

Edizione Nazionale  
delle Opere di Giacomo Puccini  
*Opere musicali*

Ministero per i Beni e le Attività Culturali

# Edizione Nazionale delle Opere di Giacomo Puccini

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# Giacomo Puccini

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Volume 2.1  
Composizioni per organo

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# Composizioni per organo

Sonate, Versetti, Marce

Edizione critica in prima edizione di  
*First and critical editions by*  
Virgilio Bernardoni

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Giacomo Puccini  
dopo il 1880  
nach 1880  
after 1880

# Premessa

Lo scopo della sezione delle opere musicali nell'*Edizione Nazionale delle Opere di Giacomo Puccini* è la pubblicazione di partiture criticamente controllate di tutte le composizioni note di Giacomo Puccini.

Le opere di Puccini si possono suddividere in due gruppi, ciascuno dei quali ha avuto una storia propria e presenta problemi editoriali specifici. Un gruppo è costituito dai 12 titoli teatrali, la maggior parte dei quali, per la fama conseguita, si sono diffusi su scala mondiale e, vivente l'autore, sono stati pubblicati in molte versioni. Le partiture di queste composizioni sono testimoni di un processo continuo di revisione dei testi, avviato dall'autore stesso sui manoscritti autografi e sulle prime edizioni a stampa e in molti casi autonomamente continuato dagli editori nelle pubblicazioni prodotte dopo la sua morte. Tanto che nelle riduzioni per canto e pianoforte e nelle partiture oggi disponibili non sempre è chiaro cosa si debba alla volontà dal maestro (di per sé non facile da decifrare, dal momento che nel suo modo di procedere erano frequenti i ripensamenti occasionali), quali siano gli interventi di altri da lui approvati e quali siano invece le intromissioni editoriali indipendenti dalla sua volontà.

Un secondo, più variegato gruppo è costituito dalle composizioni non indirizzate alle scene teatrali, nel quale rientrano circa 130 titoli, variamente ripartiti in brani per voci (lavori per voci e strumenti o per singole voci e pianoforte) e per strumenti (pezzi sinfonici, musica da camera per archi, composizioni per organo e per pianoforte), nonché trascrizioni, abbozzi e frammenti vari, alcuni dei quali di dubbia attribuzione. La maggior parte di questi lavori risale al periodo antecedente all'affermazione di Puccini come autore di opere teatrali. Si tratta perciò di brani rimasti inediti oppure pubblicati in sedi oggi pressoché inaccessibili, quali vecchi periodici o numeri unici di riviste; dopo la morte di Puccini sono stati oggetto di edizioni sporadiche, apparse per lo più in sedi editoriali secondarie. Soltanto da pochi anni esistono edizioni attendibili di questa parte quantitativamente cospicua dell'opera pucciniana, per il momento però circoscritte ai titoli più consistenti.

Pertanto, per le opere teatrali l'edizione critica comporta un indispensabile restauro filologico, che presenti testi fedeli, dia conto della loro storia (la quale nei casi delle *Villi*, di *Edgar*, di *Madama Butterfly* e della *Rondine* contempla più d'una versione d'autore) e vi individui le varie stratificazioni sulla scorta di tutti gli autografi, nonché dei materiali genetici disponibili e delle numerose edizioni pubblicate nel corso della vita del maestro e dopo la sua morte. Per le composizioni non teatrali – significative per la definizione completa della personalità pucciniana – l'edizione critica mira alla pubblicazione sistematica di tutti i brani noti.

Il piano complessivo dell'edizione delle opere musicali si articola pertanto nelle seguenti parti:

- I. Opere teatrali
- II. Musica strumentale
  1. Composizioni per orchestra
  2. Composizioni per organo e per pianoforte
    - 2.1 Composizioni per organo
    - 2.2 Composizioni per pianoforte
  3. Musica da camera per archi
- III. Musica vocale
  1. Composizioni per voci e strumenti
  2. Messa a 4 voci
  3. Liriche per canto e pianoforte
- IV. Trascrizioni, frammenti, abbozzi e attribuzioni dubbie

## Nota editoriale

L'Introduzione e le parti I e II del Commento critico sono in italiano, tedesco e inglese; la parte III del Commento critico è solo in inglese.

La quasi totalità delle composizioni per organo nell'originale è priva di titolo e una parte cospicua di esse manca anche dell'indicazione di movimento. Il curatore ha assegnato i titoli «Sonata» e «Versetto» secondo le funzioni liturgiche implicite di ciascun brano.

L'*Edizione Nazionale delle Opere di Giacomo Puccini* e la casa editrice ringraziano i proprietari delle fonti utilizzate in questo volume (Karl Della Nina, Andrea Toschi, gli eredi di Alessandro Sandretti, la Fondazione Simonetta Puccini per Giacomo Puccini) per avere messo a disposizione i materiali in loro possesso e per averne consentito la riproduzione parziale.

Il curatore esprime la propria gratitudine a Gabriella Biagi Ravenni, interlocutrice insostituibile nella ricerca e nell'interpretazione delle fonti, alla stessa e a Dieter Schickling per aver contribuito all'ordinamento delle copie della Collezione Della Nina e a Liuwe Tamminga per la passione con la quale lo ha supportato nella messa a punto dei problemi inerenti l'edizione musicale.

Ferdinando Luigi Tagliavini ha seguito con entusiasmo il ritrovamento dei manoscritti organistici pucciniani, mettendo a disposizione l'immenso patrimonio delle sue competenze: a lui *l'Edizione Nazionale delle Opere di Giacomo Puccini* e il Centro studi Giacomo Puccini dedicano questo volume, nella memoria.

# Vorwort

Die Abteilung der musikalischen Werke innerhalb der *Edizione Nazionale delle Opere di Giacomo Puccini* hat das Ziel, alle bekannten Werke von Giacomo Puccini in kritischen Ausgaben zu veröffentlichen.

Puccinis Werke lassen sich in zwei Gruppen unterteilen, die beide eine eigene Geschichte haben und spezifische Editionsprobleme aufwerfen. Die eine Gruppe besteht aus den zwölf Bühnenwerken, die zum Großteil aufgrund ihres Erfolgs weltweit verbreitet und zu Lebzeiten des Komponisten in vielen Versionen veröffentlicht worden sind. Ihre Partituren zeugen von einem andauernden Revisionsprozess, den Puccini selbst sowohl in seinen Handschriften als auch in den ersten Druckausgaben vornahm und der in vielen Fällen von seinen Verlegern in Ausgaben nach seinem Tod fortgesetzt wurde. Das führt dazu, dass in den heute verfügbaren Klavierauszügen und Partituren nicht immer erkennbar ist, was dem Willen des Komponisten entspricht (der übrigens oft nicht leicht zu ermitteln ist, weil zu seiner Arbeitsweise häufige Korrekturen gehörten), wo er Eingriffe anderer gebilligt hat und was dagegen verlegerische Interventionen ohne seine Zustimmung sind.

Die zweite, vielfältigere Gruppe besteht aus den nicht für die Bühne bestimmten Kompositionen, zu denen etwa 130 Werke gehören, Vokalwerke (für Singstimmen und Instrumente oder Einzelstimme mit Klavier) und Instrumentalmusik (sinfonische Stücke und Kammermusik für Streicher, Werke für Orgel und Klavier), außerdem Transkriptionen, Skizzen und verschiedene Fragmente, davon einige von zweifelhafter Authentizität. Der größte Teil dieser Arbeiten entstand in der Zeit, bevor Puccini als Komponist von Opern etabliert war. Auch deshalb handelt es sich teilweise um Stücke, die unveröffentlicht blieben oder an heute fast unzugänglichen Stellen publiziert wurden, wie in alten Zeitschriften oder Sonderheften; nach Puccinis Tod erschienen sie sporadisch, meistens in zweitrangigen Verlagen. Erst seit wenigen Jahren existieren zuverlässige Ausgaben von Werken dieses quantitativ erheblichen Teils von Puccinis Œuvre, bis jetzt allerdings beschränkt auf die gängigeren Titel.

Für die Bühnenwerke bedeutet die kritische Ausgabe eine unerlässliche philologische Rekonstruktion, die zuverlässige Texte bietet, Rechenschaft ablegt über ihre Geschichte (was in den Fällen von *Le Villi*, *Edgar*, *Madama Butterfly* und *La rondine* jeweils mehr als eine Fassung bedeutet) und dabei nicht nur die verschiedenen Schichten im Bestand aller Handschriften analysiert, sondern auch alle anderen verfügbaren Materialien und die zahlreichen Ausgaben, die zu Puccinis Lebzeiten und nach seinem Tod veröffentlicht wurden. Bei den nichttheatralischen Werken – bedeutsam für ein vollständiges Verständnis von Puccinis künstlerischer Gestalt – strebt die kritische Ausgabe eine systematische Publikation aller bekannten Kompositionen an.

Die Edition der musikalischen Werke ist folgendermaßen gegliedert:

- I. Bühnenwerke
- II. Instrumentalmusik
  1. Orchesterwerke
  2. Kompositionen für Orgel und Klavier
    - 2.1 Kompositionen für Orgel
    - 2.2 Kompositionen für Klavier
  3. Kammermusik für Streicher
- III. Vokalmusik
  1. Kompositionen für Singstimmen und Instrumente
  2. Messa a 4 voci
  3. Lieder für Gesang und Klavier
- IV. Transkriptionen, Fragmente, Skizzen und zweifelhafte Zuschreibungen.

## Editorische Notiz

Die Einleitung und die Teile I und II des Kritischen Berichts sind in italienischer, deutscher und englischer Sprache wiedergegeben; Teil III des Kritischen Berichts ist nur in englischer Sprache.

Fast alle Orgelwerke haben im Original keinen Titel, ein erheblicher Teil trägt auch keine Satzbezeichnung. Der Herausgeber hat entsprechend der liturgischen Funktion, die dem jeweiligen Stück zukommt, die Titel „Sonata“ und „Versetto“ zugewiesen.

Die *Edizione Nazionale delle Opere di Giacomo Puccini* und der Verlag danken den Eigentümern der für diesen Band genutzten Quellen (Karl Della Nina, Andrea Toschi, den Erben von Alessandro Sandretti, Fondazione Simonetta Puccini per Giacomo Puccini), dass sie das in ihrem Besitz befindliche Material zur Verfügung gestellt und eine partielle Reproduktion erlaubt haben.

Der Herausgeber dankt Gabriella Biagi Ravenni, die eine unersetzliche Ansprechpartnerin bei der Wiederentdeckung und Interpretation der Quellen war. Ihr und Dieter Schickling dankt er für ihren Beitrag zum Ordnen der Kopien der Sammlung Della Nina sowie Liuwe Tamminga für die Leidenschaft, mit der er ihn bei der Bewältigung der editorischen Probleme unterstützt hat.

Ferdinando Luigi Tagliavini hat die Wiederauffindung der Orgelmanuskripte Puccinis mit Begeisterung begleitet und seine immense Kompetenz eingebracht: Seinem Andenken widmen die *Edizione Nazionale delle Opere di Giacomo Puccini* und das Centro studi Giacomo Puccini diesen Band.



# Foreword

The goal of the musical section of the *Edizione Nazionale delle Opere di Giacomo Puccini* is the publication of critical editions of all the known compositions of Giacomo Puccini.

Puccini's musical compositions may be subdivided into two groups, each of which had their own history and present specific editorial problems. One group consists of the 12 operas, most of which, due to their eventual celebrity, spread throughout the world and, while the composer was alive, were published in several versions. The musical scores of these compositions are witnesses of a process of continual revision, carried out by the composer himself in autograph manuscripts and in the first printed editions, and in many cases independently continued by the editors in the publications issued after his death. So much so that, in the piano-vocal reductions and orchestral scores available today, it is not always clear what the composer intended (in itself not easy to decipher, since random second thoughts were a frequent part of his *modus operandi*), what was contributed by others approved by the composer, and what was instead editorial meddling independent of the composer.

A second, more diverse group consists of around 130 non-theatrical compositions, divided into separate pieces for voice (works for voices and instruments or solo voices and piano) and for instruments (symphonic works, chamber music for strings, works for organ and piano), as well as various transcriptions, sketches and fragments, some of dubious origin. Most of these works date from the period before Puccini's establishment as a composer of theatrical works. Therefore, some remained unedited or were printed in publications which today are nearly inaccessible, such as antiquated periodicals or single editions of magazines; after Puccini's death they were the objects of sporadic editions which appeared for the most part in publications of second-class editors. Only in recent years have there existed reliable editions of this conspicuously numerous part of Puccini's works; nonetheless, for the moment such editions are limited to the most significant titles.

Therefore, for the theatrical works, the critical edition implies mandatory philological restoration: it provides accurate texts, gives an account of their history (which in the case of *Le Villi*, *Edgar*, *Madama Butterfly*, and *La rondine* considers more than one version by the composer), and distinguishes therein between the various layers of revisions in all the autographs, as well as in the available materials of origin and the numerous editions published during the course of the composer's life and after his death. For the non-theatrical compositions – important for a complete definition of Puccini's character – the critical edition aims at the systematic publication of all his known pieces.

The overall plan of the musical editions is thus divided into the following parts:

- I. Operas
- II. Instrumental music
  1. Orchestral compositions
  2. Compositions for organ and piano
    - 2.1 Compositions for organ
    - 2.2 Compositions for piano
  3. Chamber music for strings
- III. Vocal music
  1. Compositions for voices and instruments
  2. Messa a 4 voci
  3. Songs for voice and piano
- IV. Transcriptions, musical fragments, sketches, and works of dubious origin

## Editorial note

The Introduction and parts I and II of the Critical Report are in Italian, German and English; part III of the Critical Report is in English only.

Almost all the compositions for organ in the original are untitled and a large number of them also lack tempo markings. The editor has assigned the titles "Sonata" and "Versetto" according to the implicit liturgical functions of each piece.

The *Edizione Nazionale delle Opere di Giacomo Puccini* and the publishers wish to thank the owners of the sources used in this volume (Karl Della Nina, Andrea Toschi, the heirs of Alessandro Sandretti, the Fondazione Simonetta Puccini per Giacomo Puccini) for having made available the materials in their possession and allowed partial reproduction of them.

The editor expresses his personal gratitude to Gabriella Biagi Ravenni, an irreplaceable interlocutor in researching and interpreting the sources, to her and Dieter Schickling for their help in classifying the copies of the Collezione Della Nina, and to Liuwe Tamminga for his keen support in the process of resolving the problems inherent in the musical edition.

Ferdinando Luigi Tagliavini enthusiastically followed the discovery of Puccini's organ manuscripts, placing his immense knowledge at our disposal: the *Edizione Nazionale delle Opere di Giacomo Puccini* and the Centro studi Giacomo Puccini dedicate this volume to his memory.

# Introduzione

Il presente volume raccoglie le composizioni per organo di Giacomo Puccini da poco riscoperte e qui edite integralmente per la prima volta. Si tratta di 57 brani composti nel decennio 1870–1880 (o forse poco oltre) che costituiscono il repertorio col quale, ancora studente di musica a Lucca, egli sbrigava i servizi di organista in varie chiese della città e dei paesi circostanti.<sup>1</sup>

La pratica dell'organo e della musica liturgica fu una costante per i musicisti della famiglia Puccini. Prima di Giacomo, i Puccini di quattro generazioni si erano distinti entro le mura della città per i servizi di organisti e maestri di cappella.<sup>2</sup> L'ultimo di essi, Michele, padre di Giacomo, fu in carica presso la Venerabile Confraternita della Santissima Pietà del Riscatto e presso la Cattedrale di S. Martino fino alla morte, avvenuta prematuramente il 23 gennaio 1864, quando Giacomo aveva appena compiuto il quinto anno di vita. Organisti e maestri di cappella erano anche altri musicisti della cerchia familiare dei Puccini come Fortunato Magi (1839–82), cognato e allievo di Michele e zio di Giacomo. Tanto che, alla morte di Michele, fu proprio Magi ad assumerne i ruoli con l'intenzione espressa di mantenerli finché lo stesso Giacomo non fosse in grado di rilevarli.<sup>3</sup>

In parte per la tradizione dinastica, in parte nella speranza di un incarico ufficiale di organista che avrebbe potuto contribuire all'economia della numerosa famiglia, l'organo ebbe un ruolo rimarchevole nella formazione di Giacomo Puccini, affidata a musicisti che si erano formati alla scuola del padre come Magi e Carlo Angeloni (1834–1901). Si sa che dal 1871 lo studiò nell'Istituto Musicale Pacini, prima con lo zio e poi con Carlo Giorgi (1850–1906), titolare nella Cattedrale di S. Martino.<sup>4</sup> L'organo fu anche lo strumento col quale ottenne i primi riconoscimenti di studente: un secondo premio nel 1874 e due primi premi nel '75 e '76.<sup>5</sup>

All'organo Giacomo fece il suo esordio pubblico. I primi biografici riferiscono che al principio degli anni '70, nei mesi estivi, accompagnava le celebrazioni liturgiche nel villaggio di Mutigliano, nei pressi di Lucca.<sup>6</sup> Decenni dopo, il Puccini operista di fama inter-

nazionale si sarebbe compiaciuto di misurare proprio sugli inizi da organista di paese l'entità del successo raggiunto: «Sono amico di Zola, Sardou, Daudet; chi l'avrebbe detto eh? al guitto organista di Mutigliano?».<sup>7</sup>

Oggi disponiamo di un quadro meglio documentato delle chiese di Lucca e dintorni nelle quali egli prestò servizio come organista. Dal 1872 al '74 fu "assistente" nella cantoria della cattedrale di S. Martino. Dal 1873 alla fine del 1882 fu regolarmente stipendiato della Chiesa di San Girolamo, sede della Venerabile Confraternita della Santissima Pietà del Riscatto, che così mantenne la promessa di assegnargli il posto del padre Michele dopo il periodo di reggenza dello zio Fortunato. Per quasi un decennio, quindi, svolse un'attività professionale regolare, conservando l'incarico anche oltre l'autunno 1880, quando Milano divenne la sua residenza principale. Inoltre, non sono documentabili, ma sono comunque probabili, sue presenze saltuarie sugli organi di San Pietro Somaldi (la firma lasciata sulla cassa dello strumento ne è una traccia) e, secondo i ricordi pittoreschi dello stesso Puccini, della Chiesa di S. Maria dei Servi, accanto al convento delle monache benedettine.<sup>8</sup> Una firma di autenticità incerta, «GPuccini 24/25 Xbre 1879», si legge anche sulla cornice del leggio dell'organo della chiesa parrocchiale di Farneta, un altro villaggio della campagna lucchese.

Il posto più ambito dalla famiglia, però, rimase quello di organista nella Cattedrale di S. Martino. In seguito al premio scolastico del '75 la madre Albina Magi fece domanda alla fabbriceria della Cattedrale affinché il figlio fosse assunto in tale ruolo. E Carlo Marsili (1828–78), un altro allievo di Michele Puccini, a sua volta maestro di cappella in varie istituzioni lucchesi e direttore dell'Istituto Pacini, la sostenne esprimendo il parere che Giacomo fosse ormai «abilissimo a disimpegnare l'ufficio». Albina tornò alla carica tre anni dopo, quando il figlio ebbe compiuto il corso d'organo e dato prova di sapersi destreggiare nella composizione sacra. L'anno seguente intervenne anche Nicolao Cerù, cugino di Albina e tutore dei suoi figli dopo la morte di Michele, rimarcando che da tempo il giovane organista si avvicinava al titolare.<sup>9</sup> Ciononostante, in S. Martino Puccini ebbe soltanto incarichi saltuari di organista "supplente" nelle feste di S. Croce: la celebrazione più solenne della città, in onore dell'immagine del Volto Santo, che ricorre il 14 settembre e all'epoca implicava funzioni religiose nelle quali erano coinvolti centinaia di musicisti fra coristi, orchestrali e, appunto, organisti. Per le feste del 1882, quando Giacomo era sottoposto al regime del servizio militare, intervenne addirittura il Sindaco di Lucca affinché gli fosse concessa licenza per partecipare «ai servizi

<sup>1</sup> Una selezione è pubblicata in *Giacomo Puccini, Sonate, Versetti, Marce. Selezione dall'opera per organo*, a cura di Virgilio Bernardoni, Carus-Verlag, Stuttgart 2018 (Carus 18.190).

<sup>2</sup> Cfr. *La famiglia Puccini. Una tradizione, Lucca, la musica*, a cura di Gabriella Biagi Ravenni, Museo Teatrale alla Scala – Istituto di Studi Pucciniani, Milano 1993.

<sup>3</sup> Cfr. Giulio Battelli, *Giacomo Puccini all'Istituto Musicale «G. Pacini»*, in *Giacomo Puccini, L'uomo, il musicista, il panorama europeo*, a cura di Gabriella Biagi Ravenni e Carolyn Gianturco, Libreria Musicale Italiana, Lucca 1997, pp. 3–21: 7–8 e Appendice 1–4.

<sup>4</sup> Allievo di Michele Puccini, di Magi e di Angeloni, nel 1873 Giorgi assunse l'incarico del dimissionario Magi nella Cattedrale di S. Martino e a partire dall'anno scolastico 1873–74 quello dell'insegnamento dell'organo all'Istituto Pacini. L'intera carriera scolastica lucchese di Giacomo è ricostruita in Gabriella Biagi Ravenni, *L'organo nella tradizione professionale dei Puccini*, in *Giacomo Puccini organista. Il contesto e le musiche*, a cura di Fabrizio Guidotti, Olschki, Firenze 2017, pp. 9–23: 16–22.

<sup>5</sup> Ivi, Fig. XI, riproduce il facsimile dell'attestato del premio 1875.

<sup>6</sup> Cfr. Carlo Paladini, *Giacomo Puccini*, «Musica e musicisti», LVIII/2–5, 1903, poi ripreso nel volume *Giacomo Puccini con l'epistolario inedito*, a cura di Marzia Paladini, Vallecchi, Firenze 1961, pp. 25–26; Alberto Fraccaroli, *La vita di Giacomo Puccini*, Ricordi, Milano 1925; Giuseppe Adami, *Puccini*, Treves, Milano 1935, pp. 4–5.

<sup>7</sup> Lettera a destinatario non identificato, datata 1897.05.01\_05.a in *Giacomo Puccini. Epistolario, II: 1897–1901*, a cura di Gabriella Biagi Ravenni e Dieter Schickling, Olschki, Firenze 2018, n. 46, pp. 36–37 (già pubblicata in Carlo Paladini, *Giacomo Puccini*, «Musica e musicisti», LVIII/2–5, 1903 e in *Carteggi pucciniani*, a cura di Eugenio Gara, Ricordi, Milano 1958, n. 233, p. 201).

<sup>8</sup> Cfr. Guidotti, *L'organista Puccini nei documenti d'archivio*, in *Giacomo Puccini organista*, cit., pp. 25–54: 46–51.

<sup>9</sup> Cfr. Battelli, *Giacomo Puccini all'Istituto Musicale «G. Pacini»*, cit., pp. 11–15 e Luigi Nannetti, *La formazione musicale di Giacomo Puccini*, in *Puccini e Lucca: «Quando sentirò la nostalgia della mia terra nativa»*, a cura di Gabriella Biagi Ravenni e Giulio Battelli, Maria Pacini Fazzi editore, Lucca 2008, pp. 99–106, alle pp. 108 e 109 le riproduzioni dell'attestato di Marsili e della richiesta di Albina del 1878. Le fonti documentali relative a questi aspetti dell'apprendistato sono ora rilette in Guidotti, *L'organista Giacomo Puccini nei documenti d'archivio*, in *Giacomo Puccini organista*, cit., pp. 41–46.

della Cappella Comunale e del Teatro come suonatore d'organo» (quell'anno al Giglio si dava il *Faust* di Gounod, che prevede l'organo in scena), evitando il «gran danno per le musiche sacre e teatrali» che si sarebbe prodotto in caso di sua assenza.<sup>10</sup> Nelle feste del 1883, però, il promettente Giacomo si fece sostituire dal fratello Michele: ormai le esperienze compiute fuori dalla cerchia del mondo musicale lucchese avevano contribuito a riorientare le sue aspettative di carriera verso la musica orchestrale e, soprattutto, verso il melodramma.

Benché la maggior parte dei brani per organo sia nota soltanto attraverso fonti non datate e non firmate, è assai probabile che la loro genesi vada collegata alle attività sopra descritte e che essi s'inseriscano nel contesto più ampio dell'addestramento alla funzione di maestro di cappella impartitogli nella scuola lucchese, accanto alla composizione di pezzi sacri (come il *Mottetto per San Paolino* SC 2, eseguito il 12 luglio 1877 in occasione della festa patronale di Lucca o l'inno *Vexilla regis proderunt* SC 7, vedi vol. III/1 dell'*Edizione Nazionale*), all'istruzione di cori (si sa che a Mutigliano preparò l'esecuzione di un *Te Deum* a 2 voci del lucchese Pompeo Orsucci [1665–1725] per la festa dell'Assunta del 1871 e che l'anno seguente fu assistente al primo coro nelle musiche per la festa di S. Croce)<sup>11</sup> e all'insegnamento. Quest'ultima attività gli procurò un allievo, Carlo Della Nina (1855–1918), organista dilettante nella chiesa di S. Giusto di Porcari e sarto di professione, che Giacomo istruì fra il 1874 e il 1878.<sup>12</sup> Nell'insieme i progressi compiuti gli fruttarono l'affiliazione alla compagnia di Santa Cecilia, il sodalizio dei professionisti della musica attivi in città, avvenuta il 16 aprile 1877.<sup>13</sup>

Da autore di opere di successo mondiale, lo stesso Puccini avrebbe giudicato con scetticismo le proprie capacità in tutti questi ambiti:

Pensa cosa avrei potuto fare io se non indovinavo il Terno al Lotto delle mie opere! non ero buono a nulla altro. – insegnare? che cosa? – o se non so nulla, io – suonare l'organo? sì, con quella mano agile che mi rimpasto! maestro di banda? avrebbero finito per suonarmi il tamburo sulla pancia, con quella autorità che ho –<sup>14</sup>

Tuttavia, il suo legame con l'organo si protrasse oltre le esperienze lucchesi della formazione e dei primissimi anni di professione. Continuò infatti a perfezionarsi nello strumento anche a Milano, benché non sia mai stato iscritto alla classe d'organo del Conservatorio.<sup>15</sup> Poi, nel 1895, acquistò per uso domestico un organo

«americano» (molto probabilmente un harmonium);<sup>16</sup> potrebbe anche essere stato lo stesso strumento che nel 1899 utilizzò in alternanza col pianoforte per anticipare a un giornalista alcune parti della *Tosca* nell'imminenza della prima rappresentazione.<sup>17</sup>

## Le composizioni per organo di Giacomo Puccini

Nell'ultimo ventennio sono venute alla luce diverse composizioni giovanili prima sconosciute, come il *Preludio a orchestra* SC 1 (cfr. vol. II/1 dell'*Edizione Nazionale*) oppure le versioni orchestrali dello *Scherzo* SC 34 (cfr. ivi) e della lirica *Ad una morta* SC 41 (cfr. vol. III/1). Il ritrovamento in quattro differenti collezioni della parte più cospicua della produzione per organo, avvenuto nel periodo 2015–2017 grazie alle ricerche del Centro studi Giacomo Puccini, dal punto di vista quantitativo costituisce però l'incremento più consistente del catalogo pucciniano.

Una parte dei manoscritti della musiche organistiche (i pezzi qui classificati come Collezione Della Nina) è stata venduta nell'asta Sotheby's del 17–18 novembre 1988. La loro esistenza era comunque nota attraverso l'articolo di Alfredo Bonaccorsi del 1927.<sup>18</sup> Non si sa chi ora li possieda, sono però ricostruibili i passaggi di proprietà precedenti. Puccini li donò all'allievo Carlo Della Nina e secondo il racconto di un musicista lucchese nel 1924 erano nelle mani di un altro Carlo Della Nina di Porcari, nipote di Carlo senior.<sup>19</sup> In seguito, Carlo junior li ha portati con sé a Chicago dove si trasferì dopo la Seconda Guerra Mondiale e li ha ceduti nell'asta Sotheby's del 1988. Ne ha conservato tuttavia le fotocopie che suo figlio Karl Della Nina ha messo a disposizione del Centro studi Giacomo Puccini. Nessuna di queste composizioni, edita nei numeri 1–18 del presente volume, è datata e una soltanto reca in calce la firma autografa. Tuttavia, una memoria diretta ne attesta la paternità totale (oltre a mettere in circolazione l'aneddoto del compositore prezzolato in conto terzi, sul quale in seguito i biografati hanno fiorito a piacere):

nelle campagne vicine, dove andavo spesso a suonare [l'organo], davo anche lezioni di questo strumento. Mi ricordo che a Porcari insegnavo ad un certo Della Nina che faceva il sarto, al quale scrivevo inoltre dei pezzetti per organo, da suonarsi all'Elevazione, a sessanta centesimi... l'uno!<sup>20</sup>

Il ritrovamento delle copie dei manoscritti della collezione Della Nina ha innescato la scoperta di manoscritti analoghi in collezioni

<sup>10</sup> Cito da Guidotti, *L'organista Giacomo Puccini nei documenti d'archivio*, in *Giacomo Puccini organista*, cit., p. 42.

<sup>11</sup> Cfr. Battelli, *Giacomo Puccini all'Istituto Musicale «G. Pacini»*, cit., p. 6. L'attestato di pagamento per questo incarico è riprodotto in *Puccini e Lucca*, cit., p. 101.

<sup>12</sup> Cfr. Aldo Berti, *Puccini a Capannori e territori limitrofi*, Associazione Culturale Ponte, Capannori 2009, p. 90.

<sup>13</sup> Cfr. Guidotti, *L'organista Giacomo Puccini nei documenti d'archivio*, in *Giacomo Puccini organista*, cit., pp. 52–53.

<sup>14</sup> Lettera a Carlo Paladini del 26 novembre 1920, pubblicata in Paladini, *Giacomo Puccini con l'epistolario inedito*, cit., n. 36, p. 151.

<sup>15</sup> Il 3 febbraio 1881 scriveva alla sorella Ramelde «prendo anche lezioni d'organo» (*Giacomo Puccini. Epistolario*, I: 1877–1896, a cura di Gabriella Biagi Ravenni e Dieter Schickling, Olschki, Firenze 2015, n. 9, pp. 12–13).

<sup>16</sup> Cfr. le lettere n. 516 e 519 in *Giacomo Puccini. Epistolario*, I, cit., pp. 378–379 e 381–383.

<sup>17</sup> Cfr. *Il M.stro Puccini a Roma. Le sue ville e la sua Tosca*, «Il Progresso», XXIV/52, 30 dicembre 1899, disponibile online nel sito *Giacomo Puccini nello specchio*, all'indirizzo <http://periodici.puccini.it/>.

<sup>18</sup> Alfredo Bonaccorsi, *Inediti di G. Puccini*, «Il secolo XX», XXVI/2, febbraio 1927, pp. 91–93, corredato del facsimile della *Sonata n. 12* della presente edizione, della trascrizione integrale del n. 16 e degli incipit dei n. 8 e 10; il contenuto di questo articolo fu poi ripreso in Alfredo Bonaccorsi, *Giacomo Puccini e i suoi antenati musicali*, Curci, Milano 1950, pp. 22–23.

<sup>19</sup> Gustavo Giovannetti, *Giacomo Puccini nei ricordi di un musicista lucchese*, Libreria Editrice Baroni, Lucca 1958, pp. 137–138, 141–143.

<sup>20</sup> Ivi, p. 141.



private.<sup>21</sup> Prima una serie di brani (i numeri 21–26) nella collezione di Andrea Toschi – discendente di un'altra famiglia di musicisti di Porcari, i Petri, e lui stesso organista nella chiesa locale – dalla quale già era emersa una *Marcia per organo* autografa (il n. 45).<sup>22</sup> La conoscenza dei manoscritti della collezione Toschi ha consentito quindi di attribuire al giovane Puccini i brani non identificati contenuti in due fascicoli rilegati in un altro manoscritto di area lucchese, intitolato «Raccolta di Suonate sacre per Organo composte da diversi Maestri», appartenuto all'organista Alessandro Sandretti e ora di proprietà degli eredi.<sup>23</sup> Le composizioni di questa raccolta (i numeri 19–20 e 27–44 della presente edizione) sono annotate su fogli oblungi del medesimo formato di quelli della Collezione Toschi, con i medesimi tratti grafici e una spiccata parentela stilistica. Tanto che appare plausibile che i manoscritti Toschi e Sandretti in origine fossero parte di un unico fascicolo poi scompaginato, che è assai probabile avesse nel frontespizio il foglio della Collezione Toschi intestato «Sonate I Per l'Organo». Dalla Collezione Toschi proviene anche la data più avanzata riscontrabile nell'intero repertorio organistico pucciniano, «Lucca / 12 / 4 / 78 /», segnata nel frontespizio del n. 45. Da ultimo, la possibilità recentemente ottenuta di consultare le carte dell'Archivio della Villa Puccini di Torre del Lago ha permesso di individuare altre dodici composizioni finora mai identificate (i numeri 46–57).

Nell'insieme queste raccolte contengono un totale di sessantun composizioni originali – cinquantasette complete e quattro incomplete – che ci consentono finalmente di precisare le informazioni su una parte numericamente cospicua del catalogo pucciniano e di valutarne la qualità musicale per conoscenza diretta.

La destinazione organistica delle “Sonate” pucciniane è indubbia. È evidente per i tipi musicali che per tradizione hanno un impiego specifico nei riti come Kyrie, Gloria, Offertori, Elevazioni, Postcommuni, Versetti, Pastoral. Rientra in abitudini esecutive che secondo la testimonianza di Bonaccorsi erano praticate nelle chiese lucchesi anche in epoca successiva alla morte di Puccini per brani come le Marce:

specialmente nella campagna – alla fine delle funzioni, mentre il sacerdote e gli inservienti ritornano in sagrestia, l'organista attacca una “marcia” con grande compiacimento dei fedeli, intanto che la chiesa a poco a poco si sfolla. In un tempo non lontano, prima della proibizione dell'autorità ecclesiastica, essa veniva anche accompagnata dal suono dei piatti, della gran-cassa, dei tamburi, dei campanelli, rimbombanti dall'organo.<sup>25</sup>

È inoltre attestata dai riferimenti all'impiego della pedaliera, sia espliciti (come nei numeri 3, 5, 7, 12, 17) sia impliciti (come nei numeri 2, 6, 16), e dalla prescrizione di specifici registri organistici (cfr. i numeri 4, 8, 14, 18, 21) nei casi dei brani a prima vista meno qualificabili dal punto di vista della funzione liturgica come quelli della Collezione Della Nina.<sup>26</sup>

In generale, le estensioni delle parti per le mani destra e sinistra, l'uso parco della pedale e il tipo di registri solistici richiesti (Cornetto e/o Trombe) provano che i brani furono pensati per gli organi di fabbricazione toscana suonati da Puccini a Lucca: strumenti a tastiera unica impostata sul registro Principale di otto piedi, con una piccola pedaliera sempre unita al manuale e qualche registro “da concerto” diviso in “bassi” e “soprani”.<sup>27</sup>

Della prassi organistica lucchese (e più in generale italiana) le Sonate dell'esordiente Puccini offrono uno spaccato nel delicato momento in cui la musica liturgica stava transitando dalla teatralità di gusto operistico, prevalente nel medio Ottocento, alla ricerca estetico-religiosa di uno stile liturgico acconcio, già in atto al tempo dei primissimi esordi pucciniani,<sup>28</sup> e poi incentivata con intransigente esclusivismo religioso nell'ultimo quarto del secolo dal “movimento ceciliano”.

Estraneo al purismo rigoroso dei ceciliani, l'organista Giacomo Puccini mantenne il gusto del suonare brillante e libero da vincoli. Nel fraseggio squadrato delle melodie e nella presenza pervasiva di ritmi di marcia e di ballabili le sue musiche recano ancora tracce vive del gusto teatrale declinante: la *Sonata n. 1* elabora addirittura la melodia di «Questa o quella per me pari sono», la Ballata libertina del Duca di Mantova nel *Rigoletto* di Giuseppe Verdi, apparentemente sconsigliata per la sconnessione fra i contesti d'origine e di destinazione, ma del tutto coerente con le consuetudini

<sup>21</sup> Il resoconto dei ritrovamenti si legge in Aldo Berti, *Reperti pucciniani e organisti di Porcari. Cronaca di un ritrovamento*, in *Giacomo Puccini organista*, cit., pp. 1–7.

<sup>22</sup> Le notizie sui musicisti della famiglia Petri sono piuttosto lacunose. Si sa di un Paolino, allievo di Michele Puccini e “maestro onorario collaboratore” della Società Orchestrale Boccherini negli anni 1874–1882. Nella collezione Toschi figurano un Luigi, al quale sono attribuiti alcuni pezzi per organo, e un Demetrio, che Andrea Toschi qualifica come «nato nel 1848 (probabile nipote o comunque parente di Luigi)» (*Demetrio Petri e la Marcia per organo di Puccini*, in Berti, *Puccini a Capannori*, cit., p. 115). La tradizione familiare individua in Luigi il destinatario dell'omaggio della *Marcia per organo* di Puccini.

<sup>23</sup> Gli altri maestri lucchesi illustrati nella raccolta sono Lorenzo Guidi, Angelo Di Giulio e Luigi Nerici, quest'ultimo titolare di una scuola di musica alla quale Giacomo fu iscritto nel dicembre 1864. Cfr. Eliseo Sandretti, *Alcune musiche cembalo-organistiche in archivi lucchesi: considerazioni sulla prassi esecutiva*, in *Recondita armonia. Gli archivi della musica*, Atti del convegno internazionale di studi (Lucca, 26–28 giugno 2014), «Actum Luce. Rivista di studi lucchesi», XLIII/2, 2014, numero monografico, pp. 277–290: 283–286.

<sup>24</sup> Per un confronto con i repertori organistici coevi di larga diffusione si vedano, fra le altre, le serie curate da Carlo Fumagalli, pubblicate a Milano da Giovanni Canti (la *Guida per l'organista. Messe solenni per l'organo op. 50*, a partire dal 1857, la *Biblioteca dell'organista. Raccolta di versetti alla breve e solenni, offertori, elevazioni, consumazioni, sinfonie, marce, pastorali tanto originali che tratte da opere e variate op. 155*, dal 1859 al 1873, la *Seconda raccolta della guida per l'organista. Messe solenni per organo op. 180*, edita nel 1874–75), e la *Collezione di pezzi per l'organista moderno di rinomati autori*, a cura di Paolo Sperati, Vismara, Milano, uscita nel periodo 1876–82.

