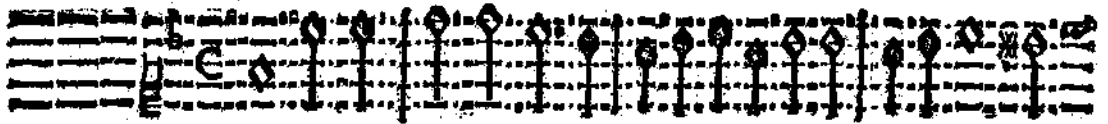




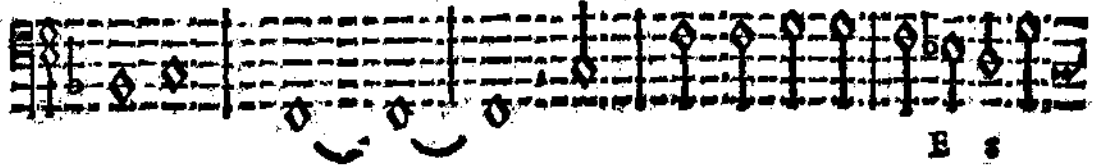
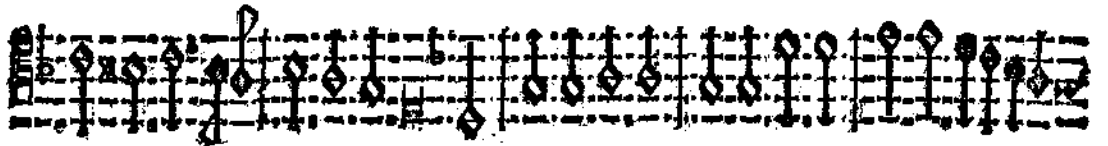
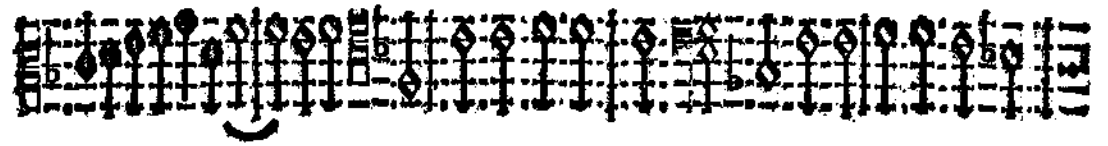
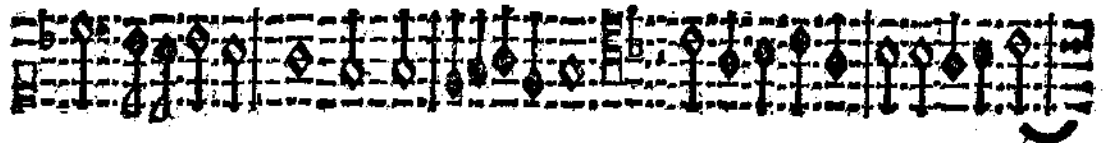
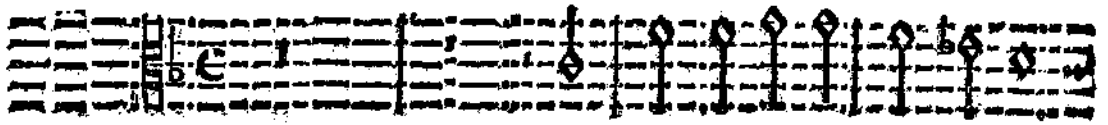
Fantasia del Settimo, & Ottavo Tuono. Fuga per imitatione.

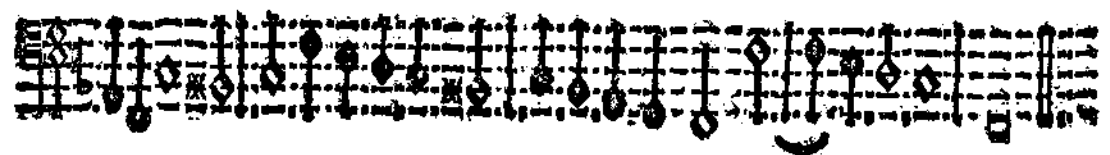
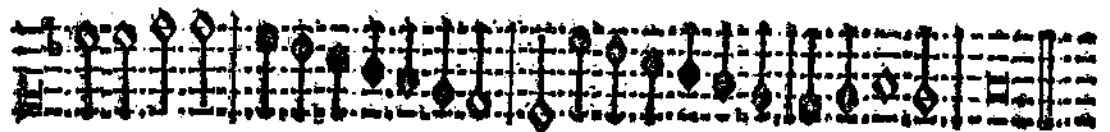
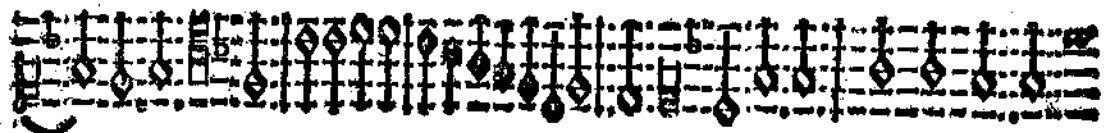
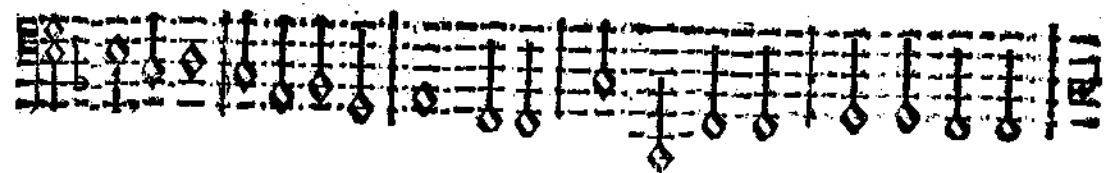
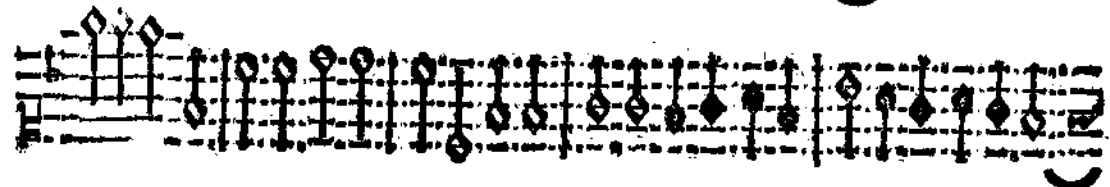
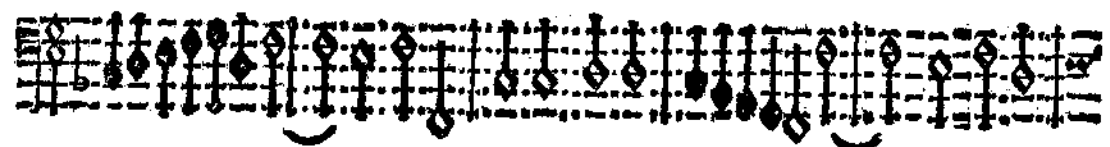






