

GIROLAMO FRESCOBALDI

Orgel- und Klavierwerke
Organ and Keyboard Works

Gesamtausgabe nach dem Urtext herausgegeben von Pierre Pidoux

Complete Edition edited from the original by Pierre Pidoux

V

Fiori musicali 1635

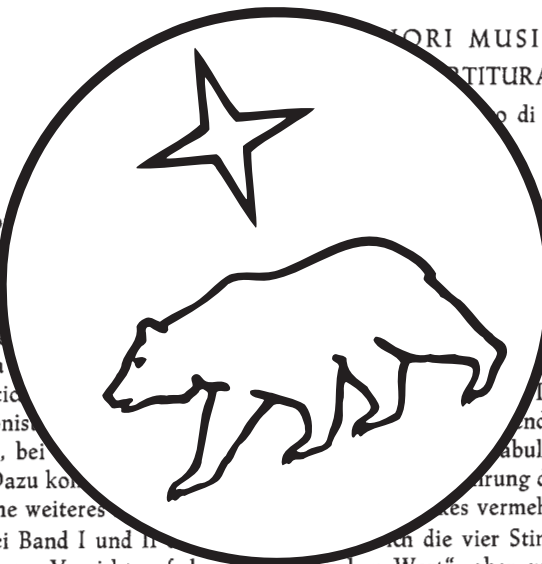


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VORWORT

Die FIORI MUSICALI sind eine Sammlung von Orgelstücken zum gottesdienstlichen Gebrauch. Frescobaldi, der seine Fantasien, Ricercare, Canzonen usw. der Gattung nach in verschiedene Bücher einzuteilen pflegt, hat in den Fiori dagegen Stücke verschiedenen Charakters gesammelt und sie nach dem Verlauf der Messe geordnet. Dem Organisten bietet er drei regelrechte „Orgelmessen“, d. h. die üblichen Orgelzwischenspiele von der einleitenden Toccata bis zum Orgelspiel nach dem Schlußgebet der Messe. Diese drei Messen sind: Missa In dominicis infra annum (Orbis factor). Missa in festis duplicibus I (Cunctipotens Genitor Deus) und Missa In festis B. Mariae Virginis (Cum iubilo). Die gregorianischen Melodien, die Frescobaldi verwendet, sind auf Seite 79 dieses Bandes in der heutigen Fassung wiedergegeben. Die verschiedenen Abschnitte, die in den Kyrie- und Christe-Versetzen als Themen bearbeitet werden, sind mit kleinen Buchstaben bezeichnet.

Die Fiori musicali erschienen 1635 bei Vincenti in Venedig als „opera duodecima“, unseres Wissens als einziges Werk Frescobaldis mit einer Opusnummer versehen. Der genaue Titel lautet:



Obscho-
volatur
dern al-
obwohl
Vorrede
titura
notenstic
Komponis
wählen, bei
wird. Dazu kon
ten ohne weiteres

Wie bei Band I und II, auch die vier Stimmen auf zwei Systeme gebracht, zwar unter Verzicht auf den „pädagogischen Wert“, aber gewiß zum praktischeren Gebrauch des Werkes. Dagegen konnte ich mich nicht entschließen, Spiel- und Registrierangaben hinzuzufügen, wo Frescobaldi nichts vermerkt. Ob Frescobaldi und die Zeitgenossen die „Cantus firmi“ auf dem Pedal gespielt haben, entzieht sich unserer Kenntnis. Die Beschaffenheit der damaligen italienischen Orgel, meist nur mit einem vollbesetzten Manual und einem primitiven Pedal versehen, scheint diese Möglichkeit eher auszuschließen. Merkwürdig ist, daß Frescobaldi sehr oft die Wahl der Tempi dem Spieler überläßt und die Klangfarbe und -stärke überhaupt

PREFACE

The FIORI MUSICALI are a collection of organ pieces for divine service. Frescobaldi, whose custom it was to divide his Fantasias, Ricercari, Canzonas and so on in different books according to category, has in the Fiori, on the contrary, collected pieces of diverse character and arranged them according to the order of the Mass. He offers organists three actual “Organ Masses”, i. e. the customary organ interludes from the introductory Toccata to the Postlude after the closing prayer of the Mass. These three Masses are: Missa In dominicis infra annum (Orbis factor), Missa In festis duplicibus I (Cunctipotens Genitor Deus) and Missa In festis B. Mariae Virginis (Cum iubilo). The Gregorian melodies used by Frescobaldi are reproduced in modern versions on page 79 of this volume. The various sections which are arranged as themes in the Kyrie and Christe Verses are indicated by small letters. The Fiori musicali were published in 1635 at Vincenti in Venice as “opera duodecima”, to our knowledge the only work by Frescobaldi provided with an opus number. The exact title is:

FIORI MUSICALI DI DIVERSE COMPOSITIONI, Toccate, Kyrie, Canzoni, Capricci, E Recercari
INTAVOLATURA A QUATTRO, Utili per Soli, e a quattro, di GIROLAMO FRESCOBALDI, Organista
di Roma. Opera duodecima. In Vinegia. In VENETIA, Appresso Alessandro Vincenti.
MDCXXXV.

Although intended for the organ, the work is not presented in the form of an “Intavolatura organica” (as are the two books of Toccatas, Vols. III and IV in the present edition), but rather as a “cantitura a quattro”, i. e. each of the four parts is allotted to a separate stave, although the organists of the period preferred the “Intavolatura” as more practical. As may be seen from Frescobaldi’s advice to the reader, the composer thereby intended to encourage pupils in the study of a score. But it may also be assumed that the cost of engraving on copper, a method only used in the production of the two books of Toccatas, induced the composer to choose the cheaper method of printing from movable type, in which process, however, the arranging of a tablature is difficult out of all proportion to the cost. To this must be added that a score, without difficulty, permits of performance of the pieces with four solo instruments, which could increase the market for the work.

As with Vols. I and II of this edition, I have set out the four parts on two staves, to the loss of “pedagogic value”, it is true, but certainly for the better practical use of the work. But I hesitated to add playing and registration indications where Frescobaldi had marked none. Whether Frescobaldi and his contemporaries played the “Cantus firmi” on the pedal is beyond our knowledge. The construction of the Italian organ of that period, for the most part provided only with one complete manual and a primitive pedal, appears rather to exclude this

nie erwähnt. Alles das wurde „dem guten Geschmack und dem feinen Urteil des Spielers überlassen!“

Der Notentext wurde getreu nach dem Original wiedergegeben; die Zutaten des Herausgebers sind klein gestochen außerhalb der Systeme angebracht oder eingeklammert. Die Titel und sonstige Bemerkungen mit ihrer oft sonderbaren Orthographie, die bis an den Unsinn grenzt (z. B. „dopo la Pistola“ für „dopo l'Epistola“!) scheinen den Willen des Komponisten zu bestätigen, daß man sich in den Geist der Komposition vertiefe, aus deren gründlicher Kenntnis alle weiteren Fragen erleuchtet werden. „Intendomi chi può, che m'intend'io!“

Es folgen in Übersetzung die Anweisungen Frescobaldis „Al Lettore“.

DEM LESER

„Es war stets mein Bestreben, — durch das Talent welches mir von Gott verliehen wurde, — mit meinen Arbeiten den Lernbegierigen des musikalischen Berufes behilflich zu sein. Mit meinen in Partitur oder in Tabulatur gedruckten Werken von Capricci und aller Art Inventionen habe ich stets der Welt bewiesen, daß es mein sehnlichster Wunsch war, daß jeder, der meine Werke sieht und studiert, davon befriedigt sei und daraus einen Nutzen ziehen zu können. Ich möchte nur sagen, daß es mein Hauptzweck gewesen ist, den Organisten zu helfen. Ich habe Kompositionen geschrieben von der Art, die der Messe und Vesper entspricht, was den Organisten sehr dienlich sein wird. Übrigens können sie von den Versetten nach beliebigen weiteren Gebrauch machen, und wenn ihnen die Canzonas oder Ricercari zu lang erscheinen, dieselben bei einer Kadenz früher abschließen.“

Ich erachte es von großer Wichtigkeit, daß man das Partiturspiel zu üben, nicht nur weil ich es als notwendig ansehe, sondern auch, weil die Art dieser Kompositionen vertiefen wollen, sondern auch, weil sie den Künstler von den Tadeln der unwissenden Unterscheider befreit.

