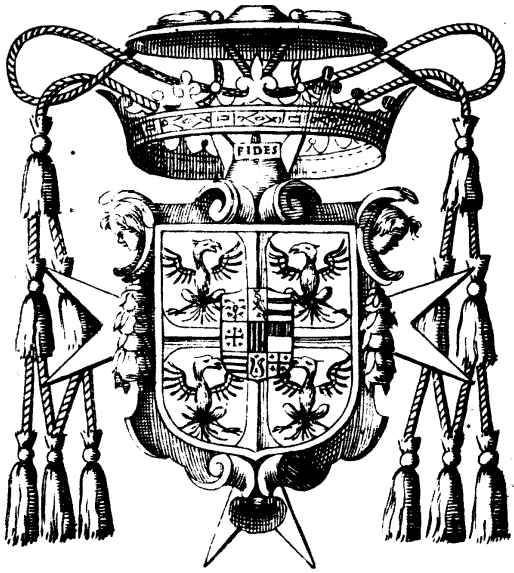
TOCCATE E PARTITE D'INTAVOLATVRA DI CIMBALO

DI GIROLAMO FRESCOBALDI
ORGANISTA

IN S. PIETRO DI ROMA

LIBRO PRIMO



Con licenza de Superiori
In Roma appresso Nicolò Borboni

Al Ser.mo et R.mo Sig. Il Sig. Cardinale
Duca di Mantoua et Monferrato.

A' gran Principe, et à chi fauorisce la uirtù, come fa V.A. con egual talento di liberalità, et di sapere, si deuono offerire i parti del proprio ingegno, perche restino honorati, et di buon giuditio, et cortese protettione. Onde hauendo io composto il mio primo libro di fatiche musicali sopra i tasti deuotamente lo dedico all'A.V. che in Roma si degnò d'eccitarmi alla prattica di queste opere et mostrar, che le fusse non poco accetto questo mio stile. Il cui frutto nato dalle benigne influenze di V.A. è ragione che à lei si consacri, et per lei uiua, se sarà degno di tanto. Ma come può non uiuere consecrandosi a lei? Se col donarsele si fa suo, per conseguenza partecipa delle prerogatiue del suo nome, tra le quali è senza dubbio l'eternità della fama. Et hauendo l'A.V. concorso alla produttione del volume solo col gradirne l'Autore ben potrà con l'autorità espressa del fauor proprio dargli priuilegio di uita. E se oltre la gratia v'hauerà il merito qualche parte, io sperarò d'accompagnar col mio debole suono l'armonia di cotesto Cielo fauorito in ogni tempo dalle Muse. Pure la mia bassa conditione resti qualificata dalle soprascritte doti di V.A. à cui facendo humilissima reuerenza io prego dal Sig.re Iddio felice successo degli honorati suoi desiderij. Di Roma XXV. Decembre M.D.CXIIII.

D.V.A. Ser.ma et R.ma

Humiliss.mo et Deuot.mo Ser.re
Girolamo Frescobaldi

Al Lettore

Hauendo io conosciuto quanto accetta sia la maniera di sonare con affetti cantabili e con diuersita di passi, mi è paruto di mandare alle stampe questi miei debili fatiche, presentandoli in istampa con gli infrascritti auuertimenti: peroche stimando che io preferisca il merito altrui, et conosca il valor di ciascheduno, gradirai l'affetto, con cui l'esprego allo studioso, e cortese Lettore.

Primieramente, che non dee questo modo di sonare stare soggetto à battuta, come veggiamo usarsi ne i Madrigali moderni, i quali quantunque difficili si accordano per mezzo della battuta portandola ne languida, hor veloce, e sostenendola etiandio in aria, secondo i loro affetti, ò senso delle parole.

1 Nelle toccate ho hauuta consideratione non solo che siano copiose di passi diuersi, et di affetti: ma che anche si possa ciascuno di essi passi sonare separato l'uno dall'altro: onde il sonatore senza obligo di finirle tutte potrà terminarle ouunque più li sarà gusto.

Li cominciamenti delle toccate sieno fatte adagio, et arpeggiando: e così nelle ligature, ouero durelle, come anche nel mezzo

2 del opera si batteranno insieme, per non lasciar uoto l'Instromento: il qual battimento pigliera si à beneplacito di chi suona.

Nell'ultima nota con de trilli, come di passaggi di salto, ò di grado, si dee fermare ancora detta nota sia croma, ò biscroma,

3 ò di simile alla seguente, perche tal posamento seruirà il confondere l'un passaggio con l'altro.

Le cadenze benche sieno scritte à uolo conuiene sostenerle assai, e nello accostarsi il concluder de passaggi ò cadenze si

4 anderà sostenendo il tempo più adagio.

Il separare e concluder di passi sarà quando troverassi la consonanza insieme d'ambedue le mani scritta di minime

5 Quando si troverà un trillo della man destra ò uero sinistra, e che nello stesso tempo passeggiera l'altra mano non si deue comparire à nota per nota, ma solo cercare che il trillo sia veloce, et il passaggio sia portato mentre che cerca et affetuoso: altrimente farebbe confusione.

Trouandosi alcun passo di crome, e di semicrome insieme à tutte due le mani, portar si dee non troppo veloce: e quella che farà

6 le semicrome douerà farle alquanto puntate, cioè non la prima, ma la seconda sia col punto; e così tutte l'una sarà, e l'altra si.

Auanti che si facciano li passi doppi con amendue le mani di semicrome douerassi fermare alla nota precedente, ancorche sia

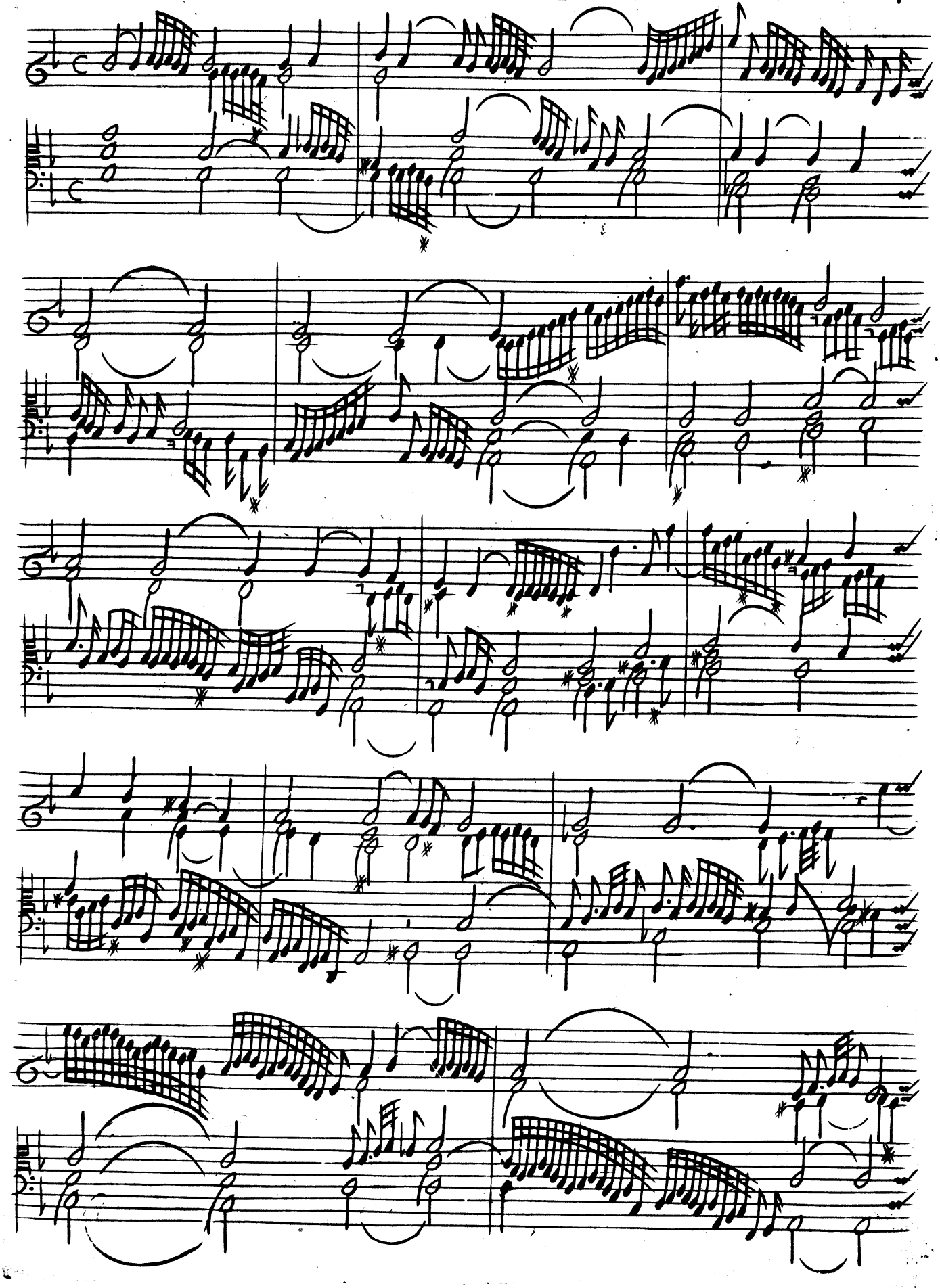
7 nera: con risolutione si farà il passaggio, per tanto più fare apparire l'agilità della Mano.

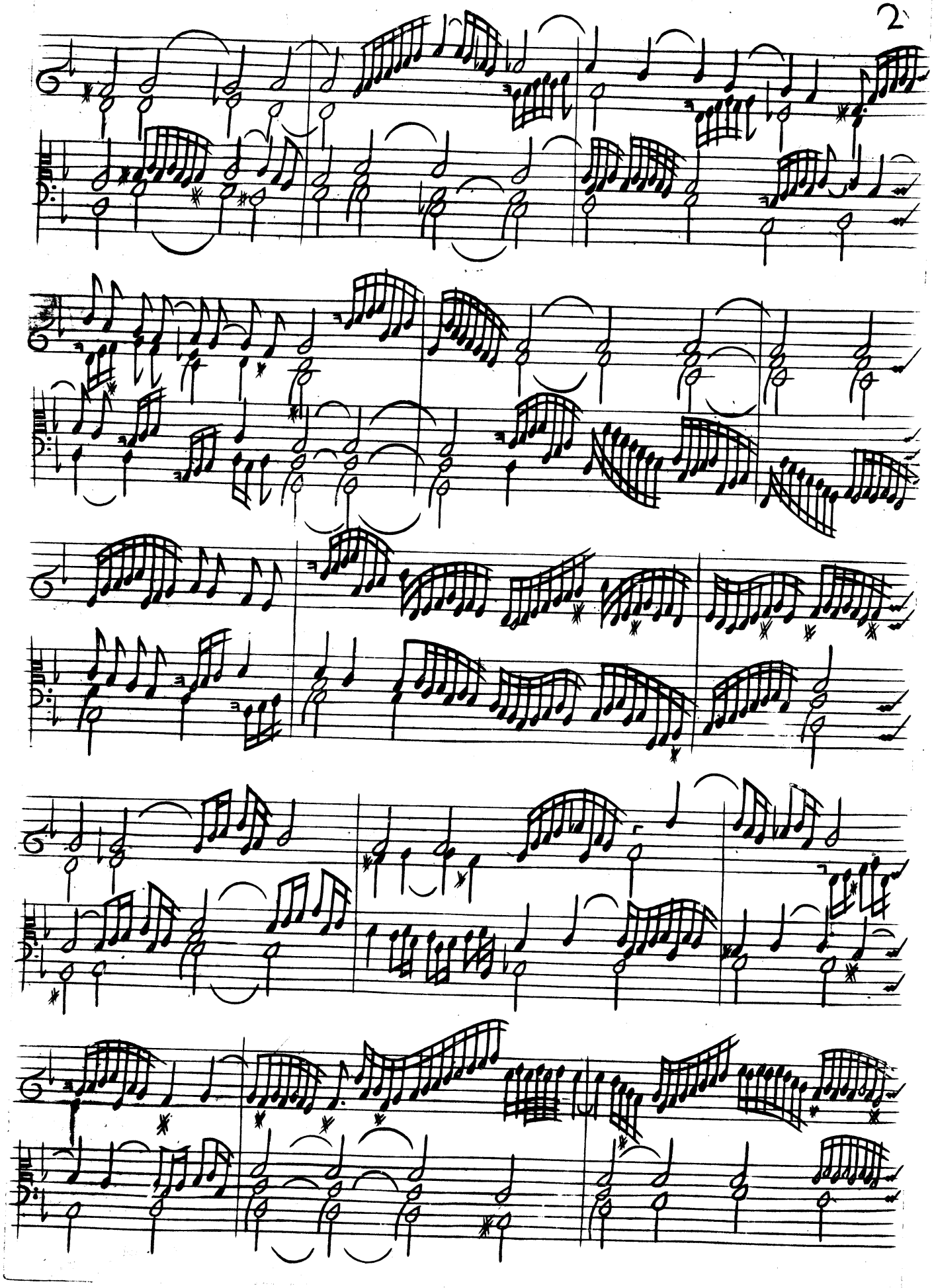
Nelle Partite quando si troueranno passaggi, et affetti sarà bene di pigliare il tempo largo: il che osseruarassi anche nelle toccate. L'altre non passeggiate si potranno sonare alquanto allegre di battuta, rimettendosi al buon

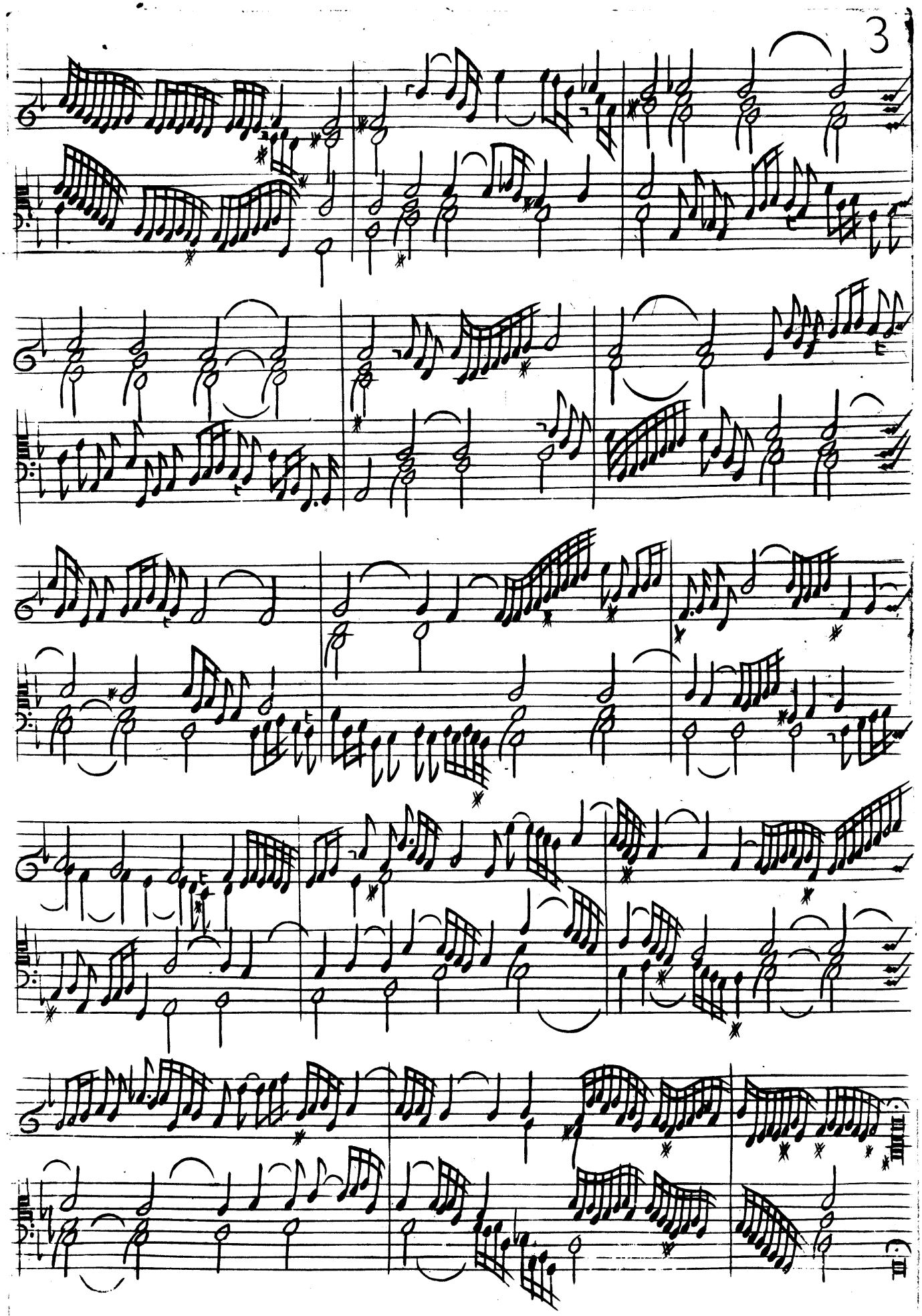
8 gusto, e fino giuditio del sonatore il guidar il tempo, nel qual consiste lo spirito, e la perfettione di questa maniera, e stile di sonare.

Christophorus Blasius Sculpsit 1616

TOCCATA PRIMA







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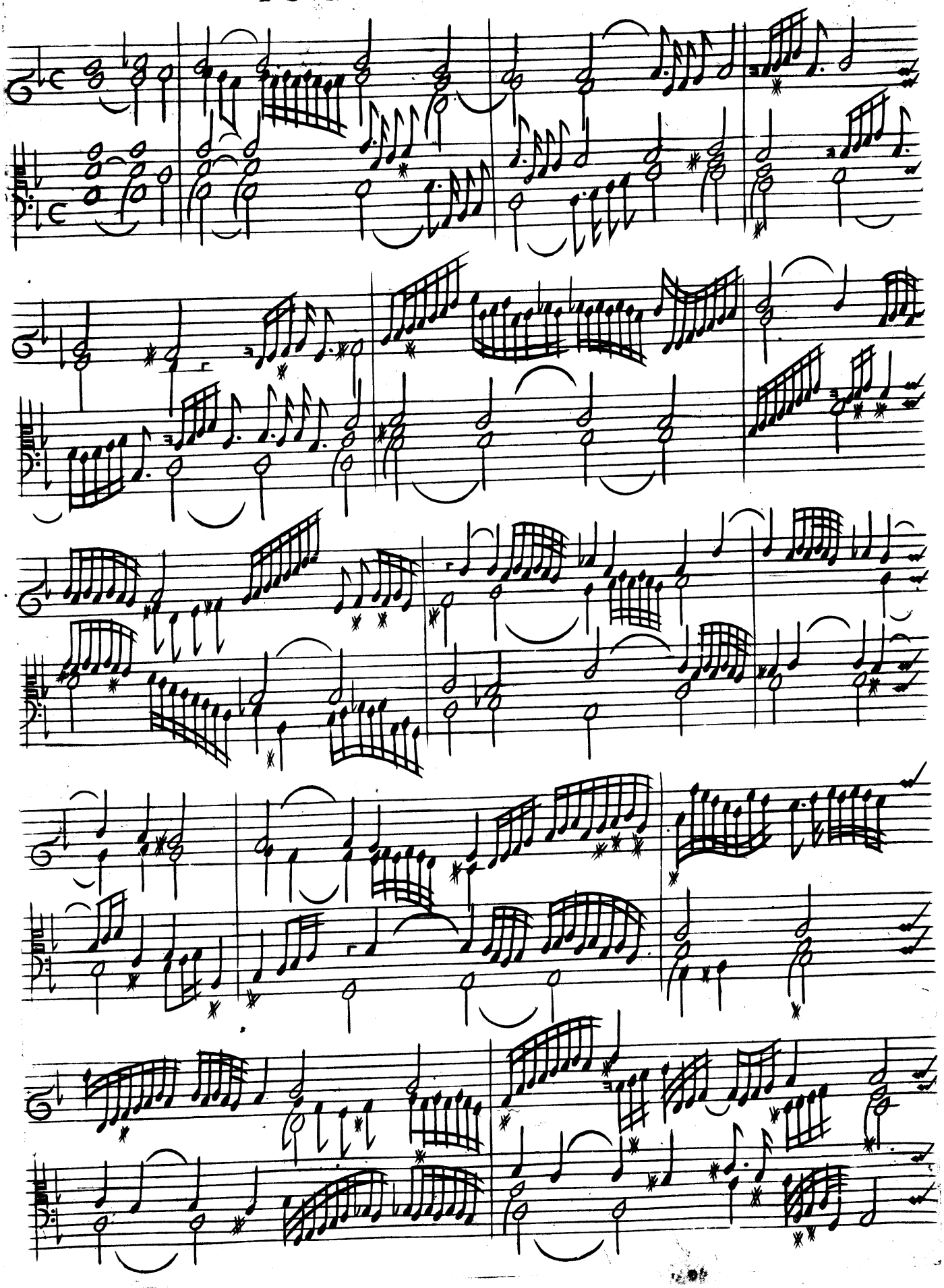

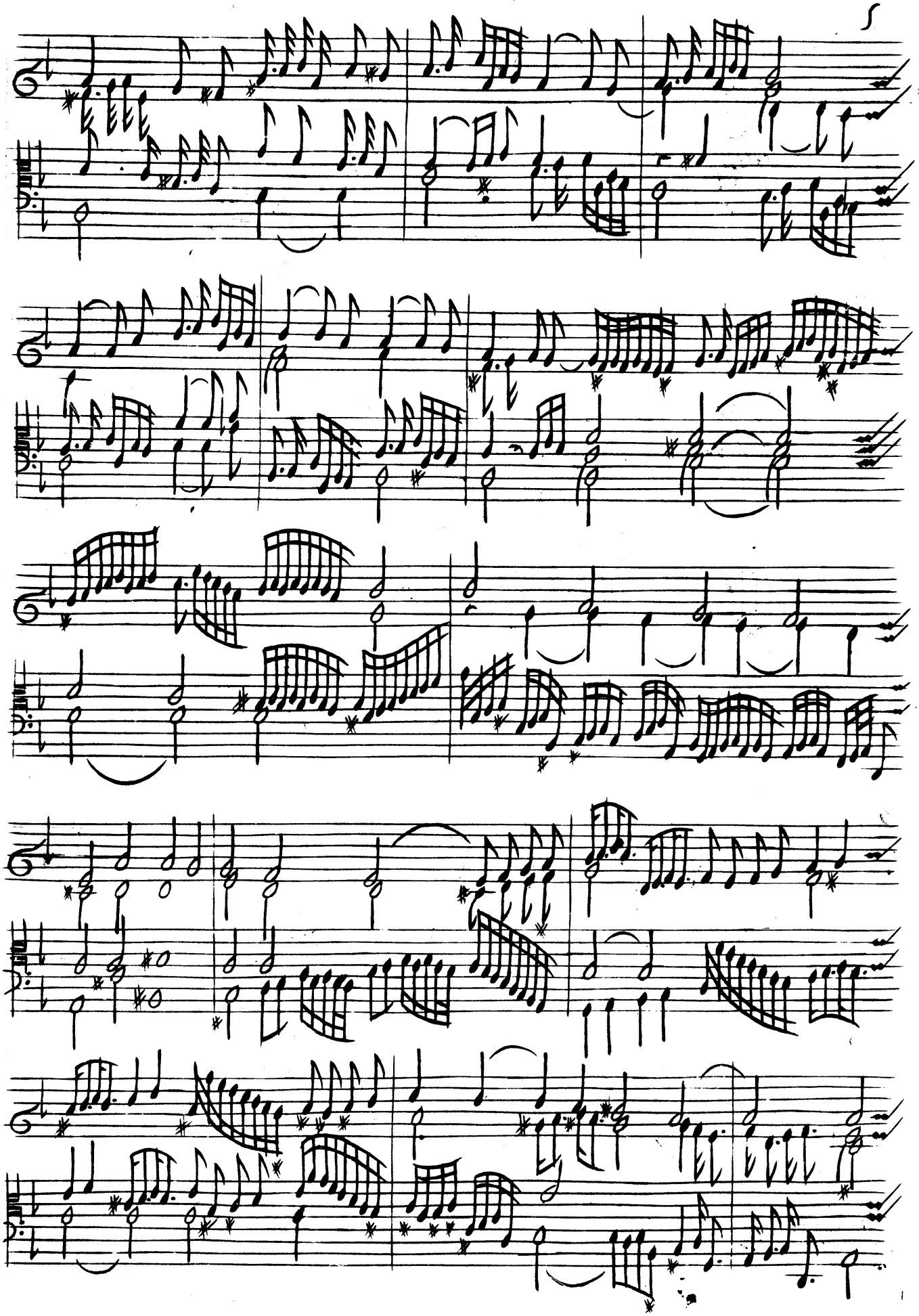

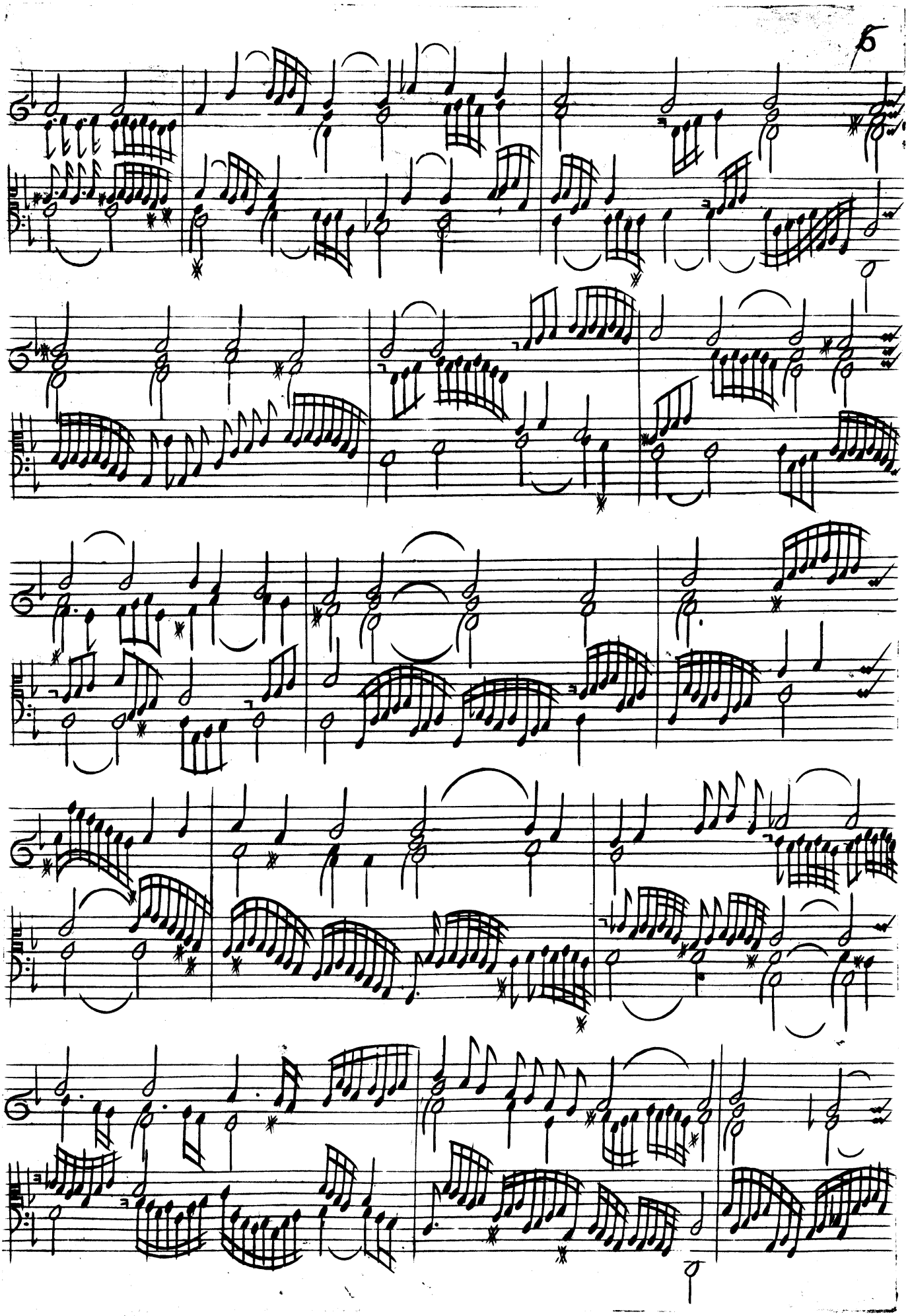

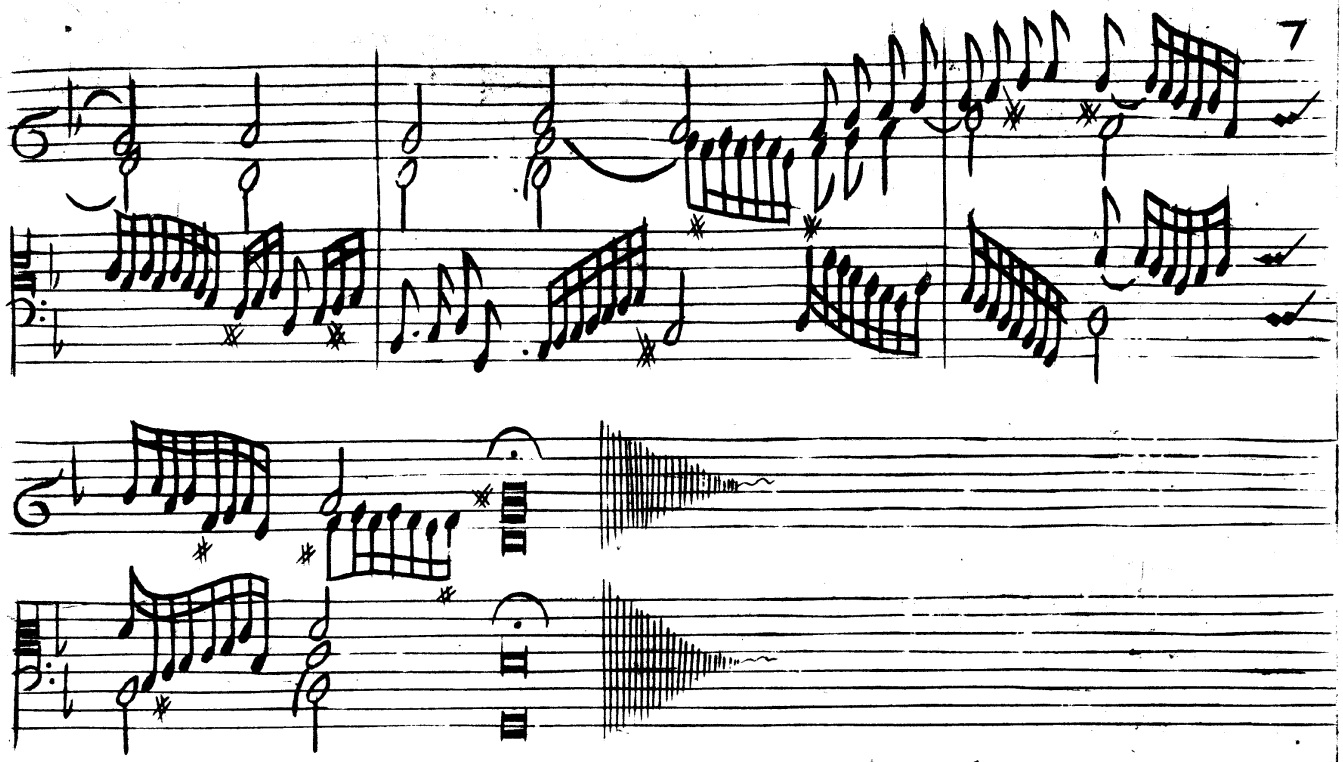

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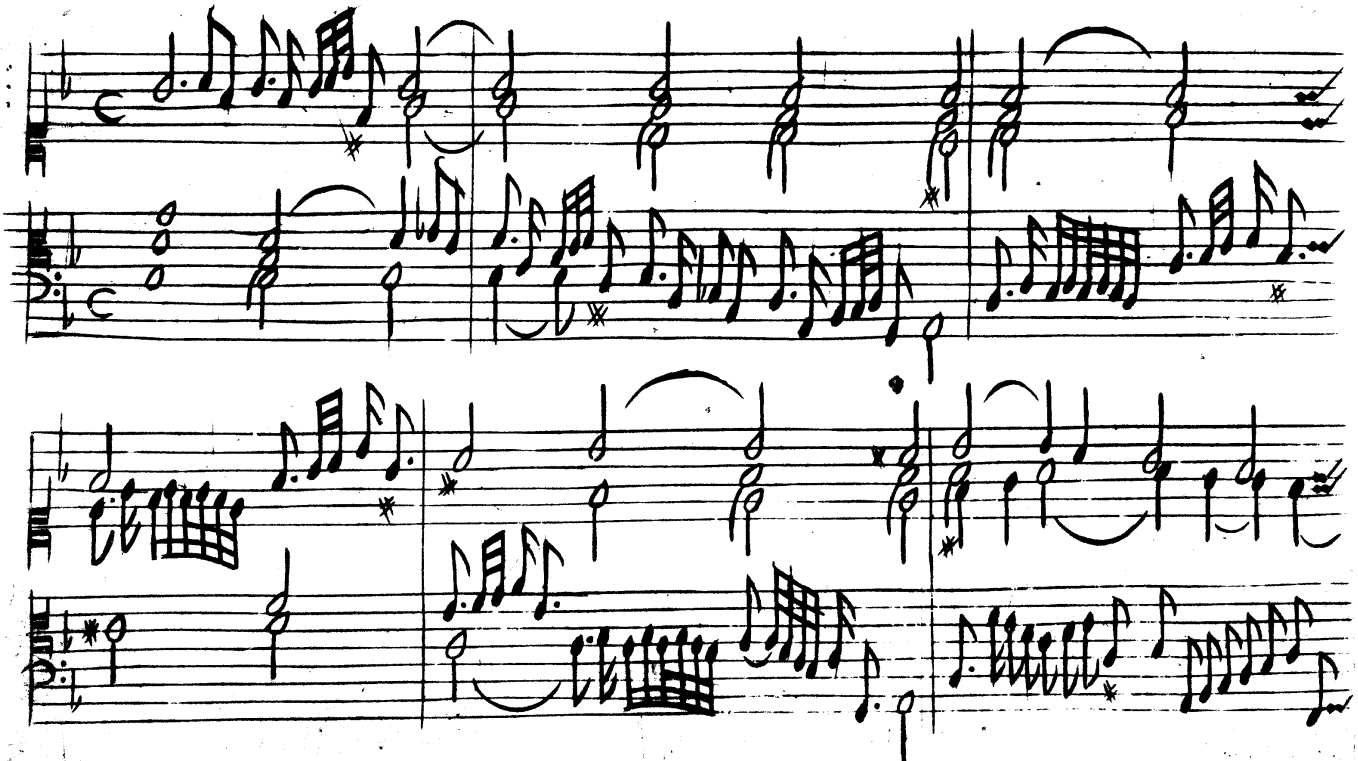

