



EG510

H

Composizioni per Organo

di Luigi Bottaro

Op. 120.

compl. $\frac{\text{Mk. } 3.}{\text{Frchs } 4.}$ netto

- n° 1. Preludio fugato $\frac{\text{Mk. } .80}{\text{Frchs } 1.}$ netto
- „ 2. Elevazione $\frac{\text{Mk. } .80}{\text{Frchs } 1.}$ „
- „ 3. Allegretto pastorale $\frac{\text{Mk. } 1.}{\text{Frchs } 1.25}$ „

- n° 4. Melodia $\frac{\text{Mk. } .80}{\text{Frchs } 1.}$ netto
- „ 5. Trio $\frac{\text{Mk. } .80}{\text{Frchs } 1.}$ „
- „ 6. Fantasia $\frac{\text{Mk. } 1.50}{\text{Frchs } 2.}$ „

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H

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di Luigi Bottazzo

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BOSTON, CHAS. W. HOMEYER & CO,



Organo Espressivo: Aeolina, Principale 8 P. e Bordone 8.
Grand' Organo: Unda Maris, e Principale 8.
Pedale: Bordoni 16 e 8.

Elevazione.

Luigi Bottazzo, Op. 120 N° 2.

Manuale. *Larghetto.* ♩ = 60. *p* *affrett.* *rall.* *a tempo*

O. E.

p *affrett.* *rall.*

G. O.

a tempo

O. E.

G. O.

mf *p*

O. E.

un po' animato *rall.*

G. O. O. E. G. O. O. E. accoppiato

Primo tempo. *affrett.*

O. E. G. O.

togli l'accoppiamento

affrett. *rall.*

This system contains three staves. The top two staves are a grand staff with treble and bass clefs, containing piano accompaniment. The bottom staff is a single bass line. The tempo marking *affrett.* is above the first staff, and *rall.* is above the second staff. The music is in a minor key and features a mix of eighth and sixteenth notes.

a tempo
O.E.A.
G.O.

This system contains three staves. The top two staves are a grand staff with treble and bass clefs, containing piano accompaniment. The bottom staff is a single bass line. The tempo marking *a tempo* is above the first staff. There are also markings 'O.E.A.' and 'G.O.' on the first and second staves respectively. The music features a mix of eighth and sixteenth notes with some slurs.

rall. *a tempo* *rall.*

This system contains three staves. The top two staves are a grand staff with treble and bass clefs, containing piano accompaniment. The bottom staff is a single bass line. The tempo markings *rall.*, *a tempo*, and *rall.* are placed above the first, second, and third staves respectively. The music includes triplets and slurs.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o	1. Preludio.....	Mk. .80	netto
		2. Fughetta.....	Frs. 1.—	"
		3. Pastorale.....	Mk. .80	"
		4. Angelus.....	Frs. 1.—	"
		5. Toccata di Concerto.....	Mk. 1.50	"
Mk. 2.40 netto				
Frs. 3.—				
II ^o Fasc.	} N ^o	6. Melodia.....	Mk. .80	"
		7. Invocazione.....	Frs. 1.—	"
		8. Marcia festiva.....	Mk. .80	"
		9. Intermezzo.....	Frs. 1.—	"
		10. Finale.....	Mk. 1.—	"
Mk. 2.40 netto				
Frs. 5.—				

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o	1. Preludio.....	Mk. .80	netto
		2. Melodia.....	Frs. 1.—	"
		3. Inno trionfale.....	Mk. .80	"
		4. Elegia.....	Frs. 1.—	"
		5. Andantino pastorale.....	Mk. .80	"
Mk. 2.40 netto				
Frs. 3.—				
II ^o Fasc.	} N ^o	6. Allegro vivace.....	Mk. .80	"
		7. Corale.....	Frs. 1.—	"
		8. Fuga.....	Mk. .80	"
		9. Adoro te devote.....	Frs. 1.—	"
		10. Marcia religiosa.....	Mk. 1.25	"
Mk. 2.40 netto				
Frs. 5.—				

BOTTAZZO, Luigi. Op. 120.

