

Giacomo
PUCCINI

Sonate, Versetti, Marce

Selezione dall'opera per organo
Ausgewählte Orgelwerke / Selected Organ Works

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delle Opere di Giacomo Puccini



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L'organo di fabbricazione Pucci suonato da Giacomo Puccini nella Chiesa di San Girolamo a Lucca, oggi nella Chiesa di San Francesco a Piano di Conca (Lucca).

Eine der von Puccini selbst gespielten, vom Orgelbauer Pucci hergestellten Orgeln, ehemals in der Kirche San Girolamo in Lucca, heute in der Kirche San Francesco, Piano di Conca (Lucca).

One of the organs manufactured by Pucci and played by Giacomo Puccini himself, once in the Church of San Girolamo in Lucca, today in the Church of San Francesco, Piano di Conca (Lucca).

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Introduzione

Il ritrovamento dei manoscritti delle *Sonate per organo* consente finalmente di conoscere la parte più cospicua delle prime attività musicali di Giacomo Puccini a Lucca, finora oggetto soltanto di narrazioni aneddotiche. Di questo segmento del catalogo del musicista la presente edizione propone una selezione che anticipa l'edizione critica integrale in preparazione in un volume dell'*Edizione Nazionale delle Opere di Giacomo Puccini* (ENOGP, II/2.1).¹

Ultimo discendente della più longeva dinastia di musicisti di Lucca, da quattro generazioni organisti e maestri di cappella in una città in cui la musica da chiesa occupava una porzione rilevante, Giacomo Puccini era predestinato alla carriera dei suoi ascendenti familiari. Alla morte prematura del padre Michele, nel 1864, quando non aveva ancora sei anni, furono i musicisti formati alla sua scuola a impartirgli un'educazione musicale nella quale lo studio dell'organo ebbe un posto rilevante: probabilmente già nella Scuola musicale privata di Luigi Nerici; senza dubbio nell'Istituto Musicale «Pacini» dove, dal 1868 in poi, ebbe come maestri gli organisti della Cattedrale di S. Martino, lo zio Fortunato Magi e Carlo Giorgi, e ottenne due primi premi in organo nel '75 e nel '76.

L'organo fu lo strumento col quale il giovane Giacomo esordì in pubblico come musicista. Gli archivi lucchesi attestano incarichi di assistente organista nella Cattedrale nel periodo 1872–74 e il regolare incasso dello stipendio di organista dal 1873 al 1882 presso la Chiesa di San Girolamo della Confraternita della Santissima Pietà del Riscatto (uno degli enti per il quale aveva lavorato anche Michele Puccini). Risulta che ancora nel 1883 Giacomo partecipò come organista alla festa di S. Croce (la celebrazione più solenne dei lucchesi, che si svolge il 14 settembre in onore dell'immagine del Volto Santo), dopo che si era da tempo trasferito a Milano e aveva definitivamente orientato i propri interessi verso la musica orchestrale e il melodramma.

Le *Sonate per organo* ammontano a sessantun composizioni, quattro delle quali frammentarie, la quasi totalità prima d'ora sconosciuta. I manoscritti provengono in parte dalla collezione di Carlo Della Nina (i diciannove pezzi che Puccini lasciò al suo unico allievo, organista dilettante a Porcari), in parte dalla collezione di altri organisti di Parcari (nove pezzi), in parte da un manoscritto lucchese, intitolato "Raccolta di Suonate sacre per Organo composte da diversi Maestri" (ventun pezzi). Altri dodici pezzi sono conservati nell'archivio della Villa Puccini a Torre del Lago. Benché manchino datazioni autografe nella maggior parte dei brani, è assai probabile che siano stati composti nel decennio 1870–80 e che la loro creazione coincida con la formazione lucchese e lo svolgimento delle funzioni di organista, e vada posta in relazione con la composizione di pezzi sacri (come il *Mottetto per San Paolino* o l'inno *Vexilla regis prodeunt*), l'istruzione di cori e l'insegnamento dell'organo.

Divenuto autore di melodrammi di successo mondiale, Puccini avrebbe manifestato scetticismo sulle proprie attitudini nelle incombenze musicali del periodo giovanile («insegnare? che cosa? o se non so nulla, io – suonare l'organo? sì, con quella mano agile

che mi rimpasto!»²). Tuttavia, il repertorio di *Sonate* organistiche ora ricostituito rivela un musicista di sicuro mestiere, in grado di concorrere con originalità alla fase di transizione del genere 'minore' della musica liturgica. Le *Sonate*, infatti, offrono uno spaccato della prassi organistica lucchese (e più in generale italiana) nel momento in cui il gusto nella musica liturgica stava per abbandonare le maniere operistiche, prevalenti nel medio Ottocento, e incominciava a volgere verso lo stile più adeguato alla liturgia, incentivato nell'ultimo quarto del secolo dal 'movimento ceciliano'. Le composizioni di Puccini recano tracce dello stile mondano declinante nella presenza pervasiva di melodie ritmate e sciolte, influenzate dai tipi bandistici, dai ritmi della marcia e dei ballabili (qui rappresentati al massimo grado nei n. 1, 4, 9–12). Mostrano invece un contegno musicale più devoto e adatto alla funzione nei brani di assorta condotta melodica (nel n. 2 intessuta anche di imitazioni) e nei pezzi brevi di carattere preludante (il n. 6) o di eloquente andamento cadenzante (il n. 7).

Le estensioni delle parti per le mani destra e sinistra, l'uso parco della pedaliera – sia esplicito (come nei n. 2 e 7) sia implicito (come nel n. 6) – e il tipo di registri solistici espressamente richiesti (cfr. n. 4, 10, e 11) confermano che le *Sonate* furono scritte per gli organi di fabbricazione toscana suonati da Puccini a Lucca: strumenti a tastiera unica impostata sul registro Principale di 8 piedi, con una piccola pedaliera sempre unita al manuale e qualche registro 'da concerto' diviso in 'bassi' e 'soprani'.

I tratti generali delle composizioni rientrano nei tipi musicali di vasta diffusione nel repertorio organistico italiano coevo (il carattere di improvvisazione come nei n. 1 e 3, la melodia di volta in volta cantabile, marziale o ballabile, parafrasata o d'invenzione) e sono conformi alle funzioni liturgiche della messa per organo costituita dai quattro brani per l'offertorio (il n. 1), l'elevazione (il n. 2), la consumazione (il n. 3) e il 'dopo la Messa' (il n. 4), col corredo di versetti più brevi, di vario carattere e per varie destinazioni: fra questi l'*Allegro* n. 6, che indugia in sequenze parallele di accordi rivoltati, secondo un procedimento che Puccini avrebbe utilizzato con efficacissima consapevolezza poetica nelle opere della maturità.

Il pezzo più rappresentato per il 'dopo la Messa' era la marcia, per la cui esecuzione colorita gli organi suonati da Puccini disponevano degli effetti del Timpano e della Banda turca, comprendente grancassa, 'cappello cinese' e campanelli. Nel repertorio pucciniano la marcia ha un corrispettivo funzionale nel valzer (cfr. il n. 4), tanto che in un caso, il n. 10, un "Tempo di Valzer" è incorniciato da una Marcia. Opzioni che, a fronte dell'assenza di valzer nei repertori organistici coevi, avvalorano la spregiudicatezza con cui il giovane Puccini contaminava la gioiosa solennità della musica liturgica col ritmo inequivocabile della mondanità borghese.

Bergamo, gennaio 2018

Virgilio Bernardoni

¹ La storia del ritrovamento dei manoscritti e il loro inquadramento storico e stilistico sono ora affrontati nei saggi di Aldo Berti, Gabriella Biagi Ravenni, Fabrizio Guidotti, Virgilio Bernardoni e Luigi Ferdinando Tagliavini in *Giacomo Puccini organista. Il contesto e le musiche*, a cura di Fabrizio Guidotti, Firenze, Olschki 2017. Le *Sonate per organo* sono state eseguite per la prima volta da Liuwe Tamminga, il 5 maggio 2017, nella Chiesa di San Pietro Somaldi di Lucca. Tamminga ne ha realizzato anche la prima registrazione in CD sugli organi lucchesi suonati da Puccini (Giacomo Puccini, *Organ Works*, CD Passacaille 1029, 2017).

² Lettera a Carlo Paladini del 26 novembre 1920, pubblicata in Carlo Paladini, *Giacomo Puccini con l'epistolario inedito*, a cura di Marzia Paladini, Firenze, Vallecchi 1961, n. 36, p. 151.

