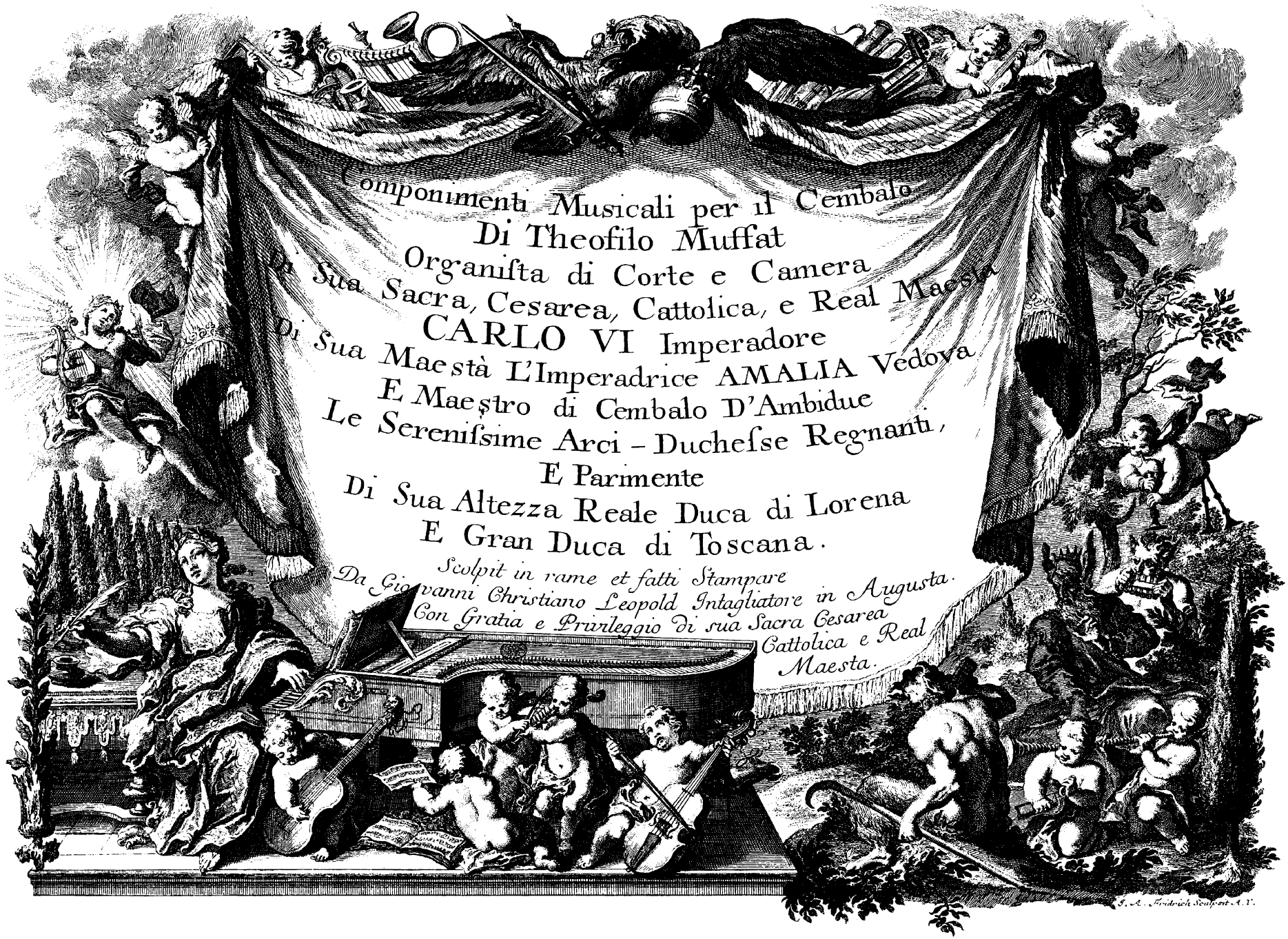

Componimenti Musicali per il Cembalo
Di Theofilo Muffat
Organista di Corte e Camera
Di Sua Sacra, Cesarea, Cattolica, e Real Maesta
CARLO VI Imperadore
Di Sua Maestà L'Imperadrice AMALIA Vedova
E Maestro di Cembalo D'Ambidue
Le Serenissime Arci-Ducheſse Regnanti,
E Parimente
Di Sua Altezza Reale Duca di Lorena
E Gran Duca di Toscana.
Scolpit in rame et fatti Stampare
Da Giovanni Christiano Leopold Intagliatore in Augusta.
Con Gratia e Privileggio di sua Sacra Cesarea
Cattolica e Real
Maesta.

ALL'
AUGUSTISSIMO POTENTISSIMO ET INVITTISSIMO
CARLO VI
IMPERADORE DE ROMANI
SEMPRE AUGUSTO.
RÈ
DI GERMANIA SPAGNA UNGHERIA BOEMIA
DALMAZIA CROAZIA SCHIAVONIA &c:
ARCI-DUCA D'AUSTRIA.
DUCA
DI BORGOGNA STIRIA CARINTIA VIRTENBERGA &c:
CONTE
D'ABSBURGO FIANDRA TIROLO
E GORIZIA &c: &c:

SACRA CESAREA CATTOLICA E REAL MAESTÀ

Sicome riconosco dalle Clementissime Beneficenze della SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA l'essermi potuto io applicare alla grand'Arte della Musica, come hò fatto per trent'anni continui, sotto la condotta del sempre celebre, e giammai a bastanza lodato Giovanni Giuseppe Fux supremo Maestro di Capella di V: M:; cosi hò creduto che sia di scusa degno l'ardimento, che mi porta ad offerirgliene il frutto, che ne hò cavato. Deboli sono, egli è vero, le presenti fatiche: tuttavia mi lusingo, che saranno accolte dalla Cesarea Clemenza di V: M: con quell' istesso benignissimo compatimento, col quale nell = 1690 = dall' AUGUSTISSIMO GENITORE della Medesima furono accolte quelle dell Padre mio. Quest' essempio, che mi hà dato coraggio, m'empie d'uquale speranza, ond' è, che a piè del Sacro Trono umiliandole, insieme con esse mi umilio anch' io profondissimamente.

DELLA SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA

Umilissimo divotissimo et obligatissimo
Servitore e Vasallo Teofilo Muffat

Al Benigno Lettore!

Per soddisfare alla Promessa fatta da me nella mia prima Operetta dei Settanta due Versetti, stampata in Vienna l'Anno 1726. cioè, che in Progresso di Tempo auerei data alla Luce un altra Opera di maggior Momento, per uso del Graue Cembalo: Ecco: Lettor Cortese, che â Te la presento, dell'altra molto più Copiosa, e più faticata, p la maggior Diligenza usatani, come che consagrata al più Gran Monarcha del Mondo.

A questo si aggiunge l'incontro auuto per mia buona sorte del' Impressore più Celebre, e più Famoso de tempi nostri, il quale con tanta Nitidezza ne ha fatto la Stampa, che io per me Giudico niente di più Bello, di più Accurato, Diligente, e doue più le Parti con Proportione trà di loro corrispondano, si sia per ancora veduto in Germania.

Contiene quest' opera Dei Peggiadri Capricci d'ogni Spezie, volgarmente Galanterie al giusto Metodo di sonare il Cembalo non solamente con artifizio ridotti, mà lasciandone giudice l'orecchio, secondo il Vezzo dello Stil moderno, à recar piacer adattatissimi. Ogni Sforzo immaginabile ho fatto io, per mantenere da per tutto la giusta Applicatura, delle Dita, affinche abbiano minor Fatica coloro, che sapranno ai suoi luoghi adattarle opportunamente.

È però da notare, che à ciaschaduna delle Mani è di tal maniera il proprio Ufficio distribuito, che le note della Chiaue di sopra debbono toccarsi colla Man Destra, e quelle della Chiave inferiore, colla man Sinistra.

Il poternmi seruire di più Chiavi, mi sarebbe riuscito di maggior commodo, perche le Note si fossero contenute quasi nello Spazio delle 5. Linee. A persuasione di molti mene sono tutta volta astenuto, considerando, che tutti non sono assuefatti à tante Mutationi. La onde /: prescindendo dalle Fughe, e dalle Fantasie :/ hò assegnato una sola Chiave alla Mano Destra, e questa d'ordinario in Soprano, et alla Sinistra quella del Basso, et alle volte del Contralto.

Toccante la Pulizia del sonare, mi sono seruito dei soliti Contrasegni, che ne dimostrano le Maniere, egli hò posti nell'ultima Pagina espressi in talmodo, che dalle Note sottoposte sene comprenda il Valore.
Quello però che raccomando, si è, di farne Uso con tal arte, e Discretezza, onde si conserui la giusta Battuta e la vera Modulatione.
In tutti i Diessis, e nei Bemmolli /: tolto il caso di douer toccare l'Ottaua, ò che la Necessità richieda altrimente :/ si deve sempre sfugire l'uso del detto Pollice.
È ben vero, che in opportunità del Trillo chiuso = to = se auuerra, che nel tempo stesso debba toccarsi una Nota in Diessis ò in Bemmolle, una Terza più Basso, tal nota si dovera sostenere col Deto Indice, e servirvi del Pollice, e del Medio per chiudere il Trillo.
Quando poi si debbono sostenere le Note Lunghe, e le Ligature, è da osseruarsi, che se le Note, che seguono Salgono più alto, ò Scendono, debbe cambiarsi il Deto, che sostiene la nota Lunga, con altro più Idoneo, per toccare in Tempo Opportuno le Dette Note seguenti, senza lasciare la Tastatura.
Rispetto ai nomi delle Sonate, mi son servito più tosto di Termini Francesi, che d'Italiani, affine dinon scostarmi dal riceuto uso comune. Del rimanente tutto quel di più, che si poteua fare osseruare, già da altri Autori sene possono estrarre abbondantamente le Cognitioni.
In tanto, se avrò Riprove, che quest'Opera incontri, e venga approuata dai Periti nell'Arte, non avrò Ripugnanza di publicarne un altra, tanto più facilmente, quanto ch'io la tengo già in pronto quasi che per intiero.
In oltre quantunque io sappia, che tutto quello che si scrive, e si Dona al Publico, bene spesso rimani Soggetto al perverso giudizio degli Ignoranti Maligni, voglio tutta volta sperare, che Gente di Professione, senza punto detrarre al povero Nome mio, si degneranno d'auere un giusto Riguardo alla Diligenza laboriosa, colla quale mi sono applicato, per servire alla Publica Utilità. Vivi felice.

An den geneigten Leſer.

DAmit ich mein Verſprechen halte, welches ich in meinem erſten kleinen Werck der 72. Verſetten gethan, ſo zu Wien An. 1726. in Kupfer ausgangen, daß ich nemlich mit der Zeit ein anderes auf das Clavier von gröſſerer Wichtigkeit wolte heraus geben; Sihe freundlicher Leſer, ſo præſentiere ich Dir daſſelbe viel zahlreicher und mühſamer als das vorige; indeme ich groſſen Fleiß daran gewendet, alldieweilen ſolches dem gröſten Monarchen der Welt gewidmet.

Nebſt deme habe ich zu meinem Glück den unſerer Zeit ſehr berühmt- und bekannten Kupferſtecher und Verleger angetroffen, welcher mit ſolcher Zierde dieſes Werck verfertiget, daß ich davor halte, es ſeye nichts ſchöners, nichts accuraters, und fleißigers (wo alles in einer ſo genauen Proportion mit einander correſpondiret) bißhero in Teutſchland geſehen worden.

Es hält ſolches allerley Gattungen artiger Caprices, oder ſo genanten Galanterie-Stück in ſich, welche auf dem Clavier nach einer richtigen oder accuraten Art und Weiſe zu ſpielen nicht allein künſtlich eingerichtet, ſondern auch dem Gehör all Vergnügen geben dörfften. Ich habe allen erdencklichen Fleiß angewendet, durchgehends die rechte Applicatur der Finger beyzubehalten; damit diejenigen weniger Mühe haben, welche ſolche an ihrem Orte geſchickt zu appliciren wiſſen.

Es iſt aber doch zu mercken, daß vor jedwedere Hand, auf ſolche Art ihre gehörige Verrichtung abgetheilet worden, daß man die Noten des oberen Schlüſſels mit der rechten Hand, des unteren Clavis aber mit der lincken Hand, nehmen müſſe.

Wann ich mich mehrerer Schlüſſel hätte bedienen wollen, würde es mir weit bequemer geweſen ſeyn; weilen die Noten gleichſam in dem Raum der fünff Linien wären innen gehalten worden; auf vieler Begehren aber habe mich der mehreren Schlüſſel gäntzlich enthalten, in Erwägung, daß nicht alle ſo vieler Transpoſitionen jetziger Zeit gewohnet ſeyn, darum ich dann (die Fugen und Fantaſien ausgenommen) einen eintzigen Schlüſſel und zwar meiſtentheils den Sopran oder Diſcant vor die rechte Hand, den Baſs aber, und auch zuweilen den Alt wegen der Höhe der lincken Hand angewieſen habe.

Was die Zierlichkeit im Spielen anbelangt, gebrauche mich der gewöhnlichen Zeichen, welche die Manier davon anzeigen, und dieſelbe auf dem letzten Blat auf ſolche Weiß andeuten, daß in den unter geſetzten Noten dero Valor oder Bedeutung enthalten werde. Beſonders habe ich zu recommandieren, daß man ſich der Fein- und Sauberkeit dergeſtalten befleiſſe; damit zugleich das Tempo und gute Geſang oder Modulation beybehalten werde.

In allen und jeden Dieſis und Bemolli (ausgenommen, wo man Octaven zu nehmen hat, oder die Nothwendigkeit es anderſt erfordert) muß man durchgehens den Gebrauch des Daumens vermeiden.

Es wird zuweilen ſich ereignen, daß man bey etwan vorfallenden geſchloſſenen Triller =tr= in rechter Hand zu eben der Zeit eine Noten in Dieſis oder Bemoll eine Terz tieffer mit nehmen ſolle: ſolche Noten wird man dann mit dem Zeigfinger nehmen, und außhalten, ſo dann ſich des Daumens, und des Mittel-Fingers den Triller zu ſchlieſſen bedienen müſſen.

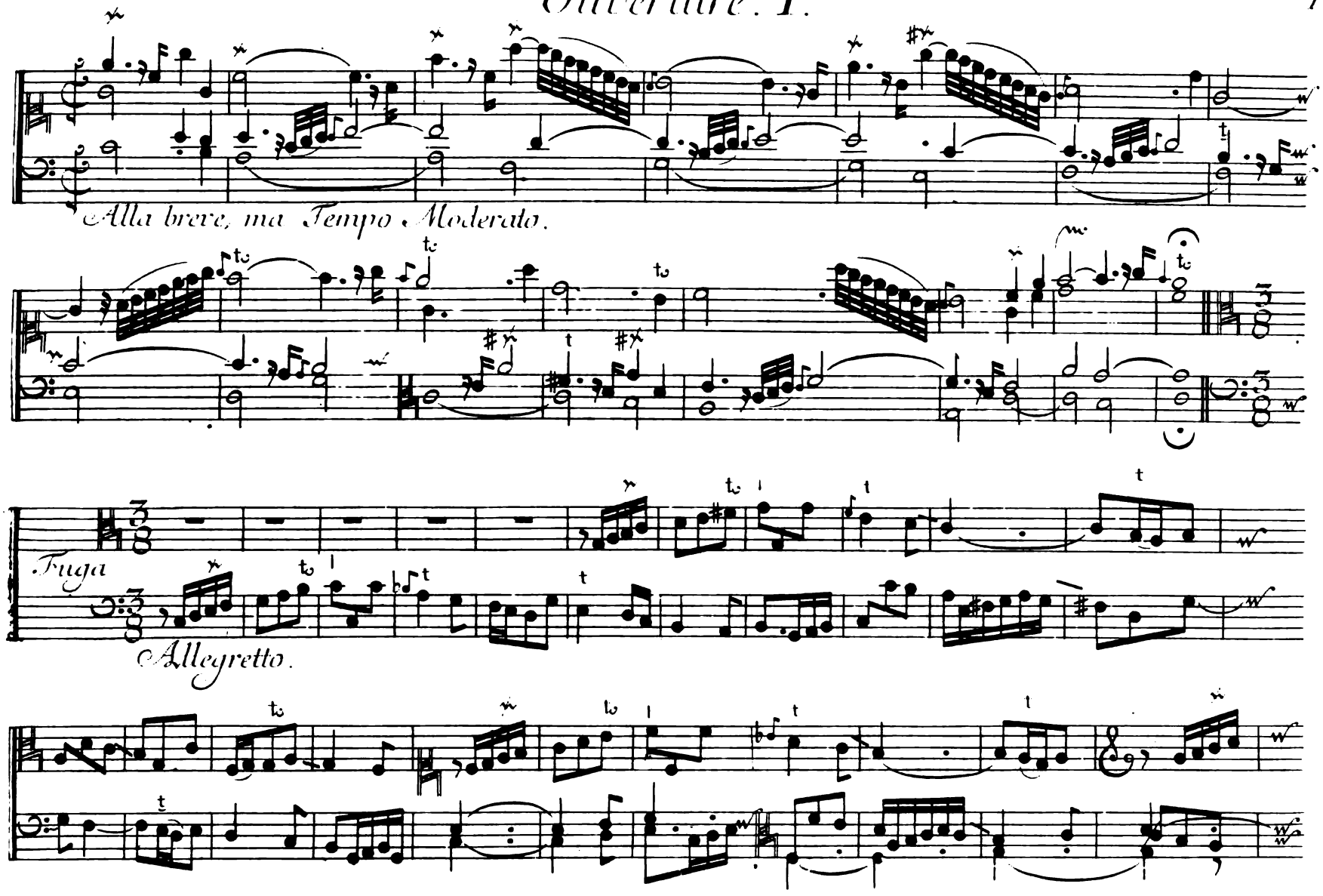
Wann man ferner die lange Noten und Ligaturen aushalten ſolle, ſo iſt in obacht zu nehmen, daß man (wann die entzwiſchen folgenden Noten ſehr hinauf oder herunter ſteigen ſollen) den Finger, welcher die lange Noten hält, mit einem anderen geſchickteren verwechslen müſſe, um die erwehnte folgende Noten zu bequemer Zeit zu ſpielen, ohne die Taſtatur auszulaſſen.

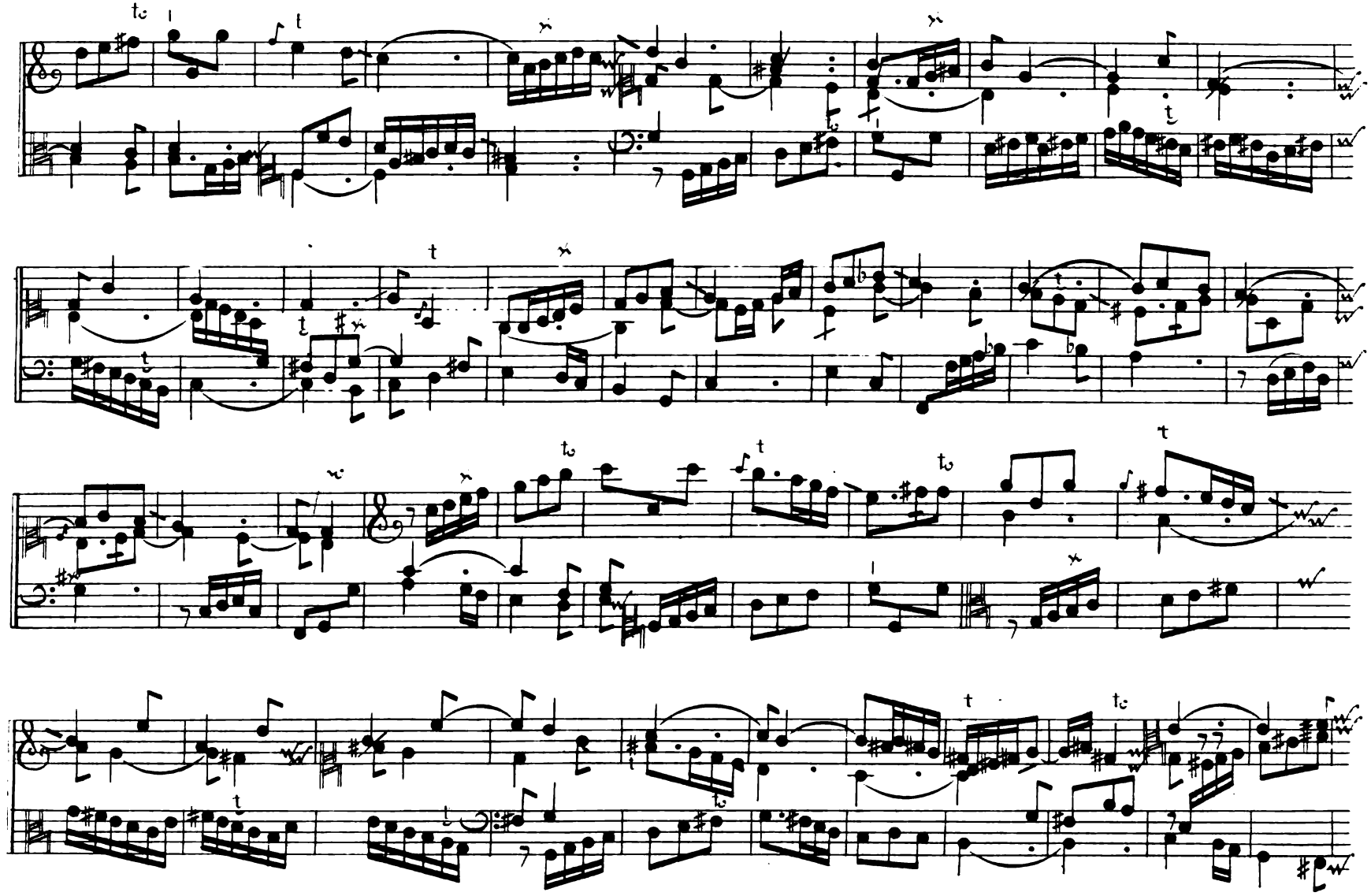
Betreffend die Nahmen derer Stücke, ſo habe mich lieber der Frantzöſiſchen, als der Welſchen bedienet, damit ich nicht von dem gemeinen Gebrauch abweiche, im übrigen wird man ſchon bey anderen Authoren genugſam erſehen können, was ferners vor das Clavier in obacht zu nehmen ſeye.

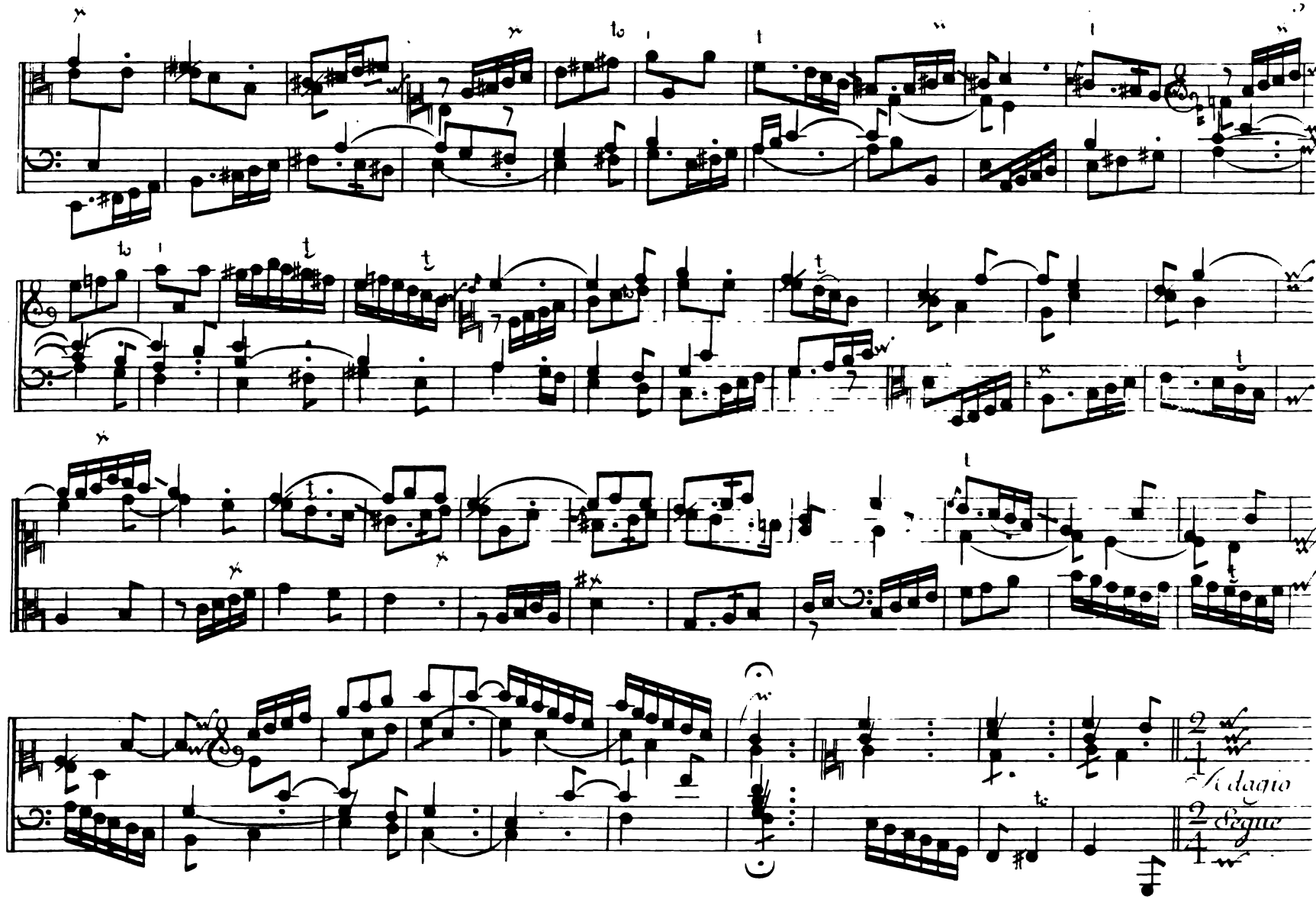
Wann ich werde verſichert ſeyn, daß an dieſem Werck ein Wohlgefallen gezeigt, und von denen Kunſterfahrnen ſolches gut geheiſſen werde, ſo habe keinen Anſtand abermahl ein anders heraus zu geben, und dieſes deſto leichter, weil ich es ſchon meiſtentheils verfertiget habe.

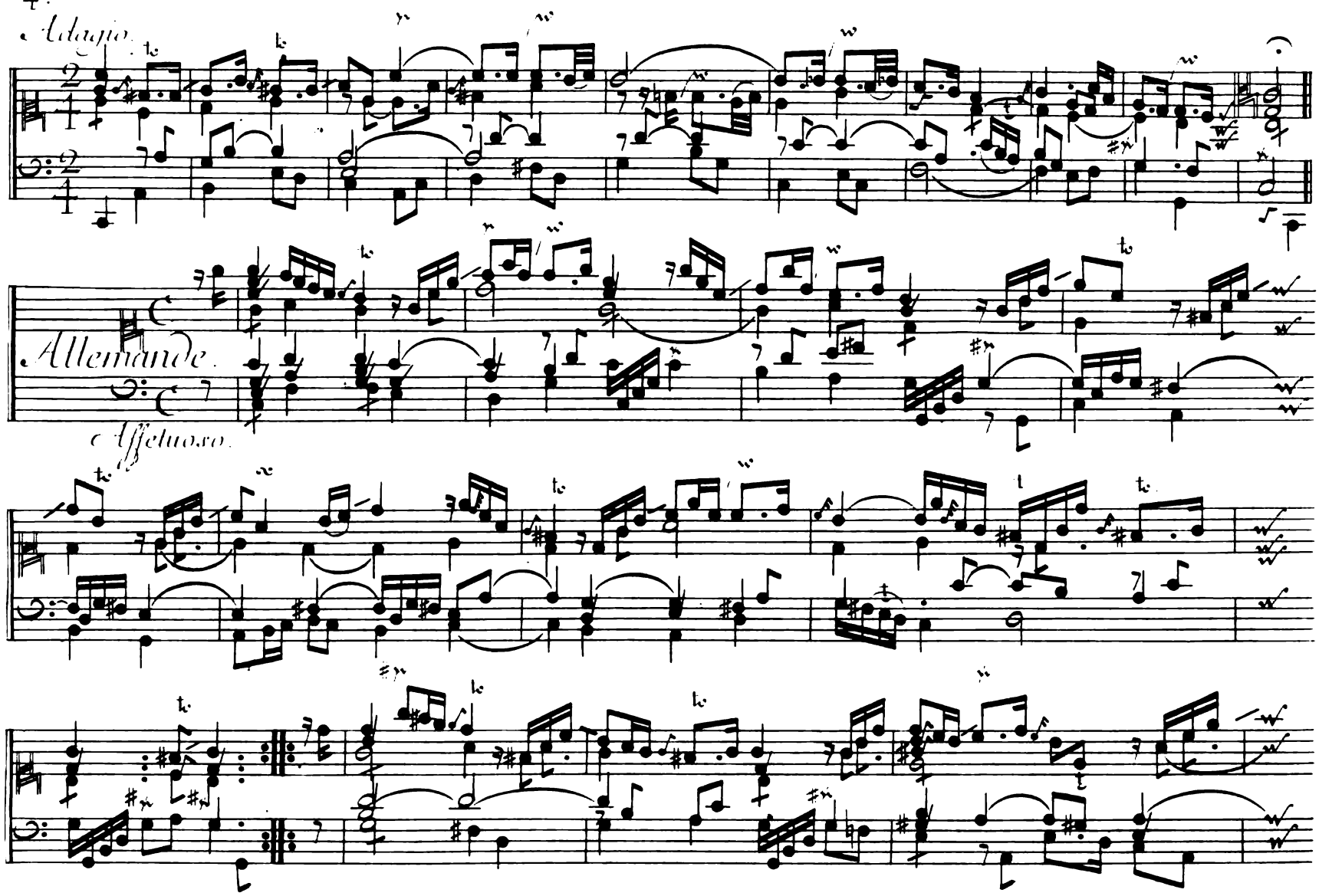
Letztlichen ob ich gleich weiß, daß alles was geſchrieben, und an das Tag-Licht gegeben wird, gar offt dem verkehrten Urtheil boßartiger Ignoranten unterworffen iſt; ſo will ich dannoch hoffen, daß Wohlverſtändige von dieſer Profeſſion ohne Verkleinerung meines wenigen Ruffs ſich würdigen werden, einige Abſicht auf den mühſamen Fleiß zu haben, den ich allein dem Publico zu Nutz und Vergnügung angewendet habe. Lebe wohl.

Ouverture. I.






Adagio
Segue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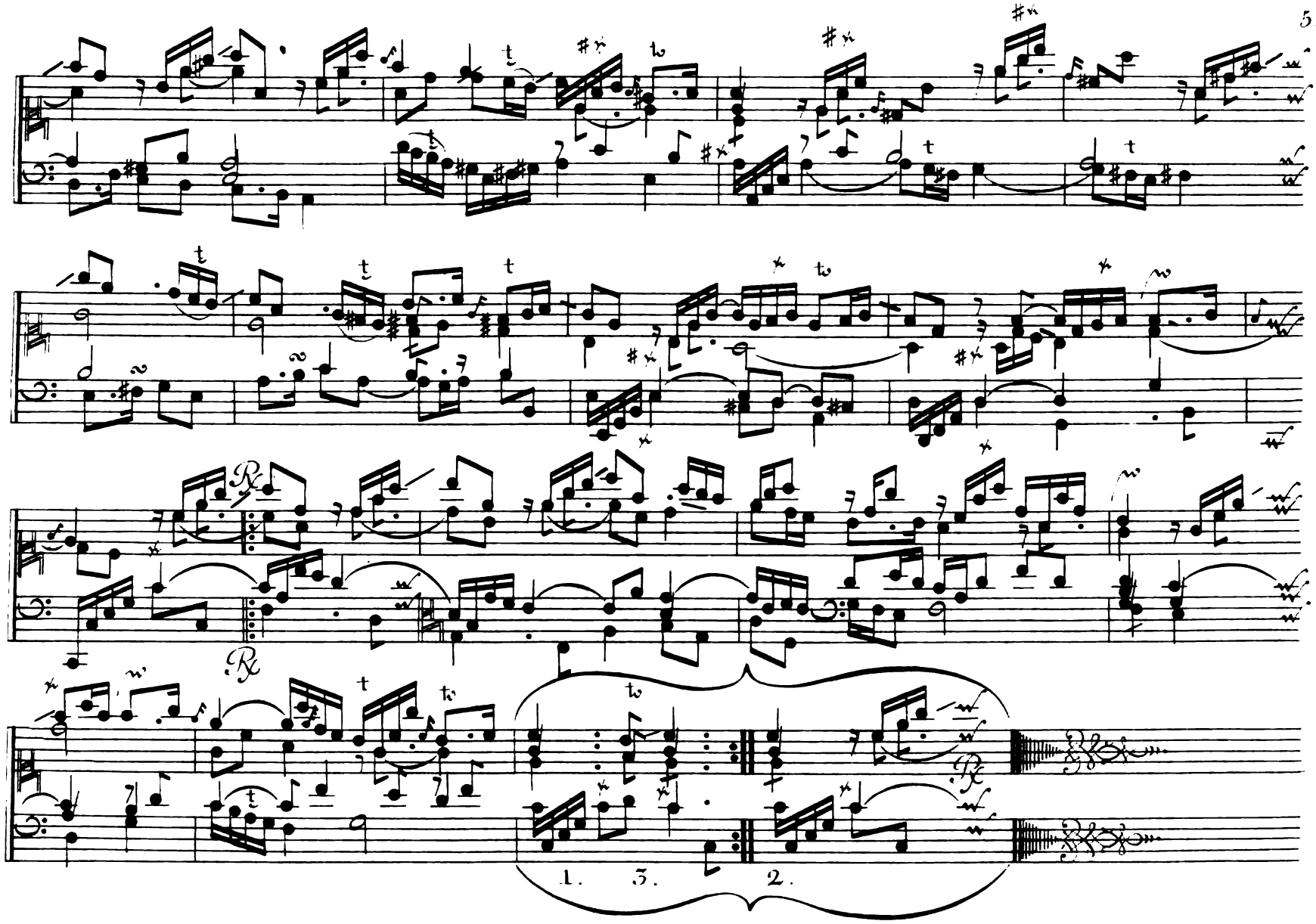
Adagio.
Allemande.
Affettuoso.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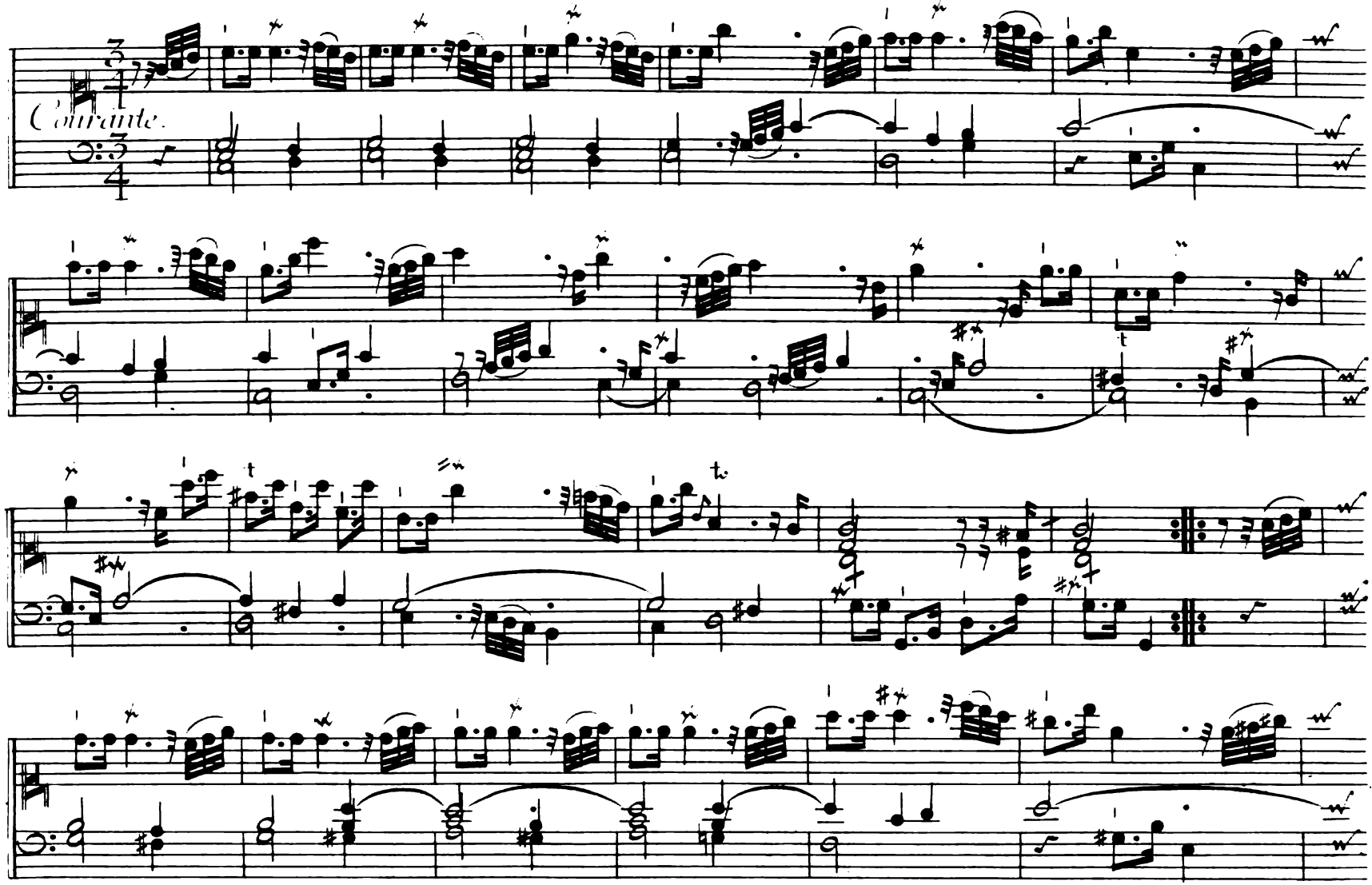
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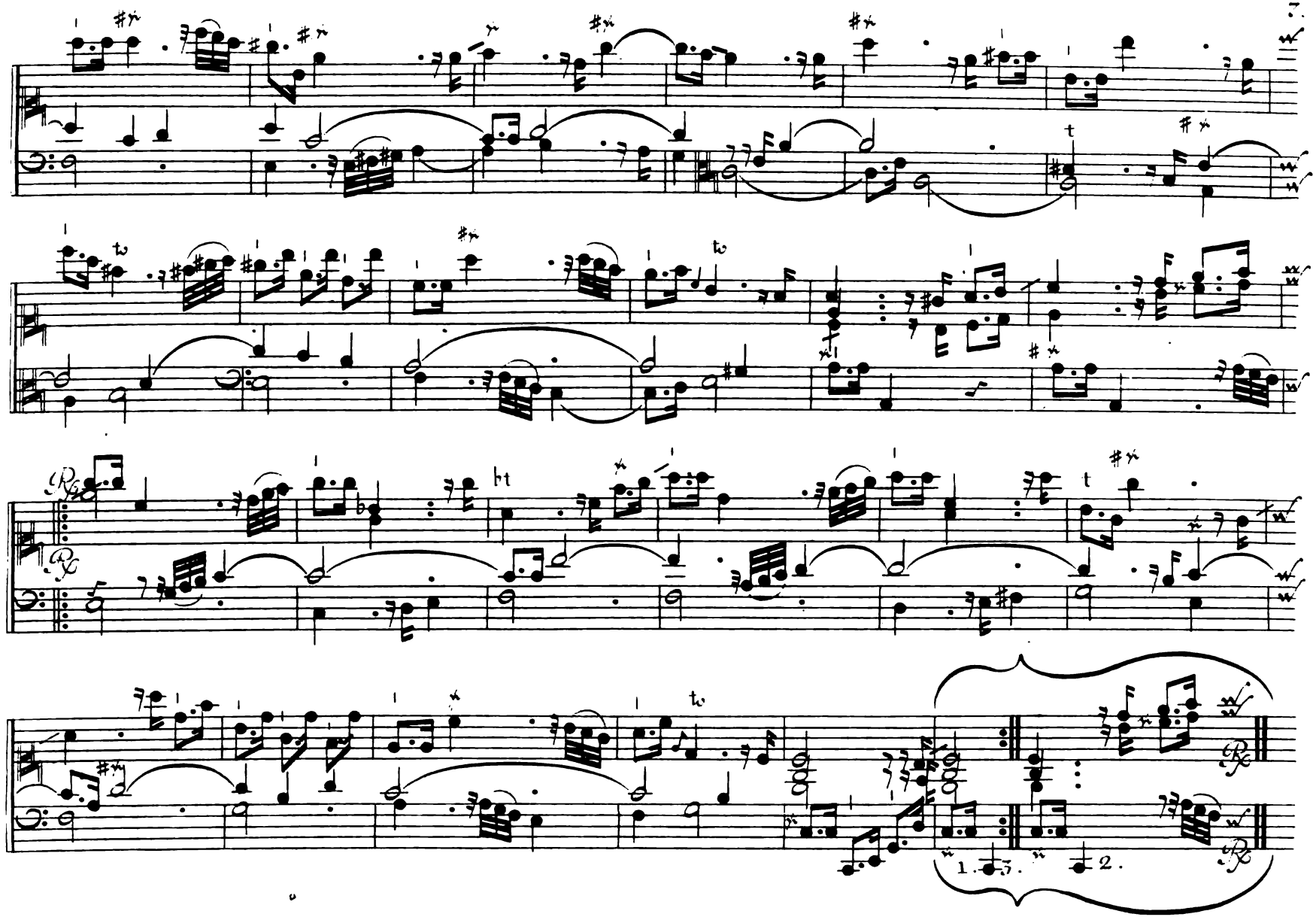
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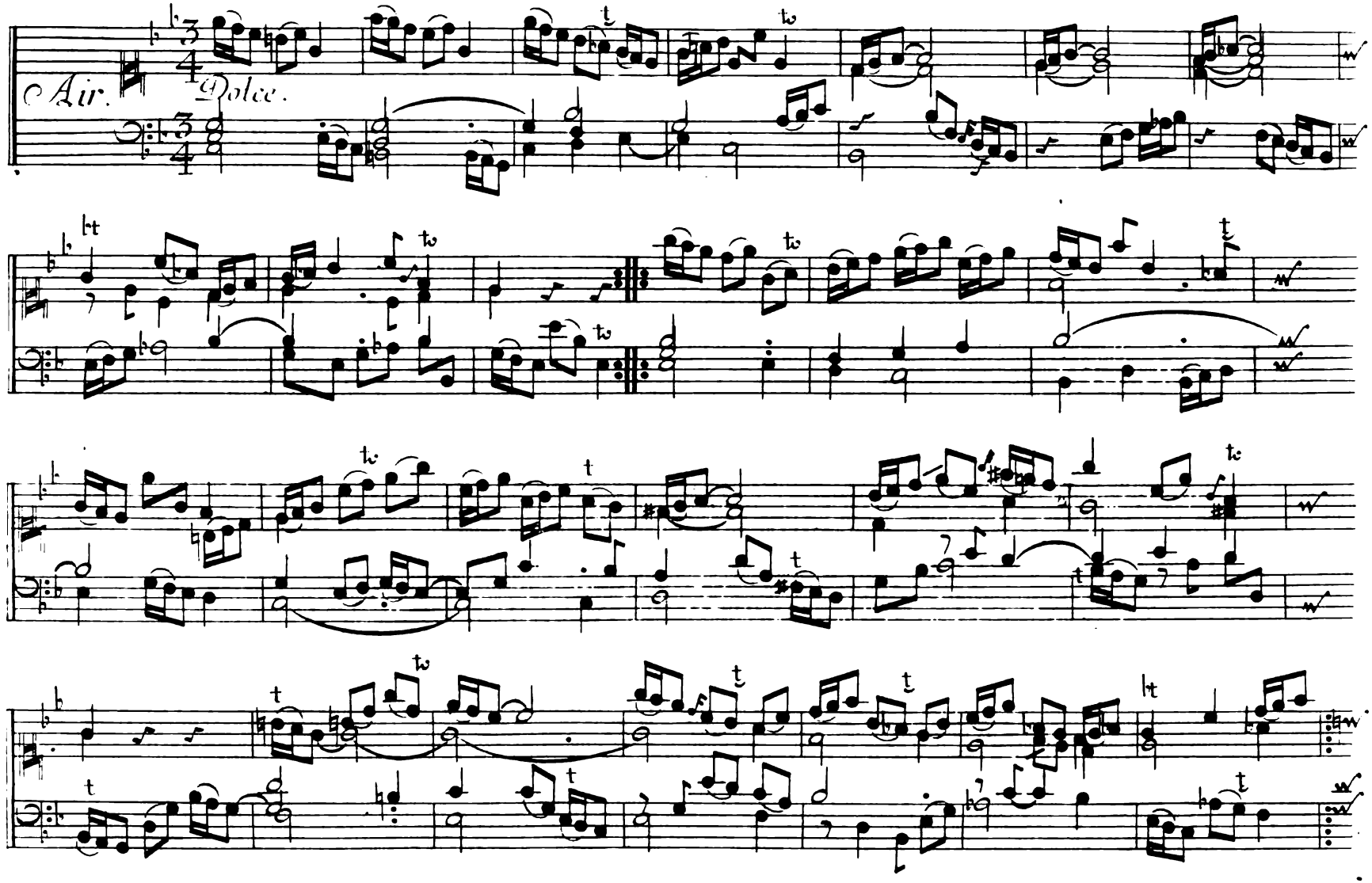
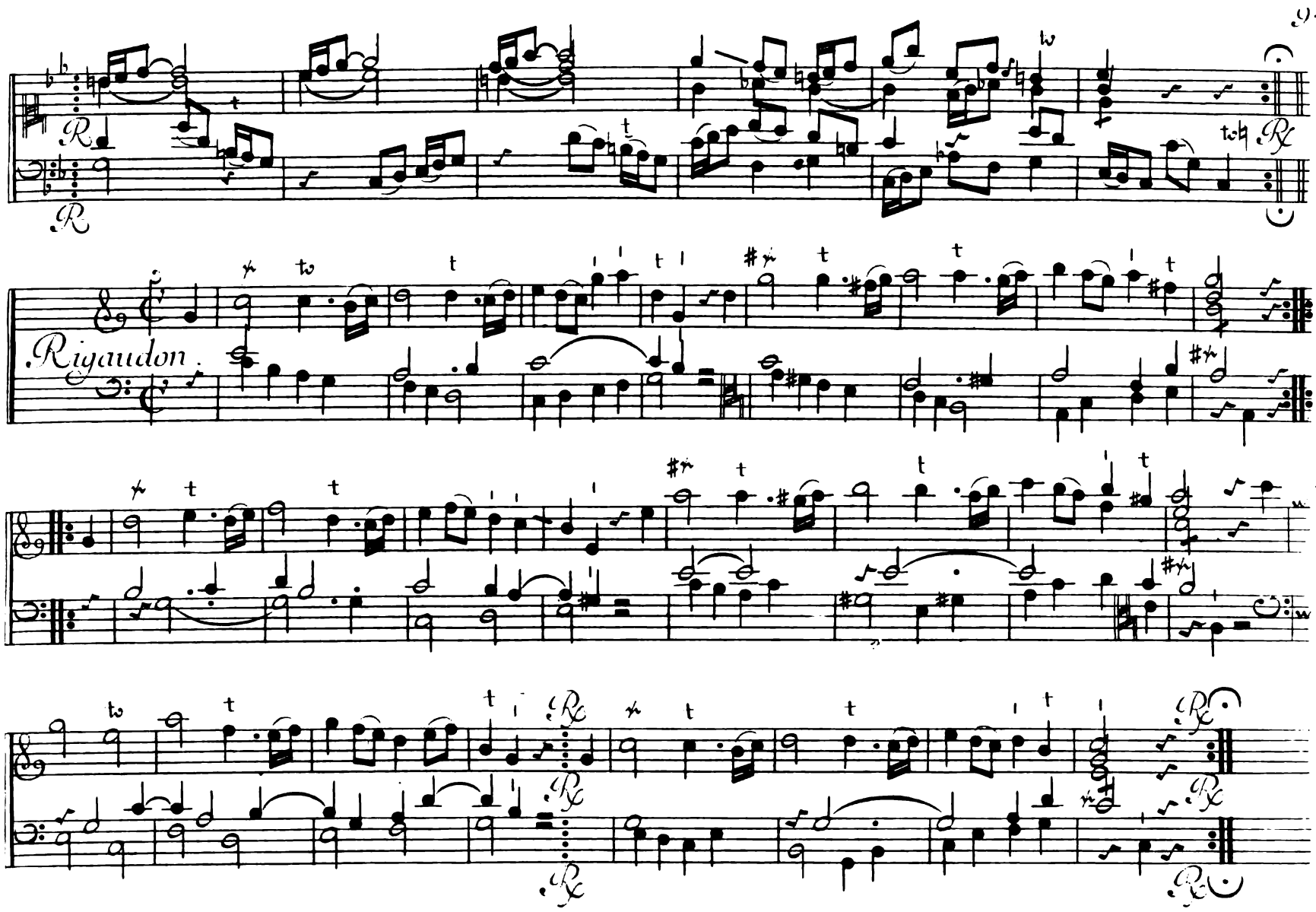

