

Prefazione

1 - Intonazione per l' *Asperges me, Domine.*

L' *Asperges me, Domine* è una antifona processionale gregoriana risalente al XIII secolo. Il testo è il versetto 9 del salmo 50 *Miserere*. Si canta per l'aspersione con l'acqua santa che normalmente si fa all'inizio della Messa domenicale. Ho ritrovato questo pezzo, assieme ad altri nove qui pubblicati, in un mio quaderno di esercizi del 1965, quando ero allievo del maestro Alessandro Esposito al conservatorio "Luigi Cherubini" di Firenze.

2 - Intonazione per l' *O salutaris Hostia.*

L' *O salutaris Hostia* è costituito dalle due ultime strofe dell'inno *Verbum supernum prodiens*, scritto da S. Tommaso d'Aquino (1225 – 1274) per le lodi della solennità del *Corpus Domini*. Viene usato all'inizio dell'esposizione del SS.mo Sacramento. Anche questo pezzo viene dal mio quaderno del 1965.

3 - Fuga su *Puer natus est nobis.*

Puer natus est nobis è l'antifona d'ingresso della terza Messa di Natale, quella detta "del giorno". Il testo è preso da Isaia 9:6. Anche questo pezzo viene dal mio quaderno del 1965.

4 - Ave Maria.

Pezzo composto nel 2020.

Il canto fermo è la melodia gregoriana dell'*Ave Maria* in uso nella chiesa cattolica di rito romano. Per molto tempo questa preghiera consisteva solo in due versetti del Vangelo secondo Luca, cioè 1:28 "Rallegrati, piena di grazia: il Signore è con te" e 1:42 "Benedetta tu fra le donne e benedetto il frutto del tuo grembo".

Solo nel 1568 appare la seconda parte, col *Breviarium romanum* promulgato dal papa San Pio V. Evidentemente la melodia che riveste il testo, così come la conosciamo, risale a quel periodo.

Preface

1 - Intonazione per l' *Asperges me, Domine.*

The *Asperges me, Domine* is a processional Gregorian antiphon of the 13th century. The text is the verse 9 of the psalm 50 *Miserere*. It is sung for the aspersion with holy water that is normally done at the beginning of Sunday Mass. I recently found this piece, along with nine others published here, in a workbook of mine from 1965, when I was a student of professor Alessandro Esposito at the "Luigi Cherubini" conservatory in Florence.

2 - Intonazione per l' *O salutaris Hostia.*

The *O salutaris Hostia* consists of the last two stanzas of the hymn *Verbum supernum prodiens*, written by St. Thomas Aquinas (1225 - 1274) for the lauds of the solemnity of the *Corpus Domini*. It is used at the beginning of the exposition of the Blessed Sacrament. This piece also comes from my notebook from 1965.

3 - Fuga su *Puer natus est nobis.*

Puer natus est nobis is the entrance antiphon of the third Christmas Mass, the one called "of the day". The text is taken from Isaiah 9:6. This piece also comes from my notebook from 1965.

4 - Ave Maria.

Piece composed in 2020.

The cantus firmus is the Gregorian melody of the *Ave Maria* used in the Roman rite Catholic church. For a long time this prayer consisted of only two verses of the Gospel according to Luke, namely 1:28 "Rejoice, full of grace: the Lord is with you" and 1:42 "Blessed are you among women and blessed is the fruit of your womb".

Only in 1568 does the second part appear, with the *Breviarium romanum* promulgated by Pope St. Pius V. Evidently the melody that covers the text, as we know it, dates back to that period.

3. Fuga su *Puer natus est nobis*

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The top staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The middle and bottom staves contain whole rests.

The second system continues the piece. The top staff features a melodic line with eighth and quarter notes, including a half note G4. The middle and bottom staves contain whole rests.

The third system shows the top staff with a more active melodic line, featuring eighth and quarter notes. The middle and bottom staves contain whole rests.

The fourth system features a complex texture. The top staff has a melodic line with eighth and quarter notes. The middle staff has a bass line with eighth and quarter notes, including a half note G4. The bottom staff contains whole rests.

