

LBMP-009

GEORG MUFFAT

APPARATUS MUSICO – ORGANISTICUS

EX LIBRIS

Edited by Jon Baxendale



ISMN 979-0-706670-01-0
All rights reserved.

CONTENTS

Preface	
Biographical notes	i
Sources	
Antecedents and stylistic influences	iv
Muffat on Muffat	vi
Stylus phantasticus and rhetoric	xii
Rhythmic alteration	xiii
Fingering	xv
On pedals and registration	xvii
Original texts	xx
Plate 1: Title page, 1690 edition	xxix
Plate 2: Opening page of <i>Toccata prima</i>	xxx
Plate 3: <i>Nova cyclopeias harmonica</i>	xxxii
Plate 4: <i>Toccata prima</i> , pre-1690 edition	xxxii
Table of ornaments and rubrics	xxxiii
Apparatus musico-organisticus	
<i>Toccata prima</i>	2
<i>Toccata secunda</i>	6
<i>Toccata terzia</i>	12
<i>Toccata quarta</i>	18
<i>Toccata quinta</i>	22
<i>Toccata sexta</i>	30
<i>Toccata septima</i>	38
<i>Toccata octava</i>	48
<i>Toccata nona</i>	56
<i>Toccata decima</i>	62
<i>Toccata undecima</i>	69
<i>Toccata duodecima et ultima</i>	76
<i>Ciacona</i>	83
<i>Passacaglia</i>	86
<i>Nova cyclopeias harmonica</i>	96
Appendix – <i>Toccata prima</i> [I-Vnm Musica 00039]	102
Critical apparatus	
Editorial procedure	108
Commentary	108
Suggested ties	109
Bibliography	109

P R E F A C E

BIOGRAPHICAL NOTES

Georg Muffat was baptised on 1 June 1653 in the Savoy town of Megève. His father's family hailed from Scotland but abandoned their home country due to the persecution suffered by Catholics during the reign of James VI. Muffat's mother was French. The family moved to the Alsatian town of Sélestat (Schlettsad) when Muffat was young and, at the age of ten, he was sent to Paris to embark on six years of musical education.

[...] I pursued [the French] manner diligently which, during the six years of my study, was flowering in Paris under the famous Mr. J Baptiste Lully.¹

On his return to Alsace in 1669, Muffat enrolled in the Jesuit college at Sélestat and, two years later, the Jesuit Gymnasium in Molsheim. Here he was appointed organist to the exiled Catholic chapter of Strasbourg Cathedral.²

In 1674, with war looming, Muffat entered the law school at Ingolstadt in Bavaria. His studies, however, were short-lived and he soon moved to Vienna to work as a musician. This was followed by a further move to Prague, where he remained until 1678 before taking the position of cathedral organist and *Kammerdiener* (chamber musician) to the household of Max Gandolf von Kuenberg, Archbishop of Salzburg, where Heinrich Ignaz Franz Biber was also employed. In 1681, Muffat was granted a leave of absence to visit Rome to learn the Italian style (Wilson, 2001, 5), and he implies in the preface to *Auserlesene Instrumental-Music* (Passau, 1701)—a collection of twelve *concerti grossi*—that during his sojourn he received tuition 'at the clavier' from Bernardo Pasquini and became acquainted with Arcangelo Corelli.³ However, the publication of *Armonico tributo* (Salzburg, 1682), a collection of five Italianate chamber sonatas dedicated to his patron, indicates that, by 1682, Muffat was back in Salzburg. It was during this stay in Italy that he first conceived the mixed Italian and French style, of which, in 1702, he was to write:

I learned to mix the sadness of the Italians with the agreeable qualities of the French, without one of them appearing too heavy, sombre or grave, nor too free or dissolute [...]⁴

¹ *Florilegium primum* (1695, preface); both books of *Florilegia* were published in four versions with prefaces in German, French, Italian and Latin (the latter was presumably for other potential markets). The translation here has been made by consulting the French and German texts. Those in Italian and Latin are nuanced differently: they suggest Muffat was a student of Lully and Muffat's use of the preposition *sub* in Latin and *sotto* in Italian might indicate a deliberate tailoring of the text, perhaps to aggrandise Lully among his countrymen and, possibly, to provide himself with a pedigree that might have been rebutted in France or his home country. By comparison, the German passage uses *unter*, which is ambiguous, and the French is more prosaic altogether. The implication from the French and German is that it was the Lullian style Muffat emulated, which was probably a convenient means of referring to the French manner in general. The same multi-lingual approach was adopted in the preface to *Auserlesene Instrumental-Music* (Passau, 1701; cf. Tab. 2: Body texts, B). This time, Muffat aggrandises Bernardo Pasquini as 'il famosissimo Apolline dell'Italia', and the 'bellissime' Arcangelo Corelli in similarly slanted language while remaining mundane in his French

Muffat remained in Salzburg until 1690, three years after the death of Gandolf. He had married in the intervening years and fathered six of an eventual eight children. Gandolf's replacement, Johann Ernst von Thun, had time neither for music nor things French and this might have prompted the composer's move to Passau, where he entered the service of the Prince-Bishop, Johann Philipp von Lamberg. The move may be linked to a revised publication of *Apparatus musico-organisticus*, which had first been issued as a series of eight toccatas sometime during the Salzburg years.⁵ The book was dedicated to the Holy Roman Emperor Leopold I, to whom Muffat gave a personal copy at the coronation of Leopold's eldest son, Archduke Joseph, in Augsburg in January of that year. Wilson (2001, 6) suggests that it was at this meeting that Muffat arranged to become Lamberg's *Hofkapellmeister*.

In 1691 he also assumed the position of *Domkapellmeister* at Passau Cathedral, replacing the priest-organist and *chorvikar* Johann Georg Straßer. During these years that Muffat published his three collections of ensemble music, the *Florilegia* suites (Salzburg, 1695 and Passau, 1698) and *Auserlesene Instrumental-Music* (Passau, 1701), which contains re-workings of all five sonatas of *Armonico tributo* sonatas.

Muffat died on 23 February 1704, a month after the end of the siege of Passau, which was the final push of the Bavarian elector Maximilian Emmanuel's attempt to subjugate Vienna during the War of the Spanish Succession.

S O U R C E S

Several extant copies of *Apparatus musico-organisticus* are known, of which there are eleven of a first and second impression of the 1690 edition.⁶ These measure approximately 240 x 360 mm with upright bi-folio gatherings. Odd page numbers are placed in the top right margins and even numbers on opposing sides. The engraving quality is of the highest standard: pages have an aesthetic appeal; notes are easy to read; spatial positioning is thoughtfully executed; and there are few engraving errors. There are no differences in the musical text between its first and second impressions, although an extra title page in the form of a dedication was included in the first imprint on the recto side of folio 2. It marks the 'Coronationem Auspicatissiam Coniugis, ac Filii, Augustissimæ

and German descriptions.

² The history of Strasbourg Cathedral is complex with a shared responsibility for the diocese being held between both Catholics and Protestants. However, in 1539, the building was given over completely to the Protestants and the Catholic chapter removed to Molsheim. After the annexation of Alsace by Louis XIV in 1681, the chapter was restored to the cathedral.

Since, certain subtleties of the texts are likely to become lost in translation, the originals have been provided side by side in Table 2 to allow for their comparison (cf. Tab 1: Body texts, A).

³ Cf. fn. 1.

⁴ *Auserlesene Instrumental-Music*, Passau, 1701, dedication; cf. Tab. 2: Body texts, C. The translation is based on the French text. In the German, the nuance is the same, although he refers to the 'melancholic affects' of Italian and the 'festive beauty' of French music.

⁵ Cf. Sources of *Apparatus musico-organisticus*.

⁶ This is according to Répertoire International des Sources Musicales (hereafter, RISM).

Impericatisac Potentissimi Romanorum Regis'.⁷ This was replaced for the second edition with a dedicatory text of 264 words. The verso side of each impression contains a preface, *Ad Benevolum Lectorem*, which was printed using moveable type. Its third paragraph, in which Muffat discusses ornamentation, contains four lacunae in which handwritten symbols were intended to be placed.⁸ The engraver's name is not given in either imprint of the 1690 edition, although the list of works found in *Auserlesene Instrumental-Music* names the Salzburg-based printer and engraver Jean Baptist Mayr, who had been in the employ of the Gandolf house since 1668.⁹ The lack of a formal sales address demonstrates that, like most books of music produced during the seventeenth century, *Apparatus* was self-published and this is verified at the foot of the title-page where the name of a family member is provided as the sole point of purchase. This was Godefridus Muffat, who was employed at the house of Leopold I as a 'Court and Chamber Musician'.¹⁰

Drawing a parallel with Samuel Scheidt's *Tabulatura nova*, Siegbert Rampe (2014, 184) argues that the toccatas were written as didactic material and published when Muffat no longer needed to teach. Several features of the publication support his thesis: the title is highly suggestive of this purpose and the toccatas are clearly illustrative in terms of mode, figuration, musical style and notation. These are presented in a variety of ways that also includes the use of all five clefs:

In composing these pieces, I have taken the trouble to alter the clefs that indicate pitches frequently. This is because I felt that, at the present time, a perfect knowledge of all clefs is necessary, especially for the transposition of each and every melody into various keys.¹¹

While this suggests that the toccatas had been in existence for some years before their publication, it is unlikely that they pre-date Muffat's Italian sojourn of 1680-1681, where he claimed to have developed the idea of his mixed style. Irrespective of date, however, it is certain that this was not the first edition of *Apparatus* since, in the late 1960s, Oscar Mischiati and Lewis Lockwood independently discovered an engraving of *Toccata prima* and the first page of *Toccata secunda*, which were bound into a copy of a 1615 imprint of Frescobaldi's *Primo libro di toccate e partite d'involatura* (Plate 4). This is housed at the Biblioteca Nazionale Marciana in Venice and contains substantial variants on the first page of *Toccata prima*, which point to an earlier source and indicate that, for the 1690 edition, the page needed to be engraved afresh.¹²

Its opening *Gravè* is shorter and more rudimentary, with a simple pedal part that could be accommodated on the manuals. However, assigning the pedal to a low D for the first three bars allowed Muffat to flesh out the manual parts with bolder harmonies, such as a shift to the tonic major in bar 2, and draw attention to imitative figuration by means of ornamentation. Bar 3 is new, as is the second half of bar 4 and these provide a more effective means of dealing with the modulation that came earlier. Muffat also introduces a rhythmic motif in the alto of bar 4, originally introduced in bar 19, and this provides the toccata with a greater sense of motivic cohesion as it progresses. The *Adagio* indication is not found in bar 9 of the Venice edition, and the second half of its tenth bar and the first half of the eleventh were deleted. This removed a *ribattuta di gola* figure that now appears only once, in bars 56 and 57, which results in a consequently heightened rhetorical impact. A small correction appears in bar 24, where a C1 clef that was originally omitted has been added. There is also a significant alteration to the title. The original historiated T, which takes its shape from an anchor with a simple monastic church in the background has been discarded in favour of a decorated title. The accompanying image shows a Christian soldier standing over a fallen Turk while an army flees the scene, and this is likely to be a depiction of the 1683 Battle of Vienna where the forces of Leopold I, were victorious (Plate 2). Small deviations come in the form of minor corrections to the Venice version of *Toccata secunda* where, in bar 6 of the left hand, the f has been given a missing accidental.

Observations by Craig Monson and Elizabeth Wenske (1972, 471) indicate that the bind of the Frescobaldi volume dates from between c1683 and 1685. If so, it means the first publication of *Apparatus* occurred some five to seven years before the version we now know.

