Four Hundred Years of Froberger:
Science and Subjectivity in Seventeenth-Century Keyboard Music

David Schulenberg • 15 July 2016

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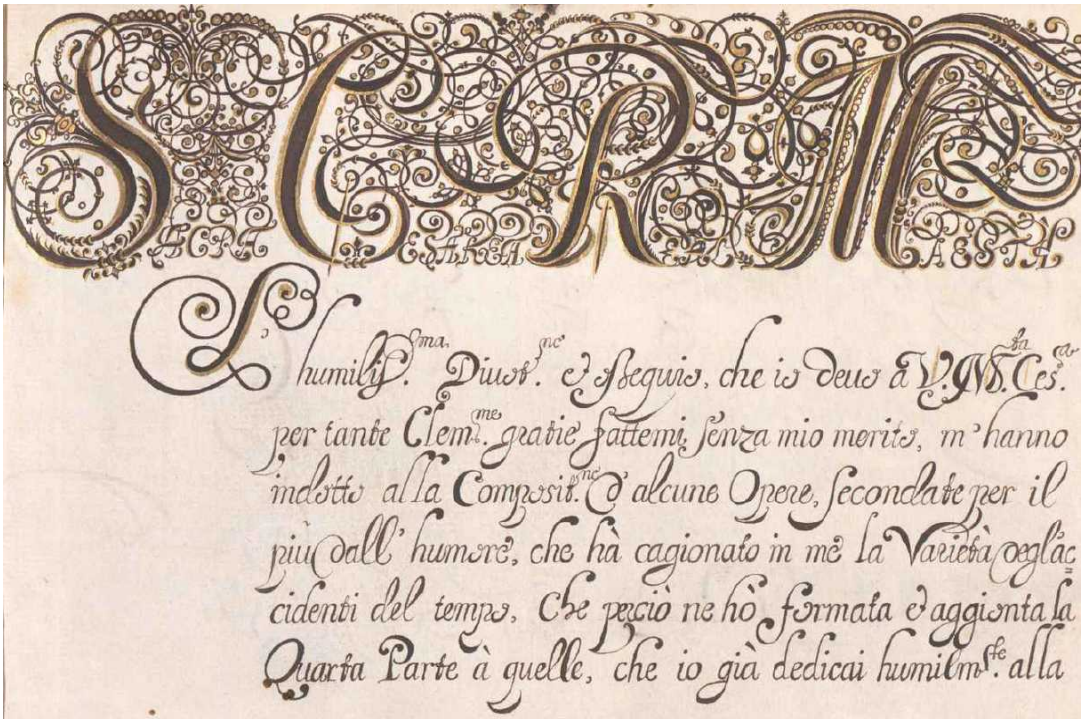
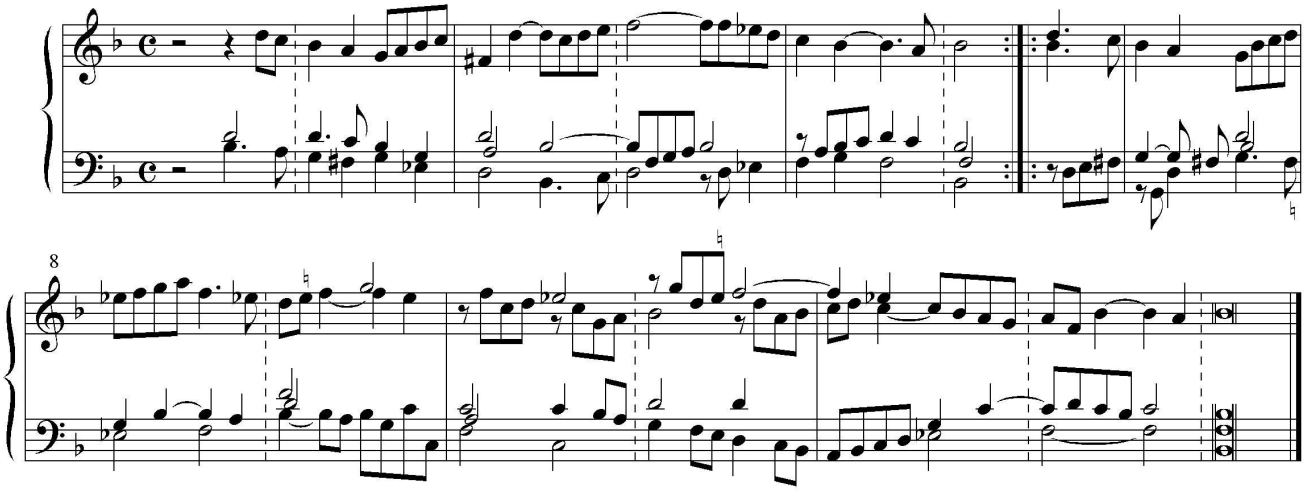
