CORPUS OF EARLY KEYBOARD MUSIC

PROF. WILLI APEL
General Editor

GIOVANNI PAOLO CIMA

PARTITO DE RICERCARI & CANZONI ALLA FRANCESE

(1606)

AMERICAN INSTITUTE OF MUSICOLOGY
ARMEN CARAPETYAN, PH. D.
Director

CORPUS OF EARLY KEYBOARD MUSIC

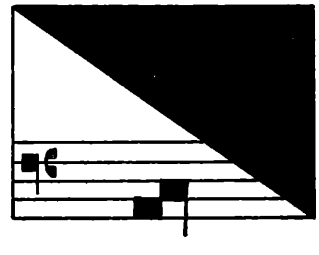
20

GIOVANNI PAOLO CIMA

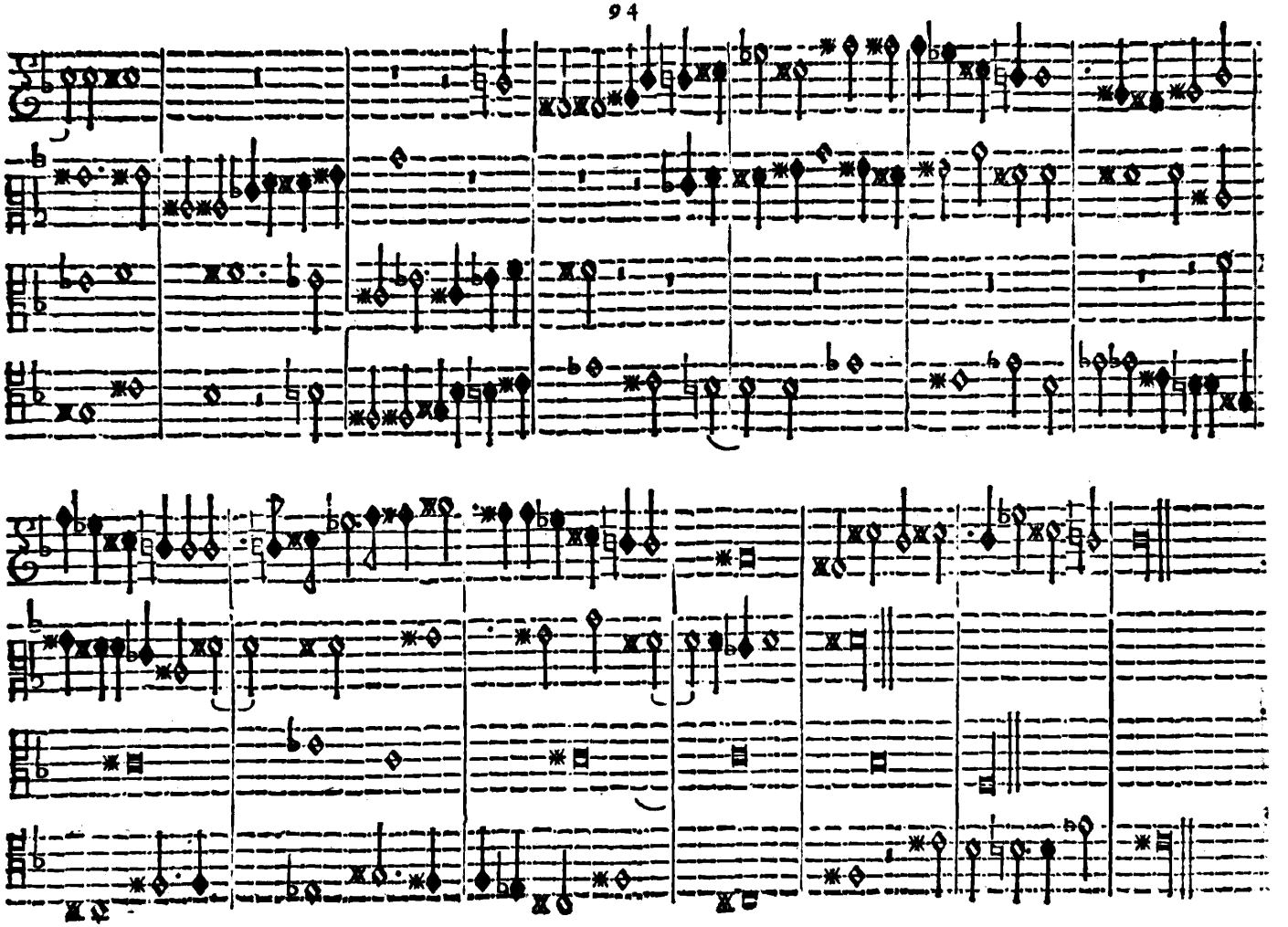
PARTITO DE RICERCARI & CANZONI ALLA FRANCESE

(1606)

Edited by
CLARE G. RAYNER



1969
AMERICAN INSTITUTE OF MUSICOLOGY



L'istesso, più alto vna semidiapente. measures 35 – 41, and 49 – 54. (Courtesy of the Trustees of the British Museum.)

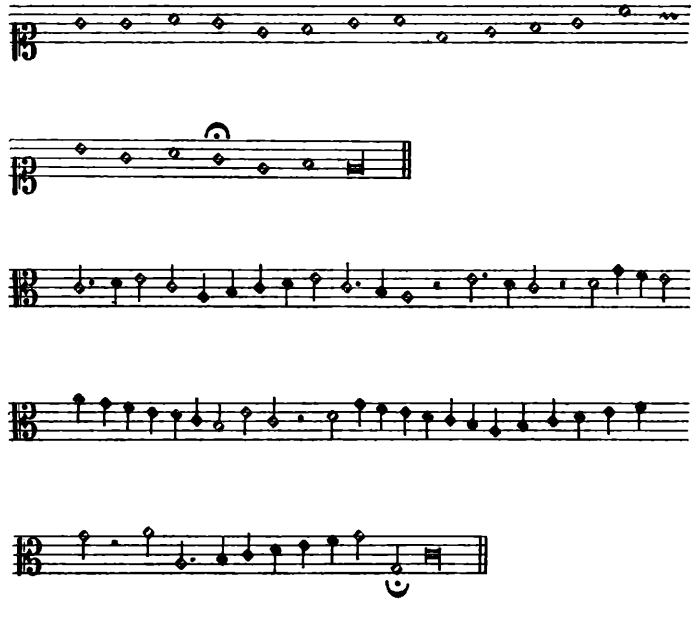
PARTITO DE RICERCARI,
& Canzoni alla Francese,

DI GIOVAN PAOLO CIMA

Organista alla gloriosa Madonna presso S. Celso.

Et in vltimo vna breue regola per imparare à far prattica di suonare in qual si voglia luoco, ſò interuallo dell' Instromento, con il modo d'acordar il Clauicordo per ogni ordine,

B C
La Terra ora si regie sotto il Foco
Lontan dodeci gradi (per tre colpi,)
A T
E l'Aria fà vndeggiar l'Acqua d'intorno,
Perche s'vniscon lor in questo loco.



IN MILANO, appresso l'herede di Simon Tini, & Filippo Lomazzo. 1606.

ALLA M.TO MAG.CA ET VIRTVOSIS.MA SIG.RA
mia Padrona osseruandissima
LA SIG. CATERINA ASSANDRA.

Le Nobilissime parti, che di continuo risplendono nel Molto Mag. Sig. / Cesare Padre di V. S. lo rendono amabile, & caro à chiunque lo co- /nosce: ond' io, che per ciò, già molti anni sono lo riuerisco, & osseruo; / bramando di far palese al mondo l'interno desiderio mio, hò pensato / di farlo hora, con dedicare à V. S. sua figlia, le presenti Ricercate, & / Canzoni Francese, fatte in Paritura dal Mag. Sig. Paolo Cima, / Organista nella Chiesa della Santiss. Vergine appresso S. Celso in Milano, il quale, per / le molte preghiere de gli amici, & per giouare alli desiderosi di apprendere l'arte di suo- / nare d'organo, m'hà concesso ch'io le stampassi, poco curãdosi, per altri rispetti, di farlo. / Sapendo io dunq; quanto sia il desiderio del Sig. suo Padre, che V S. sia ornata di tutte / le virtù, mantenẽdole Maestri di lettere, di musica sì di cantare, come di suonare va- / rie sorti d'Instromenti soliti vsarsi nelle Chiese per lodare Dio; tengo sicuro che le sarà / grato, che appresso alli tanti libri di musica di eccellenti auttori, che tuttauia mi richie- / deua, per dare à V. S. maggiore occasione d'imparare, io ci habbi aggiunti hora questi, / & à lei dedicatili: poiche per l'artificio che trouerà in essi, potra facilmente, con la vi- / uacità del suo felice ingegno, farsi eccellentissima Suonatrice. La supplico dunq; à ri- / ceuere questo mio picciolo dono con quella prontezza d'animo, ch'io glie l'appresento, & / per fine gli auguro dal Cielo quello, in che lei hà posto ogni suo buon zelo.

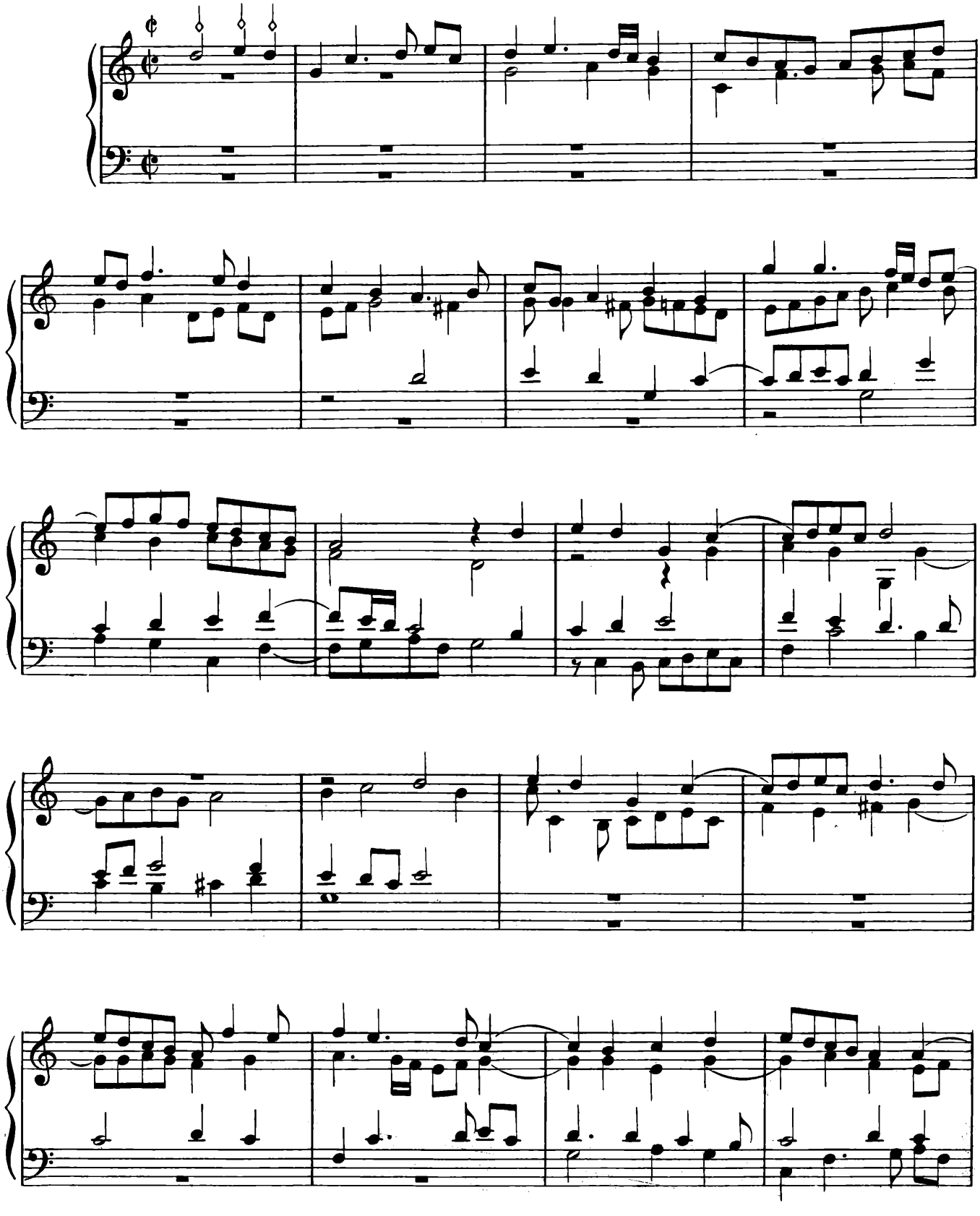
Di Milano li 20. di Febraro 1606.

DiV.S.M.M. Prontissimo seruitore Filippo Lomazzo.

GIOVANNI PAOLO CIMA

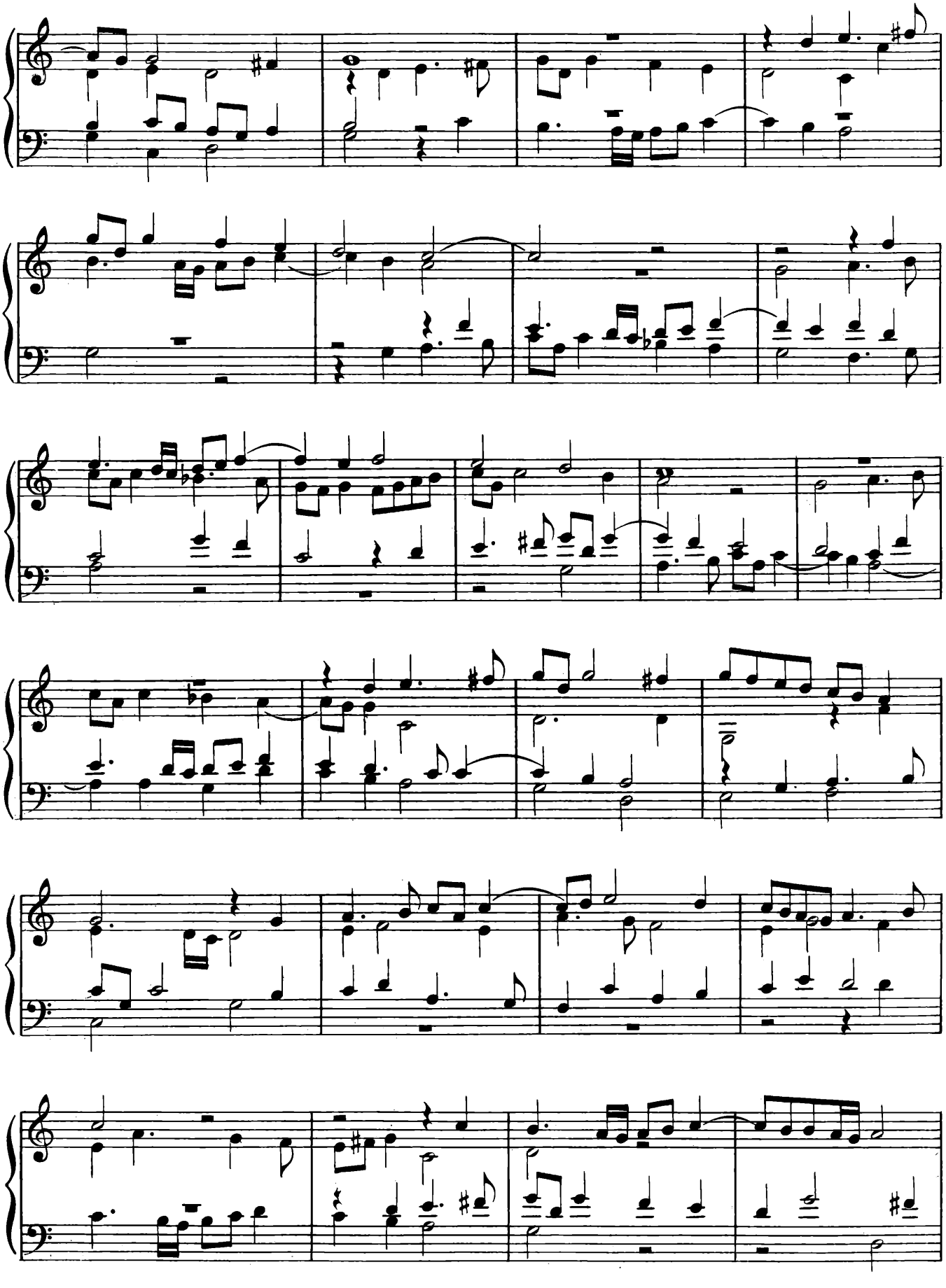
PARTITO DE RICERCARI & CANZONI ALLA FRANCESE

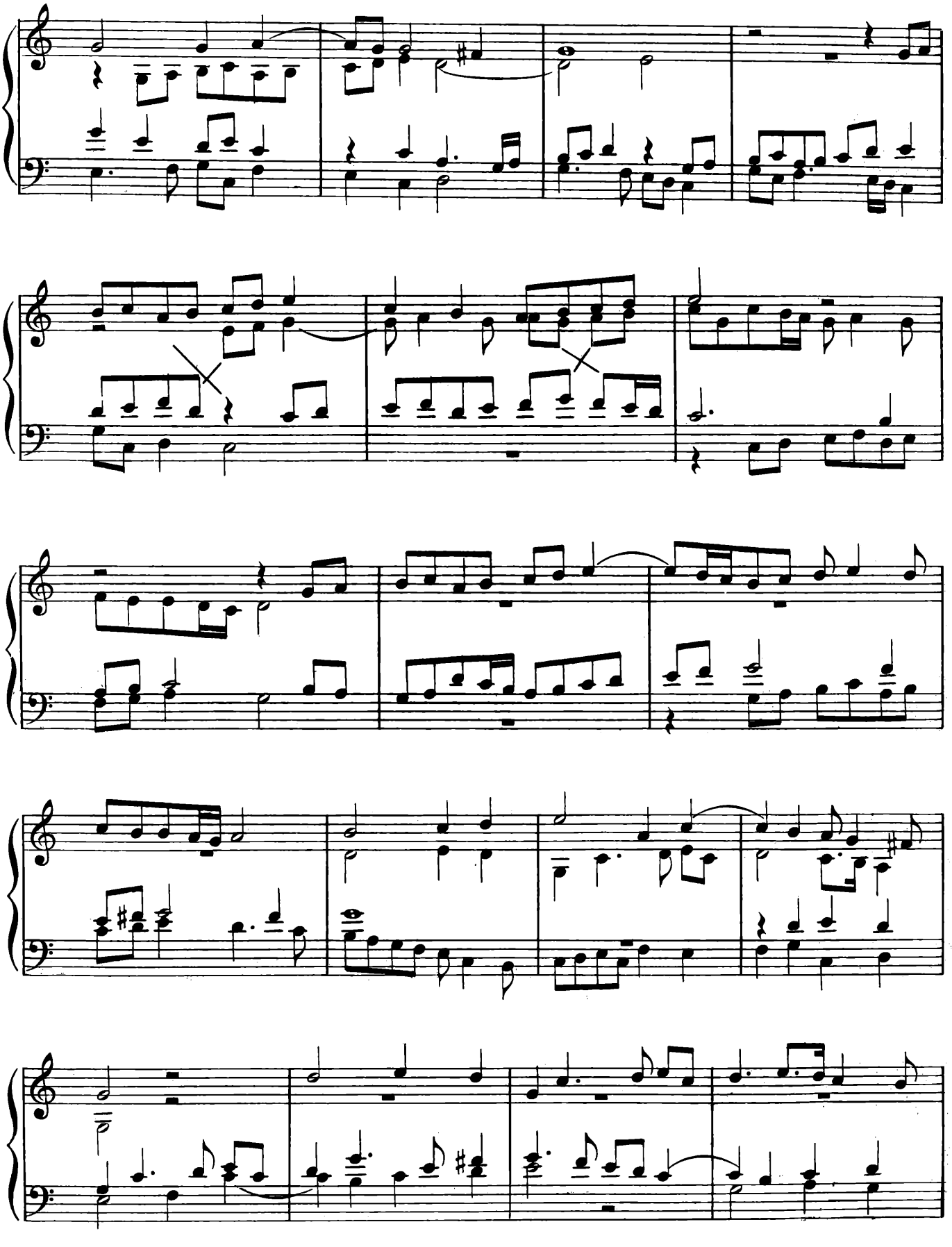
Ricercar primo

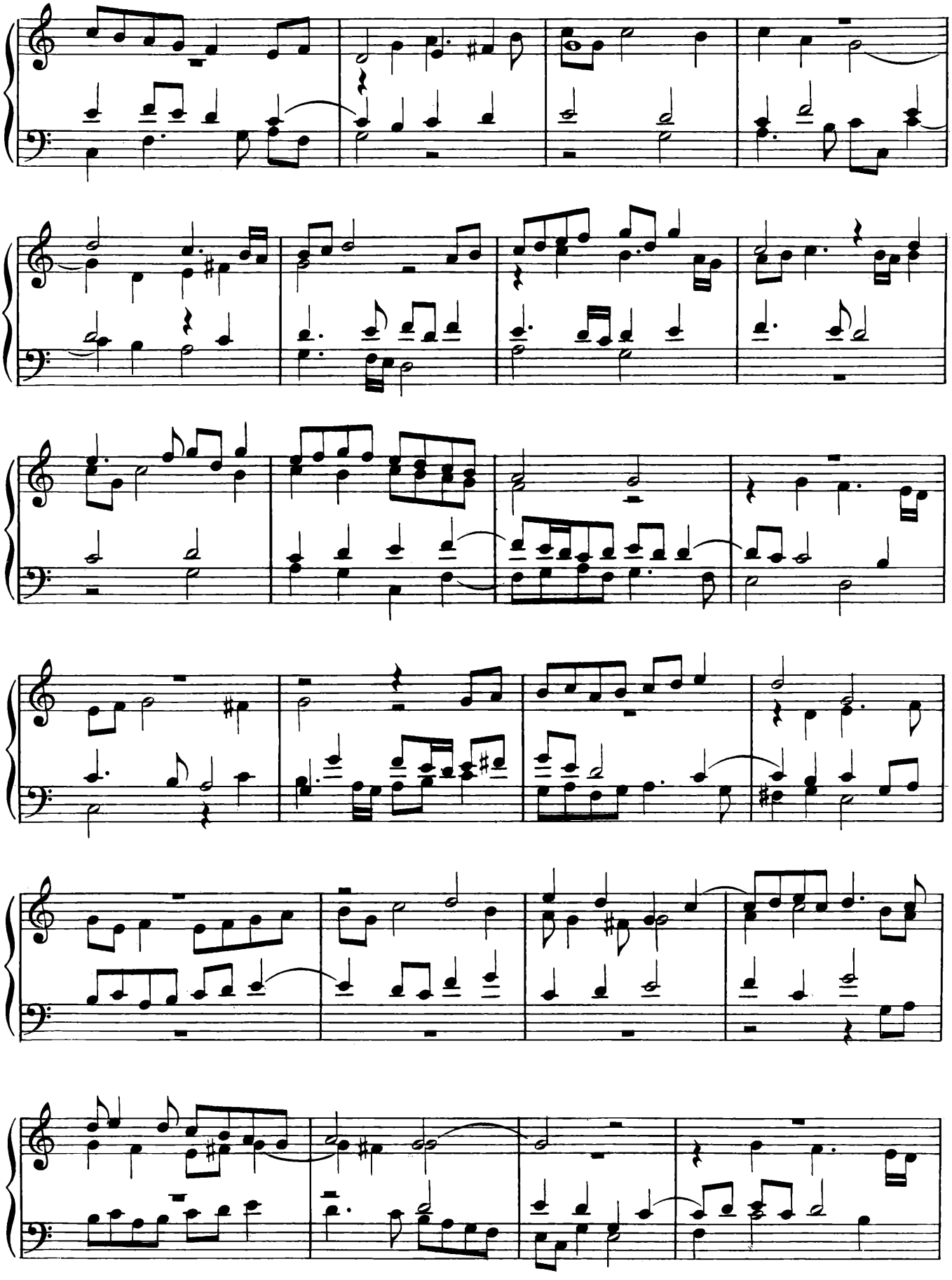


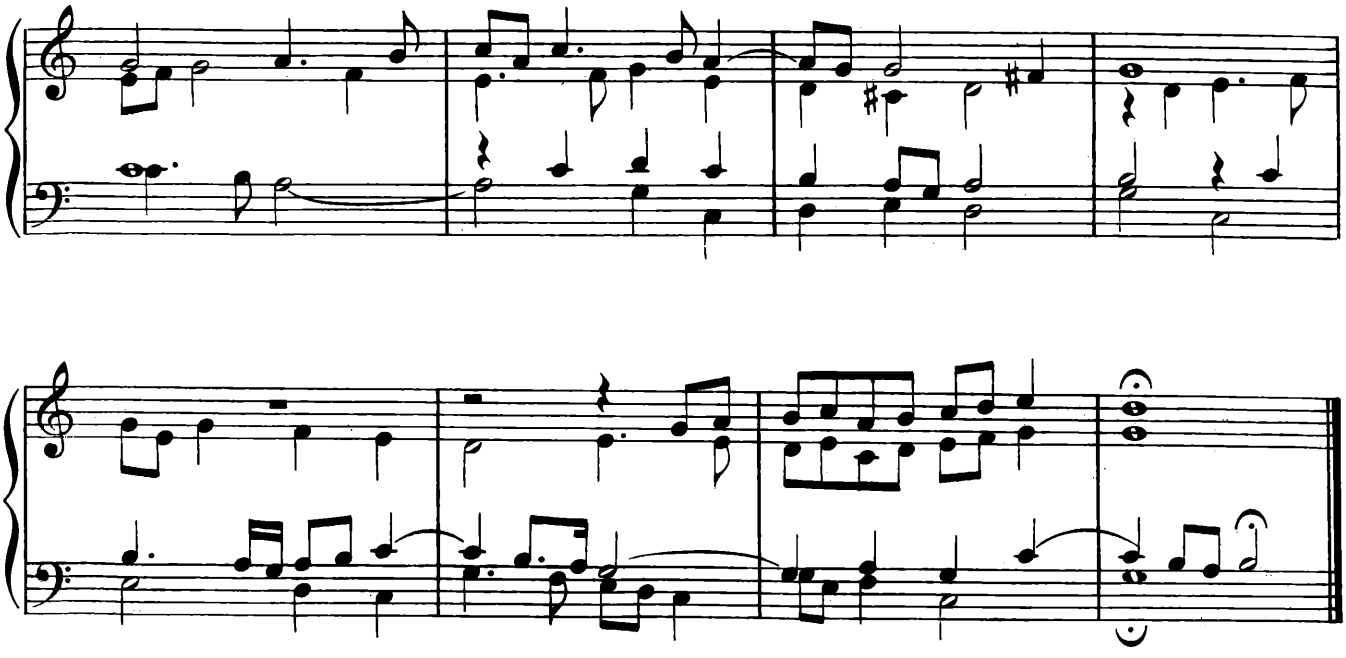
© 1969 by Armen Carapetyan.

All rights reserved in all countries.

