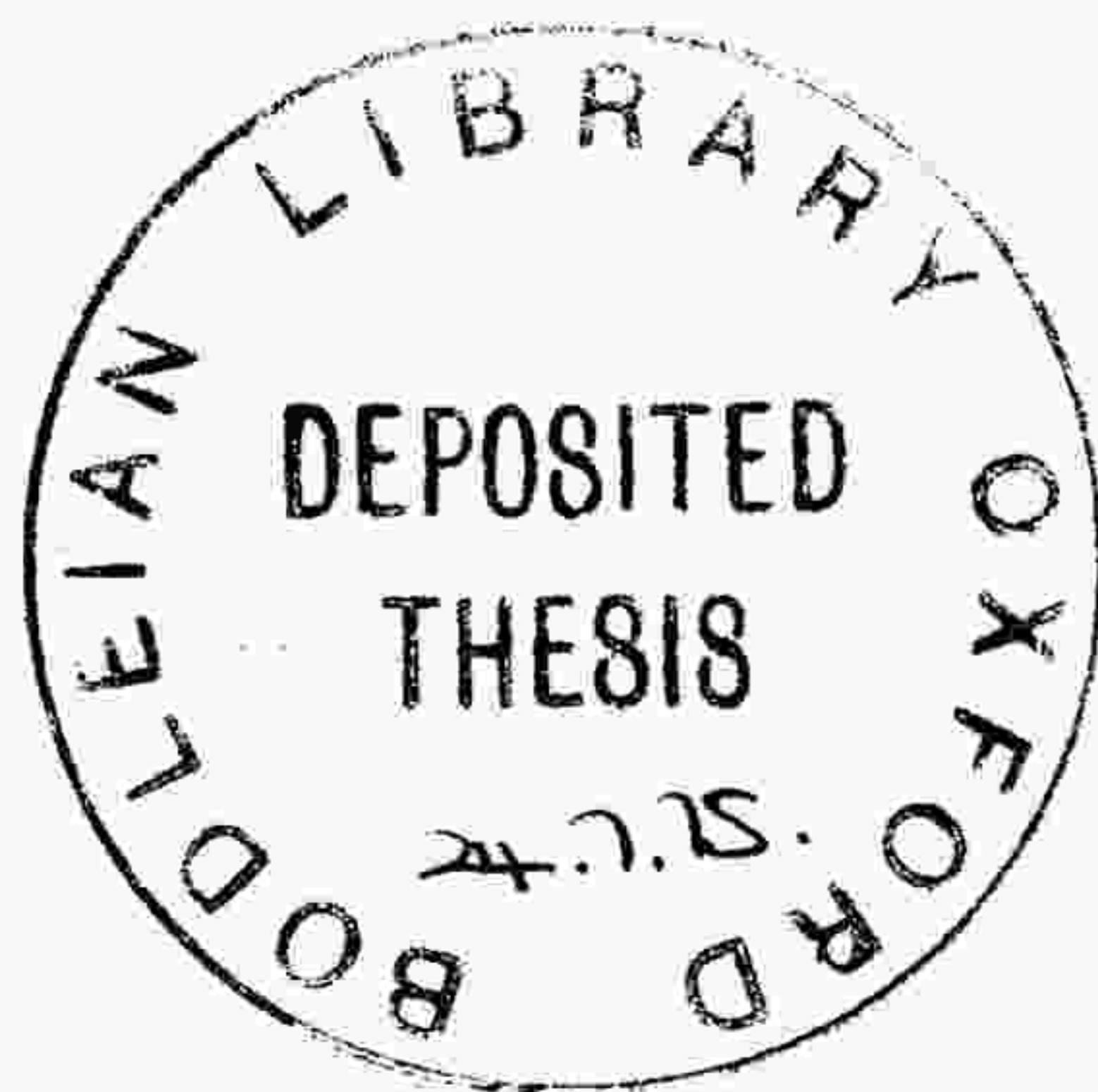


VIENNESE KEYBOARD MUSIC
IN
THE REIGN OF KARL VI (1712-40):
GOTTLIEB MUFFAT
AND HIS CONTEMPORARIES

A THESIS SUBMITTED FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY
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BY
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ABSTRACT

The object of this thesis is to draw attention to the work of Gottlieb Muffat, most of which is still unpublished and unknown. Although it has received some scholarly attention during the past 100 years, studies of his music are patchy and often based on an excusably incomplete knowledge of the sources. The publication of a definitive article on Muffat in MGG has opened up possibilities for further study rather than closing the subject. There is still room for a general survey of the kind included in this thesis. The methods used here expand the work of previous authors by adopting a more critical attitude to the sources, by examining all aspects of Muffat's music rather than concentrating on his suites, and by setting his music in a wider context.

A large amount of Baroque keyboard music has been examined in preparation for this thesis, in order to place Muffat's work in a general framework rather than viewing it in isolation. As a basis for comparison with his contemporaries and predecessors, an account is given of the various influential factors in his musical background, and a list has been compiled to show the kind of keyboard music which was circulating among Viennese composers at the time. There is also a more comprehensive and up-to-date list of sources for the keyboard music of Muffat himself, and of his Viennese colleagues, than has hitherto been available. Although much of the material in these lists is not newly-discovered, they draw together the existing information and add some new details. Problematic aspects of the sources are discussed, and while a conclusive solution is rarely possible, some suggestions are put forward to

clarify the situation. Certain re-attributions and approximate datings are made.

The main part of the thesis consists of a survey of the music written for solo keyboard by Viennese composers working at the Hofkapelle during the reign of Karl VI. In order to compare Muffat with other composers in various genres, the repertory is divided into cross-sections based on the obvious categories: fugues, toccatas, suites and variations. Within each of these Muffat assumes a central position by virtue of the quantity and quality of work he produced. An extensive investigation of his unpublished music supplements and deepens the impression gained from his two publications. A total impression emerges of eclecticism within the limits of keyboard composition, to which Muffat devoted himself almost entirely. His fugues and toccatas are shown to encompass a greater variety of types and styles than the printed music alone would suggest. In these works Muffat is seen as an able synthesizer of Baroque traditions, whose training under Fux helps him to recapture many aspects of 17th-century style. But he is seen also as an original thinker, particularly in the freer improvisatory genres such as the capriccio and Fantaisie.

Unlike the toccatas and fugues, Muffat's dance-suites have been examined in some detail by previous writers. They tend to concentrate on the question of their relationship to sonata-form principles, either working on the assumption that such a relationship must exist, or rejecting it and denying the possibility of Muffat's influence on pre-Classical composers. This thesis re-examines the suites on the basis of a more critical approach to the sources, and from diverse viewpoints, in the hope of achieving a more balanced

assessment. Numerous suites whose authenticity is dubious are treated with caution rather than included with the others. This alone changes the picture of Muffat's suites, since the existing surveys discuss a large number of suites on an equal basis, producing statistical tables which are invalidated by the probability that many of the works they include are not by Muffat.

From this re-examination of the suites it is concluded that Muffat is distinctly progressive in his treatment of dance-styles and binary structures. He draws together various strands in Italian, French, South German and Austrian Baroque music, and at the same time is a carrier of new trends which must have formed a starting-point for some of the ideas explored by younger Viennese composers. This discussion serves to strengthen the impression of Muffat's supremacy, in his chosen field, among his Viennese contemporaries. Muffat emerges finally as the only Viennese composer of Bach's generation who makes any significant and substantial contribution to keyboard music.

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It is a great pleasure to thank my supervisor, Dr. F.W. Sternfeld, for all his patient advice and guidance during the preparation of this thesis. I owe a great debt of gratitude to my former supervisor, the late Dr. E.J. Wellesz, for many illuminating discussions and for his sympathetic interest in my work.

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I wish to thank various colleagues and friends at the Music Faculty in Oxford for the loan of microfilms, etc., and

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LIST OF ABBREVIATIONS

This list is divided into two sections: the first deals with abbreviations used in analysis and description of music, while the second (ii, infra) gives abbreviations used for (a) bibliographical items and (b) source-lists or references to sources. Universally accepted abbreviations, such as MS for manuscript, are not listed.

i. Musical

a, b, c, etc.: minor keys. Italics are used for a in order to avoid confusion with indefinite article.

A, B, C, etc.: major keys.

A/B/C; A :||: B :||: C; refer to sections of a piece.

A', A'', etc.: variants of A.

α , β , γ , δ , ϵ , $\times$, y , z : sub-sections or phrases of a piece.

A-C-S; A-C-S-G; A-C-S-O-G: movements of a suite; allemande, courante, sarabande, gigue and optional dances. Titles in general are standardised in the text of the thesis; original spellings are given in the editions in vol. ii.

augm: augmentation

cad: cadence

dom: dominant

inv: inversion

LH: left hand part

rel maj: relative major

RH: right hand part

R_c : sign for petite reprise

S-A-S, etc.: subject - answer - subject entries in a fugue

seq: sequences

subdom: subdominant

T-F-T, etc.: toccata and fugue sections in a toccata

ton: tonic

76, etc.: harmony expressed in terms of continuo figures

ii. Bibliographical

All items in the bibliography (pp. 297 - 305, infra) are given short titles which are used for reference during the thesis. In addition, the following abbreviations are used:

(a) Periodicals, series, etc.

<u>AfMw</u> :	<u>Archiv für Musikwissenschaft</u>
<u>CEKM</u> :	<u>Corpus of Early Keyboard Music</u> , Rome,
<u>DdT</u> :	<u>Denkmäler deutscher Tonkunst</u> , Leipzig, 1892 ff.
diss:	dissertation
<u>DTB</u> :	<u>Denkmäler der Tonkunst in Bayern</u> , Leipzig, 1900 ff.
<u>DTÖ</u> :	<u>Denkmäler der Tonkunst in Österreich</u> , Vienna, 1894 ff.
<u>Fux SW</u> :	<u>J.J. Fux: sämtliche Werke</u> , Graz/Kassel, 1959 ff.
<u>KMJb</u> :	<u>Kirchenmusikalisches Jahrbuch</u>
<u>Mez</u> :	<u>Musikerziehung</u>
<u>Mf</u> :	<u>Die Musikforschung</u>
<u>MGG</u> :	<u>Die Musik in Geschichte und Gegenwart</u> , Kassel, 1949 ff.
<u>ML</u> :	<u>Music and Letters</u>
<u>MMR</u> :	<u>Monthly Musical Record</u>
<u>MQ</u> :	<u>Musical Quarterly</u>
<u>MR</u> :	<u>Music Review</u>
n.a.:	not available
<u>NOHM</u> :	<u>New Oxford History of Music</u> , London, 1954 ff.
<u>Orgel</u> :	<u>Die Orgel</u> , Lippstadt, various dates
<u>ÖMZ</u> :	<u>Österreichische Musikzeitschrift</u>
<u>PubIMG</u> :	<u>Publikationen der internationalen Musikgesellschaft</u>
<u>RISM</u> :	<u>Répertoire international des sources musicales</u>
<u>SIMG</u> :	<u>Sammelbände der internationalen Musikgesellschaft</u>
/R:	Reprinted

StzMw: Studien zur Musikwissenschaft
VfMw: Vierteljahrsschrift für Musikwissenschaft
ZfMw: Zeitschrift für Musikwissenschaft
ZIMG: Zeitschrift der internationalen Musikgesellschaft

(b) Sources, etc.

A: Austria
A-Gd: Graz, Diözesanarchiv
A-GÖ: Göttweig, Benediktinerstift
A-Wgm: Vienna, Gesellschaft der Musikfreunde.
A-Wmm: Vienna, Minoritenkonvent
A-Wn: Vienna, Nationalbibliothek
C: copied by
C/O: copied and owned by
CS: closed score
CS-KRa: Czechoslovakia, Kroměříž, Zámecký hudební archiv
D: date of copy
D: Germany (East or West)
D-B: Berlin, Preussische Staatsbibliothek
D-Bds: Berlin, Deutsche Staatsbibliothek
D-BEU: Beuron (Ottobeuren), Bibliothek der Erzabtei
D-Mbs: Munich, Bayerische Staatsbibliothek
E nos.: refer to Riedel, Fux SW, VI:i
ES: extended closed score (6/8 lines)
GB-Lbm: London, British Museum
H-Bn: Hungary, Budapest, Országos Széchényi Könyvtár
K nos.: refer to Köchel's thematic catalogue in his biography of Fux (Köchel, Fux).
n.a.: not available
O: owned by
OS: open score
R nos.: refer to Riedel's thematic catalogue (Riedel, Katalog)
 (see Riedel, 'Muffat' MGG)

US-NYp: New York, Public Library

MUSIC EXAMPLES

References to pieces edited in volume *ii* are given simply in such forms 'see vol. *ii*'. A fuller list of contents is provided at the beginning of that volume. Editions of some works discussed in chapters 3-5 of the text are presented in the corresponding sections I-III of the music volume, and a thematic catalogue is given in section V. References to shorter music examples take the form 'see Ex. --, vol. *ii*'. These examples are contained in section IV of volume *ii*, and a detailed key is provided in the list of contents mentioned above.

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INTRODUCTION

The choice of topic for this thesis grew out of a general interest in the Viennese Baroque. At first the research was focused on Fux and his Gradus ad Parnassum, but it soon transferred itself more fruitfully to that neglected composer Gottlieb Muffat, who was among Fux's pupils at the Hofkapelle. Viennese Baroque music generally has been somewhat neglected outside German-speaking countries, although it is sufficiently eclectic in character to be of more than local concern. Keyboard music tends to be overshadowed by the grander creations of Fux and his circle: the two German biographies of Fux¹ are naturally weighted in favour of his masses, oratorios and operas, unfortunately to the virtual exclusion of any comment on the keyboard works. Another kind of imbalance appears in the literature on Gottlieb Muffat. Attention has been given primarily to his suites, so that even a comprehensive survey of the type attempted by Knöll² devotes little space to works other than suites.

Existing literature is in fact sparse and often inadequate.³ Much of it dates from the late 19th and early 20th centuries and is therefore hampered by an incomplete knowledge of the sources. Morris⁴ states that:

Only Eitner offers a list of sources for Muffat's clavier music having pretension to completeness. Even he fails to include some minor sources, and the major ones are not always accurately described.

1. Köchel, Fux, and Liess, Fux.

2. Knöll, Muffat.

3. Specific criticisms of some previous authors are included as they arise during the course of the thesis.

4. Morris, Muffat, p. 65.

It is natural that Eitner's article¹ should now be out-of-date. But Morris's criticisms can be applied equally to his own source-list, compiled some 50 years after Eitner's. Some essential primary research on the sources of Viennese keyboard music has been carried out over the last two decades by F.W. Riedel.² This thesis has benefited from the fact that Riedel's more exhaustive and accurate source-list³ is available as a starting-point for further study of Gottlieb Muffat's keyboard works. Topics such as the authenticity of pieces in non-autograph MSS are examined in more detail here, and it is hoped that the thesis will contribute to source-criticism as well as to musical criticism of Muffat's works.⁴

In the case of Fux there is again room for a new survey of the keyboard music since, as indicated, it has received relatively little attention hitherto. The prefaces to Schenk's and Riedel's editions⁵ are invaluable but do not pretend to cover more than a few general aspects within the scope of a short article. Although the music (unlike Gottlieb Muffat's) is completely accessible in a scholarly edition, this thesis takes account of the original sources and incorporates some findings which differ from those presented in the

1. Robert Eitner, Quellenlexikon, Leipzig, 1902, vii.118.

2. See bibliography, p. 297-305, infra.

3. Riedel, 'Muffat' MGG, cols. 920-1.

4. Another drawback of previous literature on Muffat is the tendency to concentrate on the published works: thus Hoffmann-Erbrecht (Deutsche, p.47, n.1) explains that he has not taken into consideration the 'zahlreichen handschriftlichen Klavierwerke Muffats'. His discussion is limited entirely to the Componimenti.

5. See list of editions, pp. 306-7, infra.

existing editions.¹ Apart from the works of Fux and Muffat there are a number of keyboard pieces by their Viennese contemporaries which come under consideration here, and it has occasionally been possible to correct or add minor details relating to the sources.²

The main concern is the music itself. Inevitably the period of Viennese music covered by the reign of Karl VI (1712-40) has been discussed by musicologists not only in its own right but also as a prologue to the age of Viennese supremacy in the second half of the 18th century. Rietsch³ uses a study of Fux's orchestral suites to produce the conclusion that it was chiefly in Vienna itself that the foundation for the 'classical flowering of music' was laid. Other authors such as Knöll⁴ emphasise the 'transitional' role of composers like Gottlieb Muffat in relation to the style of Haydn and Mozart. By viewing Muffat as a precursor of Viennese Classicism, we may fail to recognise his position vis-à-vis the preceding period in the history of keyboard music. Muffat's relationship to his predecessors, including Fux, has not been adequately treated in the specialised literature on these composers, in spite of some claims to the contrary.⁵ A

1. As in chap. 5, pp. 217-18, infra.

2. See for example chap. 5, p. 276, infra, on A.K. Richter.

3. Rietsch, 'Concentus'.

4. Op. cit., p. 5.

5. Morris, op. cit., p. ix, announces that 'extensive comparison with the work of Muffat's predecessors and contemporaries will make possible a more precise evaluation of Knöll's findings'. But although he brings in more names than Knöll does, his selection of composers is limited and arbitrary, and he prefers statistical tables to actual musical commentary: see his chap. 6, pp. 102 ff.

comparative approach has been chosen here in order to set the works of Muffat in the context of his Viennese and non-Viennese contemporaries and predecessors. For this purpose it seems most appropriate to take cross-sections of the repertory of keyboard music produced by Muffat, Fux and their colleagues, rather than to examine the work of each in turn. These cross-sections are based on the obvious divisions: fugues, preludes or toccatas of various kinds, suites of dances, and variations.

These basic categories are postulated as stylistic ones by 18th-century writers in their attempts to establish a hierarchy of musical style. Thus Walther in his Musikalisches Lexikon (1732) writes of the stilo motectico, stilo fantastico, stilo choraico and stilo hyporchematico.¹ Another factor is that of function, which overlaps and coincides with the categories above. Muffat demonstrates in his published works several of the principal functions for which keyboard music might be intended: didactic, liturgical and entertainment. He describes his 72 Verset1 (1726) as suitable for beginners ('Behelf für Anfänglinge') and for liturgical purposes ('besonders zu Choralämtern und Vespren dienlich'), while in the preface to the Componimenti (c. 1739) he refers to 'so-genannten Galanterie-Stück ... , welche ... auch dem Gehör all Vergnügen geben dörfften'.

The composers on whom this thesis is centred are those who continued to write in the genres mentioned, as opposed to the new pre-Classical sonata forms. Gottlieb Muffat, although

1. Facs. edn., Documenta musicologica, I:iii, Kassel, 1953 (ed. R. Schaal), p. 584, col. 2.

he lived until 1770, belongs clearly with the late Baroque rather than with the age of Haydn, as his keyboard works never desert established Baroque structures - complete fugue, dance-suite and so on.¹ In fact Muffat apparently wrote no new music after the death of Karl VI in 1740. A projected sequel to the Componimenti never materialised, and most MS sources for Muffat date from the 1730s: later 18th-century sources tend to be copies of works already present in earlier MSS. One explanation could be that with the rearrangement of the Hofkapelle under Maria Theresia, and Muffat's promotion to first organist in 1741, his increased responsibilities may have left him with little time or energy for composition. Possibly he ceased to compose because he recognised that his way of working was incompatible with new trends, or because the impact of these paralysed his own creative powers. At any rate his abandoning of composition after 1740, and Fux's death in the following year, neatly close off the period with which this thesis is mainly concerned.

Working alongside Fux and Muffat at the Hofkapelle were composers who produced a smaller quantity of keyboard music, either (as in the case of Caldara) as a sideline to their main preoccupation with opera, oratorio and mass, or (as with A.K. Richter) as their total output.² Muffat naturally stands apart from the others due to the substantial nature of his contribution to keyboard music. Like his distinguished

1. The real 'transitional' composers are those of Wagenseil's generation, who wrote preludes, fugues and suites for keyboard as well as sonatas and divertimenti.

2. The list of composers at the end of this introduction (p.vii, infra), clarifies the chronological position of Fux and Muffat in relation to their colleagues at the Hofkapelle.

predecessor, Froberger, he seems to have devoted himself virtually entirely to this field throughout his composing career.

The choice of other composers for comparative purposes has been made by studying the documentary evidence as well as by following up suggestions of influence contained in the music itself. Both Knöll and Morris concentrate their comparisons chiefly on J.S. Bach. It is of course impossible to write about the keyboard music of Bach's contemporaries without feeling the need to refer to Bach himself. But he cannot be regarded as a directly relevant point of comparison, since there is little proof of any Viennese interest in his music at this time.¹ More germane to a comparative study of Gottlieb Muffat's music are composers working in the Italian, South German and Austrian Catholic tradition, and more space is devoted here to these composers than to Bach.²

It should finally be stressed that the intention of this thesis is not to describe the entire repertory of early 18th-century Viennese keyboard music in a series of 'programme notes', but to try to set it in as broad a context as possible and - on the basis of this attempt - to evaluate the position of Gottlieb Muffat.

1. Liess, Fuxiana, p. 59, shows that Bach knew and admired Fux's music. Riedel, 'Beziehungen', seems to have exhausted the slender possibilities of any connection between Bach and Fux.

2. A list of the main composers discussed in comparison with Fux and Muffat is given on pp. ix-x, infra.

I. Keyboard composers at the Viennese Hofkapelle,¹ 1712-40

Johann Joseph Fux (1660-1741)	<u>Vize-Hofkapellmeister</u> , 1712-15 <u>Hofkapellmeister</u> , 1715-40
Antonio Caldara (1670-1736)	<u>Vize-Hofkapellmeister</u> , 1716-36
Francesco Conti (1682-1732)	<u>Hofkomponist</u> , 1713-32
[Johann Baptist Peyer (? -1733)	<u>Hoforganist</u> , 1721-33] ²
Gottlieb Muffat (1690-1770)	<u>Hoforganist</u> , 1717-64
Anton Karl Richter (1690-1763)	<u>Hofkomponist</u> , 1718-63

The omission of the names of Georg Reutter d.Ä. (1656-1738) and his son Georg d.J. (1708-72) from this list should be explained. There has been much general confusion over the sources of their works. Almost all the keyboard music previously attributed to Georg Reutter d.Ä. has now been identified as the work of other composers.³ Those pieces which appear to be his, such as the versets in A-Wmm XIV 730, are in a style more akin to that of Poglietti and F.T. Richter than to the 18th century. Reutter d.Ä. belongs with these 17th-century composers rather than with Fux or Gottlieb Muffat, even though he lived until 1738. A number of keyboard pieces ascribed by Hofer⁴ to Georg Reutter d.J. have now been correctly identified as sonatas by Marcello.⁵ The other keyboard works

1. There are a few pieces extant by composers working outside the Hofkapelle, such as Leopold Timer (at St. Dorothea, later at the Augustinerkirche and Stephansdom), whose suite is contained in A-Wmm XIV 730 alongside works by court composers.

2. See pp. 144-6 , infra.

3. Apel, Geschichte, p. 574.

4. See Hofer, Reutter.

5. Biba, 'Quelle'.

by Reutter D.J., contained in D-Bds 18395, are in the pre-Classical style of composers such as Wagenseil and Monn.

Although the younger Reutter's career as Hofkomponist overlapped with Fux and Muffat at the Hofkapelle from 1731 onwards, he belongs musically with pre-Classical keyboard composers rather than with the Viennese Baroque. Both Georg Reutter d.A. and Georg Reutter d.J are to be considered therefore among the composers to whom reference is made for comparative purposes, and not among the central figures of this thesis.

II. Keyboard composers referred to for comparison, and relevant works

J.S. Bach (1685-1750)	'French suites', c. 1720
—,	'English suites', c. 1720
—,	.. <u>Clavier-Übung</u> , i, Leipzig, 1731 (6 partitas)
—,	.. <u>Clavier-Übung</u> , ii, Nuremberg, c. 1735 (<u>Ouverture</u>)
L. Battiferri (c.1610-82)	<u>Ricercari</u> , Bologna, 1669
F. Couperin (1668-1733)	<u>Pièces de clavecin</u> , Paris, 1713-30 (4 vols.)
G.B. Fasolo (c.1610- ?)	<u>Annuale</u> , Venice, 1645
J.K.F. Fischer (? -1746)	<u>Musikalisches Blumen-Büschlein</u> , Augsburg, 1696
—,	<u>Ariadne musica</u> , Schlackenwerth, 1702
F. Fontana (c.1620-95)	<u>Ricercari</u> , Rome, 1677
G. Frescobaldi (1583-1643)	<u>Toccate ... d'intavolatura, libro primo</u> , Rome, 1615/16; 1637
—,	<u>Il primo libro di capricci ...</u> , Rome, 1624
—,	<u>Il secondo libro di toccate ...</u> , Rome, 1627; 1637
—,	<u>Fiori musicali</u> , Venice, 1635
J.J. Froberger (1616-67) <u>Hoforganist</u> at Vienna, 1637 ff.	Miscellaneous, including works in the posthumous Mainz editions of the 1690s.
G.F. Handel (1685-1759)	<u>Suites de pièces pour le clavecin</u> , London, 1720
—,	<u>Six Fugues or Voluntaries</u> , London, 1735
J.K. Kerll (1627-1693) <u>Hoforganist</u> at Vienna, c. 1680 ff.	<u>Modulatio organica</u> , Munich, 1686 Miscellaneous MS works
J. Kuhnau (1660-1722)	.. <u>Neue Clavier-Übung</u> , Leipzig (1689 and 1692) (2 vols.)
—,	<u>Frische Clavier-Früchte</u> , Leipzig, 1696

x

M.G. Monn (1717-50)	Miscellaneous MS works
Georg Muffat (1653-1704)	<u>Apparatus musico-organisticus</u> , Salzburg, 1690
F.X. Murschhauser (1663-1738)	<u>Octi-tonium novum organicum</u> , Augsburg, 1696
B. Pasquini (1637-1710)	Miscellaneous MS works
A. Poglietti (? -1683) <u>Hoforganist</u> at Vienna; in Vienna from 1661.	<u>Cadenze et praeludia cum fuga</u> (<u>Compendium</u> , 1676)
—, ..	Miscellaneous MS works
Georg Reutter d.A (1656- 1733) <u>Hoforganist</u> at Vienna, 1700 ff.	Miscellaneous MS works
Georg Reutter d.J. (1708- 72) <u>Hofkomponist</u> at Vienna, 1731 ff.	Miscellaneous MS works
M. Rossi (fl. c.1620ff)	<u>Toccate e corenti</u> , Rome, 1657
Domenico Scarlatti (1685- 1757)	Sonatas
J..Speth (1664-c.1719)	<u>Ars magna</u> , Augsburg, 1693
F.M. Techelmann (1649- 1714) <u>Hoforganist</u> at Vienna, 1685 ff.	Miscellaneous MS works
G. Wagenseil (1715-77) <u>Hofkomponist</u> at Vienna, 1739 ff.	Miscellaneous works.

Modern editions are indicated in the list on pp. 306-7, infra.

CHAPTER 1.

THE MUSICAL SOURCES OF VIENNESE KEYBOARD STYLE IN THE REIGN OF KARL VI.

In a study which seeks to evaluate Gottlieb Muffat's keyboard music not only by reference to his own works but also by comparison with those of his predecessors and contemporaries, it is clearly desirable to establish some evidence for Muffat's connections with other composers. There is of course no such phenomenon as a 'Viennese keyboard style' except in the most general sense. In spite of shared features and interchange of idiom, the fugues, toccatas and dances of Muffat are rooted in different stylistic traditions and attitudes. The encompassing of these differing ideals within the work of one person had already been achieved by earlier composers, such as Frescobaldi or Froberger. Various kinds of evidence enable us to ascertain how far these predecessors influenced some or all of the styles found in Muffat's works: the most general kinds will be discussed first.

A preliminary consideration of the biographical facts leads - as might be expected - to the conclusion that Fux's position in Viennese music of the early 18th century was extremely significant in relation to the influences which reached younger Viennese composers at that time. Fux held the highest post at the Hofkapelle in Vienna (probably the most prestigious post of its kind in all

Europe) for 25 years. During this period he would automatically have affected the musical outlook of all those working under him at the Hofkapelle and the Stephansdom. His direct pupils were very few in proportion to his long service at court: of the keyboard composers listed in the introduction¹ only one - Muffat - is known to have been a pupil of Fux. Fux's personal teaching was therefore more restricted in its influence than the indirect effect which his theoretical and practical work had upon Viennese music. The publication of his Gradus in 1725 enabled one specific aspect of his teaching to reach beyond his immediate circle of pupils. However, Fux's influence spread not only through the circulation of the Gradus, which certainly formed a fundamental element in the musical education of most 18th-century Viennese composers, but also (as will be shown below) through the copying and interchange of music among colleagues and friends.

The writings of Fux and his circle give us valuable evidence of their respect for the great contrapuntal traditions of the past. Fux's Missa canonica² is prefaced by the declaration that the sole purpose of his 'humble talent' is to preserve as much of the old music as remains, and even allowing for the exaggeration customary in such dedications, this statement reveals a strong sense of vocation. Fux saw it as his duty to keep the old style alive, and refused to accept the general opinion that it no longer had any validity. The Gradus expresses his belief in the eternal value of the stylus antiquus as a training in the

1. See p. vii, supra.

2. DTÖ, Jg. i: 1, Vienna, 1959/R, p. 65.

essentials of musical craftsmanship. This is no impersonal textbook: it presents its author's views on music, his aims in teaching strict counterpoint, and his anxiety to preserve high standards at a time when he saw their decline imminent - an anxiety surely at the root of Fux's words when recommending his pupil Wagenseil for the post of Hofkomponist:¹

da er vor andern in den Grundregeln des Contrapunktes zu schreiben sich befleißigt, mässige Composition durch ihn könnte erhalten werden.

Fux's pupils were imbued with respect for him, as the prefaces to Muffat's two publications show. These appeared in 1726 and c.1739, when Muffat was already well-established at court and surely had no need to flatter his former teacher in order to further his own career. Moreover any cynical interpretation of his references to Fux must be precluded by their relative lack of fulsomeness. In the preface to the 72 Versetl (1726) Fux is described simply as 'without flattery, the best master in the world'; and in the Componimenti (c.1739) Muffat refers to 'thirty years' continuous application to the great art of music under the guidance of the ever-famous J. J. Fux, who can never be sufficiently praised'.² Clearly, long after his official apprenticeship had ceased, Muffat retained his deference to and admiration for his master.

So far we have examined evidence of a very general kind

1. Köchel, Fux, p. 262.

2. The 'thirty years' here has confused historians, leading them to assume that Muffat's career at the Viennese court must have begun before his appointment as Hofscholar in 1711: however, this is surely just a round number chosen by Muffat for convenience, rather than intended as an accurate autobiographical detail.

for the atmosphere created by Fux at the Viennese court. This leads us on to a more precise investigation of the musical influences to which he introduced his pupils and their associates. Here the most valuable and substantial source of evidence must be the copies of music made and/or owned by the composers concerned. Fux's pupils were industrious in copying a wide range of keyboard music both of the past and of their own time. In this way, though surely not with this express purpose in mind, they left a record of the music most esteemed by Fux and his circle and most likely to have been a model for their own compositions. The three chief copyists involved are: P. Alexander Giessel (1694-1766), Johann Dismas Zelenka (1679-1745), and Gottlieb Muffat. Köchel¹ cites the last two as pupils of Fux. It is however only relatively recently that Giessel has been identified as a Fux pupil: there is no specific documentary proof, but some implicit evidence is supplied by the correspondence of certain MS copies prepared by both Zelenka and Giessel.² These show that, even if Giessel himself did not study with Fux, he had close connections with his pupils. He was evidently a friend of Gottlieb Muffat, and not only copied much of the latter's music but also received a printed copy of the Componimenti musicali³ from the composer in 1739, which is inscribed as follows:

1. Fux, pp. 259 ff.

2. See Riedel, 'Römische', 14, and this chapter, p. 6, infra. Giessel was Regens chori at the Minoritenkonvent in Vienna during the early 18th century.

3. A-Wmm XIV 692.

5

Ad usum P(at)ris Alexandri Giessel. Hoc opus mihi
oblatus est, ab ipso virtuosissimo D(omi)no Authore,
meo charissimo amico. . . [dated 1 August 1739]

On the basis of Giessel's known links with Zelenka and Muffat we are justified in including his collection of keyboard music in a discussion of the copies made and owned by Fux's circle in Vienna.

The motives for copying are various: to have the music available for private performance and practice; or for professional purposes, as in the case of an organist collecting liturgical keyboard pieces for his own use; or in order to acquire a set of models for the study of composition, and especially of counterpoint. Different motives naturally tend to produce different kinds of copies. The second motive mentioned, for example, may result in the 'anthology' type where pieces are gathered from a variety of sources to form a personal keyboard collection. Giessel's verset collection¹ is of this type: over 20 composers are represented here in several hundred pieces, selected from MS and printed sources and not necessarily attributed to their original composers. A less haphazard approach usually results from the third motive listed, that of creating a contrapuntal Mustersammlung. An example of this is Zelenka's Collectaneorum,² which consists primarily of copies of single sources, such as

1. A-Wmm XIV 717-22. Riedel suggests, plausibly, that the pieces were copied before Giessel came to Vienna (see Riedel, Beiträge, p. 90) but they nevertheless represent the kind of music with which Viennese organists would have been familiar.

2. Original: D-D1, 1/B/98; copy: /98a. See Riedel, Beiträge, pp. 83-6 for a full description. The autograph was lost in 1945, although a copy (by a pupil?) survived. Riedel refers later ('Beziehungen', pp. 295-300, n. 36) to the rediscovery of the original.

the complete Battiferri ricercars, correctly attributed. The motives mentioned above may of course overlap, as with Giessel's copy of Fasolo's Annuale, which could have been used both to supply music for liturgical performance at the Minoritenkonvent, and for the study of older contrapuntal techniques.

It is clear from the list of sources appended¹ that a great deal of music copying was done by Giessel and his associates at the Minoritenkonvent in the early decades of the 18th century. While Giessel is hardly significant as a composer,² his activities as copyist and collector of keyboard music are of considerable importance. Firstly he was responsible for some of the now unique extant copies of keyboard works by his contemporaries in Vienna, such as the complete Muffat ricercars and canzonas. It may be assumed that in such cases, Giessel was copying directly from the composer's autograph MS. Secondly, he acquired MS and printed copies of keyboard music by contemporary composers outside Vienna, such as J. K. F. Fischer, Kuhnau, and Handel. Thirdly, the keyboard music in Giessel's possession included 17th-century works by composers such as Battiferri, Frescobaldi, Poglietti, Fontana and Michelangelo Rossi. The first three of these are represented in the Collectaneorum also, with identical pieces to those chosen by Giessel: Battiferri's 12 ricercars, Frescobaldi's Fiori musicali, and Poglietti's 12 ricercars (of which Zelenka copies only 7).

Zelenka, the second main copyist to be considered here, is

1. Pp.14-25, infra.

2. His extant music consists of a few sacred vocal settings, A-Wmm XII 602-13.

important for our purposes in relation to Fux's teaching. The Collectaneorum was compiled during Zelenka's stay in Vienna (1717-19), while he was a pupil of Fux, so that its first book is inscribed:

Praesens, Excellentissimi in rebus musicis Magistri opus, copiandum accepi a magno illo Capellae Caesareae magistro P: ae generoso Dno Josepho Fux, meo tunc in compositione magistro venerandissimo. Viennae Austriae 1718.

This collection is thus a reliable indication of the kind of music which Fux must have recommended to his pupils for study. The importance of keyboard music in his teaching of counterpoint is attested by the fact that it forms a substantial part of the contents of the Collectaneorum, although some vocal items are included also. There is throughout a considerable emphasis on the stylus antiquus. In its 17th-century form it is represented by the learned ricercars of Battiferri and Poglietti: the former set contains one ricercar à 5 and one à 6 as well as 10 in the more usual 4 parts. It is interesting to note that the Collectaneorum also contains examples of vocal stylus antiquus in its original 16th-century form. These are taken from Morales (16 Magnificats à 4) and from Palestrina (masses).¹

One important feature of both Giessel's and Zelenka's copies of keyboard music is their frequent use of open score notation, following traditional practice for strict contrapuntal keyboard pieces in the 17th century. For example, Frescobaldi's

1. It is particularly interesting to find that two of these are canonic masses (the Missa ad Fugam and Missa ad Coenam), in view of Fux's Missa canonica. The identical Palestrina works are again found in a copy made by Giessel at the Minoritenkonvent: see Riedel, 'Römische', 16.

Fiori musicali and Battiferri's *ricercars*, both published originally in open score, are kept in this form by the Viennese copyists. Evidently the practice of playing, or at least studying, keyboard music from open score was preserved, together with the strict contrapuntal style associated with it, in Vienna during Muffat's time.

From all the foregoing discussion we can gain an impression of the study activities in which Fux's pupils engaged under his direction. Giessel's and Zelenka's copies show that the cultivation of traditional counterpoint by Viennese composers of the early 18th century was based on a real foundation of knowledge. Fux's teaching as embodied in the Gradus has often been considered pedantic and unrealistic in its use of the species system. It gives no examples from the works of Palestrina and other 16th-century composers, but instead in its sections on strict counterpoint and fugue it uses anonymous examples apparently devised specifically for didactic purposes. No one could deduce from these artifacts that Fux had any direct knowledge of the music of the past. The copies made by his circle thus act as a valuable corrective. To the basic principles extracted from the stylus antiquus and presented in the Gradus, they add the all-important aspect of verification by reference to the actual music. From Giessel and Zelenka we learn that Fux's approach to the teaching of counterpoint was not based simply on an artificially-constructed system; and that his pupils, far from absorbing the stylus antiquus merely at second-hand from a contemporary textbook, were encouraged to go back to the originals.

The third copyist with whom we are chiefly concerned here,

Gottlieb Muffat, is the only one who made any substantial contribution himself to keyboard music, so that his copies of music by other composers have a special interest for their bearing on his own works. Among his contemporaries he singled out particularly Fux and Handel, both of whose works he copied out in MS. Among 17th-century composers he chose Froberger and Kerll (MSS) and Michelangelo Rossi and Fontana (printed editions) for inclusion in his personal collection. The Froberger MS was copied from the two posthumous Mainz editions which had marked the beginning of a new interest in Froberger's keyboard music in the 1690s.¹ Significantly, the form which predominates in these editions is the toccata: Froberger's toccata style is perhaps the aspect of his work which most influenced Muffat. Similarly, Muffat's Handel copy consists mainly of dance-suites, which represent the area in which Handel exerted the greatest influence on Muffat. One special feature of both the Froberger and the Handel MSS prepared by Muffat is his application of ornament symbols according to his own usage. An autograph inscription on the titlepage of the Handel copy indicates that the MS has been 'copiée d'après . . . l'application de Th. Muffat', which appears to be a reference to this extra ornamentation.² Presumably it was related to his own performance of the works. This throws

1. Muffat may have known at least part of the larger collection of Froberger contained in the autograph codices originally presented to the Emperors Ferdinand III and Leopold I: see p.69, n.4, infra. These were preserved at the Viennese court, although only three now survive: MSS A-Wn 16560, 18706 and 18707.

2. In some cases (e.g. the Allegro of suite 2 in F) he adds ornaments to pieces which were totally unornamented in the original.

valuable light on Muffat's MS copies of Fux's keyboard suites, for which no original autographs are extant. These too are lavishly ornamented, and in view of his treatment of Handel's works it seems probably that in the case of Fux, Muffat again added ornamentation for his own performance.¹

From our list of the MS and printed copies of keyboard music made or collected by Viennese musicians, we can draw conclusions not only about the particular interests of individuals, such as Muffat's in Froberger, but also about the general cultivation of keyboard music in Vienna at that time. Evidently great value was still attached to the performance and study of works written 30, 50 and 100 years before. Frescobaldi emerges as the most frequently-copied composer: his is a primary influence, transmitted also through his followers such as Froberger or Kerll. The most frequently-copied set of pieces appears to be the *Poglietti ricercars*. Both Frescobaldi and Poglietti can be considered among those composers to whom Fux directed his pupils in their search for models of stylus antiquus counterpoint. However, Fux's circle did not concern itself exclusively with such models. The more modern forms and composers are well-represented in their collections of keyboard music, with suites and sonatas by Handel and Kuhnau, preludes and fugues by Fischer.

It is also possible to draw conclusions from the list of copies concerning the Viennese interest in certain forms.² For

1. See chap. 2, pp.37-8, infra.

2. Or lack of interest: when Giessel copied pieces from Frescobaldi's two books of Toccate, he missed out the dance- and variation-pieces entirely. Whereas the toccatas and contrapuntal pieces were still valid, the dance- and song-based forms were more subject to changes in taste.

example, it contains material for the history of two types of keyboard pieces, the *ricercar* and the *verset*, in Italy, South Germany and Austria during the 17th century. The history of the *ricercar*, as passed down by Frescobaldi, is present in the copies of Frescobaldi's *ricercars*, and those of Battiferri, Fontana, and Poglietti, made or collected by 18th-century Viennese composers. Similarly, copies of Kerll's Modulatio organica, of the anonymous Wegweiser, of Speth's Ars magna and Murschhauser's Octi-tonium, together illustrate the development of the liturgical *verset* up to Muffat's time. The list also charts the progress of the Frescobaldian *toccata* form through the works of Rossi, Froberger, Kerll, Georg Muffat, and F. T. Richter. When Muffat chose to write in these forms he was consciously placing himself in the line of those 17th-century predecessors whose works formed part of Viennese musical culture in his own time.

Finally, the list of copies serves to emphasise the primary importance of links with Italy in the formation of Viennese style. Italian domination is of course an essential part of Austrian culture generally during the 17th and early 18th centuries. The Italian language was predominant at court and in the higher ranks of Viennese society: this was the language used by the Emperor Leopold I for his attempts at poetry.¹ In the musical sphere, the two most powerful posts of Hofkapellmeister and Vize-Hofkapellmeister were regularly occupied from 1680 onwards by Italians such as Draghi, Ziani and Caldara - with the exception

1. See Adler, 'Kaiser!', 261.

of Fux. The Emperors sent their employees to Italy for study, as in the case of Froberger, F. T. Richter, and possibly Fux and Muffat.¹ Another pilgrim to Italy was Gottlieb's father, Georg Muffat, who went there under the aegis of the Archbishop of Salzburg. These travellers brought back old and new Italian music, transmitted by teachers such as Pasquini in Rome.² The quantity of Italian keyboard music among the MSS and printed editions owned by Viennese composers thus indicates the practical results of such visits.

Italy was not of course the only source of influence. Geographically, Vienna was at a point of intersection for influences from France, Italy, and South Germany. Cultural (and religious) ties with the last-named are reflected in the sphere of keyboard music by the presence in our list of copies of works by South German composers (Speth, Murschhauser, Fischer and presumably the anonymous author of the Wegweiser), mostly of a liturgical nature and published in Augsburg. Strong links with France also existed in Fux's time, when 'a new wave of French cultural penetration had followed the signing of a treaty against the Turks between Austria and France . . .'³ Yet there is a surprising lack of French music in our list of copies - in spite of which, Viennese keyboard suites of the time clearly reveal a familiarity with the work of French composers. This last point

1. See Riedel, 'Einfluss', 19; 'Muffat' MGG, col. 919; 'Römische', 15ff. Fux also encouraged Zelenka and Holzbauer to go to Italy to learn about music.

2. Pasquini seems to have enjoyed the patronage of Leopold I and is known to have visited Vienna in connection with a court post: see Riedel, 'Römische', 16-17.

3. Wellesz, Fux, p. 20.

brings us to the question of the balance between the various kinds of evidence discussed in this chapter, and the purely internal evidence of influence supplied by the music itself. Ideally, all will contribute, as is the case with Italian influence on Viennese style. But evidence of the type found for example in the copy MSS discussed here is of no use unless backed up by the musical facts, whereas internal evidence can suffice on its own (as in the case of French influence mentioned above). Thus, while the existence of the type of material examined in this chapter provides invaluable corroboration, and suggests possible relationships between composers, ultimately it is on the internal musical evidence that we must rely for the most incontrovertible proof of influence. This evidence will be considered in the course of the discussion of Viennese keyboard music contained in the later chapters of this thesis.

List of copies made and owned by
Muffat and his Viennese contemporaries

Introduction

The list presented here includes the chief copies of keyboard music in MS (section I, pp.15-20) or printed editions (section II, pp.21-2) owned by Viennese composers and organists in the early 18th century. Excluded are MS copies of their own works - such as Giessel's of Muffat and Muffat's of Fux - as these are listed separately in the table appended to chapter 2.¹ A supplementary section (section III, p.24) covers copies no longer extant.

In addition to the original sources themselves, five main bibliographical sources formed the starting-point for this investigation into Viennese copying: these are Riedel's Beiträge, 'Einfluss', 'Muffat' MGG, Musikarchiv and 'Römische'. No attempt has been made to give references to these books and articles for every item in the list: this would have involved a cumbersome number of footnotes which would often serve no useful purpose other than to indicate that the item in question had been mentioned somewhere by Riedel. Instead, the footnote references in this list have been confined to those which are necessary for special clarification or verification of a detail.

1. Pp. 47-63, infra.

Section I:

Complete or almost complete MS copies of single sources¹

BATTIFERRI, Luigi, Ricercari (Bologna, 1669)

i. A-Wmm XIV 711; C/O: Giessel

D: c.1720

OS

Full copy with order of pieces altered.

ii. D-Dl 1/B/98: C/O: Zelenka

D: 1718

OS

Collectaneorum musicorum, iv; full copy.

FASOLO, Giovanni Battista, Annuale (Venice, 1645)

i. A-Wmm XIV 728; C/O: Giessel

D: 1722-3

OS

Partial copy.

FISCHER, Johann Kaspar Ferdinand, Musikalisches Blumen-Büschlein

(Augsburg, 1696) and Ariadne Musica (Schlackenwerth, 1702)

i. A-Wmm XIV 702; C: Anonymus D

O: Sstanteysky²

1. In addition to the MSS listed here there are numerous 'anthology' sources in Wmm, such as Giessel's verset collection (A-Wmm XIV 717-22). Details of these can be found in Riedel, Musikarchiv. The composers represented in such MSS are much the same ones as we find in the 'study' copies, with the addition of others such as Ebner and Erbach.

2. P. Venantius Sstanteysky (1671-1729), Praefectus musices at the Minoritenkonvent in Vienna.

D: 1704 and 1715

Full copies.

FONTANA, Fabrizio, Ricercari (Rome, 1677)

i. A-Wmm XIV 711; C/O: Giessel

D: c.1720

OS

Full copy.

FRESCOBALDI, Girolamo, Il primo libro di capricci . . .

(Rome and Venice, 1624, 1626, 1628, 1642)

i. A-Wmm XIV 694; C/O: Giessel

D: c.1721-2

Full copy of 1628 edn. (see p.21, infra).

ii. A-Wmm XIV 695; C/O: Giessel; O Mayr¹

D: 1717-19

As above, omitting preface.

-----, Fiori musicali (Venice, 1635)

i. A-Wmm XIV 710; C/O: Giessel

D: c.1717-19

OS

Full copy.

ii. A-Wmm XIV 709; C: Anonymus D

O: Sstanteysky

D: c.1704

OS

1. The MS bears two inscriptions, one indicating Giessel's ownership and the other 'Ad usum Richardi Josephi Mayr'. Nothing is known about Mayr.

Full copy.

iii. D-Dl 1/B/98; C/O: Zelenka

D: 1718

OS

Collectaneorum musicorum, ii; almost complete
copy.

-----, Toccate . . . d'intavolatura libro primo (Rome, 1615/16;
1637)

i. A-Wmm XIV 696; C/O: Giessel

D: pre-1721

Copy of 12 toccatas from 1637 edn.

-----, Il secondo libro di toccate . . . (Rome, 1627; 1637)

i. A-Wmm XIV 697; C/O: Giessel

D: 1719-21

Copy of 11 toccatas, 'Ancidetemi pur d'Arcadelt
passaggiato', 4 canzonas, 3 hymns, 3
Magnificats from 1637 edn.

ii. A-Wmm XIV 698; C: Giessel

O: Sstanteysky

D: 1719-21

Copy of 3 hymns and Magnificats from 1637 edn.

FROBERGER, Johann Jakob, Partite . . . (posth. edn., Mainz, 1693;
repr. 1695)

i. D-B 6712; C/O: Gottlieb Muffat

D: c.1730

Copy of 1693 edn. in altered order with one
piece omitted and three pieces added¹

-----, Partite . . . (posth. edn., Mainz, 1696)

1. For details see Appendix B, p. 289, infra.

i. D-B 6712;¹ C/O: Gottlieb Muffat

D: c.1730

Copy of 1696 edn. in altered order with two
pieces added and two omitted which are
duplicated in the 1693 edn.

HANDEL, George Frideric, Suites de pièces pour le clavecin
(London, 1720), i

i. A-Wmm XIV 712; C: Giessel

O: Giessel ?

D: post-1733

Copy of selected items

ii. D-B 9160/1; C/O: Gottlieb Muffat

D: 1736

Full copy.²

-----, Six Fugues or Voluntaries (London, 1735)

i. A-Wmm XIV 712; as above

ii. D-B 9160/11; as above.

KERLL, Johann Kaspar, Toccatas, etc.

i. A-Gö MS Kerll 2 ;³

C/O: Gottlieb Muffat

1. This MS contains other miscellaneous items including a treatise (De Praxis Compositionis Regulis) which does not appear to have been written by Muffat; for a detailed table of contents of the Froberger sections of the MS see Appendix B, p. 289, infra.

2. Federhofer, 'Unbekannte', lists two MSS now in A-Gd but probably of Viennese origin which include vocal works by Handel arranged for keyboard, and one suite (no. 5 in E) from his 1720 set, thus providing further evidence of the Handel-Pflege in Austria.

3. For full details see Riedel, 'Unbekannte', 312-13.

D: c.1720

CS

Copy of 8 toccatas, 6 canzonas, Capriccio sopra
il Cucu, Battaglia, ciaccona, passacaglia
and 22 dances.

KUHNAU, Johann, Frische Clavier-Früchte (Leipzig, 1696)

i. A-Wmm XIV 701; C; Anonymus D

O: Giessel

D: c.1704

Full copy.

MACQUE, Giovanni (fl. 1584-1613), unpublished ricercars

i. A-Wmm XIV 728; C/O: Giessel

D: 1722-3

OS

2 ricercars.

POGLIETTI, Alessandro, (d.1683), unpublished ricercars

i. A-Wmm XIV 709 a;

C: Anonymus D

O: Sstanteysky ?

D: c.1704

OS

7 of the 12 ricercars .

ii. A-Wmm XIV 710; C/O: Giessel

D: 1717-19

OS

7 of the 12 ricercars

iii. A-Wmm XIV 711; C/O: Giessel

D: c.1720

OS

Full copy.

iv. D-D1 1/B/98; C/O: Zelenka

D: 1718

OS

Collectaneorum musicorum, ii; 7 of the 12

ricercars.

-----, Cadenze et praeludia cum fuga (from the Compendium, 1676)

i. A-Wmm XIV 730; C: Anonymus D

O: Sstanteysky

D: 7 Feb 1720 .

ROSSI, Michelangelo, Toccate e corenti (Rome, 1637; 1657)

i. A-Wmm XIV 699; C: unknown

O: Giessel

D: early 18th century

Copy of toccatas 1-11 .

SPETH, Johann, Ars magna (Augsburg, 1693)¹

i. A-Wmm XIV 700; C/O: Giessel

D: pre-1717

Full copy.

1. Speth evidently assembled toccatas and Magnificats by various composers into a single volume: Riedel has identified some Poglietti (Beiträge, p. 70, n. 127) but otherwise the composers are unknown.

ZIPOLI, Domenico, Sonate d'intavolatura (Rome, 1716), i

i. A-Wmm XIV 712; C: Giessel

O: Giessel ?

D: post-1733

Selected items.

Section II: Printed editions

ANONYMOUS, Vermehrter . . . Wegweiser (3rd edn., Augsburg, 1700)¹

i. A-Wmm XIV 687; O: Schwabpaur²

FASOLO, Giovanni Battista, Annuale (Venice, 1645)³

i. A-Wmm XIV 683; O: Giessel

FISCHER, Johann Kaspar Ferdinand, Ariadne musica (Vienna, 1713)⁴

i. A-Wmm XIV 689; O: Giessel

FONTANA, Fabrizio, Ricercari (Rome, 1677)

i. A-Wn S.A. 67 D.25;

O: Gottlieb Muffat

FRESCOBALDI, Girolamo, Il primo libro di capricci . . . (Venice, 1628)

i. A-Wmm XIV 618; O: Giessel

ii. A-Wn S.A. 76 A.44;

O: Sstanteysky

1. 1st edn. 1689: see Beechey, 'Organ tutor' for a general discussion of the work.

2. Schwabpaur (1659-1749) came to Vienna as apothecary and organist at the Minoritenkonvent.

3. Giessel's copy bears the inscription 'Hic liber mihi oblatus est a Virtuoso D(omi)no Carolo Reyter, Viennensis Metropolitano Eccl(e)sia S(anct)i Stephani Organista . . . ', which refers to Karl Reutter, elder brother of Georg d.J.

4. 1st edn, Schlackenwerth, Bohemia, 1702; plates from the 1713 Vienna edn. were used for the better-known Augsburg edn. of 1715.

FRESCOBALDI, Girolamo, Fiori musicali (Venice, 1635)

i. A-Wmm XIV 682; O: Giessel

ii. A-Wn S.A. 76 A.43;

O: Sstanteysky

KUHNAU, Johann, Neue Clavier-Ubung (Leipzig, 1695), i and ii

i. A-Wn XIV 685; O: Sstanteysky¹

MURSCHHAUSER, Franz Xaver Anton, Octi-tonium novum organicum
(Augsburg, 1696)

i. A-Wmm XIV 686; O: Giessel

ROSSI, Michelangelo, Toccate e corenti (Rome, 1657)

i. A-Gö; O: Gottlieb Muffat

1. 1st edn., Leipzig, 1689 (i) and 1692 (ii). Riedel, 'Muffat' MGG, refers to a volume of suites by Kuhnau, sent to Fux by Mattheson in 1717.

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Section III:

Supplement: MSS and printed editions no longer extant

KERLL, Johann Kaspar, Modulatio organica (Munich, 1686)

A-Wmm Anh. 24; C: unknown

D: 18th century

MS copy.

MUFFAT, Georg, Apparatus musico-organisticus (Salzburg, 1690)

A-Wmm Anh. 19; O: unknown

Printed edn.

MURSCHHAUSER, Franz Xaver Anton, Proto-typon longo-breve organicum

(Nuremberg, 1703 and 1707), i and ii

A-Wmm Anh. 20; O: unknown

Printed edn.

RICHTER, Ferdinand Tobias, Toccatas

A-Wmm Anh. 26; C: unknown

D: 18th century

MS copy.

CHAPTER 2.

THE MS AND PRINTED SOURCES OF VIENNESE

KEYBOARD MUSIC IN THE REIGN OF KARL VI.

MSS

The MS sources of Viennese keyboard music from this period¹ present no great technical problems to the transcriber. By the first half of the 18th century the various existing forms of keyboard notation had become unified into a general practice close to our own. However, the notation in these sources still shows a certain amount of diversity whose significance should be recognised. From the publications of Frescobaldi through the autograph codices of Froberger to Poglietti's Rossignolo and Compendium, there is a tradition of differentiation between types of keyboard music by means of notation: open score for strict contrapuntal works (as in Frescobaldi's Primo libro delle Fantasie, 1608); extended closed score, usually with one stave of 6 and one of 8 lines, for free-voiced pieces (as in Frescobaldi's Toccate . . . libro primo, 1615/16); and closed score with 5-line staves for dances and variations (as in Froberger's autographs).² We have already seen that 18th-century Viennese composers copied 17th-century contrapuntal keyboard pieces in open score,³ preserving the traditional notation rather than

1. Full list on pp. 47 ff., infra, to which references are given in the ensuing discussion.

2. For a detailed account of keyboard notation, see Riedel, Beiträge, pp. 29 ff.

3. P. 7, supra.

adapting it to the common practice of their own time. Against this background the importance of Giessel's (probably following Muffat's own¹) choice of notation for his copy of Muffat's *ricercars* and *canzonas* in A-Wien XIV 712 becomes clear. It is an acknowledgement of their musical relationship to the 17th-century style associated with open score in keyboard music. Similarly the use of extended closed score with 6- and 8-line staves for some 18th-century Viennese copies of Muffat's *toccatas* and *capriccios*² links them with Frescobaldi, Froberger and Poglietti. Thus, although as Kiedel points out,³ the 'Annäherung und Mischung' of styles in late Baroque keyboard music is matched by greater unification in notation, nevertheless Viennese copyists and composers were still aware of the traditional three-fold distinction by notation between contrapuntal, improvisatory, and dance-pieces.