Vorwort

Mit der Wiederentdeckung der Manuskripte der *Orgelsonaten* wurde es endlich möglich, den bedeutendsten Teil der frühen Kompositionen von Giacomo Puccini in Lucca kennenzulernen, war dieser bis jetzt nur das Thema anekdotischer Erzählungen. Die vorliegende Auswahlgabe bietet einen Einblick in diesen Abschnitt von Puccinis Werk, der in einer kritischer Gesamtedition in einem Band der *Edizione Nazionale delle Opere di Giacomo Puccini* (ENOGP, II/2.1) erscheinen wird.¹

Giocomo Puccini war als jüngster Sprössling der langlebigsten Musikerdynastie von Lucca – vier Generationen Organisten und Kapellmeister in einer Stadt, in der Kirchenmusik eine bedeutende Rolle spielte – prädestiniert für eine derartige Karriere. Als er 1864 mit kaum sechs Jahren den Vater Michele frühzeitig verlor, verdankte er seine musikalische Ausbildung Schülern Micheles. Eine wichtige Rolle nahm dabei das Orgelspiel ein, wie wahrscheinlich in der von ihm besuchten privaten Musikschule von Luigi Nerici und zweifellos im Istituto Musicale Pacini. Im Letzteren wurde Puccini ab 1868 von seinem Onkel Fortunato Magi und von Carlo Giorgi unterrichtet, die beide Organisten an der Kathedrale San Martino waren; und dort errang er 1875 und 1876 den ersten Preis im Orgelspiel.

So war die Orgel auch das Instrument, mit dem der junge Giacomo erstmals als Musiker an die Öffentlichkeit trat. Die Archive von Lucca bezeugen ihn von 1872 bis 1874 als Assistent des Organisten der Kathedrale. Von 1873 bis 1882 sind regelmäßige Gehaltsauszahlungen an Puccini als Organist der Kirche San Girolamo der Bruderschaft „Santissima Pietà del Riscatto“ dokumentiert, wo auch schon Michele Puccini beschäftigt war. Obwohl Giacomo schon längst nach Mailand gezogen war und sein Interesse definitiv der Orchestermusik und der Oper zugewandt hatte, nahm Giacomo noch 1883 als Organist an den lucchesischen Feierlichkeiten zu Santa Croce teil, dem wichtigsten liturgischen Fest der Stadt. Dieses findet jährlich am 14. September zu Ehren des wundersamen Kruzifixes „Volto Santo“ statt.

Die *Orgelsonaten* umfassen einundsechzig Kompositionen, von denen vier nur fragmentarisch erhalten sind. Die meisten der *Sonaten* waren bisher unbekannt. Neunzehn Stücke stammen aus der Sammlung Carlo Della Nina, einem Laienorganisten aus Porcari und Puccinis einzigen Schüler, neun aus den Sammlungen anderer Organisten aus Porcari, einundzwanzig weitere aus einem lucchesischen Manuskript mit dem Titel „Raccolta di Suonate sacre per Organo composte da diversi Maestri“ (Sammlung von kirchlichen Orgelsonaten verschiedener Komponisten) und schließlich zwölf befinden sich im Archiv der Villa Puccini in Torre del Lago. Auch wenn die meisten Handschriften nicht eigenhändig von Puccini datiert sind, entstanden sie wahrscheinlich zwischen 1870 und 1880 während seiner musikalischen Ausbildung sowie seiner Beschäftigung als Organist in Lucca. Seine Komposition von geistlicher Musik (z. B. *Motteto per San Paolino* oder die Hymne *Vexilla regis prodeunt*) ist sicherlich auch im Zusammenhang mit seiner damaligen Tätigkeit als Chorleiter und Orgellehrer zu sehen.

¹ Die Geschichte der Wiederauffindung der Manuskripte und ihre historische Einordnung sind nun aufgearbeitet in den Aufsätzen von Aldo Berti, Gabriella Biagi Ravenni, Fabrizio Guidotti, Virgilio Bernardoni e Luigi Ferdinando Tagliavini, in: *Giacomo Puccini organista. Il contesto e le musiche*, herausgegeben von Fabrizio Guidotti, Firenze: Olschki, 2017. Die *Orgelsonaten* wurden zum ersten Mal von Liuwe Tamminga am 5. Mai 2017 in der Kirche San Pietro Somaldi in Lucca aufgeführt. Tamminga hat die *Sonaten* auf den Orgeln eingespielt, die Puccini selbst in Lucca gespielt hat (*Giacomo Puccini, Organ Works*, CD Passacaille 1029, 2017).

Nachdem Puccini ein weltberühmter Opernkomponist geworden war, soll er sich skeptisch über sein jungliches Talent für Kirchenmusik geäußert haben: „Ich unterrichten? Was? Ich kann doch nichts – Orgel spielen? Ja, mit der flinken Hand, die ich da habe“². Und dennoch zeigen die nun wieder bekannt gewordenen *Orgelsonaten* einen bereits handwerklich versierten Komponisten, der im Stande ist, mit Originalität seinen Beitrag bei der stilistischen Entwicklung des „kleinen“ Genres der Kirchenmusik zu leisten. Die *Sonaten* bieten einen Einblick in die Praxis der Orgelmusik in Lucca (und allgemein in Italien) zu einer Zeit, in der die Kirchenmusik eine Abkehr vom vorwiegend opernhafte Stil des 19. Jahrhunderts hin zu einer liturgisch angepassteren Musik vollzog. Befördert wurde diese Tendenz im letzten Viertel des Jahrhunderts durch die cäcilianische Bewegung. Puccinis Werke zeigen Merkmale der weltlichen Musik, wiewohl in abnehmenden Maße, in der allgegenwärtigen Präsenz von rhythmischen pointierten und schlagkräftigen Melodien unter dem Einfluss von Blasmusik (Banda), Märschen und Tanzmusik (besonders auffallend in den Nrn. 1, 4, 9–12). Sie besitzen auch eine andachtsvolle und dem Zweck der Stücke angepasste Haltung und eine melodisch bestimmte Stimmführung (in Nr. 2 auch mit Imitationen) in den kurzen, präladierenden Werken (Nr. 6) oder einen gewandten kadenzierenden Verlauf (Nr. 7).

Der Ambitus der linken und rechten Hand sowie der zurückhaltende Gebrauch des Pedals, explizit verbal ausgeschlossen wie in Nr. 2 oder verlangt wie in Nr. 7 bzw. notiert wie in Nr. 6, ebenso wie die Art der ausdrücklich geforderten solistischen Register (siehe Nr. 4, 10, 11) sind charakteristisch. Sie bestätigen, dass die *Sonaten* für Instrumente von toskanischen Orgelbauern geschrieben wurden, die Puccini in Lucca spielte: einmanualige Orgeln mit 8-Fuß Hauptregister, einem kurzen, immer an das Manual gekoppelte Pedal und einige solistische Register in Bass- und Sopranlage.

Die Kompositionen gehören nach ihren allgemeinen Merkmalen zur weit verbreiteten Gattung des zeitgenössischen italienischen Orgelrepertoires (wie der Improvisationscharakter von Nr. 1 und 3, deren Melodien jeweils sanglich, martialisch und tänzerisch sind, sei es als Paraphrasen oder eigenständige Erfindungen). Sie passen sich den liturgischen Notwendigkeiten der vierteiligen Orgelmesse an, mit Offertorium (Nr. 1), Elevatio (Nr. 2), Communio (Nr. 3) und „nach dem Gottesdienst“ (Nr. 4), versehen mit eher kürzeren Versetti unterschiedlichen Charakters und für verschiedene Anlässe. Dazu gehört das *Allegro* Nr. 6, das sich in Folgen parallel verlaufender Akkordumkehrungen ergeht und damit ein Verfahren anwendet, das Puccini in seinen reifen Werken gezielt und äußerst wirkungs- und fantasievoll einsetzt.

„Nach der Messe“ erklang zumeist ein Marsch, für dessen Ausführung die von Puccini gespielten Orgeln über die Möglichkeit verfügen mussten, den Klangeindruck von Pauken, türkischer Musik einschließlich großer Trommel, chinesischer Becken und Glöckchen nachzuahmen. Im Repertoire Puccinis nimmt der Walzer eine dem Marsch vergleichbare Funktion ein (z. B. Nr. 4) und dies in einem Maße, dass in einem Fall (Nr. 10) ein „Tempo di Valzer“ von einem Marsch umrahmt wird. Bei dem Fehlen des Walzers im zeitgenössischen Orgelrepertoire bestätigt dies die Unvoreingenommenheit des jungen Puccini, mit der dieser die freudvolle Feierlichkeit der liturgischen Musik mit dem unverkennbaren Rhythmus der mondänen Welt vermischt.

