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

III

Das erste Buch der Toccaten, Partiten usw. 1637 – The first book of Toccatas, Partitas etc. 1637

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VORWORT

Dieser Band ist eine notengetreue Wiedergabe des I. Bandes der Toccaten, der zu Lebzeiten des Komponisten in einer endgültigen, musterhaften Ausgabe 1637 in Rom erschienen ist.

Der Original-Titel lautet:

TOCCATE D'INTAVOLATURA DI CIMBALO ET ORGANO, PARTITE DI DIVERSI ARIE ET CORRENTE, BALLETTI, CIACCONE, PASSACHAGLI, DI GIROLAMO FRESCOBALDI, ORGANISTA IN S. PIETRO DI ROMA.
— LIBRO PRIMO — Stampato l'anno MDCXXXVII, per Nicolo Borbone.

Der schöne Notenstich ist fast fehlerfrei. Die Noten sind auf sechs- und acht-Liniensystem, für rechte und für linke Hand, in Tabulaturform gefaßt. Es handelt sich nicht um eine Partitur, so daß die Mittelstimmen öfters nicht leicht als solche erkannt werden können; sie wechseln fortlaufend von einem System zum anderen, je nach den Griffmöglichkeiten, stellen also eine richtige Tabulatur dar. Wir haben uns genau an das Notenbild gehalten; es erschien uns nicht wünschenswert, die Polyphonie klarer für das Auge zu gestalten, was mehrmals zu gewagten Lösungen geführt und den Notentext wesentlich verändert hätte.

Dem Wesen einer Tabulatur entsprechend sind die Pausenzeichen sehr sparsam angewandt. Sie fehlen fast überall da, wo die Spannweite der Hand ein Weiterhalten des Tones nicht mehr zuläßt. Wir haben uns nicht erlaubt, das Notenbild im modernen Sinne mit Pausen zu vervollständigen, da es nicht immer feststeht, ob ein Punkt oder eine entsprechende Pause nach der Note angebracht wäre. Der Spieler wird selbst von Fall zu Fall das Richtige treffen.

Grundsätzlich gelten die Akzidentien (♯ und ♭) für die nächststehende Note sowohl als für deren sofortige Wiederholung (besonders da, wo die Noten zusammengebalkt sind!), vorausgesetzt, daß diese Wiederholung von der versetzten nur durch eine Zwischennote getrennt wird. Daher die auffallende Form im Triller, wobei g als erste Zwischennote und e als zweite gilt:

Der Herausgeber hat über oder unter dem System kleinere Versetzungszeichen hinzugefügt, wo die alte Schreibweise mit der neuen nicht mehr übereinstimmt. Diese Zusätze bezeichnen einmal eine eindeutige Lesart (sind also bloß als Mahnungszeichen für den Spieler zu bewerten!), das andere Mal stellen sie eine Vermutung des Herausgebers dar.

Die Anwendung der Stücke, ob für Orgel oder Cembalo, hat Frescobaldi nicht näher bestimmt. Aus deren Beschaffenheit und Charakter können wir ersehen, daß die Toccaten und liturgischen Stücke für die Orgel, die Partiten und Ciacconen für Cembalo gedacht sind. Eine Toccata auf dem Cembalo oder eine Partita auf der Orgel zu spielen, empfand man jedoch zu Lebzeiten Frescobaldis nicht als Stilwidrigkeit.

Die wichtigen Ratschläge, die Ausführung betreffend, die Frescobaldi seinem Werk vorangehen läßt, geben wir vollständig in Übersetzung wieder:

DEM LESER

„Es ist mir wohl bekannt, welch große Beliebtheit das Spiel mit Verzierungen und mannigfaltigen Passagen allgemein genießt. Aus diesem Grunde erlaube ich mir diesen bescheidenen Arbeiten, die ich dem Druck übergebe, die folgenden Ratschläge beizufügen, möchte aber

PREFACE

This volume is a faithful textual reproduction of the first book of Toccatas, which was published during the composer's lifetime, in Rome in 1637, in a definitive standard edition.

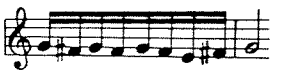
The original title reads:

TOCCATE D'INTAVOLATURA DI CIMBALO ET ORGANO, PARTITE DI DIVERSI ARIE ET CORRENTE, BALLETTI, CIACCONE, PASSACHAGLI, DI GIROLAMO FRESCOBALDI, ORGANISTA IN S. PIETRO DI ROMA.
— LIBRO PRIMO — Stampato l'anno MDCXXXVII, per Nicolo Borbone.

The beautiful engraving is almost faultless. The notes are set out in tablature on six- and eight-line staves for right and left hand. It is not in score form and the middle parts often cannot be distinguished; they continually change from one stave to another, according to the possibility of fingering, and thus present a true tablature. We have adhered exactly to the notation; it did no appear desirable to make the polyphony clearer to the eye, which would more than once have led a risky solution and would have considerably altered the text.

Rests are used very sparingly according to the character of tablature. Where the span of the hand does not permit the note to be held on, they are almost always missing. We have not permitted ourselves to complete the notation with rests in the modern manner, since it is not always certain whether a dot or a corresponding rest should follow the note. The player himself will have to take the right course in each case.

In principle the accidentals (♯ and ♭) are valid for the notes which they precede as well as for their immediate repetition (particularly where the notes are joined by a beam), provided that such repetition is only separated from the transposed note by a single note. Thus the upper note trill, in which G is the first intervening note and E the second:



The editor has added smaller accidentals over or under the stave where the old method of writing no longer agrees with the new. These additions indicate on the one hand an unequivocal reading (and are thus merely to be regarded as cautionary signs for the player) and on the other they present an editorial conjecture.

Frescobaldi has given no clearer indication of the use of the pieces, whether for organ or cembalo. It may be perceived from their nature and character that the Toccatas and liturgical pieces are intended for organ and the Partitas and Chaconnes for cembalo. In Frescobaldi's lifetime however, a Toccata played on the cembalo or a Partita on the organ was not considered contrary to style.

The important suggestions on the manner of performance with which Frescobaldi prefaced his work is here reproduced complete in translation:

TO THE READER

It is well known to me how great is the general popularity of playing with ornaments and varied passage-work. On this account I venture to add to this modest work which I am printing the following advice; but I would still like to affirm that I fully recognise the merits of

doch beteuern, daß ich den Verdienst der anderen vollkommen anerkenne und vor den Fähigkeiten eines jeden größte Achtung habe. Diese Bemerkungen, die ich mit bester Absicht mache, möge der freundliche, wißbegierige Leser mit Wohlwollen entgegennehmen.

1. Diese Spielart soll, gleichwie es bei den modernen Madrigalen Brauch ist, dem Takt nicht streng unterworfen sein. Obwohl diese Madrigale schwer sind, werden sie dadurch erleichtert, daß man den Takt bald langsam, bald schnell führt oder sogar innehält, je nach ihrem Ausdruck oder dem Sinn der Worte.

2. In den Toccaten habe ich nicht nur darauf Rücksicht genommen, daß sie reich an verschiedenen Passagen und Verzierungen seien, sondern auch, daß man die einzelnen Teile voneinander getrennt spielen könne, um dem Spieler zu ermöglichen, nach Belieben abzuschließen, ohne die Toccata beenden zu müssen.

3. Der Anfang der Toccaten sei langsam gespielt und „arpeggiando". In den Vorhalten oder Dissonanzen dagegen, sowie in der Mitte des Stückes, werden die Akkord-Töne gleichzeitig angeschlagen. Entsteht dadurch das Gefühl einer Leere des Instrumentes, können die Akkorde von neuem angeschlagen werden, was dem Geschmack des Spielers überlassen sei.

4. In den Trillern sowie in den Passagen (seien sie sprungweise oder in Tonleitern) soll der letzte Ton zurückgehalten werden, auch wenn diese Note Achtel, Sechzehntel oder verschieden von der folgenden ist. Durch dieses Innehalten wird das Verwechseln einer Passage mit der anderen vermieden.

5. In den Kadenzen, obwohl in kleineren Werten geschrieben, wird man das Zeitmaß stark zurückhalten, ebenso beim Nahen des Abschlusses einer Passage oder Kadenz verlangsamen.

6. Eine Passage wird dort abgeschlossen und von einer anderen getrennt, wo man einer Konsonanz begegnet, die für beide Hände in Viertelnoten geschrieben steht.
Hat eine Hand, die rechte oder die linke, einen Triller auszuführen, die andere aber gleichzeitig eine Passage zu spielen, soll man nicht Note gegen Note spielen, sondern trachte einzig danach, daß der Triller rasch, die Passage dagegen langsamer und ausdrucksvoll sei, ansonst Verwirrung entstehen würde.

7. Finden sich Passagen in Achtel- und Sechzehntel-Noten gleichzeitig in beiden Händen, wird man diese Stellen nicht zu rasch spielen. Die Hand, welche die Sechzehntel ausführt, mache sie etwas punktiert. Von zwei Noten sei zwar nicht die erste, sondern die zweite punktiert und so fortlaufend, die erste nicht, die zweite punktiert.

8. Bevor zwei Passagen in Sechzehnteln mit beiden Händen zusammen gespielt werden, soll bei der vorangehenden Note angehalten werden, sogar wenn diese Note schwarz ist. Dann greife man mit Entschlossenheit die Passage an, um die Geläufigkeit der Hände um so besser zur Geltung zu bringen.

9. Man wird gut tun, ein breites Zeitmaß für die Partiten zu wählen, in denen sich Passagen und ausdrucksvolle Stellen vorfinden. Man beachte dies auch in den Toccaten. Dagegen spiele man ziemlich rasch die Partiten, die keine Passagen enthalten. Dem guten Geschmack und feinen Urteil des Spielers sei es überlassen, das richtige Tempo zu treffen, das dem Geist dieser Satz- und Spiel-Art am besten entspricht.

(Die Passacagliensätze können nach Belieben getrennt gespielt werden. Das Zeitmaß des einen sei dem des anderen Satzes angepaßt. Dasselbe gilt auch für die Ciacconen.)

La Forclaz d'Hérens (Wallis), im Herbst 1948 — Pierre Pidoux

other and have the greatest respect for their ability. May the friendly reader who is anxious to learn, accept with goodwill these notes which I make with the best of intentions.

1. This kind of playing, just as in modern madrigal practice, should not stress the beat Although these madrigals are difficult, they will be made easier by taking the beat sometimes slowly, sometimes quickly, or even pausing, depending on the expression or the sense of the words.

2. In the Toccatas I have not only paid regard to the fact that they are rich in varied passages and ornaments but also that the individual sections may be played separately from one another, in order to enable the player to make a conclusion at will, without having to end the Toccata.

3. The commencements of the Toccatas should be played slowly and "arpeggiando". In suspensions and dissonances however, as well as in the middle of the piece, the notes of the chord should be struck simultaneously. If this gives rise to a feeling of emptiness in the instrument, the chords may be struck anew, according to the player's taste.

4. In trills as well as in passage-work (whether by leap or by scale steps), the last note should be held back, even if this note is a quaver, semi-quaver, or different from the following note. By observing this, confusion between one passage and another will be avoided.

5. The tempo should be strongly retarded on the cadences, although written in small note-values, and equally, when the conclusion is near, the passage or cadence should be played slower.

6. Where a consonance occurs which is written for both hands in crotchets, the passage is to be concluded at that point and separated from another passage.
If either hand has to play a trill and the other a passage at the same time, one should not play note against note, but only endeavour to play the trill quickly but the passage slower and with expression, otherwise confusion would arise.

7. When passages in quavers and semi-quavers occur simultaneously in both hands, they should not be played too quickly. The hand which plays the semi-quavers should play somewhat staccato. The second, and not the first of two notes should be played staccato throughout.

8. Before two passages in semi-quavers are played together with both hands, the preceding note should be held on, even if it is a black note. The passage should then be attacked resolutely, in order better to accentuate the facility of the hands.

9. It would be well to choose a broad tempo for the Partitas, in which are to be found passage work and expressive-figures. One should also observe this in the Toccatas. But the Partitas which contain no passage-work should be played fairly quickly. It should be left to the good taste and judgment of the player to select the right tempo which is best suited to the spirit of the movement and the style of playing.

(The Passacaglia movements may be played separately ad libitum. The tempo of any one of them should conform to that of the other movements. The same is valid for the Chaconnes.)

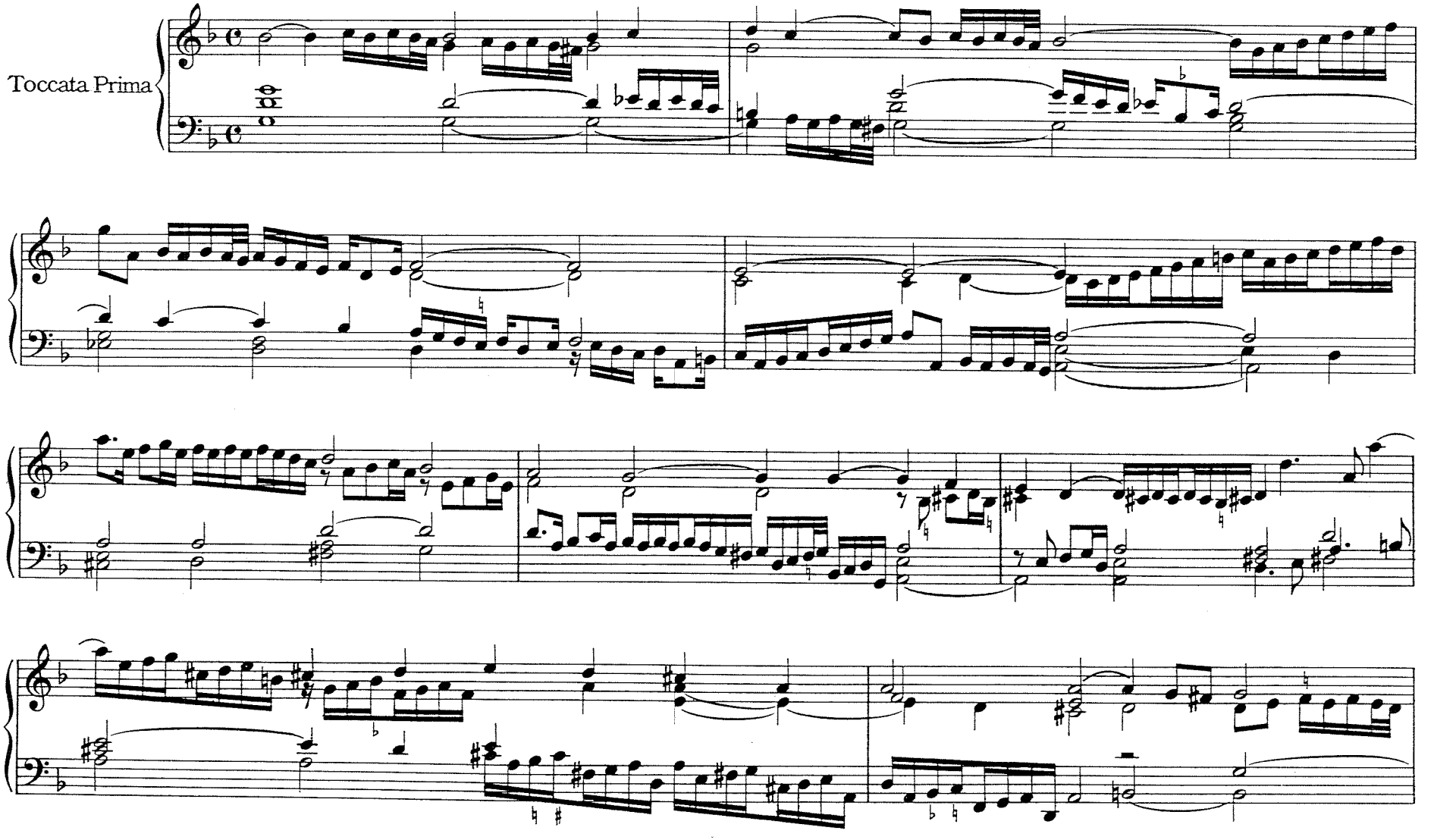
La Forclaz d'Hérens (Wallis), Autumn 1948 — *Pierre Pidoux*

Das erste Buch der Toccaten, Partiten usw.

The first book of Toccatas, Partitas etc.

1637

TOCCATEN



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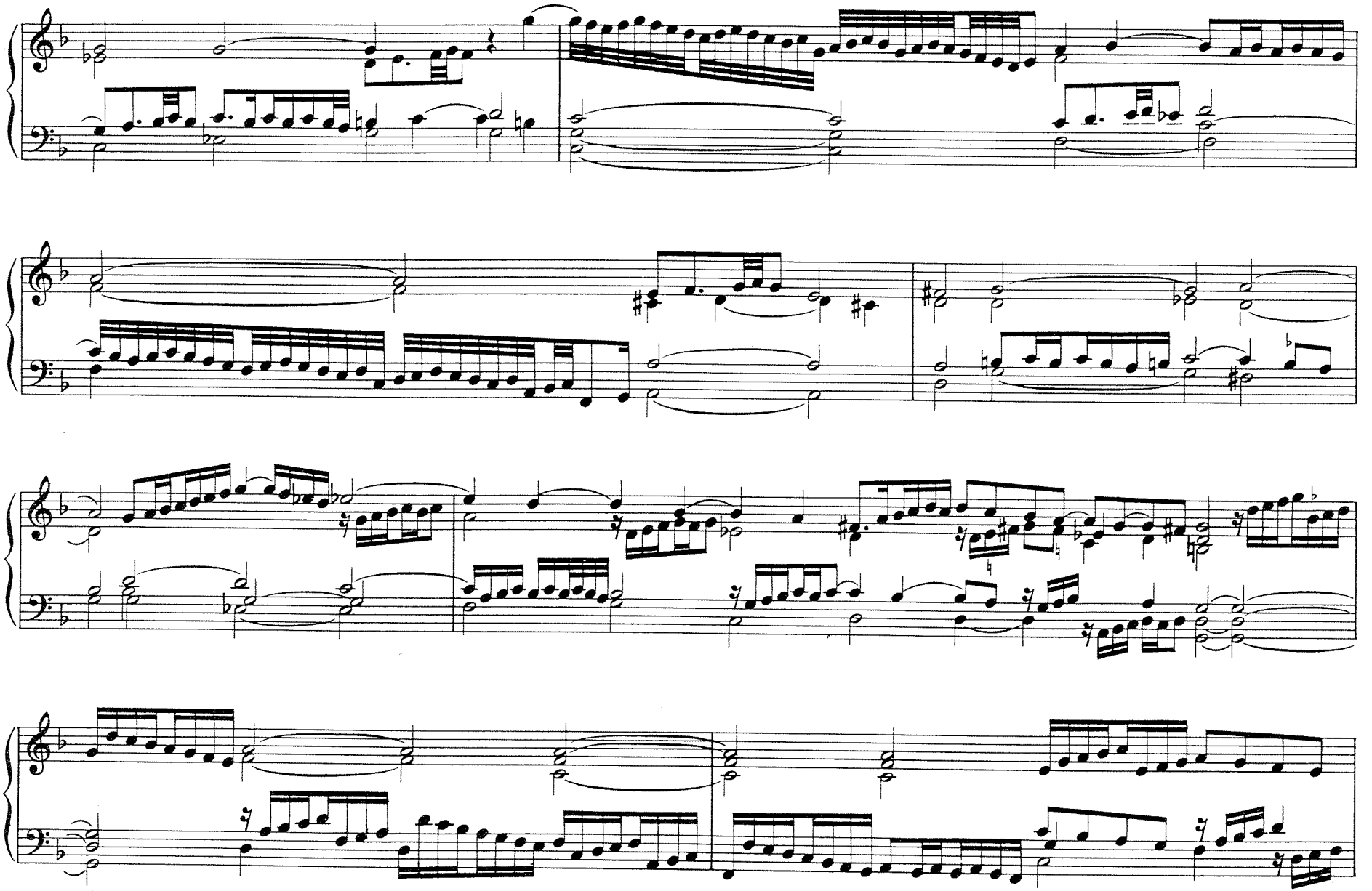

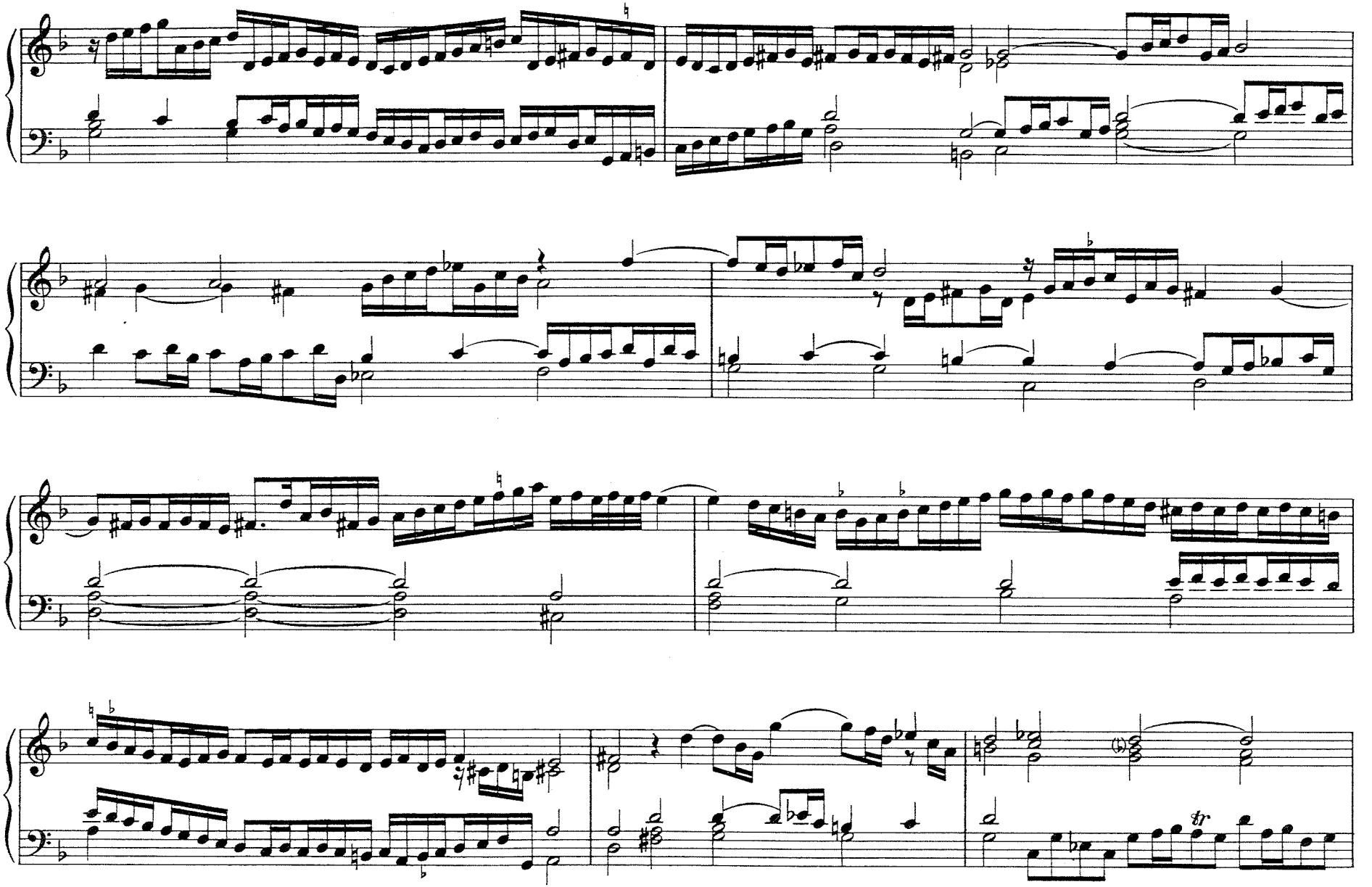

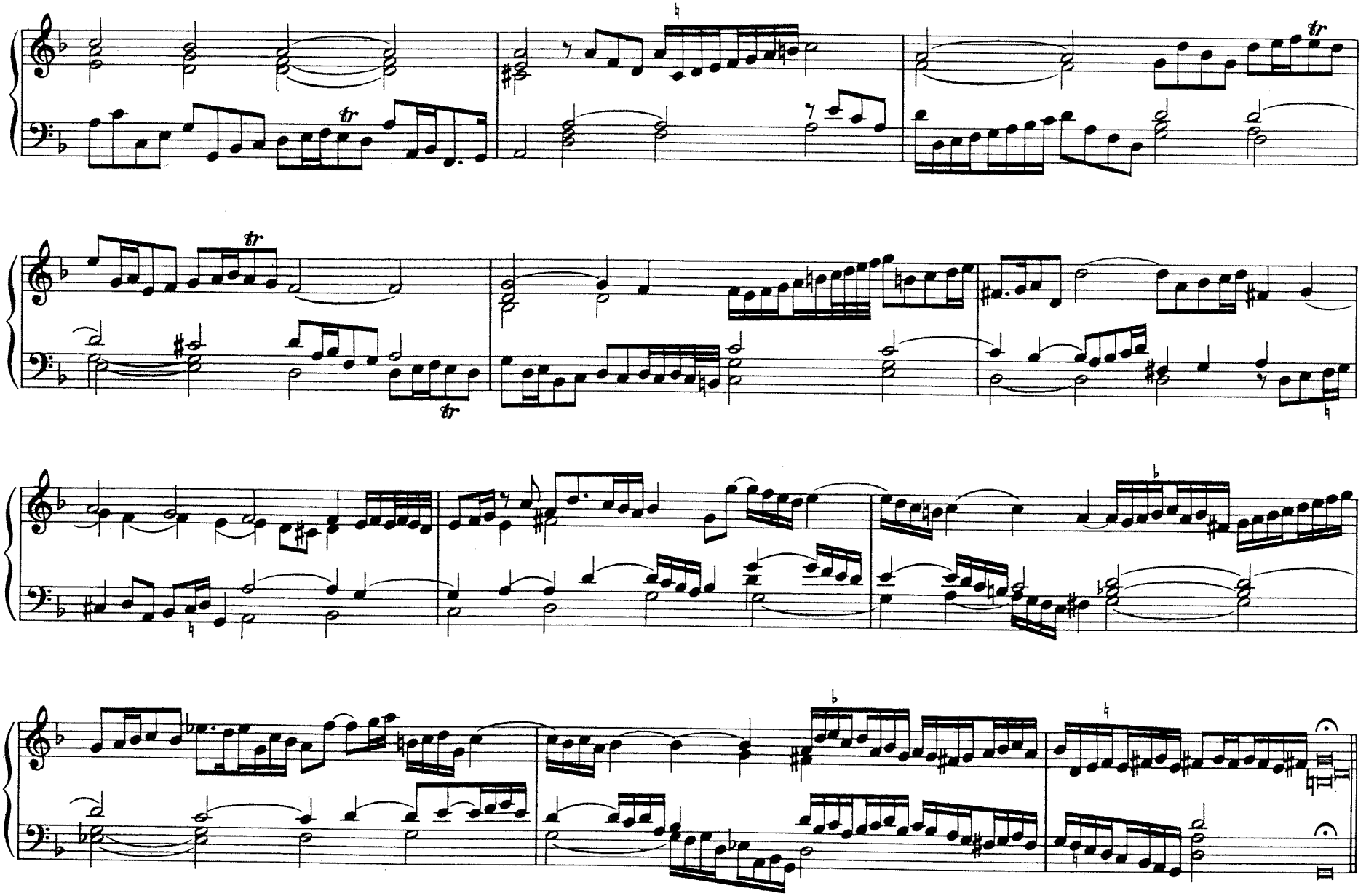

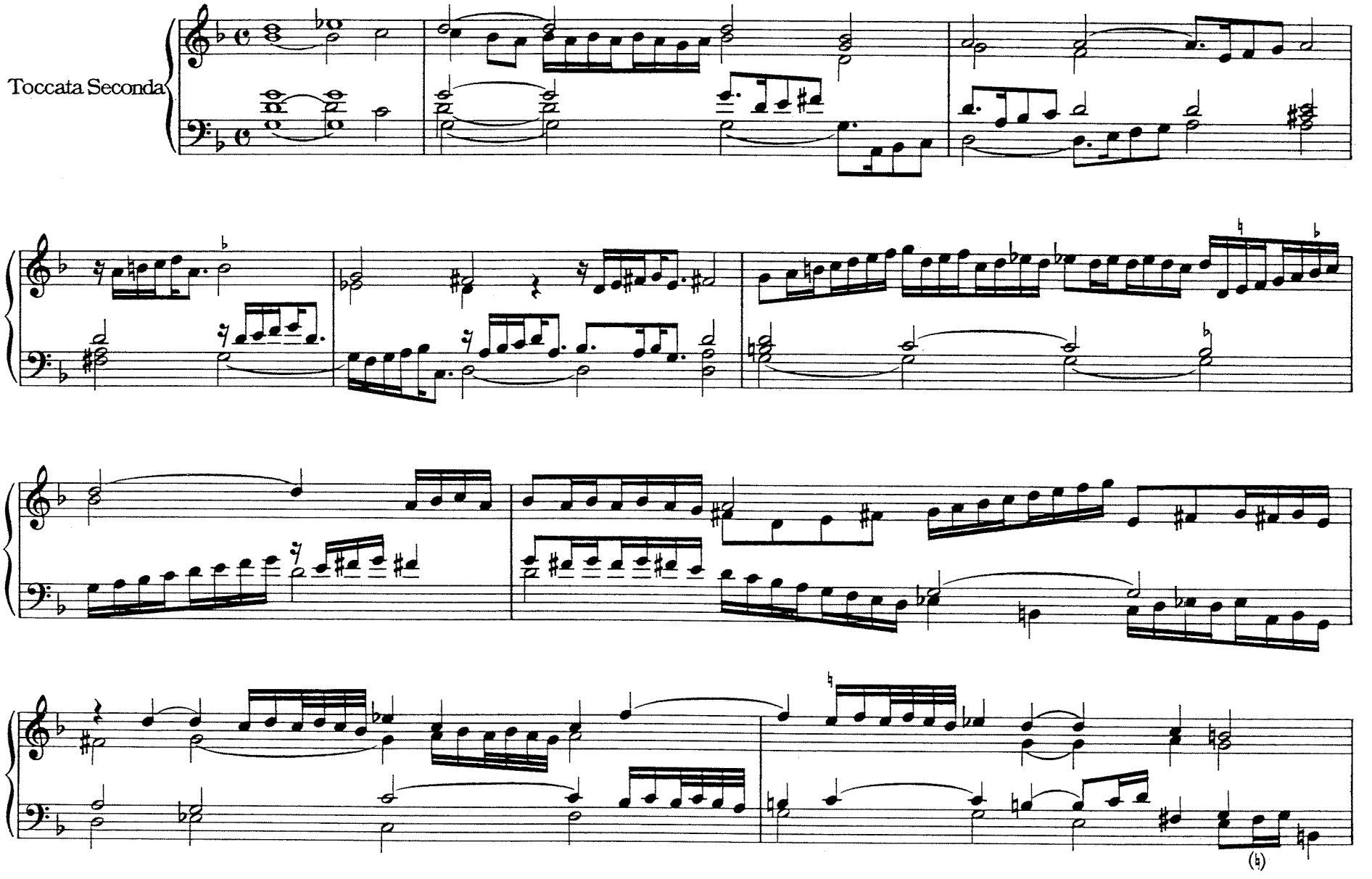
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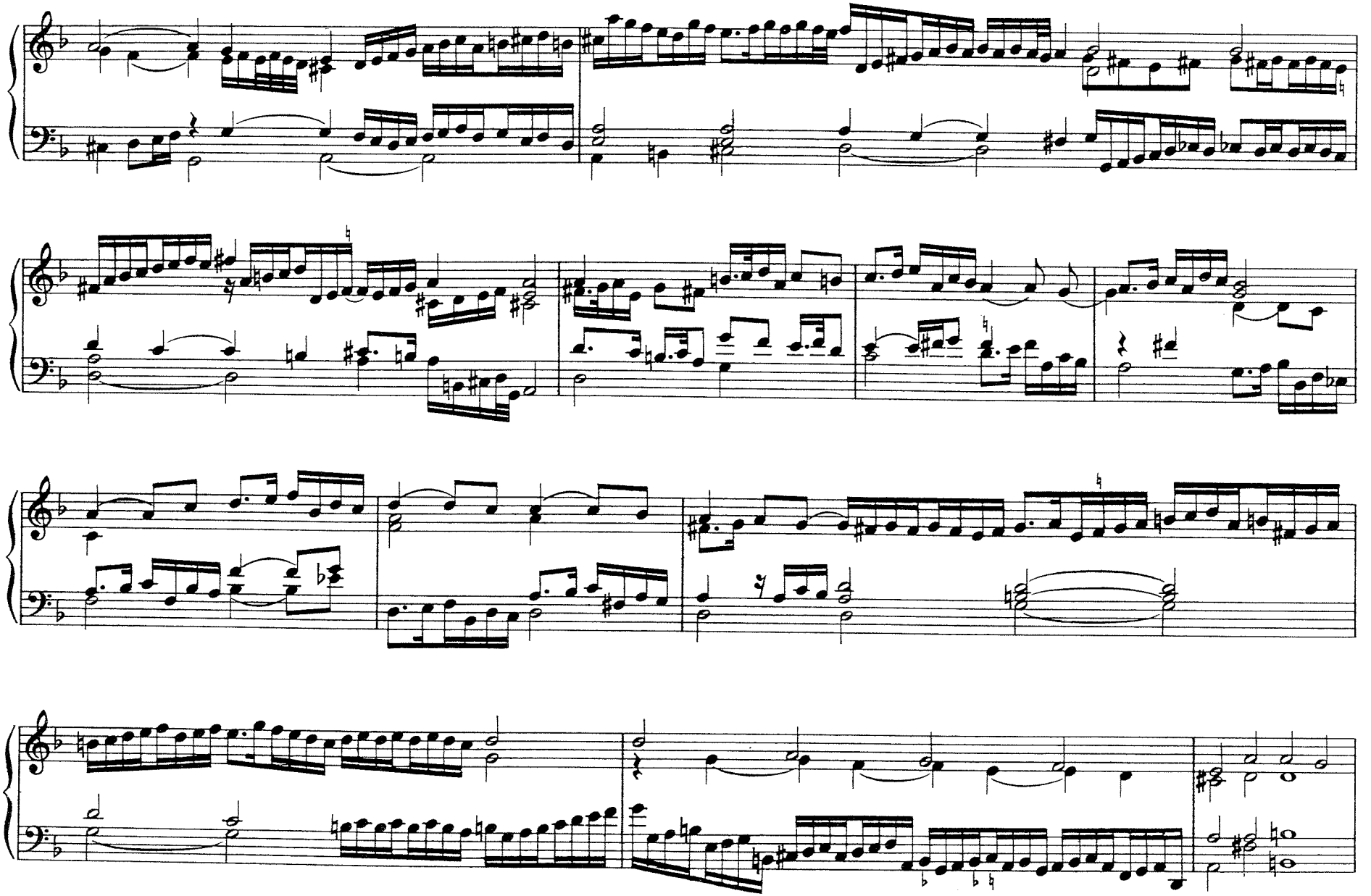

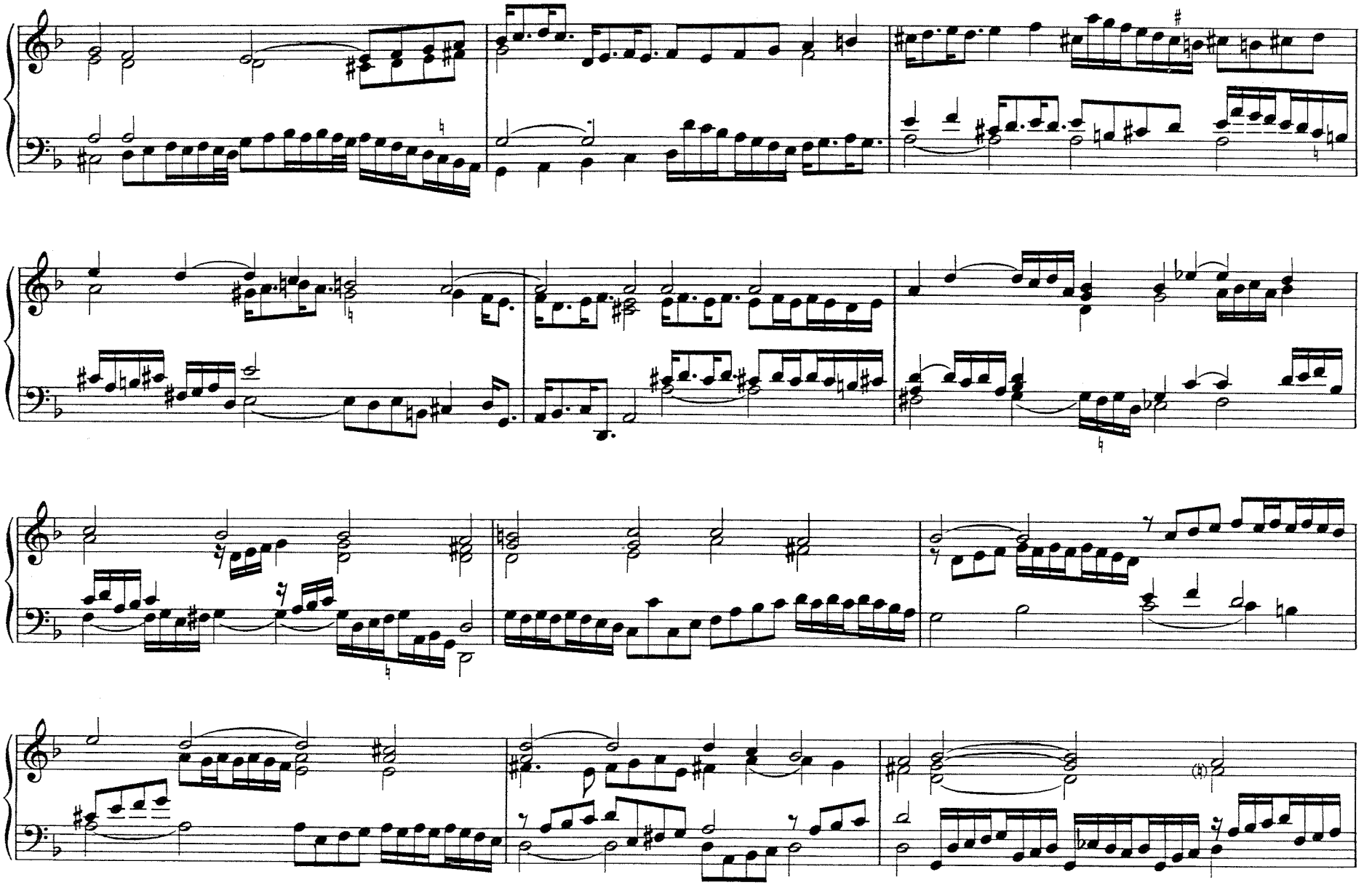

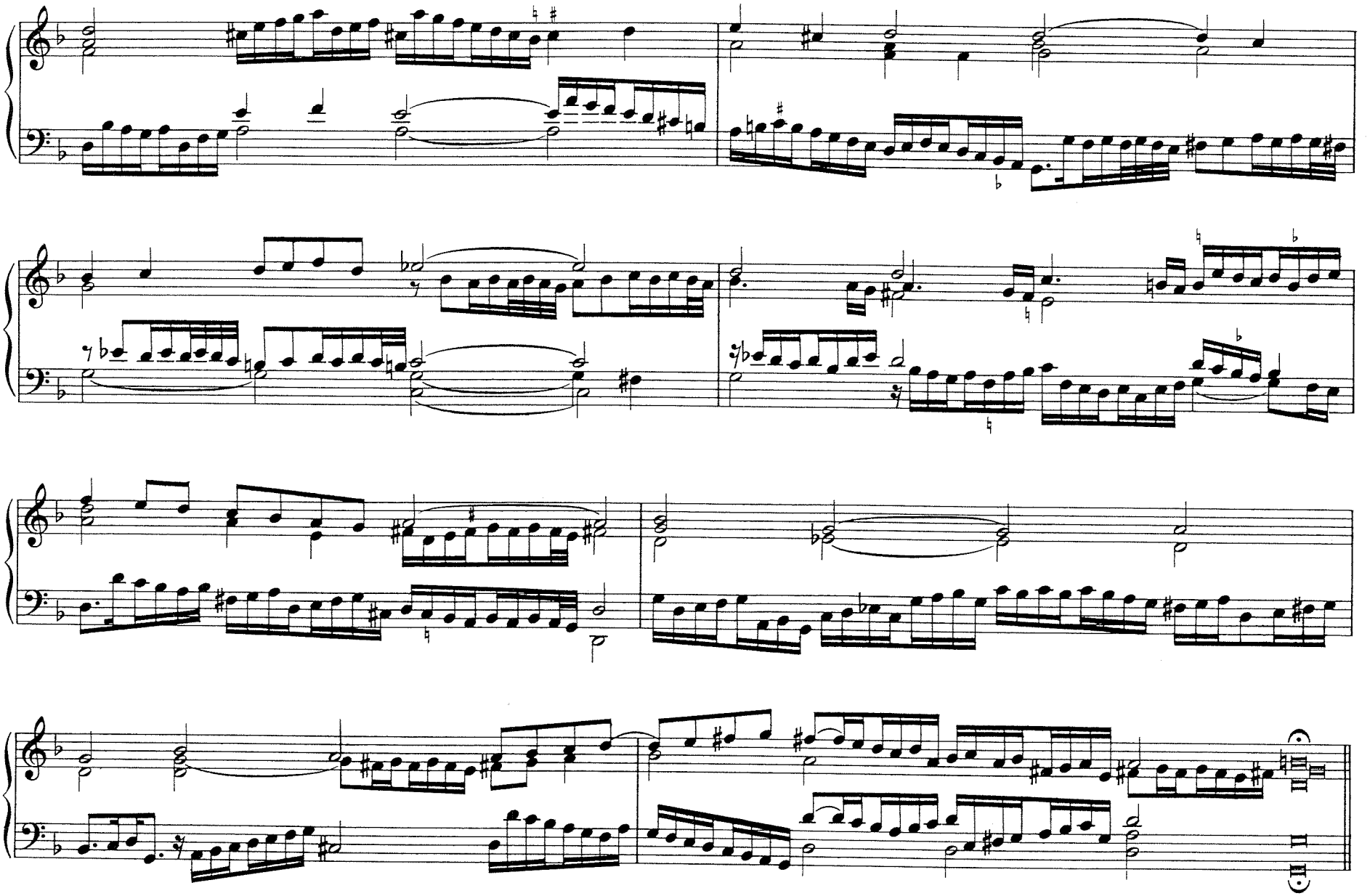

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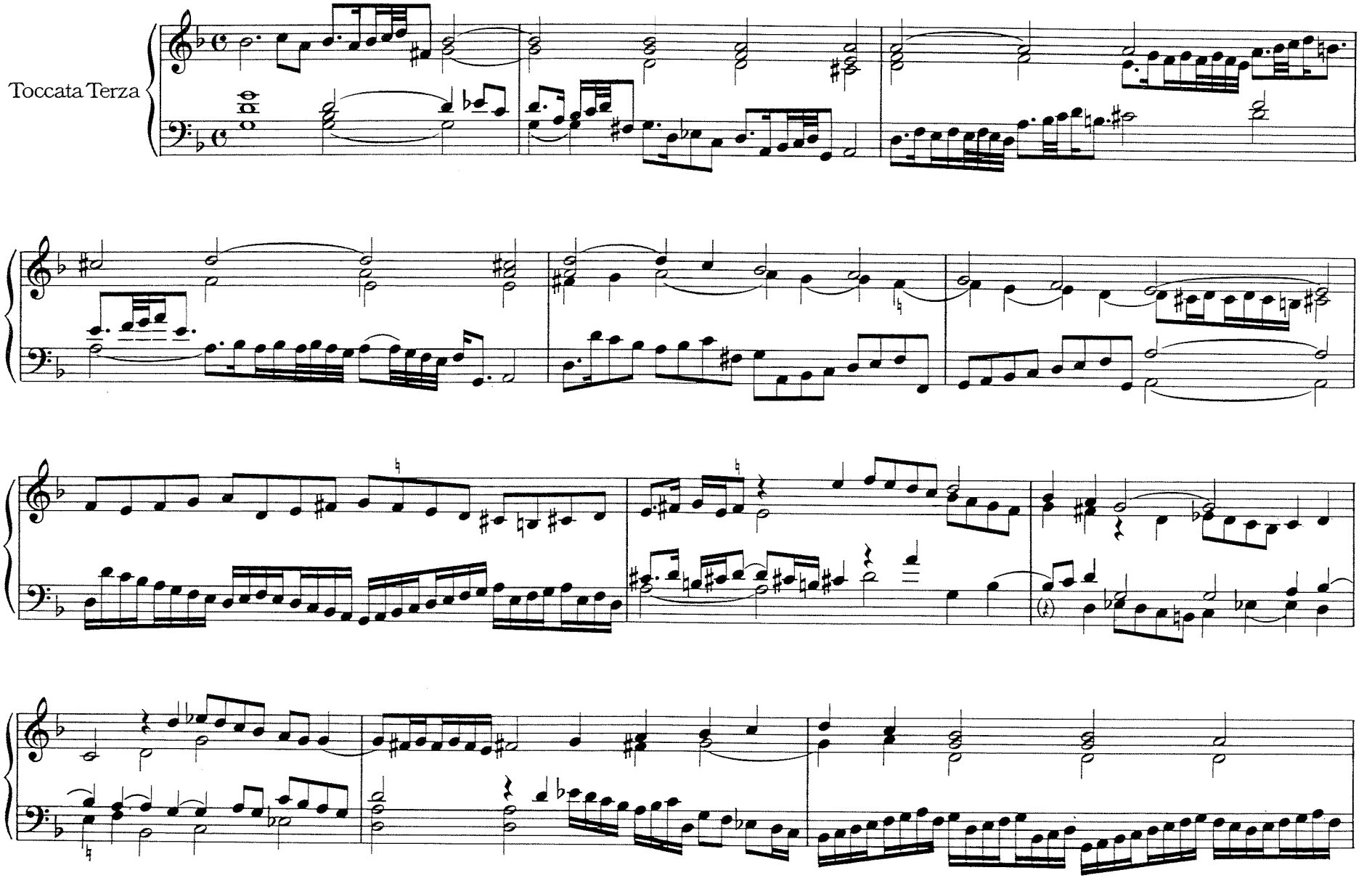