Air.
Dolce.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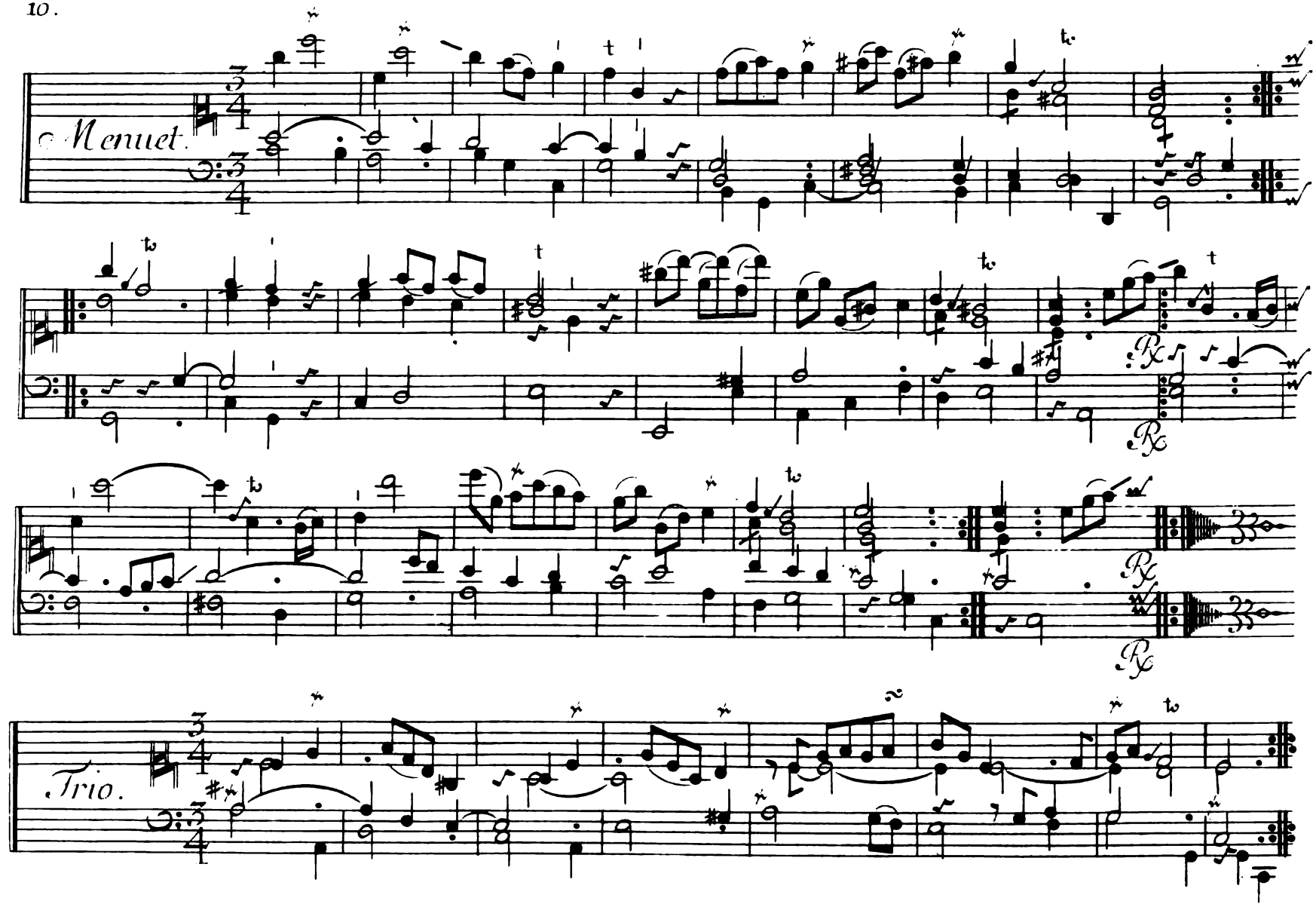
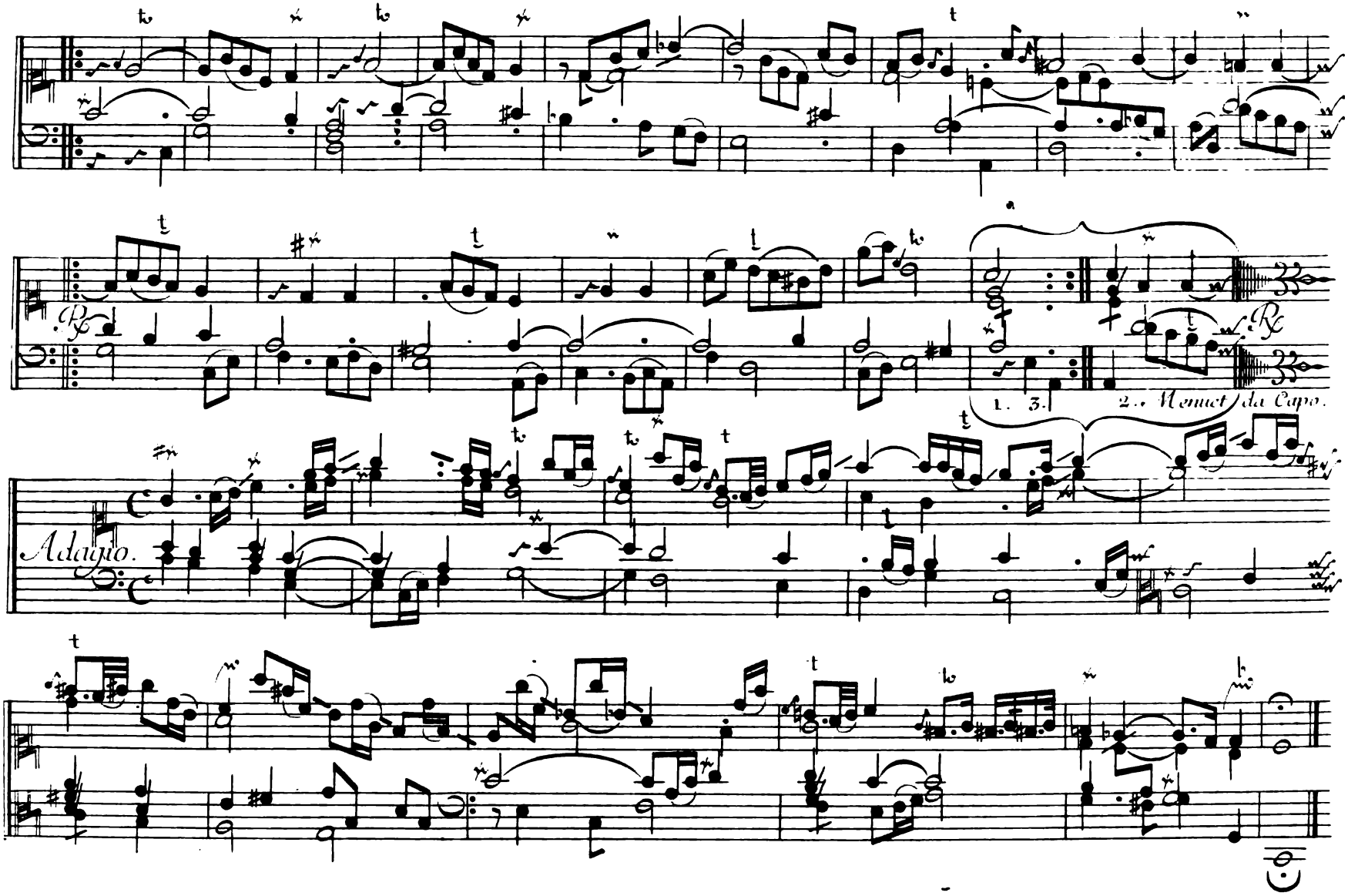
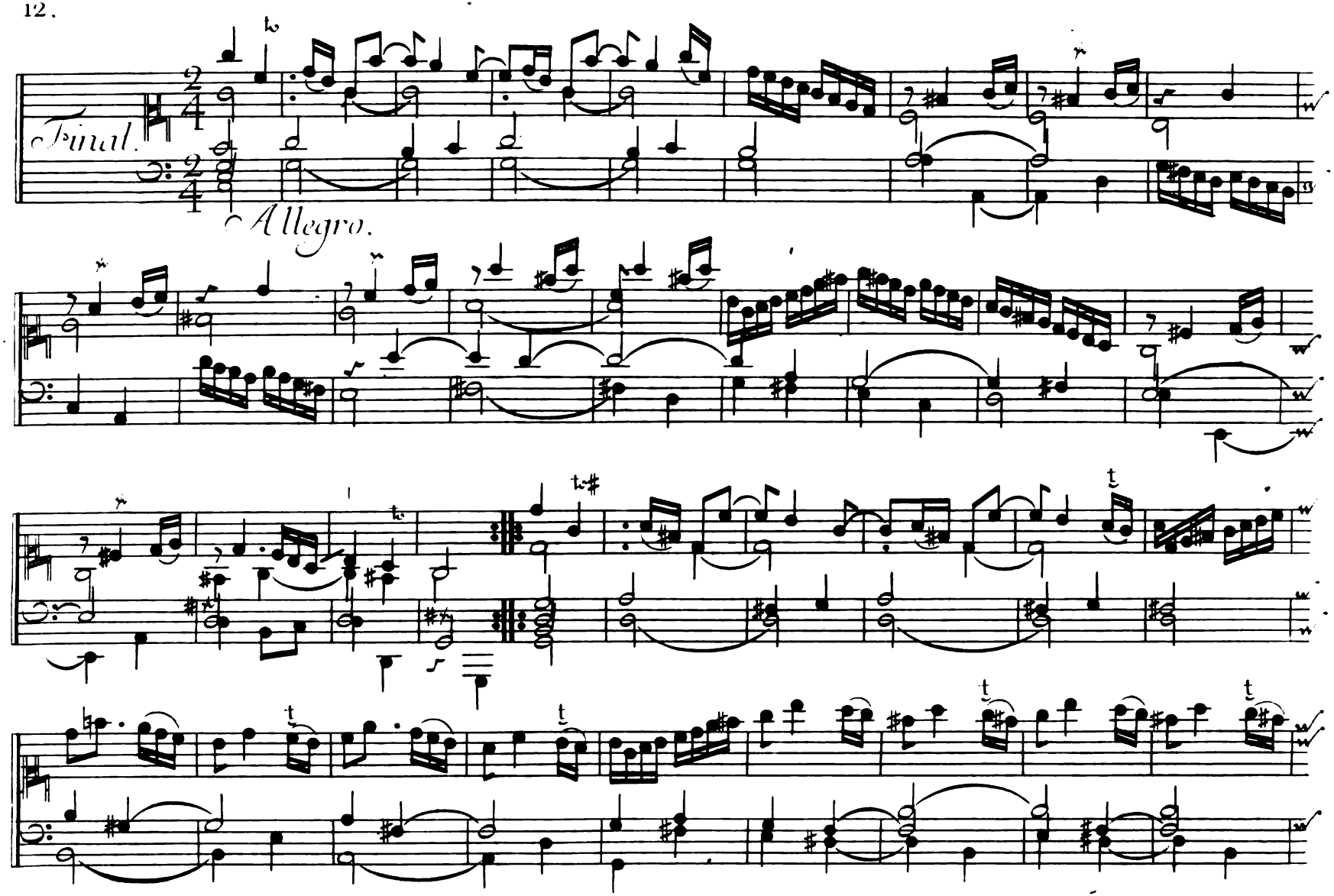

Menuet.
Trio.


Adagio.
1. 3.
2. Menuet da Capo.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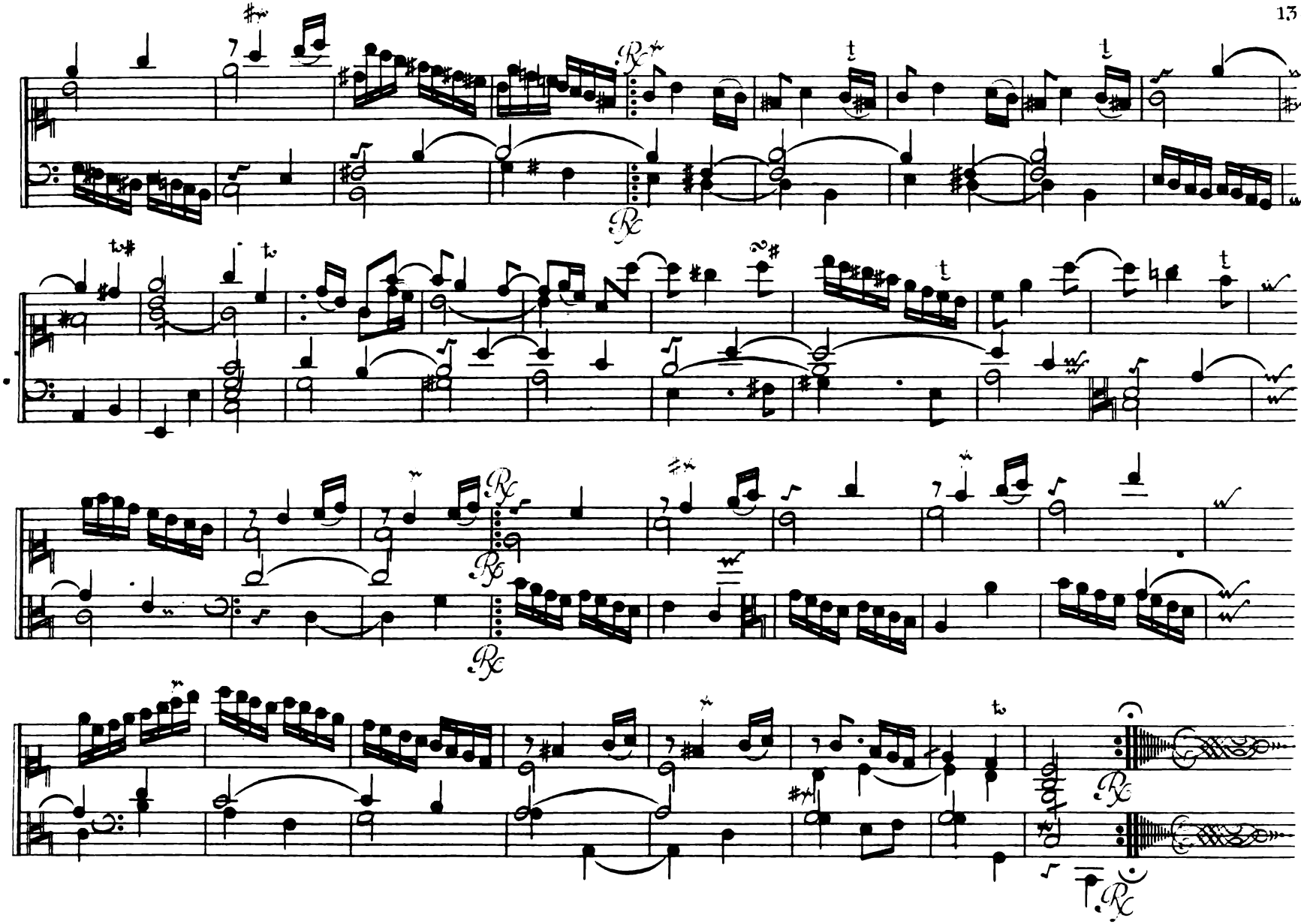
Allegro.



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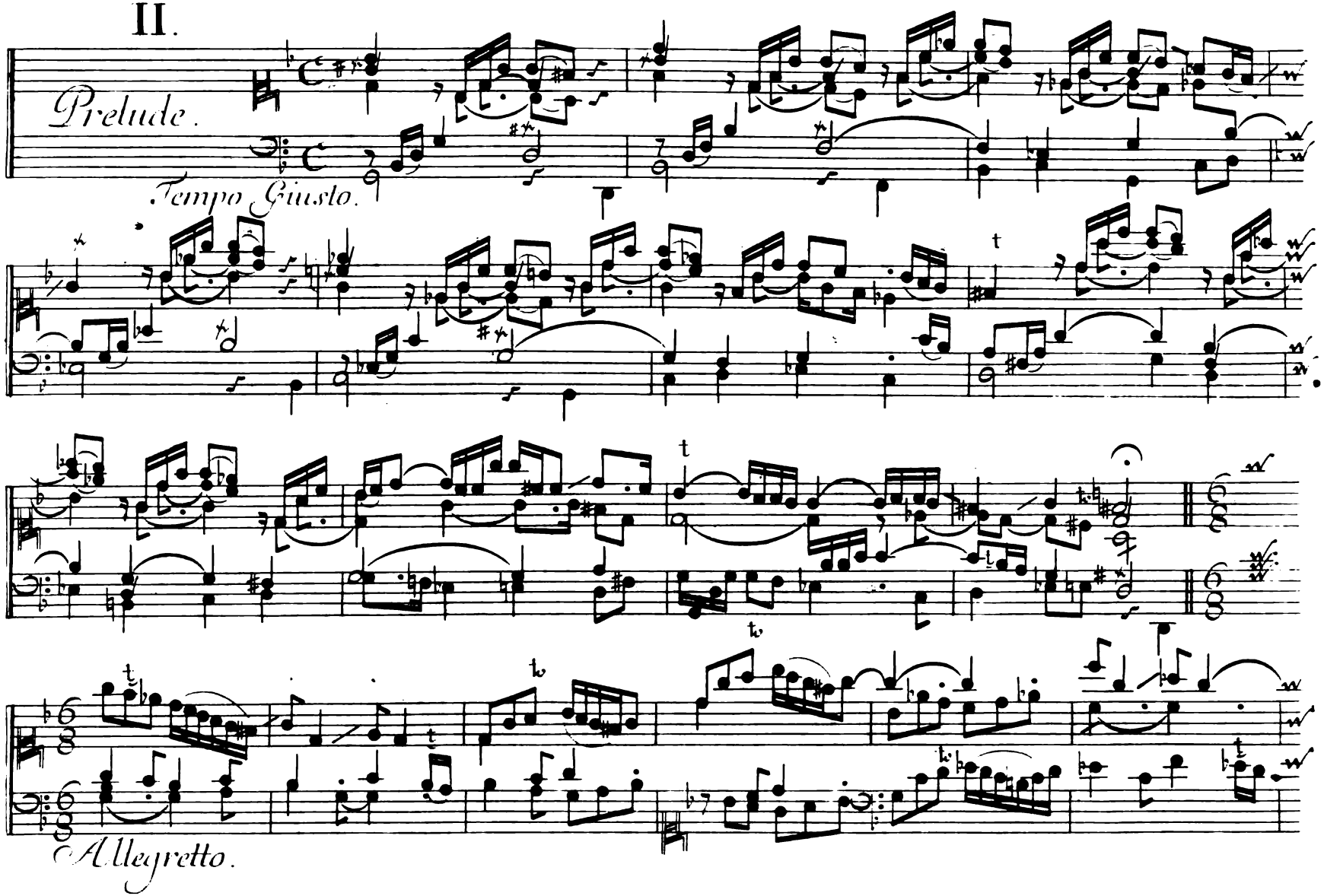

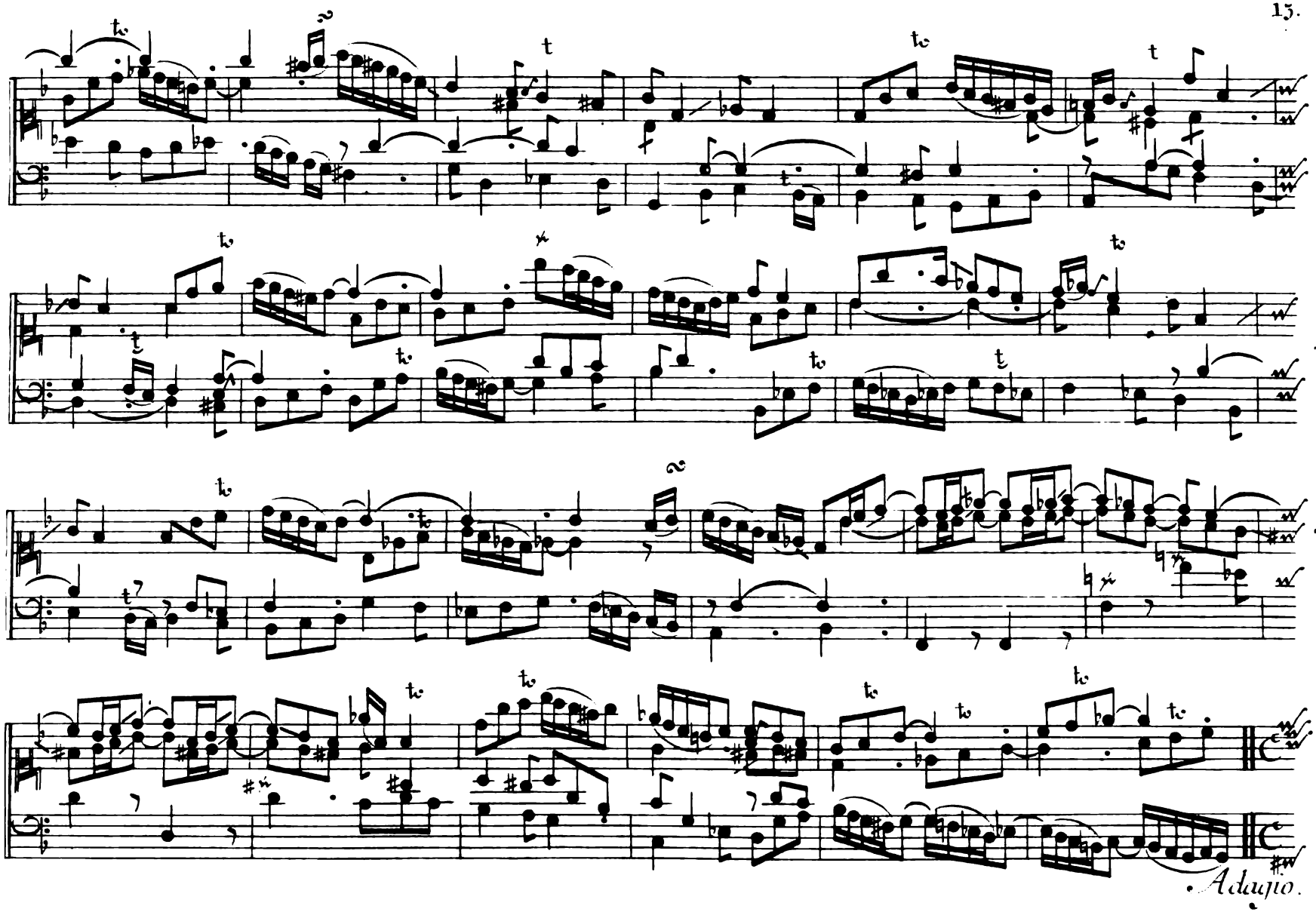
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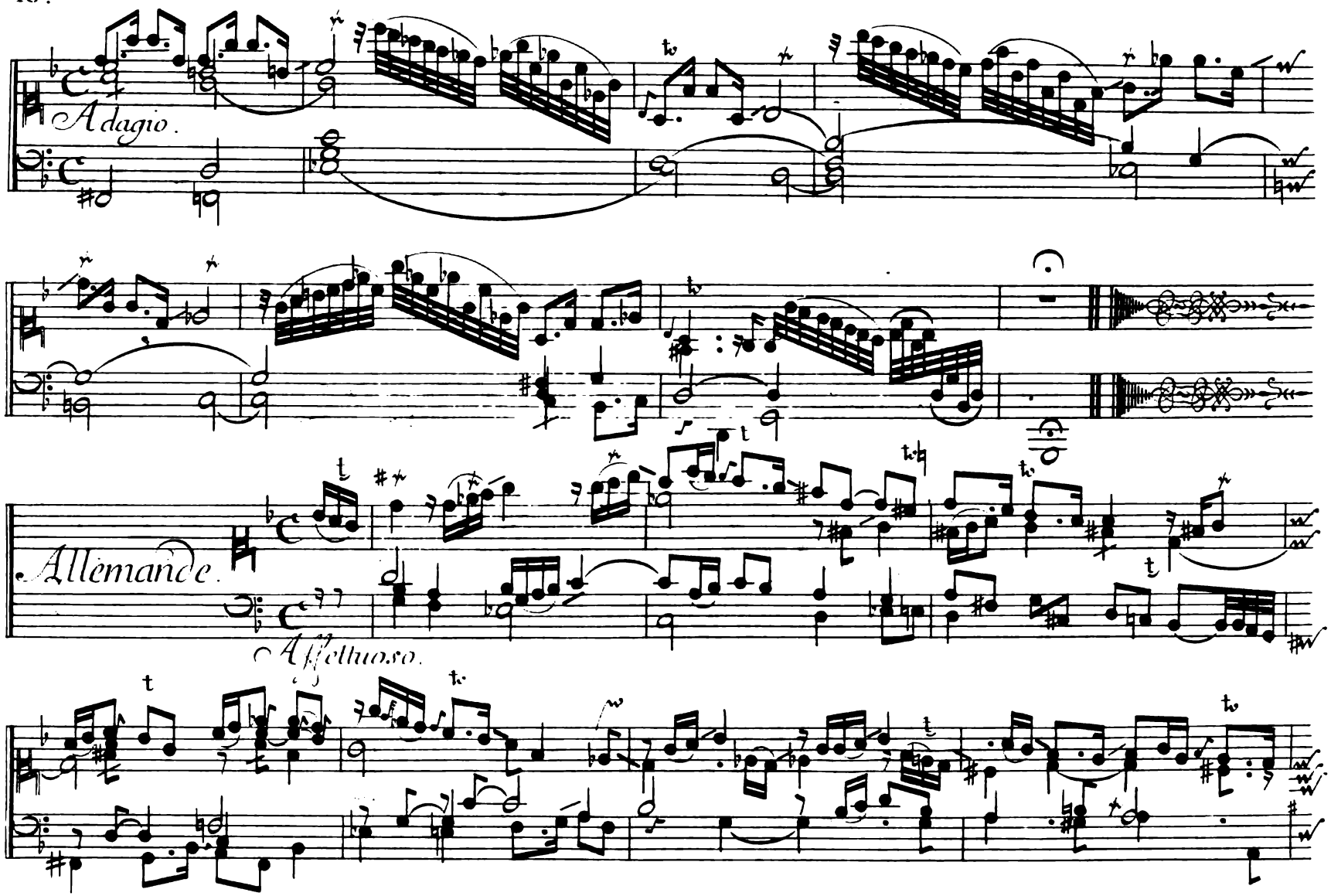
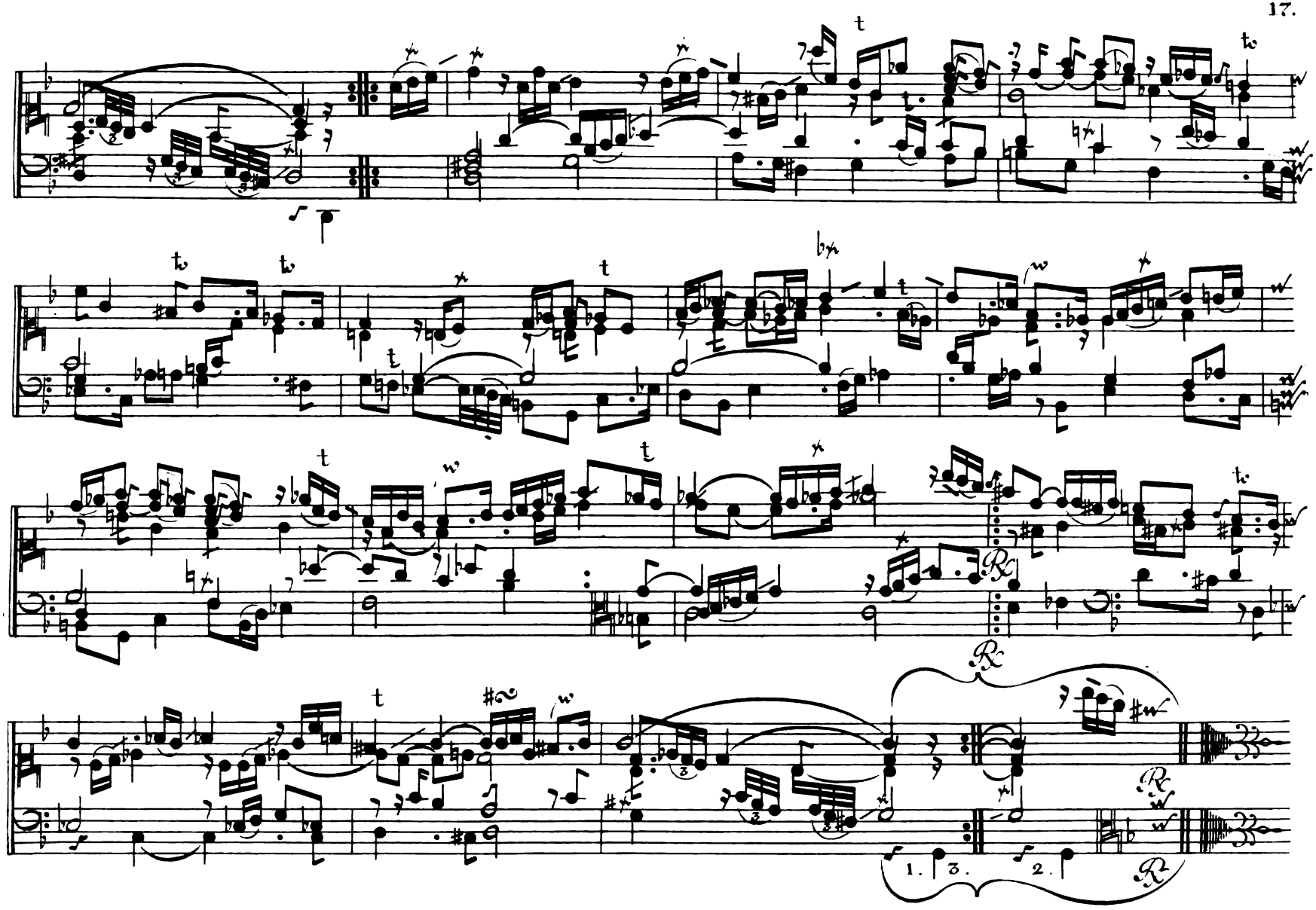

Adagio.
Allemande.
Affettuoso.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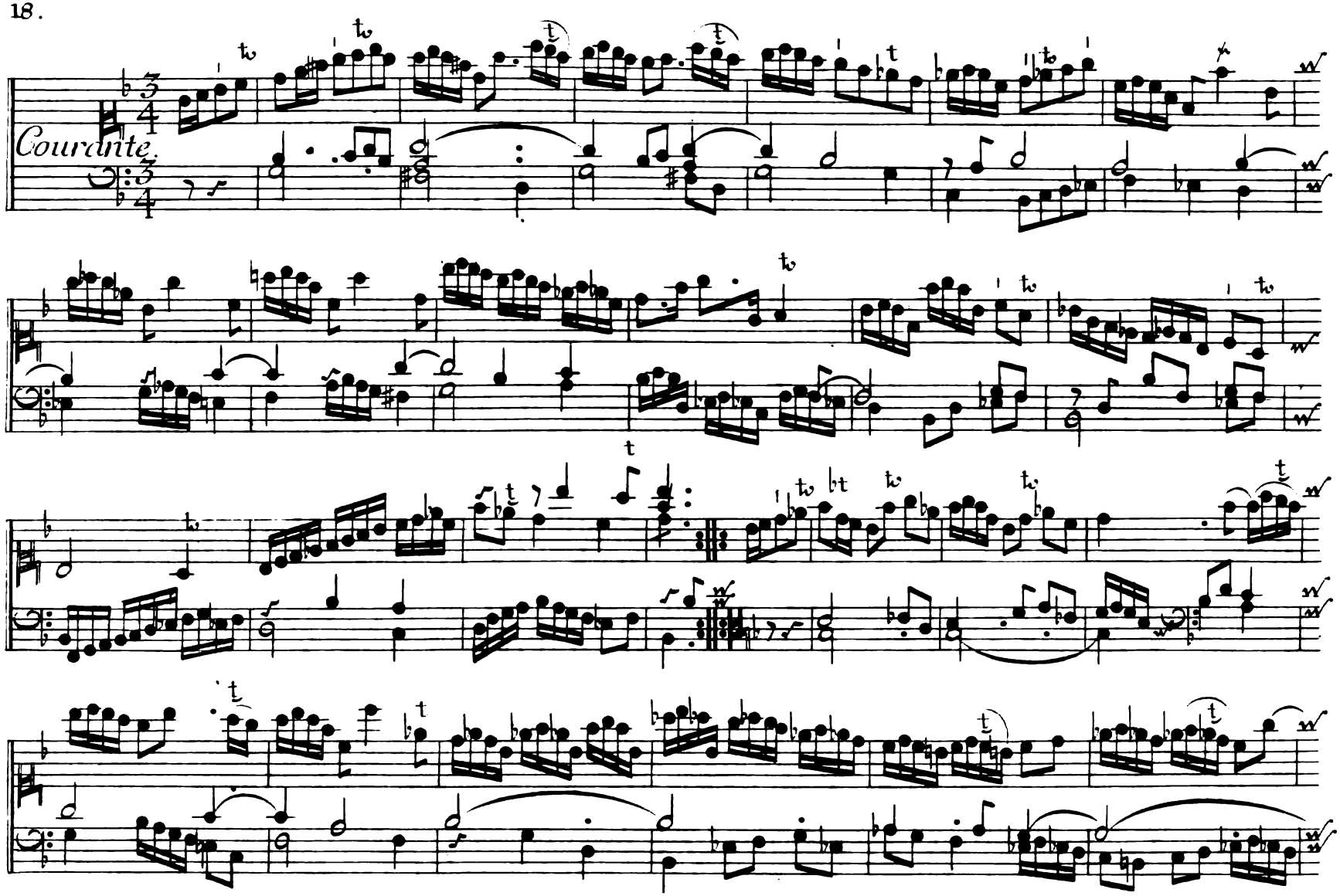

