

Expression and *Discretion*:
Performing the Music of Froberger and Bach Today
David Schulenberg (Wagner College and The Juilliard School, New York)
Wednesday, Nov. 2, 2016, at 1:30 p.m. • Hong Kong Baptist University

Program

Toccata 1 (in A minor)	Johann Jacob Froberger (1616–67)
Suite 12 (in C) Lamento sopra la dolorosa perdita della real maestà di Ferdinando IV Gigue Courante Sarabande	Froberger
Tombeau sur la mort de M. Blancrocher	Froberger
Toccata BWV 912	Johann Sebastian Bach (1685–1750)

Sources

A Wn 18707	Vienna, Österreichische Nationalbibliothek, Ms. 18707 (autograph, 1656)
Bauyn ms	Paris, Bibliothèque Nationale, Rés. Vm ⁷ 674–75
Min. 743	Vienna, Archiv der Minoritenkonvent, Ms. 743 (1st half 18th century?)
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,
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 notation is in black ink on white paper. The first system starts with a treble clef and a bass clef. The second system has a measure number '3' above the treble staff. The third system has a measure number '6' above the treble staff. The fourth system has a measure number '9' above the treble staff. The score includes various musical notations 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

This block contains a modern printed transcription of the piece. It is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The transcription includes measure numbers 3, 6, and 9. It features various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat dots.

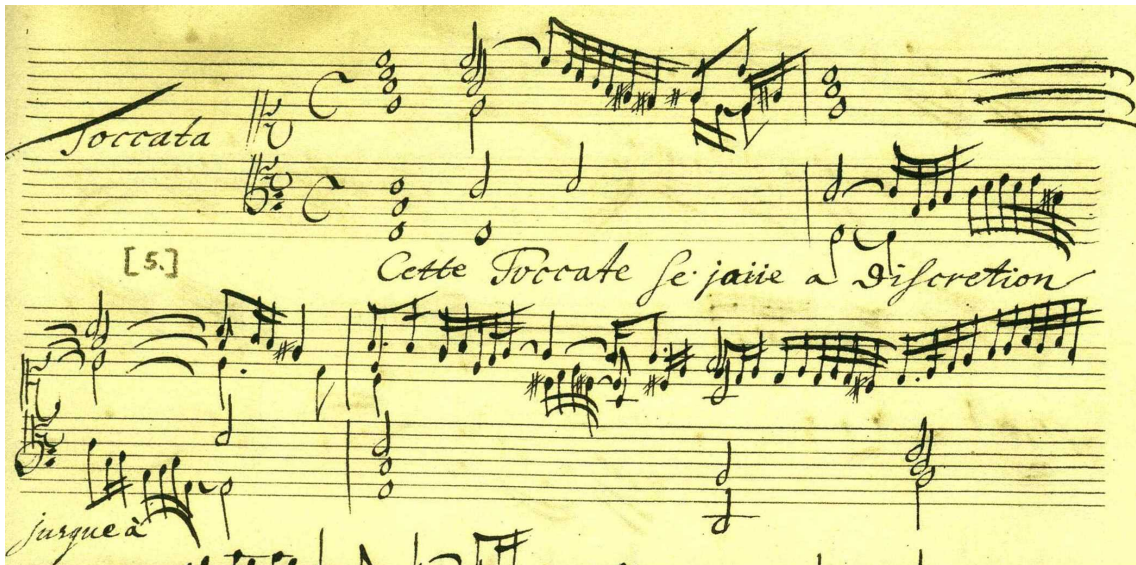
3. Johann Sebastian Bach, Toccata in D, BWV 912, passage “con discretione,” from P 289