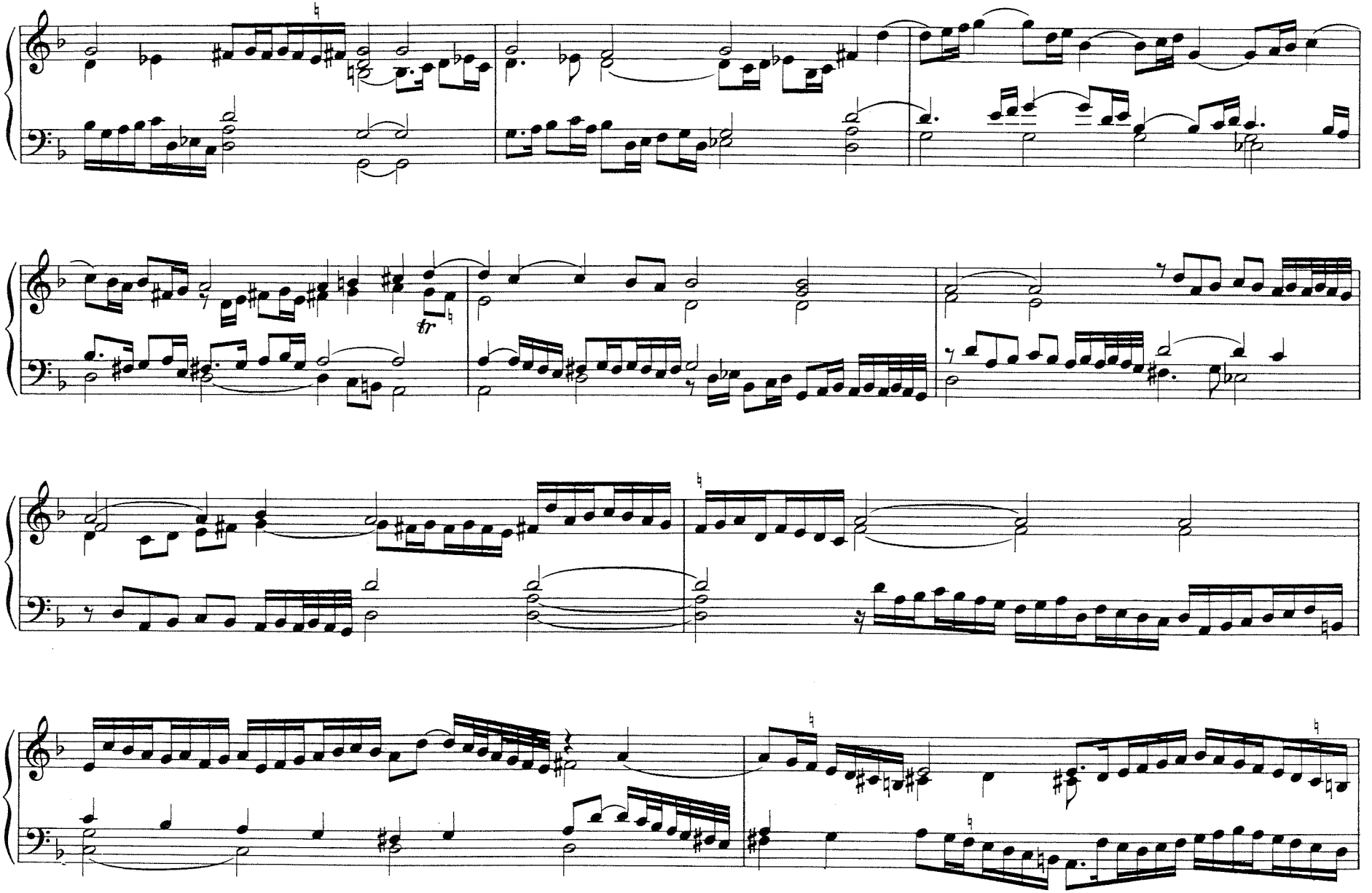
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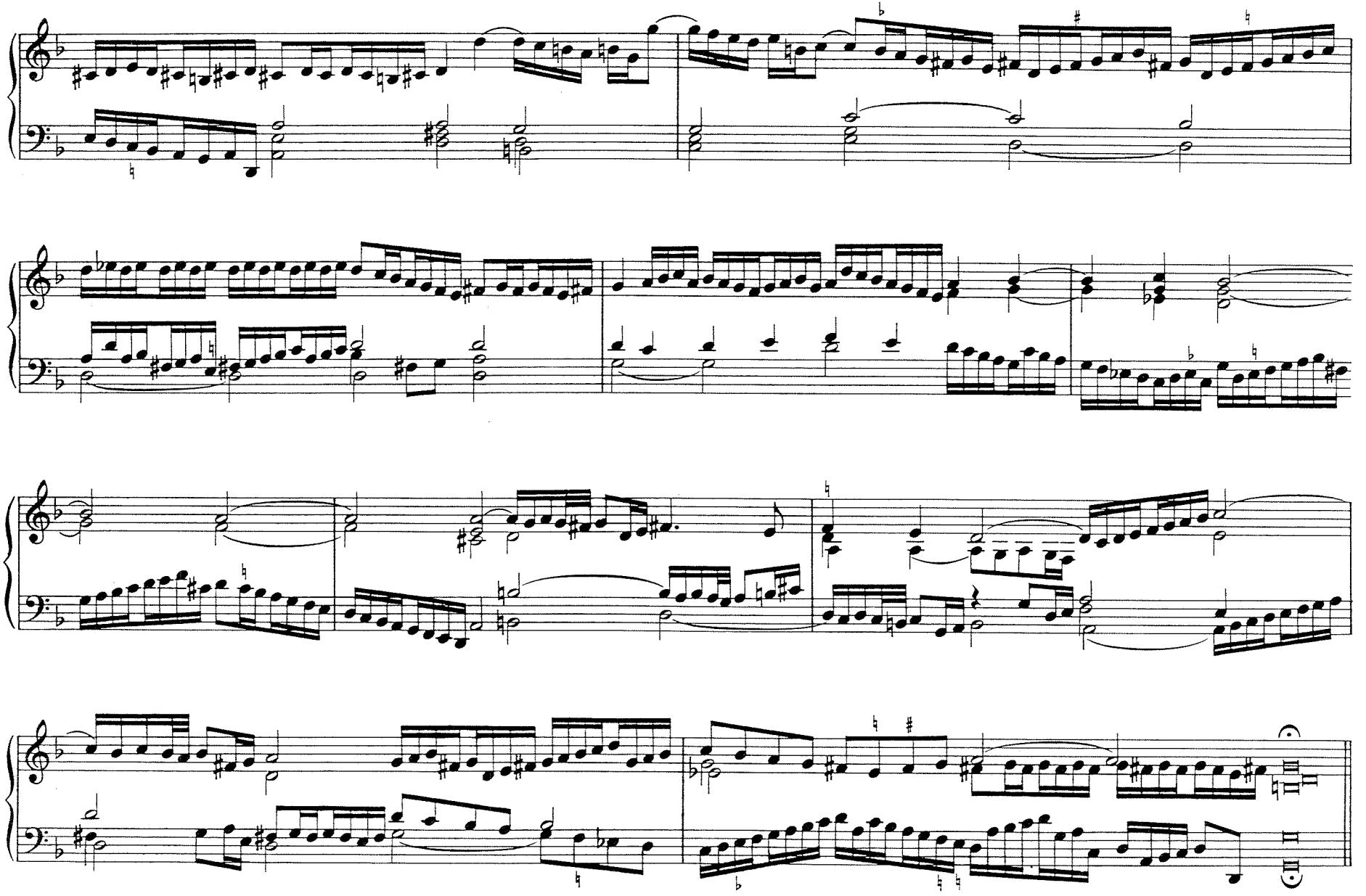

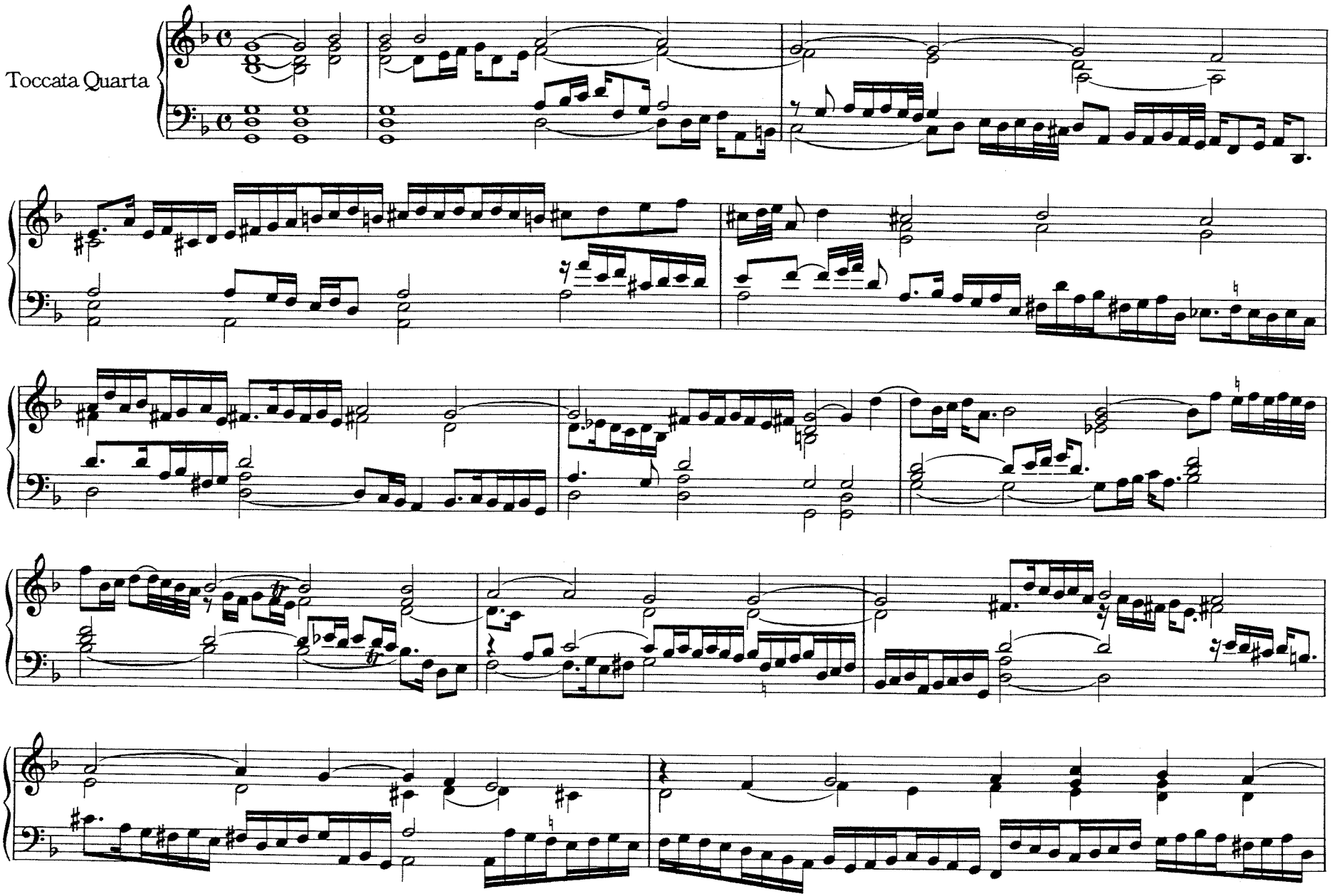
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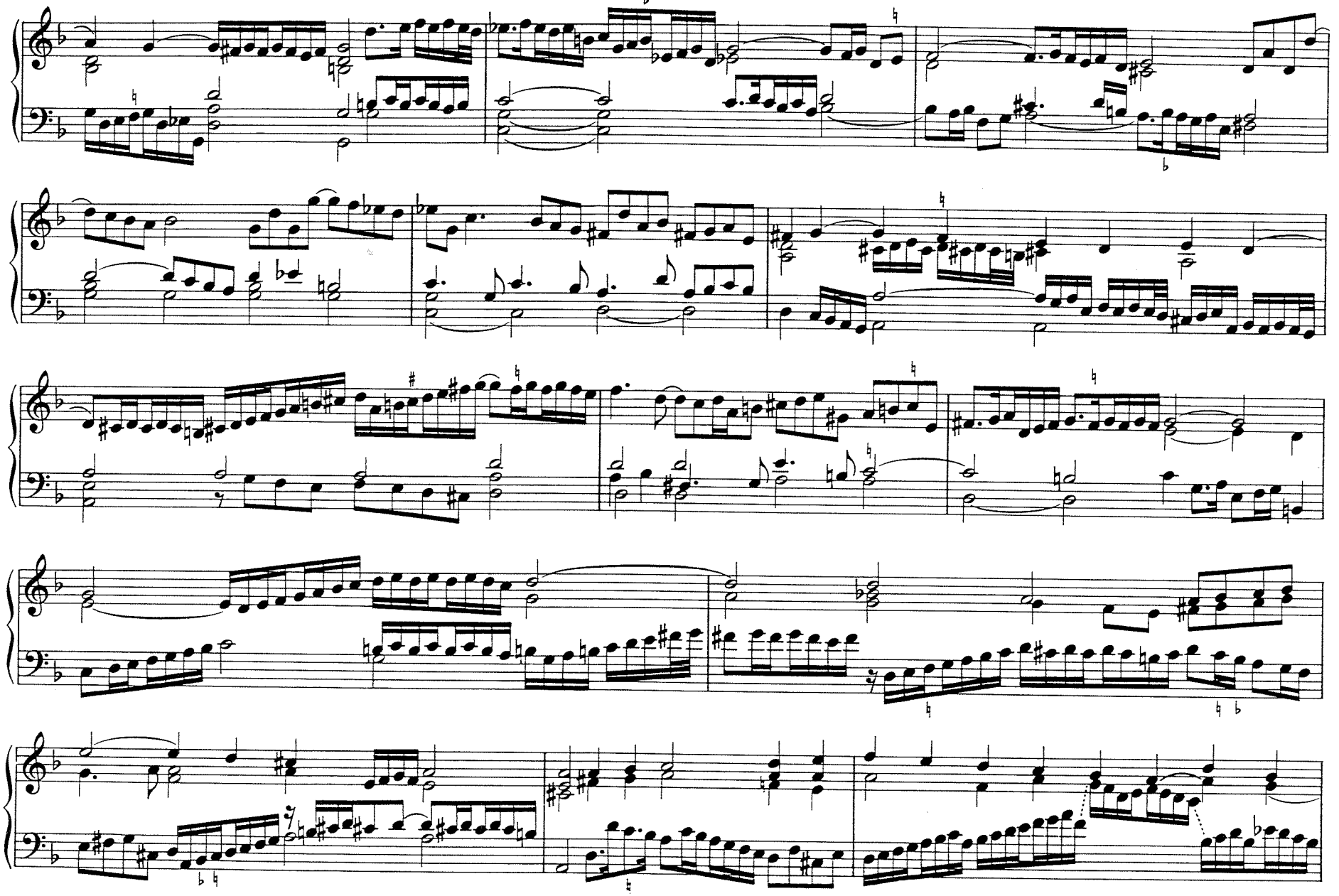

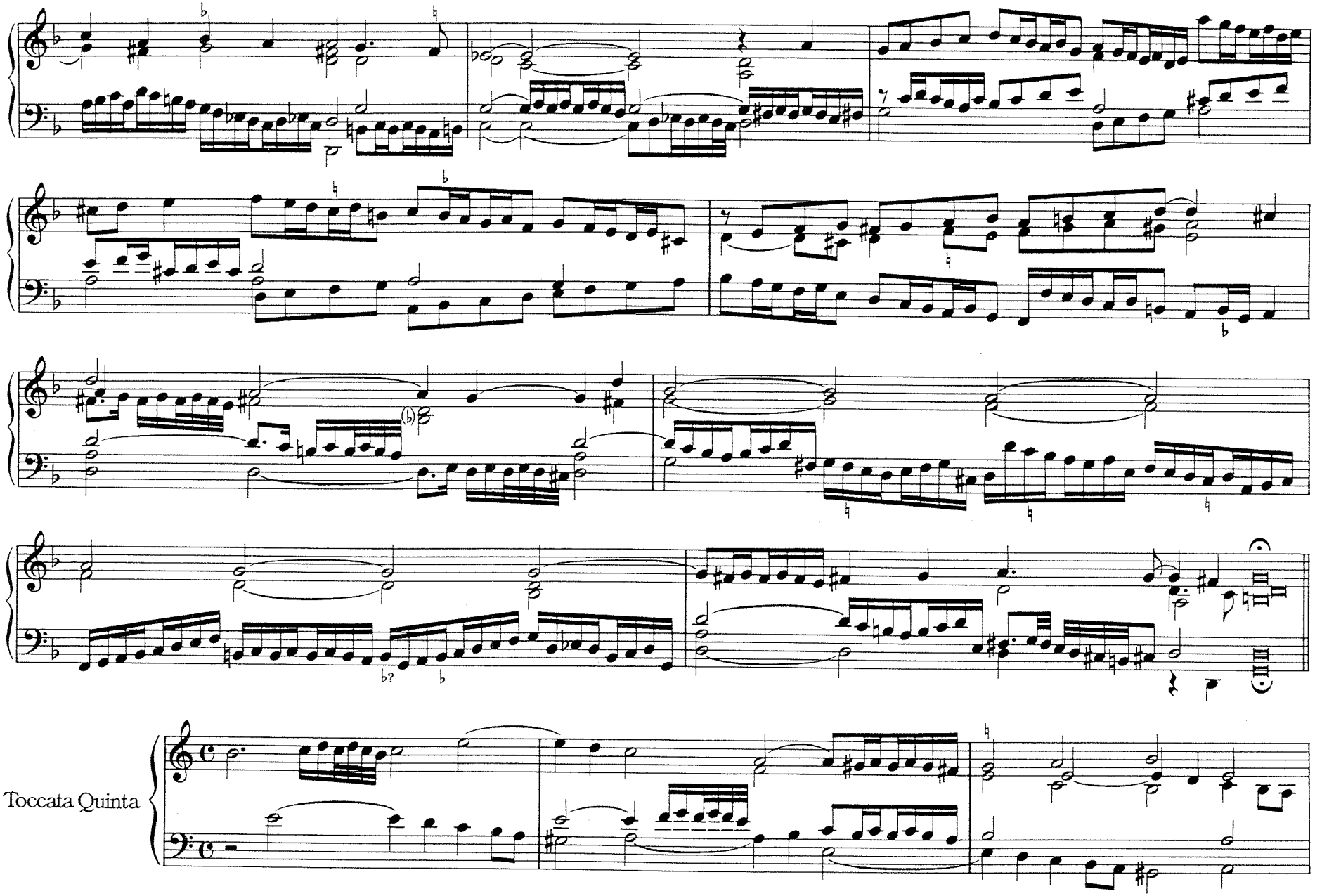
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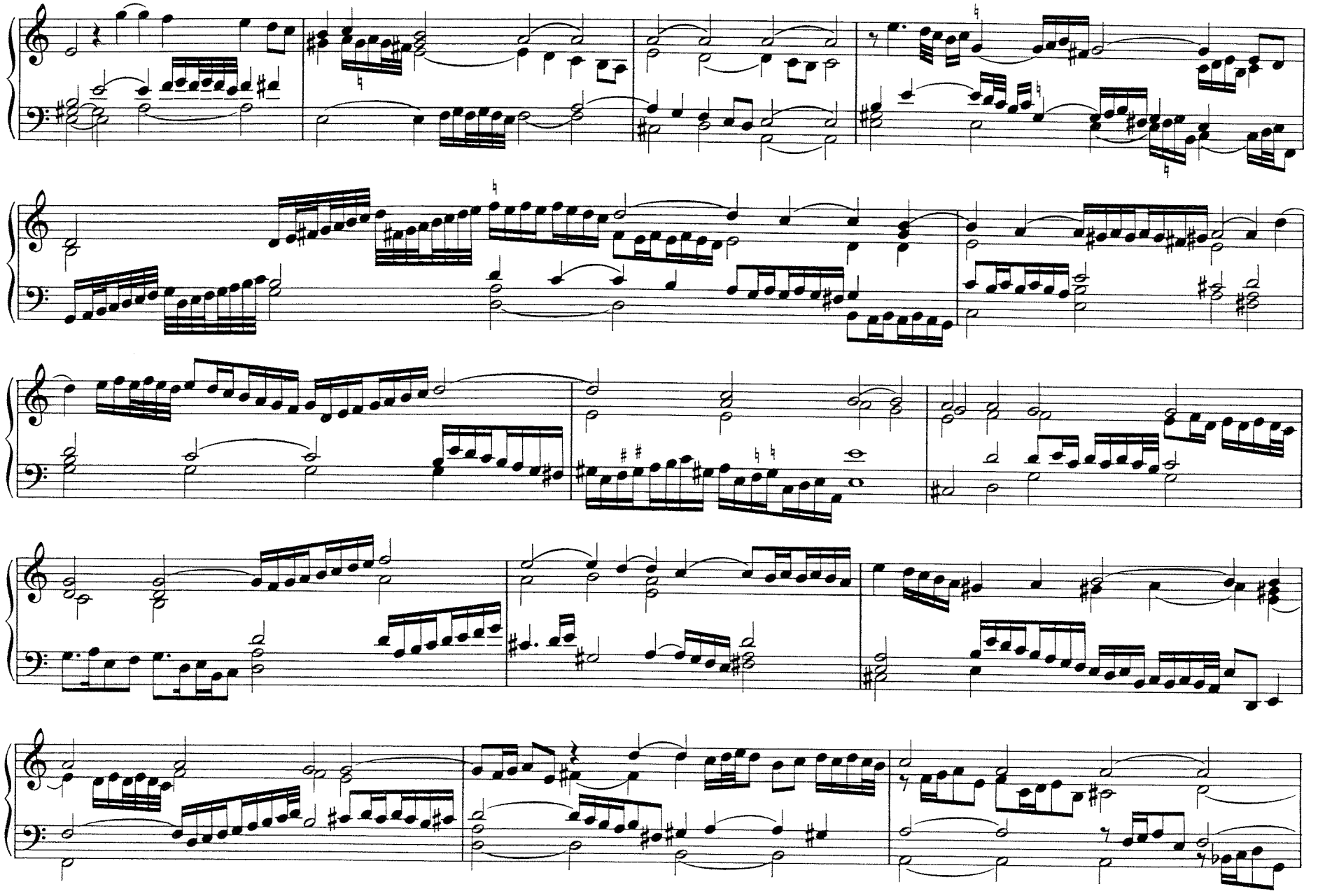

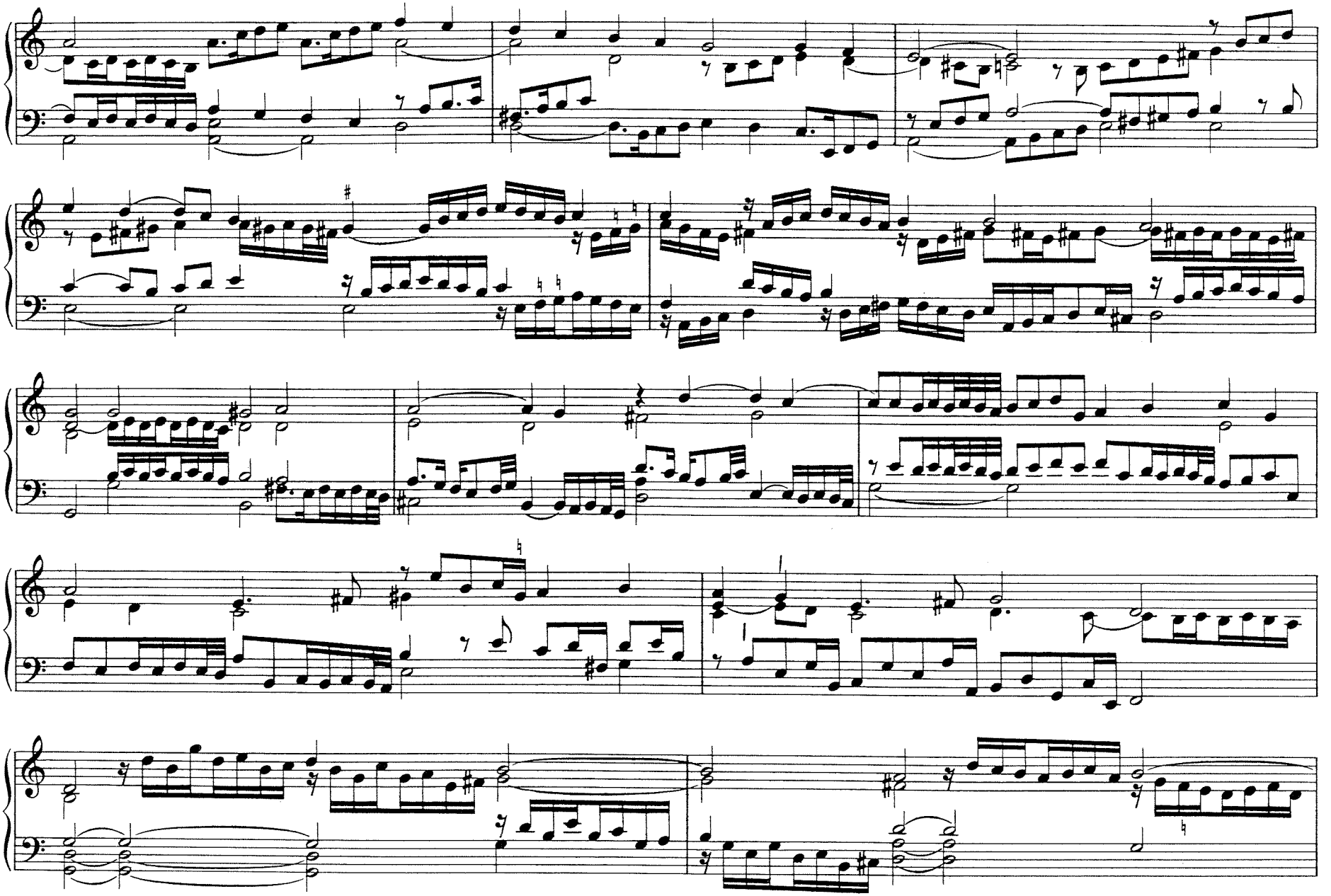

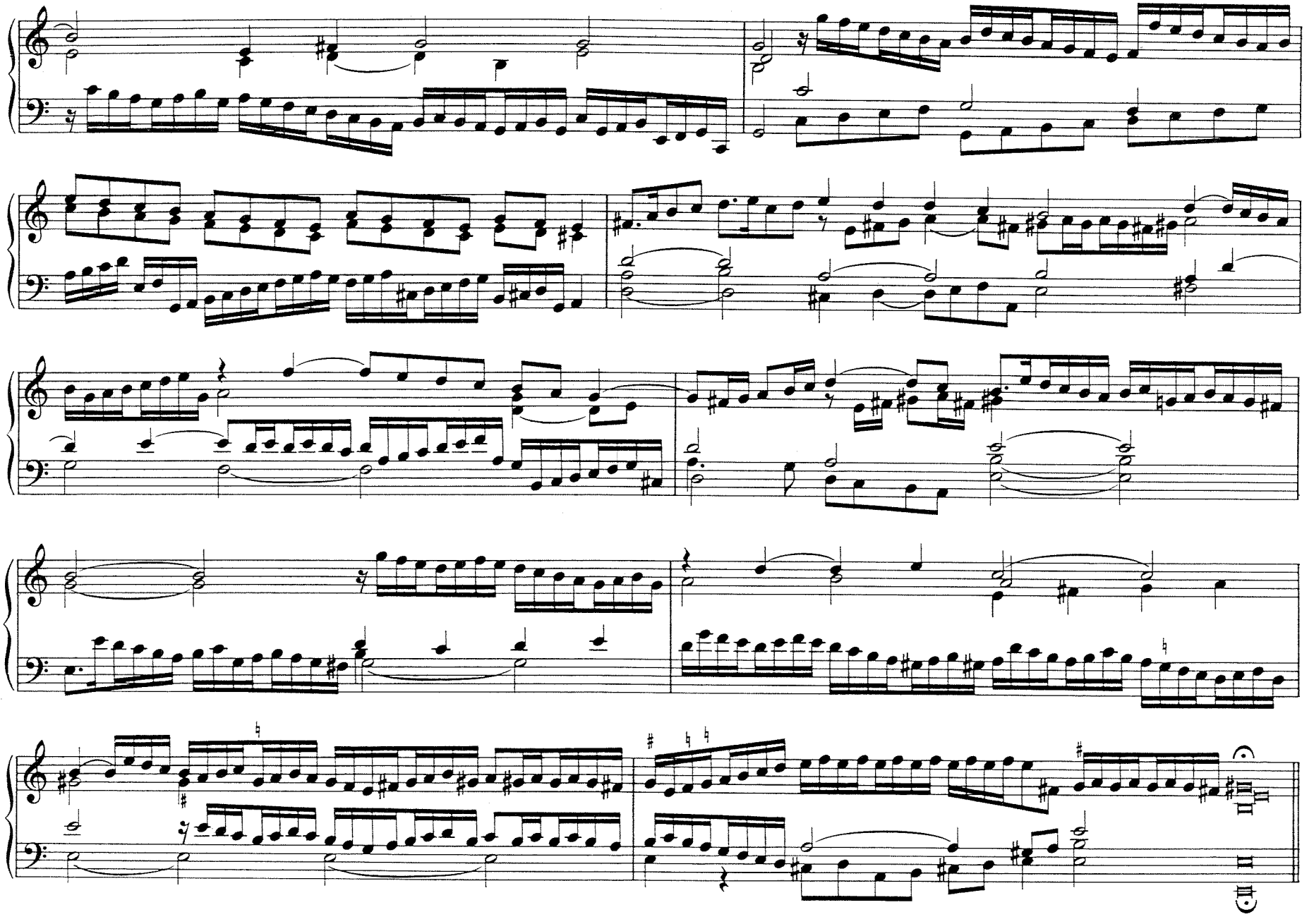

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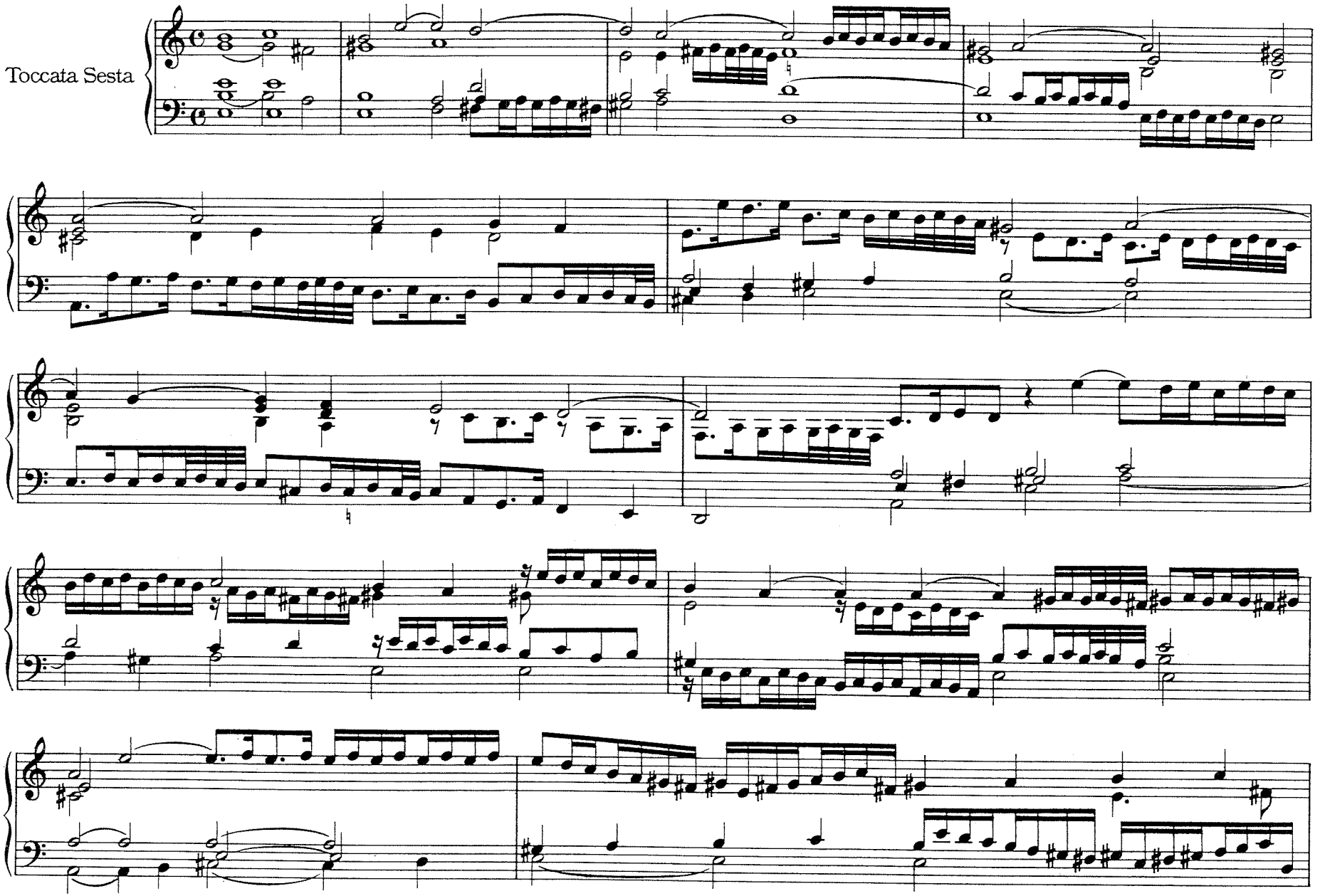