compl.	} N ^o	1. Preludio.....	Mk. .80	netto
		2. Elevazione.....	Frs. 1.—	"
		3. Allegretto.....	Mk. .80	"
		4. Melodia.....	Frs. 1.25	"
		5. Trio.....	Mk. .80	"
		6. Fantasia.....	Frs. 1.—	"
Mk. 3.— netto				
Frs. 4.—				

RAVANELLO, Oreste. Op. 50.

compl.	} N ^o	1. Preludio.....	Mk. .80	netto
		2. Preghiera.....	Frs. 1.—	"
		3. Musette.....	Mk. .80	"
		4. Elegia.....	Frs. 1.—	"
		5. Fughetta.....	Mk. .80	"
		6. Christus resurrexit.....	Frs. 1.—	"
Mk. 3.— netto				
Frs. 4.—				
		Inno di Gloria	Mk. 1.50	
			Frs. 2.—	

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Composizioni per Organo

di Luigi Bottaro

Op. 120.

compl. Mk. 3.— netto
Fr. 4.—

- n° 1. Preludio fugato Mk. .80 netto
Fr. 1.—
- „ 2. Elevazione Mk. .80
Fr. 1.—
- „ 3. Allegretto pastorale Mk. 1.—
Fr. 1.25

- n° 4. Melodia Mk. .80 netto
Fr. 1.—
- „ 5. Trio Mk. .80
Fr. 1.—
- „ 6. Fantasia Mk. 1.50
Fr. 2.—

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Allegretto Pastorale.

Organo Espressivo: Gamba 8, Flauto 4 ed Oboe.
 Grand' Organo: Bordone 8, Dulciana 8 e Flauto 8.
 Pedale: Contrabasso 16 e Basso 8.

Luigi Bottazzo, Op. 120 N° 3.

$\text{♩} = 69.$

Manuale. *p* [O. E.]

G. O.

Pedale.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#). The top staff features a complex, rapid melodic line with many sixteenth notes. The middle staff has a more rhythmic accompaniment. The bottom staff is mostly empty. The tempo marking *rall.* is placed above the right side of the system.

Second system of the musical score. It consists of three staves: a grand staff and a separate bass staff. The music continues in the same key. The tempo marking *a tempo* is placed above the first staff. The top staff has a melodic line with some slurs. The middle staff has a bass line with long notes and slurs. The bottom staff is mostly empty.

Third system of the musical score. It consists of three staves: a grand staff and a separate bass staff. The music continues in the same key. The tempo marking *mf* is placed above the first staff. The second staff has a new entry for *agg. Flauto 4*. The bottom staff has a melodic line with slurs. The tempo marking *G. O.* is placed above the second staff.

rall.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with dotted notes and rests. The bottom staff is also in bass clef and contains a bass line with eighth notes and rests.

a tempo

The second system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps. It features a melodic line with eighth notes and rests. The middle staff is in bass clef and contains a bass line with dotted notes and rests. The bottom staff is in bass clef and contains a bass line with eighth notes and rests.

The third system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth notes and rests. The middle staff is in bass clef and contains a bass line with eighth notes and rests. The bottom staff is in bass clef and contains a bass line with eighth notes and rests. A box labeled "O. E." is located at the end of the middle staff.

rall. - - - *a tempo*

agg. Princip. 8 all' O. E.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *rall.* (rallentando) marking and contains a series of eighth-note chords. The middle staff is in treble clef and contains a melodic line with some rests, marked with *agg. Princip. 8 all' O. E.* (accelerando, Principale 8va all'Oboe). The bottom staff is in bass clef and contains a simple harmonic accompaniment of quarter notes.

The second system continues the piece with the same three-staff layout. The top staff features more complex rhythmic patterns, including sixteenth-note runs. The middle staff continues its melodic line with some grace notes. The bottom staff maintains its accompaniment, with some notes beamed together.

The third system concludes the page. The top staff has a melodic line with some slurs. The middle staff has a melodic line with grace notes and rests. The bottom staff has a melodic line with rests and some slurs.