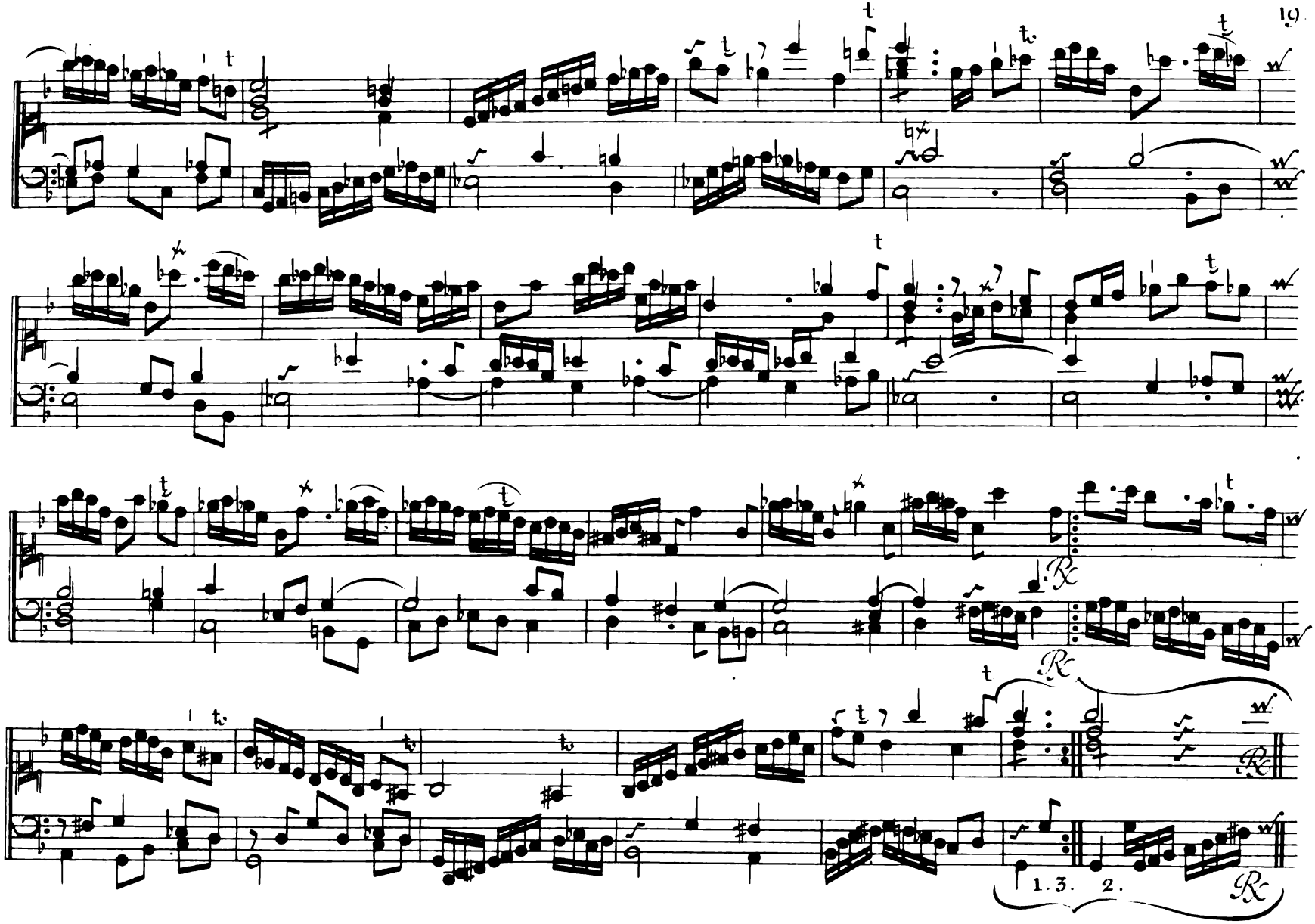
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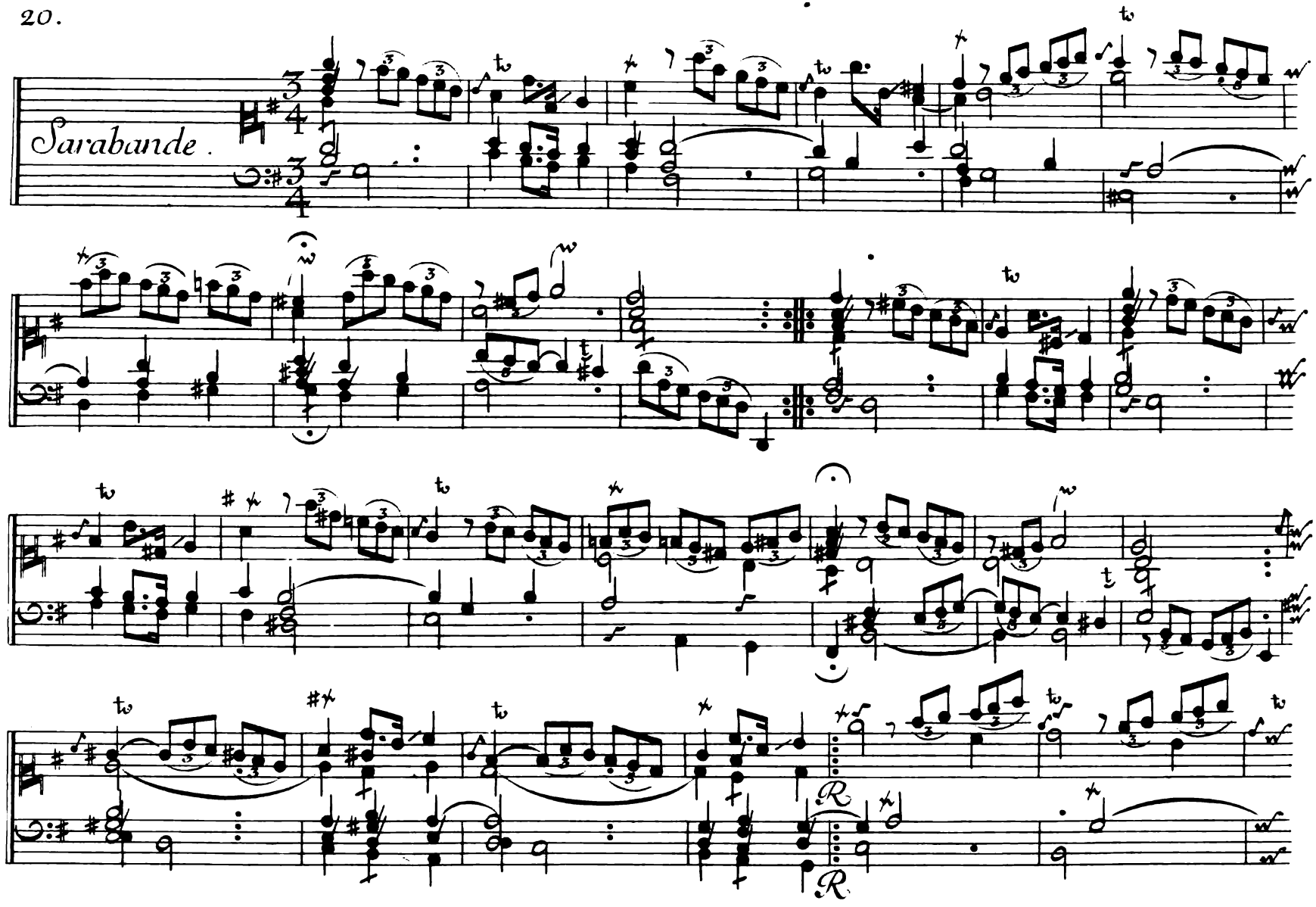
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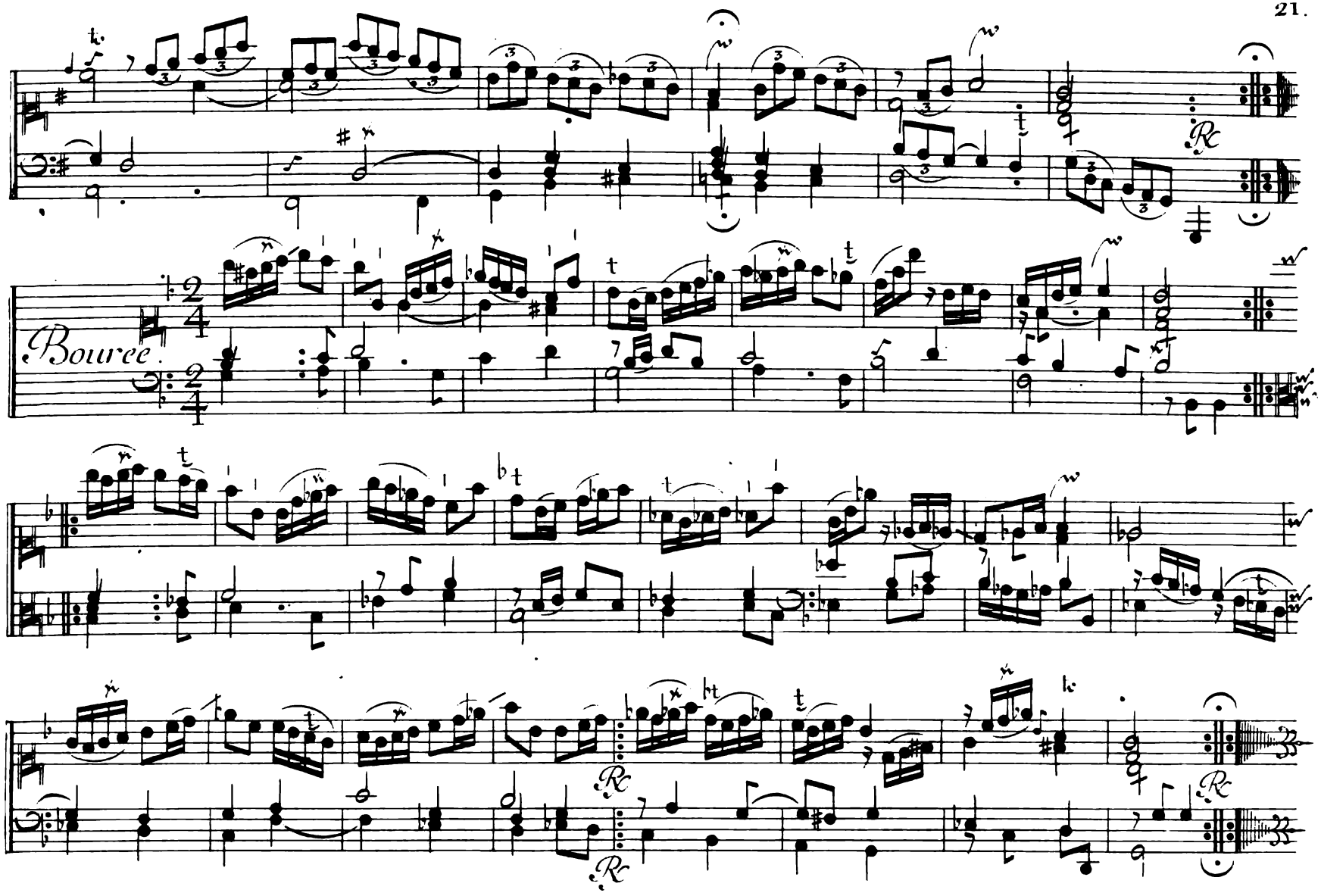
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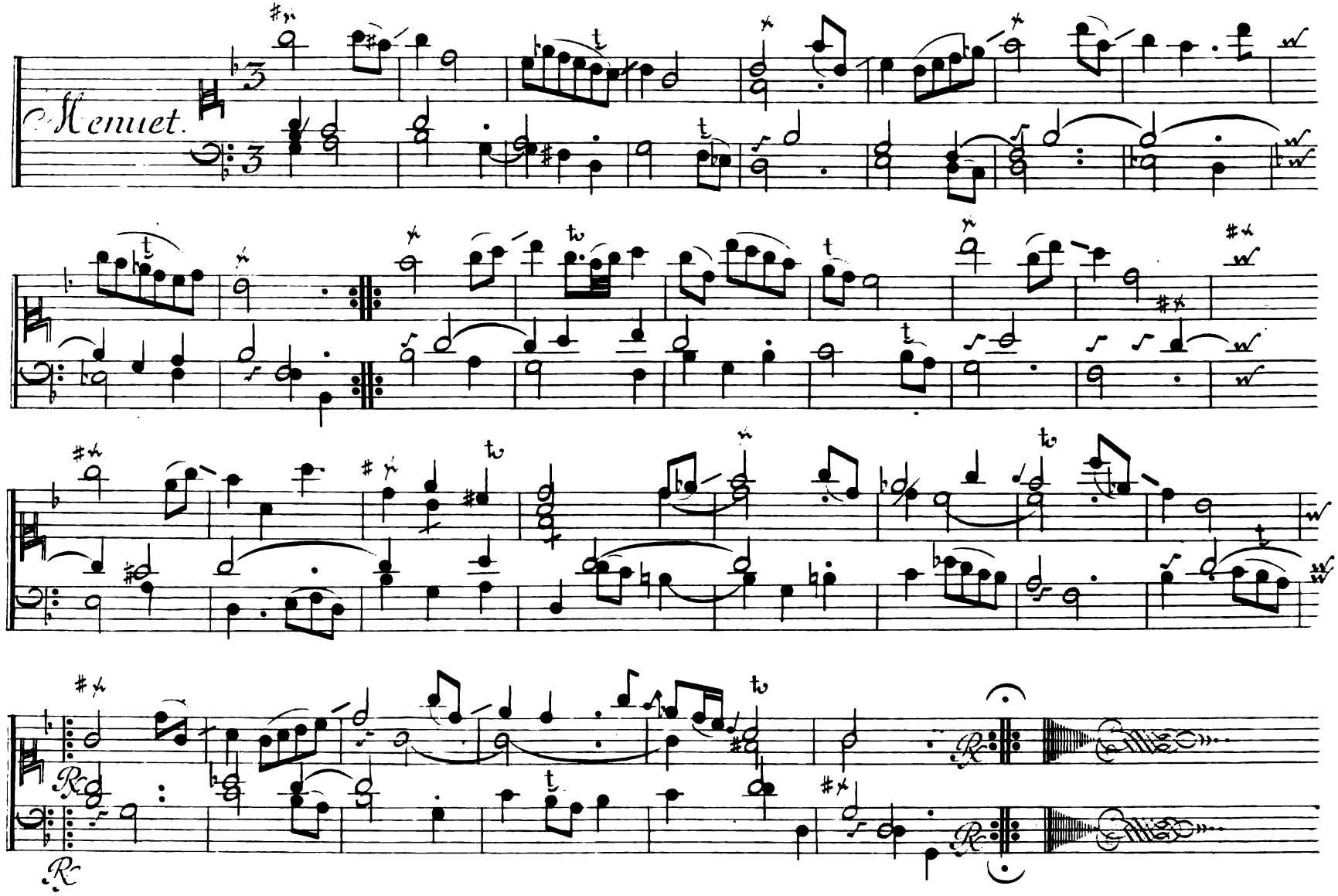
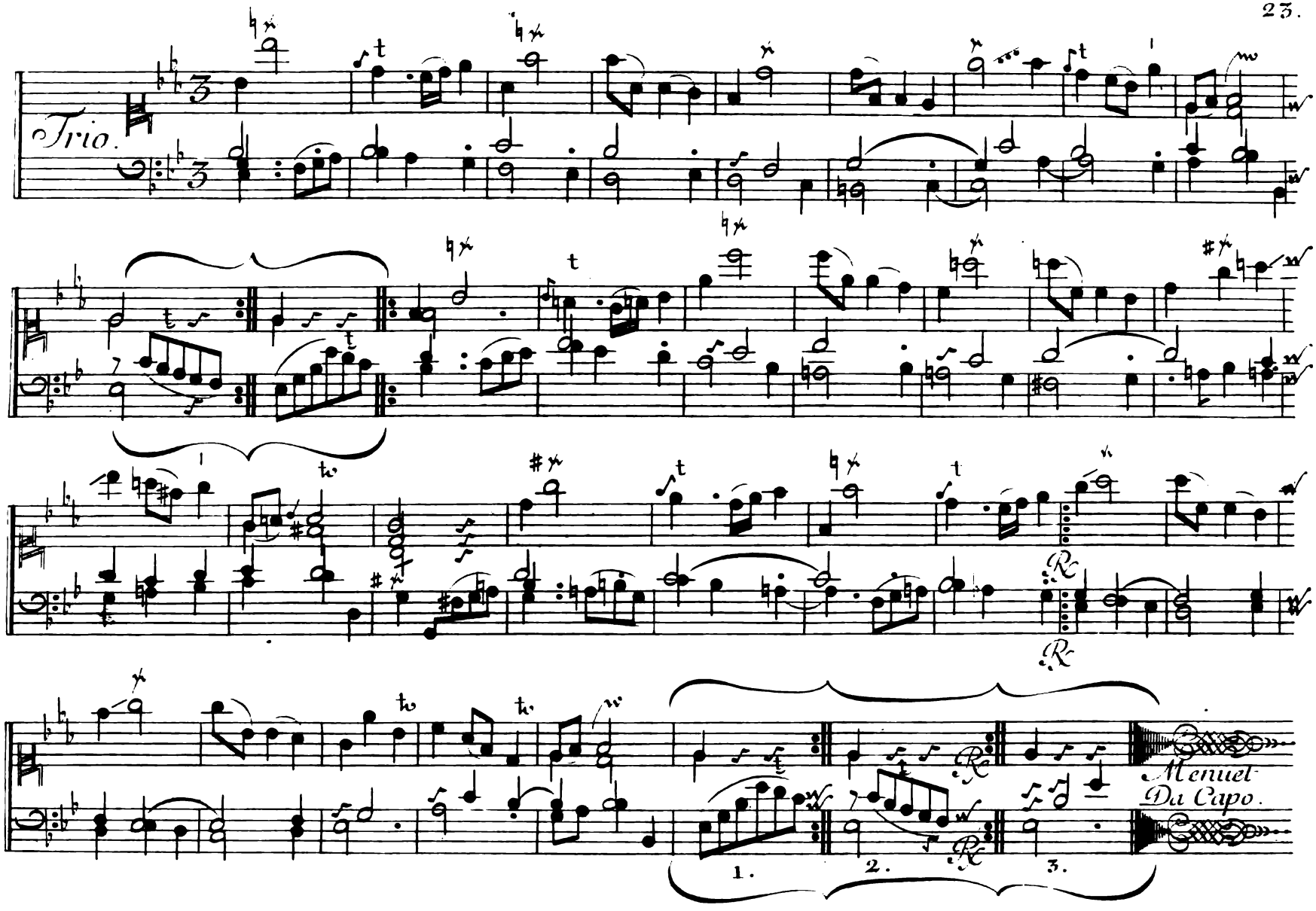
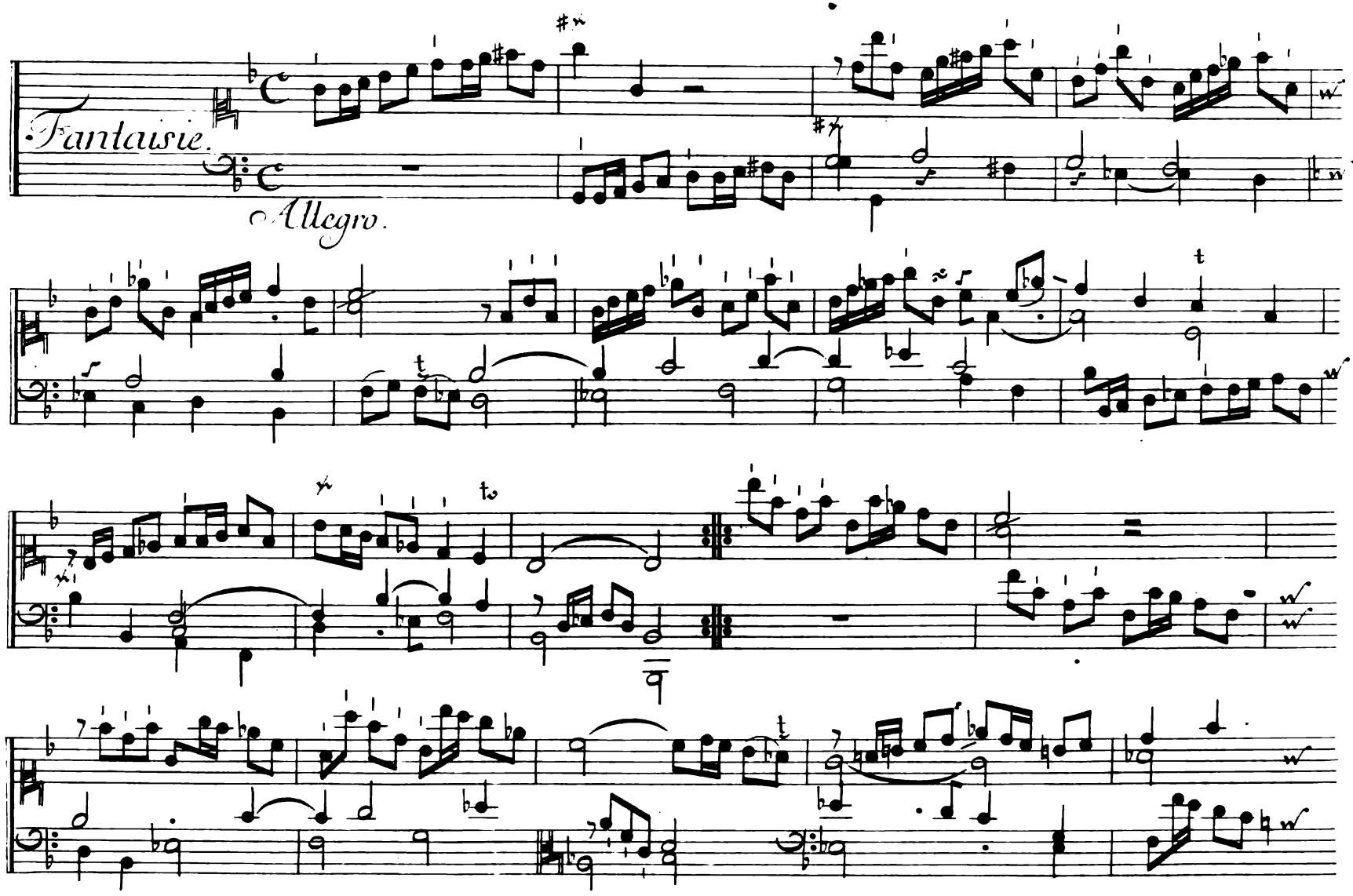
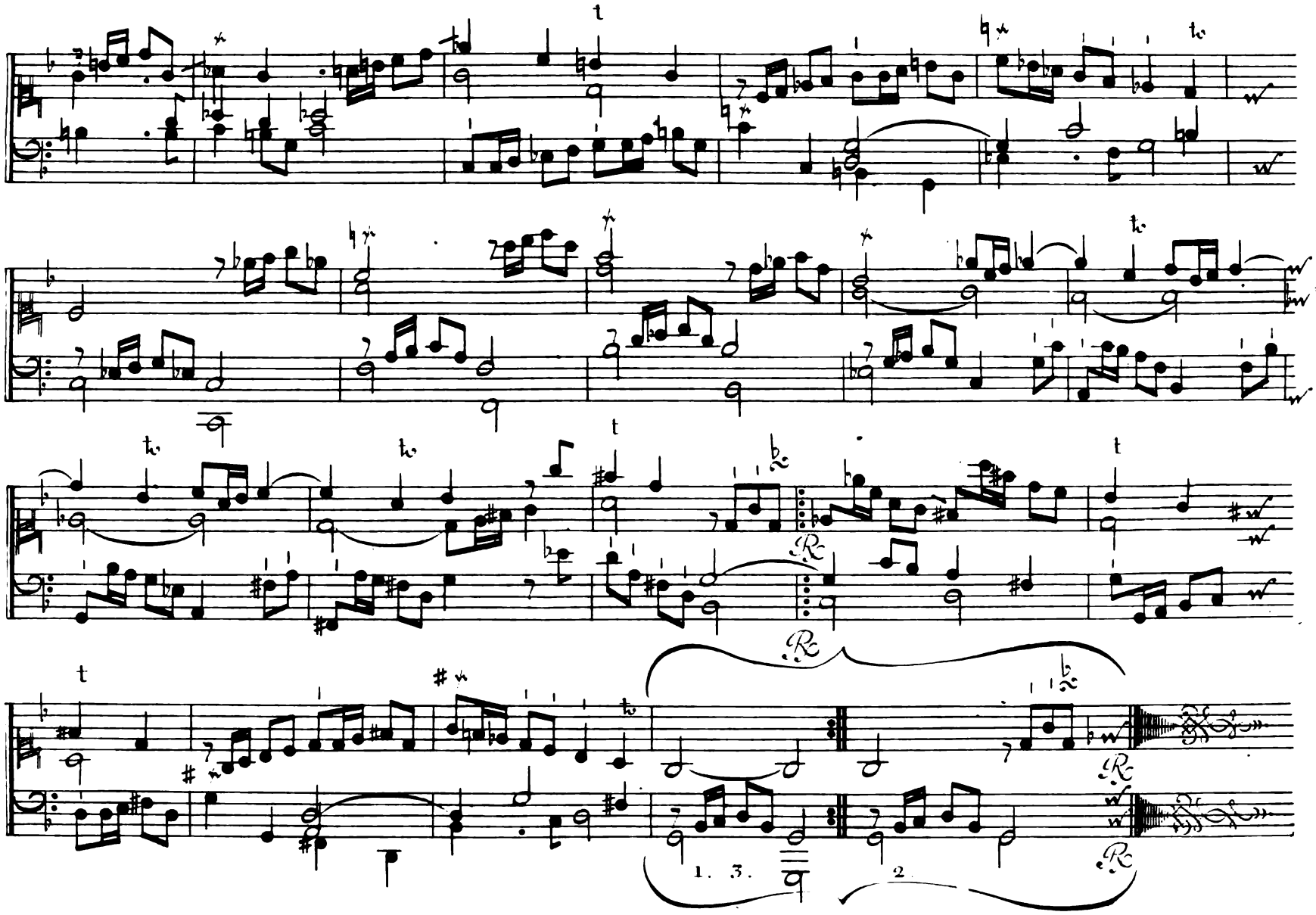

Menuet.


Trio.
1.
2.
3.
Menuet
Da Capo.


Fantaisie.
Allegro.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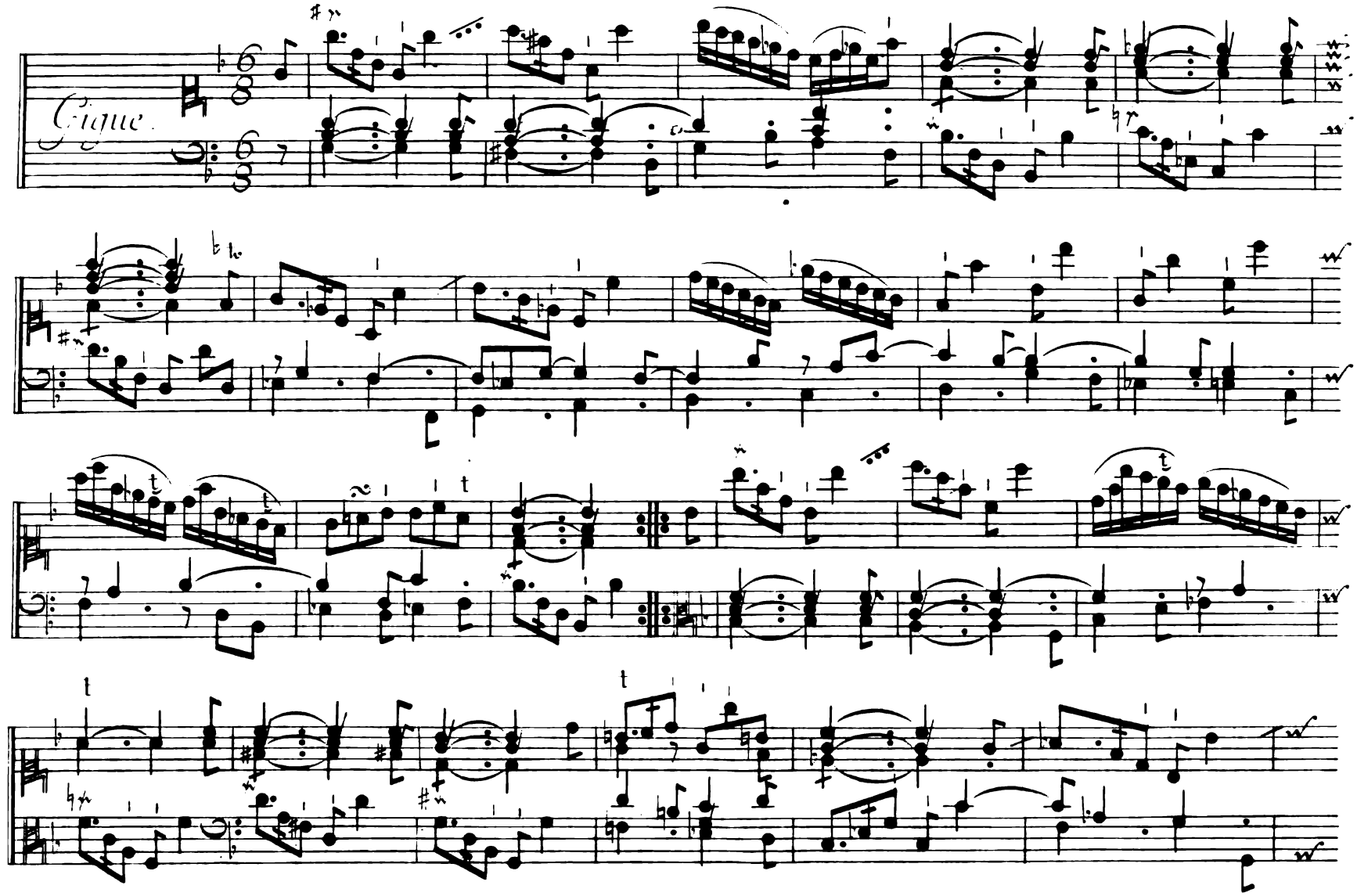
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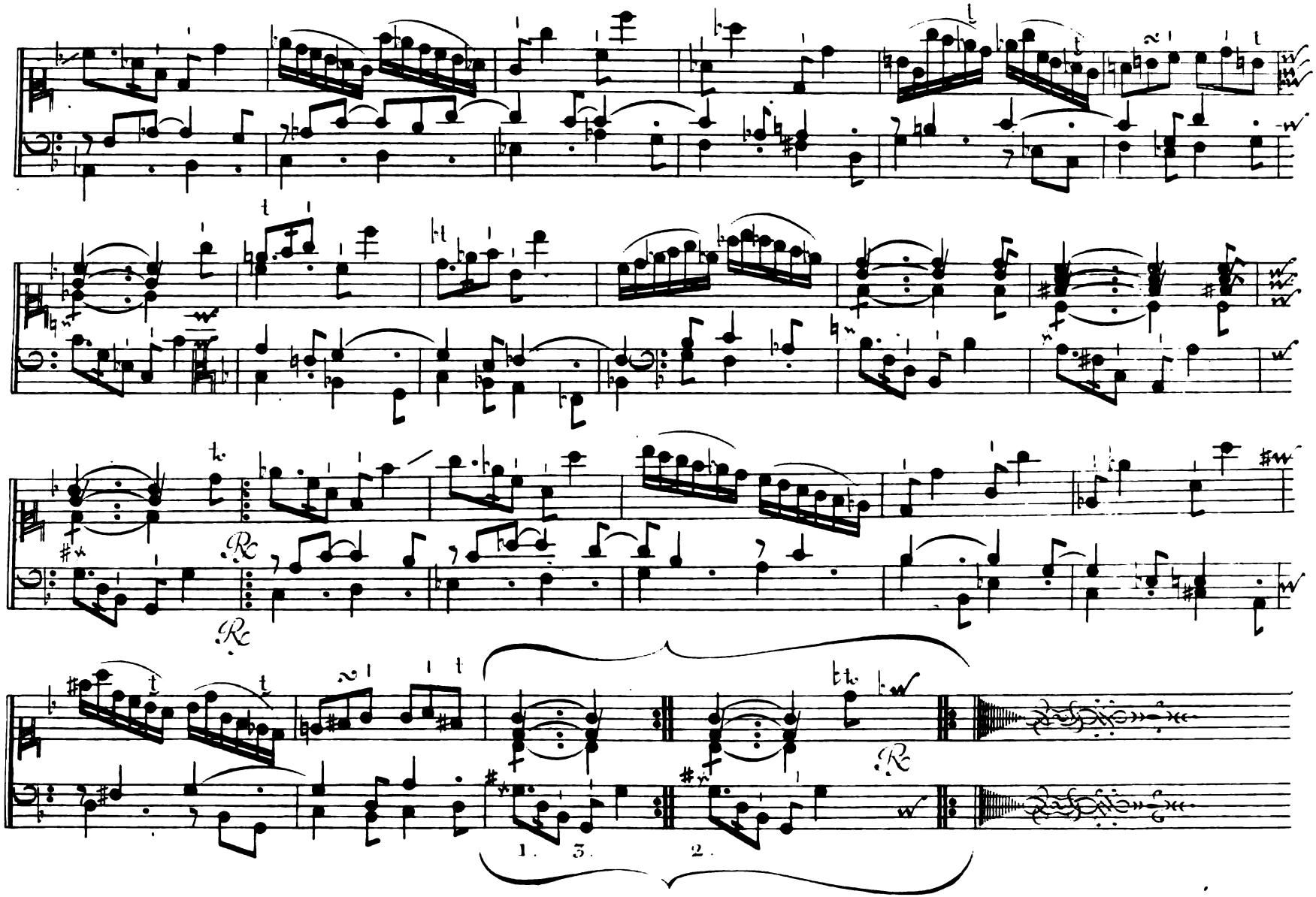
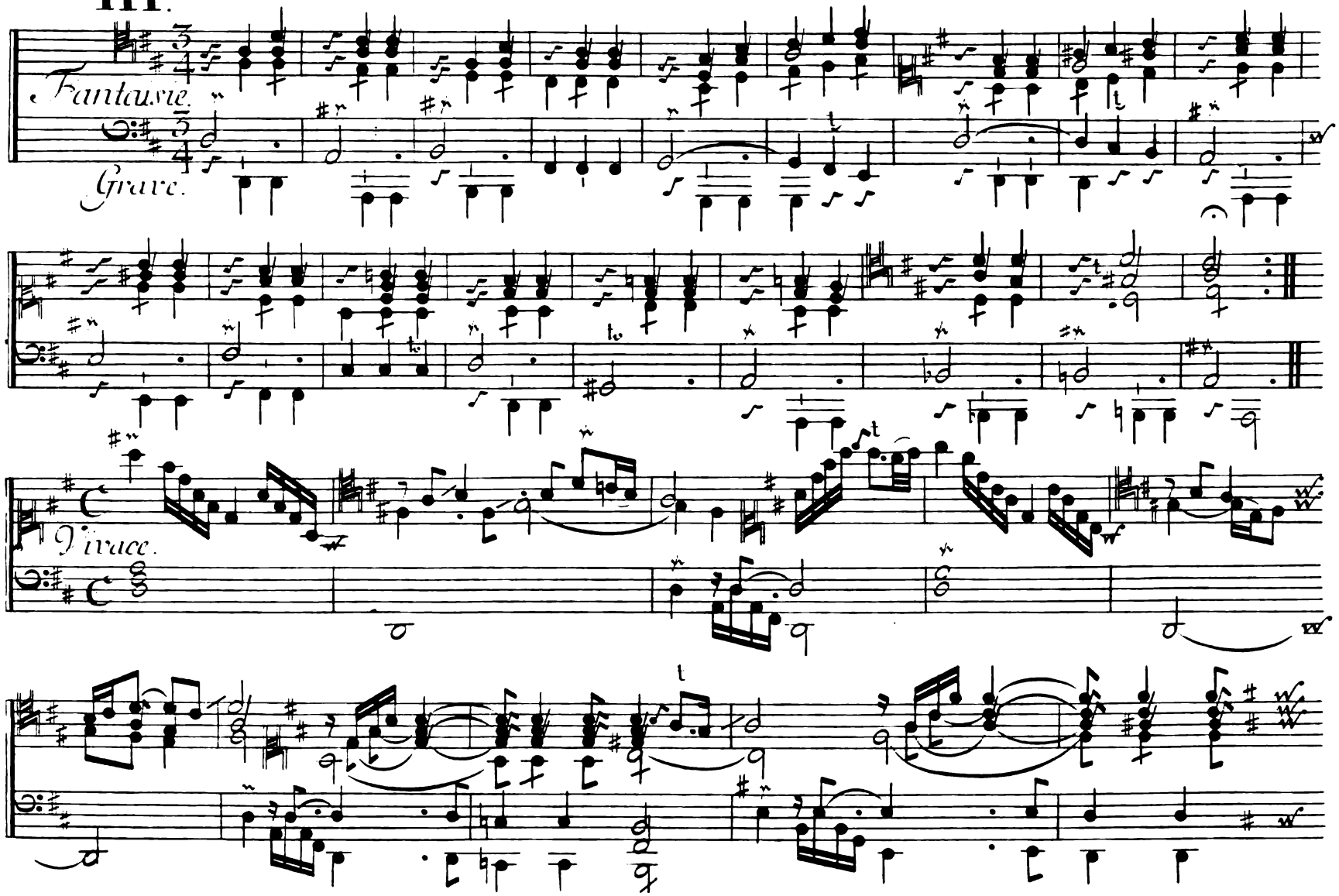
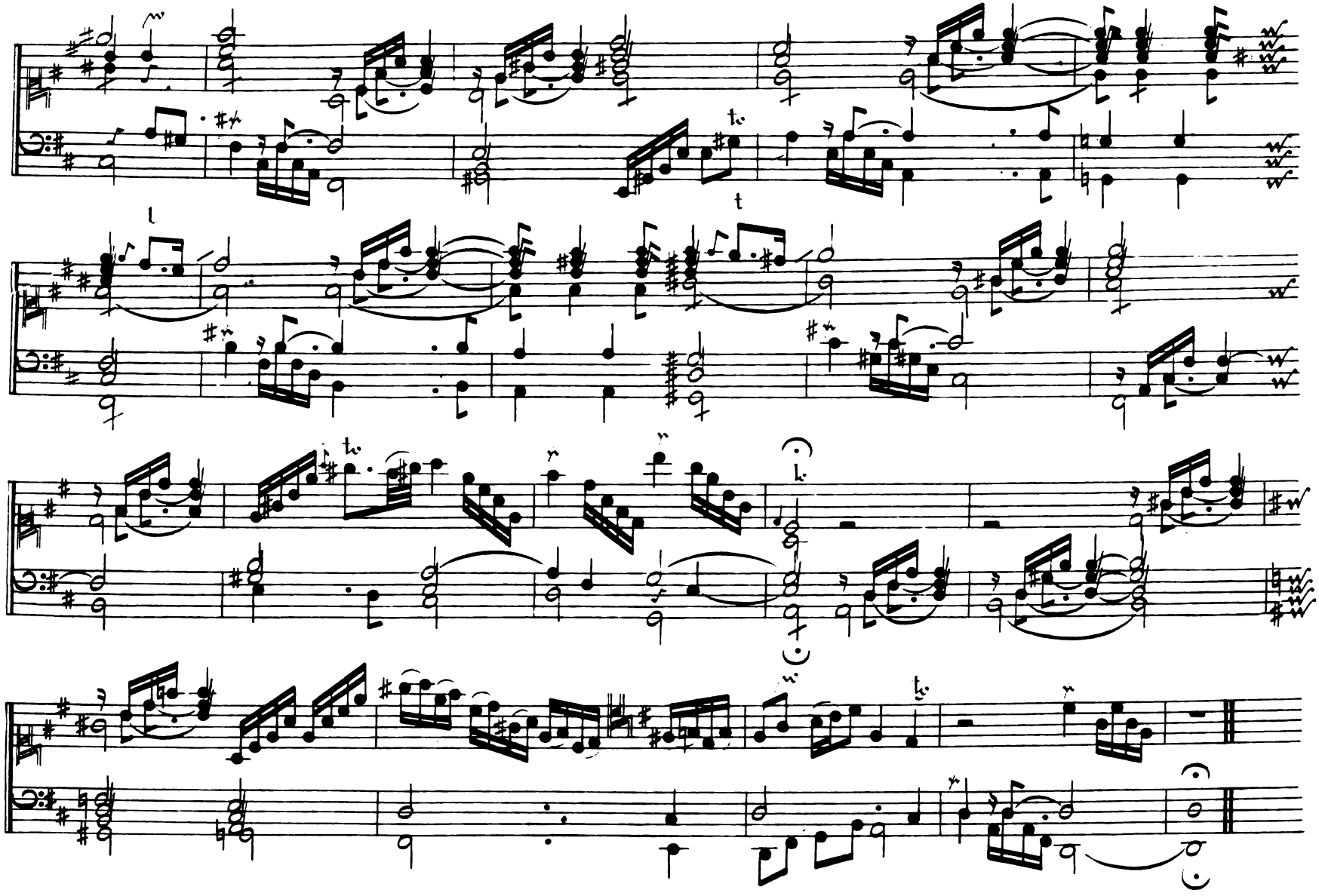
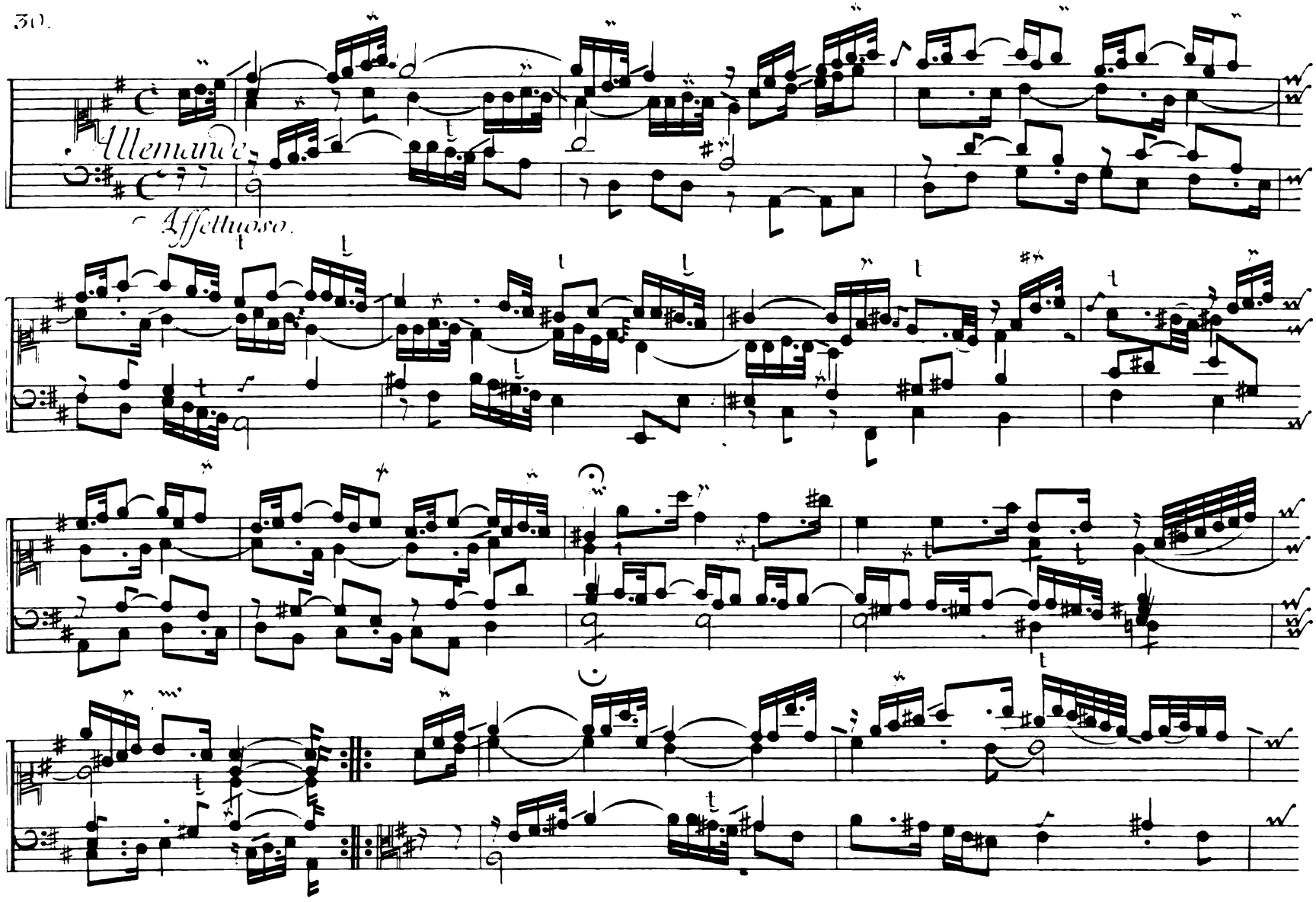
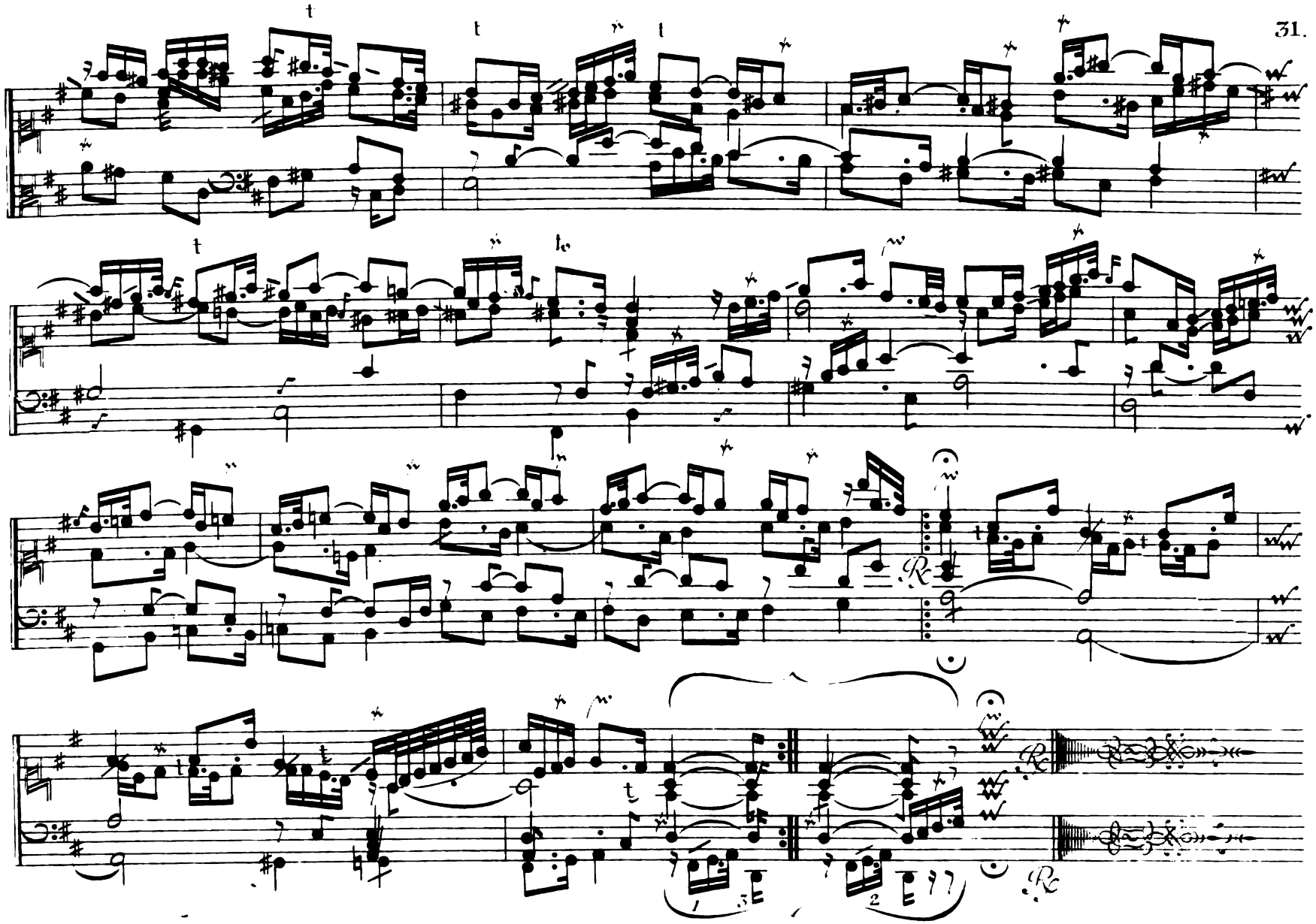

Rc
Rc
Rc
1. 3.
2.

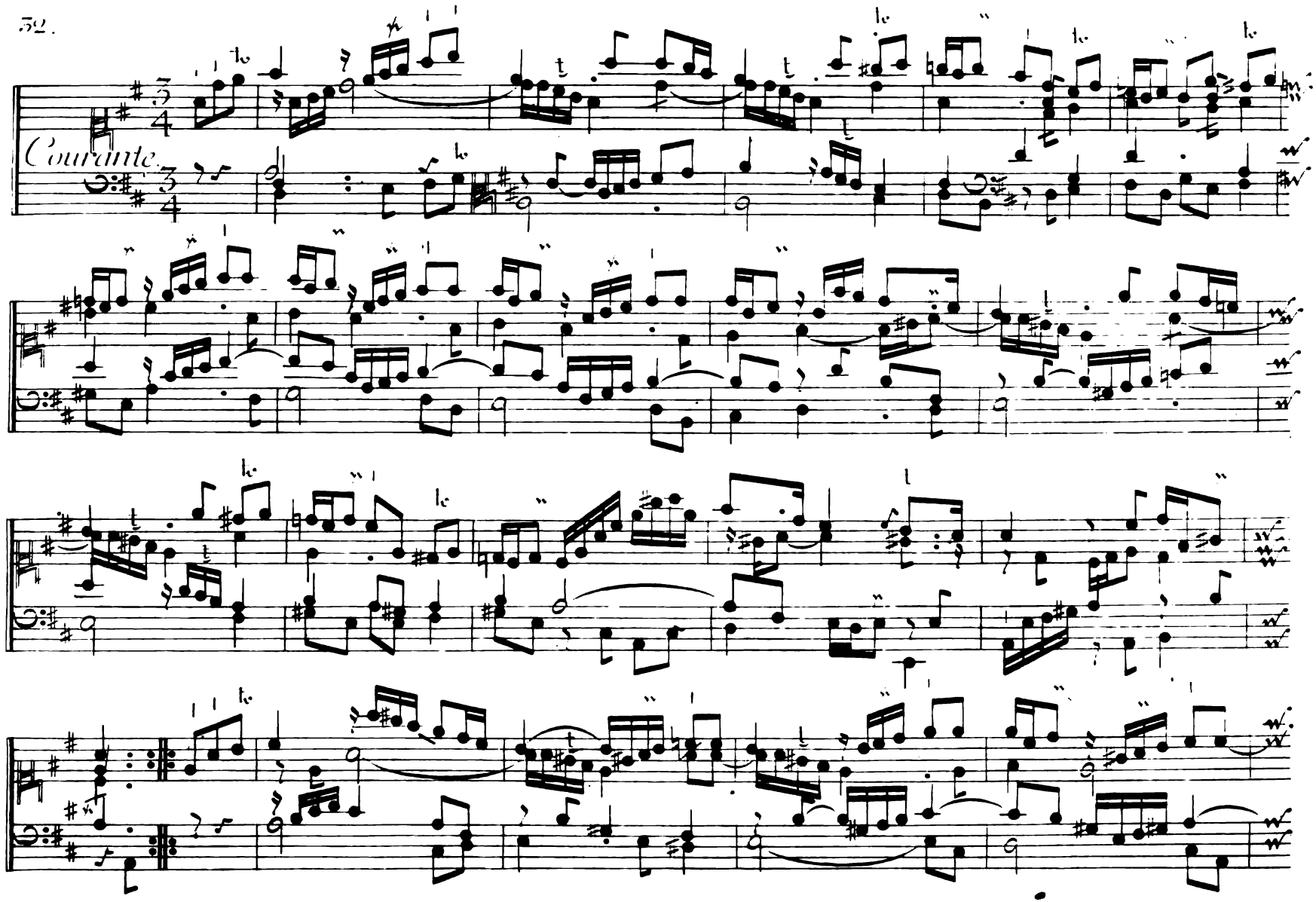
III.






Allemande.
Affettuoso.