Bergamo, im Januar 2018

Virgilio Bernardoni

Übersetzung: Stella Montanari/Hans Ryschawy

² Brief an Carlo Paladini, 26. November 1920, in: Carlo Paladini, *Giacomo Puccini con l'epistolario inedito*, hrsg. Marzia Paladini, Firenze, Vallecchi, 1961, Nr. 36, S. 151.

Foreword

Now that the manuscripts of the *organ sonatas* have resurfaced, it has finally become possible to form an acquaintance with the major part of Giacomo Puccini's early compositions in Lucca, which until now were known only from anecdotes. The present selection sheds light on this segment of his oeuvre, scheduled to appear in a complete single-volume scholarly edition in the *Edizione Nazionale delle Opere di Giacomo Puccini (ENOGP, II/2.1)*.¹

Giacomo Puccini was the youngest member of the most long-lived musical dynasty in Lucca – four generations of organists and *maestri di capella* in a city in which church music played a major role. As such, he was predestined for the career of his forebears. Not even six years old when his father Michele died in 1864, his musical training was entrusted to Michele's former students. Organ playing formed a large part of the boy's instruction, probably at the private music school of Luigi Nerici, and most certainly at the Istituto Musicale Pacini, where he was enrolled in 1868. There he was taught by his uncle Fortunato Magi and Carlo Giorgi, the organists at the Cathedral of San Martino, and twice won the first prize in organ playing (1875 and 1876).

In short, the organ was the instrument with which the young Giacomo made his first public appearances. The city's archives list him as an assistant to the cathedral's organist from 1872 to 1874. From 1873 to 1882 he received regular salary payments as the organist of the Church of San Girolamo of the confraternity "Santissima Pietà del Riscatto", where Michele Puccini had been employed before him. Although Giacomo had long moved to Milan and had definitively redirected his interests to orchestral music and opera, as late as 1883 he still took part in Lucca's Santa Croce celebrations, the city's most important liturgical festival, held annually on 14 September in honour of the miraculous crucifix Volto Santo, the "Holy Face of Lucca."

The *organ sonatas* amount to sixty-one compositions, of which four have come down to us in a fragmentary state. Almost all of them were previously unknown. Nineteen stem from the collection of Puccini's sole pupil Carlo Della Nina, an amateur organist from Porcari; nine come from collections of other Porcari organists; another 21 from a lucchesian manuscript with the title "Raccolta di Suonate sacre per Organo composte da diversi Maestri" (Collection of sacred organ sonatas by miscellaneous masters); and twelve are located in the archive of the Villa Puccini in Torre del Lago. Though most of the manuscripts are not dated in Puccini's hand, they probably originated between 1870 and 1880 during his musical training and his activities as an organist in Lucca. Like his sacred works, such as *Motteto per San Paolino* or the hymn *Vexilla regis prodeunt*, they should surely be viewed in the context of his youthful activities as a choir director and organ teacher.

After becoming a world-famous opera composer, Puccini is said to have spoken disparagingly of his youthful talent for church music: "Me, teach? Teach what? I don't know anything. – Me, play the

organ? Of course, with the agile hand that clogs things up."² Even so, the recently resurfaced organ sonatas reveal a composer of adept workmanship capable of contributing with originality to the stylistic evolution of the "minor genre" of church music. The *sonatas* offer a glimpse into organ playing in Lucca (and Italy in general) at a time when taste in church music was turning away from the largely operatic style of the mid-19th century toward a music more appropriate to the liturgy – a tendency encouraged in the final decades of the century by the Cecilian movement.

Puccini's works reveal traces of the declining secular style in their widespread use of sharply rhythmic and flexible melodies influenced by wind bands, march rhythms and dance music (especially in nos. 1, 4 and 9–12). They also tend to adopt a devotional stance appropriate to their purpose, whether through melodious part-writing (with imitation in no. 2), short quasi-improvised prelude (no. 6) or an eloquent cadencing progression (no. 7).

The ambitus of the left and right hands, the restrained use of the pedals (whether mentioned explicitly, as in nos. 2 and 7, or notated, as in no. 6), and the expressly specified solo stops (see nos. 4, 10 and 11) all confirm that the *sonatas* were composed for instruments from Tuscan organ builders that Puccini played in Lucca: single-manual organs with an 8' Principal, a short pedal-board always coupled to the manual, and several solo stops divided between bass and soprano.

Judging from their general features, the pieces belong to the wide-ranging repertoire of Italian organ music at the time, as can be seen in the improvised character of nos. 1 and 3, whose melodies, whether paraphrases or original inventions, are by turns cantabile, martial or dance-like. They conform to the liturgical functions of the four-part organ Mass, with Offertory (no. 1), Elevation (no. 2), Communion (no. 3) and a Postlude "after the service" (no. 4), as well as shorter versets of contrasting character for various occasions. Among the latter, the *Allegro* no. 6 indulges in parallel chords in inversion – a device that Puccini would later employ deliberately and to great poetic effect in his mature works.

Usually, the piece heard "after the service" was a march. In order to perform it, the organs at Puccini's disposal must have been able to imitate the sound of drums, Janissary music (including bass drum), Chinese cymbals and bells. In Puccini's repertoire, the waltz (e. g. no. 4) serves a function comparable to that of the march, to such an extent that in one case (no. 10) a "Tempo di Valzer" is framed by a march. Given the absence of waltzes in the organ repertoire of his day, this bears witness to the young Puccini's lack of prejudice in mingling the joyous solemnity of liturgical music with the distinctive rhythms of the secular bourgeoisie.

Bergamo, January 2018

Virgilio Bernardoni

Translation: J. Bradford Robinson

¹ The story of the rediscovery of these manuscripts and their historical and stylistic position are discussed in the essays by Aldo Berti, Gabriella Biagi Ravenni, Fabrizio Guidotti, Virgilio Bernardoni and Luigi Ferdinando Tagliavini in *Giacomo Puccini organista: Il contesto e le musiche*, ed. Fabrizio Guidotti (Florence: Olschki, 2017). The organ sonatas were performed for the first time by Liuwe Tamminga in Lucca's Church of San Pietro Somaldi on 5 May 2017. Tamminga has also recorded them on the organs that Puccini himself played in Lucca (*Giacomo Puccini, Organ Works*, CD Passacaille 1029, 2017).

² Letter to Carlo Paladini, 26 November 1920, in Carlo Paladini, *Giacomo Puccini con l'epistolario inedito*, ed. Marzia Paladini (Florence: Vallecchi, 1961), no. 36, p. 151.

