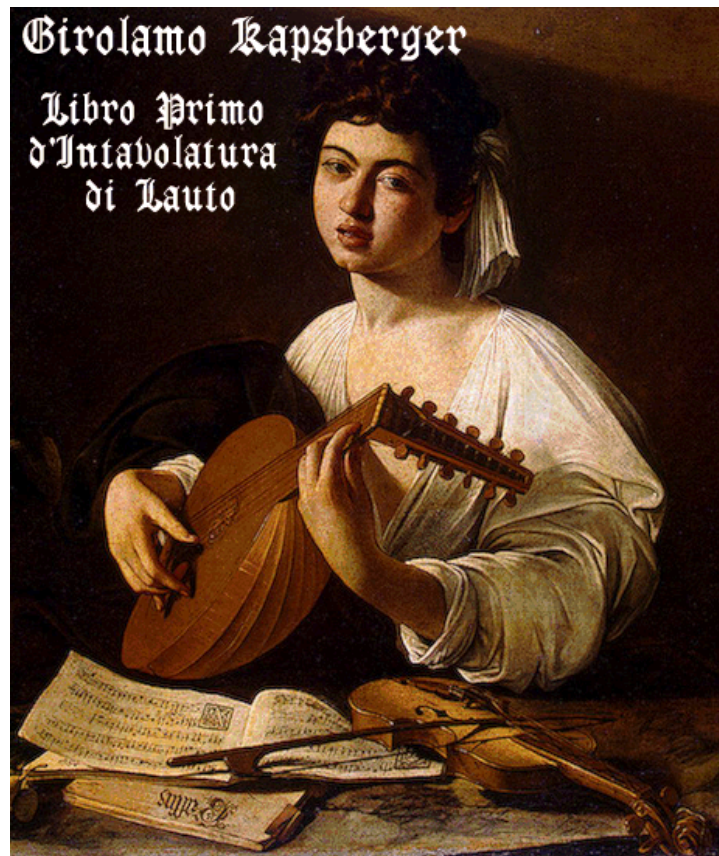


Libro Primo d'Intavolatura di Lauto de Giovanni Girolamo Kapsberger

Présenté par Richard Civiol



Kapsberger, Giovanni Girolamo

Kapsberger was born of German descent in Venice, ca 1580 and died in Rome, in January 1651. His father, Colonel Guglielmo Kapsperger, was a noble military official with the Imperial House of Austria. Kapsperger was in Rome soon after 1605, where through his reputation as a virtuoso and his status as a "nobile alemano" he moved in the circles of powerful families such as the Bentivoglio and the Barberini. Other supporters in Rome included the Orders of S Stefano and S Giovanni and the academies of the Umoristi and the Imperfetti whose members arranged for the publication of his works. Around 1609 he married the Neapolitan Gerolima di Rossi, by whom he had at least three children. In 1612 his *Maggio Cantata*, dedicated to the Grand duchess Maria Maddalena, was performed in Florence at the Palazzo Pitti.

In 1622 his *Apotheosis*, on Jesuit themes, was performed at the Collegio Romano on the canonizations of the first two Jesuit saints, Ignatius Loyola and Francis Xavier; the most elaborate musical production in Rome before the Barberini operas, it marked the period of Kapsperger's deepening relationship with the papal circle. In 1624 his settings of verses by the newly-elected Pope Urban VIII Barberini were published as *Poemata et carmina*, which G.B. Doni forwarded enthusiastically to Mersenne. In the same year Kapsperger entered the service of Urban's nephew, Cardinal Francesco Barberini, where for 30 years he worked alongside Frescobaldi, Luigi Rossi, Domenico Mazzocchi, Stefano Landi and Doni, and collaborated with the poets Ottavio Tronsarelli, Giovanni Ciampoli and Giulio Rospigliosi (the future Pope Clement IX). Curiously, only two of his works were printed after 1633, when Allacci published an inventory of Kapsperger's music that included the titles of many additional collections that he was preparing for publication. Kapsperger died in 1651 and was buried in the church of St Blaise outside Rome.

