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

IN THE UNIVERSITY OF OXFORD

BY

SUSAN WOLLENBERG

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VOL. II: MUSIC

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GOTTLIEB MUFFAT: RICERCARS AND CANZONAS (SELECTIONS)

Ricercata 1ma

Main source: A-Wmm XIV 712

Note: b. 15 LH FEDC quavers pencilled in MS

30

Ricercata 2da

7

12

18

23

28

33

38

43

Ricercata 3tia

5

10

14

19

23

28

33

37

Ricercata 4ta

6

12

18

23

28

RICERCAR 7

Ricercata 7ma

6

12

18

23

29

35

Ricercata 8va

7

13

20

26

31

38

43

42

55

61

67

Ricercata 9na

11
16
21
27
33
38
43

48
53
58
63
68
I
74
P

Ricercata 10ma

6

11

16

21

26

31

36

41

46

50

55

60

65

Ricercata Una

Note; no. 10 b. 81-2 no barline

21

26

31

36

41

46

51

Note: b. 30 alto first note missing
b. 44 bass last note C

56

62

67

72

77

82

87

Note: b. 76 soprano second note A

92

97

101

107

111

116

123

Ricercata 12ma

7

13

19

23

28

33

RICERCAR 12.

38

42

47

51

55

61

39

Ricercata 13tia

7

12

17

22

28

33

Note : b. 1 second note Eb

37

43

48

54

60

Ricercata 14ta

6

12

17

22

27

32

37

41

45

50

54

58

62

66

Ricercata 16ta

6

11

15

21

27

32

Note: b. 28 alto and tenor and bass c

37

43

49

Ricercata 17ma

14

16

22

26

31

35

39

RICERCARE 17-18

43

48

52

57

Ricercata 18va

5

11

RICERCAR 18

16

22

28

33

38

43

47

Ricercata 19 na

17

21

25

29

33

37

41

Ricercata 20ma

22

25

28

31

35

38

41

Note: b. 41 bass third note D

44

48

51

56

58

61

64

Note: b. 49 alto

Ricercata 21ma

RICERCAR 21

Ricercata 22.6a

Note: bar 65 bass second note G

(67)

Ricercata 23tia

(7)

(13)

(19)

(24)

(29)

34
39
44
49
54
59
64

Ricercata 2.4ta

Note: no. 23 b. 88 d/to last beat missing

RICERCAR 24

35

39

43

47

51

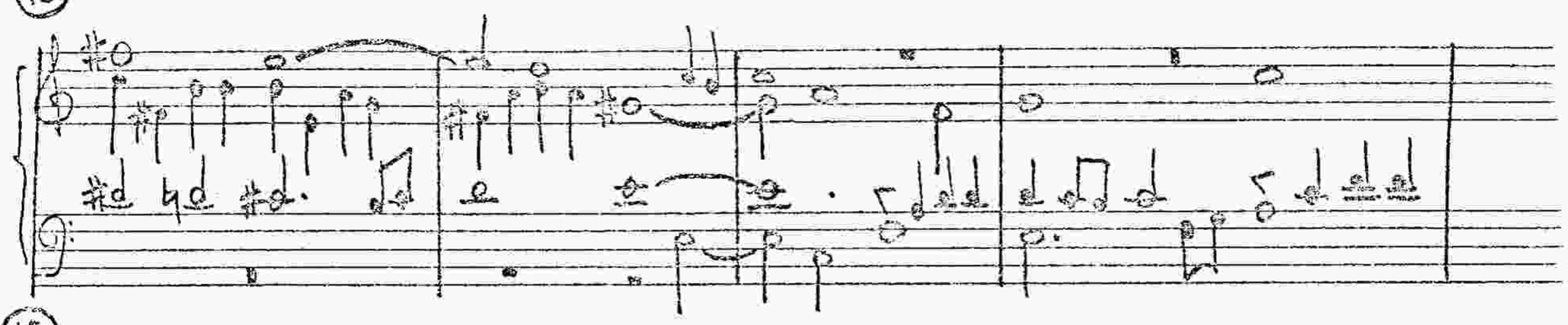
55

59

Note: b. 58 bass 2nd and 3rd beats missing

Ricercata 27ma

15



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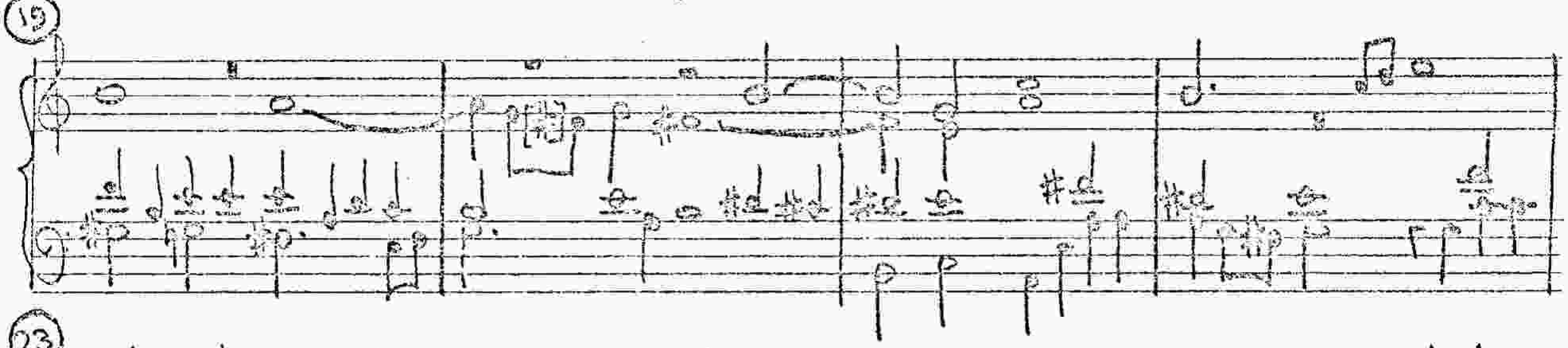

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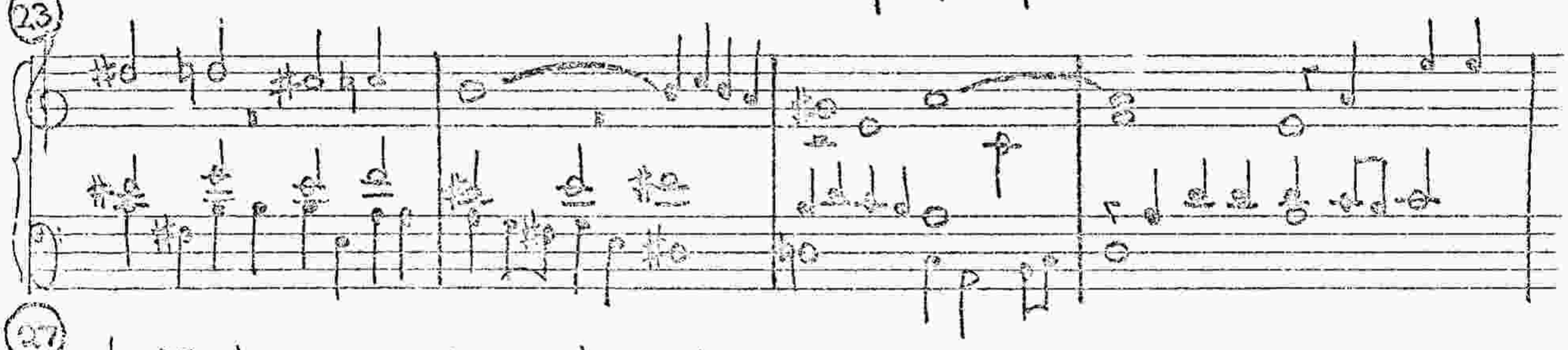

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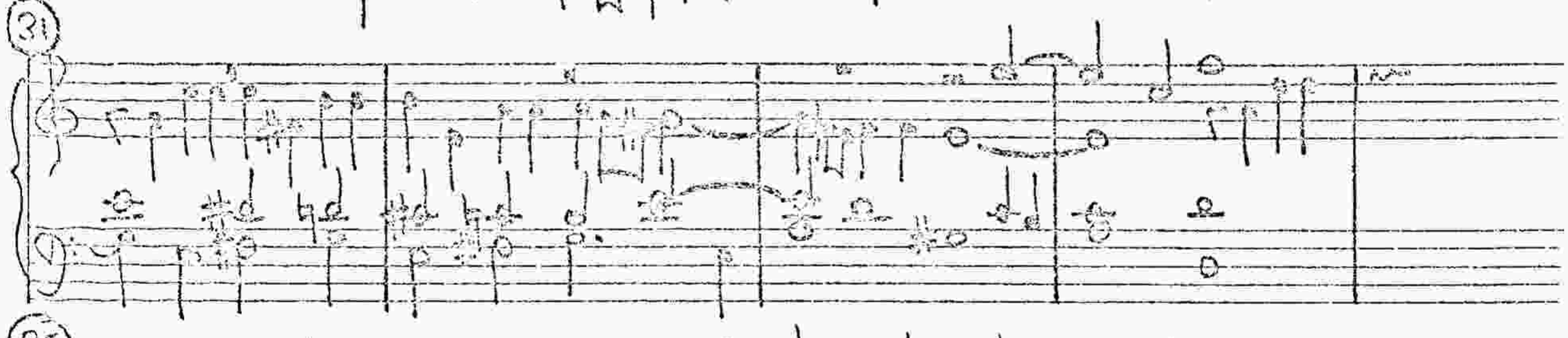

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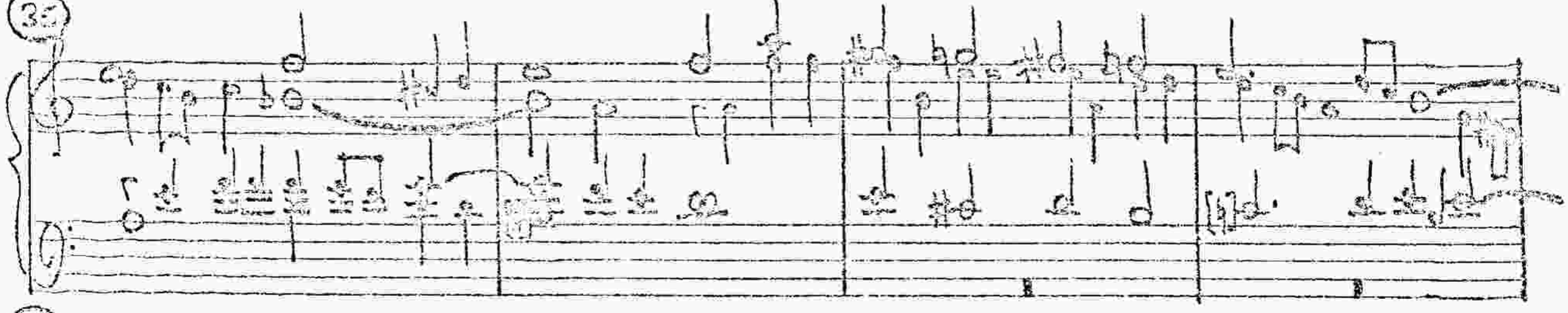

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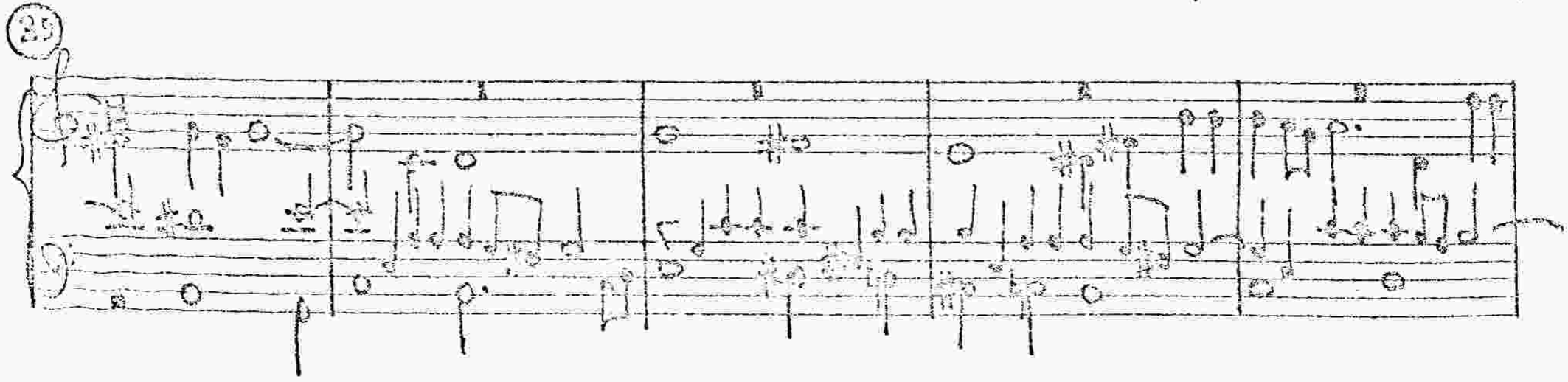


Ricercata 2.8va

Notes no. 28 b. 32 bass last note C

Note. b.40 tenor

Nota: b. 85 soprano second note D
b. 89 bass second note D

Ricercata 29na

15

21

26

31

34

37

41

RICERCAR 29

45

49

53

58

64

67

Errata: b. 63 tenor last note D

Ricercata 31ma.

RICERCAR 31

22

27

32

27

41

45

48

RICERCARS 31-2

52

57

62

67

Ricercata. 32da

9

13

17

21

25

29

33

VICENTE 32.- CANZONA 2.

CANZONAS

Canzona 2da

CANZONA 2

Canzona 3tia

CANZONA 3

19

22

26

29

32

35

Canzona 5ta

19
22
25
29
33

CANZONAS 5-7

Canzona 7ma

Note: b. 31 Soprano fifth note Eb

CANZONA 7

Note: b 54 soprano last beat second ♭ A

Canzona 8va

Canzona 10ma

Note: D. 43 tenor notes 3 and 4 : 4 and #

Canasa 13th

Note: b. 33 tenor second note Cb
b. 36 alto penultimate note Gn

CANZONAS 13 - 14

Canzona 14ta

CANZONA 14

37

39

Canzona 15ª

CANZONA 45

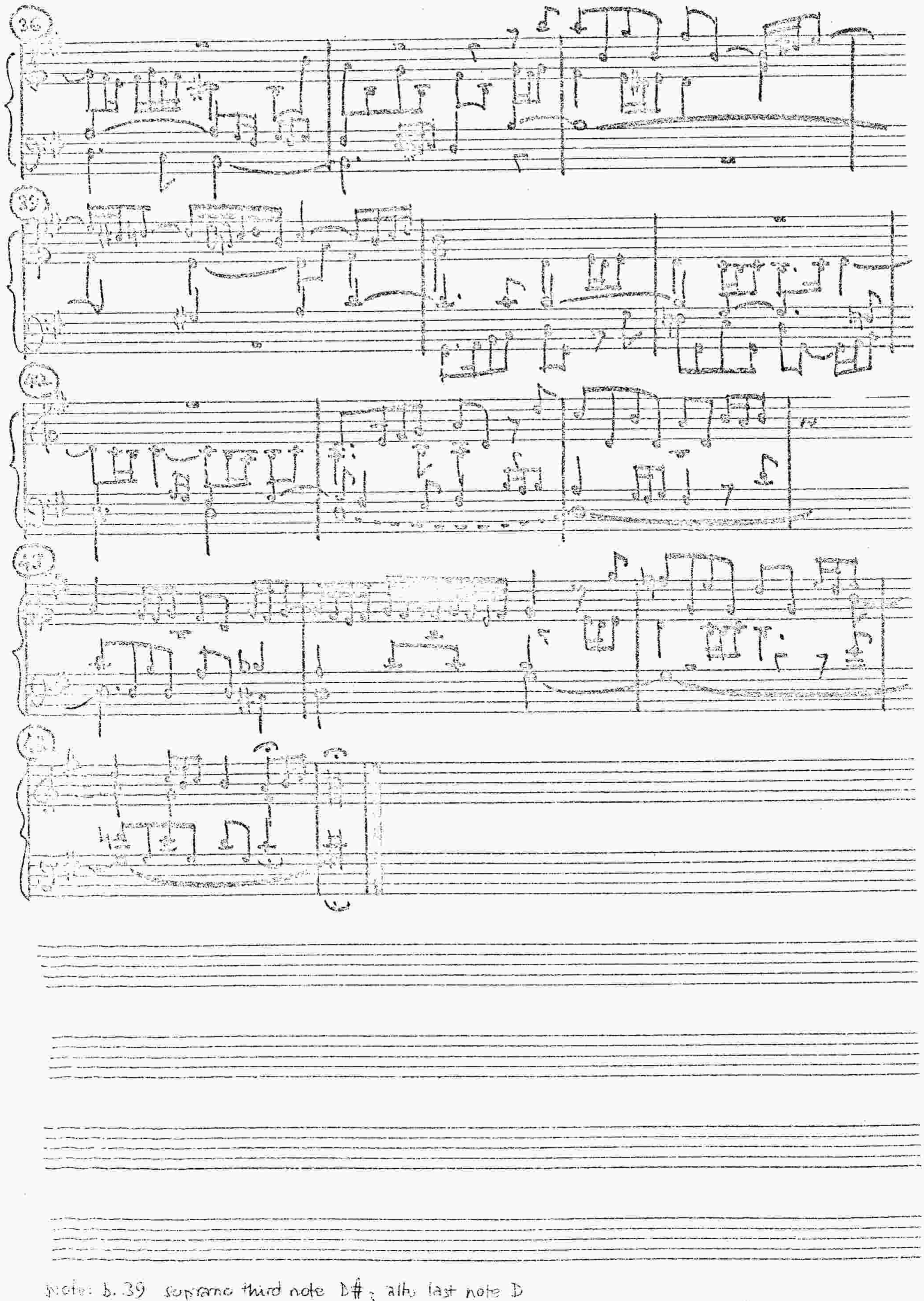
Canzona 17ma

Pastorella

Canzona ultima

CANZONA 19

I-80



note: b. 39 soprano third note D#; alto last note D
b. 43 tenor missing [supplied by cf. with Componimenti suite 6 fugue]

?J.B.MEYER: [1] PRAELUDIUM Gti toni

no. 57

I-81.