Fantasia del Duodecimo, & Vndecimo modo Fuga corrispondente





ORGANO SVONARINO

S E S T O R E G I S T R O

A G G I V N T O C H E S O N O

Q V A T T R O S O N A T E

P E R M O D V L A R E C O N L ' O R G A N O

Et piacendo aggiungere vn Istromento Acuto, & anco
vn graue, & nel fine Tre Motetti di Voce Sola.

O P E R A X X X X I I I .

DEL P. D. ADRIANO BANCHIERI BOLOGNESE

A B B A T E B E N E M E R I T O

O L I V E T A N O



I N V E N E T I A ,

Appretto Alessandro Vincenti.

M. DC. XXXVIII.

PRIMA SONATA

Musical staff for Violino, featuring a treble clef, a common time signature (C), and a series of notes with stems and beams.

Violino

※34※3

Musical staff for Fuga, featuring a treble clef, a common time signature (C), and a series of notes with stems and beams.

Fuga

Musical staff for Fuga, featuring a treble clef, a common time signature (C), and a series of notes with stems and beams.

Fuga

Musical staff for Trombone, featuring a bass clef, a common time signature (C), and a series of notes with stems and beams.

Trombone,

Musical staff for Trombone, featuring a bass clef, a common time signature (C), and a series of notes with stems and beams.

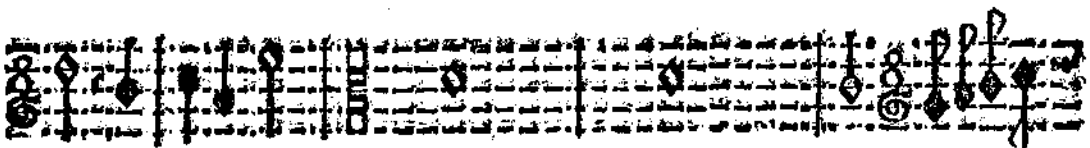
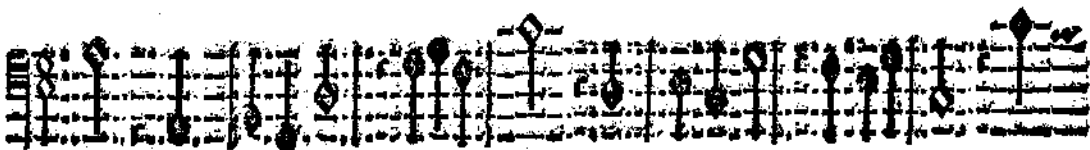
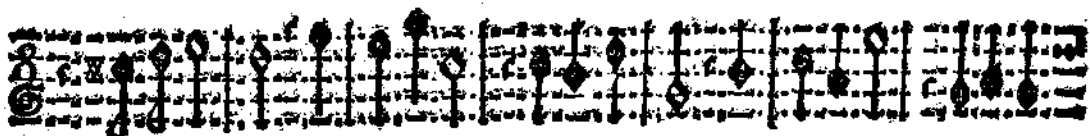
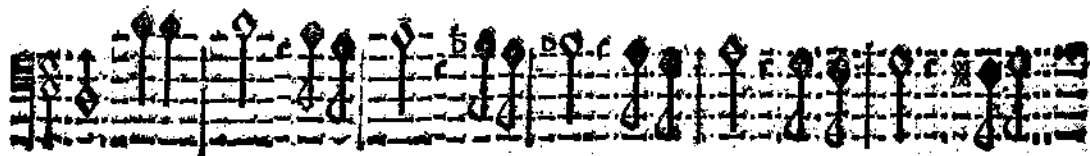
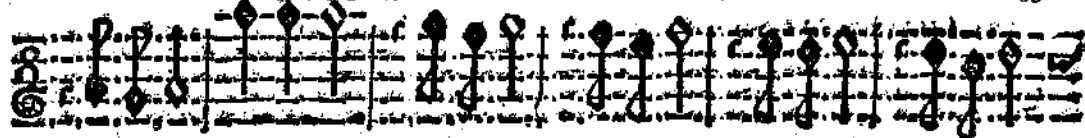
Violino

Musical staff for Violino, featuring a treble clef, a common time signature (C), and a series of notes with stems and beams.

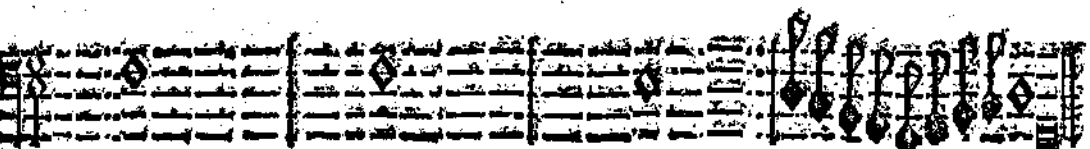
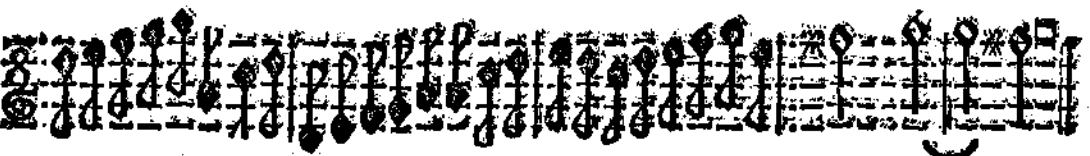
Musical staff for Violino, featuring a treble clef, a common time signature (C), and a series of notes with stems and beams.