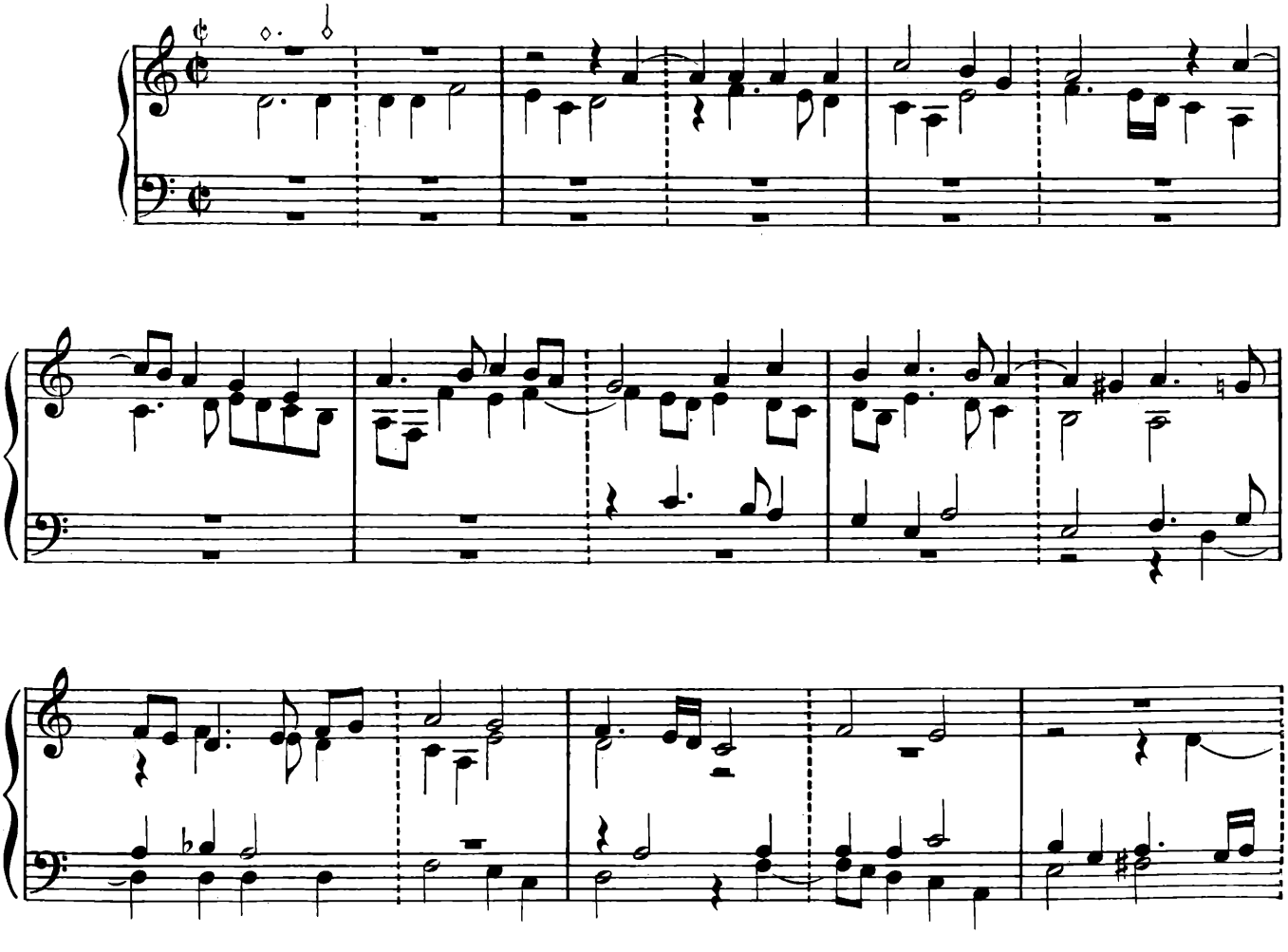


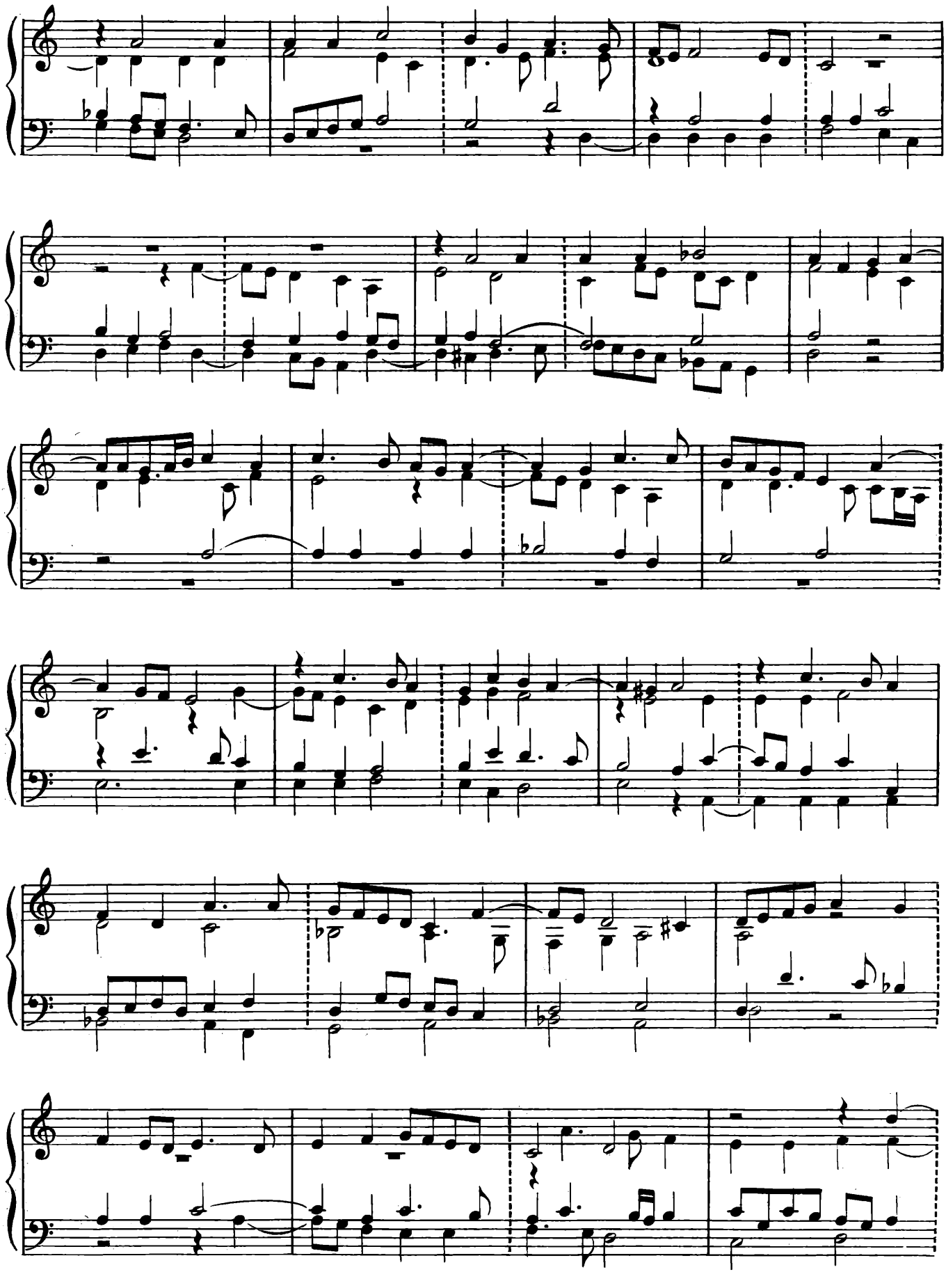


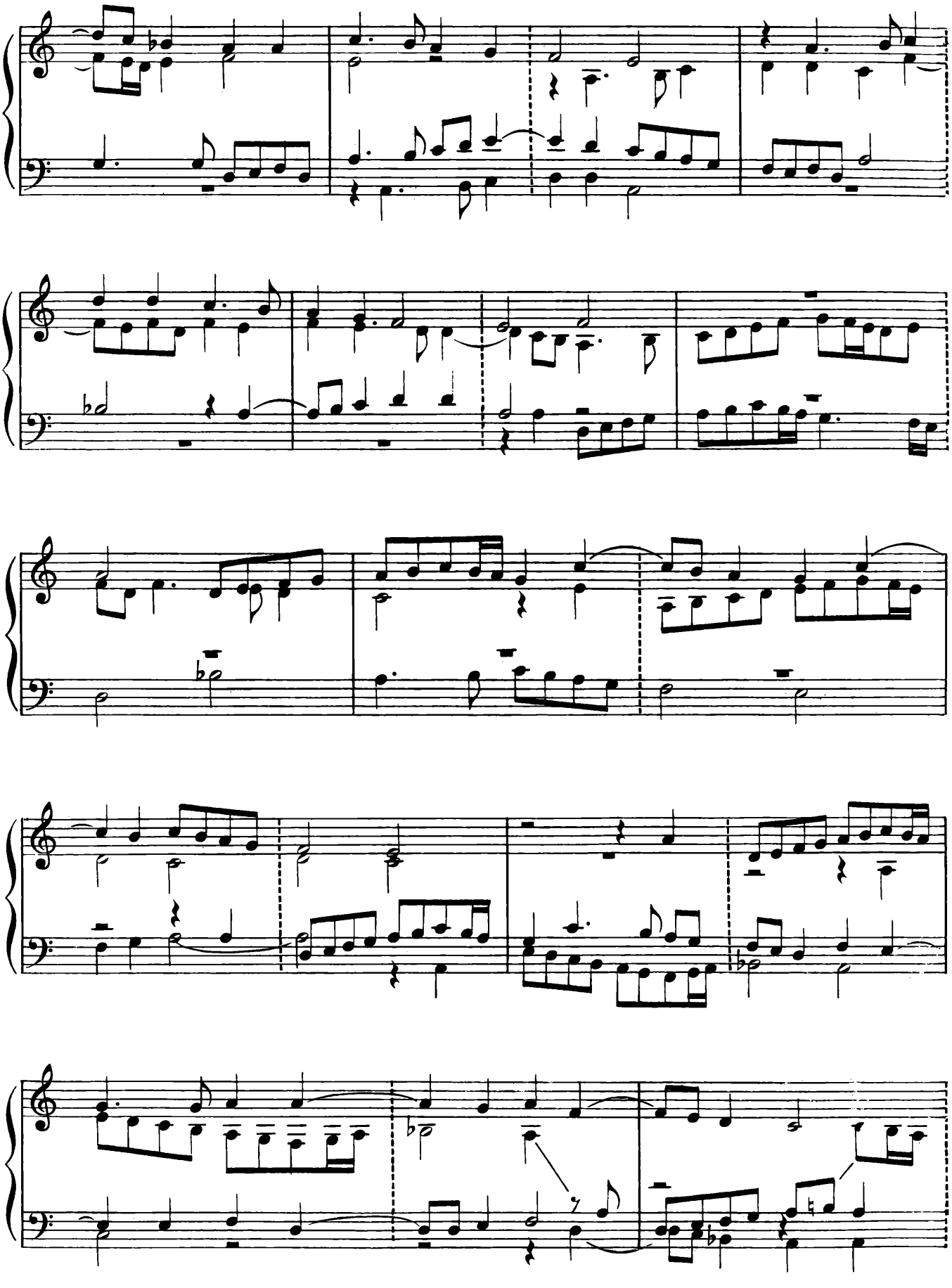


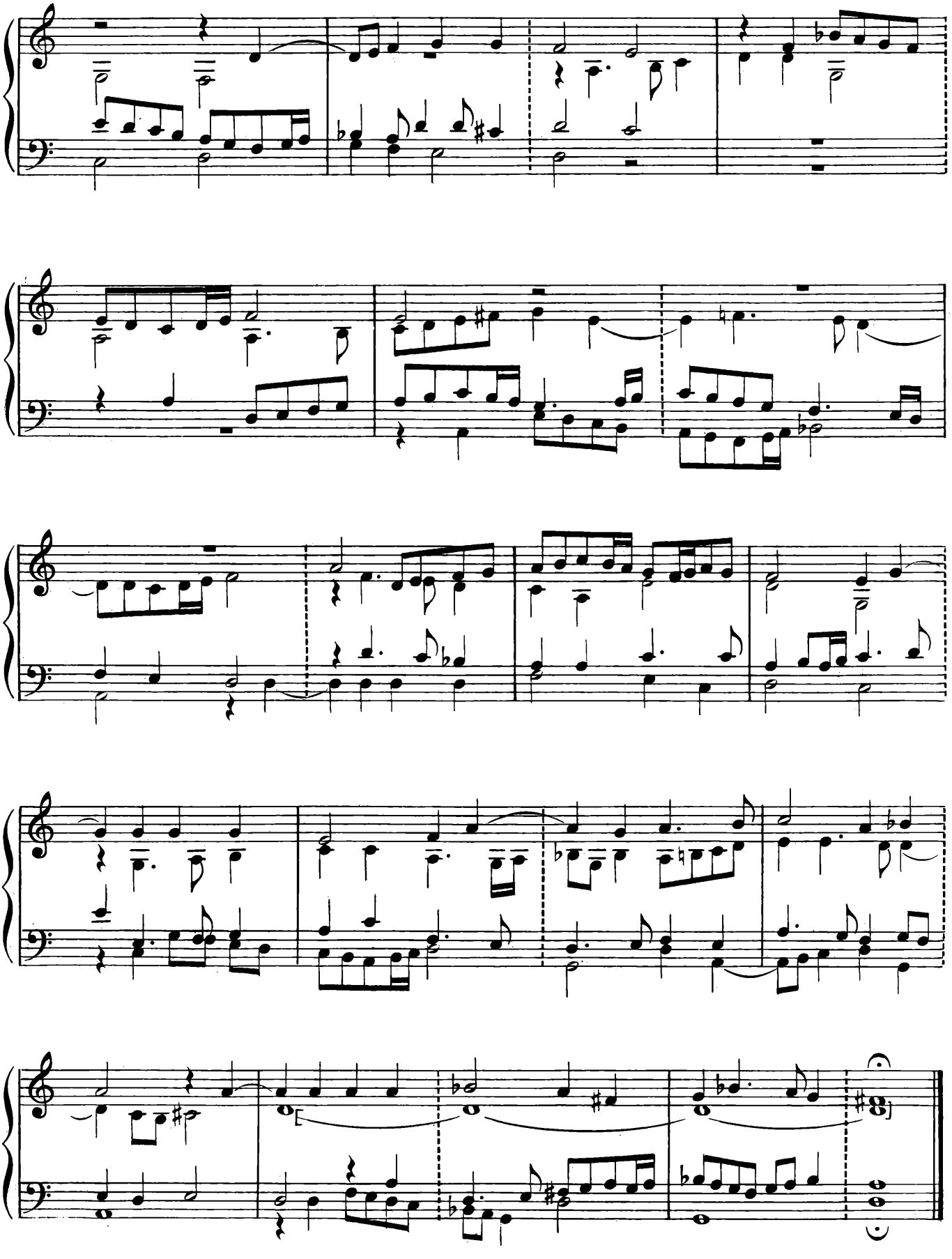


Ricercar secondo

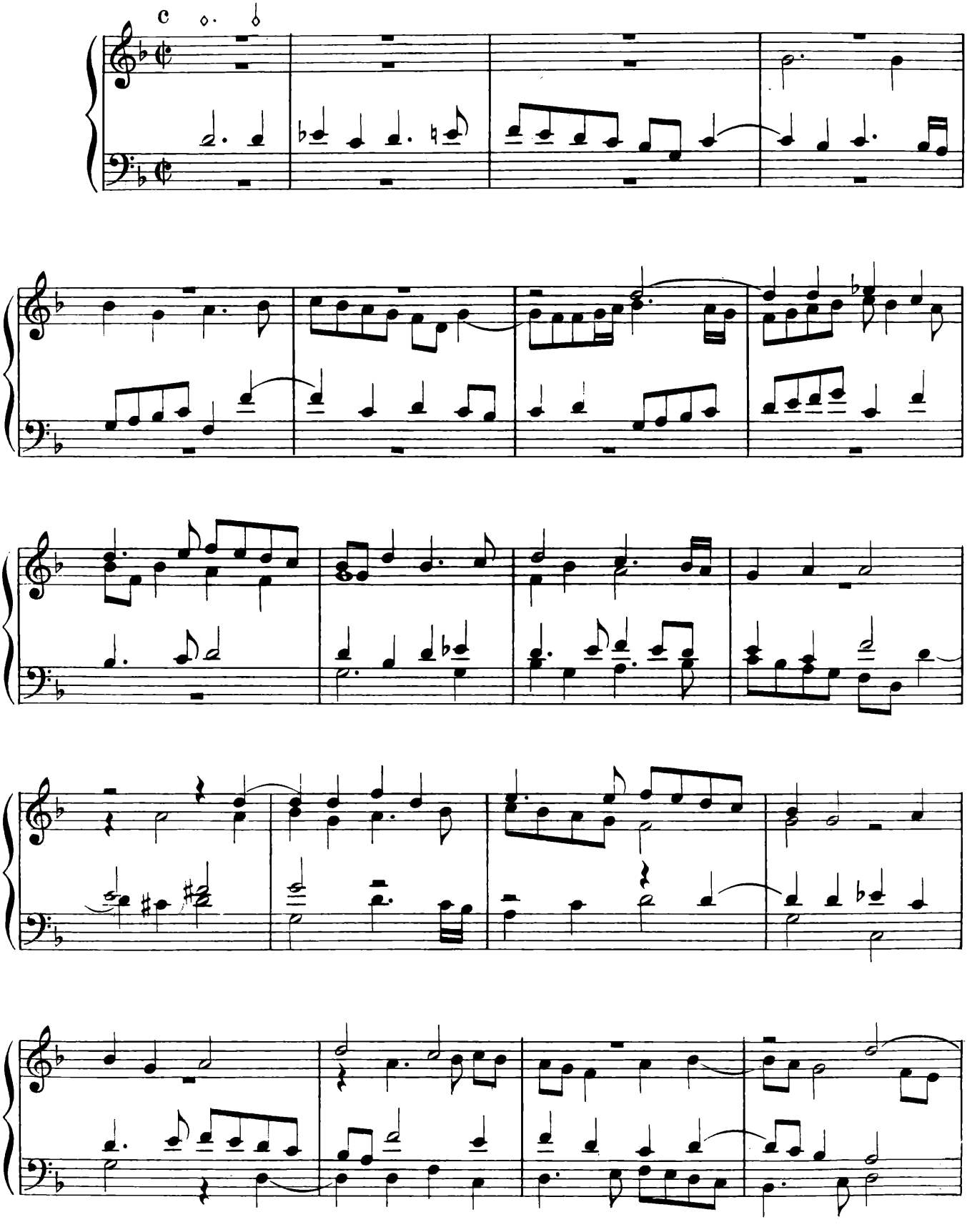


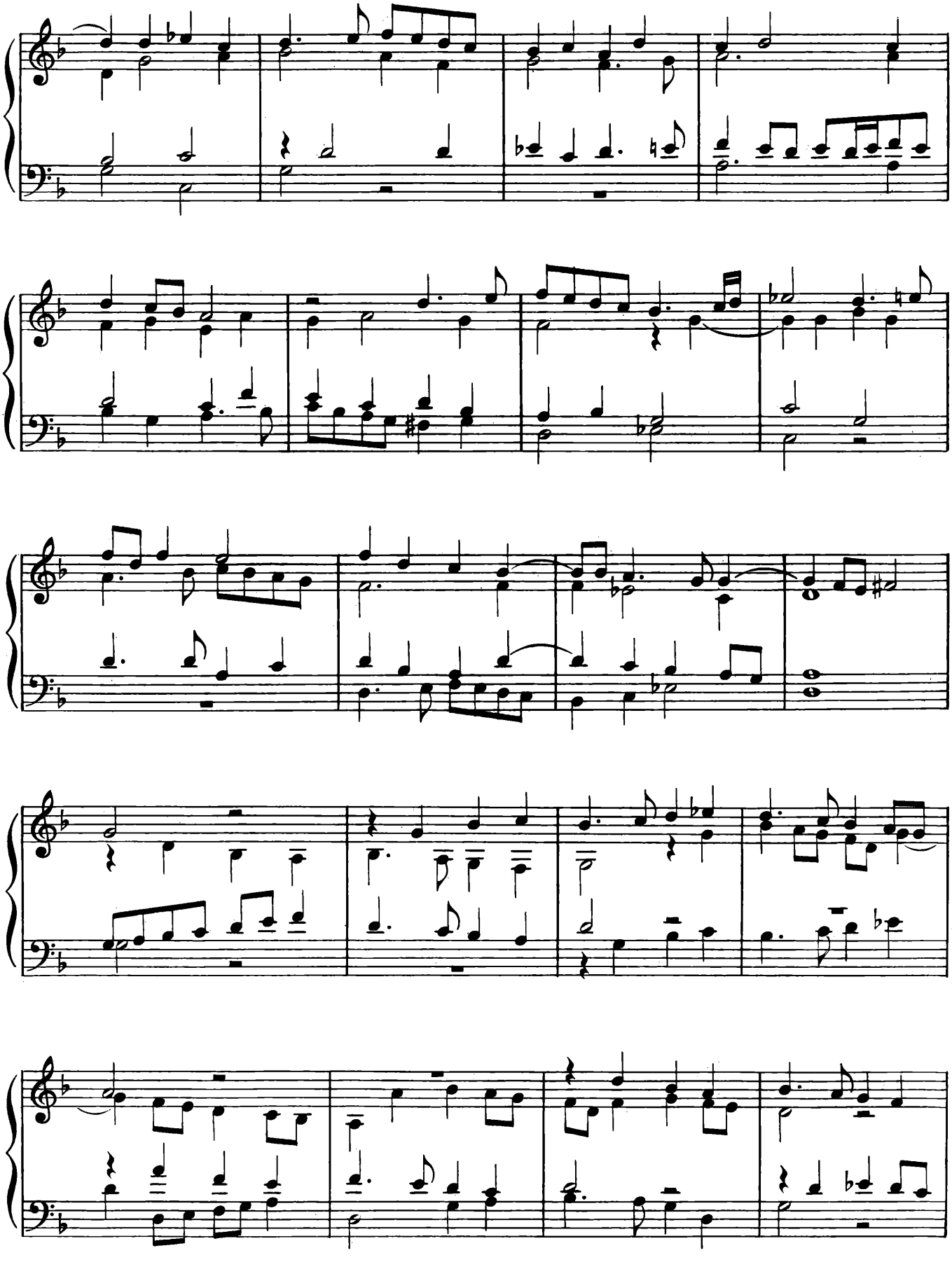


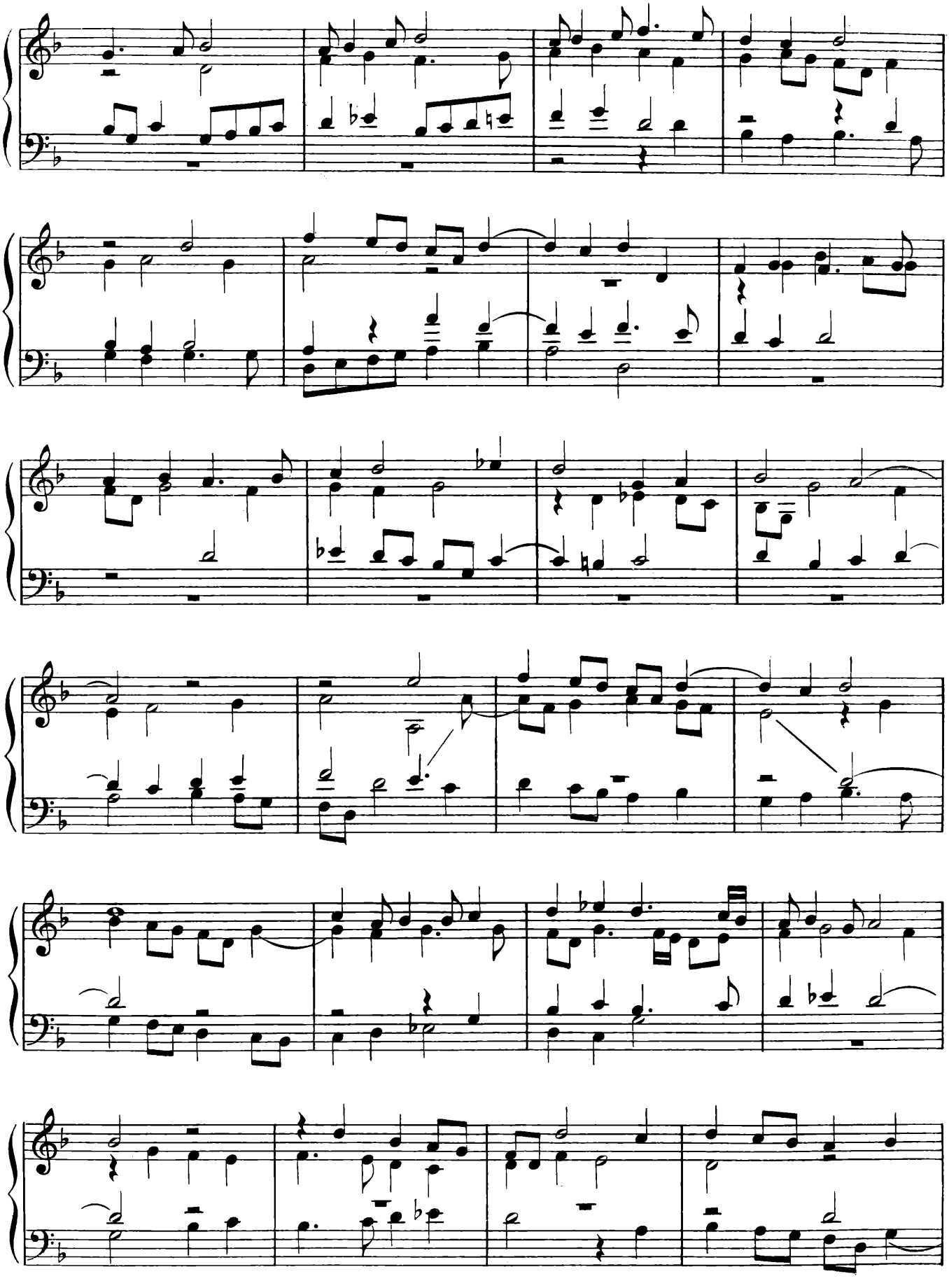


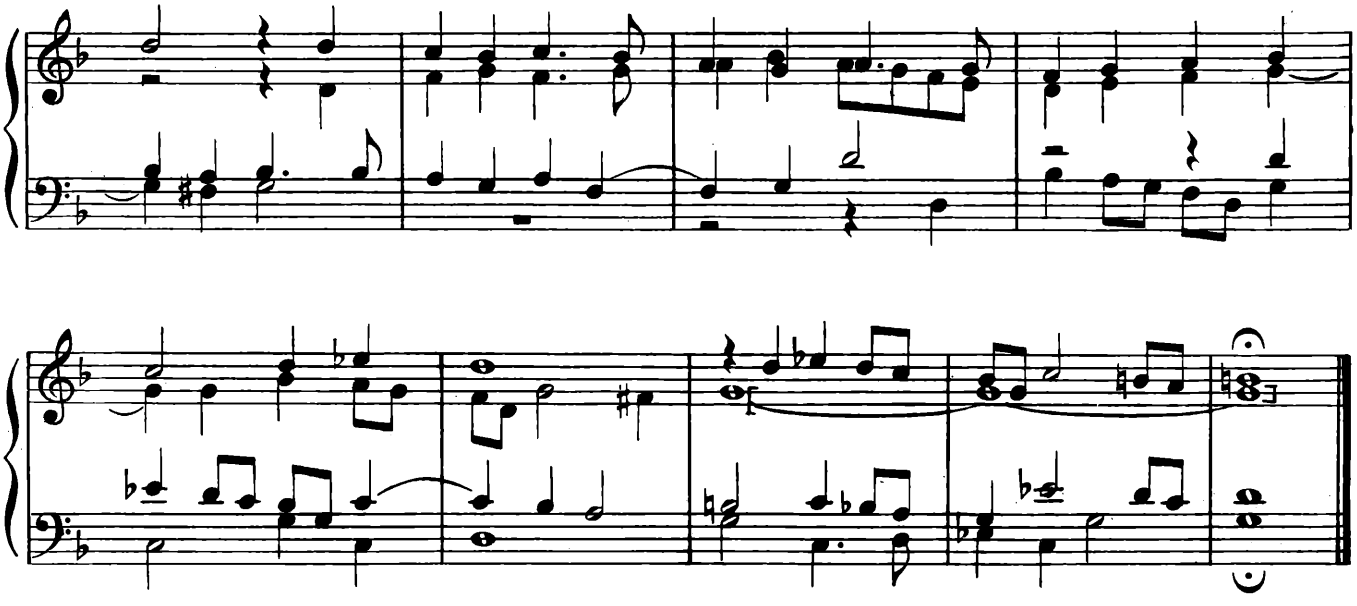


Ricercar terzo

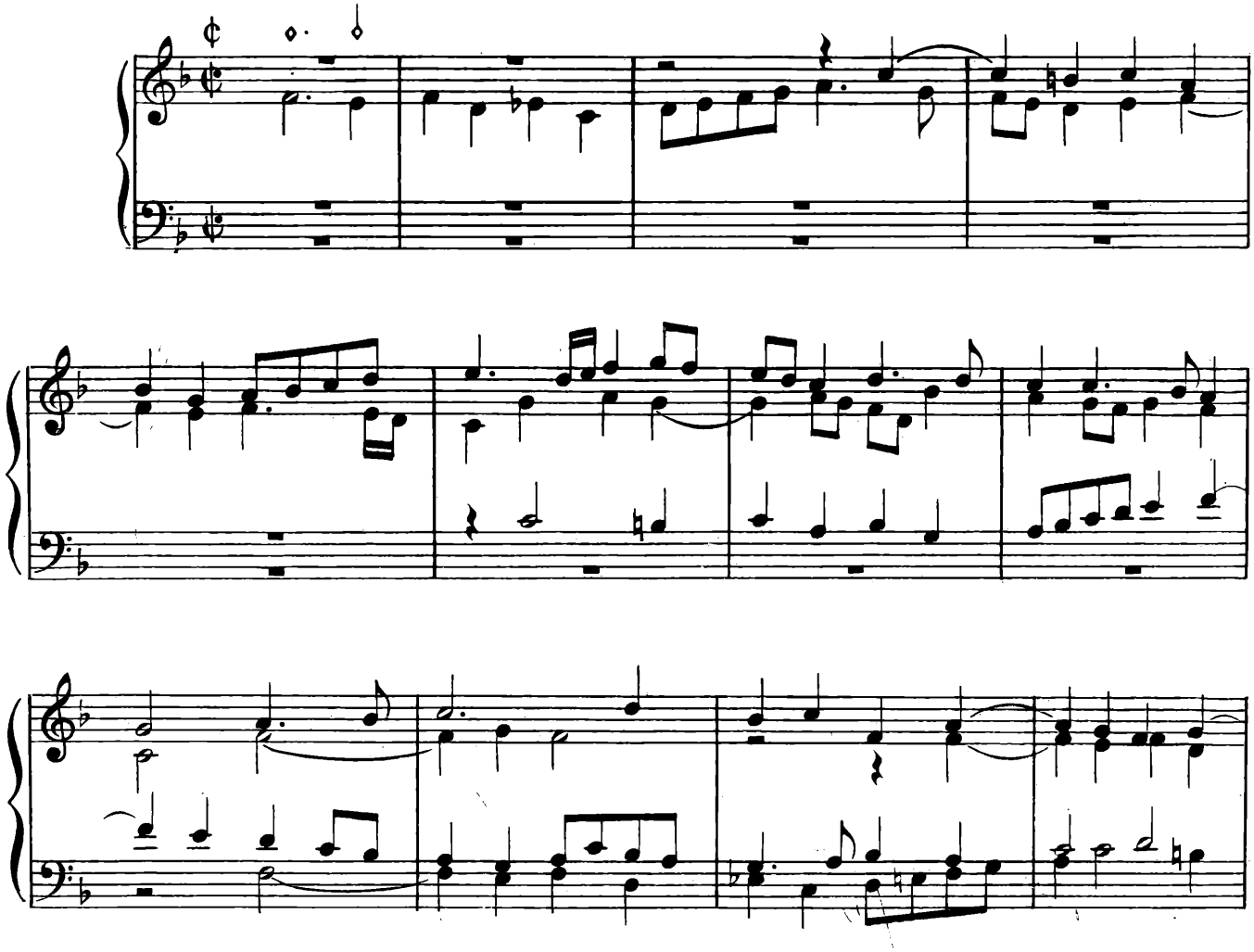


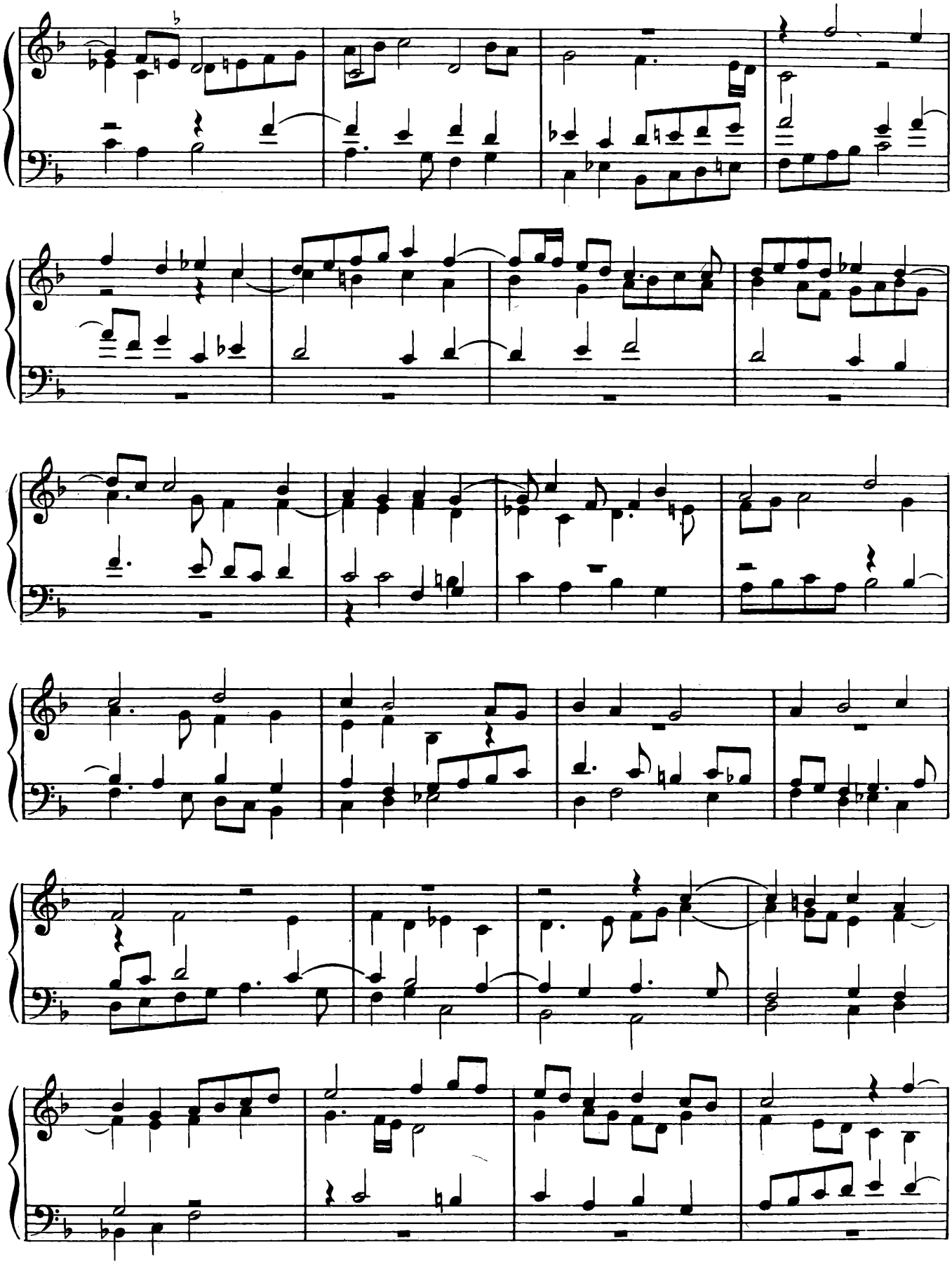


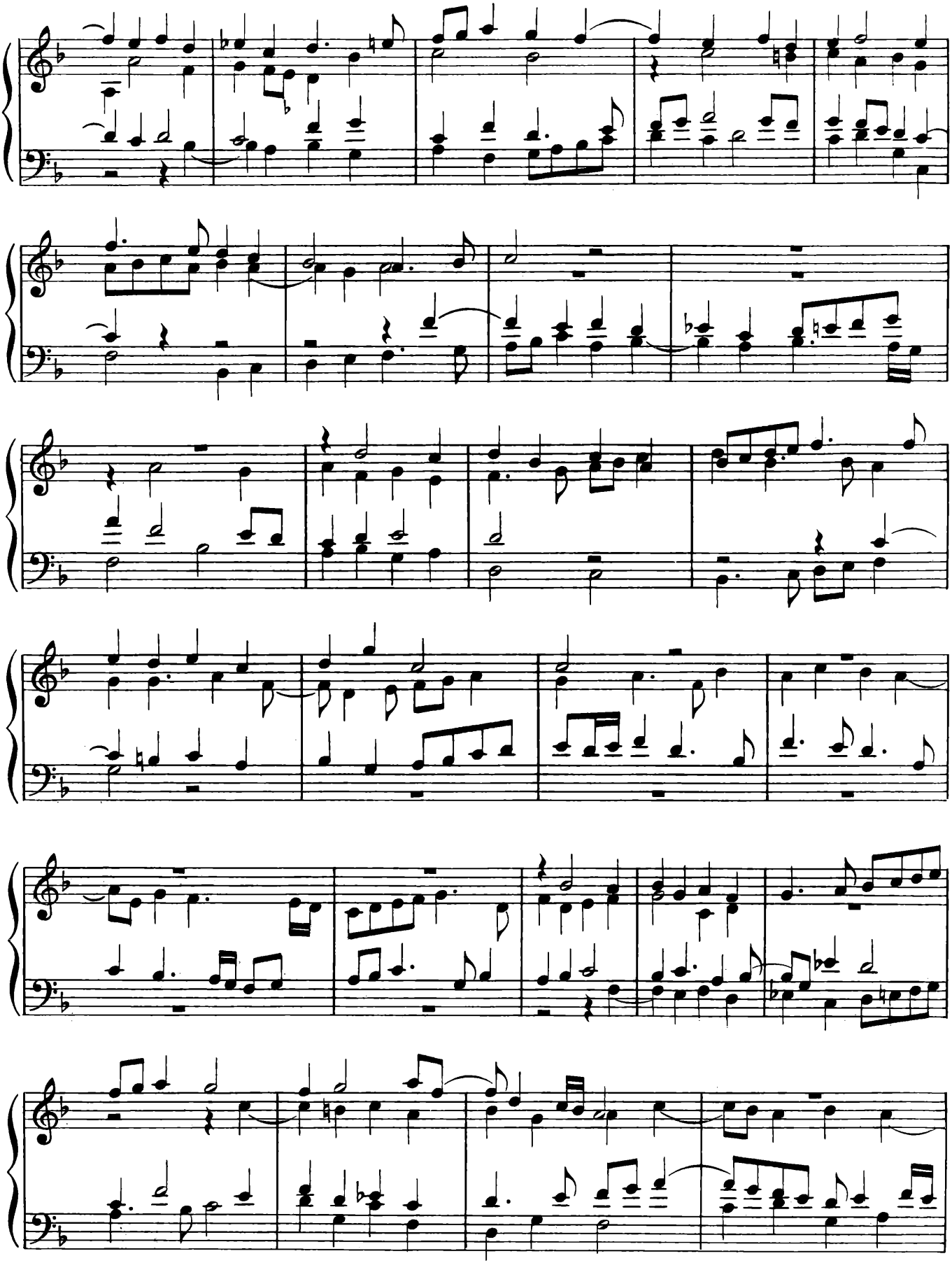


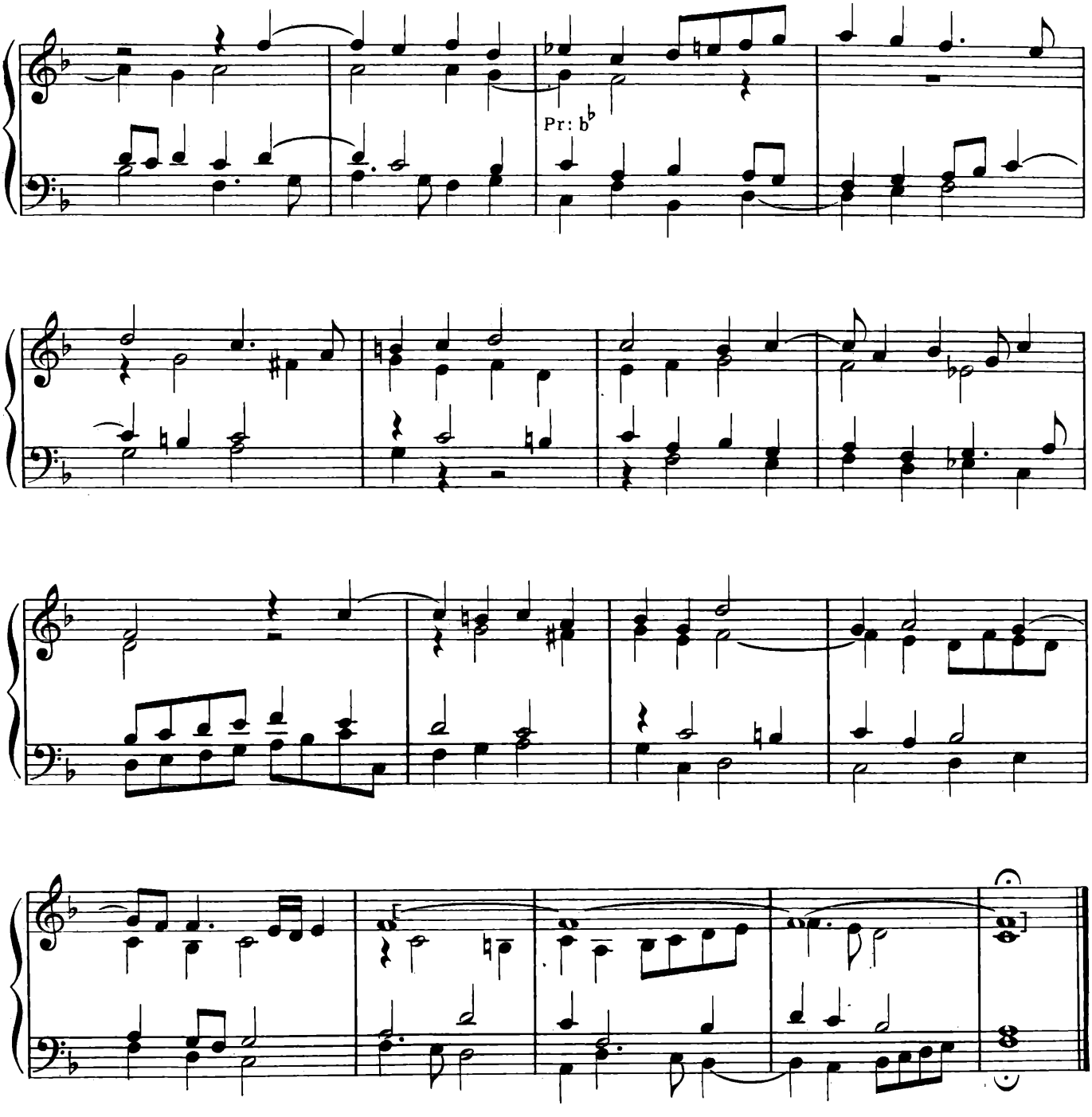


Ricercar quarto

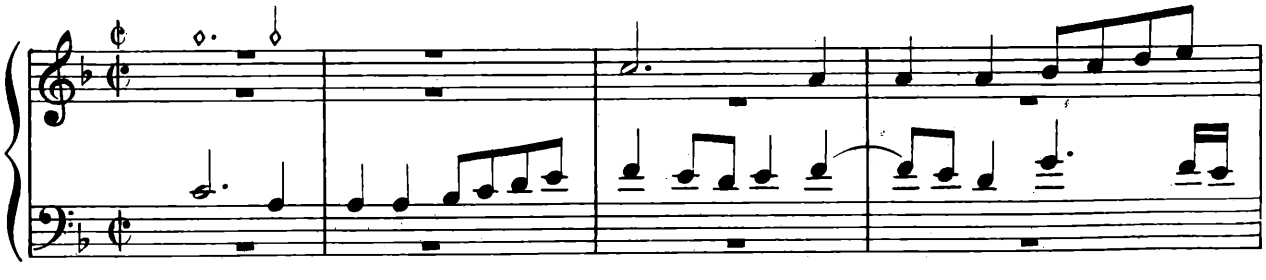


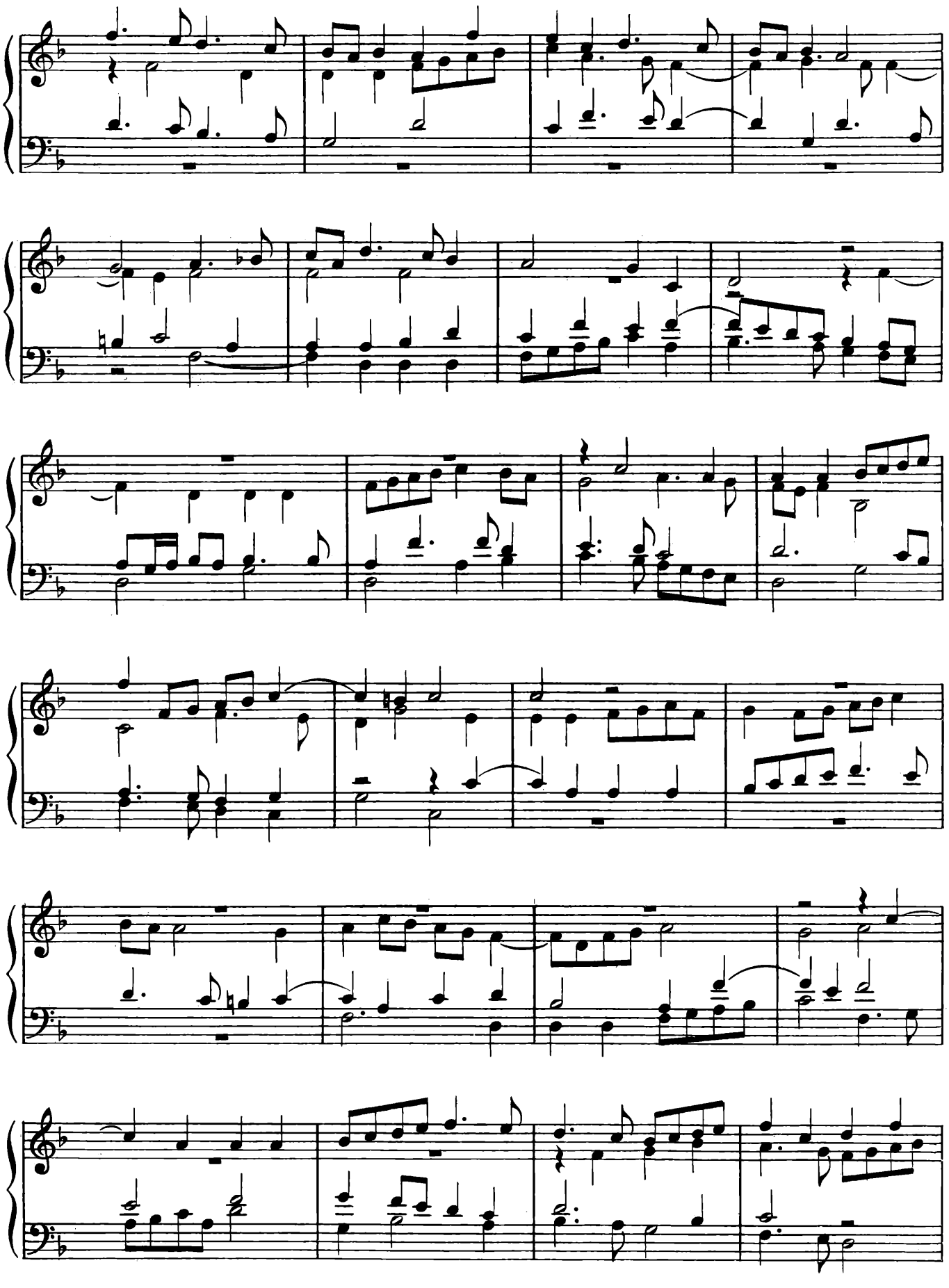


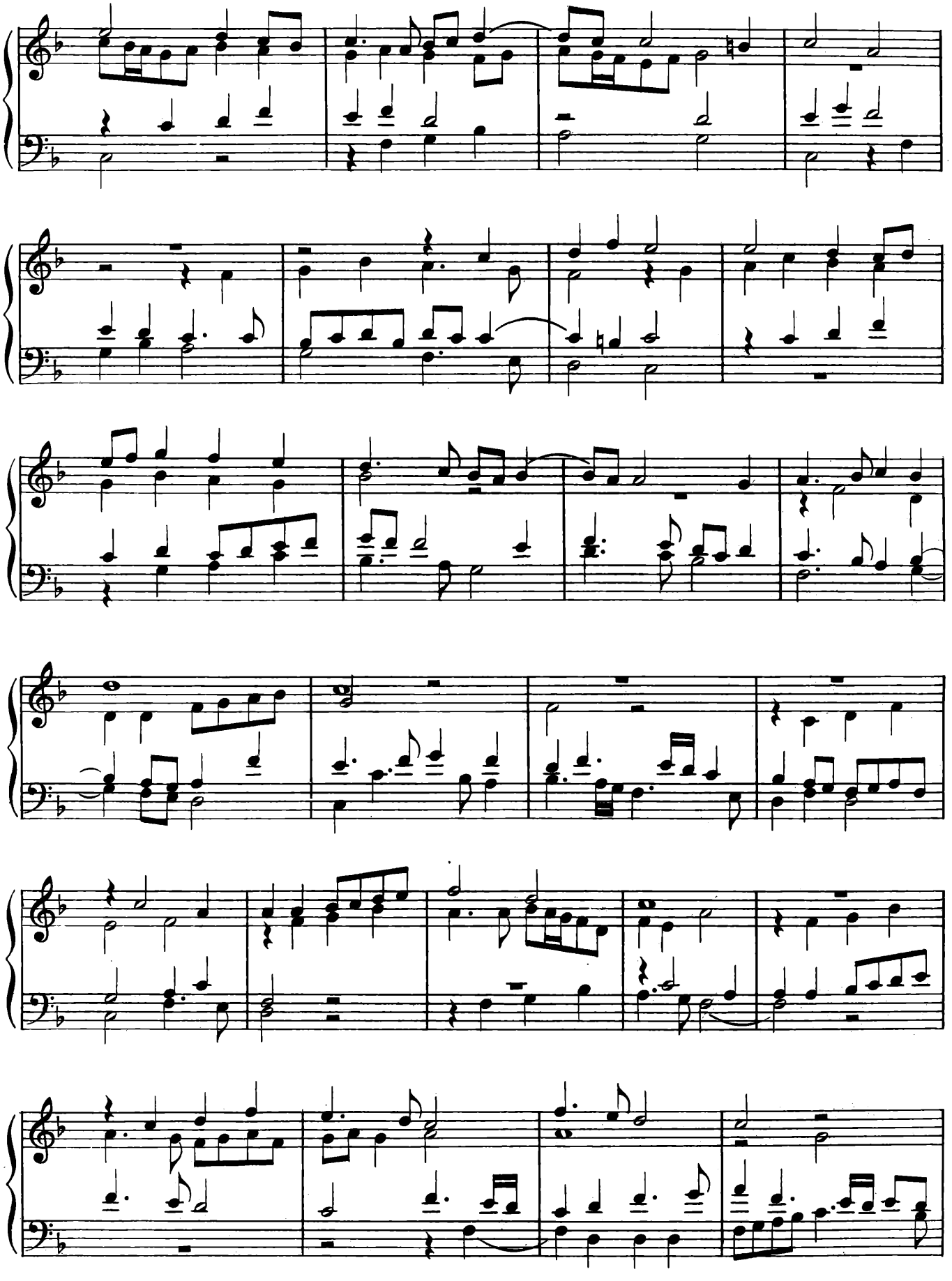


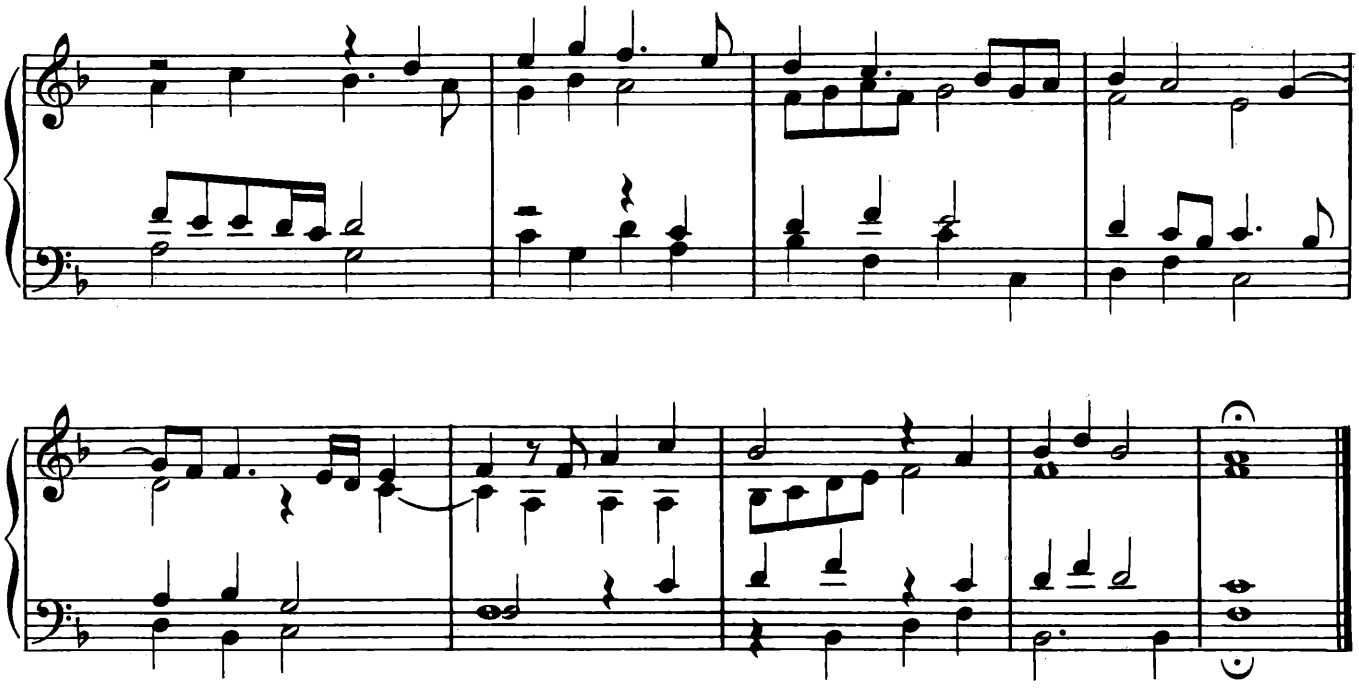


Ricercar quinto

