

Girolamo Frescobaldi:

G. Frescobaldi was born in Ferrara, Italy in 1583 (baptized on 9 September), where since 1571 Torquato Tasso had lived at the the court of Alfonso von Este, and all the arts, especially music, were in "full bloom." His teacher, Luzzasco Luzzaschi, was the court organist of the Duke and was one of the most highly praised virtuosos and composers of his day. In 1597 Ferrara was no longer the "pontifical city" and Frescobaldi moved to Rome. After ending his studies (in 1604 he entered the "Congregazione dell'Accademia di Santa Cecilie") he traveled Europe with the Archbishop Bentivoglio, and between 1605-1607 he was in the Netherlands--Mecheln, Antwerp, and also in Brussels--1608 in Milano, and then in Ferrara. In the same year (1608) he was appointed organist of St. Peter's in Rome. In 1615 he worked for a short time in Mantua, and from 1628-1633 he vacationed at the court of Florence. He returned to Rome and was active at St. Peter's until shortly before his death on 2, March, 1643. His organ works include the following (except for the Capricci and Arien which are for Clavier):

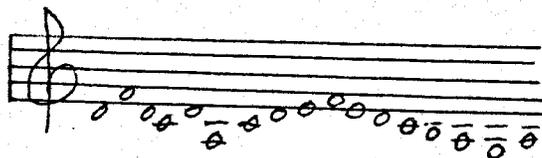
- 1608 Fantasie
- 1614 Toccate e Partite (Libro Primo)
- 1615 Ricercare e Canzoni
- 1624 Capricci e Arie
- 1627 Toccate e Partite (Libro Secondo)
- 1628 Canzoni
- 1635 Fiori Musicali
- 1645 Canzoni (posthumous)

Fiori Musicali (Musical Flowers)

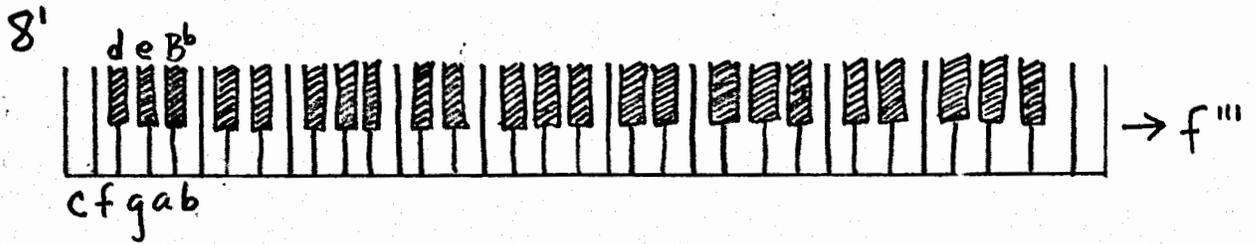
1. Organ and liturgical work
2. Two pieces at the end of the Fiori Musicali are not liturgical
3. Contains three organ masses:
 - a) Messa della Domenica
 - b) Messa delli Apostoli
 - c) Messa della Madonna
4. Frescobaldi limited himself to the Kyrie. The other pieces are free pieces to be played at different times during the Mass, such as after the epistle, Credo, during the elevation and after communion.

Kyrie	Christe	Kyrie	Chr	Chr	Chr	Kyrie	Ch	Kyrie
org	ch	org	ch	org	ch	org	ch	org
1		3		5		7		9

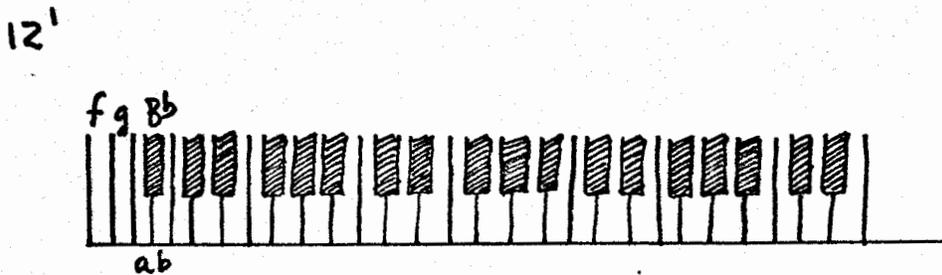
The thematic table of the chants on the Kyrie given in the Keller ed. and at the back of the Pidoux ed. have made a mistake. They give a reprint of the modern Liber Usualis chants, and these are not those used in the time of Frescobaldi. The old one was:



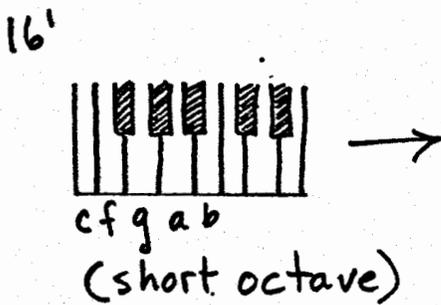
Small or medium size organ (4 octaves)



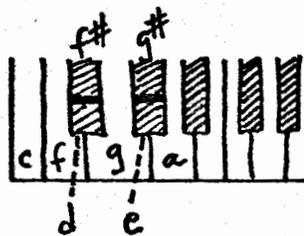
Keyboard of 4½ Octaves



Large Organ (5 Octaves)



Lowest Octave with Broken Keys



Ripieno of Italian organs use the following stops:

Principale 8'

Ottava 4' (VIII)

Quintadecima 2' (XV)

Decimanona 1 1/3' (XIX)

Vigesimaseconda 1' (XXII) to here for a small organ

Vigesimasesta 7/3' (XXVI)

Vigesimanona 1/2' (XXIX)

Trigesimaterza 1/3' (XXXIII)

Trigesimasesta 1/4' (XXXVI)

the stops are all single and not compound

Two-manual organ built by Luca Blasi (1599)

Church of "San Giovanni in Laterano", Rome

The range of the organ is a fifth lower than usual.

Below C in both the manual and pedal are the keys

B₁, Bb₁, A₁, G₁, and F₁.

Manual I (59 keys)

1. Principale 16'
2. Secondo principale 16', piu forte
3. Principale 8'
4. Ottava 4'
5. Quinta 2 2/3'
6. Ottava 2'
7. Quinta 1 1/3'
8. Ottava 1'
9. Quinta 2/3'
10. Ottava 1/2'
11. Flauto 8'
12. Ottavino (Flauto) 4'

Manual II (59 keys)

13. Principale 16'
14. Secondo principale 16'
15. Principale 8'
16. Ottava 4'
17. Ottava 2'
18. Ottava 1'
19. Flauto 4'
20. Flauto in quinta (2 2/3')
21. Cornetto (collective stop)
22. Quinta 2 2/3'
23. Quinta 1 1/3'

Pedal coupled with 20 notes

Registrational Hints

from "l'Arte organica", by A. Antegnati, ca. 1600

The pamphlet contains a dialogue between father and son that gives important principles for the combining of the stops. The indications are for an organ with 12 registers, one manual and a coupled pedal (cathedral of Brescia). Its specifications are:

1. Un principale intiero 16'
2. Un principale diviso: la parte sinistra rispondeva dalla pedaliera, la destra dal manuale
3. Un principale di 8'
4. L'ottava di 4' (quinta decima)
5. La quinta $2 \frac{2}{3}'$ (decimanona)
6. L'ottava 2' (vigesima seconda)
7. La quinta $1 \frac{1}{3}'$ (vigesima sesta)
8. L'ottava 1' (vigesima nona)
9. La quinta $\frac{2}{3}'$ (trigesima terza)
10. Un'altra ottava 2' (to be used with the Principale 8', flauto in ottava and with the Quinta $2 \frac{2}{3}'$ for a cornetto)
11. Flauto 4'
12. Flauto 8'

A Vox Humana (voce umana) or tremulant and a cornamusa, from the old regal family

For these 12 registers Antegnati indicates 12 types of registration:

- 1) a plenum (ripieno); he includes the registers 16' (1), 8', 4', $2 \frac{2}{3}'$, 2', $1 \frac{1}{3}'$, 1', and $\frac{2}{3}'$. He omits 2, 11, and 12 so that the sound is "more lively, and more spirited, and that there is a better blend of tone;" the other three registers are for solo purposes.
- 2) for a mezzo-ripieno he specifies nos. 1, 3, 6, 7, & 12.
- 3) nos. 1, 3, 12.
- 4) nos. 1, 12.
- 5) nos. 3, 5, 6, 12 (imitation of the cornet)
- 6) Principale 8' & Flauto 8' ("these two together work wonderfully for diminuendo and for French Canzonas)
- 7) same as in no. 6 with tremulant "but then don't diminuendo!"
- 8) Principale 16' ("delicate!--I use it during the Elevation of the Mass")

- 9) the two 16' Principali together
- 10) Flauto 8' alone
- 11) Flauto 8' and the divided Principale: ("this enables one over a pedal-bass to create a dialog in the same register or compass, as the Flauto 8' in the bass range sounds like the 16' in the soprano.")
12. As in #11, with Flauto 4' and Principale 8' added.

"Are there still other ways to register?", asks the son. "Of course," answers the father, "but I have certainly given you enough things to trade with. The world is beautiful, but even the most beautiful thing will become boring with time, therefore one needs a change, not only in registering, but also in playing: one plays it (a piece) one time slowly, seriously in strict style, and another time quickly, and then again with diminuendos, like the instrumentalis and the singers also make, with the cantus firmus one must take up the "key" of the singers, all of that makes an organist!"

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 Inventiones, 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. Concerning this book, 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 Verses, 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 from score, not only because I think it necessary for those who wish to intensively 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! He will see how much profit he can derive from it.

1. If in the Toccata, one comes across a passage with trills or expressive melismata, one should play it adagio; quaver 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 to be 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."

Meter Indications

○ = with a whole circle the breve □ must be divided into three, thus



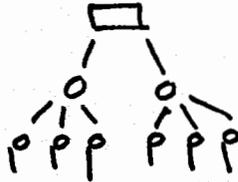
◐ = with a half circle the breve is divided into two



⊙ = means each breve is divided into three and those in turn are divided into three



⊖ = the breve is divided into two, and then in turn into three, thus



The sign ⊖3 means in proportio triplum.

○ indicates tempus perfectum.

◐ indicates tempus imperfectum.

FIORI MUSICALI

DI

DIVERSE COMPOSITIONI

TOCCATE KIRIE CANZONI

CAPRICCI, E RECERCARI

IN PARTITURA A QUATTRO

VTILI PER SONATORI

AVTORE

GIROLAMO FRESCOBALDI

ORGANISTA DI SAN PIETRO

DI ROMA

OPERA DVODECIMA

CON PRIVILEGIO.



IN VENETIA,

Appresso Alessandro Vincenti. MDCXXXV.



Editions:

The Fiori Musicali has been published in the following editions:

- 1) ed. by F. X. Haberl (1888), Breitkopf & Härtel
- 2) ed. by Guilmant and Bonnet (Paris, 1922), with a biographical preface and registration indications, but not always a correct text
- 3) ed. by Fernando Germani (Rome, 1936); published in the four original clefs (partitur), and generally considered the best
- 4) ed. by Hermann Keller (1943), Peters No. 4514, good prefatory remarks
- 5) ed. by Pierre Pidoux (1953), Bärenreiter #2205

Sources:

Antegnati, Costanzo. L'Arte Organica. Brescia, 1608. (New edition by Mainz, Rheingold-Verlag with the original text and the german translation.)

L'Organo, Rivista di cultura organaria e organistica. (since 1960) Bologna, Casa Ed. Patron (Via Badini, 40127 Bologna-Quarto Inf. ccp 8/17685.)

Gillespie, J. Five Centuries of Keyboard Music. Belmont: Wadsworth Publishing Co., Inc., 1965.

Kirby, F. E. A Short History of Keyboard Music. New York: The Free Press, 1966.

Frotscher, G. Geschichte des Orgelspiels und der Orgelkomposition. Berlin: Verlag Merseburger, 1959.