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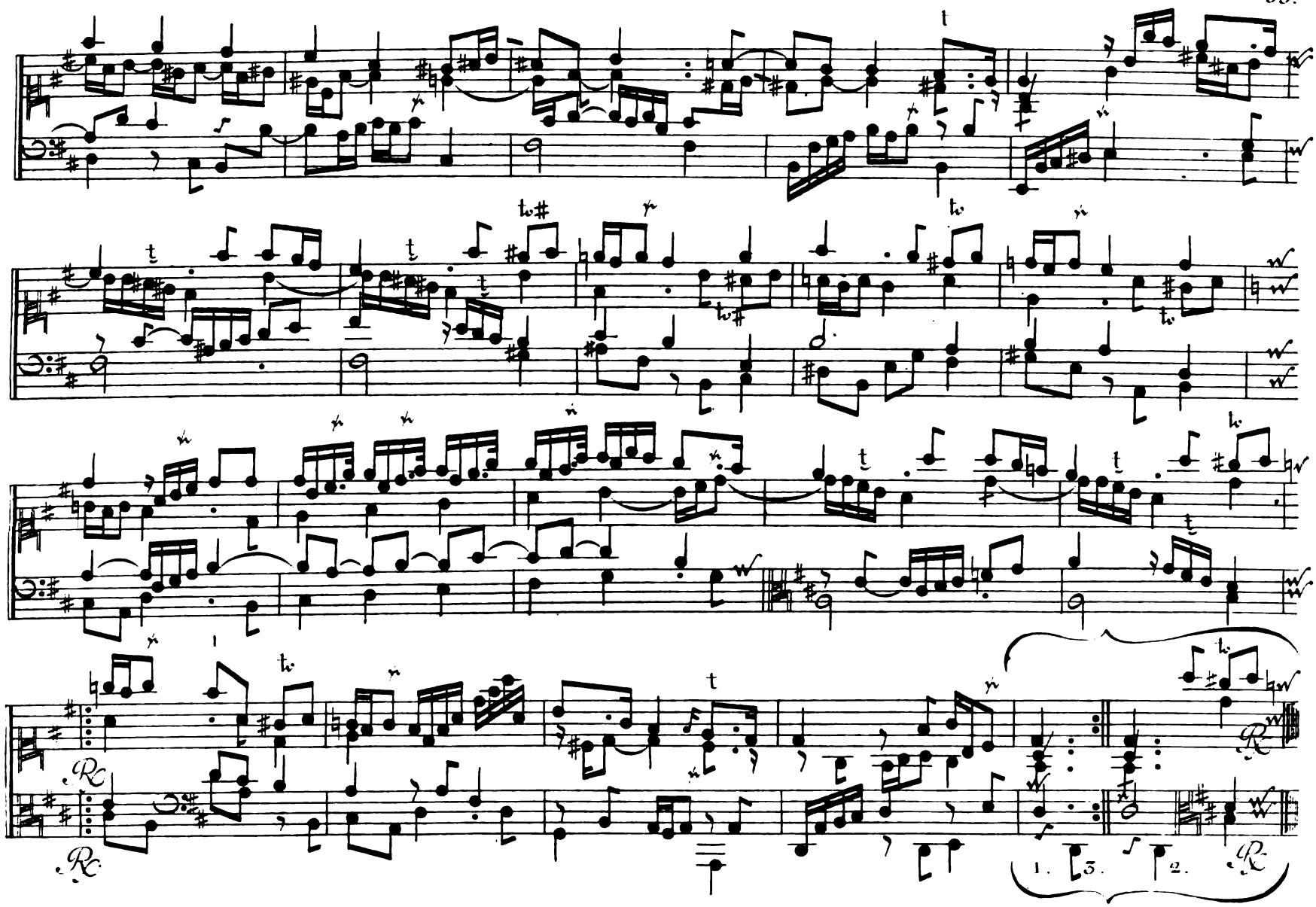
Courante.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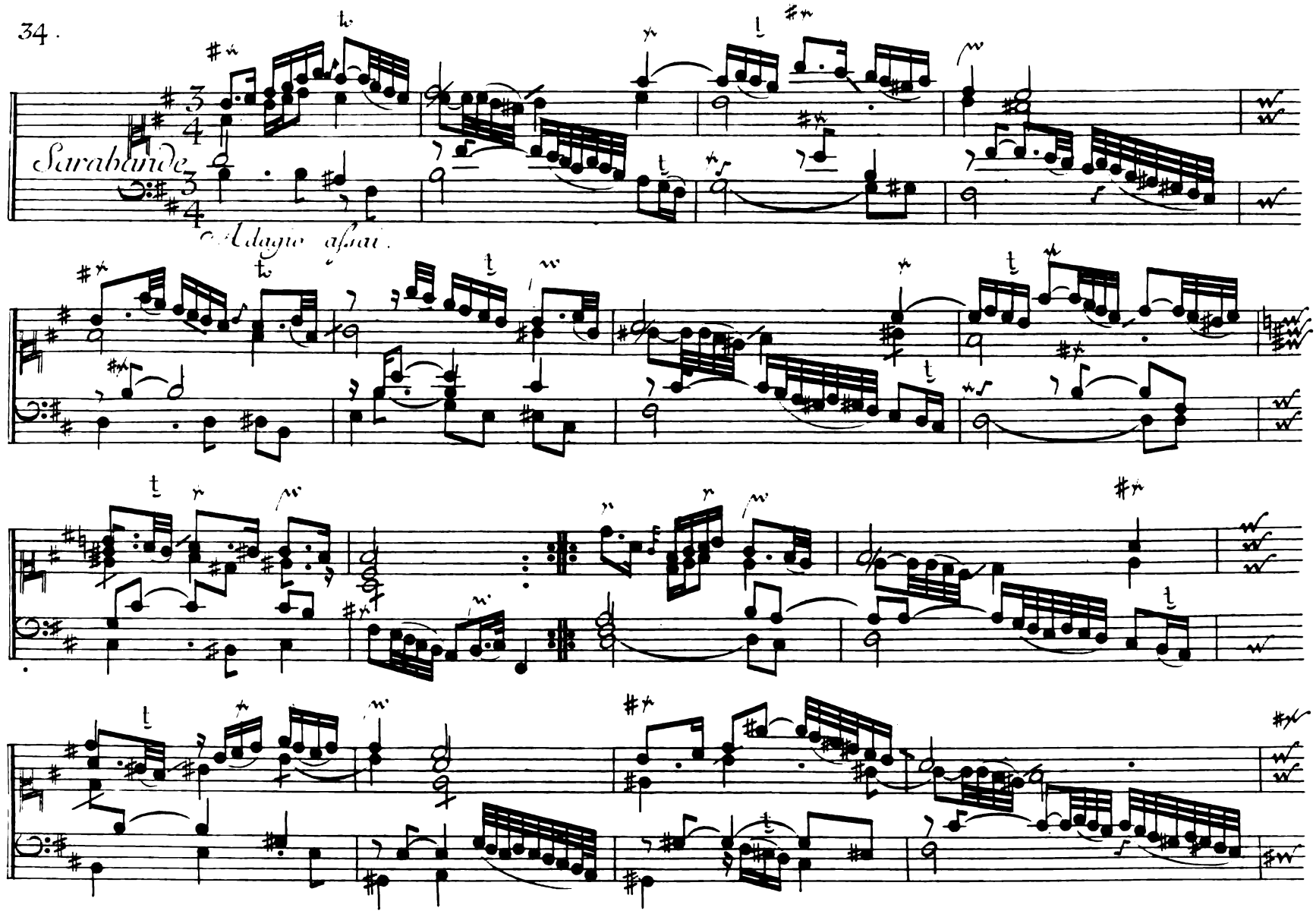
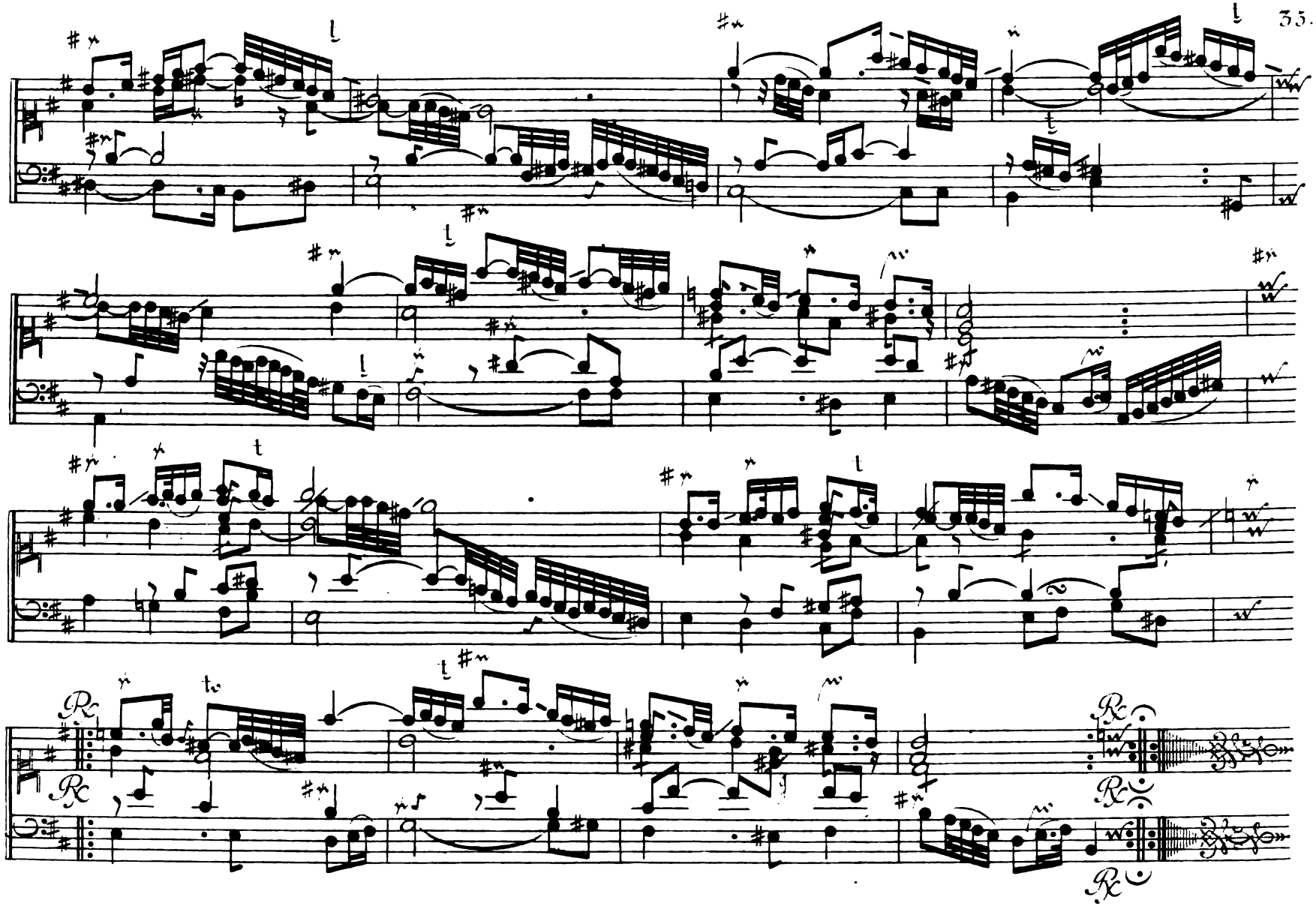
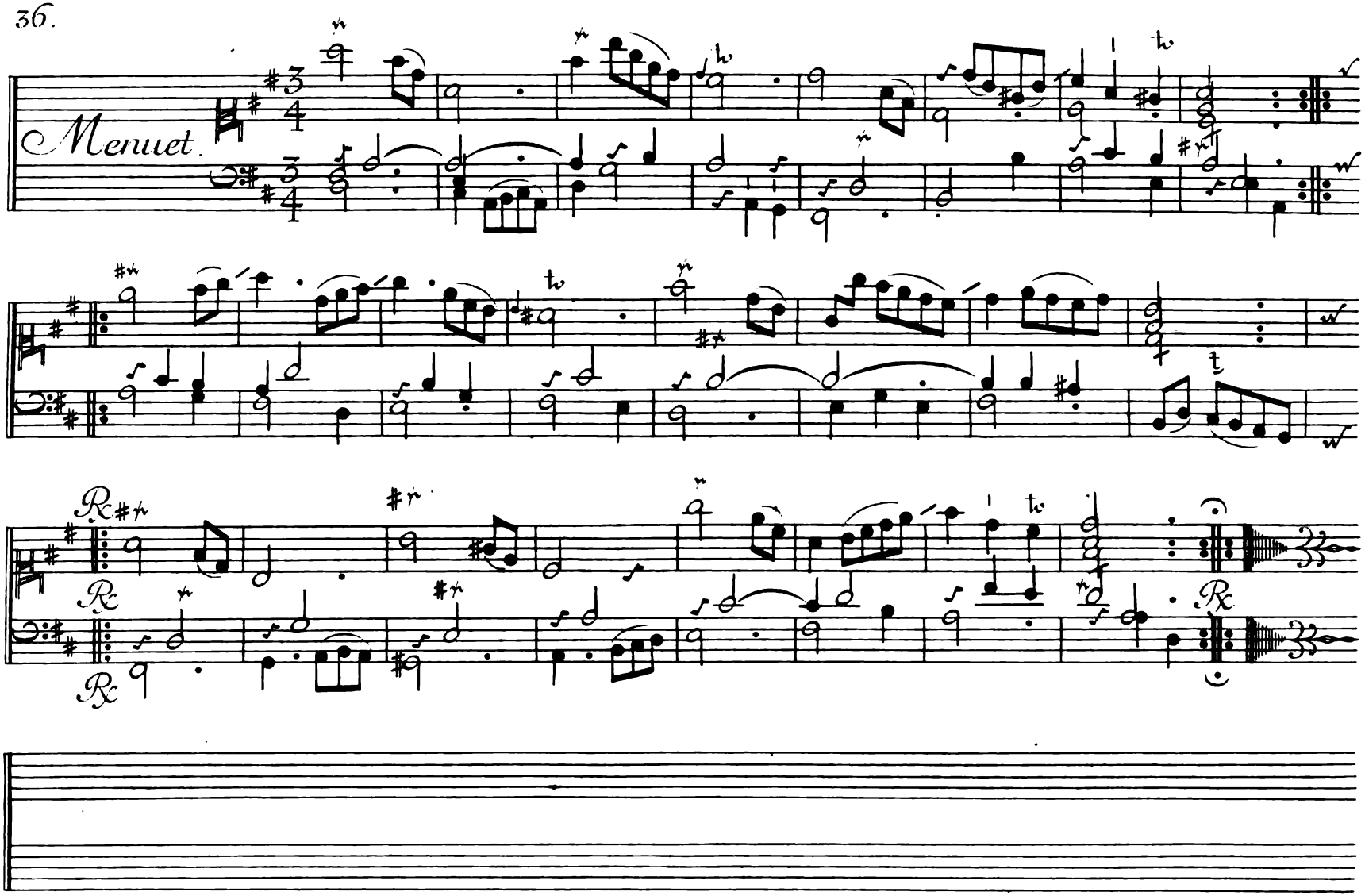
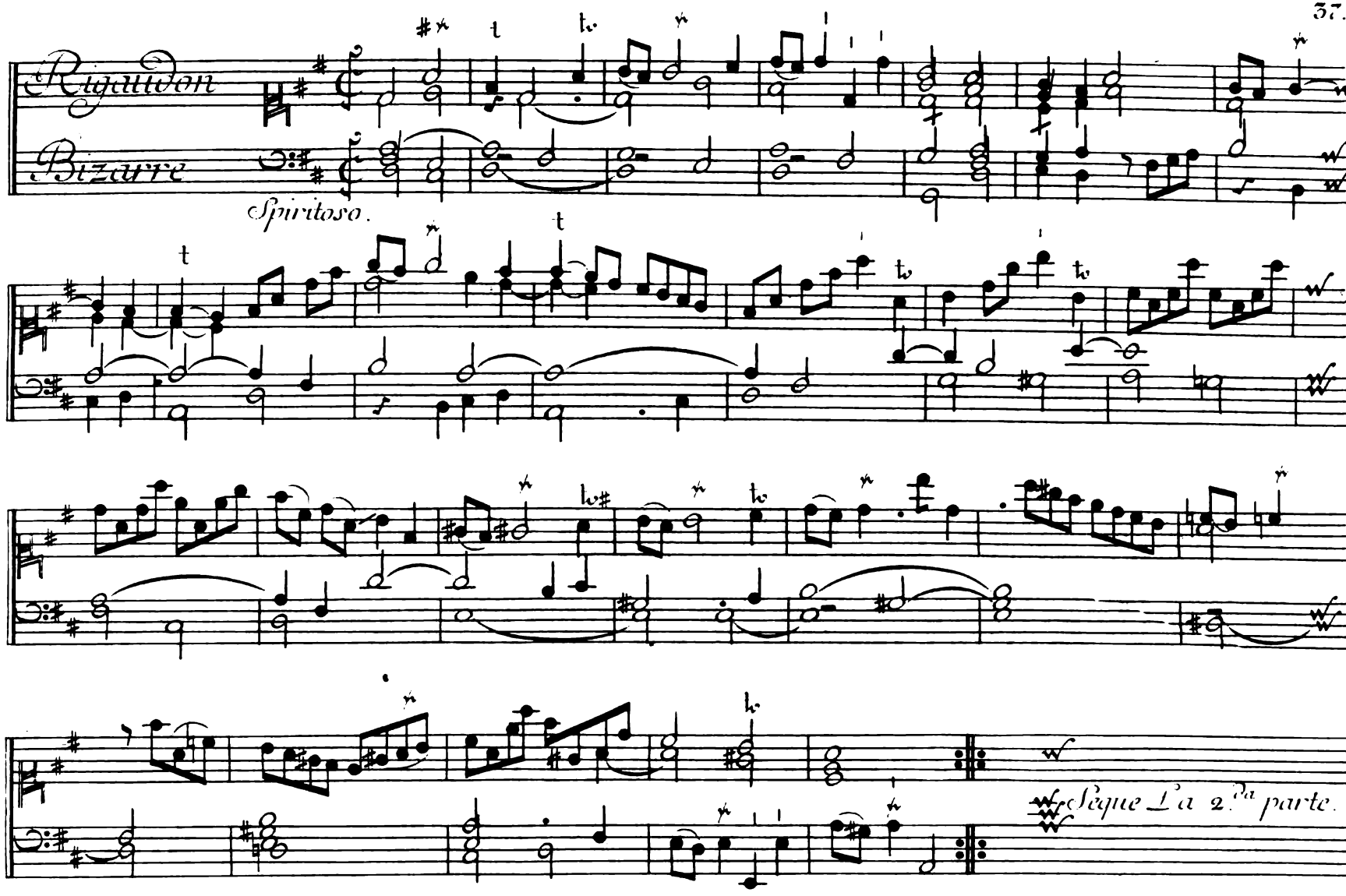
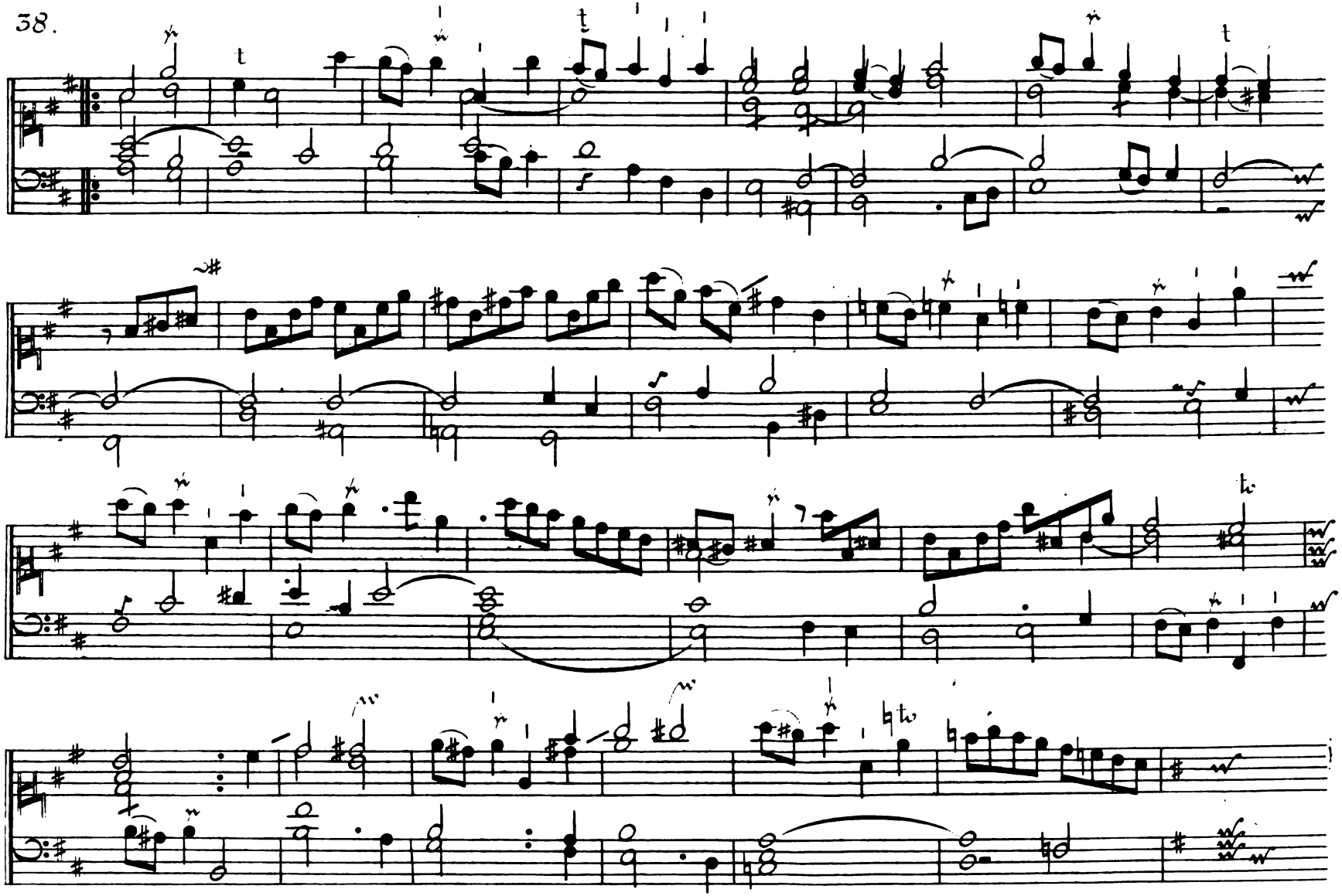
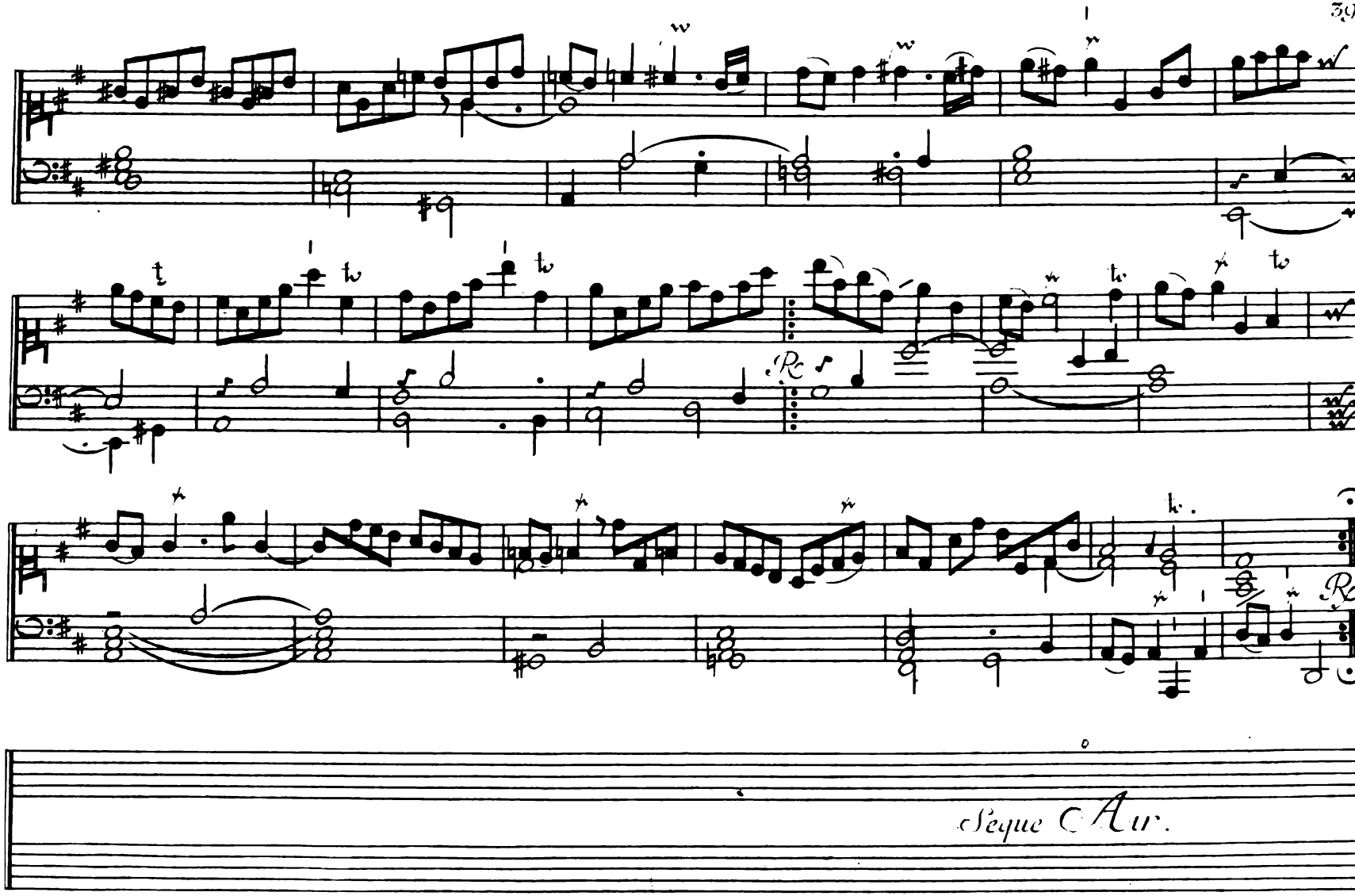

Sarabande.
Adagio assai.

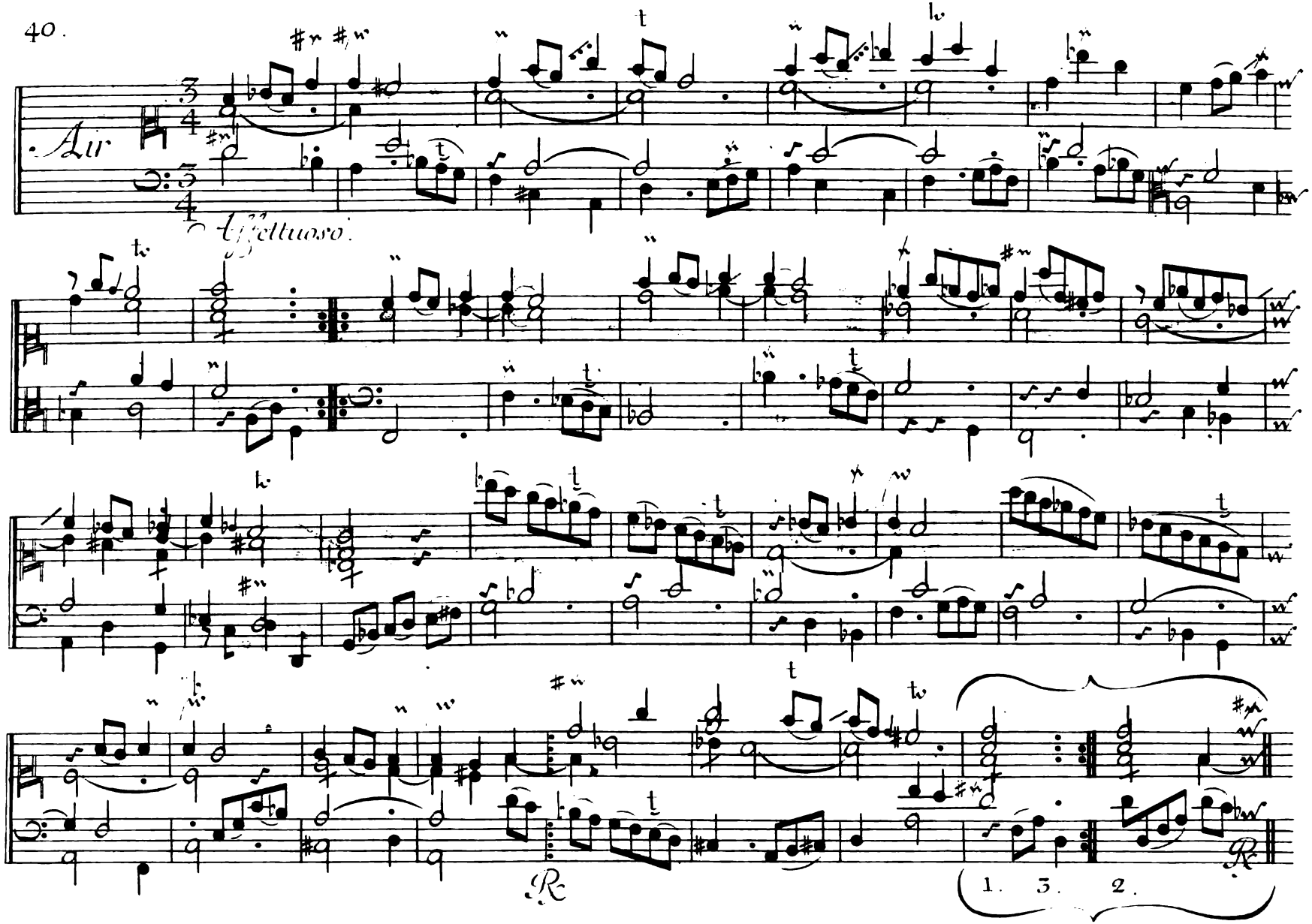


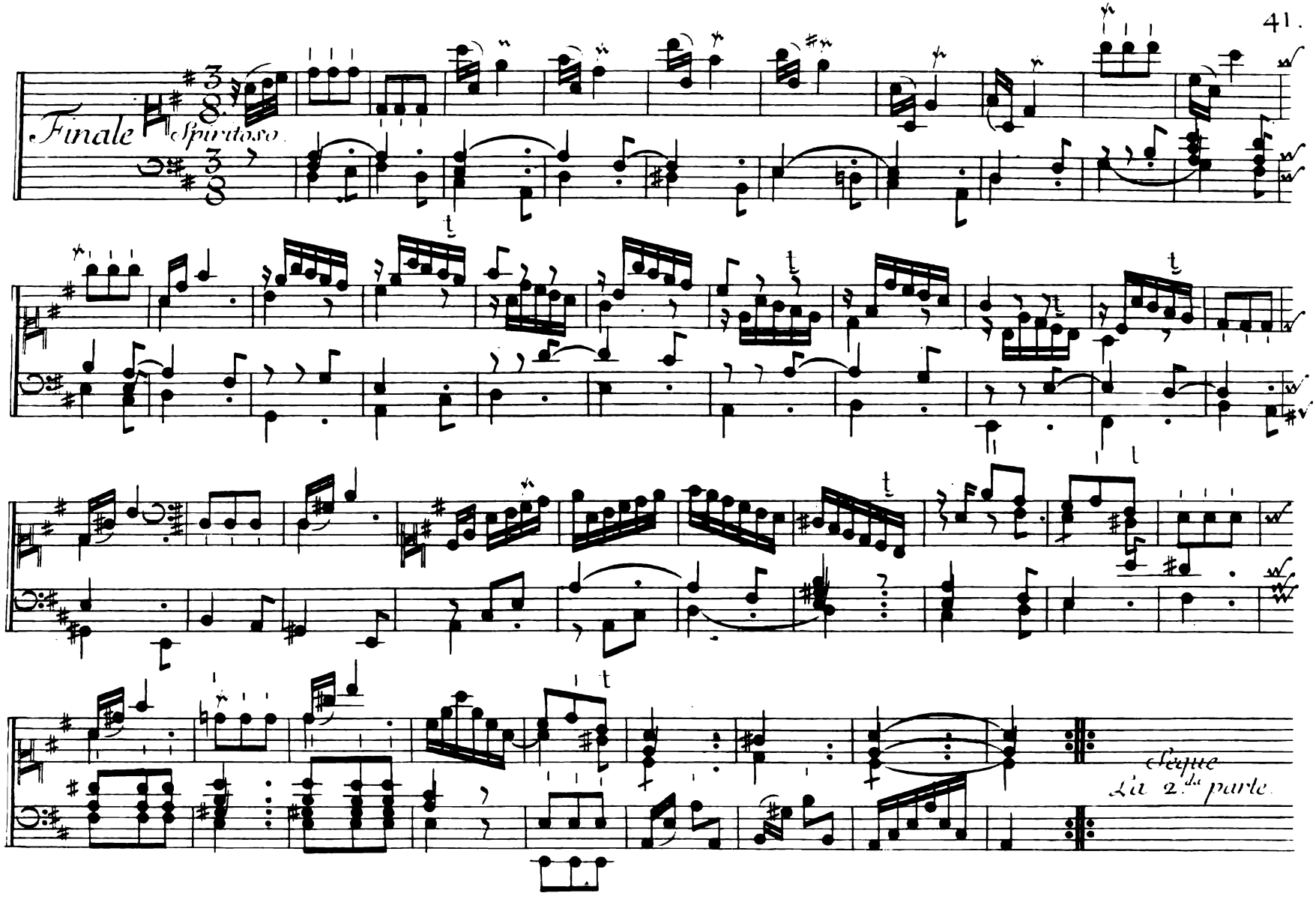

Menuet.

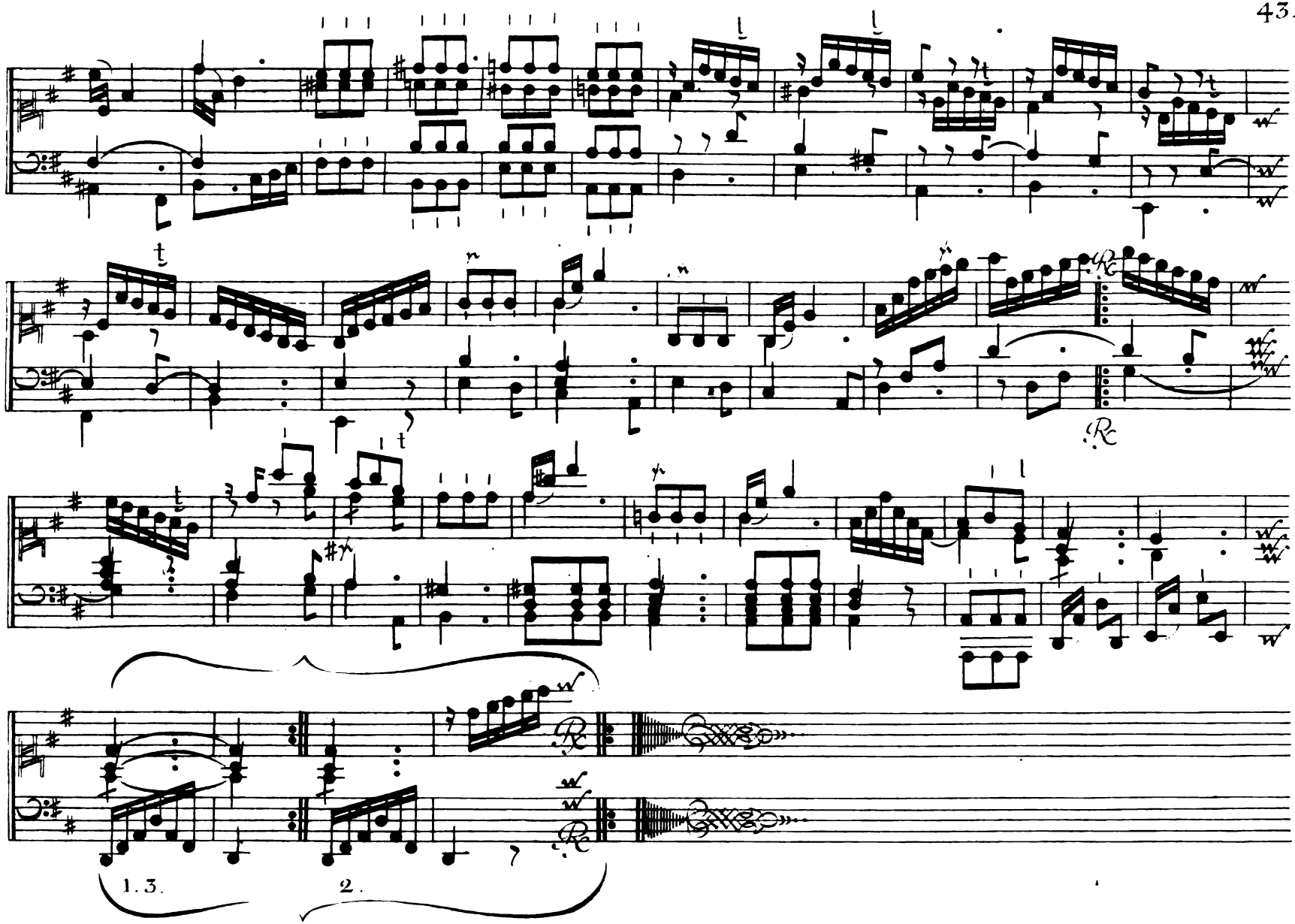

Rigaudon
Bizarre
Spiritoso.
Sigue la 2.da parte.




Rc
Rc
Segue l'Aur.


Air
Affettuoso.
R
R
1. 3. 2.


Finale
Spiritoso
Segue
la 2.da parte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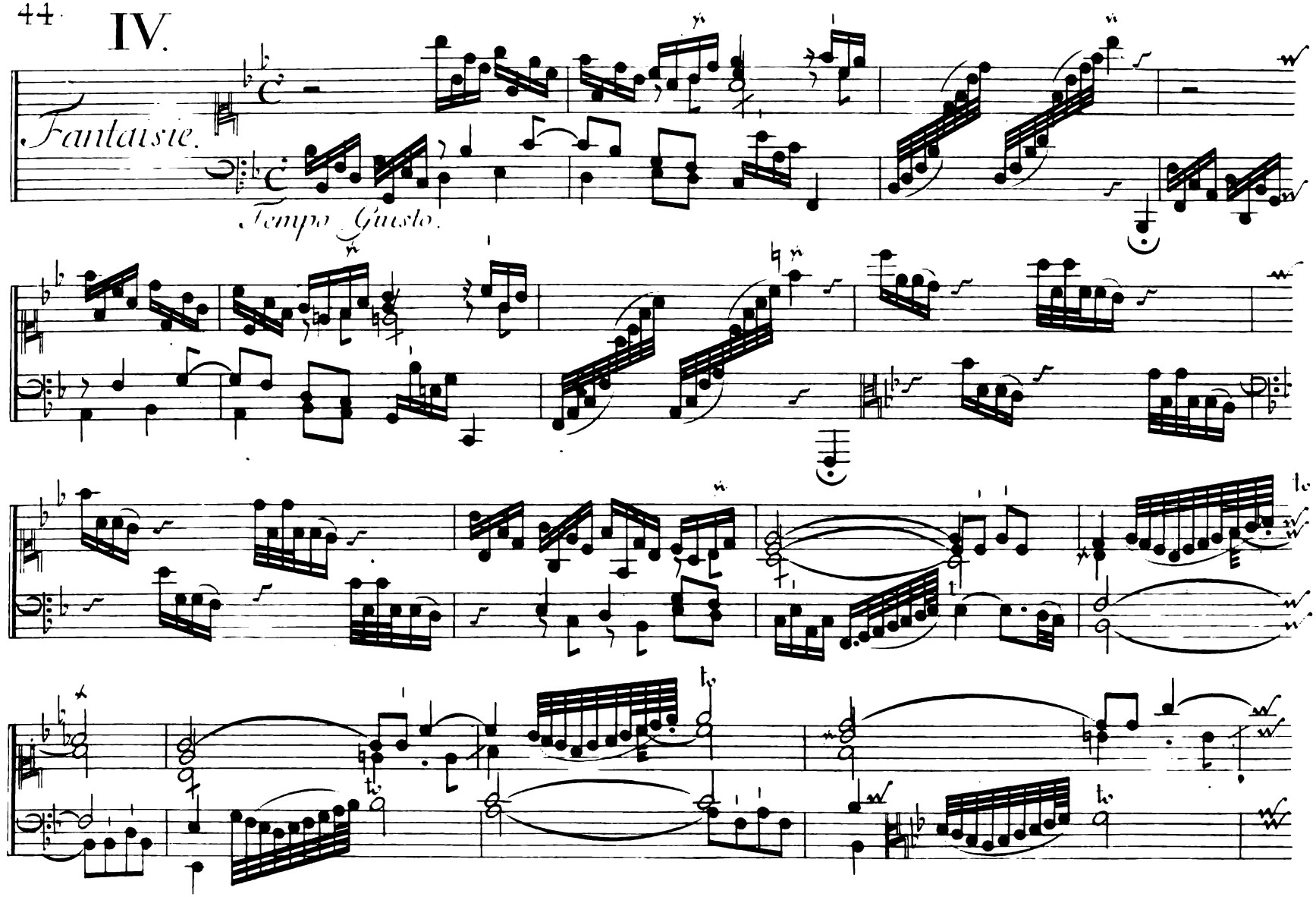
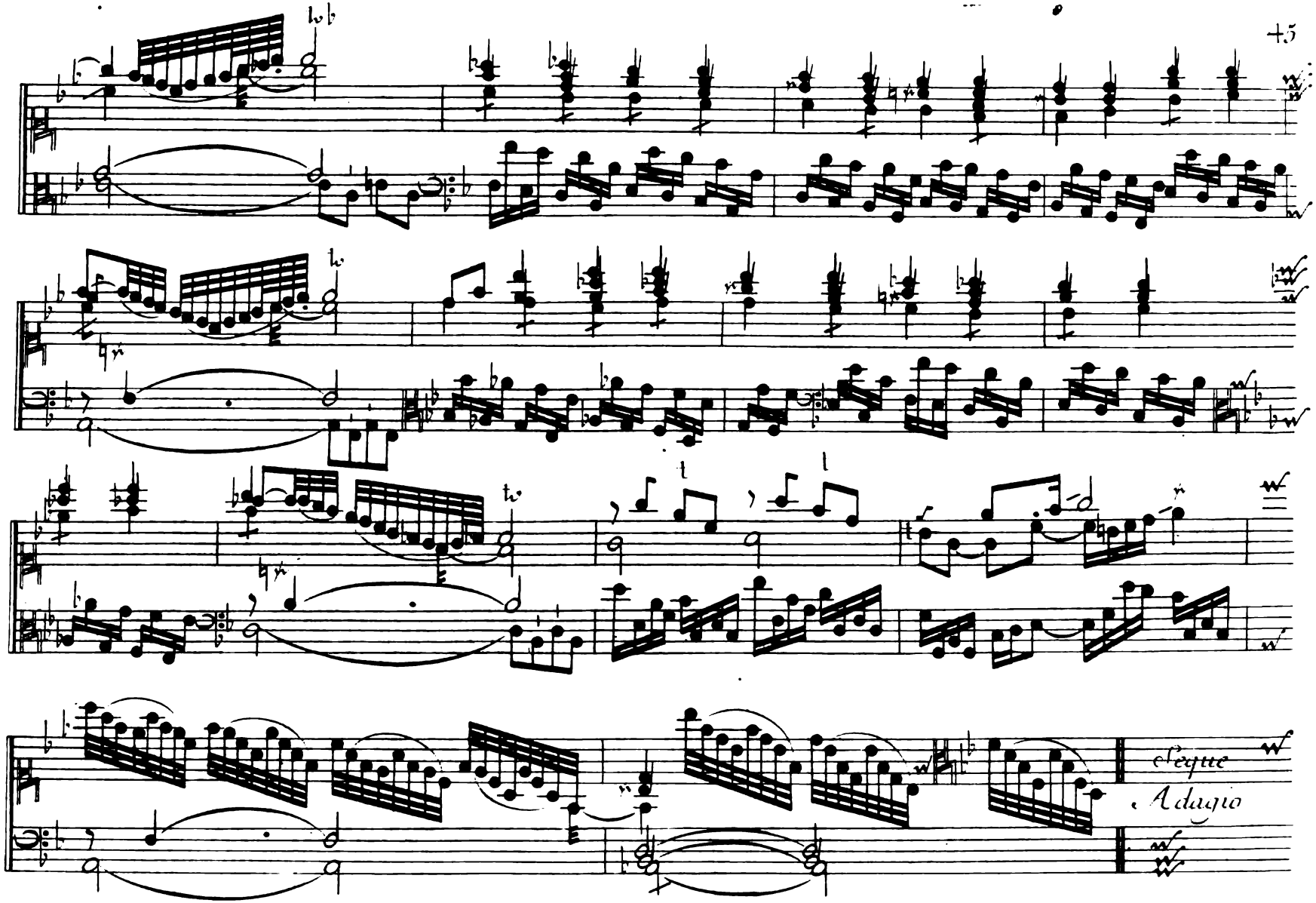
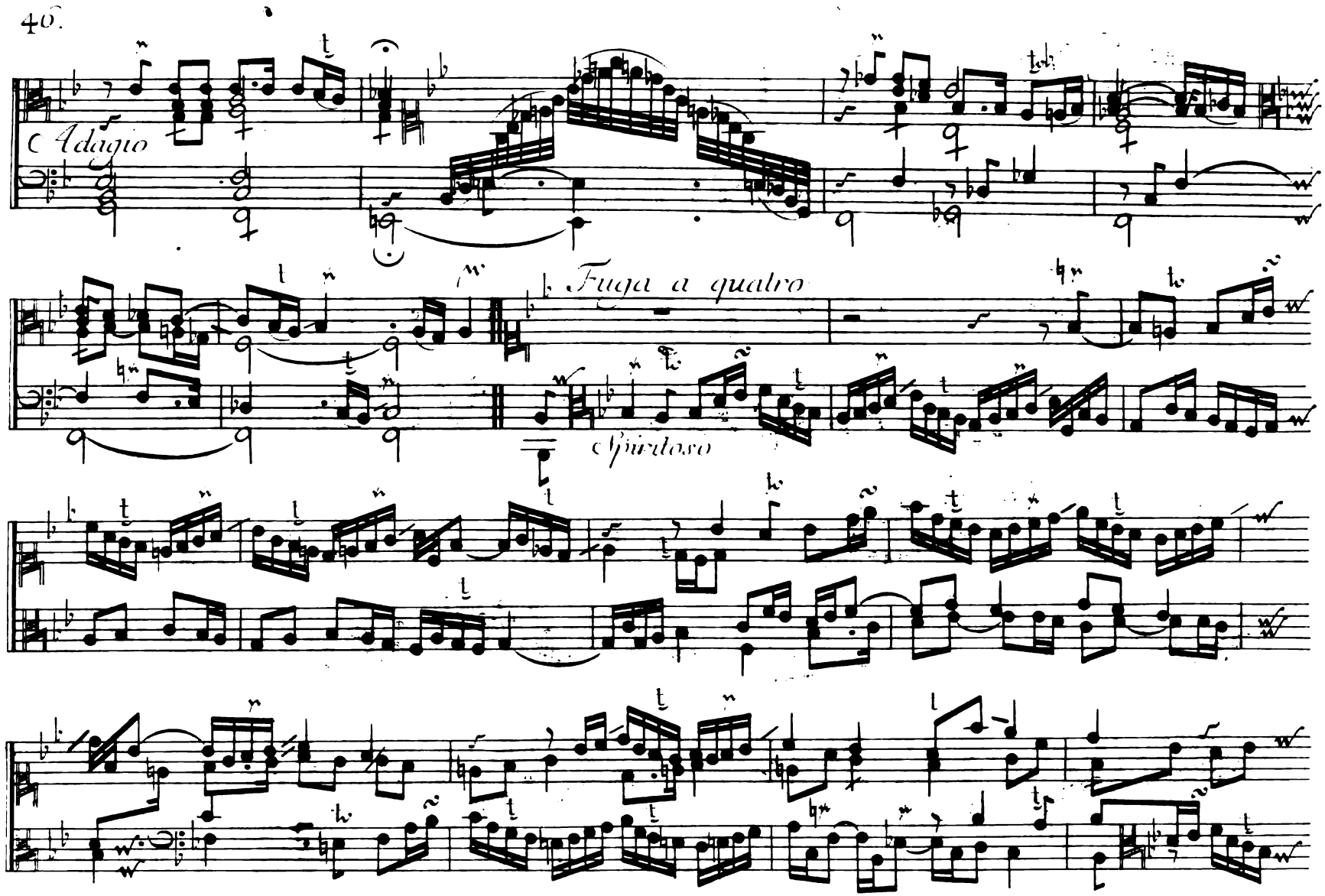
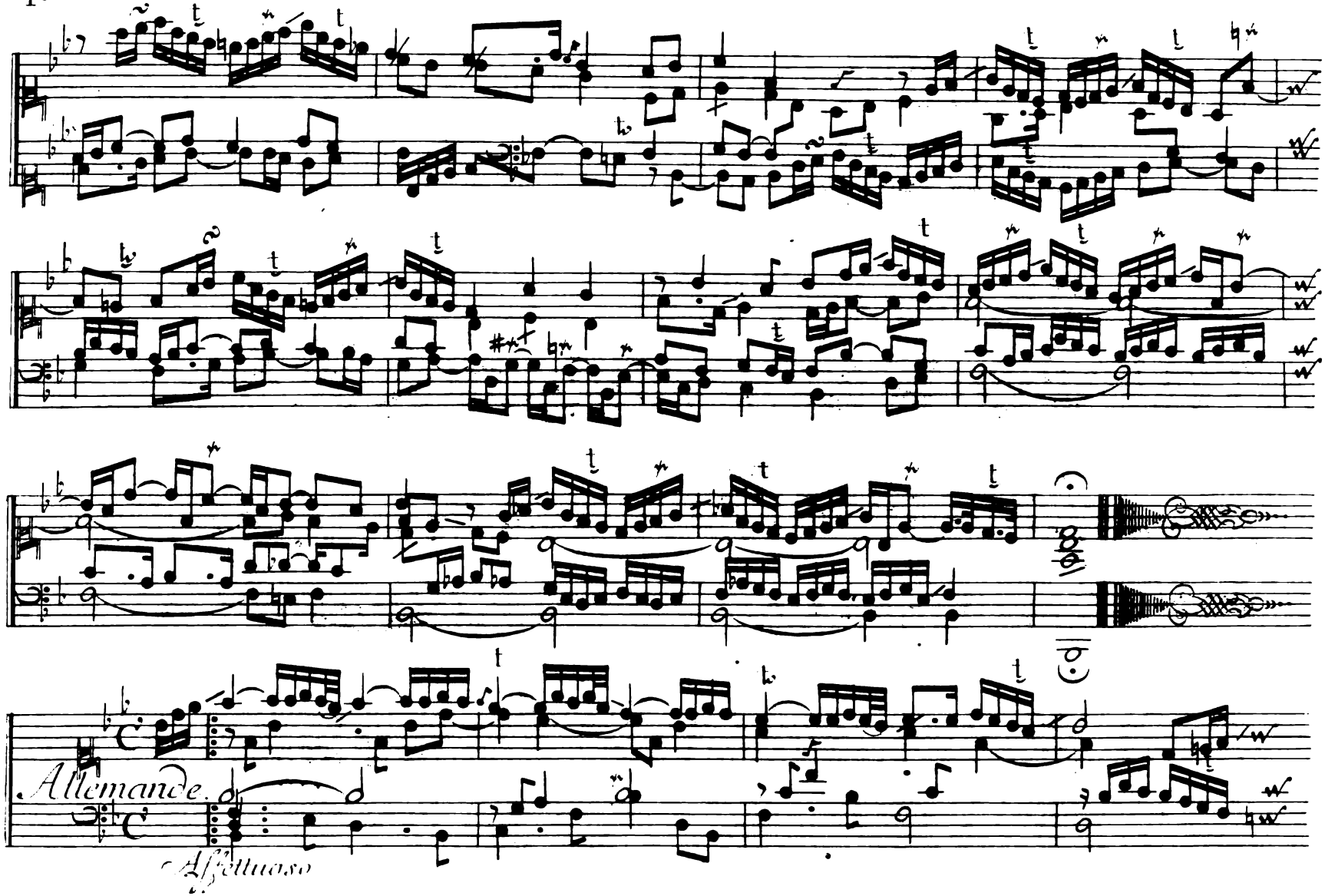
2.