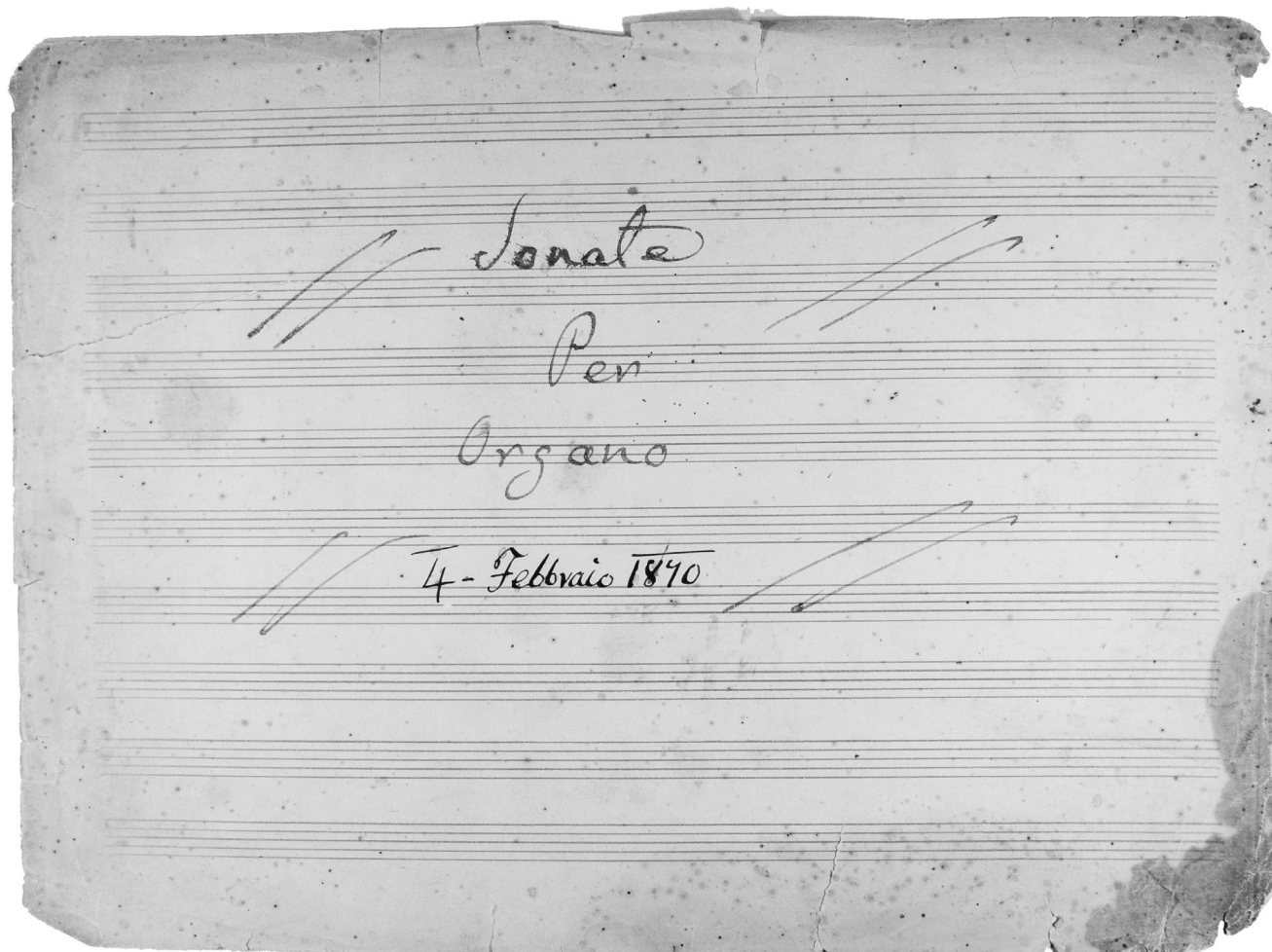


Illustrazione 1a / Abbildung 1a / Illustration 1a

Frontespizio di un foglio singolo che reca nel verso un *Offertorio* frammentario.

Titelseite eines Einzelblatts, das auf der Rückseite ein unvollständiges *Offertorium* enthält.

Title page of a single sheet: on the back an incomplete *Offertorio*.

Fonte / Quelle / Source: Collezione privata di Andrea Toschi, Porcari, Lucca

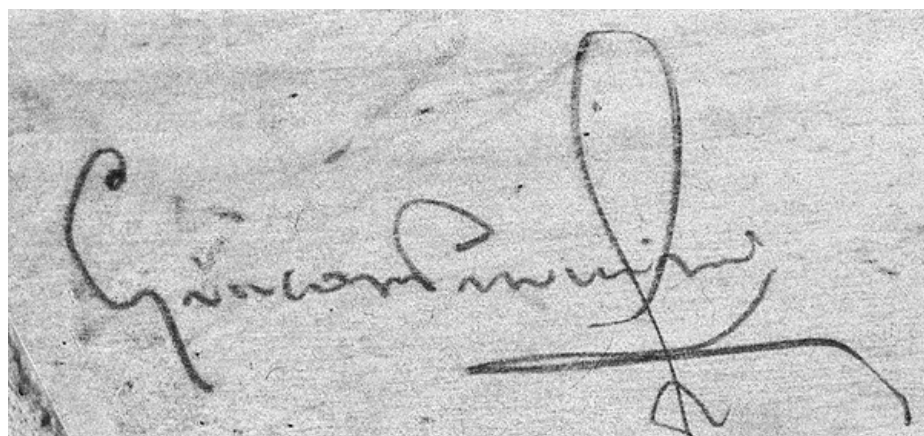


Illustrazione 1b / Abbildung 1b / Illustration 1b

Firma di Giacomo Puccini sull'organo Cacioli nella Chiesa di San Pietro Somaldi a Lucca.

Unterschrift Giacomo Puccinis auf der Cacioli-Orgel in der Kirche San Pietro Somaldi in Lucca.

Signature of Giacomo Puccini on the Cacioli organ in the church San Pietro Somaldi in Lucca.

Fonte / Quelle / Source: Fotografia nell'archivio privato di Glauco Ghilardi



Illustrazione 2 / Abbildung 2 / Illustration 2

Copia della prima pagina del manoscritto della *Sonata in Sol maggiore* (N. 16) qui pubblicata al N. 6.

Kopie der ersten Seite des Autographs der *Sonata in G-Dur* (Nr. 16), hier als Nr. 6 publiziert.

Copy of the first autograph page of the *Sonata in G Major* (No. 16), printed here as No. 6.

Fonte / Quelle / Source: Collezione privata Della Nina, Chicago (foglio / fol. 2r; bb. / T. / mm. 1–18)



Illustrazione 3 / Abbildung 3 / Illustration 3

Copia della seconda pagina del manoscritto della *Sonata in Sol maggiore* (vedi illustrazione 2). Sono presenti un abbozzo (primo sistema), le battute restanti della *Sonata in Sol maggiore* e, capovolte (ultimo sistema), le battute 31–38 della *Sonata in Sol maggiore* (N. 15) qui pubblicata al N. 5.

Die Abbildung zeigt als erste Akkolade eine Skizze, dann die restlichen Takte der *Sonata in G-Dur* (s. Abb. 2) sowie als unterstes System die Takte 31–38 (auf dem Kopf stehend) der *Sonata in G-Dur* (Nr. 15), hier als Nr. 5 publiziert.

This illustration shows a draft (first two-staff system), then the remaining measures of the *Sonata in G Major* (see illustr. 2). On the two staves at the bottom of the page can be seen the measures 31–38 of the *Sonata in G Major* (No. 15), printed here as No. 5; the page has to be turned upside down.

Fonte / Quelle / Source: Collezione privata Della Nina, Chicago (foglio / fol. 1v)

Sonate, Versetti, Marce

I. Sonate

Giacomo Puccini

1858–1924

N. 1 Sonata in Sol maggiore *

Musical notation for the first system of the Sonata in Sol maggiore, measures 1-8. The score is in G major and 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and some sustained notes.

Musical notation for the second system of the Sonata in Sol maggiore, measures 9-14. The right hand continues the melodic development with eighth notes and quarter notes, and the left hand maintains the harmonic support with chords and some sustained notes.

Musical notation for the third system of the Sonata in Sol maggiore, measures 15-20. The right hand features a melodic line with eighth notes and quarter notes, and the left hand provides a harmonic accompaniment with chords and some sustained notes.

Musical notation for the fourth system of the Sonata in Sol maggiore, measures 21-24. The right hand features a melodic line with eighth notes and quarter notes, and the left hand provides a harmonic accompaniment with chords and some sustained notes.

e Nazionale delle Opere di Giacomo Puccini (ENOGP), II/2.

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First ed.,
edited by Virgilio Bernardoni

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 melody in the treble clef features eighth and sixteenth notes with some rests. The bass clef provides a harmonic accompaniment with chords and moving lines.

31

Musical notation for measures 31-35. The system consists of a treble clef staff and a bass clef staff. The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of chords and moving lines.

36

Musical notation for measures 36-40. The system consists of a treble clef staff and a bass clef staff. The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of chords and moving lines.

41

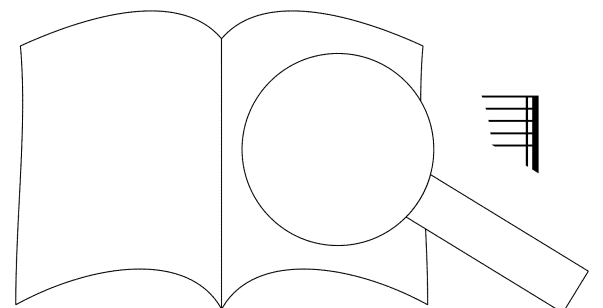
Musical notation for measures 41-46. The system consists of a treble clef staff and a bass clef staff. The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of chords and moving lines.

47

Musical notation for measures 47-54. The system consists of a treble clef staff and a bass clef staff. The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of chords and moving lines.

55

Musical notation for measures 55-59. The system consists of a treble clef staff and a bass clef staff. The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of chords and moving lines.



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N. 2 Sonata in Sol maggiore *

Musical notation for the first system, measures 1-5. The piece is in G major (one sharp) and common time (C). The right hand starts with a whole rest, followed by a series of chords and eighth notes. The left hand plays a simple bass line with quarter notes.

Senza pedali

Musical notation for the second system, measures 6-10. The right hand features a more active melody with eighth and sixteenth notes. The left hand continues with a steady bass line.