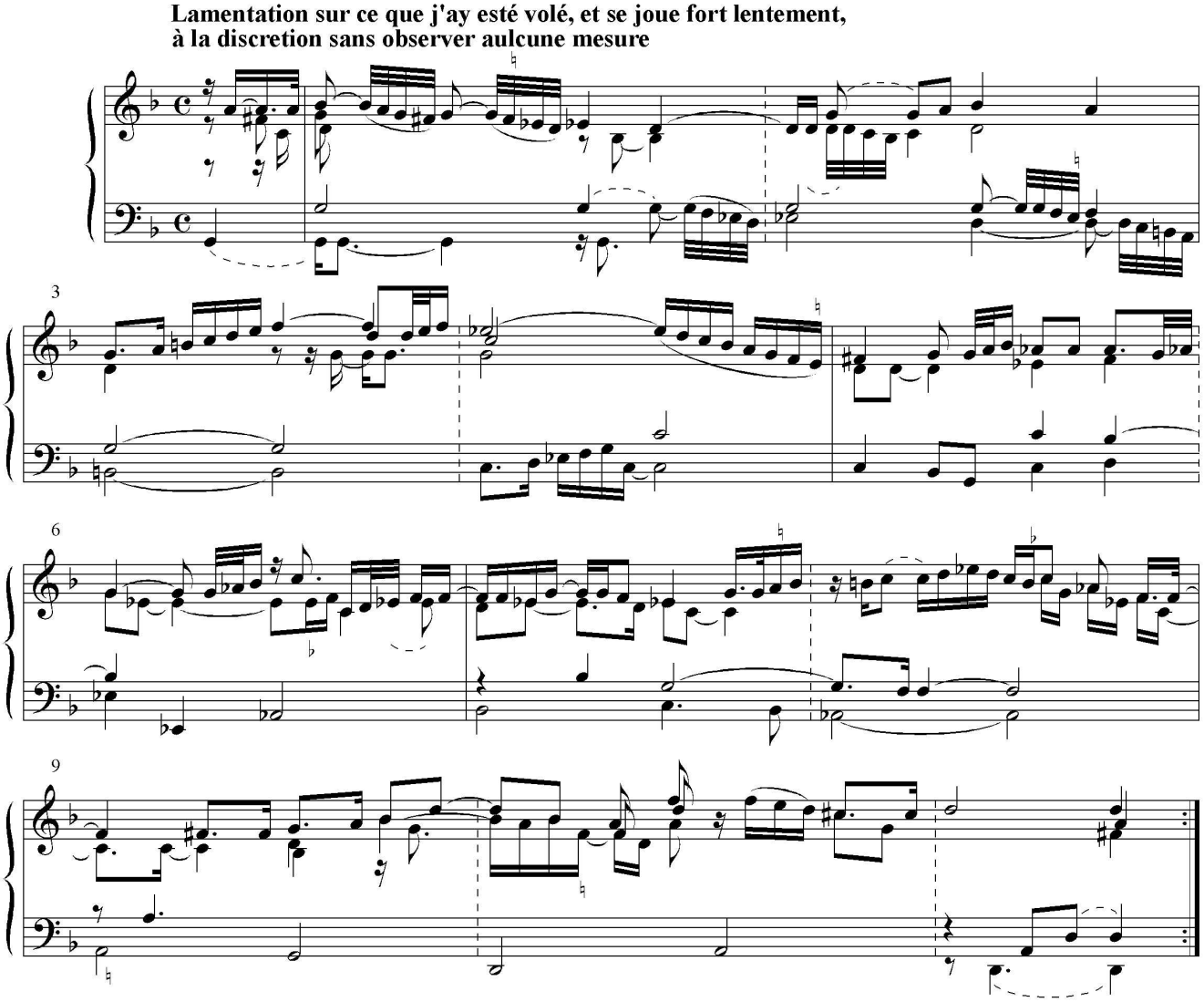
1. Johann Jacob Froberger (1616–67), dedication of the 1656 autograph manuscript (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 18707), "Libro 4"



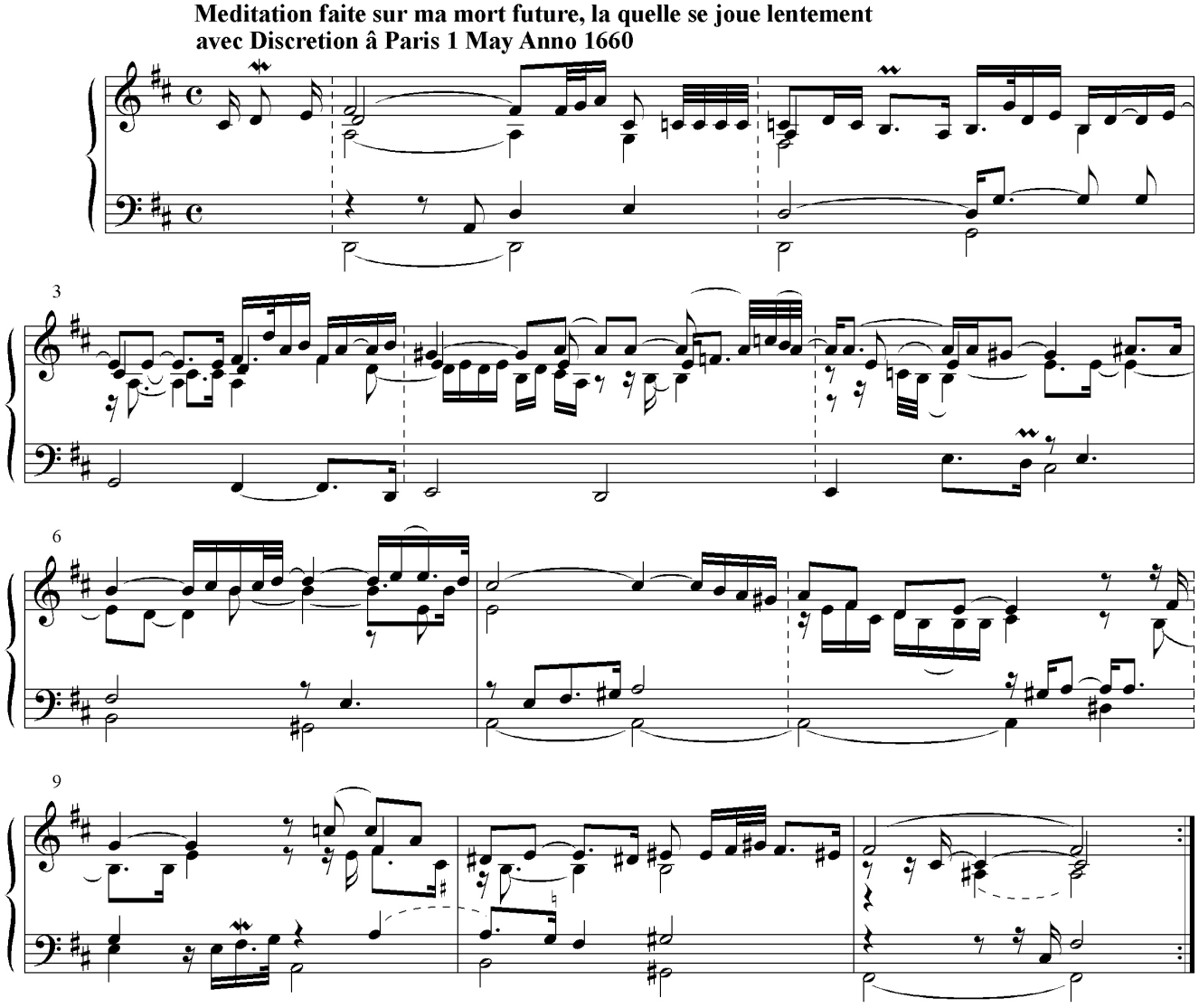
