ITALIENISCHE DIMINUTIONSLEHREN

ITALIAN DIMINUTION TUTORS

2

Antonio Brunelli

um 1575 – ca. 1627

VARII ESERCITII

1614

Herausgegeben von / Edited by

RICHARD ERIG

Musik Hug
Verlage

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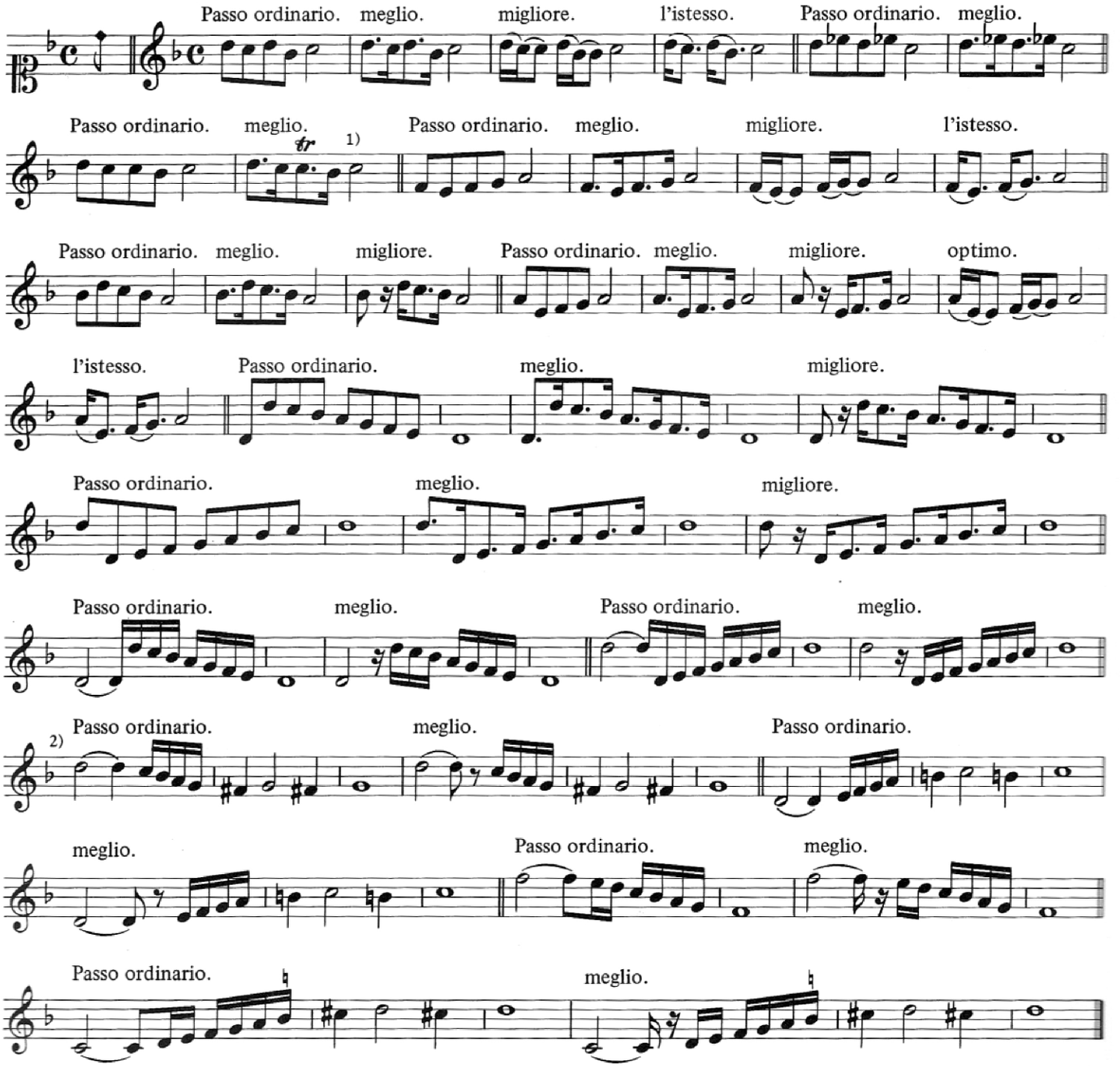
VARII ESERCITII, 1614

Antonio Brunelli

Vari esempii di Crome, e Semicrome ne' quali si vede Che cantando ordinariamente non ten-/dono vaghezza però trovandosi detti passi tanto in questi esercitii, quanto in altre Compo/sitioni, bisognerà cantarle nelli sotto scritti modi, come qui si vede.

„[Es folgen] verschiedene Beispiele der Achtel und Sechzehntel, in denen zu sehen ist, daß sie – gewöhnlich gesungen – keine Anmutigkeit gewähren; allein, man findet solche ‚passi' (gemeint ist jeweils der ‚Passo ordinario') sowohl in diesen Übungen als auch in anderen Kompositionen: sie sollen in der unten notierten Weise gesungen werden, wie man hier sieht (vgl. ‚meglio', ‚migliore' und ‚optimo')."



1) „trillo" (Tonwiederholung).

2) Nach Caccini (Le nuove musiche, 1602 – einige Beispiele hat Brunelli von dort übernommen) kann die erste Note decrescendo, die folgenden (bei ihm immer absteigenden) Noten mit einer „exclamatio" gesungen werden.

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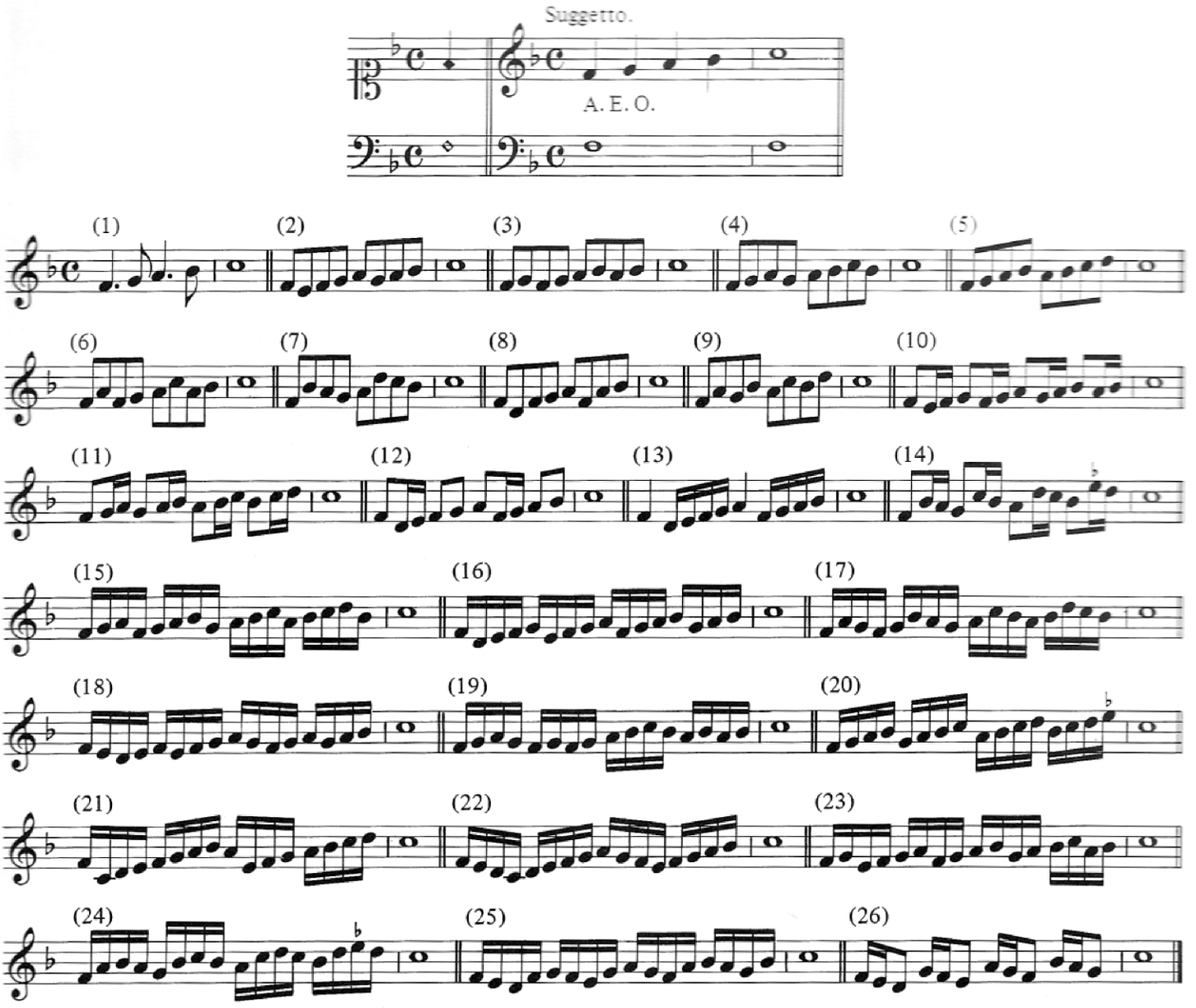
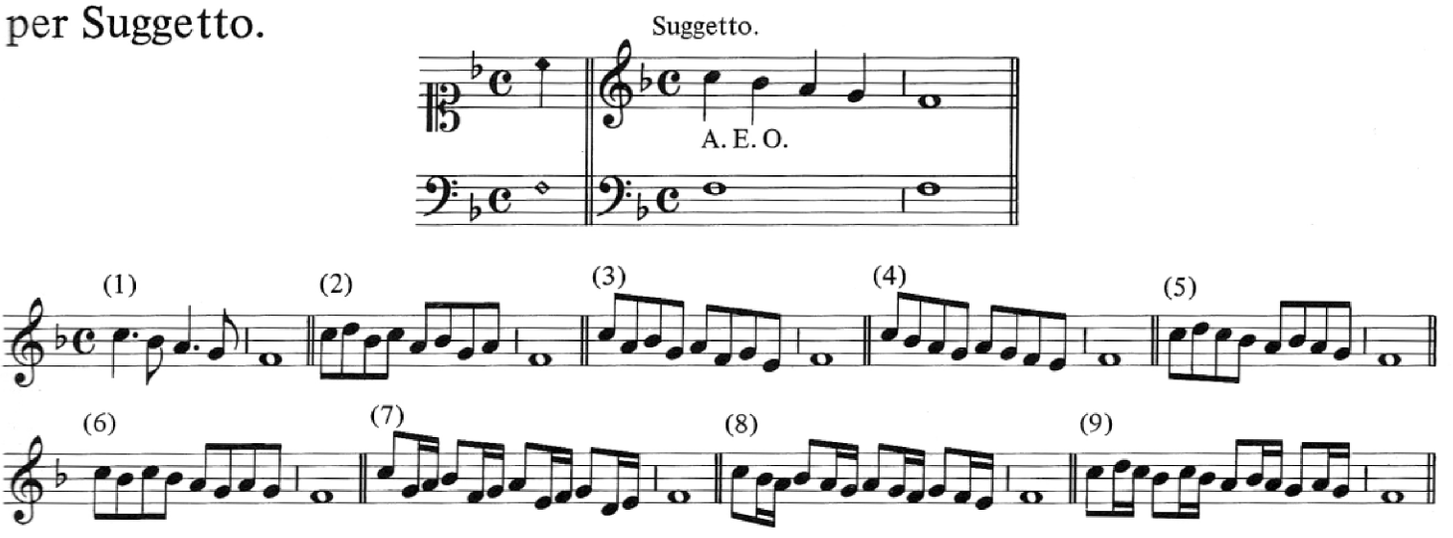
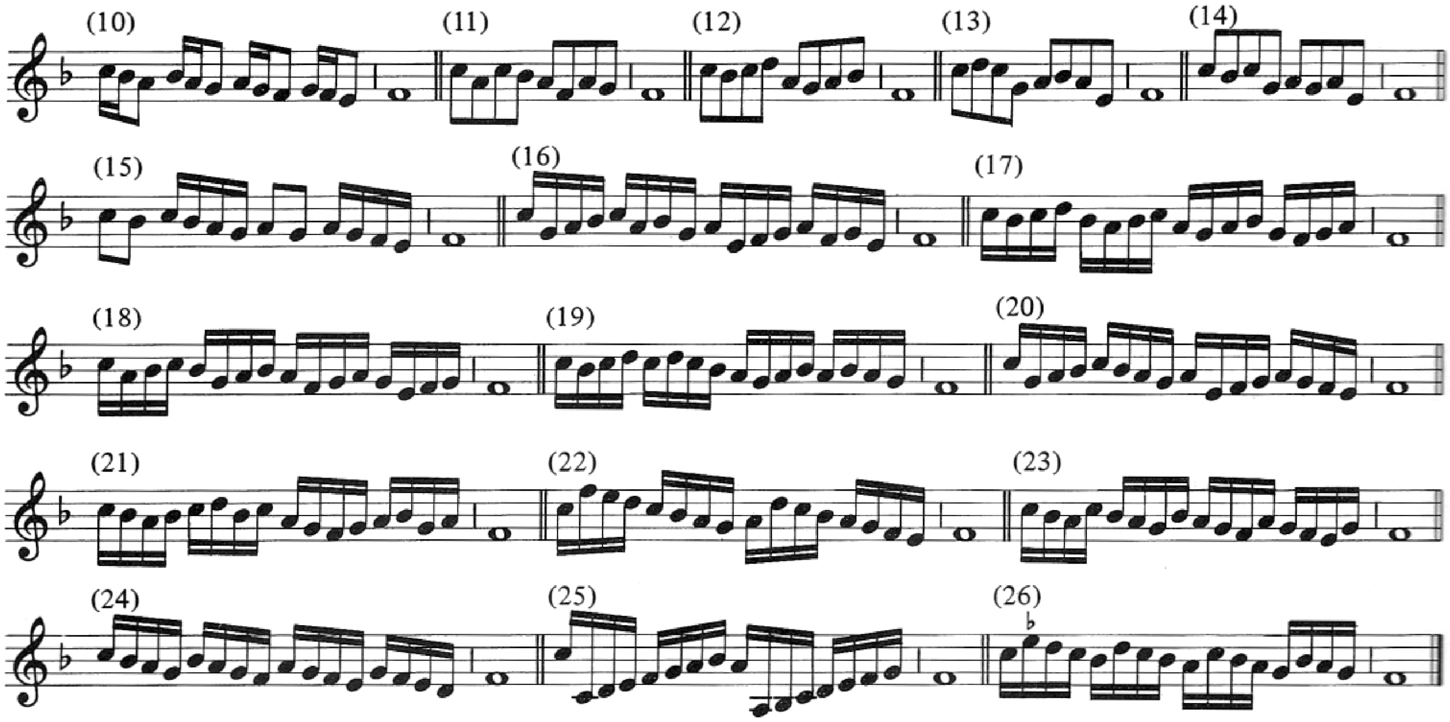
PRIMI esercitii per una voce Sola sopra, ut, re, mi, fa, sol, per suggetto.



Fine de Primi Esercizi.