<sup>25</sup> Bonaccorsi, *Inediti di G. Puccini*, cit., p. 92.

<sup>26</sup> L'esperto anonimo che ha censito i manoscritti al n. 424, p. 175 del *Catalogo dell'asta Sotheby's del 17–18 novembre 1988* distingue di volta in volta fra composizioni destinate all'organo e al pianoforte. Bonaccorsi, il primo che si poté basare sulla lettura diretta degli autografi, li qualificò invece indiscriminatamente come pezzi «per la tastiera limitata di un organo di campagna» (Bonaccorsi, *Inediti di G. Puccini*, cit., p. 92).

<sup>27</sup> Le implicazioni organistiche di questi brani sono ora discusse in Luigi Ferdinando Tagliavini, *Giacomo Puccini e l'organo*, in *Giacomo Puccini organista*, cit., pp. 73–79.

<sup>28</sup> Per esempio, nella «Gazzetta musicale di Milano» del 9 gennaio 1870 si poteva leggere: «sarebbe un danno per l'arte, se la musica, cui si dà il battesimo di mondana, fosse proscritta dai vari culti» (Ernesto David, *L'arte religiosa*, XXV, n. 2, p. 9–10: 10). Nel medesimo periodo l'editore Domenico Vismara varava una raccolta periodica di composizioni per organo intitolata *Arpa davidica*, per «offrire agli organisti musica originale di facile esecuzione, di effetto sicuro, improntata anche a certa gajezza e brio, sempre però conveniente al sacro luogo ove dev'essere udita» (cito da Matteo Mainardi, *La musica per organo nell'Ottocento italiano tra musica sacra e parafrasi teatrali*, in «È riuscito del più gradevole effetto». *L'organo “Giuseppe Bernasconi” (1876) di Somma Lombardo fra storia e restauro*, a cura di Elena Previdi, Libreria Musicale Italiana, Lucca 2010, p. 99).

d'ascolto nelle chiese italiane del tempo. Manifestano però anche un contegno più adatto all'intento devozionale nei brani di assorta condotta melodica, impreziosita da intrecci imitativi, e nei tratti semplici o grandiosi di alcuni pezzi brevi di tipo preludante o di andamento cadenzante, scandito per campate simmetriche a mo' di corale.

Mentre apprende il mestiere di organista, confrontandosi con gli stilemi della musica per organo del tempo, il giovane Puccini sperimenta così in piena autonomia soluzioni formali, armoniche e di condotta delle parti che costituiscono il fondamento stilistico della sua musica.

## Le Sonate della Collezione Della Nina

Questa sezione dell'opera per organo contiene brani che non recano una precisa indicazione di uso liturgico e sono caratterizzati da una più diffusa presenza degli stilemi della musica profana.<sup>29</sup> Vi si riscontrano quattro condotte compositive: l'improvvisazione, la marcia e il valzer, il tipo del versetto.

La tipologia attestata nel maggior numero di brani si basa sulla successione di episodi di diverso impianto, in genere brevi, accostati come in una libera improvvisazione. Si va dalla giustapposizione bipolare nelle *Sonate n. 2, 6 e 11* alla catena di parti eterogenee dei *n. 3 e 5*, anche con repentini e spettacolari cambi di velocità come nel *n. 13*. La *Sonata n. 6*, per esempio, si basa sulla quadruplici giustapposizione di due momenti espressivi contrapposti – un motivo rampante a pieni accordi, maestosamente sonoro, e un contrappunto a due parti cromaticamente degradante, in *pianissimo* – scanditi da rallentando accorati e crescendo volitivi. L'eterogeneità composita è massima invece nell'unica Sonata in modo minore (il *n. 5*), nella quale si sommano un passo d'apertura per accordi di otto misure, poi una progressione discendente su figurazioni all'unisono in ritmo puntato (altre quattro misure), poi un motivetto di otto battute in ritmo di polka (uno stereotipo ricorrente nei repertori organistici del medio Ottocento, impiegato da Puccini anche nel *n. 11*), poi una melodia di sedici misure, con pedale obbligato, in Si bemolle maggiore che in fase cadenzale si fissa su un ritmo marziale e, infine, la ripetizione riepilogativa della progressione discendente.

Rientra nel medesimo tipo anche il *Largo n. 7*: uno dei brani più interessanti dell'intera collezione e l'unico che richieda l'impiego obbligato del pedale come parte autonoma rispetto al manuale. Nella concisione di un arco formale continuo la musica transita dall'accostamento di armonie dissonanti e di opposta intensità sonora a progressioni fluttuanti, per giungere nelle ultime otto misure a un'intensa melodia in Sol maggiore, che dispiega in un fraseggio arioso il ritmo contratto del motivo iniziale.<sup>30</sup>

<sup>29</sup> In *Il compositore e il "maestro"*, in *Giacomo Puccini organista*, cit., pp. 55–72: 56–58, ho abbozzato un'ipotesi di classificazione dei pezzi in Sonate per le funzioni canoniche di Offertorio, Elevazione, Consumazione o Postcommunio, "dopo la Messa" e in Versetti.

<sup>30</sup> Puccini potrebbe aver ricavato questo breve motivo dal tema principale dell'«Andante religioso» del *Guarany* di Antonio Carlos Gomes (atto I, «Ave Maria»), rappresentato a Lucca nel settembre 1876.

La marcia è il tipo meglio definito per conformazione musicale e per funzione nella pratica rituale. Per la modalità di scansione dell'impianto Marcia-Trio-Marcia e per l'individuazione fonica con l'impiego dei registri della tromba, soprani e bassi, lo *standard* musicale della marcia organistica pucciniana si manifesta compiutamente nel *n. 18*. Per l'esecuzione colorita di simili brani gli organi suonati da Puccini disponevano degli effetti del Timpano e della Banda turca, comprendente grancassa, "cappello cinese" e campanelli. Una Marcia imperfetta è invece la *Sonata n. 4* che sfocia in un episodio con funzione di Trio concepito nella tonalità lontana di Si bemolle maggiore e indugia ripetutamente sull'accordo patetico di sesta eccedente. Spunti di marcia s'incontrano anche in brani non direttamente ispirati al tipo, come la caratterizzazione marziale della melodia di «Questo o quella» nel *n. 1* oppure l'episodietto fuggevole che cade alle bb. 17–20 del *n. 11*.

Nelle musiche della Collezione Della Nina Puccini parrebbe trovare nel valzer per organo (una novità assoluta, senza precedenti nei repertori coevi) un'alternativa particolarmente congeniale per il brano da eseguirsi nel "dopo la messa". La *Sonata n. 8* è addirittura una sorta di esperimento di Marcia-Valzer-Marcia in cui il genere convenzionale per il pezzo di commiato dei fedeli dalla chiesa incornicia un inusuale «Tempo di Valzer» costituito da tre episodi nel ritmo caratteristico: il principale (A) in Sol maggiore, il secondo (B) in Do maggiore e il terzo (C) in Re maggiore, che si susseguono nell'ordine ABAC. Il *n. 9* riproduce lo schema su scala ridotta, giustapponendo otto battute in ritmo puntato a otto battute di "quasi valzer", nelle quali la scansione danzante è mascherata nel "zum-pa-pa" delle terzine alla mano sinistra. La scansione per episodi tipica del valzer d'intrattenimento si ripropone invece nella forma ABCAB, introdotta da una "entrata" enfatica con Trombe e Cornetto, nel *Tempo di Valzer però un poco meno n. 14*.

I pezzi a mo' di versetto, invece, sono generalmente in un'unica campata, senza episodi divaganti, privi di ritornelli, e quasi sempre concludono con una brevissima ripresa del motivo principale. Nella loro essenzialità interpretano la tipologia del versetto con varietà di andamenti e di caratteri, fra i quali sono contemplati lo stile esecutivo brillante e lineare del *n. 15*, l'incedere cadenzante per campate simmetriche a mo' di corale del *n. 17*, le miniature degli schemi retorici della marcia (*n. 9*) e dell'improvvisazione (*n. 10*). In questo tipo rientrano anche le Sonate *n. 12 e 16*. La prima è il brano di più intensa espressività dell'intera serie e per questo è rapportabile a una Elevazione. Pensata per un'esecuzione al solo manuale si svolge come un unico flusso lirico, punteggiato da accenni cromatici e impreziosito da inflessioni contrappuntistiche. L'*Allegro n. 16* è il più profetico dello stile pucciniano avanzato. L'incedere sospeso e preludante vi è sottolineato da prolungati pedali d'armonia sui quali si snodano sequenze parallele di accordi rivoltati: un procedimento che Puccini avrebbe utilizzato con piena consapevolezza poetica nelle opere della maturità.<sup>31</sup>

<sup>31</sup> Le Sonate della Collezione Della Nina, insieme ad alcuni pezzi della Collezione Toschi, hanno avuto la prima esecuzione il 5 maggio 2017, nella Chiesa di S. Pietro Somaldi di Lucca, organista Liuwe Tamminga, al quale si deve anche la registrazione in CD dei brani 1–18, 21–26 e 45 (*Giacomo Puccini, Organ Works*, Passacaille 1029, 2017).

## La Collezione Toschi e il manoscritto Sandretti

Una funzione liturgica esplicita contraddistingue invece i brani dei manoscritti Toschi-Sandretti dove abbondano i Versetti, sia in residui di serie incomplete (tre) sia in serie complete (altre tre che nei manoscritti si specifica – ma non per mano di Puccini – essere destinate all'uso *alternatim* al canto del Magnificat), compaiono un Offertorio e forse una Pastorale monchi e per il resto si trovano due Marce (i numeri 21 e 45) e due Allegro: una gaia melodia accompagnata in stile “zum-pa-pa” (n. 19) e un breve periodo in carattere di versetto (n. 20).

La *Marcia per organo n. 45* presenta alcune particolarità rispetto agli altri pezzi del medesimo tipo: l'assenza del caratteristico ritmo puntato nel motivo principale della Marcia; un tratto decisamente bandistico nel dettaglio formale inusuale della transizione fra Marcia e Trio; nonché un Trio nel tono della sottodominante, lungo il doppio rispetto a quello del n. 18.

Il dato più rilevante di questo gruppo di composizioni è però la varietà di soluzioni con cui Puccini dosa un impianto comune nelle tre serie complete di Versetti. Fra un Versetto introduttivo di carattere preludante come nei numeri 27, 33, 39 e un altro conclusivo di grande spigliatezza ritmica come nei numeri 32, 38, 44, si succedono in vario ordine pezzi che appartengono di volta in volta alla categoria della melodia accompagnata – ora cantabile (nn. 29, 35, 43) ora capricciosa per la presenza di sincopi o di cromatismi (n. 28, 34, 42), talvolta anche patetica (n. 31) –, del gioco strumentale brillante (nn. 30, 37, 41), del fugato che sfocia in melodia (nn. 36 e 40). Tratti che s'intuiscono anche nei pezzi sopravvissuti delle serie incomplete, dove figura perfino il prediletto ritmo di valzer sviluppato in miniatura nel n. 25 e richiamato nel n. 23 nella variante “zoppa”, con l'accento principale sul secondo tempo della misura. Si noti anche che i Versetti ai numeri 22 e 33, entrambi in Mi minore, svolgono in due differenti maniere il medesimo spunto motivico iniziale.

In assenza di una cronologia certa delle composizioni, è difficile identificare con sicurezza la maturazione stilistica del giovane Puccini in questo campo cruciale per la sua formazione di musicista e di compositore. Ciononostante, le musiche del gruppo Toschi-Sandretti mostrano aspetti di minore perizia compositiva rispetto a quelle della Collezione Della Nina. Lo si coglie innanzi tutto nella concezione delle melodie, che nei pezzi Toschi-Sandretti sono costituite prevalentemente da costellazioni di motivi, caratterizzati ciascuno da una propria configurazione ritmica di superficie, mentre in quelli della Collezione Della Nina si estendono su campate melodiche coerenti e in sé concluse. Ed è evidente nel modo di impiego della dissonanza, che da una parte è un fattore quasi esclusivo di incisività ritmica (cfr. il n. 32), mentre dall'altra diventa anche un fattore di ricerca armonica: come nell'avvio della Sonata n. 2, dove il ripetersi di armonie dissonanti sui tempi forti della misura delinea un gesto melodico che preannuncia la sensibilità del Puccini maturo.

## La «Messa» e la Pastorale dell'Archivio Puccini

A fronte della dispersione nelle mani di organisti di paese di un numero così elevato di manoscritti, è singolare – e per quel che se ne sa inspiegabile – il fatto che Puccini abbia conservato per sé il manoscritto dell'unica *Pastorale* attestata e quelli di composizioni che opportunamente ordinate potrebbero formare una Messa per organo completa, con le serie di Versetti per il Kyrie (i numeri 48–51) e il Gloria (i numeri 52–55) e i brani liberi per Offertorio (n. 46), Elevazione (n. 56) e Postcommunio (n. 47). Non è neppure da escludere l'ipotesi che si tratti di lavori che egli scrisse durante il periodo di studio a Milano.

Sotto un titolo di difficile interpretazione *Pastorella gravida* (forse un gioco di parole ad uso personale intorno alla denominazione alternativa di Pastorale?) Puccini concepisce nel n. 57 un brano in cui l'iterazione modulare tipica della tradizione della musica organistica per il Natale si articola su tre distinte campate motiviche; una delle quali, la seconda, nella concertazione con pedale ritmato più bicordi tenuti nelle parti basse, oscillazioni melodiche per seste nella zona media, bicordi tenuti nelle parti più acute configura una sorta di protratta area timbrica. Fra l'altro, la tendenza a qualificare per la compattezza della tessitura sonora episodi basati sulla ripetizione ritmica e motivica – una condotta che nei pezzi della Collezione Della Nina ha sempre a che fare col dinamismo del movimento, tanto da apparire qui come una chiara innovazione stilistica – si trova anche nel segmento alle bb. 60–71 e 123–134 del n. 46.

Fra i brani della Messa, i Versetti condividono con le serie del manoscritto Sandretti il gusto della varia combinazione di un numero limitato di caratteri musicali, però con l'incremento della retorica introduttiva nel n. 48, l'innovazione di una cantabilità austera nel *Tempo di Fuga n. 49*, la fresca miniatura in ritmo di polacca nel n. 54 e il florilegio di motivi sincopati nei numeri 50 e 51. Le Sonate libere, invece, sono fra i brani di maggiore impegno compositivo di tutto il repertorio pucciniano. Un impegno che nell'*Offertorio* si qualifica per l'estensione e che nell'*Elevazione*, invece, stupisce per l'intensità espressiva: sotto questo punto di vista, infatti, il quasi recitativo strumentale delle prime 29 misure dell'*Elevazione* segna un vertice della creatività del primo Puccini.

Agosto 2018

Virgilio Bernardoni

# Einleitung

Der vorliegende Band umfasst Orgelwerke von Giacomo Puccini, die erst vor Kurzem wiederentdeckt wurden und hier erstmals vollständig ediert werden. Es handelt sich um 57 Stücke, die im Jahrzehnt 1870–1880 (oder vielleicht kurz darüber hinaus) komponiert wurden. Sie bilden das Repertoire, mit dem Puccini, noch Musikstudent in Lucca, seine Orgeldienste in verschiedenen Kirchen der Stadt und der umliegenden Ortschaften verrichtete.<sup>1</sup>

Orgelspiel und liturgische Musik waren eine Konstante für die Musiker der Familie Puccini. Vor Giacomo hatten sich bereits Familienangehörige aus vier Generationen innerhalb der Stadtmauern als Organisten und Kapellmeister hervorgetan.<sup>2</sup> Der letzte von ihnen, Giacomo Vater Michele, war bei der Ehrwürdigen Bruderschaft Santissima Pietà del Riscatto sowie an der Kathedrale S. Martino in Diensten, bis zu seinem frühen Tod am 23. Januar 1864, als Giacomo gerade erst fünf Jahre alt geworden war. Organisten und Kapellmeister waren auch weitere Musiker aus dem familiären Umfeld wie Fortunato Magi (1839–1882), Schwager und Schüler von Michele und Onkel von Giacomo. Er war es, der nach dem Tod Micheles dessen Ämter in der ausdrücklichen Absicht antrat, sie so lange auszuüben, bis Giacomo selbst in der Lage sein würde, sie zu übernehmen.<sup>3</sup>

Die Orgel spielte in der Ausbildung Giacomo Puccinis eine bedeutende Rolle – teils aus familiärer Tradition, teils in der Hoffnung auf eine offizielle Anstellung als Organist, die zum Unterhalt der großen Familie Puccini würde beitragen können. Giacomo wurde Schülern seines Vaters wie Magi und Carlo (1834–1901) anvertraut. Man weiß, dass er ab 1871 Musicales Pacini in Lucca Orgel studierte, erst bei seinem Vater und dann bei Carlo Giorgi (1850–1906), Organist an der Kathedrale S. Martino.<sup>4</sup> Die Orgel war auch das Instrument, bei dem er seine ersten Auszeichnungen als Student erhielt: den ersten Preis 1874 und zwei erste Preise 1875.

An der Orgel absolvierte Giacomo Puccini seine ersten öffentlichen Auftritte. Die frühen Biografen berichten über seine Orgelkonzerte in den Sommermonaten der 1870er Jahre in den Sommermonaten.

<sup>1</sup> Eine Auswahl von Puccinis Orgelwerken ist in *Giacomo Puccini, Sonate, Op. 10*, hrsg. von Virgilio Bernardoni, Carus-Verlag, Lucca 1997, S. 1–10, veröffentlicht.

<sup>2</sup> Vgl. *La musica in Lucca*, hrsg. von Gabriella Biagi Ravenni, Istituto di Studi Pucciniani, Mailand 1997, S. 1–10.

<sup>3</sup> Vgl. *La musica in Lucca*, hrsg. von Gabriella Biagi Ravenni, Istituto di Studi Pucciniani, Mailand 1997, S. 1–10.

<sup>4</sup> Vgl. *La musica in Lucca*, hrsg. von Gabriella Biagi Ravenni, Istituto di Studi Pucciniani, Mailand 1997, S. 1–10.

<sup>5</sup> Ebd., Abb. XI zeigt das Faksimile der Preisurkunde von 1875.

Mutigliano in der Nähe von Lucca begleitete.<sup>6</sup> Jahrzehnte später noch sollte es dem Opernkomponisten von Weltruf gefallen, seinen Erfolg an den Anfängen als Dorforgantist zu messen: „Ich bin Freund von Zola, Sardou, Daudet; na, wer hätte das schon dem armseligen Organisten von Mutigliano prophezeien mögen?“<sup>7</sup>

Wir verfügen heute über ein reiches, denn je dokumentiertes Repertoire der Kirchen in Lucca und Umgebung, in denen Puccini Orgeldienste verrichtete. Von 1872 bis 1874 war er als Assistent der Chores der Kathedrale S. Martino tätig. Von 1873 bis 1874 hatte er eine Anstellung an der Kirche San Girolamo in der würdigen Bruderschaft Santissima Pietà del Riscatto, die ihm ein Versprechen einhielt, ihm den Posten des Organisten während der Übergangszeit durch den Onkel Fortunato Magi zu überlassen. Im Jahrzehnt lang also übte er eine geregelte Orgeltätigkeit aus und hielt auch über den Herbst 1875 an, als er nach Mailand sein Hauptwohnsitz verlegte. Neben den Orgeldiensten an anderen Orten in Lucca und Umgebung, doch wahrscheinlich in Lucca, war er auch als Organist auf dem Orgelgehäuse der Kathedrale S. Martino in lebendigen Erinnerungen. Neben dem Kloster der Santissima Pietà del Riscatto findet sich ein Brief vom 4./2. Dezember 1879, in dem er die Orgel der Pfarrkirche in Mutigliano der Gegend von Lucca.

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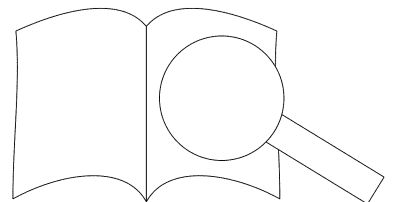
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<sup>6</sup> Vgl. Carlo Paladini, „Giacomo Puccini“, *Musica e musicisti* LVIII/2–5, 1903, erneut aufgenommen in den Band *Giacomo Puccini con l'epistolario inedito*, hrsg. von Marzia Paladini, Vallecchi, Florenz 1961, S. 25–26; Alberto Fraccaroli, *La vita di Giacomo Puccini*, Ricordi, Mailand 1925; Giuseppe Adami, *Puccini*, Treves, Mailand 1935, S. 4–5.

<sup>7</sup> Brief an einen nicht identifizierten Adressaten, datiert in *Giacomo Puccini. Epistolario*, II: 1897–1901, hrsg. von Gabriella Biagi Ravenni und Dieter Schickling, Olschki, Florenz 2018, Nr. 46, S. 36–37, 1897.05.01\_05.a (bereits publiziert in Carlo Paladini, „Giacomo Puccini“, op. cit., sowie in *Carteggi pucciniani*, hrsg. von Eugenio Gara, Ricordi, Mailand 1958, Nr. 233, S. 201).

<sup>8</sup> Siehe Guidotti, „L'organista Puccini nei documenti“, in *Giacomo Puccini organista*, op. cit., S. 25–54, hier 46–54.

<sup>9</sup> Vgl. Battelli, „Giacomo Puccini all'Istituto Pacini“, in *Giacomo Puccini organista*, op. cit., S. 55–60, hier 55–56; Battelli, „La formazione di Giacomo Puccini a Lucca“, in *Giacomo Puccini organista*, op. cit., S. 61–66, hier 61–62; Battelli, „Quando sentirò la nostalgia di Lucca“, in *Giacomo Puccini organista*, op. cit., S. 67–72, hier 67–68; Battelli, „La formazione di Giacomo Puccini a Lucca“, in *Giacomo Puccini organista*, op. cit., S. 69–106, auf S. 108 und 109 die Reproduktion der Anfrage von Albina von 1878. Die Reproduktion ist jetzt ausgewertet in Guidotti, „L'organista Puccini nei documenti“, in *Giacomo Puccini organista*, op. cit., S. 25–54, hier 46–54.





als Aushilfsorganist bei dem Santa-Croce-Fest, dem bedeutendsten religiösen Fest der Stadt, alljährlich am 14. September zu Ehren des Kreuzifixes „Volto Santo“ begangen. Es umfasste seinerzeit Zeremonien, an denen mit Sängern, Orchestermusikern und eben auch Organisten Hunderte von Musikern beteiligt waren. Für die Festlichkeiten im Jahr 1882, als Giacomo seinen Militärdienst ausüben musste, intervenierte sogar der Bürgermeister von Lucca, damit ihm die Erlaubnis erteilt würde, „als Organist an den Diensten der Stadtkapelle und des Theaters“ teilzunehmen (in jenem Jahr brachte das Teatro del Giglio den *Faust* von Gounod zur Aufführung, der eine Bühnenorgel vorsieht), um auf diese Weise den „großen Schaden für die Kirchen- und Theatermusik“ abzuwenden, der im Falle seiner Abwesenheit eingetreten wäre.<sup>10</sup> Bei den Feierlichkeiten von 1883 jedoch ließ sich der vielversprechende Giacomo durch seinen Bruder Michele vertreten. Inzwischen hatten die Erfahrungen, die er außerhalb der musikalischen Welt Luccas sammeln konnte, dazu geführt, dass er seine musikalische Laufbahn neu ausrichtete: auf Orchestermusik und vor allem auf die Oper.

Auch wenn der größte Teil der Stücke für Orgel nur aus weder datierten noch signierten Quellen bekannt ist, so ist es doch sehr wahrscheinlich, dass ihre Entstehung mit den oben beschriebenen Aktivitäten in Verbindung zu bringen ist und sie sich in den weiteren Zusammenhang der Ausbildung zum Kapellmeister einbetten, die Puccini am Institut in Lucca zuteil wurde. In diesem Kontext stehen auch die Komposition von Sakralwerken (wie dem *Motetto per San Paolino* SC 2, aufgeführt am 12. Juli 1877 anlässlich des Patronatsfestes in Lucca, oder der Hymne *Vexilla proderunt* SC 7, s. Bd. III/1 der *Edizione nazionale*), die Anweisung von Chören (es ist bekannt, dass er in Mailand die Aufführung des zweistimmigen *Te Deum* des aus dem 17. Jahrhundert stammenden Pompeo Orsucci [1665–1725] für Mariä Himmelfahrt vorbereitete und im Jahr darauf Assistent des ersten Organisten bei den Musikveranstaltungen für das Santa-Croce-Fest war) und das Unterrichten. Seine Unterrichtsaktivitäten umfassen einen Schüler, Carlo Della Nina (1870–1940), der von 1874 bis 1878 an der Kirche S. Giusto in Porcari und von 1878 bis 1882 an der Kirche S. Maria in der Via dei Forti in Lucca unterrichtete. Die Fortschritte und Erfolge Della Ninas sind in den Aufzeichnungen der Gesellschaft der Santissimi, der Orgelbau-Gesellschaft der Stadt Lucca, zu finden.

Als Komponist der Orgelwerke hat sich Puccini selbst die eigenen Fähigkeiten mit Skepsis bewerteten:

„Ich hätte mich lieber Organist geworden wäre, wenn ich mit dem Los gezogen hätte! Ich war zu jung für diesen Auftrag.“ – Unterrichten? Was? Wenn nicht, dann Organist!

<sup>10</sup> Giacomo Puccini, „L'organista Giacomo Puccini nei documenti d'archivio“, in *Giacomo Puccini organista*, op. cit., S. 42.

<sup>11</sup> Giacomo Puccini all'Istituto Musicale „G. Pacini“, op. cit., S. 6. Für diesen Auftrag ist abgedruckt in: *Puccini e Lucca*, op. cit., S. 90.

<sup>12</sup> Giacomo Puccini, *Puccini a Capannori e territori limitrofi*, Associazione Culturale Capannori 2009, S. 90.

<sup>13</sup> Guido Guidotti, „L'organista Giacomo Puccini nei documenti d'archivio“, in *Giacomo Puccini organista*, op. cit., S. 52–53.

ich doch gar nichts weiß – Orgelspielen? Ja, mit meiner flinken Hand, die sich immer verheddert! Dirigent einer Kapelle? Sie hätten mir am Ende Trommel auf dem Bauch gespielt bei der Autorität, die ich habe –<sup>14</sup>

Und dennoch reichte Puccinis Bindung an die Orgel über die Ausbildung in Lucca und seine allerersten Berufsjahre dort hinaus. Auch in Mailand perfektionierte er sein Orgelspiel weiter, er nie zur Orgelklasse des Konservatoriums gehörte, erwarb er 1895 für den Hausgebrauch eine Orgel (sehr wahrscheinlich ein Harmonium), das Instrument gewesen sein, das er 1899 als Klavier benutzte, um kurz vor der Uraufführung einige Teile der *Tosca* vorzuspielen.<sup>15</sup>

## Die Werke für Orgel

In den vergangenen Jahren hat sich die Zahl der vor unbekanntem jugendlichen Komponisten, wie das *Preludio a orchestra* (vgl. *Edizione nazionale*) oder die Orchestersuite (vgl. ebd.) und des Liedes (vgl. ebd.). Dass dank der Forschungen von Puccini zwischen 2015 und 2018 ein beträchtlicher Teil des C. Puccini wurde, stellt unter quantitativem Aspekt die werteste Erweiterung von Puccinis

Manuskripte (die Stücke, die hier als Sammlung betrachtet werden) wurde am 17./18. November 1988 versteigert. Durch den Artikel von Alfredo Bonaccorsi im Jahr 1927 wusste man immerhin von ihrer Existenz.<sup>18</sup> In der Sammlung, die sich derzeit befinden, ist nicht bekannt, doch lässt sich die früheren Besitzerwechsel noch rekonstruieren. Puccini überließ sie seinem Schüler Carlo Della Nina. Dem Bericht eines Musikers aus Lucca zufolge waren sie 1924 in den Händen eines anderen Carlo Della Nina aus Porcari, Enkel von Carlo senior.<sup>19</sup> Carlo junior nahm sie mit nach Chicago, als er nach dem Zweiten Weltkrieg dorthin auswanderte, und verkaufte sie 1988 bei Sotheby's. Er verwahrte jedoch Fotokopien des Bestandes, die sein Sohn Karl Della Nina dem Centro studi Giacomo Puccini zur Verfügung stellte. Keine dieser Kompositionen, im vorliegenden Band unter den *Nummern 1–18* herausgegeben, ist datiert, und nur

<sup>14</sup> Brief an Carlo Paladini vom 26. November 1920, veröffentlicht in Paladini, *Giacomo Puccini con l'epistolario inedito*, op. cit., Nr. 36, S. 151.

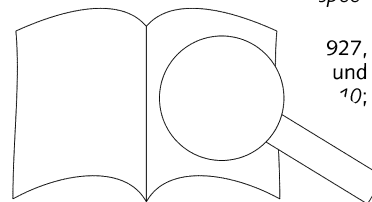
<sup>15</sup> Am 3. Februar 1881 schrieb er an seine Schwester Ramelde: „ich nehme auch Orgelstunden“ (*Giacomo Puccini. Epistolario*, I: 1877–1896, hrsg. von Gabriella Biagi Ravenni und Dieter Schickling, Olschki, Florenz 2015, Nr. 9, S. 12–13).

<sup>16</sup> Vgl. Briefe Nr. 516 und 519 in *Giacomo Puccini. Epistolario*, I, op. cit., S. 378–379 und S. 381–383.

<sup>17</sup> Vgl. „Il M.stro Puccini a Roma. Le sue ville e i suoi studi“, *Epistolario* XXIV/52, 30.12.1899, auch online verfügbar <http://periodici.puccini.it/>.

<sup>18</sup> Alfredo Bonaccorsi, „Inediti di G. Puccini“, S. 91–93, mit dem Faksimile der Score der vollständigen Transkription der Orgelwerke. Der Inhalt des Artikels wurde erneuert in *Giacomo Puccini e i suoi antenati musicisti*, op. cit., S. 927, und S. 10.

<sup>19</sup> Gustavo Giovannetti, *Giacomo Puccini*, Libreria Editrice Baroni, Lucca 1958.



eine trägt eine Unterschrift. Doch eine unmittelbare Erinnerung bezeugt die Urheberschaft der Stücke (und bringt darüber hinaus die von den Biografen später gern ausgeschmückte Anekdote vom Komponisten in Umlauf, der sich gut von anderen bezahlen lässt):

im Umland, wo ich oft hinfuhr, um [die Orgel] zu spielen, gab ich auch Orgelstunden. Ich erinnere mich, dass ich in Porcari einen gewissen Della Nina unterrichtete, der von Beruf Schneider war. Ihm schrieb ich auch kleine Stücke für die Orgel, die er während der Elevation spielen konnte, für sechzig Centesimi ... das Stück!<sup>20</sup>

Die Wiederauffindung der Manuskriptkopien der Sammlung Della Nina zog die Entdeckung entsprechender Manuskripte in anderen Privatsammlungen nach sich.<sup>21</sup> Zunächst eine Folge von Stücken (die *Nummern 21–26*) in der Sammlung von Andrea Toschi – Abkömmling einer anderen Musikerfamilie aus Porcari, der Familie Petri, und selbst Organist an der Kirche des Ortes –, aus der bereits zuvor eine autographe *Marcia per organo* (Nr. 45) aufgetaucht war.<sup>22</sup> Auf Grundlage der Manuskripte der Sammlung Toschi konnten wiederum zuvor nicht identifizierte Werke dem jungen Puccini zugeschrieben werden, die in zwei Faszikeln in ein anderes Manuskript aus der Gegend Luccas eingebunden waren, nämlich die „Raccolta di Suonate sacre per Organo composte da diversi Maestri“; sie gehörte dem Organisten Alessandro Sandretti und befindet sich nunmehr im Besitz seiner Erben.<sup>23</sup> Die Werke dieser Sammlung (die *Nummern 19–20* und *27–44* der vorliegenden Edition) sind auf querformatigen Bögen notiert, die im Format den Bögen der Sammlung Toschi entsprechen und dieselben Schriftmerkmale sowie eine deutliche stilistische Verwandtschaft aufweisen. So ist die Annahme plausibel, dass die Manuskriptkopien von Sandretti ursprünglich zu einem gemeinsamen, später voneinander getrennten Band gehörten, dessen Frontispiziel das Blatt der Sammlung Toschi mit der Überschrift „Sonate per Organo“ darstellte. Aus der Sammlung Toschi stammt das späteste Datum, das sich im gesamten Werk findet, „Lucca / 12 / 4 / 78 /“, notiert am 4. April 1878. Schließlich erlaubte noch die sich kundgebende Originalität, den Bestand des Archivs der Kirche von Porcari zu sichten, Puccini weitere Werke zuzuschreiben (die *Numm*

Insgesamt umfassen diese Sammlungen 61 Originalkompositionen – 57 vollständige und vier nur fragmentarisch erhaltene –, die es möglich machen, unsere Kenntnisse über einen quantitativ nennenswerten Bestandteil von Puccinis Werkkatalog zu vertiefen und die musikalische Qualität unmittelbar zu bewerten.

Dass die Sonaten Puccinis für die Orgel bestimmt sind, ist unzweifelhaft. Musikstücke wie diese fanden traditionsgemäß eine Verwendung im Rahmen der Liturgie, wie Kyrie, Gloria, Credo, Elevation, Postkommunion, Versett oder Pastorel. Der Bericht Bonaccorsis zufolge gehörten auch in der ersten Hälfte des Tod folgenden Zeit Stücke wie Märsche in der Sammlung von Lucca noch zur Aufführungspraxis:

besonders auf dem Land – am Ende der Orgelstunden – durch den Organist zur großen Freude der „Marsch“, während die nicht langer Zeit, vor wurde der Marsch Trommeln und ...<sup>25</sup>

Auch bei den auf der Sammlung Della Nina ... die Funktion sich nicht ... Stücke der Sammlung ... die Orgel durch Hinweise auf ... es explizit (wie in den *Nummern 2, 6, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61*) ... bestimmter Orgelregister (vgl. die ...<sup>26</sup> ... Ambitus der Stimmen der rechten und linken ... ame Gebrauch des Pedals und die Art der geforderten Register (Cornetto und/oder Trombe), dass die Stücke ... geln aus toskanischer Herstellung gedacht waren, die ... in Lucca spielte: Instrumente mit nur einem Manual auf Basis eines 8'-Prinzipalregisters, mit einem stets an das Manual angekoppelten kurzen Pedal und einigen „Konzertregistern“, die in „Bass“ und „Diskant“ geteilt sind.<sup>27</sup>

<sup>20</sup> Ebd., S. 141.

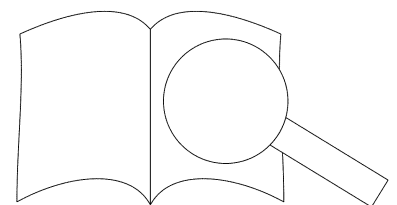
<sup>21</sup> Einen Bericht über die Sammlung Della Nina vgl. Bertini, „Reperti pucciniani e organistici“, in *Giacomo Puccini* ...

<sup>22</sup> Die ...  
<sup>23</sup> ...  
<sup>24</sup> ...  
<sup>25</sup> ...  
<sup>26</sup> ...  
<sup>27</sup> ...

<sup>24</sup> Zum Vergleich mit dem verbreiteten Orgelrepertoire der Zeit siehe unter anderem die von Carlo Fumagalli herausgegebenen Sammlungen, veröffentlicht in Mailand im Verlag Giovanni Canti (*Guida per l'organista. Messe solenni per l'organo op. 50*, ab 1857; *Biblioteca dell'organista. Raccolta di versetti alla breve e solenni, offertori, elevazioni, consumazioni, sinfonie, marce, pastorali tanto originali che tratte da opere e variate op. 155*, von 1859 bis 1873; *Seconda raccolta della guida per l'organista. Messe solenni per organo op. 180*, herausgegeben 1874–75) sowie die *Collezione di pezzi per l'organista moderno di rinomati autori*, hrsg. von Paolo Sperati, Vismara, Mailand, erschienen im Zeitraum 1876–82.

<sup>25</sup> Bonaccorsi, „Inediti di G. Puccini“, op. cit., S. 92.

<sup>26</sup> Der anonyme Gutachter, der die Manuskripte ...  
<sup>27</sup> Die Zusammenhänge zwischen Orgeln ...



Die Sonaten des jungen Puccini bieten einen Einblick in die Praxis der Orgelmusik in Lucca (und überhaupt in Italien) in jenem besonderen Moment, in dem die liturgische Musik von einem opernhaf- ten Gestus, wie er um die Mitte des 19. Jahrhunderts vorherrschte, übergang zu einer ästhetisch und religiös fundierten Suche nach einem angemessenen liturgischen Stil. Diese Suche hatte zur Zeit der kompositorischen Anfänge Puccinis bereits begonnen,<sup>28</sup> und sie wurde mit äußerster religiöser Unnachgiebigkeit im letzten Viertel des Jahrhunderts durch die Bewegung des Cäcilianismus vorangetrieben.

Weit entfernt vom strengen Purismus der Cäcilianer, behielt der Organist Giacomo Puccini Gefallen am effektvollen Spiel, frei von irgendwelchen Beschränkungen. Mit der regelmäßigen melodi- schen Phrasenbildung und den allgegenwärtigen Marsch- und Tanzrhythmen spiegeln seine Stücke noch die im Abnehmen begriffene Affinität zum Theater wider: Die *Sonata Nr. 1* arbeitet sogar mit der Melodie von „Questa o quella per me pari sono“, der zügellosen Ballade des Herzogs von Mantua aus dem *Rigoletto* von Giuseppe Verdi. So ungeeignet einem diese Melodie heute angesichts der Kluft zwischen Herkunfts- und Bestimmungskon- text auch erscheinen mag, entspricht sie doch ganz und gar den Hörgewohnheiten in den italienischen Kirchen zur damaligen Zeit. Einen eher zur Andacht taugenden Ausdruck offenbaren die Sona- ten in Werken mit inniger Melodieführung, bereichert durch sich ineinander verflechtende Imitationen, sowie in den schlichten oder feierlichen Passagen einiger kurzer Stücke mit präludierendem oder schreitendem Charakter, der durch symmetrische, chor- tige Phrasen betont wird.

Während er das Organistenhandwerk erlernte und Stilelementen der zeitgenössischen Orgelmusik auf- erprobte der junge Puccini in völliger Autonomie musikalische und stimmführungstechnische Lösungen, die das Fundament seiner Musik bilden.