9

19

[2] Fuga

no. 53

13

17

23

27

33

37

41

47

Kopie: D-B 1220

[3] PRAEAMB[ULUM]

no. 59

9

no. 60

[4] FUGA

6

10

14

7

2

[5] FUGA

NC. 61

Note: b. 35 bass last note D
b. 42 soprano last note G
b. 57 middle part

PEYER

[6] FUGA

no. 62

no. 63

[7] PRAEAMB[ULUM]

no. 64

[8] FUGA

PEACE

15

19

24

28

32

[9] FUGA

no. 65

10

13

Note. no. 8 b. 15 tr
no. 8 b. 23-4 last two and first notes of alto missing

27

34

42

48

53

59

Note: b. 68 soprano missing

PEYER: CAPRICCIO [7mi toni] no. 68

Note: b. 19 bass second note D
b. 55 bass last note B

REGER: ALLELUIA FUGA [8vi toni]

tr

(11)

(21)

[tr]

(30)

[tr]

(37)

(47)

(57)

(63)

Note - b. 18) bass missing
19) " "
20) " "

b. 11 soprano second note G

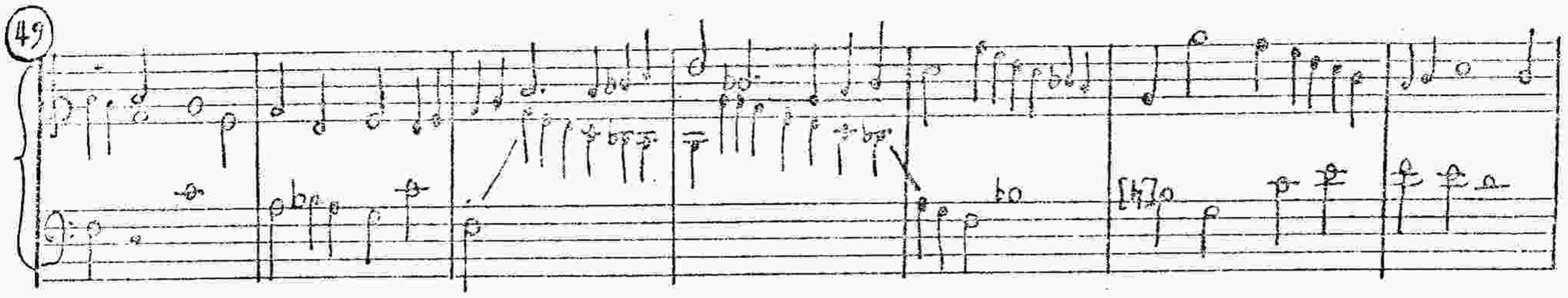
PEUGR

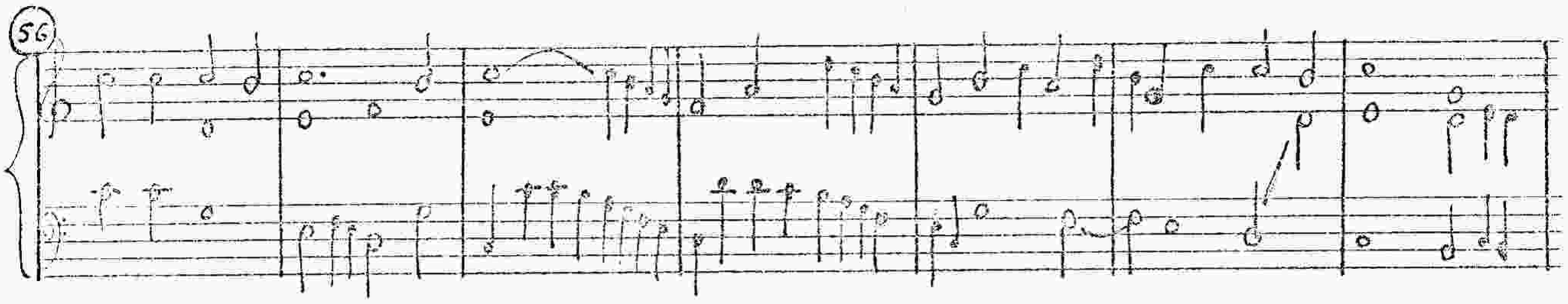
I- 89

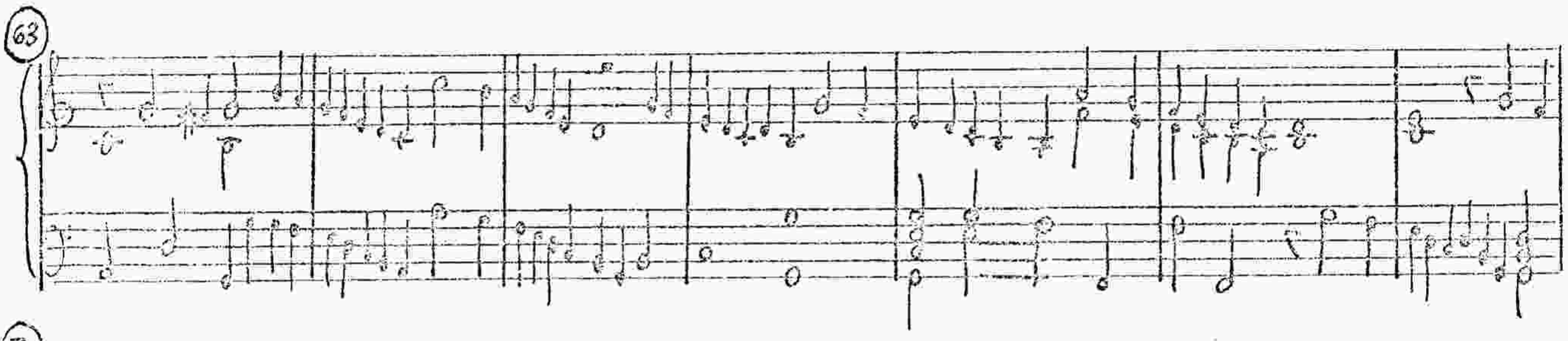
138

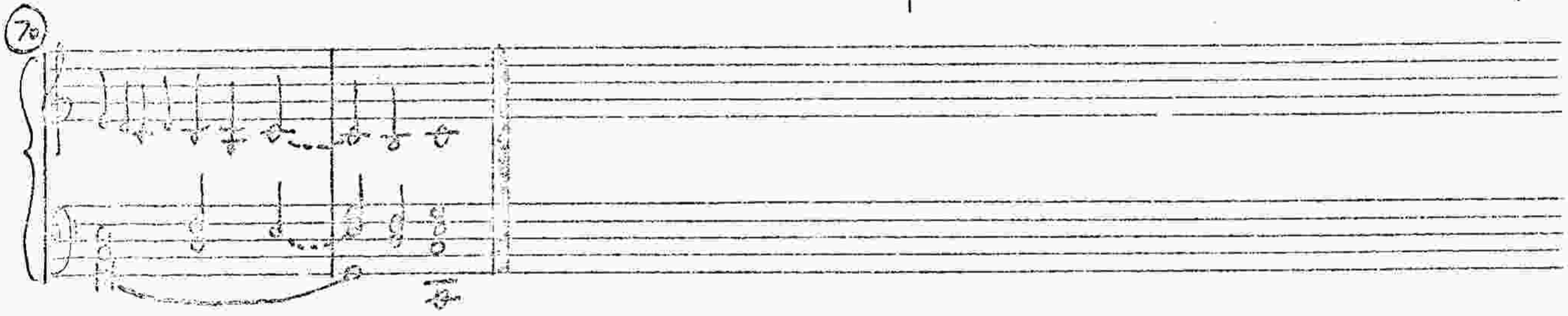
POYER: FUGA [5th tone]

no. 56







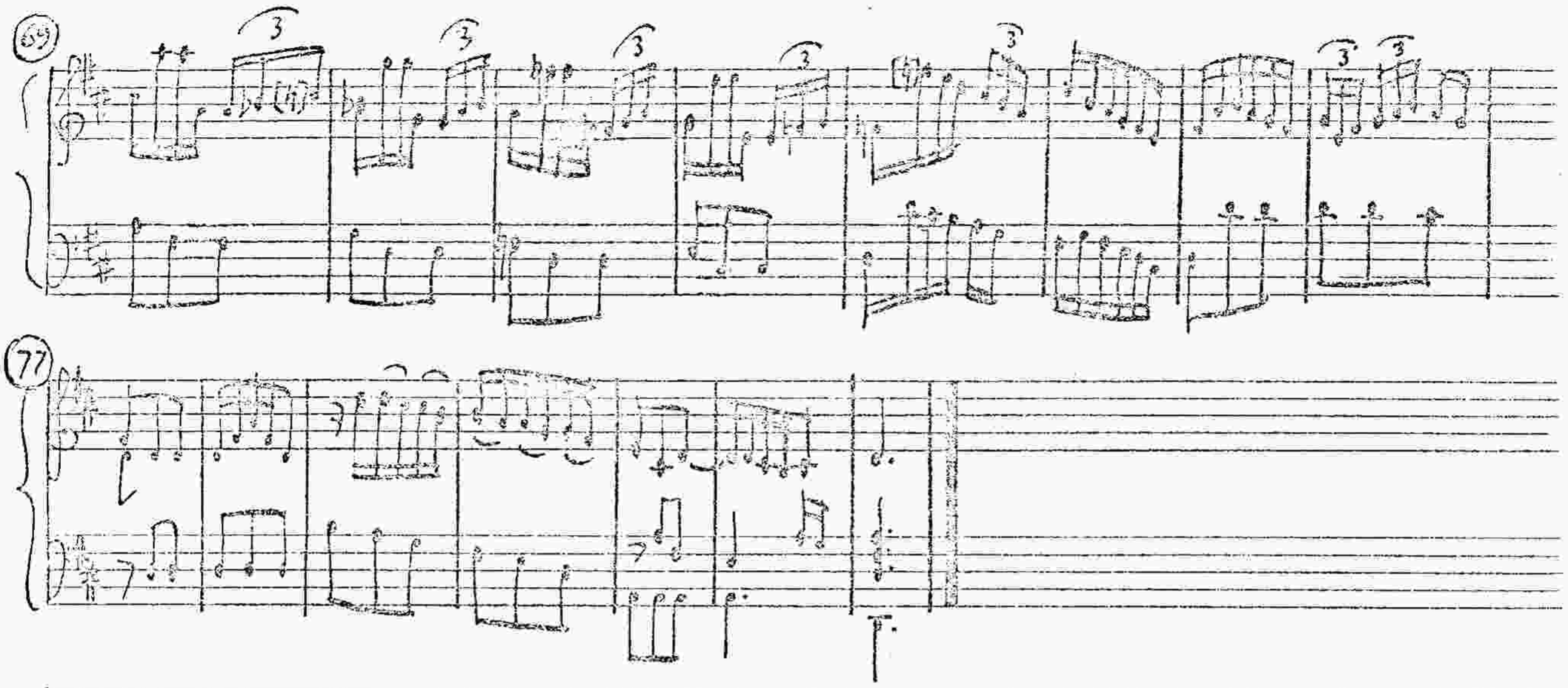


Note: b. 51 soprano last three notes GABb
b. 52 lower part first note missing
b. 53 second note of middle part missing

Peyer: FUGA [7mi toni]

no. 76

Var. b. 14 missing (# b. 6 ct.)
b. 19-21 lower part DDC CCB BBA. (# b. 28-30)


69
77

I-95

20 FUGHE : SELECTIONS

A. CALDARA

1. Allegro

Source: V-B 2785

Note: b. 27 alto last note B

САЛЬЕРИ

2. Allegro

8

13

3. Allegro

10

20

30

Str. no. 3 b. 9 alto second note missing
b. 18 bass second note G
b. 26-30 totally confused in original
b. 39 repeated

CALDARA

4.

tr

tr

6

11

16

21

26

32

Note: b. 8 alto last three notes originally D E F in tenor clef
b. 13 alto third note G ; soprano last three notes G A B♭
b. 23 tenor last note missing

5. Allegro molto

(7)

(11)

(15)

(21)

6. Allegro

(6)

Note: b. 8 tenor third note Eb
(1.: 6)

Note: b. 19 tenor first note Bb

GOTTLIEB MUFFAT: TOCCATAS AND CAPRICCIOS (SELECTIONS)

Toccata prima

Ped.

Ped.

P.

P. M.

Music source: A-Wmm XIV 715

Note: pedal indications taken from E is 1578D

TOCCATA 1 – CAPRICCIO 1

Capriccio primo

10

13

16

19

22

25

28

31

Toccata secunda

p.

p.

p.

28

31

35

38

p.

41

47

52

Segue capriccio seconda

CAPRICCIO 2

[Capriccio secundo]

9

16

24

31

39

45

51

Capriccio 3tio

9

17

25

32

39

47

53

Toccata septima

Note - b. 23 LH top note B

28

32

36

40

44

48

52

56

Note: b. 56 alto

CAPRICCIO 7

Capriccio 7mo

54

61

55

Toccata ottava

64

Andante

12

15

1.

19
22
23
30
31
32
36
P.

38

41

44

46

Capriccio 8vo

P.

[U]

1

7

P.

10

13

17

21

24

27

30

32

Note: b. 28 middle voice A-flat/mm has last four 4s CBCL; reading from D-B 15780 adopted here

Toccata nona

[P.]

P.

P.

P.

P.

TOCCATA 9 - CAPRICCIO 9

Capriccio [nono]

CAPRICCIO 9

16

20

24

28

32

36

40

Note. b. 24 bass third note C#
b. 42 bass second and third notes: F# and G

Toccata decima quarta

Note: b. 51 RH Third and 4th ♪ GA

Capriccio 9]

7

11

14

17

20

23

26

Adagio

CAPRICCIO 14

Capriccio 14to

Note: b.46 RH

TOCCATA 16

Toccata decima sesta

20

23

26

29

Capriccio 16to

5

CAPRICCIO 16

12

16

19

23

27

30

33

TOCCATA 18

Toccata decima ottava

Note. b. 7 bass Bb lower note.

30

35

40

Capriccio 18va

Note - b. 21 sic (5 beats)
b. 25 top part no third beat

TOCCATA 20

Toccata vigesima

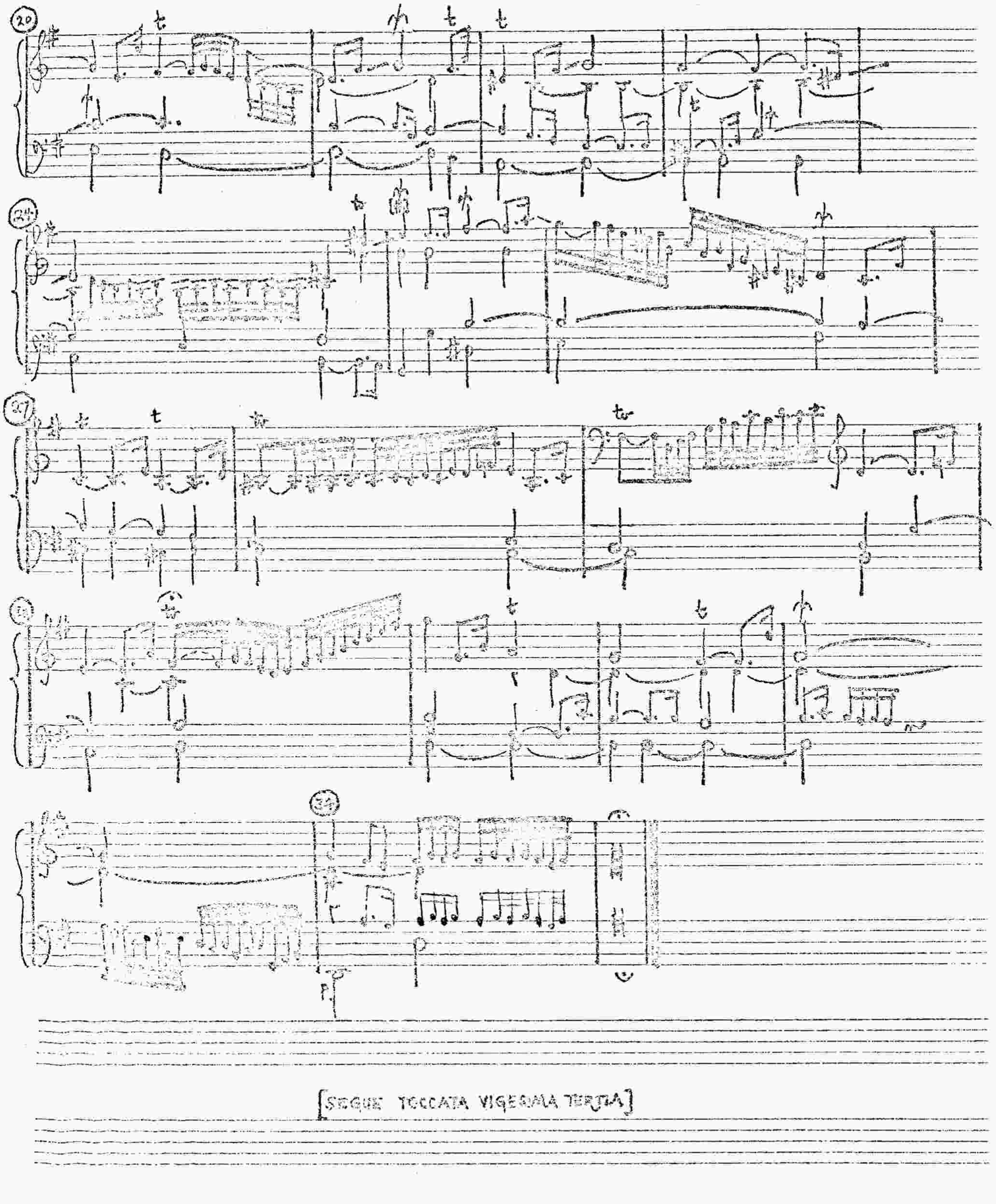
Note: b. 9 and b. 11: pedal indications from D-B 25780

P.M.

P.

Capriccio 20mo

Vedi toccata b. 25 bassi ottave in



[SEGUE TOCCATA VIGESIMA TERTIA]

TOCCATA 23

Toccata vigesima tertia

TOCCATA 23

27

31

34

37

38

39

NOTE b. 26 RH third beat last ♭ G

Capriccio 23to

Notes: b. 37-8, 41 slurs from D-B 15/8C
b. 60-1 — from D-B 15780

GOTTLIEB MUFFAT: SUITE-PRELUDES

{A-Wn 18780
{A-Wmm XIV 715

1. R.200

2. R.189

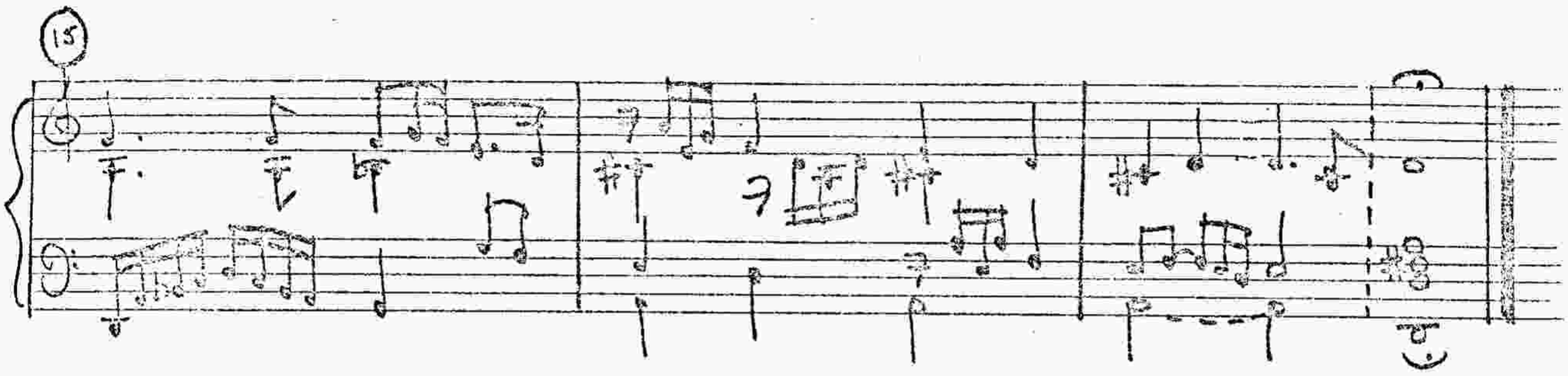
Main source: A-Wmm XIV 715

3. A-Wn 18780 f. 51r

4. A-Wn 18780 f. 55v

[INAUTHENTIC?]

Note: no. 3 b. 4 LH missing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GOTTLIEB MUFFAT: SUITES (SELECTIONS)

1: R. 323-7 (A-Wn 15935 : Parthie sur le clavecin)

Prelude

Fantaisie

Allegro

Photograph source: A-Wn 15935

Sarabanda

7

13

19

25

31

Rigaudon

8

15

21

28

34

Menuet

Paysan

2: R. 328-35 (D-B 15784/I ; Parthie sur le clavecin)

Tempo giusto

Prelude

Allemande

Affetuoso

Autograph source : D-B 15784/I

Courante

Sarabanda

Menuet

(20) tr

tr

1 1

tr

RC

(26) tr 1.3. 2.

tr

RC

Harlequin

M

(6)

(13)

[RC]

(19)

(24)

tr

RC

Menuet

7

14

21

28

Trio

Menuet da capo

Finale

6

11

16

20

24

3: R.342-8 M. (D-B 15784/II: Pièces pour le clavecin)

Spiritoso

[Prelude]

Source: D-B 15784/II

R.342·8

25

36

40

39

Vivace

L'Aimable esprit

10

Vars: L'Aimable esprit slurs standardised

15

20

26

31

36

41

46

51

52.

[tr]

38

1.. [3.]

[A]

Sarabande

5

9

13

[1.

[3.

17

Nota - Sarabande slurs standardised

21

24

28

32

36

40

1.

2.

3.

Bourree

8va

5

10

14

18

23

28

Note: b. 3 RH t b. 16 RH tr b. 17-18 RH t b. 31 RH t

slurs standardised

b. 4-6 at notated pitch originally

Menuetto

Rit. bourrée L. 33-6 RH ÷
Minuet slurs standardised
b. 16 LH ÷
b. 24 b LH ÷

Trio

Menuetto da capo

Paysan

str. 1 to b. 4 LH tr 5. 8-9 LH t 1. 10 RH tr b. 11 LH t

Paysan: slurs standardised

Finale

Nov Part, on b. 30 RH A#D
Finale slurs standardised
b. 3 RH Tr
b. 19, middle part last note A

24

29

[8x]

33

38

[1. 3.

