

## Prefazione

- 1. Alma Redemptoris Mater**
- 2. Ave Regina cælorum**
- 3. Regina cæli**
- 4. Salve Regina**
- 5. Sub tuum præsidium**

Sono le cinque antifone più importanti dedicate alla Madonna. Le prime tre e l'ultima usano, come canto fermo, la melodia gregoriana più semplice, mentre la quarta usa la melodia gregoriana solenne. Il canto fermo sta al soprano per la prima, al tenore per la seconda, la quarta e l'ultima, al pedale per la terza.

## 6. Meditazione

È la versione, riveduta per organo a due manuali e pedale, e perciò amplificata e con pedale obbligato, di un pezzo già da me pubblicato per un organo positivo a un solo manuale.

## 7. Passacaglia e tema fugato sopra il nome

### Hebron

Una mia carissima collega e amica, Sarah Martin di Atlanta, Georgia, USA, dovendo fare un concerto su di un organo costruito da David Tannenberg nel 1802, per la Hebron Lutheran Church di Madison, Virginia, USA, mi ha chiesto di scrivere una fuga sul nome “Hebron” da inserire nel suo programma. Dato il tipo di tema, ne è nata, invece che una fuga, una passacaglia seguita dal tema fugato.

## 8. Fuga sopra il nome Pescia

L'antico organo della Cattedrale di Pescia, un Cesare Marini del 1700, restaurato e ingrandito da Filippo Tronci nel 1886, è al momento inagibile e comunque non adatto ad accompagnare il coro, essendo in una cantoria che può contenere solo poche persone. Per ovviare a questo inconveniente, ho donato il mio organo di casa, un Tamburini di 10 registri del 1983, installato adesso dietro l'altar maggiore.

## Preface

- 1. Alma Redemptoris Mater**
- 2. Ave Regina cælorum**
- 3. Regina cæli**
- 4. Salve Regina**
- 5. Sub tuum præsidium**

*These are the most five important antiphons dedicated to Our Lady. The first three and the last one are based on the more simple Gregorian melodies, while the fourth is based on the solemn Gregorian melody. The cantus firmus appears in the soprano in the first, in the tenor in the second, fourth and final, in the pedal in the third.*

## 6. Meditazione

*It is the version, revised for an organ with two manuals and pedal, and therefore enlarged and with an obbligato pedal line, of a piece that I already published for a positive organ with only one manual.*

## 7. Passacaglia e tema fugato sopra il nome

### Hebron

*Mrs. Sarah Martin, a dear colleague and friend of mine from Atlanta, Georgia, USA, was asked to give a concert on an organ built by David Tannenberg in 1802, for the Hebron Lutheran Church of Madison, Virginia, USA and asked me to write a fugue on the name “Hebron” that she would include in her program. Given the nature of the theme, the result was, instead of a fugue, a passacaglia, followed by a thema fugatum.*

## 8. Fuga sopra il nome Pescia

*The historic organ of the Cathedral of Pescia, a Cesare Marini of 1700, restored and enlarged by Filippo Tronci in 1886, is, at the moment, unusable and in any case not suitable for accompanying the choir, being placed on a balcony where only a few people can be. To overcome this inconvenience, I donated my house organ, a 10 stop Tamburini from 1983, now installed behind the high altar.*

# Alma Redemptoris Mater

a 2 manuali e pedale, con canto fermo al soprano

*II. Bordone 8'  
I. Principale 8'  
Ped. Subbasso 16', Bordone 8'*

**Andante**  $\text{♩} = 64$

The musical score consists of four systems of music, each with two staves: soprano (treble clef) and basso continuo (bass clef). The vocal parts are written in a canto fermo style, where the soprano part remains stationary while the basso continuo provides harmonic support.

**System 1:** Measures 1-5. The soprano part is silent. The basso continuo part (II. Bordone) begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The harmonic part (I. Principale) enters in measure 5 with a sustained note and a rhythmic pattern of eighth and sixteenth notes.

**System 2:** Measures 6-10. The soprano part begins with the lyrics "ma Re - dem - pto - ris Ma - ter," followed by a repeat sign. The basso continuo part continues its rhythmic pattern. The harmonic part (I. Principale) provides harmonic support.

**System 3:** Measures 11-15. The soprano part continues with the lyrics "quæ per - vi - a cæ - li por - ta ma - nes," followed by a repeat sign. The basso continuo part continues its rhythmic pattern. The harmonic part (I. Principale) provides harmonic support.

**System 4:** Measures 16-20. The soprano part begins with the lyrics "et stel - la ma - ris, suc - cur - re," followed by a repeat sign. The basso continuo part continues its rhythmic pattern. The harmonic part (I. Principale) provides harmonic support.

# Ave Regina cælorum

a 2 manuali e pedale, con canto fermo al tenore

*II. Principale 8', Bordone 8', Salicionale 8'*

*I. Principale 8', Ottava 4', Cromorno 8' (oppure Principale 8', Ottava 4', Duodecima 2' 2/3, Decimaquinta 2', Decimasettima 1' 3/5)*

*Ped. Subbasso 16', Bordone 8', +II*

**Andante** ♩ = 64

# Regina cæli

per organo pleno con canto fermo al pedale

**Allegro** ♩ = 84

Musical score for organo pleno, page 10, measures 1-3. The score consists of two staves. The top staff is treble clef, common time, with a basso continuo staff below it. The bottom staff is bass clef. The music features continuous eighth-note patterns.

Musical score for organo pleno, page 10, measures 4-7. The score consists of two staves. The top staff is treble clef, common time, with a basso continuo staff below it. The bottom staff is bass clef. The music continues with eighth-note patterns.

Musical score for organo pleno, page 10, measures 8-11. The score consists of two staves. The top staff is treble clef, common time, with a basso continuo staff below it. The bottom staff is bass clef. The music continues with eighth-note patterns. The lyrics "Re - gi - na" are written below the bass staff.

Musical score for organo pleno, page 10, measures 12-15. The score consists of two staves. The top staff is treble clef, common time, with a basso continuo staff below it. The bottom staff is bass clef. The music continues with eighth-note patterns. The lyrics "cæ - li      læ - ta" are written below the bass staff.