Musical staff for Violino, featuring a treble clef, a common time signature (C), and a series of notes with stems and beams.

SESTO REGISTRO.

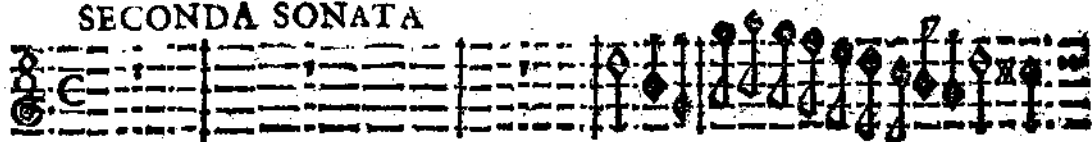


Violino

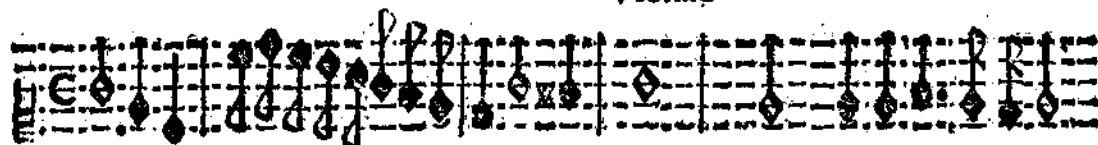


Tace

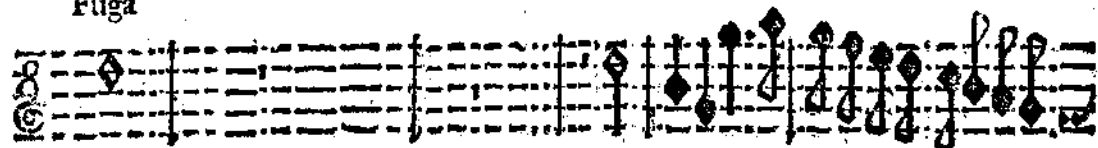
Trombone

ORGANO SVONARINO.
SECONDA SONATA

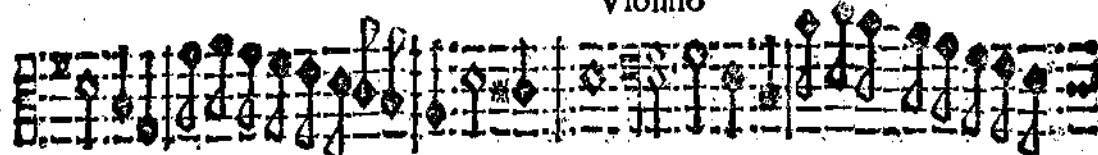
Violino



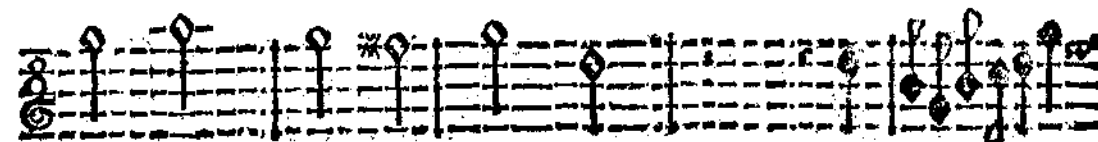
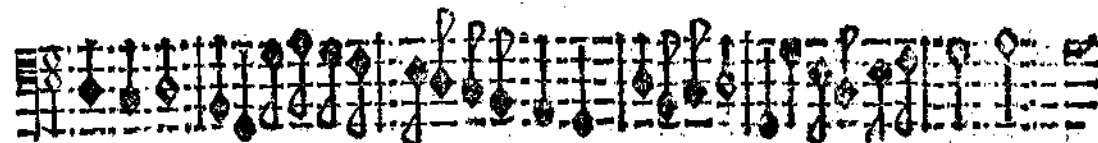
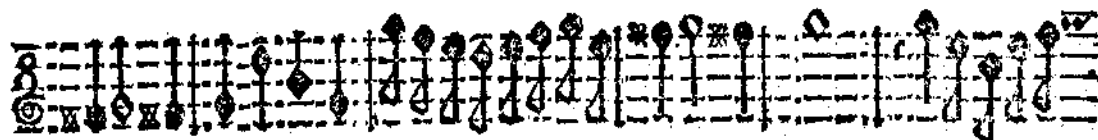
Fuga



Violino



Trombone.

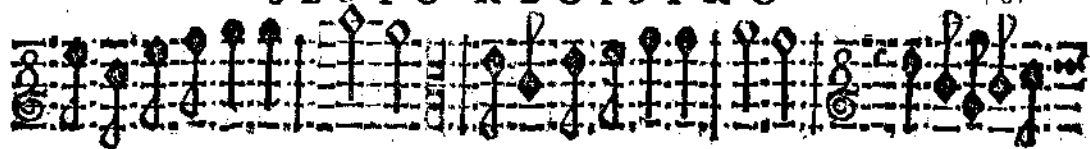


Viol no

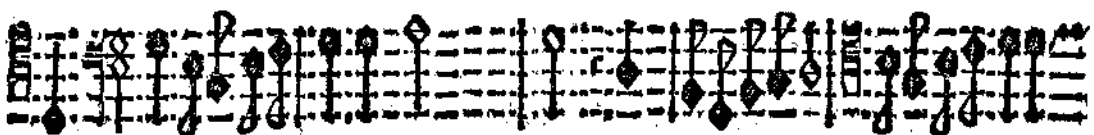
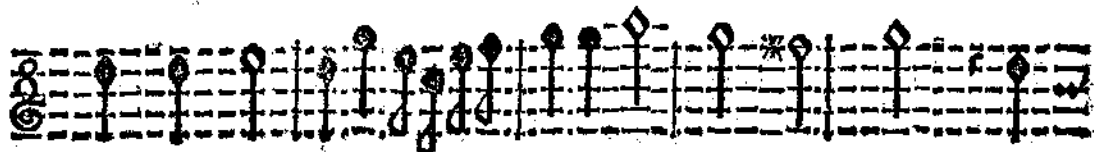