The first system of music consists of three staves. The top two staves form a grand staff with a treble clef and a bass clef, both in the key of D major. The top staff contains a complex melodic line with many sixteenth notes and slurs. The middle staff provides harmonic support with chords and some melodic fragments. A third staff, positioned below the grand staff, contains a bass line with a few notes and rests.

The second system of music also consists of three staves. The top two staves are a grand staff in D major. The tempo marking *rall.* appears above the first staff in the third measure, and *a tempo* appears above the second staff in the fourth measure. The musical notation continues with intricate patterns in the upper staves and a bass line in the lower staff.

The third system of music consists of three staves. The top two staves are a grand staff in D major, showing further development of the melodic and harmonic themes. The bottom staff continues the bass line with a steady rhythm.

Manuali accoppiati.

G.O.

a tempo

rall.

O. E.

G. O.

O. E.

togli l'accoppiamento

Manuali accoppiati.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	N ^o 1. Preludio.....	Mk. .80	netto
	2. Fughetta.....	Frs. 1. —	
	3. Pastorale.....	Mk. .80	
	4. Angelus.....	Frs. 1. —	
II ^o Fasc.	5. Toccata di Concerto.....	Mk. .80	netto
	6. Melodia.....	Frs. 1. —	
	7. Invocazione.....	Mk. .80	
	8. Marcia festiva.....	Frs. 1. —	
	9. Intermezzo.....	Mk. .80	
	10. Finale.....	Frs. 1.25	
Mk. 2.40 netto			
Frs. 3. —			

CAPOCCI, Filippo.

I ^o Fasc.	N ^o 1. Preludio.....		netto
	2. Melodia.....		
	3. Inno trionfale.....		
	4. Elegia.....		
II ^o Fasc.	5. Andantino pastorale.....		netto
	6. Allegro vivace.....		
	7. Corale.....		
	8. Fuga.....		
	9. Adoro te devote.....		
	10. Marcia religiosa.....		

BOTTAZZO, Luigi. Op. 120.

compl.	N ^o 1. Preludio.....	Mk. .80	netto
	2. Elevazione.....	Frs. 1. —	
	3. Allegretto.....	Mk. .80	
	4. Melodia.....	Frs. 1.25	
	5. Trio.....	Mk. .80	
	6. Fantasia.....	Frs. 1.50	
Mk. 3. — netto			
Frs. 4. —			

RAVANELLO, Oreste. Op. 50.

compl.	N ^o 1. Preludio.....	Mk. .80	netto
	2. Preghiera.....	Frs. 1. —	
	3. Musette.....	Mk. .80	
	4. Elegia.....	Frs. 1. —	
	5. Fughetta.....	Mk. .80	
	6. Christus resurrexit.....	Frs. 1. —	
Mk. 3. — netto			
Frs. 4. —			
		Jno di Gloria Mk. 1.50	
		Frs. 2. —	

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Composizioni per Organo

Luisi Bottaro

Op. 120.

compl. Mk. 3.— netto
Frcs 4.—

- n° 1. Preludio fugato Mk. .80 netto
Frcs. 1.—
- „ 2. Elevazione Mk. .80
Frcs. 1.—
- „ 3. Allegretto pastorale Mk. 1.—
Frcs. 1.25

- n° 4. Melodia Mk. .80 netto
Frcs. 1.—
- „ 5. Trio Mk. .80
Frcs. 1.—
- „ 6. Fantasia Mk. 1.50
Frcs. 2.—

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Fantasia.

Organo Espressivo: Principale 8, Flauto 8 ed Oboe.
 Organo Corale: Principale 8, Gamba 8 e Clarinetto.
 Grand' Organo: Bordone 16, Principale 8, Bordone 8, Flauto 8 e 4.
 Pedale: Bordone 16.

Luigi Bottazzo, Op. 120 N° 6.

Adagio. ♩ = 63.

Manuale.

Pedale.

System 1 of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. There are three measures with the label "O. E." above the top staff.

System 2 of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The music continues with complex rhythmic patterns. There are four measures with the label "G. O." above the top staff and two measures with the label "O. E." above the top staff.

System 3 of a musical score. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has three flats. The music continues with complex rhythmic patterns, including some sixteenth-note runs.

agg. Tromba.

