

1292.

Diverse

Ingegnosissime, Rarissime & non maj piu viste
Curiose Partite & di

TOCCATE, CANZONE
RICERCATE, ALEMANDE,
CORRENTI, SARABANDE E GIQVE,

Di

CIMBALI, ORGANI e INSTRUMENTI

Dal Eccellentissimo e Famosissimo Organista

GIOVANNI GIACOMO FROBERGER.

Per la prima volte con diligentissimo Studio stampate

Unterschiedliche
Kunstreiche/ ganz rar/ und ungemeine curiose, und vorhin nie ans Tags Liecht
gegebene partyen von

Toccaten/ Canzonien/ Ricercaten/ Allemanden/ Couranten/
Sarabanden und Giquen/
zu sonderbarem nutzlichen Gebrauch für
Spinetten/ Orgelen/ und Instrumenten/

Von dem weit- und Weltberühmten künstlichen Organisten

Ioan Jacob Froberger/

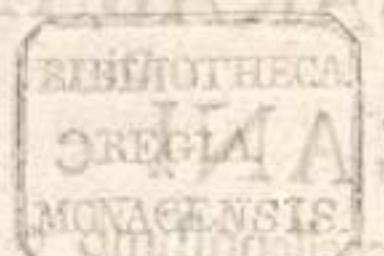
Der gelehrten Musicalischen Welt/ und allen dero selben Liebhabern zu ganz angenehmer Nutzbarkeit erfunden.
zu finden bey Ludwig Bourgeat.

Anno M DC XCIII.

107-13

Dicione

LXXXVII
GIOVANNI GIANNUONE
REGGENTE SARABANDE E GIGAE.
CIMBALI ORGANI INSTRUMENTI
CORRENTI SARTORIUS
RIGERGATE ALLEGRA
LOGGATE CANZONE
GIOVANNI GIANNUONE
REGGENTE SARABANDE E GIGAE.



Reggente

Sartorius

Reggente

Sarabande

Gigae

Reggente

Sarabande

Gigae

Reggente

Sarabande

Gigae

Anno M DC XCII

Reggente

Sarabande

Gigae

PRÆNOBILI, DOCTISSIMO ET PRÆ-
CELLENTISSIMO
DN. JOANNI JACOBO
WALTER.
Eminentissimi & Celsissimi Electoris Moguntini
SECRETARIO, &c.

Prænobilis, Doctissime, Præcellentissime Domine & Patrone plurimum colende.



Vm opus hoc Musicum præstantissimi Viri, nunc piæ memoriæ, Joannis Jacobi Froberger, insigni diligentia conquisitum, summo labore & industria fideli typo excusum, magnis etiam sumptibus prælo datum, erudito sæculo nostro communicare decrevissem, nil antiquius esse duxi, quam ut tibi Prænobili & doctissimo Viro, Fautori, & Benefactori meo id dedicarem. Præterquam enim, quod curis & fudoribus meis primitias artis tuæ tam inclytæ excudendas, & publico exponendas tradidisti, unde videor non minimum peritis musices auribus attulisse emolumentum, nec minus etiam in orbe Christiano de Musarum Collegio meruisse: accedit insuper, quod nemini potius, quam tibi, summo Artifici, hæc Polyanthea Musica debetur, quippe qui cum ejusdem Authore non solum idem Baptismale nomen tibi inditum habes, sed sicut ille harmonia suavissima, & incomparabili artificio æternitatem sibi nominis nunquam intermorituri comparavit: Ita nemo est propemodum hodie, inter eos potissimum, qui Musarum choris interesse, vel Apollini Musices Principi partem vitæ suæ dedicare statuerunt, quibus nomen tuum ignotum sit. Jam enim, quod pace tua dixerim, inclyta fama tua Parnassi culmen incolit, unde te jam immor-