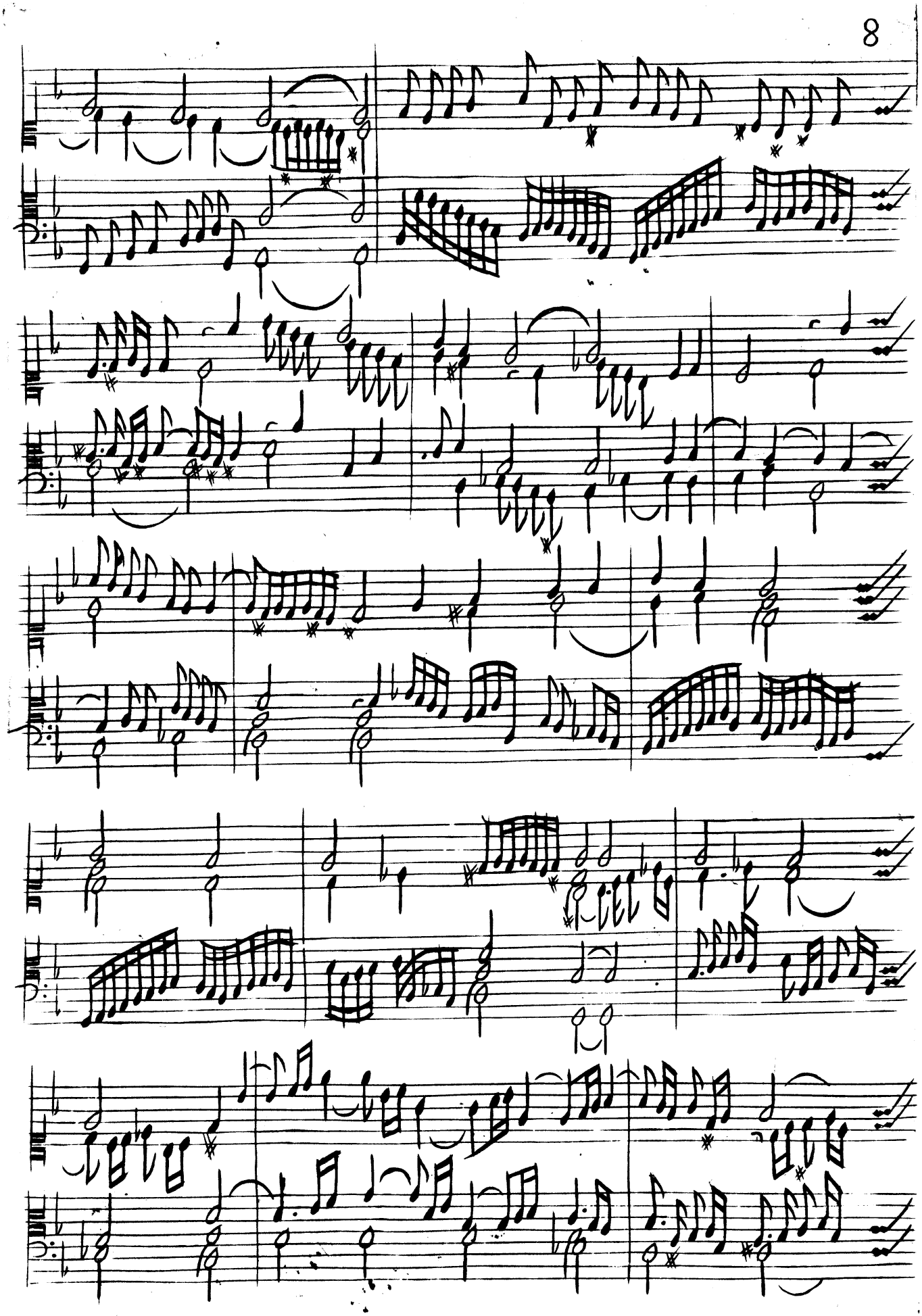

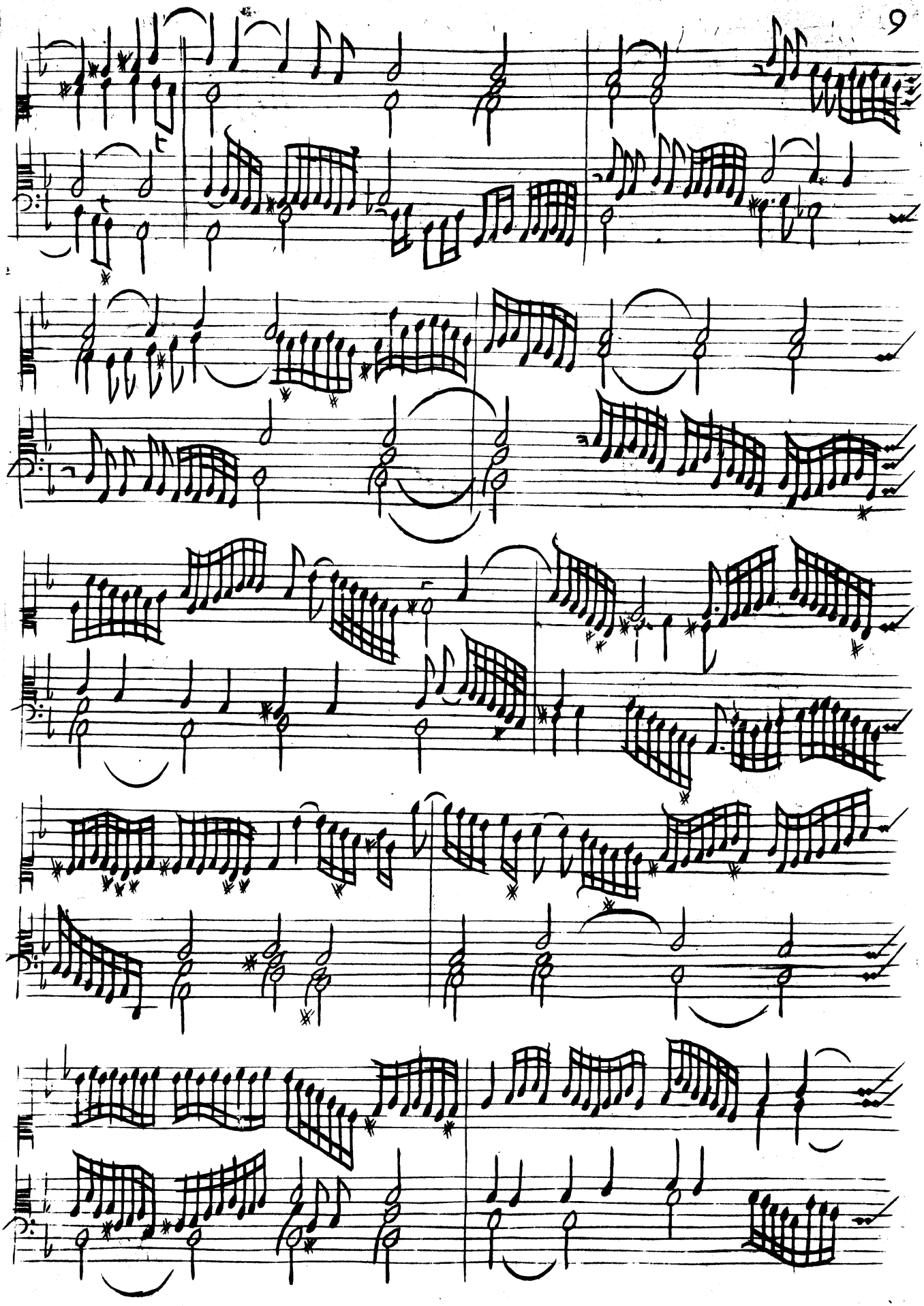

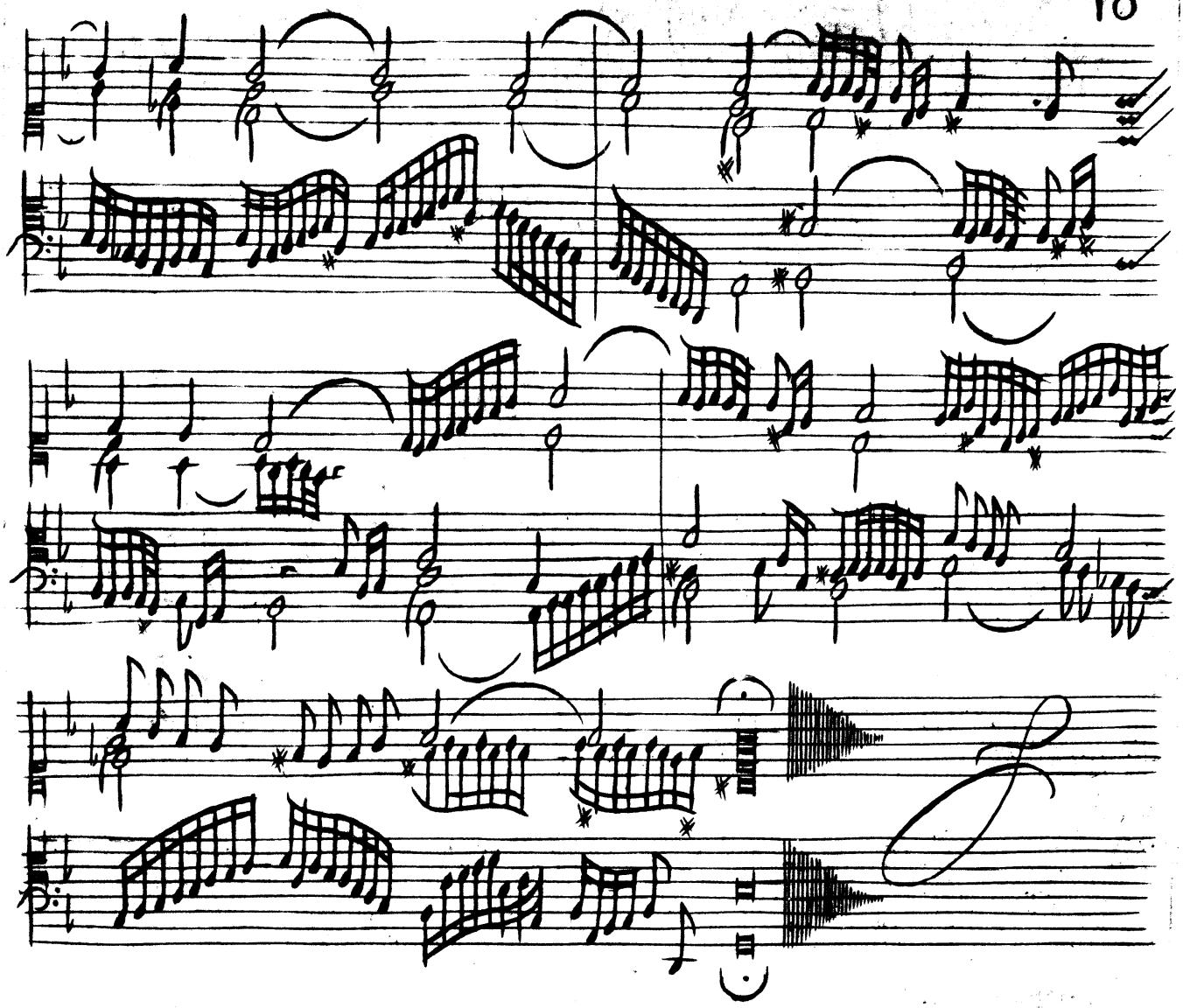

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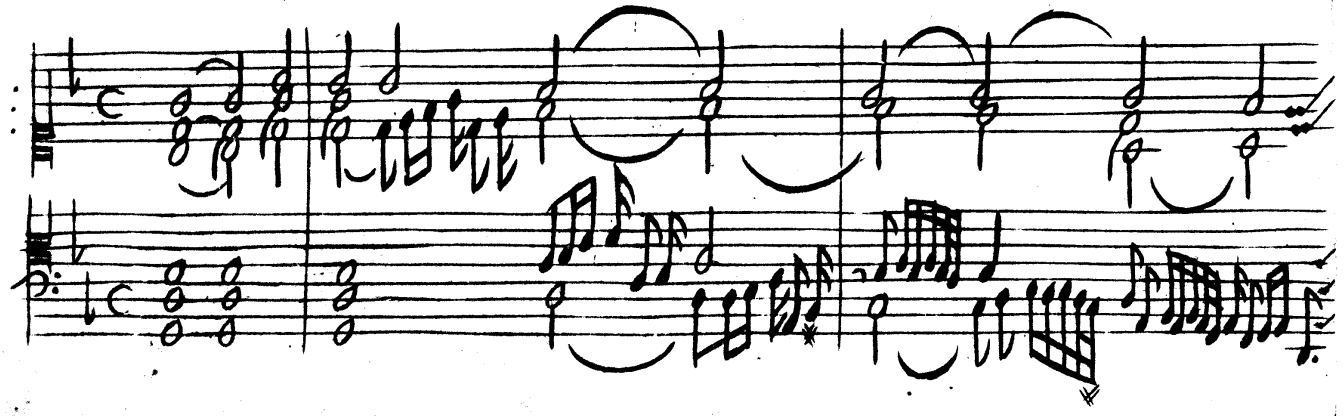

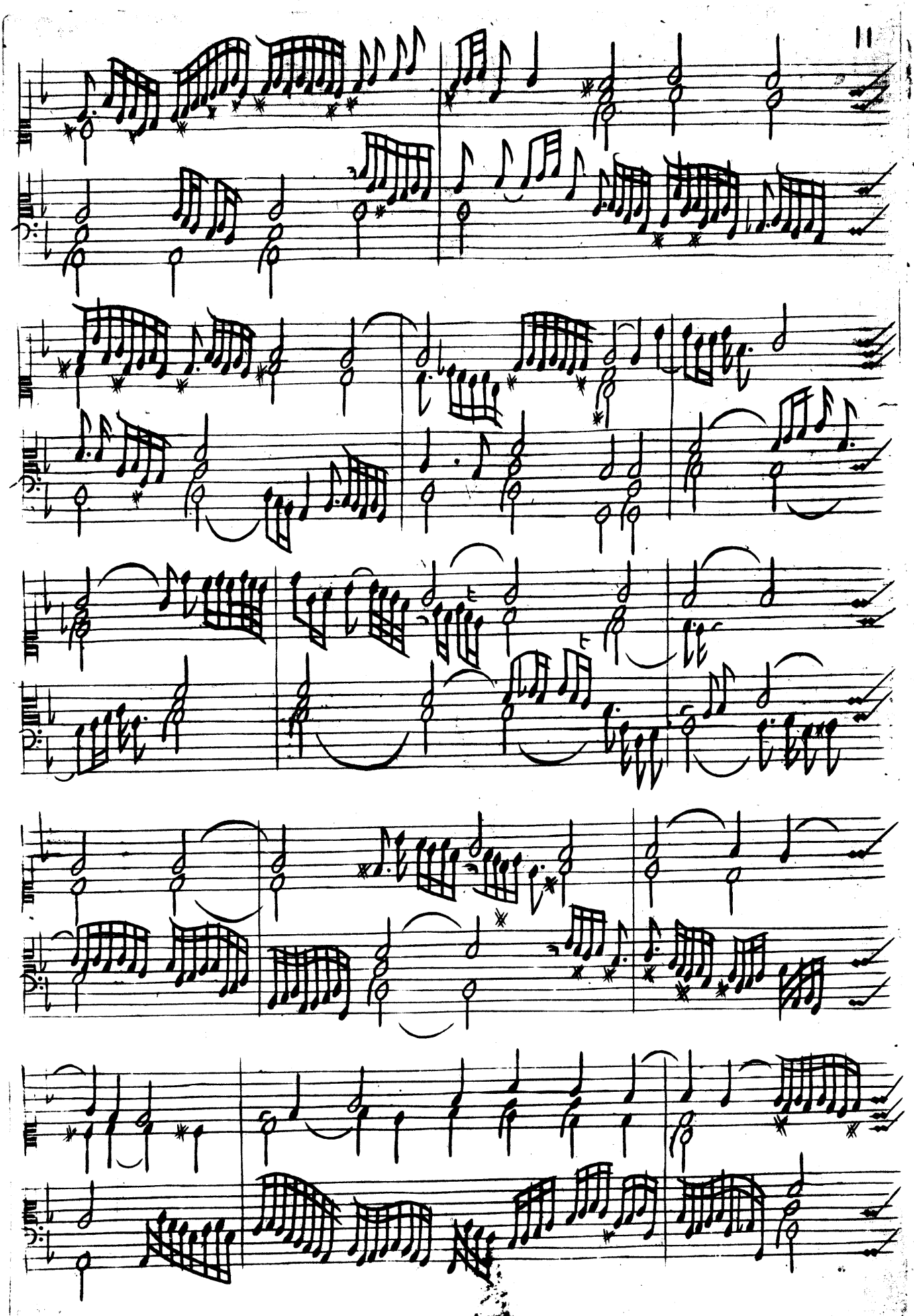

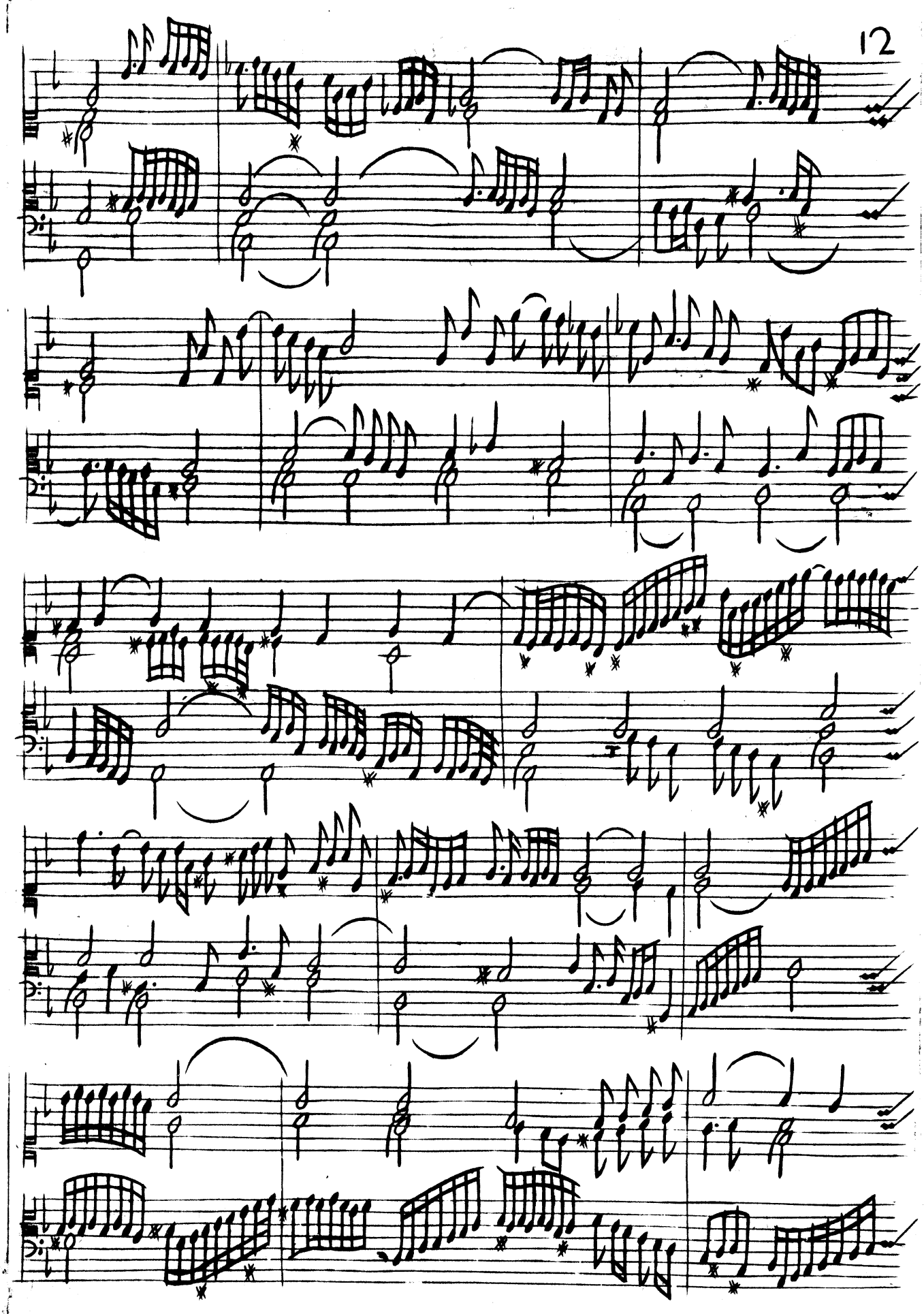

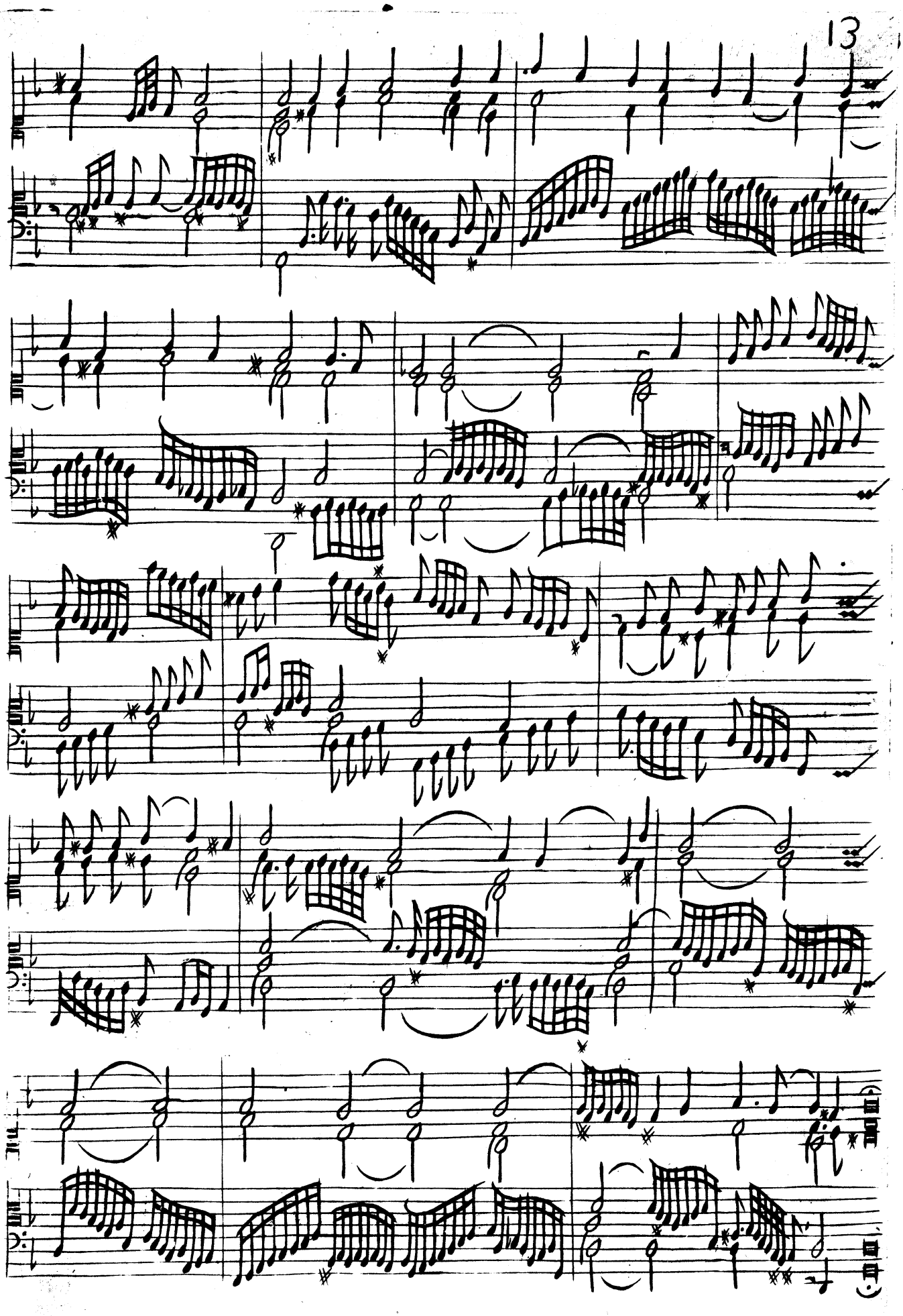

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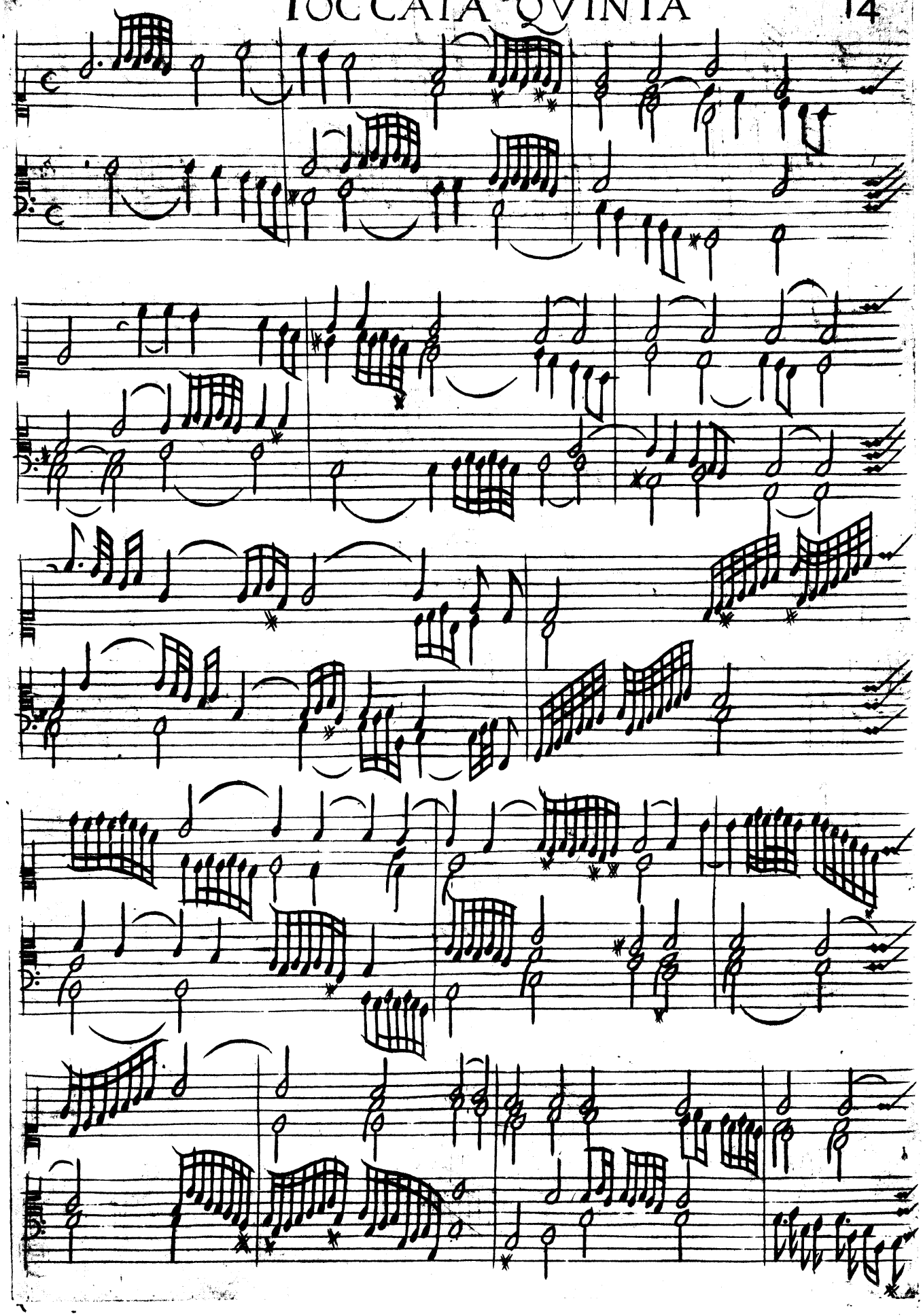

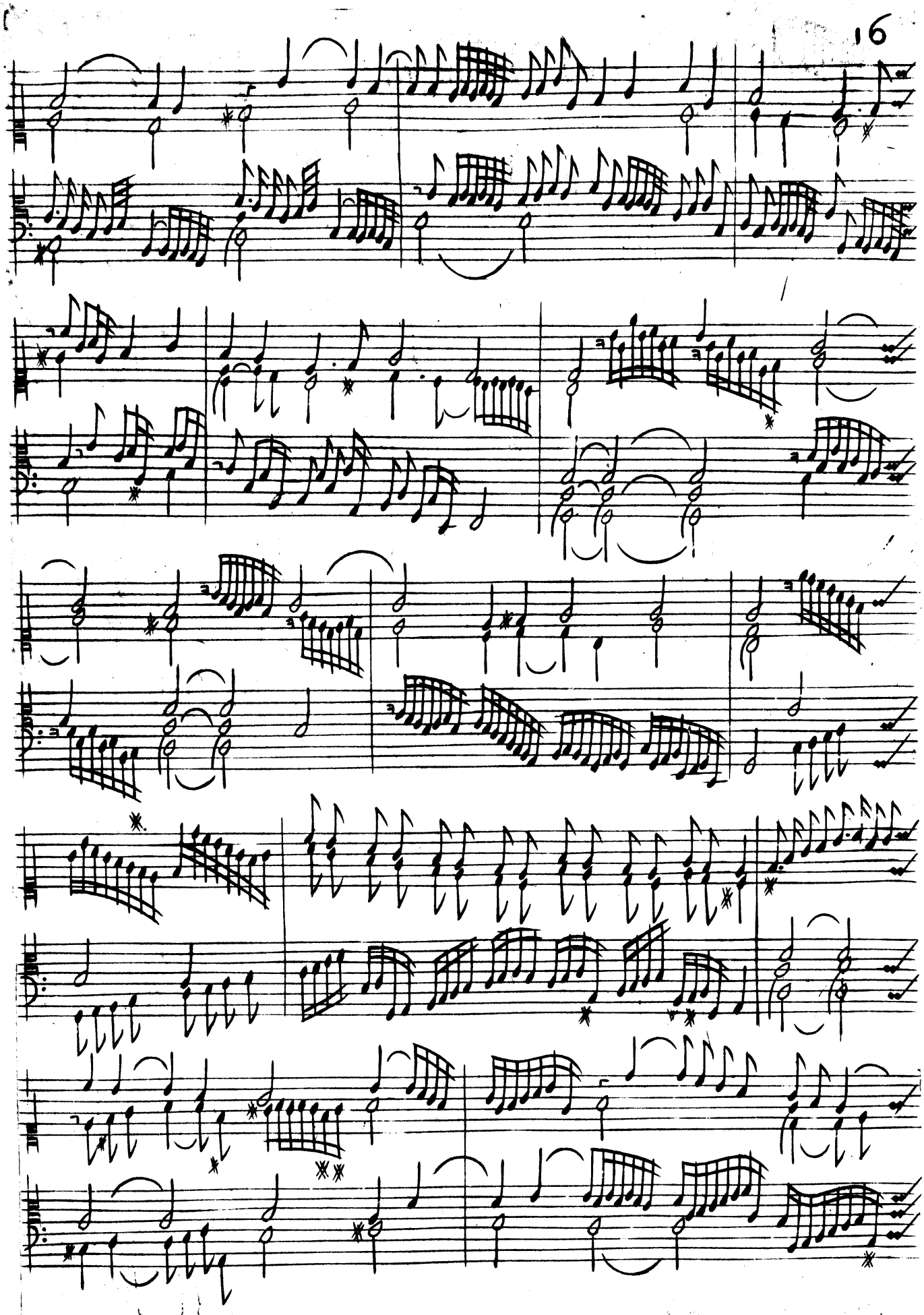

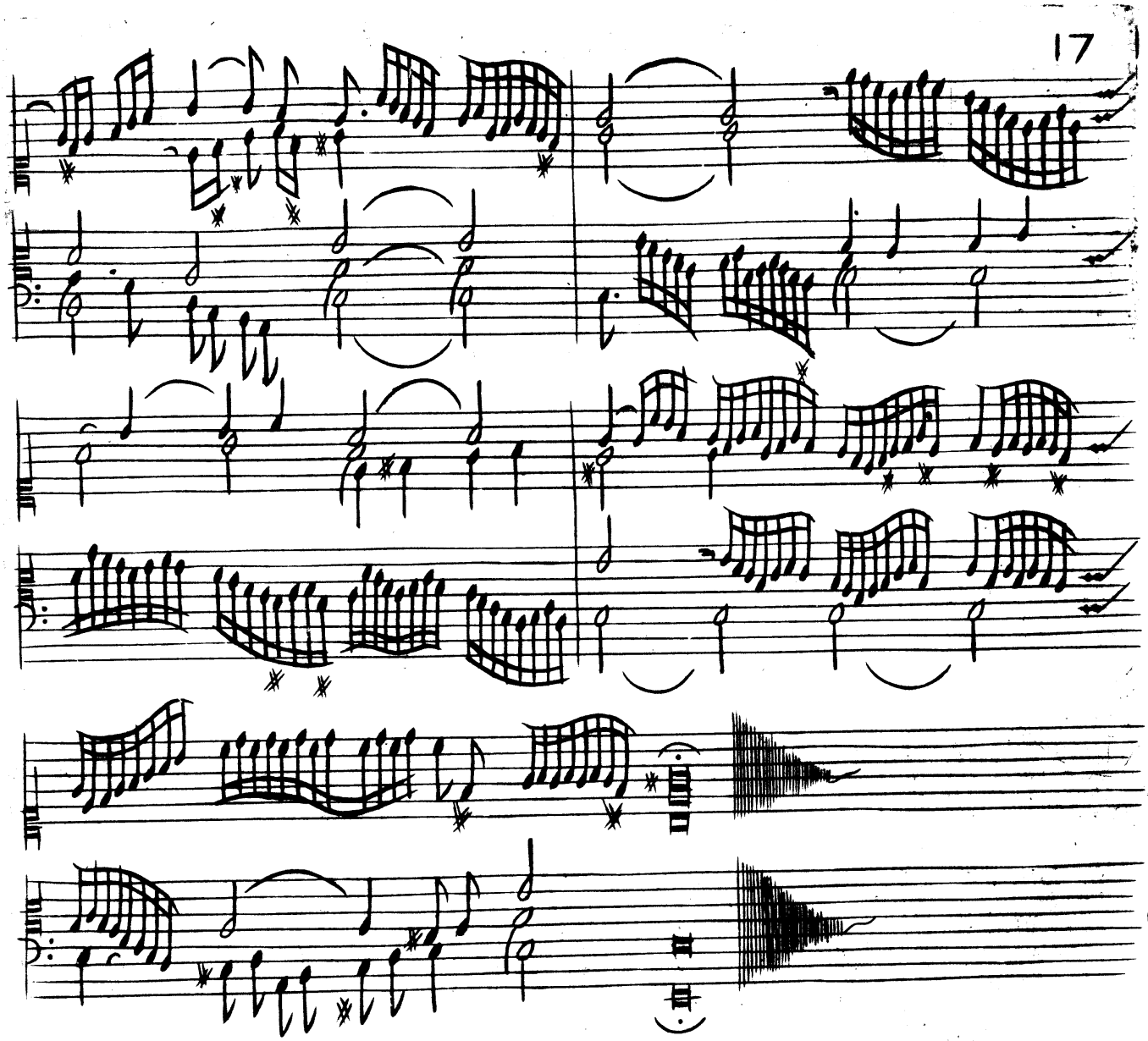

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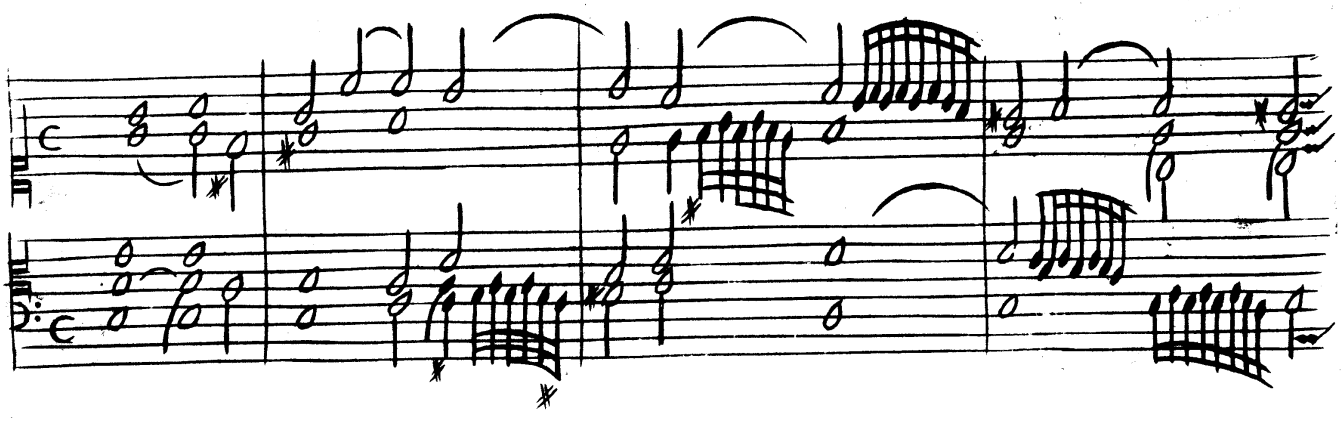