This system contains the first three staves of the score. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features complex rhythmic patterns and dynamic markings.

agg. Ripieno.

Pedale accoppiato.

This system contains the next three staves. The middle staff includes the dynamic marking *ff*. The instruction *Pedale accoppiato.* is written below the staves.

f *rall. a poco a poco* *mf* *p*

O. E.

Ped: non accoppiato.

This system contains the final three staves. It features dynamic markings *f*, *rall. a poco a poco*, *mf*, and *p*. The instruction *O. E.* is written above the middle staff, and *Ped: non accoppiato.* is written below the staves.

Organo Espressivo: Flauto 8 ed Oboe.
Organo Corale: Gamba 8.
Pedale: Bordone 16.

Andante cantabile. ♩=72. *affrett.*

This system contains the first system of music. It features three staves: a grand staff (treble and bass clefs) for the Organ Espressivo (O.E.) and a single bass clef staff for the Organ Corale (O.C.). The tempo is marked 'Andante cantabile' with a quarter note equal to 72 beats (♩=72). The music is in 3/4 time and begins with a piano (*p*) dynamic. The O.E. part consists of a melodic line with long, flowing phrases, while the O.C. part provides a rhythmic accompaniment with eighth-note patterns. The system concludes with the instruction 'affrett.' (accelerando).

rall. *a tempo* *affrett.* *rit.*

This system continues the organ accompaniment. It features the same three-staff layout as the first system. The tempo markings are *rall.* (ritardando), *a tempo*, *affrett.* (accelerando), and *rit.* (ritardando). The music maintains the 3/4 time signature and includes various dynamic markings such as *p* and *pp*. The O.E. part continues with its melodic line, and the O.C. part provides a steady accompaniment. The system ends with a final chord in the O.E. part.

a tempo *rit.* *a tempo* *affrett.*

This system concludes the organ accompaniment. It features the same three-staff layout. The tempo markings are *a tempo*, *rit.* (ritardando), *a tempo*, and *affrett.* (accelerando). The music includes dynamic markings such as *p* and *pp*. The O.E. part features a melodic line with some chromaticism, and the O.C. part provides a rhythmic accompaniment. The system ends with a final chord in the O.E. part.

rall. *a tempo* *rall.* - - *a tempo*
p

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. Above the staves, there are dynamic markings: *rall.* (ritardando), *a tempo*, *rall.* (ritardando), and *a tempo*. A piano (*p*) dynamic marking is placed at the beginning of the second measure of the upper staff.

rall. - - - *a tempo*
affrett.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. Above the staves, there are dynamic markings: *rall.* (ritardando) and *a tempo*. A *affrett.* (accelerando) marking is placed above the lower staff in the middle of the system.

O. E.
Agg. Bordone 8 al Ped.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. Above the staves, there are dynamic markings: *O. E.* (Overtone Effect) and *Agg. Bordone 8 al Ped.* (Add 8 Pedal Bordone).

Adagio. ♩ = 63.

G.O. O.E. G.O. O.C. O.E. G.O. O.E. G.O. O.C.

togli Ripieno e Tromba al G.O. Agg. Princip. 8 e Clarinetto all O.C.

Agg. Contrabasso 16.

O.E. O.C.

poco più

O.E.

Cassa aperta.

8 Organo Espressivo: Princip. 8. Flauto 8. Viola 4. Oboe 8.
Organo Corale: Princip. 8. Gamba 8. Flauto 4. Flauto 2. Clarino 8.
Grand' Organo: Bordone 16. Princip. 8. Bordone 8. Flauto 8 e 4. Ottava 4.
Pedale: Contrabasso e Bordone 16. Basso 8. Flauto 4.

Allegro non tanto. ♩ = 100.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains the main melodic line with various ornaments and slurs, and the bass staff contains a simple accompaniment. The tempo is marked 'Allegro non tanto' with a quarter note equal to 100 beats per minute. The key signature has three flats, and the time signature is 2/4. The first measure of the grand staff is labeled 'G. O.'.

Second system of the musical score, continuing the composition from the first system. It features the same three-staff layout with a grand staff and a bass staff. The melodic line continues with similar ornamentation and phrasing.