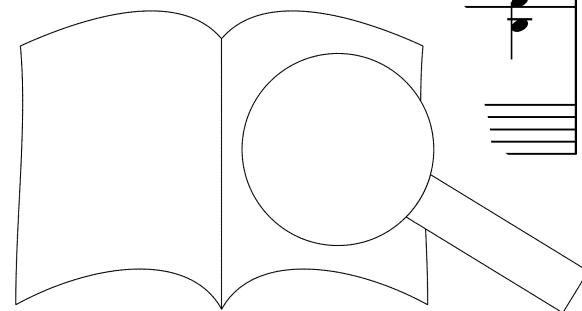
Musical notation for the third system, measures 11-15. The right hand has a complex texture with many beamed notes. The left hand has a simple bass line.

Musical notation for the fourth system, measures 16-20. The right hand has a melodic line with some grace notes. The left hand has a bass line with some longer notes.

Musical notation for the fifth system, measures 21-25. The right hand has a melodic line with some grace notes. The left hand has a bass line with some longer notes.

*. P, II/2.

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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 features chords in the treble and a moving bass line in the bass.

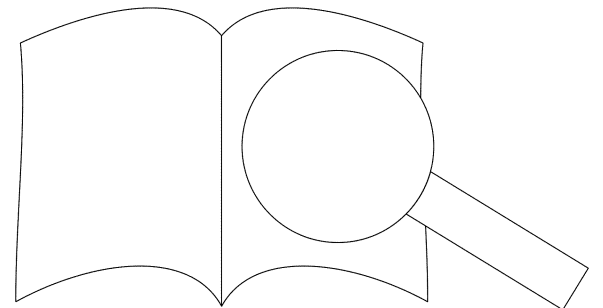
31

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 continues with chords and a moving bass line.

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 music concludes with a final chord and a whole note in the bass.

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N. 3 Sonata in Sol maggiore *

Musical notation for measures 1-4 of the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and some melodic fragments.

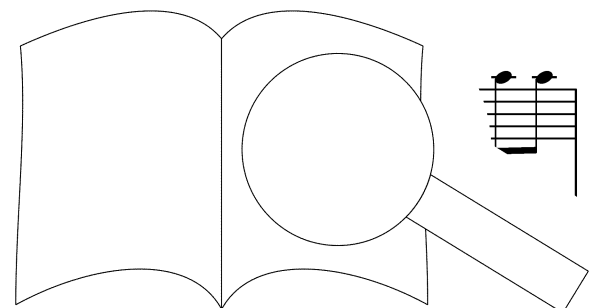
Musical notation for measures 5-8 of the second system, showing more complex chordal textures and some melodic lines in both hands.

Musical notation for measures 9-12 of the third system, continuing the chordal and melodic development.

Musical notation for measures 13-16 of the fourth system, featuring a more active bass line.

Musical notation for measures 17-18 of the fifth system, showing a continuation of the melodic and harmonic themes.

Musical notation for measures 19-22 of the sixth system, concluding the piece with a final cadence.



* N. 1 NOGP, II/2.

27

rall.

31 **Più presto**

ff

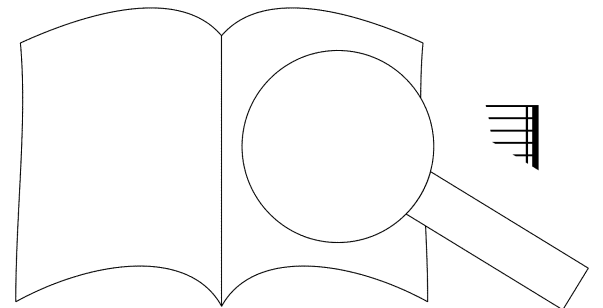
35

39

44

49 **Adagio**

53



N. 4 Sonata in La maggiore *

Tempo di Valzer però un poco meno

trombe e cornetto

10

17

cornetto

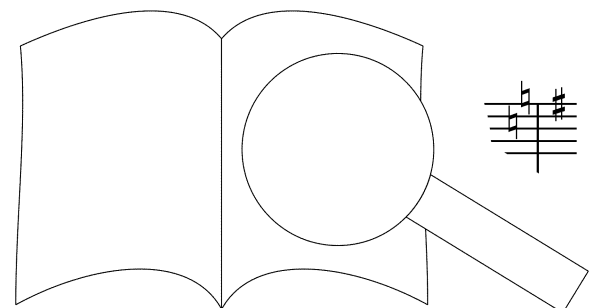
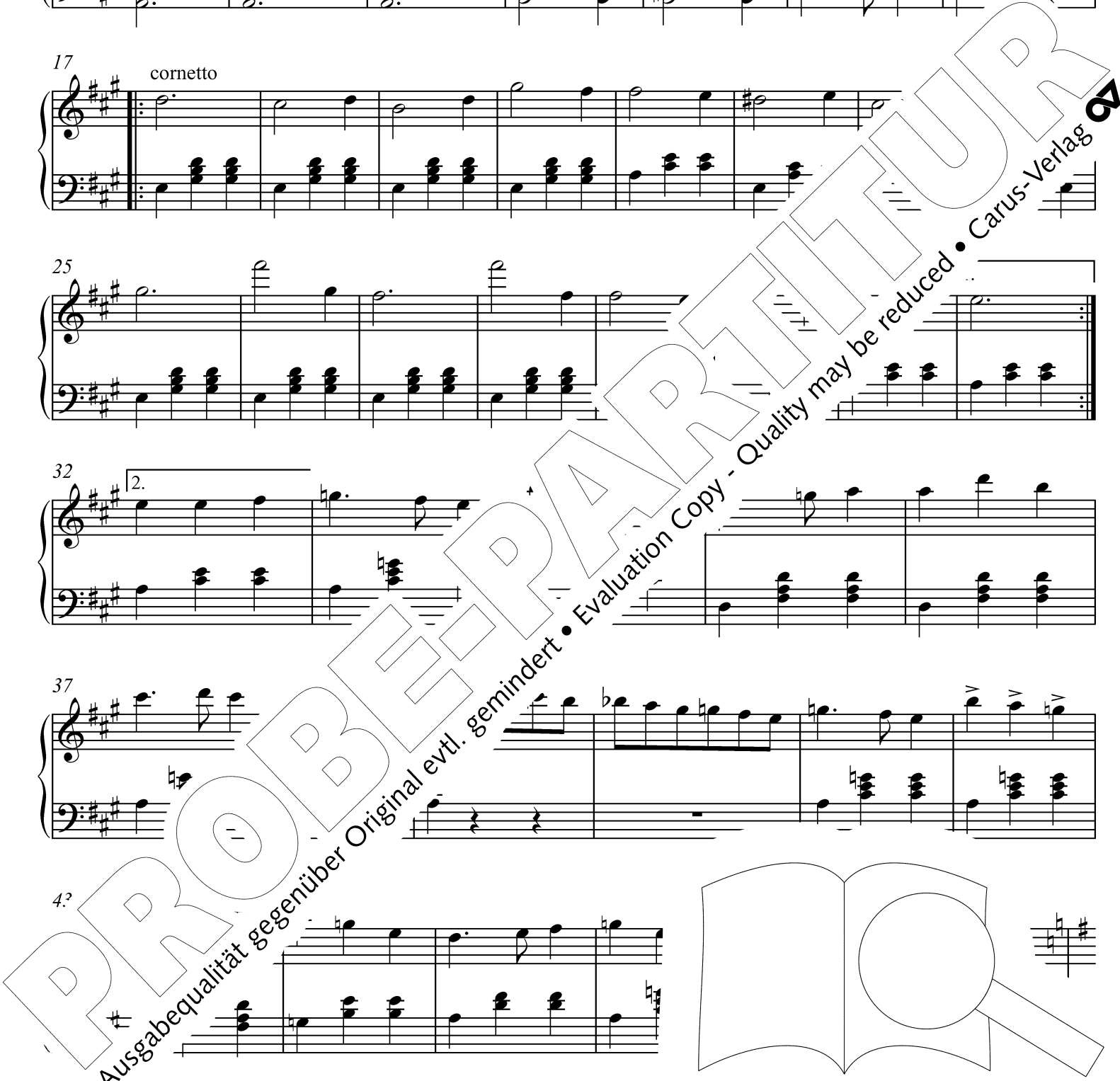
25

32

37

42

* N. 1 NOGP, II/2.



