

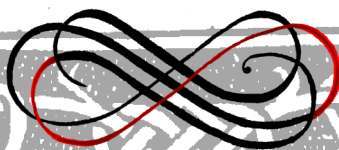
Frescobaldi

Canzona settima
detta la Superba.

Basso Solo, F8.08a

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Canzona settima detta la Superba.

Basso Solo

aus: Il primo libro delle canzoni, gedruckt in Rom 1628 bei P. Masotti.

F 8.08a

Girolamo Frescobaldi (1583 - 1643)

Basso Solo

Basso Generale

5

10

15

20

25

30

35

40

Measures 40-43: Treble clef, 7/8 time signature. Measure 40 starts with a circled '40'. The melody consists of eighth and sixteenth notes. Measure 41 has a key signature change to one sharp (F#). Measure 42 has a time signature change to 3/8. Measure 43 ends with a double bar line. Bass clef accompaniment consists of quarter and eighth notes.

45

Measures 44-47: Treble clef, 3/8 time signature. Measure 44 starts with a circled '45'. The melody continues with eighth and sixteenth notes. Measure 45 has a key signature change to two sharps (F#, C#). Measure 46 has a time signature change to 7/8. Measure 47 ends with a double bar line. Bass clef accompaniment consists of quarter and eighth notes.

50

Measures 48-51: Treble clef, 7/8 time signature. Measure 48 starts with a circled '50'. The melody continues with eighth and sixteenth notes. Measure 49 has a key signature change to one sharp (F#). Measure 50 has a time signature change to 3/8. Measure 51 ends with a double bar line. Bass clef accompaniment consists of quarter and eighth notes.

55

Measures 52-55: Treble clef, 6/4 time signature. Measure 52 starts with a circled '55'. The melody consists of quarter notes. Measure 53 has a key signature change to two sharps (F#, C#). Measure 54 has a time signature change to 6/8. Measure 55 ends with a double bar line. Bass clef accompaniment consists of quarter and eighth notes.

60

Measures 56-59: Treble clef, 6/8 time signature. Measure 56 starts with a circled '60'. The melody consists of quarter notes. Measure 57 has a key signature change to one sharp (F#). Measure 58 has a time signature change to 6/4. Measure 59 ends with a double bar line. Bass clef accompaniment consists of quarter and eighth notes.

65

Measures 60-63: Treble clef, 6/4 time signature. Measure 60 starts with a circled '65'. The melody consists of quarter notes. Measure 61 has a key signature change to two sharps (F#, C#). Measure 62 has a time signature change to 6/8. Measure 63 ends with a double bar line. Bass clef accompaniment consists of quarter and eighth notes.

70

Measures 64-67: Treble clef, 6/8 time signature. Measure 64 starts with a circled '70'. The melody consists of quarter notes. Measure 65 has a key signature change to one sharp (F#). Measure 66 has a time signature change to 6/4. Measure 67 ends with a double bar line. Bass clef accompaniment consists of quarter and eighth notes.

The musical score for F 8.08a is presented in five systems. Each system consists of two staves: the upper staff for the Bass Solo and the lower staff for the Bass Continuo. The music is in C major and common time. Measure numbers 75, 80, 85, and 90 are circled above the upper staff. The score concludes with a double bar line and repeat dots.

ANMERKUNGEN:

Die Canzona settima detta la Superba, Basso Solo (F 8.08a), gedruckt 1628 in Rom bei P. Masotti, hat ein Pendant: die Canzon Quarta, Basso Solo (F 8.08b), gedruckt 1628 ebenfalls in Rom, aber bei B. Robletti.

Die Canzona settima detta la Superba liegt als Erstdruck in Partiturform vor. Die Taktstriche habe ich der Vorlage der Basso Solostimme entnommen. Zusätze von mir sind in Klammern ausgegeben. Auffallend ist ferner, dass die Basso Continuo-Stimme in diesem Erstdruck keinerlei Generalbasszeichen aufweist.

Die jeweiligen Erstdrucke findet man im Internet. Eine weitere interessante Seite für Informationen zu Werken von G. Frescobaldi ist die Seite <http://frescobaldi.music.duke.edu/home.php?link=Home>.

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Engraved at 2021-08-13 with LilyPond 2.22.0 (<http://lilypond.org/>)

Canzona settima detta la Superba.