Kapsperger was seminal in the development of the theorbo as a solo instrument. The theorbo collections contain virtuoso toccatas, variations and dances (some for a 19-course instrument) that combine arpeggiated sections, unusual rhythmic groupings, broken-style figuration and slurred passages within an ornamented and highly syncopated context that has many parallels with the keyboard works of Frescobaldi. The 1640 book also contains an important preface regarding performance. The 1611 lute book includes eight toccatas that employ more fluid textures proceeding almost spontaneously from suspended harmonies over long pedals to recitative-style passages, motivic sequences, short *ricercare* sections and dramatic bursts of scales. Among his other instrumental works are one of the few collections of instrumental ensemble dances of this period (1615) and the more canzona-like *Sinfonie a quattro* of the same year, which feature solo-tutti contrasts, echo effects and multiple continuo parts.

Kapsperger's most engaging and popular secular works (as testified by concordant versions) are found among his seven books of villanellas, which use simple poetry, set mostly syllabically in contrasting sections of duple and triple metre, often with attractive dance rhythms.

In a time of intense musical polemics, Kapsperger was praised by moderns and conservatives. The collective applause offered from individuals of such diverse backgrounds testifies to the wide stylistic breadth and uncommon invention of a composer whose works are representative of early 17th-century Roman music.

Abridged from the Grove Dictionary notice by Victor Anand Coehlo.

Libro Primo d'Intavolatura di Lauto

Giovanni Girolamo Kapsberger

Toccata 1.

The musical score for "Toccata 1" is presented in a four-part lute tablature format. The notation consists of four staves, each with a rhythmic line above and a numerical line below. The numerical line uses digits 0-6 to represent fret positions. The rhythmic line uses vertical stems with flags to indicate note values and rests. The score is divided into measures by vertical bar lines. Measure numbers (4, 8, 16, 26, 34, 39) are placed at the beginning of their respective systems. The piece begins with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as stems, flags, and rests, as well as specific fret numbers (0-6) on the tablature lines. The piece concludes with a final measure marked with a double bar line.

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Toccata 2

The image shows a musical score for guitar, consisting of three systems of staves. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff of the first system has a red '-9-' above it. The second system starts with a bass clef. The third system starts with a treble clef. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and a repeat sign.

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Toccata 3

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Toccata 4

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Toccata 5

Libro Primo d'Intavolatura di Lauto - p.9 of 37.

[illegible]

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Toccata 6

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Toccata 7

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Toccata 8

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Gagliarda 2

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Gagliarda 3

Libro Primo d'Intavolatura di Lauto - p.17 of 37.

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Gagliarda 4

[illegible]

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Gagliarda 5

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Gagliarda 6

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Gagliarda 7

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32 35 -O-

Gagliarda 8

Libro Primo d'Intavolatura di Lauto - p.21 of 37.

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Gagliarda 9

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Gagliarda 11

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Gagliarda 12

Libro Primo d'Intavolatura di Lauto - p.24 of 37.

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Correnti 6

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50

55 2 3 -0- -0- -0- 60 -10-

61 3 -9- 2 3 -0- 65

67 70 3

73 75 -0-

Correnti 8

5 10

11 15 -0- -0- -0- 20

22 25 30 -0-

32

Correnti 9

11 15 20 23 25 -8- 30 33 35 40 -8-

[illegible]

Correnti 11

Libro Primo d'Intavolatura di Lauto - p.35 of 37.

Measures 1-25 of Correnti 11. The score is written for a lute, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and fingerings (numbers 1-5). Measure 1 starts with a large '3' indicating a triplet. Measure 25 ends with a decorative flourish. There are red markings '-O-' above measures 1, 10, 15, 20, and 25.

Correnti 12

Measures 1-31 of Correnti 12. The score is written for a lute, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and fingerings (numbers 1-5). Measure 1 starts with a large '3' indicating a triplet. Measure 31 ends with a decorative flourish. There are red markings '-O-' above measures 1, 15, 20, and 25, and a red '8' above measure 20.

33 35 40 -10-

33 35 40 -10-

2 3 2 0 3 1 0 1 3 1 0 1 3 0 2 3 2 0 2 4 5 0 1 3 1 0 0 0 3 3

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