

ANONIMO

Fine secolo XVII

11 Versi per organo

Bologna, Civico Liceo Bibliografico Musicale
Manoscritto MS DD 53

A cura di

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Edited by

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11 Versi

Bologna, Civico Liceo Bibliografico Musicale, manoscritto MS DD 53, cc. 90v-94r

Anonimo
Fine secolo XVII

Primo tuono

1

4

7

Detailed description: This system contains three systems of music. The first system is marked with a '1' and shows a treble clef with a common time signature (C) and a bass clef. The melody in the treble clef begins with a quarter rest followed by eighth notes. The bass clef has a whole note chord. The second system is marked with a '4' and continues the melody with eighth notes and a trill (tr) in the bass clef. The third system is marked with a '7' and features a more complex melody with sixteenth notes and a final cadence with a double bar line and repeat sign.

2° tuono

2

4

Detailed description: This system contains two systems of music. The first system is marked with a '2' and shows a treble clef with a common time signature (C) and a bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a quarter rest followed by eighth notes. The bass clef has a whole note chord. The second system is marked with a '4' and continues the melody with eighth notes and a final cadence with a double bar line and repeat sign.

3^o tuono

3

Musical score for the 3^o tuono, measures 1-3. The score is in common time (C) and features a treble and bass clef. The bass clef part has a '3' above it, indicating a triplet. The treble clef part has a '3' to the left of the first measure. The key signature has one sharp (F#).

Musical score for the 3^o tuono, measures 4-6. The score continues in common time (C) with treble and bass clefs. The key signature remains one sharp (F#). The bass clef part has a '4' above the first measure of this system. The treble clef part has a '4' to the left of the first measure.

4^o tuono

4

Musical score for the 4^o tuono, measures 1-3. The score is in common time (C) and features a treble and bass clef. The bass clef part has a '4' above it, indicating a quartet. The treble clef part has a '4' to the left of the first measure. The key signature has two sharps (F# and C#).

Musical score for the 4^o tuono, measures 4-6. The score continues in common time (C) with treble and bass clefs. The key signature remains two sharps (F# and C#). The bass clef part has a '4' above the first measure of this system. The treble clef part has a '4' to the left of the first measure. A trill (tr) is indicated in the final measure of the treble part.

5^o tuono

5

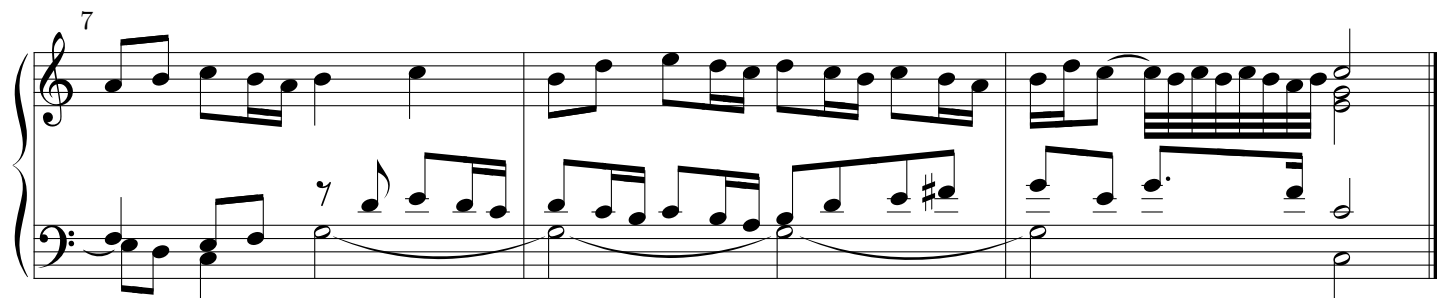
Musical score for the 5^o tuono, measures 1-3. The score is in common time (C) and features a treble and bass clef. The bass clef part has a '5' above it, indicating a quintet. The treble clef part has a '5' to the left of the first measure. The key signature has two sharps (F# and C#).

4



System 1: Treble and bass clefs. Treble clef starts with a 4-measure rest. The piece begins with a series of eighth notes in the right hand and a bass line in the left hand. A sharp sign is present in the second measure of both staves.

