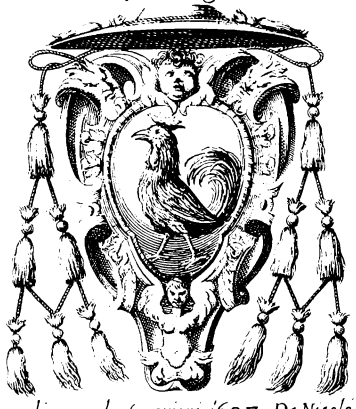
# IL SECONDO LIBRO
DI TOCCATE · CANZONE
VERSI D · HINNI MAGNIFICAT
GAGLIARDE · CORRENTI
ET ALTRE PARTITE
D · INTAVOLATVRA
DI CIMBALO ET ORGANO
DI GIROLAMO FRESCOBALDI
ORGANISTA
IN S · PIETRO DI ROMA

*Con priuilegio.*



*In Roma con licenza de Superiori 1637 Da Nicolo Borbone.*

# Alegiure

Vauendo io conosciuto quanto accetta sia la maniera di sonare con affetti cantabili, e con discretta di passi, mi è parso di mostrare medemo altretanto fauoreuole, e quanto affettionato con quelle mie debili fatiche, e presentrandole in istampa con gli infrascritti auuertimenti; specificando, e io preferisco il merito altrui, e conoscendo il valore di ciascheduno, e quadagli l'affetto, con cui l'esperienza, delo studioso, e cortese Lettore.

Primieramente, che non deue questo modo di sonare, stare seguito à battuta, come nel cantare usasi ne i Madrigali medesimi, i quali quantunque difficili, si accelano per mezzo della battuta portando la voce lentamente, hor veloce, e sostenendola, e variandola in aria, secondo i loro affetti, o senso delle parole.

2. Nelle toccate ho hauuta consideratione non solo che vengano esposte di passi distesi, et di affetti: ma acciò anche si possa ciascuno di essi passi sonare separato l'uno dall'altro, onde il sonatore non sia obligo di seguire tutta quella parte terminale ouunque più li sarà giusto.

3. Li cominciamenti delle toccate siano fatti adagio, et aggiungendo i casi nelle figurature, ouero due crome, come anche nel mezzo del opera si batteranno insieme, per non lasciar vuoto l'Istromento: il qual battimento ciascuno pigliarà à beneplacito di chi suona.

4. Nell'ultima nota così de trilli, come di passaggi di salto, ò di grado, si deue fermare ancorche detta nota sia croma, ò biscroma, ò dishumile alla seguente, percioche tal, posamento scuoprirà il confondere l'un passaggio con l'altro.

5. Le cadenze bene spesso vengono ripetute, e però conuiene sostenerle assai, e nello accostarsi il concludere de passaggi ò cadenze si anderà sostenendo il tempo più adagio.

6. Il separare, e concludere di passi sarà quando troncarassi la consonanza insieme d'ambedue le mani, scostandole minimo. Quando si troncarà un trillo della man destra, ò sinistra, cioè nello stesso tempo passeggiera l'altra mano non si deue compartire à nota per nota, ma solo cessare che il trillo sia veloce, et il passaggio sia portato mentre che si fermano, et affermano alquanto, acciò non faccino confusione.

7. Trouandosi alcun passo di croma, e di semicroma insieme, à tutte due le mani, portar si deue non troppo veloce: e quella che farà la semicroma douerà farle alquanto puntate, cioè non la prima, ma la seconda sia col punto, e così tutte l'una, e l'altra si anderà essercitando.

8. Quando si facciano li passi doppi con amendue le mani di semicrome douerassi fermare alla nota precedente, ancorche sia croma, per essolutamente in fatta il passaggio, per tanto più fazile apparirà l'agilità della Mano.

9. Nelle Partite quando si troueranno passaggi, et affetti sarà bene di pigliare il tempo largo: il che s'è conuenga anche nelle Toccate. L'altre non passeggiate si potranno sonare alquanto allegre di battuta, rimettendosi al buon giuditio, e giuditioso del sonatore il guidar il tempo, nel qual consiste lo spirito, e la perfettione di questa maniera, e stile di sonare.

**Li Passachagli si potranno separatamente sonare, conforme à chi più piacerà, con agiustare il tempo dell'una, e l'altra parte così delle Ciaccone.**

Christophorus Bloem fecit 1615.

All'Ill.mo e R.mo Sig.e Prone mio Oss.mo

Mons.r Luigi Gallo Vesc.o d'Ancona

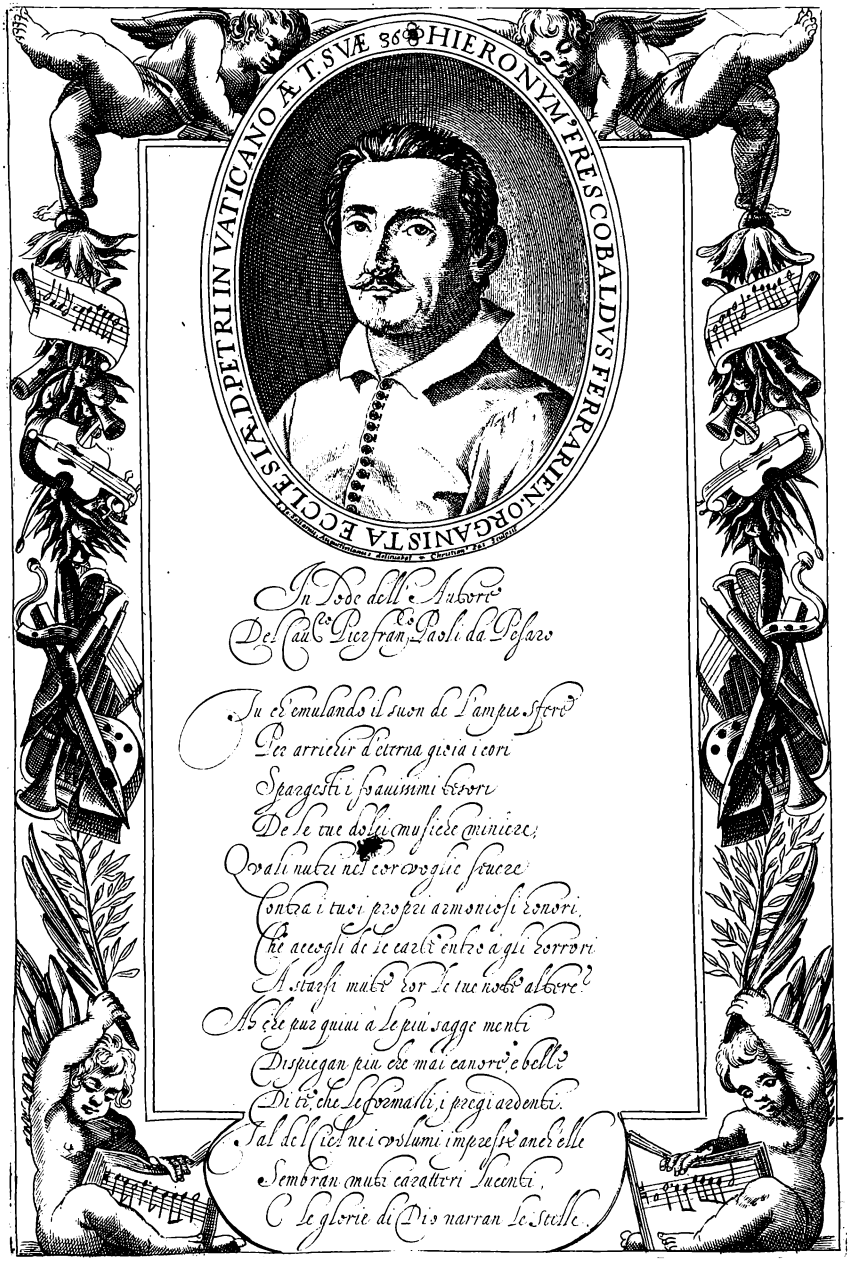
Nuntio di Savoia

Non hauendo io potuto negar à tanti, che gran pezza mi pregano à publicar le pre-
senti mie moderne fatiche; non ho uoluto lasciarle uscir in luce sotto altra protettione,
che di V.S. Ill.ma così per l'antica seruitù, che ho seco, fin dal tempo dell'Ill.mo Sig.r
Cardinale suo Zio: come anche per esser ella, oltre à molt'altre sue uirtù, sì riccamente orna-
ta di questa del sonar Gravicembalo, che con istraordinario gusto, e marauiglia uiene in-
tesa da chiunque è stato degno di poterla ascoltare, particolarmente da quei della pro-
fessione, che non si satiano di lodarla, e di ammirare la sua tanta gratia, agevolezza, ua-
rietà di misura, e leggiadria, conditioni necessarie à questa nuoua maniera, che aduna-
te insieme fanno gran cumulo di sourana eccellenza, e perfettione. E mi è molto caro di
sodisfare con tal occasione parte de gli obligbi della mia singolar osseruanza uerso la
benignità di V.S. Ill.ma Alla quale però con riuerente affetto le dedico, supplicando,
la restar seruita di gradirle con humanità corrispondente all'honore, che son certo
farà loro (e con molto mio pregio) quando dalle graui sue occupationi permesso le
sarà di sonarle, e specie con diletto particolare, per la nouità dell'artificio, col quale
sono ordite, e tessute. Se io mi facessi lecito, non tralascierei qui di commendare l'ho-
nesto, e lodeuole piacere, che ella ha di questo nobilissimo trattenimento, tanto atto à sol-
leuar gli animi al cielo, et alla contemplatione della celeste armonia, massimamente
così fauorito da tanti Principi Santi de quali non solo teneriamo il nome; ma gl'in-
uochiamo ancora per intercessori appresso la Maestà Diuina. Ma senza più à
V.S. Ill.ma m'inchino, e prego ogni prosperità, e salute. Di Roma li 15. Gen.o 1627.

D.V. Ill.ma e R.ma

Deuotiss.mo Seruit.

Girolamo Frescobaldi

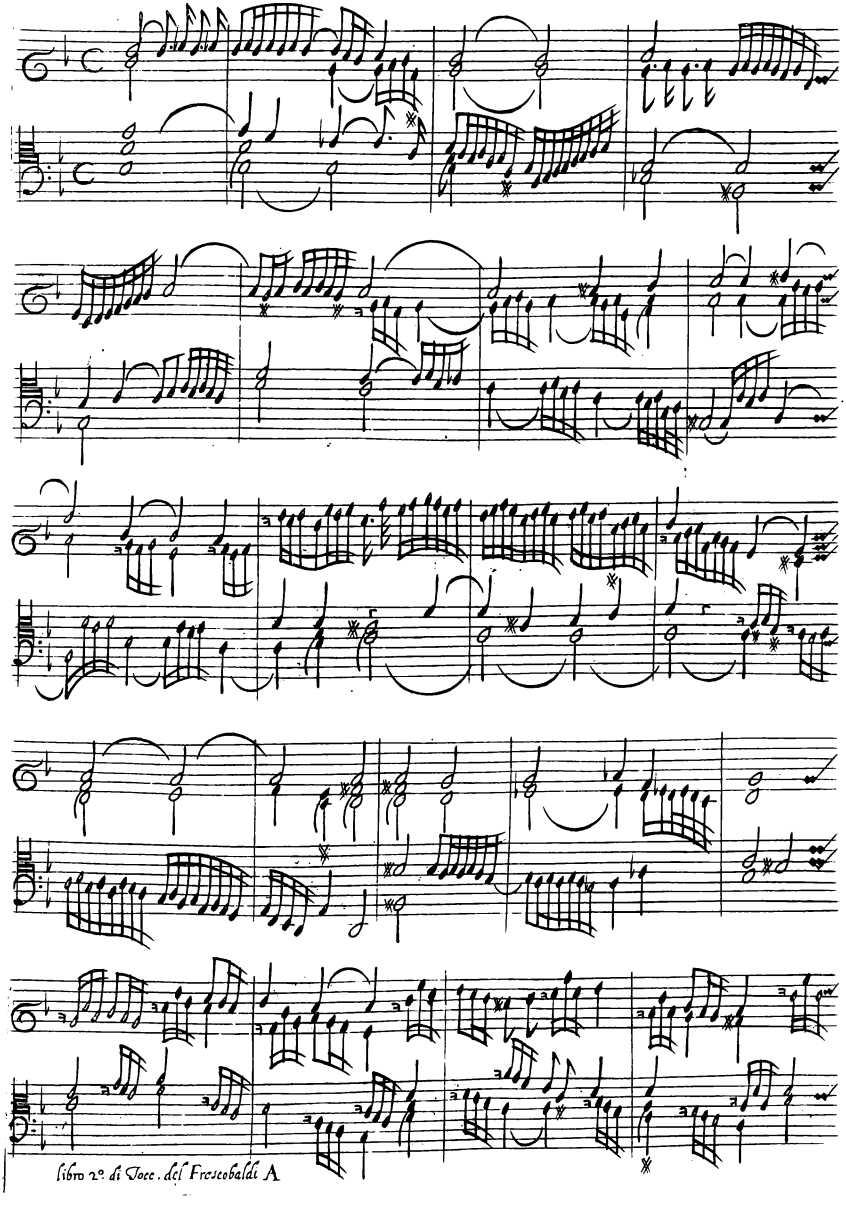


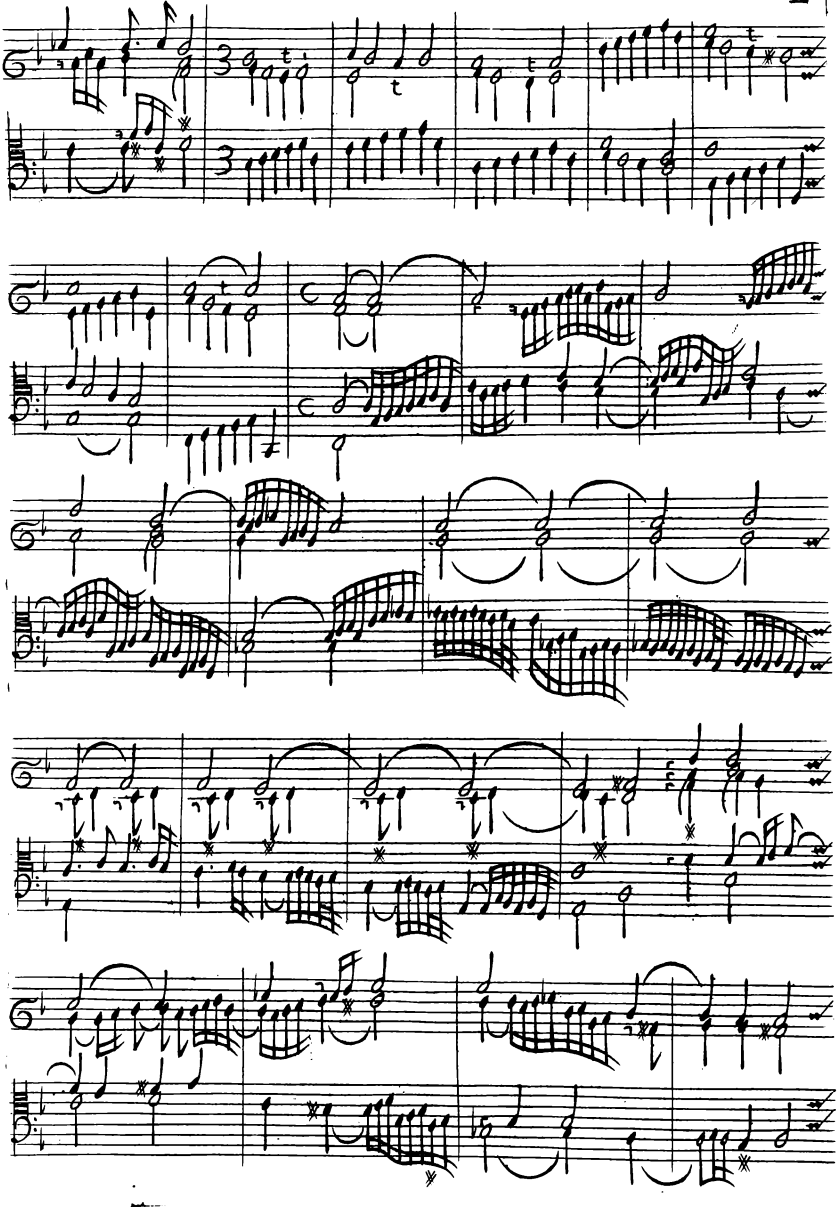

In Lode dell' Autore
Del Cau.co Pier fran.co Paoli da Pesaro

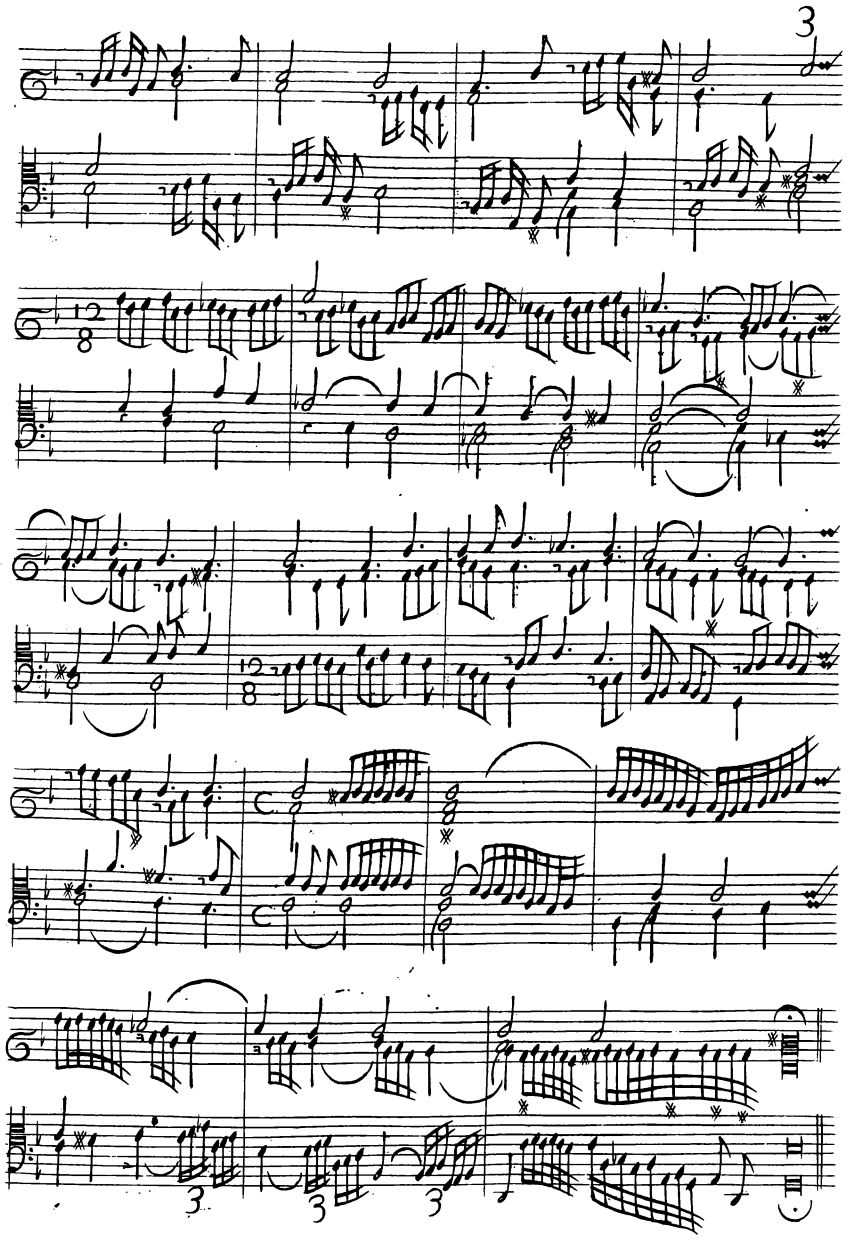
Tu ch'emulando il suon de l'ampie sfere
Per arricchir d'eterna gioia i cori
Spargesti i soauissimi tesori
De le tue dolci musiche miniere;
Quali nutri nel cor voglie seuere
Contra i tuoi propri armoniosi honori,
Che accogli de le carte entro a gli horrori
A starsi mute hor le tue note altere?
Ah che pur quiui a le più sagge menti
Dispiegan più che mai canore, e belle
Di te, che le formasti, i pregi ardenti.
Tal del Ciel ne i volumi impresse anch'elle
Sembran muti caratteri lucenti,
E le glorie di Dio narran le stelle.

# Toccata Prima





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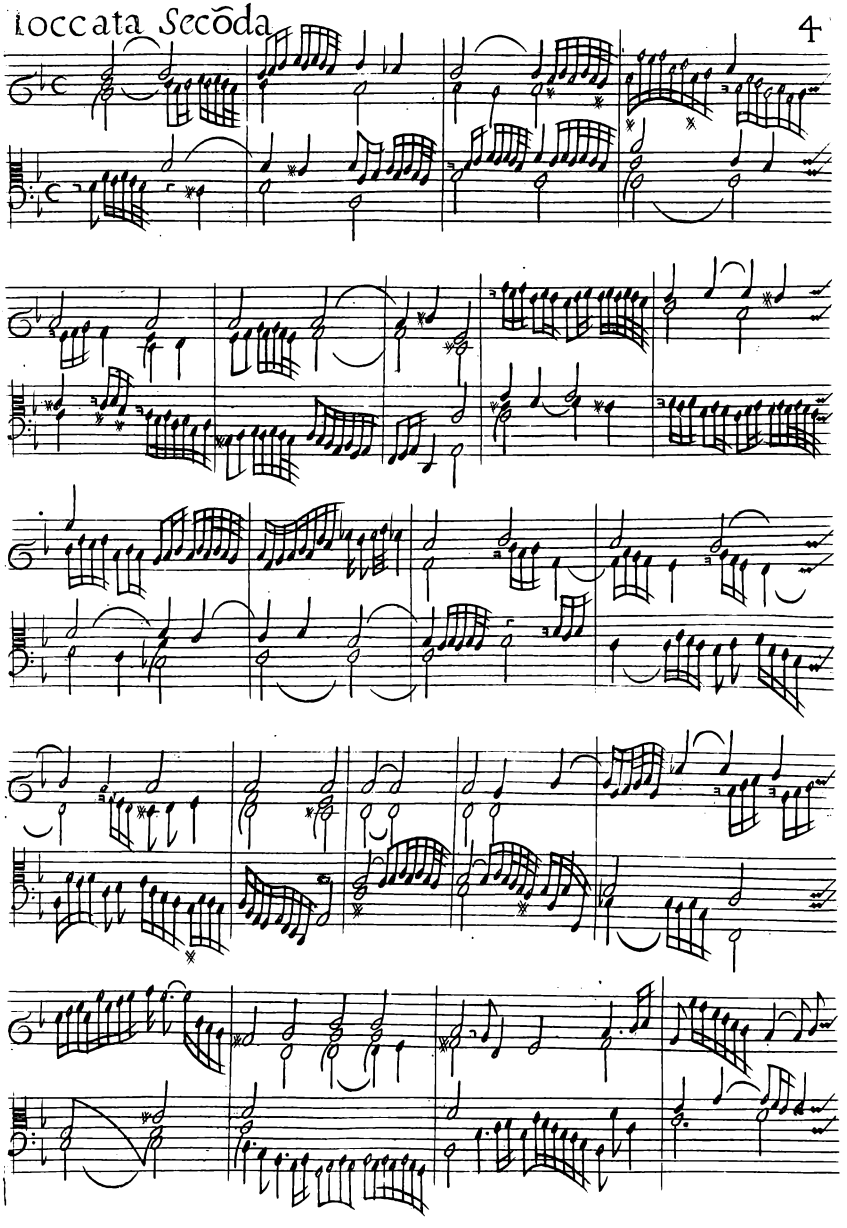
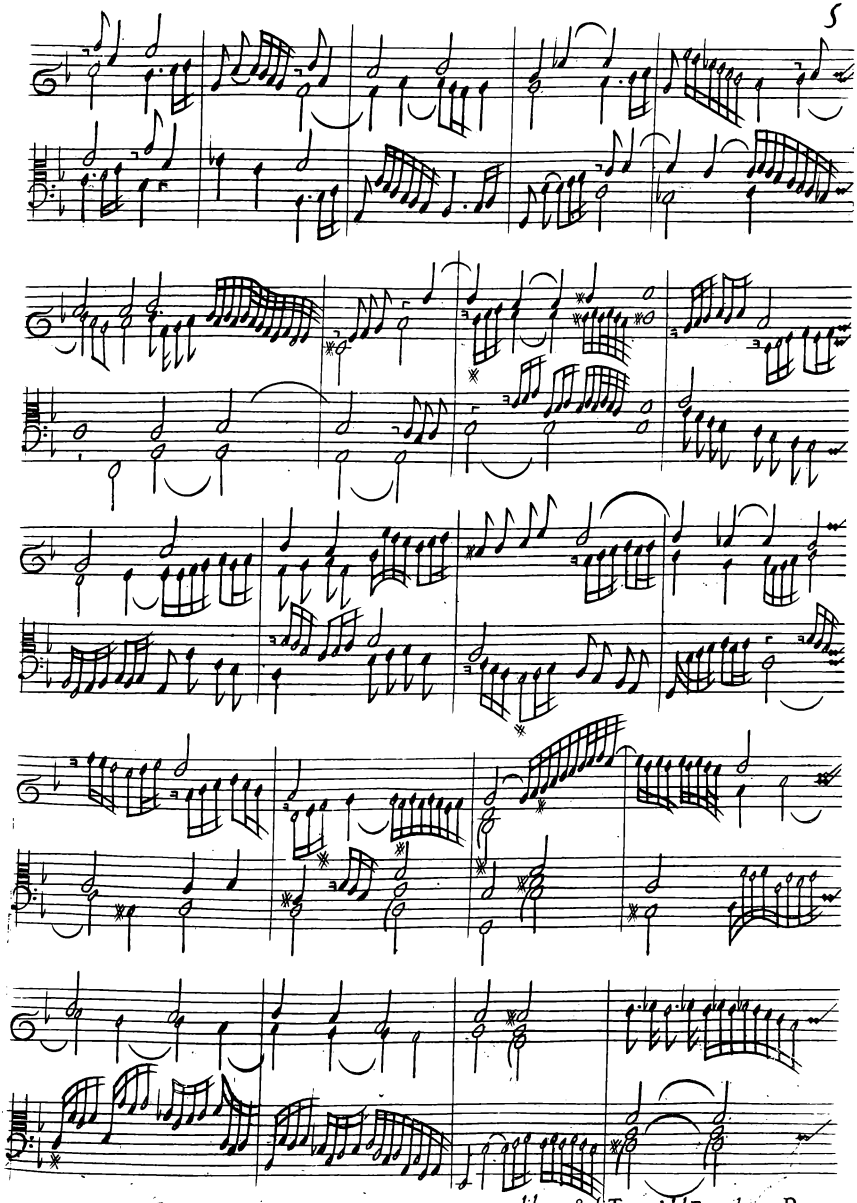
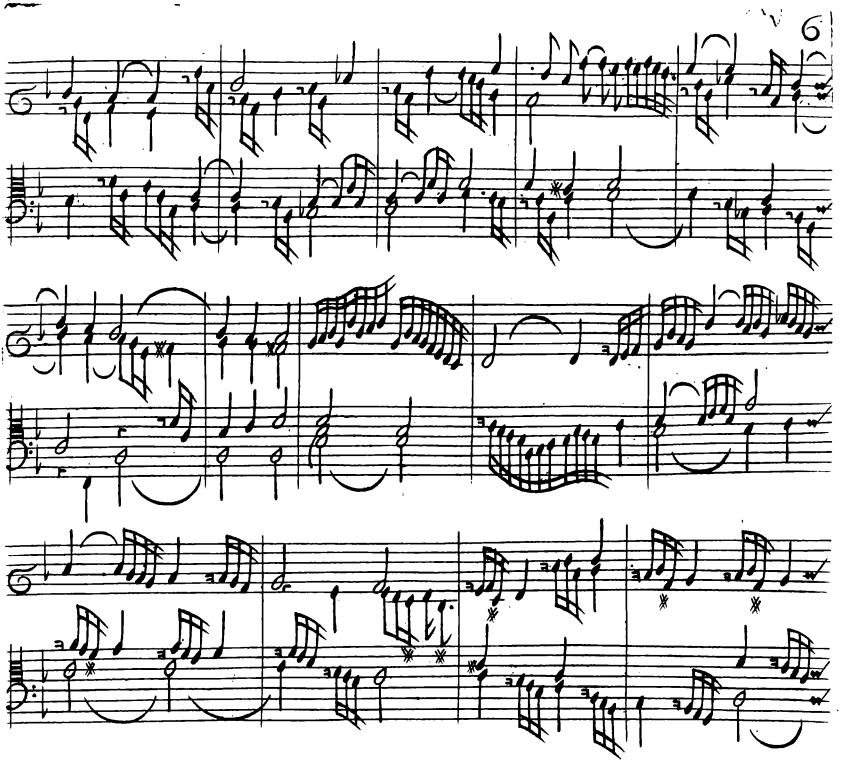
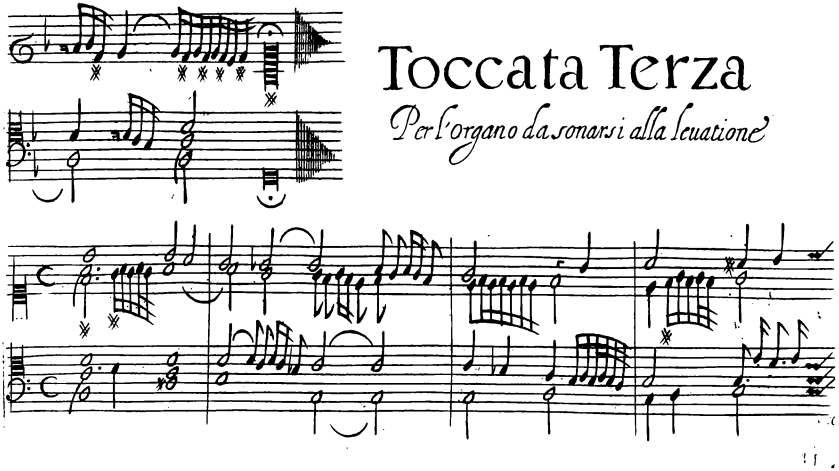