2. Girolamo Frescobaldi (1583–1643), Balletto III from *Toccate . . . Libro primo* (Rome, 1637)



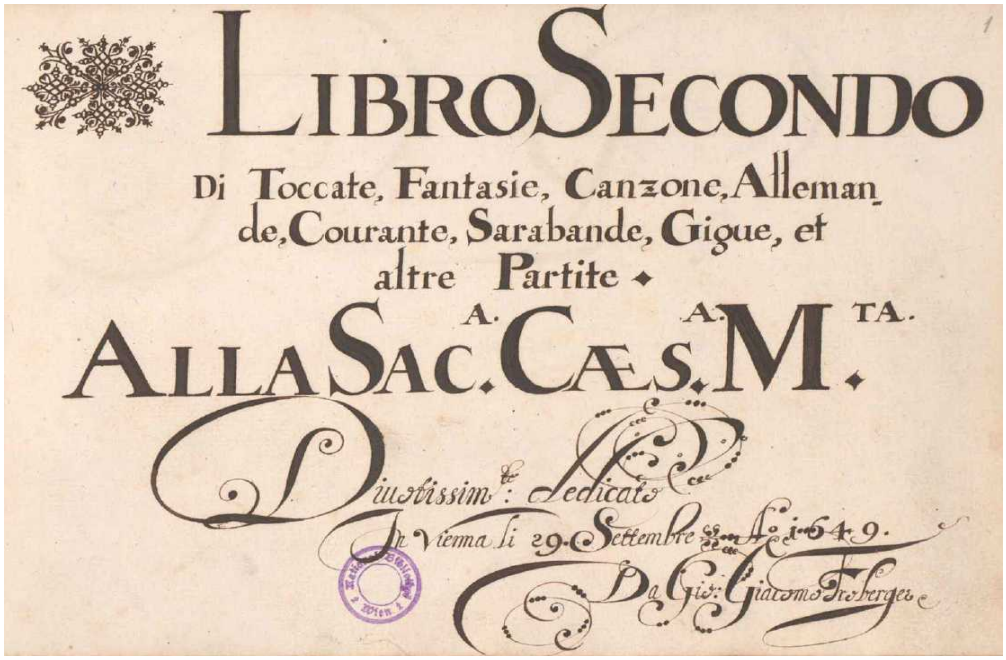
3. Suite 14 (1656), allemande (“Lamentation sur ce que j’ay esté volé . . .”), first half, from