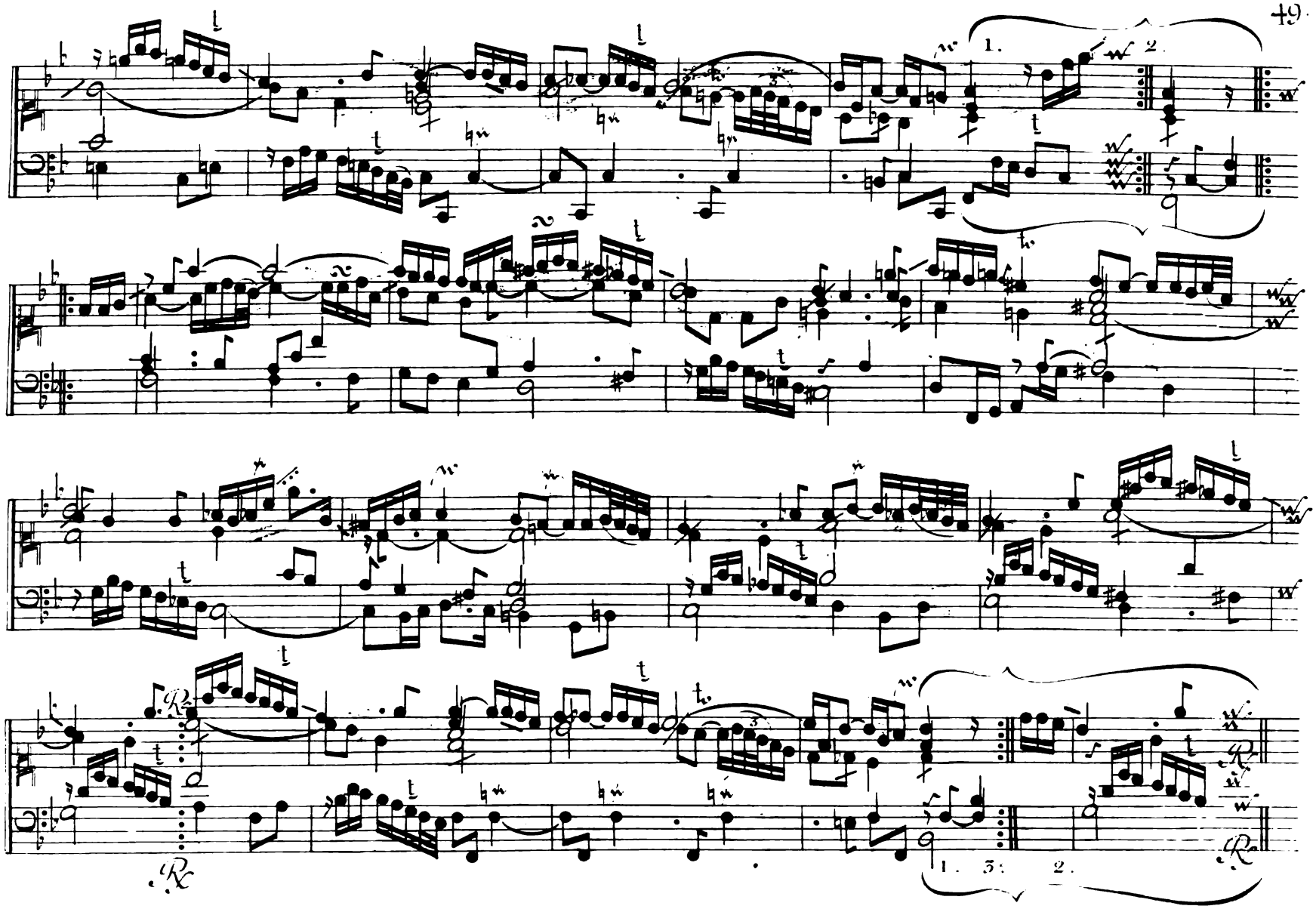
IV.

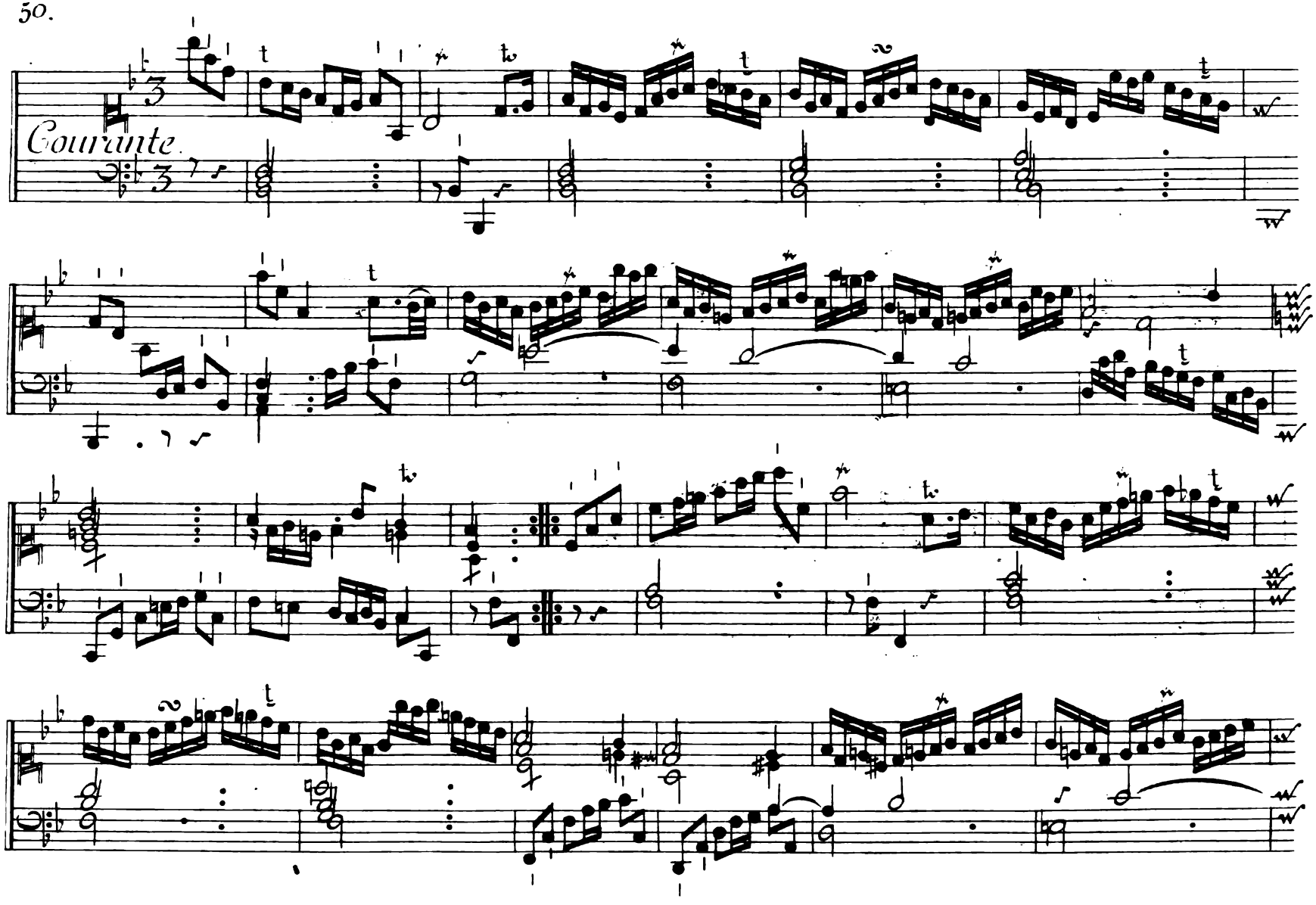


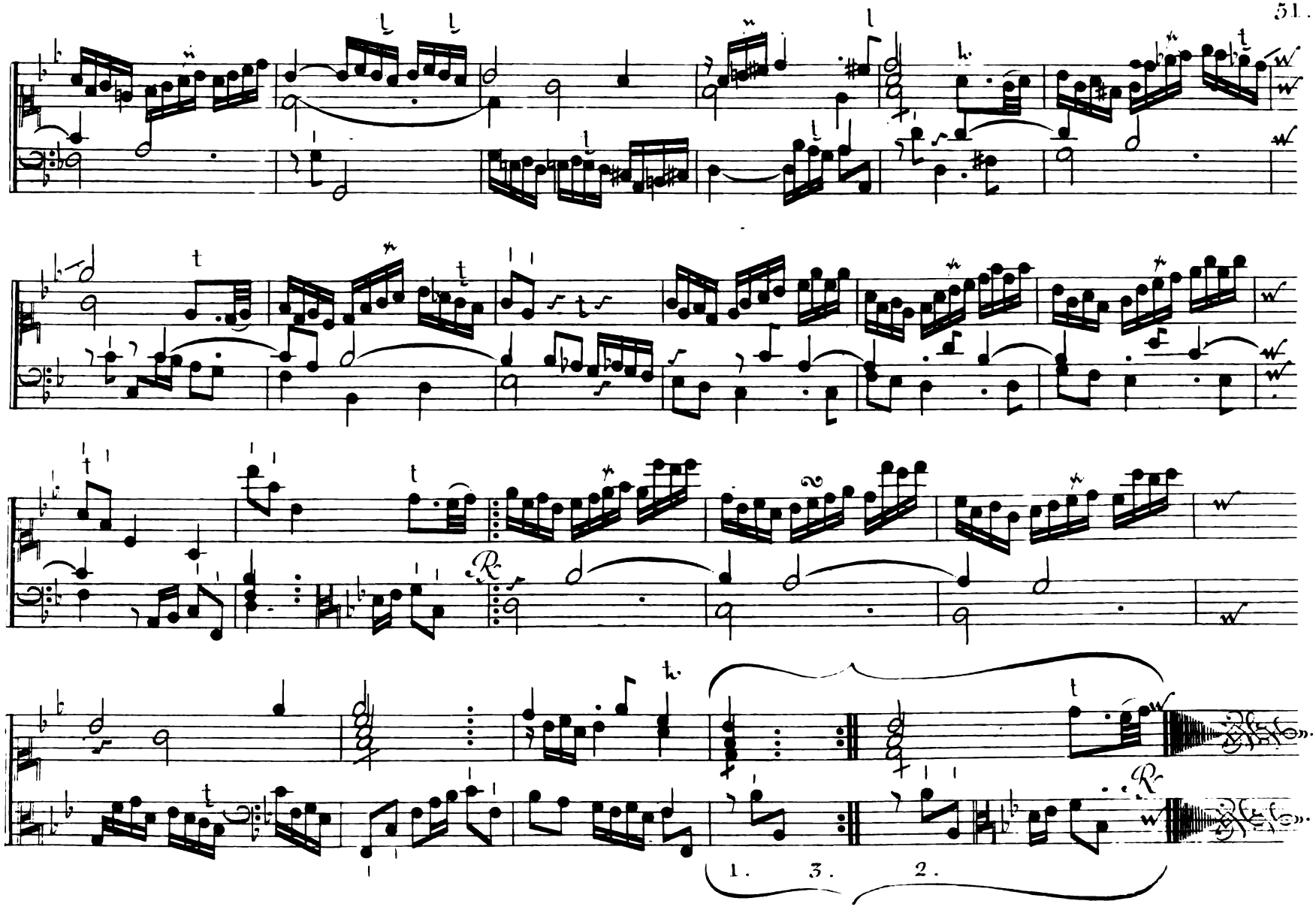

+5
e segue
Adagio


Adagio
Fuga a quatro
Spiritoso


Allemande.
Affettuoso




Courante.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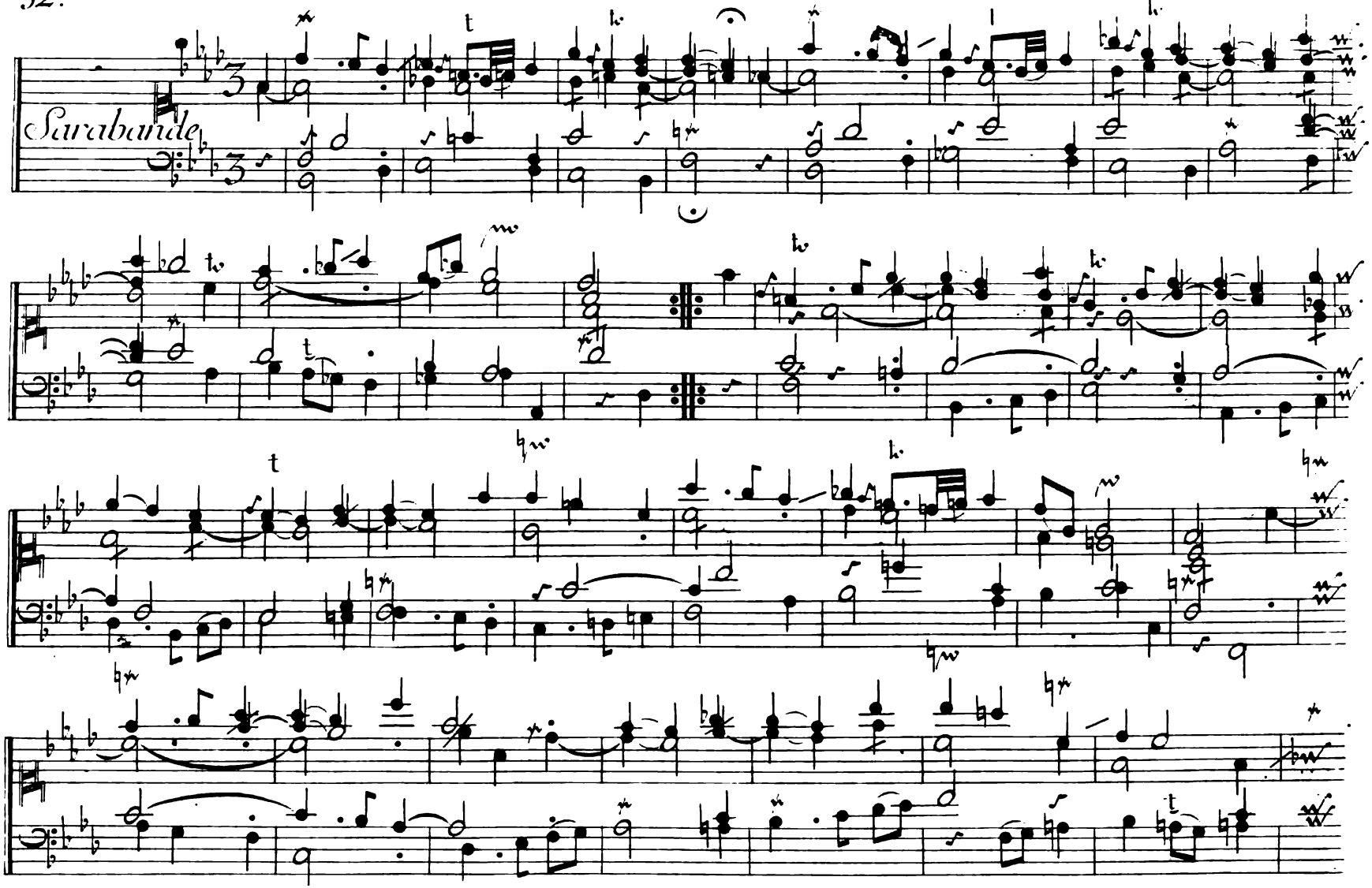
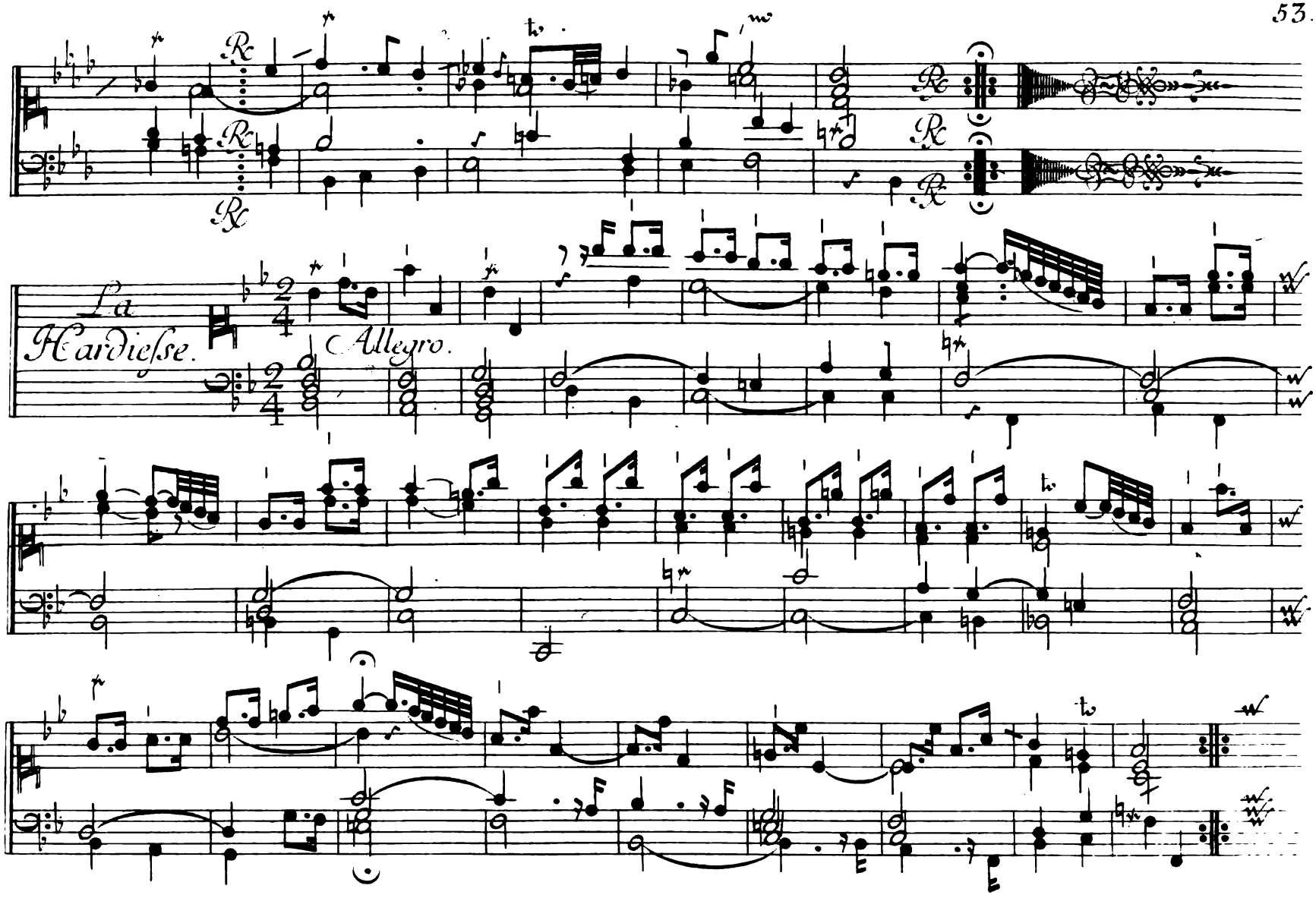
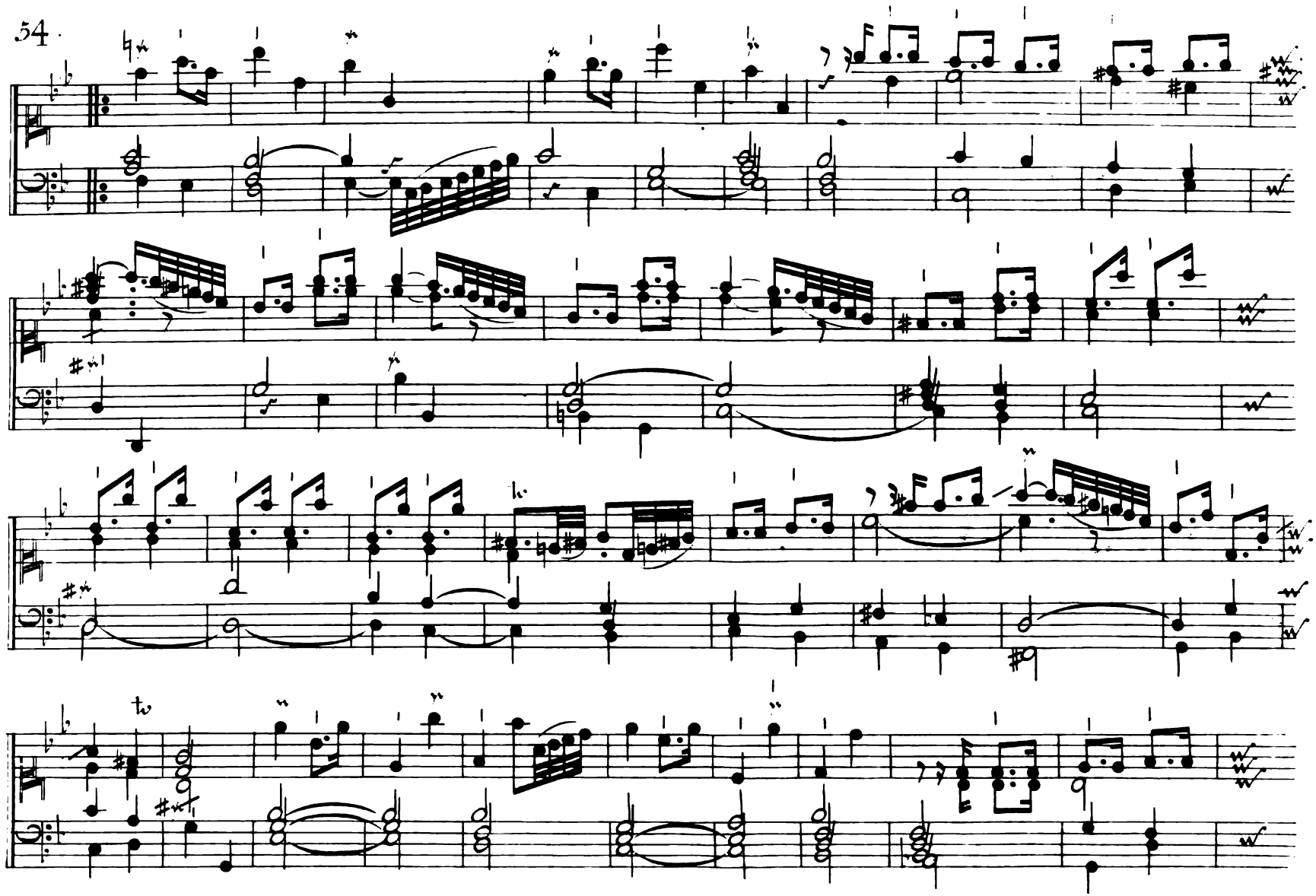
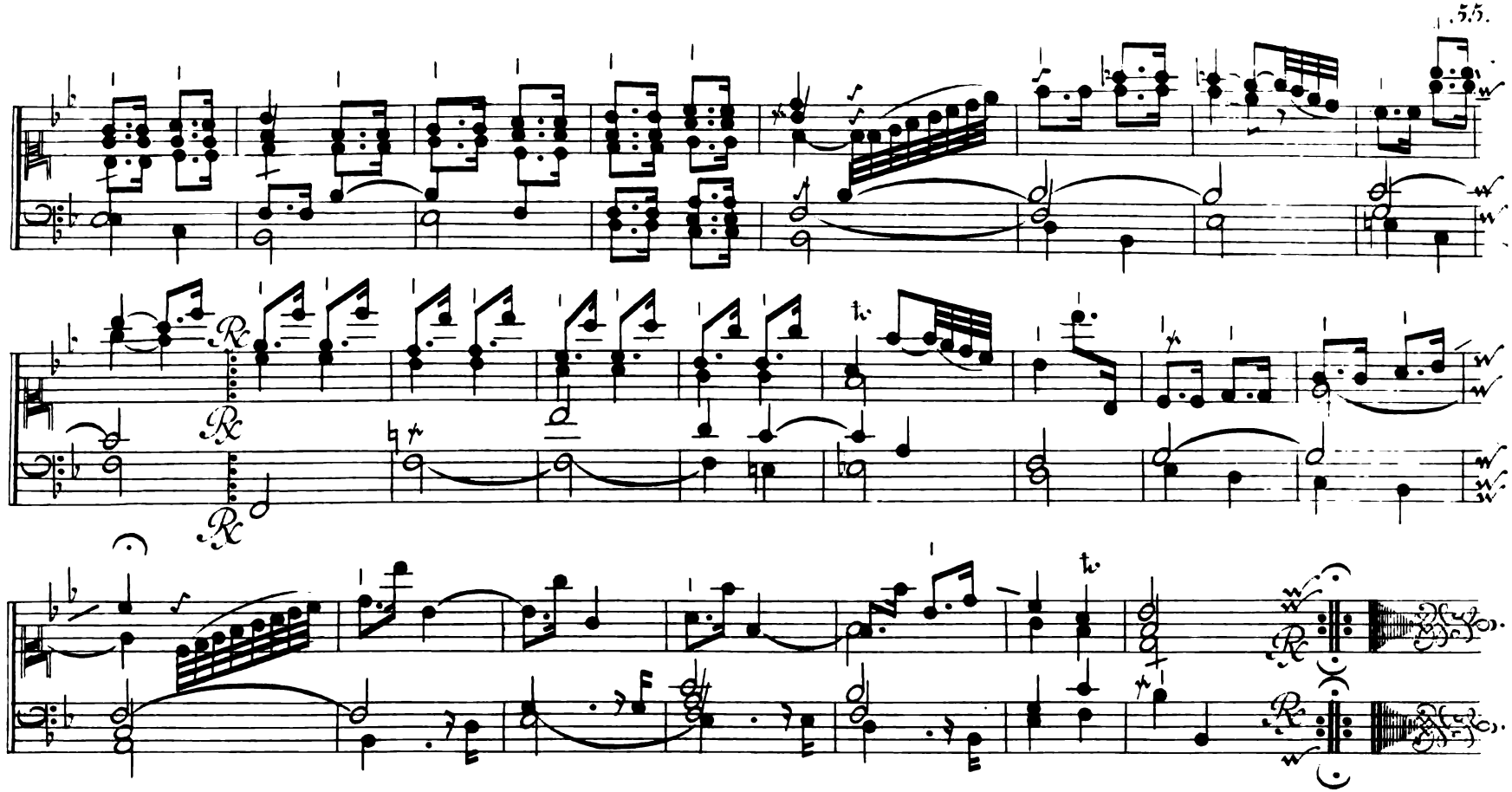
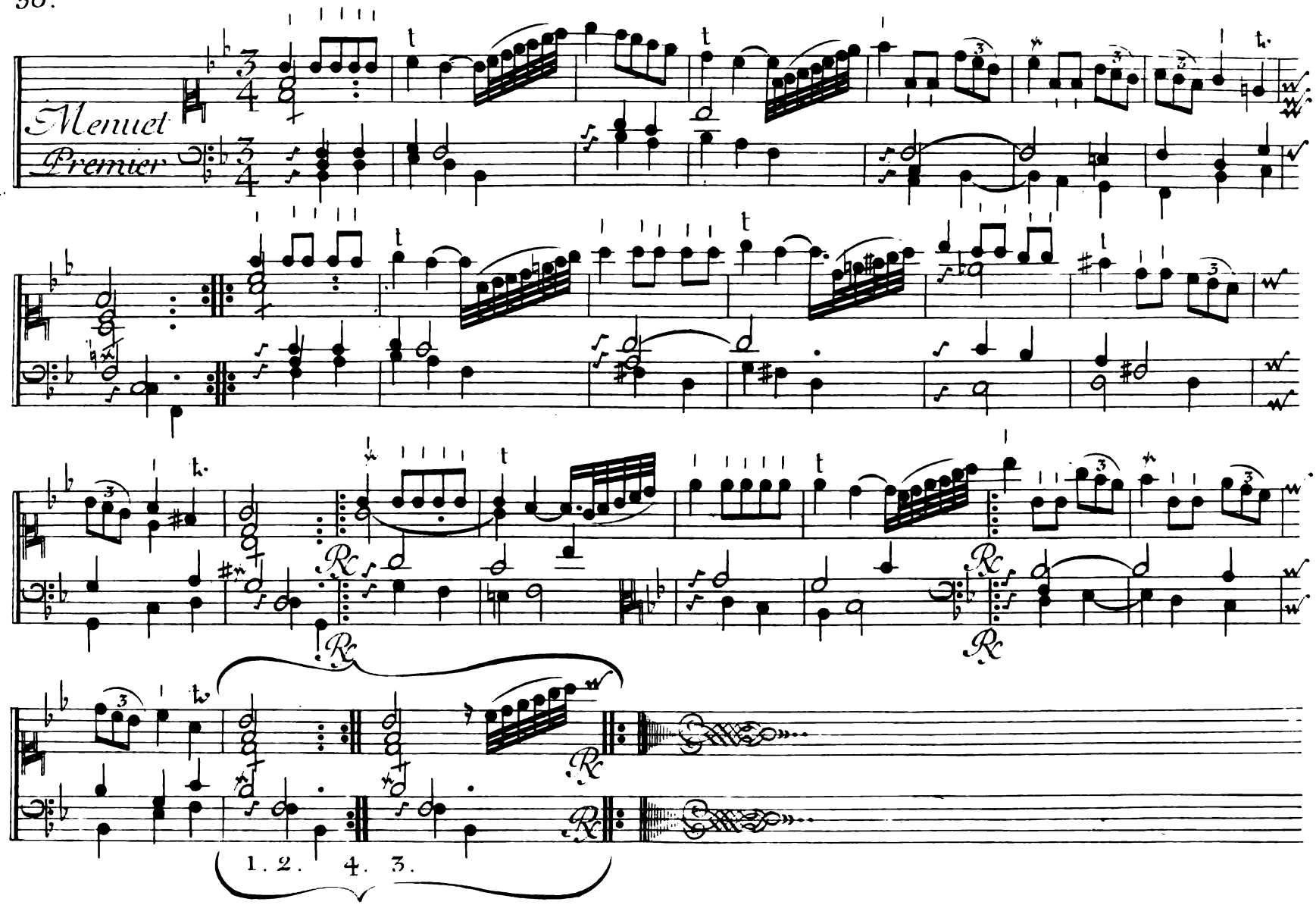

Sarabande

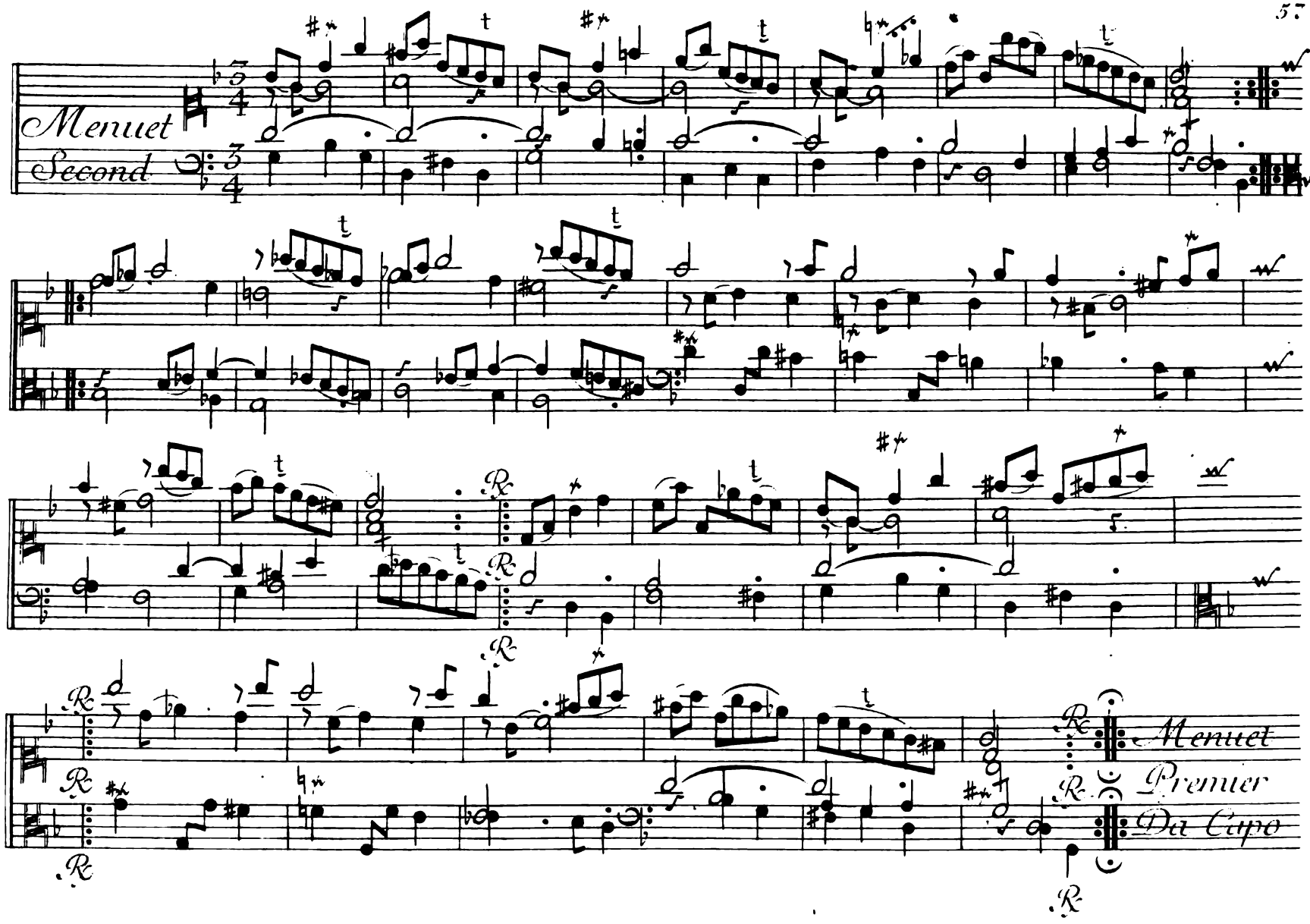

La
Hardieſſe.
Allegro.

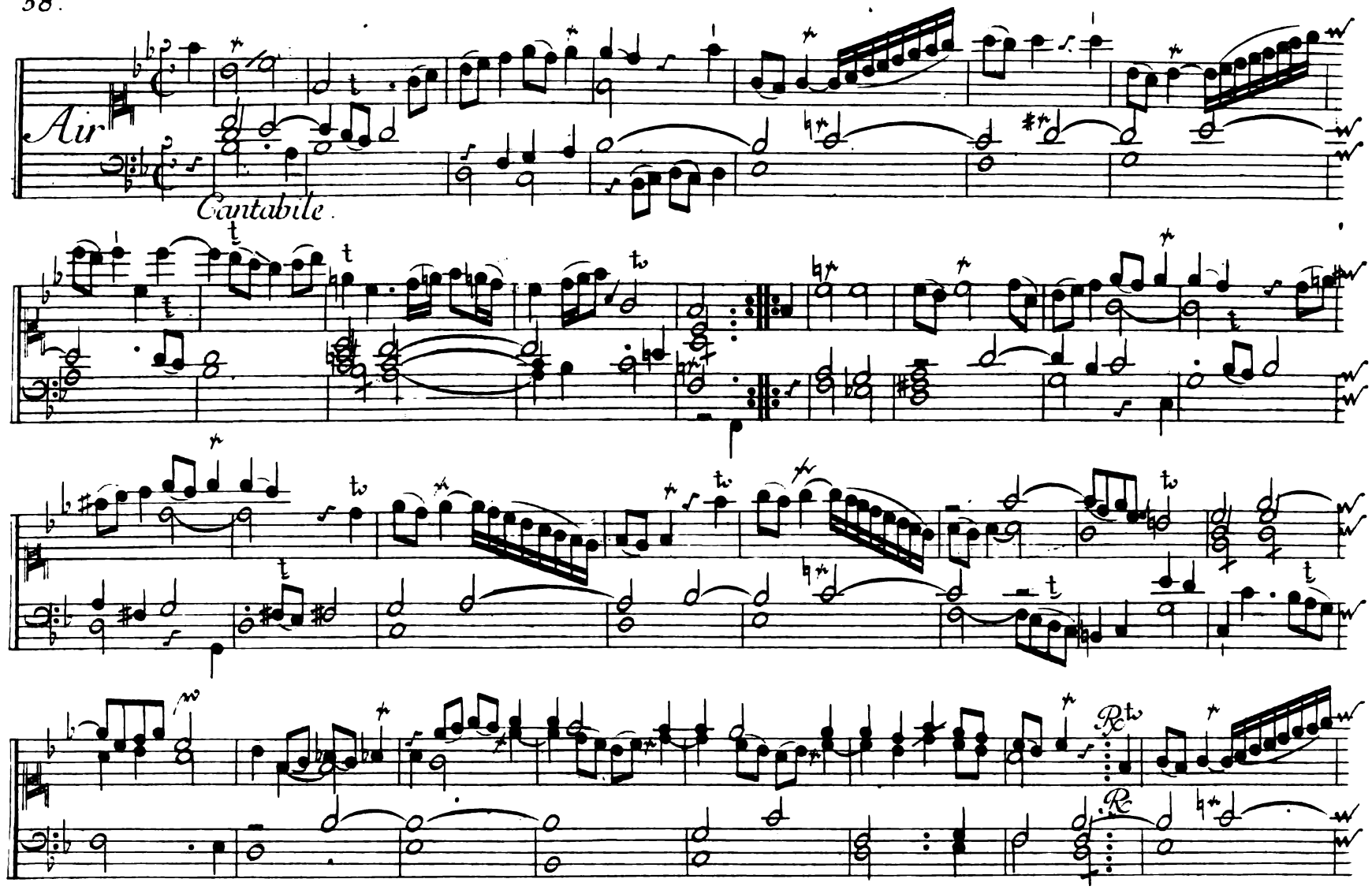


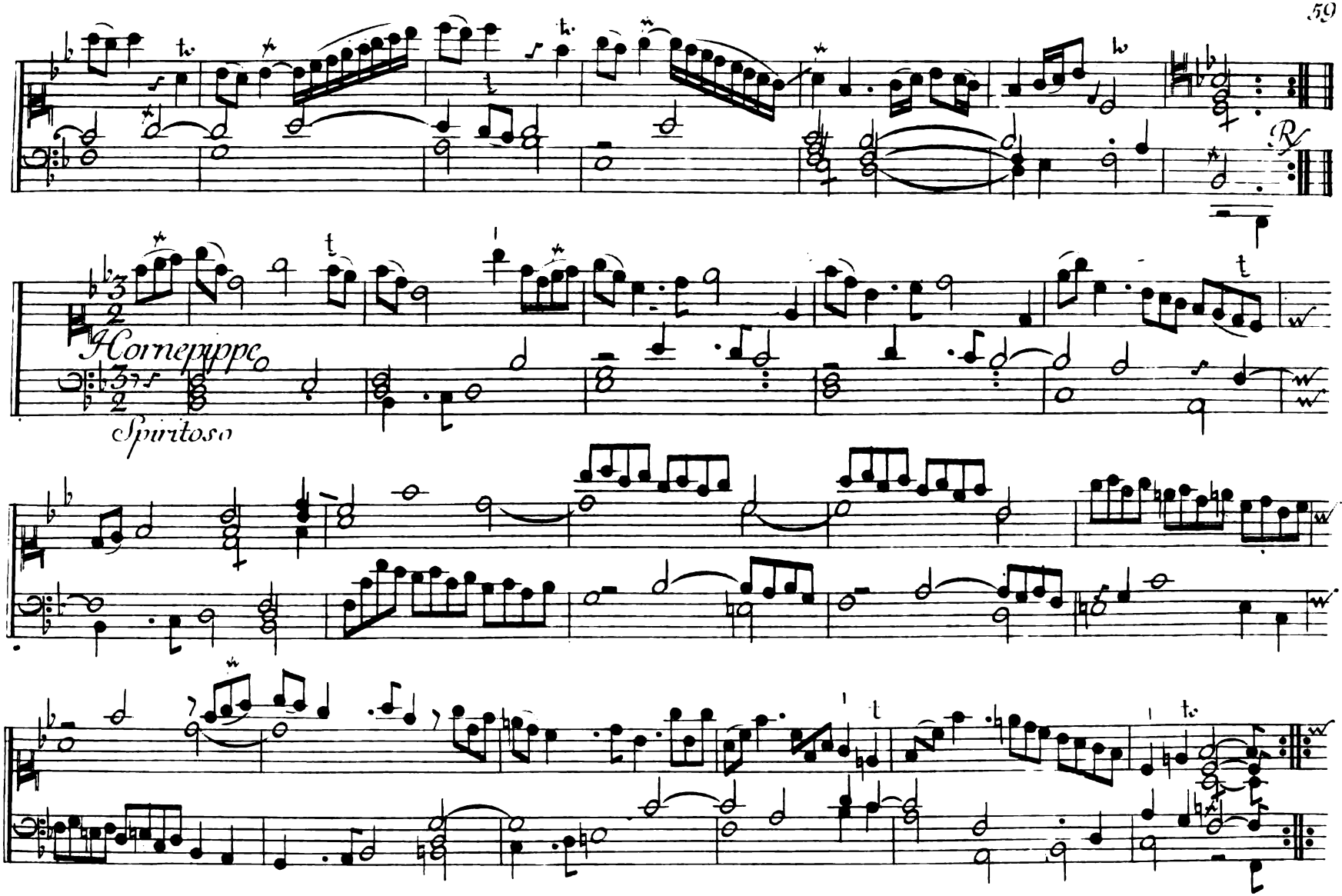


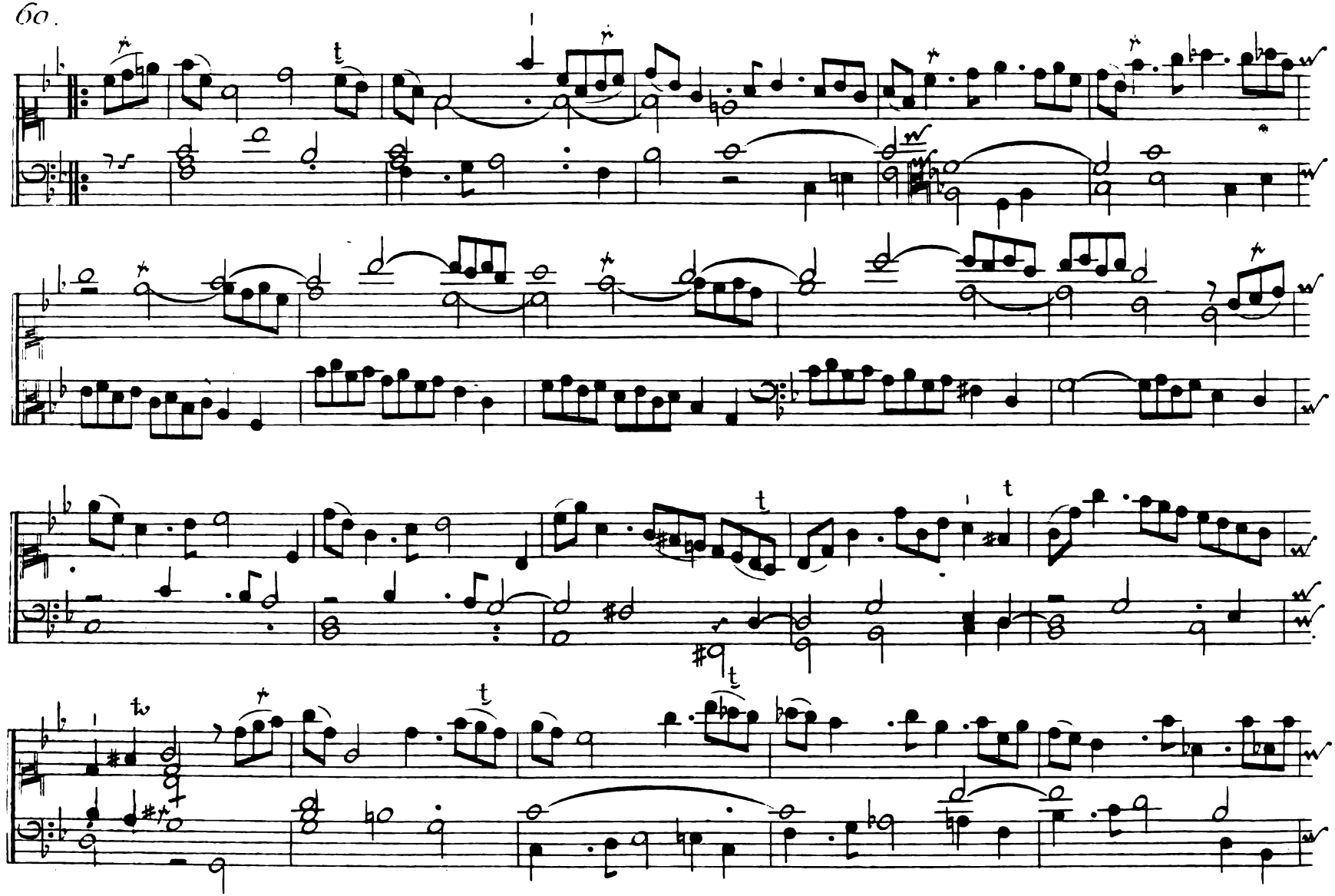
Séque Menuet Premier

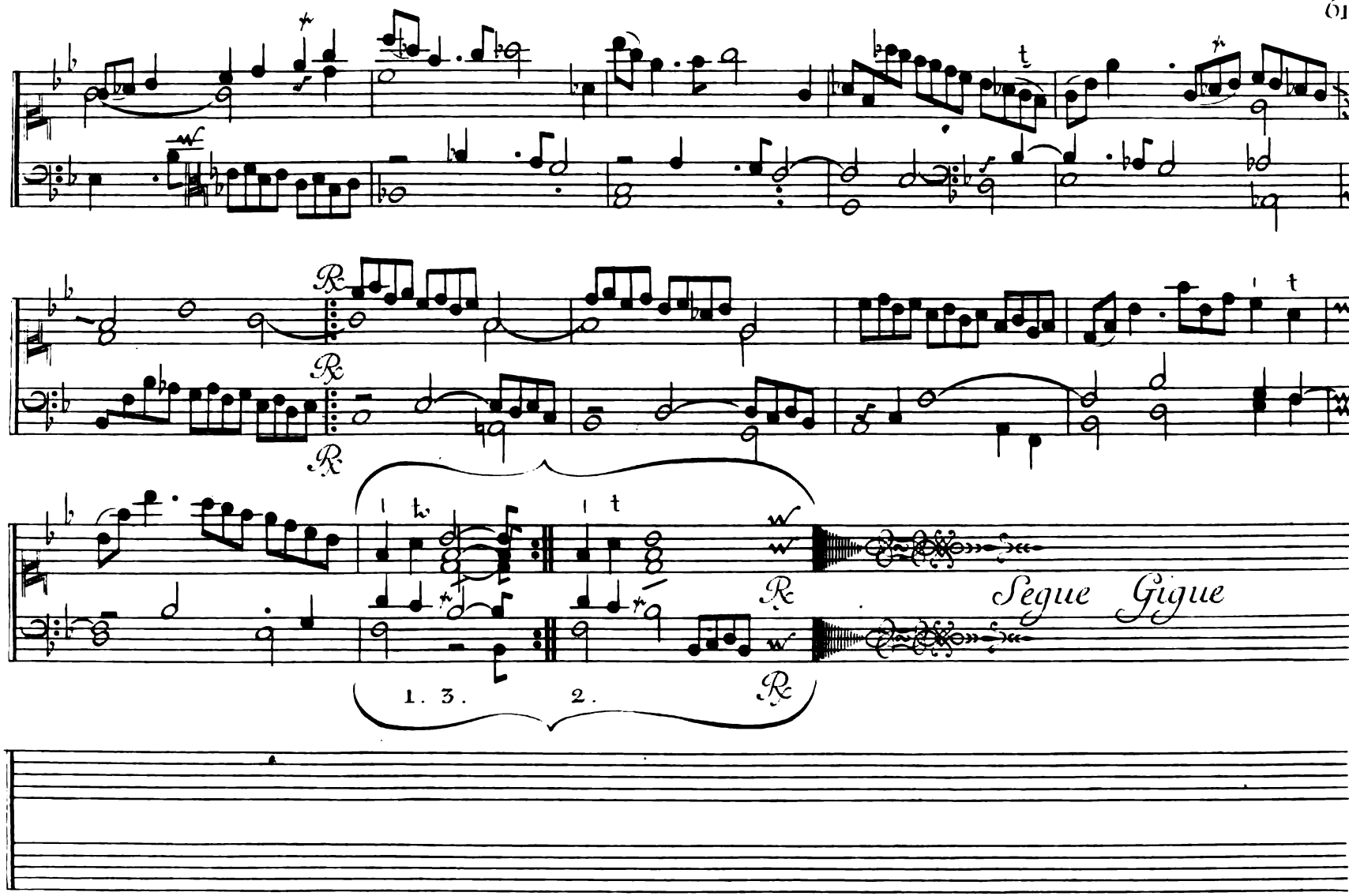

Menuet
Premier
1. 2. 4. 3.