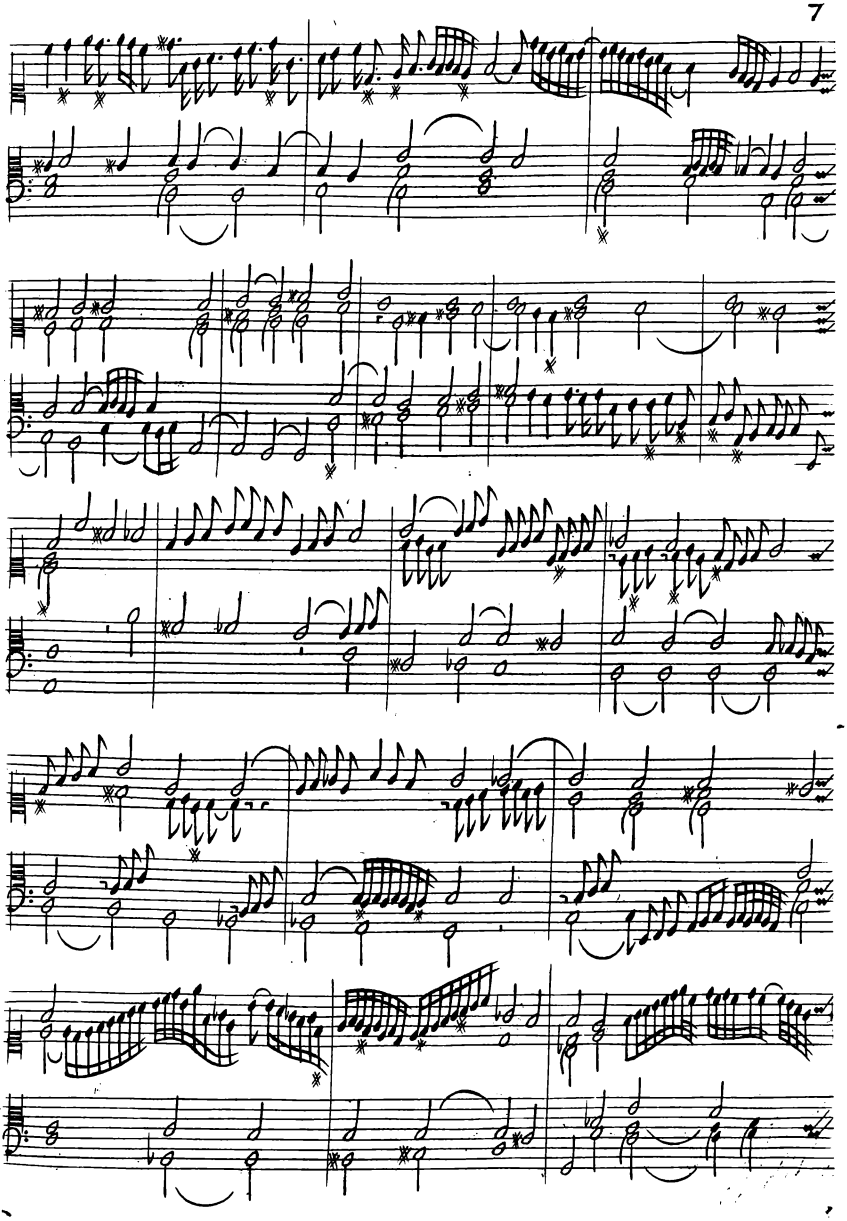


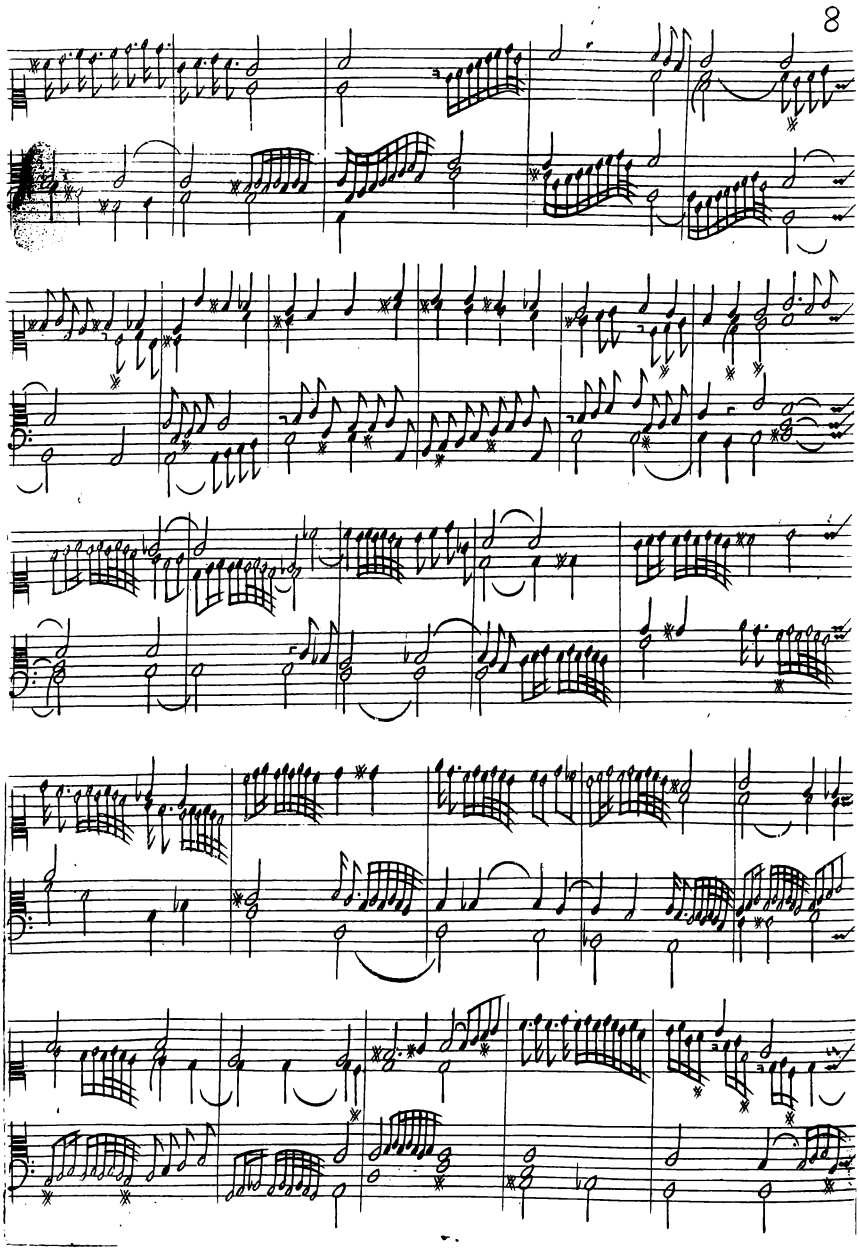


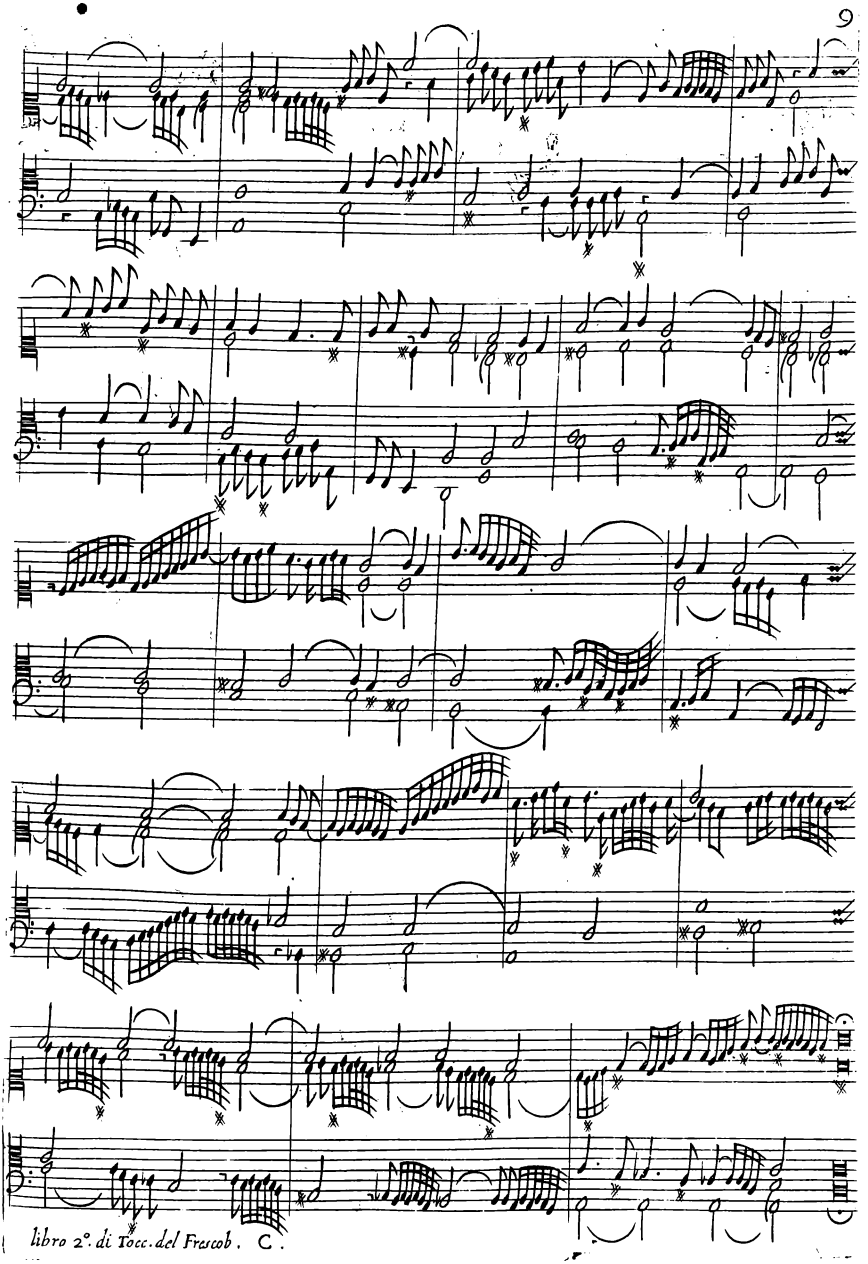
# Toccata Terza

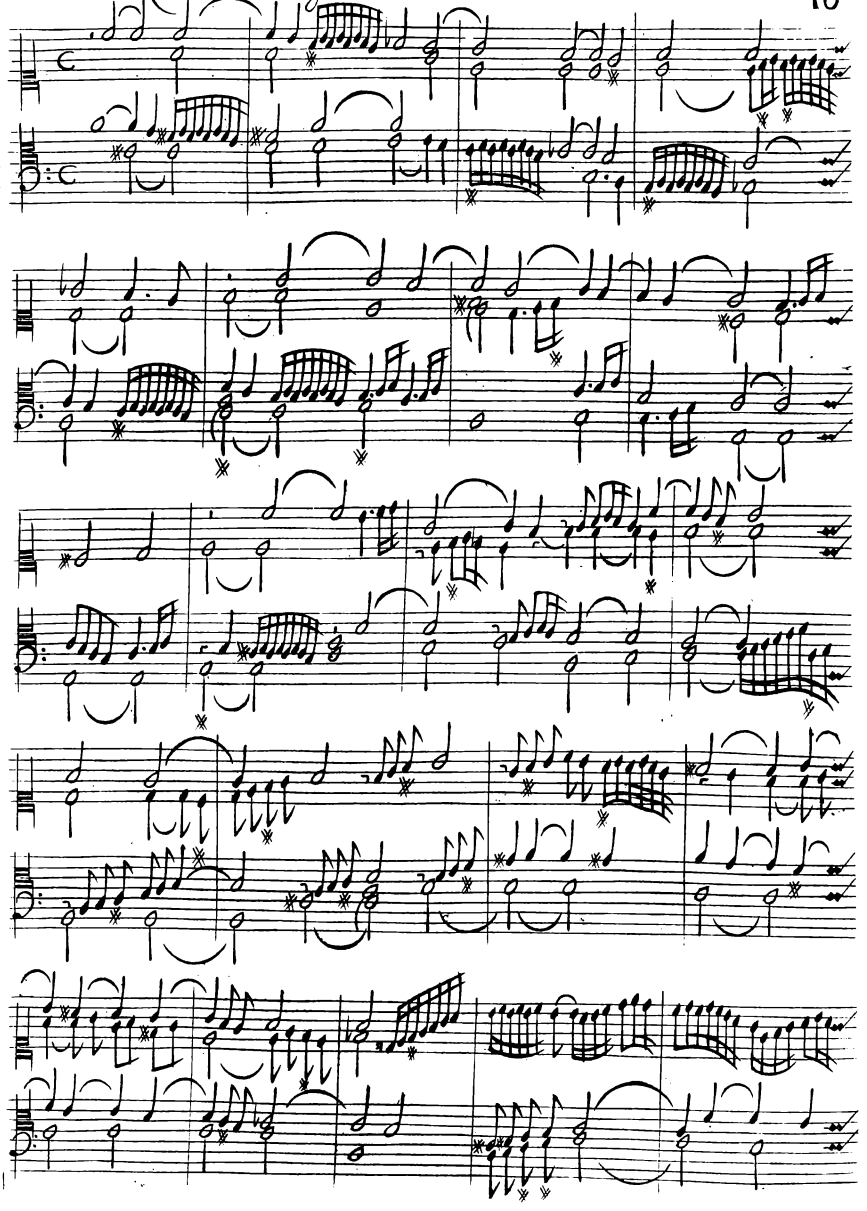
*Per l'organo da sonarsi alla leuatione*

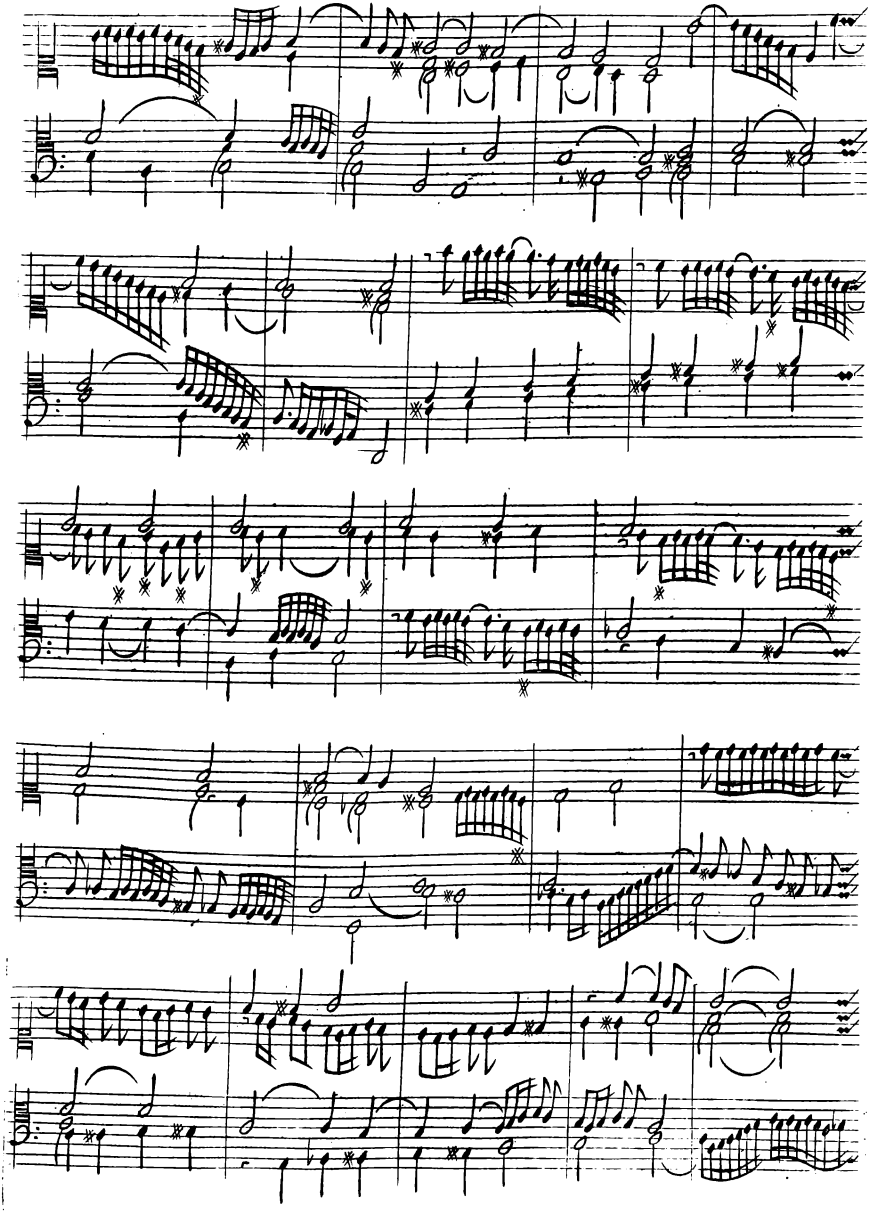


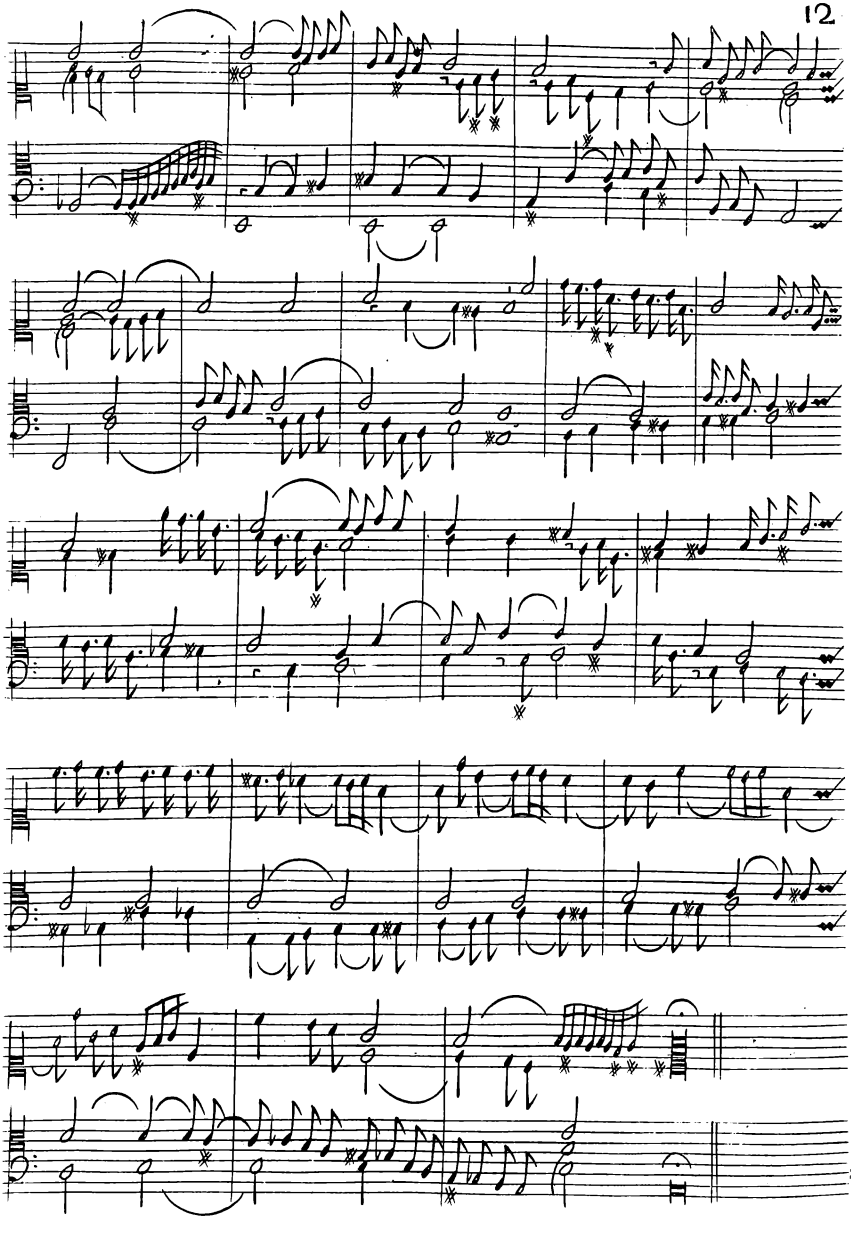


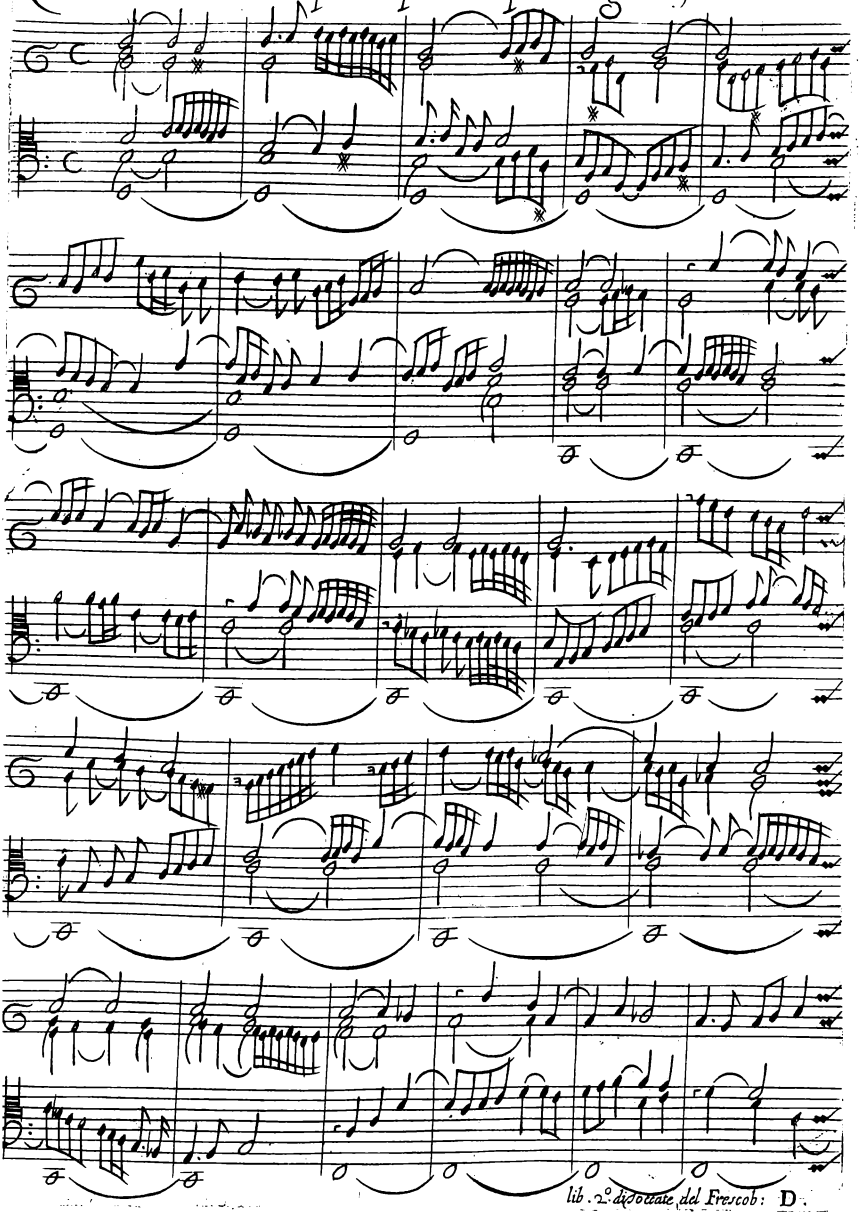


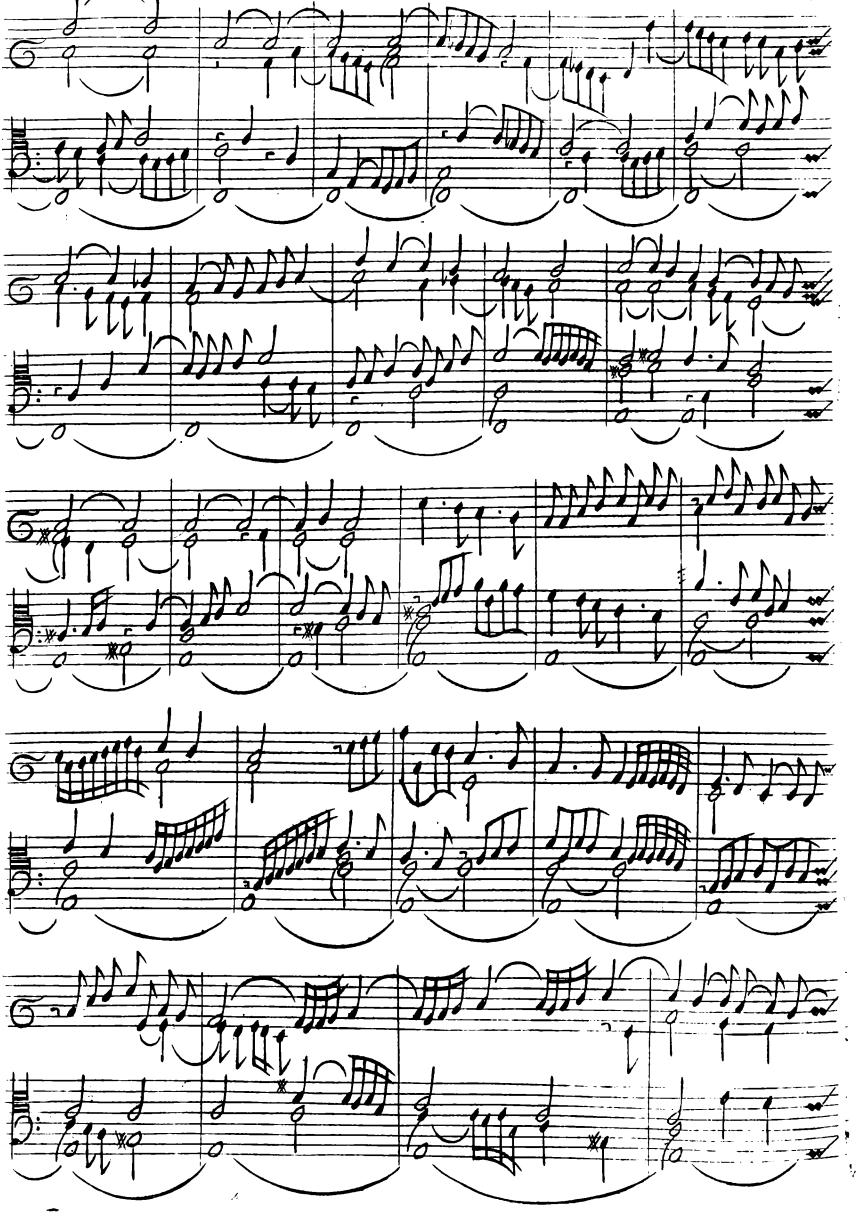


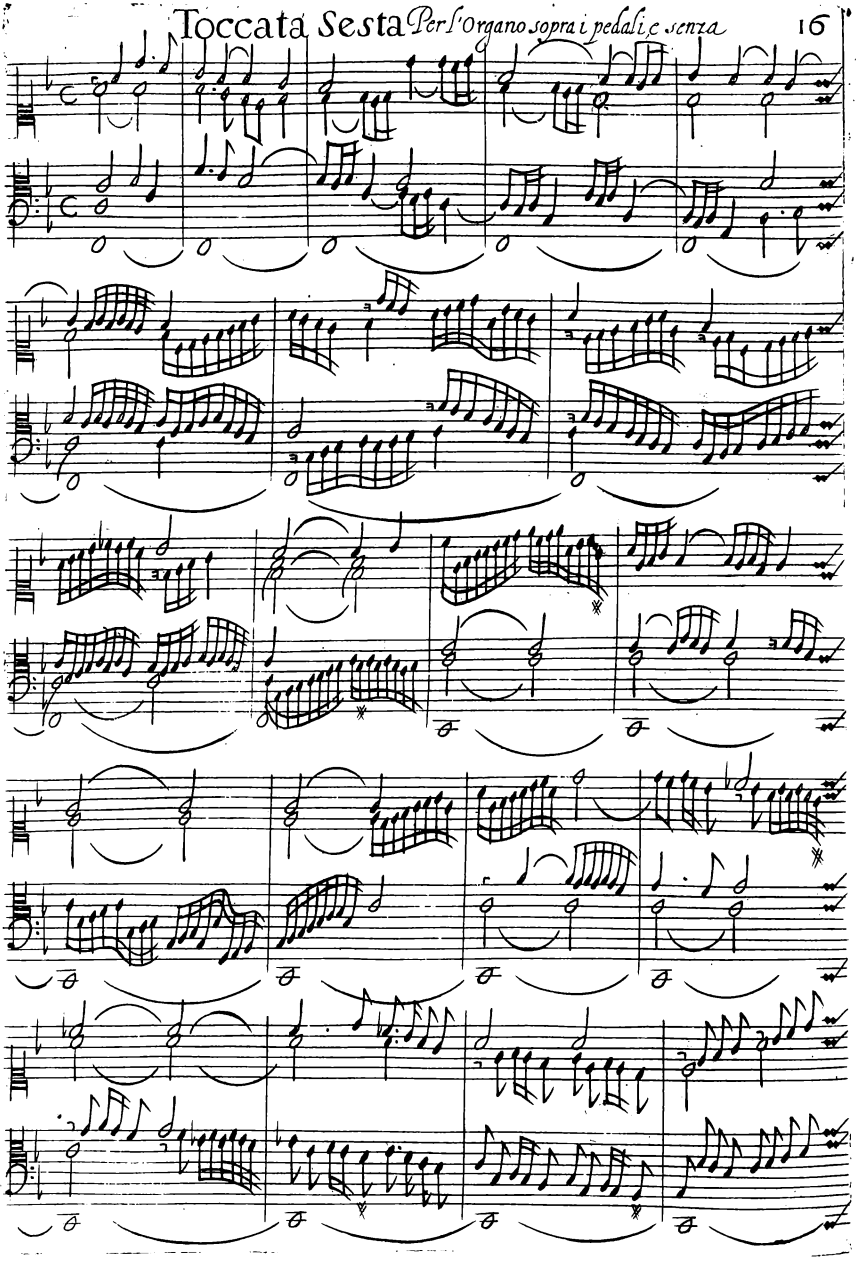


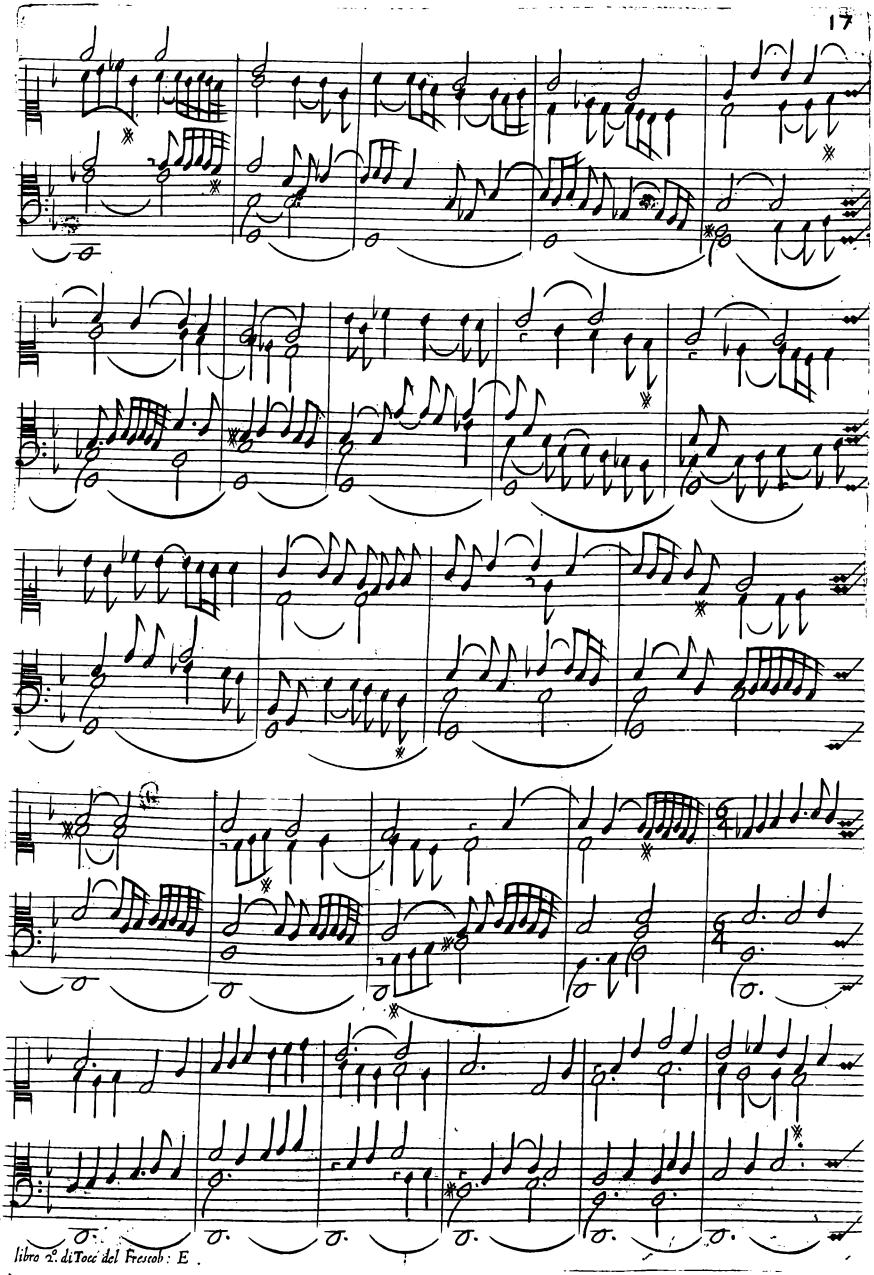


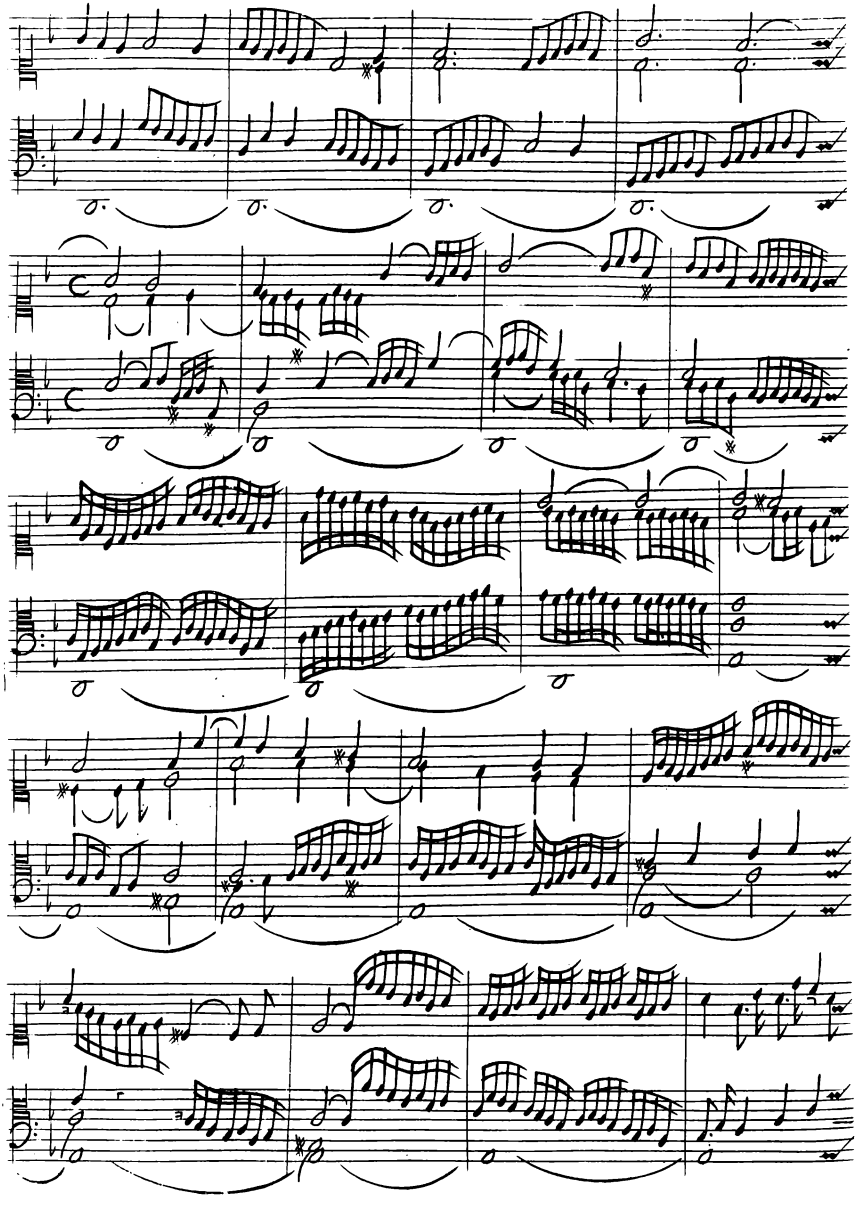


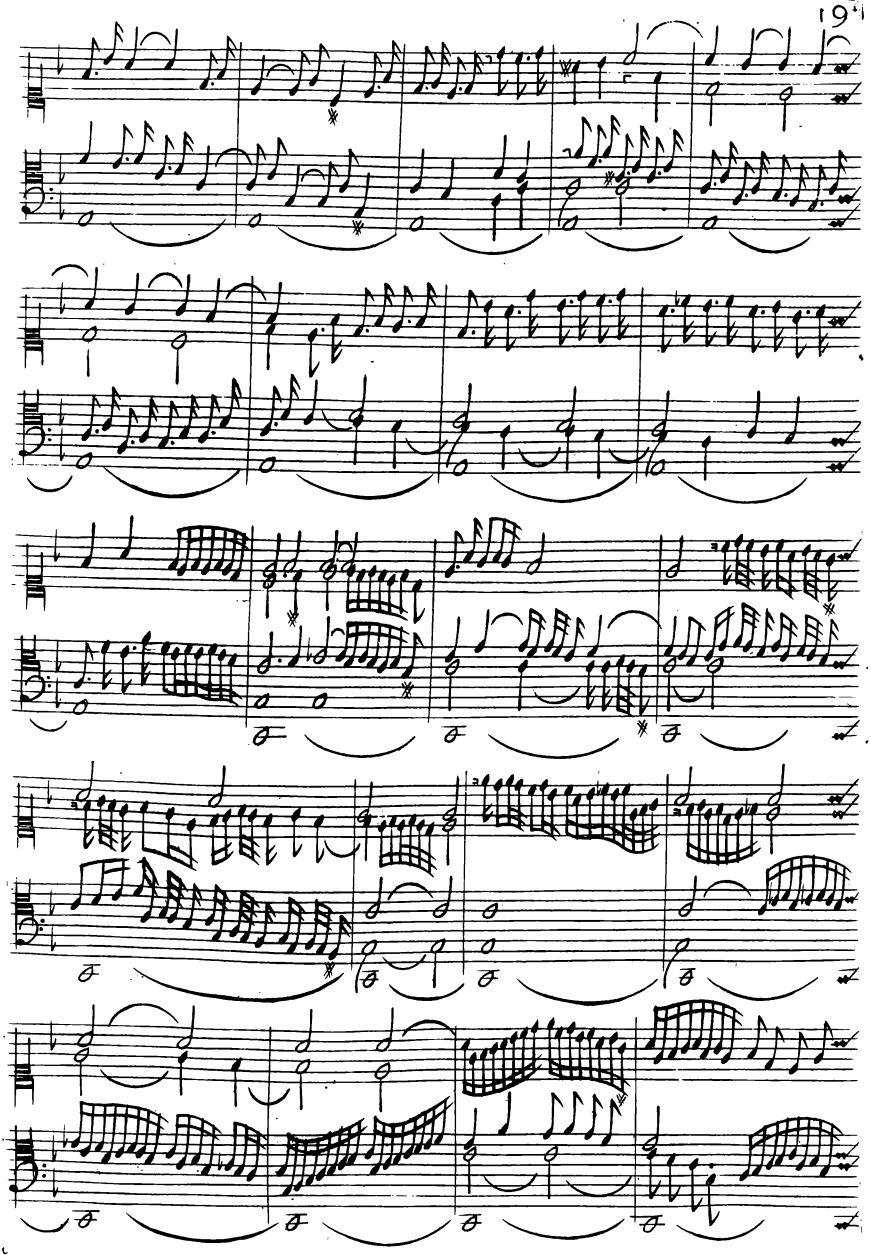


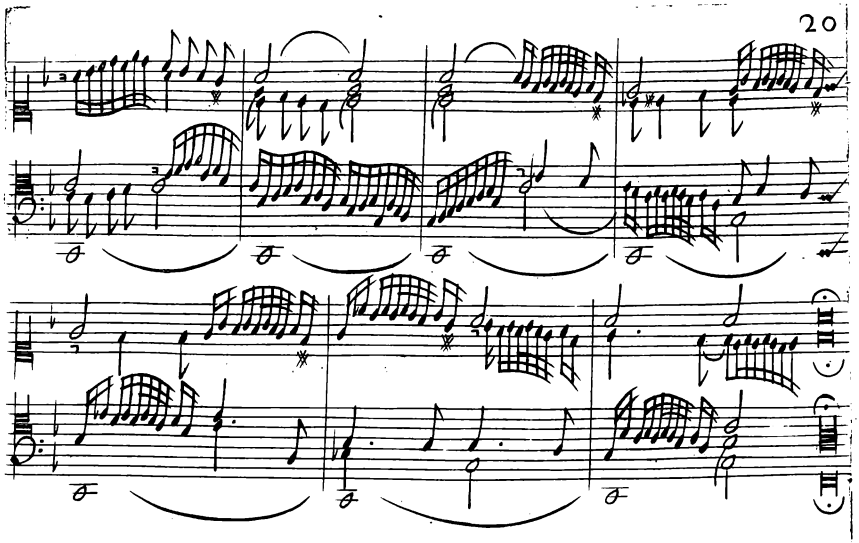












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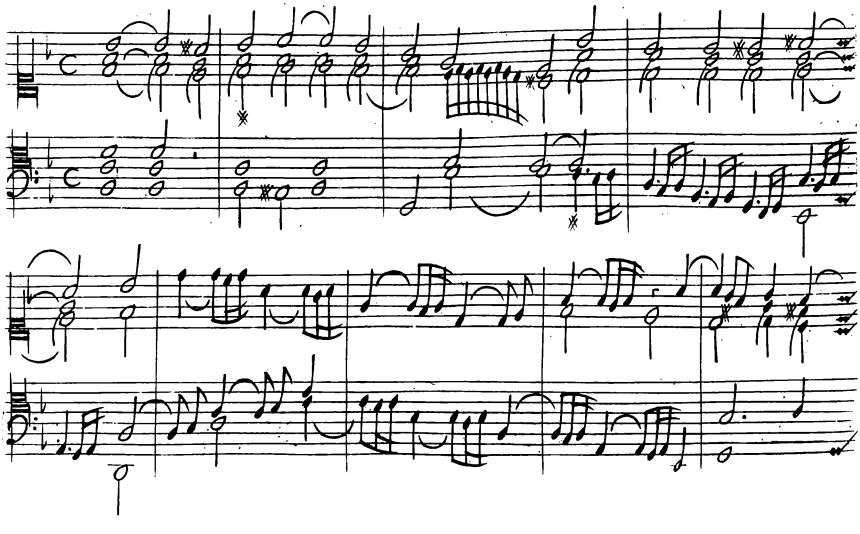

