

Pedaling indications by Matteo Messori strictly after the *Natürliche* or *Einfache Pedal-Applicatur* (always alternating toes, possibly with foot substitution) - and, only if necessary, the *zusammengesetzte* or *vermischte Applikatur* (also with heels) - as thoroughly treated in the pedal methods by Petri (1762), Türk (1787), Knecht (1795), Kittel (1802), Werner (1807), Hering (1816), Rinck (1820), Schneider (1830), Schütze (1838), Ritter (1846) a.o..

[The indication system here used is the same of the Körner fifth edition (1865) of the *Orgelbüchlein* (*Der anführende Organist*)]

l = toe of the left foot

r = toe of the right foot

lr and rl = substitution of the toes on the same note

l_____ and r_____ = toe/heel or heel/toe depending on the position of the left or right foot

(l) and (r) = other possibility

(l) and (r) = possible substitution

(__l) or (__r) = possible toe/heel or heel/toe of the same foot

SONATA I.

a 2 Clav.
e
Pedale.

l rlr l rlr l r lr l rlr l rlr l

r l r l r l r r l l r r l r

l r rlr l rlr l rlr l rlr l rlr l

r l r l rlr l r l r l r l

r r l l r l r l r r l l

r l r l r l r l r l r l l

r r l l r l r l r l r l r

l rlr l rlr l r l r l r l r l

r l r l r l r l r l r l

B.W.XV.

r l r r l r l r l r l r

l r l r l r l r l r l r l

r l r l r l r l* r l r l r l r l

r l r l r l r l r l r l

r l r l r l r l r l r l

B.W.XX

* so called "Fusschieben", see Petri.

r l r l r l r l r l r l

rl r l r l r l r l r l

(l r) r l l r l r l r l r lr

l r l r r l r l r l r l r l r

l r l r l r l r l r l r l r lr
B.W. XV.
l r l r l r lr

Adagio.

r l r l l r l r l r l r

l r l r l r l r l r l r l r l r*

l r l r l r(l) r l r l r l r l

(l r) l r l r l r l

r l r l r l r l r l r l

_l r l r l r l_r l r_l r_l r l r l r l r l r l r

B.V. XV.

* so called "Fusschieben", see Petri.

l r l r l r l r l r l r

l r l r l r l r l r l r l r l

r l r* l r l r l r l r l
l r l r l

r l r l r l r l r l r l

B.W. XV.

* so called "Fussschieben", see Petri.

r l r l r lr l r l r l r l
 r

r l r l r l r l r l r l r l r l* r

l r l r l r l r l r l r l r l r l

rl r l r l r l r l r l r

B.W.XV.

* so called "Fussschieben", see Petri.

Allegro.

Handwritten musical notation for the first system, consisting of three staves: treble, grand, and bass. The music is in 3/4 time and a key signature of two flats (B-flat and E-flat). The treble staff contains a complex melodic line with many sixteenth notes. The grand staff contains a steady accompaniment. The bass staff has a simple bass line.

r l l r l r l r

Handwritten musical notation for the second system, continuing the piece with similar notation and complexity as the first system.

l l r l r l r l r l r

Handwritten musical notation for the third system, showing further development of the musical themes.

l r l r l r l r l r l r

Handwritten musical notation for the fourth system, featuring more intricate rhythmic patterns.

r l r l r l r l r l r l r l r

Handwritten musical notation for the fifth system, the final system on the page.

l r l r l r l r l r l r l r l r l r

l r l r l r l r l r l l r l r l r

l r l r l r l r l r l l

l r l r l r l r l l r l r l

r l r l r l r l r

l l r l r^b l r l r l r l

r l r l r l r l r l r

l rlrllr l r l r l r l r l r l r l r

l r l r l r l r l r l r l r l r l r

l l r l r l r l r l r l r l r l r

l l r l r l r l r l