Trombone

SESTO REGISTRO



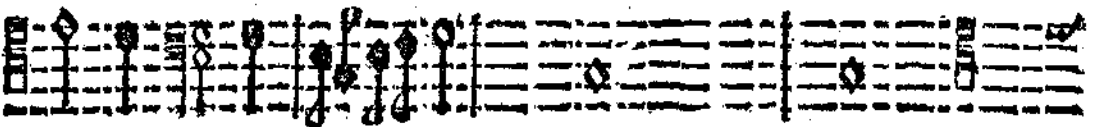
Violino



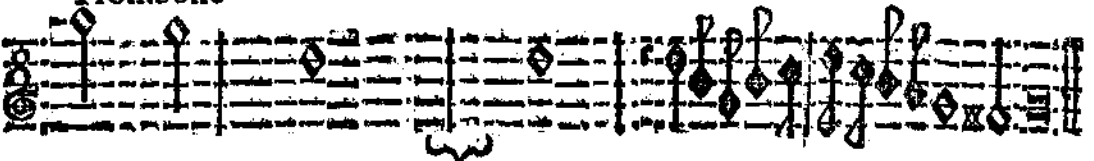
Trombone



Violino



Trombone



Trombone

ORGANO SVONARINO

TERZA SONATA In Scherzo.

The first staff is the Organ part, written in treble clef, C major, and 3/4 time. It begins with a C-clef and a common time signature. The music consists of a series of chords and single notes, primarily in the right hand, with some lower notes in the left hand.

Violino

The second staff is the Violin part, written in treble clef, C major, and 3/4 time. It features a melodic line with eighth and sixteenth notes, often beamed together, and some rests.

Trombone all'alta

The third staff is the Trombone part, written in bass clef, C major, and 3/4 time. It plays a rhythmic accompaniment with eighth and sixteenth notes, often in pairs.

The fourth staff is the Organ part, continuing the melody and accompaniment from the first staff.

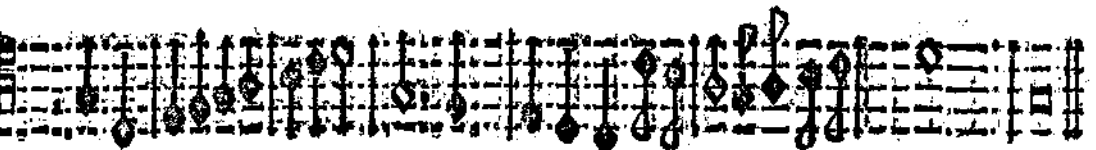
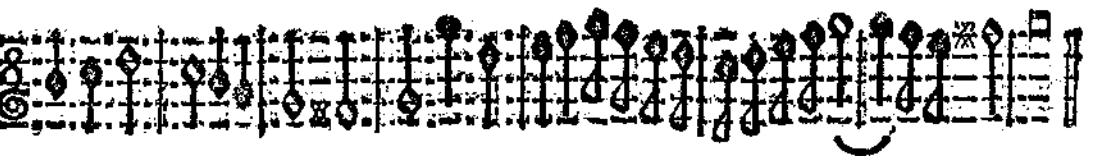
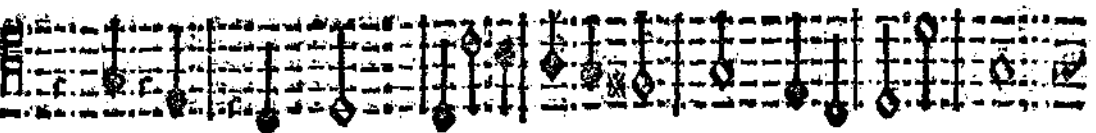
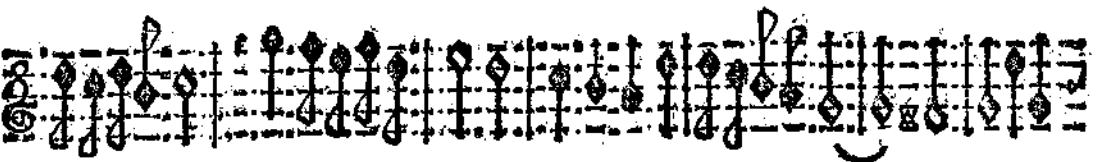
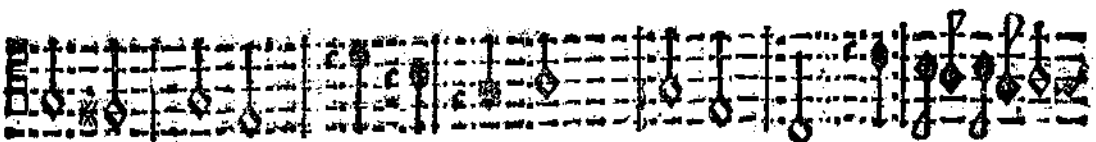
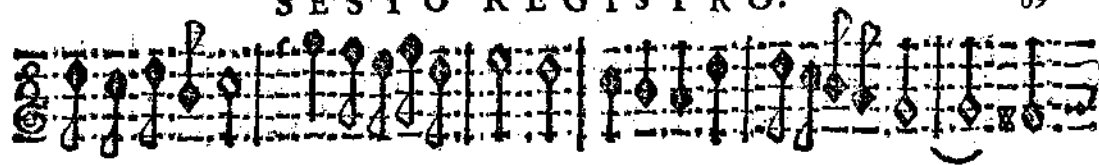
The fifth staff is the Violin part, continuing the melodic line.

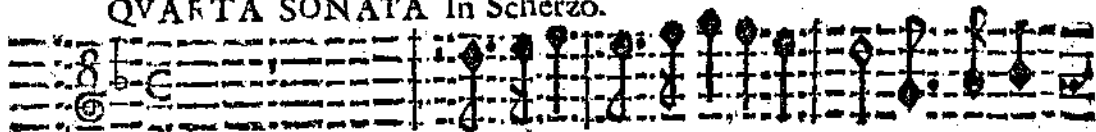
The sixth staff is the Trombone part, continuing the rhythmic accompaniment.

The seventh staff is the Organ part, continuing the piece.