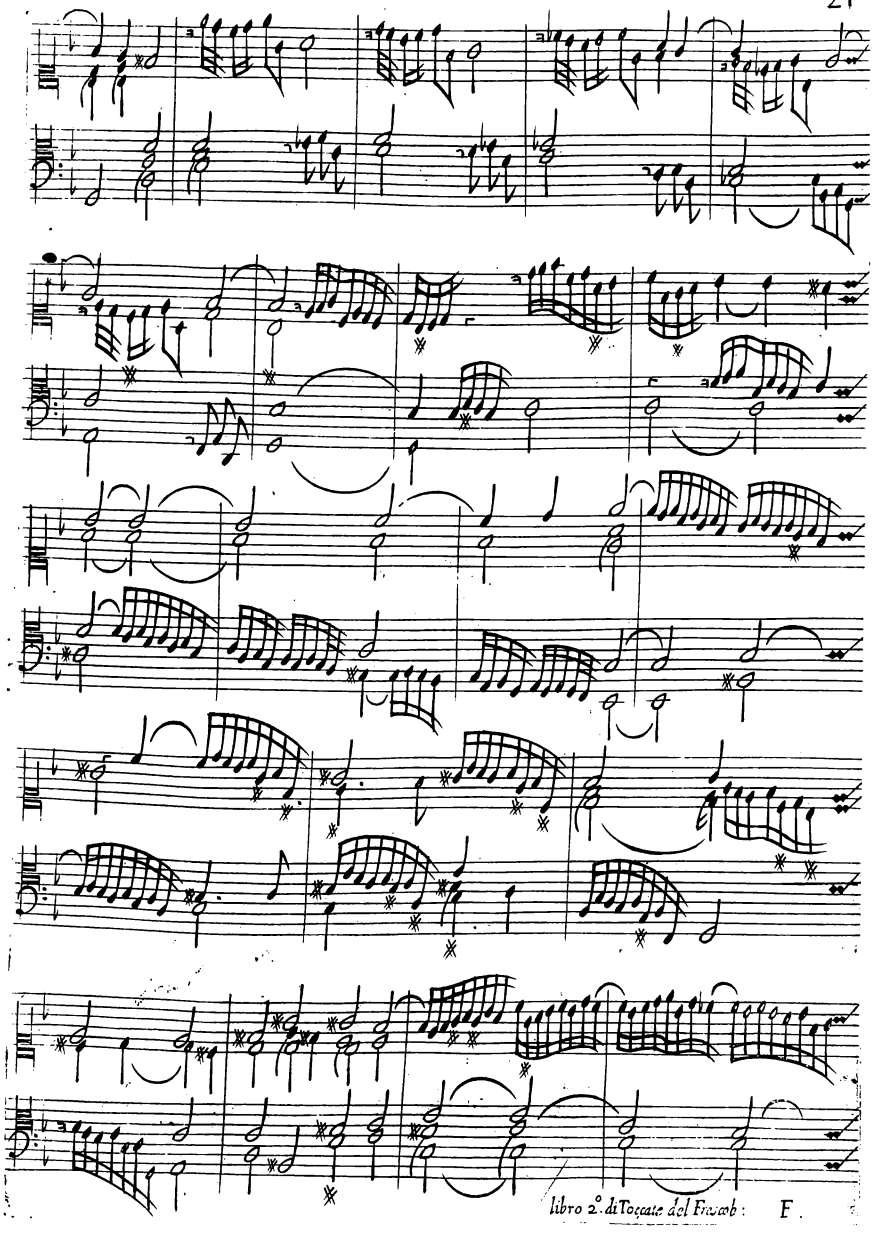

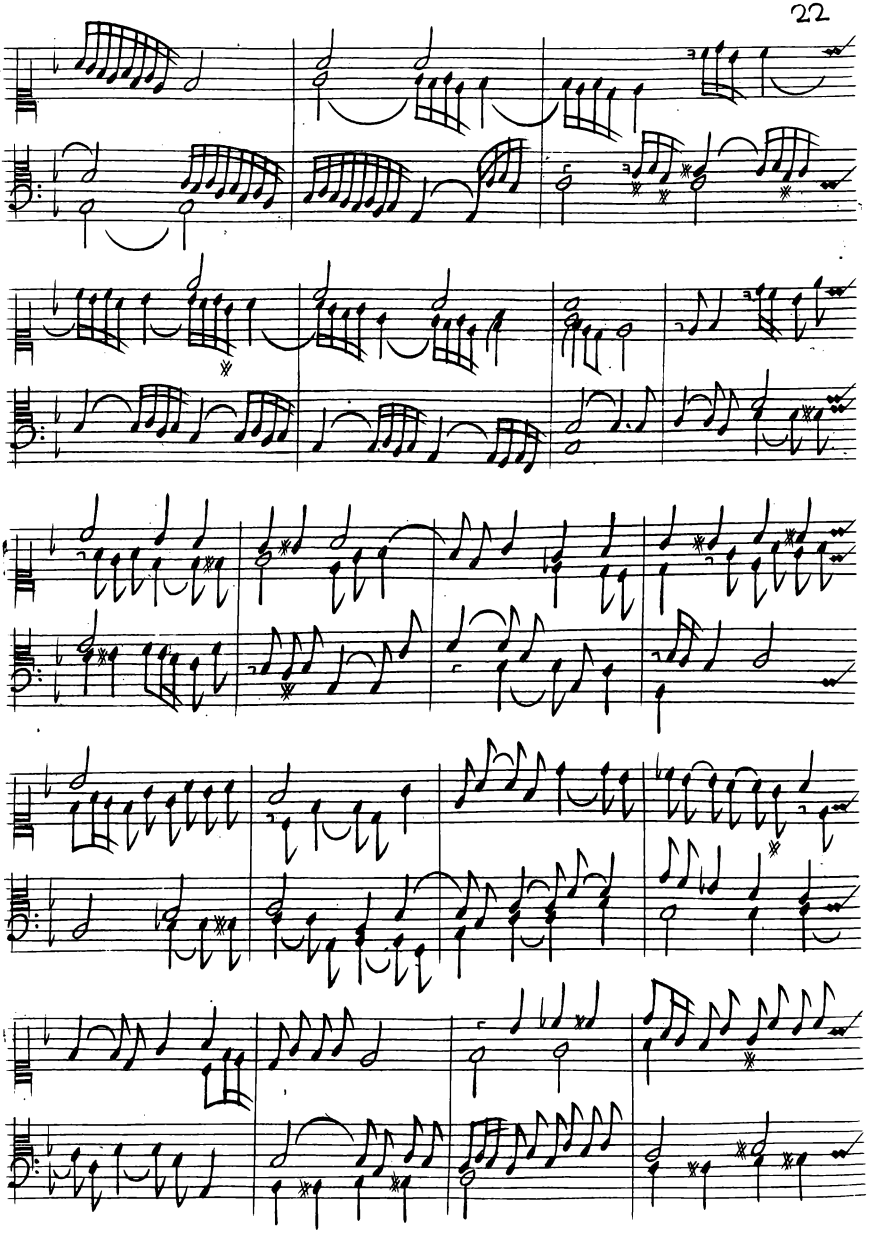

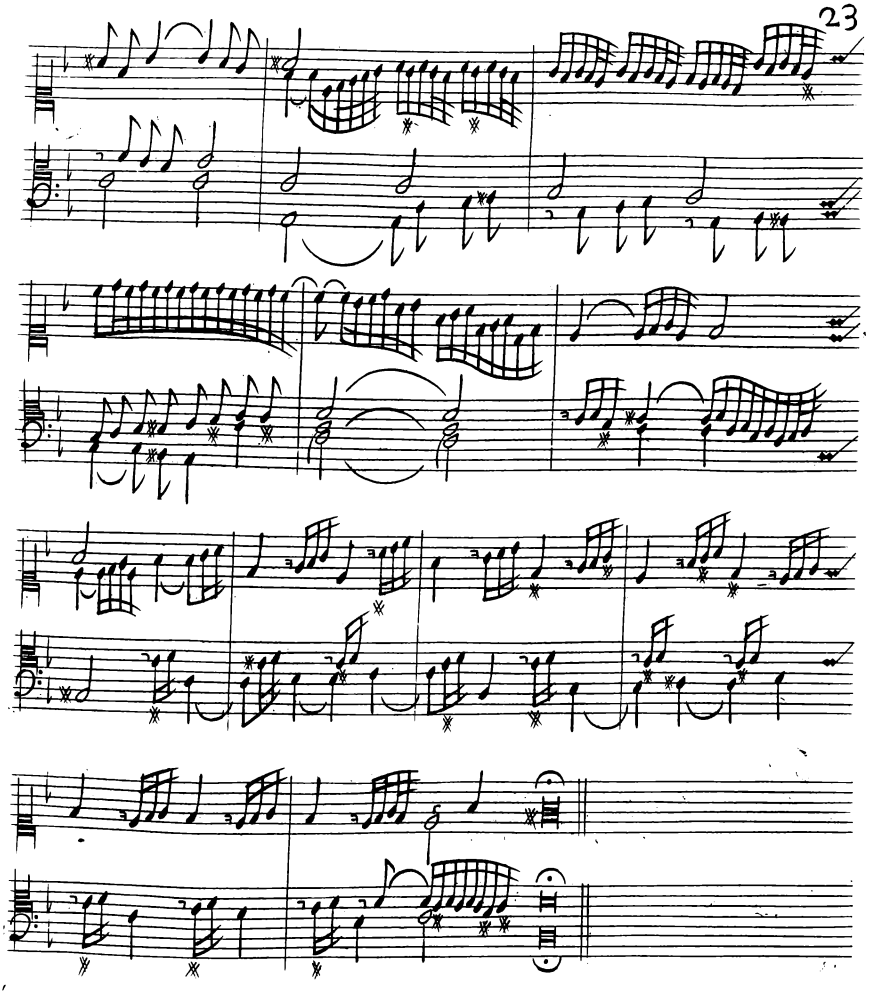

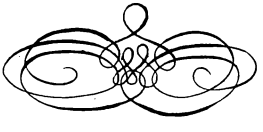

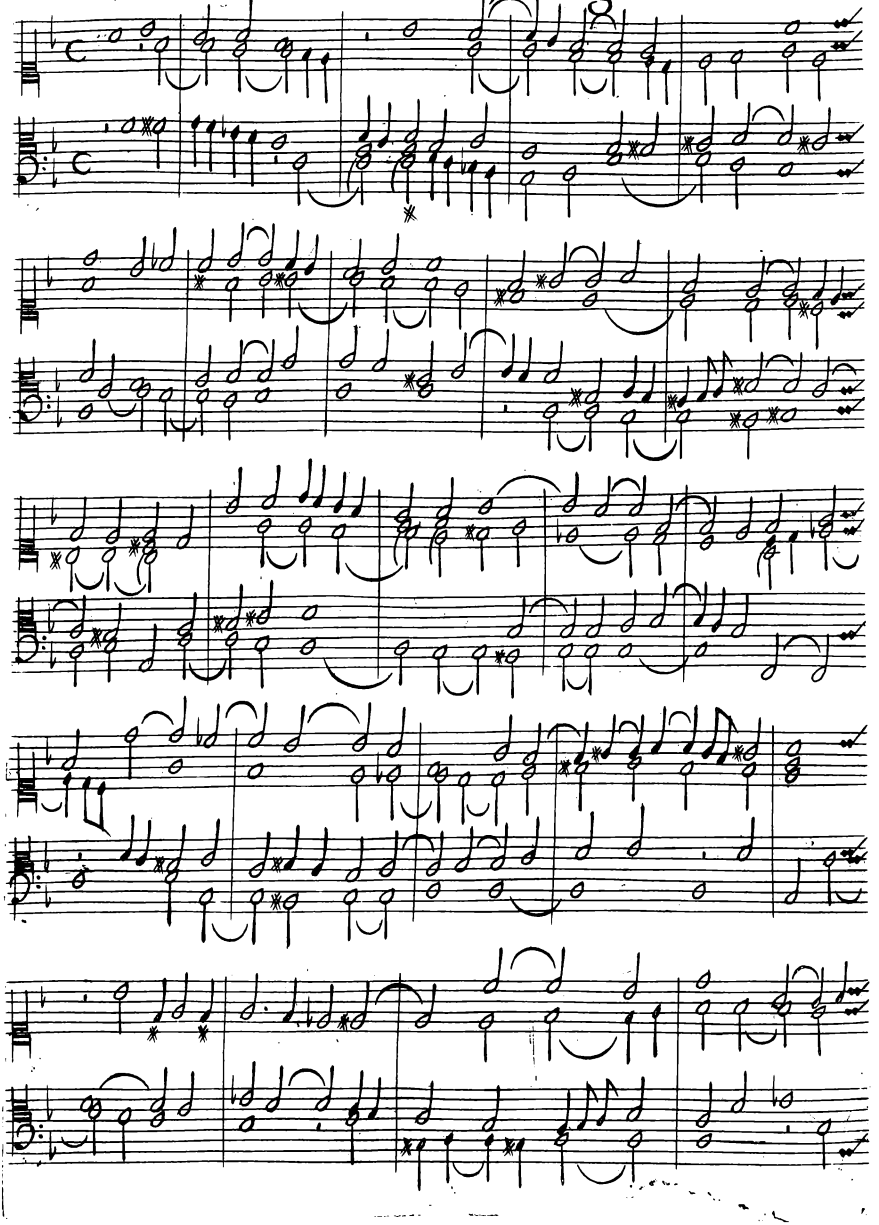

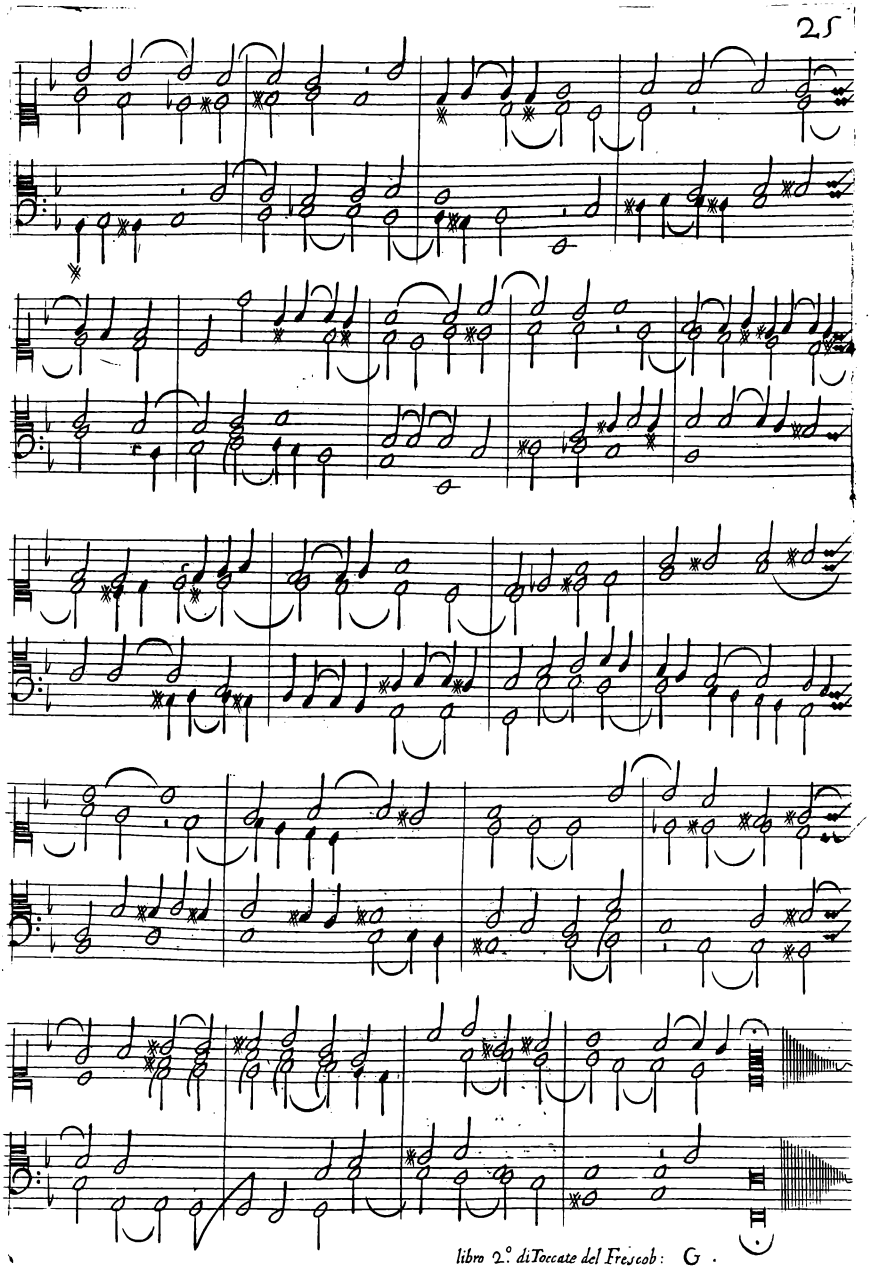

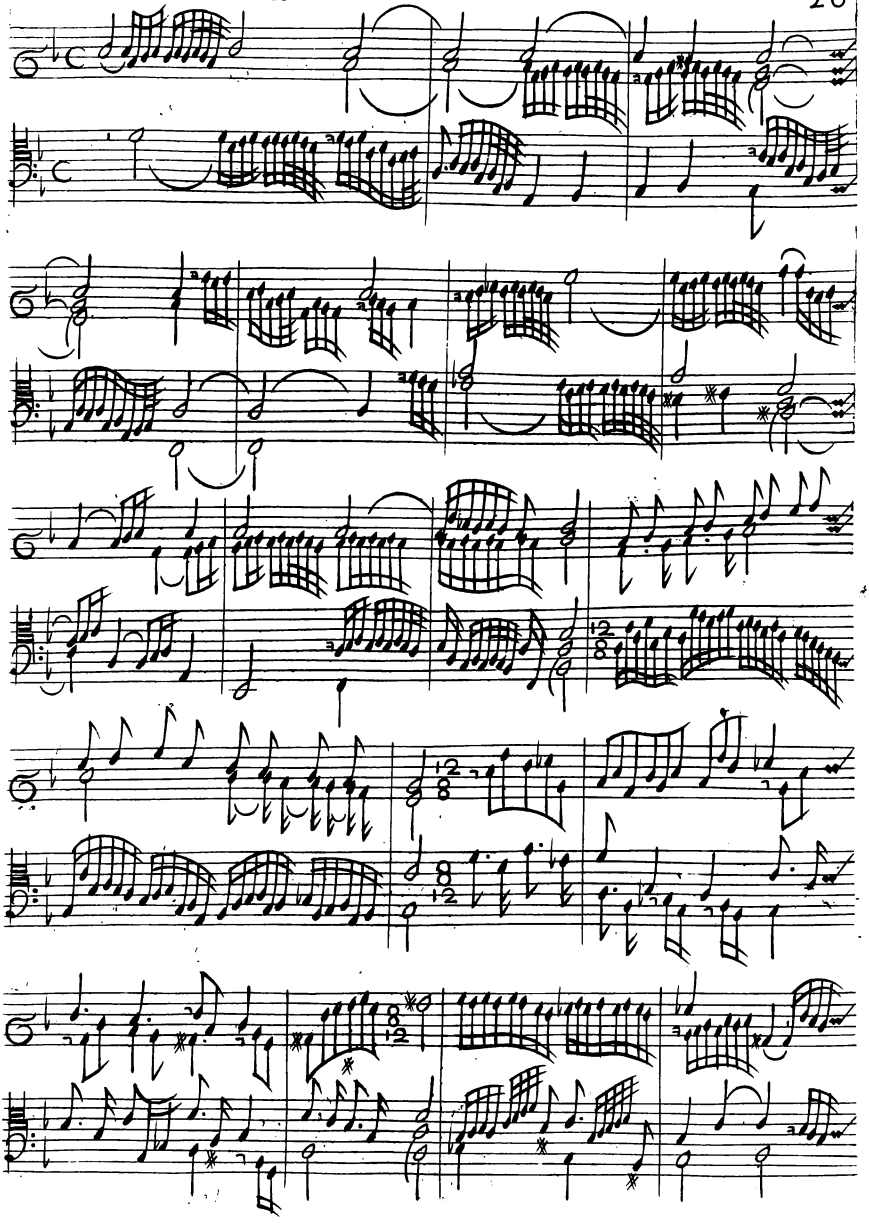

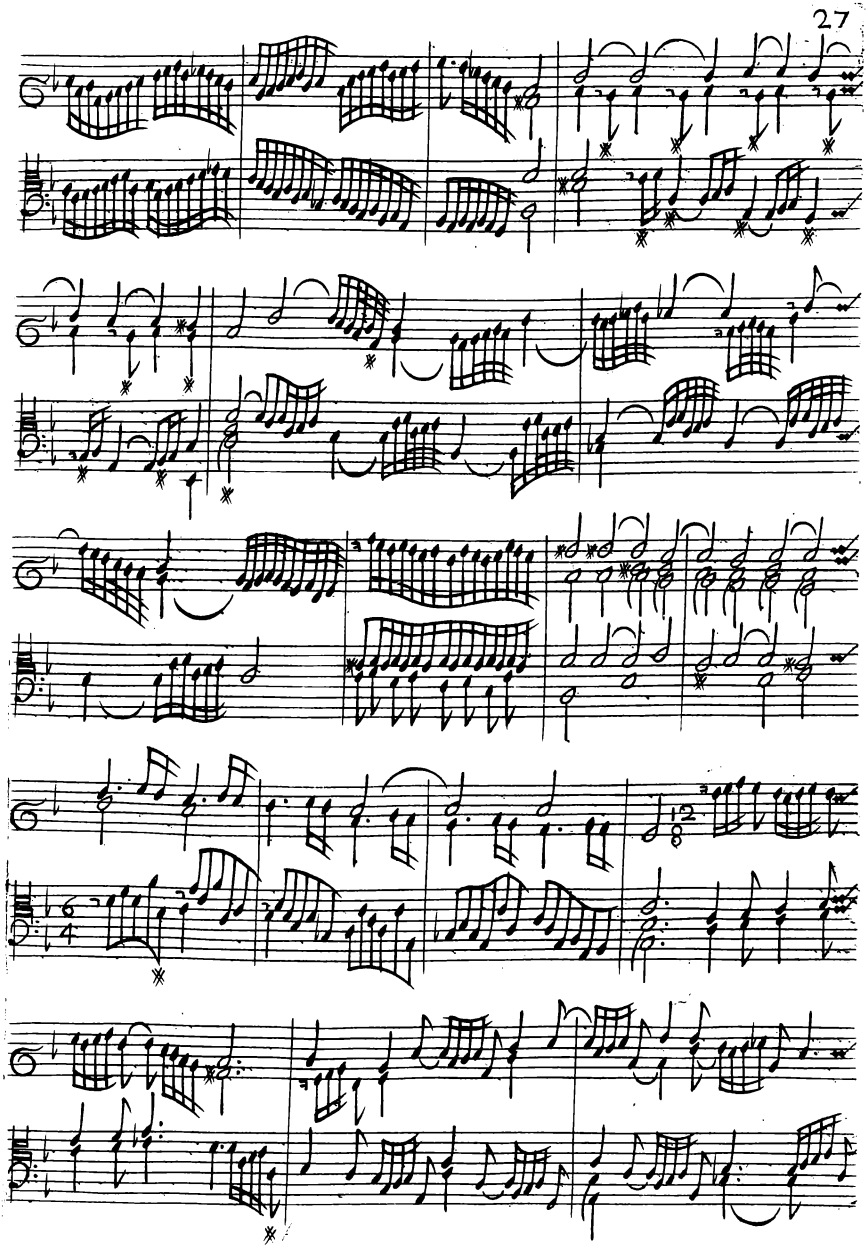

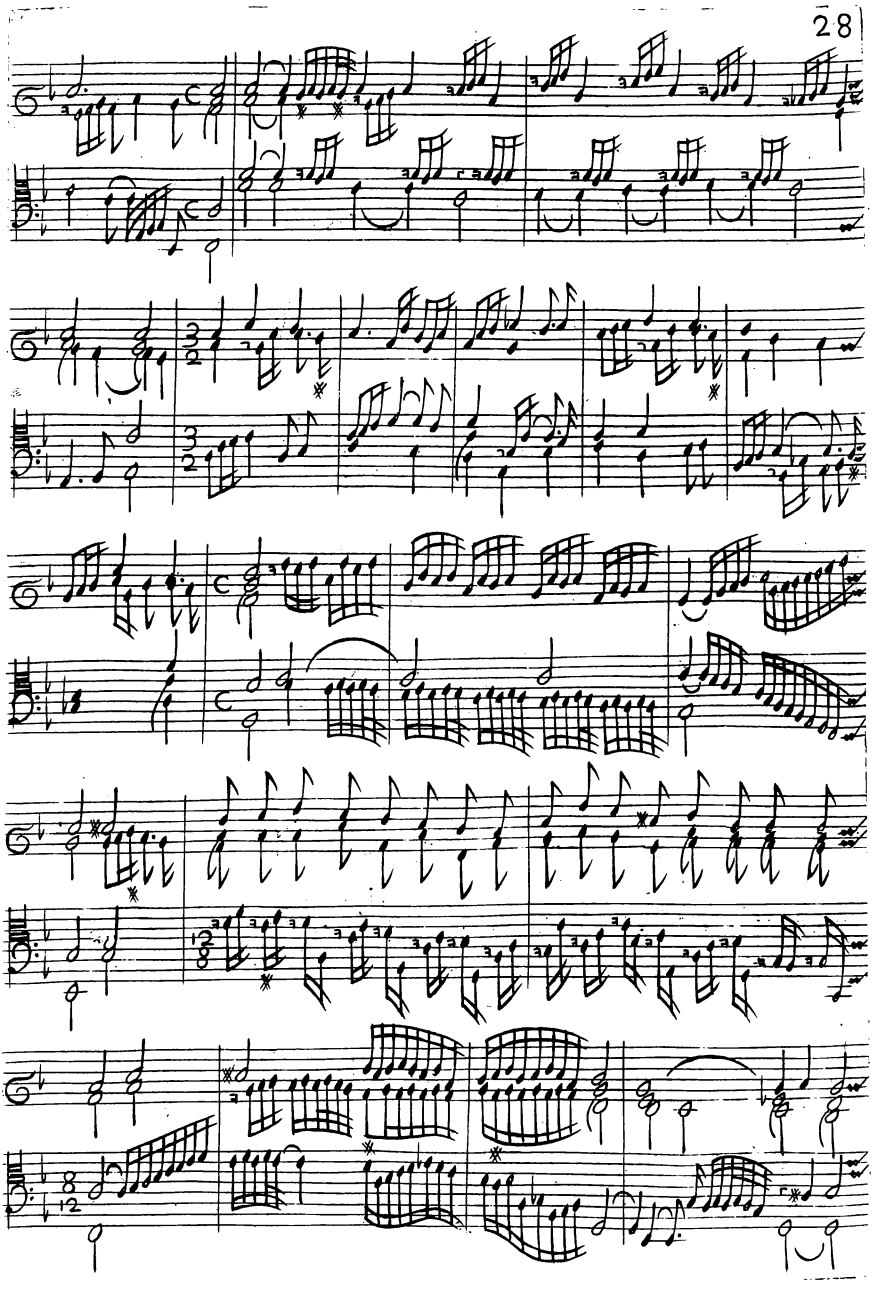

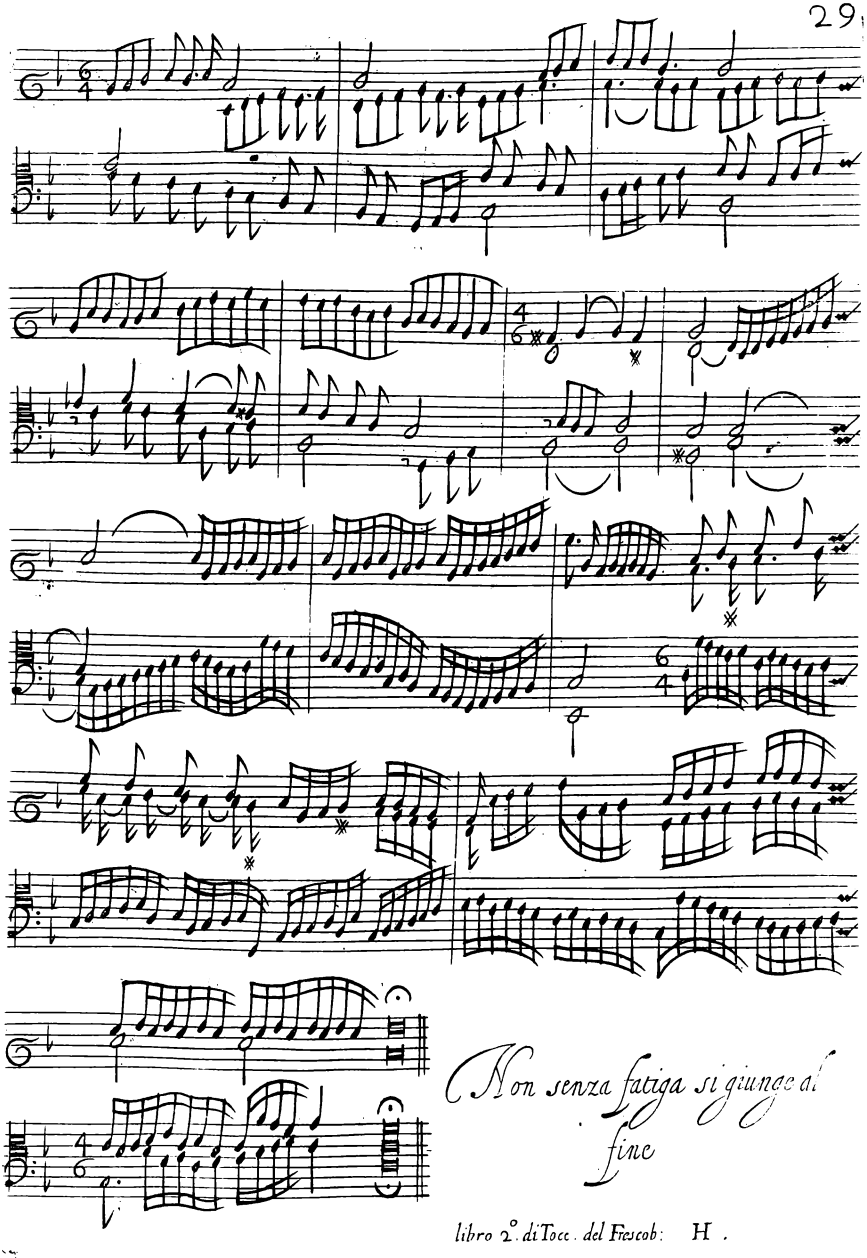
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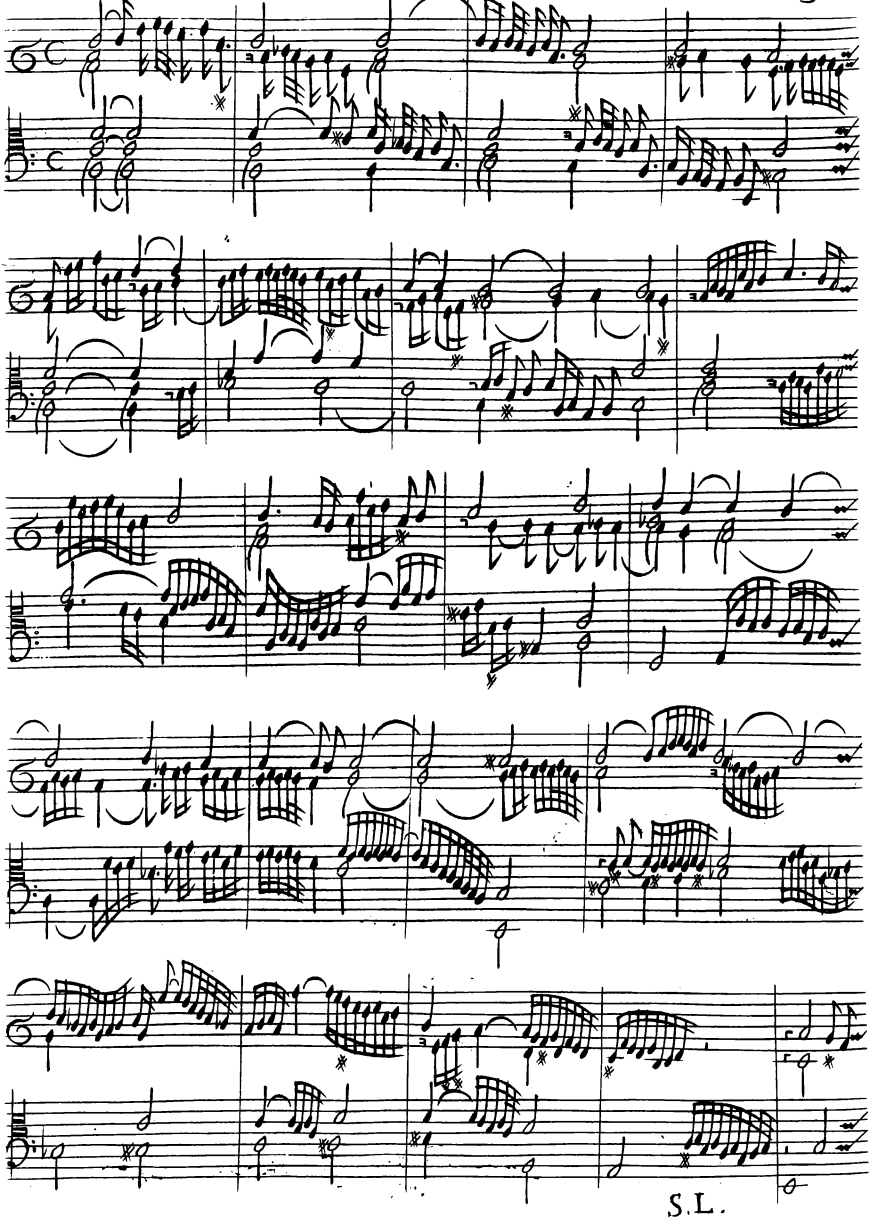
# Toccata Decima