## Die Sonaten der S...

Dieser Teil des Orgels... eine präzise Angabe zur lit... durch den aus- geprägten C... an Musik gekenn-

<sup>28</sup> Gazzetta musicale di Milano vom 9. Januar... für die Kunst, wenn die Musik, die man als Gottesdienstordnungen verbannt würde“ (Ernes-... XXV, Nr. 2, S. 9–10, hier S. 10). Im selben Zeit-... erleger Domenico Vismara eine periodisch erscheinende... kompositionen mit dem Titel *Arpa davidica* (Davidsharfe),... en leichte Originalmusik von sicherer Wirkung anzubieten,... eine gewisse Heiterkeit und Lebhaftigkeit, immer jedoch geeig-... eiligen Ort, an dem sie gehört werden muss“ (zitiert nach Matteo... „La musica per organo nell'Ottocento italiano tra musica sacra e pa-... eatriali“, in „È riuscito del più gradevole effetto“. *L'organo „Giuseppe... asconi“* (1876) di *Somma Lombardo fra storia e restauro*, hrsg. von Elena... revidi, Libreria Musicale Italiana, Lucca 2010, S. 99).

zeichnet sind.<sup>29</sup> Man findet hier vier Typen von Kompositionen: Improvisation, Marsch, Walzer und Versett.

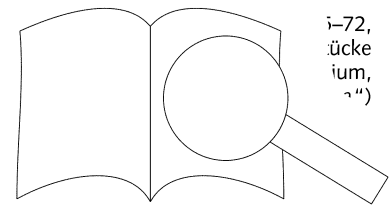
Die erste Kategorie, der ein Großteil der Stücke entspricht, basiert auf einer Folge von verschiedenen gestalteten, in der Regel kurzen Abschnitten, die wie in einer freien Improvisation gereiht sind. Das Spektrum reicht von der Gegenüberstellung zweier konträrten- der Abschnitte in den *Sonaten Nr. 2, 6 und 11* bis zu heterogener Teile in *Nr. 3 und 5*, auch mit überrasch- seln des Tempos wie in *Nr. 13*. Die *Sonata Nr.* basiert auf der vierfachen Gegenüberstellung gesetzten Ausdrucksmomenten – einem aufsteigenden Motiv in vollen Akkord- gen, chromatisch absteigenden Piar- dert durch getragene Rallentar- größte Heterogenität erreich- in der auf einen akkordie- schen- ak- ten zunächst eine abs- mit- iguren in punktiertem Rhyth- hier- achttaktig ausgesponnenes vth- ufiges Stereoty- im Orgelr- uerts, das Puccini auch in *Nr.* nn- 16-taktige Melodie mit obli- die- zierenden Abschnitt in eine- en k- , und schließlich eine epi- len Bewegung.

tion fällt auch das *Largo Nr. 7*, stücke der ganzen Sammlung und das- ten Einsatz des Pedals als vom Manual- fordert. In einem konzisen formalen Bogen- k eine Aneinanderreihung dissonanter Akkorde- ner Klangintensität und sich ständig verändernde- ngen, um in den acht Schlusstakten eine kraftvolle- in G-Dur zu erreichen, die die rhythmische Keimzelle des- gsmotivs arios ausgestaltet.<sup>30</sup>

Der Marsch ist die am klarsten definierte Kategorie, im Hinblick auf seine musikalische Beschaffenheit ebenso wie auf seine Funk- tion in der gottesdienstlichen Praxis. In der typischen Gliederung in Marcia-Trio-Marcia und der klanglichen Differenzierung durch den Einsatz der Tromba-Register in Diskant und Bass verkör- pert die *Nr. 18* den musikalischen Standard des Orgelmarsches bei Puccini in vollendeter Weise. Um die Aufführung derartiger Stücke farbenreich gestalten zu können, verfügten die von Puc- cini gespielten Orgeln über die Schlagwerkeffekte von Timpano (Pauke) und Banda turca, die Große Trommel, Schellenbaum und Glöckchen umfasste. Einen weniger idealtypischen Marsch hingen- gen stellt die *Sonata Nr. 4* dar, die in einen Abschnitt mit Triofunk- tion in der entfernten Tonart B-Dur mündet und wiederholt auf einem eindringlichen übermäßigen Sextakkord verweilt. Ansätze

<sup>29</sup> In „Il compositore e il „maestro““, in ( hier 56–58, habe ich einen Klassifizierung in Sonaten mit einer festgelegten Fu- Elevation, Kommunion oder Postk- und Versetti teilt.

<sup>30</sup> Puccini könnte dieses kurze Motiv „so“ aus der Oper *Guarany* von Ant „Ave Maria“), aufgeführt im Septe



von Märschen findet man auch in den Stücken, die nicht als Ganze in diese Kategorie fallen, wie etwa in der marschartigen Fassung der Melodie von „Questa o quella“ in der Nr. 1 oder in der kurzen Episode der Takte 17–20 von Nr. 11.

In den Stücken der Sammlung Della Nina scheint Puccini im Walzer für Orgel, einer absoluten Neuheit ohne Vorläufer im zeitgenössischen Repertoire, eine besonders passende Alternative für das Nachspiel zur Messe („dopo la messa“) zu finden. In der *Sonata* Nr. 8 experimentiert Puccini sogar mit der Folge Marsch-Walzer-Marsch. Der Marsch als konventionelles Stück zum Auszug der Gläubigen aus der Kirche umrahmt hier ein ungewöhnliches „Tempo di Valzer“, das aus drei Abschnitten im charakteristischen Rhythmus besteht: der erste (A) in G-Dur, der zweite (B) in C-Dur und der dritte (C) in D-Dur, wobei die Abschnitte in der Anlage ABAC aufeinander folgen. Die Nr. 9 greift dieses Schema in kleinerem Maßstab wieder auf, indem acht Takten in punktiertem Rhythmus acht walzerartige Takte gegenübergestellt werden, in denen der Tanzrhythmus im „zum-pa-pa“ der Triolen in der linken Hand versteckt wird. Die für den Unterhaltungswalzer typische Gliederung in Abschnitte begegnet hingegen erneut in der Form ABCAB des *Tempo di Valzer però un poco meno*, Nr. 14, eingeleitet durch eine eindringliche Eröffnung mit Trompeten und Kornett.

Die versettartigen Stücke hingegen sind in der Regel in einem durchgehenden formalen Bogen angelegt, ohne abschweifende Episoden und ohne Wiederholungen, und fast immer enden sie mit einer sehr kurzen Wiederaufnahme des Hauptmotivs. In ihrer Knappheit gestalten sie den Typus des Versetts in einem breiten Spektrum von Abläufen und Charakteren. Betrachtet seien der sprühend-geradlinige Stil der Nr. 15, das bedächtige in choralartigen Melodiebögen der Nr. 17 sowie die Schemata von Marsch (Nr. 9) und Improvisation (Nr. 10). In der Kategorie der versettartigen Stücke fallen auch die Nr. 12 und 16. Die *Sonata* Nr. 12 ist das aufwändigste der ganzen Serie und so der Elevation zum Höhepunkt. Im *Manual* auszuführen, entwickelt sie sich in einem sehr lebhaften Strom, durchsetzt mit Spuren von Kontrapunkt durch kontrapunktische Wendungen. Das Stück, das am stärksten auf die Kategorie des Versetts weist. Die schwebende Eröffnung, über denen die Harmonietönen verlaufen: ein Verfahren, das im vollen Bewusstsein der Reifezeit im vollen Bewusstsein steht.

Die *Sonata* Nr. 12 ist ein Manuskript

Die stilistische Funktion kennzeichnet die Gruppe Toschi-Sandretti. Besonders die Gruppe Toschi-Sandretti, teils in unvollständig überlieferten Serien (weitere drei, die in den

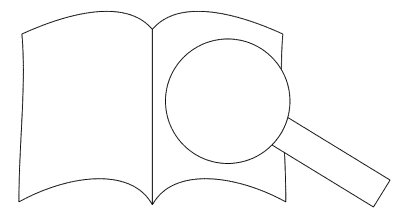
Sammlung Della Nina wurden, zusammen mit einigen Stücken von Toschi, erstmals am 5. Mai 2017 in der Kirche S. Pietro Somaldi in Somalida von den Organisten Liuwe Tamminga zur Aufführung gebracht. Ihm verdanken wir auch die CD-Aufnahme der Stücke 1–18, 21–26 und 45 (*Giacomo Puccini, Organ Works*, Passacaille 1029, 2017).

Manuskripten – allerdings nicht von Puccinis Hand – als für den Alternativ-Gebrauch im Magnificat bestimmt ausgewiesen sind). Hinzu kommen Fragmente eines Offertorium und vielleicht einer Pastorale, darüber hinaus zwei *Märsche* (Nr. 21 und 45) und zwei *Allegro-Sätze*: eine heitere Melodie mit „zum-pa-pa“-Begleitung (Nr. 19) und ein kurzer Satz mit Versett-Charakter (Nr. 20).

Die *Marcia per organo* Nr. 45 weist gegenüber den anderen Stücken dieser Kategorie einige Besonderheiten auf: der charakteristische punktierte Rhythmus im Hauptteil des Marschs, einen ausgesprochen „blasmusikartigen“ formal ungewöhnlichen Übergang zwischen dem Marsch und dem Trio sowie ein Trio in der Subdominante, das die Form des Trios der Nr. 18.

Das bemerkenswerteste Kennzeichen ist der Abwechslungsreichtum des Typus des Versetts in der handhabt. Zwischen Einzelstücken (Nr. 27, 33 und 34) und Versetten (Nr. 22 und 33) mit unterschiedlichen rhythmischen Lebendigkeit. Unter Folge Stücke, die mal in der Form des Versetts (Nr. 22 und 33) – sei es kantabile (Nr. 22 und 33), sei es pathetisch (Nr. 22 und 33) – in der Form des Versetts (Nr. 22 und 33) und 4. Dies ist in den überlieferten Stücken zu machen, wo in kleinem Maßstab der Rhythmus in Nr. 25 auftaucht, wieder einer „humpelnden“ Variante mit dem weiten Zählzeit des Taktes. Man beachte die Nr. 22 und Nr. 33, beide in e-Moll, dasselbe in ganz verschiedener Weise entwickeln.

Einer gesicherten Chronologie der Orgelwerke ist es möglich, die stilistische Reifung des jungen Puccini in diesem Bereich seine Ausbildung zum Musiker und Komponisten zentralen Schaffensbereich mit Bestimmtheit auszumachen. Doch weisen die Stücke der Gruppe Toschi-Sandretti in mancher Hinsicht eine geringere kompositorische Fertigkeit auf als diejenigen der Sammlung Della Nina. Dies ist in erster Linie an der Anlage der Melodien festzumachen, die in den Stücken Toschi-Sandretti überwiegend aus Zusammensetzungen von Motiven bestehen, die jeweils durch eine bestimmte rhythmische Figur gekennzeichnet sind, während sie sich in der Sammlung Della Nina in geradlinigen, in sich geschlossenen Bögen entwickeln. Es ist erkennbar auch an der Verwendung der Dissonanz, die auf der einen Seite fast ausschließlich der Rhythmik Nachdruck verleiht (vgl. Nr. 32), während sie auf der anderen Seite auch ein Faktor des harmonischen Experimentierens wird wie am Beginn der *Sonata* Nr. 2, wo sich in der Wiederholung dissonanter Harmonien auf den betonten Zählzeiten des Taktes eine melodische Grundlinie entwickelt. Die Empfindsamkeit des reifen Puccini





## „Messa“ und Pastorale im Archivio Puccini

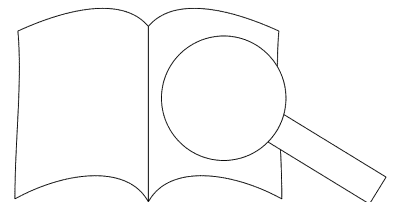
Angesichts der Tatsache, dass eine so große Anzahl von Manuskripten unter Dorforganisten verstreut war, ist es bemerkenswert (und bisher unerklärlich), dass Puccini das Manuskript der einzig bezeugten *Pastorale* bei sich bewahrt hat, ebenso wie die Manuskripte von Kompositionen, die in geeigneter Abfolge eine vollständige Orgelmesse bilden könnten, mit Versetti für Kyrie (Nr. 48–51) und Gloria (Nr. 52–55) und freien Sonaten für Offertorium (Nr. 46), Elevation (Nr. 56) und Postkommunion (Nr. 47). Es ist nicht auszuschließen, dass es sich um Arbeiten handelt, die Puccini während seines Studiums in Mailand schrieb.

Unter dem schwer zu deutenden Titel *Pastorella gravida* (vielleicht ein nur für den persönlichen Gebrauch bestimmtes Wortspiel mit der Alternativbezeichnung „Pastorale“?) entwirft Puccini mit der Nr. 57 ein Stück, dessen mehrteilige Anlage – typisch für die traditionelle weihnachtliche Orgelmusik – sich auf drei voneinander abgesetzte motivische Einheiten gründet. Eine von ihnen, die zweite, entwirft in der Überlagerung von rhythmischem Pedal und gehaltenen Zweiklängen in den Unterstimmen, melodischem Oszillieren in Sexten im Mittelbereich und gehaltenen Zweiklängen in den Oberstimmen eine ausgedehnte Klangfläche. Die Neigung, durch die Dichte des Klanggewebes Abschnitte voneinander abzusetzen, die auf rhythmischer und motivischer Wiederholung basieren, findet man auch in den Abschnitten T. 60–71 und T. 123–134 der Nr. 46. In den Stücken der Sammlung Della Nina ist eine derartige Kompositionsweise immer so sehr mit einer Dynamik der Bewegung verbunden, dass sie hier wie eine stilistische Neuerung erscheint.

Unter den Stücken der Messe teilen die Versetti die Eigenart, eine Serie des Sandretti-Manuskripts die Eigenart, eine Reihe musikalischer Ausdrucksweisen verschieden zu kombinieren, meistens mit einer Steigerung der Eröffnungsmotivik, verbunden mit der Neuerung einer schmucklosen Fuga Nr. 49, der lebhaften Miniatur Nr. 54 und der Häufung synkopischer Akzente Nr. 51. Die freien Sonaten hingegen sind in der Kompositionen in Puccini'scher Weise, auch im Offertorio in der Ausdrucksintensität zu vergleichen, die in der Ausdrucksintensität zu vergleichen, die in der rezitativen Art einen Höhepunkt im Sch

August 1911  
Üh

Virgilio Bernardoni



# Introduction

This volume assembles the compositions for organ by Giacomo Puccini that have been recently rediscovered and are published here in their entirety for the first time. They consist of 57 pieces composed in the 1870s (or perhaps a little later) that constitute the repertory with which, while still a student of music in Lucca, he performed the functions of organist in various churches in the city and surrounding towns.<sup>1</sup>

Organ playing and liturgical music were a constant for the musicians of the Puccini family. Before Giacomo, four generations of Puccinis had distinguished themselves within the city walls as organists and *maestri di cappella*.<sup>2</sup> The last of them, Michele, Giacomo's father, held that post with the Venerabile Confraternita della Santissima Pietà del Riscatto (Venerable Brotherhood of the Most Sacred Pietà of the Redemption) and at Lucca Cathedral (San Martino) until his premature death on January 23, 1864, when Giacomo had barely turned five. Other musicians from the family circle were also organists and *maestri di cappella*, among them Fortunato Magi (1839–82), brother-in-law and pupil of Michele and uncle of Giacomo. Hence, on Michele's death, it was Magi himself who took on the latter's posts with the express intention of holding them until Giacomo himself was able to assume them.<sup>3</sup>

Partly on account of the dynastic tradition, partly in the hope of an official position as organist that could contribute to the financial resources of the large Puccini family, the organ played a notable role in the training of Giacomo Puccini, which was entrusted to musicians trained at his father's school such as Magi and Angeloni (1834–1901). It is well known that from 1871 he studied the instrument at the Istituto Musicale Pacini, first with his uncle and then with Carlo Giorgi (1850–1906), titular organist at Lucca Cathedral.<sup>4</sup> The organ was also the instrument with which he obtained his first student distinctions: first prize in 1874 and two first prizes in 1875 and 1876.<sup>5</sup>

It was at the organ that Giacomo's first biographers report that in a matter of months, he accompanied

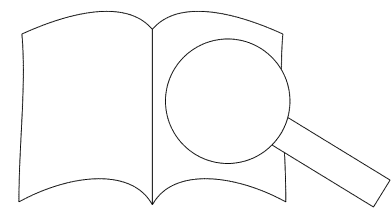
of Mutigliano, near Lucca.<sup>6</sup> Decades later, now an internationally renowned operatic composer, Puccini apparently delighted in measuring the degree of his success against his beginnings as a village organist: "I am a friend of Zola, Sardou, Daudet; who would have thought that of the paltry organist of Mutigliano, eh?"<sup>7</sup>

Today we have a more extensively documented picture of the churches of Lucca and its environs in which he served as an organist. From 1872 to 1874 he was "assistant" in the choir of the Cathedral. From 1873 to the end of 1882 he received a salary from the church of San Girolamo, the seat of the Venerabile Confraternita della Santissima Pietà del Riscatto, which kept its promise to give him his father Michele's post during Fortunato's period of deputizing for him. Therefore, he had a regular professional position even after the autumn of 1874, when he moved to his principal place of residence. More than likely he occasionally played the organs at the church of San Martino (the church still to be seen on the corner of Via del Tribunale and Via di San Martino) and, according to Puccini himself, the church of San Francesco in the convent of Benedictine nuns of the Santissima Trinità, which existed at present. A signature of Michele Puccini 24/25 Xbre 1874 [December 24/25, 1874] is visible in the frame of the music desk in the church of San Martino. In the village of Mutigliano, another village

of the Puccini family, however, remained that of Albina Magi. Once he had won his school prize in 1874, Albina Magi asked the *fabbriceria* (board of the church) to engage her son for the post. And in 1875, Fortunato Magi, another pupil of Michele Puccini, who in 1871 had been *maestro di cappella* in various institutions in Lucca and director of the Istituto Pacini, supported her, expressing the opinion that Giacomo was by now "very capable of performing the duties of organist." Albina renewed her request three years later, when her son had completed the organ course and demonstrated his ability to cope with sacred composition. The following year, Nicolao Cerù, Albina's cousin and the tutor of her children after Michele's death, also intervened, remarking that the young organist had been alternating with the titular holder for some time.<sup>9</sup> In fact, though, at the cathedral Puccini received only occasional appoint-

1 A selection of Puccini's organ music, ed. Gabriella Biagi Ravennini, *Giacomo Puccini, Sonate, Versetti, Marcie*, Carus-Verlag, Stuttgart 2011.  
2 *La musica*, ed. Gabriella Biagi Ravennini, *Studi Pucciniani*, Milan 1993.  
3 Istituto Musicale "G. Pacini", in *Giacomo Puccini, La vita di Giacomo Puccini*, ed. Gabriella Biagi Ravennini, *La musica italiana*, Lucca 1997, pp. 3–21 – the relevant pages are in Appendix 1–4.  
4 *Giacomo Puccini, Magi, and Angeloni*; when Magi resigned in 1874, Carlo Giorgi who took over as organist of Lucca Cathedral in the school year 1873–74 onwards) organ teacher at the Istituto Musicale Pacini. The entire scholastic career in Lucca is reconstructed in Gabriella Biagi Ravennini, *Giacomo Puccini, L'organo nella tradizione professionale dei Puccini*, in *Giacomo Puccini, La vita di Giacomo Puccini*, ed. Gabriella Biagi Ravennini, *La musica italiana*, Lucca 1997, pp. 9–23 – the relevant pages here are 16–22.  
5 *Ibid.*, fig. XI reproduces in facsimile the prize certificate of 1875.

6 Carlo Paladini, "Giacomo Puccini," *Musica e musicisti* LVIII/2–5, 1903, subsequently reprinted in Paladini's volume *Giacomo Puccini con l'epistolario inedito*, ed. Marzia Paladini, Vallecchi, Florence 1961, pp. 25–26; Alberto Fraccaroli, *La vita di Giacomo Puccini*, Ricordi, Milan 1925; Giuseppe Adami, *Puccini*, Treves, Milan 1935, pp. 4–5.  
7 Letter to an unidentified recipient, dated 1897.05.01\_05.a, in *Giacomo Puccini. Epistolario*, II: 1897–1901, ed. Gabriella Biagi Ravennini and Dieter Schickling (Olschki, Florence 2018), no. 46, pp. 36–37 (previously published in Carlo Paladini, "Giacomo Puccini," *Musica e musicisti* [see note 6], and in *Carteggi pucciniani*, ed. Eugenio Gara, Ricordi, Milan 1958, no. 233, p. 201).  
8 Guidotti, "L'organista Puccini nei documenti d'archivio," *Giacomo Puccini. Organista* (see note 4), pp. 25–54, – the relevant pages are 25–26.  
9 Battelli, "Giacomo Puccini all'Istituto Musicale Pacini," *La formazione musicale di Giacomo Puccini in Lucca: "Quando sentirò la nostalgia dell'organo"*, ed. Luigi Nannetti, *La musica italiana*, Lucca 1997, pp. 108 and 109 M of 1878. The documentary sources relating to his apprenticeship are newly discussed in Guido Guidotti, "I documenti d'archivio," in *Giacomo Puccini. Organista* (see note 4), pp. 55–60.



ments as “substitute” organist on the feasts of Santa Croce, the city’s most solemn celebration, in honor of the Holy Face (Volto Santo) crucifix, which falls on September 14 and at that time entailed religious services involving hundreds of musicians, including choristers, orchestral players, and, naturally, organists. For the feast in 1882, when Giacomo had to do his military service, the Mayor of Lucca even intervened so that he could be granted leave to participate in “the services of the Municipal Chapel and the Theatre as organist” (that year the city’s Teatro del Giglio gave Gounod’s *Faust*, which calls for an organ on stage), in order to avert the “great harm to sacred and theatrical music” that would occur in the event of his absence.<sup>10</sup> On the feast days of 1883, however, the promising Giacomo was replaced by his brother Michele: by then his experiences outside Lucca musical circles had helped to reorient his career expectations towards orchestral music and, above all, opera.

Although most of the pieces for organ are known only from undated and unsigned sources, it is very likely that their genesis is linked to the activities described above and that they fit into the broader context of training as a *maestro di cappella* which Puccini received at the institute in Lucca, alongside the composition of sacred pieces (such as the *Mottetto per San Paolino* SC 2, performed on July 12, 1877 for the feast of the patron saint of Lucca, or the anthem *Vexilla regis prodeunt* SC 7; see vol. III/1 of the *Edizione Nazionale*), choral training (it is known that he prepared the performance of a *Te Deum* for two voices by Lucca Pompeo Orsucci [1665–1725] for the feast of the Assumption 1871 in Mutigliano, and that the following year he was assistant to the first choir in the music for the feast of Santa Croce in teaching. This last activity brought him a pupil, Carlo Della Nina (1855–1918), an amateur organist at the church of San Giacomo in Porcari and a tailor by profession, whom Giacomo Puccini taught in 1874 and 1878.<sup>12</sup> Taken as a whole, the progress he made in his affiliation with the Compagnia di San Cecilia, the association of professional musicians active in Lucca, is evident. He was inducted on April 16, 1877.<sup>13</sup>

Writing later as the composer himself seems to have done with skepticism:

Think what a number I have composed the winning number in. I am no good at anything else now anything! Play the drum what I get into a fuddle! I had up playing the drum on my duty I have [...] <sup>14</sup>

<sup>10</sup> “L’organista Puccini nei documenti d’archivio,” in *Giacomo Puccini* (note 4), p. 42.  
<sup>11</sup> “L’organista Puccini nei documenti d’archivio,” in *Giacomo Puccini* (note 3), p. 6.  
<sup>12</sup> “L’organista Puccini nei documenti d’archivio,” in *Giacomo Puccini* (note 4), p. 52–53.  
<sup>13</sup> Letter to Carlo Paladini dated November 26, 1920, published in Paladini, *Giacomo Puccini con l’epistolario inedito* (see note 6), no. 36, p. 151.

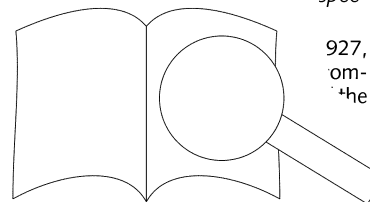
Nevertheless, his relationship with the organ continued beyond his training in Lucca and his very first years as a professional musician. He continued to work on his instrument in Milan, although he was never enrolled in the organ class at the Conservatory.<sup>15</sup> Then, in 1895, he bought an “American” organ for domestic use (most probably a harmonium);<sup>16</sup> it may have been the same instrument that he used in 1899, in alternation with the piano, to give the journalist a preview of some sections of *Tosca* in the run-up performance.<sup>17</sup>

## The organ works of Giacomo Puccini

Over the past twenty years, several compositions by Puccini have crossed the stage of the orchestra SC 1 (see vol. II/1 of the *Edizione Nazionale*) and orchestral versions of the *Ad una morta* SC 41 (see vol. III/1 of the *Edizione Nazionale*). From this point of view, however, the greater part of his organ works, which in the period 2015–17 that I have examined, are not included in Puccini’s catalog.

A part of his organ music (the pieces here classified as “organ works”) was sold at auction by Sotheby’s in 1988. Its existence was already known, however, by Alfredo Bonaccorsi.<sup>18</sup> We have known them now, but the earlier changes were not reconstructed. Puccini gave them to his pupil Carlo Della Nina, by the account of a musician from Lucca, in the hands of another Carlo Della Nina from Lucca, the grandson of Carlo senior.<sup>19</sup> Later, Carlo junior took them to Chicago, where he moved after World War Two, and then sold them at Sotheby’s auction in 1988. However, he retained several copies of the pieces, which his son Karl Della Nina made available to the Centro studi Giacomo Puccini. None of these compositions, published in nos. 1–18 of this volume, is dated, and only one bears a signature at the bottom. However, a reminiscence stemming directly from the composer himself attests to his authorship of the whole group (in addition to putting into circulation the anecdote of the composer hiring himself out to third parties, on which later biographers delighted to embroider):

<sup>15</sup> On February 3, 1881, he wrote to his sister Ramelde “I’m taking a few organ lessons” (*Giacomo Puccini. Epistolario*, I: 1877–1896, ed. Gabriella Biagi Ravenni and Dieter Schickling, Olschki, Florence 2015, no. 9, pp. 12–13).  
<sup>16</sup> See letters nos. 516 and 519 in *Giacomo Puccini. Epistolario*, I (see note 15), pp. 378–79 and 381–383.  
<sup>17</sup> See “Il M.stro Puccini a Roma. Le sue ville e i suoi organi,” *Epistolario* XXIV/52, December 30, 1899, available online at the address <http://periodici.cccp.it/epistolario/XXIV/52>.  
<sup>18</sup> Alfredo Bonaccorsi, “Inediti di G. Puccini,” *Epistolario* 927, pp. 91–93, including a facsimile of the complete transcription of no. 16 and the article was reprinted in Alfredo Bonaccorsi, *Giacomo Puccini. Epistolario*, Curci, Milan 1950, pp. 22–23.  
<sup>19</sup> Gustavo Giovannetti, *Giacomo Puccini*, Libreria Editrice Baroni, Lucca 1958.



in the nearby countryside, where I often went to play [the organ], I also gave lessons on that instrument. I remember that in Porcari I taught a certain Della Nina who was a tailor, and for whom I also wrote pieces for organ, to be played at the Elevation, for sixty *centesimi* ... each!<sup>20</sup>

The retrieval of copies of manuscripts from the Della Nina Collection triggered the discovery of similar manuscripts in private collections.<sup>21</sup> First, a series of pieces (*nos.* 21–26) in the collection of Andrea Toschi – a descendant of another family of musicians from Porcari, the Petris, and himself an organist in the local church – from which an autograph *Marcia per organo* (*no.* 45) had already emerged.<sup>22</sup> Knowledge of the manuscripts of the Toschi Collection has thus enabled us to attribute to the young Puccini the unidentified pieces contained in two fascicles bound into another manuscript from the Lucca area, entitled “Raccolta di Suonate sacre per Organo composte da diversi Maestri” (Collection of sacred sonatas for organ composed by various masters), which belonged to the organist Alessandro Sandretti and is now the property of his heirs.<sup>23</sup> The compositions in this collection (*nos.* 19–20 and 27–44 of the present edition) are written on oblong sheets of the same format as those in the Toschi Collection, and show the same graphic features and a strong stylistic kinship. So much so, indeed, that it seems plausible that the Toschi and Sandretti manuscripts were originally part of a single volume which was then broken up; it is very likely that the sheet of the Toschi Collection headed “Sonate I Per l’Organo” was its title page. The Toschi Collection also provides us with the latest date to be found in the whole of Puccini’s organ output, “Lucca / 12 / 4 / 78 /,” marked on the title page of *no.* 45. Finally, the recent opening up of access to the documents of the Archives of the Villa Puccini in Torre di Lucca has made it possible to locate another twelve compositions identified before (*nos.* 46–57).

Taken as a whole, these collections contain a total of 100 original compositions – fifty-seven complete – which at last give us precise information on a significant segment of Puccini’s catalog. The high musical quality through direct knowledge of the original manuscripts is a further advantage.

There can be no doubt that Puccini’s “sonatas” were intended for the organ. This is evident from the musical typologies, which traditionally have a specific function in the liturgy, such as the Kyrie and Gloria, the Offertory, the Elevation, the Post-Communion, the organ verset, and the pastorale.<sup>24</sup> They correspond to the performance customs that according to Bonaccorsi were current in the churches of Lucca, even after Puccini’s death, for pieces such as marches:

especially in the countryside – at the end of the service when the priest and attendants return to the sacristy. The music launches into a “march,” to the great satisfaction of the faithful, as the church gradually empties. In the past, before this was prohibited by the ecclesiastical authorities, the march was also accompanied by the organ, the drum, side drums, and bells, etc.

The fact that the organ is present in the case of pieces which at first sight have a liturgical function, like those mentioned above, is attested by references to the organ in the titles (as in *nos.* 3, 5, 7, 12) and by the prescription “per organo” (see *nos.* 3, 14, 18, 21).<sup>26</sup>

In general, the pieces are written for the right and left hands, the soprano and alto parts, and the type of solo stops required. The pieces were designed for the organs that Puccini played in Lucca: the organ of the cathedral, which was founded on an 8-foot Principale and always coupled to the manual and pedals, and the organ of the church of “*da concerto*”) divided into “bassi” and “altus” parts.

The organ output of the tyro Puccini offer an insight into the practice of organ music in Lucca (and, more generally, in Italy) at the delicate moment when liturgical music was shifting from the theatricality of the operatic style that prevailed in the mid-nineteenth century to the aesthetically and religiously motivated search for a suitable liturgical style which was already under way at the time of Puccini.

<sup>20</sup> Ibid., p. 141.

<sup>21</sup> The rediscovery of the manuscripts of the organists of Porcari is reported in *La musica sacra in Toscana*, ed. by G. Puccini e G. Sandretti, *no. Puccini organista* (see note 4).

<sup>22</sup> There is a reference to the organist Demetrio Petri in the letters concerning the musicians of the church of San Michele Puccini and “honorary organist” of the church of San Cristoforo Boccherini in the years 1850–1851, written by a Luigi, to whom some pieces for organ are attributed. Andrea Toschi describes as “born in Porcari” (Demetrio Petri e la *Marcia per organo* a Capannori (see note 12), p. 115). Family tradition reports that he was the recipient of the gift of Puccini’s *Marcia per organo*.

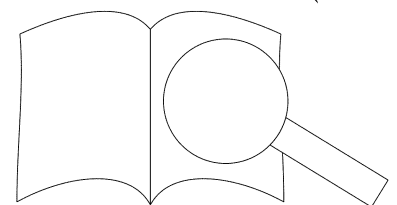
<sup>23</sup> The pieces in the collection are Lorenzo Guicciardini and Luigi Nerici; the last-named was the head of a music school in Lucca and was enrolled in December 1864. See Eliseo Sandretti, *Strumenti musicali e organistiche in archivi lucchesi: considerazioni sulla base di un’indagine in Recondita armonia. Gli archivi della musica*, Atti del convegno internazionale di studi (Lucca, 26–28 giugno 2014), *Actum Luce. Rivista di studi musicali lucchesi* XLIII/2, 2014, numero monografico, pp. 277–290 – the relevant pages here are 283–286.

<sup>24</sup> For comparison with widely diffused organ repertoires contemporary with these works, readers may consult the series edited by Carlo Fumagalli and published in Milan by Giovanni Canti (*Guida per l’organista. Messe solenni per l’organo op. 50*, from 1857; *Biblioteca dell’organista. Raccolta di versetti alla breve e solenni, offertori, elevazioni, consumazioni, sinfonie, marce, pastorali tanto originali che tratte da opere e variate op. 155*, from 1859 to 1873; *Seconda raccolta della guida per l’organista. Messe solenni per organo op. 180*, published in 1874–75) and the *Collezione di pezzi per l’organista moderno di rinomati autori*, edited by Paolo Sperati, Vismara, Milan, issued between 1876 and 1882).

<sup>25</sup> Bonaccorsi, “Inediti di G. Puccini” (see note 18).

<sup>26</sup> The anonymous expert who assessed the manuscripts at Sotheby’s auction catalogue of November 1875, the commentator who could base his remarks qualified them indiscriminately as pieces “per organo” (Bonaccorsi, *Inediti di G. Puccini*).

<sup>27</sup> The organistic implications of these pieces are discussed by Giacomo Tagliavini, “Giacomo Puccini e l’organo” (see note 4), pp. 73–79.



ni's very earliest essays,<sup>28</sup> and was subsequently encouraged with intransigent religious exclusivism by the "Cecilian movement" in the last quarter of the century.

The organist Giacomo Puccini, to whom the rigid purism of the Cecilians was quite alien, maintained the taste for brilliant playing, free of constraints. In the foursquare phrasing of the melodies and the pervasive presence of march and dance rhythms, his music still bears lively traces of the theatrical style: *Sonata no. 1* even elaborates on the melody of "Questa o quella per me pari sono," the libertine Ballata of the Duke of Mantua in Verdi's *Rigoletto*: an apparently inadvisable procedure given the dichotomy between the contexts of the tune's origin and its new use, but entirely consistent with listening habits in the Italian churches of the time. However, the sonatas also display a stance more suited to devotional intent in the pieces with heartfelt melodies, embellished by intertwining imitations, and in the simple or grandiose traits of some short pieces of the preludial type or with a walking progression, punctuated by symmetrical, chorale-like phrases.

Thus, while he learned the organist's trade by handling the stylistic features of organ music of the time, the young Puccini experimented in complete independence with solutions of form, harmony and voice-leading that constitute the stylistic foundations of his music.

## The Sonatas of the Della Nina Collection

This section of the organ works contains pieces that have a precise indication of liturgical use and are characterized by the widespread presence of the stylistic features of the time. There are four categories of composition: the impromptu, the march, the waltz, and the verset.

The typology attested in the major works of the succession of differently styled pieces is handled as in a free improvisation, with the juxtaposition in *Sonatas* of heterogeneous sections of contrasting character. Changes of tempo, and changes of key, based on the expressive momenta –

<sup>28</sup> F. ... Milano of January 9, 1870 it was ... ne art if the music that is described ... us faiths" (Ernesto David, "L'arte reli ... nt page here is 10). At the same time, the ... ned a periodical collection of compositions ... "offer organists original music that is easy ... characterized by a certain gaiety and liveliness, ... the sacred place where it must be heard" (quoted ... "La musica per organo nell'Ottocento italiano tra mu ... centrali," in *È riuscito del più gradevole effetto. L'organo ... oni* (1876) di Somma Lombardo fra storia e restauro, ed. ... eria Musicale Italiana, Lucca 2010, p. 99. ... sitore e il 'maestro'," in *Giacomo Puccini organista* (see note 4), ... the relevant pages here are 56–58, I outlined a hypothetical clas ... of the pieces into sonatas for the canonical functions (Offertory, El ... on, Communion or Post-Communion), postludes "after the Mass," and ... versets.

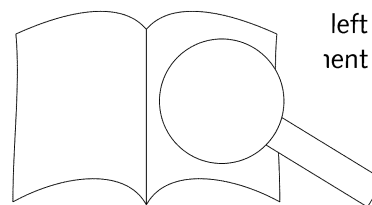
and a chromatically descending contrapuntal motif in two voices, marked pianissimo – punctuated by mournful rallentandos and resolute crescendos. By contrast, compositional heterogeneity is at its height in the only sonata in the minor mode, *no. 5*, which features successively an opening chordal passage of eight measures; a descending progression on unison figuration in a dotted rhythm (a further four measures); eight measures on a short motif in polka rhythm (a recurring stereotype in the organ repertoire of the mid-nineteenth century, also used by Puccini in ... melody of sixteen measures, with obbligato ped ... which in the cadential phase settles into a ... finally, a recapitulatory repetition of the d ...

The *Largo, no. 7*, also falls into the ... one of the most interesting piec ... only one that requires the ob ... pendent part from the m ... formal arch, the music ... harmonies and opr ... sions, culminatin ... in G major, w ... the rhythr ...

The ... bes ... terms of its musical con ... fr ... nctio ... practice. The standard musi ... ce ... arch, with the rhythmic modality ... of t ... ture alongside the sonic identity ... pet stops in the soprano and bass, are ... In order to give colorful performances ... gans played by Puccini possessed effects like ... banda turca (Janissary) stops, including bass ... crescent, and bells. *Sonata no. 4*, on the other hand, ... a march, which flows into an episode with the function ... conceived in the distant key of B-flat major, and repeat ... ngers on the pathetic chord of the augmented sixth. Hints ... the march can also be found in pieces not directly inspired by the model, such as the martial characterization of the melody of "Questo o quella" in *no. 1* or the fleeting episode that appears at mm. 17–20 of *no. 11*.

In the music of the Della Nina Collection, Puccini seems to find in the waltz for organ (a total novelty, unprecedented in the contemporary repertory) a particularly congenial alternative for the postlude to be performed "after the Mass" (*dopo la messa*). *Sonata no. 8* is even a sort of experimental March-Waltz-March, in which the march, the conventional genre piece to accompany the faithful as they leave church, frames an unusual "Tempo di Valzer" consisting of three sections in the characteristic rhythm – the principal one (A) in G major, the second (B) in C major, and the third (C) in D major – which follow one another in the order ABAC. *No. 9* reproduces this scheme on a reduced scale. Juxtaposing eight bars in dotted rhythm with eight bars in waltz rhythm, the dance rhythm is concealed in the left hand. By contrast, the typical e ...