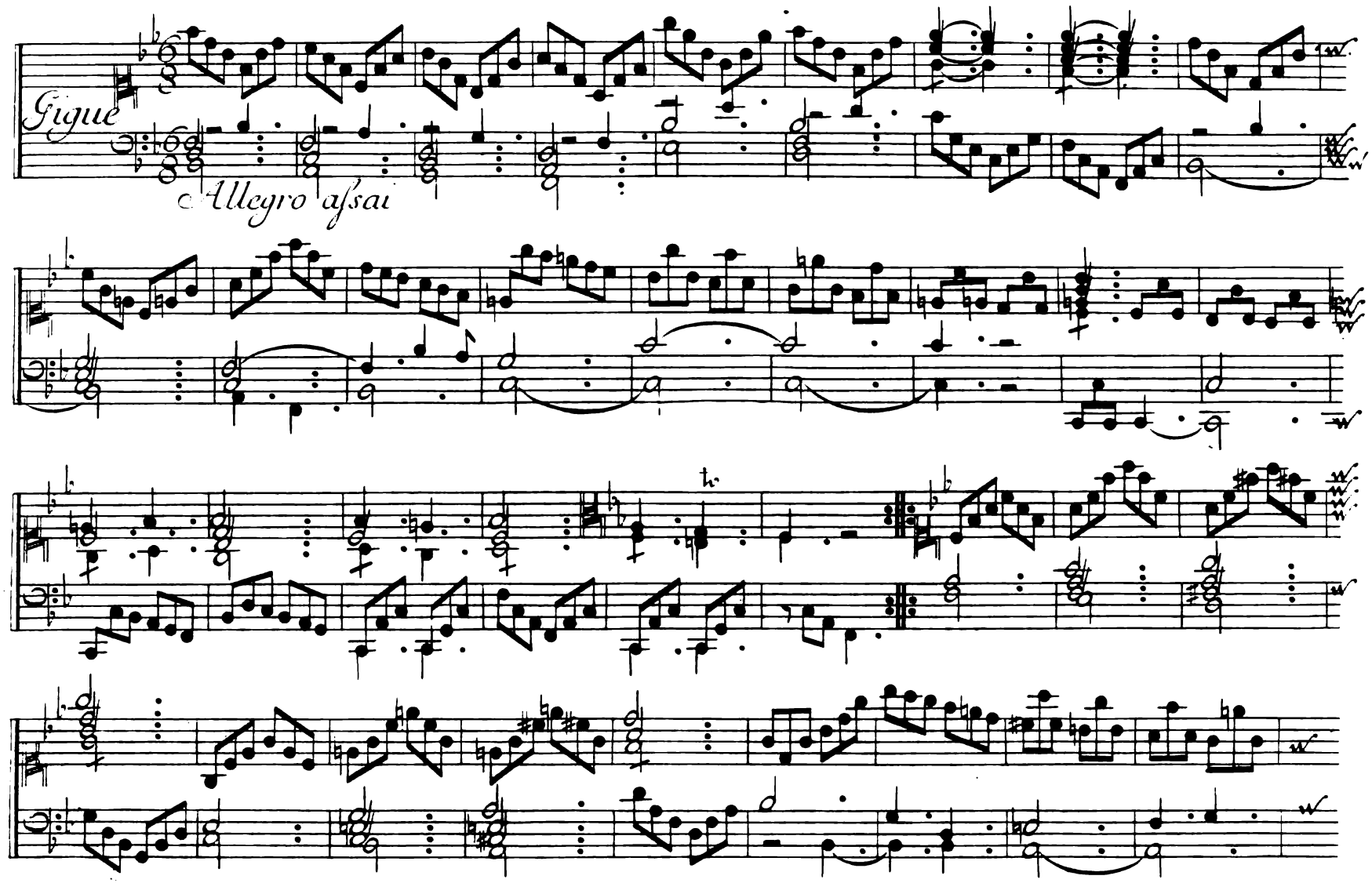

Menuet
Second
Menuet
Premier
Da Capo

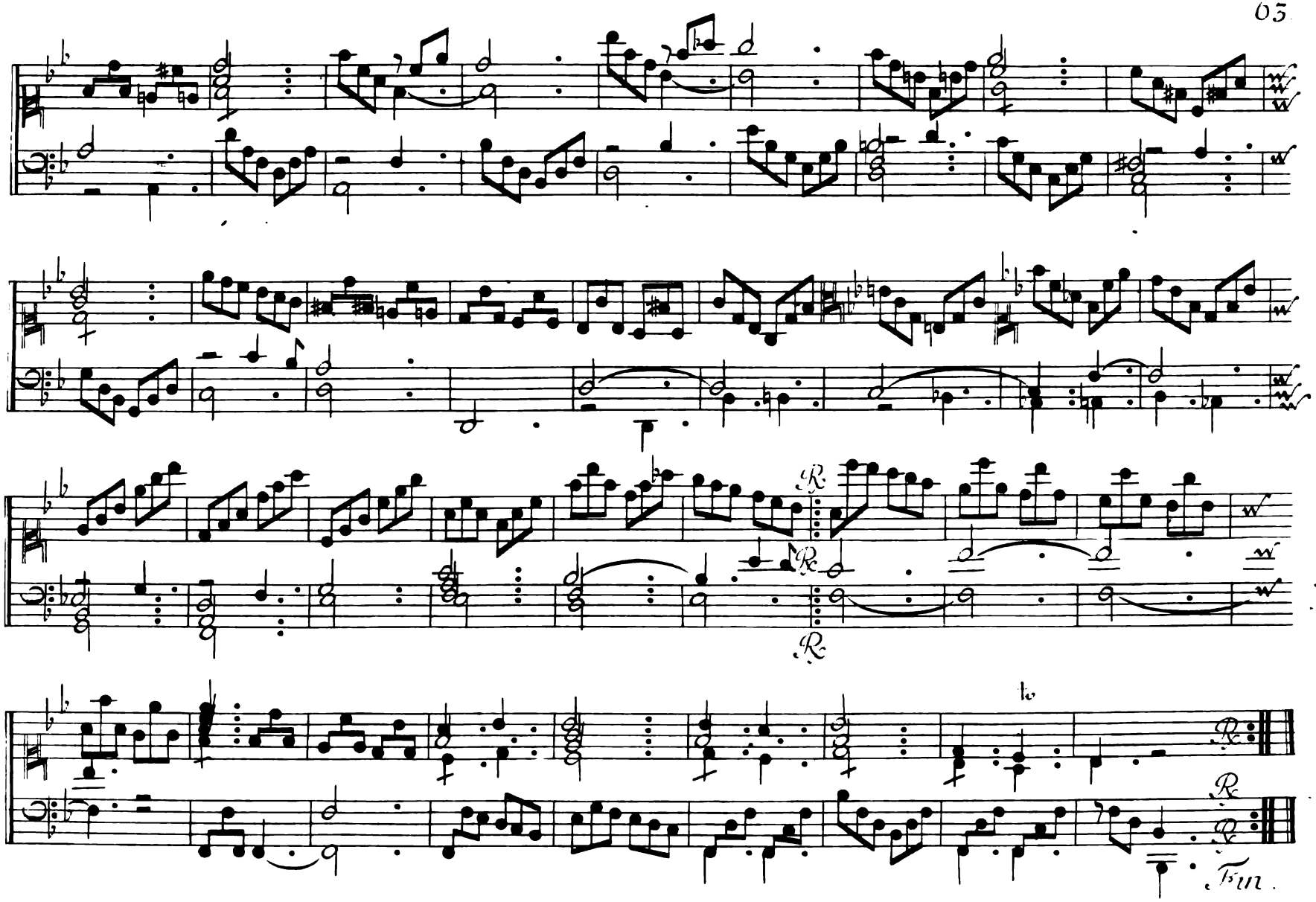

Air
Cantabile.

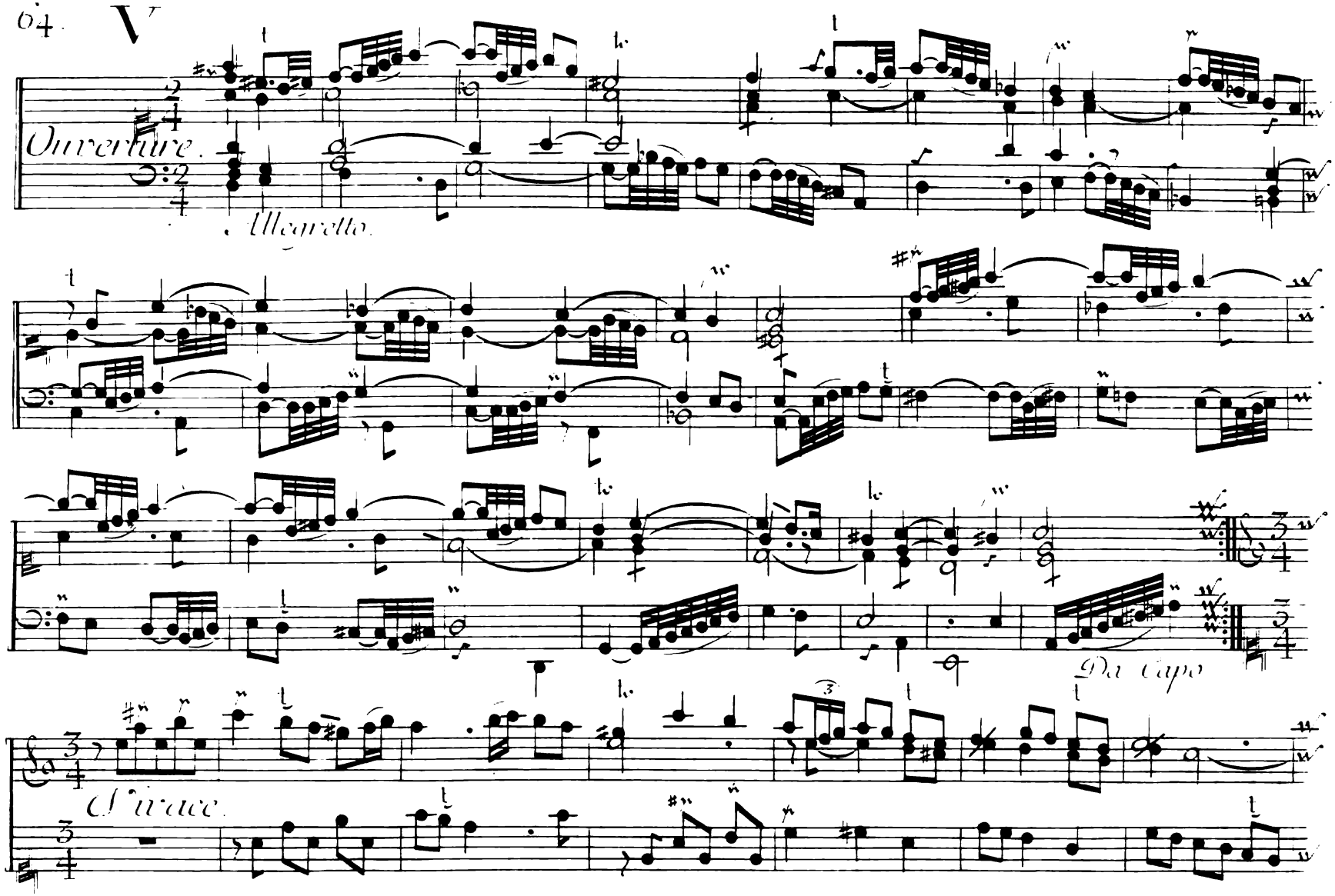

Hornepipe
Spiritoso

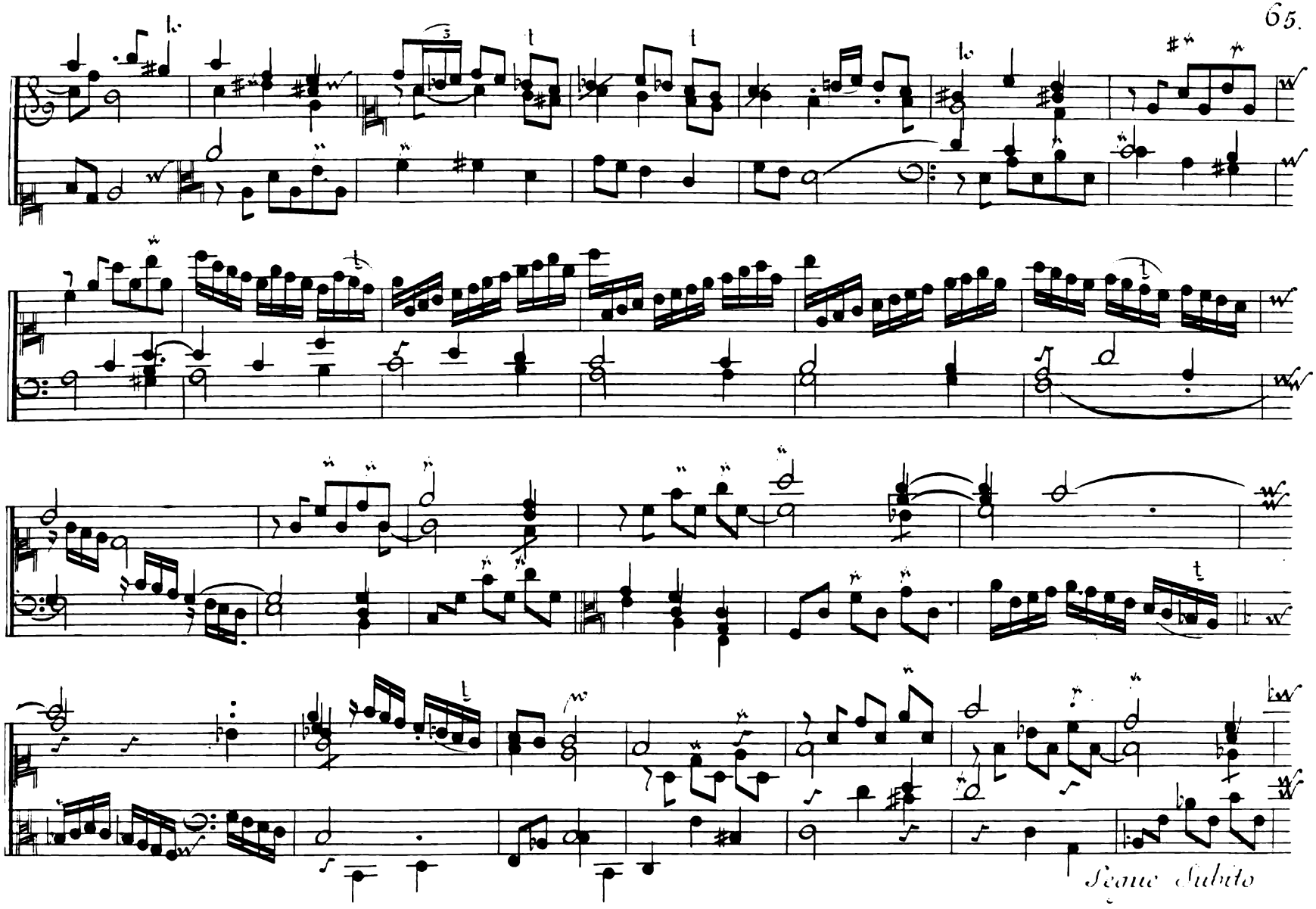


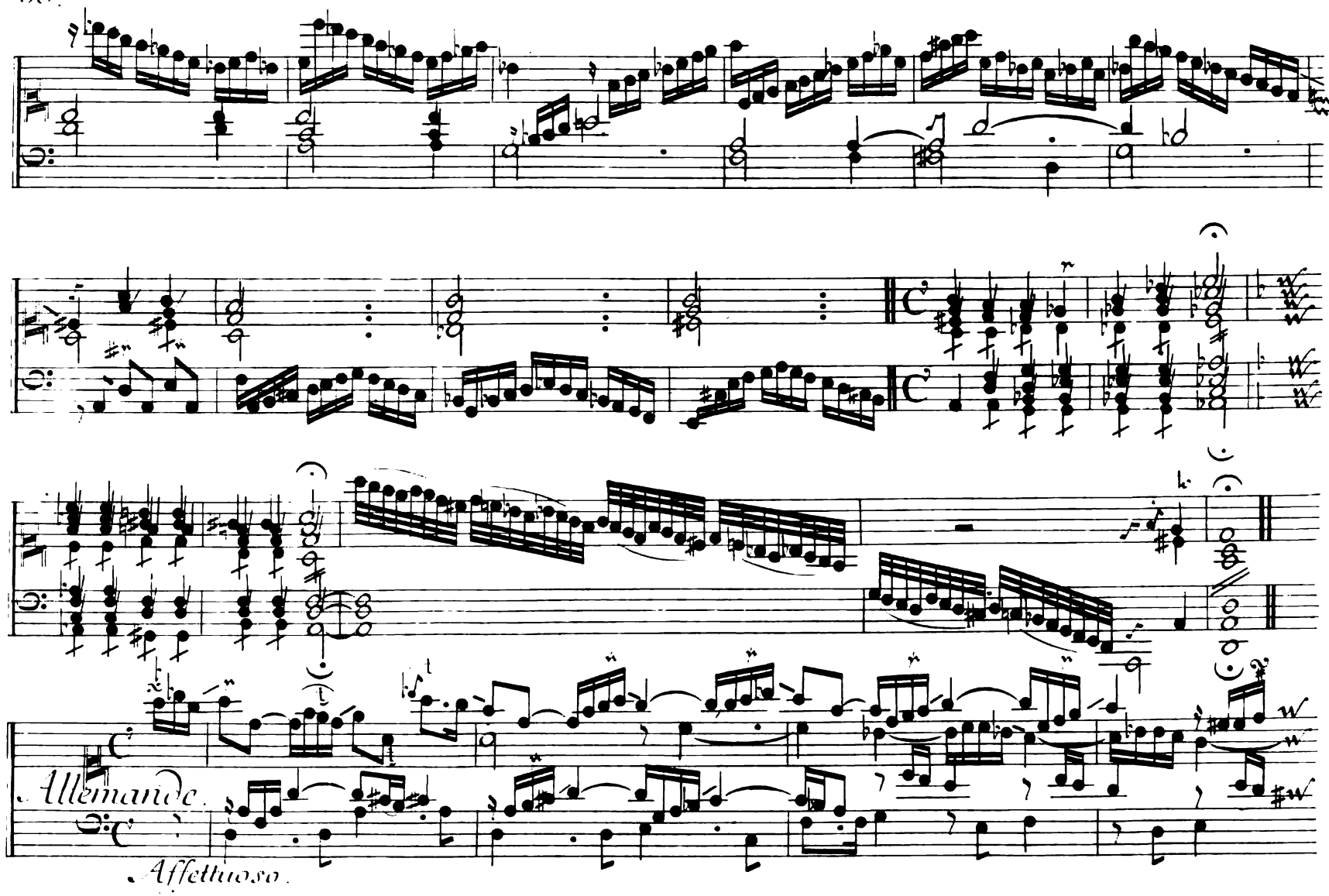

Segue Gigue
1. 3.
2.

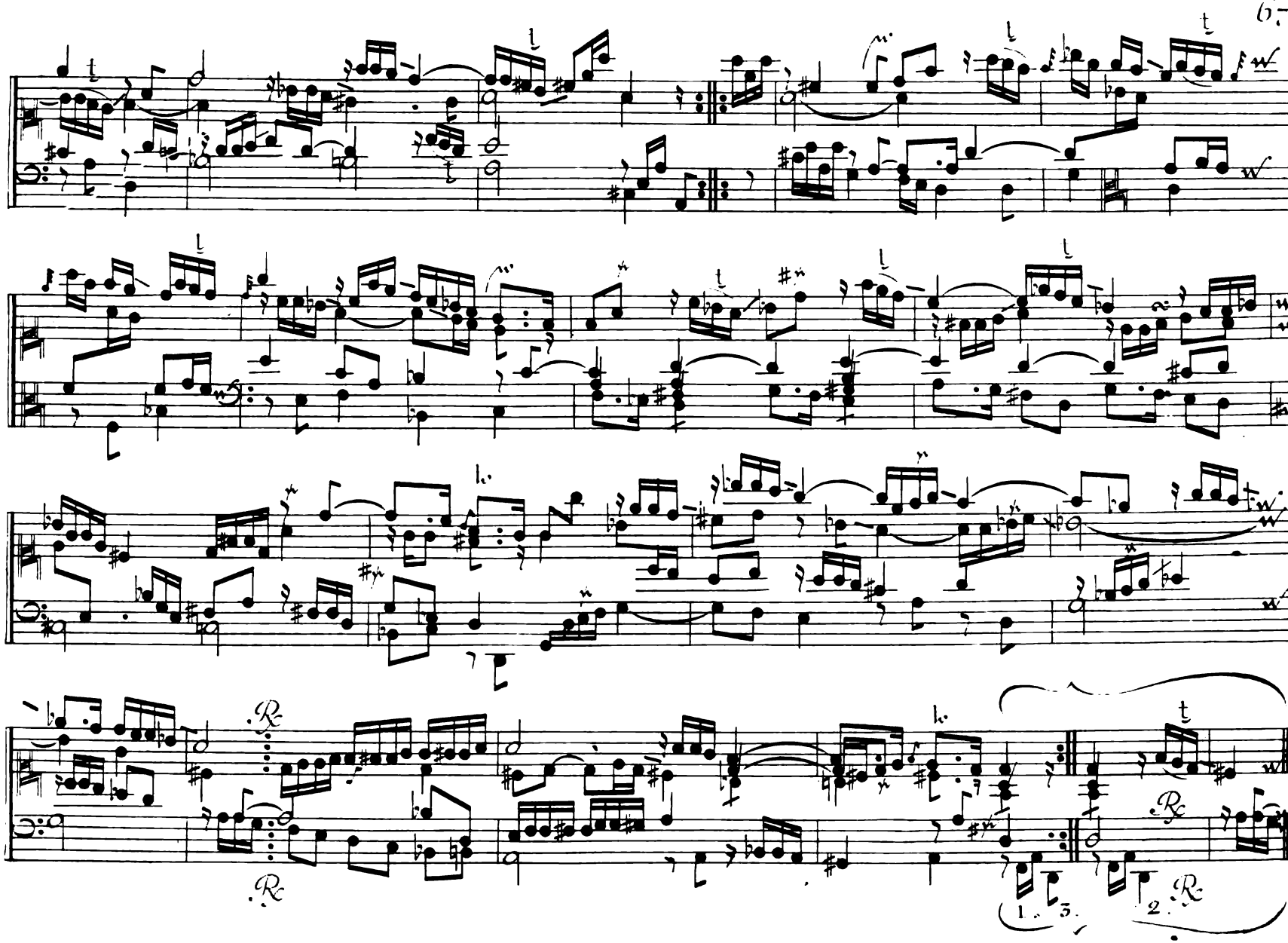

Gigue
Allegro assai

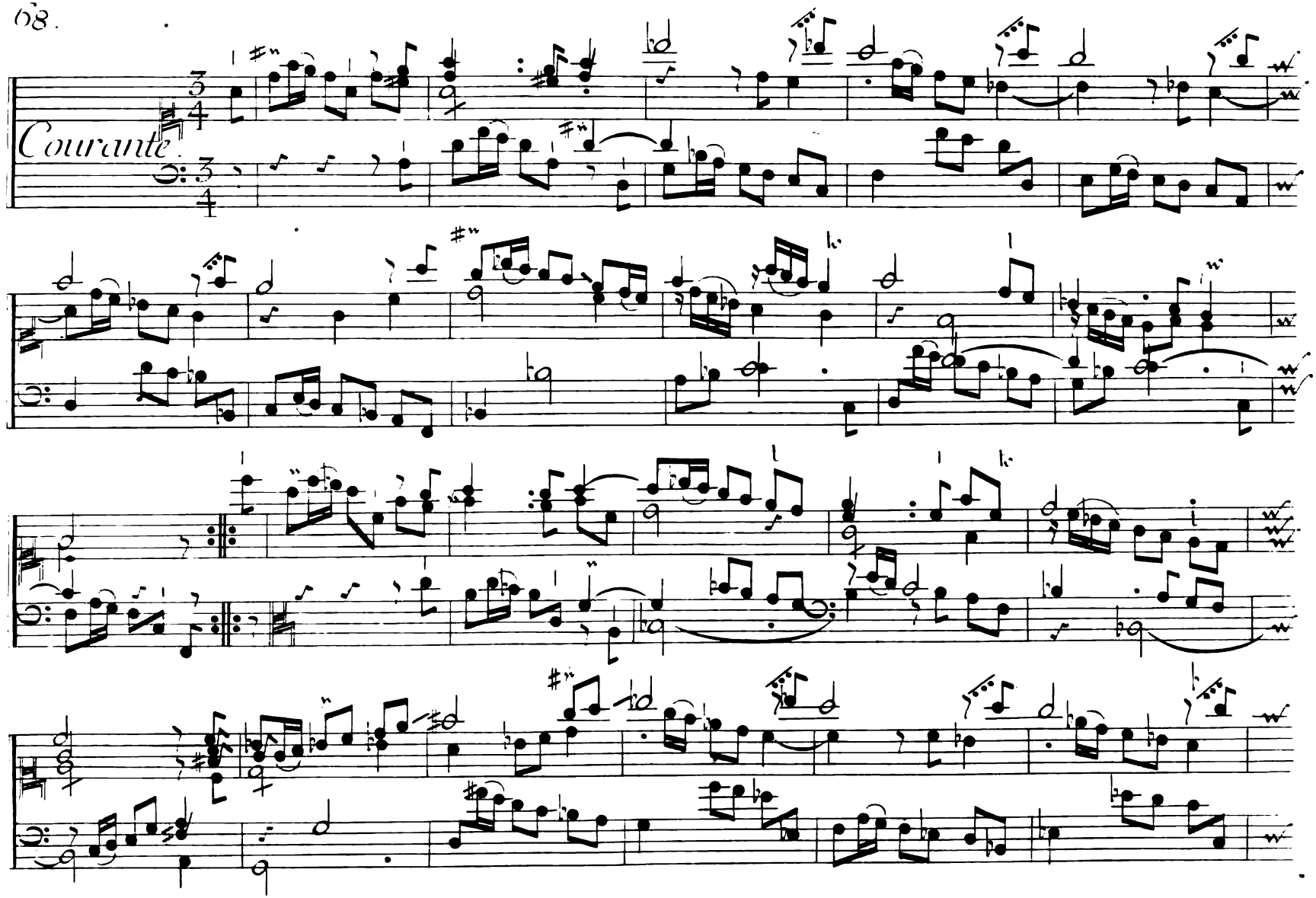

R
R
R
R
Fin.

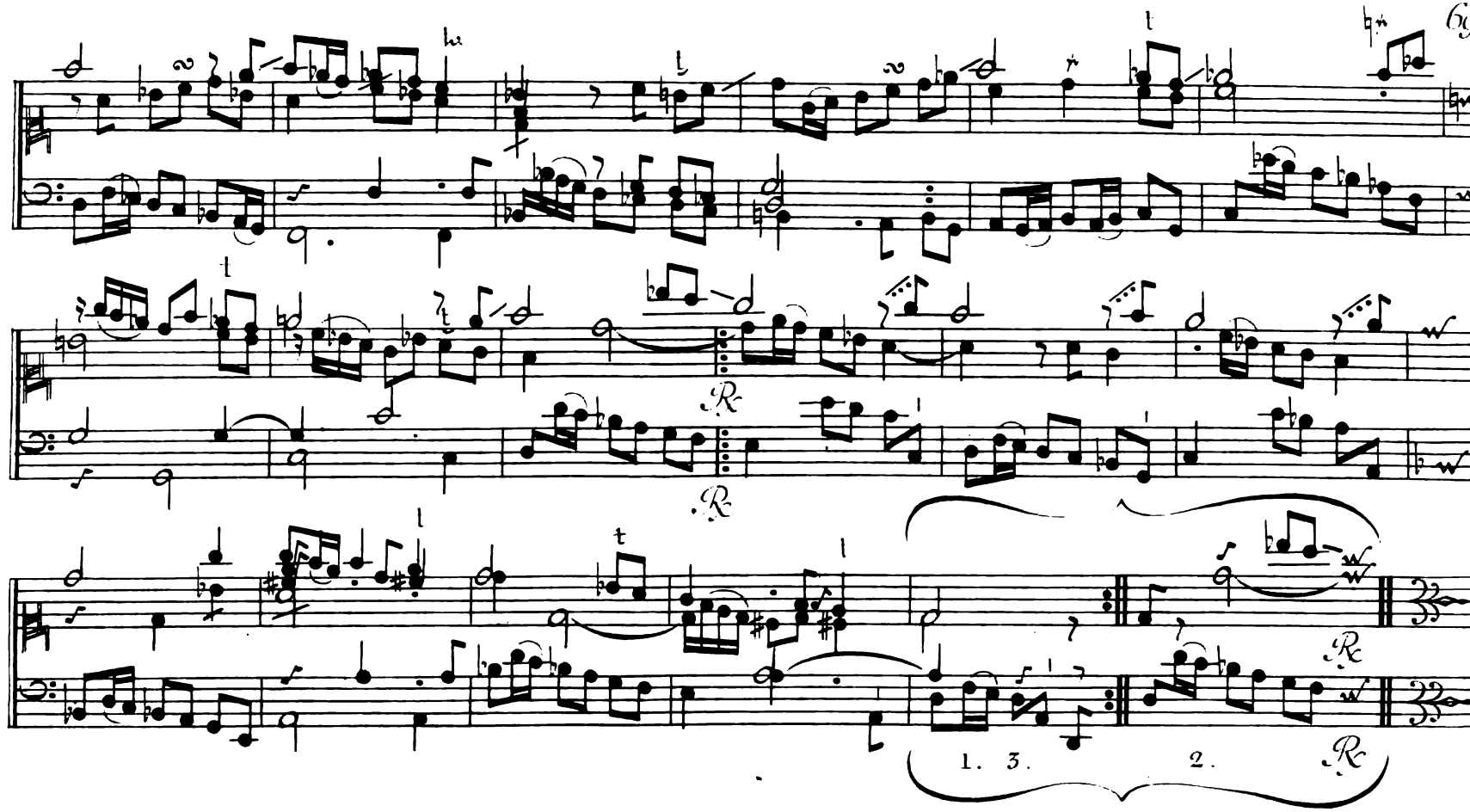

Ouverture.
Allegretto.
Da capo
Aria.


Segue Subito

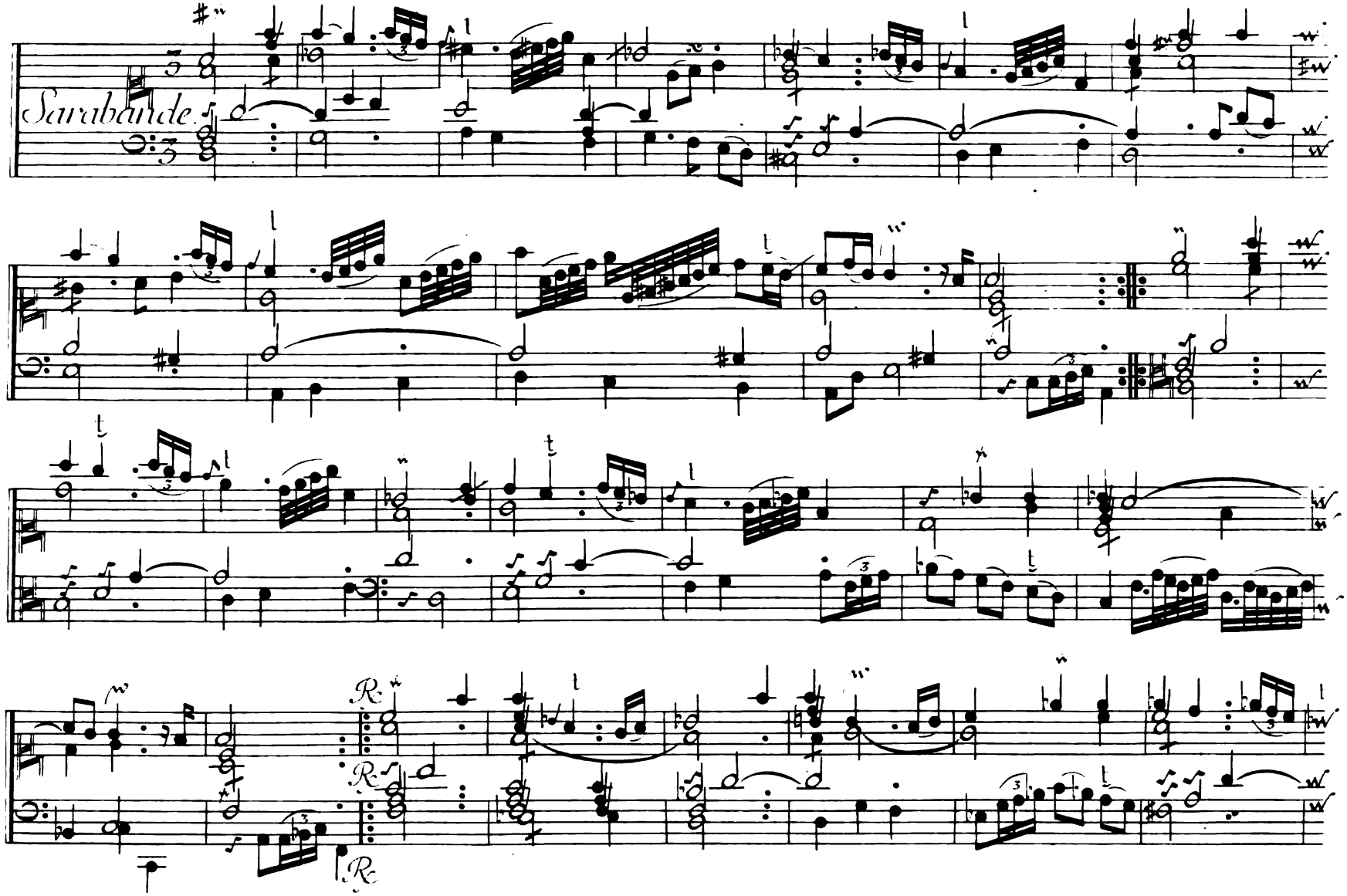

Allemande.
Affettuoso.




Courante.



Segue Sarabande.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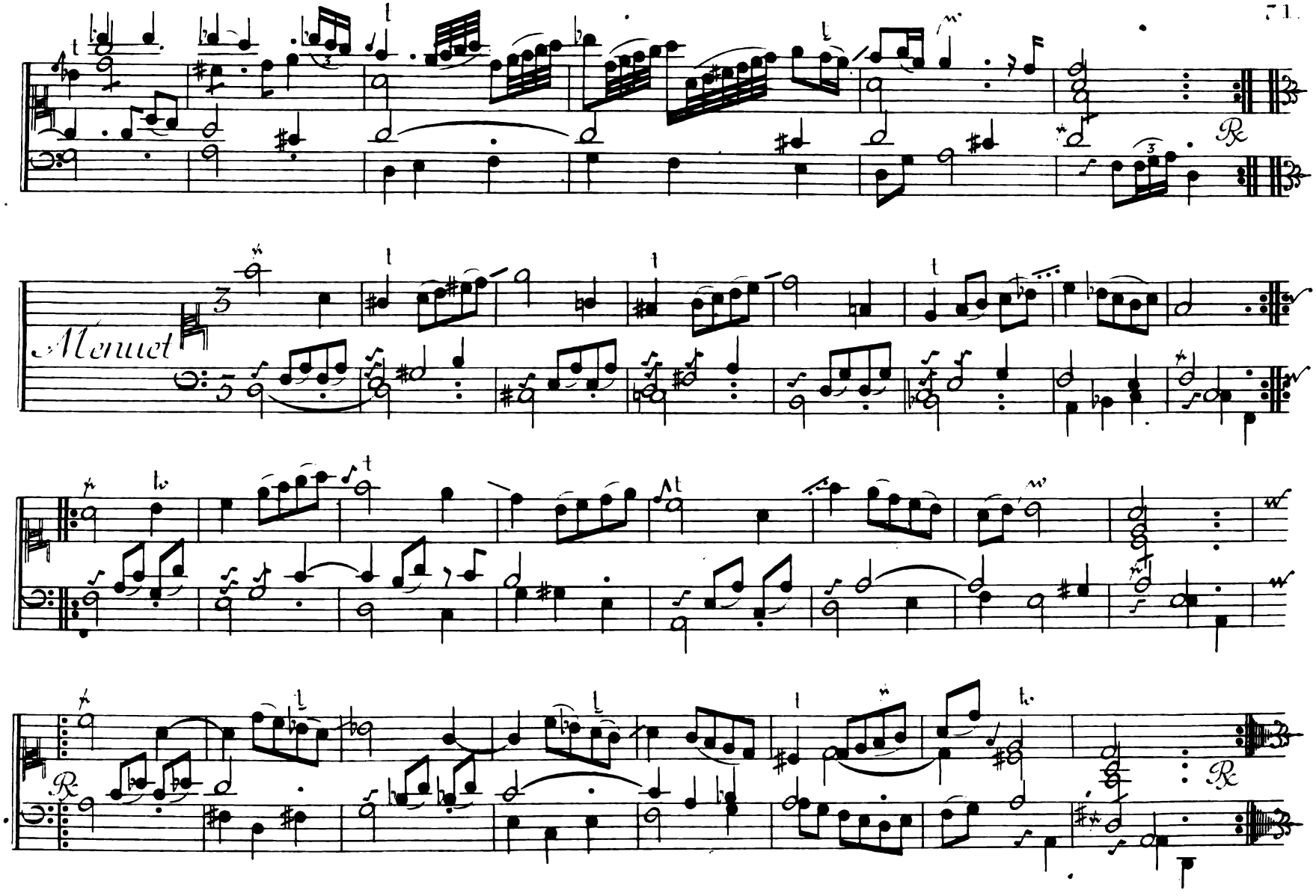
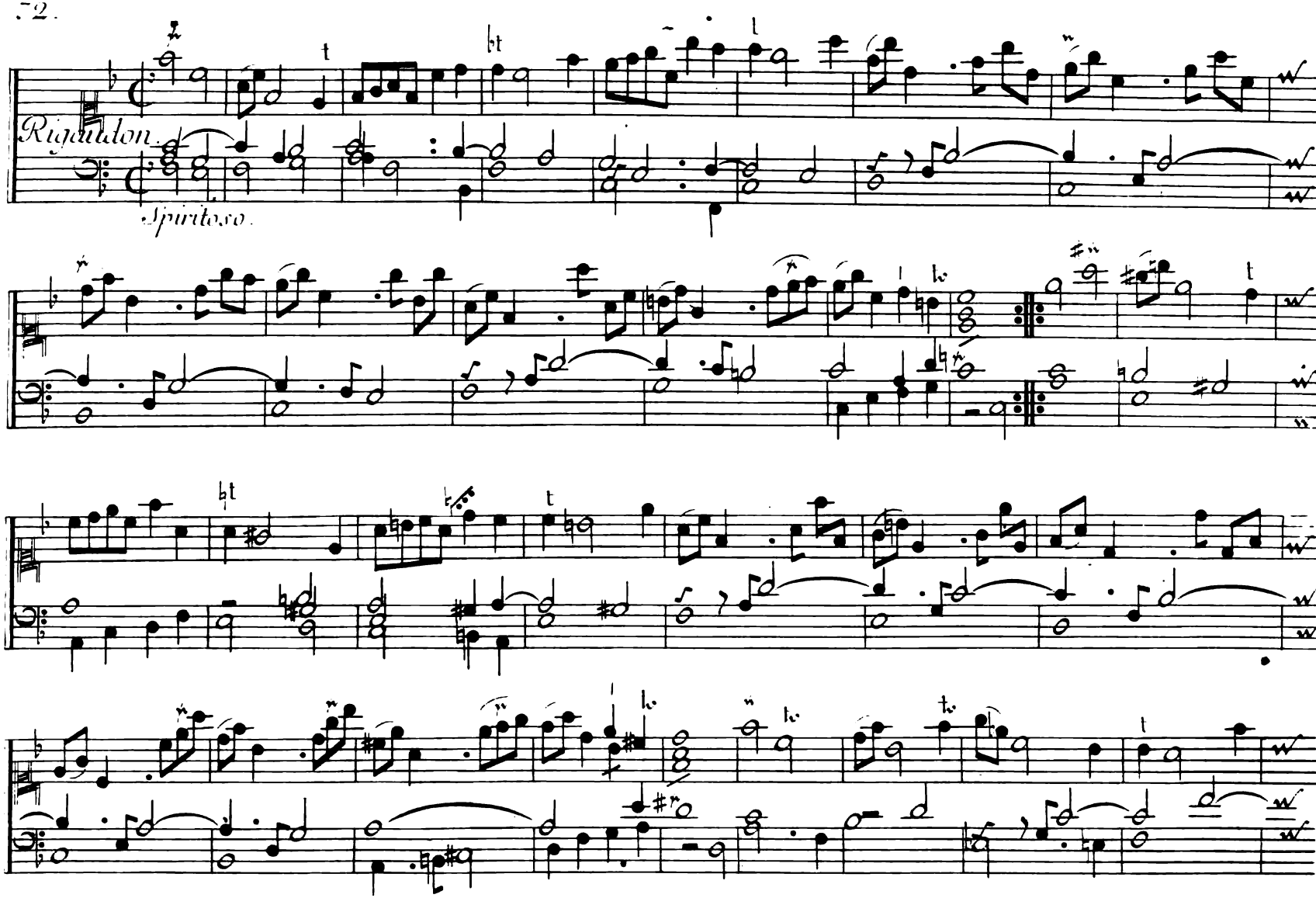
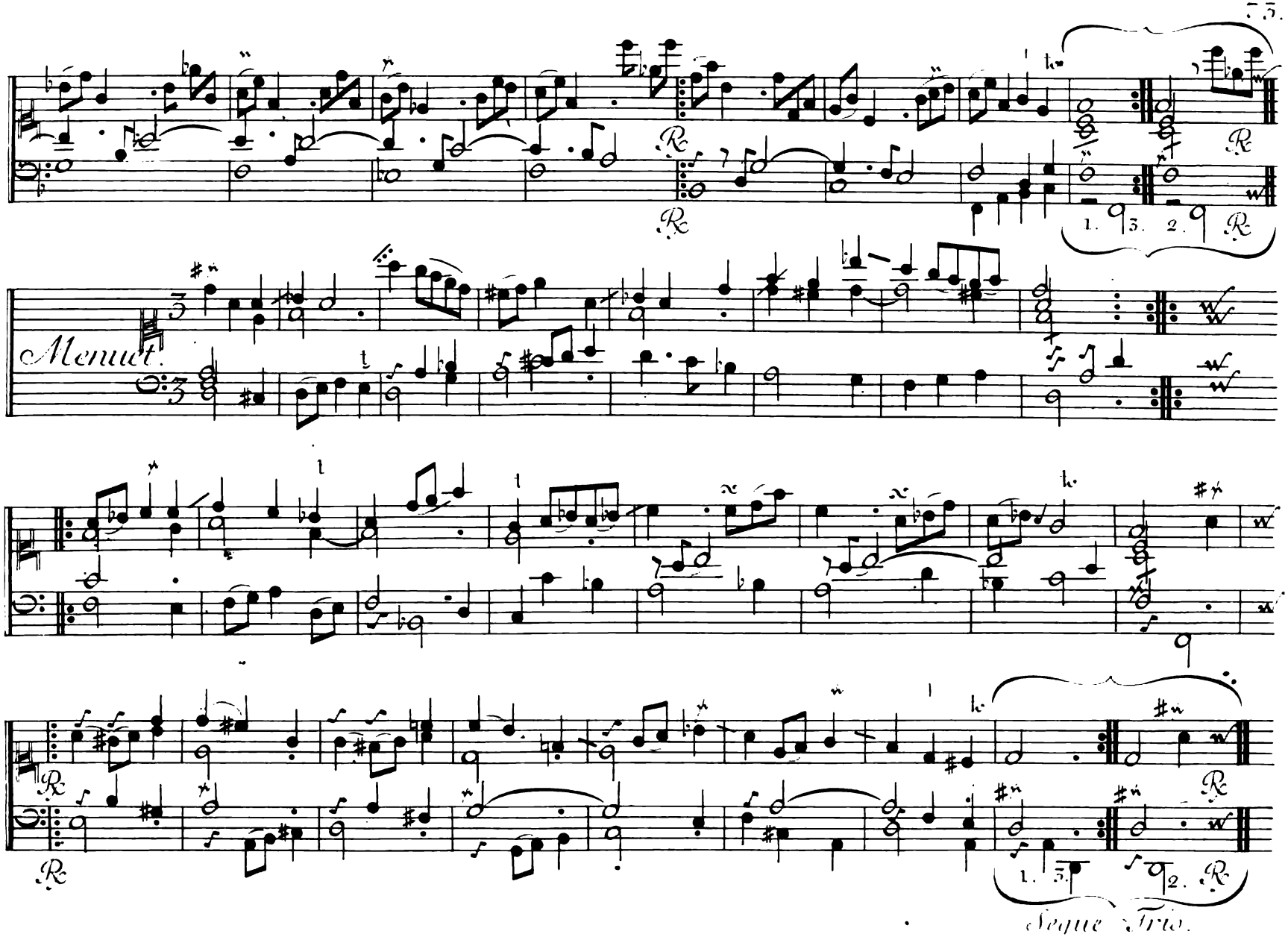
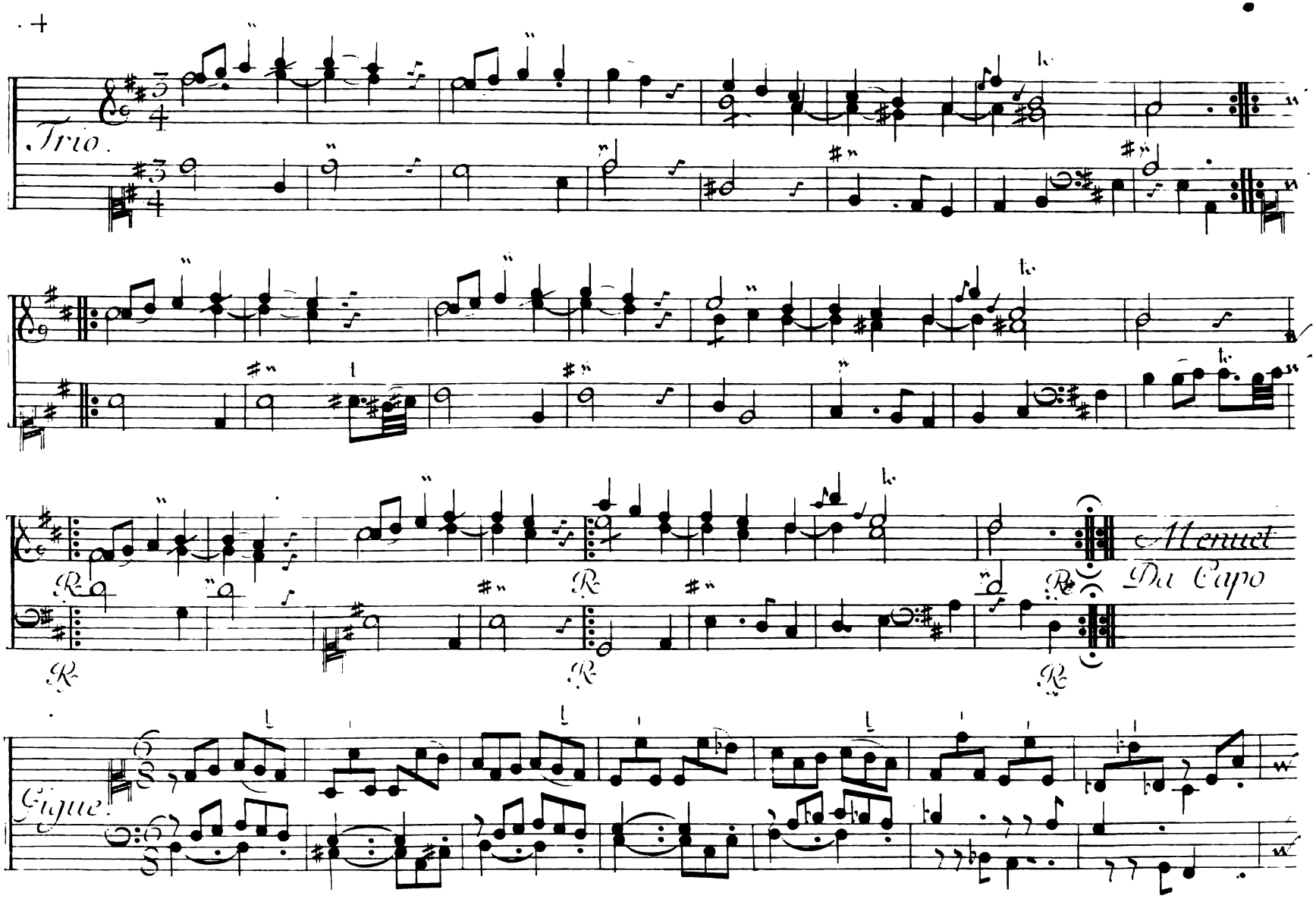
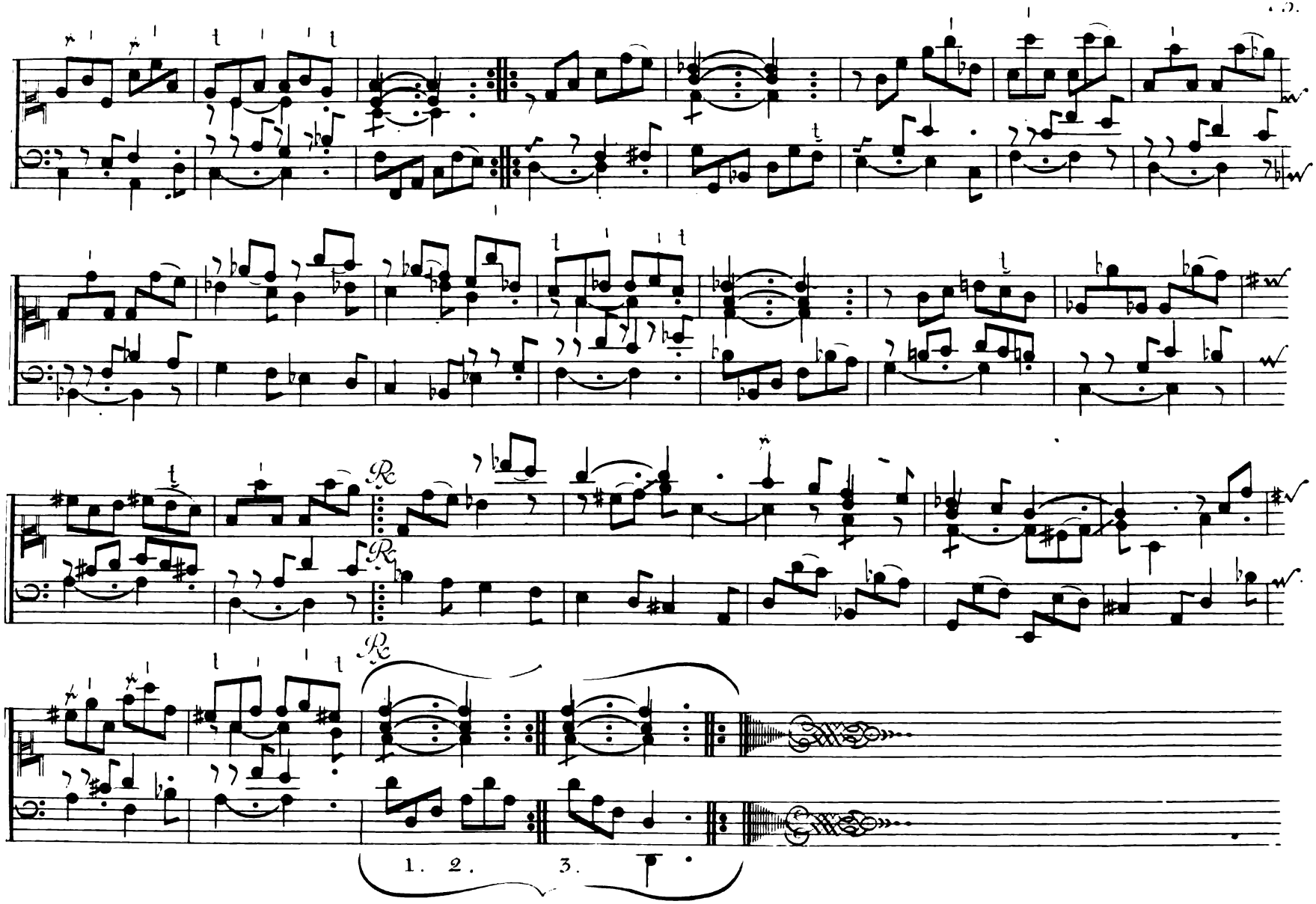

