

CAPRICCIO

Capriccio di obbligo di cantare la quinta parte senza toccarla sempre di obbligo del soggetto scritto si placet

In diesem Capriccio kann nach Belieben eine fünfte obligate Stimme nach dem angegebenen Thema gesungen und nicht gespielt werden.

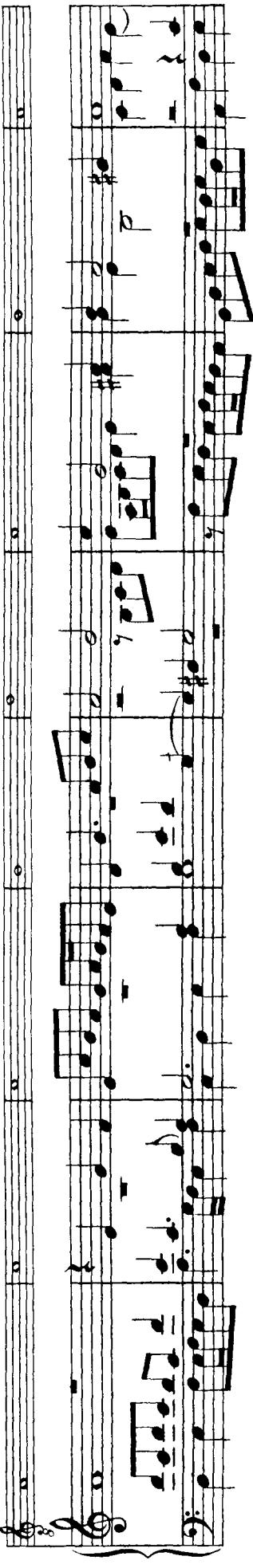
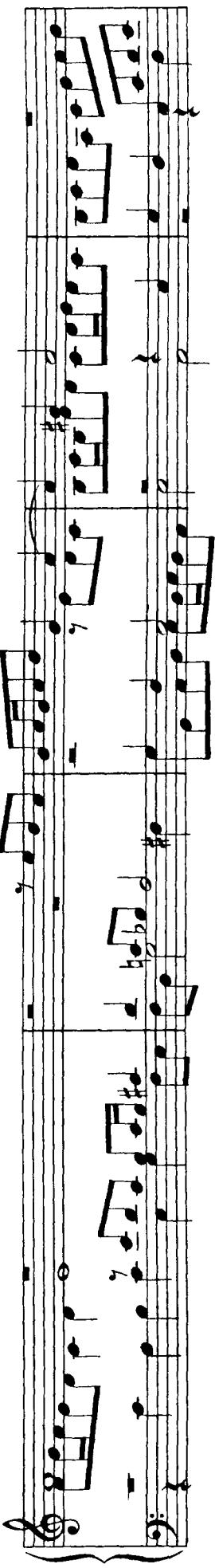
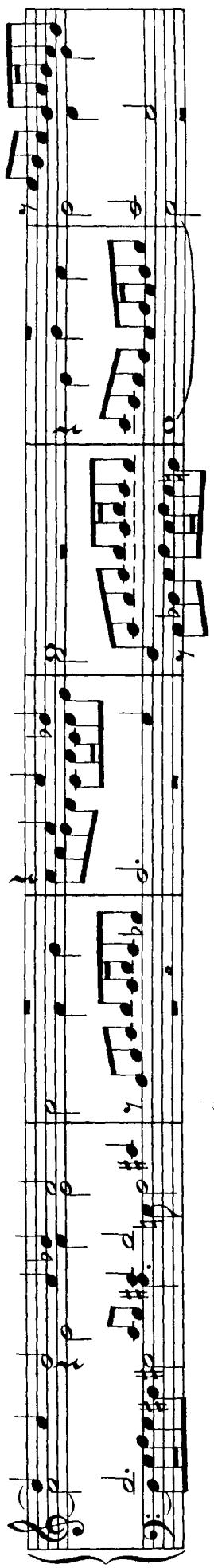
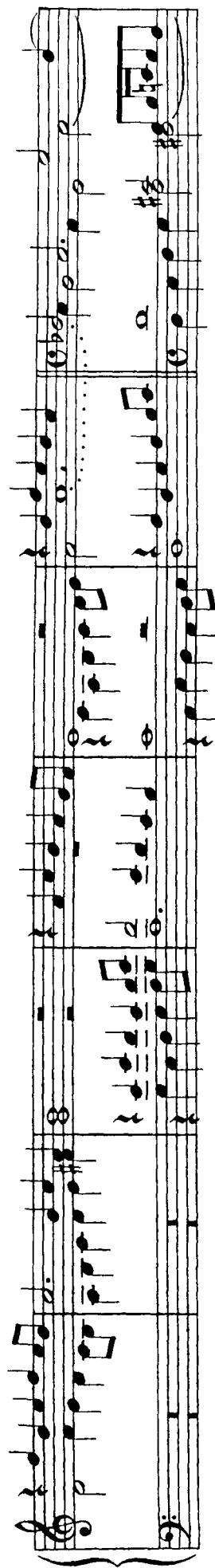
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*¹⁾ Die Einsätze der 5 Stimme sind von Frescobaldi absichtlich nicht näher bestimmt, stellen also ein musikalisches Rätsel dar! In kleinerem Stich: Die Lösung des Herausgebers.