Since it has been established that the first toccata was substantially revised, it is possible that similar alterations were made to the others and, because the 1690 edition is relatively mistake-free, it is probable that Muffat had other engraving errors corrected at the same time. There is also sufficient evidence to suggest that the last four toccatas and the pieces that follow were added for the 1690 edition. Prefatory material and the first 36 pages form exactly five gatherings, and these contain eight toccatas that are ordered according to the church modes (Tab. 1, below). The space they occupy was clearly by design and ensured that no extra printing costs would be incurred.¹³

⁷ Cf. Tab. 2: Body texts, D.

⁸ Two sources of the 1690 edition have been consulted: British Library, London, K.4.i.15 and Bayerische Staatsbibliothek, München, 4 Mus.pr. 28320; the Munich copy retains the original void lacunae.

⁹ Mayr was also responsible for the engraving and printing of *Armonico Tributo* (1682).

¹⁰ 'Venalis habetur apud Godefridum Muffat, Sac[rae] Caes[areae] Maj[estatis] Aulæ & Camerae Musicum' [Sales provided by Godefridus Muffat, His Sacred Majesty's Court and Chamber Musician']. This was placed at the foot of the dedicatory page but omitted from the later impression. He must have been a family member and a number of variants in the close family circle suggest his

was a family name; Muffat's third child was Franciscus Georgius Godefridus (1681-1710) and his eighth was the composer Liebgott (Gottlieb, 1690-1770). The list of works attached to the publication of *Auserlesene Instrumental-Music* makes no mention Godefridus Muffat but states instead that it was available from Mayr in Salzburg and from the book printer, Georg Adam Höller, in Passau.

¹¹ *Apparatus musico-organisticus* (1690, *Ad Benevolum Lectorem*); cf. Tab. 2: Body texts, E.

¹² I-Vnm Musica 00039; a transcription of the Venice version of *Toccata prima* is found as Appendix I and a reproduction provided. The alterations required only the re-engraving of the first side.

¹³ The remaining pieces take up two further gatherings, of which one folio would have been blank. This was not bound into the Munich or London sources.

Gathering	Imprint	Piece	Pages
1	[ORIGINAL EDITION : 1680s]	Title page	Fol. 1r
		Blank title page verso	Fol. 1v
		Dedication	Fol. 2r
		Preface ¹⁴	Fol. 2v
		<i>Toccata prima</i>	1-3
2		<i>Toccata secunda</i>	4
		<i>Toccata secunda - cont.</i>	5-7
		<i>Toccata terzia</i>	7-11
3		<i>Toccata quarta</i>	11-12
		<i>Toccata quarta – cont.</i>	13-14
		<i>Toccata quinta</i>	15-18
4		<i>Toccata sexta</i>	19-20
		<i>Toccata sexta – cont.</i>	21-24
5		<i>Toccata septima</i>	24-28
		<i>Toccata septima – cont.</i>	29-31
6		<i>Toccata octava</i>	32-36
		<i>Toccata nona</i>	37-41
7	[ORIGINAL EDITION : 1680s]	<i>Toccata decima</i>	41-44
		<i>Toccata undecima</i>	45-49
8	[ORIGINAL EDITION : 1680s]	<i>Toccata duodecima</i>	49-52
		<i>Toccata duodecima – cont.</i>	53
		<i>Ciacona</i>	54-55
9	[ORIGINAL EDITION : 1680s]	<i>Passacaglia</i>	56-60
		<i>Passacaglia – cont.</i>	61
		<i>Nova cyclopeias</i>	62-66
		[Blank page]	67-68]
6	[AUGMENTATION : 1690]	<i>Toccata nona</i>	37-41
		<i>Toccata decima</i>	41-44
7		<i>Toccata undecima</i>	45-49
		<i>Toccata duodecima</i>	49-52
8		<i>Toccata duodecima – cont.</i>	53
		<i>Ciacona</i>	54-55
		<i>Passacaglia</i>	56-60
9		<i>Passacaglia – cont.</i>	61
		<i>Nova cyclopeias</i>	62-66
		[Blank page]	67-68]

Tab. 1: Gatherings of the original 1680 and the augmented 1690 imprint.

Supporting evidence for this thesis is provided by the florid decoration that caps the final bar of *Toccata octave*, which is not found previously, and a Latin inscription that reads ‘The gods give everything in return for effort’.¹⁵ Although the motto’s placing might appear apt when considering that it comes at the end of a particularly demanding

¹⁴ Four prefatory pages are taken to have been included in the first edition.

¹⁵ From Antoine Ferdinand Van Vlaenderen’s *Epigrammata Miscellanea* (Ghent, 1666, 14): ‘Dii laboribus omnia vendunt’.

¹⁶ ‘Glory to the highest God’. *Passacaglia* also contains a decorated final bar.

¹⁷ Although there is no mention of other publications in the list of works that accompanies

piece, such an assumption would be incorrect. Inscriptions like these were commonly reserved for the end of books of music, particularly liturgical publications and it is likely that no-one thought it necessary to erase this from the engraved plate. Indeed, a similar decorated cap of the final bar and another Latin motto, ‘Summo Deo Gloria’, has been added to the last page of the book (Fig. 2, p. xxix).¹⁶

The book’s three closing pieces are intriguing. They comprise an Italianate ciacona, a French passacaglia and the *Nova cyclopeias harmonica*, which consists of an aria and variations, *Ad malleorum ictus allusio* (*An Allusion to the Strikes of the Hammers*). These are clearly not intended for the organ. Their inclusion in this volume is incongruous and evidence suggests that they had independent provenances. The titling of *Ciacona* contains the unnecessary subtitle ‘Auth[or]: Georg Muffat’ and *Passacaglia* is the only work apart from *Ad malleorum* to indicate verbally that the piece has concluded. It is significant that *Ciacona* and *Passacaglia* together would have formed a single gathering and it could be that they were intended for another publication for which the plates had already been engraved. If so, it would have been a relatively simple task to use existing engravings and alter the page number accordingly.

The same might be said of *Nova cyclopeias harmonica* (Plate 3). Apart from *Toccata prima*, it is the only work to bear a historiated title. It consists of a framed N, behind which is a smoking forge, anvil, some blacksmith’s tools and a basket of fruit. Because such engravings were usually complex and expensive, they were often reserved for first pages and this was possibly the originally intended destination of this piece. The page number is engraved over the top of the illustration and is obtrusive. This is not something that would have occurred were it the first page of a different publication which, given the opening of *Apparatus*, would have probably begun on the recto side of the open book. This suggests that *Nova cyclopeias harmonica* was also engraved for use elsewhere and it is not implausible to think that all three pieces had been published before 1690 and that, like the early imprint of *Apparatus*, these versions have not survived the course of time.¹⁷

In addition to the Salzburg impressions is a handful of extant copies of an engraving made in 1704 by the Vienna printer Johan Peter van Ghelen. This contained a German translation of the preface alongside a passage that makes mention of the three closing pieces.¹⁸ According to Michael Radelescu (1994, 135) this was undertaken at the behest of Muffat’s heirs. They would certainly have been in possession of the original plates since engravings, especially of popular composers, were considered to be of sufficient value to bequeath to family members as heirlooms. However, it is probable that, unless few copies had been made between the engraving of the octotonium and the time of Muffat’s death, the plates would have been in a condition that was no longer fit for purpose. Research by Anik Devriès-Lesure (2005, 78) reveals that, because engravings were gradually reduced

Auserlesene Instrumental-Music, it should be noted that this is a catalogue of music that was in print in 1701. Radelescu (1994, 138) reports that two copies of *Apparatus* without the appended pieces were known in the nineteenth century which are now considered lost.

¹⁸ According to RISM, there are seven, although recent enquiries has reduced this number by four. Since Ghelen’s imprint is posthumous, it has not been used as a primary source.

in quality from the pressure exerted by the printing process, most plates were only good for up to 250 copies, after which they were often rendered useless. If it is considered that the plates of pages 2-36 were possibly as old as 20 years and might have been used for a number of impressions before 1690, a new engraving would have been the only means to further disseminate the music. The 1704 publication, however, also acts as a testament to the demand for *Apparatus* since the expenses of engraving and securing authorial rights were high enough to have made such a book a considerable investment. On top of this would have come the printing itself, which required thick paper to survive the impression and that usually came at a high cost.¹⁹

ANTECEDENTS AND STYLISTIC INFLUENCES

Muffat acknowledges the influence of Girolamo Frescobaldi in his preface. The latter's *Toccate e partite d'involatura: libro primo* and *libro secondo* were first published in Rome in 1615 and 1627 respectively and augmented in 1637, and their importance is demonstrated by the broad dissemination of those printed and manuscript copies known today. Apart from Michelangelo Rossi's *10 Toccate per cimbalo* (Rome, 1637), no comparable book was published in Italy during the remaining years of the century.²⁰ Radelescu (1994, 143) suggests that analogous figuration found in Muffat's toccatas demonstrates this influence,²¹ and while this might be the case, it should be noted that these are often little more than stock clichés that also occur in myriad instrumental Italian *sonate*, and in the fantasies of German composers and the *preludes non mesurés* of the French *clavecinistes*. Muffat is likely to have become acquainted with much music like this during the course of his career and its effect on his compositional style should not be overlooked.²² Comparisons may also be drawn with other composers, especially those with whom Muffat had contact during his career. Bernardo Pasquini is one. His toccatas and *tastas* are comparably rich in motivic interplay, and similar melismatic *figurae* are found in several. Five follow the sectional design employed by Frescobaldi and Rossi, although they are less ambitious and, in comparison, meagre in content.

Corelli is another. Muffat became acquainted with the composer and his *Suonate* during his stay in Rome,²³ and his influence is discernible in Muffat's cadence-oriented sequences, as well as in several *moto perpetuo* sections. In addition, a number of *cantabile*

passages come close to the Corellian model. This is most noticeable in the long central *arioso* of *Toccatà nona* which is itself flanked by a *giga* and a *presto* in dialogue, replete with a walking bass that makes full use of Italianate sequential modulations.²⁴

While the connexion between Muffat and Corelli is readily apparent, there is another with whose music Muffat would have been familiar and which must have been influential. This was his *Mitarbeiter*, Biber. Although Biber's *Rosary Sonatas* remained unpublished, they date from c1676 and there is every reason to think that Muffat knew them.²⁵ More importantly, the eight *Sonatae Violino Solo* (1681) demonstrate similarities in terms of their wide rhetorical scheme, sectional structures that are interrupted by brief *adagio* bridges and the juxtaposition of free and formally constructed *passagi*. Take, for example, Muffat's *Toccatà prima*. Despite the organistic polyphony of the opening bars, the figuration displayed in the first *allegro* and the extension of the second *Gravè* is paradigmatic string writing that was common to organ composers of the late seventeenth century, and found a particular voice among those of the North German organ school: although more formal in manner, the influence of the Italian style is evident.²⁶ Other Italianate features of the toccatas are the use of dactylic rhythms, *ribattuta di gola* as a rhetorical device, and thematic material that is reminiscent of *ricercare*, *canzoni francese* and *durezza e ligature*.²⁷

Italian notational practices are also apparent, of which the use of black and void notation in the central sections of *Toccatà undecima* is one. Black notation was commonly used in England in the sixteenth and early seventeenth centuries to indicate compound time signatures. In Europe, it is historically linked to pieces in 3/1 time, and Muffat obliges us by providing a mensural *tempus perfectus* signature of O 3/1. The use of void (or white) notation of the type used in the *allegro* is a source of contention among musicologists. It is traditionally linked to 3/2 time, where crotchets are written out as quavers with white note heads and, where necessary, groups of crotchets are beamed. Muffat again indulges us with the mensural time indicator of C₃ which, if one goes by Michael Praetorius's description of the species of *tactus inaequalis minore* (III, 1619, 52-54), represents the *sesquialtera*, that is a *tactus* with a proportion of three notes to the value of the denominator.