<sup>30</sup> Puccini may have derived this brief "religioso" (Act I, "Ave Maria") of ... performed in Lucca in September 1 ...



waltz is presented in the form ABCAB, introduced by an emphatic "entrance" with trumpets and cornet, in the *Tempo di Valzer però un poco meno*, no. 14.

The pieces in verset form, on the other hand, are generally in a single span, without digressive episodes, devoid of refrains, and almost always conclude with a very brief reprise of the principal motif. In their terseness, they interpret the typology of the verset with a variety of approaches and characters, among them the brilliant, linear performing style of no. 15, the measured gait in symmetrical, chorale-like phrases of no. 17, the miniature versions of the rhetorical schemes of the march (no. 9), and the improvisation (no. 10). *Sonatas* nos. 12 and 16 also fall into this category. The former is the most intensely expressive piece of the whole series and for this reason it can be related to an Elevation. Conceived for performance on manual only, it unfolds in a single lyrical flow, punctuated by chromatic sideslips and embellished with contrapuntal inflections. The *Allegro* no. 16 is the most prophetic of the advanced Puccinian style. The suspended, preludial gait is underlined by prolonged harmonic pedals over which parallel sequences of inverted chords unfold – a device that Puccini was to use with full poetic awareness in his mature works.<sup>31</sup>

## The Toschi Collection and the Sandretti manuscript

The pieces of the Toschi-Sandretti manuscripts, unlike those just discussed, are characterized by an explicit liturgical function. Here versets abound, whether in fragments of series that have not survived in their entirety (three) or in complete sets (another which the manuscripts indicate – though not in Puccini's autograph – are to be used *alternatim* with the *Magnificat* plainchant. There is also an *Offertorio* and perhaps a *Pastorale* which have not survived in complete, as well as two marches (nos. 21 and 25) and two *gros*: a cheerful melody accompanied in *Andante* and a brief period in the character of a *Marche*.

The *Marcia per organo* no. 45 is particularly characteristic dotted rhythm and a decidedly banda-like section. The transition between *Andante* and *Marche* is in the dominant key, twice as long as the *Marche*.

The most remarkable of the compositions is, however, the *Pastorale* in which Puccini handles a single verset. Among introductory pieces, as in nos. 27, 33, and 39, there is great rhythmic agility, as in nos. 40 and 41. The succession of pieces in various order in the category of accompanied melody – nos. 42, 43, and 44 – is also notable (nos. 45, and 43), now capricious thanks to the

of the Della Nina Collection, together with some pieces from the *Organ Works*, were given their first modern performance on May 5, 2017, in the church of San Pietro Somaldi in Lucca, by the organist Liuwe Tamminga, who also recorded the pieces nos. 1–18, 21–26, and 45 on CD (*Giacomo Puccini, Organ Works*, Passacaille 1029, 2017).

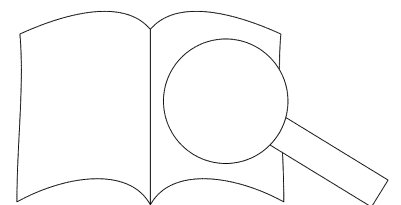
presence of syncopations or chromaticisms (nos. 28, 34, and 42), once even pathetic (no. 31) – and sometimes to that of the showcase for brilliant instrumental playing (nos. 30, 37, and 41), or the fugato that flows into a melody (nos. 36 and 40). These characteristics can also be seen in the surviving pieces of the incomplete series, where there is even the favorite waltz rhythm developed in miniature in no. 25 and recalled in no. 23 in a "limping" variant, with the main accent on the second beat of the measure. It should also be noted that Versets nos. 22 and 33, both of which develop the same initial motivic tag in two different

In the absence of a reliable chronology for these pieces, it is difficult to identify with any certainty the stage of Puccini's stylistic maturation in this crucial period as musician and composer. Nevertheless, the pieces of the Toschi-Sandretti manuscripts show a skill than those of the Della Nina Collection. This is first of all, in the conception of the pieces. The Toschi-Sandretti pieces consist of single, self-contained movements, each characterized by its own rhythmic and melodic profile, while in those of the Della Nina Collection the pieces are more coherent and self-contained. The utilization of dissonance is a most exclusive factor of rhythmic and melodic development. In the latter it also becomes a characteristic element: for example, at the beginning of the *Pastorale* the repetition of dissonant intervals in the measure outlines a melodic profile of great sensibility.

## Pastorale in the Archivio

Given the dispersal of such a large number of manuscripts in the hands of village organists, it is unusual – and for the moment inexplicable – that Puccini retained in his possession the manuscript of the only attested *Pastorale* and those of compositions that could form a complete organ mass, with the series of versets for the Kyrie (nos. 48–51) and Gloria (nos. 52–55) and the free sonatas for the Offertory (no. 46), the Elevation (no. 56), and the Post-Communion (no. 47). Nor is it possible to exclude the hypothesis that these are works he wrote during his period of study in Milan.

Under a title that is difficult to interpret, *Pastorella gravida* (perhaps a pun for his eyes only on the alternative term for the *pastorale*?), Puccini conceived in no. 57 a piece in which the multi-sectional layout typical of the tradition of Christmas organ music is articulated into three distinct motivic spans. One of these, the second, in combining a rhythmic pedal with sustained dyads in the lower register, melodic oscillations in sixths in the medium, and sustained dyads in the upper register, configures an extended timbral area. Moreover, the tendency towards rhythmic and motivic repetition texture – a device that in the piece is always connected with dynamic contrast – appear here as a clear stylistic innovation at mm. 60–71 and 123–134 of

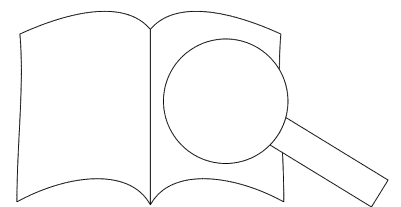


Among the pieces of the "Organ Mass," the versets share with the series from the Sandretti manuscript a taste for varied combinations of a limited number of musical characters, but with an increase in introductory rhetoric in *no. 48*, the innovation of an austere cantabile in the *Tempo di Fuga no. 49*, the fresh miniature in *alla polacca* rhythm in *no. 54*, and the accumulation of syn-copated motifs in *nos. 50* and *51*. The free sonatas, on the other hand, are among the pieces with the greatest compositional ambition of Puccini's entire organ output. An ambition that is revealed in the expansiveness of the *Offertorio*, and in the *Elevazione*, by contrast, in a surprising degree of expressive intensity: from this point of view, in fact, the quasi-recitative writing of the first twenty-nine measures marks a peak of creative achievement in early Puccini.

August 2018  
Translation: Charles Johnston

Virgilio Bernardoni

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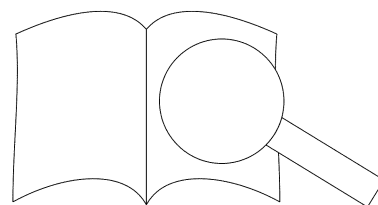




Illustrazione 1

Giacomo Puccini, *Sonata n. 3* in Sol maggiore, fotocopia del manoscritto autografo.

Nei sistemi 1–4 le bb. 28–40 della composizione di Puccini. Nei sistemi 5–6 una cadenza di altra mano (probabilmente di Carlo Della Nina senior – vedi l'Introduzione a p. XIII), la stessa che ha aggiunto la specificazione «fine» dopo l'indicazione originale «a capo».

Fonte: Collezione Della Nina, Chicago, foglio B/1v

Abbildung 1

Giacomo Puccini, *Sonata Nr. 3* in G-Dur, Fotokopie des autographen Manuskriptes.

In den Akkoladen 1–4 die Takte 28–40 der Komposition Puccinis. In den Akkoladen 5–6 eine I Hand (möglicherweise von Carlo Della Nina senior – siehe S. XVIII der Einleitung), die auch hinter der autographen Anweisung „a capo“ ergänzt hat.

Quelle: Sammlung Della Nina, Chicago, folio B/1v

Illustration 1

Giacomo Puccini, *Sonata no. 3* in G Major, photocopy of the autograph manuscript.

In systems 1–4, mm. 28–40 of Puccini's composition. In systems 5–6, a cadence by Carlo Della Nina senior – see p. XXIV of the Introduction), the same that has added the marking "a capo."

Source: Della Nina Collection, Chicago, folio B/1v

Illustrazione 2

Giacomo Puccini, *Sonata n. 7* in Sol maggiore, *Largo*

Nel primo sistema si notino le indicazioni «Pedali/»

Fonte: Collezione Della Nina, Chicago, foglio D/2r

Abbildung 2

Giacomo Puccini, *Sonata Nr. 7* in G-Dur, Fotokopie des autographen Manuskriptes.

Man beachte in der ersten Akkolade die Anweisung „Pedali“ für eine vom Manual unabhängige Stimme.

Quelle: Sammlung Della Nina, Chicago, folio D/2r

Illustration 2

Giacomo Puccini, *Sonata no. 7* in G Major, photocopy of the autograph manuscript.

In the first system the marking "pedali" for a part independent of the manual.

Source: Della Nina Collection, Chicago, folio D/2r

Illustrazione 3

Giacomo Puccini, *Sonata n. 8* in Sol maggiore, bb. 106–112, fotocopia del manoscritto autografo.

Nei sistemi sottostanti si notino le indicazioni „da capo al tempo di valzer“, e alla fine il rinvio «da capo al tempo di valzer». Nei sistemi sottostanti si notano tre cadenze in G-Dur (la prima definita «cadenza doppia» e la terza definita «cadenza composta»).

Fonte: Collezione Della Nina, Chicago, foglio E/2r

Giacomo Puccini, *Sonata Nr. 8* in D-Dur, T. 106–112, Fotokopie des autographen Manuskriptes.

In den ersten beiden Akkoladen Teil C des Walzers, am Ende mit Rückverweis „da capo al tempo di valzer“. In den nachfolgenden Akkoladen 3 Kadenzen in G-Dur (siehe Fußnote 1 im Kritischen Bericht), die zweite als „cadenza doppia“ (i. e. Kadenz mit verlängerter Dominante) bezeichnet, die dritte als „cadenza composta“ (i. e. Kadenz mit Akkord vor Dominante).

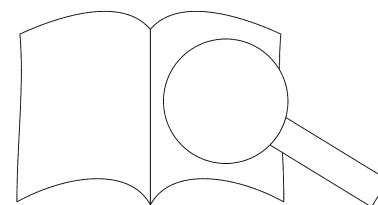
Quelle: Sammlung Della Nina, Chicago, folio E/2r

Illustration 3

Giacomo Puccini, *Sonata no. 8* in D Major, mm. 106–112, photocopy of the autograph manuscript.

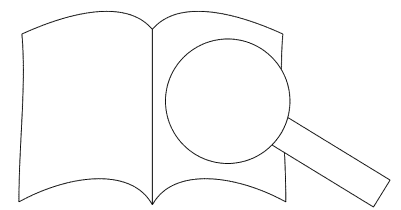
In the first two systems, the C section of the Waltz, with an indication at the end A ("da capo al tempo di valzer"). In the systems below, 3 cadences in G major (see Report), the second marked "cadenza doppia" (double cadence) and the third "cadenza composta" (compound cadence).

Source: Della Nina Collection, Chicago, folio E/2r



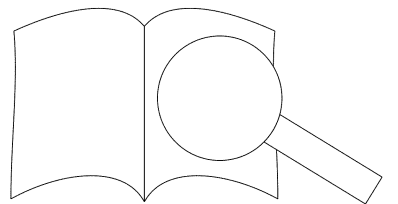


...strazione 1 • Abbildung 1 • Illustration 1





...ustrazione 2 • Abbildung 2 • Illustration 2

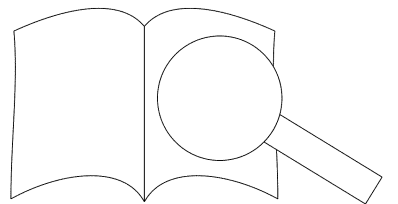




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Illustrazione 3 • Abbildung 3 • Illustration 3



#### Illustrazione 4

Giacomo Puccini, *Sonata n. 14* in La maggiore, *Tempo di Valzer però un poco meno*, bb. 1–32, fotocopia del manoscritto autografo.

All'inizio la prescrizione dei registri «trombe e cornetto» e a b. 17, al principio del primo episodio del valzer, del solo «cornetto». Si notino la «P» in alto a sinistra e l'inizio dell'annotazione a piè di pagina, risalenti presumibilmente all'epoca della vendita all'asta del 1988 (vedi "Le composizioni per organo di Giacomo Puccini", p. XIII sgg. dell'Introduzione).

Fonte: Collezione Della Nina, Chicago, foglio H/2r

#### Abbildung 4

Giacomo Puccini, *Sonata Nr. 14* in A-Dur, *Tempo di Valzer però un poco meno*, T. 1–32, Fotokopie des autographen Manuskriptes.

Zu Beginn die Registerangabe „trombe e cornetto“ und in T. 17, am Anfang des ersten Walzerabschnitts, allein „cornetto“. Man beachte das „P“ links oben und den Anfang der Notiz am Seitenende, vermutlich zurückgehend auf den Zeitpunkt der Versteigerung 1988 (siehe „Die Werke für Orgel von Giacomo Puccini“, S. XVIII ff. der Einleitung).

Quelle: Sammlung Della Nina, Chicago, folio H/2r

#### Illustration 4

Giacomo Puccini, *Sonata no. 14* in A Major, *Tempo di Valzer però un poco meno*, mm. 1–32, photocopy of the autograph manuscript.

At the beginning the composer specifies the stops, "trombe e cornetto," and at m. 17, at the start of the first waltz section, "cornetto." Note the "P" at top left and the beginning of the note at the bottom of the page; both presumably time of the 1988 auction (see "The organ works of Giacomo Puccini," p. XXIV ff. of the Introduction).

Source: Della Nina Collection, Chicago, folio H/2r

#### Illustrazione 5

Giacomo Puccini, *Sonate n. 15* in G maggiore, fotocopia del manoscritto autografo. Nel primo sistema un abbozzo di un capoverso. Le bb. 19–25 dell'*Allegro* e le bb. 31–38 della *Allegro*.  
Fonte: Collezione Della Nina, Chicago, foglio I/2r

#### Abbildung 5

Giacomo Puccini, *Sonatas nos. 15* in G-Dur, und *16* in G-Dur, Fotokopie des autographen Manuskriptes. In den ersten Systemen des Stückes Nr. 15. In den ersten Systemen des Stückes Nr. 16. In der letzten System (und) die Takte 31–38 der Nr. 15.  
Quelle: Della Nina Collection, Chicago, folio I/2r

Giacomo Puccini, *Sonatas nos. 15* in G Major and *16* in G Major, photocopy of the autograph manuscript. In the first system, a sketch for Sonata no. 15. In systems 2–4, of the *Allegro*, no. 16. In the bottom system, measures 31–38 of no. 15.

Source: Della Nina Collection, Chicago, folio I/2r

III.

gra  
onu

Giacomo Puccini, *Marcia per organo* (Nr. 22), manoscritto autografo. Data «Lucca | 12 | 4 | 78 |»  
Fonte: Privatsammlung Andrea Toschi, Porcari/Lucca, foglio U/1r

Giacomo Puccini, *Marcia per organo* (Nr. 22), autograph manuscript.

Autograph title page with the date "Lucca | 12 | 4 | 78 |".  
Source: Privatsammlung Andrea Toschi, Porcari/Lucca, folio U/1r

#### Illustration 6

Giacomo Puccini, *Marcia per organo* (no. 22), autograph manuscript.

Autograph title page with the date "Lucca | 12 | 4 | 78 |".

Source: Private Collection of Andrea Toschi, Porcari/Lucca, folio U/1r

#### Illustrazioni 7–8

Giacomo Puccini, *Pastorella gravida* (n. 57), manoscritto autografo.

Fonte: Archivio di Villa Puccini, Torre del Lago Puccini (I-TLp), Fascicolo 126, n. 7

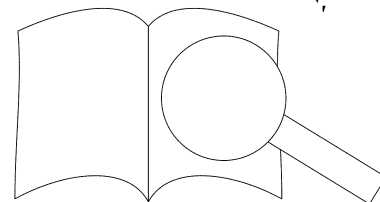
#### Abbildungen 7–8

Giacomo Puccini, *Pastorella gravida* (Nr. 57), autographes Manuskript.

Quelle: Archiv der Villa Puccini, Torre del Lago Puccini (I-TLp), Fascicolo 126, n. 7

#### Illustrations 7–8

Giacomo Puccini, *Pastorella gravida* (n. 57), autograph manuscript.  
Source: Archive of the Villa Puccini, Torre del Lago Puccini (I-TLp), Fascicolo 126, n. 7





*Tempo di Valzer più mosso come nel VIII*

*combe e corrette*

*corrette*

*monta*

*continuation and end of the piece appear*

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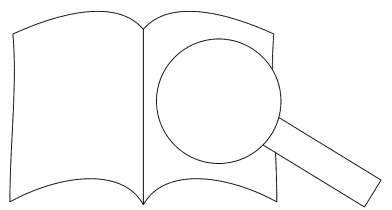
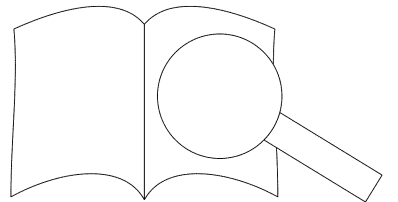
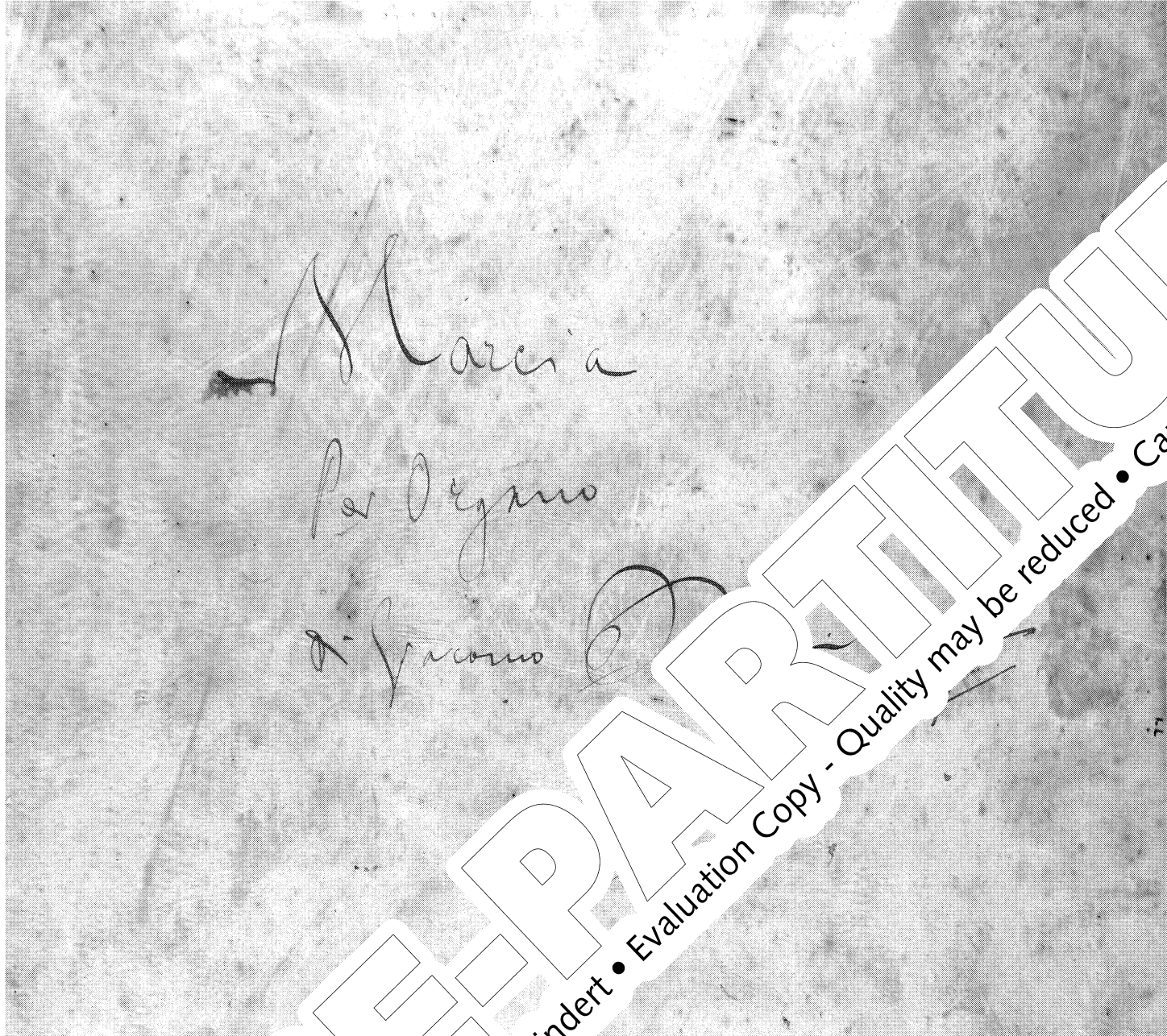


Illustrazione 4 • Abbildung 4 • Illustration 4



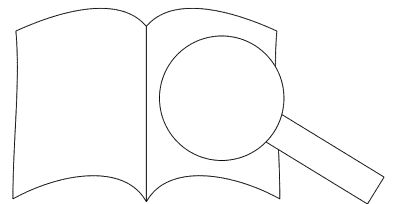
Illustrazione 5 • Abbildung 5 • Illustration 5



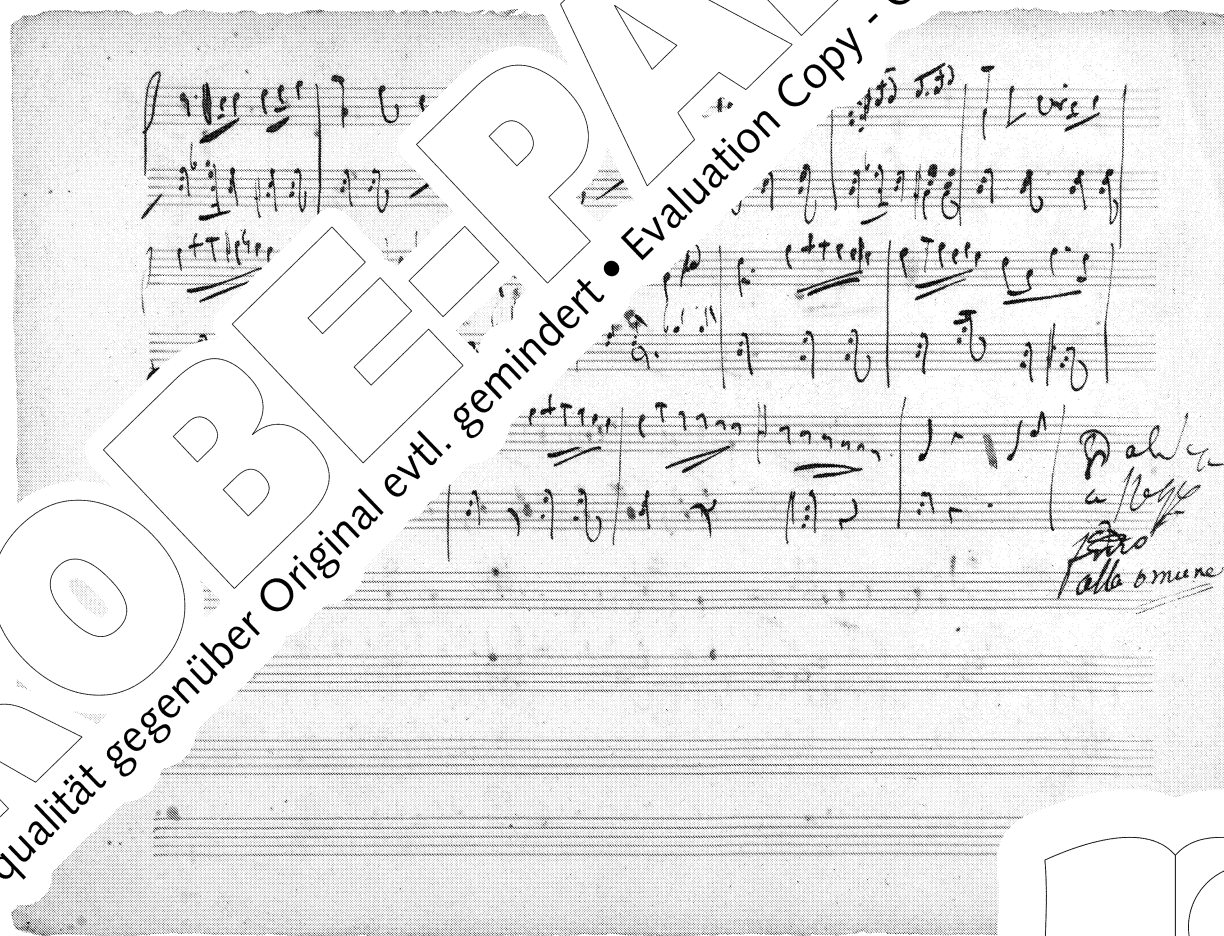
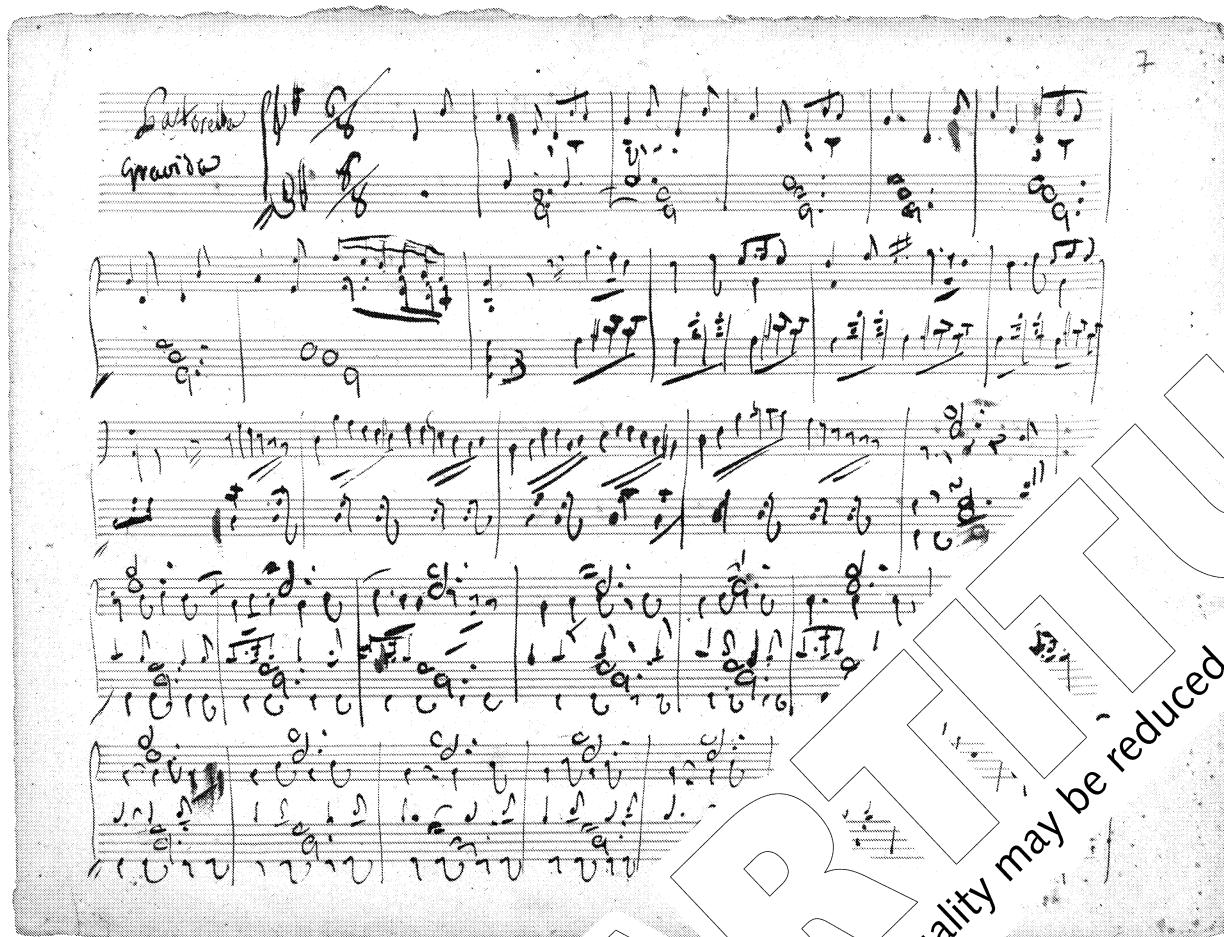


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Illustrazione 6 • Abbildung 6 • Illustration 6

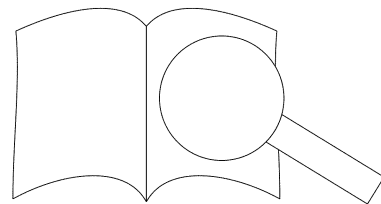






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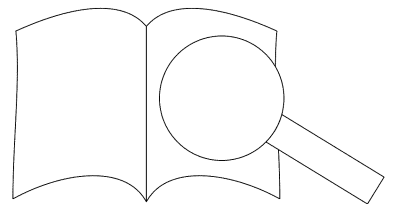
Illustrazione 7-8 • Abbildung 7-8 • Illustration 7-8



# Composizioni per organo

Sonate, V, Z,

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# N. 1

SC Appendix II.1

Giacomo Puccini  
1858–1924

Musical notation for measures 1-4. The score is in G major and 2/4 time. The right hand features a melodic line with eighth-note patterns and a trill in measure 4. The left hand provides a rhythmic accompaniment with chords and eighth-note patterns.

Musical notation for measures 5-7. Measure 5 begins with a treble clef. The right hand continues the melodic line with eighth notes and a triplet in measure 7. The left hand maintains the accompaniment with chords and eighth notes.

Musical notation for measures 8-10. Measure 8 starts with a treble clef. The right hand features a melodic line with eighth notes and triplets. The left hand continues with chords and eighth-note accompaniment.

Musical notation for measures 11-13. Measure 11 begins with a treble clef and includes a trill (tr) in the right hand. The right hand has a melodic line with eighth notes and slurs. The left hand features chords and eighth-note accompaniment.

Musical notation for measures 14-16. Measure 14 starts with a treble clef. The right hand has a melodic line with eighth notes and slurs. The left hand continues with chords and eighth-note accompaniment.

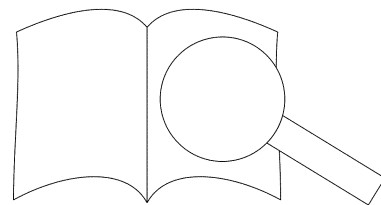
17

19/2

22

24

27



\*, \*\*, \*\*\* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

N. 2

Musical notation for N. 2, measures 1-6. The piece is in G major and common time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a simple harmonic accompaniment. The word *Pedali* is written below the bass staff.

Musical notation for N. 2, measures 7-12. The right hand continues with melodic patterns, and the left hand has a more active bass line with eighth-note chords. The number 7 is written above the first measure.

Musical notation for N. 2, measures 13-17. The right hand has a melodic line with a slur over measures 14-15. The left hand has a steady bass line. The word *endo* is written above the right staff in measure 15.

Musical notation for N. 2, measures 18-24. The right hand has a melodic line with a slur over measures 18-20. The left hand has a complex bass line with many beamed notes. The word *a.* is written above the right staff in measure 19, and *pedali* is written below the left staff in measure 21.

N. 3

Musical notation for N. 3, measures 1-6. The piece is in G major and common time. The right hand has a melodic line with a slur over measures 1-3. The left hand has a simple harmonic accompaniment.

Musical notation for N. 3, measures 7-12. The right hand has a melodic line with a slur over measures 7-9. The left hand has a simple harmonic accompaniment. A graphic of an open book with a magnifying glass is shown on the right side of the page.

12

rall.

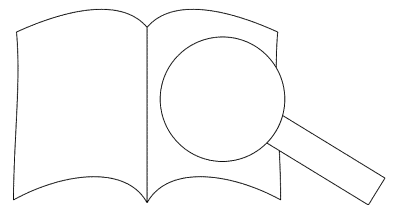
17

22

27

32

36



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N. 4

Musical notation for measures 1-5. The piece is in G major (one sharp) and common time (C). The right hand plays chords, and the left hand plays a simple eighth-note bass line.

Musical notation for measures 6-9. The right hand features more complex chordal textures and eighth-note patterns. The left hand continues with eighth-note accompaniment.

Musical notation for measures 10-13. Measure 10 is marked "terza mano" and contains a triplet in the right hand. The left hand has a steady eighth-note accompaniment. A fortissimo (ff) dynamic marking appears at the end of measure 13.

Musical notation for measures 14-17. The right hand has a melodic line with triplets and slurs. The left hand continues with eighth-note accompaniment.

Musical notation for measures 18-21. The right hand features a more active melodic line with slurs and accents. The left hand accompaniment remains consistent.

Musical notation for measures 22-25. The right hand has a melodic line with triplets and slurs. The left hand accompaniment includes some chordal textures.

Musical notation for measures 26-29. The right hand continues with a melodic line and triplets. The left hand accompaniment features a mix of chords and eighth notes.

30

*f* 3 3 3 *ff* 3

34

39

43 *terza mano*

3 3 3 3 *ff*

47

51

3 3

† Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

N. 5

The first system of the musical score, measures 1-6. The music is in 2/4 time and B-flat major. The right hand features a series of chords and dyads, while the left hand plays a simple bass line with eighth notes.

The second system of the musical score, measures 7-12. The right hand continues with chords and dyads, and the left hand maintains its bass line. A fermata is placed over the final note of the right hand in measure 12.

The third system of the musical score, measures 13-18. Measure 13 begins with a forte (*ff*) dynamic and a triplet of eighth notes in the right hand. The right hand continues with a melodic line, and the left hand plays chords. A fermata is placed over the final note of the right hand in measure 18.

The fourth system of the musical score, measures 19-24. The right hand plays a melodic line with some grace notes, and the left hand plays chords. A double bar line is present at the end of measure 24. To the right of the system is a logo of an open book with a magnifying glass over it.

..ali

25

Musical notation for measures 25-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff consists of quarter notes and eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

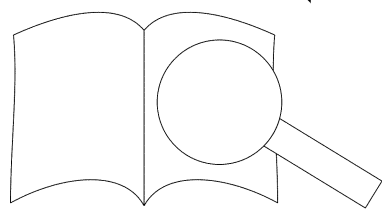
30

Musical notation for measures 30-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The melody in the treble staff includes some sixteenth-note passages. The bass staff continues the accompaniment.

35

Musical notation for measures 35-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The melody in the treble staff features dotted rhythms. The bass staff provides a steady accompaniment.

Musical notation for measures 40-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The melody in the treble staff includes a triplet of eighth notes. The bass staff also features a triplet. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a double bar line and repeat signs.



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N. 6

**Maestoso**

*Pedali*

5

piano semplice

9

*Pedali*

13

*calando*

*rall.*

20

Pedali

Musical score for measures 20-23. The piece is in 2/4 time with a key signature of one sharp (F#). Measure 20 starts with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. A 'Pedali' instruction is placed below the bass line in measure 22.

24

pp piano semplice

Musical score for measures 24-27. The right hand features a melodic line with slurs and ties, while the left hand continues with a steady eighth-note bass line. The dynamic marking 'pp' and the instruction 'piano semplice' are placed above the right hand in measure 25.

28

ii

Musical score for measures 28-31. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note bass line. The dynamic marking 'ii' is placed below the right hand in measure 30.

32

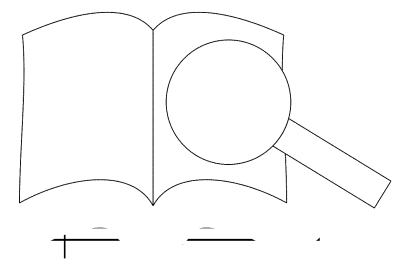
Musical score for measures 32-35. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note bass line.

36

calando

Musical score for measures 36-39. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note bass line. The instruction 'calando' is placed above the right hand in measure 37.

Musical score for measures 40-43. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note bass line.





N. 7

Largo

Musical notation for measures 1-5. The piece is in G major and 4/4 time. Measure 1 has a fortissimo (*ff*) dynamic and is marked "Pedali". Measures 2-4 have a pianissimo (*pp*) dynamic and are marked "Senza pedali". Measure 5 has a fortissimo (*ff*) dynamic and is marked "Pedali".

Musical notation for measures 6-10. Measure 6 has a pianissimo (*pp*) dynamic and is marked "Senza pedali". Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano (*p*) dynamic. Measure 9 has a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic.

Musical notation for measures 11-14. Measure 11 has a mezzo-forte (*mf*) dynamic. Measure 12 has a mezzo-forte (*mf*) dynamic. Measure 13 has a mezzo-forte (*mf*) dynamic. Measure 14 has a mezzo-forte (*mf*) dynamic and is marked "Senza pedali".

Musical notation for measures 15-18. Measure 15 has a pianissimo (*pp*) dynamic. Measure 16 has a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic and is marked "Pedali".

Musical notation for measures 19-22. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 21 has a piano (*p*) dynamic. Measure 22 has a piano (*p*) dynamic.

Musical notation for measures 23-26. Measure 23 has a piano (*p*) dynamic. Measure 24 has a piano (*p*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 26 has a piano (*p*) dynamic.

N. 8

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 6-10. The right hand continues with melodic patterns, including a triplet in measure 7. The left hand accompaniment remains consistent.

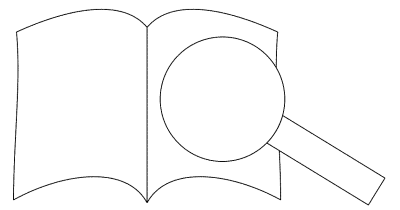
Musical notation for measures 11-16. The right hand has a triplet in measure 11. The left hand accompaniment continues with chords and single notes.

Musical notation for measures 17-22. The right hand features a triplet in measure 17. The left hand accompaniment continues with chords and single notes.