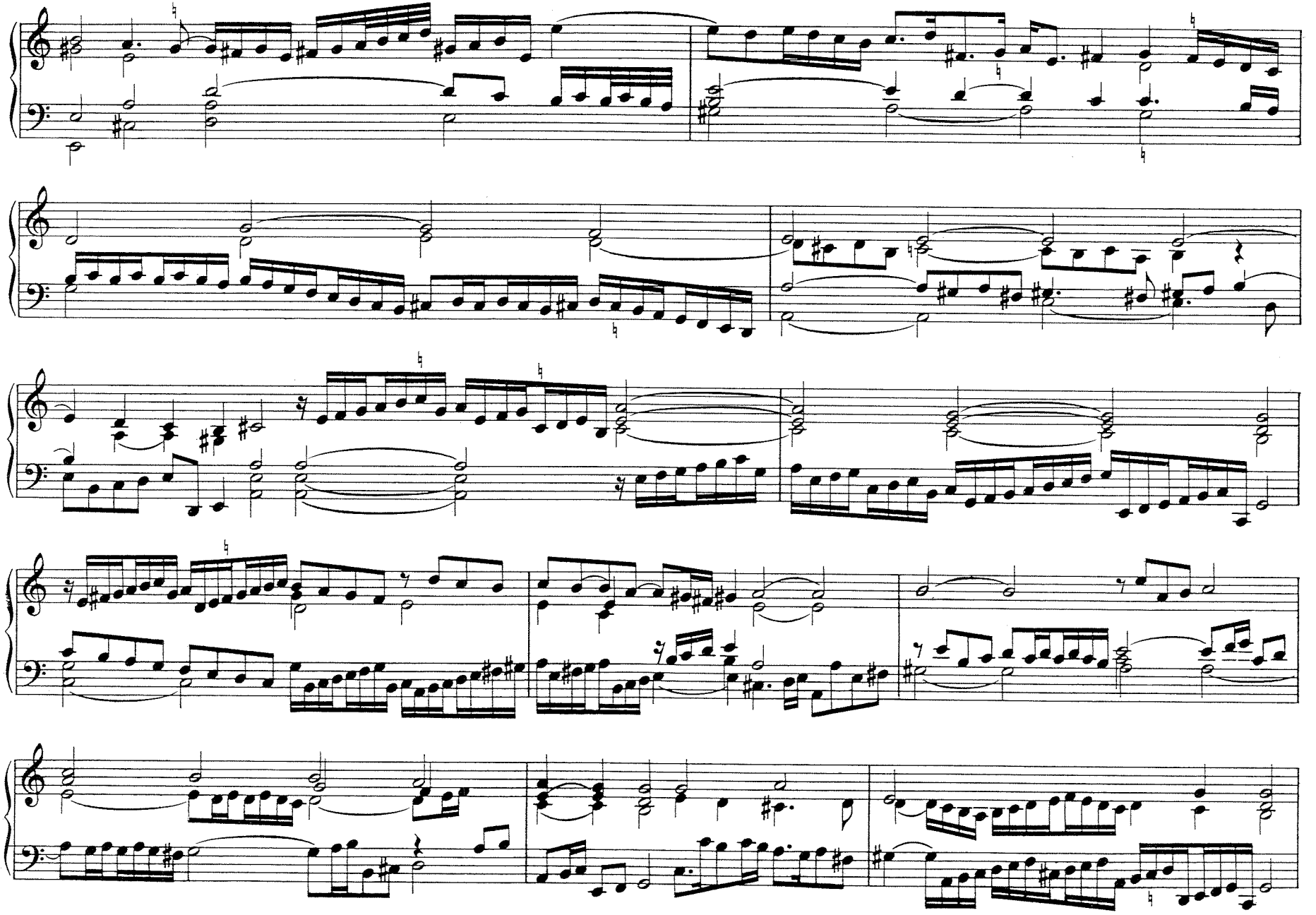

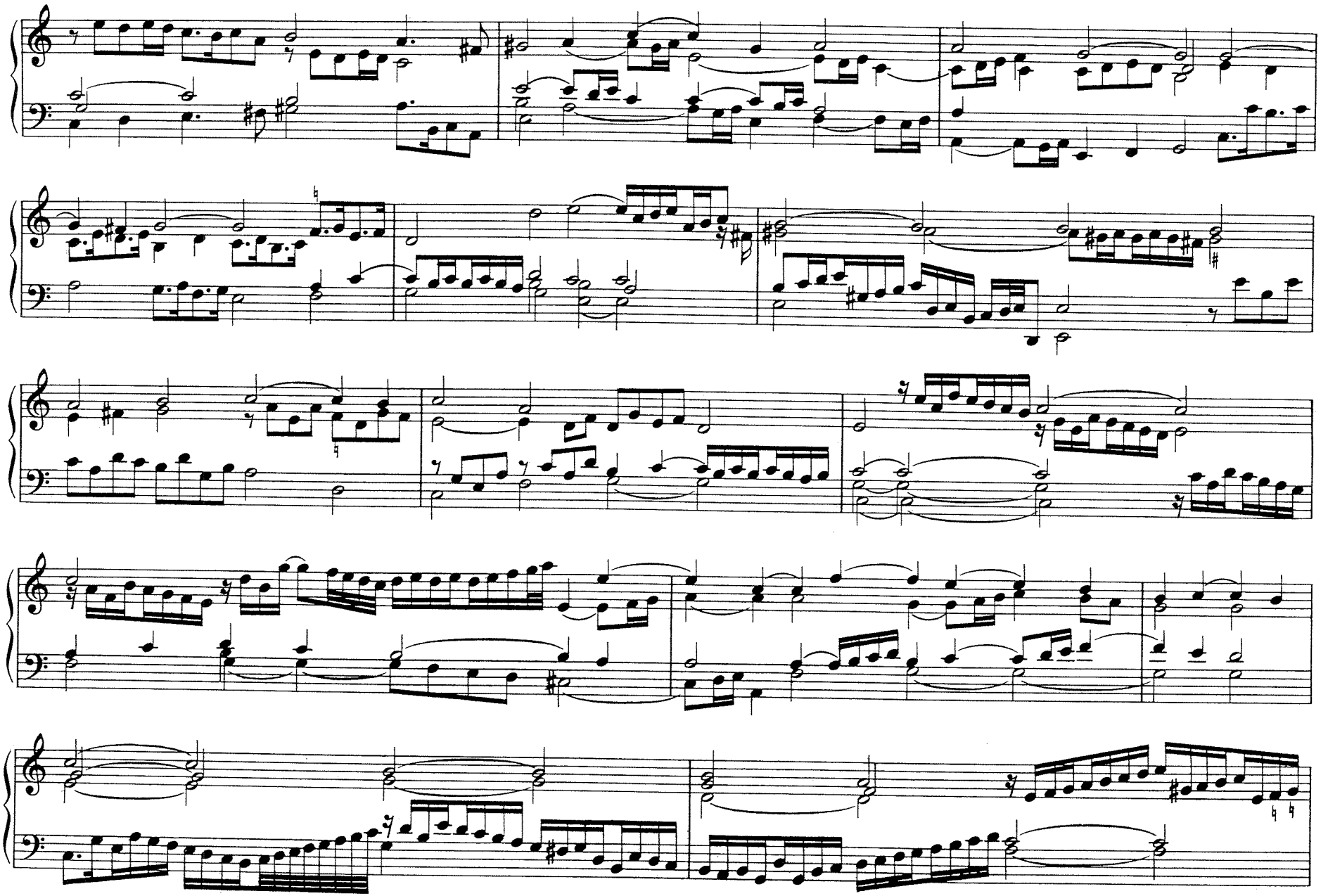

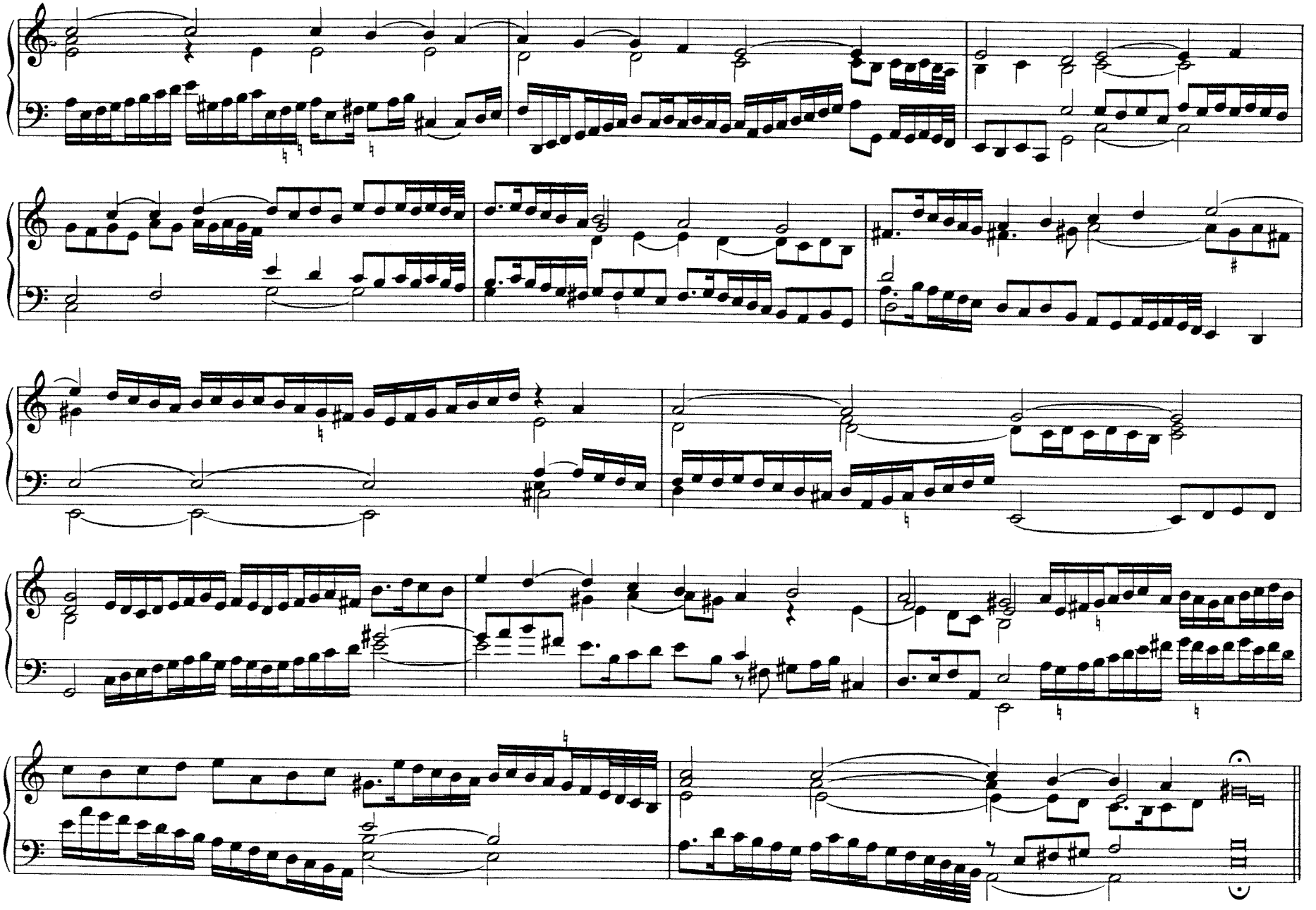

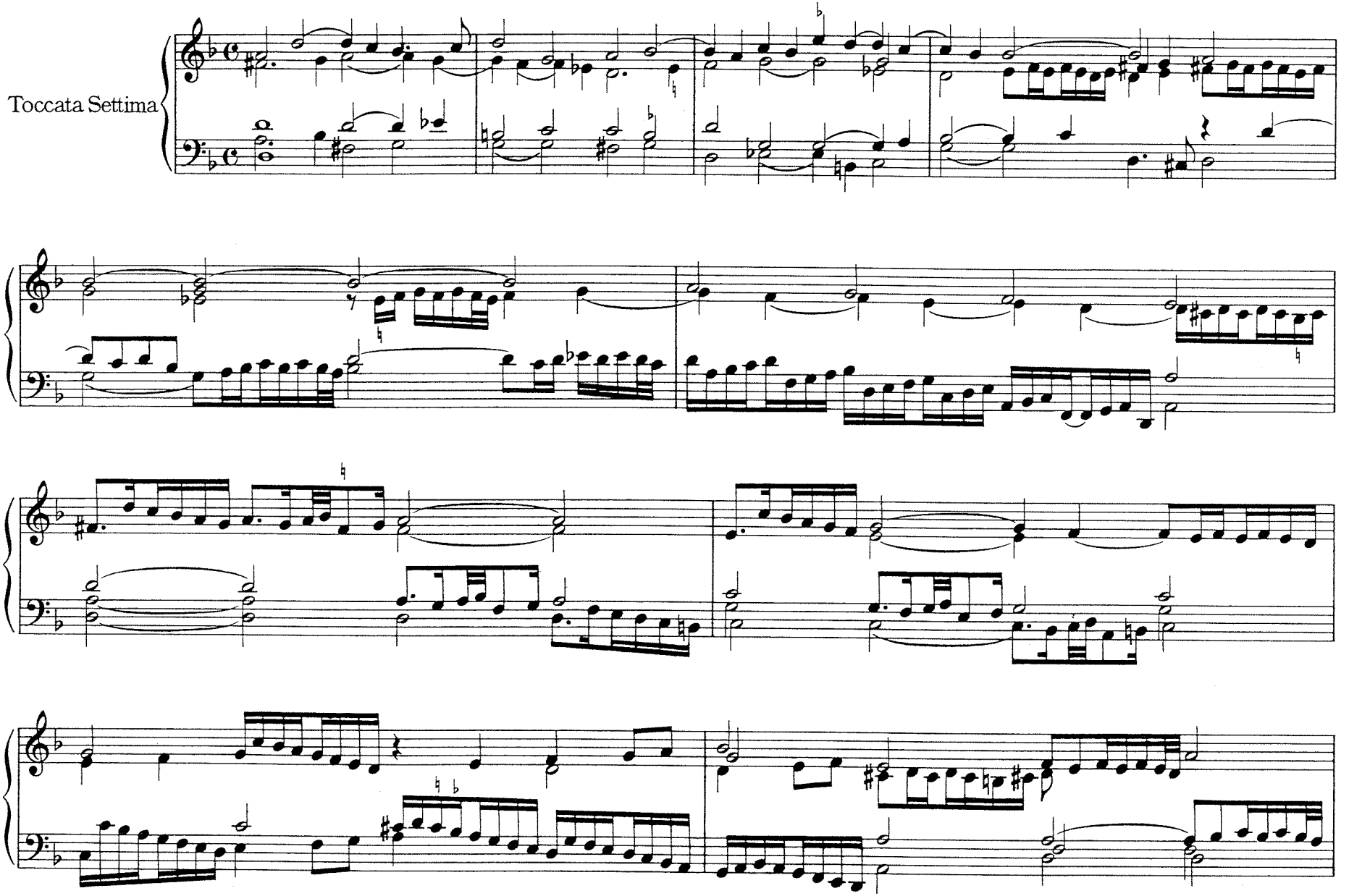
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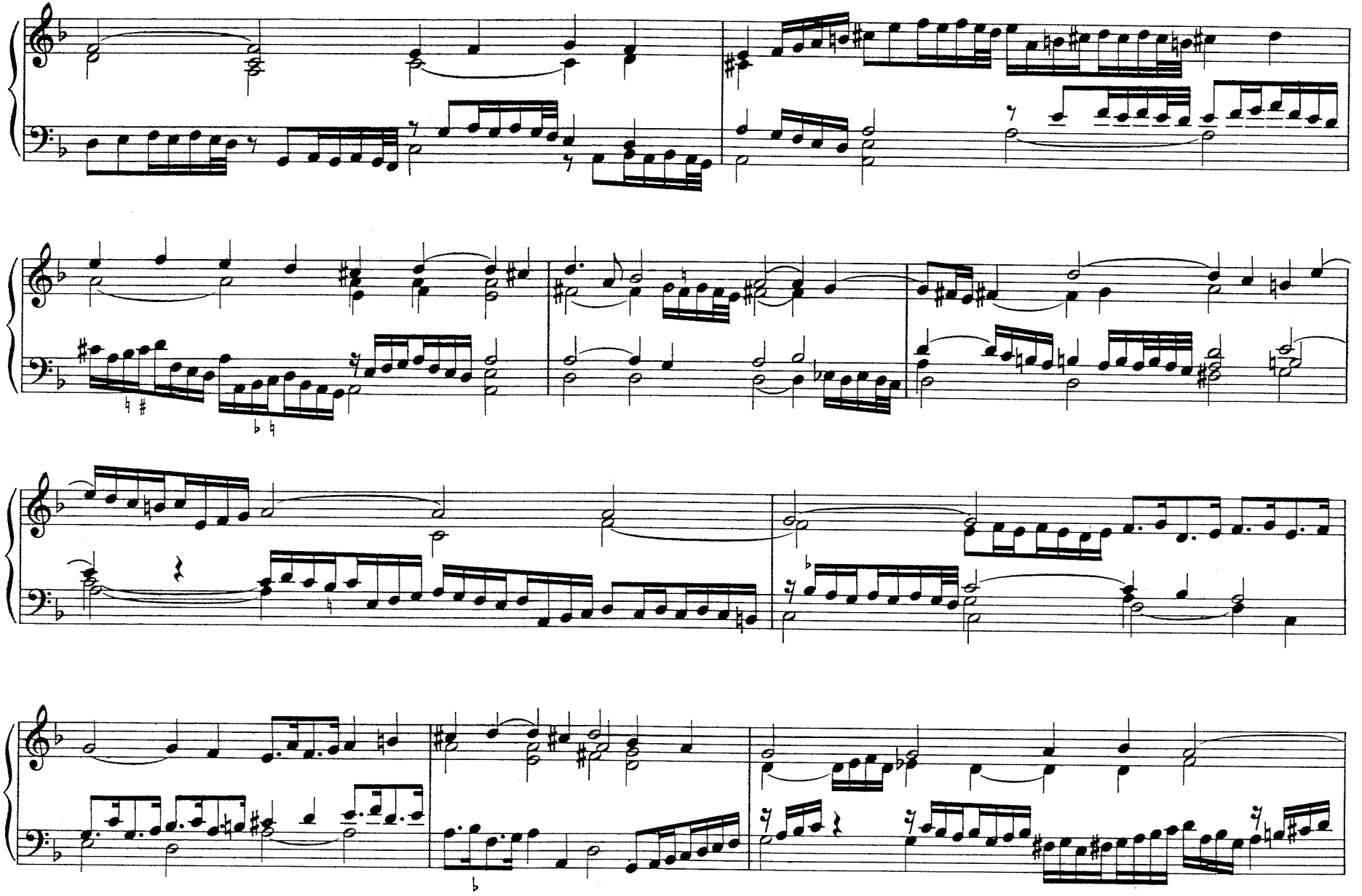

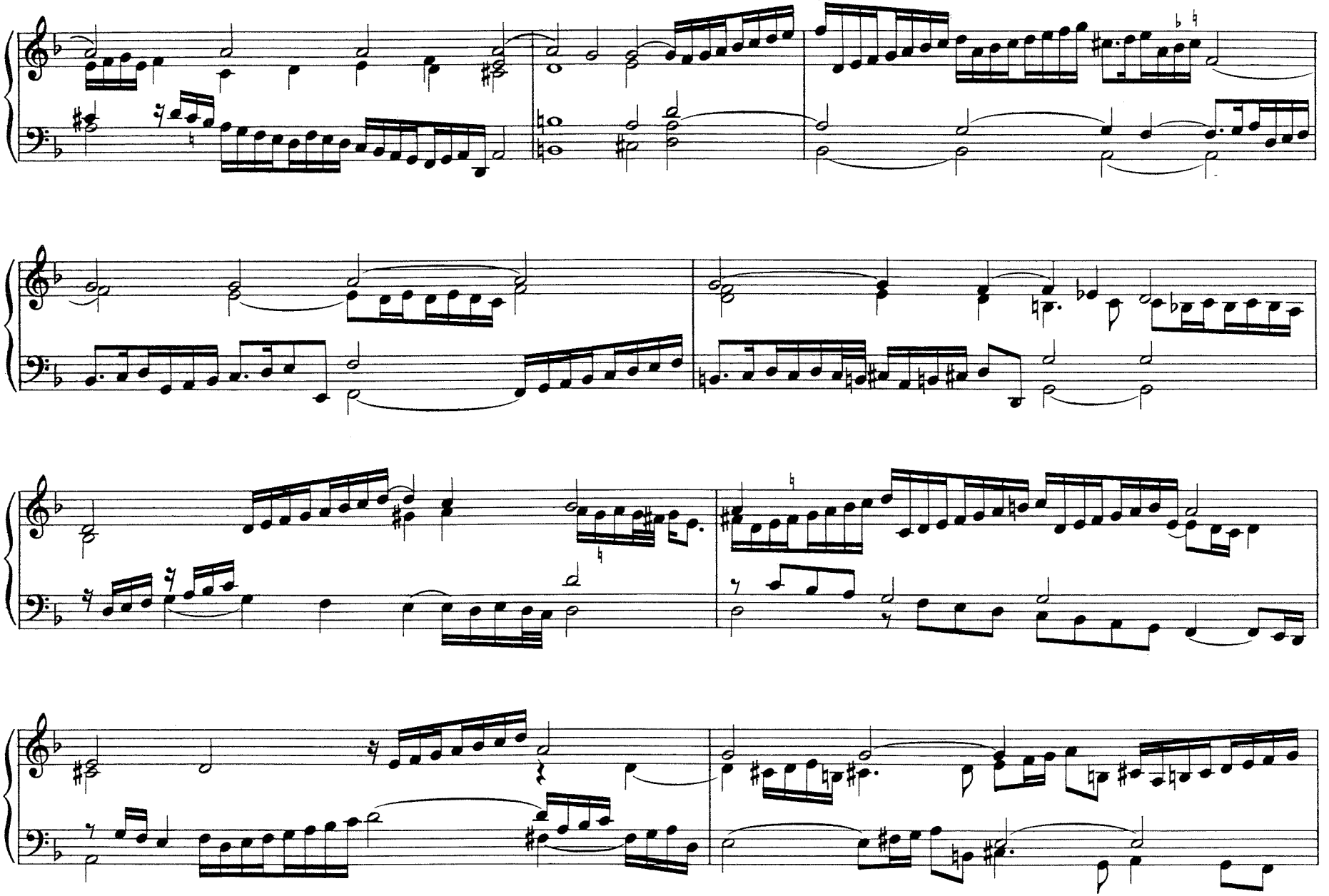

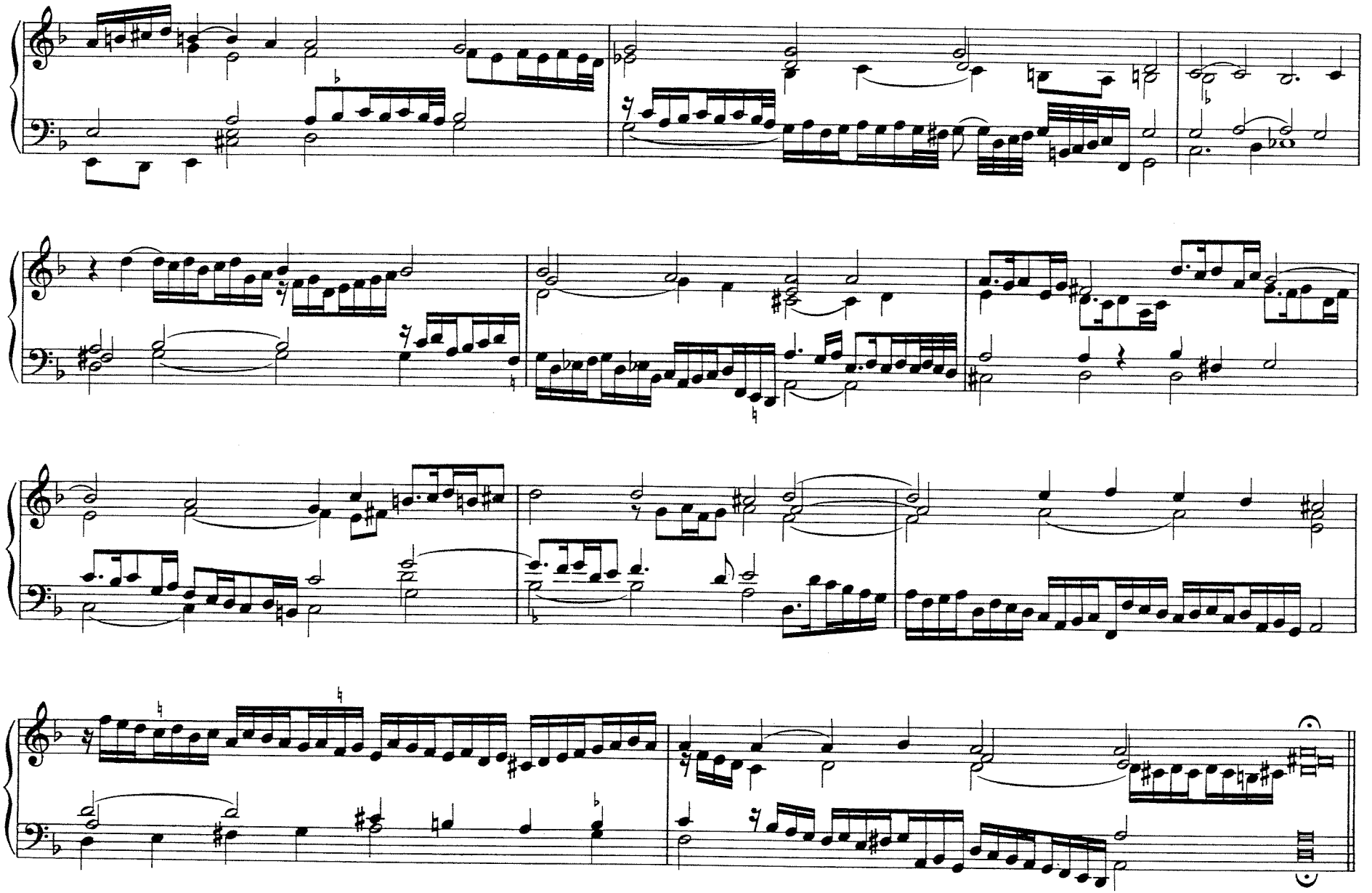

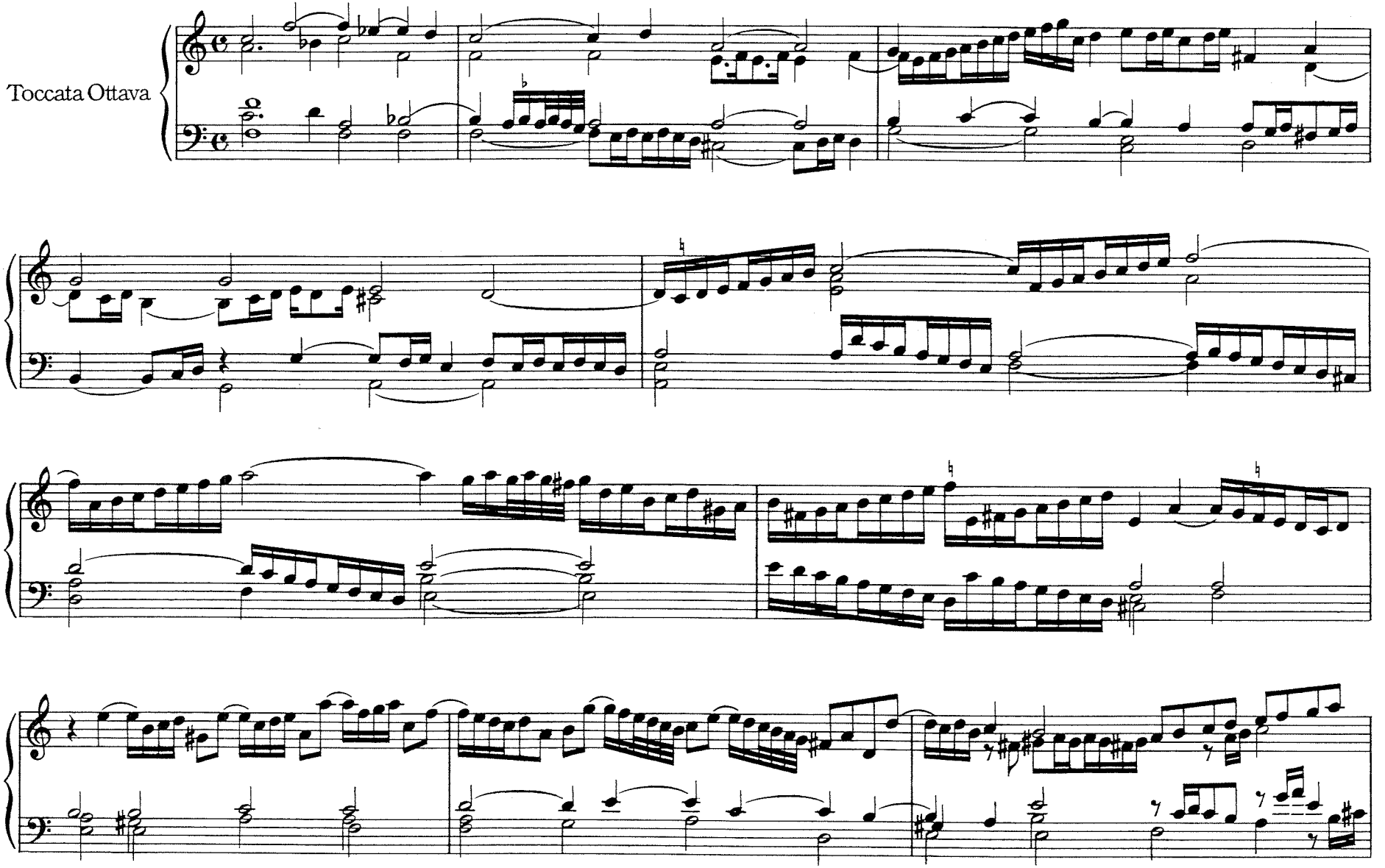
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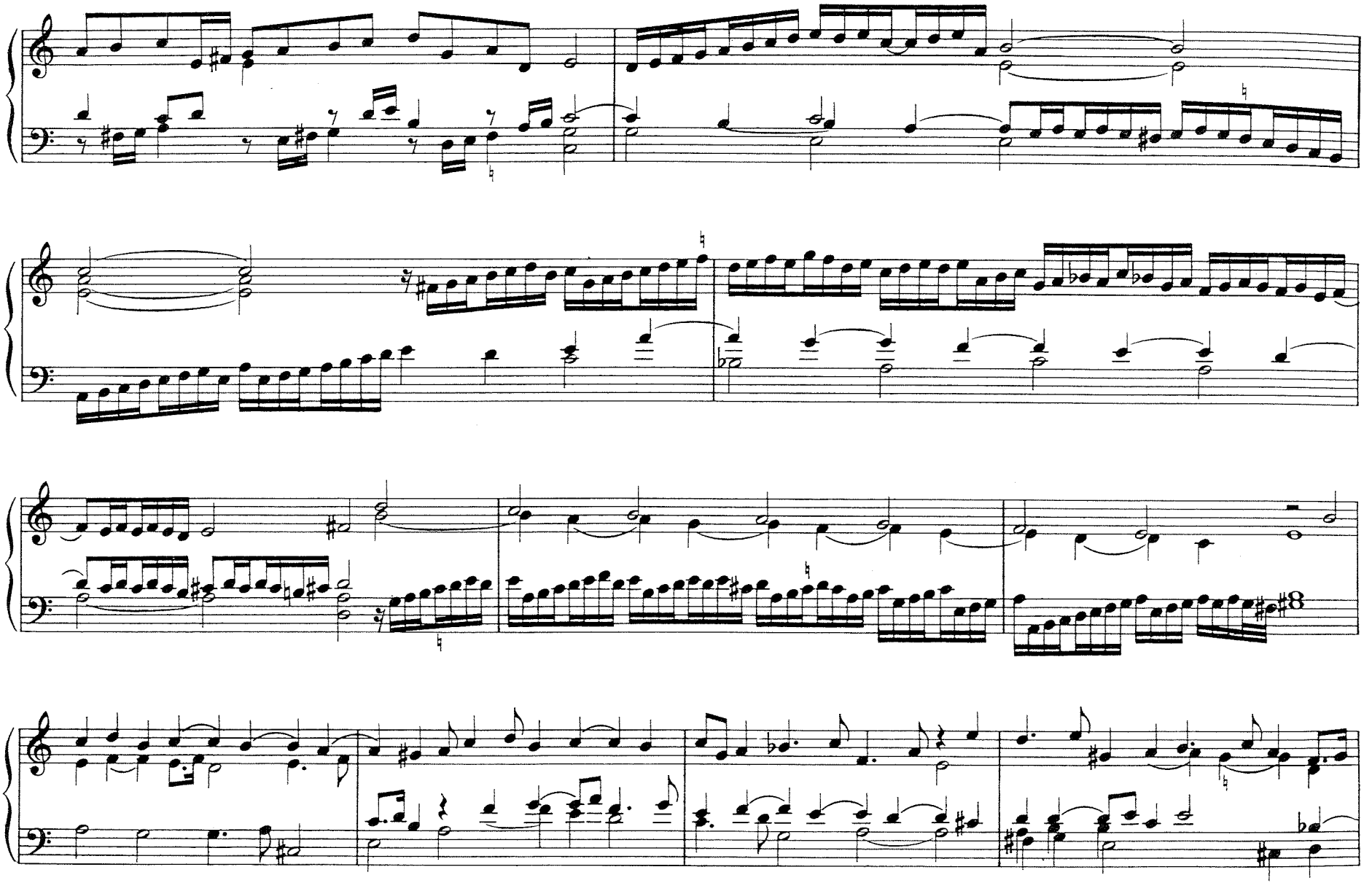
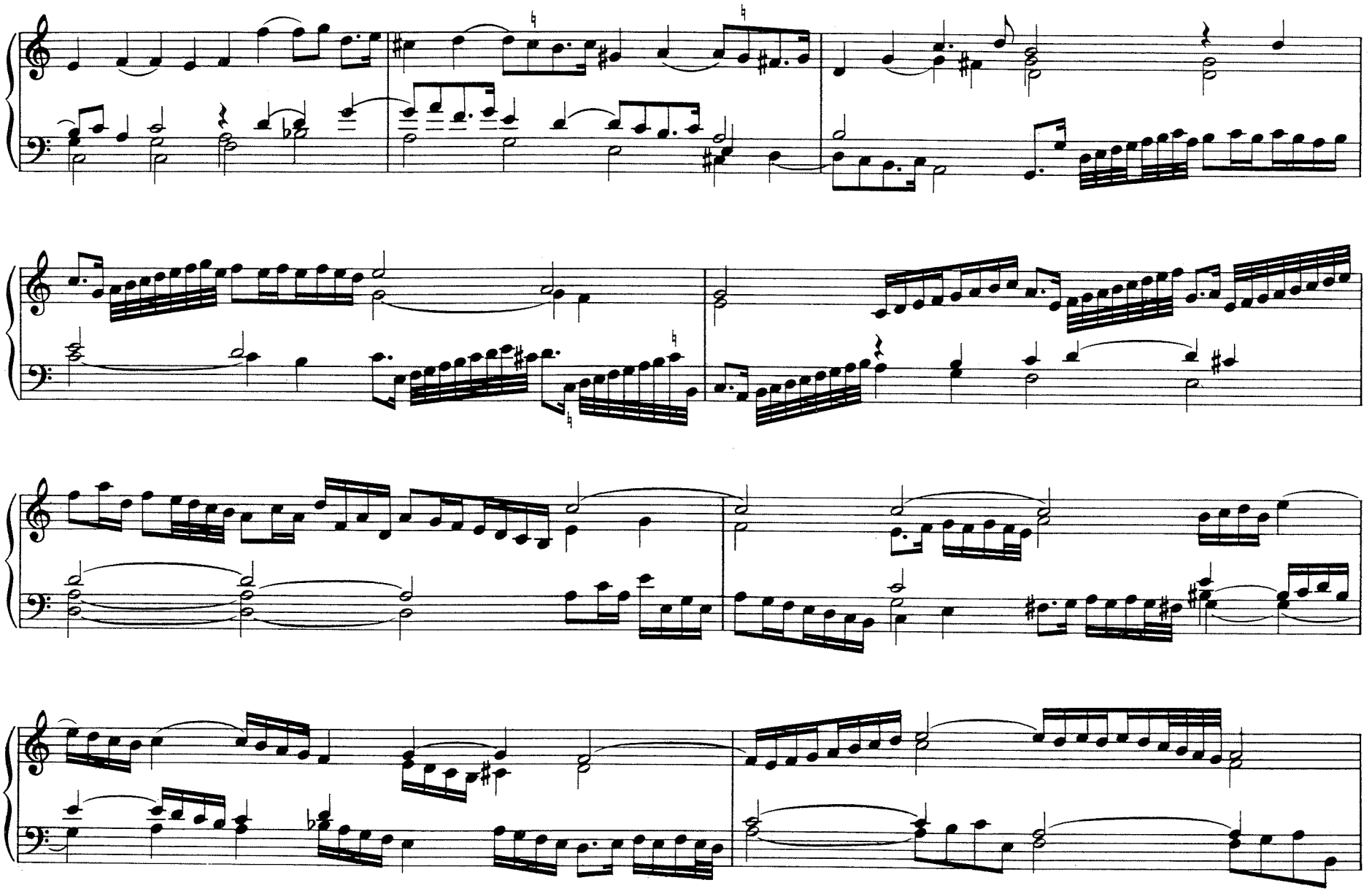
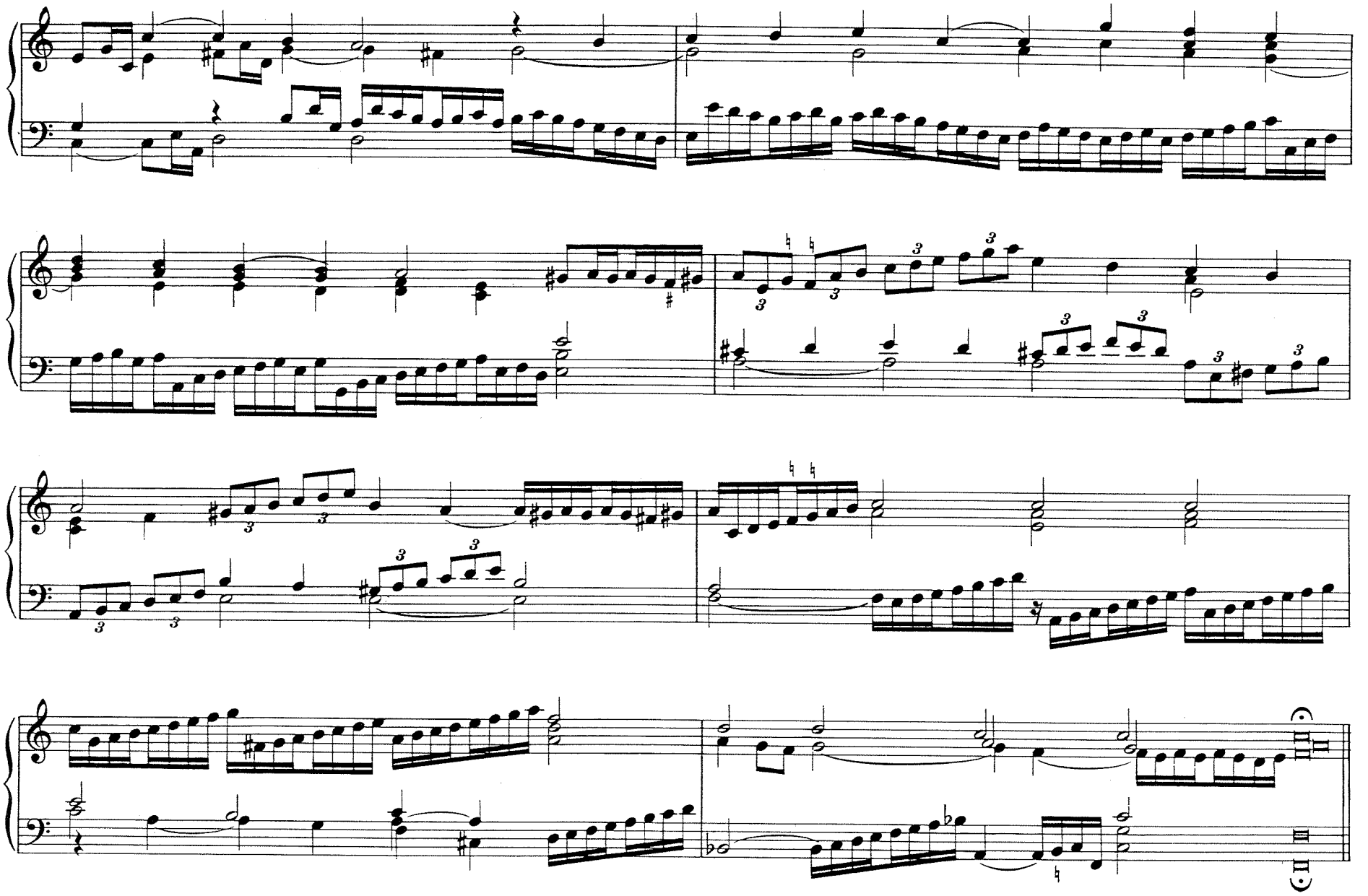
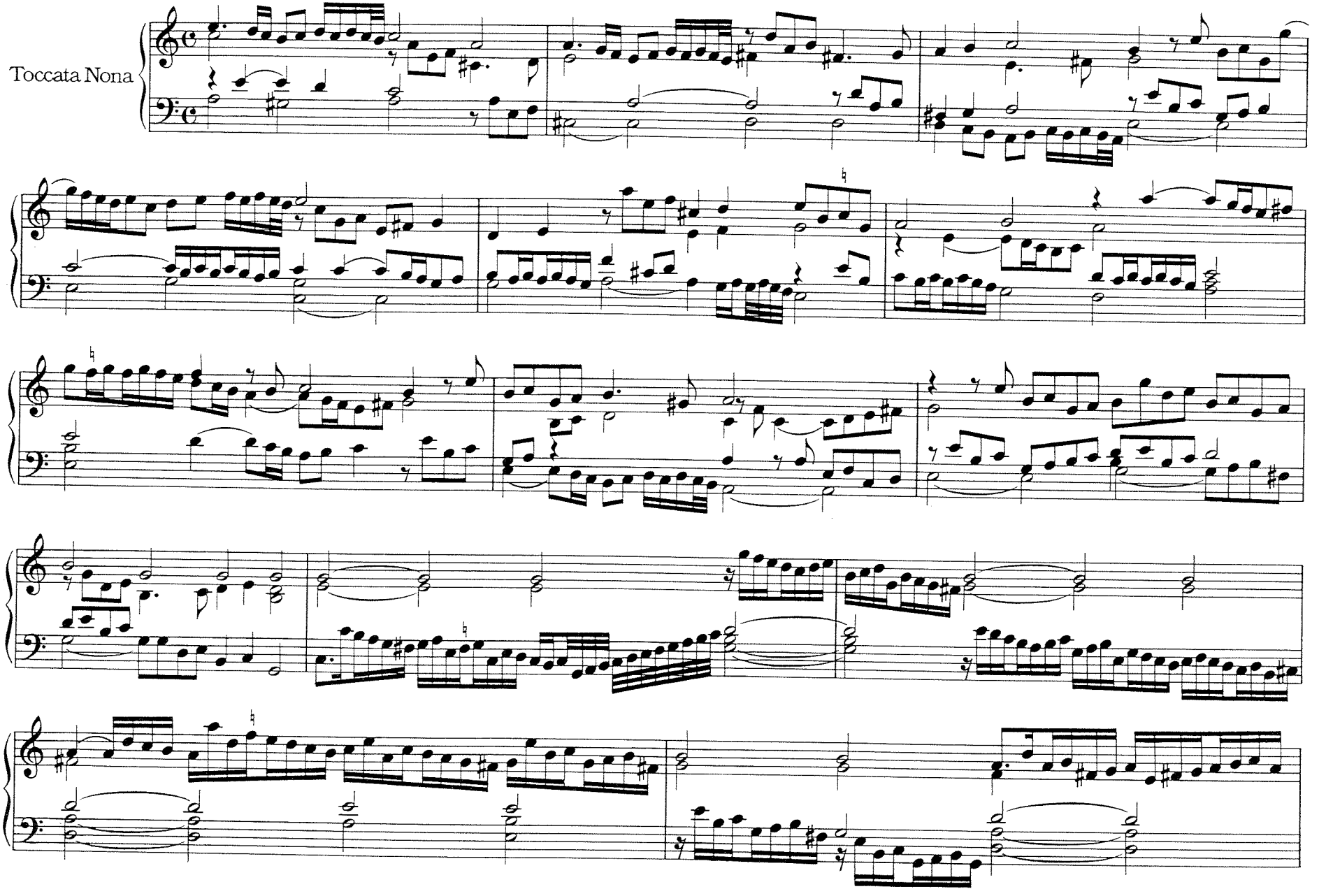
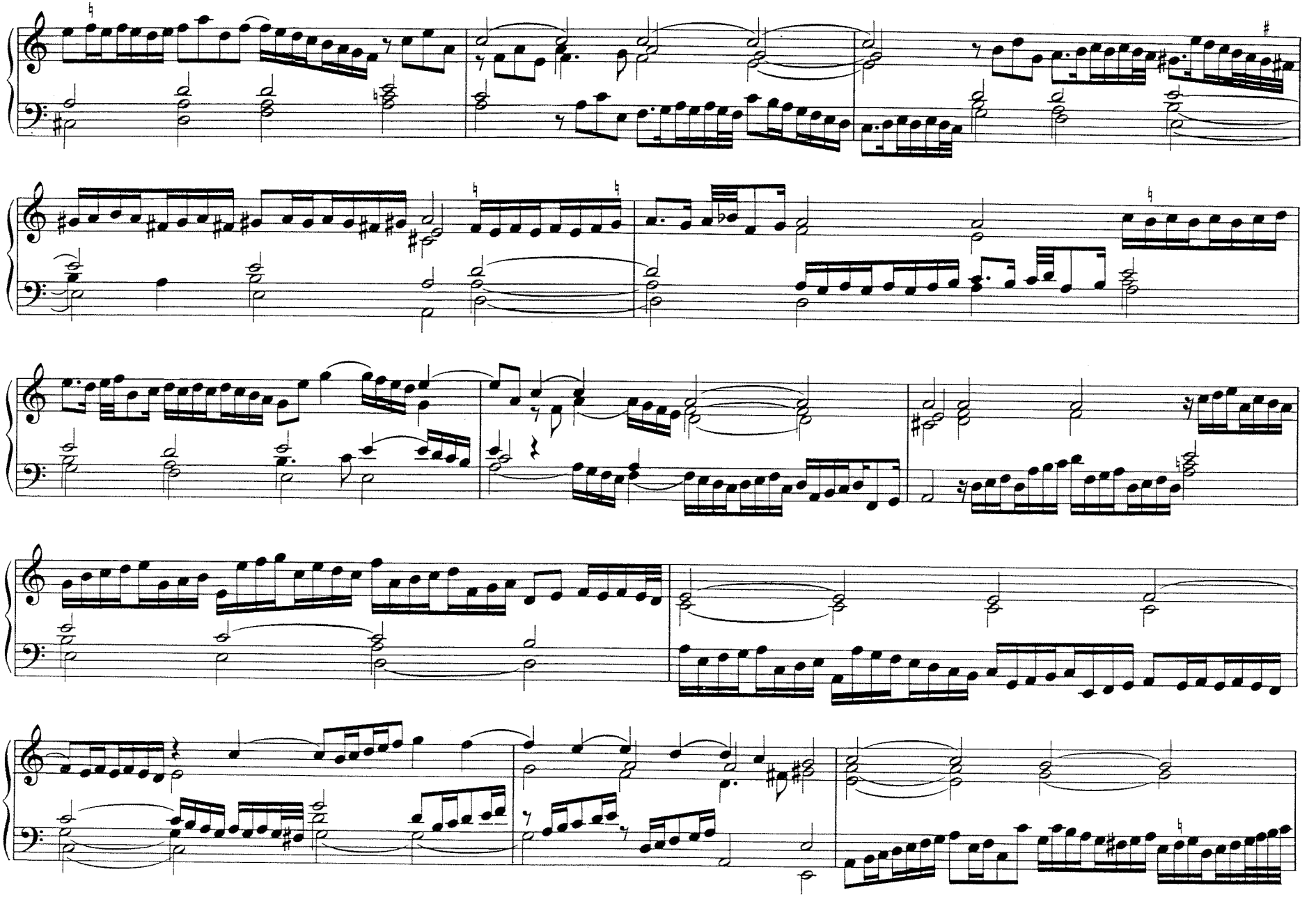