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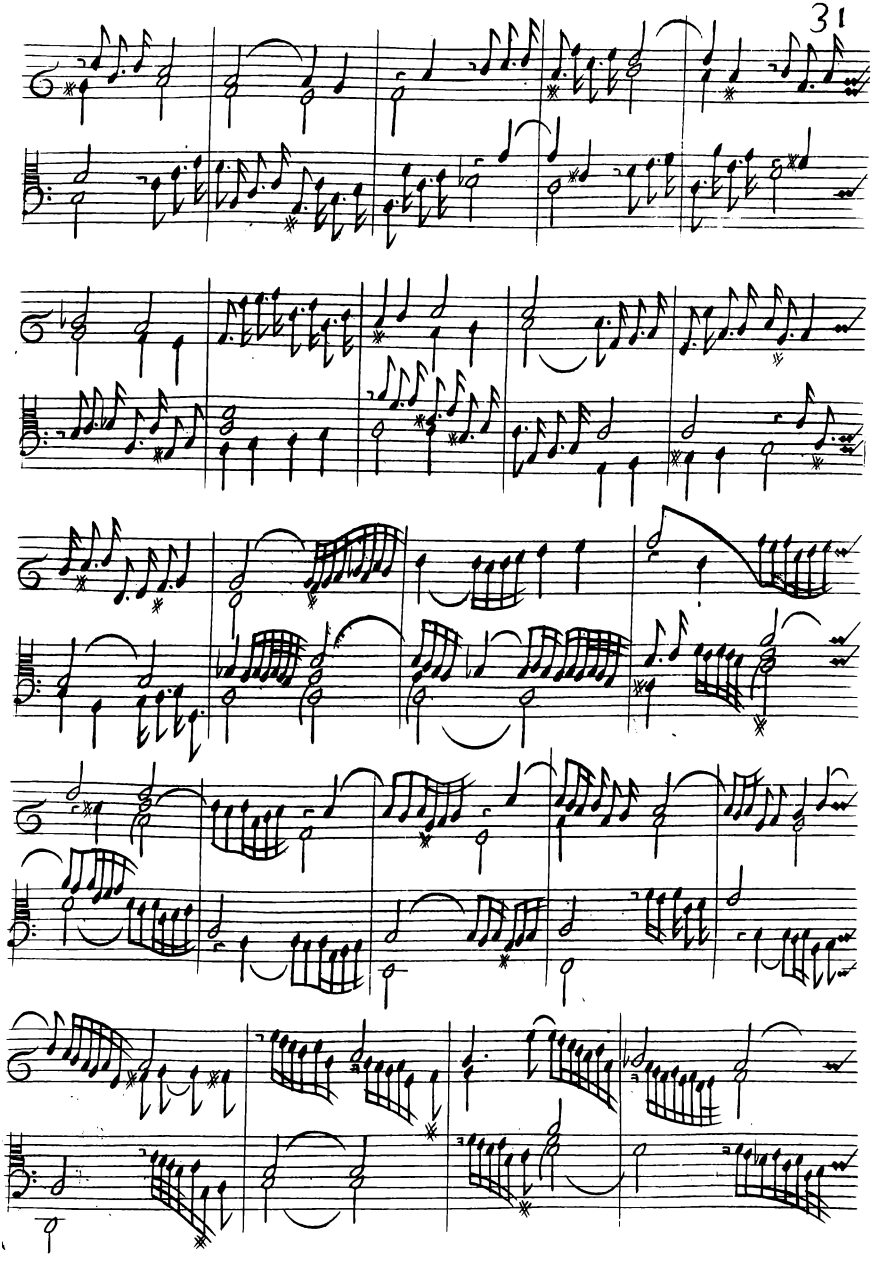

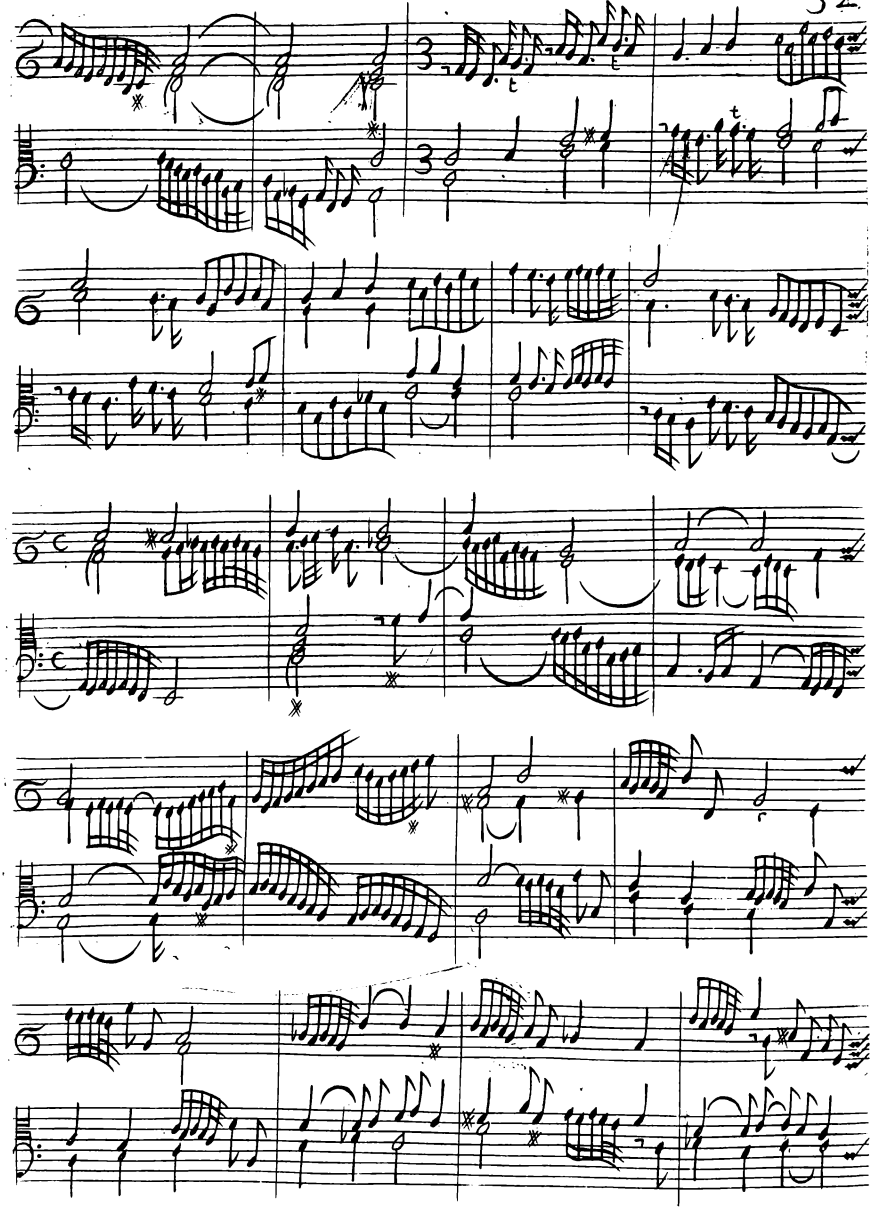

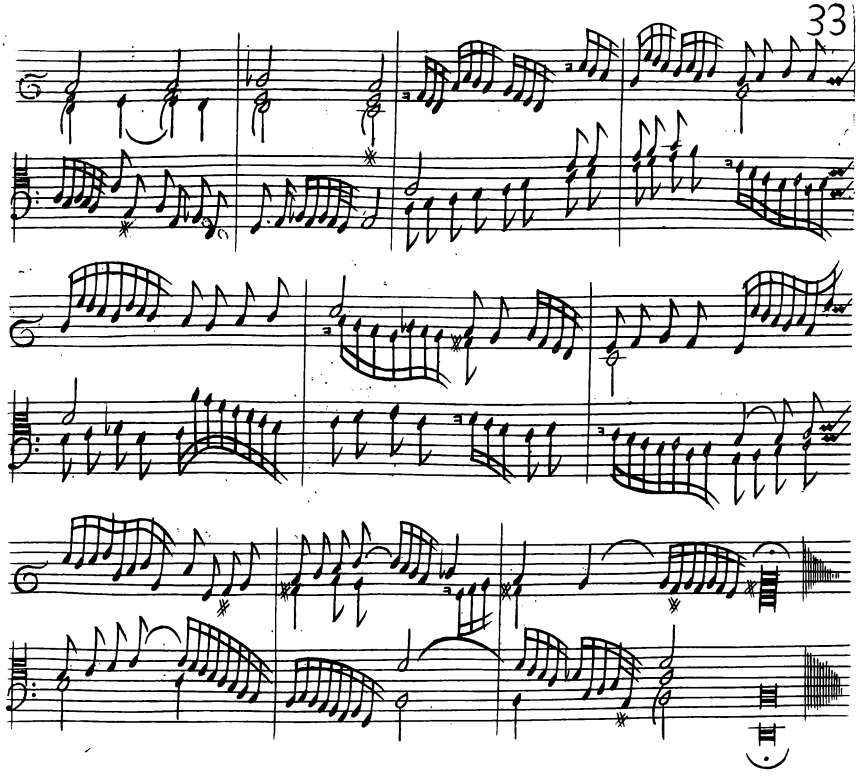

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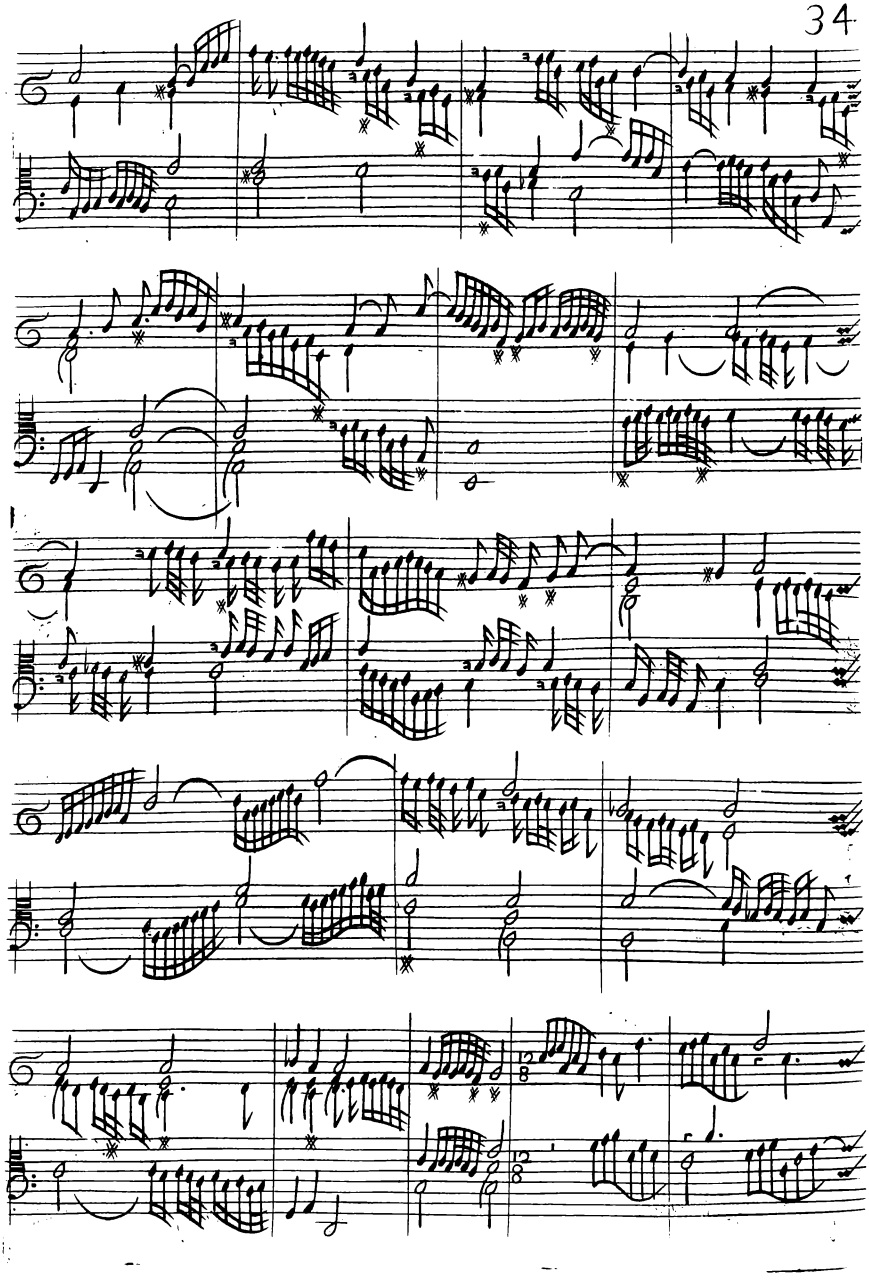

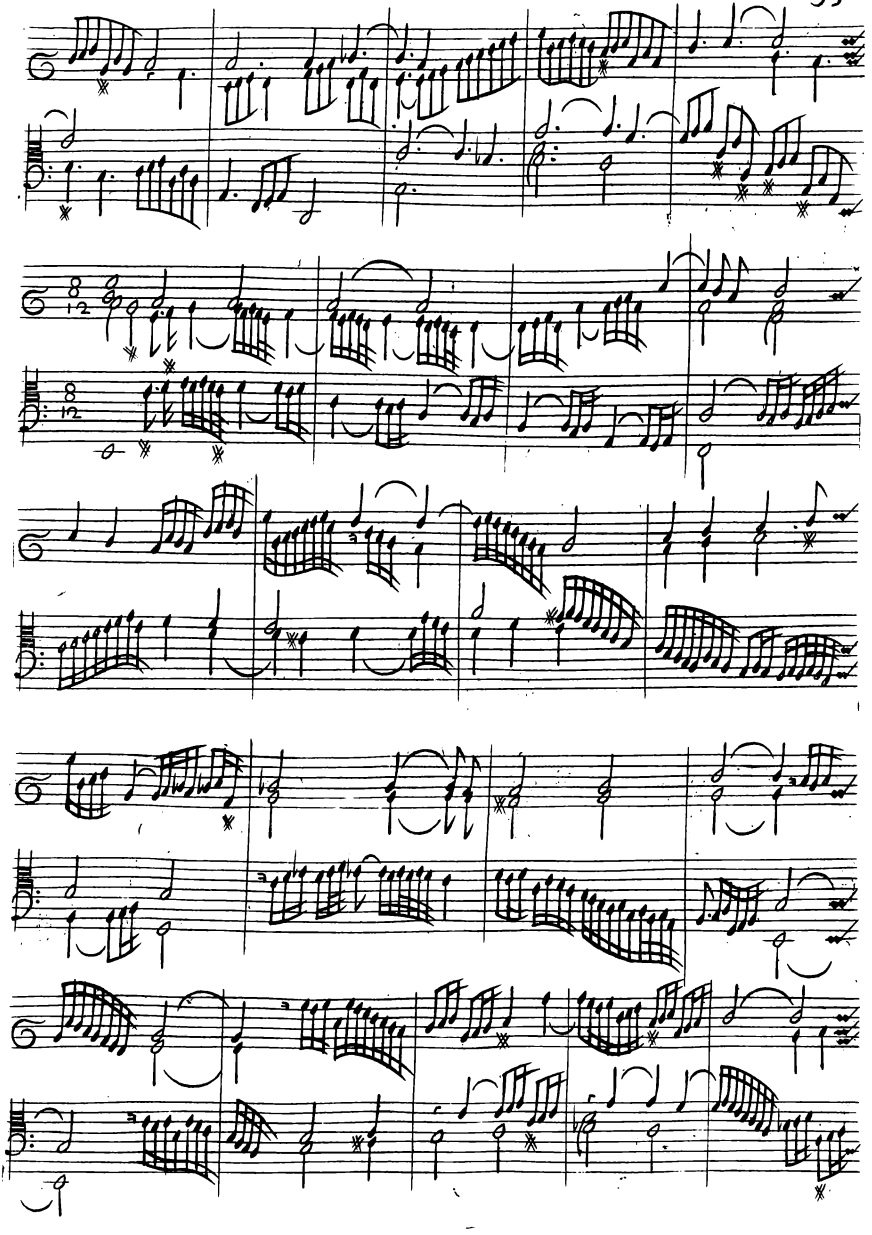

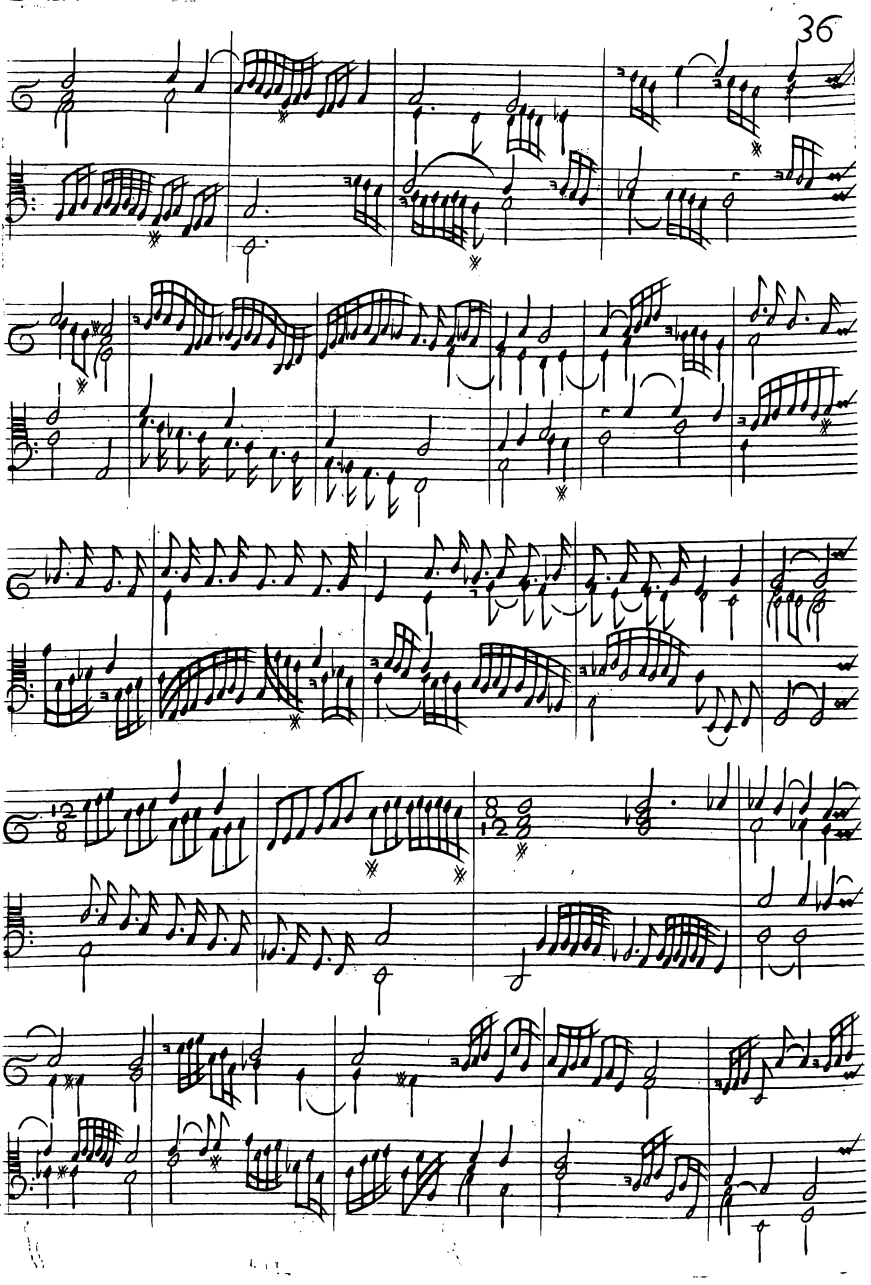

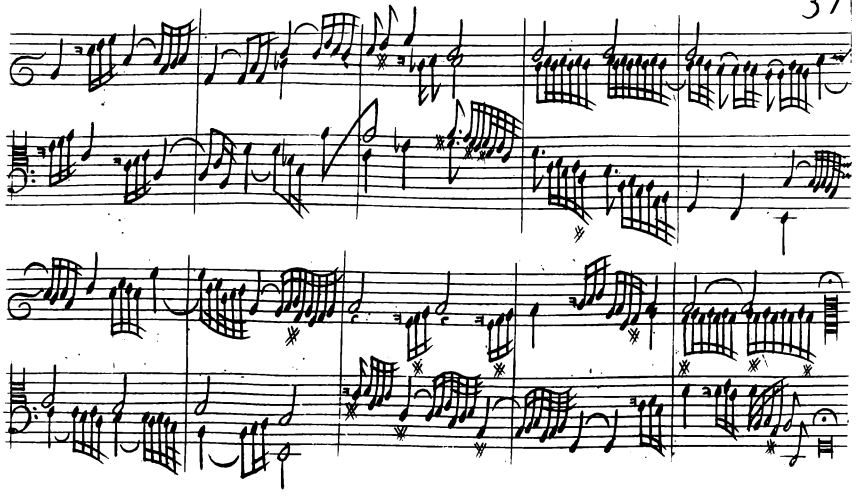

# Ancidetemi pur d'Archadelt

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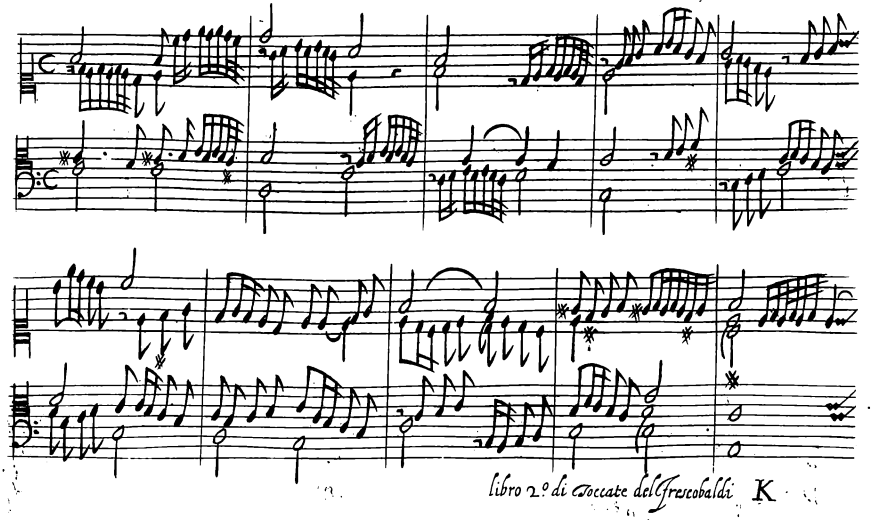

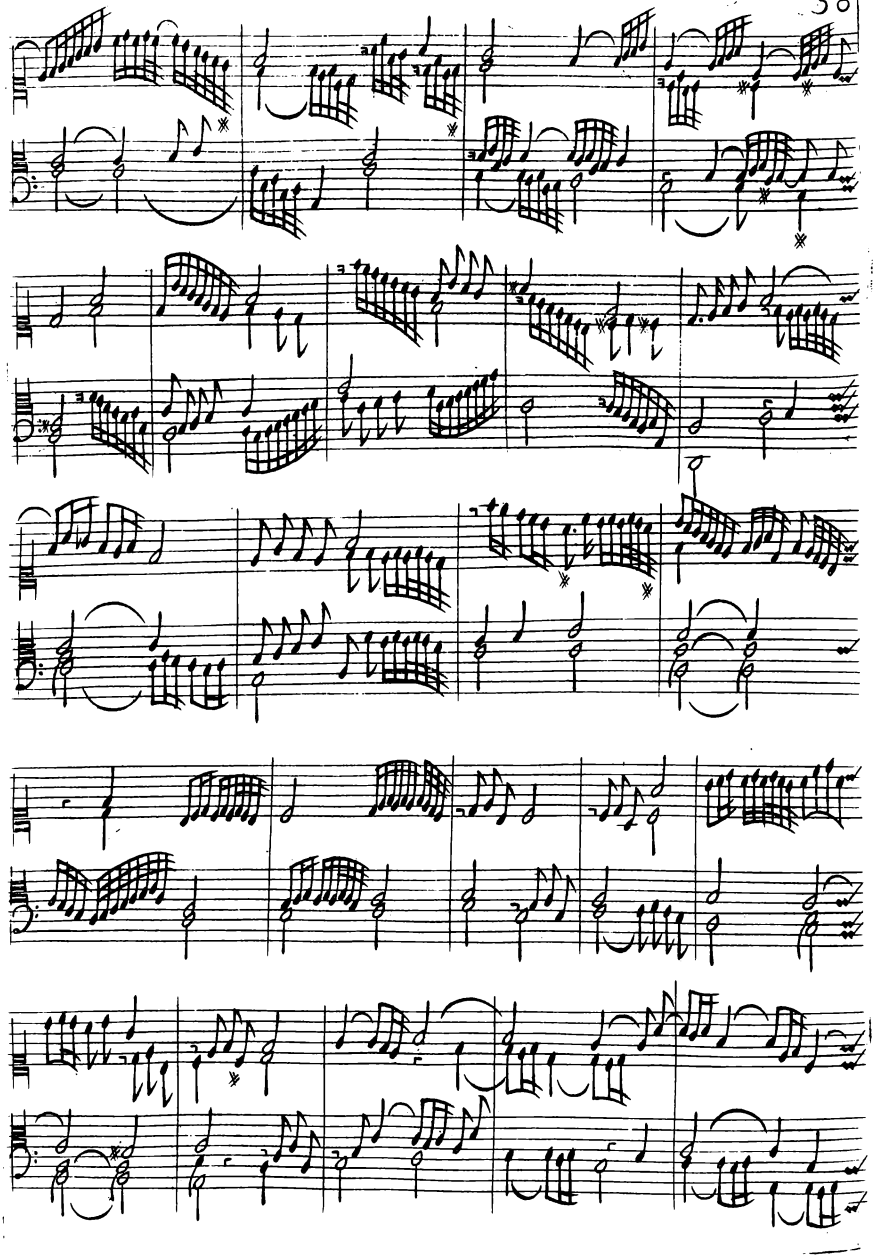

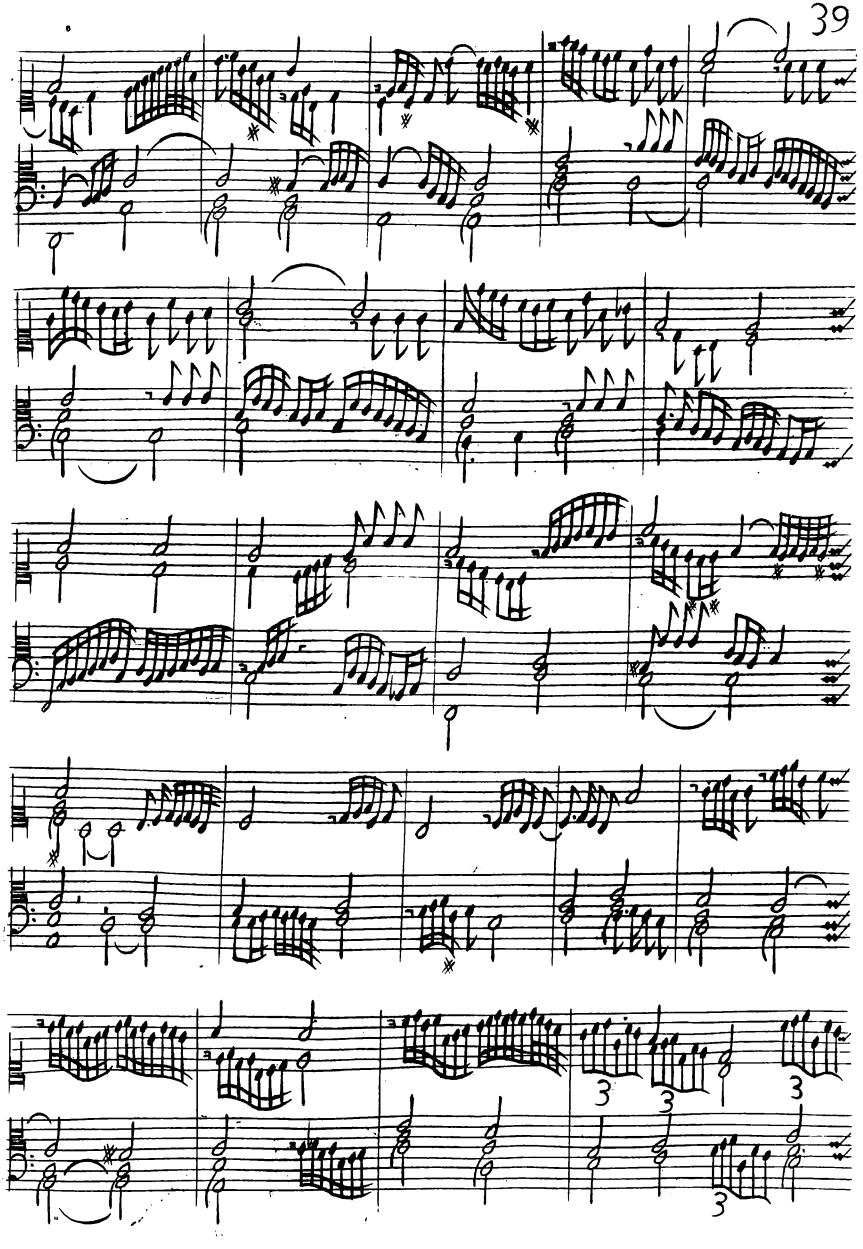
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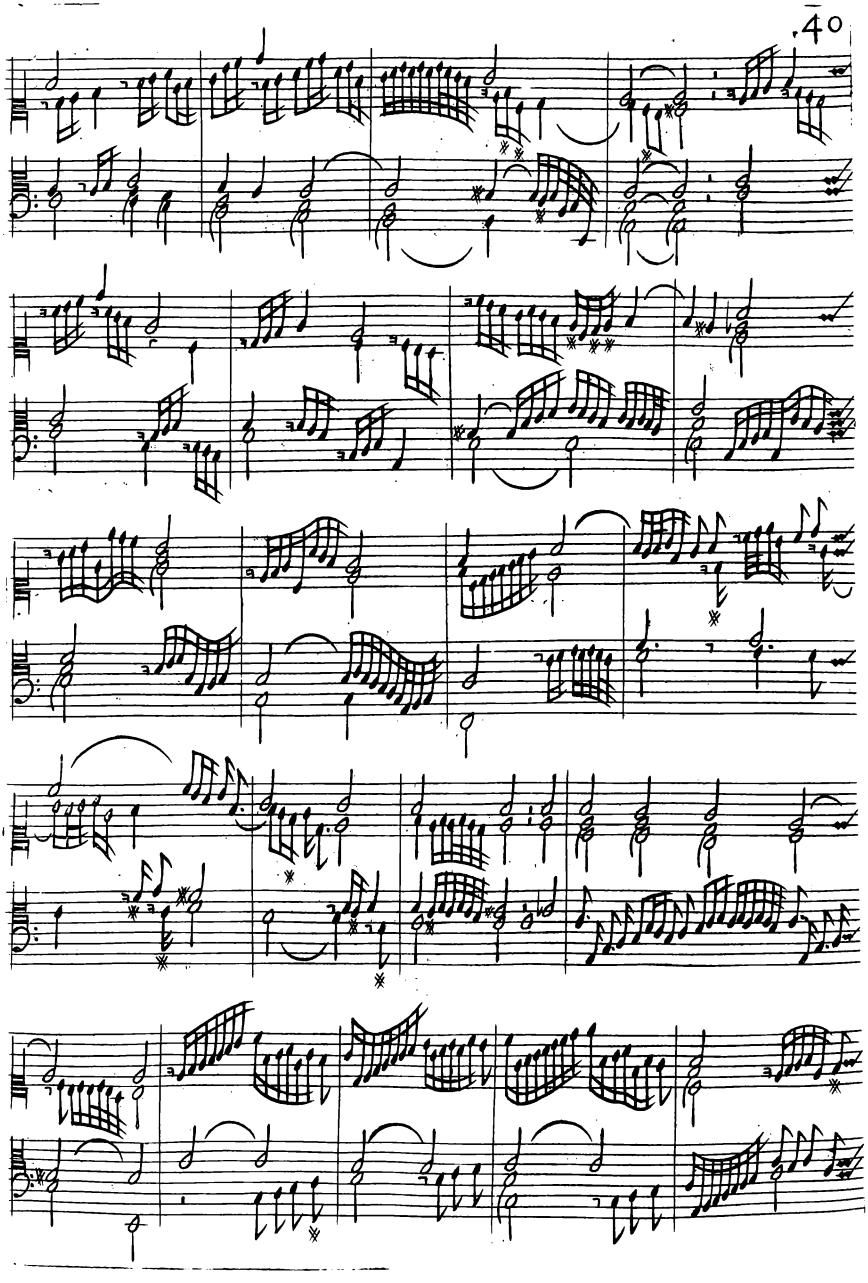

