

**Expression and *Discretion*:**

***Froberger and Traditions of Freedom in Keyboard Performance***

David Schulenberg (Wagner College and The Juilliard School, New York)

*Sunday, Oct. 23, 2016 • American Musicological Society–Greater New York Chapter*

**Sources**

A Wn 18707	Vienna, Österreichische Nationalbibliothek, Ms. 18707 (autograph, 1656)
Bauyn ms	Paris, Bibliothèque Nationale, Rés. Vm <sup>7</sup> 674–75
Min. 743	Vienna, Archiv der Minoritenkonvent, Ms. 743 (1st half 18th century?)
MM	Berlin, Staatsbibliothek, Mus. ms. 40644 (the “Möller Manuscript”)
P 289	Berlin, Staatsbibliothek, Mus. ms. Bach P 289 (J. C. Westphal, 2d half 18th century)
SA 4450	Berlin, Sing-Akademie zu Berlin (on deposit at Staatsbibliothek), ms. 4450 (2d half 18th century)

**Examples (on following pages)**

*Music is by Froberger unless otherwise noted.*

1. Suite 14, "Lamentation on being robbed, played very slowly and with discretion, without observing any measure" (allemande), opening, from SA 4450 (with transcription)



Lamentation sur ce que j'ay esté volé, et se joue fort lentement,  
à la discretion sans observer aucune mesure

This image shows a printed musical score for the same piece. It consists of four systems of music, each with a treble and bass staff. The first system starts with a treble clef and a common time signature. The second system begins with a measure number '3'. The third system begins with a measure number '6'. The fourth system begins with a measure number '9'. The notation is clear and includes various musical symbols such as notes, rests, and bar lines.

2. Suite 20, "Meditation which is played slowly with discretion, made on my future death" (allemande), opening, from autograph manuscript, current location unknown (with transcription after SA 4450)



**Meditation faite sur ma mort future, la quelle se joue lentement avec Discretion à Paris 1 May Anno 1660**

A modern printed transcription of the piece, showing the first 12 measures. It is arranged in a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The transcription includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation like slurs and accents. Measure numbers 3, 6, and 9 are indicated at the start of their respective systems. The piece concludes with a double bar line and repeat dots.

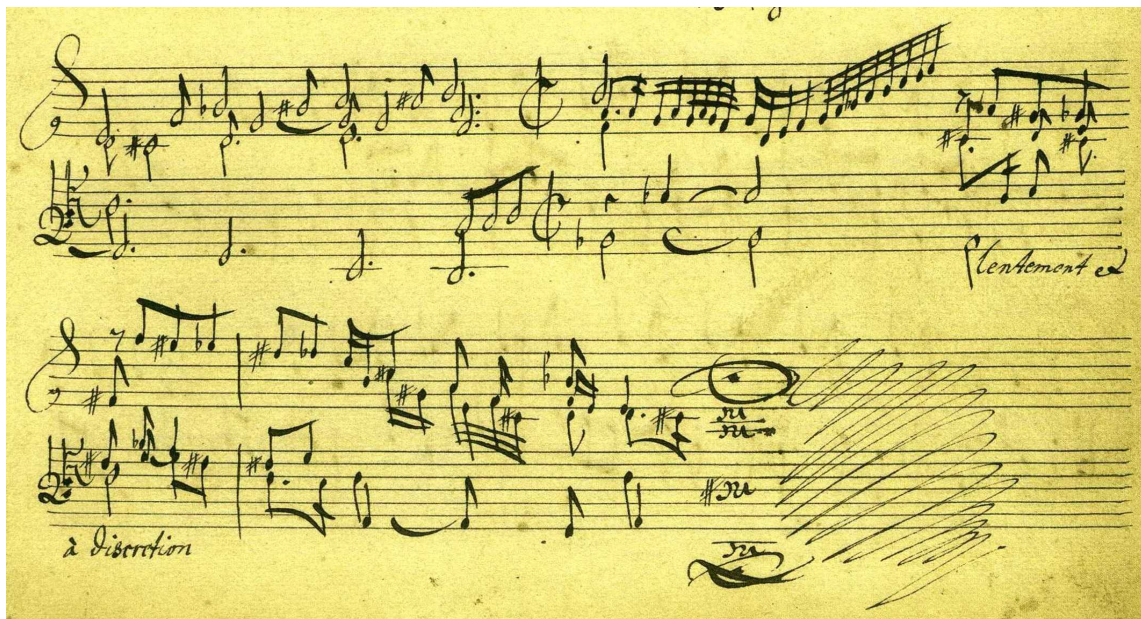
Anfang einer Toccate von Froberger.