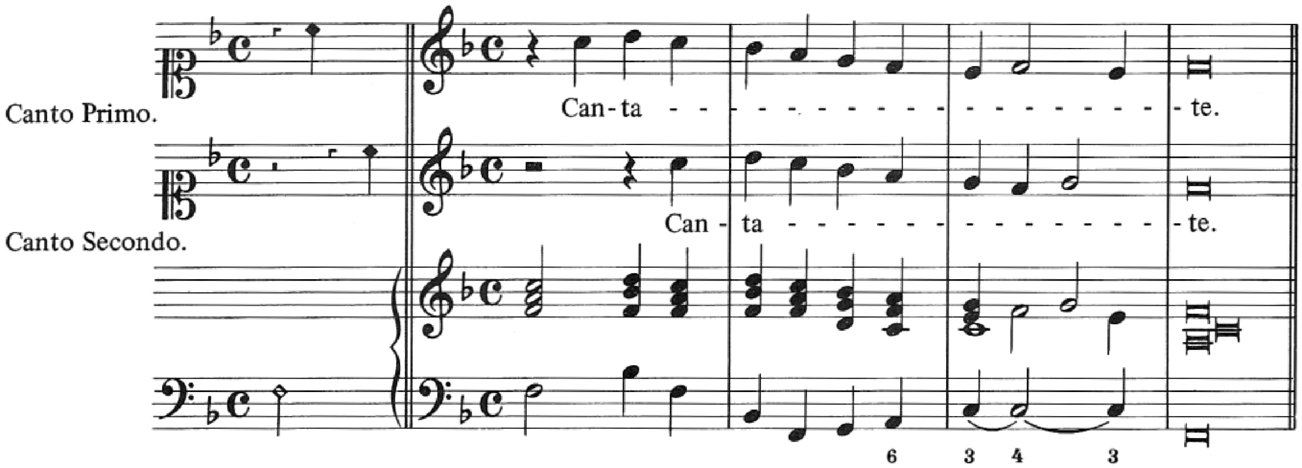
SECONDI Esercizii per una voce Sola Sopra Sol, fa, mi, re, ut, per Suggetto.





Fine De Secondi Esercizi.

TERZI Esercitii per dua voci sopra il sottoschritto suggetto.



Primo Modo.

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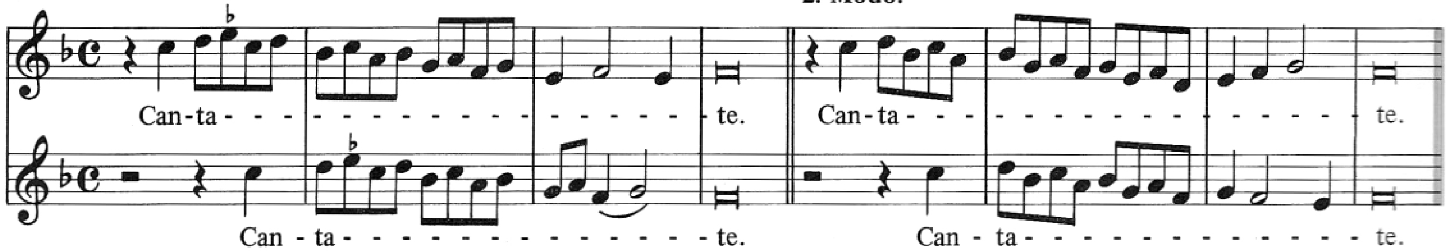

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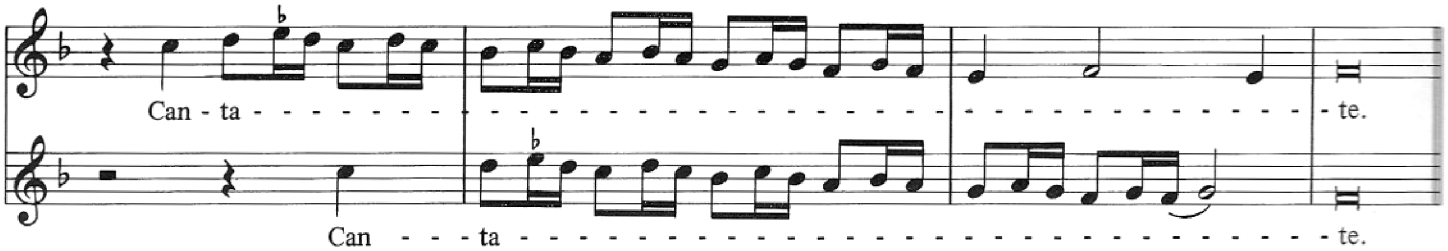

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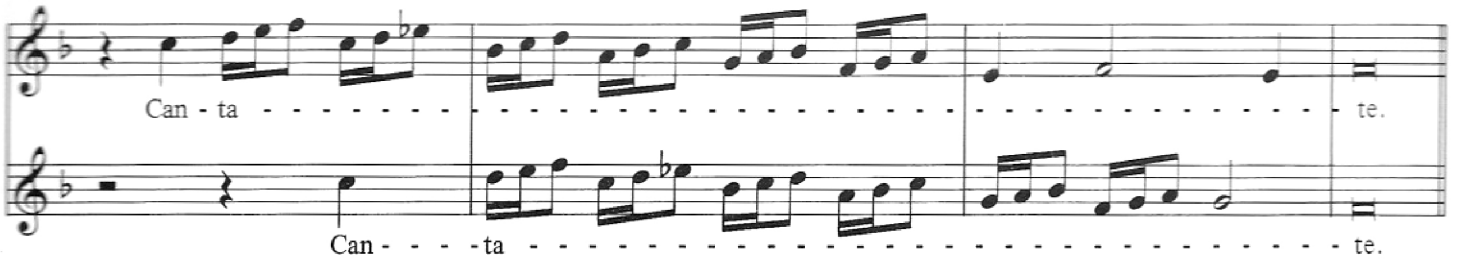

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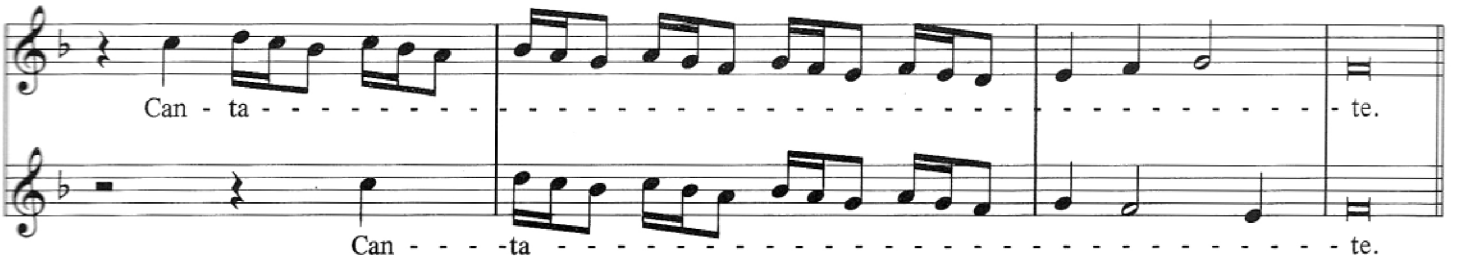

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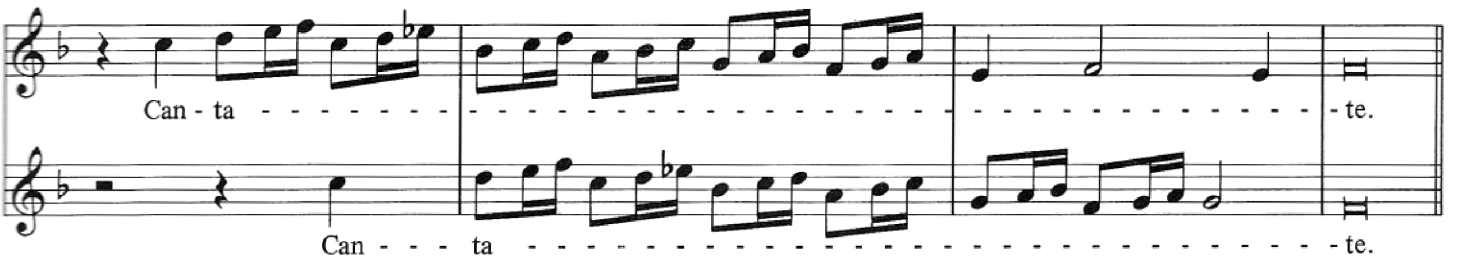

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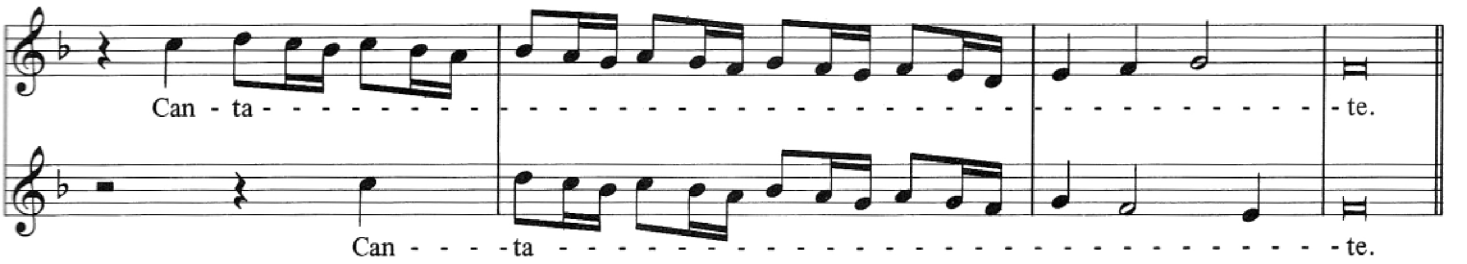

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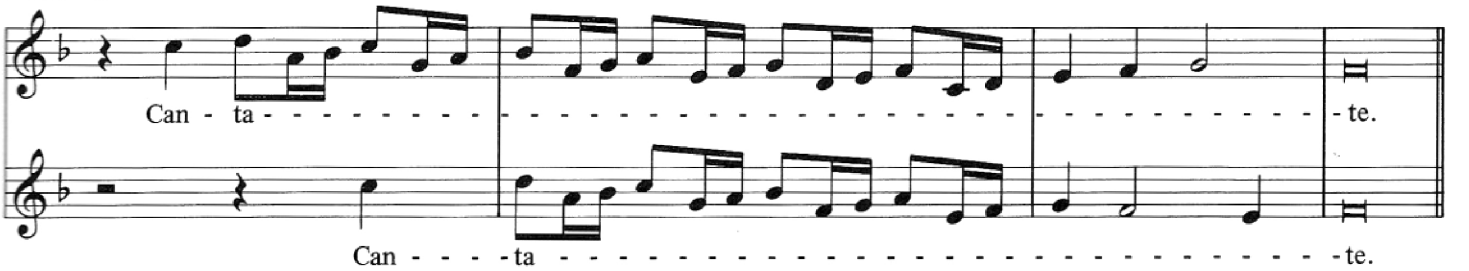

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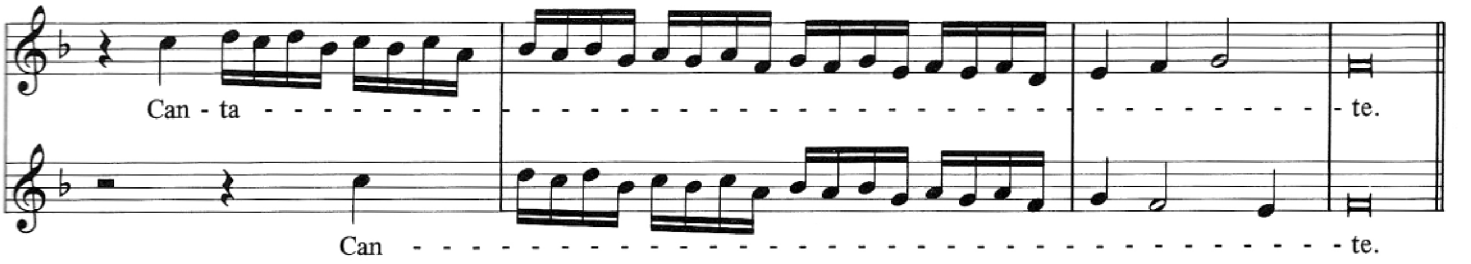

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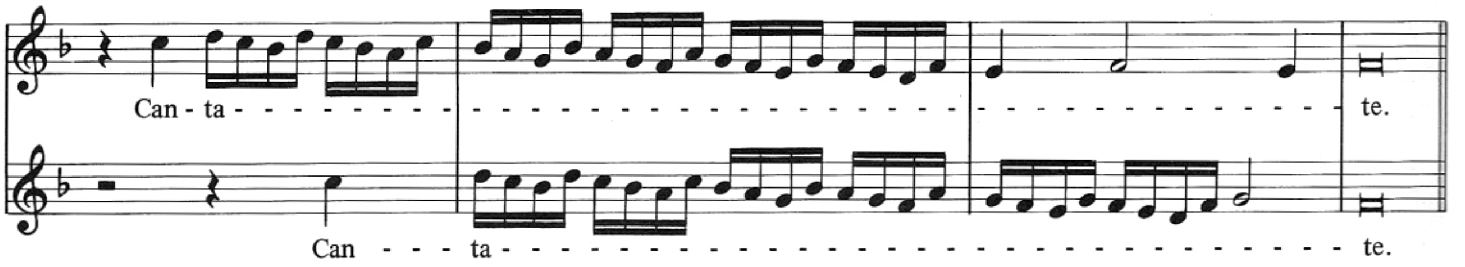

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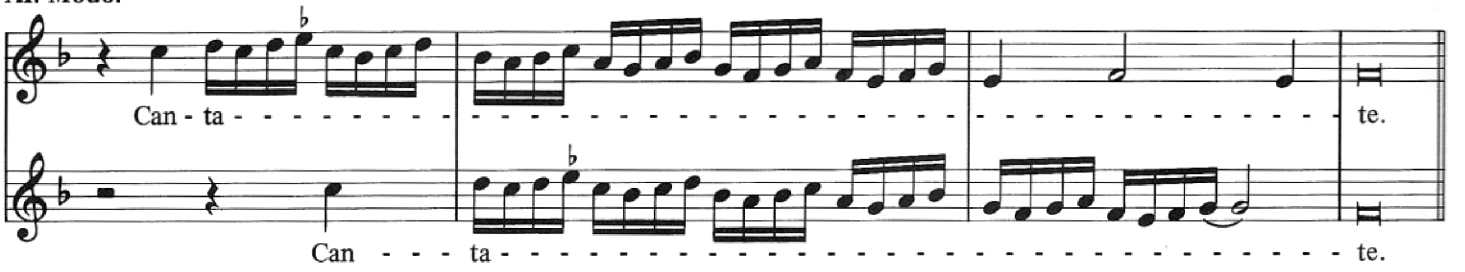

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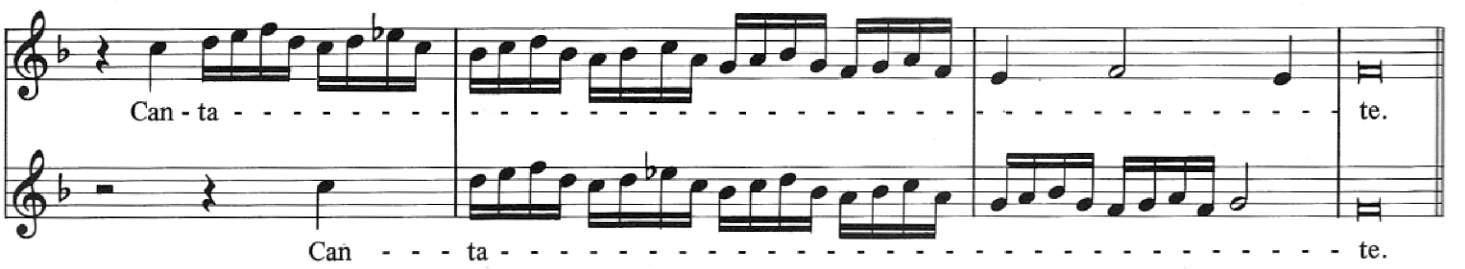

