Z. 170

Z 170

Z.170

Attenzione!
Le carte contrassegnate alle pp. 3-4 e 9-10
sono staccate

museo internazionale
e biblioteca della musica
di bologna

Z-170

IL PRIMO LIBRO

DI CAPRICCI

FATTI SOPRA

DIVERSI SOGGETTI, ET

ARIE IN PARTITVRA DI

GIROLAMO FRESCOBALDI

ORGANISTA IN S. PIETRO DI ROMA

BIBLIOTECA DEL LICEO MUSICALE DI BOLOGNA

IN ROMA.

Appresso Luca Antonio Soldi M D.C. XX. IIII.

CON LICENTIA DE SVPERIORI

MO RE NE MO R
AL SER. SIG. E PAD. COL. IL SIG.

D. ALFONSO D' ESTE
PRINCIPE DI MODENA

DEVO à V. A., come à Principe, che per nascita ritiene da' suoi maggiori l'antica, & hereditaria protettione delle buone arti, il frutto di quelle fatiche musicali, à cui mi diedi ne' miei primi anni sotto la disciplina del Sig: Luzzasco Organista sì raro, & seruitore sì caro alla Serenissima Casa d' ESTE, La quale, essendo stata in Italia il piu celebre, & sicuro presidio de' virtuosi, ha tirato in sua gloria l'ossequio dell' immortali penne degli scrittori, & particolarmente de Ferraresi, che in folto numero sopranuiu endo alla morte, fan viuere eterna, & gloriosa la Patria. Doue, s' io di capacità, & di professione son troppo inferiore à quei grandi, conosco però il debito della gratitudine vniuersale, & della particolar mia deuotione verso l' A. V., che qual' io mi sia, pur mi rende animoso à dedicarle in tributo li miei sudori, registrati, & distinti nell' opera di questi inchiostri, che riputarò molto felici, se arriueranno al merito d' esser graditi dalla serena fronte di V. A., poi che quella benignità, che sola ha dato loro il nascimento, può anco cancellarne ogni imperfettione, e renderli non men degni di se medesma, che chiari nella luce del mondo, Et à V. A. con ogni humiltà inchinandomi, resto da Dio pregando succedi conformi alla generosità del suo animo.

Di Roma Il Di 12 Di Aprile 1624

MA
Di V. A. SER:

Humilissimo, e Deuotissimo Seruitore

GIROLAMO FRESCOBALDI

Imprimatur si placet Reuerendiss. P. Mag. S. P. Apost. A. Episc. Hierace. Vicesg.

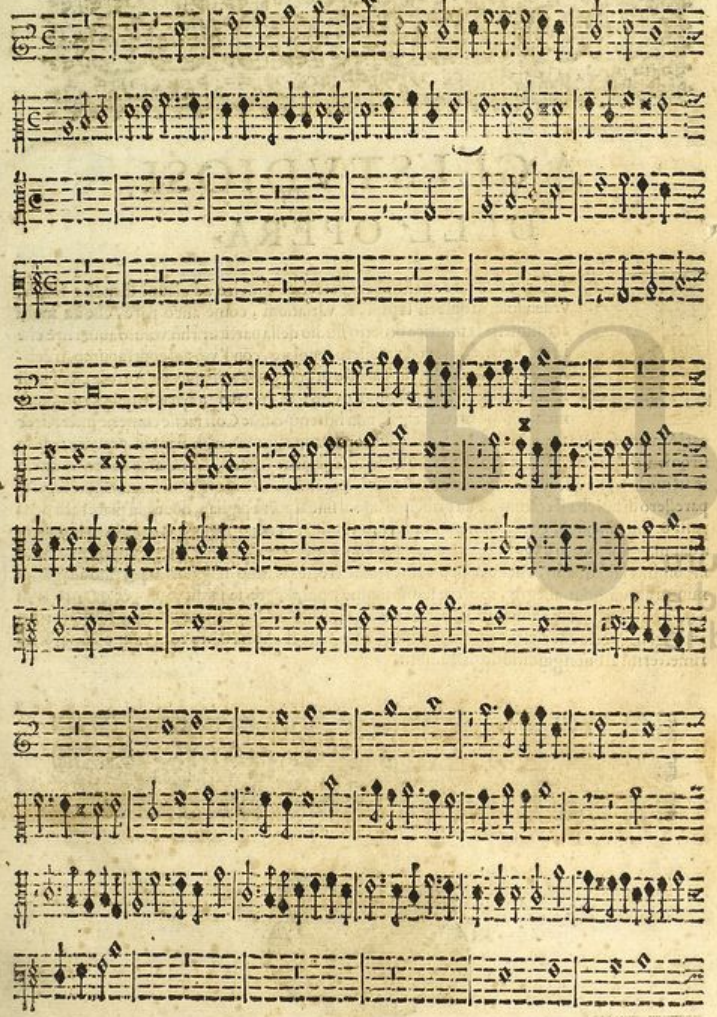
Imprimatur Fr. Vincentius Martinellus Mag. & Soc. Reuerendiss. P. Fr. Nicolai Rodulfij Sac. Pal. Apost. Magist. Ord. Præd.

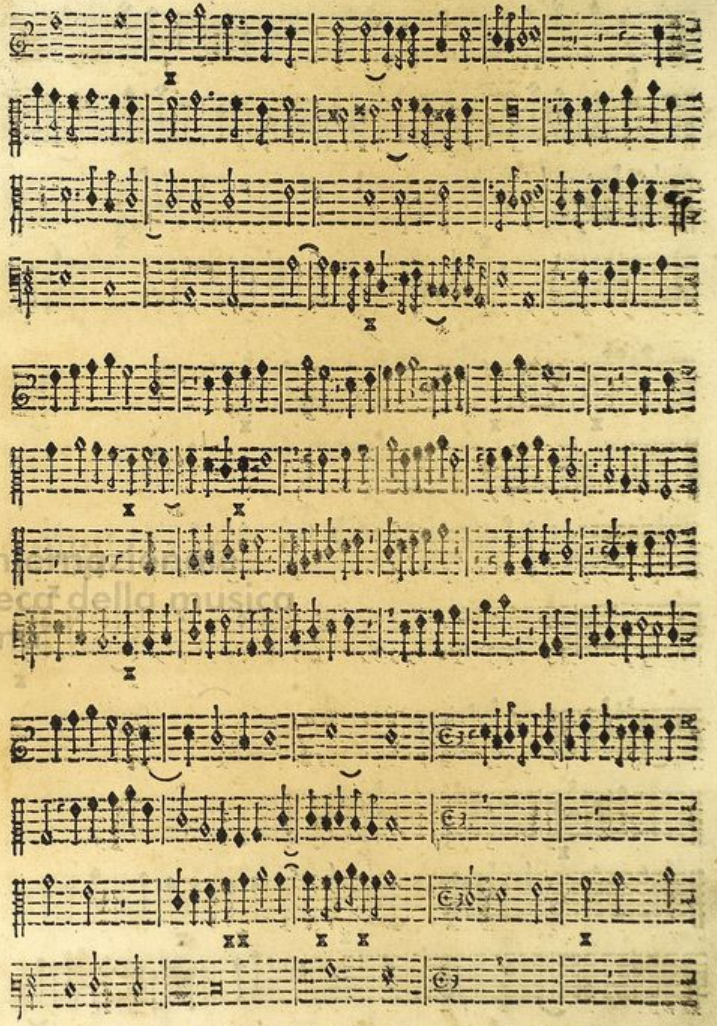
Z:170

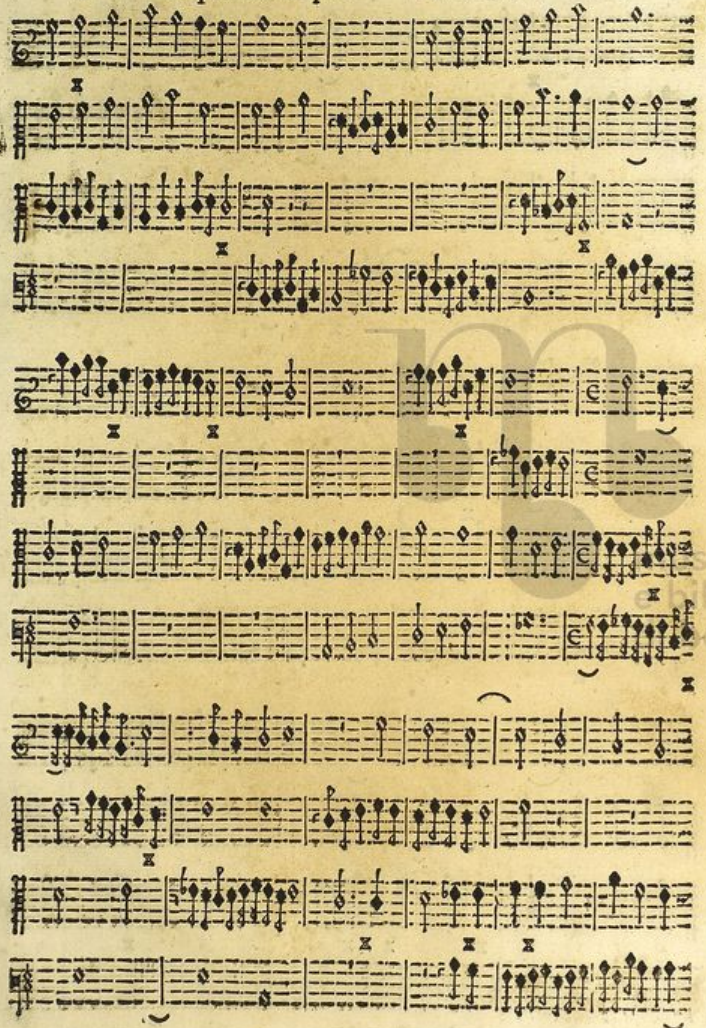
A GLI STVDIOSI
DELL' OPERA

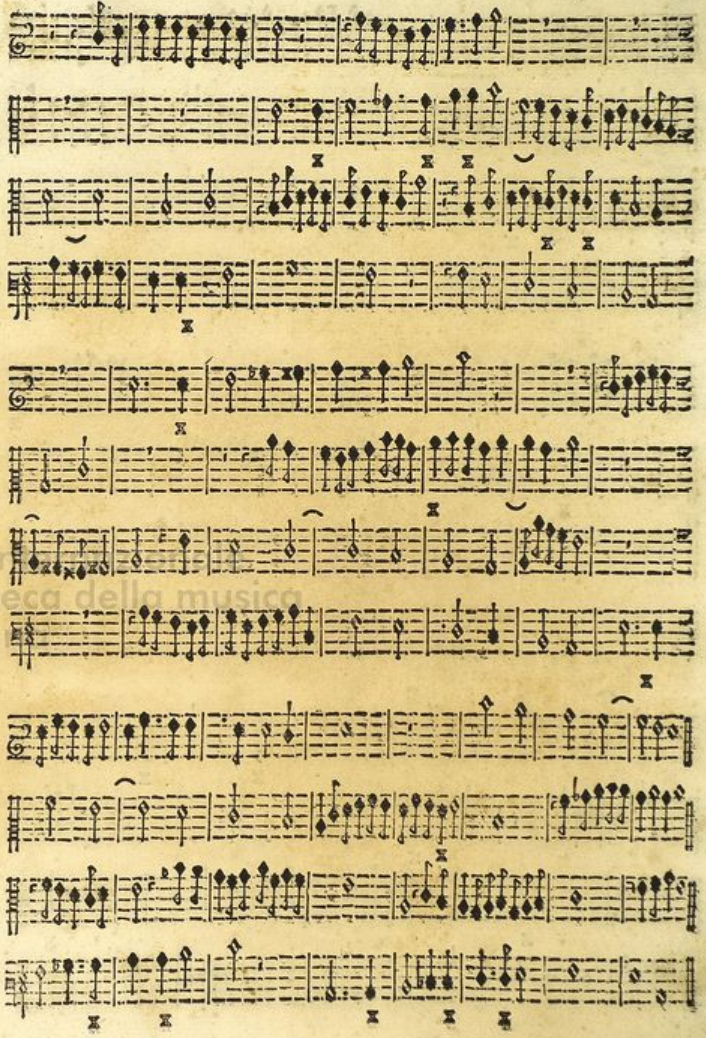
PER che il sonare queste opere potrebbè riuscire ad alcuni di molta fatica, vedendole di diuersi tempi, & variationi, come anco pare, che da molti sia dismessa la prattica di detto studio della partitura hò voluto auuertire che in quelle cose, che non paressero regolate, con l'vsò del contrapunto, si debba primieramẽtè cercar l'affetto di quel passo & il fine dell'Autore circa la dilettatione dell'vdito & il mòdo che si ricerca nel sonare. In questi componimenti in titolati Capricci, non hò tenuto stile Cosi facile come ne miei Ricercari Ma non si deue però giudicare la difficolta loro prima di mettergli bene in prattica nell' instromento doue si conoscera con lo studio l'affetto che deue tenere, Come anco hauendo atteso in sieme la facilita studio è vaghezza, parèdomi Cosa assai Cõueneuole à chi suona Che se lopere paressero di fatica il cominciar da principio fino al fine si potra pigliar, doue più piacera di detti passi & finre in quelli che termineranno del suo tuono Si deueno iprincipũ cominciarli adagio a dar maggior spirito e vaghezza al seguente passo & nelle Cadenze sostenerle assai prima che si in cominci laltro passo, e nelle trippole, ò tesquialtere, se saranno maggiori, si portino adagio, se minori al quãto piu allegre, se di tre semiminume, più allegre se saranno sei per quattro si di a iller tempo con far caminare la battuta allegra. Conuiene in alcune durezze fermarui con arpeggiar le accio che riesca più spiritoso il seguente passo Il che sia detto cõ ogni modestia, & cõ rimettermi al buon giuditio degli studiosi.

SOLI DEO HONOR ET GLORIA

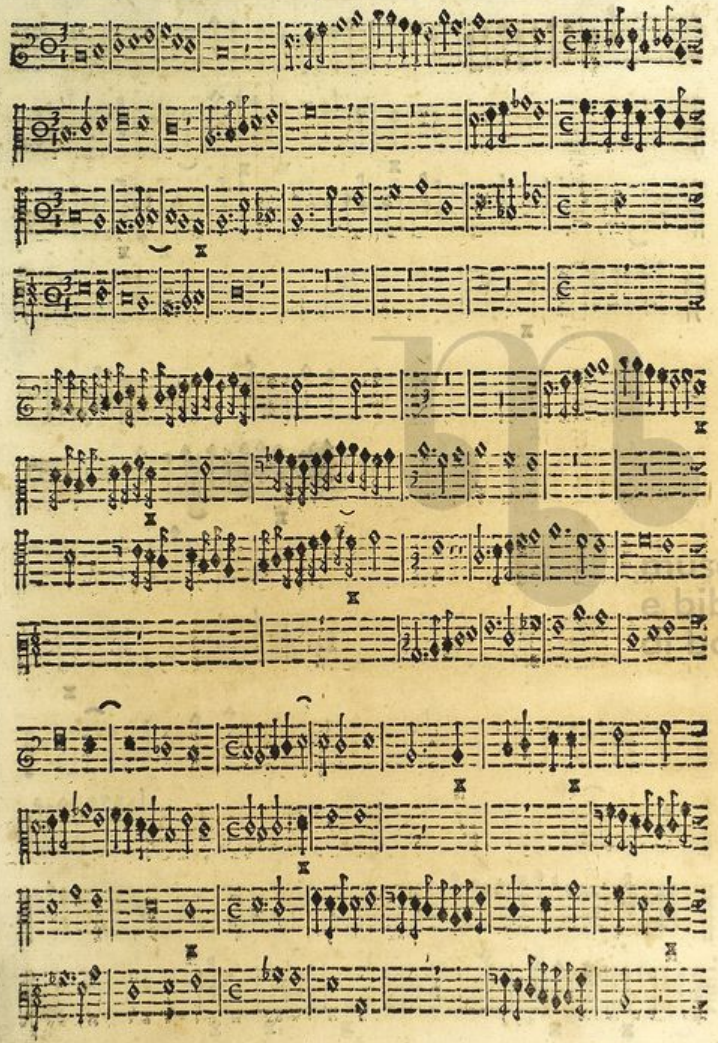


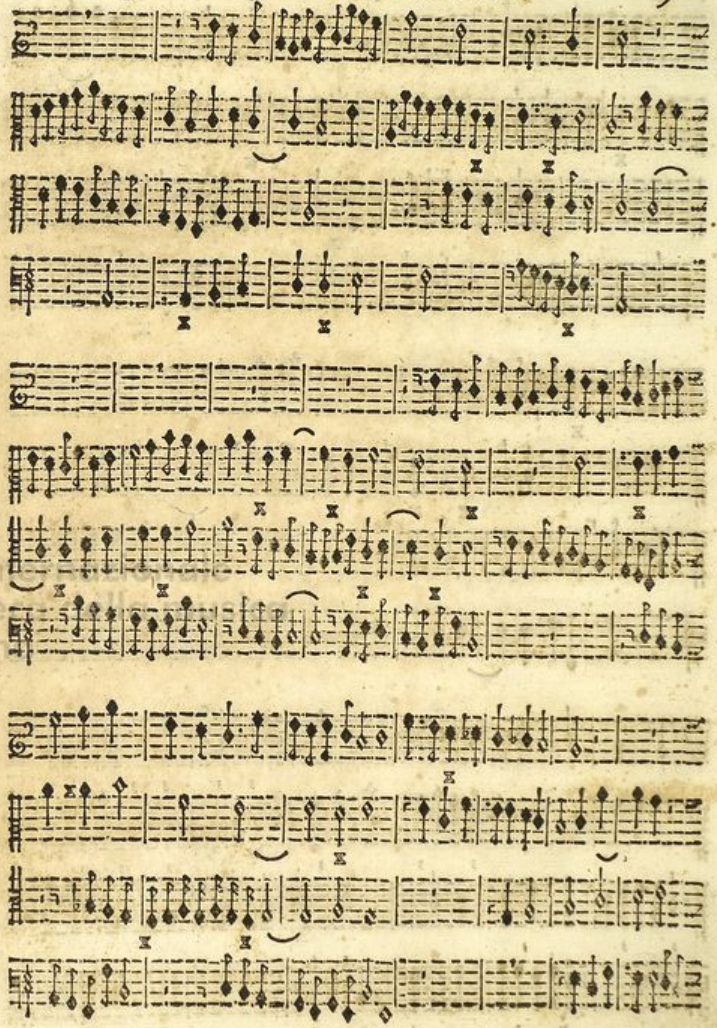


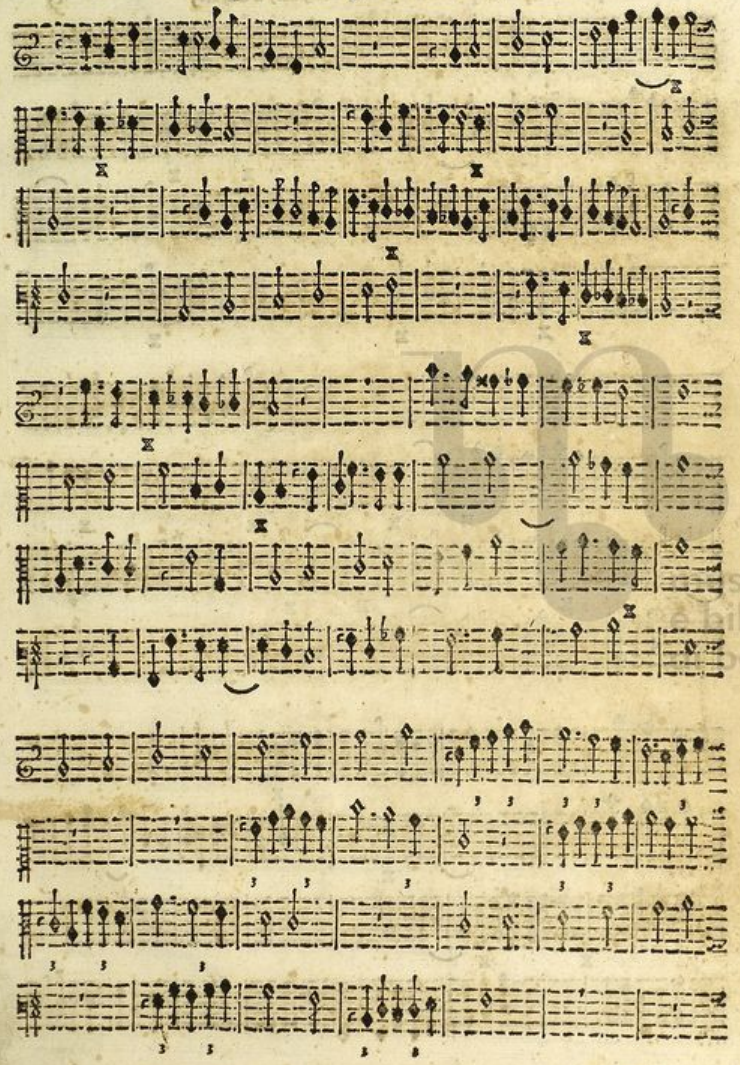


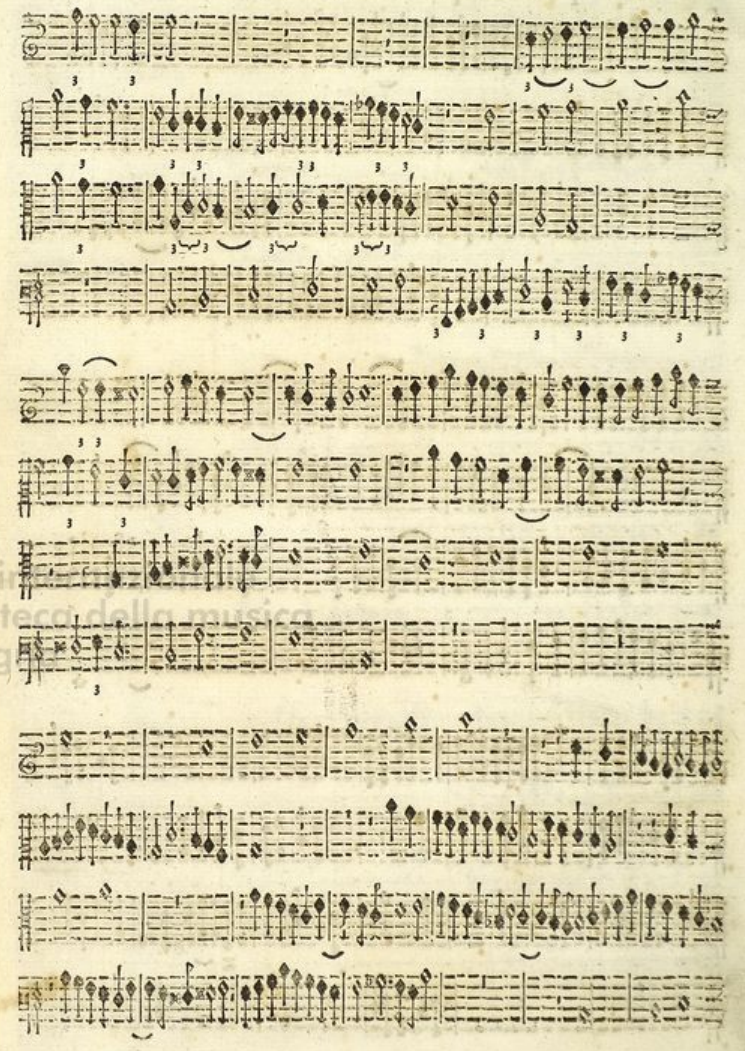


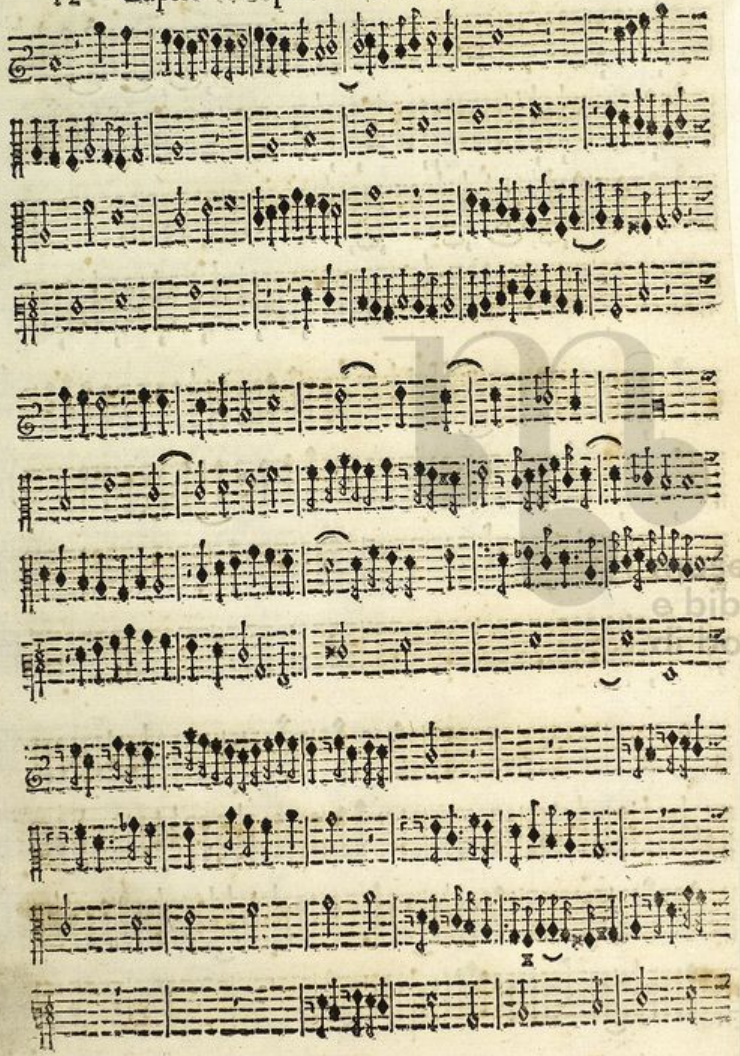
Museo internazionale e biblioteca della musica di Bologna