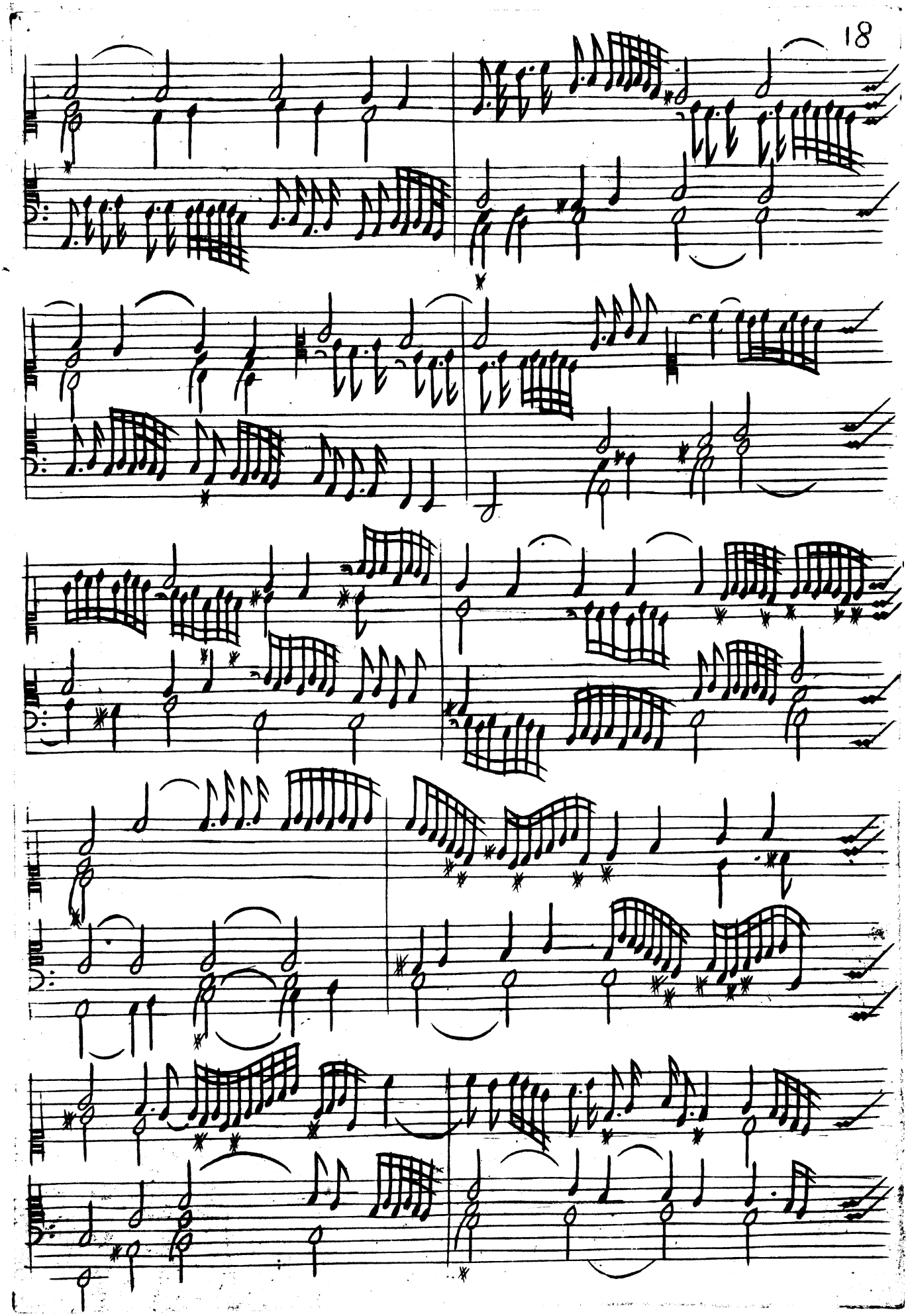

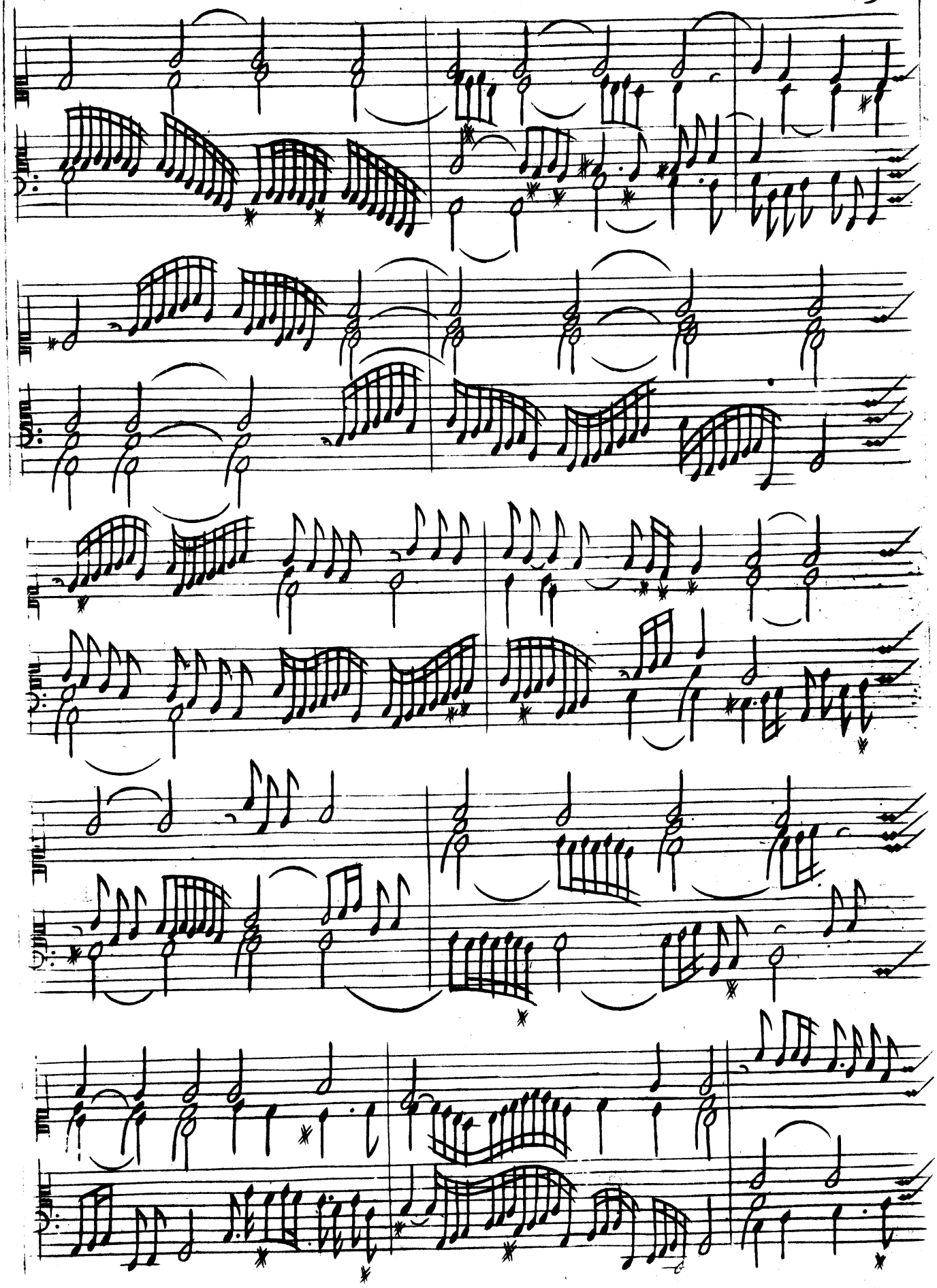

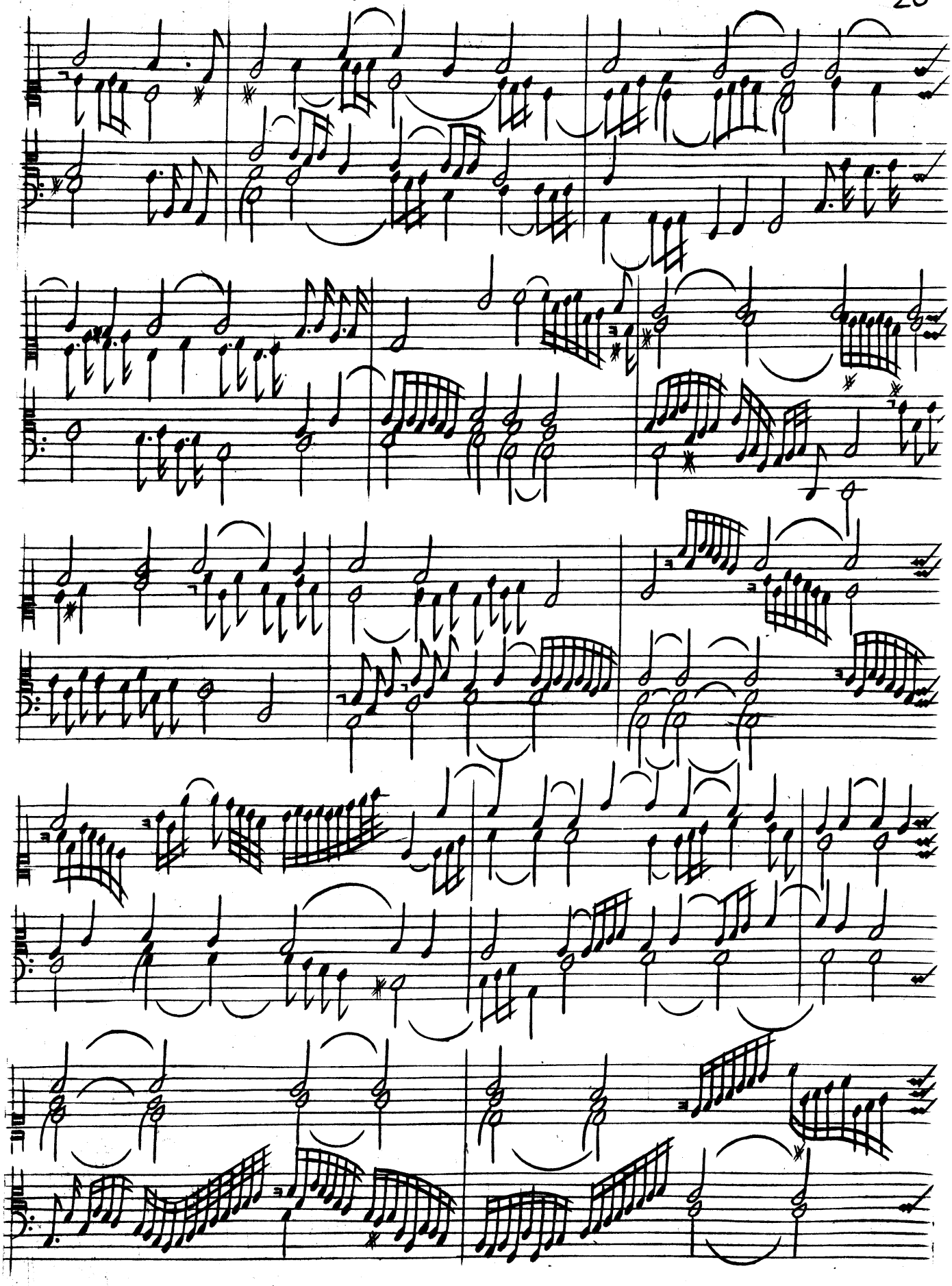

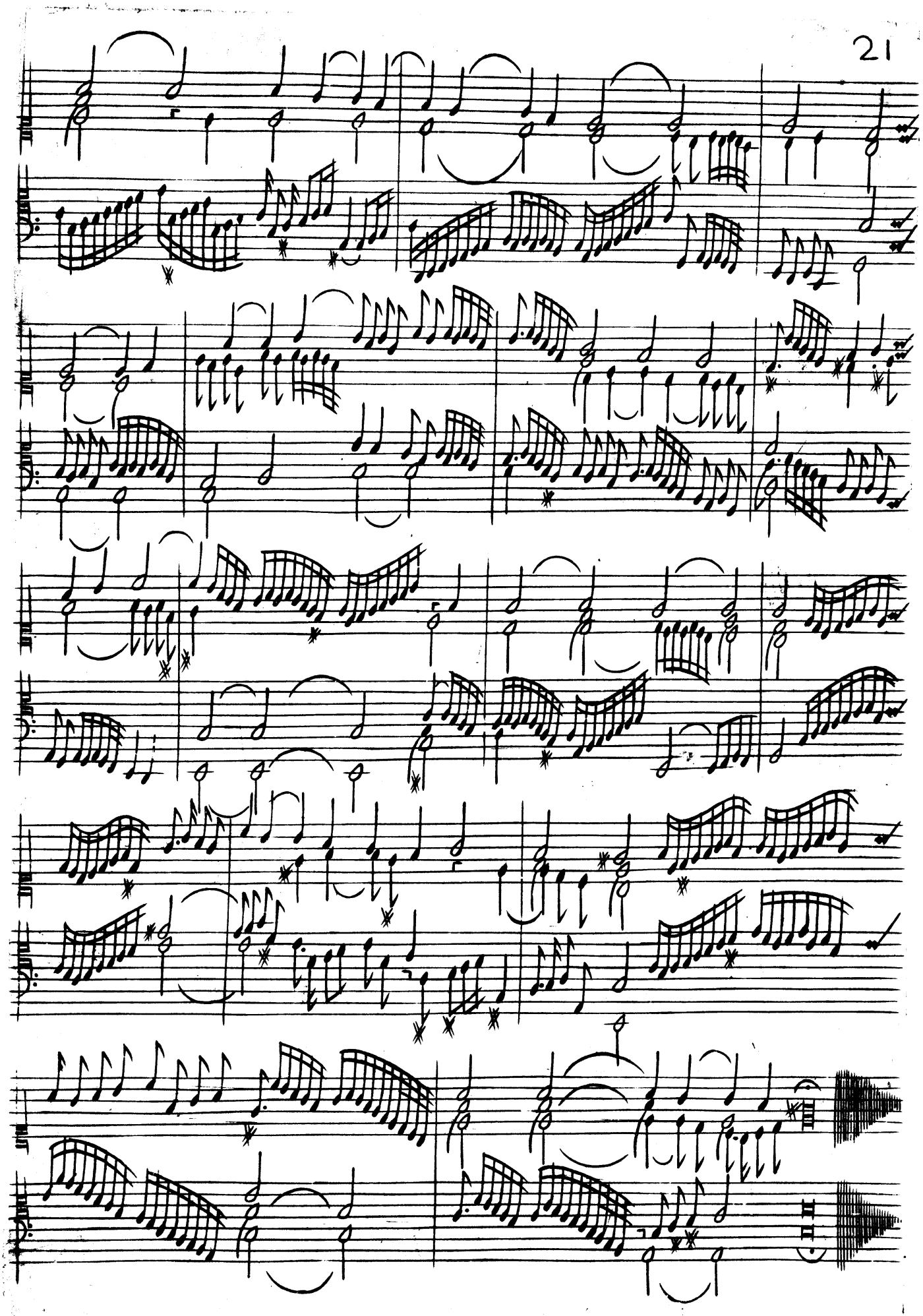

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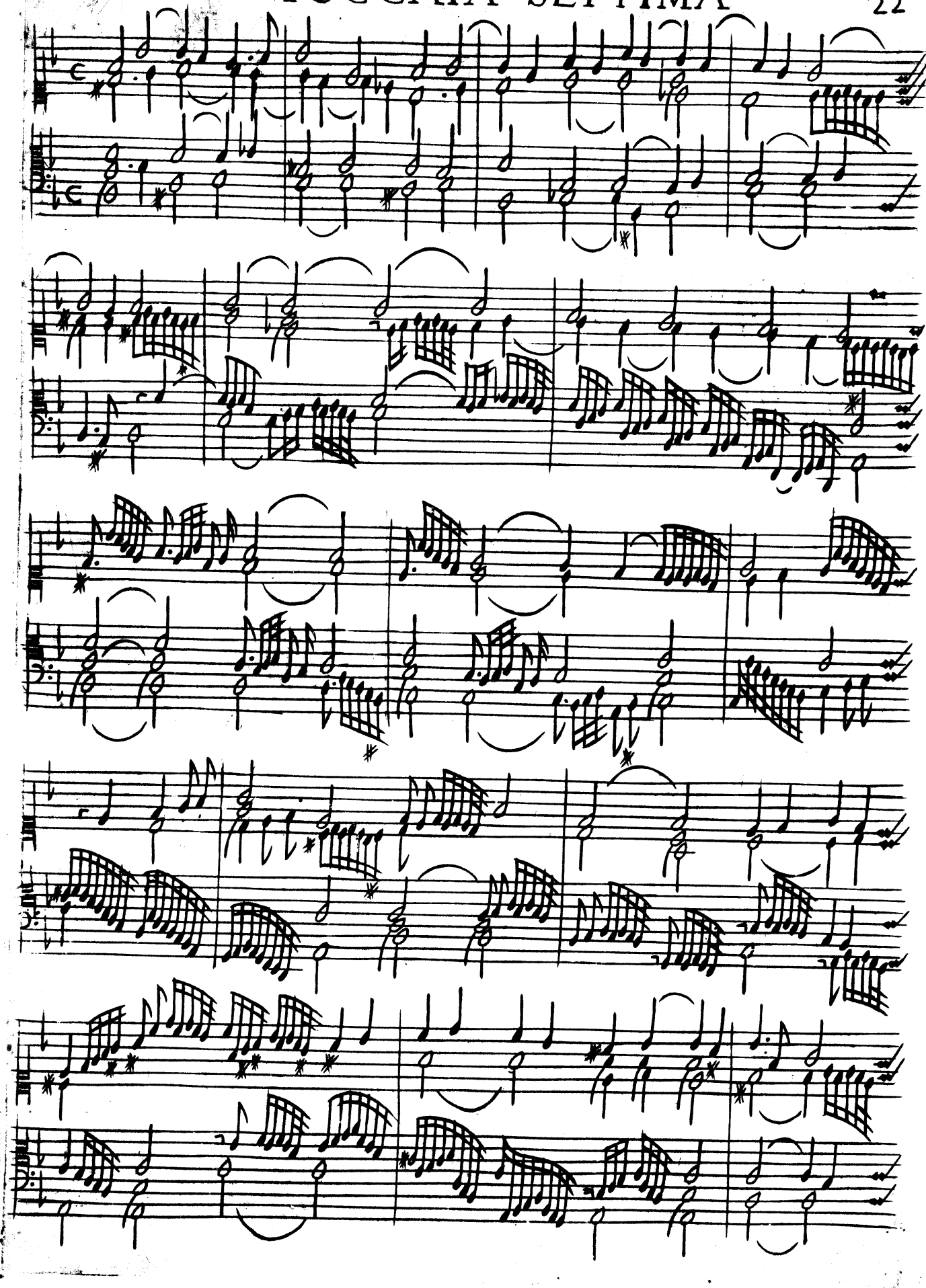

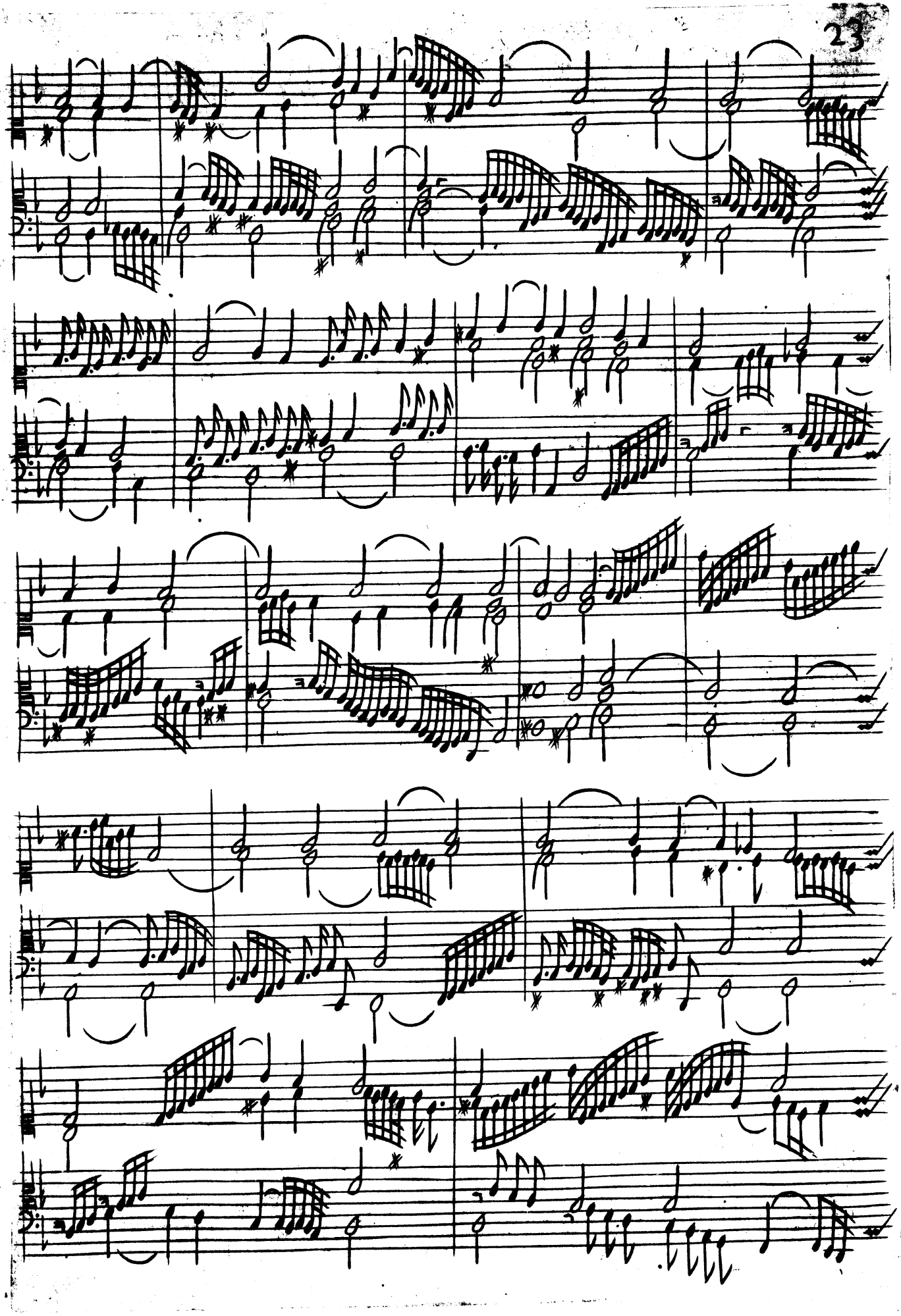

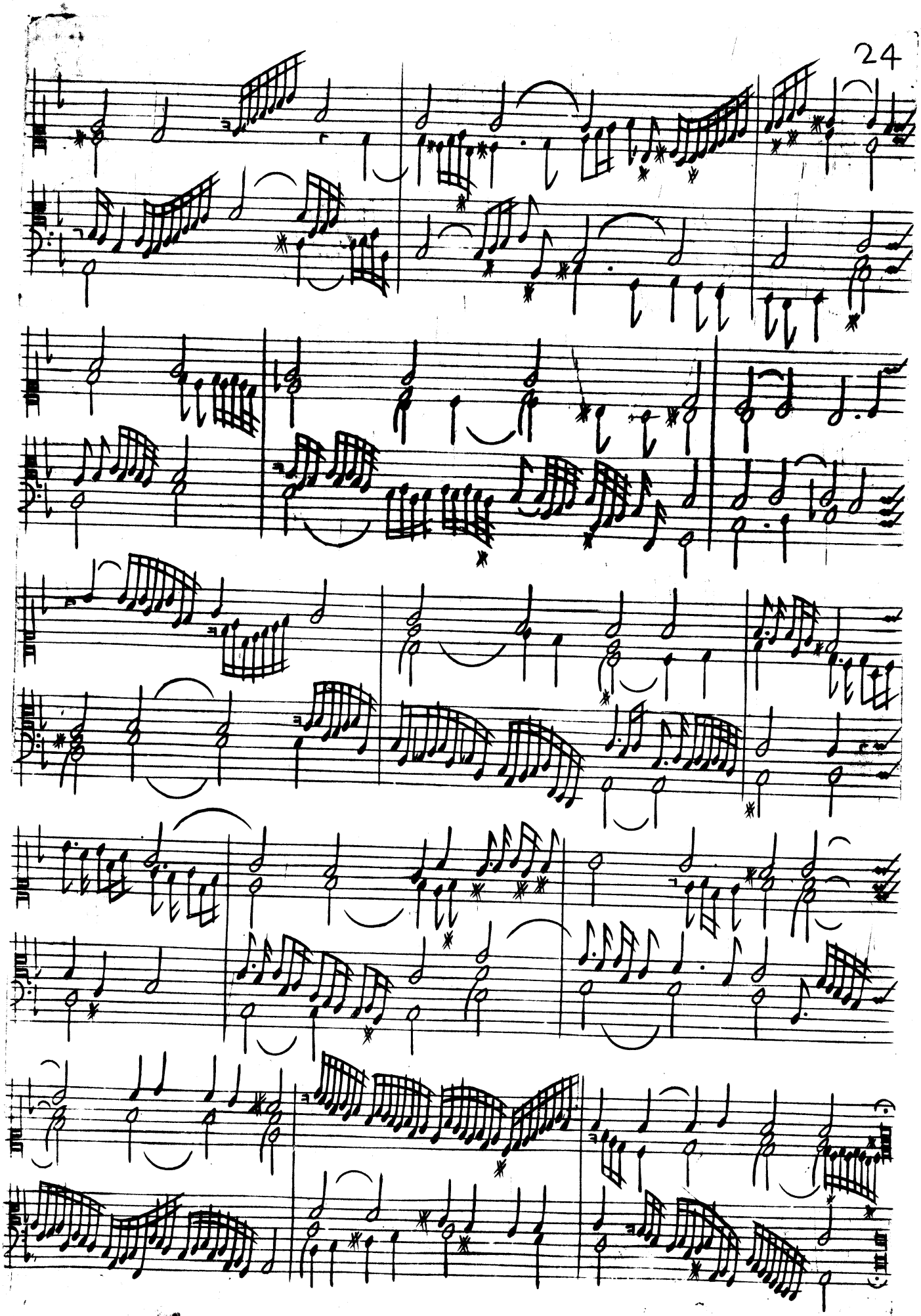

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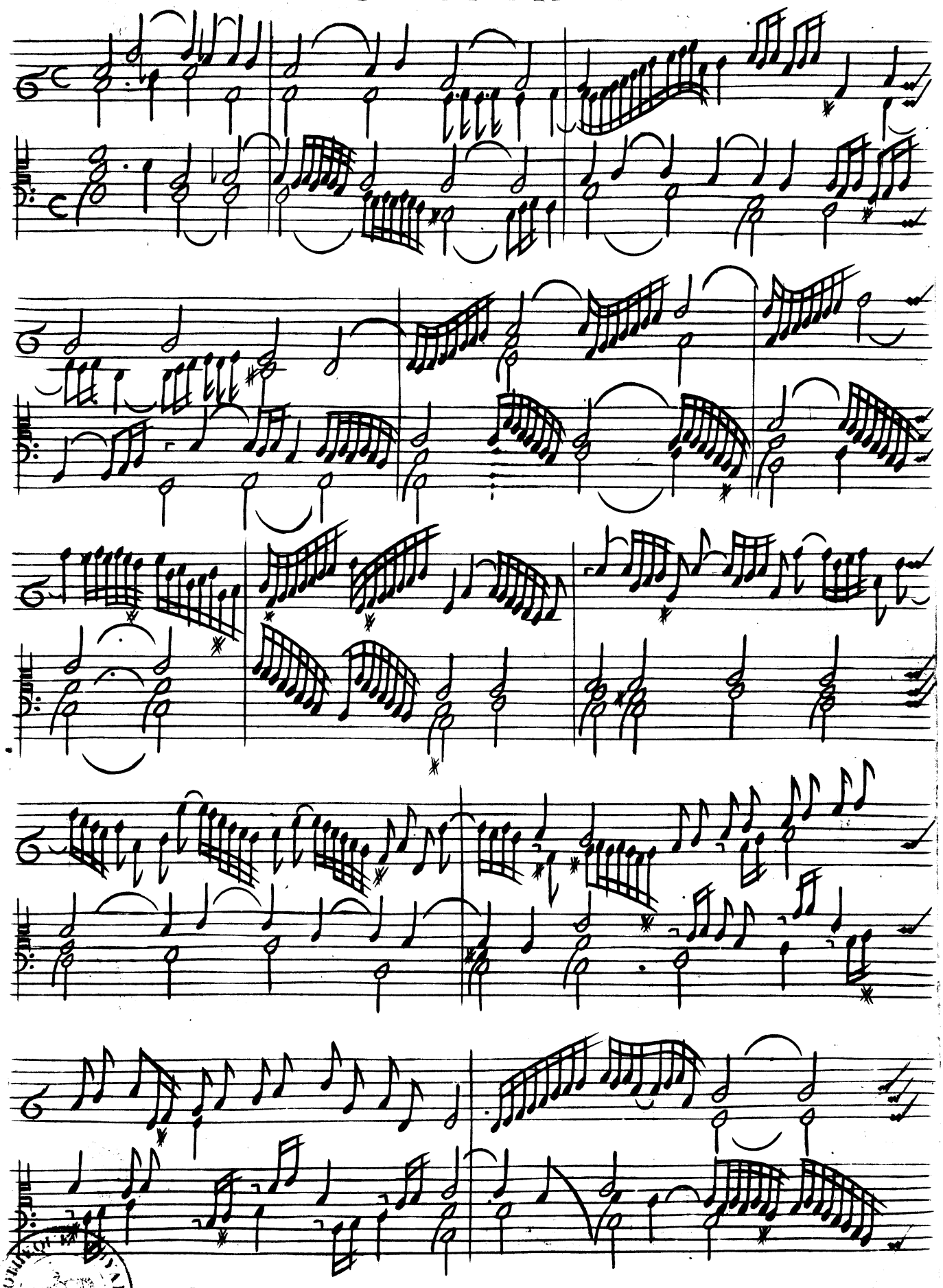

