

**Expression and *Discretion*:**  
**Froberger and the Invention of a New Keyboard Style**  
 David Schulenberg (Wagner College and The Juilliard School)  
 Society for Seventeenth-Century Music, Providence, RI (April 22, 2017)  
<http://faculty.wagner.edu/david-schulenberg/papers/>

**Program**

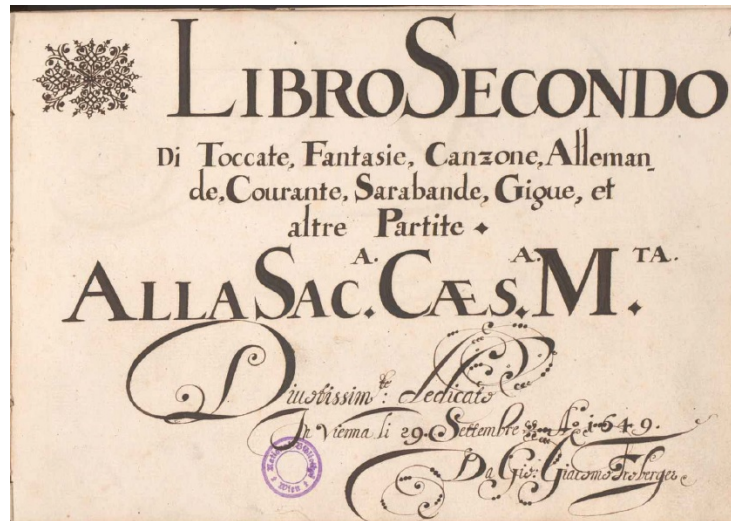
<a href="#">Toccata 1 (from <i>Libro 2</i>, 1627)</a>	Girolamo Frescobaldi (1583–1643)
From Vatican Library, Chigi 25	Frescobaldi (?)
<a href="#">Toccata 1</a>	
<a href="#">Toccata 2</a>	
<a href="#">Toccata 3</a>	
<a href="#">Toccata 18 (no. 3 in Berlin, SA 4450)</a>	Johann Jacob Froberger (1616–67)
<a href="#">Canzona 2 (from <i>Libro 2</i>, 1649)</a>	
Suite 23 (from Grimm ms)	Froberger
<a href="#">Allemande–Double</a>	
<a href="#">Courante–Double</a>	
<a href="#">Sarabande–Double</a>	
Suite 14 (no. 12 in SA 4450)	Froberger
<a href="#">Lamentation sur ce que j’ay esté volé</a>	
<a href="#">Courante</a>	
<a href="#">Sarabande</a>	
<a href="#">Gigue</a>	

**Chronology**

1616	Froberger born at Stuttgart; Frescobaldi publishes 2d edn. of his <i>Toccate</i> (bk. 1)
1627	Frescobaldi publishes <i>Toccate</i> (bk. 2; expanded 2d edn. follows in 1637)
ca. 1634	Froberger at Vienna; imperial court organist by 1637
ca. 1637–41	Froberger in Rome, studies with Frescobaldi (d. 1643)
ca. 1645–49	Froberger again in Rome, studies with Kircher
1649	Froberger’s “ <i>Libro 2</i> ” (autograph manuscript) dedicated to Emperor Ferdinand III
ca. 1649–53	Froberger travels to Dresden, Brussels, Paris, London, Regensburg (etc.)
1656	“ <i>Libro 4</i> ” dedicated to Emperor Ferdinand III
1657	Death of Ferdinand III; Froberger dismissed
1660	Froberger in Paris; subsequently (?) travels to Madrid, performs at Mainz (1665)
by 1666	Froberger at Montbéliard; dies there (1667)

## Examples

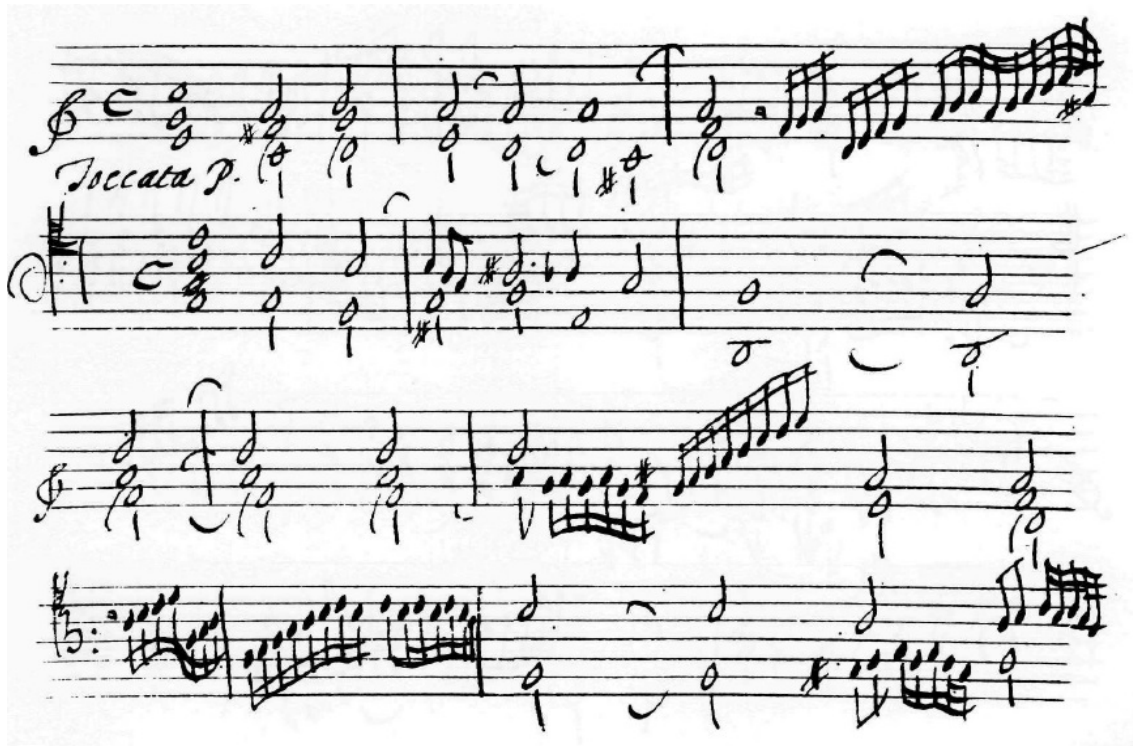
Johann Jacob Froberger (1616–67), title page of the 1649 autograph manuscript (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 18706), “Libro 2”



