6061 F

GIROLAMO FRESCOBALDI

Orgel- und Klavierwerke

Gesamtausgabe nach dem Urtext herausgegeben von Pierre Pidoux

ORGAN AND KEYBOARD WORKS

Complete Edition edited from the Original by Pierre Pidoux

Band V / Volume V:

Fiori musicali (1635)

BÄRENREITER 2205 / BÄRENREITER KASSEL · BASEL · PARIS · LONDON · NEW YORK

69.84

„FIORI MUSICALI“
1635

GIROLAMO FRESCOBALDI

TOCCATA
Avanti la Messa
della Domenica*)

Adasio **)

KYRIE
della Domenica***)

*) Missa: In Dominicis infra annum (orbis factor) siehe Thementafel auf Seite 70
**) Das Original schreibt adasio, alegro für adagio, allegro
***) Die Originalausgabe schreibt durchwegs „Kirie“ (Thema a)

Bärenreiter-Ausgabe 2205

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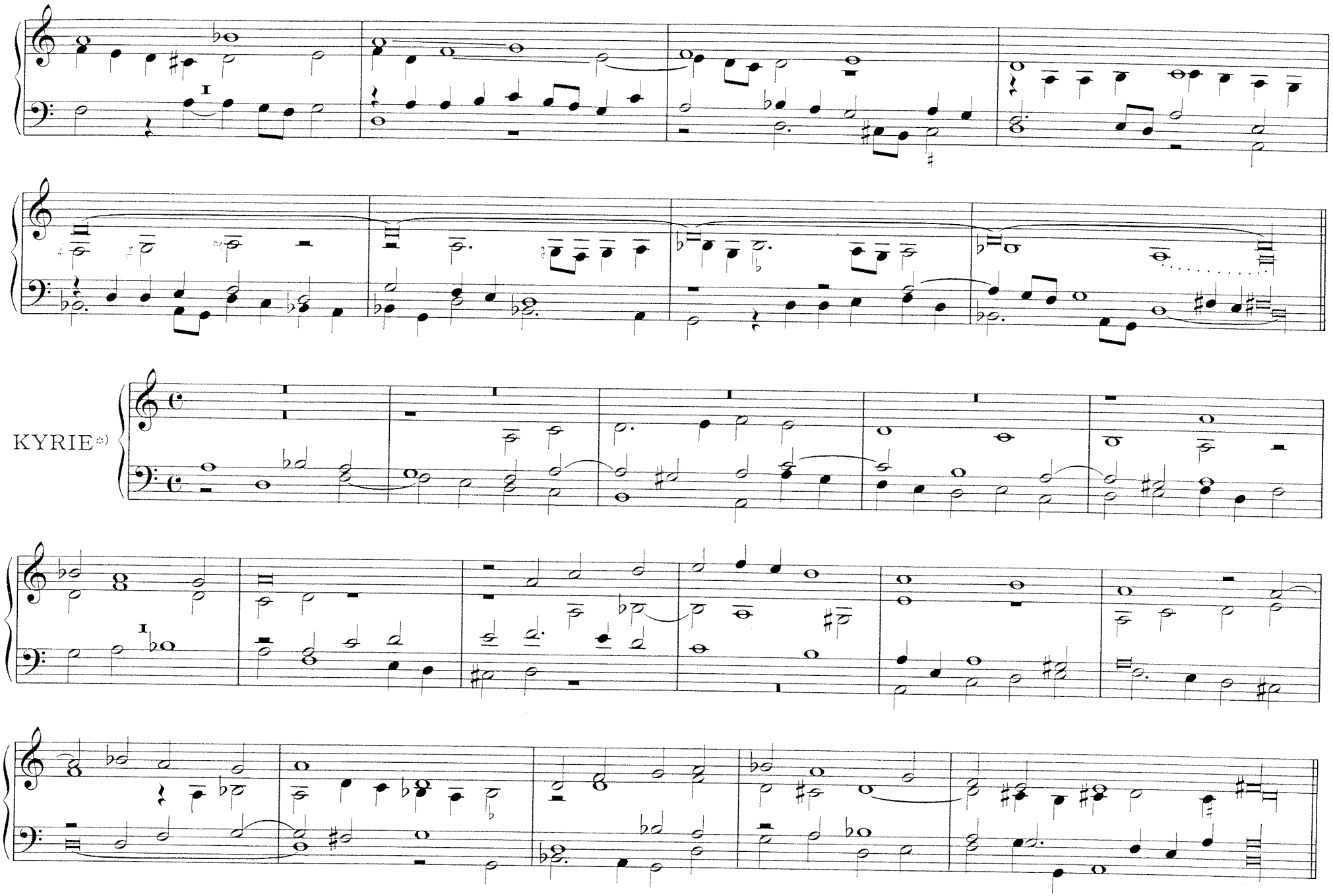
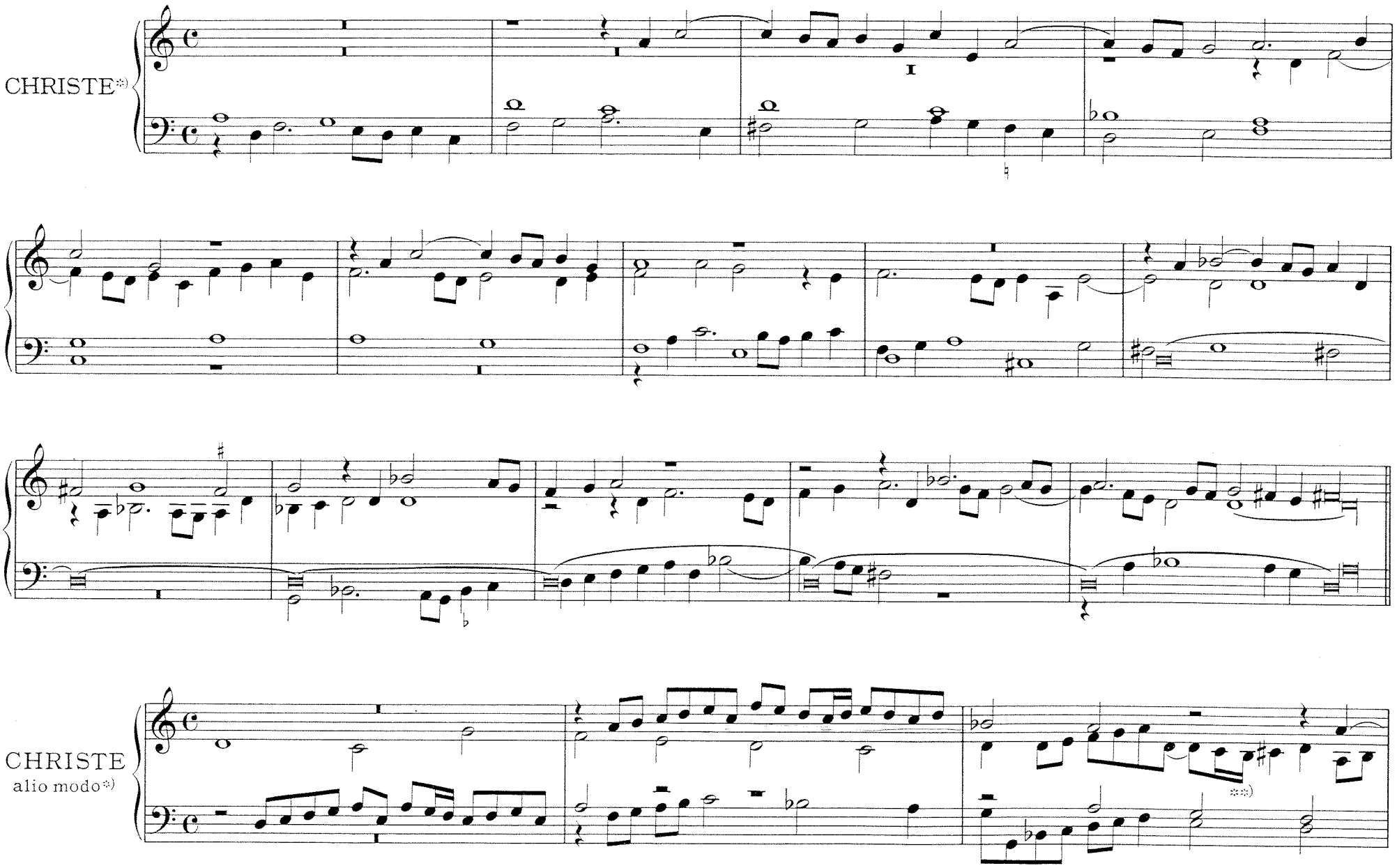
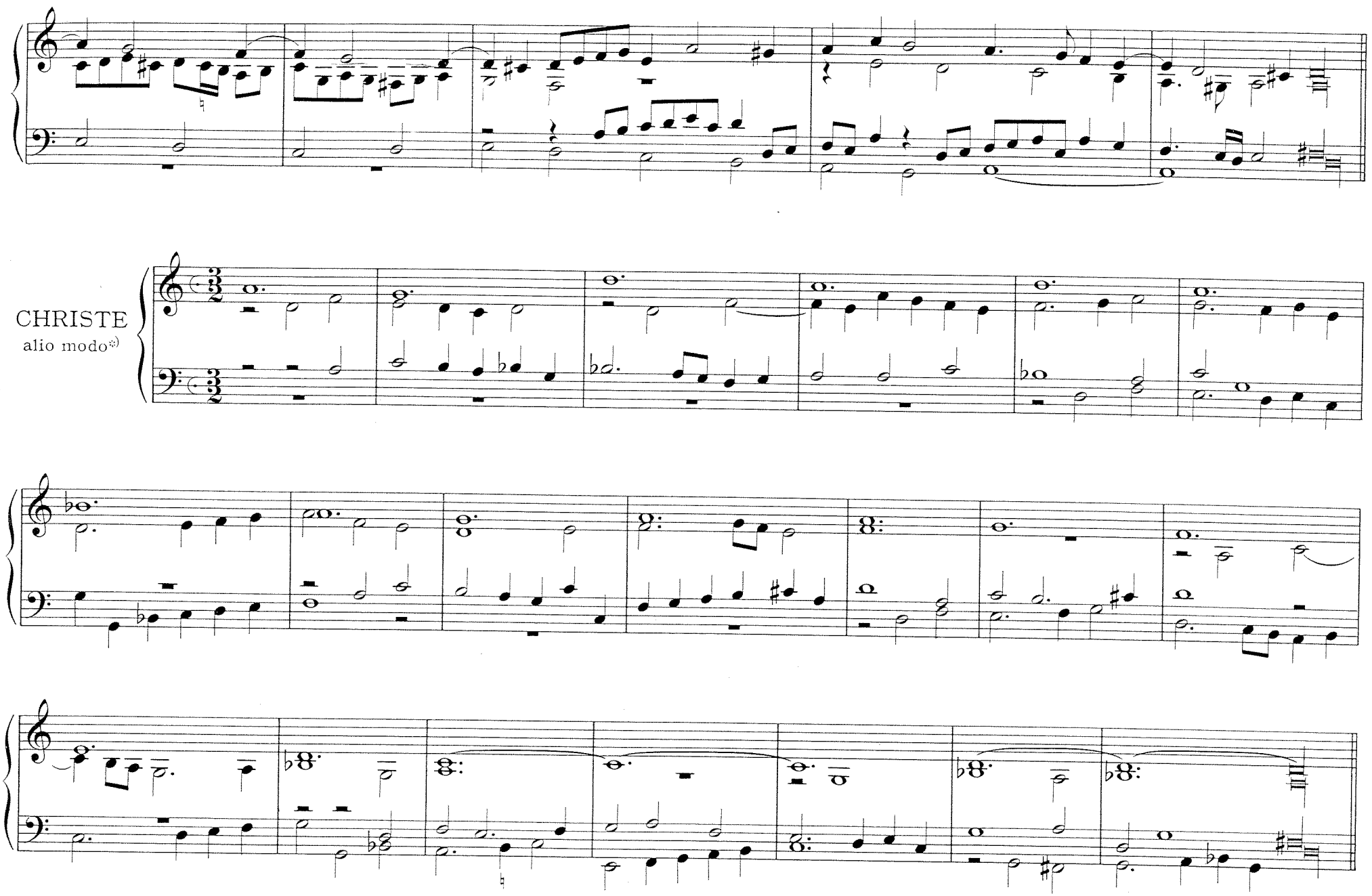


*) (Thema a)



*) (Thema b)
**) Original: ♯ vor h



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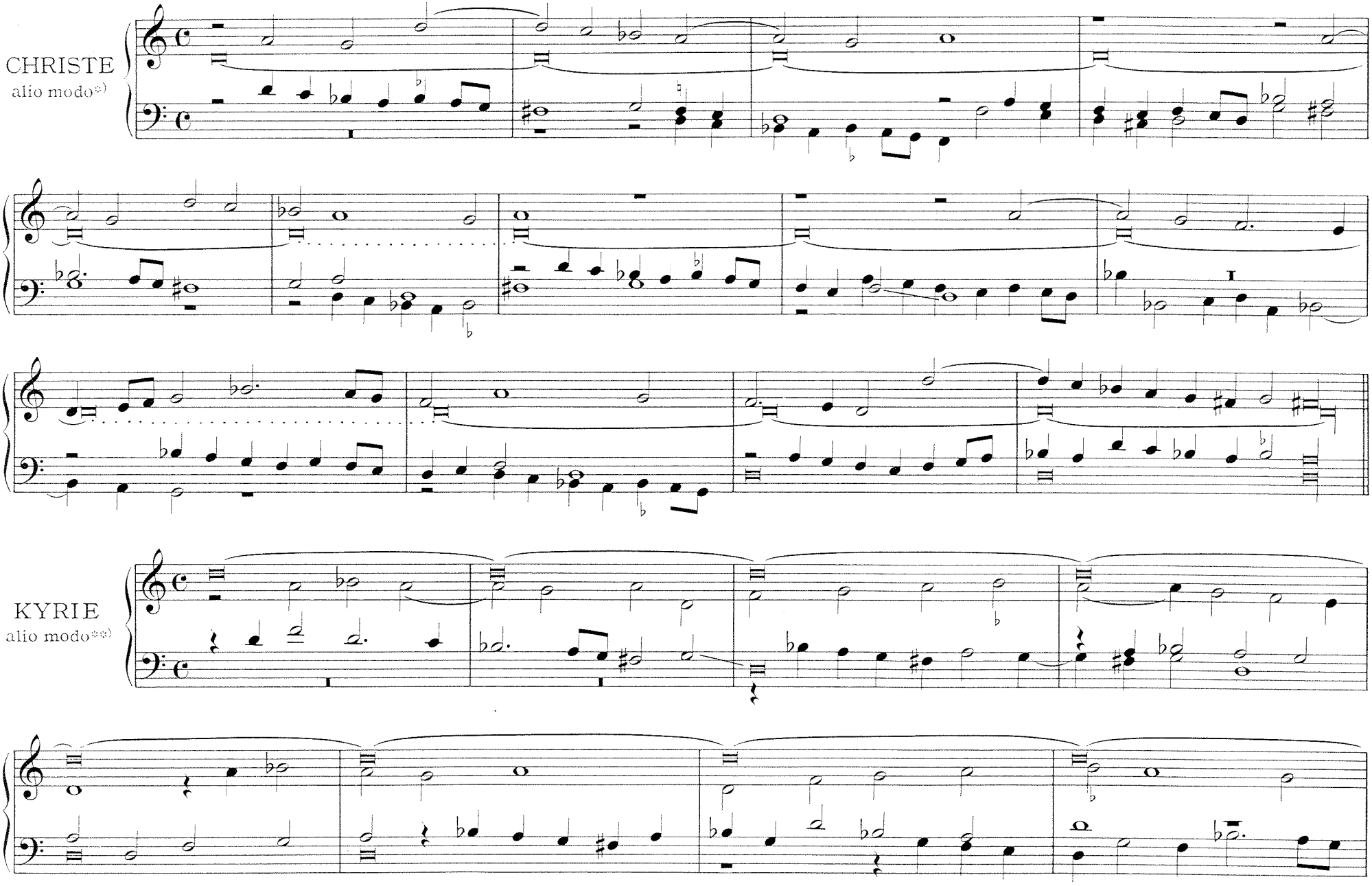
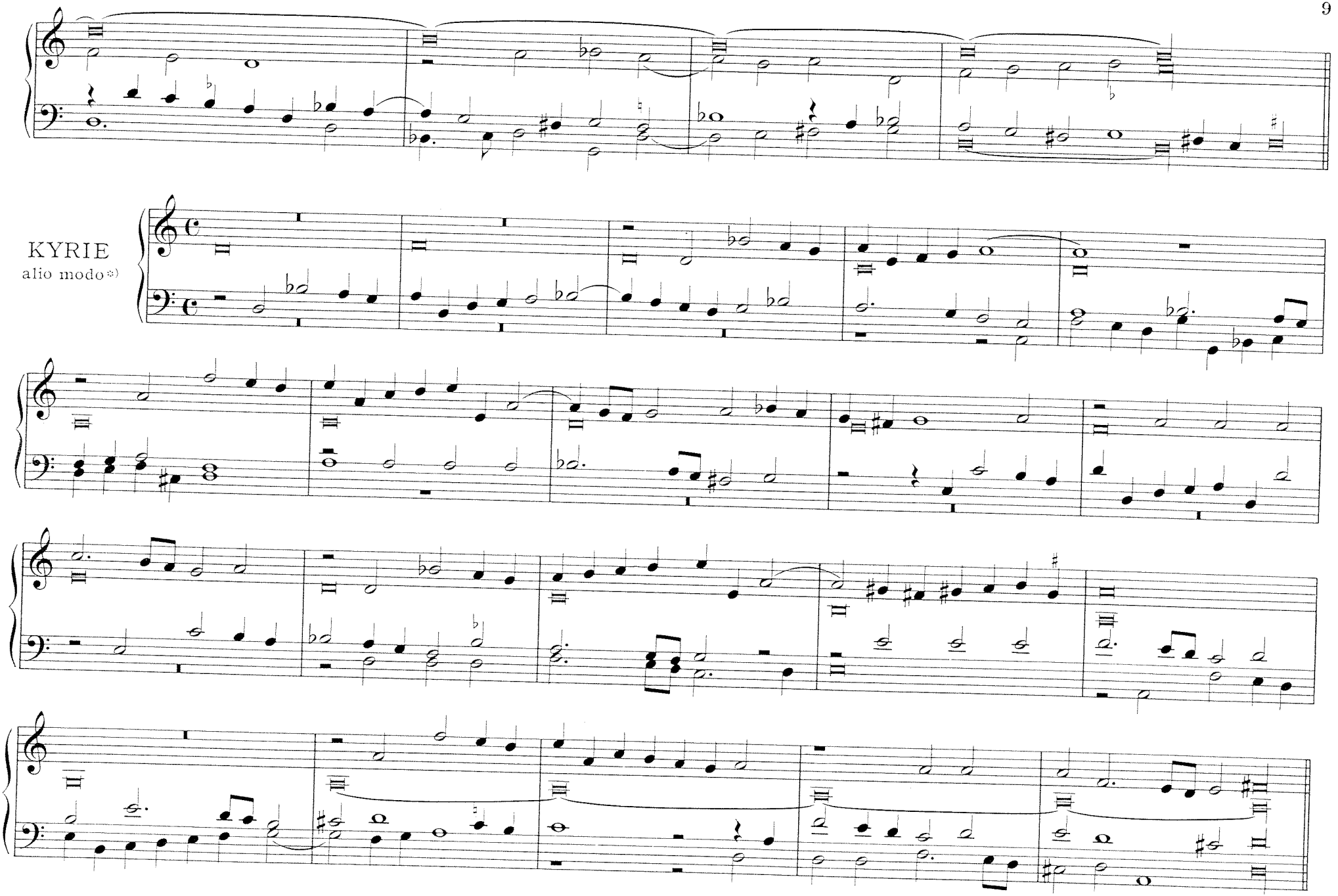


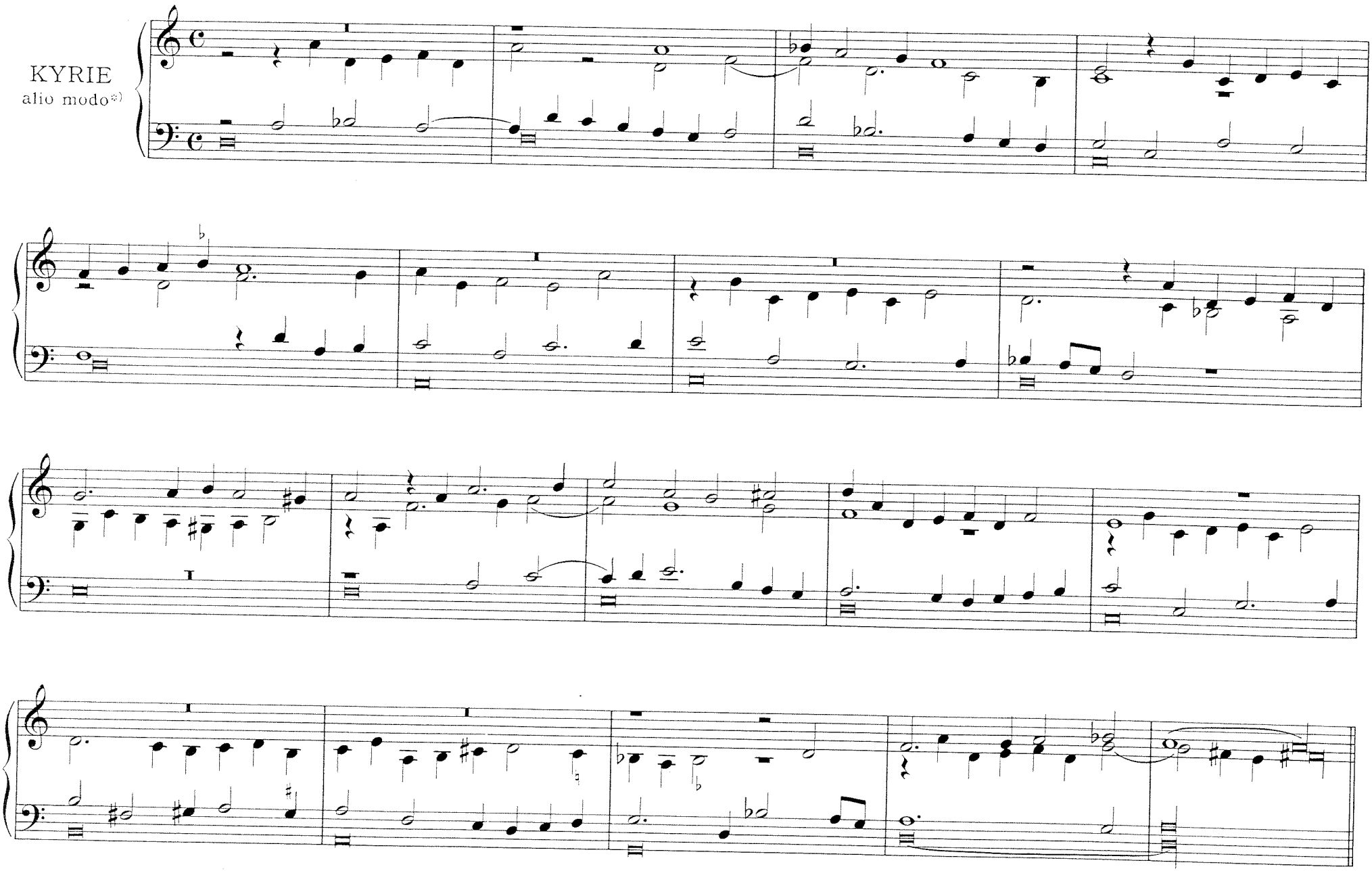
*) (Thema b)
**) (Thema c)

KYRIE
alio modo*)



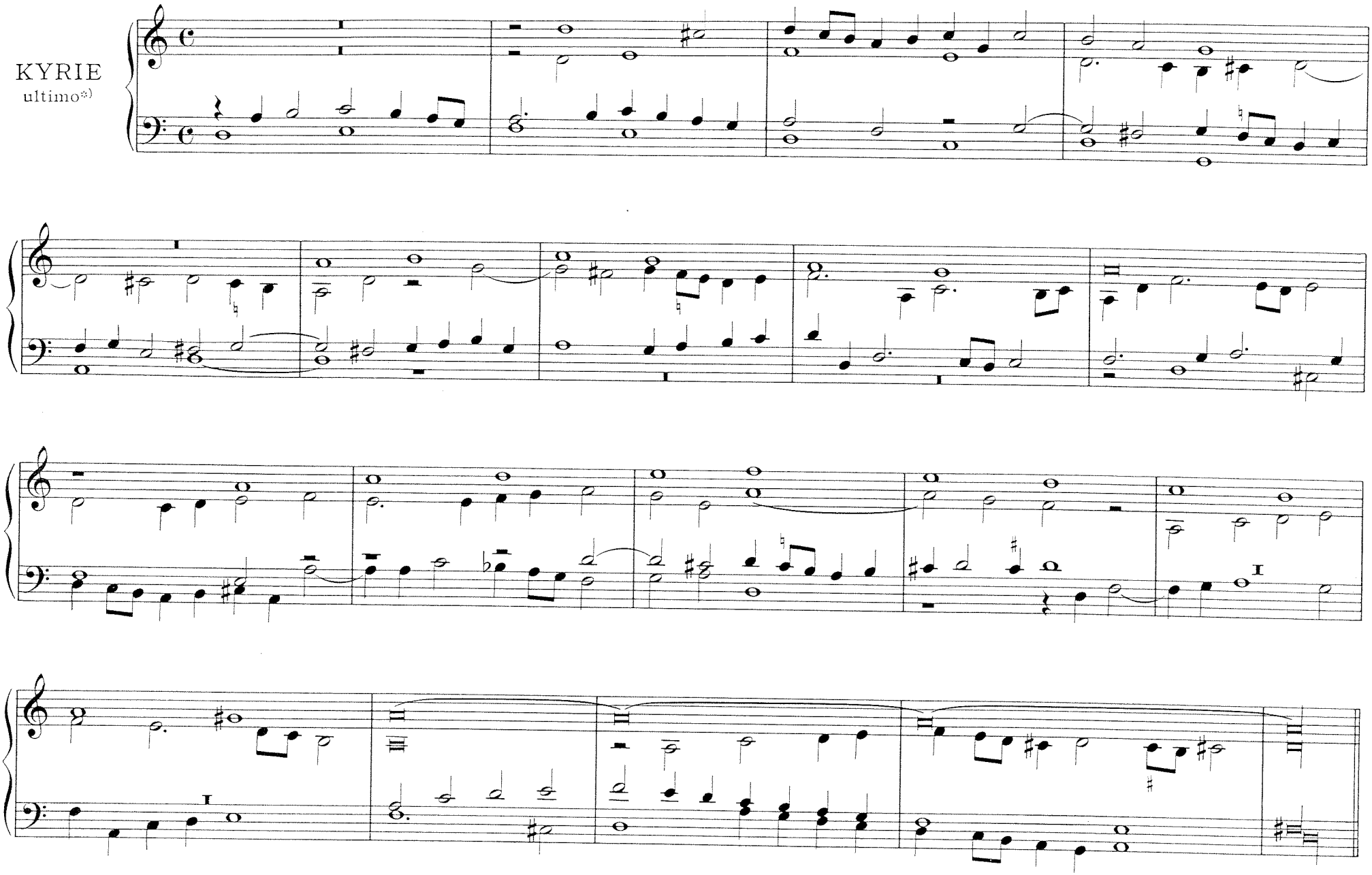
*) (Thema d)

KYRIE
alio modo*)



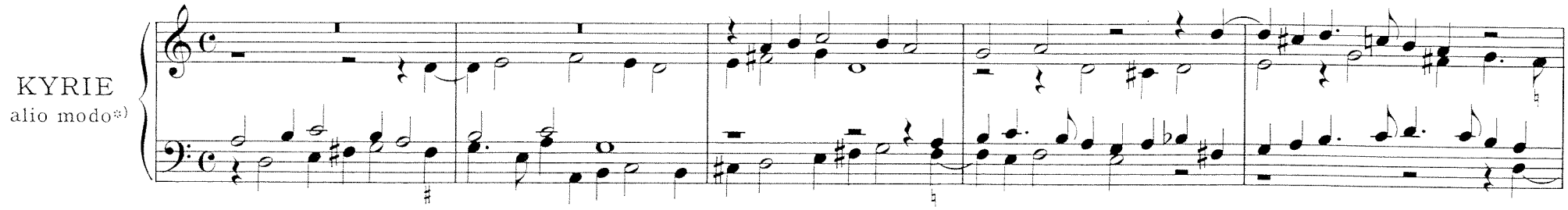
*) (Thema d)

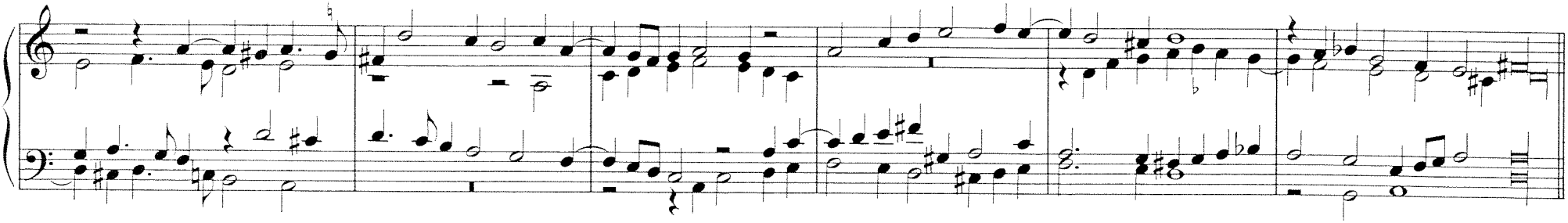
KYRIE
ultimo*)



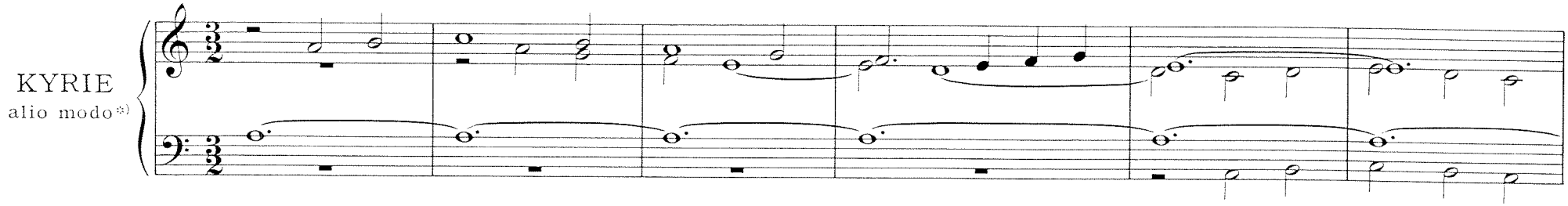
*) (Thema d)

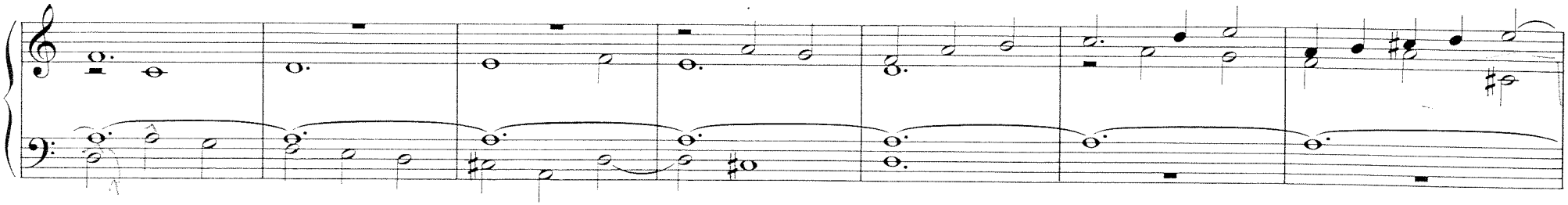
KYRIE
alio modo*)





KYRIE
alio modo*)