Es bleibt mir nichts anderes übrig, als zu hoffen, daß die große Lehrmeisterin, die Natur, will, die Wahrheit von dem, was ich sage, bestätigen möge.

1. Begegnet man in den Toccatis, in den Canzonas, in den Ricercari, in den Versetten, in den Kyries, in den Messen, in den Vespern, in den Cantus firmi, in den Toccatis nach Gutdünken und Geschick.

2. Die Anfänge der Toccatis, die in Quavers, in den Canzonas, in den Ricercari, in den Versetten, in den Kyries, in den Messen, in den Vespern, in den Cantus firmi, in den Toccatis nach Gutdünken und Geschick.

3. Einige Kyrie können langsam spielen, um die Anfänge der Toccatis, die in Quavers, in den Canzonas, in den Ricercari, in den Versetten, in den Kyries, in den Messen, in den Vespern, in den Cantus firmi, in den Toccatis nach Gutdünken und Geschick.

4. Obwohl die genannten Toccatis, die in Quavers, in den Canzonas, in den Ricercari, in den Versetten, in den Kyries, in den Messen, in den Vespern, in den Cantus firmi, in den Toccatis nach Gutdünken und Geschick.

5. Die cantus firmi sind legato zu spielen. Für größeren Bequemlichkeit kann man sie auch absetzen, damit die Hände nicht behindert werden.

Alles habe ich nach bestem Wissen so leicht wie möglich gestaltet.“

Montreux-Territet, Dezember 1953

Pierre Pidoux

possibility. It is strange that Frescobaldi very often leaves the choice of tempi to the player, and never mentions colour or strength of tone. All this was left to the “good taste and fine judgment of the player”.

The notation is faithful to the original; editorial additions are in small print outside the staves or in brackets. The title and sundry remarks with their frequently peculiar spelling which borders on nonsense (e.g., “dopo la Pistola” for “dopo l'Epistola”) appear to confirm the composer's strong desire that the player should immerse himself in the spirit of the compositions, from which fundamental knowledge all further questions would be enlightened. “Intendomi chi può, che m'intend'io!”

The following is a translation of Frescobaldi's advice “AL LETTORE”.

TO THE READER

“It was always my endeavor — by means of the talent which God has given me — to be of assistance in my work to eager students of the musical profession. I have always proved to the world with my printed works of Capricci and all kinds of Inventions, in score and in tablature, that it was my most ardent wish that all who see and study my work should reap satisfaction and profit from it. I should like to say that my main purpose has been to assist organists. I have written compositions of a kind corresponding to the Mass and the Vesper, such as will be very useful to organists. Moreover, they can make further use of the Masse as they wish, and if the Canzonas or Ricercari appear too long, they may be concluded earlier by a cadence.”

I consider it of great importance for the player to practise playing slowly, not only because I think it necessary for those who wish to thoroughly study the form of these compositions, but particularly also because it is a test which distinguishes the genuine artist from the ignorant.

There remains nothing more for me to say, than that experience is the great teacher in all things. Trial and experiment will prove to him who would progress in this art, the truth of what I say! Let us see how much profit he can derive from it.

1. In the Toccata, if one comes across a passage with trills or expressive melismata, one should play it adagio; or, over passages in both hands together somewhat quicker. With trills one should slow down the tempo. (I mention this, although the Toccatas are to be played according to the judgment and taste of the player.)

2. The beginnings of the Toccatas, if they are written in quavers, should be played slowly, in order afterwards to increase the tempo according to their character.

3. Some Kyries may be played vivace, others slowly, whichever the player considers correct.

4. Although the Verses entitled Kyries are intended as such, some of them may be used in other ways at will.

5. The cantus firmi are to be played legato. For greater convenience, one may also play them detached in order not to hinder the hands.

I have arranged everything as easy as possible to the best of my knowledge.”

Montreux-Territet, December 1953

Pierre Pidoux

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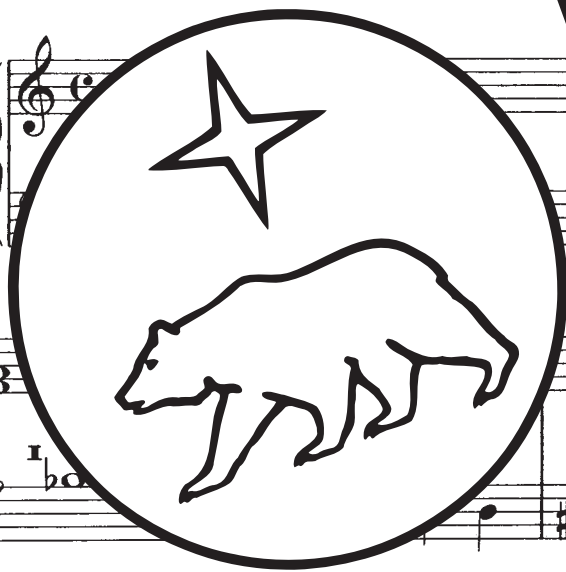


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Bärenreiter
Leseprobe
Sample page

KYRIE ^{*)}



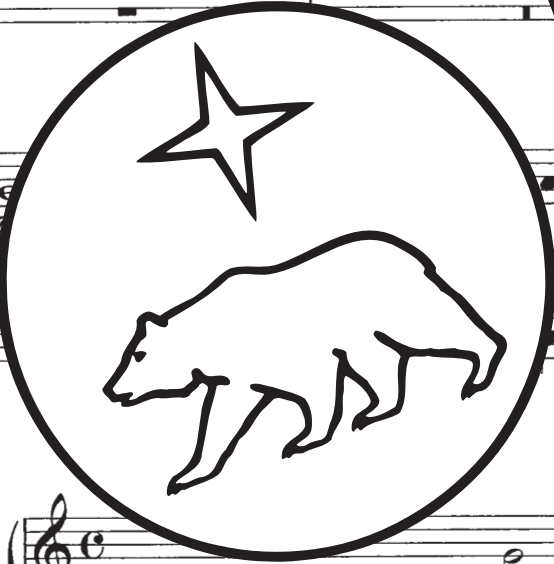
The image displays a sample page of a musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'I' and 'II'. A large, diagonal watermark is superimposed over the center of the page. On the left side, the word 'KYRIE' is written with a small asterisked note. A circular emblem with a bear and a star is positioned over the third system.

*) (Thema a)

CHRISTE*)

Bärenreiter
Leseprobe
Sample page

CHRISTE
alio modo**)



*) (Thema b)

***) Original: # vor h



CHRISTE
alio modo*)



*) (Thema b)

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KYRIE
alio modo *)



*) (Thema d)

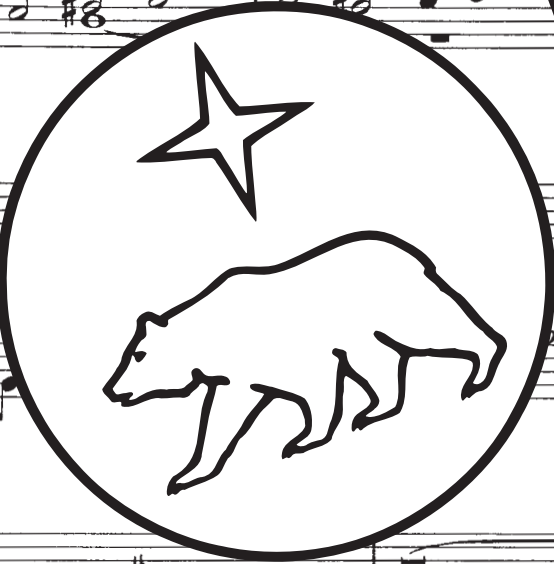
KYRIE
alio modo^{*)}

The image displays a musical score for a piece titled "KYRIE alio modo^{*)}". The score is written for piano, with a grand staff consisting of a treble and a bass clef. The music is in common time (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. A large, circular logo is superimposed on the left side of the score. The logo contains a stylized line drawing of a bear walking to the left, with a five-pointed star above its head. The background of the logo is white, and the bear and star are black. The logo is positioned over the first two systems of the musical score. A large, diagonal watermark is also present across the center of the page, reading "Bärenreiter Leseprobe sample page".