Third system of the musical score. The grand staff continues with the main melody, and the bass staff provides accompaniment. The second measure of the grand staff is labeled 'O.C.'. The system concludes with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex rhythmic patterns with many beamed notes and rests, typical of a 19th-century piano score.

Second system of musical notation. It includes performance directions: *rall.* (rallentando), *più mosso assai* (much more motion) with a tempo marking of $\text{♩} = 144$, and *più forte* (much louder). The notation includes a *G.O.* (Grand Organo) marking and *agg. Tromba.* (trumpet augmentation).

Third system of musical notation, concluding with the instruction *togli Ripieno.* (remove the ripieno).

rall. - - - primo tempo

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks. The tempo marking 'rall. - - - primo tempo' is positioned above the first few measures.

The second system continues the musical piece with three staves. It includes dynamic markings: a forte 'f' in the first measure of the top staff, 'o.c.' (octave clef) in the second measure, 'G.O.' (grand octavo) in the fourth measure, and 'agg.' (accelerando) in the eighth measure. The notation is dense with many sixteenth and thirty-second notes, particularly in the upper staves.

*più mosso assai
più forte*

The third system of the score also consists of three staves. It begins with the marking 'Ripieno.' in the first measure of the top staff. The tempo and dynamics are indicated by the text 'più mosso assai più forte' above the first few measures. The music continues with complex rhythmic patterns and many beamed notes.

primo tempo

rall. **Adagio.** *mf*

O. C.
Accoppiamento dell O. C. all' O. E.

Contrabasso 16 solo.

un po' affrett. **ff** *rall.*

G. O. manuali accoppiati

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	}	N ^o 1. Preludio.....	Mk. .80	netto
		2. Fughetta.....	Frs. 1. —	
		3. Pastorale.....	Mk. .80	
		4. Angelus.....	Frs. 1. —	
		5. Toccata di Concerto.....	Mk. .80	
Mk. 2.40 netto				
Frs. 3. —				
II ^o Fasc.	}	6. Melodia.....	Frs. 1. —	
		7. Invocazione.....	Mk. .80	
		8. Marcia festiva.....	Frs. 1. —	
		9. Intermezzo.....	Mk. .80	
		10. Finale.....	Frs. 1. —	
Mk. 2.40 netto				
Frs. 3. —				

CAPOCCI, Filippo.

I ^o Fasc.	}	N ^o 1. Preludio.....		
		2. Melodia.....		
		3. Jnno trionfale.....		
		4. Elegia.....		
		5. Andantino pastorale.....		
II ^o Fasc.	}	6. Allegro vivace.....		
		7. Corale.....		
		8. Fuga.....		
		9. Adoro te devote.....		
		10. Marcia religiosa.....		

BOTTAZZO, Luigi. Op. 120.

compl.	}	N ^o 1. Preludio.....	Mk. .80	netto
		2. Elevazione.....	Frs. 1. —	
		3. Allegretto.....	Mk. .80	
		4. Melodia.....	Frs. 1. —	
		5. Trio.....	Mk. 1.25	
		6. Fantasia.....	Mk. .80	
Mk. 3. — netto				
Frs. 4. —				

RAVANELLO, Oreste. Op. 50.

compl.	}	N ^o 1. Preludio.....	Mk. .80	netto
		2. Preghiera.....	Frs. 1. —	
		3. Musette.....	Mk. .80	
		4. Elegia.....	Frs. 1. —	
		5. Fughetta.....	Mk. .80	
		6. Christus resurrexit. Jnno di Gloria.....	Frs. 1. —	
Mk. 1.50				
Frs. 2. —				

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Luigi Bottazzo

Op. 120.