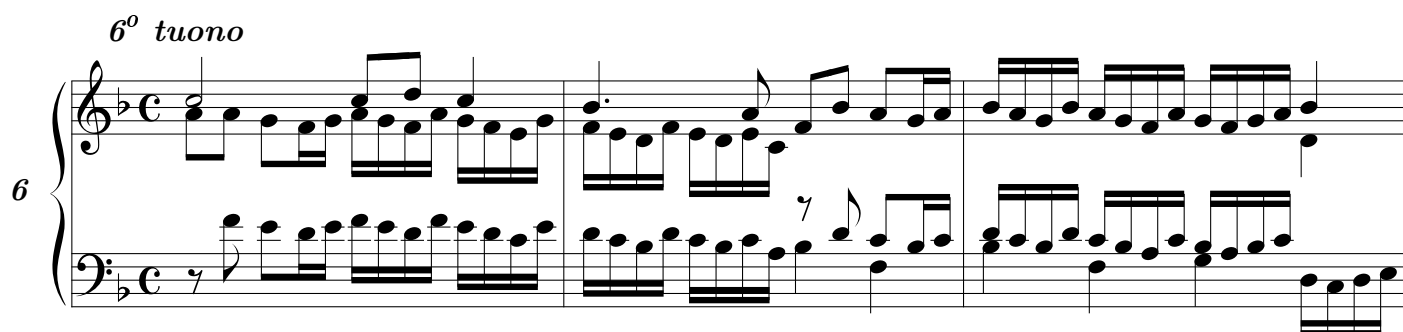
7



System 2: Treble and bass clefs. Treble clef starts with a 7-measure rest. The piece continues with eighth notes in the right hand and a bass line in the left hand. A sharp sign is present in the second measure of both staves.

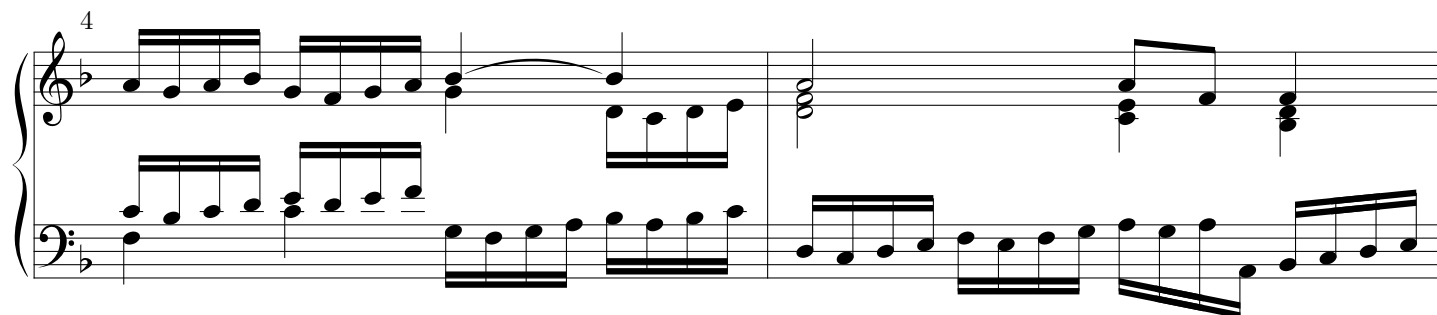
6° tuono

6



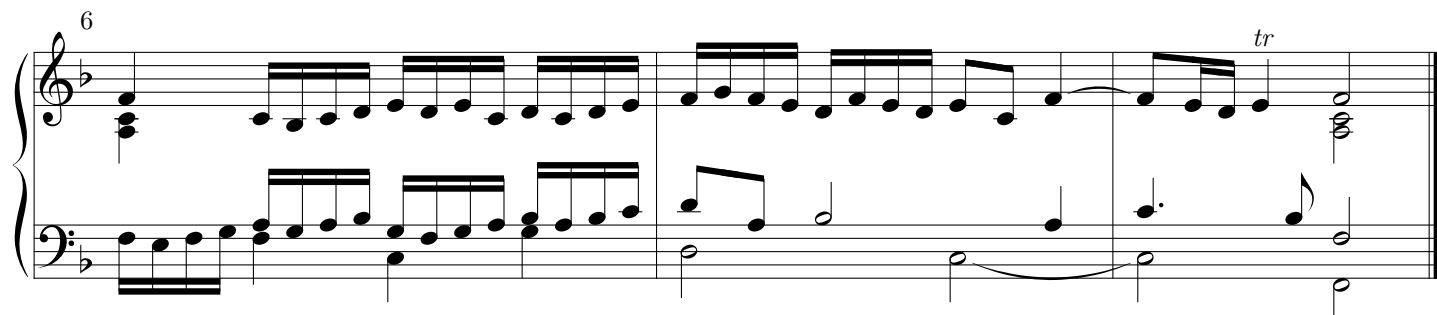
System 3: Treble and bass clefs. Treble clef starts with a 6-measure rest. The piece continues with eighth notes in the right hand and a bass line in the left hand. A sharp sign is present in the second measure of both staves.

4



System 4: Treble and bass clefs. Treble clef starts with a 4-measure rest. The piece continues with eighth notes in the right hand and a bass line in the left hand. A sharp sign is present in the second measure of both staves.