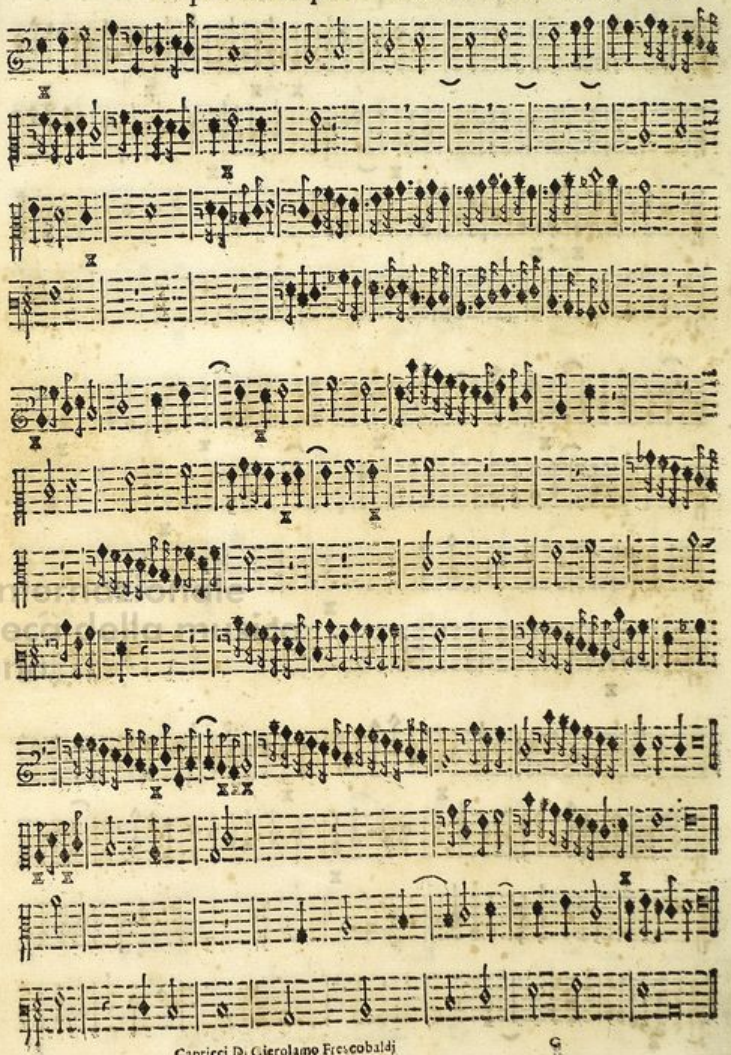


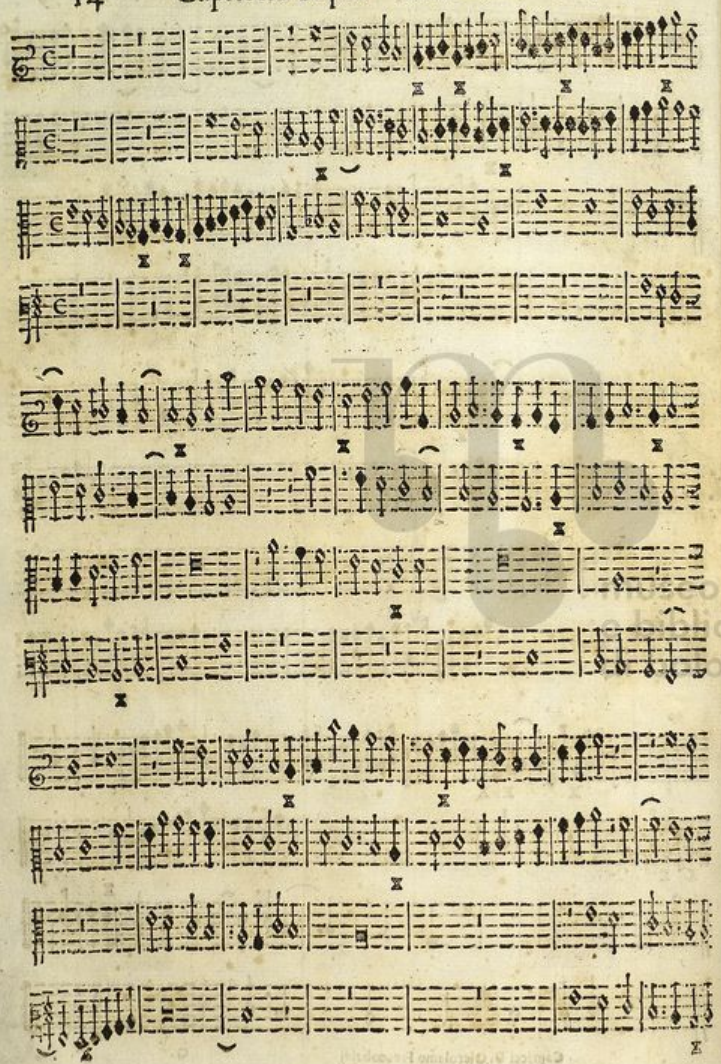


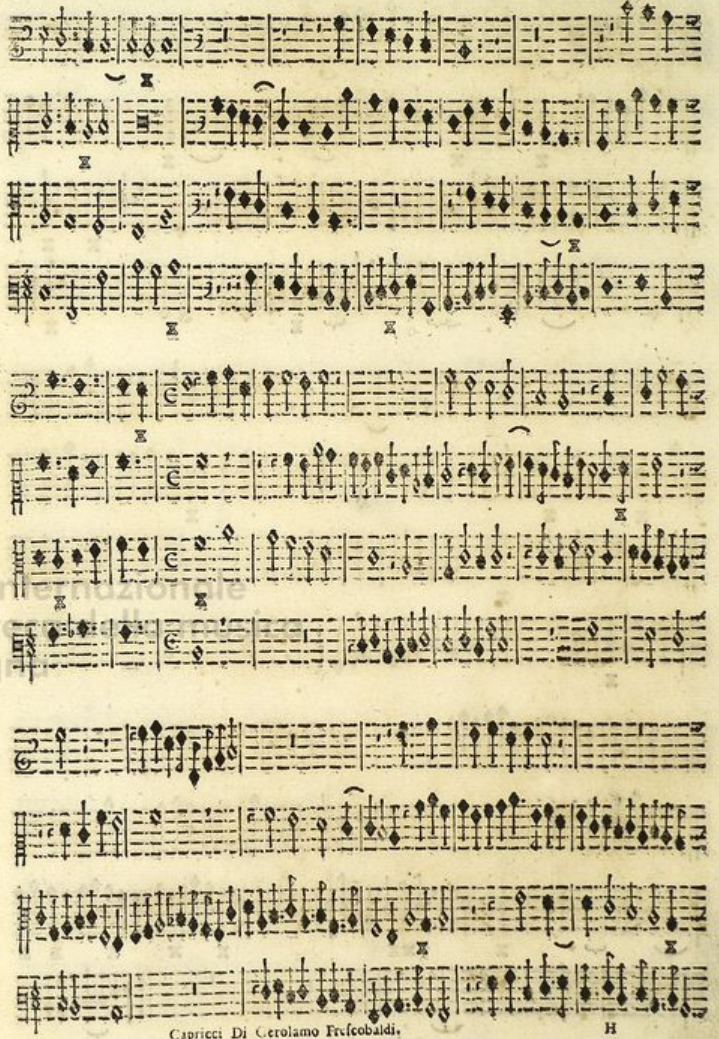


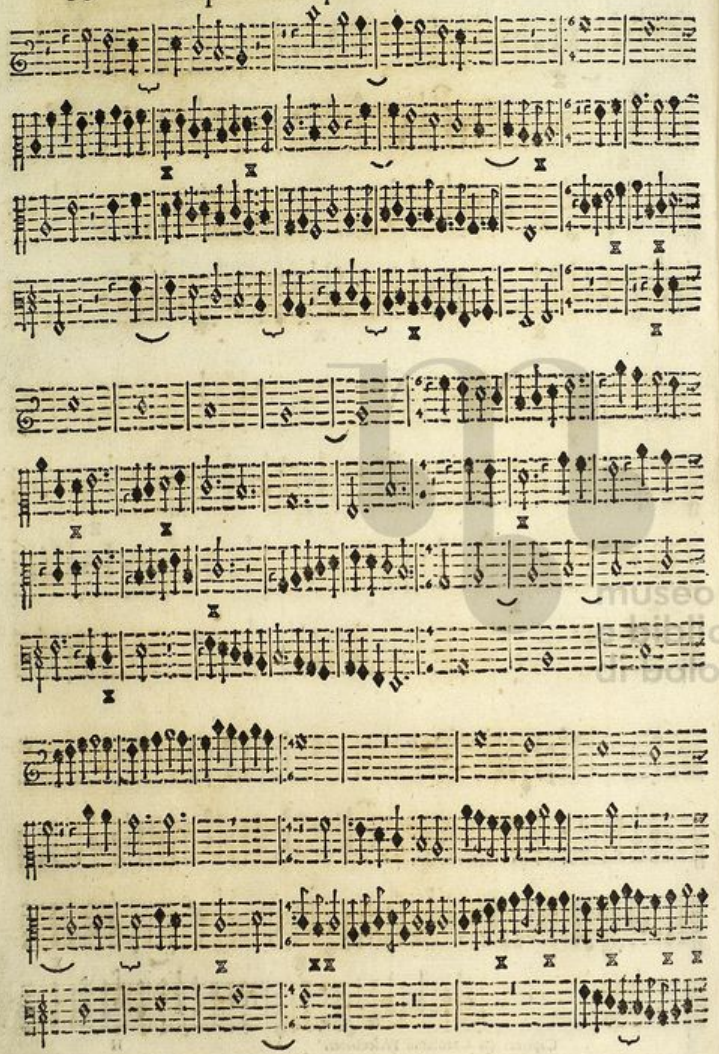


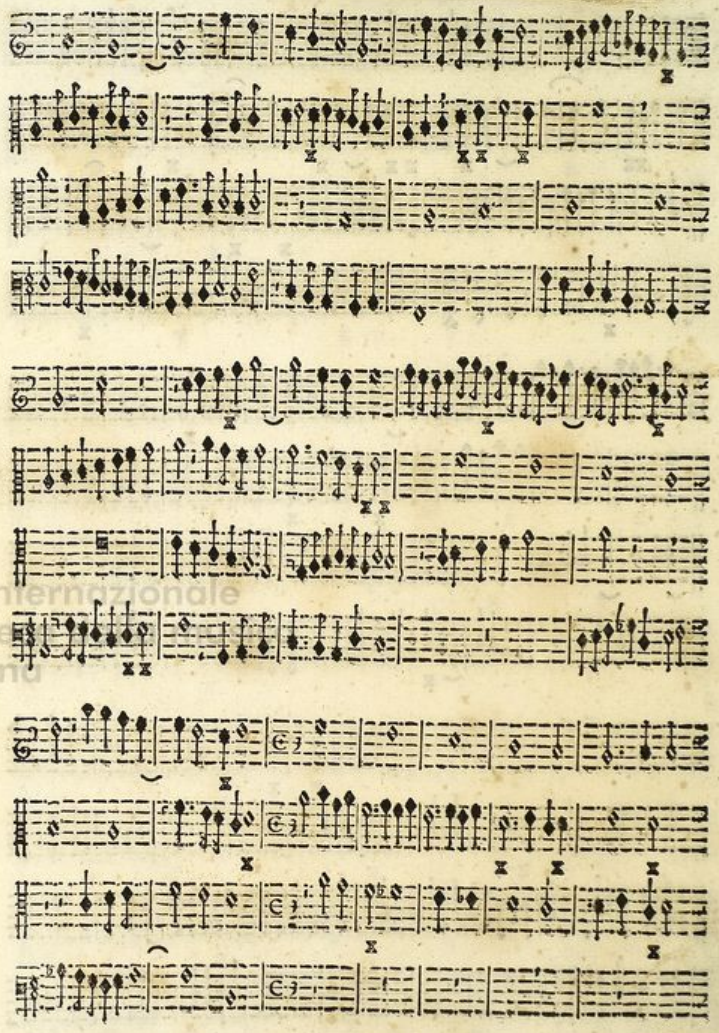


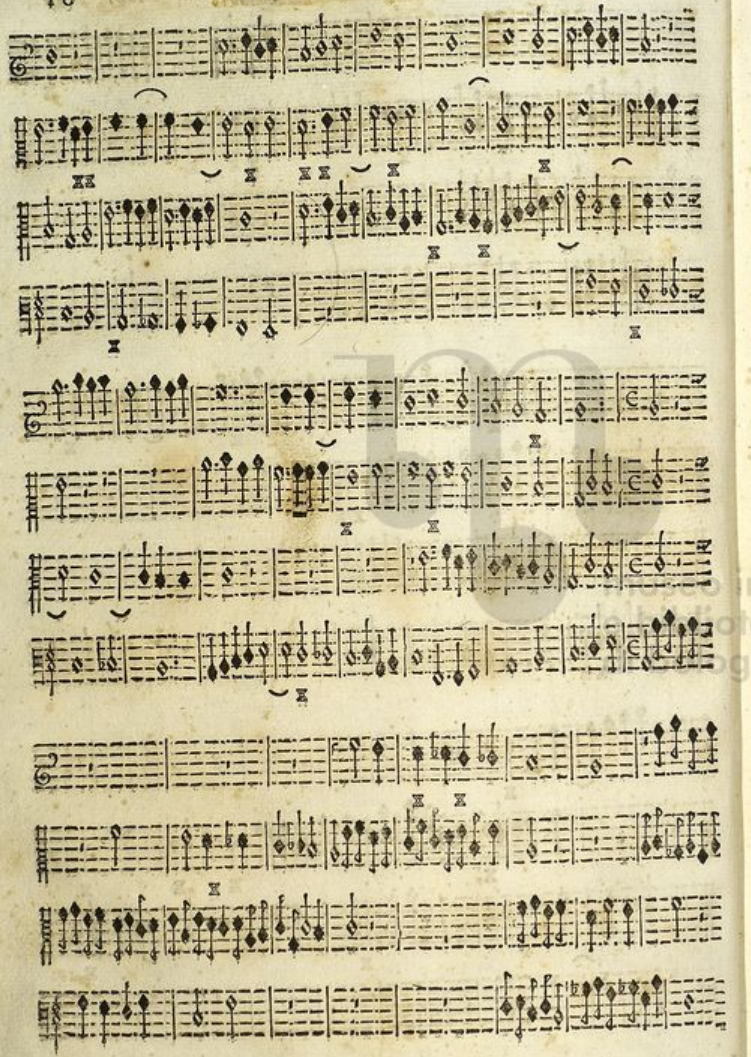


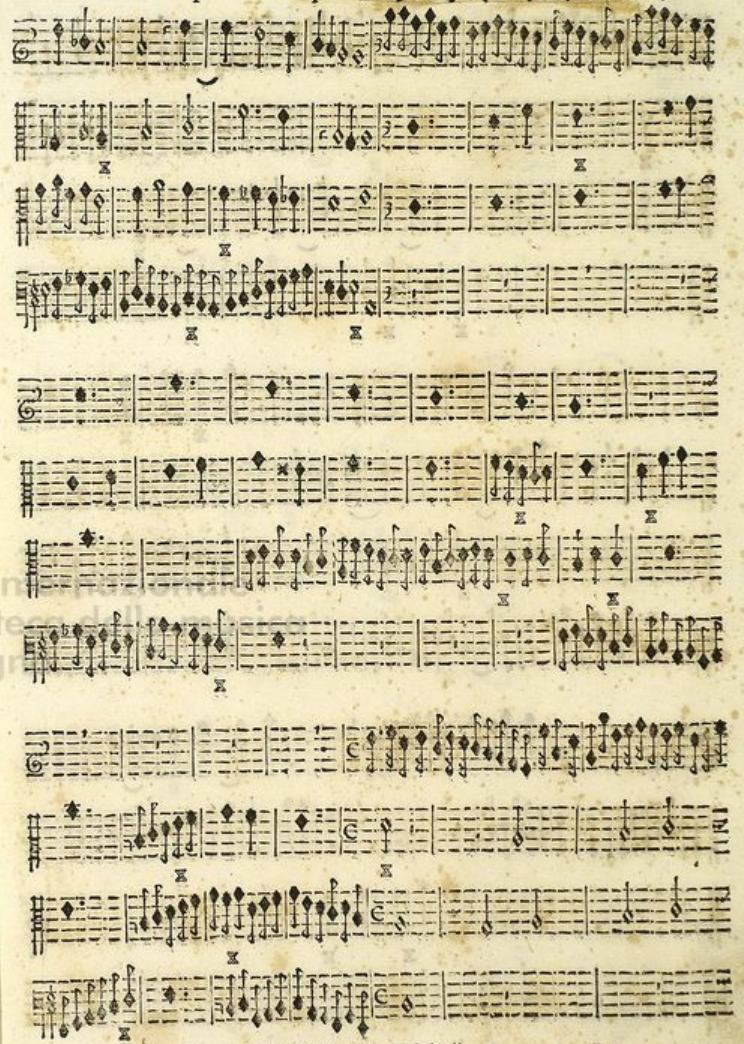


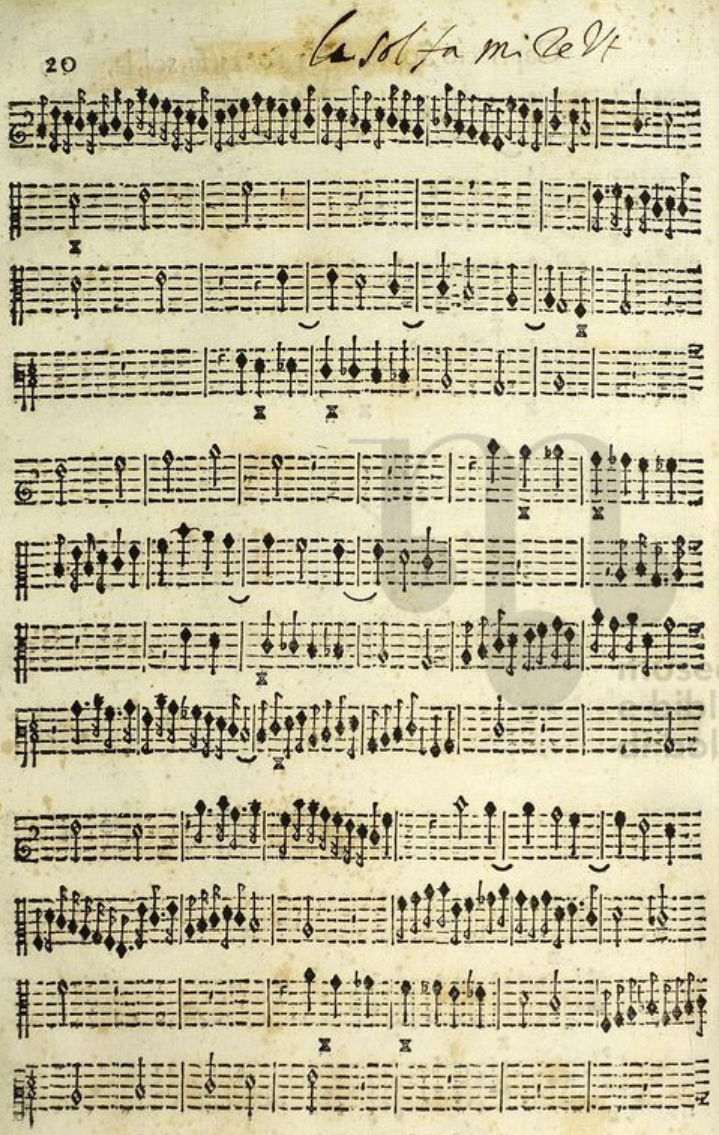


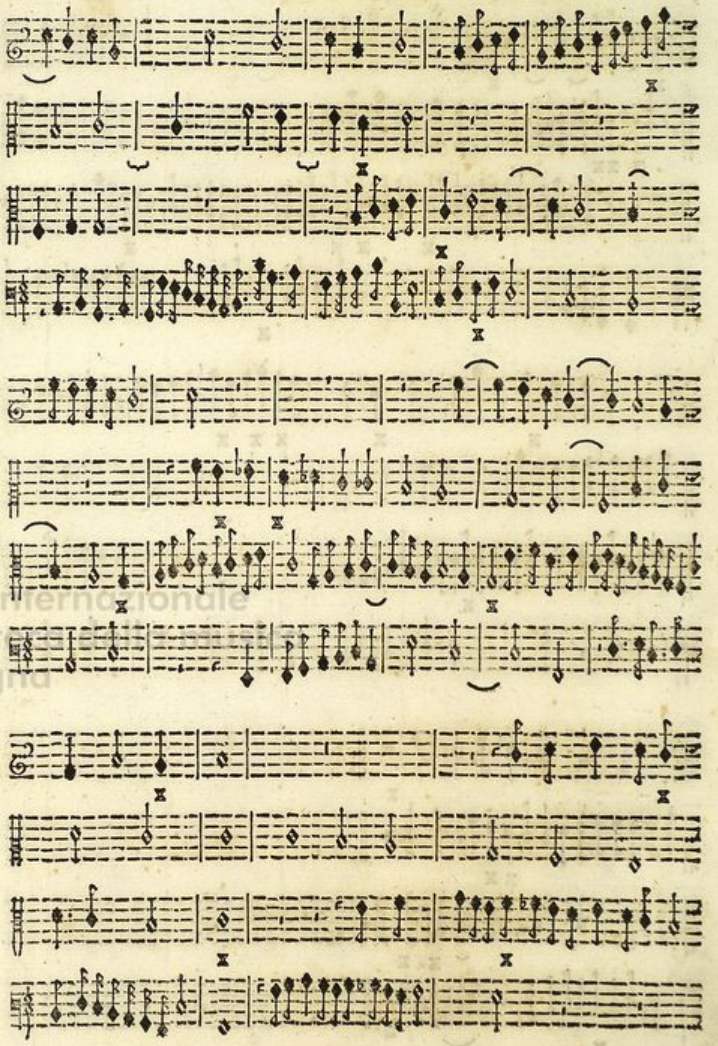


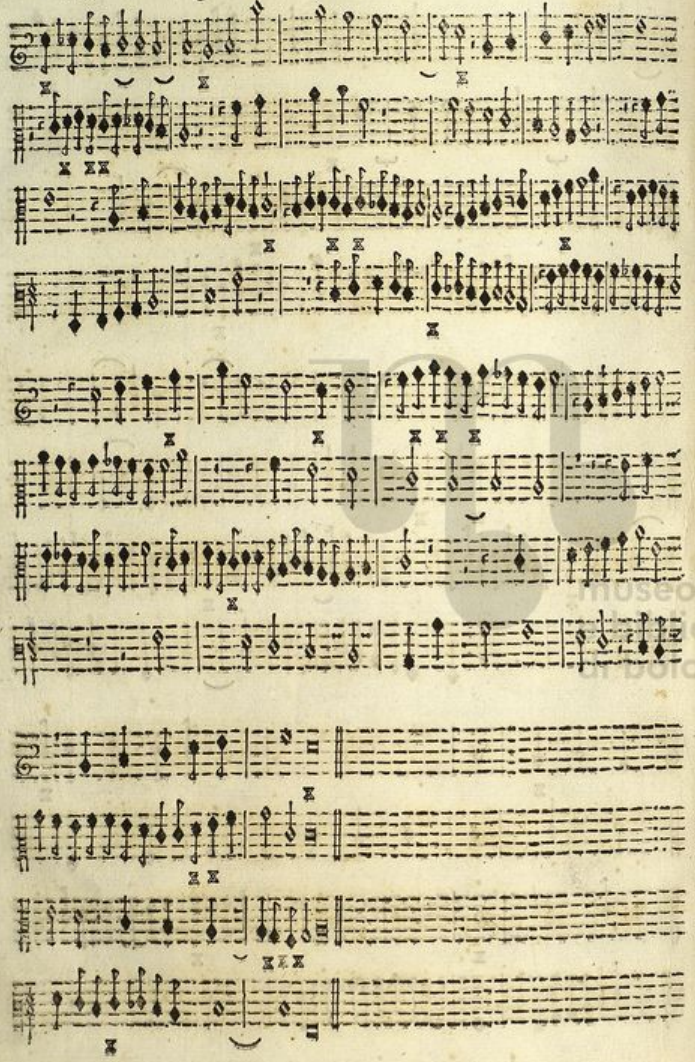


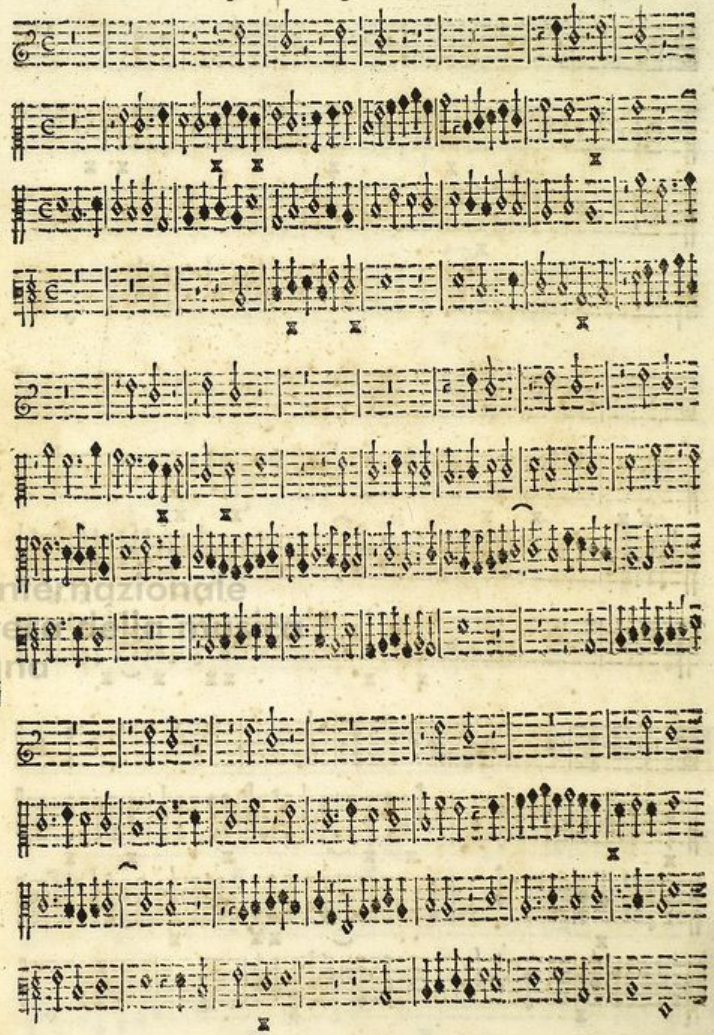


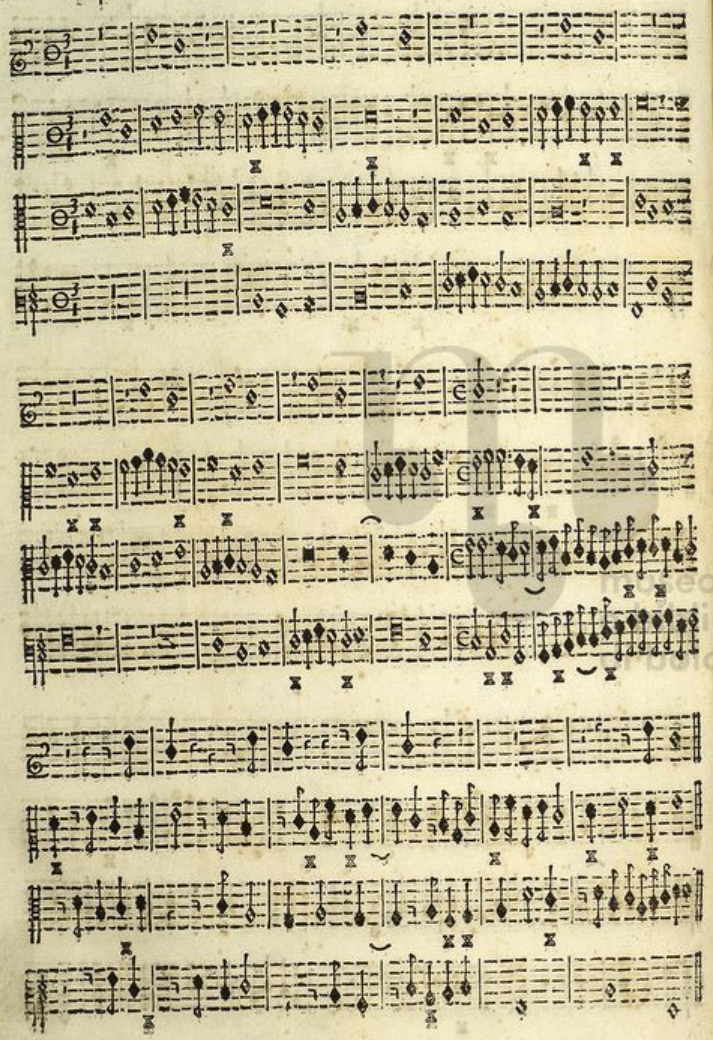