Besides indicating the historical and stylistic affiliations of a piece of keyboard music through the particular form of notation used, a MS source may reveal attitudes towards style and performance through the actual appearance and presentation of the music. The only extant autograph sources for Viennese keyboard music of this period appear to be those of Muffat: here the script throws a little light on the musical personality of a composer who is (regrettably) reticent about himself in general.

1. If Giessel was copying the exact format of the original autograph, now lost.

2. A-Wien XIV 715 and D-B 15780.

3. Beiträge, p. 39.

Apart from the overall neatness and precision, in which Muffat's script seems to match his qualities as a composer, these autographs show a degree of attention to detail which indicates real understanding of keyboard style. In MSS such as D-B 15784/I¹ we find Muffat using phrase-marks (slurs) and staccato signs with the same care that is evident in his Componimenti musicali. This recalls the similarly careful approach adopted by Couperin in his Pièces de clavecin.²

Muffat's attitude to ornaments can also be compared with that of Couperin: both show, in relation to 17th-century principles, a more precise use of 'ornaments notated by complex signs carefully applied, with the intention of their being taken more or less literally by the performer'.³ Like Couperin, Muffat in his printed keyboard works provides invaluable explanatory tables of ornament symbols, which represent the general system found in Viennese MS sources of keyboard music for this period. Donington follows the description of Couperin's ornamentation quoted above by the qualification that ' . . . even then, the signs are never mandatory'. The need for flexibility is shown by the differences in rhythm between individual ornament symbols as interpreted in Muffat's 1726 (72 Versetl) and c.1739 (Componimenti) tables: compare, for example, the realisations given for t.⁴

1. See source-list, p. 56, infra.

2. Like Couperin, Muffat also shows a concern for performing technique: in the preface to the Componimenti he discusses such details as the use of the thumb, index and middle fingers in performing trills.

3. R. Donington, A Performer's Guide to Baroque Music, London, 1973, p. 179.

4. See vol. ii, section VI.

Thus no single rule can be laid down definitively in interpreting ornaments even within the work of one composer.

Certainly Muffat's system is far more detailed and exact than that of his 17th-century Viennese predecessors. The trend towards greater sophistication in ornamentation seen in France during the period 1660-1730 is reflected in Viennese keyboard music. This can be demonstrated by comparing Muffat's Componimenti table with the Explicatione appended to some pieces by F. T. Richter (1649-1711) in a MS dating from the first decade of the 18th century.¹ The latter contains only five symbols altogether: w, equivalent to Muffat's t; ψ , as in Muffat; $\psi\psi$, equivalent to Muffat's tw; and $\frac{1}{2}$, as in Muffat, together with {, to denote arpeggiato chords. In contrast to this simple scheme, Muffat's c.1739 table offers eleven basic symbols with further variants, so that a greater range of detail can be accommodated. The system of ornaments embodied in the MS sources and in Muffat's two publications shows obvious parallels with French ornamentation. For example, Muffat's $\swarrow$ sign expresses the French Port de voix, his t, the Tremblement lié, and his $\swarrow\cdot$ the Tierce coulée. An important influence is clearly that of Georg Muffat, whose Florilegium, ii (1698)² contains a detailed list of French ornaments together with musical examples demonstrating their realisation, for the benefit of German and Austrian musicians unfamiliar with the French style. His Apparatus musico-organisticus (1690)³ shows the lavish application of a selected range of

1. A-Wmm XIV 743, f. 89^r.

2. Modern edn. in DTO, Jg. ii: 2.

3. Modern edn. by Walter (1957).

these ornaments to music for solo keyboard. Thus Gottlieb Muffat's reference to following in his father's footsteps¹ could be seen as relevant to the specific field of ornamentation. His own ornament system does not reproduce that of any one composer or publication, but mingles elements from varied sources including Georg Muffat's Florilegium, as well as keyboard publications such as d'Anglebert's Pièces de clavecin (1689) and the Couperin Ordres.² Like French composers of the 1660-1730 period, Muffat applies the system both to organ and to harpsichord pieces.

Here a particular aspect of notation - the use of ornament symbols - again provides an external symptom of an influence (in this case from France) which can be sought within the music, just as the forms of notation for *ricercars*, *canzonas*, *toccatas* and *capriccios* were seen as a symptom of Italian influence on Viennese keyboard music. It may not be too fanciful to suggest that the vacillation in the MS sources between the Italian and French languages, with some German intermixed, is indicative of the varied stylistic elements in Viennese music. Gottlieb Muffat's first name appears also as 'Théophile' (as in D-B 15784/I)³ and 'Theophilo' (as in parts of A-Wn 18780),⁴ while his name as a whole is often written in more than one language (as in 'Sig. Gottlieb Muffat' in A-Wn 18780). The Italian language tends to be associated with stricter, old-fashioned

1. Preface to 72 Versetl (1726).

2. See comparative tables in vol. ii, section VI.

3. See source-list p. 56, infra.

4. See pp.57 ff., infra.

designations (thus Ricercata in A-Wmm XIV 712),¹ while French is used for the lighter, more up-to-date suite movements, in character titles such as Paysan as well as in the standard dance-names. This represents a general dichotomy between Italian and French influences, linked to that of 'learned' and 'popular' styles.

The division into 'learned' and 'popular' is also reflected in the distribution of forms among types of MS. Dances and character pieces, such as those of A. K. Richter (who apparently wrote in no other genres) are often found in miscellaneous collections assembled by amateurs and copied carelessly. The ricercar, on the other hand, would not fall within the province of the amateur performer or composer, but appears in MSS compiled by more serious professional collectors such as Giessel. Quantitative distribution among the MS sources can also of course indicate the general popularity of particular forms, such as the minuet and verset. The minuet, beloved of the amateur collectors, frequently occurs in isolation rather than as part of a suite. Viennese sources such as A-Wn 18780, 19172 and 19187² contain whole successions of minuets, possibly gathered from complete suites³ but here presented separately. No other dance is used alone in this way: evidently the minuet was the established favourite among instrumental dance-forms before the Viennese Classical period. The verset is another oft-recurring

1. See p. 47, infra.

2. See pp. 57ff., infra.

3. This process can be seen in the set of 12 minuets by Fux in A-Wmm XIV 705: no. 10 is taken from his keyboard partita in a, E. 115.

form in Viennese sources, usually constructed into sets of toccatas and versets arranged according to the church tones. Few of these were printed, and many have survived anonymously and in MS only. The hundreds of such works preserved in Viennese sources from Muffat's time¹ are a valuable reminder that the publication of Muffat's 72 Versetl represents a contribution to a popular and continuing trend.

In addition to the general aspects of the sources discussed so far there are a number of problematic aspects, all of which concern authenticity at one level or another. Most of the problems are by their nature incapable of any conclusive solution. All that can be done here is to attempt a review of the main difficulties. Since the MSS were not prepared as a monument for posterity (or even as a monument to an employer - unlike Froberger or Poglietti, Muffat and his contemporaries did not present lavishly-prepared autographs of their keyboard music to the Viennese emperor) they naturally show a certain indifference to such details as the composer's and copyist's names, the date of composition and copy, the original title and indeed the original music, and so on. Thus one of the first problems is that of ascription. Within one MS, such as A-Wn 19172,² the procedure may be totally erratic: most of the pieces here are anonymous, but occasionally, and seemingly haphazardly, composers' names are provided. This kind of approach is not confined to amateur copyists. Giessel's copy of Muffat in A-Wmm XIV

1. For example in A-Wn 19187, A-Wmm XIV 729 and 730; see pp. 61, 47 and 57, infra.

2. See p. 61, infra.

712¹ is carefully and skilfully prepared, yet the composer's name is not given. Here, and elsewhere, the authorship of the music can be verified by concordances. There are many other cases, however, where the lack of such confirmation leaves the question of authorship open: one main example is discussed in detail below, and these cases are also investigated in the chapters concerned with the music itself.²

Since copyists so often show a complete disregard for the authorship of a piece, we must recognise the possibility that even where a composer is named, the ascription may not be correct. At the root of all this haphazardness lies the fact that the 17th and early 18th centuries did not attach the same value to the 'ownership' of a work by its composer as we might do. When Speth published his Ars magna in 1693 he explained in the preface that he had collected together works by various authors: but he saw no reason to give their names. In MS sources pieces may be attributed to the person who transmitted them, rather than to the original composer. Thus in Giessel's verset collection, although some inscriptions make the situation clear ('praeludium bonum P. Venantij³ authore Frescobalde'), others appear to cite the supplier of the piece without reference to its composer, as in the case of Kerll's canzona 1, entitled simply 'Canzona Dni Lebhard'.⁴

The main example of the problem of ascription is a series

1. See p. 47, infra.

2. See for example the section on Peyer, chap. 3, pp. 144 ff.

3. I.e. Sstanteysky: see p. 15, n. 2, supra.

4. See Riedel, Beiträge, p. 90.

of suites in Viennese MSS: A-Wn 18685, 18691, 18780 and 19172.¹ S. T. Morris² (assuming erroneously that the script here is Gottlieb Muffat's) accepts a number of these suites as Muffat's work without apparently recognising any problem at all. However, the copyists here give Muffat's name at the head of each set of pieces, explicitly in connection with the first piece - usually a prelude - only: 'Prelude del Sigre Gottlieb Muffat', 'Prelude par Mon:^r Theof. Muffat', and so on. Two single dance-movements from these suites appear elsewhere in autograph MSS by Muffat: the Paysan from the suite in D, A-Wn 18685, and the trio from the suite in g, A-Wn 18691.³ Otherwise, concordances for the dances exist only among the four Wn sources themselves, all of which use the same ambiguous method of ascription.

Against Morris's interpretation of 'Prelude de . . . ' as an indication that the whole suite is by Muffat, we can set the following points. Firstly, it does not seem to have been the general practice to name the composer of a suite in this way. Muffat himself heads the autograph partitas in A-Wn 15935 and D-B 15784 'Parthie . . . par Theophile Muffat' and 'Parthie . . . composée par Monsieur Theophile Muffat'. Similar inscriptions are found in his copies of Fux's keyboard works and elsewhere. Secondly, there is a source for Fux's partita in a, E.115,⁴

1. A table clarifying the relationships between the sources for Muffat's suites is given on pp. 59-60, infra. Thematic incipits are in vol. ii.

2. Morris, Muffat, pp. 69 ff. He seems to be following Adler (preface to his edition of the Componimenti, DTÜ, Jg. iii: 3, pp. viii ff.) and Knöll, Muffat, pp. 10ff.

3. See the table, p. 59, infra. Some pieces from A-Wn 18780 and 18691 appear anonymously in A-Gd Bestand St. Lambrecht, MS 24 (see Federhofer, 'Unbekannte').

4. D-Bds 30266: see p. 53, infra.

where a prelude clearly acknowledged as 'Prelude par Monsieur Theophile Muffat' is attached to the beginning of a set of dances by Fux. Thus we know that on one occasion at least, Muffat supplied a prelude for an existing suite by another composer. Where composers left it to the performer to improvise a prelude, the performer might well elect to write down such a piece for his own convenience. Thirdly, several of the preludes in the A-Wn MSS appear scattered among a large collection of Muffat's toccatas, capriccios, toccatinas and preludes in A-Wmm XIV 715.¹ This could suggest that the copyists of the Wn MSS had used this collection as a quarry for some suitable preludes to introduce suites by other composers. In fact the prelude by Muffat used for Fux's partita in a is also found among the Muffat pieces in A-Wmm XIV 715. A fourth piece of evidence is that the second of the two suites in d in A-Wn 18780, whose prelude is ascribed to Muffat, ends with a gigue which we can identify as Froberger's.² The prelude itself is not consistent with Muffat's prelude style generally, but nor are any of the other pieces besides the gigue really consistent with the style of Froberger. This suggests that this suite (and possibly others) constitutes a *mélange* of pieces by different composers.

In favour of Morris's view that some of the problematic suites are the work of Muffat alone, we can advance the following points. First, Gloria Rose has pointed out in another context³

1. See p. 51, infra.

2. DTU, Jg. vi: 2, suite XIII, p. 38.

3. In the introduction to Giacomo Carissimi (Thematic Catalogue of Cantatas), Wellesley, 1966.

that 17th-century copyists often give the composer's name at the start of a series of works but not thereafter, even though the other pieces are all his. Secondly, we have some examples of suites ascribed to Muffat by their preludes alone but containing other pieces known to be his: these are the two suites in A-Wn 18685 and 18691 mentioned above, with the Paysan and trio which recur in autograph sources. Thus the 17th-century practice described by Gloria Rose can be seen at least partially in 18th-century sources. Thirdly, it might be suggested that the copyists chose the prelude specifically to bear the composer's name because it was regarded as a distinguishing feature of a suite: thus some sources of Bach's English suites refer to these as 'Préludes avec leurs Suites'. If the presence of the prelude deserved special mention in this way, it might naturally have led the copyists to attach the composer's name to it, rather than heading the whole 'Parthie de . . . '

None of these points is conclusive. Several of them, including the last point about the separability of the prelude in the minds of 18th-century writers, could in fact be used to support either side of the argument. The situation tends to become more, rather than less, complex as one delves further into it. A sensible policy is to be prepared to accept an entire suite as the work of one composer where although only the prelude is attributed to him in the source, reliable concordances show that at least one of the ensuing pieces is his also. This is the procedure adopted by Riedel in the case of Fux's partita in F, E. 116, in D-Bds 30266.¹

1. See Riedel, Fux SW, VI: i, p. 65, source A.

A much more dangerous policy is that shown by S. T.

Morris in his source-list, where he includes a suite in C, which is totally anonymous in A-Wn 18685 and 18780, among the authentic works of Muffat.

To sum up: the suites in the A-Wn MSS discussed above fall into three groups. Firstly there are anonymous works which ought not to be ascribed to Muffat simply because his name occurs elsewhere in the MSS. Secondly there are works whose preludes are named as Muffat's, but where no concordances exist to prove that any of the other pieces are his. Thirdly, there are works whose preludes are named as Muffat's, and where concordances do exist for some of the other pieces. In the first case we can set aside the suites as unidentifiably anonymous. In the third case we can follow Riedel's example and assume the whole to be the work of Muffat (unless stylistic considerations make this impossible). But in the second case it is more difficult to establish an approach to the problem. One method of investigation which has been suggested in passing is that of stylistic analysis. This is of course (like the process of composition itself) subject to human flexibility and intuitive response, and can hardly be considered an objective method. Writing on English keyboard music, Thurston Dart remarks¹ that ascription by 'chasing stylistic resemblances seldom gets one anywhere', and Oliver Neighbour² that 'ascription by style alone is, of course, a notoriously controversial game'. While bearing in

1. 'An Early Seventeenth-Century Book of English Organ Music for the Roman Rite', ML, lii (1971), 37.

2. 'New Keyboard Music by Byrd', MT, cxii (1971), 658.

mind these words of warning, we must nevertheless have recourse purely to stylistic evaluation in the case of the second group of suites mentioned above, due to the absence of any clear objective evidence. Such evaluation is incorporated in the appropriate section of chapter 5.¹

Another level at which problems of authenticity occur is that of the musical text itself. This arises partly because of the scarcity of extant autograph sources. Where no autograph is available, there is clearly a risk that the MS copies which have survived are corrupt. Again, the 18th-century viewpoint must be understood: the whole concept of authenticity was non-existent, and so the form in which a composer had originally created his music was not treated as sacred and inviolate. Copyists might alter the order of movements, interchange movements among different pieces, telescope several pieces by one or more composers, rewrite passages, add ornaments, and so on. Composers themselves had no concept of a musical work as a unified entity whose individual movements belonged irrevocably together: this is seen in Muffat's transfer of movements from one suite to another.²

There are of course degrees of 'inauthenticity'. The least degree is represented by Muffat's copies of Handel,³ where we have the original printed editions of 1720 and 1735 for comparison. Muffat superimposes his own ornament symbols on the music, but

1. P. 267, infra.

2. For example the minuet from the partita in C, A-Wn 15935, reappears in G, slightly altered, in suite 6 of the Componimenti.

3. See chap. 1, p. 18, supra.

otherwise his copy is usually faithful to the printed text. As suggested earlier,¹ Muffat's copies of Fux's keyboard works (where no autograph exists for comparison) may be the outcome of a similar process. Although Schenk² implies that Muffat's 'Ornamentik' derives from his teacher Fux, in fact Fux's 'Ornamentik' may have originated with Muffat. But apart from the added ornamentation, these copies of Fux are probably the most 'authentic' we have. MSS such as Muffat's copies of Fux, and Giessel's of Muffat, prepared during the composers' lifetimes by members of the Fux circle, are the nearest to the original autographs that we are likely to find. We can be reasonably confident that they are materially correct versions of the music, if not actually prepared under the composer's supervision then at any rate done with his knowledge and approval.

A distinction must be made between deliberate alteration of a musical text, and unwitting carelessness on the part of the copyist. The Göttweig MS of Muffat's preludes and fugues³ demonstrates both. Nine of the fugues here originate as *ricercars* or *canzonas* in A-Wmm XIV 712:⁴ the later MS transfers them to closed score, with much resultant confusion in the part-writing, adds notes in the manner of diminutions, and embellishes the music by means of ornament symbols. In these respects the Göttweig copyist intentionally alters the original text in order to up-date the music. Muffat himself applies some of the same

1. Chap. 1, p. 10, supra.

2. Preface to DTO, Jg. lxxxv, pp. xxiii ff.

3. See p. 48, infra.

4. See p. 47, infra.

procedures to his canzona 19 when he reworks it in suite 6 of the Componimenti.¹ However, the Göttsweig copyist also inflicts purely careless mistakes of transcription on Muffat's pieces, incorporating numerous wrong notes and omissions, some of them making absolute nonsense of the music. Where, as here, an earlier and more carefully copied text is extant, we can measure the inaccuracy of the later copy exactly. In other cases, where a copy is evidently corrupt but no earlier source is available, we can only guess at the original form of the music.

The lack of extant autographs or dated copies gives rise to another problem: that of chronology. Although Riedel has established approximate dates for many of the copies, these still cannot give us more than a rough terminus ad quem. Here again it is impossible to reach a conclusive solution, but an attempt will be made to outline the difficulties. One difficulty is the shortage of documentary evidence in general. Unlike the larger works produced at the Viennese court (such as the operas of Fux and Caldara), which often received grand ceremonial performances, keyboard music did not accumulate detailed records furnishing information of value to the present-day scholar. Travellers - such as Lady Mary Wortley Montagu (1689-1762) - recorded their impressions of opera productions at Vienna, but were unlikely to write about keyboard music, even if they encountered any. Composers were not normally concerned with keeping records either, and thematic catalogues were a rarity. Although Georg Muffat included a large amount of biographical and chrono-

1. Discussed further in chap. 3, pp.130 ff., infra.

logical information in the prefaces to his publications, together with tables of the precise dates and places at which the individual pieces were composed,¹ his son Gottlieb is notably unforthcoming about such matters in the prefaces to his own publications. The few remarks he makes are not of great use to the researcher. For example, in the foreword to his 72 Versetl he refers to the works as 'diese meine Erstlinge', like Frescobaldi in the preface to his Primo libro delle Fantasie of 1608.² However, Muffat also states that he has already written many dance-pieces - 'eine gute Anzahl sogenanter Galanterie-Stück' - which are ready at hand and 'welche ich zur Zeit in Druck zu geben gesinnet'. Could these include some of the suites published some 16 years later in the Componimenti? We have no way of knowing whether the suites already in existence by 1726 are represented among the extant MS or printed sources. Even with published works the date of the edition gives us no more than a terminus ad quem, and we know that borrowings from earlier works took place.³ Moreover, Muffat is not a composer whose works reveal a clear chronological development on stylistic grounds alone: and so we cannot here 'have recourse to stylistic evaluation' in order to solve problems caused by the lack of more objective evidence.

With Fux's keyboard music, where there are neither extant autographs nor original printed editions, we have even fewer

1. See the prefaces to the Florilegia in DTO, Jg. i:2 and ii:2, and the Auserlesener Instrumental-Music and Armonico tributo in DTO, Jg. xi:2 and lxxxix.

2. 'Il mie prime fatiche'.

3. As in the case of canzona 19: see chap. 3, p. 130, infra.

chronological guidelines. The fact that many of his pieces were copied by members of his circle in Vienna during the 1730s is obviously no proof that they dated from that decade. As Fux was born in 1660, we have a period of 40 or more years in which his keyboard music could theoretically have been written. In this case, stylistic assessment can be helpful in relating the music to particular trends which suggest approximate datings. The chronological significance of style and structure will be discussed further in the later part of this thesis.

PRINTED SOURCES AND CIRCULATION

Very little keyboard music (or indeed music of any kind) by Viennese composers was printed in Austria during the period of Karl VI's reign. Much remained in MS, and publication tended to be at Amsterdam, Augsburg and other places outside Austria. Riedel has shown¹ that while a large number of keyboard collections appeared in print in Germany during the second half of the 17th century, Austria produced virtually none. The same situation obtains in the first half of the 18th century. Muffat's 72 Versetl (printed in Vienna in 1726) forms a unique exception: his only other publication, the Componimenti, was published at Augsburg. Perhaps the lack of Viennese activity in music publishing to rival other European centres was due to the enormous amount of energy and finance channelled into lavish, live performances of music at the Imperial court. One reason behind the specific choice of publishers outside Austria could be the quality of the

1. Beiträge, pp. 57-72.

printing, as Muffat implies in the preface to the Componimenti:¹

Nebst deme habe ich zu meinem Glück den unserer Zeit sehr berühmt - und bekannten Kupferstecher und Verleger angetroffen, welcher mit solcher Zierde dieses Werck verfertigt, dass ich davor hatte, es seye nichts schönens, nichts accuraters, und fleissigers (wo alles in einer so genauen Proportion mit einander correspondiret) bishero in Teutschland gesehen worden.

Although relatively little Viennese keyboard music of the period was published (none of Fux's pieces appears to have been printed in his lifetime), it certainly did not sink into obscurity or remain confined to Vienna. For example, we find unpublished pieces by Fux, Muffat and other Viennese composers among the anthologies collected by Pantaleon Roskovsky, organist at Buda in the mid-18th century.² Naturally Muffat's printed works were the most widely known and circulated: Eitner's Quellenlexikon in 1902 recorded the existence of copies of the 72 Versetl and Componimenti in libraries throughout Europe - Augsburg, Dresden, Hamburg, Leipzig, Berlin, Brussels, Salzburg and Vienna. But some of the pieces which remained unpublished during Muffat's lifetime were almost equally widely known. An outstanding example is his canzona 7 in g, whose popularity is attested by its appearance in five 18th-century sources.³ In the early 18th century it was accorded the honour of being attributed (together with canzonas 8 and 11) to Frescobaldi in Clementi's Selection of Practical Harmony,⁴ and this false attribution gained general credence among later compilers of keyboard anthologies,

1. Referring to Christian Leopold.

2. Details given in Riedel, Fux SW, VI:i, pp. 67-8.

3. See source-list, p. 47, infra (R.250).

4. See Benvenuti, 'Noterella circa tre fughe attribuite al Frescobaldi', Revista musicale italiana, xxvii (1920), 133-8, and Susan Wollenberg, 'A note on three fugues attributed to Frescobaldi', MT, cxvi (1975), 133-5.

such as Oesterle¹ and Torchi.²

The survival of Fux's keyboard works was less spectacular than this, but there is evidence that interest in his keyboard music did not cease with his death. In the 1780s his pieces were still circulating in Vienna, as we know from the existence of MS copies in the hand of a copyist working for van Swieten.³ And according to Adler⁴ a Viennese publisher's catalogue of 1799 lists six partitas by Muffat and two by Fux in MS, as well as printed copies of the Componimenti. Certainly Fux's keyboard works did not enjoy the same universal popularity after his time as did his Missa canonica, for example: they were not sufficiently archaic to attract the special kind of respect which that work seems to have inspired. Just as in his lifetime Fux's larger church and stage works overshadowed his keyboard music, so it was after his death. The keyboard music was in fact the slowest to claim the attention of editors and historians. However, much has been accomplished by Riedel and others in a relatively short time, and it is now no longer necessary to complain, as Knöll did,⁵ that a comparison of Fux and Muffat is hindered by lack of knowledge of the former's keyboard works. Although Muffat's keyboard music still awaits a complete modern edition,⁶ interest in it

1. Early Keyboard Music, New York, 1904.

2. L'Arte musicale in Italia, iii, Milan, 1897.

3. See Riedel, Fux SW, VI:i, pp. 69-70.

4. Preface to his edition of the Componimenti, DTU, Jg. iii:3, p. xxii.

5. In 1916, in his Muffat, p. 5.

6. Constantly referred to as 'in preparation' by Riedel in his articles and books, but still not in print.

has been awakened by Riedel's selected editions of hitherto unpublished pieces. A special interest has always been attached to Muffat's Componimenti, due to Handel's extensive borrowings from it.¹ The 72 Versetl, too, has remained in the public eye through reprints and incorporation into fugal treatises.² But the MS works of Muffat are still not widely known, and, as we shall show, they need to be known in order to appreciate the range of Muffat's keyboard output, and his position in relation to his contemporaries and predecessors.

1. These are charted in Taylor, Handel, and elsewhere.

2. See Riedel, preface to Orgel, II: xvi, and 'Beziehungen', 303, n. 99.

List of sources for Viennese keyboard
music in the reign of Karl VI

Introduction

This list has been arranged to facilitate reference to the sources for each group of pieces discussed in chapters 3-5. Entries in the list are placed in the order in which the music is treated during the course of those chapters. Some overlap is inevitable, but cross-references are provided. Each entry is headed by the name of the composer rather than of the library concerned; some impression of the distribution of sources by library can however be gained from the index on p. 63 , infra.

The chief bibliographical sources consulted, in addition to the original sources themselves, fall into four groups:

- (i) Library catalogues, MS and printed, such as Riedel, Musikarchiv;
- (ii) Notes on sources in the relevant modern editions, such as Riedel, Fux SW, VI: i;¹
- (iii) Dictionary articles on individual composers, especially those in MGG;
- (iv) Books and articles, especially source-studies such as Riedel, Beiträge and Greenwood, 'Caldara'.

As in the list of copies appended to chapter 1, no attempt is made to give full bibliographical references for every item. Footnote references are used again for clarification and verification of details, or to indicate differing scholarly views on a particular source. Where reliable modern editions have

1. Some up-dating of details has been possible, for example in the case of MSS referred to by Riedel as in Marburg/Lahn, now in Berlin (D-B).

been published these are shown in abbreviated form, and a full list of such editions can be found in the bibliography at the end of the thesis. An asterisk against an item in the list indicates that an edition is presented in vol. ii. A thematic catalogue of solo keyboard music by Gottlieb Muffat¹ is supplied in vol. ii, to complement the source-list which follows here.

1. Since Fux's solo keyboard works have now been published in a complete modern edition together with the customary scholarly apparatus, it seems unnecessary to reproduce the incipits here (see Riedel, Fux SW, VI: i).

List of MS and Printed Sources

Section I: Contrapuntal pieces (Chapter 3)

FUX, Johann Joseph, Fugues in Capriccio (K.404) and Harpeggio (E.144) suites: see Section III, pp.54-5, infra.

MUFFAT, Gottlieb, 32 ricercars (R.212-43) and 19 canzonas (R.244-62)*:

i. A-Wmm XIV 712: C/O: Giessel

D: 1733 at latest

OS: virtually no ornaments in the Muffat

ii. Concordances: A-GO MS Muffat 2, and D-B 15781

(R.242, 262, 251, 250, 218a,¹ 246, 247, 245, 240)

D-B 15780 (R.251, 250, 254)

US-NYp Drexel 3276 (R.256, 255, 248, 218a, 212, 213, 214)

A-Wmm XIV 729 (R.212, 217)

H-Bn 753 (R.250)

iii. Modern editions: Orgel, II: xvii (R.218a) and II: viii (R.254).

-----, Fugues in 72 Versetl sammt 12 Toccaten (Vienna, 1726: R.1-84):

i. Printed source, copies in: A-Wn; GB-Lbm; etc.

ii. Facsimile edition: Monuments of Music and Music Literature in Facsimile, I: xviii, New York, 1967.

iii. Modern editions: DTG, Jg. xxix: 2; edn. by W. Upmeyer, Kassel, 1952.

1. R.218 with note-values halved.

MUFFAT, Gottlieb, 4 fugues (R.275-8):

i. A-GO MS Muffat 2;

C/O: unidentified

D: c.1750

CS: ornaments following Muffat's system

ii. Concordances: D-B 15781; D-B 15783 (R.278): H-Bn 753 (R.276).

iii. Modern editions: Orgel, II: xvii.

-----, Fugue on the Easter Alleluia (R.279):

i. D-B 15783; C: probably working for Muffat, as in

D-Bds 30266 ¹

O: unidentified

D: 18th century (c.1730?)

CS: ornaments following Muffat's system

ii. Concordances: H-Bn 753.

iii. Modern editions: see above.

-----, 3 Fugues in Componimenti musicali (Augsburg, c.1739:

R.85-135): see Section III, p. 55 , infra.

CALDARA, Antonio, 23 (=22) fugues*:

i. D-B 2785; C/O: unidentified

D: 18th century

CS: little ornament

ii. Concordances: none known.

iii. Modern editions: none known.

1. See Riedel, Fux SW, VI: i, p. 65; and p.53 ff. of this list, infra.

PEYER, Johann Baptist or Andreas,¹ Fugues*:

i. D-B 1220/II-III; C: probably working for Van Swieten²

O: unidentified

D: c.1780

CS: with little ornament

ii. Concordances: none known.

iii. Modern editions: none known.

1. See chap. 3, pp. 144-5, infra, for an investigation of Peyer's identity.

2. Further discussion of this copyist is found in Riedel, Fux SW, VI: i, pp. 69ff. See also p. 54 of this list, infra.

Section II: Improvisatory pieces (Chapter 4)

FUX, Johann Joseph, Preludes to Capriccio (K.404), Harpeggio

(E.114) and Ouverture (E.70): see Section III, pp. 54-5, infra.

MUFFAT, Gottlieb, 24 toccatas with 24 capriccios; 12 capriccios,
3 toccatinas, 4 preludes, 9 capriccios (R.136-83; 184-211)*:

i. A-Wmm XIV 715; C: Anonymus E¹

O: Giessel

D: c.1730

ES: ornaments following Muffat's system

ii. Concordances: D-B 15780 (selections)

A-Wmm XIV 716 (R.152, 200, 201)

A-Wmm XIV 737 (R.197)

A-Wn 18685 (R.194, 198, 199)

A-Wn 18780 (R.189, 200)

A-Wn 18691 (R.186) D-Bd 30266 (R.190 = R.349)²

H-Bn 753 (R.180, 204)

iii. Modern editions: Orgel, II: viii (R.140, 165); Orgel, II: x

(R.154-9) and II: xiii (R.142-7); Riedel, Fux SW, VI:i, p.62 (R.349).

-----, 12 toccatas in 72 Versetl (Vienna, 1726: R.1-84):

see Section I, p. 47, supra.

-----, 12 preludes (R.263-74):

i. A-GO MS Muffat 2;

1. Further on this copyist, see Riedel, Fux SW, VI: i, p. 66 (source D).

2. Riedel, 'Muffat' MGG, col. 920, gives the number R.349 to this prelude in the version used for Fux's partita.

C/O: unidentified

D: c.1750

CS: ornaments following Muffat's system.

ii. Concordances: D-B 15781.

iii. Modern editions: Orgel, II: xvi.

MUFFAT, Gottlieb, Preludes to unpublished suites (among R.184-211, 323-48, 351-495 and Anh.1-11)*:

i. A-Wmm XIV 715 (R.184-211); see section II, p. 50 , supra

A-Wn 15935 (R.323); see section III, p. 55, infra

A-Wn 18685, 18691, 18780; " " " 57ff., "

A-Wmm XIV 737 (R.197); " " " 56, "

D-B 15784 (R.328 and 342); " " " " , "

D-Mbs 5475-6 (no R. nos. known); " " 57, "

ii. Concordances: some among the MSS listed above. The table on pp. 59-60, infra clarifies them.

-----, Preludes in Componimenti (Augsburg, c.1739: R.85-135):

see Section III, p. 55 , infra.

PEYER, J. B. or Andreas, Preludes*:

i. D-B 1220/II-III; see Section I, p. 49 , supra.

CALDARA, Antonio, Arpeggio and Capriccio preludes :

i. D-B 2787 and 2788;

C/O: unidentified

D: 18th century

CS: no ornaments

ii. Concordances: none known.

iii. Modern editions: none known.

Section III: Suites, dances and
character pieces, variations (Chapter 5)

FUX, Johann Joseph, Partita in a (E.115):

- i. D-Bds 30266;¹ C: Probably working for Gottlieb Muffat
 O: Muffat ?
 D: c.1730
 CS: ornaments following Muffat's system
- ii. Concordances: none known.
- iii. Modern editions: DTG, Jg. lxxxv; Riedel, Fux SW, VI: i.

-----, Partita in F (E.116):

- i. D-Bds 30266; see above.
- ii. Concordances: none known.
- iii. Modern editions: see above.

-----, Partita in A (K.405):

- i. D-B Bach P247/IV;
 C/O: Gottlieb Muffat
 D: c.1730
 CS: ornaments following Muffat's system
- ii. Concordances: none known.
- iii. Modern editions: see above.

-----, Partita in g (E.117):

- i. A-Wn 18685; C/O: unidentified, identical with copyist

1. Formerly MS 199.

of Wn 18691 (see pp. 57ff., infra)¹

D: 1730s

CS: ornaments following Muffat's system

ii. Concordances: D-B 6829/I.²

iii. Modern editions: DTÜ, Jg. lxxxv; Fux SW, VI: i.

FUX, Johann Joseph, Ouverture in G (E.70):

i. CS-KRa II A 24; C/O: Gottlieb Muffat

D: c.1730

CS: ornaments following Muffat's system

ii. Concordances: A-Wn 18685; D-B 6829/I.

iii. Modern editions: Fux SW, VI: i (in two versions).

-----, Capriccio in g (K.404):

i. D-Mbs 5473; C/O: unidentified, as in Mbs 5474-6³

D: c.1750

CS: ornaments deviating from Muffat's system

ii. Concordances: D-B 6829/II;⁴ H-Bn 749;⁵ A-Wgm Q 12857⁶

iii. Modern editions: Fux SW, VI: i.

1. Morris, Muffat, p. 69, states erroneously that the script here is Gottlieb Muffat's. Comparison with known autographs disproves his statement, while the carelessness of the copy would anyway be uncharacteristic of Muffat.

2. Copyist working for van Swieten, c.1780.

3. See Riedel, Fux SW, VI: i, p. 68, and p. 57 of this list, infra.

4. As n. 2, supra.

5. Copied by Pantaleon Roskovszky, organist at Buda, c.1750.

6. Formerly MS 13.700.

FUX, Johann Joseph, Harpeggio in G (E.114)

- i. D-Bds 30266: C: probably working for Gottlieb Muffat
O: Muffat ?
D: c.1730
CS: ornaments following Muffat's system
- ii. Concordances: none known.
- iii. Modern editions: DTÜ, Jg. lxxxv; Fux SW, VI: i.

-----, 12 Minuets (E.118-26, 115₇, 127-8):

- i. A-Wmm XIV 705; C/O: unknown
D: c.1750
CS: ornaments following Muffat's system,
with slight deviations
- ii. Concordances: none known.
- iii. Modern editions: see above.¹

MUFFAT, Gottlieb, 6 suites in Componimenti musicali (Augsburg,
c.1739: R.85-135):

- i. Printed source, copies in: A-Wmm; GB-Lbm; etc.
- ii. Facsimile edition: Monuments of Music and Music Literature in Facsimile, I: viii, New York, 1967.
- iii. Modern editions: G. F. Handels Werke, Supplement v, ed.
F. Chrysander, Leipzig, 1894; DTÜ, Jg. iii: 3.

-----, Partita in C (R.323-7)*:

- i. A-Wn 15935; C/O: Gottlieb Muffat
D: c.1730
CS: ornaments following Muffat's system

1. Riedel (Fux SW, VI: i) rightly discards as inauthentic the amateurish prelude and gavotte ascribed to Fux in A-Wn 19172.

- ii. Concordances: Menuet (slightly altered) in Componimenti, suite 6; Paysan, in D, in A-Wn 18685.¹
- iii. Modern editions: no scholarly edition known.

MUFFAT, Gottlieb, Partita in g (R.328-35)*:

- i. D-B 15784/I; C/O: Gottlieb Muffat
D: 1730s
CS: ornaments following Muffat's system
- ii. Concordances: Trio in A-Wn 18691.²
- iii. Modern editions: none known.

-----, Partita in C³ (R.342-8)*:

- i. D-B 15784/II; C/O: unidentified⁴
D: 1730s
CS: ornaments following Muffat's system
- ii. Concordances: none known.
- iii. Modern editions: none known.

-----, Partita in g (R.197, 336-41) :⁵

- i. A-Wmm XIV 737; C: Anonymus A
O: unidentified. Incomplete MS
D: c.1730
CS: ornaments deviating from Muffat's system

1. See table of A-Wn suites, p. 59, infra.
2. Ibid.
3. Misprinted as g in Riedel, 'Muffat' MGG.
4. Morris, Muffat, p. 68, states erroneously that the script here is 'apparently' Gottlieb Muffat's, but comparison with known autographs disproves this.
5. Misprinted in Riedel, 'Muffat' MGG, as R.333-41.

- ii. Concordances: Capriccio (prelude) in A-Wmm XIV 715.¹
- iii. Modern editions: none known.

MUFFAT, Gottlieb, Partitas in B $\flat$, C and G (no R. nos. known) :

- i. D-Mbs 5474, 5475, 5476;

C/O: as in Mbs 5473²

D: c.1750

CS: little ornament, deviating from Muffat's
system

- ii. Concordances: H-Bn 753 (Menuet, bourrée, gigue and gavotte
en rondeaux from Mbs 5476)

- iii. Modern editions: none known.

-----, Suites of uncertain authenticity (R.351-495; Anh.1-11):

- i. A-Wmm XIV 730; C: Anonymus D

O: Sstanteysky

D: 1720

CS: little ornament, following Muffat's system.

f.13^v: a suite in g ascribed simply to T:M:³ (R.491-5).

No concordances or modern editions known.

- ii. A-Wn 18685, 18691, 18780;

C/O: 18685 and 18691 by the same, unidentified
copyist;⁴ 18780 by various unidentified

1. See p. 50, supra.

2. See p. 54, supra.

3. Riedel, Musikarchiv, p. 90, interprets this as 'Theophil Muffat'.

4. Wrongly identified as Muffat in Morris, Muffat, pp. 69-71.

copyists¹

D: 18685 and 18691, 1730s; 18780, 1730s ?

CS: ornaments following Muffat's system

See the following table: (pp. 59, ff.)

1. 18780 contains much anonymous dance-music; Knöll, Muffat, pp. 10 ff., seems to assume that it is all by Muffat.

Table of A-Wn MSS

MS	Contents of suite	Key	Ascription	Concordances
1. A-Wn 18685	Prelude, gavotte, gigue, minuet	G	Prelude 'del Sigre Gottlieb Muffat'	Prelude in A-Wmm XIV 715 (R.198)
2. "	Prelude, allemande, courante, sarabande, gavotte, <u>Air en menuet</u> , gigue	A	Prelude 'Sig: Muffat'	" " " " (R.194)
3. "	Prelude, <u>Portrait d'une âme contente</u> , rondeaux, <u>Aria angeloise</u> , gigue, minuet	Bb	---	i. Rondeaux and succeeding pieces in A-Wn 18780 ii. Prelude 'del Sigre G. Muffat' and succeeding pieces except gigue, in A-Wn 19172 (see p. 61, <u>infra</u>).iii. Prelude in A-Wmm XIV 715 (R.199)
4. "	Prelude, intrada, minuet, sarabande, rigaudon, minuet and trio	F	Prelude 'del Sig. Teophile Muffat'	---
5. "	Prelude, arias I and II, siciliana, Paysan	D	Prelude 'par Mon: Theof. Muffat'	Paysan slightly altered and in C in A-Wn 15935 (see p. 55, <u>supra</u>)
* 6. A-Wn 18691	Prelude, <u>Le Bastard</u> , aria, bourrée, minuet and trio, <u>La Jalousie</u> , gigue, <u>Le Harlequinade</u>	g	---	Trio in D-B 15784 (see p. 56, <u>supra</u>)
* 7. "	Bourrée, minuet, gigue, prelude, entrée, minuet	F	Bourrée 'de M. Gottlieb Muffat'	i. Bourrée, minuet and gigue in A-Wn 18780 ii. Bourrée, minuet and gigue in A-Gd, Bestand St. Lambrecht MS 24 iii. Prelude in A-Wmm XIV 715 (R.186)

1. See Federhofer, 'Unbekannte'. These pieces in A-Gd seem to have been copied from A-Wn 18780, where they are anonymous; the Gd source precedes them with some other anonymous pieces from A-Wn 18780.

- | | | | | | |
|-----|-------------------|--|-----------|--|---|
| 8. | <u>A-Wm</u> 18780 | Prelude, <u>Le Coeur insinuant</u> , rigaudon, minuetts 1 and 2, gigue | a | Prelude 'del Sig. Gottlieb Muffat' | Prelude in <u>A-Wmm</u> XIV 715 (R.200) |
| 9. | " | Prelude, allemande, courante, rigaudon, minuet, <u>Adagio</u> , minuet, gigue | B $\flat$ | Prelude 'Auth: Sig: Theo: Muffat' | Prelude in <u>A-Wmm</u> XIV 715 (R.189) |
| 10. | " | Prelude, <u>Les Pensées de soles</u> , arietta, gavotte, gigue, minuet | d | Prelude 'del Sig ^{re} Theophilo Muffat' | — |
| 11. | " | Prelude, allemande, courante, sarabande, gigue, sarabande (new version of previous one), gigue (different from previous one) | d | Prelude 'del Sigre Theophilo Muffat' | Final gigue by Froberger (see p. 34, <u>supra</u>) |

CONTI, Francesco, Partita in g :

- i. A-Wmm XIV 730; C: Anonymus D
 - O: Sstanteysky
 - D: 1720
 - CS: ornaments

ii. Concordances: none known.

iii. Modern editions: none known.

RICHTER, Anton Karl, Partita in D :

- i. A-Wn 19187; C: various at different times, unidentified
 - O: unknown
 - D: 1740s (the dates 1741 and 1742 occur during the MS)
 - CS: little ornament

ii. Concordances: none known.

iii. Modern editions: none known.

-----, Wachter in C and Schmit Courant in C :¹

- i. A-Wn 19172; C: unidentified
 - O: unknown
 - D: 1740s ?
 - CS: ornaments deviating from Muffat's system
- ii. Concordances: none known.
- iii. Modern editions: none known.

FUX, Johann Joseph, Ciaccona in D (K.403₂):

1. See chap. 5, p. 276, infra, on the attribution of this piece to Richter.

i. A-Wmm XIV 704; C: Anonymus E

O: Giessel ?

D: c.1730

CS: ornaments following Muffat's system

ii. Concordances: A-Wgm Q 12857.¹

iii. Modern editions: DTO, Jg. lxxxv; Fux SW, VI: i.

MUFFAT, Gottlieb, Ciacona in F and b (R.350)*:²

i. A-Wn 18691; C/O: unidentified

D: 1730s

CS: ornaments following Muffat's system

ii. Concordances: none known.

iii. Modern editions: none known.

-----, Ciacona in G, Componimenti musicali (Augsburg, c.1739:
R.135): see p. 55, supra.

Supplement

MUFFAT, Gottlieb, Organ masses (R.280-307; R.308-22)

D-BEU Mus. MS 82 (n.a.)

1. Formerly MS 13.700.

2. Only the ciacona in b is named as Muffat's; the one in F may be part of the suite in F contained in this MS (see table, p. 59, supra, no. 7).

Index of MSS

Austria (A)

Gd Bestand St. Lambrecht, MS 24: 59
GÖ MS Muffat 2: 47, 48, 50
Wgm Q12857: 54, 62
Wmm XIV 704: 62
" XIV 705: 55
" XIV 712: 47
" XIV 715: 50, 51, 57
" XIV 716: 50
" XIV 729: 47
" XIV 730: 57, 61
" XIV 737: 50, 51, 56
Wn 15935: 51, 55, 59
" 18685: 50, 51, 53, 56, 57-8, 59
" 18691: 50, 51, 56, 57-8, 59, 62
" 18780: 50, 51, 57-8, 59, 60
" 19172: 59, 61
" 19187: 61

Czechoslovakia (CS)

KRa II A 24: 54

Germany (D)

B Bach P 247: 53
" 1220: 49, 51
" 15780: 47, 50
" 15781: 47, 48, 51
" 15783: 48
" 15784: 51, 56, 59
" 2785: 48
" 2787: 51
" 2788: 51
" 6829: 54
Bds 30266: 53, 55
Mbs 5473: 54
" 5474: 57
" 5475: 51, 57
" 5476: 51, 57

Hungary (H)

Bn 749: 54
" 753: 47, 48, 50, 57

United States (US)

NYp Drexel 3276: 47

CHAPTER 3.

CONTRAPUNTAL PIECES: RICERCARS,
CANZONAS, VERSETS AND INDIVIDUAL FUGUES.

The fugue (using the term in a generic sense) occupies a prime position in the total repertory of Viennese keyboard music, although the extent to which it is cultivated by individual composers varies considerably. At the centre of this chapter is a discussion of the works of Gottlieb Muffat, who contributes to the genre in a variety of guises: he writes substantial sets of ricercars, canzonas and liturgical versets, as well as a number of individual fugues appearing separately or among dance-suites. In order to make it possible to evaluate the range of Muffat's fugal writing in relation to that of other composers working at the court of Karl VI, the central section on Muffat is framed by an introductory section on Fux's keyboard fugues and another section at the end of the chapter on younger Viennese composers.

FUX: SUITE-FUGUES

Paradoxically, the master of counterpoint is known as a keyboard contrapuntist by only two fugues, which survive in his Harpeggio, E.114, and Capriccio, K.404.¹ During the initial stages of his career, for example in his work at the Schottenkirche in the 1690s, one might expect Fux (like so many other

1. See chap. 2, pp. 54-5, supra, on sources. The freely fugal middle section of the Ouverture in G is not considered here as a fugue proper, but is discussed instead in chap. 4, p. 152, infra.

organist-composers in Vienna) to have produced sets of liturgical versets for practical purposes. But no such works survive, and the minute amount of fugue contained in his secular keyboard works clearly makes it impossible to form more than a limited impression of his contribution to this particular genre. One of the most obvious points which emerges is that in his instrumental compositions Fux prefers a modern style of fugue to the strict stylus antiquus presented in his Gradus. In this respect the keyboard fugues reinforce the conclusion to be drawn from other instrumental works such as the trio-sonatas.

Both fugues appear as sequels to preludial pieces introducing suites,¹ and they have much else in common in style and structure. They both depend very heavily on the device of sequence (to which Fux is particularly addicted). The fugue in g (Capriccio) has a sequential subject, countersubject, free part (bar 3) and episode (bars 8-9 ff.) forming the material for the whole piece, so that it proceeds almost entirely in sequence. A similar procedure is seen in the fugue in G (Harpeggio). This reliance on sequential construction is partly responsible for the regular, mechanical effect of both pieces. Although Fux's didactic attitude to counterpoint is not expressed here in terms of Gradus style, it seems to lie behind these two fugues nevertheless. They are like neat models produced to demonstrate standard techniques (such as invertible counterpoint and stretto in the fugue in g), which they do with skill. Their subjects are 'model' subjects: the one in G

1. Riedel (preface to Fux SW, VI:i) suggests that the Harpeggio, Fuga and Aria passagiata may represent an incomplete suite.

particularly has the kind of simplicity associated with textbook fugue-subjects.

These two fugues must be considered in context, as part of a larger complex comprising prelude, fugue and ensuing movements. If they seem rhythmically and melodically almost too regular, their repetitiveness bordering dangerously on monotony, it must be remembered that their careful, balanced structure is an ideal contrast to the free, improvisatory character of the preludes which precede them. When, before the repeat of the fugue in g, a short Adagio in freer style intervenes, this has the effect of intensifying the neatly-controlled impression made by the fugue itself. The coupling of prelude and fugue is thus exploited by Fux to illustrate the polarity of stilo fantastico (improvisatory prelude-style) and fugue. This surely formed one of the influences on Gottlieb Muffat's use of the contrasted prelude and fugue to begin a dance-suite.¹

MUFFAT: INTRODUCTION

While Fux is, disappointingly, known to us as a writer of keyboard fugue by two pieces only, Muffat left no fewer than 131 fugues in all: 56 in MS, together with the 72 Versetl and 3 Componimenti fugues in print. These are treated in the ensuing discussion by group - ricercars, canzonas, versets, and finally individual fugues. Although the pieces in these groups will be seen to share certain features (such as cadence treatment), Muffat distinguishes clearly between them in respect of style, structure, length and

1. The suite-prelude is discussed in more detail in chap. 4, pp. 148-53.

technique. By considering each group separately we can observe how he realises the particular concept of fugue implied in titles such as ricercata or Versetl, and at the same time examine the relationships between these different types of fugue.

MUFFAT: RICERCARS

The 32 ricercars, contained with the 19 canzonas in a MS copied by Giessel,¹ are known to date from 1733 at the latest. Thus Muffat, unlike Bach, did not reserve his most ambitious contrapuntal essays for the last years of his life. Indeed we could suggest that the ricercars belong among his early compositions, written perhaps during or soon after Muffat's apprentice period as Hofscholar under Fux (1711-17), when he would have retained in his mind a strong impression of the 17th-century fugal models used by Fux in teaching counterpoint.² It is ironic that Muffat's reputation as a writer of keyboard fugues should rest primarily on the 72 Versetl, whose survival (as mentioned earlier) was aided not only by the circulation of the original 1726 edition, but also by the issue of new editions

1. A-Wmm XIV 712: see chap. 2, p. 47, supra. Selected pieces edited in vol.ii.

2. See chap. 1. Although Muffat's earliest published works (1726) were versets, not ricercars, this does not invalidate the hypothesis that the ricercars may date from the first period of his career at the Hofkapelle. Versets would have been a more natural choice for publication, as they were suitable not only for liturgical use in alternatim performance (a popular practice still in South Germany and Austria) but also as teaching pieces for beginners at the keyboard. Their simple, functional character thus made them more marketable to a wider musical public, amateur as well as professional, than a collection of learned ricercars.

from c.1800 onwards and by the incorporation of extracts from it as examples in fugal treatises.¹ In fact this series of short and unpretentious fugues, though of a high standard, is overshadowed by the unpublished *ricercars*. The archaic grandeur of the latter gives them a position in instrumental counterpoint similar to that held by Fux's Missa canonica in vocal music of the 18th century.

Muffat's *ricercars* are historically interesting for their quantity. We find occasional examples of this type of fugue in the keyboard music of many other late Baroque composers, including of course Bach: but Muffat's surely represent the most substantial collection of pieces in *ricercar* style to be found among the keyboard fugues of any single composer of that time. They are unusual for their period also in having no introductory preludes or toccatas attached. In this respect they resemble Bach's Art of Fugue, which, like the Muffat works, was notated in the traditional open score reserved for strict contrapuntal pieces in the earlier Baroque. The significance of this notation in relation to Muffat's *ricercars* has been mentioned in a previous chapter:² its use is naturally linked with the observance of strict part-writing. Throughout the 17th century the *ricercar* had of course been traditionally associated with an especially strict, learned character. In 1609 we find Macque's pupil Mayone referring to his own *ricercars* as being in stile osservato,³ and in 1677 Fontana uses the similar

1. See chap. 2, p. 44, supra.

2. Chap. 2, pp.25-6, supra.

3. Ascanio Mayone, Secondo libro di diversi capricci, Naples, 1609.

description stile antico e grave for his ricercars.¹ Muffat's aim is clearly to associate himself with this specific tradition. We have seen that the ricercars of Frescobaldi, Battiferri, Fontana and Poglietti were copied by Fux's pupils for study.² In addition, those of Techelmann³ and Froberger may have been known to their Viennese successors. But the publications from which Muffat apparently copied Froberger did not include the bulk of his ricercars and there is no recorded proof that his complete autograph codices, containing ricercars among other pieces, were directly accessible to musicians at the Viennese court in Muffat's time.⁴ Although Froberger was undoubtedly a disciple of Frescobaldi and transplanted the Italian tradition to Vienna, his ricercars depart from the Frescobaldian concept in several distinctive aspects which set him clearly apart from the line joining the ricercars of Frescobaldi, Battiferri, Fontana, Poglietti and, finally, Muffat. In the analysis which follows, it will become clear that Froberger cannot be considered among the principal figures from whom Muffat derived his interpretation of ricercar structure and style.

It is possible to distinguish a number of specific respects in which Muffat's ricercars show a relationship to the traditional

1. Fabrizio Fontana, Ricercari, Rome, 1677.

2. See chap. 1: Poglietti's ricercars (ed. Riedel) are in Orgel, II: v-vi.

3. DTG, Jg. cxv, 10 and 36: originally notated in open score.

4. Muffat's copy of Froberger (D-B 6712) contains not only a large number of pieces included in the posthumous publications but also a few which Muffat may have known from the Viennese autographs. See Appendix B, p. 269, infra.

type. The most obvious stylistic feature is their basic differentiation from the canzonas: while the latter use a lively, idiomatically instrumental style of counterpoint, the ricercars are in the restrained, quasi-vocal style whose origins lie in the vocal motet of the 16th century. Certain formulae transferred originally from the motet to the ricercar recur frequently throughout Muffat's pieces.¹ Many of them are characteristic forms of decorated suspension, often linked together in chains such as those in ricercar 1, bars 3 ff., and ricercar 15, bars 7-9. Or there may be a series of totally undecorated suspensions, as in ricercar 4, bars 4-5, and ricercar 12, bars 61 ff. It is important to recognise that the suspension, rather than forming an occasional feature, is a predominant element in the style of these pieces, conditioning their rhythmic and harmonic patterns as well as generating the continuity characteristic of motet-ricercar counterpoint. In one instance (ricercar 14) a particular form of suspension is used to give a subject its distinctive character, and becomes naturally an integral component of the whole fugue. All the figures illustrated in Ex. 1 are indispensable items of the ricercar composer's stock-in-trade handed down from the late 16th century, which Muffat shares with his predecessors generally.

Muffat in fact succeeds in capturing something of the spirit and pace of an older style of counterpoint. Contributory factors are the preponderantly stepwise melodic movement, as in ricercar 1, and the nature of the rhythmic progress: even when ricercar 7

1. See Ex. 1, vol. ii.

is reduced to half the note-values in the Göttweig MS and other sources, it remains noticeably slower in pace than contemporary fugue of Muffat's own time, conspicuously lacking the lively semiquaver movement of his other fugues.¹ Most of the ricercars similarly proceed in a smooth flow, without the springy effect of the mechanical rhythms associated with late Baroque instrumental style, and with phrases dovetailed between the parts to create continuity and rhythmic variety. At the same time they avoid the melodic and rhythmic artificiality of Gradus- style counterpoint, which one might have expected to find in the work of a Fux pupil. Muffat's ricercars come much closer to the true stylus antiquus than to the Baroque artifact represented by Fux's species.