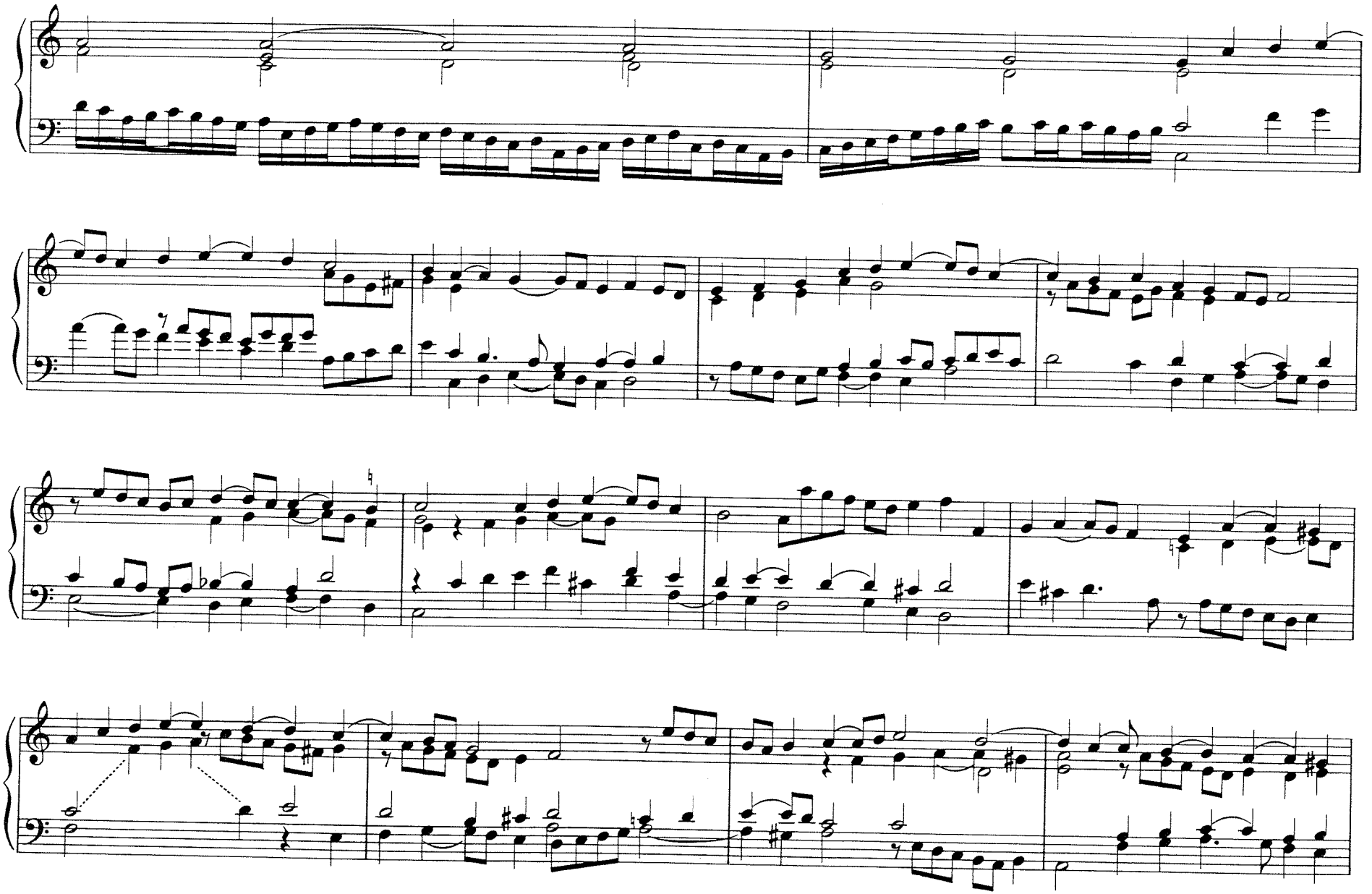


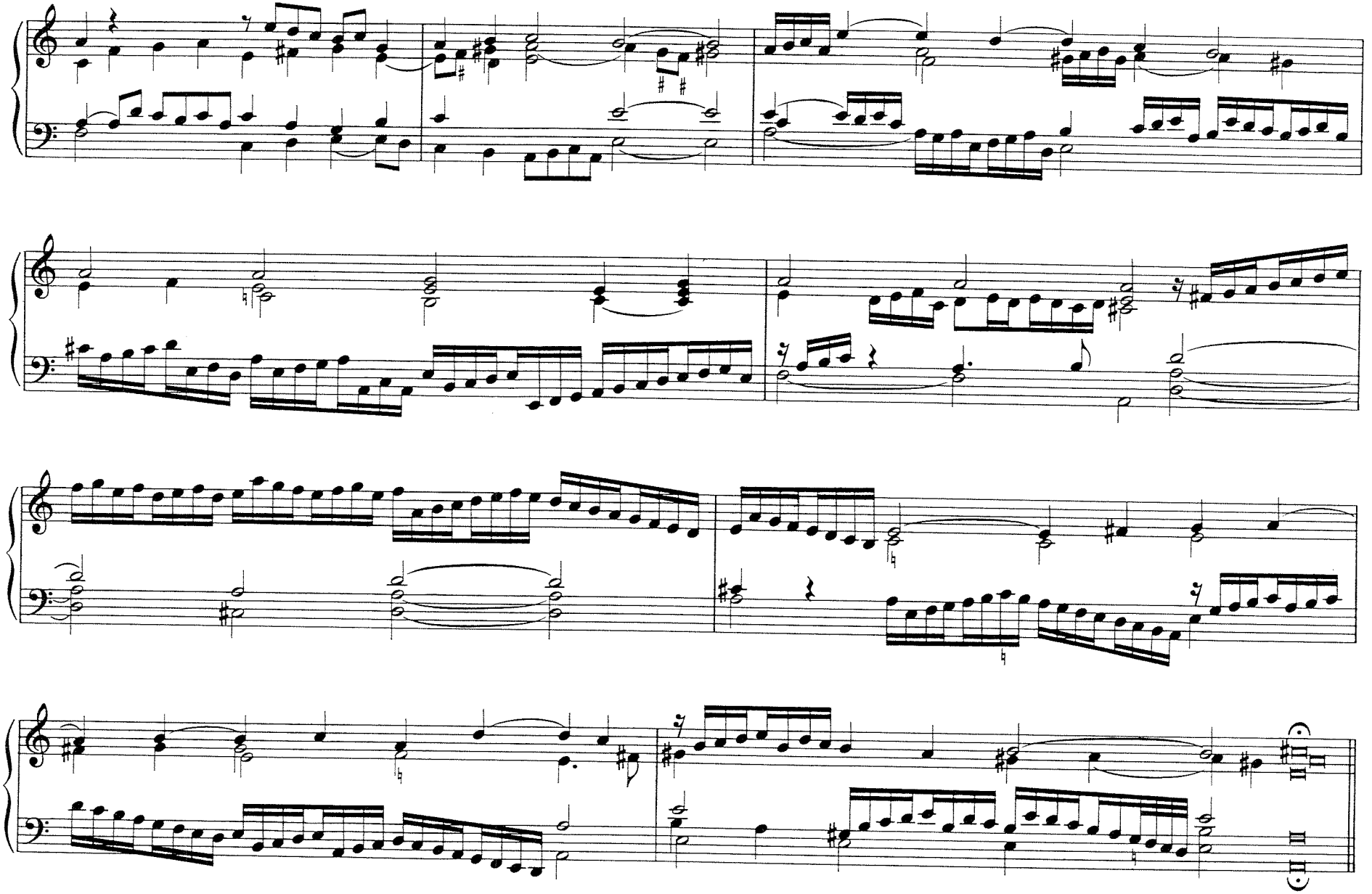


Toccata Nona

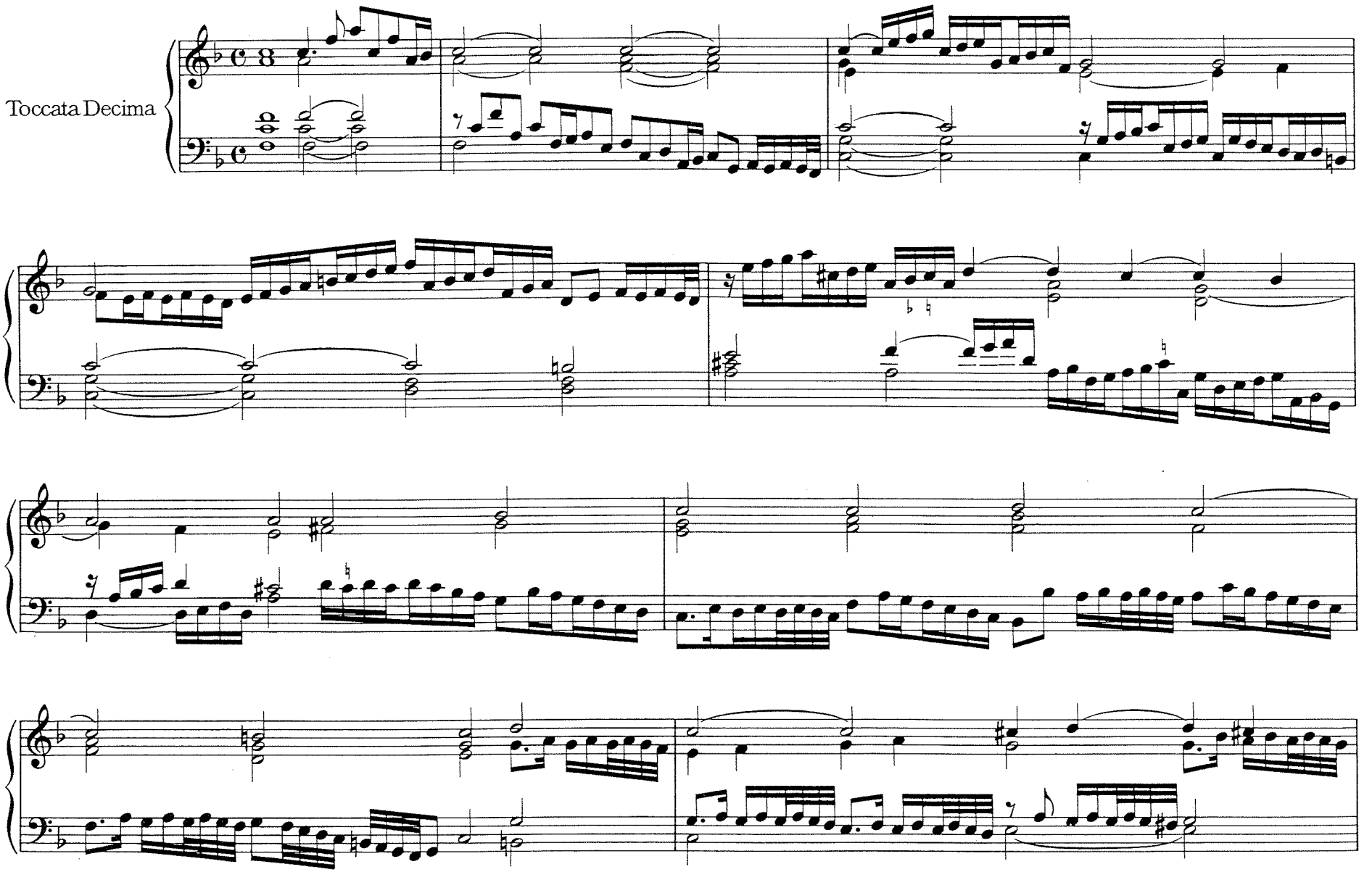


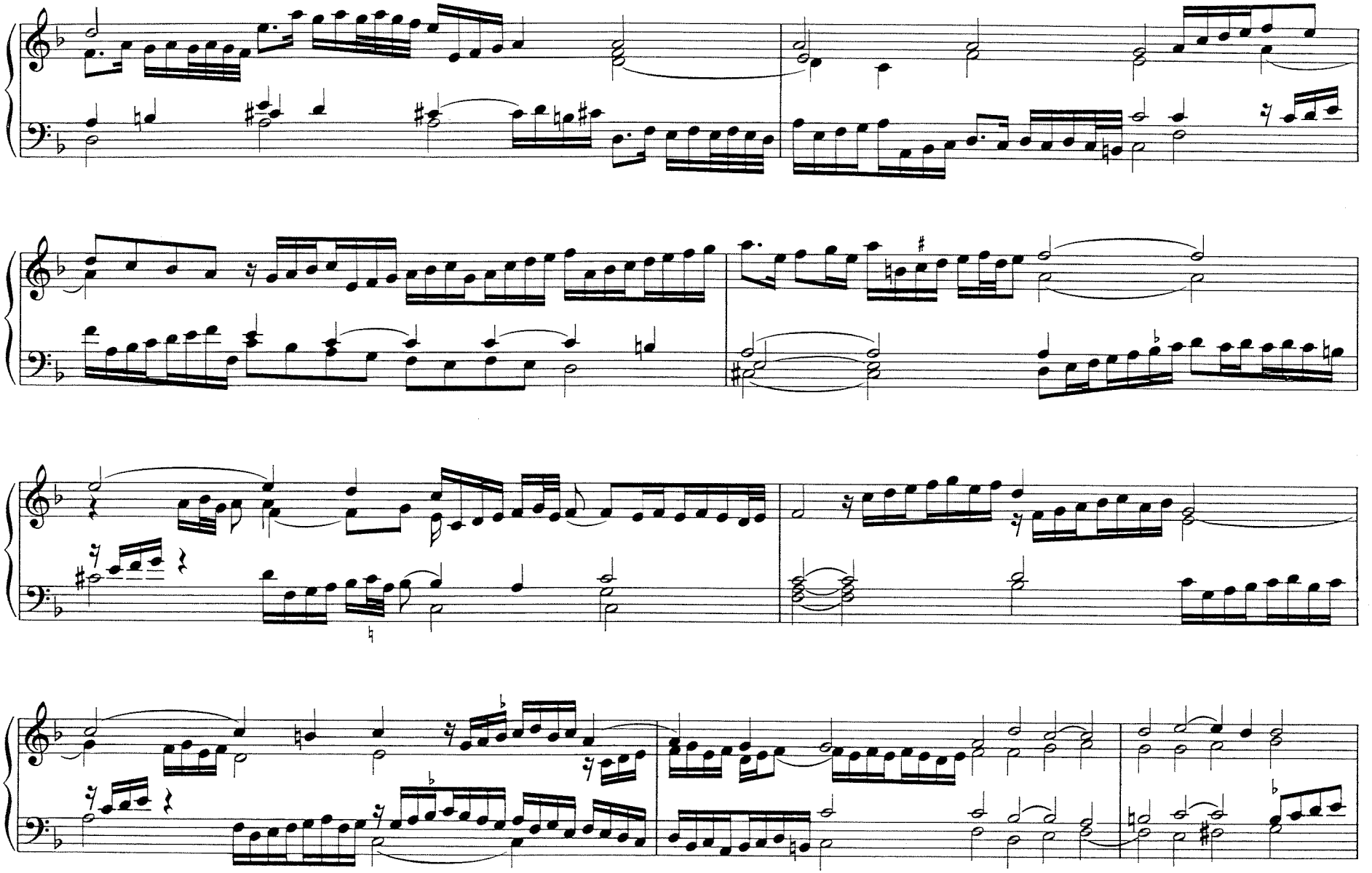


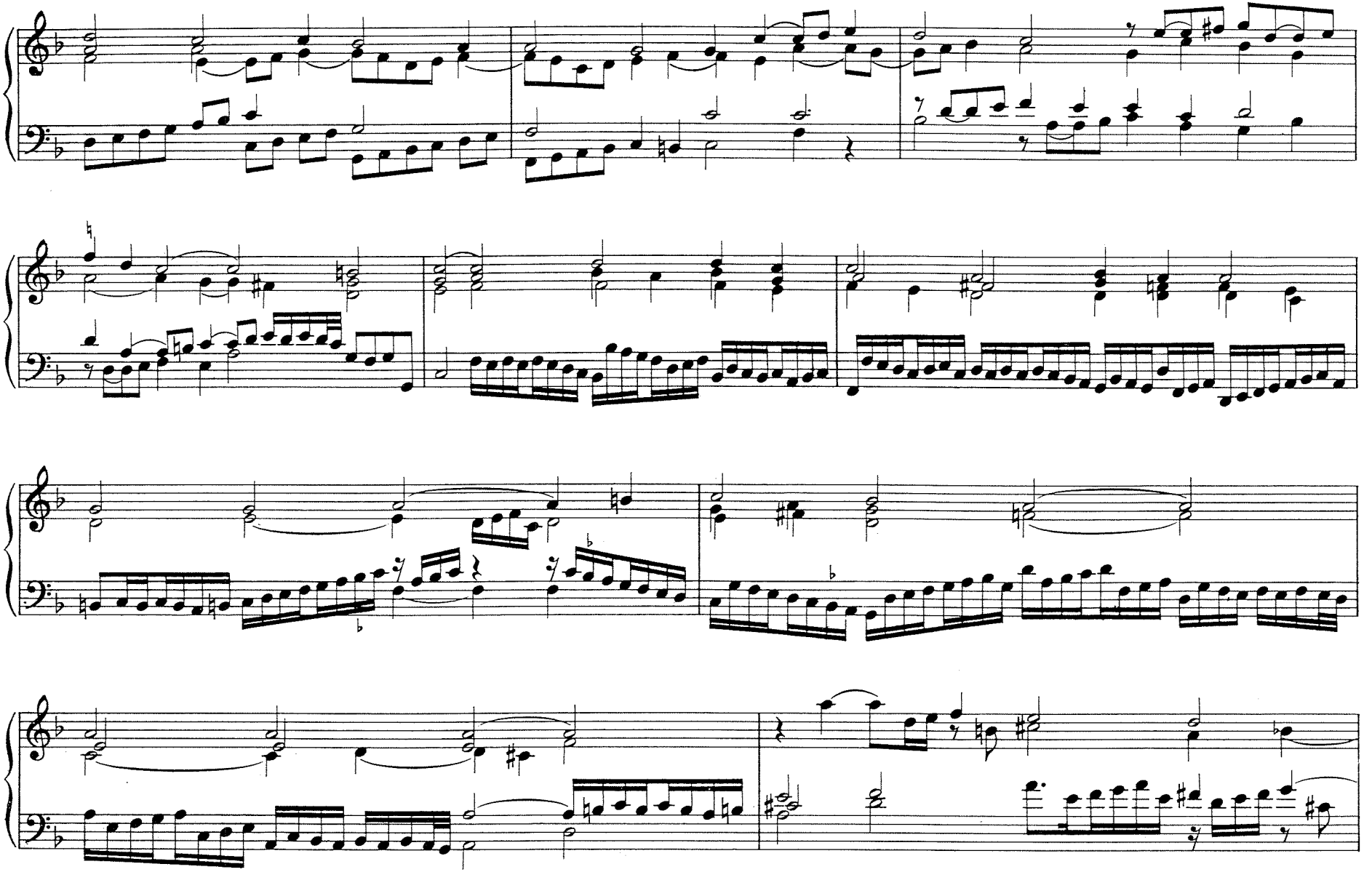


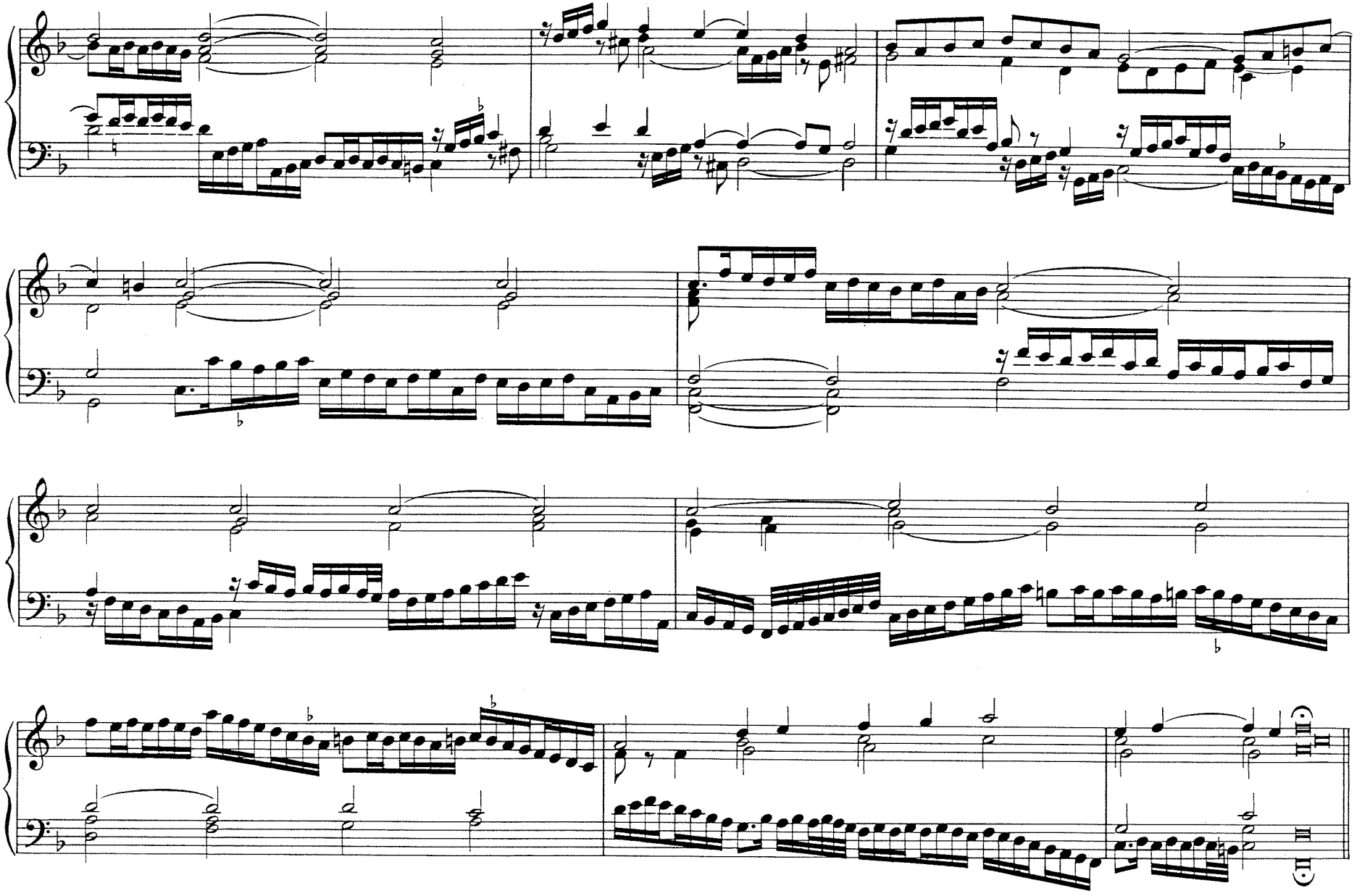


Toccata Decima

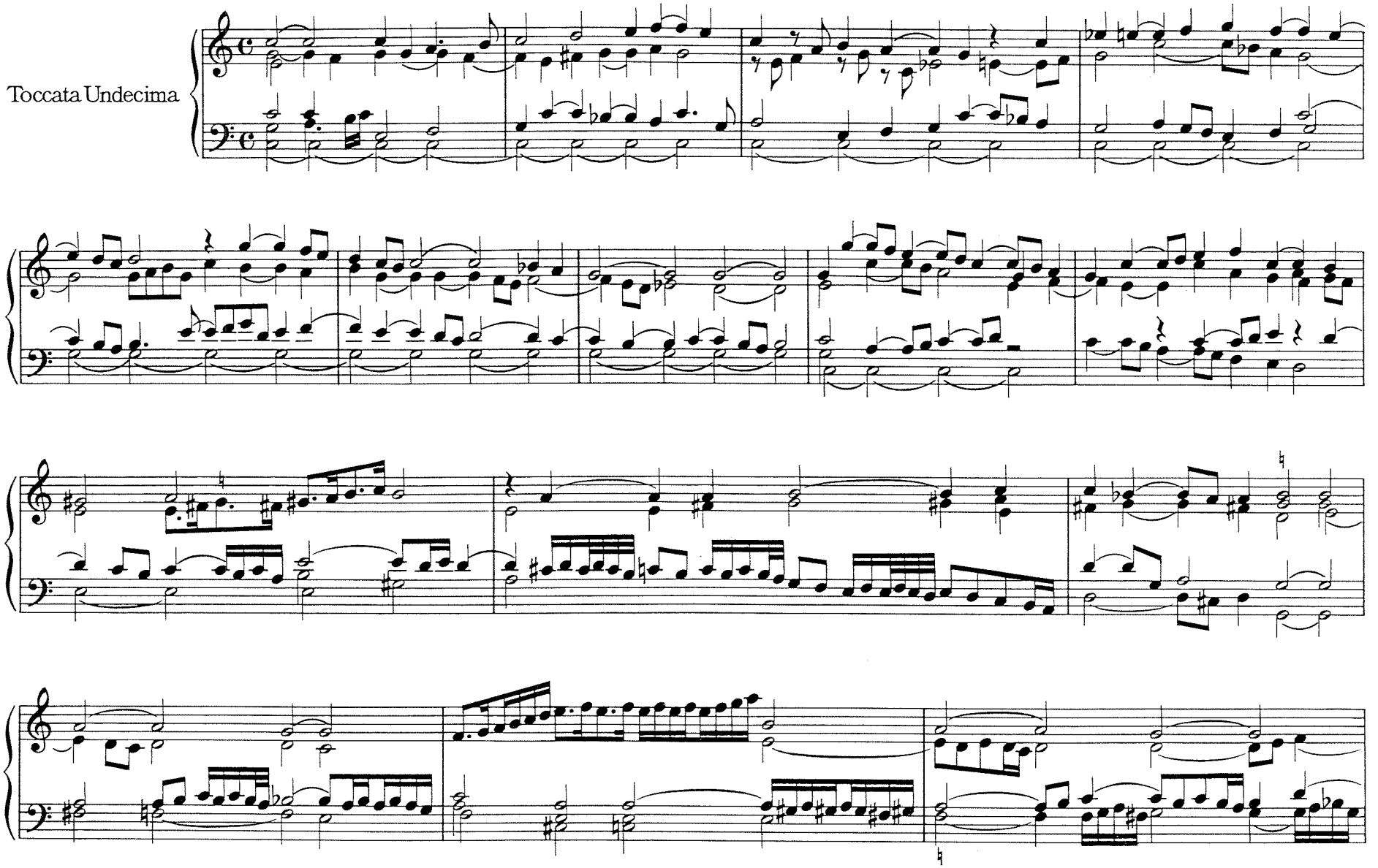


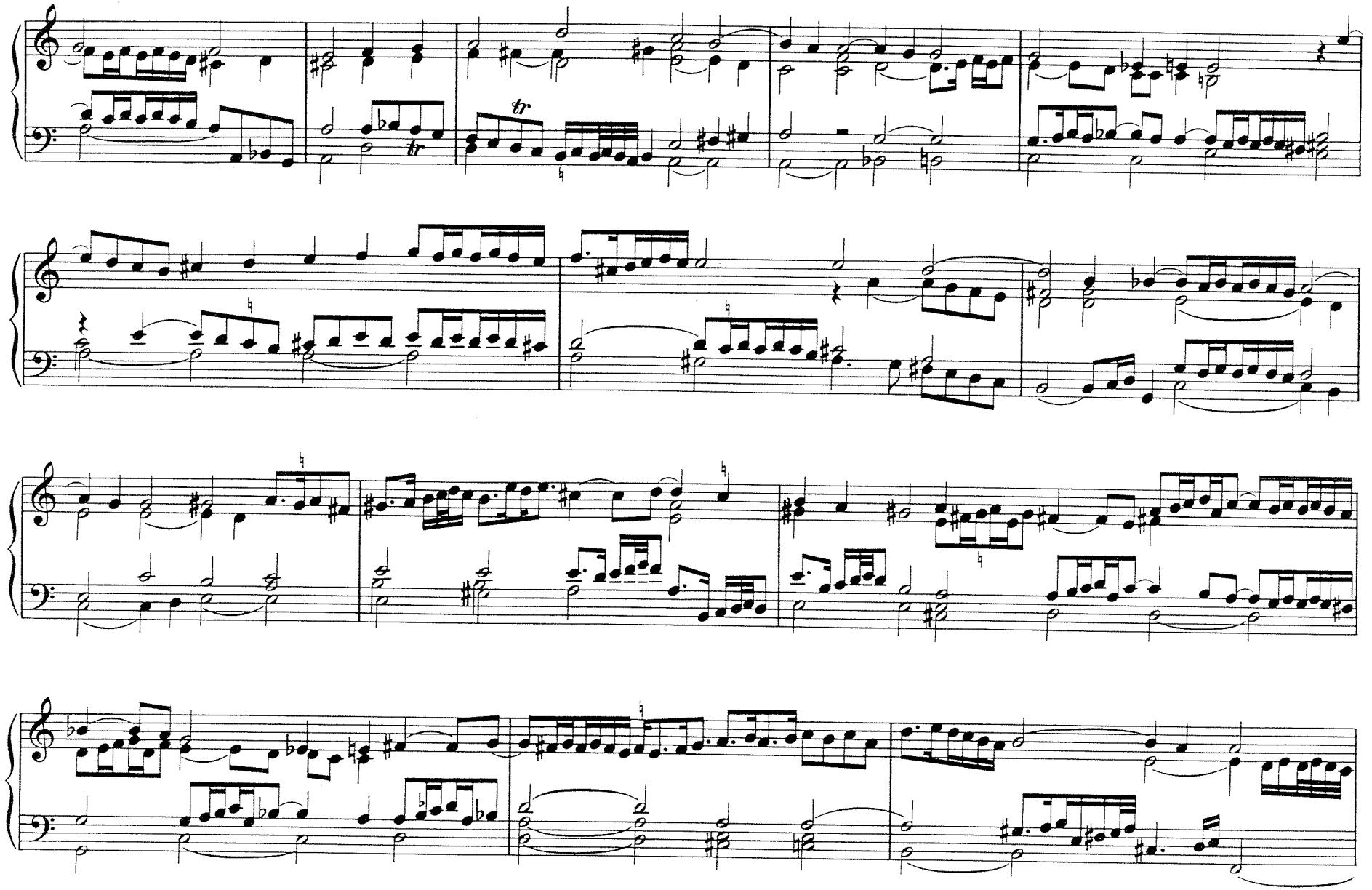


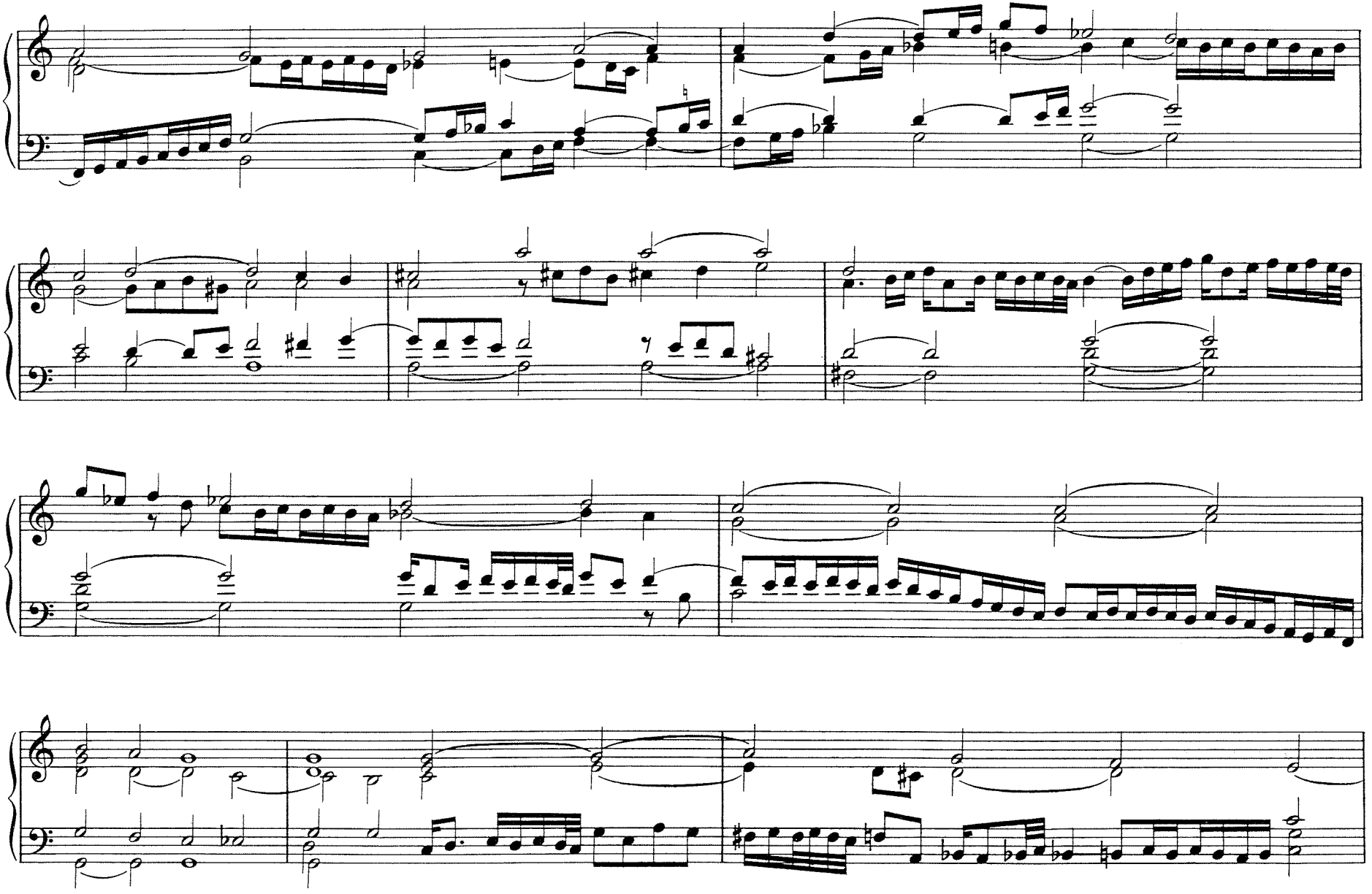


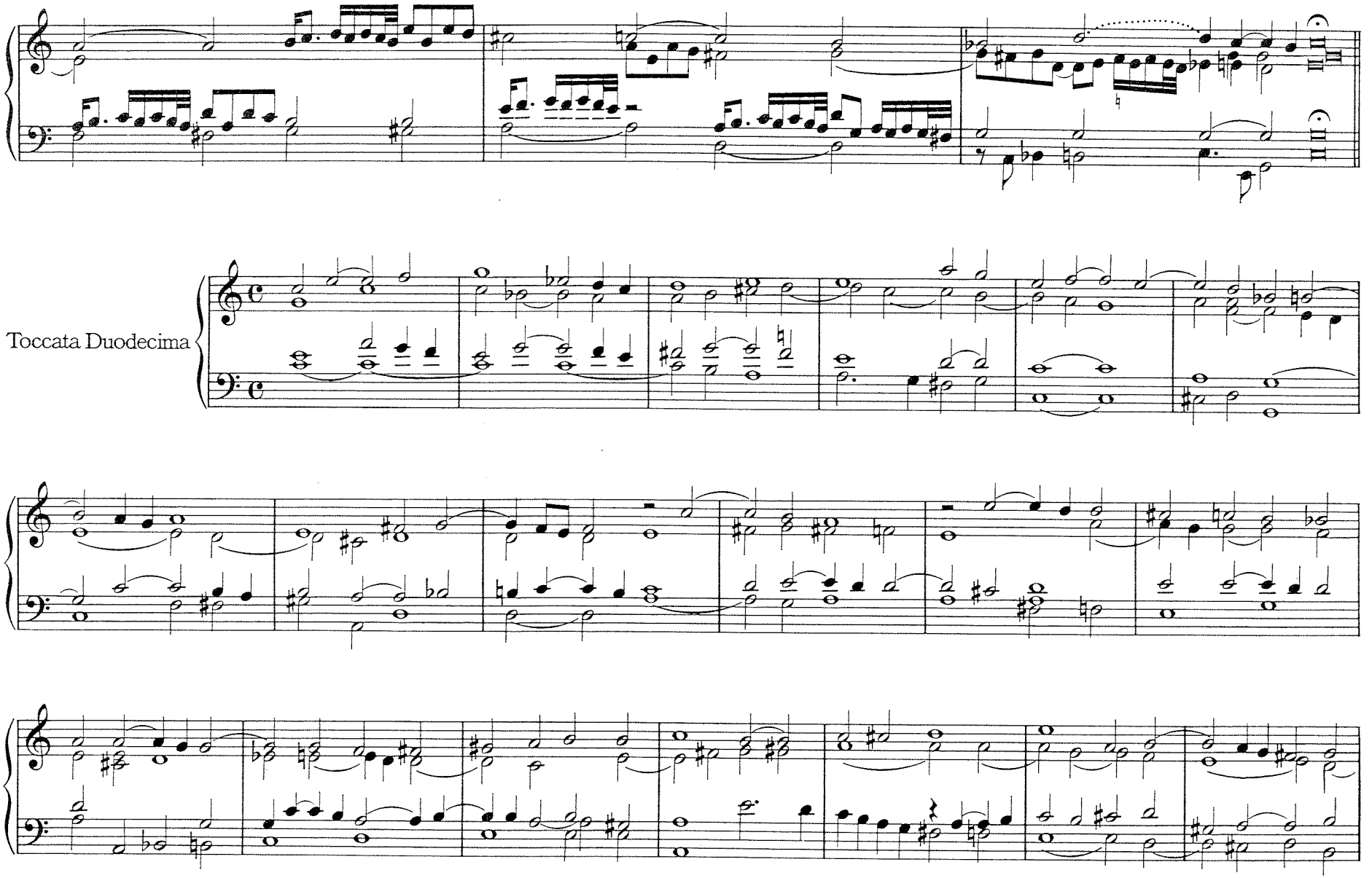


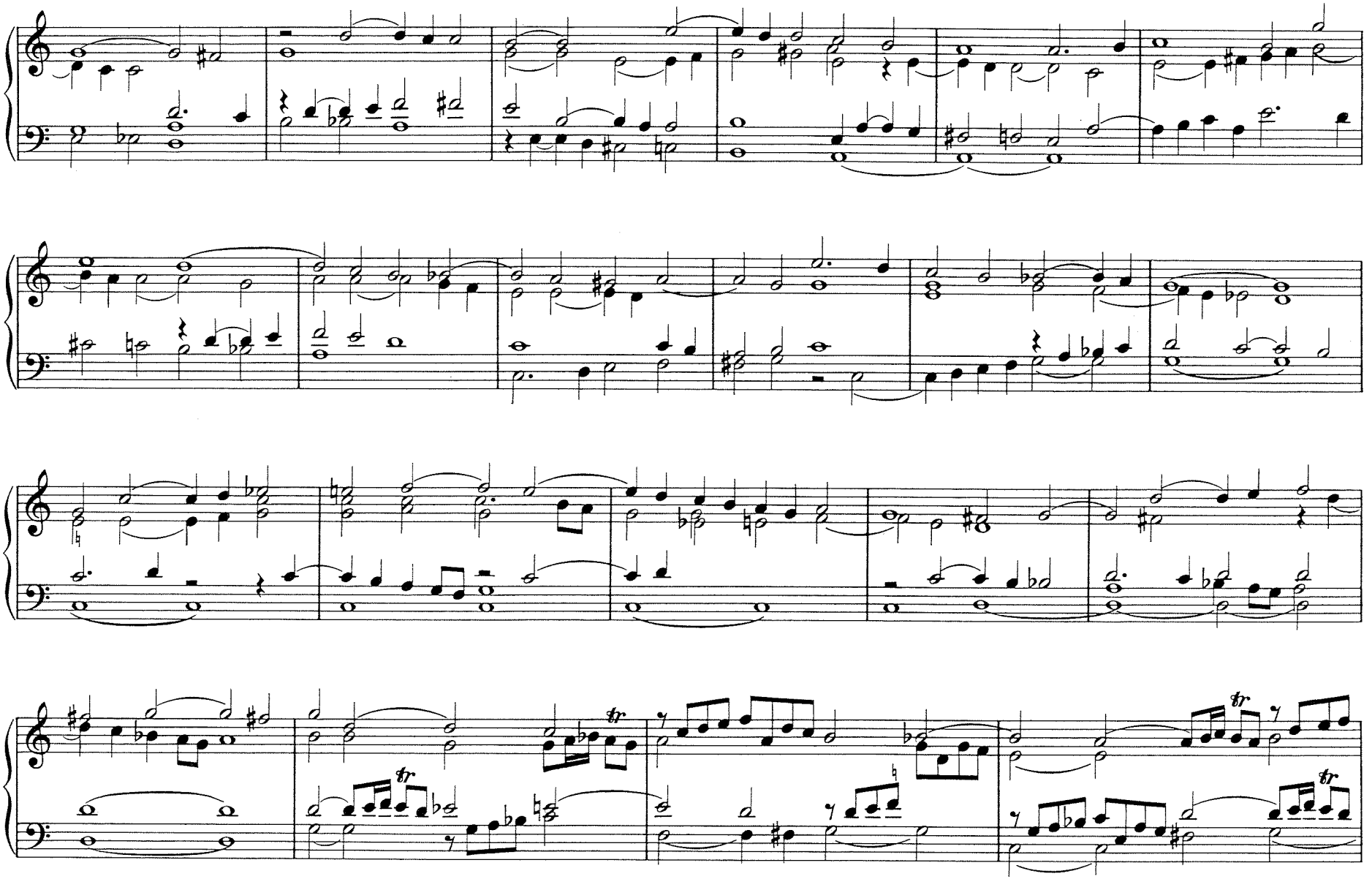
Toccata Undecima

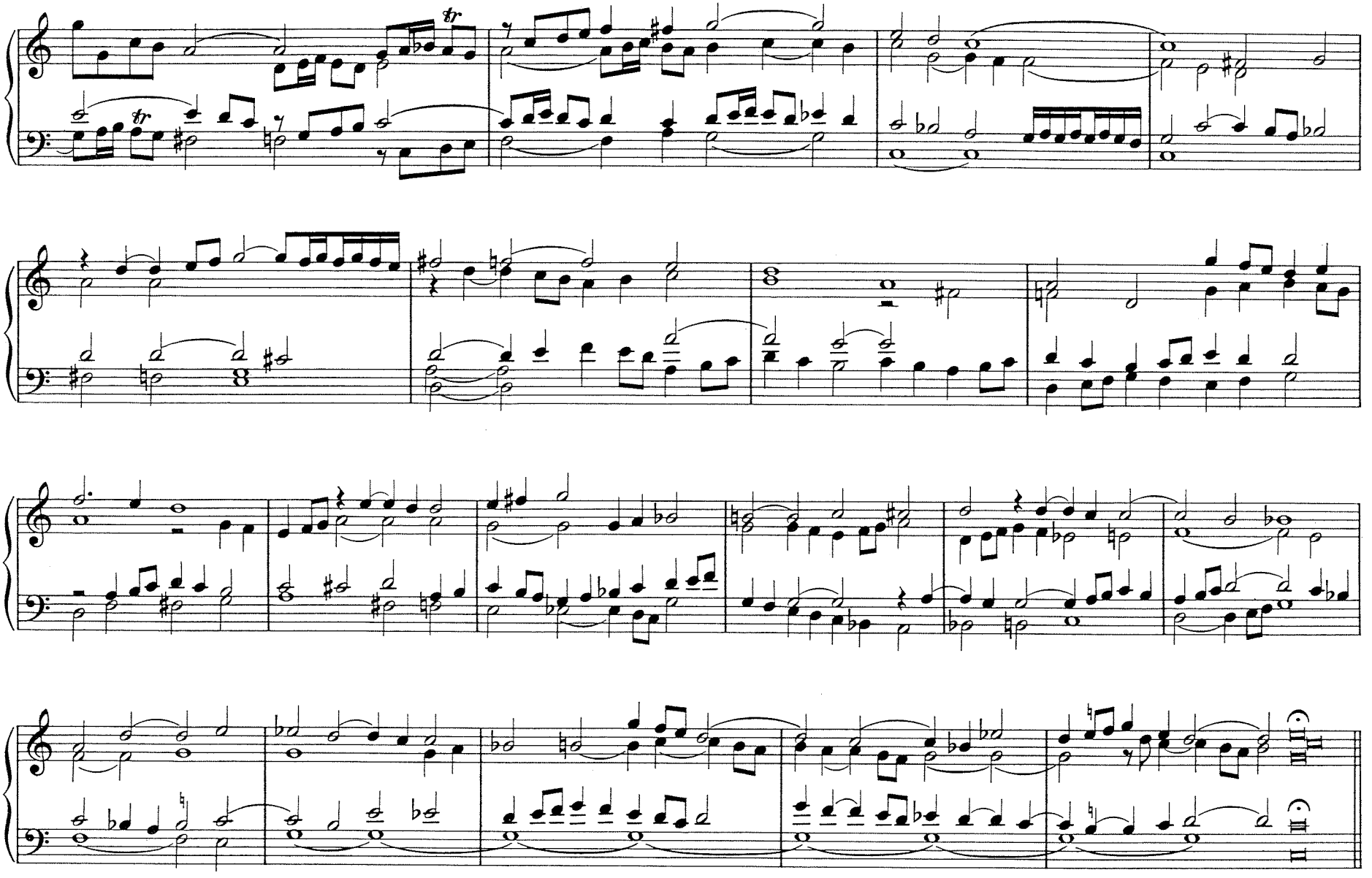






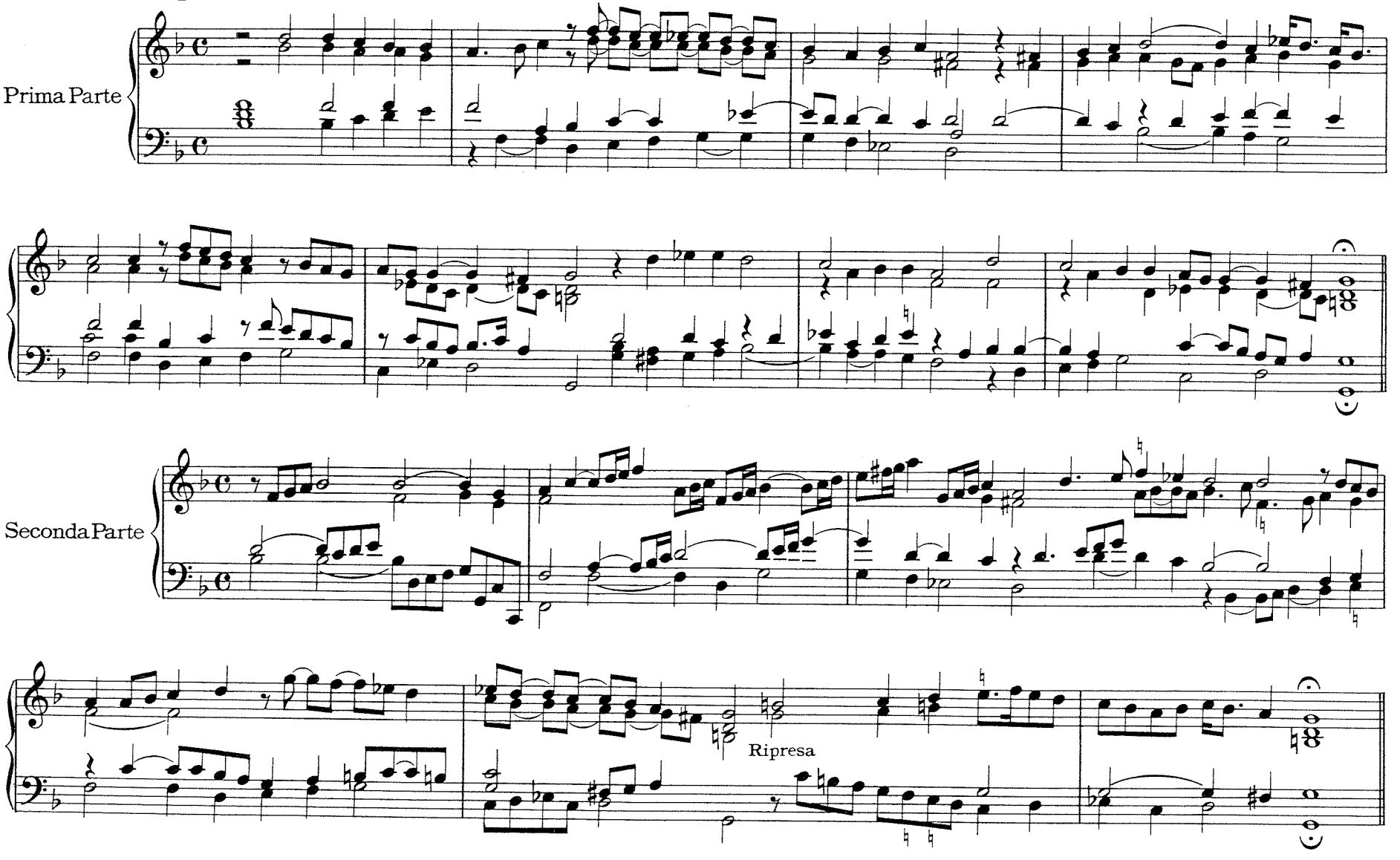

Toccata Duodecima

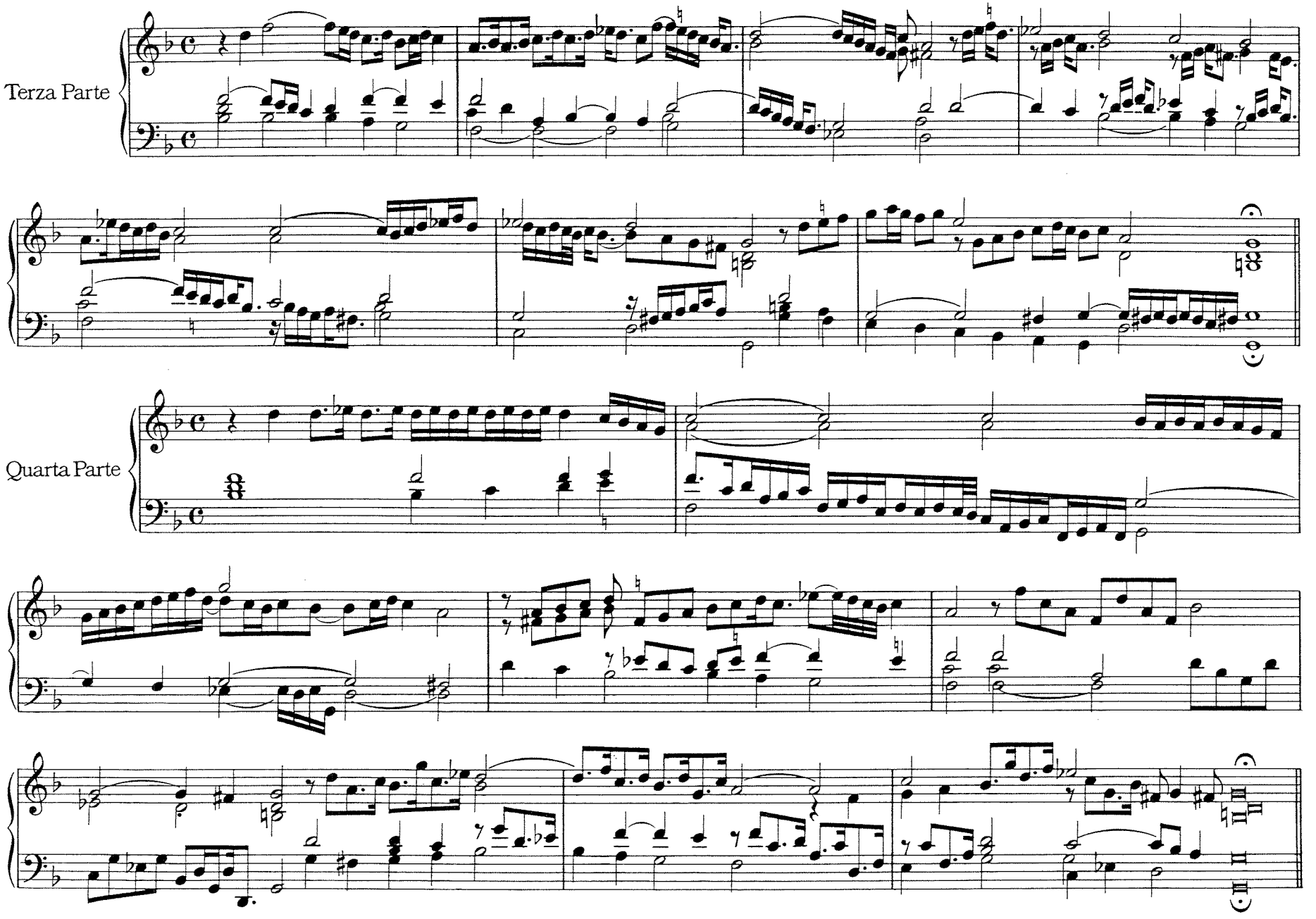