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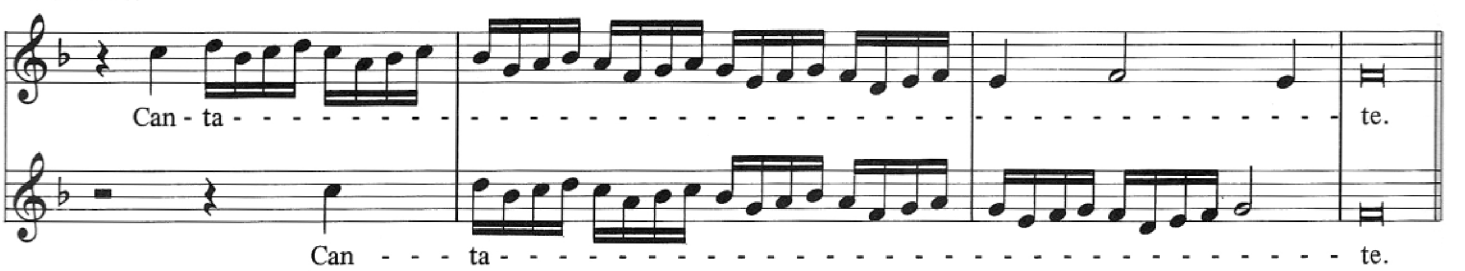

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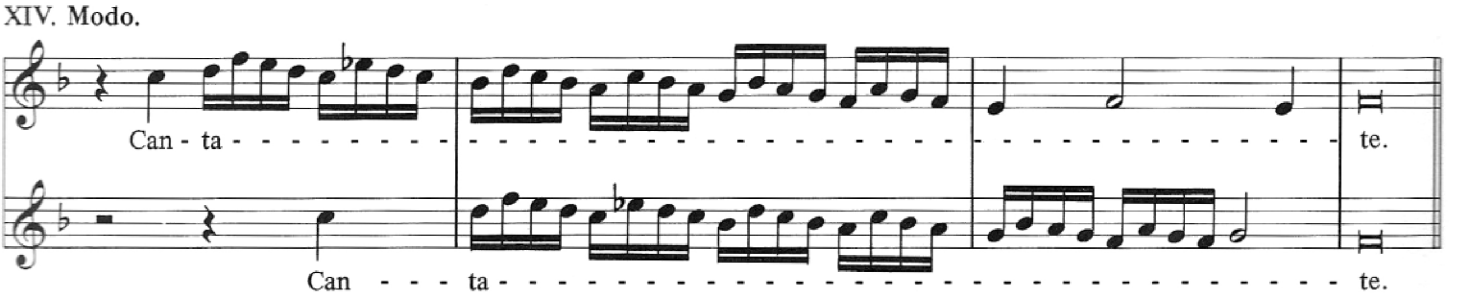

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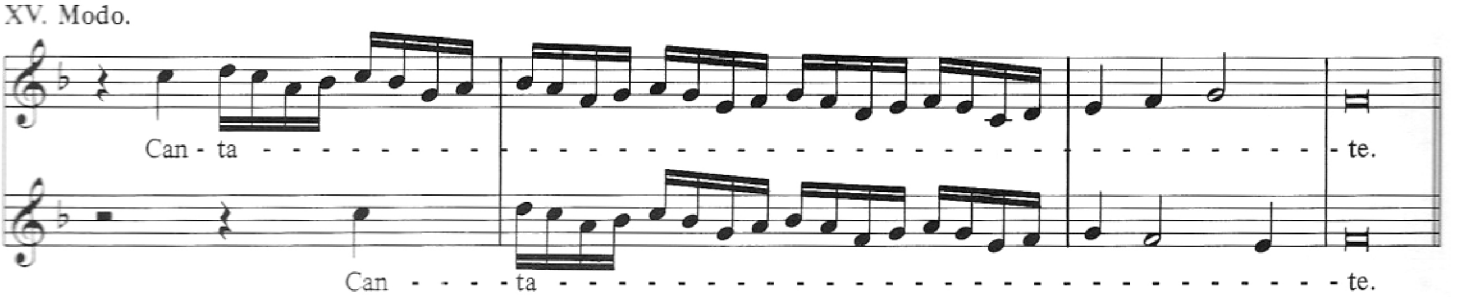

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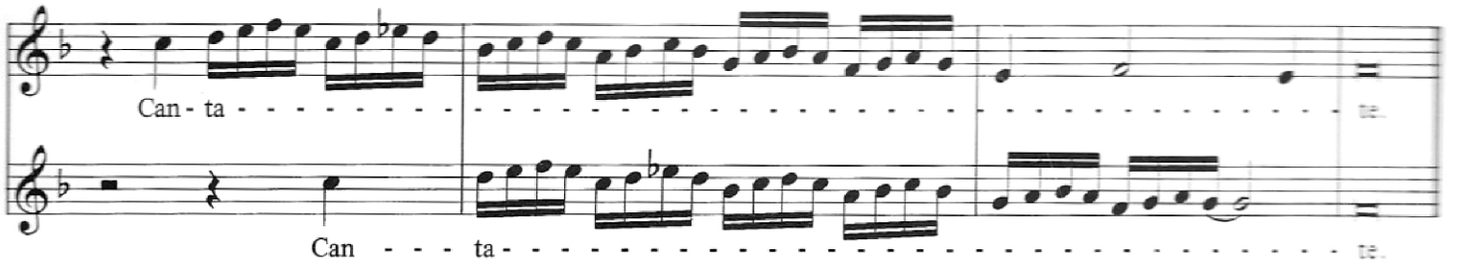

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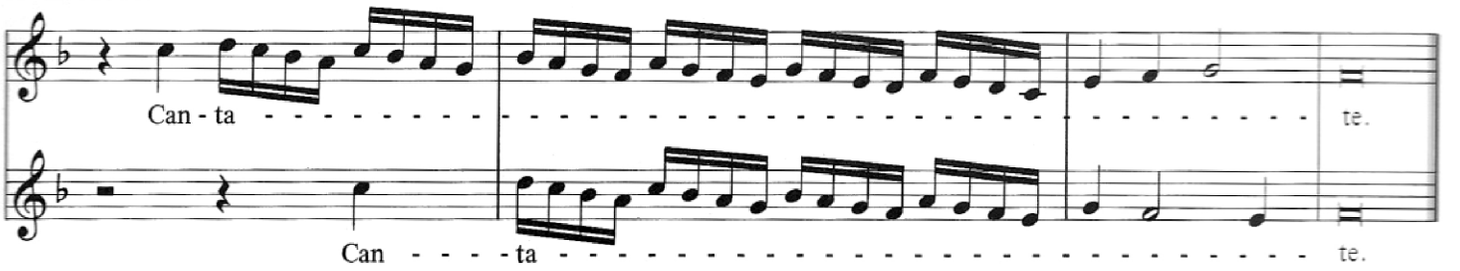

FINE DE TERZI ESERCITII.

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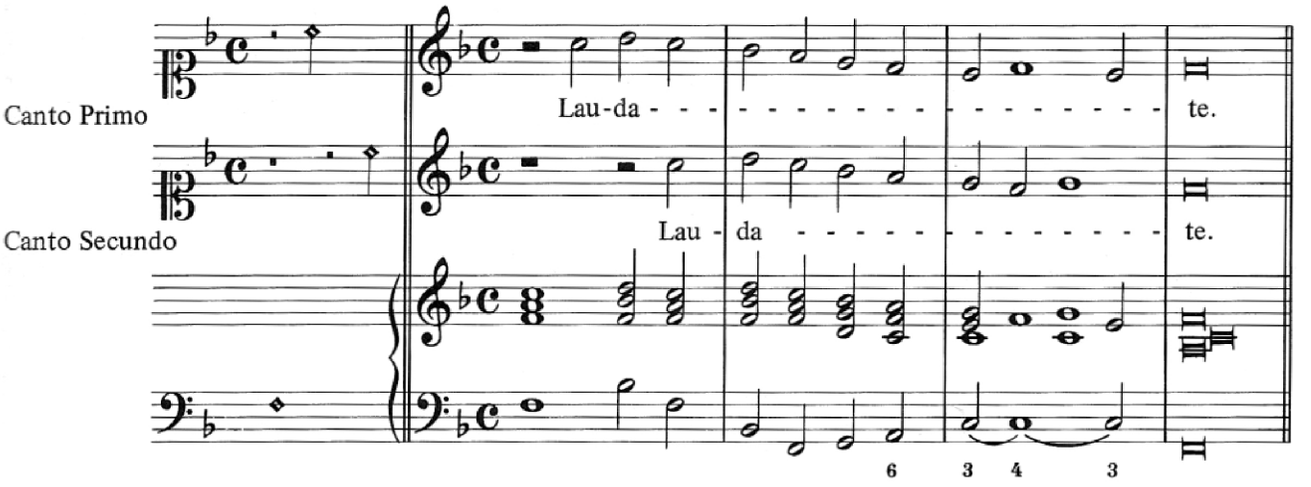

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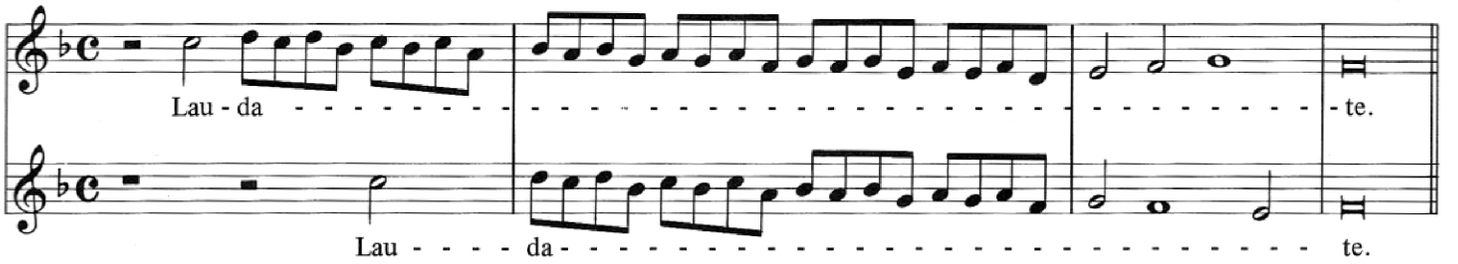

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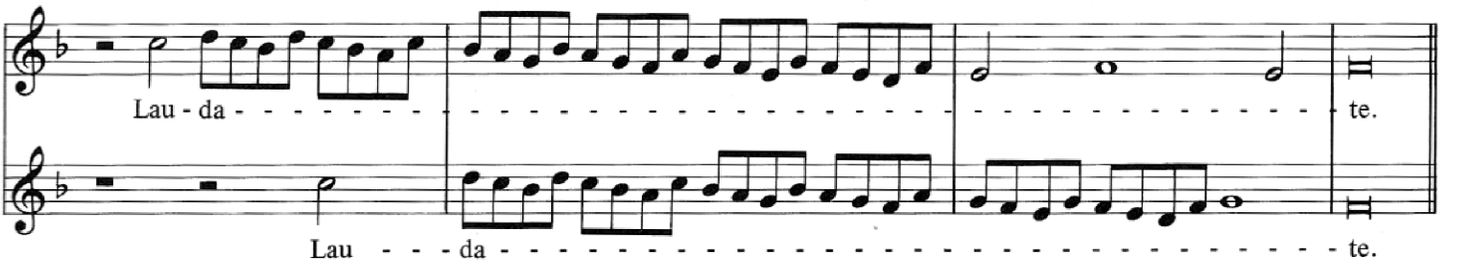

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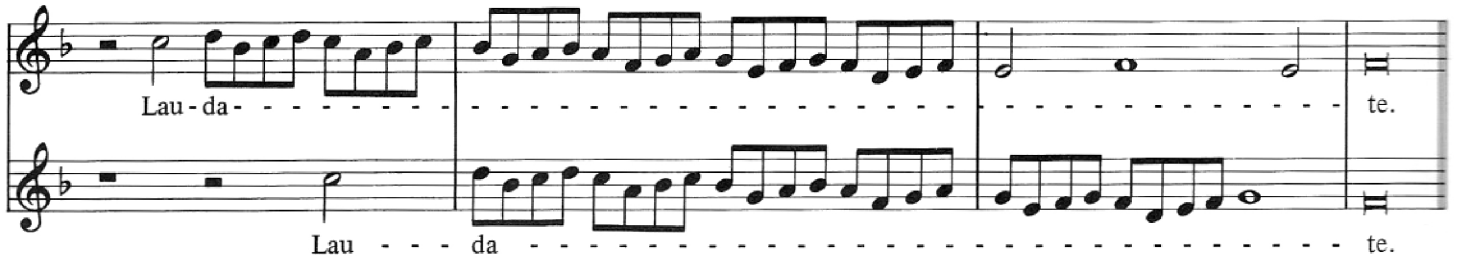

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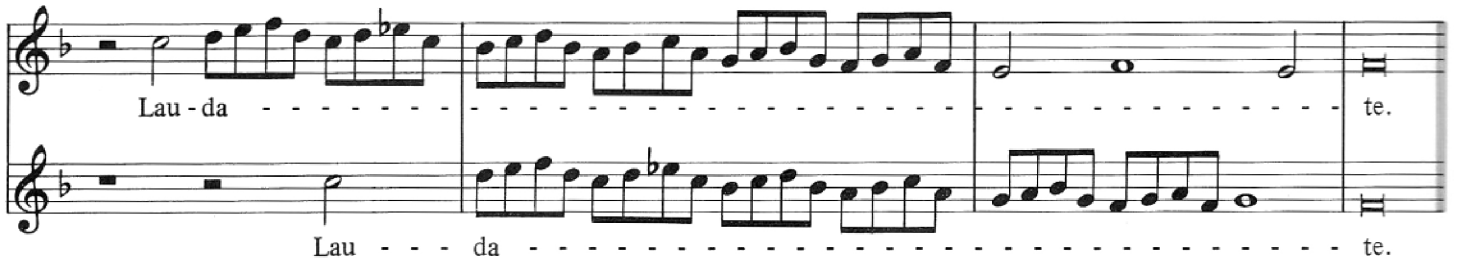