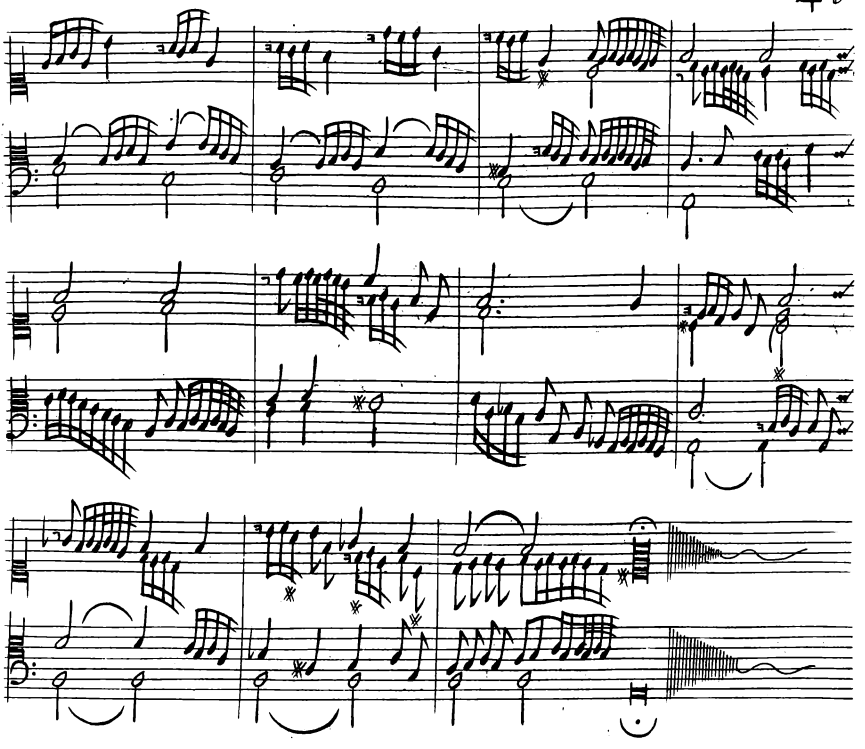

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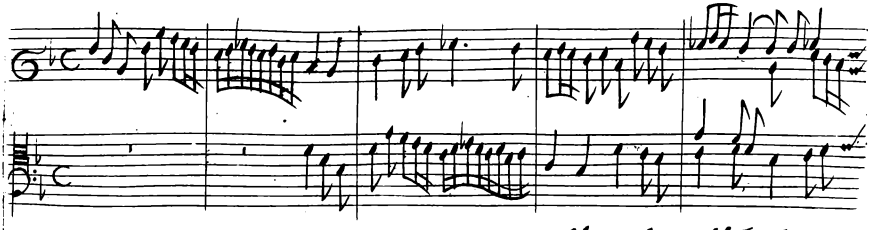

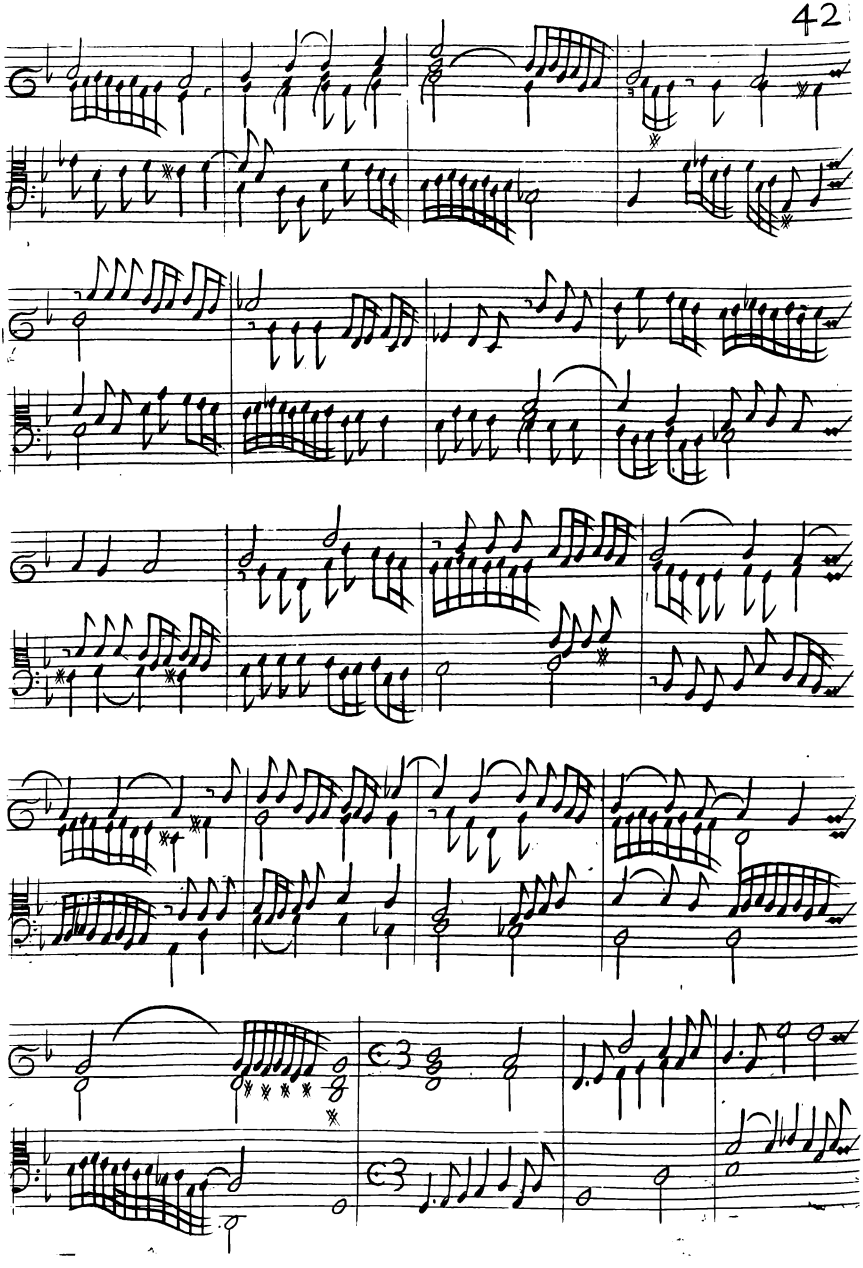

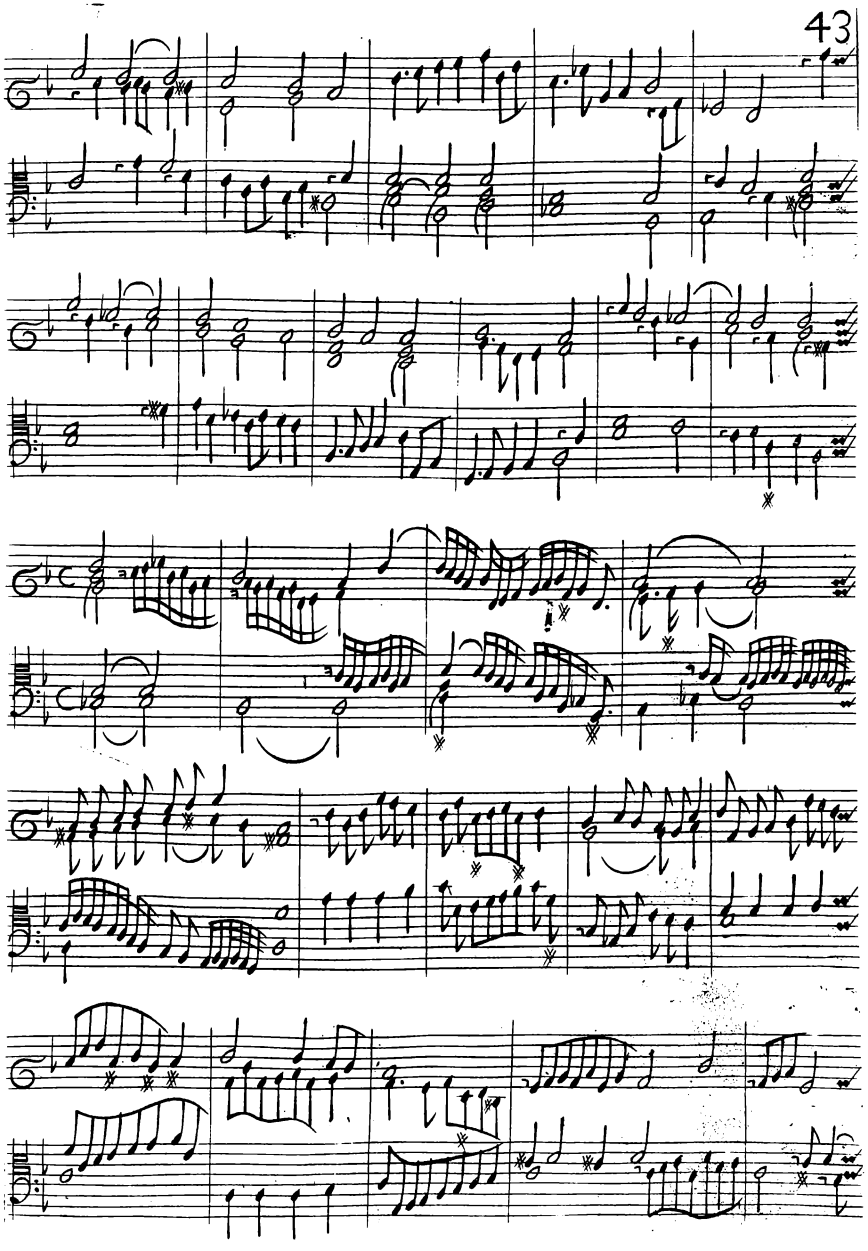

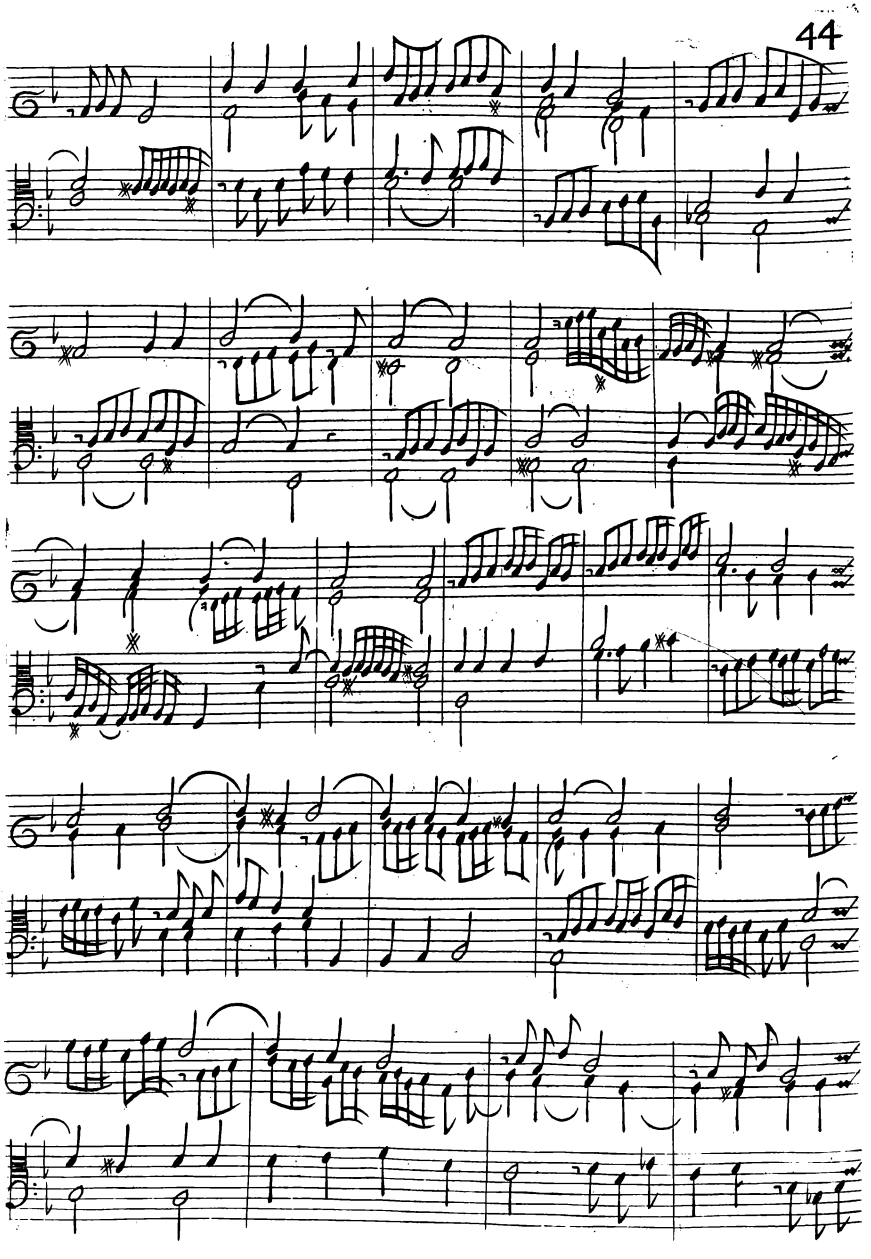

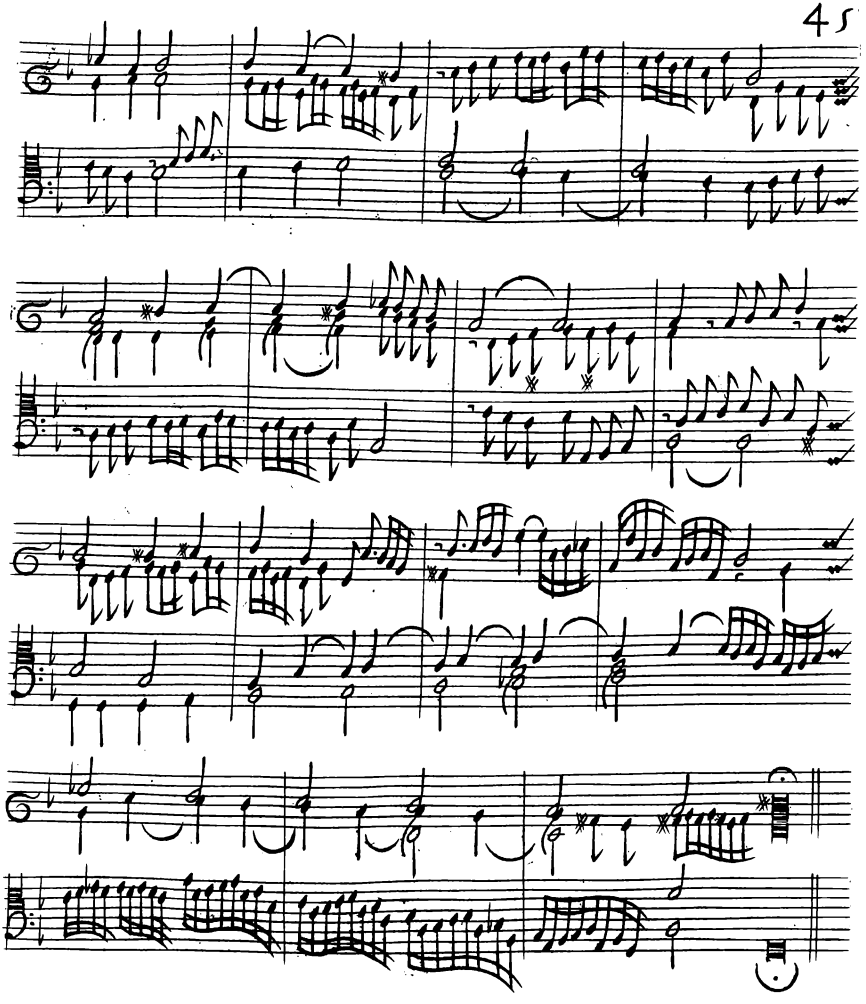

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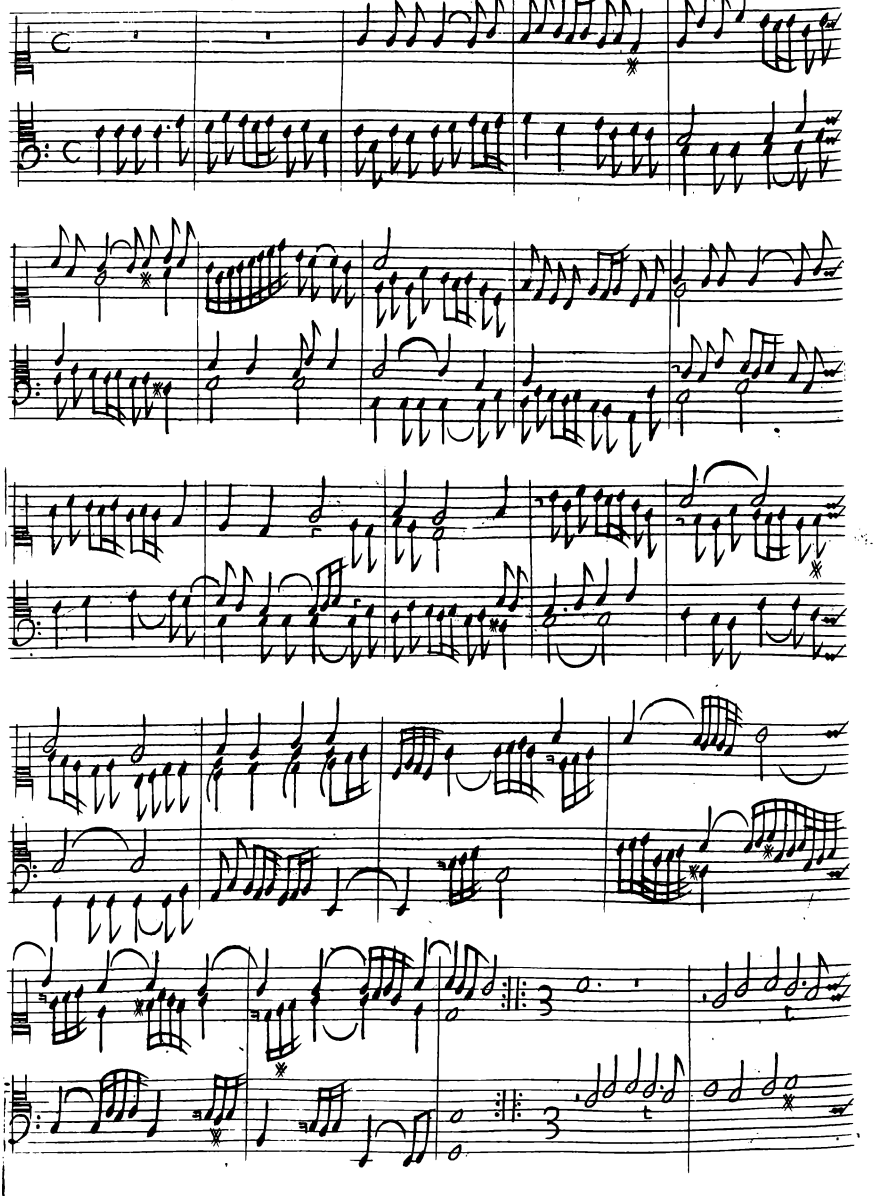

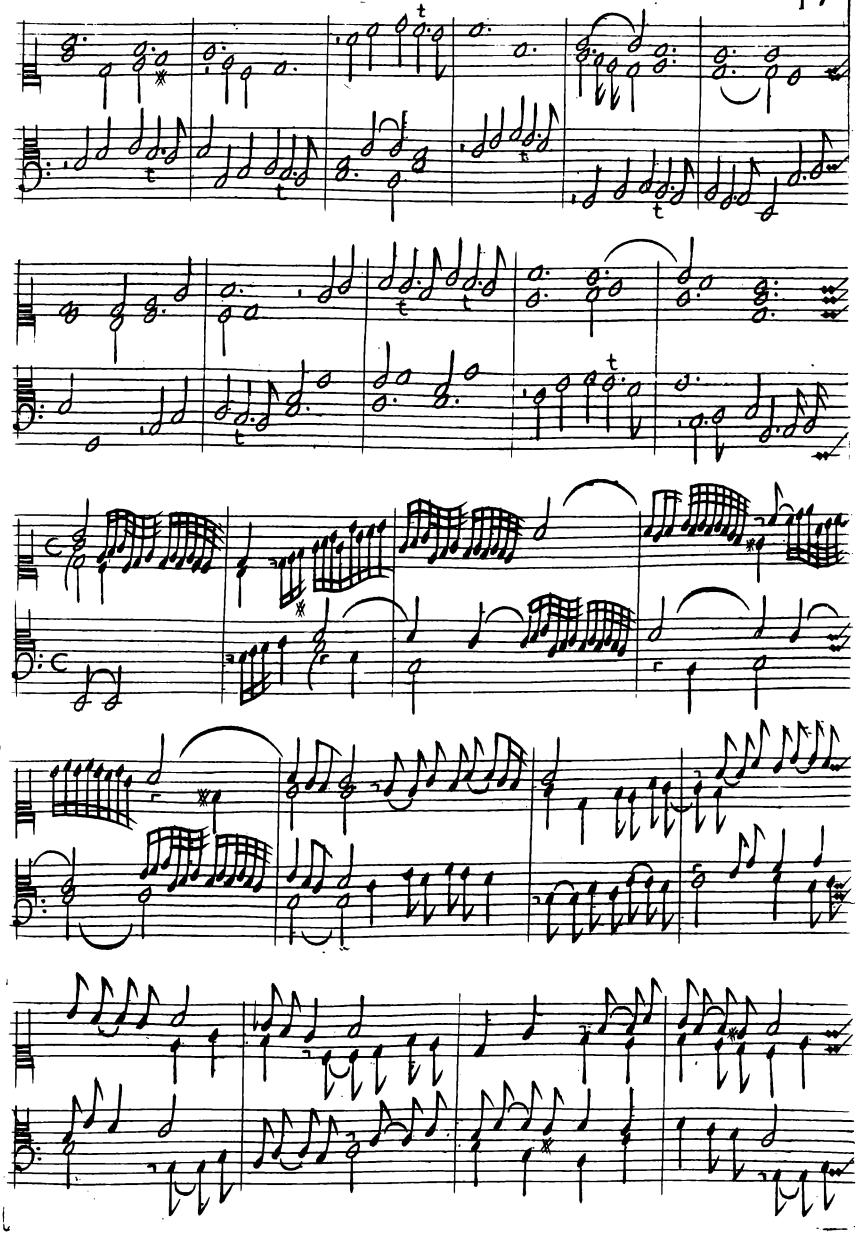

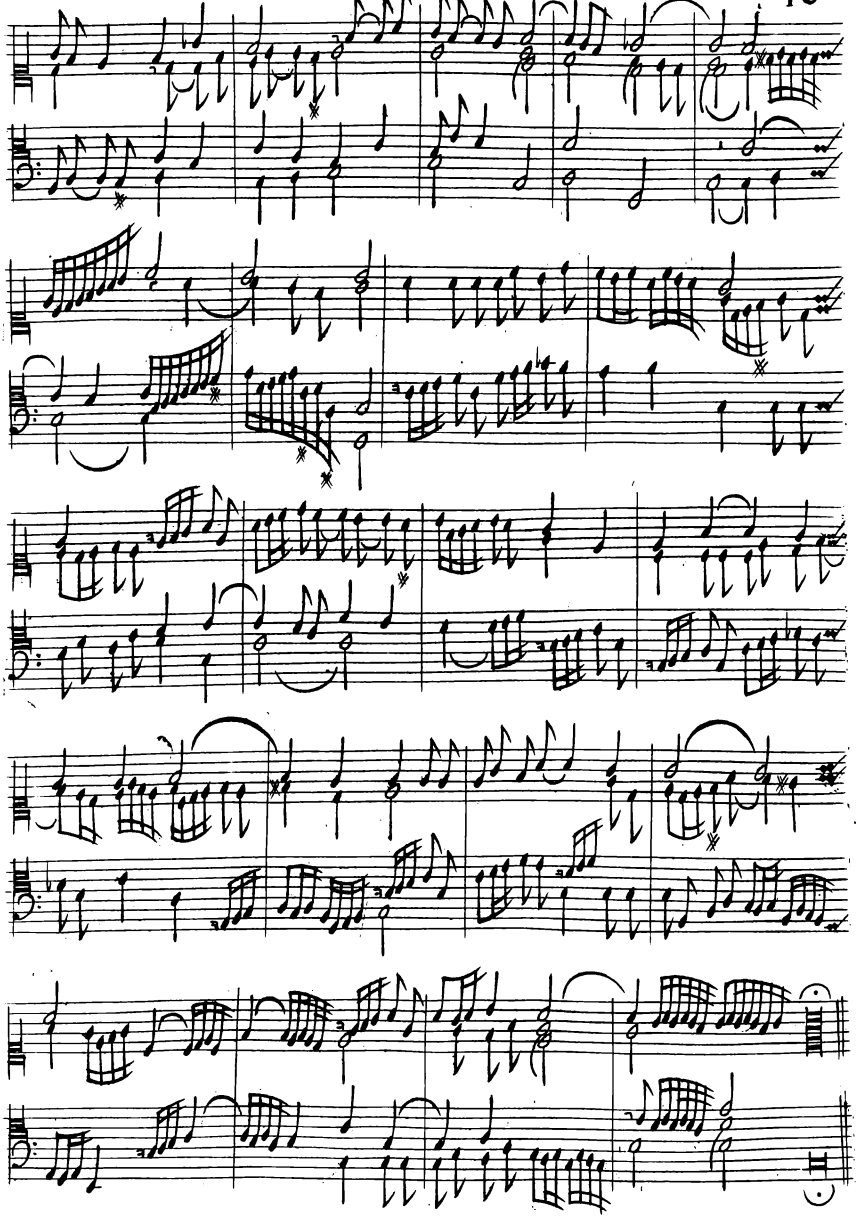

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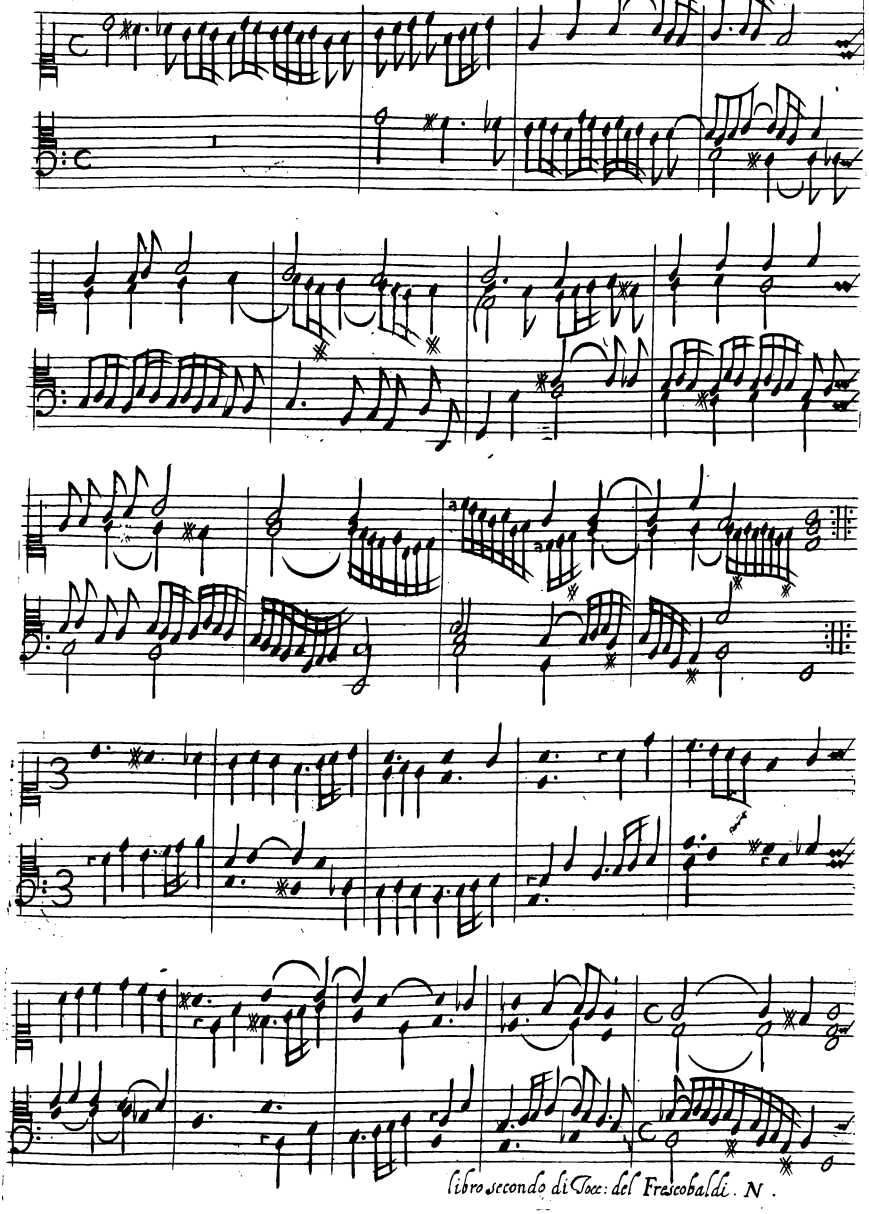

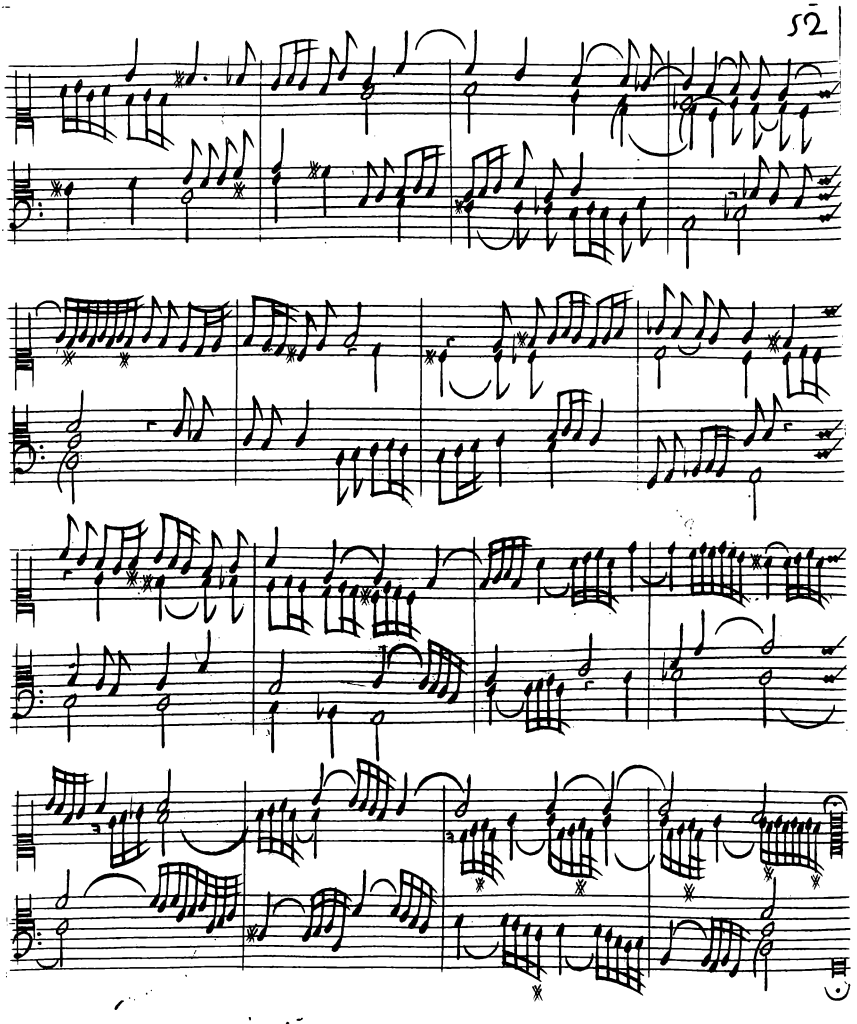

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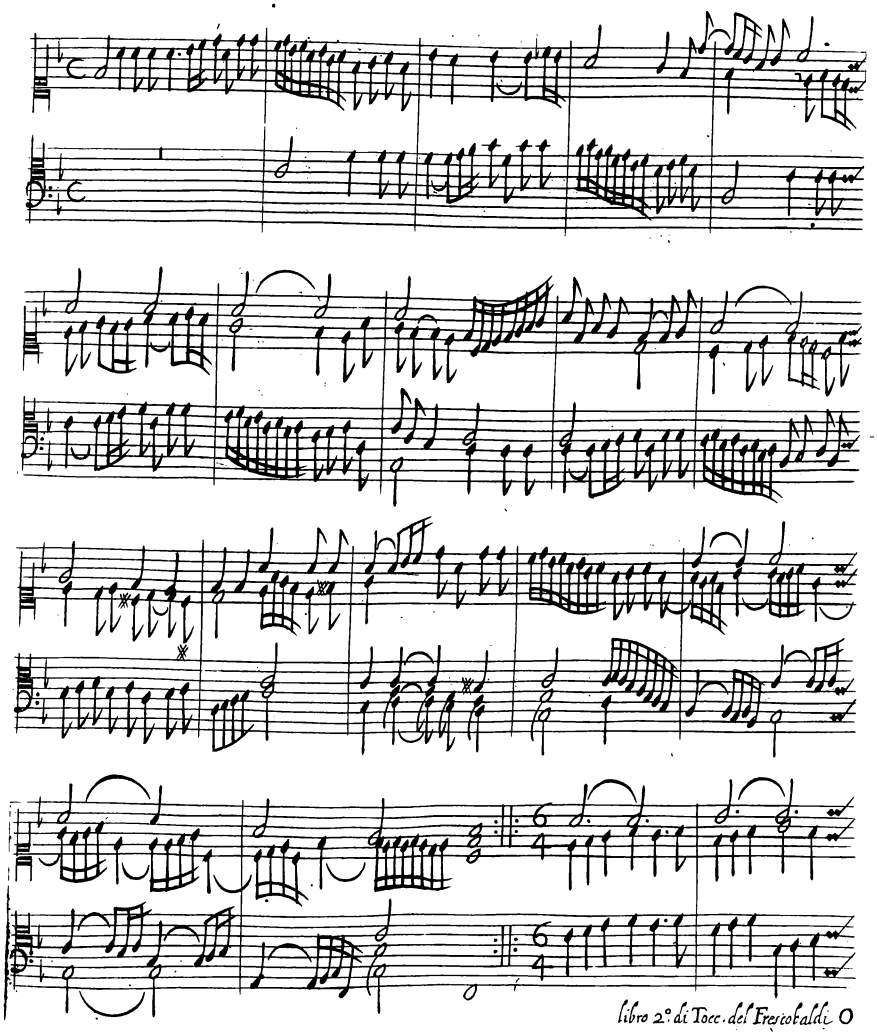

