

CONTENTS

I. Balletto detto "Il Conte Orlando"	3
II. Gagliarda	10
III. Villanella	16
IV. Passo Mezzo e Mascherada	22

ABOUT THIS EDITION

This transcription is based on the 1920 G. Ricordi & Co. orchestral edition. Every effort is made to include all pitches at all octaves—either as played by keys with an 8' stop or by using 4' or 2' stops alone or in combination—to remain as faithful to the original as possible. Because of the denser textures and faster tempi in the *Passo Mezzo e Mascherada*, some background figures had to be omitted or reimagined in this movement—the first three movements, however, transcribed to the organ quite easily. Careful attention is made to preserve the timbre of particular orchestral instruments by pairing them with their organ counterparts, particularly during solo passages. Largely, I include the original articulations of the orchestral instruments in the score. Articulations that do not translate well for the organist are reassigned or omitted.

A word is needed concerning the indication of registrations. All registration changes that occur after the initial setting are placed within rectangles to facilitate easier observation. If an indication does not include a “+” or “-” symbol, then the particular manual or the pedal should be cleared of all prior stops, including any couplers, and set to the given registration.

I have long been an admirer of Respighi's music, and it is my hope that through the immense timbral palette possible on the organ, this beloved suite will be made available to a broader audience, while paying suitable homage to the original version.

—Kevin Uppercue

Ancient Airs and Dances

Suite No. 1

for Organ Solo

Sw: Oboe 8'

Gt: Principals 8', 4'

Ch: Principal 8'

Ped: Principal 8'

I. Balletto detto "Il Conte Orlando"

Transcribed and edited by
Kevin Uppercue (ASCAP)

Allegretto moderato ♩ = 126

The musical score is written for organ solo in 4/4 time with a key signature of one sharp (F#). It is divided into three systems. The first system begins with a grand staff (treble and bass clefs) and includes a guitar part labeled "Gt. leggero". The second system continues the guitar part. The third system introduces a swell box labeled "Sw." and a chorus part labeled "Ch.". The score concludes with a "Ped: + 16'" instruction.

Music: Simone Molinaro, 1599 (PD). Transcribed for orchestra by Ottorino Respighi, 1917 (PD).

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10

Ped: - 16'

Ped: + 16'

Gt.

Gt.

13

16

Sw.

Ch.

Ped: - 16'

19

Ch.

Ch.

Ped: - 16'

22

Ped: + 16'

Ped: + Gt. to Ped.

25

Sw.

Ch.

Gt.

Sw.

Ch.

Gt.

Sw.

Ch.

Gt.

28

Sw.

Ch.

Gt.

Gt: + Sw. to Gt.

31

Ch.

Ch.

Gt.

Ch: + Princ. 4'

Gt: + Ch. to Gt.

34

Musical score for measures 34-36. The piece is in G major (one sharp). Measure 34 features a piano introduction with chords and a melodic line in the right hand, and a bass line in the left hand. Measures 35 and 36 continue this texture with some melodic movement in the right hand and sustained bass notes in the left hand.

37

rall.

Musical score for measures 37-40. The tempo is marked *rall.* (rallentando). The music continues with a similar texture to the previous measures, featuring chords and a melodic line in the right hand, and a bass line in the left hand. The piece concludes with a final chord in measure 40.

41

a tempo Gt: - Sw. to Gt.
Sw. dolce

Ch.
Ch: Fl. 8'

Ped: Fl. 8'

Musical score for measures 41-43. The tempo is marked *a tempo*. The key signature changes to F major (one flat). Measure 41 includes performance instructions: *Sw. dolce* (Swell to dolce) and *Gt: - Sw. to Gt.* (Guitar: - Swell to Guitar). The score features a melodic line in the right hand, a chordal accompaniment in the middle staff, and a bass line in the left hand. Pedal points are indicated for the first and eighth notes in the bass line.

44

Musical score for measures 44-46. The music continues with a melodic line in the right hand, a chordal accompaniment in the middle staff, and a bass line in the left hand. The piece concludes with a final chord in measure 46.

47

Ch.

50

Ped: + 16'

53

56

Sw.

Ch: Princ. 8'

Ped: Princ. 8'

59

7 v Ch.

62

Gt.

Ped: + 16'

Ped: + Gt. to Ped.

65

Sw. Ch. Gt. Sw. Ch. Gt. Sw. Ch. Gt.

68

Sw. Gt. Gt.

Gt: + Sw. to Gt.

71

Ch. Gt.

Ch: + Princ. 4 Gt: + Ch. to Gt.

74

77

rall.

