

Z. 128-

# FIORI MUSICALI

DI

## DIVERSE COMPOSITIONI

TOCCATE · KIRIE · CANZONI

CAPRICCI, E RECERCARI

IN PARTITVRA A QVATTRO

VTILI PER SONATORI

AVTORE

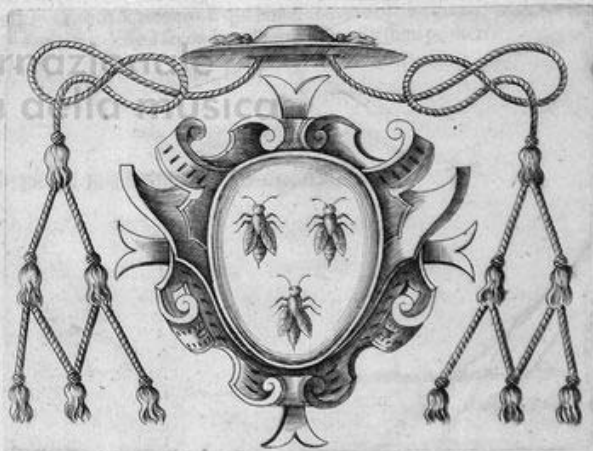
### GIROLAMO FRESCOBALDI

ORGANISTA DI SAN PIETRO

DI ROMA.

OPERA DVODECIMA.

CON PRIVILEGIO.



IN VENETIA,

Appresso Alessandro Vincenti. MDCXXXV.



Incedomi chi può che m' intend' io.

Quinta parte si placet.

Musical score for page 84, consisting of four systems of four staves each. The notation includes various rhythmic values, accidentals, and ornaments, typical of Baroque lute tablature.

Flori Musicali Di Girolamo Frescobaldi

Musical score for page 87, consisting of four systems of four staves each. The second system includes the text "Tocata per le leuazione." and "Tocata. Adagio". The notation includes various rhythmic values, accidentals, and ornaments.

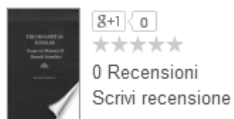
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plication, the *soggetto* is written in triple time against the duple time of the keyboard parts.<sup>62</sup>

The *soggetto* is a condensed version of the one from the 1624 *Capricci*, with its syllables of re fa fa mi la re.<sup>63</sup>

Example 7. Frescobaldi, *Recercar* (*Fiori Musicali*, 1635)



Again, by reversing the r and f one obtains “fe ra ra,” and by performing the same operation for m and l of “mi” and “la,” one produces “li” and “ma.” The *soggetto* then reads as follows:

re fa fa mi la re =  
fe ra ra li ma fe

The following phrase comes into focus: “Ferrara, lì m[i]a fè” (Ferrara, there is my faith). The motto clearly professes the organist’s loyalty to his native city.

Frescobaldi’s cryptic statement, “Intendomi chi può, che m’intend’io,” can perhaps shed further light. He drew the phrase from the second stanza of one of Petrarch’s most obscure canzone, and it supplies an interesting context<sup>64</sup>:

<sup>62</sup>Luigi Ferdinando Tagliavini, in his complete recording of the *Fiori musicali*, performs the ricercar in two versions: first without the *soggetto*, and then with the *soggetto* in the pedal. Recorded on Schwann, AMS 851 (1962). A more recent recording of the *Fiori musicali* by Rinaldo Alessandrini oddly assigns the *soggetto* to a solo violin; Astrée E 8714 (1989).

<sup>63</sup>One should note that the preceding “Recercar dopo il Credo” features a subject based on the same opening syllables (“re fa fa”), but it distorts the melodic profile through use of a technique resembling *inganno*, which is the mutation from one hexachord to another in the middle of a subject so that a different melodic profile results. Thus G is re in the F hexachord, followed by an ascending minor-sixth leap to E-flat, which is fa in the hexachord on B-flat. If one recalls the ascending minor third of the statement of “re fa fa” from Capriccio 11, the statement in the *Fiori ricercar* with the ascending minor sixth could be heard as an *inganno*; one could then be reminded of the original ascending minor third for “re fa fa” in the ricercar with the sung *soggetto* that follows in the *Fiori*.

<sup>64</sup>*Rime*, no. 105. Italian text and translation in *Petrarch’s Lyric Poems*, trans. and ed. Robert M. Durling (Cambridge, MA, 1976), 208–9. Cited by Hammond, “New Biographical Information,” 26.