

Recercar su Sancta Maria

Con obbligo di cantar la quinta parte senza toccarla

Girolamo Frescobaldi

Ferrara 1583 - Roma 1644

Trascrizione di Giovanni Vianini - Milano

Il testo da cantare: Sancta Maria - ora pro nobis, è una giusta proposta, nell'originale, Frescobaldi, indica di - cantare la quinta parte senza " Toccarla " - ovvero senza suonarla, quindi cantare solo le note; il Maestro Gianfranco Spinelli di Milano (circa anno 1960) ha utilizzato il testo: Sancta Maria... che noi condividiamo e Vi proponiamo. Indubbiamente, però, sarà più semplice cantare la parte sulla vocale - A chiusa- che tende alla O.

Canto o strumento

San - cta Ma - ri -

Organo

Detailed description: This system contains the first two staves of the musical score. The top staff is labeled 'Canto o strumento' and shows a vocal line with a treble clef and a common time signature. The bottom staff is labeled 'Organo' and is divided into two parts: a right-hand part with a treble clef and a left-hand part with a bass clef. The organ part features a complex, rhythmic accompaniment. The lyrics 'San - cta Ma - ri -' are written below the vocal line.

Canto

a - - - - - O - ra pro

Organo

Detailed description: This system contains the next two staves. The top staff is labeled 'Canto' and shows a vocal line with a treble clef and a common time signature. The bottom staff is labeled 'Organo' and is divided into two parts: a right-hand part with a treble clef and a left-hand part with a bass clef. The organ part continues the complex accompaniment. The lyrics 'a - - - - - O - ra pro' are written below the vocal line.

Canto

no - bis San - cta Ma - ri - a

Organo

Detailed description: This system contains the final two staves. The top staff is labeled 'Canto' and shows a vocal line with a treble clef and a common time signature. The bottom staff is labeled 'Organo' and is divided into two parts: a right-hand part with a treble clef and a left-hand part with a bass clef. The organ part continues the complex accompaniment. The lyrics 'no - bis San - cta Ma - ri - a' are written below the vocal line.

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2
22

Canto

O - ra pro no - bis

Detailed description: This block shows the vocal line for measures 22 through 28. The melody begins with a whole rest, followed by a half note G4, a quarter note F4, a quarter note E4, a half note D4, and a whole rest. The lyrics "O - ra pro no - bis" are aligned with these notes.

Organo

(Rallenta)

Detailed description: This block shows the organ accompaniment for measures 22 through 28. The right hand features a flowing sixteenth-note pattern, while the left hand provides a steady bass line with chords. A tempo marking "(Rallenta)" is placed above the staff.

29

Canto

San - cta Ma - ri - a

Detailed description: This block shows the vocal line for measures 29 through 35. The melody consists of a half note G4, a quarter note F4, a quarter note E4, a half note D4, and a whole rest. The lyrics "San - cta Ma - ri - a" are aligned with these notes.

Organo

Detailed description: This block shows the organ accompaniment for measures 29 through 35. The right hand continues with a sixteenth-note pattern, and the left hand maintains a rhythmic bass line.

36

Canto

O - ra pro no - bis San - cta Ma - ri -

Detailed description: This block shows the vocal line for measures 36 through 42. The melody begins with a whole rest, followed by a half note G4, a quarter note F4, a quarter note E4, a half note D4, and a whole rest. The lyrics "O - ra pro no - bis San - cta Ma - ri -" are aligned with these notes.

Organo

Detailed description: This block shows the organ accompaniment for measures 36 through 42. The right hand features a sixteenth-note pattern, and the left hand provides a steady bass line.

43

Canto

a.

Organo

50

Canto

O - - ra pro no - bis.

Organo

54

Canto

Organo

Rallenta

Riproduzione libera - ma citare la fonte:

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