71

Musical score page 71. The score consists of two staves. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). The music is in common time. The top staff features a variety of note heads, including solid black dots, open circles, and open squares. The bottom staff has a steady pattern of quarter notes. Measure 71 concludes with a half note on the top staff followed by a repeat sign.

78

Musical score page 78. The score consists of two staves. The top staff is in G major (G clef) and the bottom staff is in C major (C clef). The music is in common time. The top staff shows a mix of eighth and sixteenth-note patterns. The bottom staff has a steady eighth-note pulse. A dynamic marking "p" (piano) is present at the beginning of the measure.

p

Musical score page p. The score consists of two staves. The top staff is in G major (G clef) and the bottom staff is in C major (C clef). The music is in common time. The top staff features eighth-note patterns. The bottom staff has a steady eighth-note pulse. The page is labeled with a lowercase 'p' above the staff.

p6

Musical score page p6. The score consists of two staves. The top staff is in G major (G clef) and the bottom staff is in C major (C clef). The music is in common time. The top staff shows a mix of eighth and sixteenth-note patterns. The bottom staff has a steady eighth-note pulse. Measure 6 concludes with a repeat sign and a key signature change to G major (3 sharps).

* Einsatz der 5. Stimme fraglich.

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113

A handwritten musical score for four voices (SATB) on five-line staves. The key signature is G major (one sharp). The vocal parts are labeled I, II, III, and IV from left to right. The music consists of measures of various lengths, mostly eighth and sixteenth notes, with rests and dynamic markings like forte (f), piano (p), and sforzando (sf).

131

A handwritten musical score for four voices (SATB) on five-line staves. The key signature is G major (one sharp). The vocal parts are labeled I, II, III, and IV from left to right. The music includes measures with eighth and sixteenth notes, rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf).

137

A handwritten musical score for four voices (SATB) on five-line staves. The key signature is G major (one sharp). The vocal parts are labeled I, II, III, and IV from left to right. The music features measures with eighth and sixteenth notes, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf).

142

A handwritten musical score for four voices (SATB) on five-line staves. The key signature is G major (one sharp). The vocal parts are labeled I, II, III, and IV from left to right. The music includes measures with eighth and sixteenth notes, rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf).

CAPRICCIO SOPRA IL CUCHO

(Ugane tima (CEKM) II, p. 5.)

A handwritten musical score for piano, consisting of five staves of music. The music is written in common time (indicated by 'C') and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The fifth staff uses a soprano clef. The score is divided into measures by vertical bar lines. The music features a single melodic line with various note heads, stems, and rests. Some notes have dots above them, indicating they are sustained. The key signature changes throughout the piece, indicated by sharps and flats placed near the beginning of each measure. The handwriting is clear and legible.

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Musical score page 18, system 1. The score consists of five staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The fourth and fifth staves are identical and use a bass clef. The music includes various note heads (solid black, open circles, and diamonds), rests, and dynamic markings like $\text{f}.$ and $\text{ff}.$

Musical score page 18, system 2. The score consists of five staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The fourth and fifth staves are identical and use a bass clef. The music includes various note heads (solid black, open circles, and diamonds), rests, and dynamic markings like $\text{f}.$ and $\text{ff}.$

Musical score page 18, system 3. The score consists of five staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The fourth and fifth staves are identical and use a bass clef. The music includes various note heads (solid black, open circles, and diamonds), rests, and dynamic markings like $\text{f}.$ and $\text{ff}.$ A small bracket labeled 'A' is located above the fourth staff.

Musical score page 18, system 4. The score consists of five staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The fourth and fifth staves are identical and use a bass clef. The music includes various note heads (solid black, open circles, and diamonds), rests, and dynamic markings like $\text{f}.$ and $\text{ff}.$

Musical score page 18, system 5. The score consists of five staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The fourth and fifth staves are identical and use a bass clef. The music includes various note heads (solid black, open circles, and diamonds), rests, and dynamic markings like $\text{f}.$ and $\text{ff}.$

A page of musical notation for two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of five measures. Measure 1: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G), (B, D), (C, E). Bass staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Measure 2: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Bass staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Measure 3: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Bass staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Measure 4: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Bass staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Measure 5: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A). Bass staff has eighth-note pairs (D, F#), (G, B), (A, C#), (E, G), (F#, A).

Handwritten musical score for five voices. The score consists of five systems, each with five staves. The vocal parts are labeled I through V from top to bottom. The music is written in common time. Measures 1-4 show a melodic line moving primarily in eighth-note steps. Measure 5 begins with a half note followed by eighth-note steps. Measure 6 features a descending eighth-note scale. Measures 7-8 show a return to eighth-note steps. Measure 9 concludes with a half note followed by eighth-note steps.

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