42b

[2.

[8x]

Note: b. 24-6 RH tie
b. 38 RH tie

A-Wn 18691 in g

III-23

PRELUDE

GOTTLIEB MUFFAT

Adagio

④

⑦

[Allegro]

⑩ Allegro

[○]

⑫

(14)

tr

Adagio

(17)

tr

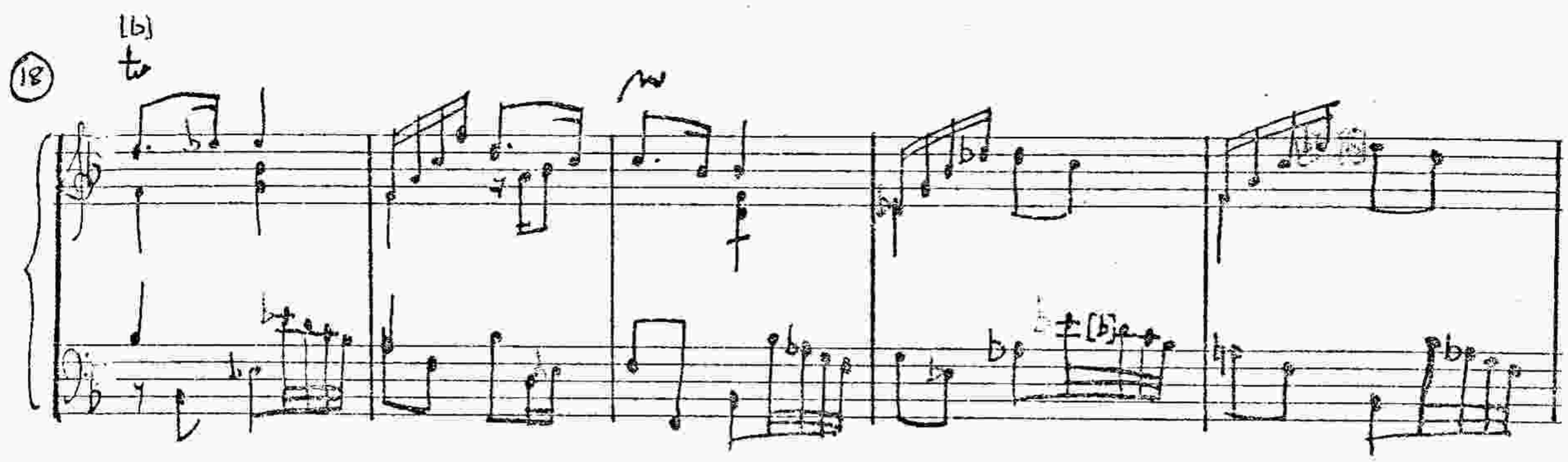
LE BASTARD

tr

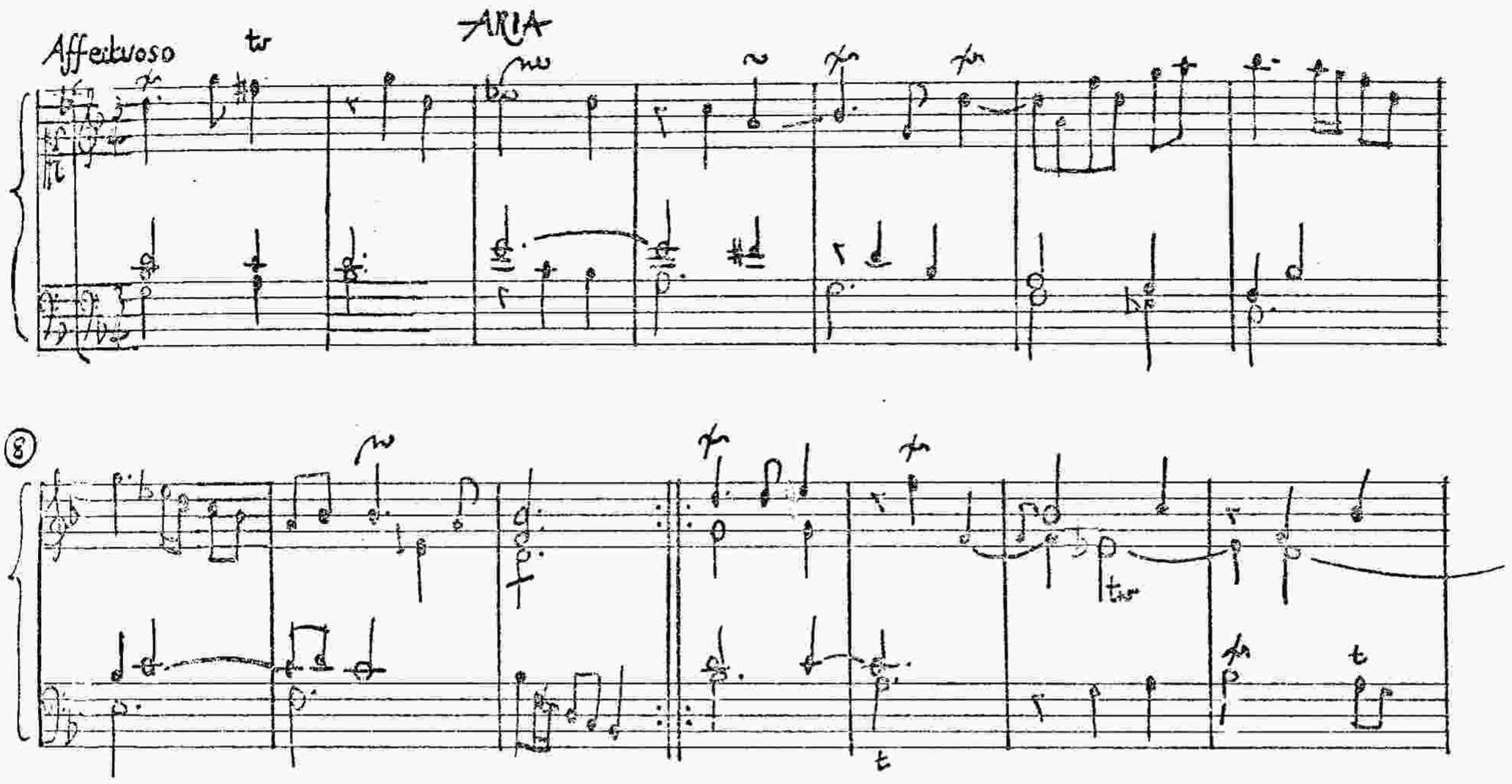
(7)

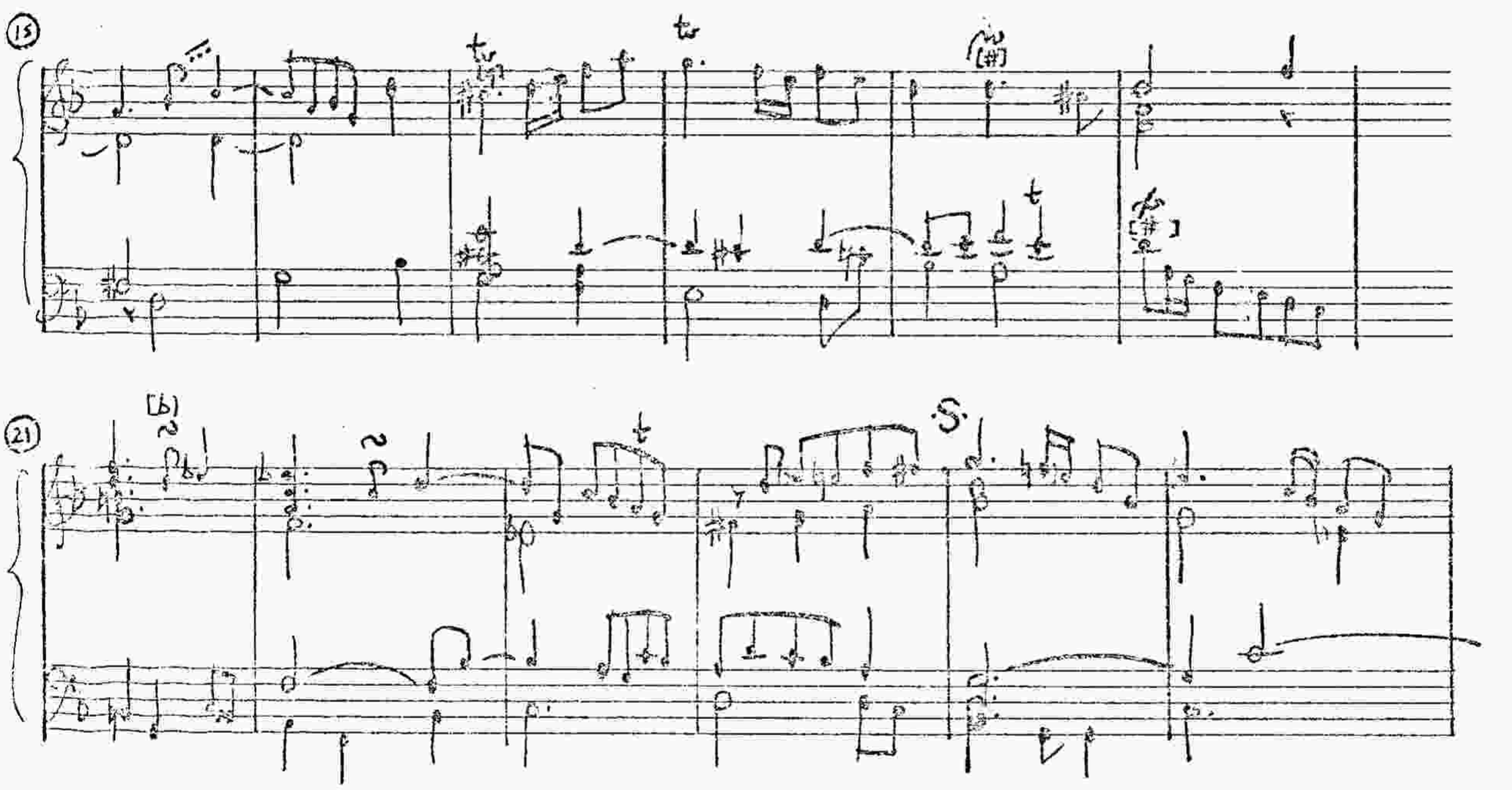
tr

(13)



Note: b. 30 LH no second ♪
b. 31 RH fourth ♪ A





Note - b. 2 RH fourth note A

BOURÉE

8

15

13

MENUET

Note: b 10 RH D missing
(minuet)

(11)

(19)

[b] TRIO

(9)

MENUET
DA
CAPO

LA JALOUSIE

LA HARLEQUINADE

31
37
43
1.3.
2.
S.

A-Wn 18685 : Rigaudon
from suite in F

[GOTTLIEB MUFFAT]

Rigaudon

Note: b. 6 bass E-C on second minim

A-Wn 18691 in F

III-33

BOUREE

GOTTLIEB MUFFAT

MENUET

Note: bourrée, minuet and gigue edited by collating A-Wn 18691 and 18780. Most ornamentation from A-Wn 18780.

(19)

tr tr tr

tr

[5] tr

GIGUE

(7)

(13)

(2)

PRELUDE

GOTTLIEB MUFFAT

5

ENTREE

11

20

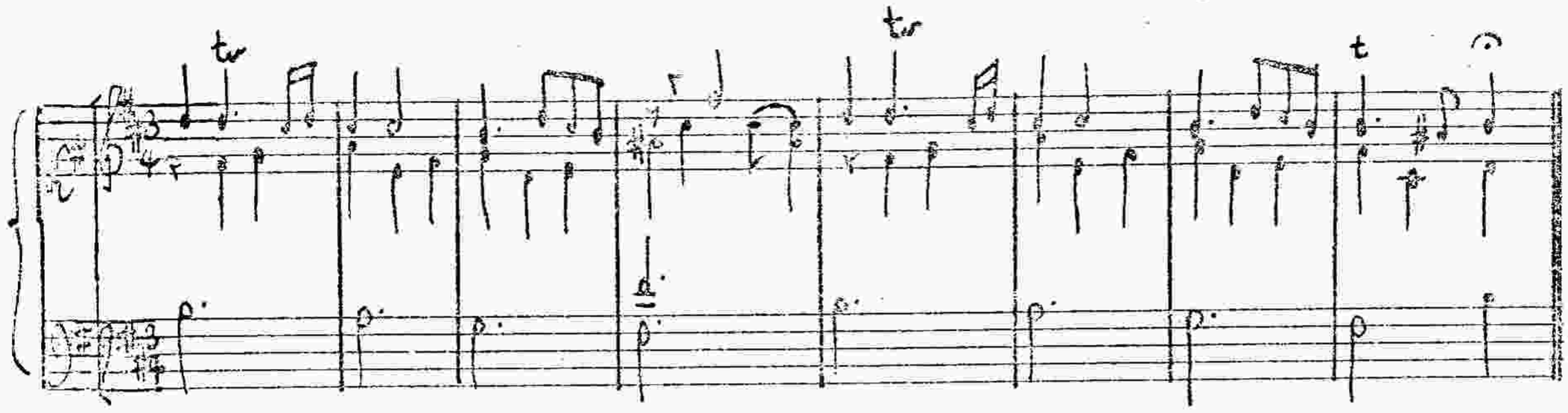
MENUET

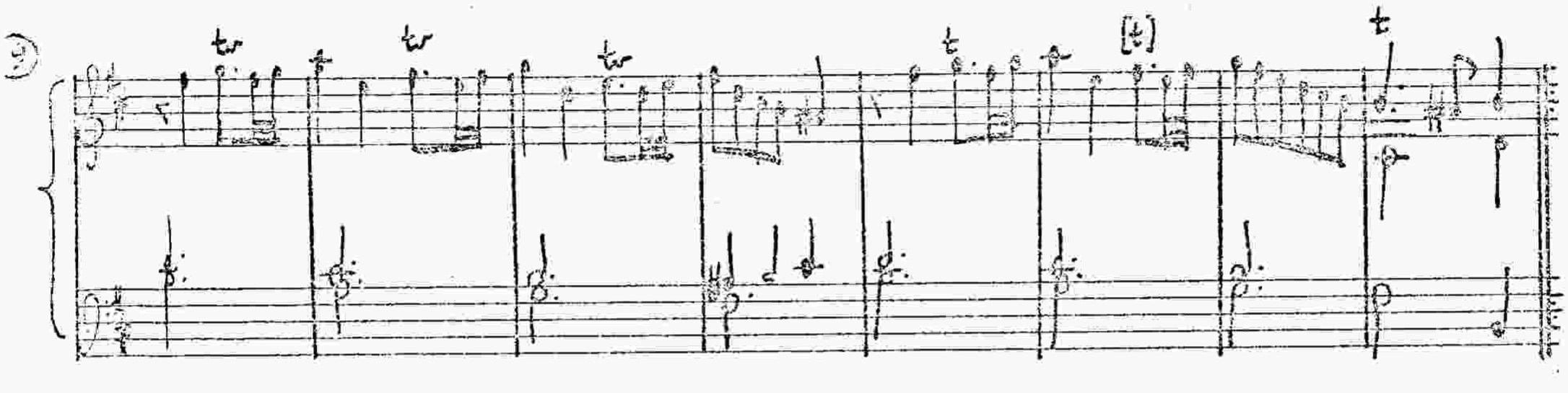
Gretchet A?

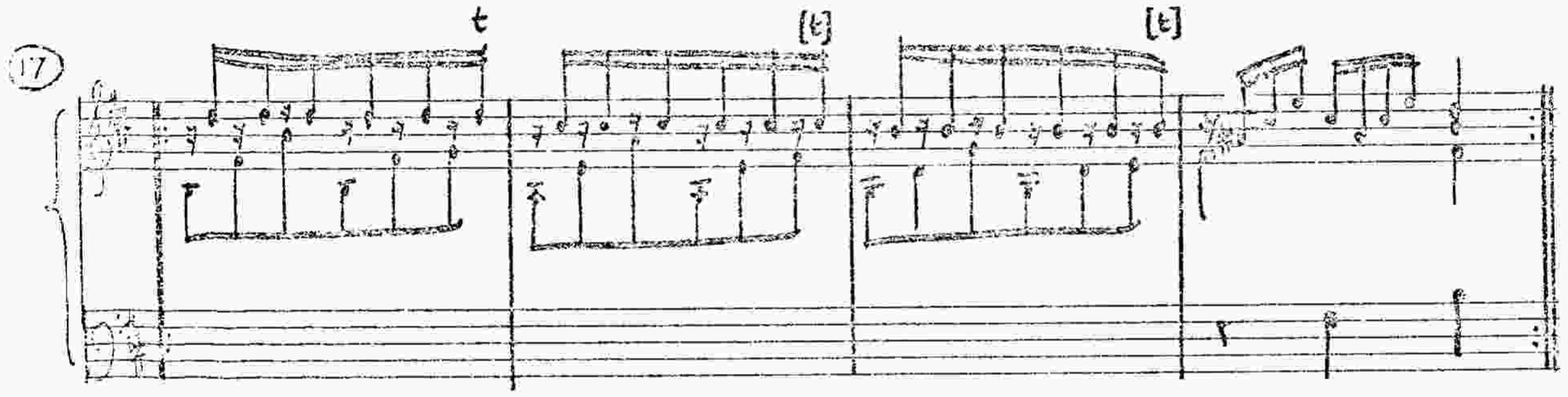
A-Wn 18691

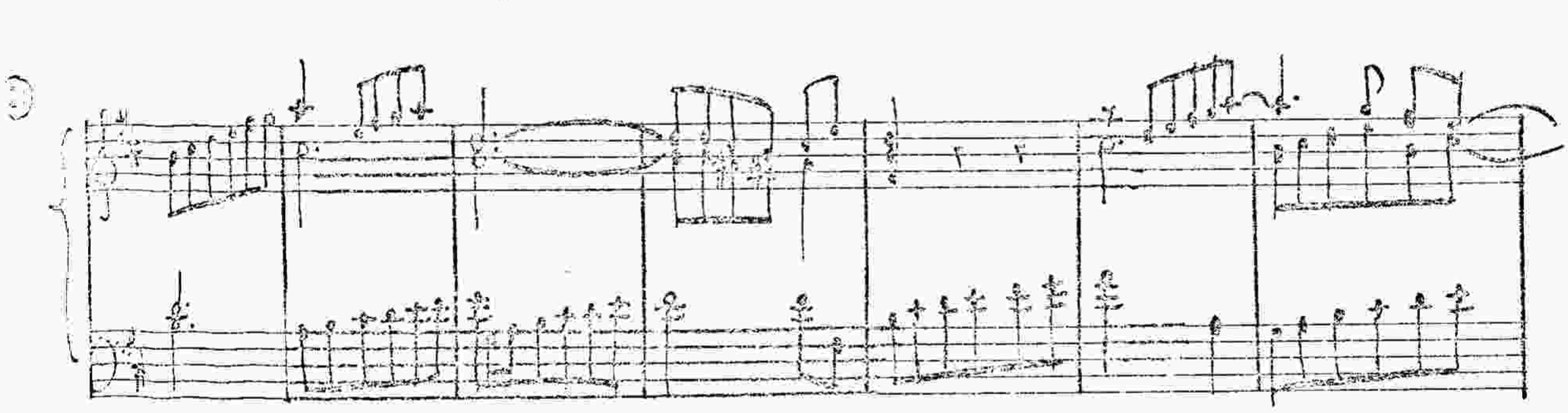
III-37

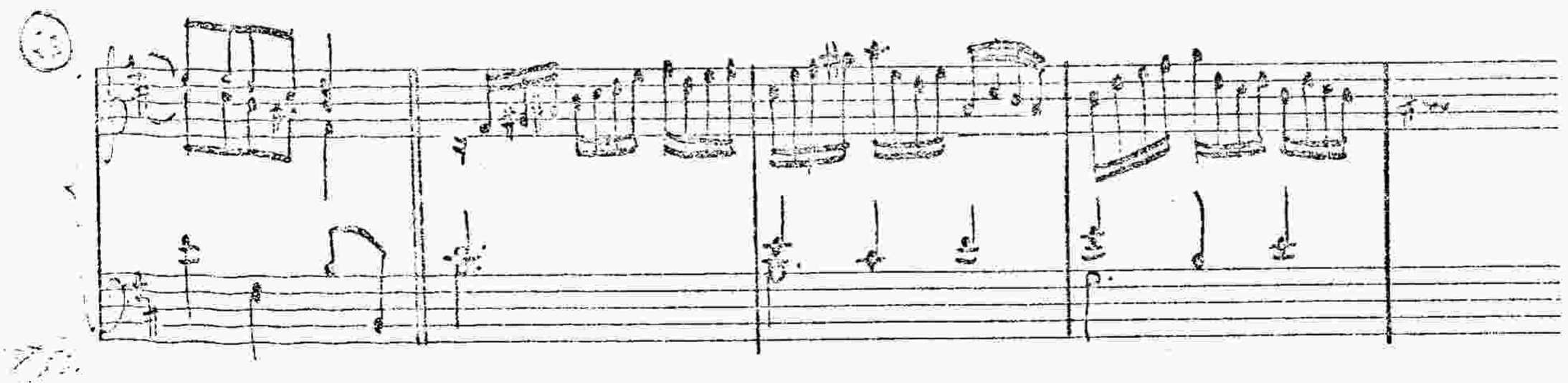
CIACONNE IN b : R.350 GOTTLIEB MUFFAT











See VII - 1 on key-signature (p. 2)