¹⁹ Details concerning the cost of printing such a volume in eighteenth-century Germany have yet to emerge, but as a means of comparison, I estimated that the engraving of Nicolas de Grigny's *Premier livre d'orgue* (Paris, 1690) cost in the region of 300 *livres* for the engraver's fee alone. Excluding the paper, printing two *formes* (printed sheets) ranged from twelve *sols* for large print runs to 29 *sols* for shorter ones. This was considerably more than Grigny's stipend at the royal abbey of Saint-Denis (Baxendale, 2019, p. i).

²⁰ RISM reveals that in excess of 105 extant printed copies of Frescobaldi's toccatas and partitas are found today in libraries worldwide. In addition are another 108 complete cycles and individual pieces that exist as manuscripts and which are thought to have been copied between 1625 and 1899.

²¹ For example, compare the opening of *Toccatà secunda* with that of Frescobaldi's *Toccatà prima* (*lib. I*); *Toccatà terza*, bars 32-37.

²² For example, Darius Castello, *Sonata prima*, from *Sonate concertate in stil moderno, libro II* (Venice, 1629). Frescobaldi's influence on his erstwhile student, Johan-Jacob Froberger, and the lateral

connection between Froberger and a number of French *clavecinistes*, such as Louis Couperin, is also demonstrable.

²³ *Auserlesene Instrumental-Musik*, foreword; cf. Tab. 2: Body texts, B: the Italian is likely to be the more precise: the German version says 'concerten', while the French, 'symphonies'.

²⁴ For example, the dialogue between the treble and bass in *Toccatà quinta* (bars, 7-13) is an archetypal Corellian string writing, as is the second *allegro* of *Toccatà octave* (bars 71-83) with its recapitulation as a *presto* between bars 104 and the end.

²⁵ Wollny, Peter, *Die 'Rosenkranz-Sonaten' von Heinrich Ignaz Franz Biber* (unpublished research paper) cited in Brewer (2011, 392).

²⁶ For a more detailed analysis of the Italian sonata style as pertaining to the North German keyboard toccata, see Baxendale (2000, 40-51).

²⁷ For example, *Toccatà prima*, bars 56-57; *Toccatà sexta*, bar 34; *Toccatà sexta* and *Toccatà undecima*, first section.

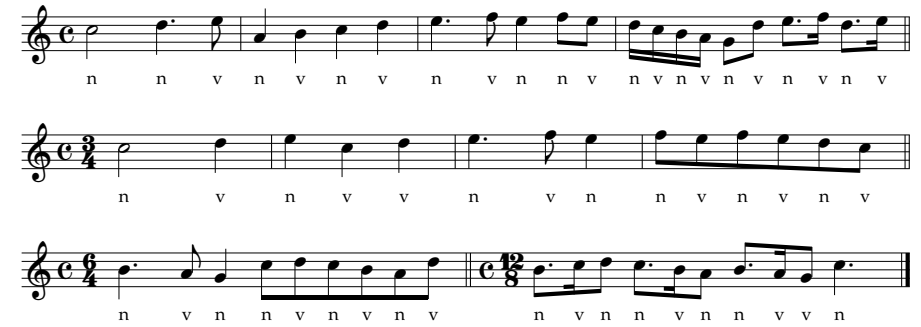
was lost to German and Italian musicians and was probably liable to misinterpretation. A mere explanation, however, was not sufficient and Muffat provides reinforcement through a number of examples with practical information on their use. While they might appear to be divorced from keyboard music, they serve an important role on several levels: they give some universal rules for those wishing to freely ornament keyboard music, provide insight into the melodic and rhetorical role played by ornaments and furnish musicians with a comprehensive and sound approach to the problem of articulation. From these perspectives, Muffat's advice is of utmost value to those who, in particular, study music of the *Grand siècle* and are as pertinent to *clavecinistes* and organists as they are to students of other instruments.

For Muffat, though, the starting point for musicians is an understanding of 'good' and 'bad' notes, which has a bearing on not only the correct placing of ornaments but also on the execution of agogic accents (stresses that are perceived solely because of prolongation rather than an increase in attack) and *notes inégales*.⁶⁰ He refers to good notes as those that 'linger in the ear': that is, those of a longer metrical value, those that fall on strong beats, and those that are dotted.⁶¹ Some of Muffat's examples demonstrate that good notes are invariably associated with down-bows. Thus, the first bar of the following example would consist of two down-bows followed by an up-bow; the second bar would alternate down- and up-bows, respectively.

Consequently, melodic lines consist of strong and weak inflexions in simple time and the pattern established in the concluding compound-time bar would be made even more pronounced by agogic accentuation. In addition, the differences between good and bad notes would have been exaggerated by the French string practices of the day. David Boyden (1990, 152) indicates that, in seventeenth-century France, the violin was held nearer the chest. This results in a softening of articulation that is more reminiscent of viol practices than, for example, the German or Italian way, where the violin was held closer to the neck. Thus, articulations between good and bad notes would be considerably more subtle than might have been heard elsewhere: successive down-bows naturally lead to a greater degree of separation, whereas alternating up- and down-bows would result in an infinitesimal articulation that, while present, would not hinder the flow of the melodic line.

After ambient acoustics and the properties of an instrument are taken into consideration, keyboard players might interpret up- and down-bows by varying the degree to which successive notes are separated. Some of the following examples demonstrate that a single bow-stroke is used to play some ornaments, which tells us that slurred (unarticulated) playing is permitted and provides us with a basic approach.

The problem, though, lies in identifying such instances: in keyboard sources of the



Ex. 4: Muffat, *Florilegium secundum*, Example Oo; n = good note, v = bad note.

late seventeenth century, slurs are often employed to indicate passages of *imitatio violinistica*, but these are absent from *Apparatus*. However, Muffat's advice helps in the understanding of what is often a contentious issue by acquainting musicians with a gamut of conventions that were primary aspects of the language of French music, and which were so intrinsic to playing style and *le bon goût* that contemporary writers on music left them largely undiscussed.

Muffat's advice is straightforward:

1. A *semitremulus* [Fr. *pincement*] might be placed anywhere, except on quick notes and, if the speed is not too fast, they may be placed on successive notes.
2. Pieces or sections, whether ascending or descending, should not begin with a *tremulus*, although an exception is made for *mi* or \sharp , where a simple *tremulus* or *tremulus reflexus* may be used.⁶²
3. When ascending by step:
 - a. An *adminiculatio* [Fr. *port de voix*] might be employed on good notes (1); this might be combined with a *semitremulus* [*port de voix-pincé*] (2). If note values are quick, the *adminiculatio* should be saved for the next longer good note (3).⁶³
 - b. A *tremulus reflexus* might be used on its own (4) or prepared with an *accentus* (5) (cf. species 4 of *accentuatio*, above).⁶⁴
 - c. An *adminiculatio* might also be added (6), as might a *confluent tremulus* (7) (slurred *tremulus*).
 - d. Using a *tremulus* on good notes in ascending passages sounds harsh. However, if this is required, it may be softened with an *accentus* (8).

⁶⁰ Agogic accentuation and *notes inégales* are discussed below.

⁶¹ Good and bad notes are also discussed in the section concerning *notes inégales*. Although terminology differs, nuance is consistent and the original texts have not been provided.

⁶² By *mi*, Muffat means the third degree of any hexatonic scale. This was always a semitone from the fourth note and would be applied to E, B or A (if there is a B \flat). According to convention, *tremuli*

were executed on any sharpened note.

⁶³ Cf. fn. 51.

⁶⁴ Since this symbol for an *accentus* is not used in *Apparatus*, the ornament has been represented here with a *petite note*.

- e. The exception is that *mi* and sharps should always be ornamented with a *tremulus* or *tremulus reflexus*, as long as the note values are not too short (9).

Example Rr consists of three staves of music. The first staff shows a sequence of notes with various ornamentation marks above them, including vertical lines with flags and 't' marks. The second staff shows notes with 'tu' and 't' marks, and a '3' above a group of notes. The third staff shows notes with 't' marks and asterisks below them, indicating specific ornamentation points.

Ex. 5: Muffat, *Florilegium secundum*, Example Rr.

4. In descending passages of stepwise movement:
 - a. Good notes, especially those that are dotted, are to be played with light *tremuli* (1).
 - b. Weak descending slow notes also benefit from this approach, whether alone (2) or with an anticipatory *remissio* (3) (cf. species 5 of *accentuatio*, above).
 - c. Rapid descending passages are played with *tremuli* only on certain good notes (4).⁶⁵

Example Ss consists of two staves of music. The first staff shows a descending sequence of notes with 't' marks above them, and asterisks below some notes. The second staff shows a more rapid descending passage with 't' marks above notes and asterisks below them.

Ex. 6: Muffat, *Florilegium secundum*, Example Ss.

5. In ascending leaps:
 - a. An *adminiculatio* (*port de voix*) is added to good notes either by itself (1) or with a *tremulus reflexus* (2).
 - b. Notes might also be played with a *confluentia* to enliven the harmony (3) or with a combination of a *confluentia* and *tremulus* (4). Muffat claims this to be the most 'beautiful' approach.

- c. The liveliest approach is to use an *incursio* (*tirade*) (5), but this should be used only with a degree of discretion.
- d. A leap of a third is best filled with an *exclamatio* (6).
- e. It is an error to leap up to a *tremulus*, although this is permitted if the ornament note is placed on *mi* or a # (7).

Example Tt consists of three staves of music. The first staff shows notes with 't' marks and asterisks below them. The second staff shows notes with 't' marks and asterisks below them, and a '3' above a group of notes. The third staff shows notes with 't' marks and asterisks below them, and a '7' above a group of notes.

Ex. 7: Muffat, *Florilegium secundum*, Example Tt.

6. In descending disjunct passages:
 - a. *Tremuli* are infrequently used, except on leaps of a third (1), leaps down to a *mi* or # (2) and should be either simple or *reflexus*.
 - b. A leap is best prefixed with a *preoccupatio* (3), a *confluentia* (4), a *subcrepitatione* (5), or in a lively manner with an *incursio* (6).
 - c. According to Muffat, the most agreeable approach is to use a *confluentia* with a delicate *tremulus* and *preoccupatio* on the final note of the descent (7).

Example Vv consists of three staves of music. The first staff shows notes with 'tu' marks above them and asterisks below them. The second staff shows notes with 'tu' marks above them and asterisks below them, and a '3' above a group of notes. The third staff shows notes with 't' marks above them and asterisks below them, and a '7' above a group of notes.

Ex. 8: Muffat, *Florilegium secundum*, Example Vv.

⁶⁵ Muffat is somewhat vague concerning what is meant by 'certain good notes': in (4), a tremulus might be expected at the beginning of the penultimate bar.

7. At cadences, *tremuli* are effective only on certain notes:
- Notes that end cadences are seldom given a *tremulus* unless approached from a third above (1).
 - Notes that descend by step.
 - Notes that are approached by an *adminiculatio* and which are either a *mi* or \sharp .



Ex. 9.1: Muffat, *Florilegium secundum*, Example Xx.

In addition to these cadential formulae, Muffat offers a further six that he considers the most important figures in the 'Lullian manner':⁶⁶



Ex. 9.2: Muffat, *Florilegium secundum*, *Cadentiae*.

8. Suggesting that the improvisatory nature of *diminutiones* makes them unreliable in performance, Muffat provides several examples that might be used as stock formulas by players.



Ex. 10: Muffat, *Florilegium secundum*, Example Yy.