Musical notation for measures 23-28. The right hand has a triplet in measure 23. The left hand accompaniment continues with chords and single notes.

Musical notation for measures 29-34. The right hand has triplets in measures 29, 30, 31, and 32. The left hand accompaniment continues with chords and single notes.

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34

40

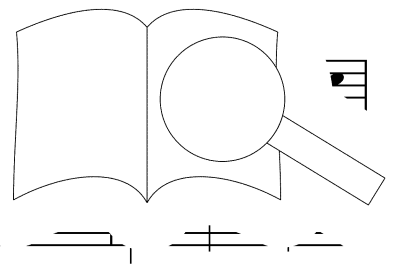
46

52

Tempo di Valzer

58

cornetto



69

1. 2.

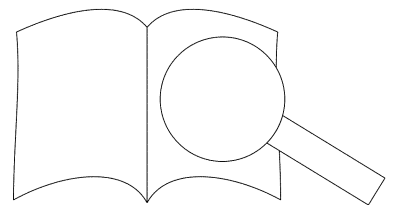
74

81

88

cornett

94



\*, \*\* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

106

112

118

123

128

+ Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

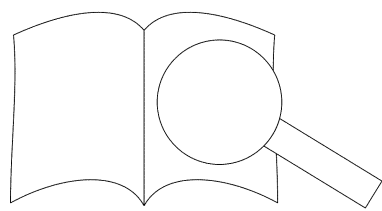
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N. 9

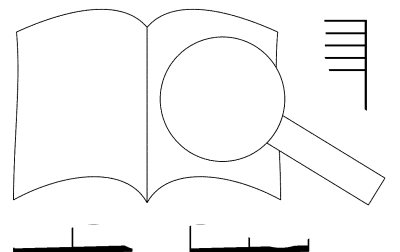
Musical notation for measures 1-3. The piece is in G major (one sharp) and common time (C). The right hand features a series of chords, while the left hand plays a steady accompaniment of chords.

Musical notation for measures 4-6. Measure 4 begins with a treble clef and a 4-measure rest. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Measures 5 and 6 continue the accompaniment.

Musical notation for measures 7-9. Measure 7 starts with a treble clef and a 3-measure rest. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Measures 8 and 9 continue the accompaniment.

Musical notation for measures 10-12. Measure 10 starts with a treble clef and a 10-measure rest. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Measures 11 and 12 continue the accompaniment.

Musical notation for measures 13-15. Measure 13 starts with a treble clef and a 13-measure rest. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Measures 14 and 15 continue the accompaniment.



14

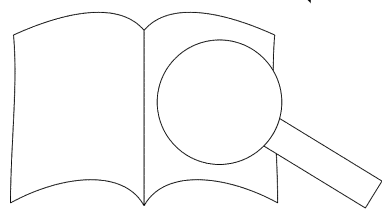
16

18

21

24

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N. 10

Musical notation for measures 1-3. The piece is in G major (one sharp) and common time. Measure 1: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C. Bass clef has a quarter note G, quarter note A, quarter note B, quarter note C. Measure 2: Treble clef has a quarter note D, quarter note E, quarter note F#, quarter note G. Bass clef has a quarter note D, quarter note E, quarter note F#, quarter note G. Measure 3: Treble clef has a quarter note A, quarter note B, quarter note C, quarter note D. Bass clef has a quarter note A, quarter note B, quarter note C, quarter note D. Both staves have a '3' above the notes, indicating a triplet.

Musical notation for measures 4-6. Measure 4: Treble clef has a quarter note E, quarter note F#, quarter note G, quarter note A. Bass clef has a quarter note E, quarter note F#, quarter note G, quarter note A. Measure 5: Treble clef has a quarter note B, quarter note C, quarter note D, quarter note E. Bass clef has a quarter note B, quarter note C, quarter note D, quarter note E. Measure 6: Treble clef has a quarter note F#, quarter note G, quarter note A, quarter note B. Bass clef has a quarter note F#, quarter note G, quarter note A, quarter note B. Both staves have a '3' above the notes, indicating a triplet.

Musical notation for measures 7-9. Measure 7: Treble clef has a quarter note C, quarter note D, quarter note E, quarter note F#. Bass clef has a quarter note C, quarter note D, quarter note E, quarter note F#. Measure 8: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C. Bass clef has a quarter note G, quarter note A, quarter note B, quarter note C. Measure 9: Treble clef has a quarter note D, quarter note E, quarter note F#, quarter note G. Bass clef has a quarter note D, quarter note E, quarter note F#, quarter note G. Both staves have a '3' above the notes, indicating a triplet.

Musical notation for measures 10-12. Measure 10: Treble clef has a quarter note A, quarter note B, quarter note C, quarter note D. Bass clef has a quarter note A, quarter note B, quarter note C, quarter note D. Measure 11: Treble clef has a quarter note E, quarter note F#, quarter note G, quarter note A. Bass clef has a quarter note E, quarter note F#, quarter note G, quarter note A. Measure 12: Treble clef has a quarter note B, quarter note C, quarter note D, quarter note E. Bass clef has a quarter note B, quarter note C, quarter note D, quarter note E.

Musical notation for measures 13-15. Measure 13: Treble clef has a quarter note F#, quarter note G, quarter note A, quarter note B. Bass clef has a quarter note F#, quarter note G, quarter note A, quarter note B. Measure 14: Treble clef has a quarter note C, quarter note D, quarter note E, quarter note F#. Bass clef has a quarter note C, quarter note D, quarter note E, quarter note F#. Measure 15: Treble clef has a quarter note G, quarter note A, quarter note B, quarter note C. Bass clef has a quarter note G, quarter note A, quarter note B, quarter note C.

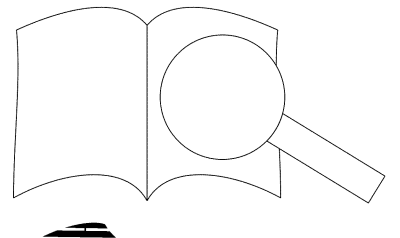
14

16

18

20

22



\*, + Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

N. 11

Musical notation for measures 1-8. The piece is in G major (one sharp) and 2/4 time. The right hand features a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and some longer note values.

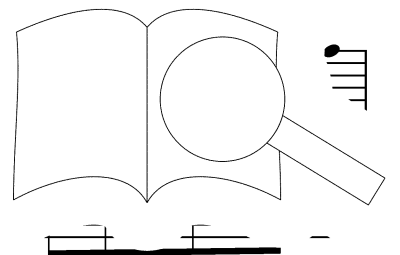
Musical notation for measures 9-14. The right hand continues the melodic line with some sixteenth-note passages, and the left hand maintains the accompaniment pattern.

Musical notation for measures 15-20. This section includes a repeat sign at the beginning of measure 15. The right hand has a more active melodic line, and the left hand continues with chords.

Musical notation for measures 21-26. The right hand features a continuous eighth-note melody, and the left hand plays a steady accompaniment of chords.

Musical notation for measures 27-32. The right hand continues with eighth-note patterns, and the left hand provides harmonic support. The piece concludes with a final chord.

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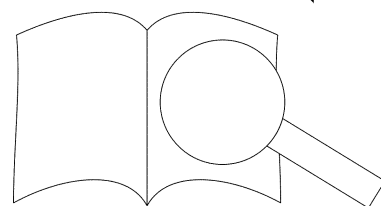


31

36

41

47



† Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report



N. 12

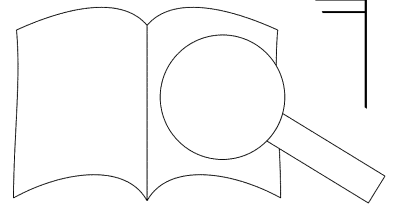
The first system of musical notation for N. 12, measures 1-5. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble clef starts with a whole rest in measure 1, followed by quarter notes G4, A4, B4, and C5 in measures 2, 3, and 4 respectively. The bass clef part starts with a whole rest in measure 1, followed by quarter notes G3, F#3, E3, and D3 in measures 2, 3, and 4 respectively. Measure 5 contains a whole note chord of G4, A4, B4, and C5 in the treble and a whole note chord of G3, F#3, E3, and D3 in the bass.

Senza pedali

The second system of musical notation for N. 12, measures 6-10. The treble clef part features a sequence of chords: G4-A4-B4 in measure 6, G4-A4-B4-C5 in measure 7, G4-A4-B4-C5 in measure 8, G4-A4-B4-C5 in measure 9, and G4-A4-B4-C5 in measure 10. The bass clef part features a sequence of chords: G3-F#3-E3-D3 in measure 6, G3-F#3-E3-D3 in measure 7, G3-F#3-E3-D3 in measure 8, G3-F#3-E3-D3 in measure 9, and G3-F#3-E3-D3 in measure 10.

The third system of musical notation for N. 12, measures 11-15. The treble clef part features a sequence of chords: G4-A4-B4-C5 in measure 11, G4-A4-B4-C5 in measure 12, G4-A4-B4-C5 in measure 13, G4-A4-B4-C5 in measure 14, and G4-A4-B4-C5 in measure 15. The bass clef part features a sequence of chords: G3-F#3-E3-D3 in measure 11, G3-F#3-E3-D3 in measure 12, G3-F#3-E3-D3 in measure 13, G3-F#3-E3-D3 in measure 14, and G3-F#3-E3-D3 in measure 15.

The fourth system of musical notation for N. 12, measures 16-20. The treble clef part features a sequence of chords: G4-A4-B4-C5 in measure 16, G4-A4-B4-C5 in measure 17, G4-A4-B4-C5 in measure 18, G4-A4-B4-C5 in measure 19, and G4-A4-B4-C5 in measure 20. The bass clef part features a sequence of chords: G3-F#3-E3-D3 in measure 16, G3-F#3-E3-D3 in measure 17, G3-F#3-E3-D3 in measure 18, G3-F#3-E3-D3 in measure 19, and G3-F#3-E3-D3 in measure 20.



21

Musical notation for measures 21-25. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and single notes, with some rests in the bass line.

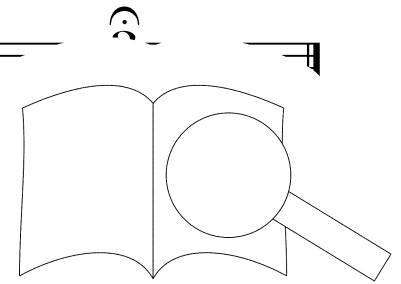
26

Musical notation for measures 26-30. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with chords and single notes, showing a steady progression.

31

Musical notation for measures 31-35. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and single notes, with some rests in the bass line.

Musical notation for measures 36-40. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and single notes, with some rests in the bass line.



N. 13

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

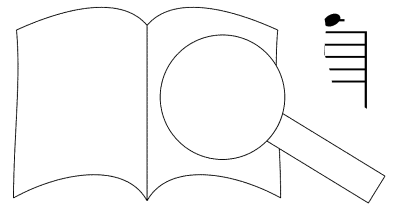
Musical notation for measures 5-8. The right hand continues the melodic development with some slurs and grace notes. The left hand maintains a steady accompaniment.

Musical notation for measures 9-12. The right hand has a more active melodic line with frequent eighth notes. The left hand accompaniment consists of chords and eighth-note patterns.

Musical notation for measures 13-16. The right hand features a melodic line with some rests and slurs. The left hand accompaniment is consistent with the previous measures.

Musical notation for measures 17-18. The right hand has a melodic line with eighth notes. The left hand accompaniment continues.

Musical notation for measures 19-20. The right hand has a melodic line with eighth notes. The left hand accompaniment continues. The piece concludes with a final chord in the right hand.



27

rall.

31 **Più presto**

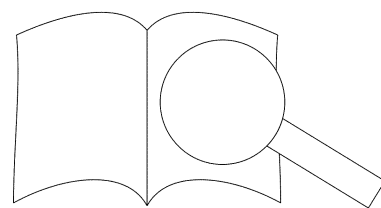
**ff**

35

39

44

49 **Adagio**



+, \* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

N. 14

Tempo di Valzer però un poco meno

trombe e cornetto

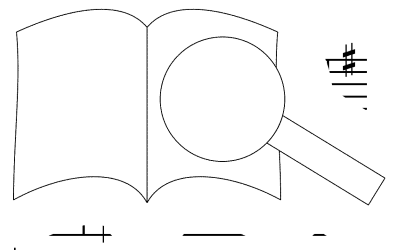
10

17 cornetto

25

32/2

37



\* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

49

55

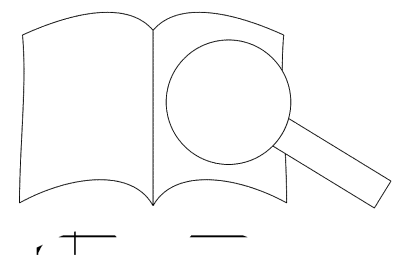
61

65

cornetto

73

81



+, ++, \*, \*\* Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report



N. 15

Musical notation for measures 1-5 of N. 15. The piece is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand consists of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 6-10 of N. 15. The melody continues with eighth-note patterns, and the left hand accompaniment remains consistent.

Musical notation for measures 11-15 of N. 15. The melody features some chromatic movement, and the left hand accompaniment continues.

Musical notation for measures 16-20 of N. 15. The melody continues with eighth-note patterns, and the left hand accompaniment remains consistent.

Musical notation for measures 21-25 of N. 15. The melody concludes with a final cadence, and the left hand accompaniment provides a rhythmic base.

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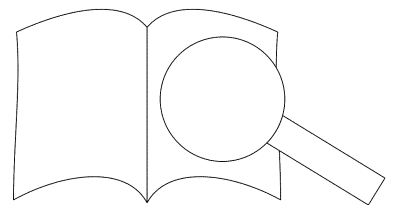
27

32 \* +

38 ++

42

47



+ , ++ Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

N.16

Allegro

Musical notation for measures 1-4. The piece is in G major (one sharp) and common time (C). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line with chords.

Musical notation for measures 5-8. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with chords and some eighth notes.

Musical notation for measures 9-12. The right hand has a more complex rhythmic pattern with some sixteenth notes, and the left hand continues with a steady bass line.

Musical notation for measures 13-16. The right hand features a series of sixteenth-note runs and chords, and the left hand has a rhythmic bass line.

Musical notation for measures 17-20. The right hand has a series of chords and eighth notes, and the left hand has a rhythmic bass line. The piece concludes with a final chord in the right hand.

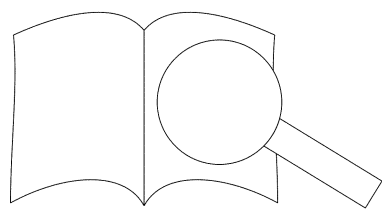
21

N. 17

8

15

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N. 18 Marcia

trombe

The first system of music is for a trumpet (trombe) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The trumpet part consists of a series of eighth-note patterns, while the piano accompaniment provides a steady bass line.

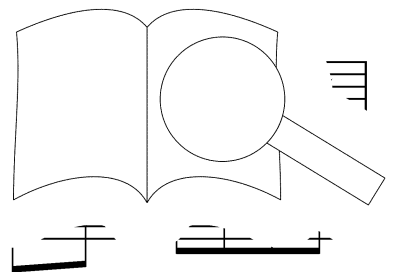
The second system continues the musical piece. The trumpet part has a more varied rhythmic pattern, and the piano accompaniment features some rests in the bass line.

The third system shows the trumpet part playing a series of eighth notes, with the piano accompaniment providing a consistent harmonic support.

The fourth system concludes the piece. The trumpet part has a final flourish, and the piano accompaniment ends with a series of chords. The word "Fine" is written at the end of the system.

The fifth system continues the musical piece. The trumpet part has a more varied rhythmic pattern, and the piano accompaniment features some rests in the bass line.

The sixth system continues the musical piece. The trumpet part has a more varied rhythmic pattern, and the piano accompaniment features some rests in the bass line.



40

trombe

46

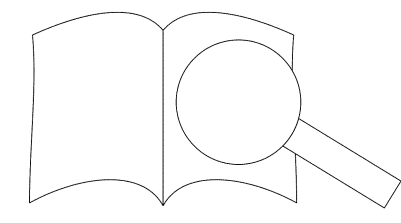
52

59

66

Trio

73



Da capo al Fine

N. 19

Allegro vivace

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 8-15. The right hand continues the melodic development with some rests, and the left hand maintains the rhythmic accompaniment.

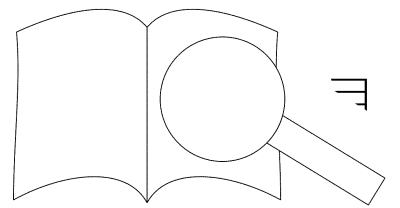
Musical notation for measures 16-23. The right hand has a more active melodic line, and the left hand accompaniment remains consistent.

Musical notation for measures 24-31. The right hand features a melodic line with some grace notes, and the left hand accompaniment continues.

Musical notation for measures 32-39. The right hand has a melodic line with grace notes, and the left hand accompaniment continues.

Musical notation for measures 40-47. The right hand has a melodic line with grace notes, and the left hand accompaniment continues. The piece concludes with a final chord in the right hand.

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48

Musical notation for measures 48-55. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef features a series of eighth and quarter notes, with a long slur over measures 49-51. The bass clef accompaniment consists of block chords and some eighth notes.

56

Musical notation for measures 56-63. Similar to the previous system, it features a treble and bass clef staff. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent with block chords.

64

Musical notation for measures 64-71. The treble clef staff shows a more active melody with eighth notes. The bass clef accompaniment continues with block chords.

72

Musical notation for measures 72-79. The melody in the treble clef becomes more rhythmic with eighth notes. The bass clef accompaniment consists of steady block chords.

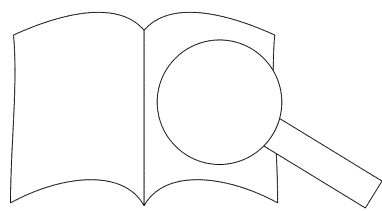
80

Musical notation for measures 80-87. The treble clef staff features a melody of eighth notes. The bass clef accompaniment continues with block chords.

88

Musical notation for measures 88-95. The treble clef staff shows a melody of eighth notes. The bass clef accompaniment consists of block chords.

Musical notation for measures 96-103. The treble clef staff features a melody of eighth notes. The bass clef accompaniment consists of block chords.



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N. 20

Allegro

The first system of music for N. 20 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a repeat sign and contains four measures of music. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a quarter rest, then four measures of music.

5

The second system of music for N. 20 consists of two staves. The upper staff continues from the first system with four measures of music. The lower staff continues with four measures of music.

9

The third system of music for N. 20 consists of two staves. The upper staff continues with four measures of music. The lower staff continues with four measures of music.

13

The fourth system of music for N. 20 consists of two staves. The upper staff continues with four measures of music, ending with a repeat sign and a first ending bracket. The lower staff continues with four measures of music, ending with a repeat sign and a first ending bracket. A second ending bracket is also present in the upper staff.

N. 21 Marcia

Allegro

The first system of music for N. 21 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a repeat sign and contains four measures of music. The lower staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a quarter rest, then four measures of music.

The second system of music for N. 21 consists of two staves. The upper staff continues from the first system with four measures of music. The lower staff continues with four measures of music. The system concludes with a graphic of an open book and a magnifying glass.

16

Musical notation for measures 16-23, featuring a treble and bass staff with various notes and rests.

24

Musical notation for measures 24-29, featuring a treble and bass staff with various notes and rests.

30

Musical notation for measures 30-36, featuring a treble and bass staff with various notes and rests.

37

Musical notation for measures 37-42, featuring a treble and bass staff with various notes and rests.

43

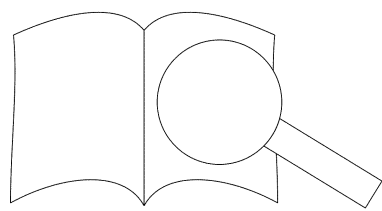
Musical notation for measures 43-49, featuring a treble and bass staff with various notes and rests.

50

Musical notation for measures 50-55, featuring a treble and bass staff with various notes and rests.

Musical notation for measures 56-61, featuring a treble and bass staff with various notes and rests.

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64

Musical notation for measures 64-69. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.

70

Musical notation for measures 70-76. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.

77

Musical notation for measures 77-84. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.

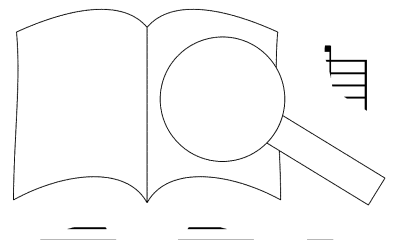
85

Musical notation for measures 85-92. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.

93

Musical notation for measures 93-98. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.

Musical notation for measures 99-104. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.



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105

Musical notation for measures 105-111. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) at measure 108. The bass staff features a steady accompaniment of chords, primarily triads and dyads.

112

Musical notation for measures 112-118. The treble staff continues the melodic line with eighth notes. The bass staff maintains the chordal accompaniment. A key signature change to one sharp (F#) occurs at measure 115.

119

Musical notation for measures 119-124. The treble staff features a more active melodic line with sixteenth notes. The bass staff continues with the chordal accompaniment. A key signature change to one sharp (F#) occurs at measure 122.

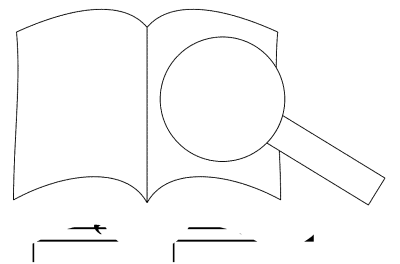
125

Musical notation for measures 125-130. The treble staff has a melodic line with some rests. The bass staff continues with the chordal accompaniment. A key signature change to one sharp (F#) occurs at measure 128.

131

Musical notation for measures 131-136. The treble staff continues the melodic line. The bass staff continues with the chordal accompaniment. A key signature change to one sharp (F#) occurs at measure 134.

Musical notation for measures 137-142. The treble staff continues the melodic line. The bass staff continues with the chordal accompaniment. A key signature change to one sharp (F#) occurs at measure 140.



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N. 22 Versetto in Mi minore

n. 1<sup>+</sup>

Allegro

Due Versetti .

N. 23 V

Alle

+ Vedi il Commento critico (I Le fonti) / Siehe den Kritischen Bericht (I. Die Quellen) / See the Critical Report (I. The Sources)

11

16

21

25

30

34



N. 24 Versetto n. 4

Allegro

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first system consists of two staves. The right hand (treble clef) features a melodic line with several triplet markings (indicated by a '3' above the notes). The left hand (bass clef) provides a rhythmic accompaniment with triplet markings and some slurs. The first measure includes a dashed line above the notes, possibly indicating a breath mark or a specific articulation.

Musical notation for measures 6-10. The right hand continues the melodic line with more triplet markings. The left hand accompaniment includes a prominent bass line with a flat (Bb) in the second measure. The notation includes various note values and rests.

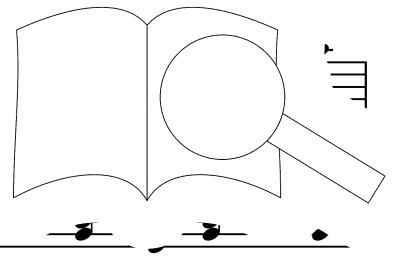
Musical notation for measures 11-15. The right hand features a series of chords and moving lines. The left hand accompaniment consists of block chords and rhythmic patterns. The notation includes various note values and rests.

Musical notation for measures 16-22. The right hand continues with a melodic line. The left hand accompaniment features a steady rhythmic pattern of chords. The notation includes various note values and rests.

Musical notation for measures 23-28. The right hand features a melodic line with some rests. The left hand accompaniment consists of block chords and rhythmic patterns. The notation includes various note values and rests.

Musical notation for measures 29-34. The right hand continues with a melodic line. The left hand accompaniment features a steady rhythmic pattern of chords. The notation includes various note values and rests.

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36

Musical notation for measures 36-40. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords.

41

Musical notation for measures 41-45. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

46

Musical notation for measures 46-50. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef shows some rhythmic variation, and the bass clef accompaniment includes some rests.

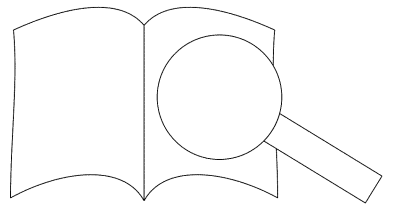
51

Musical notation for measures 51-55. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

56

Musical notation for measures 56-60. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features chords and rests, while the bass clef accompaniment continues with chords.

Musical notation for measures 61-65. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef includes triplet markings (indicated by the number '3') over eighth notes. The bass clef accompaniment continues with chords.



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# Due Versetti in La maggiore

## N. 25 Versetto n. 2

First system of musical notation, measures 1-5. The piece is in G major (one sharp) and 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef.

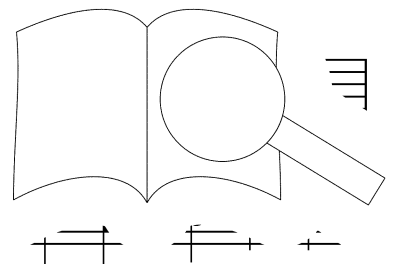
Second system of musical notation, measures 6-12. The piece continues in G major and 3/4 time.

Third system of musical notation, measures 13-19. The piece continues in G major and 3/4 time.

Fourth system of musical notation, measures 20-25. The piece continues in G major and 3/4 time.

Fifth system of musical notation, measures 26-31. The piece concludes in G major and 3/4 time.

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33

Musical notation for measures 33-39. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

40

Musical notation for measures 40-46. The treble staff continues the melodic development with some rests, and the bass staff maintains the accompaniment.

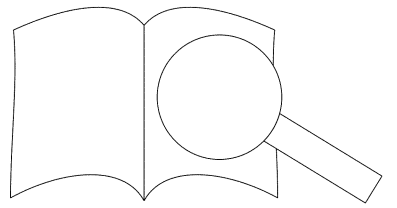
47

Musical notation for measures 47-50. Measures 48 and 50 contain triplet markings in the treble staff.

51

Musical notation for measures 51-56. Measures 51, 52, 54, and 55 feature triplet markings in the treble staff.

Musical notation for measures 57-62. Measures 57, 58, 60, and 61 contain triplet markings in the treble staff.



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N. 26 Versetto n. 3

Maestoso

Musical notation for measures 1-3. The piece is in D major (two sharps) and common time (C). The tempo is marked 'Maestoso'. The notation consists of a treble and bass staff with chords and some melodic lines.

Musical notation for measures 4-6. The notation continues with more complex melodic lines in the treble staff and supporting chords in the bass staff.

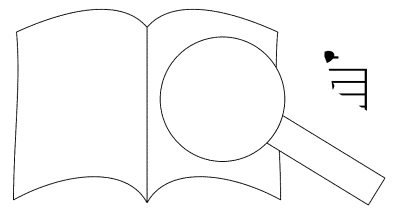
Musical notation for measures 7-8. The piece continues with similar melodic and harmonic patterns.

Musical notation for measures 9-11. The notation shows a continuation of the piece's structure.

Musical notation for measures 12-14. The notation continues with melodic and harmonic development.

Musical notation for measures 15-17. The notation concludes the piece with a final melodic line in the treble staff and a bass line.

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18

Musical notation for measures 18-20. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady accompaniment in the bass and a melody in the treble.

21

Musical notation for measures 21-23. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady accompaniment in the bass and a melody in the treble.

24

Musical notation for measures 24-26. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady accompaniment in the bass and a melody in the treble.

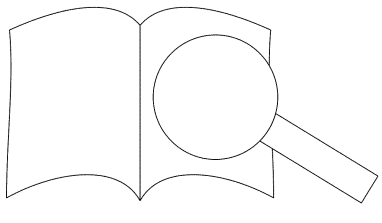
27

Musical notation for measures 27-29. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady accompaniment in the bass and a melody in the treble.

30

Musical notation for measures 30-31. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady accompaniment in the bass and a melody in the treble.

Musical notation for measures 32-33. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady accompaniment in the bass and a melody in the treble.



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# Sei Versetti in Fa maggiore

## N. 27 Versetto n. 1

Maestoso

Musical notation for measures 1-4. The piece is in F major (one flat) and common time (C). The tempo is marked 'Maestoso'. The notation is in grand staff (treble and bass clefs).

Musical notation for measures 5-8. The notation continues in the same key and time signature.

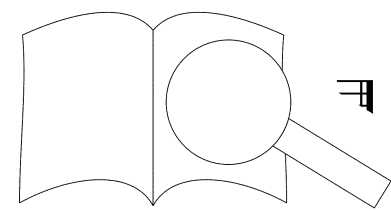
Musical notation for measures 9-12. The notation continues in the same key and time signature.

Musical notation for measures 13-16. The notation continues in the same key and time signature.

Musical notation for measures 17-20. The notation continues in the same key and time signature.

Musical notation for measures 21-24. The notation continues in the same key and time signature.

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N. 28 Versetto n. 2

Andante

Musical notation for measures 1-7. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand.

8

Musical notation for measures 8-13. The melody continues in the right hand, and the accompaniment in the left hand.

14

Musical notation for measures 14-19. The melody continues in the right hand, and the accompaniment in the left hand.

20

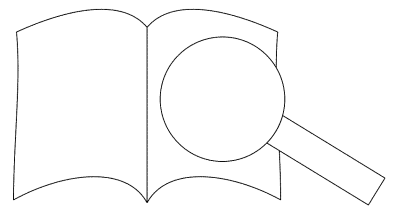
Musical notation for measures 20-25. The melody continues in the right hand, and the accompaniment in the left hand.

26

Musical notation for measures 26-31. The melody continues in the right hand, and the accompaniment in the left hand.

Musical notation for measures 32-37. The melody continues in the right hand, and the accompaniment in the left hand.

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N. 29 Versetto n. 3

Moderato

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth-note chords.

Musical notation for measures 5-8. The melodic line continues with eighth notes, and the accompaniment remains consistent with eighth-note chords.

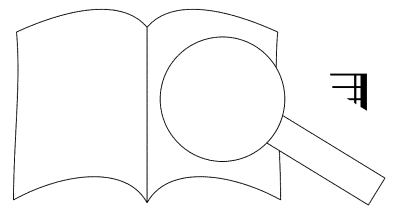
Musical notation for measures 9-12. The right hand has some rests in measures 9 and 10, while the left hand continues with eighth-note chords.

Musical notation for measures 13-16. The right hand has rests in measures 13 and 14, and the left hand continues with eighth-note chords.

Musical notation for measures 17-20. The right hand has rests in measures 17 and 18, and the left hand continues with eighth-note chords.

Musical notation for measures 21-24. The right hand has rests in measures 21 and 22, and the left hand continues with eighth-note chords. The piece concludes with a final chord in the right hand.

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N. 30 Versetto n. 4

Allegro brillante

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Musical notation for measures 5-8. The melodic line continues with more complex rhythmic patterns, including triplets and sixteenth notes.

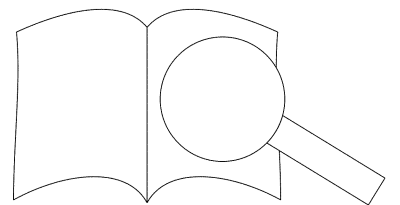
Musical notation for measures 9-12. The piece maintains its rhythmic drive with consistent accompaniment in the left hand.

Musical notation for measures 13-17. The melodic line shows some chromatic movement and rests.

Musical notation for measures 18-21. The right hand has a more active role with sixteenth-note passages.

Musical notation for measures 22-25. The piece concludes with a final cadence in the right hand and sustained chords in the left hand.

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N. 31 Versetto n. 5

Andante mosso

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante mosso'. The notation consists of a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment of chords.

Musical notation for measures 6-10. The melody continues with some eighth-note patterns. The bass line remains chordal.

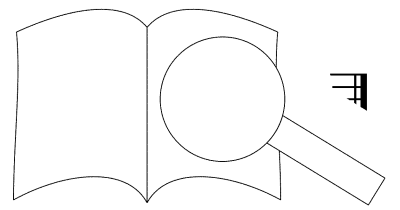
Musical notation for measures 11-15. The melody features a sequence of eighth notes. The bass line continues with chords.

Musical notation for measures 16-18. The melody has a more active eighth-note pattern. The bass line continues with chords.

Musical notation for measures 19-22. The melody continues with eighth-note patterns. The bass line continues with chords.

Musical notation for measures 23-26. The melody continues with eighth-note patterns. The bass line continues with chords. The piece concludes with a final chord in the bass line.

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N. 32 Versetto n. 6

Allegro con moto

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Musical notation for measures 7-12. The melody continues with similar rhythmic patterns. Measure 10 includes a key signature change to two flats (B-flat and E-flat).

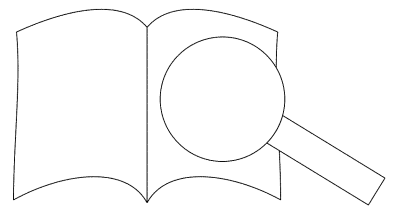
Musical notation for measures 13-17. The right hand has a more active melodic line with sixteenth notes. The left hand continues with chordal accompaniment.

Musical notation for measures 18-22. The piece returns to a key signature of one flat. The right hand features a melodic line with eighth notes and rests.

Musical notation for measures 23-27. The right hand has a melodic line with eighth notes and rests. The left hand provides a steady accompaniment of chords.

Musical notation for measures 28-32. The right hand has a melodic line with eighth notes and rests. The left hand provides a steady accompaniment of chords. The piece concludes with a final chord.

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# Sei Versetti in Mi minore

## N. 33 Versetto n. 1

Allegro

Musical notation for measures 1-5. The piece is in G minor (one sharp, F#) and common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Allegro'.

Musical notation for measures 6-9. The melody continues in the treble clef, and the bass clef accompaniment provides harmonic support.

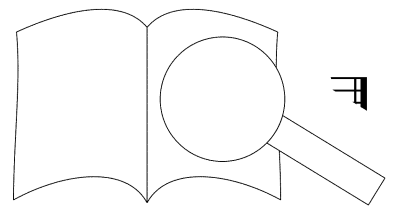
Musical notation for measures 10-13. The melody and accompaniment continue through these measures.

Musical notation for measures 14-17. The melody and accompaniment continue through these measures.

Musical notation for measures 18-21. The melody and accompaniment continue through these measures.

Musical notation for measures 22-25. The melody and accompaniment continue through these measures.

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N. 34 Versetto n. 2

Allegretto

Musical notation for measures 1-3. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth-note chords.

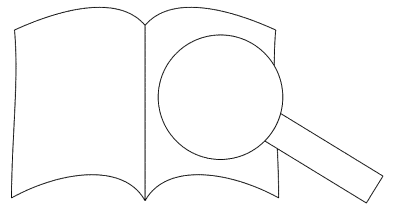
Musical notation for measures 4-6. The right hand continues the melodic development with some rests, and the left hand maintains the rhythmic accompaniment.

Musical notation for measures 7-10. The right hand has a more active melodic line with sixteenth-note runs, and the left hand accompaniment remains consistent.

Musical notation for measures 11-13. The right hand features a melodic phrase with a trill-like figure, and the left hand accompaniment continues.

Musical notation for measures 14-16. The right hand has a melodic line with some grace notes, and the left hand accompaniment continues.

Musical notation for measures 17-19. The right hand has a melodic line with some grace notes, and the left hand accompaniment continues.



N. 35 Versetto n. 3

Moderato

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, including a triplet in measure 4. The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 6-10. The right hand continues the melodic line with a triplet in measure 7. The left hand accompaniment remains consistent with the previous system.

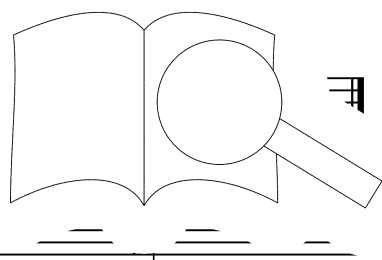
Musical notation for measures 11-15. The right hand features several triplet figures. The left hand accompaniment continues with chords and single notes.

Musical notation for measures 16-20. The right hand continues with melodic lines and triplet figures. The left hand accompaniment consists of chords and single notes.

Musical notation for measures 21-25. The right hand features a melodic line with eighth notes and a triplet. The left hand accompaniment continues with chords and single notes.

Musical notation for measures 26-30. The right hand features a melodic line with eighth notes and a triplet. The left hand accompaniment continues with chords and single notes. The system concludes with a double bar line and repeat signs.

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N. 36 Versetto n. 4

Andante mosso

Musical notation for measures 1-5. The piece is in G major (one sharp) and 3/4 time. The melody in the right hand starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, and a half note G4. The bass line consists of quarter notes G2, A2, B2, C3, and a half note G2.

Musical notation for measures 6-10. The melody continues with quarter notes D5, E5, F5, G5, and a half note E5. The bass line continues with quarter notes F2, G2, A2, B2, and a half note G2.

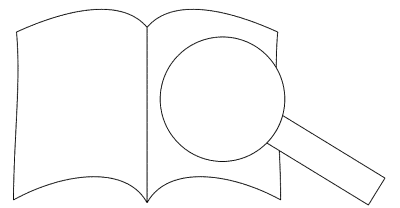
Musical notation for measures 11-16. Measure 11 features a half note G4 in the right hand and a half note G2 in the bass. Measures 12-16 show a more complex texture with chords and moving lines in both hands.

Musical notation for measures 17-21. The right hand has chords and moving lines, while the bass line provides a steady accompaniment with chords and quarter notes.

Musical notation for measures 22-26. The piece continues with similar textures, featuring chords and moving lines in both hands.

Musical notation for measures 27-31. The final section of the piece, ending with a double bar line. The right hand has chords and moving lines, while the bass line provides a steady accompaniment.

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N. 37 Versetto n. 5

Allegro maestoso

Musical notation for measures 1-5. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords.

Musical notation for measures 6-9. The right hand continues the melodic development with slurs and accents, and the left hand maintains the chordal accompaniment.

Musical notation for measures 10-13. The right hand has a more active melodic line, and the left hand continues with chords.

Musical notation for measures 14-17. The right hand features a melodic line with slurs, and the left hand provides a consistent accompaniment.

Musical notation for measures 18-21. The right hand has a melodic line with slurs, and the left hand continues with chords.

Musical notation for measures 22-25. The right hand has a melodic line with slurs, and the left hand continues with chords. The piece concludes with a final chord in the right hand.