Menuet

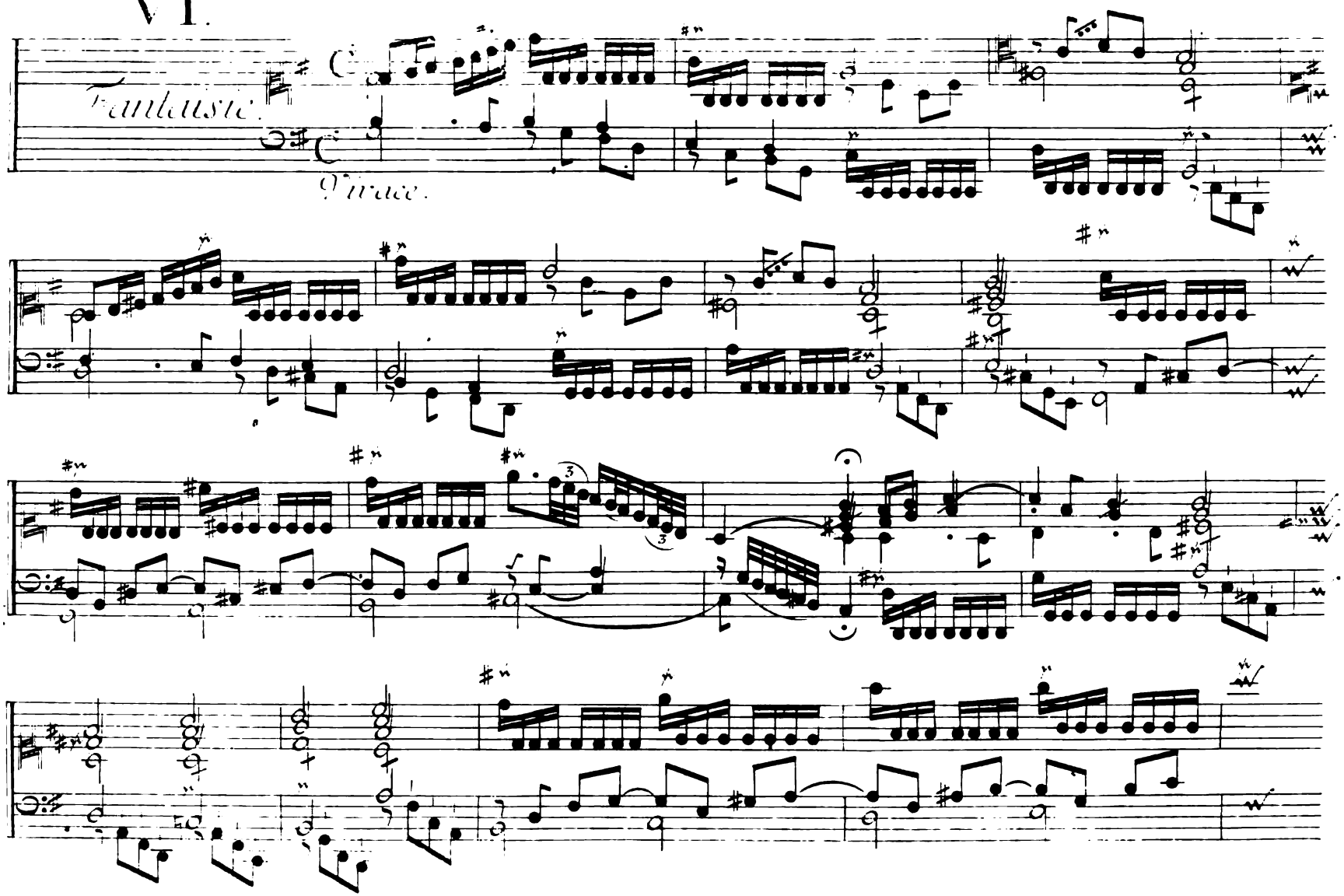

Rigaudon.
Spiritoso.

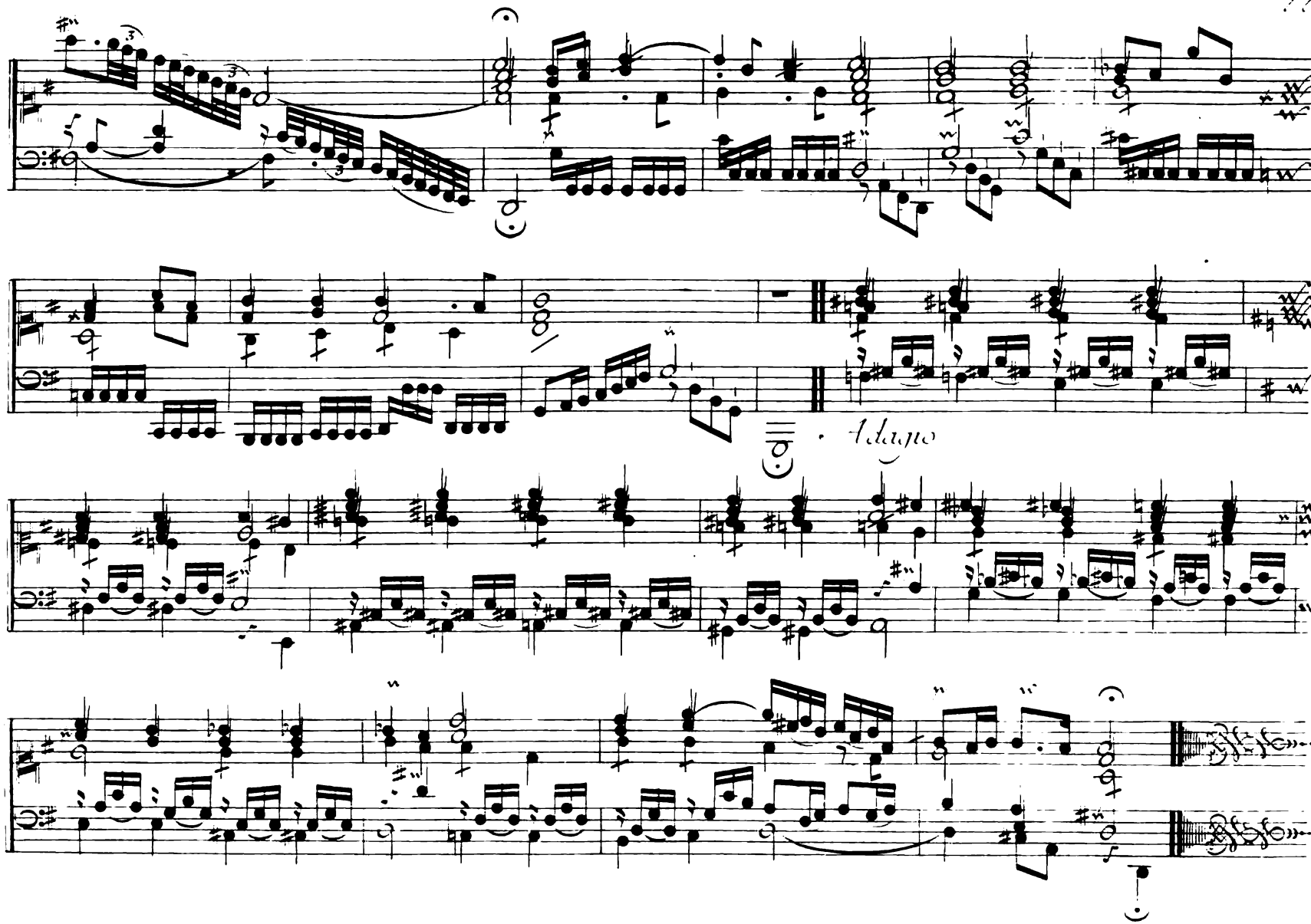

Menuet.
Segue Trio.

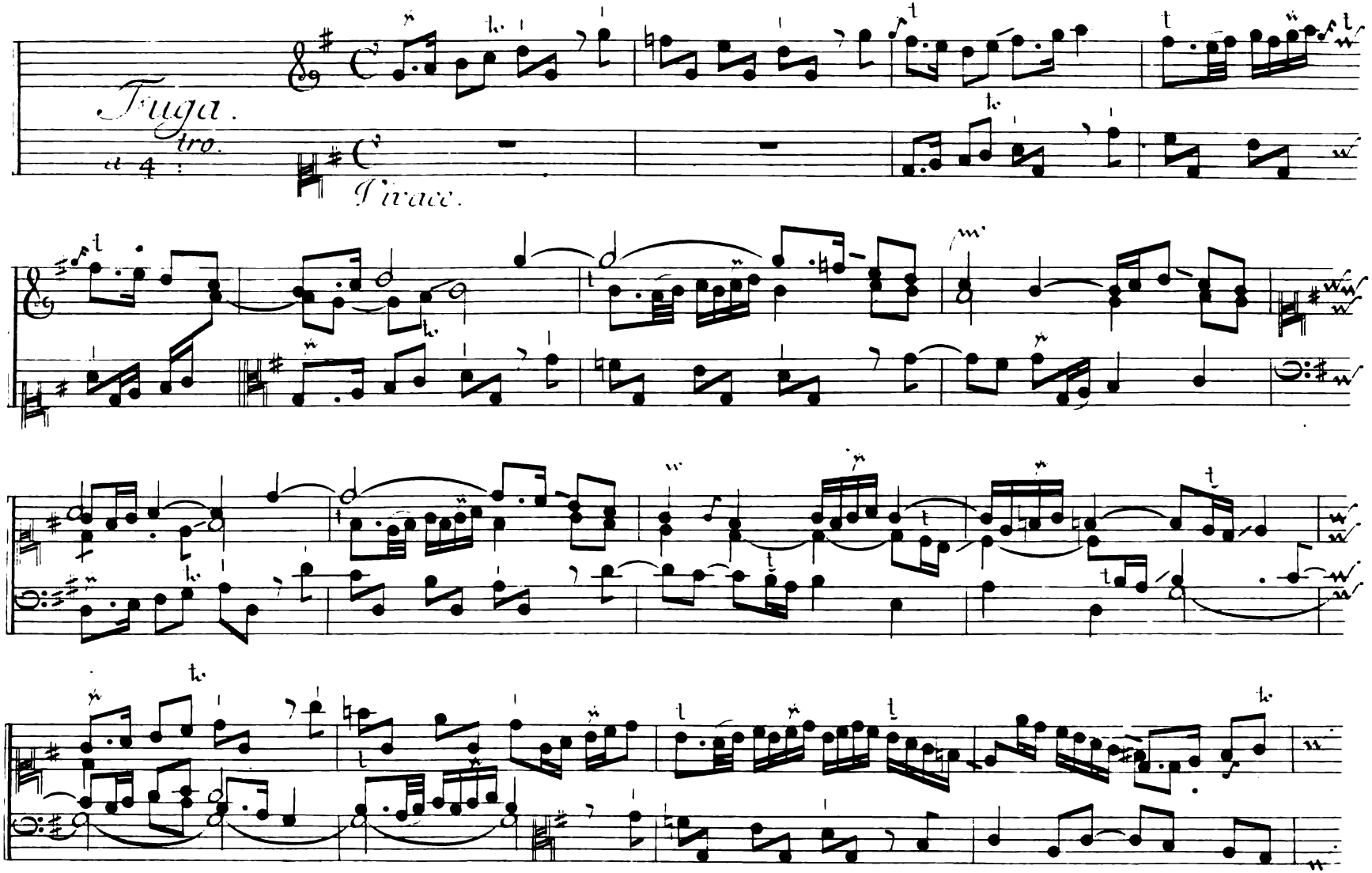

Trio.
Menuet
Da Capo
Gigue.

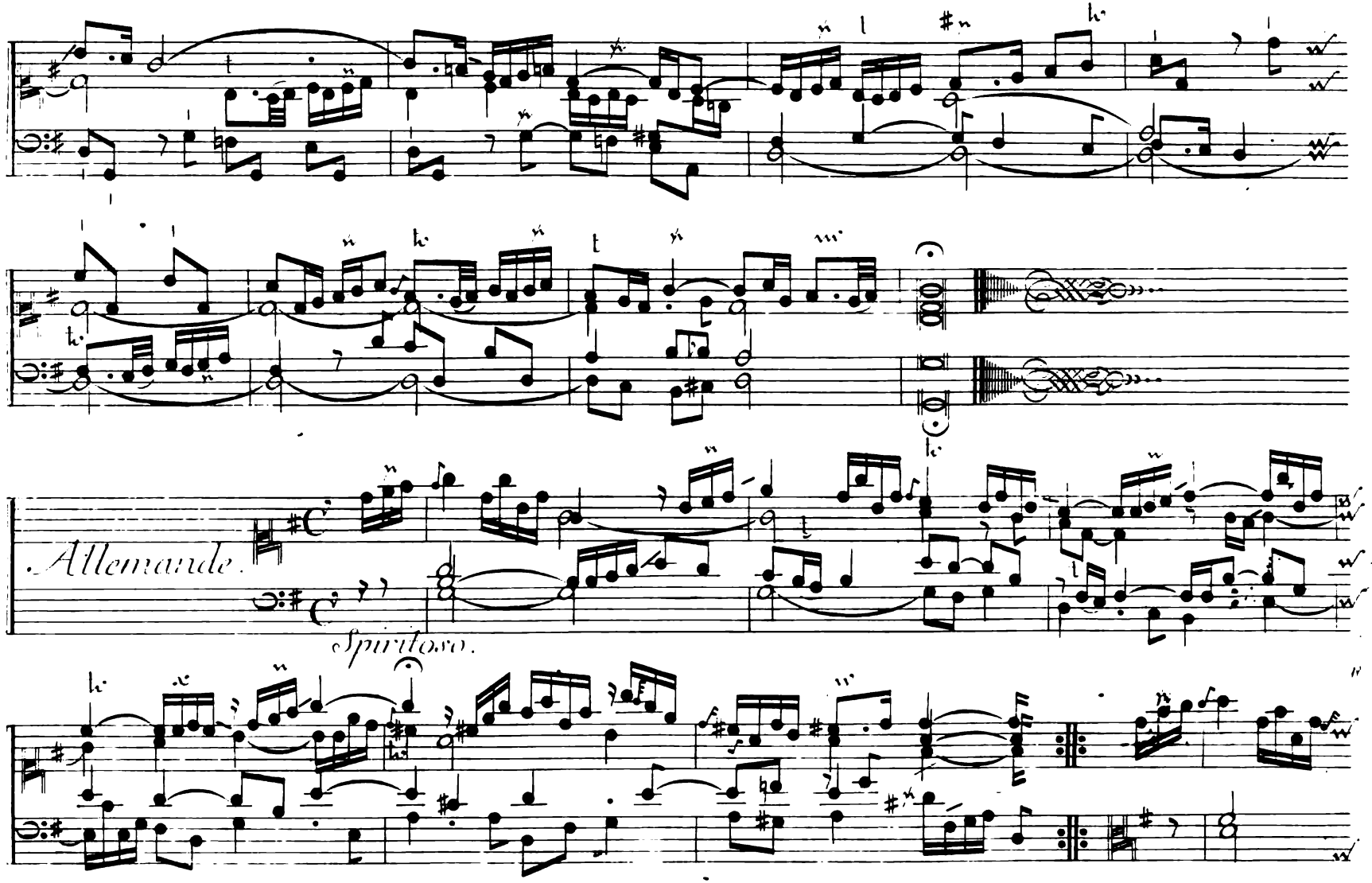

1. 2. 3.

VI.




Adagio


Fuga.
tro.
a 4.
Viuac.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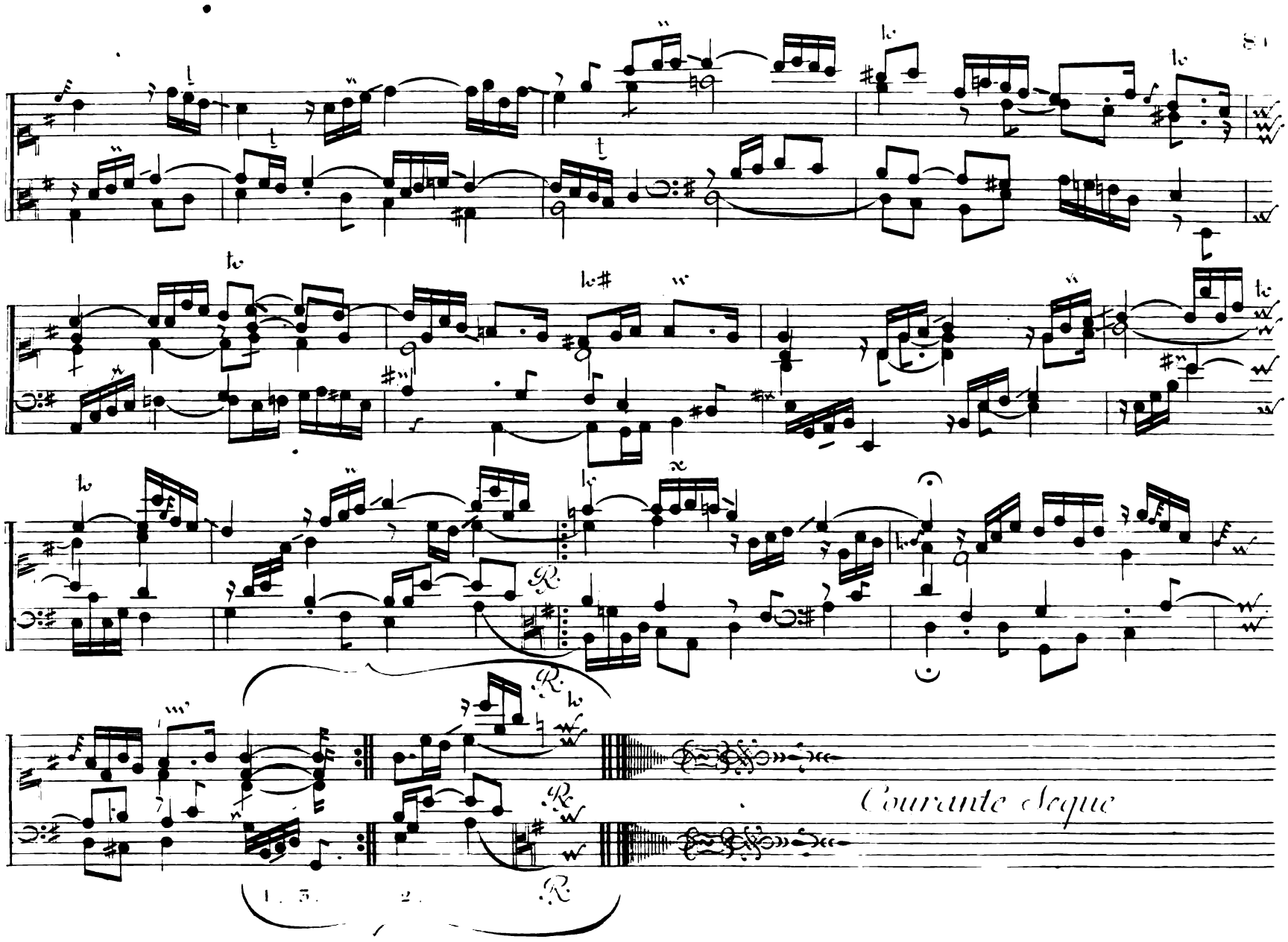
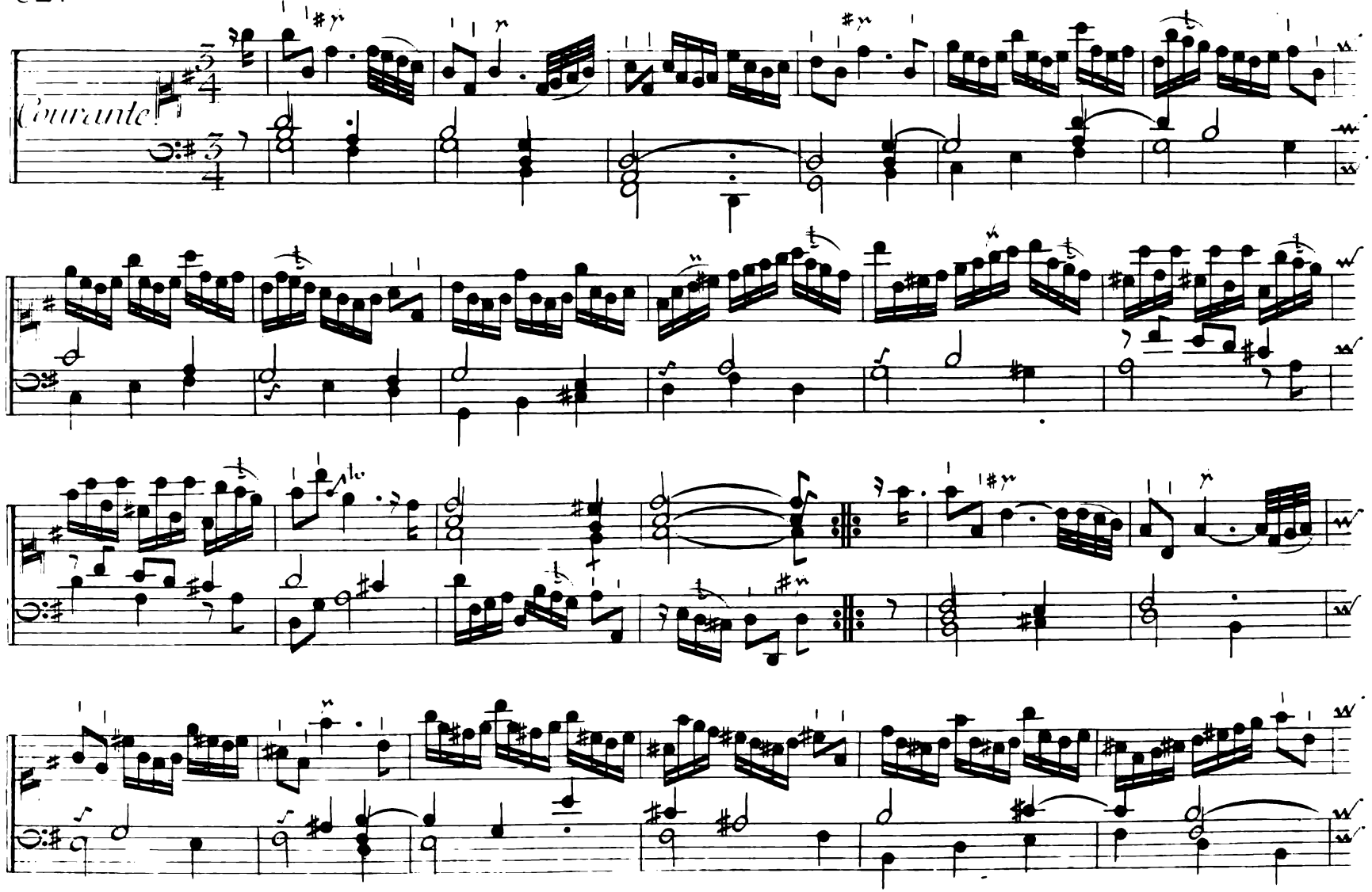
Spirtoso.


Courante Anglaise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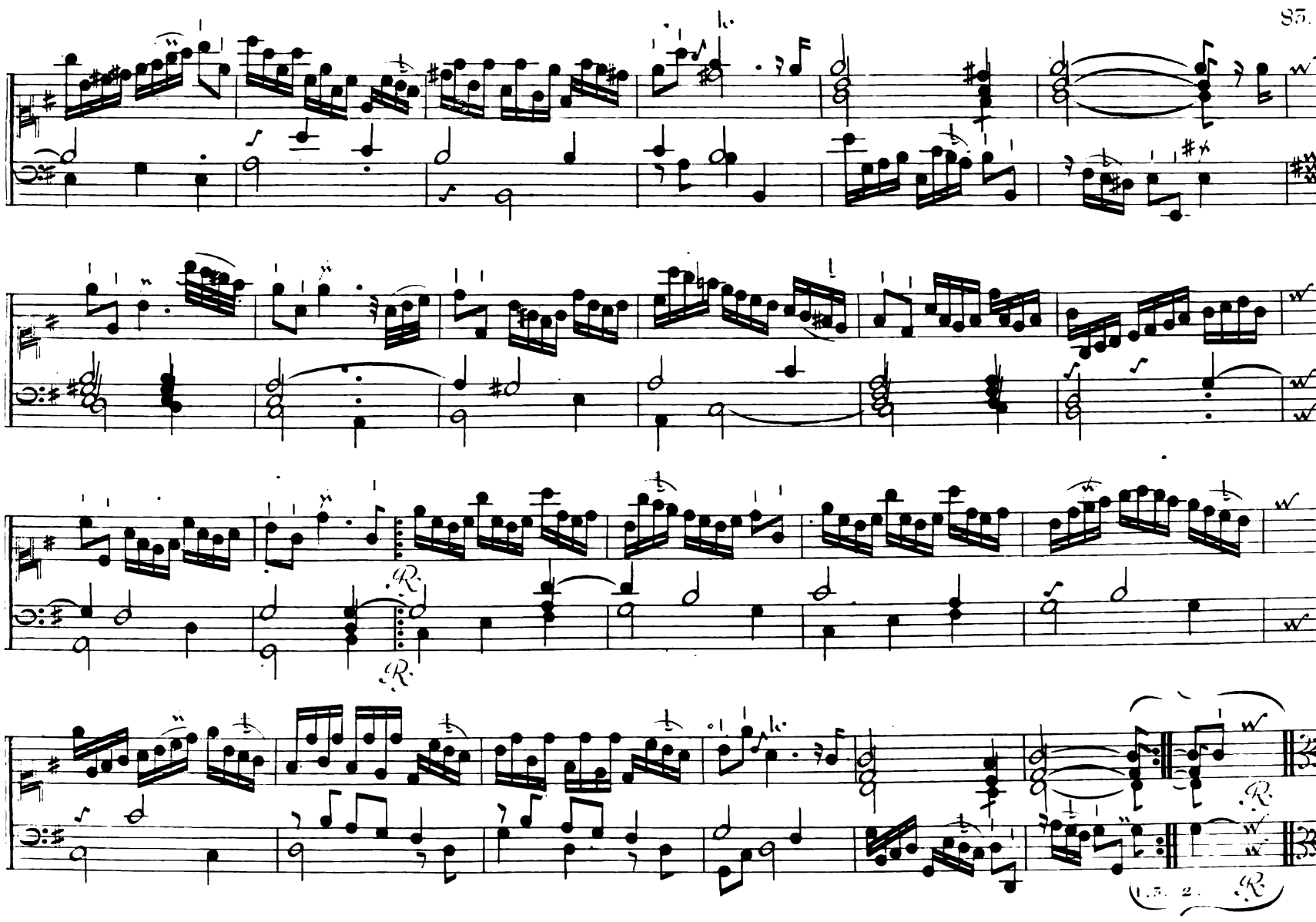
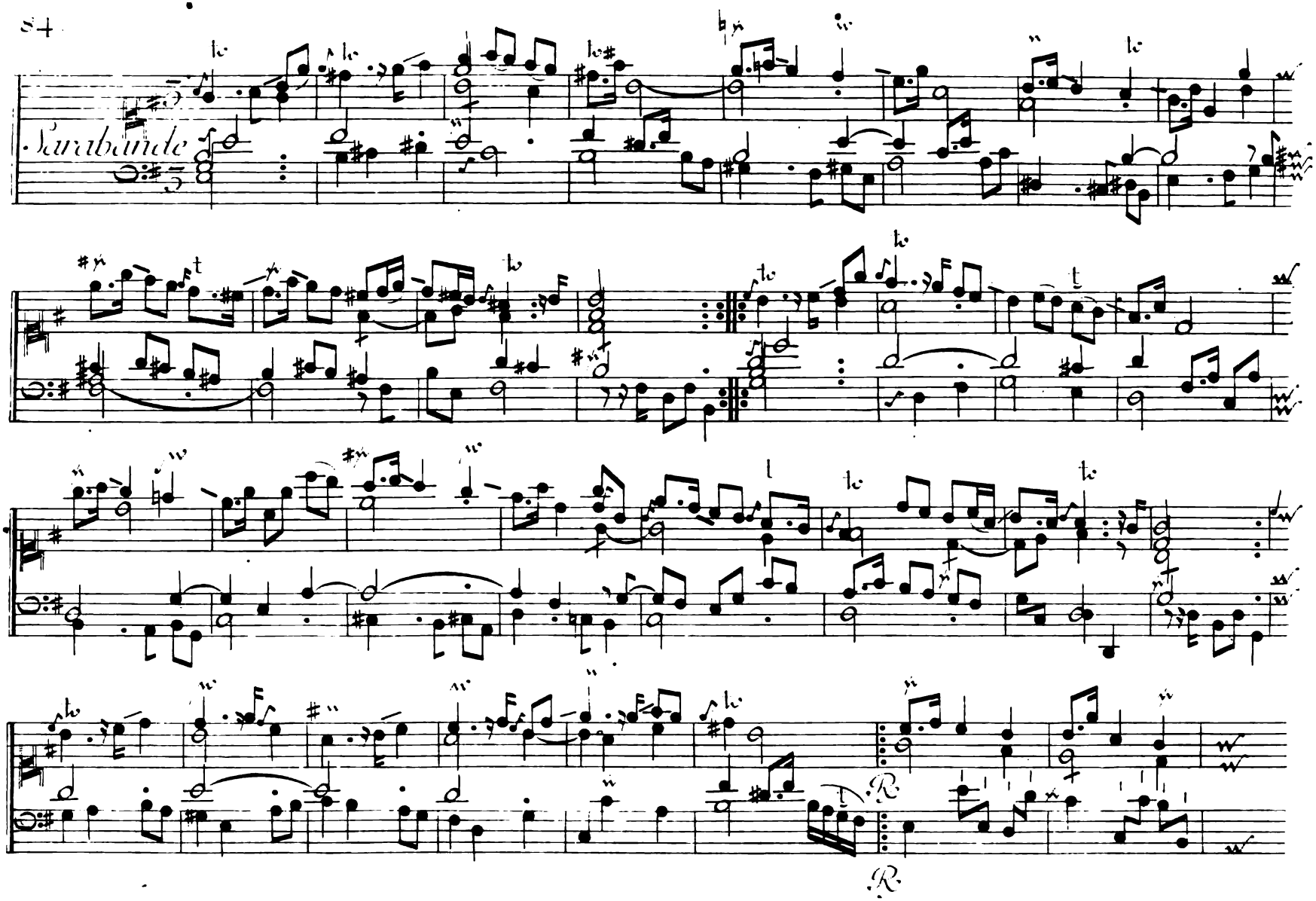
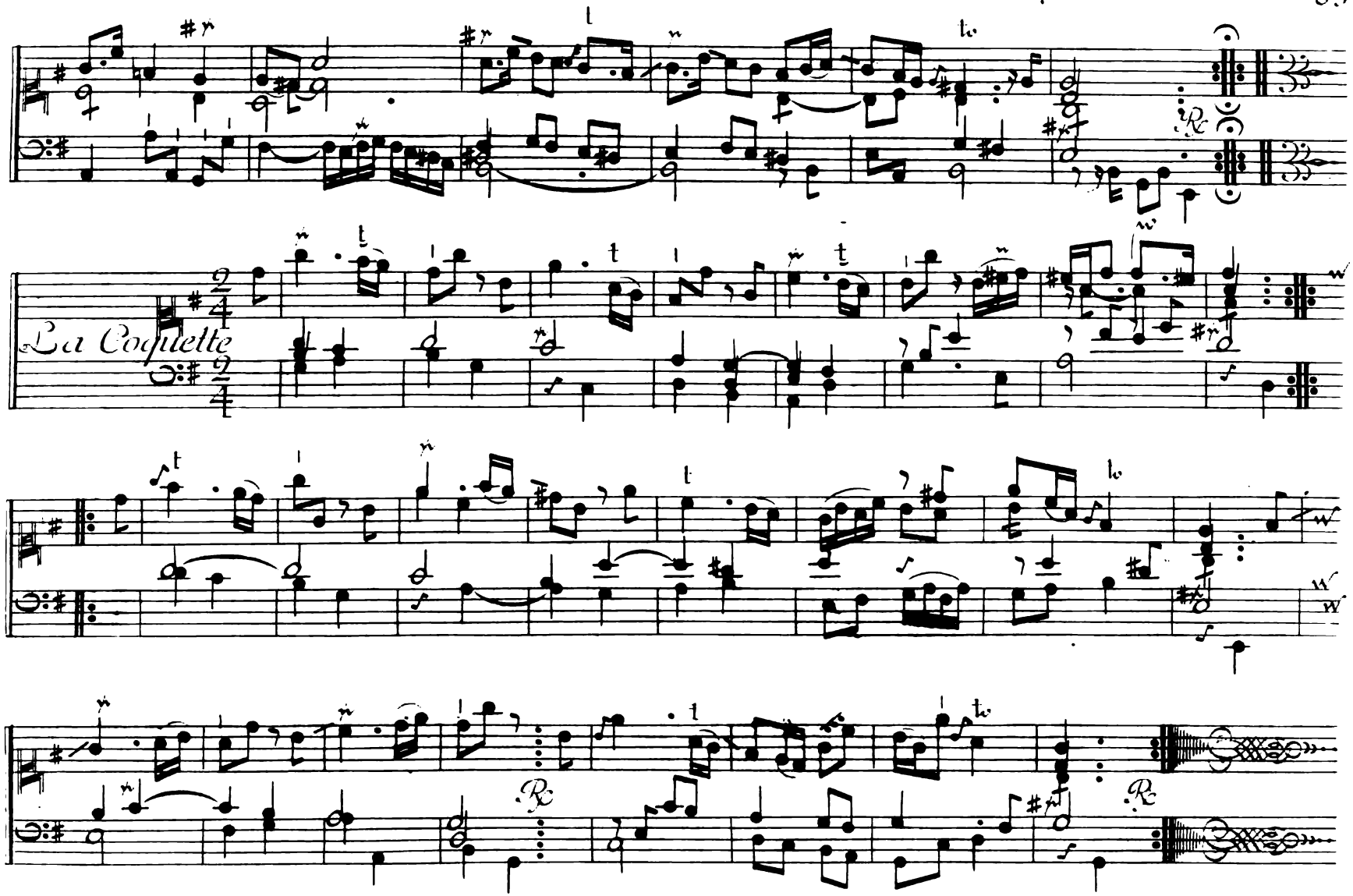
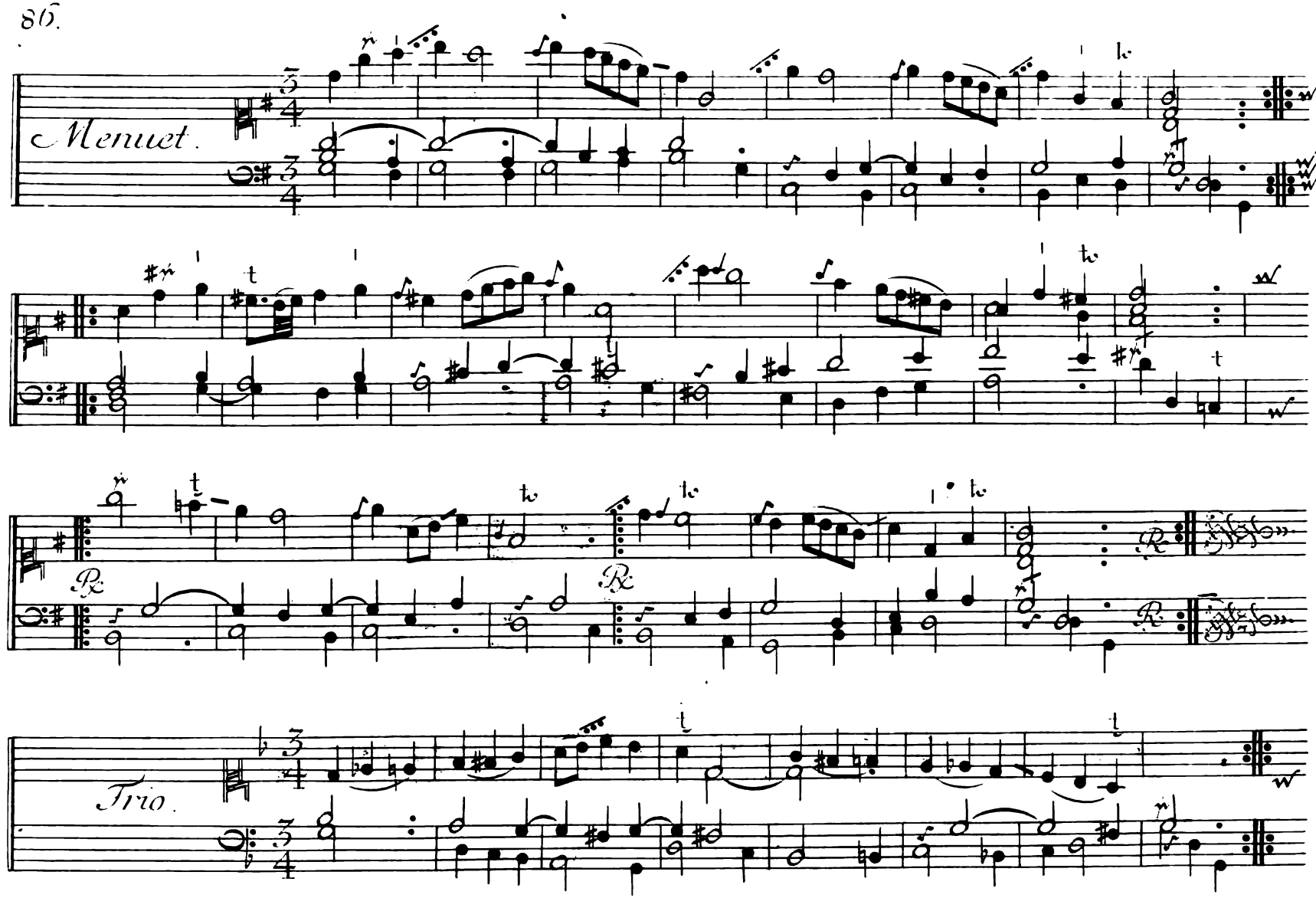
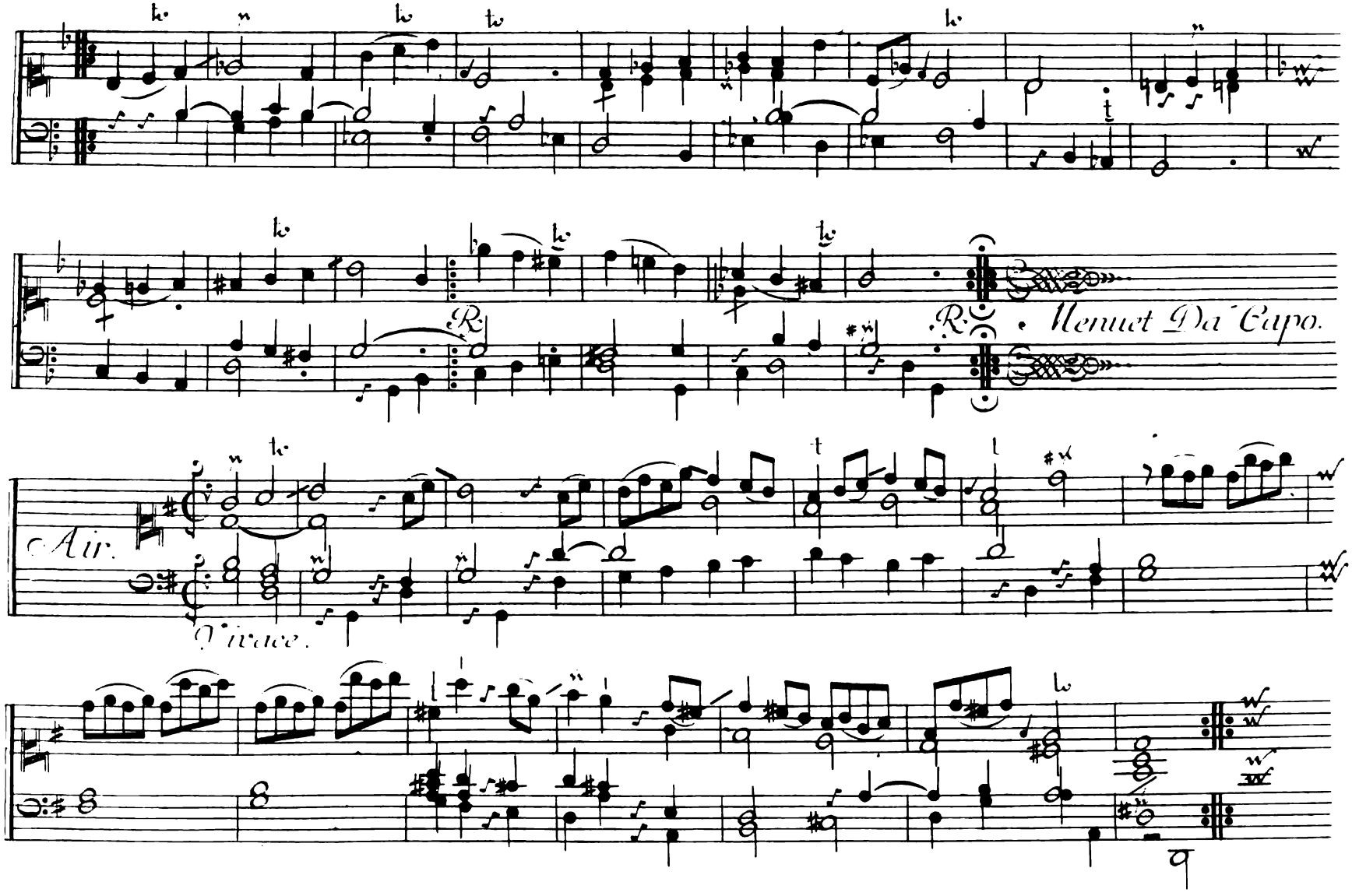
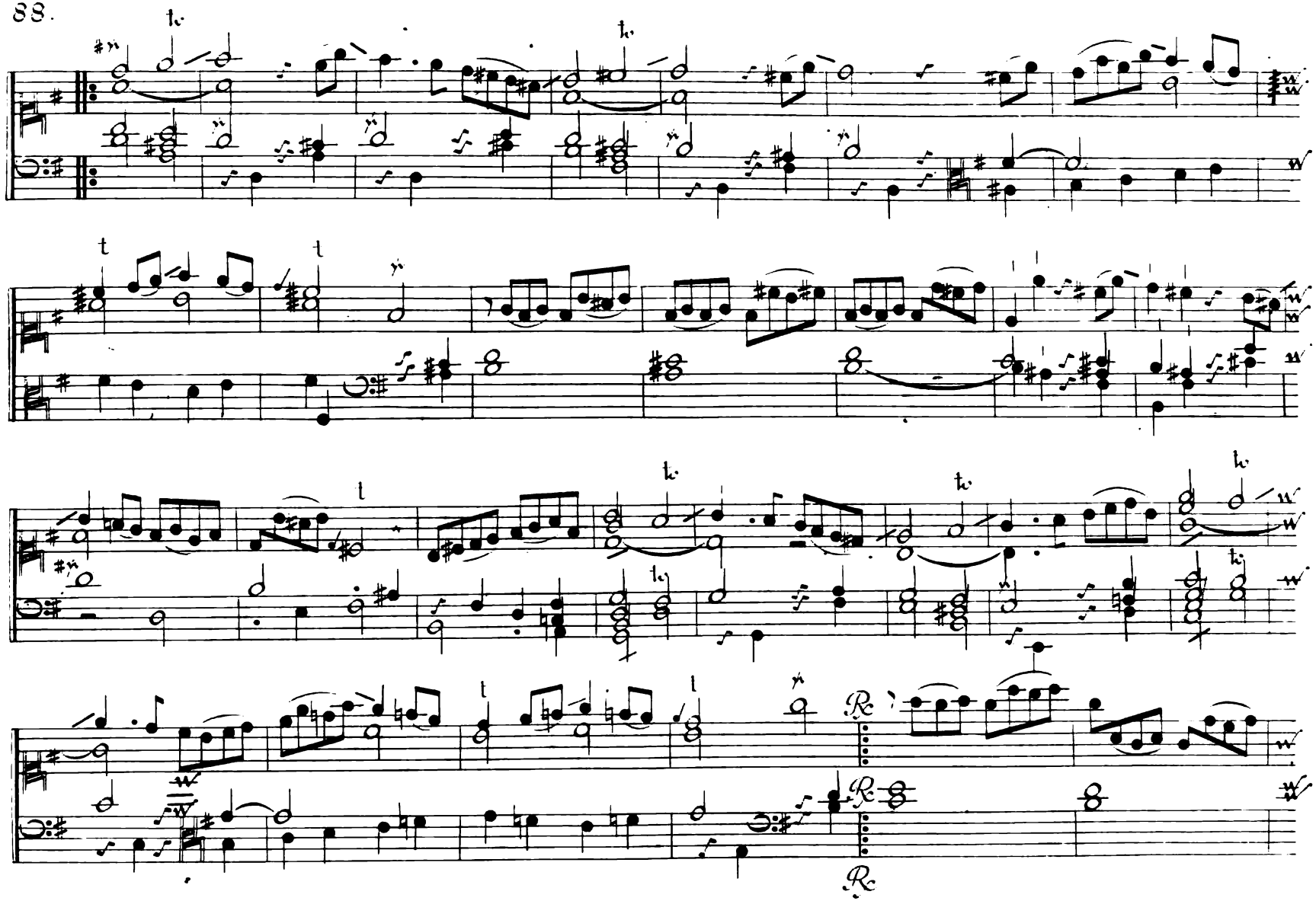