^{*)} (Thema d)

KYRIE
ultimo*)

Bärenreiter
Leseprobe
Sample page



The image displays a musical score for a Kyrie, specifically the 'ultimo' section. The score is written for a piano, with a grand staff consisting of a treble and a bass clef. The music is in common time (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The score is divided into four systems, each with two staves. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. In the lower-left area, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above its head. The logo is partially overlapping the musical staves.

*) (Thema d)

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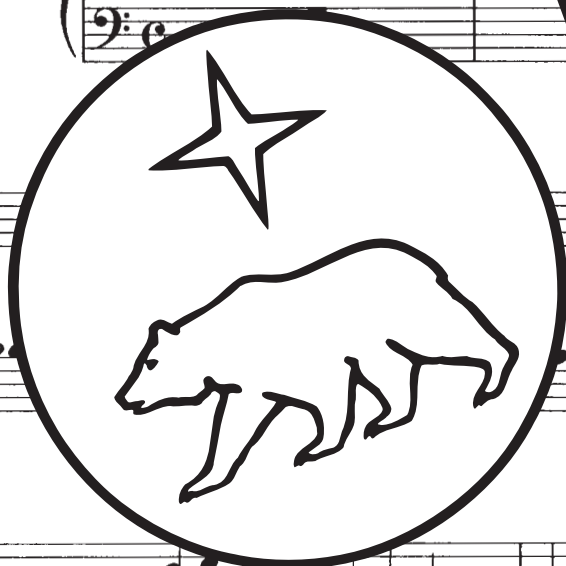


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CANZON
dopo l'Epistola*)



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

Bärenreiter
Leseprobe
Sample page



Adasio

The image displays a sample page of a musical score, likely for a piano. The score is written in 3/4 time and features a key signature of one sharp (F#). The notation is spread across four systems, each with a grand staff (treble and bass clefs). The first three systems are marked with a large, diagonal watermark reading "Bärenreiter Leseprobe Sample page". A circular logo, featuring a stylized bear and a star, is overlaid on the second system. The fourth system is marked "Adasio" and shows a more complex melodic line in the right hand, with a sustained bass line in the left hand.

Alegro



Bärenreiter
Leseprobe
Sample page

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Alio modo, si placet

Bärenleseprobe

Leseprobe

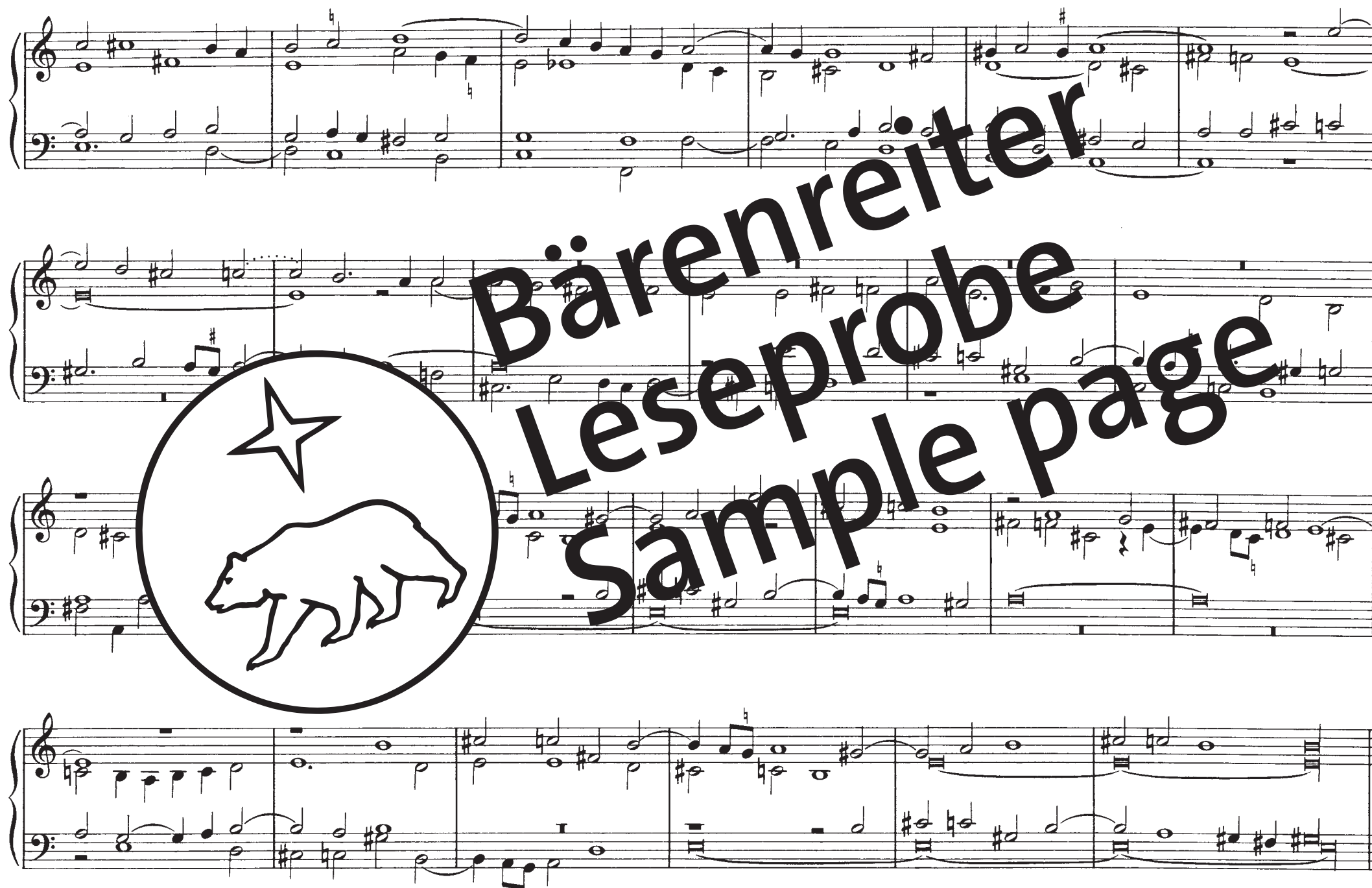
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score consists of six measures. The first measure has a treble staff with a half note G4, a quarter note A4, and a half note B4, and a bass staff with a half note G2, a quarter note A2, and a half note B2. The second measure has a treble staff with a half note C5, a quarter note D5, and a half note E5, and a bass staff with a half note C3, a quarter note D3, and a half note E3. The third measure has a treble staff with a half note F5, a quarter note G5, and a half note A5, and a bass staff with a half note F2, a quarter note G2, and a half note A2. The fourth measure has a treble staff with a half note B5, a quarter note C6, and a half note D6, and a bass staff with a half note B2, a quarter note C3, and a half note D3. The fifth measure has a treble staff with a half note E5, a quarter note F5, and a half note G5, and a bass staff with a half note E2, a quarter note F2, and a half note G2. The sixth measure has a treble staff with a half note A5, a quarter note B5, and a half note C6, and a bass staff with a half note A2, a quarter note B2, and a half note C3.

TOCCATA CROMATICA
per l'Elevatione*)

Adasi(o)



*)Original: per le levatione



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano, featuring four systems of staves. Each system consists of a grand staff with a treble and bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. A large, diagonal watermark reading "Bärenreiter Leseprobe" is overlaid across the center of the page. In the lower-left area, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head.