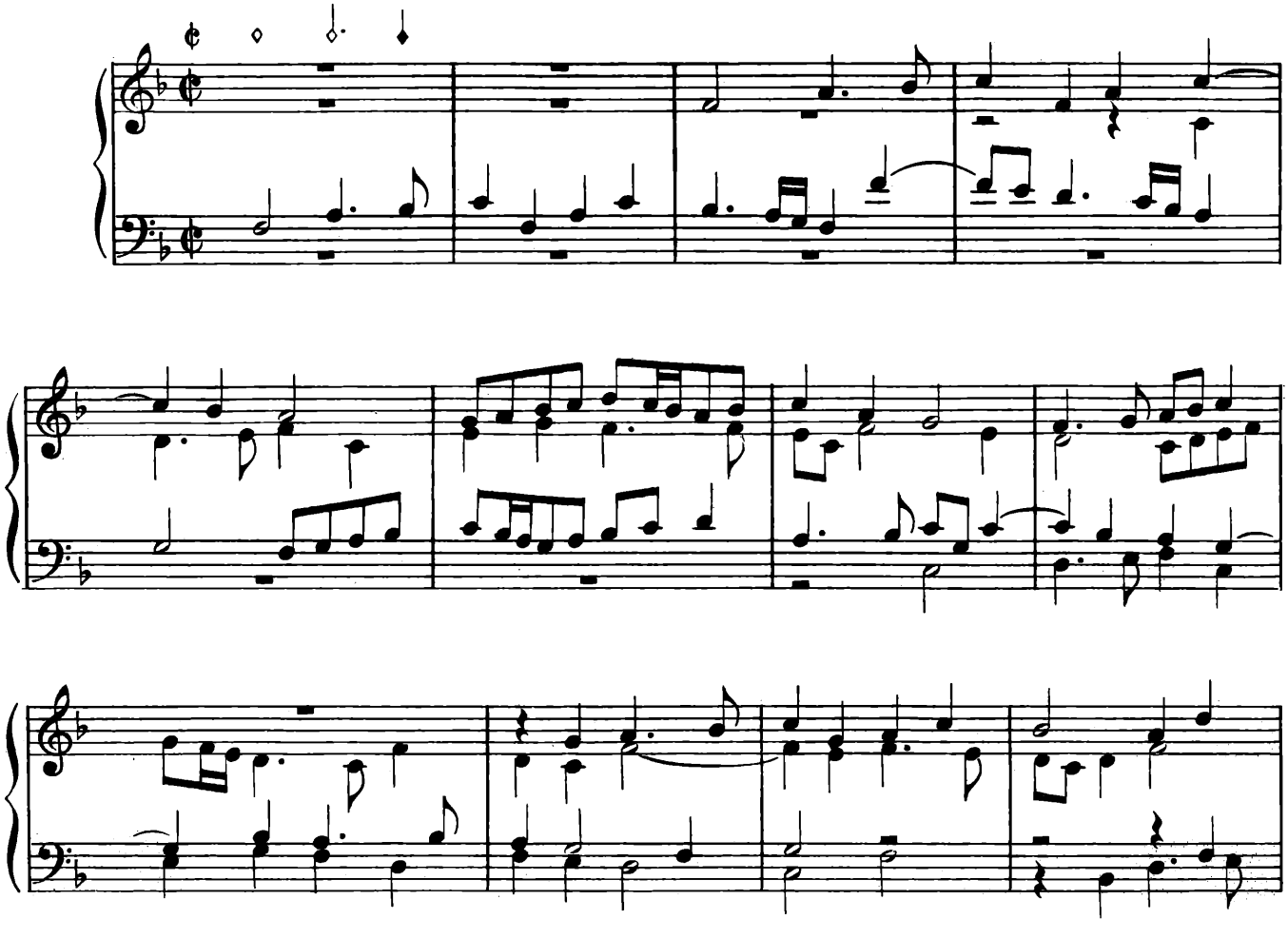


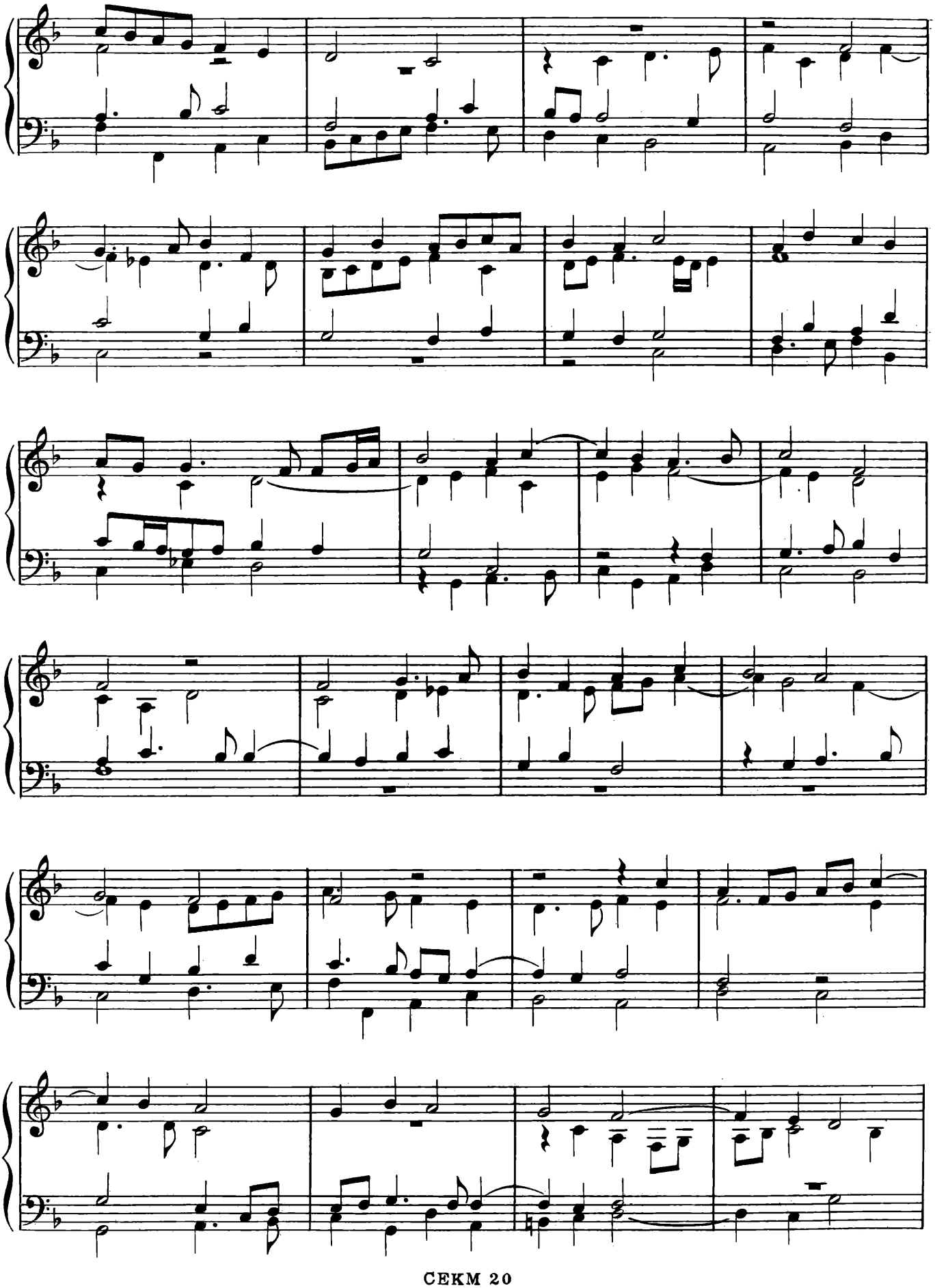


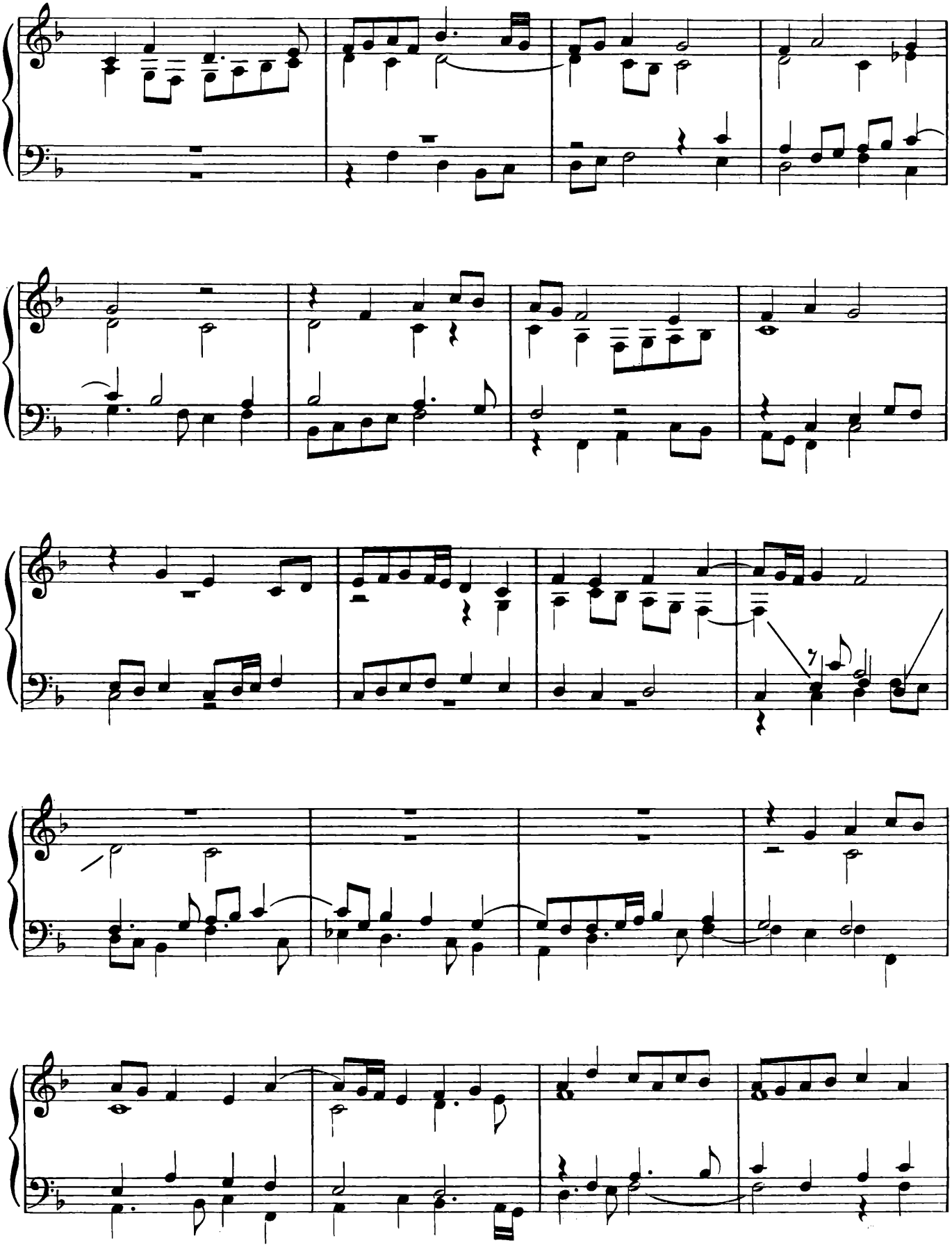


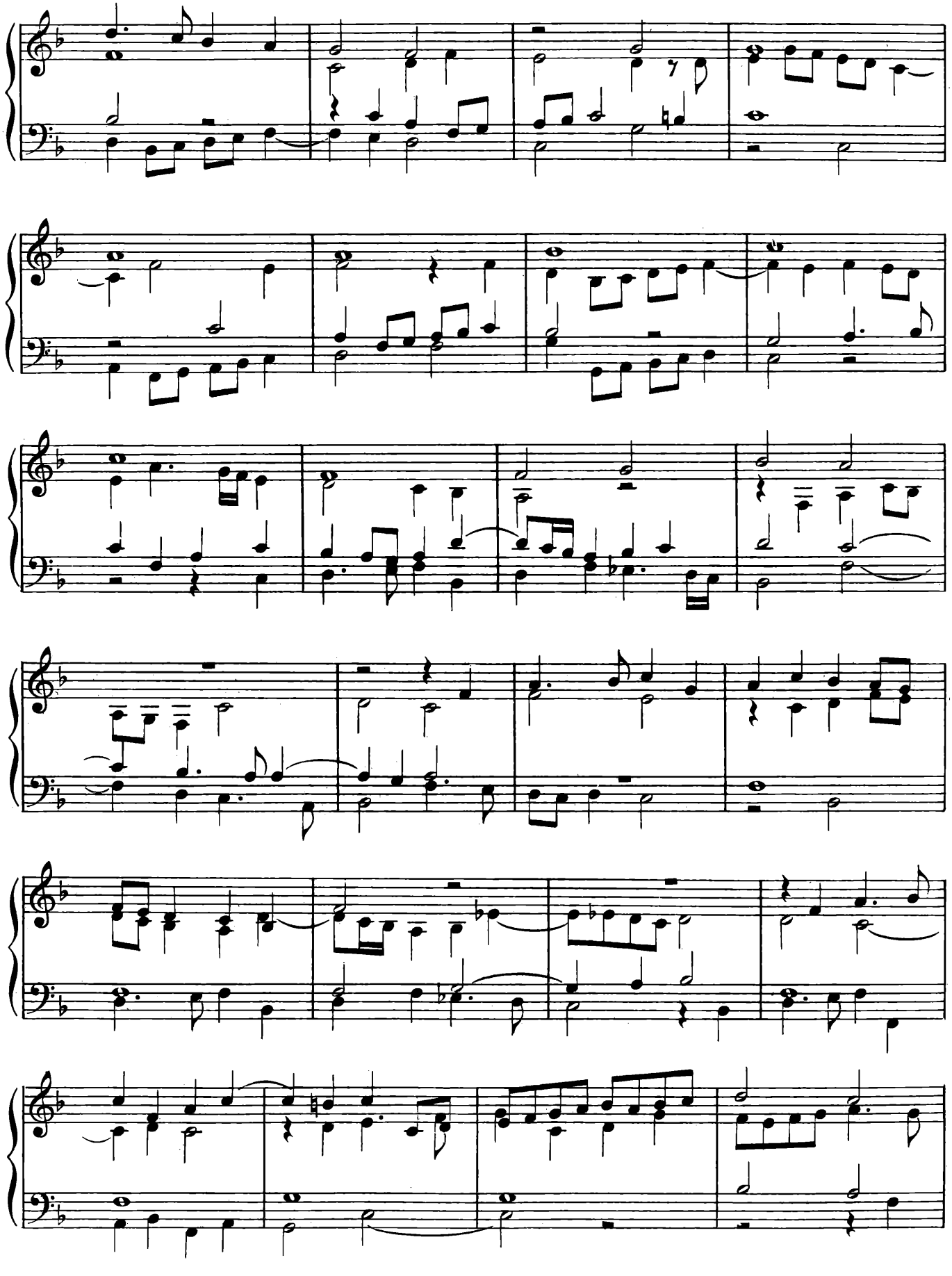


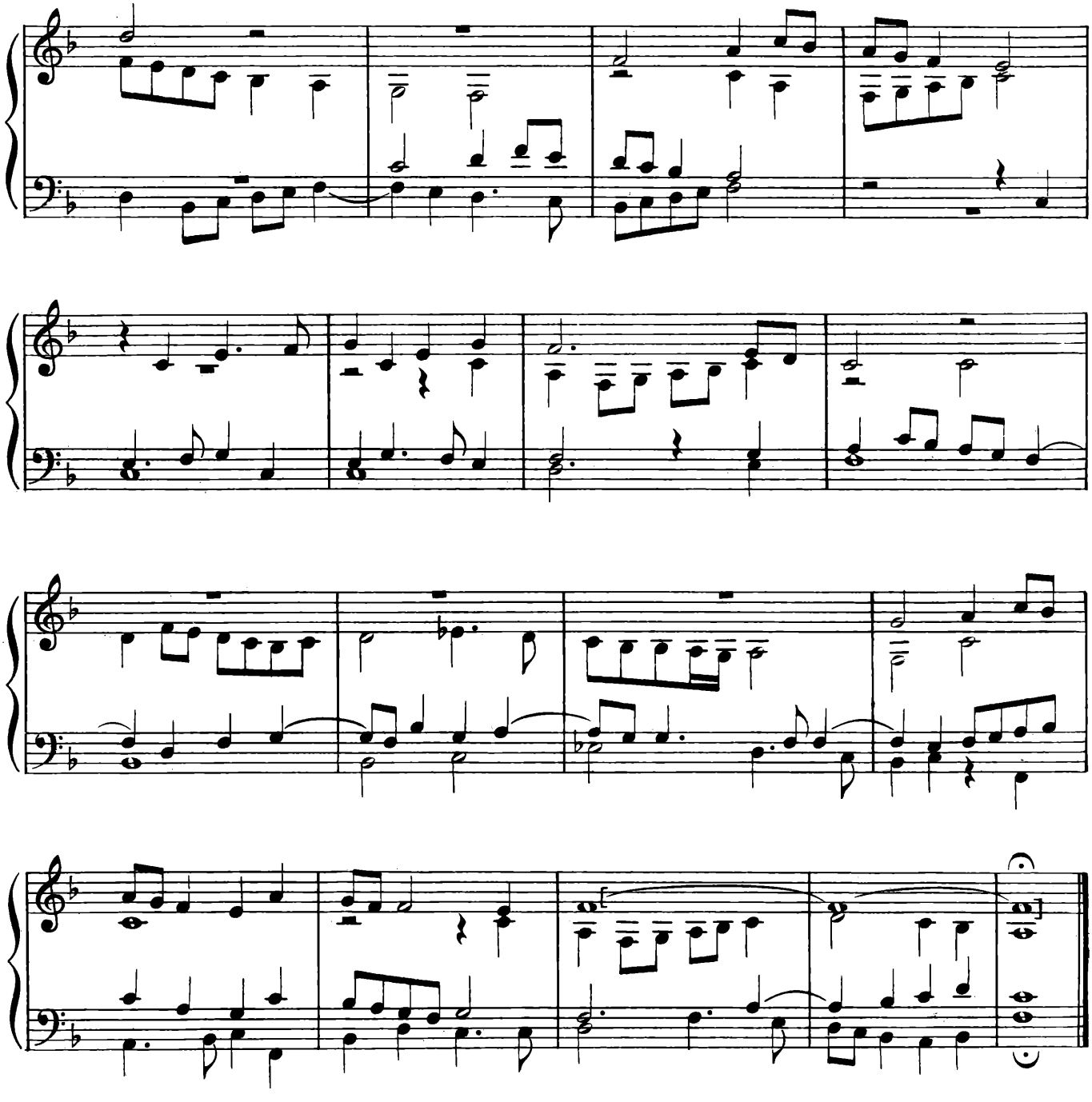
Ricercar sesto



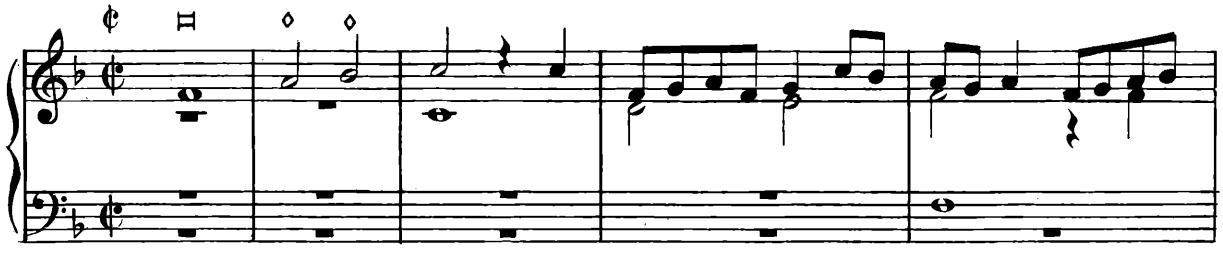


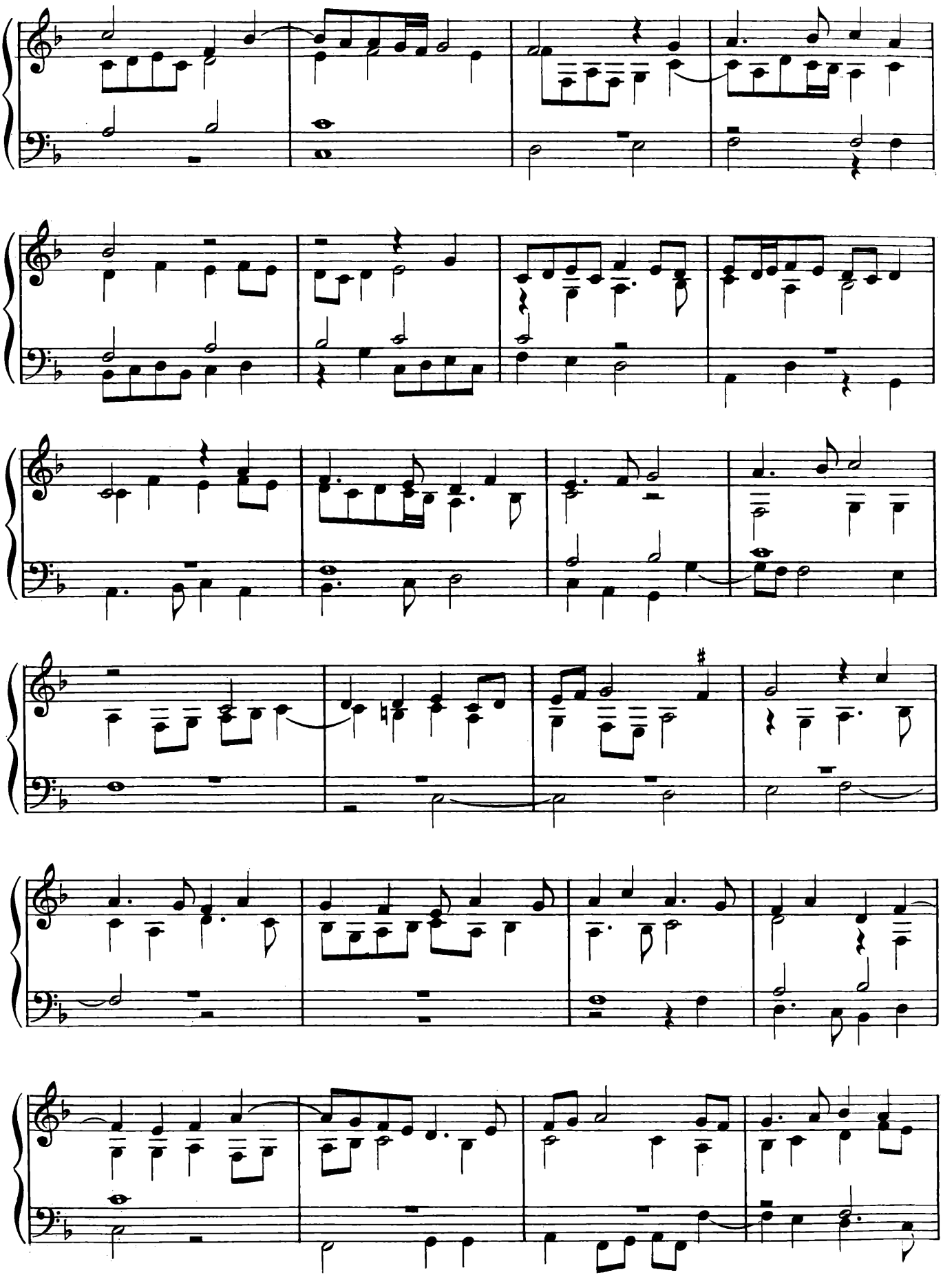


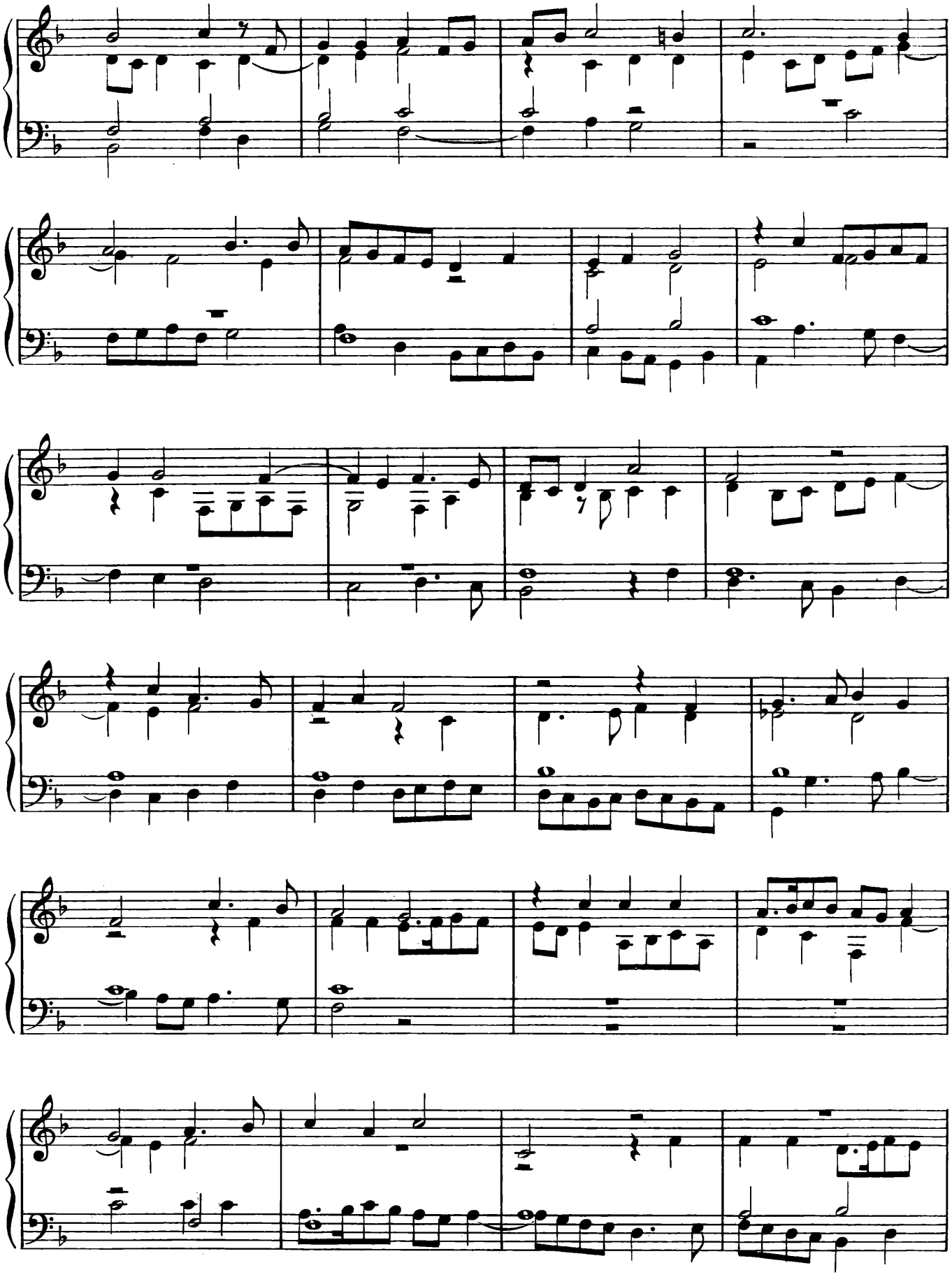


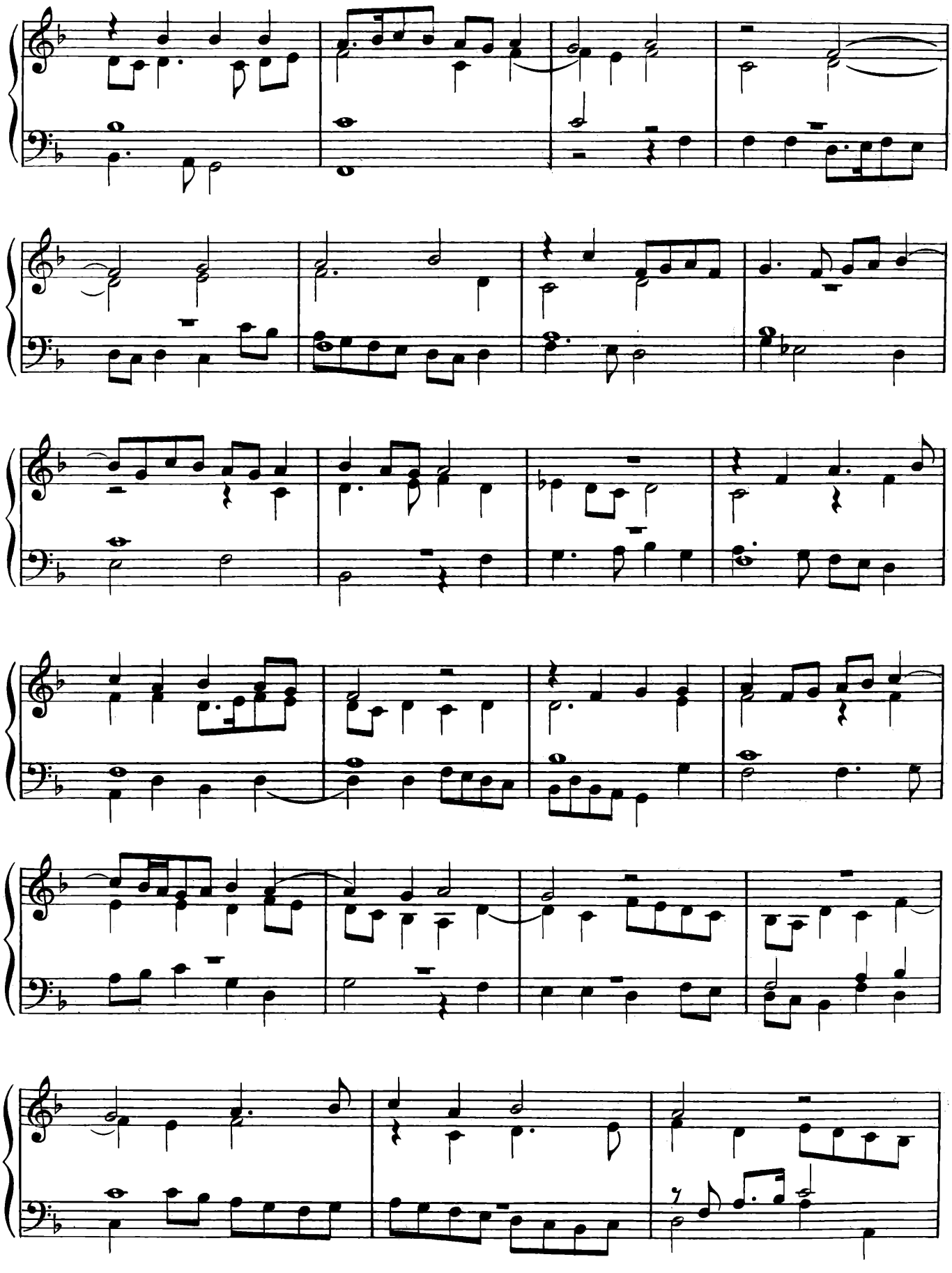


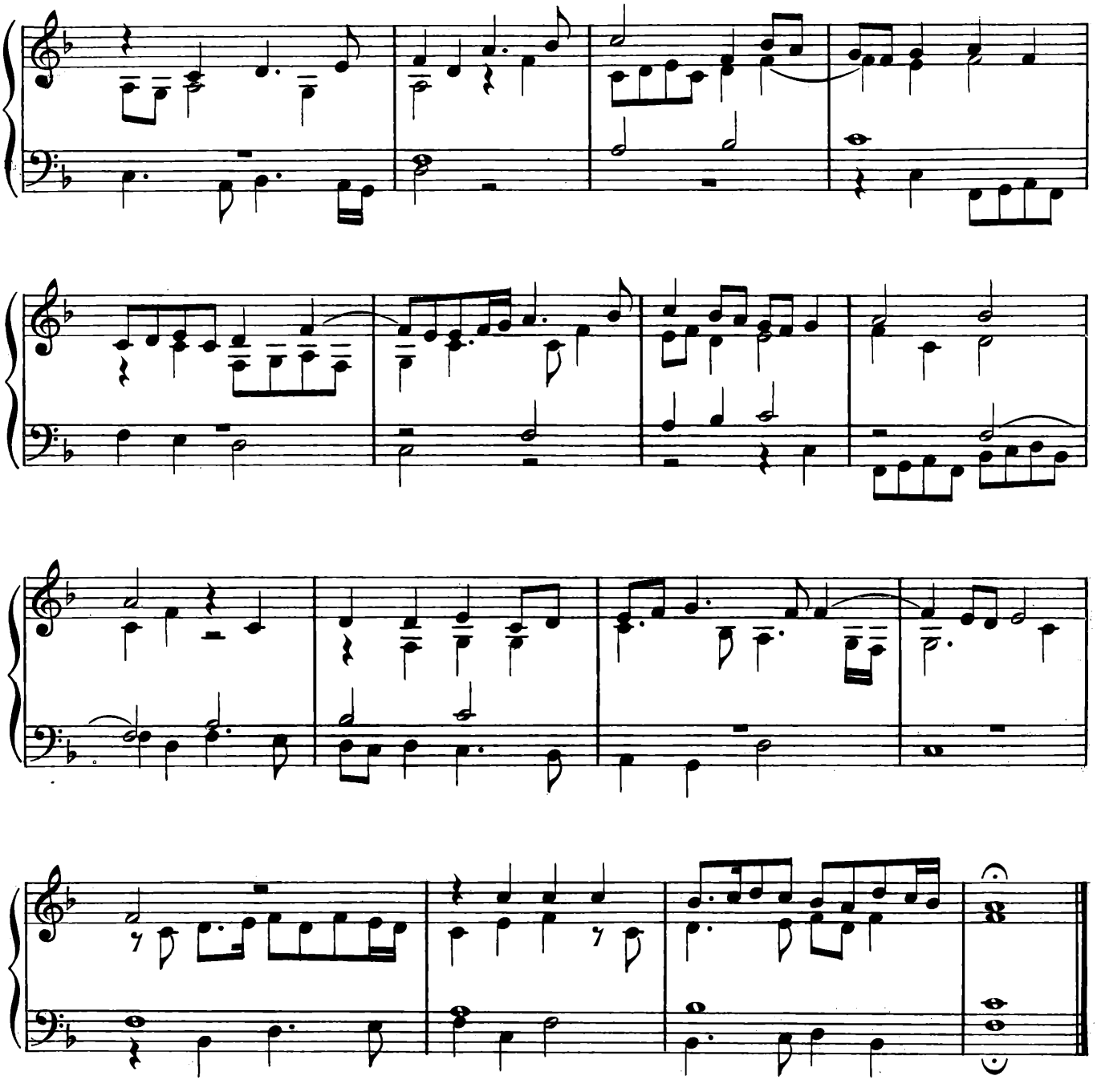
Ricercar settimo



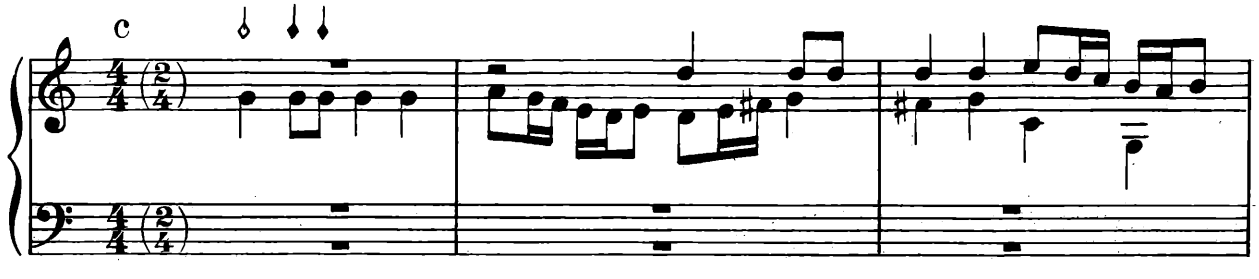


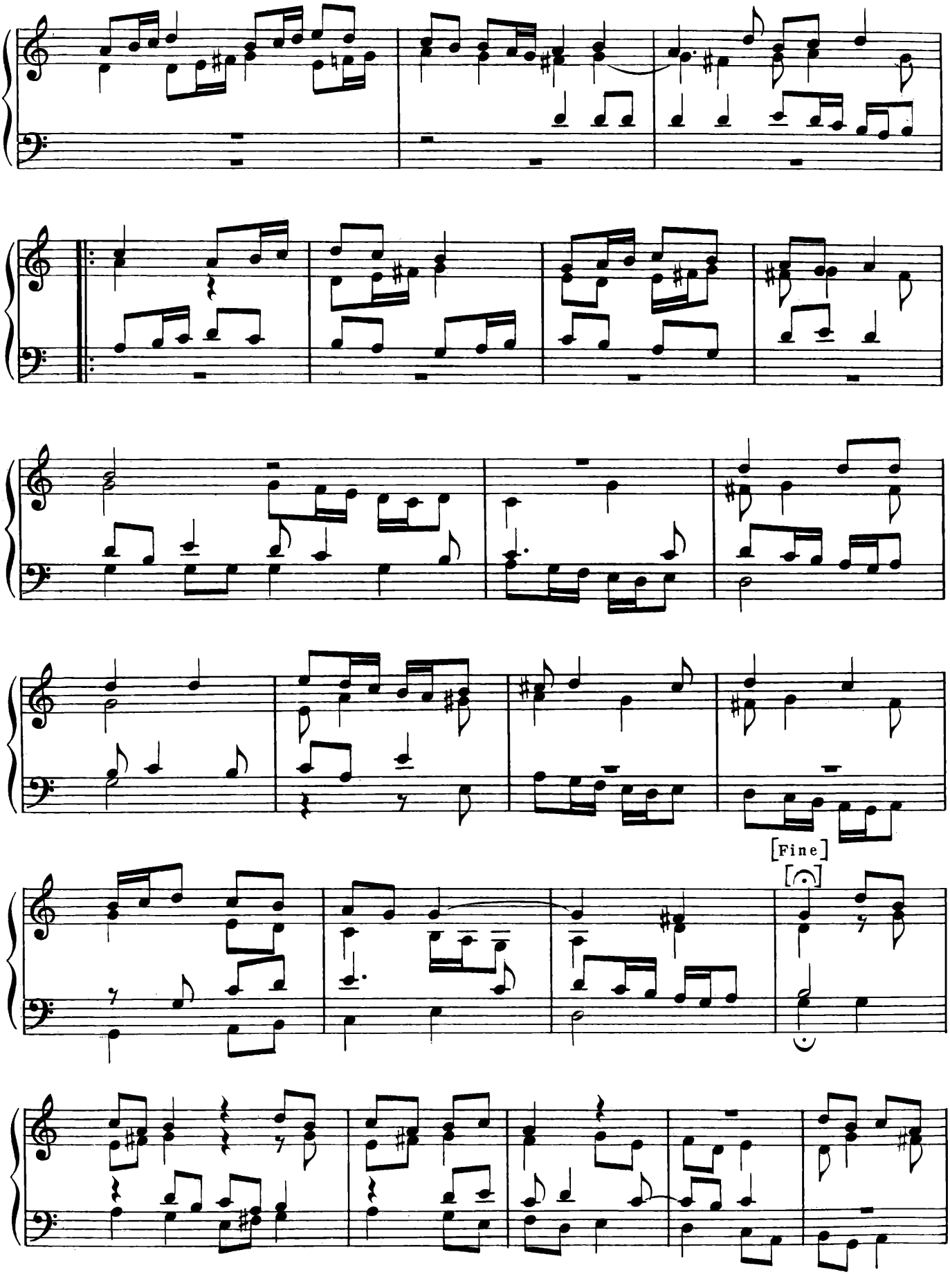


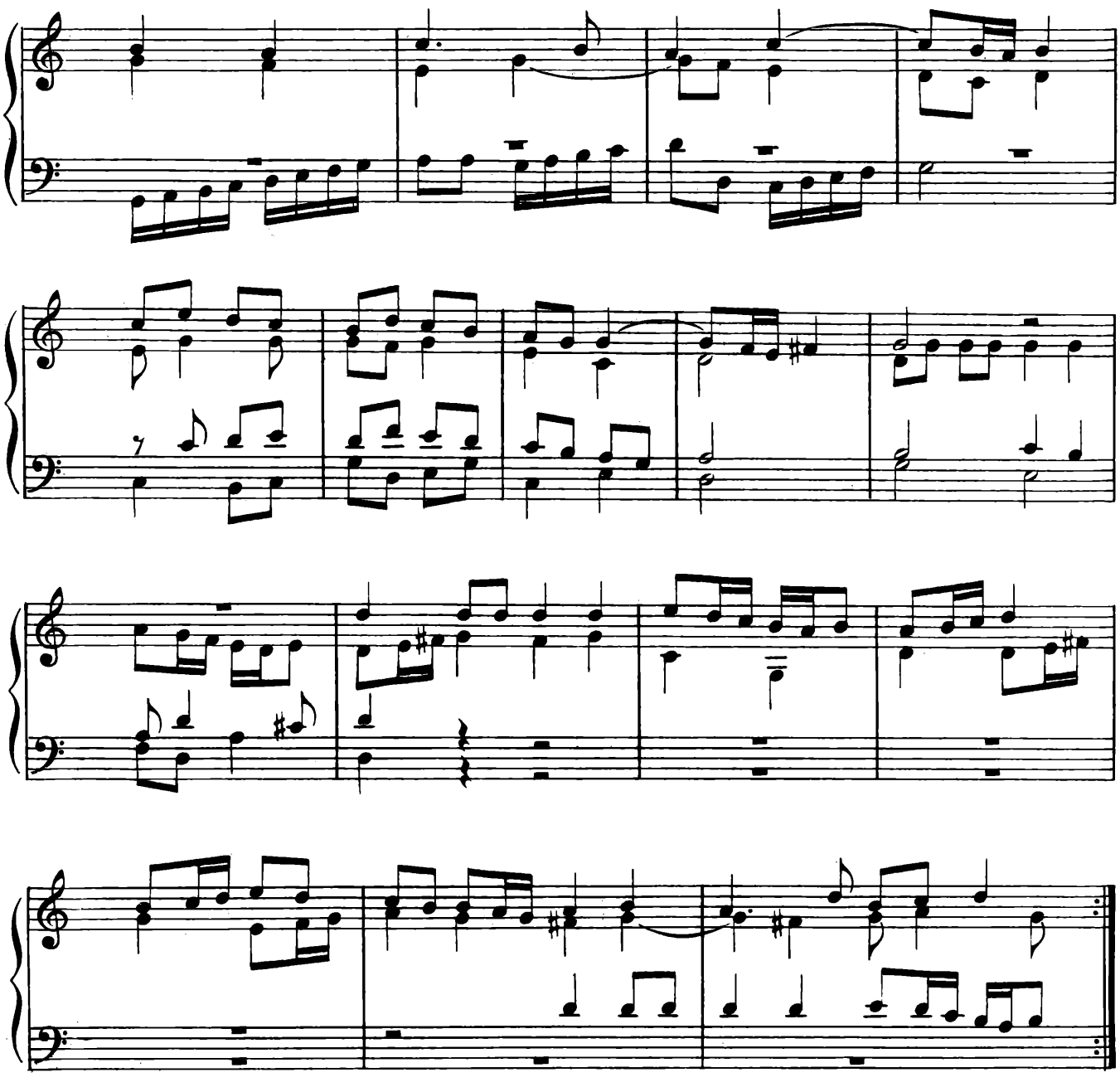




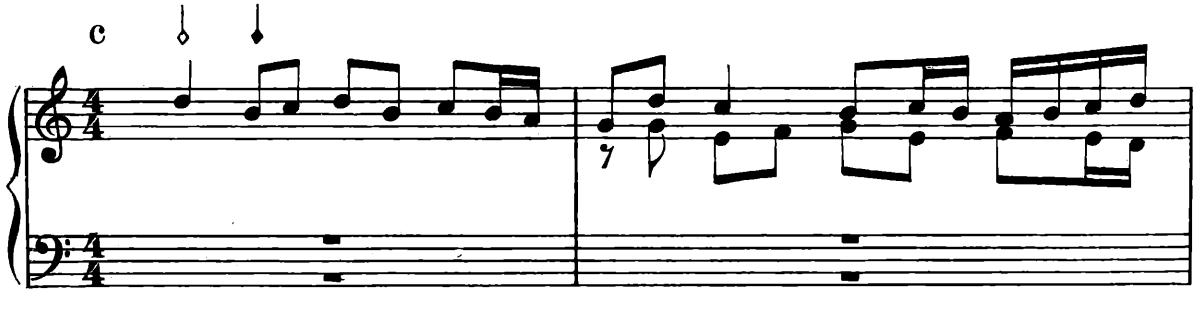
La morosa, canzon 1

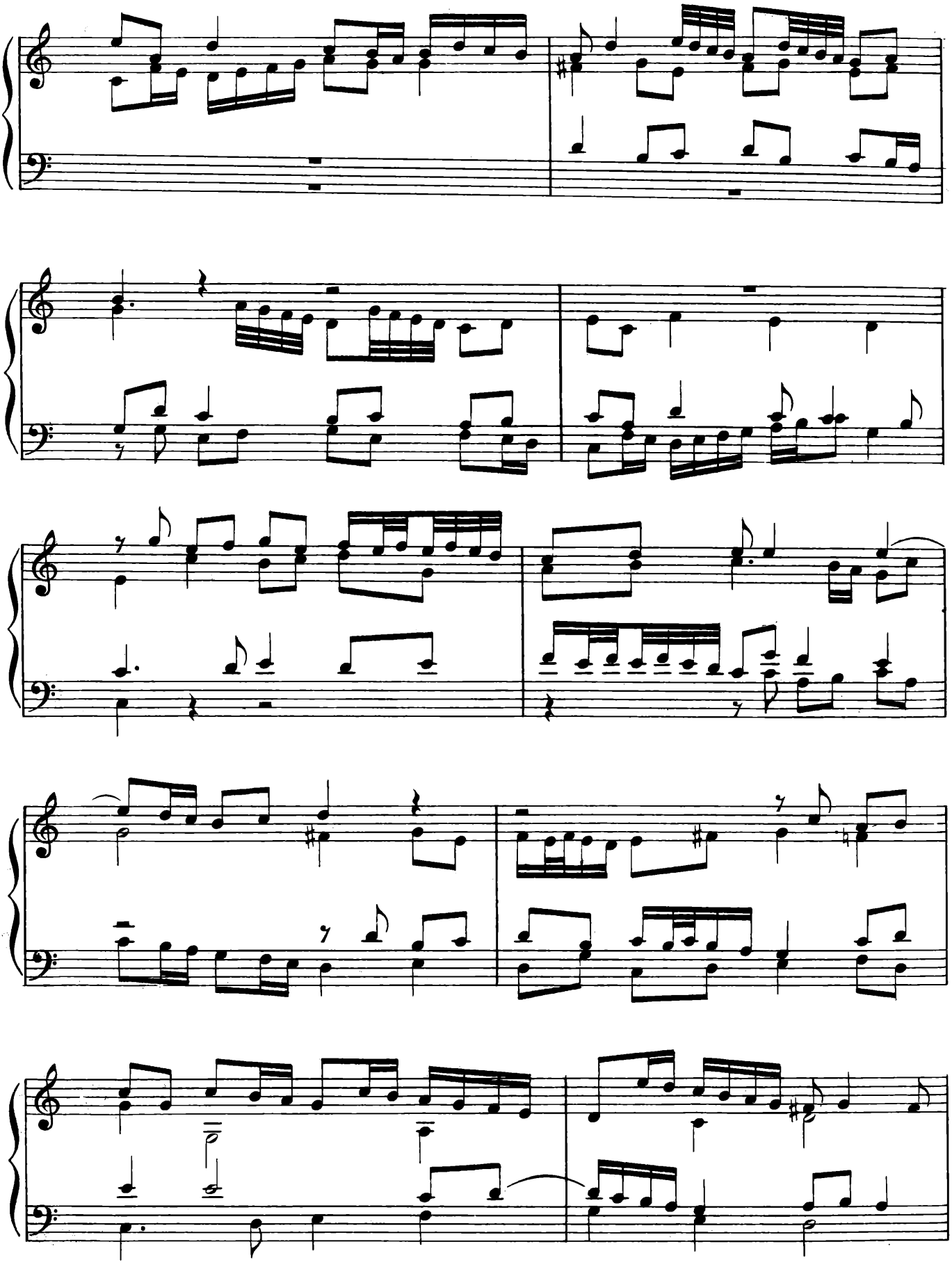


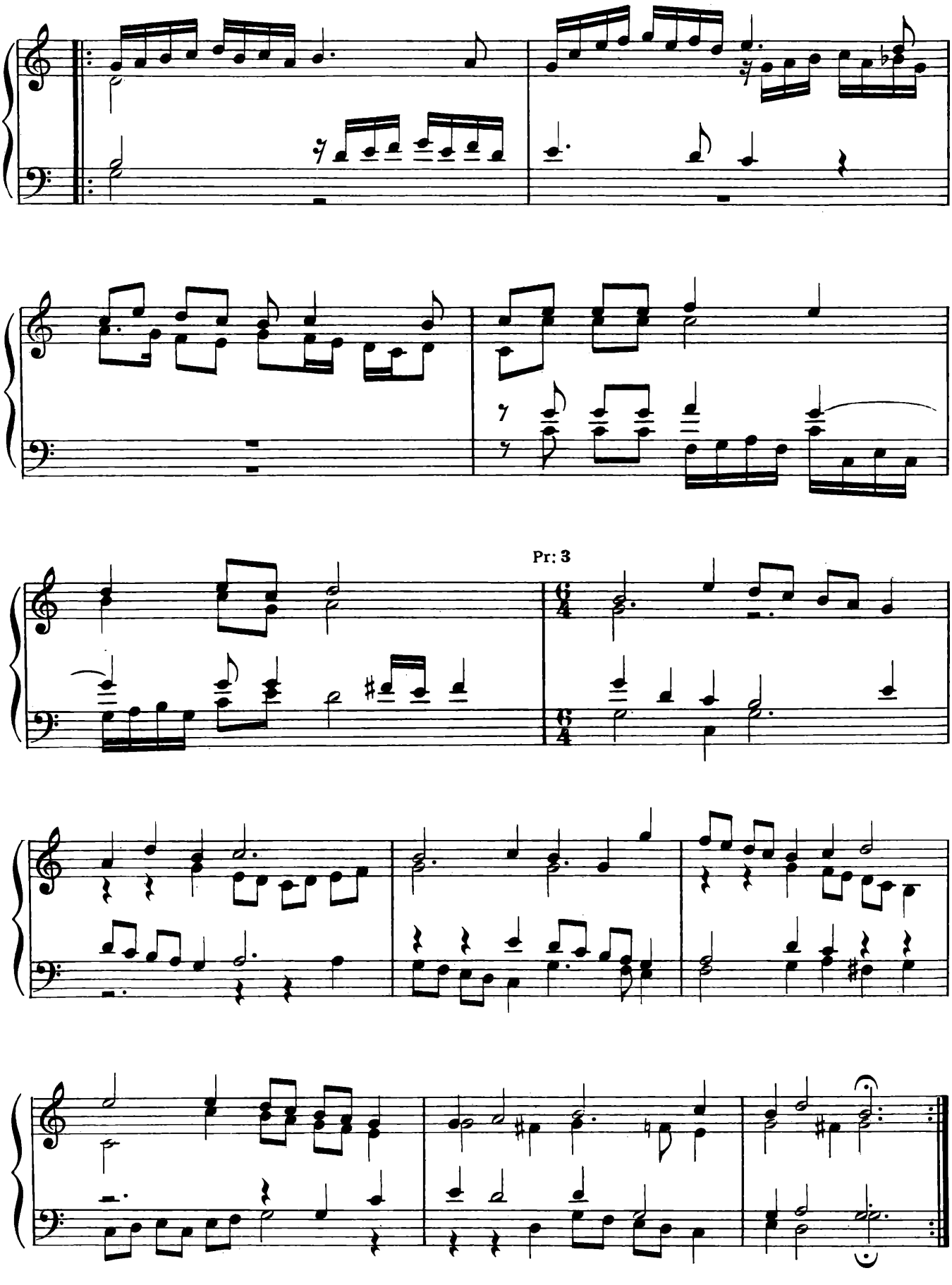

[Fine]



