

Girolamo Frescobaldi

Bergamasca

from

Fiori musicali di compositioni (Venice, 1635)

*Arranged for Niibori Guitar Orchestra
by
Andrew Forrest*

(all tempo markings are editorial)

*In the event of a public performance,
please include the arranger's name on the programme
<http://www.forrestguitarembles.co.uk>*

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Chi questa Bergamasca sonara non pocho imparera*

♩ = c.84

Musical score for measures 1-5. The score is arranged for Alto, Guitar 2, Guitar 3, Bass(N), and Contrabass. The Alto part begins with a rest in measure 1, followed by a melodic line starting in measure 2. The guitar parts provide harmonic accompaniment, with Guitar 2 and 3 playing rhythmic patterns. The Bass and Contrabass parts provide a steady bass line.

Musical score for measures 6-10. The Alto part continues its melodic line, featuring a prominent trill in measure 7. The guitar parts continue their accompaniment, with Guitar 2 and 3 playing rhythmic patterns. The Bass and Contrabass parts provide a steady bass line.

Musical score for measures 11-15. The Alto part continues its melodic line, featuring a prominent trill in measure 12. The guitar parts continue their accompaniment, with Guitar 2 and 3 playing rhythmic patterns. The Bass and Contrabass parts provide a steady bass line.

* Whoever plays this Bergamasca will not a little learn.

A

16 rit. $\text{♩} = c.63$

Musical score for section A, measures 16-22. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/2 time signature. A 'rit.' marking is present above the first staff. The tempo is indicated as $\text{♩} = c.63$. The piece changes to a 6/4 time signature at measure 18. The notation includes various note values, rests, and dynamic markings.

23

Musical score for section A, measures 23-29. The score consists of five staves. The notation continues from the previous system, maintaining the 6/4 time signature and key signature. It features various note values, rests, and dynamic markings.

B

30

Musical score for section B, measures 30-36. The score consists of five staves. The notation continues from the previous system, maintaining the 6/4 time signature and key signature. It features various note values, rests, and dynamic markings.

37 rit. C ♩ = 63

tr

42

46

D

♩ = c.168

50

Musical score for measures 50-56. The score is in 3/4 time with a tempo of approximately 168 beats per minute. It features five staves: two treble clefs and three bass clefs. The key signature has one flat (B-flat). The music begins with a D major chord (D-F-A) in the first measure. The melody in the first treble staff is characterized by eighth-note patterns and rests. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a D major chord in the final measure.

57

Musical score for measures 57-64. The score continues with five staves. The melody in the first treble staff features a prominent slur over measures 59-61. The bass line maintains the eighth-note accompaniment. The piece concludes with a D major chord in the final measure.

E

65

Musical score for measures 65-72. The score continues with five staves. The key signature changes to two flats (B-flat and E-flat). The melody in the first treble staff features a slur over measures 67-70. The bass line maintains the eighth-note accompaniment. The piece concludes with an E-flat major chord in the final measure.

73

81

F

molto rit. $\text{♩} = c.72$

87

91 rit.

G 95 $\text{♩} = \text{c. } 60$

98 rit.

100 **H** ♩ = c. 60

103

106 *rall.*

Alto

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D ♩ = c.168

51 **3**

59

E III

67

73

F ♩ = c.72

80 *molto rit.*

86

89

G ♩ = c. 60

93 *rit.* V

96 *rit.*

H ♩ = c. 60

100

103

rall.

106

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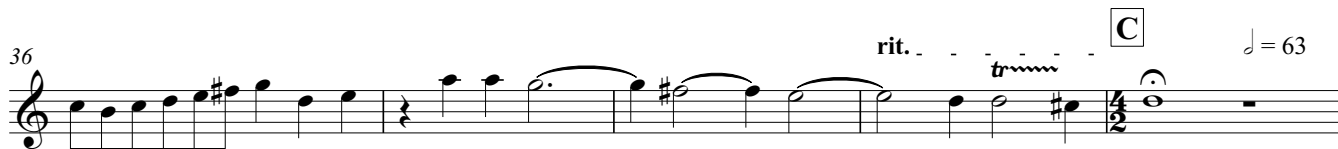
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Guitar 2

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50 D ♩ = c.168

56

66 E

74

81 *molto rit.* F ♩ = c.72

88

92 *rit.* G ♩ = c. 60

96 CV I II

99 I *rit.* H ♩ = c. 60

103

106 *rall.*

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54

64

71

79

molto rit.

86

90

94

rit.

97

100

103

106

rall.

Bass(N)

Bergamasca

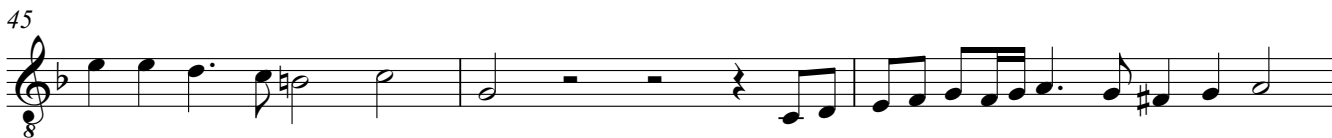
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53 **2**

61 **3**

68 **E** **3**

76 **2** *molto rit.*

83 **F** ♩ = c.72

89

93 *rit.* **G** ♩ = c. 60

97 **II** **6** **I** **II** **6** *rit.*

100 **H** ♩ = c. 60

104

107 *rall.*

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Contrabass

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♩ = c.84

3

7

11

15 rit. A ♩ = c.63

21

27 B 3 3

38 rit. . . C ♩ = 63 2

45

48 D ♩ = c.168

53 2

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61 3 E

69 3

78 molto rit. F ♩ = c. 72

86

90

94 rit. G ♩ = c. 60

98 II H ♩ = c. 60

101

105

107 rall.