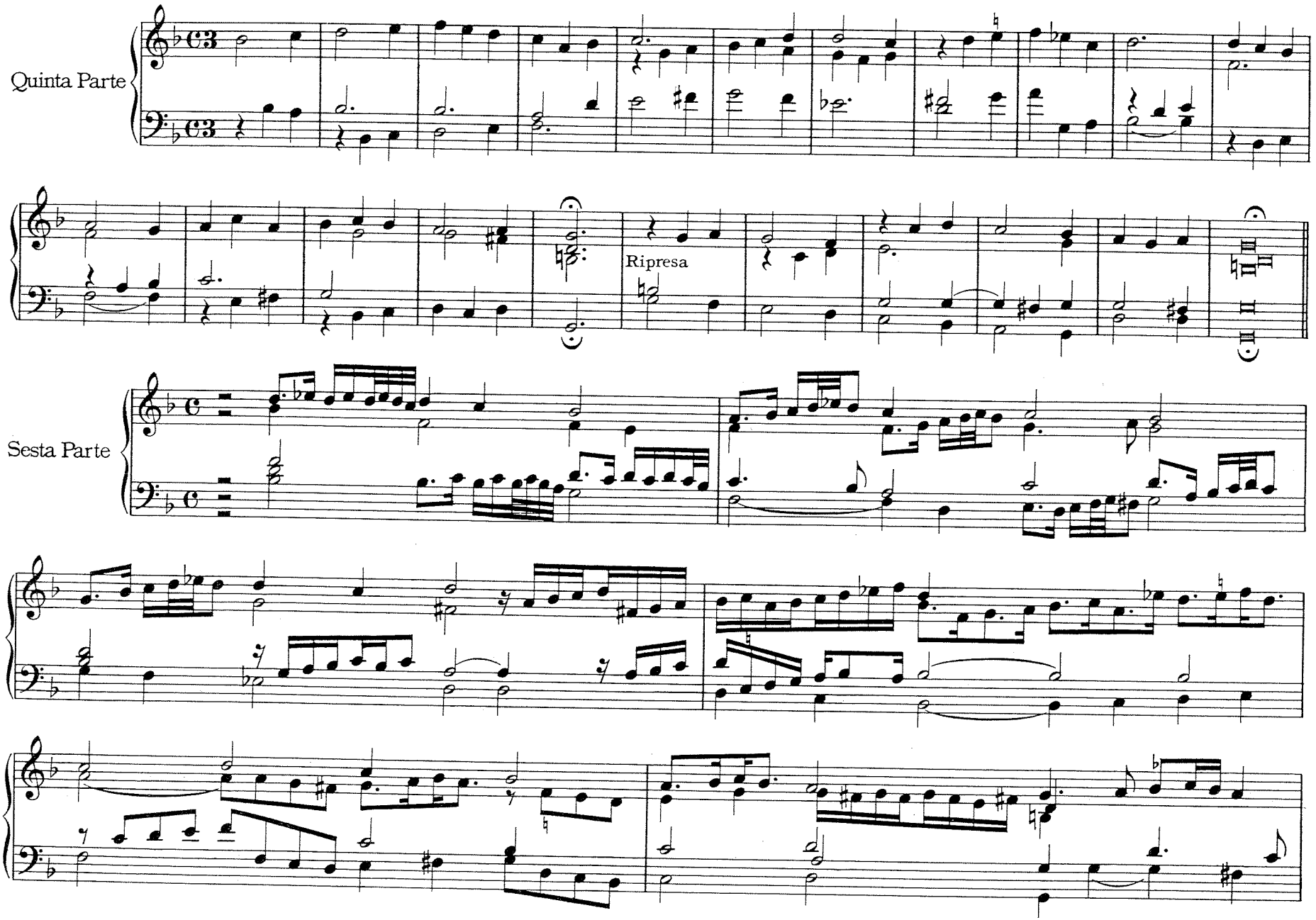


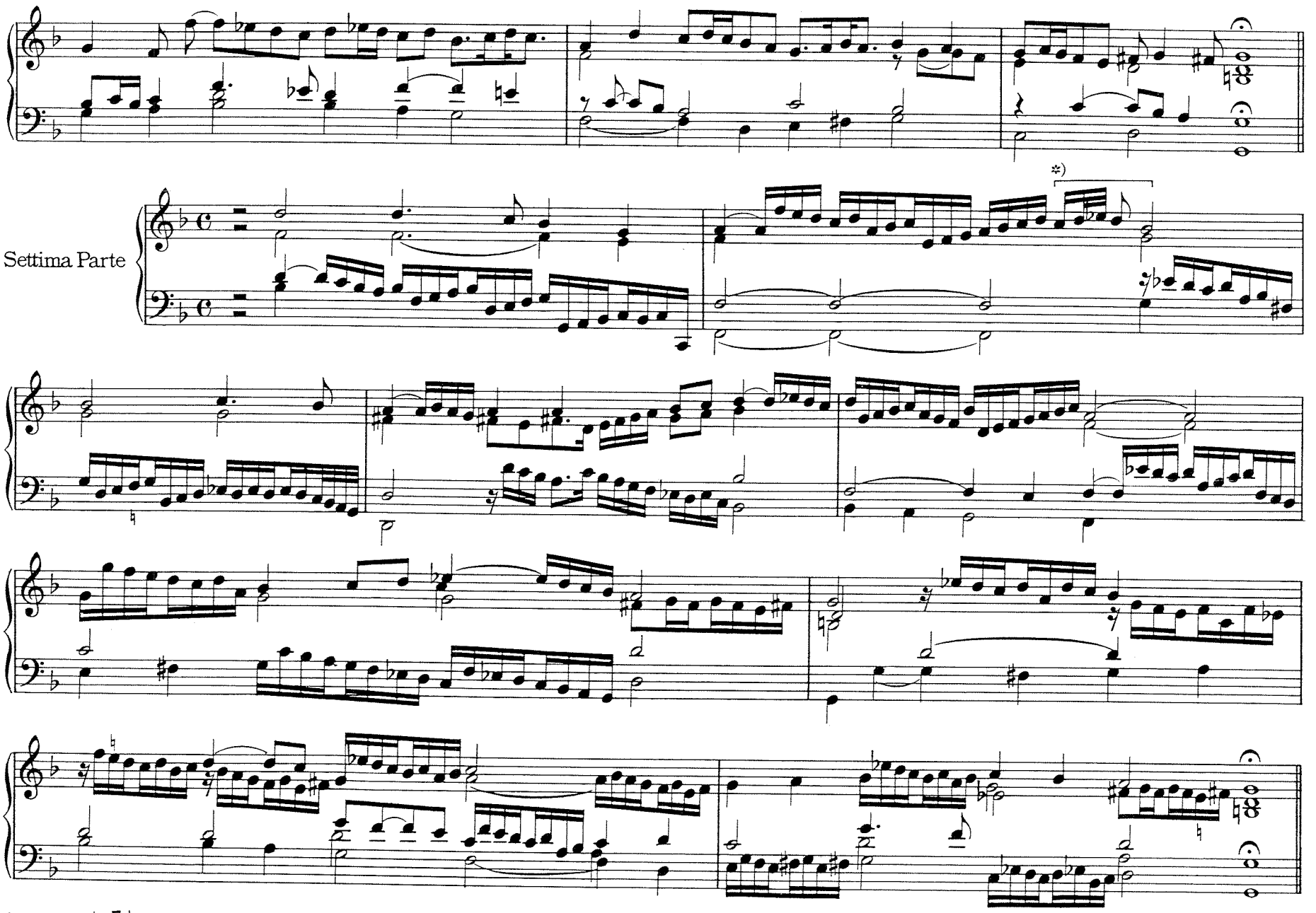
PARTITEN

Partite 14 sopra l'Aria della Romanesca

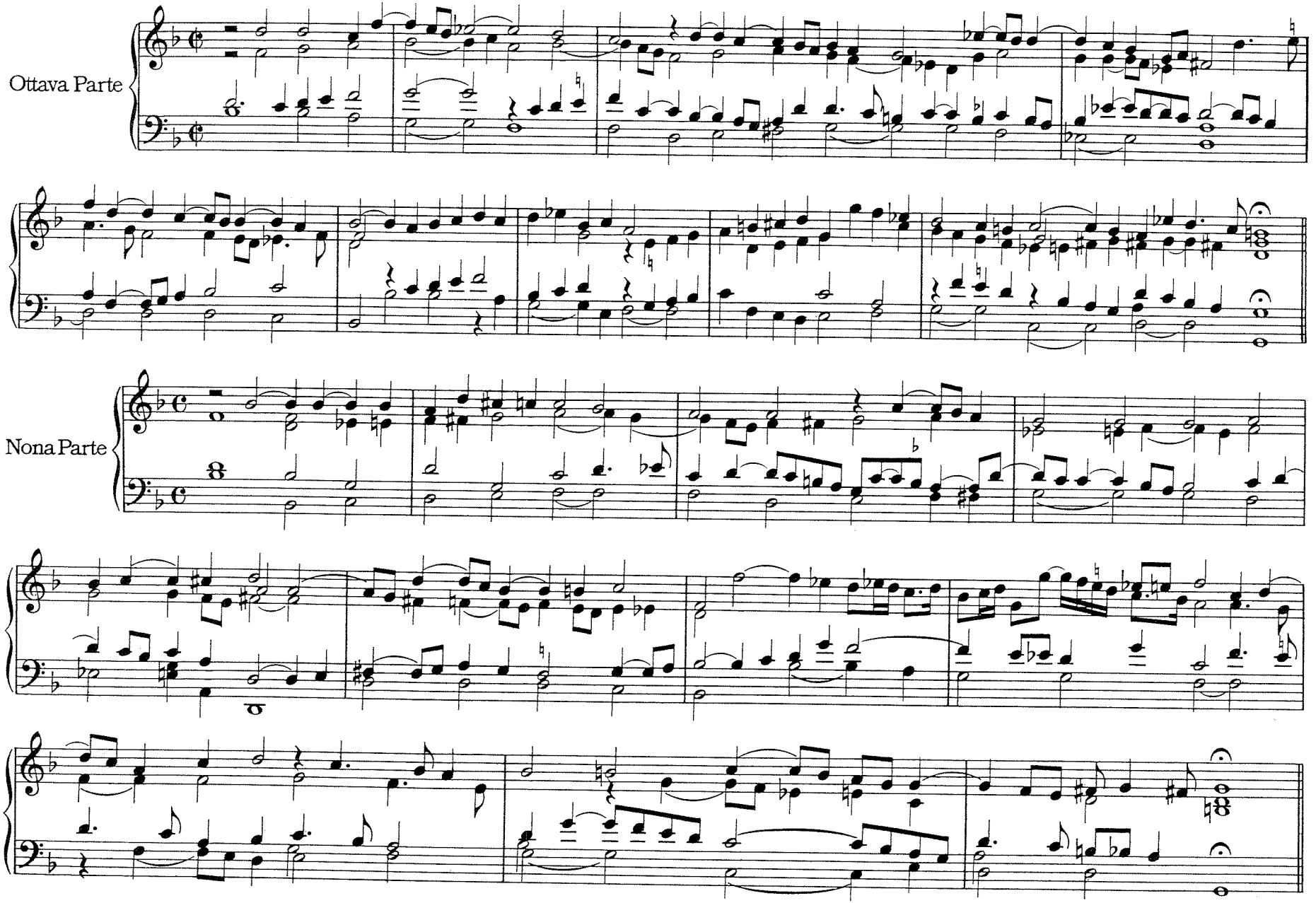


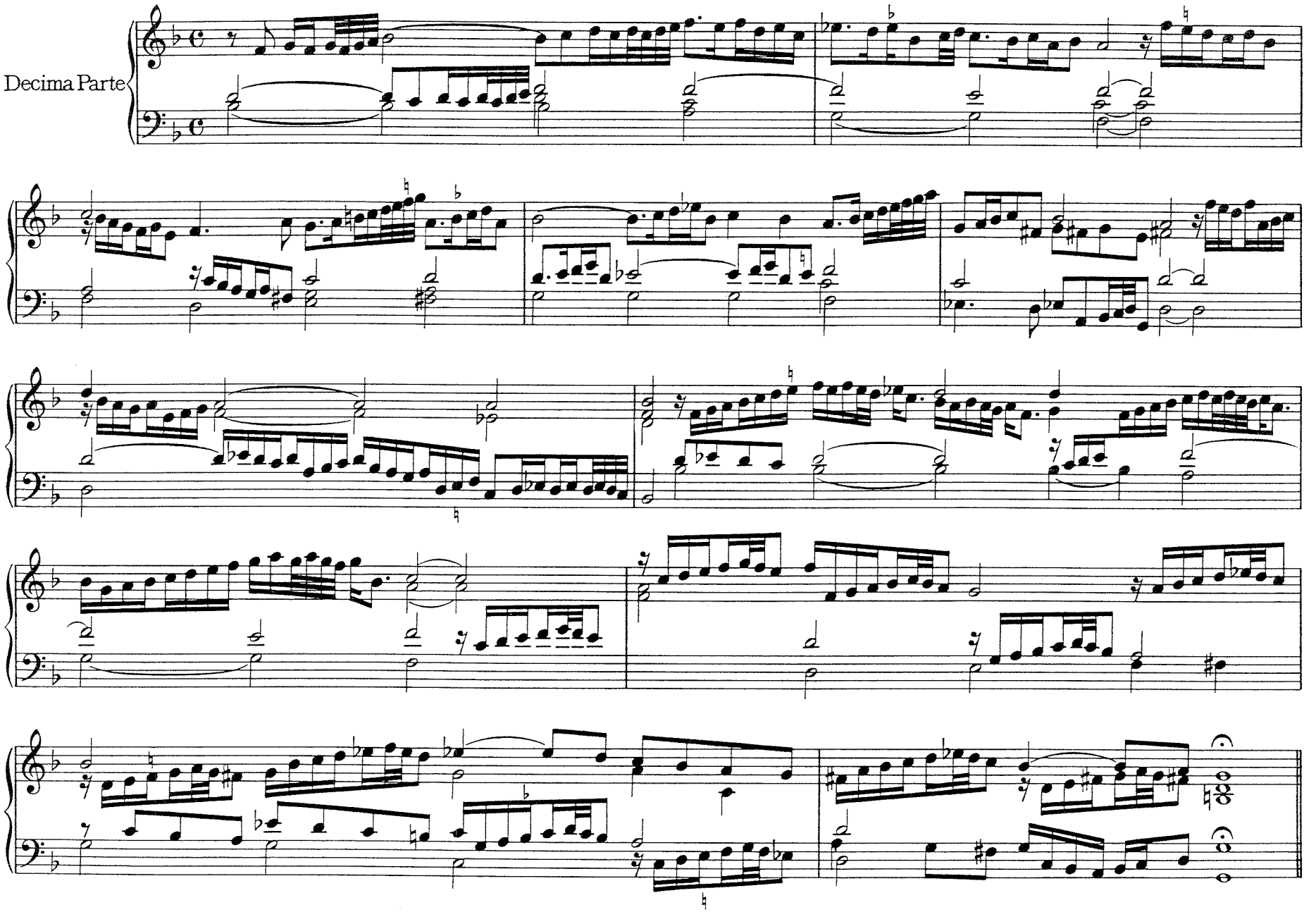

Terza Parte
Quarta Parte

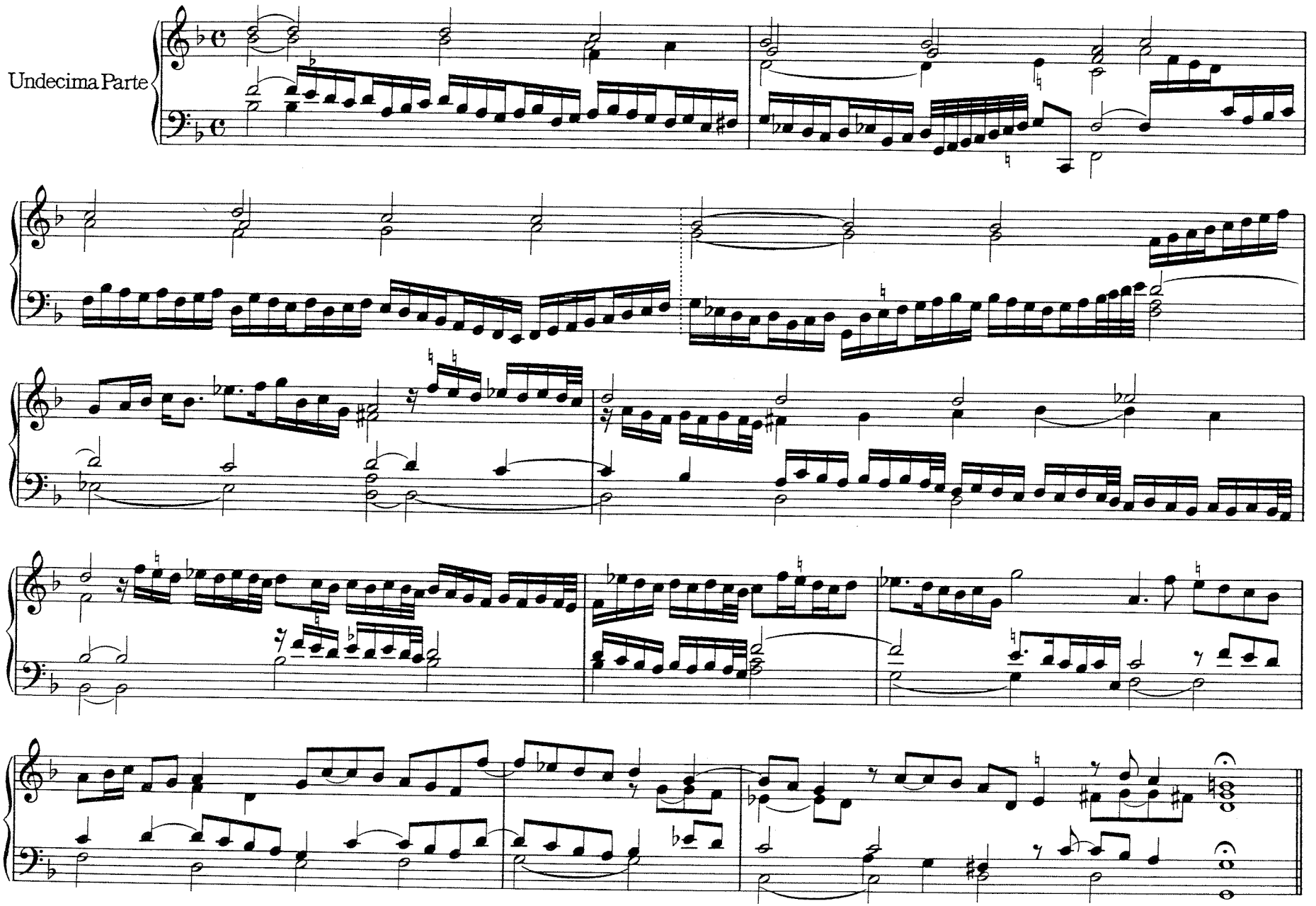

Quinta Parte
Ripresa
Sesta Parte

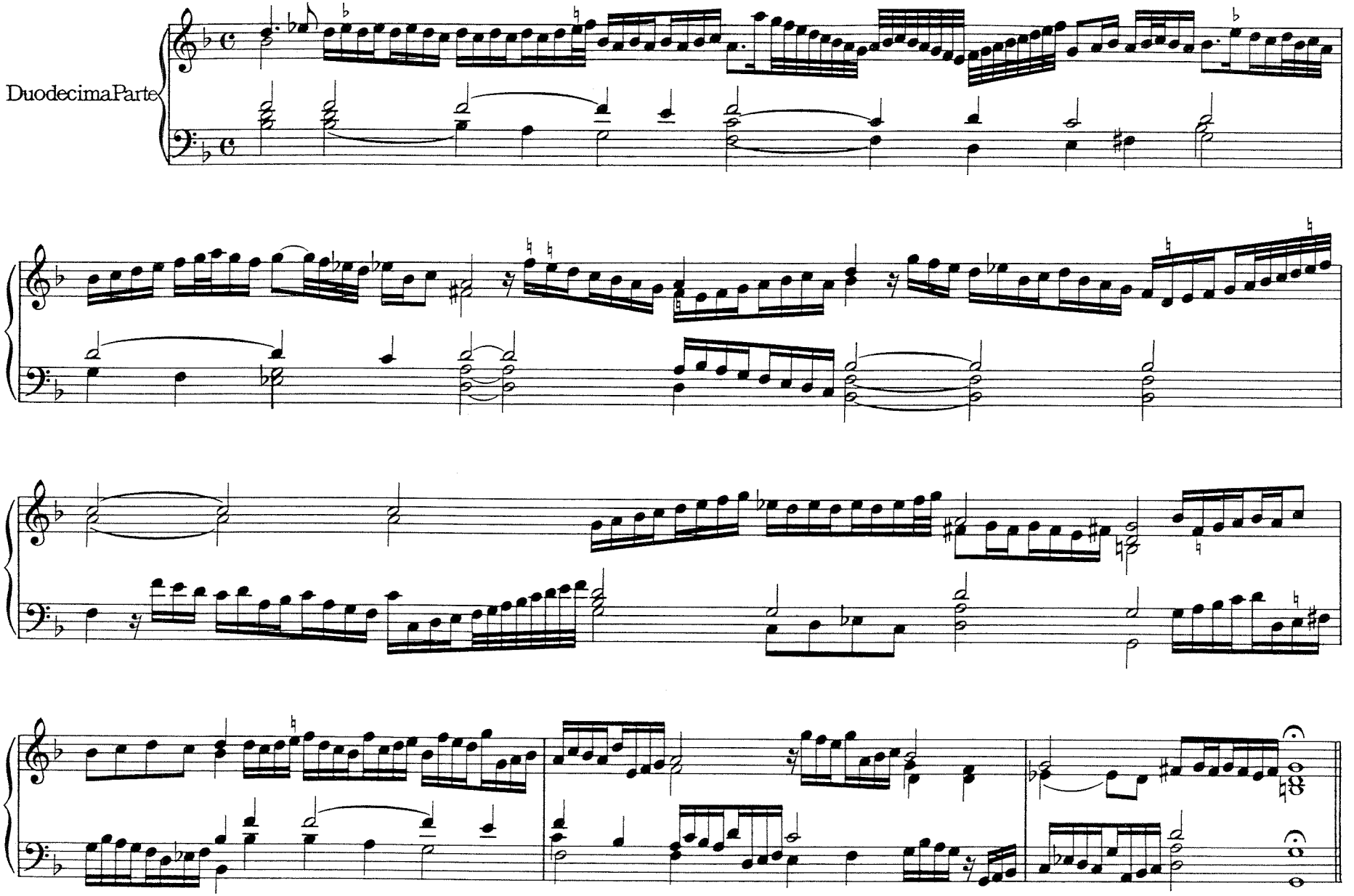


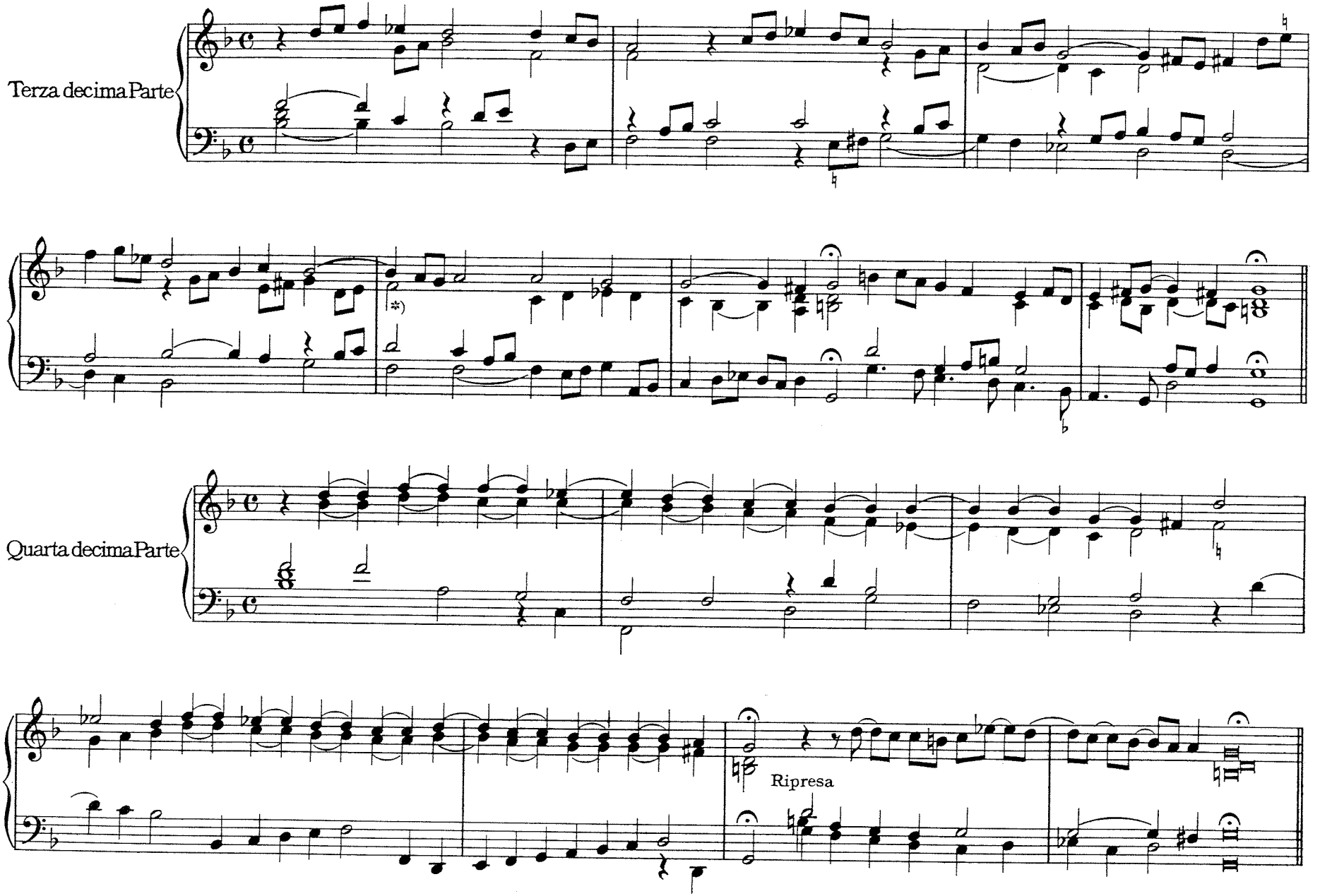
*)Original: ♩ ♬♪


Ottava Parte
Nona Parte


Decima Parte


Undecima Parte


Duodecima Parte



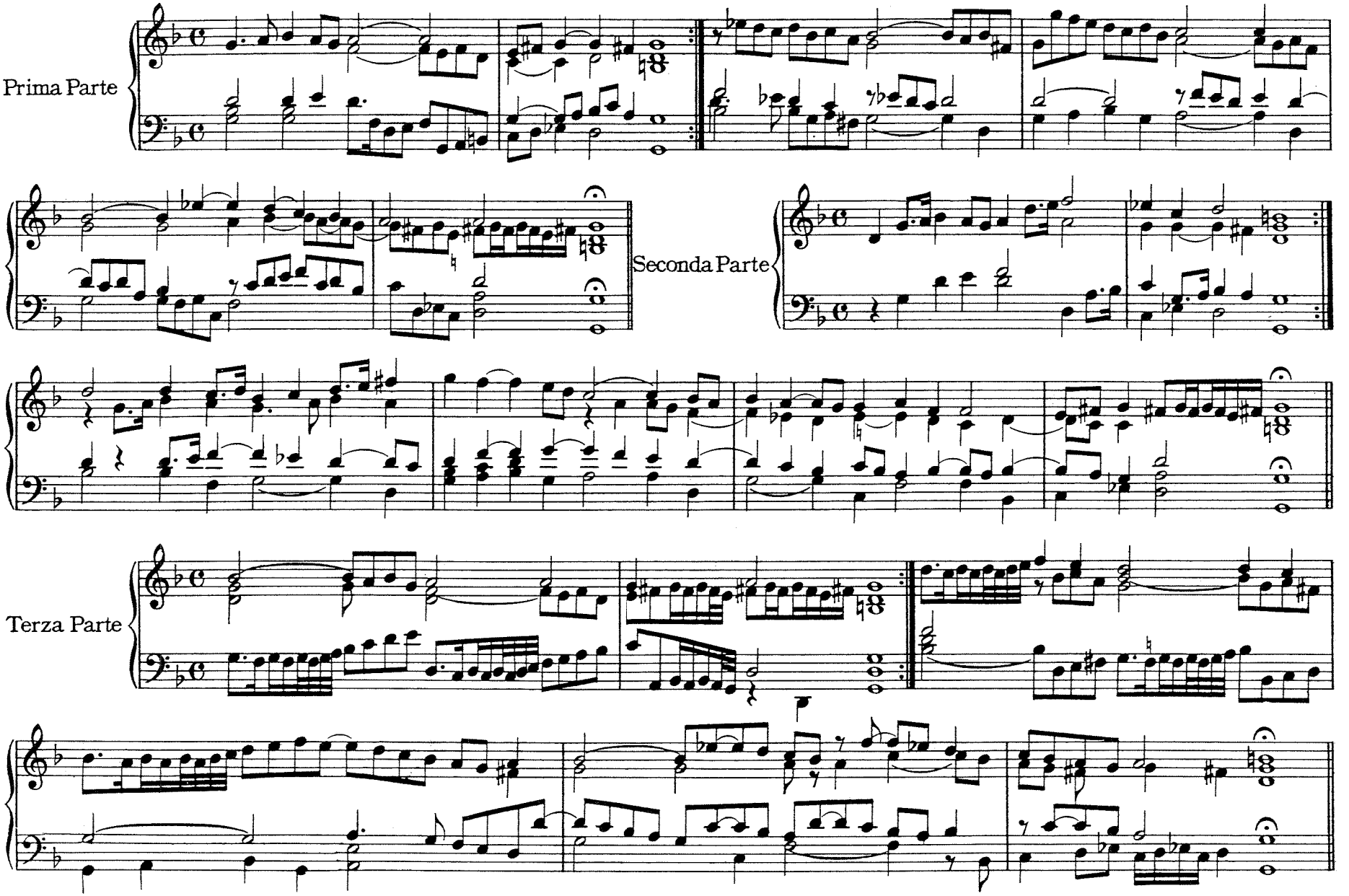
*) f der Altstimme im Original auf dem 2. Takt

Partite 11 sopra l'Aria di Monicha*)