immortalem factum, nulla temporis injuria, nec ulla posteritatis oblivio, nec mors denique omnium rerum caducarum Domina, deturbabit. Inter quae illud maximè mirum, quod cum alii immensis laboribus à prima usque juventa huic uni Musices studio mentem & ingenia sua devoverunt, tu præcellentissimus Artifex, hanc tibi laudem præstantiae sic adeptus es, ut nemo propete imitari possit, admirantur omnes, & tamen non nisi horas vacuas, & quasi perlusum, reliquis vitæ tuae negotiis potioribus surreptas ad hanc artem applicare volueris. Vix ætas hominis sat longa est aliis, ut si totam tibi dederint, te imitentur: tu vero in Aula Principis tui gravissimis occupationibus distentus, id quod tibi spatii supereft ad relaxandas curas tuas artifici plectro tuo sacrificas. Interim tamen ubique inter Musicos tu fidibus tuis insonuisti, arrectæ aures sunt, etiam doctissimorum, & te solum audire gestiunt, tibi cor jucundum dedicant, & gaudiorum cælestium prægustare dulcedinem sibi videntur. Te ludente chorum integrum, pluresque simul lusisse arbitramur, sic tu fidibus tuis imperas, & non solum harmoniam admirabilem excitas, sed tu solus incomparabili facilitate digitorum tuorum, tantundem es, quod chorus integer. Habet itaque præcellentissime Domine, hic Imaginem tuam Joannem Frobergum hominem in orbe eruditissimum, qui parem tecum sui nominis gloriam adeptus est, & quocum sine dispendio partiri famam tuam poteris, ille enim in genere suo sibi parem propemodum non invenit, tu in tuo: uterque suspiciendus, uterque in longam usque posteritatem celebrandus. Ne enim utriusque artifex manus, una cum secutura temporali morte (quam nulla artis excellentia evitat) & ipsa corruptioni daretur: ecce eam fideliter æri incidimus, in quo non minime beatum arbitror, quippe quem fortuna huic summo beneficio dignum arbitrata est, qui memoriæ hominum hoc thesauros commendare possim. Fave itaque conatui meo, & devotioni, qua meritis tuis jam dudum totus devinctus sum: & memento, quod hoc munus meum benigno oculo innueri recusare non possis, cum de eodem prælo etiam Partus tuus orbi tam acceptus prodierit. Deus optimus Maximus, & omnis boni Author, magnificus te diu sospitem, tibi, tuisque Amicis, & humillimis servis, sicut & universis Musices Amatoribus conservet: ut videlicet ætatis tuae & annorum tuorum numerus multiplicatus, multiplicet thesauros istos, & productiones Parnassi & Musarum tuarum, fructus ingenii & subtilitatis tuae: & tibi post exactum breve spatium vitæ tuæ terrenæ, chorus canentium Angelorum adaperiat, ut illic Deo tuo harmoniam Angelici concentus tui prosequaris, quam hic in terris tam feliciter coepisti: Quod tibi ex præcordijs suis intime precatur, & cum debito respectu augurat, qui ad omne obscurum tuum promptissimus se nominare audet.

Dominationis tua Prænobilis & Colendissima

Seruum humillimum & devotissimum

Ludovicus Bourgeat.





A 2



3.



B.

5.







8.



9.



10.

A handwritten musical score for four staves, page 10. The score consists of four staves, each with a different key signature and time signature. The first staff starts with a key signature of one flat and a time signature of 2/4. The second staff starts with a key signature of one sharp and a time signature of 2/4. The third staff starts with a key signature of one sharp and a time signature of 3/4. The fourth staff starts with a key signature of one sharp and a time signature of 2/4. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. There are also several asterisks (*). The score is written on aged, yellowed paper.

10.

Toccata

4 2: C G G

E 2.

11.





13.



Toccata 5.

A handwritten musical score for a four-part composition, identified by the title "Toccata 5." at the top left. The score consists of four staves, each with a different key signature and time signature. The first staff begins with a treble clef, common time, and a key signature of one sharp. It features a continuous stream of sixteenth-note patterns. The second staff begins with a bass clef, common time, and a key signature of one sharp. It also contains sixteenth-note patterns. The third staff begins with a bass clef, common time, and a key signature of one sharp. The fourth staff begins with a bass clef, common time, and a key signature of one sharp. The score concludes with a final measure on the fourth staff followed by the text "G2." at the bottom right.



36.



Toccata

A handwritten musical score for two staves, identified by the text "Toccata" and the page number "H.2". The top staff begins with a treble clef and a common time signature (C). The bottom staff begins with a bass clef and a common time signature (C). Both staves feature complex patterns of sixteenth-note runs and sustained notes. The score is written on five-line staff paper.







20.