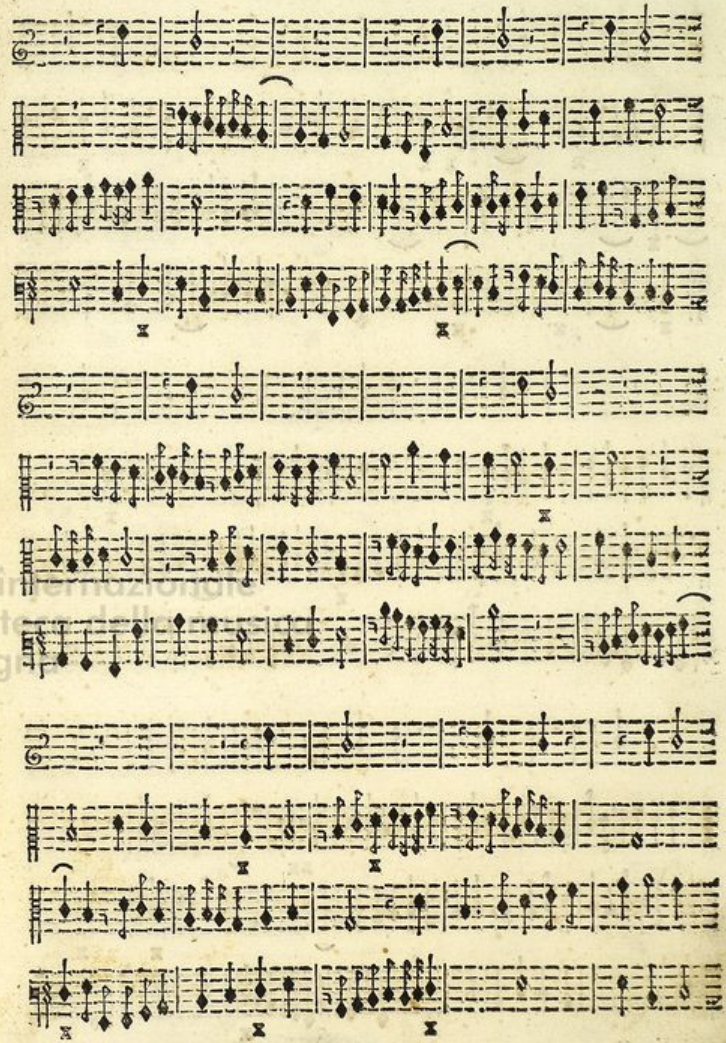

La sol fa mi Re Ut

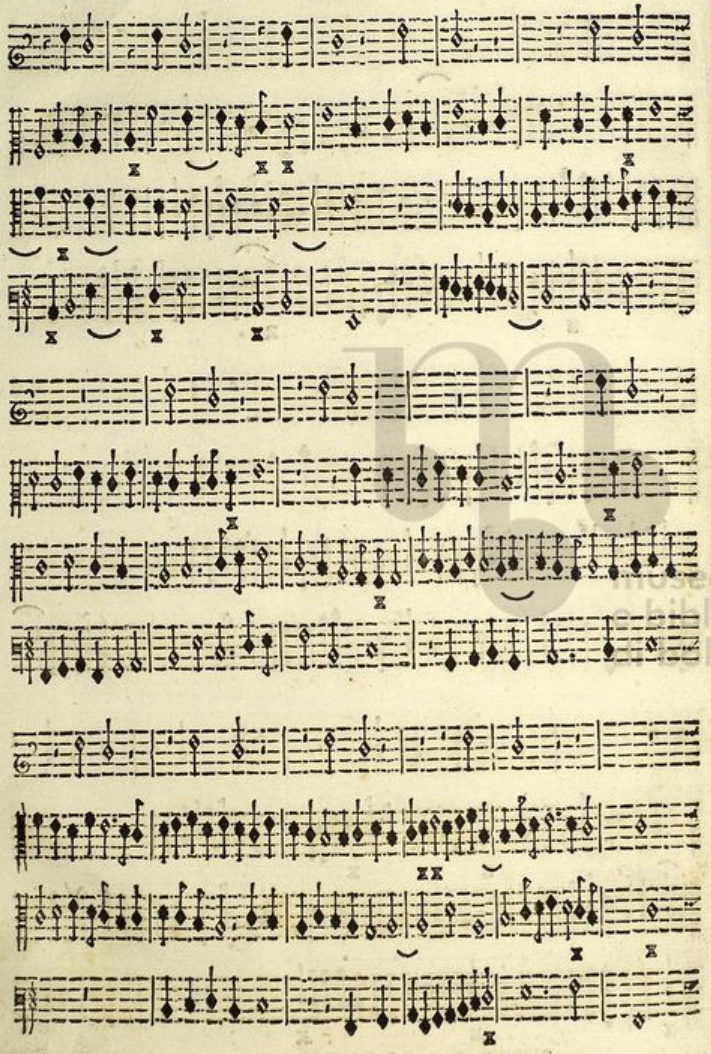


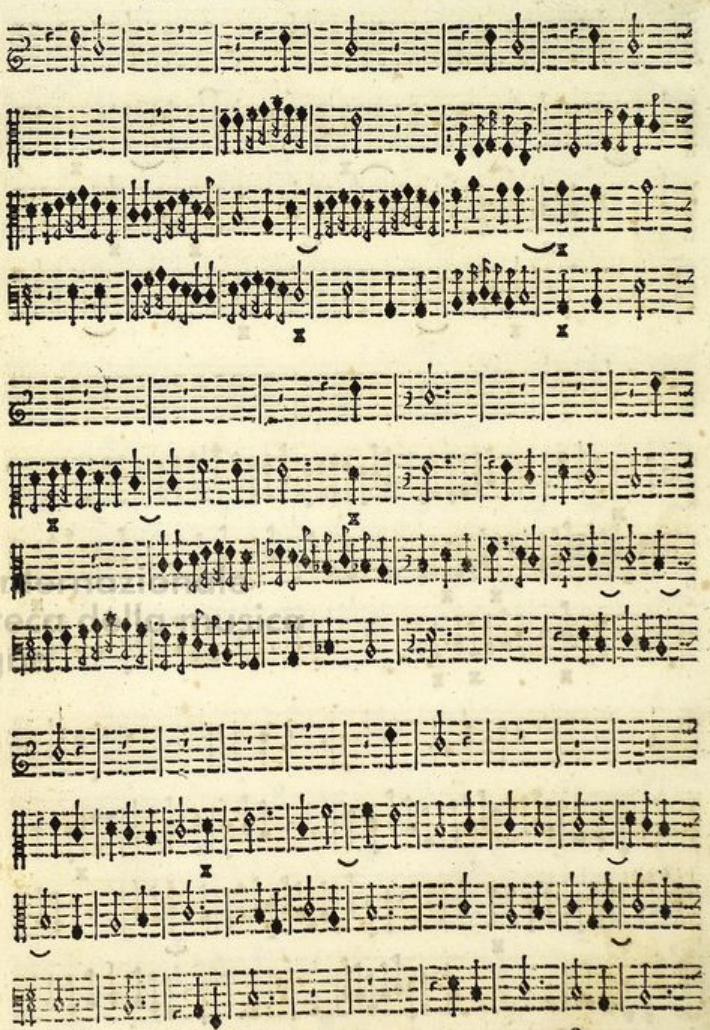


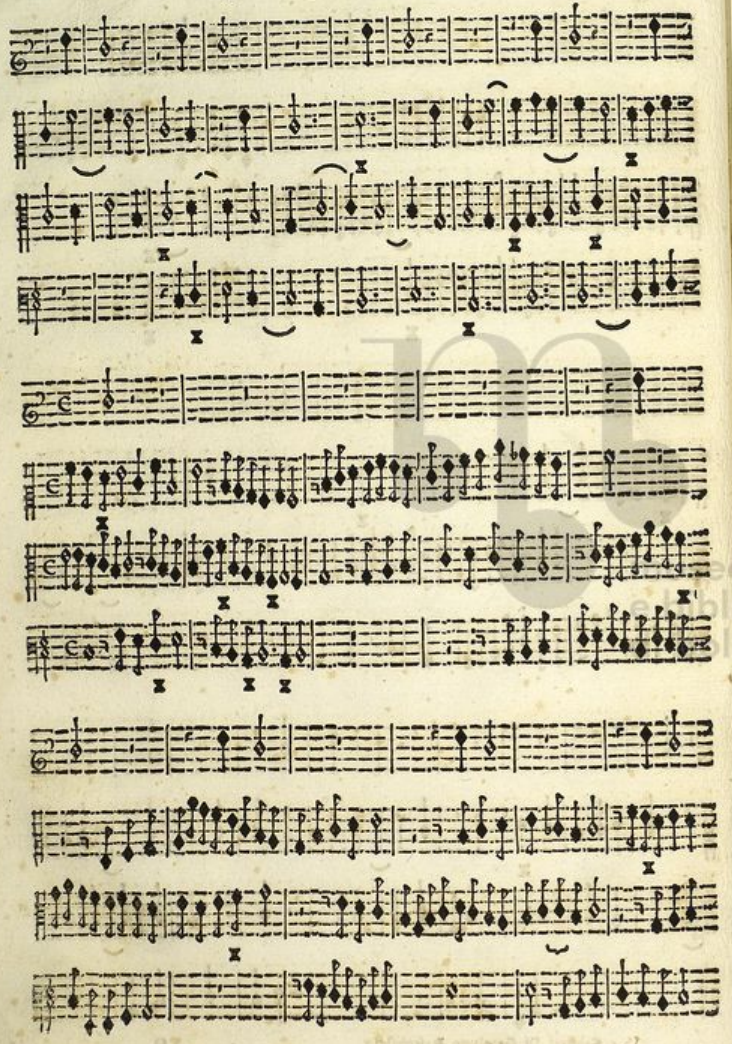


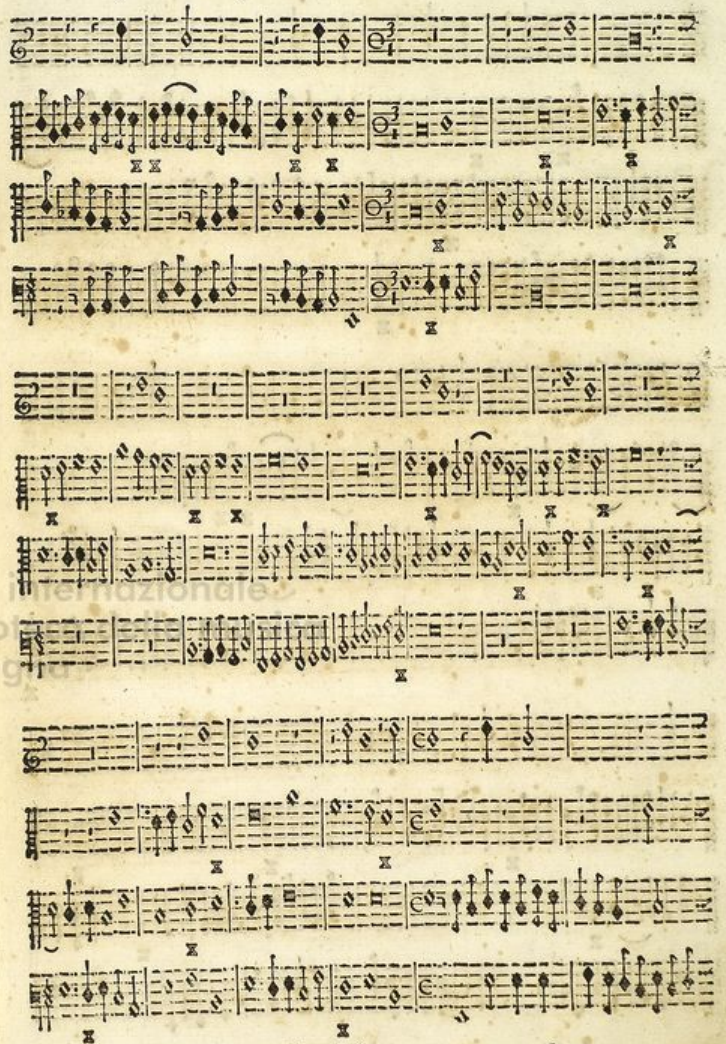


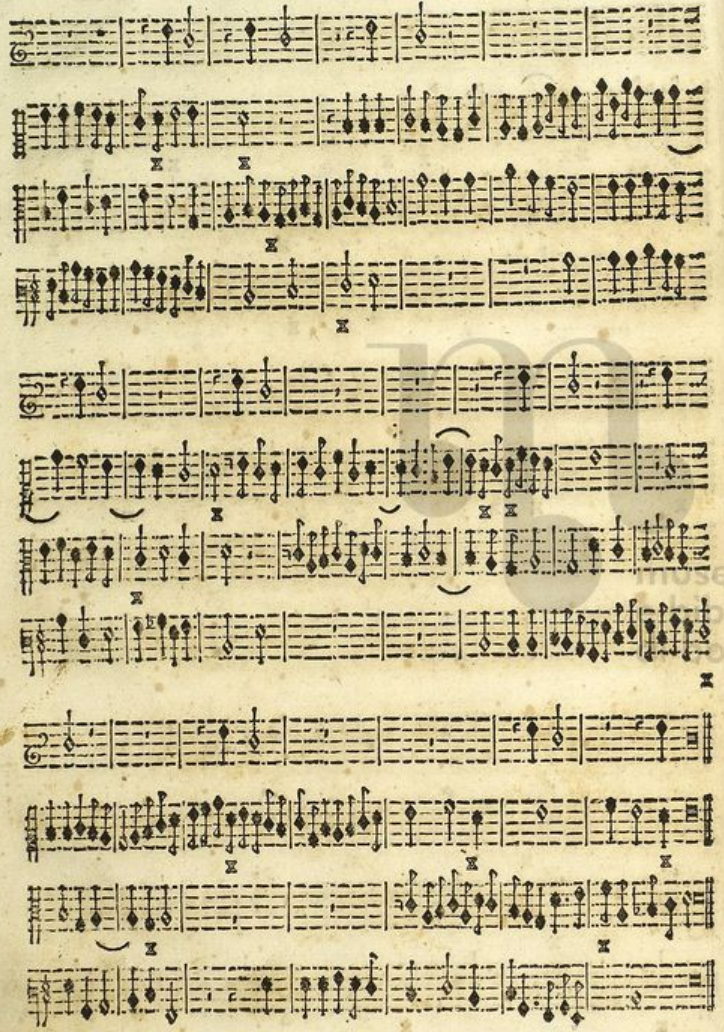


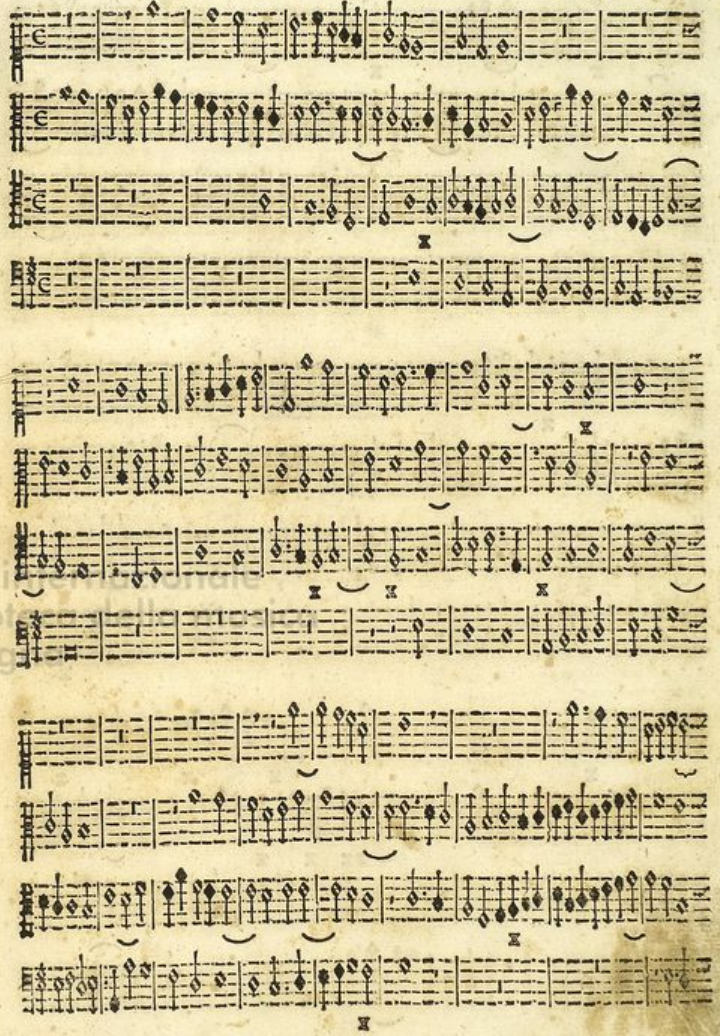


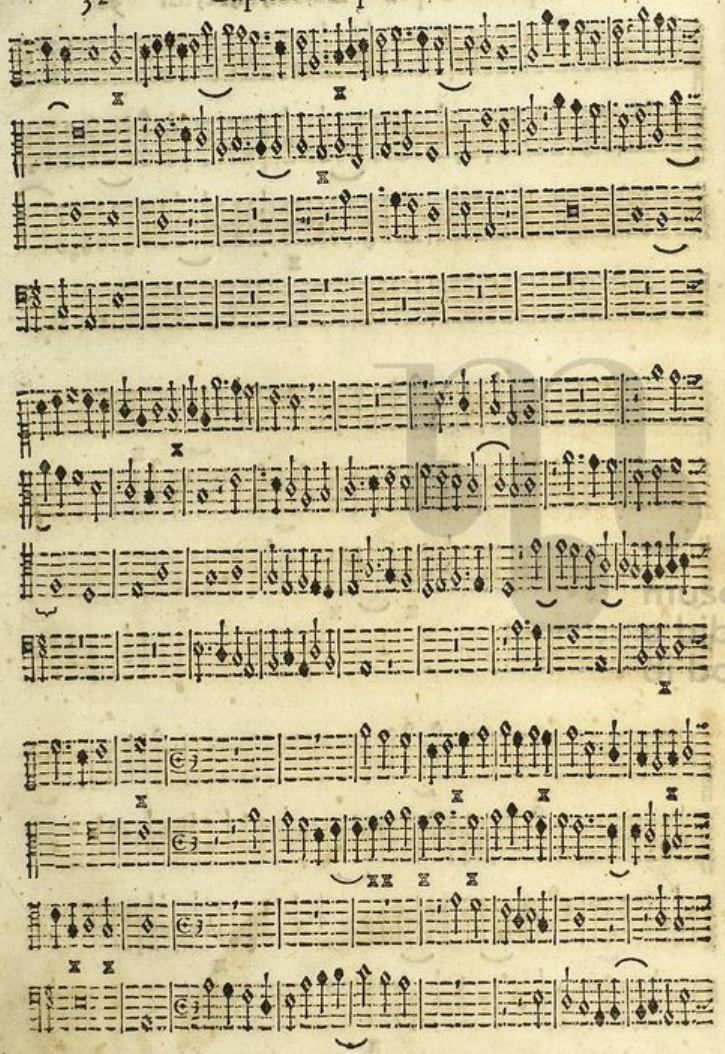


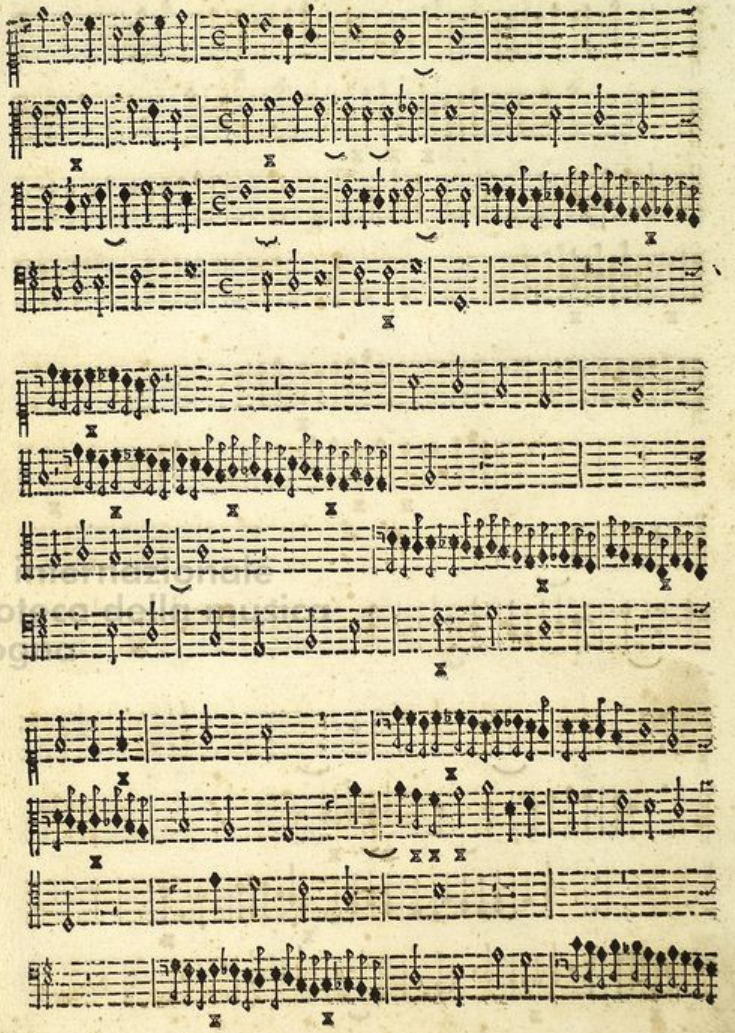


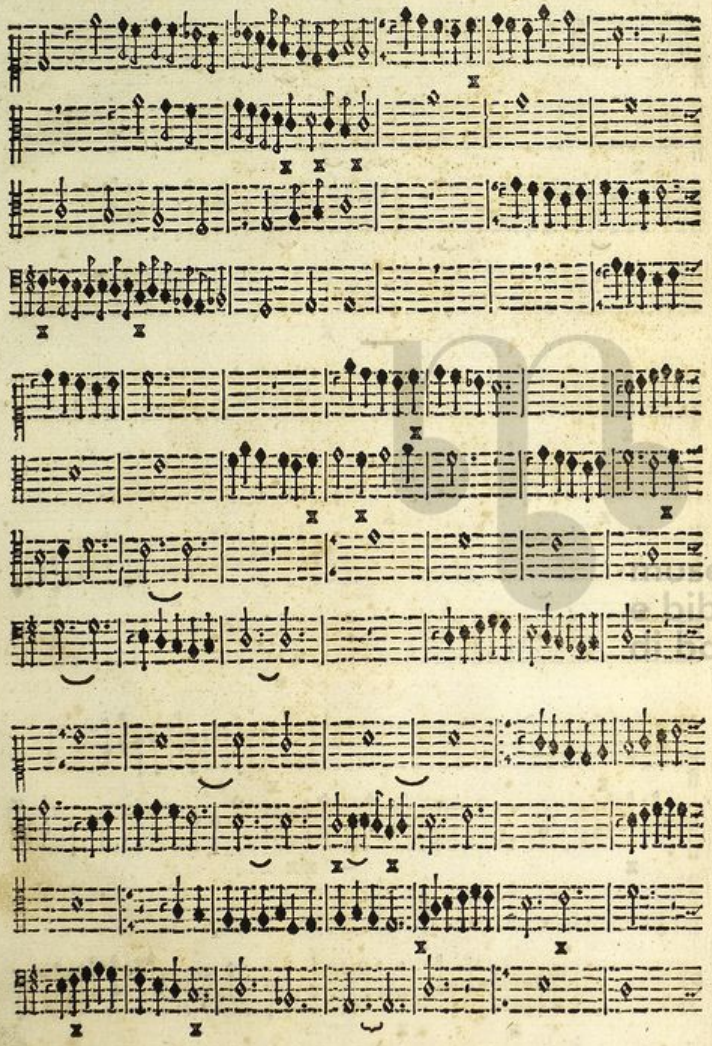


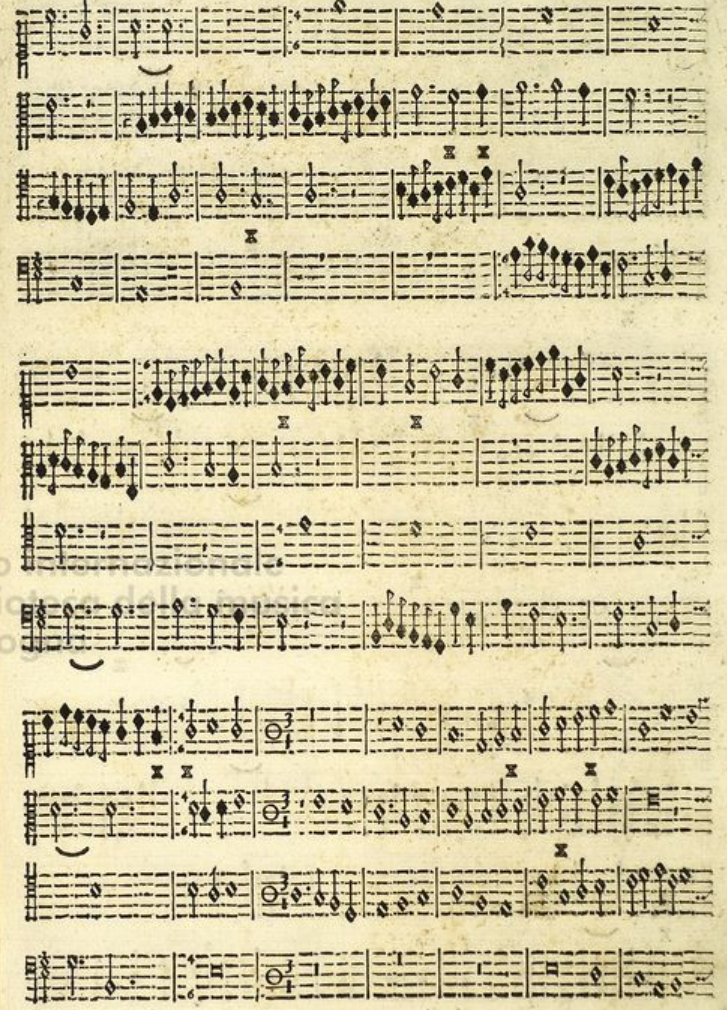


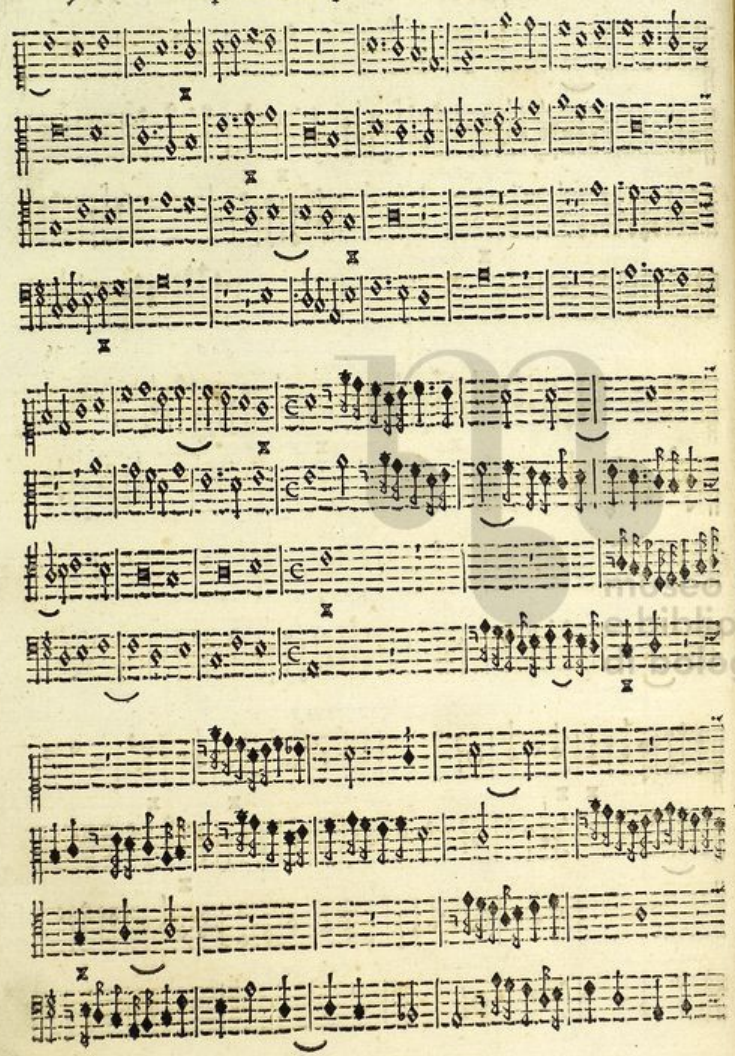