Notes: b. 20 1st time A♮ seventh & RH
" 2nd time LH ♩ B missing
b. 27 RH G missing

32

33

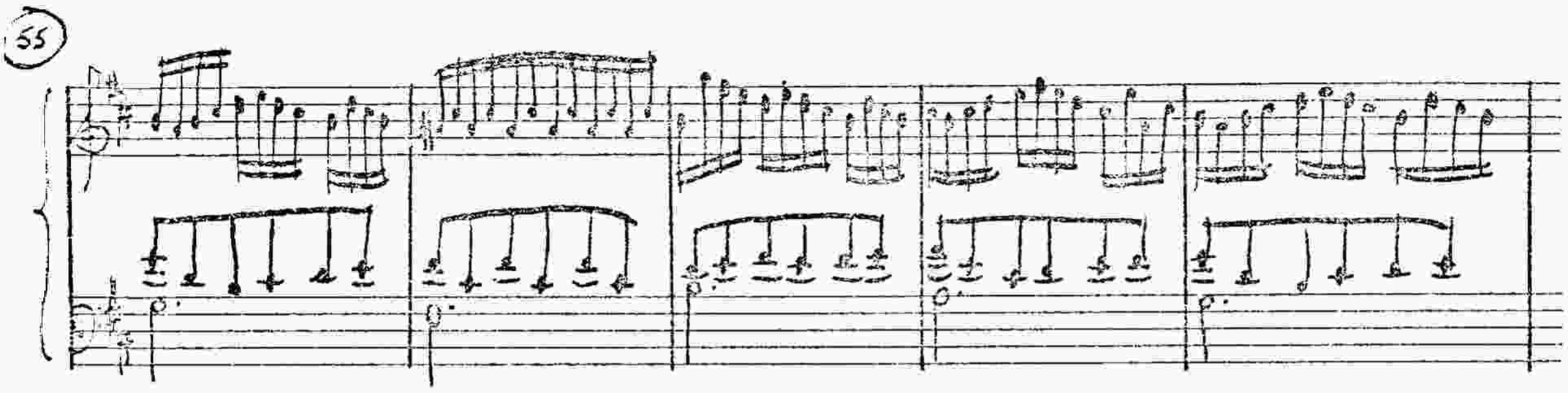
34

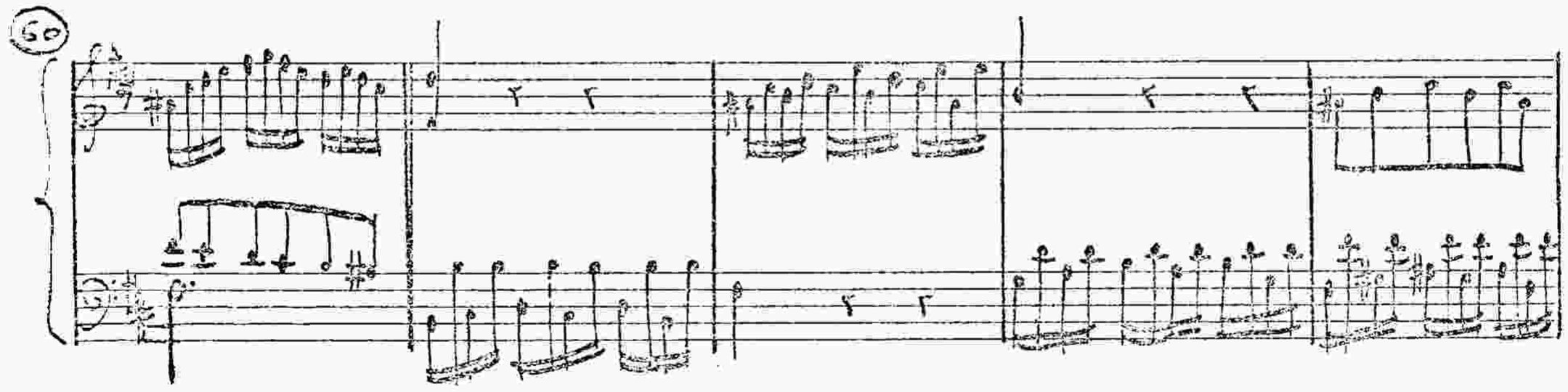
35

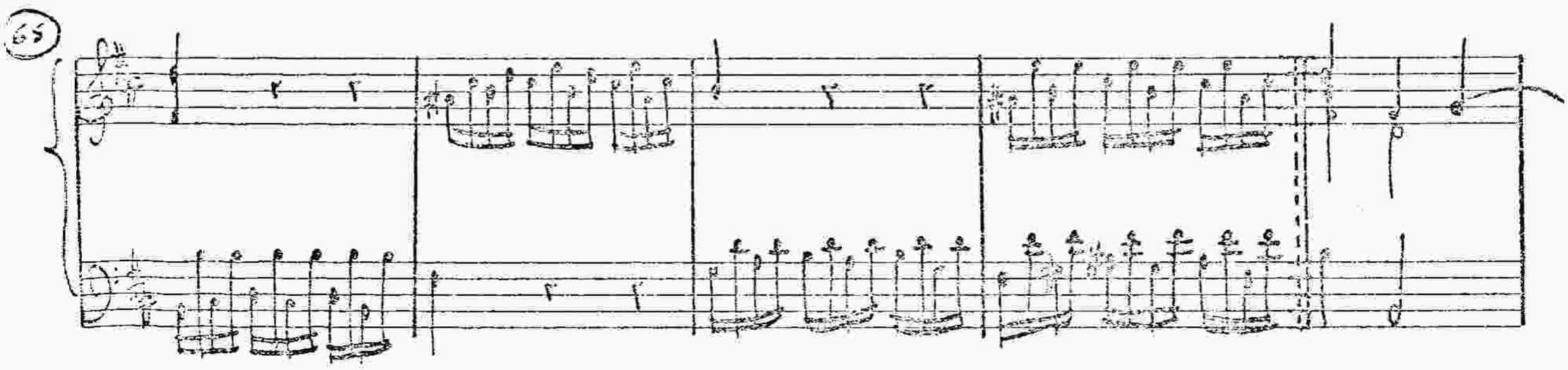
36

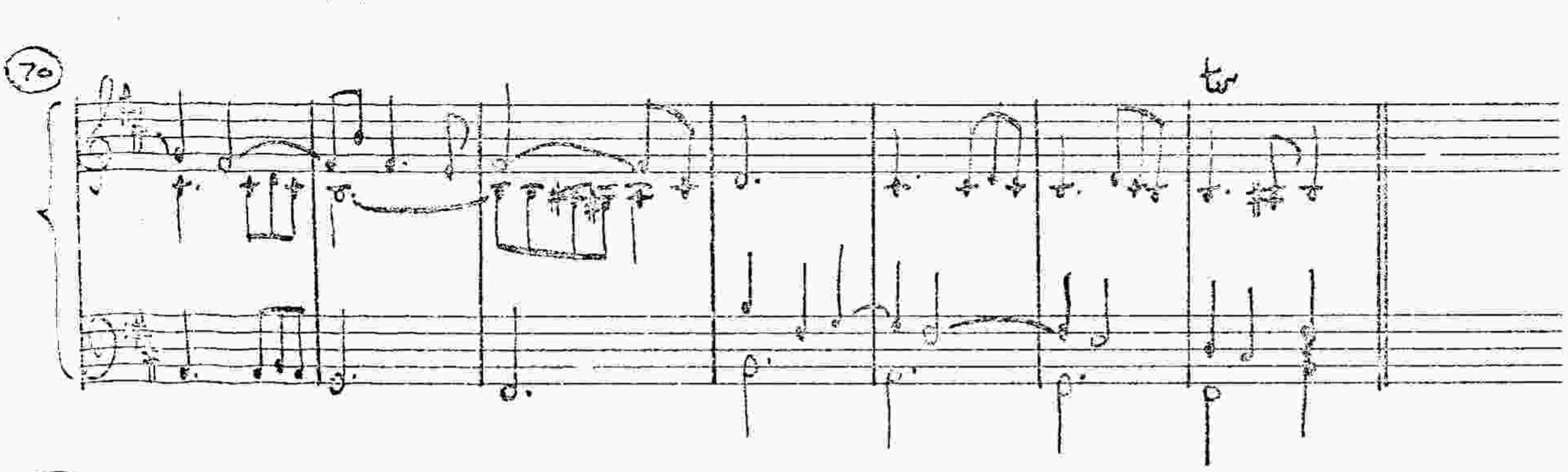
37

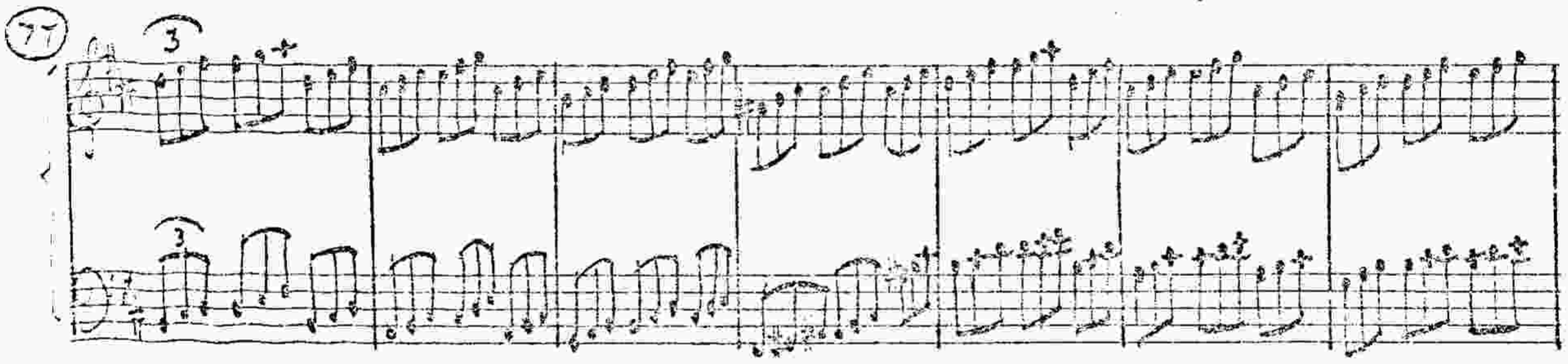
Ch. b. 37 LH in











Note: b. 72 LH missing
b. 87 RH Weird note F#

Ver: b. 109 RH third ♩ group DF♯EF♯

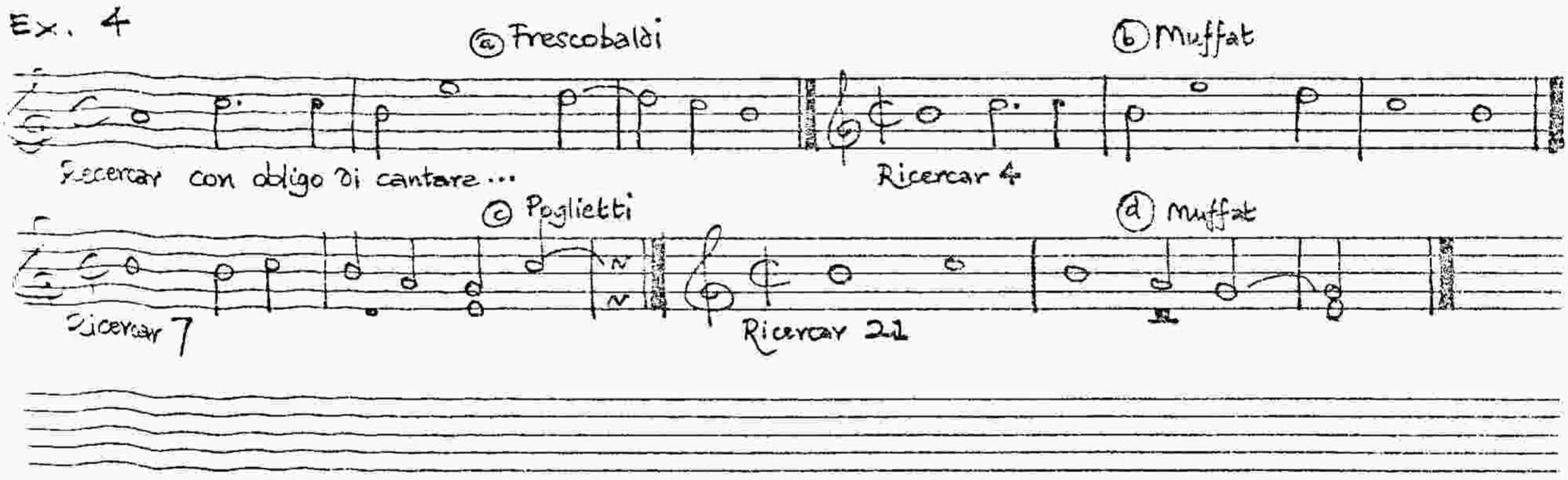
Note: b. 116 LH third note B

Ex. 1 Figures extracted from Muffat's ricercars:

Ex. 2 Chromatic subjects: ⓐ Frescobaldi

Ex. 3 Chromatic subsidiary themes:

Ex. 4



Ex. 5

ⓐ Kerll — subdominant answer

Canzona 4 : opening

ⓑ Muffat — tonal adjustment

Canzona 6: opening

ⓒ Kerll

Canzona 4 : close

ⓓ Muffat

Canzona 6 : close

Ex. 6

ⓐ Froberger

Canzona VI (DTÖ, Jg. iv: 1)

ⓑ Muffat

Canzona II

Ex. 7

ⓐ Frescobaldi : canzona subjects

Canzona 1 (1627)

Canzona 3 (1627)

ⓑ Froberger

Canzona 4 (1627)

Canzona III (DTÖ, Jg. iv: 1)

ⓒ Muffat : canzona subjects

Canzona 8

Canzona 12

Muffat

Canzona 14

Ex. 8

@ Kerll

Canzona 6

Canzona 15

ⓑ Muffat

Ex. 9

Kerll: canzonas

Canzona 1 (section 2)

Canzona 3

Canzona 3 (section 2)

Ex. 10

@ Kerll

ⓑ Wegweiser

Versus 6, tone 4: final cadence

V(ers) 26, tone 4

Ex. 10B subdominant answers in Wegweiser

ⓐ V(ers) 18

ⓑ V(ers) 28

Ex. 11

Muffat

Fuga 2, tone 8

Ex. 12

Muffat

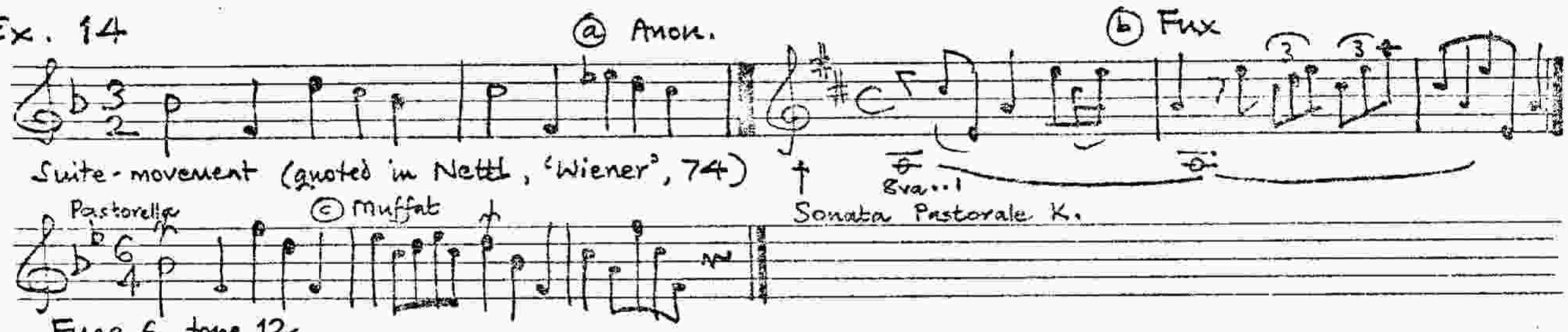
Muffat

Fuga 2, tone 4

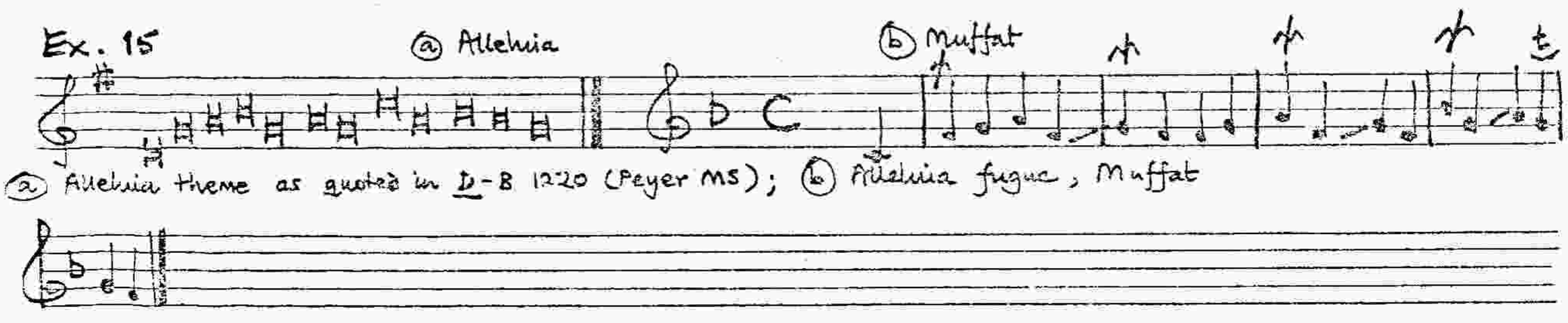
Fuga 1, tone 4

Ex. 13

Ex. 14

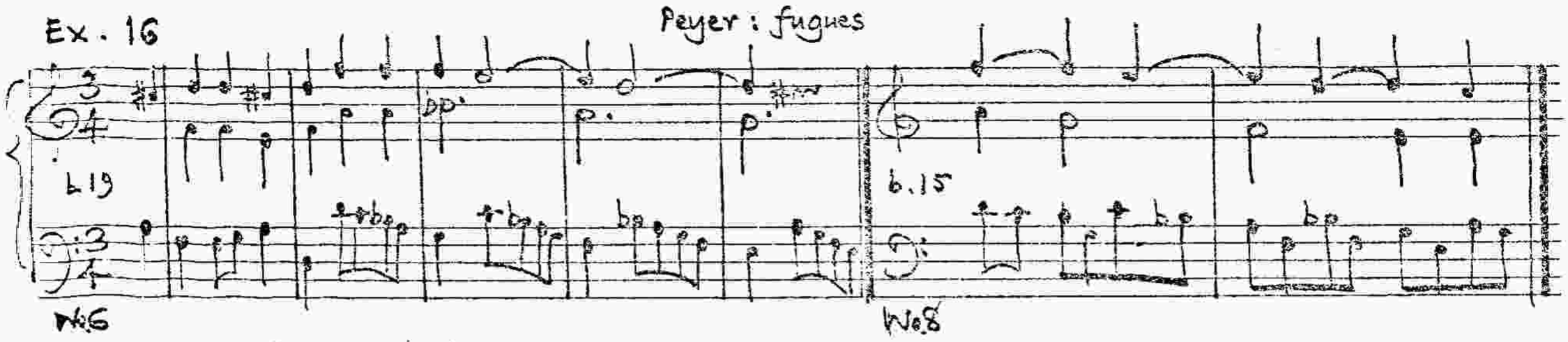


Ex. 15



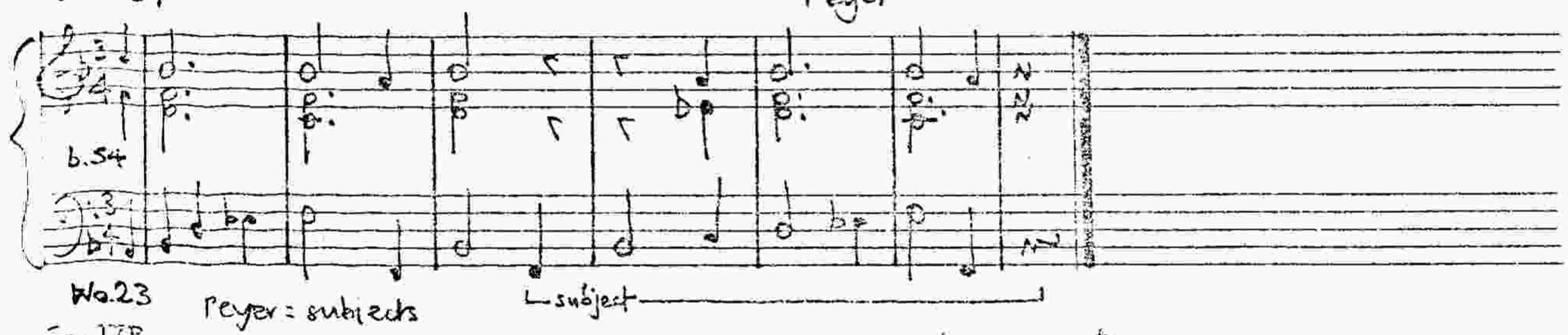
ⓐ Allelvia theme as quoted in D-B 1220 (Peyer MS); ⓑ Allelvia fugue, Muffat