49

55

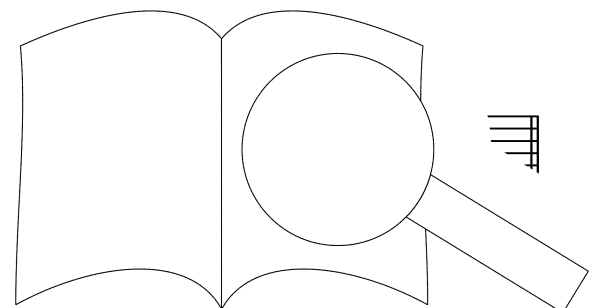
61

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73

81

89



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N. 5 Sonata in La maggiore *

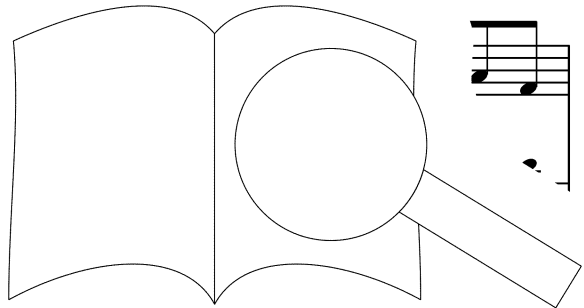
Musical notation for measures 1-5 of the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Musical notation for measures 6-10 of the second system. The treble clef continues the melodic line with some chromatic movement, while the bass clef maintains the accompaniment pattern.

Musical notation for measures 11-15 of the third system. The treble clef features a melodic phrase with a fermata over the final note, while the bass clef continues with chords and eighth notes.

Musical notation for measures 16-20 of the fourth system. The treble clef has a melodic line with a fermata, and the bass clef features a more active accompaniment with eighth notes.

Musical notation for measures 21-25 of the fifth system. The treble clef has a melodic line with a fermata, and the bass clef features a more active accompaniment with eighth notes.



* N. .OGP, II/2.

27

Musical notation for measures 27-31. 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, often beamed together. The bass clef accompaniment consists of chords and single notes.

32

Musical notation for measures 32-37. 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 continues with eighth and sixteenth notes. The bass clef accompaniment features chords and single notes.

38

Musical notation for measures 38-41. 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 a double bar line and a key signature change to two sharps (F# and C#). The bass clef accompaniment continues with chords and single notes.

42

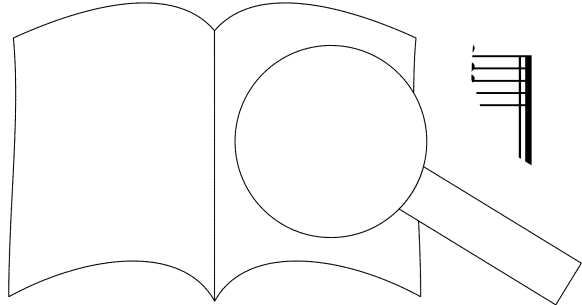
Musical notation for measures 42-46. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment features chords and single notes.

47

Musical notation for measures 47-52. 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. The bass clef accompaniment features chords and single notes.

53

Musical notation for measures 53-57. 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. The bass clef accompaniment features chords and single notes.



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N. 6 Sonata in Sol maggiore *

Allegro

Musical notation for measures 1-4 of the first system. The right hand features a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords.

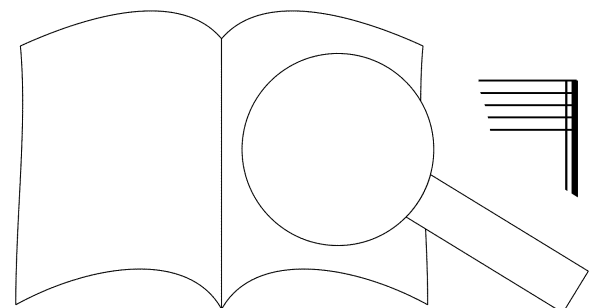
Musical notation for measures 5-8 of the second system. The right hand continues with melodic lines and chords, and the left hand maintains the accompaniment.

Musical notation for measures 9-12 of the third system. The right hand has more complex rhythmic patterns, and the left hand continues with chords.

Musical notation for measures 13-16 of the fourth system. The right hand features sixteenth-note passages, and the left hand continues with chords.

Musical notation for measures 17-20 of the fifth system. The right hand has a melodic line with some grace notes, and the left hand continues with chords.

Musical notation for measures 21-24 of the sixth system. The right hand has a melodic line with a fermata, and the left hand continues with chords.



* N. 1 NOGP, II/2.

N. 7 Sonata in Sol maggiore *

Largo

Musical notation for measures 1-5. The score is in G major and common time. Measure 1 has a fortissimo (*ff*) dynamic. Measure 3 has a pianissimo (*pp*) dynamic. Measure 5 has a fortissimo (*ff*) dynamic. Pedal markings are present: "Pedali" under measures 1-2 and 5, and "Senza pedali" under measure 3.

Musical notation for measures 6-10. Measure 6 has a pianissimo (*pp*) dynamic. Pedal markings are "Senza pedali" for measures 6-7 and "Pedali" for measures 8-10.

Musical notation for measures 11-14. Pedal marking is "Senza pedali" for measures 11-14.

Musical notation for measures 15-18. Measure 15 has a pianissimo (*pp*) dynamic. Pedal marking is "Pedali" for measures 15-18.

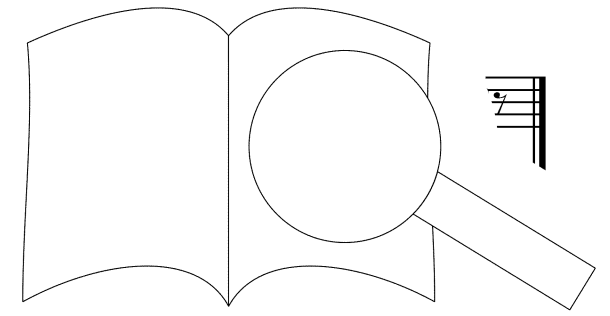
Musical notation for measures 19-22. Measure 19 has a triplet of eighth notes in the bass line.

Musical notation for measures 23-26. Measure 23 has a triplet of eighth notes in the bass line.

* N. 7 in C P , II/2.



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II. Versetti

N. 8 Sei Versetti in Fa maggiore*

n. 1

Maestoso

Musical notation for measures 1-4 of the first system, featuring a treble and bass clef with a common time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Musical notation for measures 5-8 of the second system, continuing the piece with similar rhythmic patterns and melodic lines.

Musical notation for measures 9-12 of the third system, showing a continuation of the musical themes.

Musical notation for measures 13-16 of the fourth system, featuring a change in the bass line accompaniment.

Musical notation for measures 17-20 of the fifth system, with a more active treble clef melody.

Musical notation for measures 21-24 of the sixth system, concluding the piece with a final cadence. The bass line features a prominent rhythmic pattern.

* N. 2 in ENO GP, II/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 in the right hand consists of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

8

Musical notation for measures 8-13. The melody continues with eighth-note patterns and quarter notes. The left hand accompaniment features block chords and moving lines.

14

Musical notation for measures 14-19. The melody includes some chromatic movement with sharps and naturals. The left hand accompaniment remains consistent with the previous section.

20

Musical notation for measures 20-25. The melody features a series of eighth-note runs. The left hand accompaniment consists of steady chords.

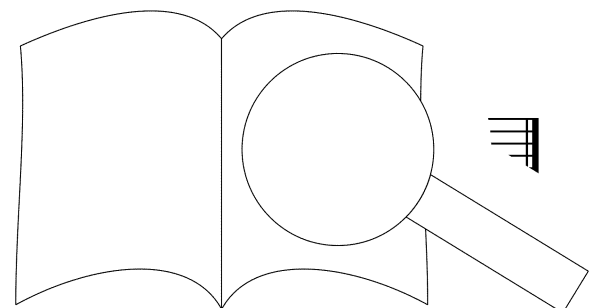
26

Musical notation for measures 26-31. The melody continues with eighth-note patterns. The left hand accompaniment provides a solid harmonic base.

32

Musical notation for measures 32-33. The final measure of the piece ends with a double bar line. The left hand accompaniment concludes with a final chord.

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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 quarter notes, while the left hand provides a steady accompaniment of chords.

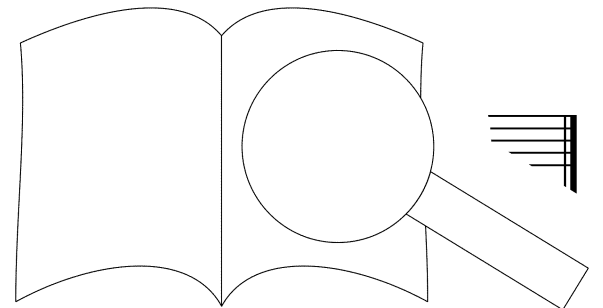
Musical notation for measures 5-8. The right hand continues the melodic development, and the left hand maintains the chordal accompaniment.

Musical notation for measures 9-12. The right hand has a more active melodic line, and the left hand accompaniment becomes more rhythmic.

Musical notation for measures 13-16. The right hand features a melodic phrase, and the left hand accompaniment continues with chords.

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

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



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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.