6



System 5: Treble and bass clefs. Treble clef starts with a 6-measure rest. The piece continues with eighth notes in the right hand and a bass line in the left hand. A sharp sign is present in the second measure of both staves. A trill (tr) is indicated in the final measure of the treble staff.

7^o tuono

7

3

5

8^o tuono

8

3

6

5° tuono un più alto

9

4

6

8° tuono un più alto

10

System 1: Treble and bass clefs. Treble clef has a '3' above the first measure. The key signature has two sharps (F# and C#). The music consists of two staves with various rhythmic patterns and accidentals.

System 2: Treble and bass clefs. Treble clef has a '6' above the first measure. The key signature has two sharps. The music continues with similar rhythmic and melodic motifs.

11

5° tuono un più basso

System 3: Treble and bass clefs. Treble clef has a '5° tuono un più basso' above the first measure. The key signature has one flat (Bb). The music features a change in texture and dynamics.

4

System 4: Treble and bass clefs. Treble clef has a '4' above the first measure. The key signature has one flat. The music continues with a steady rhythmic accompaniment.

7

System 5: Treble and bass clefs. Treble clef has a '7' above the first measure. The key signature has one flat. The music concludes with a final cadence.

Note¹

Criteri editoriali

- Viene impiegata la notazione moderna e vengono segnalate in nota le divergenze rispetto all'originale.
- Gli errori, le omissioni e le sviste presenti sull'autografo sono corretti dal curatore e segnalati in nota.
- Di regola non si segnala: il cambiamento della direzione delle gambe delle note; la variazione del numero di note raggruppate sotto la stessa coda.

Fonte

Bologna, Civico Museo Bibliografico Musicale, manoscritto MS DD 53, carte 90v–94r. Formato oblungo (21,7 X 29,5). Opera di un copista anonimo redatta alla fine del '600.

Edizione in facsimile: **Varj Autori**, *Toccate e sonate*, "Monumenta Musicae Revocata", Firenze, S.P.E.S. 1987.

Sulla copertina: *Sonate d'autori / diversi*.

Sul dorso: *Varij autori / Toccate / e Sonate / per / Cembalo*.

Titolo: Non c'è titolo, né numero. All'inizio di ogni verso vi è l'indicazione del tono (es.: *Primo tuono*).

Notazione

Intavolatura per tastiera italiana su due pentagrammi. Mano destra: pentagramma con chiavi di violino e contralto. Mano sinistra: rigo musicale di otto linee con chiave di fa sulla quarta linea e chiave di do sulla sesta sovrapposte.

1. *Primo tuono*, **C**, bb. 1–9
2(t3, prima del la semicroma)–**3**, **md**. In chiave di contralto.
4, **md**. Con il b sul secondo e sul terzo si.
5, **md**. Con il b sul secondo si.
7, **md**. Con il # sul secondo e sul terzo do.
2. *2° tuono*, **C**, bb. 1–6
1, **ms**. Con il # sull'ultimo fa.
2–3, **md**. In chiave di contralto.
3, **md**. Con il # sul secondo fa.
4, **md**. Con il # sul secondo fa.
4, **ms**. Con il # sull'ultimo fa.
5, **md**. Con il # sul secondo fa.
3. *3° tuono*, **C**, bb. 1–7
1, **md**. Con il # sull'ultimo sol.
2, **ms**. Con il # sull'ultimo sol.
4. *4° tuono*, **C**, bb. 1–7
2, **md**. Con il # sull'ultimo fa.
4, **md**. Con il # sul secondo fa, sul secondo re e sul terzo fa.
6, **md**. Con il # sul secondo re.
7, **md**. Senza il # sul fa.
5. *5° tuono*, **C**, bb. 1–9
5, **ms**. Con il # sul secondo fa.

¹

Il titolo del brano è seguito dall'indicazione del tempo, dall'armatura di chiave e dal numero totale di battute. Le note critiche sono precedute dal numero di battuta e da un simbolo indicante il pentagramma a cui si riferiscono: **md** (mano destra) e **ms** (mano sinistra).

8

9, **md.** Le note 4–11 (secondo tempo) hanno valore di semicrome.

6. 6° tuono, **C**, bb. 1–8

5(t4)–8, **md.** In chiave di contralto.

7. 7° tuono, **C**, bb. 1–7

1, **ms.** Con il ♯ sul primo e sul secondo si. Con il ♭ sull'ultimo mi.

2, **md.** Con il ♯ sul si. Con il ♭ sul secondo mi.

2, **ms.** Con il ♭ sul primo si.

3, **ms.** Con il ♭ sul terzo e sul quarto la.

4, **md.** Con il ♭ sul secondo e sul quarto mi.

5, **ms.** Con il ♯ sul si.