Ex. 16



Ex. 16B

Ex. 17



Ex. 17B

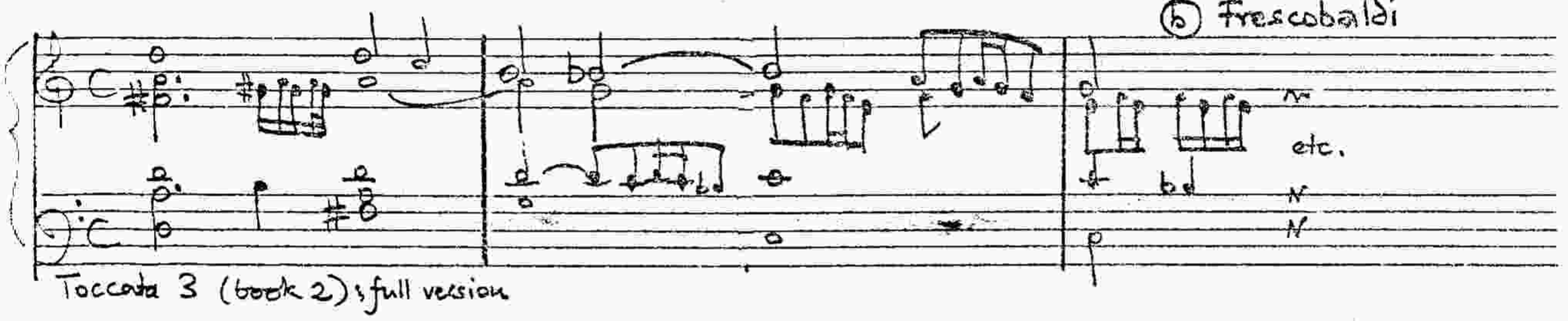
Ex. 18

(a) Muffat

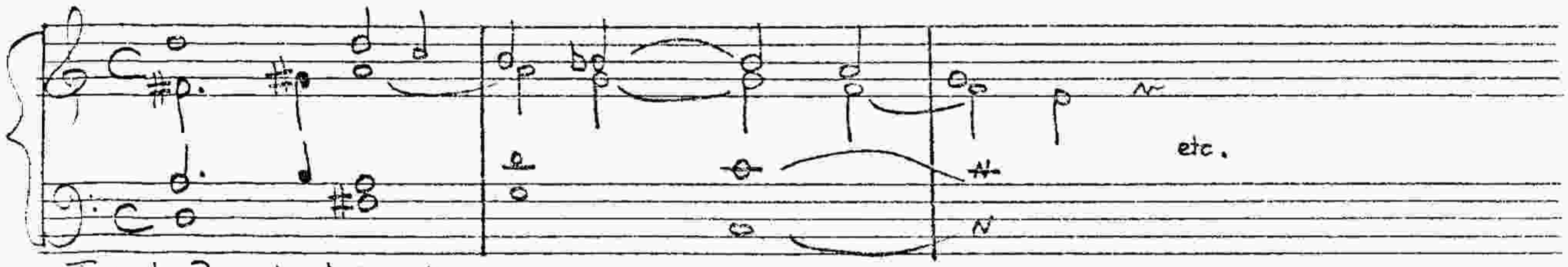
Toccata 13; full version

Toccata 13; reduced to outline

(b) Frescobaldi

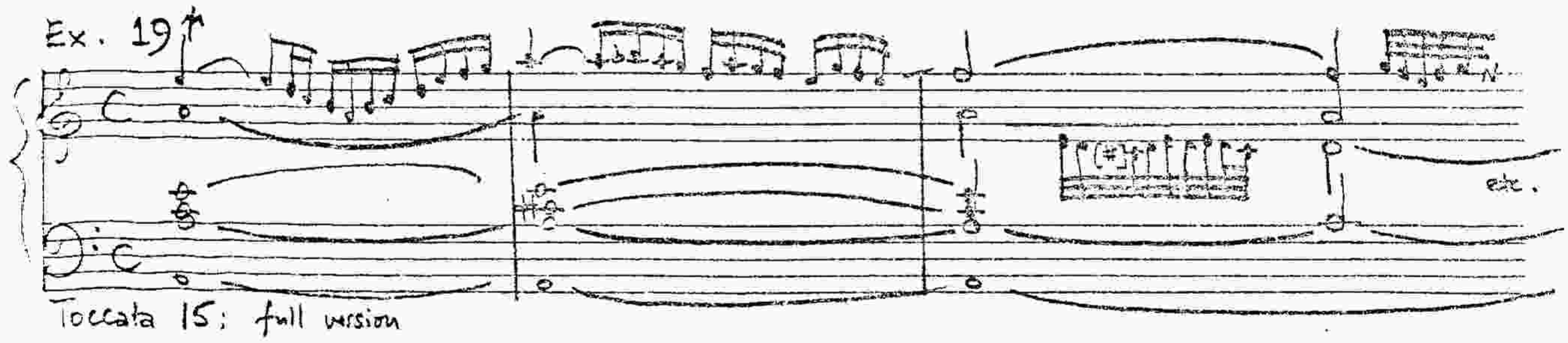


Toccata 3 (book 2); full version

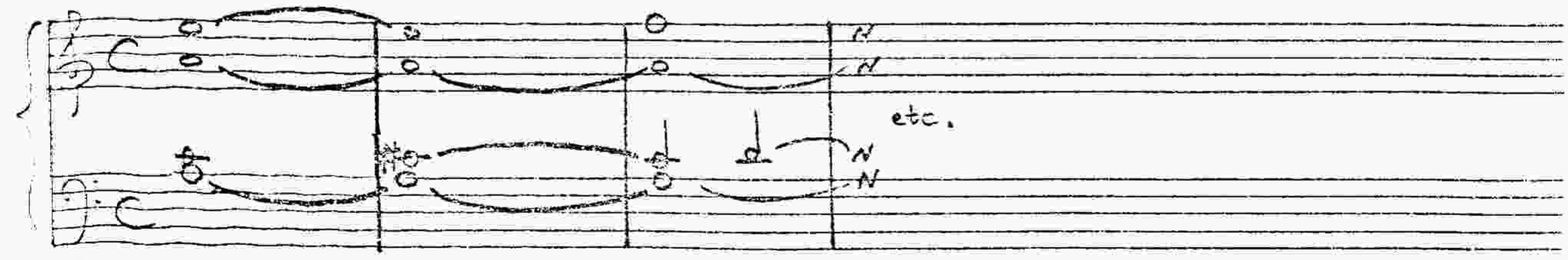


Toccata 3; reduced to outline

Ex. 19



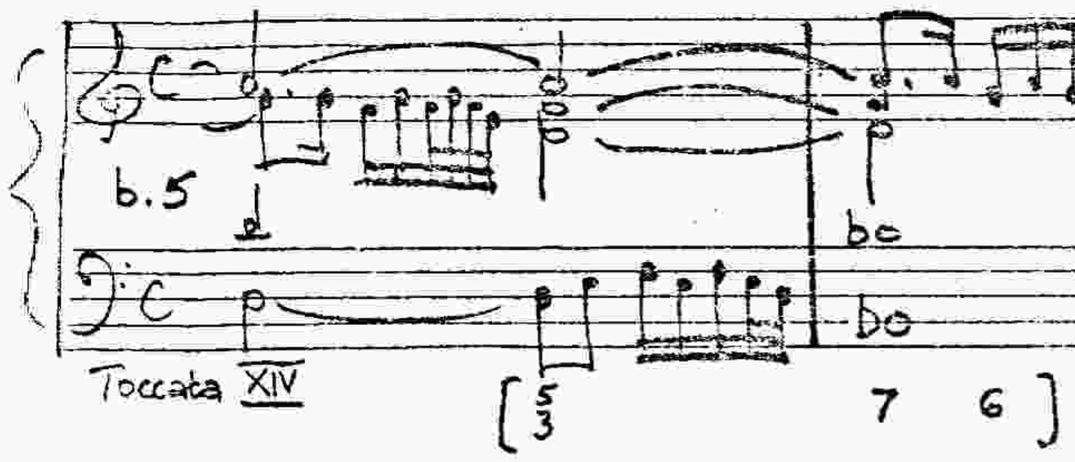
Toccata 15; full version



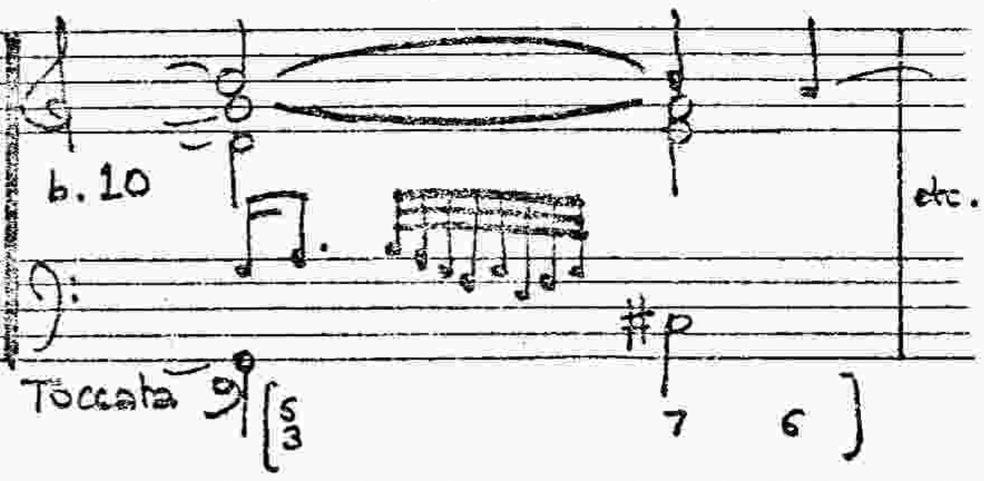
Toccata 15; outline

Ex. 20

(a) Froberger

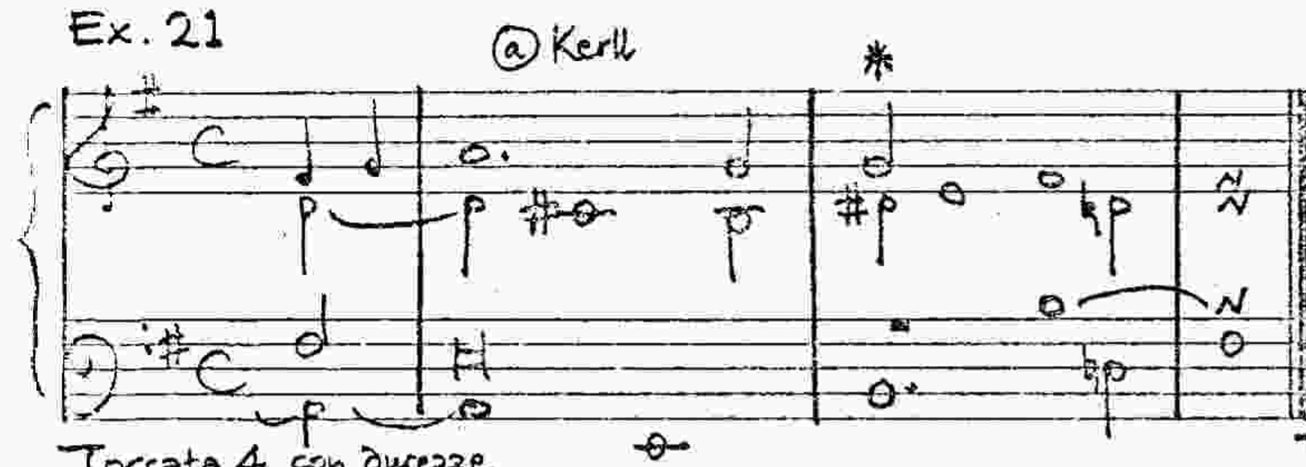


(b) Muffat

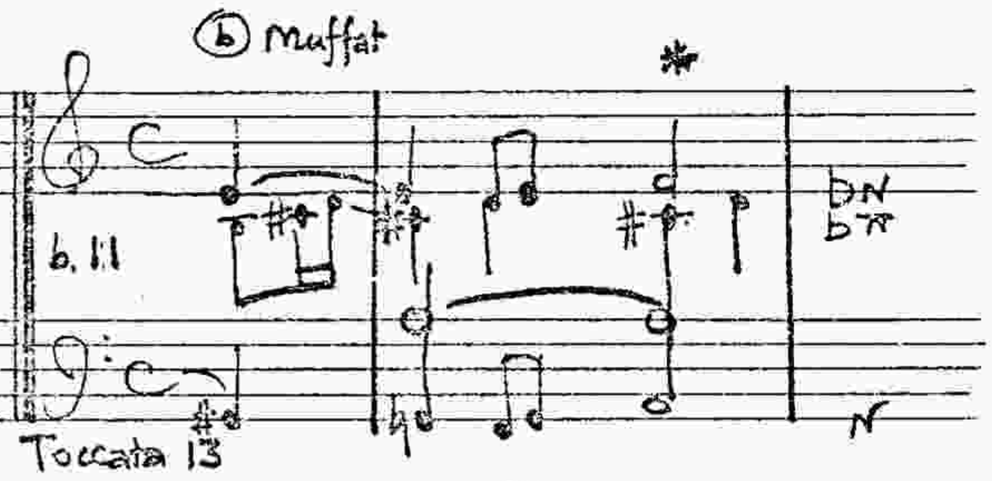


Ex. 21

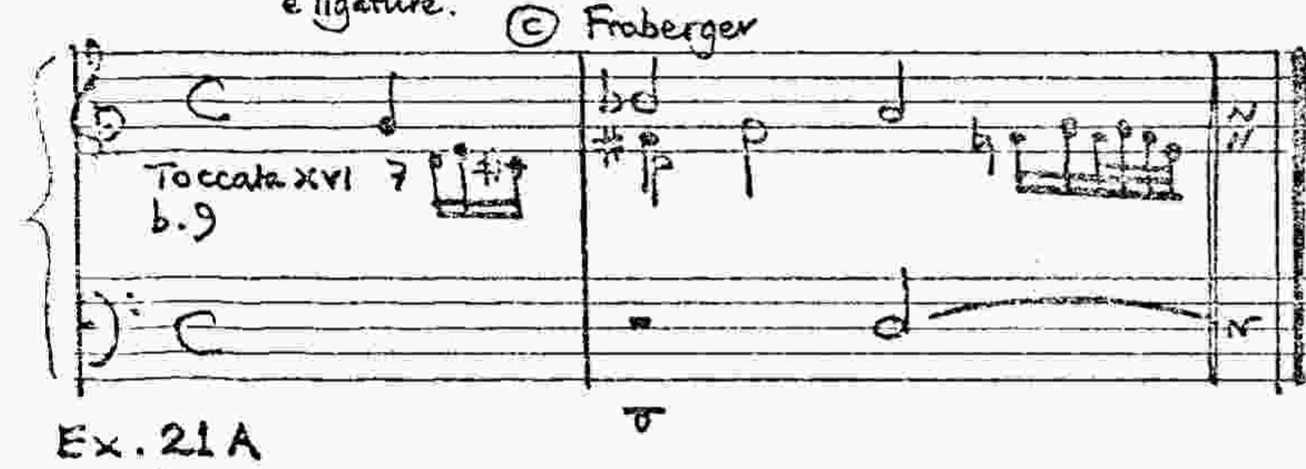
(a) Kerll



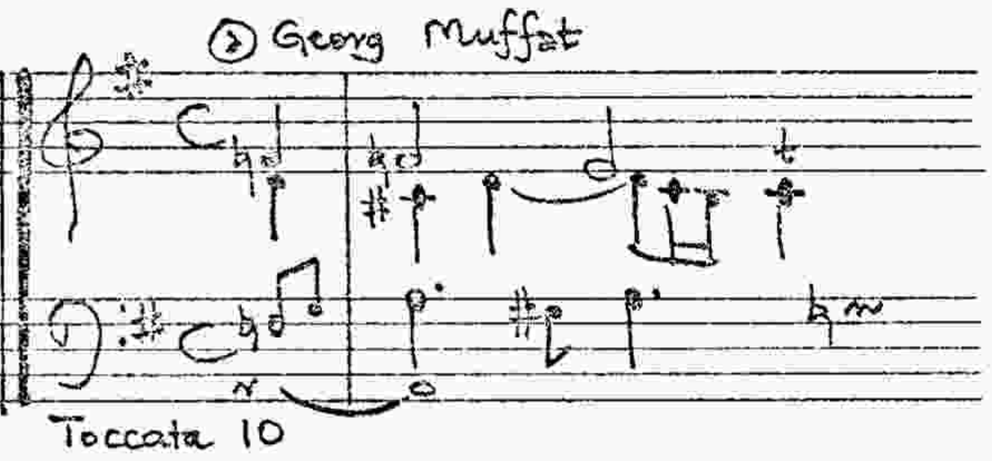
(b) Muffat



(c) Froberger



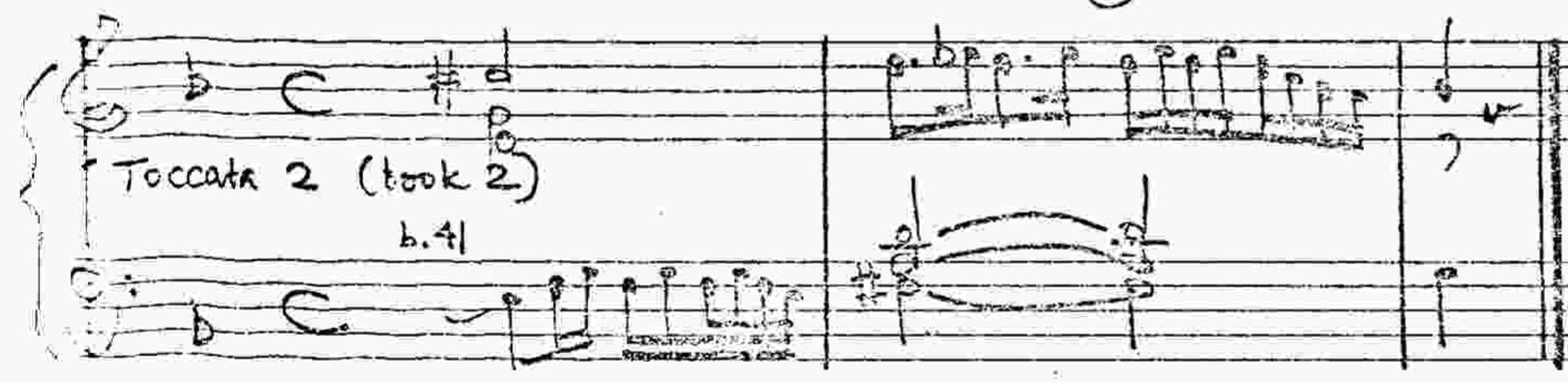
(d) Georg Muffat



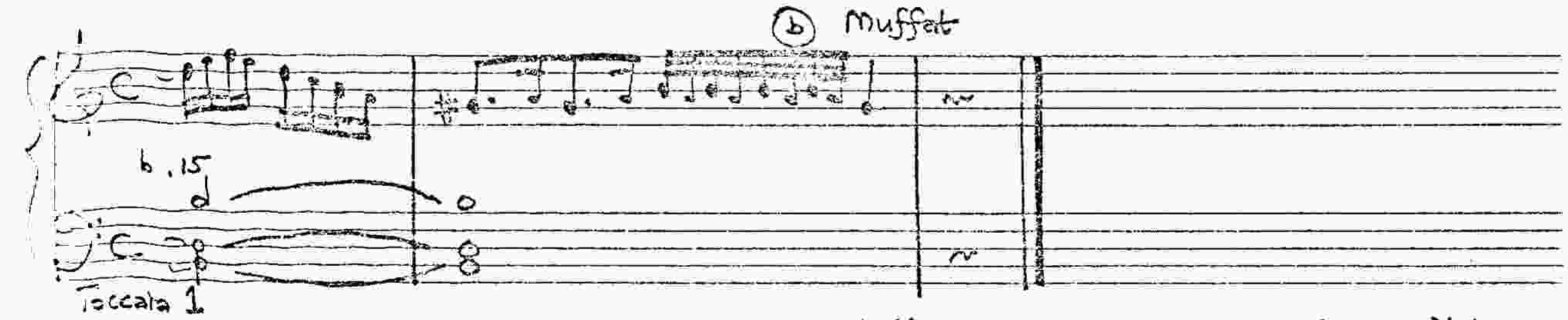
Ex. 21A

Ex. 22

(a) Frescobaldi



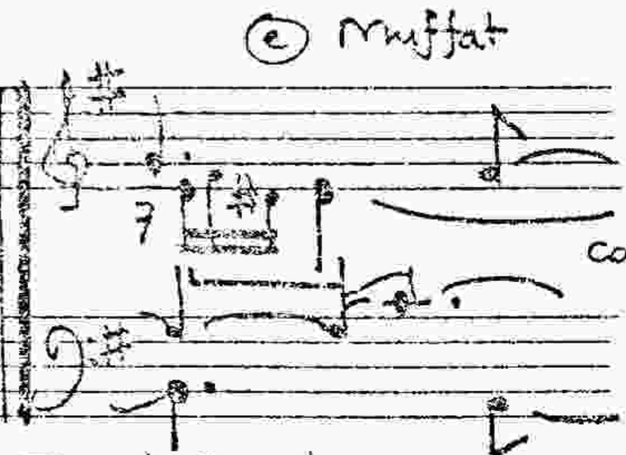
(b) Muffat



(c) Frescobaldi

(d) Frescobaldi

(e) Muffat



(Ex. 22 e)

(Muffat)

(f) Froberger

Toccata II

(g) Froberger

Toccata XVIII

(h) Muffat

Toccata 8

(i) Muffat

Toccata 9

22 (j) Georg Muffat

Toccata 5

ibid.

Ex. 23 Toccata openings:

(a) Froberger

Toccata XVII

Toccata XIV

(b) Muffat (Gotth

Toccata P.M.

2

(c) Kerll

Toccata 7

(d) Georg Muffat

Adagio

Toccata

Ex. 24

Toccata 17 cadence Muffat

Toccata 24 cadence Muffat

Ex. 25

Allegro

Sonata K.379 in d: 1st movement

Toccata 1 of 72 Versetl

Toccata 12 of 72 Versetl

Op. 6, no. 11 (Preludio)

vlns.

vla. etc.

bass

Andante

① Fux

② Muffat

③ Muffat

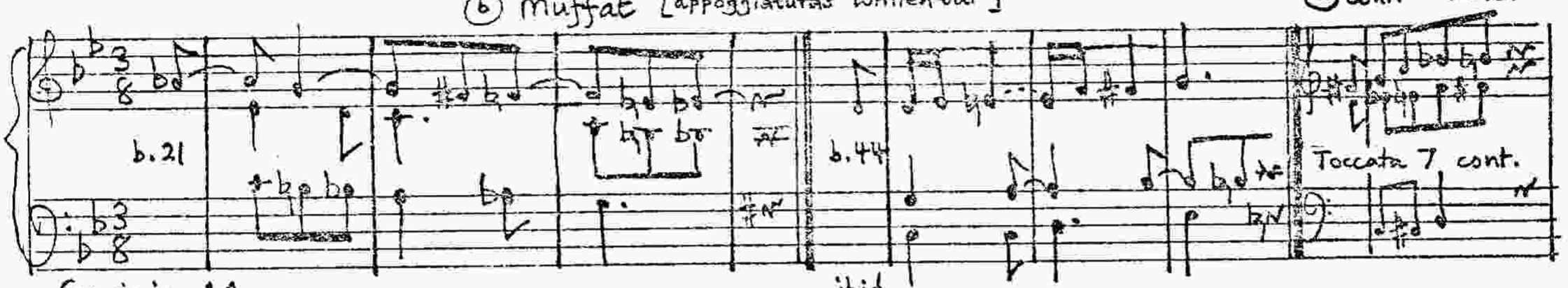
④ Muffat

⑤ Corelli

Ex. 26 ⓐ Rossi

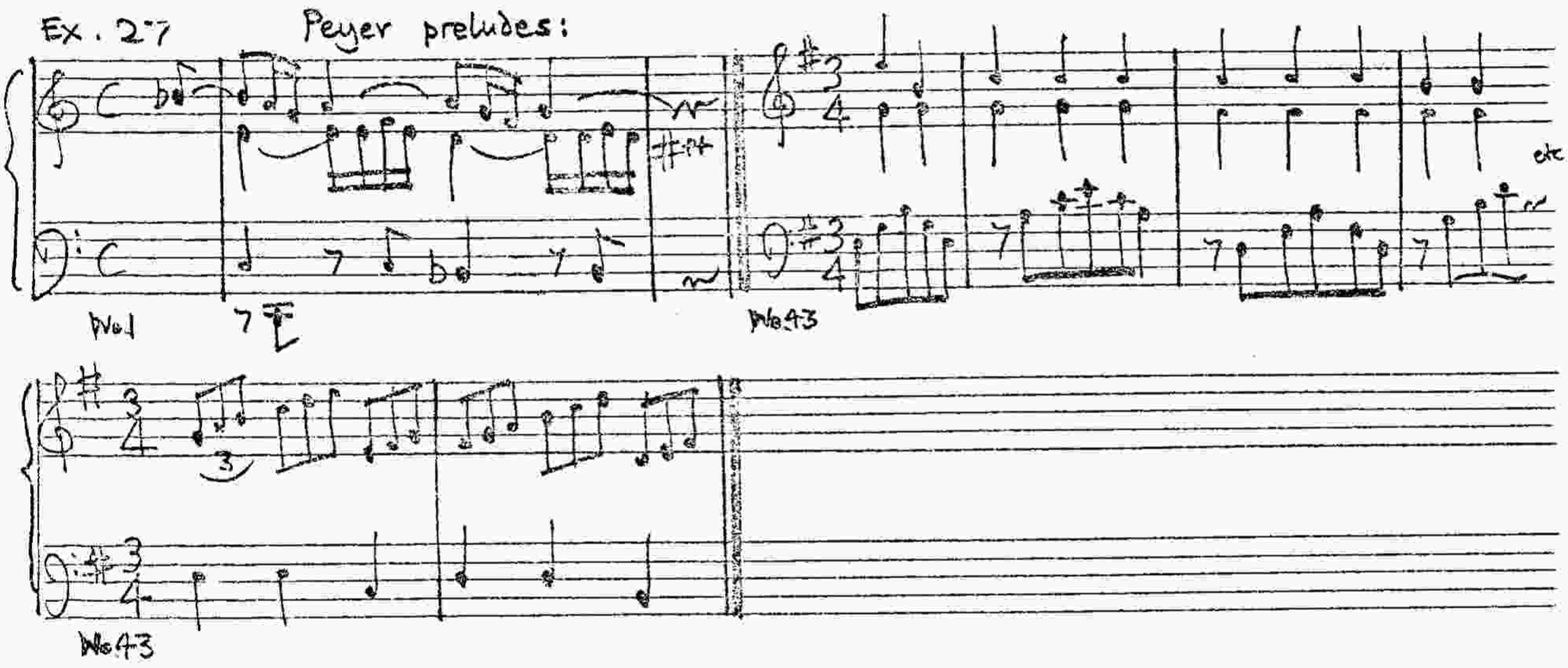
Toccata 4

ⓑ Muffat [appoggiaturas written out] ⓐ cont. Rossi