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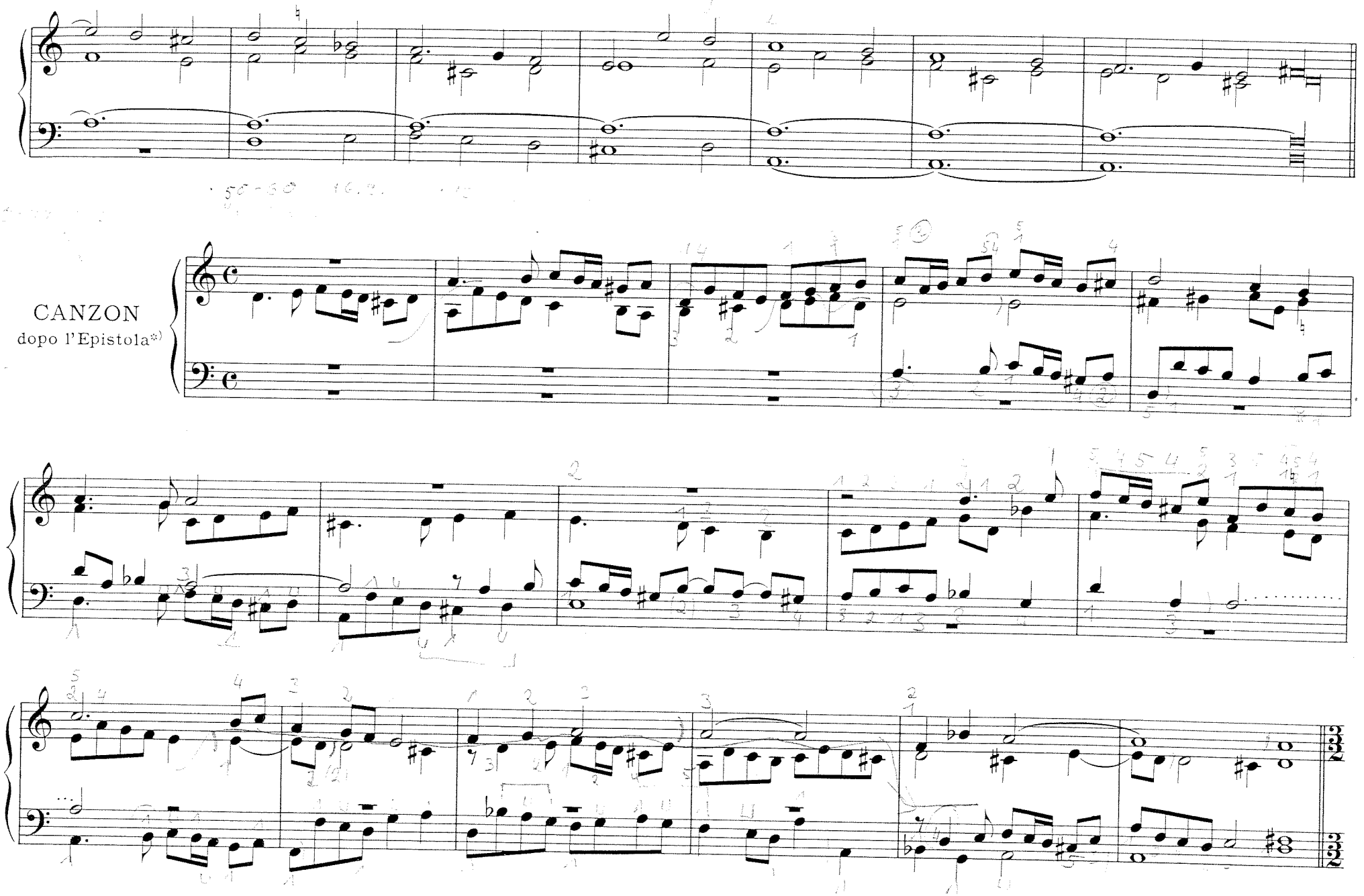
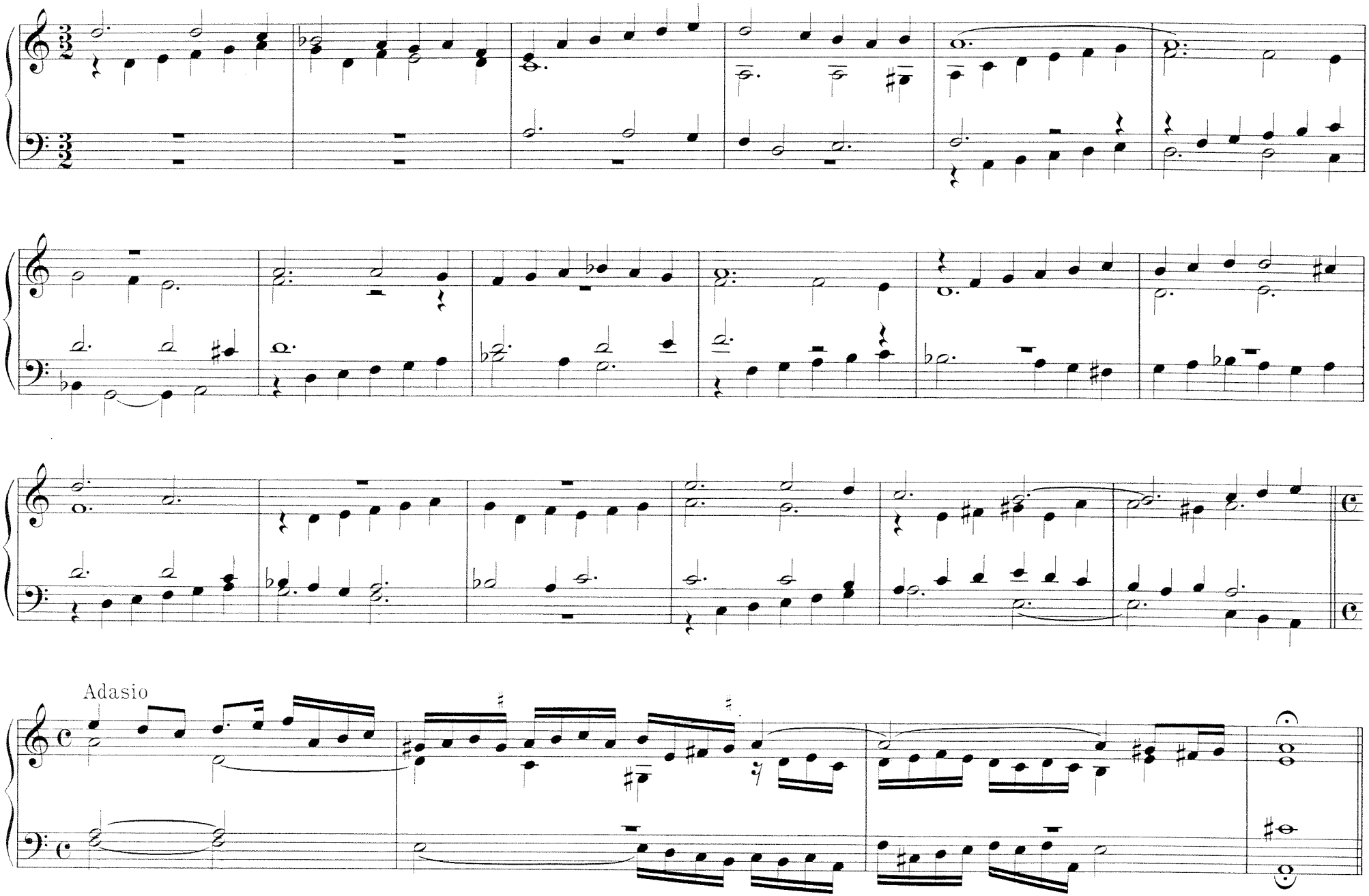
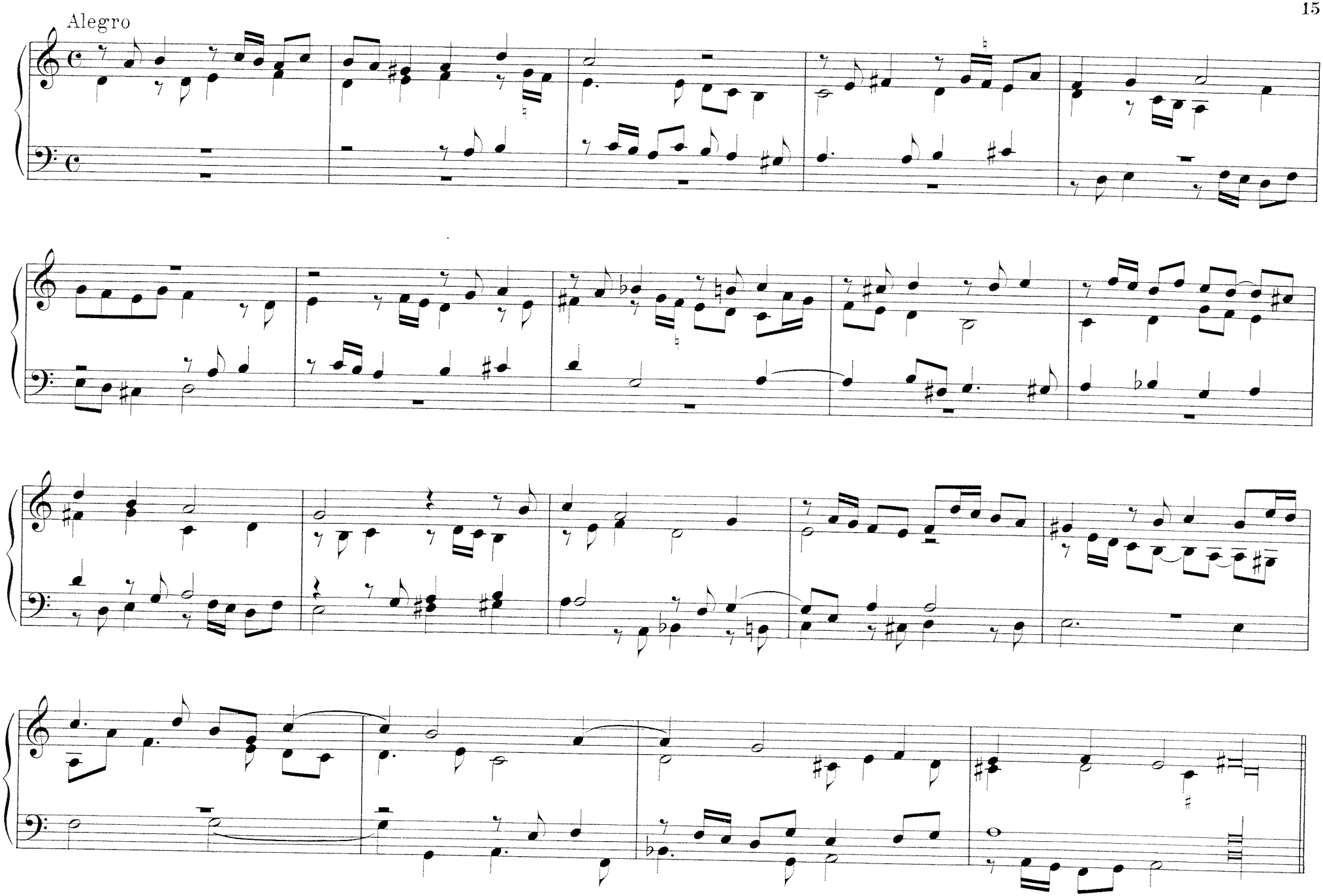
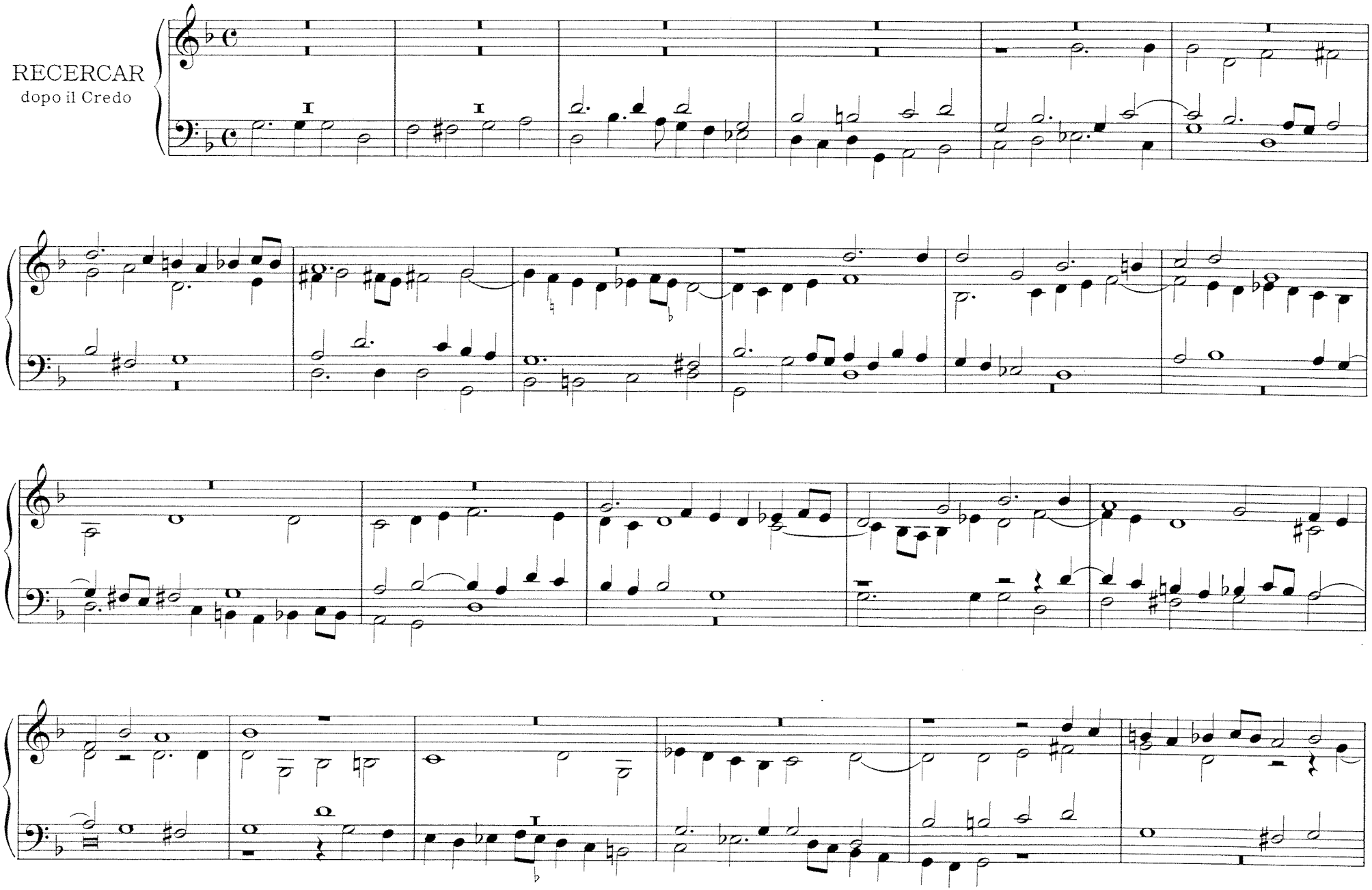


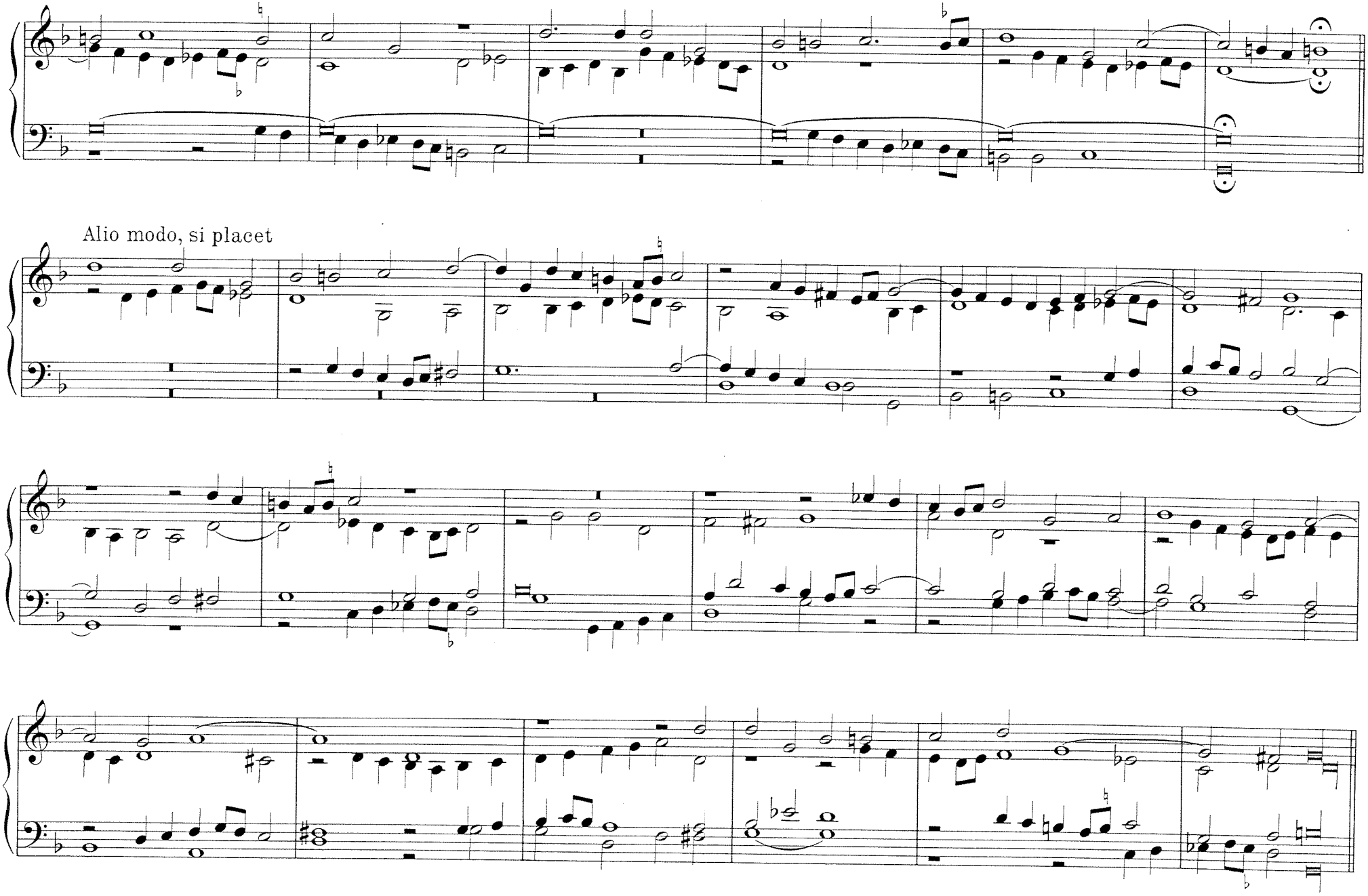
*) d. h. Nach der Epistel. Das Original schreibt: Dopo la Pistola.


Adasio


Alegro

RECERCAR
dopo il Credo

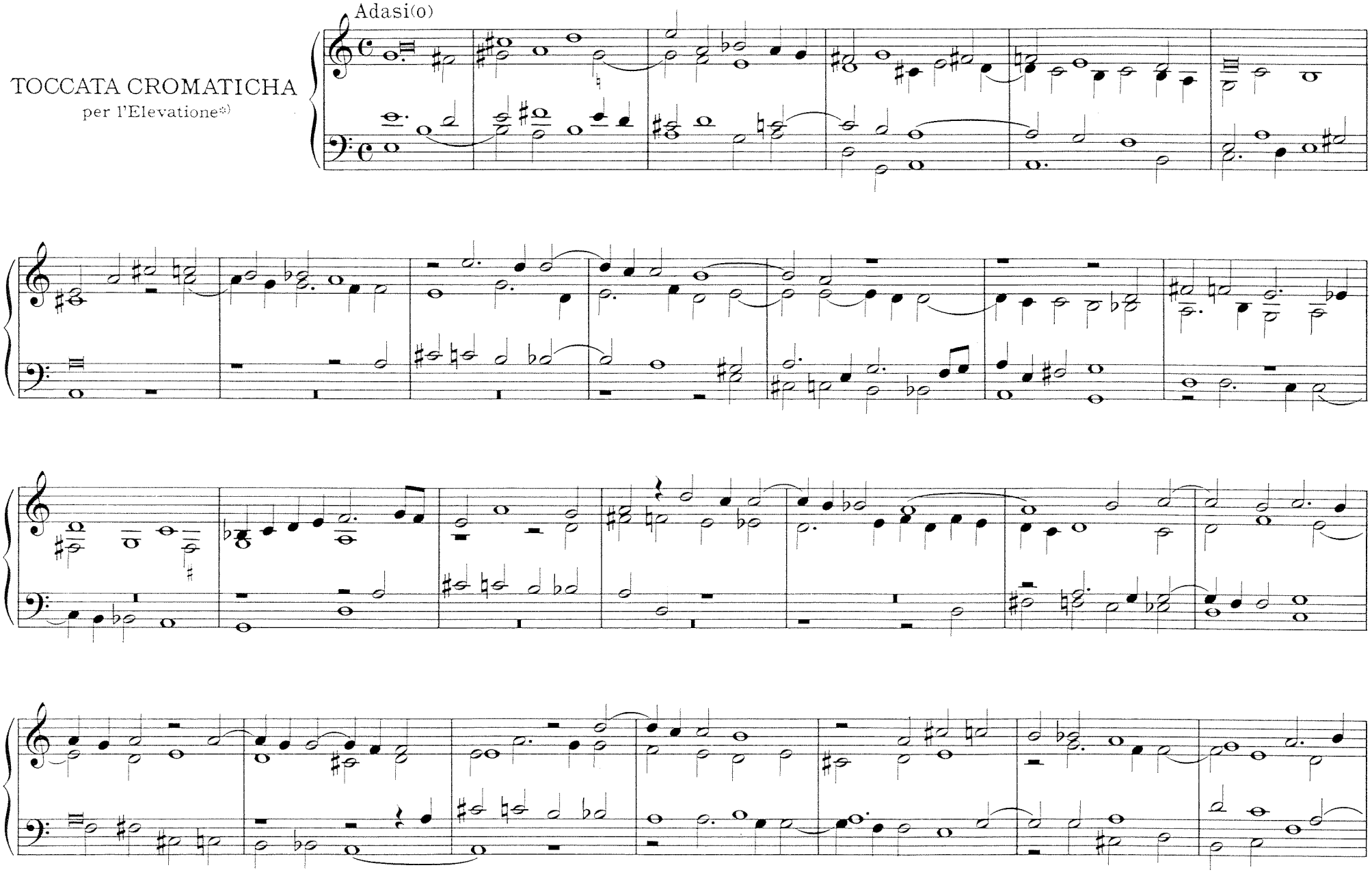



Alio modo, si placet

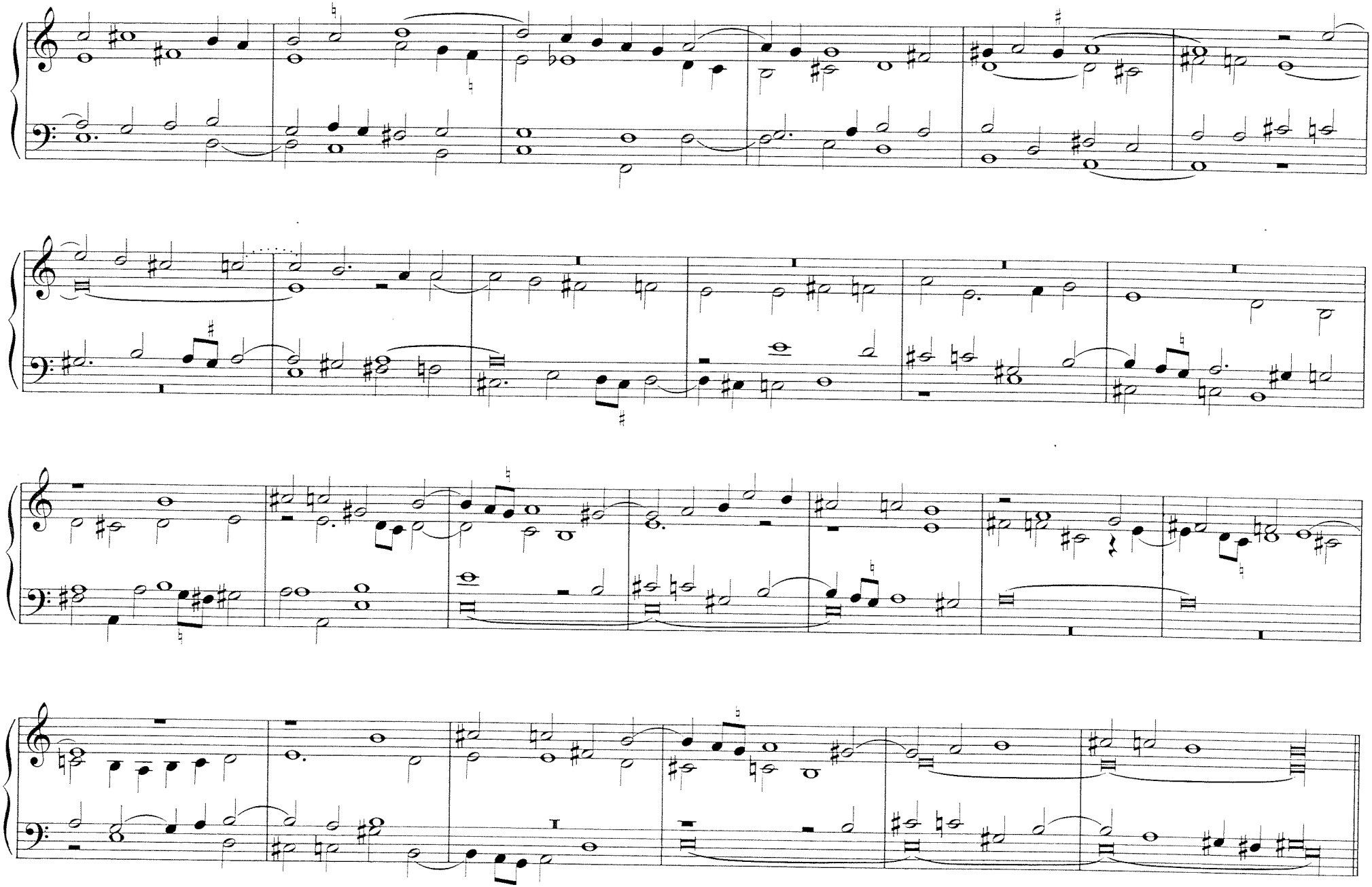
Adasi(o)

TOCCATA CROMATICHA

per l'Elevatione*)

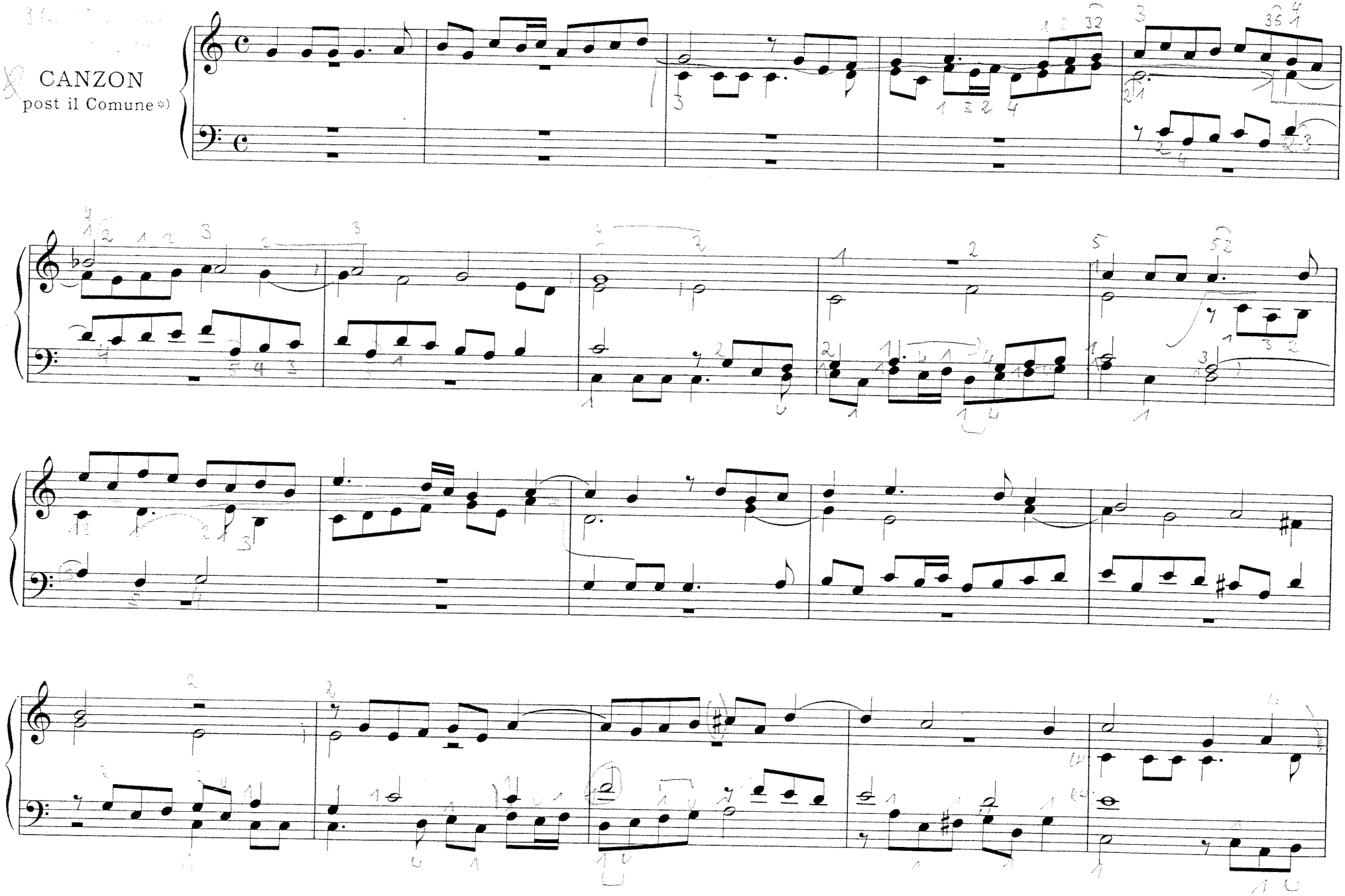


*) Original: per le levatione



CANZON

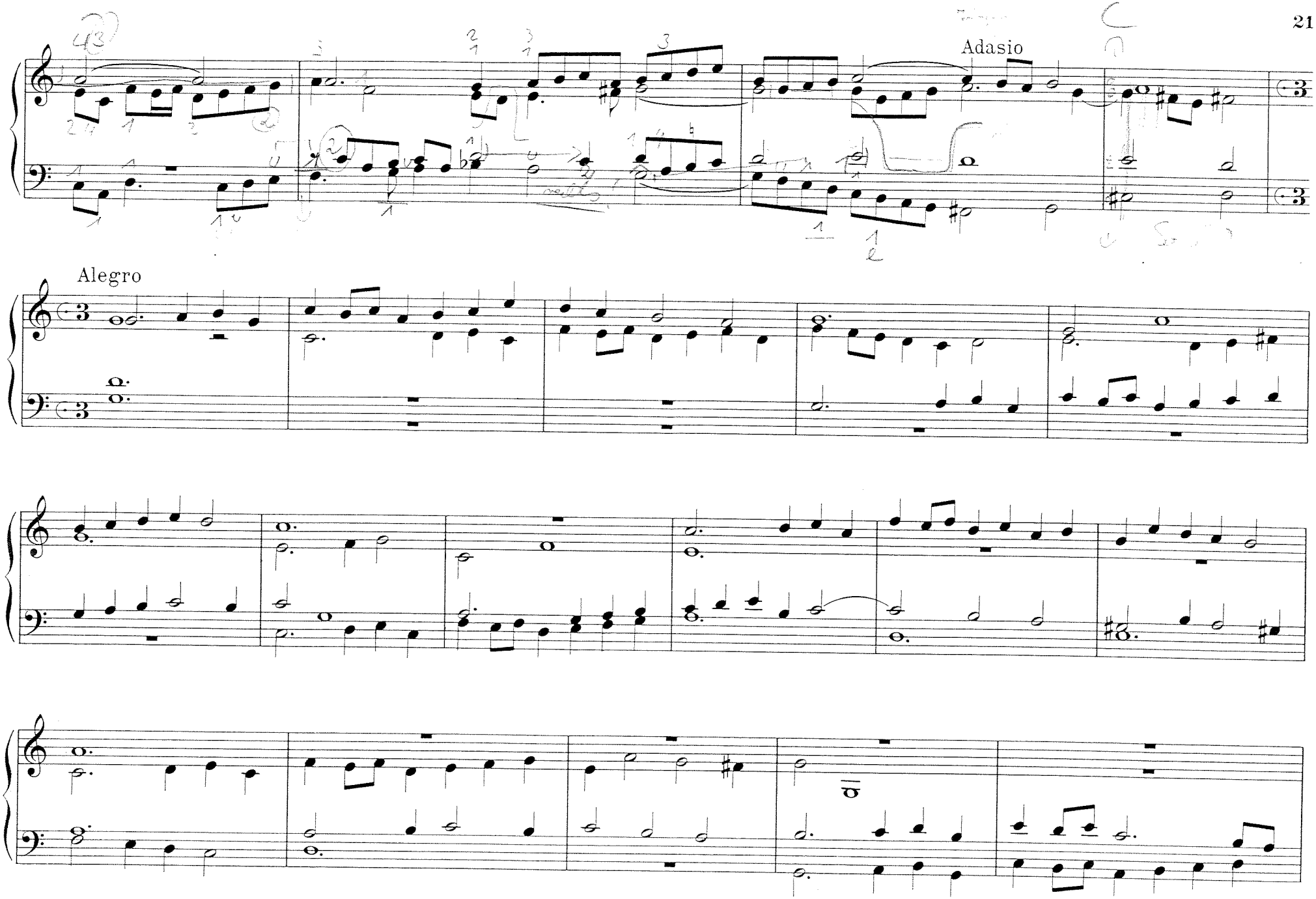
post il Comune *)