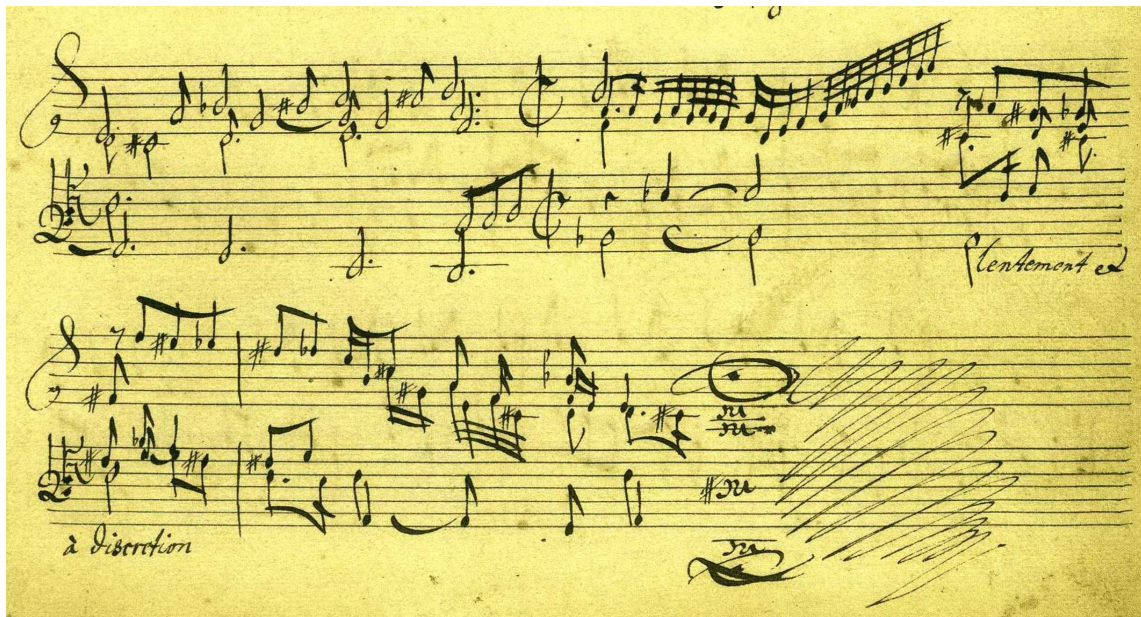
4. Johann Mattheson, etching by Johann Jacob Haid after Johann Salomon Wahl (1746)



5. Toccata 1, beginning, “played with discretion up to [a symbol later in the score],” from SA 4450



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



7. Suite 20, gigue, second half, with "discretion" marking near end, from SA 4450 (with transcription)



12

A printed transcription of the first system of the piece, starting at measure 12. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests and ties. The notation is clean and clear.

16

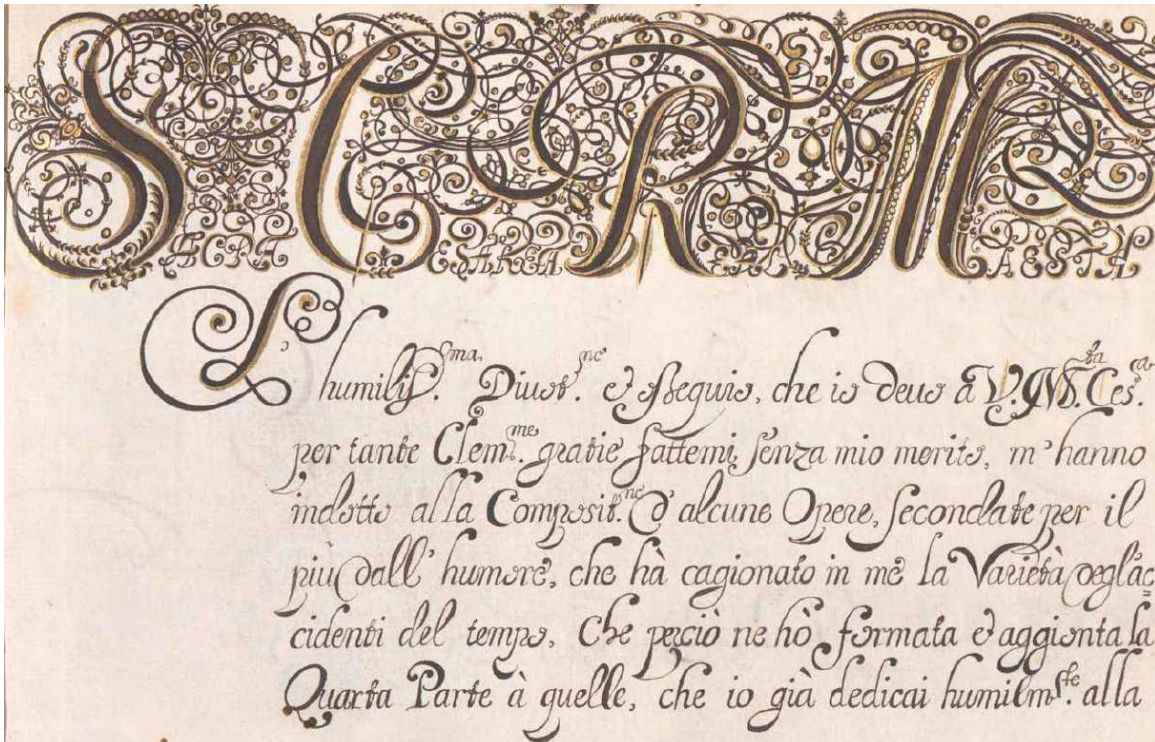
NB avec discrétion

A printed transcription of the second system of the piece, starting at measure 16. It continues with the same treble and bass clef and key signature. The music features a mix of eighth and sixteenth notes. The instruction "NB avec discrétion" is written above the staff. The notation is clean and clear.