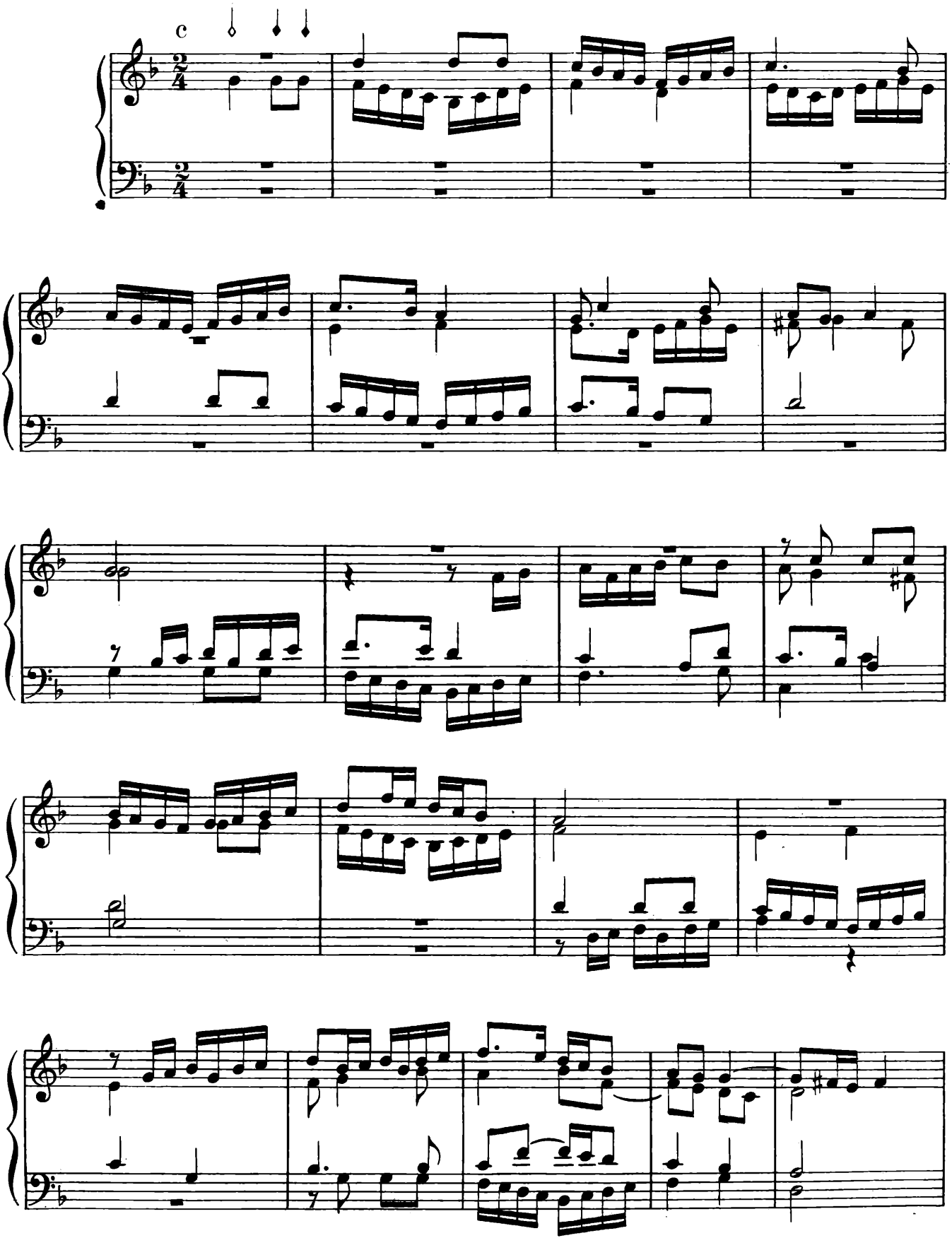
La valeria, canzon 2

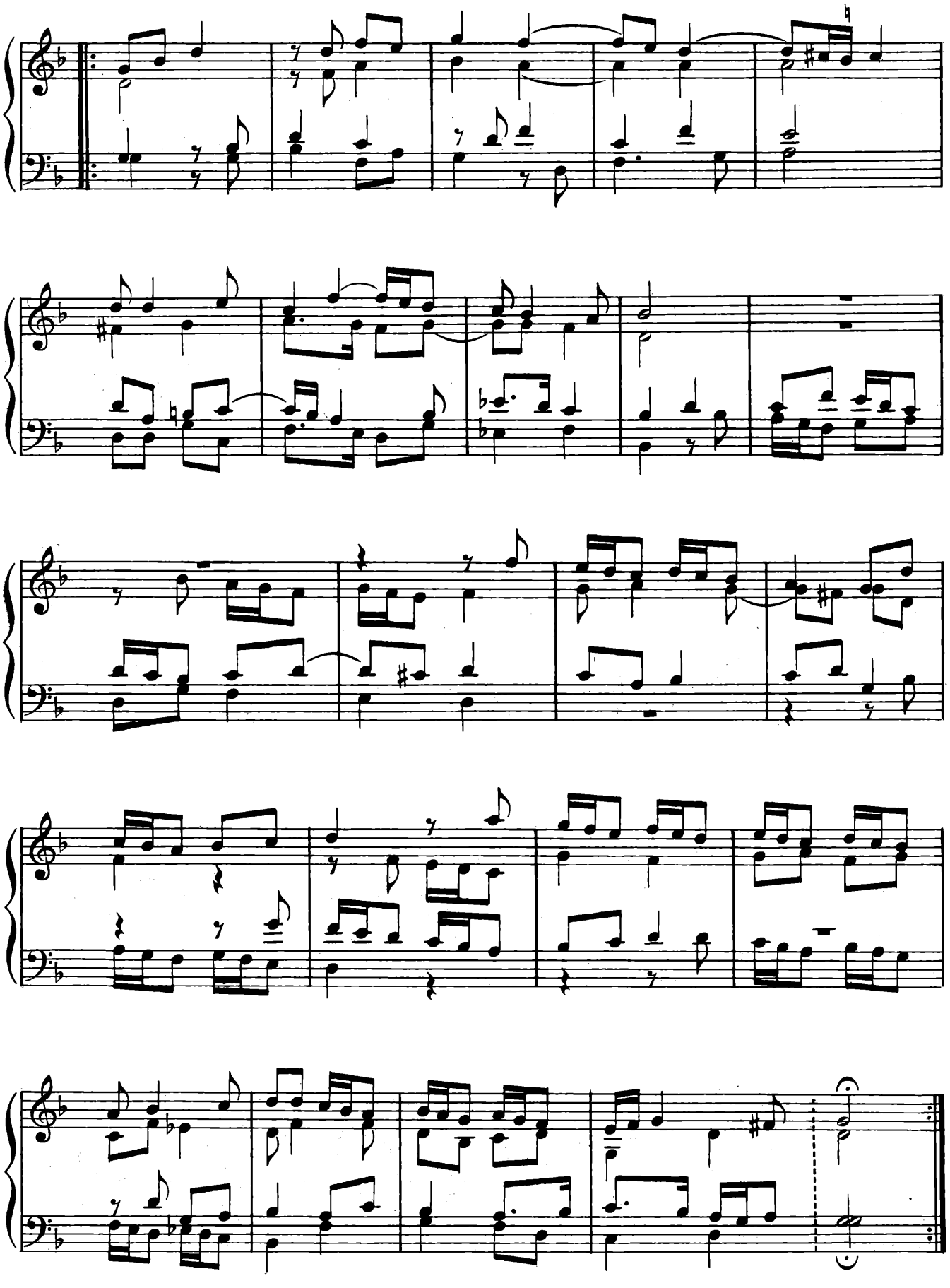




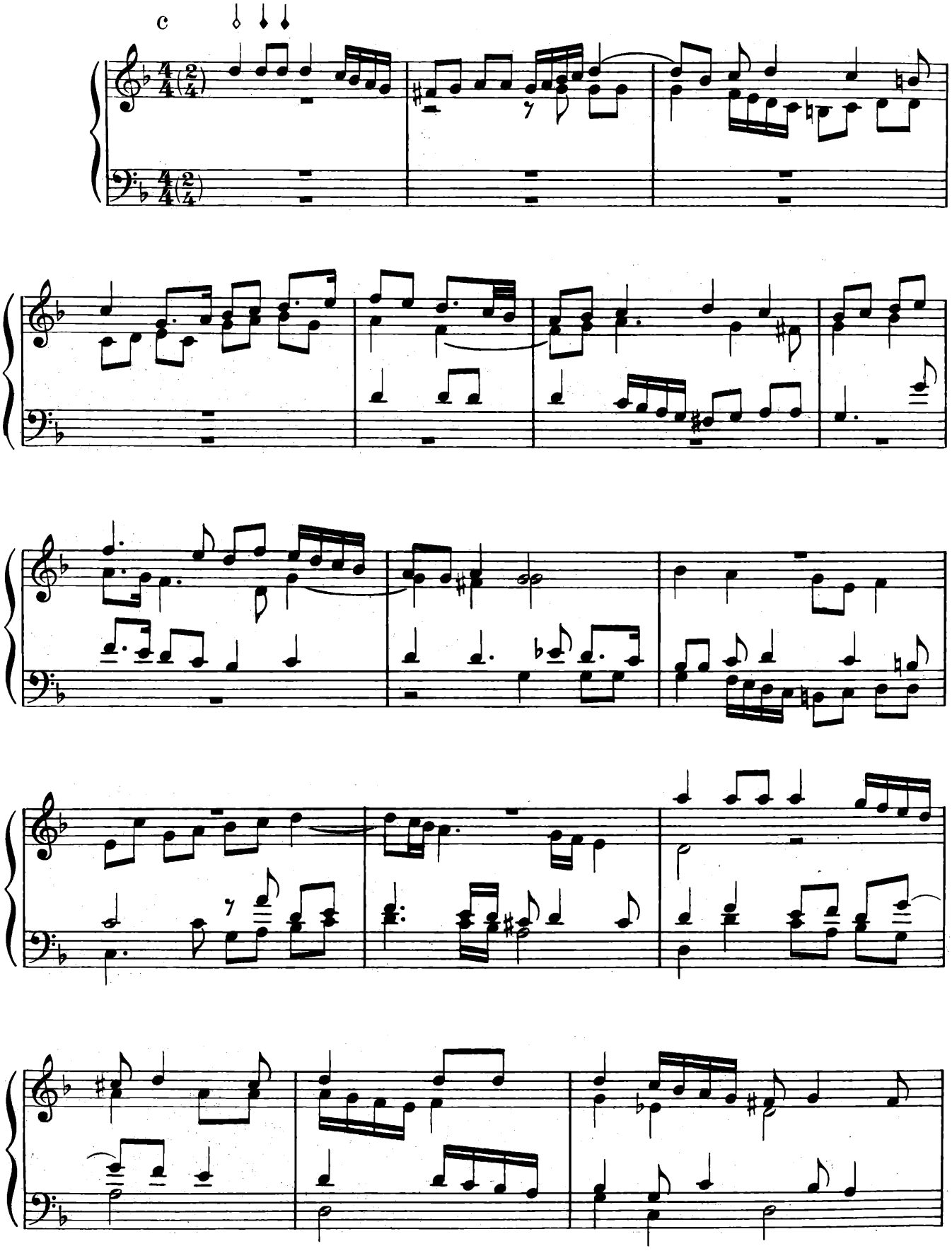

Pr: 3

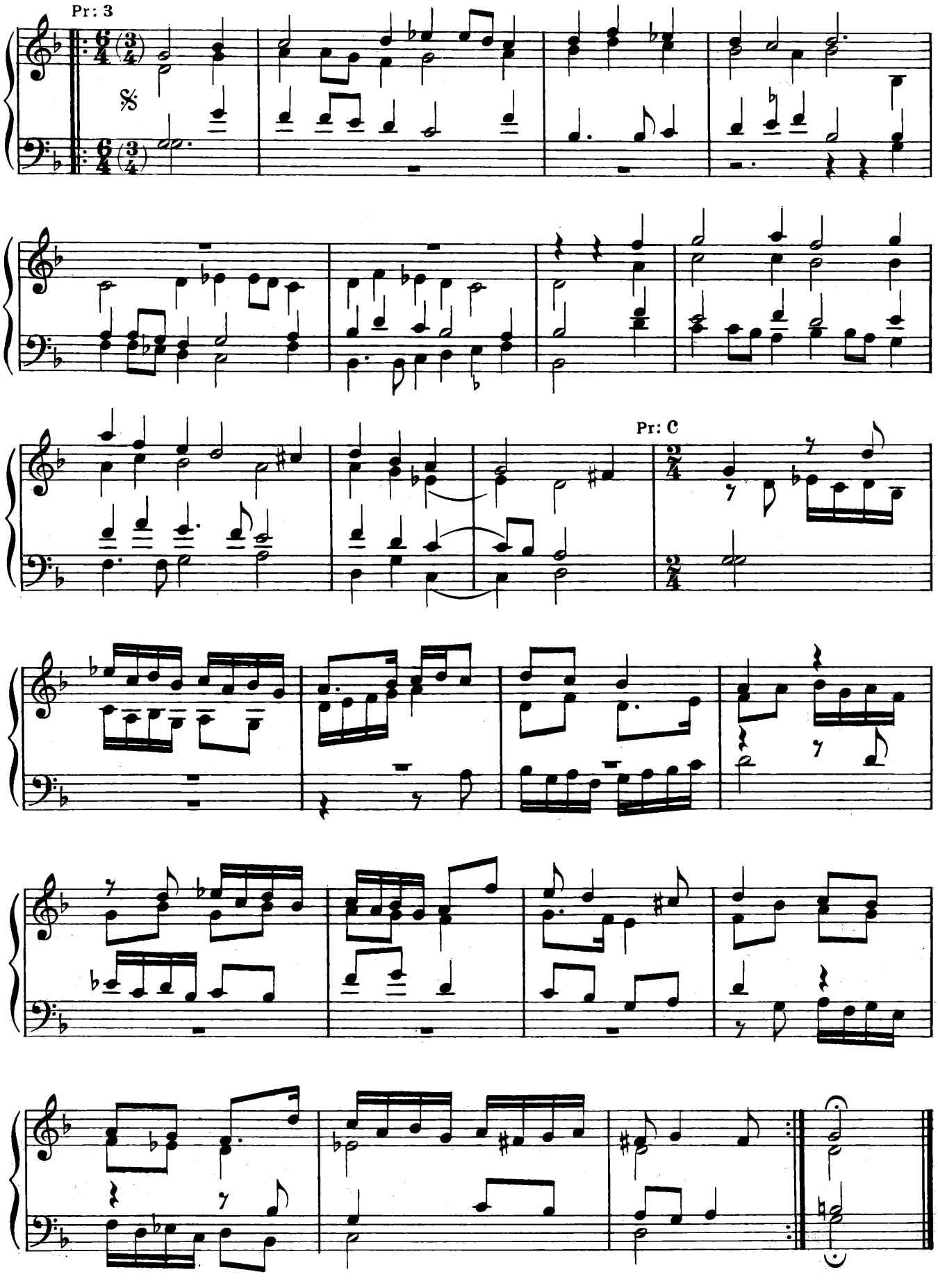
La gentile, canzon 3



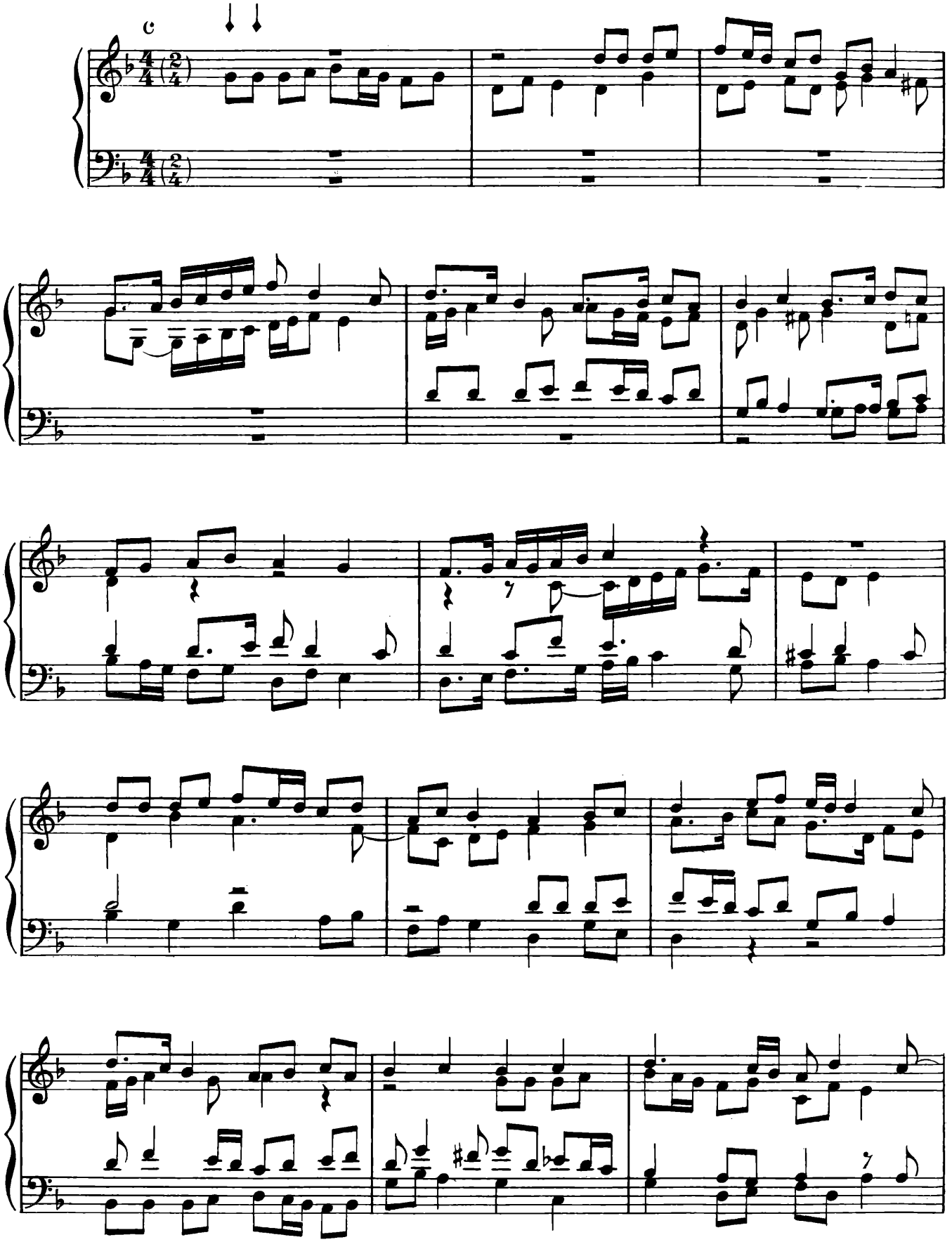


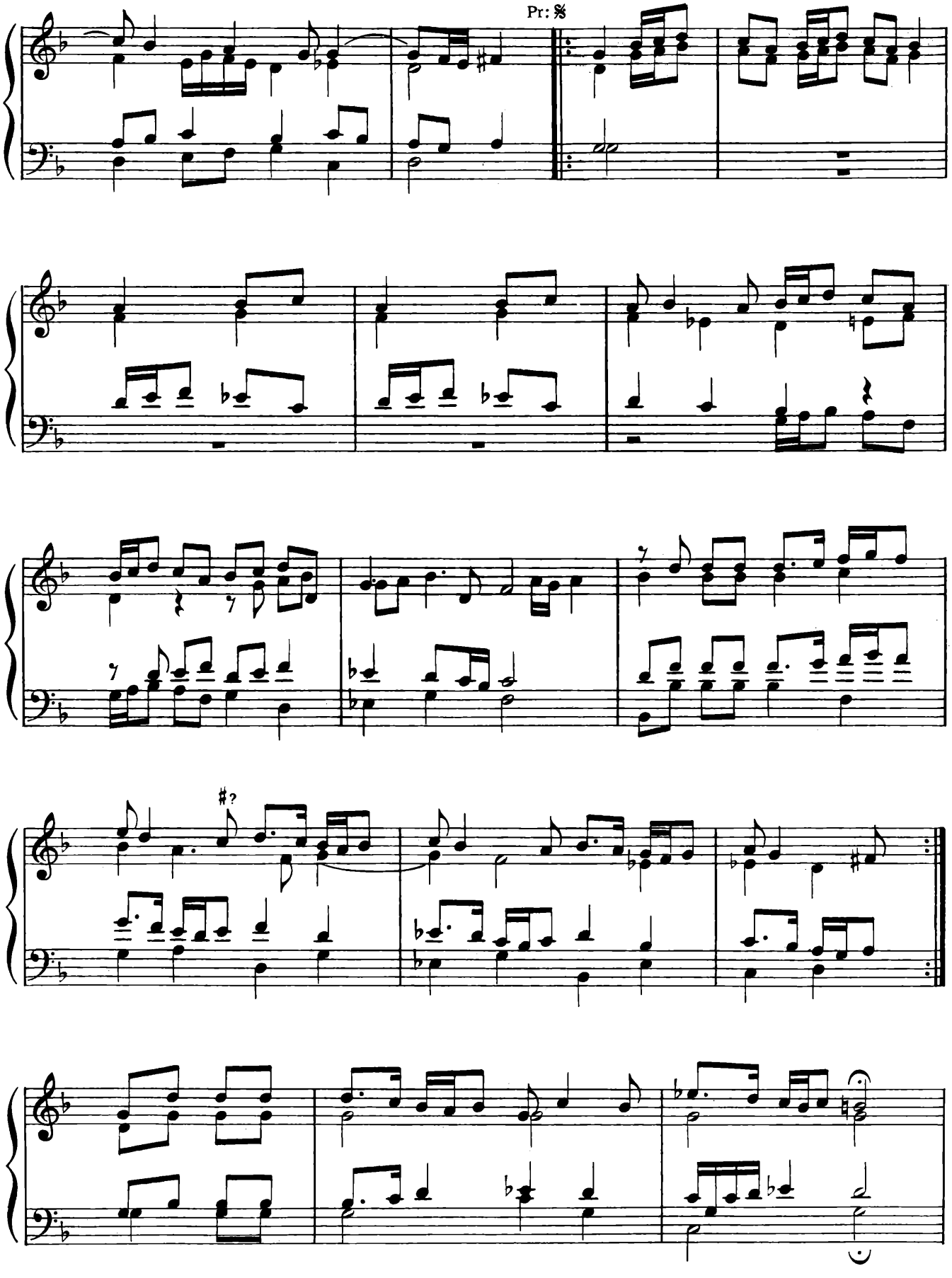
La pace, canzon 4



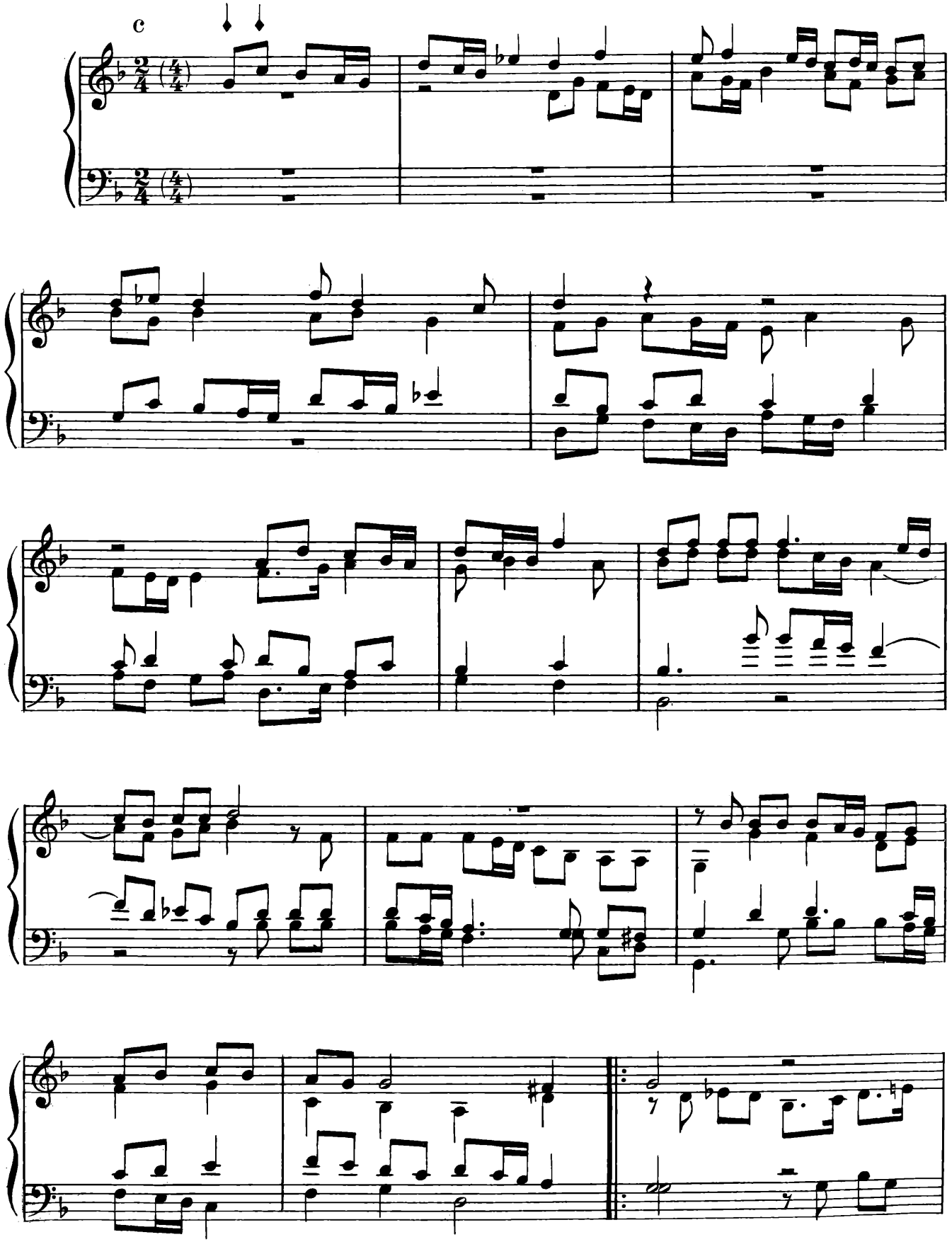

Pr: 3
Pr: C

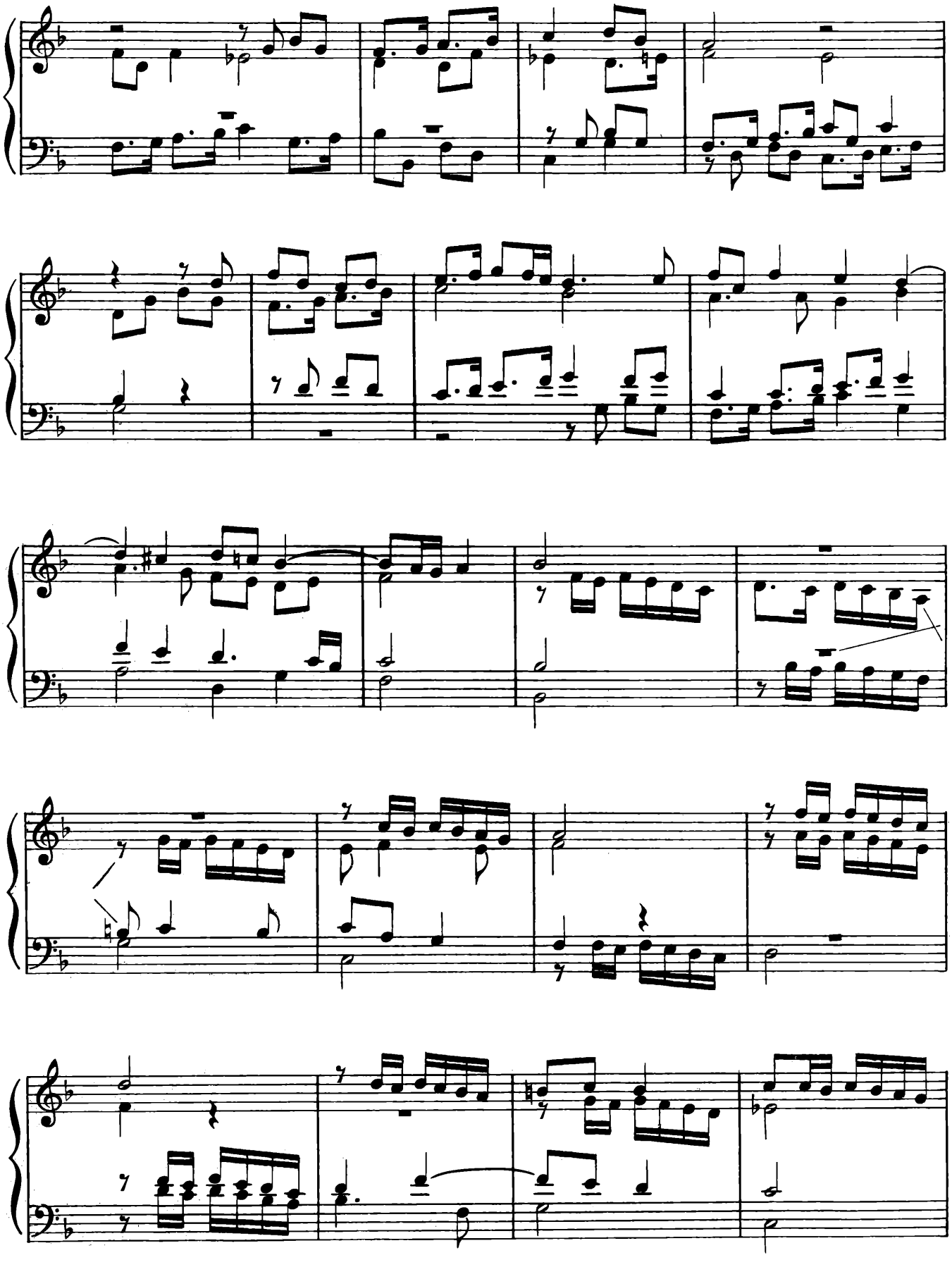
La curta, canzon 5

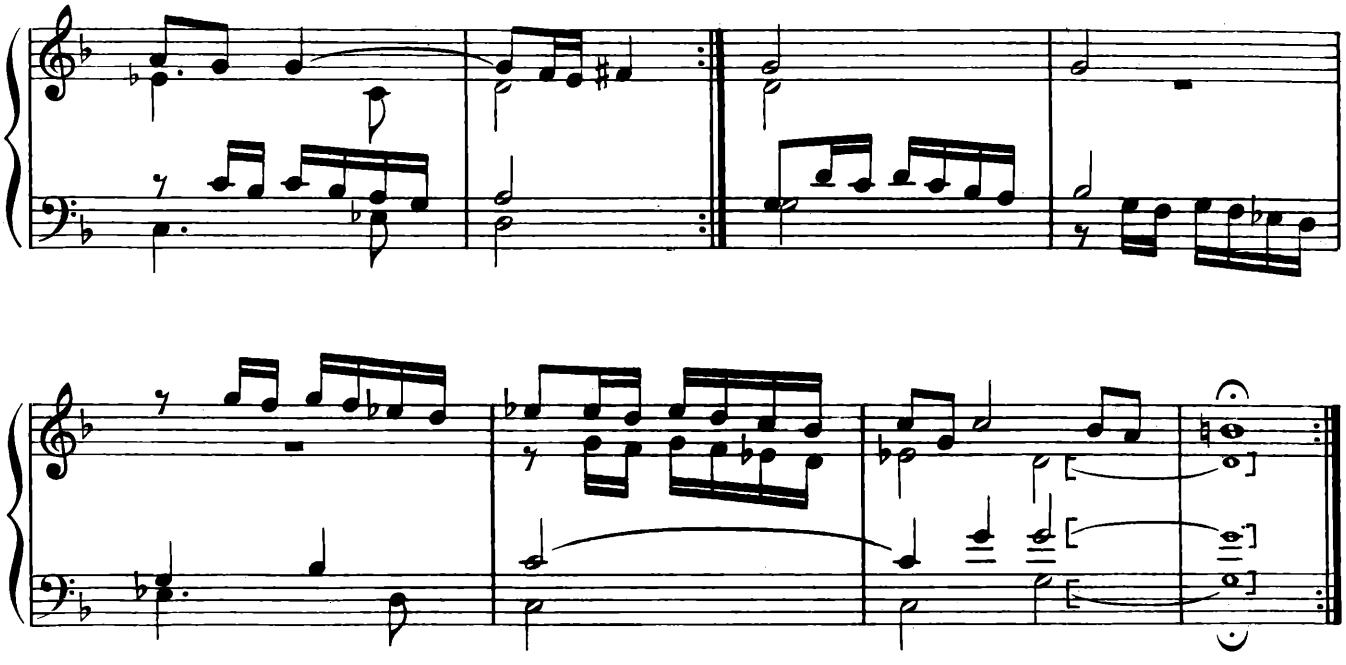



Pr: 𝄋
#?