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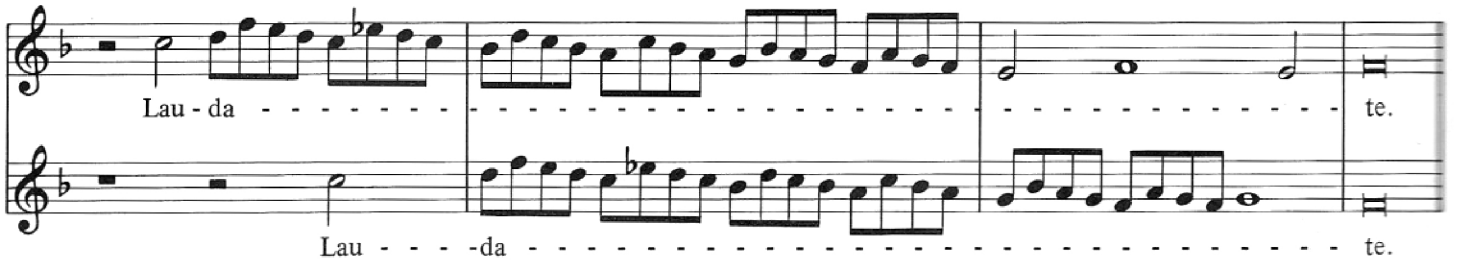

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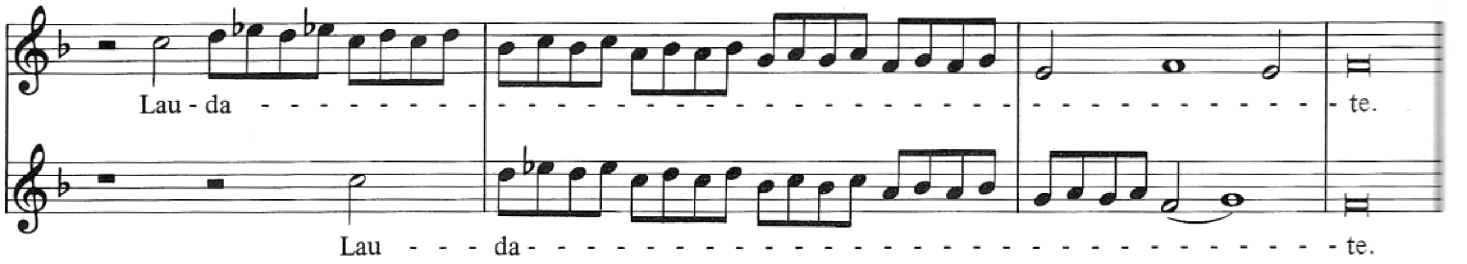

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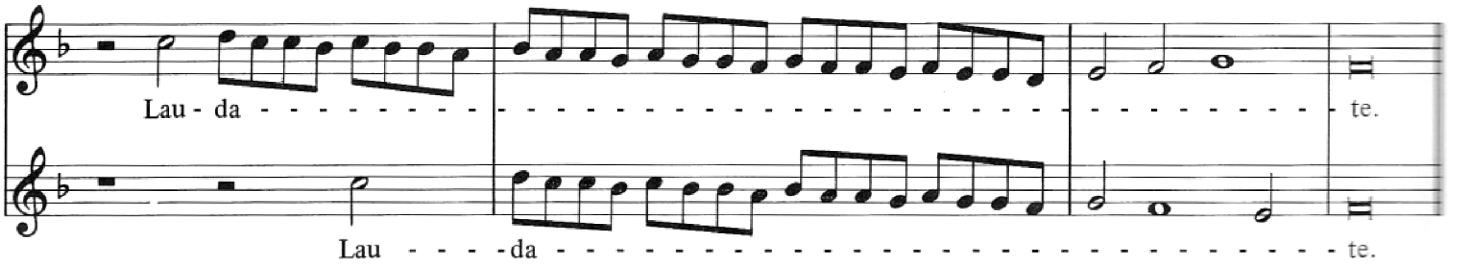

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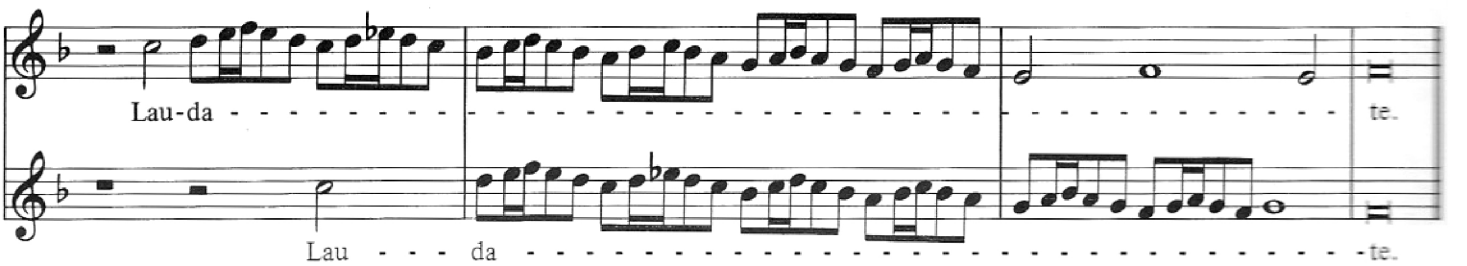

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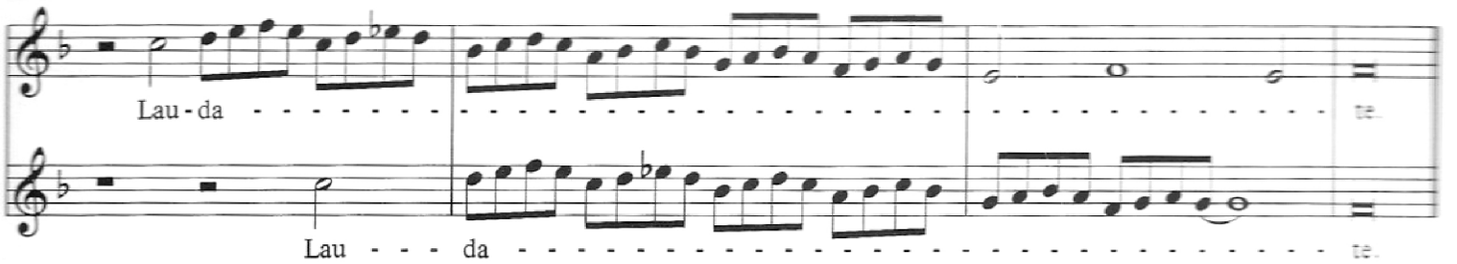

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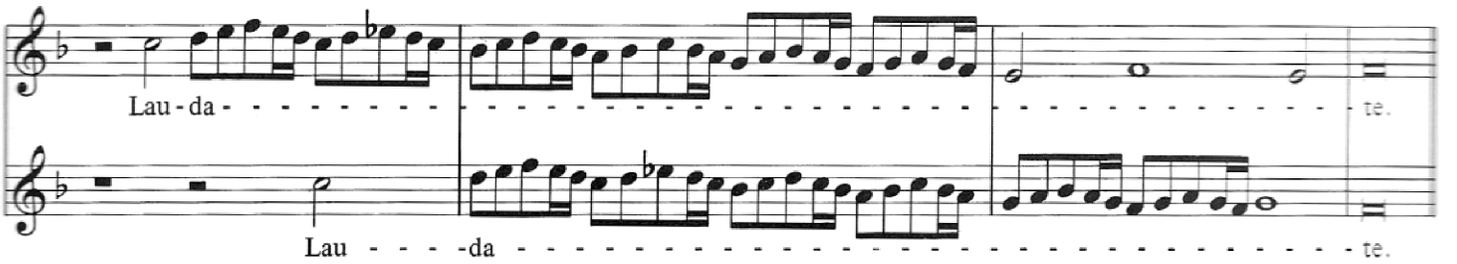

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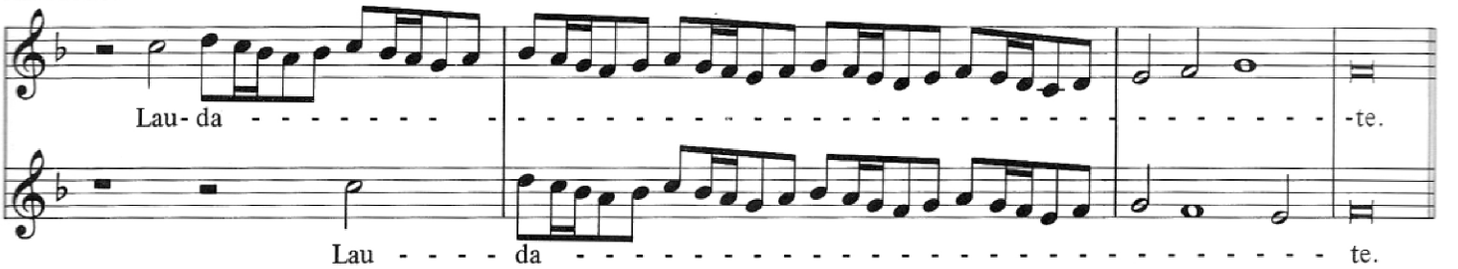

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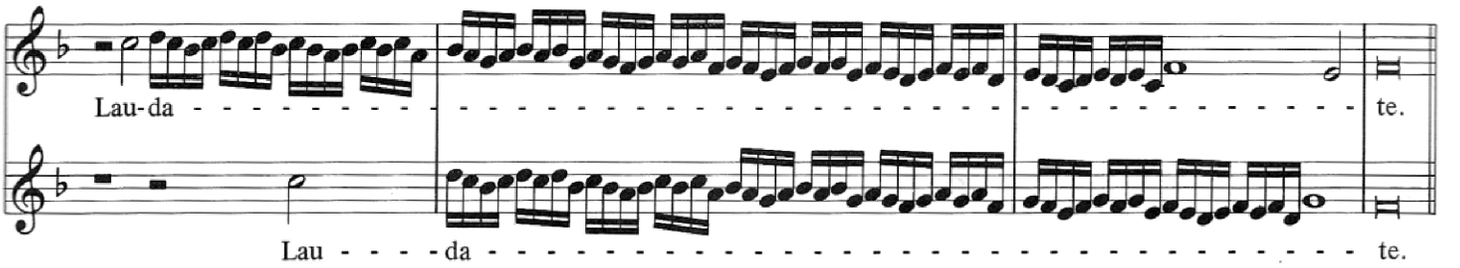

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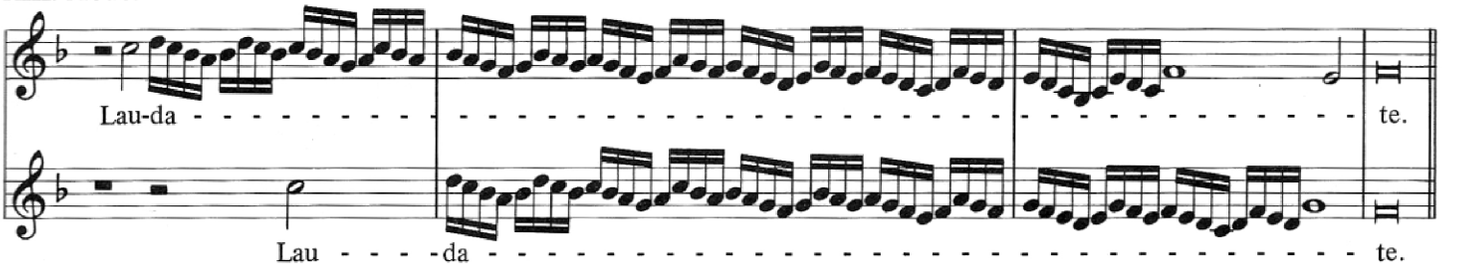

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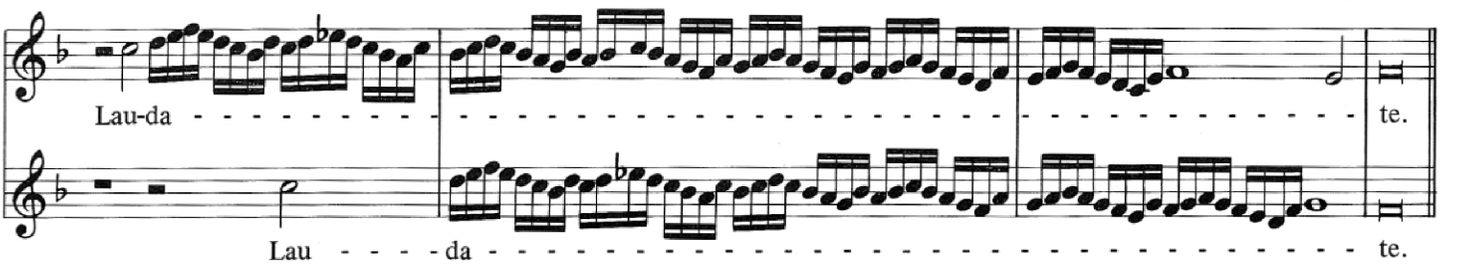

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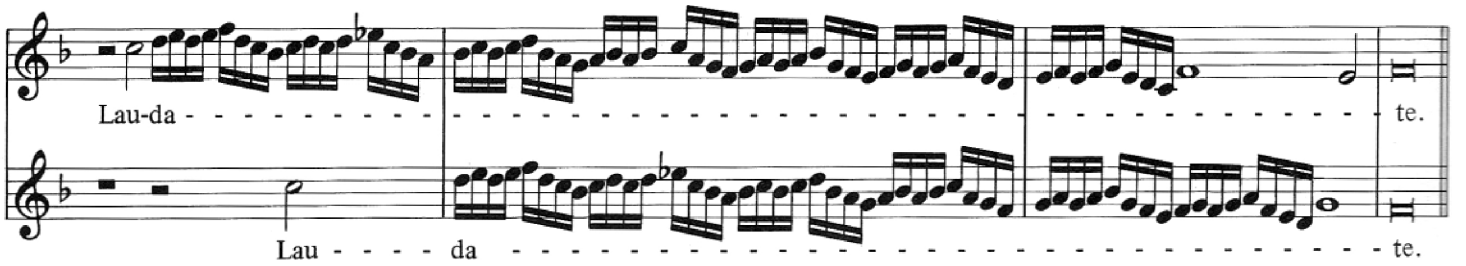

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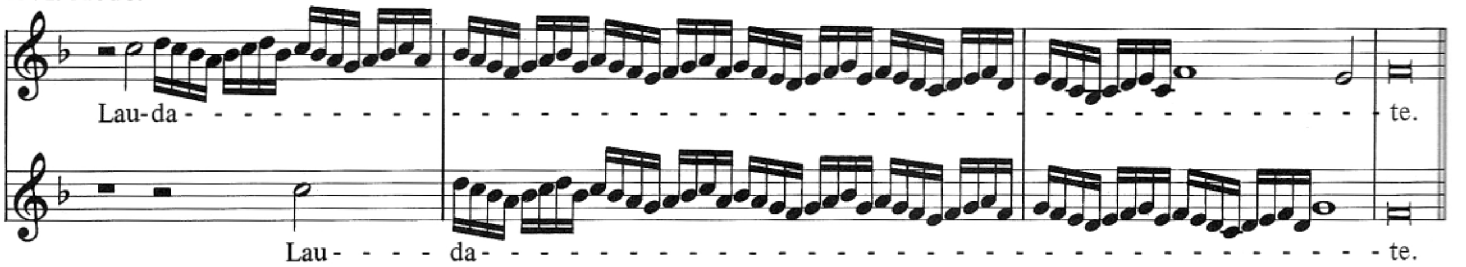