II. Gagliarda

Sw: Oboe 8'

Gt: Principals 8', 4', Sw. and Ch. to Gt.

Ch: Principals 8', 4', Sw. to Ch.

Ped: Principals 16', 8', Gt. and Ch. to Ped.

Allegretto marcato ♩ = 176

Ch. *stacc.*

Gt.

6

11

16 Ch.
Ch: Princ. 8'
Sw.

22 Gt.
Gt.

27
Ped: Fl. 8'

32 Ch.

38

Gt.

Ped: Princ. 16', 8', Gt. and Ch. to Ped.

43

Ch.

Ch: + Fl. 4'

Ped: Princ. 8'

48

Ch: + Princ. 4'

53

Gt.

molto rall.

Fine

Ped: Princ. 16', 8', Gt. and Ch. to Ped.

Andantino mosso (in one) $\text{♩} = 69$

58

Ch: Fl. 8'; Gt. Solo Fl. 8'

Ch.

Ped: Fl. 8'

63

68

Sw.

Ch. *legato*

73

The image shows a page of musical notation for a piece titled 'Andantino mosso (in one)' with a tempo of quarter note = 69. The page is numbered 13. The score is written for piano and includes parts for flute and guitar. It is divided into four systems of music. The first system (measures 58-62) features a piano accompaniment in the bass clef with a 'Ped: Fl. 8'' instruction, and a flute part in the treble clef with a 'Ch.' instruction. The second system (measures 63-67) continues the piano accompaniment and flute part. The third system (measures 68-72) introduces a 'Sw.' (swell) instruction and a 'Ch. legato' instruction for the flute. The fourth system (measures 73-77) shows the piano accompaniment and flute part continuing. A large, diagonal watermark reading 'Copying is illegal! Review only' is overlaid across the entire page.

78

83

88

94

Ch.

Sw: + Light 16'

Sw.

Ped: + Bourdon 16'

The musical score consists of four systems of three staves each (treble, middle, and bass clefs). The key signature is G major (one sharp). The time signature is 3/4. The piece begins at measure 78. The first system (measures 78-82) features a treble line with a melodic line and a trill in the final measure, and a bass line with a steady eighth-note accompaniment. The second system (measures 83-87) continues the melodic development in the treble and the accompaniment in the bass. The third system (measures 88-93) includes a sixteenth-note figure in the treble and a more active bass line. The fourth system (measures 94-98) is marked 'Ch.' and includes performance instructions: 'Sw: + Light 16'' and 'Sw.' in the treble, and 'Ped: + Bourdon 16'' in the bass. The piece concludes with a double bar line at the end of measure 98.

*If 16' stop is unavailable, play an octave lower through m. 109.

99

Musical score for measures 99-104. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It features a piano (p.) dynamic marking. The right hand plays chords and a melodic line, while the left hand plays a steady eighth-note accompaniment.

105

Musical score for measures 105-109. The score continues in the same key signature and dynamic. The right hand has a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

110

Gt.

Ped: Bourdon 16'

Musical score for measures 110-114. The score includes a guitar (Gt.) part in the right hand. A box indicates a pedal effect: "Ped: Bourdon 16'". The piano dynamic (p.) is maintained.

115

D.C. al Fine

Musical score for measures 115-119. The score concludes with a double bar line and the instruction "D.C. al Fine". The piano dynamic (p.) is maintained.

III. Villanella

Sw: Flute 4'
 Gt: Solo Flute 8'
 Ch: String 8'
 Ped: Ch. to Ped.

Andante cantabile ♩ = 72

Ch. Sw. Ch. mp

Ped: + 16' Ped: - 16'

6 Ch. Sw. mp

Ped: + 16' Ped: - 16'

sub. f Sw: Oboe 8' Sw. Ch.

12

18 (Sw.)

Gt. bridge¹⁾

(Ch.)

24

Ch.

Ch: + Celeste

29

Sw.

Ch: - Celeste

Ped: + 16'

Ped: - 16'

35

Ped: + 16'

1) If bridging with the Great is not possible, play these notes on the Choir (or Positif).

42

rall.

Ch.

Ch: + Celeste

Ped: - 16'

Ped: + 16'

47

Sw.

Gt.

Ch: - Celeste

bridge

Ped: - 16'

Poco più mosso

52

Ch.

57

Gt.

62

Ch. *rall.*

67

poco meno
Sw. *rall.*

bridge²⁾

Gt. Fl. 2'

Ped: + 16'

Tempo I

Ch: + Celeste

72

Ch.

Sw.

Sw: Princ. 8' or Broad Solo 8'

2) If bridging is not possible, these notes on the Great should be omitted.