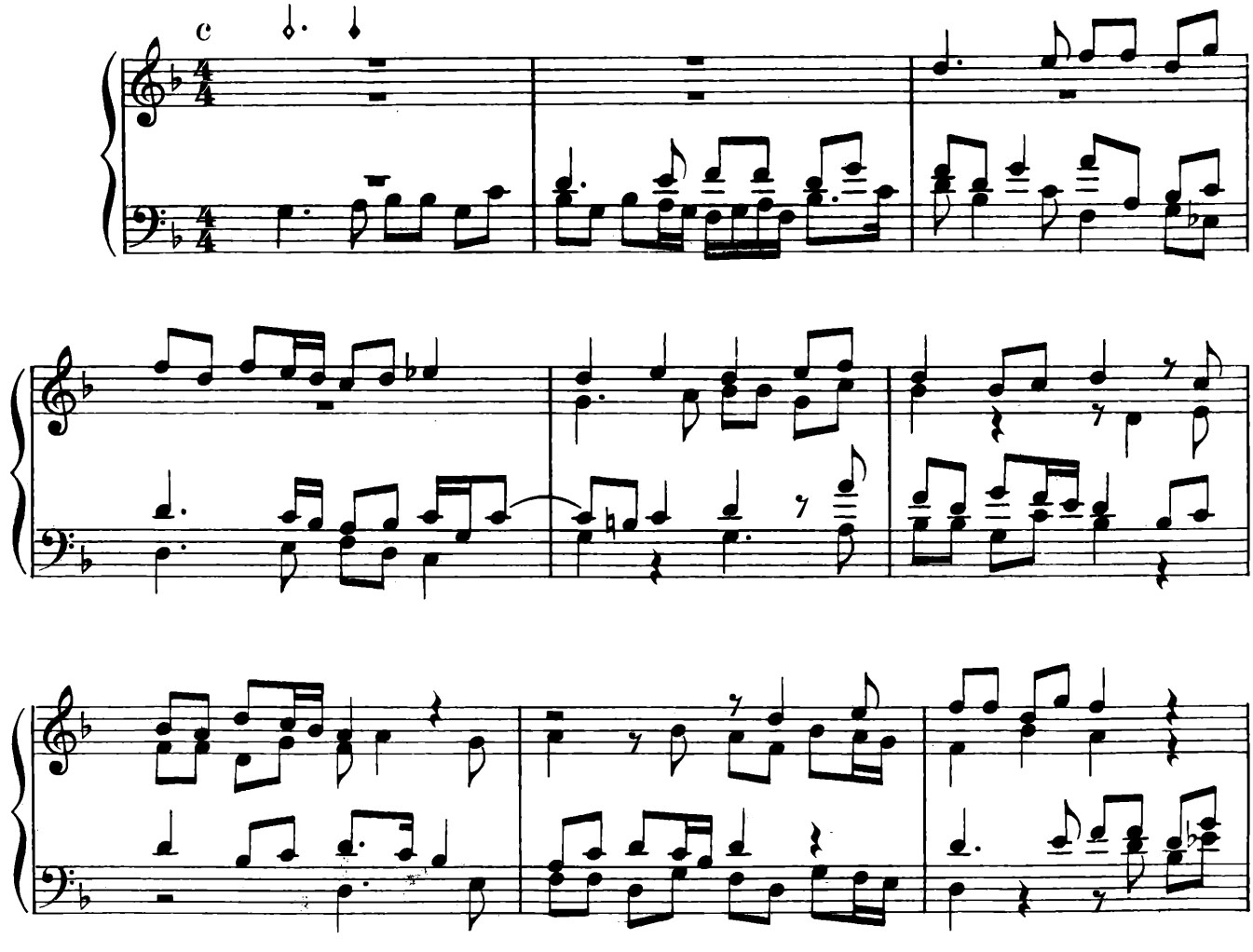
La vaga, canzon 6

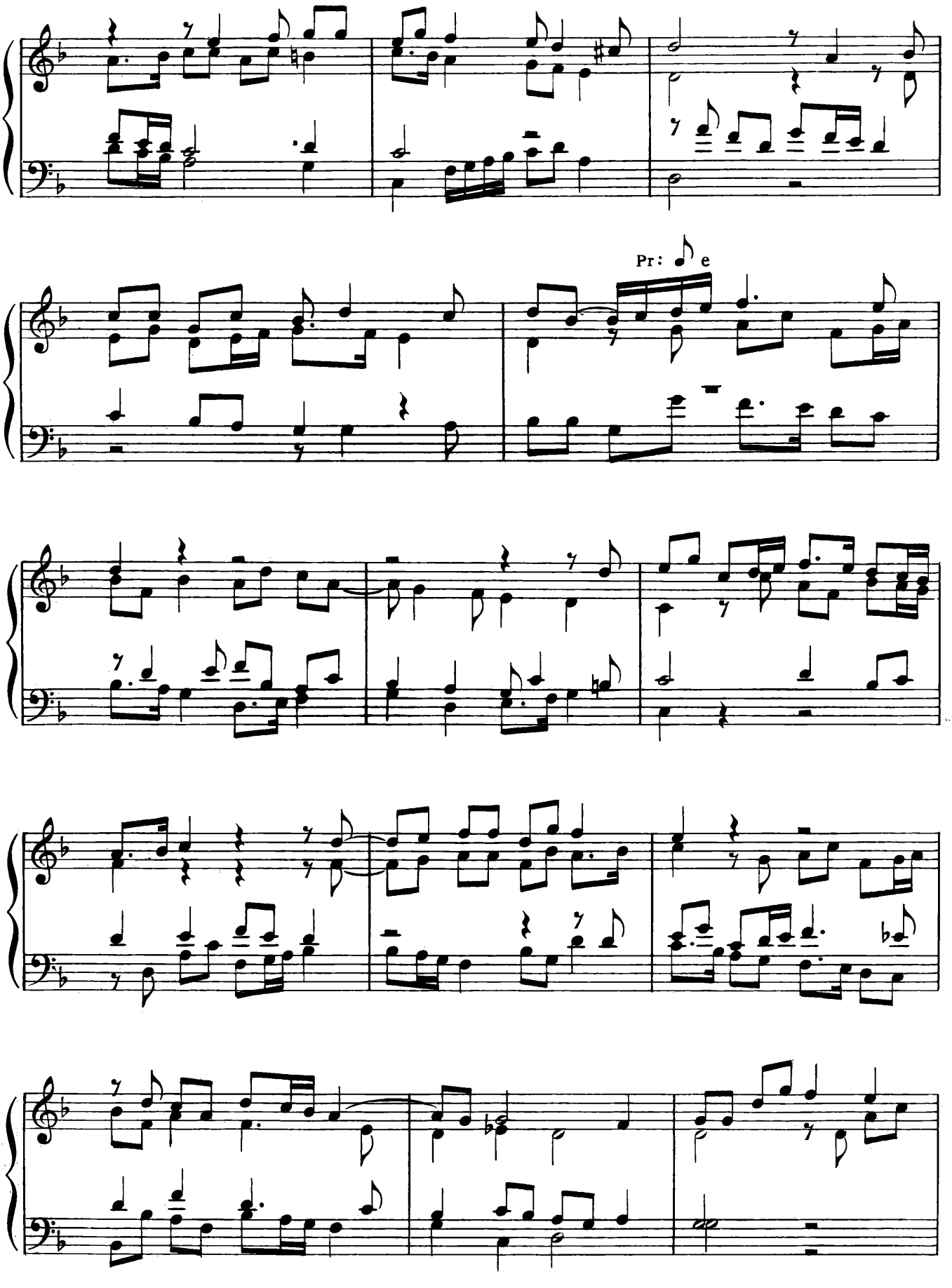


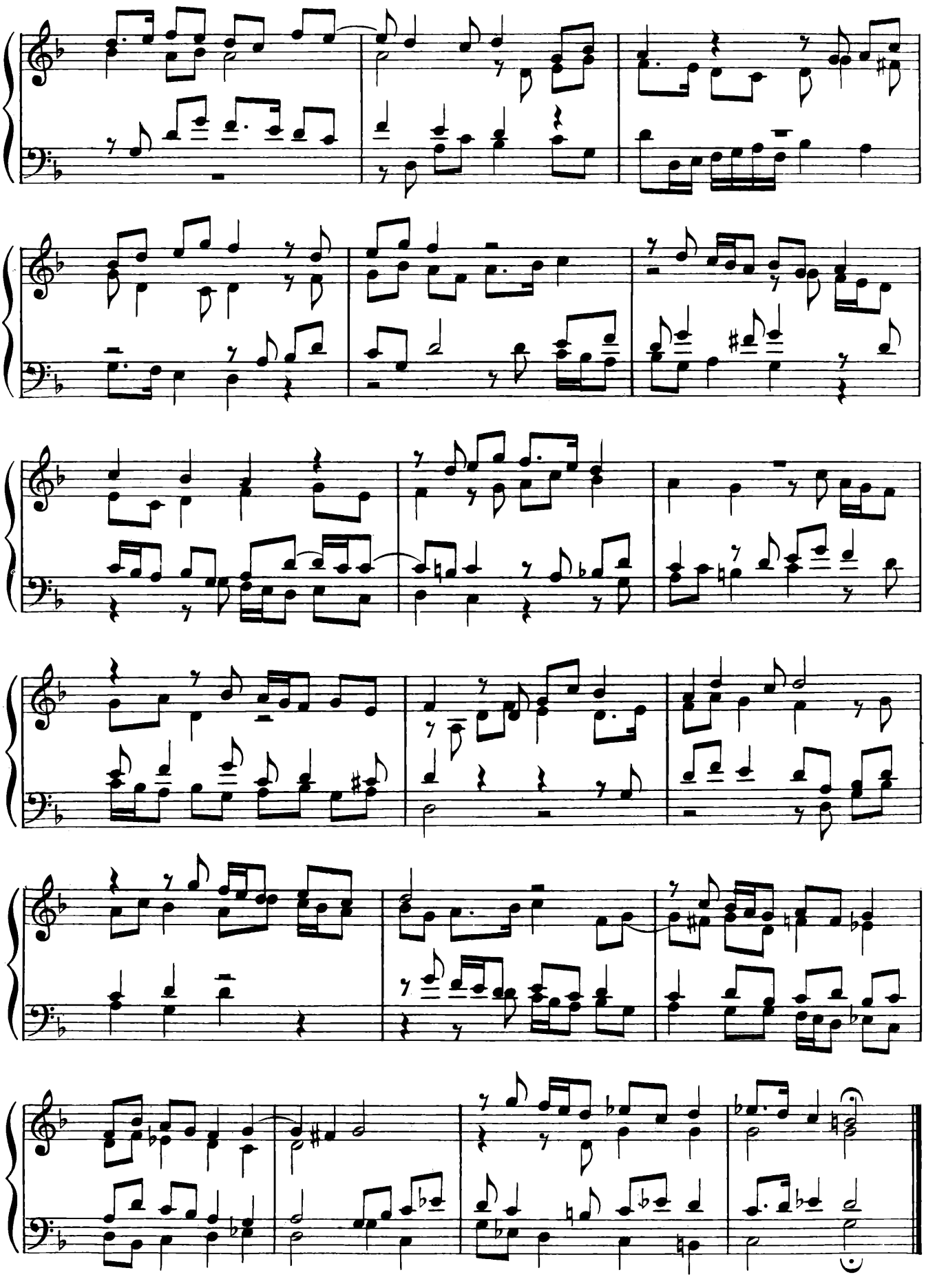




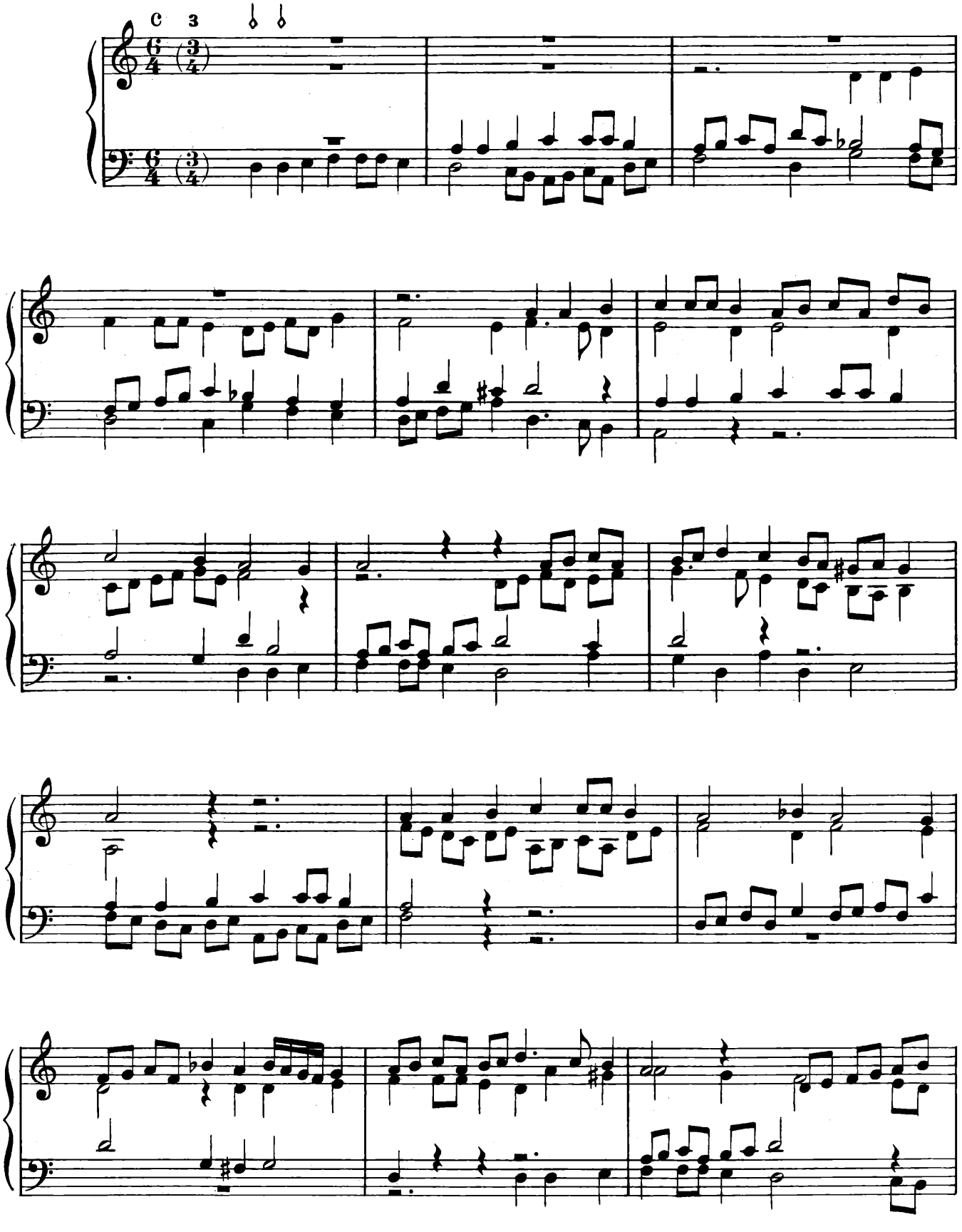
Fantasia, 7

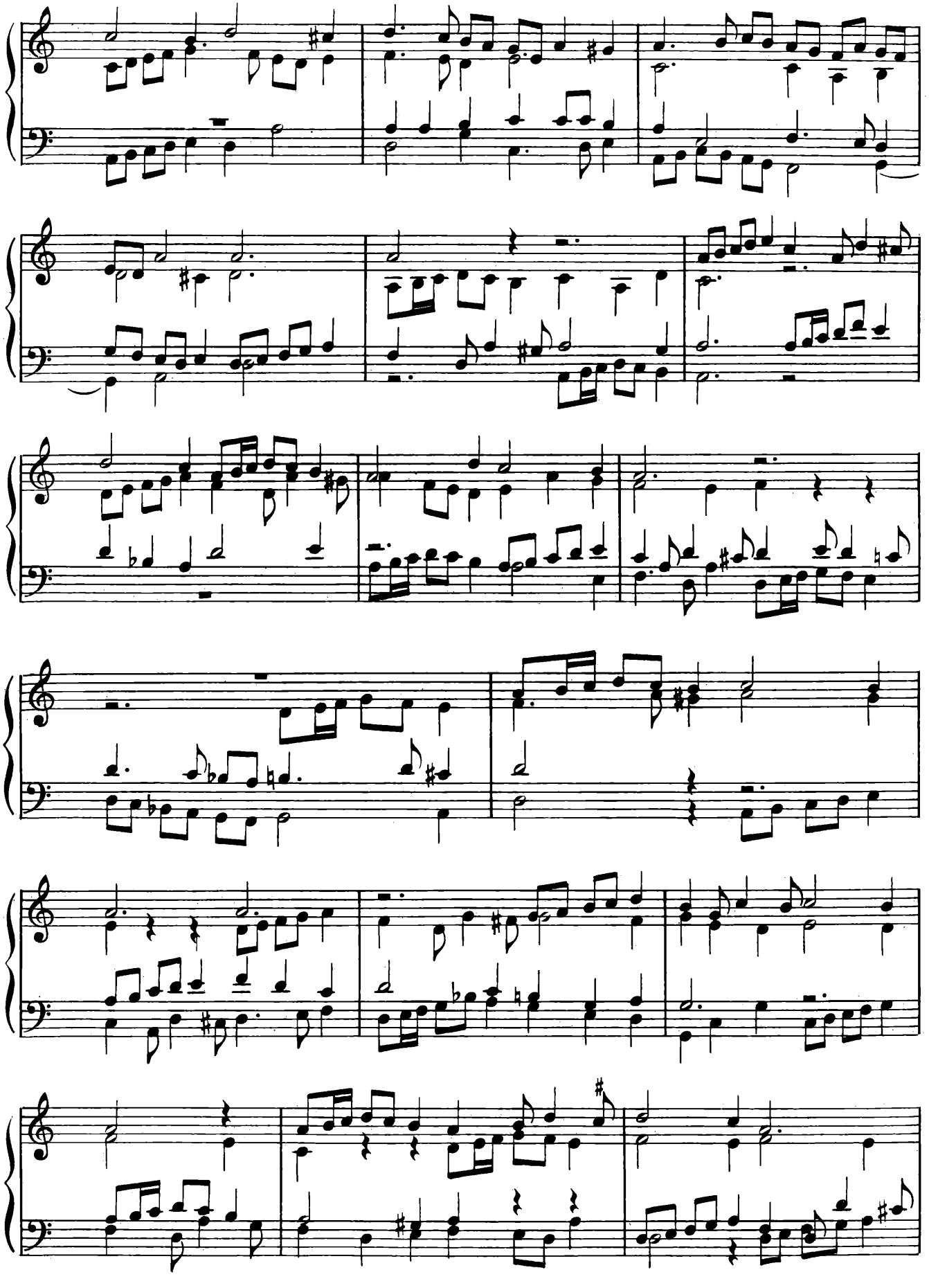


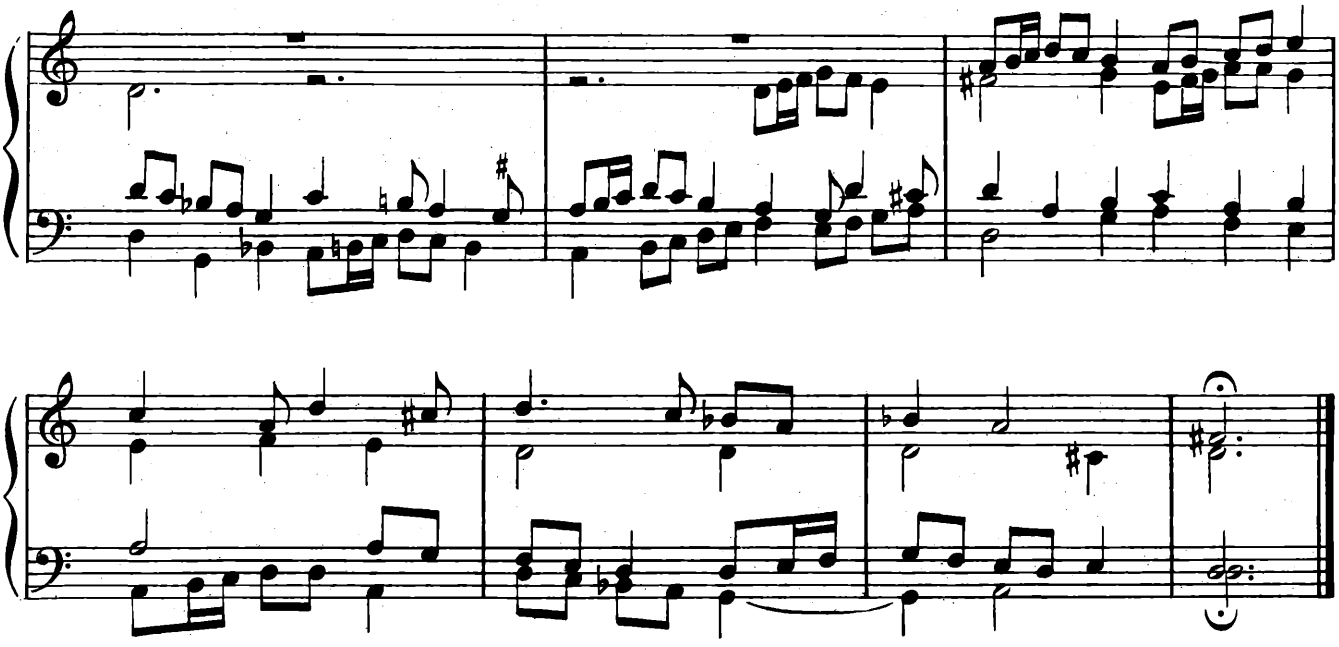

Pr: e



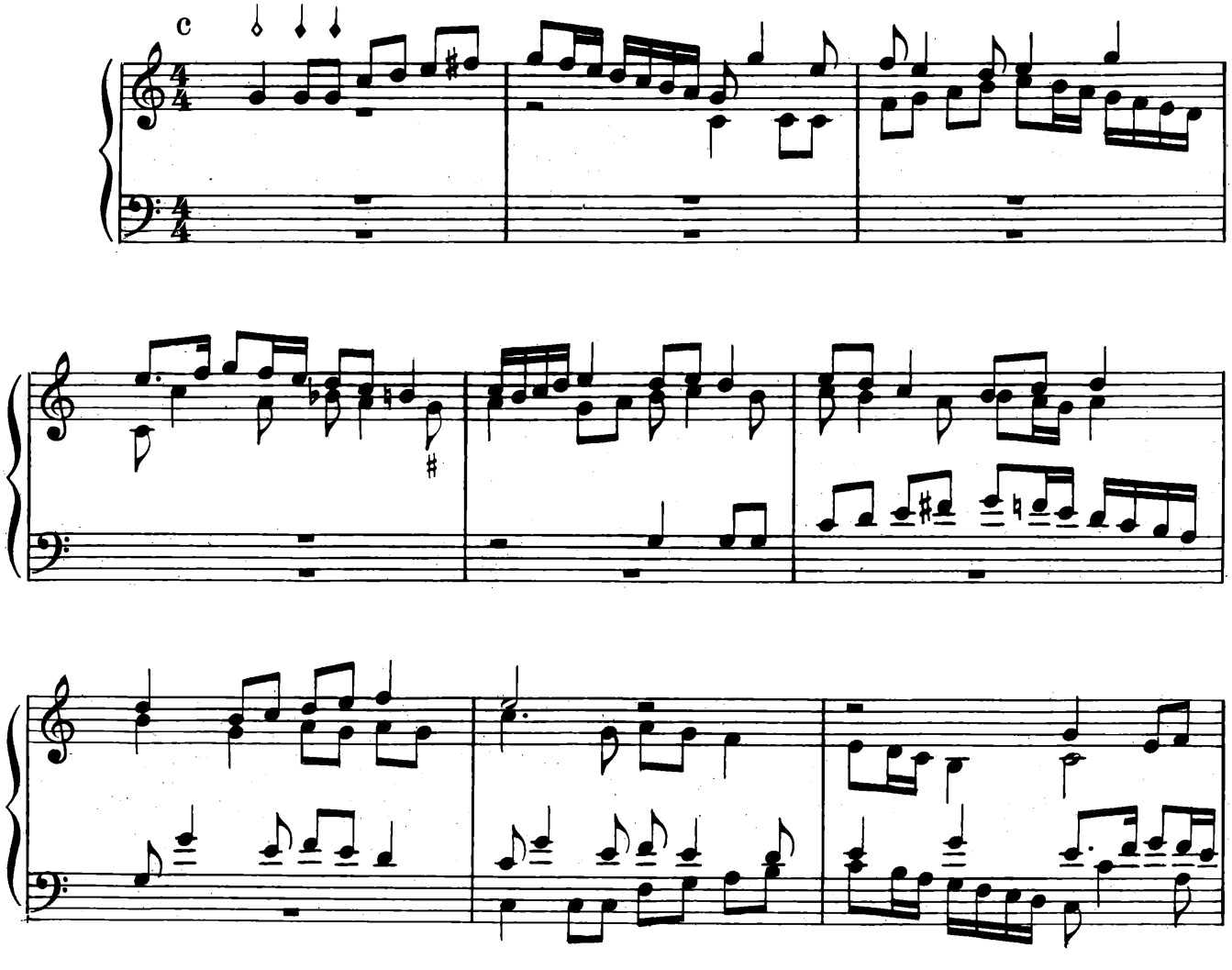
Capriccio, 8

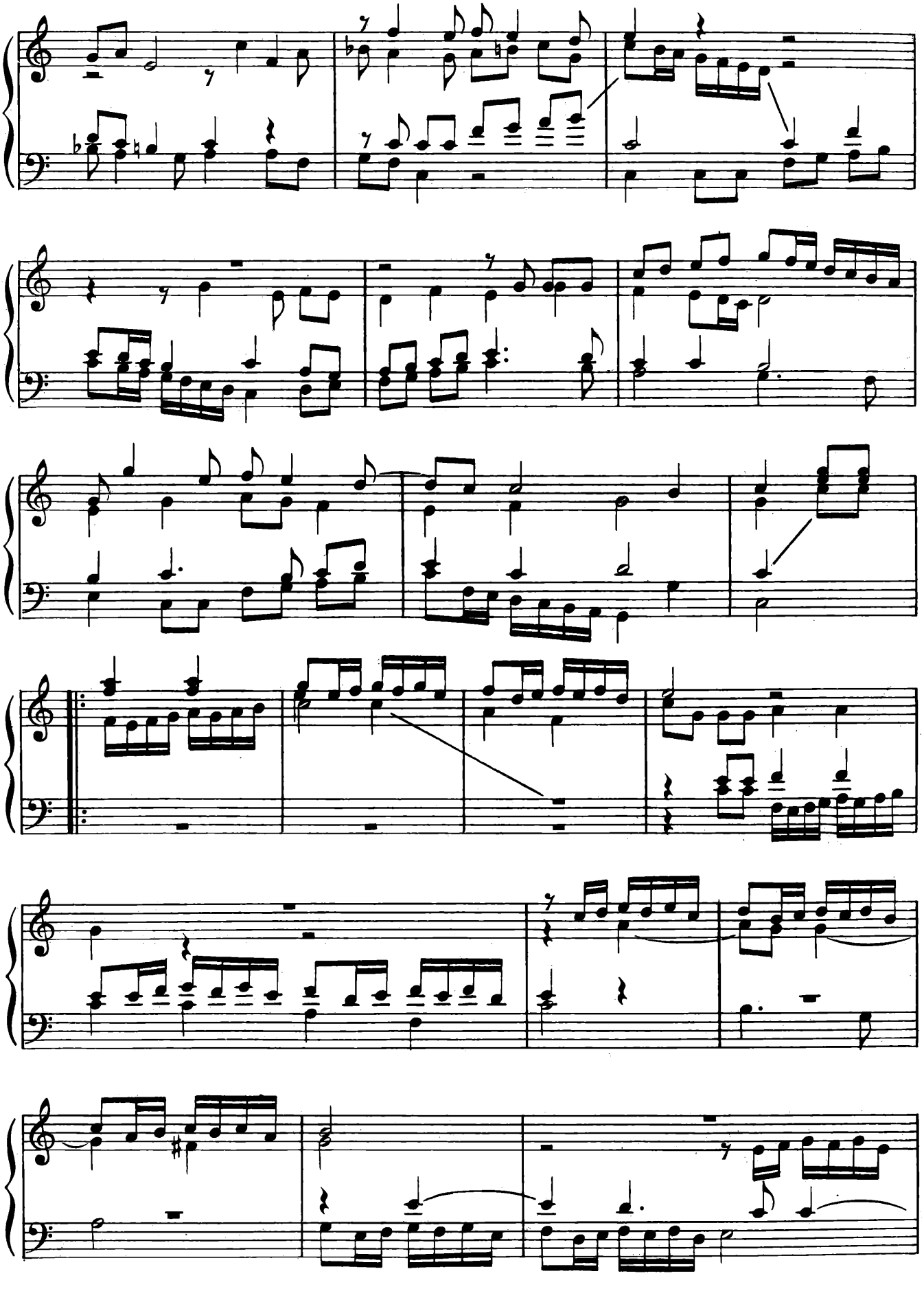


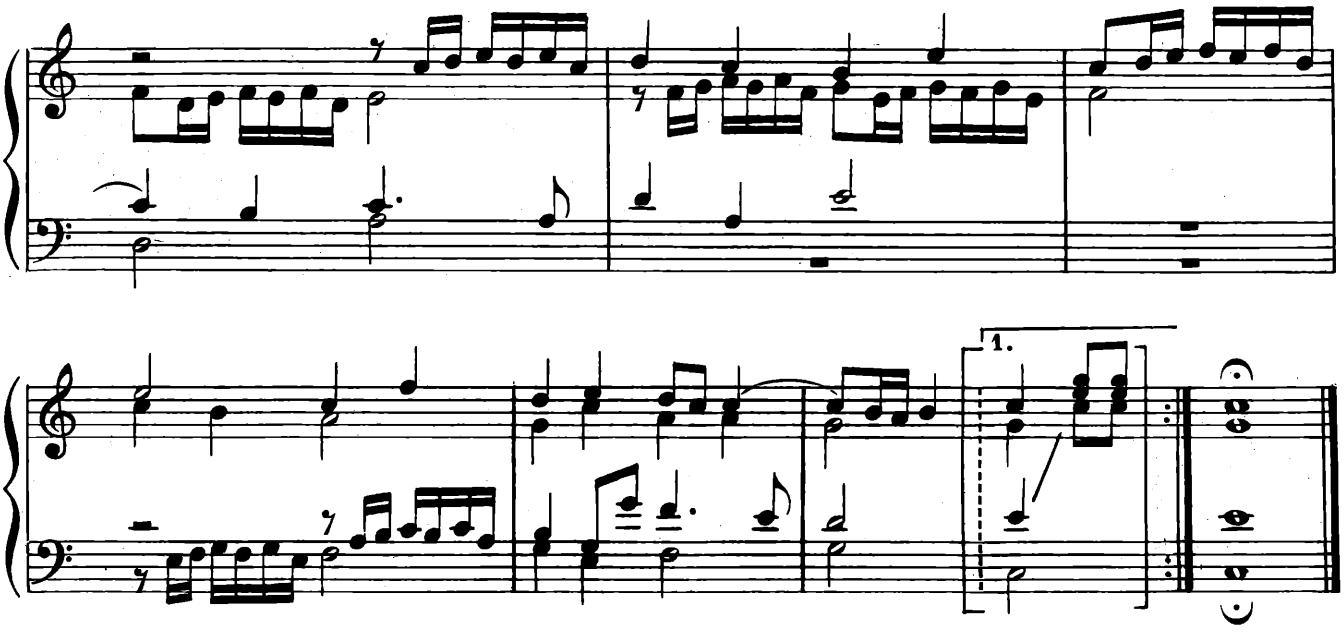




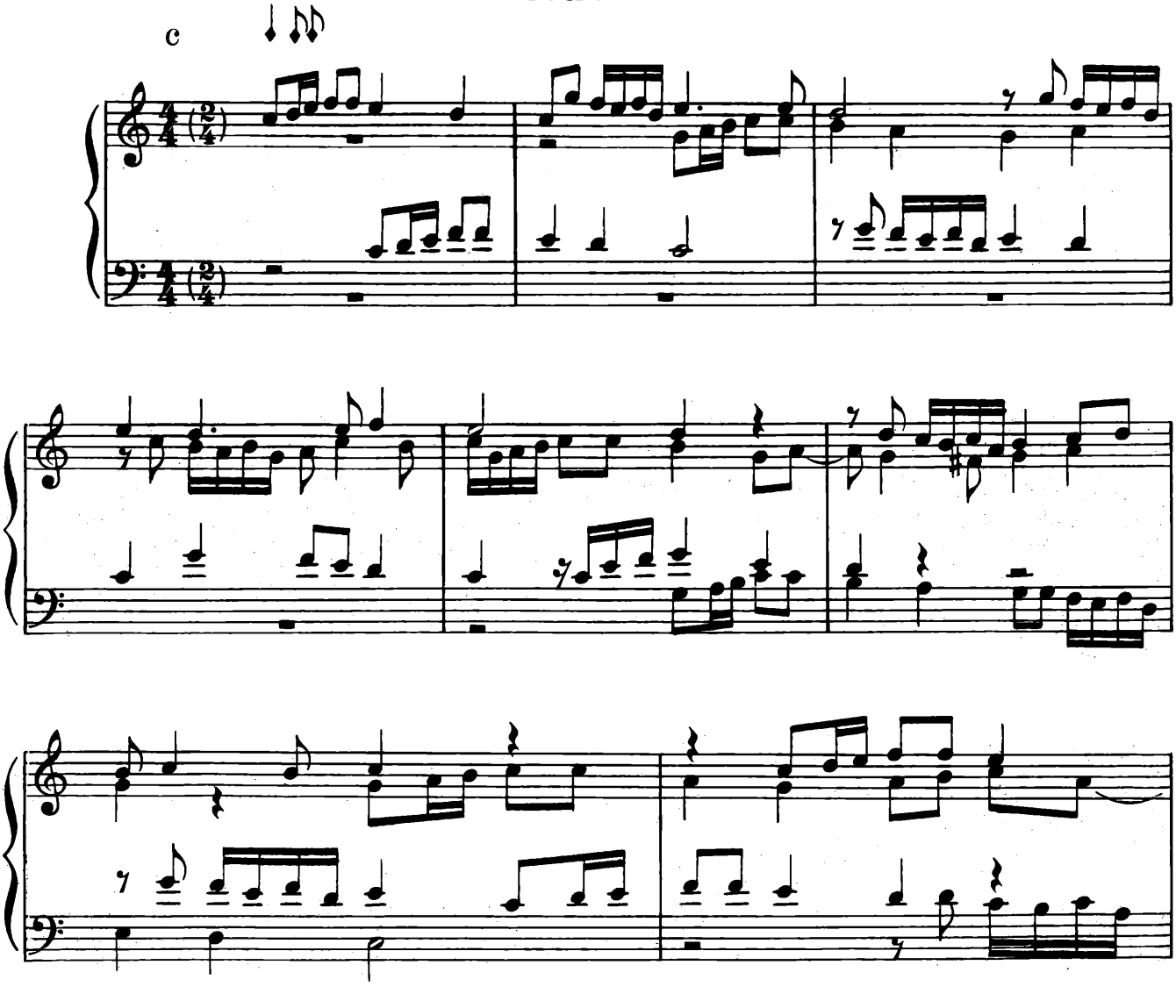
La gratiosa, canzon 9

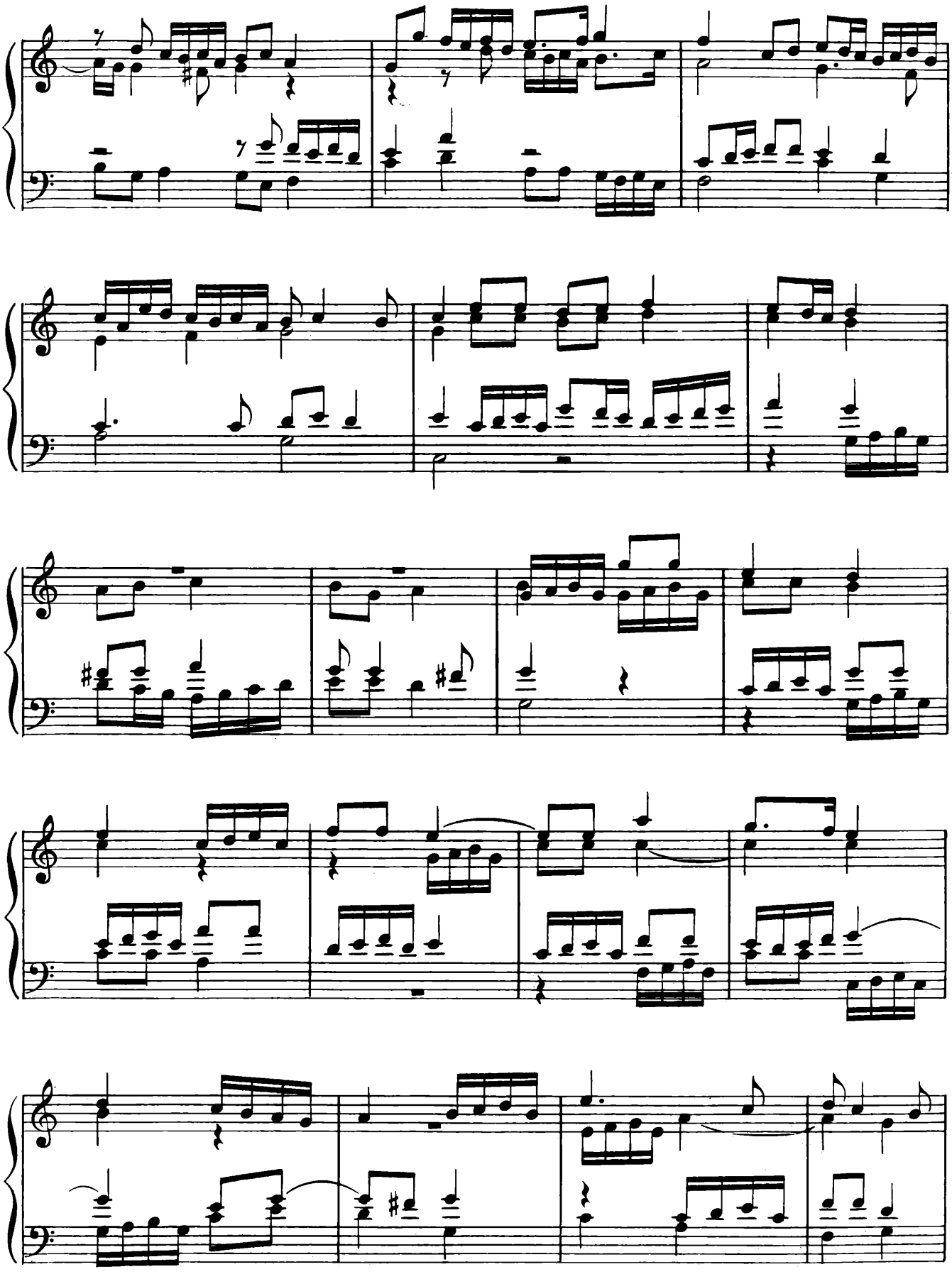


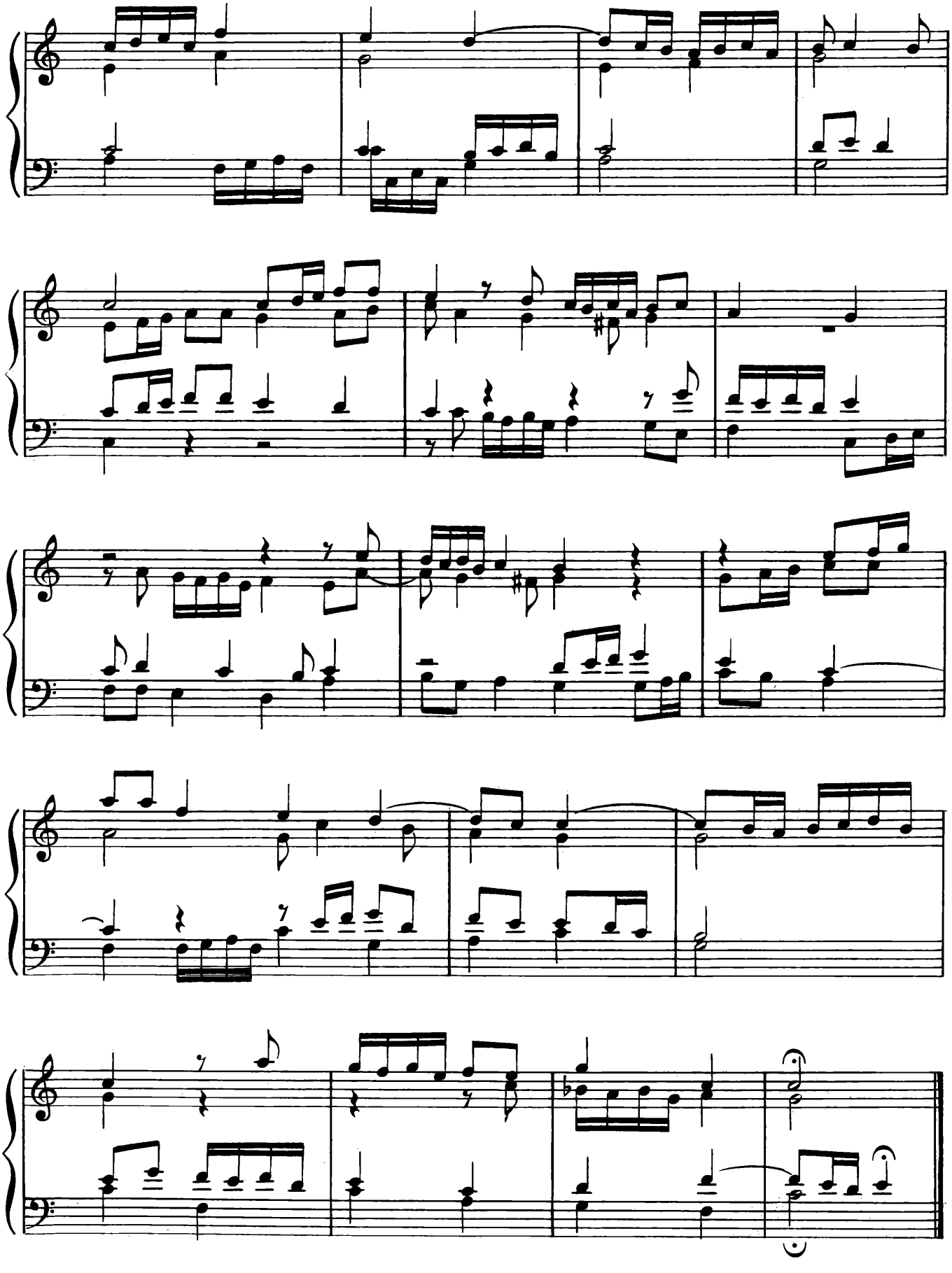




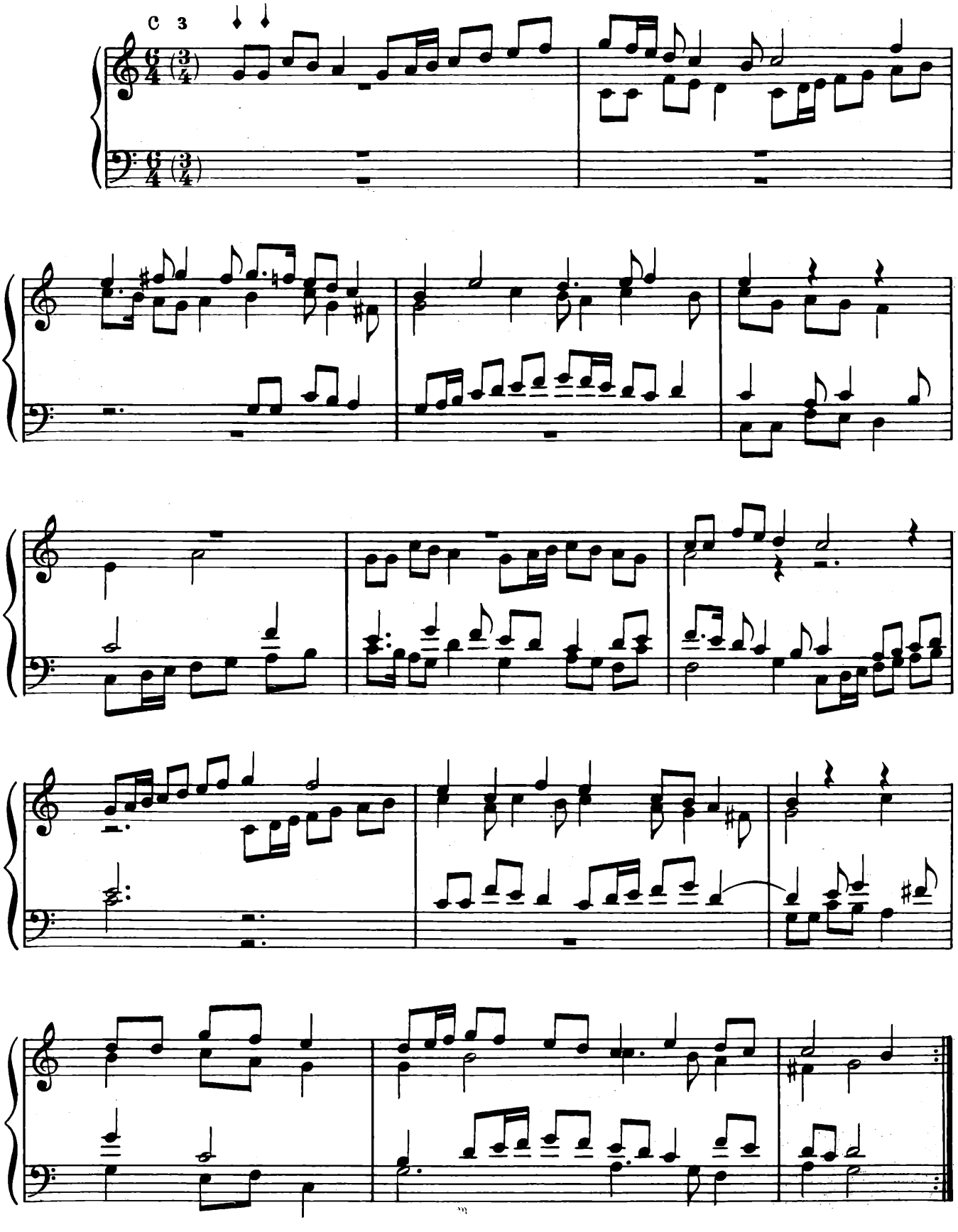
Canzon 10

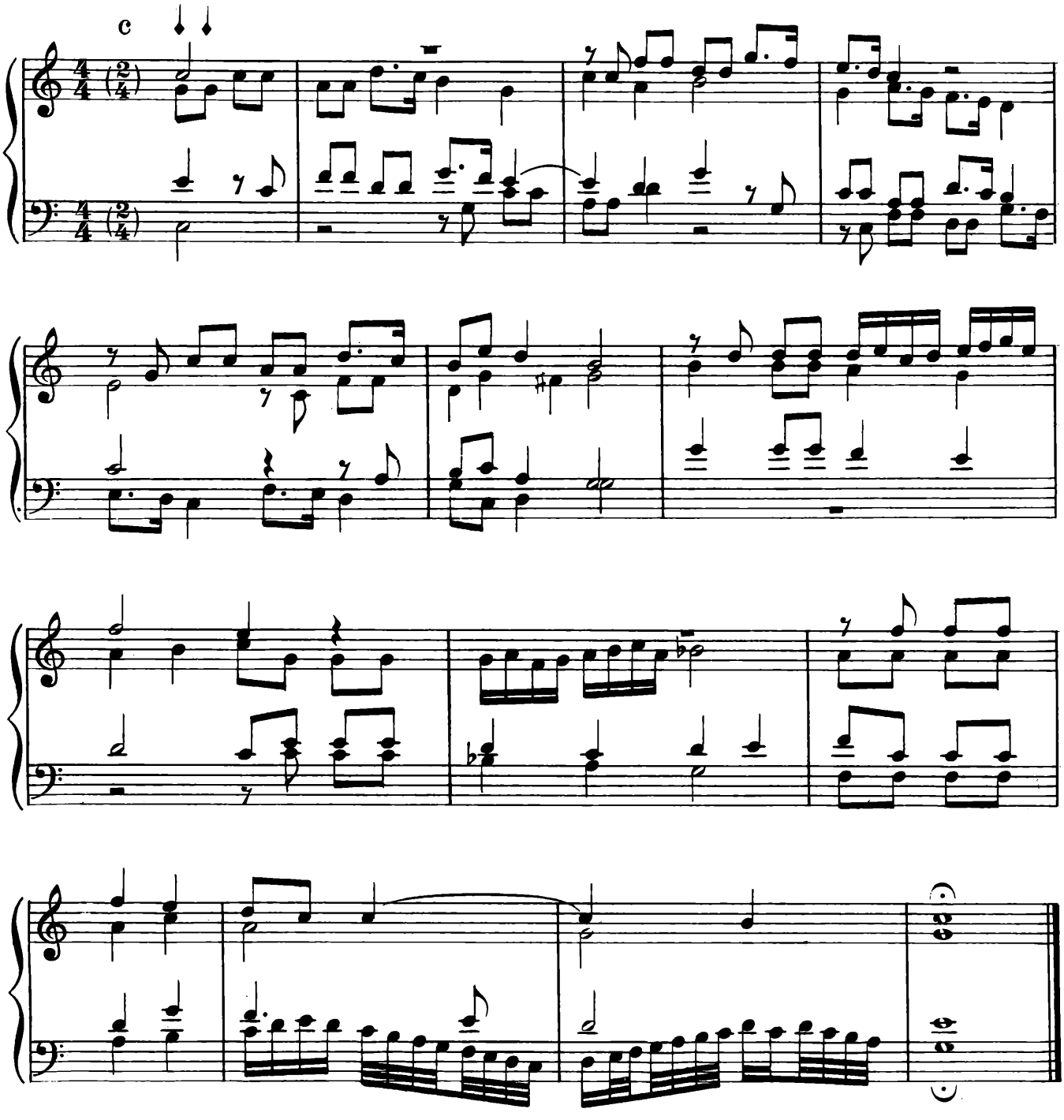




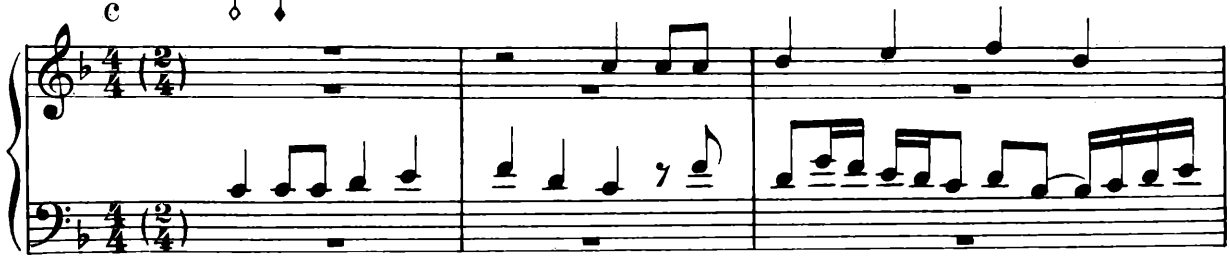


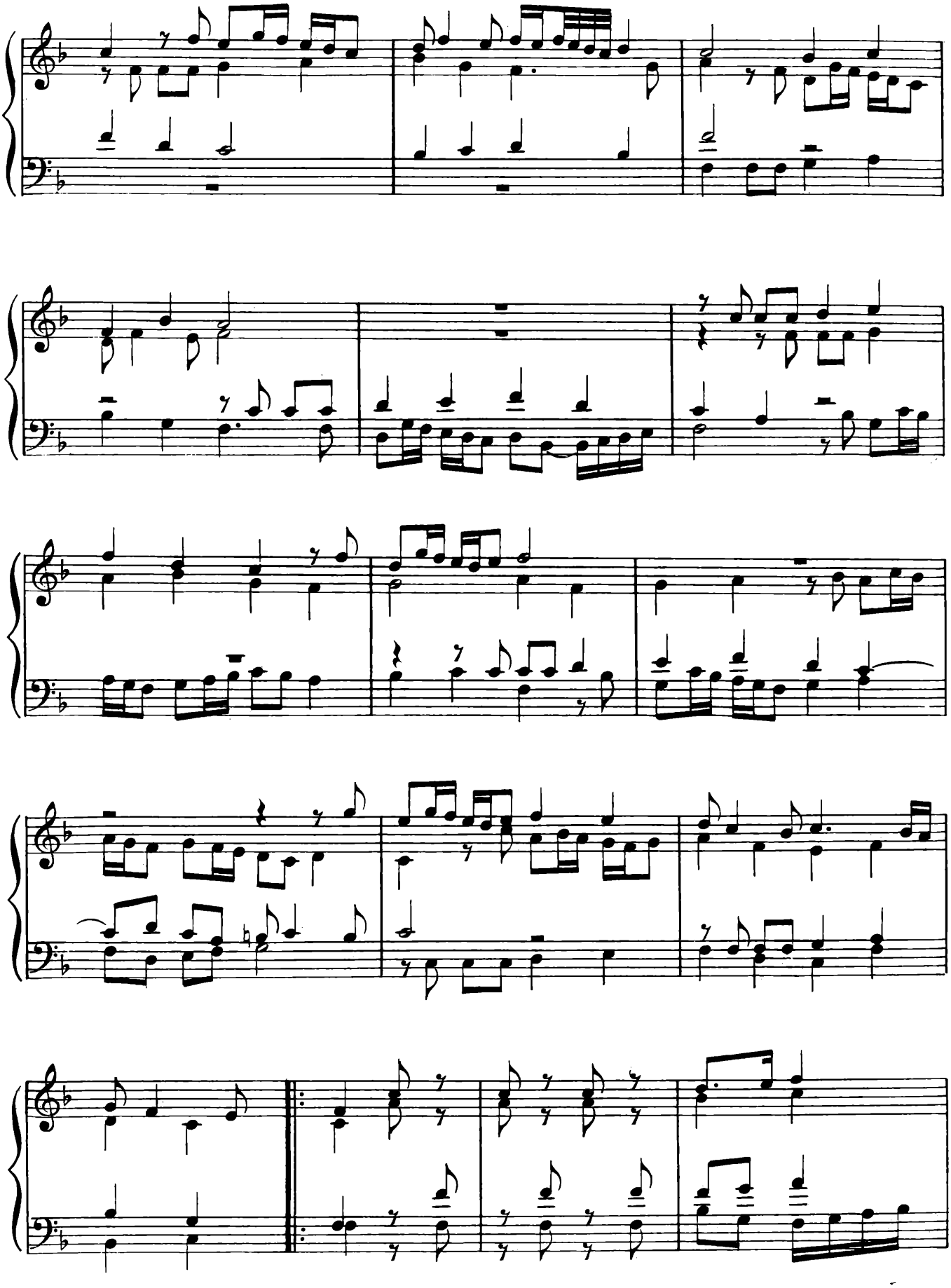
La tripola, canzon 11

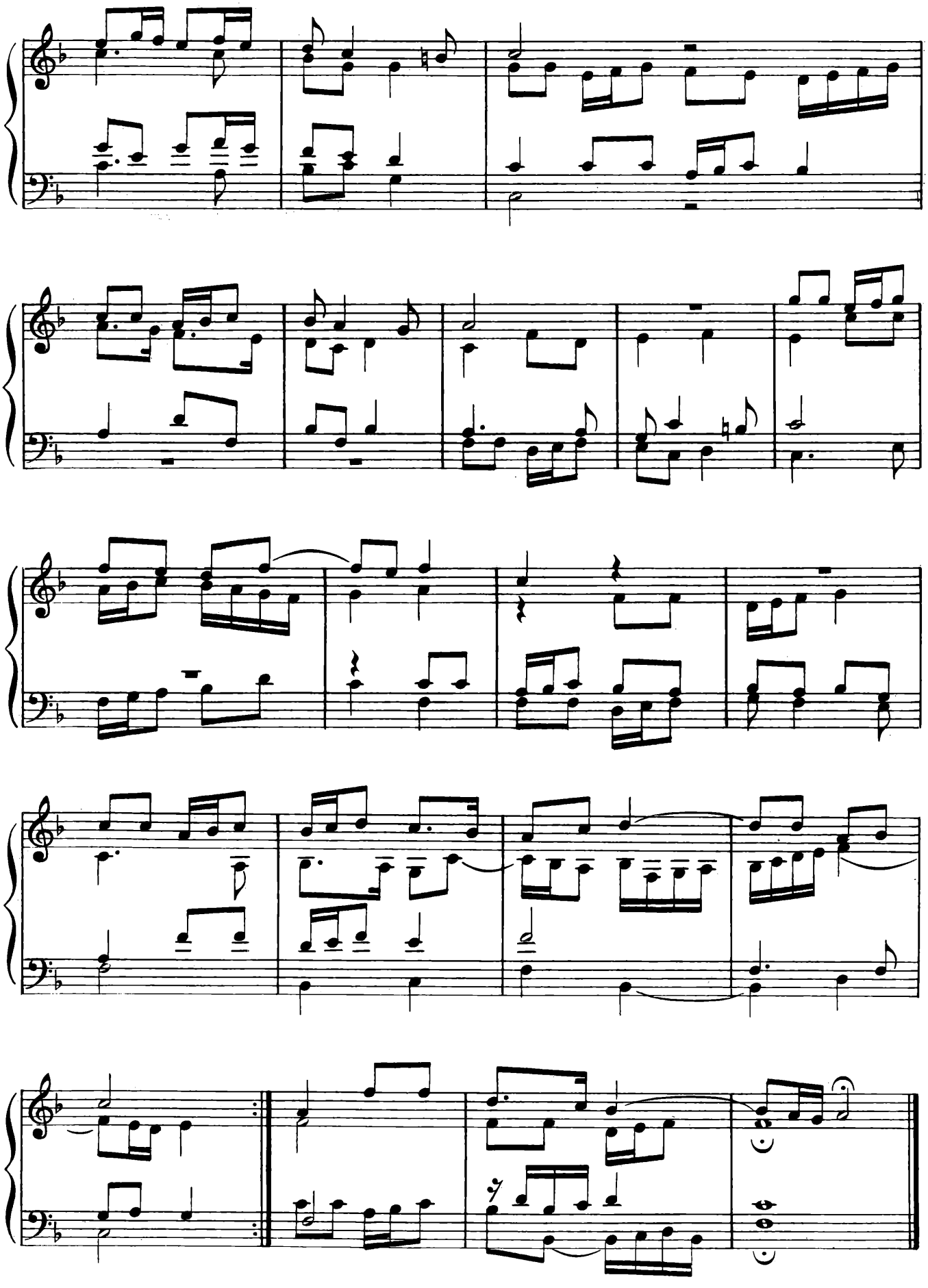




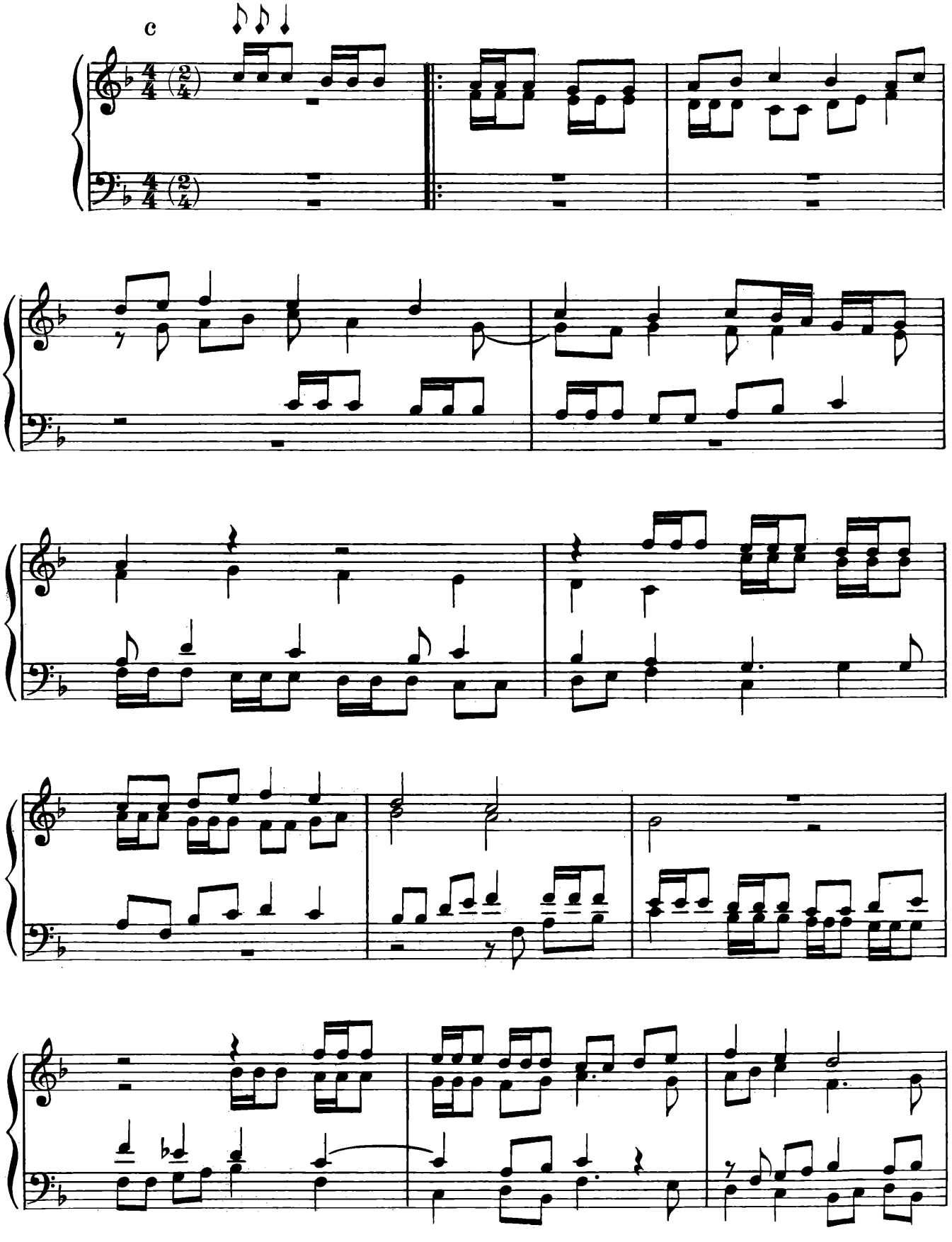
La doppia, canzon 12

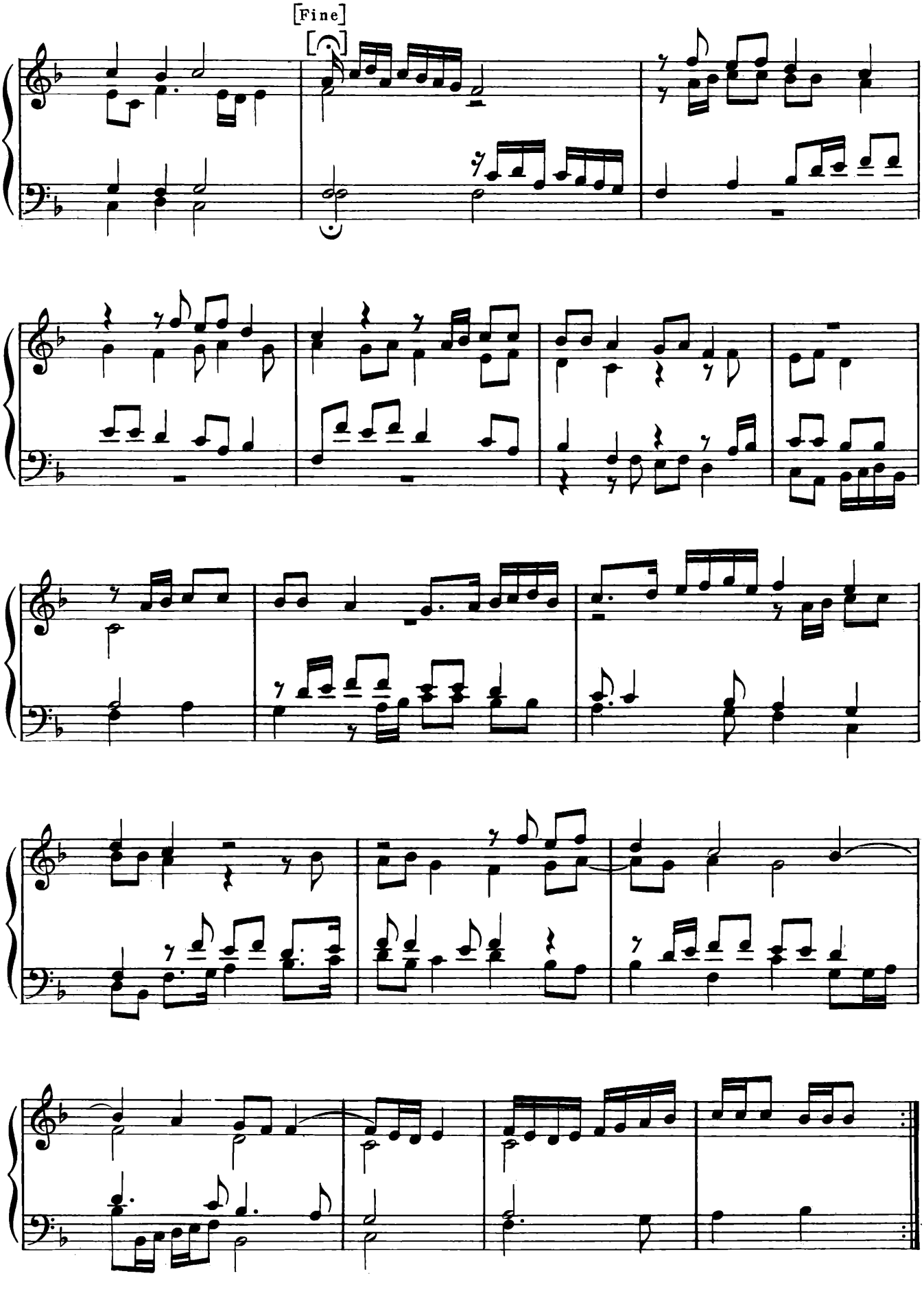




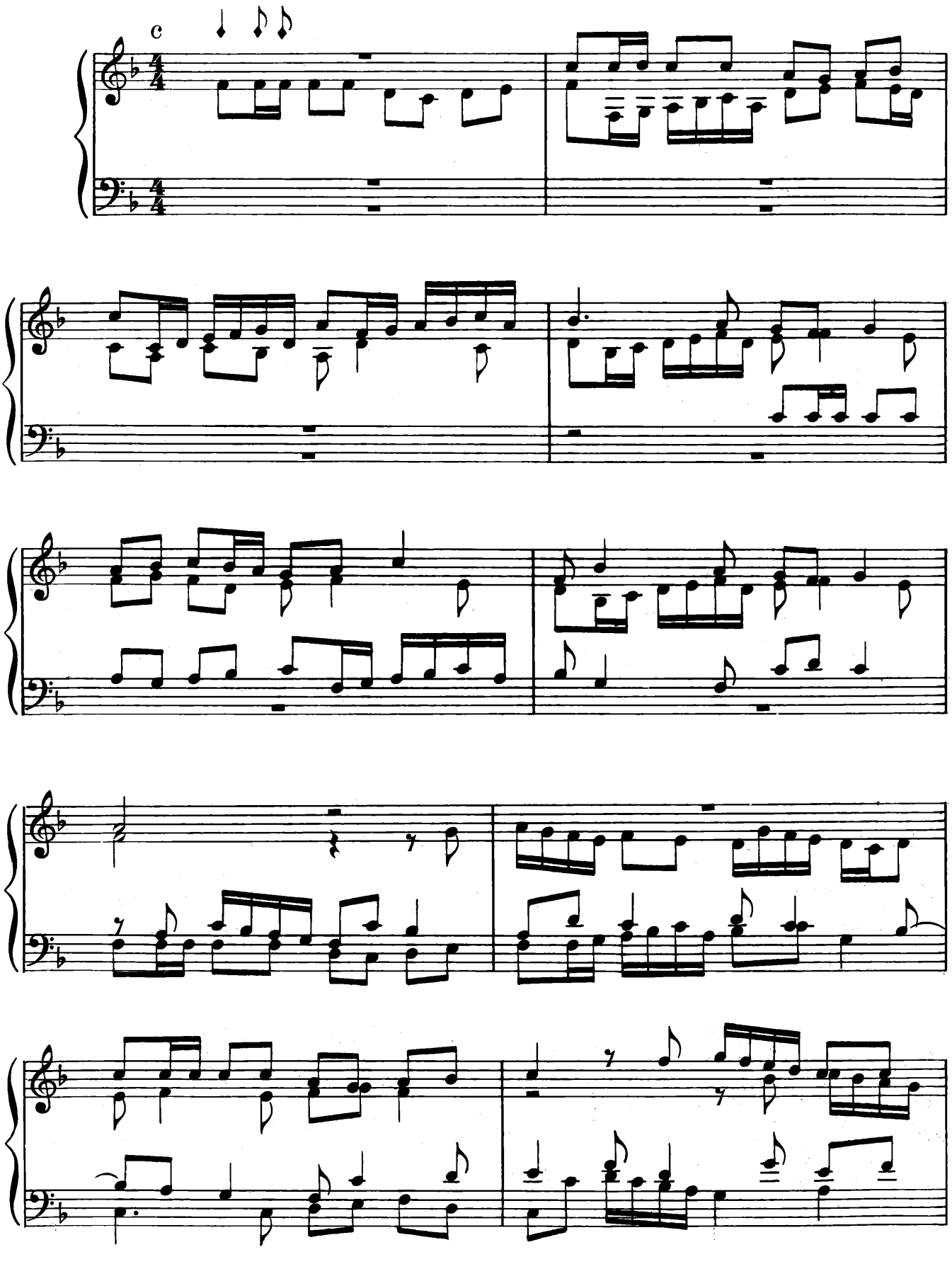


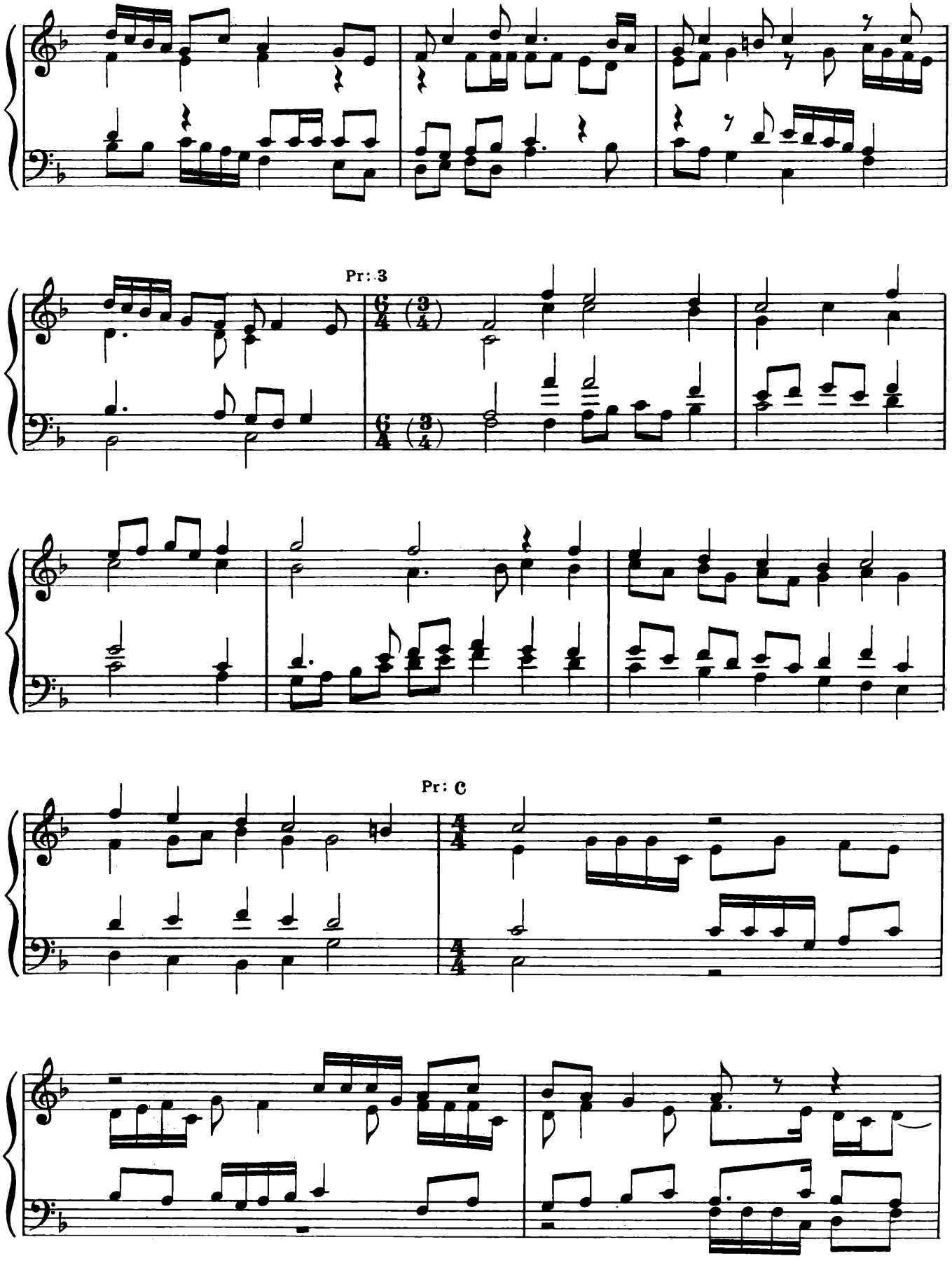
Canzon 13

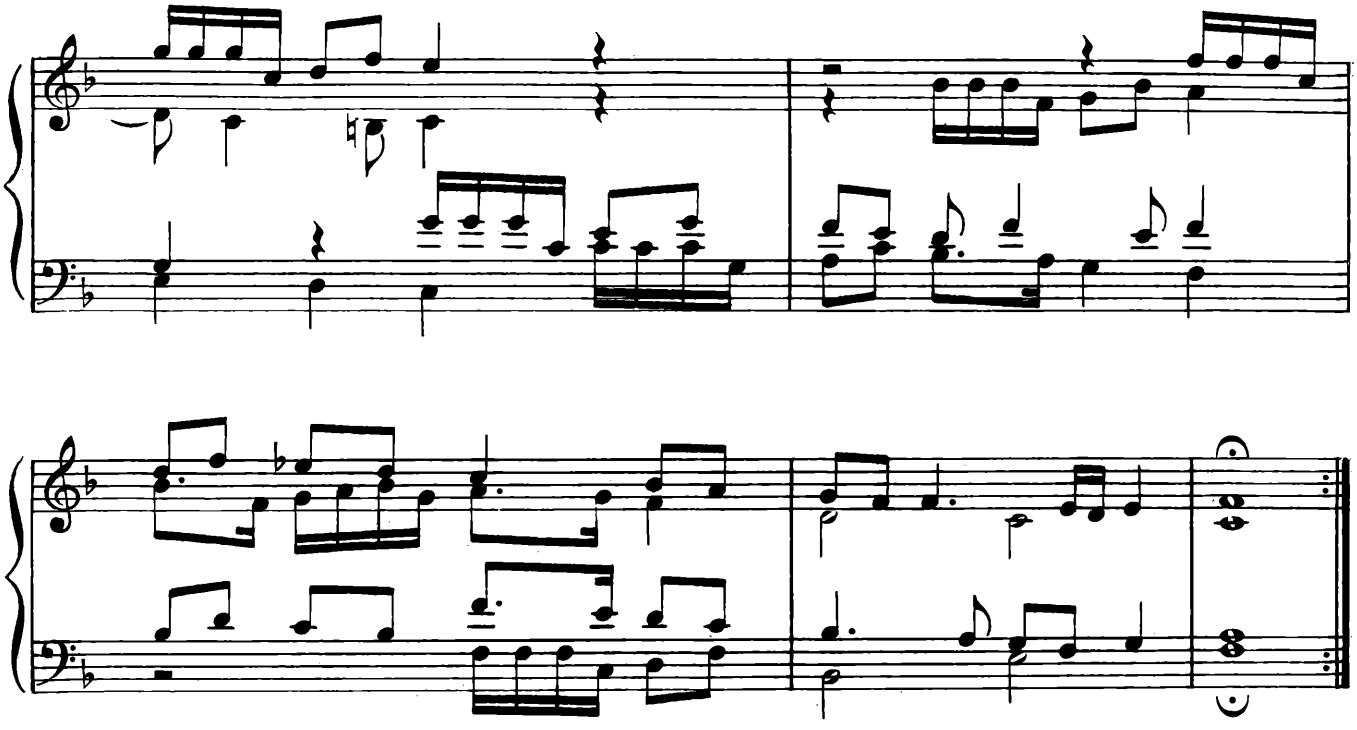



[Fine]

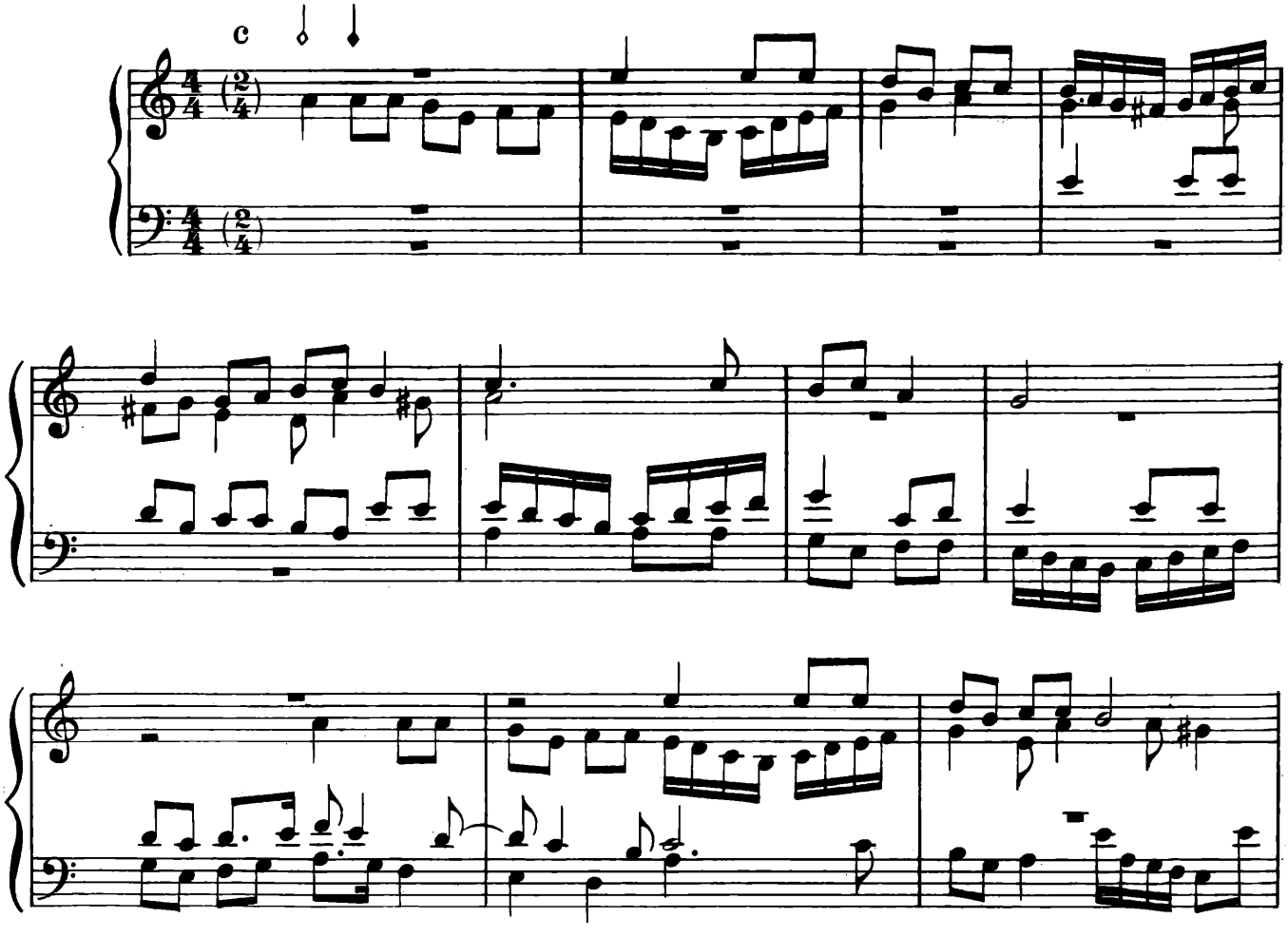
La gustosa, canzon 14

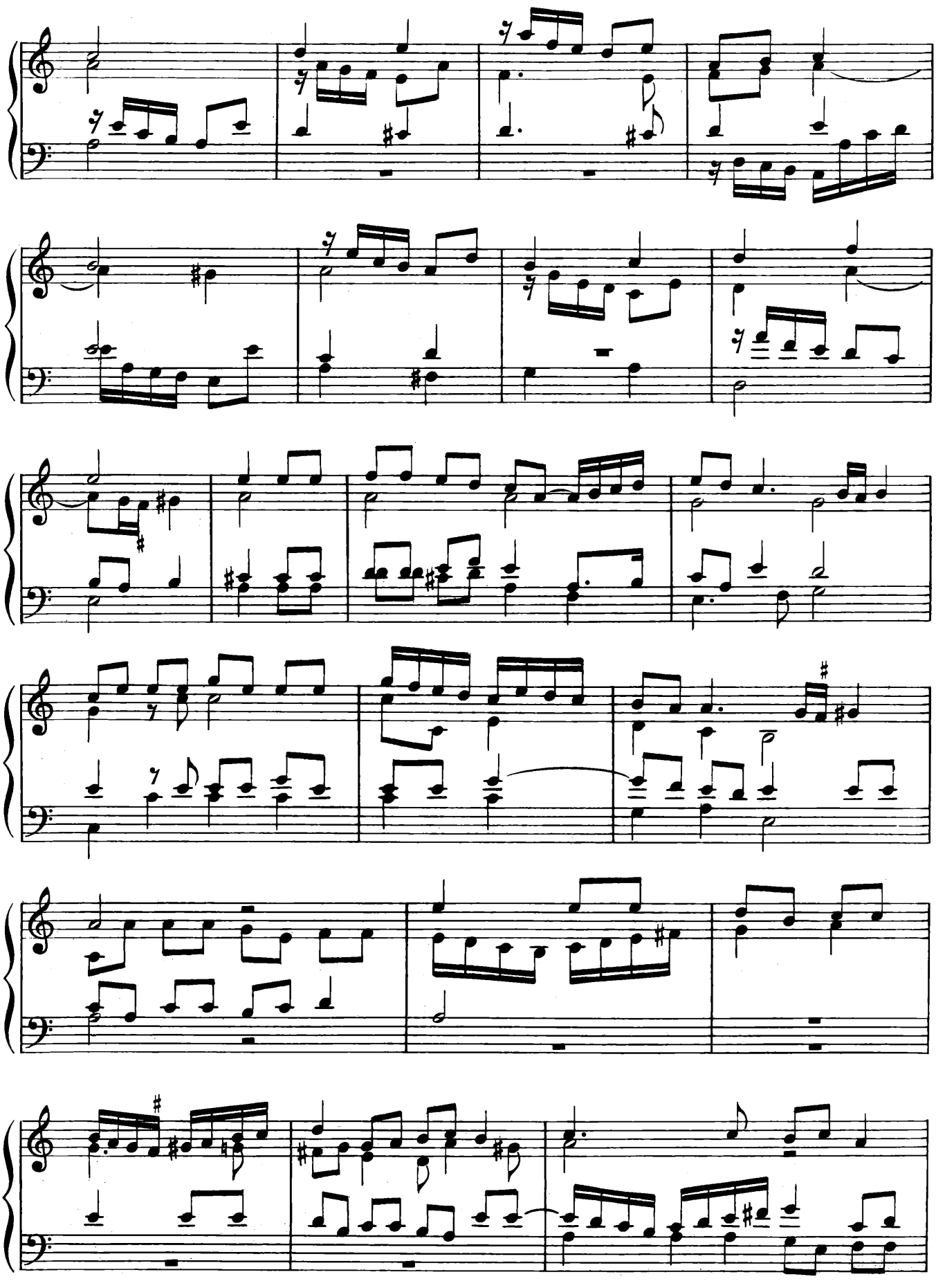


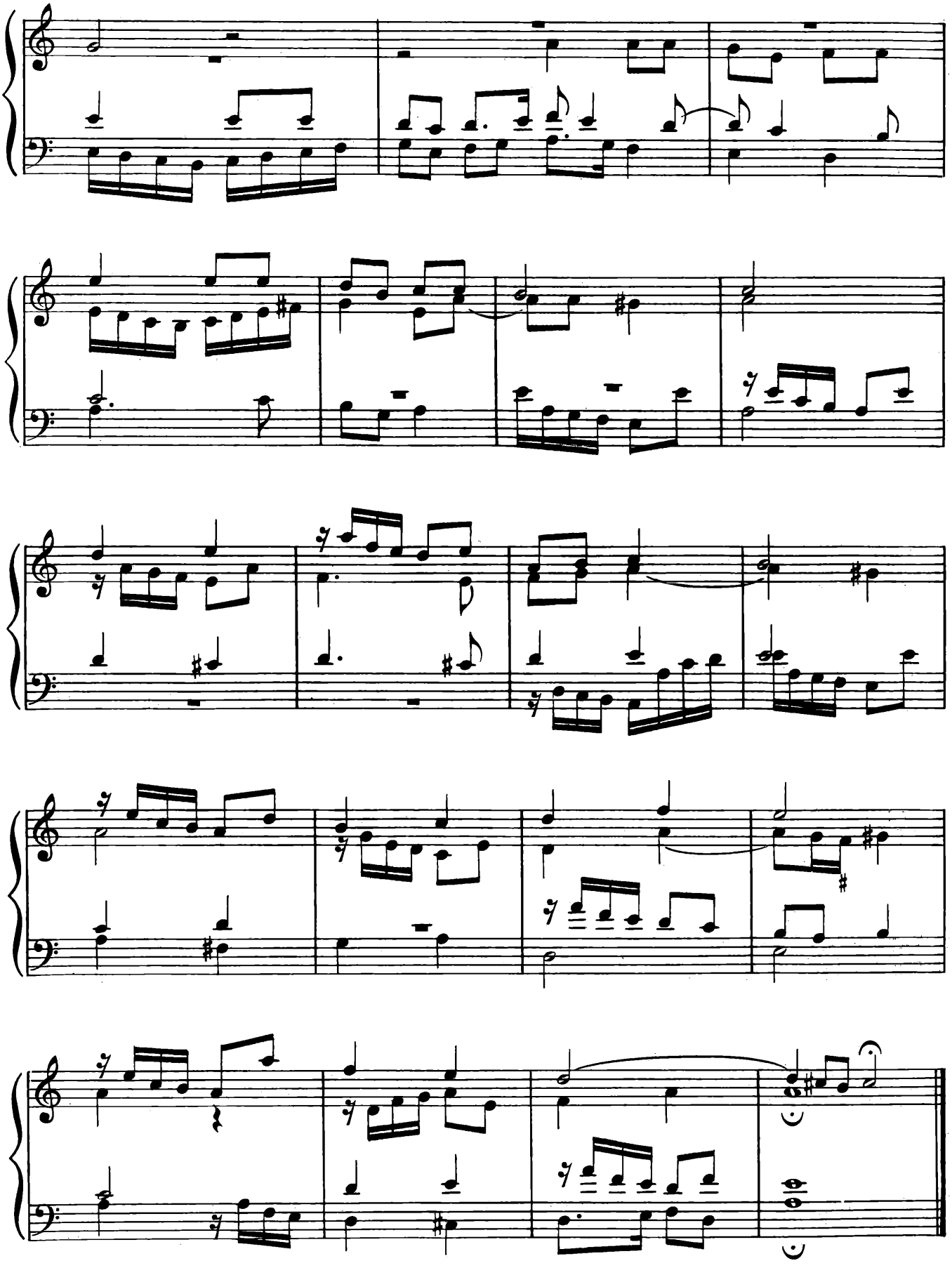

Pr: 3
Pr: C



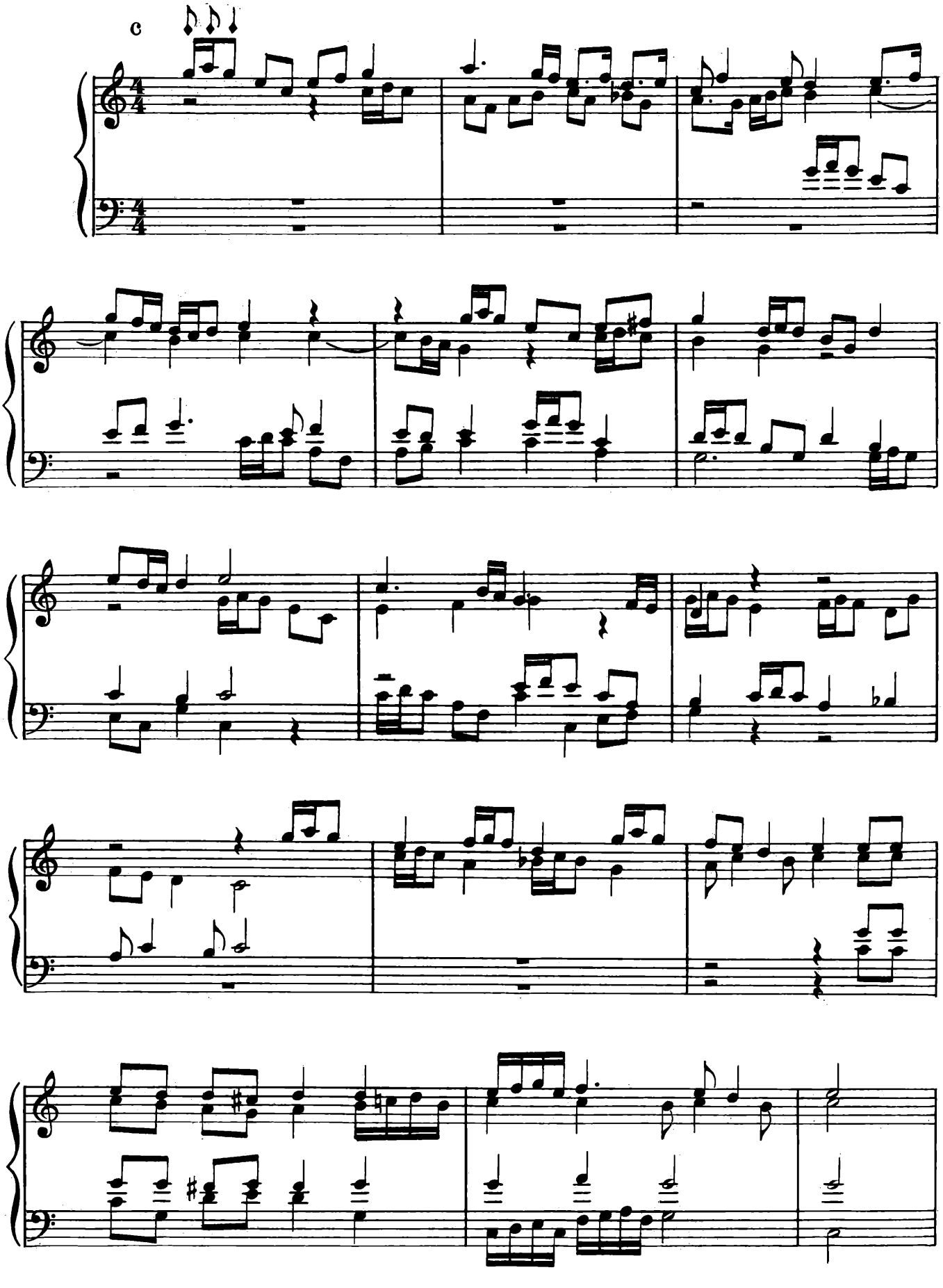
La scabrosa, canzon 15

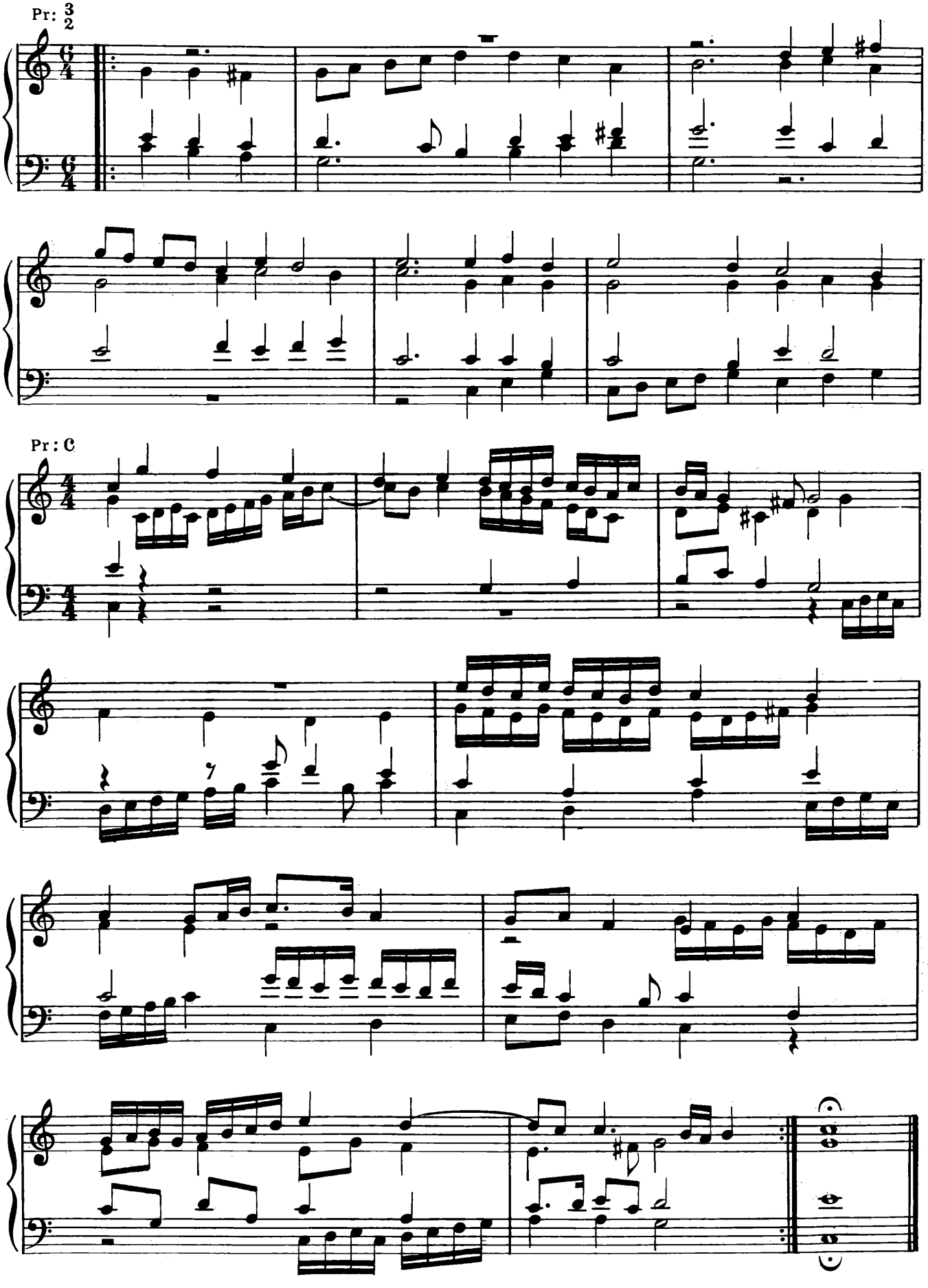






La novella, canzon 16 [Di Andrea Cima]



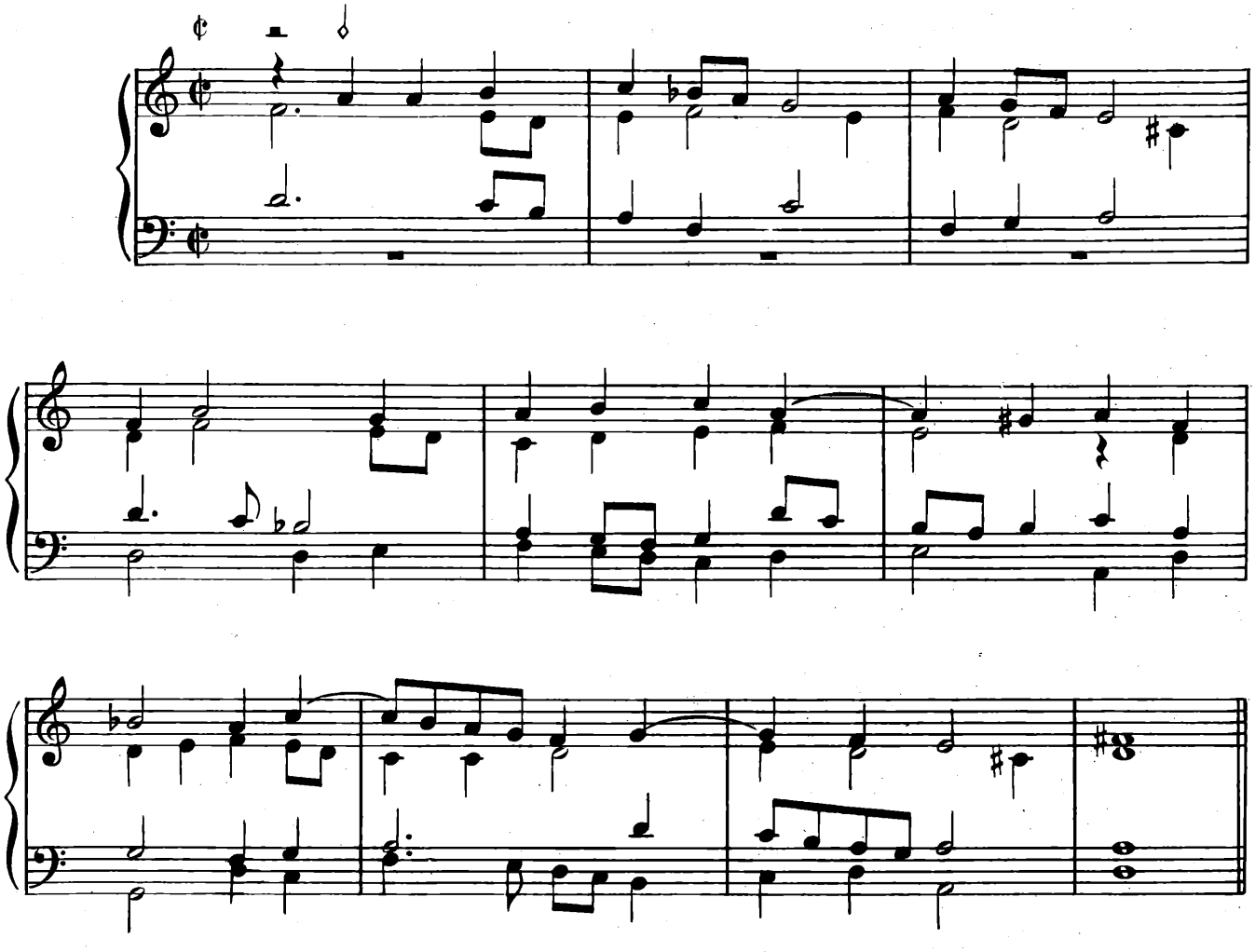

Pr: 3/2
Pr: C

[*Breue regola con 12 essempi*]

Conoscendo io di quanta importanza sia à gli Organisti, per cõmodità de Cantori / ne i concerti loro, il saper sonare in qual si voglia luogo, & interuallo del nostro / Instrumento; m'è parso lodeuol cosa dare in luce il modo, con che si possa age- / uolmente far questo prattica. Et se ben questo s'aspettarebbe più tosto à i miei maggio- / ri; tuttauia vedendo, che ne essi, ne altri sin' hora l'habbiano fatto, hò preso ardire, di / dionstrarlo io, senza hauer perciò altra mira, che al beneficio vniuersale. Et che questa / pratica sia necessaria, lo mostra chiaro il famoso Zerlino nel quarto libro delle sue Institu / tioni armoniche al capitolo 17. Hora per impararla bene (studiosi