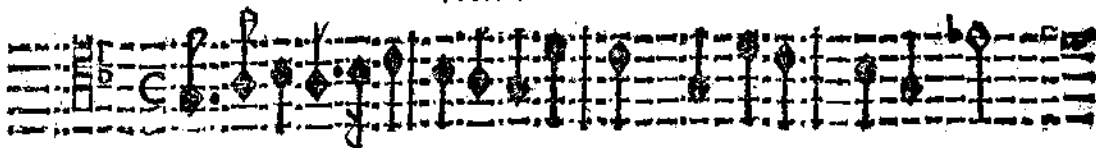
The eighth staff is the Violin part, concluding the melodic line.

The ninth staff is the Trombone part, concluding the rhythmic accompaniment.

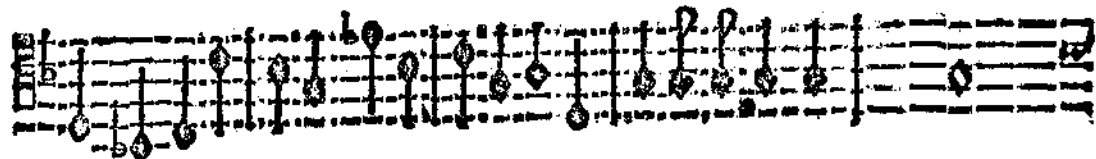
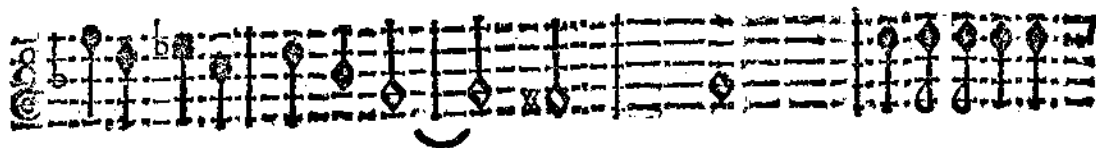
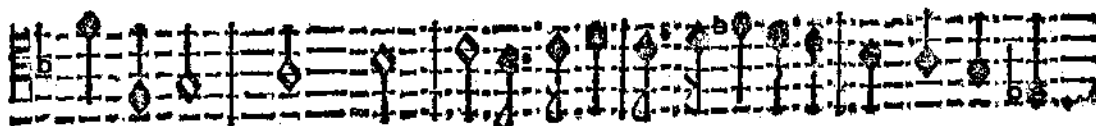
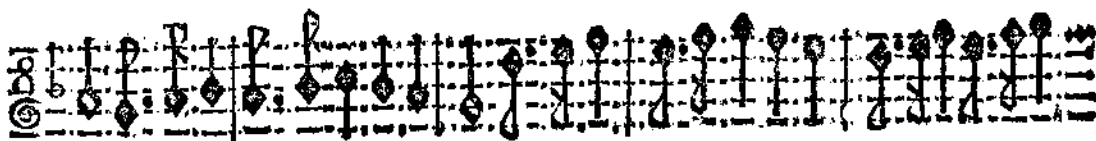
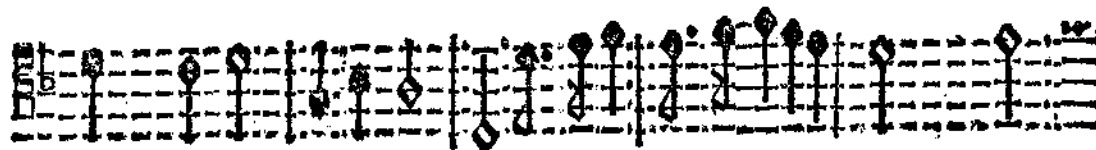
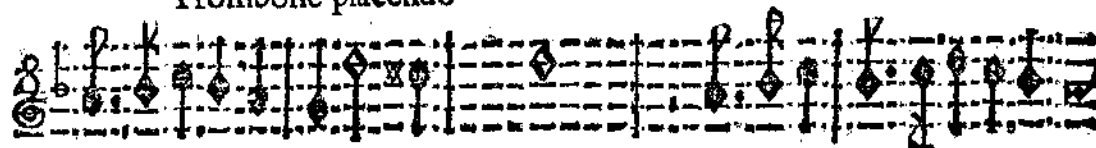


ORGANO SVONARINO.
QUARTA SONATA In Scherzo.