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Fr. 4.—

- n° 1. Preludio fugato $\frac{\text{Mk. } .80}{\text{Fr. 1. } _}$ netto
- „ 2. Elevazione $\frac{\text{Mk. } .80}{\text{Fr. 1. } _}$ „
- „ 3. Allegretto pastorale $\frac{\text{Mk. } 1. _}{\text{Fr. 1. } 25}$ „

- n° 4. Melodia $\frac{\text{Mk. } 80}{\text{Fr. 1. } _}$ netto
- „ 5. Trio $\frac{\text{Mk. } 80}{\text{Fr. 1. } _}$ „
- „ 6. Fantasia $\frac{\text{Mk. } 1.50}{\text{Fr. 2. } _}$ „

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Organo Espressivo: Eufonio 8, Flauto armonico 4.
Grand' Organo: Dulciana 8.
Pedale: Bordone 16.

Melodia.

Luigi Bottazzo, Op.120 N° 4.

Andante cantabile. ♩ = 69.

Manuale. *p* O.E. G.O.

Pedale. Pedale accoppiato al G. O.

poco più

rall. - - - un po' stretto

lunga

primo tempo

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many slurs and ties across the staves.

The second system of the musical score consists of three staves. It continues the musical material from the first system, with similar complex textures and slurs. There are some dynamic markings like 'p' (piano) and 'f' (forte) visible.

poco più

The third system of the musical score consists of three staves. It begins with the tempo marking *poco più*. The music continues with complex textures and slurs. There are some dynamic markings like 'p' and 'f' visible.

rall.

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a melodic line in the treble with a long slur over the first six measures, and a complex accompaniment in the bass with many chords and moving lines. The tempo marking *rall.* is positioned above the top staff.

primo tempo

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The tempo marking *primo tempo* is positioned above the top staff. The music continues with a similar texture to the first system, featuring a melodic line and a dense accompaniment.

rall. - - - *a tempo*

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The tempo markings *rall.* and *a tempo* are positioned above the top staff. The music concludes with a melodic line in the treble and a final accompaniment in the bass. A triplet of eighth notes is marked with a '3' above it in the final measure of the top staff.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
		Mk. .80	
} N ^o 2. Fughetta.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 3. Pastorale.....	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} N ^o 4. Angelus.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 5. Toccata di Concerto.....	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} N ^o 6. Melodia.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 7. Invocazione.....	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
} N ^o 8. Marcia festiva.....	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} N ^o 9. Intermezzo.....	Mk. .80		
	Frs. 1. —		
} N ^o 10. Finale.....	Mk. .80		
	Frs. 1.25		

Mk. 2.40 netto
Frs. 3. —

Mk. 2.40 netto
Frs. 3. —

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80
		Frs. 1. —
		Mk. .80
		Frs. 1. —
		Mk. .80
} N ^o 2. Melodia.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 3. Inno trionfale.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 4. Elegia.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 5. Andantino pastorale.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 6. Allegro vivace.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 7. Corale.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 8. Fuga.....	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 9. Adoro te devote.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
} N ^o 10. Marcia religiosa.....	Frs. 1. —	
	Mk. .80	

BOTTAZZO, Luigi. Op. 120.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 2. Elevazione.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 3. Allegretto.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 4. Melodia.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 5. Trio.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 6. Fantasia.....	Mk. .80	
	Frs. 2. —	

compl. Mk. 3. — netto
Frs. 4. —

RAVANELLO, Oreste. Op. 50.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 2. Preghiera.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 3. Musette.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 4. Elegia.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 5. Fughetta.....	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} N ^o 6. Christus resurrexit. Inno di Gloria.....	Mk. 1.50	
	Frs. 2. —	

compl. Mk. 3. — netto
Frs. 4. —

LEIPZIG E MILANO,
CARISCH & JÄNICHEN.
EDITORI.



6

Composizioni per Organo

Luigi Bottaro

Op. 120.

compl. Mk. 3. — netto
Frcs 4. —

- n° 1. Preludio fugato $\frac{Mk. .80}{Frcs. 1. —}$ netto
- „ 2. Elevazione $\frac{Mk. .80}{Frcs. 1. —}$ „
- „ 3. Allegretto pastorale. $\frac{Mk. 1. —}{Frcs. 1.25}$ „

- n° 4. Melodia $\frac{Mk. .80}{Frcs. 1. —}$ netto
- „ 5. Trio $\frac{Mk. .80}{Frcs. 1. —}$ „
- „ 6. Fantasia $\frac{Mk. 1.50}{Frcs. 2. —}$ „

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Leipzig e Milano,
Carisch & Jänichen.