lettori) vi seruirete / di questi dodeci essempi, che cominciãdo dal primo, vanno (come vedete) ascendendo / sempre per semituono, hora minore, hora maggiore: onde se vorrete abbassare, piglia- / rete quello, che sarà à vostro proposito, & lo trasportarete per ottaua à basso. Et per dir- / uelo più chiaro, se vorrete sonare per terza maggiore più basso, pigliarete il nono essem- / pio, ch'è per sesta minore alto, & lo trasportarete per ottaua a basso, che così verrà à es- / sere per terza maggiore basso; & il simile de gli altri. Et per non sentire nello studiare / quella durezza, che si sentirebbe nell' andare per quei semituoni, accordareta l'Instru- / mento nella maniera, che si dichiara sopra ciaschedun' essempio, auuertendo à non far / diesis, ne b. molli alle note, doue non sono, se bene fussero tre, & quattro notte in vn'- / istesso spatio, ò in riga. Cosi con questa regola, facendo vn poco di studio, trouarete, / che con l'accordar solamente dui, ò tre semituoni, secondo vi faranno à proposito, sona- / rete con tanta facilità, & sì g[i]usto, come se voi sonaste al suo proprio luogo. Potrete poi / ancora discordare vn Clauicordo, che altri che voi non lo saprà sonare, si come io più / volte hò fatto vedere. Vi prego dunque à valerui di questa mia breue fatica, & tro- / uandola esserui del giouamento, che spero, preghiate Iddio per me.

(music p. 62)

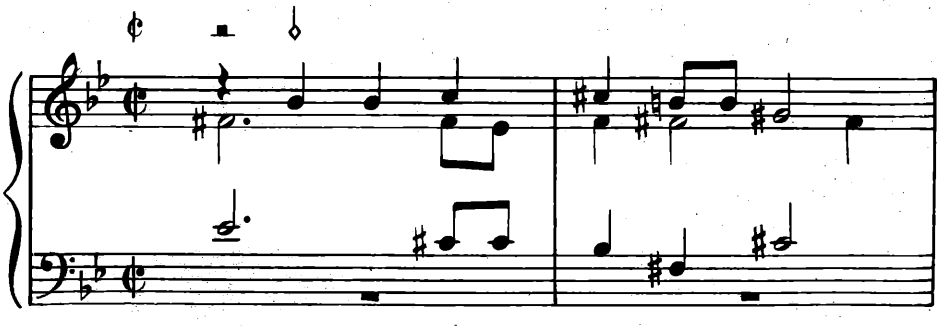
Essempio 1

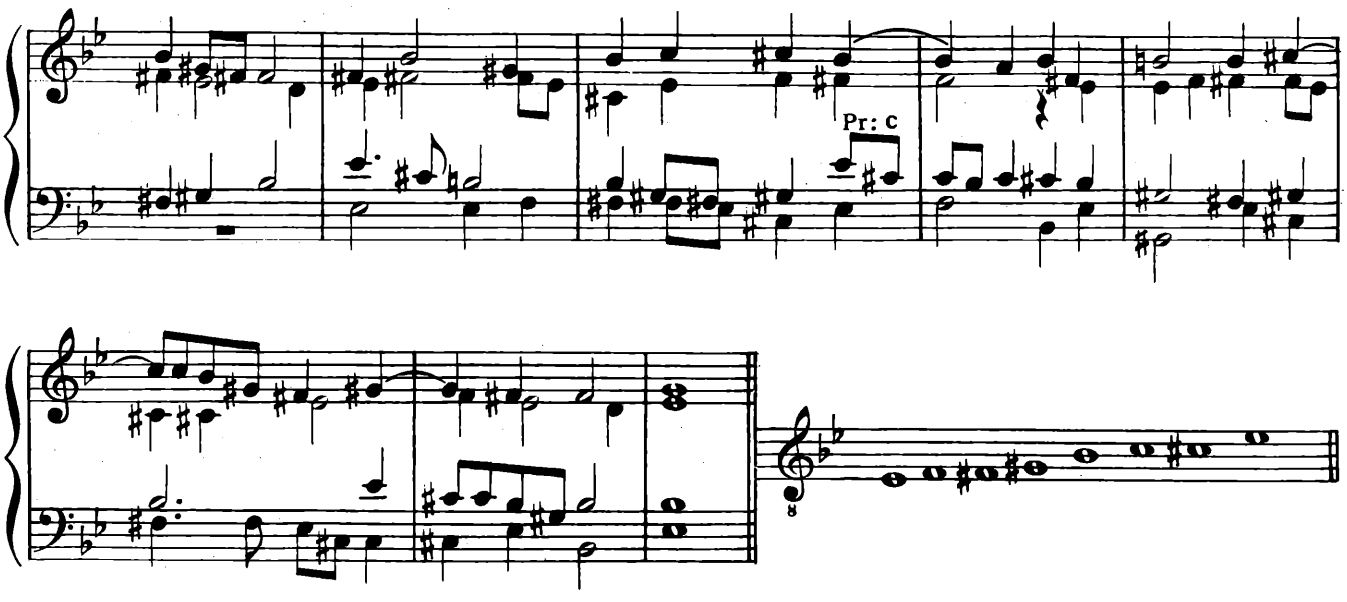


Scala per maggior chiarezza di trovar le voci per ciascun essempio.

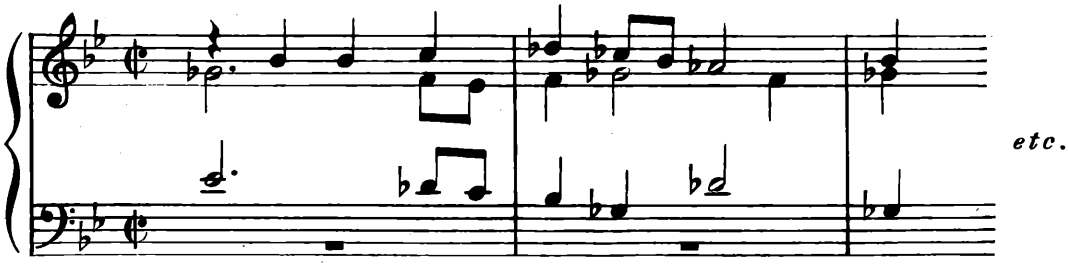
Essempio 2

Mezza voce più alto acordate
il diesis f fa ut in terza mi-
-nore cõ elami b molle.
il diesis g sol re ut terza
minore cõ f fa ut. il die-
-sis c sol fa ut terza mi-
-nore con b fa b mi, b mol-
-le. b fa b mi, b quadro
terza minore con g sol re
ut diesis, & le sue repliche.



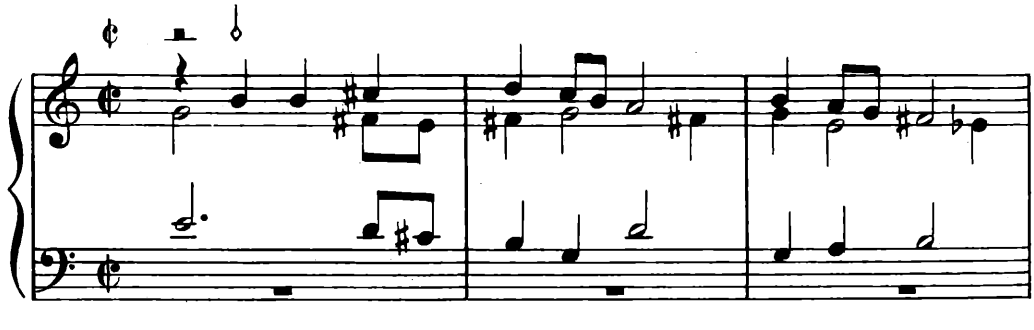


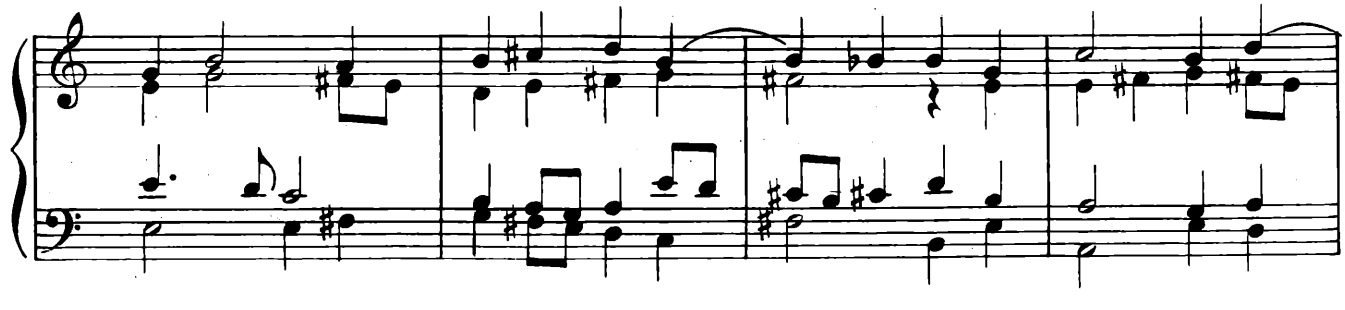
Modern transcription

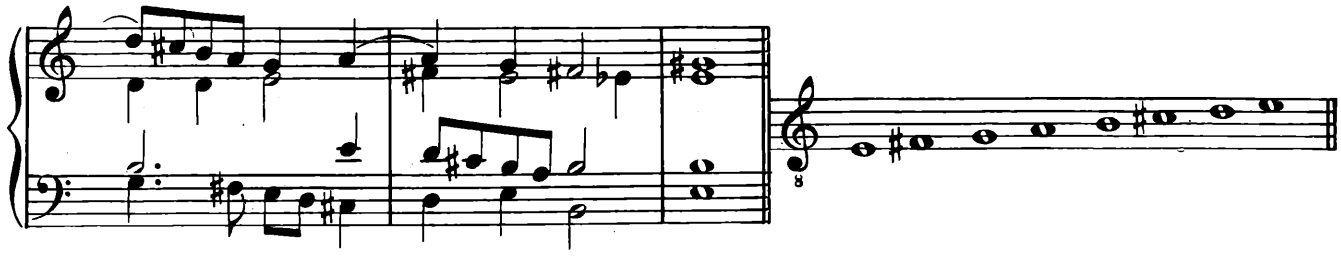


Essempio 3

Una voce più alto a-
-cordate e la mi b mol-
-le i terza maggiore cõ
b fa b mi, b quadro.
& b fa b mi b molle in
terza maggiore cõ il
diesis f fa ut.