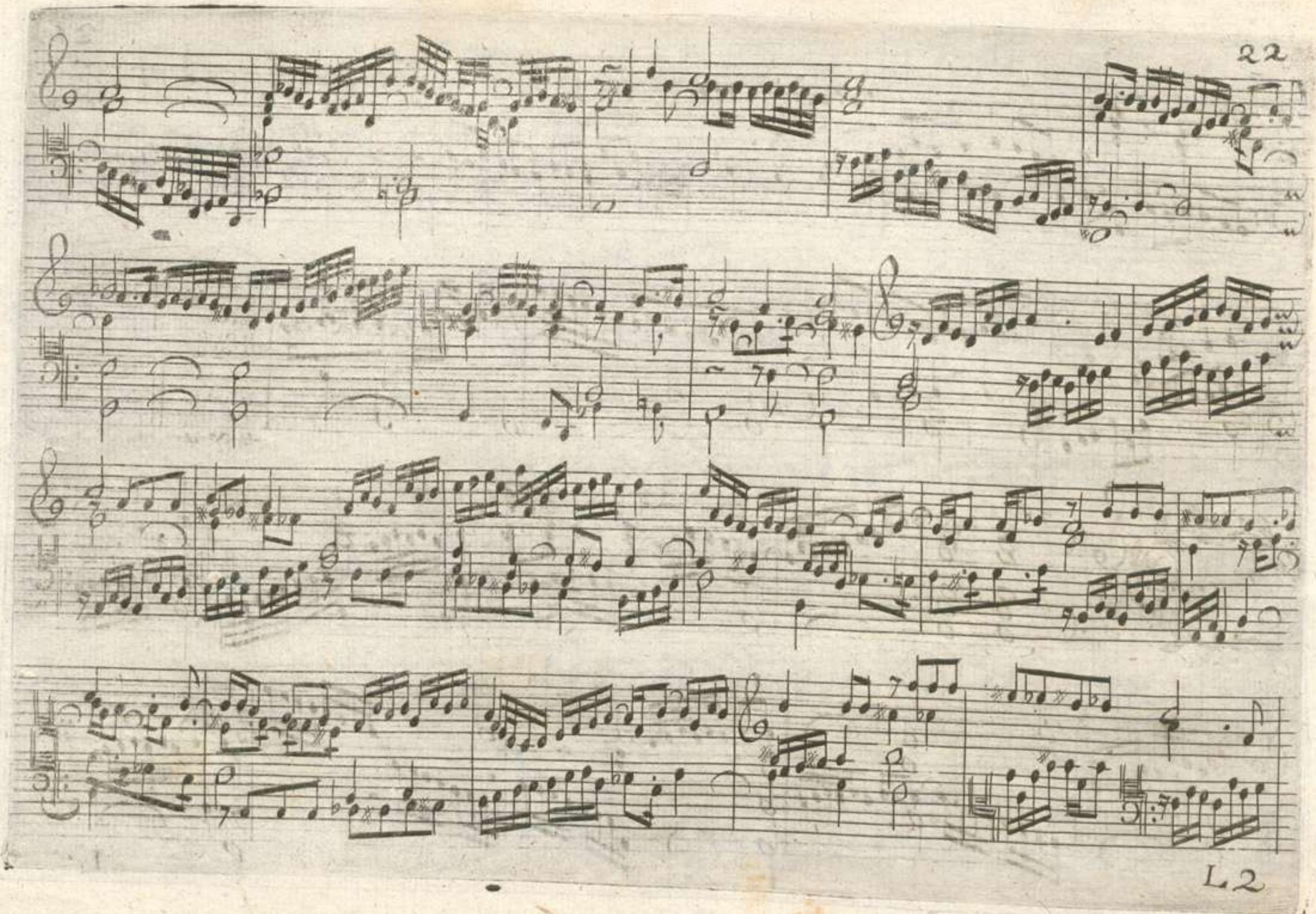
K 2

21.

Toccata.

8

L.



L2



23.

24.

25.

26.

24.

A handwritten musical score for four staves, page 24. The score consists of four staves, each with a different key signature and time signature. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth and sixteenth notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It contains mostly eighth and sixteenth notes. The third staff starts with a treble clef, a common time signature, and a key signature of one sharp. It includes a section of sixteenth-note patterns followed by a fermata over two measures. The fourth staff begins with a bass clef, a common time signature, and a key signature of one flat. It features eighth and sixteenth notes. The title "Toccata." is written in a decorative wreath at the bottom left of the page. The page number "M.2" is located at the bottom right.



N.

26.



