

## PREFAZIONE

Questa edizione ha solo lo scopo pratico di mettere a disposizione di chi se ne voglia servire una trascrizione in grafia attuale dell'edizione a stampa del secondo libro delle *Toccate d'intavolatura d'organo* di Claudio Merulo (8 aprile 1533 - 5 maggio 1604) pubblicato da Simone Verovio a Roma nel 1604. Non riteniamo opportuno premettere altre introduzioni a questo libro di toccate perché ogni organista può trovare quanto gli serve nel *Transilvano* del Diruta, allievo di Merulo.

Ci siamo attenuti ai seguenti criteri:

1. rispetto della distribuzione delle note fra mano destra e mano sinistra e dei raggruppamenti delle note così come appaiono nell'originale;
2. rispetto del sistema seguito da Merulo per le alterazioni: esse hanno valore solo per le note davanti a cui si trovano o per più note della stessa altezza in uno stesso gruppo, specialmente un trillo (in questo caso l'alterazione è ripetuta quasi sempre una o più volte a scopo precauzionale);
3. trasformazione in ♯ (segno che Merulo non usa) dei ♯ che precedono la nota Si;
4. parentesi per le alterazioni aggiunte;
5. nessuna aggiunta di pause rispetto all'originale quando una voce tace. Questi sono gli unici casi in cui ci è sembrato necessario apportare correzioni:

Toccatina settima

Battuta 29, ultime due note del contralto: le due crome originali corrette in semicrome.

Toccatina nona

Battuta 48, note 25-58 mano destra: le bisrome originali corrette in semicrome.

## PREFACE

The purpose of this edition is to provide a transcription in current writing of an accurate printed edition of the second book of the *Toccate d'intavolatura d'organo* by Claudio Merulo (8 April 1633 - 5 May 1604) published by Simone Verovio in Rome in 1604. We do not think it necessary to add further changes to this book of toccatas since every organist can find the best and most authoritative help in the *Transilvano* by Diruta, a student of Merulo.

These are the criteria we followed:

1. respect of the distribution to the right and to the left hands of the notes and their grouping as they appear in the original;
2. respect of Merulo's system for the accidentals; they are valid only for the following note or for the notes at the same pitch in a group, especially in a trill (in this case the accidental is repeated, as a courtesy, one or several times);
3. transformation of the ♯ before the note B to ♯, symbol not used by Merulo);
4. the added accidentals are between brackets;
5. no additions of rests when a voice tacet (in fact, why change if Merulo decided this way?). These are the only cases where we thought it necessary to correct the original version:

Toccatina settima

Bar 29, two last notes of the alto voice: the original quavers corrected in semiquavers.

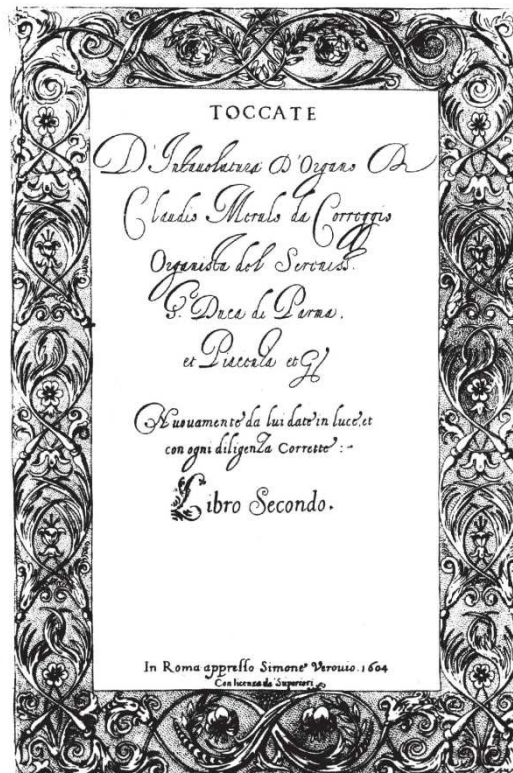
Toccatina nona

Bar 48, notes 25-28 right hand, upper voice: the original demisemiquavers corrected in semiquavers.