Another aspect linking Muffat's ricercars to an older contrapuntal style is their modal flavour. The first eight are arranged in order of the eight church tones,² and of the remaining 24, only four range outside these tones: no. 12 in f, no. 13 in Bb, and nos. 17 and 25 in c.³ Although the actual order of these eight tones is not followed by Muffat's predecessors in their ricercar collections, they show the same restricted approach. Frescobaldi's ricercars of 1615 and in the Fiori musicali of 1635 are confined to d, g (key-signature of one flat), a, e, C, F and G, corresponding to the first six and the eighth of the church tones. Writing later in the century when a more modern

1. Compare Riedel, Orgel, II: xvii, no. V, with nos. I-IV.

2. See chart in Appendix A, pp. 287-8, infra.

3. Bb and c appear among the optional extra tones where 12 are used: see chart, loc. cit.

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use of key was manifesting itself in various types of music, Battiferri and Fontana still confine themselves to d, g, a, C, F and G only, while Poglietti writes ricercars in d, g, a, C, F and D only. Key-signatures of one flat appear for g and F, and Poglietti has two sharps for D, but otherwise no key-signatures are used, so that G for example is treated modally with a generous sprinkling of F naturals. The only ricercar composer occasionally venturing beyond this narrow range whose works Muffat might have known is Froberger. One of his ricercars is in f# though with no key-signature, and another is in c# with full key-signature.¹ The inspiration for Muffat's choice of f with (exceptionally) a full signature of four flats may perhaps have come from Froberger's example. It is of course always easier to trace a connection where, as here, two composers step outside an accepted tradition in similar fashion. Elsewhere, when Muffat is adhering more closely to tradition, it may not always be possible to isolate the influences of individual composers on specific elements of his ricercar style, as all use very much the same language. The ricercar tradition was in fact an unusually unified one: during its history it quickly acquired a special aura of conservatism, and its foundations were carefully preserved rather than radically altered by those who inherited it.

Muffat's tendency to modal treatment of melody and harmony in his ricercars is clearly a part of this conservative attitude. It is particularly noticeable in the 'Phrygian' e used in ricercars 4, 21 and 27. Some revealing comparisons can be made between

1. DTO, Jg. x:2, no. XII, and DTO, Jg. iv:1, no. VI.

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these three pieces, which have no key-signatures, and *ricercar* 9, which is in e with a signature of one sharp. A study of Viennese keyboard music of this period suggests very strongly that the presence or absence of modern key-signatures is neither haphazard nor insignificant, but has an important bearing on the music itself. This is certainly borne out by these four *ricercars* in e. A notable difference appearing at the opening is in the treatment of the answer. In *ricercars* 4, 21 and 27 we find real answers constructed at the interval of a 5th below the subject throughout, following the old-fashioned practice of 'subdominant answers' traditionally applied to the 'Phrygian' e (and often to other tones). This remained a special feature of *versets* in the fourth tone during the late Baroque: for example, Murschhauser's Octi-tonium¹ uses the subdominant answer in all but one of the *versets* in tone 4 (the exception has an answer by inversion). This differs from his general procedure in the other tones. In Muffat's *ricercar* 9, however, the answer is a normal tonal one, giving the dominant B for the tonic E and vice versa, thus stressing the more modern tonic-dominant axis avoided by the use of subdominant answers in the other three pieces. It is interesting to find Fischer in his Ariadne musica, which circulated among Viennese musicians in the early 18th century, still making a distinction between modal e and modern e by similar methods to those of Muffat, even though this publication substitutes a modern order of keys for the old church

1. DTB, Jg. xviii: see also chart in Appendix A, pp. 287-8, infra. Frescobaldi's Ricercar terzo of 1615 is an early example of the procedure. For further discussion of this point, see the section on *versets*, p. 122, infra.

tones. Fischer's fugue 7, in e with a key-signature of two sharps, gives a tonal answer to its gigue-like subject; yet in fugue 6, which is in e with no key-signature, the subject with its dominant-tonic-dominant opening figure is given a subdominant answer instead of the expected tonal one. There is no doubt then that for Muffat and Fischer this device of subdominant answer was not applied indiscriminately, but was deliberately used in fugues in the 'Phrygian' mode in order to preserve its distinctive flavour.

A similar avoidance of procedures associated with modern e is seen in the final cadences of three of the Muffat ricercars. In ricercars 4, 21 and 27 the cadences are constructed over a tonic pedal, with IV-I as the last two chords in each case. These are decorated in nos. 4 and 27 by a characteristic suspension, and by the same melodic formula, but without the suspended effect, in no. 21. This kind of progression is, like the subdominant answer, a traditional feature of pieces in the 'Phrygian' fourth tone, and again we find it retained in late Baroque versets and used by Fischer in fugue 6 of Ariadne.¹ In contrast, Muffat's ricercar 9 follows a section built upon a dominant pedal by a final cadence using a clear V-I construction (like that of Fischer's fugue 7) and thus stressing the sharpened leading-note of E minor which is avoided by the use of the subdominant in the other three ricercars. Thus the opening and closing passages of ricercars 4, 21 and 27 are shown by comparison with ricercar 9 to establish unequivocally the modal character of the pieces

1. Further reference can be found later in this chapter, pp. 122ff., infra, to the use of these cadences in versets in tone 4.

as a whole, by procedures which differ significantly from the norm.

An examination of *ricercar* 4 illustrates particularly well how Muffat's melodic and harmonic style is consistent with the modal flavour implied by the subdominant answer and cadence. Of the three *ricercars* in e without key-signature it is the furthest removed from modern e in sound. Its 33 bars contain only one sharpened leading-note, the D# used to create an interrupted cadence at bars 19-20. On the whole, intermediate cadences cannot be picked out as the piece is so continuous: overlapping entries prevent cadences from forming, as at bar 21 where F#-E in the top voice are denied the V-I or V-VI cadence harmonies they seem to demand. This kind of continuity is in itself a modal trait, contrasting with the regular, clear-cut cadences which normally mark off paragraphs in the tonally-orientated late Baroque fugue. The melodic shape of the subject in *ricercar* 4 is itself modal rather than tonal: by descending from E to B through D# and C it already implies the sort of modal sound which it later acquires in conjunction with other contrapuntal parts, as at bars 10 ff. The flattened leading-note of the subject is echoed by the flattened super-tonic in the answers, so that both D# and F#, the two characteristic notes of the 'Phrygian' e, are ensured a prominent place in the whole.

In many of Muffat's *ricercars* an old-fashioned effect is achieved not by modality but by a special kind of experimental chromaticism which is closer in spirit to the Neapolitan predecessors of Frescobaldi, to Frescobaldi himself, and to his immediate follower Michelangelo Rossi, than to the regulated chromatic

harmonies of the late Baroque. One typical feature which can be pinpointed is the equivocation between the sharp and natural, or flat and natural, versions of a note. This effect, beloved of Frescobaldi, appears throughout Muffat's *ricercars*: it is also common in those of Battiferri, Fontana and Poglietti. Among the *ricercars* of all these composers it is possible to pick out certain pieces which make a particular point of chromaticism. Frescobaldi's use of the title Recercar cromaticho in the Fiori musicali is an explicit recognition of the existence of this special genre, which was taken up so enthusiastically by his followers. The Fiori musicali is the main source for the Frescobaldian chromatic *ricercar*. In the 1615 collection only one piece, *ricercar* 4, is at all notable for its chromaticism, and no actual chromatic subjects appear, whereas in the Fiori musicali extreme chromaticism is a general feature, and several of the *ricercar* subjects are formed chromatically. The Fiori musicali was of course a popular exemplar in Vienna in Muffat's time, and his *ricercars* show his indebtedness to it. *Ricercars* 2, 9 (both with typically 'equivocal' effects), 17, 31 and 32 have markedly chromatic subjects, some of which can be compared directly with Frescobaldian models.¹ The semitonal steps of the subject in *ricercar* 17, broken up by one conspicuous leap of a 6th, recall Frescobaldi's Recercar dopo il Credo in the Messa della Madonna, where the 6th (here ascending) precedes a similar series of semitones. *Ricercar* 32 has a subject whose extreme angularity, awkward chromatic intervals and confusing harmonic

1. Ex. 2, vol. ii.

implications, strongly suggest the spirit of Frescobaldi's Recercar cromaticho in the Messa delli Apostoli, also in d. The pattern set by this Frescobaldi subject can be traced through Battiferri (ricercar 7), Fontana (ricercars 11 and 12), and Poglietti (ricercar 1): Muffat could thus have absorbed it both from the Frescobaldi prototype and from its subsequent derivations in the works of Frescobaldi's successors. One composer who is set apart from this particular line is Froberger. In this as in other respects he represents a deviation from the mainstream of ricercar history. Although some mild chromaticism occasionally appears in his melodic line, he never adopts the uncompromisingly chromatic subject characteristic of the Recercar cromaticho: the rare appearance of a chromatic theme in one of his ricercars¹ does not go beyond the unadventurous 'smooth' type of chromaticism.

Apart from the overtly chromatic subject, a Recercar cromaticho effect can be created by introducing a chromatic subsidiary theme as the counterpoint to or continuation of a subject. This is seen in Muffat's ricercar 20 (bar 2) and to a lesser extent in ricercar 19 (bar 2), and again can be traced to precedents in the ricercars of 17th-century composers. It is a favourite practice of Frescobaldi, occurring for example in ricercar 4 of his 1615 publication, and in the first Recercar dopo il Credo of the Fiori musicali. A similar use of subsidiary themes providing chromatic interest is found in Fontana (for example in his ricercar 6) and Teichelmann (ricercar 1).²

1. DTO, Jg. x: 2, no. VII.

2. Ex. 3, vol. ii.

The effect of these chromatic subjects and subsidiary themes in Muffat's *ricercars* is naturally, as in Frescobaldi, to engender some striking harmonic clashes. This is demonstrated by the subject of *ricercar* 9, whose tortuously chromatic second phrase generates some interesting twists of harmony and false relations with other parts in the texture, as at bars 18-19 (succession of tritones) and at bars 37-8 between the two upper voices. In *ricercar* 20 the chromatic subject entering at bar 2 is of the angular type, again intensified by false relation when other parts appear against it, as at bars 11-12, and similar contradictions are drawn out of the second theme introduced in *ricercar* 19 at bar 2. The fluctuating harmonies arising from chromatic melody in the *ricercars* discussed above clearly belong with the language of Frescobaldi and his Neapolitan predecessors, rather than to the systematised tonality of the late Baroque. The passages mentioned can be compared with the smoother, tonally-based chromatic sequence in *ricercar* 27 at bars 10ff., where Muffat forsakes early Baroque experimentalism for late Baroque stereotype. The chromaticism here is contained firmly within a sequential structure eliminating the unpredictability of the Frescobaldian chromaticism which Muffat uses elsewhere. Modern sequential chromaticism within a definite tonal plan is even more noticeable in *ricercar* 31, where the subject, descending chromatically through the traditional 4th, acquires a regular countersubject and free part, both constructed in sequence and creating a very clear harmonic outline. These examples serve to illuminate by contrast the backward-looking nature of Muffat's chromatic formations in other *ricercars*: and they show how much

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was smoothed out and neutralised by the confining of chromaticism within the tonal framework of the late Baroque. It was possible for Muffat, in spite of his chronological position, to look back in several of his *ricercars* beyond this stage to the greater colour and variety afforded by pre-tonal chromaticism, and it was clearly the influence of Frescobaldi, above all of the Fiori musicali, which enabled him to achieve this.

With respect to internal structure Muffat is again able to look back beyond the trends of his own time (which he follows elsewhere in his fugal music) and to identify himself with 17th-century principles. This becomes most evident in the sizeable number of *ricercars* (15 out of the 32) which employ a sectional form of some kind. *Ricercars* 8-14 make up a consecutive group of such pieces, and nos. 16, 18, 21-3 and 28-30 use similar structures: in nos. 16, 29 and 30 there is no full cadence between the sections but the start of a new section is perfectly clear nevertheless. The two basic plans which emerge in Muffat's sectional *ricercars* can be represented as the simple A/A+B and the more cumulative form of A/B; A+B. Both use the first section to present the main theme, and the second to combine it with a new countertheme (usually moving in faster note-values) while the original subject remains unvaried (except that a strict method of variation, such as augmentation, may sometimes be applied to it). This combination form represents one main traditional type of variation *ricercar*.

The other possibility, in which the first theme appears in freely transformed versions with changes of time-signature throughout different sections, is neglected by Muffat and indeed

by the majority of his predecessors. Although Frescobaldi makes extensive use of it in his canzonas, his ricercars, in contrast to the canzonas, show a clear preference for variation by means of combination with new themes, rather than actual thematic variation of the main idea itself. This is particularly evident in the Fiori musicali. In the ricercars of Battiferri, Fontana and Poglietti, sectional structures similarly tend to take the cumulative combination form favoured by Frescobaldi, rather than the freer variation form. Only exceptionally—in one case each—do Fontana (ricercar 8) and Poglietti (ricercar 11) use the latter type, with triple-time transformations of the subject. Froberger however again stands out among Frescobaldi's followers: in his multi-sectional ricercars the aim is to present a plain theme in the first section and then reveal the scope of its inherent possibilities by means of a different melodic and rhythmic variant in each of the subsequent sections. These variants tend to create a livelier canzona-style or dance-like theme out of the original, staid version of the subject, and the occurrence of canzona, gigue, or triple-time dance rhythms after the opening represents a loosening of ricercar style by the assimilation of varied elements from other genres. Thus Froberger imposes the colourful Frescobaldian canzona form on his ricercars, weakening the traditional distinction between the two, whereas Frescobaldi himself, his Italian successors, and Gottlieb Muffat, are actively concerned with preserving this distinction. In their ricercar forms the dance or canzona influence is hardly allowed to impinge upon the integrity of the ricercar tradition.

Muffat's ricercars 9, 12, 13, 14, 16, 18 and 30, show the simplest sectional plan, A/A+B, with the only element of variation provided by the introduction of theme B as counterpoint to theme A. An extra element is added to the form in ricercars 10 and 23, where the device of inversion is used in one or both sections: their structures are, respectively, $A+A^{\text{inv}} / A+B$; $A^{\text{inv}}+B^{\text{inv}}+A+B$, and $A/A+B$; $A^{\text{inv}}+B^{\text{inv}}+A+B$. In another case, ricercar 29, the form is A/A+B+C. Precedents for this type of combination ricercar can be found in Frescobaldi, sometimes involving more than two ideas, as in the Altro ricercar of the Messi delli Apostoli in the Fiori musicali (A/B/C/A+B+C), and sometimes on two ideas only, as in the Recercar con obbligo di cantare . . . which has the simple A/A+B form found in several of Muffat's ricercars. Among Frescobaldi's followers, while Fontana tends to accumulate a total of three subjects in combination, Muffat's favourite two-subject form A/A+B can be seen particularly in ricercars by Poglietti (nos. 3, 9, 10, and, with augmented A in the second section, no. 1) and Teichelmann.¹ The more cumulative design of A/B; A+B in which the combination of the two themes is effectively delayed appears in Muffat's ricercars 8 and 28. In no. 8, theme B is given a 5-entry, 12-bar exposition before theme A re-enters against it, while in no. 28 this is extended so that theme B has its own 26-bar section before the reappearance of theme A. The two themes combined

1. DTO, cv. 10 and 36. Among Muffat's own contemporaries the cumulative form in which new themes are introduced in combination with the original subject is occasionally found in place of the more concise, non-sectional monothematic fugue: an example is Bach's C# minor fugue in the '48': I (A/A+B; A+B+C).

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are then worked together contrapuntally for a further 27 bars in no. 8 and for 49 bars in no. 28, so that theme-combination is not used as a single climax to the piece (as in some ricercars by Trabaci, Mayone and Frescobaldi) but as the main device for a whole section. Again we can trace examples in Muffat's predecessors, but on more than two themes; Frescobaldi's Recercar terzo of 1615 has the plan A/B; A+B/A+C/A+B+C, and Fontana's ricercar 11 is in the form A/B; A+B/C; A+C/A+B+C. However, again, the two-subject version A/B; A+B can also be seen, for example in Battiferri's ricercars 4, 5 and 6, Fontana's ricercar 10, and Poglietti's ricercars 4, 8 and 12. The most consistent precedents for Muffat's form thus occur in Battiferri and Poglietti, although the roots of their structural thinking obviously lie in Frescobaldi.

Among the remaining sectional ricercars in Muffat's collection, we find variants on the two basic (and themselves closely connected) types described above. In some, the two themes are introduced together in combination from the beginning, as in no. 21, where the second section is characterised by inversion so that the form is A+B/A^{inv}+B^{inv}+A+B. The two most interesting examples are nos. 11 and 22. No. 11 is exceptionally long, extending to 124 bars in comparison with the average of 70-80 bars in other sectional ricercars. One reason for its length is the use of augmentation in the second section: its structure is A+B (55 bars) / A^{augm}+C (69 bars). The second section is - again exceptionally in these ricercars - labelled Pars altera, almost as if it were the second part of a motet. It is possible that this represents an equivalent of Frescobaldi's use of

alio modo si placet in the Fiori musicali, to refer to an extra section which was optional only. Muffat's first section in no. 11, as is usual, comes to a definite close, in this case a perfect cadence in the tonic (as in Frescobaldi's alio modo pieces).

Ricercar 22 is interesting for different reasons. It is the only sectional ricercar where Muffat shows any awareness of the Froberger form: it alternates constantly between sections of duple and triple time, using the same duplex theme (i.e. ^{AB}
-AB etc.) throughout. There are however no full closes between sections, and the triple-time passages are very brief, so that this is only a tentative attempt at the full contrast-form developed by Froberger. There are cases in which Fontana and Poglietti similarly depart from their normal practice (Fontana's no. 8 and Poglietti's no. 11), but these are also very limited in comparison with Froberger: they do not extend to as many sections as his, and as the triple-time variant comes at the end only, it is not used to create a consistent contrast with the duple-time sections. Muffat's ricercar 22 gives the impression that he did not know Froberger's ricercars as deeply as he knew those of Frescobaldi, Fontana, Poglietti and the others, otherwise he would surely have been able to reproduce the alternating duple-triple time structure with more confidence. At any rate his reluctance to disrupt the normal flow of his ricercar style, in spite of the introduction of changes of time-signature, fits in with the suggestion that Muffat belongs to the group of composers whose aim was to preserve 'the integrity of the ricercar tradition'. By designing his triple-time sections so that they

merge easily in and out of the whole, he avoids the conspicuously chopped-up effect and canzona-ricercar juxtaposition taken to extremes in Froberger's ricercars.

There is one further type of ricercar in which Muffat clearly derives his structural approach from 17th-century composers. This is the non-sectional Neapolitan combination ricercar (which can be traced back to Macque, Mayone and Trabaci), where three or four themes are introduced in succession or part-combination at the opening, and all are used in various combinations throughout. Although this tended to be replaced later by the sectional one in which the subsidiary themes did not enter until after the first section, it did survive: Frescobaldi uses it in his Recercar nono con quattro soggetti of 1615, typically achieving a sense of climax by the simultaneous combination of all 4 subjects at the end. Among his successors, Battiferri is particularly addicted to the form and extends it from 3 or 4 subjects (ricercars 9 and 10) to 5 and 6 (ricercar 11 à 5 and ricercar 12 à 6). The two Muffat examples, ricercars 19 and 20, confine themselves to a total of 3 subjects in no. 20 and 4 in no. 19, and are technically less virtuosic than those of his predecessors in their failure to present a simultaneous combination of all the themes at the end, or indeed at any point. Thus in ricercar 19, theme A is combined with B and C with D, but the two pairs are never superimposed.

There are other ricercars in which this Neapolitan form of ricercar con tre or quattro soggetti is mixed with a sectional form. One such hybrid is no. 27, which has an 8-bar section on theme A in a 4-entry exposition, merging without a delineating

cadence into a 71-bar section on A+B+C, with either A+B or B+C in combination throughout. The first section on A is so short that it can hardly be considered an equivalent to the first parts of sectional ricercars such as nos. 8-14, which range from 25 to 55 bars in length. Direct models for Muffat's form in ricercar 27 can be found in Fontana's ricercars, which cultivate it as a speciality. His ricercars 9, 11 and 12 open with a very short 4- or 5-entry exposition on one theme, coming to a half or full close, followed by a much longer section in which the theme is combined with new counter-themes. The brief introductory exposition is a feature of several other Fontana ricercars where the succeeding part divides into several sections, on the principle of cumulative combination seen elsewhere. It seems probable that Muffat's use of this miniature type of introductory section in ricercar 27 derives from Fontana's example. We suggested earlier that the uniformity of ricercar tradition makes it difficult to isolate individual influences on Muffat. However, this discussion of Muffat's ricercar structures has shown that his cultivation of an old-fashioned sectional form (as opposed to the shorter, unified fugal form of the late Baroque) is related not simply to the general practice of his predecessors but also in certain respects to the models provided by individual composers.

When we examine Muffat's ricercar subjects we find similarly a relationship to his predecessors generally, and to individuals specifically. The consistent character of the ricercar throughout its history is exemplified superficially by the recurrence both of certain general types of subject (chromatic; arch-shape, where a subject returns to its opening note at the end; 'Phrygian';

and so on) and of specific subjects which are passed on from one composer to another, so that in some cases they eventually become common property. Among the first group, the chromatic and 'Phrygian' styles of subject have been mentioned already. The arch-type is seen in many of Frescobaldi's ricercars, for example in ricercars 1, 2, 3, 6 and 7 of 1615 and in the second and third ricercars of the Messa delli Apostoli in the Fiori musicali. In Froberger's ricercar subjects this arch-shape predominates, and it is also found among the ricercars of Fontana and Poglietti. Muffat takes up the type in several of his ricercar subjects, such as those of nos. 4, 14 and 23. In the second group - subjects passed on from one composer to another - there are two striking instances: Muffat's ricercar 4, derived from Frescobaldi's Recercar con obbligo di cantare . . . in the Fiori musicali; and Muffat's ricercar 21, clearly a copy of Poglietti's no. 7.¹ The subject of Muffat's ricercar 4 is in fact one of those which seem to have acquired the status of common property. It appears also in Froberger,² Fux's Gradus (p. 166), Peyer,³ and Fischer's Ariadne,⁴ fugue 9. Another such theme which does not occur in Muffat but is used by almost every other keyboard composer mentioned in this chapter is the one which ends up in Bach's E major fugue of the '48': II, having travelled through

1. Ex. 4, vol. ii. There are many examples of Muffat's predecessors themselves echoing Frescobaldi subjects in their ricercars (cf. for instance Teichmann's ricercar in DTÜ, cxv. 36, with Frescobaldi's Recercar sesto of 1615).

2. DTÜ, Jg. x:2, no. XIII.

3. D-B 1220, f. 60^v.

4. Ed. Werra.

Froberger,¹ Michelangelo Rossi,² Fontana (ricercar 10), the anonymous Wegweiser of 1689 (v[ers] 38),³ Fischer's Ariadne (fugue 8) and Fux's Gradus (p. 167). It can in fact be traced back to the hymn Lucis creator, set for organ (i.e. in versets for alternatim performance) by Frescobaldi and Fasolo among others. When later composers used it the theme had probably lost its original liturgical connotations, but since Frescobaldi's and Fasolo's works were well-known to German and Austrian organists in the later Baroque, their adoption of this theme in their own compositions may have been a half-conscious reminiscence of the original chant. The recurrence of themes like the Lucis creator is not so much a case of deliberate borrowing by one composer from another as a symptom of the shared language which links the ricercars of composers writing at different periods during the Baroque. In his choice of subjects, as in other aspects already discussed, Muffat clearly allies himself with this inherited language.

Muffat's faithfulness to the tradition passed down from Frescobaldi is equally evident in the fugal technique of the 32 ricercars. If the decline of the fugue in the 18th century came about, as one writer suggests, through 'an emphasis on free episodes and virtuoso showmanship, rather than on strict contrapuntal working-out,'⁴ then Muffat's ricercars with their rigorous

1. DTÜ, Jg. iv: 1, ricercar IV.

2. CEKM, xv. 51, verset 2.

3. Ed. Beechey.

4. Kirby, Short History, p. 159.

contrapuntal writing represent a positive contribution to the preservation of the genre. He concentrates almost exclusively on his main subjects and countersubjects, with a large number of entries during the course of a piece, comparatively little free material, and no extended episode. The entries of subject and answer throughout are usually confined almost entirely to the two pitch-levels at which they first appear. Ricercar 1 exemplifies these characteristics: its 35 bars contain 13 entries of the 2-bar subject, and the bars in which it does not appear are scattered singly through the piece rather than put together to form one or two substantial free sections. All 13 entries use either the tonic or the dominant level of the opening entries, never introducing any other key. The density of contrapuntal texture achieved by intense concentration on the subject in these pieces looks back to Frescobaldi's Recercari and even more to his Fantasie, and beyond to the strict contrapuntal technique of Macque, Mayone and Trabaci. Invariable or almost invariable retention of the two primary pitch-levels throughout a piece is also a strongly traditional feature, characteristic of Frescobaldi, Froberger, Battiferri, Fontana and Poglietti in their ricercars.

In place of the variety afforded by free material and changes of key, Muffat emphasises variety of technique: he varies his subjects by means of stretto, augmentation, inversion, and combination with different countersubjects (which has already been discussed). As in the ricercars of his predecessors, stretto is a frequent ingredient, usually reserved for a climax towards the end of a piece or of a section (as in ricercar 10, bars 19 and 71ff.). There are some effectively climactic stretti on chromatic

subjects in ricercars 17 (bar 44) and 31: the chromatic stretto is of course a popular tradition going back to Sweelinck's Fantasia chromatica. One ricercar, no. 22, forms a virtual study in stretto, using the device insistently from bar 24 onwards. Although the second device mentioned, augmentation (and its opposite, diminution) appears only rarely, the third, inversion, is a common practice in Muffat's ricercars. Again there is a tendency to make one piece a particular study in the technique. Sometimes it is saved until about half-way through, as in ricercar 21 where themes A and B are first inverted at bar 41, and both are then used in direct and inverse form for the remainder of the piece: a similar procedure is seen in ricercar 23. Elsewhere inversion is a prominent feature from the beginning, notably in ricercar 10, whose subject is immediately given an inverted answer in bar 3, with both direct and inverse subject and answer used thereafter throughout the first section; the new counter-theme entering at bar 28 is also inverted later, so that the second section is based on direct and inverse forms of both subject and countersubject. By applying the device to one theme only in the first section, and then to two themes together in the second section, Muffat here achieves an impressive build-up of technique. There are numerous precedents in the ricercars of 17th-century composers: for example Frescobaldi's Ricercar secondo of 1615 inverts its subject and countersubject from the beginning. Inversion is a particular speciality of Fontana's ricercars, again often applied to both a theme and its counter-theme, as in his ricercars 11 and 12. The latter in fact inverts all four of its subjects, 'tuti quatro rivoltati', in a spurt

of technical complexity. Muffat follows his predecessors (except for Froberger) in concentrating on the stricter, more formal devices such as inversion, and avoiding freer devices such as rhythmic transformation, which traditionally belongs more properly in the variation canzona than in the learned *ricercar*. There is less emphasis in his *ricercars* on the purely melodic or rhythmic interest of a subject, more on the technical possibilities it offers.

The nature of Muffat's fugal technique inevitably affects the texture of his *ricercars*. Here again, conservatism is the prevailing overall characteristic. Progressive textures in late Baroque fugue could be defined as those which do not arise simply from the equal interplay of a given number of contrapuntal parts, in the manner of 'classical' 16th-century polyphony, but which instead introduce various kinds of imbalance derived from the practice in other genres. Examples of this are the episodes in trio-sonata texture found among Bach's fugues. Here the two upper parts are responsible for the interchange of imitative figures, while the bass is set apart in the manner of a continuo bass, acting as a harmonic support to the two contrapuntal voices, and tending to work out its own independent material. Another example of the influx of 'modern' textures into the polyphonic style is the use of passages of pure solo and accompaniment. The equalised three- or four-part fugal texture is often allowed to dissolve into a more homophonic lay-out of this kind during the course of a late Baroque fugue: examples can be found in the works of Pasquini and many others. Here it is of course a single top part which is set against the remaining ones.

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The presence of these textures tends to imply the adoption of the melodic, rhythmic and harmonic styles with which they are associated, and this in most cases involves assimilation of the Italian sonata and concerto idiom.

When Muffat's ricercars are measured against the progressive criteria suggested above, it becomes apparent that his main concern is to preserve the continuous imitative textures inherited from 16th-century polyphony, rather than to effect their disintegration. Only rarely does he draw on such modern sources as the trio-sonata. Ricercar 29 is an exceptional example: its main part (bar 23 onwards) is built on the subject together with two other motives, treated in an Italianate, even Bach-like, trio-texture and style. However, this piece is among a number at the end of the series which may perhaps have originated as other than ricercars,¹ and it certainly does not represent Muffat's usual practice. In the majority of the ricercars his procedure is to divide his material equally among the four parts so that in content each is more or less the same as the others, but at any given moment each part has something different. Occasionally the independent movement of the contrapuntal parts is diluted by passages of parallel 3rds, 6ths or 10ths. This most often happens in connection with a countertheme as in ricercars 23 (bars 50ff., bars 60ff etc.) and 21 (throughout). Here the combination of a theme moving in semibreves and minims in one part, and a countertheme in crotchets doubled in 3rds or 6ths (ricercar 23) and 10ths (ricercar 21) between two other parts

1. See p. 95, infra.

against it, gives a special intensity to the texture. The technique of parallel writing is used with similar effectiveness by Muffat's predecessors in their *ricercars*, again often applied to a countersubject moving in faster note-values against the subject. Battiferri's *ricercars* show the dangers of taking the idea to extremes: too often he doubles both the lower and the upper pair of voices in 3rds, creating a thick and poorly-spaced texture. Muffat, however, treats the device with sensitivity and restraint, and only rarely, as in *ricercar* 21, does he employ it as more than an occasional method of varying the texture.

The discussion so far of various aspects of Muffat's *ricercars*: rhythm and melody, modality, chromaticism, structure, subjects, technique and texture, has assembled evidence that Muffat deliberately eschewed modern fugal practice in favour of 17th-century principles, in order to reproduce the essentially archaic nature of the *ricercar*. However, there remain to be discussed a number of elements which betray his 18th-century affiliations. We have already noted¹ the occurrence of chromatic sequences in late Baroque style in some of the *ricercars*. But the moments when Muffat's chromaticism reveals him most clearly as a late Baroque composer are contained in his final cadences. In many of these, he introduces a colourful chromatic chord to prepare for the cadence progression itself. The chord is usually a diminished 7th (*ricercars* 6, 8, 11, 14, 15, 18, 23, 29), occasionally the dominant 7th of the dominant key (*ricercar* 1, 17, 30), or there may be a thoroughly chromatic peroration

1. P. 78, supra.

(ricercar 27). Muffat's penchant for this type of cadence preparation makes it a personal mannerism,¹ although it is of course a feature of late Baroque fugue generally. It is also alien to the ricercar tradition: Frescobaldi, Battiferri and Fontana never use it, and Froberger and Poglietti experiment (usually very mildly) with pre-cadence chords in only a few exceptional instances.² It is more probable that Muffat was here importing a late Baroque trait, rather than following the tentative precedents in some 17th-century ricercars. One rather curious aspect of Muffat's final cadences should be mentioned here. In numerous ricercars the last chord lacks its third (ricercars 1, 2, 5, 6, 8, 9, 10, 11, etc.) and this might be considered yet another archaic inheritance from his 17th-century predecessors. However, Frescobaldi, Froberger, Battiferri, Fontana, and Poglietti, all invariably use a full chord containing the third at the final cadence. Muffat's practice looks back beyond the 17th-century ricercar to 16th-century polyphony, and so here we have an unusual example of Muffat outdoing his predecessors in archaism.

Another recurrent feature of Muffat's ricercar cadences deserves discussion: this is the use of a pedal-point, generally lasting over a considerable portion of the closing section. Like the preparatory diminished seventh chord, this might be regarded as indicating the infiltration of late Baroque style. It is true that the extended cadential pedal-point is noticeably absent

1. We shall encounter it in a variety of other genres cultivated by Muffat.

2. The most striking is the Neapolitan VI chord in Froberger's ricercar VI (DTO, Jg. iv: 1).

from the ricercars of most 17th-century composers. However, there is one significant exception. In Frescobaldi's ricercars, both in the 1615 collection and in the Fiori musicali, the use of a long held note as pedal-point towards the end of a piece is a consistent feature.¹ Above, below or around the pedal note (its position varies from bass or tenor to alto or soprano) Frescobaldi tends to use relevant material most often derived from countersubjects heard during the ricercar. Muffat generally places his pedal-point in the bass with entries above it (see ricercars 4, 6, 7, 9, 11 [section 1], 12, 15, 16, 17, 18, 19, 20, 21, etc.) but there are examples of the alto pedal (ricercar 10) and tenor pedal (ricercar 13). Although the frequent use of pedal-points may seem more characteristic of late Baroque fugue than of the 17th-century ricercar, Muffat could in fact have derived it partly from his knowledge of Frescobaldi's works.

Occasionally Muffat's cadence sections deviate unequivocally from ricercar tradition. He generally follows his 17th-century models in suppressing all idiomatic and virtuosic keyboard writing in the ricercars: technical difficulty arises, as traditionally, from the complex interplay of contrapuntal parts rather than from passages of bravura. Written ornamentation (in the form either of symbols or of written-out trills) is usually minimal, as in the ricercars of Frescobaldi et al. But in ricercars 24 and 25, both of which contain ornament symbols, Muffat dissolves the contrapuntal texture at the end into a

1. See ricercars 1, 2, 4, 6, 7, 10 of 1615; all 6 ricercars of the Fiori musicali.

toccata-style section with brilliant semi- or demi-semiquaver runs interchanged between the hands. The dramatic plunge onto a dominant 7th in last inversion in ricercar 24 (bar 70) and the use of the ubiquitous diminished 7th chord to introduce the final cadence in both ricercars, reinforce the modern effect of these closing passages. It must be stressed that such overtly idiomatic instrumental writing is exceptional in Muffat's ricercars. There are however a few pieces towards the end of the collection which do not aspire to quasi-vocal counterpoint at all. Ricercar 24 has a subject in a more extended sequential form than that of the others, and its wide-ranging melody and lively rhythms contrast strongly with the staid character of the true ricercar subjects used elsewhere. The same features are seen in the subjects of ricercars 28 and 30. The latter is in $\frac{2}{4}$ instead of the usual C , and this prompts the speculation that ricercar 28 too may have originated as a $\frac{2}{4}$ or $\frac{4}{4}$ piece and had its note-values doubled to give it the appearance of ricercar style. Time-signatures other than the archaic C (implying four minim beats) occur in only two other ricercars, nos. 29 and 31, both using C to imply four crotchet beats. The instrumental rather than vocal nature of the counterpoint in the former has already been mentioned. Unlike the version of ricercar 7 in halved note-values discussed earlier, this piece contains a generous amount of lively semiquaver movement. Ricercar 31, although more subdued in rhythmic character, makes more use of mechanical sequential rhythms than is

customary in the *ricercar*: the modern flavour of its chromaticism has already been pointed out.¹ It is not clear why Muffat (or Giessel) included these pieces among the set of *ricercars*, as they do not give evidence of having been conceived originally as such. In fact they belong more in style with the *canzonas* which follow. But their existence serves to emphasise by contrast the thoroughgoing archaism in the majority of the *ricercars*.

The *ricercar* in the 1730s was a fossilised genre equivalent to Italian opera seria in the 1790s when Mozart was writing La Clemenza di Tito. It carried with it still a distinctive aura of erudition: only one who, like Muffat, had studied examples of strict counterpoint passed down from the 17th century, could have attempted to reproduce the *ricercar* concept on such a scale. His 32 *ricercars* form a locus classicus for historians of the stylus antiquus in the 18th century. They demonstrate in practice the effects of Fux's method of using the contrapuntists of the past as direct models in teaching strict counterpoint, and thus they furnish internal musical evidence for some of the conclusions drawn in chapter 1.²

MUFFAT: CANZONAS

Muffat's 19 *canzonas* form a sequel to the 32 *ricercars* in Giessel's copy.³ They contrast very strongly with those works

1. See p. 78, supra.

2. See p. 8, supra.

3. A-Wmm XIV 712: see chapter 2, p. 47, supra. For selected editions see vol.ii.

in various aspects of style and technique, although they also share certain features with them. The canzonas resemble the ricercars firstly in that they are numerically unusual for their period (and with regard to 17th-century precedents); secondly in the absence of introductory preludes or toccatas; and thirdly in their open score notation. Canzonas in open score are found in several 17th-century collections, such as Frescobaldi's Fiori musicali and Froberger's autograph codices. As with the ricercars, there is no doubt that in his canzonas Muffat was deliberately associating himself with a specific tradition. However he allows progressive elements to infiltrate into the traditional form to a much greater extent than in the ricercars. The result is that while the ricercars are decisively archaic in character, the canzonas are neither wholly archaic nor wholly modern, but tend to hover, sometimes uncomfortably, between the two. The canzona tradition handed down from Frescobaldi through Froberger to later 17th-century Viennese composers represents perhaps a less consistent, crystallised repertory of models than the ricercar tradition. Although Muffat clearly derives certain ideas in his canzonas from those of his predecessors, his relationship to them is often more tenuous than in the ricercars. In comparison with the conservative nature of the ricercar, the canzona seems to have been more open to new influences during the 17th century, so that Muffat's greater modernity in his canzonas is in fact in keeping with the tradition he inherited from his direct forbears.

Again as in the case of the ricercars we know the identity of the models from which Muffat's understanding of the 17th-century

canzona was absorbed. Copies made by Fux's circle include canzonas by Frescobaldi, Froberger (Muffat), and Kerll (Muffat).¹ The autographs of keyboard pieces by Froberger, Poglietti and Techelmann, presented by their composers to the Viennese emperors, and containing canzonas among other forms, may also have been among the sources which Muffat studied.² Some internal evidence for the influence of these composers on Muffat's canzonas will be examined in the discussion which follows. At the same time those aspects in which he goes beyond his predecessors will be investigated, as well as those in which the canzonas are similar or dissimilar to the ricercars.

In choice of key Muffat shows a similar approach in the canzonas to that of the ricercars. Although four of the canzonas are in keys which move outside the circumscribed range of the eight church tones,³ the remainder restrict themselves to these tones. Thus they follow the example of Frescobaldi, Froberger, Poglietti, Kerll and Techelmann. However, while in Froberger's and Kerll's canzonas the original order of the pieces shows some influence of the actual order of the eight tones,⁴ Muffat's canzonas (unlike the ricercars) adhere to no particular order of keys. And whereas his predecessors frequently use F or G

1. See chap. 1. Six Froberger canzonas are edited in DTÜ, Jg. iv: 1; Kerll's six canzonas are in DTB, Jg. ii: 2.

2. Poglietti edited in DTÜ, Jg. xiii: 2; Techelmann in DTÜ, Jg. cxv.

3. Nos. 13, 14, 15 and 17, in f, c, B $\flat$ and A; but the last three are among the optional extra tones used to make up 12 in some cases (see chart in Appendix A, pp. 287-8, infra.)

4. Froberger's are in d, g (key-signature of one flat), F, G, C and a. Kerll's are arranged in a 1675 MS in d, g (key-signature of one flat), e, C, G, d.

without key-signatures in a strongly modal manner, Muffat in his canzonas (again unlike the ricercars) always gives modern signatures of one flat for F and one sharp for G. His choice of a full key-signature of four flats for f in one of the ricercars has already been noted, and Froberger's ricercars were suggested as a possible precedent.¹ Two of Muffat's canzonas similarly use full key-signatures for minor keys: no. 13 in f and no. 14 in c. In general the treatment of key in the canzonas is more modern and diatonic than the modal approach discernible both in his own ricercars and in the canzonas of his predecessors. When e occurs in canzona 6, Muffat chooses to treat it as modern e, with a key-signature of one sharp, a diatonic subject given a tonal answer (tonic-dominant answered by dominant-tonic)² and a firm V-I cadence. These characteristics contrast with the modal subject and plagal final cadence of a piece like Kerll's canzona 4, where e is clearly treated as 'Phrygian' e.³

Where chromatic effects appear in Muffat's canzonas they are seldom expressed in the old-fashioned experimental style which was specially favoured in his ricercars, but are more usually in the modern manner found only occasionally in the ricercars. The chromatic subject, staple ingredient of the popular recercar cromaticho, does not have a role of equivalent importance in the canzona tradition. Among Muffat's predecessors we find only one mildly chromatic canzona subject in Frescobaldi (1627 book of toccatas) - there are no chromatic canzonas in the Fiori

1. See p. 72, supra.

2. Although there is still a subdominant bias in the answer.

3. See Ex. 5, vol. ii.

musicali, in marked contrast to the style of the other pieces - and one chromatic subject in Froberger's canzona II, which is anyway more like a ricercar subject in character. Muffat follows his predecessors' disinclination in this matter. Only one of his canzonas has a subject with any notably chromatic flavour: no. 2, whose chromaticism is very much of the tortuous, experimental kind, oscillating curiously between sharp and natural or flat and natural. This canzona forms an exception to the rules of non-chromatic subjects and non-experimental chromaticism which operate generally in these pieces. Whereas in discussing Muffat's ricercars certain passages were singled out for their unusually modern chromatic sequences, in the canzonas such sequences are the norm. Some effective examples are found in canzona 7, bars 24-8, 35-7 and 45-9 (inverted version of 24-8); and in canzona 14, bars 12-13 and 26-7. In these examples a firmly descending semitonal line, rather than one which wavers equivocally between various chromatic notes, creates a stability and harmonic regularity lacking in the experimental style of chromaticism practised in some of the ricercars. Sequential rather than haphazard movement of individual parts contributes to the modern effect of chromatic passages in the canzonas.

The structure of the canzonas is also predominantly modern in character: 16 of the 19 are in a concise, unified, non-sectional, monothematic form, whose general principles resemble those of Bach's fugal forms in the '48'. However there are three canzonas in which Muffat looks back, as he did in 15 of his ricercars, to

17th-century structures. Of these three, canzonas 10 and 18 use one of the basic plans favoured in the ricercars, A/A+B. The B theme in canzona 10 actually resembles a theme found in one of the ricercars.¹ As in such pieces as ricercars 12, 13 and 14,² in canzonas 10 and 18 the raison d'être of the second section is its presentation of a new, livelier countertheme in combination with the original theme, which is itself unvaried. But whereas the cumulative combination form, in which there is no free variation of the subject, had precedents throughout the history of the ricercar, Muffat's application of this form to the canzona goes against the mainstream of canzona tradition. Frescobaldi (in the canzonas after 1615) and Froberger both cultivate a multi-sectional canzona form in which certain important standard features are seen: contrast of sections by means of time-signature (alternating between duple and triple), texture and style; unification of these sections by reference to one main theme; transformation of that theme throughout the sections by free methods such as rhythmic variation; and the insertion of interludes in toccata style adding to the contrast effect. Muffat's canzonas 10 and 18 do not conform in any of these respects to the Frescobaldi-Froberger prototype, which represents the 17th-century variation canzona in its 'classic' form. Frescobaldi and Froberger may of course employ the device of combination with new counterthemes in some of the sections of a canzona, but it is always an ancillary method used in conjunction with

1. Cf. ricercar 19, bars 1-2, and canzona 10, bars 22-3.

2. See pp. 73 ff., supra.

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variation of the original theme itself, never as in the Muffat examples the sole method of varying the subject. So in his canzonas 10 and 18 Muffat forgoes the colourful variation canzona structure of Frescobaldi and Froberger in favour of the simple two-section combination form imported from his own *ricercars*.

Among Muffat's other Viennese predecessors, Poglietti is a special case since his canzonas tend to subordinate musical aspects to their descriptive content; but the variation principle is generally important in his canzonas. Teichelmann follows Frescobaldi and Froberger in using both the combination method and free variation of the subject within a multi-sectional structure, with changes of time-signature. Kerll however stands somewhat apart from the others. Only one of his six canzonas varies its subject rhythmically in the Frescobaldian manner, as well as combining it with a new countertheme in the second section. Three others present new themes in each section, so that their form is the rather primitive polythematic one which Frescobaldi had largely abandoned after his early canzonas. Of the remaining two, one (no. 5) uses the Neapolitan cumulative structure in which four themes are introduced successively and then all are combined later in the piece. The other (no. 4) is an exceptional instance in the general structural tradition of the 17th-century canzona: its form is simply A/(B)A+B, without change of time-signature or variation of the theme. We have noted that Muffat made a copy of Kerll's canzonas, and this piece may well have suggested to him the specific sectional procedure he uses in his own canzonas 10 and 18.

The third sectional canzona in the Muffat set, no. 11,¹ is

1. Priedel, *Orgel*, II: viii.

quite different from these two. It is indeed unique among all Muffat's fugues. Unlike canzonas 10 and 18 it does not import from the ricercars the plain two-section combination form: instead, and exceptionally for Muffat, it employs not only the method of combination with new counterthemes, but also the Frescobaldian method of rhythmic transformation of the subject itself, within a multi-sectional form. The number of sections here (four) is also exceptional in Muffat, as is the firm change of time-signature for section 4. Although Frescobaldi and Froberger generally preferred to alternate between duple and triple (or compound) time throughout the sections of their canzonas, among Muffat's more immediate Viennese predecessors - Poglietti, Kerll and Techelmann - the practice of reserving the change to triple or compound metre for the last section is frequently found.¹

It is in fact among the canzonas of these later 17th-century Viennese composers that a specific prototype for Muffat's canzona 11 appears. The structural resemblance between this canzona and Techelmann's canzona 2 is sufficiently strong, and both bring together a number of distinctive features in sufficiently similar conjunction, to make it possible that Muffat may have known the Techelmann piece and modelled his own on it. A diagrammatic representation will clarify the comparison:

1. See for example Kerll's canzona 6, whose form can be expressed as $A(C \text{ time}) / B(C \text{ time}) / C(\frac{6}{4})$; and Techelmann's canzona 1, whose form is $A(C \text{ time}) / B; B+A(C \text{ time}) / A'+B'(\frac{3}{2})$.

(i) Techelmann:

- 1: A(C time) / full close in tonic
- 2: B(C time) / full close in dominant
- 3: A+B(C time) / full close in tonic
- 4: A'(3 time)

(ii) Muffat:

- 1: A(C time) / full close in dominant
- 2: B(C time) / full close in rel. maj.
- 3: A'+B(C time) / full close in tonic
- 4: A²($\frac{12}{8}$)

Not only do both pieces have the same number of sections, with the third introducing a new countertheme and the fourth transforming the subject into a dance-variant of the original, but they also share the unusual feature of devoting a whole second section, bounded by full cadences and double bars on both sides, to the presentation of the countertheme alone in a contrapuntal texture. In both pieces this second section is the shortest of the four. Techelmann is not of course the sole inspiration behind Muffat's canzona 11. The choice of $\frac{12}{8}$ for its final version of the theme is related to a tradition of sections in gigue style passed down through Viennese composers to Muffat himself. Although Frescobaldi's triple-time sections in canzonas were in dance style, it was particularly with his disciple Froberger that the predominant use of $\frac{9}{8}$ and $\frac{12}{8}$ endowed the rhythmic variants of a subject with a specifically gigue-like character. Whereas in Muffat's ricercars the influence of Froberger (direct or indirect) seems minimal, his canzona 11

employs a procedure particularly associated with Froberger's canzonas.¹

In canzona 11 Muffat attempts a much more ambitious and extended sectional structure than elsewhere: its total length is 164 bars (including 56 in $\frac{12}{8}$) compared with the average of about 50 bars for these canzonas generally. The only other canzona over 60 bars long is no. 18, which has 81 bars in $\frac{3}{2}$. Muffat's unaccustomed prolixity in canzona 11 leads him into difficulties which naturally do not arise in the shorter pieces with fewer (or no) sectional divisions. For example he allows the fourth part to become overbalanced, incorporating in it much irrelevant free material (as at bars 122-5, 131-7, 139-45) and losing sight of the original subject entirely (bars 148ff.). The slackening of thematic concentration in this over-extended section is very different from the taut construction of the ricercars or of the shorter canzonas, where the main theme is constantly present. In canzona 11 Muffat creates a more grandiose framework for his ideas than in any of the other canzonas, but in doing so he lays himself open to greater dangers.

The concise, non-sectional structure used in almost all of the canzonas evidently suits Muffat far better than the old-fashioned large-scale structure of canzona 11. The modernity of the shorter type of fugue emerges in various formal aspects:

1. See comparative examples in Ex. 6, vol. ii. It is difficult to understand how so many editors of 'old' keyboard music were misled by the externally archaic features of this piece into accepting Clementi's misattribution to Frescobaldi. In view of the $\frac{12}{8}$ section, a procedure never found in Frescobaldi's canzonas, Froberger would have been a more plausible candidate (although even then, Muffat's style is not true 17th-century).

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instead of presenting themes successively and then combining them, it introduces regular countersubjects and free parts against the subject early in the piece and continues to use them throughout; and instead of concentrating on full entries of the subject, packed into a taut contrapuntal texture, it breaks up the subject into fragments which may be used freely to create episodes between strict entries of the theme.¹ These procedures are not exceptional but are common to many of the canzonas: a few examples can be selected to illustrate them.

In canzona 3 the subject (a) acquires a recurring countertheme (b) which forms a sturdy bass to it (as in bars 6 and 12); another important countertheme (c) is one moving in suspensions against the subject (as in bar 9). These three phrases are used in mosaic fashion, together with other free material, and sometimes all three are combined simultaneously (as in bar 33). But their contrapuntal presentation and combination is more flexible than the formal treatment of the several soggetti in a 17th-century sectional fugue. Also more flexible is the way in which the subject (a) undergoes a process of fragmentation. The development of individual phrases makes possible the greater use of episode in these canzonas, compared with the ricercars.

In canzona 3 the last four notes of the subject and the pattern of its sequential phrases both become important elements, detached from their original context (see for example the linking passage at bars 13-14 and the more substantial episode from bar

1. The minimal use of formal device (such as inversion, augmentation) in Muffat's canzonas, compared with his ricercars, is not a specially modern feature but is also characteristic of the canzona tradition handed down from Frescobaldi.

23 onwards). A similar approach to the subject is seen in canzona 5, where the repeated semiquaver pattern from the second bar of the subject is isolated and used to generate a variety of episodic sections (see for example the episodes at bars 10-13 and bars 31-33). This constructive method, breaking down a theme into its component parts and refashioning these separately into new passages, belongs more with later 18th-century techniques than with the 17th-century canzona.

One factor underlying the fragmentation process described above is the character of the subjects themselves. The neutrality of the *ricercar* subjects would make them inherently less suitable for such treatment, whereas the livelier canzona themes are more strongly characterised and contain more material for development. Throughout the 17th century composers tended to pack more notes per bar per subject into their canzona themes in comparison with their *ricercars*. In other respects Muffat's canzona subjects can be related to traditional types. Apart from their general style, allowing more instrumental effects such as wide leaps and rapid repeated notes than in *ricercar* subjects, there are certain specific types of canzona subject which Muffat shares with his predecessors. One is the type which begins sedately and then quickens, with a burst of semiquavers, towards the end: this is seen in Muffat's canzonas 2, 5, 8, 12 and 14. It can be traced back to Frescobaldi's canzonas, especially those of the 1627 set (see nos. 1, 3, and 4); and to Froberger (canzona III and capriccio I).¹ Particularly

1. DTO, Jg. iv: 1.

characteristic is the broken melodic pattern of the semiquaver phrase which is found in all the Frescobaldi and Froberger subjects mentioned: Muffat uses the same pattern in canzonas 8, 12 and 14.¹ Another special type is the repeated-note subject. This may involve the stereotyped canzona opening  which, although not particularly common in the works of the 17th-century composers with whom we are concerned, can be seen for example in Frescobaldi's canzonas 1 and 4 of 1615, no. 2 of 1627, the Canzon post il Comune for the Messa della Domenica and the Canzon dopo l'Epistola for the Messa della Madonna in the Fiori musicali. Muffat uses this traditional formula only in his canzona 12. He makes use also of a type of subject in which repeated notes feature more prominently, as in canzonas 5 and 17. This derives not from Frescobaldi but from later 17th-century composers: Froberger (canzona I), Kerll (canzonas 1, 3 and 4) and Poglietti (Henner- und Hannergeschrey) could be among Muffat's models here.

In the canzonas, as in the ricercars, it is possible to pick out subjects for which there are direct precedents in 17th-century works. The most striking similarity here is that between Muffat's canzona 15 and Kerll's canzona 6.² One important feature of the vigorous leaping theme in canzona 15 is its sequential construction. Similarly in canzonas 3, 7, 13 and 17, Muffat uses sequence to extend a motive and give shape to the subject. This method of construction lends a more modern quality to the

1. See Ex. 7, vol. ii.

2. See Ex. 8, vol. ii.

canzonas than we find in the *ricercar* subjects, and is connected with the concerto influence which will be discussed further below. It is significant that Muffat's theme in canzona 15 so strongly resembles Kerll's in his canzona 6: it was from Kerll particularly that Muffat inherited the violinistic sonata/concerto style which permeates his canzonas, as we shall show.

As a preliminary to examining the sonata/concerto influence it is relevant to assess the character of the texture in Muffat's canzonas. We have already stated that 'progressive textures in late Baroque fugue could be defined as those which . . . introduce various kinds of imbalance derived from the practice in other genres.'¹ In contrast to the *ricercars*, the canzonas make frequent use of textures derived from modern Italian genres such as the trio-sonata, rather than from 16th-century polyphonic models. The influx of such textures into the keyboard canzona begins to take place in the works of Kerll and Poglietti, but reaches its peak in Muffat's canzonas. Two particularly important types are the trio-texture in which two upper parts are set against a supporting bass, and the solo-and-accompaniment texture in which it is the top part that is set apart from the others. Some examples of the first type are canzona 8, bars 27-8, where the two upper voices move together against a sequential patterned bass; canzona 11, bars 122-3 and 134-7, where the two upper parts interweave contrapuntally against a firm supporting bass - in the second passage the bass outlines a characteristic Italianate sequential progression; and canzona 17, bars 11-15, where the

1. P. 90, supra.

bass again moves in a patterned sequence. Examples of the second type are canzona 7, bars 24-7, where the top part has its own continuous melody moving in expressive sequences against the chromatic chordal accompaniment; and canzona 18, bars 22-5, with its dance-like melody and drone-bass accompaniment. Such passages of differentiated texture clearly depart from the continuous imitative style of 16th-century polyphony, with its 'equal interplay' of parts, which forms the basis of the *ricercars*.

It was noted in the discussion of the *ricercars* that the presence of modern textures 'tends to imply the adoption of the melodic, rhythmic and harmonic styles with which they are associated, and this . . . involves assimilation of the Italian sonata and concerto idiom.' This is borne out by the canzonas. The vitality and tunefulness traditional to the canzona are preserved by Muffat: added to these is the sonata/concerto influence, expressed in motor rhythms, sequences, stock harmonic progressions and *moto perpetuo* figurations. In the canzonas of Kerll these elements are already strongly in evidence. Kerll wrote some Italianate sonatas à 4 for strings and continuo¹ and he transfers his string style to his keyboard canzonas. Examples are the leaping octaves in canzona 6 (whose influence on Muffat's canzona 15 has been mentioned already); the almost Vivaldian descending scale figure at the beginning of the second section of canzona 1; the repeated-note and triadic patterns in the subject of canzona 3 (which themselves come from trumpet style, as do many features of Italian string writing); and the gigue-like passage

1. DTB, Jg. ii: 2.

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in the second section of canzona 3, with its Corellian quaver moto perpetuo and typical sequential shape.¹ The violinistic basis of these passages and their general relationship to sonata and concerto idioms must surely have influenced Muffat's canzonas.