Violino volendo

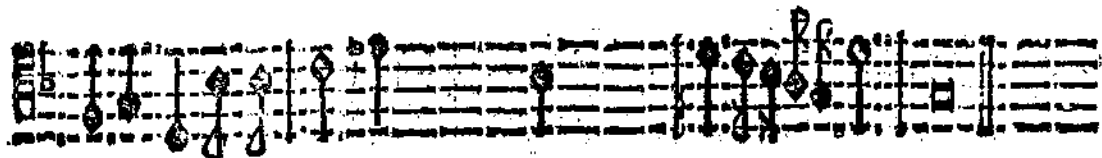
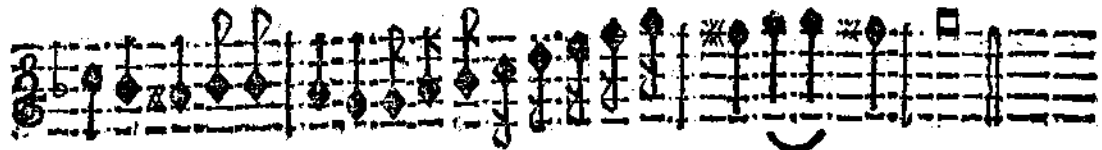
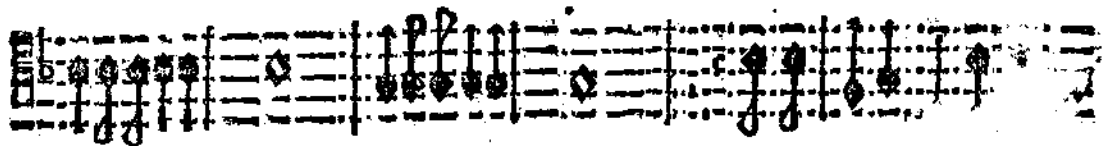
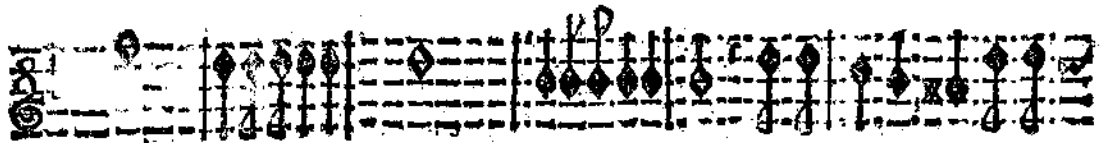
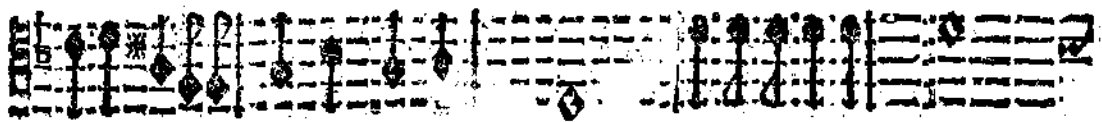
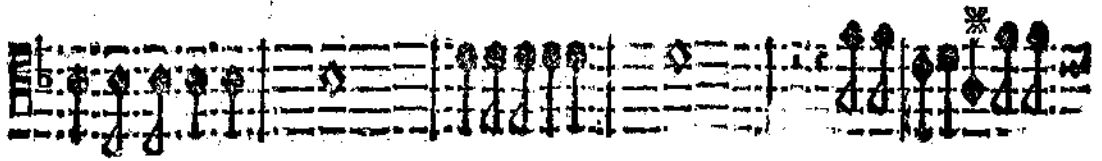
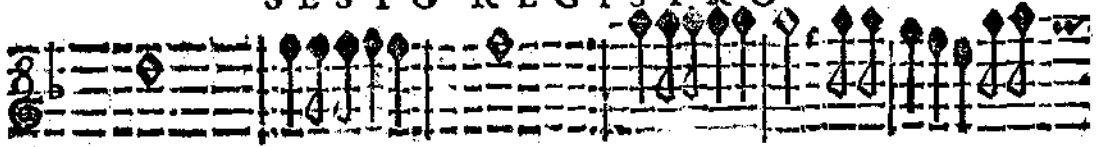


Trombone piacendo

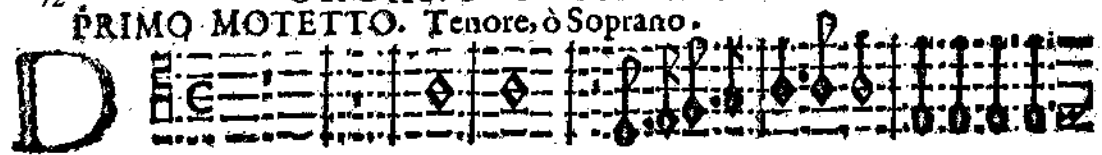


SESTO REGISTRO

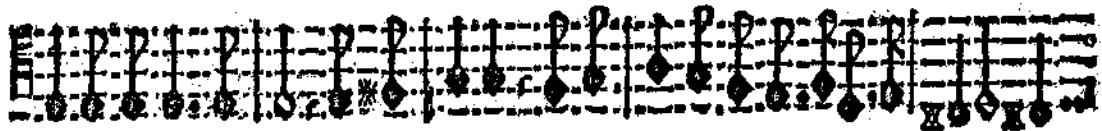
71



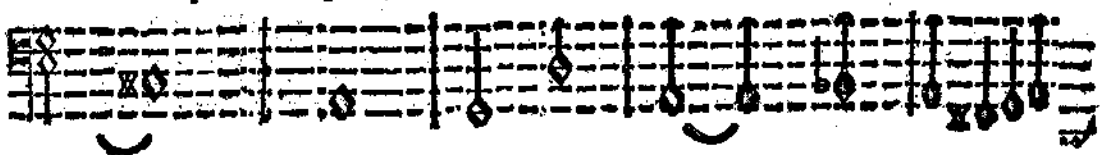
ORGANO SVONARINO
PRIMO MOTETTO. Tenore, ò Soprano.

D 

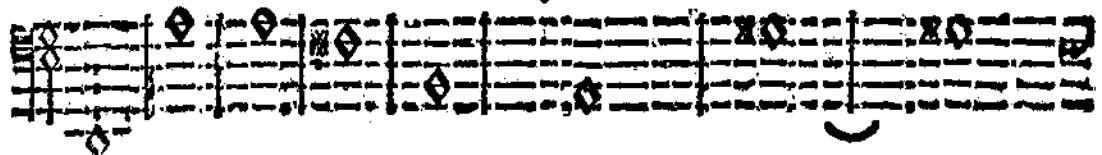
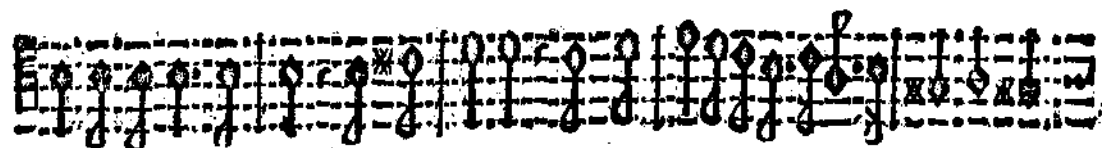
v o v bera sicut duo

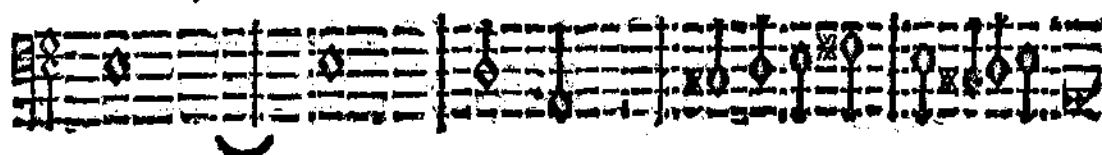
hinnuli capre æ qui pa seuntur qui pascuntur in li li.