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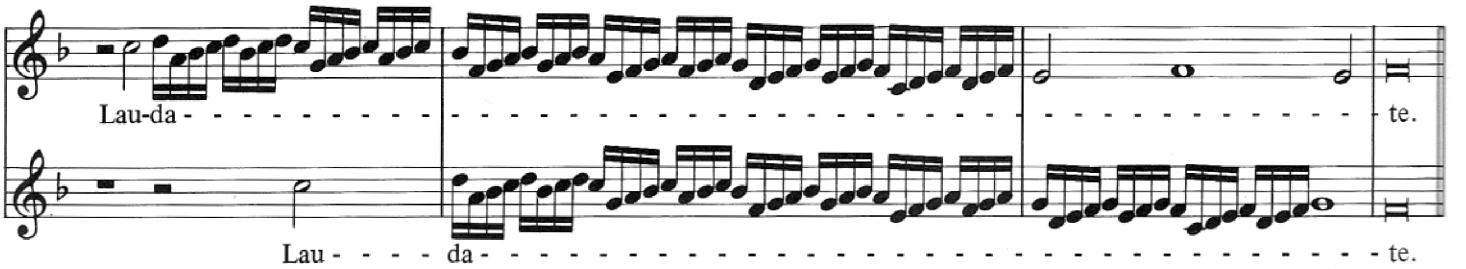

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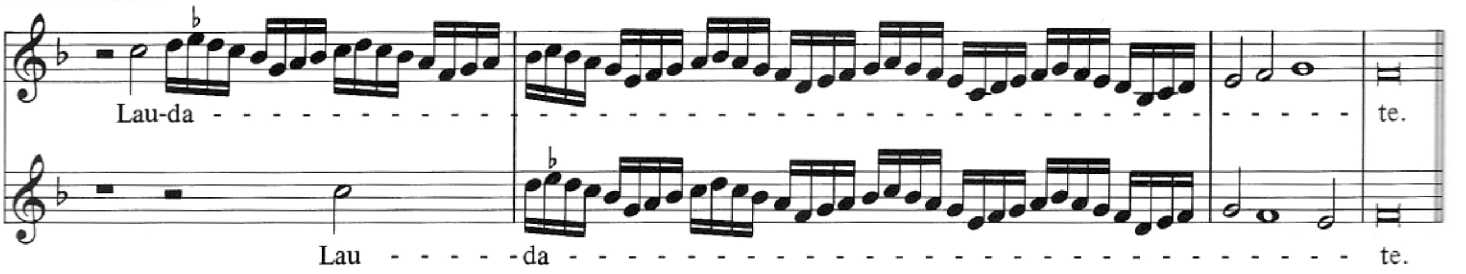

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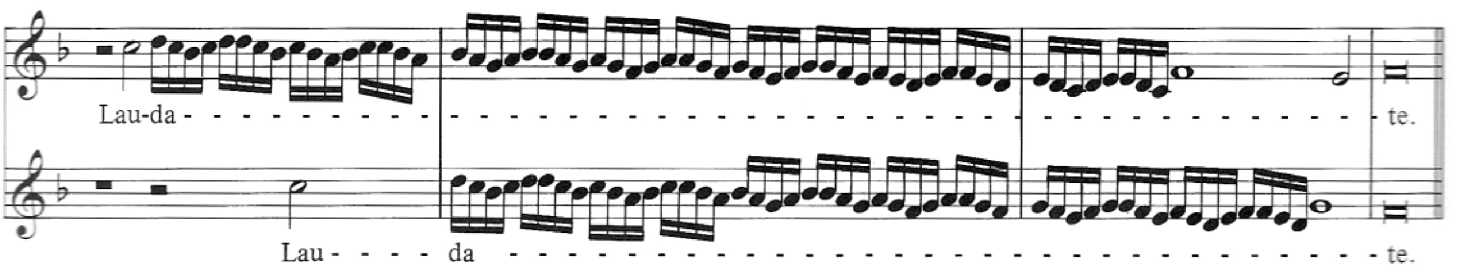

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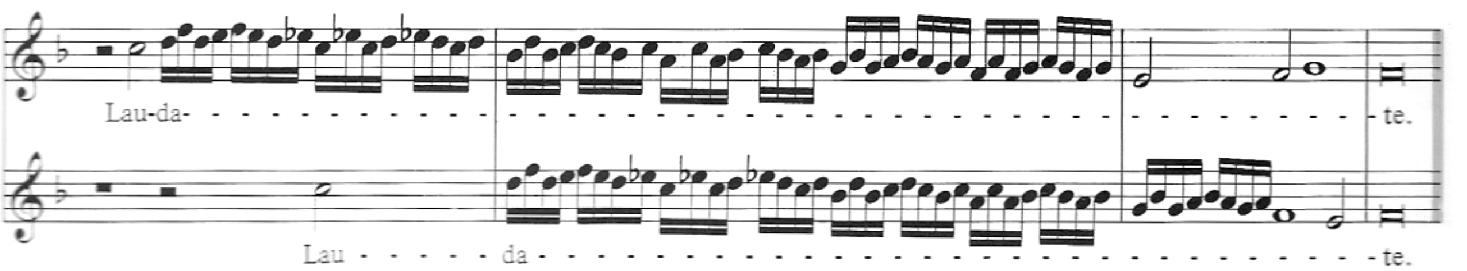

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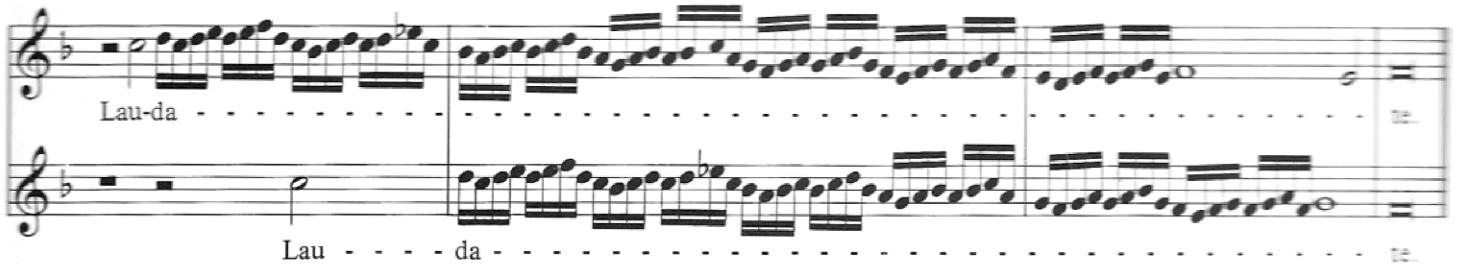

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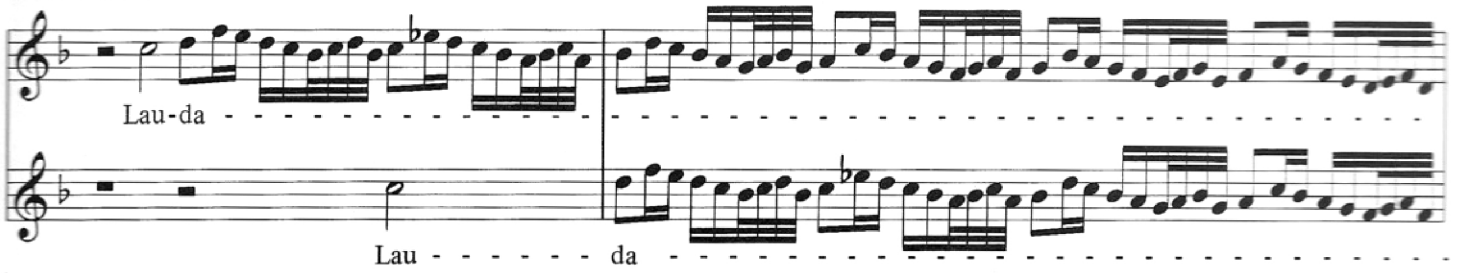

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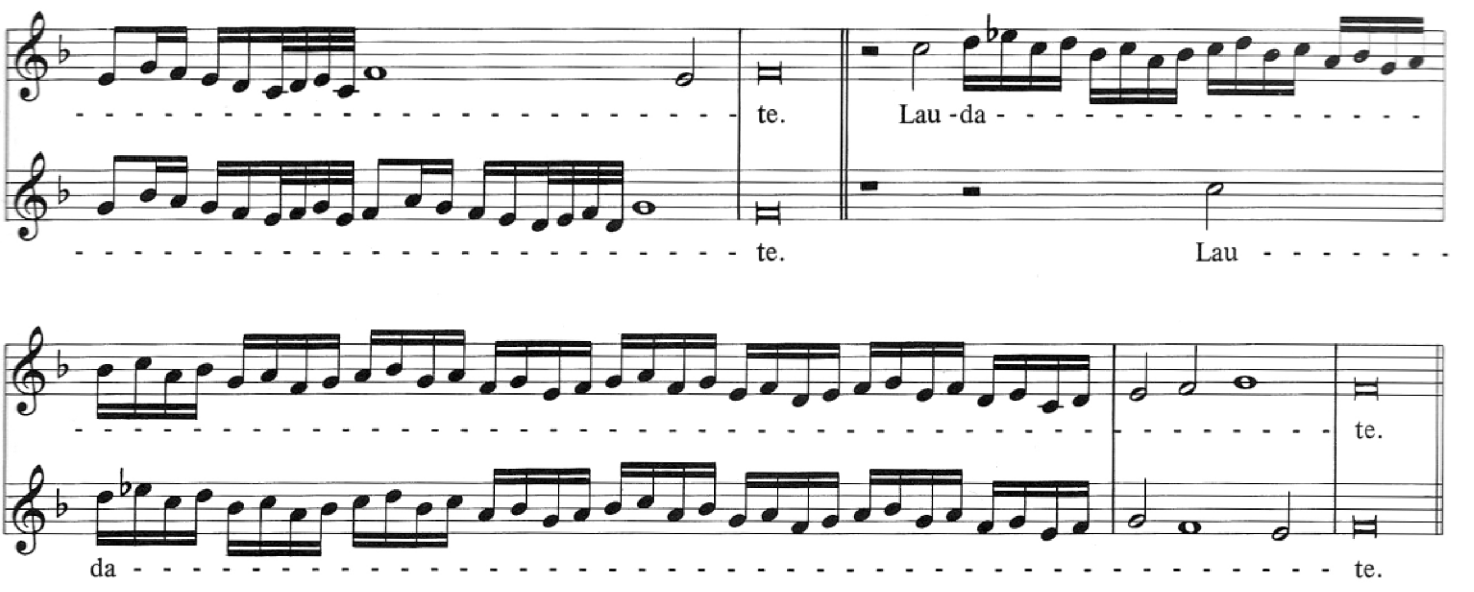

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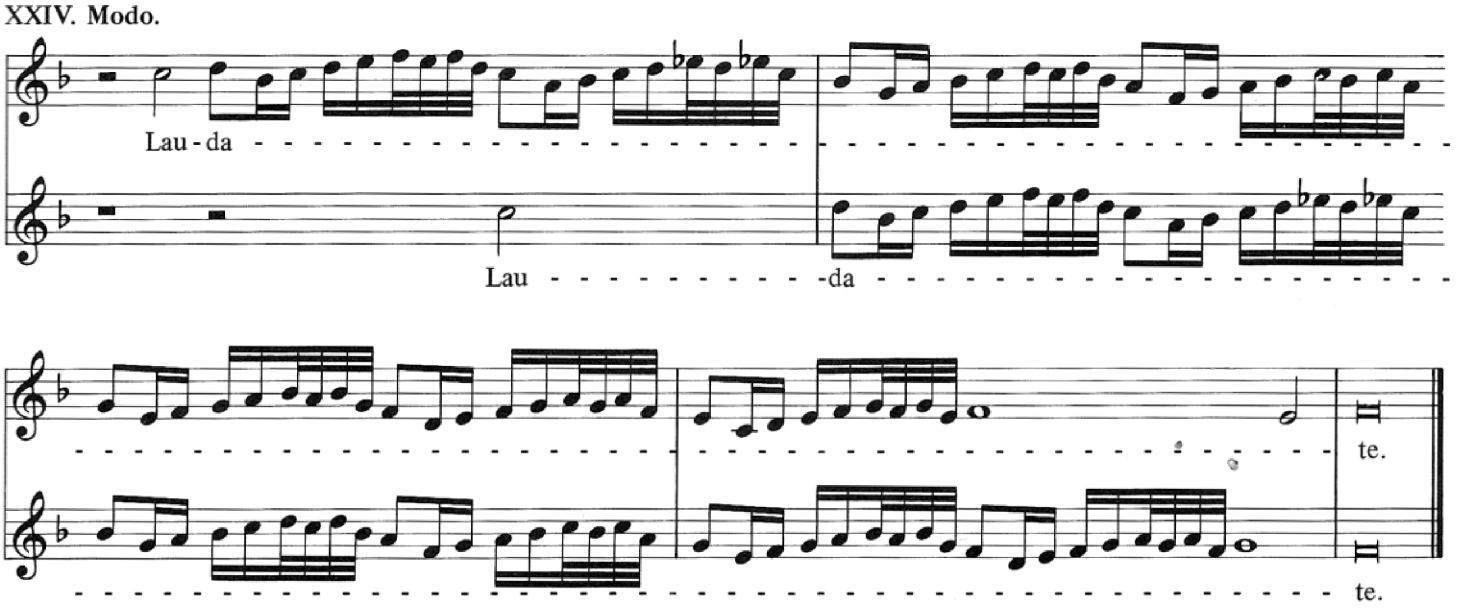

Altri exercitii senza obligo di Suggetti a 2 voci.