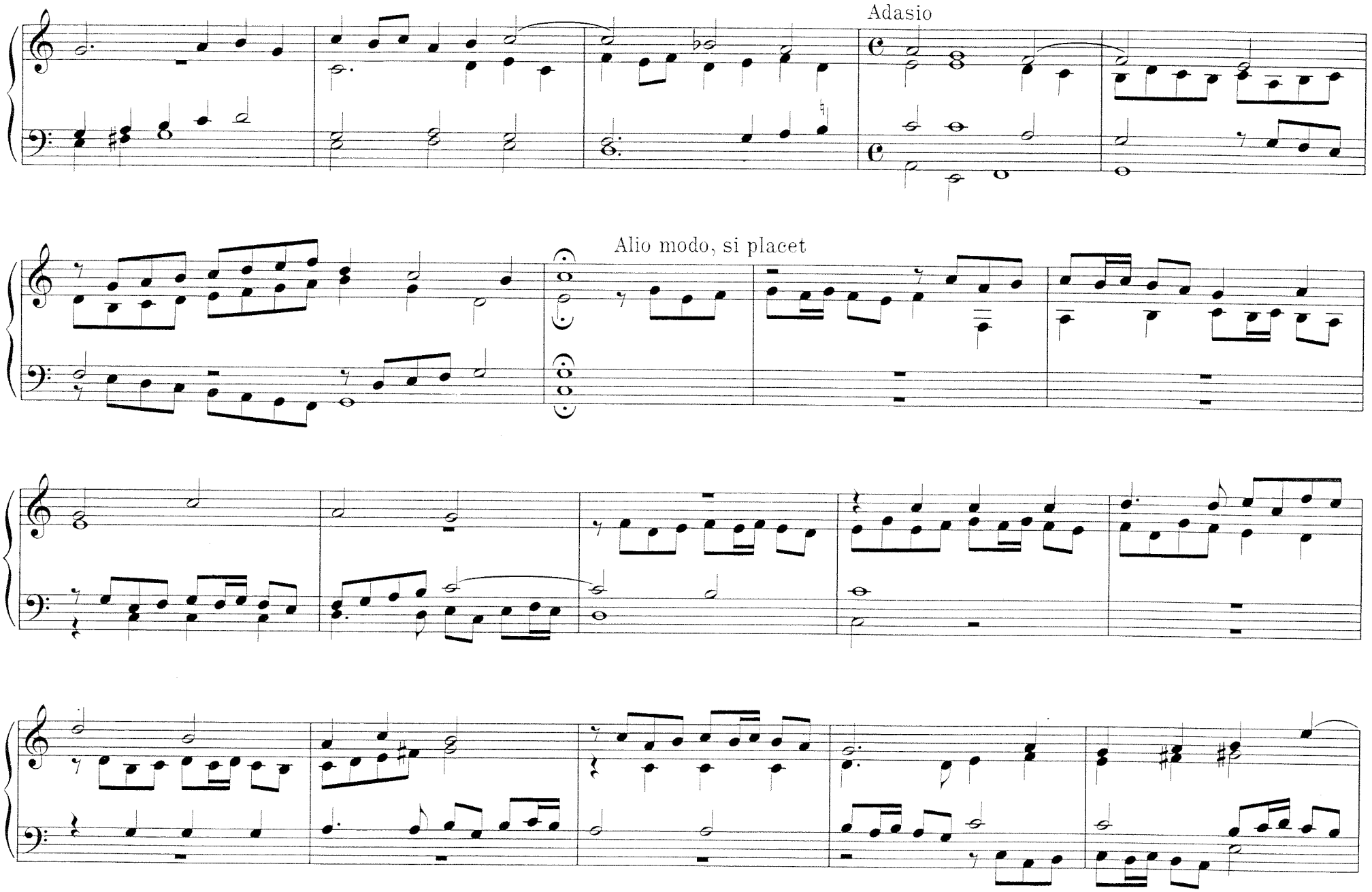


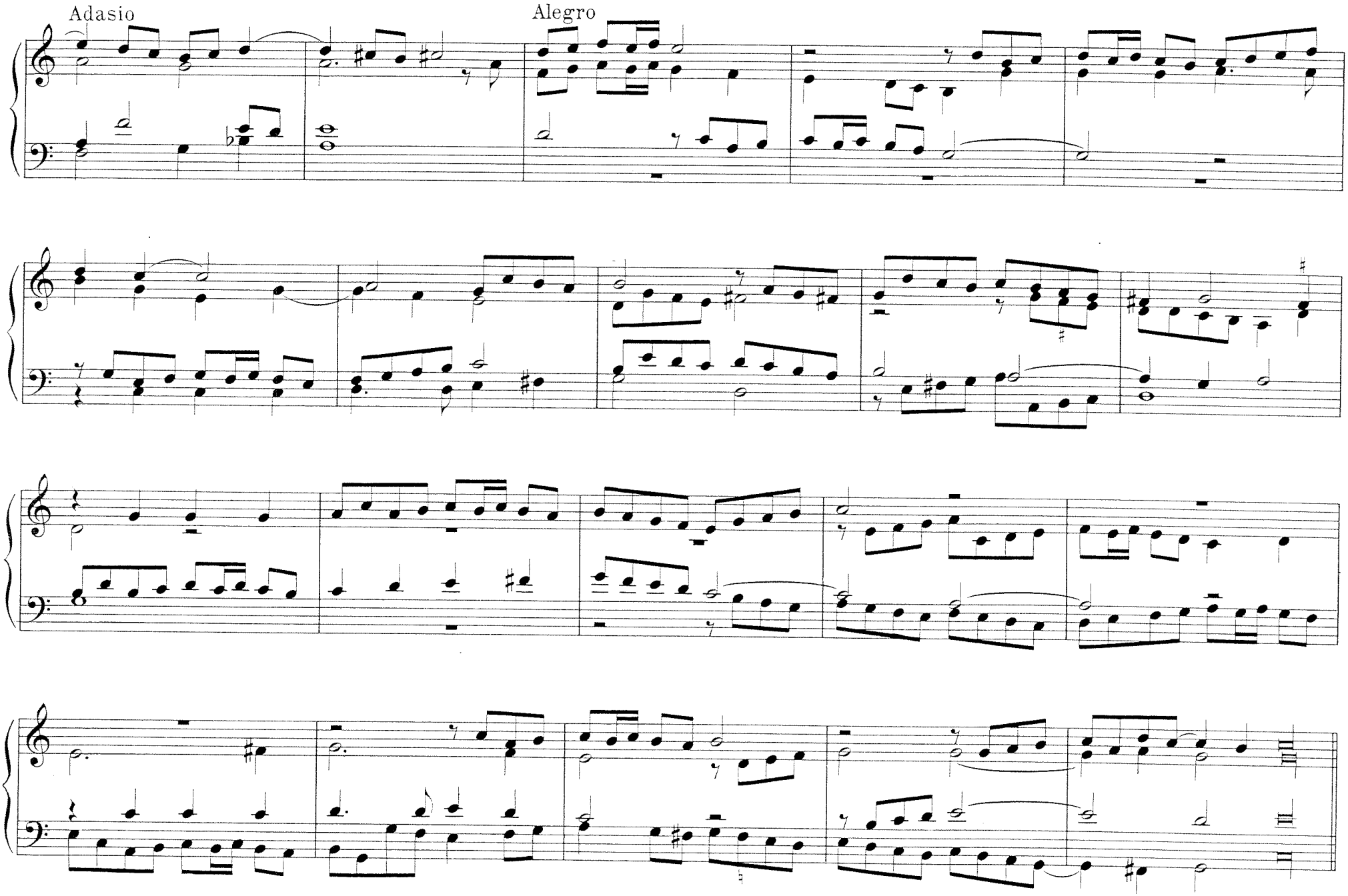
*) d. h. nach der Kommunion

Adasio

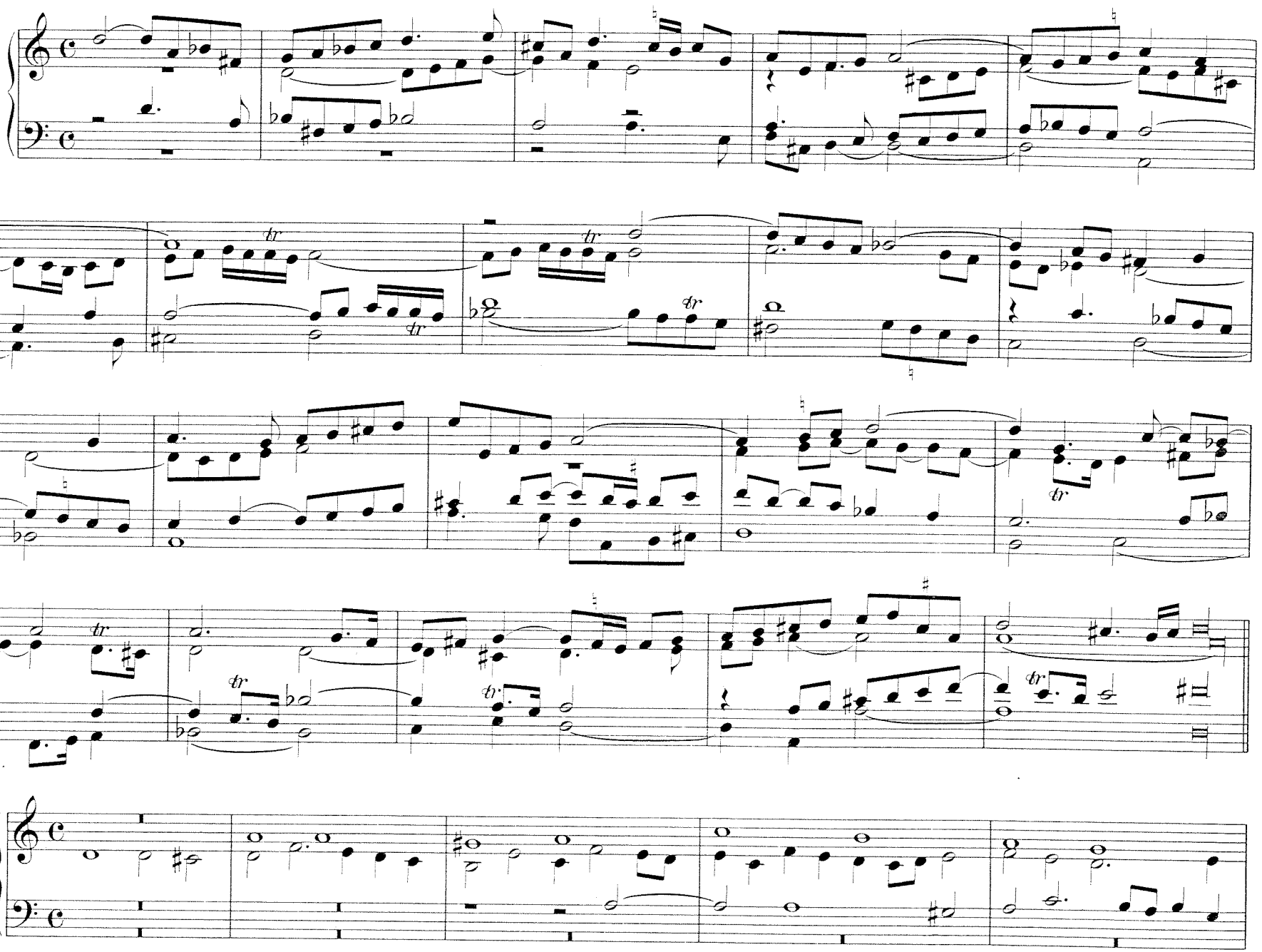
Alegro




Adasio
Alio modo, si placet

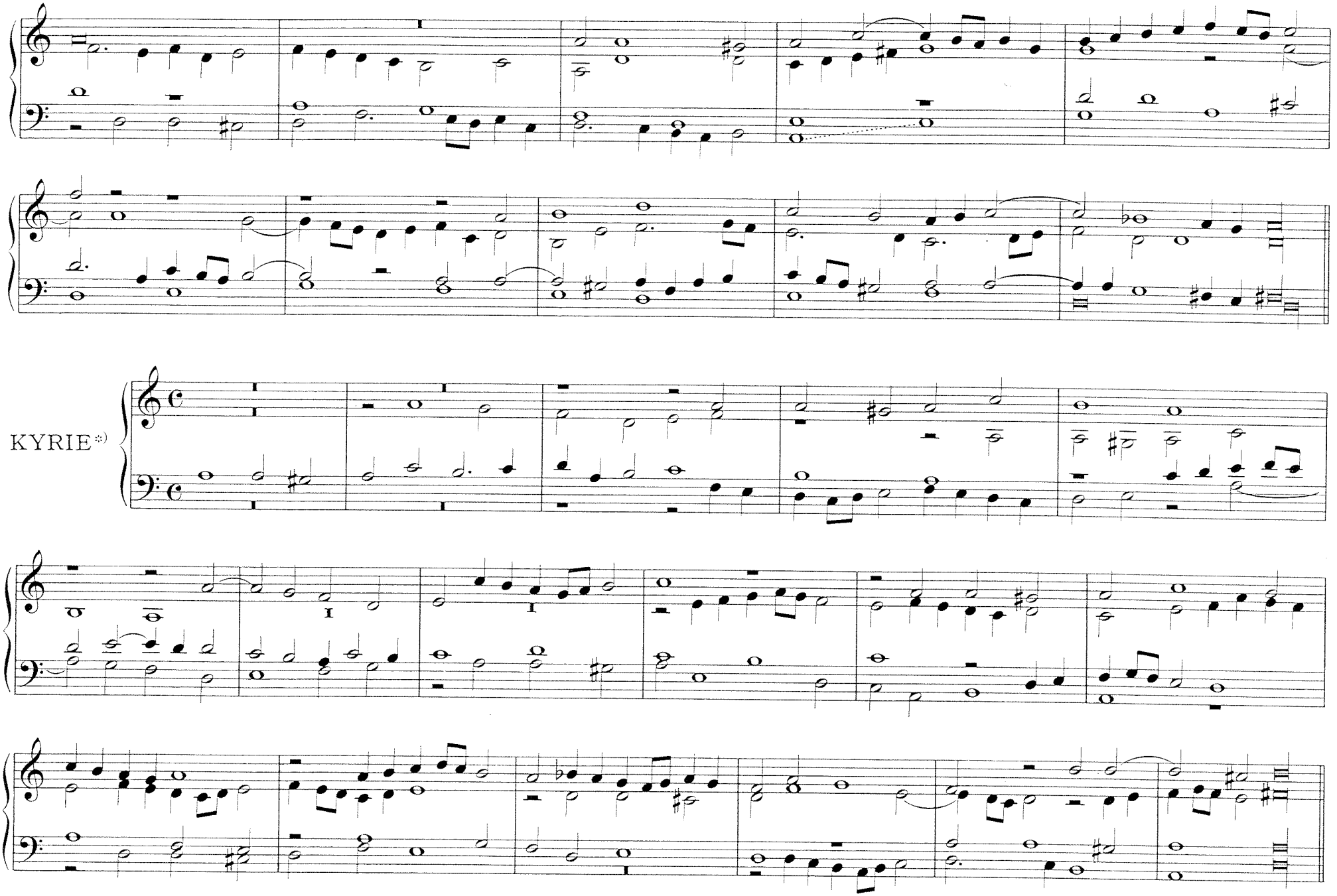

Adasio
Alegro

TOCCATA
avanti la Messa
delli Apostoli*)



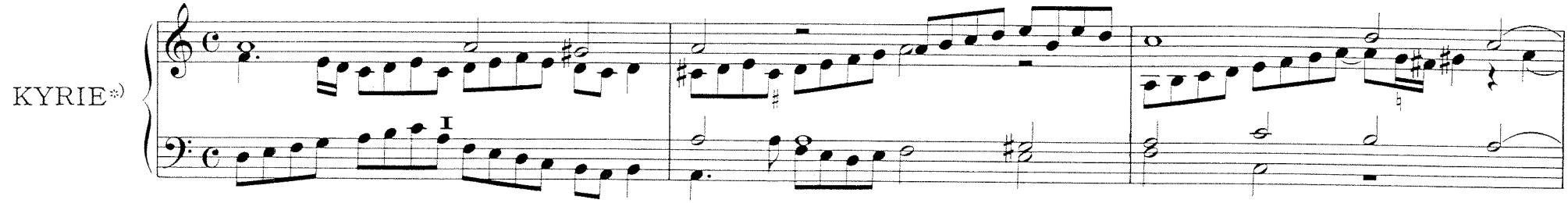
KYRIE
delli Apostoli**)

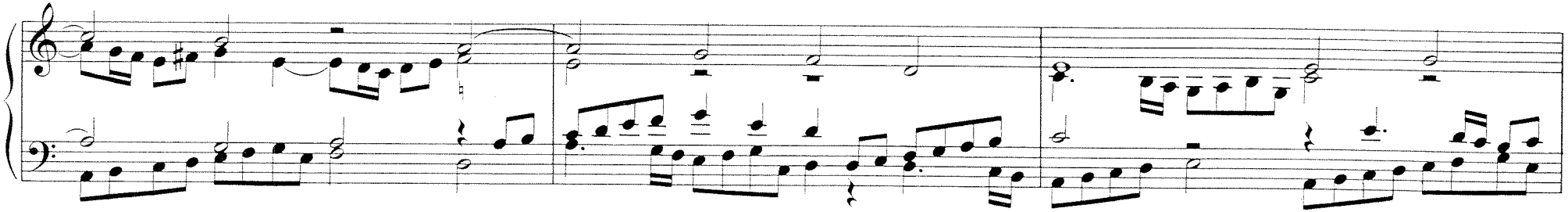
*) Missa in Festis Duplicibus I (Cunctipotens genitor Deus) siehe Thematafel auf Seite 70
**) (Thema e)

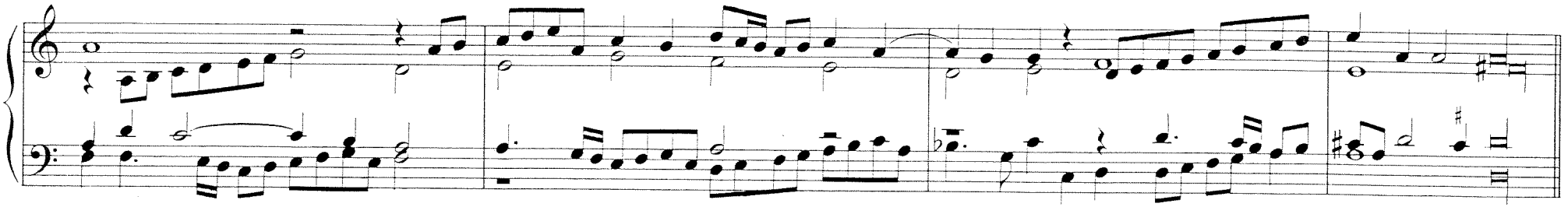


*) (Thema e)

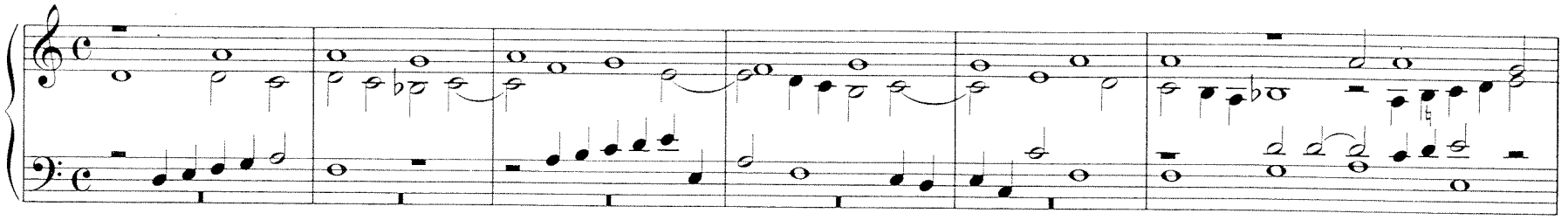
KYRIE*)



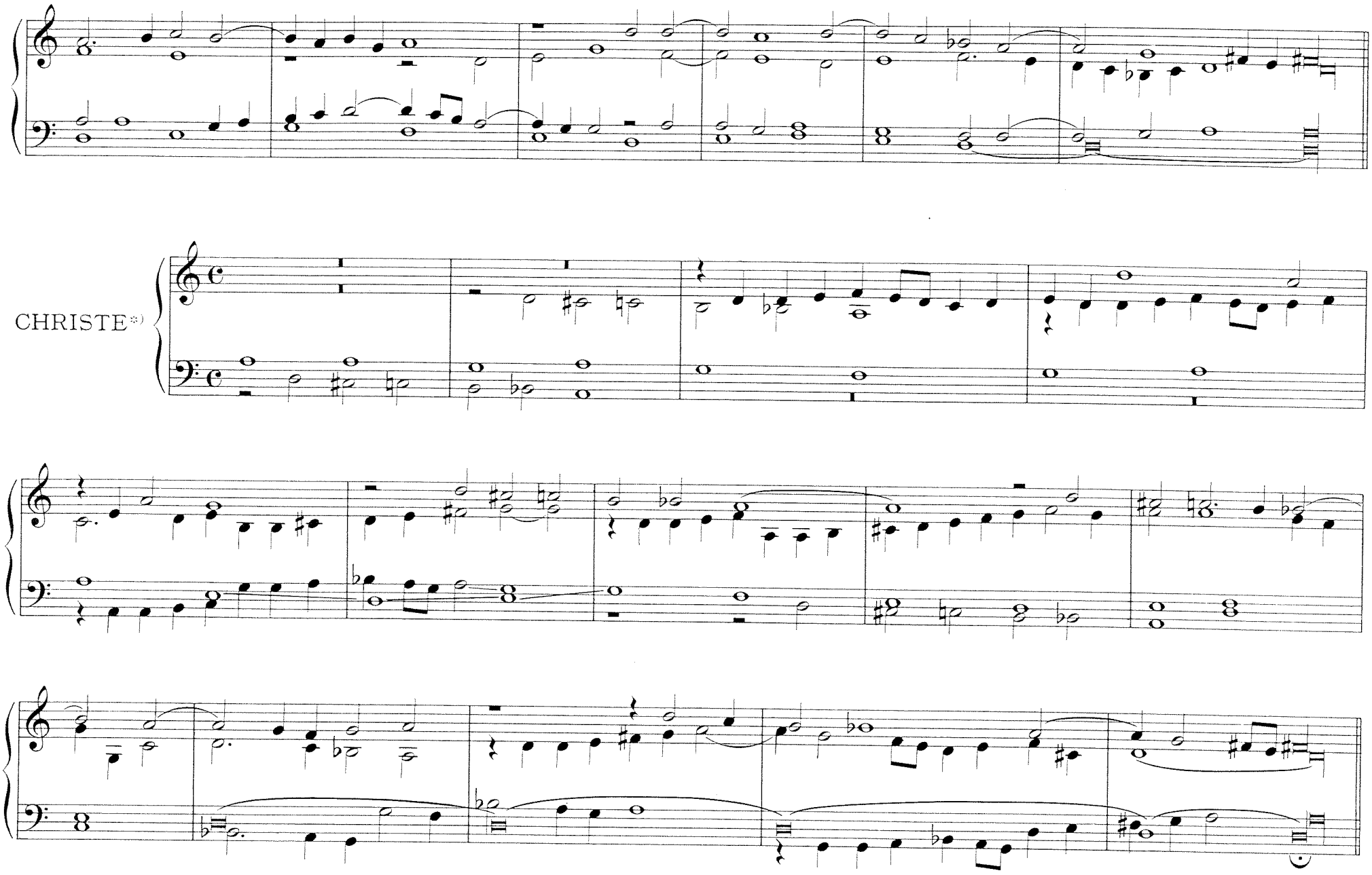




CHRISTE**)

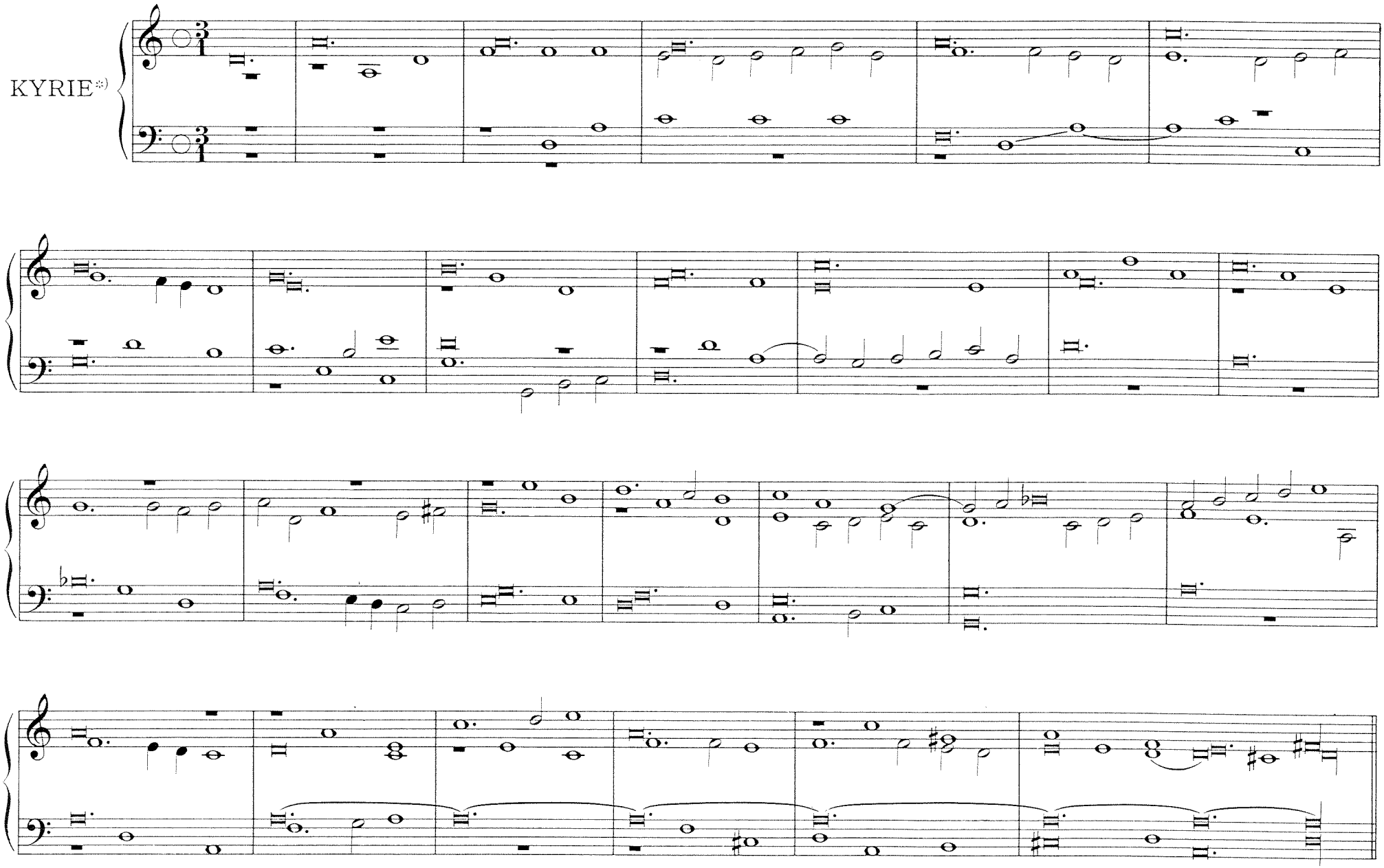


*) (Thema e)
**) (Thema f)



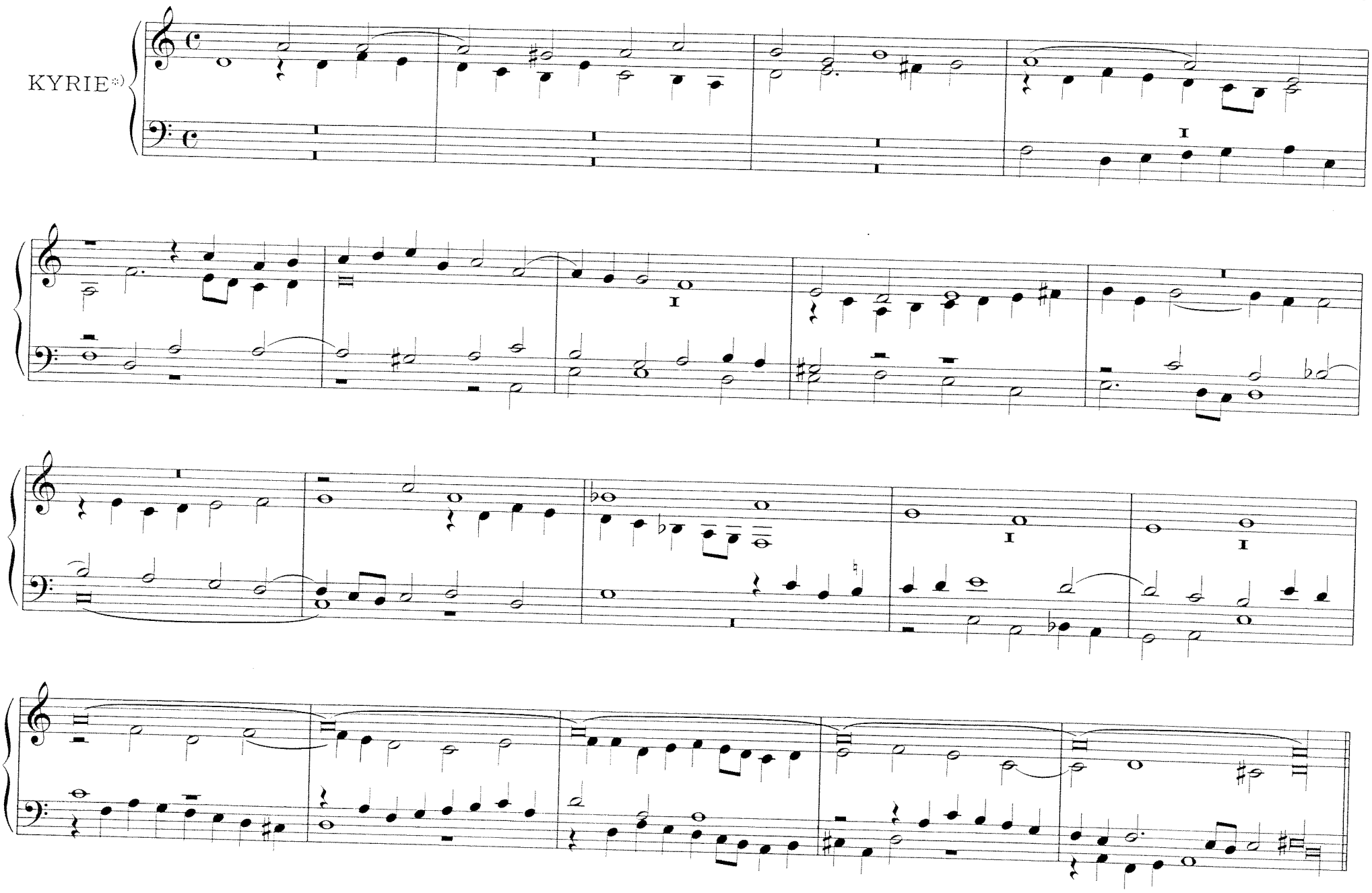
*) (Thema f)