Berlin, Archiv der Sing-Akademie, SA4450



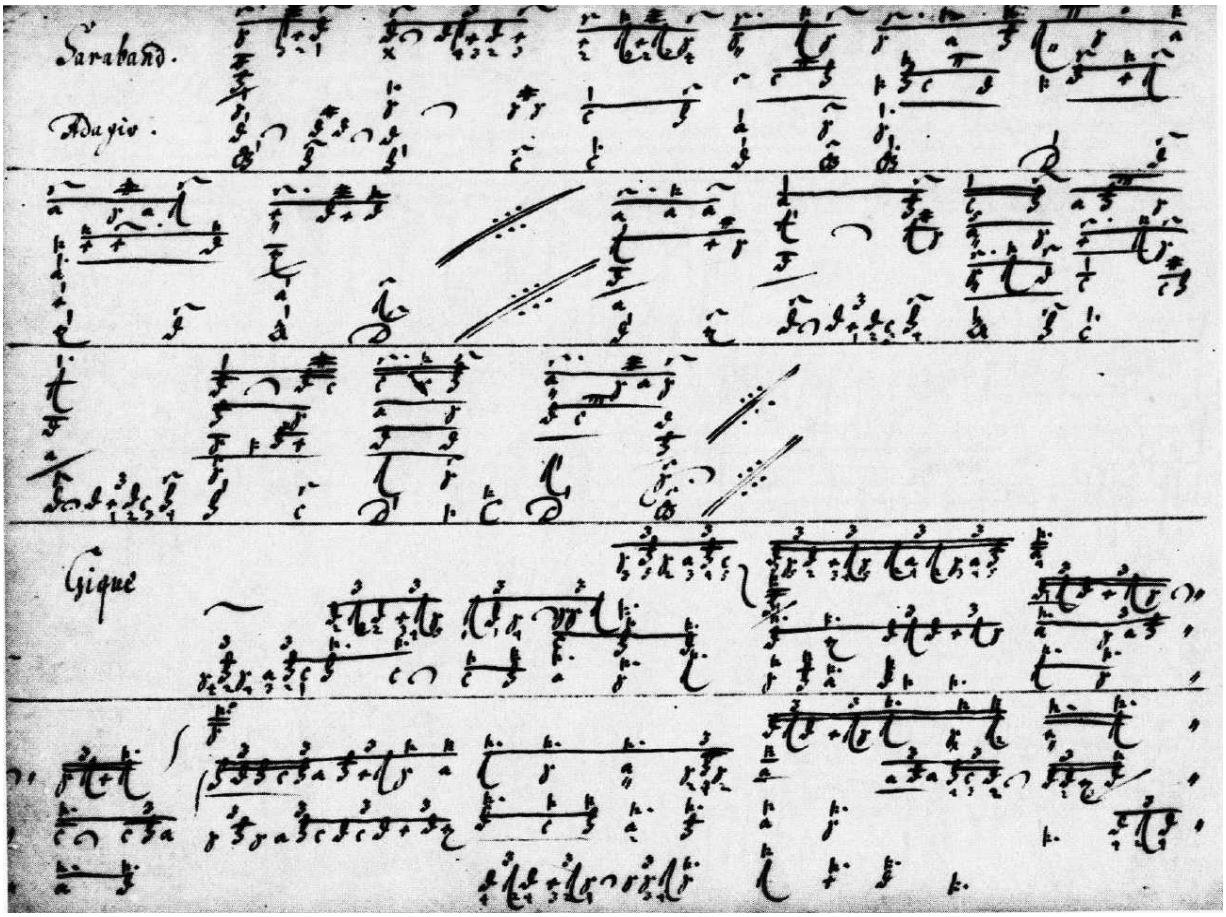
4. Suite 20 (1660), “Meditation faite sur ma mort future,” first half, chiefly from Berlin, Archiv der Sing-Akademie, SA4450



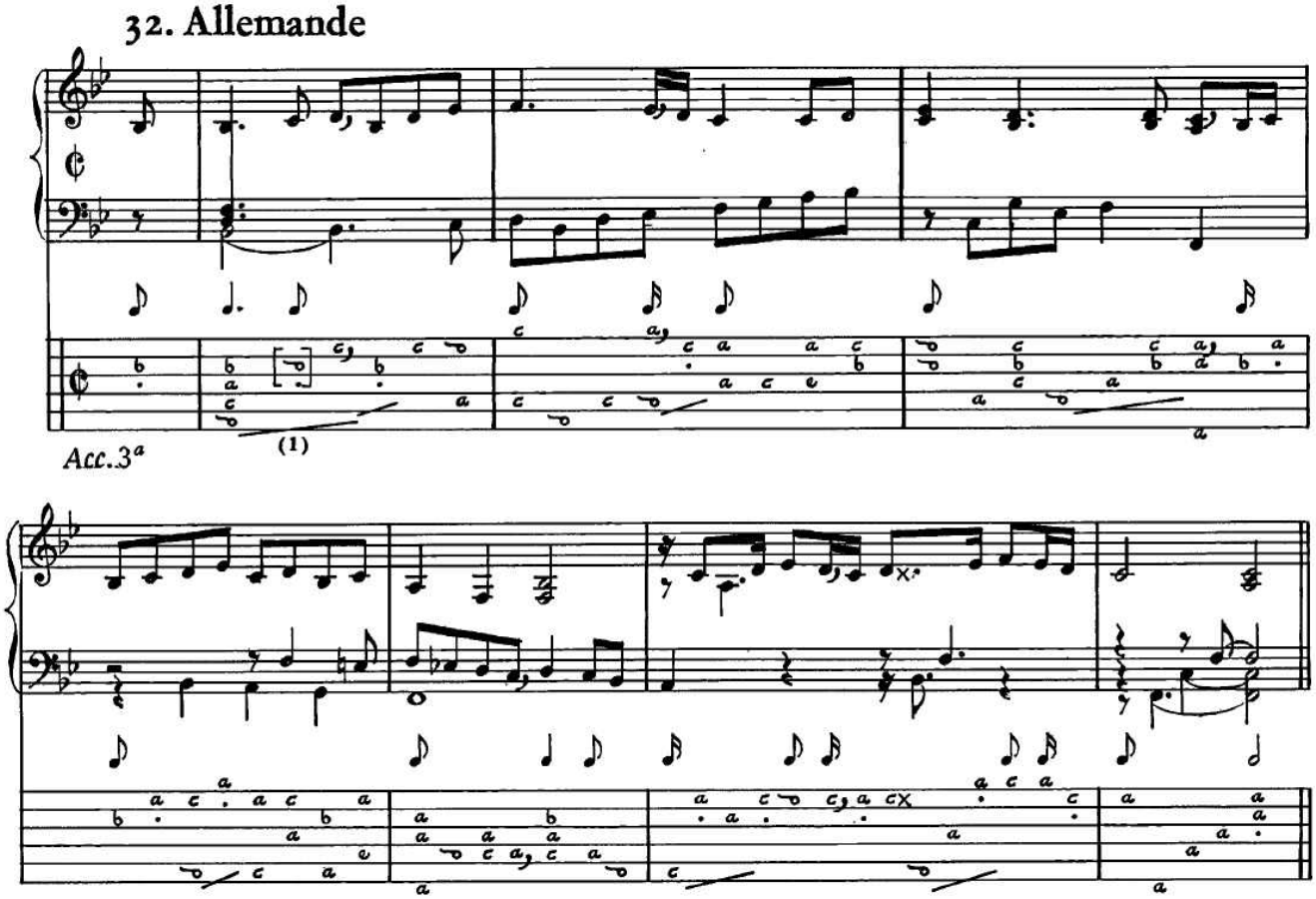