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N. 38 Versetto n. 6

Allegro

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Musical notation for measures 6-10. The melodic line continues with similar rhythmic patterns, and the accompaniment remains consistent.

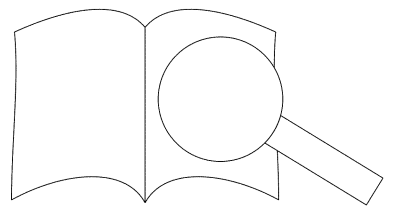
Musical notation for measures 11-16. The right hand introduces some sixteenth-note runs, and the left hand continues with block chords.

Musical notation for measures 17-22. The melodic line becomes more active with sixteenth-note passages, and the left hand accompaniment features some chordal movement.

Musical notation for measures 23-28. The right hand has a prominent sixteenth-note figure, and the left hand provides a solid harmonic base.

Musical notation for measures 29-34. The piece concludes with a final melodic phrase in the right hand and a sustained chord in the left hand.

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# Sei Versetti in La minore

## N. 39 Versetto n. 1

Moderato

Measures 1-4 of the first versetto. The piece is in C major (one sharp) and 3/4 time. It features a moderate tempo. The right hand has a melodic line with triplets in measures 1 and 2, and a descending scale in measure 3. The left hand has a bass line with triplets in measures 1 and 2, and a steady accompaniment of eighth notes in measure 3.

Measures 5-8. The right hand continues the melodic line with eighth notes and quarter notes. The left hand provides a steady accompaniment of eighth notes.

Measures 9-12. The right hand has a melodic line with triplets in measures 9 and 10. The left hand has a bass line with triplets in measures 9 and 10, and a steady accompaniment of eighth notes in measure 11.

Measures 13-16. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with quarter notes and eighth notes.

Measures 17-20. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with quarter notes and eighth notes.

Measures 21-24. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with quarter notes and eighth notes.

N. 40 Versetto n. 2

Moderato

First system of musical notation, measures 1-3. Treble clef, common time signature. The melody begins with a quarter rest, followed by eighth and quarter notes. The bass line has a quarter rest in measure 1 and begins in measure 2.

Second system of musical notation, measures 4-6. Treble clef, common time signature. The melody continues with eighth and quarter notes. The bass line features a steady eighth-note accompaniment.

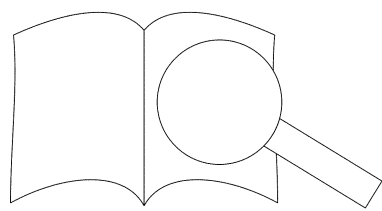
Third system of musical notation, measures 7-10. Treble clef, common time signature. The melody consists of eighth and quarter notes. The bass line has a steady eighth-note accompaniment.

Fourth system of musical notation, measures 11-13. Treble clef, common time signature. The melody continues with eighth and quarter notes. The bass line has a steady eighth-note accompaniment.

Fifth system of musical notation, measures 14-16. Treble clef, common time signature. The melody continues with eighth and quarter notes. The bass line has a steady eighth-note accompaniment.

Sixth system of musical notation, measures 17-19. Treble clef, common time signature. The melody continues with eighth and quarter notes. The bass line has a steady eighth-note accompaniment.

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N. 41 Versetto n. 3

Allegro

Musical notation for measures 1-3. The right hand features a rhythmic pattern of eighth notes with a sharp sign, while the left hand plays chords.

Musical notation for measures 4-6. The right hand continues with eighth notes, and the left hand plays chords.

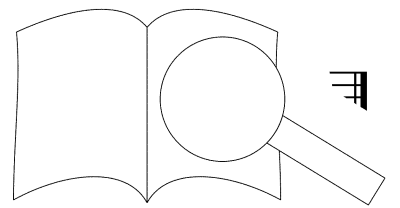
Musical notation for measures 7-10. The right hand has eighth notes with a sharp sign, and the left hand plays chords.

Musical notation for measures 11-14. The right hand has eighth notes with a sharp sign, and the left hand plays chords.

Musical notation for measures 15-18. The right hand has eighth notes with a sharp sign, and the left hand plays chords. A circled '1' is in the right hand's first measure.

Musical notation for measures 19-22. The right hand has eighth notes with a sharp sign, and the left hand plays chords. A circled '3' is in the right hand's second measure.

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N. 42 Versetto n. 4

Allegretto

First system of musical notation, measures 1-5. The piece is in 2/4 time and D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 6-11. The melodic line continues with various rhythmic patterns, and the accompaniment remains consistent.

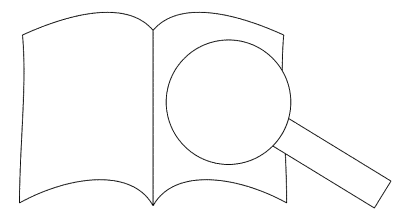
Third system of musical notation, measures 12-18. The piece concludes with a final cadence in the right hand and sustained chords in the left hand.

Fourth system of musical notation, measures 19-23. This system contains the final measures of the piece, ending with a clear resolution.

Fifth system of musical notation, measures 24-29. This system contains the final measures of the piece, ending with a clear resolution.

Sixth system of musical notation, measures 30-35. This system contains the final measures of the piece, ending with a clear resolution.

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N. 43 Versetto n. 5

Andantino

Musical notation for measures 1-4. The piece is in C major, 3/4 time, and marked Andantino. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A triplet of eighth notes is indicated in measure 4.

Musical notation for measures 5-7. The right hand continues the melodic line, and the left hand maintains the accompaniment. Measure 7 ends with a fermata over a chord.

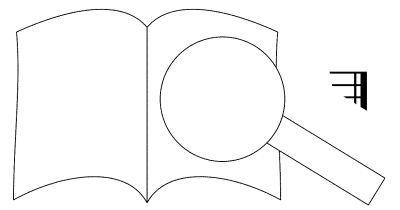
Musical notation for measures 8-10. The right hand has a triplet of eighth notes in measure 9, and the left hand continues the accompaniment. Measure 10 ends with a fermata over a chord.

Musical notation for measures 11-13. The right hand features a melodic line with eighth notes, and the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 14-16. The right hand continues the melodic line, and the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 17-19. The right hand continues the melodic line, and the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in measure 19.

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N. 44 Versetto n. 6

Allegro

Musical notation for measures 1-5. The piece is in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

Musical notation for measures 6-10. The melodic line continues with similar rhythmic patterns, and the bass line maintains the accompaniment.

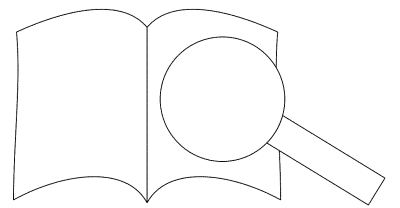
Musical notation for measures 11-15. The right hand has a more active melodic line with some slurs, and the left hand continues with the accompaniment.

Musical notation for measures 16-20. The right hand features a melodic line with a prominent slur and a fermata over the final note of the system. The left hand accompaniment remains consistent.

Musical notation for measures 21-25. The right hand continues with a melodic line, and the left hand accompaniment is shown.

Musical notation for measures 26-30. The right hand has a melodic line with a fermata over the final note. The left hand accompaniment concludes the piece.

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N. 45 Marcia per organo

Musical notation for measures 1-5. The score is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with chords and eighth notes.

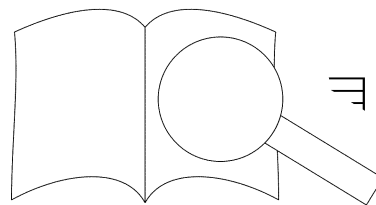
Musical notation for measures 6-9. Measures 6-8 contain a triplet of eighth notes in the right hand. The left hand continues with a steady bass line.

Musical notation for measures 10-13. Measures 10-12 contain a triplet of eighth notes in the right hand. The left hand continues with a steady bass line.

Musical notation for measures 14-17. Measures 14-16 contain a triplet of eighth notes in the right hand. The left hand continues with a steady bass line.

Musical notation for measures 18-21. Measures 18-20 contain a triplet of eighth notes in the right hand. The left hand continues with a steady bass line. The piece concludes with a double bar line and the word "Fine".

Musical notation for measures 22-25. This section features a dense texture with chords in both hands. A large watermark "PROBE" is overlaid on the page.



27

Musical notation for measures 27-31, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both hands.

32

Musical notation for measures 32-37, continuing the piece with various chordal textures and melodic phrases.

38

Musical notation for measures 38-44, showing a continuation of the musical themes with some melodic ornamentation.

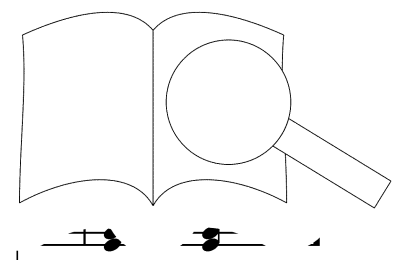
45

Musical notation for measures 45-51, including a section with a double bar line and repeat signs.

52

Musical notation for measures 52-57, featuring a melodic line in the treble clef and a supporting bass line.

Musical notation for measures 58-63, concluding the main body of the piece with a final cadence.



Da capo al Fine

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# N. 46 Offertorio

Allegro

First system of musical notation, measures 1-4. Treble and bass clefs, key signature of one sharp (F#), common time signature (C). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. Continuation of the melody and accompaniment from the first system.

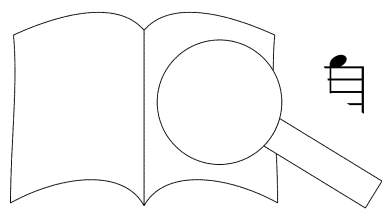
Third system of musical notation, measures 9-11. The melody becomes more active with sixteenth notes, and the bass clef accompaniment features some chords.

Fourth system of musical notation, measures 12-14. The melody continues with a similar rhythmic pattern, and the bass clef accompaniment remains consistent.

Fifth system of musical notation, measures 15-17. The melody and accompaniment continue, with some dynamic markings visible.

Sixth system of musical notation, measures 18-20. The final system on the page, ending with a double bar line and repeat signs.

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22

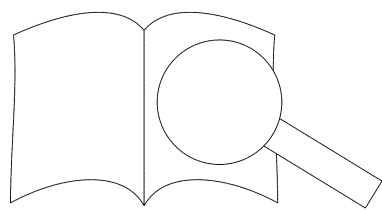
26

30

33

37

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45

Musical notation for measures 45-48. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords.

49

Musical notation for measures 49-52. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

53

Musical notation for measures 53-55. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef shows some chromatic movement, and the bass clef accompaniment continues.

56

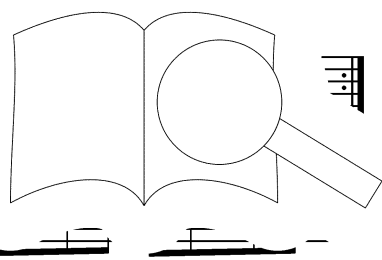
Musical notation for measures 56-59. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth notes, and the bass clef accompaniment continues.

60

Musical notation for measures 60-63. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth notes, and the bass clef accompaniment continues.

Musical notation for measures 64-67. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth notes, and the bass clef accompaniment continues. The system concludes with a double bar line and repeat signs.

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66

70

74

78

81

84

+ Vedi il Commento critico / Siehe den Kritischen Bericht / See the Critical Report

90

Musical notation for measures 90-93. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords.

94

Musical notation for measures 94-97. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

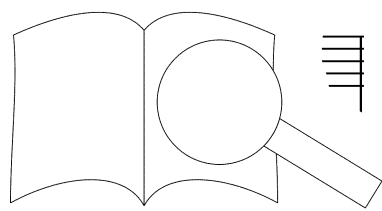
98

Musical notation for measures 98-101. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble clef becomes more complex with sixteenth notes, and the bass clef accompaniment features a rhythmic pattern of chords.

102

Musical notation for measures 102-105. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble clef features a series of sixteenth notes, and the bass clef accompaniment continues with a steady chordal pattern.

Musical notation for measures 106-109. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble clef features a series of sixteenth notes, and the bass clef accompaniment continues with a steady chordal pattern.



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109

Musical notation for measures 109-111. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef consists of eighth notes, and the bass clef provides a steady accompaniment of eighth notes.

112

Musical notation for measures 112-114. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble clef features a mix of eighth and sixteenth notes, while the bass clef accompaniment continues with eighth notes.

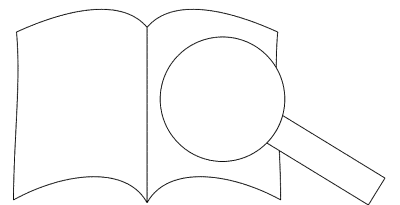
115

Musical notation for measures 115-117. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The treble clef staff has a dense texture of sixteenth notes, while the bass clef accompaniment remains in eighth notes.

118

Musical notation for measures 118-120. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The treble clef staff features a melody of eighth notes, and the bass clef accompaniment consists of eighth notes with some rests.

Musical notation for measures 121-123. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The treble clef staff has a melody of eighth notes, and the bass clef accompaniment consists of eighth notes.





# N. 47 Postcomunio

Allegro

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth notes and some grace notes, while the left hand provides a steady accompaniment of chords.

Musical notation for measures 7-12. The right hand continues with a more active melodic line, including some sixteenth notes. The left hand accompaniment remains consistent.

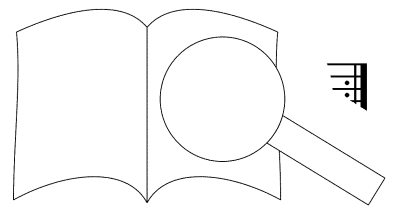
Musical notation for measures 13-18. The right hand has a dense texture of sixteenth notes. The left hand accompaniment consists of chords and moving lines.

Musical notation for measures 19-24. The right hand features a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines.

Musical notation for measures 25-30. The right hand has a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines.

Musical notation for measures 31-36. The right hand has a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines. The piece concludes with a final chord.

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33

Musical notation for measures 33-37. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

38

Musical notation for measures 38-42. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

43

Musical notation for measures 43-47. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

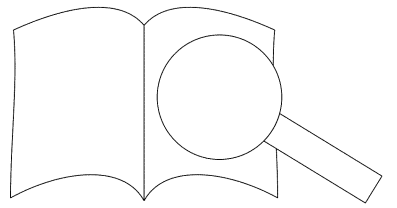
48

Musical notation for measures 48-52. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

53

Musical notation for measures 53-57. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

Musical notation for measures 58-62. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.



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62

Musical notation for measures 62-66. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef is a continuous eighth-note pattern. The bass clef provides a harmonic accompaniment with chords and moving lines.

67

Musical notation for measures 67-72. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth notes, featuring some rests and dynamic markings. The bass clef accompaniment remains consistent.

73

Musical notation for measures 73-77. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth notes. The bass clef accompaniment includes some chordal textures.

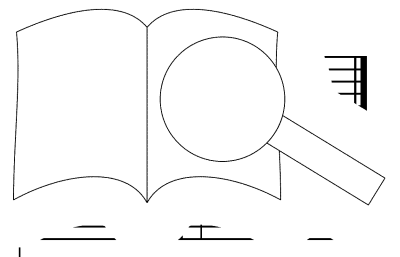
78

Musical notation for measures 78-82. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth notes. The bass clef accompaniment includes some chordal textures.

83

Musical notation for measures 83-87. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth notes. The bass clef accompaniment includes some chordal textures.

Musical notation for measures 88-92. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth notes. The bass clef accompaniment includes some chordal textures.



# Kyrie in Re maggiore

## N. 48 Introduzione

Musical notation for measures 1-4. The piece is in D major (one sharp) and common time (C). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical notation for measures 5-8. Measures 5 and 6 contain a long melodic slur in the right hand. The left hand continues with a steady accompaniment.

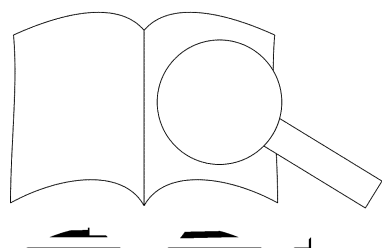
Musical notation for measures 9-11. The right hand has a more active melodic line with eighth notes. The left hand accompaniment remains consistent.

Musical notation for measures 12-14. The right hand continues with a melodic line, and the left hand accompaniment is present.

Musical notation for measures 15-18. Measures 15 and 16 feature a long melodic slur in the right hand. The left hand accompaniment continues.

Musical notation for measures 19-22. Measures 19 and 20 contain a long melodic slur in the right hand. The left hand accompaniment continues.

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23

Musical notation for measures 23-25. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 23 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Measure 24 continues this pattern. Measure 25 concludes with a final chord and a fermata.

26

Musical notation for measures 26-28. The system consists of a treble clef staff and a bass clef staff. Measure 26 begins with a whole note chord in the treble and a half note in the bass. Measure 27 continues with similar chords. Measure 28 ends with a final chord and a fermata.

29

Musical notation for measures 29-31. The system consists of a treble clef staff and a bass clef staff. Measure 29 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Measure 30 continues this pattern. Measure 31 concludes with a final chord and a fermata.

### N. 49 Versetto n. 1

Tempo di Fuga

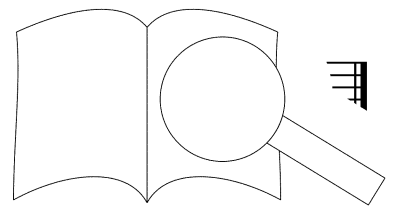
Musical notation for measures 1-5 of N. 49. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is common time (C). Measure 1 starts with a whole note chord in the treble and a half note in the bass. Measure 2 continues with similar chords. Measure 3 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Measure 4 continues this pattern. Measure 5 concludes with a final chord and a fermata. The word "Pedali" is written below the bass staff.

6

Musical notation for measures 6-10 of N. 49. The system consists of a treble clef staff and a bass clef staff. Measure 6 begins with a whole note chord in the treble and a half note in the bass. Measure 7 continues with similar chords. Measure 8 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Measure 9 continues this pattern. Measure 10 concludes with a final chord and a fermata.

Musical notation for measures 11-15 of N. 49. The system consists of a treble clef staff and a bass clef staff. Measure 11 begins with a whole note chord in the treble and a half note in the bass. Measure 12 continues with similar chords. Measure 13 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Measure 14 continues this pattern. Measure 15 concludes with a final chord and a fermata.

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N. 50 Versetto n. 2

Allegro

First system of musical notation, measures 1-5. Treble clef, key signature of one sharp (F#), common time signature (C). The bass line consists of block chords.

Second system of musical notation, measures 6-10. Treble clef, key signature of one sharp (F#), common time signature (C). The bass line consists of block chords.

Third system of musical notation, measures 11-15. Treble clef, key signature of one sharp (F#), common time signature (C). The bass line consists of block chords.

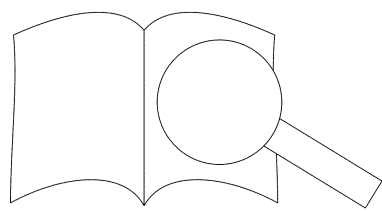
Fourth system of musical notation, measures 16-20. Treble clef, key signature of one sharp (F#), common time signature (C). The bass line consists of block chords.

Fifth system of musical notation, measures 21-25. Treble clef, key signature of one sharp (F#), common time signature (C). The bass line consists of block chords.

Sixth system of musical notation, measures 26-30. Treble clef, key signature of one sharp (F#), common time signature (C). The bass line consists of block chords.

Seventh system of musical notation, measures 31-35. Treble clef, key signature of one sharp (F#), common time signature (C). The bass line consists of block chords.

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N. 51 Versetto n. 3

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Musical notation for measures 5-8. The melodic line continues with similar rhythmic patterns. Measure 8 ends with a double bar line and repeat signs.

Musical notation for measures 9-13. The melody becomes more active with sixteenth notes. Measure 13 ends with a double bar line and repeat signs.

Musical notation for measures 14-17. Measure 14 starts with a double bar line and repeat signs. A *tenuta* marking is placed above a note in measure 15. Measure 17 ends with a double bar line and repeat signs.

Musical notation for measures 18-21. Measure 18 starts with a double bar line and repeat signs. The piece concludes with a final cadence in measure 21, marked with a double bar line and repeat signs.

# Gloria in La minore

## N. 52 Introduzione n. 1

Allegro

Musical notation for measures 1-5. The score is in common time (C) and the key signature has one sharp (F#). The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Musical notation for measures 6-10. The right hand continues the melodic line, and the left hand accompaniment becomes more active with eighth-note patterns.

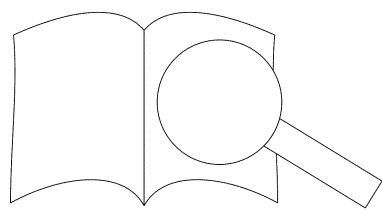
Musical notation for measures 11-14. The right hand has a more rhythmic eighth-note pattern, and the left hand accompaniment consists of steady chords.

Musical notation for measures 15-18. The right hand features a melodic line with eighth notes, and the left hand accompaniment includes some sixteenth-note patterns.

Musical notation for measures 19-22. The right hand has a melodic line with eighth notes, and the left hand accompaniment is primarily chordal.

Musical notation for measures 23-26. The right hand has a melodic line with eighth notes, and the left hand accompaniment is primarily chordal.

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N. 53 Versetto n. 2

Allegro

First system of musical notation, measures 1-3. Treble clef, C major, 2/4 time. Bass clef accompaniment.

Second system of musical notation, measures 4-6. Treble clef, C major, 2/4 time. Bass clef accompaniment.

Third system of musical notation, measures 7-9. Treble clef, C major, 2/4 time. Bass clef accompaniment.

Fourth system of musical notation, measures 10-12. Treble clef, C major, 2/4 time. Bass clef accompaniment.

Fifth system of musical notation, measures 13-15. Treble clef, C major, 2/4 time. Bass clef accompaniment.

Sixth system of musical notation, measures 16-18. Treble clef, C major, 2/4 time. Bass clef accompaniment. Includes a magnifying glass icon.

N. 54 Versetto n. 3: Pollacca

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and single notes.

Musical notation for measures 5-8. The melodic line continues with similar rhythmic patterns, and the accompaniment remains consistent.

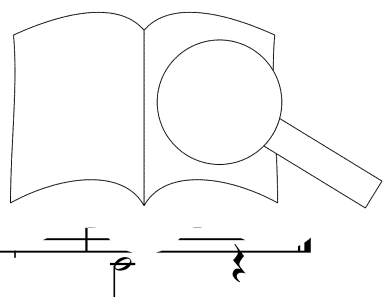
Musical notation for measures 9-12. The piece maintains its 3/4 time signature and rhythmic structure.

Musical notation for measures 13-16. The melodic line shows some variation in rhythm, but the overall feel remains consistent.

Musical notation for measures 17-20. The piece continues with its characteristic 3/4 time and rhythmic accompaniment.

Musical notation for measures 21-24. The piece concludes with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

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N. 55 Versetto n. 4

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

5

Musical notation for measures 5-8. The melodic line continues with similar rhythmic patterns, and the accompaniment remains consistent.

9

Musical notation for measures 9-12. The right hand has a more active melodic line with some sixteenth-note runs, while the left hand continues with chordal accompaniment.

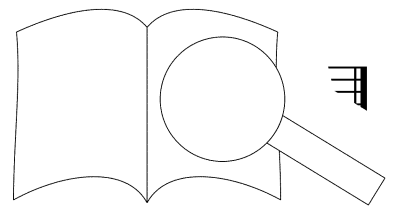
13

Musical notation for measures 13-16. The right hand has a melodic line with some rests, and the left hand continues with chordal accompaniment.

17

Musical notation for measures 17-20. The right hand has a melodic line with some rests, and the left hand continues with chordal accompaniment.

Musical notation for measures 21-24. The right hand has a melodic line with some rests, and the left hand continues with chordal accompaniment.



N. 56 Elevazione per organo

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 6-8. The right hand continues the melodic development with more complex rhythmic patterns, and the left hand maintains a steady accompaniment.

Musical notation for measures 9-11. The right hand has a more active melodic line, and the left hand features a rhythmic accompaniment with chords.

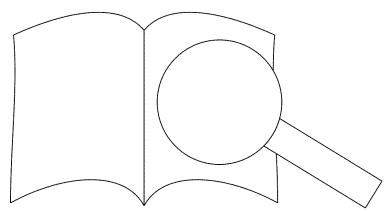
Musical notation for measures 12-14. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with chords.

Musical notation for measures 15-17. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with chords.

Musical notation for measures 18-20. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with chords.

Musical notation for measures 21-23. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with chords.

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23

Musical notation for measures 23-26. The piece is in a minor key (one flat). Measure 23 features a complex, fast-moving right-hand melody with many beamed sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

27

Musical notation for measures 27-30. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines.

30 **Mosso**

Musical notation for measures 31-34. The tempo marking **Mosso** is present. The right hand has a more lyrical, slower-moving melody, and the left hand features a rhythmic accompaniment with eighth notes.

35

Musical notation for measures 35-38. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines.

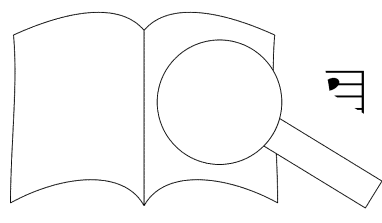
39

Musical notation for measures 39-43. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines.

44

Musical notation for measures 44-47. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines.

Musical notation for measures 48-51. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines.



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50

Musical notation for measures 50-52. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

53

Musical notation for measures 53-55. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

56

Musical notation for measures 56-58. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features a series of eighth notes, and the bass clef accompaniment consists of chords and single notes.

59

Musical notation for measures 59-61. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent.

62

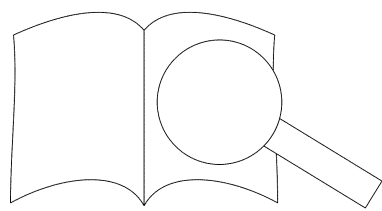
Musical notation for measures 62-64. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, and the bass clef accompaniment consists of chords and single notes.

65

Musical notation for measures 65-67. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, and the bass clef accompaniment consists of chords and single notes.

Musical notation for measures 68-70. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, and the bass clef accompaniment consists of chords and single notes.

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N. 57 Pastorella gravida

Musical notation for measures 1-5. The piece is in G major and 6/8 time. The right hand features a melodic line with eighth notes and rests, while the left hand provides a bass line with chords and single notes.

Musical notation for measures 6-10. The right hand continues the melodic line with some sixteenth-note passages. The left hand has a steady bass line with occasional chords.

Musical notation for measures 11-14. The right hand has a more active melodic line with eighth-note patterns. The left hand continues with a bass line of chords and single notes.

Musical notation for measures 15-18. The right hand has a melodic line with some rests. The left hand has a bass line with chords and single notes.

Musical notation for measures 19-22. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords and single notes. The system ends with a double bar line and a repeat sign.

24

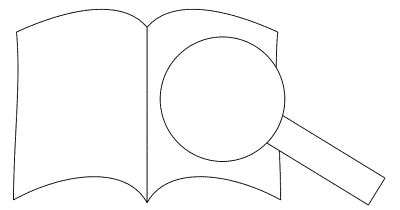
29

35

39

43

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52

Musical notation for measures 52-56. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with some beamed sixteenth notes. The bass clef provides a harmonic accompaniment with chords and single notes.

57

Musical notation for measures 57-60. The system consists of a treble clef staff and a bass clef staff. The treble clef continues the melodic line with eighth notes and rests. The bass clef features a rhythmic accompaniment of chords, primarily triads and dyads.

61

Musical notation for measures 61-63. The system consists of a treble clef staff and a bass clef staff. The treble clef has a more active melodic line with eighth notes. The bass clef continues with a steady accompaniment of chords.

64

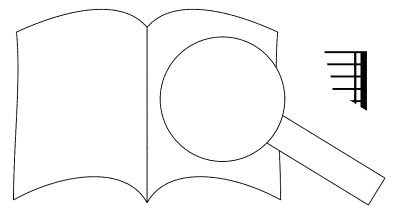
Musical notation for measures 64-68. The system consists of a treble clef staff and a bass clef staff. The treble clef features a melodic line with eighth notes and some rests. The bass clef provides a consistent accompaniment with chords.

69

Musical notation for measures 69-73. The system consists of a treble clef staff and a bass clef staff. The treble clef has a melodic line with eighth notes and some rests. The bass clef continues with a steady accompaniment of chords.

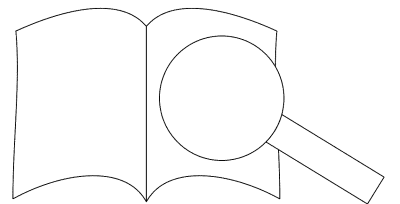
Musical notation for measures 74-78. The system consists of a treble clef staff and a bass clef staff. The treble clef features a melodic line with eighth notes and some rests. The bass clef provides a consistent accompaniment with chords. The system concludes with a double bar line and repeat signs.

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Commento critico  
Kritischer Bericht  
Critical Report

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# Commento critico

Sigle delle biblioteche e delle collezioni:

I-TLp	Torre del Lago Puccini, Archivio di Villa Puccini
ChicagoCDN	Chicago, Collezione privata di Karl Della Nina
ValdottavoCS	Valdottavo/Lucca, Collezione privata degli eredi di Alessandro Sandretti
PorcariCT	Porcari/Lucca, Collezione privata di Andrea Toschi

Cataloghi delle fonti:

All'epoca della realizzazione di Dieter Schickling, *Giacomo Puccini. Catalogue of the Works*, Bärenreiter, Kassel 2003 (SC = Schickling, Catalogue) si sapeva soltanto dell'esistenza dei brani della Collezione Della Nina. Non avendo l'opportunità di studiare i manoscritti, Schickling conferma le proprie annotazioni al Catalogo Sotheby's 1988, classifica i pezzi in questione come «Student Compositions for Piano and Organ», riserva loro in modo indifferenziato i numeri da 9 a 29 e assegna un numero proprio nell'Appendix II fra gli "Arrangements" alla Sonata qui pubblicata come *Sonata n. 1*.

La numerazione dei brani *nn. 1–45* segue il *Catalogo tematico delle "Sonate per organo" di Giacomo Puccini*, a cura di Bernardoni (in *Giacomo Puccini organista. Il contesto* a cura di Fabrizio Guidotti, Firenze, Olschki, 2017). Le composizioni *nn. 46–57* rinvenute dopo la *Catalogo tematico* sono menzionate per la prima volta.

## Premessa

La presente edizione osserva i seguenti criteri:

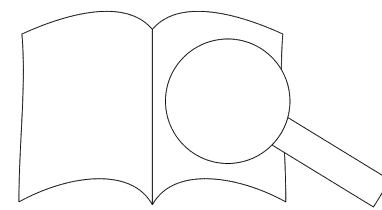
- 1) le correzioni e le varianti sono riportate.
- 2) sono adattate all'uso delle indicazioni esecutive («Ritardando», «Rall<sup>do</sup>», «cresc.», «decres»).  
Le alterazioni sono tacitamente eliminate e i cantati sono aggiunte senza segn.
- 3) le alterazioni sono tacitamente eliminate e i cantati sono aggiunte senza segn.
- 4) sono adottate le varie grafie utilizzate corsivo.

La prassi editoriale attuale non consente all'editore, invece, di indicare le annotazioni esecutive; in cartacei i brani eventualmente perdute, note, cancellazioni; tratteggiate le legature; tra parentesi i interventi. Le Note critiche illustrano soltanto gli interventi. È possibile segnalare nella partitura mediante specificazioni critiche.

In alcune Sonate della Collezione Della Nina Puccini «da capo» ma non ne specifica l'estensione. In tutti è adottato lo schema della ripresa breve, o ad esempio come lo stesso Puccini scrive per esteso (le bb. 1–3 e 20–23) e esplicita con segni (bb. 3–11 e 24–32) e *n. 5* (bb. 9–14) è spiegata di volta in volta nel

Nella musica si rinvia con «*Le edizioni*» e con «\*»

Nelle Note critiche si rinvia con «*Le edizioni*» e con «\*»



## I Le fonti

Le fonti delle composizioni per organo sono di consistenza e qualità differenti. I manoscritti della Collezione Della Nina sono redatti con una grafia sintetica e frettolosa, con frequentissime abbreviazioni per le figure ripetute, indicazioni sommarie circa l'articolazione della forma, cancellature, riscritture e omissioni. Oltre ai brani completi contengono anche alcuni abbozzi dello stesso Puccini e qua e là alternano agli originali brani e abbozzi scritti da un'altra mano. Nell'insieme parrebbero consegnarci delle composizioni in una stesura schematica, *in progress*, per uso personale. I manoscritti dalle altre tre fonti, invece, sono belle copie, senza abbozzi o parti di diversa mano e riportano soltanto composizioni rifinite.

Nella presente edizione la trascrizione dei brani provenienti dalla Collezione Della Nina è stata effettuata sulla base delle fotocopie conservate da Karl Della Nina. Si tratta di riproduzioni di dimensioni variabili, talvolta in negativo, di singole facciate di carte da musica di quattro formati – fogli verticali con 10, 12 o 20 righe e fogli oblungi con 10 righe – per un totale corrispondente a 12 fogli di 4 facciate ciascuno, qui di seguito indicati mediante lettere maiuscole. Il rimescolamento delle pagine nelle fotocopie, dal proprietario raccolte in due cartelle distinte, senza cura per l'integrità dei singoli brani musicali, ha reso indispensabile innanzi tutto ricostruirne la sequenza esatta sulla base della consequenzialità della musica in essi annotata e con l'aiuto di alcune evidenze materiali quali l'orientamento dei fogli, il numero dei pentagrammi e il risalto di lacune o di macchie impregnanti. Nel riordino si è inoltre ipotizzato che i fogli del medesimo formato costituissero in origine dei fascicoli a sé stanti nei quali i brani musicali risulterebbero così suddivisi:

### Fogli verticali da 12 righe

- A** 1r–v *Sonata n. 1* in Sol maggiore  
2r *Sonata n. 2* in Sol maggiore  
2v un abbozzo
- B** 1r–v *Sonata n. 3* in Sol maggiore  
2r–v *Sonata n. 4* in Re maggiore
- C** 1r–v *Sonata n. 5* in Re maggiore

### Fogli oblungi

- D** 1r *Sonata n. 6*  
1v un abbozzo  
2r *Sonata n. 7*
- E** 1r–v, 2r *Sonata n. 8*
- F** 1r *Sonata n. 9*  
2r *Sonata n. 10*

### Fogli verticali da 10 righe

- G** 1r–v *Sonata n. 11* in Sol maggiore  
2r *Sonata n. 12* in Sol maggiore

I manoscritti all'ultimo episodio di questa Sonata sono annotati con una cadenza alla base della più elaborata cadenza in Do maggiore, presente nello stesso Della Nina, che si legge in B/1v (vedi l'illustrazione 1 a p. XXXV).

- H** 1r–v *Sonata n. 13* in Sol maggiore  
2r–v *Sonata n. 14* in La maggiore<sup>2</sup>
- I** 1r, 2r *Sonata n. 15* in Sol maggiore  
2v, 2r *Sonata n. 16* in Sol maggiore
- K** 1r *Sonata n. 17* in Re maggiore
- L** 2r–v frammento di una Sonata in Fa maggiore, la cui prima parte era scritta probabilmente in 1r–v<sup>3</sup>

L'unico foglio da 20 righe (**M**) contiene nel retto una *Marchia* (il n. 18) e nel verso un lacerto di partitura della grafia delle aggiunte non di mano di Puccini.<sup>4</sup>

Sul retto dei fogli corrispondenti ai pezzi 1–4 e del frammento in L/2r–v, nonché sul verso, si legge una "P", presumibilmente per distinguere i fogli autografi da quelli di altra mano (vedi l'illustrazione 4 a p. XXXV).

Se quest'ultima, come per la *Marchia* di Carlo Della Nina senior (vedi la nota 3) e imitino le tipologie di *Marchia* e di *Marchia*, il tempo di valzer sarebbe una *Marchia* di tipo preludio, come il frammento del *Tempo di Valzer* di Puccini.

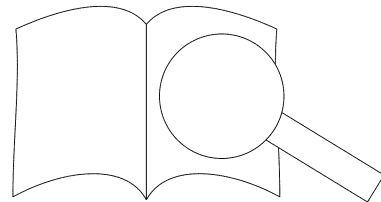
La Collezione Della Nina, un foglio doppio e un fascicolo di formato oblungo di 10 righe, contenente musica, nonché altre 2 pagine di musica, scritte su un foglio doppio a sé stante e

La Collezione Della Nina si trovano due copie di H/2r; in calce a una di queste si legge una riga di una annotazione non autografa («\* The continuation of the piece appears») di cui si intravede una minima parte della conclusione (vedi l'illustrazione 4 a p. XXXV).

La Collezione Della Nina, un foglio doppio e un fascicolo di formato oblungo di 10 righe, contenente musica, nonché altre 2 pagine di musica, scritte su un foglio doppio a sé stante e

<sup>4</sup> I facsimili dell'intera raccolta sono pubblicati in Appendice a *Giacomo Puccini organista. Il contesto e le musiche*, a cura di Fabrizio Guidotti, Olschki, Firenze 2017, pp. 119–153. La descrizione dei manoscritti effettuata al momento della vendita non fornisce argomenti per suffragare l'ordine qui descritto. D'altra parte, il Catalogo Sotheby's (vedi l'Introduzione) presenta una serie di imprecisioni da attribuire a errori di valutazione relativi al numero dei brani elencati (contati come diciannove invece che diciotto), all'interpretazione della loro consistenza. Per esempio, parrebbe dato per frammentario un brano completo (il n. 13 di questa edizione) e, viceversa, non è segnalata la lacuna della Sonata in Fa maggiore. Inoltre, il n. 8 è descritto come generica «collection of dances», benché Puccini lo abbia espressamente indicato come «Tempo di Valzer». Le descrizioni divergono dalle evidenze della copia della Collezione Della Nina anche per quanto riguarda le tonalità delle Sonate. Nel Catalogo la tonalità di Sol maggiore è attribuita a dieci pezzi, più uno in Sol minore-maggiore, contro dodici brani effettivi in Sol maggiore, quella di Re maggiore caratterizzerebbe un solo pezzo contro cinque, quella di Do maggiore è assegnata a un solo pezzo, quella di Do maggiore e uno – frammentario – è in Fa maggiore.