KYRIE*)



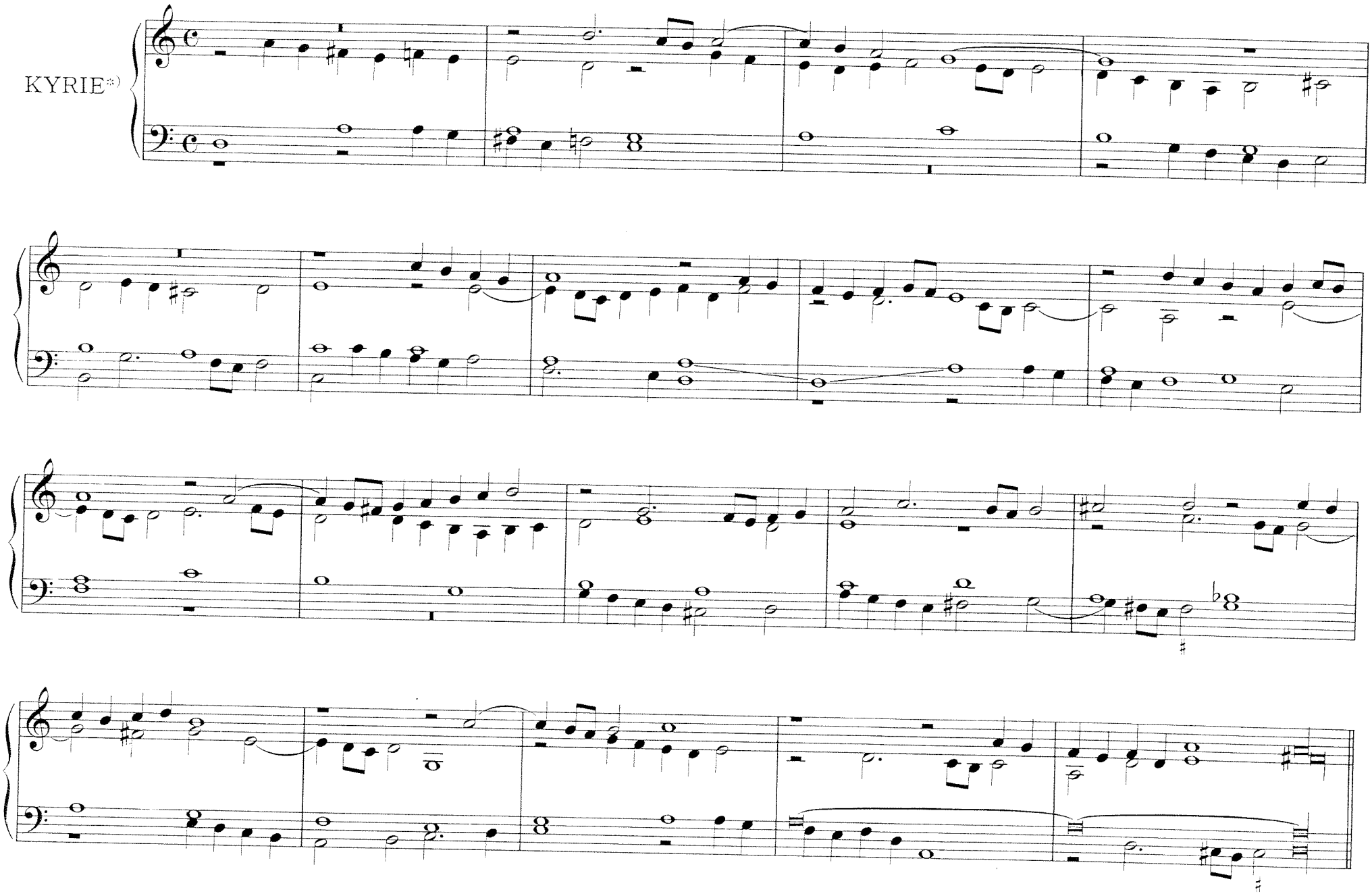
*) (Thema g)

KYRIE*)



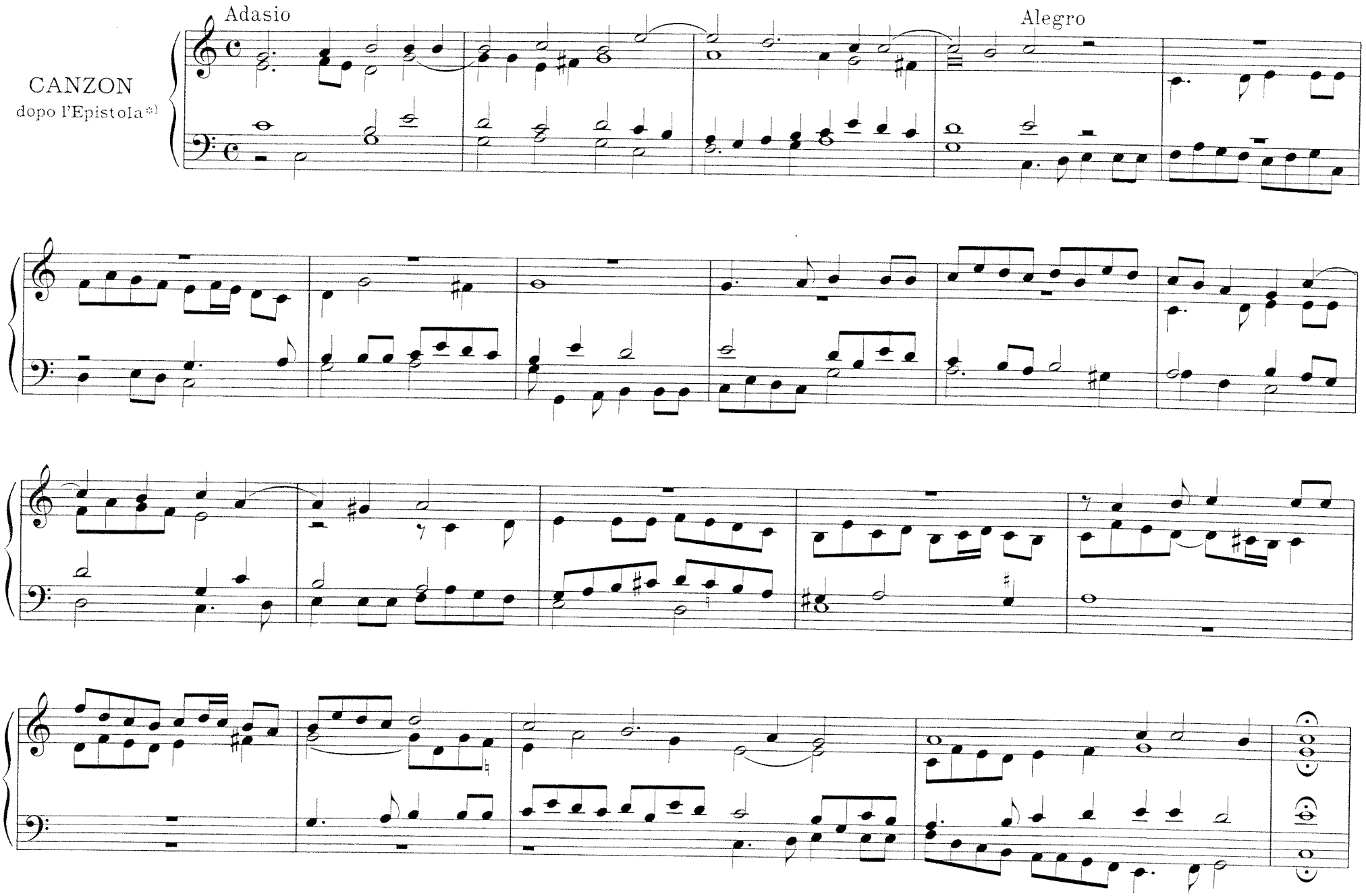
*) (Thema g)

KYRIE*)

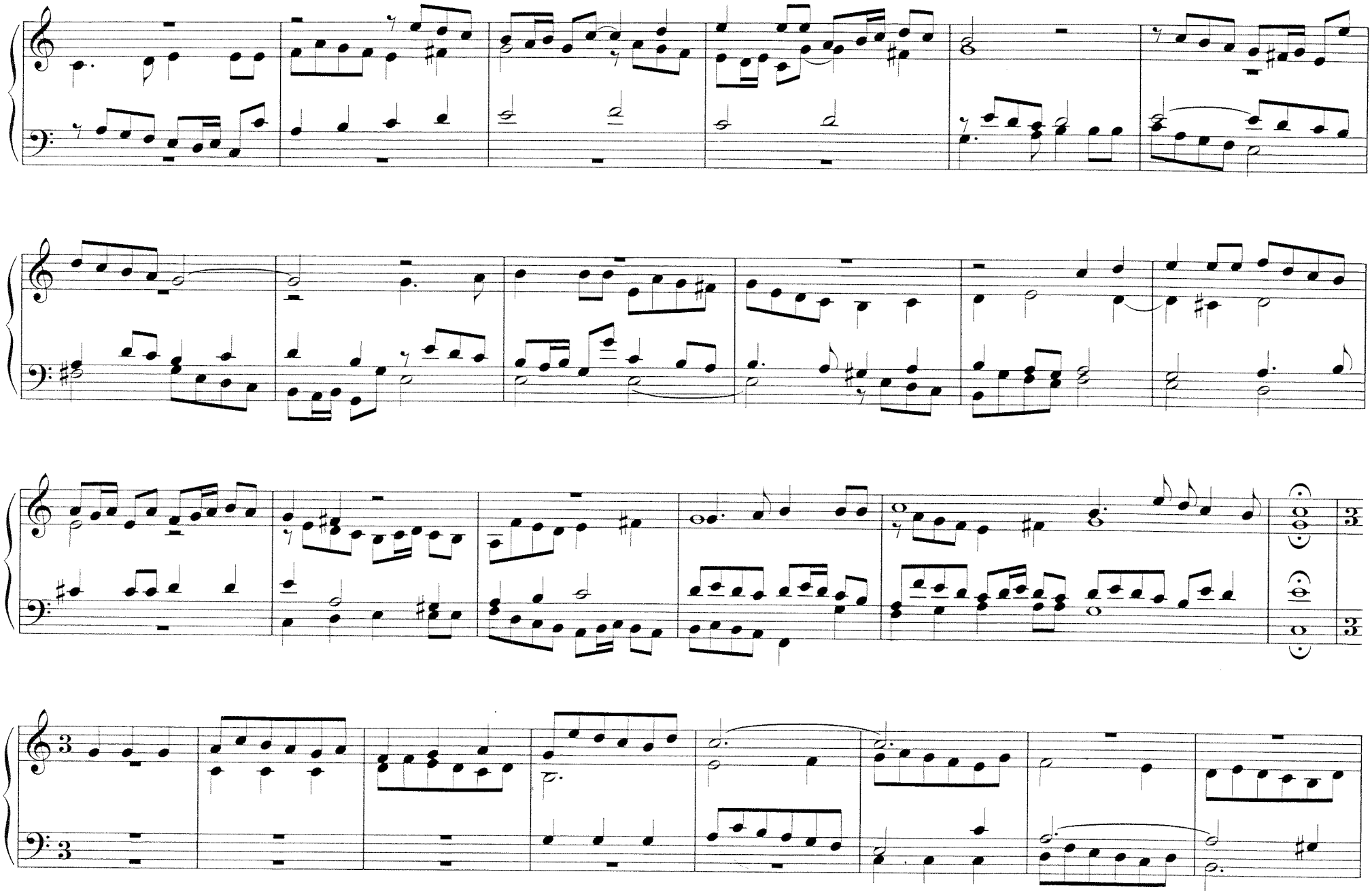


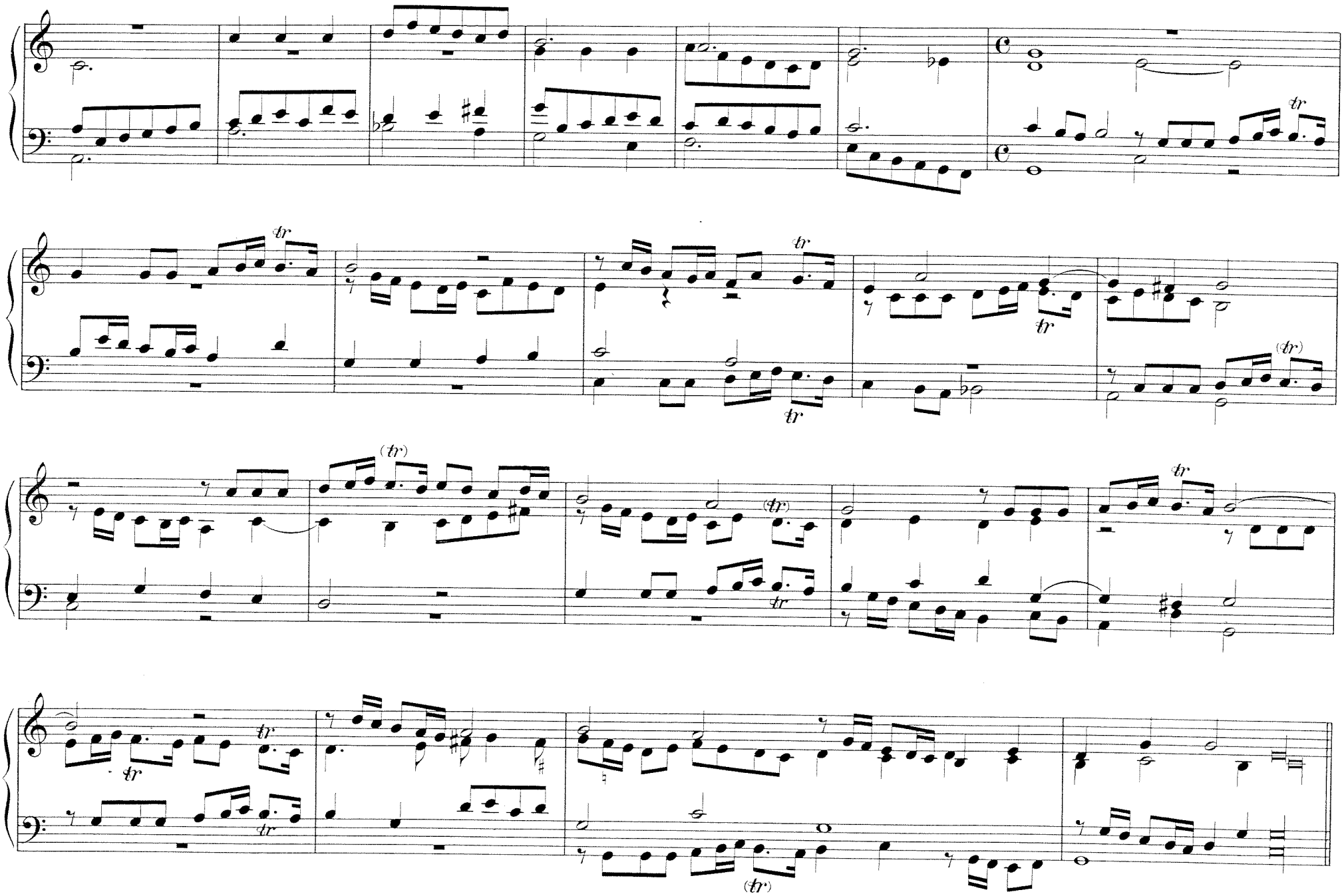
*) (Thema h)

CANZON
dopo l'Epistola*)