Frescobaldi, *Il secondo libro di toccate . . .* (Rome, 1637), title page



Frescobaldi (?), *Toccata prima*, from Biblioteca Apostolica Vaticana, Chigi, Q.IV.25 (“Chigi 25”)



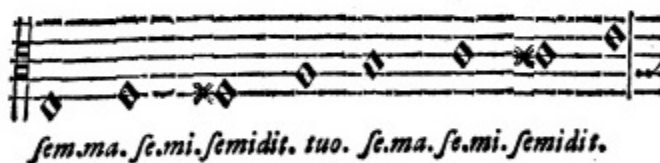
Pietro Della Valle, *Dialogo per la Festa della Purificazione con varietà di cinque tuoni diversi*, end of section 1, from Rome, Biblioteca Nazionale Centrale Vittorio Emanuele III, Fondi Minori, Mus. 123, with modes of successive vocal entries indicated (*Hipolidio, Lidio, Frigio, Dorico*)

A handwritten musical score for a dialogue. It features three systems of staves. The first system has a Bass staff and a Violin staff. The Bass staff has the text 'cresci,' and the Violin staff has 'sua carriera'. Above the Bass staff, the mode 'Hipolidio' is written. The second system has a Bass staff and a Violin staff. The Bass staff has the text 'Tantum tuum' and 'Tantum tuum'. Above the Bass staff, the mode 'Lidio' is written. The third system has a Bass staff and a Violin staff. The Bass staff has the text 'scelle, l'in suo nome beat' and 'l'in suo nome be'. Above the Bass staff, the mode 'Frigio' is written. The fourth system has a Bass staff and a Violin staff. The Bass staff has the text 'Tantum tuum' and 'Tantum tuum'. Above the Bass staff, the mode 'Dorio' is written.

De' Generi, e de' Modi. 37

a  $\flat$  mi sempre maggiore, o sesquioctauo; e componendo i due semituoni E, F,  $\flat$ F (che si seguono nel Cromatico e sono di queste proportioni  $\frac{4}{3}$ ,  $\frac{6}{5}$ ,  $\frac{2}{3}$ ,  $\frac{3}{4}$ , e deuono essere simili a questi A,  $\flat$ A) vn tuono minore, o sesquinono, resta euidente, che sia necessario l'vso di detta corda, nel perfetto Cromatico: la quale puo seruir'ancò per l'acquisto di qualche colonanza nel Diatonico: verbi gratia, perche il G sol, re, ut nel Frigio habbia il ditono consonante di sopra, & la sesta minore di sotto. Hor vediamo come proceda il Cromatico, & Enarmonico per l'vna & l'altra progressione ( di  $\flat$ , & di  $\flat$  ) prima nel Dorio.

Dorio, Cromatico.



Tetracordo congiunto.



Froberger, Canzona 2, opening, after "Libro 2"





Suite 23, allemande, first half, with double, after Vienna, Österreichische Nationalbibliothek, Mus. Hs. 16798 (“Grimm” tablature, 1699)

**Allemande**

The image shows a printed musical score for Suite 23, Allemande, first half, with double. It consists of two systems of music. The first system is labeled "Allemande" and features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The second system is labeled "Double" and features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and accidentals.

Suite 14 (1656), allemande (“Lamentation sur ce que j’ay esté volé, et se joüe fort lentement, à la discretion sans observer aucune mesure”), first half, from Berlin, Archiv der Sing-Akademie, SA4450

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

[12.]

The image shows a handwritten musical score for Suite 14, Allemande. The score is written on aged paper and features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and accidentals. The text above the score reads: "Lamentation sur ce que j'ay esté volé, et se joüe fort lentement, à la discretion sans observer aucune mesure." The number [12.] is written below the first system of music.



Toccata 18, opening (“Cette Toccata se joüe à discretion jusque à [symbol at first fugal passage]”), from Berlin, Archiv der Sing-Akademie, SA4450



Froberger, dedication of the 1656 autograph manuscript (Vienna, Österreichische Nationalbibliothek, Mus. Hs. 18707), “Libro 4”: “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 . . .”