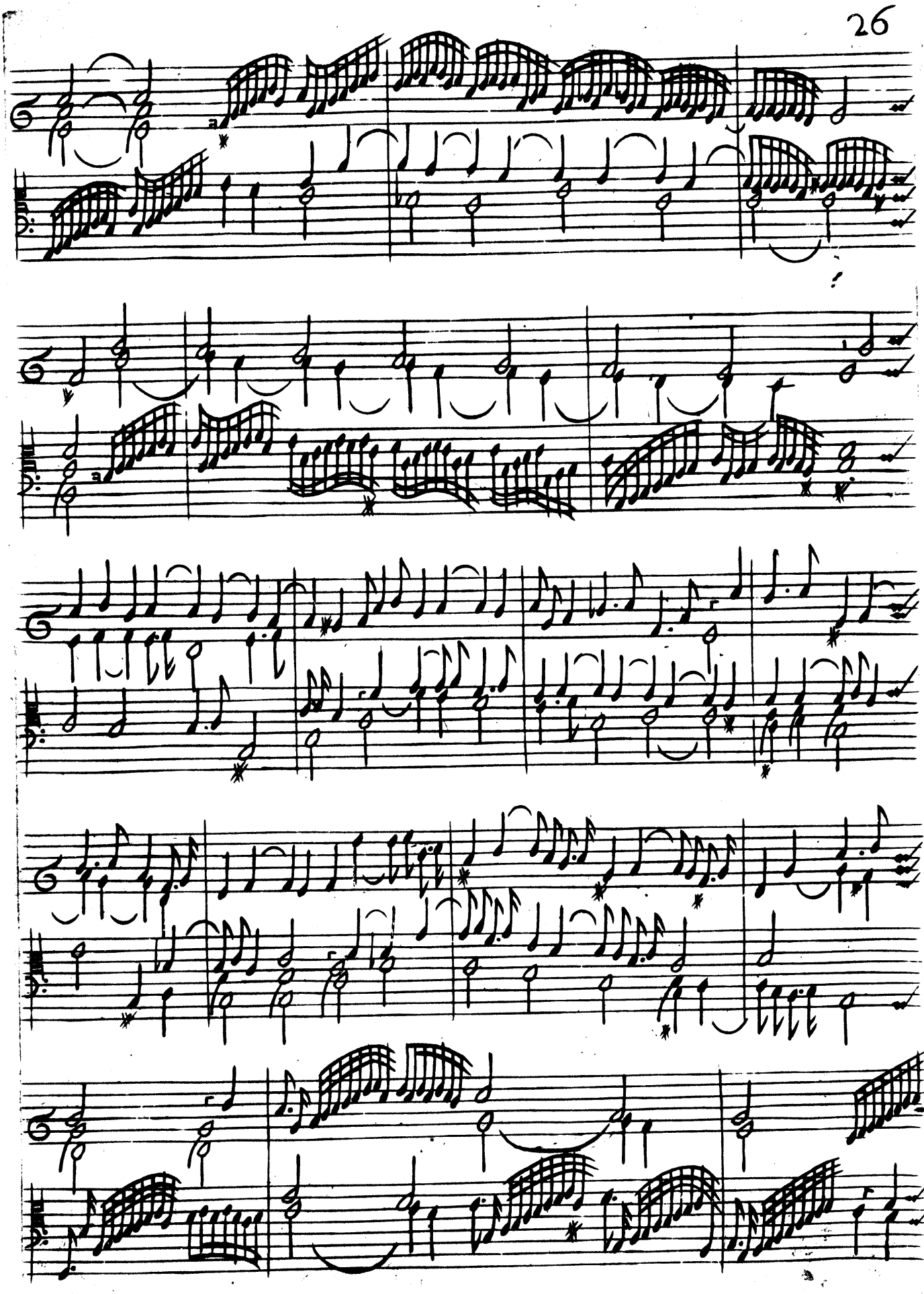

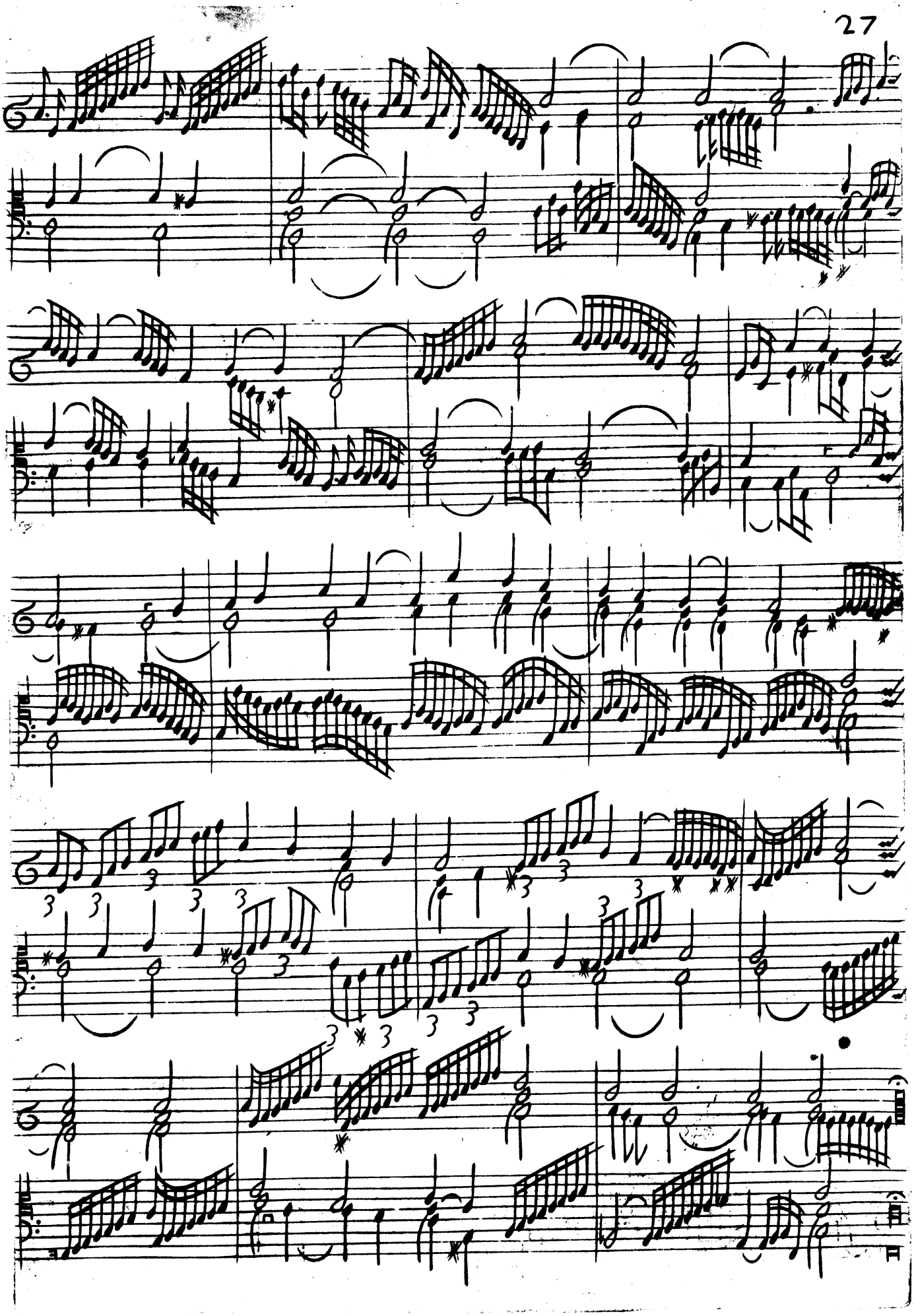

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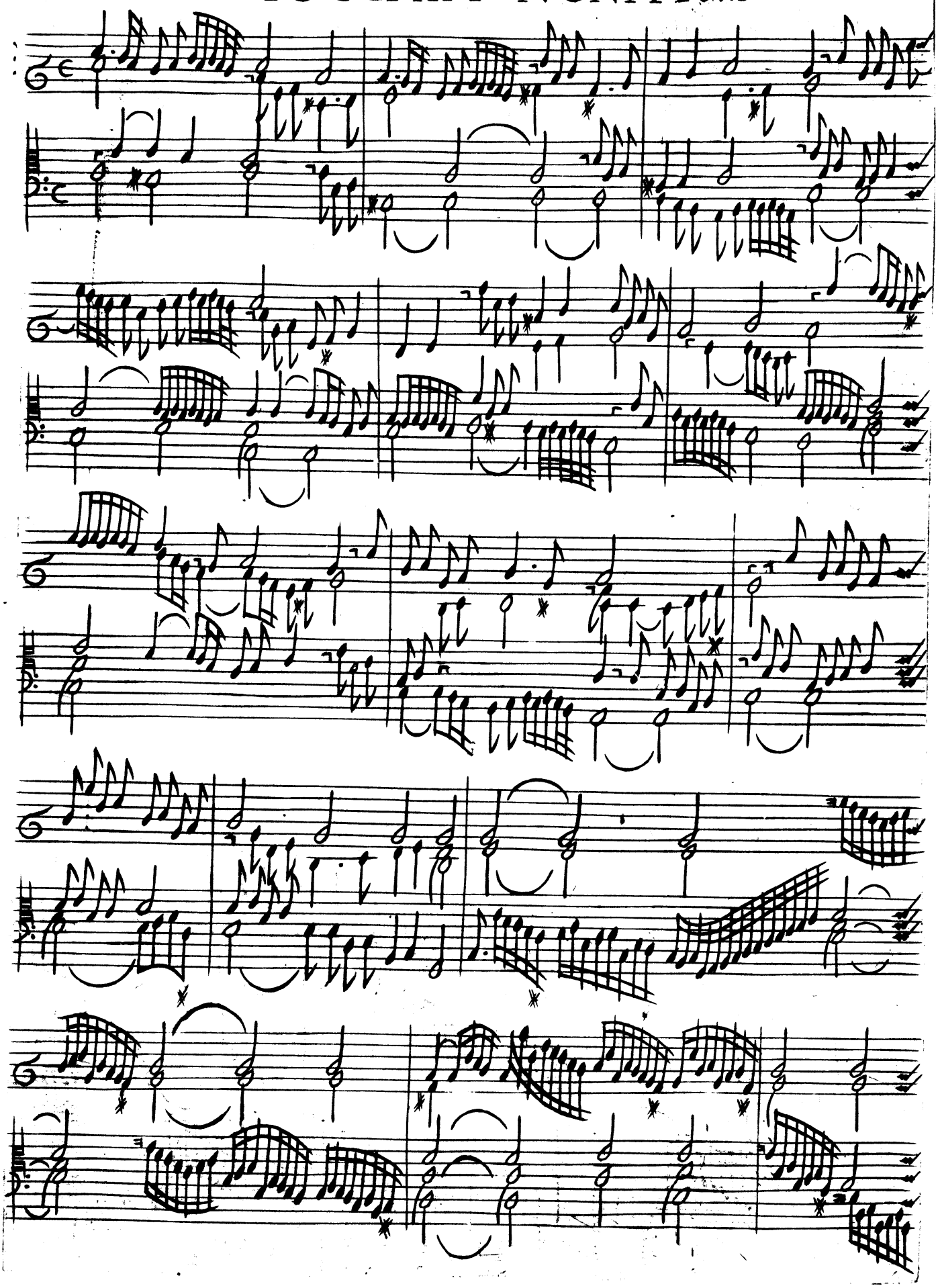

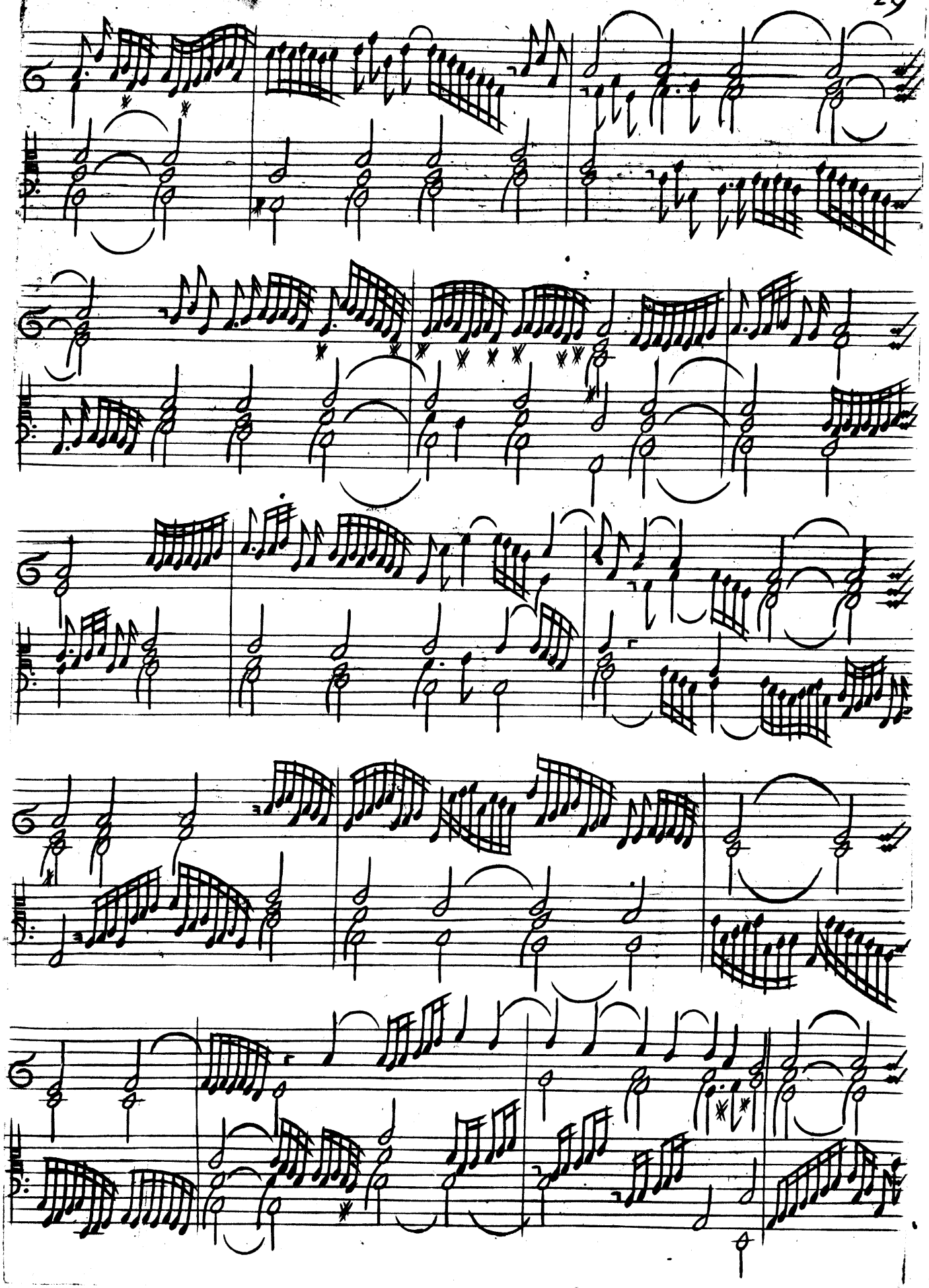

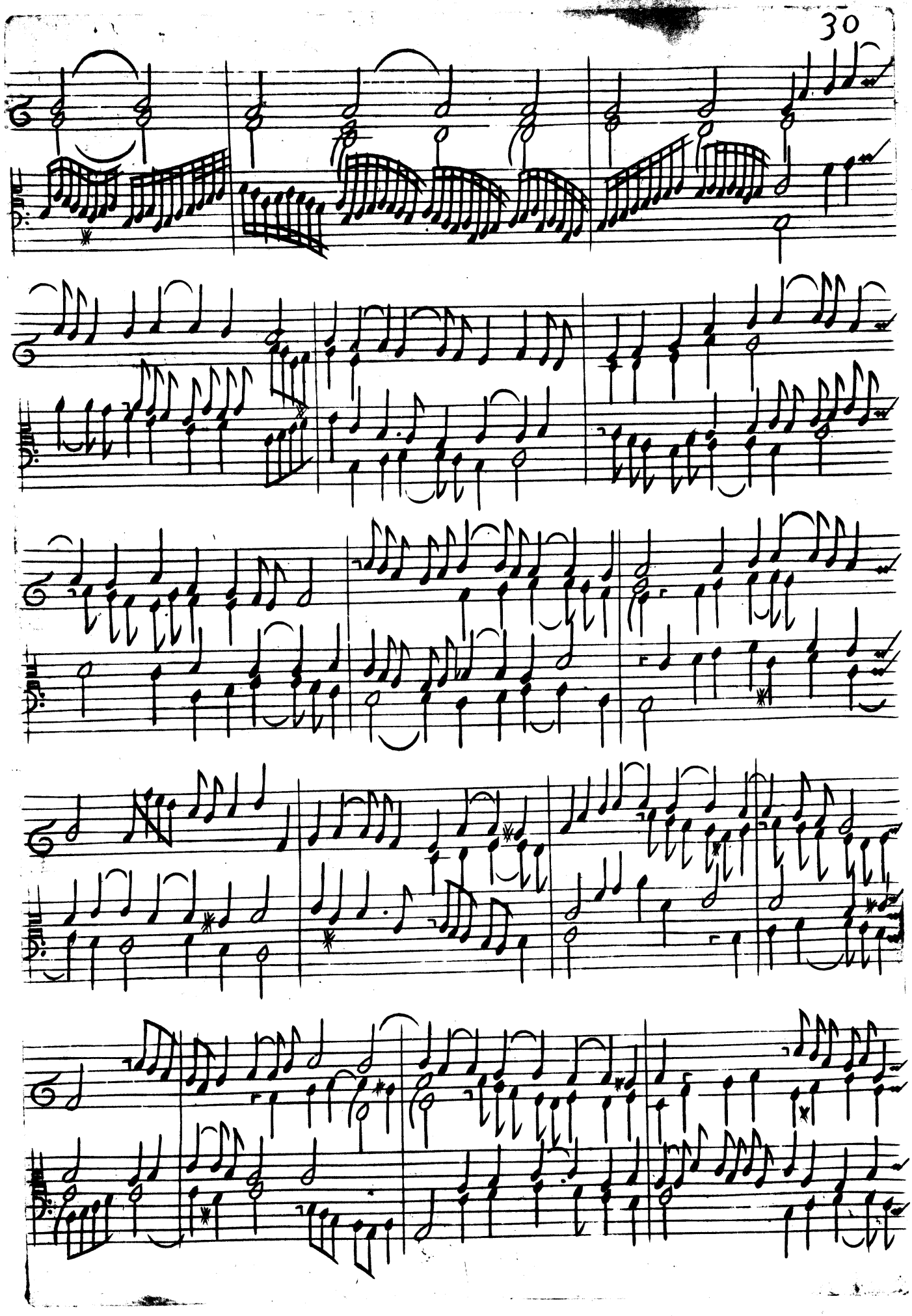

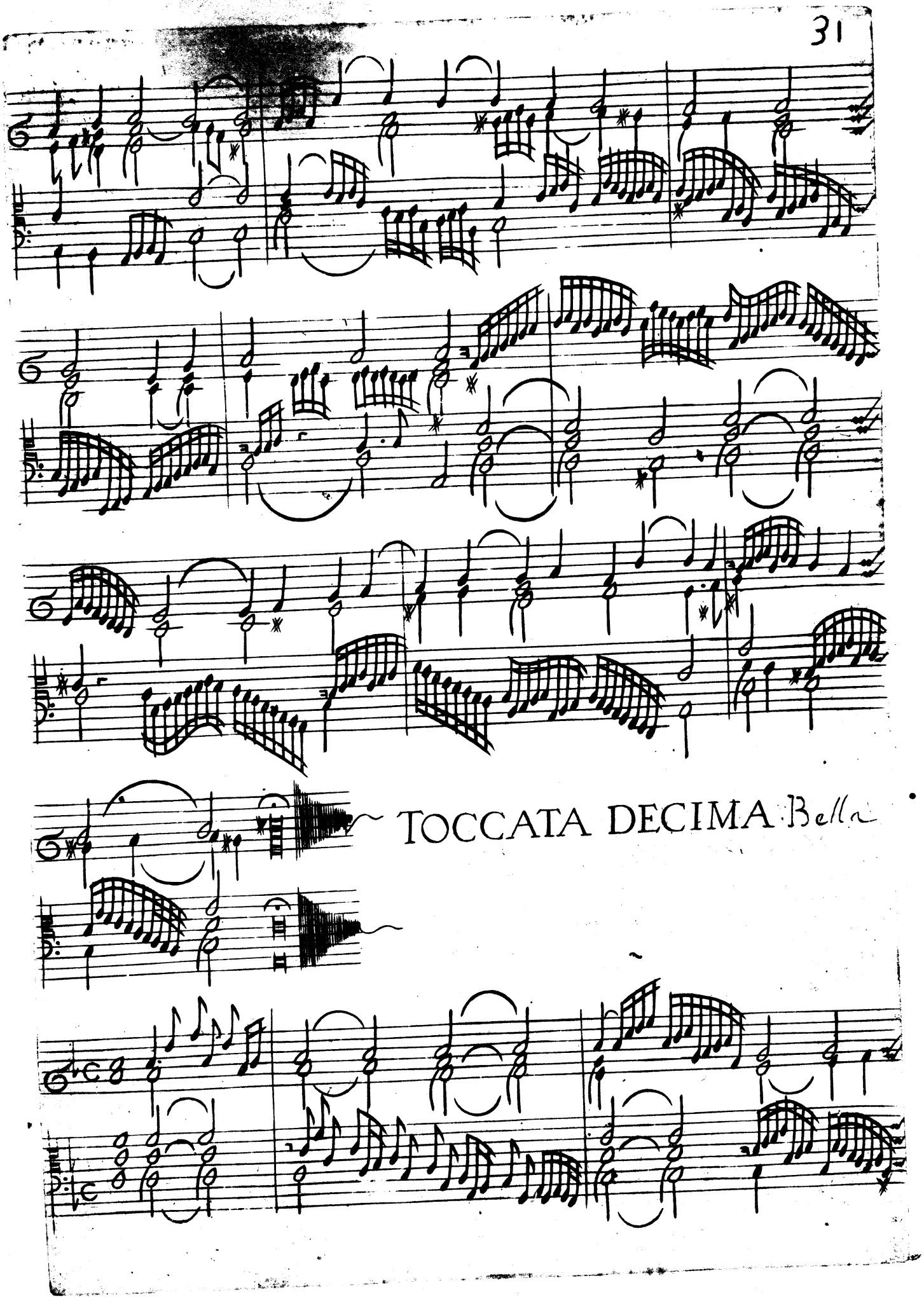
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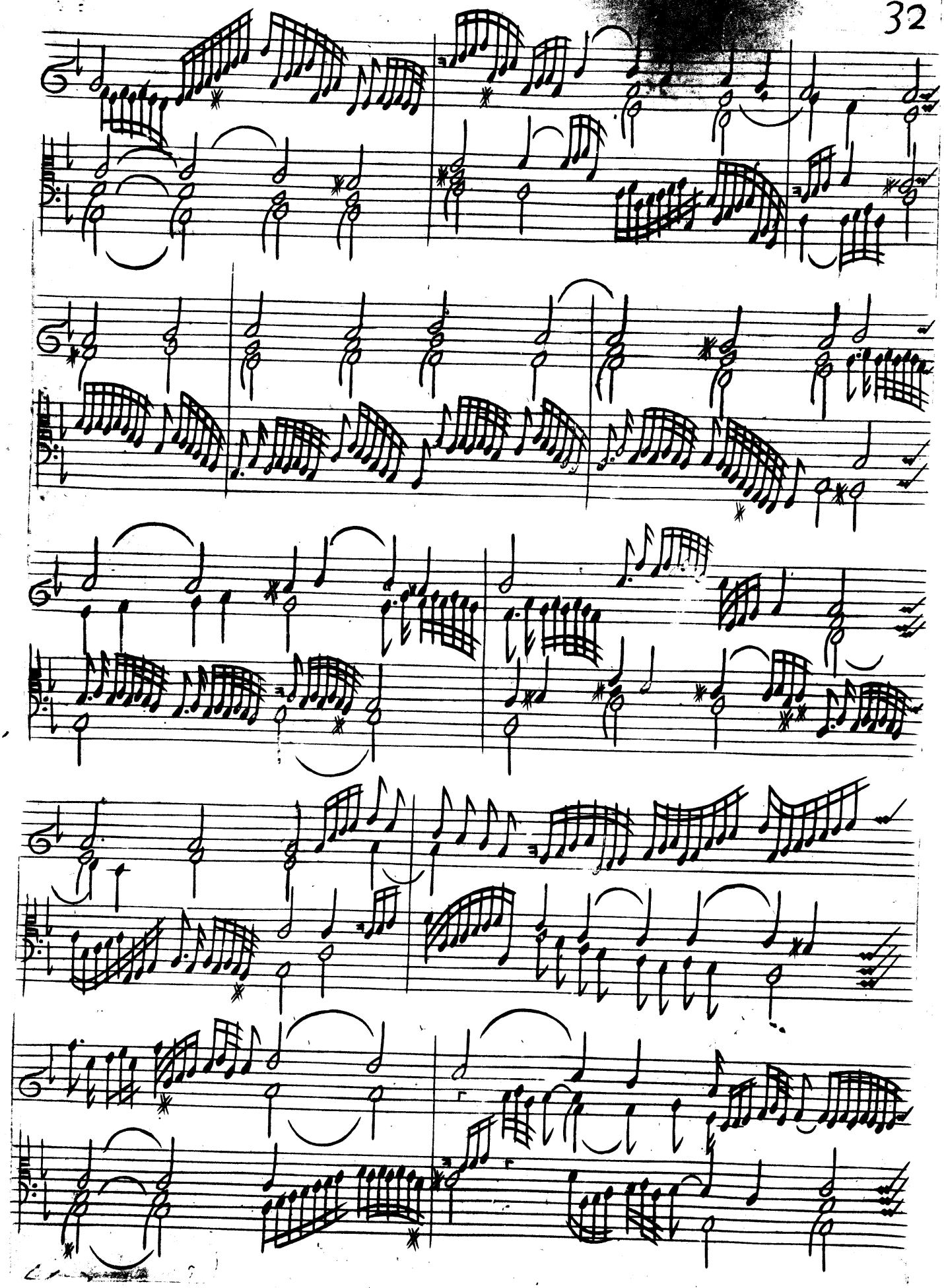