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Adagio

Alto, soprano, and tenor

Bärenreiter
Leseprobe
Sample page



The image shows a sample page of a musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system is marked 'Adagio'. The second system includes the text 'Alto, soprano, and tenor' above the staff. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo with a bear and a star is positioned on the left side, overlapping the second and third systems of the score.

Adagio

Alegro

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The first system is marked 'Adagio' and the second 'Alegro'. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo, containing a stylized bear and a star, is positioned on the left side, overlapping the second and third systems of notation.

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Bärenreiter
Leseprobe
Sample page

KYRIE ^{*)}



The image displays a musical score for a Kyrie, consisting of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The music is written in a key with one sharp (F#) and a common time signature (C). A large, circular logo is superimposed over the middle of the score. The logo features a stylized bear walking to the left, with a five-pointed star above it. The text 'Bärenreiter', 'Leseprobe', and 'Sample page' is written diagonally across the score, with 'Bärenreiter' at the top, 'Leseprobe' in the middle, and 'Sample page' at the bottom. The word 'KYRIE' is written in a serif font, followed by a small asterisk in parentheses. The piano accompaniment consists of chords and moving lines in the bass clef, while the vocal line features various note values and rests.

^{*)} (Thema e)

KYRIE*)



CHRISTE**)



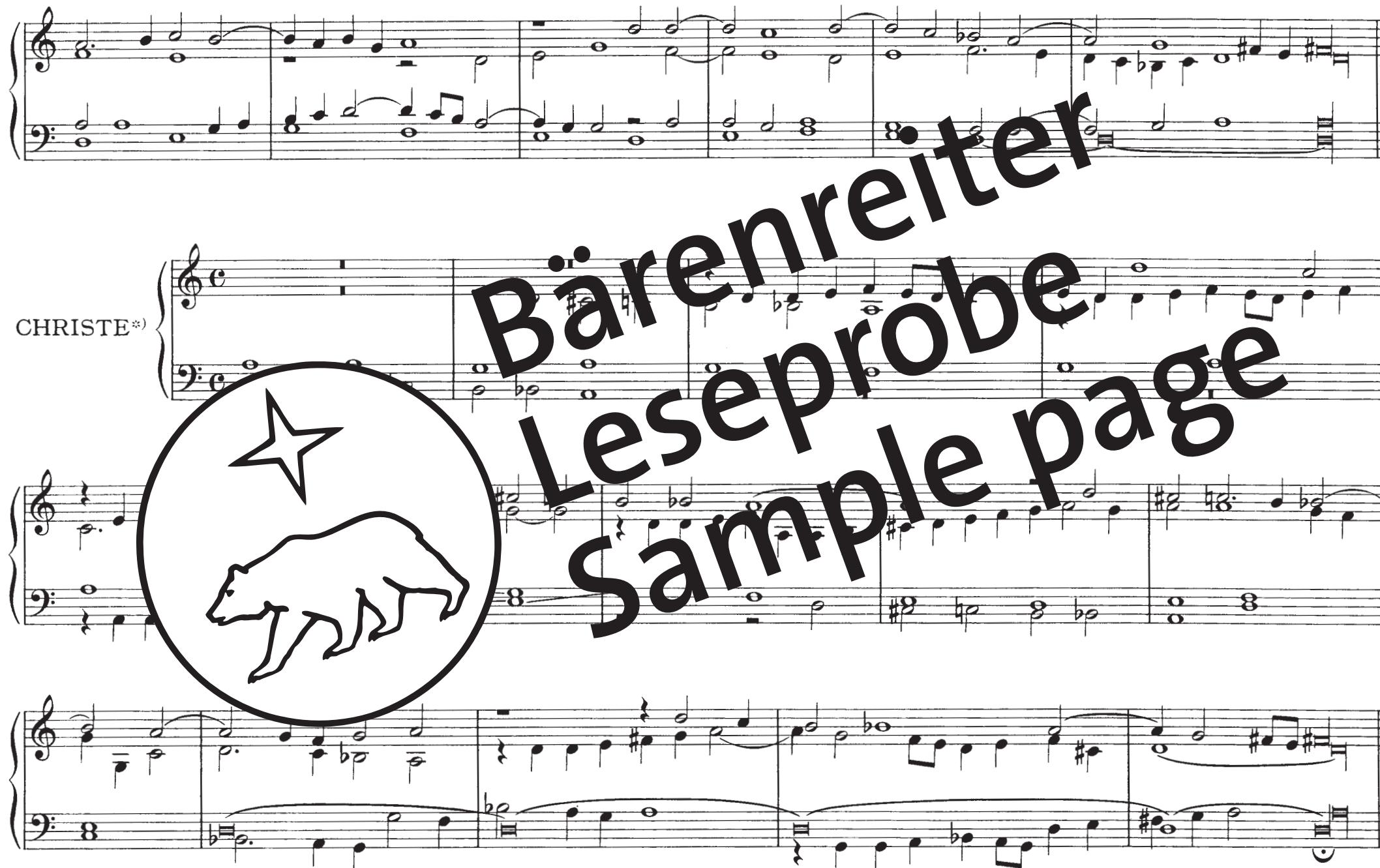
*) (Thema e)

**) (Thema f)

CHRISTE*)



Bärenreiter
Leseprobe
Sample page



*) (Thema f)

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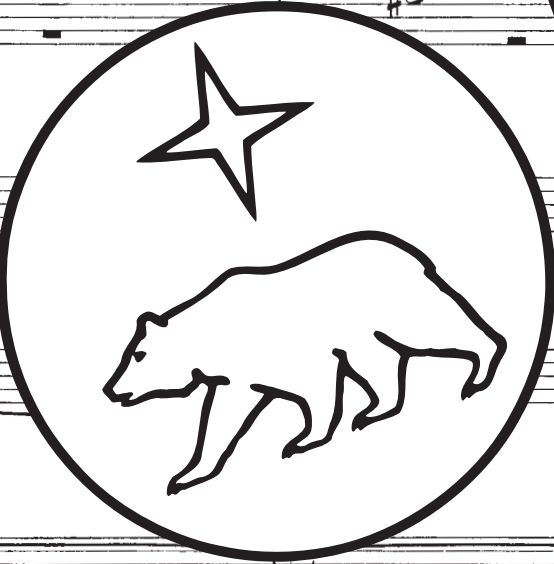


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KYRIE*)

Bärenreiter
Leseprobe
Sample page



The image displays a musical score for a Kyrie, consisting of four systems of staves. The first system is labeled 'KYRIE*)'. The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo, featuring a stylized bear walking to the left with a five-pointed star above it, is positioned on the left side, overlapping the second and third systems of the score.

*) (Thema g)

KYRIE*)

The image displays a musical score for a piece titled 'KYRIE'. The score is written for piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The music is in a 4/4 meter. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. In the lower-left quadrant, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head. The musical notation includes various notes, rests, and dynamic markings, with some measures containing a '6' or '8' indicating a specific rhythmic value or measure count.

*) (Thema h)

CANZON
dopo l'Epistola*)

Adasio

Alegro

The image displays a musical score for a piece titled 'CANZON dopo l'Epistola*'. The score is written for piano, with a treble and bass staff. The tempo is marked 'Adasio' (likely a typo for Adagio) and 'Alegro' (likely a typo for Allegro). A large, circular logo is superimposed on the score, featuring a stylized bear walking to the left, with a five-pointed star above it. The logo is partially obscured by a large, diagonal watermark that reads 'Bärenreiter Leseprobe Sample page'.

*) Original: dopo la Pistola

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Bärenreiter
Leseprobe
Sample page

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano (p) and consists of four systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and trills (tr). A large, circular logo is superimposed on the left side of the score. The logo features a stylized bear walking to the left, with a five-pointed star above it. The text "Bärenreiter Leseprobe" and "Sample page" is overlaid diagonally across the center of the image.