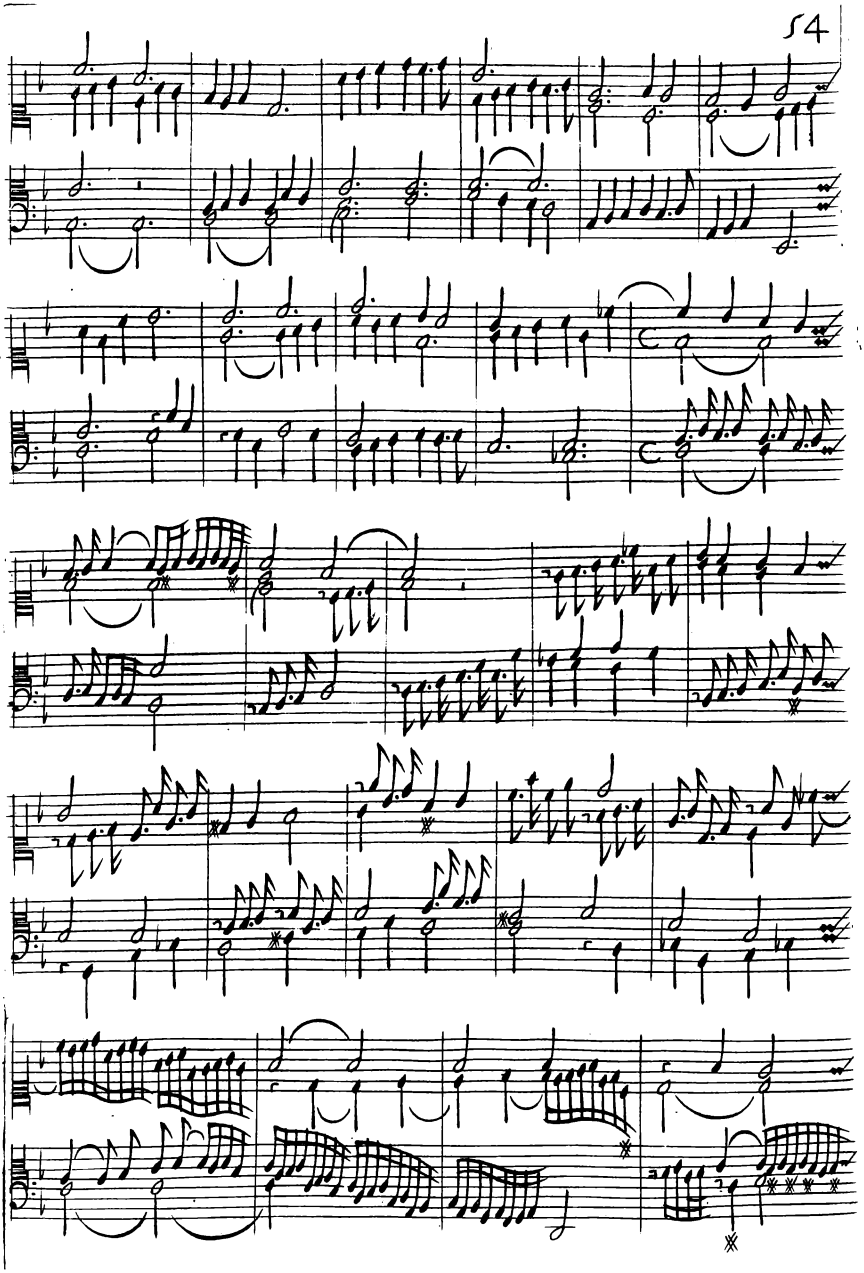

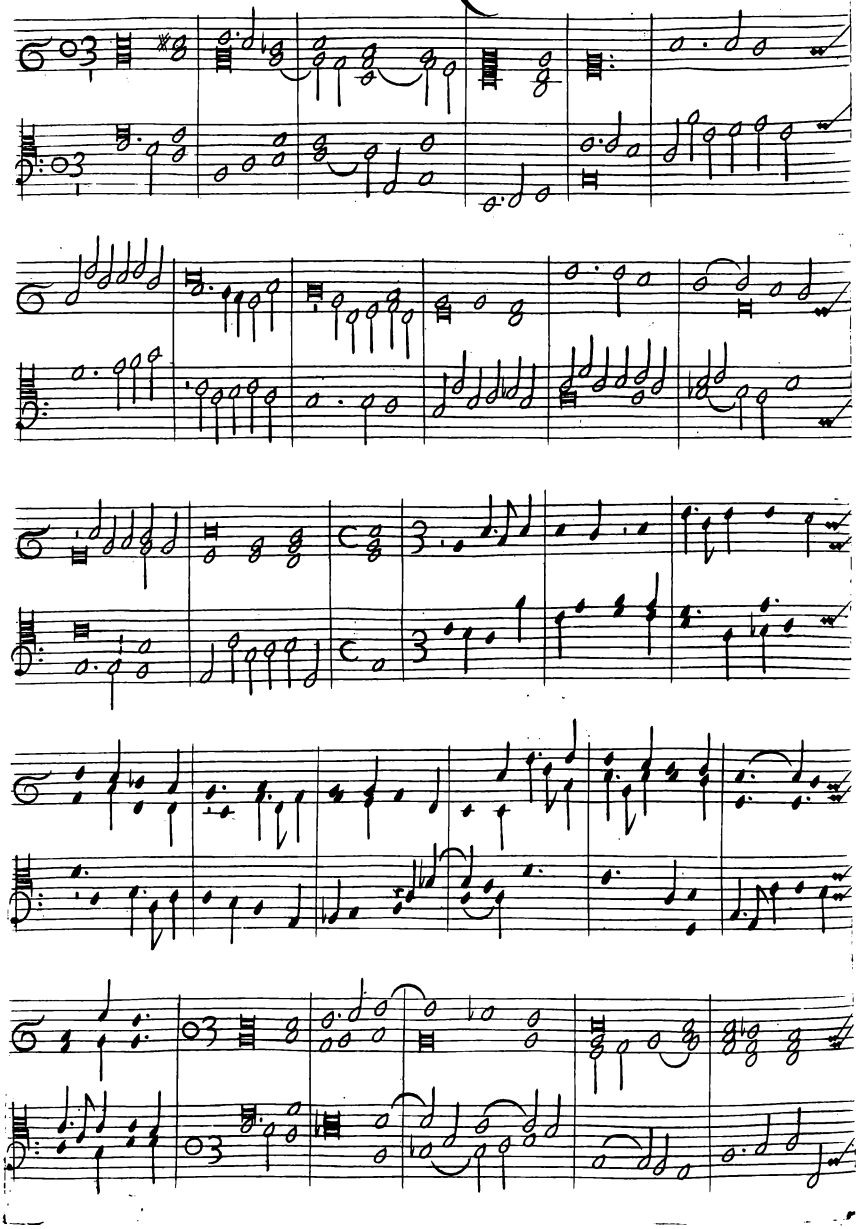

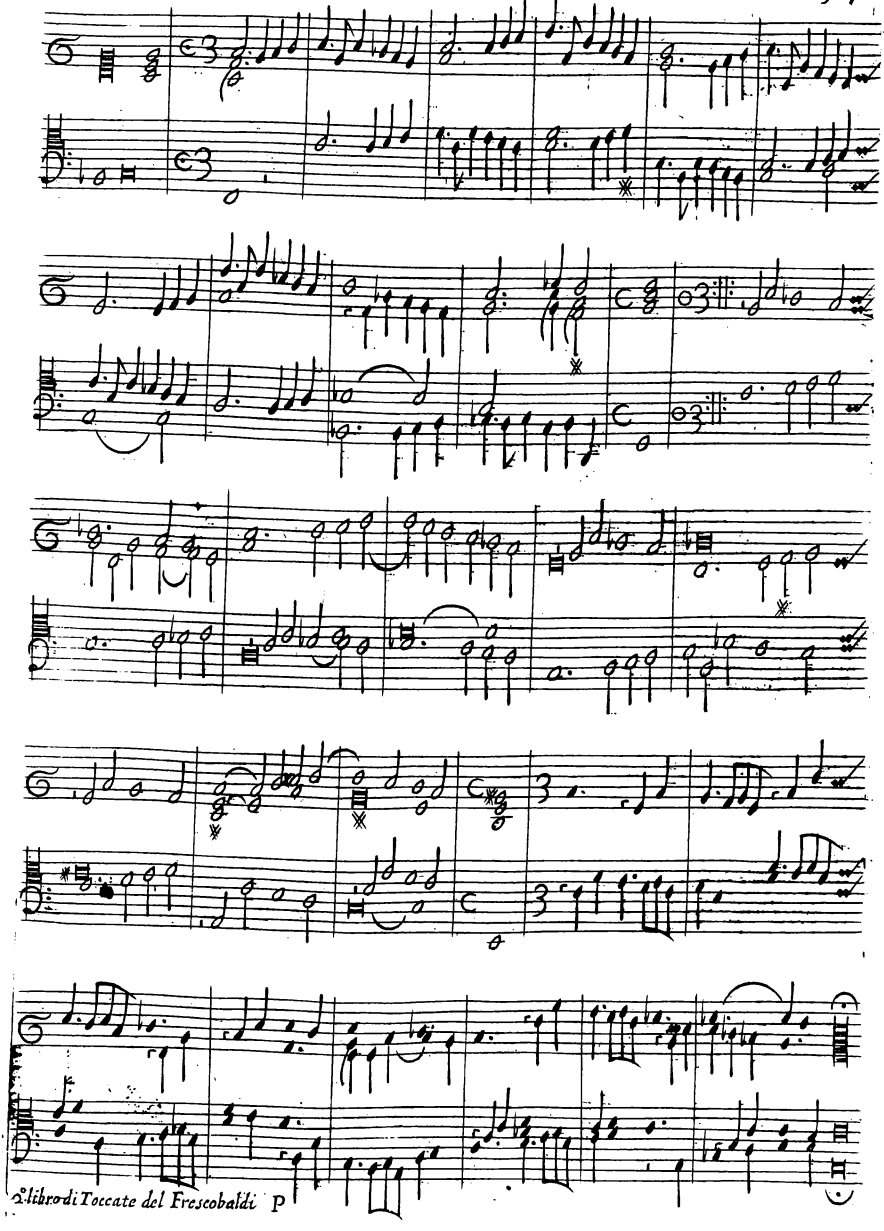

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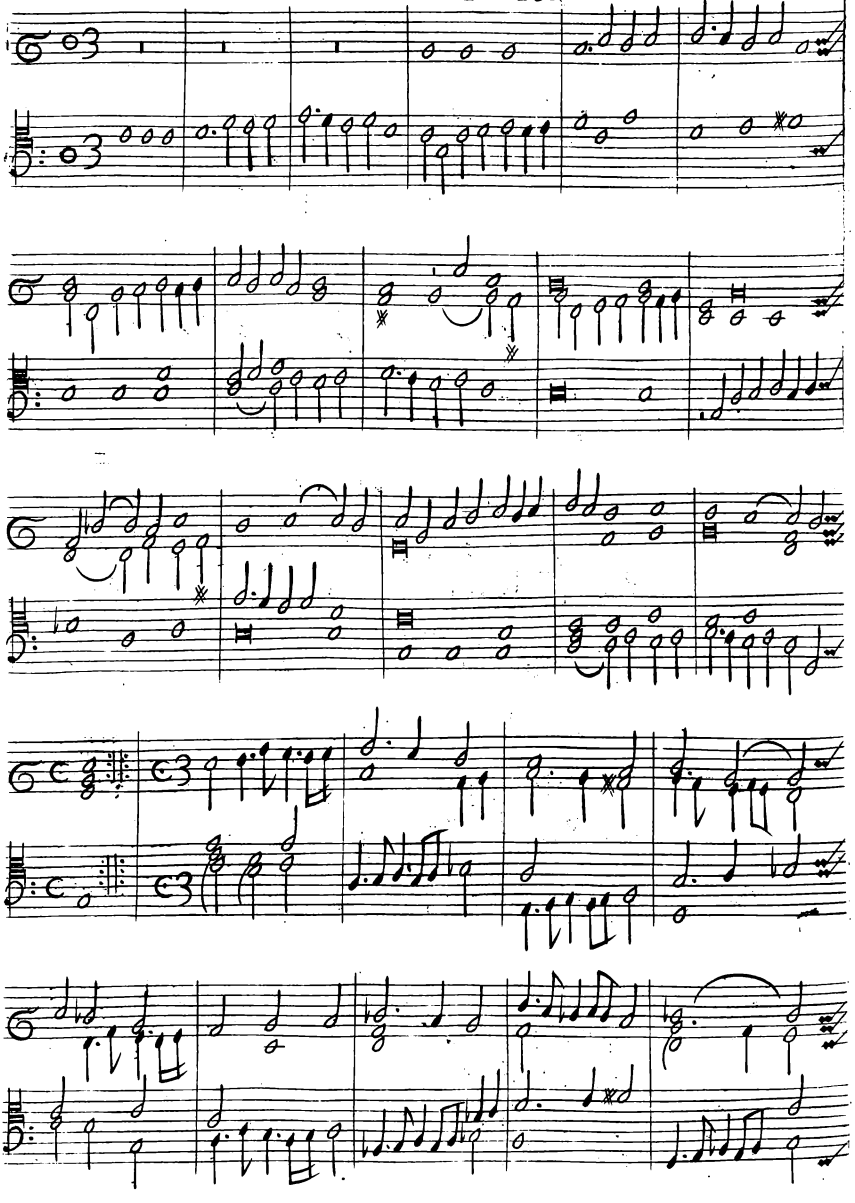

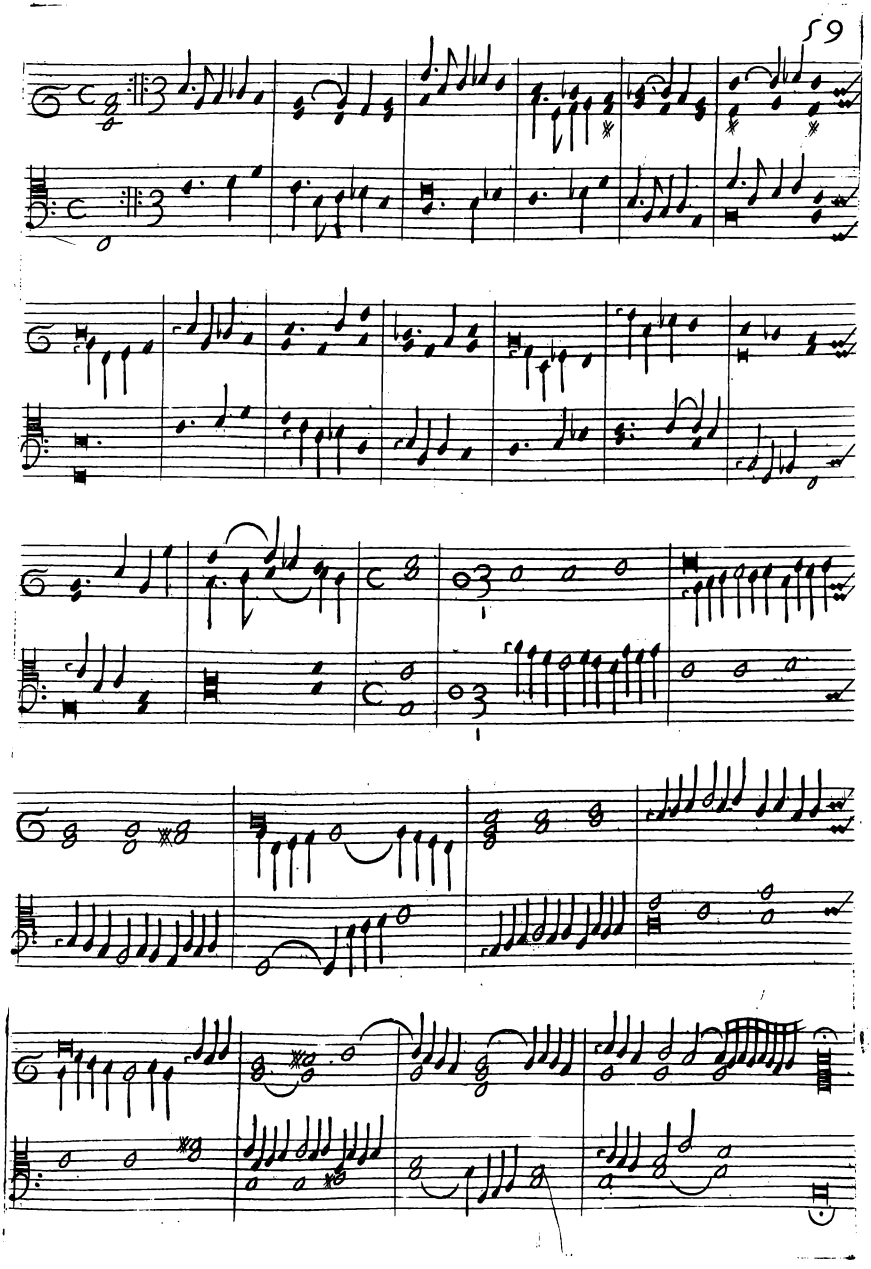

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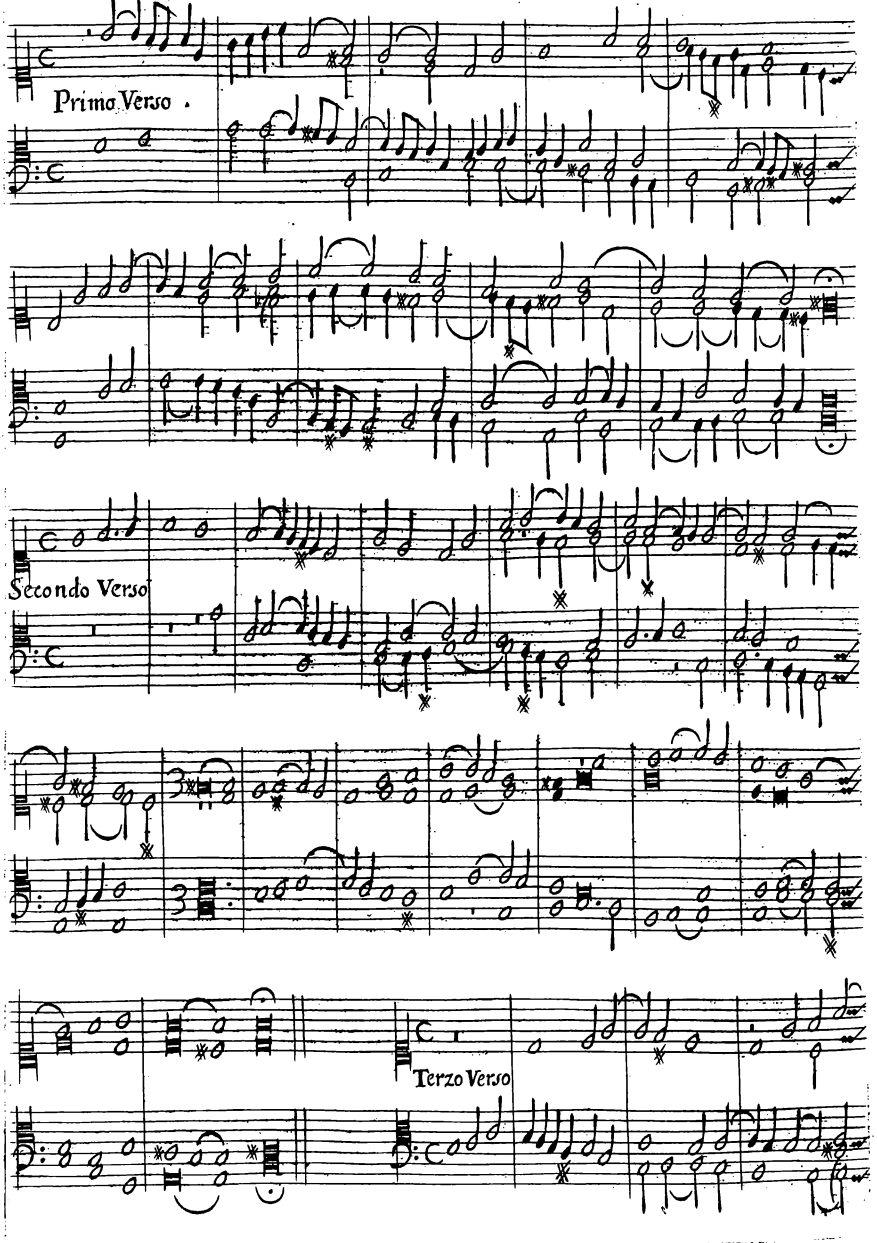

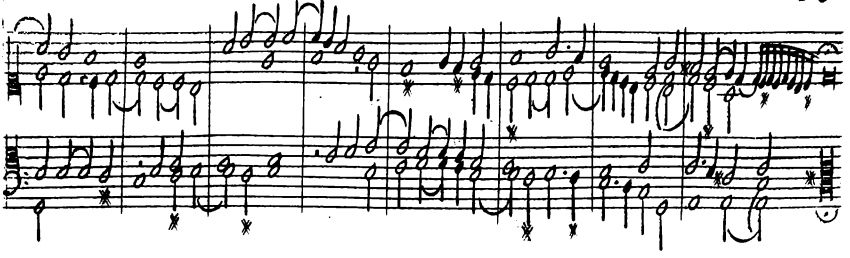

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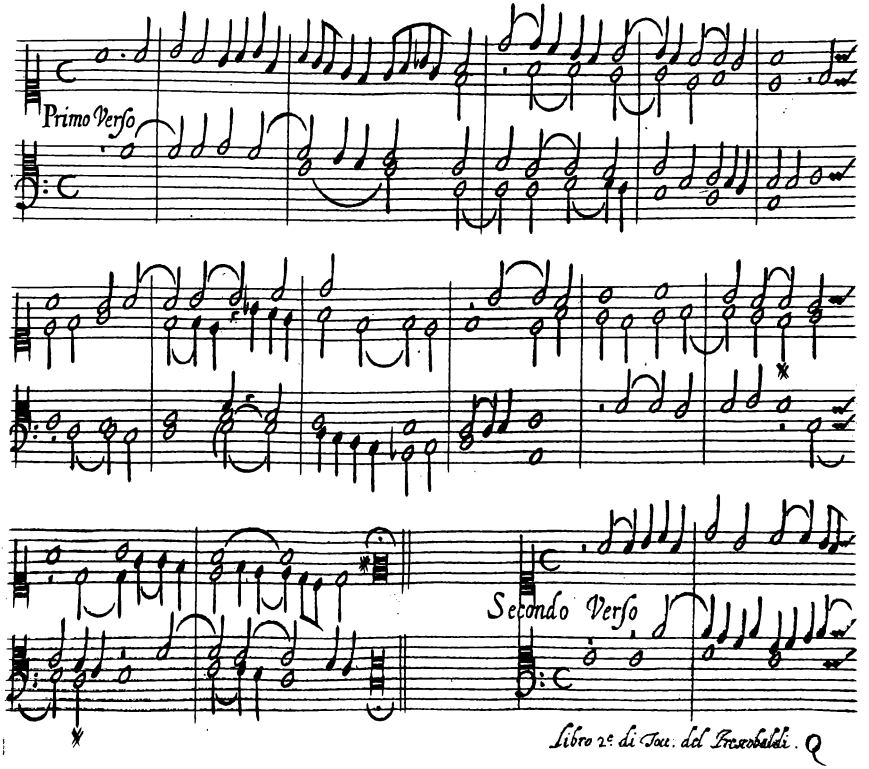

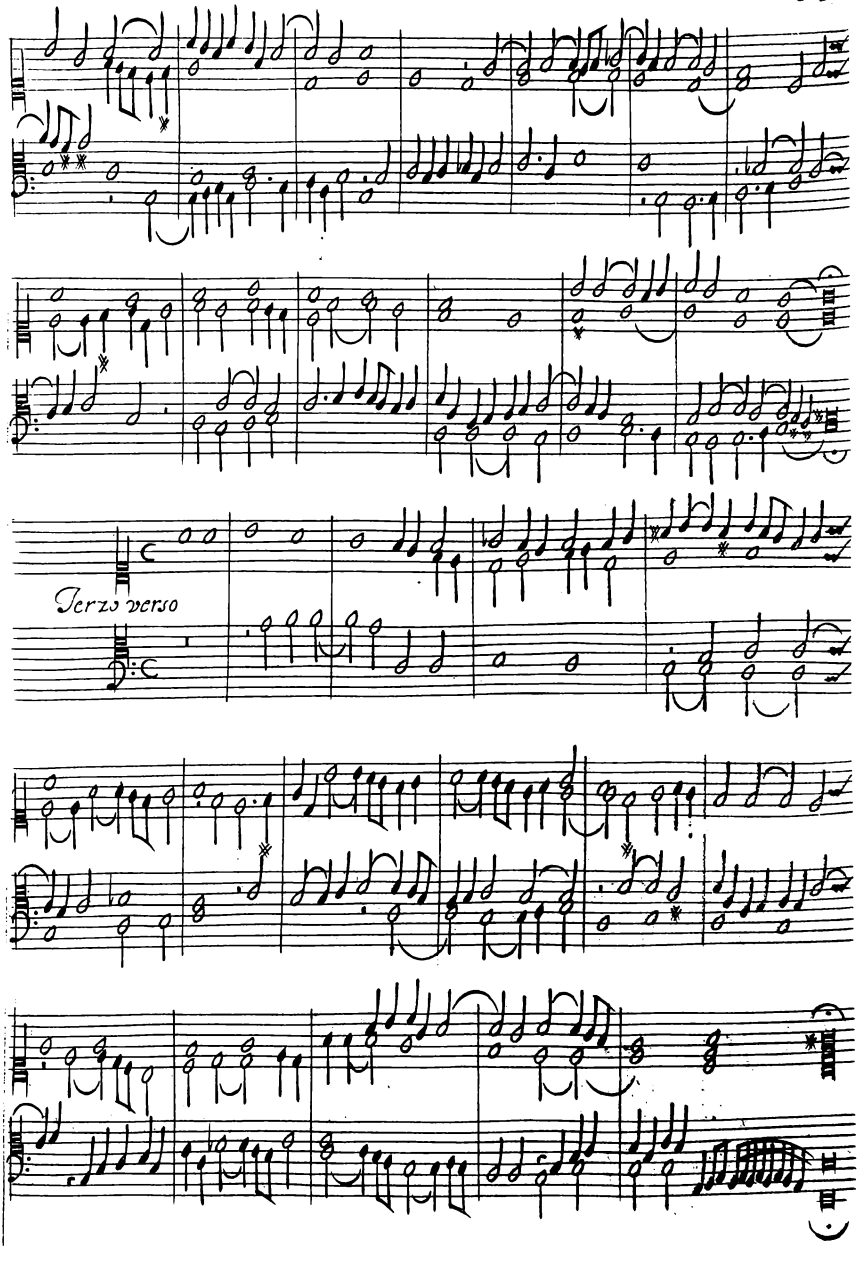
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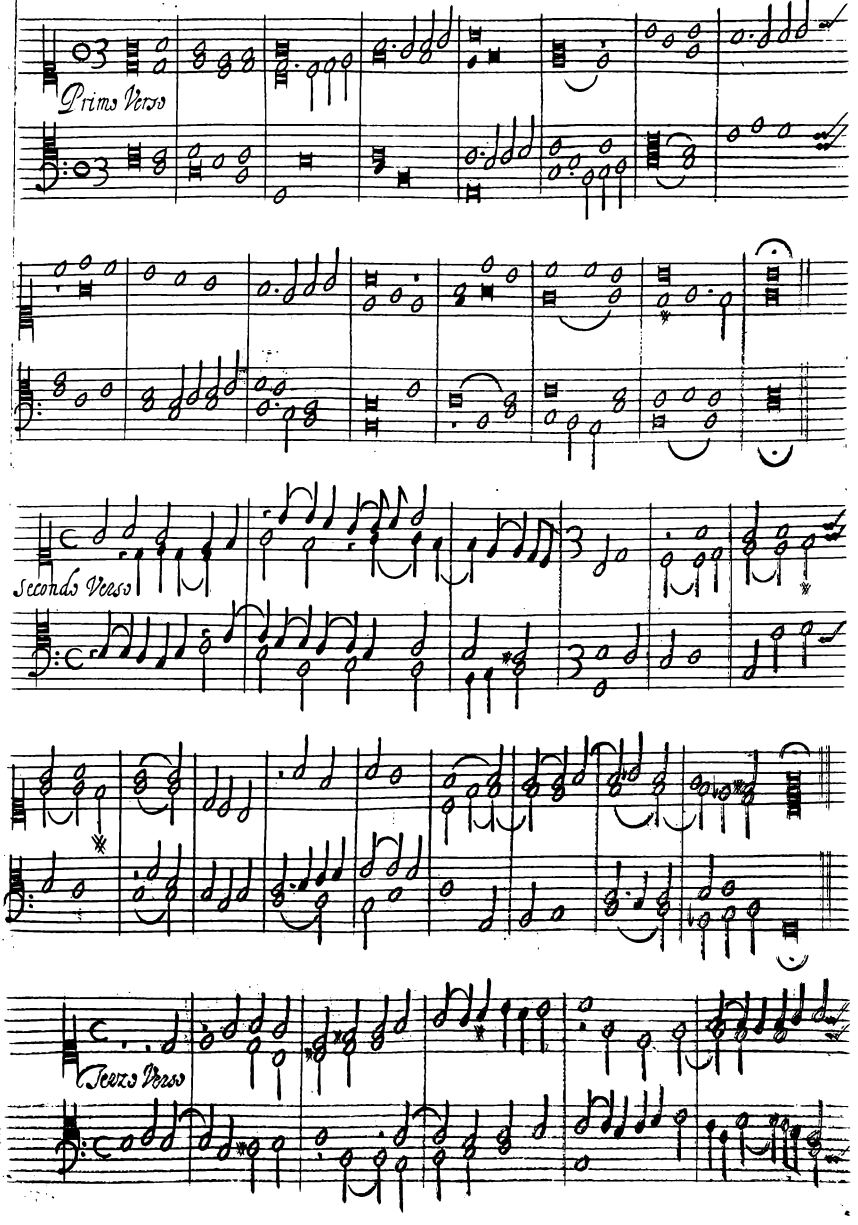

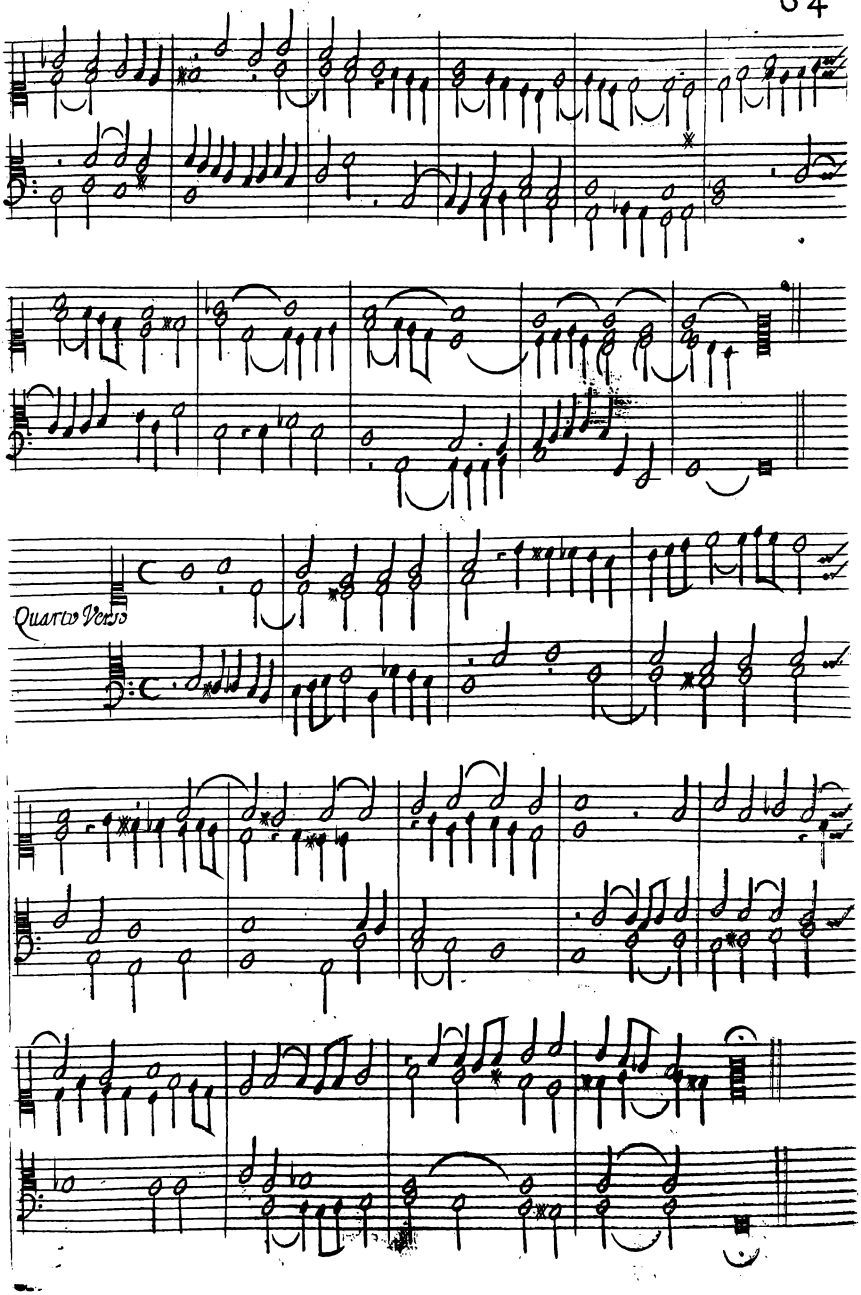
Quarto Verso

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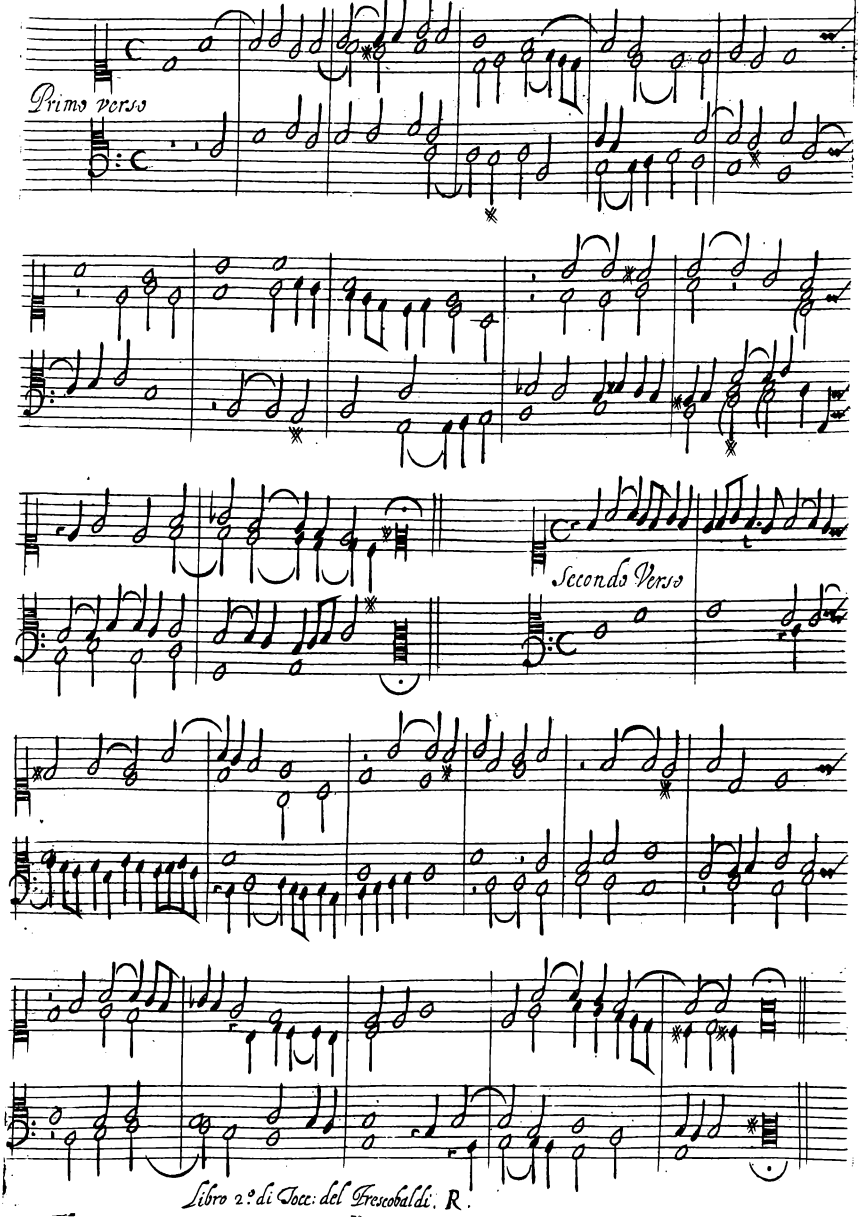

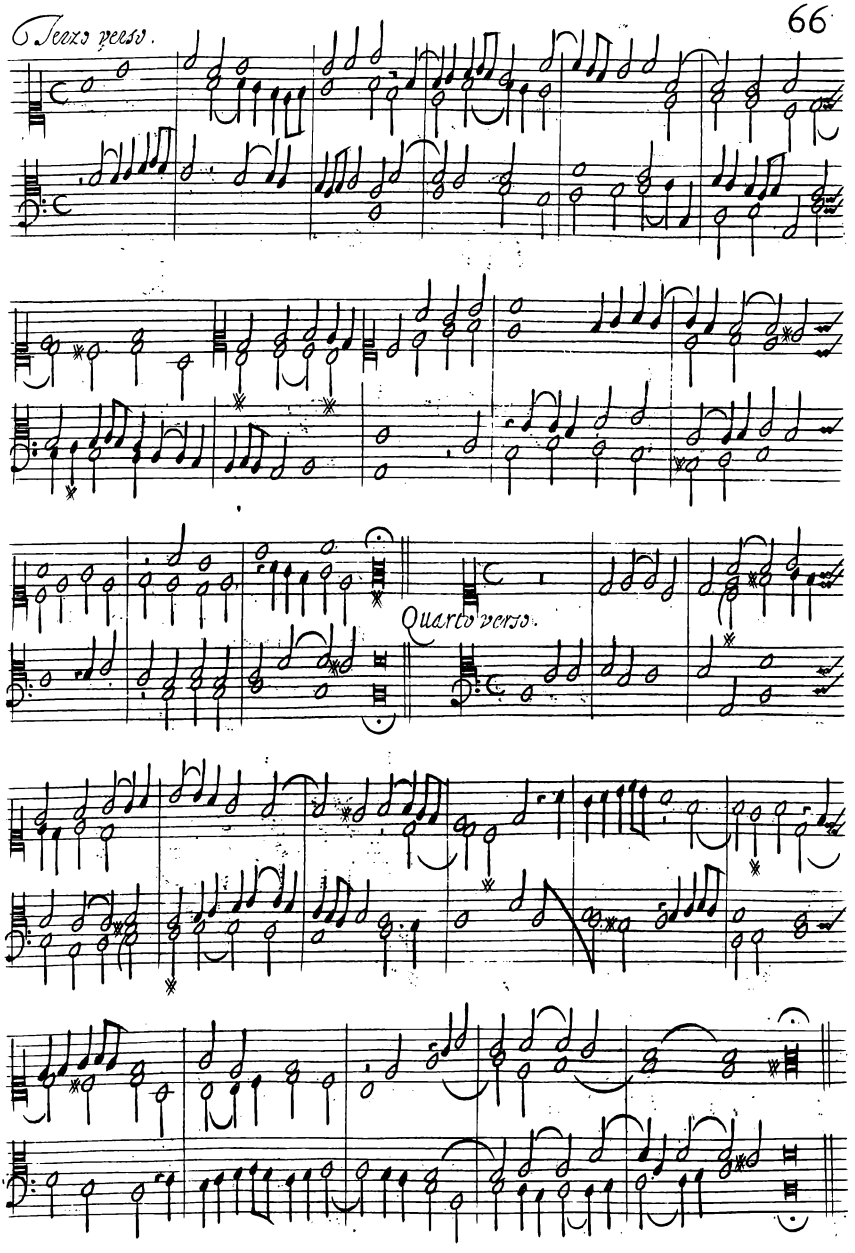
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Quarto verso.