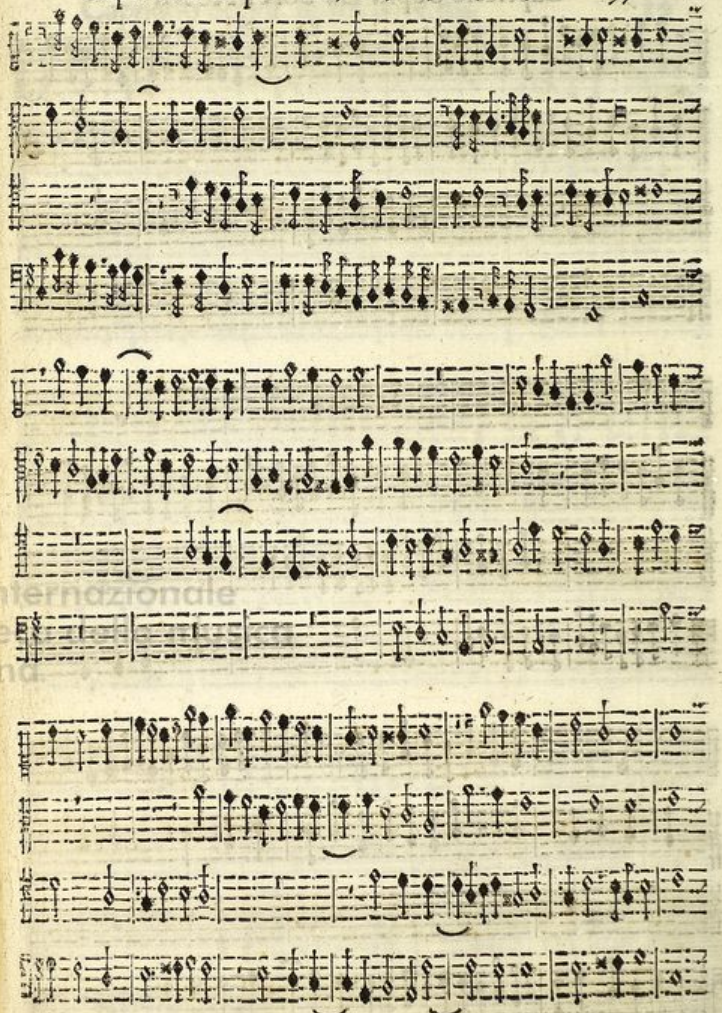


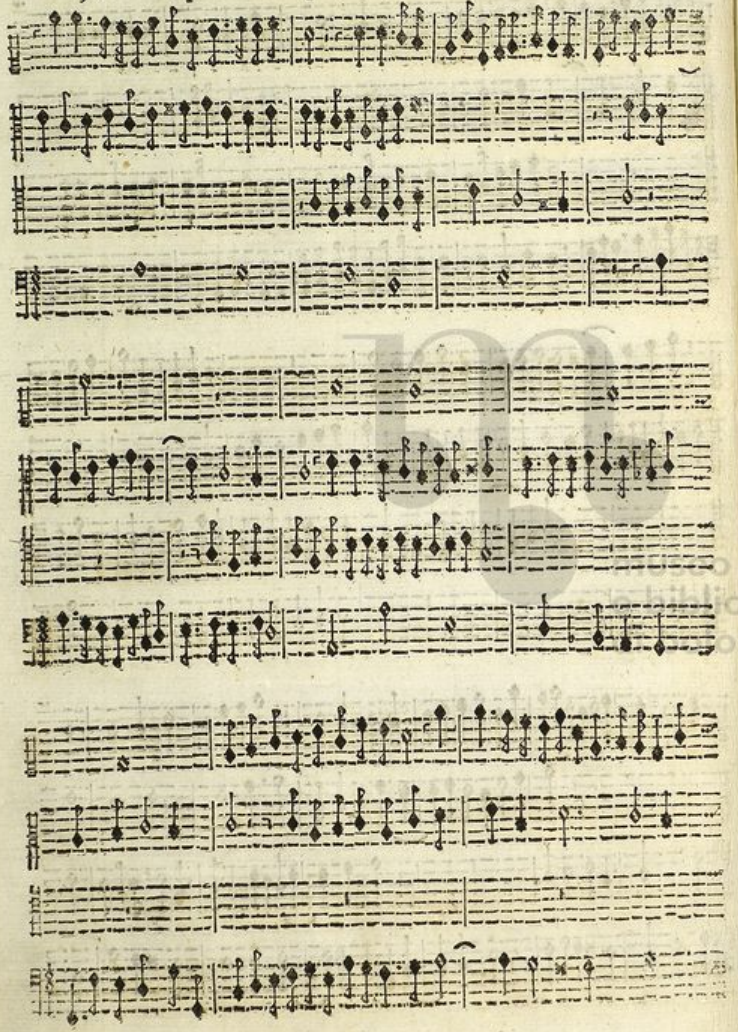


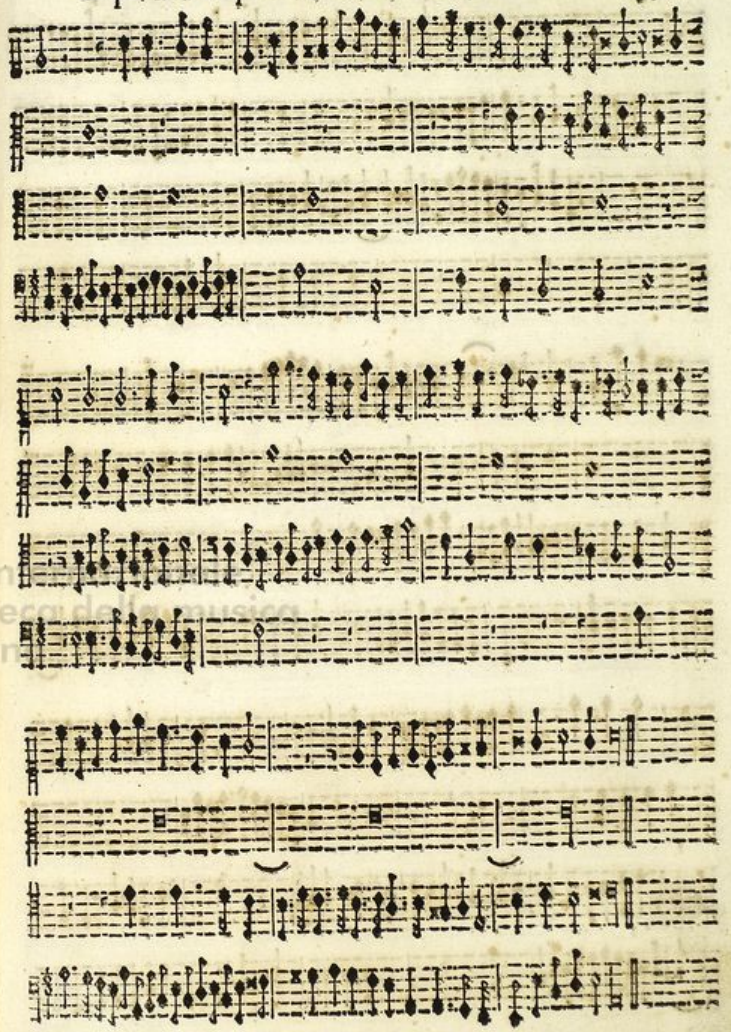


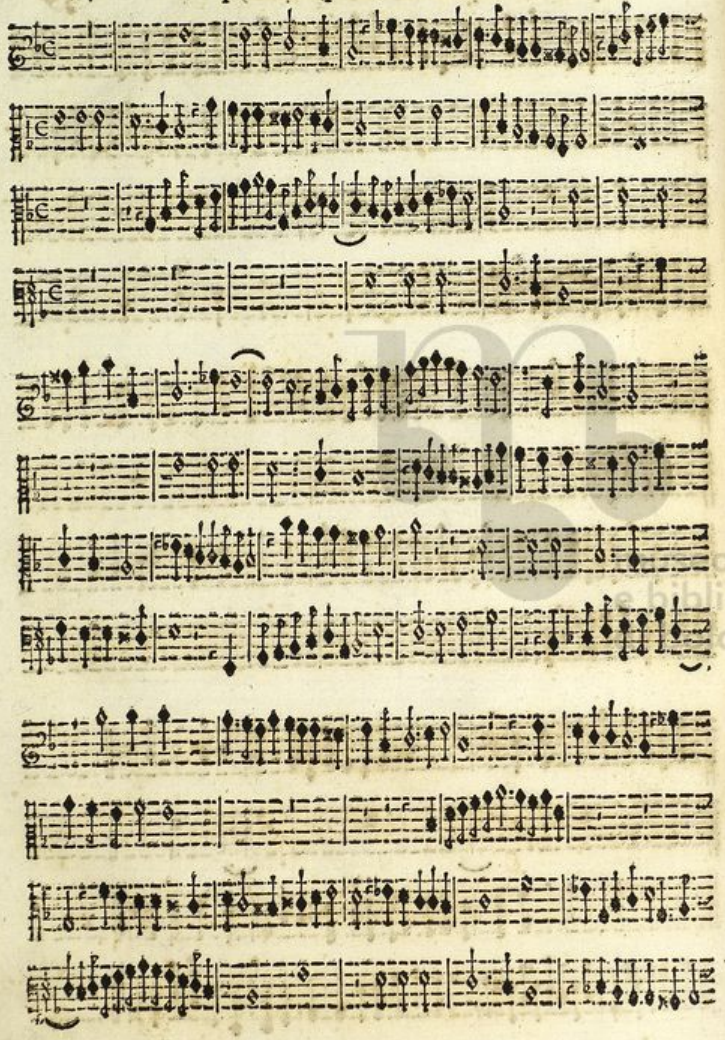


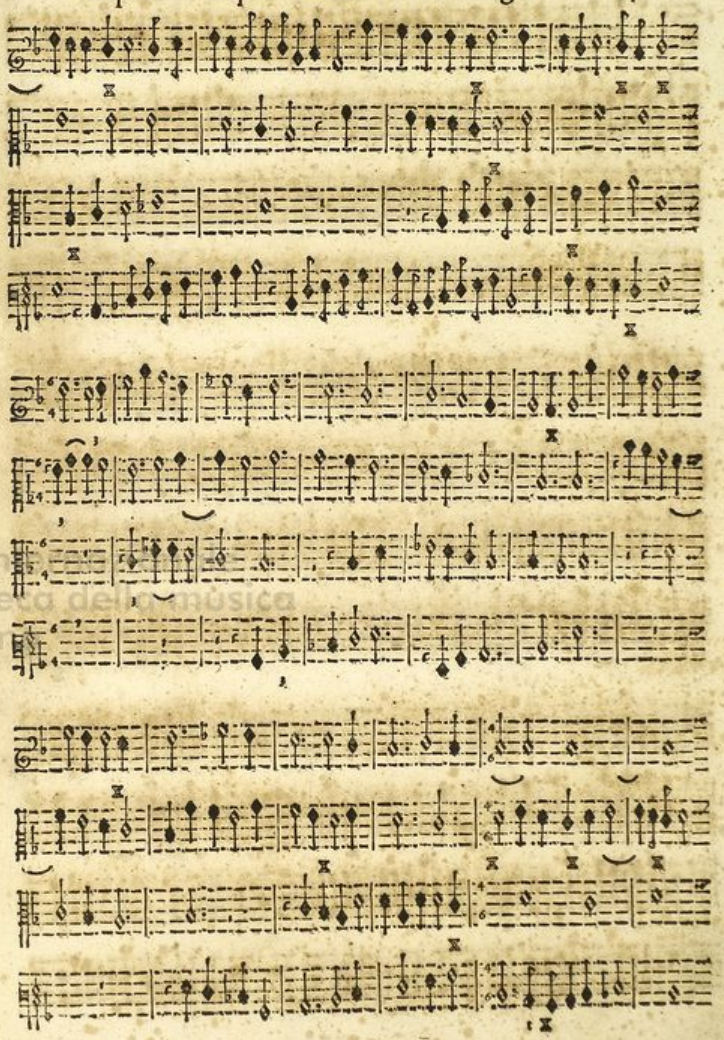


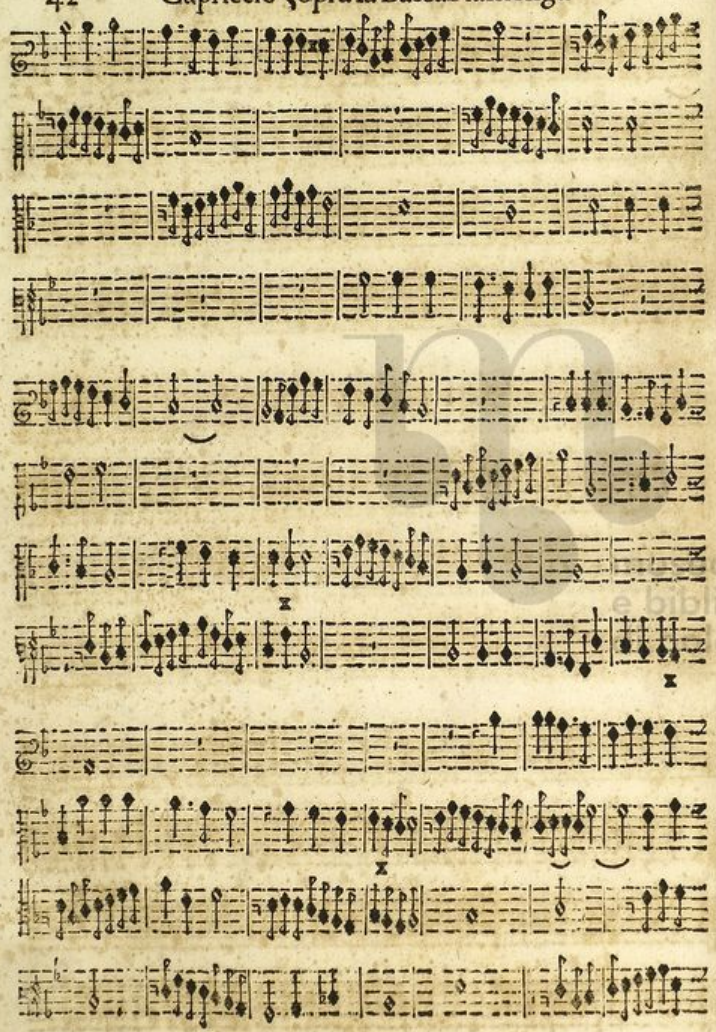


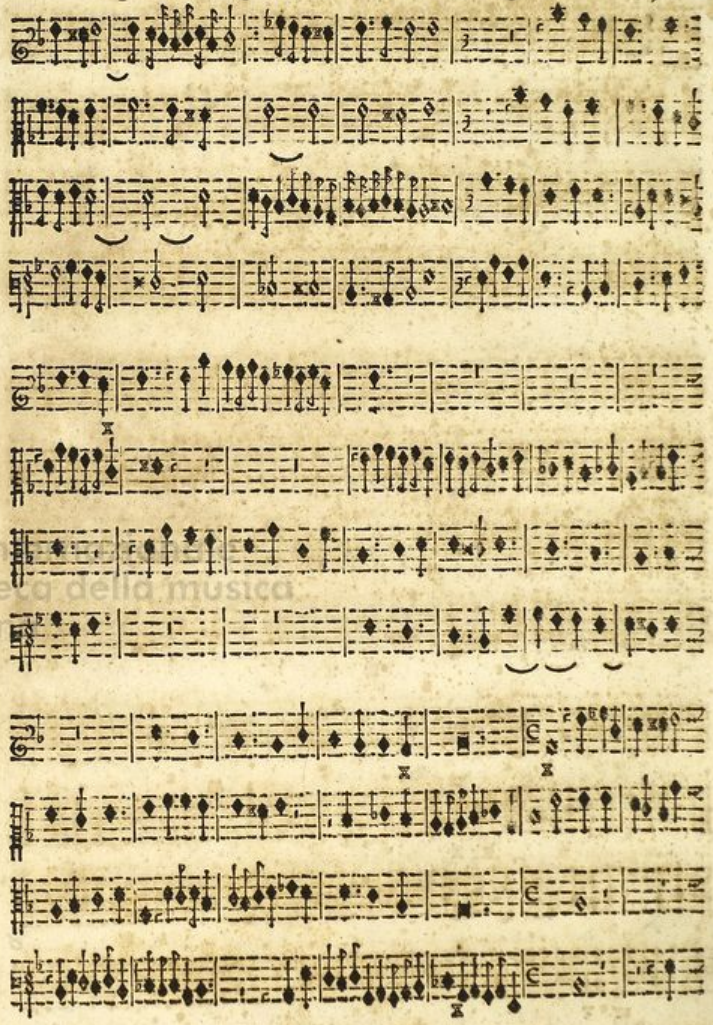


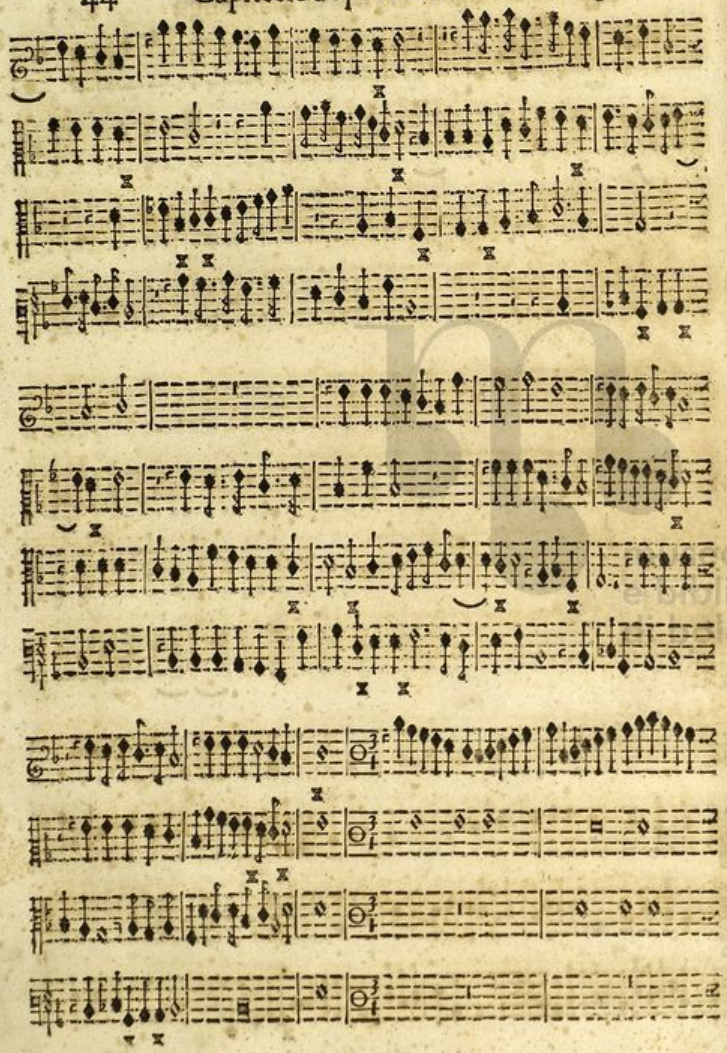


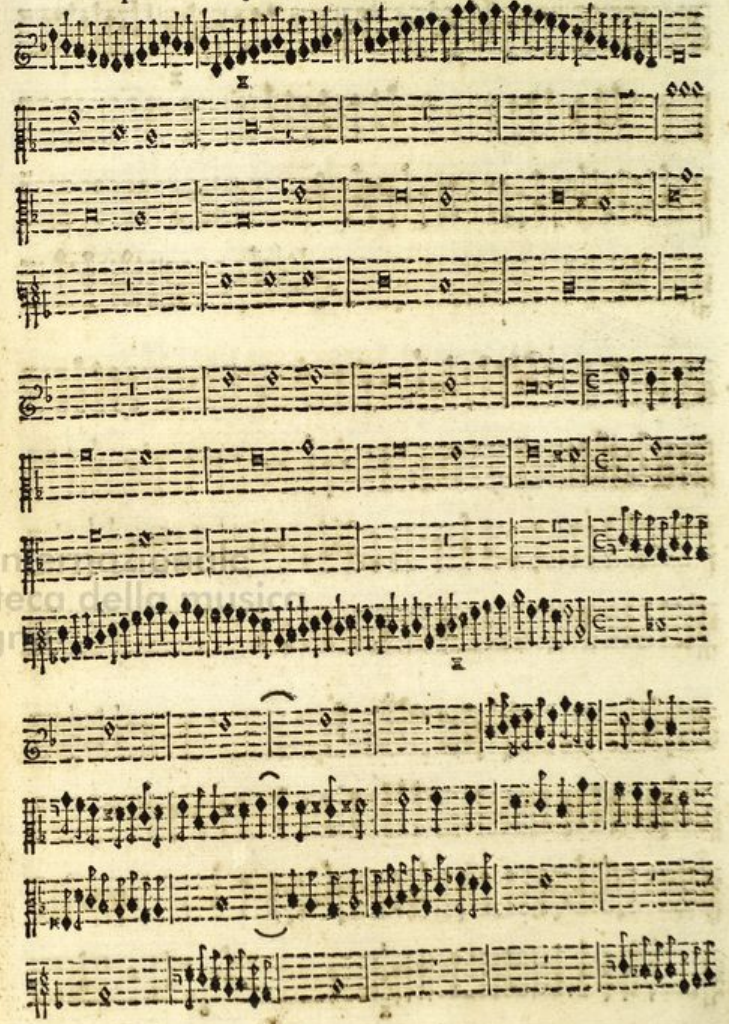


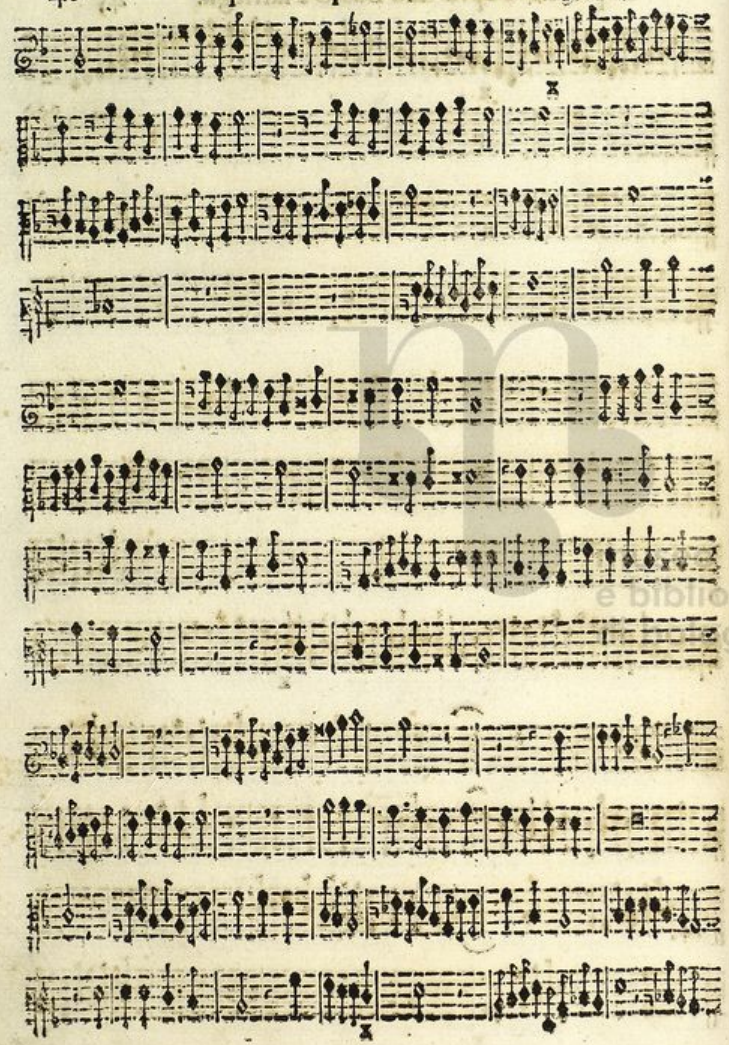


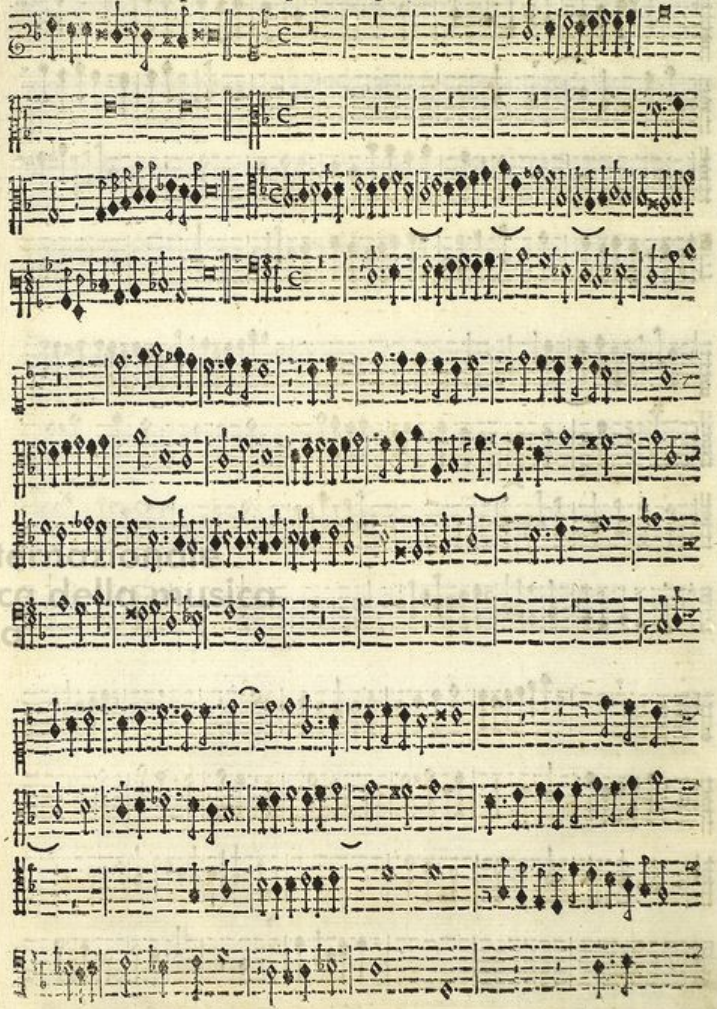


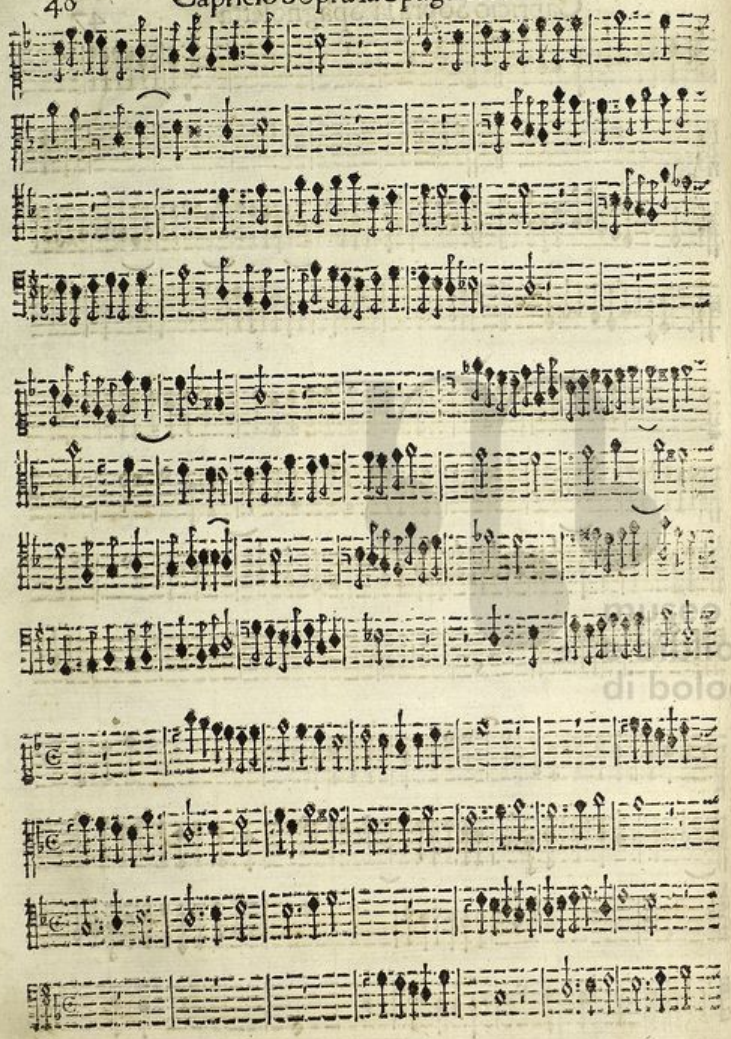