Isolated examples of concerto-style sequences have already been mentioned in connection with the subjects and textures of Muffat's canzonas. Two canzonas can be singled out as complete examples of the style: these are canzona 15 in B $\flat$ and canzona 17 in A. Not only the energetic subject of no. 15, but also its regularly recurring countersubject, uses a sequential construction which engenders logical, tonally-directed harmonic sequences such as the one heard against the subject at bars 25-6. The leaping quaver figure of the subject is like a ritornello phrase, while the semiquaver runs of the countersubject are strongly violinistic in character. Used in combination throughout the piece these two ideas create rhythmic drive, melodic vitality and instrumental brilliance. In canzona 17, similarly, the contrapuntal parts placed against the subject are sequential and give rise to some standard concerto progressions (bars 8-9, 11-12, 14-15). The systematic repetition of passages at different pitches here suggests a relationship with ritornello structure. Both canzona 17 and canzona 15 have a neatness and regularity of effect due to the conjunction of themes, textures, rhythms and harmonic progressions in the modern Italian manner. In each case the material of the piece and its treatment are such that they could well come from a sonata or concerto movement.

1. See Ex. 9, vol. ii.

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Many of the features discussed so far are of course characteristic of an idiomatically instrumental style of fugue. This style is naturally associated in Muffat's canzonas with greater virtuosity and brilliance than we find in the ricercars, and it is an association whose roots are in the 17th-century canzonas which Muffat copied and studied. The introduction of virtuosic elements into the canzona emerges in Frescobaldi's 1627 set (after one tentative essay in canzona 4 of 1615) with the consistent use of toccata interludes and postludes. Their style is derived from that of Frescobaldi's own toccatas, featuring for example simultaneous semiquaver runs in both hands and jerky Lombardic rhythms. Similar, although perhaps more restrained, passages occur in the canzonas of the Fiori musicali. Frescobaldi's blend of canzona, dance (in triple-time sections) and toccata styles is the model for Froberger's variegated canzona form. Here again the toccata interludes add a strongly virtuosic element, most notably in the final section of his canzona 6 with its long demisemiquaver trill in an inner part against semiquaver runs in the right hand, and its Frescobaldian contrary-motion scales. Although the canzona generally demands greater dexterity at the keyboard than the ricercar, it is particularly in these toccata interludes and postludes that the virtuosic principle is allowed to dominate. A similar procedure is found in the canzonas of Kerll, in the toccata close of no. 2 and the extended link between sections 2 and 3 of no. 3. The latter is especially showy, using demisemiquaver runs in parallel 6ths between the hands, and continuing them, either in the bass or in the top part, against two other parts. One characteristic

of the toccata postludes in Frescobaldi and his successors is their frequent use of a written-out trill at the final cadence. Ornament symbols are very rare in Frescobaldi's and Froberger's canzonas: those of Poglietti and Kerll make more use of trill signs, but Kerll still uses the written-out trill (see canzona 2) at the close of a toccata section.

Muffat's relationship to the virtuosic tradition discussed above appears in the final sections of five of his canzonas: nos. 5, 6, 12, 13 and 14. These consist of from 2 to 4 bars of scale and arpeggio runs above or beneath chords, leading in all but no. 14 to a written-out trill over the dominant chord, and from there cadencing on the tonic. No. 14 uses a symbol in place of the written-out trill on the dominant.¹ In all five canzonas the adoption of toccata style endows the final section with the character of a cadenza, and this is emphasised by the use of the stock tonic $\frac{6}{4}$ chord, as in no. 13, bars 41-2. The special virtuosity associated with a cadenza is expressed in such features as the spectacular leap of a 10th in no. 13, or the rapid covering of a wide range (often 2 octaves) within a short space, as in the demisemiquaver runs in no. 6, bars 54-5. The style of Muffat's cadence passages is 18th-century, but the inspiration for them surely stems from the mixing of toccata and canzona elements seen in the works of his 17th-century predecessors. It becomes clear in retrospect that in *ricercars* 24 and 25² the presence of toccata-style cadence sections represents

1. There is generally a greater use of ornament symbols in the canzonas than in the *ricercars*.

2. See pp. 94-5, supra.

an importation from the canzonas.

One aspect of Muffat's canzona cadences which is strongly linked to his ricercars is the practice of introducing a colourful chromatic chord in preparation for the final cadence progression. Again this is often a diminished 7th (canzonas 3, 5, 9, 10, 14 [bar 36] and 18) or the dominant 7th in the dominant key (canzonas 2, 12 and 18), and again as in the ricercars there are few precedents in the works of 17th-century composers. This, and the very frequent use of pedal-points at cadences in Muffat's canzonas (in fact in all but nos. 4, 15 and 18), belong among those features which he transferred to the canzona from the general practice of his own time. However, as in the ricercars, there are occasional cadences in which Muffat goes back not only beyond the 18th-century but beyond Frescobaldi to 16th-century style, by omitting the third from the final chord (canzonas 5, 6, 10, 14, 15, 18). In these cadences the juxtaposition of modern harmonies - such as the preparatory diminished 7th - and archaic cadence chords is very curious, and seems to epitomise the vacillation between old and new which is so much more pronounced in Muffat's canzonas than in his ricercars.

Ultimately it is the new which predominates: and whereas the ricercars, apart from a few exceptions, stay very close to 17th-century prototypes, the canzonas show less musical justification for their special title. Their modern treatment of key, their emphasis on concise, non-sectional structures, their technique of development, and the sonata/concerto influence which shapes their subjects, textures and harmonic progressions: all these are attributes of the keyboard fugue of Muffat's own

time, rather than inherited from the Frescobaldian canzona form. Muffat's canzonas certainly do not always adopt these traits with sufficient determination. Weaknesses can be pointed out, for example in canzona 12 where the harmonic implications of the subject are unsatisfactorily vague (see bars 29-30, where an ungainly and confusing progression results from the shape of the subject). But on the whole it can be said that the canzonas show the beneficial influence impressed by the Italian concerto upon late Baroque fugue. An outstanding example is canzona 7, one of Muffat's best-known pieces (although under Frescobaldi's name).¹ Its subject is clearly articulated by rests, falling neatly into four balanced phrases and creating a subtle suggestion of sequence in the second and third, with their corresponding feminine endings. The broad, shapely melodic curve of the theme encompasses also a perfect correspondence between the melodic minor ascending in phrase 3 and the harmonic minor descending in phrase 4. This naturally results in lucid harmonic progressions later in the piece, as at bars 21-2. In fact the handling of the minor key here is so decisively modern that one writer, unaware of the identity of the composer, has attributed this piece to Clementi.² The modernity of the chromatic sequences in canzona 7 has been discussed already:³ a similar lucidity is evident in the overall construction. For example, in addition to the recurring countersubject phrases which are used with

1. See chap. 2, p. 42, supra.

2. W. Apel in NOHM, iv. 647.

3. P. 100, supra.

the subject, there are larger recurring units such as the episodic passage in chromatic sequence (bars 24-7) which is repeated, now in the tonic instead of the dominant key and with the parts inverted, at bars 45-8. The economy and elegance of the whole piece are, as in other examples discussed earlier, general characteristics arising from the influence of Italian concerto style.

Such a piece as canzona 7 has very little in common with the old canzona, and it emphasises the extreme contrast between Muffat's own canzonas and his ricercars. Certain features which they share (such as the use of a colourful preparatory chord at cadences) indicate the presence of a unified musical mind at work in both genres. But the differences are greater than the similarities. Rather than bringing the two traditionally distinct forms closer to each other, Muffat chooses to accentuate the distinction between them by his deliberate archaism in the ricercar, and his equally strong progressiveness in the canzonas.

MUFFAT: VERSETS

Muffat's versets, like his ricercars, belong to a well-established tradition which can be traced back through the Baroque (and beyond). But while the ricercar represents fugue at its most conservative, the verset during this period shows itself quite receptive to a variety of new ideas, within its own limits. Muffat's 72 Verset¹ demonstrate the later stages of development of the form, to which he contributes some innovatory

1. See chap. 2, p. 47, supra.

features. Here, comparison with his predecessors enables us to distinguish such features from the traditional ones which he takes over from 17th-century composers.

The chief German publications which are relevant for our purposes are:

J. K. Kerll, Modulatio organica, Munich, 1686 (ed. R. Walter, 1956)

Anon., Wegweiser, Augsburg, 1689 (ed. G. Beechey, 1972)

J. Speth, Ars magna, Augsburg, 1693 (no modern edn. of the versets)

F. X. Murschhauser, Octi-tonium, Augsburg, 1696 (DTB, Jg. xviii)

To these we can add Fischer's Ariadne musica (Schlackenwerth, 1702; ed. E. Werra, 1965/R); although it does not resemble the others in external arrangement and has no liturgical connotations, its style and the scale on which it is conceived are very similar to those of the verset collections listed. In these respects, Ariadne belongs more with Kerll, Murschhauser and Muffat than with Bach's '48', to which it is so frequently (and quite rightly) compared as a model. All the publications in the list above were known in Vienna during the early 18th century,¹ and Muffat as a professional organist would doubtless have been familiar with them. In addition, some unpublished versets by composers such as Poglietti, F. T. Richter, and Georg Reutter d.Ä., preserved in Viennese MSS,² can be included among Muffat's predecessors in the field of the liturgical verset.

One aspect which naturally invites consideration is the

1. See chap. 1, p. 11, supra.

2. See ibid., p. 20, supra; on sources for Richter and Reutter see Riedel, Musikarchiv, p. 128.

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relationship of the music to its liturgical function. Before we can consider elements such as the use of chant and of the church tones, we must establish what function the composers envisaged for their pieces. Of the publications mentioned, Kerll's Modulatio shows the closest correspondence between external form and function: subtitled Super Magnificat octo ecclesia(s)ticis tonis respondens, it is designed for the traditional alternatim performance of the Magnificat, in which odd-numbered verses were assigned to the organ. It thus follows in the tradition of Titelouze's Le Magnificat ou Cantique de la Vierge (1626) - one of the best-known examples of the genre - whose regular structure of seven versets in each of eight groups, using the 'huit tons de l'Eglise', is inherited by Kerll in his Modulatio. While Titelouze arrives at seven by setting the Deposuit twice, Kerll inserts his extra verset at the end of each cycle as a postlude. A seven-verset structure is similarly found (in the form of a Preambulum, five contrapuntal versets and a Finale) in the Magnificats of Speth's Ars magna and in Murschhauser's Octi-tonium.¹ The latter uses the modern title Fuga for its contrapuntal versets, in preference to the customary Versus or Versetl: Muffat does the same for individual pieces in his 72 Versetl.

Kerll and Speth use the seven-verset grouping explicitly for the purpose of Magnificat settings. Murschhauser, however, makes it clear in his preface that he does not intend the Octi-tonium to be restricted to one liturgical occasion alone:

1. Murschhauser was a pupil of Kerll and acknowledges his example in the preface to the Octi-tonium.

Obligationem tamen Cantus firmi haud inconsulto ibidem praetermisi, quatenus scilicet non solum Cantico Magnificat, sed cuivis ex 8. Tonis Psalmorum adhiberi commodius possent.

Muffat chooses to follow Murschhauser, rather than Kerll or Speth, by omitting any specific reference to the Magnificat in the title of the 72 Versetl. At the same time its use for Magnificat performances is not specifically precluded, either, since its form (one toccata and six versets in each cycle) could, like that of the Octi-tonium, be adapted to the Magnificat. In his preface Muffat states that the Versetl are 'besonders zu Choral-Ämtern und Vespern dienlich'. Beyond this he leaves their function open: the later Baroque trend away from versets tied closely to Mass or Magnificat, towards a wider application, is thus embodied in the 72 Versetl. This practical and economical trend is also bound up with the move away from the use of canti firmi, which will be discussed below.

The 72 Versetl were composed not only for liturgical use but also (as mentioned previously in the introduction¹) for didactic purposes. Muffat's main predecessor here is the anonymous Wegweiser, an organ tutor containing 64 pieces in the eight church tones, 'der Lerne(n)den Jugendt zuer nützlichen und nothwendiger Uebung vorgestel(l)t.' Evidently the work was successful in its aim, since it went through several editions in a short space of time. Muffat's 72 Versetl could equally well have served the needs of amateurs and beginners, providing them with miniature models of fugal composition and with practice-

1. P. iv, supra.

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pieces. Its combination of liturgical and didactic suitability is one which would have ensured it an important place in the repertory of organists and teachers.

The question of chant in relation to the function of a verset collection can be summed up quite simply: works destined for a particular function, such as Kerll's Modulatio, or Speth's Magnificats, are obviously more likely to be based on the relevant chants than those whose function has been deliberately left unspecified by the composer in order to allow users to apply the pieces to a variety of liturgical and non-liturgical situations. It has already been seen that Murschhauser explains in his preface to the Octi-tonium that he has intentionally avoided canti firmi, as these would restrict the usefulness of the work; whereas Speth, and to a greater extent Kerll, make reference to the Magnificat chants in order to enhance the usefulness of their works.¹ In this respect, as in others, Muffat's 72 Versetl follows Murschhauser rather than Kerll. Neither the Octi-tonium nor the 72 Versetl incorporates any chant at all.² It is interesting that, in spite of this, Murschhauser still retains the tierce de Picardie cadences on A which Kerll employs for pieces in tone 5 (C), in accordance with the melodic structure of the Magnificat chant in that tone

1. Kerll absorbs the chant into most of his versets, either as a cantus firmus in long notes or transformed into a fugue-subject: it is clearly a primary, rather than merely a subsidiary, element in his conception of the work.

2. There is no evidence to substantiate Adler's claim (in the preface to his edition of the 72 Versetl in DTÜ, Jg. xxix: 2, p. vii) that some of Muffat's versets are based on the Marian antiphons.

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(which has C as its reciting note but ends on A). Muffat, however, follows the Wegweiser in relinquishing the traditional tone 5 cadences in favour of normal perfect cadences in C major, so that there are no references at all to the Magnificat tradition in the 72 Versetl, apart from the seven-verset, eight-tone, structure. Within the eight groups of pieces, the music is freely-constructed.

One traditional liturgical feature which is preserved in the 72 Versetl is the use of the eight church tones, here extended to 12 by the addition of the optional extra ones.¹ Muffat evidently had these tones ingrained in his musical thinking: we have already encountered them in the *ricercars*, and they are also found in the 24 *toccatas* and elsewhere. These church tones lend a modal flavour to versets of the later 17th and early 18th centuries, alongside more modern tonal effects. In spite of R. Walther's statement² that 'die harmonische Behandlung der Kirchentonarten' in Kerll's Modulatio 'ist der modernen Dur und Moll stark angenähert', Kerll does not simply treat the tones as their modern major or minor equivalents but shows a transitional approach, mixing modal and tonal elements. This is true also of the Octi-tonium, the Wegweiser, Speth's Ars magna and the MS versets by Georg Reutter and others.

Generally it is the tones related to minor keys, and in particular those with 'Phrygian' possibilities (tones 3-a, and 4-e), which are most modally treated by these composers. This

1. See chart in Appendix A, pp.287-8, infra, for clarification.

2. Preface to his edition of the Modulatio.

impression can be attributed to the lack of a strong dominant 'pull', to the use of flattened supertonics and sevenths, especially at cadences, and to the characteristic formation of melodic phrases.¹ The final cadences of pieces in tone 4 in the Modulatio, the Wegweiser, the Ars magna and the Octi-tonium, are never perfect cadences in e involving a preparatory B major chord; instead they are always either IV-I, usually over a tonic pedal, or true 'Phrygian' cadences. We have already noted² that Fischer's Ariadne, although its paired preludes and fugues are grouped according to modern keys, still uses e without key-signature in its sixth prelude and fugue, and treats it as 'Phrygian' e.

Even those tones which correspond to major keys may be treated modally among the verset collections of Kerll et al. Although in some cases the pieces revolve firmly round tonic and dominant keys, using tonal answers which stress the tonic-dominant axis, on the whole they avoid a complete acceptance of modern tonality. This is shown by their use of the sub-dominant answers already seen in 'minor-key' tones in Ex. 10B (vol.ii) which reproduce the subject a 5th below throughout so that the flattened leading-note of the tonic will be heard but the sharpened one omitted entirely. An example is v(ers) 60 of the Wegweiser, which is in tone 8 (G). Murschhauser's treatment of tone 8 in the Octi-tonium shows similar tendencies, as does Kerll's in the Modulatio (see for example his versus 3 and 4).

1. See Ex. 10, vol. ii.

2. See pp. 73-4, supra.

The subdominant answer often establishes modal character for a whole piece, as in v(ers) 38 of the Wegweiser, in tone 5 (C), where no hint of modern tonal relationships occurs.

Muffat's fugal versets are, on the contrary, almost always created around a strong tonic-dominant key relationship: compare his fugues 3 and 4 in tone 1, which are clearly in d with a as a second focal point, with v(ers) 5 of the Wegweiser (whose opening is pure 'Dorian'). The incidence of subdominant answers in Muffat is noticeably less frequent than in his predecessors. In tone 8, for example, he invariably gives tonal answers to subjects which themselves always have a strong sense of tonal direction (see fuga 2).¹ Thus he introduces into this tone the sharpened fourths and leading-notes, and the firm D major feeling, which his predecessors deliberately avoided by giving subdominant answers. There are, however, still some vestiges of modal treatment in the 72 Versetl, particularly in tones 3 and 4 - the two which traditionally tended to be handled in a more conservative manner. The subdominant answer is found in both tones (fuga 4 of tone 3; fugues 2 and 5 of tone 4).² Subjects may be formed modally, so that even if a subdominant answer is not used, the dominant key is avoided in the answer. An example is fuga 1 of tone 4, with its preponderance of F and C naturals at the beginning.³ The final cadences of all pieces in tone 4 observe the traditional practice of replacing

1. Ex. 11, vol. ii.

2. Ex. 12, vol. ii.

3. Ibid.

the usual V#-I progression by IV-I over a tonic pedal.¹ It would be exaggerated to claim that Muffat makes any great changes in the treatment of the church tones. The transitional character of 17th-century versets, rather than being resolved, is intensified in Muffat's works: his firmer grasp of tonality (as in tones 7 and 8), together with his modal leanings (tone 4), make the dichotomy between old and new seem very pronounced in the 72 Versetl.

The liturgical considerations which we have encountered in discussing the external arrangement of verset collections, and which affect such aspects as the use of chant and of the church tones, can also be related to the internal form of the versets. Restriction of length, for example, is connected with the desire to make the individual pieces liturgically serviceable. Instead of developing into a fully-fledged fugue, the verset on average covers about 10 bars of simple fugal writing: some versets are only 5 or 6 bars in length (see Wegweiser, v(ers) 29, 30 and 31 in tone 4) and even those with a larger number of entries do not generally exceed 20 bars. In respect of length, Fischer's fugues in the Ariadne certainly, as Werra says, 'dem Bedürfnis des katholischen Kultus entsprechen'.² This restriction in scope is combined with a correspondingly restricted use of fugal technique in the 17th-century verset. The verset subjects of Kerll and other composers are not created or treated as springboards for contrapuntal display (though Kerll does show

1. As opposed to those of tone 11, which is treated as modern e with key-signature of one sharp.

2. Preface to his edition of Ariadne.

some skill in using inverted answers). Few devices are employed, the main resource being the most obvious one of stretto, which can easily be applied to such simple subjects as that of the Wegweiser, v(ers) 5. A similarly restrictive approach is found in key-structure. There is a marked - and conservative - tendency to avoid modulation beyond the two initial pitches of the subject and answer entries. The typical verset in Kerll, Speth et al (and the typical fugue in Fischer's Ariadne) thus comprises a few entries of a simple theme at two basic pitches, without any sophisticated technical device or real extension of material: the form is essentially that of a fugal exposition with little or no continuation, as in v(ers) 2 of the Wegweiser, with its five entries of S-A-S-A-S at A or D pitches forming the entire fugal basis of the six-bar piece.

From this discussion there emerges an impression of a simple, functional form, deliberately unambitious in structure or fugal technique, very much in keeping with the concept of liturgical Gebrauchsmusik. Since Muffat's 72 Versetl was expressly designed to realise this same concept, his relationship to the traditional procedures outlined above is very close. Many of his versets are merely 6, 7 or 8 bars long, adhering to a 4- or 5-entry structure as a norm. Muffat does not attempt to expand either the use of 'learned' device (he mainly prefers stretto for final entries, as do his predecessors), or the range of keys encompassed by individual pieces. We do not find modulatory episodes or entries in new keys in the majority of his versets: the entry in e in fuga 4 of tone 7 is a rare exception. On the whole Muffat preserves the emphasis on unity of

key and simplicity of technique established by 17th-century composers. He shows a neatness in handling his subjects which indicates a greater degree of skill than these small pieces are able to evoke fully: they are, as he intended, appropriate and functional, but they do not invite the kind of detailed analysis which one might apply to larger-scale fugal creations such as the *ricercars*.

Although Muffat does not break the traditional bounds of form, technique and dimensions in his 72 Versetl, he does go beyond his predecessors in several respects, some of them very significant ones. Firstly, the merely tentative - possibly even accidental - use of thematic relationship between versets, for example in the Wegweiser (as in v[ers] 26 and 28; 21 and 23), is extended by Muffat into a more systematic approach. Paired versets forming variations on one theme are seen in tone 4 (fuga 2-3), tone 2 (fuga 2-3), tone 8 (fuga 5-6) and tone 10 (fuga 2-3), usually inverting the subject in the second of the pair. In the absence of any reference to chant, this pairing by theme provides one method of unifying the versets within a group.¹ Muffat also surpasses his predecessors in the amount of thematic development which he manages to compress into the miniature verset form. As in his canzonas, he isolates motifs from the subject for separate exploration and expansion (fuga 6 of tone 6; fuga 1 of tone 8), or in order to create a regular countersubject developed from the subject itself, as in fuga 6 of tone 3. This latter fugue is an example of the economy yet

1. The same process is found in Fischer's Blumenstrauss (1730s), possibly under Muffat's influence.

variety with which he controls his ideas: the second main motif of the subject is skilfully used as a countersubject, creating a 2-against-3 effect with the subject, and also reappears as linking material. Besides the thematic concentration in the texture here, harmonic intensity is achieved by drawing the maximum vertical effects out of the chromatic lines arising from the subject. This 12-bar piece is a good indication of the kind of detail which Muffat concentrates into the brief form of the fugal verset.

With regard to the subjects themselves, the chromatic type exemplified in the fugue discussed above is but one of the range of traditional stereotypes taken over by Muffat from 17th-century models. Verset collections generally tend to be an index in miniature of Baroque fugue-subject styles. Other important recurring ones are: the *ricercar* subject (as in many of the Wegweiser versets; see Muffat's fuga 5 of tone 10 or fuga 1 of tone 12, for example); the *canzona* subject,¹ sometimes in the particular form of a repeated-note opening followed by a semi-quaver continuation (as in Wegweiser v(ers) 61 and Fischer's fuga 15 of the Ariadne; see Muffat's fuga 2 and 3 of tone 4 and fuga 2 and 3 of tone 10); and the dance-type, especially related to the *gigue* (as in Murschhauser's fuga 4 of tone 5 in the Octi-tonium; see Muffat's fuga 4 of tone 5).

The last-mentioned type of subject is one which Muffat seems to develop more than his predecessors. There are several examples of *gigue*-fugues among his versets, in addition to the

1. Linked with mechanical concerto figurations and sequences, as in fuga 6 of tone 6.

one cited already. Fuga 1 of tone 3 and fuga 1 of tone 8 demonstrate the French dotted-rhythm variety of gigue which had been used in Austro-German suite-music since the time of Schmelzer at least. The subjects of these versets could, if taken out of context, be mistaken for the incipits of suite-movements. One is in fact identical with the opening of Fux's rigaudon in G from the keyboard Ouverture, transformed into $\frac{6}{8}$.¹ Many of Muffat's other $\frac{6}{8}$, $\frac{6}{4}$ or $\frac{12}{8}$ themes share with this one a rustic or pastoral character: their relationship to folk-style is stronger than that of the gigue-subjects of Murschhauser and others. Among them are two expressly entitled 'Pastorella' (fuga 4 of tone 7 and fuga 6 of tone 12), seemingly the first instances of the application of this special title to a liturgical verset. These two pieces have subjects whose rustic nature is created partly by the melodic device of returning constantly to one note, and further emphasised by some Couperinesque 'musette' drones in the bass.² Here Muffat imports a purely secular idiom into his versets in a more extreme fashion than we encounter among 17th-century composers.

Muffat further develops this connection with the dance-suite through his use of ornamentation in the 72 Versetl. Here again, and more visibly than in any other aspect, he surpasses the versets of his predecessors. In Kerll's Modulatio, the Wegweiser, Speth's Ars magna and Murschhauser's Octi-tonium, we find

1. See Ex. 13, vol. ii.

2. Muffat's 'Pastorella' themes can be compared with the 'ländler-artiges Tanzmotiv' from a 17th-century suite, quoted in Nettl, 'Wiener', 74, and with the many folk-like themes in Fux's works, such as the opening theme of Fux's Sonata pastorale, K. 396 (c.1726): see Ex. 14, vol. ii. The Fux sonata forms part of a tradition of pastoral Christmas music.

occasional tr. signs but no other symbols. Most of their subjects are notated without ornament, and their final cadences tend to use old-fashioned written-out trills.¹ The 72 Versetl seems to be the first example of the application of a wide range of ornaments, together with a full explanatory table,² to the Austro-German liturgical verset. Adler³ sees Muffat's ornamentation here as an indication of the transition to the art of the rococo. But French composers had been using copious ornament (and secular dance-styles) in their liturgical organ works since at least the mid-17th century, and it would be more correct to see Muffat as the first German or Austrian composer to absorb this existing trend fully into the verset. In many of the aspects considered here - the elimination of chant, styles of subjects, and so on - Muffat cultivates the typically secular approach which is already discernible in earlier verset collections, but which reaches its height with the 72 Versetl. Muffat's special contribution lies in his successful commingling of the German verset tradition, with its emphasis on functional simplicity, the mechanical Italian concerto idiom, and the lavishly decorated French organ style, within the established bounds of the miniature verset form.

1. Murschhauser published another collection of preludes and fugues (not arranged as regular groups in strict order of the church tones), the Prototypon Longo-Breve Organicum of 1703 (vol. i) and 1707 (vol. ii). Here we find more varied ornament signs, together with a table, although the range of ornaments is still limited and unsophisticated when compared with Muffat's.

2. These ornaments recur, with some additions and slight changes in interpretation, in the table provided for the Componimenti musicali (c.1739).

3. Preface to his edition of the 72 Versetl in DTG, Jg. xxix: 2, p. v.

MUFFAT: INDIVIDUAL FUGUES

The pieces to be considered under this heading are those which are outside the main groups of *ricercars*, *canzonas* and *versets*: the four fugues (R. 275-8) in the Göttweig MS,¹ the Alleluia fugue ('*Alleluia per la Resurrectione: Fuga a quattro*'),² and the three fugues of the Componimenti.³ Of these, the Alleluia fugue stands alone as the only one based on an acknowledged plainsong source. The remaining fugues form a homogeneous group. One of them (Componimenti suite 6) is derived from canzona 19, ornamented and re-worked to include new material in place of some of the original ideas.⁴ As we shall see, it is to the canzonas that the individual fugues come closest in character. With regard to other composers, the most relevant comparisons seem to be with Fux and Handel. Both these incorporated fugues into their dance-suites: Muffat knew these, and also Handel's Six Fugues of 1735.⁵

One characteristic of Muffat's individual fugues which is related both to his own canzonas and to Handel's keyboard fugues is their use of extended subjects divided into Kopftheme and Fortspinnung (as in R.275, R.276, and Componimenti suites 4 and

1. See chap. 2, p. 48, supra. Modern edn. in Riedel, Orgel, II: xvii.

2. See chap. 2, p. 48, supra. Modern edn. in Riedel, op. cit.

3. See chap. 2, p. 55, supra. The vivace section of the Ouverture in suite 5 does not constitute a proper fugue: like the corresponding section of Fux's Ouverture it is freely fugal, and Muffat deliberately does not give it the title Fuga which he uses for the others.

4. Canzona 19 is edited in vol. ii.

5. On Muffat's copies of Fux and Handel, see chap. 1, pp. 9-10, supra. Fux's two keyboard fugues are discussed on pp. 64-6, supra.

6). While the *ricercars* and *versets* tend to have short, simple themes, several of the *canzona* subjects are of this extended type (as in *canzonas* 7, 12, and of course 19). Linked with this type of subject is a more modern technique of fragmentation than we find in the *ricercars* or *versets*. In his individual fugues Muffat exploits the Kopftheme-Fortspinnung theme by developing its phrases separately, as Handel does in some of the suite-fugues of 1720 and the Six Fugues of 1735.¹ Four of Muffat's individual fugues demonstrate the process particularly: R. 275 (bars 19, 37ff.); R.276 (Fortspinnung scales developed at bar 5 and thereafter); Componimenti, suite 4, fugue in B $\flat$ (bars 12, 13ff.), and suite 6, fugue in G (bars 13, 24). The whole section at bars 21ff. of the B $\flat$ Componimenti fugue is concerned with free development of fragments from the subject and countersubject rather than strict entries. In R.275 the middle section similarly has the character of a development, using the subject in various keys in stretto, fragmented, and so on (bars 18-45) and at one point combining a motive from the Fortspinnung simultaneously with the Kopftheme (bars 34-5).

Another noticeable tendency is to create balanced sequential structures within the subjects, which then (as in Fux's keyboard fugues) dictate the shape of the countersubject. In both R.275 and R.277 we have examples of a sequential subject combined with recurring material which forms sequences of its own. And as in Fux's suite-fugues, the resulting regularity with which such pieces unfold gives them an air of exemplary neatness in construc-

1. For example suite 4, fugue in e and suite 6, fugue in f $\sharp$, and fugue 2 of the Six Fugues.

tion. It is interesting that Muffat's special preference for sequential themes leads him to adapt the asymmetrical Alleluia chant, adding an extra phrase to give it a sequential shape.¹ In the individual fugues, as in the canzonas, the predominant use of regular sequential structures, including continuo-style sequences in the bass (see R.276, bar 29), together with KopftHEME-Fortspinnung themes and mechanical rhythms, indicates the general influence of the Italian concerto.

Further indications of this influence are seen in the key-structures of Muffat's individual fugues. His *ricercars*, canzonas and versets tend to confine their entries to the two levels used at the opening. But among the individual fugues there is a more consistent use of various key-centres, creating a middle section designed to explore different keys before the return to the tonic. This can be seen in R.275 in G (entries in e, a and C at bars 31, 34 and 41) or in the Componimenti suite 4, fugue in B $\flat$ (entries in C and E $\flat$ at bars 15 and 17, and incomplete entries in g and d at bars 22-3). Wider key-range is not entirely lacking in Muffat's other fugal pieces: one example is the canzona (19) on which Componimenti suite 6, fugue in G is based. This canzona has entries or part-entries in a (bars 15ff.), C (bars 23ff.), and e (bars 37ff.) rather than concentrating on the two initial key-levels throughout the fugue. Its range of keys is taken over into the suite-fugue built on it. Concerto influence is evident in the skilful manipulation of related tonal centres in the individual fugues, as in the sequential progress

1. See Ex. 15, vol. ii.

through D, G, C, and then e and a by circles of 5ths in R.275 (bars 21ff.). Sonata influence appears particularly in textures: following his own practice in the canzonas, Muffat uses modern designs such as the trio-sonata 2+1 (see Componimenti suite 1, fugue in C, bars 56ff.) or solo melody and accompaniment (see ibid., bars 6ff.).

The Alleluia fugue is less closely related to the canzonas and to Italian concerto/sonata influences. Its rhythmic, melodic and key-range is narrow - more staid in effect than the relatively fluent ricercars - as a result of the cantus firmus nature of its subject. Unlike the ricercars it does seem to reflect the style of Fux's Gradus, especially when the subject in even crotchets is placed against a countertheme in even quavers using such stylus antiquus clichés as the cambiata figure (bars 9-10). One aspect in which the Alleluia fugue resembles the other individual fugues is its treatment of the final cadence: the introductory diminished 7th chord (bar 63) and long pedal-points are typical of innumerable Muffat cadences.¹ The Alleluia fugue is also, like the other individual fugues, ornamented by means of symbols following the system set out in Muffat's published tables. The whole question of ornamentation in Muffat's keyboard works has been discussed already, in relation to the sources, in chapter 2.² Suffice it to say here that the individual

1. Other examples of the chromatic pre-cadential chord are the diminished 7ths in R.277 in d (bar 33) and R.278 in G (bar 36). Only one of the individual fugues does not use a concluding pedal-point: this is Componimenti suite 1, fugue in C, perhaps because it is the second part of a tripartite overture and so its ending does not represent the final cadence of the whole and is not treated as such.

2. Pp.27-9, supra.

fugues are (unlike the *ricercars*, for example) modern in this respect as in others.

MUFFAT'S CONTEMPORARIES

CALDARA: FUGUES

The 22 fugues by Caldara preserved in a Viennese source¹ are curiosities, mixing elements of different styles in a peculiar and often unexpected way. In some respects they are awkwardly amateurish, as in the consecutive 5ths in no. 3, bar 7, or the static effect of no. 3, bar 22 and no. 4, bar 21, which suggest a purely technical deficiency.² Several of the subjects are simple tags of the type which might be used for exercises in counterpoint. Some of the fugues in fact recall Fux's Gradus in their use of such subjects together with species-style rhythms: nos. 3 and 18 show this. But it is an atrophied form of stylus antiquus that they represent, rather than the more artistic realisation achieved by Muffat in his 32 *ricercars*. At the same time Caldara's fugues reject the strict contrapuntal tradition: their style is often homorhythmic and homophonic, with liberal amounts of free-voiced writing, and a conspicuous absence of learned devices.

Linked with a tendency to create long stretches of simple,

1. See chap. 2, p. 43, supra. A Ph.D. thesis on The Keyboard Works of Antonio Caldara by Jacob David Wagner, Washington (Missouri), 1966, was not available for consultation. For selected editions see vol. II.

2. Among the clumsier effects (such as the treatment of the suspensions in no. 1, bars 25ff.) are some which might be a copyist's error; but the inelegant handling of consecutives and suspensions occurs sufficiently often to suggest that this might be the composer's own doing.

block chordal texture are some distinctive features which contribute to the unusual character of Caldara's fugues. Firstly, the music often sounds more like the realisation of a figured bass than an independent keyboard piece. The bass-line frequently moves in continuo-style sequences, for example those in no. 2 (bars 8ff.) with their characteristic octave leaps and rests to articulate the phrases. When three upper parts are placed in close harmony above such a bass, as here, the effect is very much that of an accompaniment improvised over a figured bass. Together with this impression of accompaniment to a putative soloist, there are frequent suggestions of opera and concerto styles, the latter most obviously in the standard chains of seventh chords running through many passages of these fugues (as in no. 6, bars 17-20).

Operatic influence emerges particularly in the dramatic use of pauses, as if separating statements in an aria or accompanied recitative: numerous examples occur throughout the fugues (nos. 2, 4, 5 etc.). This device is particularly striking in no. 5, where rests of over a bar's length are followed, not by important entries, but simply by more block chords. Here, and elsewhere, the need is felt for a soloist providing a continuous line to which this keyboard piece could act as an accompaniment. The frequent use of pauses before the final cadence chords has a special significance: where, as in nos. 2, 4, 14 and others, the music comes to a halt on a single pedal-note in the bass, held over several bars, it suggests an opportunity for the soloist to improvise a free cadenza above a $\frac{6}{4}$ chord, in customary fashion.

The strangely incomplete effect of much of this music is

unique in Viennese keyboard fugue. It contrasts with the fully worked-out counterpoint of Fux and Muffat: although Caldara's fugues begin with seemingly 'orthodox' fugal entries, they may abandon fugal procedure and texture (and their original subjects) entirely after the initial exposition, as in no. 5. While Italians such as Pasquini and Alessandro Scarlatti had introduced continuo, aria and concerto styles into keyboard fugue, their works always retain the basis of fugue which Caldara loses entirely in much of his music.¹ Since his fugues so often sound like extracts from another genre, it is tempting to speculate on the possibility that they are transcriptions from some other medium onto the keyboard. Some of the pieces look as if they might be partial realisations of an ensemble sonata, or concerto, movement, with string parts sketched in at the beginning and the continuo accompaniment provided thereafter. Others have a strong hint of the operatic ritornello cadence in their final bars (nos. 4, 5, etc.). But in toto they form such an odd and often awkward amalgam of elements that it is impossible to determine one specific source from which they might have been transcribed. A comparison with known transcriptions such as the keyboard versions of Fux's ensemble sonatas and operatic arias² emphasises the patchy quality of Caldara's writing, in contrast to the fullness (indeed sometimes over-fullness) of these genuine

1. According to Dissertation Abstracts, xxvii.4293-A, Wagner's analysis shows that 'the loose and unorthodox fugal construction' in Caldara's keyboard works is 'intrinsically related to the keyboard style of his Italian contemporaries'. These contemporaries are not named in the abstract.

2. A-Wmm XIV 703 and XIV 728. Modern edn. of the sonata transcriptions in DTÜ, Jg. lxxxv (they are excluded from Riedel, Fux SW, VI: i).

transcriptions. Certainly, whatever the origins of the Caldara fugues, we are justified in concluding that he was not naturally at ease in the medium of solo keyboard fugue.

PEYER: LITURGICAL FUGUES

Like Caldara, Peyer is known to us as a keyboard composer by one source only.¹ This contains a set of preludes and fugues evidently intended for liturgical use: some bear titles such as Capriccio pro Elevatione and Fuga post Dona nobis, and all except the last few are arranged in the familiar church tones.² The series differs from verset publications discussed previously, firstly in that it shows no fixed design: the numbers and distribution of preludes and fugues within each group vary freely from one tone to another. This is probably due to the fact that it is a MS collection, and MS sources of liturgical keyboard pieces tend to be less systematically organised than those prepared for publication (an example is the set of Reutter versets in A-Wmm XIV 730). Much more significant than this external difference are the differences in internal structure and style between Peyer's pieces and those contained in verset publications such as Muffat's 72 Versetl. These differences give Peyer the character of an individualist in his keyboard works.

Peyer's fugal pieces are unusual in the context of their liturgical function in having longer, fuller subjects than are

1. D-B 1220: see chap. 2, p. 49. For selected editions see vol. ii.

2. See chart in Appendix A, pp. 237-8, infra. There is (as in Muffat's 72 Versetl) no evidence of the use of chant. Nor does Peyer retain traditional cadence formations in tones 4 (e) and 5 (c).

customary in the Austro-German verset (so that the fugues themselves are longer, with 30-50 bars as average limits). While most of Gottlieb Muffat's verset-subjects follow established practice and restrict themselves to 1-2 bars, a 4-bar subject is standard for Peyer. Unlike the traditional verset-subject, which consists of a single phrase and eschews any but the simplest extension within this, many of Peyer's subjects fall into two or more phrases, with a forceful Kopftheme followed by a longer Fortspinnung. The latter often takes the form of a sequential peroration (as in nos. 4, 12, 30 and 83).¹ Subjects of this type are used in Viennese chamber-music, such as Fux's trio-sonatas, and in keyboard works, such as Muffat's individual fugues. But Peyer is certainly the only keyboard composer among those discussed who transfers the structure of chamber or concerto fugue-subjects to the liturgical verset.

There are strong affinities also with the styles of ensemble and orchestral music. Peyer has a conspicuous penchant for triple-time subjects containing repeated crotchets and in a lively manner related to the style of the second sections in French overtures: examples are nos. 6, 20, 28, 49, 58 and 82.² Although this is not a totally new importation into the liturgical keyboard fugue, Peyer's preoccupation with this type of subject is a speciality in his works. His triple-time subjects may also suggest trumpet sound: brass effects are generally common and may evoke the Venetian canzona, as in no. 64. In the pieces based on orchestral-style subjects Peyer tends to create homophonic and homorhythmic textures which can be related to orchestral

1. See Ex. 16 B, vol. ii.

2. See Ex. 17 B, vol. ii.

ones. His texture may also reflect chamber models, especially the trio-sonata. In fact he habitually writes 3-part fugues, in contrast to Muffat who seems to think most naturally in 4 parts in his keyboard fugues, even in the small-scale versets. Peyer frequently employs the characteristic design of two upper parts moving together against a patterned bass, or two upper parts interweaving contrapuntally against a supporting continuo-style bass. Examples can be found in abundance throughout Peyer's fugues: among them we can cite no.6 (bars 19ff.) and no. 8 (bars 15ff.).¹ Although we have encountered trio-textures and continuo styles of this kind among Muffat's works (in the canzonas, for example) and Caldara's fugues, they are not typical of the verset fugue; and again the extent to which Peyer is preoccupied with this particular feature sets him apart. It has become obvious that Peyer's pieces are far from 'representative of Austro-Bohemian liturgical keyboard music of the early 18th century'.²

The tendency to homophony and parallel rhythms mentioned earlier is linked with the disintegration of true fugue in Peyer's works. In true fugal texture the combination of voices must be essentially contrapuntal, creating a state of flux by means of overlapping parts, and setting up constant rhythmic and harmonic tensions between the parts so that a number of different musical events are made to occur simultaneously. Peyer distinctly avoids this concentrated, densely-packed effect. One example is no.23,

1. Ex. 16, vol. ii.

2. Riedel, 'Peyer' MGG.

where at bars 54ff. the texture - instead of growing out into a contrapuntal complex - creates a block chordal accompaniment against the subject.¹ The prevalence of such simple textures is a trait we have seen in Caldara; but there the suggestion was of an incomplete texture, perhaps an accompanimental one, whereas in Peyer the effect is more self-sufficient. A special feature of Peyer's texture is the device of adding a third or fourth part doubling the bass at the lower octave during stretches of 2- or 3-part writing (as in no. 76, bar 16, and no. 87). These reinforced octave basses, which were of course to become a staple ingredient of later 18th-century keyboard style, are never used by Muffat or Fux in their fugues, and represent another of Peyer's specialities. While he sometimes adds parts to the basic texture, in many cases Peyer tends to use a noticeably thin texture in his fugues. Within his favourite 3-part texture he shows a liking for even thinner sound, with long passages in only two parts: no. 12, no. 56 and no. 65 furnish some examples.²

Peyer's approach to fugue is so different from the Viennese tradition that it might be assumed that he had not received a traditional contrapuntal training at all. There are however several pieces which prove his acquaintance with Fux's Gradus, or at least with the general style it seeks to codify. These pieces have solemn *ricercar* subjects, in contrast to the lively instrumental manner of the others. An example is the capriccio no. 68, which makes careful use of mainly conjunct melodic motion

1. Ex. 17, vol. ii.

2. Nos. 56 and 65 edited in vol. ii.

and treats larger intervals with caution. Rhythmically the piece is very much in Gradus style, with recognisable 'species' patterns (chiefly third species mixed with some fourth). As with Caldara, comparison with Muffat's *ricercar* style is detrimental to Peyer, revealing the stiffness and disjointed movement of parts in his 'species' counterpoint. An inevitable comparison is that between Peyer's (no. 87) and Muffat's Alleluia fugues.¹ Both use the popular Easter Alleluia chant as a basis, but Peyer avoids all but the simplest decoration of the plainsong, while Muffat ornaments and extends it freely. Although Muffat's piece is simpler in style than his own *ricercars*, it flows well melodically, whereas Peyer's tends to hover round one note with an awkward, halting effect (see bars 99-105; 111-15). The double bar in Peyer's fugue, after which the original subject and its countersubject embark on a new exposition, is an attempt at the kind of sectional form we find in Muffat's *ricercars*. But Peyer does not take the opportunity to introduce new themes in combination with the subject, as Muffat does, so that his use of sectional form seems rather pointless. The impression given by both no. 68 and the Alleluia fugue is that Peyer is more concerned with - and constricted by - technical correctness, with fitting one note against another in accordance with the rules, than with rhythmic and melodic vitality. Other pieces in *ricercar* style, such as no. 56, reinforce this impression. Here Peyer writes long stretches in two parts only (bars 5-34, for example) so that he foregoes the more varied possibilities afforded by

1. Riedel, Orgel, II: xvii contains the Muffat piece. Peyer's is edited in vol. ii.

Muffat's fuller, strictly 4-part ricercar textures. The piece has a marked tendency to come to an abrupt halt (as at bar 17) instead of dovetailing the parts carefully in the manner of Muffat's ricercars.

Peyer's ricercar-style fugues present the greatest contrast to his more numerous fugues based on up-to-date instrumental styles. Two pieces can be selected for discussion here to demonstrate the general modernity of Peyer's fugal writing: these are no. 65 and no. 76. Both show various special features which we have already noted in Peyer, combined with other effects in such a way that they produce pieces which are no longer Baroque fugues at all. Firstly, they depend a great deal on the 2-part textures characteristic of this composer. Whereas a Baroque fugue would normally accumulate parts throughout the opening section until a full-voiced texture had been achieved, Peyer's no. 65 remains in one or two parts only for almost the whole of the passage from bars 1-18, which constitutes its exposition. When the third entry of the subject begins at bar 14, he fades out one of the other parts to leave a 2-part texture. The 2-part episodes in these pieces¹ consist of expressive, decorative melody moving in short sequential phrases and graceful triplet rhythms against a simple bass-line - a typically 'galant' sound quite unlike anything found in Fux's or Muffat's fugues.

Another feature suggesting 'galant' influence is the use of major-minor contrasts: the most striking example is at bars 37ff. of no. 76, where similar material is heard first in the major,

1. No. 65, bars 27ff. and 43ff.; no. 76, bars 28ff., 41ff. and 67ff.

then repeated immediately in the minor. Peyer handles a wider range of keys in general than we normally find in Viennese Baroque fugue. The key-structure of no. 76 exemplifies this particularly. Once the exposition has ended in the dominant key at bar 27, and after moving back through D, A and again D, followed by the change to d mentioned already (bar 39), the music goes through F back to d (bars 41-4) then immediately returns to D before a new change to f# (bars 46-52). Again Peyer immediately deflects the music into another key, here b, before reaching the dominant, A, at bar 56. From here he moves to e (bars 59-63) before again returning to A. The major-minor phrases at bars 67ff. lead to sequential phrases in F and d, similar to those at bars 41ff. There is a d-D switch at bars 73-4 to complete the scheme. Peyer's inclination towards minor keys within a major-key work, his juxtaposition of both modes, his use of remote keys (especially with mediant relationships to the tonic), his thin textures and repeated-note basses (see no. 76, bars 53ff.), his piling-up of short phrases, his triplet rhythms and slurred semiquavers (no. 76, bars 67ff.), all suggest 'galant' sonata style far more than Baroque liturgical keyboard fugue.

While his Viennese contemporaries still use keyboard fugue in the accepted manner, often with didactic intent, Peyer breaks up the texture of fugue, its melodic and rhythmic flow, to create a new sound. His pieces are transitional: no. 65 for example begins and ends like a Baroque fugue, using a subject of the common KopftHEME-Fortspinnung type, yet its episodes are like excerpts from a pre-Classical sonata. The light $\frac{3}{8}$ rhythms of no. 76 establish from the beginning an affinity with pre-Classical

sonata finales, in spite of the formal fugal procedure. One possible source of influence is Italian: not the conservative Italian tradition followed by Muffat in his *ricercars* - nor even the modern sonata-concerto influence seen elsewhere in Muffat - but the progressive trend, begun as early as Pasquini, which brought Neapolitan buffo style into keyboard music. To absorb this in its most up-to-date form into liturgical keyboard fugue is Peyer's special achievement.

Having reviewed the musical characteristics of Peyer's fugues, we must now turn to a question of identity. The pieces discussed here are contained in fascicles II and III of D-B 1220¹ and ascribed to 'Giov. Batt. Beyer',² i.e. J. B. Peyer (c.1678-1733), Hoforganist at the Viennese court from 1721-33. Fascicle I of the same MS is headed 'Preludj e Fughe per Organo di Baÿer, Organista della Corte Virceburgo [Würzburg], Andreas (natus 1710 † 1749)'. It contains a prelude and 11 fugues in mixed keys. Fascicle IV at the end of the MS consists of a single work entitled 'Sonata in D moll per Cembalo del Sig^e Beÿer'. This is a two-movement keyboard sonata in the new Italian style.

Thus in D-B 1220 we have three groups of music each headed with some form of the name Peyer (Beyer). Riedel³ assumes that the copyist's ascription of fascicles II and III to J. B. Peyer is correct: because this MS comes from Vienna he concludes that the composer must be the Viennese Peyer. However, we have noted

1. See source-list, p. 49, supra.

2. Fascicle III simply repeats the name 'Beÿer'.

3. 'Peyer' MGG.

some 'galant' features in pieces such as no. 65 and no. 76 which would be surprisingly precocious in the work of a composer who died in 1733. Andreas Peyer, who belongs to the generation of the sonata-composers Alberti and Paradies, and who did not die until 1749, seems a more likely candidate for the authorship of fascicles II and III (Riedel accepts his authorship of fascicles I and IV). The Würzburg court where Andreas Peyer worked had strong links with the Viennese court in the 18th century.¹ It would have been easily possible for a Viennese copyist to have gained access to the music of a Würzburg composer. Moreover it was at Würzburg that the Italian sonata-composer Platti was active, and his 6 Sonates pour le clavessin (Op. 1) were published as early as 1742.

If Andreas Peyer were the author of fascicles II and III of D-B 1220 (and therefore of the entire MS), then the progressive features seen in these fascicles can be fitted into a logical chain which includes the two-movement sonata in fascicle IV. The alternative is to assume that the Viennese J. B. Peyer was a remarkably forward-looking composer.² While we would be reluctant to challenge the conclusions of Professor Riedel, our own preference would be to regard the ascription to J. B. Peyer as an error, and the case for Andreas Peyer as at least worthy of serious consideration. This would of course remove him from the

1. See 'Würzburg' MGG, and 'Platti' MGG. Peyer's use of the Alleluia theme popular among Viennese composers could be due to these Würzburg-Vienna links: it does not prove that he must himself have been Viennese.

2. This aspect is not mentioned at all by Riedel in 'Peyer' MGG.

circle of Viennese court composers with whom this thesis is chiefly concerned. Nevertheless his work has been given space in this chapter in order to demonstrate the existence of stylistic reasons for questioning the accepted attribution of fascicles II and III of D-B 1220 to the Viennese Peyer.

CONCLUSION

It was suggested in the introduction to this chapter - and has been demonstrated in the course of the chapter - that Gottlieb Muffat made a substantial and varied contribution to the keyboard fugue. From the foregoing discussion of Muffat and his Viennese contemporaries it has become apparent that only Muffat can be considered a mainstream composer in this genre, in terms of both quantity and quality. Fux's contribution is negligible in size (at least in the sources known to us); Caldara's is technically and stylistically uneven; and Peyer's may not even be the work of a Viennese composer. It is in Muffat alone that we find the true carrier of the Viennese fugal tradition in keyboard music. His entitlement to this position is attested by his awareness of the achievements of his Austrian, South German and Italian predecessors, and his ability to absorb these into his own works. He demonstrates a command over all the fugal types at his disposal - the traditional *ricercar*, the more progressive *canzona*, the liturgical *verset*, the *suite-fugue* - and provides models of contrapuntal technique for the student, liturgical pieces for the church organist, and practice-pieces for beginners or amateurs. Thus he could be seen as a centre

for all the diverse strands of Baroque fugue. The ricercars alone would make him an important fugal composer of his time: his total output of keyboard fugue makes him doubly interesting, showing him to be equally capable of re-creating the strict, learned contrapuntal tradition of the ricercar, and of introducing modern sonata, concerto and suite influences into his canzonas, versets and individual fugues. The ability to encompass the extremes of stylus antiquus and up-to-date counterpoint is manifested by the greatest of Muffat's contemporaries, J. S. Bach. And although the actual Viennese links with Bach in Muffat's time seem virtually non-existent, it is not inappropriate to suggest that both these figures are linked artistically by their eclecticism as composers of keyboard fugue.

CHAPTER 4.

IMPROVISATORY AND PRELUDIAL PIECES:

TOCCATAS, PRELUDES AND CAPRICCIOS.

The toccata is represented in Viennese keyboard music of this period by a number of distinct types: large works in the tradition of Georg Muffat's Toccatae majores; verset toccatas; short, independent preludes; and suite-preludes of various kinds. Gottlieb Muffat again contributes substantially to a variety of types within the genre, and a discussion of his works forms the centre of this chapter. Essentially the toccata - no matter how extended its structure - retains its preludial associations, implying the need for appropriate forms with which it can be linked. Even the third type listed above (short, independent preludes) is, as we shall see, ostensibly-rather than actually-independent.¹ With respect to linking pieces Muffat shows a typically eclectic approach, mixing his toccatas and preludes with capriccios, versets, fugues and dances. Among these the capriccios, because of their improvisatory nature, are considered in this chapter alongside the toccatas and preludes. Again, in order to show the range of Muffat's work in context, sections at the beginning and end of the chapter deal with Fux and with younger Viennese composers.

FUX: SUITE-PRELUDES

The only extant preludial pieces among Fux's keyboard music

1. See the discussion of the 12 liturgical preludes, pp. 170-1. infra, and of the harpeggio preludes, p. 190, infra.

are suite-preludes. Traditionally these represent a flexible element of the suite. They may or may not be supplied by the composer himself: if not, he may have intended performers to improvise or compose their own,¹ while even if a prelude is provided it may be left open to the performer to elaborate on the given basis. A fascinating spectrum of forms appears, encompassing the improvisatory harpeggio piece at one extreme and the formal Ouverture at the other. Gottlieb Muffat characteristically cultivates a wide range of possibilities. Fux's suites contain only three examples of the composed suite-prelude, representing two types: the harpeggio and the Ouverture. The first type appears in the incomplete suite in G (E.114: hereafter referred to as the Harpeggio suite) and in the Capriccio in g (K.404), while the second appears in the Ouverture in G (E.70), giving its name to the suite just as in Bach's Ouverture in b in the Clavier-Ubung, ii.

Fux's preludes to the Harpeggio and Capriccio suites epitomise the elaborated-chord prelude, characterised particularly by its successions of 6-, 7- and 8-part chords marked to be played in arpeggiated fashion, which is, as Riedel rightly observes,² a Viennese speciality. The idea can also be seen in the works of Fux's and Muffat's contemporaries, for example Fischer, Kuhnau and Handel,³ whose suites appear in Viennese MS

1. Couperin prints models of 'improvised' preludes in his Art de toucher le clavecin, 1716-17.

2. In the preface to his edition of Fux's keyboard works, Fux SW, VI: i, p.xii.

3. See Fischer's Blumen-Büschlein and Musikalischer Parnassus (Werra edn.); Kuhnau's Clavier-Ubung (DdT, Jg. iv); and Handel's Suites de Pièces (1720).

copies.¹ It can of course be traced back to the French lute-prelude 'écrit sans mesure',² which spawned the unmeasured or semi-measured preludes of Louis Couperin, Lebègue and d'Anglebert. The introductory sequence of harpeggio chords in Fux's prelude in G (E.114), notated in semibreves and barred freely, still carries echoes of the unmeasured prelude, although the notes of each chord are aligned vertically rather than (as in Louis Couperin) placed in horizontal succession. A more fully-realised, stylised version of the idea is seen in pieces such as Kuhnau's preludes to suites 3 and 5 of his Clavier-Ubung, i, where a series of chords is written out in spread form with the exact rhythmic pattern determined by the composer and maintained consistently throughout. Bach's prelude 1 of the '48': I, is a better-known example of a similar process, representing a sophisticated descendant of the improvised lute-prelude.

The preludes to Fux's Harpeggio and Capriccio suites differ significantly from the Kuhnau and Bach examples cited above. Whereas these latter could be imagined as a continuous stream of 5- or 6-part chords which the performer simply plays in a pre-determined arpeggiated form, Fux's preludes (like Handel's prelude to suite 1 of 1720) demonstrate a more dramatic and varied realisation of a basic chordal framework, in which the arpeggiated chord is but one element among many others. His other methods include: rapid runs descending through an octave or more (such as those which animate the A minor and D minor

1. See chap. 1, pp.15; 13-19, supra.

2. Preface to Denis Gaultier, La Rhétorique des Dieux, in PSFM, I: vi, p. 43.

chords in bar 6 of the Harpeggio prelude); ornamental phrases outlining the notes of the triad (as in bar 20 of the Capriccio prelude); and vivid, expressive recitative melody sweeping over a wide range, rather in the manner of some North German organ pedal solos (Capriccio, bars 11-12, ff.). The Capriccio prelude is particularly dramatic and colourful, the Harpeggio prelude rather more bland and restricted in its melodic, rhythmic and harmonic range.