5. Froberger, title page of the 1649 autograph manuscript (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 18706), “Libro 2”



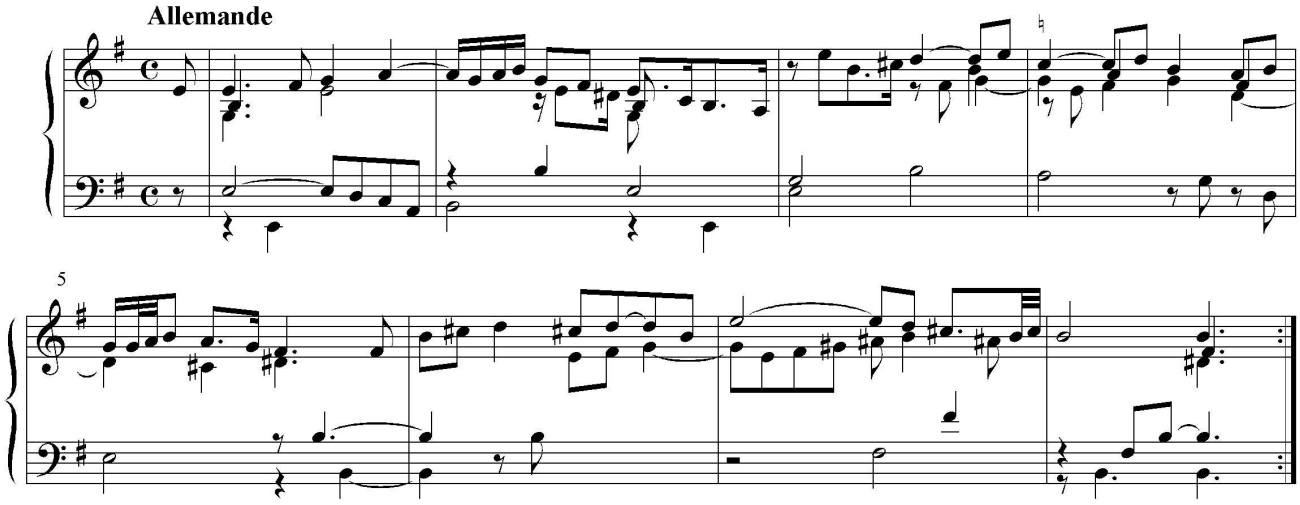
6. Suite 3 (1649), sarabande and gigue, Vienna, Österreichische