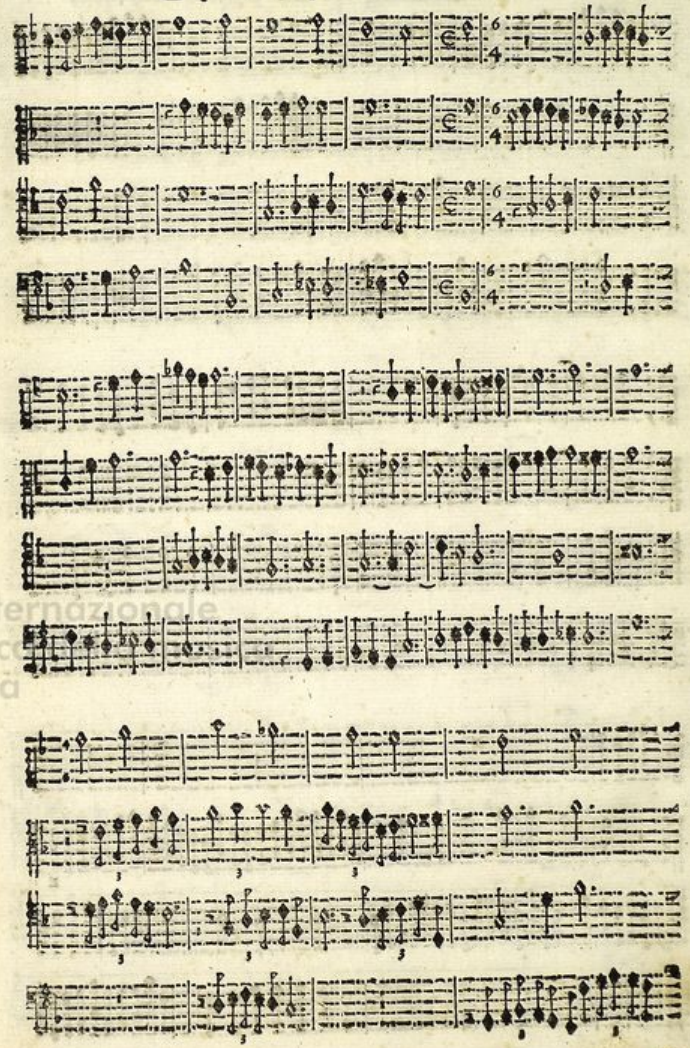


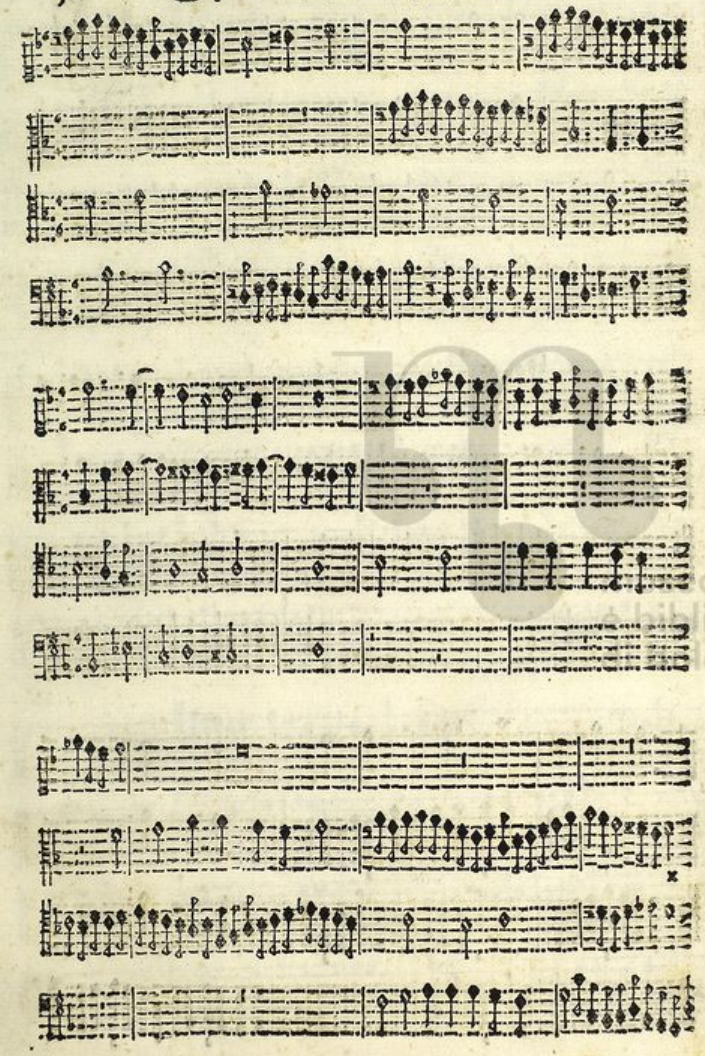


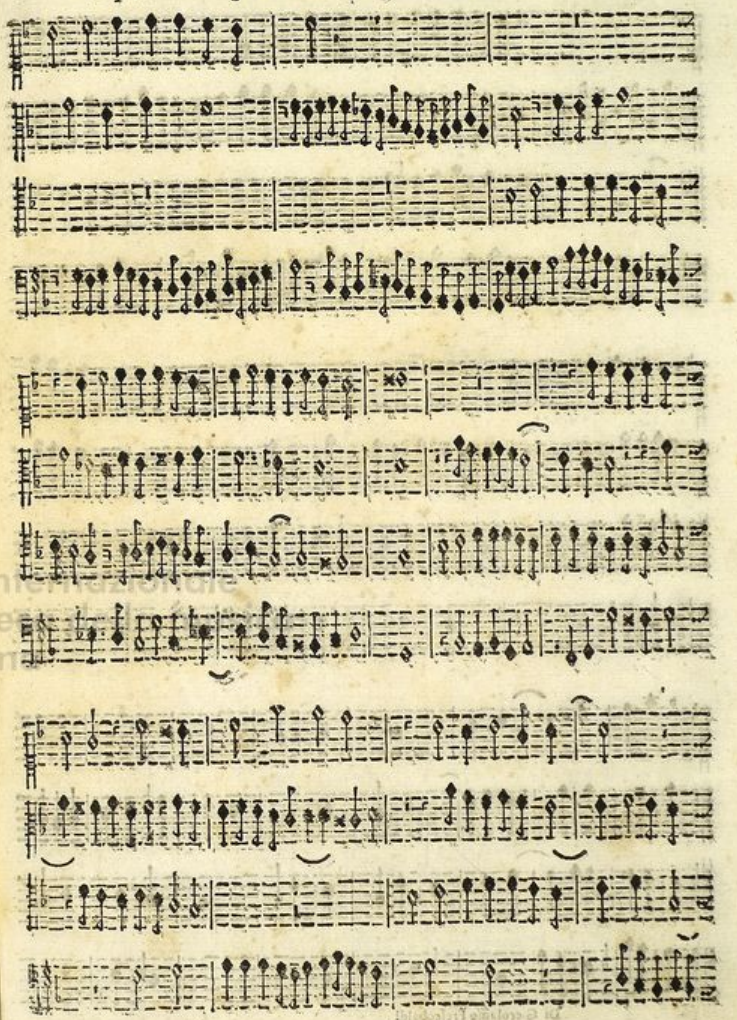


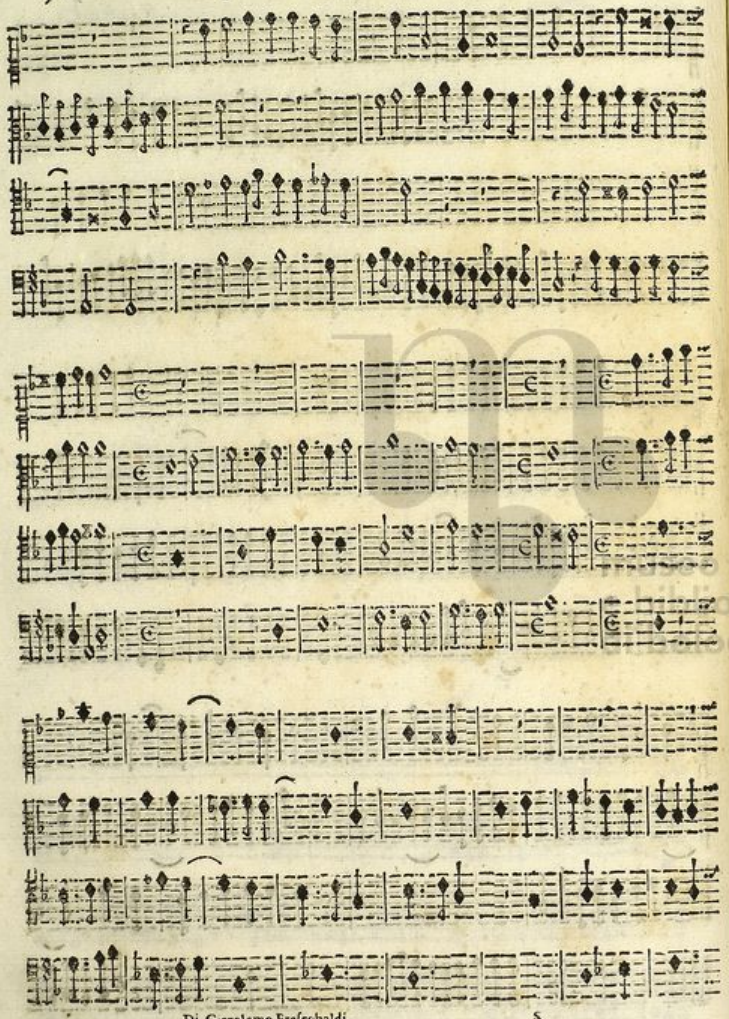


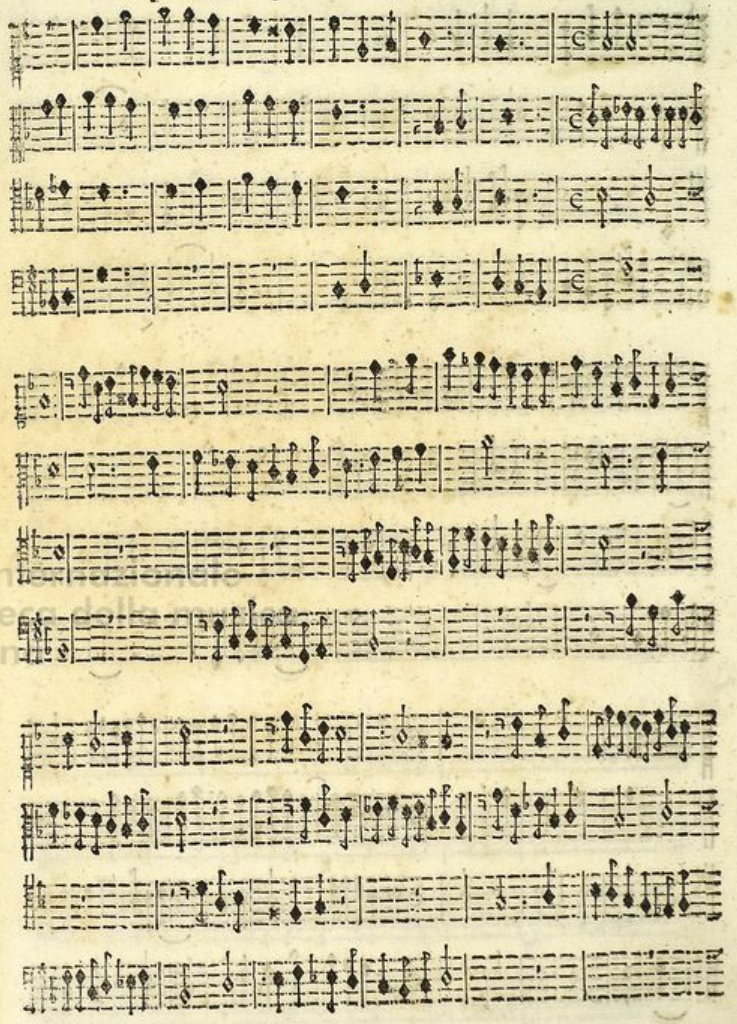


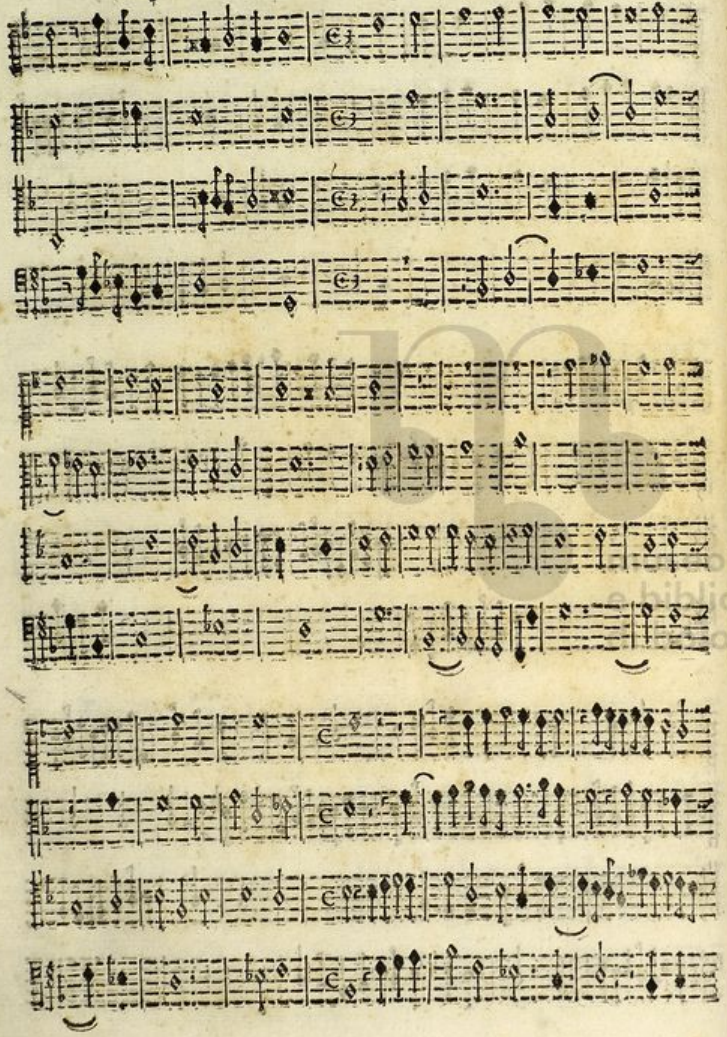


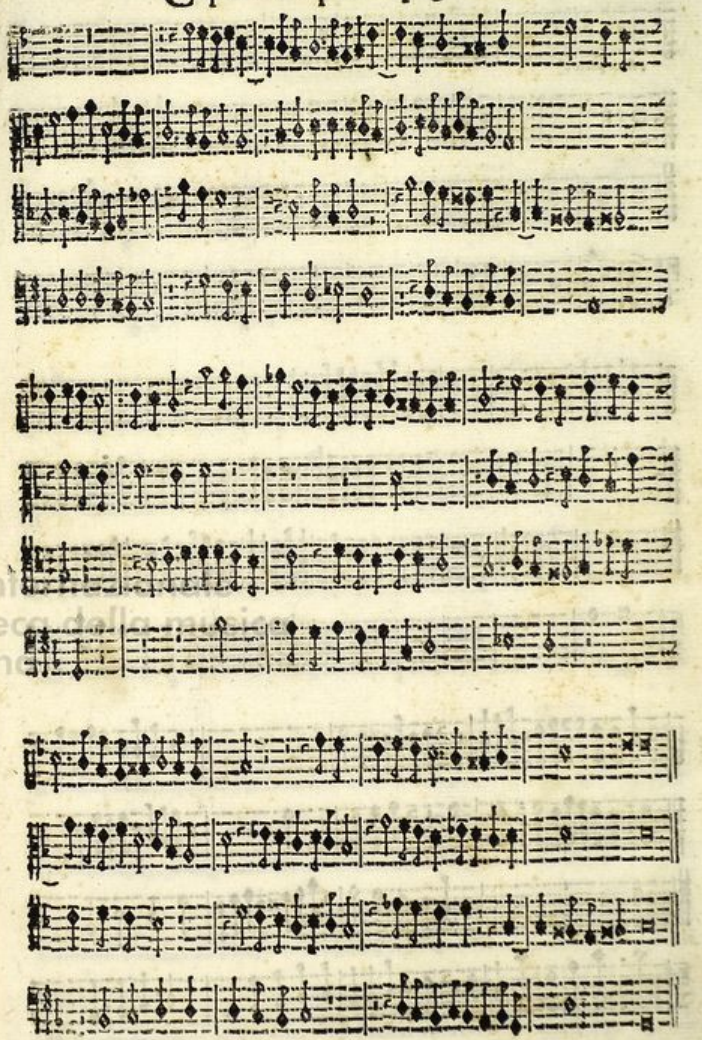




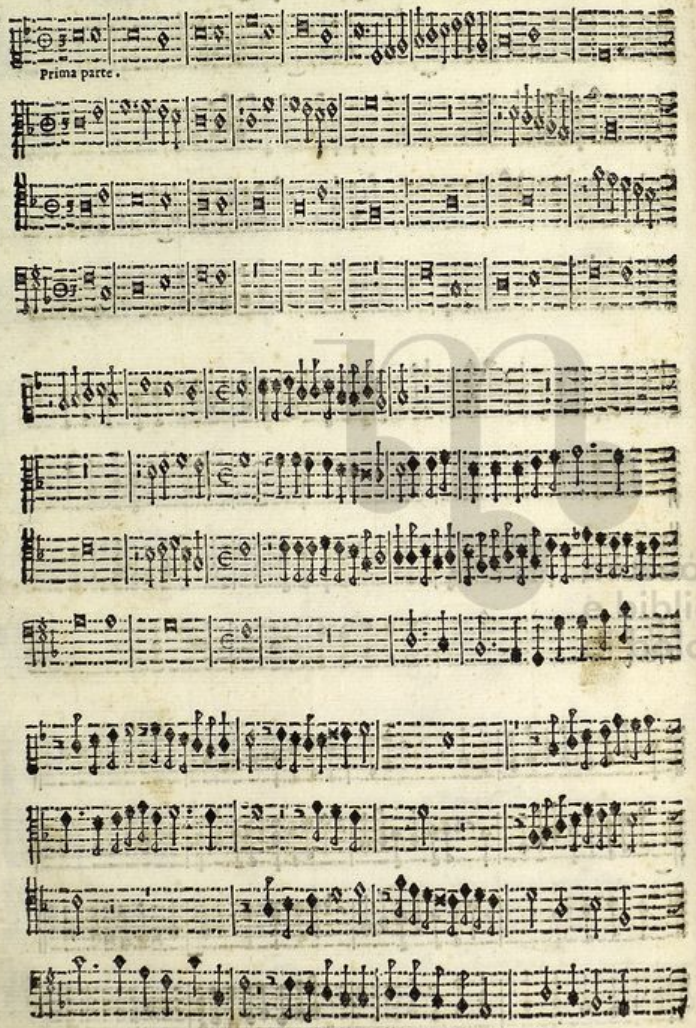




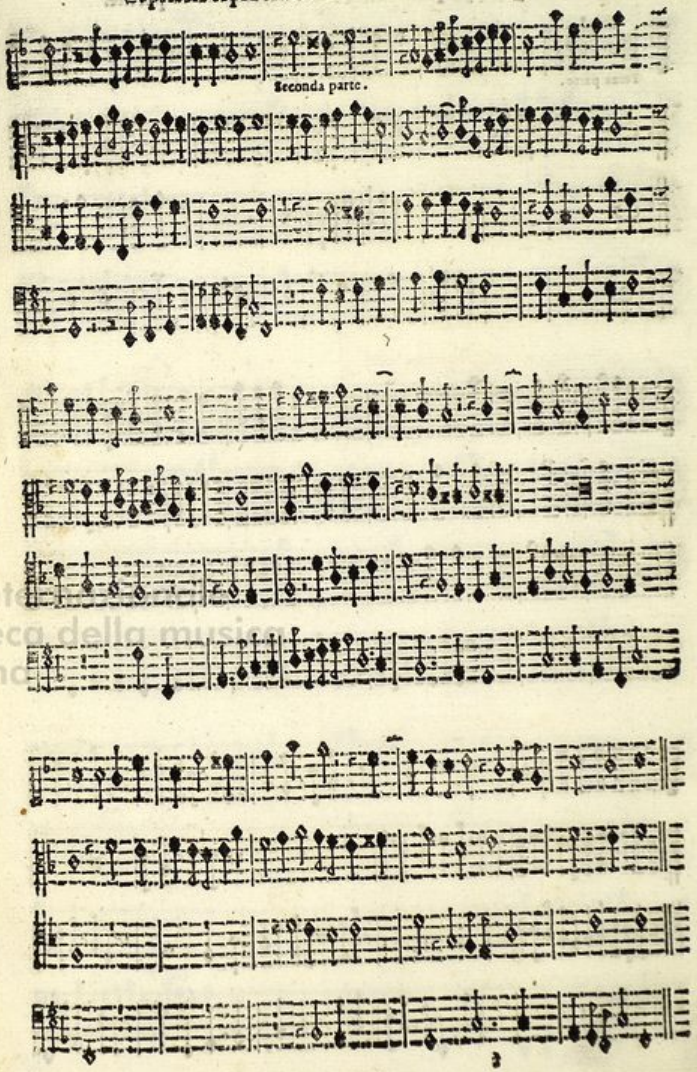




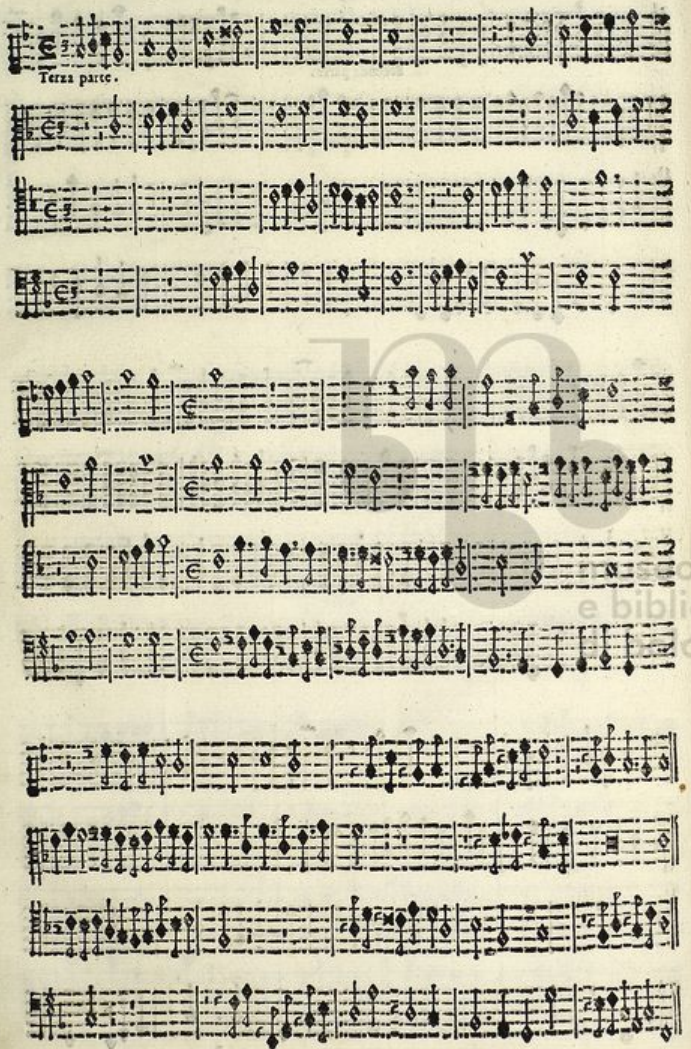
Prima parte.

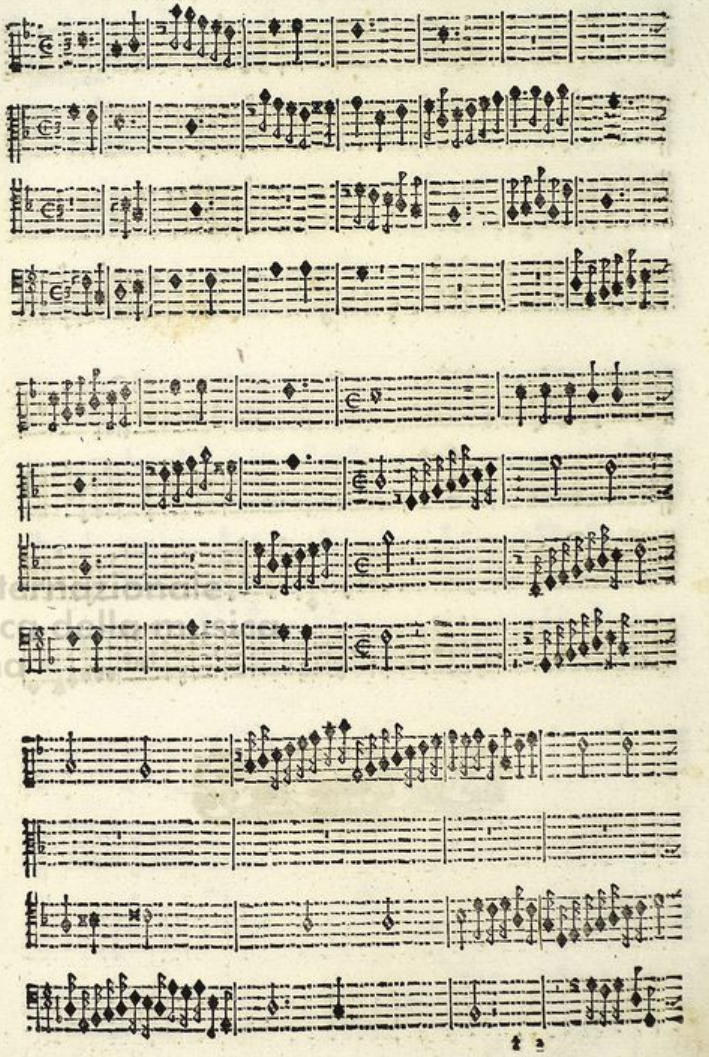


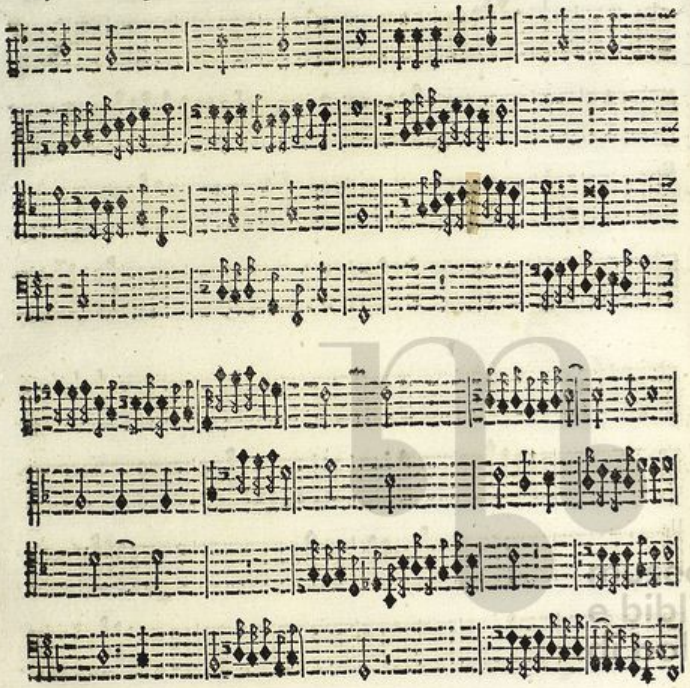
Seconda parte.