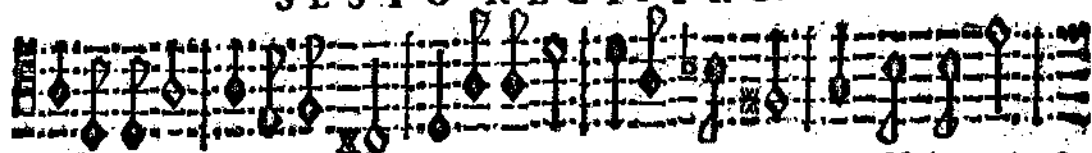



is Du o v bera sicut duo.

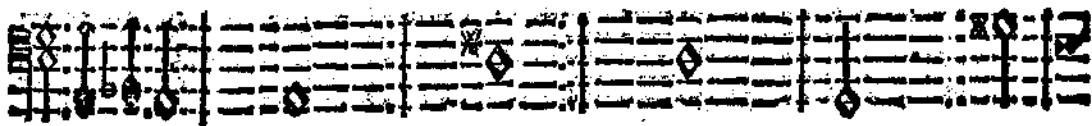



hinnuli capre æ qui pascuntur qui pascuntur in li li.

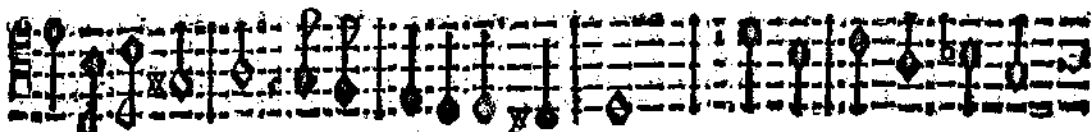




is vulnera ~ sti cor meum Vulnera ~ sti cor meum Vulnera ~



Arpeggiato



~ sti cor meum Soror mea Sponsa ~ Et in vno ctine



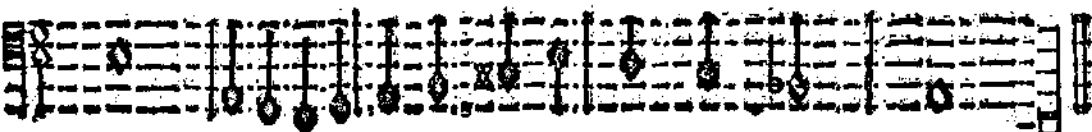
colli tu i Vulnera ~ sti cor meū Vuñera ~ sti cor meū Vulnera ~

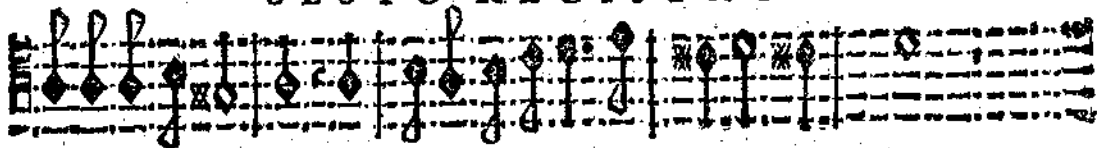


Arpeggiato

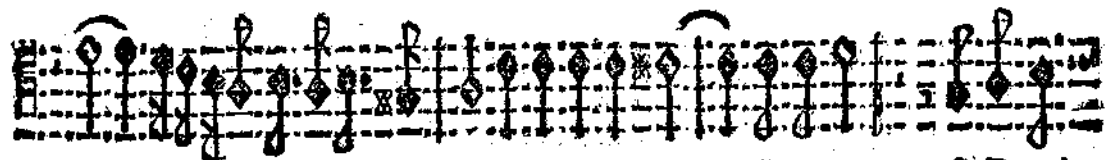
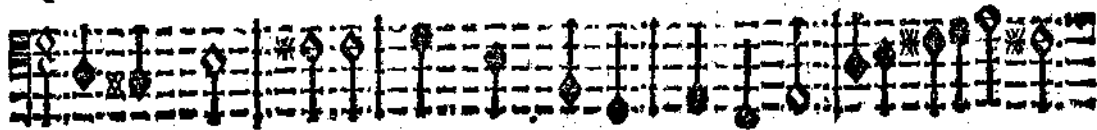


~ sti cor meum Soror mea Spon ~ ~ si.

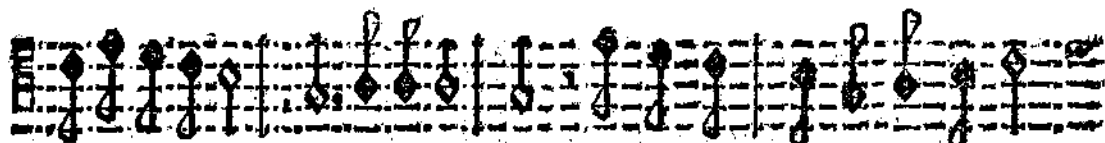
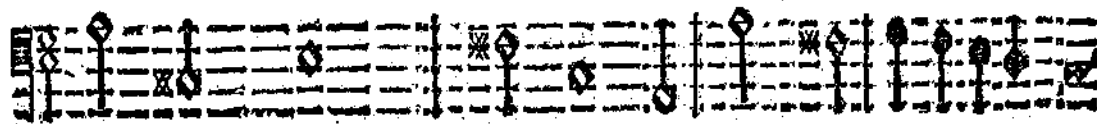




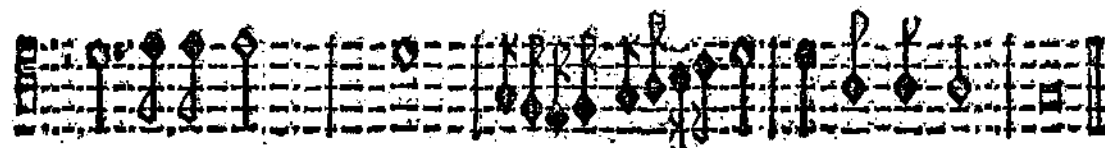
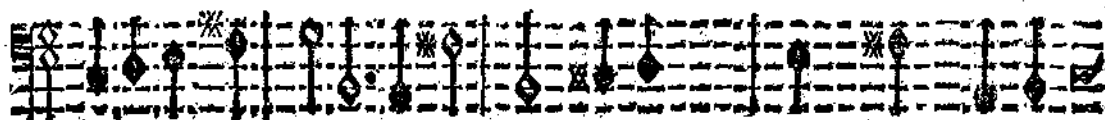
posuerunt Deum an te cō spectum su um