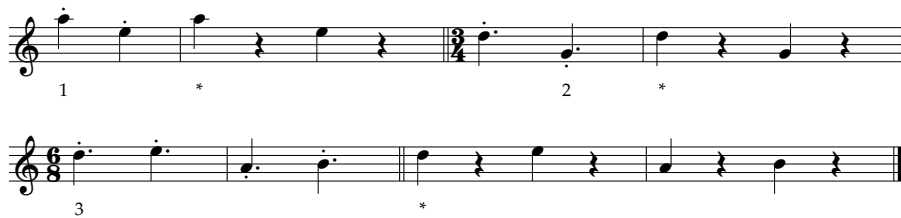
⁶⁶ While these are standard progressions, they provide players with techniques to decorate cadences and are useful in identifying elements that are in the French manner. Cf. *notes inégales*.

9. Two consecutive *tremuli* are not considered to be good, although there are exceptions:
- When an *accentuatio* is placed between them (1).
 - When the note following a *tremulus* is either a *mi* or # (2).



Ex. 11: Muffat, *Florilegium secundum*, Example Zz.

10. A *disjunctio* [*staccato*] may be used to evoke more animation to a piece:
- In notes of at least a medium value (1).
 - Dotted crotchets under a triple time signature (2).
 - Dotted crotchets under a compound time signature (3).



Ex. 12: Muffat, *Florilegium secundum*, Example AAA.

STYLUS PHANTASTICUS AND RHETORIC

When discussing toccatas, a common label that is often liberally (and sometimes incorrectly) applied to the genre is *stylus phantasticus*. The root of this nomenclature problem lies in the conflicting definitions provided by theorists during the seventeenth and eighteenth centuries. For example, Athanasius Kircher (Rome, 1650, Chapter V, 585) described the fantastic style in the seventh book of *Musurgia Universalis* as a free and unfettered method of composition.

The fantastic style is most apt for instruments as it is the freest and least restrained method of composition. It is bound to nothing, neither to words nor to a harmonious subject. It is organised to demonstrate invention, the hidden reason of harmony and the skilled connexion of harmonic phrases and fugues. It is divided into pieces that are commonly referred to as *fantasias*, *ricercars*, *toccatas* and *sonatas*.⁶⁷

Kircher's description is for one of eight species of music he catalogued according to their expressive qualities and usage. The others are *canonicus* (to demonstrate compositional

skill), *motecticus* (sacred), *madrigalescus*, *melismaticus* (aria: light vocal music designed for recreation), *hyposchematicus* (dance, with two sub-species: ballet (*theatricus*) and social dances such as allemandes, courantes and *menuets*), (*choracius*), *symphoniacus* (ensemble music that varies according to instrumentation) and *dramaticus* or *recitativus*, the only species in which Kircher employs thoroughbass.

His description of *phantasticus*, however, might be considered lacking: the example he cites is Froberger's strictly polyphonic *Fantasia sopra ut, re, mi, sol, la*, which does not elucidate the freedom usually associated with fantasy. It also runs contrary to a later description by Mattheson in *Der Vollkommene Capellmeister* (1739, 87, §88):

Actually, it consists not so much of writing or composing with the pen, but in the singing and playing that comes from the free spirit, or, as one says, *extempore* [...] For this style is the most free and unrestrained manner of composing, singing and playing that one can imagine, since one is not bound to words or melody, but to harmony, so that the singer or player may demonstrate his skill; as all sorts of otherwise unusual progressions, hidden ornaments, ingenious twists and embellishments are produced, without actual observation of the time signature or key and without regard to what is placed on the page; without formal theme, ostinato, or subject, which is carried out: now swift, now hesitating, now many-voiced, now a little behind the beat; without a measure of sound; but not without intention to please, overwhelm and to create wonderment. These are the essential badges of the fantastic style.⁶⁸

Despite Mattheson clearly borrowing from Kircher, it is evident that each discusses different genres; while Kircher defines learned counterpoint, Mattheson provides two examples—a toccata by Froberger and a prelude by Buxtehude—which are representative of the rejuvenation of the Italian concept of fantasy, as evinced in the North German schools of organ playing.⁶⁹

How Mattheson's concept of *stylus phantasticus* applies to Muffat's toccatas is most clearly evident in the passages of *tirades* that occur either in opening or closing sections or are used to punctuate passages of more formal writing, such as fugue or diminutive passagework, and these demonstrate that careful planning underlies their composition. From this perspective, they are representative of Kircher's description.

An important correlation exists between *stylus phantasticus* and the rhetorical doctrines of Cicero, Aristotle and Boethius. These had been reinterpreted by renaissance theologians and humanists and led to a concept of *Musica poetica*, a term that was applied commonly to the art of composition during the sixteenth and seventeenth centuries. It drew analogies with classical oratory by dividing a composition into several sections, each of which had a specific role. Mattheson (1739, 235-237, §4-13) discusses a paradigm based on Cicero's writings and while some have used this to analyse forms used by such North German composers as Buxtehude or Bruhns, its application to Muffat's toccatas is

⁶⁷ Cf. Tab. 2: Body texts, N.

⁶⁸ Cf. Tab. 2: Body texts, O.

⁶⁹ For a more detailed overview see Schleuning (1971), and Collins (2005); Pieter Dirksen (2006, 107-162) suggests that the term was invented by Kircher's friend Froberger.

SALZBURG CATHEDRAL ORGAN, 1703-1706

J C Egedacher, 1703-1706

Manual: C-c³, no C[#], D[#], F[#], G[#], 45 notesPedal: C F D G E A B_b B c c[#] d d[#] e f f[#] g[#], 16 notes

ERSTEN CLAVIER		DAS ANDERE CLAVIER		DAS DRITTER CLAVIER		PEDAL	
1. Prästant	8	13. Harpa	16	21. Principal	8	33. Infra-bass	32
2. Copl	8	14. Viola	8	22. Fagott	8	34. Bourdon	16
3. Quintadena	8	15. Salicional	8	23. Trombon	8	35. Bombardon	16
4. Holtz-Principal	8	16. Octav	4	24. Posaune	8	36. Sub-Bass	8
5. Nacht-horn	4	17. Rohr-fleten	4	25. Fletduls	4	37. Rauschwerk	X
6. Fleten	4	18. Wald-fleten	2	26. Flageolet	2	38. Principal	8
7. Oktav	4	19. Quinte	2 ² / ₃	27. Piffaro*	4	39. Octav	4
8. Mixtur (2 ² / ₃)	VI	20. Rausch-Werk	XIII	28. Scarpa	4	40. Sub-Octav	4
9. Horn or Seiquialtra	IV			29. Flauten	4	41. Sordunen	II
10. Cymb (1')	IV			30. Swegl	2	42. Mixtur	VIII
11. Quinte	2 ² / ₃			31. Cornetti*	2		
12. Superoctave	2			32. Schalman	4		

VOGEL-GESANG

43. Heerpaucken [Pauken]

Constitution:

- Nos 1, 15, 16, 18, 21, 26, [27], 34, 38 are marked as 'von Zinn'.
- Samber makes no mention of the Flet duss (no. 25), although it is marked on p. 153 as tin.⁸⁹
- Nos. 2, 3, 5-12, 14, 17, 19, 20, [30],⁹⁰ 37, 39, 42 are 'Metall'.
- Nos. 13, 32, 35 are marked 'von Messingen'.
- Nos. 4, 25, 36, 40 are wood, to which might be added 29.
- Samber indicates on page 154 that the Infra-bass, 'Agges, oder groß Untersatz' was made of wood.

It is probable that the instrument also contained both strong and weak tremulants, to which Samber refers as essential accessory stops.

'Rauschwerk und Zungenwerk is zum Anschlagen tauglich 13 fach' [Rauschwerk and reeds make 13 ranks together at maximum]. The Rauschwerk stops were probably multi-rank tierce-mixtures (Williams, 1978, 87).

* From Principal

Preludes:

Copula + Fleten.
 Copula + Fleten + Super-Oktav.
 Copula + Quinte + Super-Oktav.
 Copula + Duodez, Super-Oktav

Fugues:

Copula + Duodez, Super-Oktav.
 Copula + Mixtur.
 Viola + Mixtur.
 Fleten + Duodez.
 Copula + Super-Oktav + Cymbel.
 Fleten + Quinte + Super-Oktav.
 Principal + Oktav + Quinte + Super-Oktav.

Pedal registration for fugues:

Oktave, Super-Oktav, Quintez.

Full sounds:

Copula + Fleten.
 Copula + Oktav + Quinte + Mixtur.
 Copula + Fleten + Super-Oktav + Duodez.
 Copula + Quinte + Super-Oktav + Mixtur.
 Copula + Fleten + Super-oktav + Duodez.
 Principal + Oktav + Quinte + Super-Oktav + Mixtur + Cymbel.
 Principal + Oktav + Quinte + Super-Oktav + Terz + Cymbel.
 Principal + Quinte + Super-Oktav + Duodez + Cymbel.
 Manual: Principal + Copula + Fleten + Quinte + Super-Oktav + Duodez + Cymbel;
 Pedal: Subbass + Oktav (wood) + Super-Oktav + Quinte + Quintez.⁹¹

It cannot be said if Samber's suggestions are wholly representative of South German practices, were influenced by his teacher or are peculiar to the Salzburg instrument alone. However, they do suggest that organists were not averse to using broken registrations, especially in fugues. This was a genus that was popular among South German composers, Muffat included, and is characterised by a wide variety of both formal and informal constructs, to each of which specific registrations might have been applied. If so, we may conjecture that registration had a deeper rhetorical significance and was inexorably linked to genre. This is certainly the impression we get from the 36 registration

⁸⁹ Samber, 1707, 153: No. 18: 'Tibia angusta, oder Dultz-Fleten, von Zinn'.

⁹⁰ Samber make no further reference to the Swegl, although this is likely a *Schwiegal*, which Edward Stauff (2014, 504) indicates was of metal.

⁹¹ The manner in which Samber presents these registrations is confused and because of this, the original texts have not been reproduced. This is an emended version of Radelescu's compilation (1994, 148-149).

suggestions provided by the organ builder Theodor Agadoni for the 1701 restoration of the organ at the cathedral in Olmütz.⁹² Among these are:

Syncopated and arpeggiated passages should use the Quintadena.

Slow broken chords are to be played on the Viola da Gamba.

Slow arpeggiated figures require the Waldflötte and Gamba.

The Ruckh Positiv's 'Groß Flötten' is ideal for obtaining a *lieblich* sound in slow music.

Neither description is particularly satisfactory within the context of *Apparatus* since they seem more suited to the performance of *Gebrauchsmusik* (music appropriate for the Catholic liturgy). Samber relies, for the most part, on the use of flues. Principals (without the use of wide-scaled stops or reeds) are reserved for *völligen (plenum)* registrations. He is reticent, though, to give much away on reeds at all, other than that janissary accessories may be used for their accompaniment.

If Muffat's philosophy on the performance of his concerti is to be followed, the progression between sections should be seamless without a 'noticeable wait or silence'.⁹³ This indicates that registration is fixed before performance commences and, while manual changes are not precluded, it does suggest that changes of registration were to be avoided. Pedal rubrics suggest that, if a coupler existed, it was not engaged and this is demonstrated by passages marked P. M., where the left hand and pedal at first share the same note but become independent shortly thereafter. This confirms the subordinate role the pedal played in providing foundation and little else. However, there should be enough balance for the division to be heard in those passages marked P. S. ('Pedale solum').