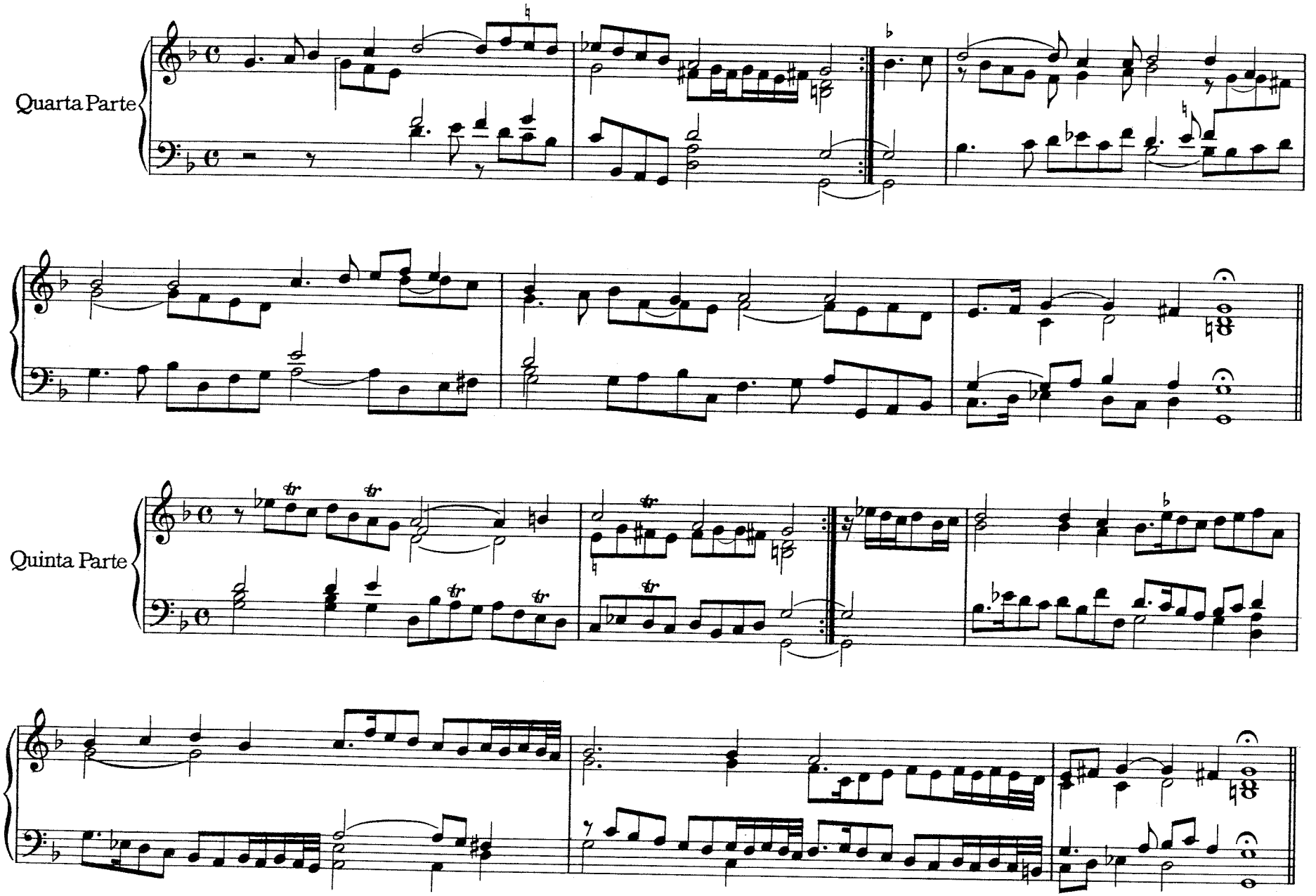
Prima Parte

Seconda Parte

Terza Parte

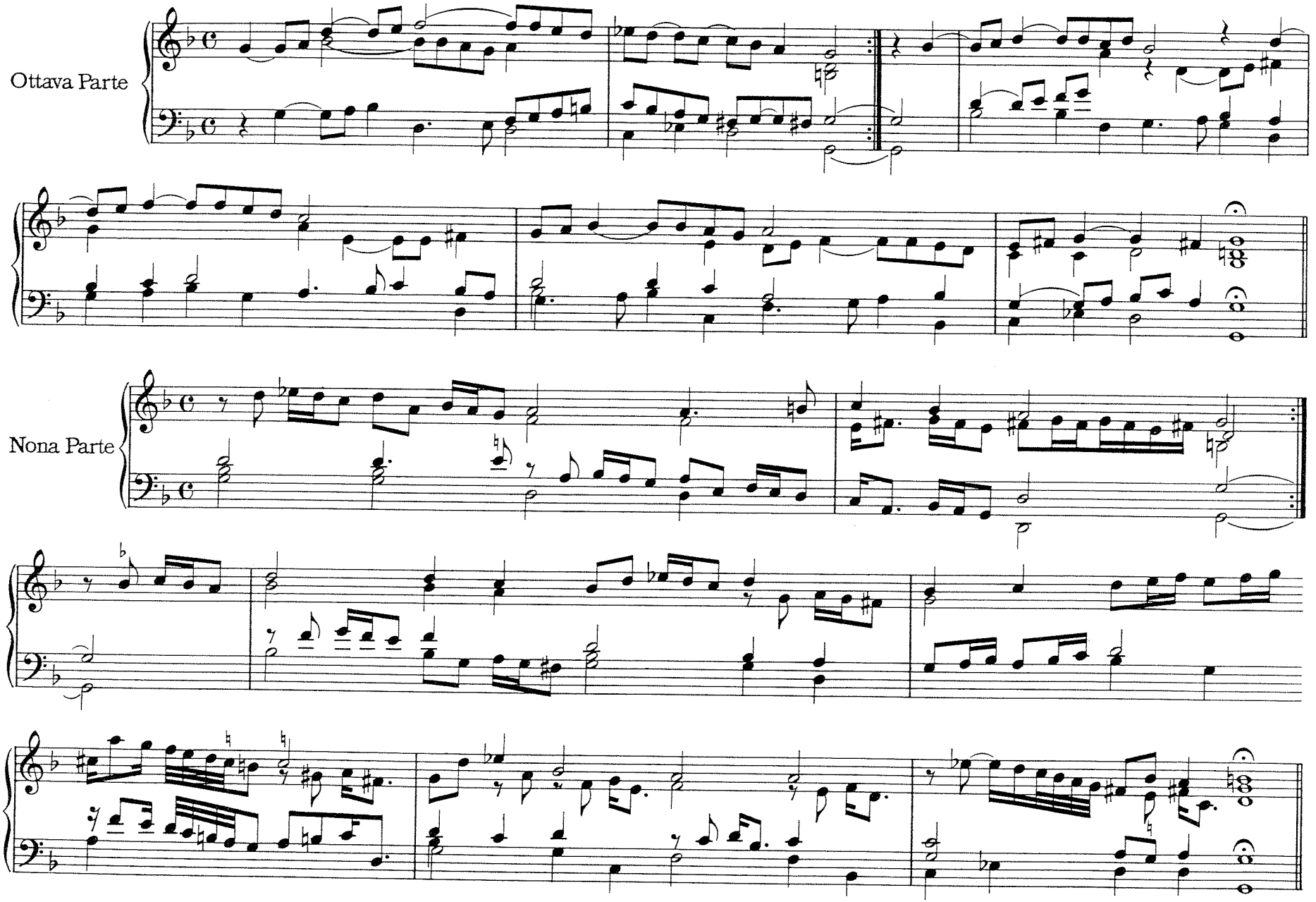


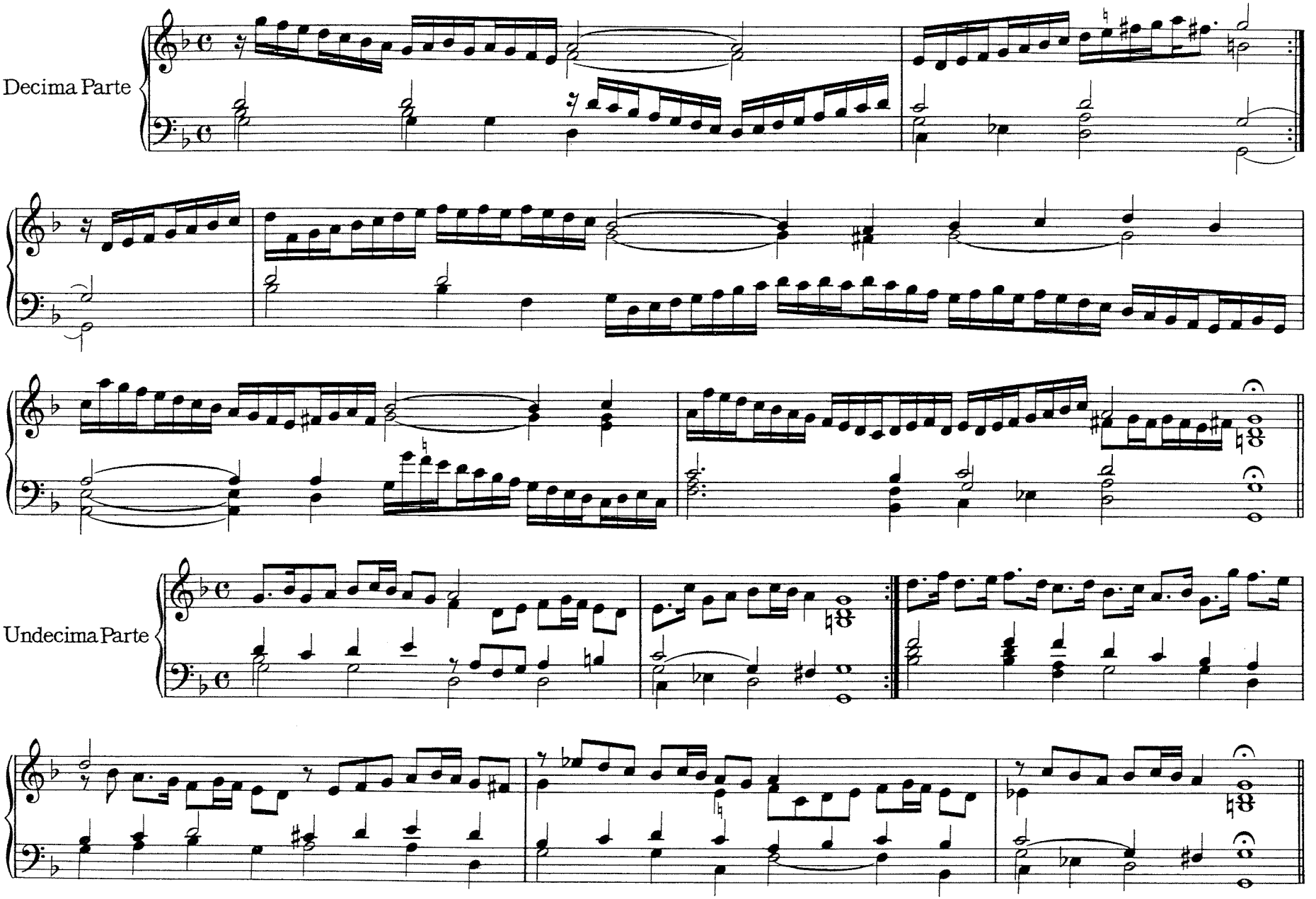
*) im Text: Parte sopra lamonicha


Quarta Parte
Quinta Parte

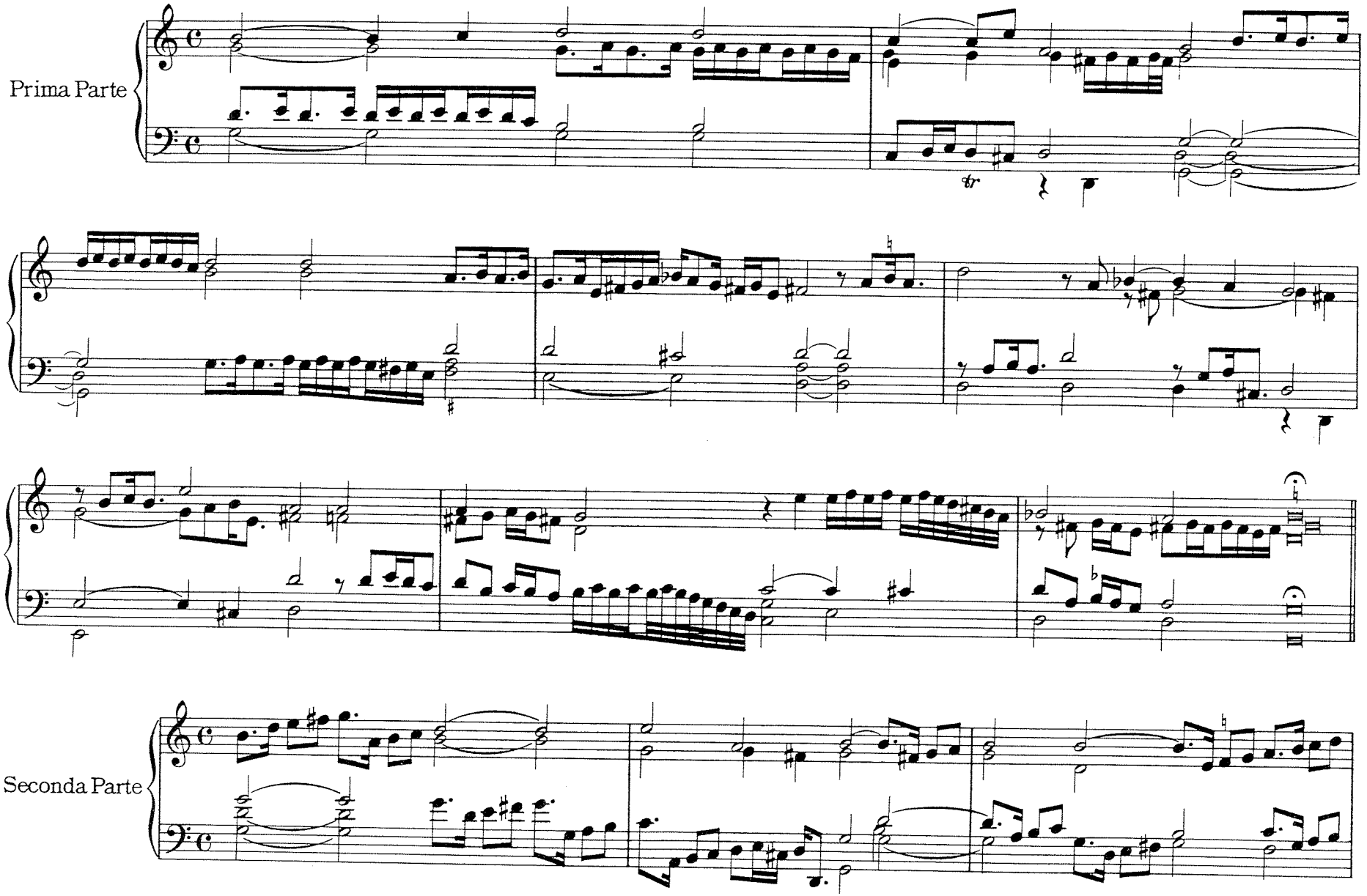
Sesta Parte

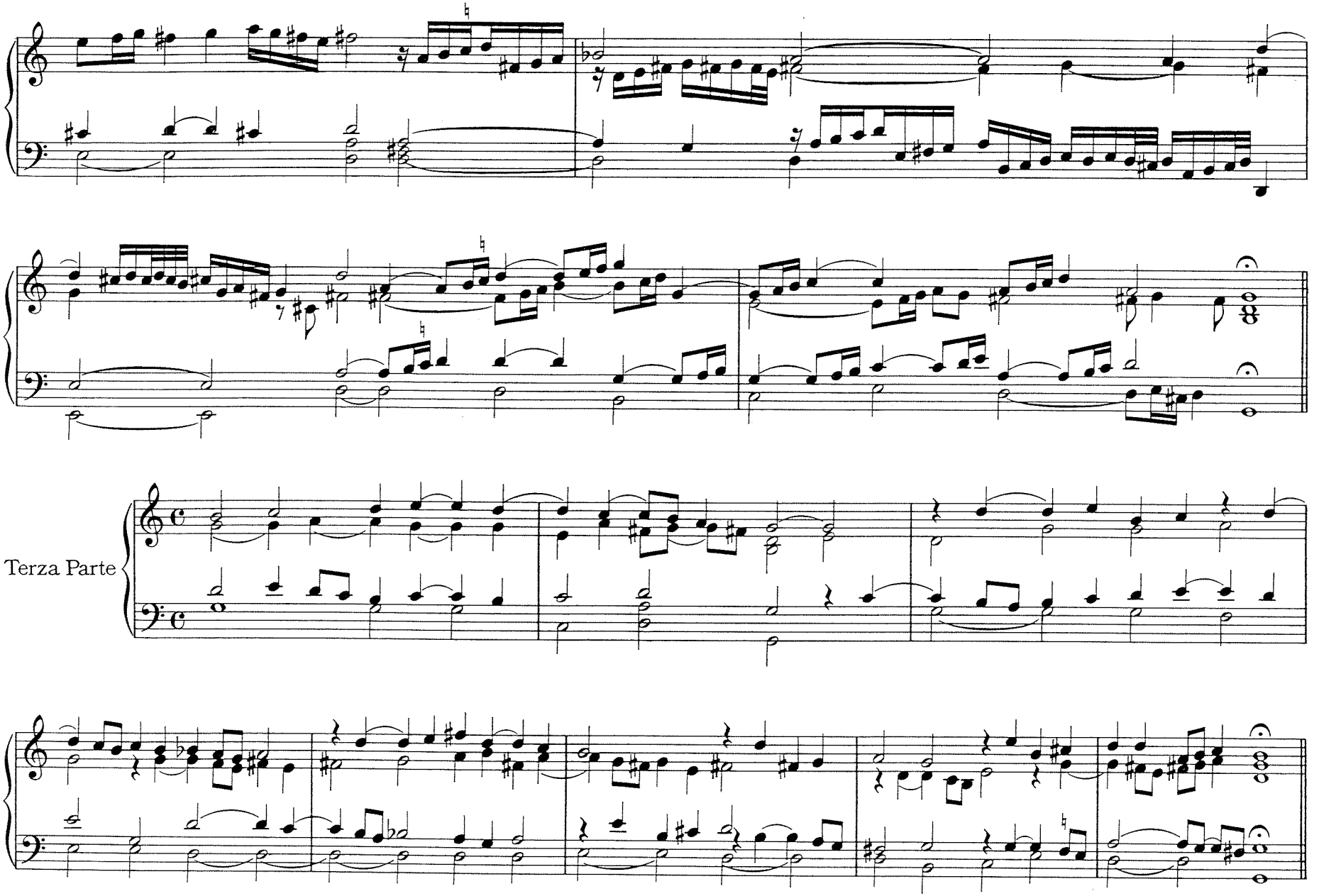
Settima Parte

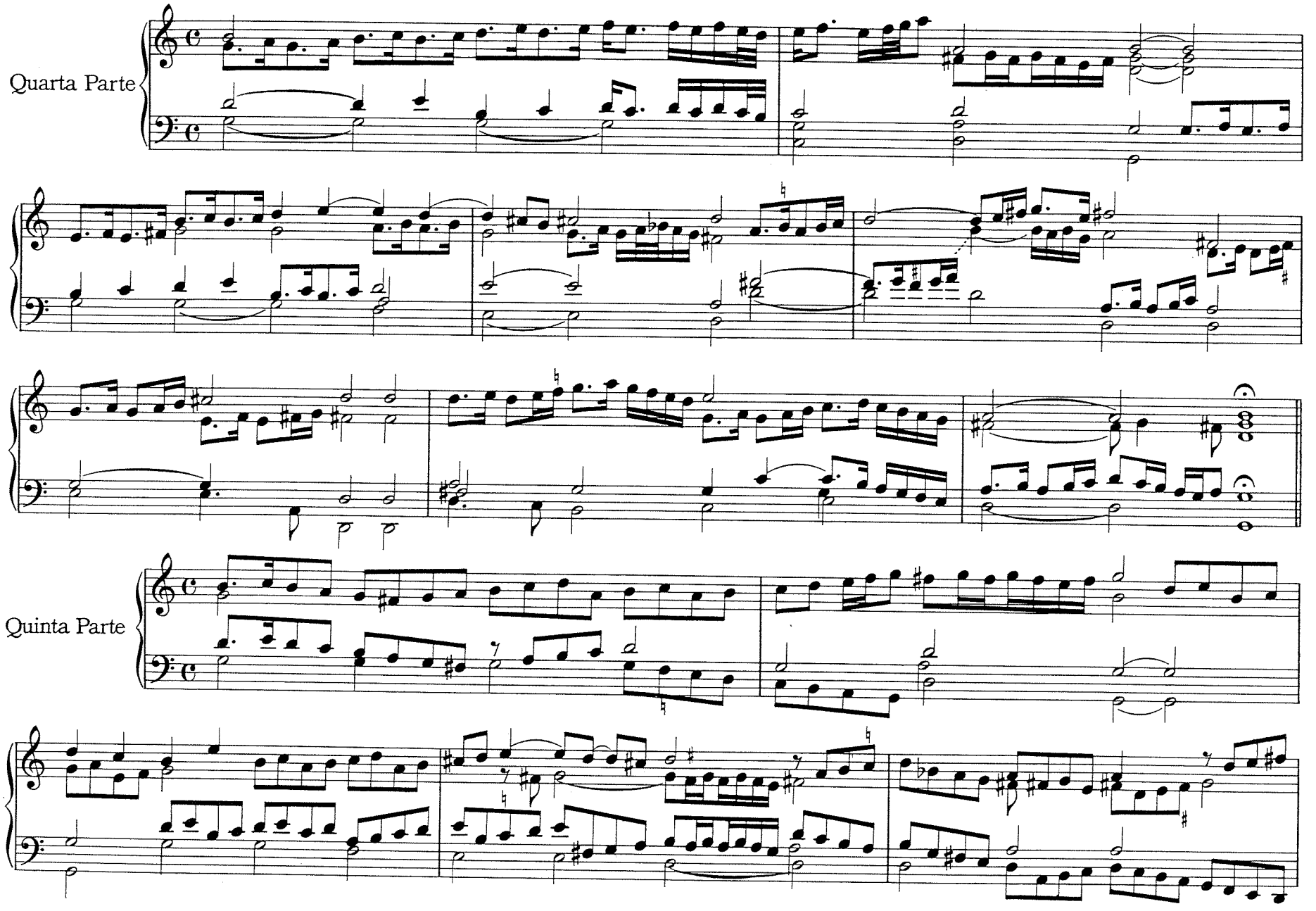

Ottava Parte
Nona Parte

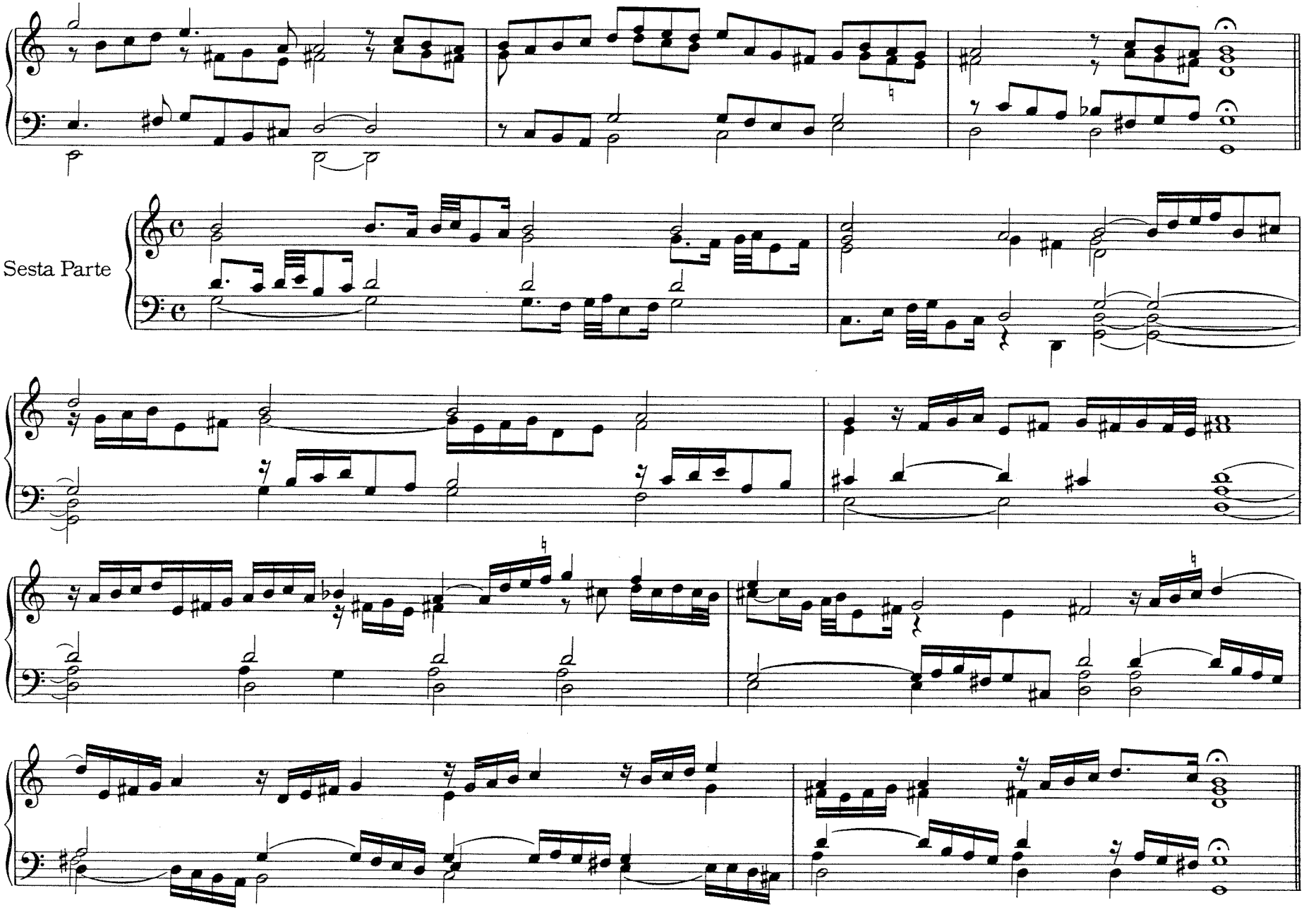

Decima Parte
Undecima Parte

Partite 12 sopra l'Aria di Ruggiero



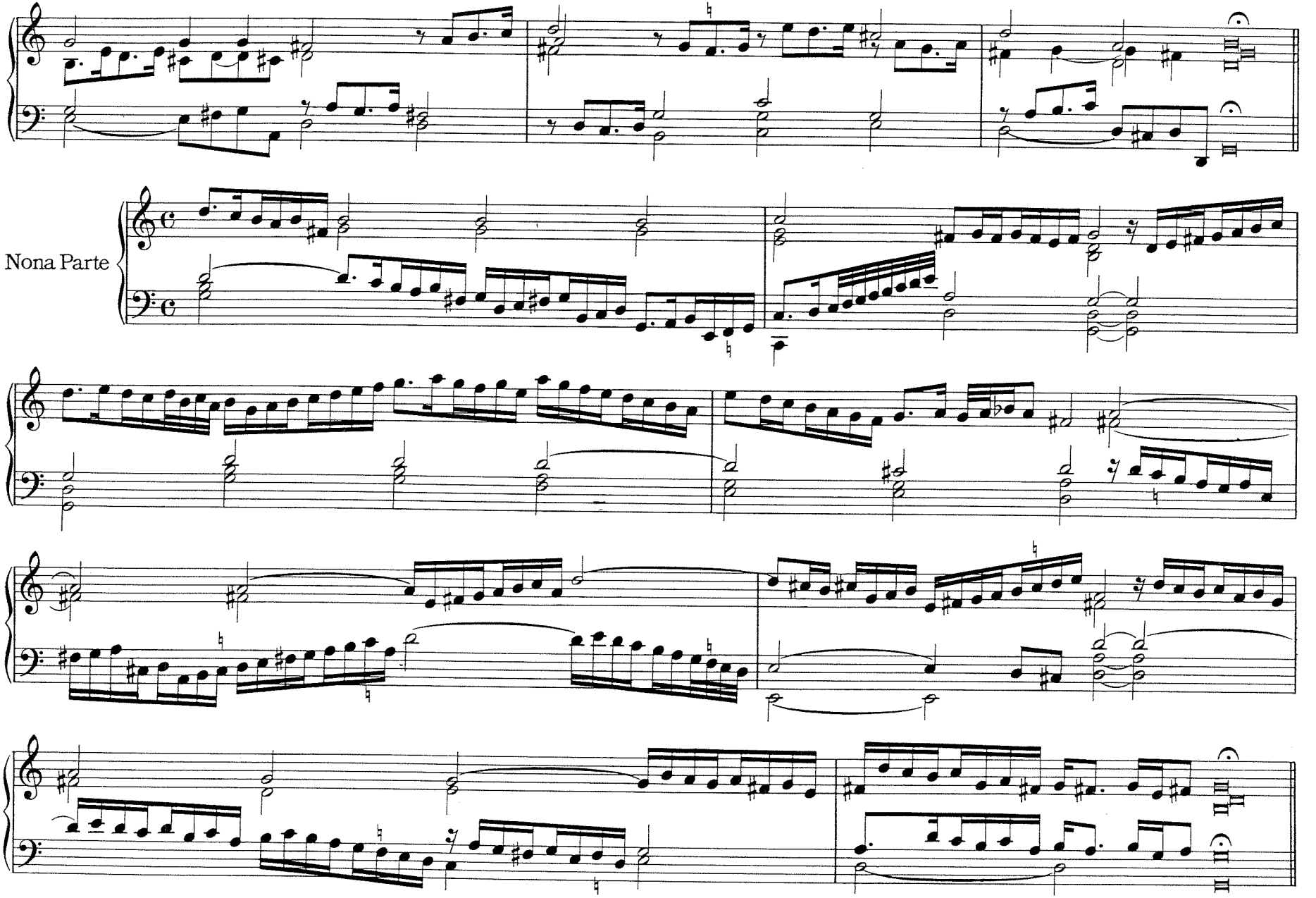

Terza Parte

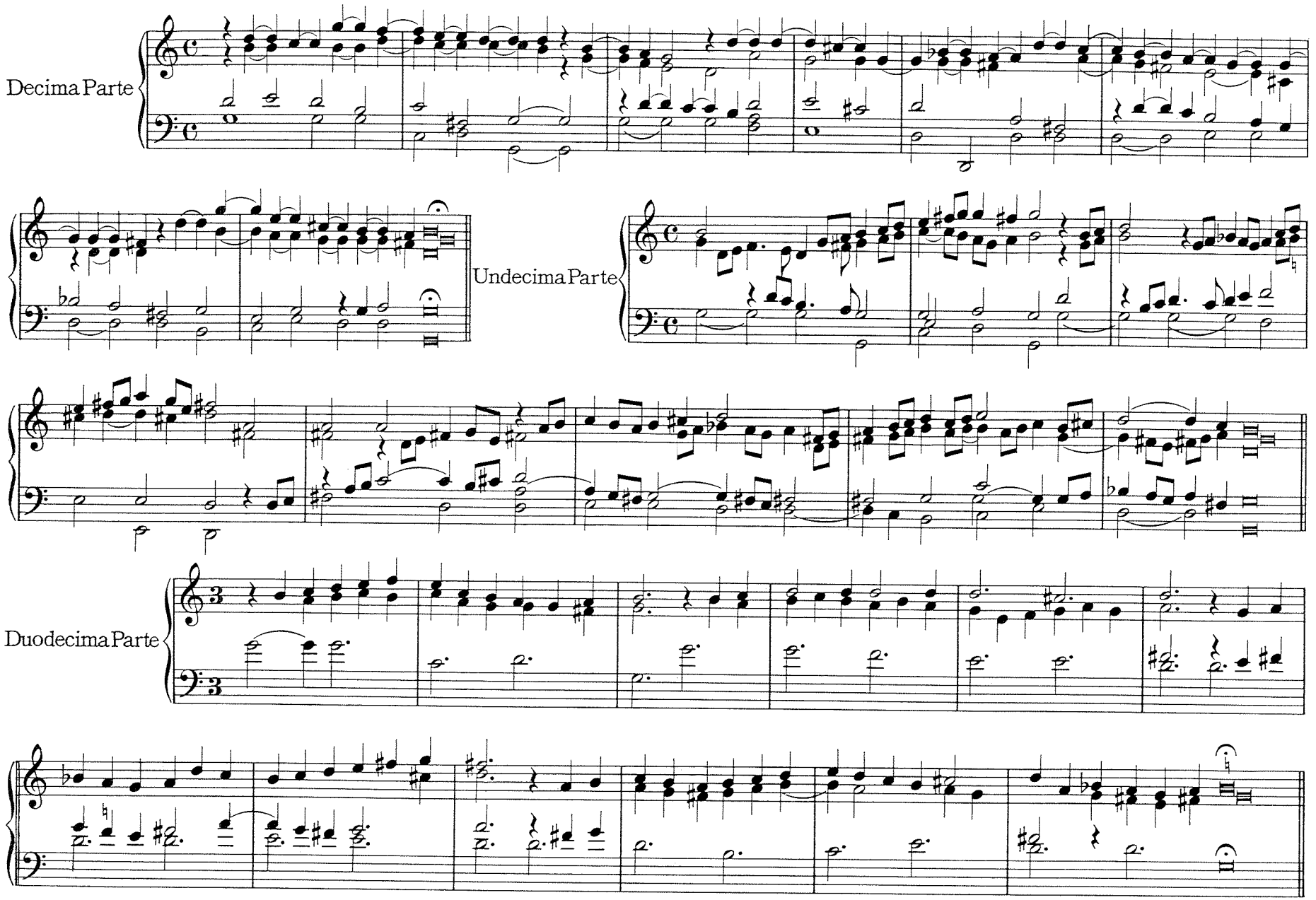

Quarta Parte
Quinta Parte


Sesta Parte

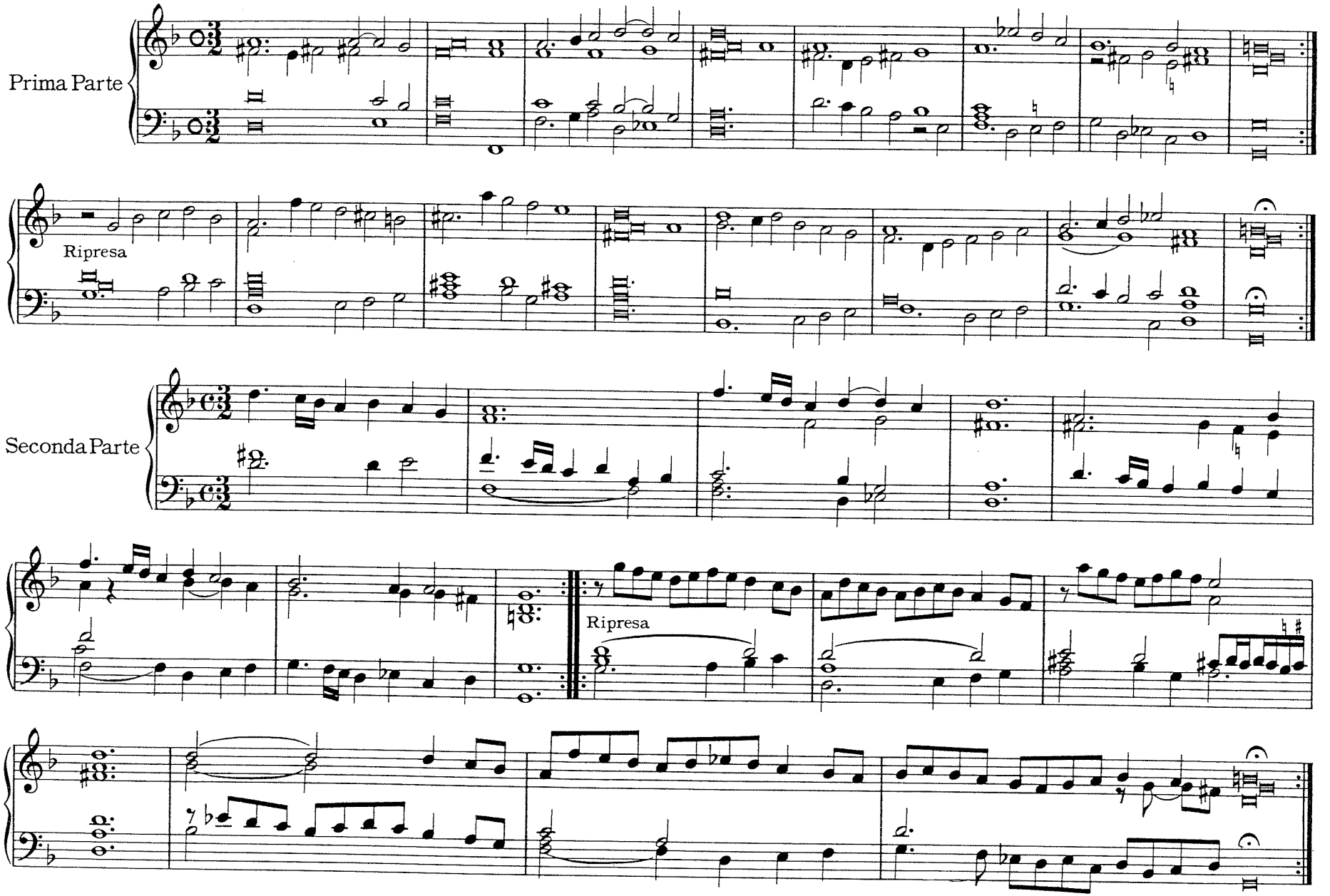
Settima Parte

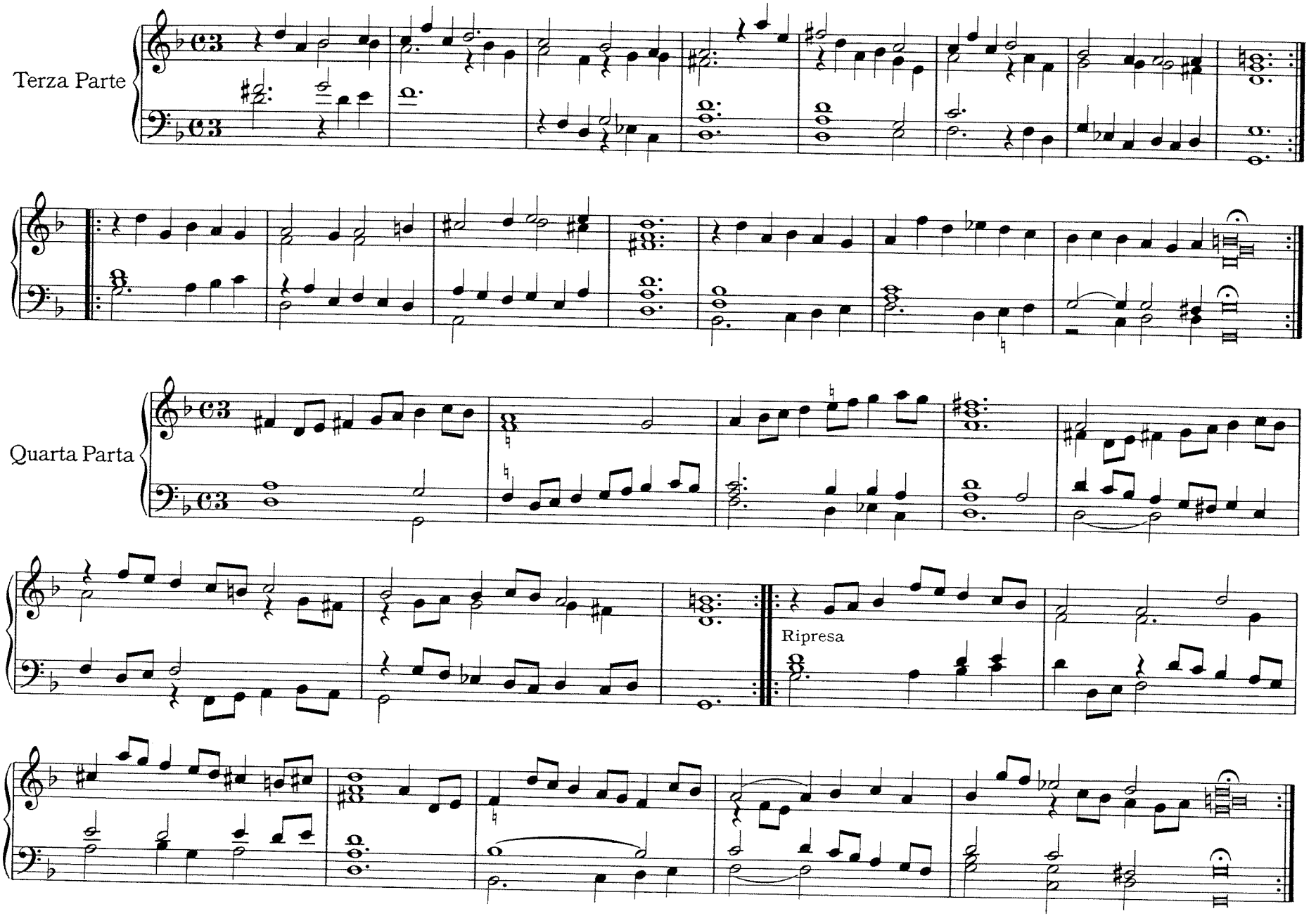
Ottava Parte

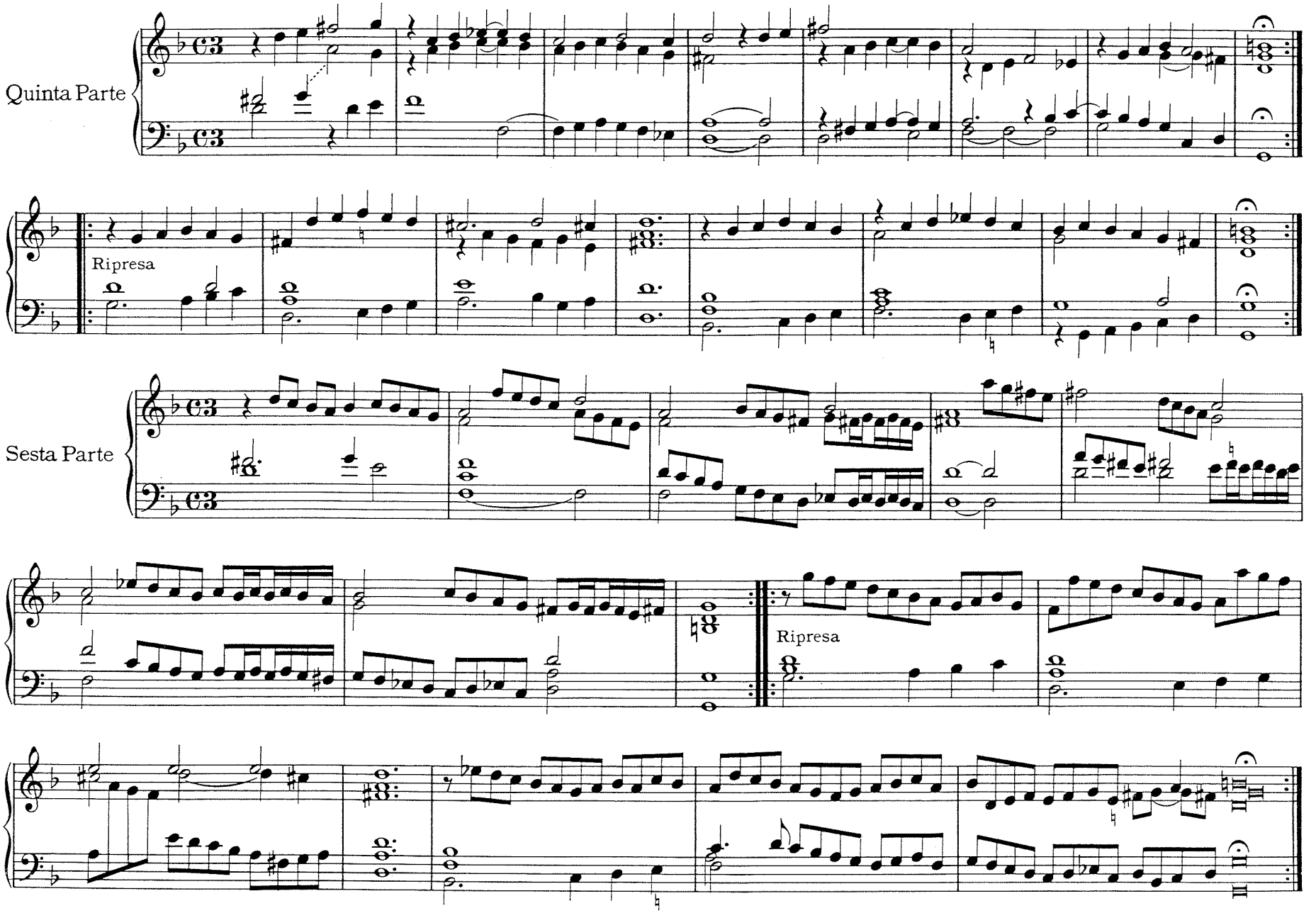

Nona Parte


Decima Parte
Undecima Parte
Duodecima Parte

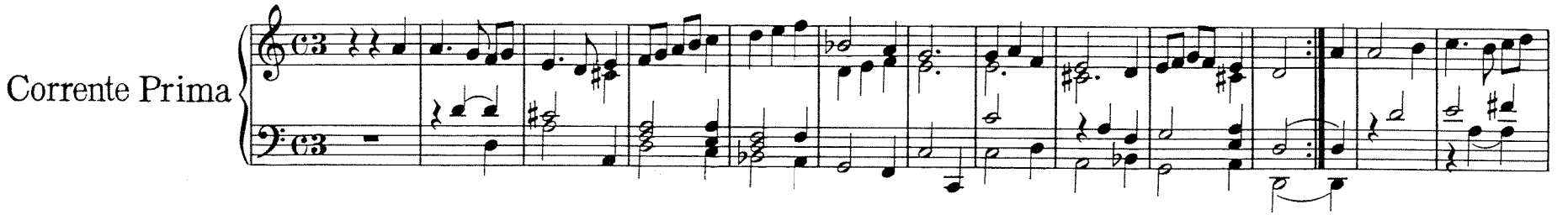
Partita sopra l'Aria di Follia

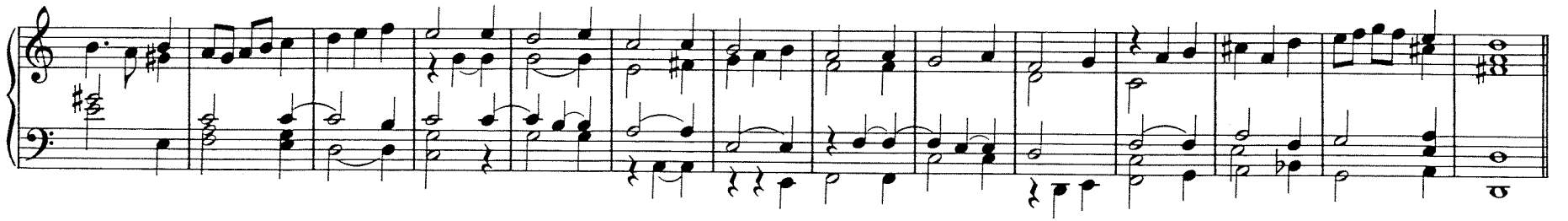



Terza Parte
Quarta Parta
Ripresa

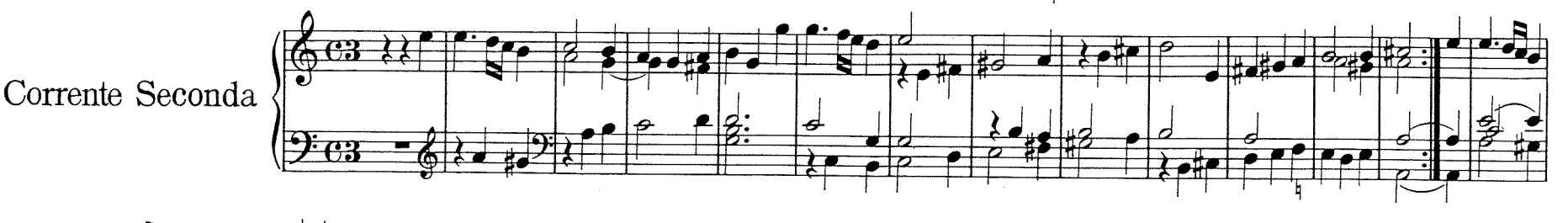

Quinta Parte
Ripresa
Sesta Parte
Ripresa

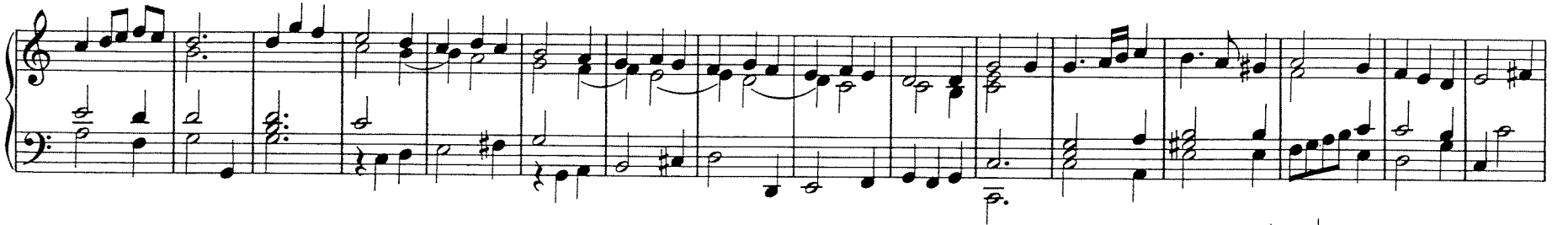
Corrente Prima

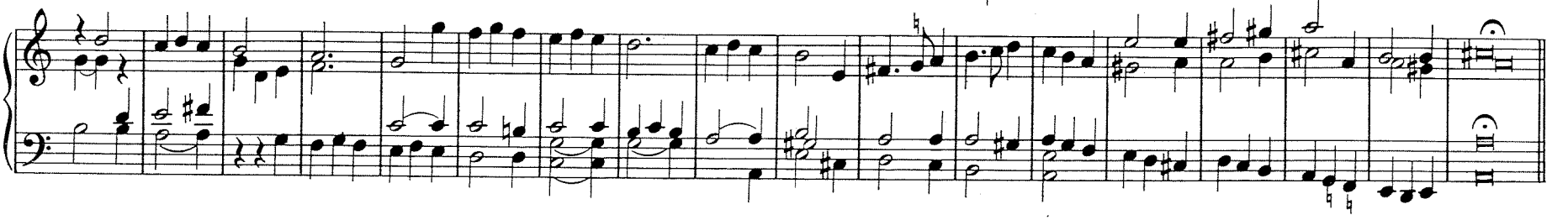




Corrente Seconda





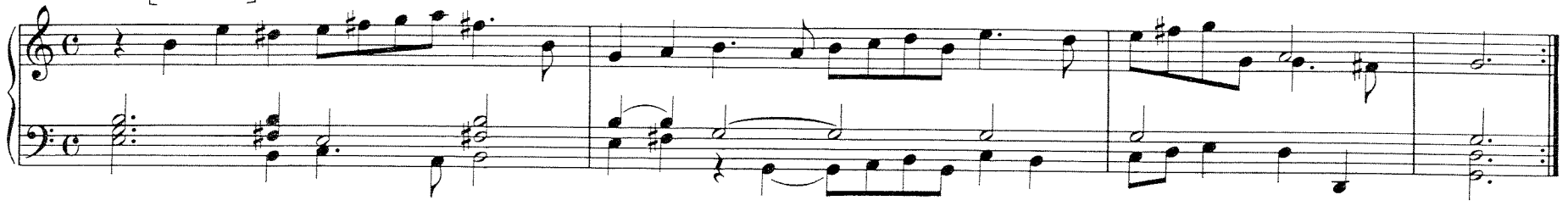


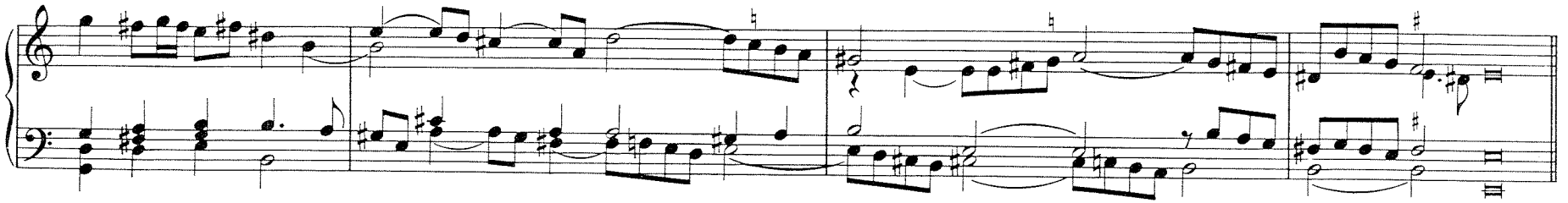
Corrente Terza

Corrente Quarta

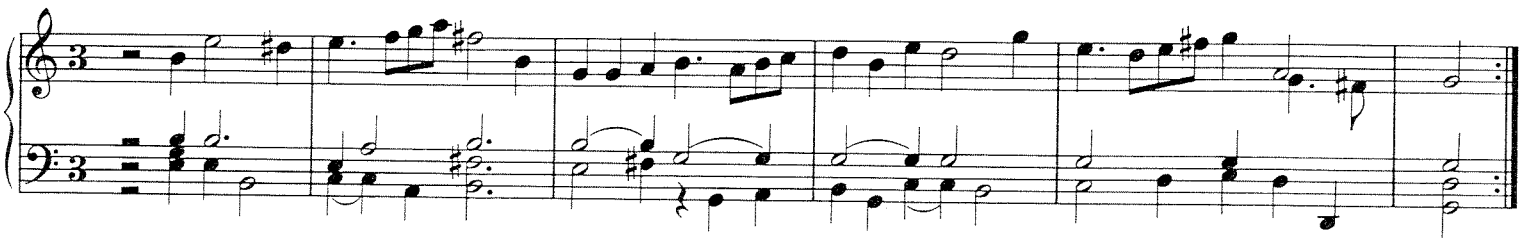
*) Original: ♯ vor dem e des vorigen Taktes

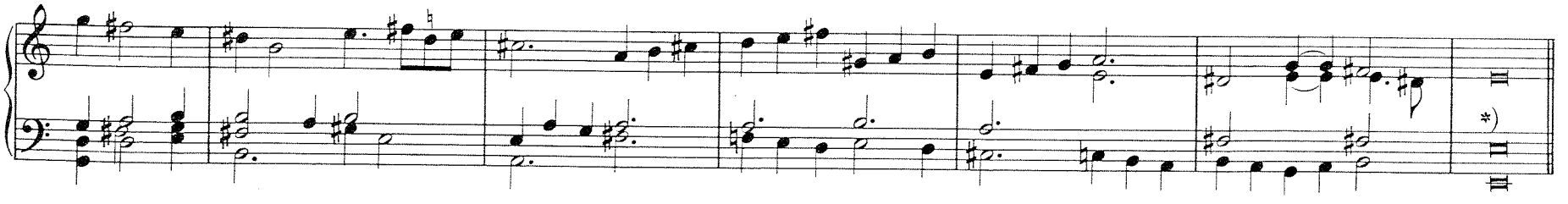
Balletto [Primo]