TOCCATA
avanti il Recercar

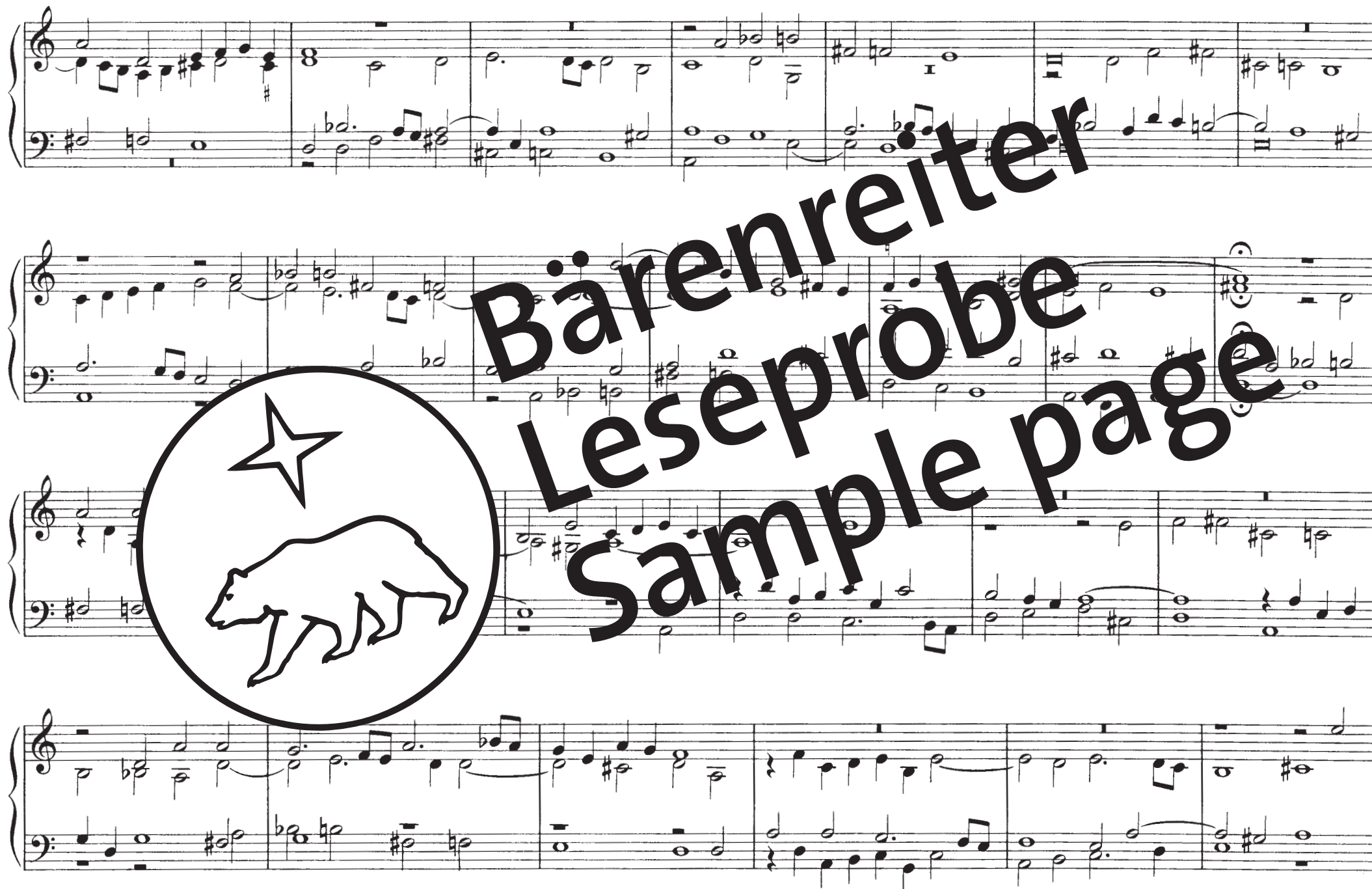


RECERCAR CROMATICO
post il Credo



*) Original: Tenor 4. Note = a

**) Vorletzte Note im Tenor  . Man könnte den Takt auch so deuten: 



The image displays a musical score for piano, consisting of four systems of staves. Each system has a treble and bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). A large, diagonal watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the middle-left area, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head.

*) Original: Sopran 1. Note e

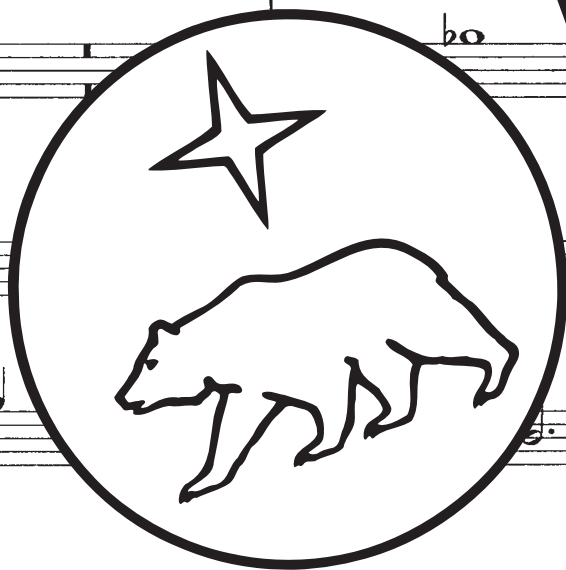
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Bärenreiter
Leseprobe
Sample page

ALTRO RECERCAR

The image displays a musical score for a piece titled "ALTRO RECERCAR". The score is written for a single melodic line on a treble clef staff, with a bass clef staff below it. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is composed of eighth and sixteenth notes, with some rests. A large, circular logo is superimposed over the middle of the score. The logo contains a stylized bear walking to the left, with a five-pointed star above its head. The text "Bärenreiter Leseprobe Sample page" is written diagonally across the score, from the top right to the bottom left.

*) Original: # vor e

Bärenreiter
Leseprobe
Sample page



The image displays a sample page from a musical score, featuring four systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat) and a common time signature. A large, diagonal watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". To the left of the watermark, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above its head.

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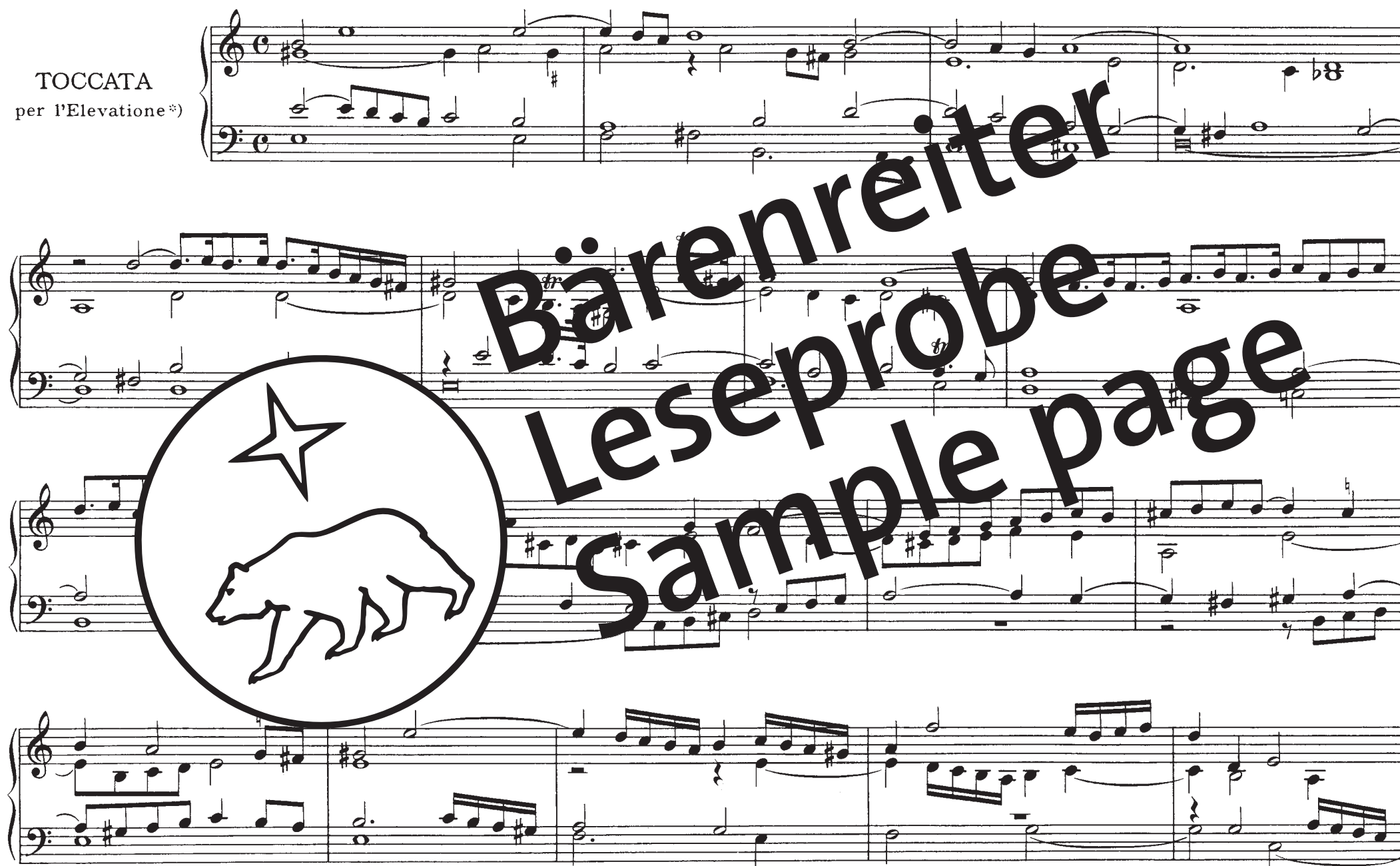
Bärenreiter
Leseprobe
Sample page