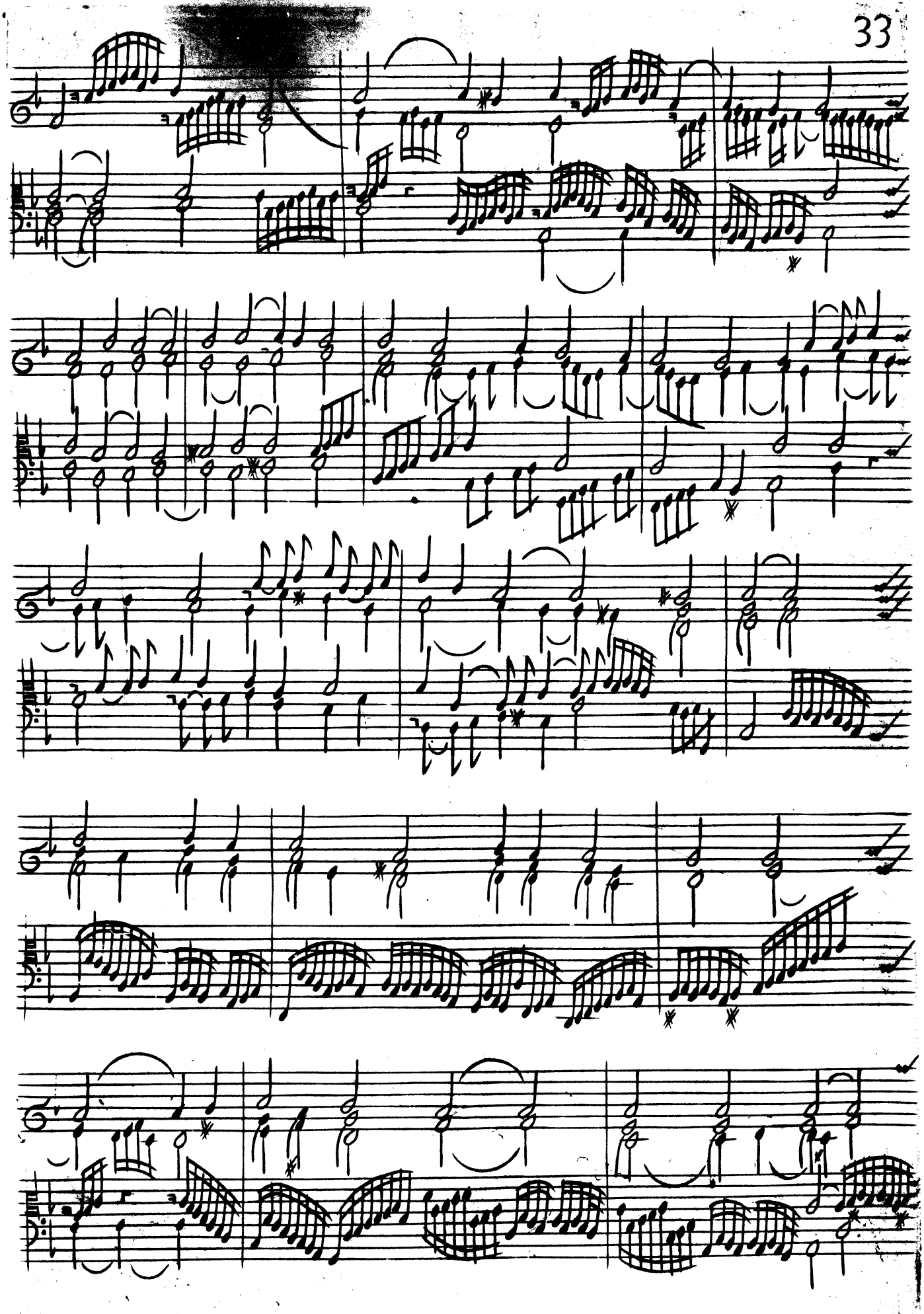

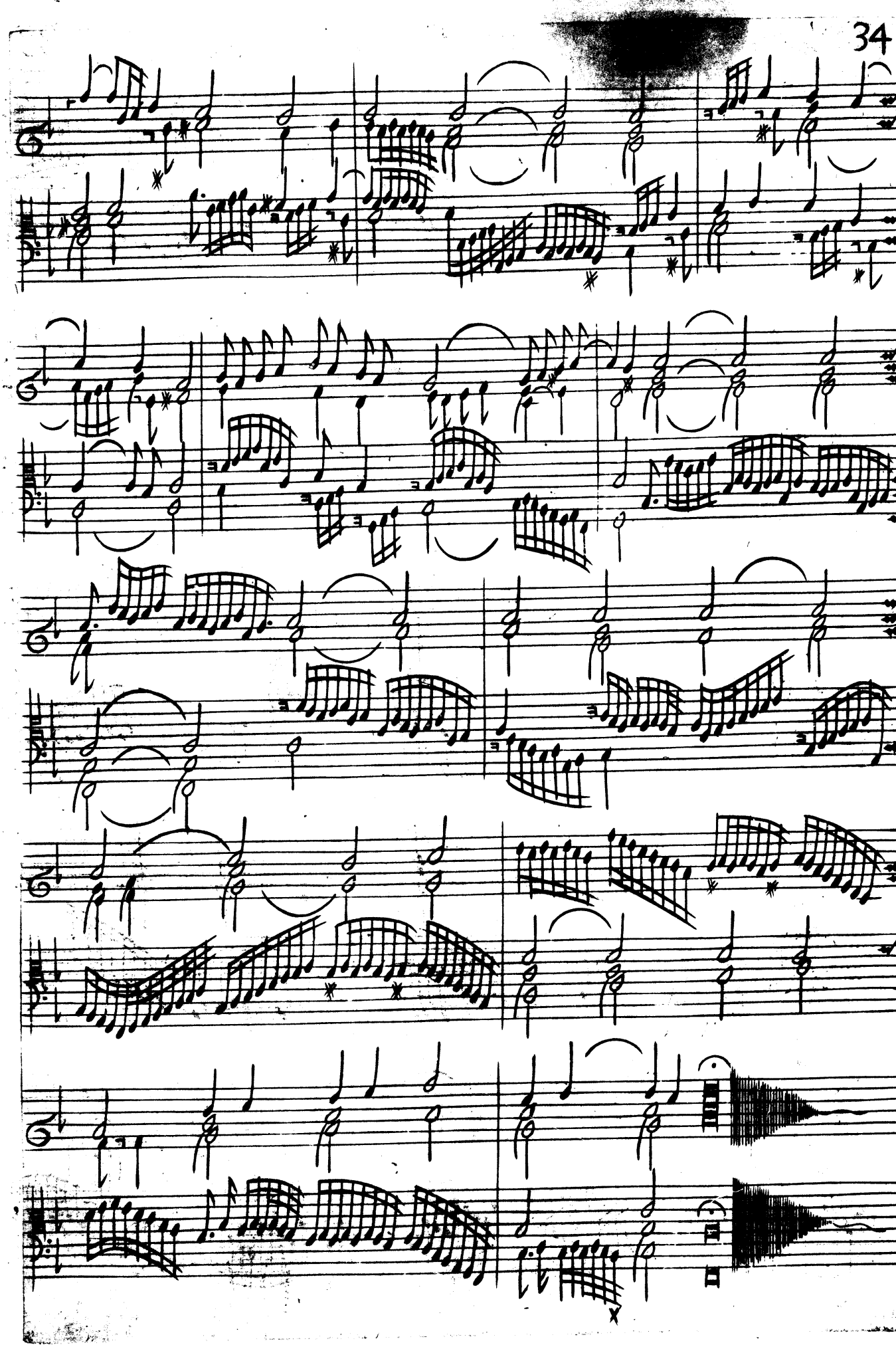

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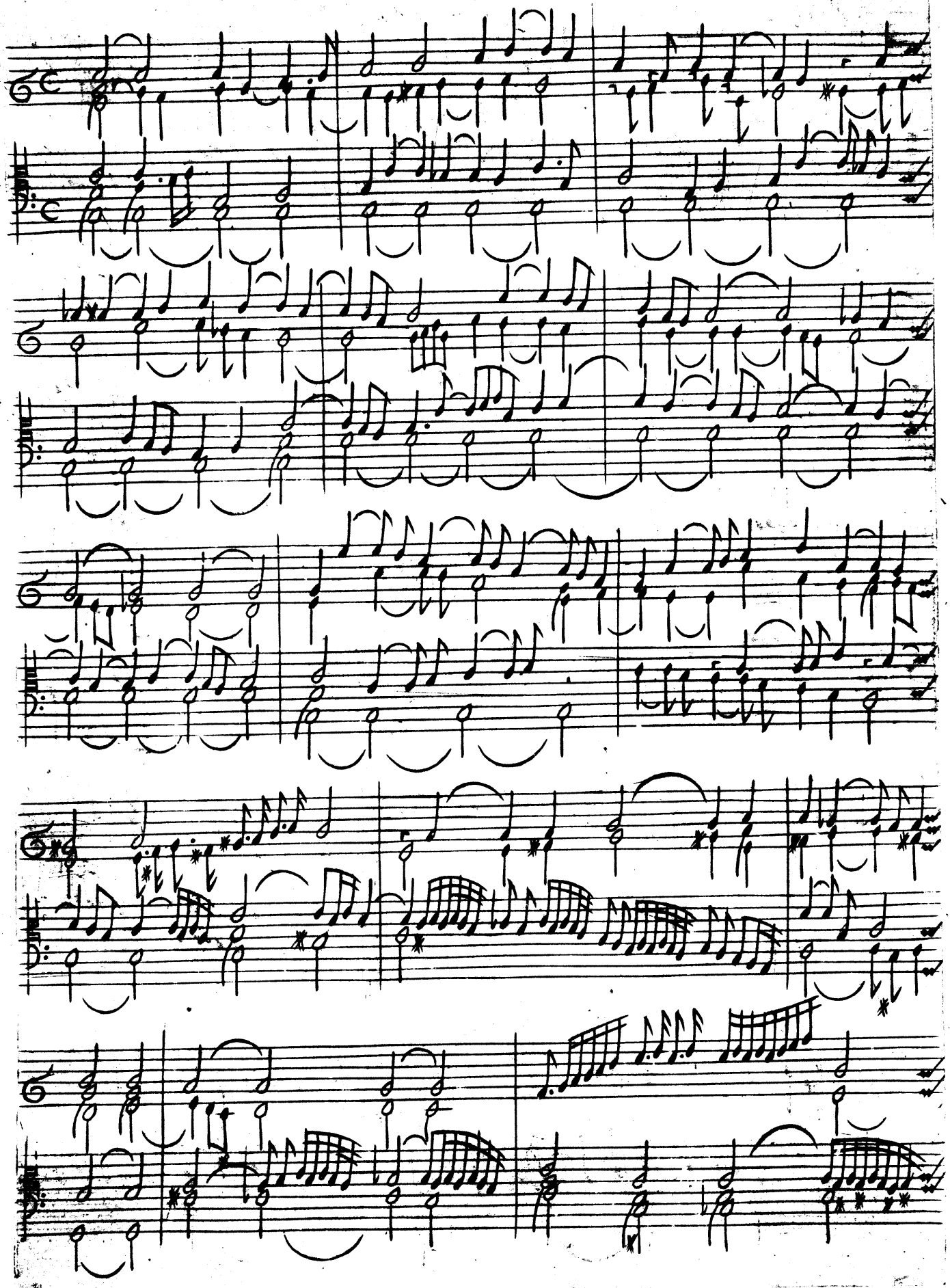
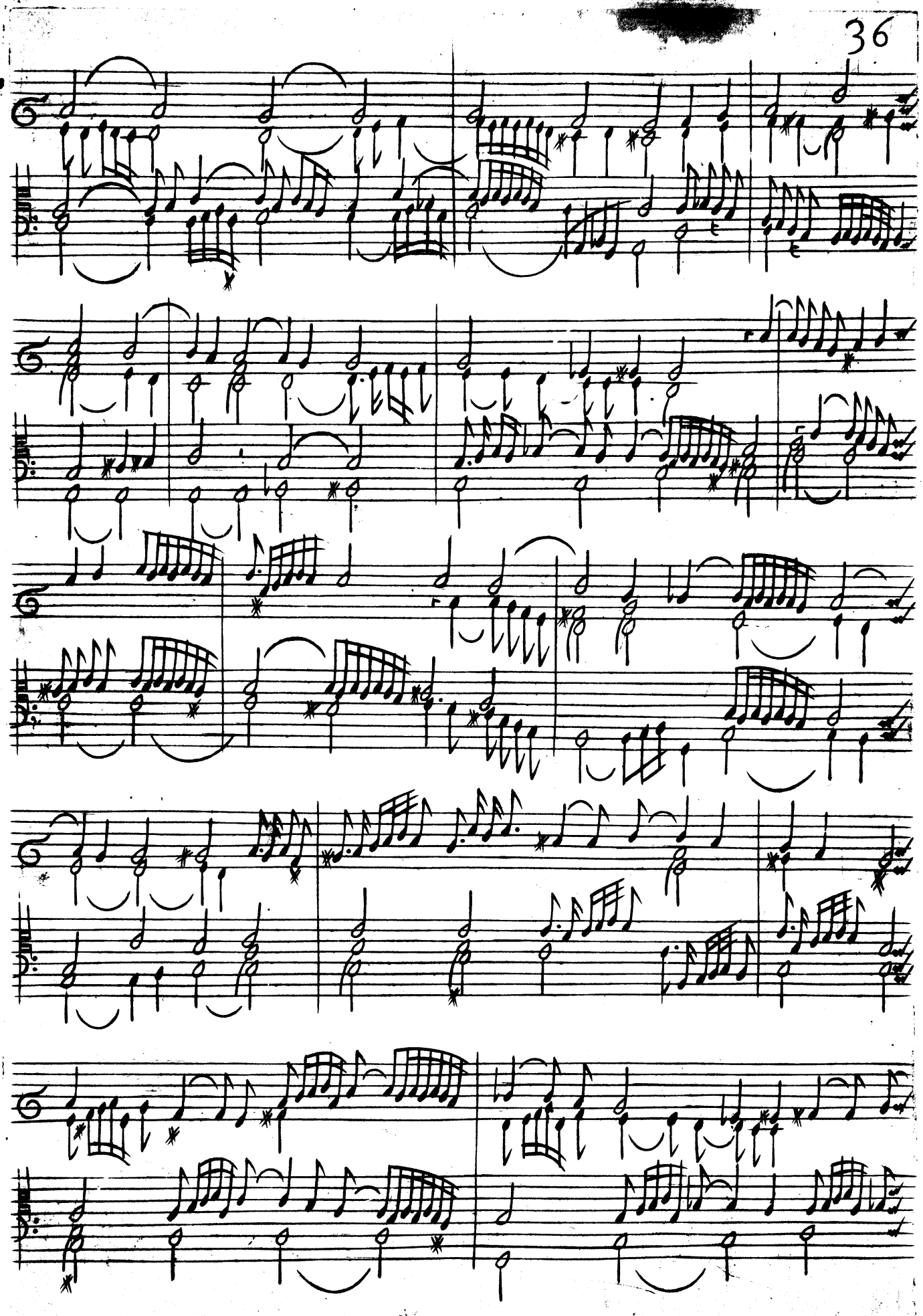
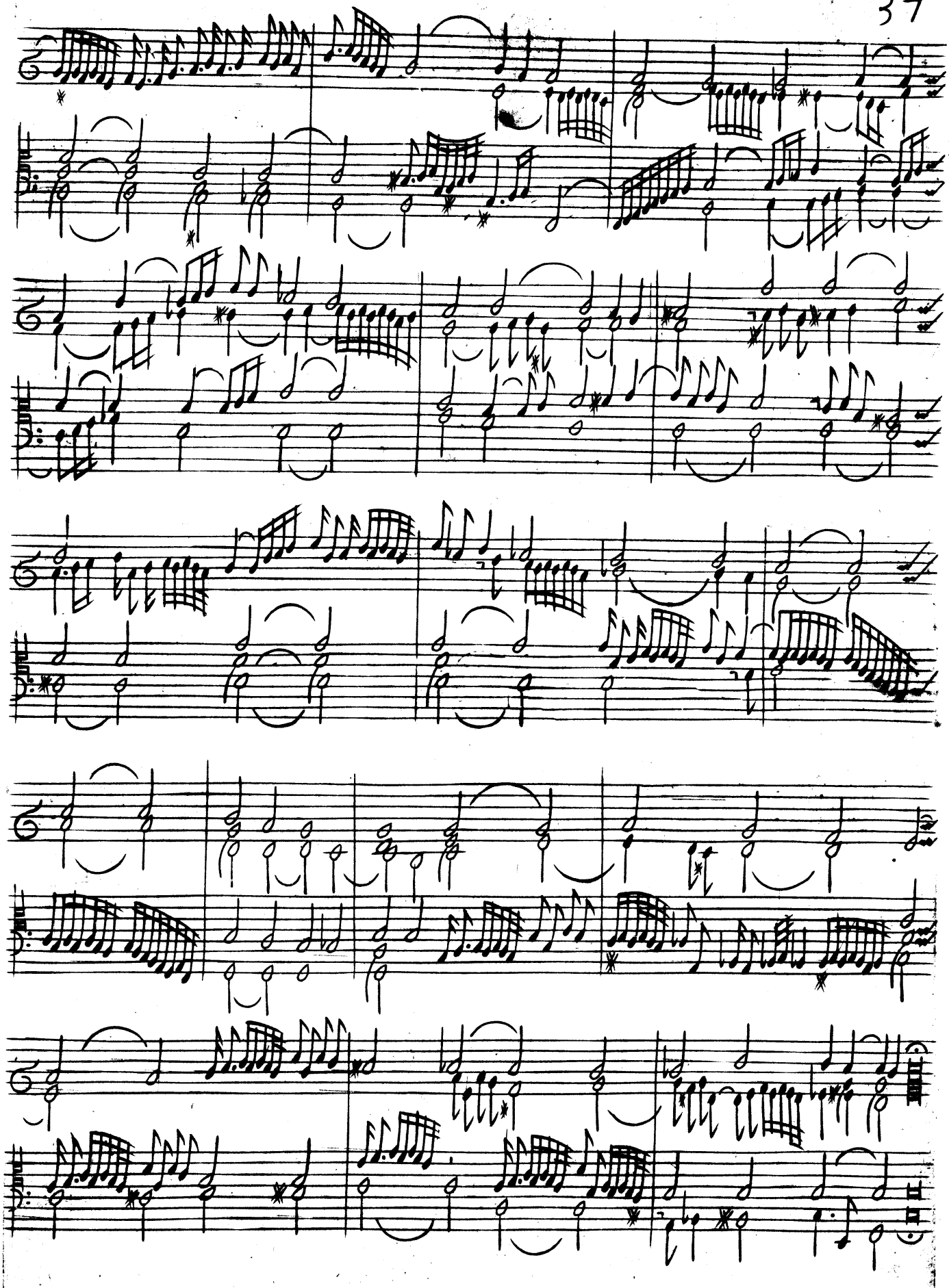
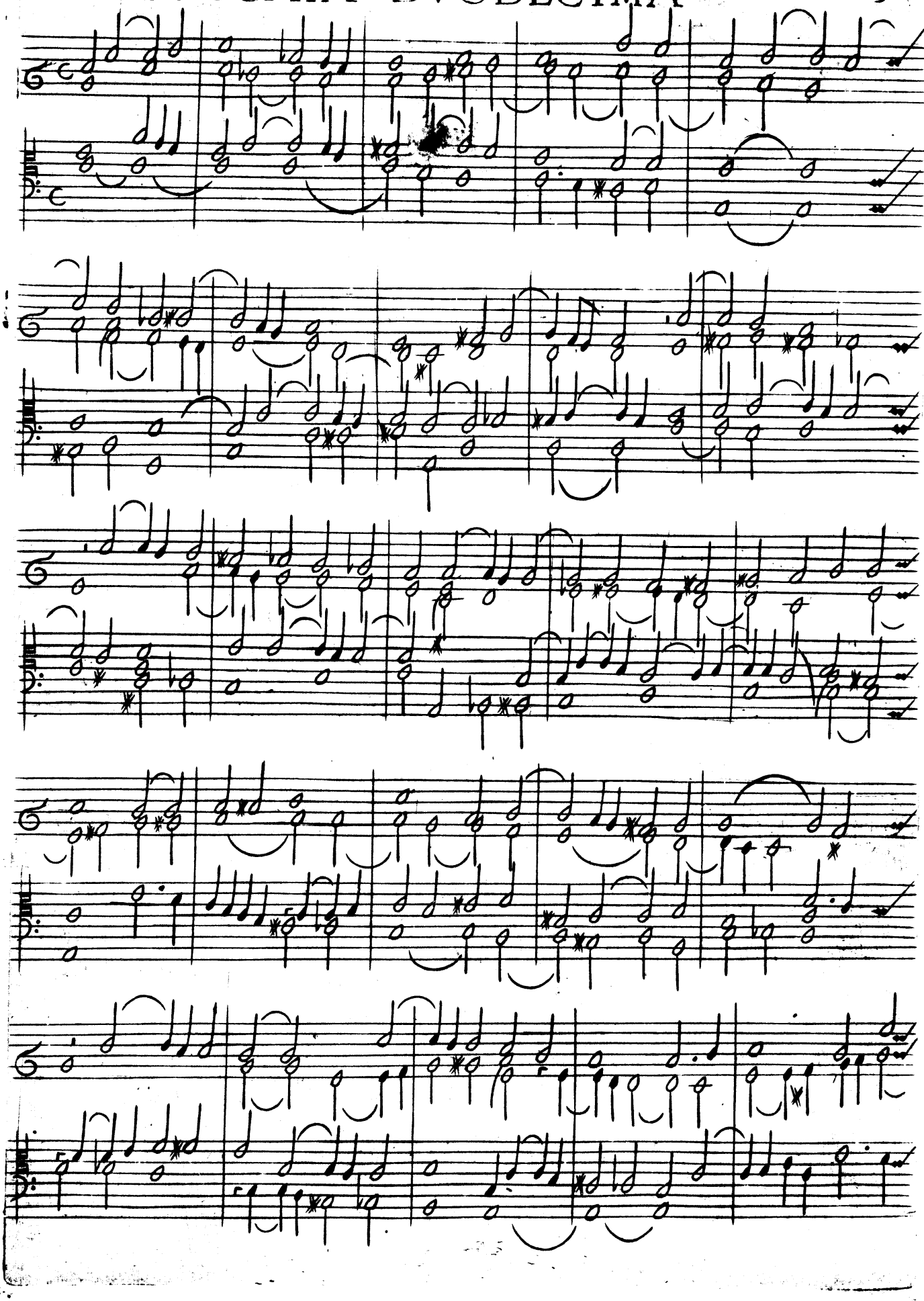
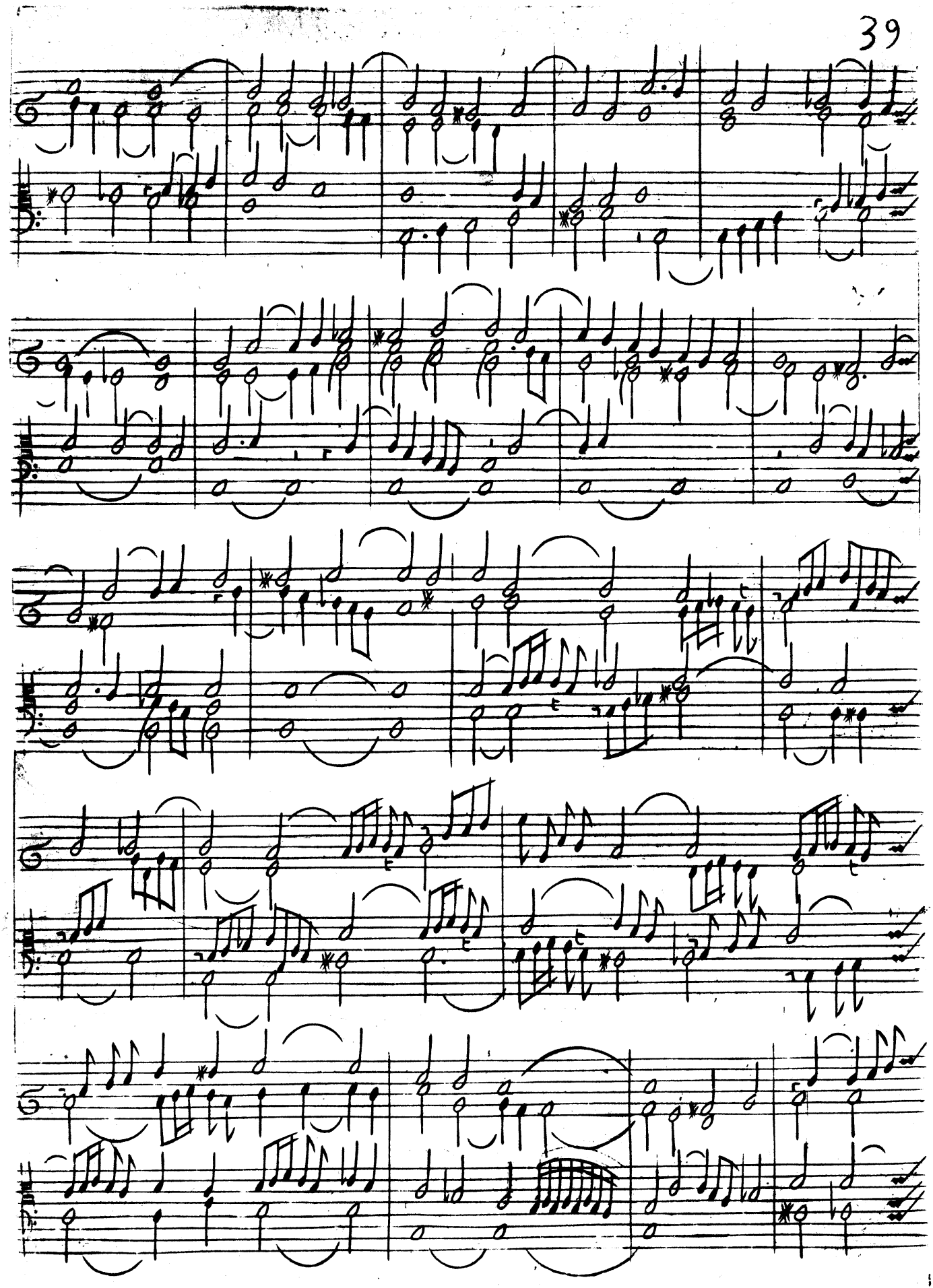
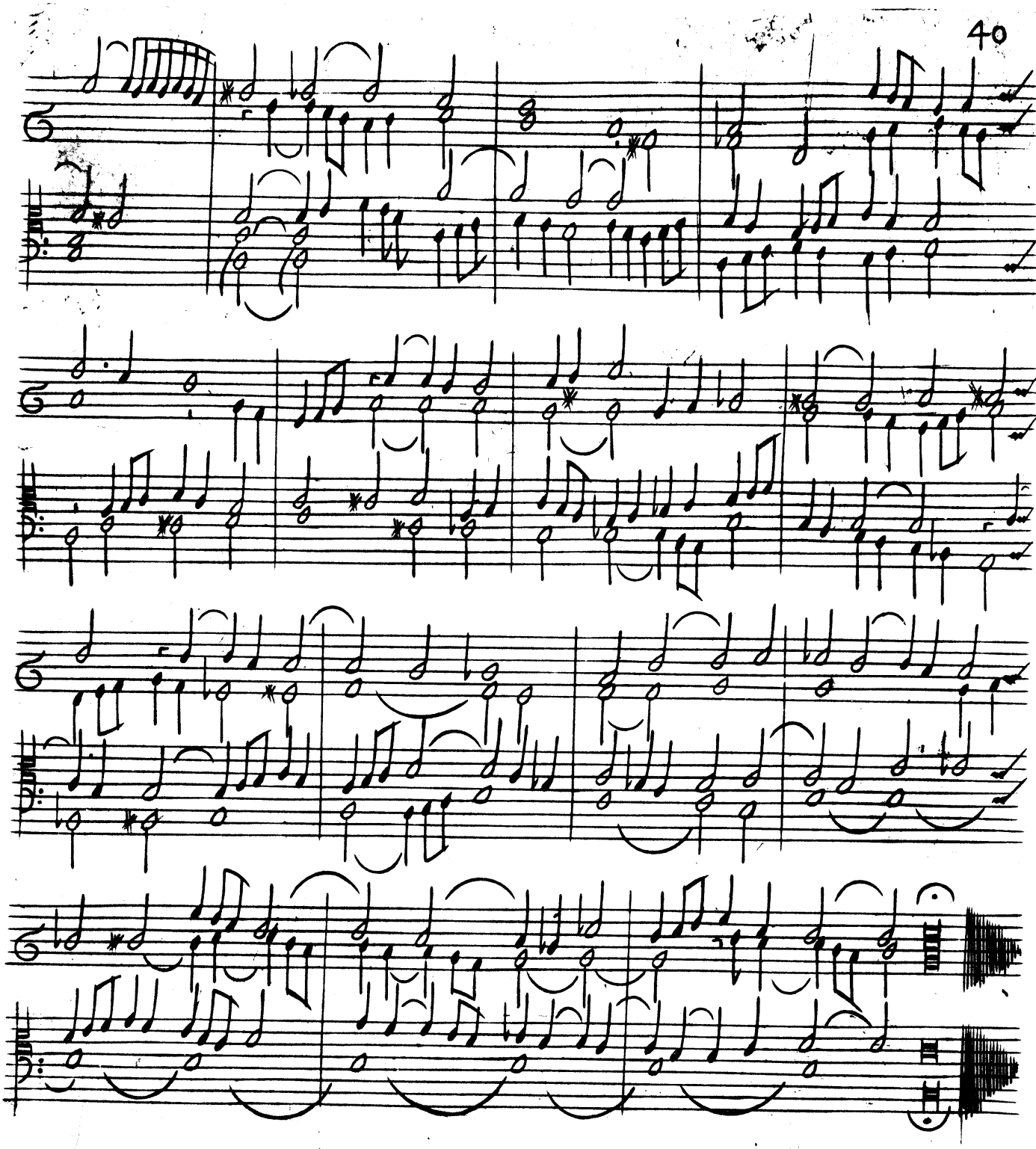