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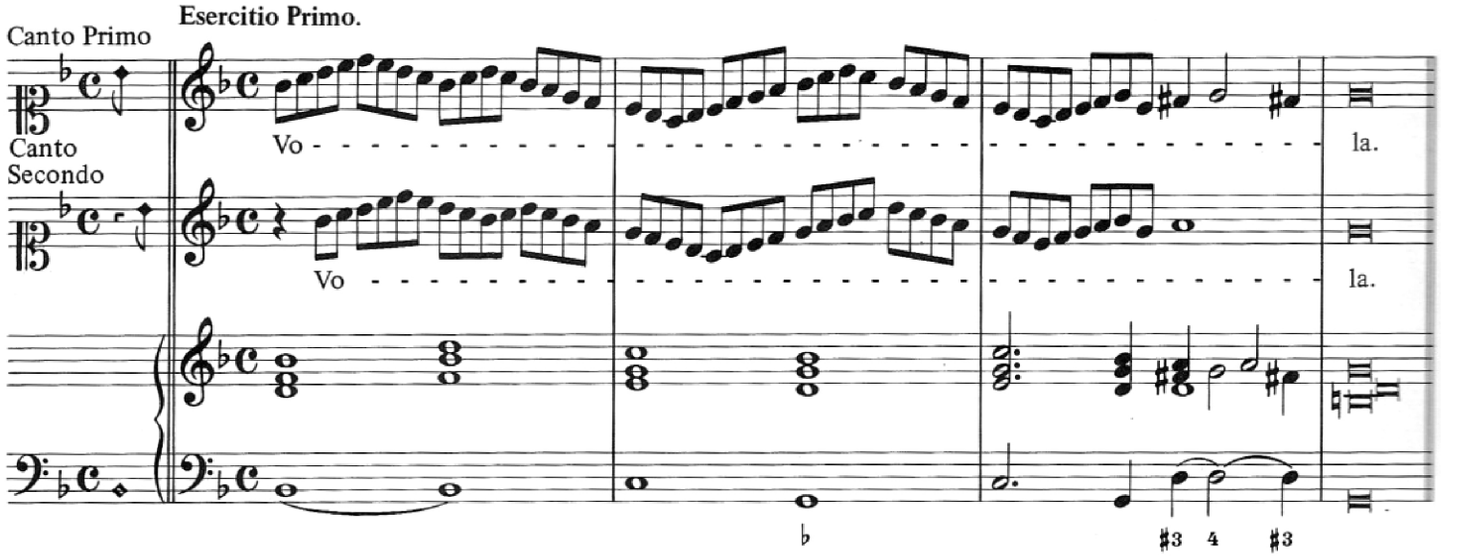

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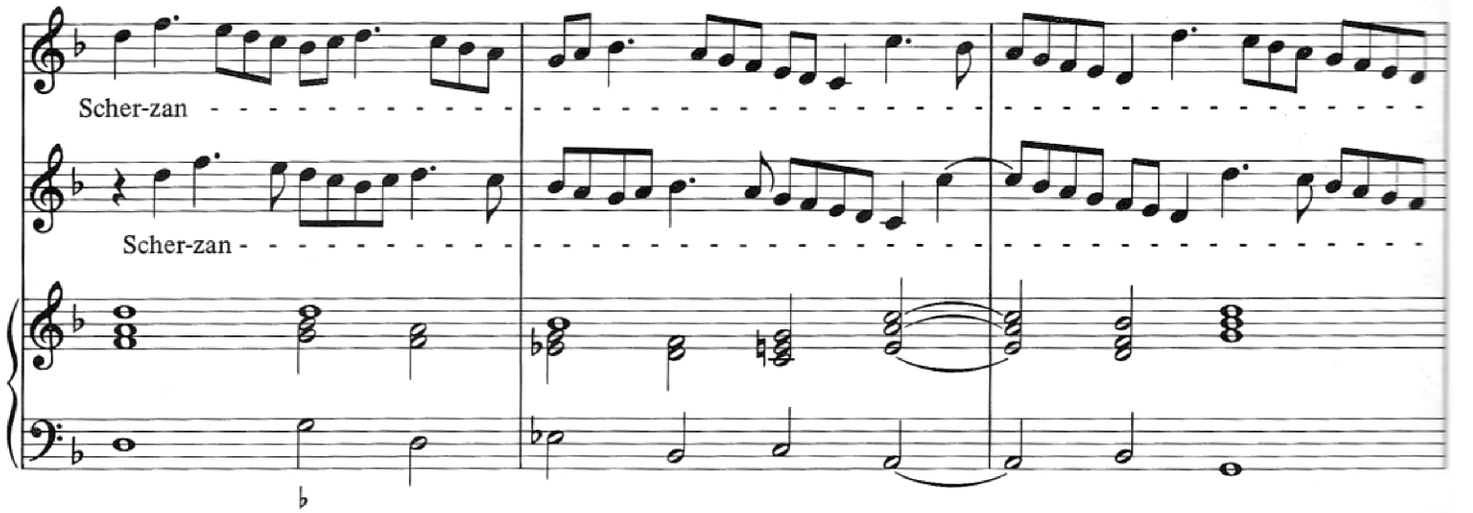

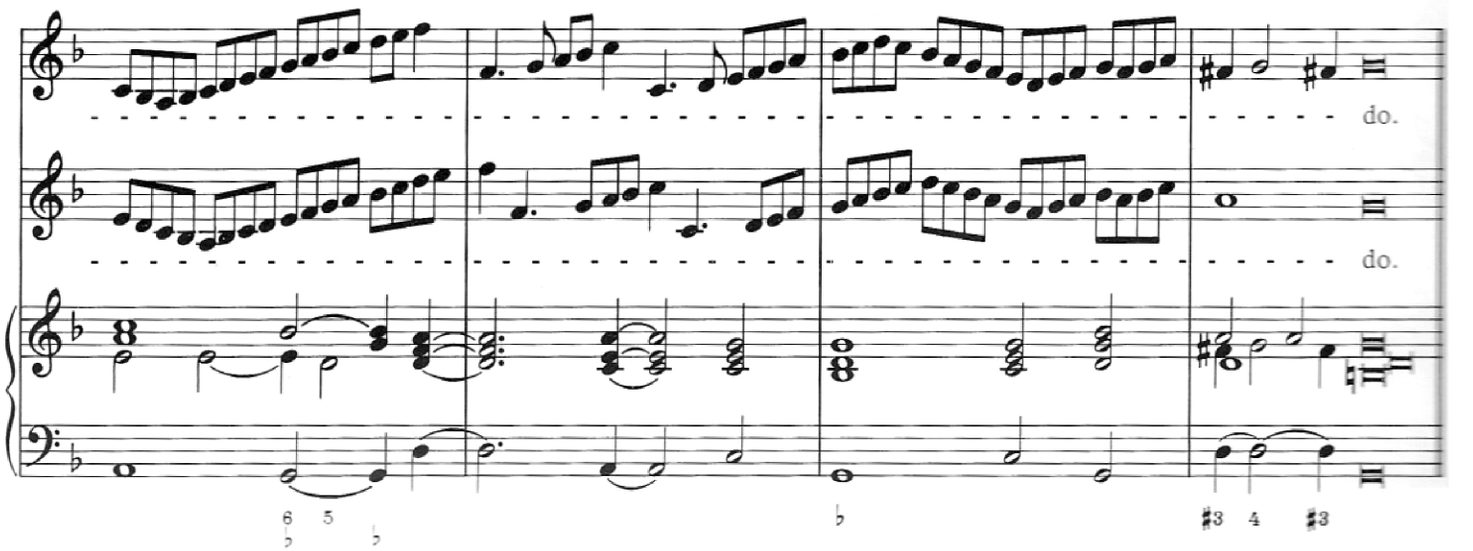

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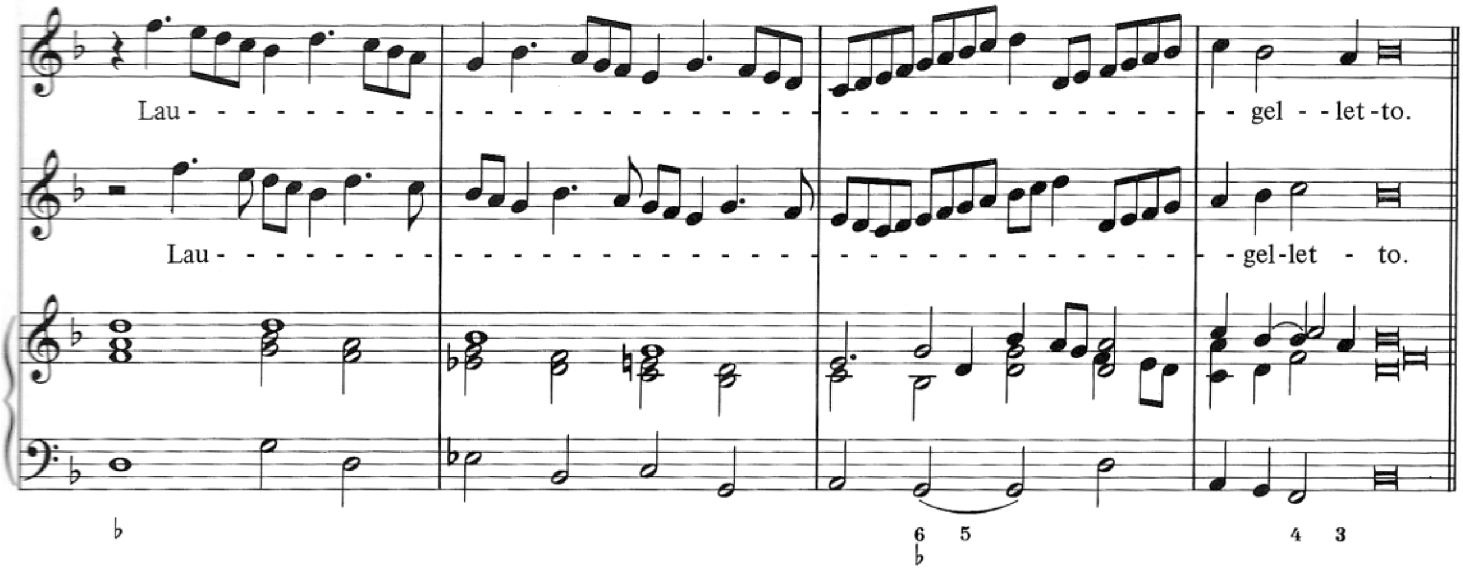

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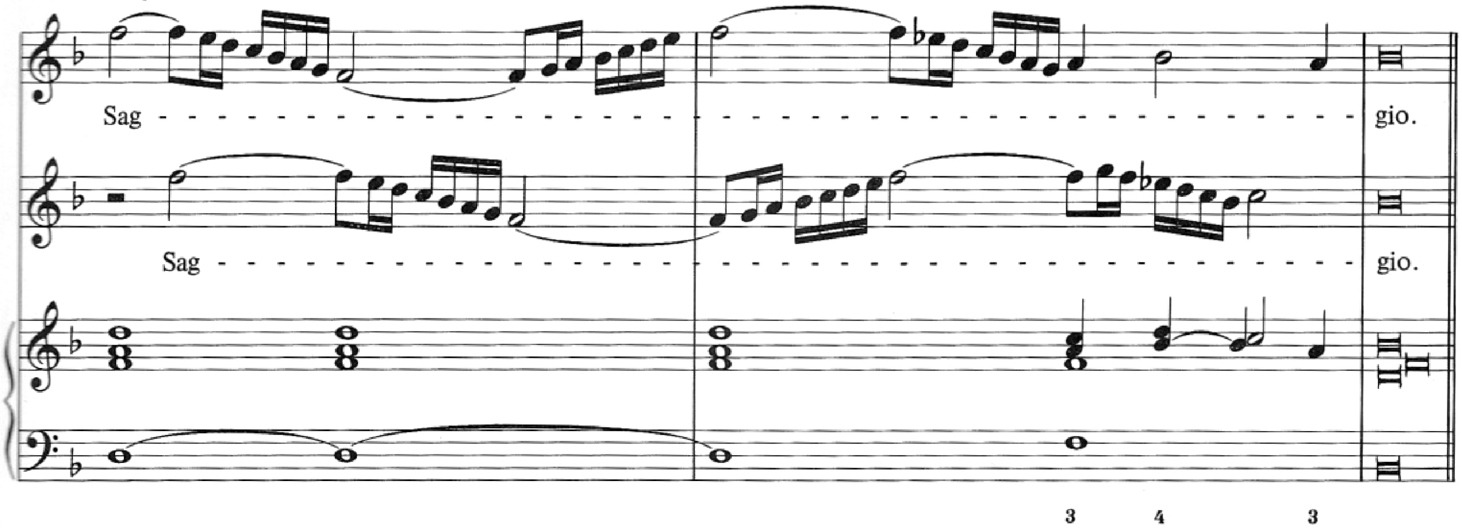
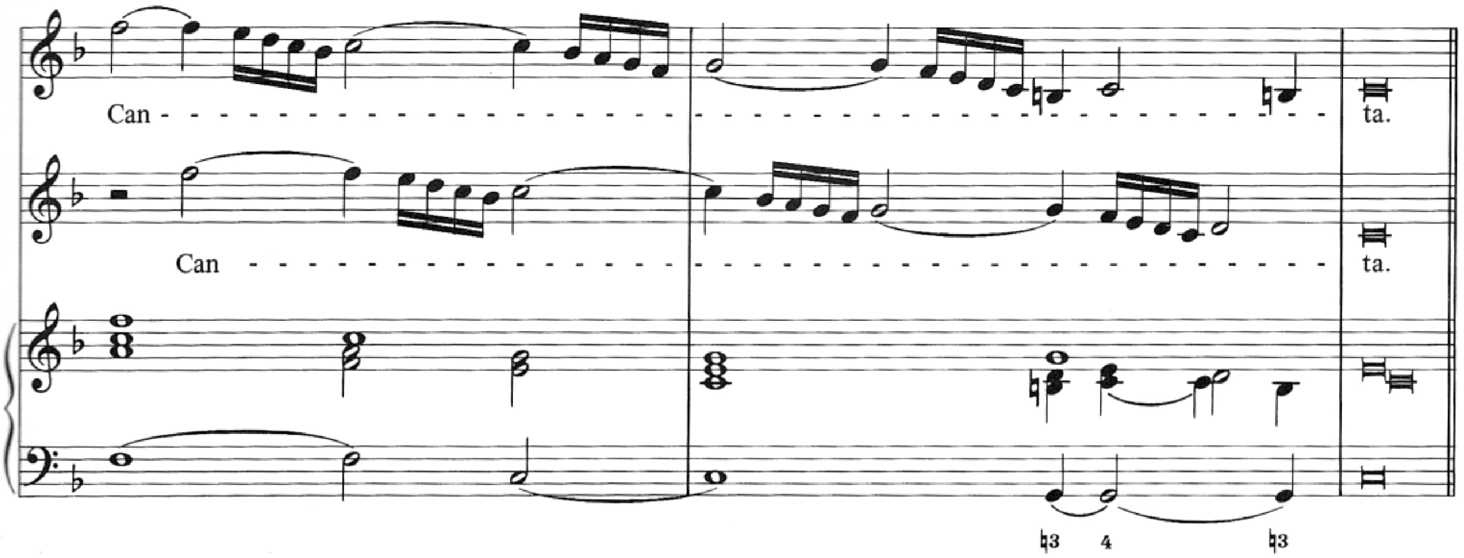


Esercitio Quinto.