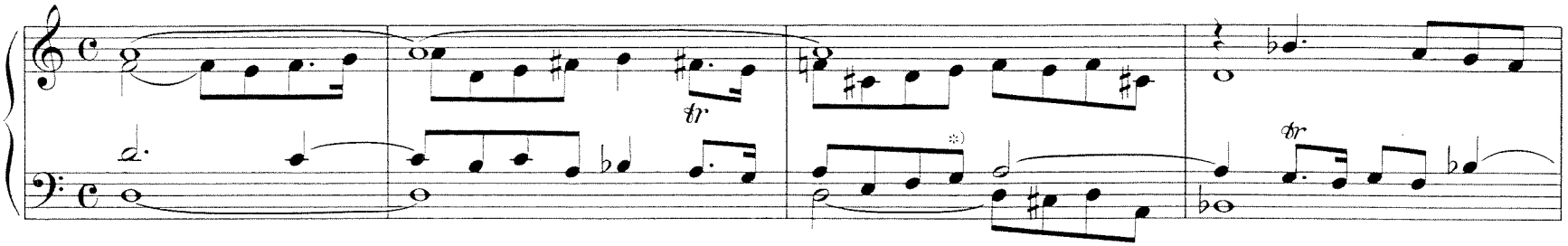


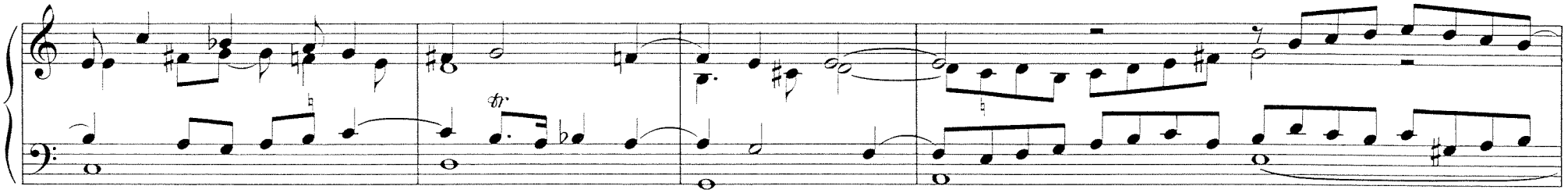
*) Original: dopo la Pistola

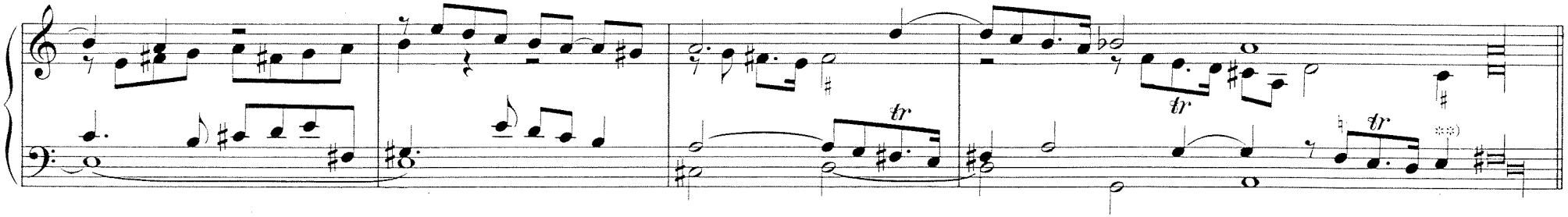




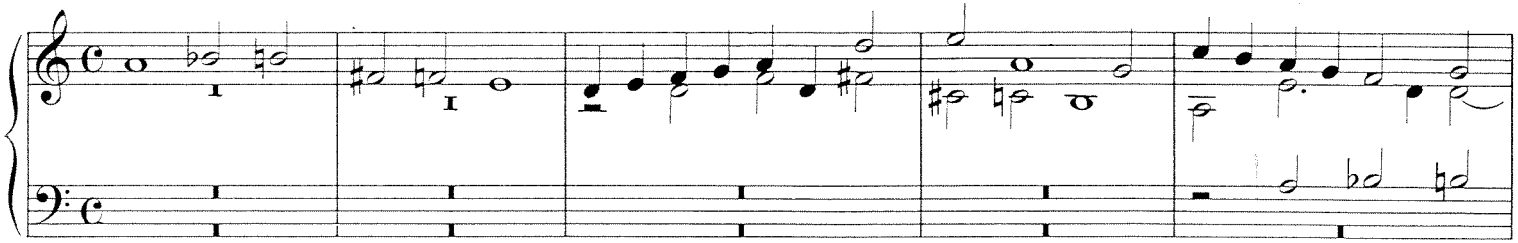
TOCCATA
avanti il Recercar





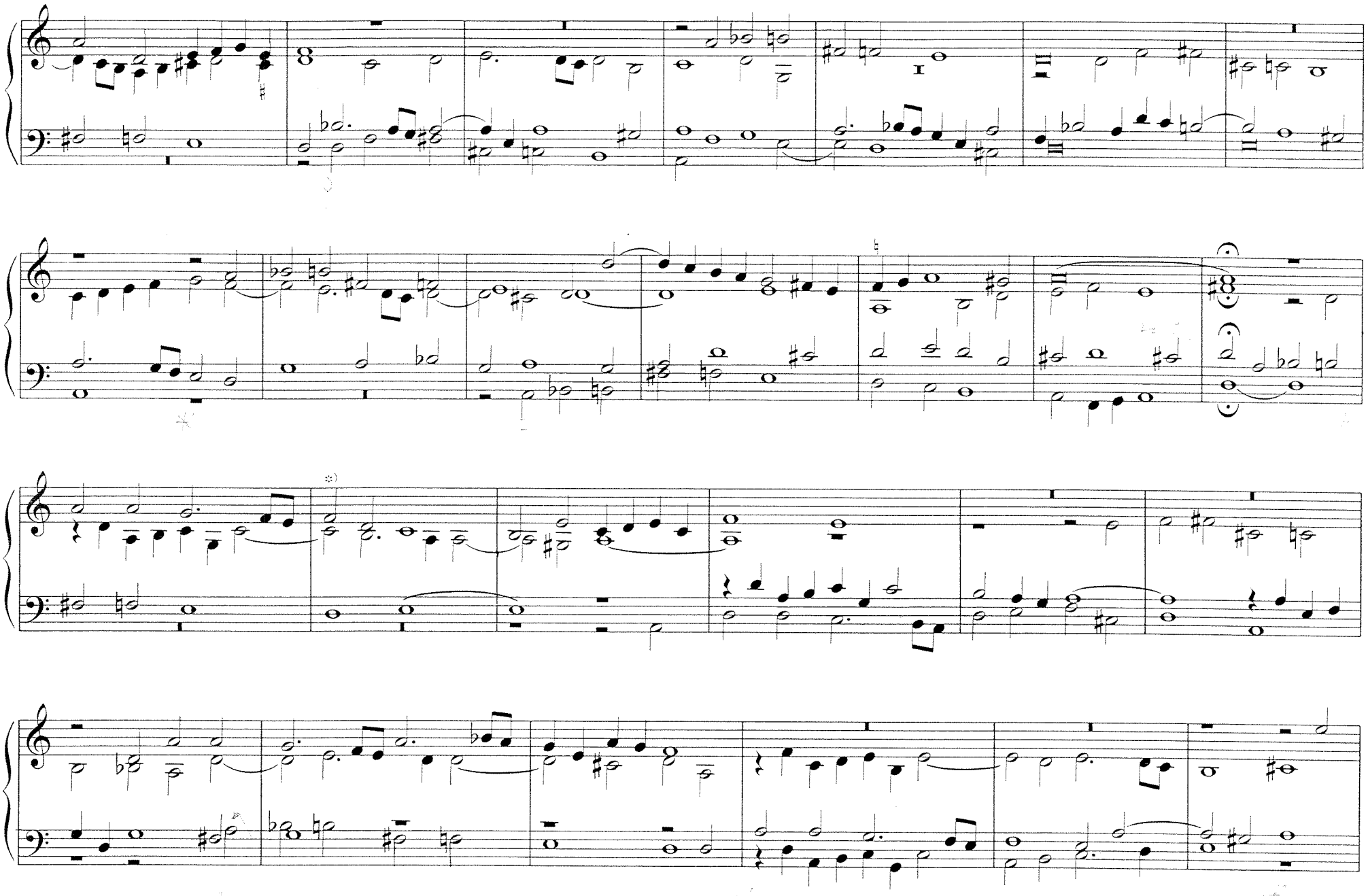


RECERCAR CROMATICHO
post il Credo

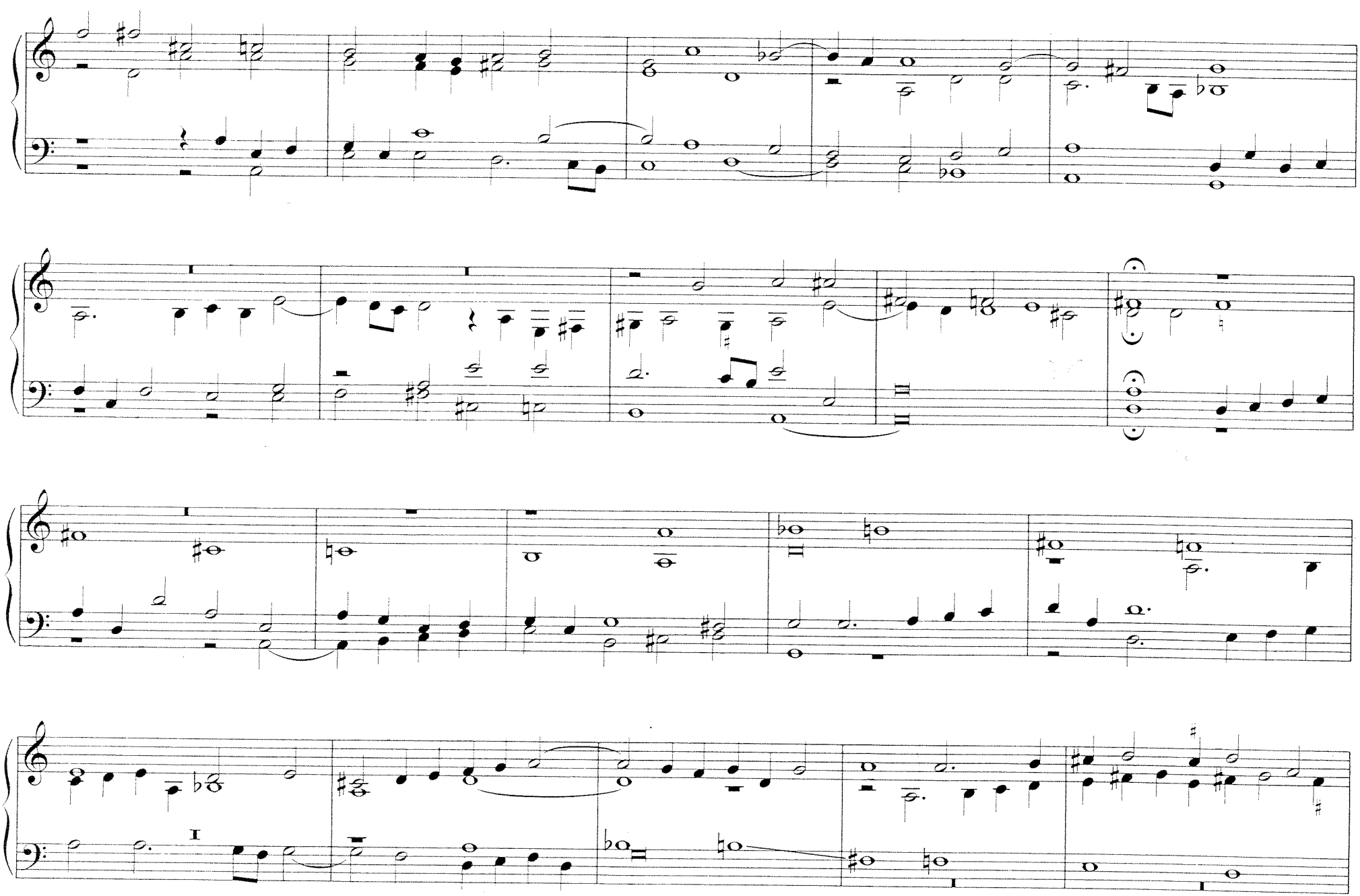


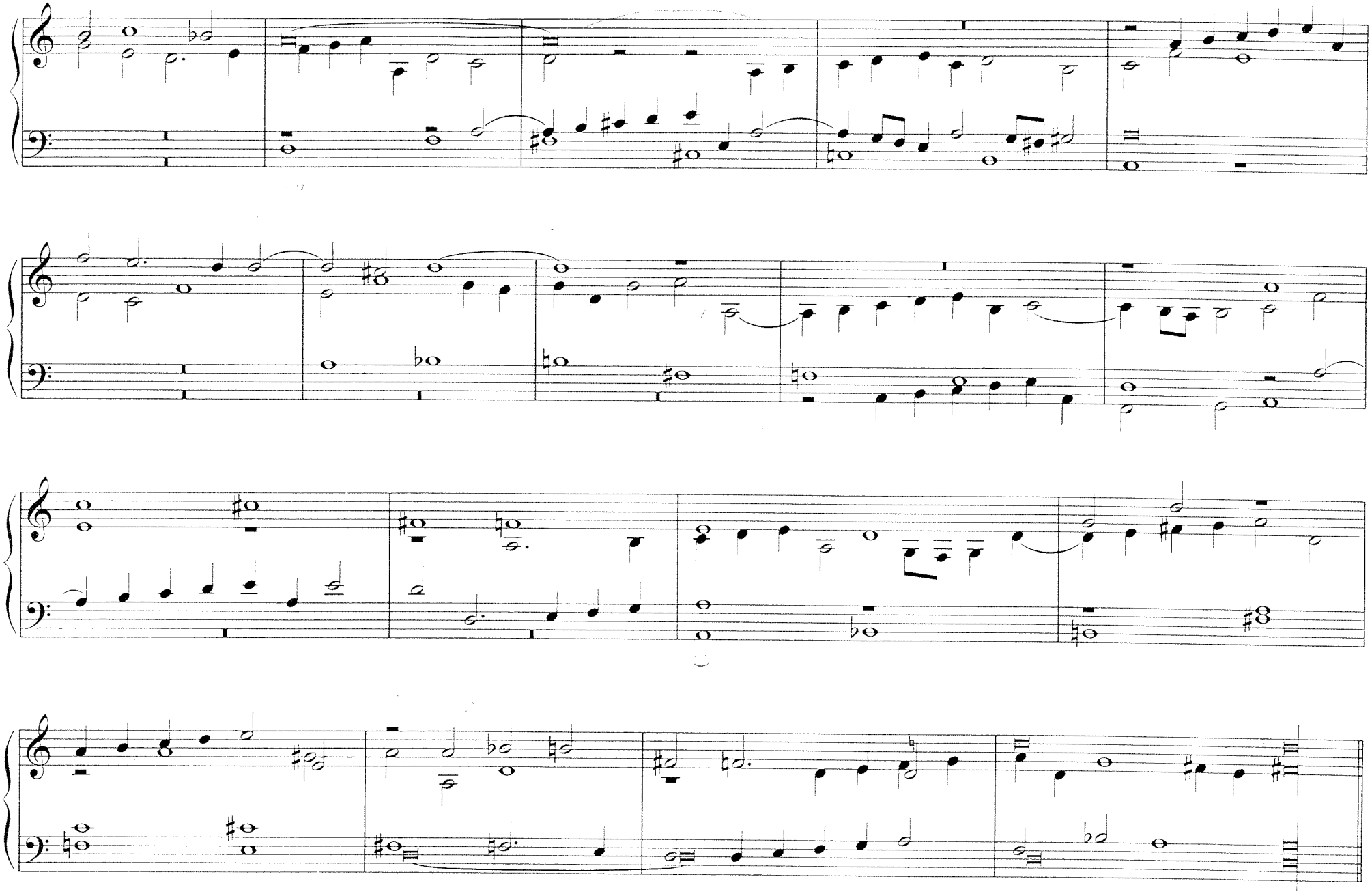
*) Original: Tenor 4. Note = a

**) Vorletzte Note im Tenor 𝅗𝅥 . Man könnte den Takt auch so deuten: ♩ 𝅗𝅥 ♩ 𝄾 ♩♩.♩ 𝅗𝅥 𝄼

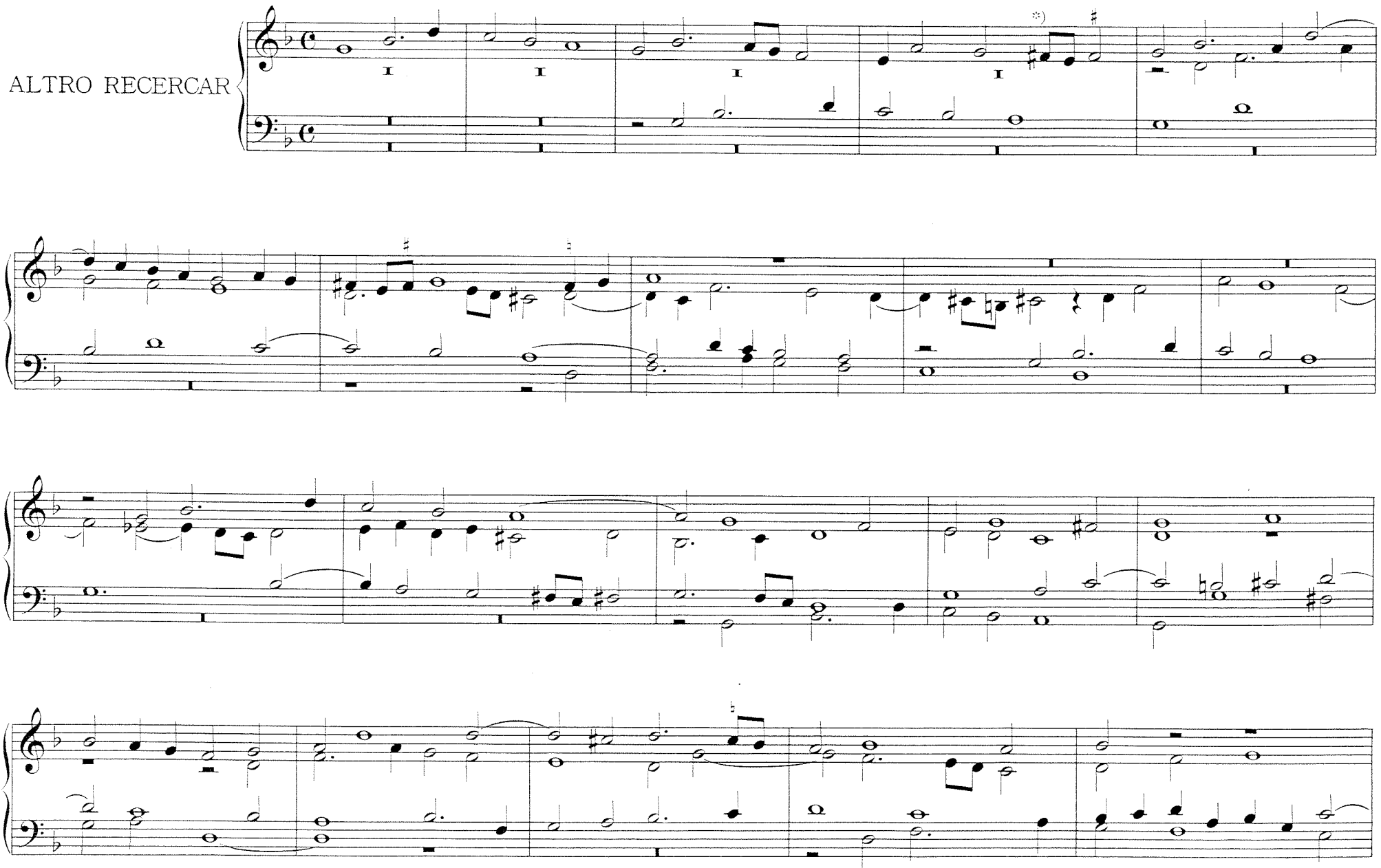


*) Original: Sopran 1. Note e

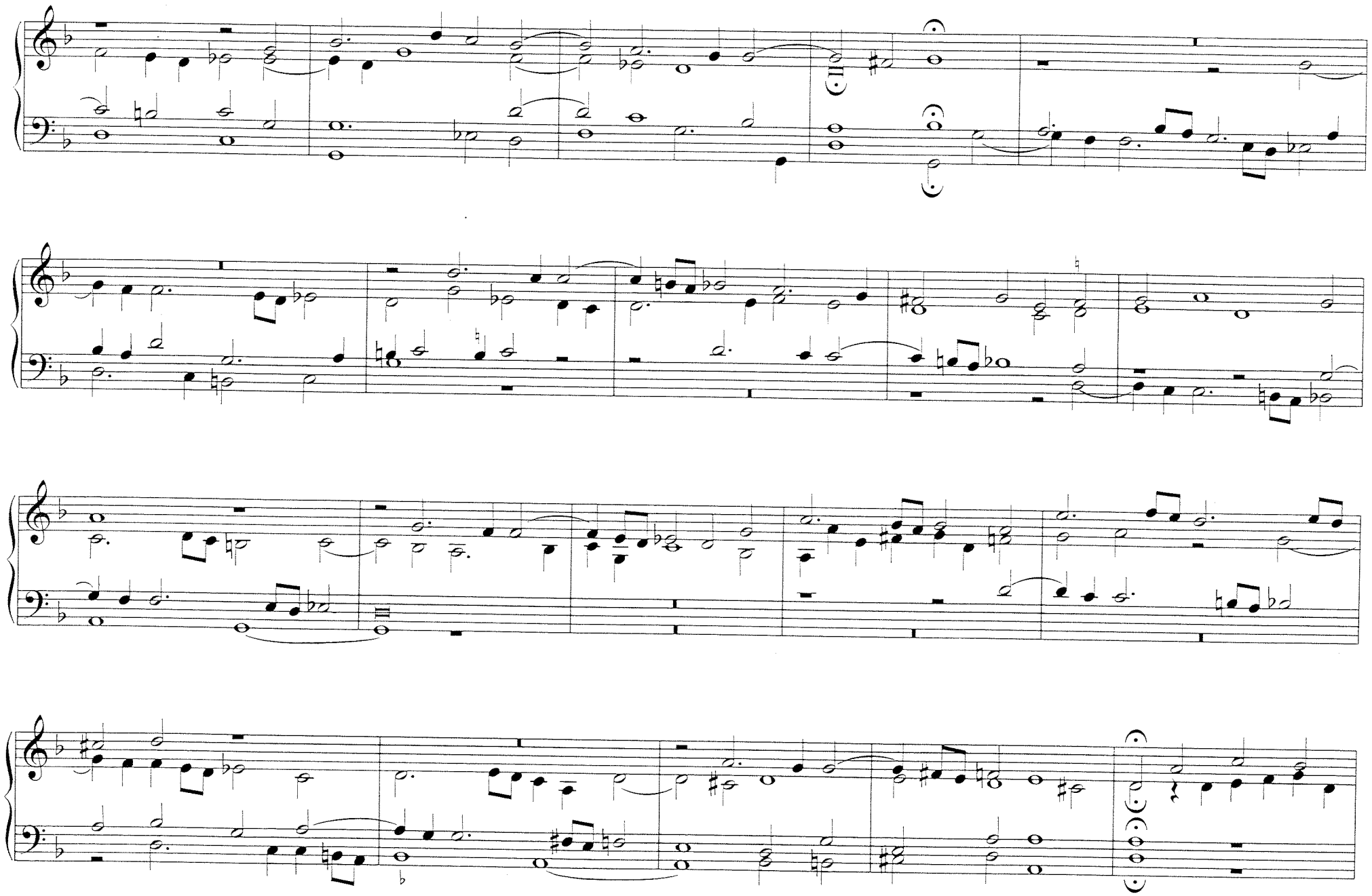


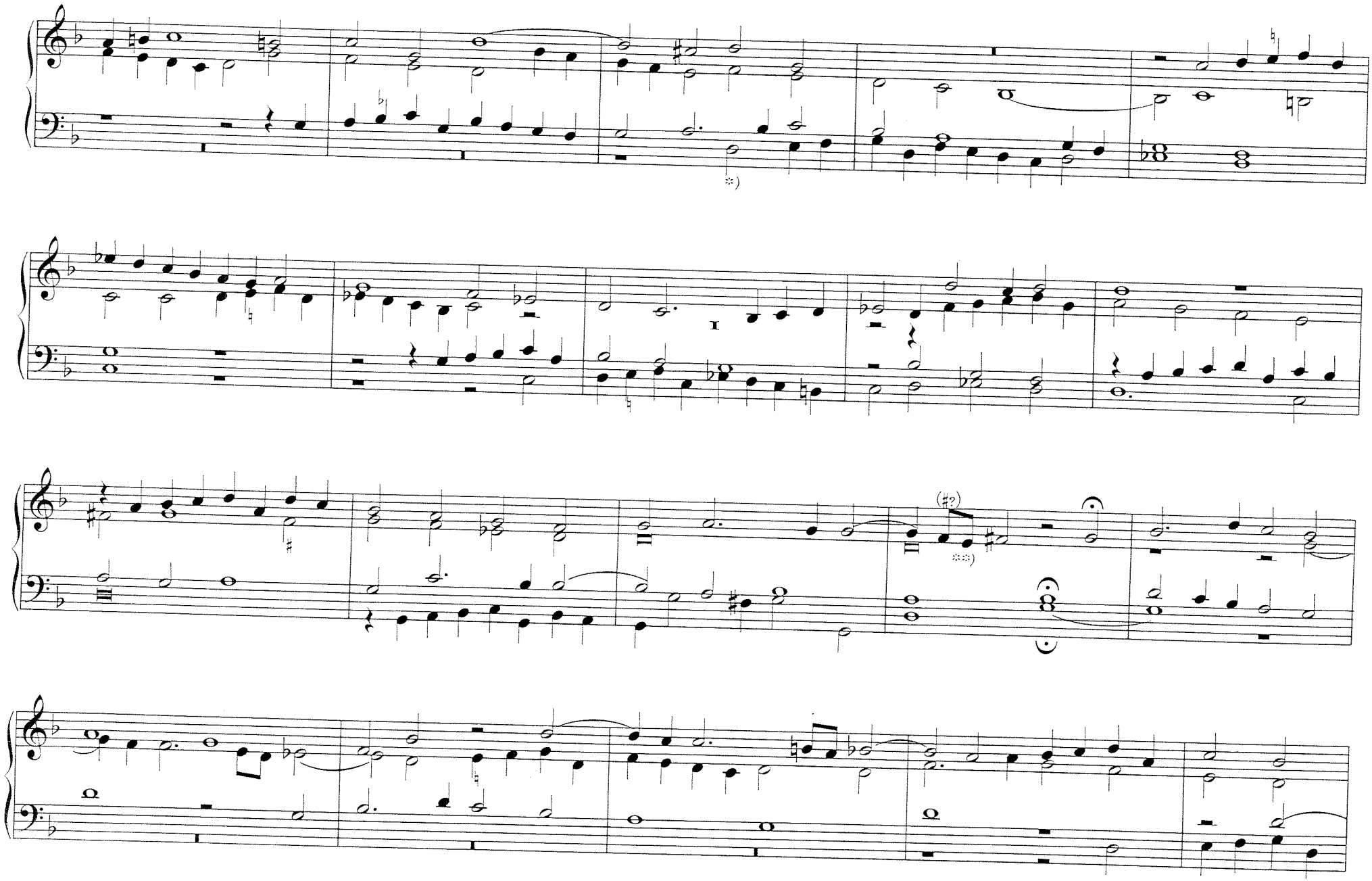


ALTRO RECERCAR

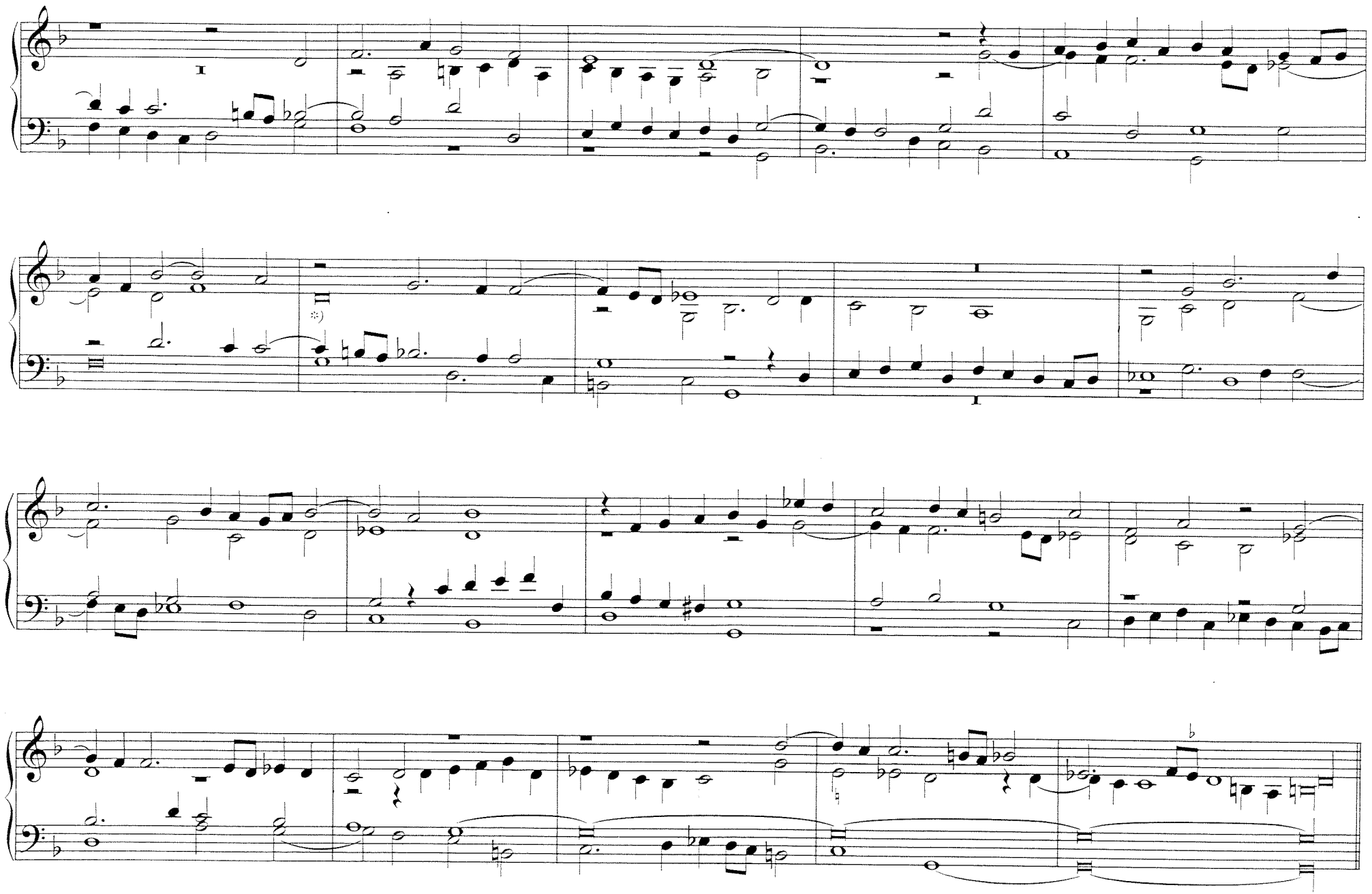


*) Original: ♯ vor e





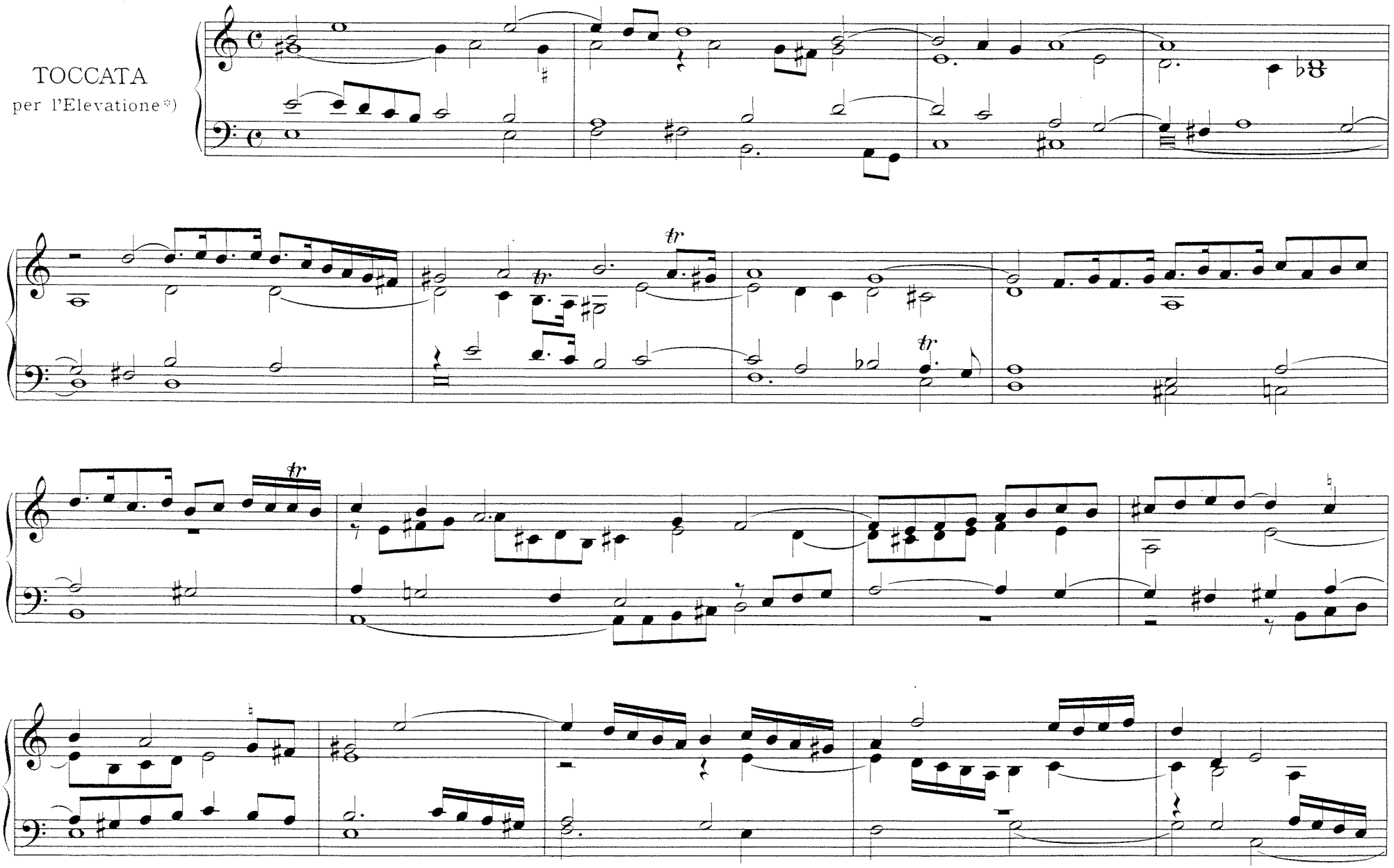
*) Original: 𝅗𝅥.
***) Original: ♯ vor e



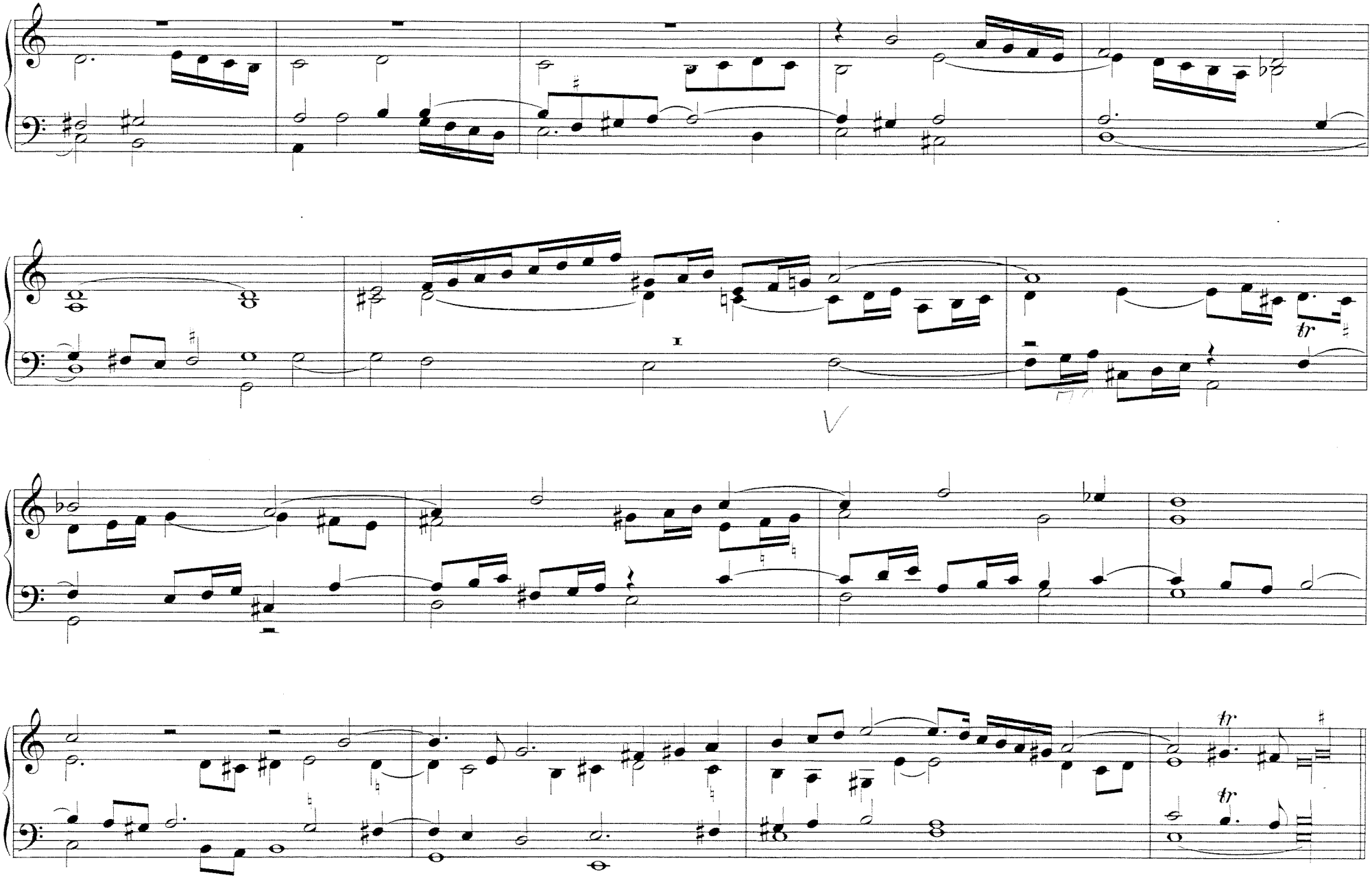
*) Original: Alt f

TOCCATA

per l'Elevatione*)



*) Original: per le levatione


I
V
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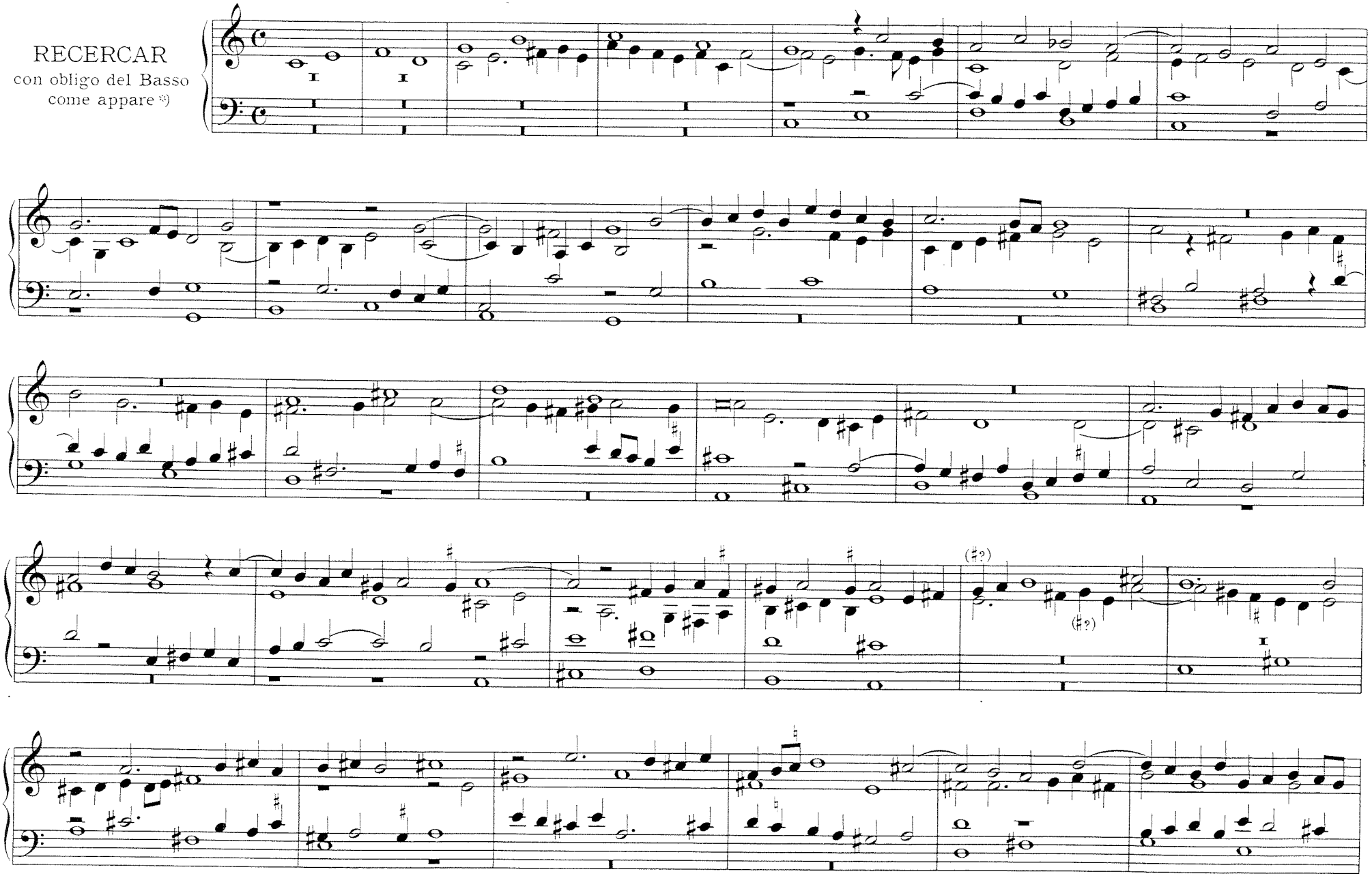
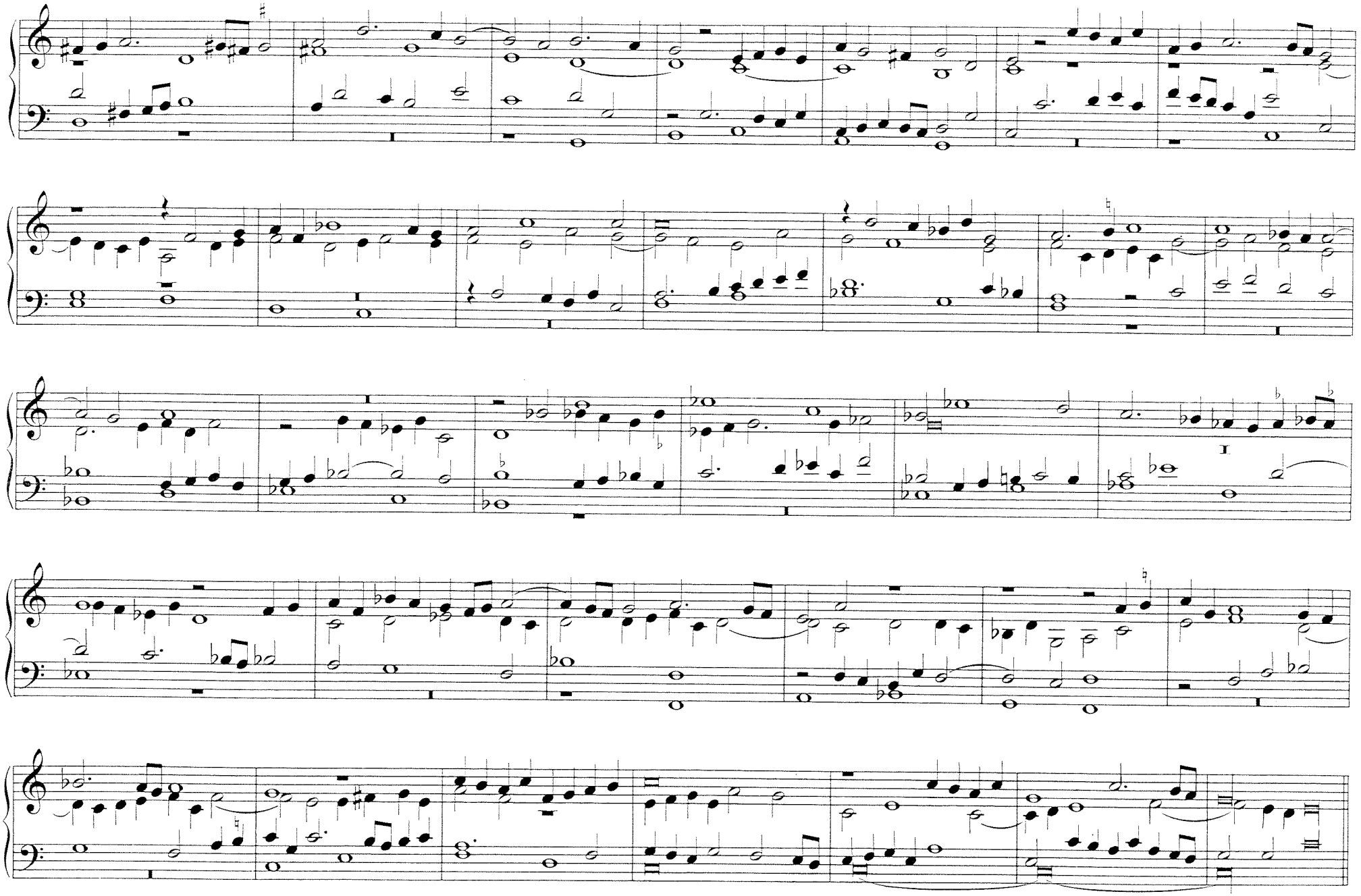
RECERCAR

con obligo del Basso come appare *)