Anfang einer Fantaisie von eben demselben.

§. 96.

Man pfleget sonst bey dergleichen Sachen wol die Worte zu schreiben: ceci se joue à discretion, oder im Italienischen: con discrezione, um zu bemerken, daß man sich an den Tact gar nicht binden dürffe; sondern nach Belieben bald langsam bald geschwinde spielenmöge. Auffer Froberger, der zu seinen Zeiten sehr berühmt gewesen und absonderlich in dieser Schreib: Art viel gethan hat, finden sich noch ein Paar fleißige Fantasten, im guten Verstande genommen, die ihre Styl: Früchte, vor mehr als hundert Jahren, nicht nur schlechthin gedruckt, sondern in dem saubersten Kupffer: Stich hinterlassen haben, den man nur mit Augen sehen kan. Sie vers dienen wahrlich beide, daß man ihre Nahmen nicht in Vergessenheit begraben seyn lasse.

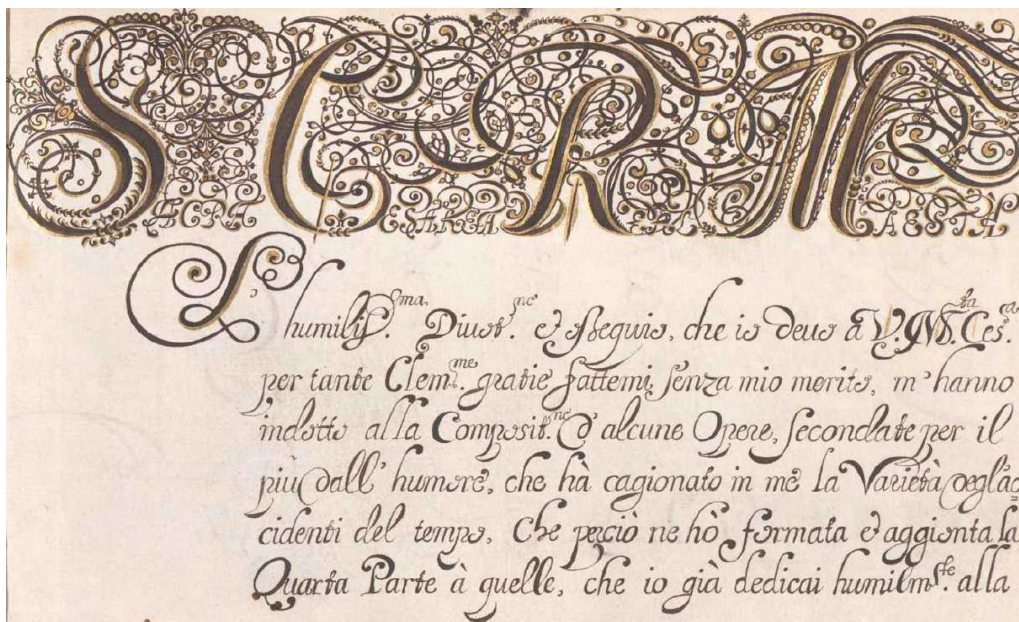
4. Toccata 2, closing passage to be played “slowly and with discretion,” from SA 4450



5. Suite 20, gigue, second half, with “discretion” marking near end, from SA 4450



6. Dedication of *Libro 4* to Emperor Ferdinand III, from autograph manuscript of 1656, A Wn 18707: “Sire, The humility, devotion, and obedience that I owe to your most Caesarean majesty for those most merciful graces made to me, without my meriting them, have directed me to the composition of several works according to the various feelings [*humore*] that have been occasioned in me by the changing accidents of the times. For this reason I have added a Fourth Collection to those which I have alread most humbly dedicated . . .”