While doubts have been expressed as to the suitability of Samber's registrations for the major passages of the toccatas in *Apparatus*, any number of these might be used on another manual for contrast. However, the link between the affect of a piece and its registration should be considered as should its relation to both harmonic and rhythmic movement, as well as counterpoint and tempo. The monumental sound of a *plenum* is suitable for the opening and closing sections of all twelve toccatas but players are advised that variety is not achieved through registration alone. Indeed, the concept of registration changes was not a musical phenomenon until long after the baroque period. Instead, musicians relied on the careful manipulation of rhetorical content, phrasing and articulation, and a response to the ambient acoustics of the building and its instrument to achieve their ends.

⁹² The original instrument was built between 1594 and 1598 by Matthias Ritter. Cf. *Registrierungsanweisung für die Orgel im Dom von Olmütz (Olomouc)*.

⁹³ C. Tab. 2: Body texts, K.

REF.	GERMAN	ITALIAN	LATIN	FRENCH
A	Muffat: Foreword, <i>Florilegium primum</i> , 1695. ¹ Solcher, unter dem berühmtesten <i>Johann Baptist Lully</i> , damahls zu Pariß blüenden Art habe ich durch sechs Jahr, nebst andern Music-Studien embsig nachgetrachtet [...]	[...] Io m'era assai applicato in sei anni di tempo che fui' a Pariggi mentre sotto il famosissimo <i>J. Baptista di Lulli</i> esso spicava a maggior segno.	[...] quem sub famosissimo <i>Joanne Baptista de Lully</i> maximè tunc vigentem, praeter alia Musices studia Parisiis olim per sexennium sedulò investigaveram [...]	[...] <i>du quel en sa fleur sous le fameux Mr. J. Baptiste de Lully, entre mes autres applications a la Musique J'avois fait autre fois a Paris pendant six ans un assez grand Estude [...]</i>
B	Muffat: Foreword, <i>Auserlesene Instrumental-Music</i> , 1701. Diser sinnreichen Vermischung erste Gedancken hab ich vor Zeiten zu Rom gesast/allwo unterm weltberühmbten Hrn. <i>Bernardo Pasquini</i> , ich die Welsche Manier auff dem Clavier erlermet/ da ich etliche dergleichen schön- und mit grosser Unzahl Instrumentisten auff's genaueste <i>producirten Concerten</i> vom Kunstteicheu Hrn. <i>Archangelo Corelli</i> mit grossem Lust, und Wunder gehört [...]	Mi venne la prima Idèa di questa ingenua mescolanza à Roma, dove fotto il famosissimo Apolline dell' Italia Sign ^r <i>Bernardo Pasquini</i> mio semprè riveritissimo Sign ^r Maestro, imparavo il modo Italiano nell'Organo, e Cimbalo; quando con sommo diletto, ed ammiratione jo senti alcune bellissime Suonate del Sign ^r <i>Archangelo Corelli</i> [...]	Huius ingeniosae permixtionis nobilem Ideam olim Romae (ubi sub Famosissimo Italiae in Organo, & Clavicimbalo Apolline, <i>D. Bernardo Pasquino</i> , Magistro meo semper venerando, Organizationis Italicae studio incumbam) tunc primùm animo concepi, ut Italiae in fidibus Orphei seil. <i>D. Archangeli Corelli</i> elegantissimas quasdam & copiosissimo [...]	J'en concus la premiere Ideeé, lorsqu'etant à Rome pour etudier la maniere Italienne sur l'Orgue, & le Clavecin sous M. <i>Bernardo Pasquini</i> , J'entendis avec etonnement quelques symphonies de M. <i>Archangelo Corelli</i> tres belles [...]
C	Muffat: Dedication, <i>Auserlesene Instrumental-Music</i> . [...] da ich mich beflissen die Tieffsinnige Italianische Affecten mit der französischen Luftbar- und Lieblichkeit dergestalt zu bemässigen/ daß weder jene zu Dunkel auffgeblasen/ noch dise zu frey- außgelassen seyn möchten.	[...] dove s' ingegnò di temperar in tal modo il pathetico Italiano, colla leggiadria francese, che ne quello si gonfiasse di troppo affettazione, ne questo eccedesse in troppo licenza.	[...] peragratis olim Italiae oris, sic Latiam attentavit gravitatem lepore Gallicò temperare, ut nec illa tetricum ad sustum intumesceret, nec hic ad inconcinnam exorbitaret licentiam.	J'appris à mêler le Pathetique Italien, à l'agrément François sans que l'un s'enfle au faste d'une gravité trop sombre; ny que l'autre s'émancipe à une licence trop dissoluë [...]
D	Muffat : Title and dedicatory pages, <i>Apparatus musico-organisticus</i> , 1690, first imprint. [Title page] APPARATUS MUSICO-ORGANISTICUS INVICTISSIMO LEOPOLDO I. IMPERATORI SEMPER AUGUSTO AD CORONATIONEM AUSPICATISSIMAM CONIUGIS, AC FILII, AUGUSTISSIME IMPERATRICIS AC POTENTISSIMI ROMANORUM REGIS In demississimum obsequium oblatus à Georgio Muffat, A 1690. [Dedicatory page] APPARATUS MUSICO-ORGANISTICUS INVICTISSIMO LEOPOLDO I. IMPERATORI SEMPER AUGUSTO AD CORONATIONEM AUSPICATISSIMAM CONIUGIS, AC FILII, Augustissime Imperatricis AC POTENTISSIMI ROMANORUM REGIS IN DEMISSISSIMUM OBSEQUIUM OBLATUS AB AUCTORE GEORGIO MUFFAT, Eminentissimi, & Celsissimi Principis ac Domini, Domini Ioannis Philippi Sac. Rom. Eccles. Cardinalis de Lamberg, Episcopi, & Sac. Rom. Imp. Principis Passaviensis, Capellae Magistro. EDITIO PRIMA Quo duodecim Modulationes, seu TOCCATAE (ut vocant,) majores, ad singulare Philo-Musicorum oblectamentum, & copiosum Artis hujus exercitum, stylo recentiori concinnatae, exhibentur. Accesserunt CIACCONA, & PASSACAGLIA. Uti & nova CICLOPEIAS harmonica. Quaevis pluribus distincta Variationibus. Venalis habetur apud Godefridum Muffat, Sac. Caes. Maj. Aulae & Camerae Musicum.			
E	Muffat: <i>Ad Benevolum Lectorem, Apparatus musico-organisticus</i> , 1690. [L] Usus, sum in tradendis his Modulationibus crebriore <i>Clavium indicialium</i> mutatione; eò nimirùm, quod adverterim necessariam omninò his temporibus maxime ad <i>transponendas</i> in diversos alios tonos quaslibet melotheses, perfectam <i>Clavium</i> omnium notitiam.			

Table 2: Body texts

¹ *Florilegia* and *Auserlesene Instrumental-Music* texts are from DTÖ.

REF.	GERMAN	ITALIAN	LATIN	FRENCH
F	Etienne Loulié: <i>Elements ou Principes de musique mis dans un nouvel ordre</i> , Paris, 1698.			
	Les etrangers ont encore deux autres Signes de Mesure sçavoir, <i>Le Triple Noir</i> , & <i>Le Triple Blanc</i> . Le Triple Noir est une Mesure dans laquelle ils ne se servent point de Nottes blanches, & c'en est la le Signe. Le Triple Blanc où ils ne servent point ou tres-rarement de Nottes Noires. [Example].			
G	Muffat, <i>Apparatus musico-organisticus</i> , 1690, <i>Ad Benevolum Lectorem</i> .			
	Tu stylum hunc meum, illa quam praestantissimorum Organoedorum Germaniae, Italia, ac Galliae praxi, ac consuetudine adeptus sum experientiâ mixum, ac nondum adeò notum, ac solitum intera proba; si allubet approba.			
H	Muffat: Foreword to <i>Florilegium primum</i> .			
	<p>Der Zeitschlag oder Tact, so unter den Zeichen 2 ♪ stehet, muß, weilen er in zwey Theil abgetheilt wird, noch einmahl so geschwind als der nach folgendem Zeichen ♪ gesetzt, welchen man in vier theilet, gegeben werden. Ferner soll der Tact bey denen, unter denen <i>Ouverture</i>, <i>Prelude</i> und <i>Symphonie</i> verstandenen Stücken, wann er also gezeichnet 2 zimlich langsam [...] Weiter wann nach disem Zeichen 2 der Tact sehr langsam in zwey Theil abzumessen ist, gelten die Noten fast gleich so viel als bey denen Welschen nach dem Zeichen ♪ alwo der Tact mit beygesetzten <i>presto</i> in vier getheilt ist; und ist zwischen ihnen allein diser Unterscheid, daß man bey den letztern einander folgenden <i>Fusellen</i> ♪ ♪ ♪ ♪ &c. nicht wie in jenem besserer Manier halber, als ♪ ♪ ♪ ♪ punctiren, sondern in gleicher Zeit spielen müsse [...] In andern Zeichen, als 3/2 will der Tact sehr angehalten, in 3/4 disem aber lustiger, doch einweg in <i>Sarabanden</i>, <i>Airs</i> etwas langsamer seyn; in <i>Rondeau</i> verlangt er munter, in <i>Menuets</i>, <i>Courantes</i> und anderen vielen, wie nicht weniger in denen, den <i>Ouverturen</i> angehengten <i>Fugen</i> sehr frisch gegeben zu werden. Die übrige Stücke, so man <i>Giguen</i> und <i>Canaries</i> nennet, sie mögen gezeichnet seyn wie sie wollen, erfordern am allergeschwindesten gespielet zu werden.</p>	<p>Del resto venendo la Battuta a esser divisa in due parti, sotto il tempo segnato così 2 ♪, vuole la Regola commune necessariamente, che vada la metà più prestò, di quanto vá sotto quest' altro ♪, che si divide in quatro. Supposto questo deve esser il tempo sotto quel segno binario 2 assai adagio, ò grave nelle <i>Ouverture</i>, <i>Preludii</i> e <i>Suonate</i>; [...] Frà tanto quando sotto questo 2 la battuta vien data assai adagio, o grave in due parti divisa, le note sono quasi dell' Istesso valore che sotto questo ♪ diviso in quatro presso gl' Italiani coll' aggiunger la parola di <i>prestò</i>. Ne trovo frà di loro altra più gran differenza, sé non che sotto l'ultimo, nel suonar più crome continue ♪ ♪ ♪ ♪ &c. non si devono puntare ♪ ♪ ♪ ♪ &c. alter-nativamente, comè per più di garbo si suol far sotto quello; ma si devono portar di valor uguale. [...] Frà tutti gl'altri segni del tempo, questo 3/2 vuol il moto assai tardo; quest' altro 3/4 un pocò meno, ma però nelle <i>Sarabande</i>, & <i>Arie</i> (<i>Air</i>) alquantò grave; più allegro pòi nei <i>Rondeau</i>; & allegrissimo nelle fughe delle <i>Ouverture</i>, ne <i>Menuetti</i>, <i>Correnti</i>, ed altre simili ariette più liete. Finalmente toccante le <i>Gighe</i>, é <i>Canaries</i>, come, che sene noti il tempo, vanno sempre prestissimo. Il ch'essendo tra tanto stato avvertito, Ti prego cortesissimo Lettore, d'aggradir con animo benigno questa prima scielta di tali compositioni; di compartirne gl'errori incorsi dal stampatore ò da me; di defenderci contro i Zoili, e maligni; e d'aspettar quel che mi vedrai haverti promesso nel fine di quest' opera. Vivi felice, e vogli bene, a chi brama rendersi meritevole col servirti.</p>	<p>Praeterea tempus sub his signis 2 ♪, cum in duas partes praecipuas tantum dividatur; isto alio ♪, quòd quadripartiri solemus communiter dupplò citiùs incedat, necesse est. His suppositis tamen sub hoc signo 2 in Preludiis, simphoniis & illis melothesibus quas <i>ouverture</i> vocant [...] Porro quando sub hoc 2 signo, tempus valdè lentè bipartitur, notae omnis eiusdem propemodum sunt valoris, quam sub isto ♪ apud Italos cum addito vocabulo <i>prestò</i> celeriter quadripartito: Et in hoc tantum differunt, quod sub isto ultimo, plures continuae fusae ♪ ♪ ♪ ♪ &c. non quem-admodum sub Illo, elegantiae gratiâ in productione alternatim sic punctandae ♪ ♪ ♪ ♪ &c.; sed ad rigorem aequales ad invicem exhibendae sint. [...] Inter reliqua temporis signa Hocce 3/2 lentissimum; Istud 3/4 verò hilariorum, at in <i>Sarabande</i>, & <i>Air</i> sive Aiis quodammodò gravem; in <i>Rondeau</i> alacriorem; In <i>Courante</i>, <i>Menuet</i>, & aliis quamplurimis uti & plerumque in fugis ad sic dictas <i>Ouvertures</i> annex hilarissimum sine praecipitatione tamen exigit Illa denique choreumata, quae <i>Gigue</i> & <i>Canaries</i> vocant, quod attinet, quocunq; temporis notentur digno, celerrimè semper exhibenda sunt.</p>	<p>[L]a mesure ainsi marquée 2 ♪ se donnant a 2 tems, il est clair qu'ordinairement elle vat de la moitie plus vite, que celle-cy ♪ qui se donne en quatre. Cela supposé cette Mesure 2 doit être fort lente aux Ouvertures, Preludes, & Symphonies [...] Cependant lorsque cette mesure 2 se donne fort lentement, & (comme a esté dit) à deux tems, les notes sont a peu pres de la même valeur, que chez les Italiens sous cette mesure ♪ a quatre tems donnée avec vitesse sous le mot de <i>prestò</i>. Toute la difference consiste, en ce que sous la dernière, plusieurs crochues continuées de suite ♪ ♪ ♪ ♪ &c. ne se peuvent pas pointer alternativement ♪ ♪ ♪ ♪ &c. par elegance dans l'execution, comme dans l'autre; mais se doivent exprimer rigoureusement l'une egale a l'autre [...] Pour les autres mesures celley 3/2 exige un mouvement fort lent; Cette autre 3/4 le veut moins lent, mais pourtant un peu grave aux Sarabandes, & aux Airs; puis plus gay au Rondeaux; main enfin le plus gayement que sans precipitation se pouvant aux Courantes, Menuets, & plusieurs autres pieces comme aussy aux fugues des Ouvertures. Finalement pour les Gigues, & Canaries, de quelle maniere qu'on marque la mesure, It les faut Jouer extremement vite.</p>