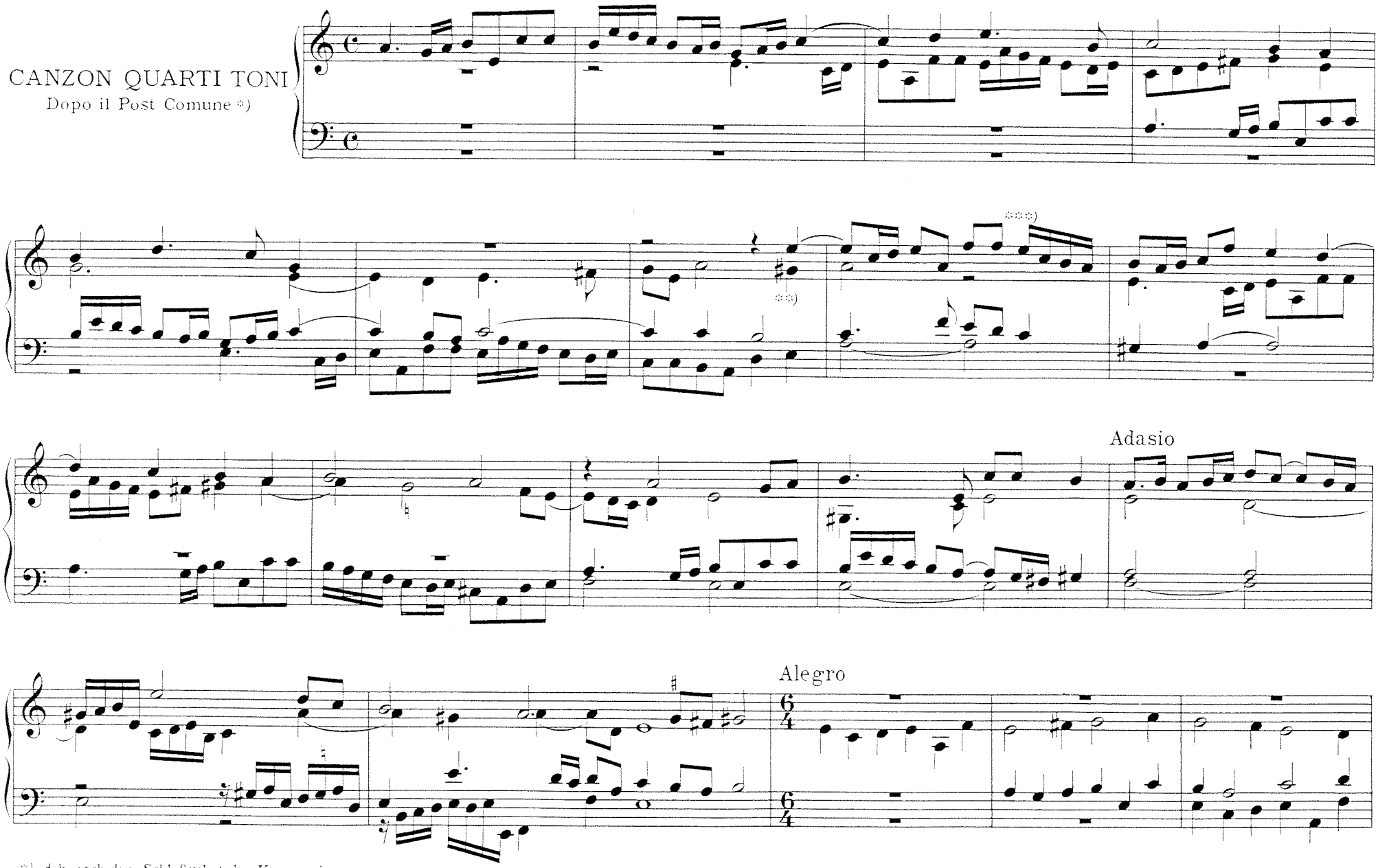


*) d. h. mit obligatem Baß, wie ersichtlich



CANZON QUARTI TONI

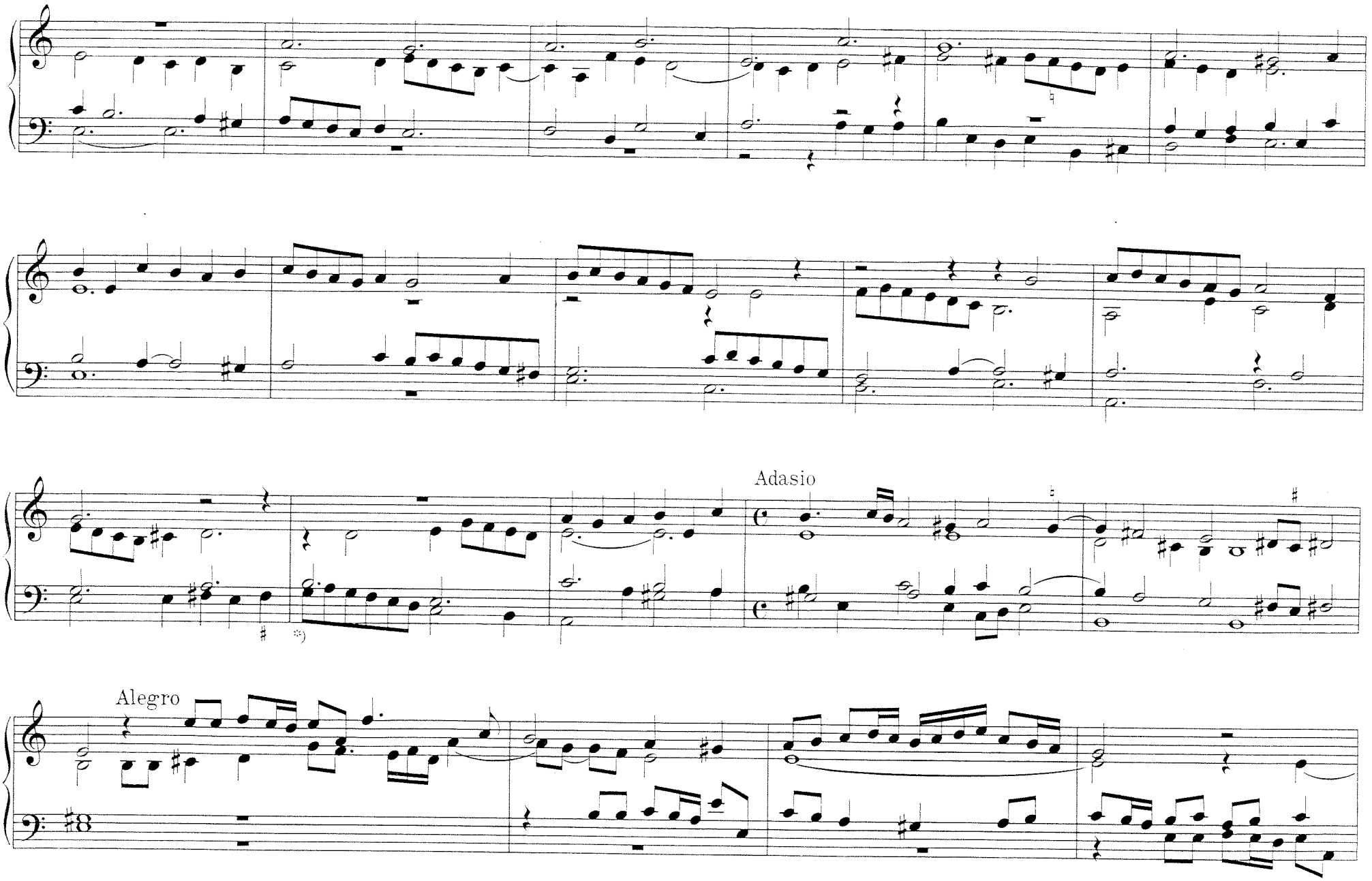
Dopo il Post Comune *)



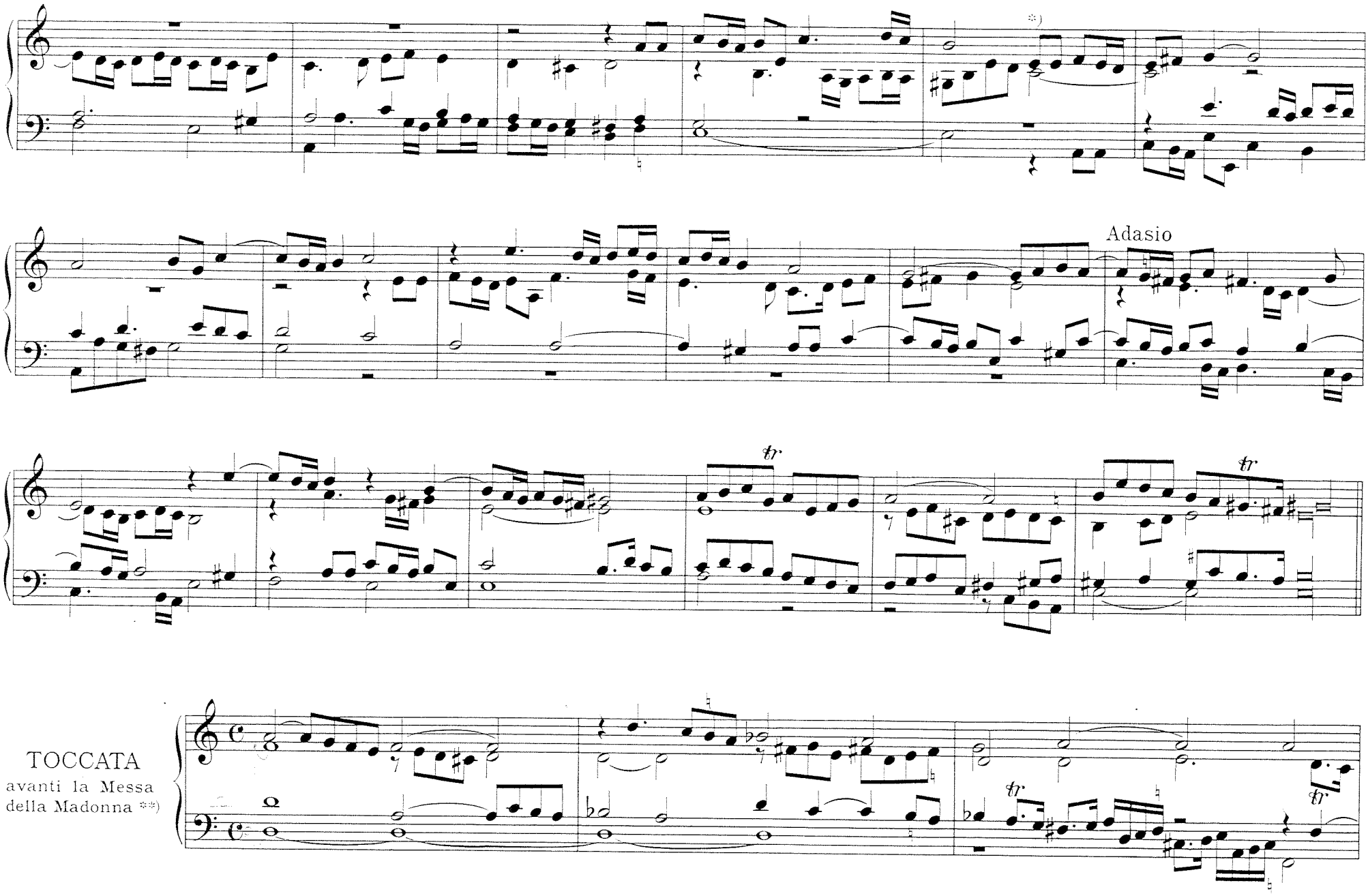
*) d. h. nach dem Schlußgebet der Kommunion

**) Original: Alt fis

***) Original: Sopran 8. Note d

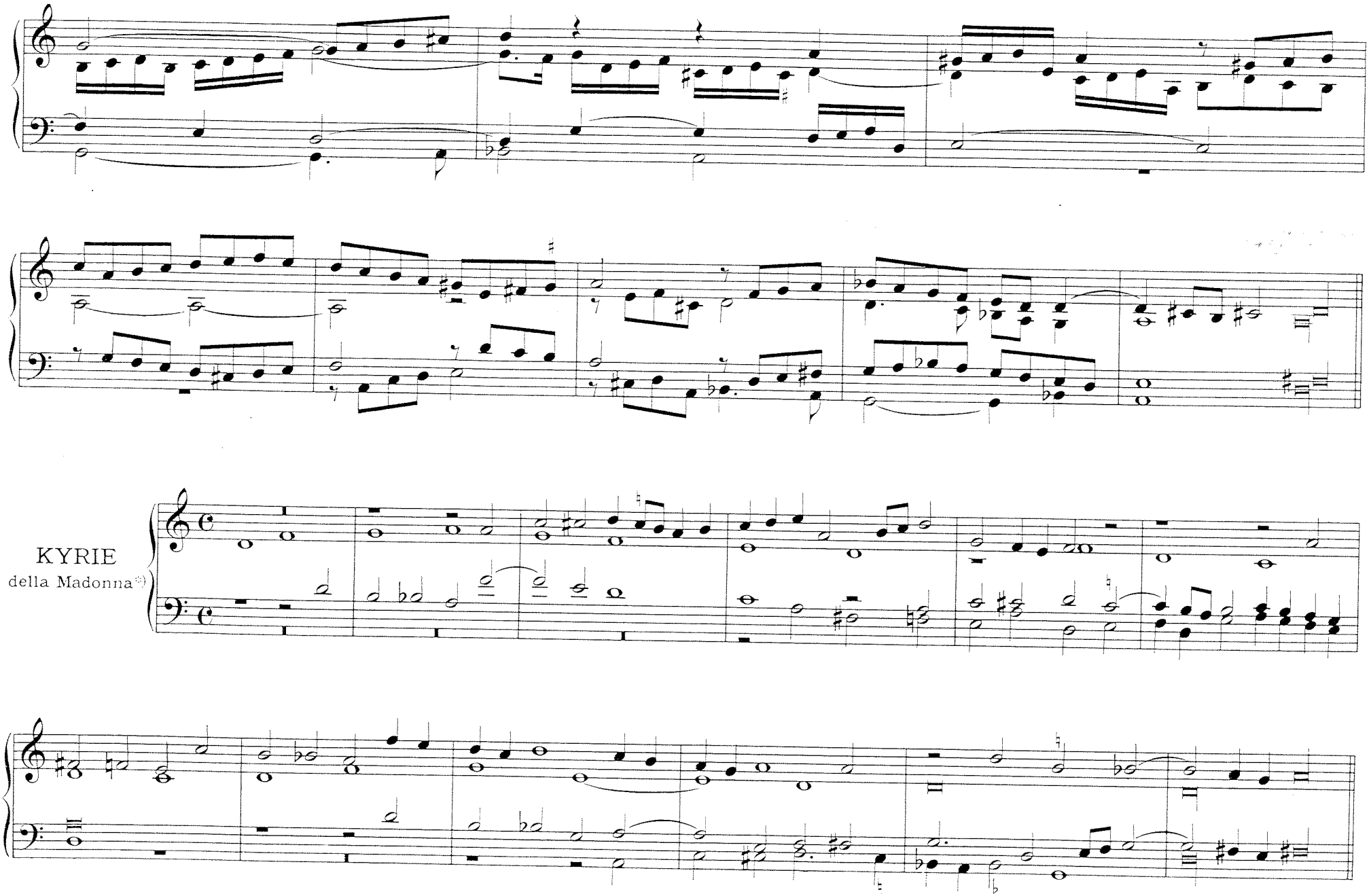


*) Original: Baß 1. Note f

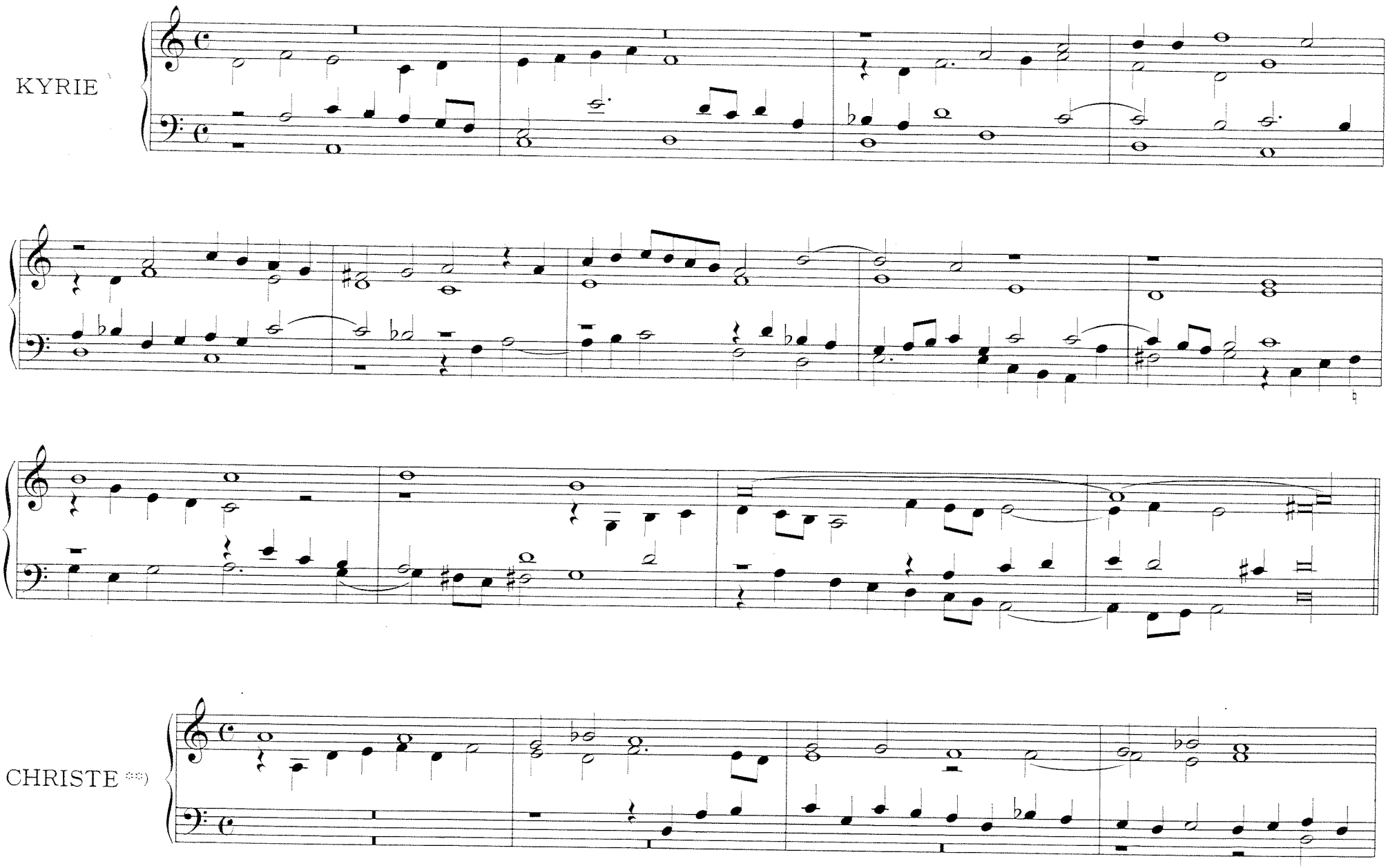


*) Original: 2. Note in Sopran: d

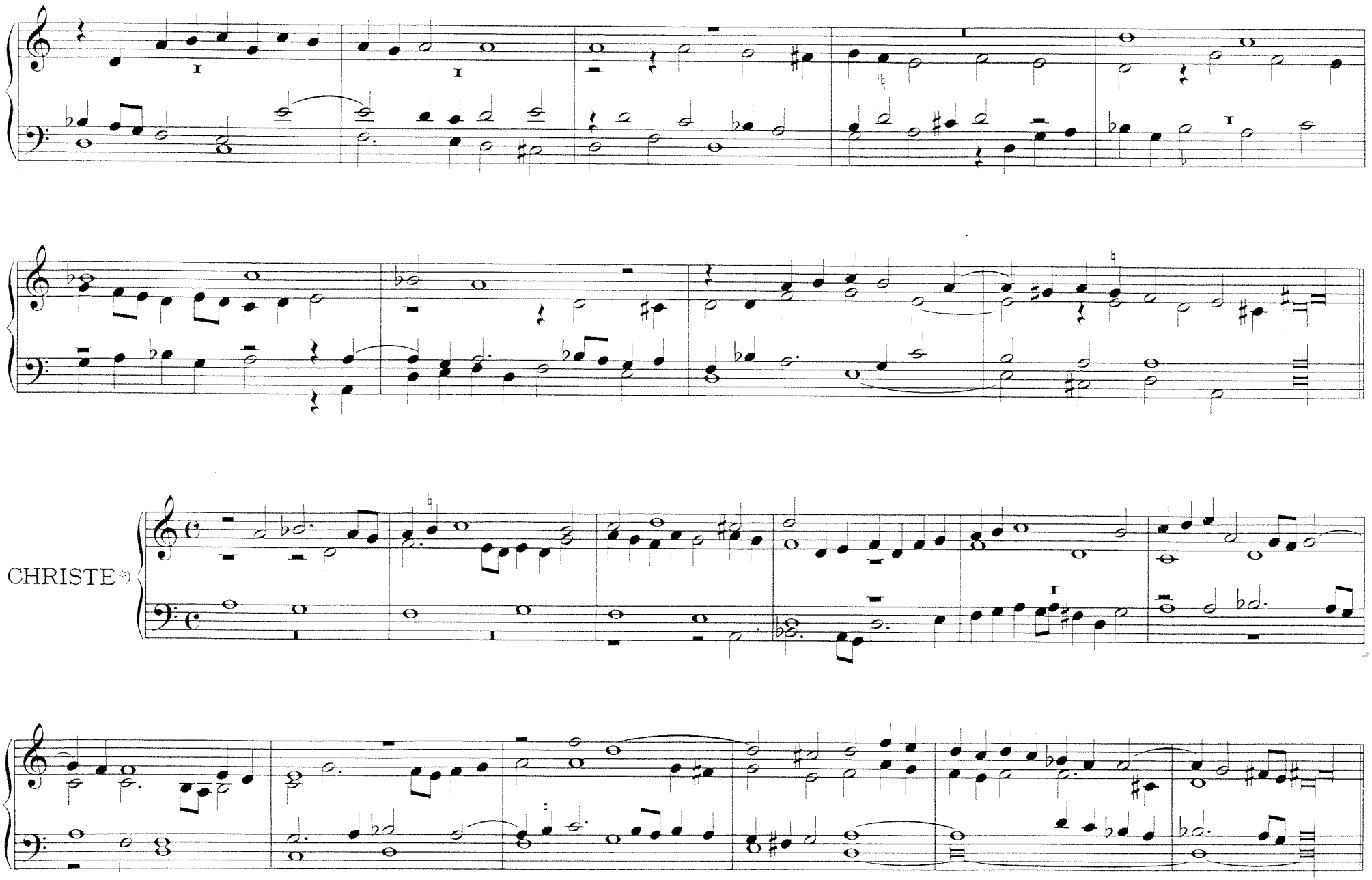
**) Missa: In Festis B. Mariae Virginis I (Cum Jubilo) - Siehe Thementafel auf Seite 70



*) (Thema 1)

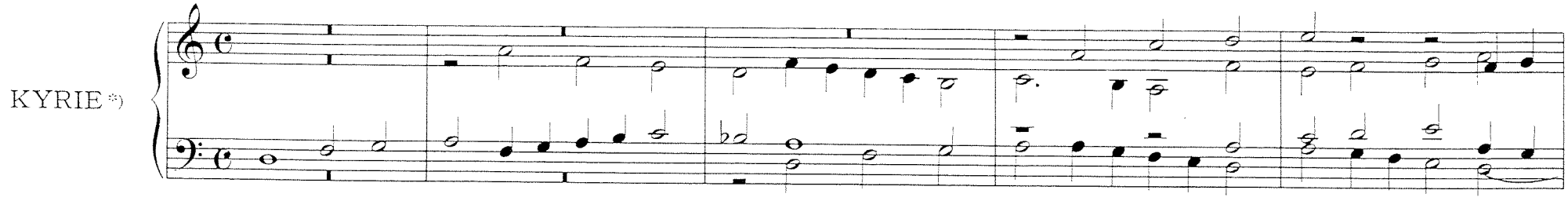


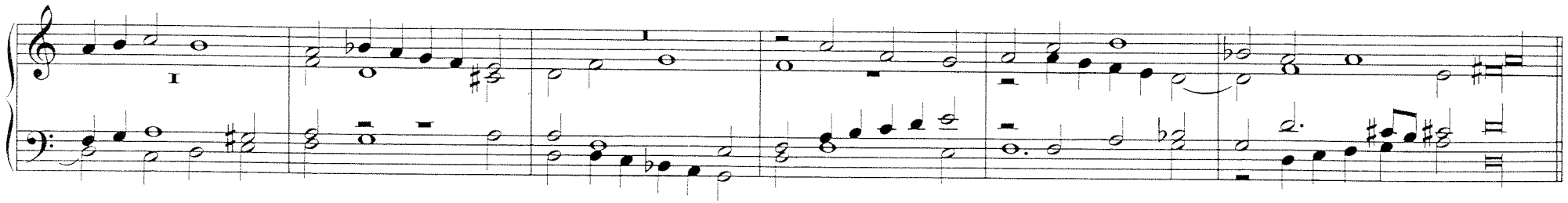
*) (Thema k)
**) (Thema l)



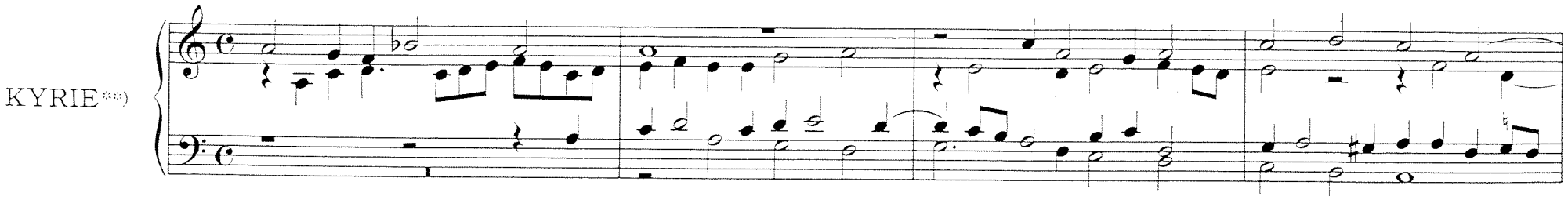
*) (Thema m)

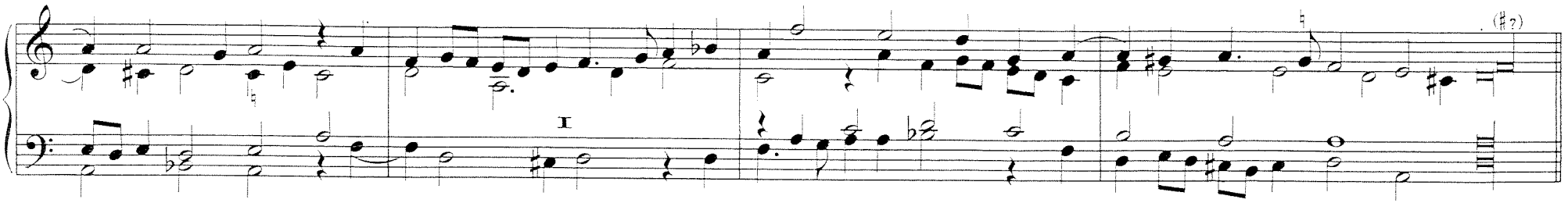
KYRIE *)





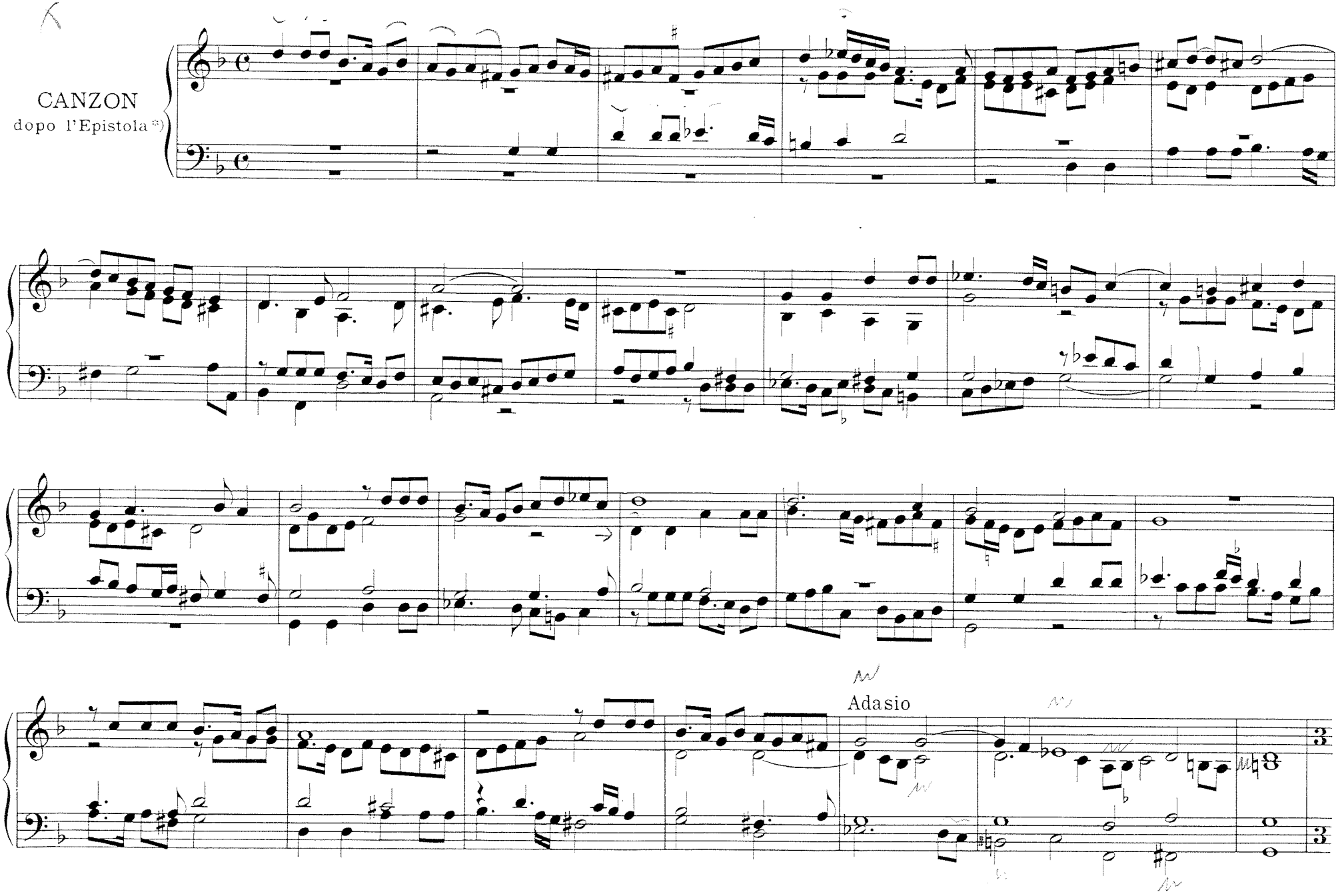
KYRIE **)



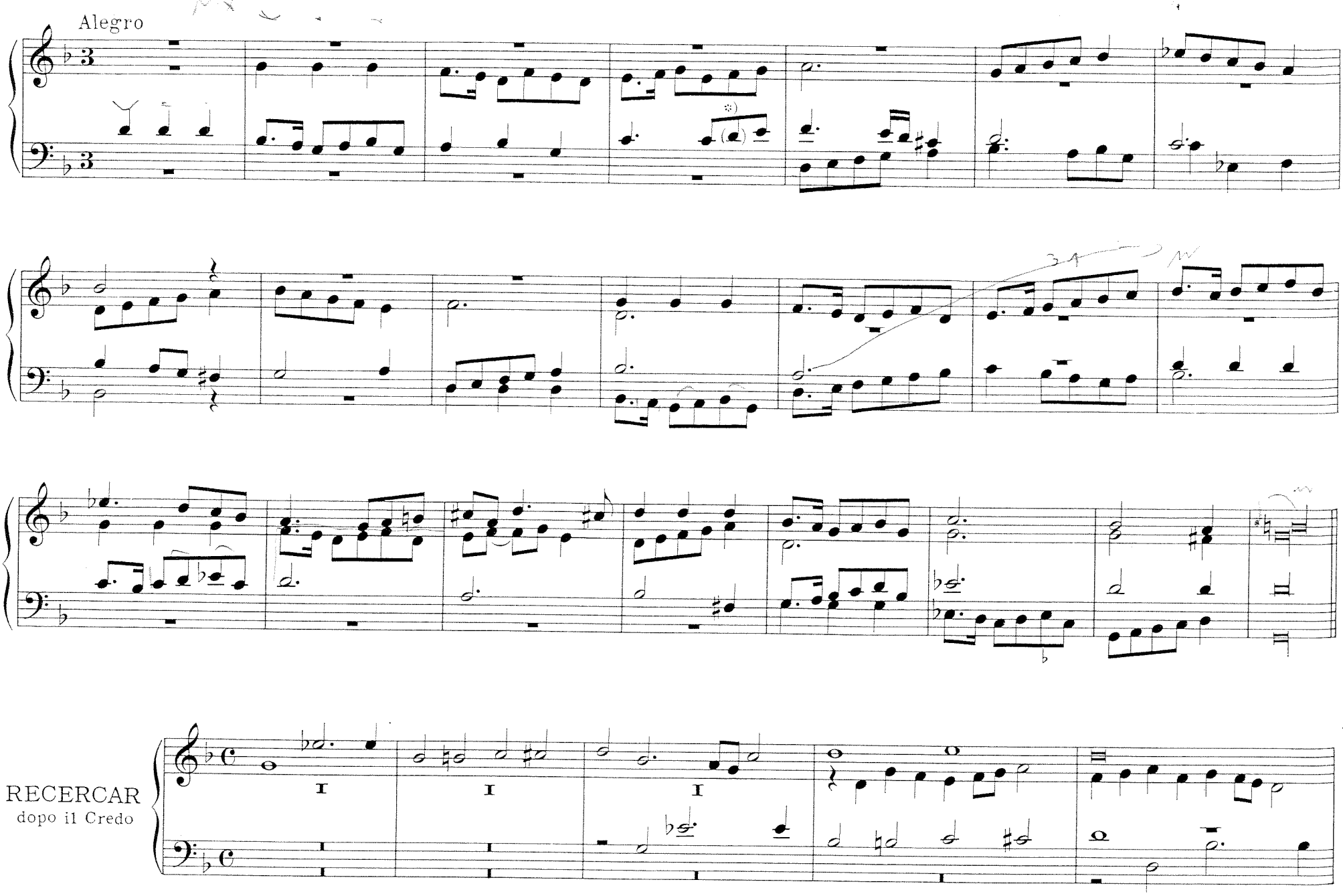


*) (Thema n)
**) (Thema o)