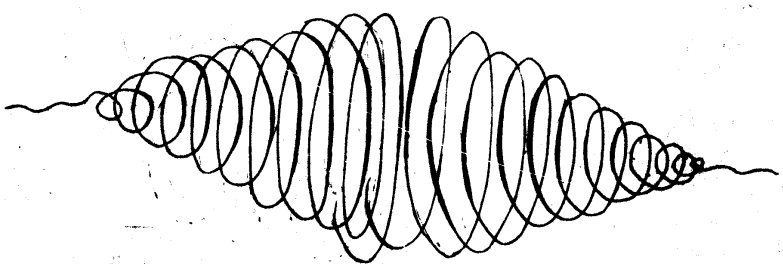




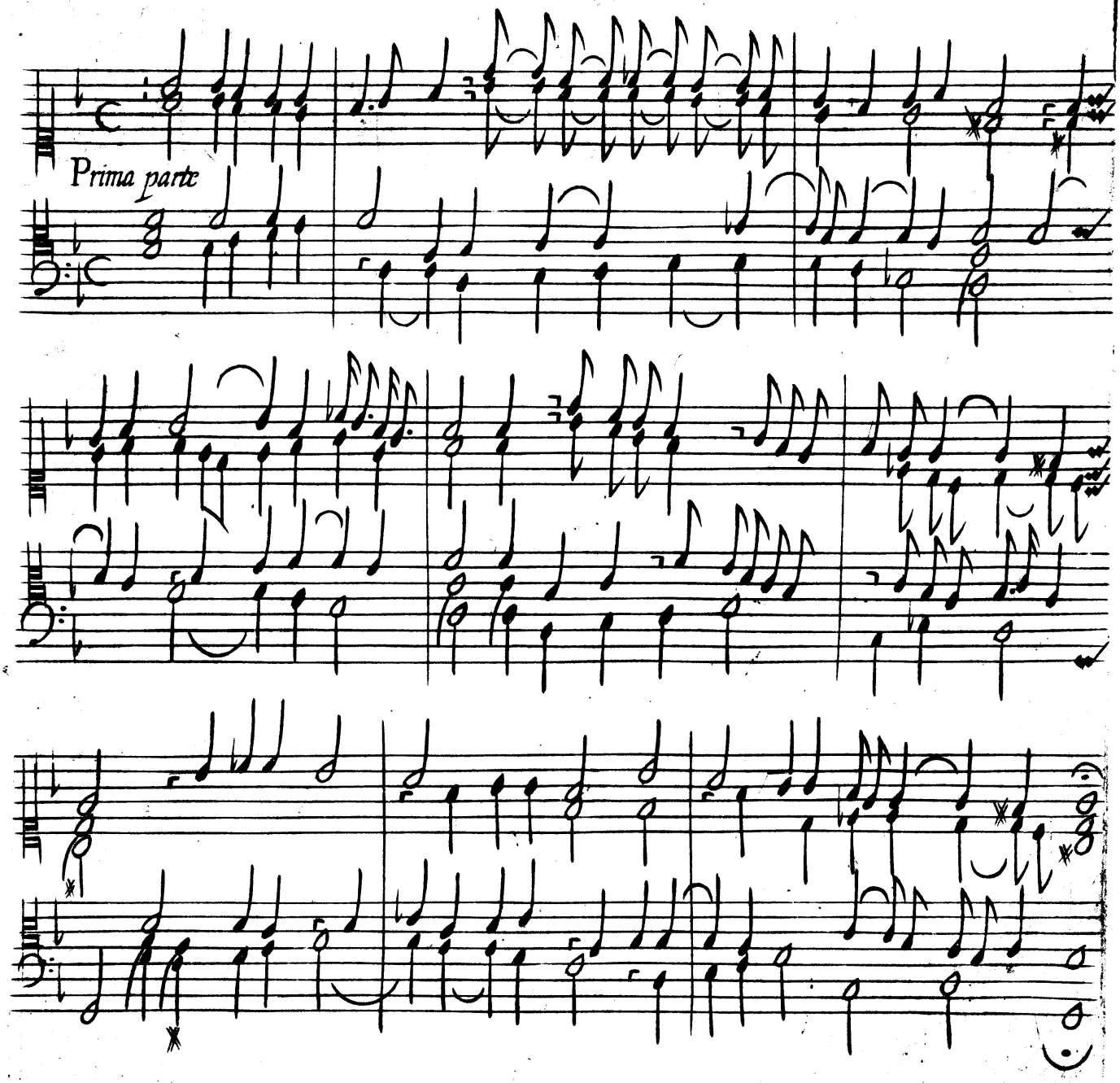


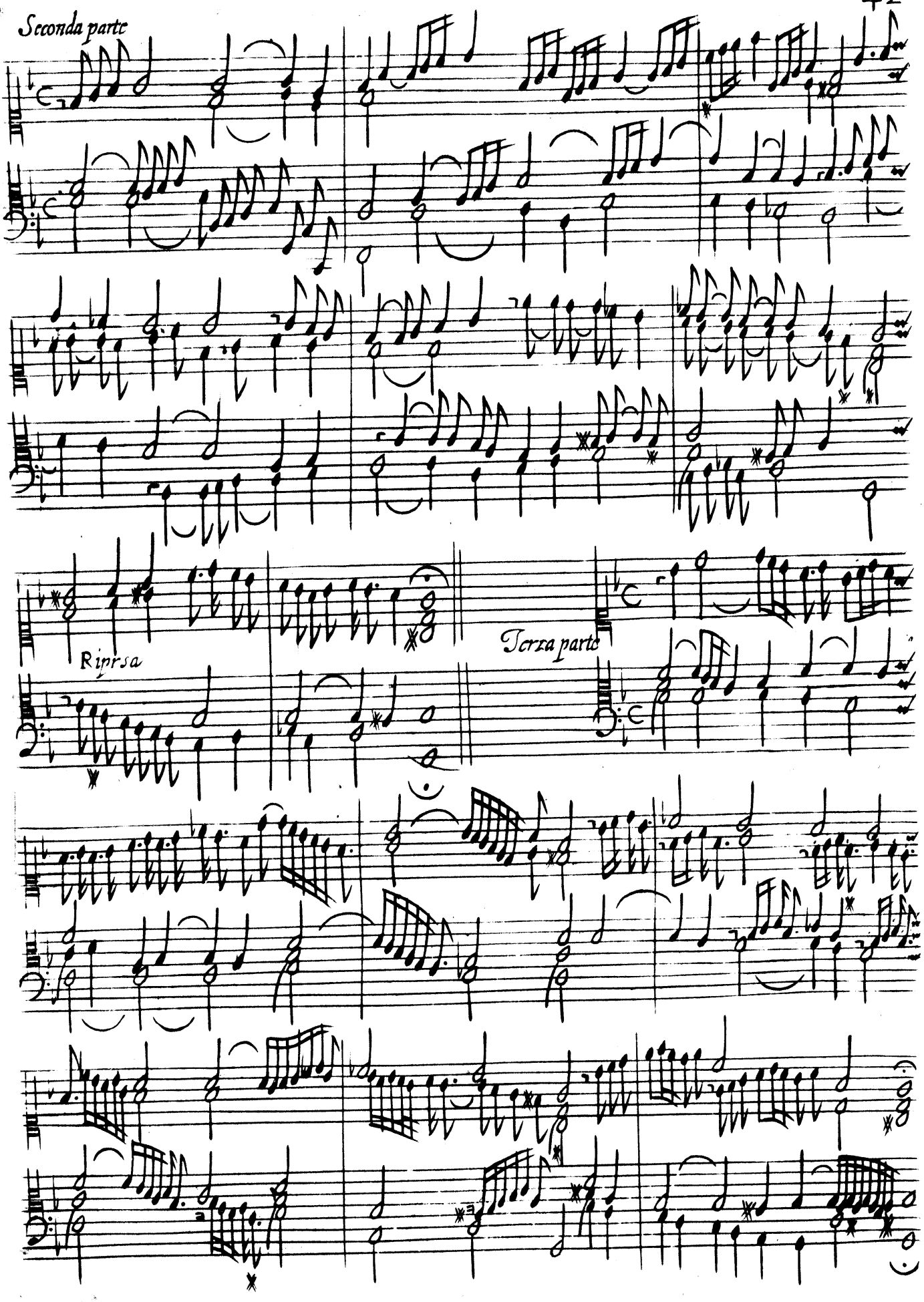


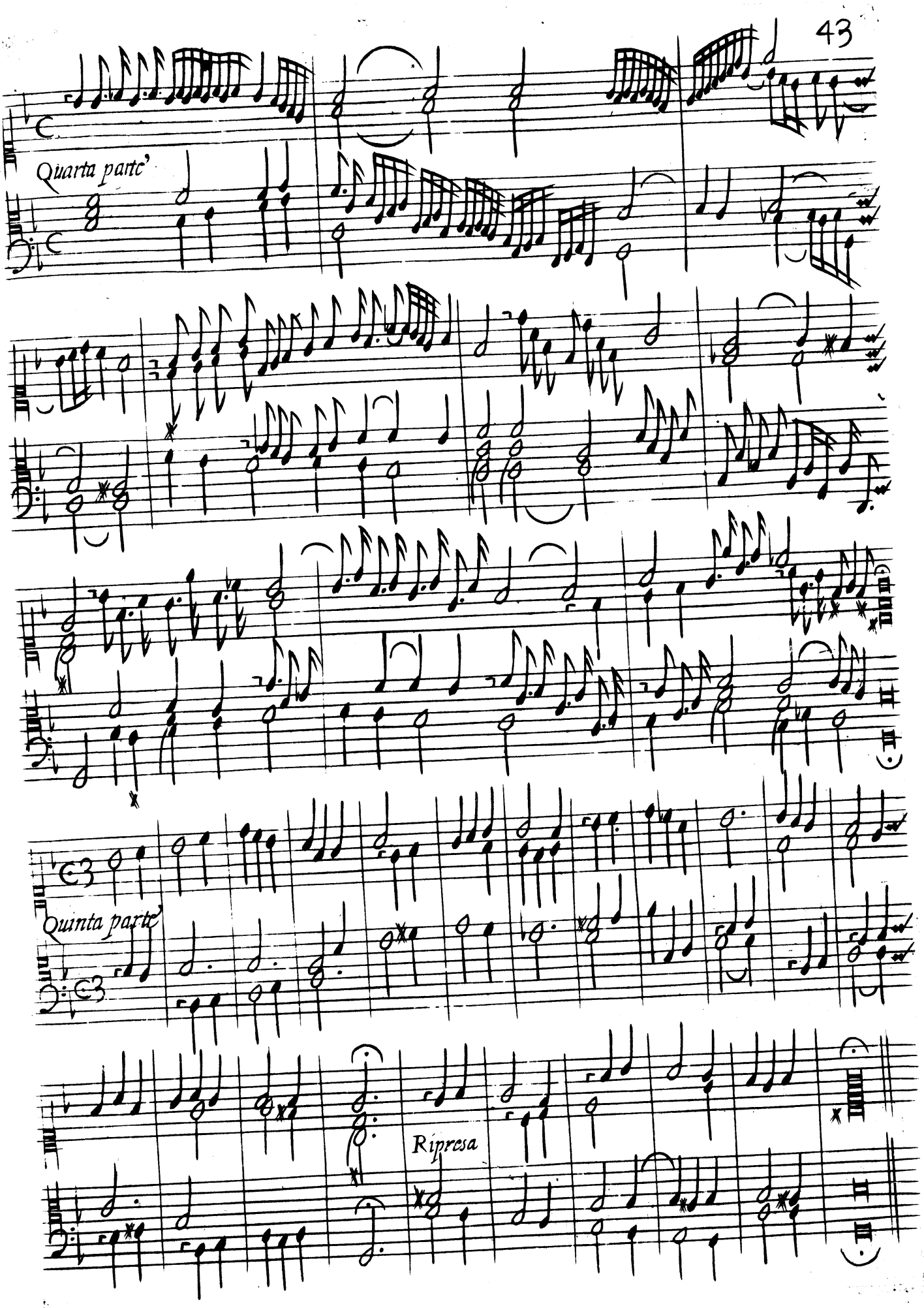


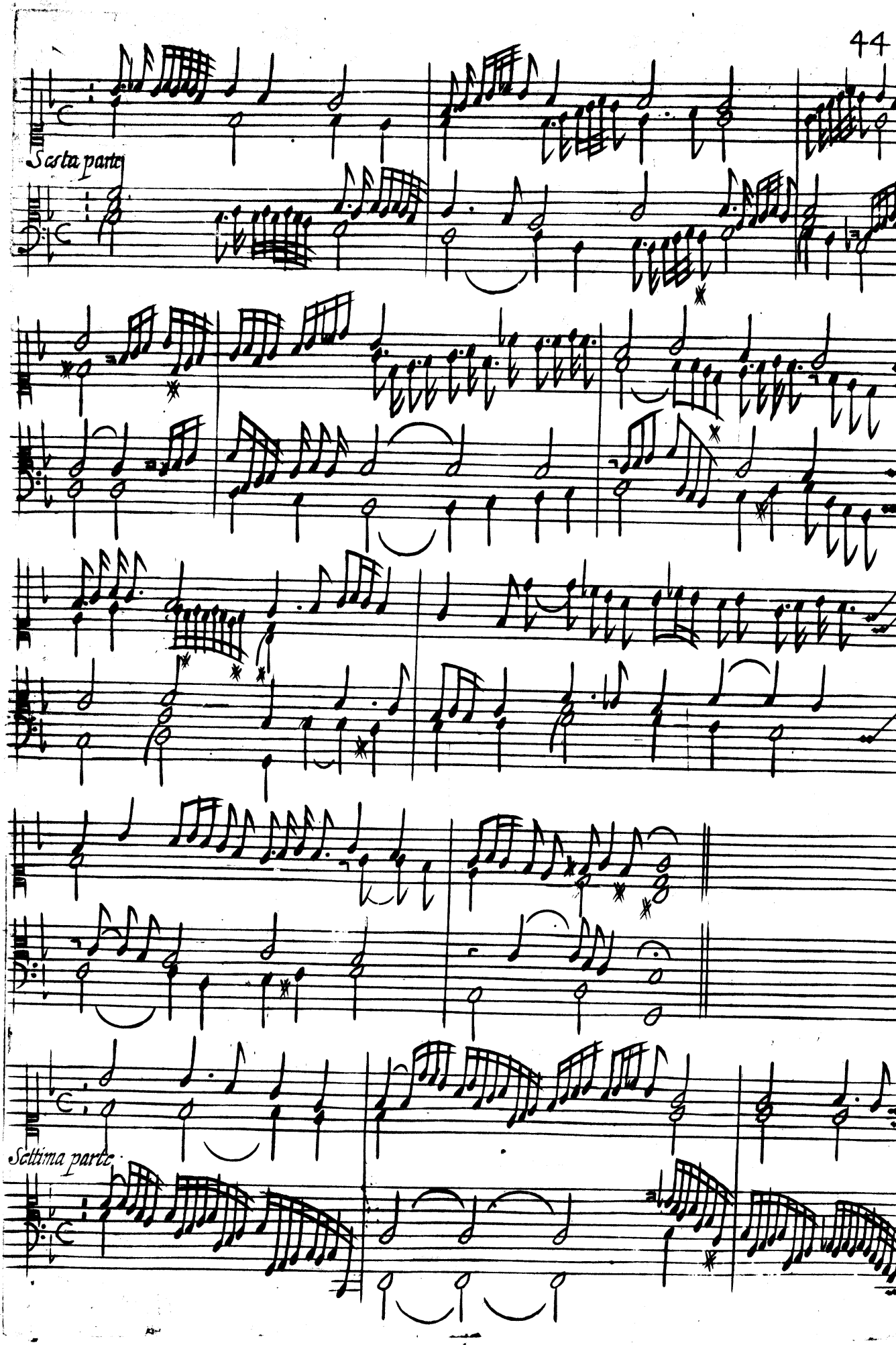


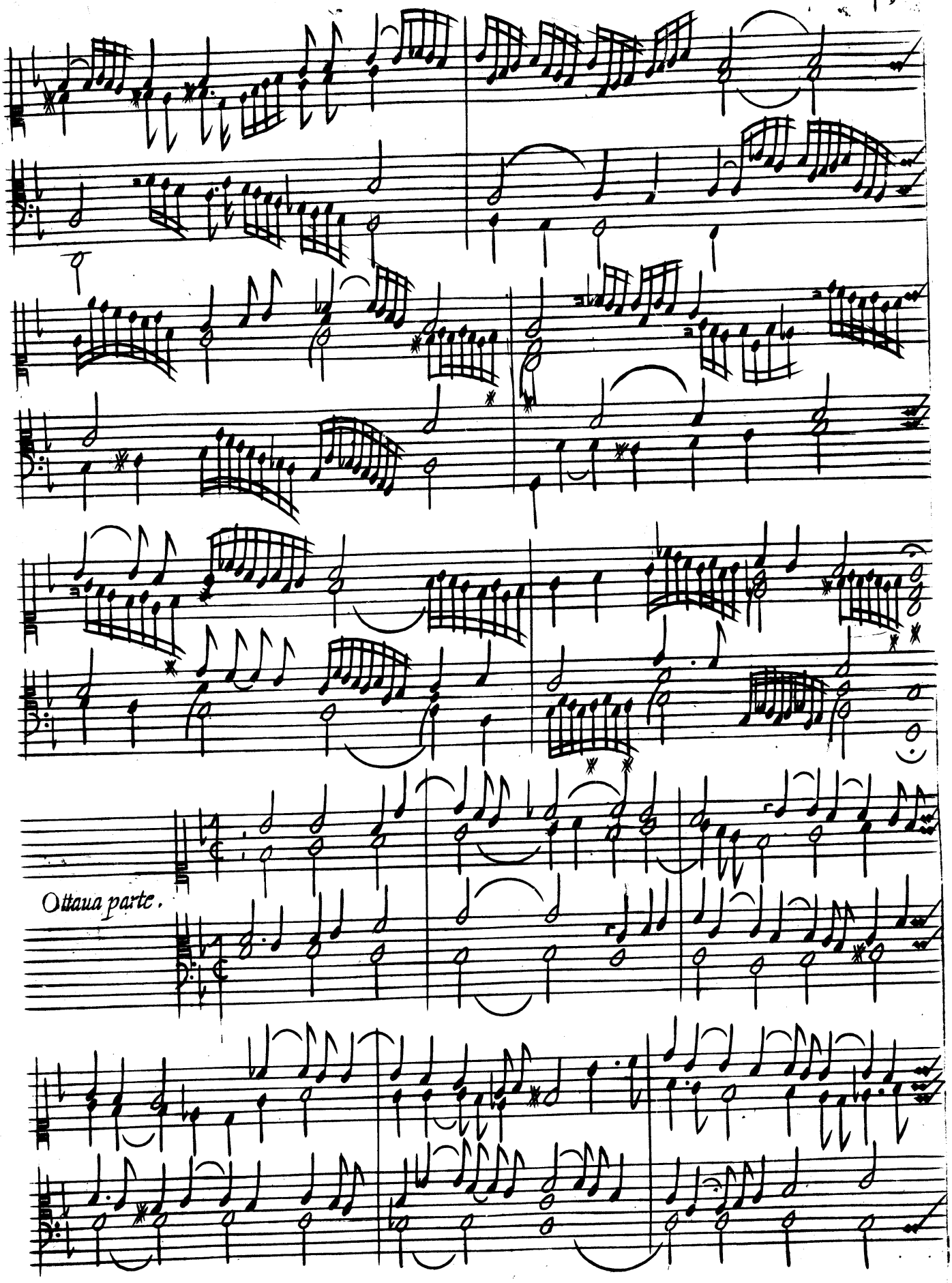
PARTITE SOPRA L'ARIA DELLA ROMANESCA




Seconda parte
Ripresa
Terza parte


Quarta parte'
Quinta parte'
Ripresa


Sesta parte
Settima parte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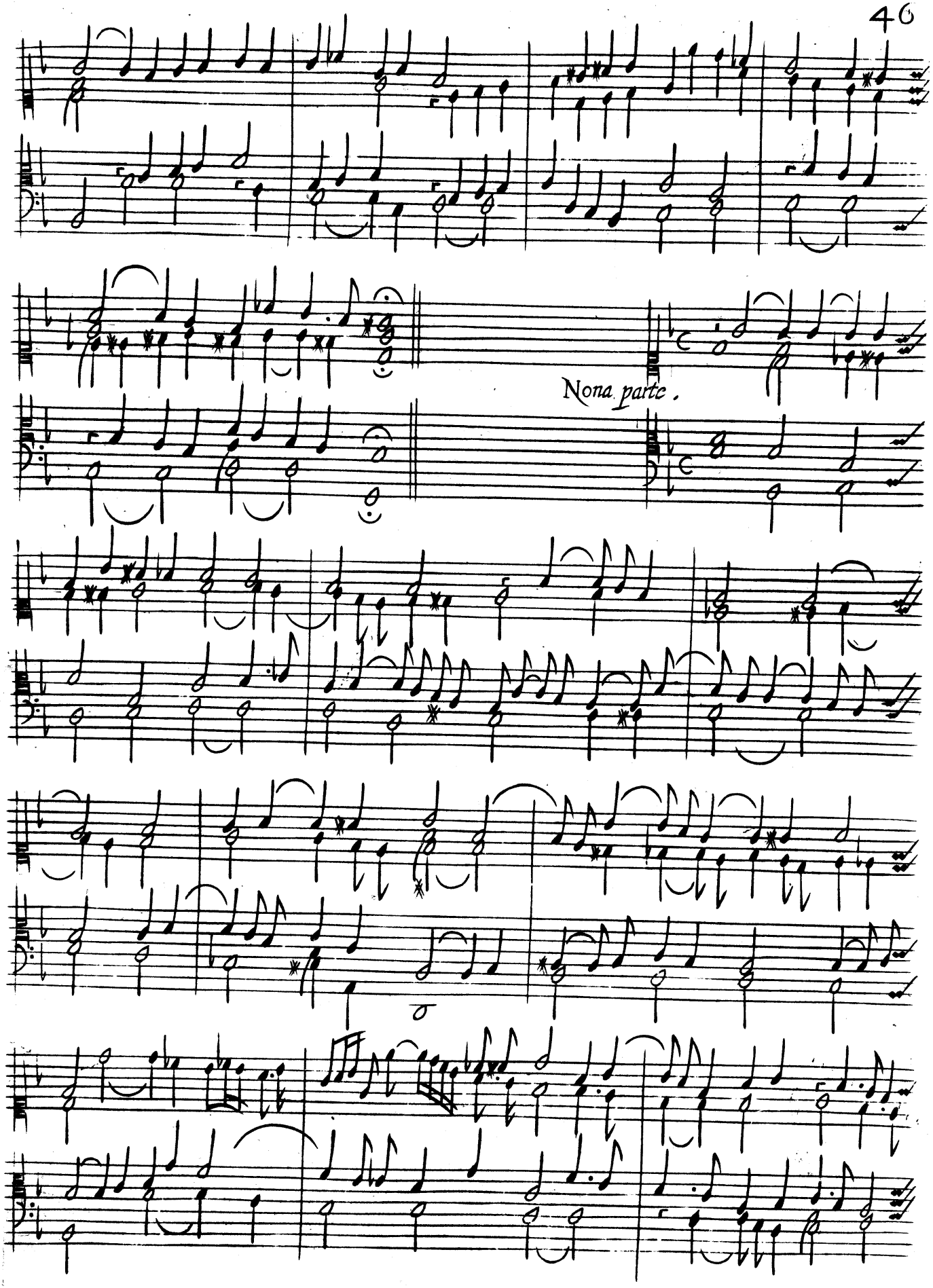
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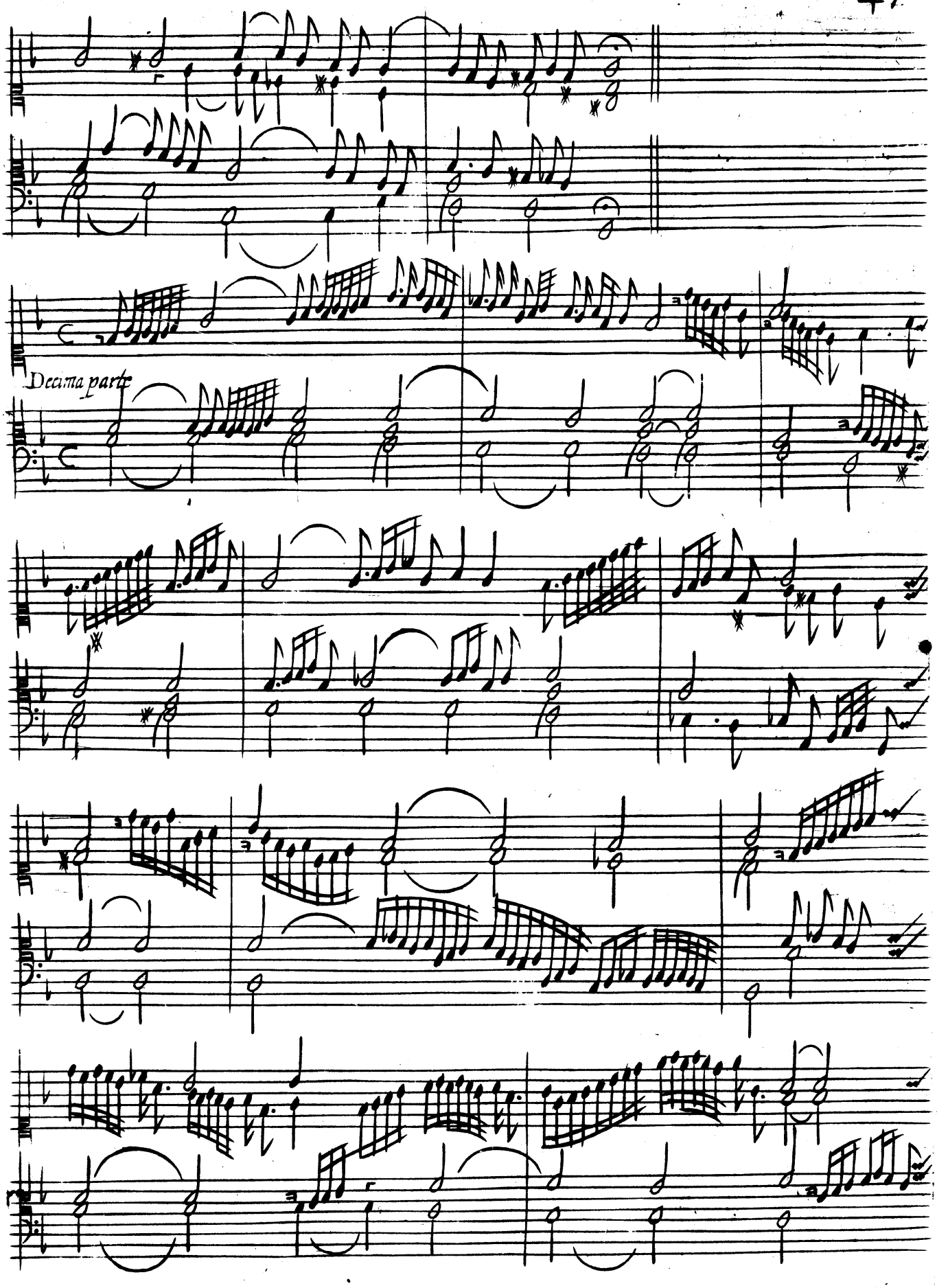
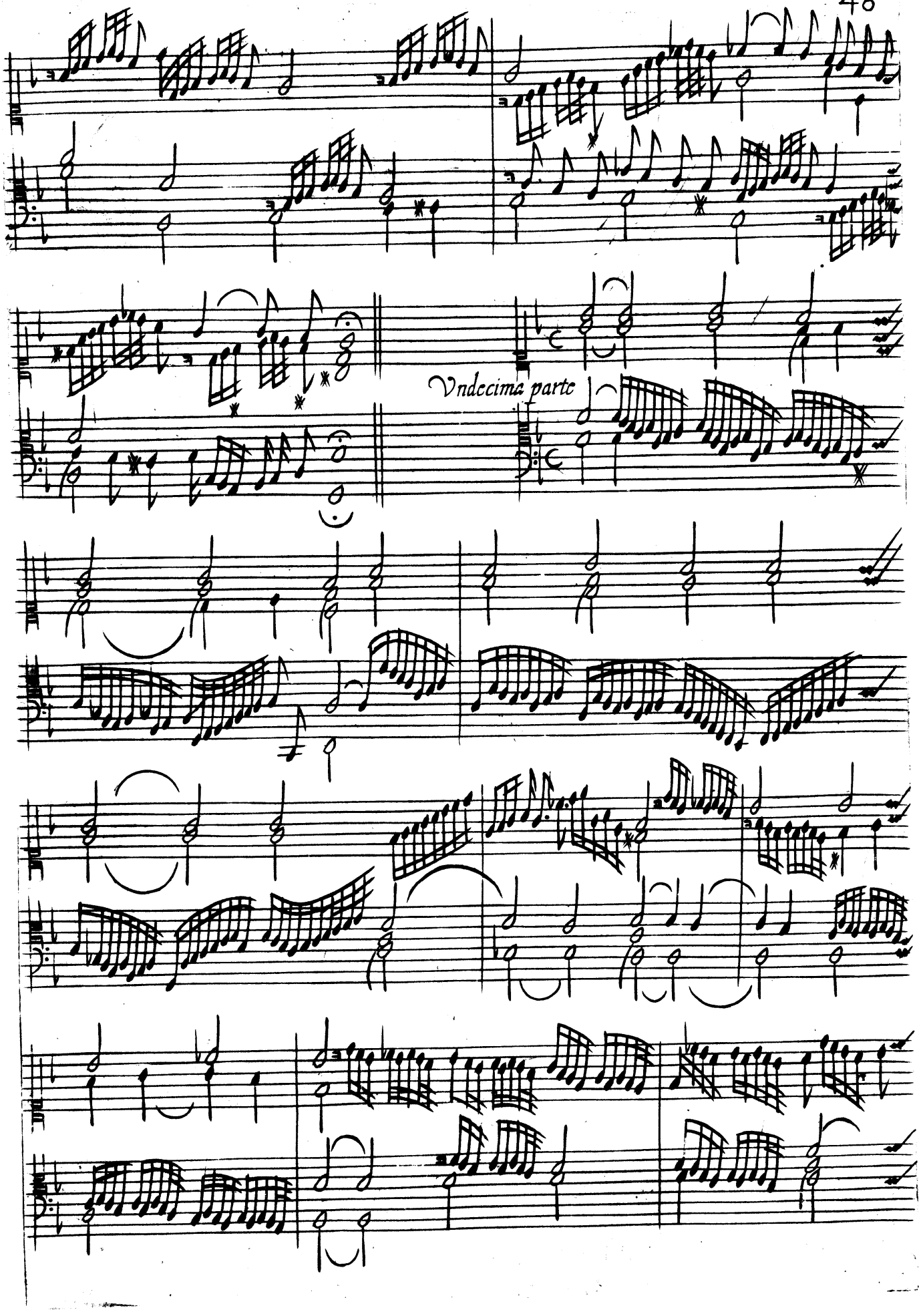
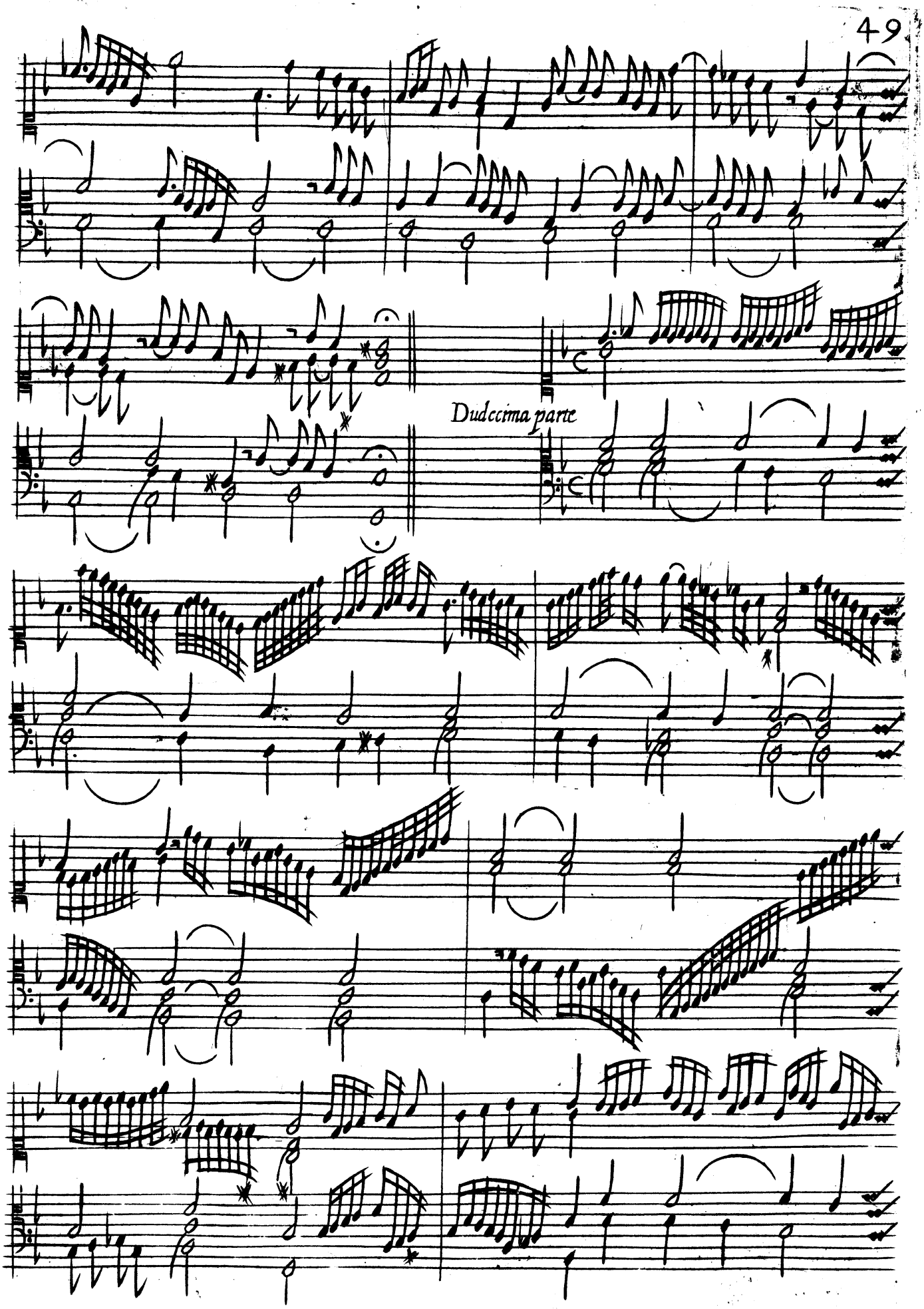
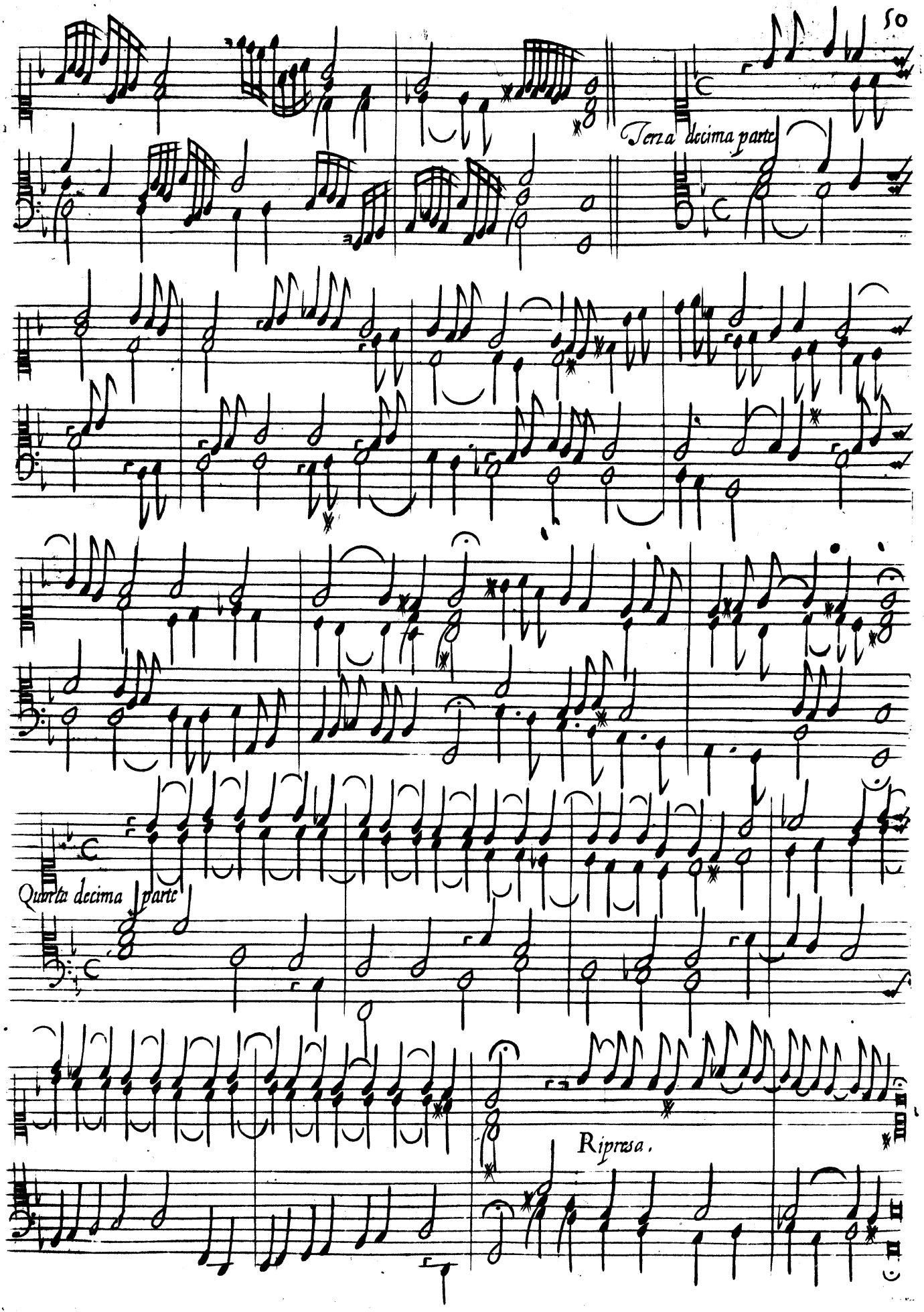
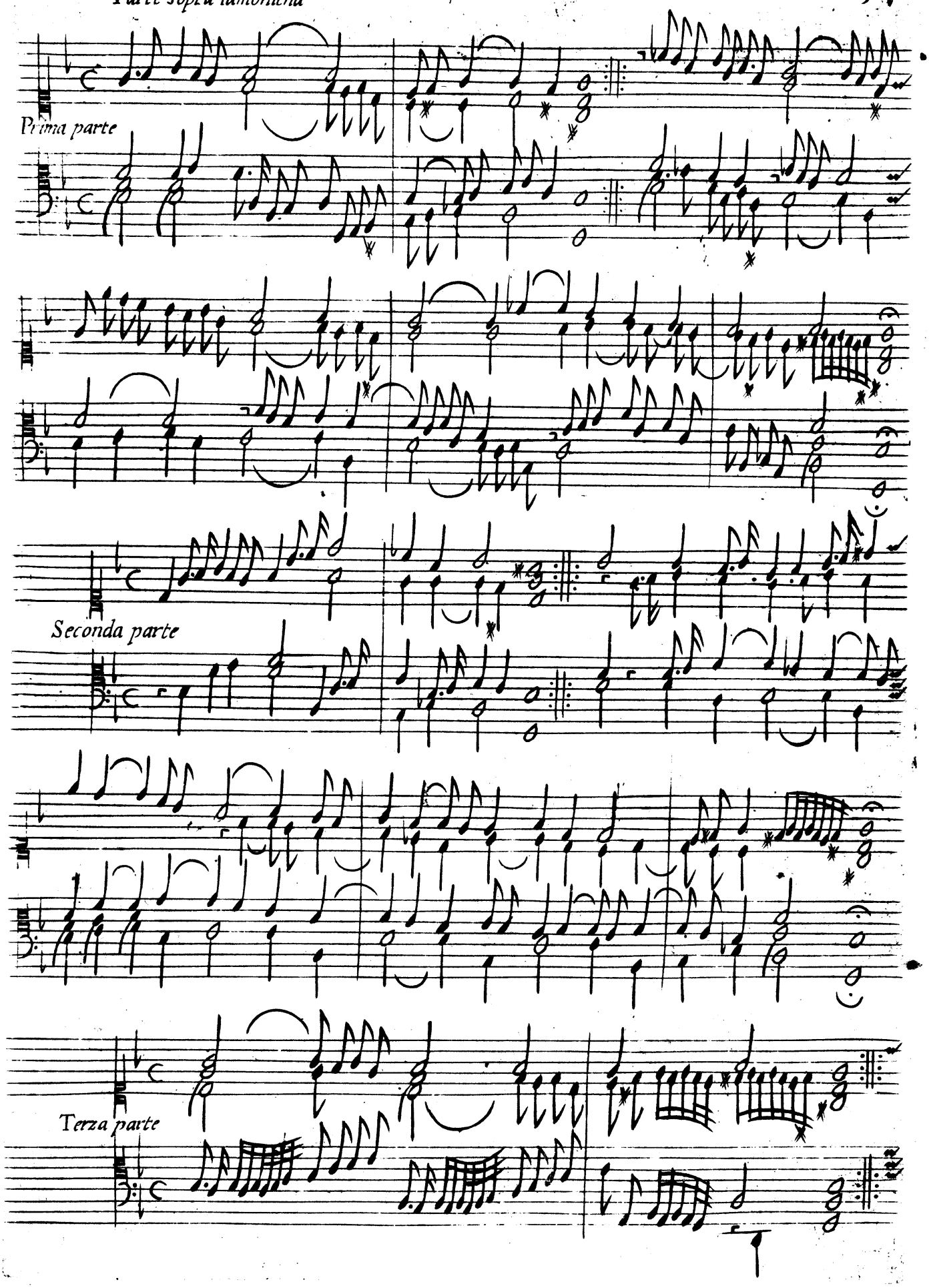