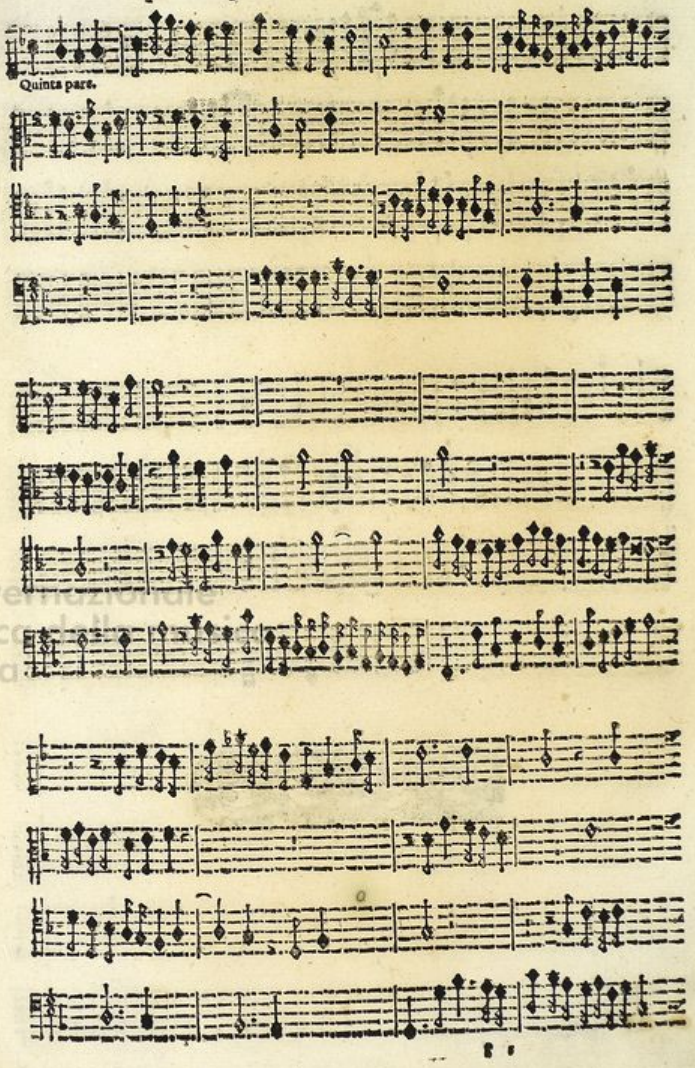
Terza parte.

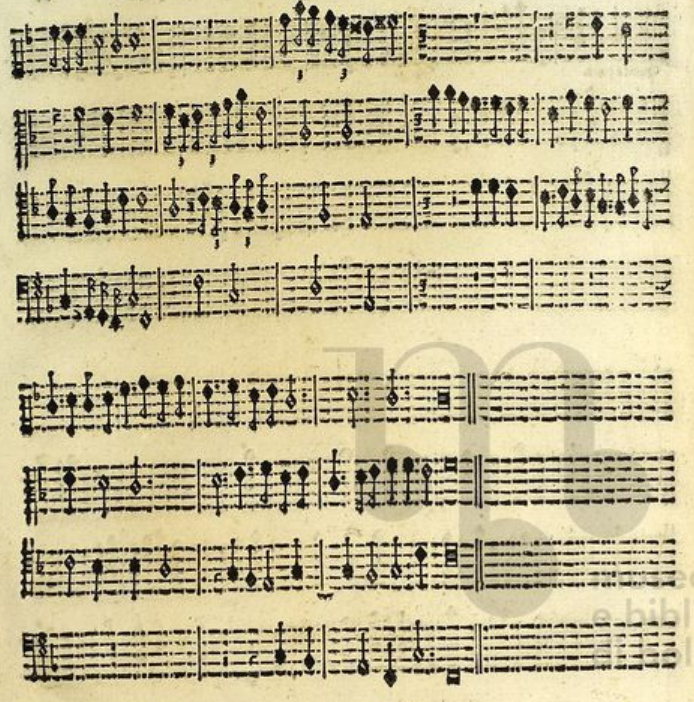


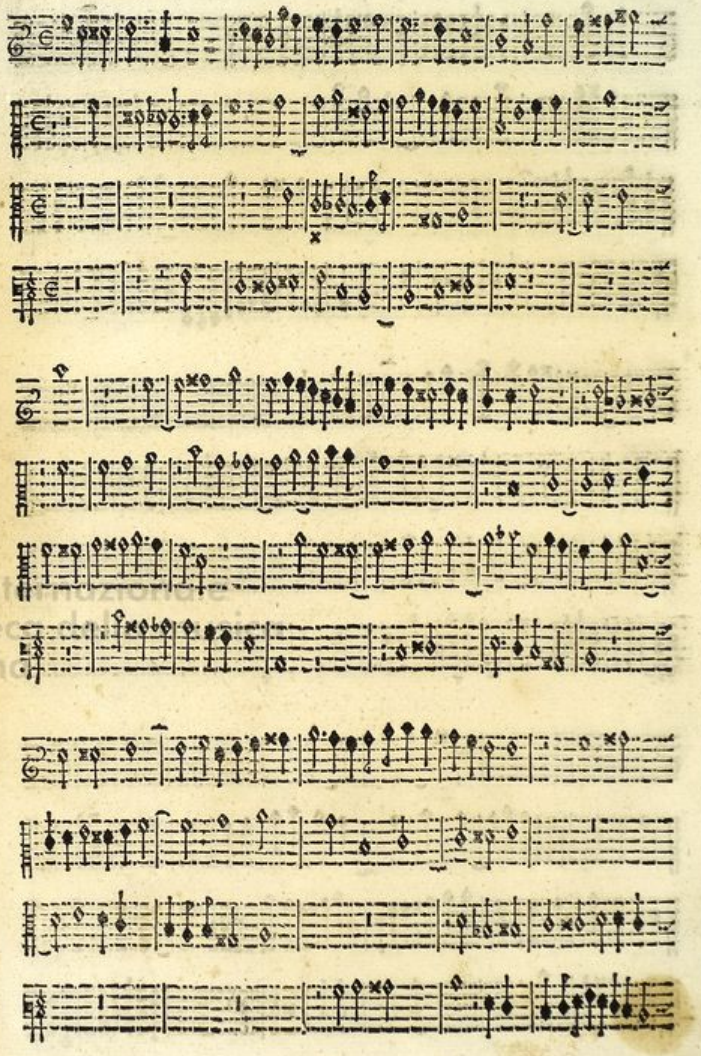


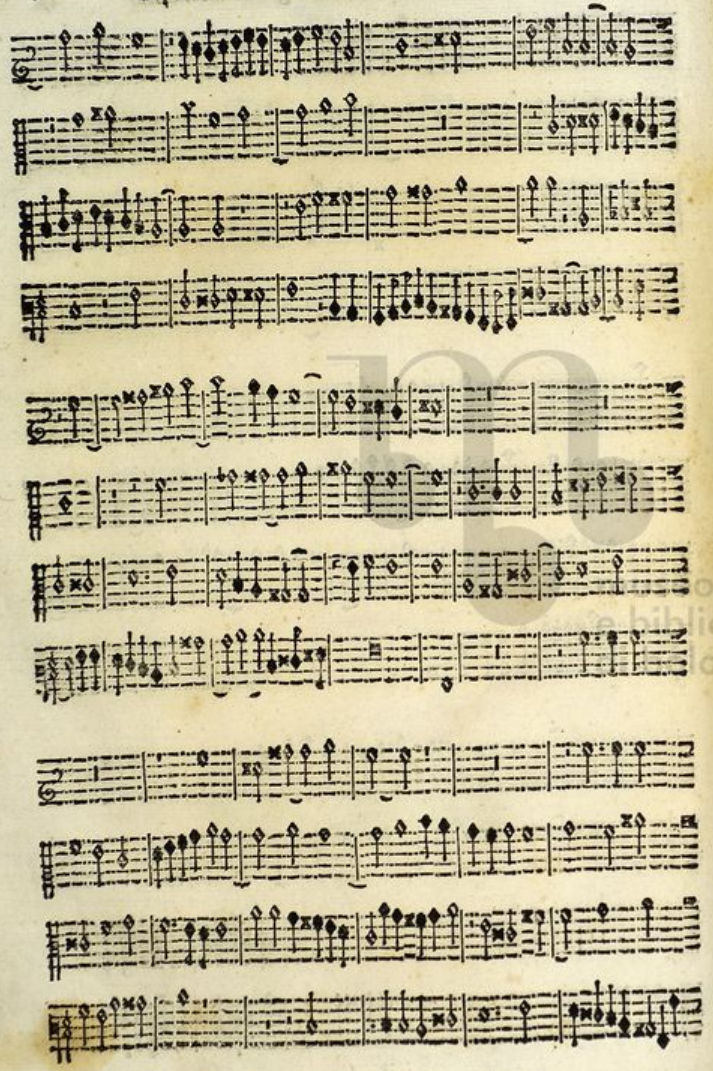


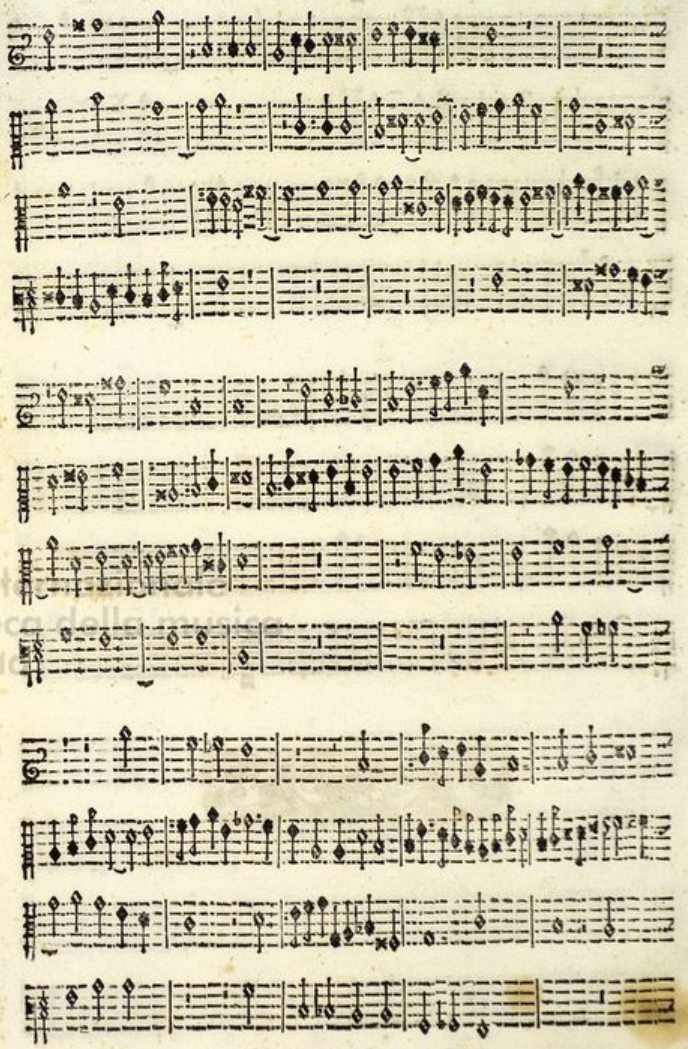
Quinta parte.

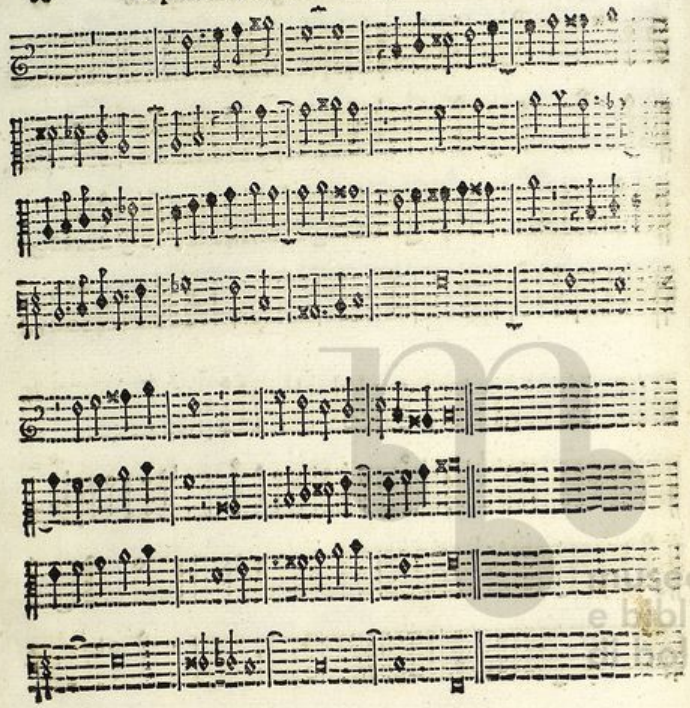


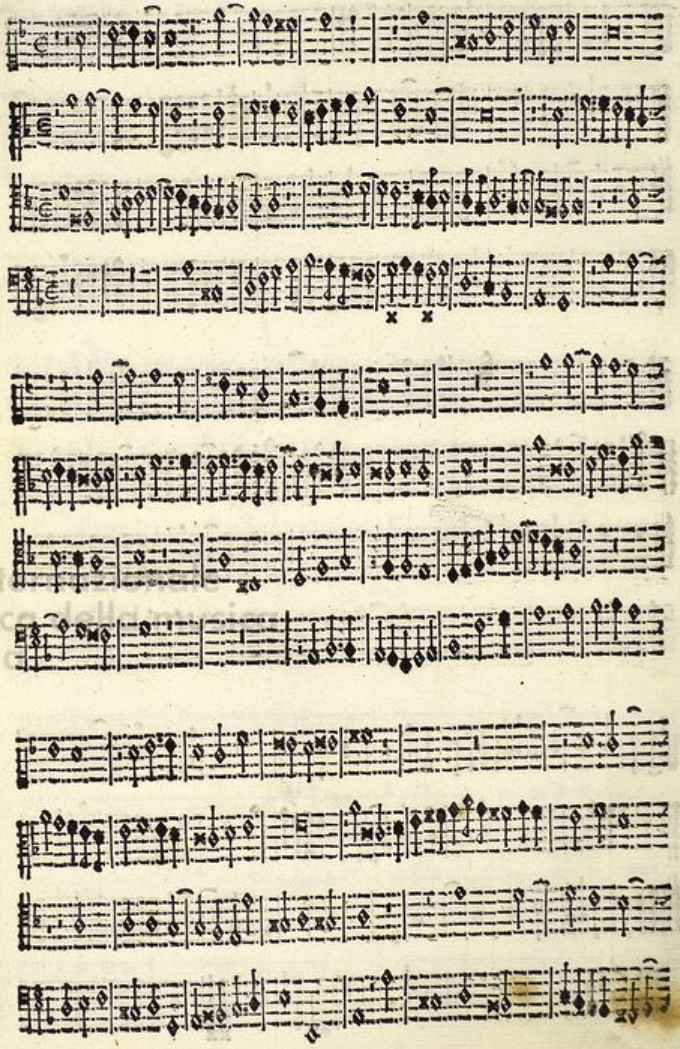




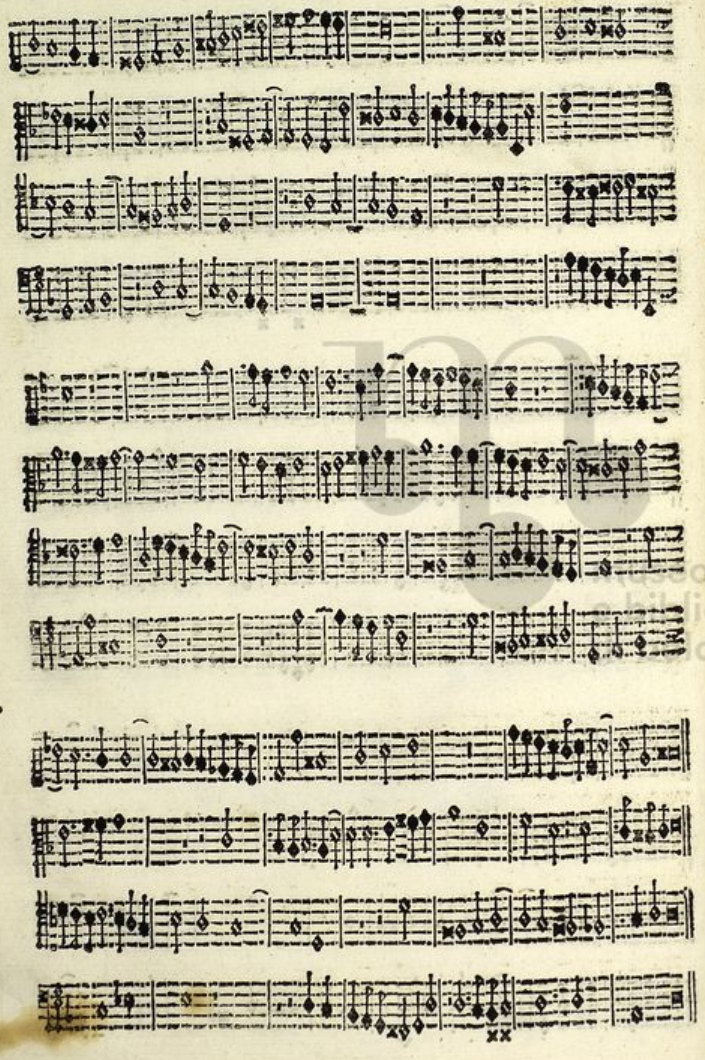




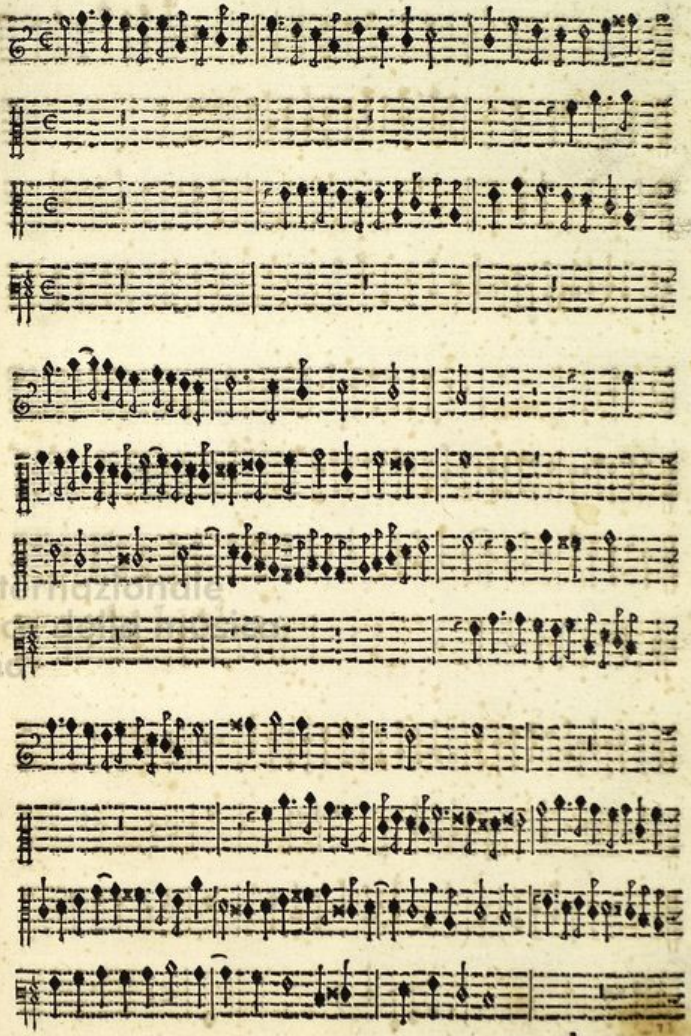


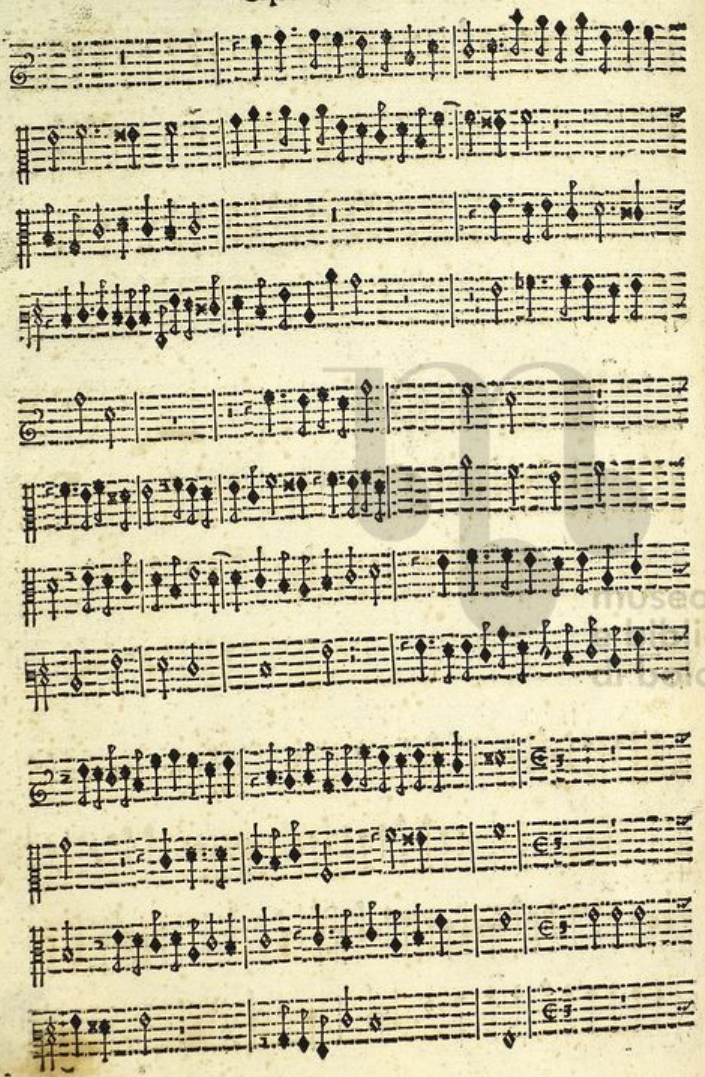


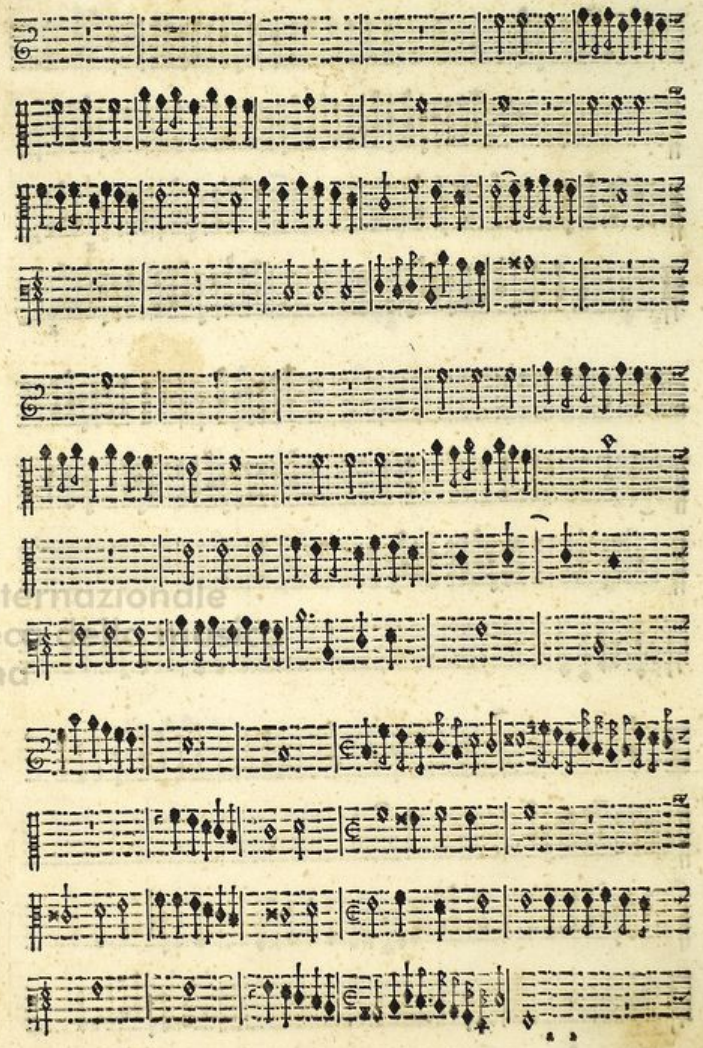
Capriccio di Durezze.

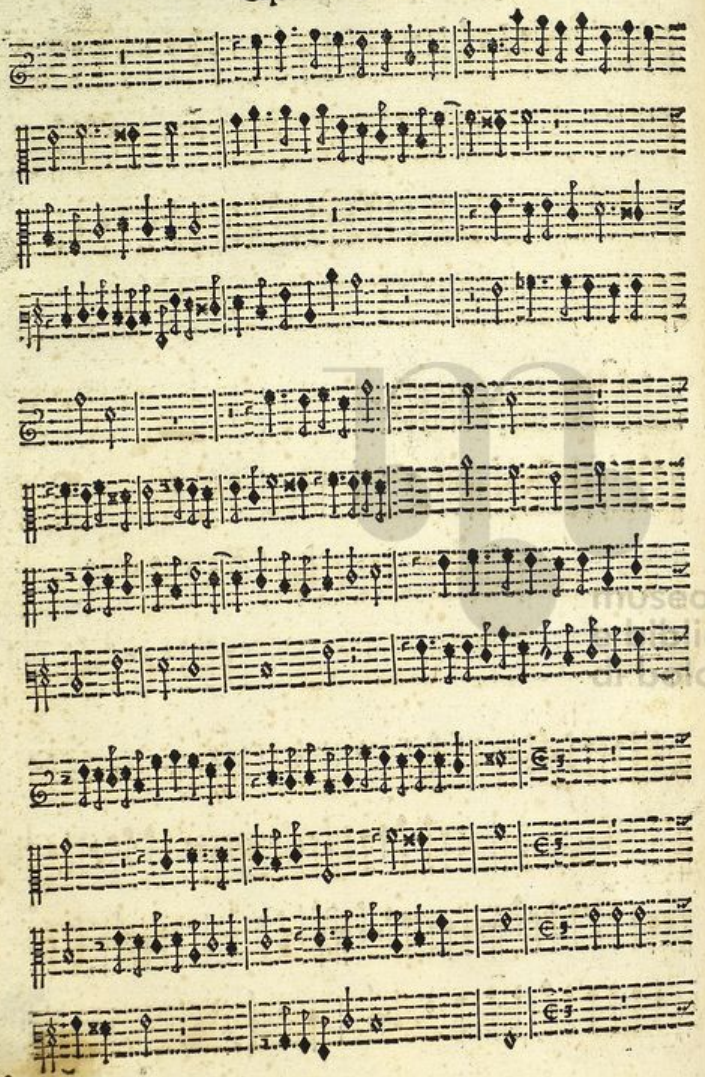


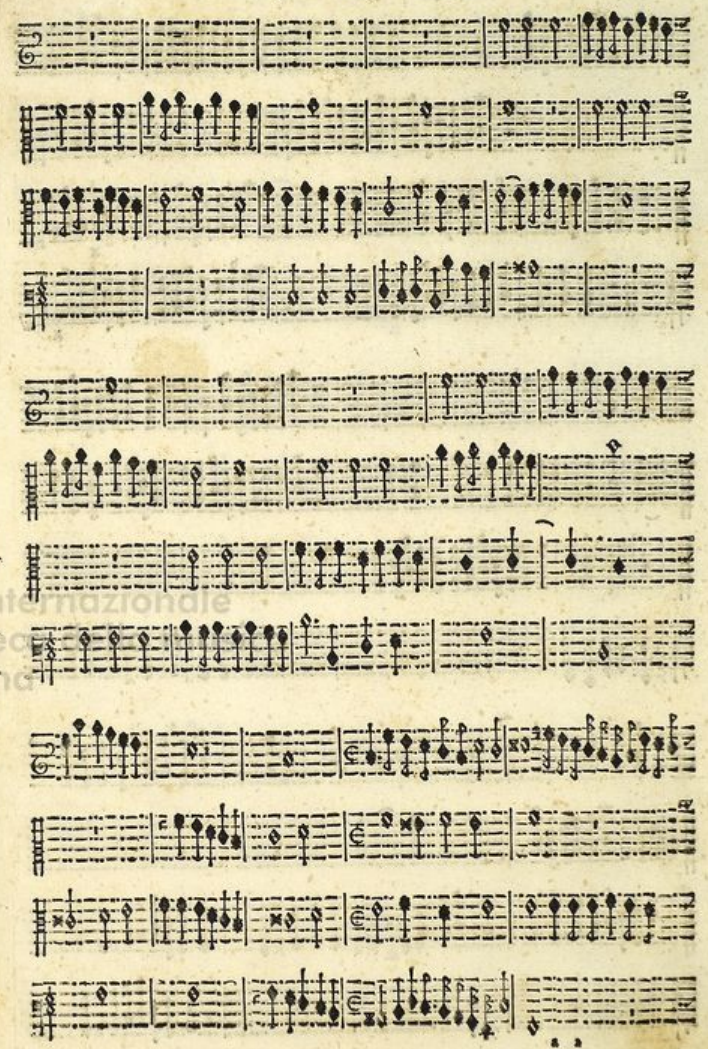
Capriccio Sopra vn Sogetto.