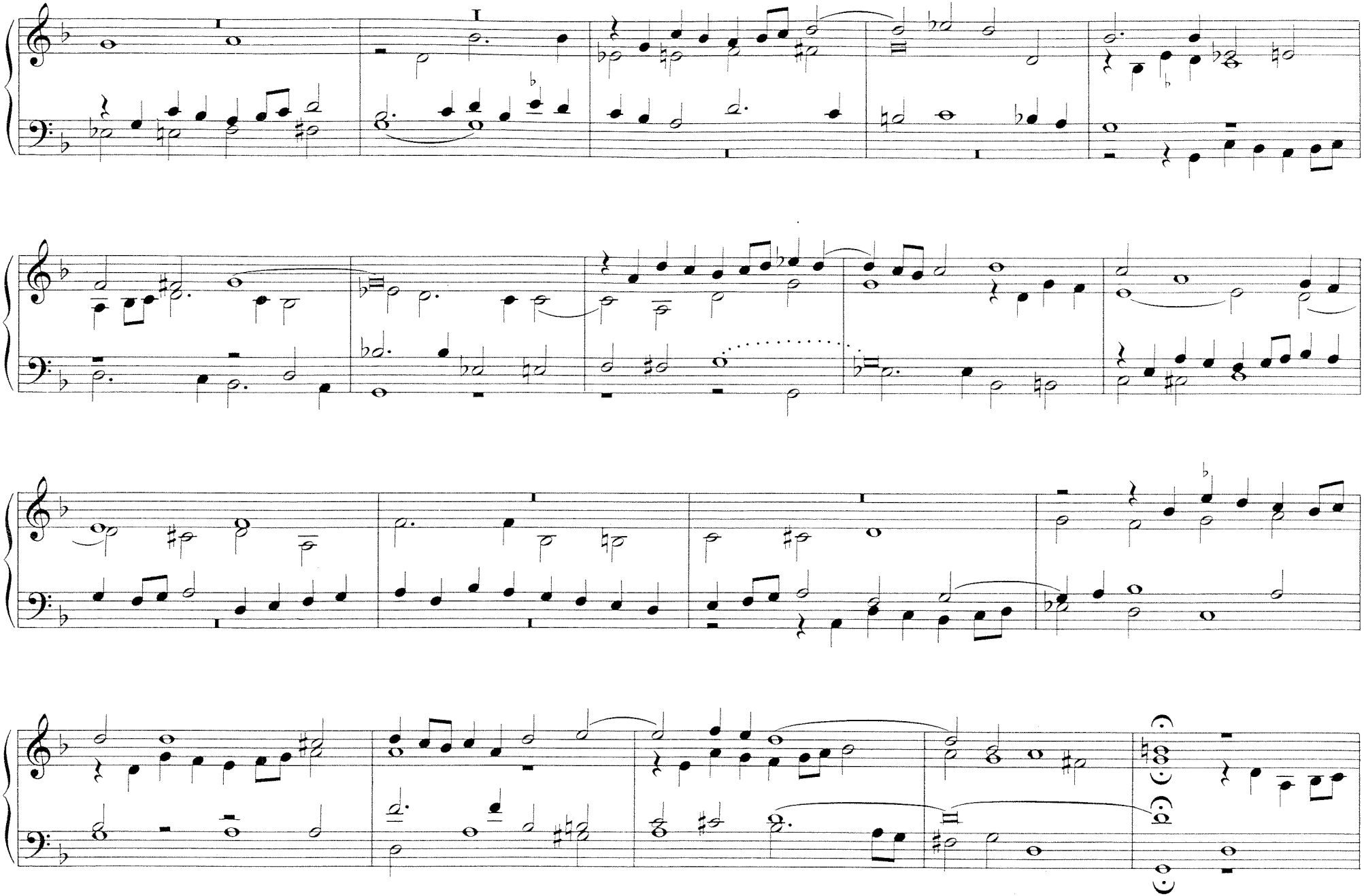
CANZON
dopo l'Epistola*)

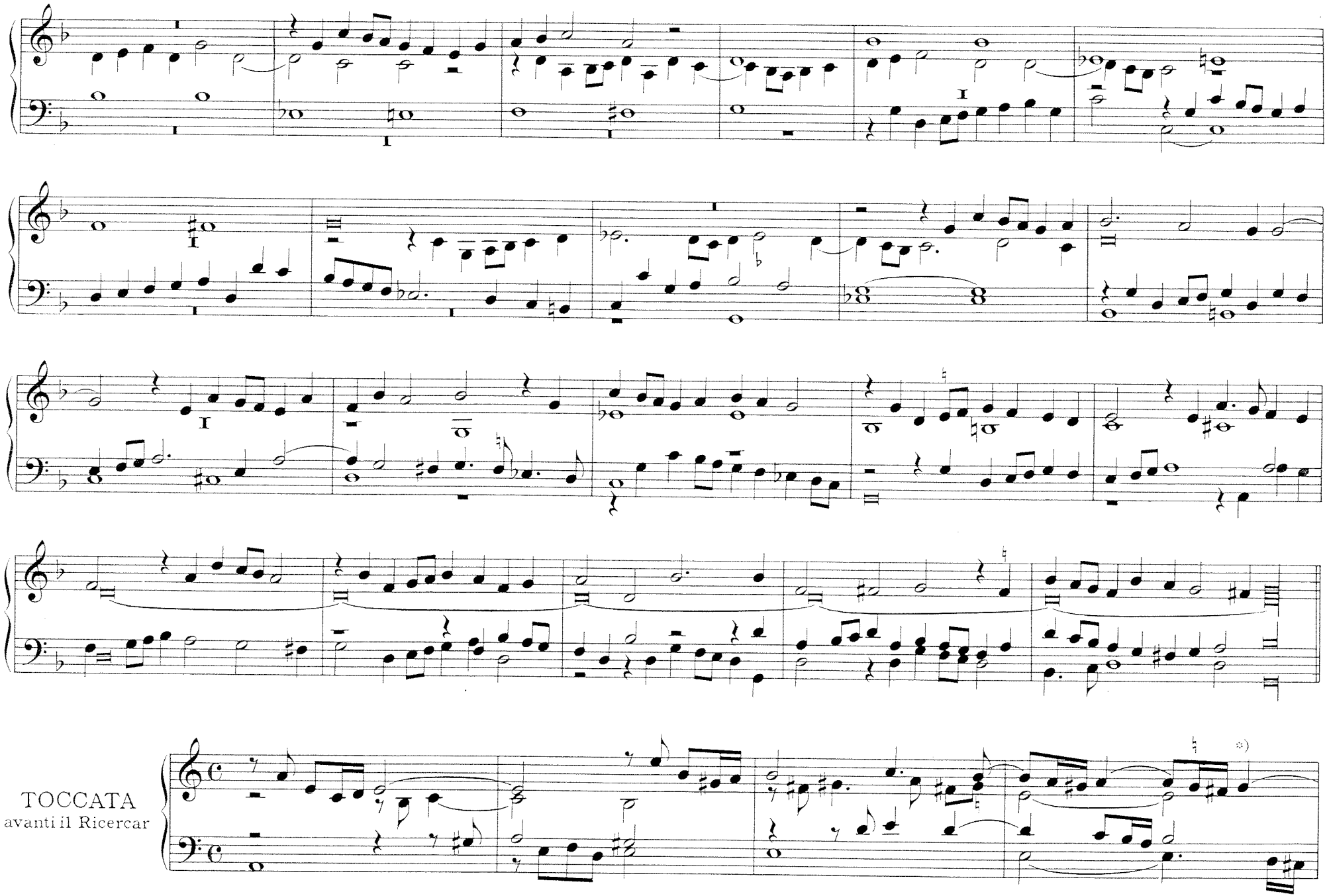


*) Original: dopo la Pistola

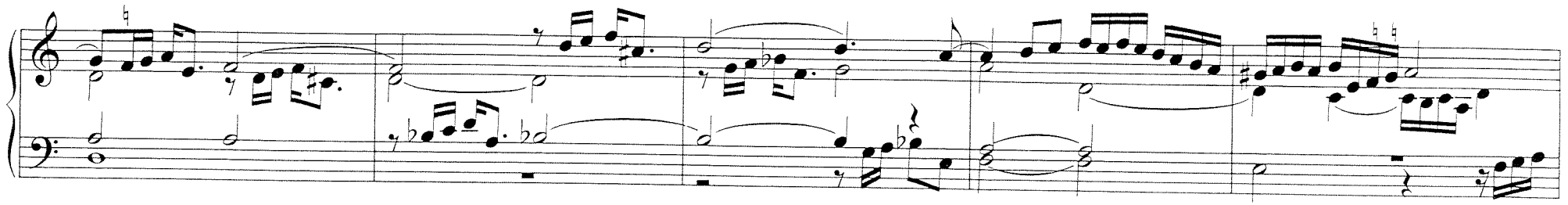


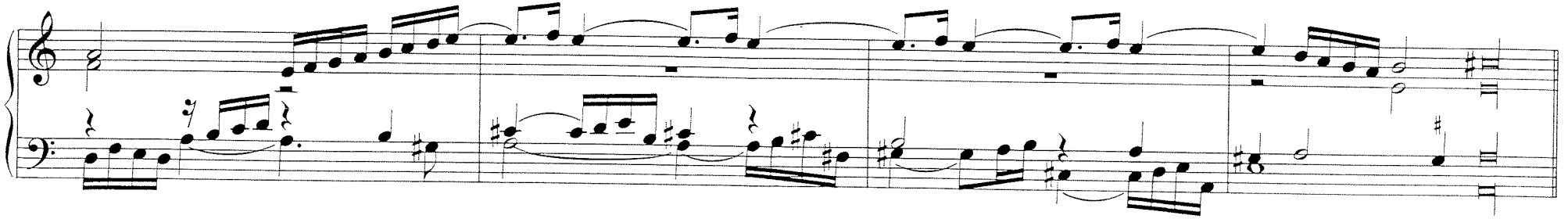
*) Tenor d fehlt im Original





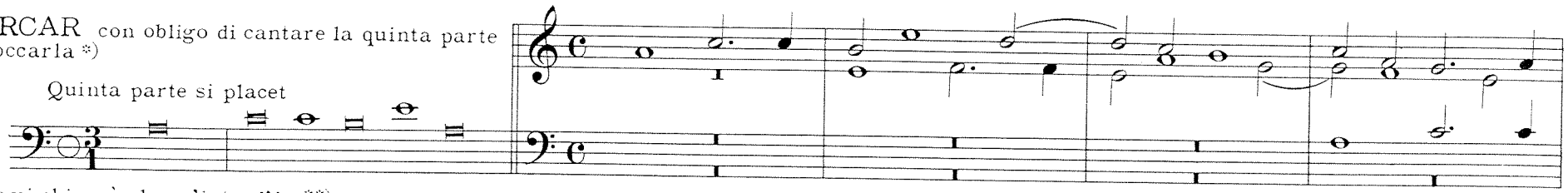
*) Original ♯ vor dem letzten g im Sopran



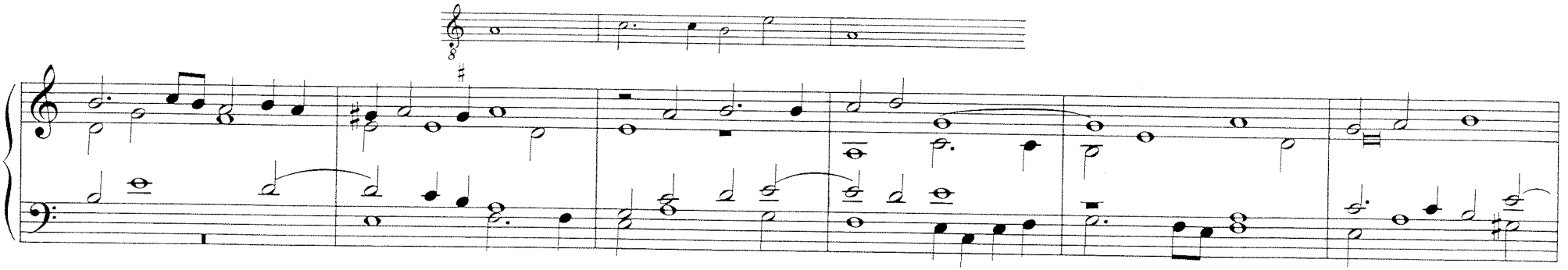


RECERCAR con obligo di cantare la quinta parte senza toccarla *)

Quinta parte si placet

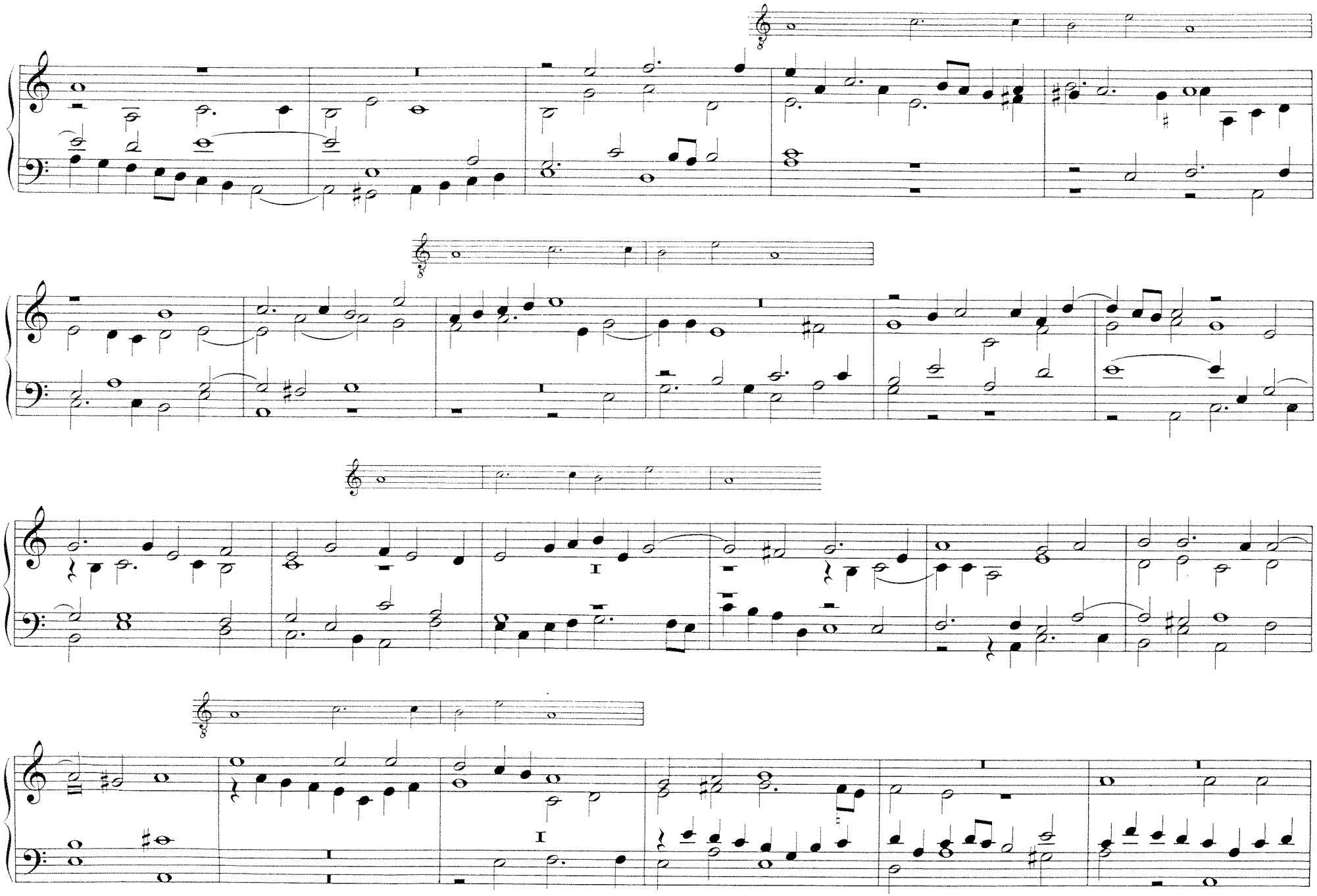


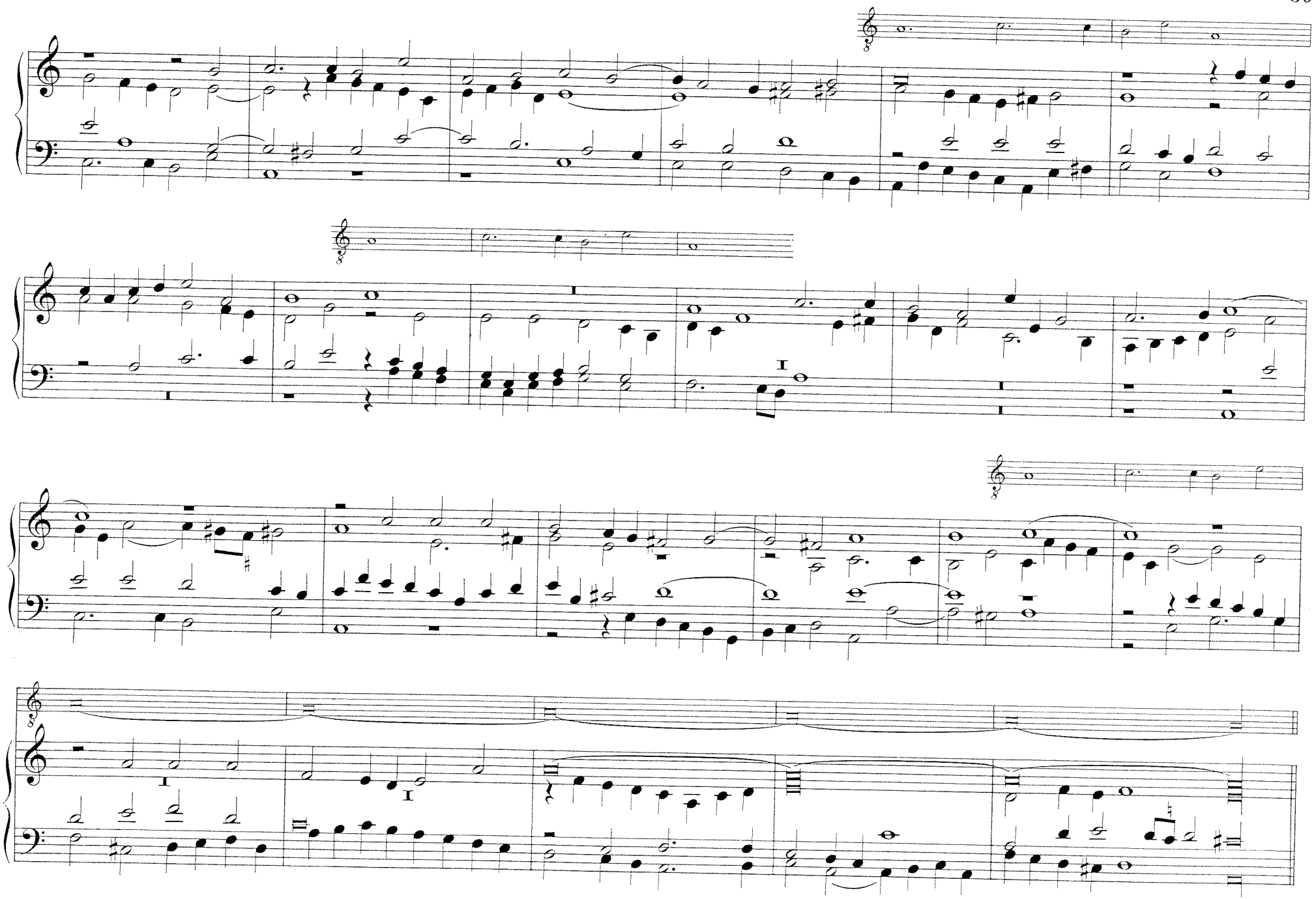
Intendomi chi può che m'intend'io **)



*) Die fünfte Stimme muß gesungen, aber nicht gespielt werden. Die Einsätze dieser Stimme sind in der Vorlage nicht näher bezeichnet.

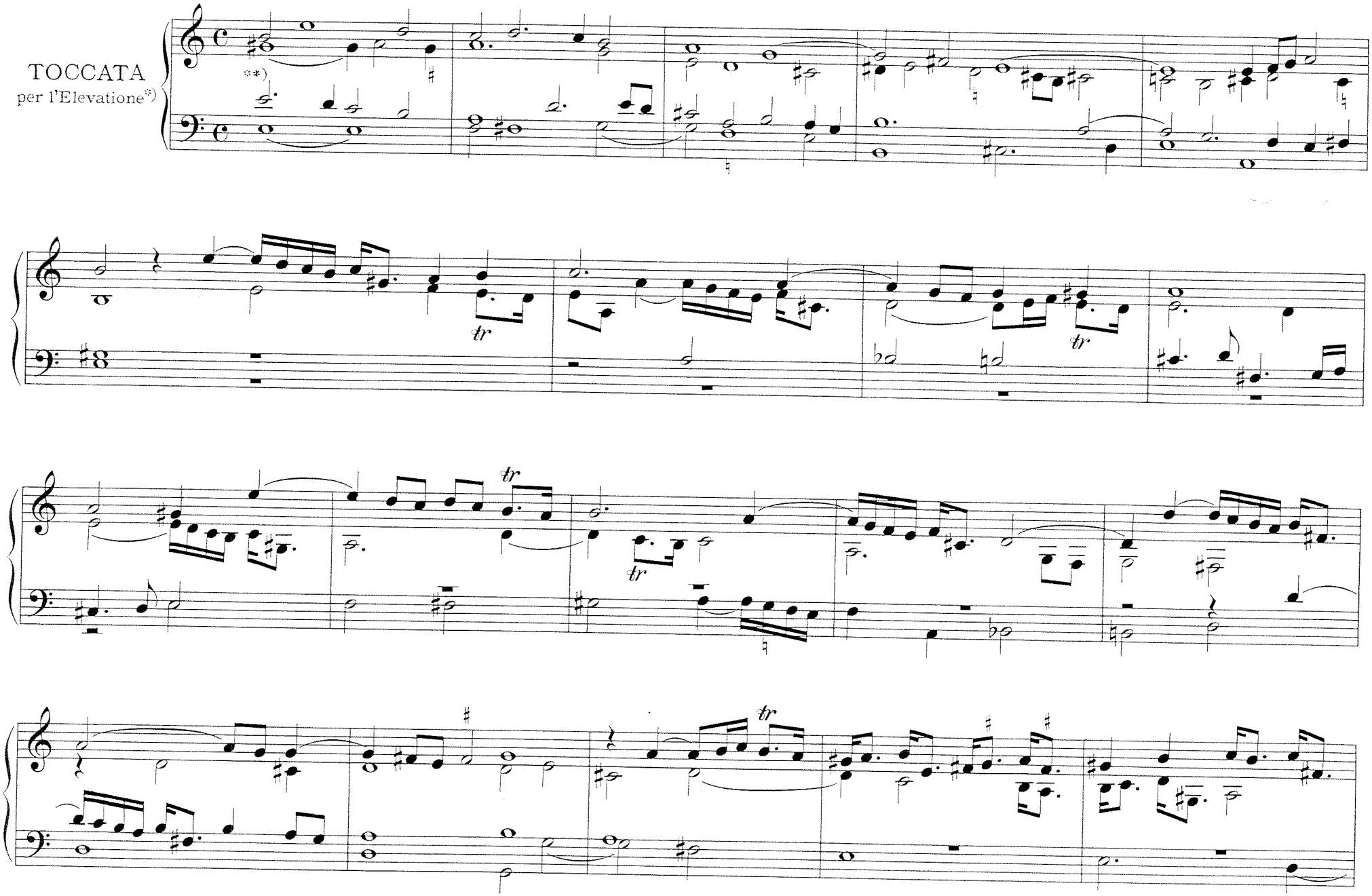
**) „Verstehe mich wer kann: ich verstehe mich!"





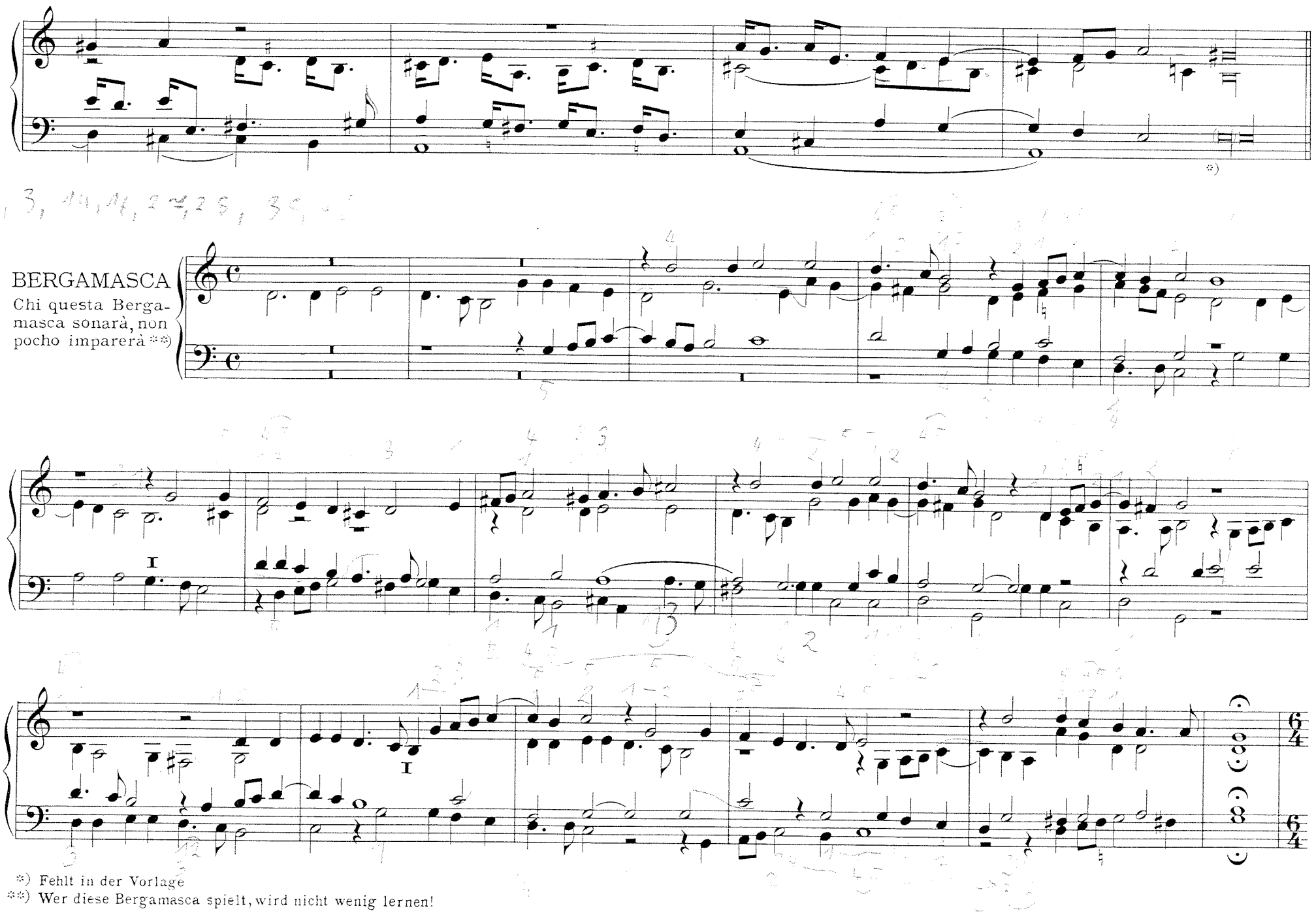
TOCCATA

per l'Elevatione*)