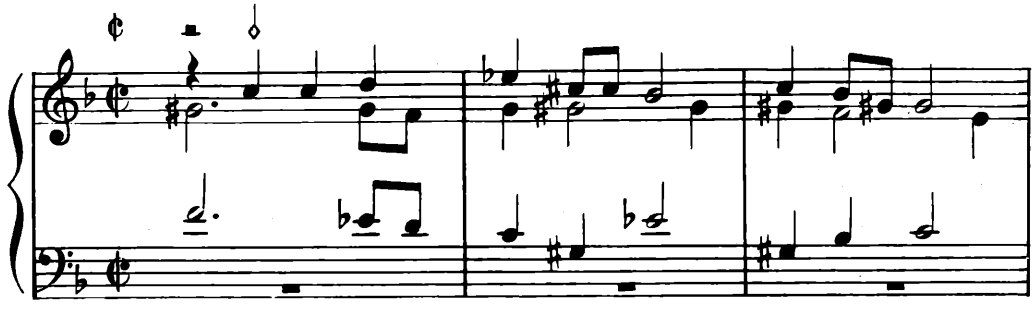


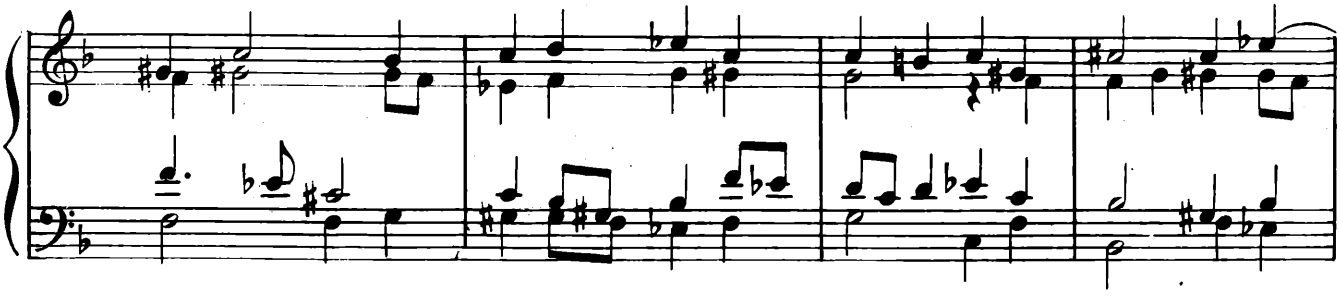


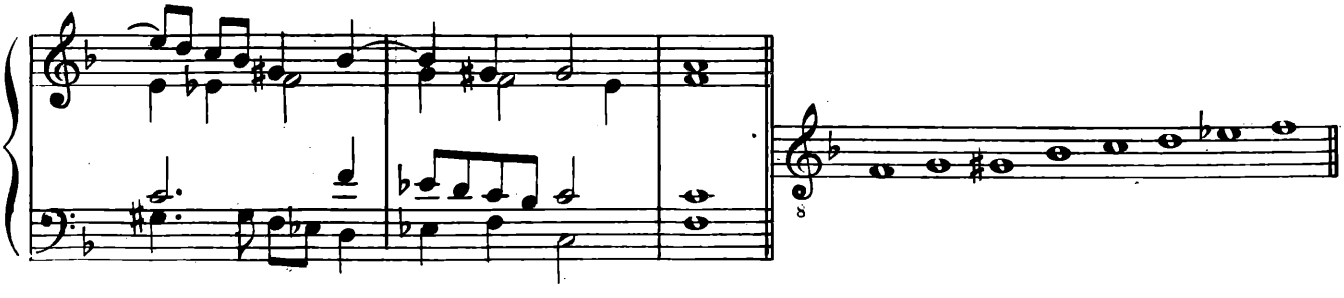


Essempio 4

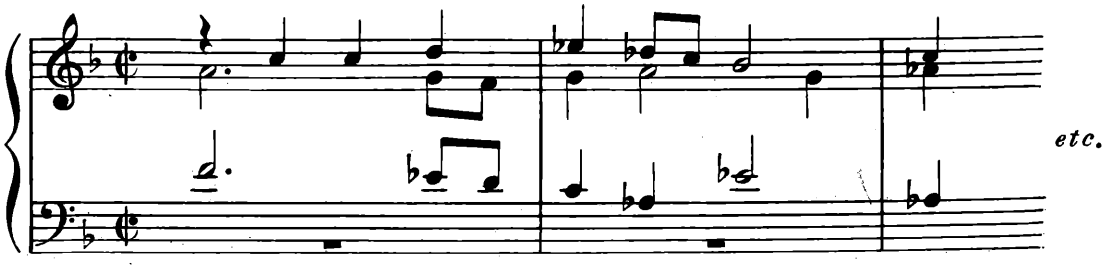
Una terza minore più alto, accordate g sol re ut diesis in terza minore cõ f fa ut. il diesis c sol fa ut in terza minore con b fa b mi, b molle.







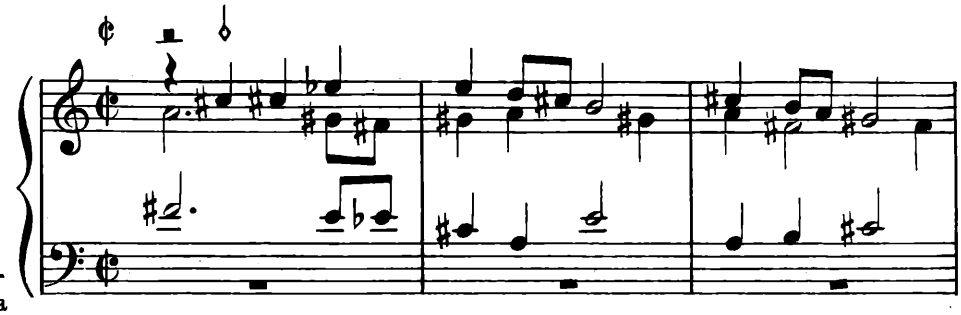
Modern transcription

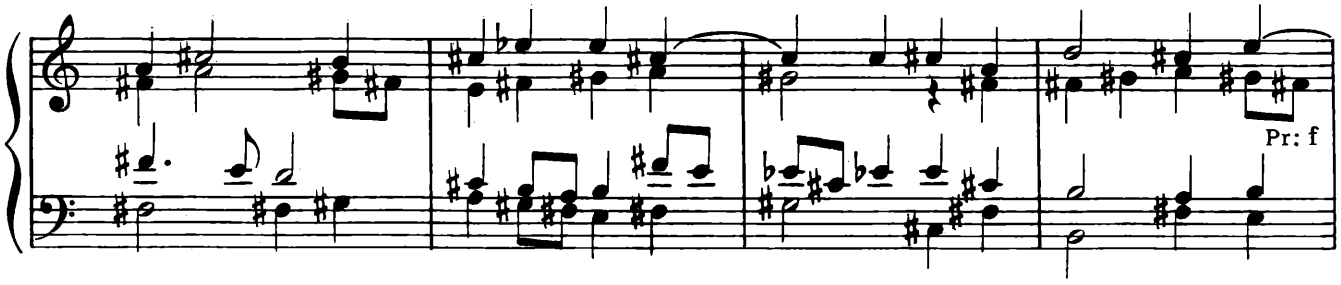


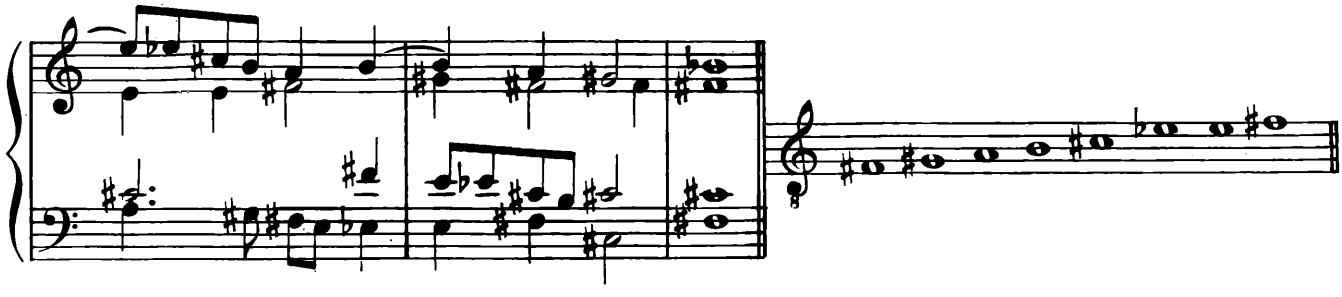
etc.

Essempio 5

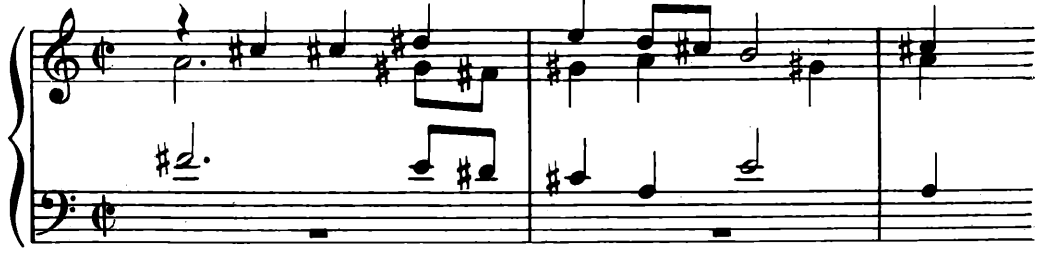
Una terza maggiore più alto accordate f fa ut in terza maggiore cõ c sol fa ut il diesis. b fa b mi b molle in terza maggiore con f fa ut il diesis. c sol fa ut in terza maggiore cõ il diesis g sol re ut. e la mi b molle in terza maggiore con b fa b mi b quadro.





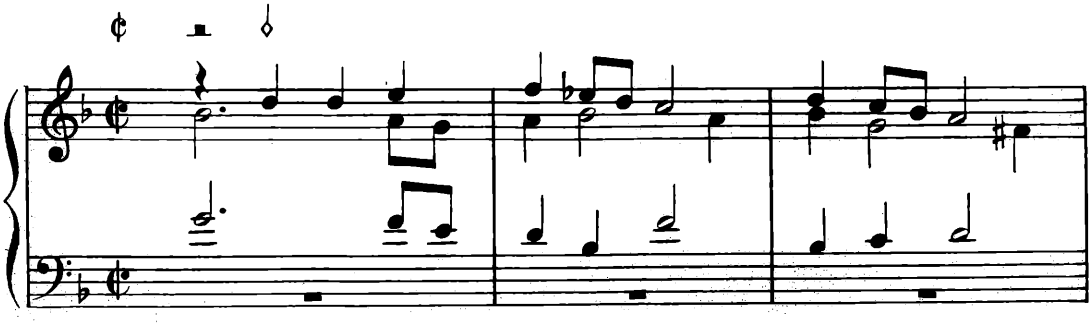


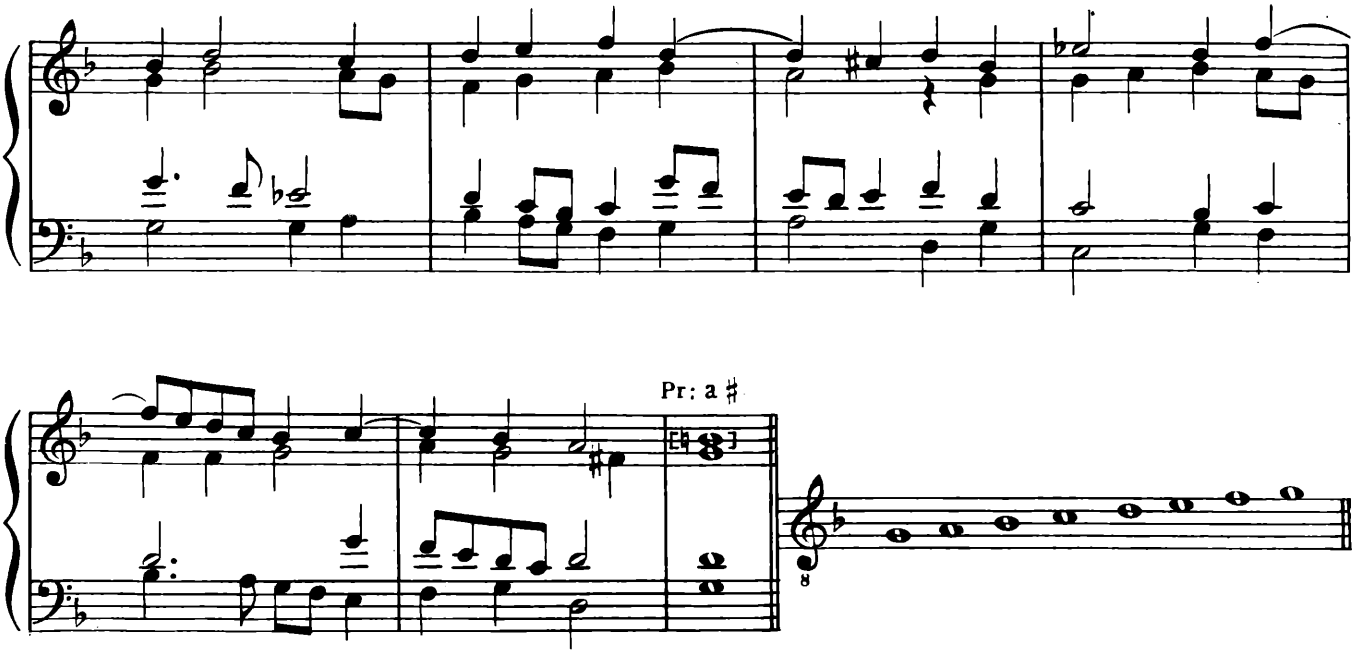
Modern transcription



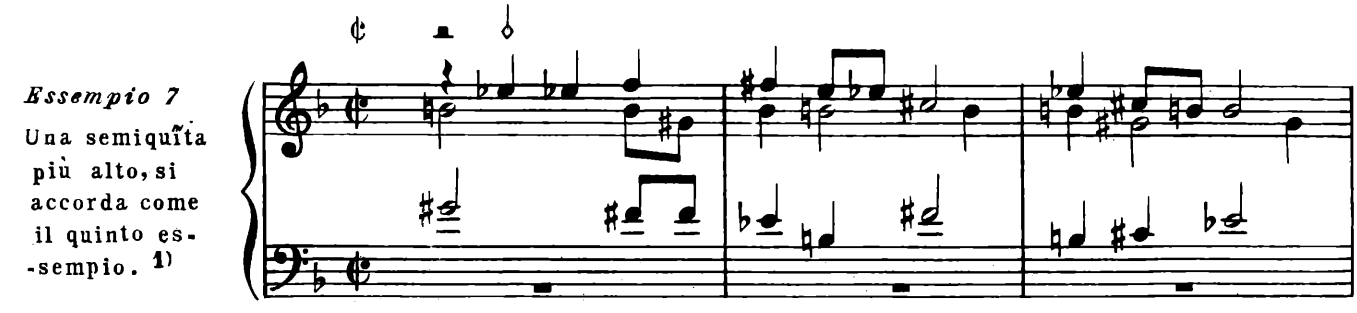
Essempio 6

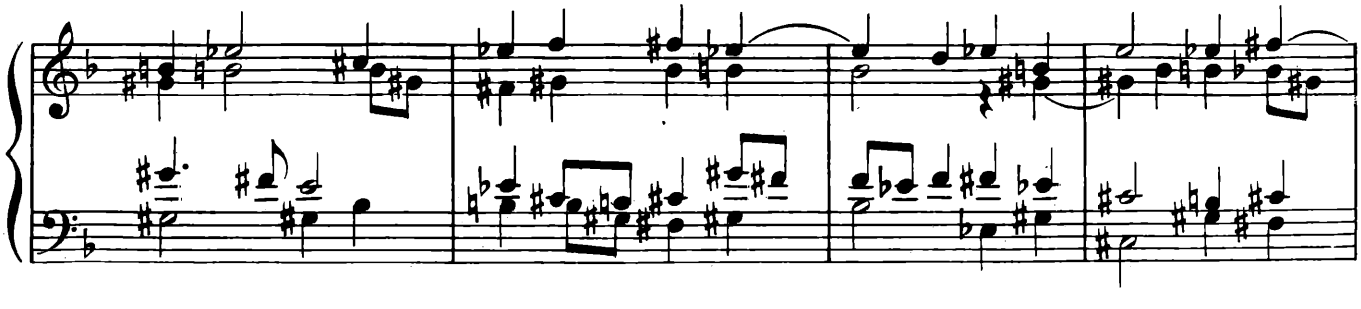
Una quarto più alto trasportãdolo per ottava basso verrà una quinta più basso del primo essempio.

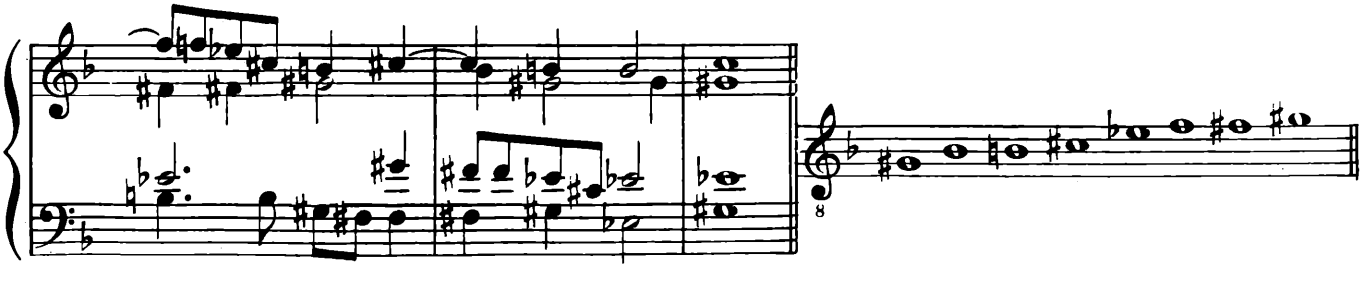




Essempio 7
Una semiquĩta più alto, si accorda come il quinto es--sempio. 1)

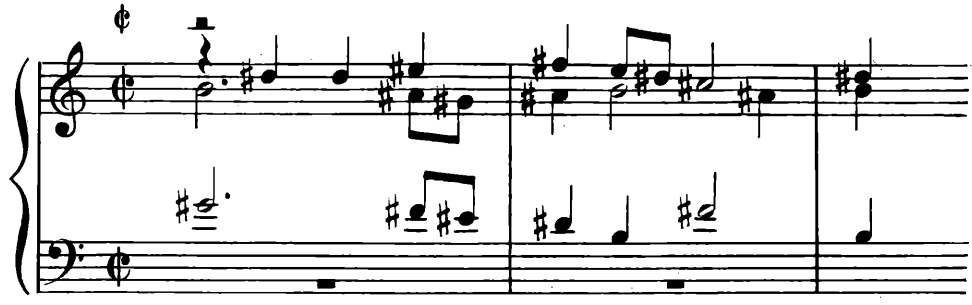






1) These directions are incorrect; see translation, p.

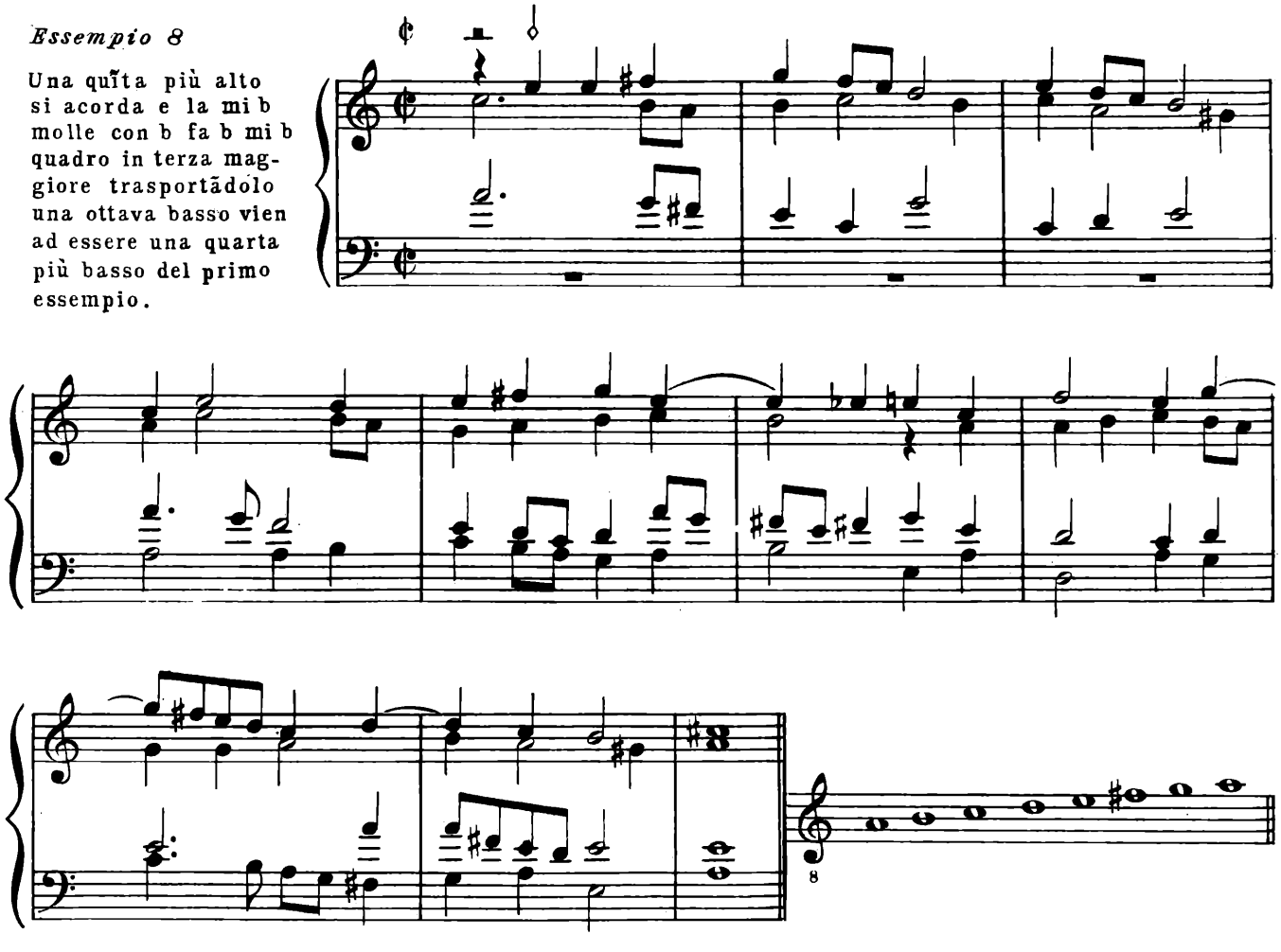
Modern transcription



etc.

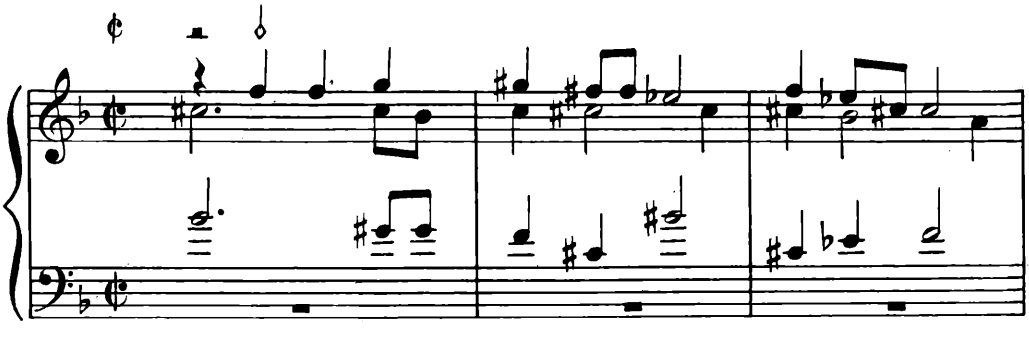
Essempio 8

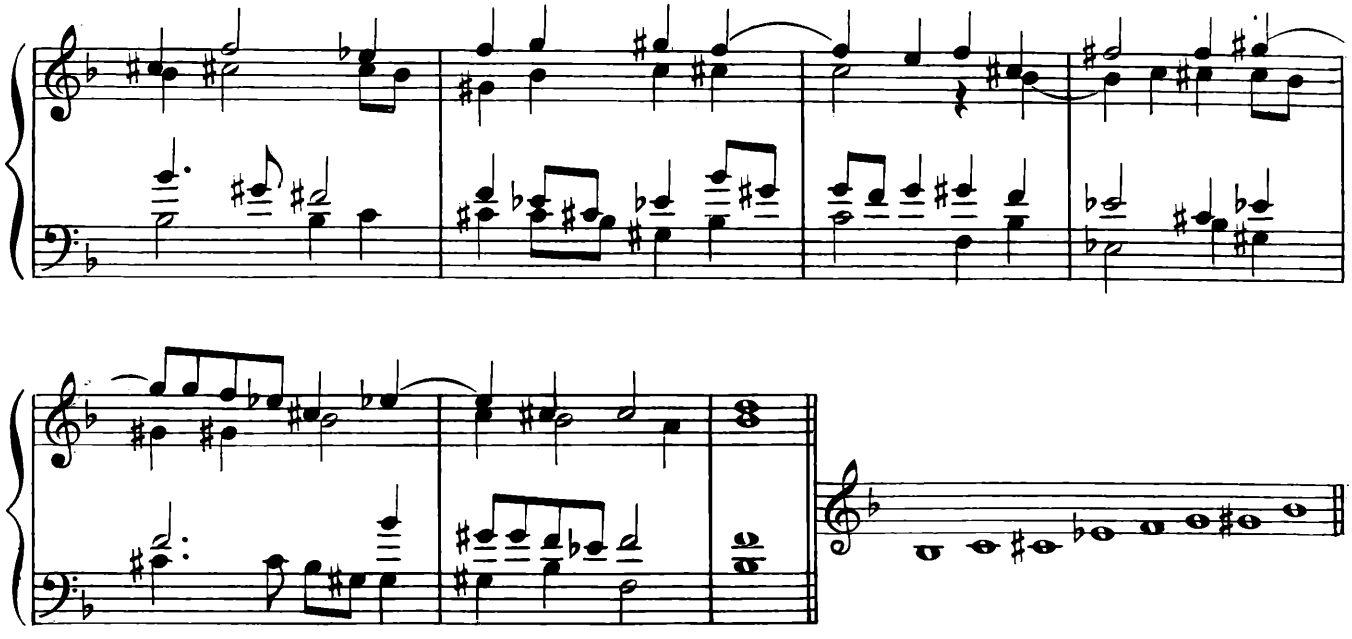
Una quĩta più alto si acorda e la mi b molle con b fa b mi b quadro in terza maggiore trasportãdolo una ottava basso vien ad essere una quarta più basso del primo essempio.



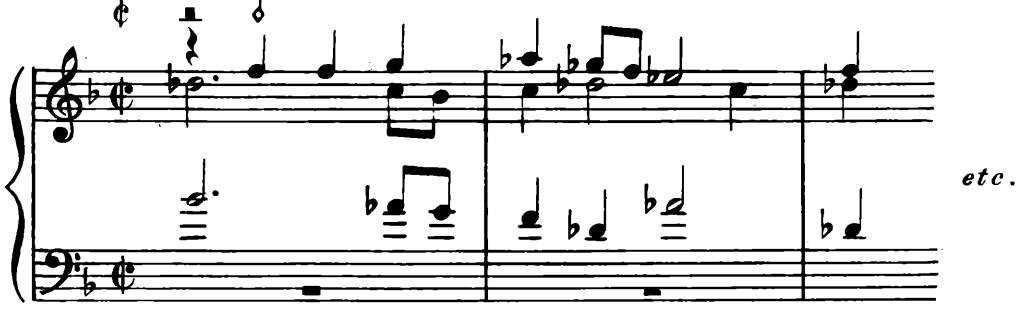
Essempio 9

Una sesta minore più alto, si acorda come il quarto essempio, agiongẽdoli il diesis f fa ut accordate in terza minore cõ e la mi b molle.





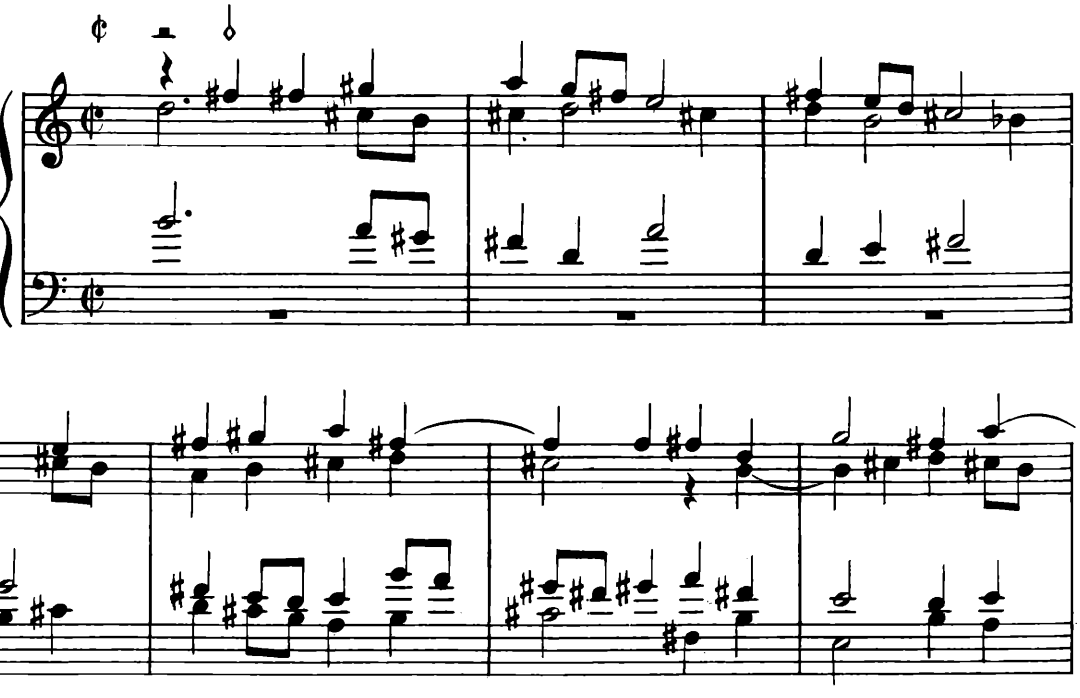
Modern transcription

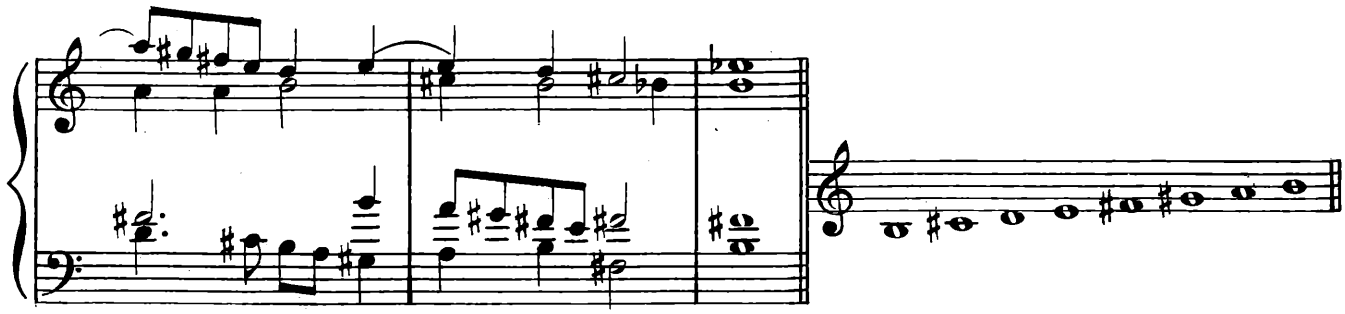


etc.

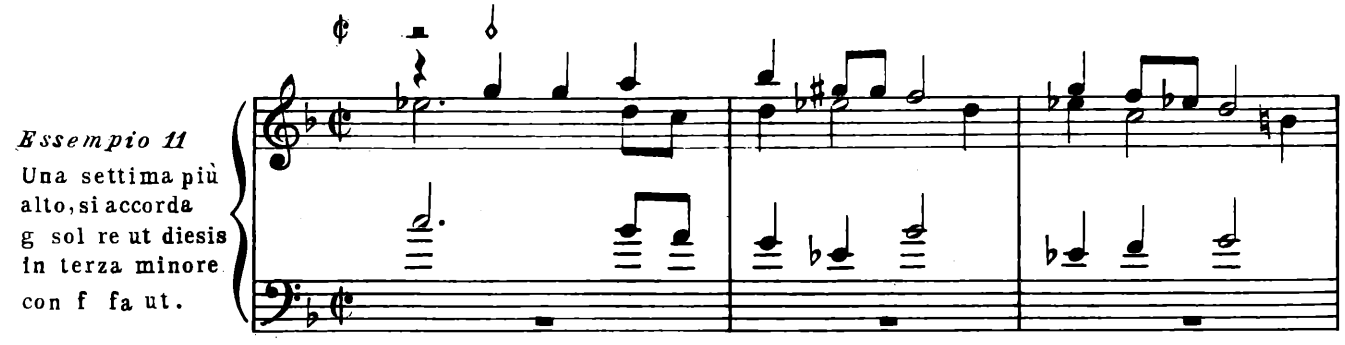
Essempio 10

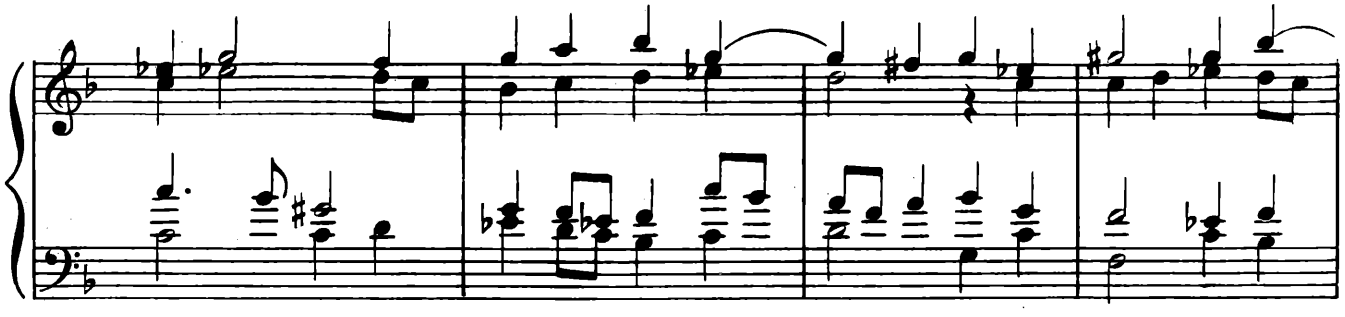
Una sesta maggiore più alto, si acorda come il terzo essem-pio, agiongendoli f fa ut cordato in terza maggiore con c sol fa ut diesis.

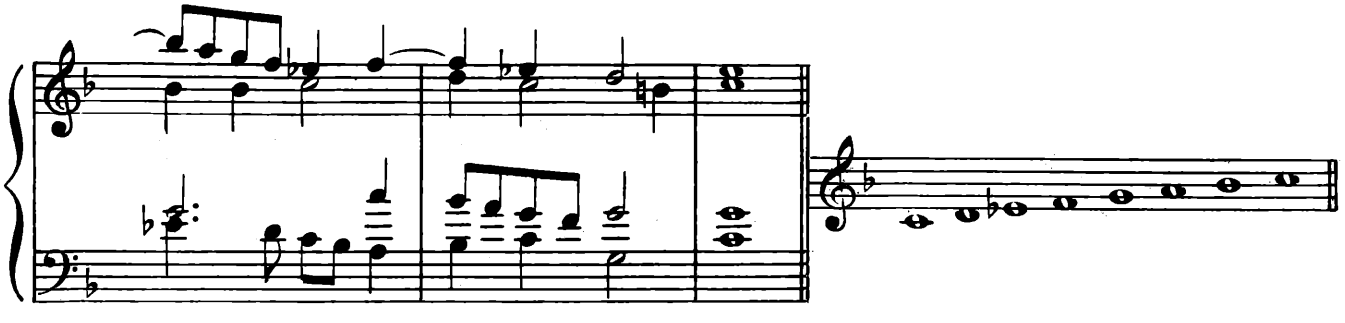




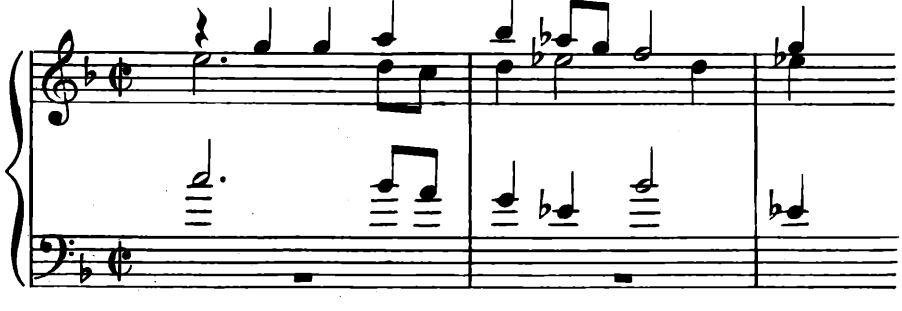
Essempio 11
Una settima più alto, si accorda g sol re ut diesis in terza minore con f fa ut.







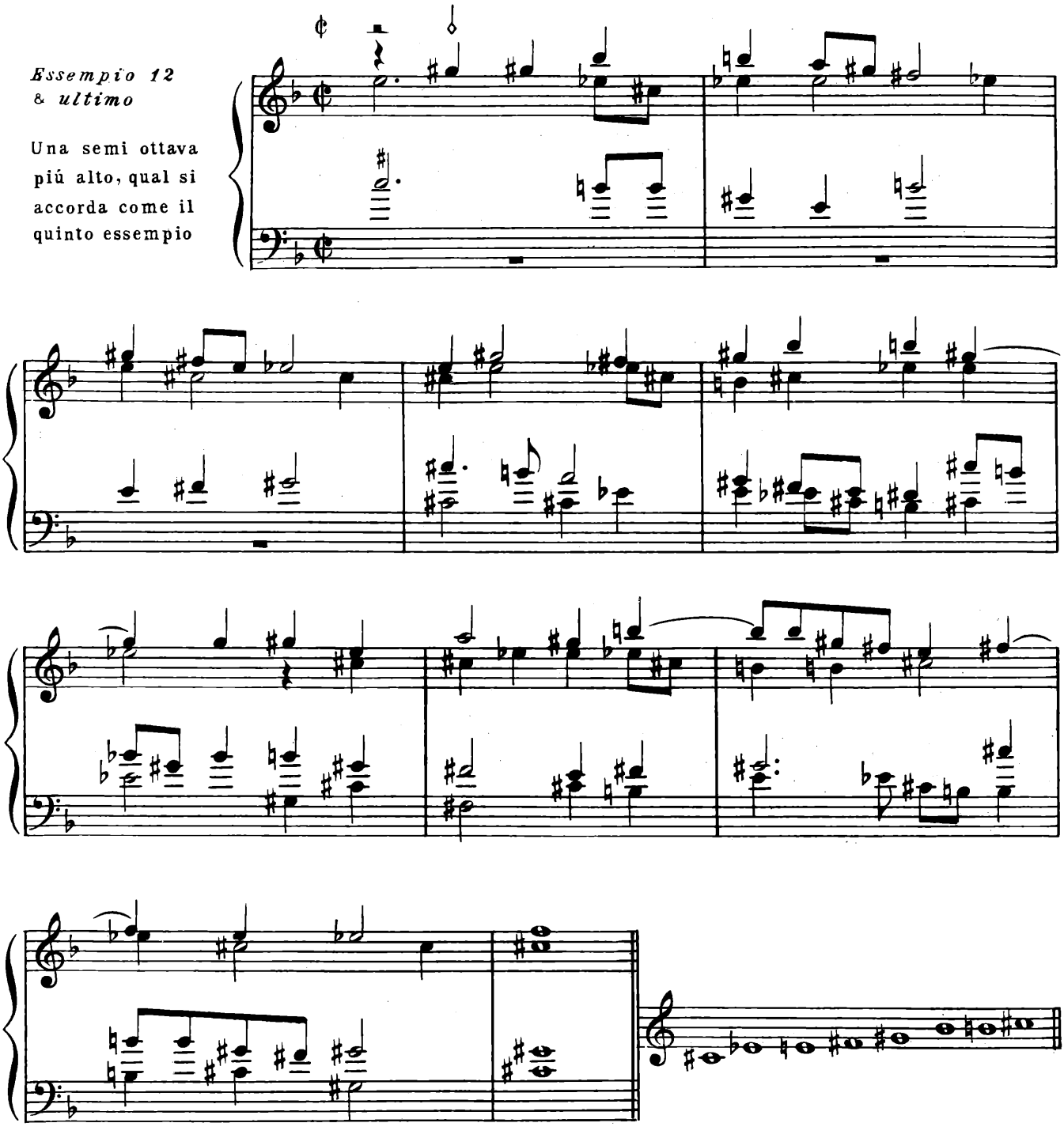
Modern transcription



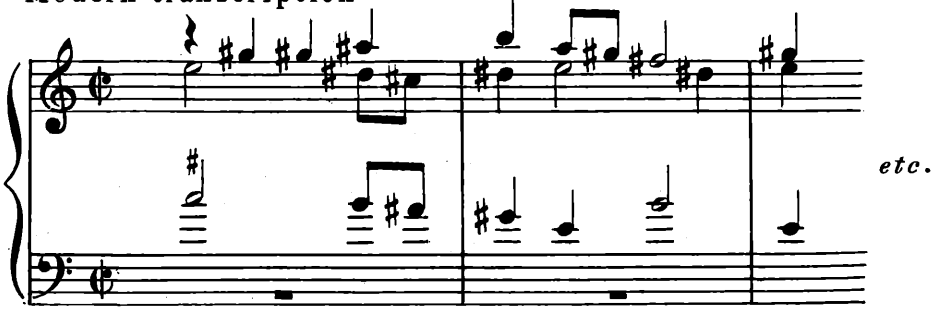
etc.