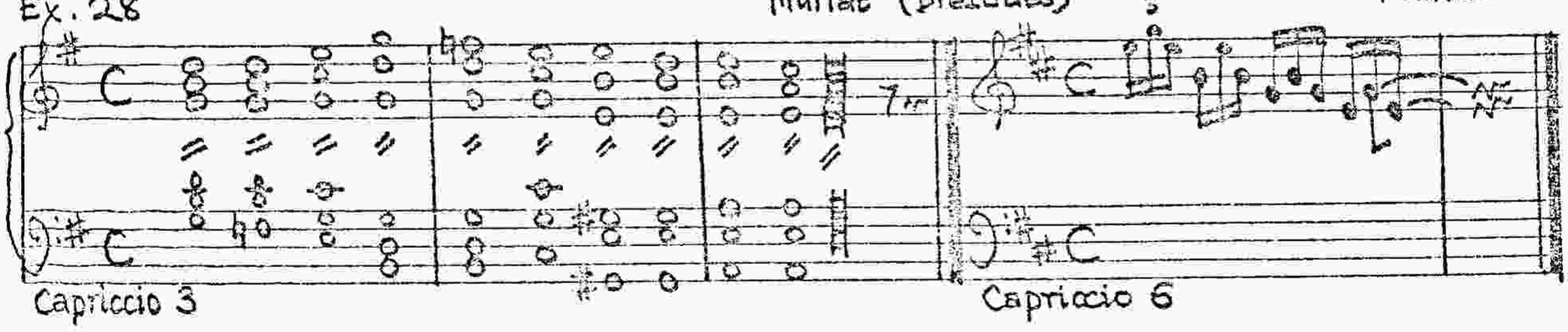
Capriccio 14 ibid.

Ex. 27 Peyer preludes:



No 1 No 43 No 43

Ex. 28 Muffat (preludes) Muffat



Capriccio 3 Capriccio 6

Ex. 29 Muffat

Capriccio 12

Ex. 30 ⓐ Muffat (preludes)

bar 15

Capriccio 7

ⓑ

Capriccio 12 (beginning)

ⓒ

Capriccio 12 (end)

adagio

Ex. 31

Adagio ⓐ tr Muffat

Componimenti Suite 2

Vivace ⓑ Muffat

Componimenti Suite 3

ⓒ Handel

Suite 1, 1720

Caldara: preludes

Ex. 32

b. 24

Arpeggio

Capriccio b. 1

b. 34

Capriccio b. 38

Ex. 33A Muffat?

A: Wn 18685 aria in D

Ex. 33

Componimenti suite G, courante

Muffat

Handel

Suite 2, 1:20

Ex. 33B R. 336-41

Muffat: A-Wn 18685 in A

Ex. 34

Allemande

Courante

Menuet angelais

Gavotte

Gigue

Ex. 35 A-Wn 18685 in A

. Muffat

Sarabande

'Comme une Courande
mais ducument'

Ex. 35B

Muffat?

(cadence)

(final cadence)

Sarabande R. 441-5

ibid.

Ex. 36 Muffat: A-Wn 18685 in Bb

Portrait d'une âme contente

Ex. 36B

A-Wn 18685 in F

Sarabande

Muffat ?

Ex. 37 Muffat: A-Wn 18780 in a

Rigaudon

Ex. 38 Muffat: A-Wn 18780 in Bb

Courante (codence)

bar 9

Minuet 2

Ex. 39 Muffat: A-Wn 18780 : second suite in d Ex. 40 @ ibid.

Allemande bar 3

Courante bar 18

(40 cont.)

Ex. 40 (b)

Courante : cadence (ibid.)

bar 12.

Ex. 40B Conti suite

Aria

Gigue

cont. below

Ex. 41 @ A.K. Richter: suite (b) ibid.

(sic) bar 5

Courante

Minuet

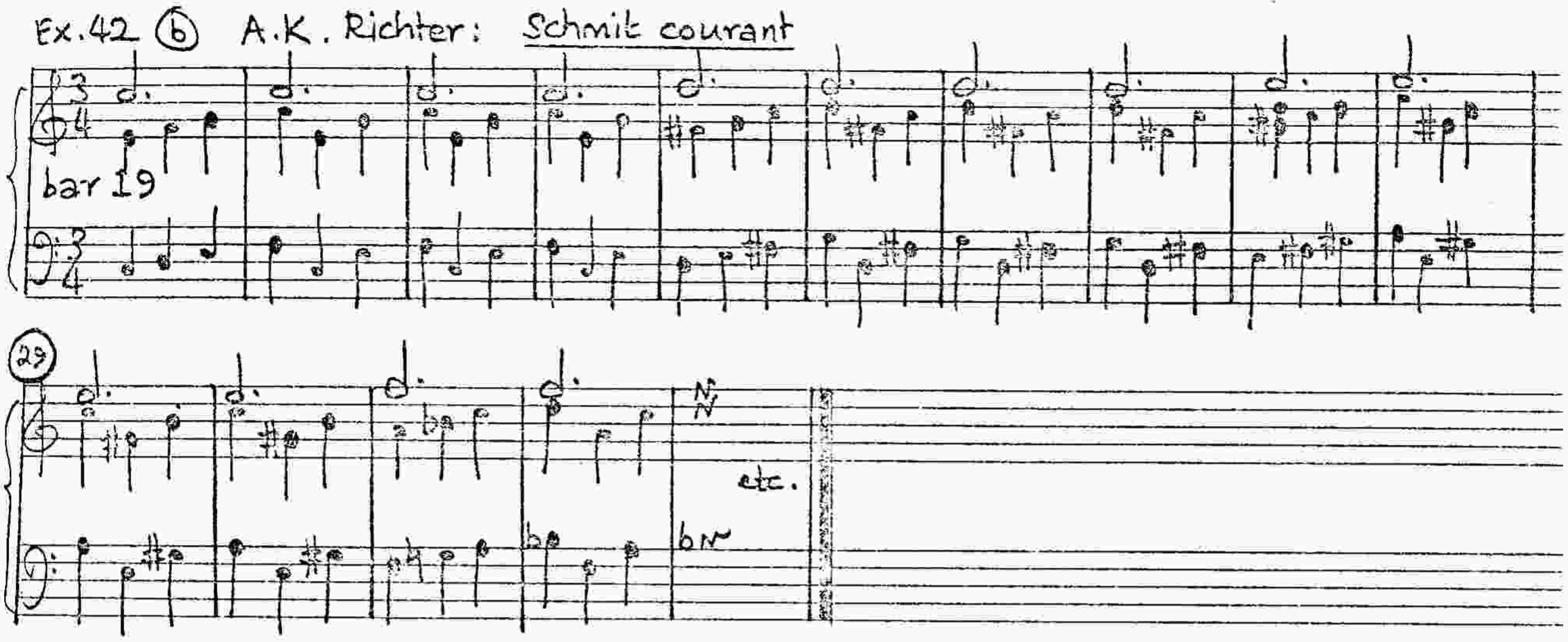
Ex. 40B cont. + + Conti + + Allemande b. 4 5

Ex. 42 @ A.K. Richter: Wachter

bar 13

etc.

Ex. 42 (b) A.K. Richter: Schmit courant

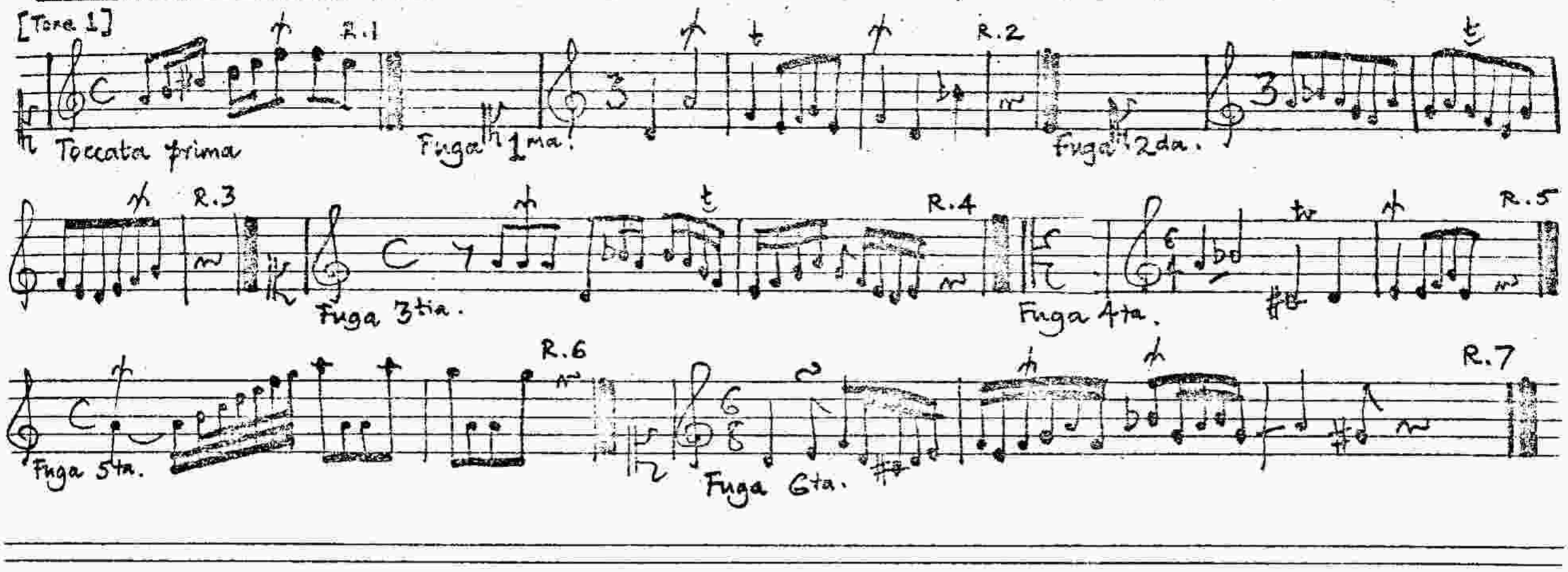


Ex. 43 G. Reutter d.J.: D-Bds 18395 (Sonaten fürs Clavier): examples

THEMATIC CATALOGUE

GOTTLIEB MUFFAT: 72 VERSETL SAMMT 12 TOCCATEN (Vienna, 1726) R.1-84

[Tone 1]