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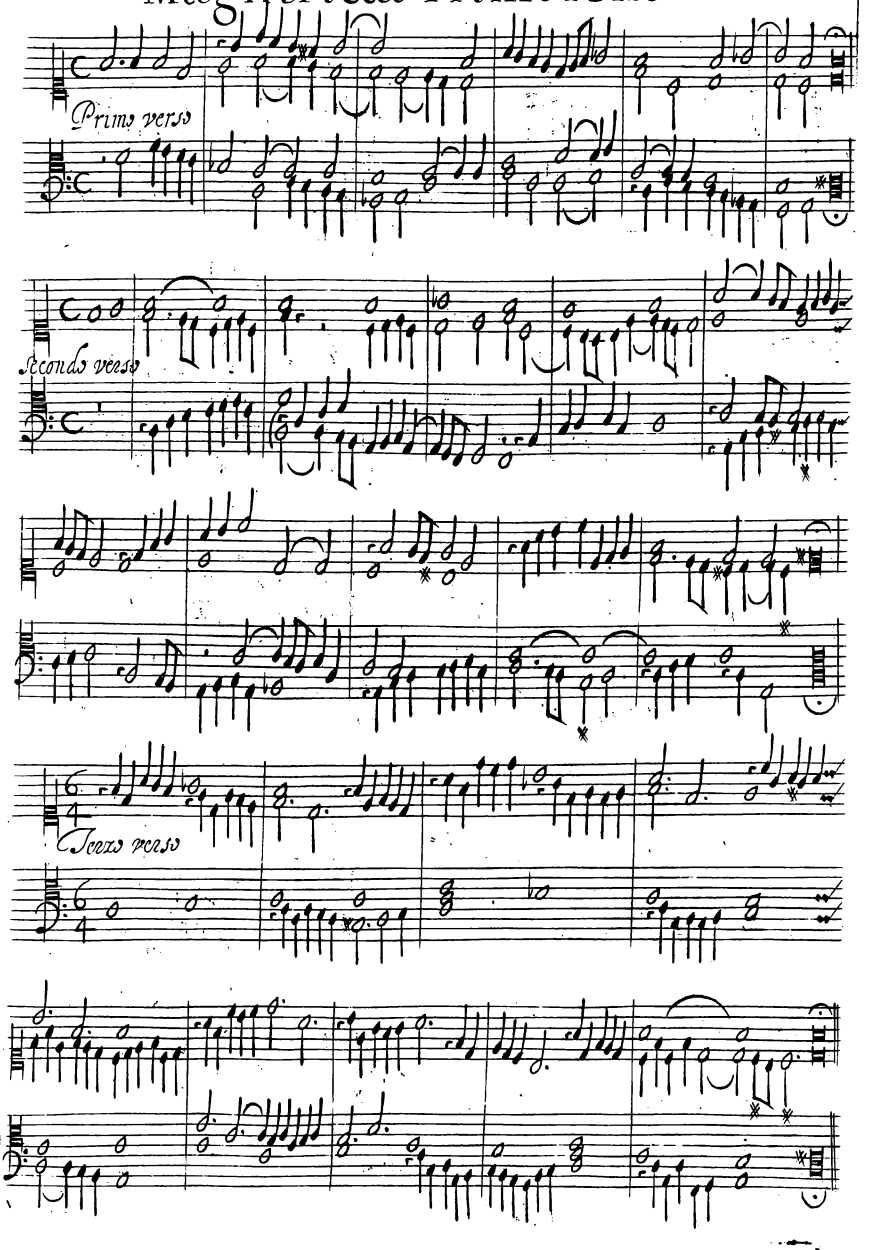

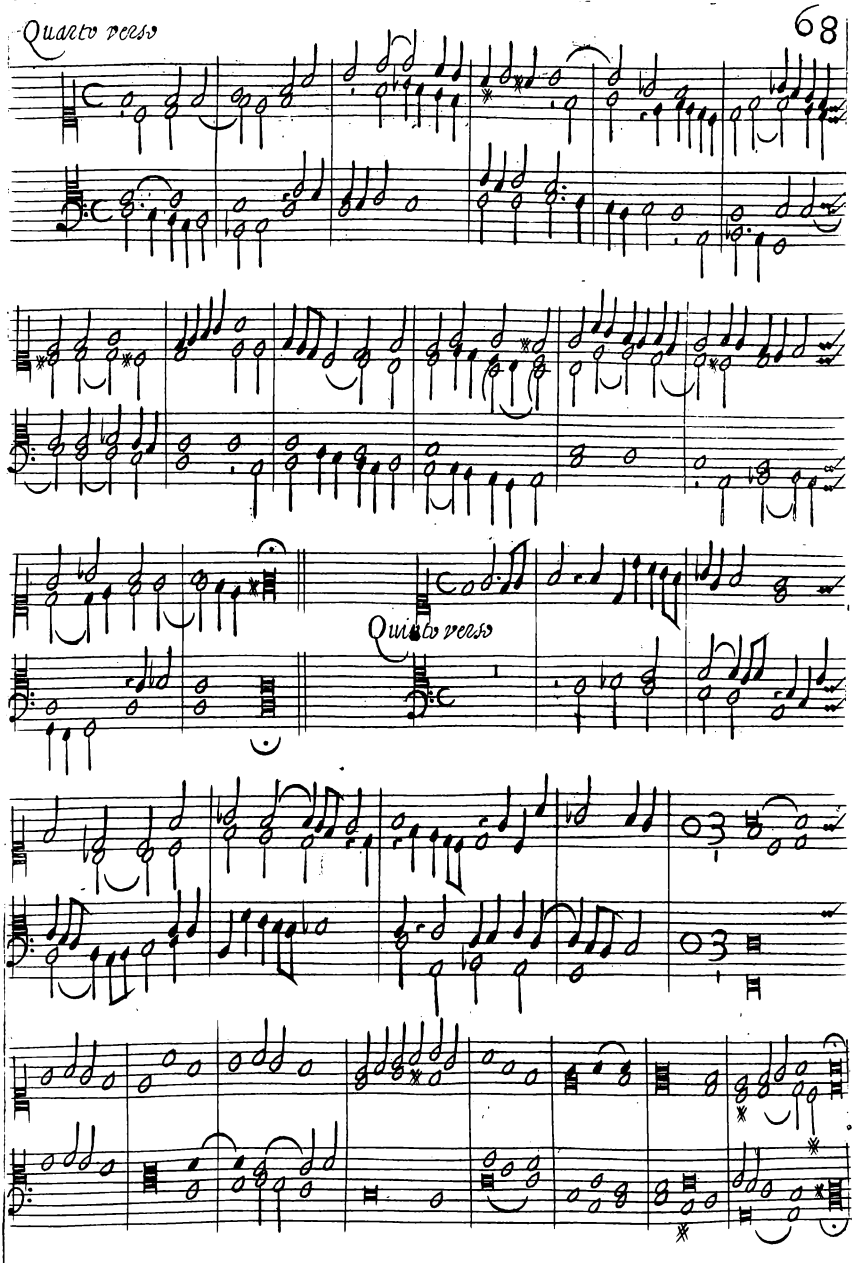
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Quarto verso

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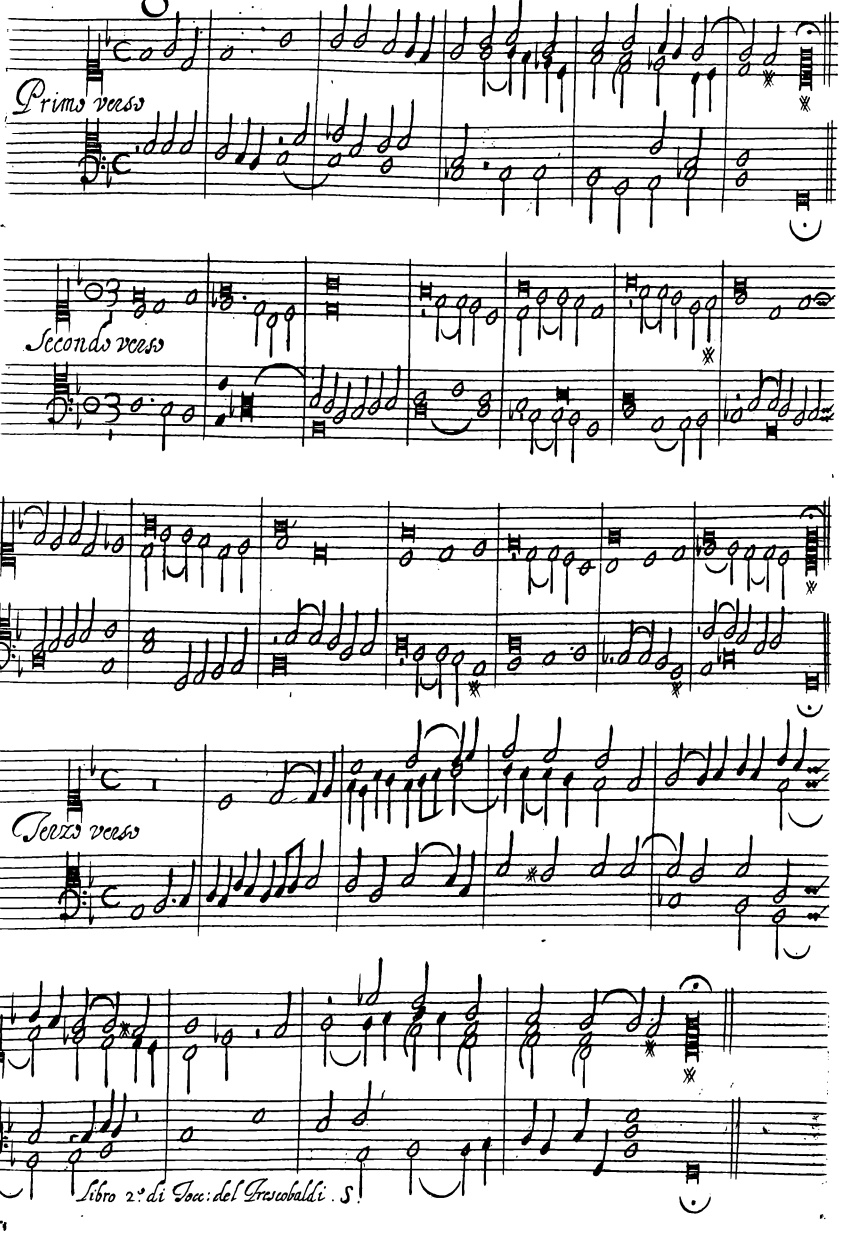

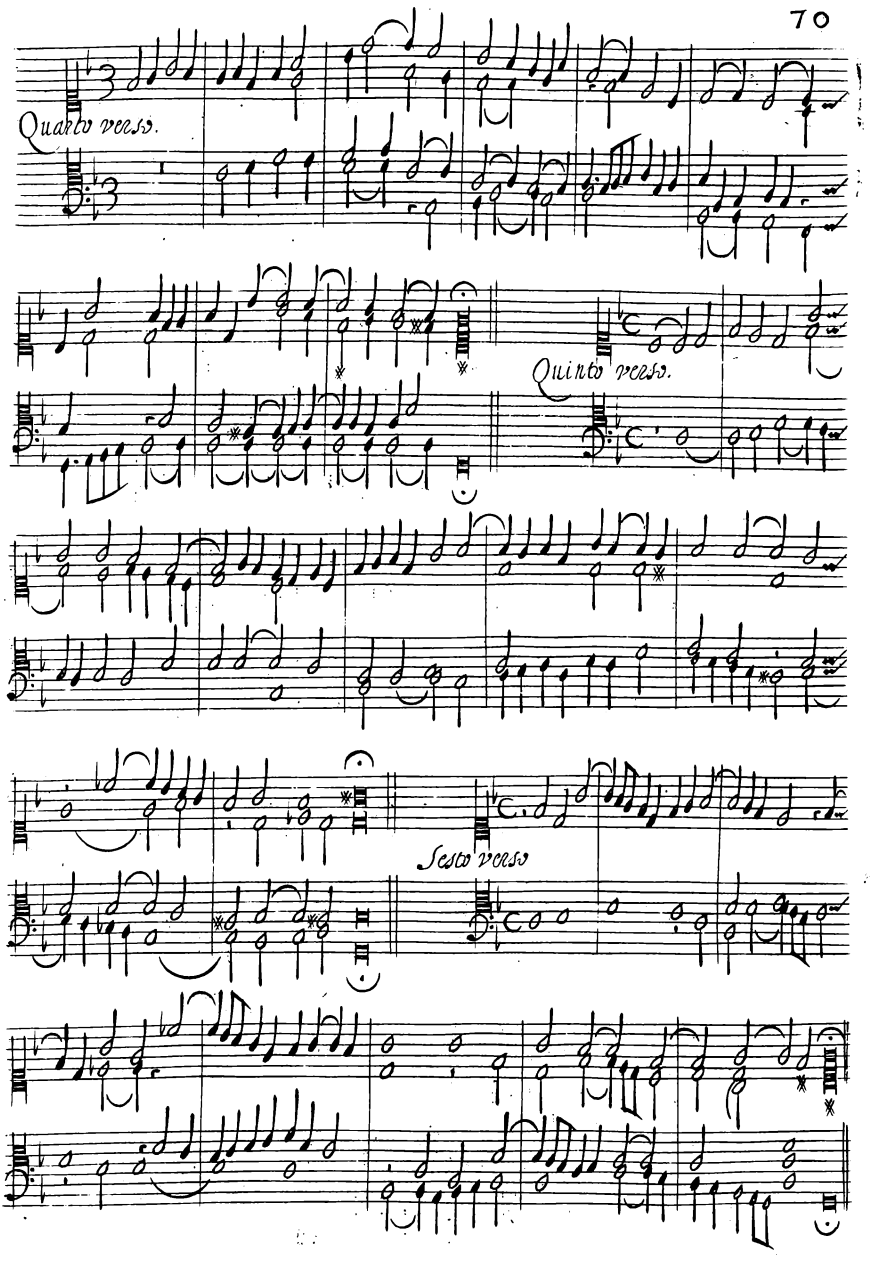
Quarto verso.
Quinto verso.
Sesto verso

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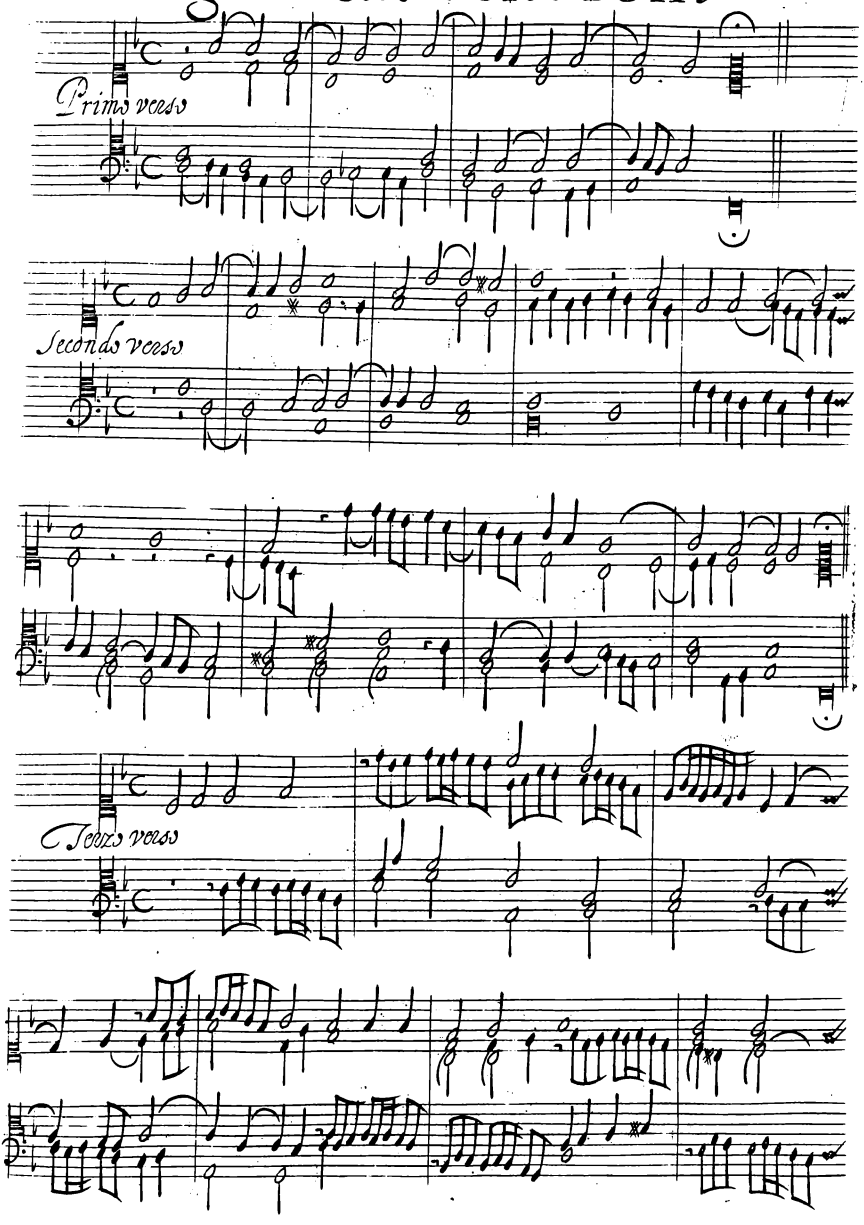
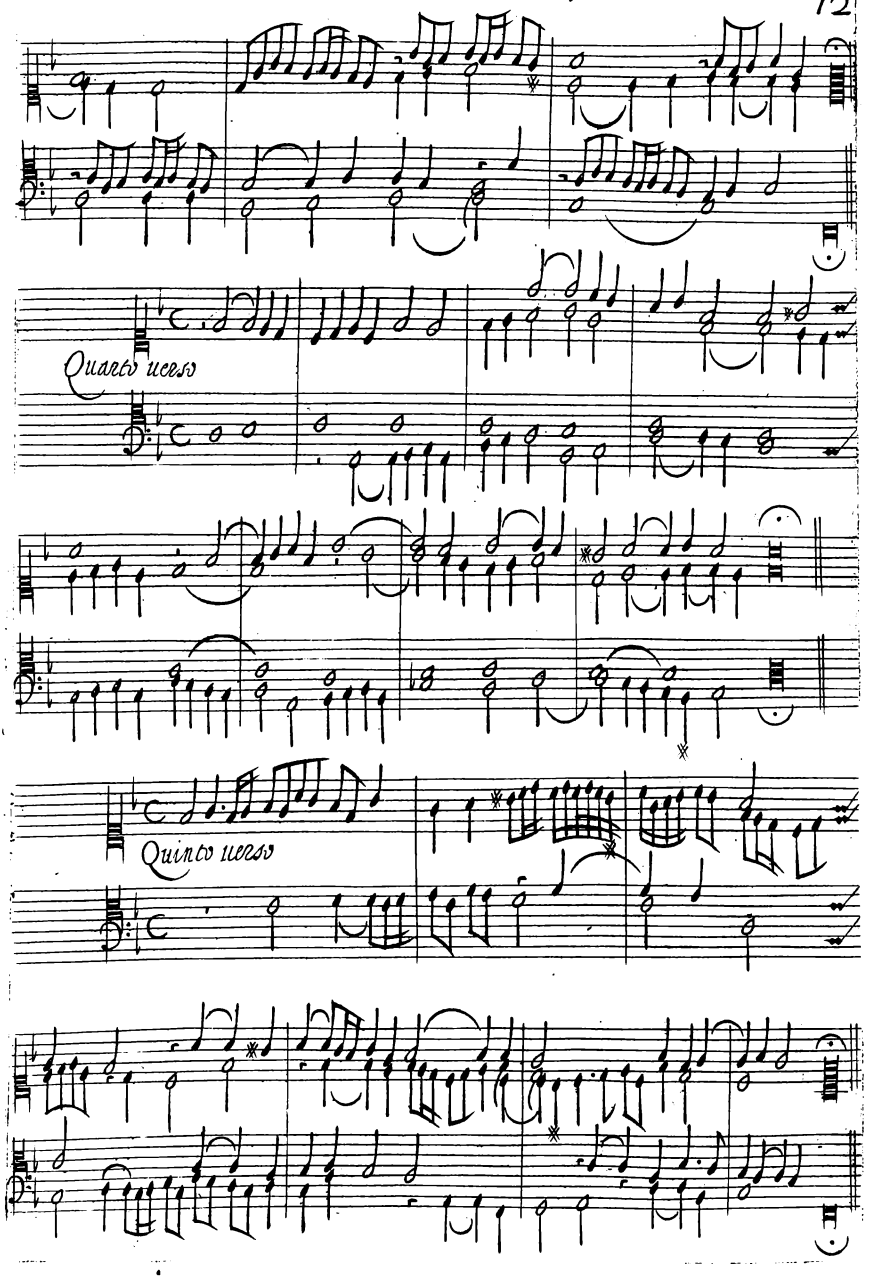
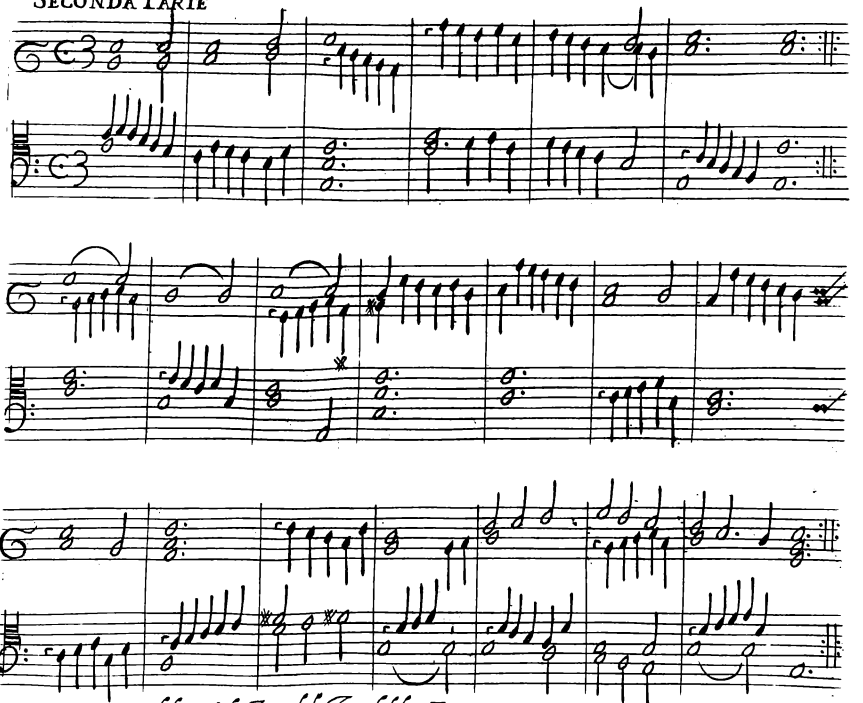
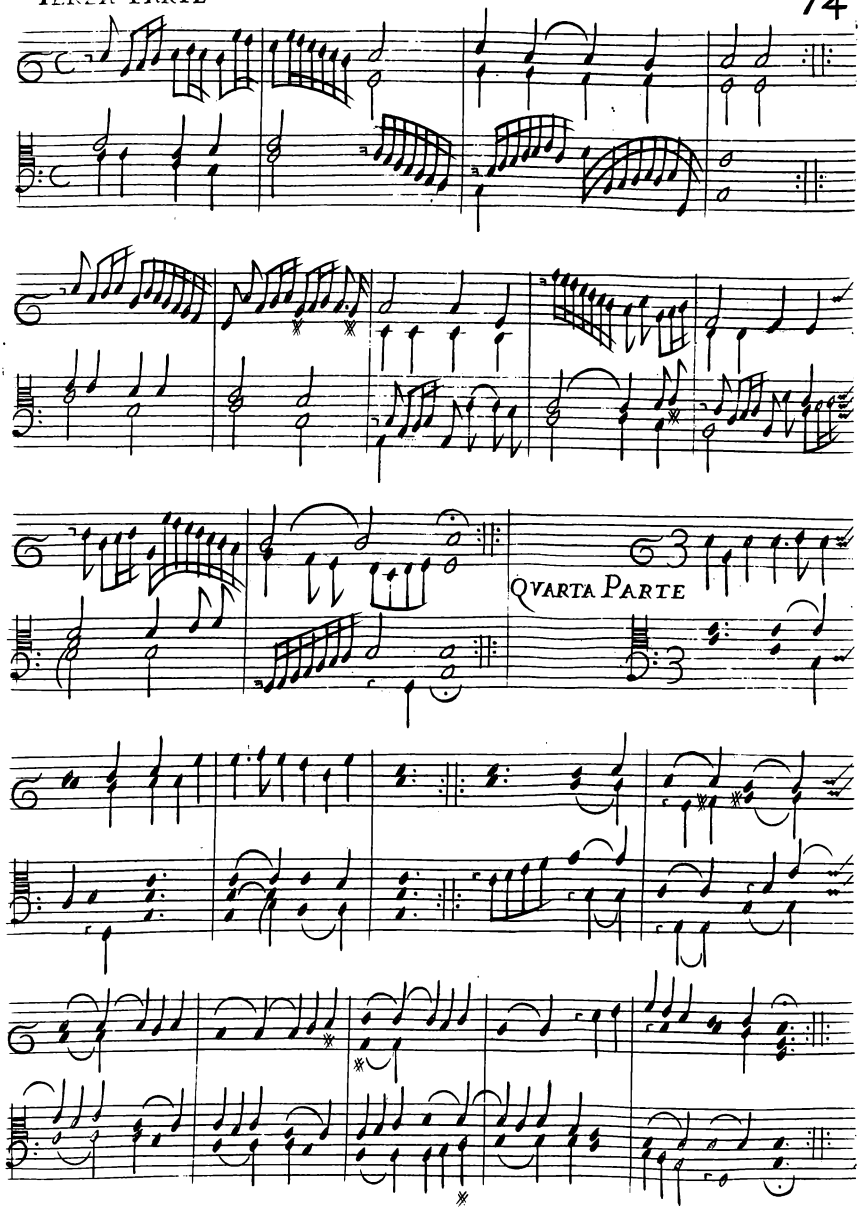



Quarto uerso
Quinto uerso

SECONDA PARTE

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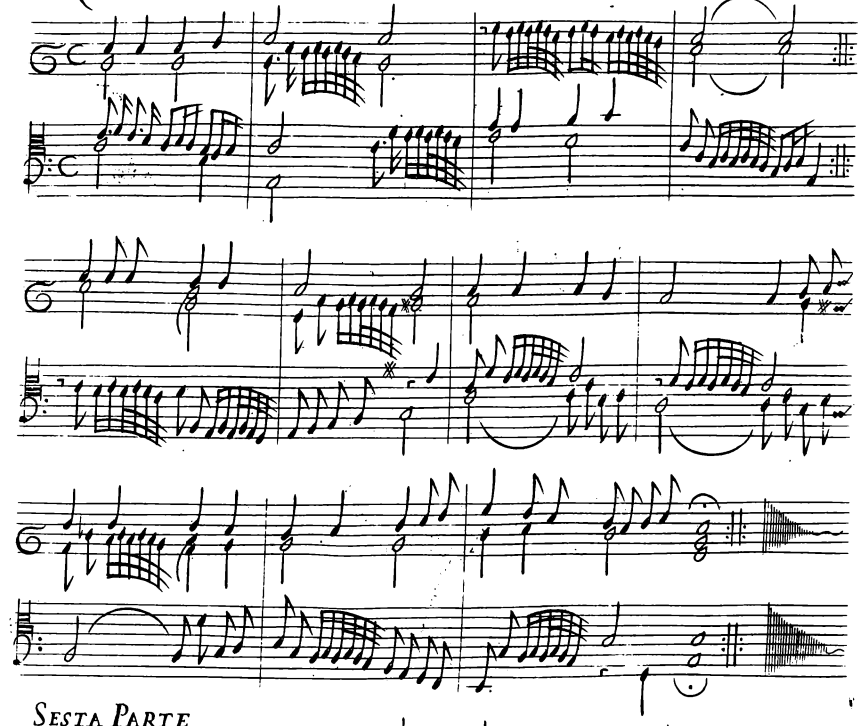
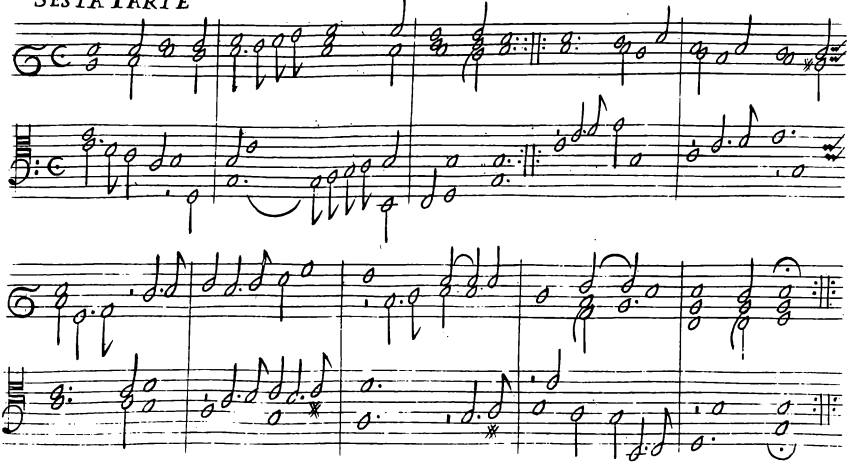
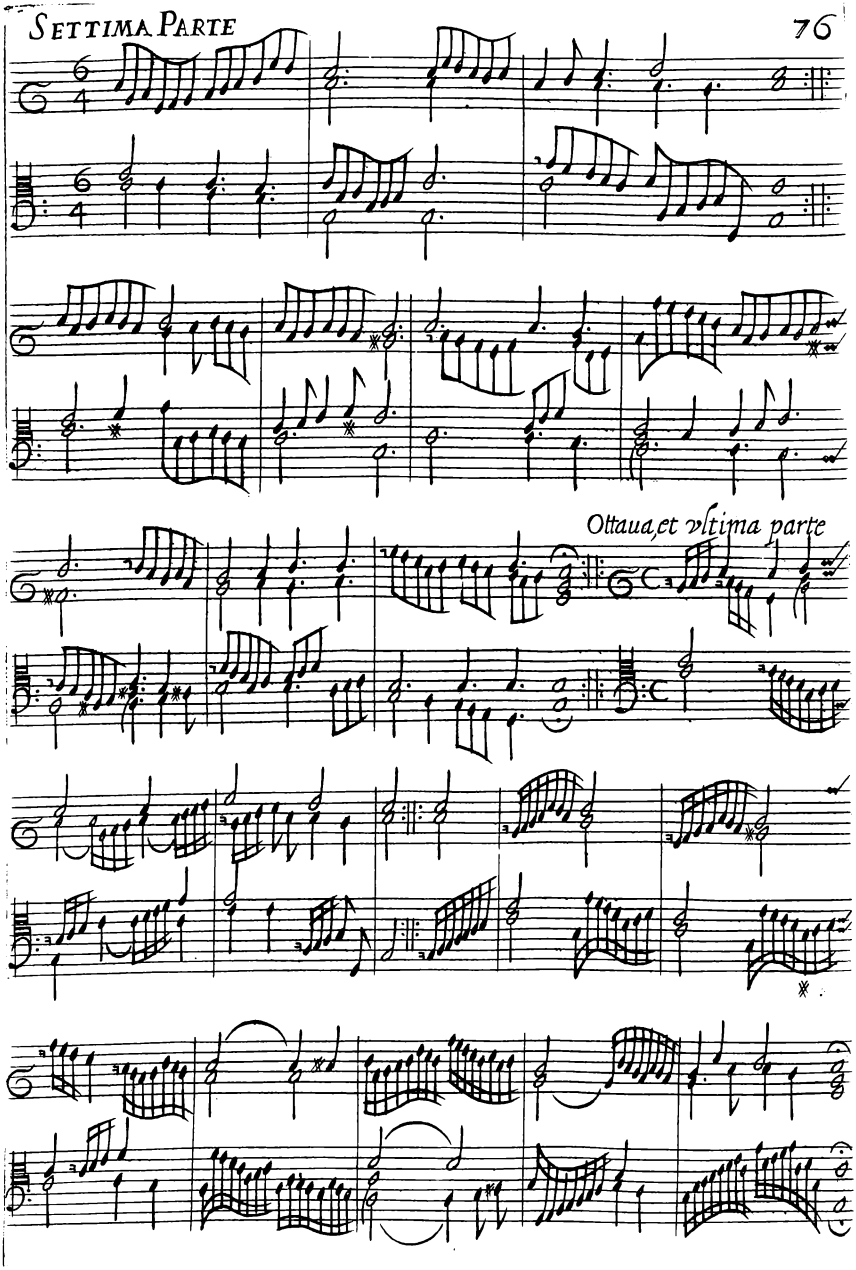