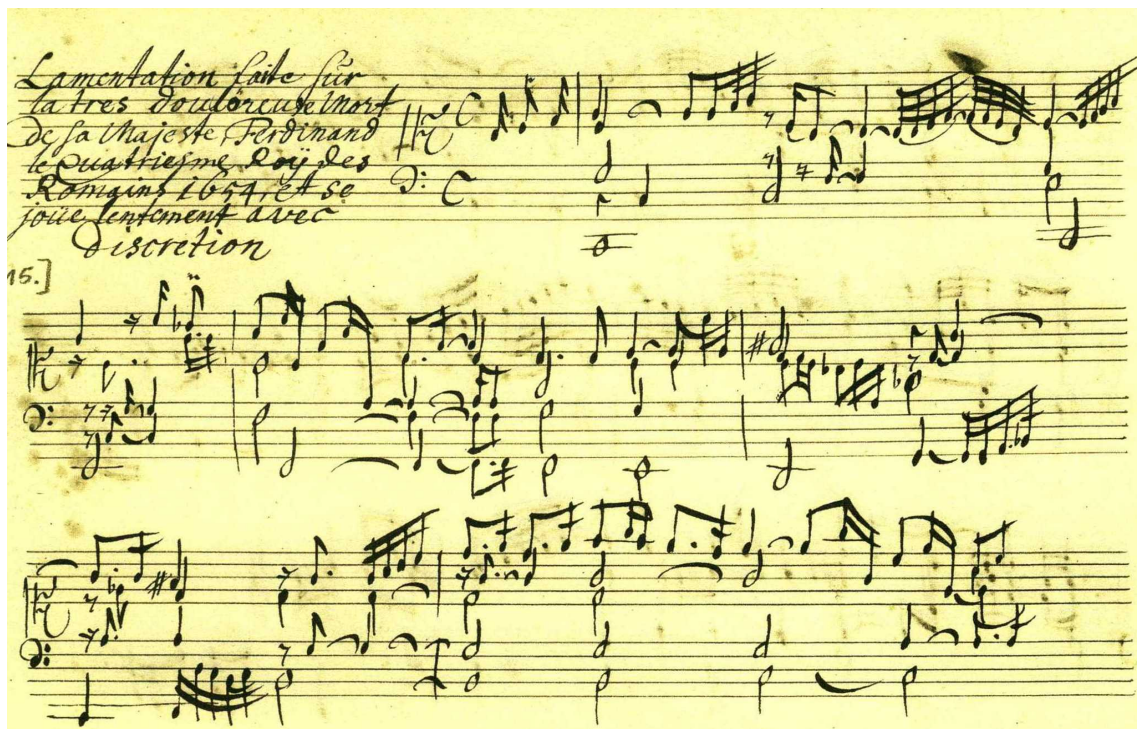
7. Suite 12, “Lament on the sad loss of his royal majesty Ferdinand IV, king of the Romans” (allemande), beginning, from A Wn 18707



8. Suite 12, Lamento (allemande), end, from autograph manuscript of 1649, A Wn 18707



9. Suite 12, “Lamentation made on the very sad death of his majesty Ferdinand IV, king of the Romans, 1654, played slowly with discretion” (allemande), beginning, from SA 4450



10. "Afflicted and Tombeau [sic] on the death of Mr. Blancrocher, made at Paris, played very slowly and with discretion" (Tombeau for Blancrocher), beginning, from SA 4450



11. Tombeau for Blancrocher, end, from SA 4450

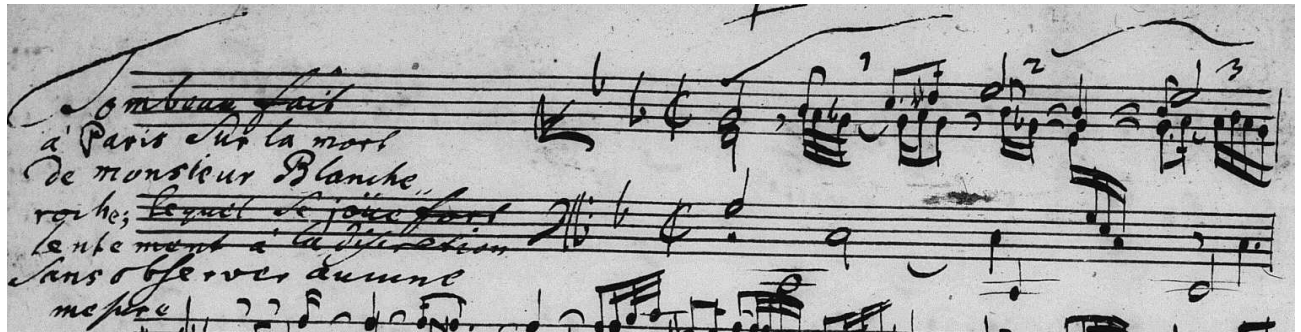


12. Frescobaldi, Toccata 7 from *Toccate e partite* (Rome, [1616]), from Rebecca Cypess, *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy* (Chicago, 2016), p. 167