4. Ave Maria

a 2 manuali e pedale, con canto fermo al soprano

A - ve Ma - ri - a, gra - ti - a
 ple - na, Do - mi - nus te - cum,
 be - ne - di - cta tu in mu - li - e - ri -
 bus, et be - ne - di - ctus fru - ctus

5. Preludio all'Ave maris Stella

Manuale: Flauto a camino 8' oppure Bordone 8', Ottava 4'

Pedale: Subbasso 16' + manuale

Solenne ♩ = 78

A - ve ma - ris stel - la,

A - ve ma - ris stel - la,

A - ve ma - ris

A - ve ma - ris

A - ve ma - ris stel - la,

De - i Ma - ter al - ma

De - i Ma - ter al - ma

stel - la,

De - i

De - i Ma - ter al - ma

De - i Ma - ter al - ma

Ma - ter al - ma

7. Preludio per la *Salve Regina*

Recitativo: Bordone 8', Salicionale 8'
Positivo: Cromormo 8'
Grand'organo: Principale 8', Ottava 4'
Pedale: Subbasso 16', Bordone 8'

Andante ♩ = 64

Pos.

8. Finale per la *Salve Regina*

Positivo: Ripieno completo

Grand'organo: Ripieno completo

Pedale: Fagotto 16', Tromba 8', Principale 8', Ottava 4'

Maestoso ♩ = 68

9. Fuga sopra i nomi Amedeo e Frida

A m e d e o F r i d a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It contains the lyrics "A m e d e o F r i d a" under the notes. The middle and bottom staves are piano accompaniment staves in bass clef, both containing whole rests.

The second system of the musical score consists of three staves. The top staff is the right hand of the piano accompaniment, featuring a complex melodic line with many sixteenth and thirty-second notes. The middle and bottom staves are the left hand of the piano accompaniment, containing whole rests.

The third system of the musical score consists of three staves. The top staff is the right hand of the piano accompaniment, continuing the complex melodic line. The middle and bottom staves are the left hand of the piano accompaniment, containing whole rests.

The fourth system of the musical score consists of three staves. The top staff is the right hand of the piano accompaniment, continuing the complex melodic line. The middle and bottom staves are the left hand of the piano accompaniment, containing whole rests.

10. Fuga sopra il nome Shirakawa

Allegretto ♩ = 78

The musical score is written for a single instrument, likely a harpsichord or keyboard, in 2/4 time. It consists of four systems of music. The first system includes a vocal line with the lyrics 'S h i r a k a w a' and a piano accompaniment. The piano part features a complex fugue-like texture with multiple voices in both hands. The key signature is one sharp (F#), and the tempo is marked 'Allegretto' with a quarter note equal to 78 beats per minute. The score is written on a grand staff with a treble clef for the upper voice and a bass clef for the lower voice. The lyrics are placed below the vocal line in the first system.

11. Fughetta sopra il nome Michiko

Scorrevole $\text{♩} = 56$

The musical score is written for piano and voice. It consists of four systems of music. The first system includes a vocal line with the lyrics 'M i c h i k o' and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more active bass line. The second system continues the piano accompaniment. The third system shows the piano part developing further with more intricate textures. The fourth system concludes the piece with a final cadence in the piano part.

The score is written in 6/8 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Scorrevole' with a quarter note equal to 56 beats per minute. The vocal line is in the soprano range, and the piano accompaniment is in the right and left hands.

12. Fuga sopra il nome Maki Nishimura

Maestoso $\text{♩} = 48$

The musical score is written for three staves: a vocal line and two piano accompaniment staves. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'Maestoso' with a quarter note equal to 48 beats per minute. The vocal line begins with the lyrics 'M a k i N i s h i m u r a' under the first five notes. The piano accompaniment consists of a right-hand part and a left-hand part. The right-hand part features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left-hand part provides a steady accompaniment with eighth and sixteenth notes, including some chromatic movement. The score is divided into four systems, each containing two staves of piano accompaniment. The lyrics are only present in the first system.