27

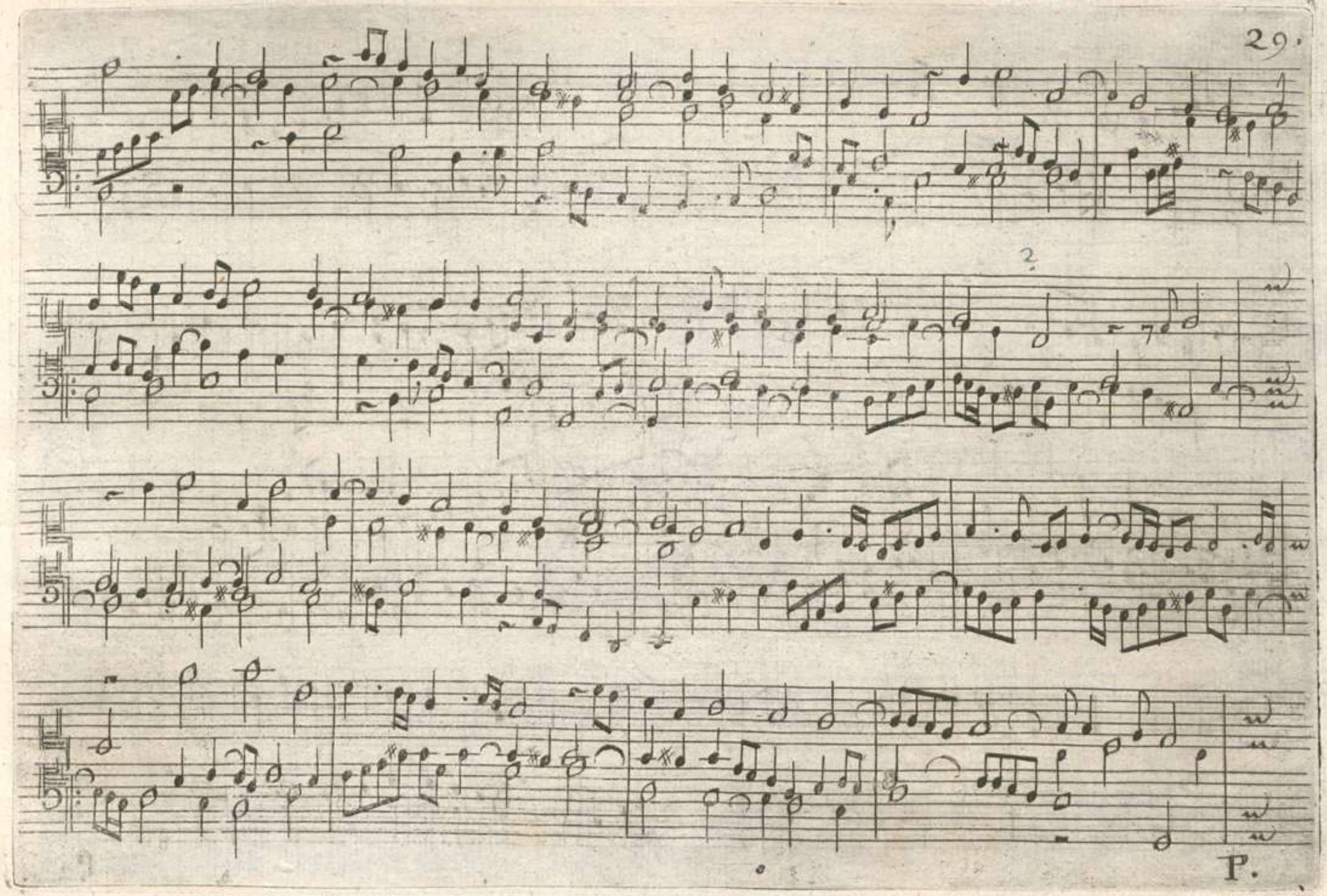


28



Fantasia
Sopra il signor
Sol la xe
j.o.g.

02





31.

Ricercar
ii

C

32.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score is written on five systems of five-line staves each. The vocal parts are in common time, while the continuo part is in 6/8 time. The music consists primarily of eighth-note patterns. Measure numbers 32 and 92 are written at the top right and bottom right respectively. The vocal parts show various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. The continuo part features sustained notes and occasional sixteenth-note patterns.

33.

A handwritten musical score for four voices, consisting of four staves. The music is in common time and appears to be in G major. The vocal parts are written in soprano, alto, tenor, and basso (bass) clefs. The score includes various musical markings such as dynamic signs (e.g., f , p , mf), articulation marks (e.g., dots, dashes, asterisks), and rests. The vocal parts are primarily in soprano, alto, and tenor clefs, while the bass part uses a basso clef. The music is divided into measures by vertical bar lines. There are several rehearsal marks: 'N' at the beginning of the first staff, 'N3' near the end of the second staff, and 'R.' at the end of the fourth staff. The score is enclosed in a rectangular border.

34.

Ricercar.
12

Soprano
Alto
Bass

12

35.

Soprano
Alto
Tenor
Bass

8.

36.

A handwritten musical score for three staves, numbered 36. The score consists of three staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in a cursive style with various note heads and stems. The first staff begins with a forte dynamic (F) and includes a measure with a single note followed by a sixteenth-note pattern. The second staff starts with a eighth-note pattern. The third staff begins with a eighth-note pattern. The score concludes with a repeat sign and two endings. Ending 1 continues the melodic line, while Ending 2 provides a contrasting harmonic resolution.

8.2.

Capriccio

i3

5: C

37

J.

38.



Capriccio.

A handwritten musical score for four staves, likely for piano or organ. The score consists of four systems of music, each with a different key signature and time signature. The first system starts with a key signature of one sharp (F#) and a common time, followed by a section in C major. The second system begins with a key signature of one sharp (F#) and a common time, followed by a section in C major. The third system begins with a key signature of one sharp (F#) and a common time, followed by a section in C major. The fourth system begins with a key signature of one sharp (F#) and a common time, followed by a section in C major. The music features various note values including eighth and sixteenth notes, and rests. The score is framed by a decorative wreath on the left side.



Finis.

v 2