<sup>5</sup> Cfr. Virgilio Bernardoni, *Il compositore e la sua musica*, cit., pp. 55–72: 66–68.



su un fascicolo formato da 5 fogli doppi. Il contenuto complessivo delle due fonti è il seguente:

**N** PorcariCT. Foglio singolo: nel retto l'intestazione «Sonate I Per l'Organo» e la data «4-Febbraio 1870»; nel verso le prime 24 battute di un brano incompleto in Re maggiore, in tempo **C**, in testa «Offertorio» e l'indicazione «All<sup>o</sup> [Allegro]»<sup>6</sup>

**O** PorcariCT. Fascicolo composto da 2 fogli doppi: in I/1r-v e II/1r un brano in Si bemolle maggiore, in tempo  $\frac{6}{8}$  (95 battute di musica), mancante della parte iniziale in II/1v-2r-v e I/2r «Marcia I All<sup>o</sup> [Allegro]» in Do maggiore, in tempo  $\frac{2}{4}$  [n. 21 nelle presente edizione]<sup>7</sup> in I/2v l'intestazione «Versetti» su un brano «All<sup>o</sup> [Allegro]» in Mi minore, in tempo **C** (è il primo di una serie incompleta di Versetti in Mi minore) [n. 22]

**P** PorcariCT. Foglio singolo: in r-v un brano in Sol maggiore, in tempo  $\frac{3}{4}$ , in testa «N. 3» e l'indicazione «Allegretto», nel retto, in basso a destra, «Volti» [n. 23]<sup>8</sup>

**Q** PorcariCT. Foglio singolo: in r-v un brano in Sol maggiore, in tempo  $\frac{2}{4}$ , in testa «N. 4» e l'indicazione «All<sup>o</sup> [Allegro]» [n. 24] (insieme al N. 3 di **P** potrebbe formare una coppia di Versetti appartenenti alla medesima serie incompleta)

**R** PorcariCT. Foglio doppio: in 1r-v un brano in La maggiore, in tempo  $\frac{3}{4}$  in testa «N. 2» [n. 25]; in 2r-v un altro brano in La maggiore, in tempo **C**, in testa «N. 3» e l'indicazione «Maestoso» [n. 26] (si tratta di due Versetti di una serie di cui manca senz'altro il n. 1 e forse anche altri successivi al n. 3)

**S** ValdottavoCS. Foglio doppio: in 1r-v «All<sup>o</sup> [Allegro]» in Re maggiore, in tempo  $\frac{3}{8}$  [n. 19]; in 2r 33 battute in Sol maggiore, in tempo  $\frac{2}{4}$ , mancante della prima battuta, in testa «All<sup>o</sup> [Allegro]» in Sol maggiore, in tempo  $\frac{6}{8}$  [n. 20]

**T** ValdottavoCS. Fascicolo composto da 2 fogli doppi: in I/1r «N. 1. Maestoso» in Fa maggiore, in tempo **C**, sul margine alto, di altra mano, «Versetti in 7<sup>a</sup> di sesto tono» [n. 27] in I/1v «N. 2» di altra mano, in tempo  $\frac{2}{4}$  [n. 28] in II/1r «N. 3.» di altra mano, in tempo **C** [n. 29] in II/1v «N. 4.» di altra mano, in tempo **C** [n. 30] in III/1r «N. 5.» di altra mano, in tempo **C** [n. 31] in III/1v «N. 6.» di altra mano, in tempo **C** [n. 32] in IV/1r «N. 7.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in IV/1v «N. 2.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in IV/2r «N. 3.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in IV/2v «N. 4.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/1r «N. 5.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/1v «N. 6.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/2r «N. 7.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/2v «N. 8.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33]

<sup>6</sup> Il facsimile è pubblicato in Giacomo Puccini organista, cit., Fig. IV.

<sup>7</sup> Il facsimile è pubblicato in Giacomo Puccini organista, cit., Figg. VI-VII.

<sup>8</sup> Il facsimile è pubblicato in Giacomo Puccini organista, cit., Fig. V.

in V/1r «N. 3» di altra mano e «Mod<sup>to</sup> [Moderato]» in Mi minore, in tempo  $\frac{3}{4}$  [n. 35]

in V/1v «N. 4» e «And<sup>te</sup> [Andante] Mosso» in Mi minore, in tempo **C** [n. 36]

in V/2r «N. 5» e «All<sup>o</sup> [Allegro] Maestoso» in Mi minore, in tempo **C** [n. 37]

in V/2v «N. 6.» di altra mano e «allegro» in Mi minore, in tempo  $\frac{2}{4}$  [n. 38]

in IV/2r «N. 1 I Mod<sup>to</sup> [Moderato]» in La minore sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in La 3<sup>a</sup> Minore con cadenza sospesa [rappresentata]» [n. 39]

in IV/2v «N. 2 I Mod<sup>to</sup> [Moderato]» in La minore sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in La 3<sup>a</sup> Minore con cadenza sospesa [rappresentata]» [n. 39]

in III/2r «N. 3» di altra mano e «Mod<sup>to</sup> [Moderato]» in La minore sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in La 3<sup>a</sup> Minore con cadenza sospesa [rappresentata]» [n. 39]

in III/2v «N. 4 I Allegretto» in La minore sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in La 3<sup>a</sup> Minore con cadenza sospesa [rappresentata]» [n. 39]

in II/2r «N. 5 I Andantino» in La minore sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in La 3<sup>a</sup> Minore con cadenza sospesa [rappresentata]» [n. 39]

in II/2v «N. 6 I All<sup>o</sup> [Allegro]» in La minore sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in La 3<sup>a</sup> Minore con cadenza sospesa [rappresentata]» [n. 39]

Sul foglio di fronte a questa pagina è notato il seguente brano:

U PorcariCT. Foglio singolo: in r-v un brano in Sol maggiore, in tempo  $\frac{2}{4}$ , in testa «N. 4» e l'indicazione «All<sup>o</sup> [Allegro]» [n. 24] (insieme al N. 3 di **P** potrebbe formare una coppia di Versetti appartenenti alla medesima serie incompleta)

S ValdottavoCS. Foglio doppio: in 1r-v «All<sup>o</sup> [Allegro]» in Re maggiore, in tempo  $\frac{3}{8}$  [n. 19]; in 2r 33 battute in Sol maggiore, in tempo  $\frac{2}{4}$ , mancante della prima battuta, in testa «All<sup>o</sup> [Allegro]» in Sol maggiore, in tempo  $\frac{6}{8}$  [n. 20]

T ValdottavoCS. Fascicolo composto da 2 fogli doppi: in I/1r «N. 1. Maestoso» in Fa maggiore, in tempo **C**, sul margine alto, di altra mano, «Versetti in 7<sup>a</sup> di sesto tono» [n. 27] in I/1v «N. 2» di altra mano, in tempo  $\frac{2}{4}$  [n. 28] in II/1r «N. 3.» di altra mano, in tempo **C** [n. 29] in II/1v «N. 4.» di altra mano, in tempo **C** [n. 30] in III/1r «N. 5.» di altra mano, in tempo **C** [n. 31] in III/1v «N. 6.» di altra mano, in tempo **C** [n. 32] in IV/1r «N. 7.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in IV/1v «N. 2.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in IV/2r «N. 3.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in IV/2v «N. 4.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/1r «N. 5.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/1v «N. 6.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/2r «N. 7.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33] in V/2v «N. 8.» di altra mano, in tempo **C**, sul margine alto, di altra mano, «Versetti per il 7<sup>o</sup> tonificat di 7. tono in Mi 3<sup>a</sup> Minore con cadenza finale nel tono della 3<sup>a</sup> maggiore» e «N. 1» [n. 33]

V I-TLp, Fascicolo 61, MS 148. Fascicolo di 18 pagine composto da 4 bifogli e 1 foglio singolo, disposti nell'ordine: I bifoglio, II bifoglio, III bifoglio, IV foglio, V bifoglio

in I/1r-v e II/1r-v «Offertorio I Allegro» in Re maggiore, in tempo **C** [n. 46]

in II/1v-III/1r «Postcomunio I Allegro» in Sol maggiore, in tempo  $\frac{2}{4}$  [n. 47]

III/1v vuoto

IV1r-v mancano

V/1r-v vuoti

in V/2r-v «Kyrie I Introduzione» in Re maggiore, in tempo **C** [n. 48], seguito da «Tempo di Fuga I N. 1» in tempo **C** [n. 49]

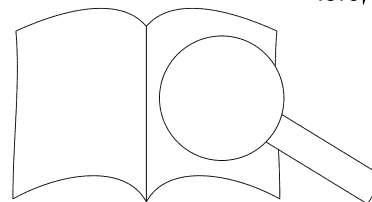
in IV/2r «N. 2 All<sup>o</sup> [Allegro]» in tempo **C** [n. 50]

in IV/2v «N. 3» in tempo  $\frac{3}{4}$  [n. 51]

in IV/2v-III/2r «Gloria I Introduzione» in Re maggiore, in tempo **C** [n. 52]

in III/2r-v «N. 2 All<sup>o</sup> [Allegro]»

<sup>9</sup> Il facsimile è pubblicato in Aldo Bevilacqua, Associazione Culturale Ponte, Capa



in III/2v-II/2r «Pollacca I N. 3» in tempo  $\frac{3}{4}$  [n. 54]  
in II/2r-v «N. 4» in tempo  $\frac{2}{4}$  [n. 55]  
I/2r-v vuoti

**W** I-TLp, Fascicolo 124, MS 146. Foglio doppio: in 1r-v, 2r «Elevazione per organo» in Sol minore, in tempo  $\frac{3}{4}$ ; alla fine di 1r «V.S. [volta subito]»; al secondo sistema di 1v segue senza soluzione di continuità un «Mosso» in Sol maggiore, in tempo  $\frac{3}{4}$  [n. 56]

**Z** I-TLp, Fascicolo 126, n. 7. Foglio singolo: in r-v «Pastorella l gravida» in Sol maggiore, tempo  $\frac{6}{8}$ ; alla fine la sigla «GP» e a seguire «[parole illeggibili] fino alla comune» [n. 57]

## II Le edizioni

**N. 1** Si basa su A/1r (bb. 1-19)-v (bb. 20-23). 23 battute complessive di musica. La notazione si interrompe al secondo sistema di A/1v con la scritta «fine» e l'indicazione «da capo al segno \*»; il segno si trova a b. 3.

**N. 2** Si basa su A/2v. 23 battute di musica; cancellate e riscritte le bb. 6 e 23; correzioni alla md e ms a b. 9 e alla ms a b. 20.

**N. 3** Si basa su B/1r (bb. 1-27)-v. 40 battute complessive di musica; cancellate e riscritte le bb. 13 e 32. Alla fine si legge «a capo» senza indicazione dell'estensione della ripresa; per coerenza tonale si limita la ripetizione alle bb. 1-4. In B/1v (vedi l'illustrazione 1, riprodotta alla p. XXXI), alla fine del brano, l'altra mano scrive «fine» e nei sistemi successivi una cadenza in Do maggiore.

**N. 4** Si basa su B/2r (bb. 1-24)-v. 33 battute complessive di musica; cancellate e riscritte le bb. 21 e 29. Si interrompe il sistema di B/2v con l'indicazione «a capo» dopo una dritta e l'armatura di Re maggiore (dopo b. 33), senza fine effettiva; si effettua la ripresa dell'intera sezione in Re maggiore, fino a b. 25.

**N. 5** Si basa su C/1r (bb. 1-37)-v. 37 battute di musica. Termina nel primo sistema di C/1r con un segno di rinvio alla b. 9; a seguito della melodia di un brano in La

**N. 6** Si basa su D/1r. 22 battute di musica e le bb. 15-16. All'inizio l'indicazione di fine alla fine il segno  $\text{Ⓞ}$  con l'indicazione doppia con l'indicazione

**N. 7** Si basa su E/1r (p. XXXII). 26 battute di musica. Alla fine dell'ultima battuta

40+16 battute complessive di musica. La prima parte del brano in ritmo di 4/4. Alla fine, cancellate, due battute con un segno di fine della melodia di basso. Il foglio E/1v contiene una transposizione di 1-8, corrispondenti alle bb. 50-57 della prima parte, e i primi due episodi del «Tempo di Valzer»: A (tono di Sol maggiore (bb. 58-73 nell'edizione) e B (tono della sottodominante, Do maggiore (bb. 74-89 nell'edizione)). Secondo le indicazioni di Puccini questi due episodi

vanno eseguiti nella successione A (con ritornello) – B (con ritornello) – A. Sono cancellate due misure dopo la b. 71 e una misura dopo la b. 81. Il foglio E/2r contiene il terzo episodio del «Tempo di Valzer», C, bb. 1-15 (corrispondenti alle bb. 106-121 dell'edizione) nel tono della dominante, Re maggiore (con ritornello). Dopo C Puccini segnala la ripresa con l'indicazione «da capo al tempo di valzer», che nella presente edizione si è intesa come «da capo fino al tempo di valzer», ovvero fino a b. 49 che precede la misura in tempo  $\frac{3}{4}$ . Non è chiaro il significato dell'indicazione grafica «volti p[...]», incompleta nella fotocopia del rinvio che si legge alla fine della musica della pagina E/1v. L'indicazione della lettura nella pagina successiva, infatti, dovrebbe comportare una voltata di pagina.

**N. 9** Si basa su F/1r. 19 battute di musica. Alla fine (dopo b. 19), per coerenza tonale si applica il criterio di brevità

**N. 10** Si basa su F/2r. 23 e una doppia stralciata. Si legge «a capo». Tuttavia per coerenza tonale

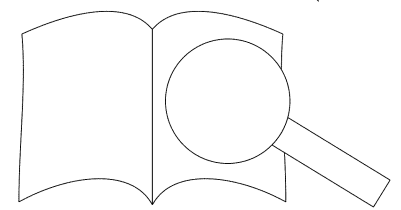
**N. 11** Si basa su G/1r. 40 battute complessive di musica. C'è un «a capo» senza indicazione. C'è un «a capo» senza indicazione per le bb. 1-16, con conclusione

pubblicato in Alfredo Bonaccorsi, *Inediti*, XXVI/2, febbraio 1927, pp. 91-93: 40 battute di musica.

**N. 12** Si basa su H/1r (bb.1-18)-v. 38 battute complessive di musica. Cancellate e riscritte le bb. 8-9. Il manoscritto termina a b. 38 con una cadenza alla dominante. Dopo l'ultima misura, scritta alla fine del primo sistema nella pagina, segue un segno di rinvio  $\text{Ⓞ}$  per il rinvio a riscontro. Nell'edizione si osserva l'indicazione «la 2° volta» e «Adagio» che si legge a b. 11 e si conclude la ripresa a b. 18.

**N. 14** Si basa su H/2r (bb.1-32)-v. 64 battute complessive di musica. In fondo al foglio H/2r «volti». Il brano è costituito da una introduzione (bb. 1-16) e tre episodi di valzer (bb. 17-32/1, 32/2-48, 48-64). Alla fine del secondo episodio sopra a un segno di fine ritornello a b. 47, cancellato e privo del segno corrispondente di inizio ritornello, l'indicazione «dopo la seconda volta da capo poi [avanti]». Alla b. 48 un segno di inizio ritornello che per la coerenza della struttura fraseologica è stato postposto a b. 49. Alla fine del terzo episodio, sopra e sotto la b. 64, in corrispondenza di 64/md1 dell'edizione, l'indicazione «fine» (sottinteso: del ritornello) e «dal fine a capo». S'intende l'a capo come ripresa congiunta del primo e del secondo episodio di valzer fino al battere della misura 48. H/2r è riprodotto nell'illustrazione 4 alla p. XXXV.

**N. 15** Si basa su I/1r (bb.1-30), 2r. 38 battute complessive di musica. Il pezzo inizia nel foglio I/1r con un segno di fine del primo sistema del foglio I/2r capovolti (p. XXXVI). Nel primo sistema del foglio I/2r, l'abbozzo della mano sinistra dell'incisione della chiave manca l'indicazione della chiave doppia stanghetta, è segnato il # nel primo sistema e 34-36 Puccini traccia una linea c



servano per salvaguardare le proporzioni formali del periodo che inizia a b. 23. Alla fine l'indicazione «a capo» senza segnalazione della conclusione della ripresa, che s'intende abbia valore per le bb. 1–20.

**N. 16** Si basa su I/2v (bb.1–18), 2r (foglio capovolto). 25 battute complessive di musica; cancellate e riscritte le bb. 14–15 e 24. Il pezzo inizia nel foglio I/2v (vedi l'illustrazione 5 alla p. XXXVI) e si completa nei sistemi 2–4 del foglio I/2r, che contiene anche le bb. 31–38 (sistema 1) e un abbozzo (sistema 5) della *Sonata n. 15*.

**N. 17** Si basa su K/1r. 28 battute di musica; cancellata e riscritta la b. 8.

**N. 18** Si basa su M/1r. 59 battute di musica; cancellata e riscritta la b. 22. Dopo b. 43 «da capo fino al segno  $\Phi$  poi avanti dal segno X»: il segno di richiamo  $\Phi$  è a b. 27; X si trova all'inizio del Trio. Alla fine del Trio «da capo».

**N. 19** Si basa su S/1r (bb.1–52)–v. 103 battute complessive di musica.

**N. 20** Si basa su S/2v. 16 battute di musica. Dopo b. 16 il segno  $\Phi$  e «D:C: [Da Capo]». Il segno di richiamo  $\Phi$  è a b. 1.

**N. 21** Si basa su O II/1v (bb. 1–39), 2r (40–79)–v (81–118) e I/2r. 143 battute complessive di musica. A b. 48 segno di ritornello, senza il segno corrispondente nel punto d'inizio della ripetizione; si ripete da b. 9.

**N. 22** Si basa su O I/2v. 19 battute di musica.

**N. 23** Si basa su P/r (bb. 1–24)–v. 46 battute complessive di musica.

**N. 24** Si basa su Q/r (bb. 1–37)–v. 68 battute complessive di musica.

**N. 25** Si basa su R/1r (bb. 1–34)–v. 68 battute complessive di musica. Senza indicazione di movimento.

**N. 26** Si basa su R/2r (bb. 1–34)–v. 68 battute complessive di musica.

**N. 27** Si basa su T I/1r. 21 battute di musica.

**N. 28** Si basa su T I/2r. 21 battute di musica.

**N. 29** Si basa su T II/1r. 21 battute di musica.

**N. 30** Si basa su T II/2r. 21 battute di musica.

**N. 31** Si basa su T III/1r. 21 battute di musica.

**N. 32** Si basa su T III/2r. 21 battute di musica.

**N. 33** Si basa su T IV/1r. 21 battute di musica.

**N. 34** Si basa su T IV/2r. 21 battute di musica.

**N. 35** Si basa su T V/1r. 21 battute di musica.

**N. 36** Si basa su T V/2r. 21 battute di musica.

**N. 37** Si basa su T VI/1r. 21 battute di musica.

**N. 38** Si basa su T V/2v. 34 battute di musica.

**N. 39** Si basa su T IV/2r. 23 battute di musica.

**N. 40** Si basa su T IV/2v. 20 battute di musica.

**N. 41** Si basa su T III/2r. 20 battute di musica.

**N. 42** Si basa su T III/2v. 37 battute di musica.

**N. 43** Si basa su T II/2r. 21 battute di musica.

**N. 44** Si basa su T II/2v. 31 battute di musica.

**N. 45** Si basa su U/1v (bb. 1–32)–2r. 68 battute complessive di musica; cancellata e riscritta la b. 62 e la b. 63. Alla fine l'indicazione «da capo» è seguita da un segno di richiamo  $\Phi$  effettiva; si effettua la ripresa da b. 62.

**N. 46** Si basa su V I/1r (bb. 60–89)–v. 104 battute complessive di musica; cancellata e riscritta la b. 89 nota di ripetizione a b. 89 nota di ripetizione. Il segno di richiamo  $\Phi$  è all'inizio del ritornello e lo si ripete da b. 9. Il segno di richiamo  $\Phi$  è all'inizio del segno poi segue il segno di richiamo  $\Phi$  e si effettua la ripresa da b. 9.

**N. 47** Si basa su V I/2r (bb. 1–53)–v. 53 battute complessive di musica; cancellata e riscritta la b. 25–32. Dopo b. 32 il segno di richiamo  $\Phi$  è all'inizio del segno di richiamo  $\Phi$  e si effettua la ripresa da b. 9.

**N. 48** Si basa su V I/2v (bb. 1–24)–v. 33 battute complessive di musica.

**N. 49** Si basa su V II/1r (bb. 1–16)–v. 16 battute di musica, con parte di pedale cancellata.

**N. 50** Si basa su V IV/2r. 34 battute di musica; gli accordi alla ms. 28–29, 30.1+2, 31–32 e 34 sono notati in forma cifrata.

**N. 51** Si basa su V IV/2v. 21 battute di musica; l'accordo finale alla ms è notato in forma cifrata.

**N. 52** Si basa su V IV/2v (bb. 1–13)–III/2r. 25 battute complessive di musica; la b. 9 è ripetuta e poi cancellata.

**N. 53** Si basa su V III/2r (bb. 1–12)–v. 23 battute complessive di musica; le bb. 18–19 sono ripetute e cancellate.

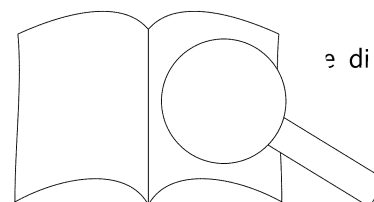
**N. 54** Si basa su V III/2v (bb. 1–11)–II/2r. 25 battute complessive di musica; a b. 25 pedale obbligato.

**N. 55** Si basa su V II/2r (bb. 1–16)–v. 25 battute complessive di musica.

**N. 56** Si basa su W/1r (bb. 1–23)–v (bb. 24–51) e 2r. 71 battute complessive di musica (29 + 42 nel *Mosca*). A b. 71 la musica termina sull'armonia della dominante.

**N. 57** Si basa su Z/r (bb. 1–16)–v. 16 battute di musica.

**III. Note critiche:** vedi p. 109



# Kritischer Bericht

## Siglen der Bibliotheken und Sammlungen:

I-TLp	Torre del Lago Puccini, Archiv der Villa Puccini
ChicagoCDN	Chicago, Privatsammlung von Karl Della Nina
ValdottavoCS	Valdottavo/Lucca, Privatsammlung der Erben von Alessandro Sandretti
PorcariCT	Porcari/Lucca, Privatsammlung von Andrea Toschi

## Quellenkataloge:

Zum Zeitpunkt der Veröffentlichung des Bandes von Dieter Schickling, *Giacomo Puccini. Catalogue of the Works*, Bärenreiter, Kassel 2003 (SC = Schickling, Catalogue) wusste man nur von der Existenz der Stücke der Sammlung Della Nina. Da Schickling die Manuskripte nicht einsehen konnte, orientierte er sich in seinen Angaben am Sotheby's-Katalog von 1988, klassifizierte die fraglichen Stücke als „Student Compositions for Piano and Organ“, versah sie mit den Nummern 9 bis 29 und wies der Sonata, die hier als *Nummer 1* veröffentlicht wird, eine Nummer im Appendix II zwischen den „Arrangements“ zu.

Die Nummerierung der Stücke *Nr. 1–45* folgt dem „Catalogo tematico delle ‚Sonate per organo‘ di Giacomo Puccini“, h. Virgilio Bernardoni (in: *Giacomo Puccini organista. II le musiche*, hrsg. von Fabrizio Guidotti, Olschki, Fl S. 97–117). Die Kompositionen *Nr. 46–57*, die erst nach Publikation des „Catalogo tematico“ wiedergefunden wurden, sind hier zum ersten Mal erwähnt.

## Vorbemerkungen

Der vorliegenden Ausgabe liegen

- 1) Korrekturen und frühere Ausgaben sind nicht wiedergegeben.
- 2) Dynamische Bezeichnungen sind der gängigen Schreibweise entsprechend (z. B. „all.“ statt „Rallentando/Rall.“, „cres.“ statt „deces.“).
- 3) Überflüssige Warnakzidentien sind weggelassen; Warnakzidentien sind in der Ausgabe hinzugefügt.
- 4) Fingerbezeichnungen für das Pedalspiel sind zu beachten; nicht autographe Angaben sind in der Ausgabe hinzugefügt.

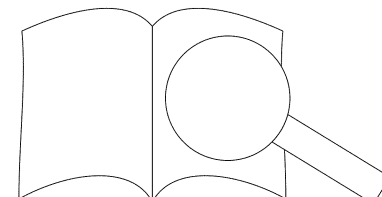
Die Anpassungen an die gegenwärtige Ausgabe sind durch die Hinzufügungen des Herausgebers kritisch gekennzeichnet: Vortragsbezeichnungen sind durch die Hinzufügungen ergänzt, eventuell verloren gegangene Abschnitte der Partitur sind durch die Hinzufügungen sowie fehlende Pausen, Noten und Akzente sind in kleiner Schrift hinzugefügt, eingefügte Bögen durch Strichelung

markiert und ergänzte Staccatopunkte durch Einklammerung. Einzelanmerkungen des Kritischen Berichts erläutern historische Eingriffe, die sich in der Partitur nicht durch Zeichen lassen.

In einigen Sonaten der Sammlung Della Nina wird „da capo“ vor, ohne die Ausdehnung zu geben, in diesen Fällen wurde das Prinzip der kurzen Reprise angewandt, so, wie es Puccini in seinen Briefen ausschreibt (vgl. T. 1–3 und T. 24–32) und *Nr. 5* (T. 9–10). In diesen Fällen wurde jeweils eine Lösung angewandt, die im Bericht erläutert.

In den Noten sind die historischen Varianten des Kritischen Berichts („Zur Edition“) durch die Hinzufügungen von „Historical Notes“.

In der Ausgabe sind die historischen Varianten des Kritischen Berichts („Zur Edition“) durch die Hinzufügungen von „Historical Notes“.









auf IV/2v–III/2r „Gloria | Introduzione | All<sup>o</sup> [Allegro]“ in a-Moll, im C-Takt [Nr. 52]  
 auf III/2r–v „N. 2 All<sup>o</sup> [Allegro]“ im C-Takt [Nr. 53]  
 auf III/2v–II/2r „Pollacca | N. 3“ im  $\frac{3}{4}$ -Takt [Nr. 54]  
 auf II/2r–v „N. 4“ im  $\frac{2}{4}$ -Takt [Nr. 55]  
 I/2r–v leer

**W** I-TLp, *Fascicolo 124, MS 146*. Bogen: auf 1r–v, 2r „Elevazione per organo“ in g-Moll, im  $\frac{3}{4}$ -Takt; am Ende von 1r „V.S. [volta subito]“; auf die zweite Akkolade von 1v folgt unmittelbar ein „Mosso“ in G-Dur, im  $\frac{3}{4}$ -Takt [Nr. 56]

**Z** I-TLp, *Fascicolo 126, Nr. 7*. Blatt: auf r–v „Pastorella | gravida“ in G-Dur, im  $\frac{6}{8}$ -Takt; am Schluss die Signatur „GP“, dann „[unleserlich] fino alla comune“ [Nr. 57]

## II. Zur Edition

**Nr. 1** Basiert auf A/1r (T. 1–19)–v (T. 20–23). 23 Takte Notentext. Die Niederschrift bricht in der zweiten Akkolade von A/1v mit dem Schriftzug „fine“ und der Angabe „da capo al segno \*“ ab; das Signum findet sich in T. 3.

**Nr. 2** Basiert auf A/2v. 23 Takte Notentext; T. 6 und T. 23 wurden getilgt und neu geschrieben; Korrekturen in md und ms in T. 9 sowie in ms in T. 20.

**Nr. 3** Basiert auf B/1r (T. 1–27)–v. 40 Takte Notentext; getilgt und neu geschrieben T. 13 und T. 32. Am Ende findet sich „a capo“ ohne Spezifikation der Ausdehnung der Reprise. Gründen der tonartlichen Geschlossenheit wird die Wiederholung auf T. 1–4 beschränkt. Auf B/1v (siehe Abbildung 1) Ende des Stücks von anderer Hand Schriftzug „fine“; folgenden Akkoladen eine C-Dur-Kadenz.

**Nr. 4** Basiert auf B/2r (T. 1–24)–v. 33 Takte Notentext; getilgt und neu geschrieben T. 21 und T. 29. Brüche in der Niederschrift von B/2v nach Doppelstrich und mit der Angabe „a capo“ abgebrochen; die Angabe „a capo“ anzugeben. Ausgeführt wird die Reprise in G-Dur-Abschnitts bis T. 25.

**Nr. 5** Basiert auf C/1r. 23 Takte Notentext; getilgt und neu geschrieben T. 1–19. Ende in der ersten Akkolade v. 2r. Zeichen für den Rückverweis auf T. 1–4. Melodie eines A-Dur-Stück.

**Nr. 6** Basiert auf D/1r. 26 Takte Notentext; getilgt und neu geschrieben T. 1–26. Angabe „Maestoso“. Nach T. 26, gefolgt von einem Leertakt, dann ein Doppelstrich mit der Angabe „Largo“.

**Nr. 7** Basiert auf E/1r–v, 2r. 49+40+16 Takte Notentext. Blatt enthält den ersten Teil des Stücks im Marschrhythmus im G-Dur. Am Ende, getilgt, zwei Takte eines Entwurfs der Basslinie. Blatt E/1v enthält eine Überleitung im  $\frac{3}{4}$ -Takt (T. 1–8, ent-

sprechend T. 50–57 der Ausgabe) und die ersten beiden Formteile des „Tempo di Valzer“: A, T. 9–24 in G-Dur (T. 58–73 der Ausgabe) und B, T. 25–39 in der Subdominanttonart C-Dur (T. 74–89 der Ausgabe). Nach den Angaben Puccinis sind diese Abschnitte in der Folge A (mit Wiederholung) – B (mit Wiederholung) – A auszuführen. Getilgt sind zwei Takte nach T. 71 und ein Takt nach T. 81. Blatt E/2r enthält den dritten Formteil des „Tempo di Valzer“ C, T. 1–16 (entsprechend T. 106–121 der Ausgabe) in der Dominanttonart D-Dur (mit Wiederholung). Nach C/1v die Reprise mit der Angabe „da capo al tempo“ in der vorliegenden Ausgabe als „da capo *fin*“ (da capo bis zum Tempo di Valzer) gedeutet wird dem ersten  $\frac{3}{4}$ -Takt vorhergeht. Unklar ist, ob die graphen Hinweis „volti [...]“, in der Niederschrift ständig, am Ende des Notentextes steht. Folgende dürfte kein Wenden

**Nr. 9** Basiert auf F/1r. 23 Takte Notentext; getilgt und neu geschrieben T. 4 und T. 23. Die Niederschrift ist vollständig lesbare v. 2r. artlichen Geschlossenheit bis T. 8.

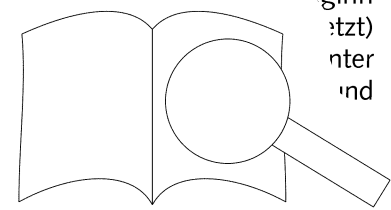
**Nr. 10** Basiert auf G/1r. 23 Takte Notentext; getilgt und neu geschrieben T. 1–23. Am Ende, nach T. 23 mit einer Wendung zur Dominante. Das Ende des Stücks ist nicht angezeigt; aus Gründen der Geschlossenheit beschränkt sich die Reprise auf T. 1–4.

**Nr. 11** Basiert auf H/1r (T. 1–31)–v. 44 Takte Notentext; getilgt und neu geschrieben T. 1–31. Die Angabe „a capo“ nach T. 31 des Schlusstaktes ohne Kennzeichnung des Schlusstaktes T. 44. Die Angabe „a capo“ nach T. 31–16 gelten, mit Abschluss in G-Dur.

**Nr. 12** Basiert auf dem Faksimile in Alfredo Bonaccorsi, „Inediti di Puccini“, *Il secolo XX XXVI/2*, Februar 1927, S. 91–93, hier S. 91. 23 Takte Notentext. Entsprechend G/2r. 40 Takte Notentext.

**Nr. 13** Basiert auf H/1r (T. 1–18)–v. 38 Takte Notentext; getilgt und neu geschrieben T. 8–9. Das Manuskript endet in T. 38 mit einer Wendung zur Dominante. Nach Takt-(Akkoladen- und Seiten-)ende folgt ein Verweiszeichen  $\Phi$  ohne Gegenstück. Die Ausgabe berücksichtigt die in T. 11 zu lesende Anweisung „la 2<sup>o</sup> volta Adagio“ (das zweite Mal Adagio) und beendet die Reprise in T. 18.

**Nr. 14** Basiert auf H/2r (T. 1–32)–v. 64 Takte Notentext. Am Ende des Blattes H/2r „volti“. Das Stück besteht aus einer Einleitung (T. 1–16) und drei Walzer-Teilen (T. 17–32/1, 32/2–48, 48–64). Am Ende des zweiten Teils steht zwischen T. 47 und T. 48 ein rückwärts weisendes Wiederholungszeichen, das gestrichen und durch ein vorwärts weisendes Wiederholungszeichen ersetzt worden ist, darüber steht die unverständliche Angabe „dopo la seconda volta da capo poi [avanti]“ (nach dem zweiten Mal da capo, dann [weiter]). In der vorliegenden Ausgabe wurde die Wiederholung aus Gründen der Phrasenbildung von T. 47/48 auf T. 48/49 verschoben. Am Ende des dritten Abschnitts steht ein Verweiszeichen  $\Phi$  am Beginn des vierten Teils (T. 49–64). Am Ende des Stücks steht die Angabe „fine“ (gemeint: „dal fine a capo“). Das „a capo“ des zweiten Walzerteils bis zum Beginn des dritten Teils als Abbildung 4 abgedruckt auf



**Nr. 15** Basiert auf I/1r (T. 1–30), 2r. 38 Takte Notentext. Das Stück beginnt auf Blatt I/1r, auf dem Kopf stehend, und endet in der ersten Akkolade des auf dem Kopf stehenden Blattes I/2r (siehe Abbildung 5 auf S. XXXVI). In der ersten Akkolade von Blatt I/2r, in normaler Leserichtung steht ein Incipit-Entwurf der linken Hand, nachfolgend getilgt. In der Generalvorzeichnung fehlt die Vorzeichnung für G-Dur. In T. 21, nach einem Doppelstrich, steht in der linken Hand zu Taktbeginn als Vorzeichnung ein # auf der Höhe von c. Durch T. 32 und T. 34–36 zieht Puccini jeweils eine diagonale Linie; in der Ausgabe bleiben die Takte erhalten, um die formalen Proportionen des in T. 23 ansetzenden Abschnitts zu wahren. Am Ende Angabe „a capo“ ohne Kennzeichnung des Schlusses der Reprise, die die Takte 1–20 umfassen dürfte.

**Nr. 16** Basiert auf I/2v (T. 1–18), 2r. 25 Takte Notentext; getilgt und neu geschrieben die T. 14–15 und T. 24. Das Stück beginnt auf Blatt I/2v (siehe Abbildung 5, S. XXXVI) und endet mit den Akkoladen 2–4 des Blattes I/2r, das auch die T. 31–38 (1. Akkolade) und einen Entwurf (5. Akkolade, auf dem Kopf stehend) der *Sonate Nr. 15* enthält.

**Nr. 17** Basiert auf K/1r. 28 Takte Notentext; getilgt und neu geschrieben T. 8.

**Nr. 18** Basiert auf M/1r. 59 Takte Notentext; getilgt und neu geschrieben T. 22. Nach T. 43 „da capo fino al segno  $\Phi$  poi avanti dal segno X“ (da capo bis zum Signum  $\Phi$ , dann weiter ab Signum X): das Signum  $\Phi$  steht in T. 27; X findet sich am Anfang des Trios. Am Ende des Trios „da capo“.

**Nr. 19** Basiert auf S/1r (T. 1–52)–v. 103 Takte Notentext.

**Nr. 20** Basiert auf S/2v. 16 Takte Notentext. Nach T. 16 das Signum  $\Phi$  und „D:C: [Da Capo]“. Das Gegenzeichen  $\Phi$  steht in T. 1.

**Nr. 21** Basiert auf O II/1v (T. 1–39), 2r (T. 40–79)–v r und I/2r. 143 Takte Notentext. In T. 48 Wiederholung ohne Gegenstück am Beginn der Wiederholung; in der Ausgabe beginnt die Wiederholung mit T. 48.

**Nr. 22** Basiert auf O I/2v. 19 Takte Notentext.

**Nr. 23** Basiert auf P/r (T. 1–24)–v. 4.

**Nr. 24** Basiert auf Q/r (T. 1–3)–v.

**Nr. 25** Basiert auf R/1r r Satzbezeichnung.

**Nr. 26** Basiert auf R/2v. 19 Takte Notentext.

**Nr. 27** Basiert auf S/1r. 16 Takte Notentext.

**Nr. 28** Basiert auf S/2v. 16 Takte Notentext.

**Nr. 29** Basiert auf T I/1r. 26 Takte Notentext.

**Nr. 30** Basiert auf T II/1r. 26 Takte Notentext.

**Nr. 31** Basiert auf T III/1r. 26 Takte Notentext.

**Nr. 32** Basiert auf T IV/1v. 21 Takte Notentext.

**Nr. 33** Basiert auf T V/1r. 32 Takte Notentext.

**Nr. 34** Basiert auf T VI/1r. 32 Takte Notentext.

**Nr. 35** Basiert auf T VII/1r. 32 Takte Notentext.

**Nr. 36** Basiert auf T VIII/1v. 33 Takte Notentext.

**Nr. 37** Basiert auf T V/2r. 24 Takte Notentext.

**Nr. 38** Basiert auf T V/2v. 34 Takte Notentext.

**Nr. 39** Basiert auf T IV/2r. 23 Takte Notentext.

**Nr. 40** Basiert auf T IV/2v. 20 Takte Notentext.

**Nr. 41** Basiert auf T III/2r. 20 Takte Notentext.

**Nr. 42** Basiert auf T III/2v. 37 Takte Notentext.

**Nr. 43** Basiert auf T II/2r. 21 Takte Notentext.

**Nr. 44** Basiert auf T II/2v. 31 Takte Notentext.

**Nr. 45** Basiert auf U/1v (T. 1–32)–2r. 65 Takte Notentext; getilgt und neu geschrieben T. 62 und die ersten T. 63–65. Am Ende Angabe „da capo“, ohne Angabe des Schlusses. In der Ausgabe ergänzt das zugehörige „fine“ die Angabe des Schlusses.