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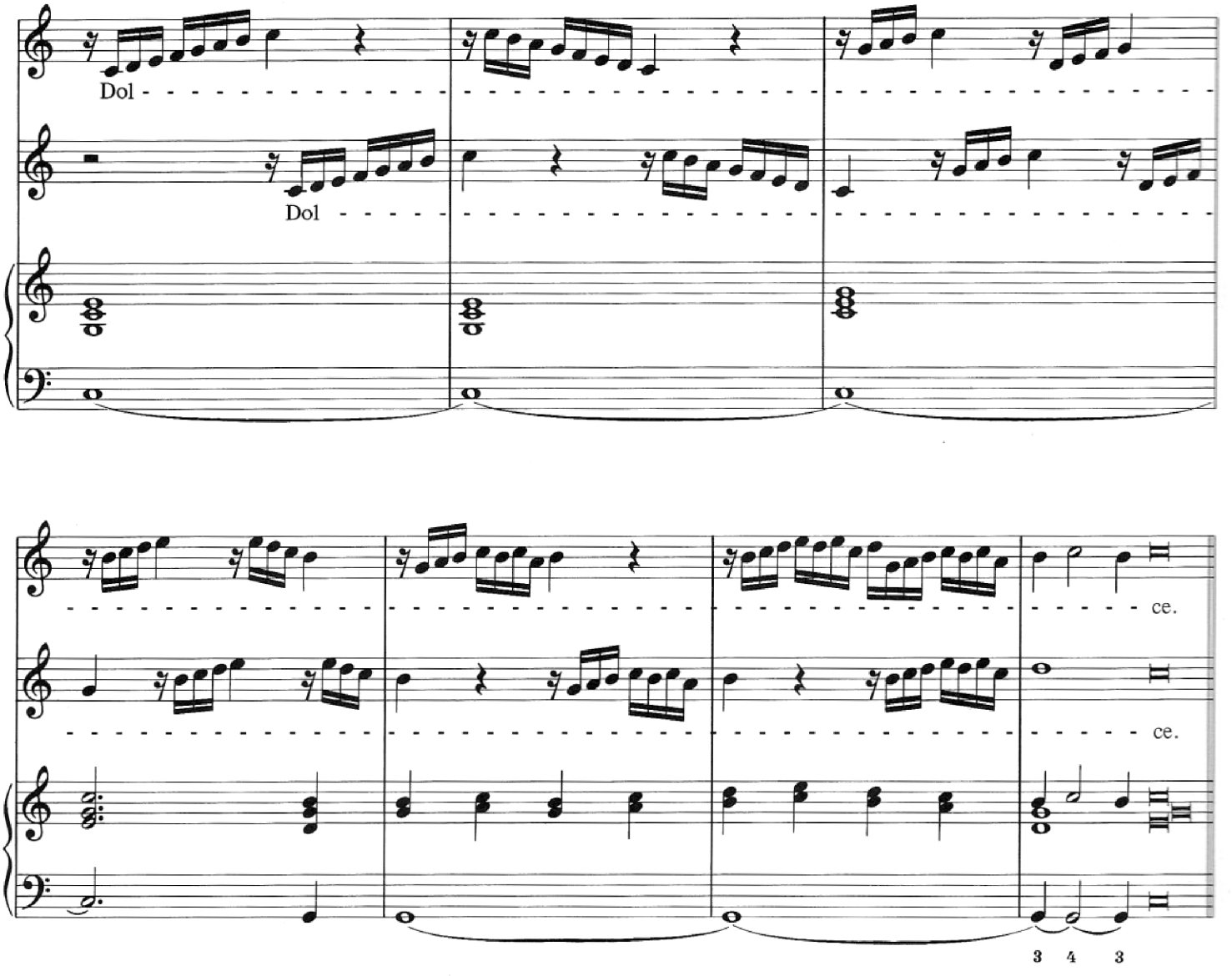

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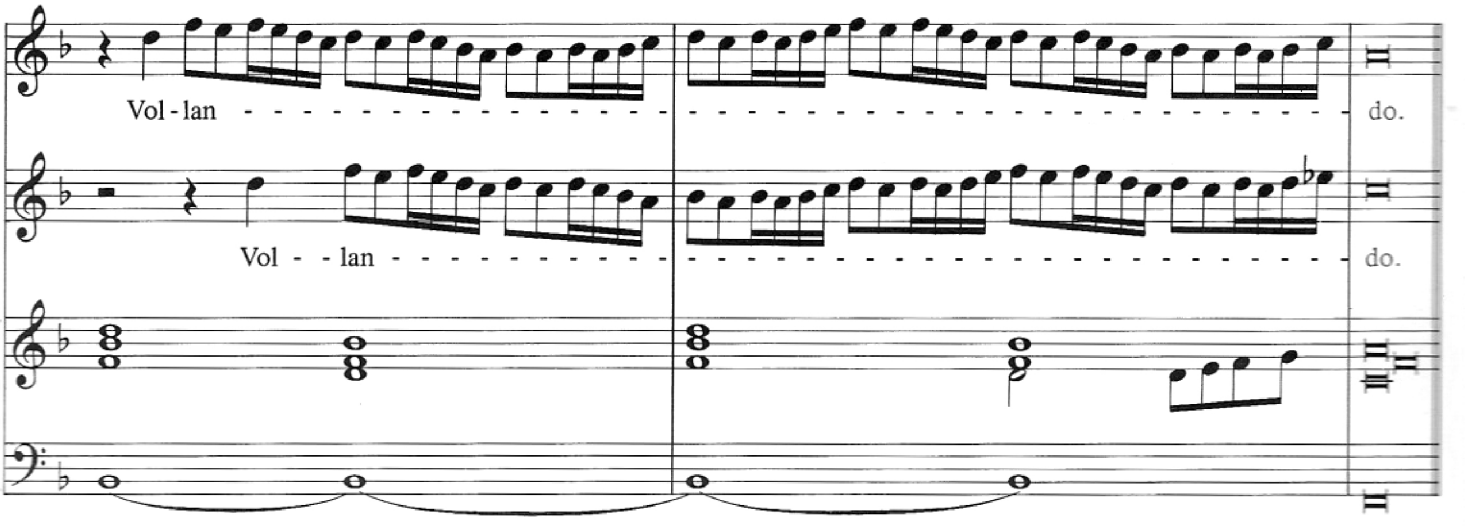
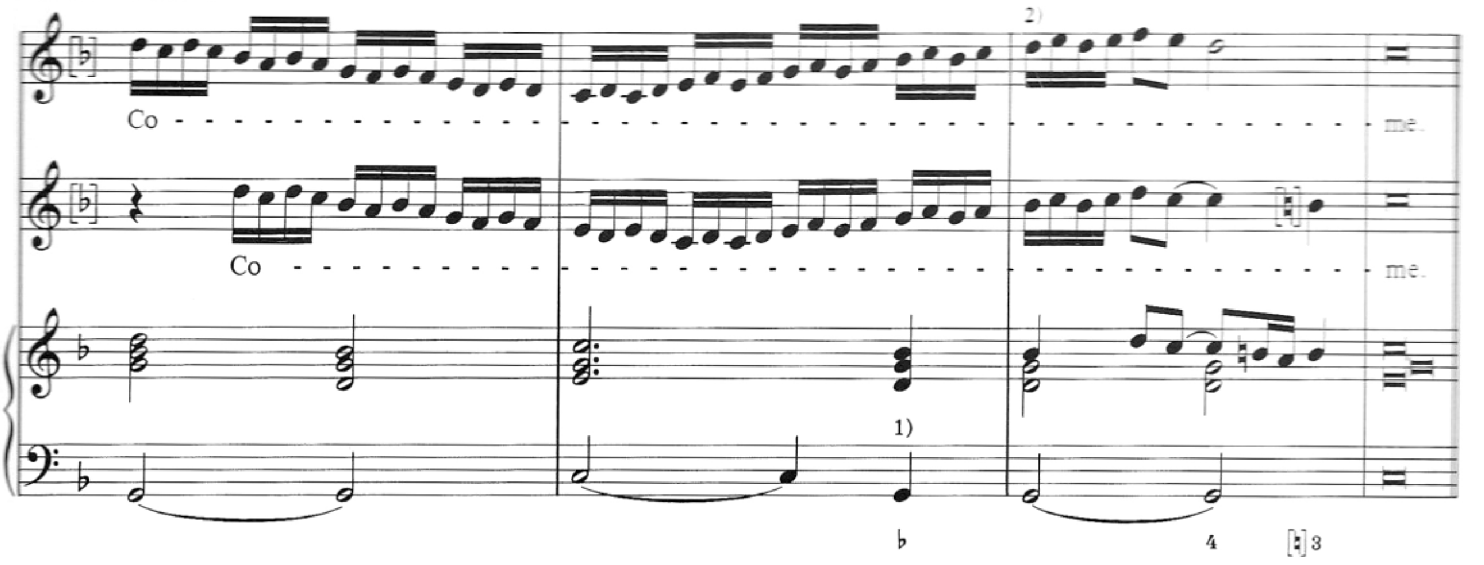


Esercitio Ottavo.



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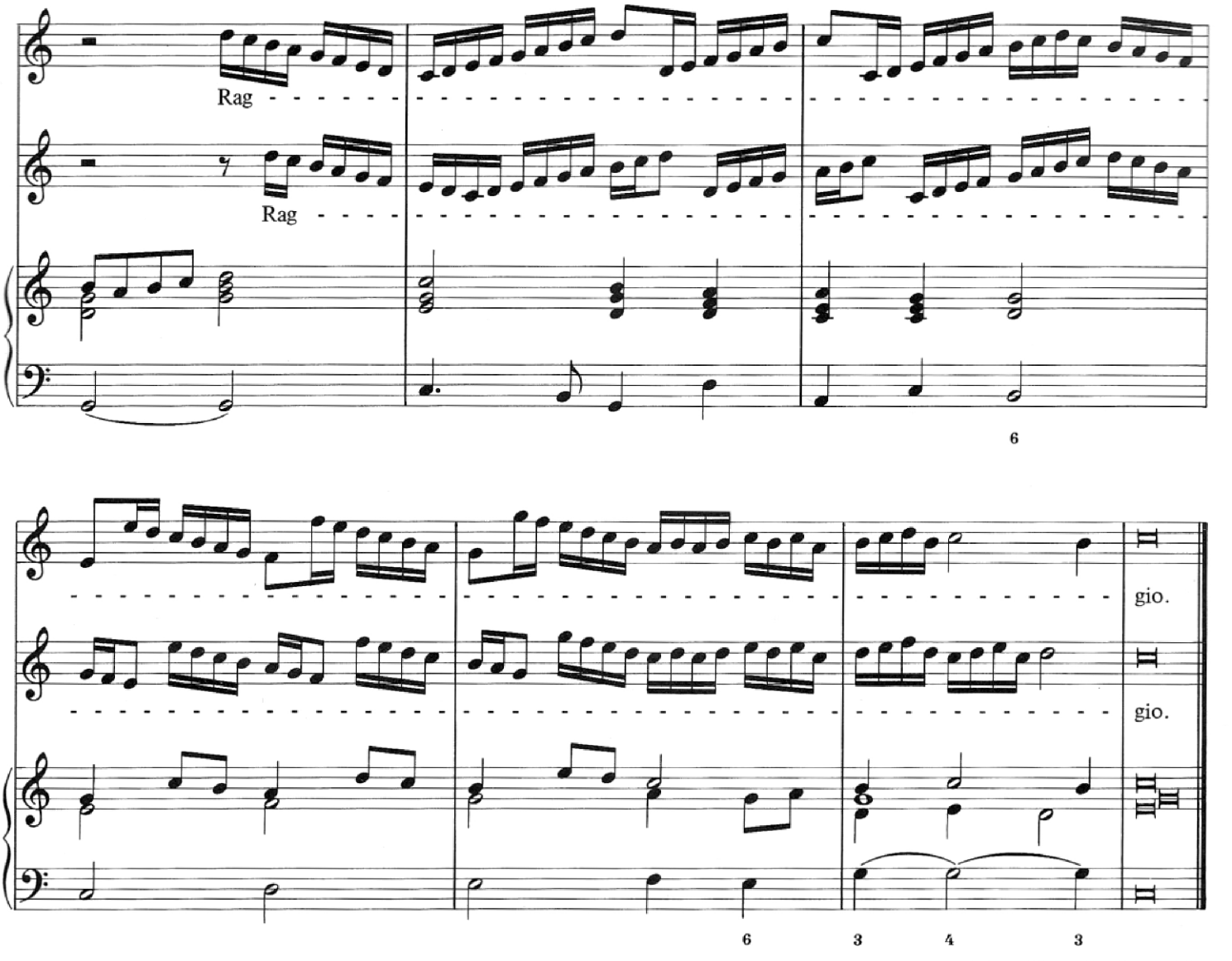


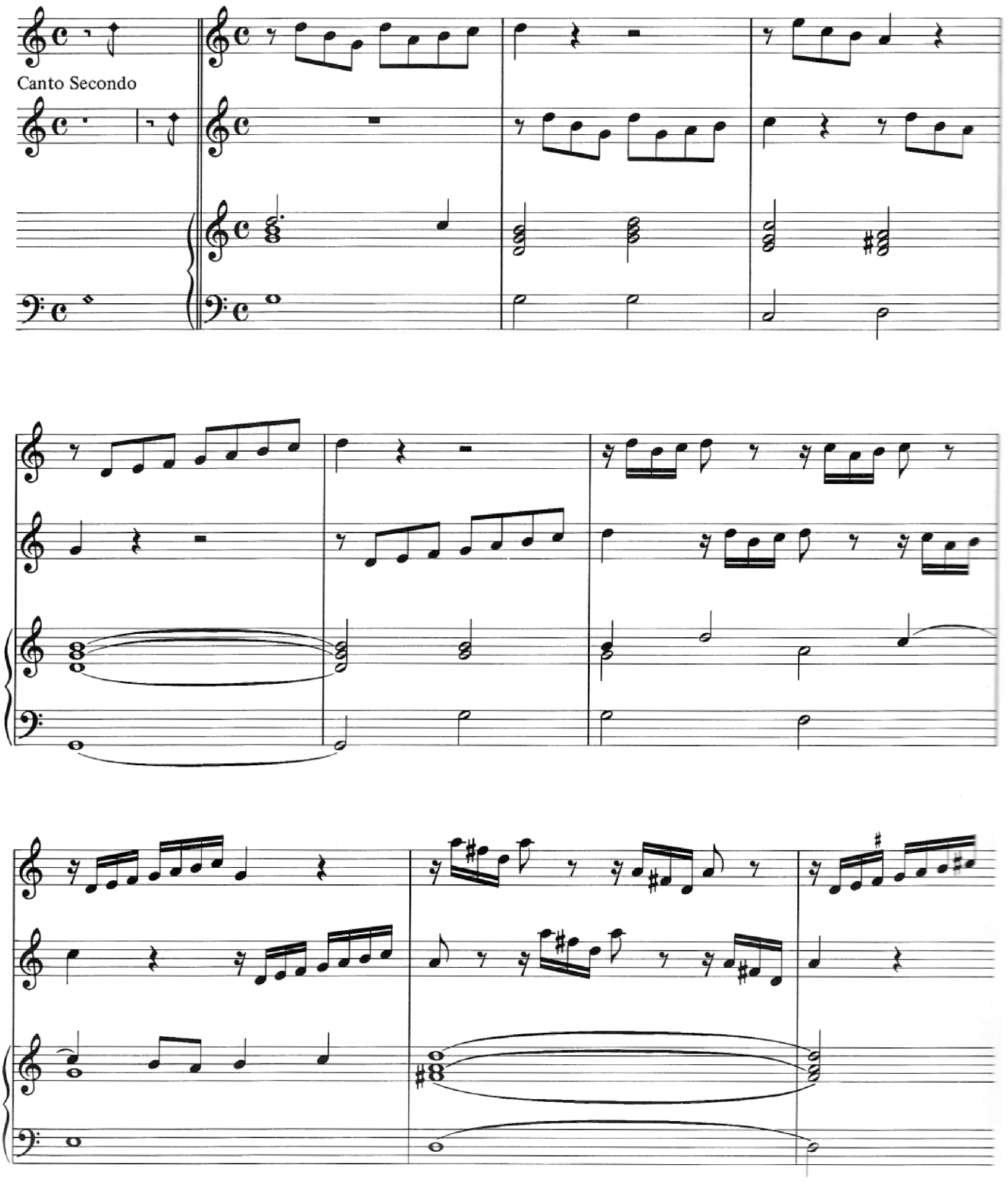
Fine di Tutti gl'esercitii.