Harmonic aspects are of special importance in these preludes. The lack of formal thematic or rhythmic patterns is matched by a deliberate avoidance of regular harmonic patterns. Either the harmonies are kept in suspense by constantly veering away from the expected cadential resolutions (as in the Harpeggio prelude, bars 11-13) or they are given a rhetorical grandeur by means of chromaticism, as in the Neapolitan chord which forms an extended preparation for the cadence in the Capriccio prelude. Fux's use of the diminished 7th and Neapolitan chords to introduce the final cadences of the Harpeggio and Capriccio preludes, together with the brilliant cadenza in the Capriccio (over the held Neapolitan chord), constitute a more imaginative approach than is usual in his music.¹ It is possible that they influenced Muffat's treatment of the final cadence, in which the chromatic preparatory chord recurs so frequently throughout his works as to become a personal mannerism. The influence of Fux's Harpeggio preludes on Muffat will be discussed further below.

It was suggested in a previous chapter² that the extreme

1. Fux often uses such pre-cadential chords in his vocal music, in accordance with Neapolitan operatic practice, but they are rare in Viennese keyboard music before Muffat.

2. Chap. 3, p. 66, supra.

freedom in these preludes, seen in their texture, harmony, melody and rhythm, is exploited in contrast to the regularity of the fugues which follow them. Fux's Ouverture, on the other hand, incorporates a free fugato section into an organised tripartite structure with a less dramatic contrast effect. Here again we have a form of suite-prelude derived from French composers (d'Anglebert's transcriptions of orchestral overtures for keyboard seem to have initiated the idea) and popular among German suite-composers contemporary with Fux and Muffat, such as Fischer, Handel, and of course Bach. In comparison with the extended structures of Bach (partita 4 and Ouverture in *b*), or the powerful octave writing and insistent dotted rhythms of Handel (suite 7 of 1720), Fux's Ouverture appears relatively restricted in scope and simple in style. Rhythmically, for example, he is far less imaginative and dramatic than Bach or Handel: his first section lacks the sweeping tirades, the sudden outbursts of demi-semiquaver figuration which animate the first sections of Bach's and Handel's pieces. Fux's simple rhythms and narrow melodic range in the opening section preclude any great contrast with the second, fugato section, in spite of the change of time-signature and tempo to $\frac{3}{4}$ allegro. Both sections maintain regular rhythmic patterns, both use a free-voiced imitative texture, and both are marked by a clarity and simplicity of harmony evoking the Lullian style.

Thus Fux foregoes the dramatic possibilities of the sectional overture, whereas in his Harpeggio preludes these possibilities are recognised and drawn out. Their formal schemes are also very different: while the preludes to the Harpeggio and Capriccio

are through-composed in effect, the Ouverture, like Bach's in b and Handel's in suite 7 of 1720, uses a repeat-structure with a third section returning to the metre and style of the first.¹ In internal structure also, the Ouverture contrasts with the Harpeggio and Capriccio preludes. We noted a tendency in the latter to veer away from resolutions and cadences in expected keys. In the Ouverture, regular cadences (see the second section, for example, at bars 19-20, 29-30, etc.) create a more organised and neatly-articulated form. Harmonically the Ouverture is less adventurous, particularly in comparison with the vivid chromaticism of the Capriccio prelude. It was suggested earlier that Fux's suite-fugues were like model textbook pieces. By differentiating clearly between the harpeggio preludes and the Ouverture, rather than allowing the dramatic, colourful elements of the former to encroach on the latter, Fux provides classic models of the free improvisatory prelude on the one hand, and the organised sectional overture on the other. The extent to which these models were followed by younger Viennese composers is discussed later in this chapter.

MUFFAT: INTRODUCTION

Unlike Fux, Muffat contributed to the preludial piece in a number of contexts outside, as well as within, the dance-suite. There are 24 large-scale toccatas with 24 capriccios; a set of 12 liturgical preludes as well as the 12 toccatas in the 72 Versetl;

1. Like Bach and Handel, Fux prescribes repeats at the end of the first and third sections, creating a total form of $A/A//B+A^1/B+A^1//$: the third section is thus seen as a coda to the second. This form also appears in his orchestral suites (see Ouverture in c, Ouverture in d, Concentus musico-instrumentalis nos. 5 and 6).

and 29 suite-preludes in MS besides the six printed in the Componimenti.¹ These pieces, like Muffat's fugues, form distinct groups on stylistic grounds. Various elements of style are interchanged between them, but we can also pick out characteristics which are peculiar to individual types of piece. Again as with the fugues the discussion which follows is arranged according to group: toccatas, liturgical preludes, capriccios, and finally suite-preludes.

MUFFAT: 24 TOCCATAS

Muffat's 24 toccatas in A-Wmm XIV 715² follow the established order of church tones in their external arrangement but explore a new aspect of the linking of pieces mentioned earlier. Each toccata is followed by a capriccio in the same key: this particular pairing seems to be Muffat's own invention. In some cases (nos. 6 and 8) there is a direct transition between the two by means of an overlapping cadence. A different method of effecting a transition between toccata and capriccio is seen in no. 10, where after the final cadence of the toccata the capriccio enters on the dominant chord as if following immediately from the last chord of the preceding piece.

The choice of the number 12 for a set of toccatas had been hallowed by Frescobaldi (Toccate . . . libro primo, 1615). In

1. The MS sources use a variety of titles, not always consistently. In A-Wmm XIV 715 for example we find Toccata, Toccatina, Capriccio, Caprice, and Prelude. Pieces appearing in several MSS may accumulate a corresponding number of different titles.

2. See source-list, p. 50, supra. Selected edns. in vol.ii.

Georg Muffat's Apparatus (1690)¹ this number is combined with the order of church tones, and it is from this precedent especially that Gottlieb Muffat derives the outward form of his 24 toccatas. His treatment of the tones resembles his father's, although there are some variations both between Gottlieb's and Georg's toccatas and between the two sets of 12 contained within Gottlieb's. There are also connections with the 72 Versetl, which use the same 12 tones as the first 12 toccatas but in a slightly different order.²

As in the *ricercars*, the use of the church tones does not have a merely superficial effect on the music, but results in a mixture of modal and tonal elements. Toccata 4 shows the same kind of modal approach to e that was noted in some of the *ricercars*.³ Its avoidance of F# and D# is conspicuous: there are in fact only two dominant-based chords in the whole piece (the dominant sevenths in bars 13 and 16). Although the final cadence introduces a sharpened leading-note, it nevertheless preserves the typically Phrygian 'unfinished' effect, with its final chord sounding like a half-close in a rather than a firm tonic in e, due to its strongly plagal preparation. Sections, or as in the case of toccata 4, complete pieces, in toccata style naturally tend to be less systematically organised with regard to tonal

1. Modern edition by Walter, (1957).

2. For comparisons between the works mentioned, see the chart in Appendix A, pp. 287-8, infra, which shows also the relationship to other works such as Speth's 10 toccatas of the Ars magna.

3. Compare toccata 4 of Georg's Apparatus, which shows a similar approach.

structure because of their improvisatory nature. At the other extreme we find sections in imitative style whose tonal and harmonic (as well as melodic and rhythmic) structure is based on mechanical concerto patterns in the Italian manner. A substantial example is the section from bar 19 to the end of toccata 7. The sequential passage with which it opens (bars 19-25) is built on an ascending circle of fifths, with V^7-I progressions in e, b, f# and c#; this is followed by a series of V-I progressions moving more rapidly, by means of pivot chords, down through another set of fifths, f#, b, E and A (bars 25-7). This neat, orderly approach persists throughout the remainder of the piece, supporting the imitative figures with a logical harmonic scheme.¹ Such regularity is however a feature of a minority of sections within these toccatas, rather than representing the norm: in most cases the freer toccata style dictates the nature of both harmonic and key progressions.

One important factor in an understanding of this style generally is the durezza e ligature manner found in pure form in several introductory sections (toccatas 3, 4, 6, 7, 17, 18, 19 and 24) and occasionally at the close of a piece (toccatas 1 and 6). Its ancestry lies in the complete durezza e ligature pieces of the Neapolitans Macque and Trabaci, of Frescobaldi (toccata 8 di durezza e ligature in the Secondo libro) and Kerll (toccata 4 con durezza e ligature, DTB, Jg. ii: 2), which have their origins in the chromatic madrigal of the late 16th century. Together with their reliance on suspensions, such

1. The penchant for a circle of fifths underlying toccata figuration appears in the later 17th-century toccata, for example in Kerll, although it tends to be in rather primitive form and on a small scale only.

pieces show a strong tendency to avoid firm cadences and harmonic sequences, and to maintain a constant tonal flux. Georg Muffat (following precedents in Frescobaldi) had taken over this style specifically for the introductions to several of the toccatas in his Apparatus (see for example toccatas 1, 6 and 11), so that again Gottlieb may have been following the direct example set by his father. On the whole his introductions are in a milder version of the style: compare for example the opening of his toccata 4 with the more intensely chromatic Grave in Georg's toccata 1. But in the close of toccata 6¹ we find a more fully-fledged durezza e ligature passage with a greater emphasis on chromatic line.

On examination, much of Gottlieb Muffat's toccata writing emerges as an elaboration on this basic style, with slow-moving chords and suspensions animated by runs and trills rather as in keyboard transcriptions of vocal works. For example, the first section of toccata 13 (bars 1-14) is characterised by suspended discords and chromatic melody: when the rhythmic figures and ornamental phrases are removed, the whole section is reduced to a durezza e ligature outline.² The same process of reduction can be applied elsewhere, as in the opening of toccata 15,³ where

1. Riedel, Orgel, II: xiii.

2. Ex. 18, vol. ii. Frescobaldi's toccata writing can also be reduced to a hypothetical original, as if it were a transcription of a vocal piece: see the example from his toccata 3 of the Secondo libro given in Ex. 18, vol. ii. It is interesting to note the very similar styles of the toccatas in this book and the keyboard arrangement of Arcadelt's madrigal Ancidetemi pur included in the same volume of pieces.

3. Ex. 19, vol. ii.

the elaborations on the basic framework are more virtuosic in character. One important forerunner of Gottlieb Muffat in the use of 'animated durezza e ligature' is Frescobaldi in the toccatas of the Fiori musicali. Here, as in the Muffat introductions, the style is often created over an anchoring pedal-point (see Toccata avanti la Messa della Madonna, and Toccata avanti il Recercar, Messi delli Apostoli). A number of favourite techniques in Muffat's toccatas could be interpreted as part of this durezza e ligature tradition, passed down to Viennese composers through Frescobaldi's pupil Froberger. One is the habit of holding at least two of the notes of a chord over a change of bass-line, to avoid a neat resolution and create instead a discord over the new bass-note: compare Muffat's toccata 9, bar 10 with Froberger's toccata XIV, bars 5-6.¹ In general, suspension technique is a fundamental element of toccata style, as demonstrated by Muffat's toccata 9 and many of the others in this set. Another technique related to durezza e ligature style is the avoidance of resolution by veering away onto another discord, creating a sense of constantly shifting harmonic implications. Very often such progressions move from a $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ onto a $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ chord, as in toccata 7, bars 7-8 and toccata 20, bars 7-8; or they may involve a diminished 7th, as in toccata 14, bar 31. Muffat's harmonic language in the toccatas generally places an emphasis on 7th chords (unprepared, or created by suspension) similar to that seen in Froberger's toccatas. Another favourite chord is the augmented 5th, often formed as

1. Ex. 20, vol. ii.

an upward-resolving appoggiatura or suspension, and again related to durezza e ligature style. Among Frescobaldi's 17th-century successors, Froberger, Kerll and Georg Muffat particularly adopt this harmonic inheritance from the durezza e ligature style. Examples of their use of the chord can be compared with Gottlieb Muffat's.¹ Altogether the attributes of Muffat's harmonic idiom in the toccatas could be summed up by adjectives such as ambiguous, unpredictable and colourful, all of which are descriptive also of durezza e ligature harmony.

Reference has already been made en passant to composers who may have influenced Muffat's toccatas. As in other genres, we can establish the particular models on which the works were probably based: Frescobaldi and Rossi among Italian composers,² Froberger, Kerll and Georg Muffat in South Germany and Austria.³ The toccatas of all these composers are known to have been available to Viennese musicians in the early 18th century. Muffat made his own copies of Rossi, Froberger and Kerll,⁴ and was clearly well-acquainted with his father's Apparatus.⁵ It is possible to draw general parallels in certain respects, and also to trace specific connections between Muffat and his predecessors in details of style. From a comparative study there emerges the impression of a continuous tradition linking Muffat

1. Ex. 21, vol. ii.

2. Rossi edited in CEKM, xv.

3. Froberger in DTÜ, Jg. iv: 1 and x: 2; Kerll in DTB, Jg. ii: 2.

4. See chap. 1, pp. 17-20, supra.

5. He was responsible for arranging its reprinting in Vienna.

with Frescobaldi through his Italian and South German followers in the late 17th century, just as with the *ricercar* tradition discussed earlier.

One of the most obvious elements which Muffat derives from various 17th-century predecessors is his use of sectional structures in several of the toccatas. A number of them are in a unified form like an extended intonazione, with toccata style predominating throughout. In toccatas 3, 7, 8, 10, 11, 13, 14, 18 and 22, however, there is a definite effect of separate sections within the whole. Muffat occasionally uses the more rhapsodic sectional form of Frescobaldi's toccatas, where sectional divisions are not necessarily always sharply delineated (see for example toccata 7 of the Secondo libro) but a multitude of short units is created by mercurial changes of figuration. The seventh toccata in Muffat's set draws nearest to this type (as in the sudden changes at bars 3, 10 and 19), although its final section maintains a more consistent figuration over a longer period. One aspect of Muffat's sectional structures which seems to suggest Frescobaldi's influence is his tendency to mix toccata and imitative procedures freely, avoiding the introduction of overtly fugal sections as contrast. In the toccatas of Rossi, Froberger and Georg Muffat, fugal sections are de rigueur, used in alternation with toccata sections: Kerll, Speth, Teichelmann and other late 17th-century South German or Austrian composers also make use of this 'alternating blocks' procedure. However, Kerll stands out of this line in some of his toccatas. Nos. 3, 5, 7 and 8 contain a larger number of shorter sections, blending imitative with toccata writing

throughout and progressing spontaneously from one idea to the next. Kerll thus forms a link between Frescobaldi and Muffat. The conspicuous lack of fugal sections in Muffat's 24 toccatas is certainly at odds with general trends in the late 17th and early 18th centuries.

These trends move in one important direction: they bring the multi-sectional keyboard toccata closer to the multi-movement sonata. Georg's Apparatus is a particularly significant work in this respect. By combining methods of delineation such as changing time-signatures (already in existence with Frescobaldi) and tempo markings (occasionally foreshadowed in Frescobaldi's Fiori musicali) with various styles and textures derived from the sonata da chiesa or da camera, Georg creates an impression of sonata-movements within the toccatas of his Apparatus. These obviously influenced Gottlieb, although there are some striking differences. First, Gottlieb prefers to confine himself, as in his sectional ricercars and canzonas, to a total of two sections as opposed to his father's customary five or six. Secondly, he makes surprisingly little use of the changing time-signatures which had been a consistent feature of sectional toccatas since Frescobaldi (cf. Rossi, Froberger, Kerll, Poglietti, Speth and Teichmann as well as Georg Muffat). Toccata 10¹ is one of the rare exceptions, having a first adagio section in C and a second andante section in $\frac{3}{4}$. Another is Toccata 22, which changes from C to $\frac{12}{8}$ for its second section, and finally back to C. Tempo changes are more frequent in Gottlieb's toccatas than changes of

1. Riedel, Orgel, II: x.

time-signature, and on the whole his reluctance to accumulate more than two sections and to contrast them by time-signature results in a somewhat hesitant attempt at the fully-fledged 'sonata' structure of the Apparatus.

The styles of individual sections in Muffat's toccatas show a more wholehearted acceptance of his father's example, and therefore of the influences of Frescobaldi, Pasquini and others which lie behind the Apparatus. Already in Frescobaldi's toccatas a variety of external stimuli are evident in the styles of the sections: opera (recitative or triple-time aria), dance (see the moto perpetuo $\frac{12}{8}$ gigue at the end of toccata 1 in the Secondo libro), and chamber/continuo style (trio-sonata). These varied ingredients take on an increasingly important role in the keyboard toccata during the 17th century. Their development can be seen in Rossi (especially the violinistic and continuo styles), Froberger (especially dance style), Pasquini, Poglietti, Kerll and others, although the peak is undoubtedly reached, among Gottlieb's South German predecessors, by Georg Muffat in the Apparatus. Georg's Lullian training leads him to add yet further elements to his toccata style - the French overture (see toccatas 7 and 10 of the Apparatus), and the expressive, declamatory French arioso.¹ His Corellian training is responsible for much mechanical, violinistic figuration, and for sections such as the third (adagio) in toccata 11, which is in the manner of a trio-sonata slow movement, suggesting an imitative duet for two violins over a chaconne-style bass. Gottlieb inherits both

1. Speth's use of French overture style (and in one case the complete form of a French overture) in his Ars magna toccatas of 1693 possibly shows the influence of Muffat's Apparatus.

the French and the Italian influences. The latter predominates, but the former can be seen for example in the dignified opening section of his toccata 11, akin to the first section of a French overture.¹ Another important French feature which Gottlieb derives directly from the Apparatus is the use of a wide range of ornament symbols. Georg Muffat, uniquely among the toccata composers mentioned as predecessors of Gottlieb, not only makes extensive use of ornaments but also provides an explanatory table in his preface. Although Gottlieb's symbols differ from his father's (but are related to his own Componimenti and 72 Versetl) they express the same kinds of trill, mordent and coulé effects as those in the Apparatus.

Italian influence in Gottlieb's toccatas is, as we have implied, particularly connected with the chamber and continuo idioms taken into toccata style by Pasquini and others. The Italianate chamber-style sections in Muffat's toccatas 3, 7, 8, 10, and 11² are characterised by mechanical sequential patterns in rhythm and melody (as in no. 10, bars 41-4); running basses in ♯ or ♮ patterns, showing continuo influence (no. 10, bars 21ff.); sequences of 76 or other stock suspensions (no. 7, bars 51ff.); Corellian violin melody, often incorporating leaps and moto perpetuo figuration;³ and of course the use of the circle of 5ths mentioned earlier. Linked with such features is the texture

1. Riedel, Orgel, II: x.

2. Nos. 10 and 11 are in Riedel, Orgel, II: x.

3. As in the opening of the Andante, toccata 10, or the gigue-like second section of toccata 22 with its persistent quavers (see Ex. 21A, vol. ii).

of these sections, which is Italianate in its emphasis on trio-sonata layout. There may be three parts exchanging ideas equally in imitation (toccata 8, section 2, bars 8ff.); or two parts set together above a supporting bass (no. 10, section 2, bars 33ff.); the effect, as here and elsewhere, of two voices in suspensions against a running ♪ bass, is a particular favourite. Even when the preferred 3-part texture grows out into four parts in the second section of no. 8, it retains a chamber-style layout, for example at bars 34ff., with imitative parts supported by a firm 'continuo' bass. A good general example of the Italian chamber style is the second (allegro) section of toccata 11.¹ In addition to the stylistic and textural details enumerated above, this section incorporates characteristic antiphonal echo effects (bars 22 and 31-2) and ritornello-like recurrence of the first idea (as at bar 27 and, finally in the tonic, at bar 34). It has a systematic structure derived from the manipulation of a few motifs presented in the opening bars: Georg Muffat in the Apparatus shows a similar ability to organise a small amount of thematic material into a tightly-knit section.

In the looser structures of sections or pieces in a more improvisatory toccata style, Muffat's aims and their effects are of course deliberately quite different. One important controlling element here is the technical virtuosity which had been inherent in the keyboard toccata throughout its history. Indeed at times there seems to be very little else underlying the music: in toccata 23, for example, there is no real thematic,

1. Riedel, Orgel, II: x.

harmonic or rhythmic interest, but instead the emphasis is on pure fingerwork in the manner of an étude. The function of the toccata as keyboard study was firmly established by Frescobaldi (although his toccatas transcend mere brilliance of execution) and maintained by his 17th-century followers. Froberger's toccata XVII shows this approach, concentrating exclusively on technique, with broken-chords, scales, written-out trills, passages of moto perpetuo figuration in parallel 6ths, wide-ranging bass phrases and leaps (bars 23-5), and so on: there are here none of the customary fugal sections to provide contrast and relief. Among Froberger's successors, Kerll is the most notably virtuosic in his toccatas. Etude passages abound, full of broken 3rds, parallel 3rds and 6ths, octave leaps and all the other accoutrements of the style. Kerll's toccata 5 (Tutta de salti) is an explicit study in leaps, and altogether his 8 toccatas form a compendium of keyboard idioms suggesting that he was himself a highly expert performer. The showy virtuosity of these pieces is confined to the manuals only (though both left and right hand are exploited to an equally high technical standard). This is true of the Italian and South German organ tradition generally: when the pedals are used they have a supporting function with long pedal-points or reinforcing bass-notes at cadences, rather than playing the brilliant dramatic role popular among North German organist-composers. Gottlieb Muffat follows the South German practice in his toccatas with regard to the use of the pedals.

The toccata, like the *ricercar*, acquired its own lingua franca, so that elements of style are shared by all the composers

mentioned above. Some musical examples from the toccatas of Muffat and his predecessors will show how close the similarities are, in spite of chronological differences extending in some cases to 70 or 100 years.¹ Interesting parallels can also be seen between the openings of toccatas. Such methods as opening with trill figures or scales over a pedal-point, beloved of Muffat, can be related directly to various models among the toccatas of 17th-century composers.² Among other details of style which betray the influence of specific composers is Muffat's fondness for the almost style brisé effect of bringing in one note of a chord in syncopation after a rest: this device seems to have been absorbed directly from the toccatas of Froberger, which Muffat copied out.³

But Muffat's toccatas are not simply a stale re-working of old formulae. His own virtuosity as a keyboard player lends them the freshness and sense of excitement which can ensue when a brilliant performer writes music for his own performance in a genre traditionally associated with virtuoso effect. At times the style becomes that of a cadenza. An example is the last part of toccata 13, from bar 23 to the end, which begins characteristically with a dramatic diminished 7th chord and continues with rhapsodic figurations exploiting the brilliant sound of the organ and making no attempt at thematic or harmonic organisation. These extended cadenza passages are of course an intensi-

1. Ex. 22, vol. ii.

2. Ex. 23, vol. ii.

3. See chap. 1, pp. 17-18, supra.

fication of the normal toccata style. The passage at the end of toccata 13 is crowded with typical harmonic effects such as the juxtaposition - instead of resolution - of discords (see the $\text{X} - \frac{6}{5} - \frac{4}{2}$ progression, bar 32); sudden changes in tonal direction (as at bars 33-4); and the favourite suspension technique of transforming the top note of a held chord into a discord against a new bass-note (bars 35-6). Elsewhere a short 'cadenza' may suggest very strongly a written-out version of the kind of passage a performer might have improvised over the standard $\frac{6}{4}$ preceding the final cadence (no. 17, no. 22).¹ Or the cadenza may be more sharply differentiated from the rest of the toccata, perhaps in order to add an element of surprise at the end before reaching the expected cadential chords, as in toccata 18, bar 39ff. After a preparatory seventh chord (with pause) a new staccato figure is introduced, first tentatively and then more decisively, over a held pedal-point in the bass. The effect is to suspend the harmonic progress of the piece during these bars rather than continuing it as in toccata 13: the cadenza is thus totally set off in melodic and harmonic style (and also in texture, which becomes more static here) from the main body of the piece.

Muffat's toccata cadences deserve some general consideration. Sectional cadences within a piece vary from complete cadences preceding the beginning of a new section (as in no. 13, bar 14) to overlapping cadences which resolve onto the next section (as in no. 10, bars 11-12). In some cases, the sectional cadences match the final cadences in their use of colourful preparatory

1. Ex. 24, vol. ii.

chords. This latter is a feature which we have seen in numerous other pieces by Muffat, including the ricercars and canzonas: its presence in the toccatas reinforces the view that it represents a personal hallmark of his style. The augmented 5th chord mentioned earlier occurs as a cadence preparation in toccatas 2, 9 (4 bars before the end), and 23. It forms an appoggiatura onto a $\frac{6}{4}$ chord, particularly effective in no. 23 where a minor tonic $\frac{6}{4}$ at the end adds extra drama to a piece in the major key. In toccatas 7, 10, 15, 17, 18, 20 and 24 a diminished 7th chord prepares for the final V-I cadence, while in no. 13 a Neapolitan chord performs this function. The closing passage of no. 14 is especially notable for its chromatic expressiveness, exploiting to the full the effect of both Neapolitan and diminished 7th chords used to delay the final V-I cadence.

Another recurring preparatory device which is a speciality in these toccatas is the written-out trill over the penultimate chord. This can be seen in toccatas 4, 5, 7, 9, 13-18 and 20-24. Although a few toccatas have modern ornament symbols at this point, Muffat clearly prefers the old-fashioned written-out variety, which also forms a frequent element in the melodic line of his toccatas. It is of course related to the practice of numerous 17th-century predecessors, among them Frescobaldi, Rossi and Froberger. The habit of including a colourful chromatic chord in the cadential progression is less easy to trace in earlier composers of toccatas: there are only a few haphazard examples, mainly in Froberger and Georg Muffat (the latter's toccata 11 uses a full Neapolitan chord in one of its sectional cadences). One other aspect of Muffat's toccata

cadences which should be mentioned is again one which has been discussed in connection with other genres (ricercars and canzonas). This is the omission of the third from the final chord: it is found in a few toccatas only (nos. 1, 7, 19, 22 and 24), so cannot be described as a consistent feature. As in the ricercars and canzonas, Muffat would seem to be outdoing his predecessors in archaism, since they make a regular habit of including the third. However, the toccatas of Froberger provide some precedents for Muffat's omitted thirds (see for example his toccatas XI and XX), and as one of these Froberger pieces (no. XX) is among those which Muffat copied, there could be a connection here.

Probably the most important connecting link between Muffat's toccatas and the 17th-century works which he knew and copied is the virtuoso approach discussed and illustrated earlier. The manual dexterity demanded by Muffat's toccatas places them firmly in the tradition of performer-composer's music. A final example to be considered here is toccata 14. The whole of the passage from bar 30 to the end forms an extended cadenza finish to the piece, its powerful effect achieved by the accumulation of typical keyboard devices - rapid scales (bars 30, 37 etc.), broken-chord figures (bars 33ff.), leaps (bars 36, 40, 46-7) and rotating patterns (bars 45-6) - within a scheme of tension and relaxation. The latter is created by sudden pauses on block chords before the figuration resumes its impulsive progress: and, as suggested earlier, the character of the harmonies themselves (related to the durezza e ligature style) adds to the

dramatic and improvisatory effect. Just as Frescobaldi's toccatas come closest to recording the brilliance of his own playing, so those of Muffat give an indication of his own abilities as a performer. It is in his toccatas above all that we see his insight into, and grasp of, the purely technical possibilities of the medium of organ solo.

MUFFAT: VERSET TOCCATAS AND LITURGICAL PRELUDES

The toccatas in Muffat's 72 Versetl form part of the kind of composite scheme mentioned at the beginning of this chapter. Their distribution among the fugal versets (one toccata at the head of a set of six versets in each tone) follows general principles established by his predecessors.¹ The 12 Götting prelude, on the other hand, stand apart and en bloc in a MS² which also contains a set of 13 fugues drawn from various sources including the ricercars and canzonas : but these fugues appear to be unrelated to the preludes on the grounds of key as well as of number. Yet the 12 preludes must not therefore be regarded as totally independent pieces. Their function, like that of the verset toccatas, is an introductory one within a liturgical context. This is made clear by a peculiarity which is shared by all 12, the use of a final cadence on a preparatory E major chord, no matter what key is used for the whole piece. Presumably this is related to the plainsong melodies which might follow, just as Kerll's Magnificat versets in tone 5 (C)

1. For detailed discussion of the external form of the 72 Versetl and its relation to earlier works, see chap. 3, pp. 116ff., supra.

2. See chap. 2, pp. 47-8; 50-1, supra.

end on an A major chord to match the ending of the Magnificat chant on a in this tone. The 12 preludes can - in spite of differences in musical character - appropriately be considered alongside the toccatas of the 72 Versetl as intended for use 'bei den Hochämtern und Vespren in der kaiserliche Hofburgkapelle'.¹

Their liturgical function has however no specific effect on the individual structures of any of these pieces. In this respect they can be contrasted with the preludial versets which open each group in Kerll's Modulatio organica, and which are invariably built on the second phrase (anima mea Dominum) of the Magnificat chant in the appropriate tone. Muffat's pieces are closer in form to the freely-composed verset toccatas of the Wegweiser, Speth's Ars magna, Murschhauser's Octi-tonium and the preludes in Fischer's Ariadne.² They also incorporate some of the elements of form - and style - seen in Muffat's larger toccatas (which probably post-date the 72 Versetl) and derived primarily from Georg's Apparatus. Muffat himself refers to his father's precedent, just as Georg had referred to Frescobaldi in the preface of his Apparatus. He says that:³

Nachdeme unter Anleitung deß . . . besten Meisters der Welt, J. J. Fux . . . durch viel-jährige Mühe in der Schlag-Kunst mich so weit, als möglich, zu kommen gefliessen; habe mich bereden lassen, in Väterliche Fuss-Stapfen zu treten . . .

Georg's influence appears in a number of the verset toccatas

1. Riedel, Orgel, II: xvi (preface).

2. See p. 117, supra for details of modern editions.

3. Preface to 72 Versetl.

which forsake the traditional unified form in favour of a sectional structure reflecting Georg's 'sonata-toccata' in miniature. In nos. 10, 11 and 12 the separate sections are delineated by tempo markings and changes of time-signature,¹ in the Apparatus manner.²

Another aspect of Georg's influence on the toccatas of the 72 Versetl is the assimilation of Italian sonata style, particularly noticeable in nos. 1 and 12. Mechanical rhythms, sequences, violin melody and continuo bass idioms, and in no. 12 a predominantly Corellian trio-texture, characterise these pieces. Interestingly, a direct resemblance can be seen between Muffat's no. 12 and the first movement of Corelli's concerto op. 6 no. 11 in the same key, while Muffat's no. 1 resembles Fux's seventh ensemble sonata, again in the same key as the toccata.³ Besides the Italian chamber/concerto style, the French overture style which Georg had transferred to the keyboard in his Apparatus is found in Muffat's 72 Versetl. The adagio introduction of no. 10 is in the characteristic rhythme saccadé, and after a central allegro (though not fugal) the whole is rounded off by a return to adagio tempo for the closing section. Considered in relation to the South German verset tradition, Muffat's incorporation of these styles is a pioneering venture. In the more conservative

1. Respectively: Adagio-allegro-adagio (all C); C - $\frac{3}{4}$ andante; and C andante - $\frac{3}{4}$ adagio.

2. The adagio cadence passages in nos. 1 and 8 do not constitute separate sections; they are more akin to the short cadential links labelled adagio in Fischer's prelude 15 (Ariadne) than to the 'sonata-toccata' form.

3. See Ex. 25, vol. ii.

verset toccatas of Kerll, the Wegweiser, Speth, Murschhauser et al there is rarely any trace of sonata or overture influences. Muffat goes further in his transformation of the verset toccata by taking in elements of suite style.¹ Toccata 9 has some sarabande features (particularly in rhythm), while no. 6 shows allemande character (again in rhythmic patterns) and no. 7 is a rustic gigue. The inclusion of ornaments in the toccatas, discussed already in relation to the fugal versets, helps to emphasise their affinities with the dance-suite. Similar affinities are seen in the 12 preludes: nos. 6 and 7 are veritable sarabandes, and no. 11 has a clear binary structure with melodic correspondence between the two halves:

A: Tonic → dominant / A: Dominant → tonic
 bars 1-24  bars 25-50

The new secular influences which Muffat transfers to the liturgical toccata give his 72 Versetl a more wide-ranging character than we find in the verset toccatas of his predecessors. Yet they do not desert the liturgical tradition: the distinction between secular and sacred versions of the toccata which is seen in Frescobaldi, Kerll, Poglietti and others is still preserved by Muffat. Like Frescobaldi in the Fiori musicali, Muffat in the toccatas of the 72 Versetl endows the smaller-scale structure of the liturgical toccata with a greater seriousness in certain respects, for example by subduing the virtuoso impulse which informs so many of his own larger toccatas. In place of

1. This process has been mentioned with regard to the fugal versets: see pp. 127ff., supra. Muffat's familiarity with the style at the time of writing the 72 Versetl is indicated by his statement in the preface that he has also 'eine gute Anzahl sogenanter Galanterie-Stück &c. verfertigt'.

the openly virtuosic, showy figurations forming the main melodic content in much of that music, Muffat prefers to base his verset toccatas on real thematic material with its own melodic identity. This results in a variety of ideas, each lending a specific character to the toccata on which it is built (for example the melancholy falling phrases of no. 2 or the ornate ceremonial theme of no. 5). Again like Frescobaldi in the Fiori musicali, Muffat uses the pedal-point in the 72 Versetl as a stabilising influence on the music rather than as a dramatic, grandiose gesture, and again this gives a more serious effect (as in no. 2).¹ It forms an important anchoring device in some of the 12 preludes also, perhaps for special reasons which will be discussed below. Another distinguishing factor is the treatment of texture in general. Frescobaldi's Fiori musicali moves to the opposite extreme from his other toccatas by using open-score notation throughout, so that its toccatas are just as strict in number and conduct of parts as its liturgical versets and free fugues. Muffat does not go as far as this in the toccatas of his 72 Versetl, but there is a sense of greater strictness and consistency in the part-writing. For example, no. 7 is in 4 real parts throughout (apart from a single 5-part chord in bar 30). The general avoidance of dramatically changing textures, of extravagant leaps and brilliant cadenzas, gives these toccatas the sense of restraint which Frescobaldi had shown in his Fiori musicali, and which is summed up in the final sentence of Muffat's

1. As in the 24 large toccatas, Muffat makes no solo use of the pedals here, but follows the example of Kerll, the Wegweiser, Speth and Murschhauser in using the pedals 'in längerer Haltung oder Fermaten' (preface to 72 Versetl).

preface to the 72 Versetl: 'Ich habe zu dienen, und nicht zu prangen gesucht'.

Although this aim is at the root of the 12 preludes, they do not show the same restraint as the verset toccatas. In performance they have a more extempore, less composed, character: Riedel is clearly correct in describing the preludes as 'kunstvolle Modulationen, wie sie Muffat bei den Hochämtern und Vespern . . . improvisiert haben mag'.¹ As in the verset toccatas, there are certain stylistic elements recognisably derived from established sources (such as durezza e ligature in modern guise, or the dance idioms mentioned earlier). But on the whole the style of these preludes is freer of received influences, and has a greater sense of fantasy, than that of the verset toccatas. The keyboard writing is more virtuosic and the harmonies more adventurous, in keeping with the fantasia spirit.

Perhaps their most striking feature is the unusual (for Muffat) degree of harmonic and tonal experimentation, reaching far beyond the range covered by the verset toccatas. Some extremely exploratory writing is found in bars 8-14 of no. 5, where the number of keys established or implied is remarkably concentrated within a short space. Through an enharmonic change from Bb to A# in bar 9 the music abandons the key of d for b; there follows a free sequence (bars 9-11) in which unresolved leading-notes and discords constantly confound the ear. Although the augmented 5th chord which has a prominent appoggiatura function here is found elsewhere in Muffat's works, its use here

1. Preface to Orgel, II: xvi.

is distinguished by its unexpected juxtaposition with other chords. Less spectacular, but equally daring for Muffat, is the immediate move in key from F to E $\flat$ in bars 11-14 of no. 7, or the progression between one augmented 5th chord (in b) and another (in a) in bars 11-12 of no. 9. Although these examples do not specifically use enharmonic means of modulation, they have the same unpredictable effect as the passage in no. 5 discussed above. Chromaticism is used in these preludes with greater intensity and novelty than elsewhere in Muffat. No. 3 is dominated by a quasi-fugal theme based on the descending 4th, filled in chromatically: this engenders some rich harmonic sequences (e.g. bars 7-9), and erupts melodically at the end almost in the manner of Michelangelo Rossi's toccatas. The French sarabande of no. 7 contains some intensely expressive chromatic sequences, such as the style brisé passage from bars 36-8. It is easy to overlook the freedom of progressions such as those at bars 21-4 of this piece, where unresolved diminished 7th and $\frac{4}{2}$ chords are heard in succession. Such effects are an established part of Bach's harmonic language, but in Muffat they represent a special, experimental approach. It is less surprising, in view of his practice elsewhere, to find Muffat using chromatic preparatory chords at the final cadences both in the 12 preludes and in the verset toccatas. This must quite obviously be regarded as a personal device of Muffat's in view of the consistency with which he applies it to various genres.¹

1. The 72 Versetl toccatas - but not the 12 preludes - also furnish further examples of the final chord omitting the 3rd which can similarly be regarded as a Muffat speciality (nos. 1, 2, 3, 10, 11).

The more experimental uses of chromaticism and key-progressions in the 12 preludes could provide one reason for the frequent occurrence of pedal-points. These are necessary to provide a stable point of reference (as in no. 3, bars 1-5 and bars 11-18) for the rapidly-changing chromatic harmonies or fluctuating keys above the pedal. We have noted that the keyboard writing in the preludes is more virtuosic than in the verset-toccatas: related to this is the more dramatic use of pedal-points, especially in conjunction with brilliant cadenza figurations (as at the close of nos. 8, 9 and 11). In general the preludes show a tendency to break into rapid scales or broken-scale passages with a volatile effect alien to the more carefully-controlled style of the verset toccatas. An example of this fantasy approach is no. 5: a sedate $3\frac{1}{2}$ -bar opening section is suddenly interrupted by a $\frac{1}{2}$ -bar interpolation which goes off at a tangent into triplet semiquaver runs. The initial idea then resumes its course, to be interrupted again after $2\frac{1}{4}$ bars, this time by a series of demisemiquaver figures. In each case, the harmony is totally static during the interruption, so that the composer interferes with the melodic, harmonic and rhythmic progress of his original idea instead of allowing it to generate a unified flow. The jerky effect of such structures is quite different from the spaced sectional form of some of the verset toccatas, where contrasts at various levels are created between larger blocks of material. It is applied to some of the dance-like preludes also; no. 6 for example does not contain its sarabande idea within a binary dance-structure, but constantly changes direction by means of the kind of interruptions seen in

no. 5. When, finally, the smooth flow of the sarabande is re-established at bar 21, it is only to give way 6 bars later to a cadenza derived from earlier interpolated material, which takes over and extends to the end of the piece.

At times the structure of the preludes almost approaches the kaleidoscopic procedures of Domenico Scarlatti. An instructive comparison can be drawn between prelude 11 and toccata 2 of the 72 Versetl. Both pieces open with a similar idea in imitation between 2 parts, creating 43 suspensions over a tonic pedal-point bass. In the verset toccata the melodic style and contrapuntal texture of this opening section are sustained throughout. The subsequent material is unified by references to various motifs presented in the first few bars, such as the 3-note figure at bars 8-11 (derived from the second, third and fourth notes of bar 1). In the prelude, the opening idea is followed by a succession of new thoughts: a cadence phrase (bars 7ff.); a syncopated sequence (bars 14ff.); another short sequence over an arpeggiated figure in the bass (bars 20-21); and a passage of semiquaver runs over a static chord, equivalent to the tangential interruptions discussed earlier. The series is then repeated, beginning in the dominant (bar 25) and with a new cadential/cadenza section replacing the last two ideas. Each half of this piece thus presents an unrelated collection of short themes, just as in a Scarlatti sonata:¹ this is the essence of true fantasy form as opposed to the more calculated, generative

1. Moreover the syncopated and appoggiatura effects in bars 43-6 have an almost Scarlattian harshness and vigour, although there can be no possibility of Scarlatti's influence. Scarlattian sound is found among the suite-preludes also (cf. D-B 15784/II, edn. in vol. II).

structure evolved from the first (and main) theme in the majority of the verset toccatas. While this unified structure sometimes appears in the preludes, for example in no. 1, the free fantasy form never appears in the verset toccatas.

One important point emerging from a study of the liturgical toccatas and preludes is the range of mood or character with which Muffat invests the modest, functional form at his disposal. His eclecticism is much greater than that of his predecessors in this specific field. His pieces take in elements from chamber music and concerto, dance-suite and overture, toccata and fugue, lending the unpretentious South German liturgical keyboard style a welcome air of liveliness and variety. The eclectic attitude surely stems from his father's example, not only in the Apparatus but in other instrumental publications. 'Following in his father's footsteps' here enables Muffat to revitalise the verset toccata tradition and to bring it more into line with contemporary keyboard styles. The vitality of the 12 preludes is, as we have indicated, of a special kind due to their improvisatory nature. In them, Muffat achieves some of his most original and unpredictable effects, through his allegiance to the principles of the stilo fantastico, which Mattheson described as 'die allerfreieste und ungebundenste Setz-Art, die man nur erdenken kan'.¹

MUFFAT: CAPRICCIOS

In all the genres discussed so far, it has been possible

1. Der vollkommene Capellmeister, Hamburg, 1739, p. 88.

to relate Muffat's works to a consistent tradition, and to compare them directly with 17th-century models. The capriccios, however, depart from the patterns evolved by Frescobaldi and his 17th-century followers, who had exerted such a strong influence on Muffat's toccatas and fugues. Three basic possibilities are established in Frescobaldi's capriccios, with the first predominating: a sectional fugal piece using a theme identified by such means as solmisation syllables; a unified contrapuntal piece controlled by some special device (such as the upward-resolving suspensions in the Capriccio cromatico); and a programme work in freer style, based on such popular scenes as the Battaglia. The capriccios of Froberger are of the abstract contrapuntal type, which he brings near to the canzona; those of Poglietti and Kerll admit extra-musical elements (including, in Kerll, the Frescobaldian 'cucu') within a free piece, or in a contrapuntal framework (as in Poglietti's Capriccio über das Henner- und Hannergeschrey). Thus the two main elements in the late 17th-century Austrian capriccio are the fugal and the descriptive.

Neither of these assumes any importance in Muffat's capriccios. By avoiding strict fugal procedure and texture he observes the freedom implicit in the title Capriccio and expressed in the definition given by various 18th-century writers.¹ His capriccios are not 'free fantasias'² in the sense of being completely unimpeded by reference to any pre-existing conventions of style. But he follows his own inclinations (cf. Walther: 'Capriccio . . .

1. E.g. Walther, Musikalisches Lexikon, Leipzig, 1732, p. 141.

2. As Riedel describes them in 'Muffat' MCG.

ist eben das . . . darinn einer seinem Sinn folget . . . nach seiner caprice') in bringing a variety of ideas derived from other genres into his capriccios, rather than adhering to one fixed, pre-conceived pattern. The pieces to be discussed here are the 24 capriccios linked with the toccatas in A-Wmm XIV 715; the 9 at the end of the MS; and one other from an earlier set in the same MS.¹ In order to distinguish them, the 24 capriccios will henceforth be referred to by Arabic, and the 9 capriccios by Roman, numerals. The remaining one will be referred to simply by its R. number. Excluded from the discussion are those pieces entitled Capriccio in Wmm XIV 715 which are in fact harpeggio preludes, and belong more properly with a consideration of the suite-prelude.²

The greatest degree of freedom is achieved in a number of the capriccios which belong to the improvisatory type: here Muffat adopts the language of his 24 toccatas and 12 preludes, with its emphasis on virtuosity and fantasy. It is unnecessary to examine in detail the individual characteristics of the style, since these have been described and illustrated already in connection with the toccatas. Suffice it to say that the melodic line (as in capriccios 17, 19 and 22) consists of wide-ranging runs, broken chords, leaps, written-out trills and other virtuoso devices. Capriccio 22 is a particularly good example: both hands

1. R.137, -9, 141, -3, -5, -7, -9, 151, -3, -5, -7, -9, 161, -3, -5, -7, -9, 171, -3, -5, -7, -9, 181, -3; R.203-11; R.188. Selected edns. in vol. II.

2. See pp. 123 f., infra: some of them were used as suite-preludes in other sources, as mentioned earlier.

share equally difficult figurations, and the total effect is of an extended cadenza. The harmonic fluctuations here (as at bars 25-6, where the music veers away from the expected A minor resolution, following a $\frac{6}{5}$ in a by a $\frac{4}{2}$ in d) are also typical of the style. It is in the construction of these 'toccata-type' capriccios that the fantasy element noted in some of the 12 preludes comes to the fore. There is a tendency to begin with what sounds like the opening of a regular thematic statement (see capriccios 10, 13, 17, 18, 19, 20, 21 and IV) and to apply constant delaying procedures to it by means of harmonic, melodic and rhythmic interruptions. Capriccio 10¹ starts in dance-fashion with a rhythmic idea which is suddenly cut off at its 4th bar by a demi-semiquaver scale dissolving the melody, rhythm and texture, before the progress of the original theme is resumed. The scale-figures gradually assume a more dominant role, until the opening idea is abandoned entirely. In capriccios 17, 19 and 20 some French dotted-rhythm phrases alternate with sudden bursts of étude figuration, often precipitated by a held chord marked with a fermata. The procedures described above contribute to the jerky, discontinuous character of the structure, which is particularly appropriate to the free capriccio. Occasionally this fantasy form is mixed with suggestions of dance-style (as in some of the 12 preludes), for example in capriccio 15, subtitled Capriccio desperato in one MS.² As in nos. 6 and 7 of the 12 preludes, an expressive sarabande opening is used

1. Riedel, Orgel, II: x.

2. Seemingly the copyist's rather than Muffat's title: in D-B 15780.

here to generate a free fantasia rather than a binary dance-piece. Characteristic interruptions appear, as in bar 7 where a pause is followed by an impetuous scale, and there is an equally characteristic harmonic freedom, as in the use of the augmented 5th effect in bar 26. The chromatic intensity here (with particular stress on the Neapolitan chord) probably helped to inspire the subtitle.

A second type of capriccio seen in Muffat's works is the freely contrapuntal type. In only one example does this come close to Muffat's own fugal practice: this is in capriccio 9, where the 'subject', presented in simulated fugal fashion at first, is later (bars 17ff.) combined with a new, livelier countersubject in a longer and more genuinely fugal section. This resembles the two-section form of some of his ricercars and canzonas. Generally, if an opening subject is passed through the texture in imitation it is used at free rather than strict intervals (see capriccio 4,¹ where the number of parts is also free), so that the conventions of fugue are not observed. Elsewhere there may be no obvious subject at all, as in capriccio 8, which starts as if it were part of a sonata movement. The Italian sonata influence, seen elsewhere in Muffat's works, is one of the chief controlling factors in his contrapuntal capriccios. Although the texture is sometimes like that of a 3-part invention (much of capriccio 1 shows this), it is more often determined by the unequal 2+1 lay-out of the trio sonata. In capriccio 8, for example, we find typical passages of trio-texture

1. Riedel, Orgel, II: xiii contains capriccios 4, 5 and 6. Riedel's 3-stave notation for 5 and 6 is editorial, not original.

with two upper parts in continuous suspensions against a running sequential bass (bars 8, 12-13 and 25-8). A few of the capriccios at the end of the MS incorporate the Italian sonata style more freely into a simpler melody and accompaniment texture, suggesting violin and continuo (as in no. I).

The most interesting examples of Italian chamber style are capriccios 5 and 6. These are the only pieces in the MS which indicate a separate pedal part ('con pedale obbligato'), altogether a rarity in South German and Austrian organ music. The effect of the three-part design is that of violin, viola (manuals) and basso continuo (pedals). There is clearly a distinction in tessitura between the two upper parts, with the second noticeably lower than the first. Capriccio 6 is particularly string-like in melodic style, using as its main material an energetic arpeggio figure which would be very appropriate to the violin and viola. In both capriccios, the two parts played on the manuals exchange 'mechanical' ideas in imitation, often in sequence, while the bass-line played on the pedals pursues an independent, freely ostinato pattern in slower note-values. Thus the bass is separated melodically and rhythmically from the two upper parts, acting as a continuo-style support. Structurally these two pieces typify the freely contrapuntal capriccio in their economy of material. In contrast to the changeable character and interrupted flow of the improvisatory type, the contrapuntal capriccios usually set a pattern in melody, rhythm and texture at the beginning, and follow it consistently throughout. An extreme example is capriccio 4: the  rhythmic figure is present in every bar, often on every beat.

This unified, generative structure is more akin to some of the verset toccatas than to the 24 toccatas or 12 preludes. It forms a distinguishing feature of the freely contrapuntal type of capriccio, as do the elements of trio-sonata style and texture, or occasionally of the 3-part invention, mentioned above.

The third main type of capriccio is the dance-type; either related to a specific dance (minuet in capriccio 7 and sarabande in R.188, for example) or in triple-time with a more general dance-flavour, as in capriccios 3 and 14, both of which have a Couperinesque drone-bass at the beginning. This category overlaps with the improvisatory capriccio discussed earlier, as no. 15 has already demonstrated. Nevertheless it is valid to treat it as a separate type, and we can isolate various details which show affinities with the dance. One such recurrent detail is the dance-cadence seen in capriccios 2 (bars 14, 36, 47), 3 (penultimate bar), 7 (bars 23, 51), 11¹ (bars 14, 29, 45 and end), R.188 (bars 19, 28, 34, 40) and elsewhere. The rhythm of this cadential formula, stressing the second beat, appears in other contexts (no. 11, bars 2-3 for example) and obviously shows French influence. Another feature is the tendency to divide the music into clear 2- and 4-bar phrases: this is seen in no. 23, a particularly beautiful sarabande piece. The tuneful style common to all the 'dance' capriccios goes together with elegant use of melodic sequence, a regular rhythmic style and a treble-dominated texture. This latter is a special distinguishing

1. Riedel, Orgel, II: x.

trait in these capriccios: more than any of the others, they place the main emphasis on the solo melody embodied in the top line. They also contain traces of dance-structure. The cadence in the dominant at bar 13 of no. 7 is followed by a return to the opening idea, now in the dominant, as if this marked the second section of a binary dance-movement. A certain kind of organised recurrence of phrases, where a number of distinct ideas are arranged in a repetition structure, also seems to be related to dance-form. This procedure is especially noticeable in no. 23: see for example the recurrence of the opening 4-bar phrase in toto at bars 22 and 52, in the relative minor and subdominant respectively; or the recurrence of the expressive cadence figure from bars 18ff. at bars 43ff. and 63ff. Although some fantasy elements intrude (particularly in no. 7), in general the dance capriccios maintain a regularity of structure which never dissolves into a totally free fantasia form.

One important aspect of the fantasy approach which was discussed in connection with the 12 preludes is the greater degree of harmonic experimentation. This is seen also in some of the capriccios, most notably in no. 14, which contains examples of intense chromaticism. Among the 17th-century pieces which Muffat studied, the toccatas of Rossi could have provided the model for the sinuous chromatic lines in bars 22-4 and 45-7 of capriccio 14.¹ The colourful harmonies produced by the part-writing here are a result of the melodic chromaticism, rather than vice versa. Muffat often seems to go back to 17th-century,

1. See Ex. 26, vol. ii.

pre-Corellian, attitudes in his treatment of key and harmony. His capriccio 4 is indecisive in tonality, instead of adopting the modern e: there is a characteristic avoidance of F# and D# and of the dominant chord, together with a typical plagal tendency in the final cadence. In some of the toccata-style capriccios the fluctuations in tonality are such that no key- or mode-centre is truly established (see no. 16, also in e). Naturally the chamber-style capriccios, such as nos. 5 and 6, are controlled to a greater extent by Corellian harmonic- and key-relationships. The dance-pieces also tend to have clearer key-structures.

In the capriccios, as elsewhere, the final cadences display procedures for which Muffat has a special penchant: the use of a miniature cadenza (seen in nos. 1 and V over a diminished 7th, in nos. 18 and 21 over a $\frac{6}{4}$); the written-out trill (nos. 1, 17, 18 et al); the colourful chromatic preparatory chord (nos. 1, 5, 8, et al); and the omission of the 3rd in the final chord (nos. 1, 3, 5, 10, 11, 13, 14, 17, 19, 21, 23, I, V, VII, IX). But apart from these details, which could be considered as clichés of Muffat's style, the capriccios are very personal works in the sense that they interpret the title in an individual way rather than according to conventions inherited from Muffat's 17th-century predecessors. There is no doubt that Muffat was familiar with examples of the 17th-century fugal or programme capriccio,¹ but chose to treat the capriccio as a vehicle for different kinds of expression. Only occasionally do we find references to traditional models. Muffat's capriccio 12,²

1. See chap. 1, pp.18-9, supra.

2. Riedel, Orgel, II: x.

for example, exploits the device of syncopation in the thorough manner with which Frescobaldi treats unifying 'gimmicks' in some of his capriccios. Capriccio VIII is of the 'Pastorella' type introduced in Frescobaldi's Aggiunta of 1637.

However, Knöll's conclusion¹ that 'wie bei den Fugen handelt Muffat jun. auch im capriccio groessenteils in bereits Vorhandenen von aelteren Vorgaengern vorgezeichneten Bahnen' seems strikingly contrary to the musical evidence. Similarly his classification of these works as 'strengen Formen' together with fugues and ciaccnas seems to be misguided. Surely the element linking all Muffat's capriccios is their freedom from strict methods of composition; and they hold a special place among his works because they so strongly reject the tradition evolved by his predecessors, and instead use a 17th-century title as a starting-point only. Whereas in the ricercars and canzonas it is valid to compare Muffat's pieces with those produced under the same titles by various 17th-century composers, in the case of the capriccios this method is not feasible, due to the almost total gulf between Muffat's concept of the form and that of his predecessors.

MUFFAT: SUITE-PRELUDES

Muffat's suite-preludes fall into three main groups: harpeggio preludes of various shapes and sizes; sectional Fantaisies; and French Ouvertures. The first type predominates in the MS sources, while the second and third are exclusive to

1. Knöll, Muffat, p. 74.

the Componimenti.¹ In style the harpeggio pieces are similar to the Fantaisies in various respects; the Ouvertures are set apart by their more formal treatment. Like Fux, Muffat emphasises both the contrast between harpeggio and Ouverture forms, and, in some cases, the contrast between a prelude and the fugue which follows.

The two Ouvertures (suites 1 and 5 of the Componimenti) have the three sections customary in keyboard overtures (cf. Fux, Bach and Handel).² In suite 1 Muffat writes a self-contained fugue as the central triple-time section. The middle section of the Ouverture to suite 5 follows Fux's example by using a free-voiced texture and fugato style. It is distinguished from Muffat's fugues proper by its recurring episodes in running semiquavers over chords, which are irrelevant to the opening fugato theme. The effect is of alternating blocks, rather as in some 17th-century toccatas (F-T-F-T-F-T) but stylistically more akin to late 17th-century Italian keyboard fugues, in which such episodes become common (cf. Pasquini and A. Scarlatti). The slow sections of Muffat's Ouvertures enliven a solid chordal basis by means of the tirades and abrupt anachrusic effects typical of the French style. In the final sections more frequent changes of key and a more chromatic style appear. Thus Muffat (unlike Fux) exploits the opportunities for contrast inherent

1. There is no reason to assume, as Adler does in the preface to DTO, Jg. iii: 3, p. ix, that the anonymous suite in c on f. 87^r of A-Wn 18780, which opens with a French overture, is by Muffat.

2. Muffat however does not mark repeats for any of the sections in the Ouverture to suite 1, while in the Ouverture to suite 5, only section 1 is repeated.

in the Ouverture form by giving each section a distinctive character. And in the final section of his Ouverture in d (suite 5) he realises the dramatic possibilities which Fux ignores in his Ouverture. Here elements from Muffat's own harpeggio and toccata style take over. Arpeggiated chords, including the diminished 7th and Neapolitan chord, together with an unexpected modulation through the latter chord to the key of Ab, form an effective preparation for the brilliant written-out cadenza over a $\frac{6}{4}$ which ends the piece in similar fashion to various of Muffat's fugues, toccatas and capriccios. The imaginative and unpredictable qualities of this section transcend the French stereotype and allow (as Fux does not) elements from the free improvisatory keyboard style to encroach on the Ouverture.