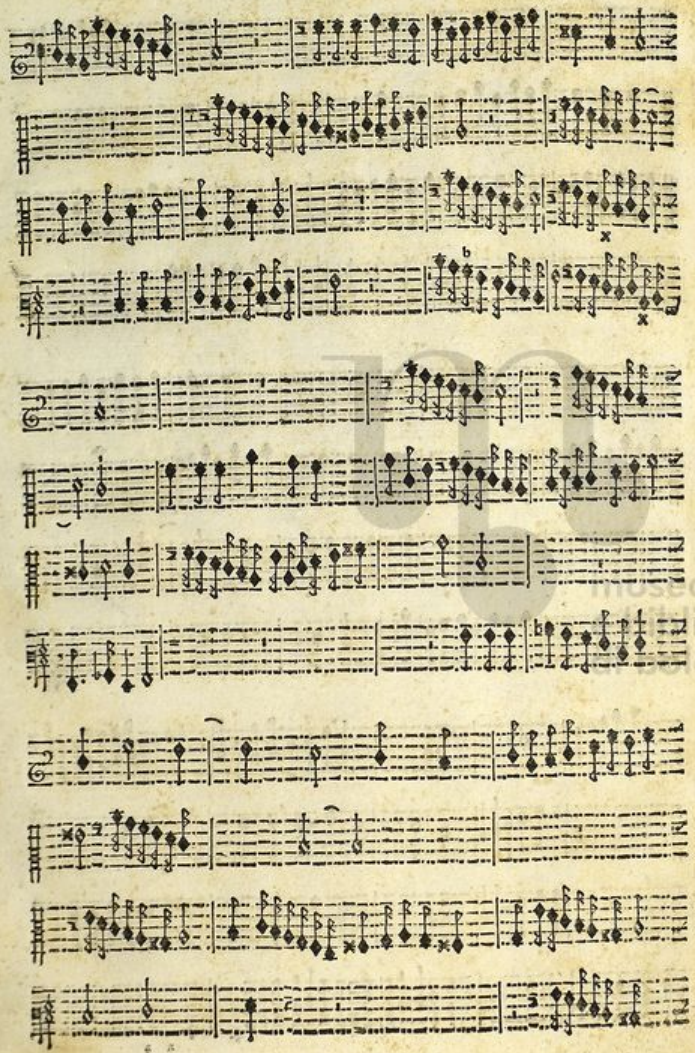




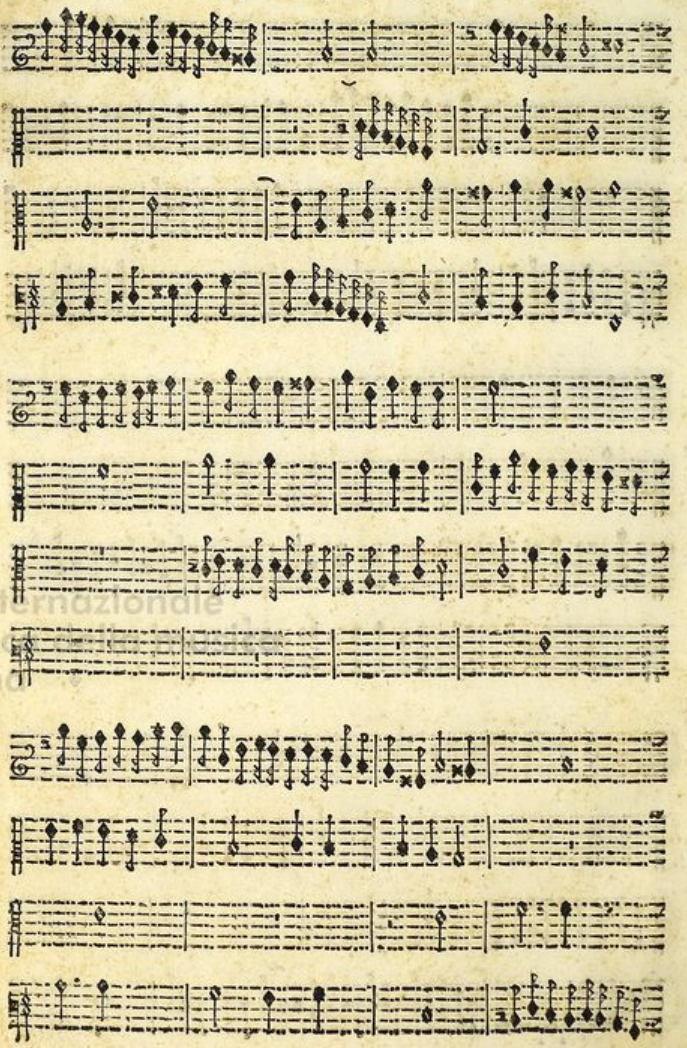




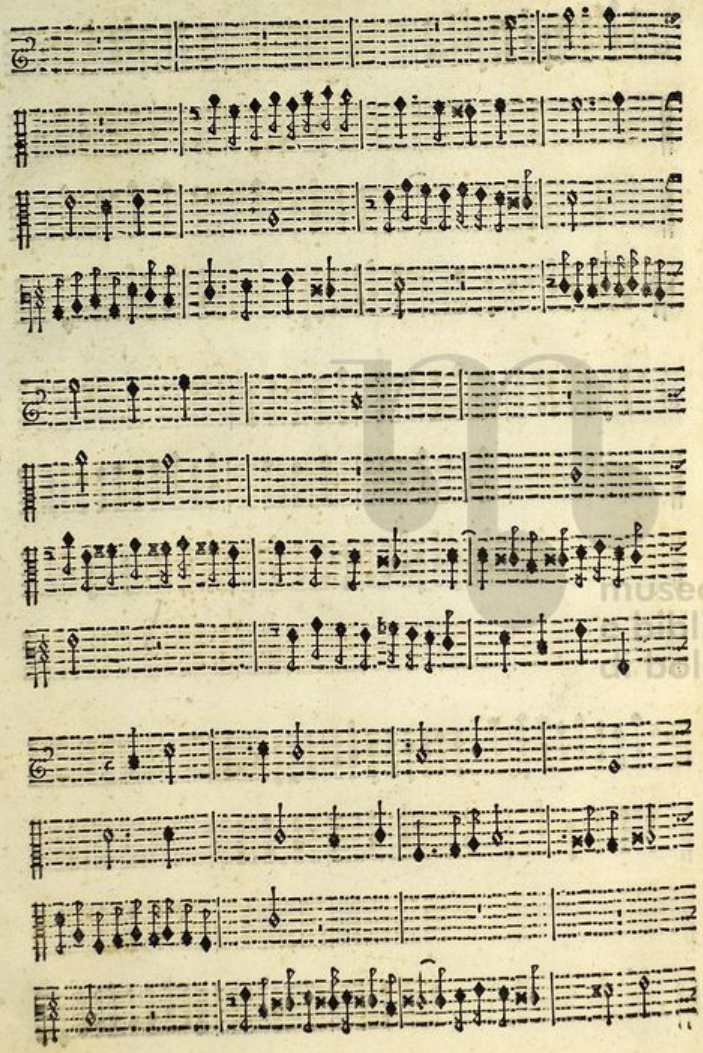
Capriccio Sopra vn Sogetto.



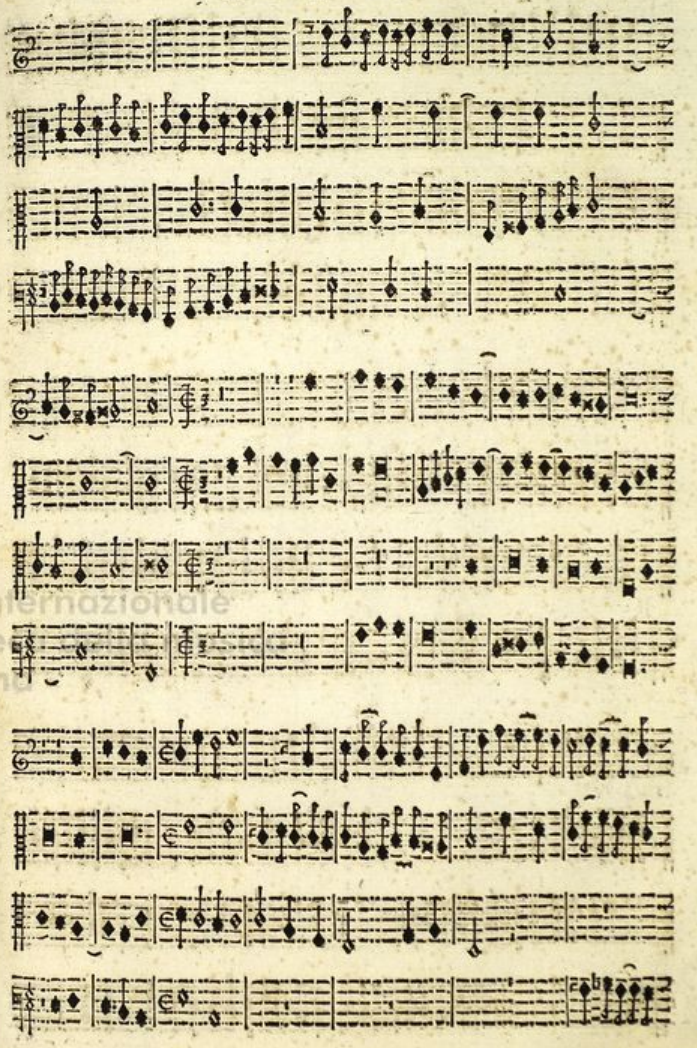
Capriccio Sopra vn Sogetto.



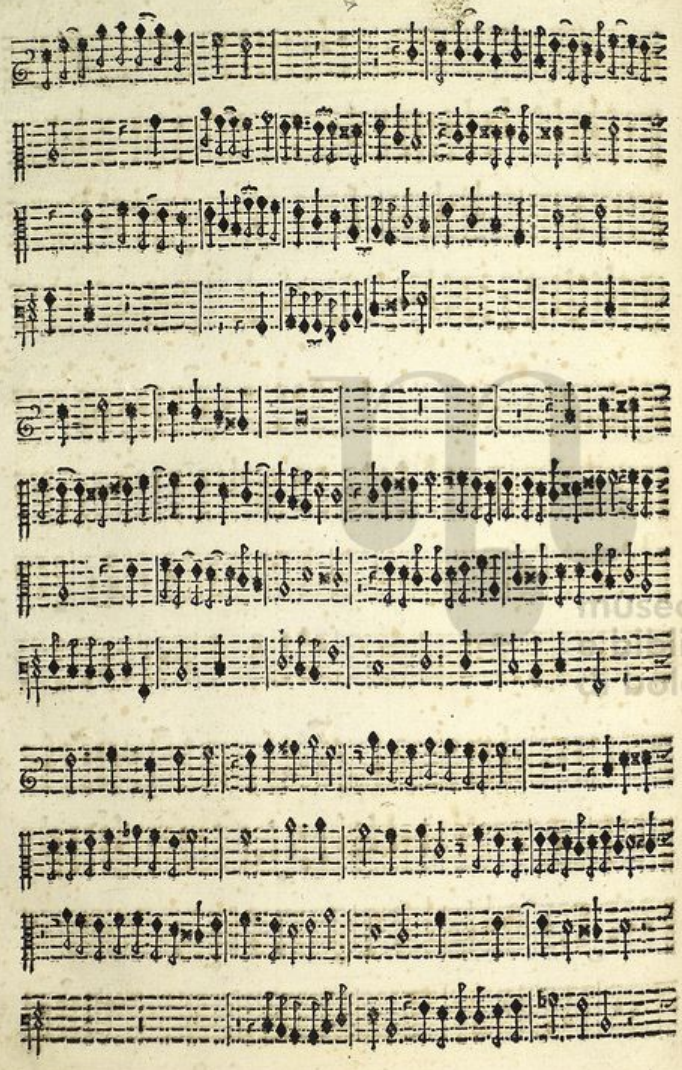
Capriccio Sopra vn Sõgetto.

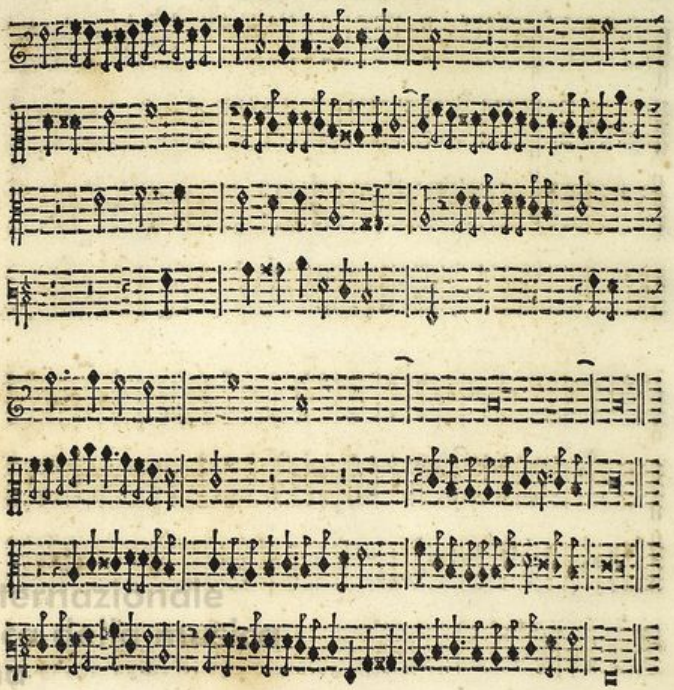


Capriccio Sopra vn Sogetto.

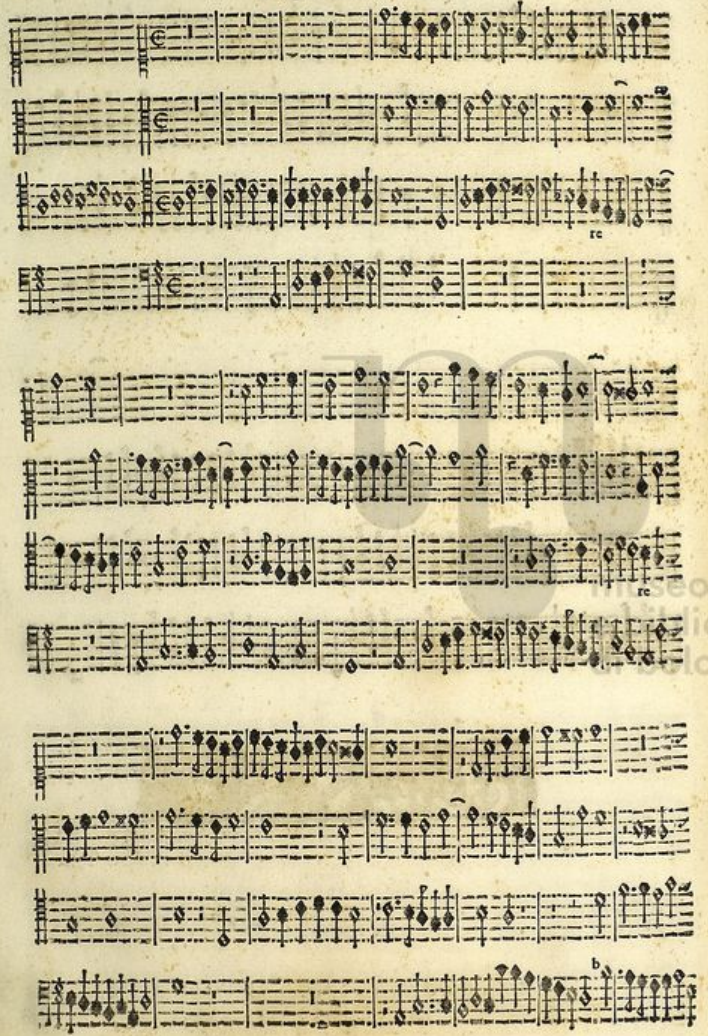


Museo Internazionale e Biblioteca della Musica di Bologna

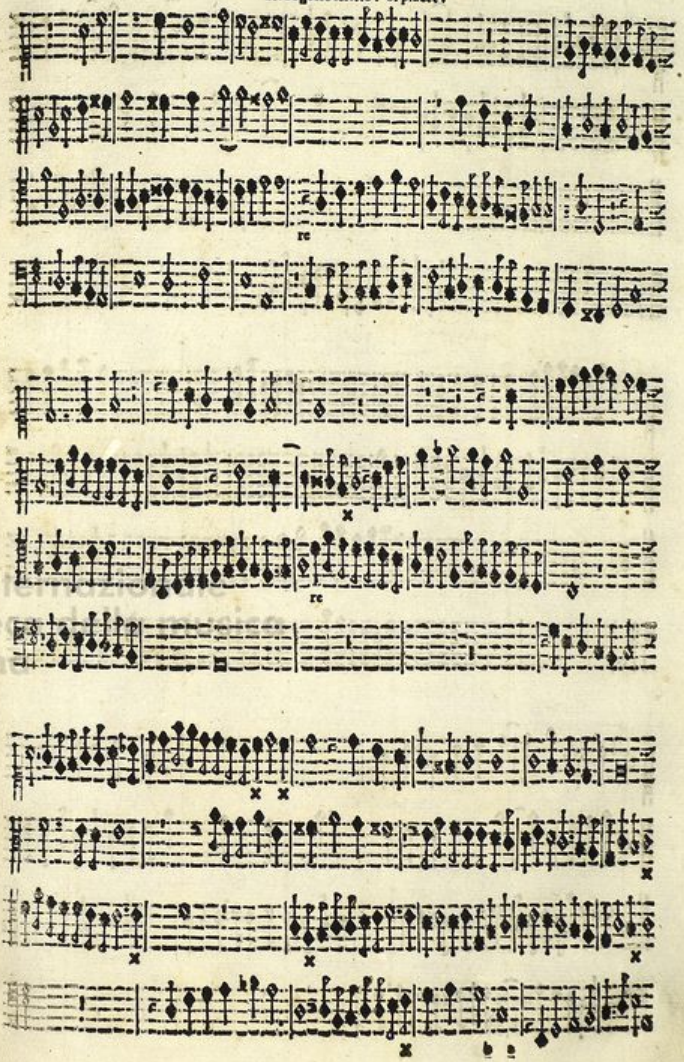


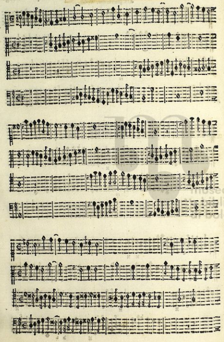


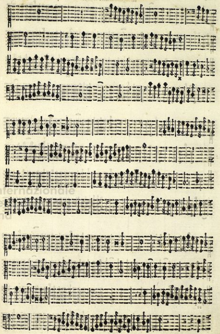
Capricci Obligo di cantare la Quinta parte, senza toccarla, sempre di Obligio del Sogetto scritto. Si placet.



Capricci Obligo di cantare la Quinta parte senza toccarla, sempre di Obligo del Sogetto scritto. Si placet.

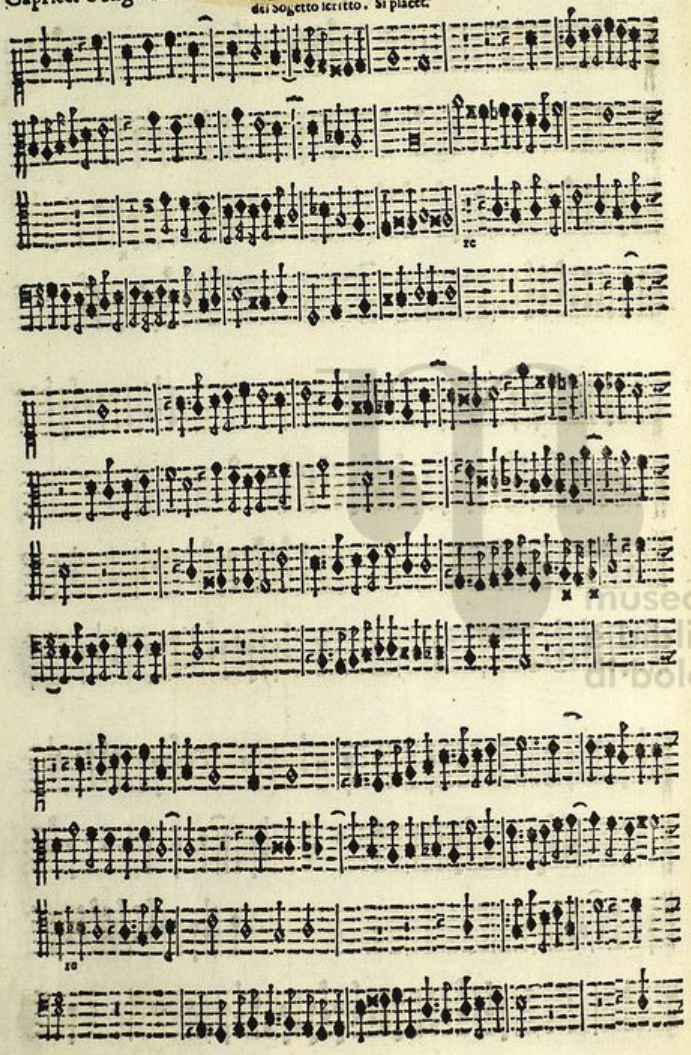






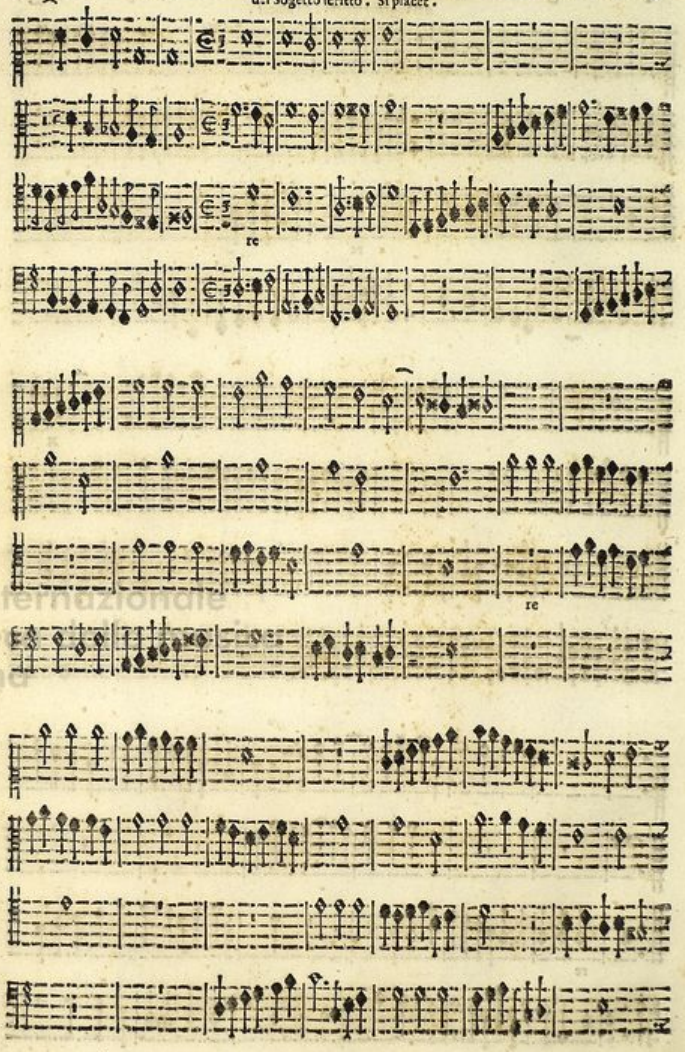
Capricci Obligo di cantare la Quinta parte, senza toccarla, sempre di Obligo

del Soggetto scritto. Si placet.

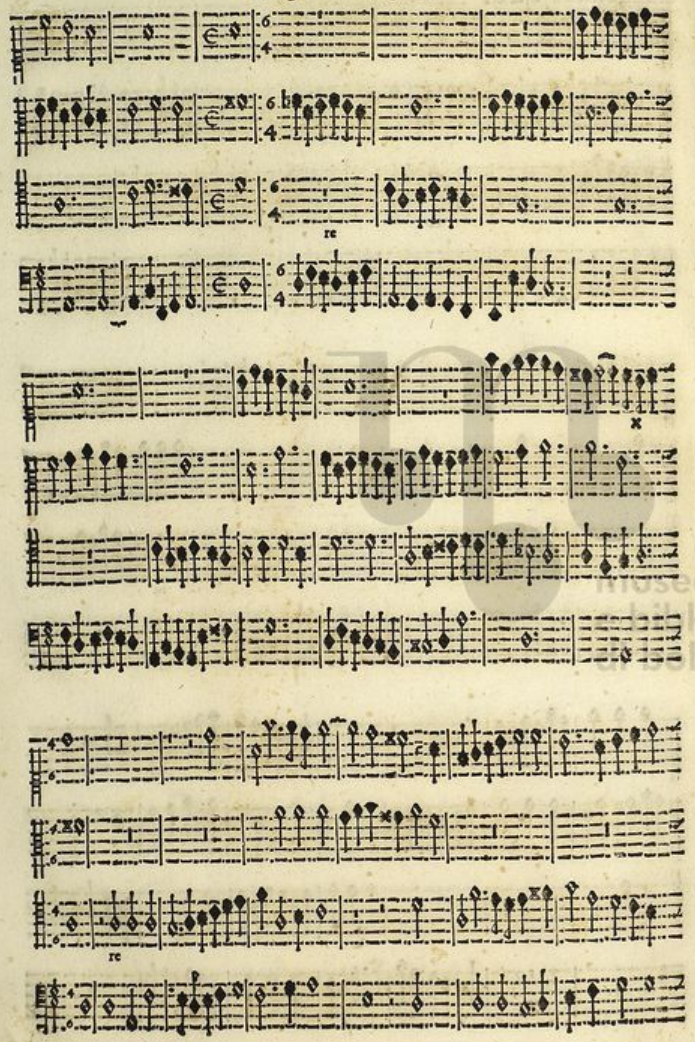


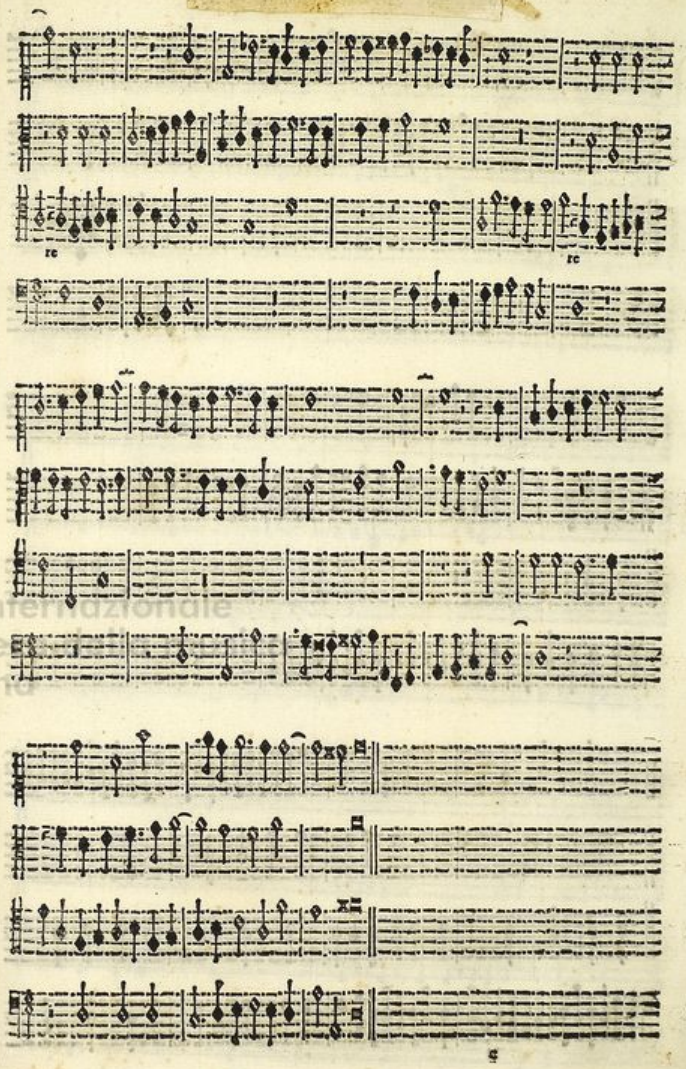
Capricci Obligo di cantare la Quinta parte, senza toccarla, sempre di Obligo

del Soggetto scritto. Si placet.