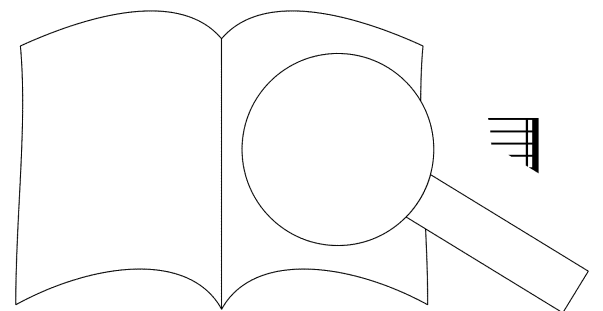
Musical notation for measures 5-8. The melodic line continues with more complex rhythmic patterns, including some triplets and sixteenth-note runs.

Musical notation for measures 9-12. The right hand has a more active role with sixteenth-note passages, while the left hand remains chordal.

Musical notation for measures 13-17. The piece shows a variety of rhythmic textures and melodic motifs.

Musical notation for measures 18-21. The right hand continues with intricate melodic lines, and the left hand provides harmonic support.

Musical notation for measures 22-24. The final measures of this system show a continuation of the piece's rhythmic and melodic themes.



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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 right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of chords.

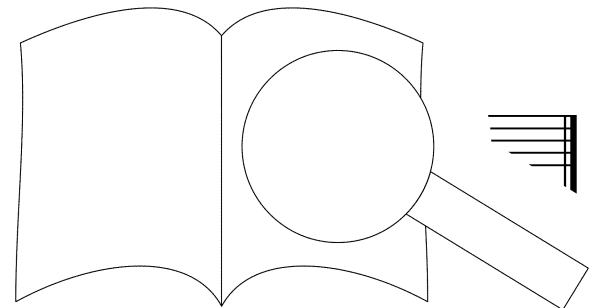
Musical notation for measures 6-10. The melodic line continues with similar rhythmic patterns, and the accompaniment remains consistent.

Musical notation for measures 11-15. Measure 13 includes a triplet of eighth notes. The melodic line shows some chromatic movement.

Musical notation for measures 16-18. The right hand has a more active melodic line with sixteenth notes.

Musical notation for measures 19-21. The right hand continues with sixteenth-note patterns, and the left hand has some rests.

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. 6

Allegro con moto

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

7

Musical notation for measures 7-12. The melody continues with similar rhythmic patterns, and the accompaniment remains consistent.

13

Musical notation for measures 13-17. The right hand has a more active melodic line with some sixteenth-note passages.

18

Musical notation for measures 18-22. The piece begins to conclude with a final melodic flourish in the right hand.

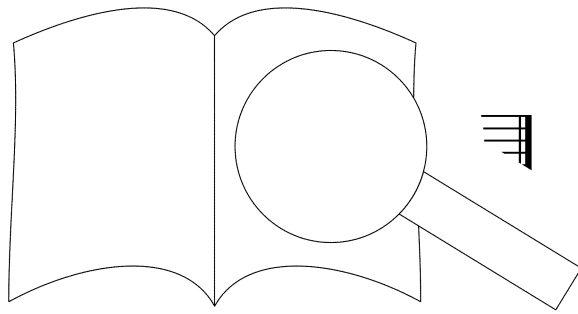
23

Musical notation for measures 23-27. The final measures of the piece, showing the ending cadence.

28

Musical notation for measures 28-32. This section contains the final notes of the piece, including a repeat sign and a final cadence.

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III. Marce

N. 9 Marcia in Do maggiore *

Allegro

Musical notation for measures 1-8, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

Musical notation for measures 9-16, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

Musical notation for measures 17-24, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

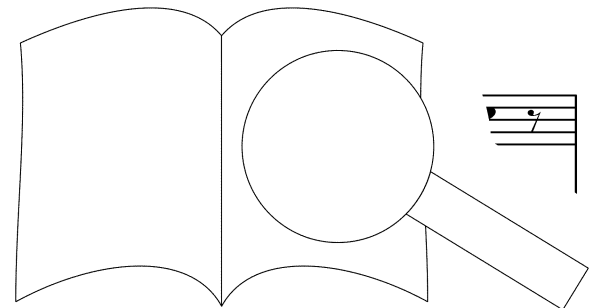
Musical notation for measures 25-30, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

Musical notation for measures 31-37, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

Musical notation for measures 38-43, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

Musical notation for measures 44-47, continuing the piece with a treble and bass clef. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment.

* N. 2 „NOGP, II/2.“



50

57

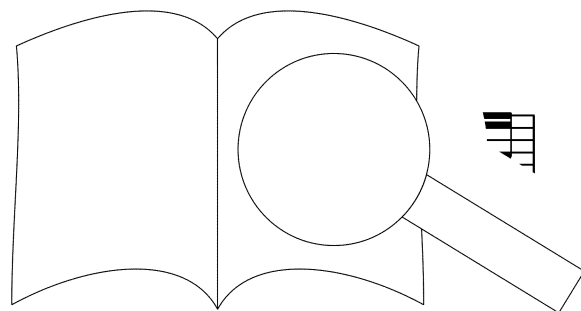
64

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77

85

93



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99

Musical notation for measures 99-105. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody includes a half note followed by eighth notes, and the bass line consists of chords and single notes.

106

Musical notation for measures 106-112. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody continues with eighth notes and quarter notes. The bass line features a steady accompaniment of chords.

113

Musical notation for measures 113-119. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is primarily composed of eighth notes. The bass line continues with chordal accompaniment.

120

Musical notation for measures 120-125. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody features a sixteenth-note triplet in measure 120. The bass line has a more active accompaniment with eighth notes.

126

Musical notation for measures 126-131. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody continues with eighth notes. The bass line features a steady accompaniment of chords.

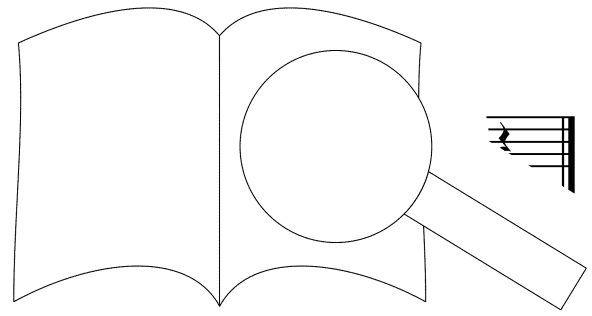
132

Musical notation for measures 132-137. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody continues with eighth notes. The bass line features a steady accompaniment of chords.

1.

Musical notation for measures 138-143. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody continues with eighth notes. The bass line features a steady accompaniment of chords. The system concludes with a double bar line.

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N. 10 Sonata in Re maggiore [Marcia e Valzer]*

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 melody with triplet markings (3) and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

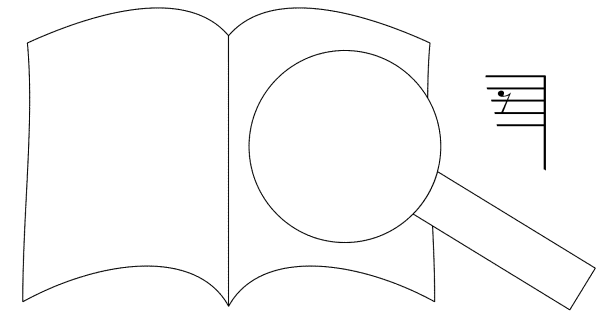
Musical notation for measures 6-10. The right hand continues the melodic line with triplet markings and slurs. The left hand accompaniment includes chords and moving lines.

Musical notation for measures 11-16. The right hand melody includes triplet markings and slurs. The left hand accompaniment features chords and rhythmic patterns.

Musical notation for measures 17-22. The right hand melody has triplet markings and slurs. The left hand accompaniment includes chords and moving lines.

Musical notation for measures 23-27. The right hand melody features triplet markings and slurs. The left hand accompaniment includes chords and rhythmic patterns.

Musical notation for measures 28-31. The right hand melody has triplet markings and slurs. The left hand accompaniment includes chords and rhythmic patterns.



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* N. 8 in *L* *P*, II/2.