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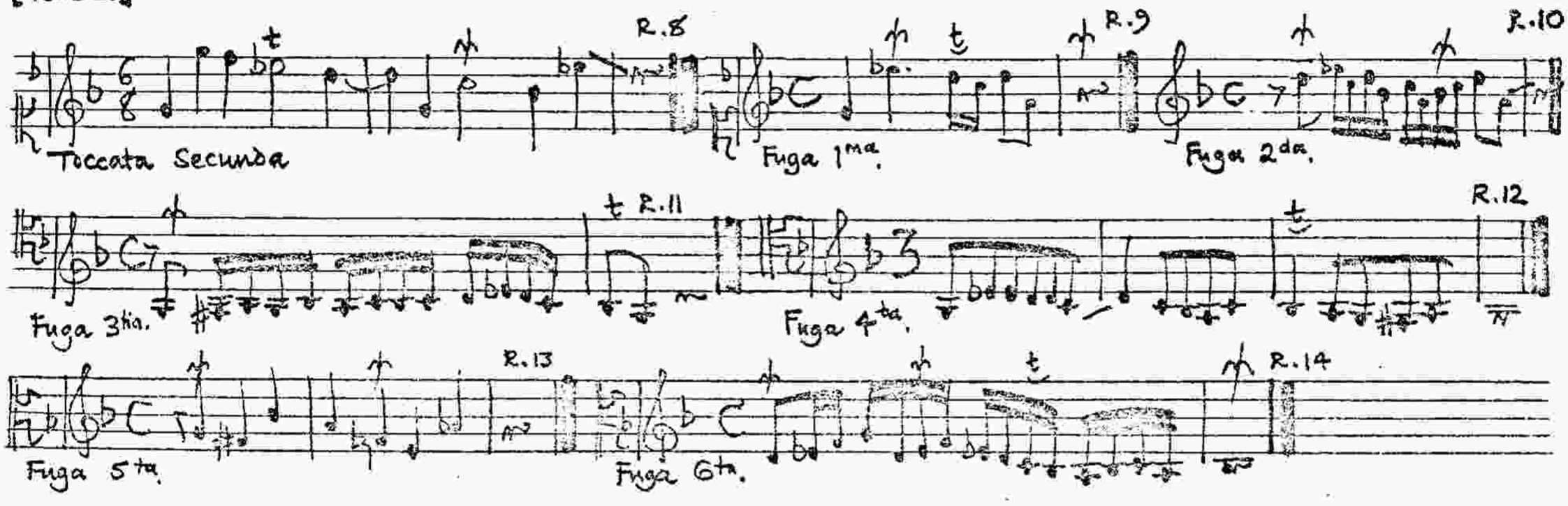

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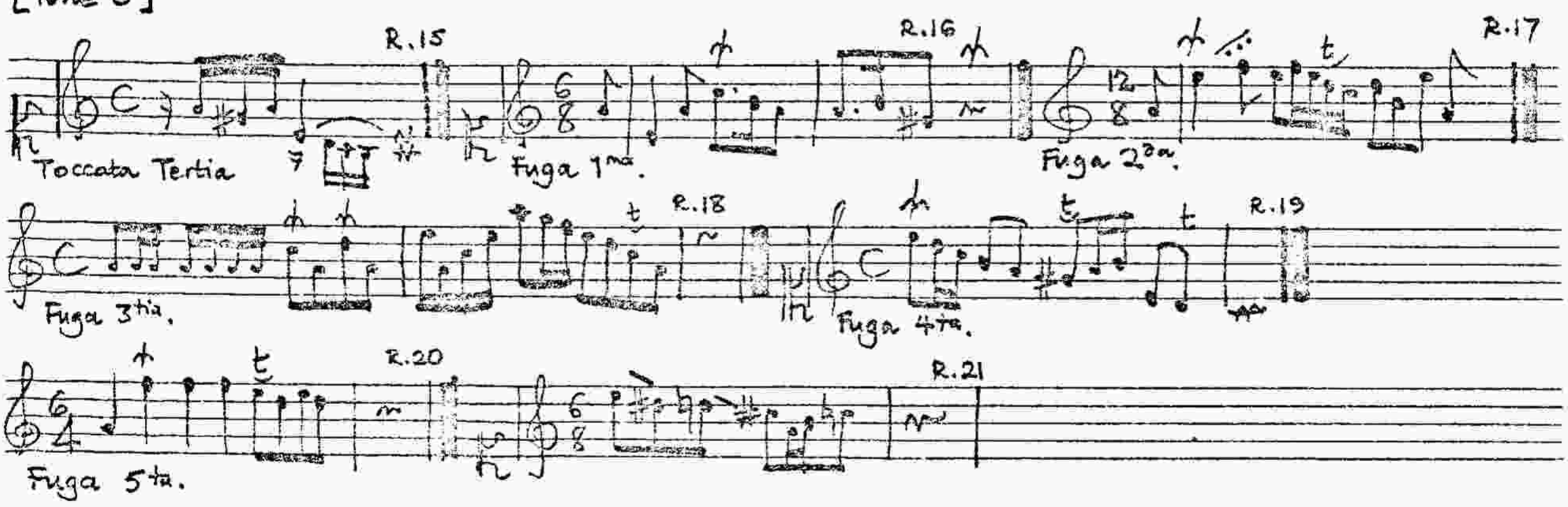

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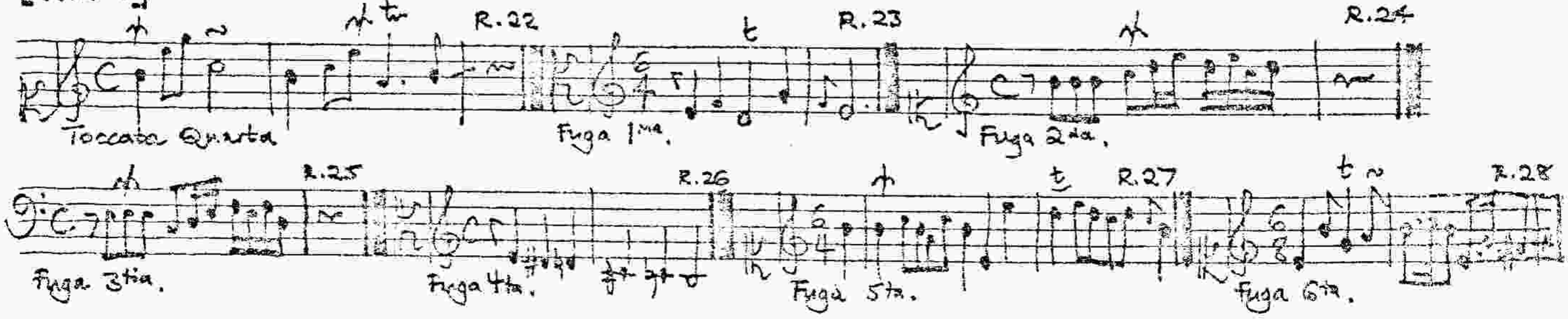
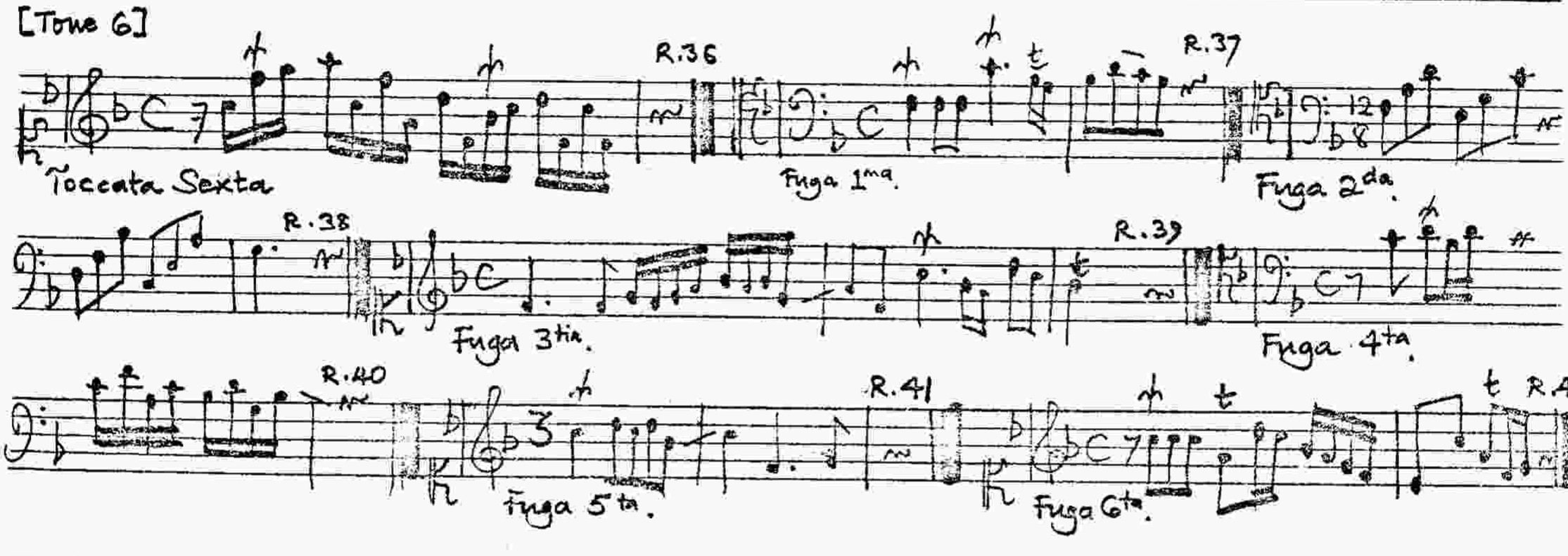


[Tone 5]

[Tone 6]



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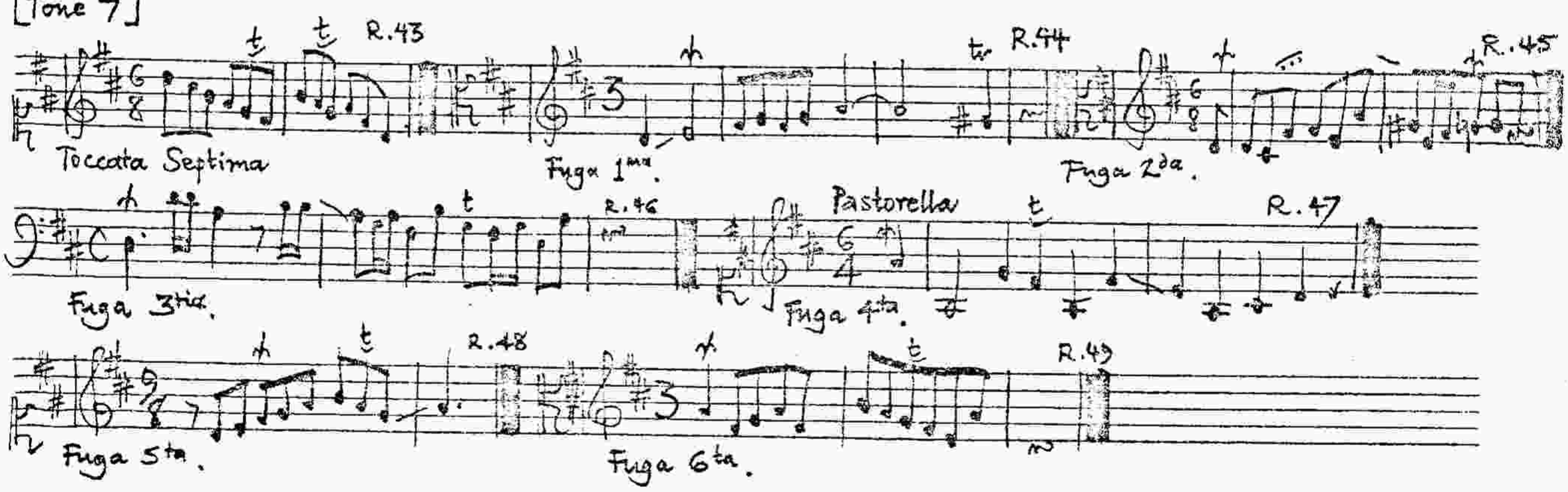
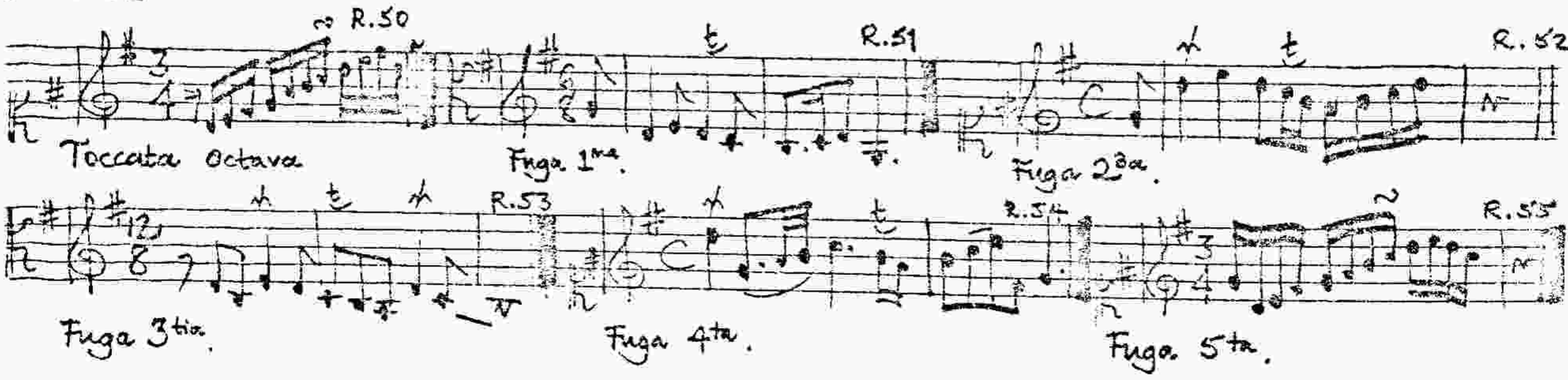


[Tone 8]



[Tone 8 cont.]

R.56

Fuga 6ta.

[Tone 9]

Toccata Nona

R.57

Fuga 1ma.

R.58

Fuga 2da.

R.59

R.60

Fuga 3tia.

R.61

Fuga 4ta.

R.62

Fuga 5ta.

R.63

Fuga 6ta.

[Tone 10]

Adagio

Toccata Decima

R.64

Fuga 1ma.

R.65

Fuga 2da.

R.66

Fuga 3tia.

R.67

R.68

Fuga 4ta.

R.69

Fuga 5ta.

R.70

Fuga 6ta.

[Tone 11]

Toccata Undecima

R.71

Fuga 1ma.

R.72

Fuga 2da.

R.73

Fuga 3tia.

R.74

Fuga 4ta.

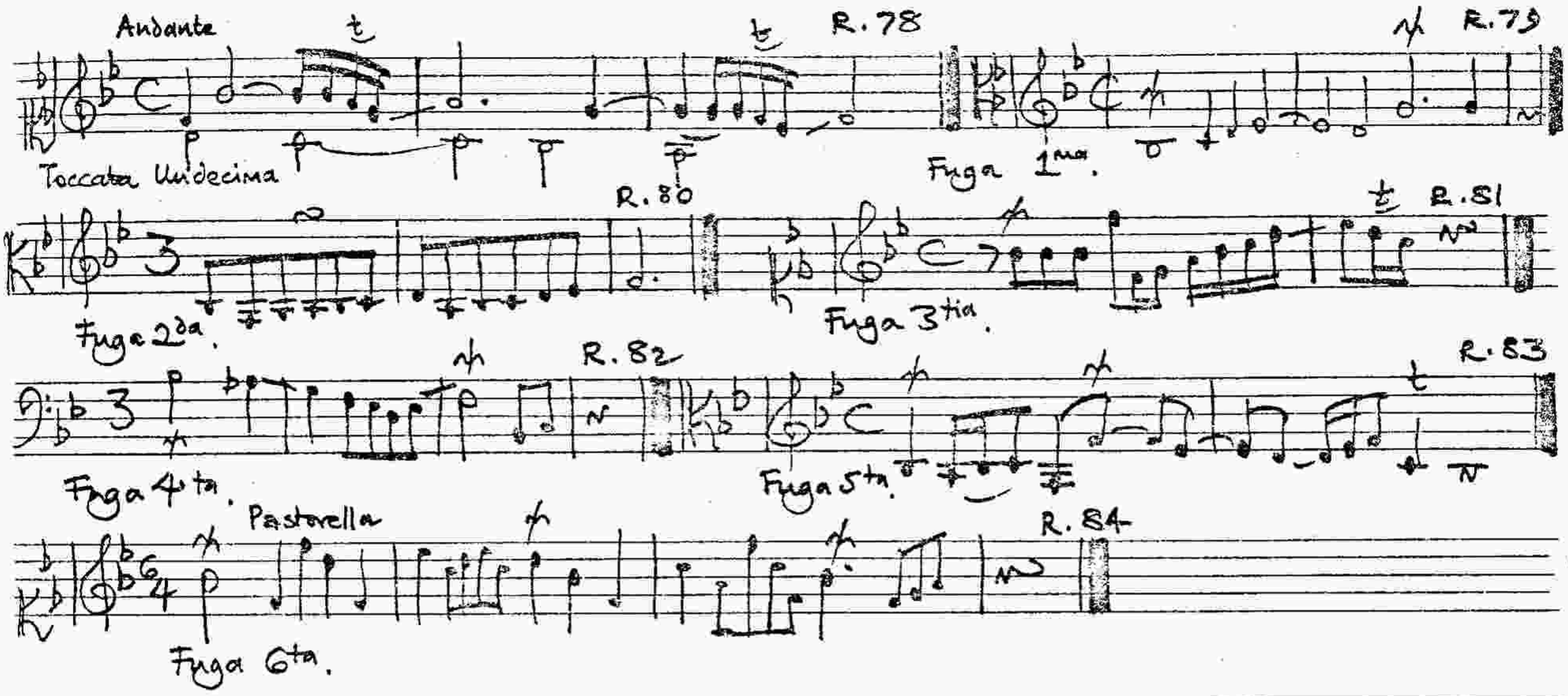
R.75

R.76

Fuga 6ta.

R.77

[Tono 12]


Andante
R. 78
R. 79
Toccata Undecima
Fuga 1ma.
R. 80
R. 81
Fuga 2da.
Fuga 3tia.
R. 82
R. 83
Fuga 4ta.
Fuga 5ta.
Pastorella
R. 84
cont.
Fuga 6ta.

GOTTLIEB MUFFAT:

COMPONIMENTI MUSICALI (Augsburg c1739) R.85–135

I (in C)

Ouverture — Alla breve, ma Tempo Moderato — R.85 — Allegretto — Fuga

Allemande — Affettuoso — R.86 — Courante — R.87

Air — Dolce — R.88 — Rigaudon — R.89

Menuet — R.90 (a) — Trio (b)

Adagio — R.91 — Final — Allegro — R.92

II (in g)

Prelude — Tempo giusto — R.93 — Allegretto

Allemande — Affettuoso — R.94 — Courante — R.95

Sarabande — R.96 — Bourree — R.97

Menuet — R.98 (a) — Trio (b)

Fantaisie — Allegro — R.99 — Gigue — R.100

II (in D)

Fantaisie — Grave — R.101 — Vivace

Allemande — Affettuoso — R.102 — Courante — R.103

(III)

Adagio assai — R.104 — R.105

Sarabande — Menuet

Spiritoso — R.106 — Affettuoso — R.107

Rigaudon bizarre — Air

Spiritoso — R.108

Finale

IV (in Bb)

Tempo giusto — R.109 — Spiritoso

Fantaisie — Fuga a quatro

Affettuoso — R.110 — R.111

Allemande — Courante

R.112 — Allegro — R.113

Sarabande — La Hardiesse

R.114(a) — (b)

Menuet Premier — Menuet Second

Cantabile — R.115 — Spiritoso — R.116

Air — Hornepipe

Allegro assai — R.117

Gigue

V (in d) Allegretto — R.118 — Vivace

Ouverture

Affettuoso — R.119 — R.120

Allemande — Courante

R.121 — R.122

Sarabande — Menuet

(V) Spiritoso — R.123 — R.124 (a)

Rigaudon — Menuet

(b) — R.125

Trio — Gigue

VI (in G)

Vivace — [sic] — R.126

Fantaisie — Fuga a 4:tro

Spiritoso — R.127 — R.128

Allemande — Courante

R.129 — R.130

Sarabande — La Cognette

R.131 (a) — (b)

Menuet — Trio

Vivace — R.132

Air

Allegro — R.133 — R.134

Gigue

VII

Spiritoso — R.135

Ciacona

[+38 vars.]

cont.