Nationalbibliothek, Codex 16798 (the “Grimm” manuscript)



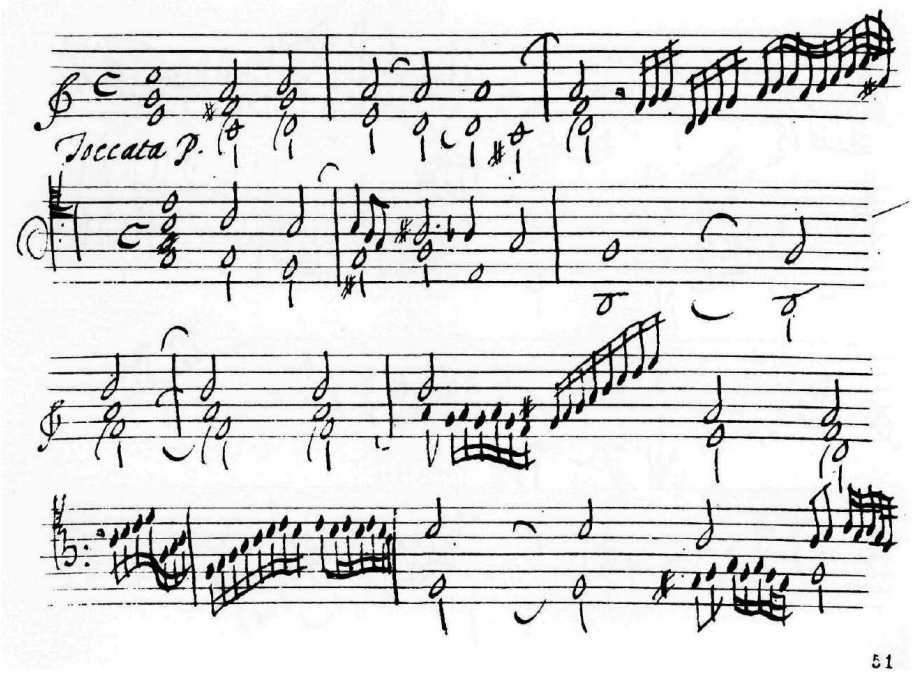
7. René Mesangeau, allemande from *Tablature de luth* (Paris: Ballard, 1638), no. 32 in *Œuvres*, ed. André Souris (1971)