The image displays a sample page from a musical score, featuring four systems of music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat) and a common time signature. A large, circular logo is overlaid on the second system, containing a stylized bear walking to the left and a five-pointed star above it. The text 'Bärenreiter', 'Leseprobe', and 'Sample page' is printed diagonally across the center of the page, overlapping the musical notation.

*) Original: Alt f

TOCCATA
per l'Elevation*)



The image displays a musical score for a piece titled "TOCCATA per l'Elevation*)". The score is written for piano, featuring a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by flowing, melodic lines in the right hand and more rhythmic, often chordal accompaniment in the left hand. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is superimposed over the center of the score. On the left side, overlapping the first two systems of the score, is a circular logo. Inside the circle is a stylized line drawing of a bear walking to the left, with a five-pointed star positioned above its head.

*) Original: per le levatione

Bärenreiter
Leseprobe
Sample page



The image displays a sample page of a musical score, likely for a piano. The score is written on four staves, each with a treble and bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left quadrant, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it.

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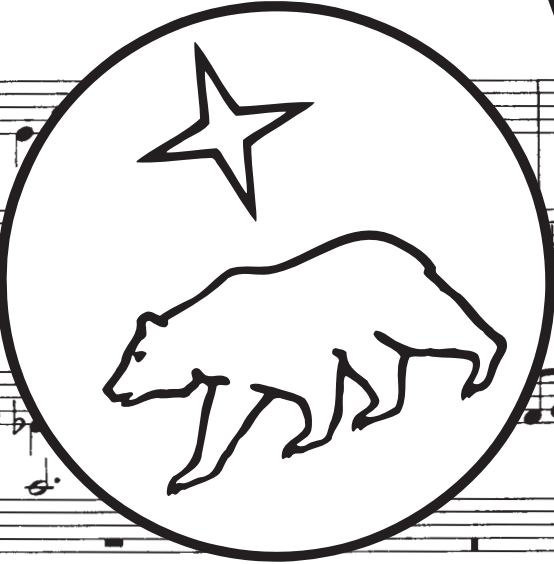
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Bärenreiter
Leseprobe
Sample page



The image displays a sample page of a musical score, likely for a piano. The score is written in German and consists of five systems of music, each with a treble and bass staff. The music is in a key with one sharp (F#) and a 3/4 time signature. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. On the left side, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it.

CANZON QUARTI TONI
Dopo il Post Comune *)

The image shows a musical score for a piece titled 'CANZON QUARTI TONI' with the subtitle 'Dopo il Post Comune *). The score is written for piano and voice, with a treble and bass staff for the piano and a single staff for the voice. The tempo is marked 'Alegro' and the time signature is 6/4. A large circular logo is overlaid on the score, featuring a stylized bear walking to the left and a five-pointed star above it. The logo is partially obscured by a large, diagonal watermark that reads 'Bärenreiter Leseprobe Sample page'.

- *) d. h. nach dem Schlußgebet der Kommunion
 **) Original: Alt fis
 ***) Original: Sopran 8. Note d

Bärenreiter
Leseprobe
Sample page

Adagio

Alegro



The image displays a sample page of a musical score for piano, consisting of four systems of staves. The first system shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The second system continues the piece. The third system is marked 'Adagio' and features a key signature change to two sharps (F# and C#). The fourth system is marked 'Alegro' and returns to a key signature of one sharp. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo with a bear and a star is positioned on the left side, overlapping the third and fourth systems.

*) Original: Baß 1. Note f

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KYRIE
della Madonna



*) (Thema i)

KYRIE

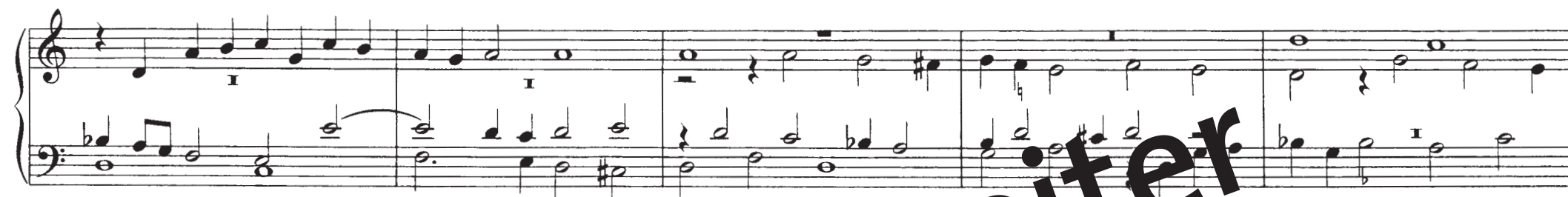


CHRISTE **)



*) (Thema k)

**) (Thema l)



CHRISTE



*) (Thema m)

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CANZON
dopo l'Epistola *)

The image displays a musical score for a piece titled 'CANZON dopo l'Epistola'. The score is written for piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. In the lower-left quadrant, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head. The word 'Adasio' is written above the final measure of the score.

*) Original: dopo la Pistola

Alegro

Bärenreiter
Leseprobe
Sample page



RECERCAR
dopo il Credo

*) Tenor d fehlt im Original

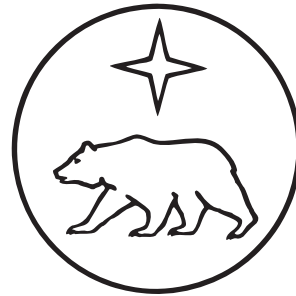
Bärenreiter
Leseprobe
Sample page



The image displays a sample page of a musical score, likely for a piano. The score is written on four staves, with the first two staves forming a system and the last two forming another. The notation includes various musical symbols such as notes, rests, and accidentals. A large, diagonal watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the lower-left area, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above its head.