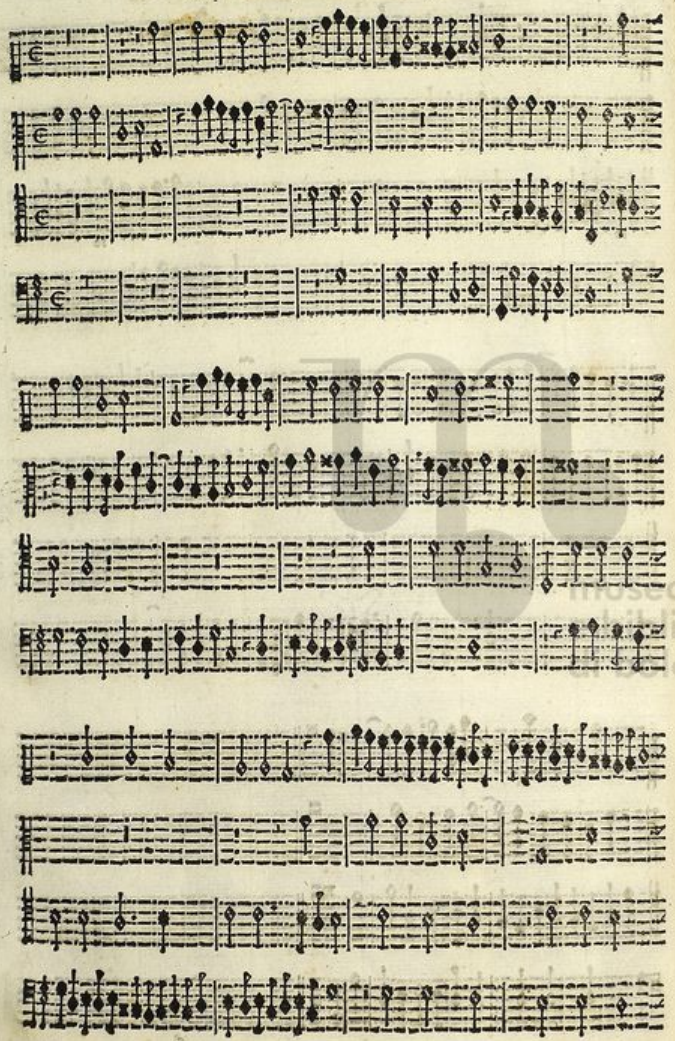


Capricci Obligo di cantare al Quinta parte, senza toccarla, sempre di Obligo del Sogetto scritto. Si placet.

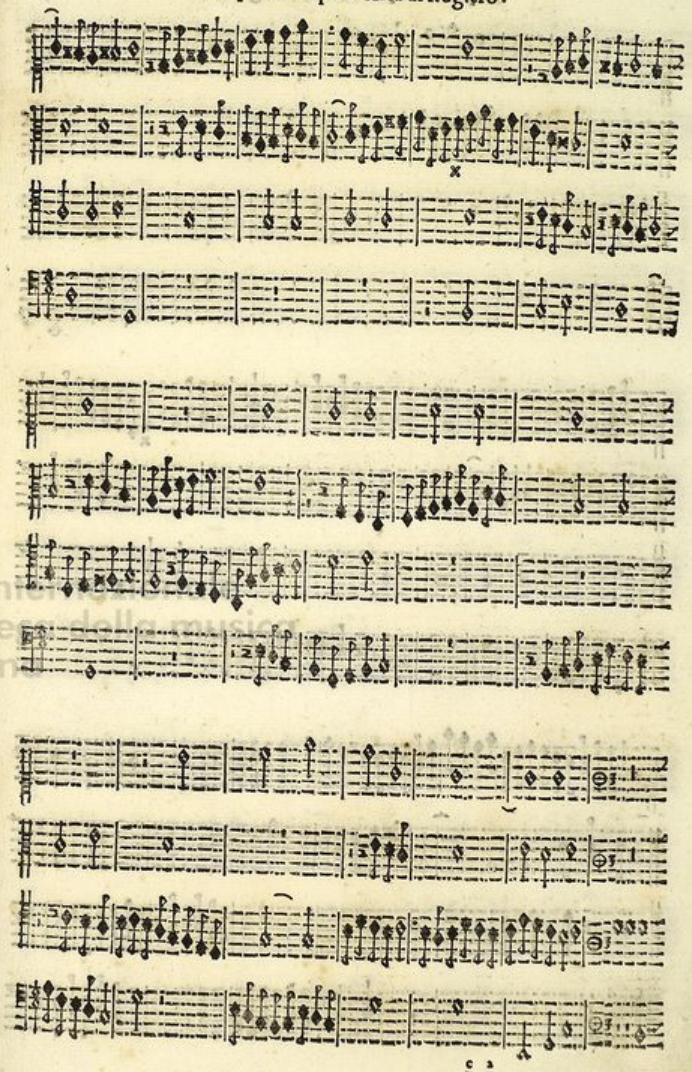




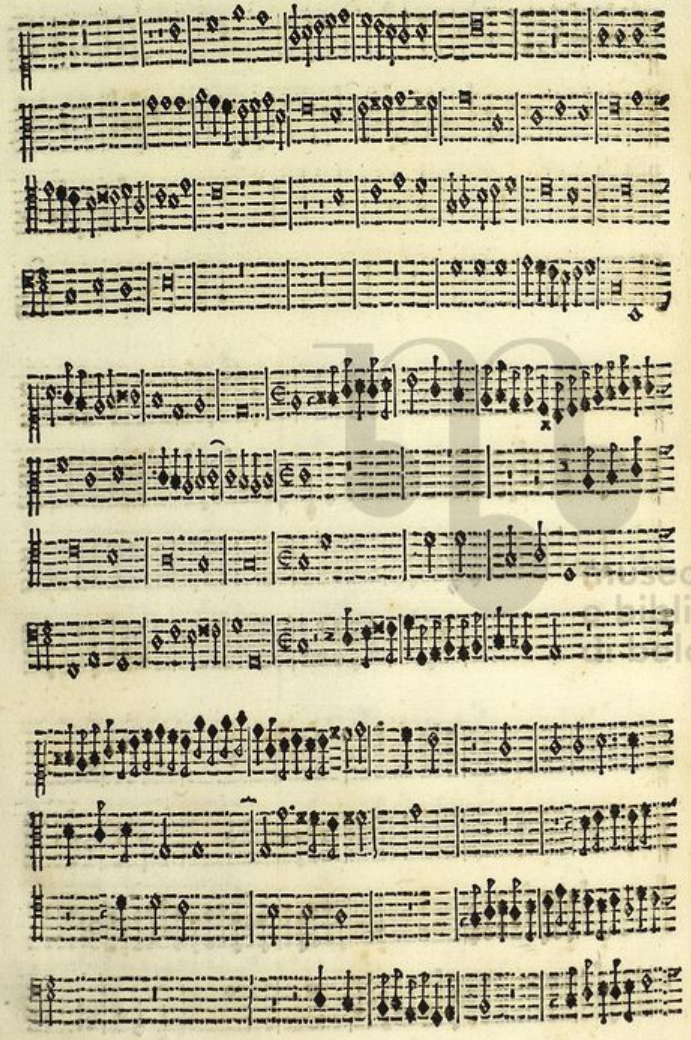
Capriccio sopra l'Aria di Rugiero.



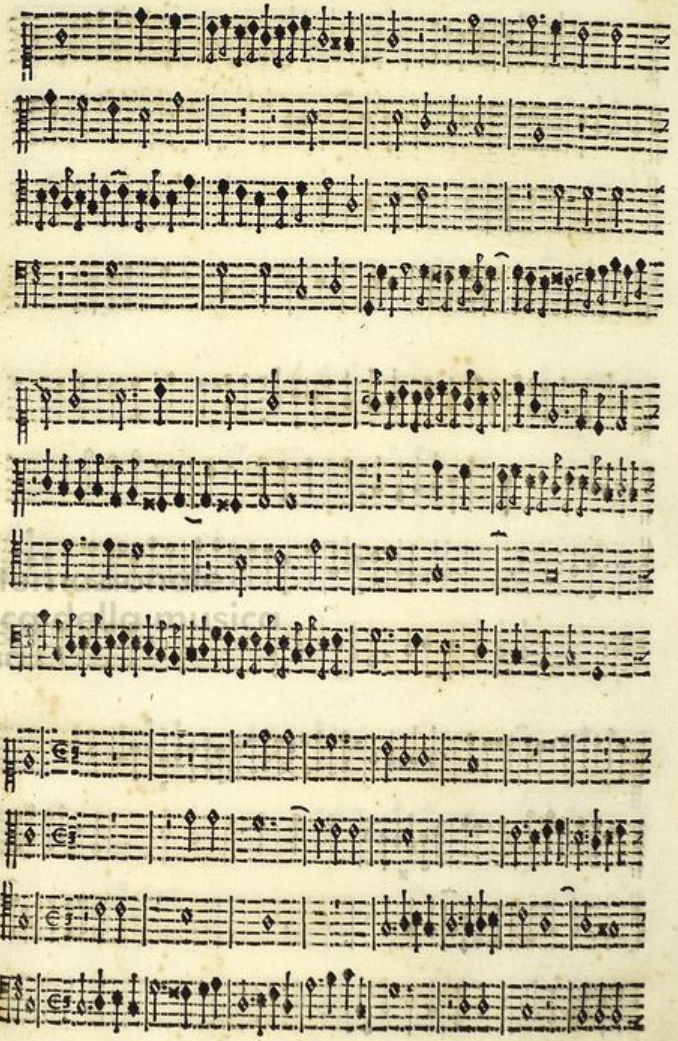
Capriccio sopra l'Aria di Rugiero.



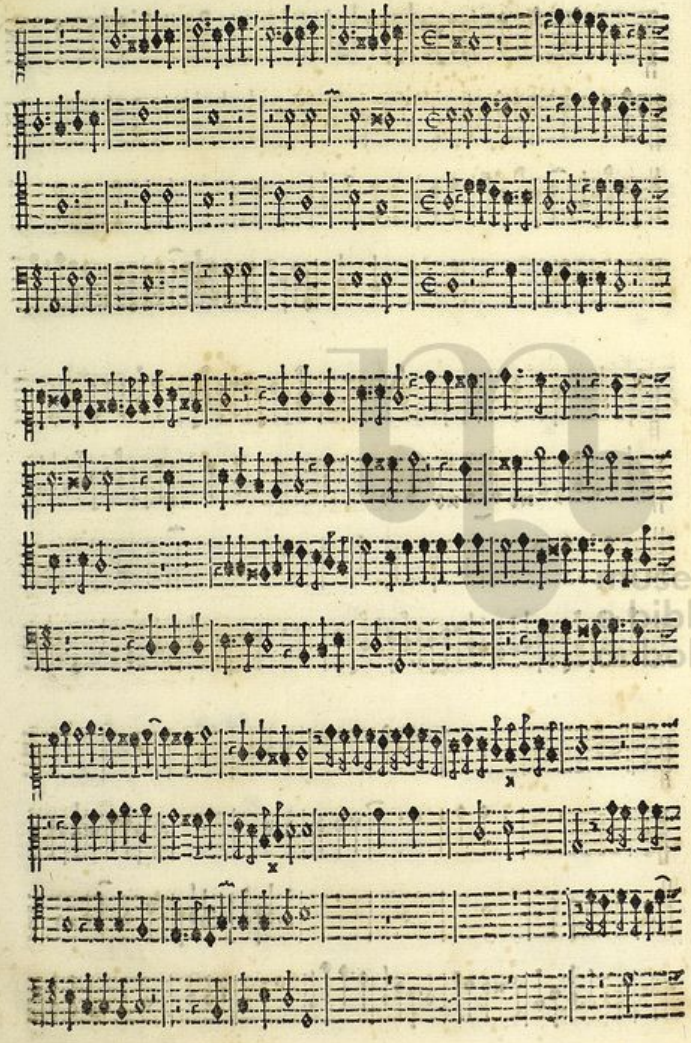
Capriccio sopra l'Aria di Rugiero.



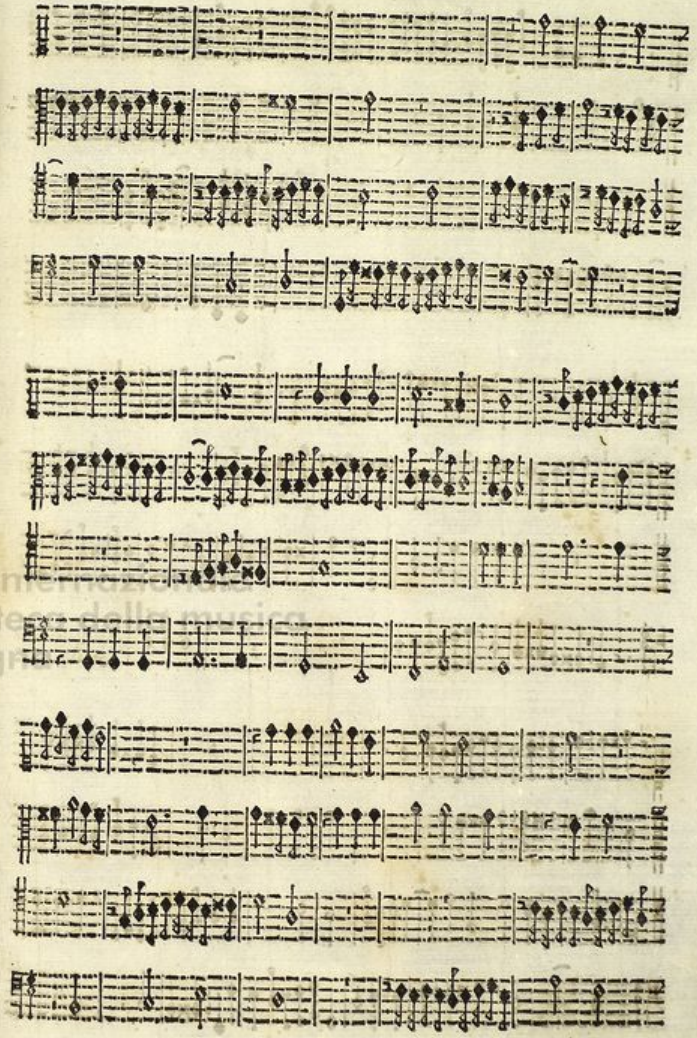
Capriccio sopra l'Aria di Rugiero.



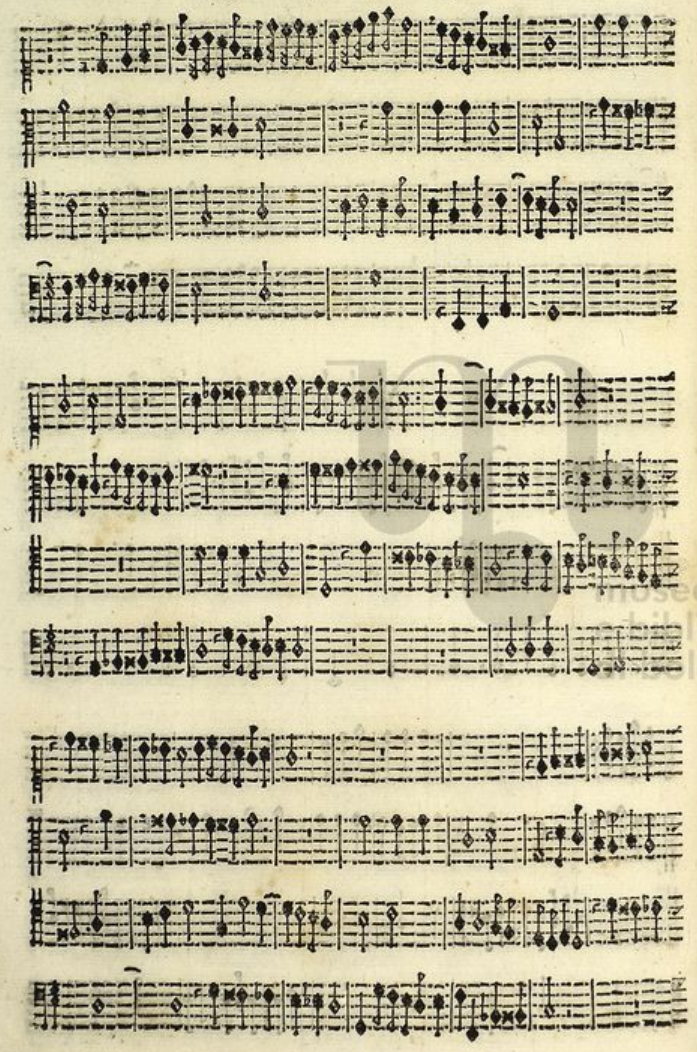
Capriccio sopra l'Aria di Rugiero,



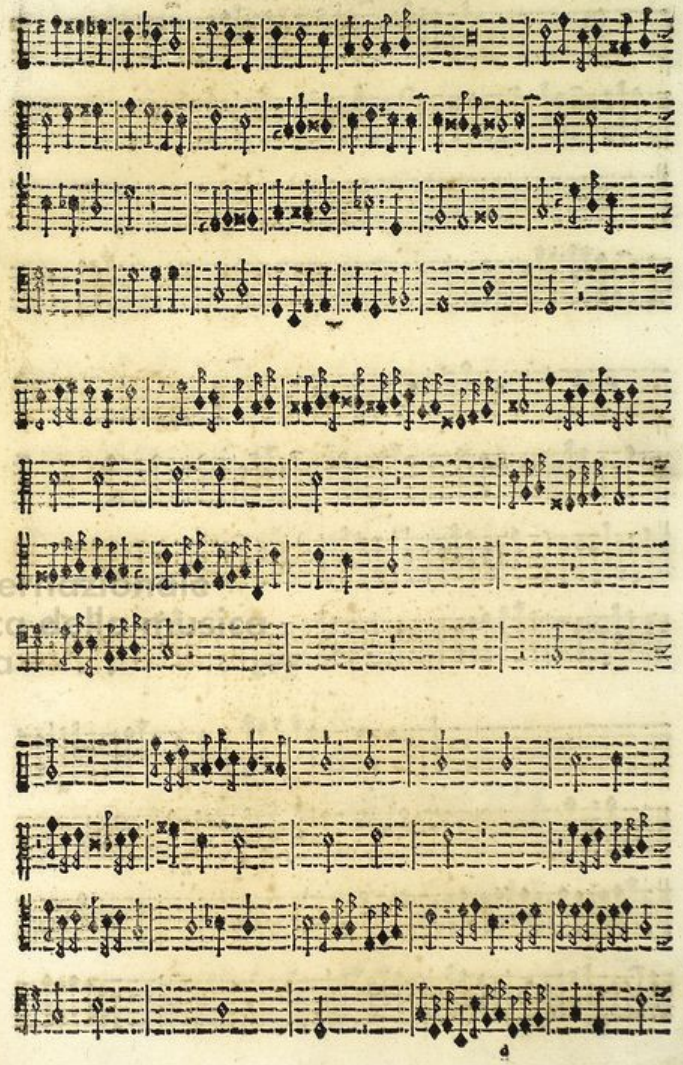
Capriccio sopra l'Aria di Rugiero,



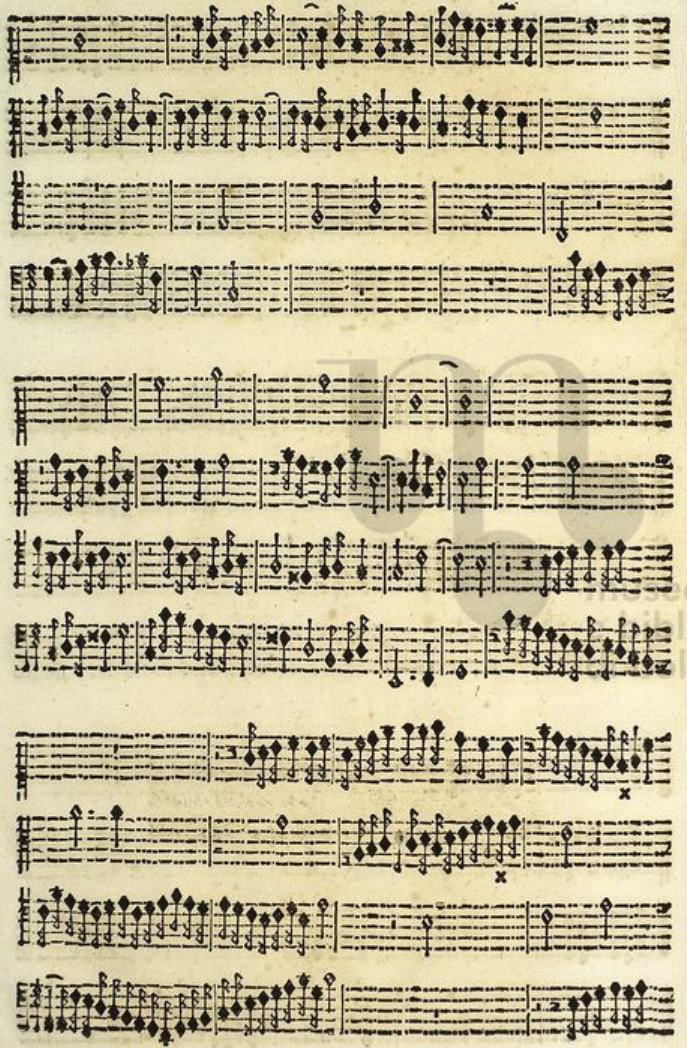
Capriccio sopra l'Aria di Rugiero.



Capriccio sopra l'Aria di Rugiero.



Capriccio sopra l'Aria di Rugierò:



Capriccio sopra l'Aria di Rugiero.

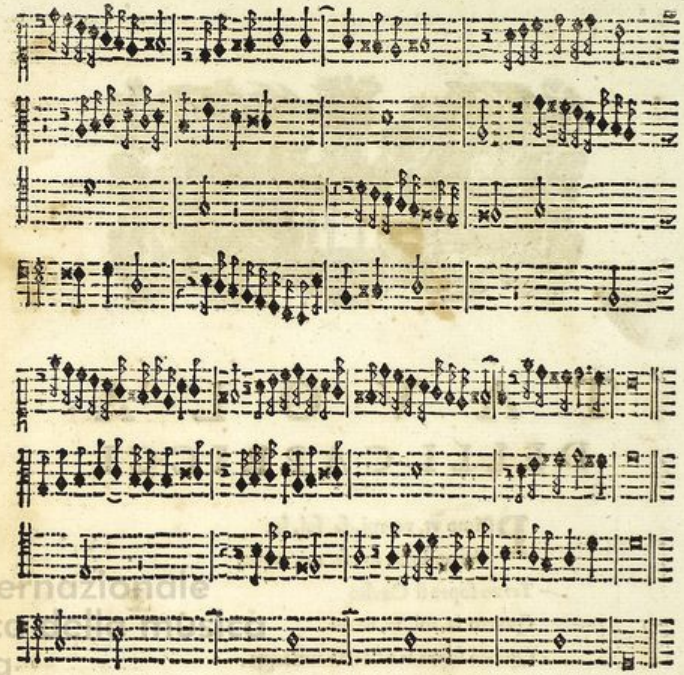
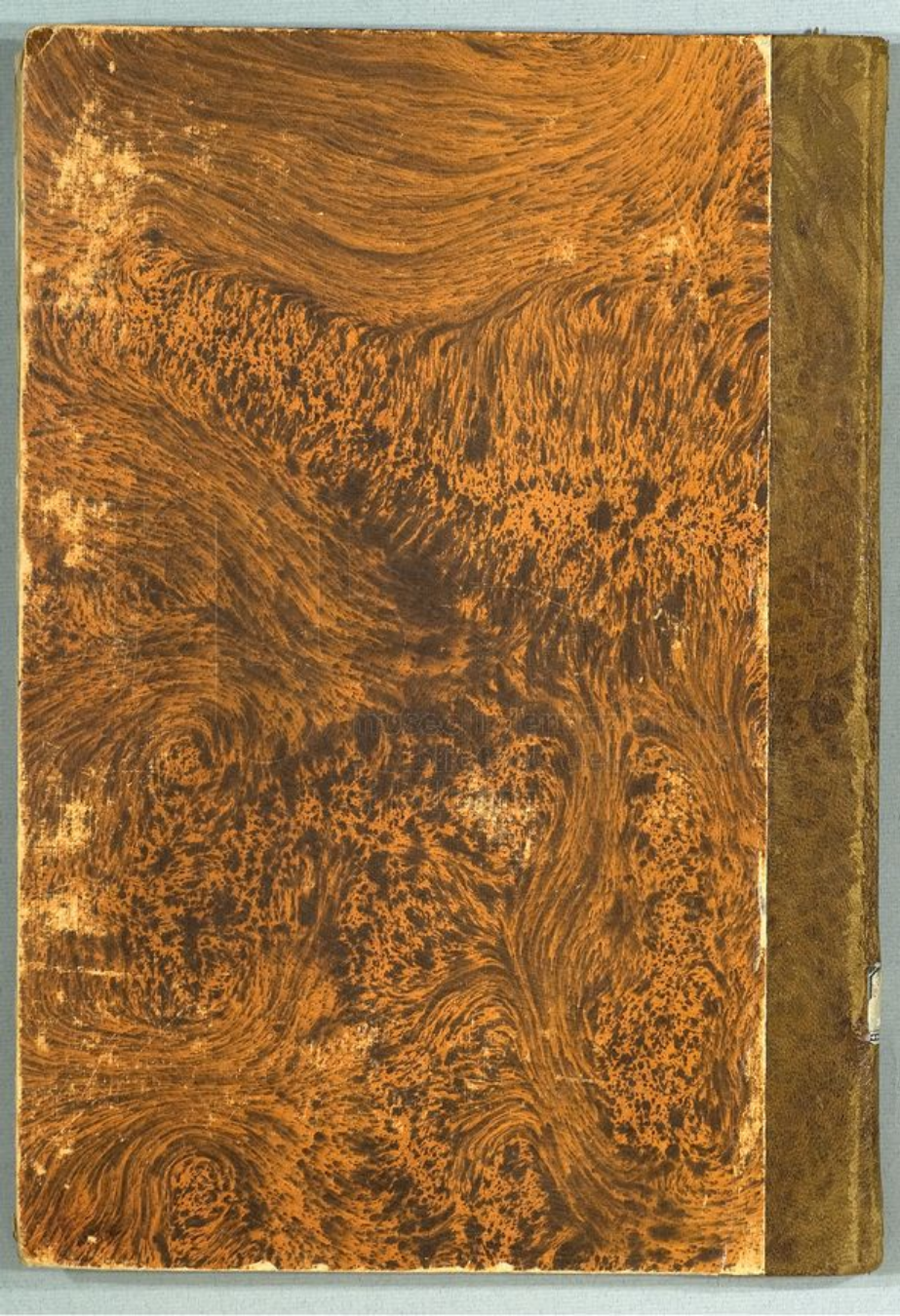


TAVOLA.
DELLI CAPRICCI.

PRimo vt, re, mi, fa, sol, la. 4
Secondo la, sol, fa; mi, re, vt. 14
Terzo sopra il Cucho 23
Quarto la, sol, fa, re mi. 31
Quinto sopra la bassa fiammenga. 40
Sesto sopra la Spagnoletta, 47
Settimo sopra or che noi rimena. 50
Ottauo Cromatico di ligature al contrario. 57
Nono di durezze. 61
Decimo Obligo di cantare la quinta parte, senza toccarla, sempre di Obligo del sogetto scritto. 63
Vndecimo sopra vn sogetto. 72
Duodecimo sopra l'Aria di Rugierò. 80

IL FINE.

museo internazionale e biblioteca della musica di bologna

museo internazionale
e biblioteca della musica
di bologna