Essempio 12
& ultimo

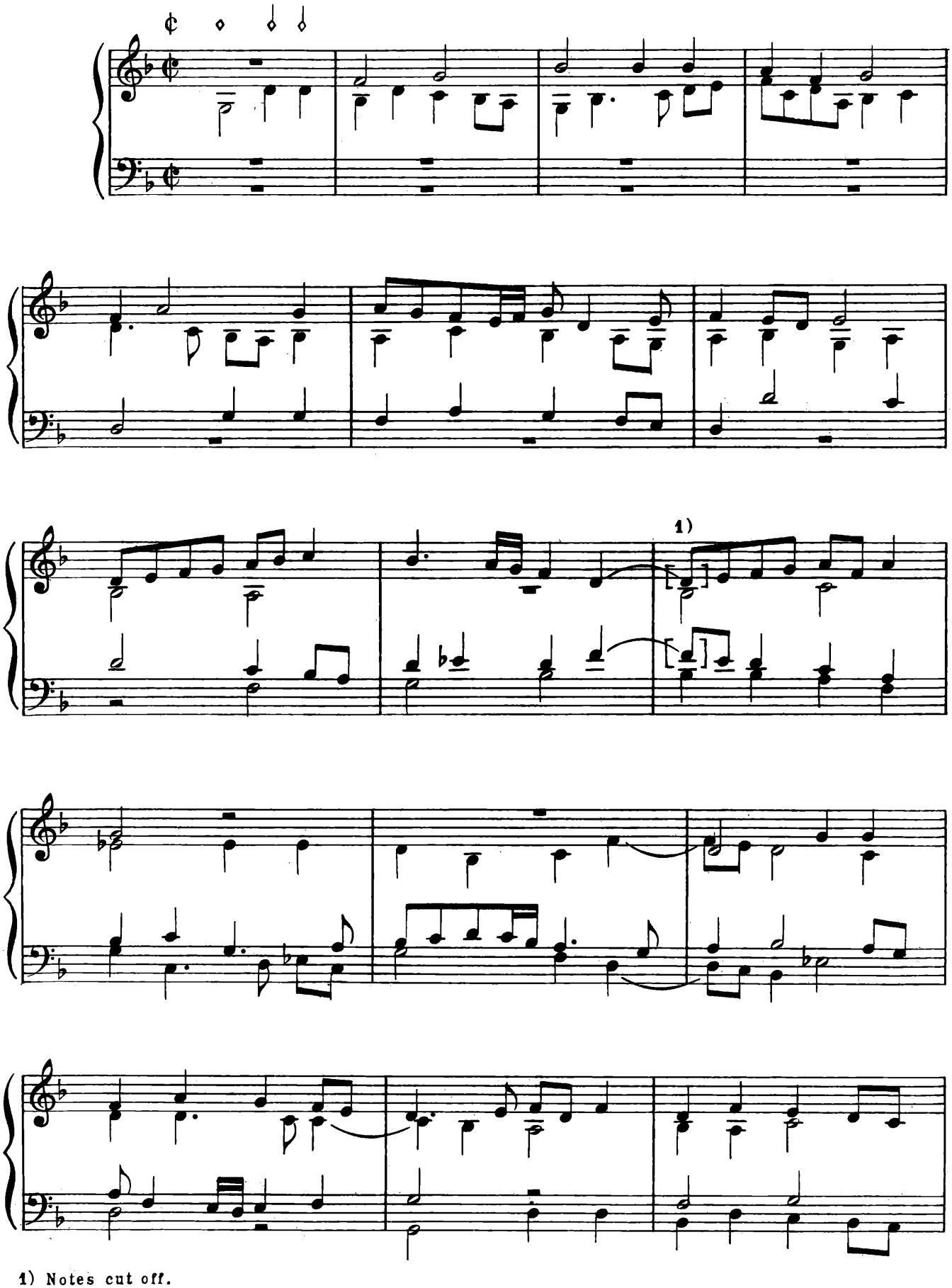
Una semi ottava
più alto, qual si
accorda come il
quinto essempio



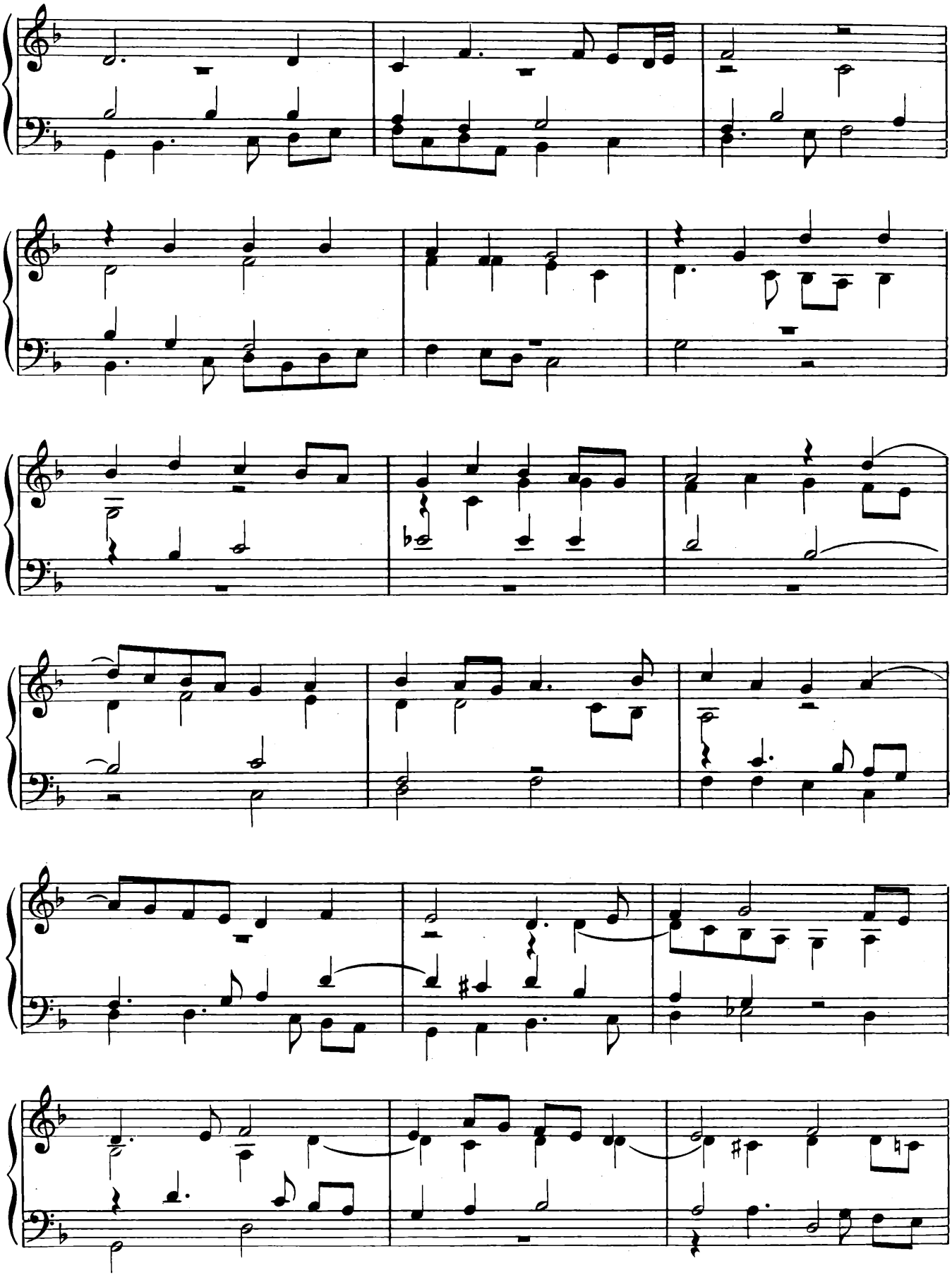
Modern transcription

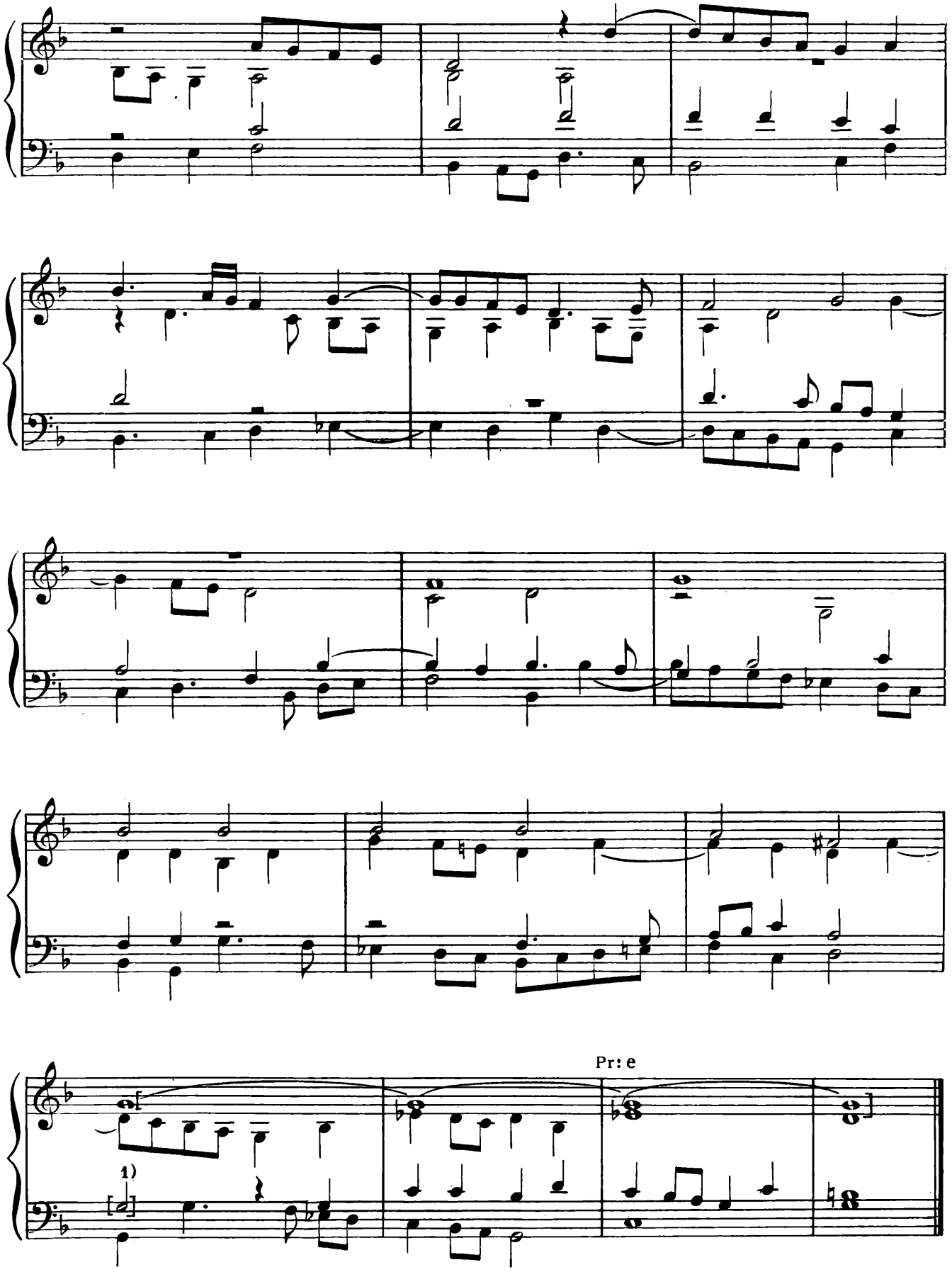


Ricercar, secondo tono



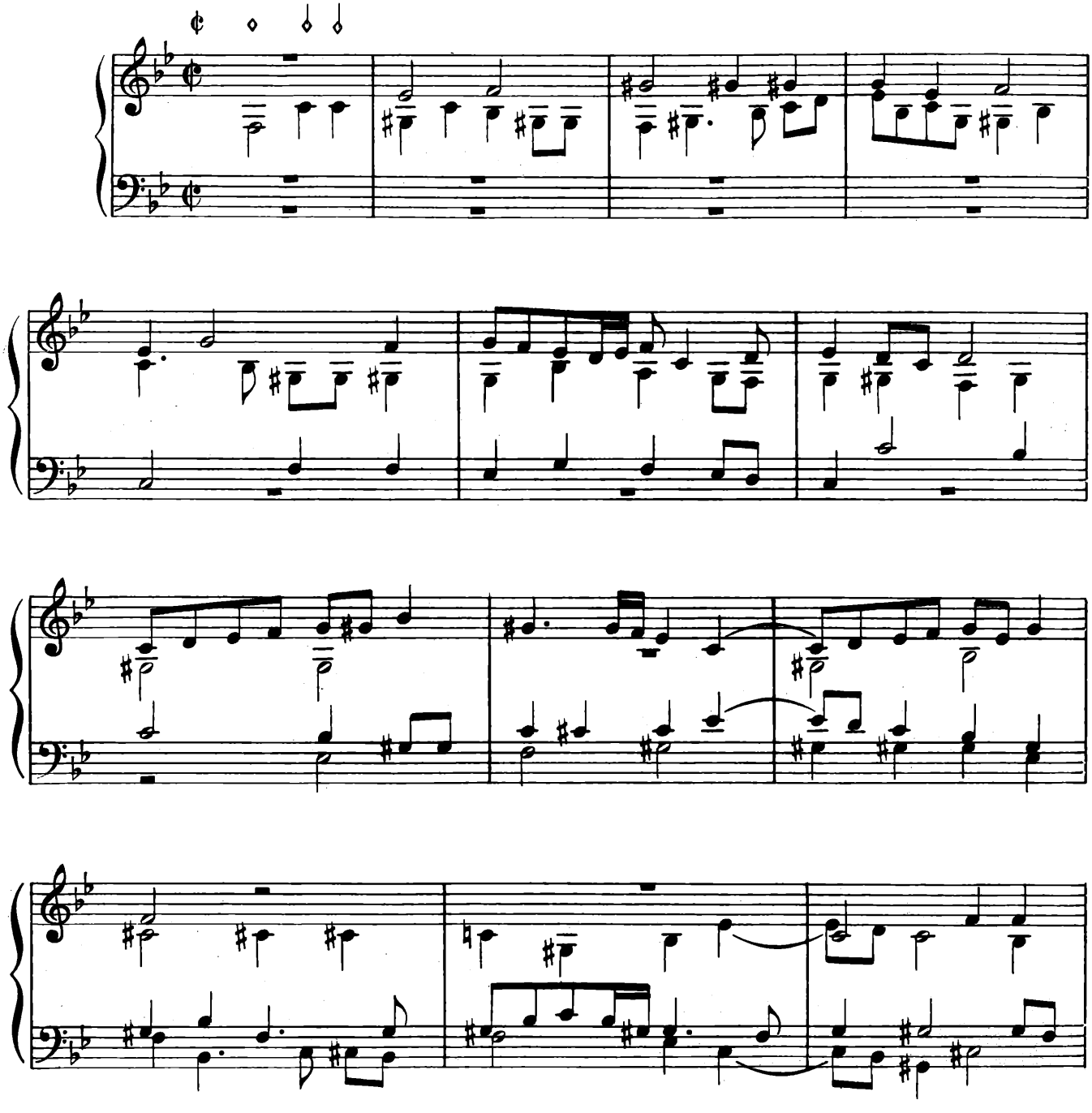
1) Notes cut off.



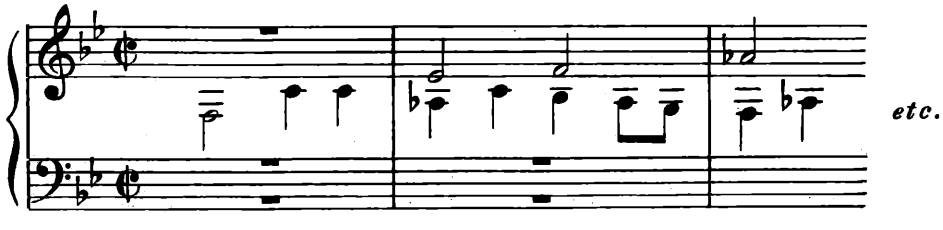


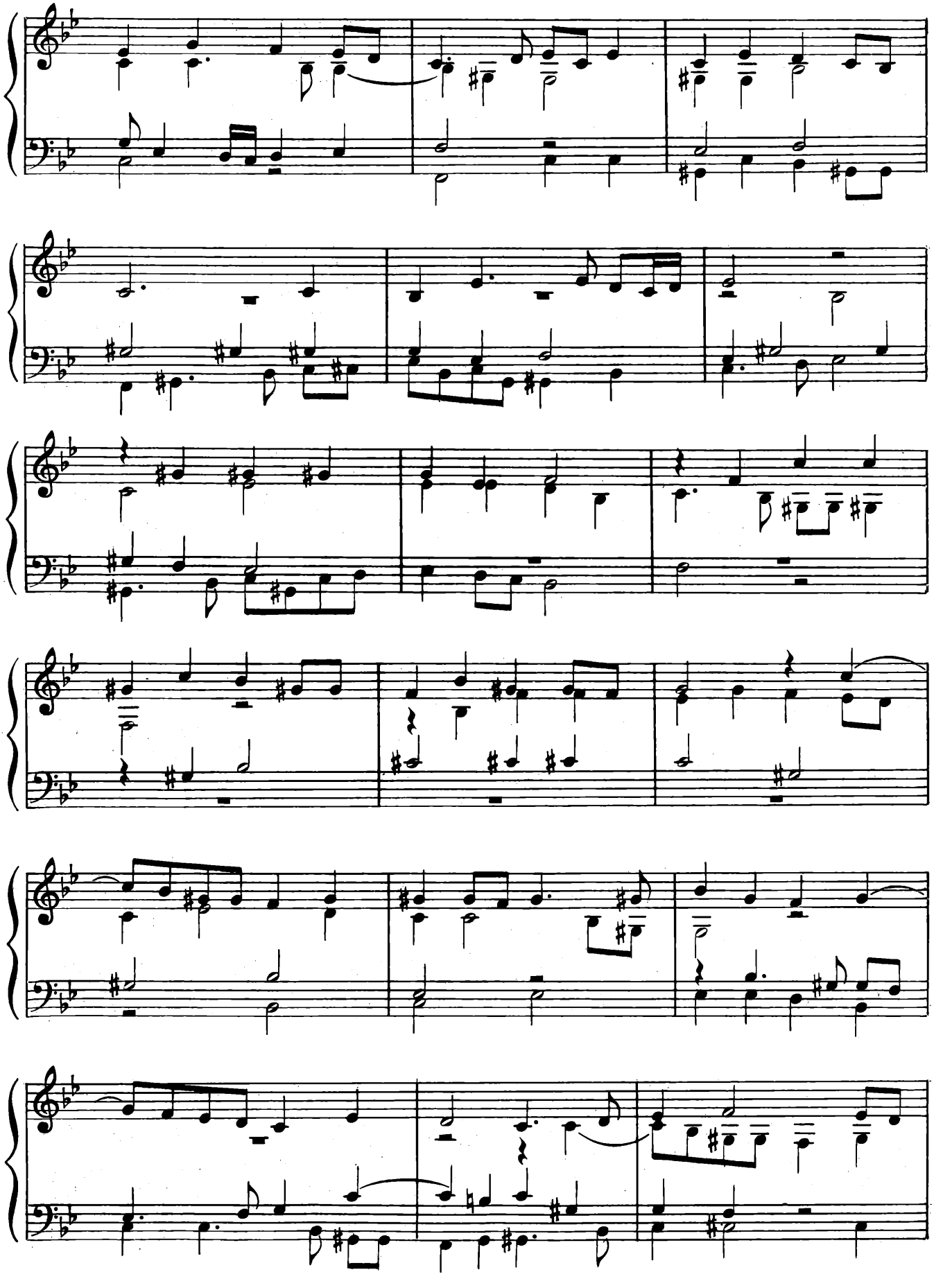
1) Note omitted.

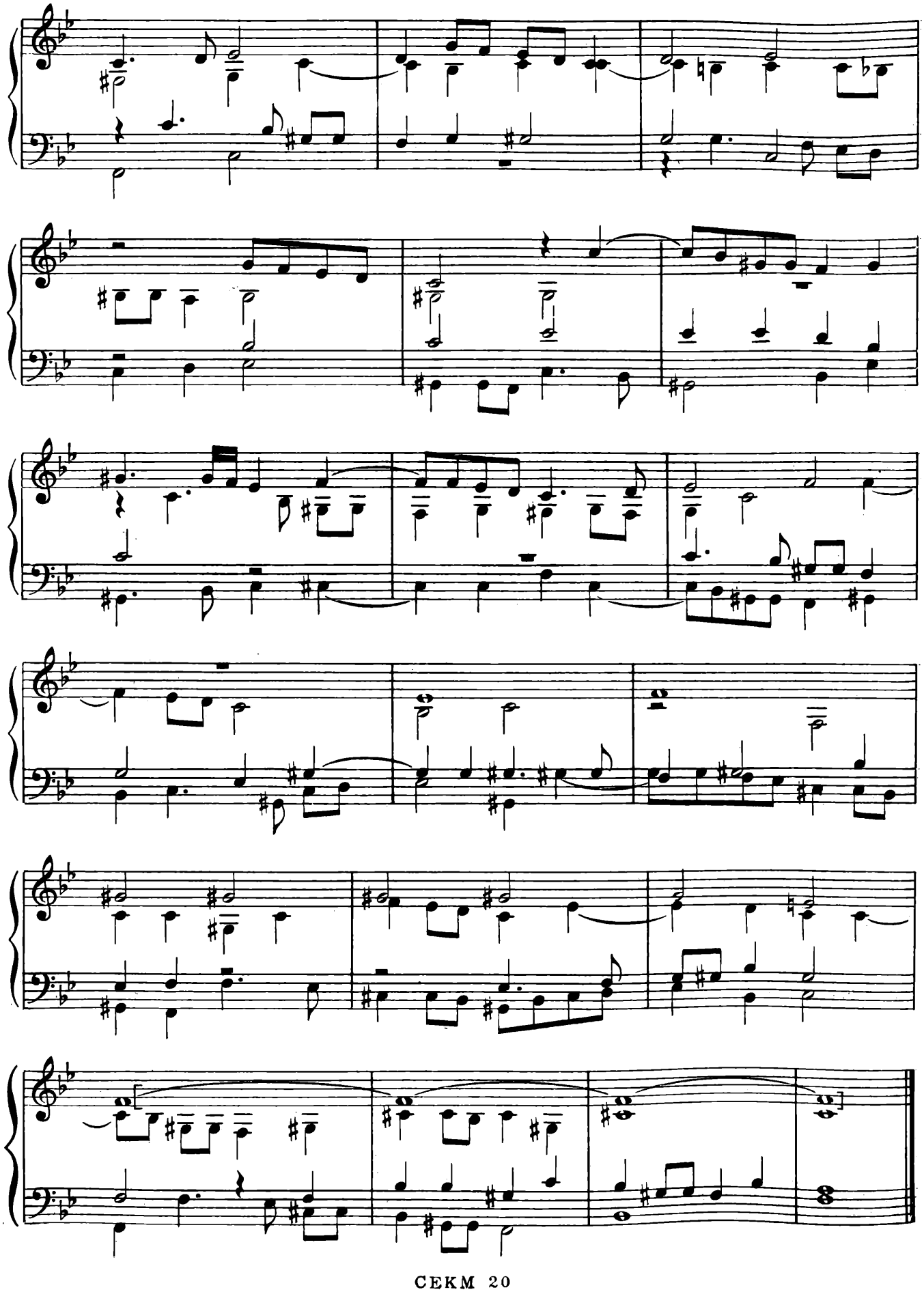
L'istesso; una voce più basso,
qual s'accorda come il quarto essempio



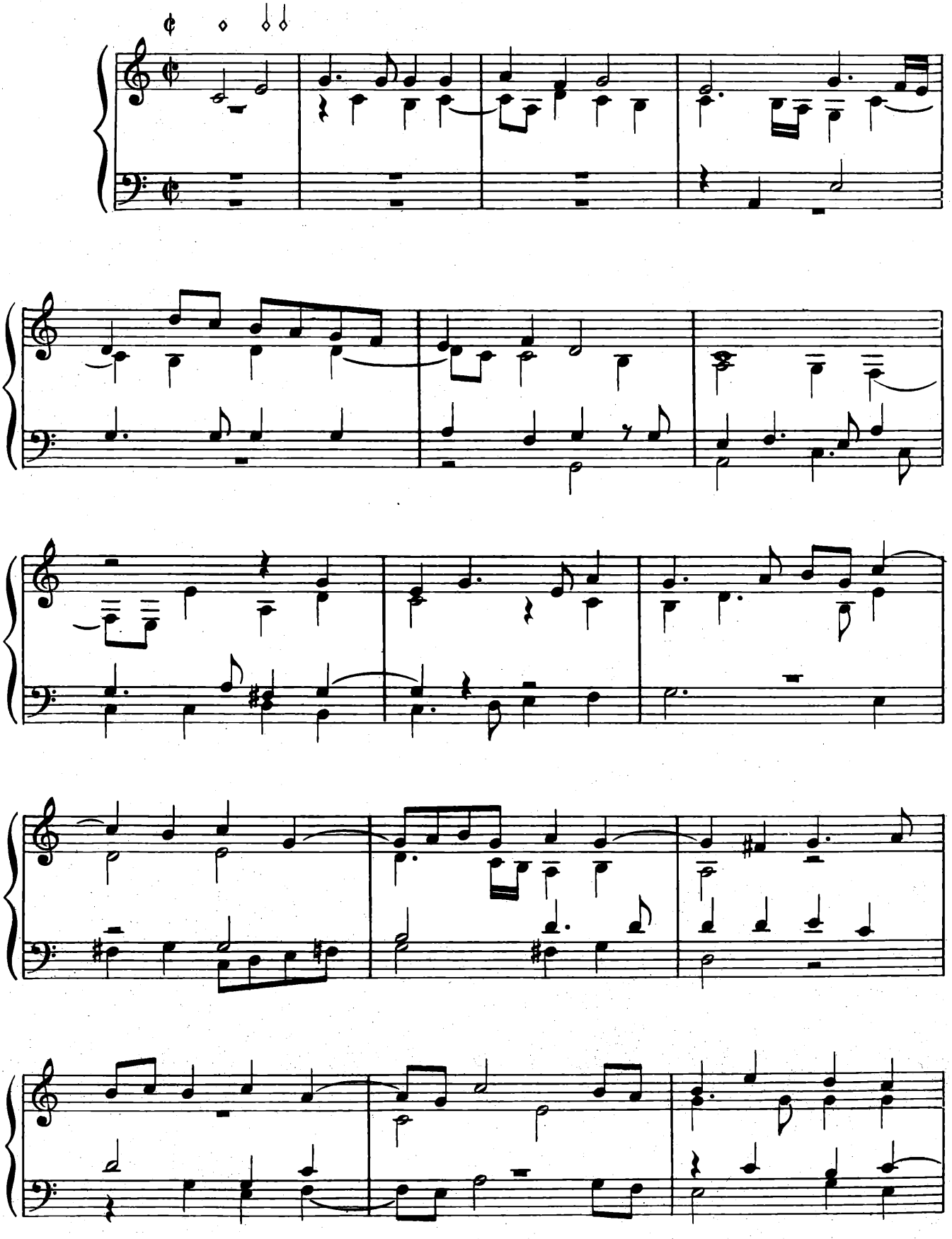
Modern transcription

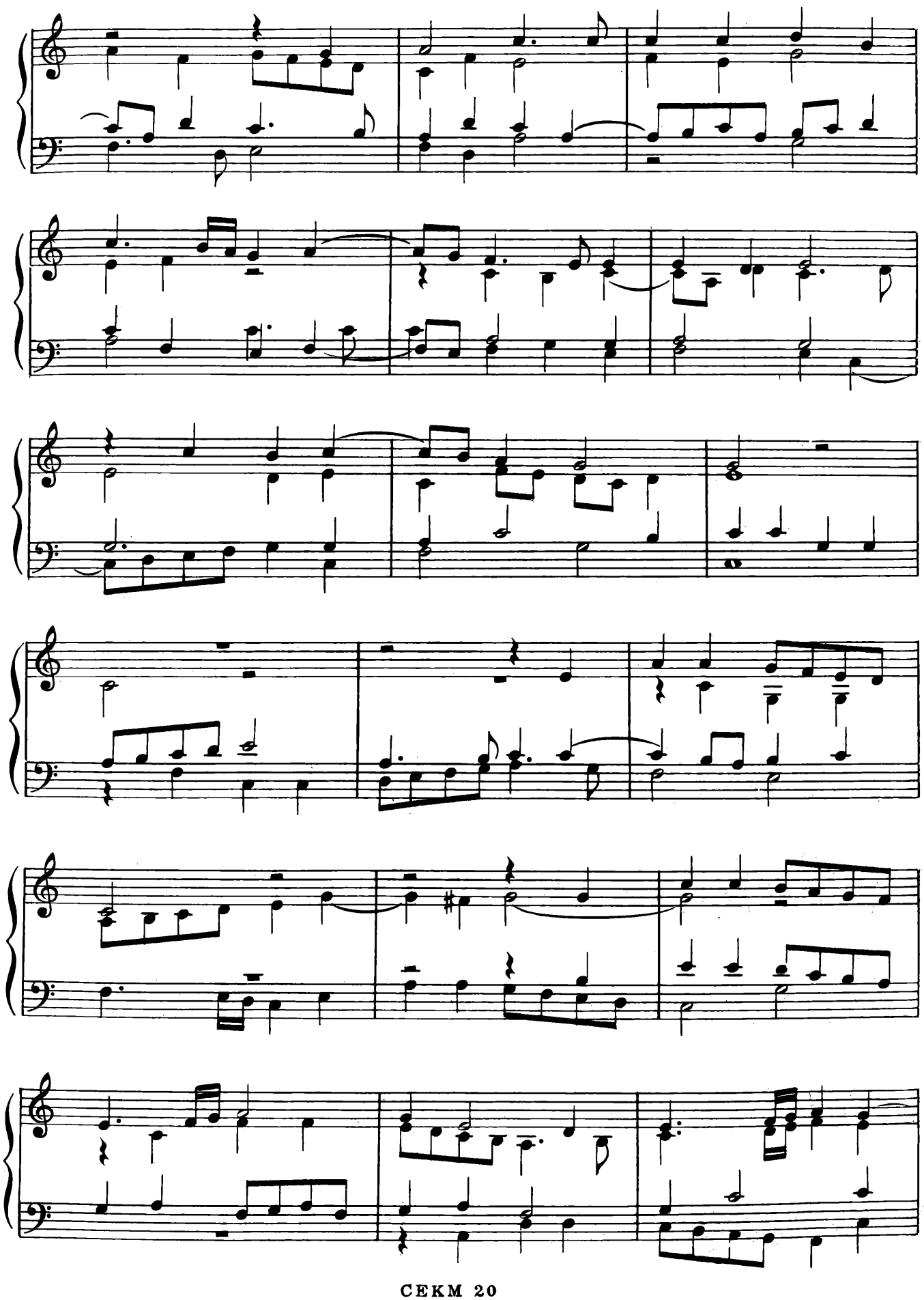


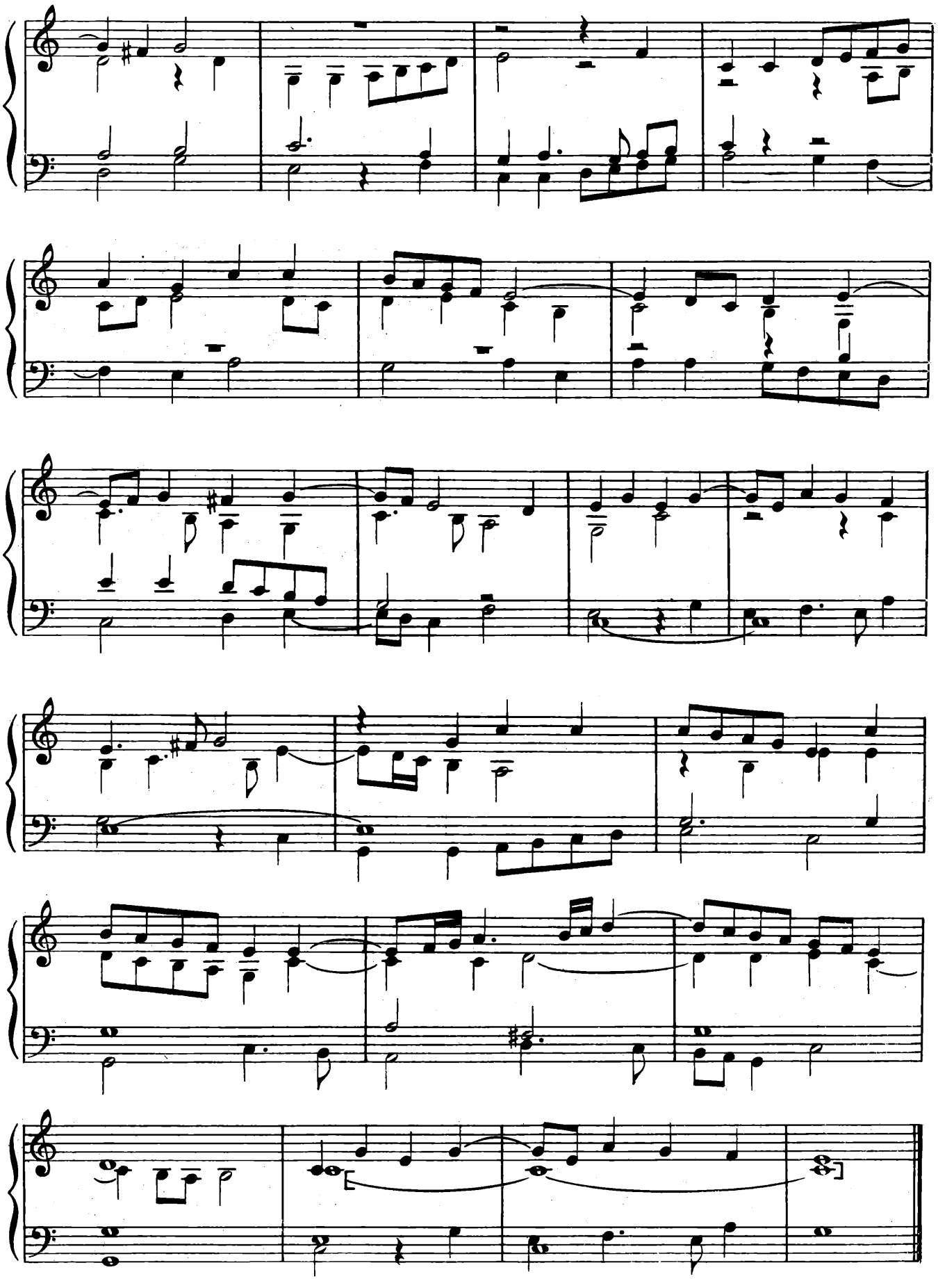




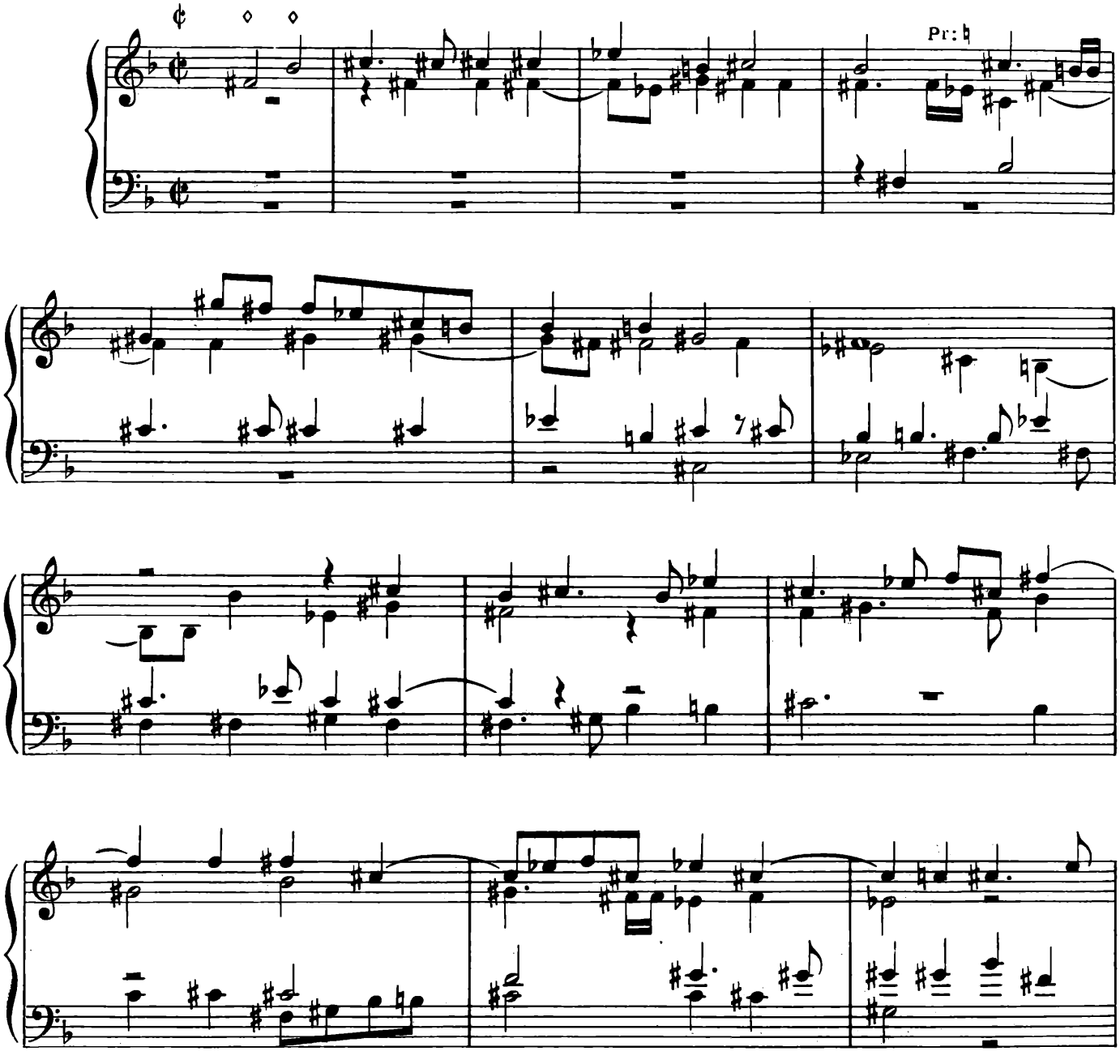
Ricercar, quinto tono



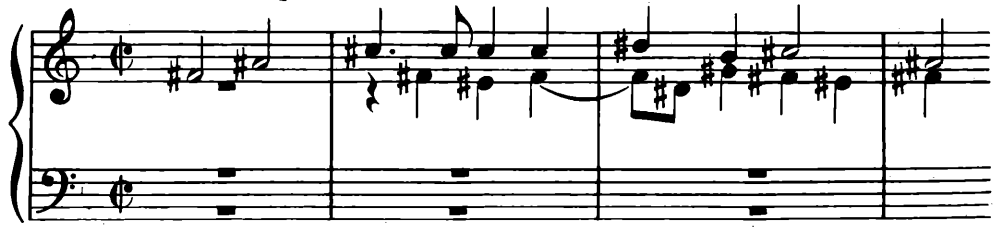




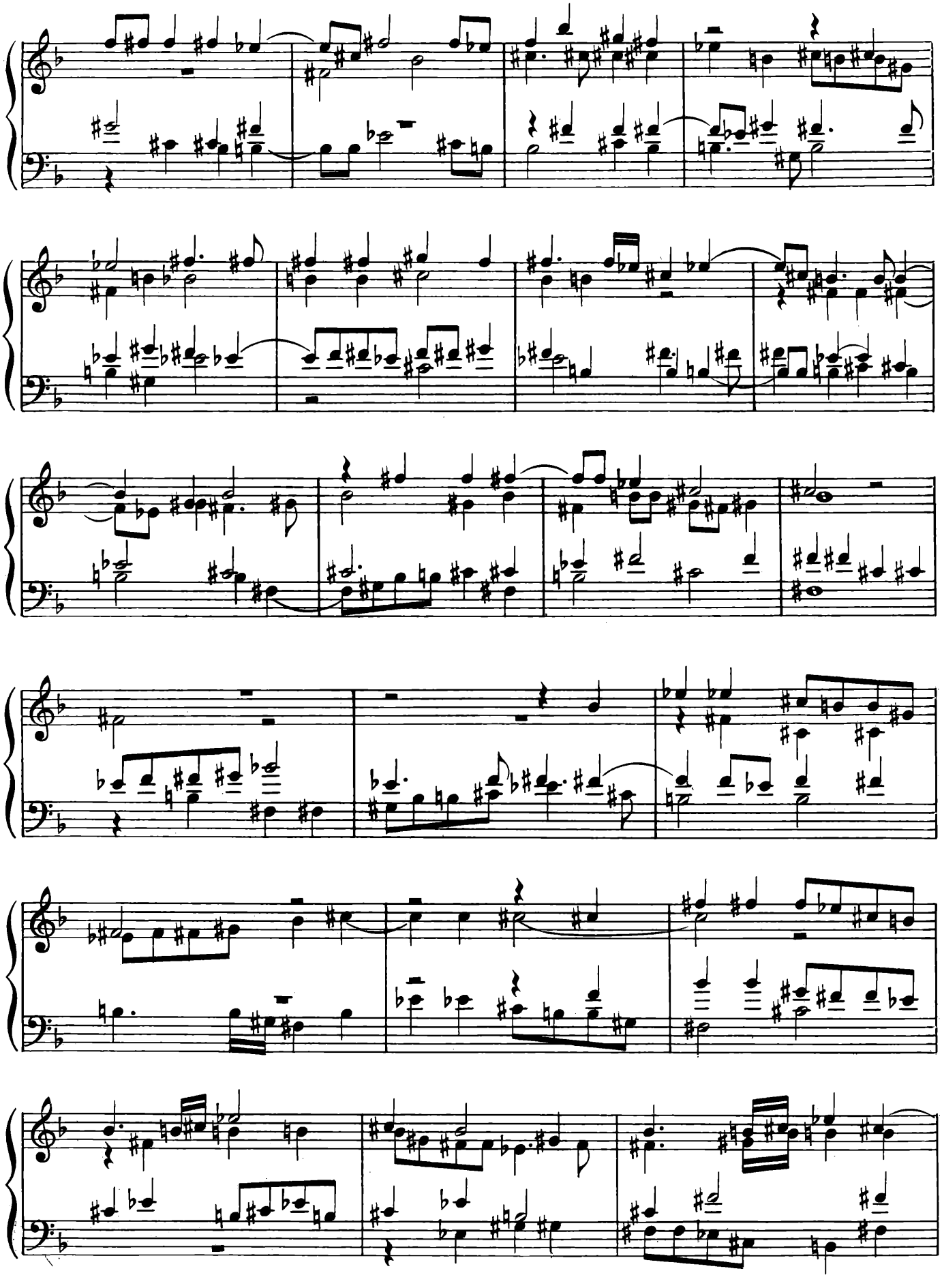
L'istesso [Ricerear], più alto una semidiapente;
s'acorda il Clavicordo
come l'essempio quinto

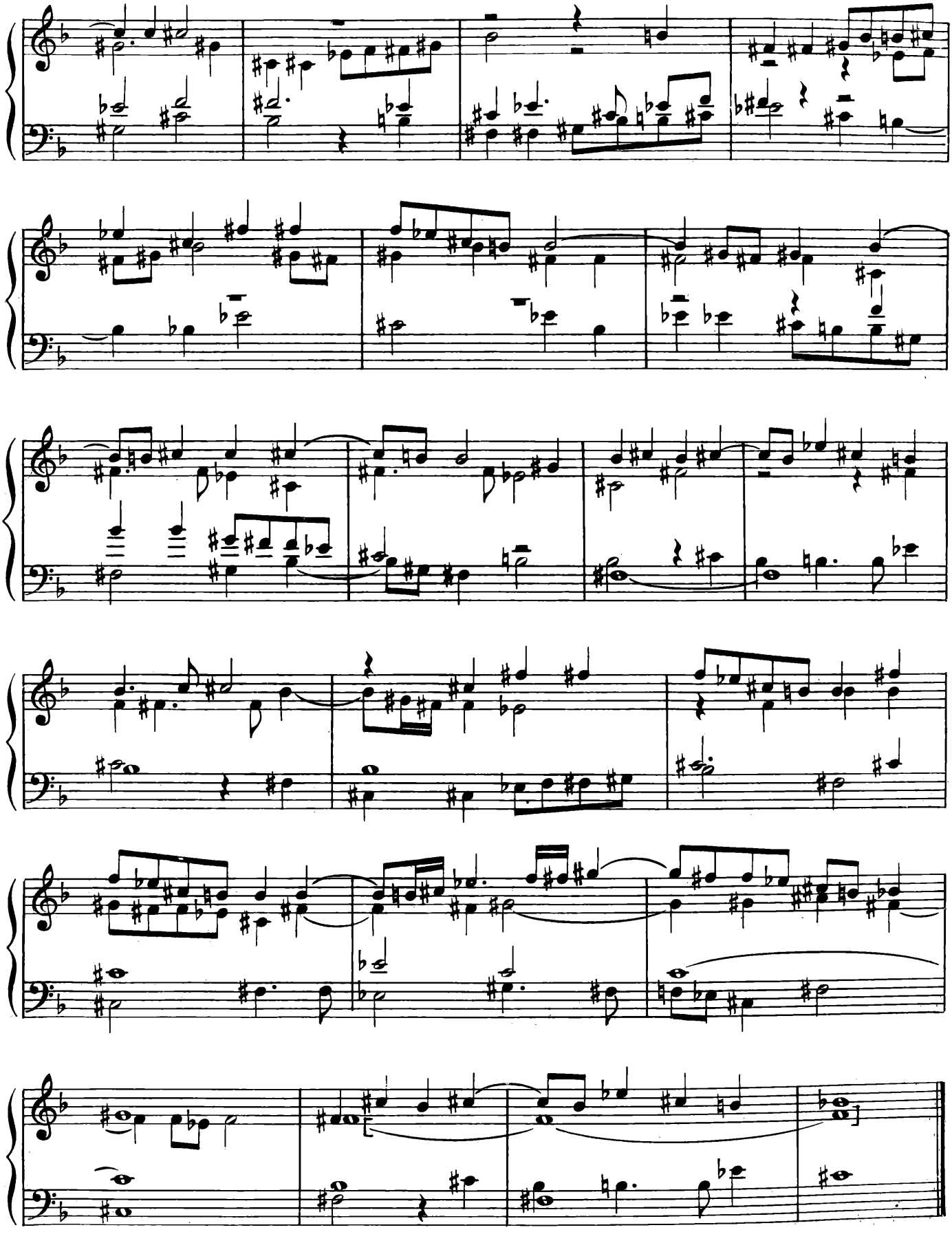


Modern transcription

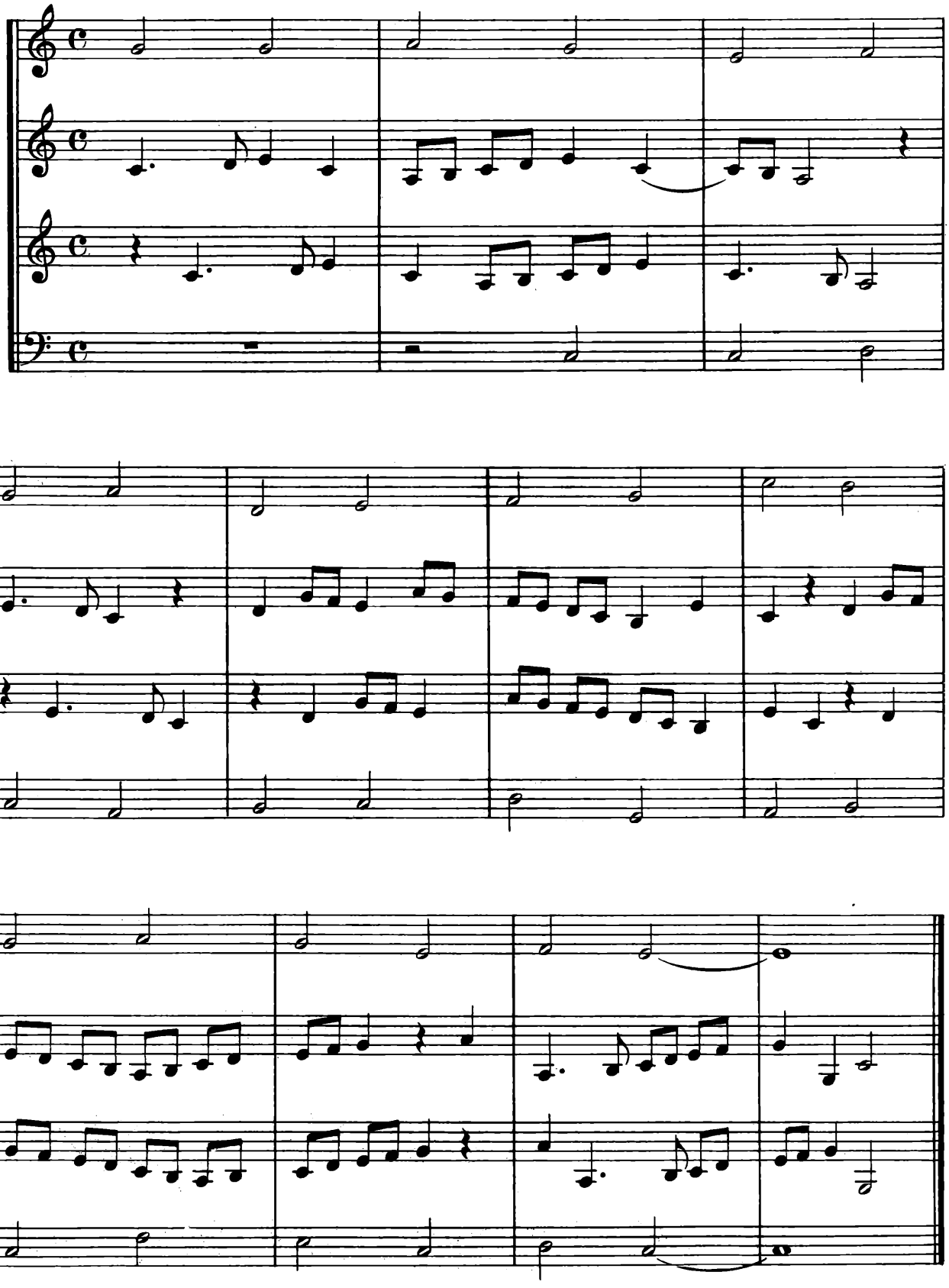


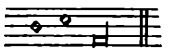
etc.



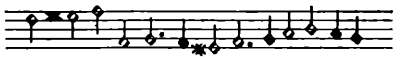


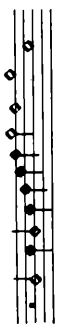
Double canon



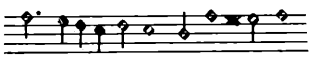


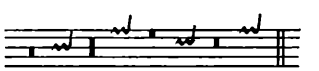
quì nõ si può arriuare
senza fatica.



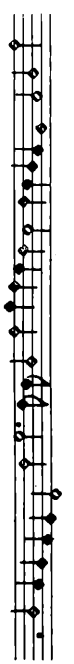


dopo vna breue



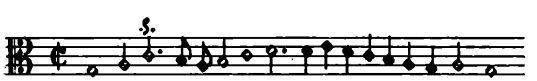


Vna volta m'vnisco, e l'altra nò.
la nò per quinta, & l'altra nò per quarta
graue, aspettando ciò questa carta
Vi guid'e insegna, e poi cantar dopò.



in diapason graue.

Guida.



Dal basso non mi part', & vò di sopra.
sol con perfette ascendo cinque volte,
e'n questo modo vien perfetta l'opra.