6, **md.** Con il ♭ sul secondo mi.

6, **ms.** Con il ♯ sul si.

7, **ms.** Con il ♯ sul si.

8. 8° tuono, **C**, bb. 1–9

3, **md.** Con il ♯ sul terzo fa.

4, **md.** Con il ♯ sul secondo e sul terzo fa.

9. 5° tuono un più alto, **C**, bb. 1–9

1, **ms.** Mancano i due ♯ in chiave.

7, **ms.** Manca la legatura fra il primo e il secondo la.

8, **ms.** Manca la legatura fra il primo e il secondo la.

10. 8° tuono un più alto, **C**, bb. 1–8

8, **ms.** Manca la corona.

11. 5° tuono un più basso, **C**, bb. 1–9

1, **md.** Con il ♭ sul secondo, sul terzo e sul quinto mi.

4, **ms.** Con il ♭ sul secondo e sul terzo mi.

6, **ms.** Con il ♭ sul secondo mi.

7, **md.** Con il ♭ sul secondo, sul terzo e sul quinto mi.

8, **md.** Con il ♭ sul secondo e sul terzo mi.

*Edizione a cura di Luigi Cataldi
Riccione, 27 luglio 2001*

Notes¹

Editorial method employed in this edition

- The notation has been modernized and differences from the original source are indicated in the critical notes.
- Declarations of the abbreviations and corrections of mistakes are mentioned in the Critical Notes when not evident from the score itself.
- Beamings and stem directions have been silently modified.

The source

Bologna, Civico Museo Bibliografico Musicale, manuscript MS DD 53, fols 90v–94v. Oblong volume (21,7 X 29,5). Anonymous manuscript copied towards the end of seventeenth century.

Facsimile edition: **Varj Autori**, *Toccate e sonate*, “Monumenta Musicae Revocata”, Firenze, S.P.E.S. 1987. Front cover: *Sonate d'autori / diversi*.

Back cover: *Varij autori / Toccate / e Sonate / per / Cembalo*.

Title: There is no title, nor number indication. At the beginnings of each verse there is the indication of the tone (ex.: *Primo tuono*).

Notation

Italian keyboard tabulation on two staves. Right hand: 5 lines staff with treble and alto clefs. Left hand: 8 lines staff with F clef on 4th line and C clef on 6th line overlapped.

1. *Primo tuono*, **C**, bb. 1–9
2(b3, before A semiquaver)–**3**, **md**. Alto clef.
4, **md**. *b* on second and third B.
5, **md**. *b* on second B.
7, **md**. \sharp on second and third C.
2. *2^o tuono*, **C**, bb. 1–6
1, **ms**. \sharp on last F.
2–3, **md**. Alto clef.
3, **md**. \sharp on second F.
4, **md**. \sharp on second F.
4, **ms**. \sharp on last F.
5, **md**. \sharp on second F.
3. *3^o tuono*, **C**, bb. 1–7
1, **md**. \sharp on last G.
2, **ms**. \sharp on last G.
4. *4^o tuono*, **C**, bb. 1–7
2, **md**. \sharp on last F.
4, **md**. \sharp on second F, on second D and on third F.
6, **md**. \sharp on second D.
7, **md**. Without \sharp on F.
5. *5^o tuono*, **C**, bb. 1–9
5, **ms**. \sharp on second F.

¹ Notes are preceded by the appropriate bar number and a symbol for the staff line: **md** (right hand), **ms** (left hand).

10

9, md. Notes number 4–11 (second beat) are noted as semiquaver.

6. *6° tuono, C*, bb. 1–8

5(t4)–8, md. Alto clef.

7. *7° tuono, C*, bb. 1–7

1, ms. ♯ on first and second B. ♭ on last E.

2, md. ♯ on B. ♭ on second E.

2, ms. ♭ on first B.

3, ms. ♭ on third and fourth A.

4, md. ♭ on second and fourth E.

5, ms. ♯ on B.

6, md. ♭ on second E.

6, ms. ♯ on B.

7, ms. ♯ on B.

8. *8° tuono, C*, bb. 1–9

3, md. ♯ on third F.

4, md. ♯ on second and third F.

9. *5° tuono un più alto, C*, bb. 1–9

1, ms. Key signature is without the two ♯ in this staff.

7, ms. Without tie from first and second A.

8, ms. Without tie from first and second A.

10. *8° tuono un più alto, C*, bb. 1–8

8, ms. Without fermata.

11. *5° tuono un più basso, C*, bb. 1–9

1, md. ♭ on second, third and fifth E.

4, ms. ♭ on second and third E.

6, ms. ♭ on second E.

7, md. ♭ on second, third and fifth E.

8, md. ♭ on second and third E.

*Edited by Luigi Cataldi
Riccione, July 27, 2001*