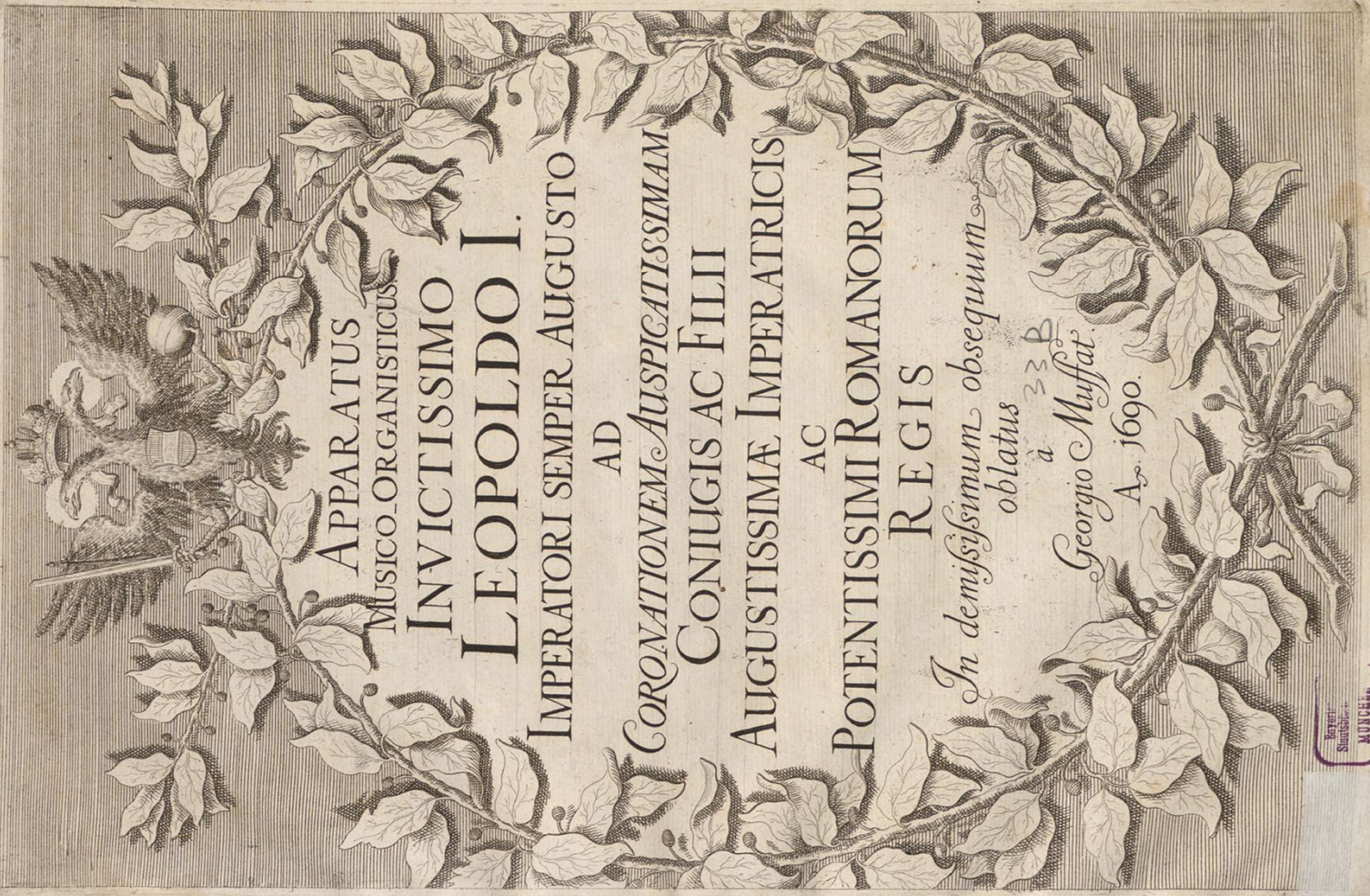
REF.	GERMAN	ITALIAN	LATIN	FRENCH
W	Hotteterre: <i>Principes de la flûte traversière</i> , 1701, 21. Pour rendre le jeu plus agréable, & pour éviter trop d'uniformité dans les coups de Langue, on les varie en plusieurs manieres; Par exemple on se sert de deux articulations principales; Sçavoir, <i>Tu</i> & <i>Ru</i> . Le <i>Tu</i> est le plus en usage, & l'en sert presque par tout; comme sur les Rondes, les Blanches, les Noires, & sur la plus grande parties des Croches : car lorsque ces derniers sont sur la meme ligne, ou elles sautent, on prononce <i>Tu</i> . Lorsqu'elles montant ou descendent par degrez conjoints, on se sert aussi du <i>Tu</i> , mais on l'entremêle toûjours avec <i>Ru</i> , comme l'on peut voir dans les Exemples cy-après, où ces deux articulations se succedent l'une à l'autre.			
X	Freillon-Poncein: <i>La Veritable manière d'apprendre à jouer en perfection du Hautbois de la flûte et du flageolet</i> , 1700, 16. A toutes sortes de mesures, pour rendre le chant plus agréable à l'Oreille, lors qu'il n'y à que 4 Noir où 4 Croches, on doit les marquer <i>tu tu ru tu</i> , et sur la nôte qui suit, et quand la mouvement de la mesure est tres vite, if faut marquer <i>tu ru tu ru</i> , et tu sur la nôte qui les suites			
Y	Couperin : <i>L'art de toucher le clavecin</i> , 2/1717, 46. Remarqués quelle liaison Les changemens de doigts donnent au jeu! Mais, on me dira qu'il faut plus d'adresse que dans L'ancienne maniere. J'en conuiens.			

Table 2: Body texts — *continued*.

i	Saint Lambert, <i>Principes</i> , Chapter VIII. La Mesure de trois pour deux contient trois Blanches, & l'on en met une, ou sa valeur, sur chaque temps lesquels doivent être graves, c'est-à-dire lents, & tout pareils à ceux de la Mesure à quatre temps.
ii	Rousseau, <i>Méthode claire, certaine et facile pour apprendre à chanter la musique</i> , 1683, 40. [...] tout signe qui est barré se doit battre la moitié plus légèrement qu'à l'ordinaire, comme on le voit au signe mineur qui n'est autre chose que le majeur diminué.
iii	Saint Lambert, <i>Principes</i> , Chapters VIII and IX. Mais ce [...] n'est pas une regle qui doive s'appliquer à toutes sortes de Pièces: car si cela étoit, elles auroient une trop grande uniformité de mouvement entre elles, puisque les Notes se conduiroient en toutes d'une même vitesse. Or il y a plusieurs sortes de mouvemens; ainsi il faut par nécessité que les Noires & les autres Notes à proportion, se conduisent en certaines Pièces, d'une certaine vitesse, & en d'autres Pièces d'une autre vitesse [...] n'ay-je pas tant prétendu par cette comparaison, donner la vraye mesure de la durée des Noires, que j'ay songé à donner l'idée de l'égalité qu'elles doivent avoir; ce qui est le plus essentiel du mouvement.
iv	Saint Lambert, <i>Principes</i> , Chapters VIII. La Mesure à quatre temps est fort grave; les temps s'en doivent mesurer sur les pas d'un Homme qui se promene, & même assez lentement. Je compare toûjours les temps de la Musique aux pas d'un Homme, parceque les pas d'un Homme étant égaux entre eux, sont fort propres à donner une juste idée des temps & de leur égalité.

Table 3: Footnote texts.

40 Mus. pt. 28320



APPARATUS
 MUSICO-ORGANISTICUS
 INVICTISSIMO
 LEOPOLDO I.
 IMPERATORI SEMPER AUGUSTO
 AD
 CORONATIONEM AUSPICATISSIMAM
 CONIUGIS AC FILII
 AUGUSTISSIMÆ IMPERATRICIS
 AC
 POTENTISSIMI ROMANORUM
 REGIS

In demissimum obsequium
oblatus
à
Georgio Muffat.
 A. 1690.

Bayerische
 Staatsbibliothek
 MÜNCHEN

Plate 1: Title page, 1690 edition (second impression)

The image shows a page of handwritten musical notation for a piece titled "TOCCATA PRIMA". The title is written in a decorative, stylized font at the top of the page. Below the title, there is a small illustration of a landscape with trees and a building. The musical score is written on ten staves. The first staff is marked "Allegro" and "Grave". The second staff is marked "Scale". The third staff is marked "Ped." and "M.". The fourth staff is marked "Allegro". The fifth staff is marked "Grave". The sixth staff is marked "Ped." and "M.". The seventh staff is marked "Allegro". The eighth staff is marked "Grave". The ninth staff is marked "Ped." and "M.". The tenth staff is marked "Allegro". The score includes various musical notations such as notes, rests, and ornaments. A small rectangular stamp is visible on the right side of the page, containing the text "Bergische Staatsbibliothek KÖNIGSBERG".

Plate 2: Toccata Prima, 1690 edition (second impression)



Aria.
O VA
CYCLOPEIAS HARMONICA.