Organo Espressivo: Registri di 8 e 4 piedi.
 Grand' Organo: Registri di fondo e pieno.
 Pedale: 16 e 8 piedi.

Preludio Fugato.

Luigi Bottazzo, Op.120 N° 1.

Andante con moto. ♩ = 88.

Manuale.

O. E.

G. O.

Pedale.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and accidentals, including a colon symbol. The middle staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and contains a single melodic line with a few notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the harmonic accompaniment. The bottom staff continues the single melodic line, showing more rhythmic detail and phrasing.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the harmonic accompaniment. The bottom staff continues the single melodic line, concluding the system with a final note.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with a long slur over the first four measures. The middle staff is in bass clef and contains a bass line with a long slur over the first four measures. The bottom staff is in bass clef and contains a bass line with a long slur over the first four measures. The key signature has one flat (B-flat).

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with a long slur over the first four measures. The middle staff is in bass clef and contains a bass line with a long slur over the first four measures. The bottom staff is in bass clef and contains a bass line with a long slur over the first four measures. The key signature has one flat (B-flat).

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with a long slur over the first four measures. The middle staff is in bass clef and contains a bass line with a long slur over the first four measures. The bottom staff is in bass clef and contains a bass line with a long slur over the first four measures. The key signature has one flat (B-flat).

poco più *a tempo*

The first system of music consists of three staves. The top two staves are a grand staff (treble and bass clefs) containing piano accompaniment with various chords and melodic lines. The third staff is a single bass clef line with a few notes. The tempo markings *poco più* and *a tempo* are positioned above the first and last staves respectively.

rall. - - - *a tempo*

The second system of music consists of three staves. The top two staves are a grand staff (treble and bass clefs) containing piano accompaniment. The third staff is a single bass clef line with a few notes. The tempo markings *rall.* and *a tempo* are positioned above the first staff.

poco più

Manuali accoppiati.

The third system of music consists of three staves. The top two staves are a grand staff (treble and bass clefs) containing piano accompaniment. The third staff is a single bass clef line with a few notes. The tempo marking *poco più* is positioned above the first staff. The instruction *Manuali accoppiati.* is centered below the first two staves. The system concludes with a double bar line and a fermata over the final notes.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Fughetta.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 3. Pastorale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 4. Angelus.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 5. Toccata di Concerto.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 6. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 7. Invocazione.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 8. Marcia festiva.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 9. Intermezzo.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 10. Finale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			

Mk. 2.40 netto
Frs. 3. —

Mk. 2.40 netto
Frs. 3. —

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 3. Inno trionfale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 4. Elegia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 5. Andantino pastorale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 6. Allegro vivace.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 7. Corale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 8. Fuga.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 9. Adoro te devote.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			
} 10. Marcia religiosa.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. .80			
Frs. 1. —			

BOTTAZZO, Luigi. Op. 120.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 2. Elevazione.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 3. Allegretto.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 4. Melodia.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 5. Trio.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 6. Fantasia.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	

compl. Mk. 3. — netto
Frs. 4. —

RAVANELLO, Oreste. Op. 50.

} N ^o 1. Preludio.....	Mk. .80	netto
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 2. Preghiera.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 3. Musette.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 4. Elegia.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 5. Fughetta.....	Mk. .80	}
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	
} 6. Christus resurrexit. Inno di Gloria.....	Mk. 1.50	}
	Frs. 2. —	
	Mk. .80	
	Frs. 1. —	
	Mk. .80	
	Frs. 1. —	

compl. Mk. 3. — netto
Frs. 4. —

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CARISCH & JÄNICHEN.
EDITORI.



6

Composizioni per Organo

di

Luis Bottaro

Op. 120.

compl. Mk. 3.— netto
Frcs 4.—

n° 1. Preludio fugato	Mk. .80	netto
	Frcs 1.—	
„ 2. Elevazione	Mk. .80	„
	Frcs 1.—	
„ 3. Allegretto pastorale	Mk. 1.—	„
	Frcs 1.25	

n° 4. Melodia	Mk. .80	netto
	Frcs 1.—	
„ 5. Trio	Mk. .80	„
	Frcs 1.—	
„ 6. Fantasia	Mk. 1.50	„
	Frcs 2.—	

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Leipzig e Milano, Carisch & Jänichen.