In the more improvisatory preludes which Muffat prefers as introductory pieces to suites,¹ the harpeggio idea is of great importance. Just as the durezze e ligature idea lies behind many of Muffat's toccatas, so the harpeggio forms the basis of a variety of suite-preludes. In plain form it appears as a succession of 6-, 7- or 8-part chords marked to be played arpeggiated, as in Fux's Capriccio and Harpeggio preludes; almost all Muffat's MS suite-preludes begin in this manner. An important aspect is the free notation of rhythm, with two, three or four semibreve chords per bar, as in capriccio 3,²

1. For details of the MS sources of Muffat's suite-preludes see Chap. 2, p. 51, supra.

2. See Ex. 28, vol. ii. 'Capriccio 1' etc. in this section refers to the capriccios in harpeggio prelude style contained towards the end of A-Wmm XIV 715. Although these appear as independent pieces in this source, their function is evidently a preludial one. Muffat, or the copyist of A-Wmm XIV 715, may have extracted them from existing suites.

A-Wmm XIV 715, and the prelude to the suite in C, D-Mbs 5475.

It is surely misguided to insert editorial barlines regularising the metre of such passages, as Riedel does.¹

Referring to the harpeggio chords of the Fantaisie in suite 3 of the Componimenti, Adler² makes the point that 'ober den Accordgängen des Grave schwebt eine latente Melodie': conversely Muffat's melodic line can often be seen as an elaboration on a basic series of harpeggio chords. Examples are the first section of the prelude in G, D-Mbs 5476, and capriccio 6, A-Wmm XIV 715.³ Although in these cases Muffat writes out the arpeggiated chords in a rhythmic pattern which recurs throughout the section, he does not follow Kuhnau by applying this procedure to a whole piece. Instead, like Fux, he uses a variety of rhythmic and melodic figures within a single prelude. In the simplest, shortest type of harpeggio prelude Muffat frames a section of imitative figuration or runs over chords by an opening and closing harpeggio passage: one example (among many) is the 7-bar prelude in B $\flat$ in A-Wn 18780, which appears as toccatina 2 in A-Wmm XIV 715.⁴ A second type uses the alternation of harpeggio chords and runs to create a more extended contrast scheme, as in the 18-bar prelude in a in A-Wn 18780, which appears as prelude 2 in A-Wmm XIV 715.⁵

1. See for example his edition of Muffat's prelude in a, Fux SW, VI: i, p. 62.

2. Preface to DTÖ, Jg. iii: 3, p. ix.

3. See Ex. 28, vol. ii.

4. Edited in vol. ii.

5. Edited in ibid. The second prelude in d in A-Wn 18780, also edited in vol. ii, does not correspond to either of these types. Stylistically it does not accord with the general principles seen in Muffat's other suite-preludes: its freely contrapuntal texture, and details of its melodic and rhythmic content, seem more North German in style. See also chap. 2, p. 34, supra.

The most interesting and fully-developed type is one in which sections are marked off by greater contrast in style, and by changes of time-signature: each section is more self-contained in character. This type is related in form to some of Muffat's large toccatas. An example is capriccio 1 in A-Wmm XIV 715. Its first section uses 'big' harpeggio chords alternating with runs over held chords; the middle section changes to $\frac{6}{8}$ and a more regular dance-style, reminiscent of toccata 7 in the 72 Versetl; while the third section, in C time, consists of a final toccata-style peroration. Like his sectional toccatas, Muffat's harpeggio preludes sometimes make use of Italian chamber and continuo styles juxtaposed with a freer improvisatory style. The violinistic moto perpetuo figurations in the second section of capriccio 12, A-Wmm XIV 715, thus provide an effective contrast to the harpeggio chords and toccata runs which open and close the piece: they emphasise in relief the freedom of these sections.¹ By incorporating this mechanical style into his harpeggio preludes Muffat goes beyond Fux and his contemporaries (e.g. Handel) in drawing out the possibilities of contrast in this form of prelude.

Much of the language of Muffat's suite-preludes appears to derive from Fux, and especially from Fux's Capriccio prelude. This piece could be seen as the source for many of Muffat's favourite ideas: the expressive, recitative-like runs (of his capriccio 7, for example); the deliberately irresolute and

1. See Ex. 29, vol. ii.

ambiguous harmonies (as in the opening of capriccio 12); and the dramatic final cadences with their chromaticism and cadenza flourishes (illustrated by almost all Muffat's harpeggio preludes); all these originate in Fux's Capriccio.¹

The Fantaisies which open four of the suites in the Compo-nimenti² cannot be related directly to any prototype. Like Muffat's capriccios,³ they are highly personal works mingling elements of various styles rather than following any standard design. No two Fantaisies are alike. No. 2 is roughly in the form (but not style) of a French overture, with three sections in slow-fast-slow tempo, changing from C to $\frac{6}{8}$ and back to C time. Nos. 3, 4 and 6 have two sections only: no. 3 ends with a fast section, while nos. 4 and 6 (both of which are followed by fugues) end adagio. The content of these sections ranges from Italianate mechanical patterns (no. 4, bars 1-2) and étude figurations (no. 4, bars 16ff.) to improvisatory cadenza passages (no. 2, final adagio) and harpeggio chords (no. 6, final adagio). There is again a considerable emphasis on the harpeggio idea in various forms. Instead of the plain semibreve chords which characterise the MS suite-preludes, the Fantaisies use chords which have been 'realised' to some extent at least. For example in the last section of no. 6 the RH chords are simply marked to be played harpeggio, but the LH chords have been written out in a consistent rhythmic pattern.

1. See Ex. 30, vol. ii for examples of these features.

2. The Prelude to suite 2 belongs with the Fantaisies of suites 3, 4 and 6.

3. Discussed earlier in this chapter.

Muffat's use of the title Fantaisie for these pieces expresses the 'free fantasia' character of their structure. Each piece is an imaginative mixture of ideas put together in blocks rather than developed logically. No. 4 demonstrates the unpredictability and variety of these Fantaisies. Elements from the trio-sonata, toccata, harpeggio prelude and capriccio are juxtaposed in free succession. Part of the 'fantasy' effect here is due to the jerky progress of the ideas, a feature seen already in Muffat's capriccios. The opening trio-sonata phrases of no. 4 are suddenly cut short by an arpeggio leading to the extremes of the compass. They are then resumed in the dominant key, only to be broken off once again by the arpeggio figure. This constant interruption of the flow (aided by fermatas) is akin to Muffat's procedure in the capriccios and the 12 liturgical preludes. It gives the music a truly original, rather than predictable, sound.

The imaginative qualities of these Fantaisies are partly related to the vivid style of Fux's Capriccio prelude: this is especially true of the closing sections of nos. 4 and 6, with their use of chromatic and cadenza effects. Like Fux's Capriccio, these two preludes act as introductions to fugues. The sweeping diminished 7th arpeggio and rich minor-key cadence preparation in no. 4, and the unresolved diminished and dominant 7ths in no. 6, create a dramatic atmosphere out of which the fugue emerges more effectively. Thus Muffat follows Fux in building up the maximum contrast between the colourful improvisatory style of his preludes and the simple, regular style of the fugues which follow them. An interesting feature of some of the

Fantaisie cadences is the way in which they subside at the end, thinning out to a single note or octave (see nos. 2 and 3) in the manner of Handel's prelude to suite 1 of 1720.¹ Handel is another source of possible influence on Muffat's suite-preludes, not only in his use of the Ouverture and prelude-and-fugue forms, but also in his cultivation of the harpeggio in partly or fully written-out form (suites 1 and 3 of 1720).

PEYER: PRELUDES

Little need be said about the preludes included among the pieces in fascicle II of D-B 1220.² In some respects they follow Austro-German verset tradition: this is true of their dimensions, which average 20 bars (some pieces are only 5 or 10 bars long). Like many Austrian verset toccatas and preludes they seem to lack self-sufficiency, needing other pieces as a sequel. This can be seen in the two preludes in F, nos. 57 and 59,³ which give a strong impression of leading up to something rather than making full sense on their own.

Peyer invests these simple pieces with a number of characteristics which correspond to those already noted in his fugues: there is a pronounced liking for triple time and for 3-part textures in typical trio-sonata groupings; Italian sonata and concerto clichés are much in evidence, for example in harmonic sequences; there are frequent suggestions of trumpet style, as

1. See Ex. 31, vol. ii.

2. See source-list, pp. 49; 51, supra. Selected edns. in vol. ii.

3. Edited in vol. ii.

in the openings of no. 57 and no. 59; and 'galant' mannerisms including the popular triplet figures appear from time to time.¹ These contribute to Peyer's personal style, although he uses techniques - such as the opening pedal-point - which are very much common property. His main stylistic source is the Italian sonata, and he rarely deserts the regular, stereotyped idioms derived from this source for a free, improvisatory manner.²

Peyer's preludes are thus close to his own fugues in texture, style and rhythm. By weakening the fugal content of the fugues themselves, and using a freely contrapuntal idiom in the preludes, he seems to bring the two genres together and to lead them both towards the new sonata style. There is certainly nothing in the preludes which would contradict the suggestion made earlier that Andreas rather than J. B. Peyer composed the pieces in fascicle II of D-B 1220.

CALDARA: PRELUDES

Two preludial pieces by Caldara are extant: an Arpeggio per cembalo and a Capriccio.³ These are comparable to the MS suite-preludes of Gottlieb Muffat, but, like Caldara's fugues, they show some unusual characteristics which differentiate them from the norm. The Arpeggio takes the idea of a succession of arpeggiated chords to extremes. It extends over 125 bars of

1. See Ex. 27, vol. ii.

2. No. 70 is an exception.

3. See source-list, pp. 51-2, supra.

unrelieved chordal writing which at times has the effect of a figured bass realised in the simplest possible style. If the basic harpeggio idea is intended only as a starting-point, presumably the performer would be expected to improvise over these chords the kind of runs and figurations seen in Fux's Capriccio and Harpeggio preludes. Of all the preludes discussed in this chapter, this one by Caldara represents the most fundamental version of the harpeggio idea.

In one sense however Caldara adds considerable interest to the basic chords of this prelude. This is done by means of harmony. The range of keys and progressions covered by the piece is much wider than that of Fux's or Muffat's harpeggio preludes. It begins in d and at various points goes into such remote keys as Bb minor and Db major, using some extraordinary enharmonic changes.¹ The unsettled tonality and experimental chromatic harmony here, together with the chordal style, create an impression of durezze e ligature taken - like the harpeggio idea - to extremes.

Caldara's Capriccio prelude is less obviously experimental, although it uses some colourful harmonies such as the Neapolitan chord.

It is also less obviously an harpeggio piece, but the harpeggio idea is embodied in written-out broken-chord figures of various kinds.² What makes this piece a curiosity is its modern sound, as in the chromatic linking phrase at bar 38,³ and its modern, idiomatic technique, including hand-crossing and a wider keyboard range than we find in Fux or Muffat. These

1. See for example bars 24 ff. , Ex. 32, vol.ii.

2. See bars 1 ff. , ibid.

3. Ex. 32, vol.ii.

features set this prelude apart from other Viennese preludes, just as the Arpeggio is set apart by its eccentric experiments in harmony. Thus in both his preludes and his fugues, Caldara is seen as an individual figure in Viennese keyboard music at the court of Karl VI.

CONCLUSION

In this chapter Gottlieb Muffat again emerges as the most significant figure among keyboard composers at the court of Karl VI. Fux's extant preludial pieces, like his fugues, are few in number; Caldara's two preludes are interesting but offbeat works; and Peyer's are not considered here to be by a Viennese composer. Muffat is the only one whose works demonstrate a grasp of a wider range of styles. He draws on a variety of sources - the Frescobaldian toccata, the South German verset, the Viennese harpeggio prelude, and so on - and shows an ability to assimilate influences from them all into his music. But although many of his ideas are derivative he also contributes some of his own. The 12 liturgical preludes, the capriccios, and the Fantaisies of the Componimenti all establish Muffat's individuality as a keyboard composer. It seems that the freedom inherent in the improvisatory forms encourages in Muffat here a more experimental approach than we find in his fugal works. These pieces thus not only provide further evidence of the eclecticism mentioned in connection with his fugues, but also entitle Muffat to be described (with reference to certain works) as a truly original composer.

CHAPTER 5

SUITES AND VARIATIONS:

DANCES, CHARACTER PIECES AND CIACONAS

The suite continues to have an important rôle in Viennese keyboard music during the reign of Karl VI. Most of Fux's extant keyboard works take this form. Muffat's published and MS suites together number at least 16.¹ Variations are of less importance, although Muffat contributes three ciaconas - again, as with his fugues, toccatas and suites, he makes the most substantial contribution to the genre. While composers such as Conti and A.K. Richter produce a few examples of suites and individual character-pieces, only Muffat develops the dance-suite after Fux to any significant extent. The arrangement of this chapter follows a similar pattern to chapters 3 and 4, so that Muffat can be considered in relation to Fux and his younger contemporaries.

1. This number is based on the discussion of authentic and inauthentic works contained in this chapter.

FUX: SUITES

Fux's seven suites fall into four groups. The partita, an expanded version of the Froberger form, is represented by his partitas in a, A and g (E.115, K.405 and E.117). His partita in F (E.116) is of the ballet type in which orchestral dances replace the traditional A-C-S. Another form with orchestral affiliations, the Ouverture, appears in Fux's G major work (E.70), introduced by the customary French overture. Lastly there is the free suite, which abandons explicit references to the dance and fills its sequence of binary movements with freer content, as in the Capriccio in g (K.404) and probably the incomplete Harpeggio in G (E.114). By cultivating all these types, Fux is ahead of Viennese court composers working in the period up to c.1712. The suite-production of Froberger, Poglietti, Kerll, Teichelmann and F. T. Richter¹ does not range beyond the partita based on the A-C-S sequence. This acquired new aspects after Froberger: F. T. Richter introduces the opening prelude and fugue, the minuet, bourrée and passacaglia into his suites, while in Poglietti's Ribellione di Ungheria (1671) two non-binary programme pieces are added to an A-C-S-G sequence which itself has programmatic sub-titles. But Viennese keyboard composers did not take up the ballet suite (even though the orchestral suite was well established in Vienna) or the Ouverture, and were unaware of the totally free form which Couperin particularly was to develop in his Ordres. The broader scope of Fux's keyboard works suggests a general chronological placing after 1712. Certainly his partitas

1. See DTÖ: details in list of editions, pp. 306-7, infra.

in a, A and g owe much to the earlier Viennese suite, but these and - even more - his other suites are enriched by the assimilation of ideas from outside this tradition.

Among Fux's contemporaries, Fischer, Kuhnau and Couperin are the most relevant here: Viennese copies of suites by the first two of these are still extant.¹ The orchestral suite must also be considered, and here the works of Fischer, Georg Muffat and Fux himself are important in relation to Fux's keyboard works. Some of these influences have been mentioned, but not elucidated or demonstrated, by Schenk and Riedel in the prefaces to their editions of Fux.² One line of enquiry which Schenk follows in more detail is the tracing of direct thematic resemblances. These he discovers between Couperin's La Régente (Ordre 15) and the first minuet of Fux's partita in a; between the sarabande La Lugubre (Ordre 3) and Fux's sarabande in A; between the second half of the gigue La Mylordine (Ordre 1) and the equivalent portion of the allemande from Fux's partita in a; and so on. Schenk draws the conclusions that Fux must have known Couperin's works, and that they formed a main influence on him. But the resemblances are surely accidental, and in some cases only slight (Schenk does not cite the much stronger resemblance between La Nanette [Ordre 1] and Fux's rigaudon in the Ouverture). If Couperin's influence is to be postulated, it must be for other reasons.³

1. See chapter 1, pp. 15 ff., supra.

2. DTO, Jg. lxxxv, and Fux SW, VI: i.

3. Although similarities between individual themes are pointed out elsewhere in this thesis, they are used to support or exemplify the suggestion of influence made on other grounds such as stylistic or structural.

The suite, like the fugue or the toccata, accumulated a repertory of basic phrases recurring from one composer to another and becoming common property. Schenk's investigation of thematic links shows that Fux was familiar with the elements of this lingua franca. But other aspects of style and structure yield more information about the influence of other composers on Fux.

The contents of Fux's suites are given in the chart in Appendix C.¹ His partitas in a and A retain the full A-C-S-G outline, adding extra dances and arias between the sarabande and gigue, after the gigue, or between the courante and sarabande; in the partita in g the sarabande is omitted and extra pieces are inserted between the courante and gigue. The French ballet tradition from which these extra pieces (such as minuet and gavotte) were originally transferred may also have inspired the freedom and variety of arrangement in Fux's partitas. These three works emphasise the continuing flexibility of the suite form in the early 18th century, and the extent to which Froberger's strict A-C-S order had become embellished and extended. Bach's A-C-S-O-G scheme, although it appears occasionally in the works of other composers such as Kuhnau,² is not at all standard in the 18th-century German and Austrian suite, and Fux apparently never uses it.³

It is interesting that while the three Fux partitas discussed above show a flexible handling of the A-C-S-G sequence, and may

1. pp. 293-4, infra.

2. Neue Clavier-Übung, ii, suite 7.

3. The second version of his Ouverture seems to have been put into this order by a copyist (see p. 204, infra).

not in fact contain it in full, the minuet is an invariable ingredient, occupying the same relative position - as the second piece in the optional group - in all three works. The partita in a has in addition a second minuet, not placed as a trio to the first but separated from it by an intervening gigue so that the second minuet becomes the final movement. This might be seen as a vestige of the French practice in keyboard suites where additional dances were placed after the gigue rather than before it. But the specific form in which the minuet only is reserved for the final position after the gigue is more an inheritance from the orchestral suite: it appears in Georg Muffat's Florilegium, i, suite 1 and in the Serenada of Fux's Concentus musico-instrumentalis, as well as in the orchestrally influenced keyboard suites of Fischer (Musikalischer Parnassus, suite 7). The final minuet replacing the gigue altogether is a common feature in South German orchestral and keyboard suites, as in Fischer's Musikalisches Blumen-Büschlein, suites 1, 3, 4 and 7. Thus the minuet assumes a special position which is recognised by Fux in his keyboard partita in a.¹

Fux's partita in F also ends with a minuet. Here this dance is not an extra one added to the traditional dances: since the basic A-C-S order is totally absent, the minuet, rigaudon et al become the main content of the suite. The work is thus nearest to the keyboard suites of Fischer among Fux's predecessors and contemporaries: Fischer's suite 2 of the Musikalisches Blumen-

1. Nettle, 'Wiener', 63, draws attention to the fact that the use of the minuet as finale in 17th-century orchestral suites could be related to 18th-century practice in pre-Classical symphonies, sonatas, etc. The Viennese habit of collecting individual minuets together (as in the set of 12 by Fux) has already been mentioned in chap. 2, p. 30, supra, as an indication of the popularity of this dance.

Büschlein follows its Praeludium by a ballet, minuet, rondeau, canaries and passepied.

In his F major partita Fux, like Fischer, transfers the colourful form of his own orchestral suites to the keyboard. His Ouverture in G is more a hybrid: like Bach's partita 4 in D it uses the French overture to introduce a balanced mixture of the traditional dances and the newer additions, rather than allowing the latter to oust the former. The two versions printed by Riedel show two very different approaches to the organisation of these elements. In the first¹ we find (as in Bach's Ouverture in b) the allemande omitted entirely, the C-S-G outline preserved, and extra dances inserted. This version ends with a minuet after the gigue, like the partitas in a and F. In the second version an allemande has been placed after the overture, the rigaudon has been moved up to follow it, the order of the courante and sarabande is reversed, and the three minuets (now in a different order) precede the gigue instead of being scattered round it. This seems less logical than the first version, and surely represents a corruption of Fux's intentions. Moreover the allemande, as we shall see, does not fit stylistically with the other movements.

The Capriccio in g shows Fux abandoning both the Froberger tradition and the ballet suite. In some sources² the five movements of the Capriccio (excluding the introductory prelude and fugue)

1. On the sources, see chap. 2, p. 54, supra. The presumably reliable copyist of the first version was Gottlieb Muffat. It is to this version that reference is made hereafter.

2. H-Bn 749; D-B 6829/II; and A-Wgm Q 12857.

are designated by Italian tempo markings only. This suggests an external affinity with the similarly designated sonata da chiesa structure (slow|fast|slow, relative minor| fast, fugal) used by Handel in suite 2 of his 1720 set. In another source¹ three of the movements have Italian descriptive titles: the juxtaposition of La Superbia and L'Humiltà here suggests Couperin's fondness for contrasting pairs of pieces and for titles expressing human characteristics. The last movement is here called Finale, a title already found at the end of 17th-century orchestral suites (Ebner, Schmelzer) and in Fux's own orchestral suites (Concentus, no. 6). Which of these two sets of titles (if either) is Fux's original is not known: Riedel recognises the impossibility of establishing a primary source among the four available MSS when he chooses to conflate them all for his edition. If the Munich titles are authentic they are the only example of such descriptive labels in Fux's keyboard suites. In spite of the link between La Superbia and L'Humiltà they do not constitute a unifying programme of the kind found in several of Couperin's Ordres, in Poglietti's Ribellione di Ungheria, and in the orchestral suites and sinfonias of Georg Muffat and of Fux himself.² They could plausibly have been added by a copyist in the same way that the sub-title desperato seems to have been added to one of Muffat's capriccios,³ as an attempt to express in words the musical character

1. D-Mbs 5473. See chart in Appendix C, pp. 293-4, infra for details of titles here.

2. The final sinfonia in Fux's Concentus contains the titles La Joye des fidels sujets and Les Ennemis confus; like Poglietti's Ribellione suite it is probably inspired by some contemporary event, perhaps the Hungarian revolt of 1701.

3. See p. 152, supra.

of the pieces.

Although none of Fux's keyboard suites is unified by a programme in Couperin fashion, he succeeds in giving each suite its own individual character by other means. Fux shows little interest in the old-fashioned, purely thematic unification of one or more dances within a suite which is still practised by his contemporaries, such as Kuhnau and Handel. Instead he may link several movements of a suite by a particular device: thus the rigaudon, Echeggiata and gigue of the partita in F all make a special point of the popular echo effects. Or there may be a distinctive harmonic flavour permeating a suite. The movements of the partita in A all share a strong inclination towards the relative minor. In the first sections of the allemande, courante, sarabande and gigue the key of f# is established as an important tonal element; and in the allemande, courante, gavotte and gigue this key is reached very quickly after the beginning of the second section so that it again receives a special emphasis.¹ The partita in g lays particular stress on chromatic melody (see allemande, bar 16; courante, bars 8, 24-6; bourrée, bars 25-7) and harmony (see allemande, bars 18-19 and 21, and minuet, bar 7).² In the Ouverture in G the unification is of a general stylistic kind: its movements share a simplicity and transparency of style which distinguish the orchestrally influenced suite from the lute influenced type exemplified in Froberger's works. For this reason the allemande added in the second version appears incongruous

1. This device of tonal connection seems very forward-looking when we think of Beethoven's later works. Fux's concern with the overall character of a suite is certainly modern in comparison with the attitudes discussed in chap. 2, pp.37ff., supra.

2. And surely minuet bar 15 (Riedel's editorial accidental seems unnecessary).

in this context. Its complex, allusive harmonies and textures are more akin to the allemande style of Froberger and his 17th-century Viennese followers, such as Poglietti and F. T. Richter. Possibly this is an earlier piece by Fux or some other composer, introduced into the Ouverture by a copyist who felt it necessary to remedy the lack of an allemande.

One of the most obvious and traditional elements of unification in the keyboard suite is that of key. Here too Fux is forward-looking: his treatment of this aspect shows a definite advance on that of Froberger, Poglietti et al. In 17th-century Viennese keyboard suites all movements are invariably in one key: not even the change to the opposite mode is allowed. The same strict approach is found in Kuhnau's Neue Clavier-Ubung and Fischer's Blumen-Büschlein.¹ Fux is the first Viennese composer to take a progressive view in his keyboard suites² by allowing deviations not simply to the opposite mode (as in Couperin) but to related keys (as in Bach's 'English' suites and Ouverture in b). The aria of Fux's partita in a is in C; the rigaudon and passepied of the partita in F are in d and Bb respectively; the Allegretto and Affetuoso of the Capriccio in g are in Bb and, more remarkably, Eb; and if the Aria passagiata belongs, with the Harpeggio and Fuga in G, to an incomplete suite, then it too

1. In his Musikalischer Parnassus some 40 years later Fischer acknowledges the more modern trend by incorporating a change to the relative minor (for a second minuet) into his Thalia suite.

2. Fux's orchestral suites, as early as 1701 (Concentus musico-instrumentalis), take this view.

shows a deviation in key, to C.

Within the binary movements of his suites Fux's handling of key is transitional in character. There are features which again set him apart from (and ahead of) the 17th-century Viennese practice represented by Froberger, Poglietti and Kerll, Teichmann and F. T. Richter. For example these composers tend to restrict the level reached by the end of the first section to either the dominant key or (particularly in minor keys) simply the dominant chord, still anchored in the original tonic and often prepared by a 'Phrygian' cadence progression. Fux ranges further: not only do several of his minor-key pieces¹ move to the relative major at the end of the first section, but in one case - the courante of the Ouverture in G - he chooses the mediant minor. A possible inspiration behind Fux's comparatively free approach could be the Neue Clavier-Ubung of Kuhnau. But although Kuhnau frequently modulates to the relative major, especially in the suites of vol. ii, he does not explore other non-dominant relationships. Fux's adventurous choice of the mediant minor has no apparent model.

Another interesting feature of Fux's treatment of key is his use of deceptive openings. The gigue of his partita in a opens decisively in C, then wanders through d, b, G and e without ever sounding its tonic triad during the first section. Both the sarabande and the gigue of the partita in A create confusion between A and f# in their opening bars, so that it is not immediately clear which is the tonic. In these and other cases the effect is of a

1. Sarabande and minuet, partita in a; courante and aria, partita in g.

deliberate attempt to mislead, rather than an inadequate technique or a hazy understanding of tonality. Fux seems to be handling key here with the same musical sense of humour that we find later in Haydn and Beethoven. Again, Kuhnau may have influenced him: the sarabande of suite 3 in the Neue Clavier-Ubung, ii, begins firmly out of its tonic and remains there (mainly in the relative major) until the last few bars of its first section. Fux also creates surprise effects in key at the beginnings of second sections. Schenk¹ takes one example - the allemande of the partita in a, which plunges from an E major chord at the end of its first part to C major immediately after the double bar - and ascribes it specifically to Couperin's influence. It is true that Couperin's Ordres contain examples of this kind of progression. But so do the keyboard suites of Fischer² and Kuhnau. At any rate such progressions are not at all common in 17th-century Viennese suites, and Fux's use of them is one further aspect of his absorption of ideas from outside the somewhat narrow Viennese tradition.

The transitional character of Fux's key-schemes appears particularly in the first sections of his binary movements. His second sections usually cover the expected range of related keys (often by sequential modulations) before returning to the tonic. Only occasionally is there a more old-fashioned indeterminateness: the courante of the Ouverture in G keeps its harmony in a state of flux (see the deceptive resolutions at bars 15-16 and 17-18

1. Preface to his edition in DTO, Jg. lxxxv, p.

2. Schenk claims that Fischer never does this: but the sarabande of suite 1 in his Blumen-Büschlein juxtaposes chord V of the tonic with the relative major at the double bar.

and the interrupted cadence at bars 21-2) very much in the manner of Froberger and Poglietti. In the first sections Fux's tendency to wander indecisively from key to key is much more pronounced. Two examples can be selected. The courante of the partita in a veers off to C at bar 3 and remains there for 6 bars, so that C begins to sound like the tonic; after starting again in G at bar 8 it is pulled back to C before finally resolving itself into e by way of a. By the end of the first section, e has the effect of an afterthought, due to the preponderance of C in the first 12 bars. The allemande of the partita in g also modulates rapidly to its relative major at bars 2-3, but returns to g at bar 4 before moving to C, F and d in bars 5-6. Then Bb is recovered (bars 6-7) only to be twisted unexpectedly to d again for the final cadence of the section. These examples do not belong with the deliberately deceptive use of key mentioned earlier: here Fux seems to be trying to set up a regular modulatory scheme but not controlling it sufficiently firmly.

It is noticeable that the original Froberger dances tend to be less clear tonally than the newer acquisitions. For this reason the partita in F, which we classified as a ballet suite, shows a much neater approach to key in general. The same is true of the Ouverture, except (significantly) for its allemande. Orchestral influences here are responsible for an overall clarity of style which affects the key-structure. One factor is obviously the length of the sections: the 'orchestral' dances such as rigaudon and passepied tend to have compact first sections which preclude the meanderings in key found in allemandes or courantes.

These dances also make more frequent use of non-modulatory

first sections, where the music cadences in the tonic before the double bar and a new key is introduced either immediately or gradually at the beginning of the second section. Examples in Fux's suites are the rigaudon and minuet 3 of the Ouverture; minuet 1 of the partita in a; and the minuets of the partitas in F^1 and g. There are of course numerous examples in the suites of his contemporaries, including Fischer, Kuhnau and Couperin. This feature of key-structure is surely due to the influence of the French rondeau. A perfect cadence in the tonic at the end of the first section is virtually a sine qua non in a rondeau, so that the theme will be a self-contained unit capable of acting as the final section of the whole. There are two cases in Fux's keyboard works where rondeau structures are explicitly prescribed. Minuet 3 of the set of 12 minuets has the simple ABA form:²

A	: :	B		A	:	
8 bars		8 bars		8 bars		(which becomes AABABA in performance)
tonic		dominant		tonic		

while the minuet of the partita in A is designated 'en rondeaux' and has the fuller form:

A	: :	B	: :	A	: :	C	: :	A	:
8 bars		8 bars		as		8 bars		as	
tonic		tonic		before		rel min		before	

But in other cases, especially where there is a clear break in phrasing and key halfway through the second section, the 8:||:16

1. This piece is arranged from an orchestral minuet by Fux (see Ouverture in d, DIO, Jg. ix: 2, p. 25).

2. Compare the minuet in Couperin's Ordre 2:

A	: :	B		A	:
8 bars		12 bars		8 bars	
tonic		→ dominant		tonic	

structure common in minuets and similar pieces could lend itself to division into theme and couplet(s), either ABA or ABACA, even though this is not written in. Fux's *passepied* (partita in F) could be imagined, not as

A	: :	B		B'	:
8 bars		8 bars		8 bars	
tonic		rel min		tonic	
		→dominant			

but as ABAB'A. The minuet of his partita in g has an

A	: :	B		A'	:
8 bars		8 bars		8 bars	
tonic		→rel maj		tonic	

structure which is equivalent to the da capo form of minuet 3 from the set of 12, although A' is very freely related to A and does not constitute an actual da capo. It is not suggested that such pieces as the *passepied* were intended to be performed as *rondeaux*, but simply that traces of *rondeau* influence are strongly present here and in many other binary pieces.

Phrase-structure is, as suggested in the foregoing discussion, another aspect in which parallels can be drawn with the *rondeau*. Again the dances concerned are the newer accretions: minuets, gavottes, rigaudons and so on. Here Fux's treatment of structure must come from the orchestral suite and the non-Viennese keyboard suite, since Viennese keyboard tradition shows so few examples of these extra dances. A definite development takes place in orchestral suites during the 17th century with regard to phrase-structure. In the ballet suites of Schmelzer¹ (writing in the 1660s and '70s) the sections of a binary movement will usually be equal in length and undeveloped in form. His first sections tend

1. DTÖ, Jg. lvi.

to be very short and in one continuous line, or possibly divided into two contrasting phrases. But with later composers such as Fischer and Georg Muffat¹ the influence of Lully becomes apparent in the use of composite first sections created from recurring elements in symmetrical patterns such as $\alpha \beta \alpha \beta'$ and $\alpha \beta \alpha' \beta'$. It is with this structural trend that Fux, like his contemporary Couperin, allies himself in his keyboard suites. Among examples of the composite first section are the gavotte of his partita in A ($\alpha \beta \alpha \beta'$); the minuet of his partita in g ($\alpha \alpha' \alpha'' \beta$); and minuet 3 of the Ouverture ($\alpha \beta \beta' \gamma$). The last two pieces have perfect cadences in the tonic before the double bar. These 8-bar structures are clearly comparable with the 8-bar first section of Fux's own Menuet en rondeaux ($\alpha \beta \alpha \beta'$ ending in the tonic). Their closed-off, self-contained phrase-structure, together with the tonic ending, create the same effect as that of a rondeau theme.

The relationship of the two sections tends also to be neater and more regular in the 'extra' dances. 8: || :16 is common, or sometimes 8: || :8 or 4: || :8 (as in the gavotte in A). The 'Froberger' dances, especially allemandes and courantes, are more variable and irregular in proportions, in accordance with tradition. In the allemande of the partita in g we find an 8: || :14 structure in which the first section is not divisible into equal phrases but has a fragmentary character in keeping with its brisé style. Fux's courantes, like those of Froberger, often have equal sections

1. Cf. Fischer's Journal du Printemps, Augsburg, 1695, and Georg Muffat's Florilegia i and ii, Augsburg, 1695 and Passau, 1698.

but with proportions which are not multiples of 4 and 8. In Froberger's suites there are courantes in $\frac{3}{2}$ whose structures may be 5: || :5 or 6: || :6,¹ while in Fux's courantes of the partitas in a and A and the Ouverture we have one example of 18: || :18 and two of 14: || :14 respectively, in $\frac{3}{4}$. Obviously an important factor here is the French tradition of hemiola, endemic in the Viennese courante from Froberger onwards. Fux, like F. T. Richter, bars his courantes in $\frac{3}{4}$ but still creates an effect of varying between triple and implied compound duple time, resulting in a seamless sound rather than neatly-articulated, symmetrical phrases. In one respect Fux's phrase-structure is noticeably progressive in relation to 17th-century tradition. This is his frequent use of sequences. Indeed, his suites have been criticised by a reviewer as 'too sequential'.² Not only in the Italianate arias of his partitas in a, F and g, but also in his dance-movements, Fux uses sequential patterns of varying lengths, in both open and disguised form. Here a primary influence is surely Kuhnau, who wrote Italianate sonatas for keyboard as well as suites, and transferred the style of the former to the latter. The question of Italian influence will be discussed in more detail later in this section.

It seems fashionable in 20th-century studies of 18th-century suites to search for resemblances to Classical sonata-form, bringing labels such as 'development' and 'recapitulation' into the discussion. In the case of Fux (and many others) attempts

1. See suites IV, V, VII and VIII in DTO, Jg. vi: 1.

2. James Dalton, ML, xlvii (1967), 91, reviewing Riedel's edition in Fux SW, VI: i.

of this kind are totally irrelevant and unjustifiable. Apart from the rondeau-like structures examined earlier, his dance-movements tend to create a through-composed effect with a basic idea followed by a longer Fortspinnung, and a final cadence passage added on. This passage rarely corresponds, except perhaps for the last bar, to the cadence of the first section. Nor are fully corresponding cadential passages at all common in the suites of the 17th-century Viennese composers, or of Fischer, Kuhnau and Couperin, with whom we have been comparing Fux. Fux's occasional use of such correspondences should therefore be regarded as another progressive trait in his keyboard suites. The only one in which they are found is his Capriccio in g. This work stands apart from his other suites in several respects, and is discussed separately below.¹

Much more common than corresponding cadences in Fux is the application of the petite reprise to the final cadence passage. This aspect of structure and performance practice is an interesting one, and raises some special questions² which will be investigated in detail here. The petite reprise is surely one of those features, like the suite-prelude, which existed in improvised form before its appearance in notated form became standard. Even when this latter stage was reached,³ the performer may still have added a petite reprise where one was not marked by

1. Pp. 226ff, infra. The Aria passagiata has cadential correspondences but is altogether a special case: see p. 222, infra.

2. These questions are ignored by Riedel, and the issues are sometimes falsified in his edition (see further below).

3. The first written-out petite reprise in Viennese keyboard suites seems to be in Teichelmann. Froberger's petite reprises appear in posthumous editions only.

the composer. Some dance-movements are so concise that no such repeat is possible without destroying the musical sense. An example is minuet 2 of Fux's partita in a. But in other cases, such as minuet 1 of the same partita, a natural caesura is formed part-way through the second section: the melodic line here halts and is then resumed, while the music at the same time changes from a firm cadence in the relative major to a new start in the subdominant in order to lead back to the tonic. A petite reprise could easily be used for the passage from bars 17-24 of this minuet.

Comparison with pieces where Fux has himself prescribed a petite reprise shows that the P_x often occurs at the point where the music either plunges or pivots back to the tonic (minuet 3 of the Ouverture, bar 18; gigue of the Ouverture, bar 25). At the same time the melodic line may take up a new idea, as in the allemande and courante of the partita in a, where the distinguishing feature is a descending chromatic line over a dominant pedal throughout the cadence passage.¹ In several instances the portion of the second section which precedes the P_x is equal in length to the first section, as in the sarabande of the Ouverture. Where the passage marked P_x is set apart (for example by the introduction of a pedal-point bass) and has the effect of an appendage to two sections of equal length and similar content, a ternary rather than binary form results: A: || :A+B performed as A|A || A+B|A+B || B, as in the gigue of the partita in a and the gavotte of the partita in A. This kind of ternary form is a

1. Allemande, bars 18 ff; courante, bars 31 ff. Fux's cadence passages are often formed by a stepwise melody over a pedal-point, perhaps together with a sequence of suspensions: see also the giges of the partitas in a, F and A, and the aria of the partita in F.

Baroque speciality and bears no relation to Classical sonata-form construction. Fux's use of the petite reprise is very similar to Couperin's: among many examples, Couperin's Les Canaries (Ordre 2) demonstrates an 8: || :16 structure falling into 8: || :8+8, the P_x at bar 17 coinciding with a change of key and a break in the melodic flow. Fux also makes use of a petite reprise within the petite reprise, as in the sarabande of the Ouverture, creating a total structure of

A		A		B	C+D		B	C+D		C+D		D	.
8 bars		8 bars		8 bars	4+4 bars		8	4+4		4+4		4	

Presumably as the length of the portion repeated decreases each time, the ornamentation applied by the performer increases.¹

The suite-movements discussed so far all have their petites reprises clearly shown by signs or written-out repeats, which Riedel reproduces from the MS sources. But there are some pieces in the set of 12 minuets where Riedel has misrepresented the original intention. In the MS source² only one of these 12 minuets - no. 7 - has a petite reprise explicitly marked by means of the signs § and NB. Certainly several of the others provide natural opportunities for at least one petite reprise, for the kind of reasons suggested earlier (see minuet 2, bars 17 and 21; minuet 4, bar 19; minuet 6, bar 17; and so on). In minuets 1, 7, 9 and 11 Riedel's edition shows a three-section

1. Couperin sometimes writes out an ornamented petite reprise, as in L'Évaporée (Ordre 15).

2. A-Wmm XIV 705; see chap. 2, p. 55, supra.

form with repeats: A: ||: B: ||: C: ||.¹ The section endings do not always make sense in relation to these repeats. For example the end of section 2 in minuet 7 (bar 16) does not join logically on to the beginning of the section (bar 9). In minuet 7 the issue is complicated by the fact that Riedel superimposes a petite reprise structure, indicated by the § and NB signs from the original MS, on to his A: ||: B: ||: C: || structure.

Reference to the MS shows that in all four pieces - minuets 1, 7, 9 and 11 - the double barline between sections 2 and 3 is shown with repeat dots on the right-hand side only. The form is thus A: ||:B ||:C: ||, and in minuet 7 it appears as

A: || $\begin{matrix} \text{\$} \\ :B \end{matrix}$ || $\begin{matrix} \text{NB} \\ :C: \end{matrix}$ || $\begin{matrix} \text{\$} & \text{NB} \\ 1. & 2. & 3. \end{matrix}$ ||

(alternative endings)

so that the intention is made

works to find a full double barline dividing off the petite reprise,¹ there are several pieces in his orchestral suites which use this notation. The rigaudon of the Ouverture in g (no. 4) and the aria and sarabande of the Ouverture in d (no. 6) in his Concentus, all have the form A: ||:B:||:C:||. An interesting situation occurs in the rigaudon of the keyboard Ouverture. In the first version (Fux SW, VI: 1, p. 24) Riedel prints the piece as A: ||:B:||:C:||, with one R_x marked halfway through section C. But the second version (p. 30), edited from different sources, correctly reproduces the notation of those sources with a single barline ||: between sections B and C as well as halfway through section C. An R_x at both points makes it clear that the whole of section C is to be repeated after the repeat of (B+C), and its second half then re-played as an extra petite reprise. The MS source for Riedel's first version² was not available for consultation. The confusion in minuets 1, 7, 9 and 11 makes it possible that in the rigaudon (first version) Riedel has mis-transcribed the original by adding repeat dots before the double barline between sections 2 and 3. At any rate the second version shows quite clearly how the piece should be performed.³

1. The usual practice is to have a single barline with dots on the right-hand side at the beginning of the petite reprise.

2. CS-KRa II A 24; see chap. 2, p. 54, supra.

3. The courante of the partita in g has an unusual repeat-structure. After the first and second sections have each been played twice, the whole piece is to be repeated (a 3. time bar is needed at the end, as provided in Schenk's edition but not in Riedel's). Fux's use of the double is another aspect of improvised-notated performance practice. It appears both as a complete variation on a dance (allemende, Ouverture, which may not however be by Fux) and as an ornamented repeat of each section (minuet, partita in g).

Fux uses the various structures of his suite-movements to express ideas from different sources: the main ones are French and Italian instrumental styles, and a folk idiom which German and Austrian commentators tend to refer to as specifically Styrian, Tirolean or whatever.¹ Fux's indebtedness to French style hardly needs to be demonstrated here. Clichés such as upbeat anticipations at the openings of allemandes, feminine endings and ♩.♩.♩ rhythms in sarabandes,² and canarie rhythms (♩.♩.♩) in giges, are among the conventions which Fux observes, together with so many other composers of the time, and which derive from French tradition generally rather than from any one composer. More interesting are the ways in which Fux adapts, adds to, and transforms, this given basis.

The allemandes of Fux's suites retain something of the improvisatory character associated with the style brisé in the suites of Froberger and his successors, such as Poglietti. This is seen in Fux's treatment of phrases and cadences in the allemande of his partita in g (passim). Here the impulsive, imaginative qualities of Froberger are evoked in a piece which at times approaches the style of a toccata (bars 16 ff.), although the virtuosic element does not take over to the same extent as in Teichelmann's remarkable Allemande dell' allegrezze alla liberazione di Vienna. A similar effect is created in the sarabande of the partita in a: here again Fux breaks up the rhythmic, melodic and harmonic progress of the music by toccata-like

1. Cf. Rietsch, 'Concentus', 54, n.2, writing of the orchestral suites.

2. The sarabande of the partita in A uses this rhythm almost throughout, with unusual persistence.

flourishes (bars 13 ff.), and as in the G minor allemande uses a diminished 7th to add drama to the final cadence. There is a definite relationship between these pieces and some of the capriccios and preludes of Gottlieb Muffat, which similarly use a dance as the starting-point for an improvisatory mixture of ideas.

Even amid the free rhythms and textures of Fux's allemande in g we find his natural propensity for calculated sequential patterns asserting itself (bars 11 ff.). Like Georg Muffat in his orchestral music, Fux in his instrumental works shows that he is fully conversant with the stereotyped Italian idiom as well as with the conventions of French dance style. Indeed, the Aria italiana - Aire françoise in the trio-sonata which concludes the Concentus expresses Fux's interest in the two styles as possibly reconcilable elements. Thus he does not deliberately separate them in his keyboard dances, as Couperin does in his Italian gigues (such as La Florentine, Ordre 2) and his thoroughly French brisé pieces. The effects of Italian influence are seen throughout Fux's suites in the preponderance of sequences, clear melody-and-accompaniment textures with sturdy supporting basses, and incisive melodic statements such as those in the allemande of the partita in A. Obviously the arias in his suites are closest to Italian models. The one in the partita in F begins like the opening of an ensemble sonata, an effect which is characteristic of the keyboard arias of Pasquini.¹ After the KopftHEME the piece proceeds almost entirely in sequence, using continuo bass-patterns and concerto rhythms with Scarlattian

1. See CEKM, v:2.

vigour (bars 11 ff.). This aria, and the arias of the partitas in a and g, are comparable in style with much of Kuhnau's keyboard writing, including the aria of suite 6 in his Neue Clavier-Ubung, i.

Fux's Aria passagiata is a special case. The figurations here are likened by Schenk¹ to those of Pasquini's Cucco,² while Beechey³ sees parallels with the Wegweiser and with Bach. But the melodic material of this Aria is another example of those universally familiar modes of expression which Fux derives from general rather than specific sources. Its somewhat empty character is explained by the title: the passagework sounds more like a variation than an original piece, and this of course is the significance of 'passagiata', as in Frescobaldi's Ancidetemi pur d'Arcadelt passagiato. The original in the case of Fux's piece is not a polyphonic model but a standard bass-progression, part of the Aria di Fiorenze.⁴ This he uses very freely, but its outline is clearly visible in bars 1-2 and 6-7, with the initial four notes adapted to form a stepwise line, as often happens with the Aria di Fiorenze and its related form, the Romanesca.⁵ Scholz demonstrates the presence of similar bass-progressions in diverse examples taken from 18th-century pieces which include Bach

1. Preface to DTÜ, Jg. lxxxv, p. xix.

2. See CEKM, v:5, no. 81.

3. 'Organ Tutor',

4. Schenk (loc. cit.) and Rudolf Scholz, 'Ein Thementypus der empfindsamer Zeit', AfMw, xxiv (1967), 180, have pointed out the stock character of Fux's bass.

5. See Warren Kirkendale, L'Aria de Fiorenza id est il Ballo del Gran Duca, Florence, 1972, p. 20, n.3.

44.5

cantatas and Haydn symphonies. It might be argued that Fux was unconsciously employing another piece of 'common property' here. But the title Aria passagiata makes it quite obvious that he was deliberately following the many 17th-century precedents which take this bass as a starting-point for variations in a wide range of media, including solo keyboard. It is interesting to find Fux cultivating this form at a time when the Aria di Fiorenze was, as such, no longer in popular use. Kirkendale¹ discusses the connection between Florence and Graz which was forged in 1608 when Maria Magdalena of Styria was married to Cosimo, son of the 'Gran Duca' Ferdinand. The Styrian court also employed numerous Italian musicians during the 17th century, including the lutenist Melli, who composed an Aria di Fiorenze piece. It is tempting to speculate that Fux's Styrian origins and his education at Graz may have brought him into contact with the remnants of the Aria di Fiorenze tradition.

Fux's Styrian background is no doubt partly responsible for one of the most important aspects of his keyboard style: the absorption of folk influences. Like the echo piece which Fux uses in his partita in F,² the rustic dance was already an established ingredient of South German and Austrian orchestral suites.³ But, as with the echo, Fux appears to be the first Viennese composer to transfer it to his keyboard suites. His gigue thus break away from the consistent 17th-century Viennese

1. Op. cit., p. 49.

2. Cf. Georg Muffat's Florilegium, i, suite 6, where (as in Bach's keyboard Ouverture in b) the Echo is the concluding piece.

3. Cf. Georg Muffat's Florilegium, ii, suite 4, which contains movements entitled Les Paisans and Rigodon pour de jeunes païsannes.

practice of using sophisticated fugato procedures and often inverting the 'subject' after the double bar. Instead Fux creates a primarily homophonic type related to his own orchestral giges.¹ The articulation and arrangement of melodic phrases, and the characteristic placing of repeated notes, lend a folk-like simplicity and jauntiness to his keyboard giges, as in the partitas in a and A and the Ouverture in G. This Fuxian gigue-style is successfully combined with echo effects in the gigue of the partita in F: the piece could well be orchestrated and incorporated without incongruity into one of his orchestral suites. A similar blend of orchestral and folk influences characterises Fux's minuets, rigaudons and passepied in the keyboard suites. The passepied of his keyboard partita in F is directly comparable with the passepied (in the same key) of his orchestral Ouverture in Bb.² Both make use of the device of repeating a short motif instantly at the same pitch, and both tend to return constantly to one or two notes within a melodic phrase. The first device particularly was to become a cliché of pre-Classical style. It can be seen also in Fux's minuet 1 of the Ouverture in G (bars 4-5) and in minuets 5, 6, 8 and 12 of the set of 12. Another recurring feature of the rustic style in Fux's keyboard suites is the drone bass, a favourite in Couperin's dance- and descriptive pieces. Suggestions of the musette appear in Fux's passepied (partita in F), in the rigaudon of his Ouverture in G, and in some of his minuets. Fux's

1. Such as the gigue of the Ouverture in d, DTO, Jg. ix:2, no.

2. DTO, Jg. ix:2, no.

rusticity is less delicate than Couperin's French brand, and Fux also seems to make references to Austrian Ländler style, as in the swinging melody of minuet 11 in his set of 12. Comparisons of his folk style with that of Haydn¹ are certainly valid. Both composers were able to blend the musical culture of their peasant backgrounds with the more sophisticated elements of their art.

For Fux's music, like Haydn's, is often ingeniously constructed as well as charmingly naïve. Among the set of 12 minuets are two, nos. 7 and 9, which form a mirror image. The effect is rather as in Haydn's al rovescio pieces: the trick might not be apparent to an amateur listener, who would simply enjoy the tunefulness and rhythmic vitality of the music, while the connoisseur would gain extra satisfaction from the contrapuntal skill displayed. Much of Fux's keyboard music fulfils the demands of both 'Kenner' and 'Liebhaber' in this way. He shows a preference for fuller textures as opposed to the reduced 2-part sound often employed by Couperin and Fischer: these textures enable Fux to introduce subtle details and shapely inner parts into an ostensibly simple melody and accompaniment. An example is the ascending and descending stepwise line incorporated into bars 1-4 of the courante of his partita in a, or the brief imitation between treble and bass in bars 9-10 of his Echeggiata in F. A general comment by Scheibe² aptly sums up Fux's keyboard style:

1. As in Rietsch, 'Concentus', passim.

2. Critischer Musikus, Leipzig, 1745, R. Hildesheim, 1970, p. 762.

Wer weist auch nicht, dass Fux, ob er schon der tiefsinnigste Contrapunctist war, dennoch die Geschicklichkeit besass, leicht, lieblich und natürlich zu setzen.

The Capriccio in g in many ways sums up the variety of features characteristic of Fux's style. We find his favourite tirade figures in the Allegretto (cf. the gigue of the partita in a and elsewhere); his use of the petite reprise; his obsession with sequential structures; French rhythms (Allegretto) and mechanical Italian figuration (Gustoso). This suite is noticeably less unified than is usual in Fux. The Allegretto is a ceremonial French piece, the Gustoso begins like a movement from a Corelli violin sonata, the Tempo giusto is a remarkable, almost Schumannesque, miniature, the Affetuoso a dignified Handelian sarabande, and the Allegro (Finale) approaches the galant in its short phrases and clear textures. Whether the descriptive titles are or are not Fux's own, there is no doubt that the mixture of ideas here indicates a more imaginative content. The Capriccio, with its musical variety, its fanciful juxtaposition of contrasting moods and styles, comes closer than any of Fux's other keyboard suites to the Couperin concept. In the construction of the Tempo giusto movement the specific influence of Couperin's structural methods might be seen (as well as pre-echoes of Schumann). The unity of material here is extreme for Fux. Instead of presenting an idea and adding a leisurely Fortspinnung, or, as in the Echeggiata, putting together a collection of unrelated ideas unified by a special device, in the Tempo giusto Fux draws a whole piece out of one quintessential idea to create a flowing moto perpetuo. The

effect is of a generative rather than an additive structure, and resembles the basic procedure used by Couperin in several of his descriptive or character pieces.¹

Fux's Tempo giusto sounds modern not simply because of its unified form, but also for harmonic and tonal reasons. The melodic line does not always outline simple triads as in bars 1-2: at bars 14 ff. it takes on a Scarlattian (Domenico) jerkiness, and at the same time implies the kind of superimposed 'cluster' chords typical of Domenico Scarlatti. For example the first half of bar 14 would create a full chord of the 9th if the notes were sounded simultaneously. This is a remarkably adventurous chord for Fux, who belongs of course to the generation of Alessandro rather than Domenico Scarlatti. The thinning-out of the texture towards the end of the section-cadences, and the final isolated low notes, also evoke the younger Scarlatti. Fux's handling of his tonal resources here is more modern than elsewhere in the assurance with which he modulates sequentially through Bb and c to reach d in the first section, and through Eb and f to g in the second. He shows here the ability to control his key-scheme naturally which was lacking in some of the rather chaotic first sections discussed earlier.

One other 'modern' feature of the Tempo giusto is the use of corresponding cadences. The two sets of modulations referred to above are achieved by exactly parallel means in the passages from bars 8-20 and 38-50. Thus the second section brings back a substantial portion of the first, trans-

1. Not only in the mechanical Italian gigue such as Les Papillons (Ordre 2), which obviously lead to moto perpetuo effects, but in other pieces such as Les Invalides (Ordre 11) and Le Tic-Toc-Choc (Ordre 18).

posed to centre on the tonic instead of the dominant key at the end. This, coupled with the extended second section, takes the piece beyond the simple binary form common in dance-movements. Corresponding cadence passages are found also in the Allegretto (bars 5-12 and, with interpolation, bars 28-38); and in the Allegro (Finale), bars 8-18 and 52-62. The latter has a particularly extended second section, over twice as long as the first and incorporating some fresh thinking on the original ideas, as at bars 23ff. where various motifs from the first section are combined into a new melodic line.

The special features of the Capriccio discussed above lead to a consideration of its dating. Although Apel¹ includes all Fux's works in his study of keyboard music to 1700, the Capriccio surely shows too many 18th-century traits to be assigned to the earlier part of Fux's life. It is more likely to belong to the period after 1730 when Fux was coming into contact with younger composers such as Wagenseil (his pupil at court). The four extant sources for the Capriccio date from c.1750 or later: it may be significant rather than coincidental that this is the only one of Fux's suites which does not appear in MSS dating from c.1730. If the Capriccio was written later in his life, the four partitas and the Ouverture would seem to belong to an earlier phase. Their ties with 17th-century orchestral and keyboard suites are still strong, although, as suggested, they go beyond the narrow range of the Viennese keyboard suite as cultivated by Fux's immediate predecessors. They can be placed

1. Geschichte, pp. 563-9.

in the period 1712-30: a more precise dating is not possible. It should be pointed out that Schenk's (and Wellesz's) suggestions¹ that the Austro-French treaty of 1716 had its repercussions in the keyboard partitas of Fux are somewhat illogical. The French features of Fux's keyboard writing can all be found in music composed before 1715, such as Fischer's Blumen-Büschlein and Georg Muffat's Florilegium, as well as works by native French composers. It was from this existing French influence that Fux's partitas and Ouverture took their inspiration.

1. DTÖ, Jg. LXXXV, p. xx; Wellesz, Fux, pp. 20-1.

MUFFAT: INTRODUCTION

Muffat's suites raise some problems which are not encountered in a study of his fugues or toccatas. The precise number of his extant suites has never been determined:¹ even Riedel in his authoritative source-list² is obliged to consign quite a number of pieces to the general category of dubia. Apart from the suites published in the Componimenti, only the partitas in C (A -Wn 15935) and g (D-B 15784/I) can confidently be ascribed to Muffat. No other autograph MSS survive. There is no reason to suspect the authenticity of the non-autograph sources, where they seem reliable and where the music is consistent with their attributions to Muffat. But a few sources appear less reliable: this is especially the case with the anthologies in A-Wn, already discussed in chapter 2.³ A separate section of this chapter⁴ is devoted to an investigation of these problematic sources on the basis of musical style and structure, in order to assess the question of Muffat's authorship. No such assessment has yet been made in studies of Muffat's works: Knöll ignores the issue, while Morris confuses it.⁵

Since Riedel's MGG article has space only for a list in summary form, with no explanatory discussion, chapters 5 and 6 of Morris's thesis constitute the only existing attempts to

1. For details of the sources, see the list on pp. 55 ff., supra.

2. Riedel, 'Muffat' MGG, cols. 920-1.

3. Pp. 33 ff., supra.

4. Pp. 267-74, infra.

5. Knöll, Muffat, passim; Morris, Muffat, pp. 69 ff.

clarify the source-problems. It has already been indicated in passing¹ that Morris wrongly identifies the handwriting in certain MSS as Muffat's own. In his chapter on the structure and content of the suites, Morris groups them into three categories:² 'Compositions of major calibre, musically and stylistically'; 'Good compositions of less outstanding quality'; and those which show 'faulty or elementary texture', and which he later suggests were either intended to 'match the ability of elementary pupils ... or else efforts of Muffat's composition scholars'.³ Only in the third group does Morris introduce the question of 'doubtful authenticity'.⁴ Yet among the suites in his first group are many which in the original MS are either attributed only partially to Muffat, or (in most cases) not attributed to anyone. These include the second suite in d from A-Wn 18780, whose gigue is by Froberger.⁵ Morris's second group similarly contains suites which are anonymous in the A-Wn anthologies. He does not argue any case for their inclusion among authentic works of Muffat.