Decima parte

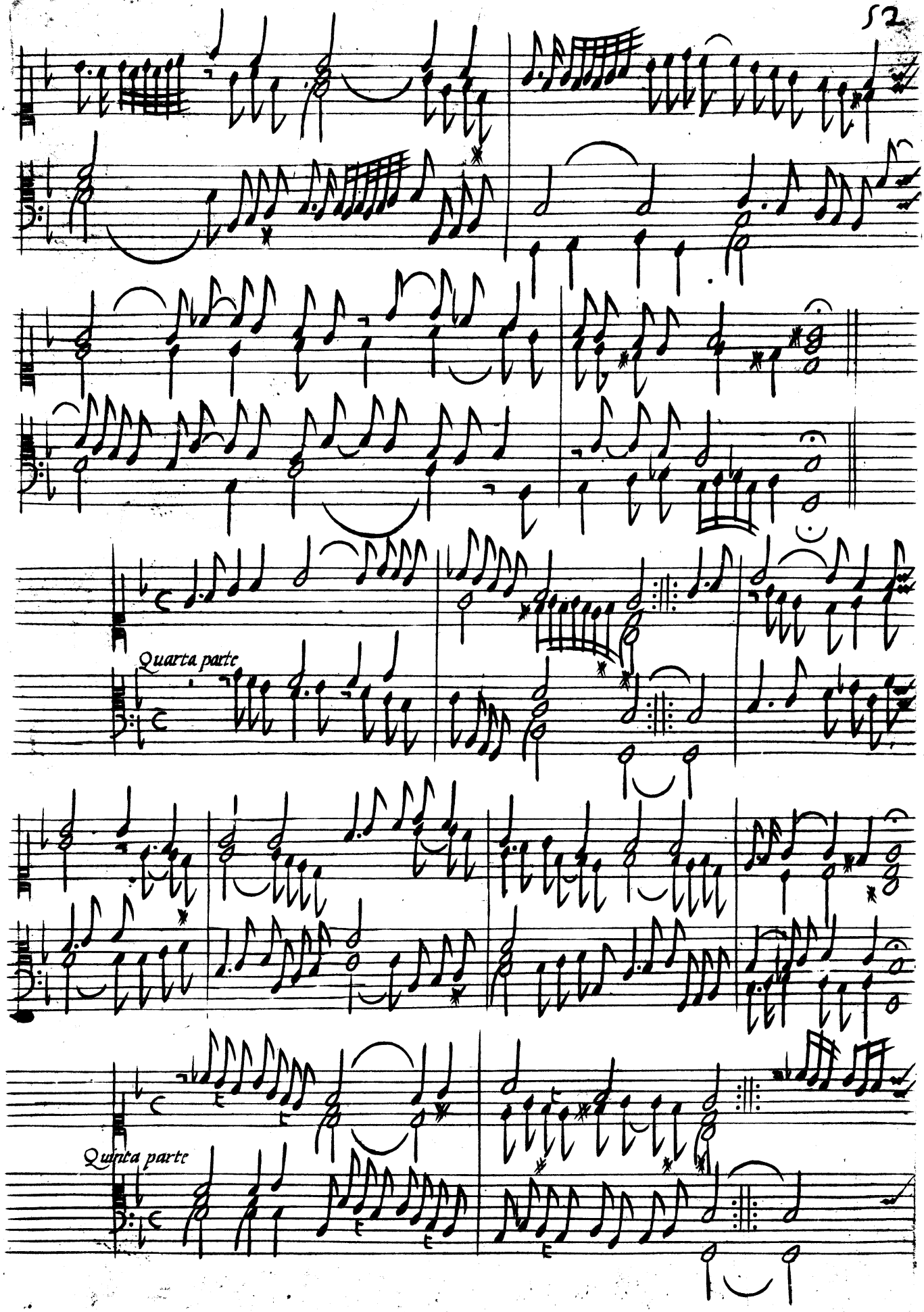

Vndecima parte

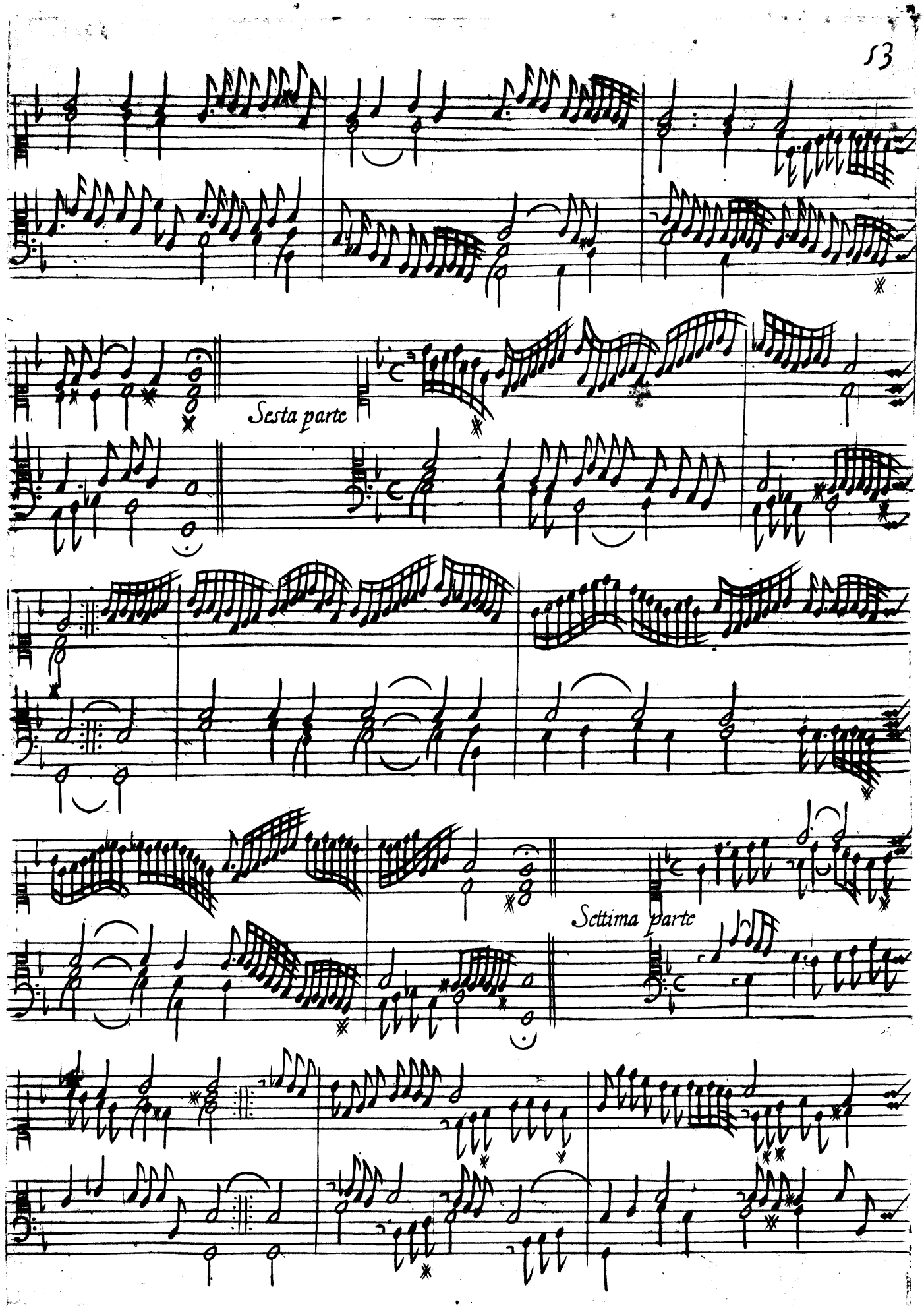

Dudecima parte

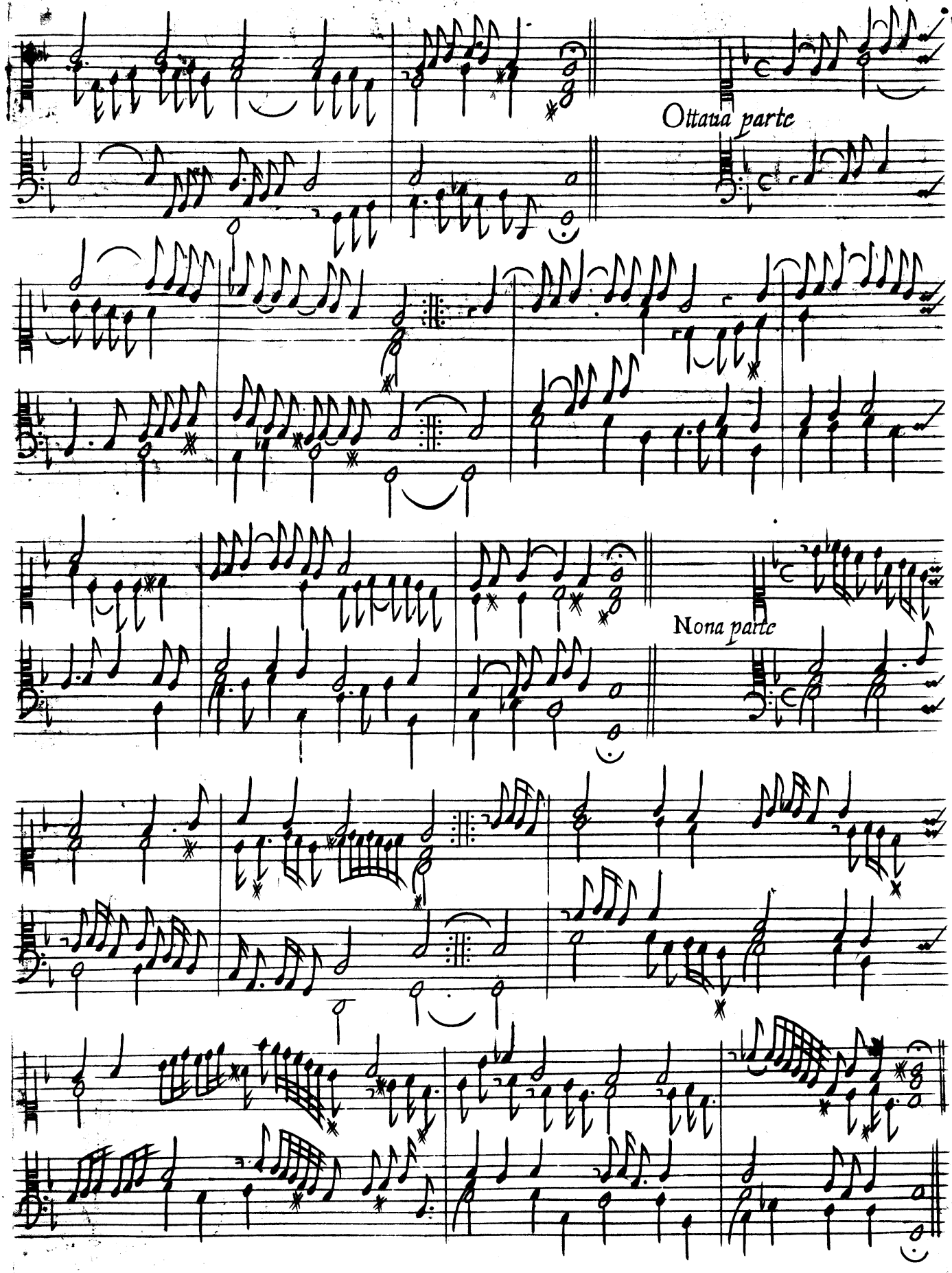

Terza decima parte
Quarta decima parte
Ripresa.

Parte sopra lamonicha

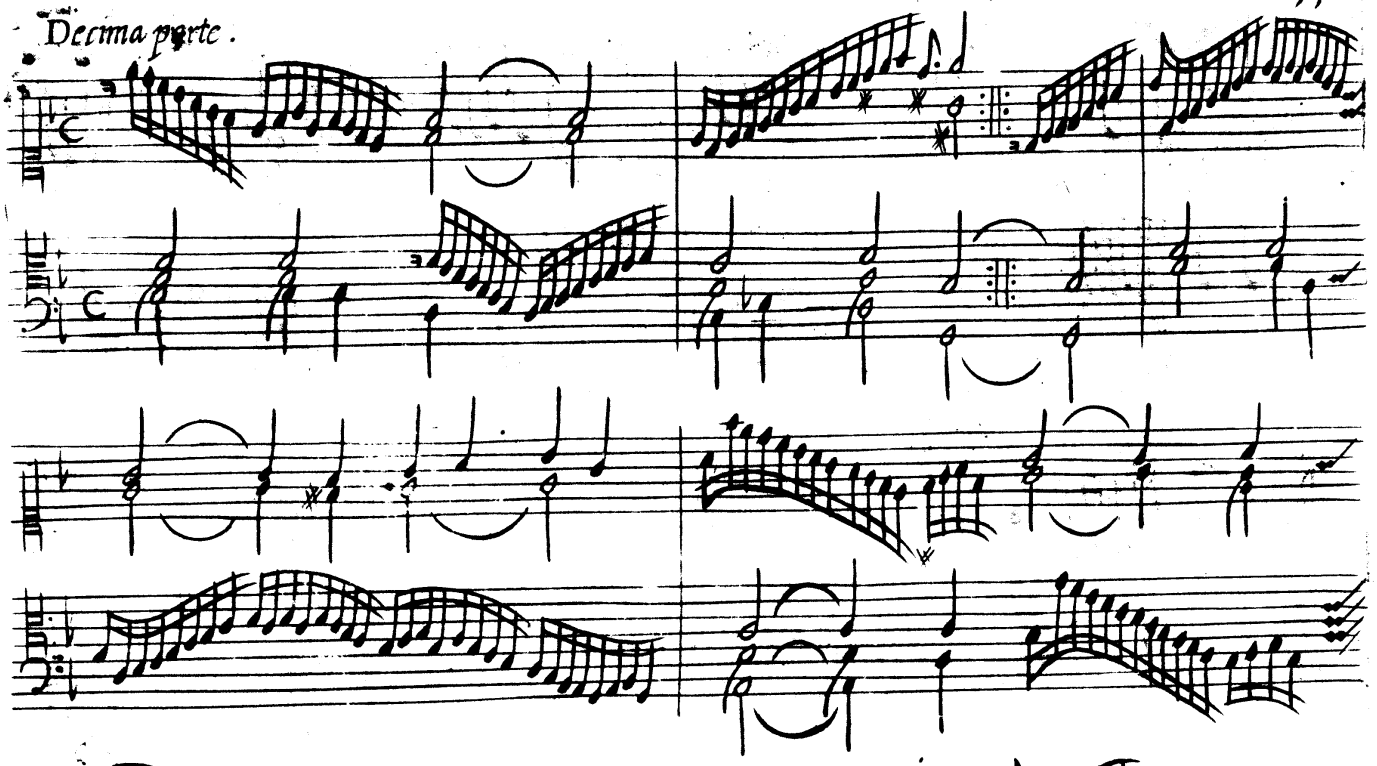



Quarta parte
Quinta parte

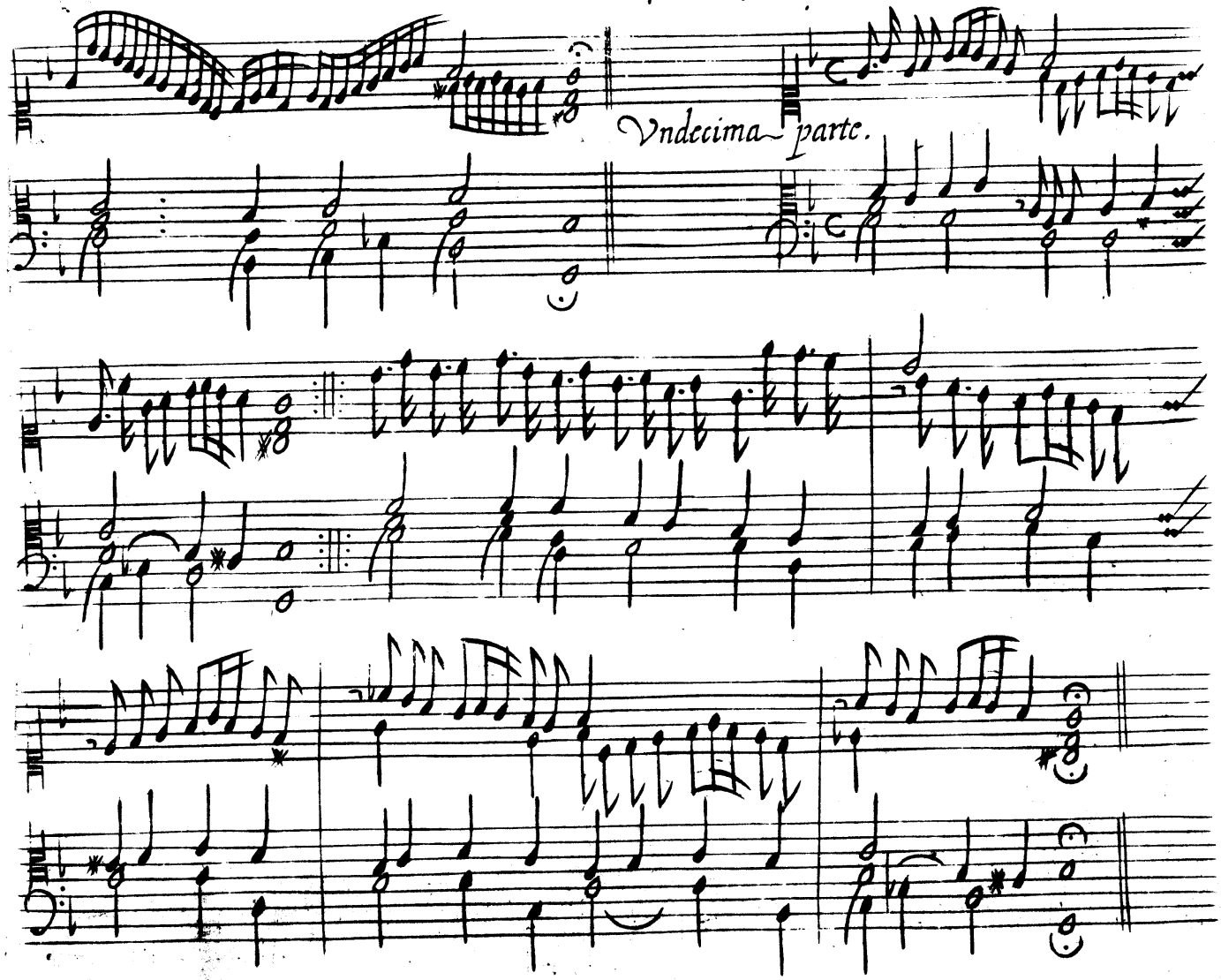

Sesta parte
Settima parte

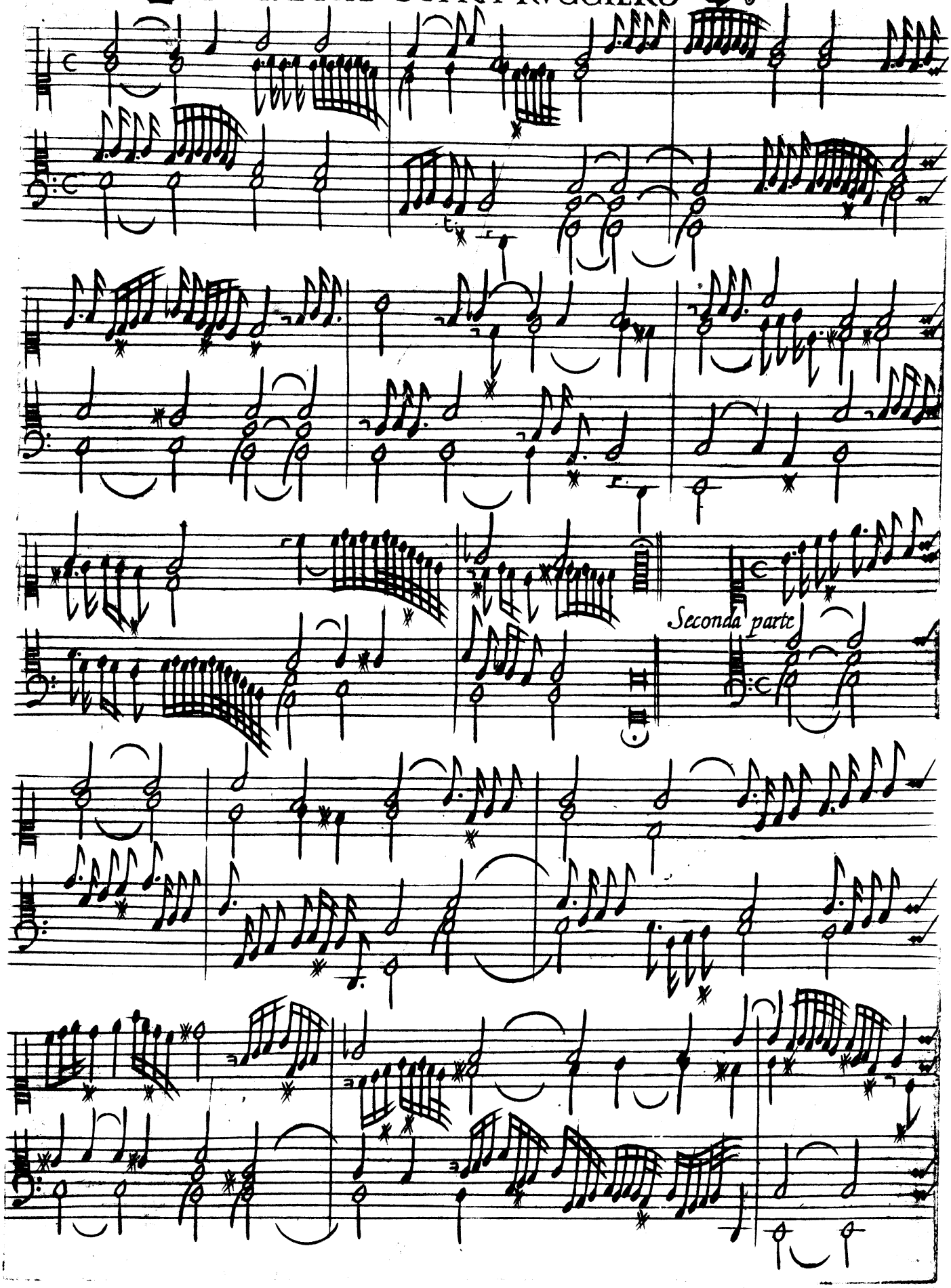

Ottava parte
Nona parte

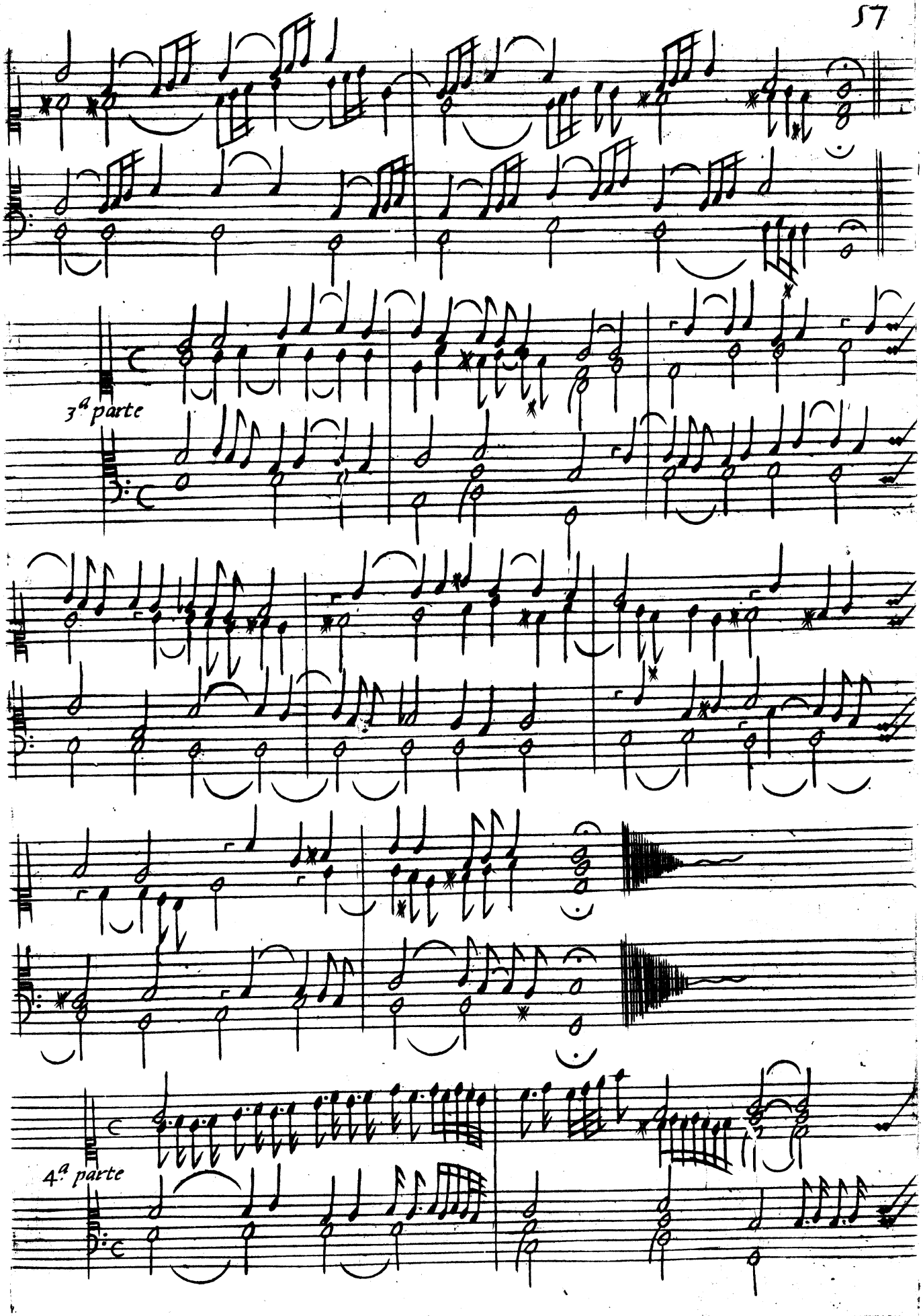
Decima parte.

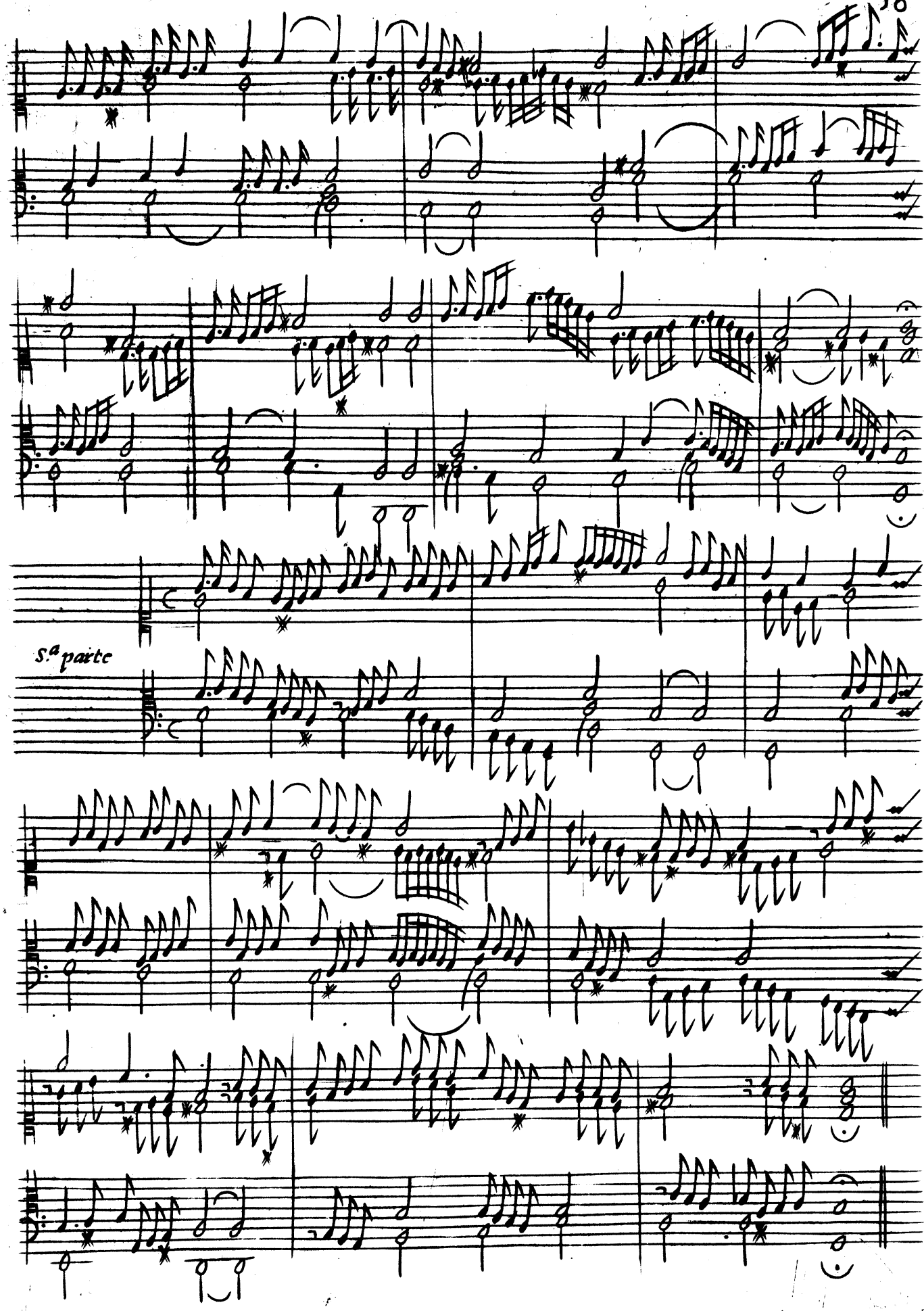


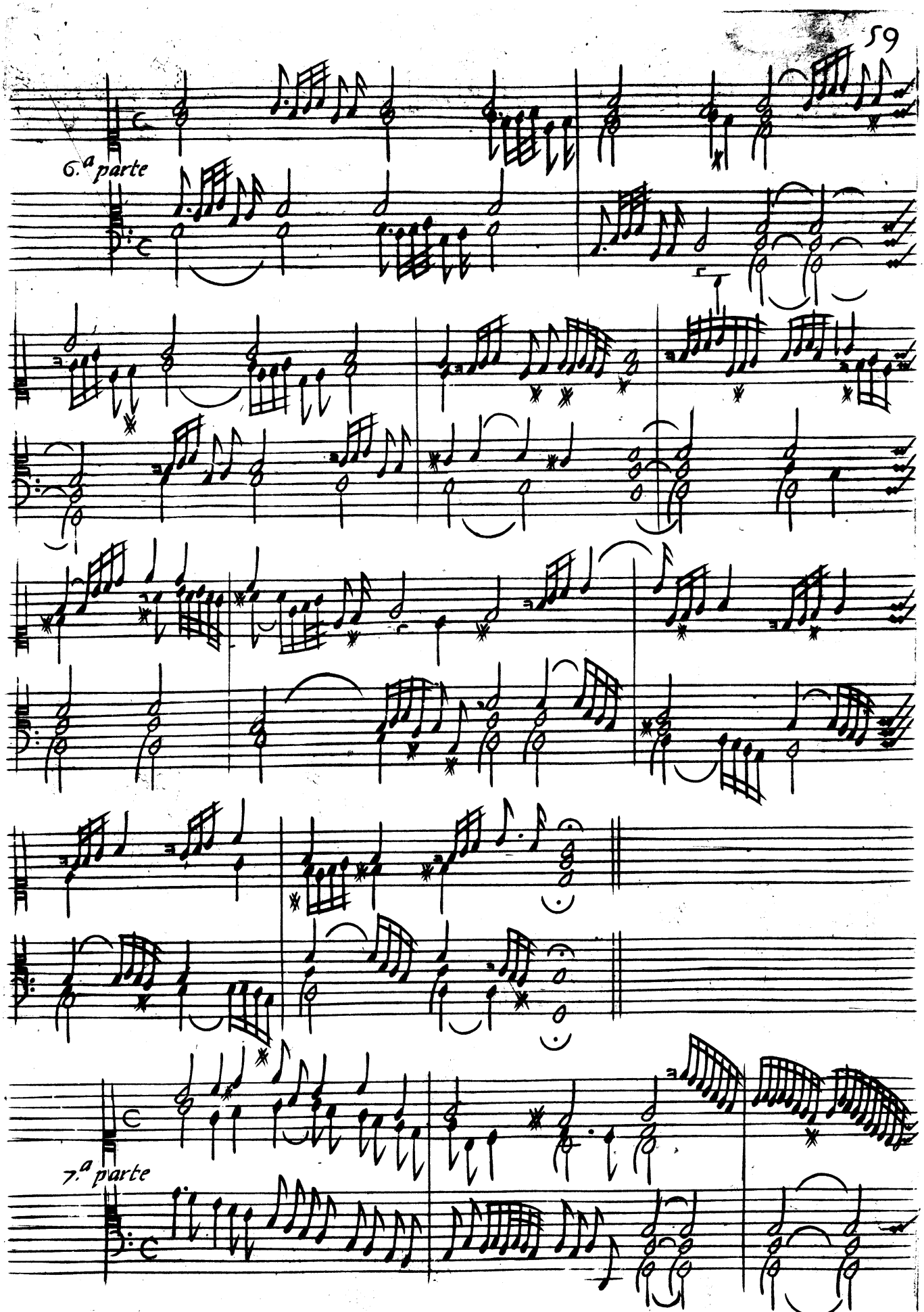
Vndecima parte.