**Nr. 46** Basiert auf V I/1r (T. 1–104)–v. 104 notierte Takte Notentext; die T. 89–90 wurden getilgt. In T. 89 wurde das Gegenstück fehlt. In T. 89 wurde das Gegenstück „al segno  $\Phi$  poi segue“; die T. 89–90 wurden jedoch. In der vorliegenden Ausgabe sind die T. 89–90 nicht mehr enthalten.

**Nr. 47** Basiert auf V II/1v (T. 1–53)–v. 53 Takte Notentext; von T. 25–32 wiederholt werden. Am Ende Angabe „da capo fino al  $\Phi$  | Poi segue“.

**Nr. 48** Basiert auf V III/1v (T. 1–24)–v. 24 Takte Notentext.

**Nr. 49** Basiert auf V IV/1v (T. 1–24)–v. 24 Takte Notentext.

**Nr. 50** Basiert auf V I/2v. 16 Takte Notentext mit obligater Pedal.

**Nr. 51** Basiert auf V II/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 52** Basiert auf V III/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 53** Basiert auf V IV/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 54** Basiert auf V V/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 55** Basiert auf V VI/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 56** Basiert auf V VII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 57** Basiert auf V VIII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 58** Basiert auf V IX/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 59** Basiert auf V X/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 60** Basiert auf V XI/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 61** Basiert auf V XII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 62** Basiert auf V XIII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 63** Basiert auf V XIV/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 64** Basiert auf V XV/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 65** Basiert auf V XVI/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 66** Basiert auf V XVII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 67** Basiert auf V XVIII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 68** Basiert auf V XIX/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 69** Basiert auf V XX/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 70** Basiert auf V XXI/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 71** Basiert auf V XXII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 72** Basiert auf V XXIII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 73** Basiert auf V XXIV/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 74** Basiert auf V XXV/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 75** Basiert auf V XXVI/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 76** Basiert auf V XXVII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

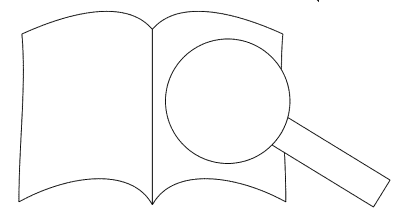
**Nr. 77** Basiert auf V XXVIII/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 78** Basiert auf V XXIX/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 79** Basiert auf V XXX/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**Nr. 80** Basiert auf V XXXI/2v. 21 Takte Notentext; der Schlussakkord der ms ist als Bezifferung notiert.

**III. Einzelanmerkungen:** siehe S. 1C



# Critical Report

Sigla of libraries and collections:

I-TLp	Torre del Lago Puccini, Archive of the Villa Puccini
ChicagoCDN	Chicago, private collection of Karl Della Nina
ValdottavoCS	Valdottavo/Lucca, private collection of the heirs of Alessandro Sandretti
PorcariCT	Porcari/Lucca, private collection of Andrea Toschi

Catalogues of sources:

At the time of publication of Dieter Schickling's volume *Giacomo Puccini. Catalogue of the Works* (Bärenreiter, Kassel 2003) (SC = Schickling, Catalogue), scholars were aware only of the existence of the pieces of the Della Nina Collection. Not having had the opportunity to study the manuscripts, Schickling followed Sotheby's 1988 catalogue in his annotations, classifying the pieces in question as "Student Compositions for Piano and Organ," giving them indiscriminate numbers from 9 to 29, and assigning the Sonata published here as *no. 1* a number of its own among "Arrangements" in his Appendix II.

The numbering of pieces *nos. 1–45* in this Critical Report follows the "Catalogo tematico delle 'Sonate per organo di Giacomo Puccini,'" ed. Virgilio Bernardoni (in *Giacomo Puccini. Il contesto e le musiche*, ed. Fabrizio Guidotti [Oxford: Oxford University Press, 2017], pp. 97–117). The pieces *nos. 46–77*, discovered in the publication of the "Catalogo tematico" in 2017, are numbered in this time.

## Preliminary Remarks

This edition observes:

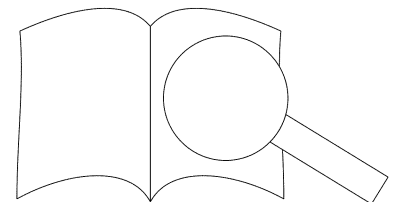
- 1) Corrections of the original text are not reproduced.
- 2) Dynamic markings are standardized to current usage (for example, "p" for piano, "f" for forte, "cresc." for crescendo, "decresc." for decrescendo).
- 3) Unnecessary ornaments are tacitly eliminated and editorial additions regarded as necessary are added in smaller characters.
- 4) Pedal markings used are standardized to "Pedali/autograph," they are indicated in italics.
- 5) Editorial changes to current editorial practice have been indicated in smaller characters. Editorial additions, however, are distinguished graphically: performance marks in italics; sections of text that may have been lost and missing notes, rests and slurs in smaller characters; slurs in dotted lines; staccato dots in smaller characters. The Critical Report indicates only editorial inter-

ventions that it has not been possible to indicate in specific graphic means.

In some sonatas of the Della Nina Collection "da capo" but does not specify its length scheme of the short, or even very short, as Puccini himself writes it out in *nos. 1–3* and *20–23*) and explicitly in *nos. 1* (mm. 3–11 and 27–31). The solution adopted is to indicate the length of the section in the Critical Report.

In the music, references to the Critical Report ("The Edition") are in the form of "CR III" (part III ("Critical Notes")) by

Individual measures are indicated by measure number and symbol in the measure.



## I. The Sources

The sources of the compositions for organ vary in consistency and quality. The manuscripts of the Della Nina Collection are written in a concise and hasty hand, with very frequent abbreviations for repeated figures, summary indications concerning the formal articulation, erasures, rewritten sections, and omissions. In addition to the complete pieces, they also contain some sketches by Puccini himself, and here and there the originals alternate with pieces and sketches written by another hand. On the whole, they seem to present compositions in a draft compilation, still in progress, for personal use. The manuscripts from the other three sources, by contrast, are fair copies, without sketches or parts in different hands, and contain only finished compositions.

In this edition, the pieces from the Della Nina Collection have been transcribed from the photocopies conserved by Karl Della Nina. These are reproductions of varying sizes, sometimes in negative, of individual pages of manuscript paper in four different sorts – vertical folios with 10, 12, or 20 staves, and oblong folios with 10 staves – making up a total corresponding to 12 quires of 4 sides each, indicated below by capital letters. The fact that the owner shuffled the order of the pages in the photocopies, which he assembled into two separate folders without regard for the integrity of the individual pieces of music, made it necessary first of all to reconstruct the exact sequence. This was done by deducing the sequence of the music notated in them, with the help of material evidence such as the orientation of the folios, the number of staves, and conspicuous features such as gaps or stains. In the reorganization it was also assumed that folios of the same format were originally independent fascicles in which the pieces must have been divided up as follows:

### Vertical folios with 12 staves

- A 1r–v *Sonata no. 1* in G major  
2r sketch  
2v *Sonata no. 2* in G major
- B 1r–v *Sonata no. 3* in G major  
2r–v *Sonata no. 4* in D major
- C 1r–v *Sonata no. 5* in D major

### Oblong folios

- D 1r *Sonata no. 6*  
1v sketch  
2r *Sonata no. 7*
- E 1r–v, 2r *Sonata no. 8*
- F 1r *Sonata no. 9*  
2r *Sonata no. 10*

### Vertical folios with 10 staves

- G 1r–v *Sonata no. 11* in G major

In the last episode of this *Sonata* there are three short cadences with specific harmonizations of the bass notes “in close position” (see Illustration 1 on p. XXXIII). It can be assumed that they were part of the teaching material of Puccini’s pupil Carlo Della Nina. The first cadence is the basis for the more elaborate cadence in C major, probably by Della Nina himself, which can be seen on B/1v (see Illustration 1 on p. XXXI).

- H 1r–v *Sonata no. 13* in G major  
2r–v *Sonata no. 14* in A major<sup>2</sup>
- I 1r, 2r *Sonata no. 15* in G major  
2v, 2r *Sonata no. 16* in G major
- K 1r *Sonata no. 17* in D major
- L 2r–v fragment of a sonata in F major, the first part of which was probably written on 1r–v<sup>3</sup>

The only folio with 20 staves (M) contains on the recto graph *Marcia* (no. 18) and on the verso a fragment of the same handwriting as the additions not in Puccini’s hand.

On the recto of the folios corresponding to nos. 14–16, 18, and the fragment in L/2r–v, as well as nos. 5 and 13, we read a “P,” presumably a trace of the arrangement attempted to distinguish the autograph folio from that of Carlo Della Nina senior. Authentic pieces follow a similar pattern, such as the *Marcia* piece in a single span would be the work of the young Puccini’s.

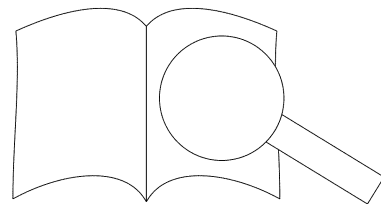
The *Marcia* includes a double folio, and a fascicle in oblong format of 10 lines, as well as another 2 pages of music on 10 staves. The Sandretti manuscript on 22 pages of music by Puccini, the folio and on a fascicle of 5 double folios of the two sources are as follows:

The Sandretti manuscript includes two copies of H/2r; at the bottom of one of the first lines of a non-autograph annotation in English (“\*The end of the piece appears”) – a small part of the continuation may be seen, but is illegible.

Other folios: pages containing only pieces or sketches in a different hand – that of Carlo Della Nina senior – which appear on D/2v (the incipit of *Ave Maria dolente*), E/2v (a “Tempo di valzer”), and F/2v (a “Tempo di *Marcia*”), and K/1v (a piece in a *verset stile*); the annotations by another hand on the folios partially used by Puccini, such as the cadence (see Illustration 1) and the sketches in C/1v and F/1v; and the pages that we suppose were not photocopied at the time of sale because they contained no music and were therefore of little interest (this must be the case for at least the pages of G/2v and I/1v).

<sup>4</sup> The facsimiles of the entire collection are published in the Appendix to *Giacomo Puccini organista. Il contesto e le musiche*, ed. Fabrizio Guidotti, Olschki, Florence 2017, pp. 119–153. The description of the manuscripts made at the time of the sale does not provide arguments to support the order described here. On the other hand, the Sotheby’s catalogue presents a series of inaccuracies that can be attributed to errors of evaluation (see the Introduction) relating to the number of pieces listed (counted as nineteen instead of eighteen) and to the interpretation of their nature. For example, a complete piece seems to be given as a fragmentary piece (no. 13 of this edition) and, inversely, the lacunae in the Sonata in F major are not reported. Moreover, no. 8 is described as a generic “collection of dances,” although Puccini expressly marked it “Tempo di Valzer.” The descriptions also diverge from the evidence in the copies of the Della Nina Collection with regard to the tonalities of the sonatas. In the catalogue the key of G major is attributed to ten pieces, plus one in G minor-major, as against twelve actual pieces in G major; there is supposedly only one in D major as against the five we know of; the key of C major is attributed to one of the pieces which apparently ends in F major, while we do possess one – fragmentary – piece in F major in the key of C major (“The manuscripts [...] and widely used keys: G major, D major, C major,” *Il secolo XX XXVI/2*, February 1912, here is p. 92), the suspicion arises that the not reproduce all the manuscripts existing.

<sup>5</sup> See Virgilio Bernardoni, “Il compositore *organista* (see note 4), pp. 55–72 – the rele



**N** PorcariCT. Single folio: on the recto the heading "Sonate I Per l'Organo" and the date "4-Febbraio 1870"; on the verso 24 mm. of an incomplete piece in D major,  $\text{C}$  time, headed by "Offertorio" and the indication "All<sup>o</sup> [Allegro]"<sup>6</sup>

**O** PorcariCT. Fascicle composed of 2 double folios:  
on I/1r-v and II/1r a piece in B-flat major,  $\frac{6}{8}$  time (95 measures of music), initial section missing  
on II/1v-2r-v and I/2r "Marcia I All<sup>o</sup> [Allegro]" in C major, in  $\frac{2}{4}$  time [no. 21 of the present edition]<sup>7</sup>  
on I/2v the heading "Versetti" appears above a piece marked "All<sup>o</sup> [Allegro]," in E minor,  $\text{C}$  time (this is the first in an incomplete series of versets in E minor) [no. 22]

**P** PorcariCT. Single folio: on r-v a piece in G major,  $\frac{3}{4}$  time, with heading "N. 3" and marking "Allegretto"; on the recto, bottom right, "Volti" [no. 23]<sup>8</sup>

**Q** PorcariCT. Single folio: on r-v a piece in G major,  $\frac{2}{4}$  time, with heading "N. 4" and marking "All<sup>o</sup> [Allegro]" [no. 24] (together with "N. 3" of **P** this could form a pair of versets belonging to the same incomplete series)

**R** PorcariCT. Double folio: on 1r-v a piece in A major,  $\frac{3}{4}$  time, with heading "N. 2 [no. 25]"; on 2r-v another piece in A major,  $\text{C}$  time, with heading "N. 3" and marking "Maestoso" [no. 26] (these are two versets in a series, of which no. 1 and perhaps other pieces following no. 3 are missing)

**S** ValdottavoCS. Double folio: on 1r-v "All<sup>o</sup> [Allegro] Vivace" in D major, in  $\frac{3}{8}$  time [no. 19]; on 2r 33 measures of a piece in G major,  $\frac{2}{4}$  time, first section missing; on 2v "All<sup>o</sup> [Allegro]" in G major,  $\frac{2}{4}$  time [no. 20]

**T** ValdottavoCS. Fascicle composed of 5 double folios:  
on I/1r "N. 1. Maestoso" in F major,  $\text{C}$  time; on upper margin, in another hand, "Versetti in Fa 3<sup>a</sup> Maggiore per il sesto tono" [no. 27]  
on I/1v "N. 2" in another hand and marking "Allegretto" [no. 28]  
on II/1r "N. 3." in another hand and marking "Allegretto" in  $\text{C}$  time [no. 29]  
on II/1v "N. 4." in another hand and marking "Allegretto" in F major,  $\frac{3}{4}$  time [no. 30]  
on III/1r "N. 5." in another hand and marking "Allegretto" in  $\text{C}$  time [no. 31]  
on III/1v "N. 6." in another hand and marking "Allegretto" in F major,  $\frac{3}{4}$  time [no. 32]  
on IV/1r "N. 7." in another hand and marking "Allegretto" in F major,  $\frac{3}{4}$  time [no. 33]

**U** PorcariCT. Double folio: on 1r, heading "Marcia I Per Organo" in A major, on 1v and 2r, on 10 hand-drawn pages, heading "Marcia II" in A major, on 2r at bottom right "Volti" [no. 23]

<sup>6</sup> Facsimile in *Giacomo Puccini organista* (see note 4), Fig. IV.  
<sup>7</sup> Facsimile in *ibid.*, Figs. VI-VII.  
<sup>8</sup> Facsimile in *ibid.*, Fig. V.

on V/2r "N. 5" and "All<sup>o</sup> [Allegro] Maestoso," in E minor,  $\text{C}$  time [no. 37]

on V/2v "N. 6." in another hand and "allegro," in E minor,  $\frac{2}{4}$  time [no. 38]

on IV/2r "N. 1 I Mod<sup>to</sup> [Moderato]" in A minor,  $\text{C}$  time; on upper margin, in another hand, "Versetti per il Magnificat di 3. tono in La 3<sup>a</sup> Minore con cadenza sospesa" (with a cadence on the dominant) [no. 39]

on IV/2v "N. 2 I Mod<sup>to</sup> [Moderato]," in A minor,  $\text{C}$  time; on III/2r "N. 3" in another hand and "All<sup>o</sup> [Allegro]" in  $\text{C}$  time [no. 41]

on III/2v "N. 4 I Allegretto," in A minor,  $\frac{2}{4}$  time; on II/2r "N. 5 I Andantino," in A minor,  $\frac{3}{4}$  time; on II/2v "N. 6 I All<sup>o</sup> [Allegro]," in A major,  $\frac{2}{4}$  time; on I/2r-v blank

The piece written in the Torchi format is:

**U** PorcariCT. Double folio: on 1r, heading "Marcia I Per Organo" in A major, on 1v and 2r, on 10 hand-drawn pages, heading "Marcia II" in A major, on 2r at bottom right "Volti" [no. 23]

The documents of the Toschi script lead us to suppose that the pieces were written in greater quantities than those of the present edition.

Facsimile in *ibid.*, Fascicolo 61, MS 148. 18-page fascicle consisting of 10 double folios and 1 single folio, arranged in the order: I double folio, II double folio, III double folio, IV folio, V double folio on I/1r-v and II/1r-v "Offertorio I Allegro" in D major,  $\text{C}$  time [no. 46]

on II/1v-III/1r "Postcomunio I Allegro" in G major,  $\frac{2}{4}$  time [no. 47]  
III/1v blank  
IV/1r-v missing  
V/1r-v blank

on V/2r-v "Kyrie I Introduzione" in D major,  $\text{C}$  time [no. 48], followed by "Tempo di Fuga I N. 1,"  $\text{C}$  time [no. 49]

on IV/2r "N. 2 All<sup>o</sup> [Allegro],"  $\text{C}$  time [no. 50]

on IV/2v "N. 3,"  $\frac{3}{4}$  time [no. 51]

on IV/2v-III/2r "Gloria I Introduzione I All<sup>o</sup> [Allegro]" in A minor,  $\text{C}$  time [no. 52]

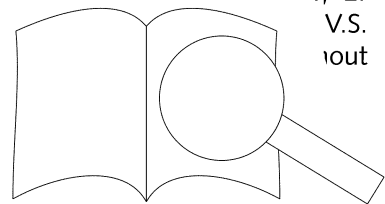
on III/2r-v "N. 2 All<sup>o</sup> [Allegro],"  $\text{C}$  time [no. 53]

on III/2v-II/2r "Pollacca I N. 3,"  $\frac{3}{4}$  time [no. 54]

on II/2r-v "N. 4,"  $\frac{2}{4}$  time [no. 55]  
I/2r-v blank

**W** I-TLp, *Fascicolo 124, MS 124*. 18-page fascicle consisting of 10 double folios and 1 single folio, arranged in the order: I double folio, II double folio, III double folio, IV double folio, V double folio on I/1r-v and II/1r-v "Offertorio I Allegro" in D major,  $\text{C}$  time [no. 46]

<sup>9</sup> The facsimile is published in Aldo B. Associazione Culturale Ponte, Capa



**Z** I-TLp, *Fascicolo 126, n. 7*. Single folio: on r–v “Pastorella I gravida” in G major,  $\frac{6}{8}$  time; at the end the letters “GP” and then “[illegible words] fino alla comune” [no. 57]

## II. The Editions

**No. 1** Based on A/1r (mm. 1–19)–v (mm. 20–23). 23 measures of music. The notation breaks off at the second system of A/1v with the word “fine,” a sign referring back to m. 3 and the marking “da capo al segno \*”; the segno is located at m. 3.

**No. 2** Based on A/2v. 23 measures of music; mm. 6 and 23 deleted and rewritten; corrections to md and ms at m. 9 and to ms at m. 20.

**No. 3** Based on B/1r (mm. 1–27)–v. 40 measures of music; mm. 13 and 32 deleted and rewritten. At the end the words “a capo” appear, but without indicating the length of the reprise; for the sake of tonal coherence we limit the repetition to mm. 1–4. In B/1v (see Illustration 1, reproduced on p. XXXI), at the end of the piece, another hand has written “fine” and added a C major cadence in the following systems.

**No. 4** Based on B/2r (mm. 1–24)–v. 33 measures of music; mm. 21 and 29 deleted and rewritten. The piece concludes at the third system of B/2v with the indication “a capo” after a double bar and the key signature D Major (after m. 33), without specifying the actual end; the entire section in D major, up to m. 25, is to be repeated.

**No. 5** Based on C/1r (mm. 1–37)–v. 39 measures of music. In the first system of C/1v with m. 39; after the measure indicating a return to m. 9; followed by a sketch in another system of the melody of a piece in A major, with a short Trio.

**No. 6** Based on D/1r. 22 measures of music; mm. 15–16 deleted and rewritten. At the beginning the marking “restr.” at m. 21 and the sign  $\Phi$  at the end, an emblem “a capo,” then, following another double bar, the marking “fine  $\Phi$ ,” the final chord.

**No. 7** Based on D/2r (see Illustration 2). 23 measures of music. At the beginning of the last measure there is a double bar.

**No. 8** Based on E/1r (see Illustration 3). 23 measures of music. Folio E/1r contains the notation for the first two sections of the piece in the key of G major (mm. 1–8, corresponding to the first two sections of the piece). According to Puccini’s indication, the piece is to be performed in the sequence A (first section) – A (second section) – A. Two measures are deleted after m. 81. Folio E/2r contains the notation for the piece in the key of C major (mm. 1–15 (corresponding to the first section of the edition), in the dominant, D major (with the key signature of the edition), in the dominant, D major (with the key signature of the edition). Puccini indicates the reprise with the words “da capo al tempo di valzer,” which in the present edition is interpreted as “da capo fino al tempo di valzer” (da capo up to the

Tempo di Valzer), that is up to m. 49, which precedes the first measure in  $\frac{3}{4}$  time. The meaning of the autograph indication “volti [...],” incomplete in the photocopy of the manuscript, which can be read at the end of the music on page E/1v, is not clear: reading the next (recto) page should not, in fact, involve a page turn.

**No. 9** Based on F/1r. 19 measures of music; mm. 4 and 5 deleted and rewritten. At the end, after m. 19, words that are not completely legible in the photocopy: presumably “da capo.” In order to respect the tonal coherence, the criterion for the reprise up to m. 8 is applied.

**No. 10** Based on F/2r. 23 measures of music; mm. 23 and a double bar, above the signature, are deleted and rewritten. The end of the “a capo” marking is read “a capo.” The end of the “a capo” marking is read “a capo.” The end of the “a capo” marking is read “a capo.” The end of the “a capo” marking is read “a capo.”

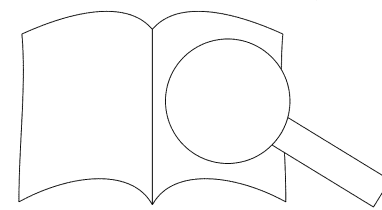
**No. 11** Based on G/1r (mm. 1–27)–v. 40 measures of music; mm. 13 and 32 deleted and rewritten. At the end the words “a capo” appear, but without indicating the length of the reprise; for the sake of tonal coherence we limit the repetition to mm. 1–4. In G/1v (see Illustration 1, reproduced on p. XXXI), at the end of the piece, another hand has written “fine” and added a C major cadence in the following systems.

**No. 12** Based on H/1r (mm. 1–32)–v. 64 measures of music. At the beginning the marking “restr.” at m. 21 and the sign  $\Phi$  at the end, an emblem “a capo,” then, following another double bar, the marking “fine  $\Phi$ ,” the final chord.

**No. 13** Based on H/2r (mm. 1–32)–v. 64 measures of music. At the beginning the marking “restr.” at m. 21 and the sign  $\Phi$  at the end, an emblem “a capo,” then, following another double bar, the marking “fine  $\Phi$ ,” the final chord.

**No. 14** Based on I/1r (mm. 1–30), 2r. 38 measures of music. The piece begins on folio I/1r upside down and is completed in the first system of folio I/2r upside down (see Illustration 5 on p. XXXVI). In the first system of folio I/2r, right above the incipit of the left hand part, there is a double bar. The piece has no  $\sharp$  to indicate G major. At m. 32, the  $\sharp$  appears in the position of the first line through mm. 32 and 34–36; in the present edition it is retained to preserve the formal structure of the piece.

**No. 15** Based on I/1r (mm. 1–30), 2r. 38 measures of music. The piece begins on folio I/1r upside down and is completed in the first system of folio I/2r upside down (see Illustration 5 on p. XXXVI). In the first system of folio I/2r, right above the incipit of the left hand part, there is a double bar. The piece has no  $\sharp$  to indicate G major. At m. 32, the  $\sharp$  appears in the position of the first line through mm. 32 and 34–36; in the present edition it is retained to preserve the formal structure of the piece.





ning at m. 23. At the end, the marking "a capo" without any indication of the end of the reprise, which must apply to mm. 1–20.

**No. 16** Based on I/2v (mm. 1–18), 2r (folio upside down). 25 measures of music; mm. 14–15 and 24 deleted and rewritten. The piece begins on folio I/2v (see Illustration 5 on p. XXXVI) and is completed in systems 2–4 of folio I/2r, which also contains the mm. 31–38 (1st system) and a sketch (5th system, upside down) of *no. 15*.

**No. 17** Based on K/1r. 28 measures of music; m. 8 deleted and rewritten.

**No. 18** Based on M/1r. 59 measures of music; m. 22 deleted and rewritten. After m. 43 "da capo fino al segno  $\Phi$  poi avanti dal segno X (da capo until segno  $\Phi$  then forward from segno X): the segno  $\Phi$  is at m. 27; X is at the beginning of the Trio. At the end of the Trio "da capo."

**No. 19** Based on S/1r (mm. 1–52)–v. 103 measures of music.

**No. 20** Based on S/2v. 16 measures of music. After m. 16 the segno  $\Phi$  and "D:C: [da capo]." The other segno  $\Phi$  is at m. 1.

**No. 21** Based on O II/1v (mm. 1–39), 2r (mm. 40–79)–v (mm. 80–118) and I/2r. 143 measures of music. At m. 48 repeat sign, without the corresponding sign at the starting point of the repetition; in the present edition the repetition begins in m. 9.

**No. 22** Based on O I/2v. 19 measures of music.

**No. 23** Based on P/r (mm. 1–24)–v. 46 measures of music.

**No. 24** Based on Q/r (mm. 1–37)–v. 68 measures of

**No. 25** Based on R/1r (mm. 1–34)–v. 60 measures of music. Without tempo marking.

**No. 26** Based on R/2r (mm. 1–18)–v. 36 measures of music.

**No. 27** Based on T I/1r. 25 measures of music.

**No. 28** Based on T I/1v. 37 measures of music.

**No. 29** Based on T I/2r. 20 measures of music.

**No. 30** Based on T II/1r. 20 measures of music.

**No. 31** Based on T II/2r. 20 measures of music.

**No. 32** Based on T III/1r. 37 measures of music.

**No. 33** Based on T III/2r. 37 measures of music.

**No. 34** Based on T IV/1r. 23 measures of music.

**No. 35** Based on T IV/2r. 23 measures of music.

**No. 36** Based on T V/1v. 33 measures of music.

**No. 37** Based on T V/2r. 24 measures of music.

**No. 38** Based on T V/2v. 34 measures of music.

**No. 39** Based on T IV/2r. 23 measures of music.

**No. 40** Based on T IV/2v. 20 measures of music.

**No. 41** Based on T III/2r. 20 measures of music.

**No. 42** Based on T III/2v. 37 measures of music.

**No. 43** Based on T II/2r. 21 measures of music.

**No. 44** Based on T II/2v. 31 measures of music.

**No. 45** Based on U/1v (mm. 1–32)–2r. 6<sup>F</sup> and the first two chords of md in m. 6<sup>F</sup>. At the end the indication "da capo". The present edition has added the march section in m. 21.

**No. 46** Based on V I/1r (mm. 60–89)–v. 10<sup>d</sup> and II/1r (mm. 90–118)–v. 10<sup>d</sup>. m. 89 lacks the sign of the repeat and was there<sup>f</sup>. After m. 69 the indication "da capo"; the segno for the end of the piece, it has been supposed to be

**No. 47** Based on V II/1r (mm. 1–26)–III/1r. 53 measures of music. m. 4 is repeated with repeat signs. After m. 26 "da capo fino al  $\Phi$  Poi segue." The corresponding

**No. 48** Based on V I/2r (mm. 1–24)–v. 33 measures of music.

**No. 49** Based on V V/2v. 16 measures of music, with obbligato

**No. 50** Based on V IV/2r. 34 measures of music; the chords in mm. 28–29, 30.1+2, 31–32 and 34 are notated in figures.

**No. 51** Based on V IV/2v. 21 measures of music; the final chord at ms is notated in figures.

**No. 52** Based on V IV/2v (mm. 1–13)–III/2r. 25 measures of music; m. 9 is repeated and then deleted.

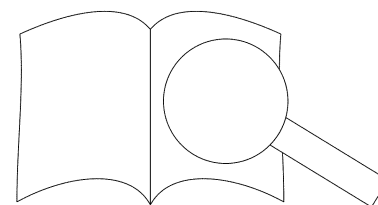
**No. 53** Based on V III/2r (mm. 1–12)–v. 23 measures of music; mm. 18–19 are repeated and deleted.

**No. 54** Based on V III/2v (mm. 1–11)–II/2r. 25 measures of music; obbligato pedal at m. 25.

**No. 55** Based on V II/2r (mm. 1–16)–v. 25 measures of music.

**No. 56** Based on W/1r (mm. 1–23)–v (mm. 24–52) and 2r. 71 measures of music (29 + 42 in the Mosso). At m. 71 the music ends on the dominant, without the final double bar line.

**No. 57** Based on Z/r (mm. 1–



### III. Critical Notes

**N. 1**  
19/1,2 md 8–9 M. 19 is notated only once (m. 19/1) at the end of the page. The sixteenth-note triplet which leads to m. 20 is indicated above an eighth-note rest and later deleted.

20 md After page turn Puccini indicated the sixteenth-note triplet again, before the measure at the top.

23/1,2 md 7 M. 23 is notated only once (m. 23/1). The sixteenth-note triplet which leads back to m. 20 is indicated above an eighth-note rest. Puccini marked with "fine" the conclusion of the repetition with  $d^2$  (see m. 23/2).

32 md 7–8 Puccini did not indicate exactly the end of the da capo. The editor has decided to end with the eighth note  $g^2$  of the right hand (7) and to do without the sixteenth-note rest and the sixteenth note  $a^2$  of the corresponding m. 11.

**N. 2**  
1 Without time signature.  
7 md 1 Half note  $b^1$  not dotted.  
16 ms 3–4 Only the first two chords are notated, the others are indicated by repeat signs. The sign for the chords 3–4 is missing.

**N. 3**  
24 md 5 Quarter-note chord. In the corresponding m. 15 an eighth-note chord and a eighth-note rest are notated.

**N. 4**  
18–21 md The upper octave is not notated in mm. 18–21.4. But in m. 18 "coll 8<sup>a</sup>" is indicated and reiterated by the "con ottava" in m. 24.3.  
22–24 md The upper octave is not notated but in m. 22 indicated with the marking "con ottava"

**N. 5**  
6 ms 3  $b$  instead of  $b$  flat in the chord. Manuscript version.  
14 Puccini notated a repeat sign at the beginning of the measure, deleted it at the beginning of the measure.  
24 md 1–3 Sixty-fourth notes not notated.  
28 ms 1 In the pedal addition version.  
31 ms 1 The chord is notated instead of the original.

**N. 6**  
4 md 6  $b$  instead of  $b$  flat at the beginning.  
5 19, 40 md 8  $g^1$  instead of  $g^2$ .

**N. 7**  
13 md 13 Chord  $b^2$  instead of  $b$  flat<sup>2</sup>. The notes written an octave lower are  $b$  flat<sup>1</sup>.  
14 md 14 Thirty-fourth notes instead of thirty-second notes. The notes are notated as a quarter note; however, in m. 14 they are notated correctly as an eighth note.  
15 md 15 Two thirty-second notes instead of two sixty-fourth notes.  
50 md 50 The register indication "cornetto" which should be placed in the source above the beginning of the second system, is notated at the upper margin, above m. 50.

64 md 5  
73/1,2

89

105

109, 117 md 1  
115 md 3  
121

**N. 10**

4 md 7–13,  
ms 5–11  
13 ms 8

19

22

**N. 11**

23

30/31 md 3, 4  
36 ms 1–2  
56 ms 1–3

**N. 14**

1 md  
48, 96 ms

64/1,2

**N. 16**

9 md 1  
10 md 4  
12 md 5–8  
14 md 3

17 ms 3 (7)

28

The sign # is indicated above the beginning of the measure (see note following the m. 89).  $d$  flat<sup>2</sup> instead of  $d^2$ .

M. 73 is notated only once (m. 73/1). Above the three rests in the right hand (see m. 73/1) Puccini notated the three eighth notes which lead to m. 74. Above the beginning of the measure the direction: "\* avanti" (see note following m. 89).

After the measure at the end of f. 1v<sup>1</sup> following remark for the repetition is notated: # [s. m. 58] fino \* [s. m. 73] poi b. 106]" (from # to \* and following [after m. 106]).

In order to find a suitable reading, m. 73/1 should be played only the reading of m. 73/1.

The notes of the chord are notated. The lowest note is notated. The direction tempo di... is notated.

instead of 1 notes.

which is different chords.

are probably by mistake.

hairpin is notated only 4, in the end of the measure.

appoggiaturas are thirty-second notes instead of sixteenth notes.

The slurs appear only in the copy: m. 14.2 until the end of m. 15, m. 16.2–17.1, and m. 18.1–4. Without # on the upper note; but see ms.

The appoggiaturas are separated by a bar-line. These two notes have only one stem pointing upwards.

Double bar line. The lowest notes in the chords are each G instead of A.

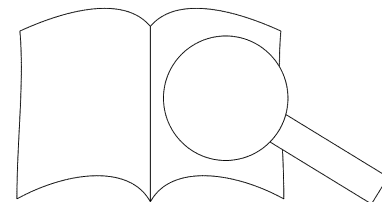
In the source m. 18 with which the piece ends in the present edition is no concluding measure. It was adapted here by the editor.

In the key signature the  $f$  sharp accidental is placed between the lines where the  $a^1$  is situated. Blank; the completion is orientated towards mm. 16 and 64/2.

The measure is notated only once (m. 64/1).

The slur from m. 7 ends at the last note of m. 8.  $b^1$  instead of  $a^1$ .

Notated as quarter note. The slur from m. 12 to m. 14 which is the last chord. The  $b$  accidentals are not notated in the chords. There is no conclusion.



<b>N. 18</b>			
20 (63)	md 1	The additional note $a^1$ in the chord is probably a slip of the pen.	
25 (68)	ms 1	Quarter-note chord instead of eighth-note chord (the three remaining identical chords in the measure are notated as repeat signs).	
37	md 1	$a^1$ instead of $g^1$ ; but see m. 29.	
79–82	md	Lower octave not notated but indicated as "con 8 <sup>a</sup> " in m. 79.	
83–85	md	Lower octave only notated in the first chord of m. 83.	
<b>N. 19</b>			
72	ms 3	The chord is notated without the $c$ ; but see m. 80.	
<b>N. 20</b>			
16/1,2		M. 16 is notated only once (m. 16/1). Ending the work with m. 16/2 is an editorial decision.	
<b>N. 21</b>			
19	ms	In the chord $e$ instead of $f$ ; but see m. 11.	
103	md 1	$g^1-b^1$ instead of $b^1-d^2$ ; but see m. 32.	
139	ms 1	The chord also includes $c^1$ .	
<b>N. 23</b>			
38	ms 5–8	Eighth notes instead of sixteenth notes.	
44	md 3	$g^2$ instead of $f$ sharp <sup>2</sup> .	
<b>N. 24</b>			
2	md/ms 4	Quarter notes instead of eighth notes.	
<b>N. 25</b>			
29	md 2	Upper note of the octave chord without $\sharp$ .	
<b>N. 26</b>			
29	ms 5–8	Abbreviated notation: the tremolo slash ending at the half note $A$ .	
31	md/ms 2–3	The two rest symbols are exchanged.	
<b>N. 32</b>			
1		"piano" in another hand.	
<b>N. 33</b>			
11	md 7	The manuscript therefore therefore the	
17	md 4	See above.	
<b>N. 38</b>			
1		"	
9	ms 1–4	with tremolo	
18	ms 2	with leger line. The note is indicated by a repeat sign.	
<b>N. 39</b>			
16		; but see md. The note pointing upwards is notated.	
		as repetition of mm. 16–18. One stem pointing upwards is notated.	
		$a-d^1$ instead of $b-d^1$ ; but see m. 6. The accidental $\sharp$ to the note $g$ sharp <sup>1</sup> is notated but not the actual note itself.	
	md/ms 8	The manuscript was cut at the right margin, therefore the notes are missing.	
<b>N. 44</b>			
14	md 2	Quarter note not dotted.	
29	md 2	Without the eighth rest.	
<b>N. 45</b>			
1	md 4–7	Originally notated as chords with the lower octaves (see m. 2.1). The lower octaves are later deleted.	
25	ms 1	Quarter-note chord instead of eighth-	
<b>N. 46</b>			
66	md 8	Following the chord there is a rest.	
<b>N. 48</b>			
32	ms 3	Lowest note of the	
<b>N. 49</b>			
6	md 1	Two quarter notes $f$ and $c$ flat.	
5–8	ms 5 ms	the	us, with- pedal is indi- cated on a stave.
10–13	ms	the	hand is notated with the notation "8 <sup>va</sup> sopra."
<b>N. 52</b>			
8		the chord.	
16		$e^2$ ; see m. 12.	
17		possibly mistakenly copied m. 14 instead of m. 13 varied repetition.	
	ms 5		Only 1–4 notated, the other notes are indicated with repetition signs. At position of note 9 Puccini added a natural sign ( $b$ instead of $b$ flat) to the repetition sign.
	md 13–18		$g$ instead of $f$ sharp. Eighth notes and thirty-second notes instead of thirty-second and sixty-fourth notes.
	md 1		Without $e^2$ flat; but see ms.
<b>N. 57</b>			
2	md	In the lower voice Puccini added a quarter rest and perhaps an additional eighth rest. The dots for the half notes $d$ and $G$ are missing. The dot for the half note $g$ is missing.	
4	ms	A quarter note instead of an eighth note.	
5	md 2	The stem pointing upwards has been added by the editor.	
8	ms 1	A dotted quarter note instead of a quarter note.	
11	md 1	A dotted quarter note $g^1$ instead of a quarter note $g^1$ .	
16	md 1	The dot is missing for the half note $d$ .	
17–19	md md	Between mm. 17 and 18 there are two ties and between mm. 18 and 19 there is one tie to be seen. Perhaps Puccini intended to tie the half-note chords $g^2/d^1$ together.	
33	md 4 ms 1	The dot for the eighth note is missing. The dots are missing for all the notes of the eighth-note	
36	md 4	The dots for the eighth-note chord are missing.	
37	ms 1	The dots for the eighth-note chord are missing.	
41	md	The dot for the eighth-note	