Ad Malleorum.
Tactus Allusio.

Plate 3: Nova Cyclopeias Harmonica

The image shows a page of handwritten musical notation for a piece titled "Toccata Prima" by Georg Nuffart. At the top right, there is a decorative vignette depicting a figure playing a lute. Below the vignette, the text "Georg NUFFART" is written in a decorative font. The title "TOCCATA PRIMA" is printed in a simple font. The music is written on ten staves, with the first staff being a vocal line and the remaining nine being for a keyboard instrument. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and ornaments. The piece is marked "Grave" and "Allegro". The page is numbered "xxxii" at the top center.

Plate 4: Opening page of *Toccata Prima*, earlier imprint.

TABLE OF ORNAMENTS

The image shows two staves of musical notation. The top staff contains six measures, each with a single note and an ornament symbol above it: 1. *t*, 2. *tuu*, 3. *tu*, 4. *ty*, 5. *t* (with a slur over the note), and 6. *—* (with a slur over the note). The bottom staff shows the corresponding musical execution for each ornament, with rhythmic patterns and slurs indicating the specific ornamentation.

1. Tremulus. 2. Tremulus longus. 3. Tremulus reflexus. 4. Semitremulus. 5. Tremulus [ligatus]. 6. Adminiculatio.

RUBRICS

Ped. | Pedale: Pedal *ad libitum*.

P.S.: Pedal alone.

P.M.: Pedal and manual (cf. *On pedals and registration*).

M.: Manual.

M.S.: Manual alone (without pedal assistance).

APPARATUS MUSICO-ORGANISTICUS

GEORG MUFFAT

TOCCATA PRIMA

Gravè

t *lun*

t *t*

Pedale

5b

lun *t*

Allegro *t*

9

t *lun*

M: *t*

Ped.

13

M: *t*

Ped.

16 *Gravè*

l
l
l
t

20

l
t
l
t
t

23b

l
l
t
t

26b

l
t

29

Musical score for measures 29-31. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 29 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 30 has a half note chord in the right hand and a sixteenth-note pattern in the left hand. Measure 31 continues the sixteenth-note patterns in both hands.

32

Musical score for measures 32-33. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 32 begins with a half note chord in the right hand and a half note in the left hand, followed by a sixteenth-note pattern. Measure 33 continues with sixteenth-note patterns in both hands.

34b

Musical score for measures 34b-35. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 34b features a sixteenth-note pattern in the right hand and a half note in the left hand. Measure 35 continues with sixteenth-note patterns in both hands.

36b

Musical score for measures 36b-37. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 36b features a sixteenth-note pattern in the right hand and a sixteenth-note pattern in the left hand. Measure 37 continues with sixteenth-note patterns in both hands. A *Pedal* marking is present at the end of measure 37.

38b

Musical score for measures 38b. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with various ornaments and dynamics, including a *tr* (trill) and a *l* (legato) marking. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including a *l* marking. The key signature has one sharp (F#) and the time signature is 3/4.

42

Musical score for measures 42. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with various ornaments and dynamics, including a *tr* (trill) and a *l* (legato) marking. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including a *l* marking. The key signature has one sharp (F#) and the time signature is 3/4. A *Ped.* (pedal) marking is present at the beginning of the bass staff.

46

Musical score for measures 46. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with various ornaments and dynamics, including a *tr* (trill) and a *l* (legato) marking. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including a *l* marking. The key signature has one sharp (F#) and the time signature is 3/4.

49b

Musical score for measures 49b. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with various ornaments and dynamics, including a *tr* (trill) and a *tu* (trill) marking. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including a *l* marking. The key signature has one sharp (F#) and the time signature is 3/4.

54

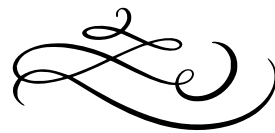
Ped.

Measures 54-56 of a piano piece. The score is written for two staves (treble and bass clef). Measure 54 features a treble staff with a melodic line and a bass staff with a bass line. Measure 55 continues the melodic and bass lines. Measure 56 shows a continuation of the bass line with a fermata over the final note. A 'Ped.' (pedal) marking is present at the beginning of measure 54.

57

lullu

Measures 57-59 of a piano piece. The score is written for two staves (treble and bass clef). Measure 57 features a treble staff with a melodic line and a bass staff with a bass line. Measure 58 continues the melodic and bass lines. Measure 59 shows a continuation of the bass line with a fermata over the final note. A 'lullu' (lullu) marking is present above the treble staff in measure 57.



TOCCATA SECUNDA

Adagio

Pedal

Measures 60-63 of a piano piece. The score is written for two staves (treble and bass clef). Measure 60 features a treble staff with a melodic line and a bass staff with a bass line. Measure 61 continues the melodic and bass lines. Measure 62 shows a continuation of the bass line with a fermata over the final note. Measure 63 shows a continuation of the bass line with a fermata over the final note. A 'Pedal' marking is present at the beginning of measure 60. The tempo marking 'Adagio' is present above the treble staff in measure 60.

GIACONA
AUTH: GEOR: MUFFAT

Measures 1-3 of the piece. The score is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The first system shows measures 1, 2, and 3. Measure 1 has a treble clef with notes G4, A4, B4, and a bass clef with notes G3, A3, B3. Measure 2 has a treble clef with notes C5, B4, A4, G4 and a bass clef with notes G3, A3, B3. Measure 3 has a treble clef with notes F#5, E5, D5, C5 and a bass clef with notes G3, A3, B3. There are first and second endings indicated by double bar lines and repeat signs. The first ending leads back to the beginning, and the second ending leads to measure 4.

Measures 4-8 of the piece. The score continues from measure 3. Measure 4 has a treble clef with notes D5, C5, B4, A4 and a bass clef with notes G3, A3, B3. Measure 5 has a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3. Measure 6 has a treble clef with notes D5, C5, B4, A4 and a bass clef with notes G3, A3, B3. Measure 7 has a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3. Measure 8 has a treble clef with notes D5, C5, B4, A4 and a bass clef with notes G3, A3, B3. There are first and second endings indicated by double bar lines and repeat signs. The first ending leads back to the beginning, and the second ending leads to measure 9.

Measures 9-12 of the piece. The score continues from measure 8. Measure 9 has a treble clef with notes D5, C5, B4, A4 and a bass clef with notes G3, A3, B3. Measure 10 has a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3. Measure 11 has a treble clef with notes D5, C5, B4, A4 and a bass clef with notes G3, A3, B3. Measure 12 has a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3. There are first and second endings indicated by double bar lines and repeat signs. The first ending leads back to the beginning, and the second ending leads to measure 13.

Measures 13-16 of the piece. The score continues from measure 12. Measure 13 has a treble clef with notes D5, C5, B4, A4 and a bass clef with notes G3, A3, B3. Measure 14 has a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3. Measure 15 has a treble clef with notes D5, C5, B4, A4 and a bass clef with notes G3, A3, B3. Measure 16 has a treble clef with notes G4, A4, B4, C5 and a bass clef with notes G3, A3, B3. There are first and second endings indicated by double bar lines and repeat signs. The first ending leads back to the beginning, and the second ending leads to measure 17.

17

Musical score for measures 17-20. Treble clef, key signature of one sharp (F#), 7/8 time signature. Measure 17 starts with a 7. fingering. Measure 20 has a *tutu* marking above the staff.

21

Musical score for measures 21-24. Treble clef, key signature of one sharp (F#), 7/8 time signature. Measure 21 starts with an 8. fingering. Measures 22-24 have *tutu* markings above the staff.

25

Musical score for measures 25-28. Treble clef, key signature of one sharp (F#), 7/8 time signature. Measure 25 starts with a 9. fingering. Measures 27-28 have *tutu* markings above the staff.

29

Musical score for measures 29-32. Treble clef, key signature of one sharp (F#), 7/8 time signature. Measure 29 starts with a 10. fingering. Measures 29-32 have *tutu* markings above the staff.

33

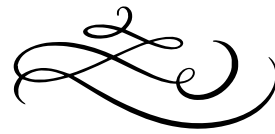
11.

37

11.

41

12.



PASSACAGLIA

1.

Musical notation for measures 1-4. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 1 starts with a piano (p) dynamic. Measures 2, 3, and 4 feature a piano (p) dynamic. The melody in the treble clef is primarily eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

5

Musical notation for measures 5-8. Measure 5 begins with a piano (p) dynamic. Measure 6 includes a *lento* (l) marking. Measure 7 features a piano (p) dynamic. Measure 8 concludes with a piano (p) dynamic. A repeat sign is present at the end of measure 7, with a first ending (1.) leading back to measure 5 and a second ending (2.) leading to measure 8.

9

Musical notation for measures 9-12. Measure 9 starts with a piano (p) dynamic. Measure 10 includes a piano (p) dynamic. Measure 11 features a piano (p) dynamic. Measure 12 concludes with a piano (p) dynamic. A repeat sign is present at the end of measure 11, with a first ending (1.) leading back to measure 9 and a second ending (2.) leading to measure 12.

12b

Musical notation for measures 13-16. Measure 13 starts with a piano (p) dynamic. Measure 14 includes a piano (p) dynamic. Measure 15 features a piano (p) dynamic. Measure 16 concludes with a piano (p) dynamic. A *lento* (l) marking is present above measure 16. The system ends with a double bar line and repeat dots.

16b

Musical score for measures 16b-19b. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a melody in the treble staff with slurs and accents (*t*) and a bass line in the bass staff with slurs and accents (*t*). Measure 16b starts with a repeat sign. The system ends with a repeat sign.

19b

Musical score for measures 19b-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a melody in the treble staff with slurs and accents (*tuu*) and a bass line in the bass staff with slurs and accents (*t*). Measure 19b starts with a repeat sign. There are first and second endings in measures 20 and 21. Measure 22 has a first ending. Measure 23 has a first ending. Measure 24 has a first ending. The system ends with a repeat sign.

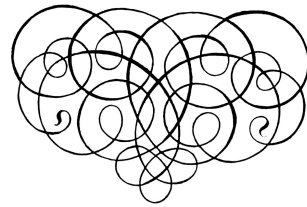
24

Musical score for measures 24-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a melody in the treble staff with slurs and accents (*t*) and a bass line in the bass staff with slurs and accents (*t*). Measure 24 starts with a repeat sign. There are first and second endings in measures 25 and 26. Measure 27 has a first ending. Measure 28 has a first ending. The system ends with a repeat sign.

28

Musical score for measures 28-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a melody in the treble staff with slurs and accents (*tu*) and a bass line in the bass staff with slurs and accents (*t*). Measure 28 starts with a repeat sign. There is a first ending in measure 32. The system ends with a repeat sign.

SUMMO DEO
GLORIA.



CRITICAL APPARATUS

EDITORIAL PROCEDURE

Mayr's engraving of *Apparatus* stands apart from many other seventeenth-century engravings because of its accuracy and readability. This has allowed editorial interventions to be kept to a minimum, most of which concern the correction of small engraving errors such as missing secondary beams, the removal of stray rests and the placement of ornament symbols where ambiguities have arisen. As many features of the 1690 edition as possible have been retained, which includes the use of the *punctus additonitis*, void and black notation, and original time signatures and beamings. In addition, the original barring has also been retained. For example, there are instances where a bar ostensibly of three minim beats actually contains six. There seems no reason to alter Muffat's approach, especially where they might have a bearing on tempi. However, Mayr did not include bar lines at the end of a system and since this is either merely an affectation on either his or Muffat's part, bar lines have been drawn *unless* the bar appears to continue onwards.

Muffat's pedal and manual rubrics have been retained and suggestions have not been included, even when the music might benefit from the use of the pedal. The lack of consistency in the appearance of such indications, especially between the original and augmented sections of the book, has been made consistent.