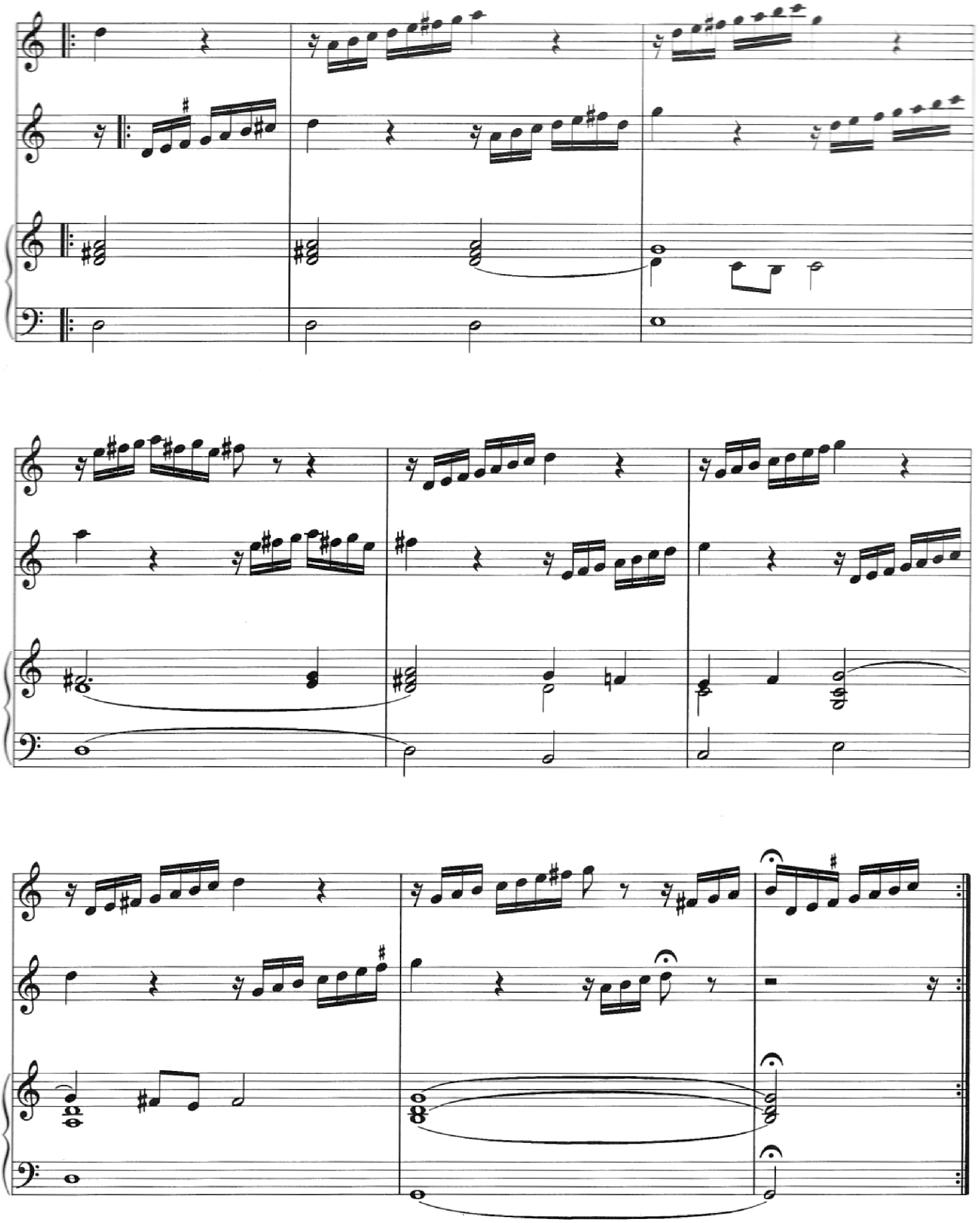
1) ♭: nur der Strich ist zu erkennen.
2) Neue Zeile mit ♭-Vorzeichnung in allen Stimmen.

Aria di Ruggiero per Sonare Parte prima.

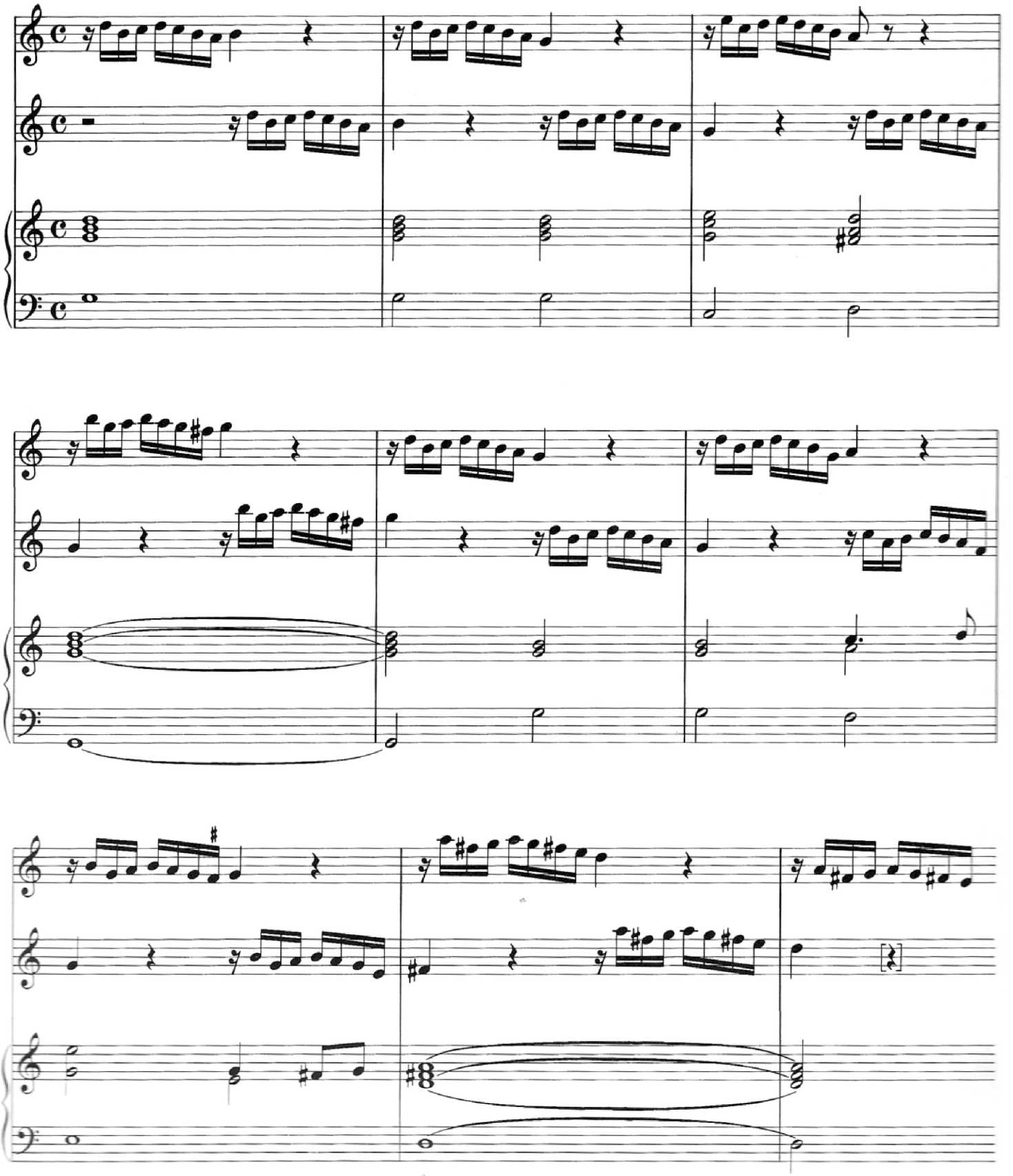
Canto Primo

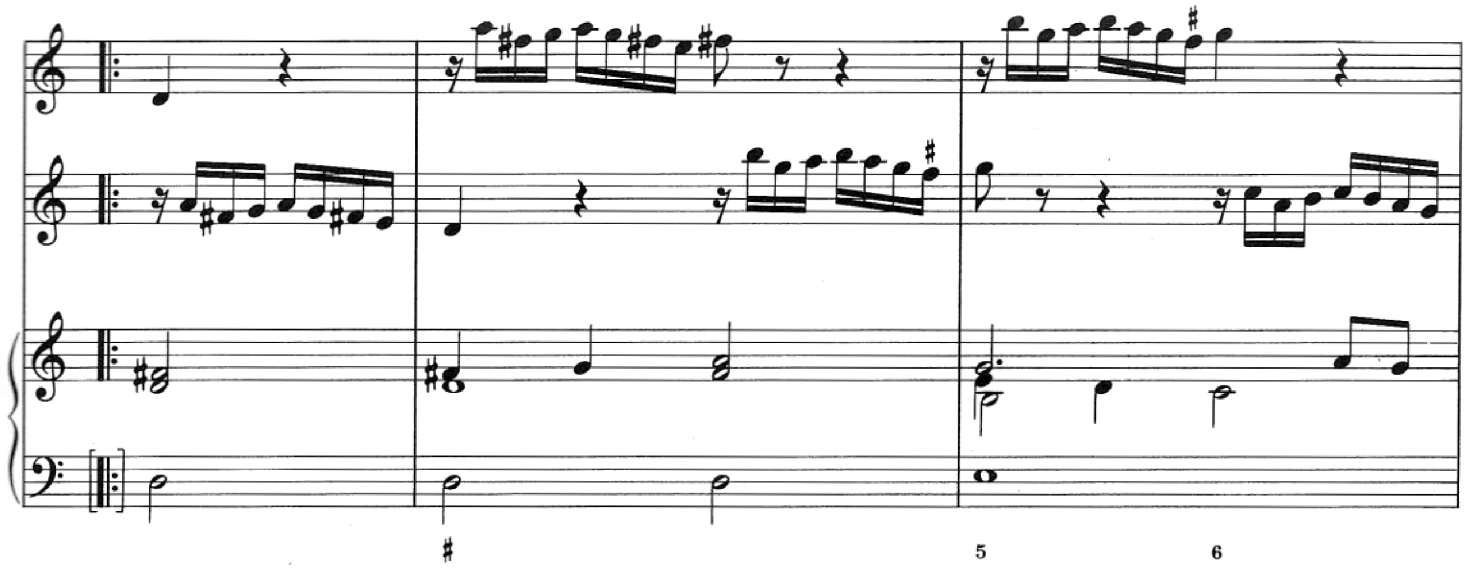
Canto Secondo

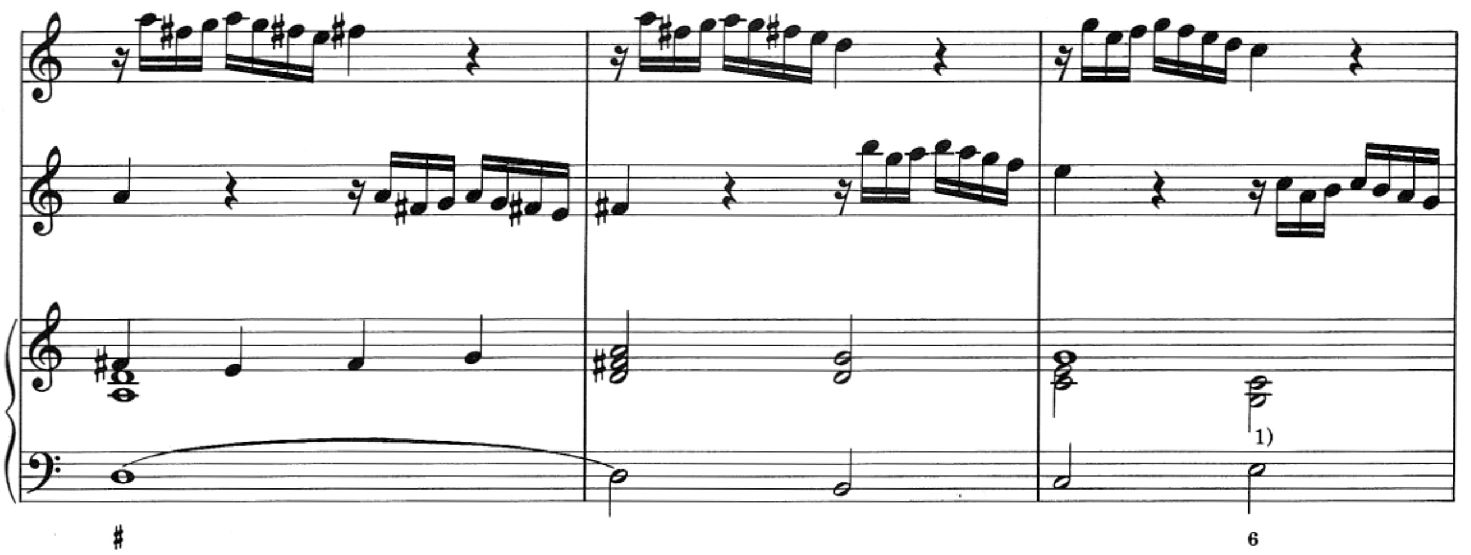


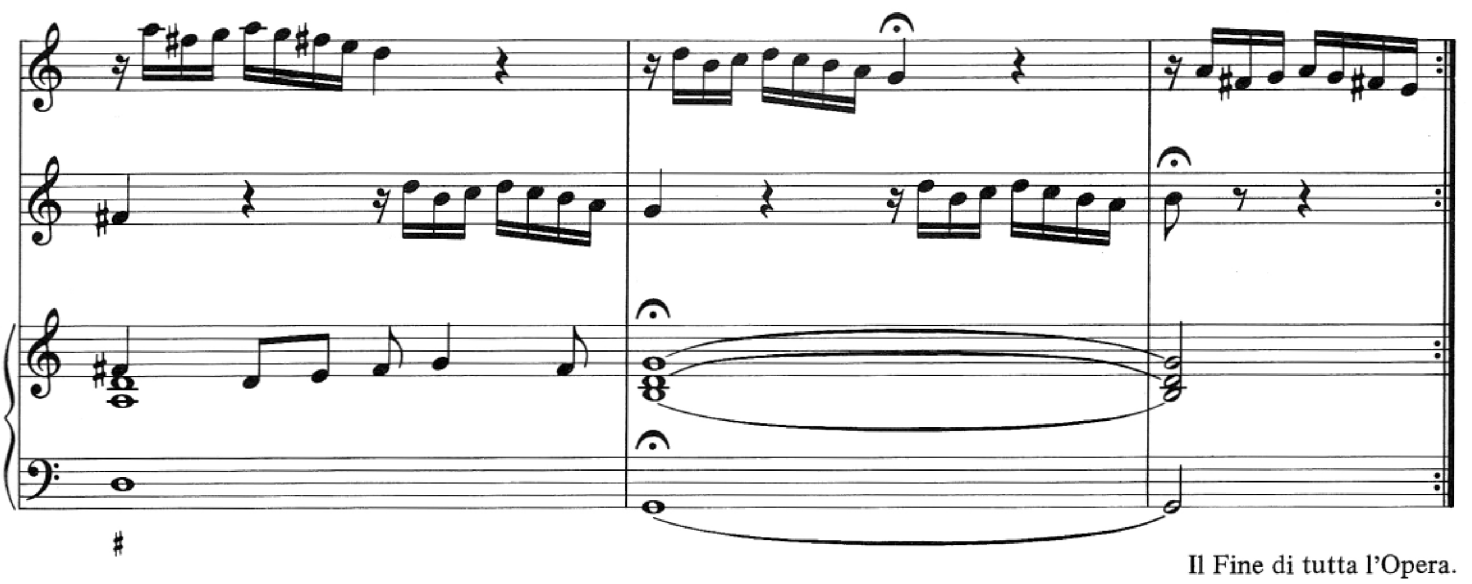


Aria di Ruggiero Seconda Parte.









Il Fine di tutta l'Opera.

1) Die 6 steht beim c.