Basso Solo

aus: Il primo libro delle canzoni, gedruckt in Rom 1628 bei P. Masotti.

F 8.08a

Girolamo Frescobaldi (1583 - 1643)

Basso Solo

Basso Generale

5 10 15 20 25

30 35

Musical notation for measures 30-35. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The bass line (left) contains a sequence of eighth and sixteenth notes, with a circled measure number '30' above the first measure and '35' above the sixth measure. The treble line (right) is mostly empty, with a few notes appearing in the lower register.

40

Musical notation for measures 36-40. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The bass line (left) features a more complex rhythmic pattern with eighth and sixteenth notes, including a circled measure number '40' above the fifth measure. The treble line (right) contains a few notes in the lower register.

Musical notation for measures 41-44. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The bass line (left) continues with eighth and sixteenth notes. The treble line (right) contains a few notes in the lower register.

45

Musical notation for measures 45-49. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The bass line (left) features a complex rhythmic pattern with eighth and sixteenth notes, including a circled measure number '45' above the first measure. The treble line (right) contains a few notes in the lower register.

50

Musical notation for measures 50-54. The system consists of a grand staff with a bass clef on the left and a treble clef on the right. The bass line (left) features a complex rhythmic pattern with eighth and sixteenth notes, including a circled measure number '50' above the first measure. The treble line (right) contains a few notes in the lower register. The system concludes with a double bar line and a 6/4 time signature.

55

60 65

70

75

ANMERKUNGEN:

Die Canzona settima detta la Superba, Basso Solo (F 8.08a), gedruckt 1628 in Rom bei P. Masotti, hat ein Pendant: die Canzon Quarta, Basso Solo (F 8.08b), gedruckt 1628 ebenfalls in Rom bei Gio. B. Robletti.

Die Canzona settima detta la Superba liegt als Erstdruck in Partiturform vor. Zusätze von mir sind in Klammern ausgegeben. Auffallend ist ferner, dass die Basso Continuo-Stimme in diesem Erstdruck keine Generalbasszeichen aufweist. Ebenfalls fehlen Tempobezeichnungen.

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Canzona settima detta la Superba.

Basso Solo

aus: Il primo libro delle canzoni, gedruckt in Rom 1628 bei P. Masotti.

F 8.08a

Girolamo Frescobaldi (1583 - 1643)

Basso Solo

3

5

10

15

20

25

30

35

40

45

50

3

6/4

(55)

(60)

(70)

(75)

(80)

(85)

(90)

ANMERKUNGEN:

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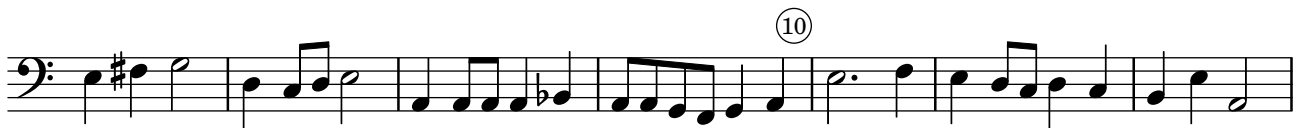
Canzona settima detta la Superba.

Basso Solo

aus: Il primo libro delle canzoni, gedruckt in Rom 1628 bei P. Masotti.

F 8.08a

Girolamo Frescobaldi (1583 - 1643)



55 60

65 70

75 80

85 90

ANMERKUNGEN:

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Frescobaldis Canzonen Basso Solo.

F - Nummer	Titel	Besetzung	Quelle
8.06a	Canzona 5 detta La Tromboncina	B, BC	Masotti, 1628
8.06b	Canzona 1	B, BC	Robletti, 1628
8.06c	Canzon 1	B, BC	Vincenti, 1634
8.07a	Canzona 6 detta l'Altera	B, BC	Masotti, 1628
8.07b	Canzon 3	B, BC	Robletti, 1628
8.07c	Canzon 2	B, BC	Vincenti, 1634
8.08a	Canzona 7 detta La Superba	B, BC	Masotti, 1628
8.08b	Canzon 4	B, BC	Robletti, 1628
8.09a	Canzona 8 detta l'Ambitiosa	B, BC	Masotti, 1628
8.09b	Canzon 2	B, BC	Robletti, 1628
8.09c	Canzon 3	B, BC	Vincenti, 1634