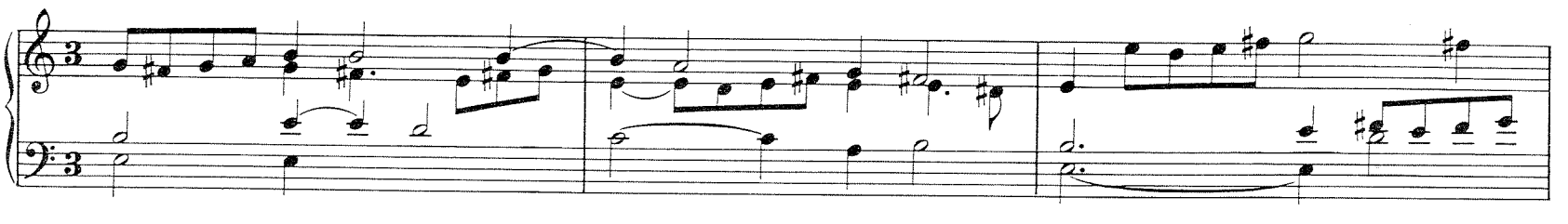


Corrente del Balletto

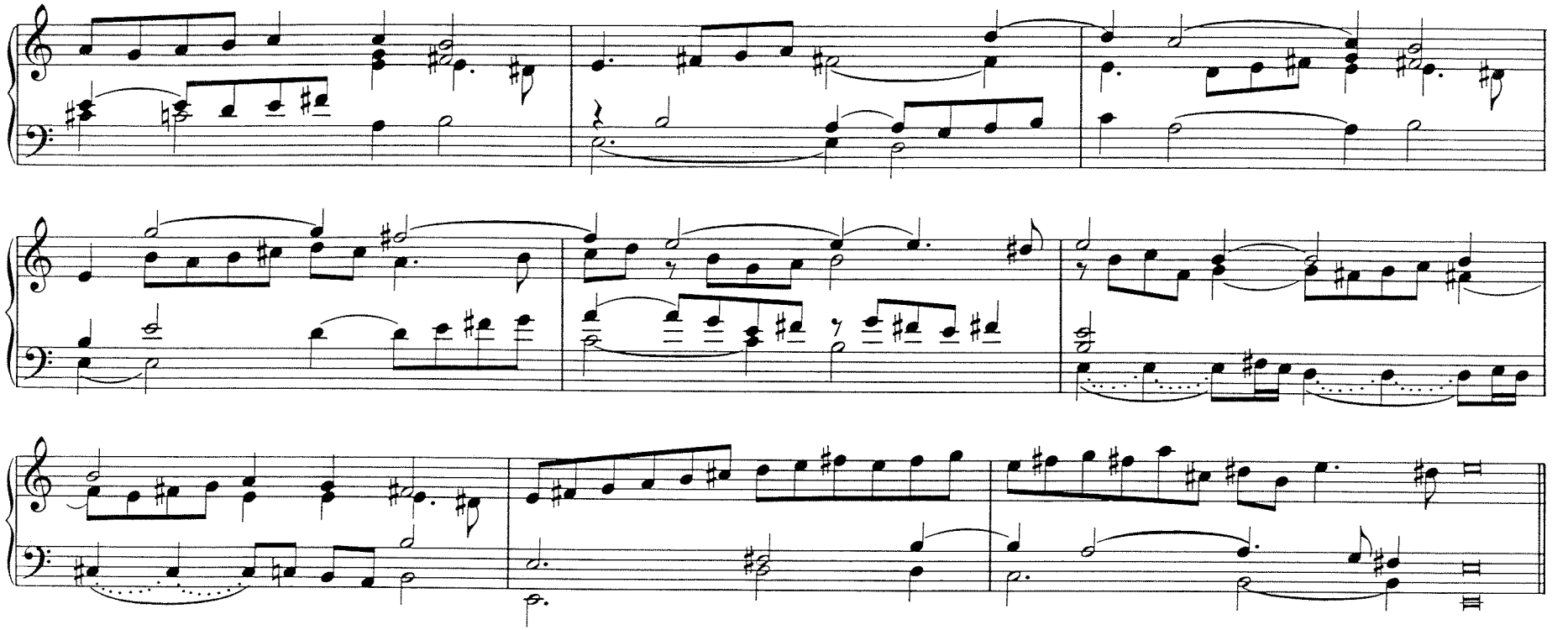




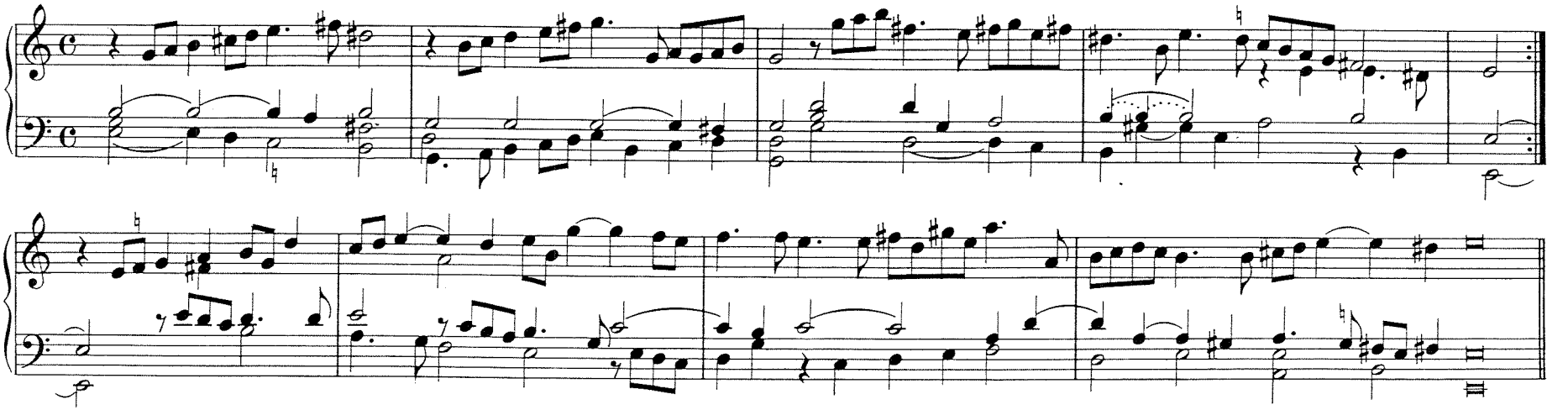
Passacagli



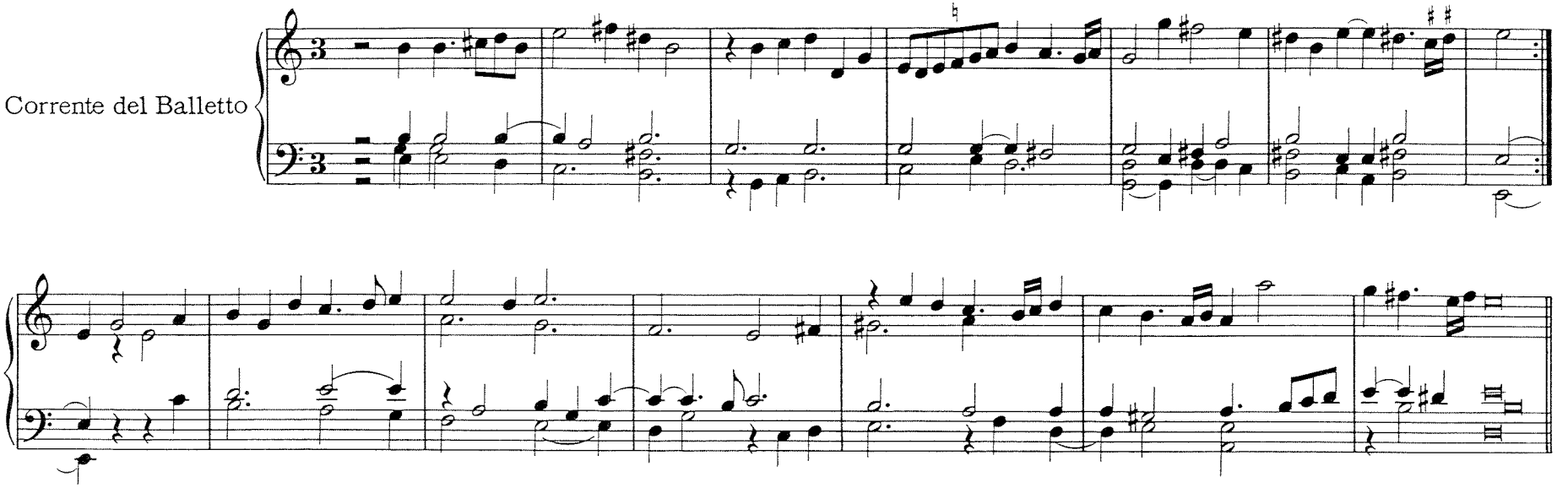
*) Original: c!



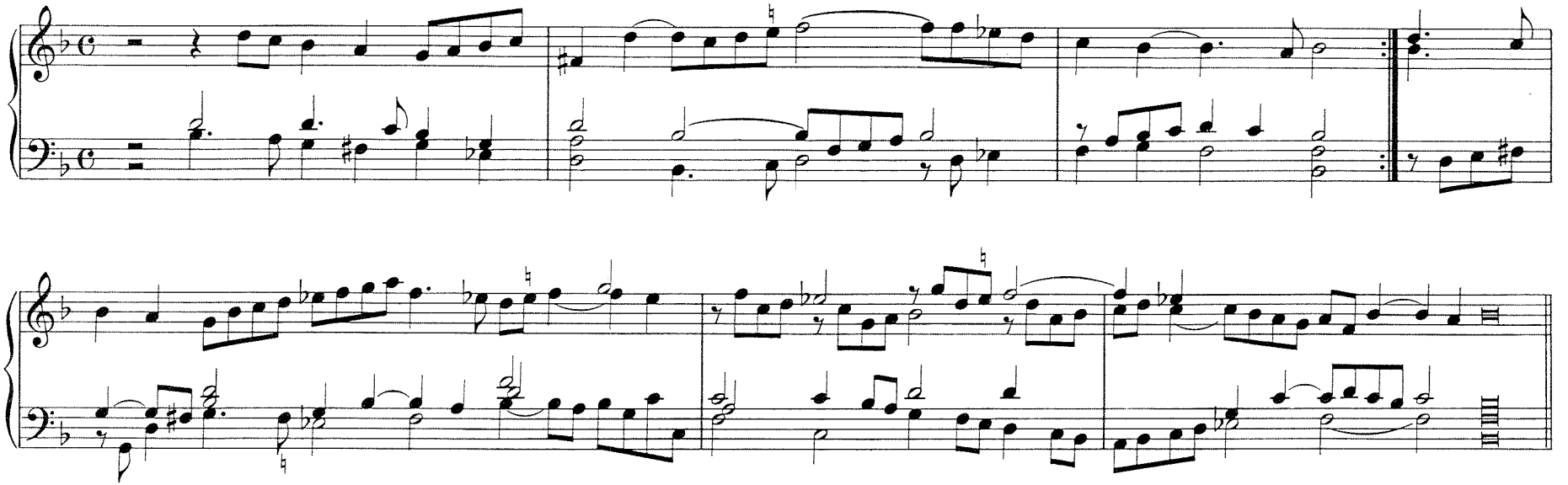
Balletto Secondo



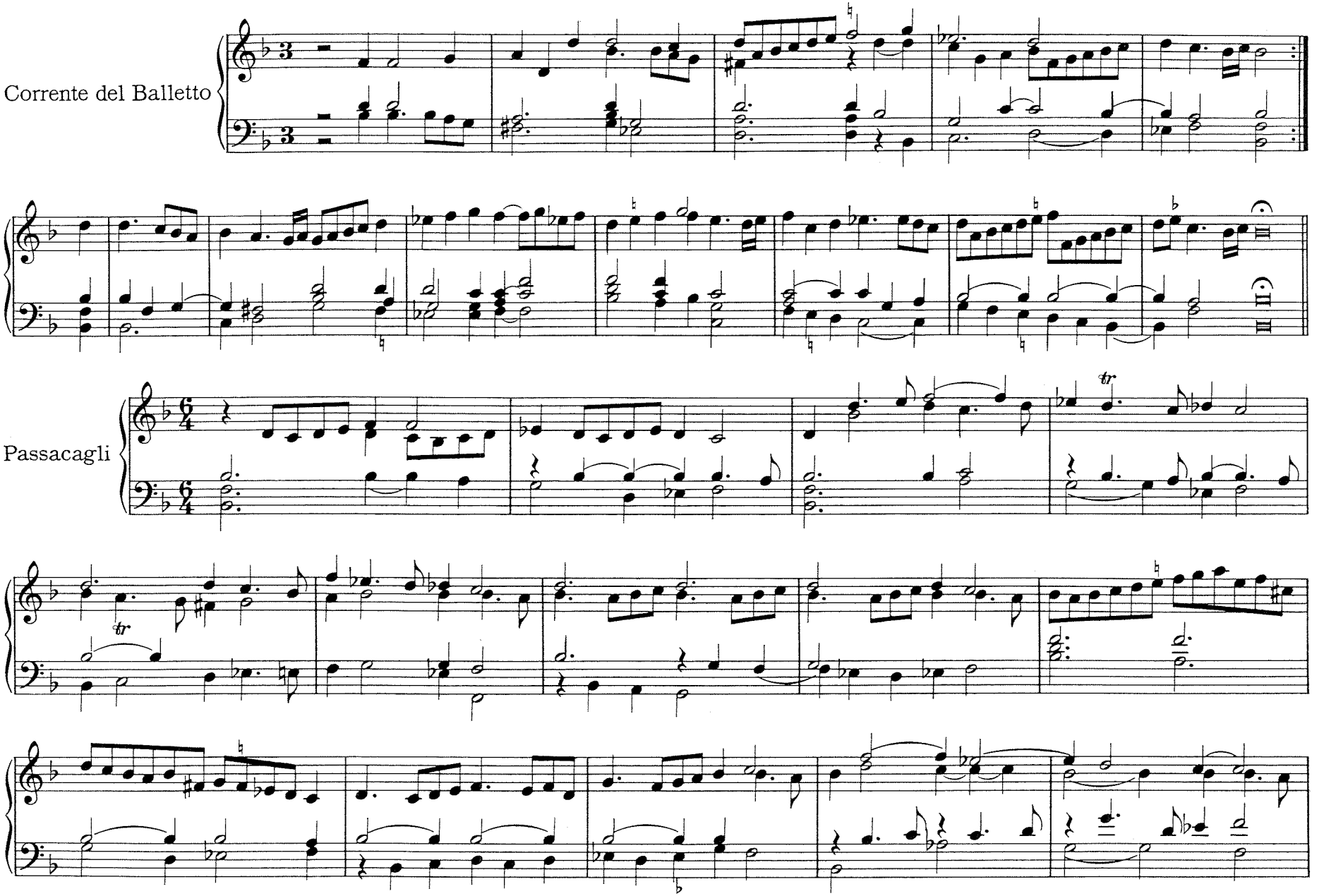
Corrente del Balletto



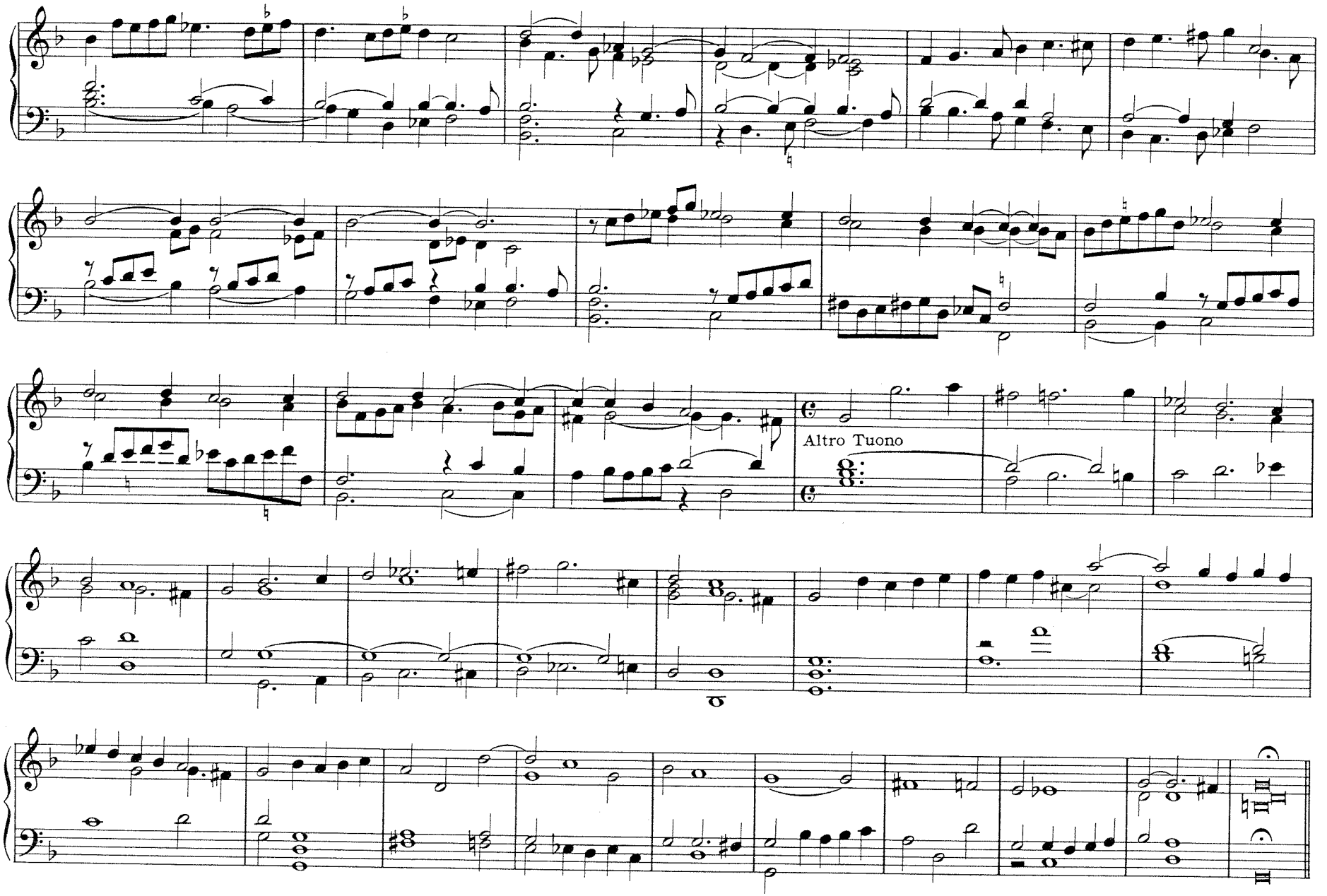
Balletto Terzo



Corrente del Balletto

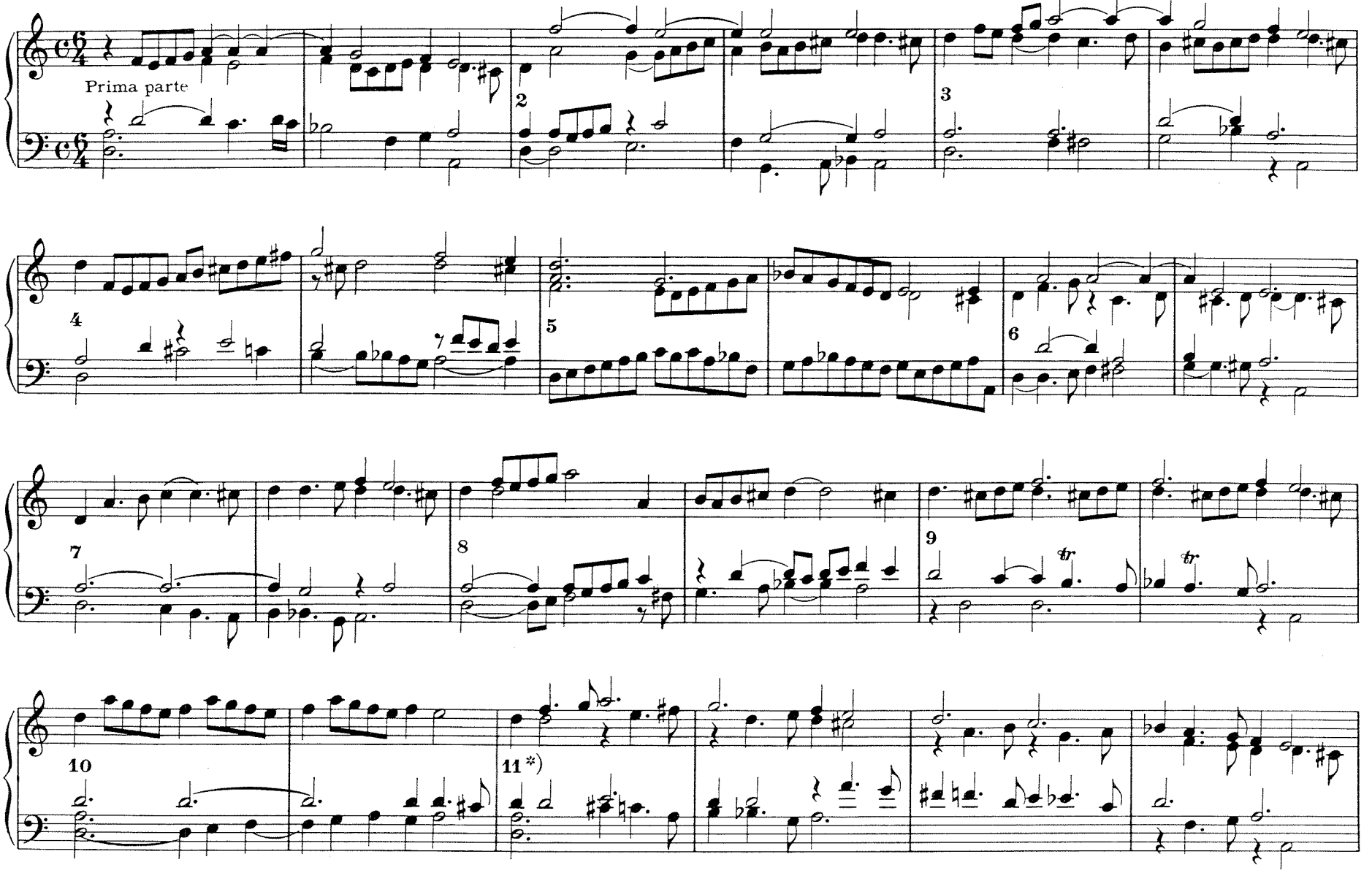


Passacagli

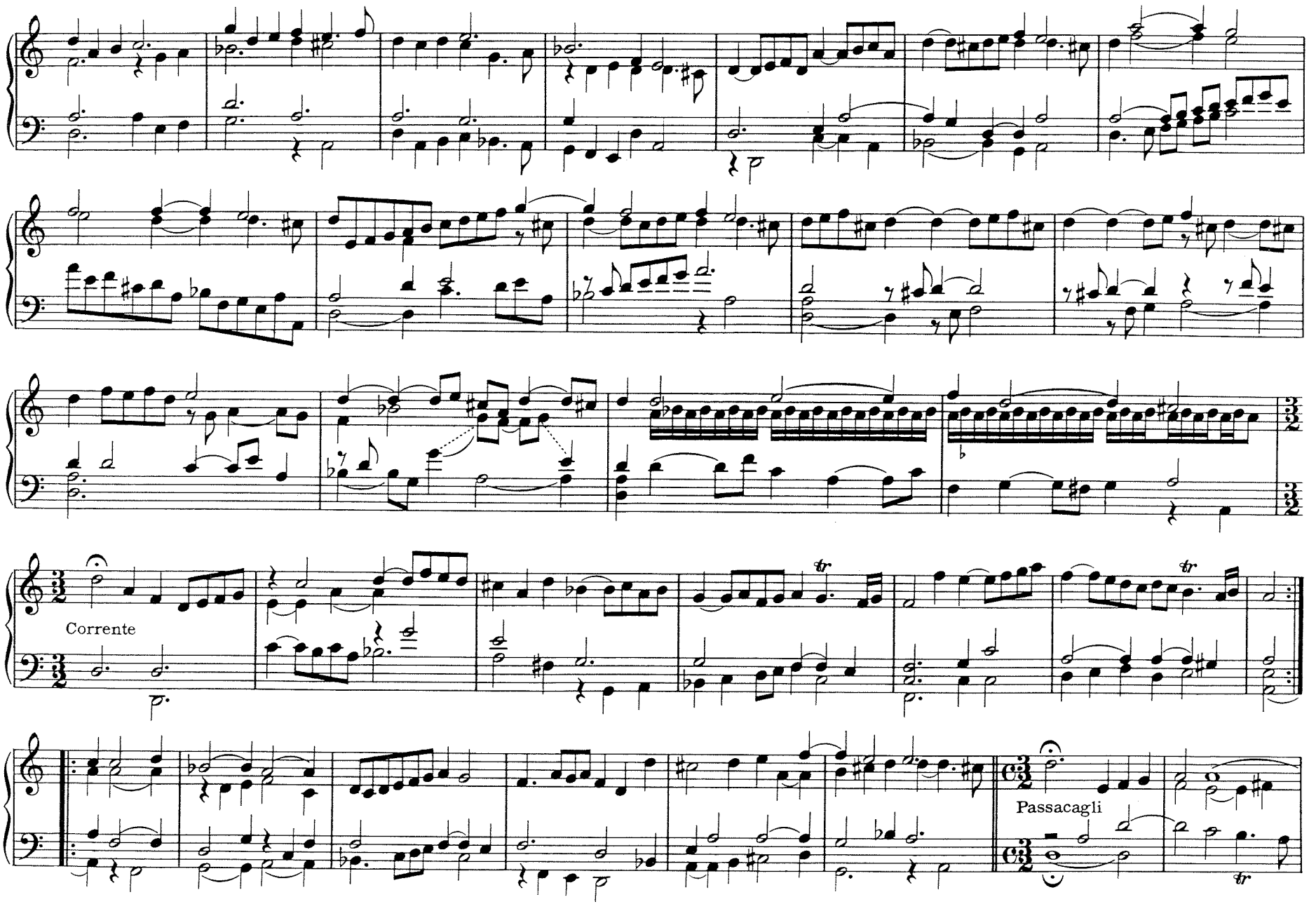

Altro Tuono

Cento Partite sopra Passacagli

[Li Passacagli si potranno separatamente sonare, conforme à chi più piacerà con agiustare il tempo dell'una è altra parte cossi delle Ciaccone]



Ab diesem Takt sind die Variationen nicht mehr nummeriert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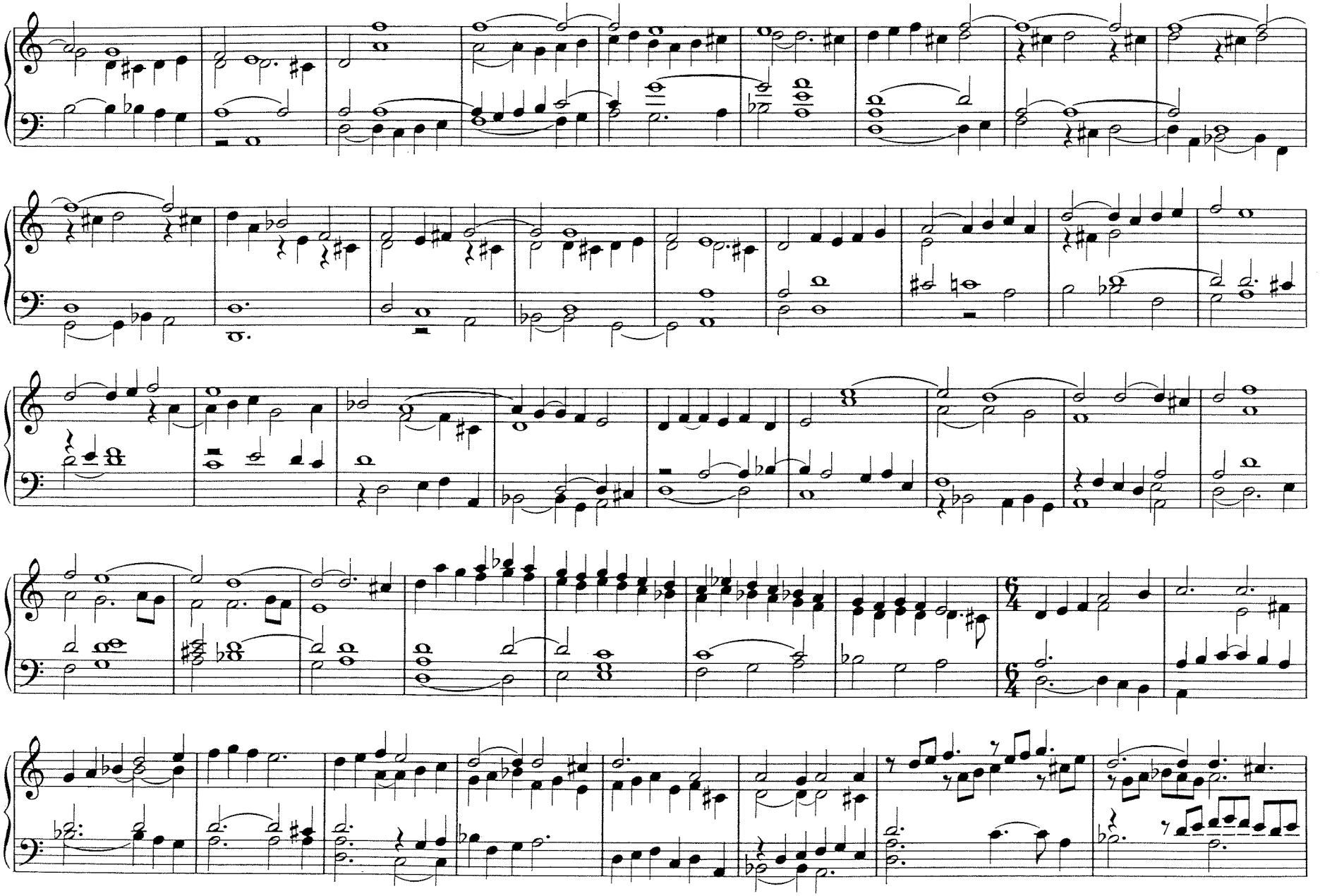
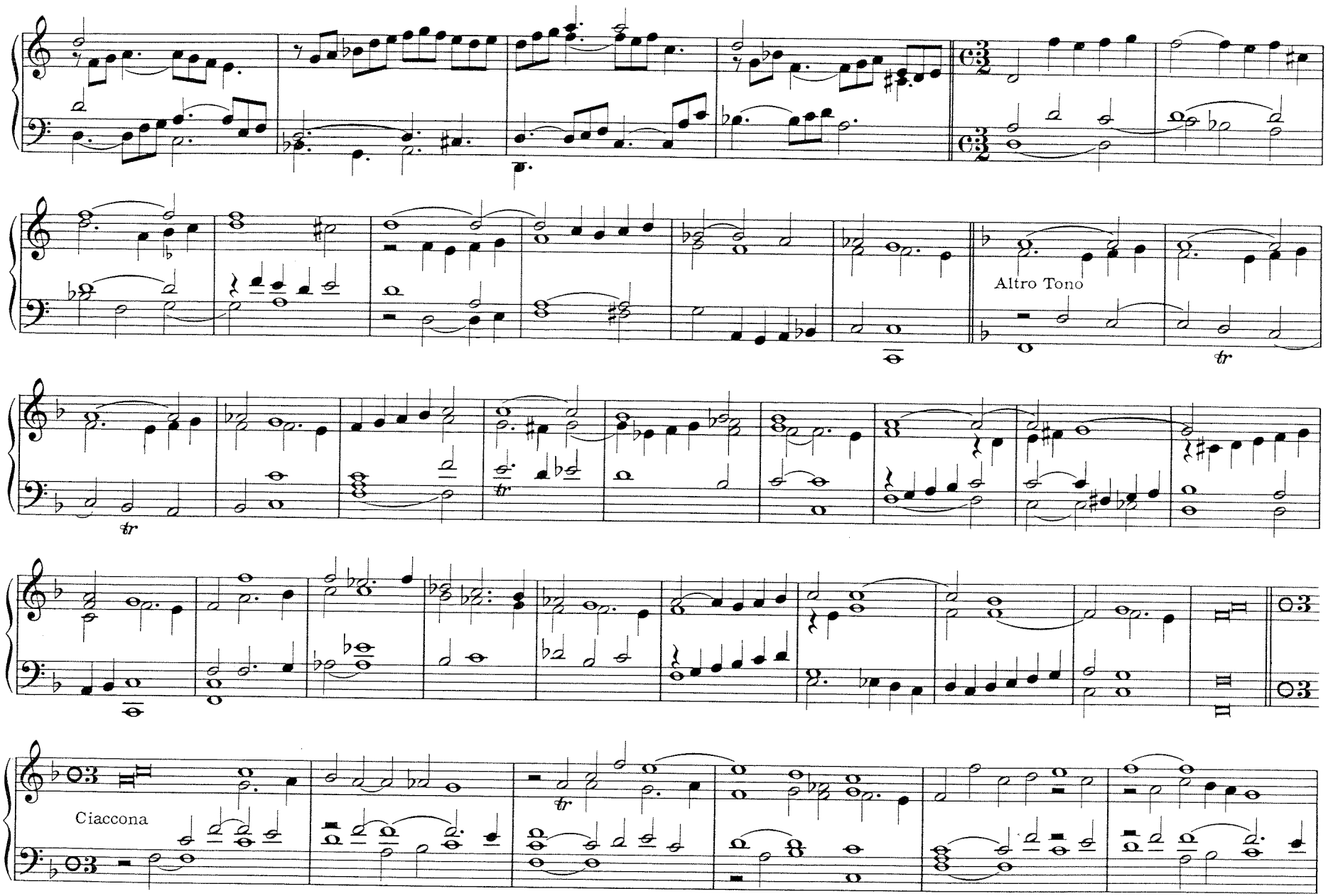
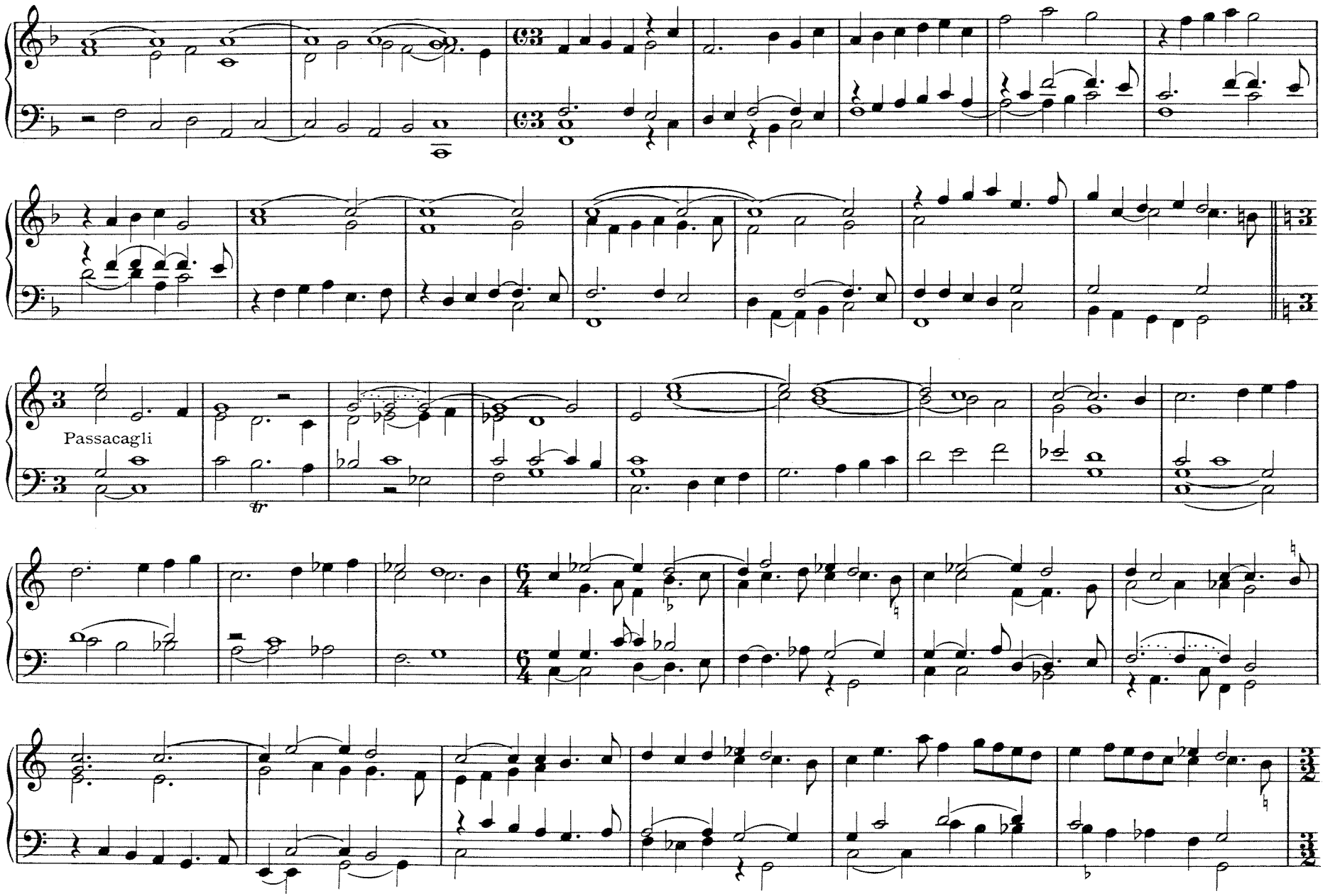
Passacagli