*All'Illustrissimo et Reverendissimo Signore  
e Padron mio Colendissimo  
il Signore Bernardino di Savoia  
Monsignore di Racconigi etc.*

*Il signor Claudio Merulo da Correggio, che sia in cielo, si come con altro tanto amore corrispondeva all'osservanza che li portavo, che non era punto inferiore a i suoi meriti, così trovandosi egli la state passata appresso di Vostra Eccellenza, li piacque di notificarmi le sue rare qualità, il suo valore et il conto ch'ella tiene de virtuosi et sopra tutto della Musica di maniera, che ciascuna di queste parti dinotando maggiormente quella nobiltà, che è in lei mi messi in animo di affaticarmi, per dar fine ad un'opera di esso, già cominciata da me, per dedicarla per propria mia inclinazione a Vostra Eccellenza et non per l'istanza fattamene da lui, il che non hò dubbio ch'ella crederà agevolmente, poichè havendola finita hora, et non prima, la dedico alla sua cortesia con ogni affetto, reputando che Vostra Eccellenza sia per gradirla tanto più, quanto che servirà per un segno del desiderio, che hò ardentissimo di servirla, et dell'affettione, et gratia sua, della quale havendo ella fatto meritevole il Signor Claudio, per le singolari virtù ch'erano in lui, spero ancora, che ne farà degno me, per la professione che farò sempre di sui servitore et come tale bagiando a Vostra Eccellenza le mani prego Dio che le conceda ogni maggior felicità etc. Di Roma questo dì 30 d'ottobre 1604.*

*Di Vostra Signoria Illustrissima et Eccellentissima  
Humilissimo et Devotissimo servitore  
Simone Verovio*



# Undecimo detto Quinto Tuono

## Toccata Prima

The first system of musical notation consists of two staves, treble and bass clef, in a common time signature. The treble staff begins with a series of chords and a melodic line that moves upwards. The bass staff provides a harmonic foundation with chords and a melodic line that moves downwards.

The second system of musical notation continues the piece. The treble staff features a prominent sixteenth-note pattern in the first measure, followed by a melodic line. The bass staff has a more rhythmic accompaniment with chords and a melodic line.

The third system of musical notation shows further development of the piece. The treble staff has a melodic line with some sixteenth-note passages. The bass staff has a more active accompaniment with chords and a melodic line.

The fourth system of musical notation continues the piece. The treble staff has a melodic line with some sixteenth-note passages. The bass staff has a more active accompaniment with chords and a melodic line.

The fifth system of musical notation concludes the piece. The treble staff has a melodic line with some sixteenth-note passages. The bass staff has a more active accompaniment with chords and a melodic line.

# Undecimo detto Quinto Tuono

## Toccata Seconda

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a half note G4 in the treble and a half note G2 in the bass. The treble staff features a melodic line with a half note G4, followed by a half note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, 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# Duodecimo detto Sesto Tuono

## Toccata Terza

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The upper staff begins with a whole note chord of B-flat, D-flat, and F, followed by a series of chords and a melodic line. The lower staff features a prominent eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the piece. The upper staff shows a melodic line with some chromaticism and a final chord. The lower staff continues with the eighth-note pattern, showing some variation in the right hand's accompaniment.

The third system features a more active melodic line in the upper staff, with frequent sixteenth-note runs. The lower staff provides a steady accompaniment with some chordal changes.

The fourth system shows a melodic line in the upper staff that includes a sixteenth-note scale-like passage. The lower staff continues with a rhythmic accompaniment, featuring some syncopation.

The fifth and final system on this page shows a melodic line in the upper staff that concludes with a final chord. The lower staff continues with the eighth-note pattern, ending with a final chord.

# Duodecimo detto sesto Tuono

## Toccata Quarta

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and common time (C). The music features a series of chords in the right hand and a more active bass line with some sixteenth-note patterns in the left hand.

The second system continues the piece. The right hand has a melodic line with some grace notes and rests, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

The third system shows a more rhythmic and melodic development. The right hand has a series of eighth-note runs, and the left hand has a pattern of eighth notes with some accidentals.

The fourth system features a complex interplay between the hands. The right hand has a melodic line with some grace notes, and the left hand has a more active bass line with eighth-note patterns.

The fifth system concludes the piece with a final melodic flourish in the right hand and a rhythmic accompaniment in the left hand, ending with a final chord.