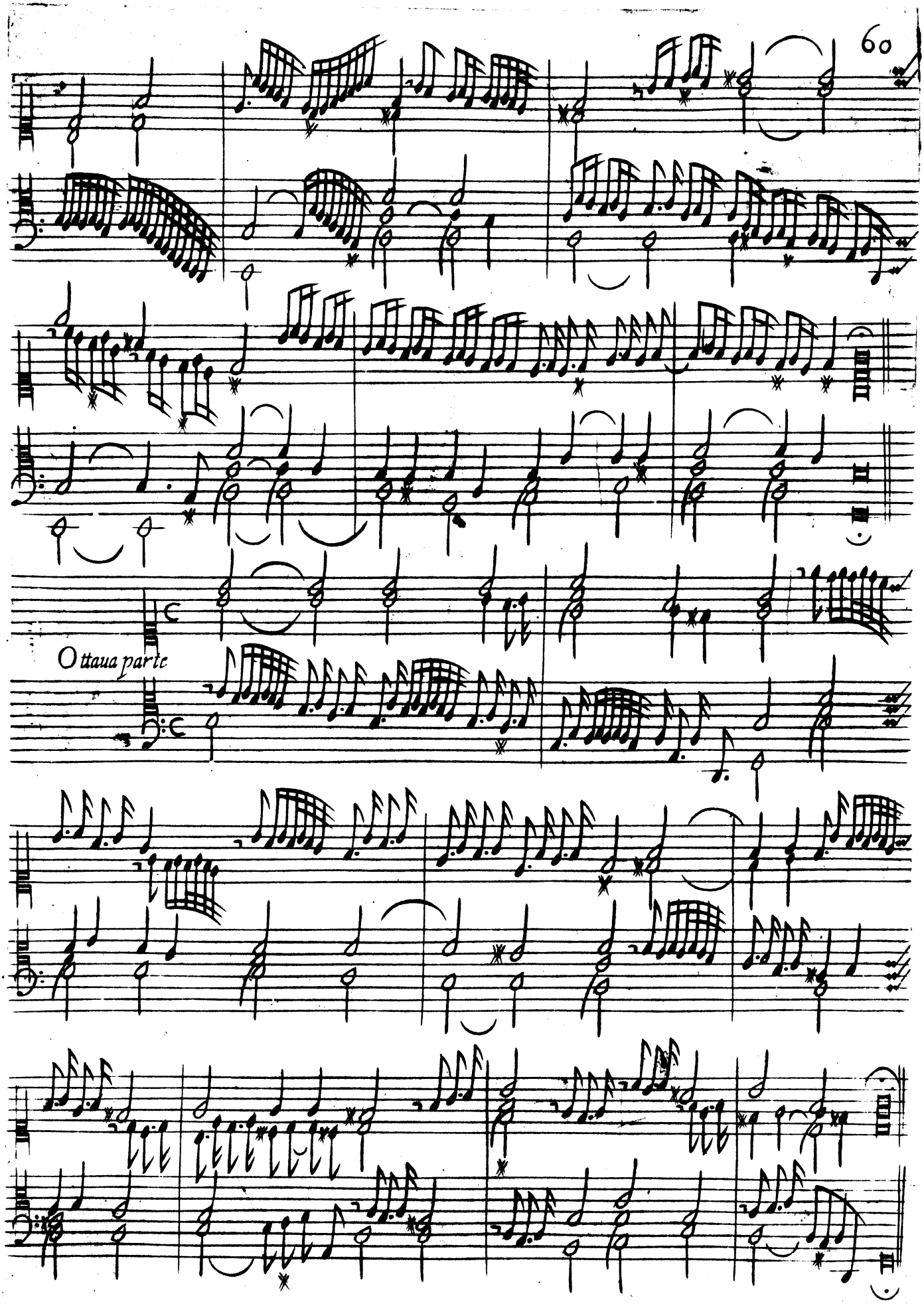



Seconda parte

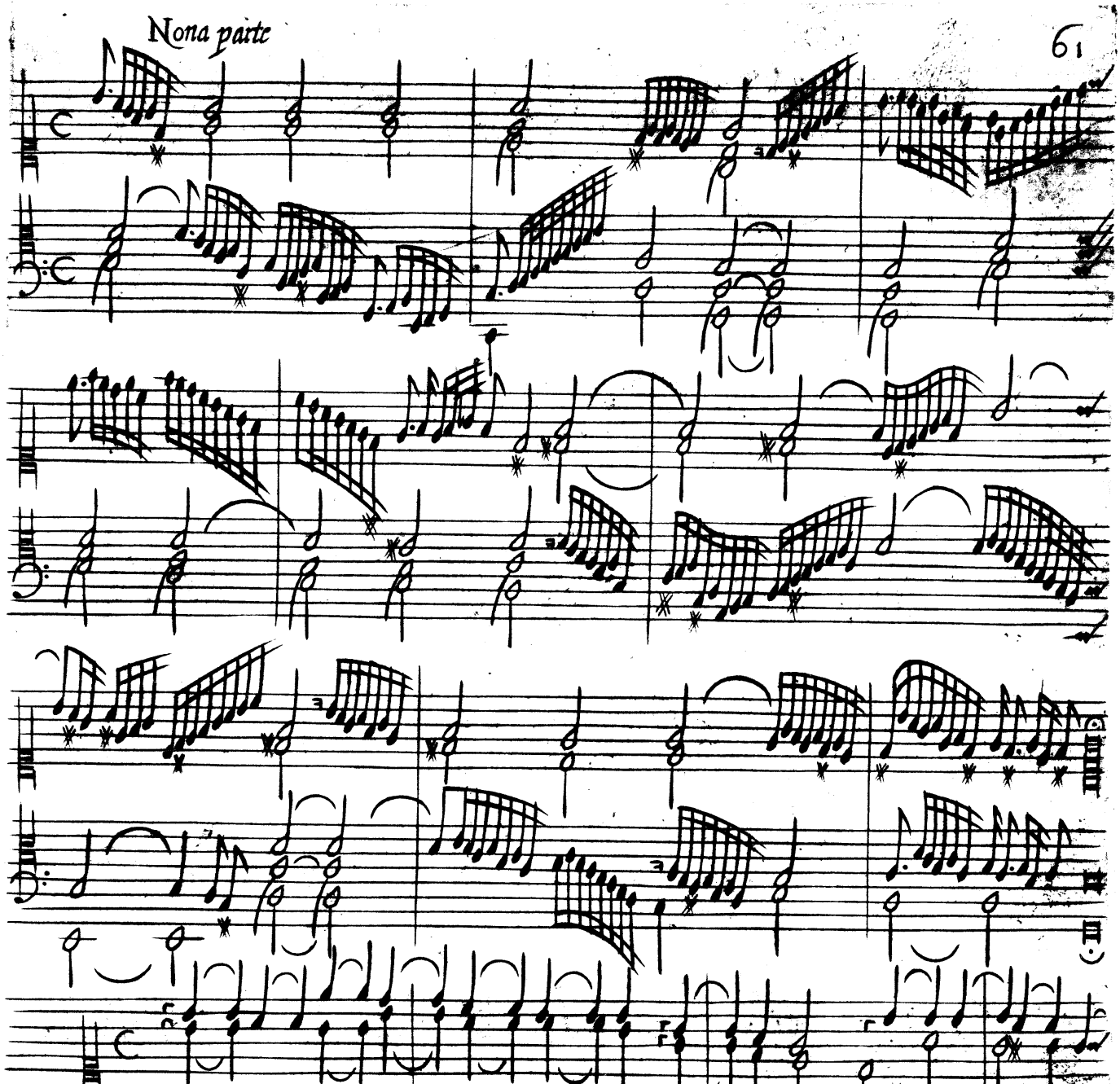

3ª parte
4ª parte


S.a parte

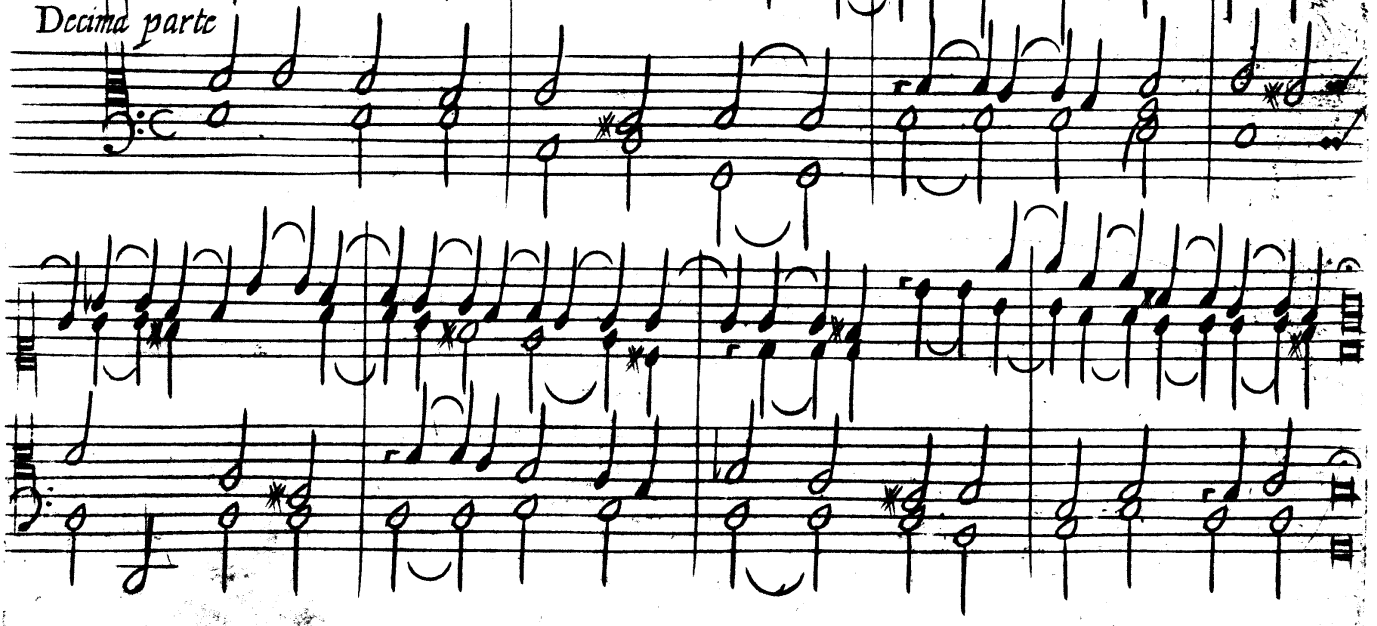

6.ª parte
7.ª parte


Ottaua parte

Nona parte



Decima parte



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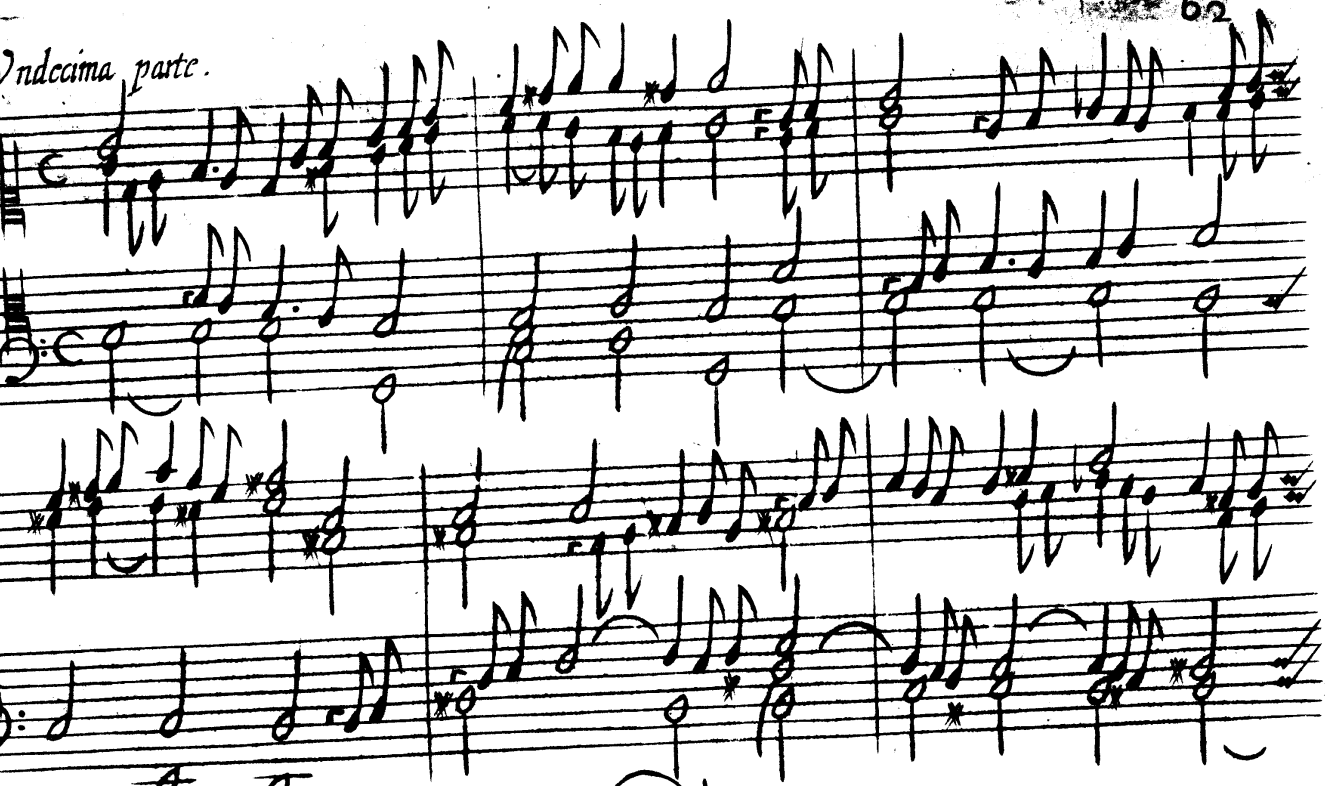
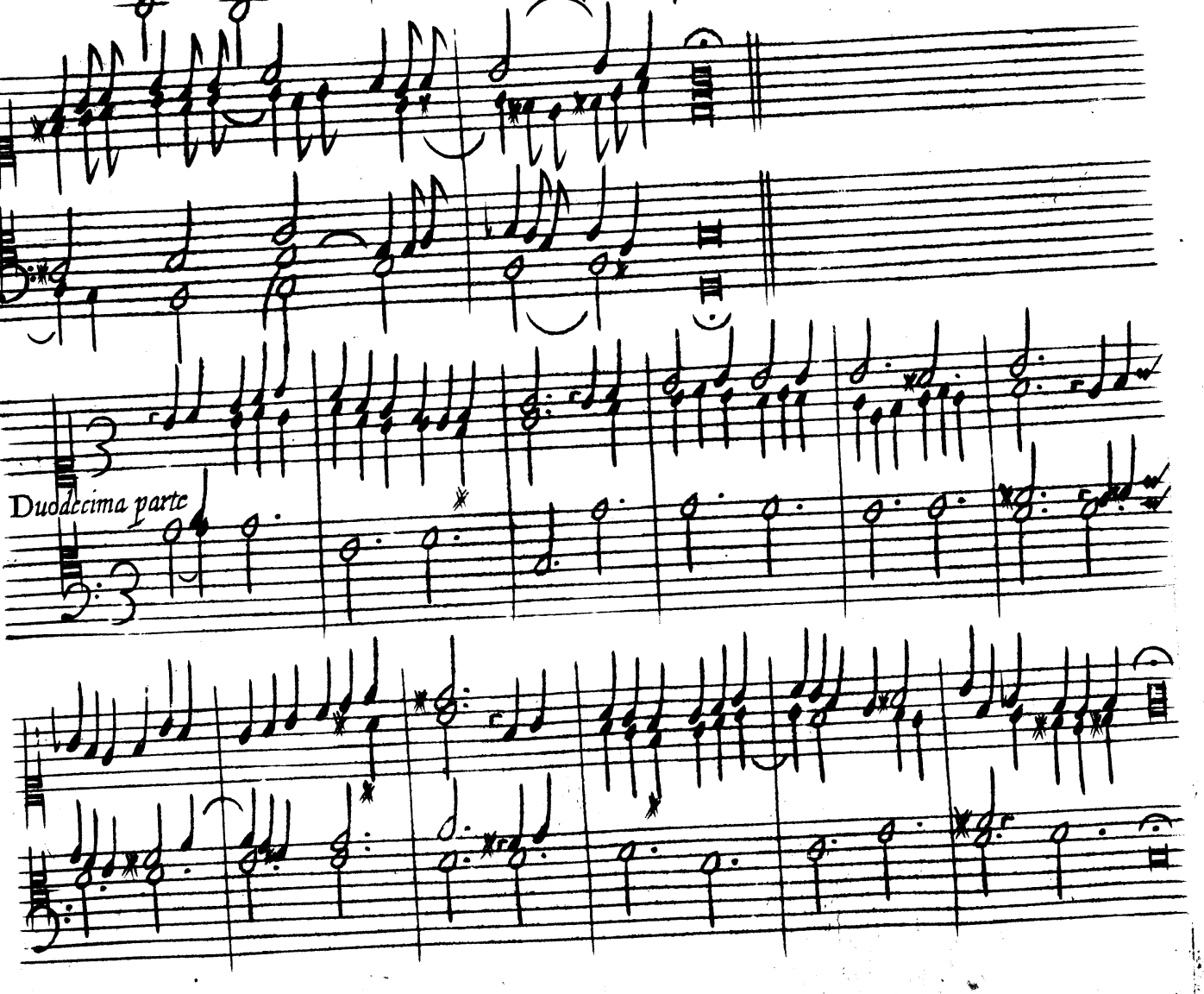
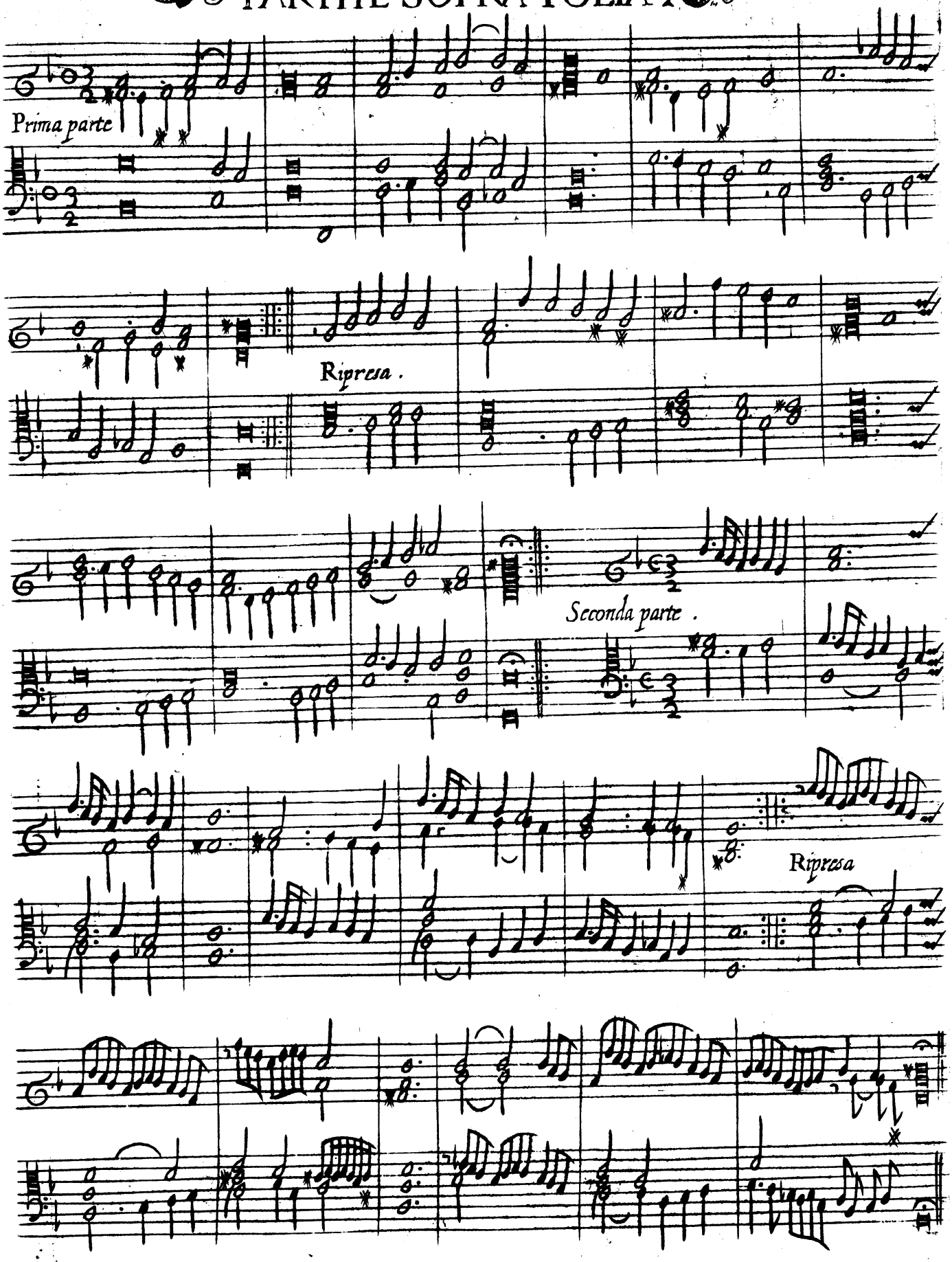
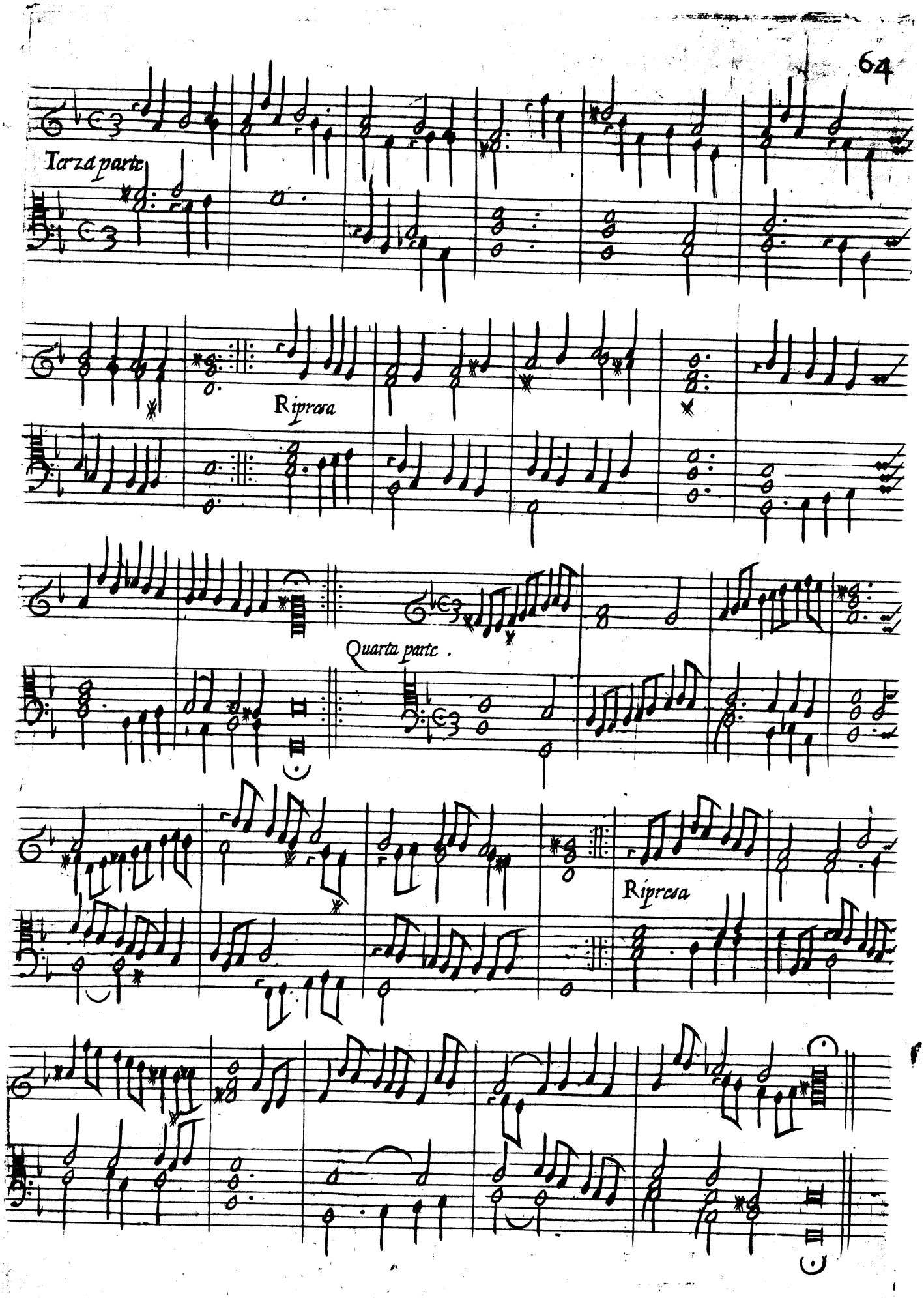


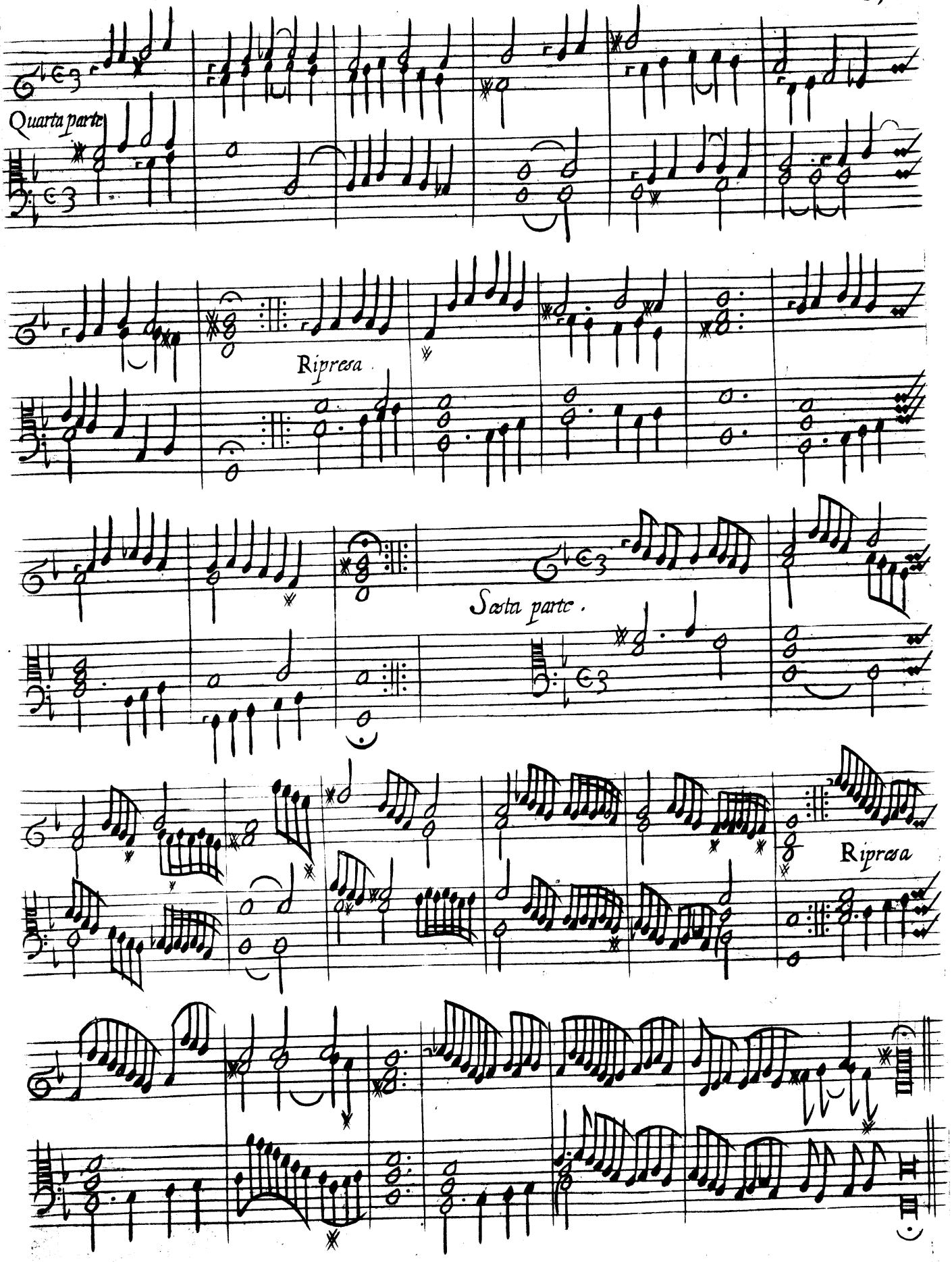
Duodecima parte



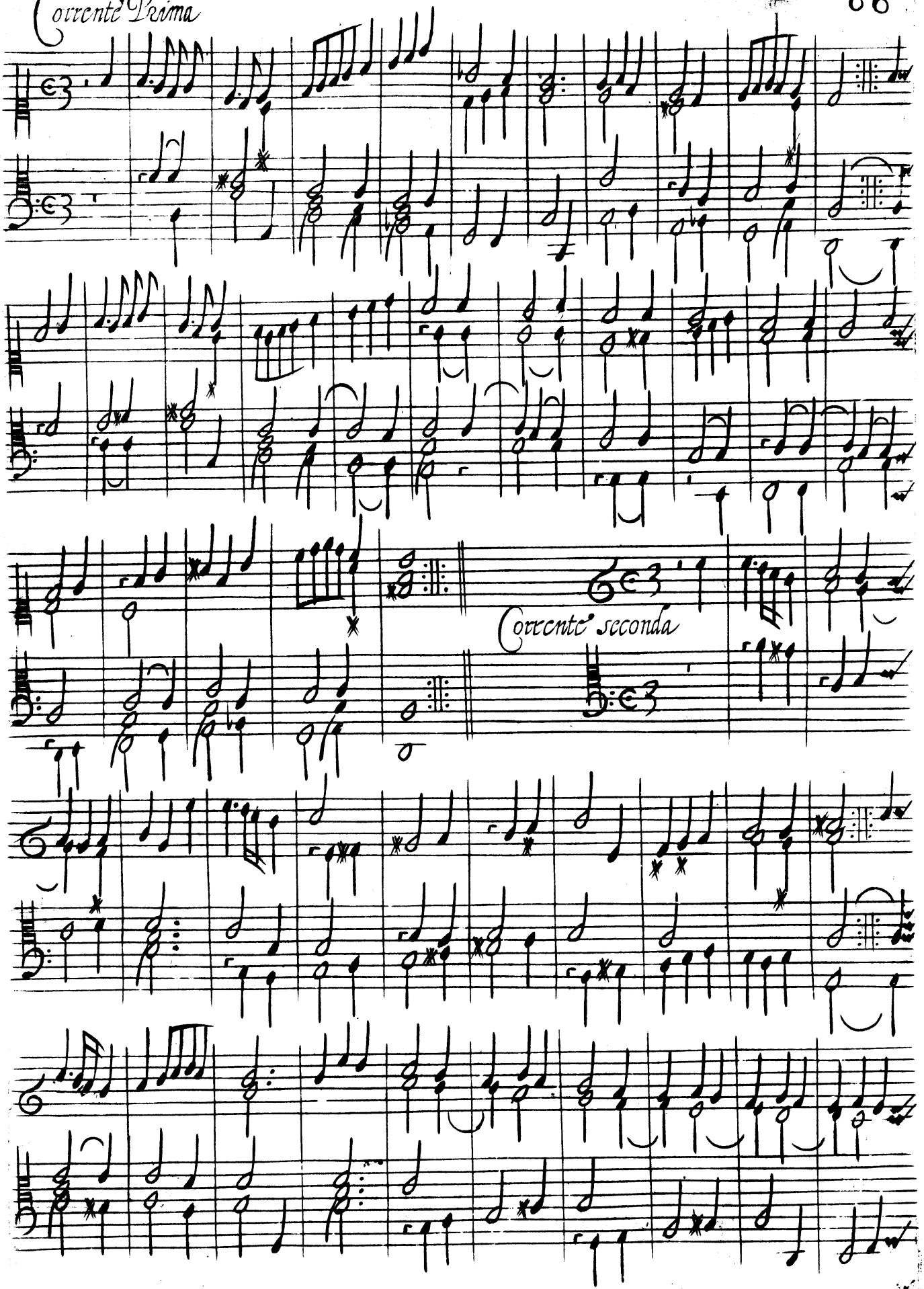
PARTITE SOPRA FOLIA.



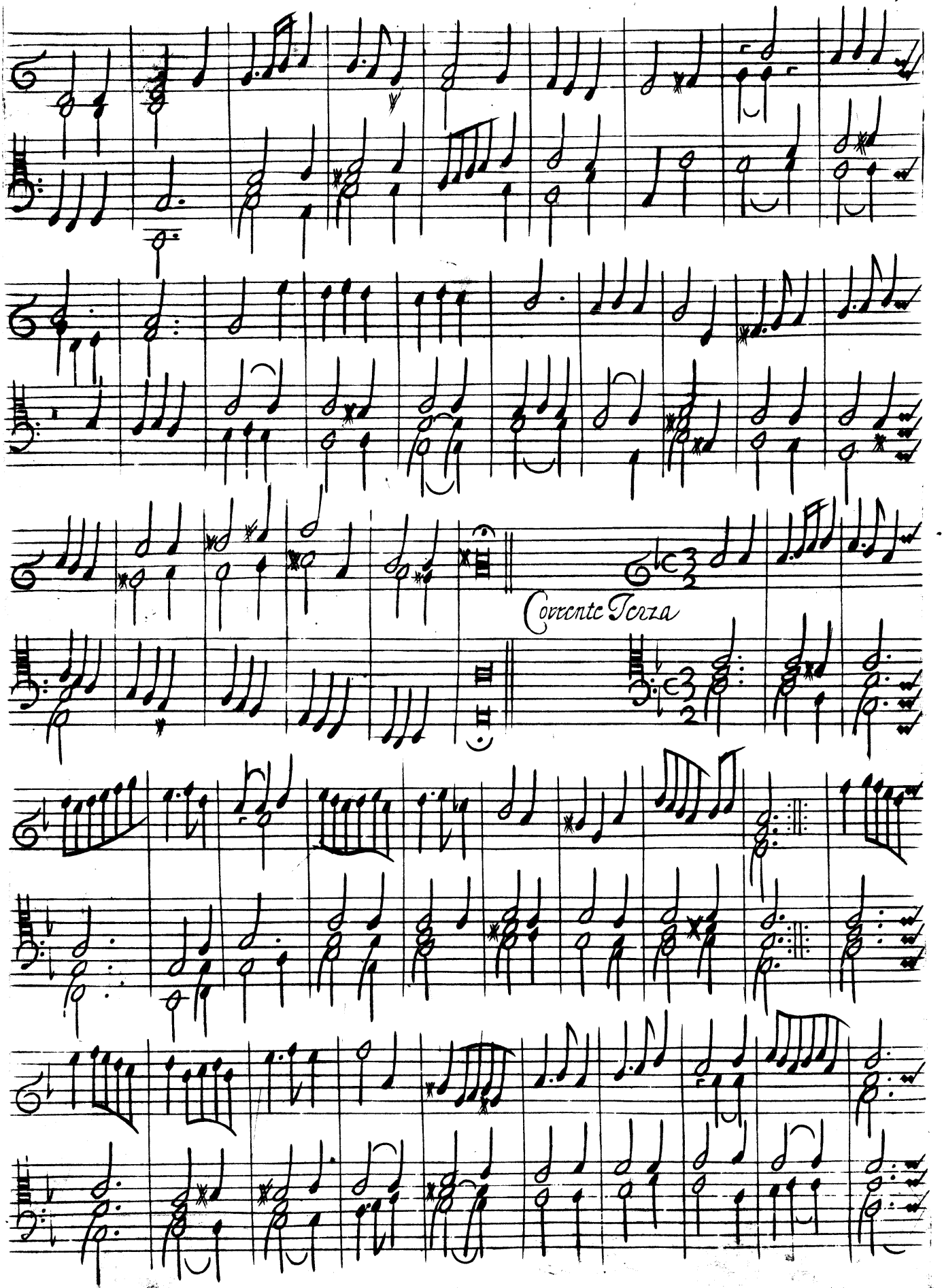

Terza parte
Ripresa
Quarta parte .
Ripresa


Quarta parte
Ripresa
Sesta parte.
Ripresa

Corrente Prima



Corrente seconda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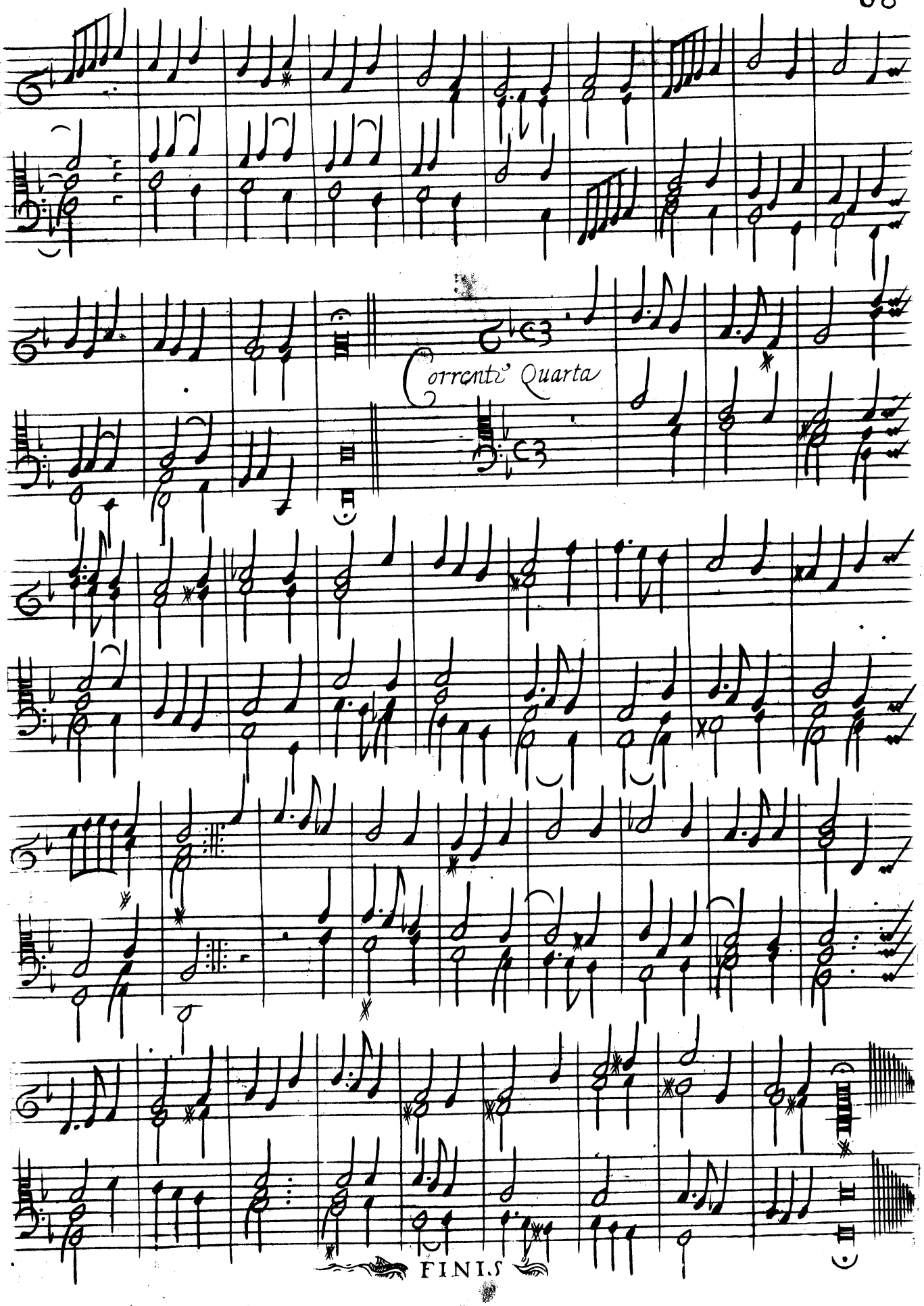
Corrente Quarta
FINIS