Altro Tono
Ciaccona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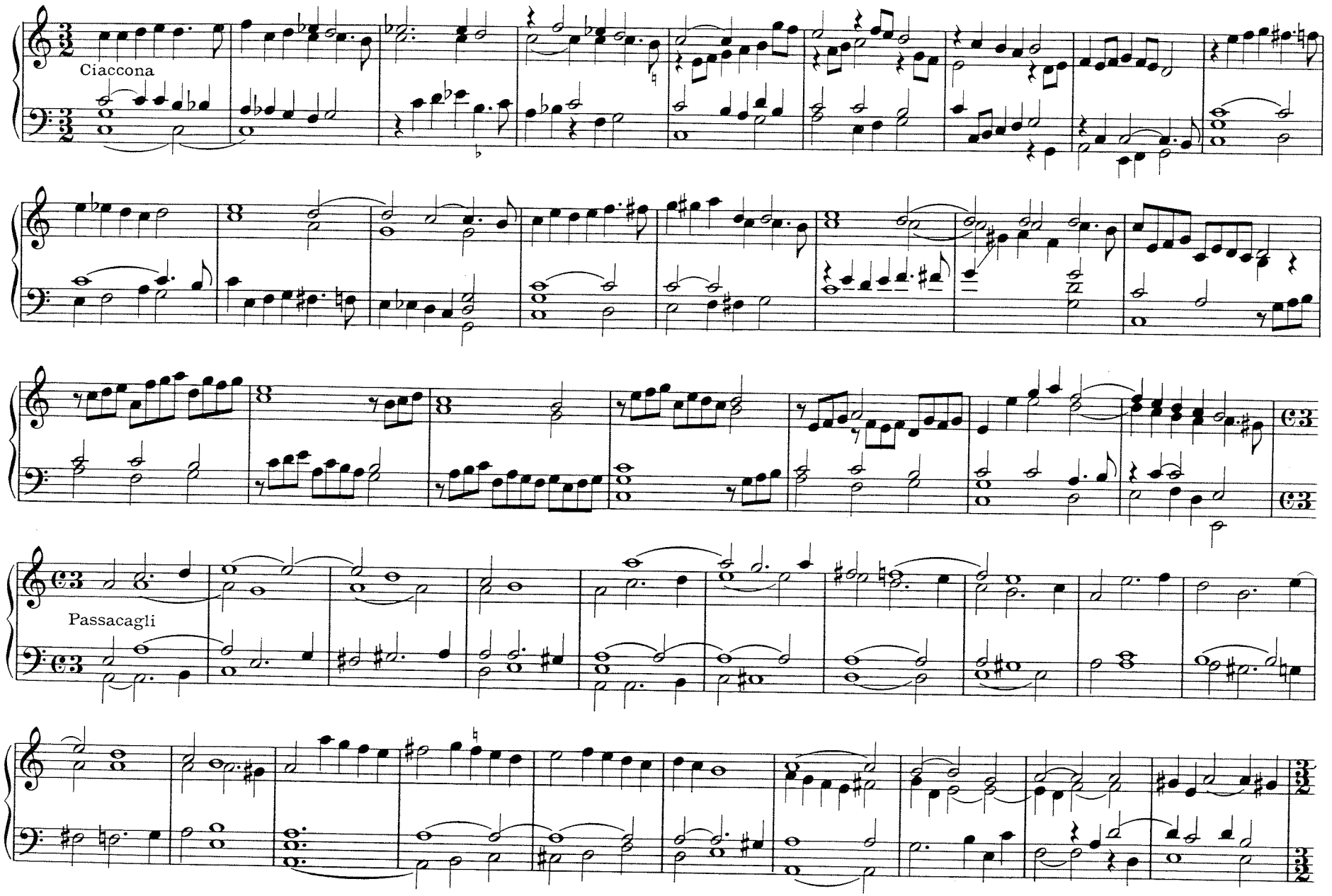
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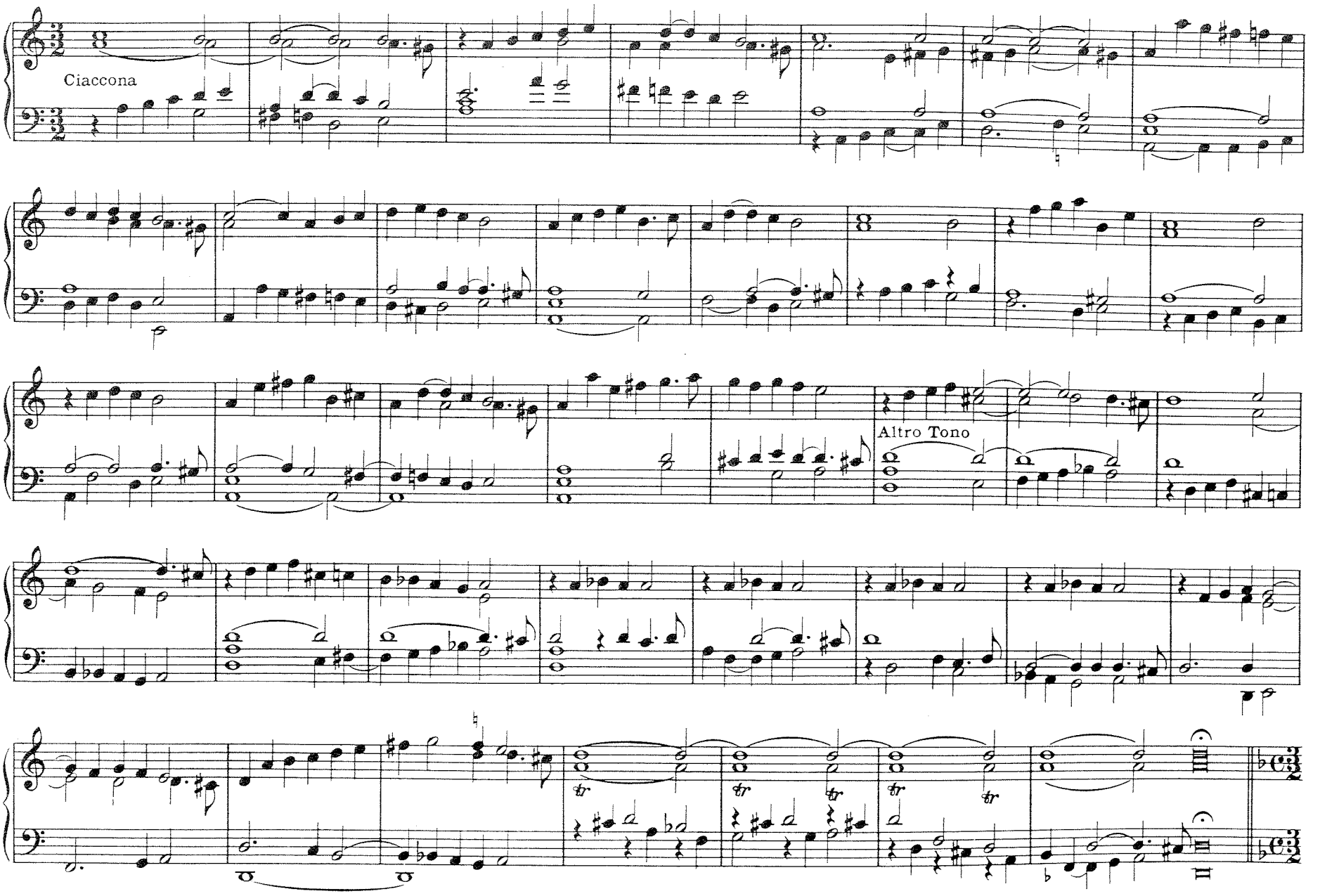
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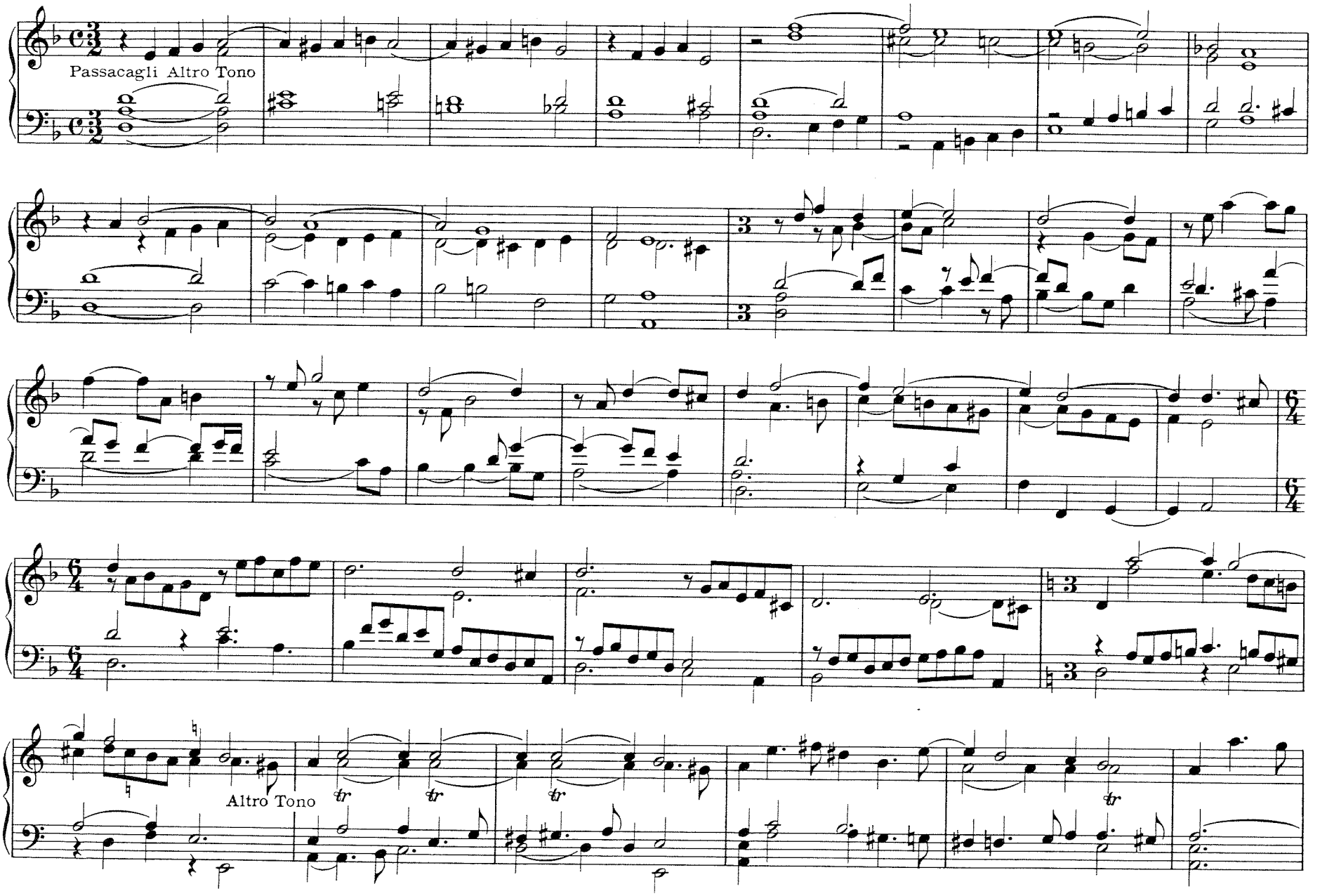
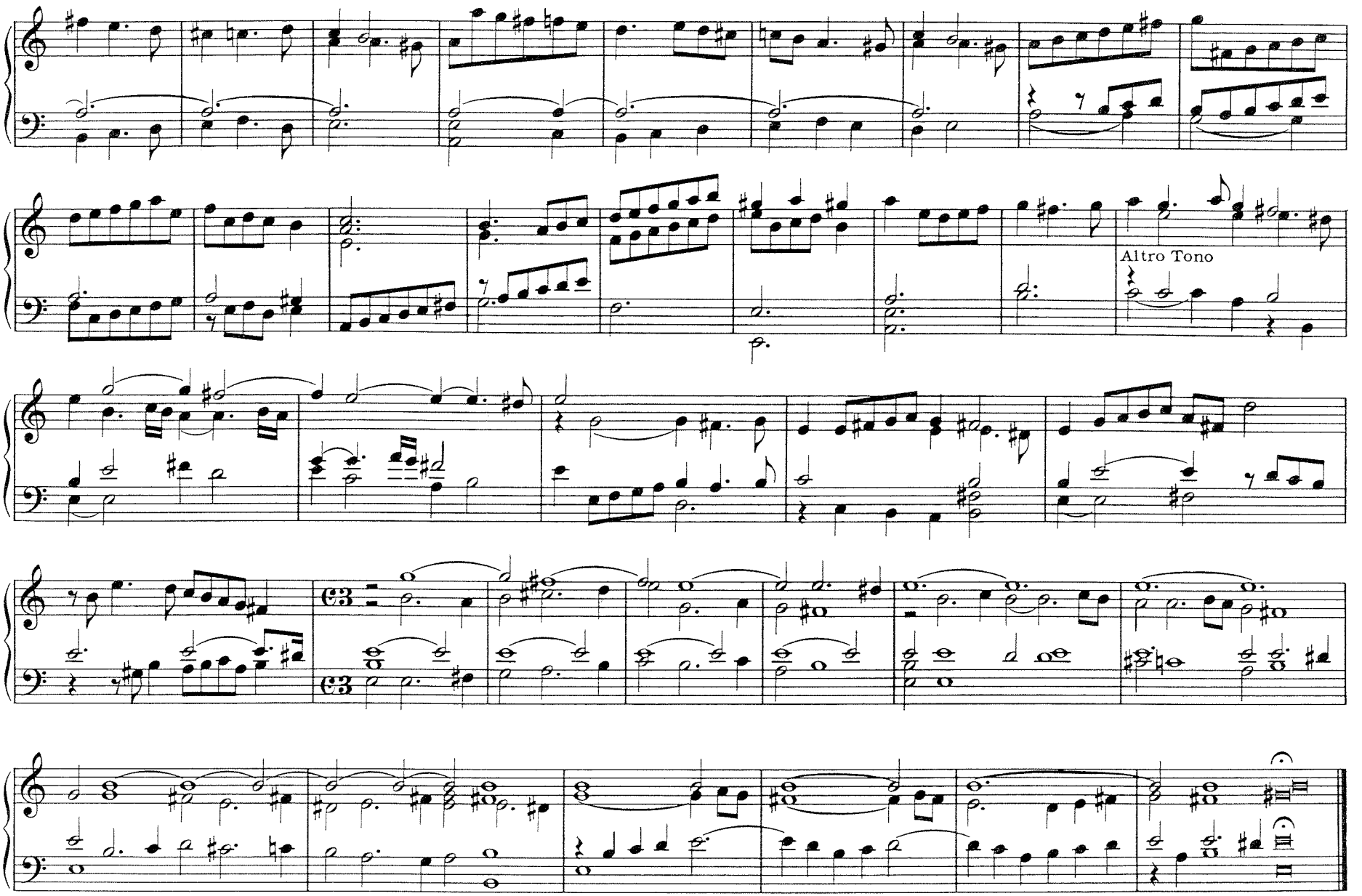
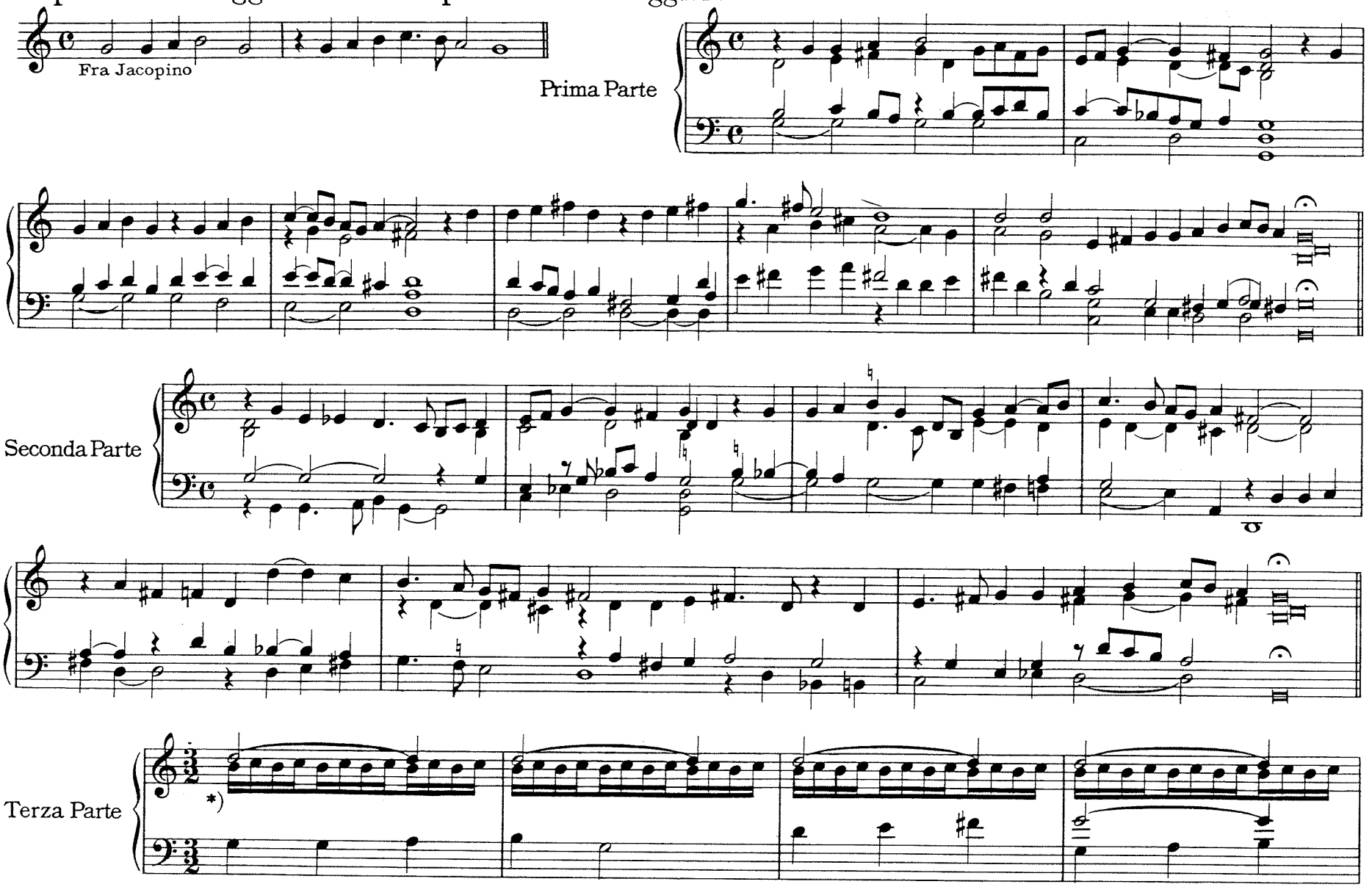
Altro Tono

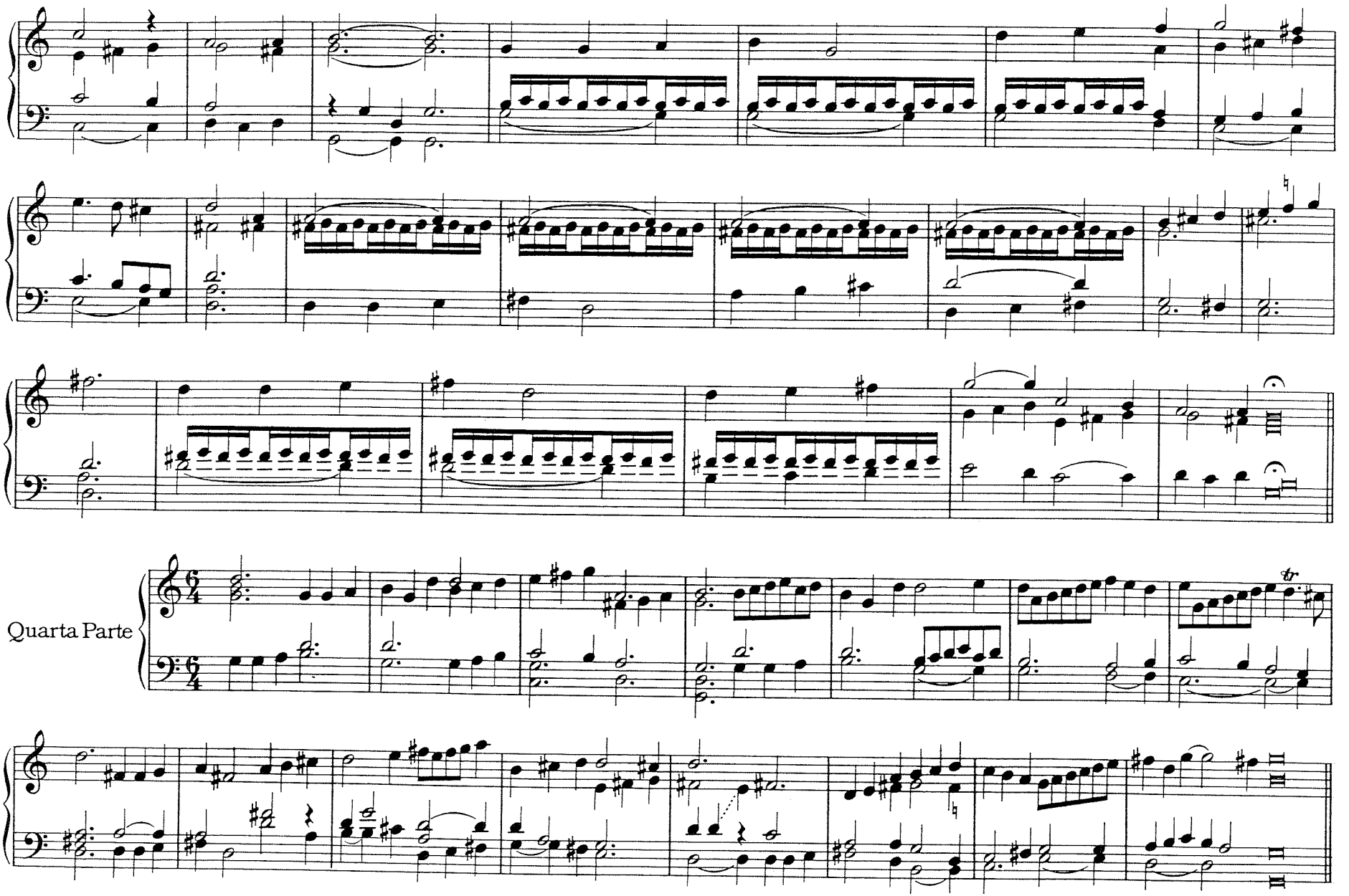

Passacagli Altro Tono
Altro Tono


Altro Tono

Capriccio del Soggetto scritto sopra l'Aria di Roggiero



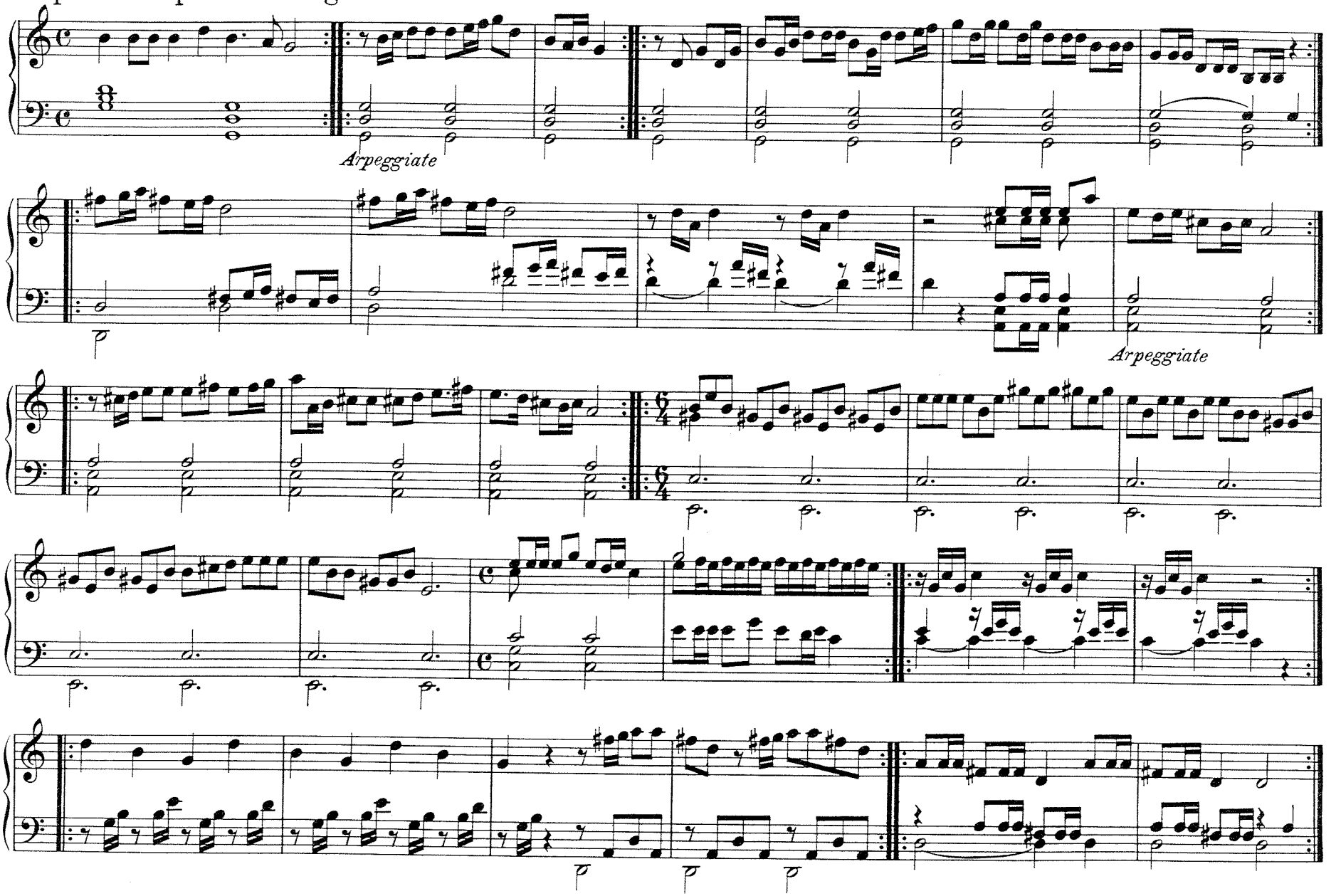
*) Frescobaldi notiert die Triller als Achtel: 12 in jedem Takt

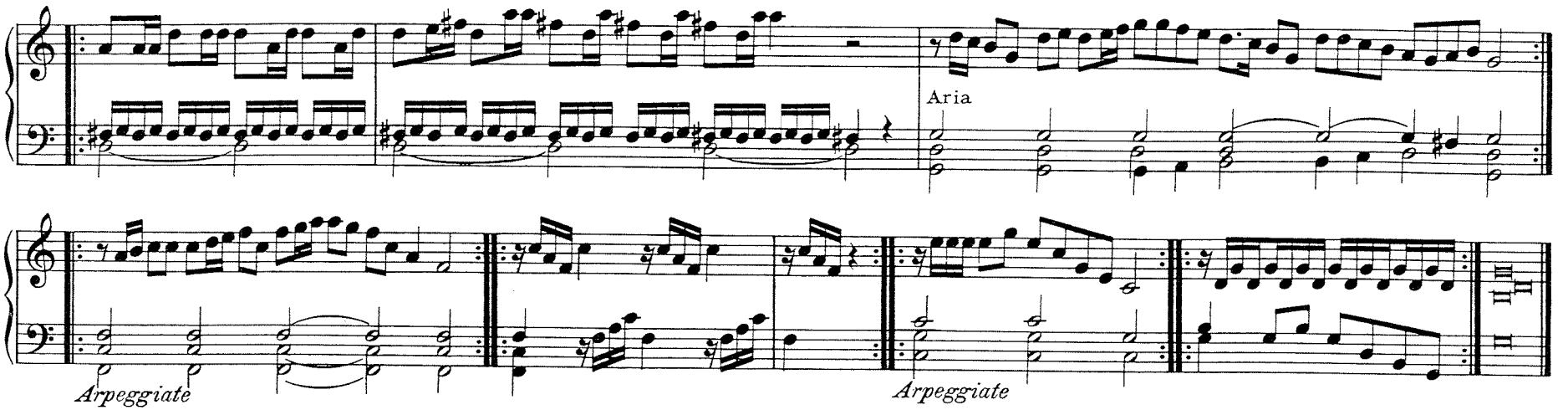

Quarta Parte

Quinta Parte

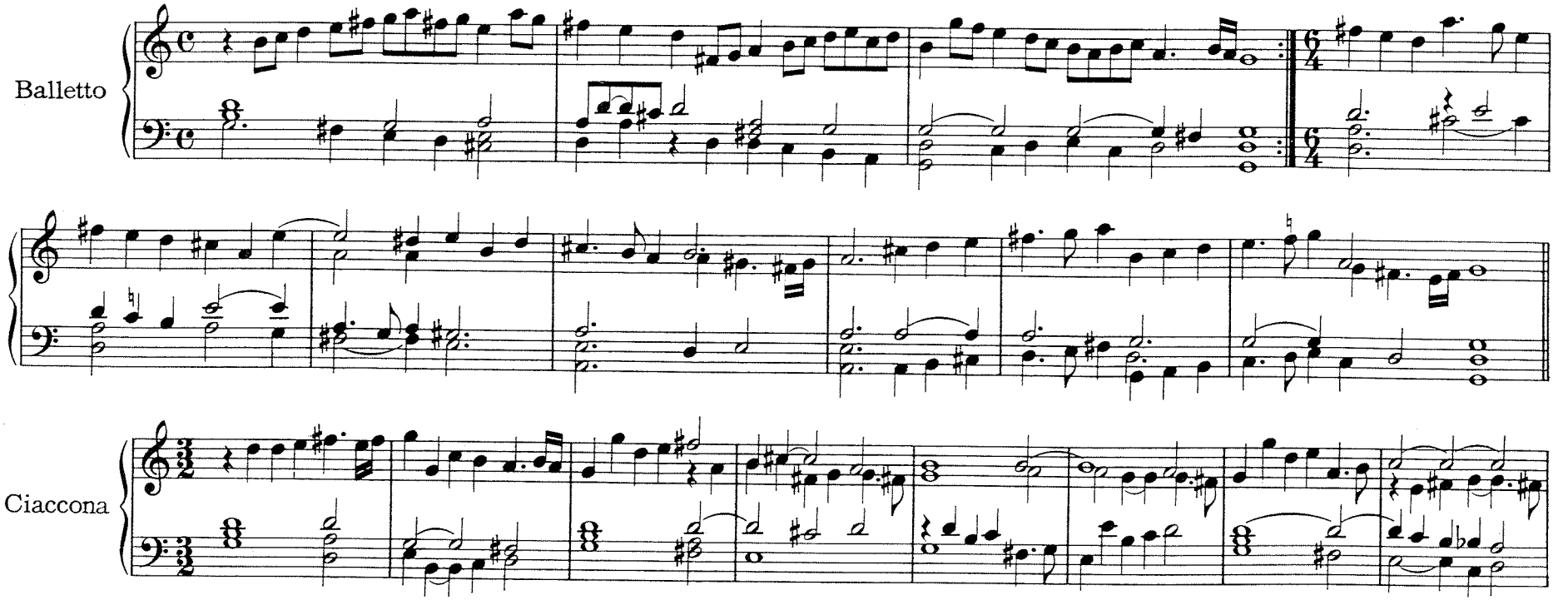
Sesta Parte

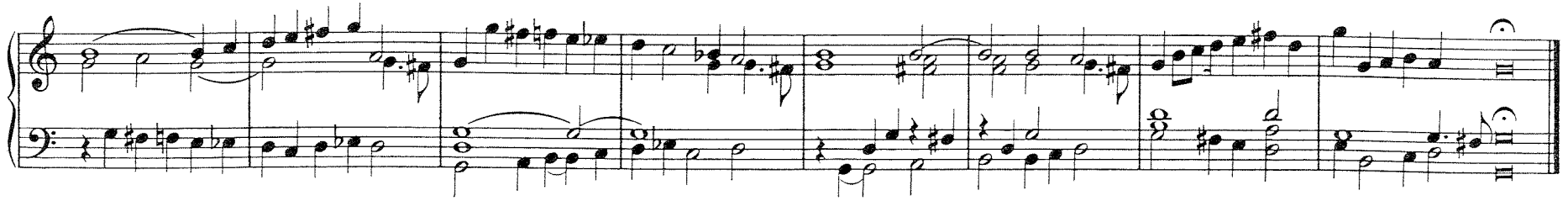
Capriccio sopra la Battaglia





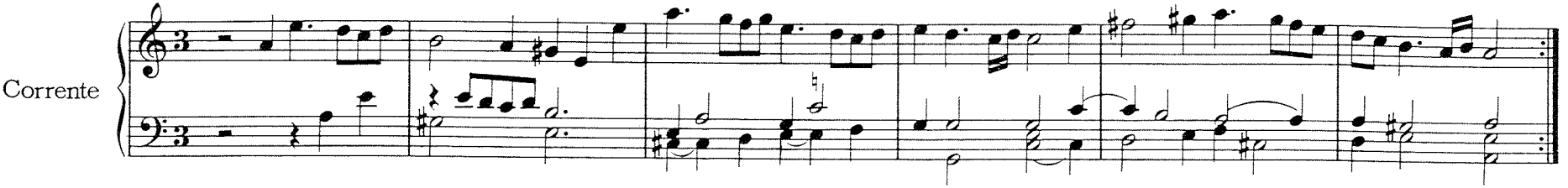
Balletto e Ciaccona

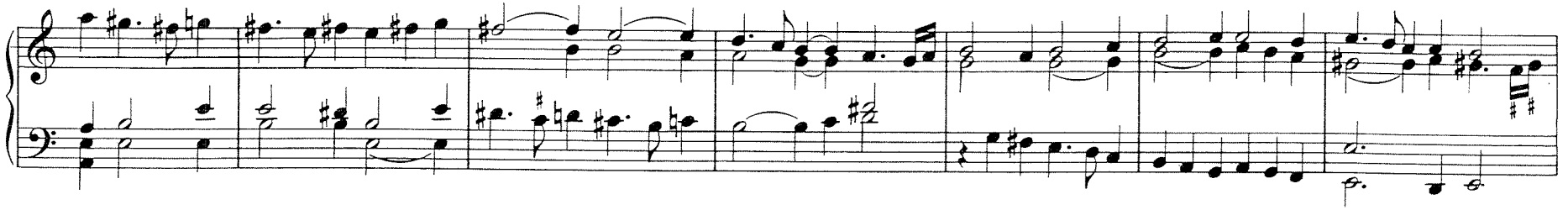




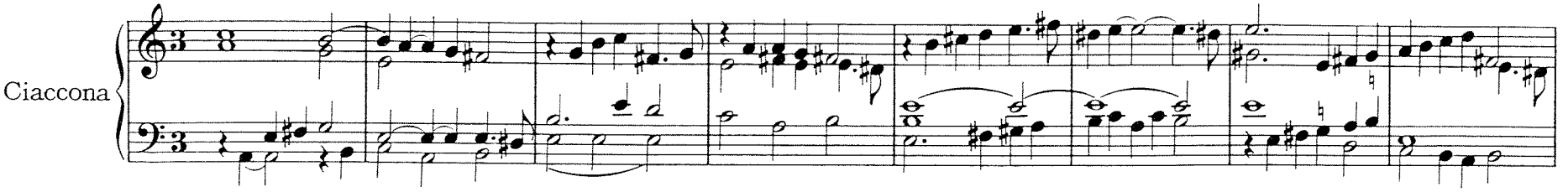
Corrente e Ciaccona

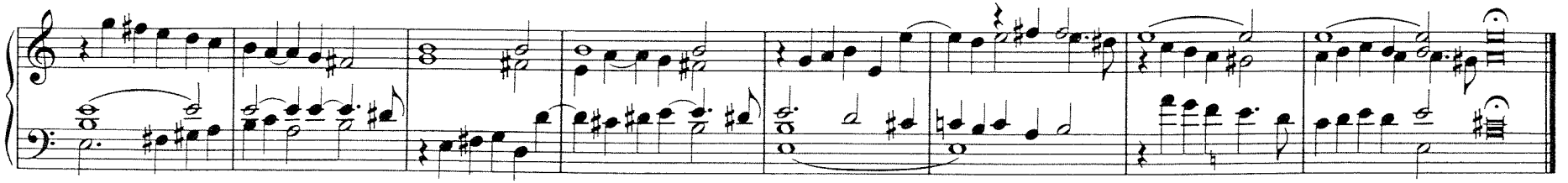
Corrente



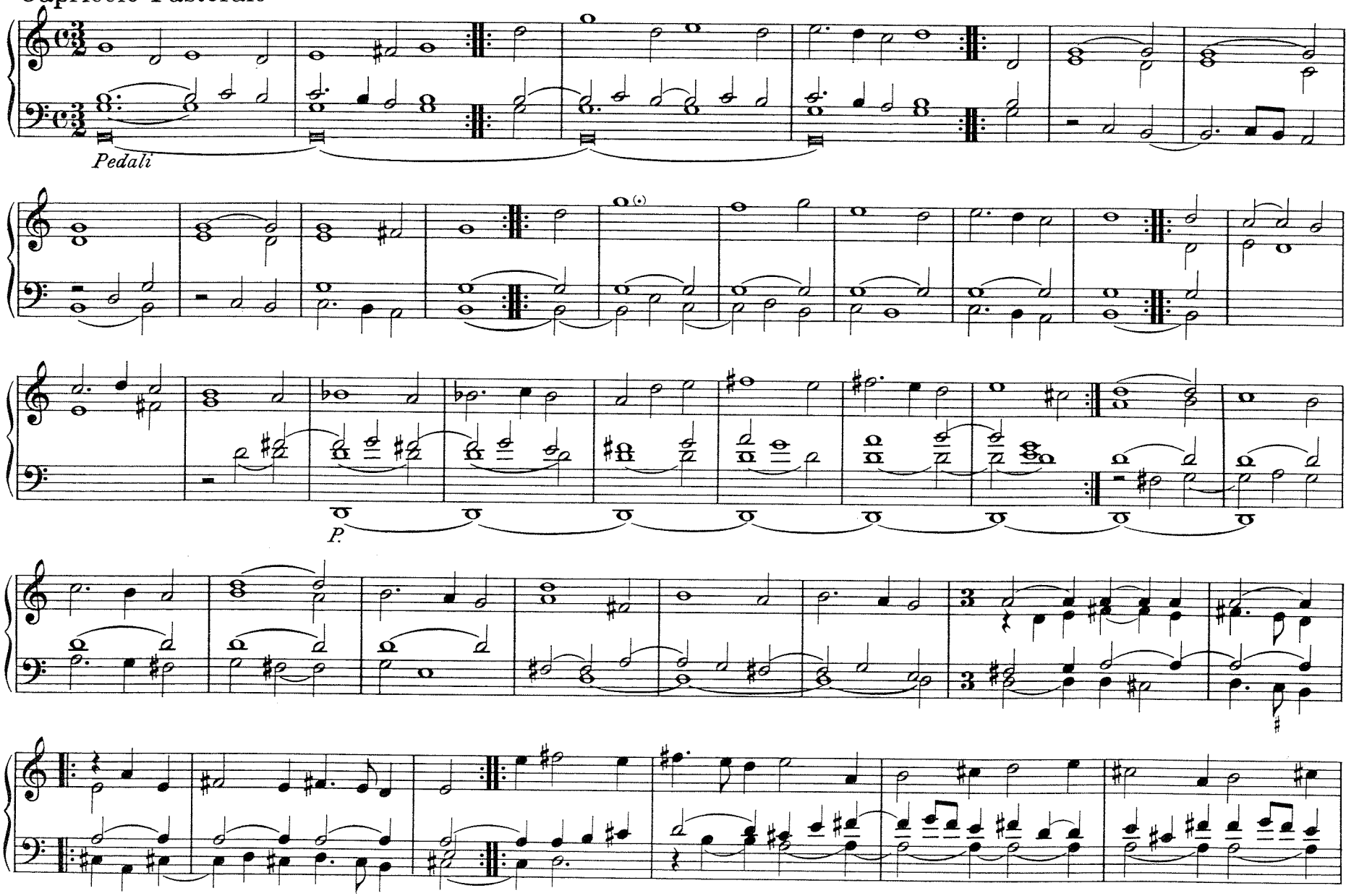


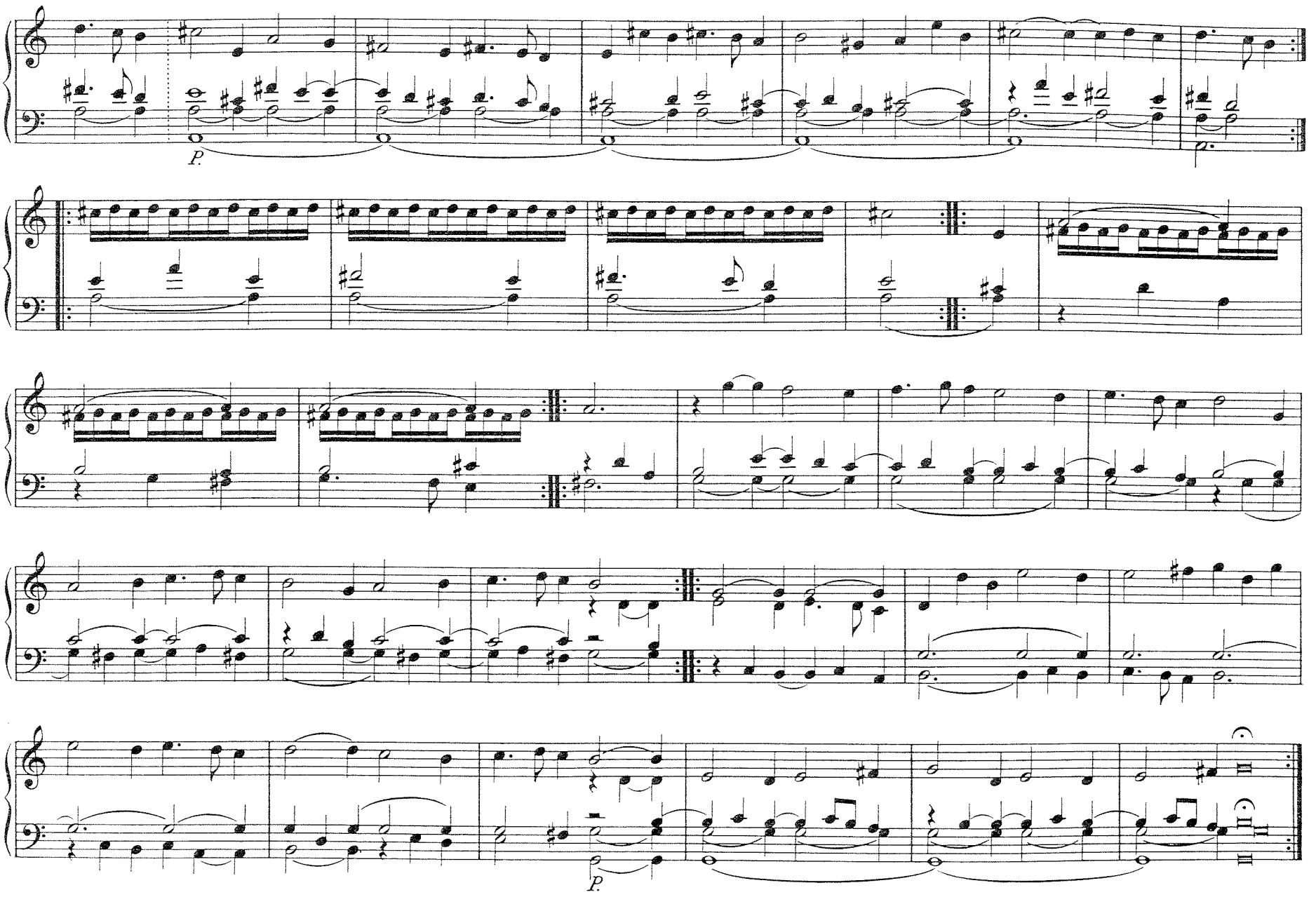
Ciaccona





Capriccio Pastorale

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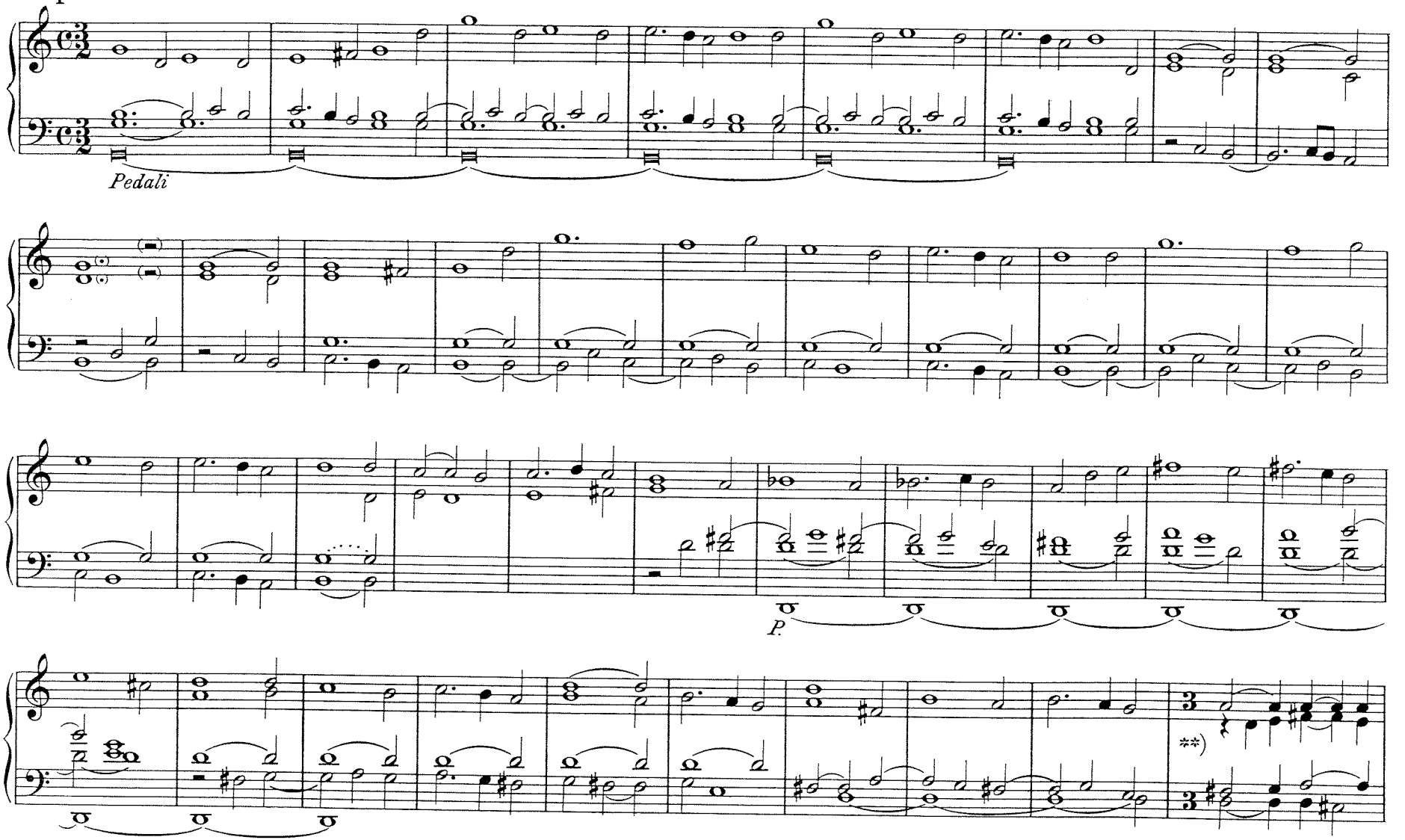
P.

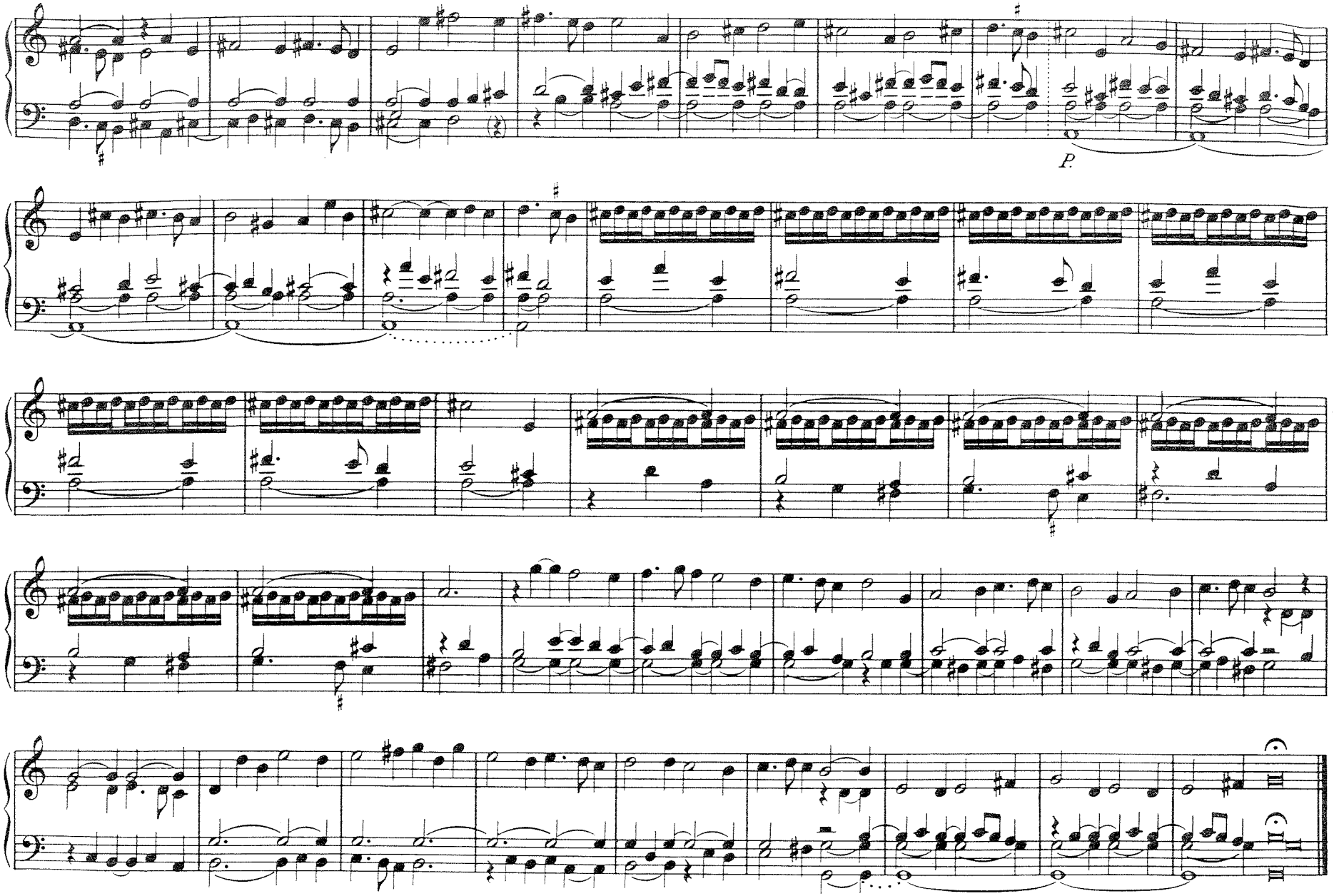
ANHANG*)

Capriccio Pastorale



*) Der Herausgeber schlägt vor folgende Ausdeutung (bezw. Auslassung) der nicht eindeutigen Wiederholungszeichen im „Capriccio Pastorale"

**) 𝅗𝅥 = ca. vorige 𝅗𝅥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