77

Musical score for measures 77-81. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 77 starts with a treble clef chord and a bass clef eighth note. A box in measure 81 contains the text "Sw: + Princ. 4'".

82

Musical score for measures 82-86. The score is in treble and bass clefs with a key signature of two sharps. Measure 82 starts with a treble clef chord and a bass clef eighth note. Measure 84 has a time signature change to 4/4. Measure 85 has a time signature change to 2/4. The word "rall." is written above measure 85.

87

a tempo

Sw: - Princ. 4'

Musical score for measures 87-91. The score is in treble and bass clefs with a key signature of two sharps. Measure 87 starts with a treble clef chord and a bass clef eighth note. The word "Ch." is written above measure 87. Measure 89 has a time signature change to 4/4. Measure 91 has a time signature change to 2/4.

92

Musical score for measures 92-96. The score is in treble and bass clefs with a key signature of two sharps. Measure 92 starts with a treble clef chord and a bass clef eighth note. The word "Sw." is written above measure 92. Measure 94 has a time signature change to 4/4. Measure 96 has a time signature change to 2/4.

98

Musical score for measures 98-103. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 98 features a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measures 99-100 show a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measures 101-102 show a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 103 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord.

104

Musical score for measures 104-109. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 104 features a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 105 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 106 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 107 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 108 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 109 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord.

rall.

Più lento

rall.

Sw: + Princ. 4'

Ped: - 16'

110

Musical score for measures 110-115. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 110 features a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 111 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 112 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 113 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 114 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord. Measure 115 shows a treble staff with a quarter note chord, a bass staff with a quarter note chord, and a middle staff with a quarter note chord.

molto rall.

Ch.

Ch: - Celeste

Ped: + 16'

IV. Passo Mezzo e Mascherada

Sw: Oboe 8', Trumpet 8'

Gt: Principal 8', Sw. and Ch. to Gt.

Ch: Principal 8'

Ped: Principals 16', 8', All 8' Man. Couplers

PASSO MEZZO

Allegro vivo ♩ = 144

5

10

15

Sw. - Tpt. 8'

Sw.

Gt: Solo Flute 8'

Ped: Princ. 4'

20

Ch.

25

Sw.

Ped: Fl. 4'

30

Ch.

Ped: Bourdon 16', Princ. 8'

35

Sw. Ch. Sw.

Ped: Fl. 4'

40

Ch. Sw.

Ped: Bourdon 16', Princ. 8'

45

Gt. Sw. Ch.

Sw: String 8'

Ped: Fl. 4'

50

Sw: Oboe 8'
Gt: Princ 8', Sw. and Ch. to Gt.

Gt. Ch. Gt.

opt.

Ped: Princ. 16', 8', All 8' Man. Couplers

55

Ch. Gt.

60

Sw. Ch. *molto rall.*

Ped: - Sw. and Gt. to Ped.

MASCHERADA
 Vivacissimo (in one) ♩ = 120

66

Sw. (Ch.) Sw: Bright Solo Reed 8'

72

78

Ch: + Princ. 4'

Ch.

83

89

Gt: + Princ. 4'

Gt.

Ped: + Gt. to Ped.

95

Sw: Oboe 8'

Sw. *leggero*

Ped: Fl. 8'

Gt: + Reed 8'

102

Gt.

Ped: Princ. 16', 8', All 8' Man. Couplers

Ped: Princ. 16', 8', All 8' Man. Couplers

109

Sw.

Ped: Fl. 8'

Ped: Fl. 8'

116

Gt.

Ped: Princ. 16', 8', All 8' Man. Couplers

Ped: Princ. 16', 8', All 8' Man. Couplers

123

3/4

Allegretto $\text{♩} = 56$

129

Sw.

Ch.

Ch: Fl. 8'

Ped: Fl. 8'

Vivace $\text{♩} = 120$

135

Ch.

Ch: Princ. 8', 4'

Ped: Princ. 16', 8', Ch. to Ped.

141

Gt.

Gt: - Reed 8'

Ped: + Gt. and Sw. to Ped.

148

Allegretto ♩. = 56

154

Musical score for measures 154-158. The score is in 3/4 time with a key signature of two sharps (F# and C#). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The first staff has a 'Sw.' (Swell) marking. The music features a melody in the upper voice with slurs and a steady accompaniment in the lower voices.

Ch: - Princ. 4'
Ped: Fl. 8'

159

Musical score for measures 159-163. The score continues in the same 3/4 time and key signature. It features a 'Ch.' (Chorus) marking above the first staff. The melody in the upper voice becomes more active with slurs and ties. The accompaniment remains consistent.