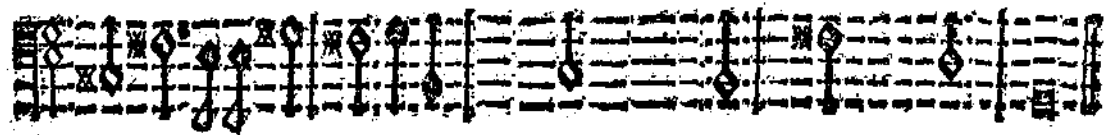
Ec ce enim Deus a diuat me & Domi-



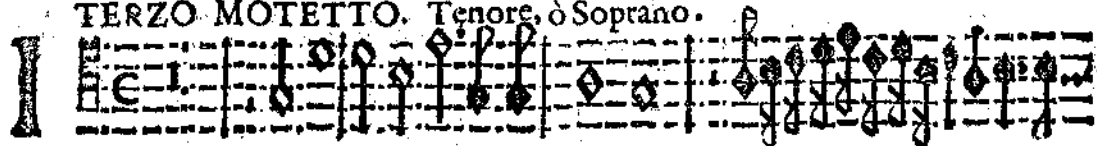
nus susceptor est animæ me æ & Domi nus susceptor est



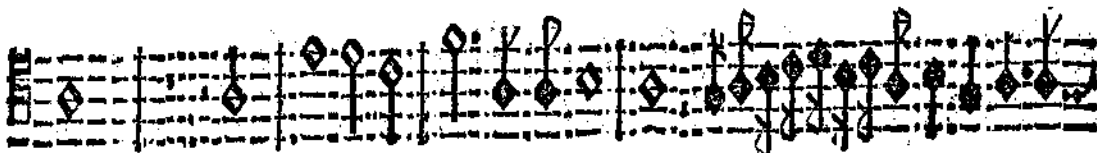
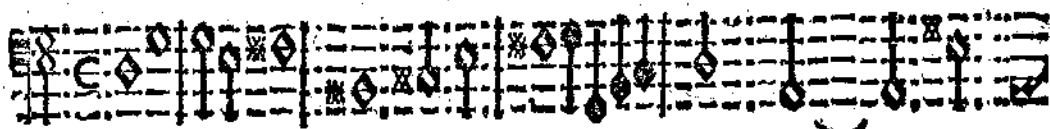
animæ me æ a nime me e.



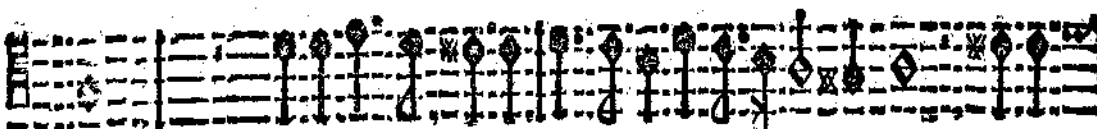
TERZO MOTETTO. Tenore, ò Soprano.



N Deo speravit cor meum & adiutus



sum in Deo speravit cor meum & adiutus

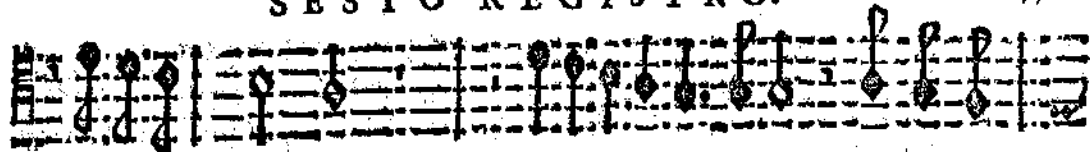


sum & ex voluntate mea confitebor tibi & ex

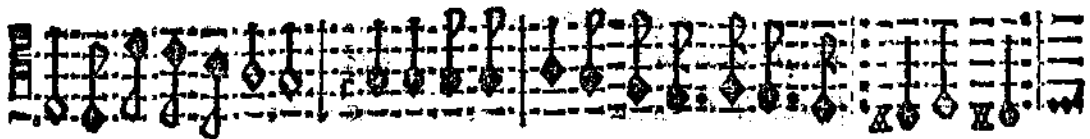


voluntate mea confitebor tibi Vias tuas Domine

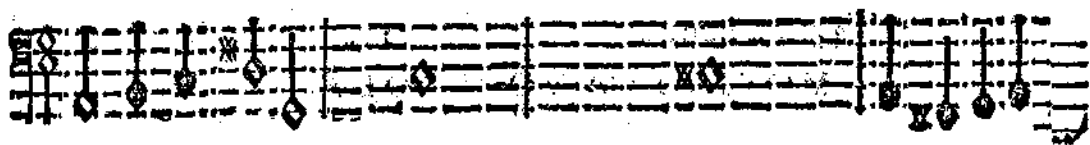




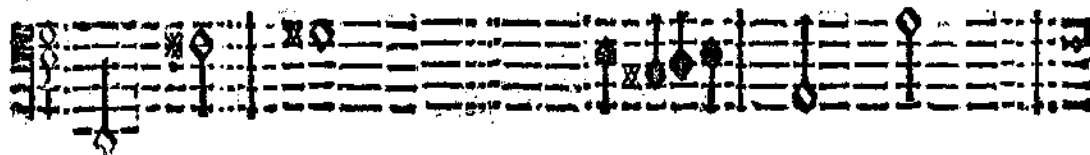
demonstra mihi Vias tuas Domine demonstra



mihi demonstra mihi & semitas tuas edo ce



me & semitas tuas edo ce me & semitas



tuas edo ce me.

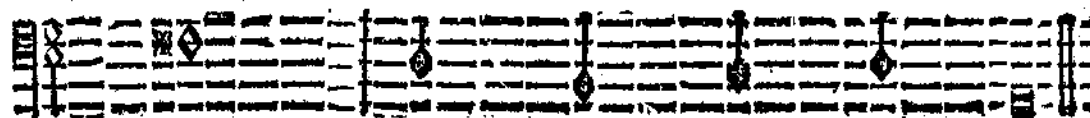




TAVOLA.



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Seconda Sonata	148
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Secondo Motetto Tenore ò Canto	156
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IL FINE.