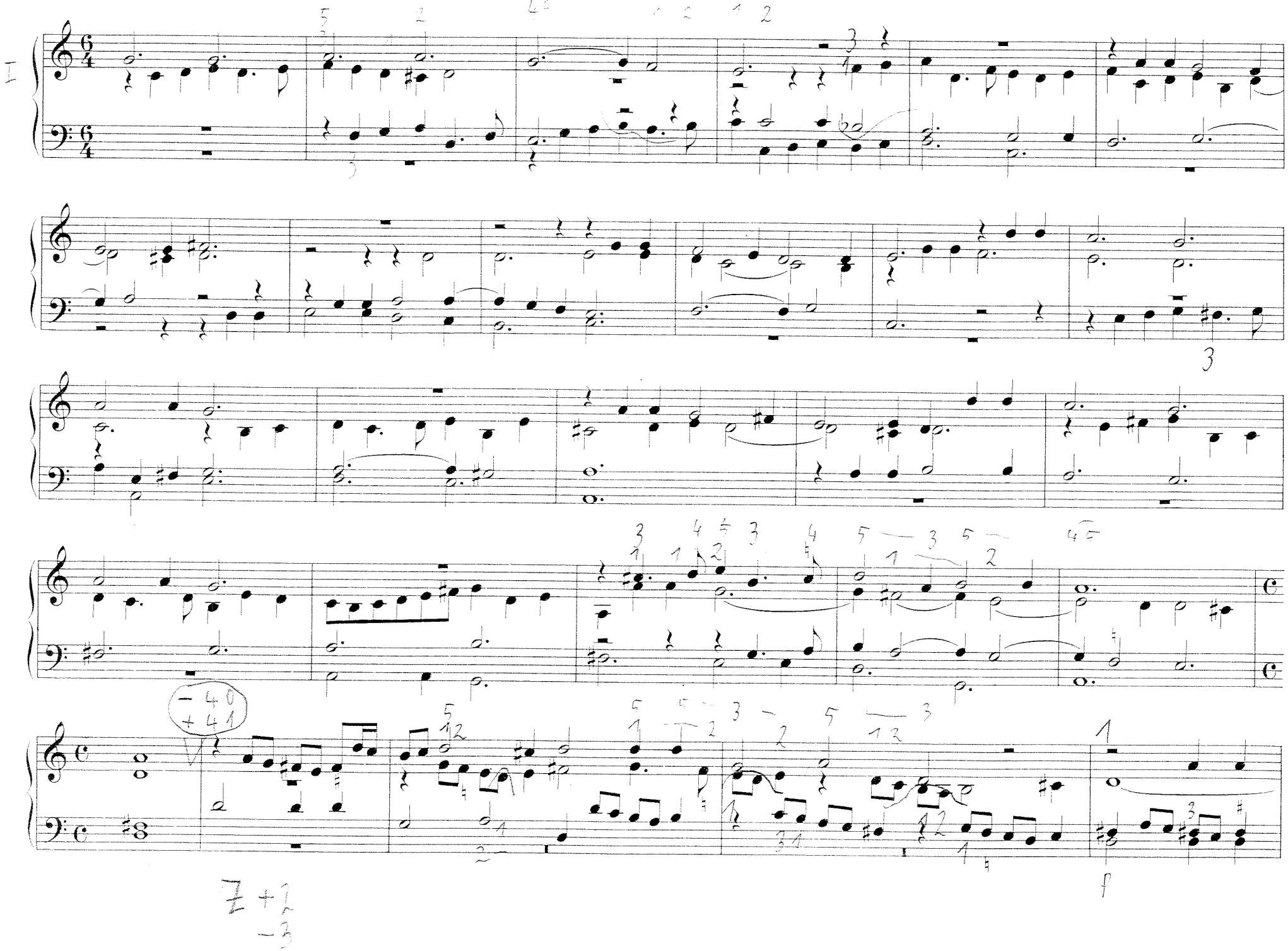


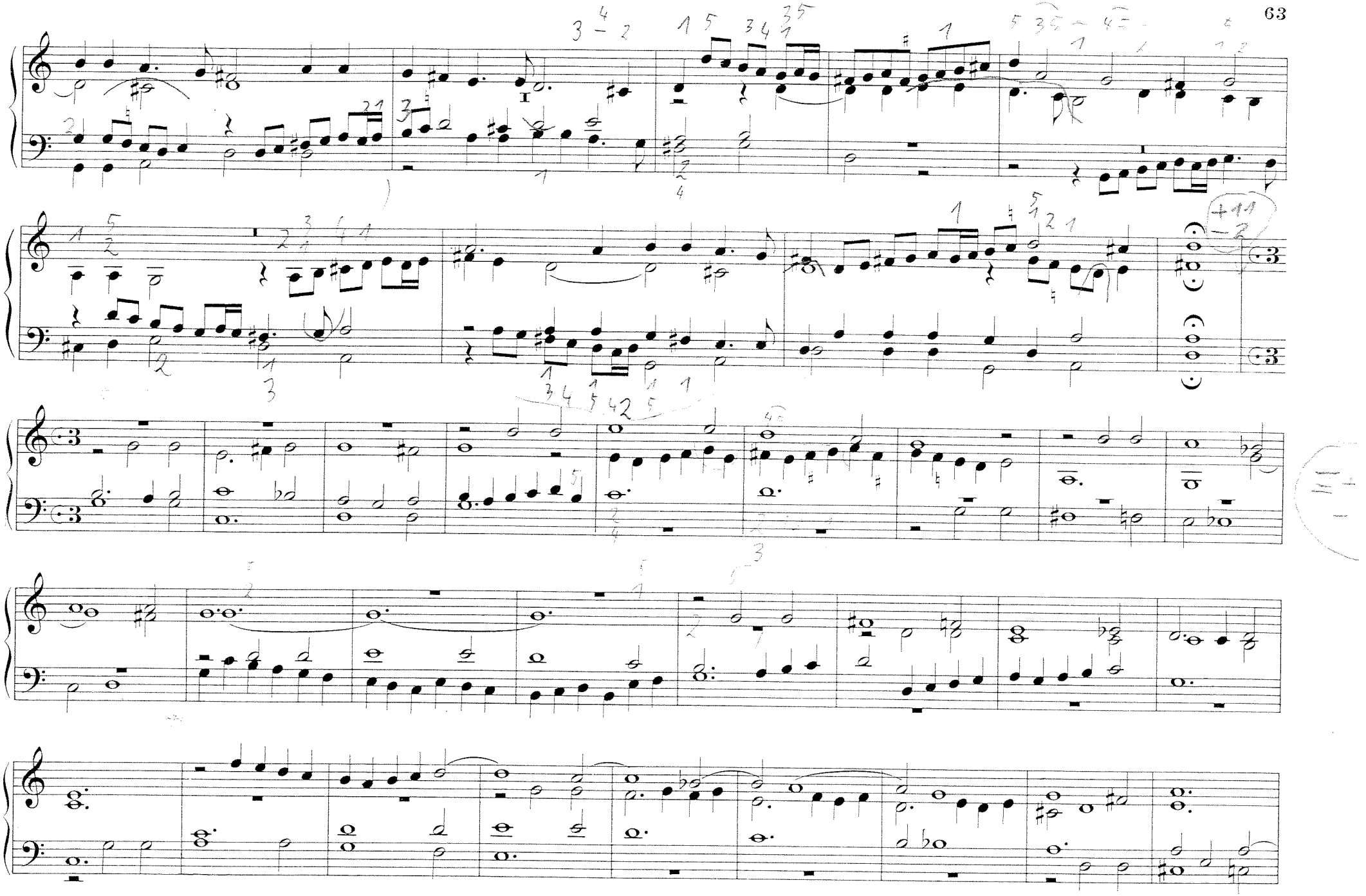
*) Original: per le Levatione

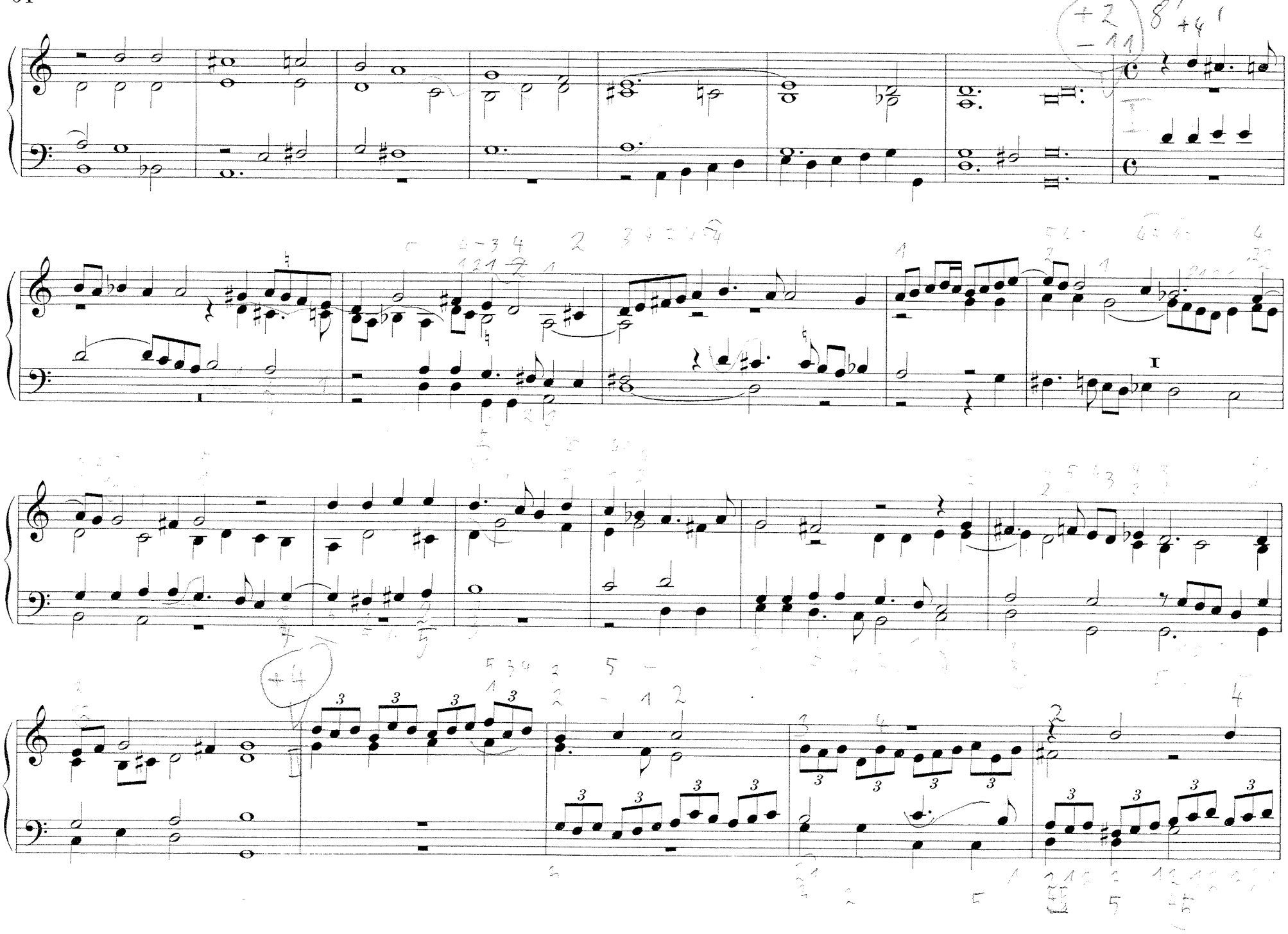
**) Am Anfang der Altstimme steht ein schwer lesbares Zeichen, das ich für ein abgenutztes ♯ halte. (d. H.)

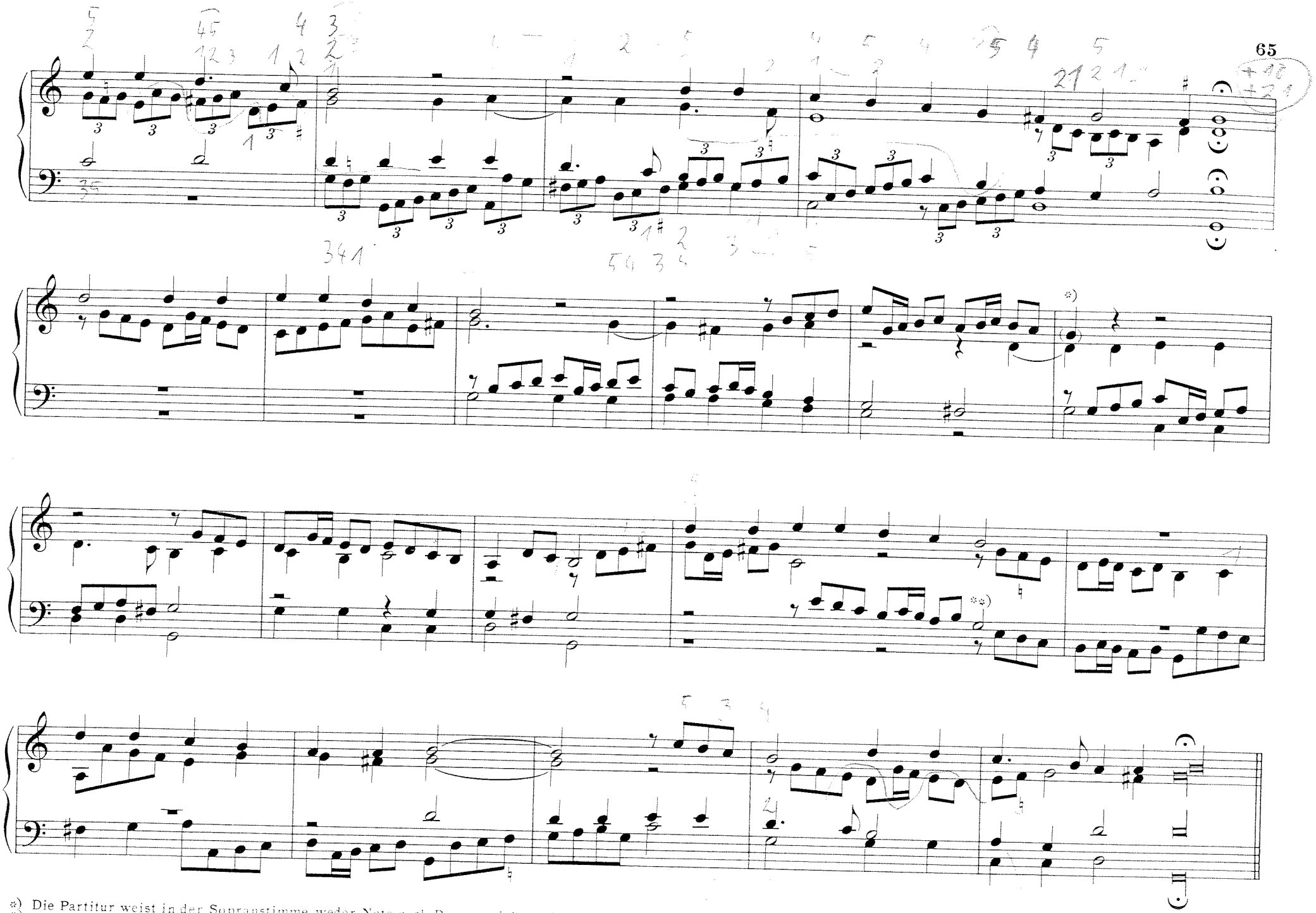


*) Fehlt in der Vorlage
**) Wer diese Bergamasca spielt, wird nicht wenig lernen!


I
3
f



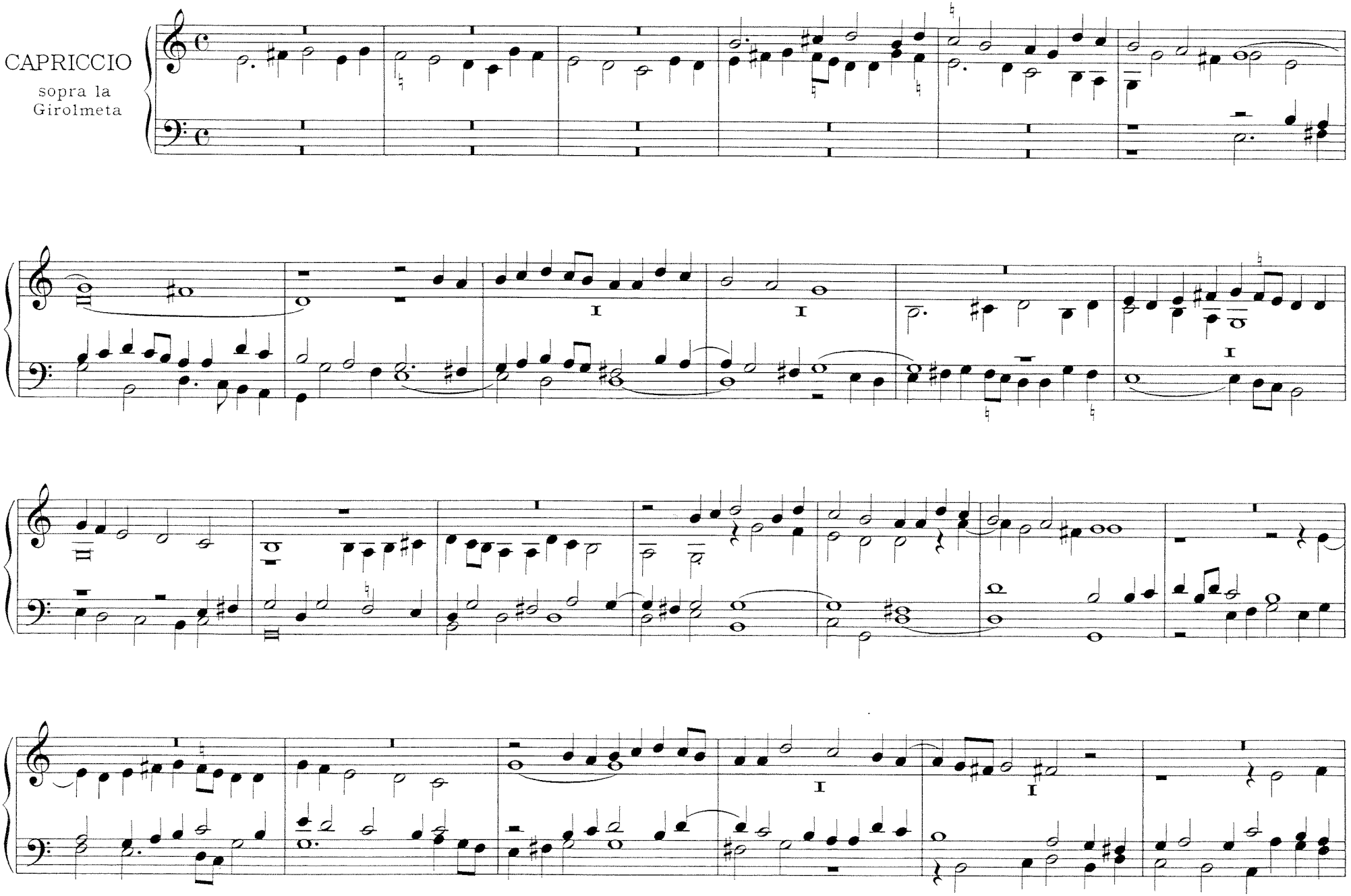


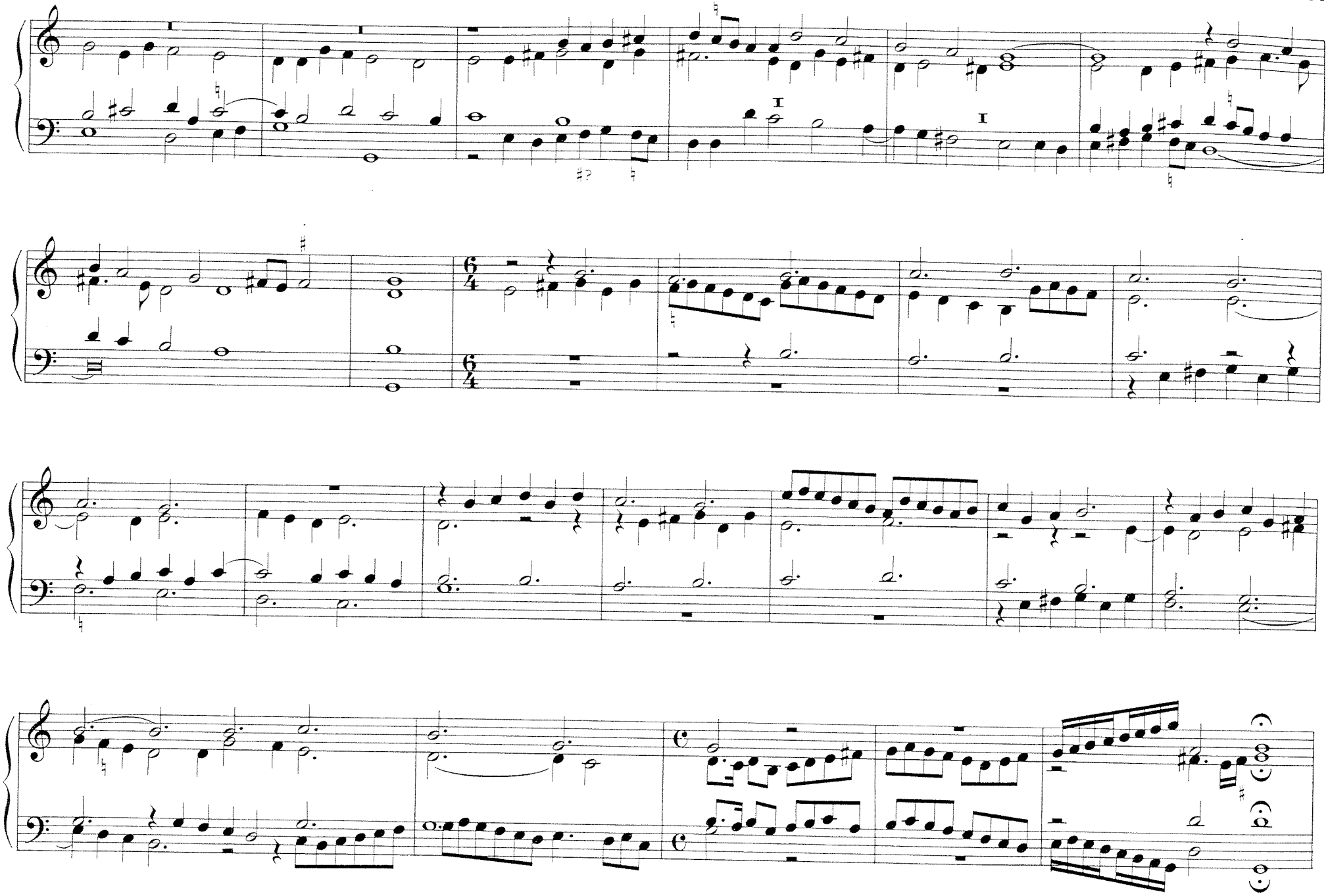


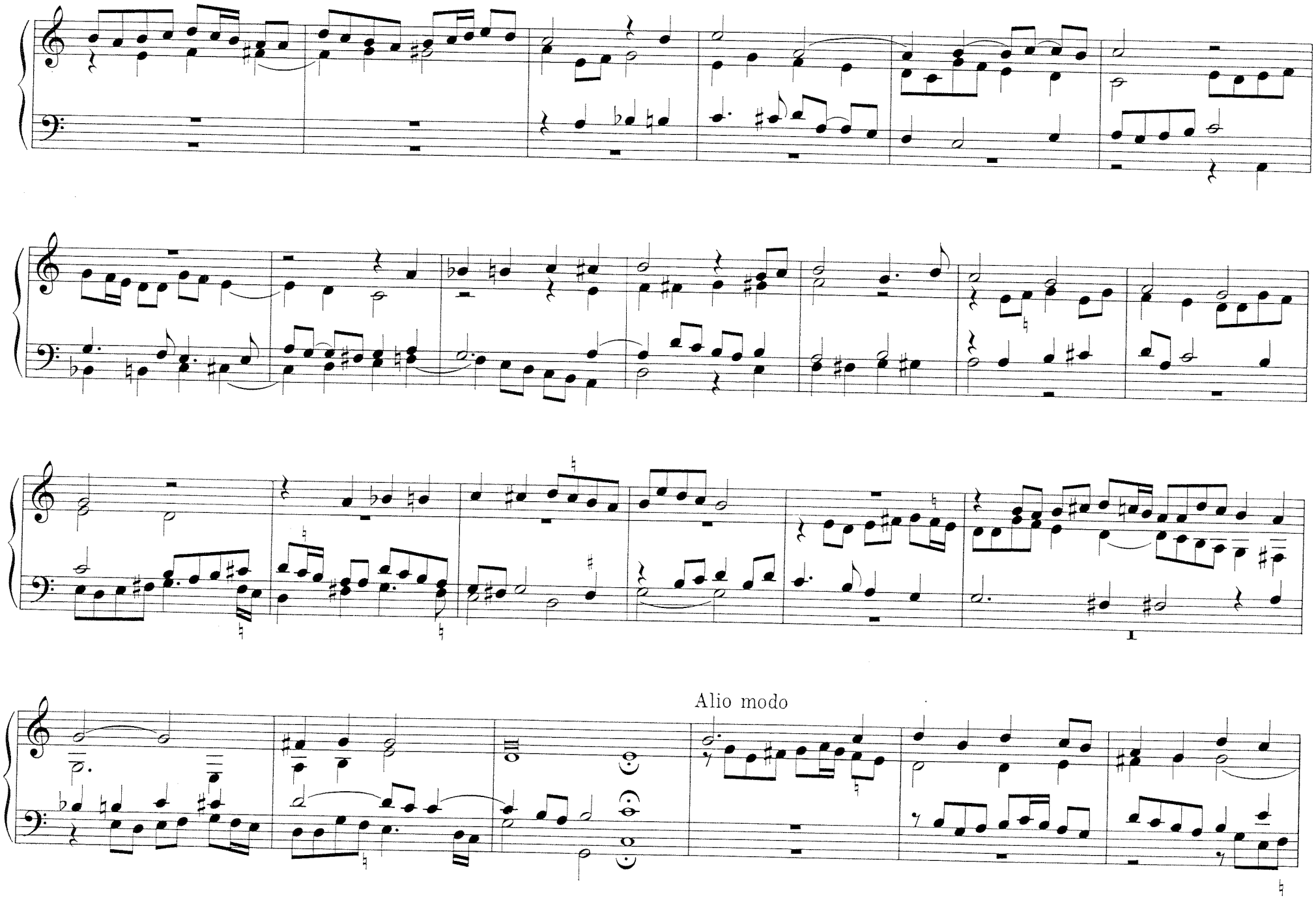
*) Die Partitur weist in der Sopranstimme weder Note noch Pausenzeichen. Der „Custos" weist aber auf ein g hin.
**) Original: letzte Note im Tenor: c.

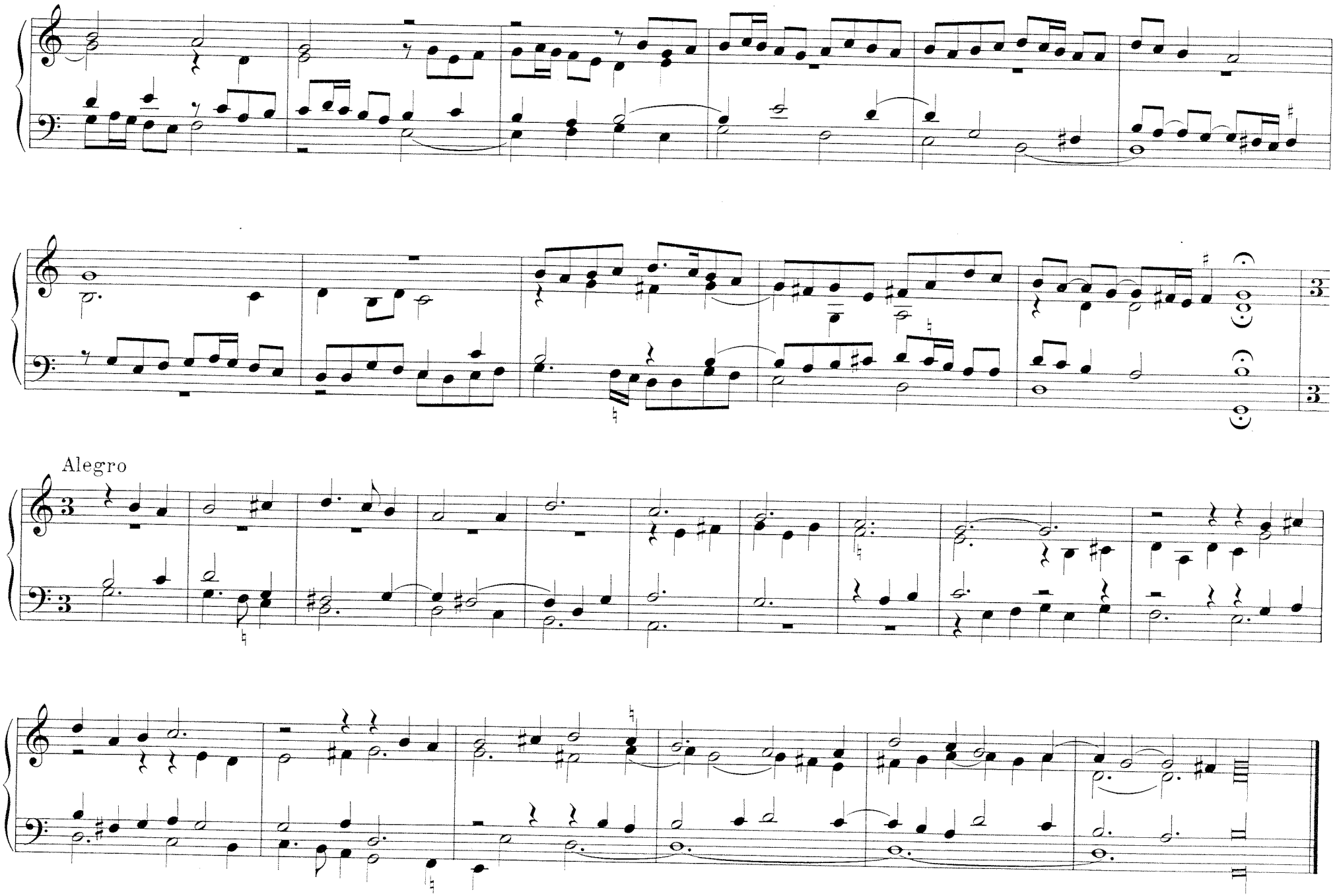
CAPRICCIO

sopra la
Girolmeta



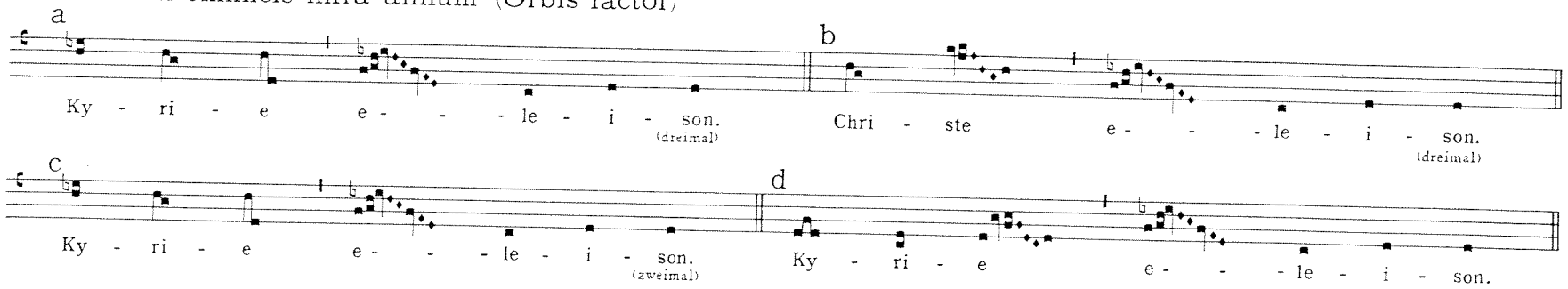



Alio modo

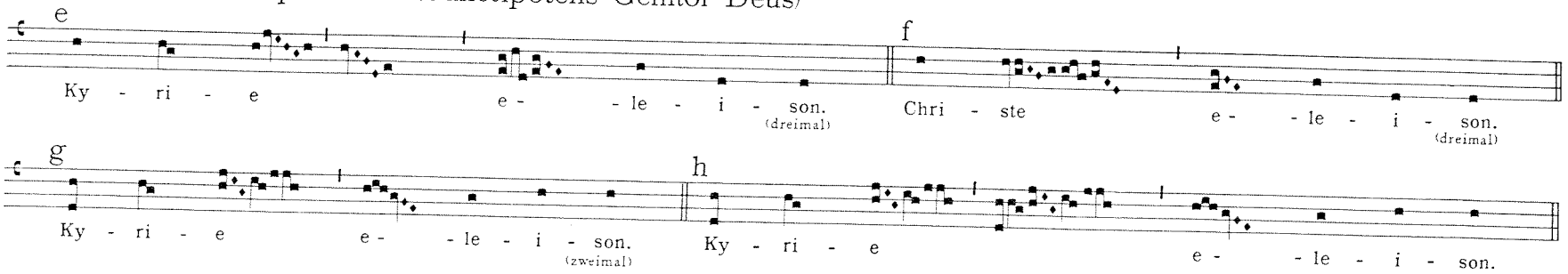
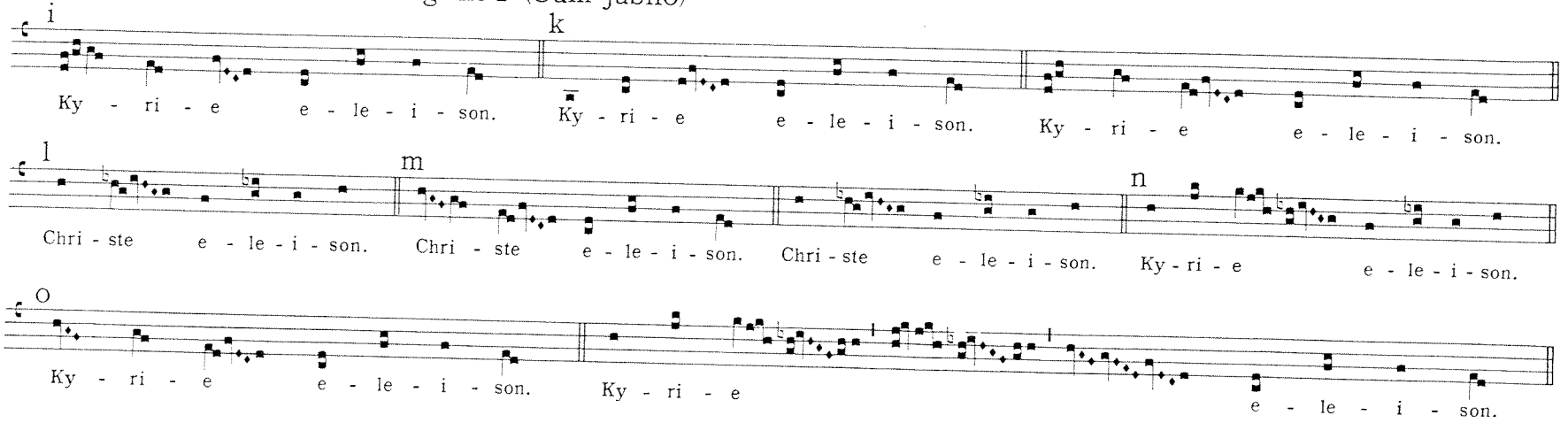

Alegro

Thementafel

Missa: In Dominicis infra annum (Orbis factor)



Missa: In Festis duplicibus I (Cunctipotens Genitor Deus)



Missa: In Festis B. Mariae Virginis I (Cum jubilo)