

A Kalmus Classic Edition

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FROBERGER

**SELECTED WORKS
FOR CEMBALO**

FOR PIANO

K 03454



PREFACE

GENERAL INFORMATION

The object of this collection of works, "Masters of the Cembalo", is to make lovers of the resuscitated cult of cembalo playing more easily familiar with the standard pianoforte composers who lived during the 150 years of the baroque period, to produce in a handy form and complete with a variety of examples a clear, informative edition dealing with the intrinsic merits of baroque style, so that those interested may dispense with ponderous volumes full of scientific data and single arrangements strongly tinged with a romantic bias.

In order not to embarrass the player who will on his own initiative desire to expend intelligent thought on the text, it should be stated that additions have been very sparingly incorporated, where these are not absolutely obvious they have been printed as is customary in smaller relief.

On the other hand the appearance of the text differs from the linear characteristics of many old versions, often replete with whole-bar silences, it shows a preference for a more legitimate division of stretches between the hands, fingering principles now in vogue have been modelled as a pattern in the first part of each number and are also suggested in other places.

This has been done, as it would have been difficult to recapture the old, rather favoured method of fingering by omitting the thumb or to make it really conclusive.

It is reasonably possible to emulate the acoustic intentions of the baroque composers on a modern grand or upright pianoforte, the player should endeavour to imitate the slender, rather delicate tone of the old instruments, taking care not to blur outlines by a too generous use of the pedal and to avoid any exaggeration of dynamic intensity.

Of the old instruments and of the replicas of modern manufacture, the clavichord must for several of the included examples come under notice, for those other pieces of a predominantly contrapuntal nature the house-organ is more suitable.

The wedge-shaped instrument, the cembalo and other examples of that family do, however, predominate for pieces especially of non-germanic origin and it is for this reason that instructions for cembalo registration have been added rather than supplying broad alternative suggestions of a dynamic nature.

The suggestions are as follows:

8' = eight foot (fundamental register, "mf")

4' = four foot (soprano and echo register, "p")

8' + 4' = both together ("f")

E = positive echo effect ("pp") according to 8 or 4 foot requirements and playable on certain cembalos on the upper manual with its own 8 foot register of weaker or nasal quality

16' = sixteen foot, bass or fulltoned register, as a rule only in supplementary use to 8 foot or 8 plus 4 foot ("ff")

L = damper stop or register (damping of strings by felt lanellae)

16 foot and L are seldom met with on historically genuine cembalos and a spinet without registers and an ordinary 8 foot tone will suffice for most requirements of free baroque.

Leipzig, August 1935

EDITORIAL

Of the fund of material in the piano works of JOHANN JAKOB FROBERGER (1616—1667), whose compositions were only assessed at their relative value after his death, consideration is, at least, due to the most important examples all of which display a tremendous elasticity and diversity of style.

The suite exhibits in its four movements partwriting of a most flexible character which even at that period fused the work into one continuous, authentic whole.

No. 1 is elucidated in each part by its particular variation and the many reprints of the variations on the song "Die Mayerin" proceed to their conclusion in this manner.

No. 2 is, as a whole, held together by related sounds in variation form, No. 3 is symbolically and expressively imaginative.

The contrapuntal figures, on the other hand, are based on a strictly equal disposition of voices, in which a "liturgical atmosphere" prevails without interruption. In No. 6, a Capriccio, a strictly diatonic figure and in No. 7, also a Capriccio, a theme of a boldly chromatic nature are modified by the use of alternative rhythms and figures moving in different directions.

This device as used in the Ricercar No. 8 as well as in the terse so-called Fantasia No. 9 shows, despite its relationship to the variation, a distinct approach to the constructional laws of fugue.

In contrast to this the middle movements, Canzon No. 5 and the whole Toccata No. 4 are more fantastic in character and reveal a fascinating interplay of serious counterpoint and delightful sound effects.

Acknowledgements are due to Guido Adler, editor of "Denkmäler der Tonkunst in Österreich"—"Monuments of Austrian Musical Art"—for the critical new edition of practically the entire works of Froberger (Annual 4, No. 1, Vienna, 1897, Annual 6, No. 2, 1899, Annual 10, No. 2, 1903).

Our selection was determined by material culled from sources in Vienna, Berlin and Paris and particularly from the very important personal manuscripts of Froberger. These are responsible for some alterations in text (No. 1, Gigue and No. 2, Allemande) and for clarification of inconsistencies (see No. 2, Sarabande and No. 3, closing bars), there has also been some deviation in matters which concern the use of dissonances and the division of barvalues.

It is debatable for what duration certain notes should be prolonged, as in organ-playing, or whether they should be re-struck as in cembalo technique, whether chords should be economized as with the lute or enhanced as on the pianoforte.

It cannot be doubted that the narrower keyboard used by Froberger permitted the use of the "short octave" in the bass within the compass of the hand, whereas the modern keyboard compels an "arpeggiando"

It is most probable that Froberger when playing an occasional trill or "praller" rather than indulging in extravagancies peculiar to the late baroque period, was anxious that any "trimmings" should be executed according to the personal taste of the player with special regard to repeated sections and cadences.

Discretion should be urged, however, and we would advise that for the organlike pieces, Nos. 4—9, any highly coloured registration should never be stressed at the expense of their simple contour and line.

THE EDITOR

English translation by J. Pauer, London

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Suite in e-moll

J. J. Froberger
(1616 - 1667)

1. Allemande
Moderato

I 8' + 4'
II 8'

I 8'
II 4'

I 8'
II 4'