Trio.

Organo Espressivo: 8 e 4.
Grand' Organo: 8 e 4.
Pedale: 16 e 8.

Luigi Bottazzo, Op. 120 N° 5.

Allegro moderato. ♩ = 92.

Manuale.

O. E.

G. O.

Pedale.



First system of musical notation, featuring three staves. The top two staves are connected by a brace on the left. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals). The bottom staff contains a few notes, including a sharp sign.

Registri dolci.
meno mosso



Second system of musical notation, featuring three staves. The top two staves are connected by a brace on the left. The music continues with eighth and sixteenth notes, including some rests. The bottom staff contains a few notes.



Third system of musical notation, featuring three staves. The top two staves are connected by a brace on the left. The music continues with eighth and sixteenth notes, including some rests. The bottom staff contains a few notes.

primo tempo

f

This system contains three staves of music. The top staff is in treble clef and begins with a whole rest. The middle and bottom staves are in bass clef. The music is marked with a forte dynamic (*f*) and a tempo of *primo tempo*. The melody in the top staff consists of eighth and quarter notes, while the bass staves provide a rhythmic accompaniment with eighth and sixteenth notes.

ff più animato

ff più animato

This system contains three staves of music. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music is marked with a fortissimo dynamic (*ff*) and the instruction *più animato*. The tempo is noticeably faster than the previous system. The melody in the top staff features more active eighth and sixteenth notes.

rall.

rall.

This system contains three staves of music. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The music is marked with a *rall.* (rallentando) instruction. The tempo slows down significantly compared to the previous systems. The melody in the top staff is more spacious, with longer note values and some rests.

Composizioni per Organo

BOSSI, M. Enrico. Op. 118.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Fughetta.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 3. Pastorale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 4. Angelus.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 5. Toccata di Concerto.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 6. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 7. Invocazione.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 8. Marcia festiva.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 9. Intermezzo.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 10. Finale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
Mk. 2.40 netto			
Frs. 3. —			
Mk. 2.40 netto			
Frs. 3. —			

CAPOCCI, Filippo.

I ^o Fasc.	} N ^o 1. Preludio.....	Mk. .80	netto
		Frs. 1. —	
		Mk. .80	
		Frs. 1. —	
} 2. Melodia.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 3. Inno trionfale.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
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	Mk. .80		
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	Mk. .80		
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} 5. Andantino pastorale.....	Mk. .80	}	
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	Frs. 1. —		
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} 6. Allegro vivace.....	Mk. .80	}	
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	Frs. 1. —		
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} 8. Fuga.....	Mk. .80	}	
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} 9. Adoro te devote.....	Mk. .80	}	
	Frs. 1. —		
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	Mk. .80		
	Frs. 1. —		
} 10. Marcia religiosa.....	Mk. .80	}	
	Frs. 1. —		
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	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		

BOTTAZZO, Luigi. Op. 120.

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	Frs. 1. —		
	Mk. .80		
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	Frs. 1. —		
	Mk. .80		
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	Frs. 1. —		
} 3. Allegretto.....	Mk. .80	}	
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} 4. Melodia.....	Mk. .80	}	
	Frs. 1. —		
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} 5. Trio.....	Mk. .80	}	
	Frs. 1. —		
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} 6. Fantasia.....	Mk. .80	}	
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	Frs. 1. —		
compl. Mk. 3. — netto			
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RAVANELLO, Oreste. Op. 50.

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	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
} 2. Preghiera.....	Mk. .80	}	
	Frs. 1. —		
	Mk. .80		
	Frs. 1. —		
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} 3. Musette.....	Mk. .80	}	
	Frs. 1. —		
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	Frs. 1. —		
} 4. Elegia.....	Mk. .80	}	
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} 5. Fughetta.....	Mk. .80	}	
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} 6. Christus resurrexit.....	Mk. .80	}	
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