SESTA PARTE




Ottaua, et vltima parte

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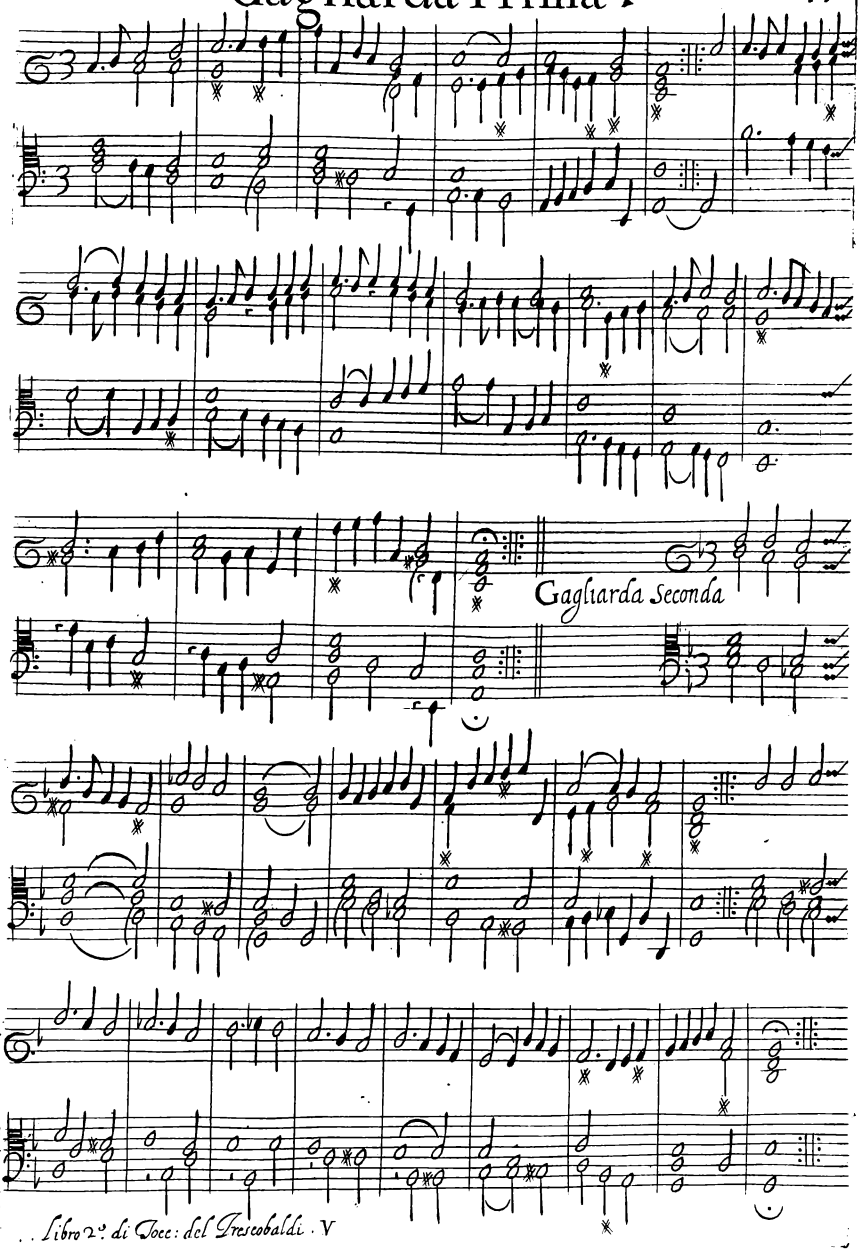

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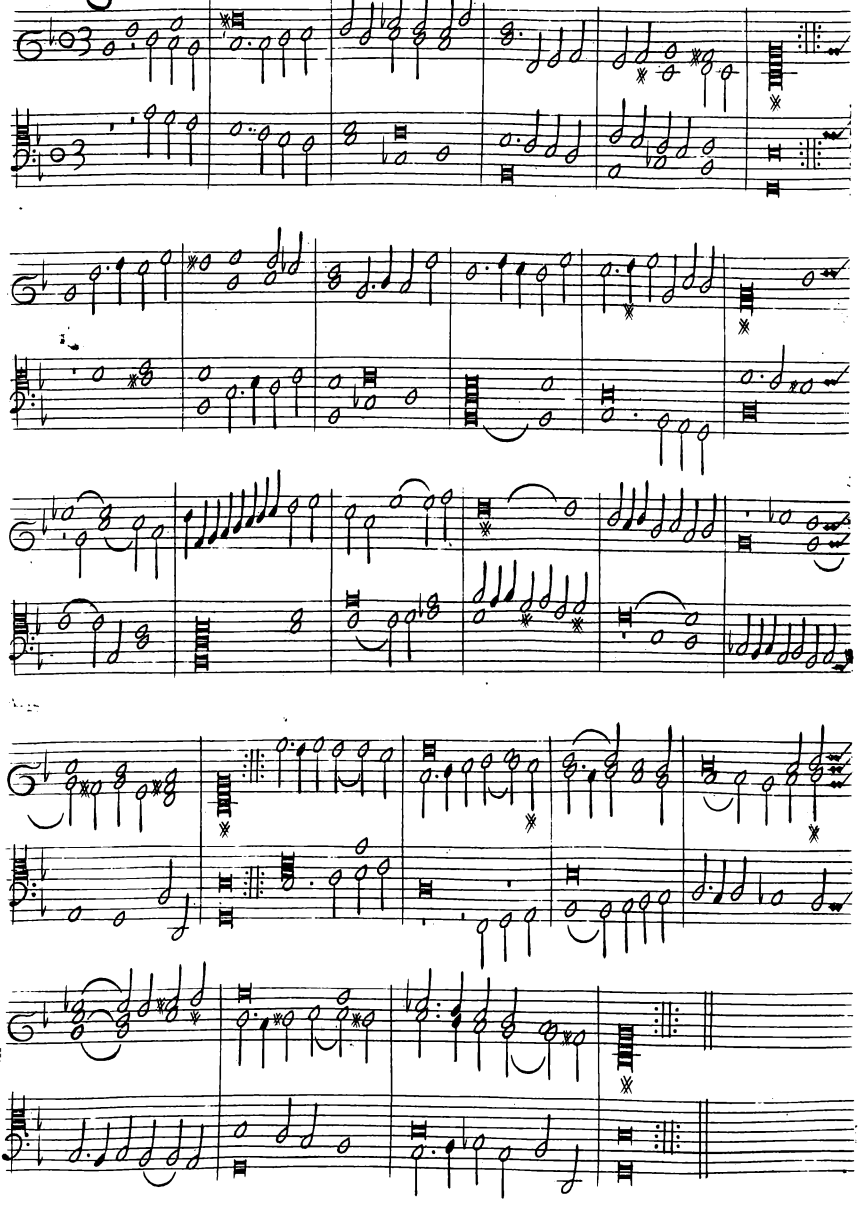

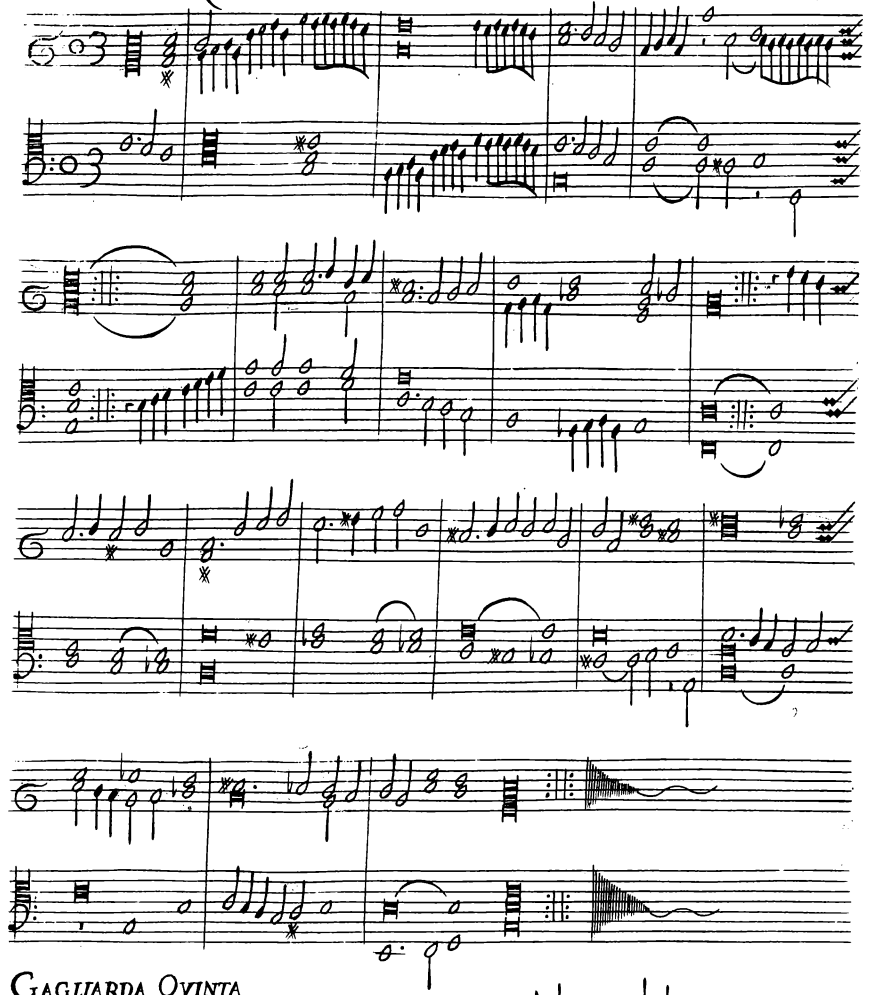

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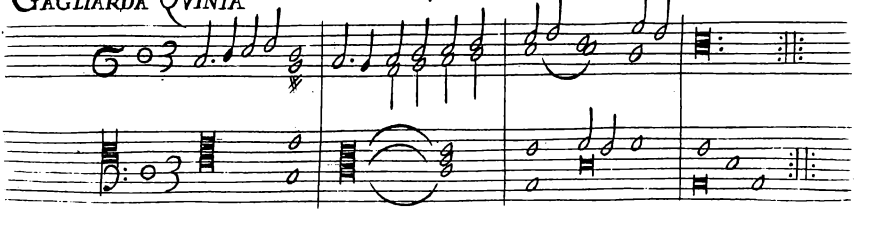

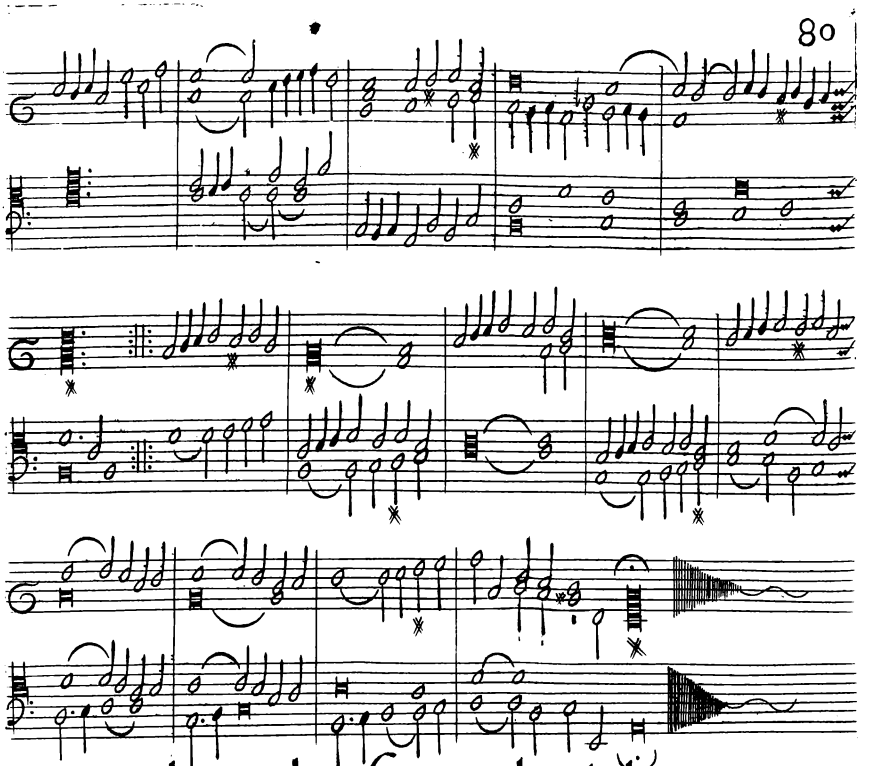

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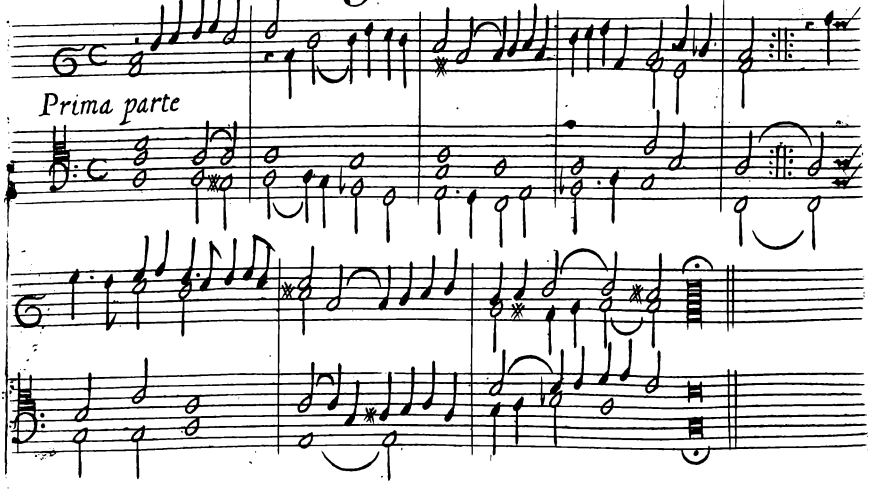
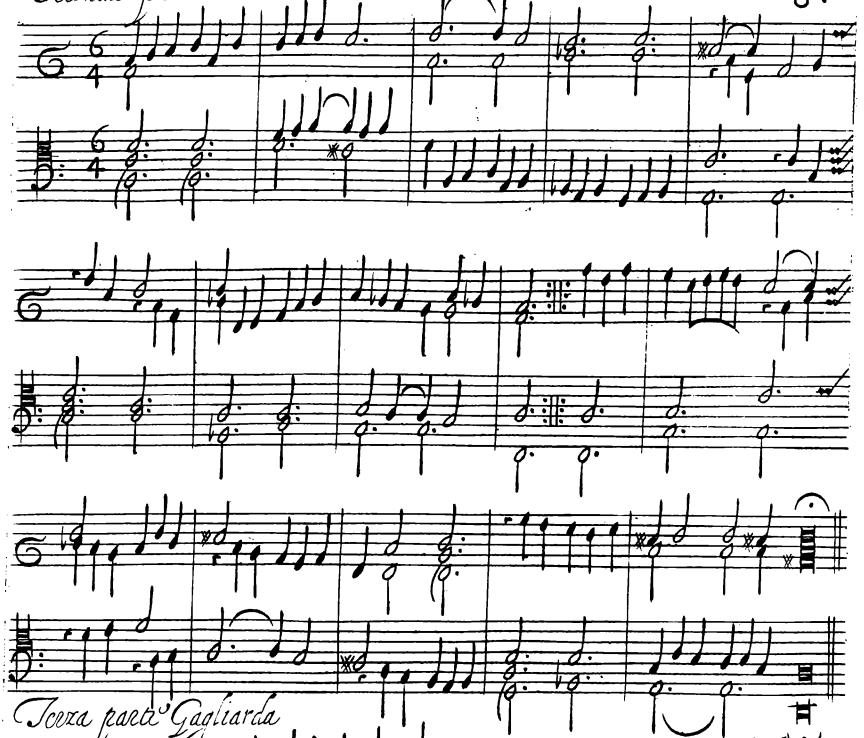
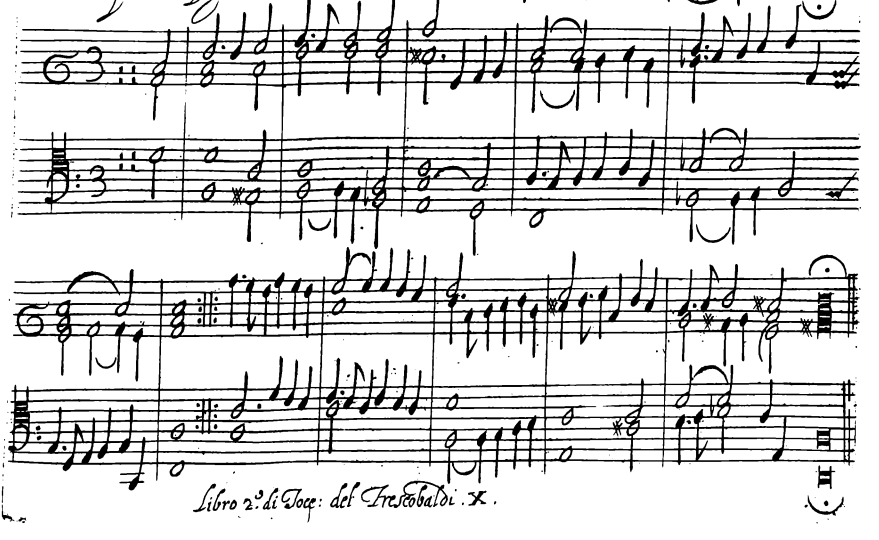
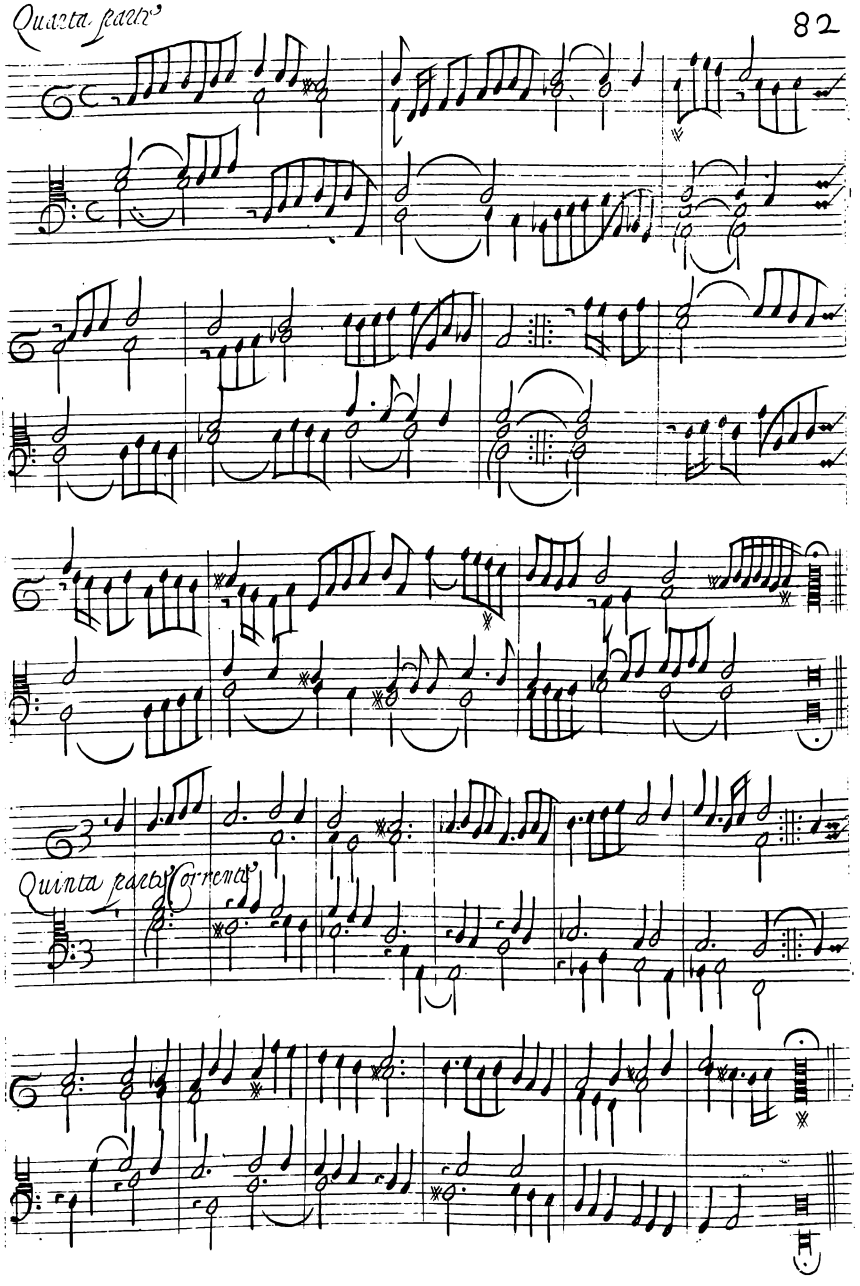


Seconda parte

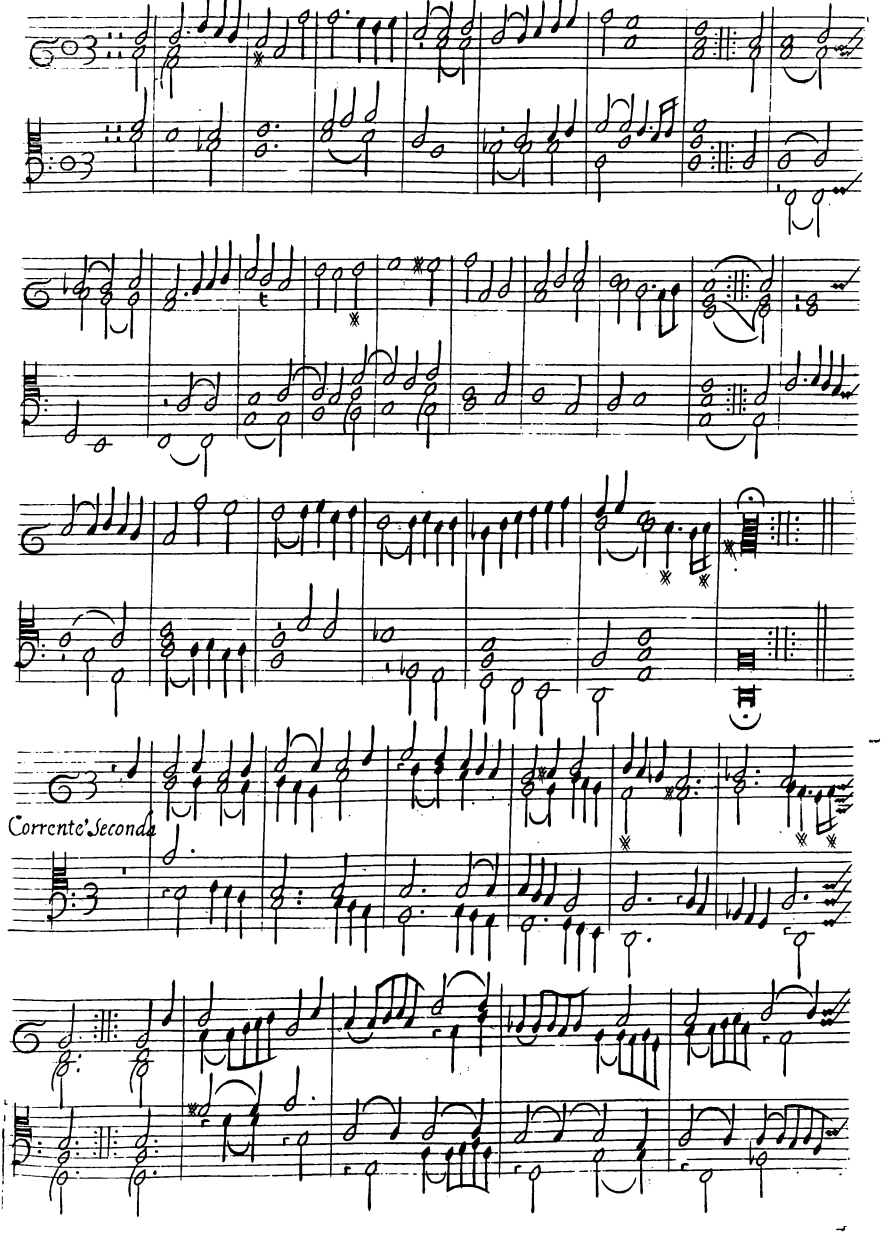


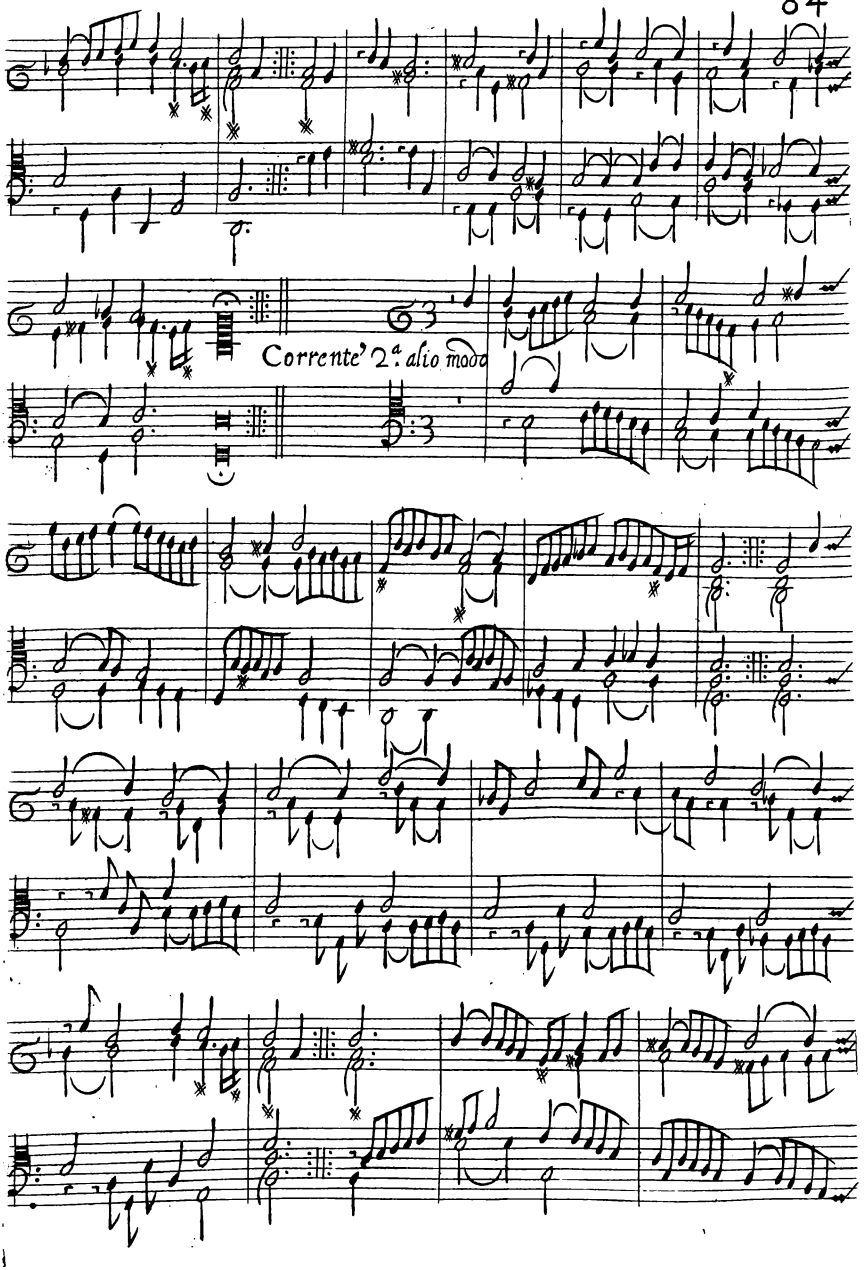
Terza parte Gagliarda

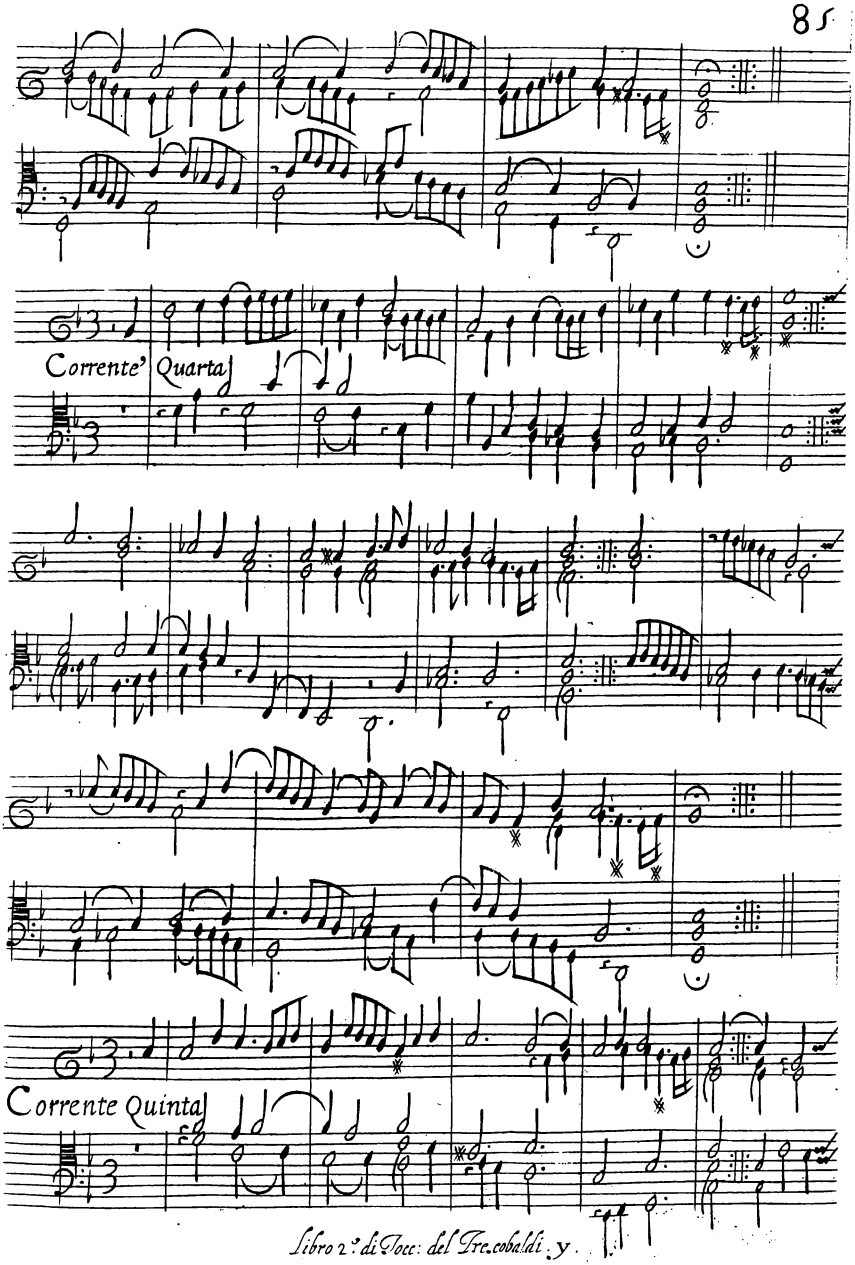


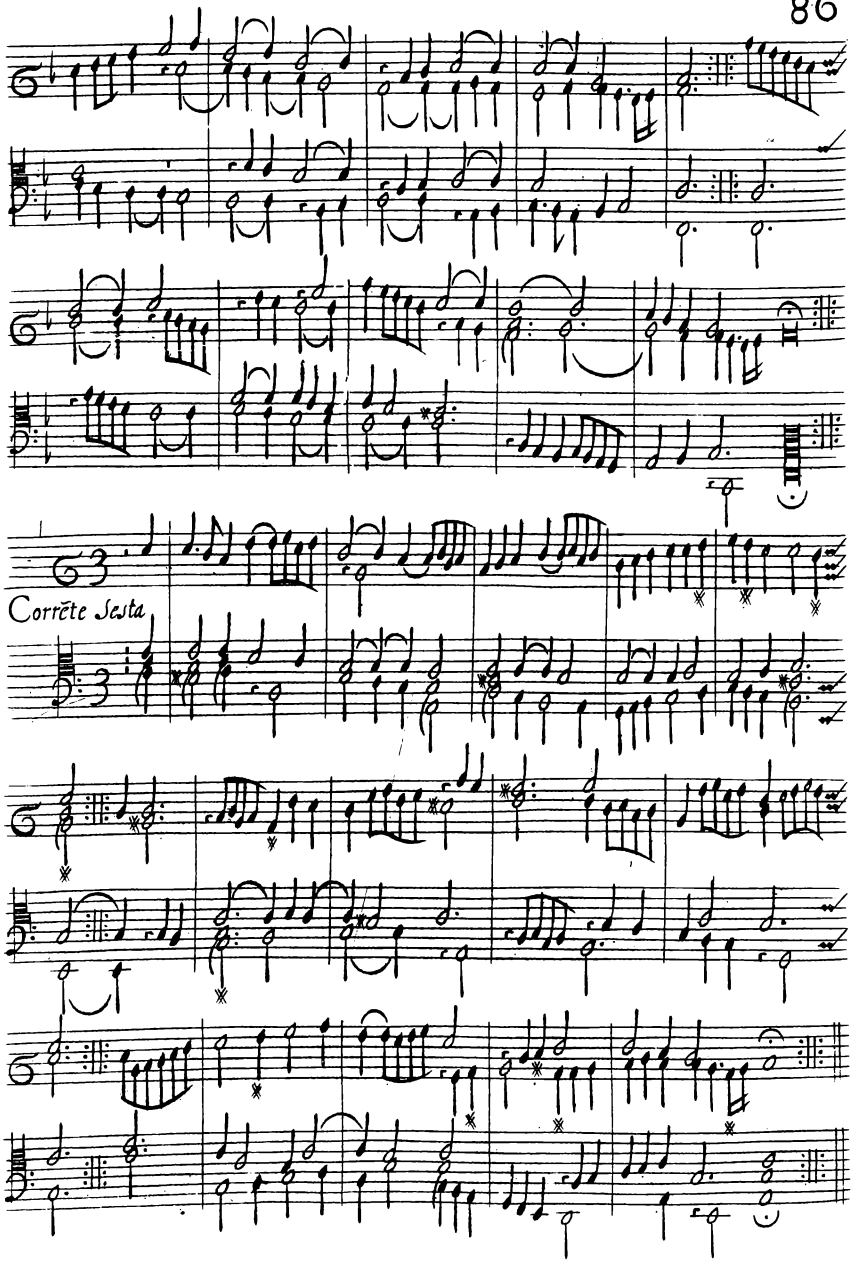

Quarta pars
Quinta pars Cornetta

# Corrente Prima




Corrente' 2ª. alio modo


Corrente' Quarta
Corrente Quinta


Corrête Sesta