



# MAURIZIO MACHELLA

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## A propos de la pièce



GIROLAMO FRESCOBALDI

**Titre:** CAPRICCIO PASTORALE.  
[from " I Libro di Toccate d'Intavolatura di Cimbalo e Organo"]

**Compositeur:** Frescobaldi, Girolamo

**Licence:** Public domain

**Editeur:** MACHELLA, MAURIZIO

**Instrumentation:** Orgue seul

**Style:** Classique

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GIROLAMO FRESCOBALDI

# Capriccio Pastorale

Trascrizione pratica  
a cura di Maurizio Machella

**Girolamo Frescobaldi**  
(1583-1643)

CAPRICCIO . PASTORALE . 93



Pedali

*p.*

The image shows the original manuscript score for 'Capriccio Pastorale' by Girolamo Frescobaldi. It consists of eight staves of music. The first staff is the treble clef, and the second is the bass clef. The piece is in 3/4 time. The manuscript includes various musical notations such as notes, rests, and ornaments. A 'Pedali' instruction is present in the second staff, and a dynamic marking '*p.*' is in the fifth staff.



Pedali

The image shows the first system of the practical transcription. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a bass line with long notes and rests, with a 'Pedali' instruction below it.



The image shows the second system of the practical transcription, starting at measure 9. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melody from the first system. The bass staff continues the bass line with long notes and rests.

17



The image shows the third system of the practical transcription, starting at measure 17. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a series of chords and long notes. The bass staff continues the bass line with quarter notes and rests.

27

Musical score for measures 27-36. The piece is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with quarter and eighth notes, while the left hand provides a steady accompaniment of dotted quarter notes with a slur.

37

Musical score for measures 37-44. The right hand continues its melodic line, and the left hand introduces a new accompaniment pattern of dotted quarter notes with a slur. A dynamic marking of *p.* (piano) is present at the start of measure 40.

45

Musical score for measures 45-51. The right hand continues its melodic line, and the left hand continues its accompaniment pattern. A dynamic marking of *p.* (piano) is present at the start of measure 45. The text "P.(edali)" is written below the bass staff.

52

Musical score for measures 52-59. The right hand continues its melodic line, and the left hand continues its accompaniment pattern. A dynamic marking of *p.* (piano) is present at the start of measure 52.

60

Musical score for measures 60-67. The right hand continues its melodic line, and the left hand continues its accompaniment pattern. A dynamic marking of *p.* (piano) is present at the start of measure 60. The text "P.(edali)" is written below the bass staff.



93

Musical score for measures 93-97. The system consists of two staves. The upper staff (treble clef) features a complex melodic line with many beamed eighth notes and sixteenth notes, often with slurs. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines, including some slurs and rests.

98

Musical score for measures 98-104. The upper staff continues with a melodic line of quarter and eighth notes. The lower staff features a more active accompaniment with slurs and ties, creating a sense of flow.

105

Musical score for measures 105-111. The upper staff has a melodic line with some rests and slurs. The lower staff continues with a steady accompaniment, using slurs to connect notes across measures.

112

Musical score for measures 112-118. The upper staff shows a melodic line with a sharp sign indicating a key signature change or specific note. The lower staff has a consistent accompaniment with slurs.

119

Musical score for measures 119-125. The upper staff concludes with a melodic line ending in a double bar line. The lower staff has a final accompaniment line with a double bar line.

P.(edali)