13. "Tombeau made at Paris on the death of Mr. Blancheroche [sic], which is played very slowly and with discretion, without observing any measure" (Tombeau for Blancrocher), beginning, from Min. 743



14. Suite 12, Lamento (allemande), beginning, with analysis

The image shows a printed musical score for Suite 12, Lamento (allemande), beginning. The score is written on two systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef. The music is written in a style that is clear and legible, with a focus on the beginning of the piece. The score includes a treble clef, a bass clef, and a common time signature (C). The music is written in a style that is clear and legible, with a focus on the beginning of the piece. The score includes a treble clef, a bass clef, and a common time signature (C). The music is written in a style that is clear and legible, with a focus on the beginning of the piece.

15. Louis (?) Couperin, Prélude in F (G. 13), opening, from the Bauyn ms (with transcription and analysis)



A printed musical transcription of the opening of the piece. It consists of three systems of staves. Each system has a grand staff (treble and bass clefs) and a separate grand staff below it. The first system shows the initial melodic line in the right hand and the accompaniment in the left hand. The second system continues the melodic development. The third system shows the final notes of the opening. The transcription uses standard musical notation, including clefs, notes, rests, and slurs, to accurately represent the handwritten manuscript.

16. J. S. Bach, Sonata in G minor for unaccompanied violin, BWV 1001, movement 1, opening, with analysis

**Adagio**

3

*tr*

17. J. S. Bach, Suite in D for unaccompanied cello, BWV 1012, movement 2 (allemande), opening, with analysis

*tr*

?

*tr*

18. J. S. Bach, Partita no. 6 in E minor, BWV 830, movement 5 (sarabande), opening, with analysis

The image displays the opening of the Sarabande from Partita No. 6 in E minor, BWV 830 by J.S. Bach. The score is presented in three systems, each with a treble and bass clef. The key signature is E minor (one sharp) and the time signature is 3/4. The first system shows the initial measures, including a treble clef and a bass clef. The second system continues the piece. The third system starts with a measure number '5' in the treble clef. The score includes various musical notations such as notes, rests, and accidentals.

19. J. S. Bach, Toccata in D, BWV 912, bridge passage with *con discretione* and *presto* markings, from P 289



20. Corresponding passage from MM



**Table: Pieces by Froberger with “discretion” markings**

<u>Piece*</u>	<u>Source(s)**</u>	<u>Comment</u>
A11 (Election)	B	
A12 (Lamento)	B	lament for Ferdinand IV
A14 (Lamentation)	B, D, M	B adds: “sans observer aucune mesure”
A16	B	“sur le Subject d’un Chemin Montaigneux”
A17	B	“en honneur de la Duchesse de Wirtemberg”
A20 (Meditation)	B, H, S	
A27	B	“faite en passant le Rhin” (D: “Wasserfall”)
A30 (Plainte)	B, M	
A (Afligée)	S	from suite in F; only the title has been published
A (Meditation)	S	for Duchess Sibylle, in g; only the incipit has been published
G7	B	
G10	P	
G13	B, D, P	“Rusée mazarinique”
G19	D	
G20	B, P, S	S: “avec discretion” at m. 18
L (Blancrocher)	B, M	M adds: “sans observer aucune mesure”
L (Ferdinand III)	B, M, S	
L	S	tombeau, d (Friederich of Württemberg); title only published
T1, 2, 13, 14, 15, 18	B	

\*Shortened form of title (if any) in parentheses. Abbreviations:

A = allemande

G = gigue (“discretion” indication in closing slow passage)

L = lament or tombeau

T = toccata

\*\*Only sources with titles or rubrics calling for “discretion” are listed. Abbreviations:

B = Berlin SA 4450

D = D1 1-T-595

H = “Hintze” ms.

M = Min. 743

P = printed edition by Mortier after Roger (Amsterdam, ca. 1710)

S = Sotheby’s autograph (present location not publicly known)