

TUBA ANGÉLICA

**46 trozos célebres
para órgano**

Recopilados y revisados por el Pbro. Adolfo Anastasio

Melos

Bach, Johann Sebastian

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46 TROZOS SELECTOS PARA ORGANO
RECOPILADOS Y REVISADOS POR EL Pbro. ADOLFO ANASTASIO

PRELUDIO Y FUGA

J. S. BACH
(1685 - 1750)

Lento

1.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* (forte). The second system includes a *cresc.* (crescendo) marking. The third system includes a *dim.* (diminuendo) marking. The piece is in a common time signature (C) and features intricate keyboard textures characteristic of Baroque organ music.

tr
p
più f
cresc.

This system contains the first two staves of a musical score. The upper staff features a melodic line with a trill (tr) and a piano (p) dynamic marking. The lower staff has a rhythmic accompaniment with a 'più f' (piano fortissimo) dynamic and a 'cresc.' (crescendo) instruction.

f

This system contains the next two staves. The upper staff continues the melodic line with a forte (f) dynamic marking. The lower staff provides a rhythmic accompaniment.

FUGA
Andante

mf
tr

This system contains the first two staves of the 'FUGA Andante' section. The upper staff begins with a mezzo-forte (mf) dynamic and includes a trill (tr) marking. The lower staff has a rhythmic accompaniment.

This system contains the final two staves of the 'FUGA Andante' section. The upper staff continues the melodic line with various ornaments and dynamics. The lower staff provides a rhythmic accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and occasional rests. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes, often beamed in pairs. The key signature has one sharp (F#).

The second system of musical notation continues the piece. It features similar rhythmic patterns in both staves, with the upper staff showing more complex melodic phrasing and the lower staff providing a steady accompaniment. The key signature remains one sharp.

The third system of musical notation shows a continuation of the musical themes. The upper staff has more frequent rests, while the lower staff maintains a consistent rhythmic accompaniment. The key signature is still one sharp.

The fourth system of musical notation concludes the piece. It includes the instruction *allargando...* above the upper staff, indicating a gradual slowing down. A trill (*tr*) is marked above a note in the upper staff. The system ends with a double bar line and repeat dots.

POSTLUDIO

J. S. BACH
(1685 - 1750)

Moderato

2.

f

ff

The image displays a musical score for a postlude by J.S. Bach. It consists of two systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system is marked 'Moderato' and begins with a dynamic of *f* (forte). The second system features a dynamic of *ff* (fortissimo) and includes accents (*>*) over certain notes. The music is written in a key with one sharp (F#) and common time (C). The notation includes various rhythmic values, slurs, and articulation marks.