Ped: Bourdon 16', Princ. 8'

164

Musical score for measures 164-168. The score continues in the same 3/4 time and key signature. It features a 'Ch.' (Chorus) marking above the first staff. The music concludes with a double bar line and a 2/4 time signature change indicated at the end of the piece.

Vivace ♩ = 120

170

Sw.

Ped: Fl. 4'

Vivacissimo ♩ = 152

176

1. 2.

Gt: - Princ. 4'

Ch.

Gt. Ch: Fl. 8'

Sw. *stacc. e leggerissimo*

Sw: String 8'

Ped: Bourdon 16', Fl. 8', Gt. and Sw. to Ped.

181

Gt. Sw.

Ped: - Gt. to Ped.

185

Gt. Sw.

Ch: + Fl. 4'

190 Ch.



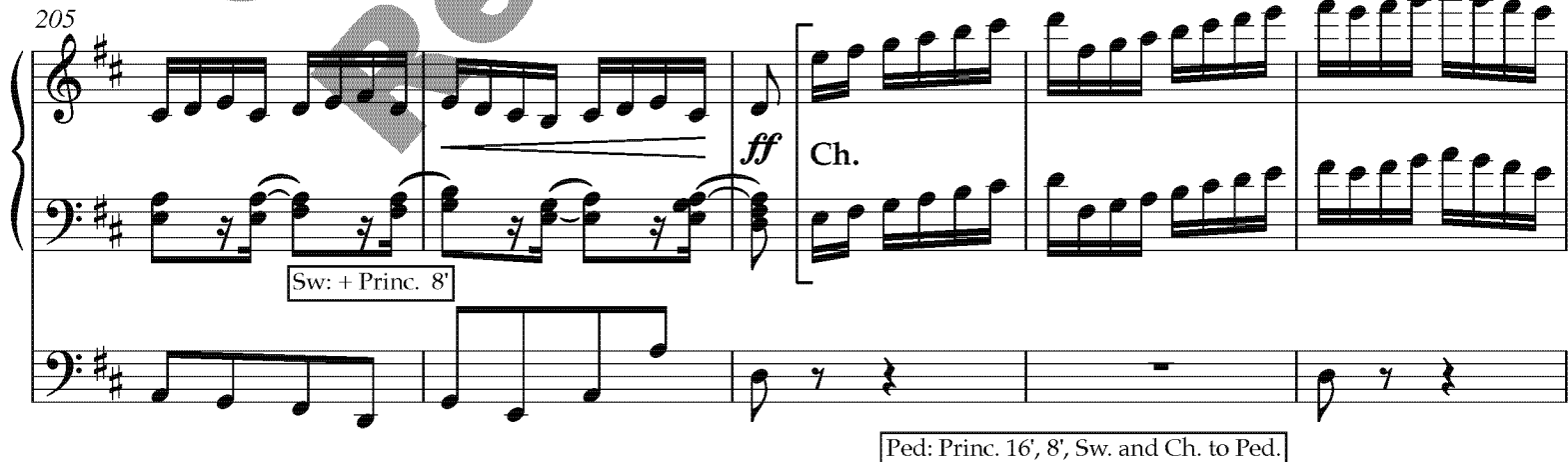
195 Ch: - Fl. 8'



200 p Sw: + Fl. 8'



205 ff Ch.



Meno (*marcato e sostenuto*) ♩ = 120

210

Gt.

Sw: Oboe 8'

Ped: + Gt. to Ped.

215

220

Sw.

Ch.

Ch: - Sw. to Ch.

Ped: - Gt. and Sw. to Ped.

225

Ped: Princ. 8'

230

Musical score for measures 230-233. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 230 features a melodic line in the treble with a slur over the first two notes and a grace note in the bass. Measures 231-233 continue the melodic development with various rhythmic patterns and slurs.

234

Ch. *rall.*

Musical score for measures 234-238. Measure 234 is marked with a 'Ch.' (Chorus) and a 'rall.' (rallentando) instruction. The treble clef part has a slur over the first two notes. The bass clef part has a grace note in the first measure. The score continues with melodic lines in both staves.

Ped: Princ 16', 8', Sw. and Ch. to Ped.

239

Tempo I (Vivo) ♩ = 144

Gt.

Musical score for measures 239-242. The tempo is marked 'Tempo I (Vivo)' with a quarter note equal to 144. A guitar part is indicated by 'Gt.' in the second staff. The piano part continues in the first and third staves. The score features a mix of eighth and sixteenth notes.

Ped: + Gt. to Ped.

245

Sw: + Tpt. 8'

250

Gt: + Reeds 8'

255

+ Man. Reeds 4'

Ped: + Reeds