19

A printed transcription of the third system of the piece, starting at measure 19. It continues with the same treble and bass clef and key signature. The music features a mix of eighth and sixteenth notes. The notation is clean and clear.

8. 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 already most humbly dedicated . . .”



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



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



11. 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

*Lamentation faite sur
la tres douloureuse mort
de sa Majeste Ferdinand
le Quatriesme Roy des
Romains 1654. Et se
joue lentement avec
discretion*

15.]

The image shows a handwritten musical score on aged, yellowed paper. The title is written in cursive at the top left. The score consists of three systems of staves. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The third system has a treble clef and a common time signature. The music is written in a style characteristic of the 17th century, with many sixteenth and thirty-second notes.

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

The image shows a printed musical score for Suite 12, Lamento. The score is in common time (C) and consists of three systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The third system has a treble clef and a common time signature. The music is written in a style characteristic of the 17th century, with many sixteenth and thirty-second notes. The score includes a treble clef, a bass clef, and a common time signature. The music is written in a style characteristic of the 17th century, with many sixteenth and thirty-second notes. The score includes a treble clef, a bass clef, and a common time signature.

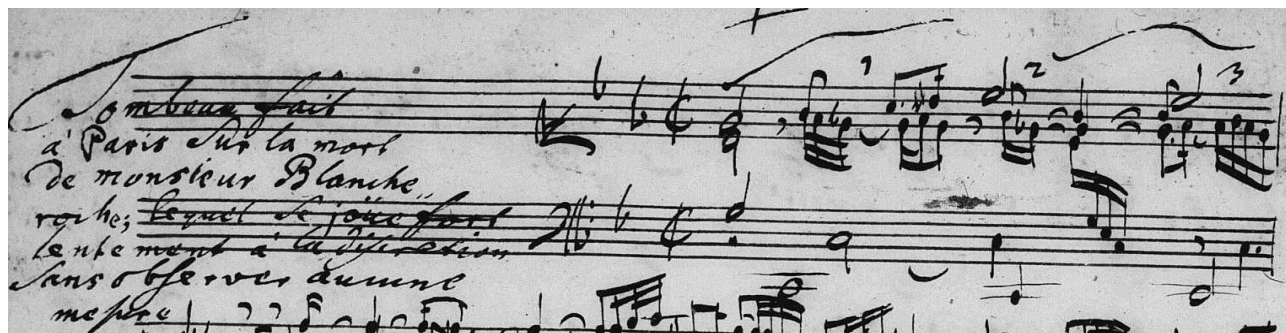
13. "Afflicted and Tombeau [sic] on the death of Mr. Blancrocher, made at Paris, played very slowly and with discretion" (Tombeau for Blancrocher), beginning, from SA 4450



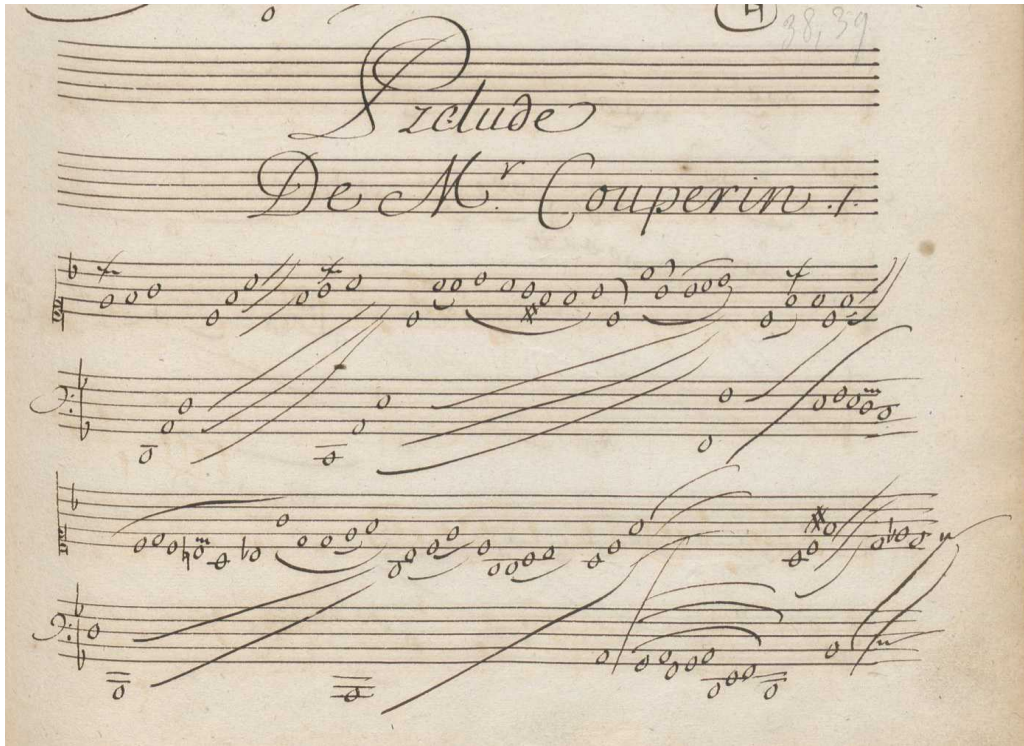
14. Tombeau for Blancrocher, end, from SA 4450