Features that have been discarded are the original's abundant use of C clefs, which are here modernised to those of G2 and F4, and the original system of applying accidentals only to the note they affect which, while negating the need for cancelling accidentals, which can be confusing and an unnecessary burden in modern performance. Similarly, to avoid unnecessary clutter, redundant rests have been compacted.

Beamings are the same as the 1690 impression and while these adopt the standard that was becoming normal across Europe, they occasionally imply articulation. Thus, where discrepancies occur, they are left as engraved and players are advised to carefully consider their interpretation.

To avoid confusion, some first- and second-time bars in *Passacaglia* have been completed using cue-sized notation. Where needed, *volta* brackets have been added. Since these are inconsequential, no reference has been made to additions in the commentary.

Muffat's ornaments, which consist of *tremuli*, *semitremuli* and the occasional *tremulus ligatus* have been reproduced exactly as they appeared in 1690. Whether or not the number of loops of a *tremulus longus* has a bearing on performance is for the player to decide, although it is advised that some *tremuli* might be proportional to the length of the symbol. While the positioning of ornaments in the 1690 impression is clear, they have been standardised for this edition to keep the stave as clear from distractions as possible.

Neither editorial ornaments nor ties have been included, although the commentary contains suggestions for the latter where they are clearly lacking in the engraving.

The layout of the original publication was in upright format which has been here altered to landscape to keep page turns to a minimum and because of characteristics imposed by the house style of this series.

SYSTEM OF REFERENCE

Helmholtz has been used for note references: c indicates tenor C, c¹, its octave, C its bass, and so forth.

Bar references are indicated through beat and note number. 21.2/3, for example, means bar 21, beat 2, note 3. Beats are counted in crotchets.

Note references are hierarchical and refer to contrapuntal strands or voices within a chord by their voice designation. Thus, 1 is always the highest voice or note; 2, the next voice or note down; and so forth.

COMMENTARY

Tocatta prima

26.3/6 R: secondary beam missing.

43.1 R1: the trill symbol is placed after the note. However, convention dictates that leading notes are ornamented, which makes it clear the tremblement is played on G[#].

39.1 P: Stray tie removed

Tocatta secunda

51 L2: tie indicated at beginning of next line.

55.6 R1: stray augmentation dot removed.

Tocatta tertia

51.2 L1: augmentation dot missing.

Tocatta quinta

4.5-5.2: LH originally on lower stave but moved to facilitate reading.

Tocatta sexta:

38.4 R: stray crotchet rest removed.

60.4/2 L1: no [#] symbol.

71.2/2 L: stray flat symbol removed.

72.4: R1 & L1: *tremulus* ornaments inconsistently engraved.

90 P: tie indicated in next bar.

93-110: crotchet rests used for dotted crotchet values.

Tocatta septima:

5.1/2 L1: the notation here is a *punctus additionis* and acts as a tie to d1 in the right hand.

12.4/1 L1: the natural was mistakenly placed on g.

13.1/2 R2: quaver flag missing.

88.3 & 4.1 L2: no [#] symbol.

120.4 L: tie indicated on following line.

127.1 R1: stray tie removed.

129.9 R1: tie indicated on following line.

Toccatà octava:

108.2/1 R: originally g² but given other phrases in this section, this is probably an engraving error.

Toccatà nona:

116.1 R1: originally d¹.

Toccatà decima:

40.4 R2: no augmentation dot.

48.6/2 R: stray natural symbol removed.

Toccatà undecima:

37 2 L1: the line engraved above a has the appearance of the symbol used elsewhere for a port de voix. It has been included but might be an engraving error; if an ornament is intended, this would be a descending port de voix (also coulé in this context).

38-53: augmentation notes added to breves; this is a notational idiosyncrasy.

49.17 L2: tie indicated on following line.

59.1 R2: no stem.

102.1 R1: no augmentation dot.

Toccatà duodecima:

111.3 L2: stray augmentation dot removed.

Ciaccona

33.1 & 34.1 L2: no augmentation dots.

Ad malleorum

Variants 4-8: it is not conclusive that the repeat marks were intended.

2.1 L1: tremblement originally above d¹ but repositions. Cf. 1.4 L.

26.1 R2: originally dotted but this does not follow the pattern.

79.4 R2: stray augmentation dot removed.

85.4 R2: no flat symbol.

SUGGESTED TIES

Toccatà 1: 48.2 R2. | 55.3 P.

Toccatà 2: 13.3 R1.

Toccatà 3: 40.2 R2.

Toccatà 4: 13.6 R2. | 40.4/3 R2.

Toccatà 5: 52.8 R2.

Toccatà 6: 51.3 L2. | 52.1 L2.

Toccatà 7: 47.4 R2. | 49.4 R2.

Toccatà 10: 6.5 L1. | 21.2 R2.

BIBLIOGRAPHY

Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln and London: University of Nebraska Press, 1997).

Baxendale, Jon, 'Figure This', *The Musical Times*, Vol. 141, No. 1872 (Autumn, 2000).

Borrel, Eugène, *L'Interprétation de la musique française de Lully à la Révolution* (Paris: Félix Alcan, 1934).

Boyden, David, *The history of violin playing from its origins to 1761: and its relationship to the violin and violin music* (Oxford: Clarendon Press, 1990).

Brewer, Charles E, *The Instrumental Music of Schmelzter, Biber, Muffat and their Contemporaries* (London: Routledge, 2011).

Brossard, Sébastien de, *Dictionnaire de musique* (Paris: Author, 1703).

Buelow, George J, Samber, 'Johann Baptist', *The New Grove Dictionary of Music and Musicians*, Vol. 22 (Oxford: 2, 2001).

Butt, John, 'Germany and the Netherlands', *Keyboard Music before 1700*; ed. A. Silbiger (London: Routledge, 2/2001).

Collins, Paul, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque* (Aldershot: Ashgate, 2005).

Couperin, François, *L'art de toucher le clavecin* (Paris: Author, 2 / 1717).

—, *Pièces d'orgue* (Paris: Author, 1690); ed. J. Baxendale (Tynset: Lyrebird Music, 2/ 2020).

Devriès-Lesure, 'Historical Sources', *Music Publishing in Europe: 1600-1900, Concepts and Issues, Bibliography*; ed. R. Rasch (Berlin: Berliner Wissenschafts-Verlag, 2005).

Dirksen, Pieter, 'The enigma of the stylus phantasticus', *Orpheus Organi Antiqui: Essays in Honor of Harald Vogel*; ed. C. Johnson ([Ithaca NY]: The Westfield Center, 2006).

Freillon-Poncein, Jean-Pierre, *La Véritable manière d'apprendre à jouer en perfection du Hautbois de la flûte et du flageolet, avec les principes de la musique pour la voir et pour toutes sortes d'instruments, par Freillon Poncein* (Paris: Author, 1700).

Grigny, Nicolas de, *Livre d'orgue* (Paris, 1699/1711); ed. J. Baxendale (Stavanger: Cantando Musikkforlag, 2019).

Hotteterre, Jacques, *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec ou flûte douce et du hautbois, divisez par traictez; Nouvelle édition* (Paris: Ballard, 1727).

Kircher, Antonius, *Artis magna consoni et dissoni, liber septimus* (Rome: 1650).

Loulié, Etienne, *Éléments ou principes de musique* (Paris: Ballard, 1696).

Mattheson, Johann, *Der Vollkommene Capellmeister* (Hamburg: Herold, 1739).

Monson, Craig A., and Wenzke, Elisabeth, 'Eine Neuentdeckte Fassung Einer Toccatà Von Muffat', *Die Musikforschung*, Vol. 25, no. 4, 1972.

Muffat, Georg, *Apparatus musico-organisticus* (Salzburg: Author, 1690).

- , 'Auserlesene Instrumental-Music' (Passau, 1701), *Denkmäler der Tonkunst in Österreich*, Vol. 23; ed. Erwin Luntz (Vienna: Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich, 1904).
- , 'Florilegium Primum für Steichinstrumente' (Salzburg, 1695), *Denkmäler der Tonkunst in Österreich*, Vol. 2, ed; Heinrich Rietsch (Vienna: Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich, 1894).
- , 'Florilegium Secundum für Steichinstrumente' (Passau, 1698), *Denkmäler der Tonkunst in Österreich*, Vol. 4; ed. Heinrich Rietsch (Vienna: Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich, 1895).
- Nivers, Guillaume-Gabriel, *Livre d'orgue* (Paris: Author, 1665).
- Penna, Lorenzo, *Li Primi Albori Musicali per li Principianti della Musica Figurata* (Bologna: Monti, 1679).
- Praetorius, Michael, *Syntagma musicum III* (Wolfenbüttel: [Author], 1619).
- Quantz, Joachim, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Hamburg: [Author], 1752).
- Radelescu, Michael, 'The Apparatus musico-organisticus of Georg Muffat', *The Organist as Scholar: Essays in Memory of Russell Saunders* (Hillsdale: Pendragon Press, 1992).
- Rampe, Siegbert, *Orgel- und Clavierspielen 1400-1800: Ein deutsche Sozialgesichte im europäischen Kontext* (München: Musikverlag Katzschichler, 2014).
- Rousseau, Jean, *Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris: Author, 1683).
- Saint Lambert, *Les principes du clavecin* (Paris: Author, 1702).
- Samber, Johann Baptise, *Manuductio ad organum* (Salzburg: Author, 1704).
- , *Continuatio ad manuductionem organicam* (Salzburg: Author, 1707).
- Schleuning, Peter, *The Fantasia I: 16th to 18th Centuries*, *Anthology of Music Vol.42*; ed. K.G. Fellerer (Cologne: Arno Volk Verlag, 1971).
- Stauff, Edward, *Schwiegel* in *The Organ, An Encyclopaedia*; ed. Douglas Bush and Richard Kassel (London: Routledge, 2014).
- Tunley, David, *François Couperin and the Perfection of Music* (Aldershot: Ashgate, 2004).
- Türk, Daniel Gottlob, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende* (Leipzig & Halle: Kosten des Verfassers, 1789).
- Vogel, Harald, *Samuel Scheidt: Tabulatura nova*, Part 2 (Wiesbaden: Breitkopf & Härtel, 1999).
- Williams, Peter, *The European Organ: 1450-1850* (London: Batsford, 1978).
- Wilson, David, *Georg Muffat on Performance Practice ... A New Translation with Commentary* (Indiana: Indiana University Press, 2001).

Registrierungsanweisung für die Orgel im Dom von Olmütz (Olomouc), <http://www.walckerstiftung.de> (accessed June 2019).

OTHER LYREBIRD PUBLICATIONS

FRANÇOIS COUPERIN: PIÈCES D'ORGUE

LYMP-001

THE FITZWILLIAM VIRGINAL BOOK

VOLUME 1: LYMP-002

VOLUME 2: LYMP-003

VOLUME 3: LYMP-004

GASPARD LE ROUX: PIECES DE CLAVESSIN

VOLUME 1 — THE HARPSICHORD SOLOS: LYMP-005

VOLUME 2 — THE DUETS: LYMP-006

VOLUME 3 — THE TRIOS: LYMP-007

NICOLAS DE GRIGNY: PREMIER LIVRE DE PIÈCES D'ORGUE

LYMP-008

LOUIS-NICOLAS CLÉRAMBAULT: LES PIÈCES D'ORGUE ET DE CLAVEÇIN

LYMP-009

LOUIS MARCHAND: LES PIÈCES D'ORGUE ET DE CLAVEÇIN

LYMP-010

PIERRE DANDRIEU: NOËLS, O FILII, CHANSONS, ETC

LYMP-011



LYREBIRDMUSIC.COM