Using as a starting-point the distinctions between types of source suggested in chapter 2,⁶ the discussion of Muffat's suites which follows here is divided into three sub-sections:

1. P. 33, supra.

2. Morris, op. cit., pp. 76, ff.

3. Ibid., p. 88.

4. Ibid., p. 76

5. See p. 34, supra.

6. Pp. 36-7, supra.

- (i) Componimenti musicali
- (ii) MS suites (whose authenticity is known or can reasonably be assumed)
- (iii) MS suites of questionable authenticity.

The works and their sources in each of these groups are indicated at the beginning of each sub-section. Again following the suggestions made in chapter 2,¹ anonymous suites in Viennese MSS are excluded from this discussion. Only where there is some question of attribution to Muffat is a work considered under heading (iii) above. In preparation for this study, however, a large number of anonymous suites in A-Wn 18780 and elsewhere has been examined, and no positive musical reasons have emerged to justify adding these to the known works of Muffat.

1. P. 36, supra.

MUFFAT: COMPONENTI MUSICALI

The six suites of the Componimenti¹ belong to the expanded Froberger type mentioned in connection with Fux's partitas in a, A and g. Muffat shows a more definite leaning towards the 'standard' Bach form of A-C-S-O-G: in all but one of the Componimenti suites the traditional A-C-S order is preserved intact between the introductory movement and the optional dances, as in Bach's 'English' suites. But Muffat adds some special features which preclude too rigid a classification of his suite-forms. Two suites (1 and 5) open with a French overture, while two (1 and 3) end with a Finale in place of the gigue. Two others contain character pieces with French titles (La Hardiesse, suite 4, and La Coquette, suite 6). The Finale of suite 1 is preceded by a non-binary Adagio movement which, as Knöll observes,² brings in an element of sonata da chiesa form. These ideas suggest the influence of Fux, Couperin and Handel: they enrich the basic dance-sequence by reference to orchestral and chamber genres, and to non-dance structures. The resulting mixture - which includes, as in Fux and Bach, a greater variety of optional dances than is usual in late 17th-century German keyboard suites (cf. Kuhnau) - takes in aspects of the different types of suite seen in Fux's works.

A number of features in the design of the Componimenti suites are specifically related to Fux's precedent. Morris³

1. See source-list, p. 55, supra. Appendix C, pp. 295-6, infra, gives the contents of Muffat's suites.

2. Knöll, Muffat, p. 50.

3. Op. cit., p. 75.

states that 'Componimenti VI ends unconventionally with a humorous "Menuet en cornes de chasse"'. But the choice of a minuet as final movement, following the gigue, is found in three of Fux's keyboard suites: the partitas in a and F, and the Ouverture in G, first version. Muffat's substitution of a Finale for the gigue in two of the suites is surely related to Fux's Capriccio.¹ Fux's influence on Muffat's opening movements has already been mentioned. Among the optional pieces, Muffat's preferences are exactly those of Fux: the minuet, rigaudon and air are, as in Fux's suites, the only optional movements which appear in more than one work.² And, as in all Fux's suites except the Capriccio, the minuet is the only dance invariably present in the optional group, although its position within this is less stable in Muffat than in Fux. The bourrée and gavotte, preferred by Bach in his 'French' and 'English' suites especially, are of less interest to Viennese composers.

Among 'extra' pieces which occur once only in the Componimenti, the most remarkable is the Hornepippe in suite 4. There is no apparent precedent in German or Austrian keyboard music, although the subtitle 'anglois' sometimes appears.³ Handel's keyboard suites contain no hornpipes. In fact, Handel borrowed Muffat's Hornepippe for his concertos op. 6

1. Whether or not the title Finale here was Fux's own, his Allegro is very similar in character to Muffat's Finale.^{2 4}

2. Two of the airs (suites 4 and 6) are in fact rigaudons in all but name.

3. As in A-Wn 18685 and 18780.

and for the Ode for St. Cecilia's Day.¹ Adler² surmises that Muffat must have known the posthumous (1696) publication of Purcell's Lessons: 'Woher hätte dann sonst Muffat die Anregung erhalten, in seine Suite IV eine Hornpipe aufzunehmen?' While this question is unanswerable, there is no documentary evidence that Muffat was familiar with the Purcell suites.

An interesting aspect of Muffat's treatment of the optional dances is his use of paired minuets. In the majority of cases (suites 1, 2, 5 and 6) the second minuet is entitled trio. All four trios, and minuet 2 of suite 4, are either in a related key (suites 1, 2 and 4) or, less remarkably, in the opposite mode of the tonic (suites 5 and 6). Apart from the obvious similarity to Bach's treatment of paired dances, in the 'English' suites particularly,³ there is a more relevant precedent for Muffat's use of a minuet and trio pair in suite 7 of Fischer's Musikalisches Blumen-Büschlein (1698), which Muffat probably knew.⁴ Fischer begins his trio in a related key, Bb, although he ends it in the key of the minuet, g, and like Muffat he prescribes a repeat of the minuet after the trio. Fischer's orchestral inclinations lead him to create a true trio-texture here (two oboes and bassoon), a feature which Muffat generally avoids in his trios.⁵

1. See F. Chrysander, preface to his edition of the Componimenti in the supplements to the Handel collected edition, vol. v, p. i.

2. Preface to DTÜ, Jg. iii: 3, p. xi.

3. Bach of course almost invariably chooses the opposite mode, as Couperin does for deviations in key.

4. See list of Viennese copies, p. 15, supra.

5. On the musical relationship between minuet and trio, see p. 240, infra, n.1.

Muffat surpasses earlier suite-composers¹ in the freedom and frequency with which he employs key-changes between movements of a suite. This can be seen as the outcome of Fux's experiments. One aspect in which Muffat goes beyond Fux is in his application of such changes to the traditional, as well as to the optional, dances. The sarabandes in four of the Componimenti suites (2, 3, 4 and 6) are in related or parallel keys: the choice of these slow movements and of the trios as the main centres of key-contrast clearly suggests equivalents to Classical schemes. The wider range of keys within a work can inspire Muffat to use keys untouched by his predecessors: this is seen in the remarkable sarabande of suite 4, which is in Bb minor.

A comparison of Muffat's and Fux's key-schemes within movements reveals a firmer control of tonal structure in Muffat. He abandons almost entirely the fluctuating tonality endemic in much 17th-century keyboard (as opposed to orchestral) dance-music, and still present in Fux. The difference is evident in their treatment of first sections, especially in the traditional dances, where Fux tends to be less organised tonally than in the optional dances. With Fux the effect is often of a number of keys piled up in succession, as in the allemande of his partita in g, rather than a decisive move from the tonic towards a second main key-centre. This naturally lessens the relative weight of the key reached at the double bar. In addition, the establishment of the tonic may be weakened at the beginning of a movement, although this could be seen as

1. And contemporaries, such as Bach and Handel.

a forward-looking, rather than undeveloped, aspect of Fux's tonal plan.

Muffat is generally much more determined and less equivocal in his handling of key. Among the traditional dances of the Componimenti, the majority¹ show a clear scheme in the first section, moving directly to the dominant or relative major and remaining there until the double bar. The deceptive openings of Fux are noticeably absent in Muffat. In the minority of traditional dances² in which Muffat strays to one or more keys en route to the second main key-centre, the effect is usually of a diversion which does not destroy the primary progression towards the dominant or relative key. Occasionally Muffat comes closer to Fuxian procedures. In the gigue of suite 6 he sets up a modulation to the dominant at bar 5, negates it by an interrupted cadence on b (bars 6-7), moves by a sequence of 7th chords to G at bar 9, then again twists away from the expected cadential resolution, this time into a, before settling in the relative minor for the remainder of the section. A similar process is seen in the gigue of Fux's partita in a, with its repeated use of deceptive cadences. The unusual choice of a minor key to end the first section of a major-key movement in Muffat's gigue may be related to the striking precedent set in the courante of Fux's Ouverture in G.

The only other pieces in the Componimenti which are

1. Allemandes, suites 1, 4 and 6; courantes, suites 1, 2, 4, 5 and 6; sarabandes, suites 2, 4, 5 and 6; giges, suites 2, 4 and 5.

2. Allemandes, suites 2, 3 and 5; courante, suite 3; sarabande, suite 3; gigue, suite 6.

especially notable for a sense of tonal flux are the allemande and courante of suite 3 in D. These form a unique pair among the suites here, due to their close relationship in terms of thematic material, texture, and general style (compare for example b.3-4 of the allemande with b.7-9 of the courante). Here Muffat reverts, not to the 17th-century practice of relating an allemande and courante by their incipits, but to the more thorough variation procedure still used at the end of the 17th century by composers such as Teichelmann¹ and Kuhnau.² The correspondence between Muffat's allemande and courante extends to their general treatment of key. Both use deceptive cadences to keep the tonal centre constantly moving, especially during their second sections (allemande, b.16-18; courante, b.22-4). In their first sections, both introduce some minor-key colouring before reaching the dominant. The courante interestingly juxtaposes dominant minor and major briefly at bars 9-10 (and later, tonic minor and major), in a manner reminiscent of Handel's allemande and courante in E of 1720 (suite 5).

A number of tonal procedures in Muffat's suite-movements can be compared directly with those of Fux. This is not to suggest the influence of specific pieces, but rather to show that Muffat belongs with Fux in the newer Viennese suite-tradition, which broadens the tonal and stylistic scope of the genre under a variety of influences from other genres

1. See the allemande and courante of his suite in a, DTÖ, Jg. cxv, no. 1.

2. As in suites 1 and 2, 3 and 5 of his Neue Clavier-Übung, vol. II, in DdT, Jg. iv.

and other composers. One procedure used by both Fux and Muffat is the device of plunging into a new key after the double bar. This reflects the practice in movements where the first section ends, like a rondeau theme, in the tonic, and the second begins, like a couplet, in a new key. The latter structure appears in some of Muffat's minuets and trios (suites 2, 5 and 6). But he also uses the contrast between dominant or relative keys at the end of the first section, and other keys immediately after the double bar, as in the sarabandes of suites 3 and 6 (f# || D; b || G). Again a line can be drawn forward to Classical plans, in which the beginning of the development section may plunge abruptly into a different key from that of the final cadence of the exposition.

Many other similarities can be seen, in general, between Fux and Muffat in their keyboard suites. Their fondness for sequence is obviously a common characteristic of the period, but the resemblance between specific examples can be striking. The first section of the first minuet in suite 5 of the Componimenti is paralleled by the equivalent section of the minuet in Fux's partita in g. Both put a two-bar phrase through a simple sequential chain, descending through various keys without establishing them, before reaching a cadential phrase in bars 7-8. Obviously many general stylistic resemblances can be noted, including a fondness for tirades (Componimenti, suites 3 and 5, sarabandes) and for echo devices (Componimenti, suite 3, finale, bars 21 ff; suite 4, sarabande, bars 31 ff.; and elsewhere). Harmonically Fux and Muffat are alike in cultivating the extremes of bland triadic writing, as in their rigaudons,

and of expressive chromaticism (compare the courante of Fux's partita in a, bars 31 ff., with minuet 2 of Componimenti suite 4, bars 13 ff.). But Muffat extends the use of chromaticism further. The sinuous type of chromatic line which Fux introduces into the tailpiece of his allemande and courante in a is taken by Muffat as the donnée for a whole movement in the trio of Componimenti suite 6.¹ Where Fux employs the Neapolitan chord occasionally at the ends of sections to prepare for a cadential $\frac{6}{4}$, Muffat not only makes characteristically frequent use of pre-cadential chromatic chords, but also absorbs Neapolitan effects into the general style of pieces such as the sarabande of Componimenti suite 4 (bars 2 ff.)

Another feature of Fux's suites which Muffat takes up and applies more thoroughly is the assimilation of Italian style. This suggests the influence of the Handel keyboard suites which Muffat copied:² they may have acted as a catalyst inciting Muffat to follow up the suggestions already present in Fux's suites. The Italian style predominates in the Componimenti to such an extent that French dance- and Austrian folk-styles are comparatively neglected. Two examples will demonstrate this: the courante among the traditional, and the

1. Knöll (op.cit., p. 41) is of the opinion that the trios of the Componimenti 'sich in keiner Weise von den Menuetten unterscheiden'. But the use of a chromatic 'gimmick' to characterise the trio of suite 6 suggests a desire to set it off from the minuet. In general Muffat explores the possibilities of the relationship between minuet and trio, for example by melodic linking as in suite 5 (where contrast is achieved nevertheless, by means of register). His trios often have the character of interludes in a more subdued style than the minuets: this is achieved by the low-placed chromatic sound in suite 6, trio, and the brisé rhythms in suite 1, trio, which distinguish them from the clarity of style in the minuets.

2. See p. 18, supra.

rigaudon among the optional, dances. Where Fux follows Viennese tradition by espousing the French type of courante, Muffat creates a new Italianate type. Only in Componimenti suite 1 are there any signs of French style, in the spiky dotted rhythms which pervade the piece, and in the hint of hemiola at bars 9-11. Otherwise, pace Hoffmann-Erbrecht,¹ Italian influence takes over the courante, expressed in solid homophonic textures, mechanical rhythms, concerto figurations with violinistic affinities, wide-ranging melody incorporating octave leaps, and stretches of moto perpetuo semiquavers. These features are exemplified in the courantes of suites 2, 4 and 6 particularly. Details such as the rotating figures in bars 5 ff. and 12 ff. of the courante in suite 6 are redolent of Italian violin writing. These can be compared with the melodic formulae in the sonata-like Allegro of Handel's suite 2 in F (1720).²

In the rigaudons of the Componimenti Muffat preserves something of the solid orchestral/folk style used by Fux. There are transparently simple phrase-structures, naïve melody underpinned by firm stepwise bass-lines, as in suite 1, and block-chord textures, as in the I-V-I openings of suites 3 and 5. But Muffat adds an element of sophistication, again by means of Italian violin style. This is most evident in the Rigaudon bizarre of suite 3 (bars 11 ff.), especially in the broken-chord figure which pivots round an open-string A. The

1. Deutsche, p. 48: 'In die Couranten sind italienische und französische Stilelemente beinahe gleichmässig stark eingedrungen. I, III und V neigen zur französischen Schreibart'.

2. See Ex. 33, vol. II. Italian violin style influences non-dance movements also: cf. suite 2, Fantaisie.

prevalence of broken-chord and triadic formations generally in Muffat's melody is one effect of Italian influence. Here a comparison with Handel is most relevant. Hoffmann-Erbrecht, in his discussion of Handel's suites, singles out an extreme example from the allemande of suite 8 (1720).¹ But Handel absorbs triadic melody more freely into other pieces in the 1720 set: the gigue of suite 1, the courante of suite 5, the andante and allegro (allemande and courante) of suite 7, all furnish examples. In Muffat's Componimenti, too, we find one extreme case, the gigue of suite 4. Here there is very little melody which does not consist simply of pure triadic figuration. Other instances are seen in the gigue of suite 2, the courante of suite 4, and the allemande and gigue of suite 6. This Handelian trait, expressing a harmonic approach to melody, must be distinguished from the old brisé style still quite frequently used by Fux, but rarely found in Muffat.

Another effect of Italian influence on Muffat's melody is seen in the wide range covered by individual phrases. In comparison, Fux's melody seems very enclosed. The courante of Componimenti suite 2 encompasses a 10th within the upward scale of its opening phrase; the gigue of the same suite leaps through an octave in each of its first two bars, and extends these leaps to cover an octave and a half through bars 10-11. These can be compared with the rising figure at the beginning

1. Hoffmann-Erbrecht, Deutsche, p. 22. In this example (bars 14-15) a broken C major chord extends over $3\frac{1}{2}$ octaves.

of the courante in Fux's partita in a, which goes up through a sixth and then falls immediately; or the narrow-ranging figures in the opening bars of the gigue in his partita in A. Other representative examples abound.

Our comments on Muffat's courantes have suggested that, more than Fux, he takes Italian influences into the traditional dances. The Italian sonata and aria styles absorbed by Pasquini and Kuhnau in their keyboard suites¹ are prominent in Muffat's allemandes, especially in Componimenti suite 1. This piece is closer to the Italianate aria which opens Fux's partita in F than to Fux's allemandes proper. Symptoms of this are the decisive statement of the KopftHEME at the beginning; the sequential Fortspinnung which follows; the firm supporting bass; mechanical rhythms; and a clear-cut structure broken up by strong cadences (as at bars 2 and 3).

Muffat's giges also take up Italian style more thoroughly than Fux's. In Fux's giges there is a negative aspect, in that he abandons the French fugato procedure which had been characteristic of Viennese keyboard giges from the time of Froberger. The giges of Componimenti suites 2 and 6 preserve a Fuxian mixture of canarie rhythms and homophonic textures, together with some familiar melodic clichés (as at bars 13-14 in suite 2). But Muffat allows Italian string style to penetrate here: the leaps, wide-ranging melody and triadic

1. Pasquini in CEKM, v:1; Kuhnau in DdT, Jg. iv.

figures in these giges have already been mentioned. A typical 'concerto' sequence of 7th chords is outlined in the bass of bars 7-8 of the gigue in suite 6. In the giges of suites 4 and 5 the Italian type, associated with Corelli's sonatas and concertos and taken over by Handel in his keyboard suites, is a more prominent influence. Here Muffat writes violin giges in the spirit of Handel's suites 1, 4, 6, 7 and 8 of 1720. But there is a significant difference in texture. Handel combines string melody, moto perpetuo rhythms, and concerto sequences, with lively imitative writing: thus the gigue of suite 1 is a freely fugal piece. In Componimenti suites 4 and 5 the Baroque gigue-fugue has no place. The gigue of suite 4 particularly illustrates the enthusiasm with which Muffat adopts the somewhat empty homophony and unfussy harmonic rhythm of the new Italian style.¹

Knöll and Morris² virtually ignore stylistic considerations of the kind discussed here. Adler, in his helpful commentary on the Componimenti,³ emphasises the folk element:

[Er] ist historisch einer der ersten Claviercomponisten mit specifisch österreichischen Merkmalen ... Denn Musikstücke wie sie die Componimenti enthalten, sind auf dem Boden der Volksmusik entstanden.

But this is less true of Muffat than of Fux. The minuets of the Componimenti demonstrate this: they make little use of the simple repetitions and drone basses which imbue Fux's

1. It is interesting that Muffat still uses here the old device of inverting the theme after the double bar, which was associated with the fugal gigue in earlier Viennese suites. The same device appears in other movements such as the courante of suite 4.

2. Op.cit.

3. Preface to DTO, Jg. iii: 3, p.vi.

minuet style with folk character, and introduce instead sophisticated touches such as the elegant triplets at the cadence in minuet 1 of suite 4, or the contrapuntal subtlety in minuet 2 of suite 5. Superficial resemblances to Fux, seen in the repeated-note figures in minuet 1 of suite 4 and the final minuet of suite 6,¹ for example, serve to highlight the differences between the two composers. Two of the earliest writers on Gottlieb Muffat perceive the modernity of his suite style: Ernst Werra comments² that 'man glaubt vielfach, ganz moderne Kompositionen zu hören', while Ludwig Stollbrock notes³ that some pieces in the Componimenti 'einer viel späterer Zeit anzugehören scheinen'. This modernity is surely due partly to the Italian influences described above, to which only Hoffmann-Erbrecht⁴ seems to give any recognition.

There is another side to Muffat's modernity which Morris⁵ touches on when he refers to 'pathetic' harmonies foreshadowing the 'inwardness of Empfindsamkeit'. Normally one would be wary of identifying such stylistic anticipations. But empfindsam tendencies do appear in music of the early 18th century, and in some instances Muffat comes very close to the style. This is especially true of some of the sarabandes in the Componimenti. Some allegiance to the traditional brisé style can be seen, for example in suite 3, where an elaborate melodic line, ornate

1. Cf. minuets 7 and 9 in Fux's set of 12.

2. 'Muffat', 49.

3. Komponisten, p. 59.

4. Op.cit., p. 49, where he mentions 'neuitalienischer Einflüsse'.

5. Op.cit., p. 145.

rhythms and fragmentary parts within the texture lend the piece an almost allemande-like character. In general, however, Muffat prefers a song-like melody with accompaniment. It is this type of melody which at times takes on the 'pathetic' style, seen at its most intense in the sarabande of suite 4. Certainly, as Morris suggests, the Neapolitan harmonies here are partly responsible for the effect: but the specific melodic device of the 'sigh' is equally important, as it is also in the sarabande of suite 5.

In suite 2 of the Componimenti, Muffat's sarabande style is less deeply expressive, more akin to rococo sentimentality than to the empfindsamer Stil. This sarabande is very like a pre-Classical Andante, or an early Classical minuet. The graceful triplet phrases and brief major-minor alternations at bars 7 and 29 create a mannered effect which has a superficial charm. Another, 'racier', aspect of pre-Classical style appears in the final movements of suites 1 and 3. The use of $\frac{2}{4}$ and $\frac{3}{8}$ immediately suggests a slickness which is borne out by their simple melody, broken up into short motifs often repeated within a longer phrase (suite 1, Finale, b. 2-4, 3-5, 7-8 et passim), and set in a homophonic texture devoid of all detail. This style suggests the finales of many pre-Classical symphonic or sonata works. Again, Fux seems to provide a point of departure for Muffat. The Finale of Componimenti suite 1 is reminiscent of that of Fux's Capriccio. They share textures, rhythms (both break into semiquavers grouped in fours), melodic phrases (the descending cadence figure at the ends of sections), and details such as the use of syncopation. But Muffat's finale

style becomes more experimental than Fux's, as Componimenti suite 3 shows. The most unexpected features of the Finale here are the percussive repeated chords (b. 31 ff.) which culminate in a sequence of 7ths with no melodic or rhythmic elaboration added (bars 85 ff.). These, and the device of interrupting a brief cadential phrase before allowing it to resolve (bars 29-31, 67-9, 105-7), bear some relation to procedures found in Domenico Scarlatti. There is no question of influence from that particular source, but the similarities indicate how far Muffat goes beyond traditional Viennese suite-style.¹

One reason why detailed comment on the style of the Componimenti scarcely appears in the specialised literature is the great importance assigned by authors such as Knöll and Morris to structural aspects. Knöll devotes considerable space² to a tabulation of all the modulatory schemes in Muffat's suite-movements, before coming to the conclusion that 'Die Mehrzahl der Muffat'schen Suitensätze zeigt also die harmonische Periodisierung des späteren Sonatensatzes in vollkommen Ausbildung'.³ He refers constantly to the 'Exposition', 'Durchführungsteil' and 'Reprise' in these movements,⁴ and then criticises them for

1. His most galant pieces never, however, degenerate into the thinness of much mid-18th-century Viennese music. For example, he preserves the traditional fullness of texture found in Fux's suites (allowing imitative and canonic touches, as in suite 1, air) rather than adopting the bare 2-part layout which characterises the keyboard writing of composers such as M.G. Monn.

2. Op.cit., pp. 10 ff.

3. Ibid., p. 31.

4. Ibid., pp. 32 ff.

failing to fulfil the standard requirements: 'wenn auch der Durchführungsteil mit weit einfacheren Mitteln bestritten wird',¹ and 'die weit häufigsten Fälle sind jene mit unvollständigen oder stark verkürzten Reprisen'.² Such statements have the undesirable effect of suggesting that the composer was attempting to construct movements in 'sonata form' but could not quite manage it.

In his study of Muffat's suites, Morris takes Knöll's conclusions, especially about modulatory structure, and sets about proving them by 'essential refinements in procedure'.³ This involves another protracted statistical survey, whose main results are: that Muffat 'closes part one of the binary form with a perfect authentic cadence in the contrasting tonality' more frequently than J.S. Bach does; and that Muffat shows a 'stronger tendency ... to modulate earlier' and to 'continue [his] advancing modulatory drive past the double bar', which he does 'twice as frequently as ... J.S. Bach'.⁴ Among the drawbacks of this survey are that Morris, like Knöll, uses Bach as his main point of comparison, and that Morris's statistics refer to numerous suite-movements which are probably not by Muffat at all. Another drawback is that by setting out to investigate how close Muffat comes to sonata-form modulatory schemes, it

1. Knöll, op.cit., p. 5.

2. Ibid., p. 34.

3. Morris, op.cit., p. 107.

4. Ibid., pp. 106 ff.

may be tempting to gloss over features which do not contribute directly to this investigation.

There is no doubt that Muffat's suite-movements represent a highly-developed stage of the form, and that they sometimes seem almost ready to turn into sonata form. The discussion which follows attempts to examine the reasons for this impression, but without concentrating exclusively on those aspects which can be related to sonata structures. The apparently obligatory comparison with Bach is here largely eschewed, partly because Knöll and, especially, Morris, have already paid so much attention to it, and also because it seems somewhat irrelevant from the purely historical point of view. It is interesting to be able to look back at both composers and perceive the differences in their treatment of the form. But the comparison has little bearing on the history of Viennese keyboard music - suite and sonata - at the time of Muffat. The main point of interest is that Bach does not explore the possibilities of ternary treatment within binary dance-movements to the same extent as Muffat does.

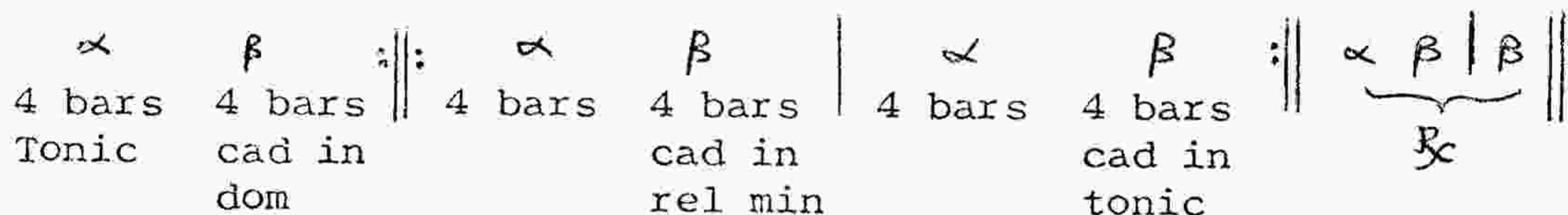
It was suggested earlier that a certain type of ternary form, in which the last section can be separated as a petite reprise, should be regarded as a Baroque speciality and not necessarily as an embryonic stage on the way to sonata form.

In Fux's suites the standard type is

A	: :	A + B	:	B	,
8 bars		8 bars	8 bars		

with a natural caesura created half-way through the second section by means of key and phrasing. The return to the tonic at bar 17 may be an abrupt one in the manner of the concerto or da capo aria. A basic process of Fortspinnung unifies the

three strains: systematic recurrence of material is rare, however. It is against this background that Muffat seems progressive. Baroque stereotypes are still present in the Componimenti: 8 :||: 8 + 8 structures appear, for example in several minuets and trios,¹ with a petite reprise marked at bar 17 to coincide with the break in modulatory and phrase structure.² Muffat transforms this Fuxian model into a more organised design, chiefly by means of the corresponding cadences which Fux so rarely employs. Minuet 1 of suite 4 shows this: the triplet cadence figures from bars 5-8 are used again in the relative minor at bars 13-16, and in the tonic at bars 21-4. The distribution of melodic material among the three strains is satisfyingly neat:



There are many other instances of this type, where the cadential material of all three strains is identical, or almost identical.³

A possible inspiration behind Muffat's consistent application of this structural device could be the suites

1. Suite 1, minuet; suite 3, minuet; suite 4, minuet 1 (minuet 2 is 8 :||: 10 + 10); suite 5, minuet 1, minuet 2 and trio; suite 6, minuets 1 and 2.

2. The petite reprise is an almost invariable feature of Muffat's suite-movements in the Componimenti, either in single or in double form. Occasionally its placing seems oddly arbitrary, as in suite 1, Finale (bars 42 and 60) and suite 3, Finale (bar 102) where the $\mathcal{R}$ s break up the sense illogically. This is a symptom of the change in phrase-structure: simple dance-forms dividing into 2- or 4-bar units pose no problems in positioning the $\mathcal{R}$ satisfactorily.

3. Cf. among others, suite 1, rigaudon; suite 2, gigue; suite 6, air.

of Handel. More than Bach, Handel makes it a regular feature of his work. His treatment of dance-forms seems less influenced by French features such as the petite reprise, more by Italian ones¹ such as da capo and ritornello procedures. The Presto of suite 3 (1720)² shows how corresponding cadential passages naturally arise when a ritornello-episode framework is superimposed on a binary sectional structure: the 8-bar ritornello theme forms the cadential passage in both sections. Elsewhere in the 1720 suites the correspondences are similarly extensive, sometimes with some adaptation: in the gigue of suite 8, a 16-bar passage from the first section is compressed into 15 bars in the second. Another device which may be related to ritornello principles is that of returning to the first theme in a new key after the double bar. This seemingly obvious idea does not become common in the suite until the 18th century. In the suites of Froberger and Poglietti, for example, movements often have a through-composed effect although the content is unified in style.

When Muffat's suite-movements in the Componimenti are described as 'highly-developed', this refers to the degree of systematic organisation of material which he incorporates into an expanded binary form. Second sections are regularly at least twice as long as the first, not only in the traditionally

1. The Italianate character of much of the Componimenti probably attracted Handel to it as a source of borrowings: paradoxically it may have been Handel's influence which inspired Muffat to emphasise Italian features in the Componimenti.

2. This piece is used also as a concerto movement in op. 3 no. 6 and op. 7 no. 4.

miniature form of the minuet, but in longer pieces such as gigue and finales. As in Handel, the correspondence between cadential passages grows backwards into the movement. An example is the Finale of suite 1, where the last 16 bars of the 22-bar first section are repeated in the tonic, and compressed to 15 bars, at the end of the second. This substantial repetition of material, extending backwards from the end of the movement, appears as an incipient 'recapitulation'.

It is worth remarking that this study of Muffat's suites began with the express aim of examining their structures from as detached a standpoint as possible, without thinking in terms of anachronistic sonata-form labels which might pre-judge the issue. But whereas with Fux such labels seem irrelevant, in the case of Muffat they positively force themselves into the discussion. This does not justify Knöll's approach, which seems to measure Muffat's forms against an artificial standard. Morris¹ makes a more objective effort to diagnose changing features within binary dance-structures; but as he presents most of his material in the highly condensed form of statistical results, he does not bring out the structural qualities which make individual movements particularly remarkable. In fact he avoids specific reference to such movements, except to reject Knöll's suggestions of sonata-form anticipations.²

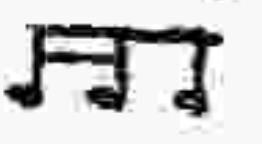
Certainly the importance of such movements in Muffat's work as a whole should not be exaggerated. There are also Fortspinnung

1. Op.cit., pp. 109 ff.

2. Ibid., p. 111.

structures with non-corresponding cadences as in Fux (such as Componimenti suite 3, air); and unified pieces drawn out from one motif in the manner of Couperin, or of the Tempo giusto in Fux's Capriccio (such as suite 1, courante and air¹). But these can be set against cases of incipient sonata-form trends, including the use of distinctive subsidiary ideas within sections, and of more or less complete recapitulations in the second section. There follows an independent examination of a number of movements exhibiting these trends.

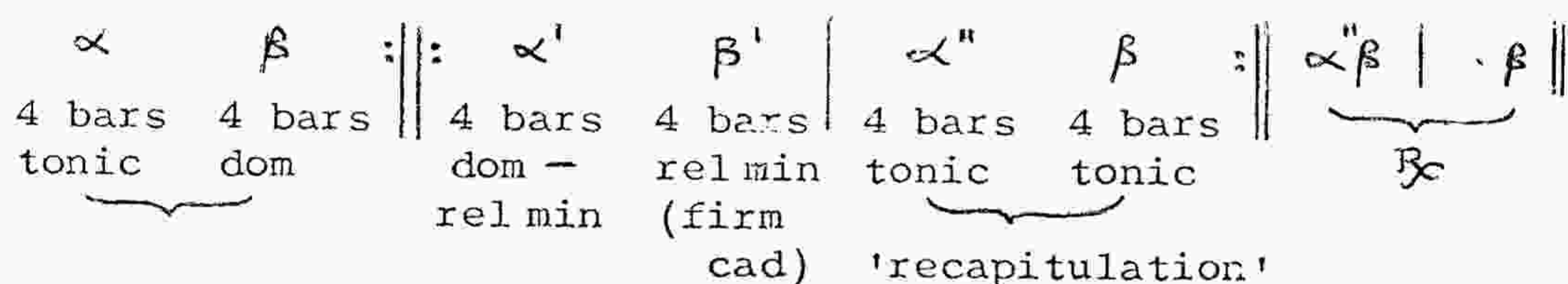
The first to be considered is the Finale of suite 1, whose extensive correspondence between sections has already been noted. This furnishes an example of an almost complete recapitulation.² As in the Finale of Fux's Capriccio, the second section is greatly enlarged, so that the proportions of the whole are 22 :||: 50 bars. Like Fux, Muffat begins by using this second section to develop fragments of the original material in new versions and combinations. In both Fux's and Muffat's finales, the latter part of the second section is taken up with a repetition of about two-thirds of the first section, now in the tonic instead of the relative major or dominant keys. In Fux's piece a firm cadence in the subdominant about halfway through the second section (bars 41-2) is followed by a modulatory link referring directly to the beginning of the section (bars 23 ff.). From this the partial repeat of the first-section material emerges without a break.

1. The unification is often primarily rhythmic. In suite 1, air, written-out coulé figures create  patterns on almost every beat. A similar unifying effect is seen in Couperin's Les Chérubins (Ordre 20) which also adds imitative touches, but in a simpler texture than Muffat's.

2. Apel selects it as an example of 'rounded binary form' in the Historical Anthology of Music, vol. ii, Cambridge (Massachusetts), 1950.

Muffat closes off the first half of his second section with a clear cadence, in a very similar form to the equivalent cadence in Fux's Finale but in the mediant minor (bars 47-8). The key then changes abruptly, in concerto/aria fashion, to C for a brief but effective return of the original theme. Again, as with the use of corresponding cadential passages, Handel's 1720 suites may have provided a model. Da capo effects are found in a number of these suites: examples are the Andante and Allegro (allemande and courante) of suite 7.

Muffat goes further than Handel towards a complete recapitulation, albeit in miniature form. This is shown by the trio of Componimenti suite 5. Its structure is:



Similar structures have been noted already, for example in minuet 1 of suite 4.¹ But in that case the return of α at bar 17 is contained within a modulatory passage leading back towards the tonic, whereas in the trio of suite 5 the return of α at bar 17 is actually in the tonic.

The use of distinct subsidiary ideas adumbrated in the trio of suite 5 is expanded to larger proportions in some movements of the Componimenti. First sections created from two ideas, perhaps organised into a composite scheme, are commonplace in Baroque suite-movements. But in La Hardiesse (suite 4) Muffat arranges a group of six distinct, although rhythmically related, ideas in a large-scale symmetrical pattern:

1. See p. 250, supra.

Section 1
bars

α	β	γ	δ	ϵ	ζ	$\parallel$
1-3 Tonic	4-7 desc line	8-11 seq → dom of dom	12-17 desc 6ths → dom	18-20 asc line	21-6 cad figure	

cad in dom

Section 2
bars

α	β	γ	δ	ϵ	ζ	
27-9 Tonic (extra statement)	33-6	37-41 extended by 1 bar rel min	42-6 compressed by 1 bar	47-9	50-2 compressed by 3 bars	

cad in rel min

Section 2
cont. bars

α'	β'	γ	δ	ϵ	ζ	$\parallel$
53-5 Tonic	59-65 asc line extended by 3 bars	66-9 seq → dom	70-5 tonic	76-8	79-84	$\delta\epsilon\zeta$ BC

cad in tonic

exact corr. to bars 8-26

This can be compared with the Echeggiata of Fux's partita in F. Here too a succession of distinct, though partially related, motifs is presented in a binary structure. Fux however does not show the same interest in large-scale organisation. Instead of matching the arrangement carefully between sections, he jumbles his ideas together in a more haphazard manner:

Section 1	α	β	γ	δ	:
bars	1-4	5-7	8-12 dom	13-18 cadential in dom	
Section 2	ϵ	z	$\gamma' + \delta'$	β'	
bars	19-21 rel min	22-3 asc ζ	24-9 cadential in rel min	30-2 supertonic min	
Section 2 (cont.) bars	x	z'	δ''		
	33-5 → tonic	36-7 desc ζ	38-44 very freely related to δ		

The second section of Muffat's La Hardiesse, bars 27 ff., does not develop motifs freely, nor does it bring back the original version of α in the tonic at bar 53. There is thus less suggestion of 'development' and 'recapitulation' than in the Finale of suite 1. But the first section bears some resemblance to an exposition in that it sets out a number of thoughts which are to be used in the remainder of the piece. None of these thoughts is a rounded theme: nor does any one motif take precedence over others, in the way that a first and second subject might be emphasised in comparison with linking and cadential material.

Among the many large-scale ternary forms created within the outwardly binary forms of the Componimenti, there is no

single piece containing all the expected ingredients of sonata form. However, this could equally well be true of a sample of pre-Classical sonata movements. What is important is the weight which Muffat attaches to the second section, his systematic use of material from the first section in the second, and his organised presentation of different ideas. The rigaudons of the Componimenti sum up the process of growth away from the simple limits still observed by Fux. In suite 1 the rigaudon is of the Fuxian type (8 :||: 16) and uses a single idea throughout, in a series of symmetrical phrases (4 + 4 :||: 4 + 4 + 4 + 4). The rigaudon of suite 5 extends to 44 bars (14 :||: 30) and incorporates an important subsidiary idea in the first section (bars 7 ff.). Although this idea is generated by bar 2 of the opening theme, it establishes itself independently over a long sequential passage. The Rigaudon bizarre of suite 3 covers 68 bars (24 :||: 44): its first section presents three groups of ideas (bars 1-10, 11-15, 16-24) which are explored further, rather than merely re-stated in new keys, during the second section. Irregular phrasing and violinistic melody take this piece beyond the simple orchestral rigaudon style transferred to the keyboard by Fischer and Fux.

The suites of Muffat's Componimenti are clearly at the opposite extreme to his own *ricercars*. In the *ricercars* he wrote within the limits of a fixed tradition, eschewing modern developments and seeking to recreate a largely neutral style within a rigorous contrapuntal discipline. The Componimenti shows that Muffat was capable also of exploring his own, often very advanced, ideas without relying slavishly on existing

models.¹ Even Fux's suites are not simply imitated by Muffat, but act as a starting-point for his own development.

MUFFAT: MS SUITES

It has been indicated that previous studies of Muffat's suites are hampered by an uncritical attitude to the MS sources. In the most recent study, only 8 suites from Viennese MSS are discarded as 'of doubtful authenticity'.² This leaves more than 20 suites which Morris assumes are by Muffat. Morris also assumes³ that the Componimenti represents a selection of the finest suites, and that those remaining in MS must on the whole be inferior productions of variable quality. In fact the MS suites compare very favourably with the Componimenti and exhibit similarly progressive attitudes: they support rather than weaken the impression made by the Componimenti.

The uncritical attitude to the sources displayed by some previous writers leads them to assess a large number of MS suites on an equal basis. But different works need different assessment, according to the type of MS. This is apparent within the broad categories of source suggested earlier. The suites to be discussed in this section were described as those

1. Some of the individual fingerprints of Muffat's style are referred to later in discussing the authenticity of certain MS suites.

2. Morris, op. cit., p. 76.

3. Ibid., p. 74.

whose authenticity could definitely or reasonably be assumed.

Within this, they divide into three sub-groups:

Suite in C (R.323-7)	} in autograph MSS ¹
Suite in g (R.328-35)	
R.342-8 in C	} in seemingly
R.197 and 336-41 in g	
Suites in Bb, C, G, D-Mbs 5474-6	} copies
Suite in D, A-Wn 18685	} Concordances with pieces
Suite in g, A-Wn 18691	

Their relationship with the Componimenti is more interesting than Morris implies: it is possible also that the MS suites provide a rare opportunity to establish some chronological development in Muffat's work.

The external form of these suites shows greater freedom than in the Componimenti. Only two (Mbs 5475 in C; R.328-35 in g) observe the strict A-C-S order which is followed in five of the six suites of the Componimenti. This freedom allows more exploration of various types of piece: for example, the MS suites contain a larger proportion of pieces with French character titles, such as Le Bastard, La Jalousie and Le Harlequinade in A-Wn 18691 in g. Orchestral dances are also used more widely, and the MS suites introduce some, such as the passepied and Paysan, which are totally neglected in the Componimenti.

At the same time a study of the MS suites reinforces some of the conclusions drawn in discussing the Componimenti. The minuet is obviously of paramount importance to Muffat, since the MS suites, like the Componimenti, make it the most consistent

1. Where available, R. numbers are used to identify suites in this part of the chapter; otherwise, the MS source is indicated. Further details of sources are given in the list on pp. 55 ff., supra, and contents of the suites are shown in Appendix C, pp. 295 - 6, infra. For editions of R.323-7, 328-35, 342-8, A-Wn 18691 in g, see vol. II, section III.

feature of the optional group. Several ideas tried out in the MS suites appear also in the Componimenti. One is the use of a free Finale to replace the gigue. Another is the inclusion of non-dance movements such as the Fantaisie (R.323-7 in C). Changes of key are employed for various movements: the four minuet-trio pairs in the MS suites are contrasted by opposite modes; the sarabandes of R.323-7, R.328-35, R.324-8 and D-Mbs 5475 are in relative or parallel keys; and similar changes are seen in Le Harlequin (R.328-35), the Paysan of R.342-8, the Siciliana of the suite in D (A-Wn 18685), La Jalousie (A-Wn 18691 in g), and gavotte 2 of D-Mbs 5475. These features of the MS suites are distilled into the stricter forms of the Componimenti, where they are controlled by the traditional A-C-S order.

The penchant for three-part structures within binary movements seen in the Componimenti is also an important aspect of the MS suites. Two typical examples are found in the autograph suites. The Fantaisie of R.323-7 is constructed as:

bars 1-22	:	bars 23-46		bars 47-50		bars 51-72
1. C - G		2. G → <u>a</u>	link	→		3. F - C

with similar cadential material in all three strains. The correspondence between the first and third strains is one of the most substantial in Muffat's suites: apart from some slight changes, such as octave displacements, bars 51-72 are an exact transposition of bars 1-22. Morris¹ dismisses the 'recapitulation' character of such sections on the grounds that the original theme

1. Op.cit., p. 111.

does not return in the tonic. But the procedure seen in this piece is used by Classical composers, for example by Schubert in some of his early symphonies and sonatas. Muffat's choice of the subdominant key here, in order to reproduce the progression of the first section, is an interesting example of that closeness to sonata-form processes which emerges in his suites.

In the Finale of R.328-35 a three-strain form with corresponding cadences is combined with the placing of the R_x^1 at the beginning of the third strain, reinforcing the effect of a separate unit within the second section. The structure is thus:

bars 1-8	: :	bars 9-17		bars 18-26
g - Bb		Bb - d	R_x	→ g

As in the Fantaisie discussed above, the cadence passages of all three strains correspond (bars 4-8; 13-17; 22-26), and there is a short sequential link introducing the third strain (bars 18-19), to reach the desired key for the return of the original ideas. In this case the first idea is freely varied (bars 20-1) before an exact transposition of previous material begins at bar 22. Again as in the Componimenti, the way in which corresponding portions extend backwards into the movement leads to an impression of near-recapitulation.

These structural tendencies are seen also in the suites in non-autograph sources. The standard 8 :||: 8 + 8 with corresponding

1. One or more petite reprises are used in all movements of R.323-7, all of R.328-35, most movements of R.342-8, half of R.336-41, four movements of D-Mbs 5474, all of D-Mbs 5475, all except the final rondeau in D-Mbs 5476, all of the suite in D in A-Wn 18685, and most of the suite in g in A-Wn 18691. Sometimes the sign S is used rather than R_x .

cadences is common,¹ but there are some larger-scale movements comparable with the Fantaisie of R.323-7, such as L'Aimable esprit in R.342-8. This divides into 18 :||: 20 + 20: its three strains display not only the usual similarity between cadential passages but also the organisation of a number of ideas within each strain. The main material consists of a forceful Kopftheme and some sequential episodes. Each strain begins with the Kopftheme (in C, G, at bars 1-7; G, e at bars 19-26; and a at bars 39-42), followed by the episodic ideas. The partial adoption of ritornello procedures here gives another example of the possible influence of Handel, referred to in discussing the Componimenti.

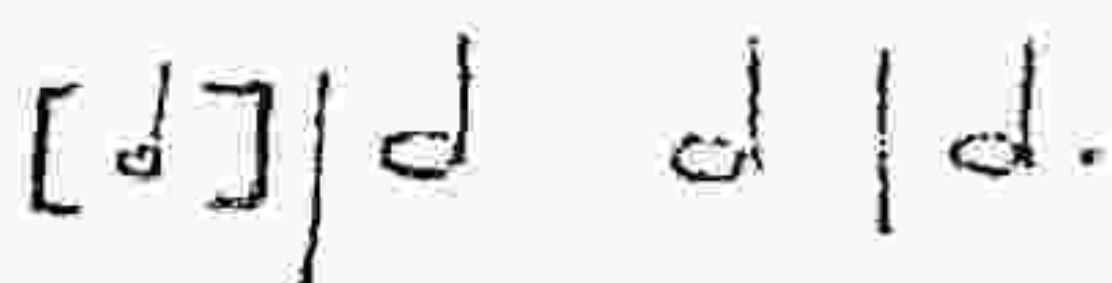
At the opposite extreme there are some very short, undeveloped movements in the MS suites, which seem closer to 17th-century principles. The air in D-Mbs 5476 is of the Lullian march type, with a 4 :||: 8 structure, through-composed and with no distinct subsidiary ideas. One allemande (R.328-35) has the unusually small dimensions of 4 :||: 9, although its form is a miniature reflection of the organised three-part structures developed elsewhere. These short movements may indicate an earlier date for the pieces, if not the whole suite, concerned. Another feature related to 17th-century practice is the use of the dominant chord, rather than key at the end of the first section. This occurs in the minuets of R.328-35, R.336-41, D-Mbs 5475, 5476, and the gigue of A-Wn 18691 in g. It is applied to minor- and major-key movements. Here we have a procedure in the MS suites which never

1. In for example the minuet and gigue in D-Mbs 5475; passepied in D-Mbs 5476; Siciliana in the suite in D, A-Wn 18685; and elsewhere.

appears in the Componimenti, and again it may indicate an earlier date for these specific movements. On the whole the treatment of key-structure in the MS suites is similar to that in the Componimenti. Occasionally there are direct resemblances: Courage in D-Mbs 5476 moves from G to e at the end of its first section, and this unorthodox choice of key is matched by the gigue of Componimenti suite 6.

It is perhaps in the content of the movements that the MS suites emerge most clearly as a complement to the Componimenti. The 'spiky' French style encapsulated in the courante of Componimenti suite 1 appears in the sarabandes of R.323-7 and R.328-35, in gavotte 1 of D-Mbs 5475 (together with 6th leaps recalling La Hardiesse in Componimenti, suite 4), and, in somewhat attenuated form, in La Jalousie, A-Wn 18691 in g. This style is also used for aria 1 of A-Wn 18685 in D, but the combination of the characteristic dotted rhythms with full 5-, 6- and 7-part chords (bars 23-5)¹ is unusually heavy-handed for Muffat. Italian style is also prominent in the MS suites: it is unnecessary to reiterate the features of Italian chamber writing absorbed by Muffat, but a few examples can be cited to demonstrate the general affinities with the Componimenti. The courante of R.328-35 is very close in spirit to that of Componimenti suite 2 in the same key, and there is a distinct resemblance between the melodic curves of their opening bars. The Corellian violin gigue of D-Mbs 5474 recalls the gigue of Componimenti suite 5, as well as some of Couperin's Italianate pieces. All other giges in these MS suites are of the Fuxian type, mixing canarie rhythms with simple homophonic textures: the MS works follow the Componimenti in avoiding the fugato gigue altogether.

¹ See Ex. 33A, vol. ii.

In the 'orchestral' dances of the MS suites a typical simplicity appears which again has analogies with equivalent movements in the Componimenti. But the simple folk style seems more unadulterated in the MS suites, less influenced by Italian string writing. The stolidity summed up in the  openings of so many rigaudons is maintained also throughout many of the Paysans and bourrées of the MS suites, as well as in the Harlequin of R.328-35, the Villanesca of R.336-41, and Courage in D-Mbs 5476. Characteristic features are the emphasis on root-position chords and the placing of repeated notes within the melody. The consistent application of certain styles to certain types of piece in the MS suites seems to support the assumption of their common authorship; and the affinities between these styles and those of the Componimenti support Muffat's authorship in particular.

There are also a number of individual 'fingerprints' of style suggested by the Componimenti and reproduced in some of the MS pieces. One is the habit of making the cadence bars relevant to previous ideas: this is seen for example in the courantes of Componimenti suite 1 and 4, and in the allemande and courante of R.328-35, the Furlana of R.336-41, and the aria of A-Wn 18691 in g. It is interesting that when Muffat transfers the minuet from R.323-7 to Componimenti suite 6 the main alteration he makes is to add relevant  figures to the cadence bars. Another fingerprint is the liking for triadic formations within the melodic line: this appears for instance in the Finale of R.342-8, the Furlana of R.336-41 and the gigue of A-Wn 18691 in g. Characteristically wide-ranging melodic phrases are seen in the MS suites, as in the opening of

the minuet in R.336-41, or of L'Aimable esprit in R.342-8. The device of breaking off a phrase abruptly on the second beat of a bar is shared by pieces in the Componimenti (rigaudon and minuet, suite 1) and in the MS suites (trio of R.328-35; Le Harlequinade, A-Wn 18691 in g). It is not suggested that such devices are unique to Muffat, but that his frequent use of them makes them into hallmarks of his personal style. To the same category belong the chromatic pre-cadential chords found throughout his work; these also appear in the MS suites, as in La Plainte d'une âme abandonnée, R.336-41 (diminished 7th) and Le Harlequinade, A-Wn 18691 in g (Neapolitan 6th). Linear and chordal chromaticism seems especially connected with G minor in Muffat: examples in the Componimenti, such as the allemande of suite 2, are paralleled by such MS pieces as the passepied of R.336-41 and the aria of A-Wn 18691 in g. Specific similarities include the progression at bars 23-4 of the gigue in A-Wn 18691 in g, which can be compared with bars 12 and 19 of the allemande in Componimenti suite 2.

The MS suites contain some awkward or unsubtle passages which compare unfavourably with the balance and refined elegance of the Componimenti. This does not necessarily weaken the case for Muffat's authorship: it may however indicate the earlier chronological position suggested before. Examples are the repetitive line in the Villanesca of R.336-41 and the clumsy setting of melody against accompanying chords in La Jalousie, A-Wn 18691 in g. Old-fashioned touches include the brisé melody at the end of La Plainte d'une âme abandonnée, R.336-41.¹ In comparison with suites such as R.323-7, the general outlook

1. For R. 336-41. See Ex. 33B, vol. II.

shown in R.336-41 and the two A-Wn suites discussed here seems less progressive, and we may be justified in postulating an earlier date for them on the grounds of awkwardnesses and inconsistencies of style.

Without more documentary information, for instance regarding the copyists of the non-autograph suites, it is difficult to make a more precise evaluation of their chronological relationship to one another and to the Componimenti. There are movements in MS, such as the Fantaisie of R.323-7 with its Haydnesque motifs, whose modernity is comparable with that of movements in the Componimenti. Others, for example the oddly jerky aria 1 in A-Wn 18685 in D, have a primitive quality which could mean that they are early works, or that they are not by Muffat at all. Certain aspects, such as ornamentation in the non-autograph suites, are difficult to evaluate because the copyists' tastes may be represented, rather than Muffat's original intentions. Thus the relative lack of ornamentation in A-Wn 18685 in D, R.336-41, and in some of the D-Mbs pieces, may be due to the copyists' aversion to copious use of ornament symbols, and not to Muffat's incomplete assimilation of French practice at some early stage in his career. Such questions must ultimately be left open. We can not on the whole draw any firmer conclusions about suites in non-autograph sources than that they show many affinities with the Componimenti, as well as some undeveloped and unrefined aspects which may point to a relatively earlier (1720s?) dating for some of the pieces.

MS SUITES OF QUESTIONABLE AUTHENTICITY

In assessing MS suites where there is doubt about the reliability of the sources, it can often be easier to identify reasons why a piece almost certainly is not by Muffat, rather than to establish why it should be his. The suites discussed in this section are:¹ R.491-5 (A-Wmm XIV 730); A-Wn 18685 in G, A, B $\flat$ and F; A-Wn 18691 in F; and A-Wn 18780 in a, B $\flat$, d, and d. These ten suites are examined individually here in order to pick out specific reasons for and against Muffat's authorship in each case.

R. 491-5 in g

This suite is contained with works by Conti and Timer in a section of A-Wmm XIV 730 dated 1720. Only the initials T:M: indicate the composer. It displays a number of features which are incongruous with Muffat's general procedure. There is an attempt to unify the movements (which are all in g) by means of similar incipits, an old-fashioned idea in which Muffat usually shows no interest. The carefully-organised structures associated with Muffat are totally absent here: only very slight correspondence of cadences occurs, and where second sections are extended, as in the gigue (12 :||: 30), they are spun out aimlessly instead of dividing neatly into sub-sections marked off by clear cadences. The material itself is often very shapeless, and the textures unrelievedly thin, as in the sarabande and gigue. There are awkward details such as the section-endings of the sarabande,²

1. See source-list, pp. 57 ff., supra, for details. A-Wn 18691 in F edited in vol. ii, section III.

2. Ex. 35 B, vol. II.

which surpass in clumsiness any of the passages mentioned earlier in connection with other MS suites. All these factors, combined with the absence of $\mathcal{R}$ signs and ornaments, apart from a few trills, make it unlikely that the work is by Muffat. Its style and structure are too ill-defined and lacking in finesse to be his. It may be the work of some minor Viennese composer who does not appear in the Hofkapelle register: no obvious candidate is known to us.

Suite in G, A-Wn 18685 (f. 16^V)

This MS contains works by Georg Muffat, Kerll and Fux, besides those ascribed to Gottlieb Muffat. The suites attributed to Muffat use a variety of ornament symbols consistent with his usual system, which may imply that they derive originally from his own MS copies. There appear to be no strong reasons why the suite in G should not be by Muffat. On the other hand, none of his personal 'fingerprints' occurs in any of its movements. There are probably some movements missing: the sequence of gavotte - gigue - minuet looks incomplete.