15. "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)



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



A printed musical score transcription of the opening of the Prélude in F. The score is arranged in three systems, each with two staves (treble and bass clefs). The first system shows the initial melodic line in the treble clef and a supporting bass line. The second system continues the melodic development with more complex rhythmic patterns and ornaments. The third system concludes the opening with a final melodic phrase and a sustained bass line. The notation is clear and includes all necessary musical symbols such as clefs, notes, rests, and ornaments.

17. Examples of vocal polyphony by Palestrina (“Dum complerentur,” part 2) and imitations by Froberger (Ricercar 1), and J. S. Bach (Fugue in E, BWV 878/2, from *Well-Tempered Clavier*, pt. 2)

SECUNDA PARS.

CANTUS
ALTUS
SEXTUS (ALTUS II)
TENOR
QUINTUS (TENOR II)
BASSUS

Dum er - go es - sent
Dum er - go es - sent dum er - go es - sent
Dum er - go es - sent
Dum er - go es - sent dum er - go es - sent
Dum er - go es - sent
Dum er - go es - sent

in u - num di - sci - pu - li con - gre - ga - ti
in u - num di - sci - pu - li con - gre - ga - ti
in u - num di - sci - pu - li con - gre - ga - ti
sent in u - num di - sci - pu - li con - gre - ga - ti
sent in u - num di - sci - pu - li con - gre - ga - ti
sent in u - num di - sci - pu - li con - gre - ga - ti

Ricercare I.

a 4.

5

10

18. Carl Philipp Emanuel Bach, Sonata in G, W. 55/6, “rubato” passage in movement 1

Musical score for Carl Philipp Emanuel Bach's Sonata in G, W. 55/6, "rubato" passage in movement 1. The score is in G major, 3/4 time, and consists of two staves. The upper staff (treble clef) features a complex melodic line with multiple trills, each marked with a '13' above it, indicating a triplet of 13 notes. The lower staff (bass clef) provides a simple harmonic accompaniment with a dynamic marking of *f* (forte). The passage concludes with a double bar line and a repeat sign.

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

Musical score for J. S. Bach's Sonata in G minor for unaccompanied violin, BWV 1001, movement 1, opening, with analysis. The score is in G minor, 3/4 time, and consists of two systems of staves. The first system includes a treble clef staff with the melody and a bass clef staff with the accompaniment. The tempo is marked *Adagio*. The second system continues the melody and accompaniment. The score includes various musical notations such as slurs, trills (marked with *tr*), and a triplet (marked with '3').

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

The image shows the opening of the Allemande from J.S. Bach's Suite in D for unaccompanied cello, BWV 1012. The score is in D major, common time, and consists of two staves. The upper staff features a complex melodic line with trills and a question mark below a specific note. The lower staff provides a harmonic accompaniment with chords and single notes.

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

The image shows the opening of the Sarabande from J.S. Bach's Partita no. 6 in E minor, BWV 830. The score is in E minor, 3/4 time, and consists of three systems of staves. The first system shows the beginning of the piece with a melodic line in the upper staff and a bass line in the lower staff. The second system continues the melodic and harmonic development. The third system shows a more complex melodic line with a trill and a question mark above a specific note.

22. J. S. Bach, Toccata in D, BWV 912, bridge passage with *con discretione* and *presto* markings

111
con discretione

114

117 *Presto*

119

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 Würtemberg); 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)