GOTTLIEB MUFFAT: 24 TOCCATAS & CAPRICCIOS, ETC. R.136-211

R.136 Toccata prima

R.137 Capriccio primo

R.138 Toccata secunda

R.139 [Capriccio secundo]

R.140 [Toccata tertia]

Allegro

R.141 Capriccio 3tio

R.142 Toccata quarta

R.143 Capriccio 4to

R.144 Toccata quinta

R.145 Capriccio 5to

R.146 Toccata sesta

Allegro

R.147 Capriccio 6to

R.148 Toccata septima

R.149 Capriccio 7mo

R.150 Toccata 8va

R.151 Capriccio 8vo

R.152 Toccata nona

R.153 Capriccio [9no]

R.154 Toccata decima

R.155 Capriccio 10mo

R.156 Toccata undecima

R.157 Capriccio 11mo

R.158 Toccata duodecima

R.159 Capriccio 12mo

R.160 Toccata decima tertia

R.161 Capriccio 13tio

R.162 Toccata decima quarta

R.163 Capriccio 14to

R.164 Toccata decima quinta

R.165 Capriccio 15to

R.166 R.167

Toccata decima sesta — Capriccio 16to

R.168 R.169

Toccata decima septima — Capriccio 17mo

R.170 R.171

Toccata decima ottava — Capriccio 18vo

R.172 R.173

Toccata decima nona — Capriccio 19no

R.174 R.175 R.176

Toccata vigesima — Capriccio 20mo — Toccata vigesima prima

R.177 R.178

Capriccio 21mo — Toccata vigesima secunda

R.179 R.180

Capriccio 22ndo — Toccata Vigesima tertia

R.181 R.182 R.183

Capriccio 23tio — Toccata vigesima quarta — Capriccio 24to

R.184 R.185

Capriccio primo — Capriccio 2do

R.185 R.187

Toccatina (1ma) — Capriccio 3tio

R.188 R.189

Capriccio 4to — Toccatina (2da)

R.190 R.191

Capriccio 5to — Capriccio 6to

R.192 R.193

Capriccio 7mo — Capriccio 8vo

R.194 R.195

Capriccio 9no — Capriccio 10mo

R.196 N

Capriccio 11mo

R.197

Capriccio 12mo

R.198 #N

Toccatina [3tia]

[Preludio] 1

R.199 N

R.200

[Prelude 2]

R.201

Prelude [3]

R.202 N

prelude [4]

R.203 N

Caprice [1]

Caprice [2]

R.204 N

Caprice [3]

R.205 N

R.206

Caprice [4]

R.207

Caprice [5]

R.208 N

Caprice [6]

R.209 N

Caprice [7]

[Caprice 8]

R.210 N

R.211

Caprice [9]

GOTTLIEB MUFFAT: 32 RICERCARS & 19 CANZONAS

R.212-62

R.212

Ricercata 1ma

Ricercata 2da

R.213

R.214

3tia

R.215

4ta

R.216 N

5ta

R.217 N

6ta

R.218

7ma

R.219

8va

R.220

R.221 N

9na

10ma

R.222

R.223 R.224
Ricercata 12ma 13tia
R.225 R.226
14ta 15ta
R.227 R.228
16ta 17ma
R.229 R.230
18va 19na
R.231 R.232 R.233
20ma 21ma 22da
R.234 R.235
23tia 24ta
R.236 R.237 R.238
25ta 26ta 27ma
R.239 R.240
28va 29na
R.241 R.242
30ma 31ma
R.243
32da
R.244 R.245
Canzona 1ma 2da 3tia
R.246 R.247
4ta
R.248 R.249
5ta 6ta
R.250 R.251
7ma 8va

R.252 R.253

Canzona 9na 10ma

R.254

11ma 12ma

R.255 R.256

13tia 14ta

R.257 R.258 R.259

15ta 16ta

R.260 R.261

17ma 18va

R.262 (=R.126b)

[19na] ultima: Pastorella

[R. 263-74: see infra]

GOTTLIEB MUFFAT: FUGUES [GÖ and D-B 15783]

R.275 R.276

[1] [2]

R.277 R.278

[3] [4]

R.279

Il Alleluia per la Resurrectione

GOTTLIEB MUFFAT: PRELUDES [GÖ] R. 263-74

R.263 R.264 R.265

R.266 R.267 R.268 R.269

R.270 R.271 R.272

R.273 R.274

GOTTLIEB MUFFAT: SUITES (MS)

R.323-7 in C

R.323 R.323b?

Prelude Fantasie

R.324 R.325

Sarabanda Rigaudon

R.326 R.327

Menuet Paysan

R.328-35 in g

R.328 Affetuoso R.329

Prelude Allemande

R.330 R.331

Courante Sarabande

R.302 R.333

Menuet Harlequin

R.334 R.334b

Menuet Trio Finale

R.335

R.338

Passepied See above: R.336

R.336-41 in g

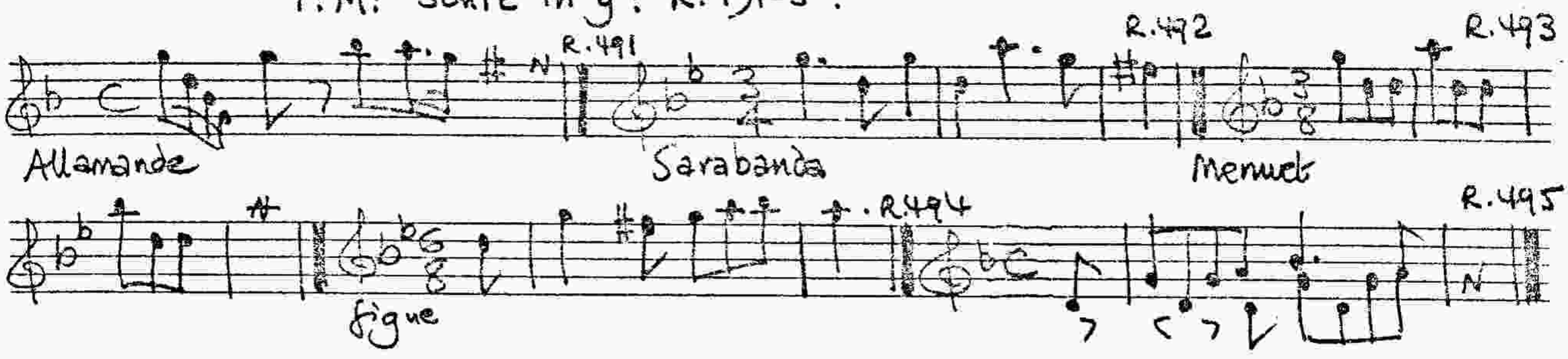
R.336 R.337

Prelude: see R.197 La Blainte d'un ame abandonnée Fourlana

R.339 R.340 R.341

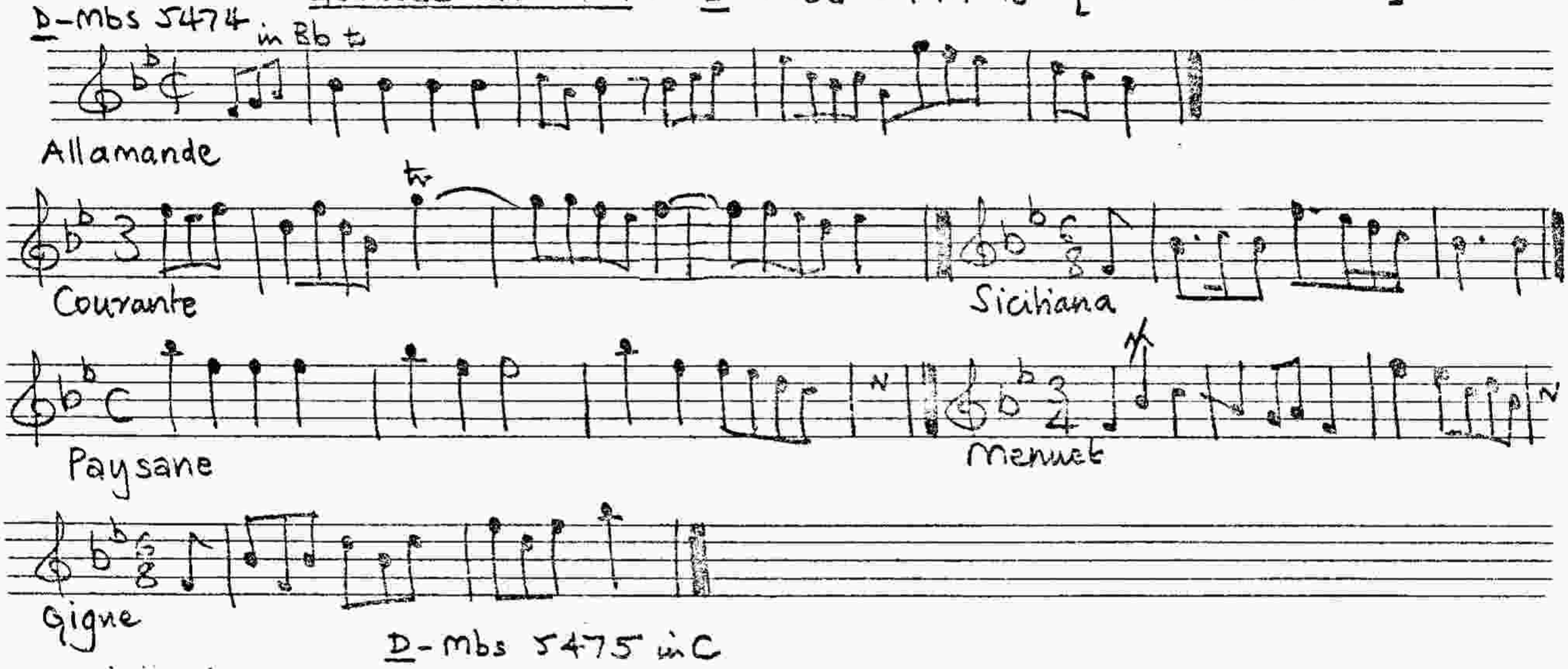
Villanesca Menuet

T:M: SUITE in g : R. 491-5.



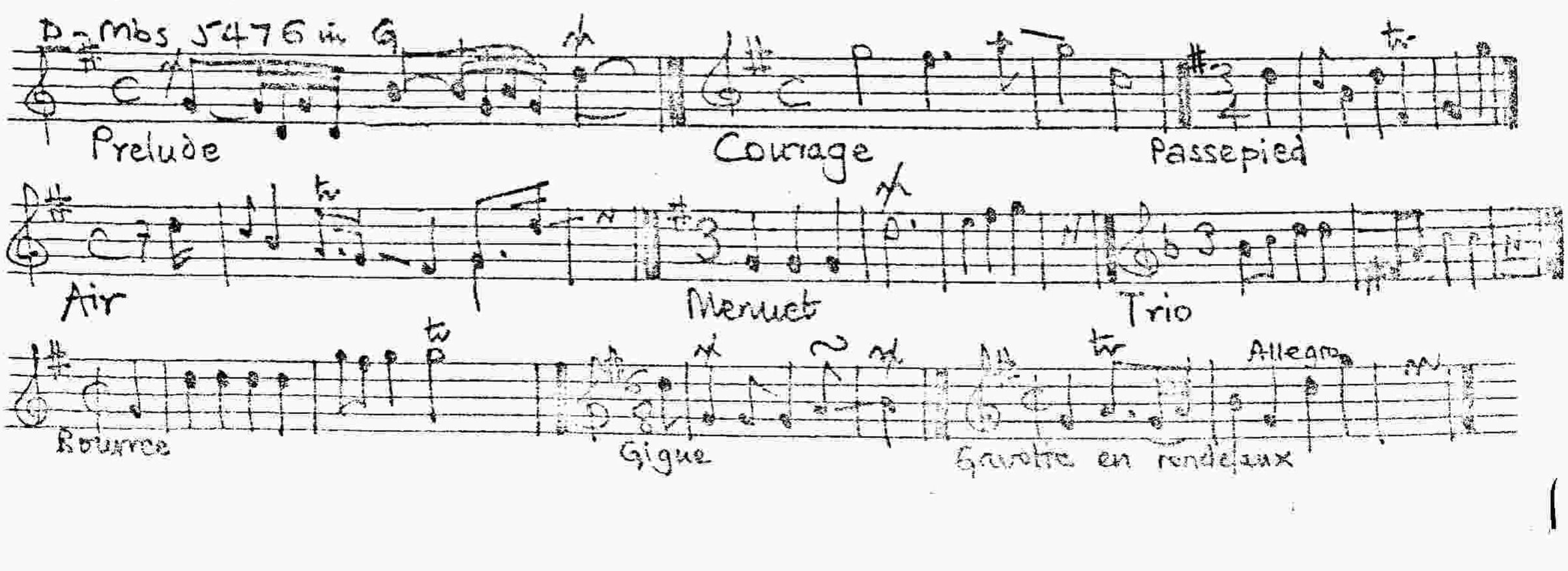
GOTTLIEB MUFFAT: D-Mbs 5474-6 [no R. nos. known]

D-Mbs 5474 in Bb to



D-Mbs 5475 in C

D-Mbs 5476 in G



GOTTLIEB MUFFAT: SUITES IN A-Wn 18685/18691

A-Wn 18685

1 in G

Prelude: see R. 198

Gavotte

Gigue

Menuet

2 in A

Prelude: see R. 194

Allemande

Courante

Menuet angelois

Sarabanda

Gavotte

Air en menuet

Gigue

3 in Bb

Prelude: see 199

Portrait d'une ame contente

Rondeaux

Aria angeloise

Gigue

Menuet

4 in F

Prelude

Entrada

Menuet

Sarabanda

Rigaudon

Menuet

Trio

5 in D

Prelude

Aria 1ma

Aria 2da

Siciliana

Paysan

A-Wn 18691 in g

1. Prelude — le Bastard — Affetuoso — Aria

Bourrée — Menuet — Trio

La Jalousie — Gigue — le Harlequinade

2. A-Wn 18691 in F

Bourree — Menuet — Gigue

Prelude — Entrée

Prelude see R.186

Menuet — R.350

Ciacona in b

A-Wn 18691

Ciacona in F

SUITES IN A-Wn I8780 [DUBIA]

1. in a

Prelude: see R.200 — Le Coeur insinuant — Rigaudon — Menuet 1

Menuet 2 — Gigue

2. in Bb

Prelude: see R.189 — Allemande

Courante — Rigaudon — Menuet — Adagio

menuet — Gigue

3 in d

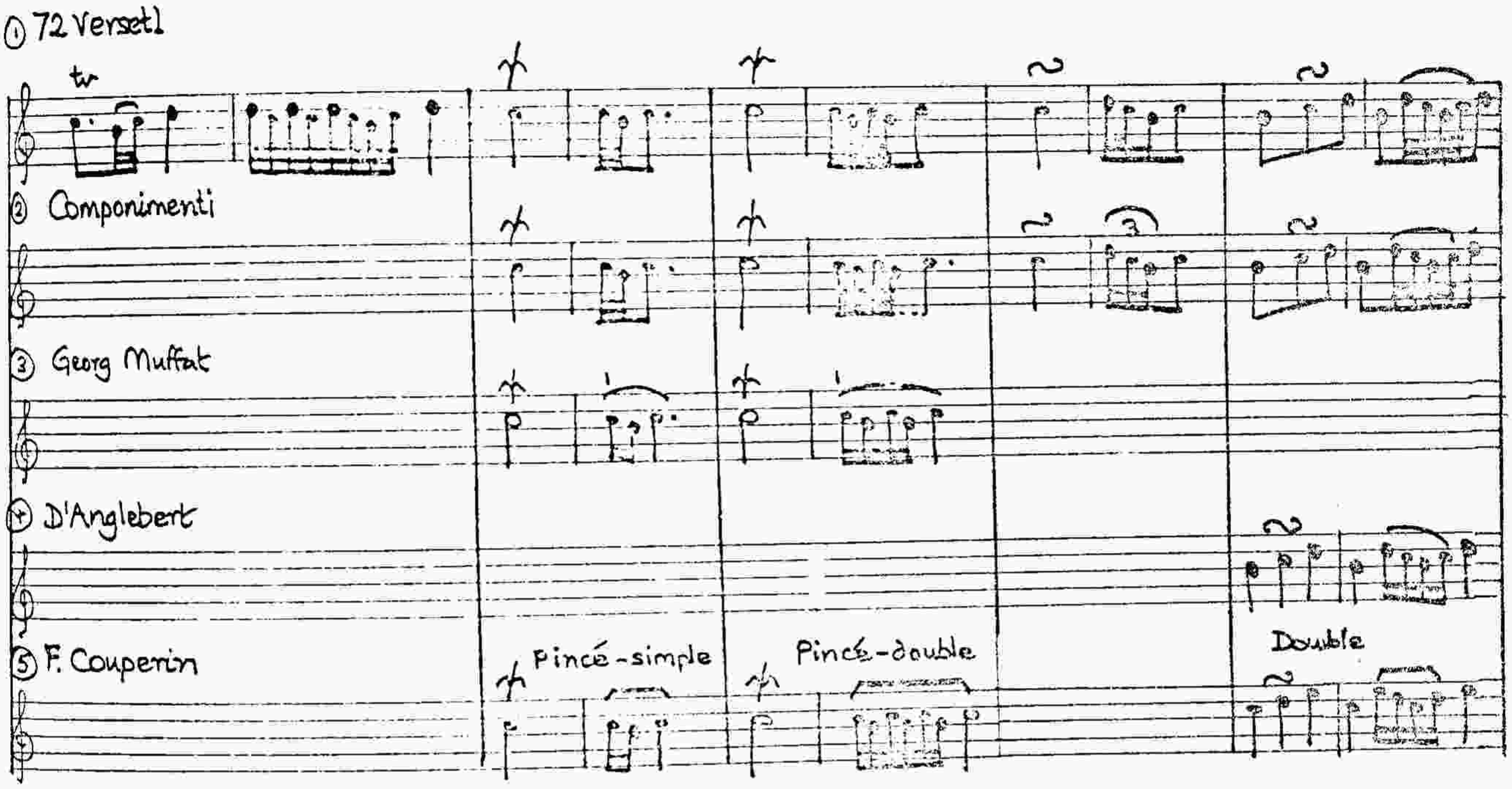
Prelude — Les Pensees de soles — Arietta — Gavotte — Gigue

4. in d

Menuette — Prelude — Allemande

Courante — Sarabande — Gigue 1 — Gigue 2

ORNAMENTATION: MAIN CORRELATIONS BETWEEN SYMBOLS AND/OR INTERPRETATION IN Gottlieb and Georg Muffat, d'Anglebert, Couperin.


① 72 Versetl
tr
② Componimenti
③ Georg Muffat
④ D'Anglebert
⑤ F. Couperin
Pincé-simple
Pincé-double
Double

① 72 V
② Componimenti
③ Georg
④ D'Anglebert
⑤ F. Couperin

①72 V
② Componimenti
③ Georg
④ D'Anglebert
⑤ F. Couperin

CRITICAL NOTES: EXPLANATORY GUIDE

EDITORIAL PROCEDURE

Where autograph MSS are extant these have been used as the main sources. Otherwise the editions are based on the earliest known copies. If other sources have been consulted in addition to the primary one, deviant readings are given in the critical notes. Details of the sources are in vol. i, pp. 47-63. For convenience critical notes are placed as footnotes to the music.

1. All pieces are edited in closedscore. Original time- and key-signatures are always retained; original clefs are indicated at the beginning of each piece.

2. No editorial reference is made (either in the text or in the critical notes) to the following:

   (i) the modernisation of obsolete practices such as the use of a dot rather than a tie over the barline;

   (ii) the re-distribution of parts over the staves for clarification;

   (iii) the correction of obvious errors such as omission of rests.

3. Reference is made in the critical notes but not in the text to the following:

   (i) the adoption of variant readings where more than one source was used (only if significant);

   (ii) the correction of copyists' errors such as wrong or omitted notes;

   (iii) the alteration of the form of an ornament to one more appropriate in context.

4. Reference is made in the text itself to the following:

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1. Except in Moffat's Canons in b: this was originally edited in b with 2 #s and to restore it to the MS version would clutter the score with innumerable C##s, since the piece makes extensive use of these and none of C#s.

(i) editorial accidentals whether precautionary or consequential;[1]

(ii) editorial ornaments;[2]

(iii) editorial repeat-signs, 2nd- and 3rd-time bars, etc.;

(iv) editorial ties and barlines;

(v) editorial titles.

(i), (ii), (iii), and (v) are shown by square brackets; (iv) by dotted lines.

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1. The practice of repeating an accidental for the same note within a bar is modernised without comment.

2. Added where essential, e. g. to correspond with parallel passages elsewhere in a piece. All ornament symbols used are derived from Muffat's tables.