34

40

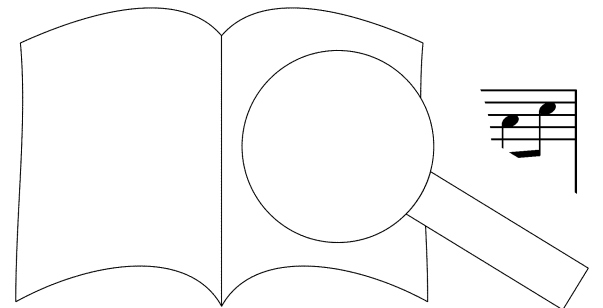
46

52

58

cornetto

63



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69

74

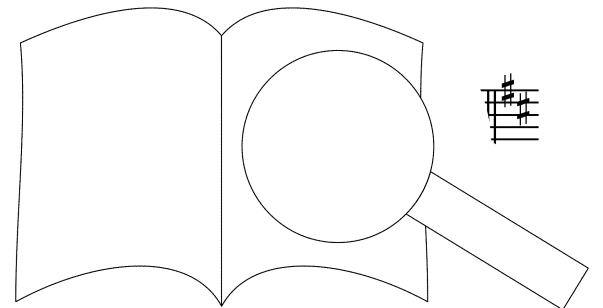
81

88

cornetto

94

100



106

Musical score for measures 106-111. 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 and single notes.

112

Musical score for measures 112-117. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains the harmonic support.

118

Musical score for measures 118-122. The right hand has a more active melodic line, and the left hand features some chordal textures.

123

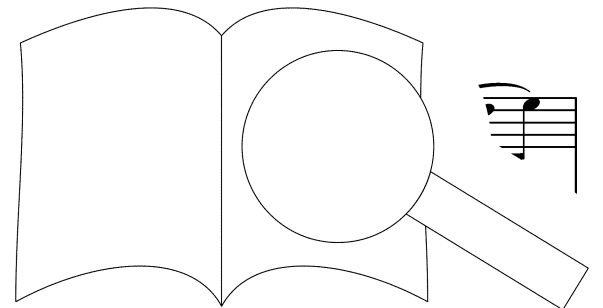
Musical score for measures 123-127. This section includes a triplet in the right hand and a triplet in the left hand. The right hand has a melodic line with a triplet, and the left hand has a triplet accompaniment.

128

Musical score for measures 128-132. This section includes a triplet in the right hand and a triplet in the left hand. The right hand has a melodic line with a triplet, and the left hand has a triplet accompaniment.

13

Musical score for measures 13-17. This section includes a triplet in the right hand and a triplet in the left hand. The right hand has a melodic line with a triplet, and the left hand has a triplet accompaniment.



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139

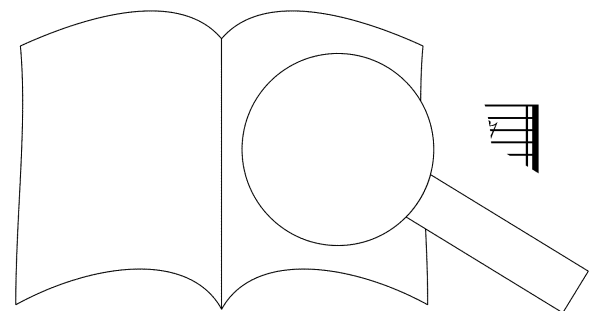
144

149

155

160

165



N. 11 Marcia in Sol maggiore *

trombe

* N. 1 NOGP, II/2.

40

trombe

46

52

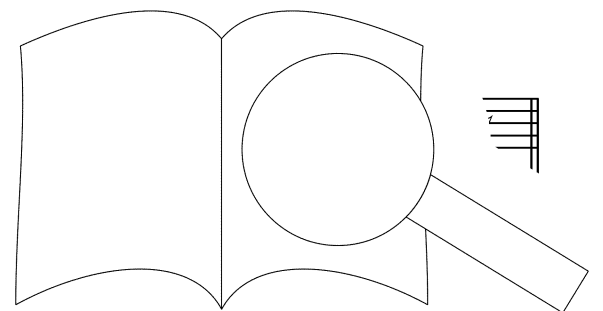
59

66

Trio

73

80



N. 12 Marcia per organo in Re maggiore *

Musical notation for measures 1-5. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

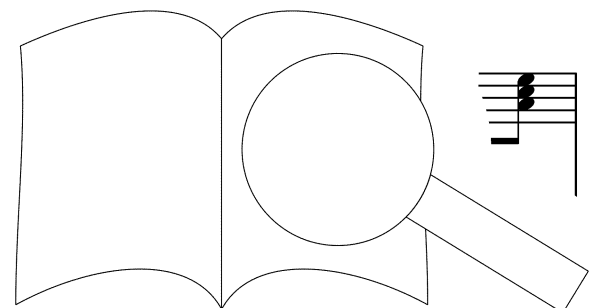
Musical notation for measures 6-9. Measures 6 and 7 feature a triplet of eighth notes in the treble clef. The bass clef continues with quarter notes. A repeat sign is present at the beginning of measure 6.

Musical notation for measures 10-13. The treble clef features a rhythmic pattern of eighth notes with slurs. The bass clef continues with quarter notes.

Musical notation for measures 14-17. The treble clef continues with eighth notes and slurs. The bass clef continues with quarter notes.

Musical notation for measures 18-21. The treble clef continues with eighth notes and slurs. The bass clef continues with quarter notes. The piece concludes with a double bar line and the word "Fine" in the right margin.

Musical notation for measures 22-25. The treble clef features a rhythmic pattern of eighth notes with slurs. The bass clef continues with quarter notes.



* N. 4 „NOGP, II/2.

27

Musical notation for measures 27-31. 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 melodic line in the treble.

32

Musical notation for measures 32-37. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff includes some slurs and ties.

38

Musical notation for measures 38-44. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff continues with slurs and ties.

45

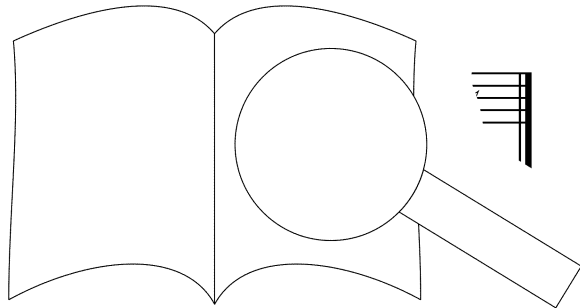
Musical notation for measures 45-51. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff features some chromatic movement.

52

Musical notation for measures 52-58. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff continues with slurs and ties.

59

Musical notation for measures 59-64. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff concludes with a final cadence.



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Nota editoriale

Le fonti delle composizioni per organo di Puccini sono di consistenza e qualità differenti. I manoscritti della collezione che è appartenuta a Carlo 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 provenienti dalle altre fonti, invece, sono belle copie, senza abbozzi o parti di diversa mano e riportano soltanto composizioni rifinite.

Gli interventi del curatore nella presente edizione sono così evidenziati:

- con caratteri di corpo minore per i segni della notazione musicale (note, pause, alterazioni)
- col tratteggio per le legature
- col corsivo per le integrazioni verbali.

Editorische Bemerkung des Herausgebers

Die Quellen der Orgelwerke Puccinis sind in ihrer Beschaffenheit und Qualität unterschiedlich. Die Manuskripte aus der Sammlung von Carlo Della Nina zeigen eine knapp und flüchtig gehaltene Schreibweise, mit häufigen Abkürzungen für Wiederholungen, kurzen Angaben zur formalen Gliederung sowie Streichungen, Überschreibungen und Auslassungen. Neben fertiggestellten Werken stehen auch einige Skizzen, ebenfalls von Puccinis Hand; manchmal wechseln diese sich mit originalen Werken und Skizzen ab, die von anderer Hand geschrieben worden sind. Insgesamt scheint es sich um Kompositionen in einer schematischen Darstellungsweise zu handeln, die eben entstanden, für den persönlichen Gebrauch bestimmt sind. Die Manuskripte aus anderen Quellen hingegen sind schöne Abschriften, ohne Skizzen und Teilen, die von verschiedenen Händen geschrieben worden sind; sie überlieferten nur vollständige Werke.

Die Eingriffe des Herausgebers werden wie folgt gemacht:

- kleinere Größe für ergänzte musikalische Zeichen (Bögen, Akzidentien)
- Strichelung für ergänzte Bögen
- Kursivschreibung für ergänzte Beschriftungen

Editor's note

The sources of Puccini's organ works vary in consistency and quality. The manuscript collection that belonged to Carlo Della Nina reveals a curt and hasty writing style, with frequent abbreviations for repeats, summaries, and many deletions, rewrites, and omissions. In addition to completed works they also contain some sketches, also by Puccini's hand. Sometimes these sketches alternate with original works and sketches in different hands. Overall, they seem to be draft outlines for personal use. In contrast, the manuscripts from other sources are fair copies without sketches or parts by different hands, and contain only finished works.

- The interventions of the editor in this volume are indicated as follows:
- with smaller characters for musical signs (notes, rests, accidentals)
 - with slurs
 - with italics for verbal inscriptions.

