

Toccata for Organo

Vincenzo Bellavere

c. 1540 -158

Intavolierung - Anton Höger

12

Handwritten musical score for organo quartam. The score consists of two systems of music. The top system starts with a bass clef, followed by a series of notes labeled 'n l i h f d c a δ b a δ a δ b a'. It ends with a fermata over a note labeled 'h'. The bottom system begins with a treble clef, followed by a measure of 'a δ b a δ b' and a repeat sign. The next measure contains 'δ c a δ c a c δ a'.

14

Handwritten musical score for organo quartam. The top system starts with a bass clef, followed by a series of notes labeled 'h p f'. The bottom system begins with a measure of 'c δ b δ a b a b δ a b δ b a δ' and continues with 'b a δ b δ a b δ a δ b a δ a b δ'.

16

Handwritten musical score for organo quartam. The top system starts with a bass clef, followed by a series of notes labeled 'h p f'. The bottom system begins with a measure of 'b a b a b δ a c δ c δ c δ c a c δ' and continues with 'a c δ b δ b δ a'.

20

Handwritten musical score for organo quartam. The top system starts with a bass clef, followed by a series of notes labeled 'a c δ c δ c a c δ a c δ f h i f h f δ c f δ c a c δ f δ c a δ b'. The bottom system begins with a measure of 'b δ b δ' and continues with 'b δ a δ a δ'.

24

a *b* *a*

b a b a b *a d a d a b* *d a b a b d b* *d a b*

a c d c d c d c a c *d d* *d d b* *d* *b* *c* *d*

aa *a c d*

29

a *h*

i f h f h i h d f d f h *f h i f h f h i*

b *b* *b* *a c d c d c d c a c* *d* *b* *a* *b*

δ *c* *a*

33

h f c e f e f e f e c e *f* *b* *c d c d f* *h* *a* *c a c a c d*

δ *a* *f* *a* *δ* *a* *a*

b *δ* *f* *b a b a b d f* *d a b d c d c d c a c* *d* *d*

37

f i f h f i h *a c d a c d f c* *d f c d f e f e f e c e* *f h i h f d c a*

δ a b δ δ a b δ a b δ

41

δ a c δ δ c δ c δ c a δ | b | δ a b a b a δ b | a a c δ a |

b b | δ c δ c δ b δ b δ δ | b δ | b b δ c |

45

c δ c a δ a c δ | a δ c a δ c δ c δ c a c δ | δ f δ δ f a c δ c δ f h f δ c a c δ a |

δ g | δ δ a δ δ a δ b δ |

50

c δ f e f e f e f e c e δ h i g i f h δ a c δ c δ c a δ b b |

a δ | e δ | δ b δ a δ | δ c a c δ b δ a |

54

f f f f i g i δ c δ c δ f h f h f h i h a | g h |

b δ a b δ b a a δ b δ | f δ f δ b δ a f δ f f c δ |

59

59

melodic line with note heads and rests

harmonic/rhythmic patterns with letters a, b, c, d, g

66

66

melodic line with note heads and rests

harmonic/rhythmic patterns with letters a, b, c, d, g

73

73

melodic line with note heads and rests

harmonic/rhythmic patterns with letters a, b, c, d, g

78

78

melodic line with note heads and rests

harmonic/rhythmic patterns with letters a, b, c, d, g

82

84

Meiner Erfahrung nach ist es technisch als auch klanglich besser, wenn man die erste Stimme mit einer "a-Laute und die zweite Stimme mit einer "E-Laute" besetzt! So sind die Läufe deutlich leichter und die E-Laute klingt nicht so "dumpf" wie eine D-Laute.