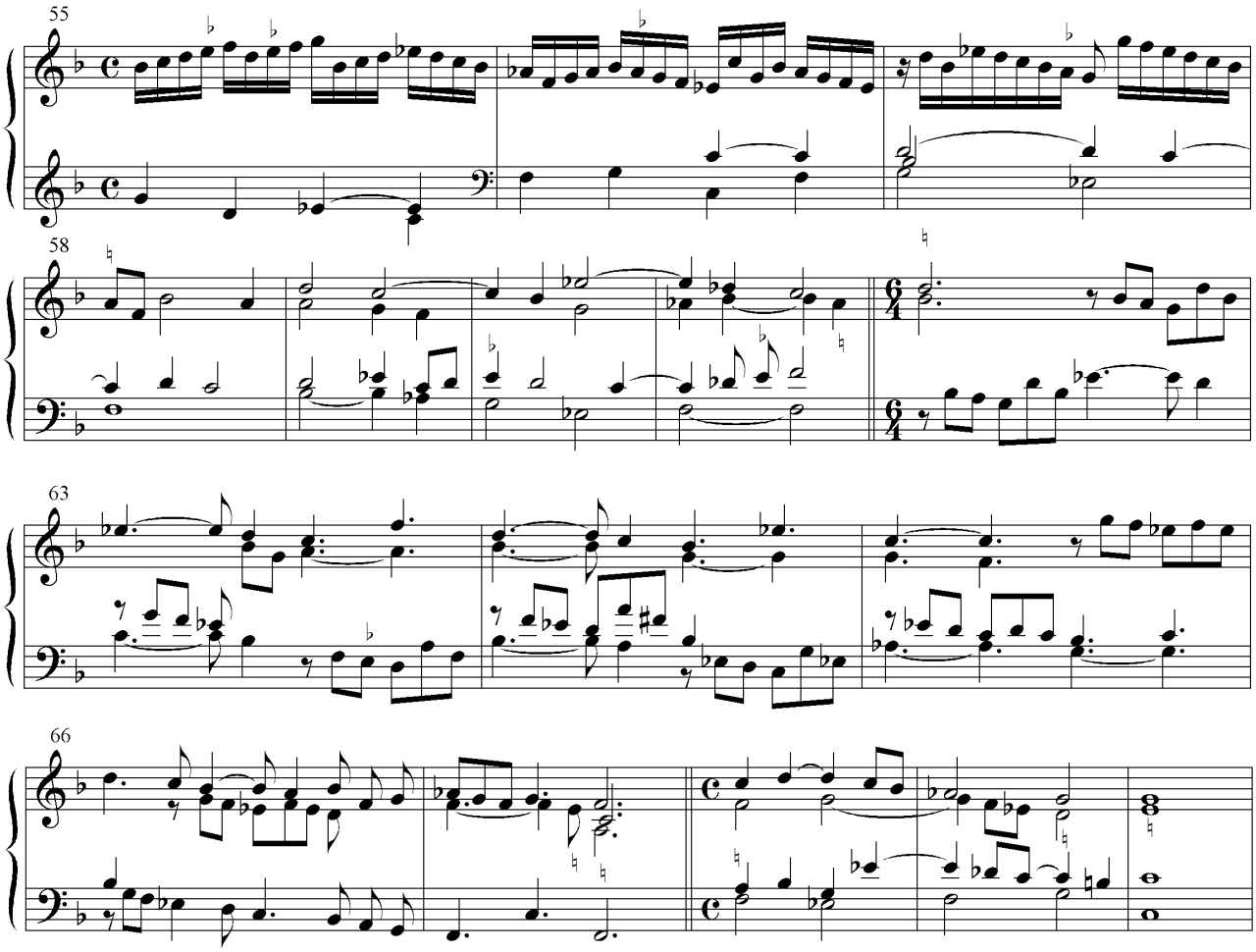
8. Froberger, Suite 23, allemande, first half, chiefly from "Grimm"



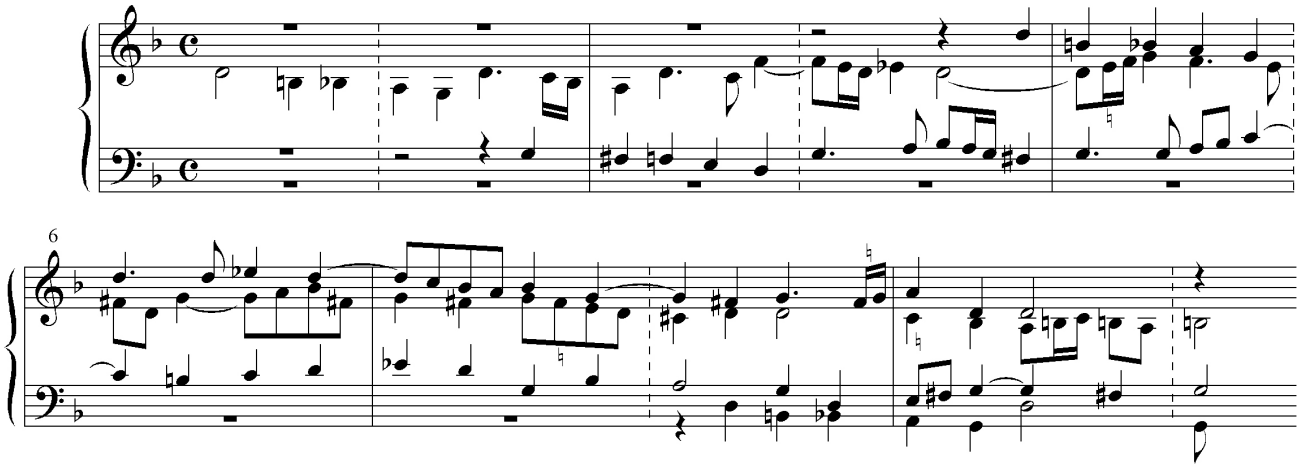
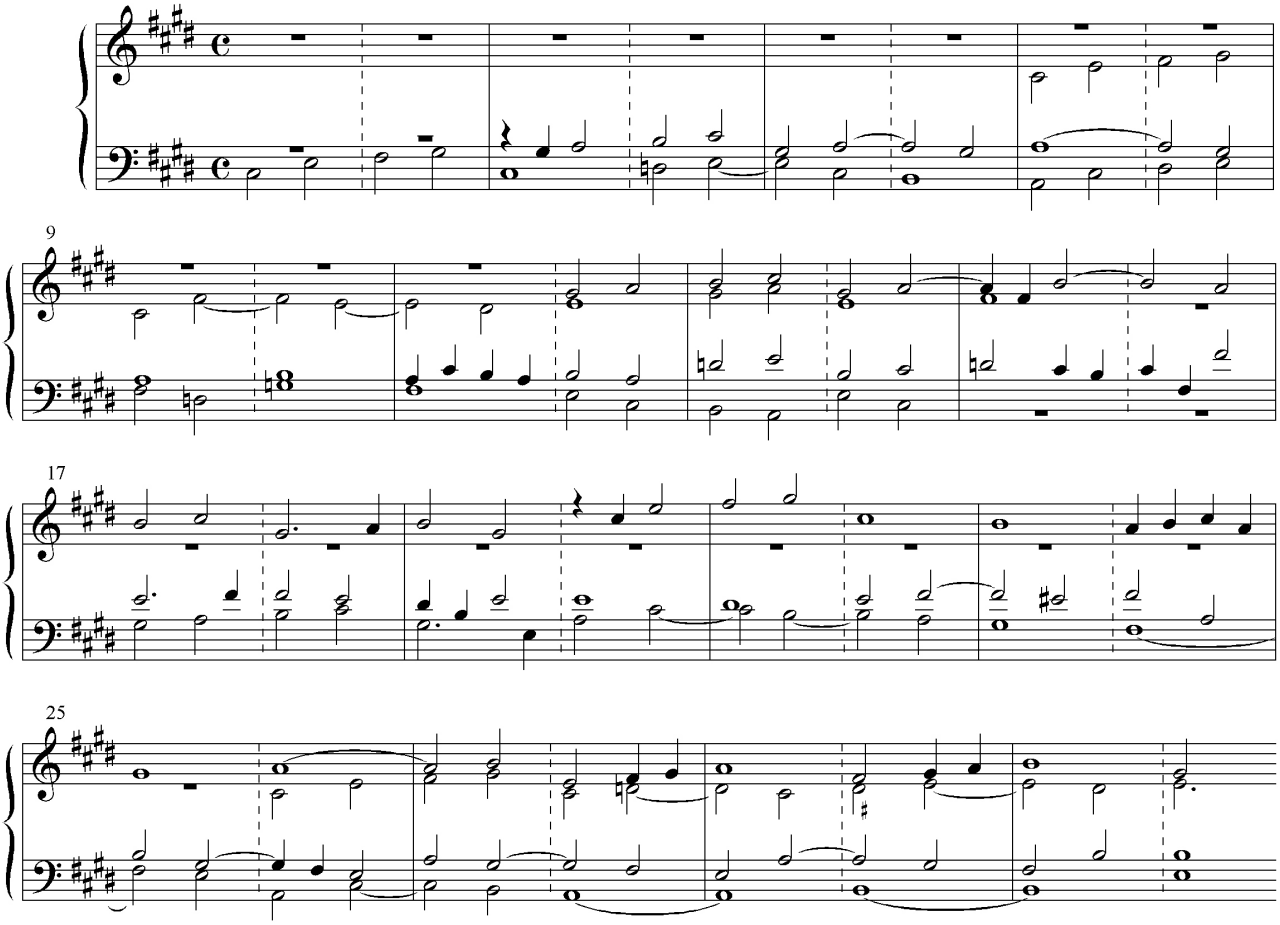
9. Frescobaldi, Toccata prima, from Biblioteca Apostolica Vaticana, Chigi, Q.IV.25



10. Frescobaldi, Toccata terza from Chigi 25, middle sections



11. Canzona 2 (1649), opening, from “Libro 2”



12. Ricercar 6 (ca. 1658), opening, from Vienna, Österreichische Nationalbibliothek, Mus. Hs. 16560 (“Libro 5”)