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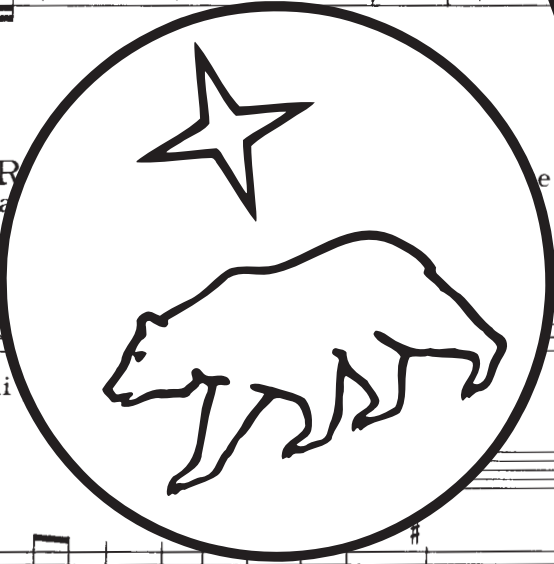


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RECERCAR
senza toccarla

Intendomi chi



Bärenreiter
Leseprobe
Sample page

*) 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!“

Bärenreiter
Leseprobe
Sample page



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano and voice, with the piano part in the lower staves and the voice part in the upper staves. The music is in G major, indicated by one sharp (F#) on the treble clef. The tempo is marked "Allegretto" and the time signature is 3/4. The score consists of four systems of staves. A large, circular logo is superimposed on the left side of the score, featuring a stylized bear walking to the right, with a five-pointed star above it. The logo is partially obscured by the text "Bärenreiter Leseprobe Sample page" which is written diagonally across the center of the page.

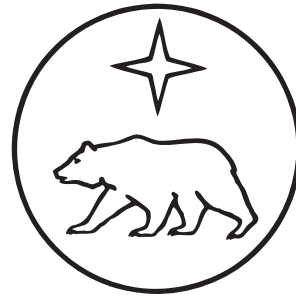
Bärenreiter
Leseprobe
Sample page



The image displays a sample page of musical notation, likely for a piano and voice or two-piano setting. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A large, diagonal watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the middle-left area, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it.

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BERGAMASCA

Chi questa Bergamasca sonarà, non pocho imparerà **)



*) Fehlt in der Vorlage

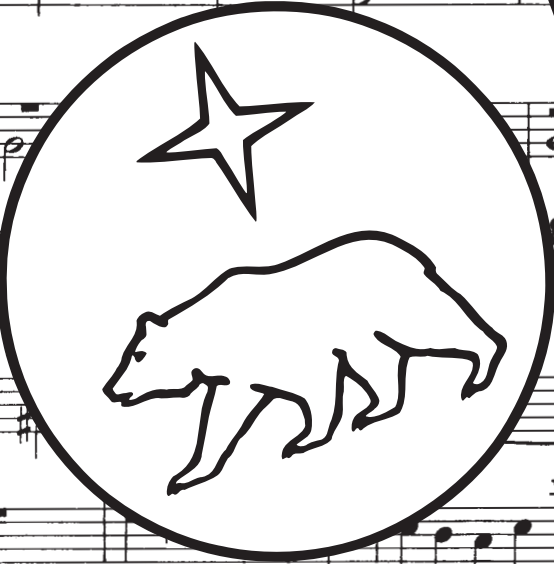
***) Wer diese Bergamasca spielt, wird nicht wenig lernen!

Bärenreiter
Leseprobe
Sample page



The image displays a sample page of a musical score, likely for a piano and voice or two-piano arrangement. The score is written in 4/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left quadrant, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it.

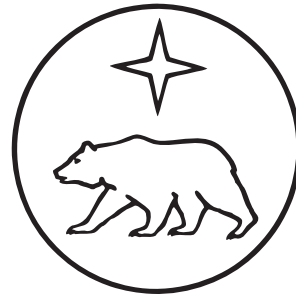
Bärenreiter
Leseprobe
Sample page



Handwritten musical score for piano, consisting of five systems of staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (sharps and flats), time signatures (including 3/8 and 3/4), and complex rhythmic patterns with many beamed notes. A large, diagonal watermark is overlaid across the center of the page, reading 'Bärenreiter Leseprobe Sample page'. A circular logo is positioned on the left side, overlapping the second and third systems of staves. The logo contains a stylized line drawing of a bear walking to the left, with a five-pointed star above it.

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The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The music is characterized by frequent triplets and a complex, flowing melody. A large, diagonal watermark reading "Bärenreiter Leseprobe" is overlaid across the center of the page. To the left of the score, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head. The score consists of four systems of music, each with a treble and bass staff. The final system ends with a double bar line and a repeat sign.

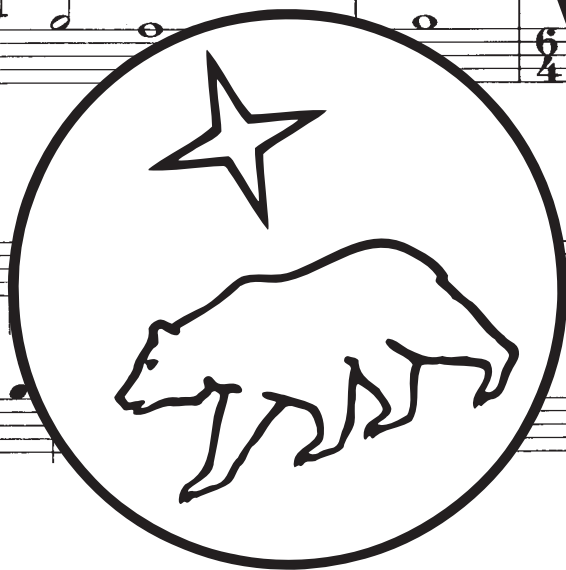
*) Die Partitur weist in der Sopranstimme weder Note noch Pausenzeichen. Der „Custos“ weist aber auf ein g hin.

**) Original: letzte Note im Tenor: c.

CAPRICCIO
sopra la
Girolmeta



Bärenreiter
Leseprobe
Sample page



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Bärenreiter
Leseprobe
Sample page

Thementafel

Missa: In Dominicis infra annum (Orbis factor)

a Ky - ri - e e - - - le - i - son. (dreimal) b Chri - ste e - - - le - i - son. (dreimal)

c Ky - ri - e e - - - le - i - son. (dreimal) d Ky - ri - e e - - - le - i - son.

Missa: In Festis duplicibus I (Cuncti otes Genitor Deus)

e Ky e - - - le - i - son. (dreimal) f Chri - ste e - - - le - i - son. (dreimal)

g i - son. (zweimal) h Ky - ri - e e - - - le - i - son.

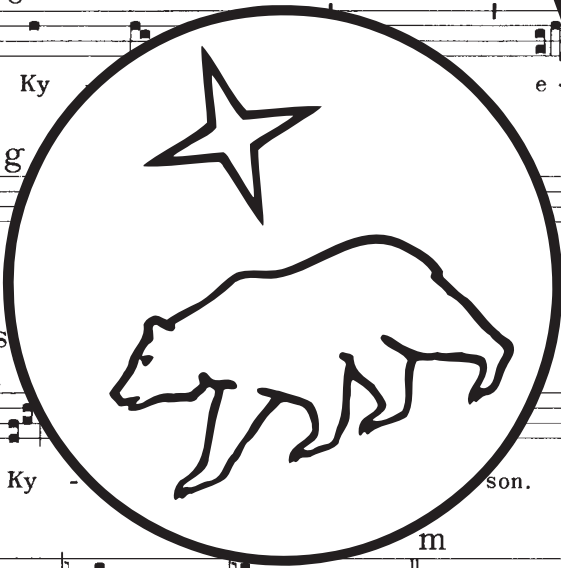
Missa: In Festis duplicibus II (Cum iunilo)

i Ky - son. k Ky - ri - e e - le - i - son. l Ky - ri - e e - le - i - son.

m Chri - ste e - le - i - son. n Chri - ste e - le - i - son. o Ky - ri - e e - le - i - son.

1 Chri - ste e - le - i - son. 2 Chri - ste e - le - i - son. 3 Chri - ste e - le - i - son. 4 Ky - ri - e e - le - i - son.