Suite in A, A-Wn 18685 (f. 18^r)

Here some of Muffat's 'fingerprints' are in evidence. The allemande inverts its theme after the double bar (cf. Componimenti, suites 2, Fantaisie; 4, courante; et passim). Italian violin melody is absorbed into the courante. Characteristic $\text{!!} \text{r}$ phrase-endings appear in the Menuet angelois; the sarabande is in the dominant key; French dotted rhythms and tirades are used in the gavotte and gigue.¹ However, if this is Muffat, it is inferior Muffat. The weaknesses lie mainly

1. See Ex. 34, vol. ii.

in phrase- and key-structure, demonstrated by the sarabande, which spins itself out so indecisively over its 14 :||: 22 design that the choice of position for the $R_x(S)$ at bar 29 seems no more or less suitable than any other would have been.¹

Suite in Bb, A-Wn 18685 (f. 23^V)

Among the features of this suite which are paralleled elsewhere in Muffat are: the French character title of Portrait d'une âme contente, which forms a companion piece to the Plainte d'une âme abandonnée in R.336-41; and the Neapolitan effect at bar 13 of this piece.² As in the suites in G and A in this MS, the binary structures of this suite are rather shapeless and undefined in comparison with the general procedures seen in Muffat's suites. But there are some attempts at corresponding cadences (Aria angeloise), and the melodic material is more definite in character than in R.491-5. The rondeau procedure seen here (Rondeaux) is unusual for Muffat, but appears also in the Gavotte en rondeaux of D-Mbs 5476.

Suite in F, A-Wn 18685 (f..32^V)

The Italianate Entrada here is another unusual choice for Muffat: it is related to Viennese orchestral suites. More typical of Muffat is the pairing of minuet and trio, with the trio in the relative minor and contrasted to the minuet by means of register. Muffat's 'spiky' French style appears in the sarabande, and familiar details of his style are found in the rigaudon. There are also more suggestions of the ternary-within-binary form which is his speciality. The sarabande has

1. See Ex. 35, vol.ii.

2. See Ex. 36, ibid.

the structure $8 : \parallel : 8 + 8$ with a clear caesura at bar 16 and
 $\rightarrow C \quad \rightarrow d \rightarrow F$

the first petite reprise marked to begin at bar 17. In the rigaudon a design of $12 : \parallel : 8 + 14$, with freely corresponding cadences, is used to accommodate a number of distinct motives within each of the three strains. The minuet also uses corresponding cadences for each of its three 8-bar strains, and emphasises the separability of the last strain by placing the first 'S' at bar 17. These movements have a crispness of style and structure¹ which is more consistent with Muffat's authorship.

To sum up: the four suites ascribed to Muffat in A-Wn 18685 show a combination of features which accord with his suite-style as seen in authentic works. Some weaknesses suggest various possibilities: that individual pieces are not by Muffat; that they have been corrupted by the copyist; or that they are early, inferior works of Muffat. But there are no positive reasons, as there are in R.491-5, to doubt the authenticity of these suites. The occurrence of a piece known to be authentic in one of the suites in this MS² reinforces this conclusion.

Suite in F, A-Wn 18691 (f. 8^v)

A possible order for the movements of this suite, which have evidently been displaced by the copyist, is: Prelude, Entrée, minuet, bourrée, minuet, gigue. The Entrée is another

1. Although there are weak passages, such as the vague key-progressions at bars 12-14 of the sarabande. See Ex.36B, vol.ii: rigaudon edited in vol.ii, facing p. III-33.

2. Suite in D, discussed previously.

example of Muffat's 'spiky' French style; the bourrée has the simple but vigorous character of his bourrées elsewhere, as well as possessing a 'Handelian' orchestral sound. Ternary-within-binary form appears in the two minuets (with correspondence of cadences) and in the Entrée and gigue. In content the gigue is closer to the Italianate type than to the Fuxian canarie type: like other Muffat giges, it avoids fugato procedure. Although the ornamentation in this suite is somewhat sparse, movements from it appear, more lavishly ornamented, in another A-Wn source.¹ Apart from the stylistic and structural considerations mentioned, the fact that this MS also contains works known to be authentic Muffat² has again some bearing on the assessment of the F major suite as probably by Muffat.

Suite in a, A-Wn 18760 (f. 27^r)

The status of this MS is the least clear of all the sources mentioned here. It was evidently compiled at different times by different copyists: many of the pieces are anonymous, but a variety of authors seems to be represented. Some of these anonymous pieces are associated with Gottlieb Muffat's name in other A-Wn sources.³ In the suite in a there are features found elsewhere (but not of course exclusively) in Muffat, including the use of French titles (Le Coeur insinuant) and the typically stolid rigaudon opening.⁴ But phrase- and

1. See source-list, p. 59, supra. Edn. in vol. ii, section III.

2. The suite in g containing the trio duplicated in an autograph source; and extracts from the 72 Versetl (ff. 31^v-48^r).

3. See p. 59, supra.

4. See Ex. 37, vol. ii.

key-structures are haphazardly organised, and the corresponding cadences which are so prominent in the Componimenti are totally lacking. Some aspects seem to oppose Muffat's customary practice elsewhere: most notable is that fact that minuet 2 does not change key, but obviously too great an emphasis must not be placed on such exceptions.

Suite in B $\flat$, A-Wn 18780 (f. 37^r)

Some of the dances here display Muffat's characteristics. The rigaudon is comparable in style with that of Componimenti suite 1, and has a three-strain structure with corresponding cadences. Others are too old-fashioned or too ultra-simple in style to be convincing. The courante uses French rhythms and 17th-century-style cadences; the minuet has stretches of empty 2-part writing.¹ This suite seems to contain a mixture of idioms, and is possibly by several composers.

Suite in d, A-Wn 18780 (f. 51^r)

The first piece here, Les Pensées de soles, is - apart from the French title - totally unlike any other piece by Muffat. The doubling of repeated chords between the hands resembles more the style of some Fischer or Kuhnau pieces. The gigue is also inconsistent with Muffat's general style: it uses fugato entries at the beginning of each section, in accordance with 17th-century Viennese custom.

1. See Ex. 38 , vol. ii.

Suite in d, A-Wn 18780 (f. 55^V)

This suite is more obviously of 17th-century origin, quite apart from the Froberger gigue appended to it.¹ The allemande is in a very fragmentary brisé style reminiscent of Poglietti.² Its 7 :||: 9 form is more typical of Froberger or Poglietti than of Muffat. The courante, although barred (like F.T. Richter's and Fux's) in $\frac{3}{4}$, exploits the metric ambiguities associated with the French type; again there are elements of brisé style, and 17th-century cadences.³ French rhythmic clichés are more apparent in the sarabande than usual in Muffat, while its block chordal writing suggests Froberger or his 17th-century Viennese followers. The double provided on f. 59^r applies stiff 'division'-style semiquavers to one part at a time in the texture. Although the first of the two giges does not appear among the works of Froberger, it shows several features of his style, including fugato entries. Altogether this suite is far removed in scope and style from the period at which Gottlieb Muffat was writing.

The suites in A-Wn 18780 discussed above are thus unlikely to be by Muffat.⁴ They show none of his most personal 'fingerprints', but contain numerous references to 17th-century Viennese suite style. There are a few pieces, such as the rigaudon in the suite in a, which might be Muffat's: if so, these could have been incorporated by the copyist among movements by another composer.

1. Its restricted A-C-S-G form is pre-Fuxian.

2. See Ex. 39, vol. ii.

3. See Ex. 40, vol. ii.

4. On the probable inauthenticity of the prelude to the second suite in d, see p. 191, supra.

The fragment of a Fundamento per il cimbalo on f. 86^r suggests that the MS was intended for the use of beginners. This in turn suggests that the aim in copying the various dances was not to preserve works by specific composers, but to collect suitable pieces for practice. At any rate the MS is a very disorganised miscellany, in which there is much music in 17th-century style, and little which positively indicates Muffat's authorship.

MUFFAT'S CONTEMPORARIES

CONTI: SUITE

Francesco Conti is best known as a theorbist,¹ but a keyboard suite ascribed to him by its allemande² is preserved in A-Wmm XIV 730.³ This suite is not in the same mould as the works discussed above in the first two sections on Muffat: it is closer in style to the T:M: suite in the same MS. Conti's suite consists simply of allemande, aria and gigue, all in g. This rudimentary form is matched by the content and arrangement within the movements. Their binary structures show irregular and haphazard proportions (7 :||: 10; 8 :||: 13; 7 :||: 13), related to the practice of Froberger or F.T. Richter rather than to Muffat's more advanced structural ideas.⁴ There is a tendency, as in the T:M: suite, to spin out a shapeless,

1. See 'Conti' MGG.

2. The other movements are sufficiently unified with the allemande in general character to justify the assumption that the whole is by Conti.

3. See source-list, p. 61, supra. Examples from Conti's suite in Ex.40B, vol.ii.

4. The Phrygian cadences at the ends of the first sections in the aria and gigue also have a 17th-century sound.

repetitive line, without articulating and balancing the phrases within it: the aria is an example of this. Certain idioms are adopted in their most basic form, the French sarabande rhythms in the aria and the Corellian violin giga in the gigue, just as in the sarabande and gigue of the T:M: suite. Conti's simple approach is so close to that of the T:M: suite (both use long stretches of 2-part texture, also) that it is possible that the latter work is in fact his.

The most interesting aspect of Conti's suite is the influence of Italian string style. His allemande eschews the subtle, ornamental lines of the French type¹ in favour of a strongly-characterised melody containing typical sequential patterns (such as the 9 8 sequences outlined in bars 4-5) and set against a distinctly continuo-style bass. This, and the Corellian gigue, represent a rather crude form of the Italian influence which Muffat absorbs so much more elegantly into his suites.²

A.K. RICHTER: SUITE AND CHARACTER PIECES

Richter's suite in D (A-Wm 19187)³ has, like Conti's suite, more affinities with 17th-century composers (including his father) than with Muffat. Apart from the numerous copying errors there are many technical awkwardnesses, for example in the conduct of lines and chordal progressions.⁴ This suite really adds very

1. The absence of ornament symbols is also notable in this suite.

2. The same influence appears in a suite by Timer, also in A-Wmm XIV 730: again the allemande uses sonata/continuo idioms.

3. See source-list, p. 61, supra.

4. See Ex. 41, vol. ii.

little to a picture of the 18th-century Viennese keyboard suite. Richter also contributes to the character piece. Besides the Wachter attributed to him in A-Wn 19172 (p. 31) the same MS contains a Schmit Courant (p. 34) which has not hitherto been identified as Richter's. At some stage in the history of the MS, composers' names have been underlined in red: this treatment is applied to 'Schmit' in the second piece as well as to 'Richter' in the heading of the first. But it is more likely that 'Schmit' refers to the subject, not the author: the blacksmith is a popular character in programme music.¹ Both pieces are extremely repetitive, presenting simple patterns and reiterating them with so much persistence that they lose any naïve charm which they may originally have possessed.² Their almost exclusively tonic, dominant and subdominant harmonies, and their banal triadic motives, no doubt arise partly from the rustic nature of their subjects. But Poglietti, in his colourful Aria allemagna variations and elsewhere, had shown that such character pieces need not lack imagination and elegance.

Richter's two pieces form a melancholy post-script to the lively programme tradition established by Poglietti. They do not capture the vivid realism of Poglietti's style, nor do they replace it by the more sophisticated portrayal of human moods and qualities seen in Muffat's character pieces. After Poglietti, Viennese keyboard music became more abstract in content. It is a measure of Richter's limitations that he attempts the

1. Cf. Fux's passepied, sub-titled Der Schmiidt, in DTÖ, Jg. ix: 2, p. 48.

2. See Ex. 42, vol. II.

older type of programme piece rather than the Muffat type, and that he manages to invest these two simple miniatures with such monotony and vapidty.

CIACONAS

It seems almost to have been a sine qua non that Baroque keyboard composers should produce at least one piece in ostinato-variations form. Among Muffat's 17th-century predecessors, Poglietti and F.T. Richter each included a passacaglia in keyboard suites, while Kerll, like Georg Muffat, wrote a passacaglia and a chaconne. It would be fruitless to go over the question of distinguishing between the two, since the fact that composers used the titles interchangeably invalidates any attempt to establish a distinction on the basis of the titles themselves. But it is possible to recognise¹ a difference between variations on a definite ground, and those which take a harmonic progression as their donnée. Fux's ciacona is more related to the latter type, while Muffat's ciaconas follow the stricter procedure.

FUX: CIACONA

The ciacona by Fux contained in A-Wmm XIV 704² appears to be a separate piece rather than part of a suite: this is borne out by the very large scale on which it is conceived. Its 32 variations in fact take in elements of both procedures mentioned above, acting almost as a compendium of variation

1. As Apel does in the Harvard Dictionary of Music, 2nd edn., Cambridge (Mass.), 1969, pp. 141-2. On the variation generally (but with no mention of Fux or Gottlieb Muffat) see Nelson, Variation.

2. See source-list, p. 61, supra.

techniques and styles. Fux treats the harmonic variation in a traditionally free manner:¹ the fixed points of tonic and dominant are usually retained at the beginning and end of each 4-bar unit, but the bass-line (and therefore harmonic progressions) between these two points are changed. Sometimes they themselves change, as in variation 7, where E replaces A as the final note in bars 52 and 56. The melodic ground is also treated freely, as in variations 10-14 (bars 73-112), which form a miniature passacaglia on the familiar tetrachord theme.² After a plain statement in the bass of variation 10, the theme is transferred to the top voice in variation 11 (again, the last note is altered); decorated in the bass of variation 12 by a repeated rhythmic pattern; similarly treated in variation 13 but with the addition of octave displacements; and finally re-stated in plain form in variation 14. Among traditional techniques used by Fux is the device of filling in the semitonal steps between the outer notes of the tetrachord (variation 27, bars 213 ff.) The chromatic lines which this generates in the upper part recall Poglietti's similar treatment of the chromatic version of this ground in his passacaglia.³

One of the most interesting aspects of this perhaps over-extended piece is the variety of melodic, rhythmic and textural patterns produced to fill its 261 bars. Occasionally, again following traditional procedure, variations are paired by

1. Cf. Georg Muffat's ciaccona in the Apparatus.

2. This theme becomes an important element in the whole piece, although it does not make its first appearance until part-way through.

3. DTO, Jg. xiii: 2, p.36, var. 10. Fux's variation 27 forms the first of a set of minor-key variations (27-31) in which chromaticism becomes more prominent.

the use of similar material (variations 12-13, 20-1), but on the whole each 8-bar unit¹ is based on a different pattern. There are elements of toccata style, for example in the simultaneous semiquavers of variation 18; of trio-sonata texture, as in variation 8; of French sarabande style, as in variation 19; and of harpeggio style, as in variation 9. None of the ideas in this piece is particularly striking individually, but in combination they create a range of styles which goes much further than that of Poglietti or F.T. Richter. They are not arranged according to any overall design: patterns can be perceived within groups of variations which aid the cohesion of the whole, but Fux (unlike Georg Muffat in his passacaglia) does not use the French rondeau structure even partially to shape the piece. Instead he develops the Viennese ciaccona in the direction of the continuous variations form taken up by Gottlieb Muffat.

MUFFAT: CIACONAS

In addition to the ciaccona which concludes the Componimenti, there are two unpublished ciaconas in A-Wn 18691.² Only the second of these is attributed to Muffat in the original MS, but the first is probably his also. The F major suite which precedes it is apparently Muffat's:³ however, although the first ciaccona is in F, it seems to be a self-contained piece rather than an

1. Fux usually creates an 8-bar scheme by repeating 4 bars within each variation, although sometimes, as in variation 4, there is a continuous progression through the 8 bars.

2. See source-list, p. 62, supra. Edn. in vol. ii of ciaccona in b.

3. See pp. 270-1, supra.

appendage to the suite. This is certainly the case in the Componimenti. The second MS ciacona, in b, also stands alone. The basic procedures of these three pieces have already been described by Morris.¹ He notes the differences between them: the Componimenti ciacona (c. 1739) uses a similar ground to that which opens Bach's 'Goldberg' variations (c. 1742) or Handel's chaconne in suite 2 of 1733,² while the ciacona in F compresses the same type of outline into 4 instead of 7 bars, and the ciacona in b uses only the first four notes (the descending tetrachord) as its 4-bar ground. In the Componimenti ciacona and the ciacona in F, a characteristic overlap is created by the perfect cadence which spans the last bar of one statement and the first of the next, whereas in the ciacona in b an extra note is added to the repeat of every 4-bar statement (except in variations 8 and 9) to close it off by its own perfect cadence.

Rather than traversing further the ground already covered by Morris, the remainder of this section examines some of the more interesting aspects of Muffat's ciaconas which Morris either mentions only briefly or ignores.

One general aspect is Muffat's relationship to Fux. Although the Componimenti ciacona is on a stricter ground, it is on a similar scale to Fux's, with 40 7-bar statements (each repeated, and including the 'theme' at beginning and end)

1. Op. cit., pp. 90 ff.

2. Or no. 9 in Handel's 1733 suites, in which the melody set above this ground is very similar to Muffat's; there are also resemblances in variation patterns between these two works.

and with a set of minor-key variations. Muffat is perhaps more concerned with overall structure: he places his minor group more centrally, so that it creates an interlude (variations 19-25).¹ The same concern may lie behind his extensive use of paired variations to form links between individual units in the whole. This device is less necessary in the two MS ciaconas because they are on a more modest scale, with only 15 and 16 statements respectively. Their relatively small proportions do not encompass the changes of mode used in the larger work.

Naturally Muffat's variations are often very similar in content to Fux's - and to those of many other composers. But besides stock idioms such as tirades (ciacona in F, variation 13), triplet or semiquaver moto perpetuo (Componimenti, variations 28 and 31), and scale or arpeggio formations, there are some very unusual designs showing Muffat's imaginative, inventive approach to this well-worn form. The ciacona in b is more notable in this respect than the Componimenti piece. Muffat's ciacona textures are generally less cluttered than Fux's, and the ciacona in b achieves a lightness and purity of texture enabling Muffat to make his effects very directly. This is particularly true of the attractive strumming effects in variations 3, 7 and 14. The freshness of sound here is due also to the harmonic language: in variations 7 and 15, for example, the figurations outline a series of 7th chords (bars 50-2 and 114-116), unencumbered by the heavy root-position and triadic harmonies which so often characterise variations on a

1. Muffat's original numbering is used here.

ground. Among the hundreds of bars of music devoted to such variations, Muffat's ciacona in b stands out for its originality and delicacy of touch.

CONCLUSION

Of all the types of keyboard music cultivated by Viennese composers in the early 18th century, the dance-suite is the most directly relevant to the future of Viennese music generally. There are two kinds of progressiveness: one is the accidental foreshadowing of ideas which others are to discover at some later time, and the other is the development of ideas which act as an influence on later composers. Morris¹ assesses Muffat's contribution to the transition from suite to sonata in the following terms:

It is clear that the salient features of Gottlieb Muffat's style ... point towards the future ... [but] it may be doubted that his influence in the changes taking place is as important as his progressive compositional techniques lead one to expect.

But in the context of Viennese keyboard music Muffat seems to have some importance for pre-Classical composers such as Wagenseil, Monn and Georg Reutter d.J., whose careers overlapped with his. The works of Wagenseil and Reutter d.J. - in the form of sonatas, suites and divertimenti - seem to take the Muffat suite as a general point of departure. There are Harpeggio preludes, movements entitled Paesana and Harlequinade (M. 71, 73 and 74),² and typical mixtures of traditional dances, character pieces, free movements and finales. Many details

1. Op. cit., p. 146.

2. The numbering here refers to Scholz-Michelitsch, Klavierwerk. Examples from Reutter d.J. in Ex. 43, vol. ii.

of style and structure form a bridge between Muffat and these younger composers: one example is the use of the petite reprise, seen in the Allegro of Monn's Partitta pour le clavecin in A-Wgm VII: 52858.¹ It is possible that these superficial similarities indicate a deeper influence.

The differences between Muffat and Wagenseil or Monn are significant. In spite of the progressiveness which leads us to use sonata-form labels or terms such as galant in discussing some of Muffat's suite-movements, his affinities are more with the rich Baroque language of Fux than with the over-simplified vocabulary of Monn. The details of chromatic harmony, rhythm and contrapuntal texture in Muffat's suites contrast with the unsubtle harmonies, repetitive rhythms and thin texture of works such as Monn's partita. Muffat shows signs of a new approach in comparison with Fux, as this chapter attempts to demonstrate, but he does so within a traditional framework. At times, as in the Finales of his suites, he may seem about to break the limits of this framework: Muffat takes the suite to the point where it is ready to turn into the sonata.

1. In reality a sonata.

GENERAL CONCLUSIONS

Above all, Gottlieb Muffat emerges as an eclectic composer, who, although he restricts himself almost entirely to keyboard composition, explores a considerable range of genres and ideas within this. His music may seem more limited in scope than the varied production of his father, but there are signs of the same ability to practise different styles. Muffat shows that being a disciple of Fux means more than simply knowing the Gradus: in fact his *ricercars* go beyond the artificial manner of the Gradus and recreate the archaic style of 17th-century *ricercars*. Besides an inclination towards the stylus antiquus, Muffat absorbs from Fux the folk, French and Italian idioms which make up 18th-century Viennese style. Italian influence is particularly prominent in his work - in the suites as well as the toccatas and fugues. This sums up the long tradition of Italianism in South German and Austrian keyboard music, and at the same time, in the suites, indicates those newer Italian influences which lead away from the Baroque. Muffat is an important link in the chain between Fux and Wagenseil: but his work is more than historically interesting. Among his capriccios and suites particularly we find some of the most attractive music produced by keyboard composers contemporary with Bach.

APPENDIX A

THE SYSTEM OF CHURCH TONES

Reference is made at several points in this thesis to the use of the eight or twelve church tones in keyboard music. The chart presented in this appendix shows the tradition which lies behind Gottlieb Muffat's practice in this respect. It demonstrates both the consistency of this tradition, and the occasional variations which occur from one composer to another, or within the work of a single composer. The keyboard tones are of course distinguished from the Gregorian modes, as Mattheson says:¹

Es müssen aber diese 8. Tone wiederum nicht mit den 8. Tonis Ecclesiasticis oder Gregorianis confundiret werden als die . . . doch einen ganz andern Gebrauch haben . . .

A clear description of the general system is contained in Gwilym Beechey's article on Nivers:² many of Beechey's remarks are applicable to Viennese music. But there seems to be no published study dealing with South German and Austrian uses of the tones during the late 17th and early 18th centuries.³ The chart which follows is intended to provide the basic information in graphic form. It takes in the chief MS and printed collections demonstrating the use of the church tones in South Germany and Austria, whether expressly for liturgical purposes or not.⁴

1. Quoted in Harris, Keyboard, p. 219, from Mattheson's Neu-eröffnete Orchester, Hamburg, 1713, p. 60. Harris's own account of the tones is somewhat confused.

2. Beechey, 'Nivers', 376-9.

3. Apart from a brief résumé in Beechey, 'Organ Tutor'.

4. The tones were certainly not confined to liturgical use. Among secular pieces which employ them are some French publications of harpsichord suites, such as Lebègue's Pièces de clavecin, vol. i, 1677.

In each case, the following details are given:

- (i) Composer
- (ii) Title of work
- (iii) Date and place of publication, or date of MS source
- (iv) Tones used, with the key-signature (if any) in brackets after each tone
- (v) Any special points, such as cadence formations in a particular tone
- (vi) Number of pieces per tone in liturgical collections
- (vii) Types of pieces in liturgical collections.

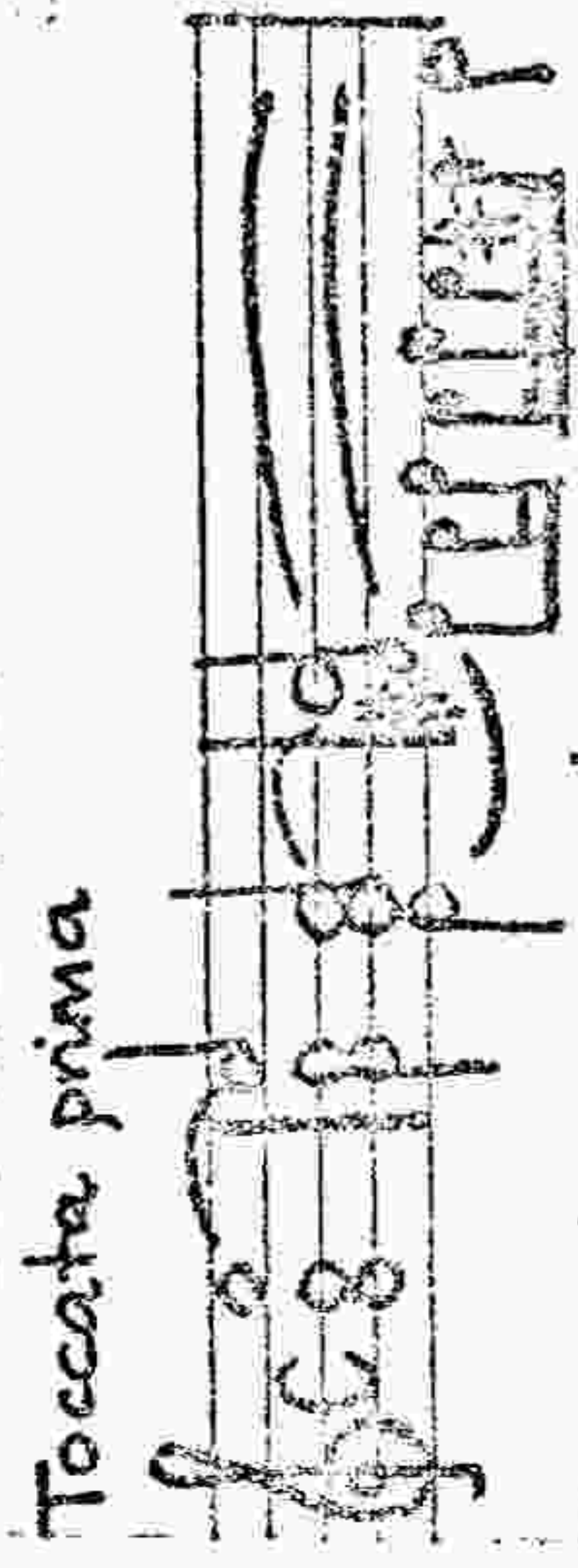
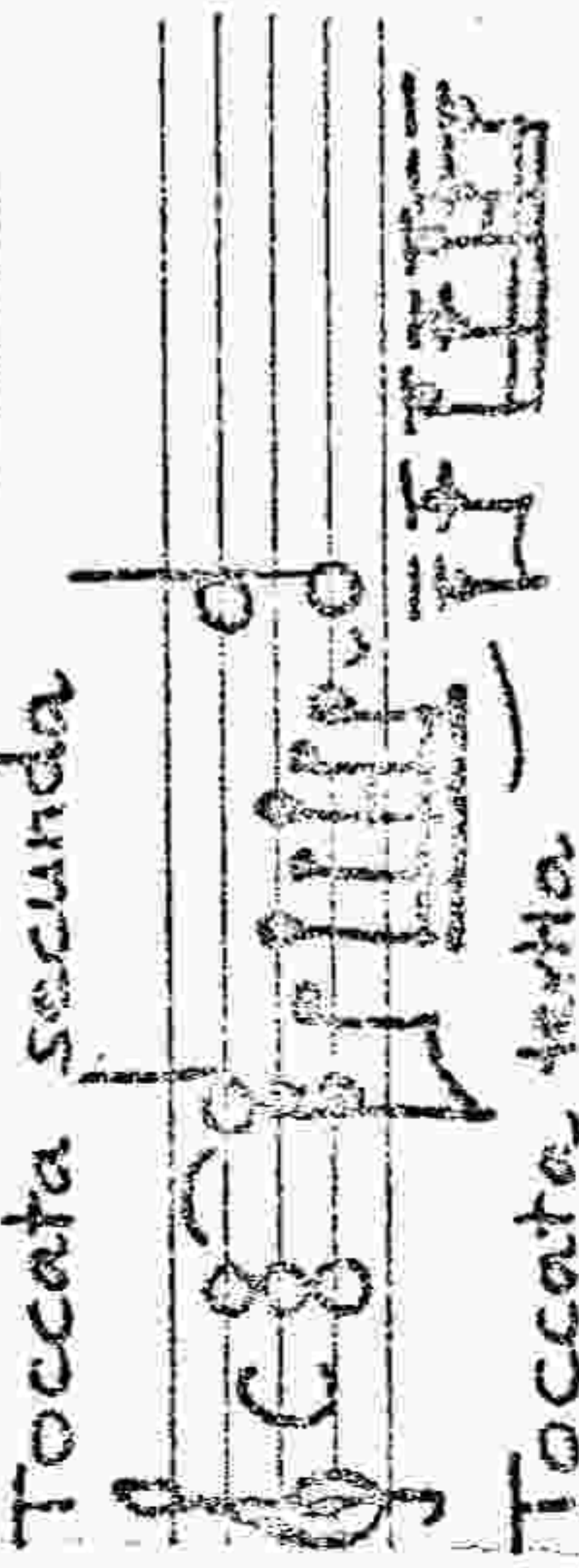
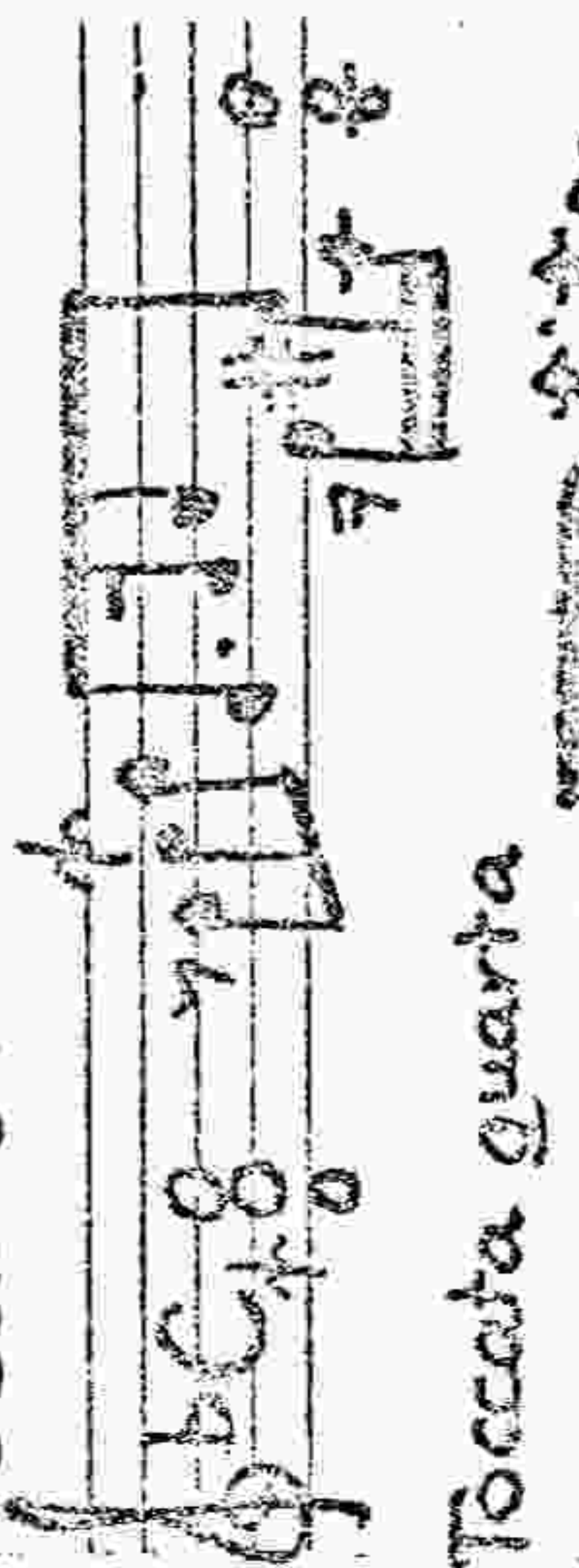
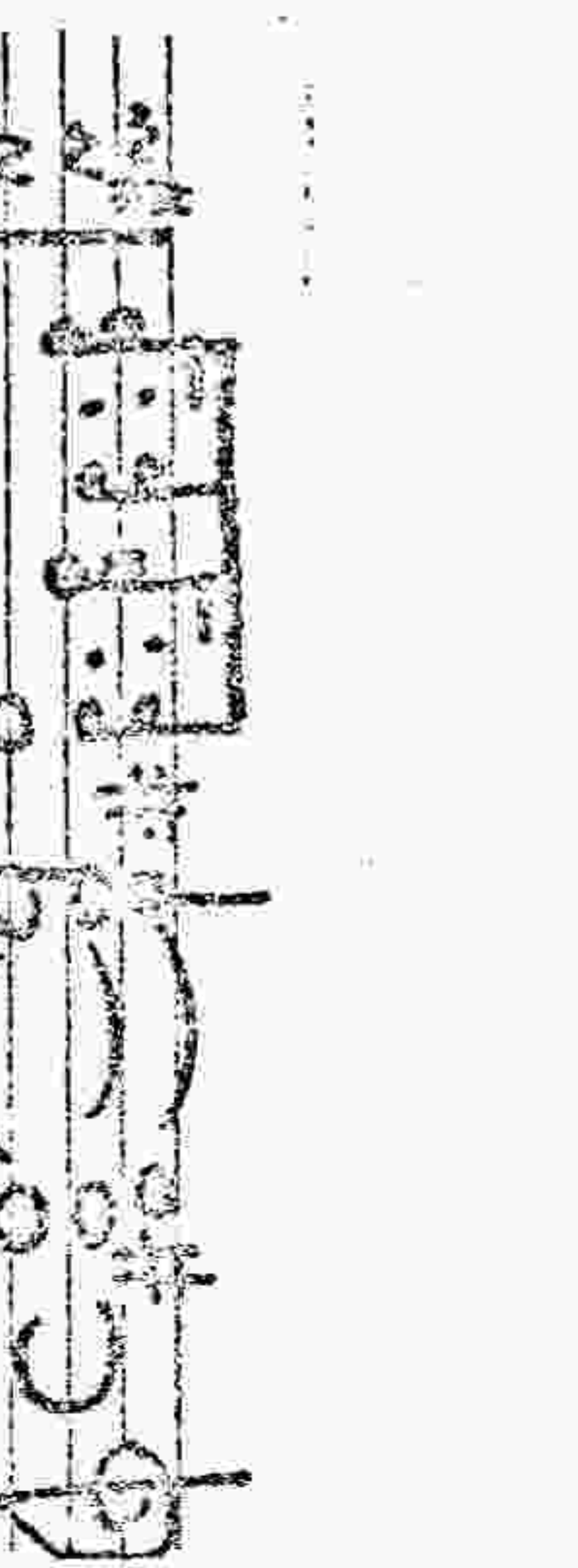
<u>Composer</u>	<u>Title</u>	<u>Place, date</u>
A. Poglietti	Compendium	1676 (MS)
J. K. Kerll	Modulatio organica	Munich, 1686
Anonymous	Wegweiser	Augsburg, 1689
Georg Muffat	Apparatus musico-organisticus	Salzburg, 1690
J. Speth	Ars magna consoni et dissoni	Augsburg, 1693
		(i) Toccatas
		(ii) Magnificats
F. X. Murschhauser	Octi-tonium novum organicum	Augsburg, 1696
Georg Reutter d.A.		c.1700 (MS)
Gottlieb Muffat	72 Versetl	Vienna, 1726
-----	32 ricercars, nos. 1-8	Earliest known copy dates from 1733 at latest (MS)
-----	24 toccatas & capriccios	c.1730 (MS)
		(i) Toccatas 1-12
		(ii) Toccatas 13-24
		(iii) Capriccios 1-12
		(iv) Capriccios 13-24
? Andreas Peyer		c.1740 (MS)

CHART OF CHURCH TONES

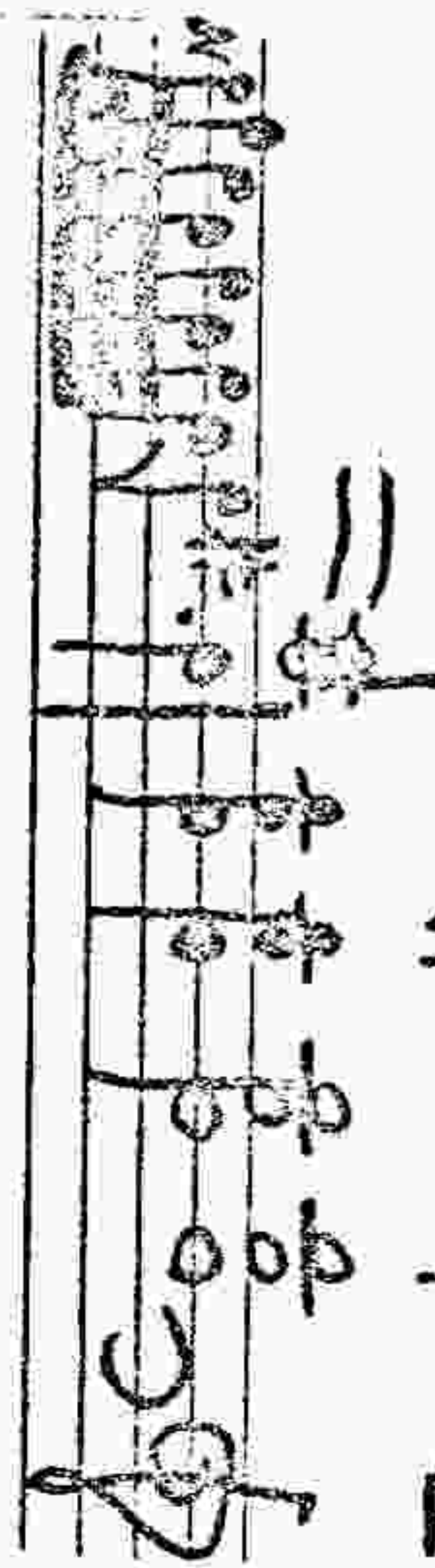
1	2	3	4	5	6	7	8	9	10	11	12	Remarks	No. of pieces per tone	Types of piece
d	g(b)	a	e	C	F(b)	D(##)	G						3	Preludes, toccatas, fugues, <u>cadenze</u>
d	g(b)	a	e	C	F(b)	d(b)	G						7	Prelude, 5 fugal versets, postlude
d	g(b)	a	e	C	F(b)	D(##)	G						8	Prelude, 7 fugal versets
d	g(b)	a	e	C	F(b)	C(b)	G	e(#)	D(#)	C(bb)	Bb(bb)	Tone 7 is equivalent to tone 8 transposed		
d	g(b)	a	e(##)	C	F(b)	D(##)	G	Bb(bb)	A(###)				7	Prelude, 5 versets, <u>finale</u>
d	g(b)	a	e	C	F(b)	D(##)	G						7	Prelude, 5 versets, <u>finale</u>
d	g(b)	a	e	F;C	F(b)	d(b)	G					Tone 5 divided into <u>regularis</u> and <u>irregularis</u> ¹		
d	g(b)	a			F(b)	D(##)	G(#)						Vari- able	Preludes, fugal versets, <u>cadenze</u>
d	g(b)	a	e	C	F(b)	D(##)	G(#)	c(bb)	A(###)	e(#)	Bb(bb)		7	Toccata, 6 fugal versets
d	g(b)	a	e	C	F(b)	D(##)	G							
d	g(b)	a	e	C	F(b)	D(##)	G(#)	e(#)	c(bb)	A(###)	Bb(bb)			
d	g(bb)	a	e(##)	C	F(b)	D(##)	G(#)	b(##)	e(#)	C	Bb(bb)			
d	g(b)	a	e	C	F(b)	D(##)	G(#)	e(#)	c(bb)	A(###)	Bb(bb)			
d(b)	g(bb)	a	e	C	F(b)	D(##)	G(#)	b(##)	e(#)	C	Bb(bb)			
d	g(b)	a	e(##)	C	F(b)	D(##)	G(#)	Bb(bb)	Eb(bbb)	f(bbbb)	A(###)		Vari- able	Preludes, fugues, capriccios

1. Cadences in regularis use tierce de Picardie in a.

APPENDIX B: MUFFAT'S COPY OF FROBERGER

<u>Diverse Partite 1693</u>	<u>MS or other source</u>	<u>DTG numbering</u>
	Toccata 7	Toccata XIII (Jg. x:2)
	Toccata 1	Toccata XIV (Jg. x:2)
	Toccata 3	Toccata XV (Jg. x:2)
	Toccata 4	Toccata XVI (Jg. x:2)
	Toccata 5	Toccata XXI (Jg. x:2)

Toccata sexta



Toccata 6

Toccata XVII (Jg. x:2)

Toccata septima



Toccata 8

Toccata II (Jg. iv:1)

Toccata octava



Toccata 9

Toccata I (Jg. iv:1)

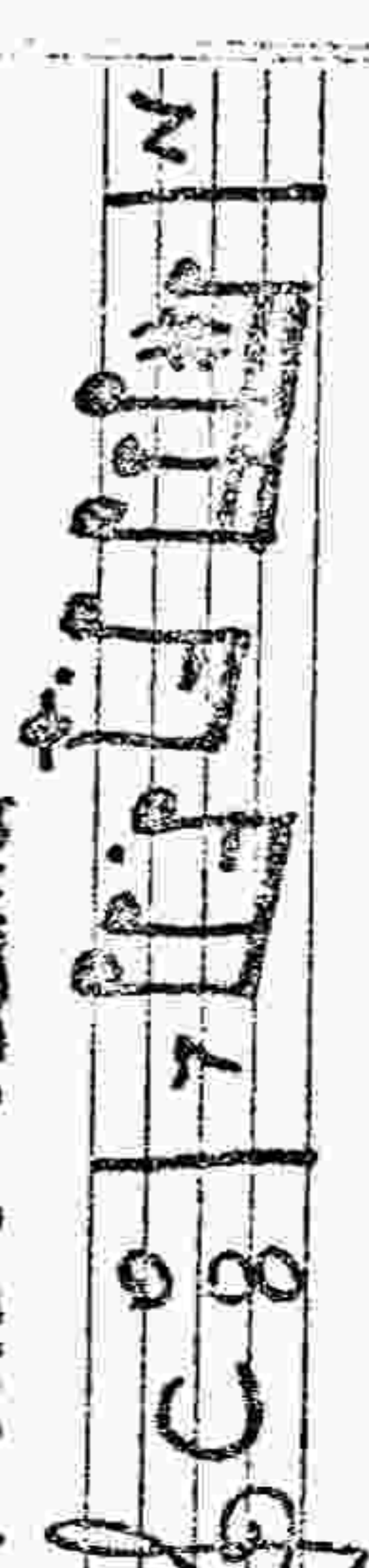
Toccata nona



Toccata 2

Toccata XVIII (Jg. x:2)

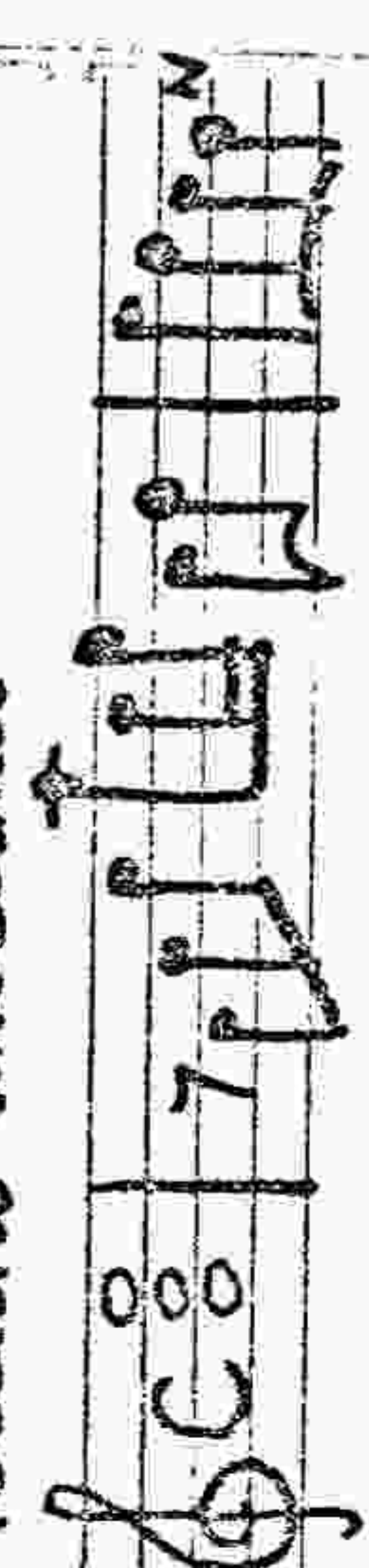
Toccata decima



autograph MS

Toccata XIX (Jg. x:2)

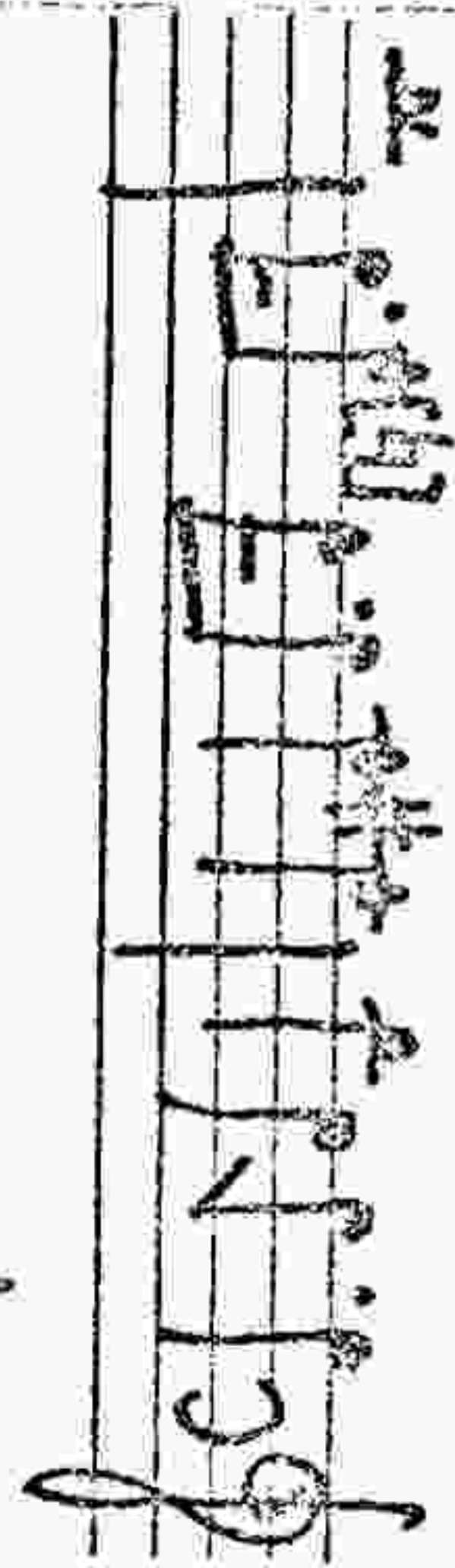
Toccata undecima



autograph MS

Toccata XX (Jg. x:2)

Capriccio



Capriccio 1

Canzona IV (Jg. iv:1)

Canzona



autograph MS

Canzona I (Jg. iv:1)

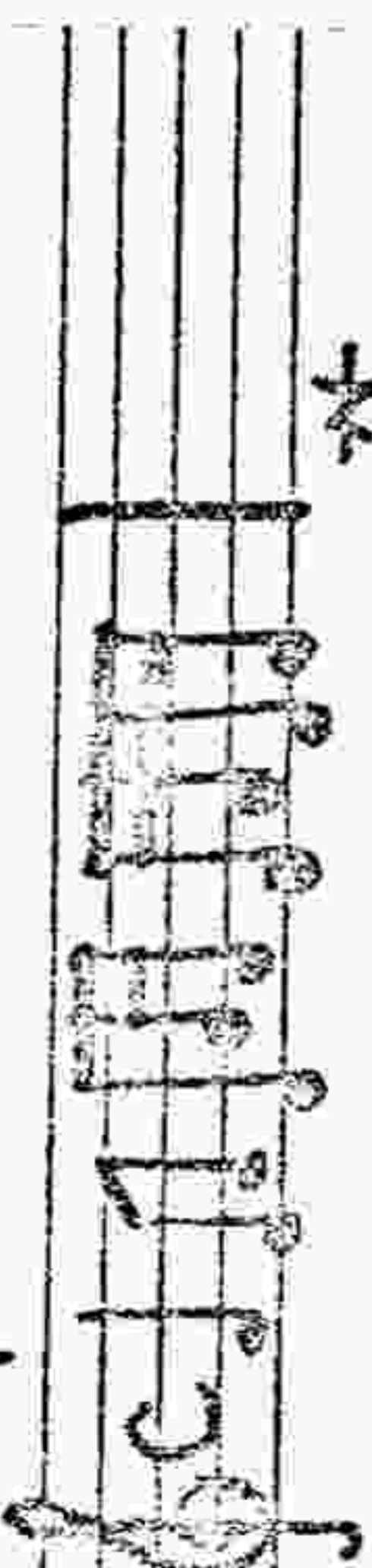
Capriccio



Capriccio 3

Capriccio XII (Jg. x:2)

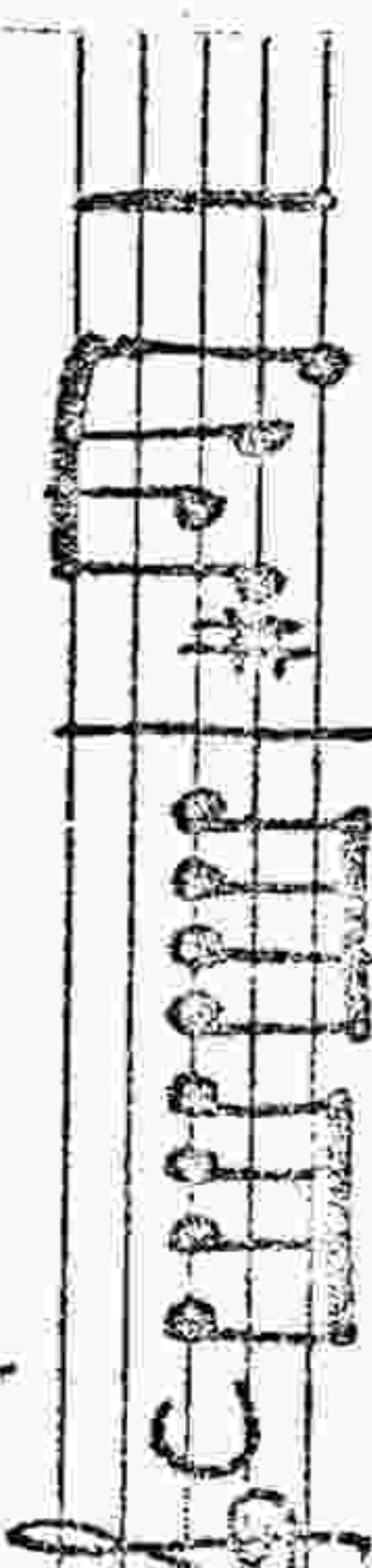
Capriccio



Capriccio 2

Canzona III (Jg. iv:1)

Capriccio



?

Capriccio XIII (Jg. x:2)

It is not clear where Muffat found this piece: it came perhaps from an autograph MS no longer extant.

APPENDIX C

APPENDIX C

<u>Work</u>	<u>Key</u>	<u>Prelude, etc.</u>	<u>Allemande, etc.</u>		
Partita	a	(prelude by Muffat)	A	C	S
Partita	F				
Partita	A		A	C	(delayed)
Partita	g		A	C	--
Ouverture	G	1. Ouverture	--	C	S
		2. Ouverture	A (+ double)	(delayed)	—
Capriccio	g	prelude + fugue			
(Harpeggio	G	prelude + fugue			

FUX: SUITES

<u>Extra</u>				<u>Gigue</u>	<u>Extra</u>
aria	minuet			G	minuet
aria	rigaudon	passepied	echeggiata	G	minuet
gavotte	minuet (en rondeaux)	S		G	
bourrée	minuet	aria		G	
rigaudon	minuets 1,2			G	minuet 3
rigaudon	S C	minuets 1,2,3 (in order 3,2,1)		G	
Allegretto (La Superbia)	Gustoso (Arietta)	Tempo giusto (L'Humilta)	Affetuoso (La vera pace)		Allegro (Finale)
Aria passagiata	)				

MUFFAT: SUITES (INCLUDING DUBIA)

<u>R.</u>	<u>Key</u>	<u>Source</u>	<u>Prelude, etc.</u>	<u>Allemande, etc.</u>		
85-92	C	<u>Componimenti</u>	Ouverture (+ fugue)	A	C	-
93-100	g	"	Prelude	A	C	S
101-8	D	"	Fantaisie	A	C	S
109-17	Bb	"	Fantaisie (+ fugue)	A	C	S
118-25	d	"	Ouverture	A	C	S
126-34	G	"	Fantaisie (+ fugue)	A	C	S
323-7	C	<u>A-Wn</u> 15935	Prelude	-	-	(delayed)
328-35	g	<u>D-B</u> 15784	Prelude	A	C	S
342-8	C	<u>D-B</u> 15784	Spiritoso	-	-	(delayed)
197; 336-41	g	<u>A-Wmm</u> XIV 737	Capriccio	-	-	-
-	Bb	<u>D-Mbs</u> 5474	-	A	C	-
-	C	<u>D-Mbs</u> 5475	Prelude	A	C	S
-	G	<u>D-Mbs</u> 5476	Prelude	-	-	-
	G	<u>A-Wn</u> 18685	Prelude	-	-	-
	A	"	Prelude	A	C	(delayed)
	Bb	"	Prelude	-	-	-
	F	"	Prelude	-	-	(delayed)
	D	"	Prelude	-	-	-
	g	<u>A-Wn</u> 18691	Prelude	-	-	-
	F	"	(delayed)	-	-	-
	a	<u>A-Wn</u> 18780	Prelude	-	-	-
	Bb	"	Prelude	A	C	-
	d	"	Prelude	-	-	-
	d	"	Prelude	A	C	S
					+ double (misplaced between G 1 and 2)	
491-5	g	<u>A-Wmm</u> XIV 730	-	-	-	S

<u>Extra</u>	<u>Gigue</u>	<u>Extra</u>
air rigaudon minuet + trio Adagio	-	Finale
bourrée minuet + trio Fantaisie	G	
minuet Rigaudon bizarre air	-	Finale
La Hardiesse minuets 1, 2 air Hornepippe	G	
minuet rigaudon minuet + trio	G	
La Coquette minuet + trio air	G	minuet (en cornes de chasse)
Fantaisie S rigaudon minuet Paysan	-	
minuet Harlequin minuet + trio	-	Finale
L'Aimable esprit S minuet + trio Paysan	-	Finale
La Plainte d'une âme abandonnée Fourlana passepied Villanesca minuet	G	
Siciliana Paysan minuet	G	
bourrée minuet gavottes 1, 2	G	minuet
Courage passepied air minuet + trio bourrée	G	gavotte (en rondeaux)
gavotte	G	minuet
Menuet angelois S gavotte Air en menuet	G	
Portrait d'une Rondeaux Aria angeloise Âme contente	G	minuet
Entrada minuet S rigaudon minuet + trio	-	
arias 1, 2 Siciliana Paysan	-	
Le Bastard aria bourrée minuet + trio La Jalousie	G	Le Harlequinade
bourrée minuet G Prelude Entrée minuet	(earlier)	
Le Coeur insinuant rigaudon minuets 1,2	G	
rigaudon minuet Adagio minuet	G	
Les pensées de soles arietta gavotte	G	minuet
-	G G	
minuet	G	aria (per fugam)

BIBLIOGRAPHY

The bibliography divides into two main parts: general items, and literature on individual composers. Sub-sections within the latter category (pp.302 ff.) are arranged in the order in which the composers are discussed during the thesis: first Fux (p.302), then Gottlieb Muffat (p.304), and lastly minor composers (p.305).

Standard dictionaries (such as Eitner's Quellenlexikon), bibliographies (such as Gerboth's Index to Musical Festschriften) and histories (such as NOHM) are not included in their own right. Only if a particular article, for example in MGG, has been referred to in the thesis is it listed in the appropriate sub-section of the bibliography.

This is not intended as a comprehensive bibliography of Baroque keyboard music, but as a full bibliography of the specific area covered by the thesis. A complementary list of editions is appended¹ (p.306, infra). All abbreviations are explained at the beginning of the thesis.

1. To the items listed in the bibliography can be added all prefaces to editions, such as those in DTÖ.

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