5 Ky - ri - e e - le - i - son. 6 Ky - ri - e e - le - i - son.



Bärenreiter
Leseprobe
Sample page

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Johann Sebastian Bach

Sämtliche Orgelwerke
im Urtext der Neuen Bach-Ausgabe

Band 1: Orgelbüchlein BWV 599-644, Schübler-Choräle BWV 645-650, Choralpartiten BWV 766-768 und 770. Hrsg H.-H. Löhlein. BA 5261

Band 2: Orgelchoräle der Leipziger Originalhandschrift. Hrsg H. Klotz. BA 5172

Band 3: Die einzeln überlieferten Orgelchoräle. Hrsg H. Klotz. BA 5173

Band 4: Dritter Teil der Clavierübung. Hrsg M. Tessmer/Chr. Wolff. BA 5264

Band 5: Präludien, Toccaten, Fugen I: BWV 531-550 und 578, 579. Hrsg D.

Band 6: Präludien, Fugen II: BWV 578, 579. Hrsg D.

Band 7: Sechs Einzelwerke

Band 8: Bearbeitungen

Band 9: Orgelwerke

Band 10: Orgelwerke

Band 11: Freie Orgelwerke aus unterschiedlichen Quellen. Hrsg U. Bartels, P. Weckmann.

Sämtliche Orgelwerke im Urtext (kartoniert im Schubert). BA 5261

Léon Boëllmann

Sämtliche Orgelwerke
Hrsg H. Schauer-Maubouet

Band I: Zu Lebzeiten des Autors veröffentlichte Werke. BA 8424

Band II: Zu Lebzeiten des Autors und posthum veröffentlichte, sowie unveröffentlichte Werke. BA 8425

Band III.1: Heures mystiques op. 29/30, Teil 1: 10 Entrées, 10 Offertoires, Offertoire funèbre (Erstausgabe). BA 8462

Band III.2: Heures mystiques op. 29/30, Teil 2: 10 Elevations, 10 Communionen, 10 Sortes. BA 8463

Band III.3: Heures mystiques op. 29/30, Teil 3: 50 Verses. BA 8464

Band IV: Bearbeitungen für Orgel und Harmonium. BA 8465

Dieterich Buxtehude

Sämtliche Werke
Hrsg Chr. Albrecht. **Band 1:** BA 8221 / **Band 2:** BA 8222 / **Band 3:** BA 8223 / **Band 4:** BA 8224 / **Band 5:** BA 8405

Jean-François Dubois

Sämtliche Werke
Hrsg Chr. Albrecht. **Band 1:** BA 8221 / **Band 2:** BA 8222 / **Band 3:** BA 8223 / **Band 4:** BA 8224 / **Band 5:** BA 8405

Band I: Toccaten (Teil 1). BA 8473

Band II: Toccaten (Teil 2). BA 8474

Band III.1: Choralbearbeitungen (Teil 1). BA 8475

Band III.2: Choralbearbeitungen (Teil 2). BA 8476

Band IV.1: Lied- und Tanzvariationen. BA 8485

Band IV.2: Lied- und Tanzvariationen. BA 8486

Band V: Dix Pièces pour Grand Orgue Fantasietta avec Variations. BA 9208

Johann Jacob Froberger

Sämtliche Werke
Hrsg S. Rampe

Band I: Libro Secondo 1649 (Toccaten, Fantasien, Canzonen und Partiten). BA 8063

Band II: Libro Quarto von 1656 und Libro di Capricci e Ricerche von ca. 1658. BA 8064

Band III.1: Clavier- und Orgelwerke abschriftlicher Überlieferung / Partiten und Partitensätze, Teil 1a. BA 8066

Band III.2: Clavier- und Orgelwerke abschriftlicher Überlieferung / Partiten und Partitensätze, Teil 1b. BA 8435

Band IV.1: Clavier- und Orgelwerke abschriftlicher Überlieferung / Partiten und Partitensätze, Teil 2. BA 8066

Band IV.2: Clavier- und Orgelwerke abschriftlicher Überlieferung / Partiten und Partitensätze, Teil 3. BA 8434

Band V.1: Clavier- und Orgelwerke abschriftlicher Überlieferung / Toccaten. BA 9211

Band V.2: Clavier- und Orgelwerke abschriftlicher Überlieferung / Polyphone Werke. BA 9212

Band VI.1: Clavier- und Orgelwerke abschriftlicher Überlieferung / Neue Quellen, neue Lesarten, neue Bearbeitungen. BA 9213

Band VI.2: Clavier- und Orgelwerke abschriftlicher Überlieferung / Neue Quellen, neue Lesarten, neue Bearbeitungen. BA 9269

Band VII: Ensemblewerke und Verzeichnis sämtlicher Werke (Fb. V). BA 9298

Johann Philipp Krieger, Johann Krieger

Sämtliche Orgel- und Clavierwerke
Hrsg S. Rampe und H. Lerch
Band 1: BA 8402 / **Band 2:** BA 8406

Vincent Lübeck (Senior & Junior)

Sämtliche Orgel- und Clavierwerke
Hrsg S. Rampe
Band I: BA 8449 / **Band II:** BA 8450

Felix Mendelssohn Bartholdy

Sämtliche Orgelwerke
Hrsg Chr. Albrecht.

Band 1: BA 8196 / **Band 2:** BA 8197

Set beider Bände zum Sonderpreis. BA 8198

Georg Muffat, Wolfgang Ebner

Sämtliche Werke für Clavier (Orgel)

Erstausgabe. Hrsg S. Rampe
Band I: BA 8419 / **Band II:** BA 8460

Johann Pachelbel

Ausgewählte Orgelwerke

Hrsg K. Matthaei, V. St. K. T. Zászkalichy (Band 7) **Band 1:** BA 2337 / **Band 2:** BA 2338 / **Band 3:** BA 2339 / **Band 4:** BA 2340 / **Band 5:** BA 5494 / **Band 6:** BA 5495 / **Band 7:** BA 4445 / **Band 8:** BA 6446 / **Band 9:** BA 4447 / **Band 10:** 2818

Johann Ulrich Steigleder

Ricercar Tabulatura (1624). Hrsg U. Siegele
Band I: BA 8479 / **Band II:** BA 8480

Jan Pieterszoon Sweelinck

Sämtliche Orgel- und Clavierwerke
Hrsg S. Rampe

Band I: Toccaten (Teil 1). BA 8473

Band II: Toccaten (Teil 2). BA 8474

Band II.1: Polyphone Werke (Teil 1). BA 8475

Band II.2: Polyphone Werke (Teil 2). BA 8476

Band III.1: Choralbearbeitungen (Teil 1). BA 8485

Band III.2: Choralbearbeitungen (Teil 2). BA 8486

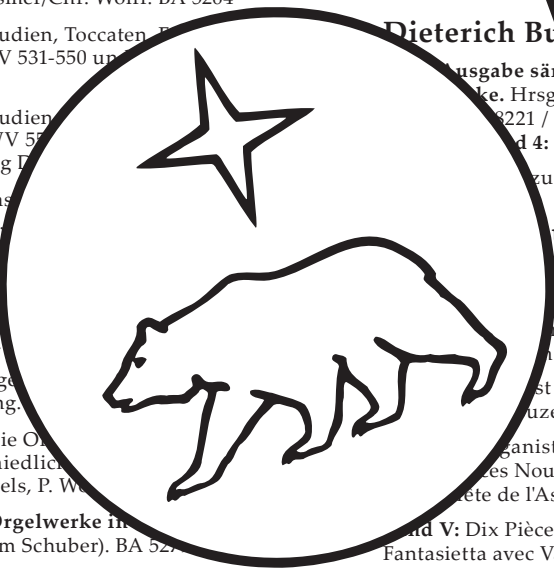
Band IV.1: Lied- und Tanzvariationen. BA 8487

Band IV.2: Lied- und Tanzvariationen. BA 8494

Set aller Bände zum Sonderpreis. BA 8500

Matthias Weckmann

Sämtliche Freien Orgel- und Clavierwerke
Hrsg S. Rampe. BA 8189



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