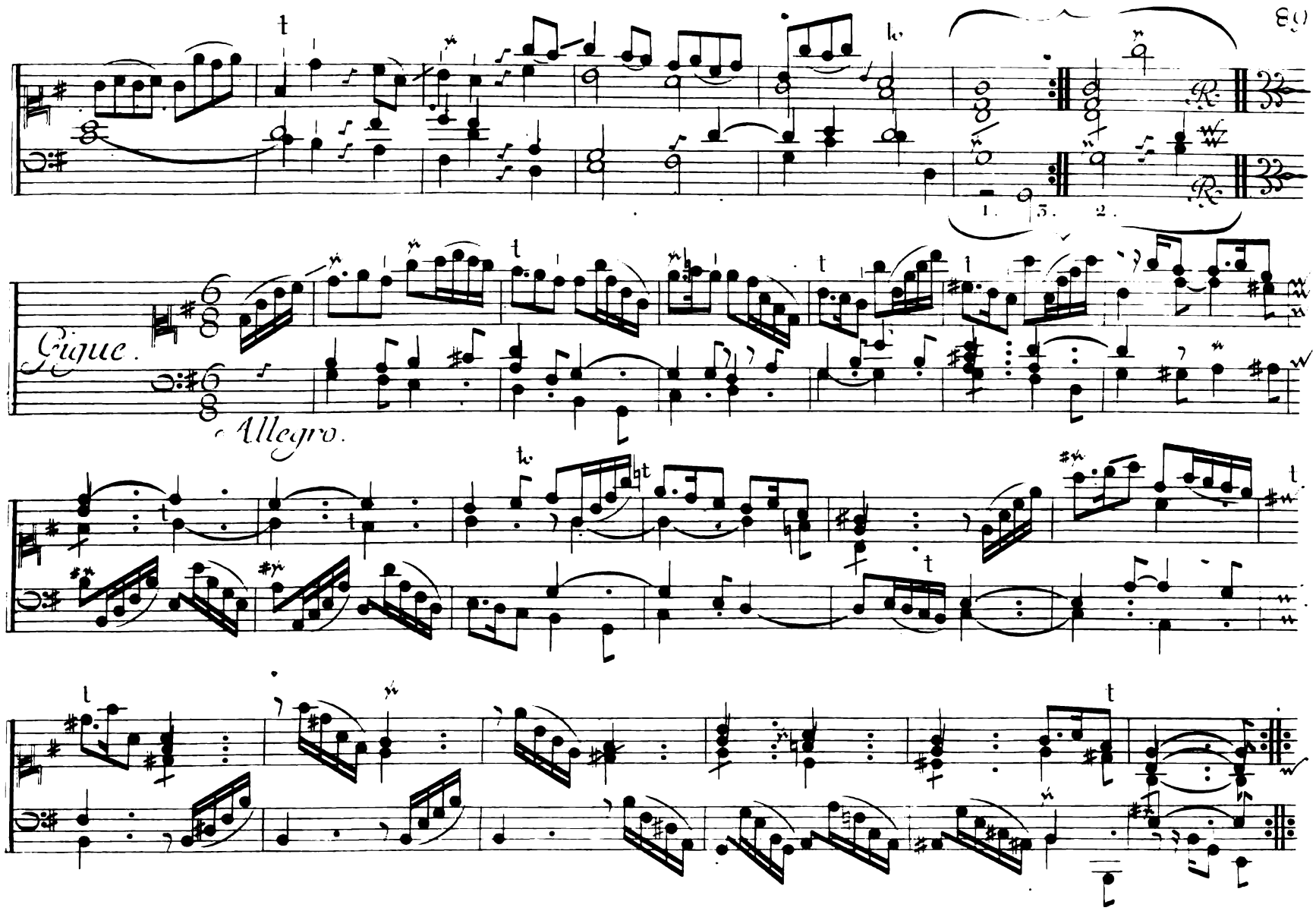

Sarabande

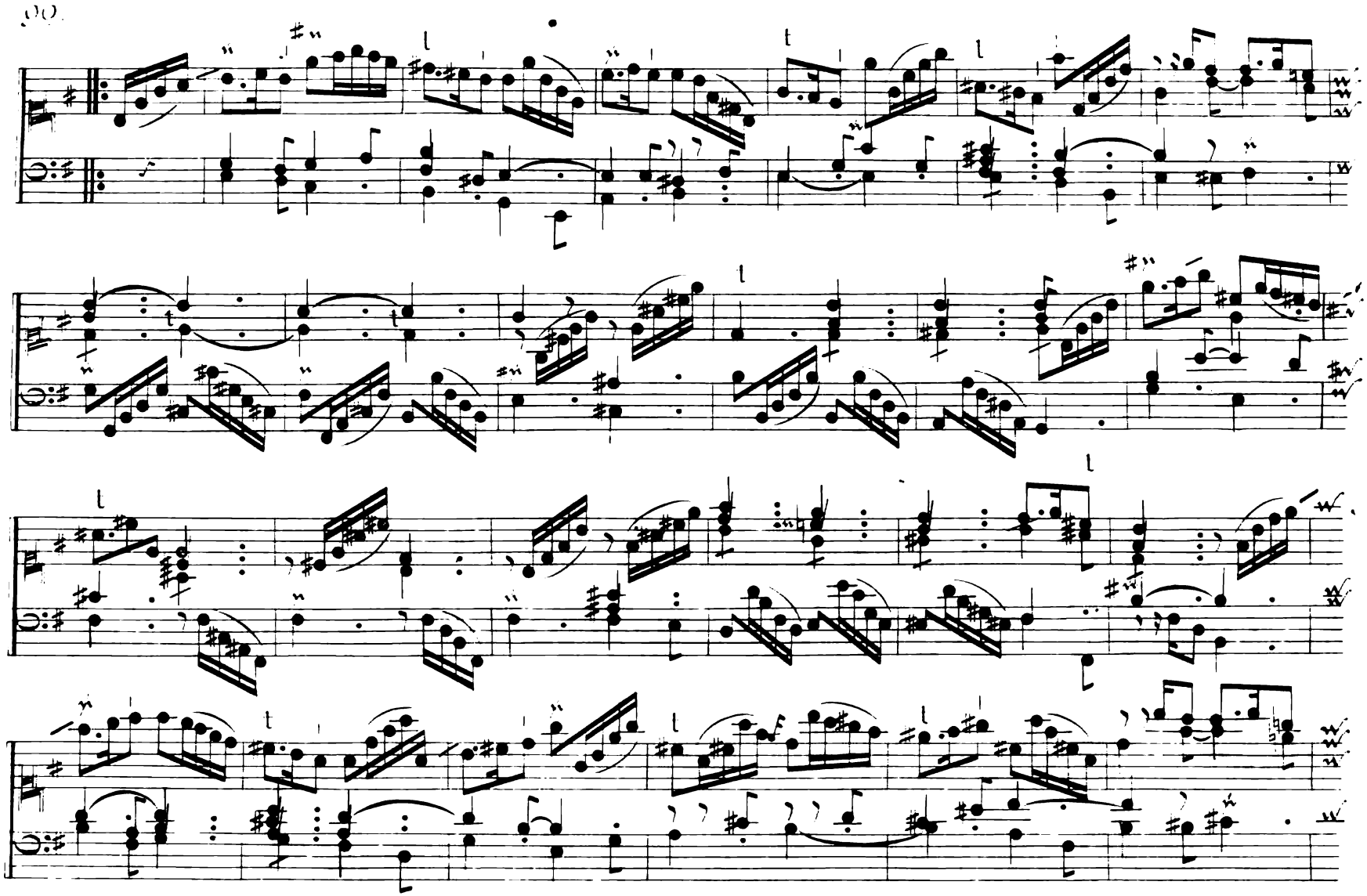

La Coquette

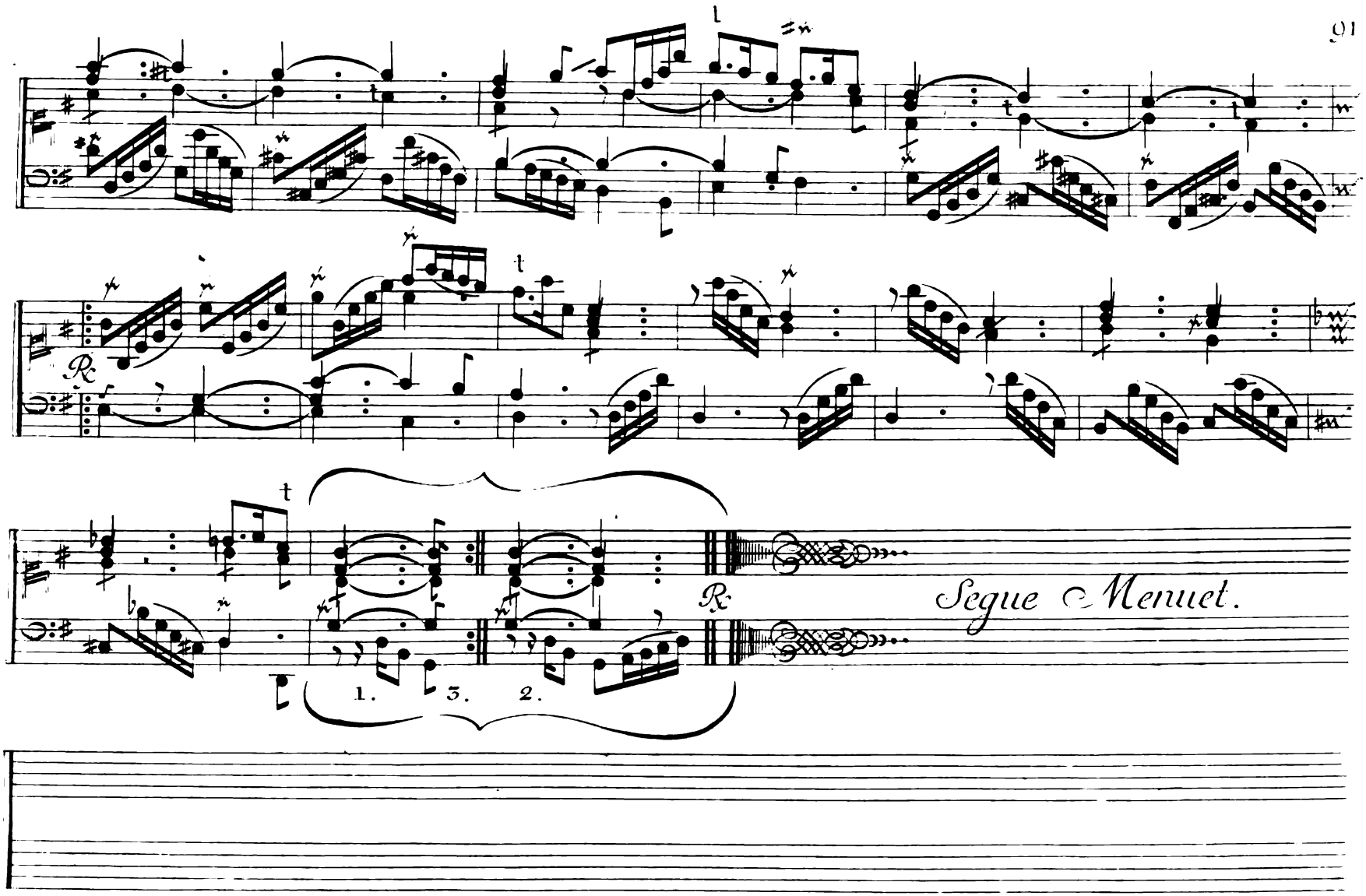

Menuet.
Rx
Rx
Trio.

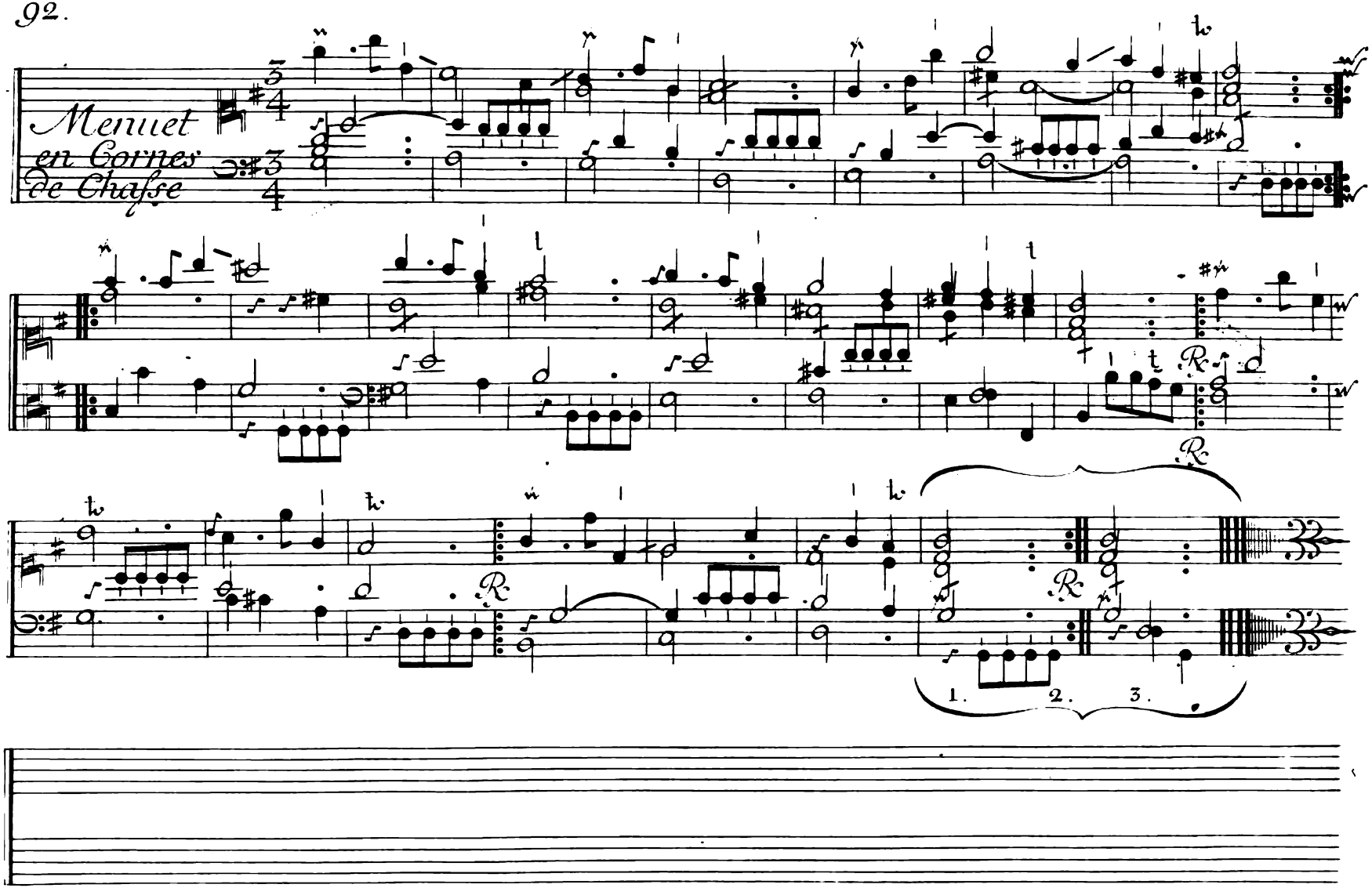

R.
R.
Menuet Da Capo.
Air.
Vivace.

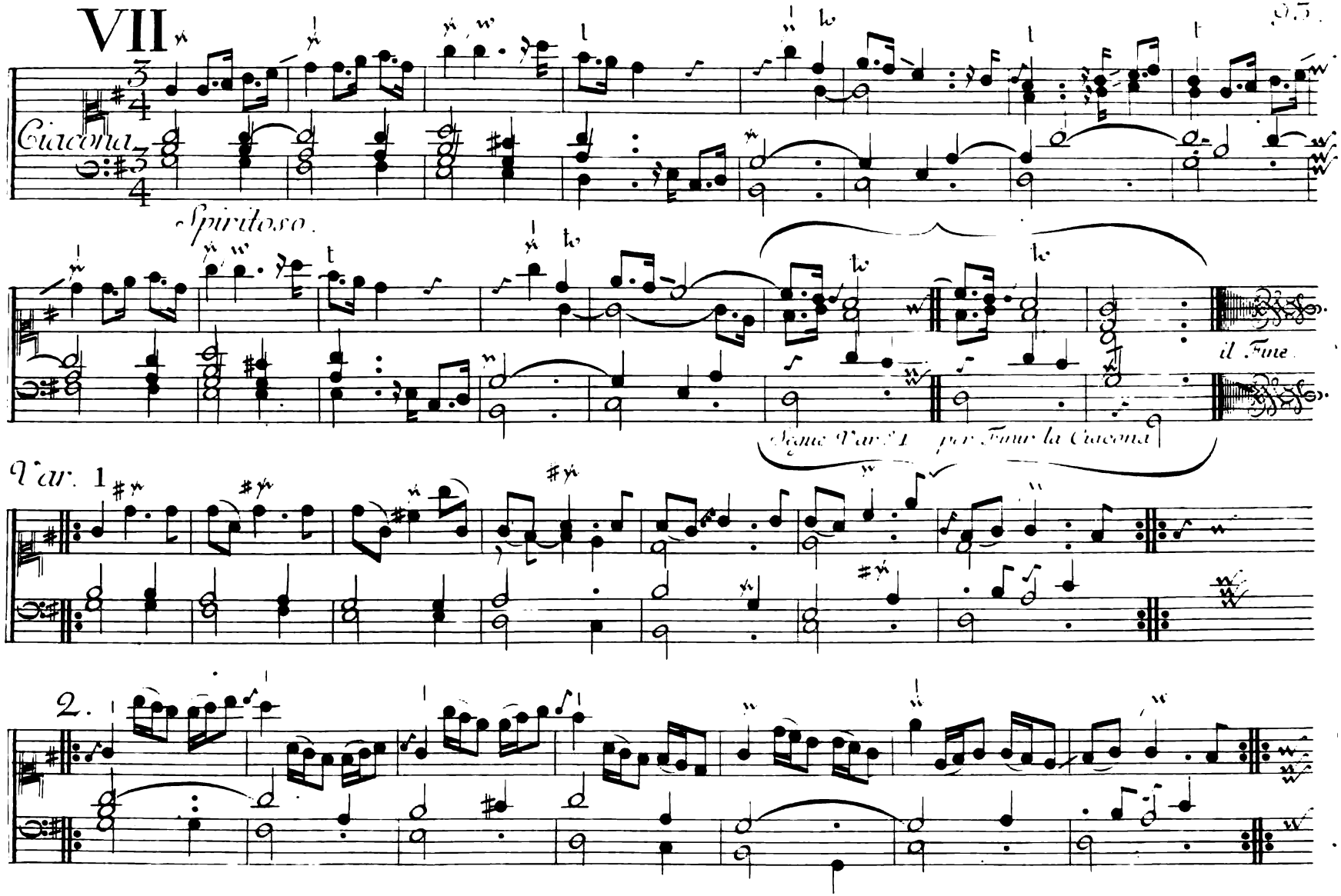


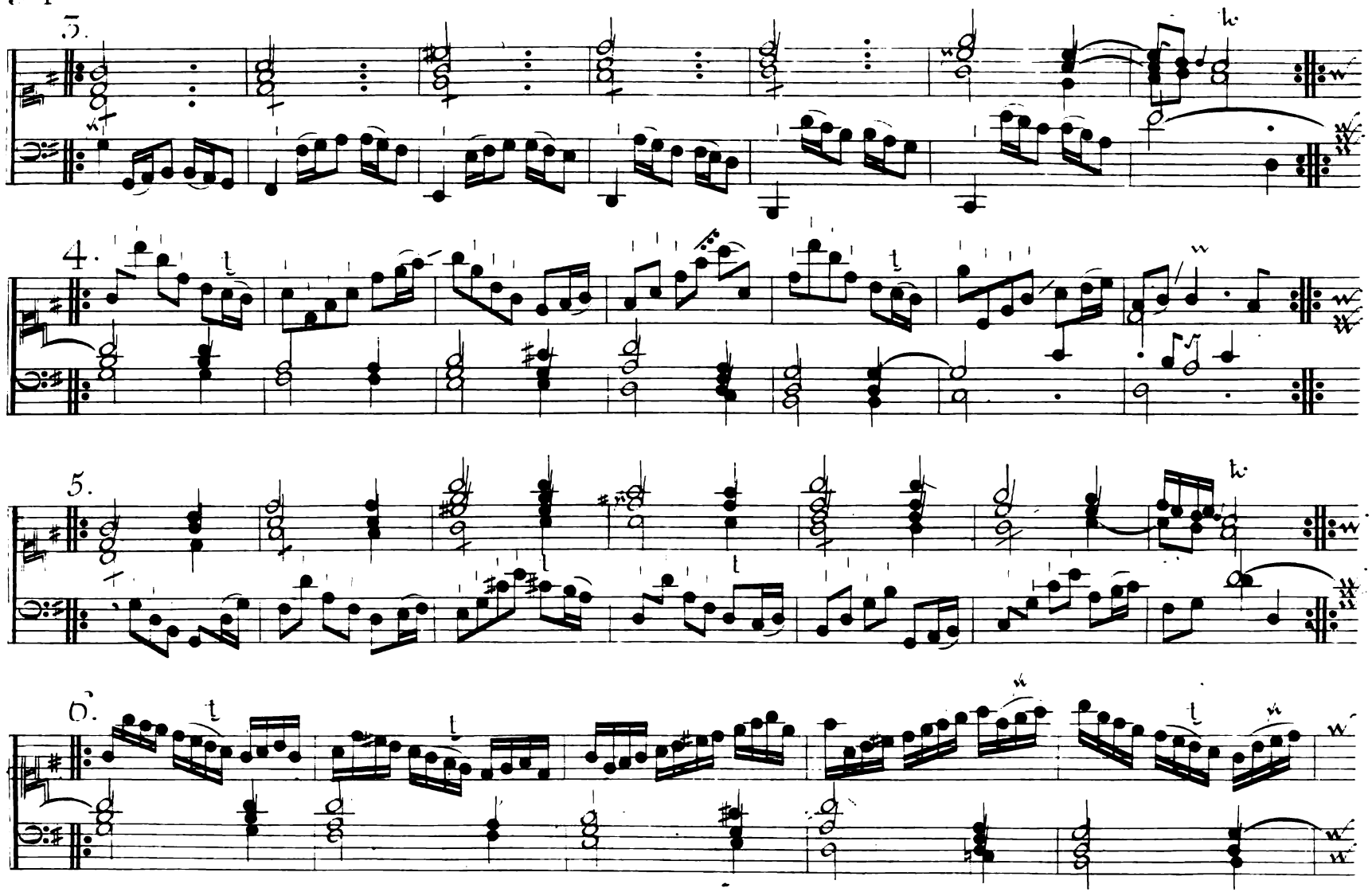

Gigue.
Allegro.




Segue Menuet.


Menuet
en Cornes
de Chaſſe
R
R
R
1.
2.
3.


VII
Ciacona
Spiritoso
il Fine
Var. 1
2.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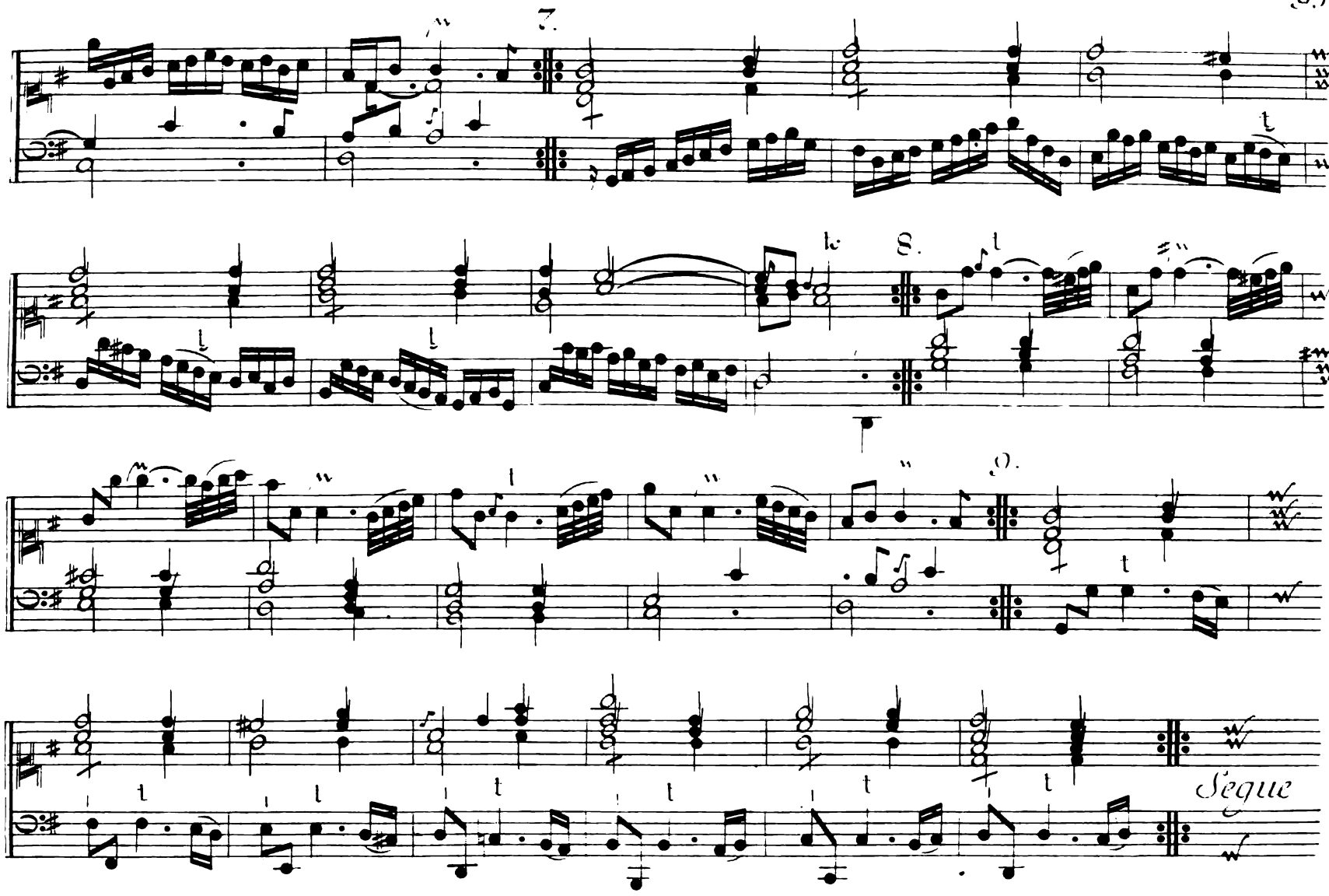
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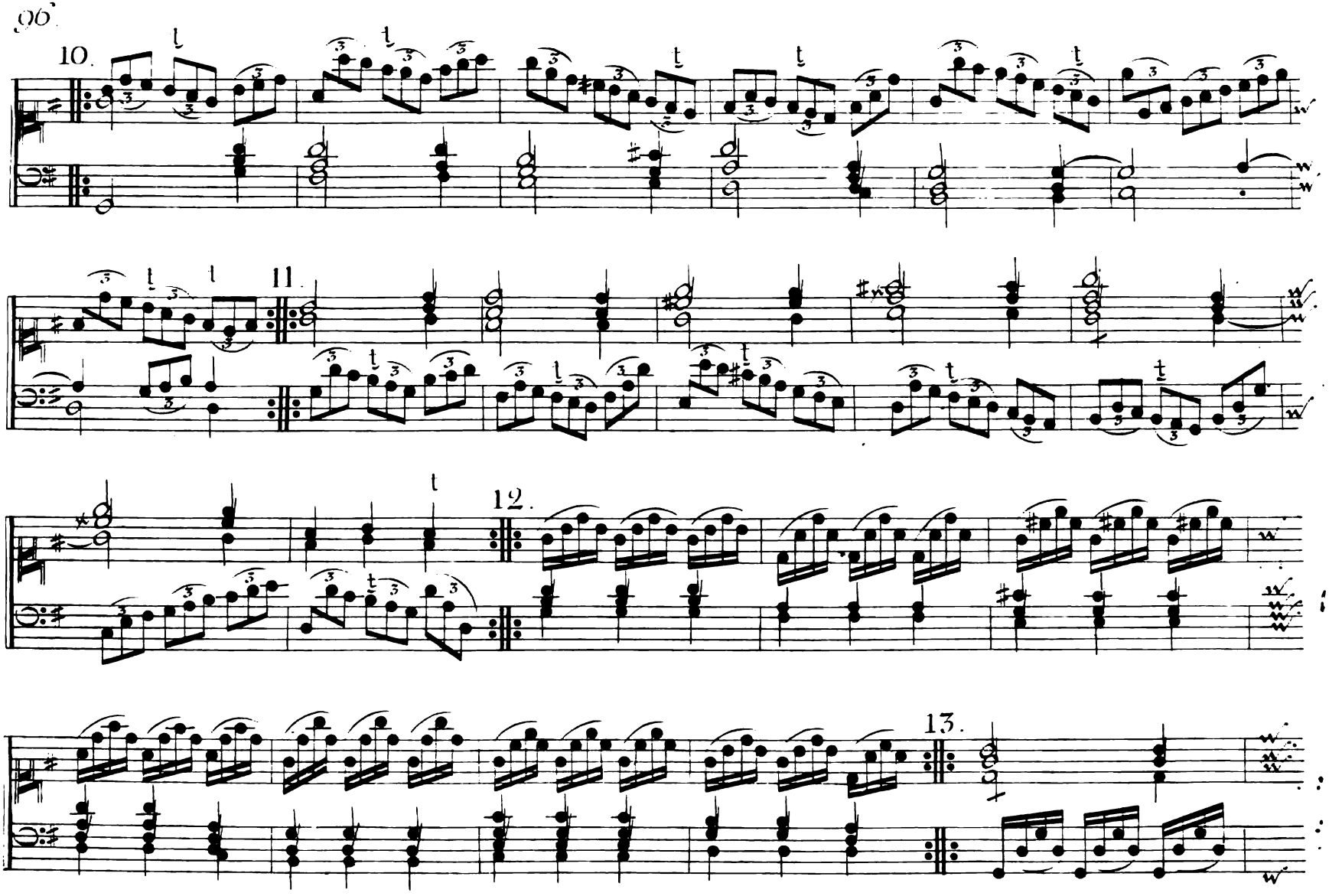
Segue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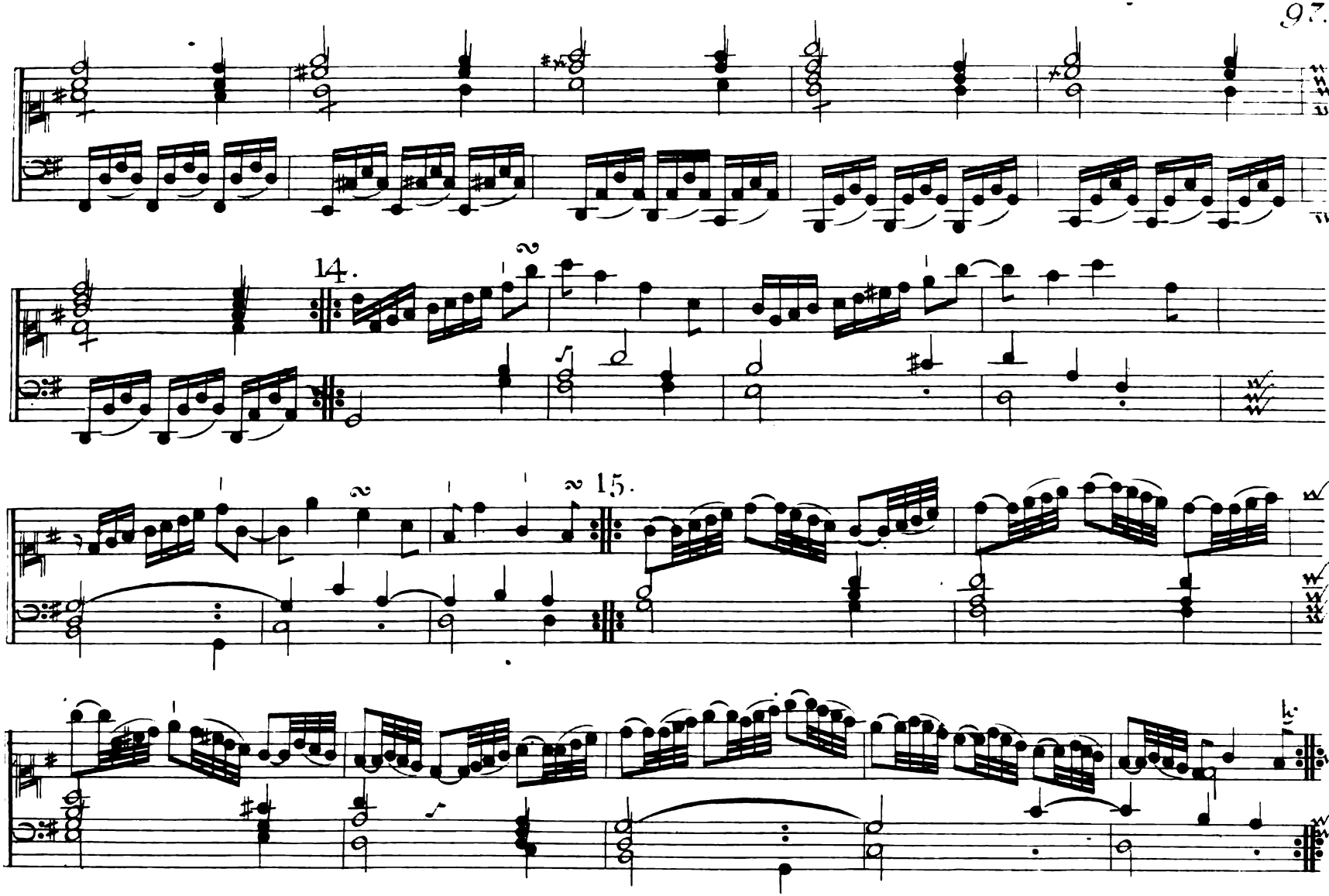
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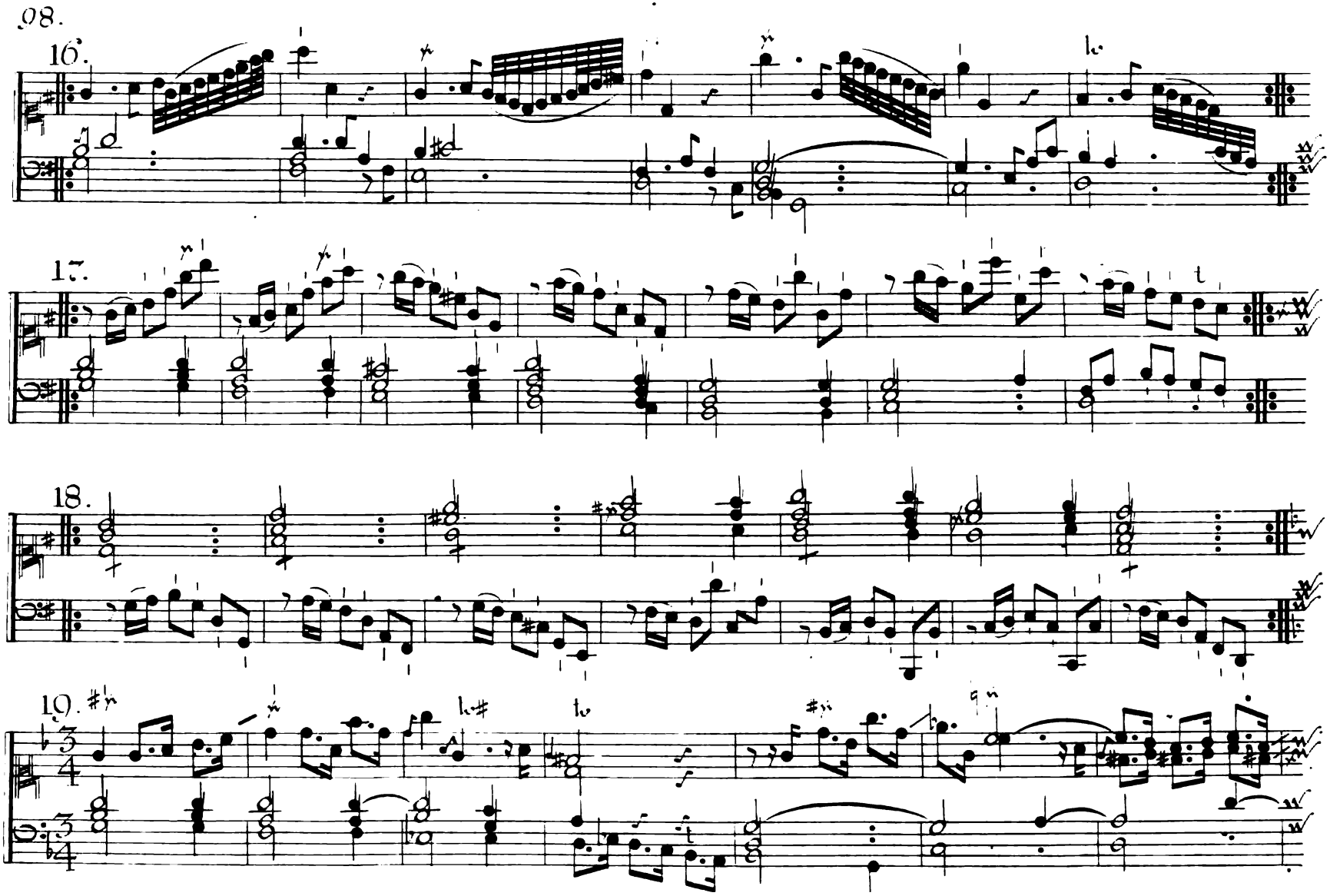
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18.
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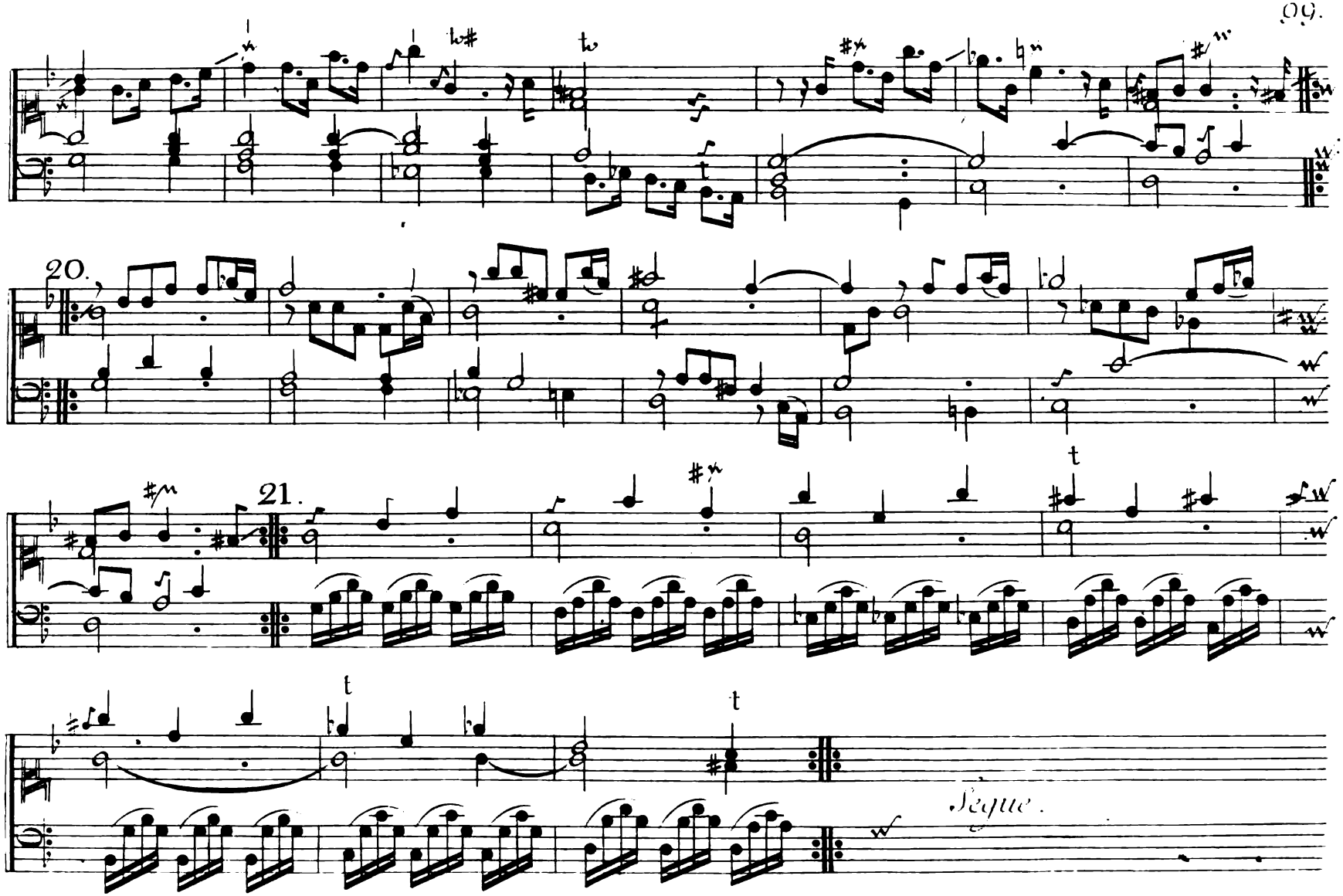
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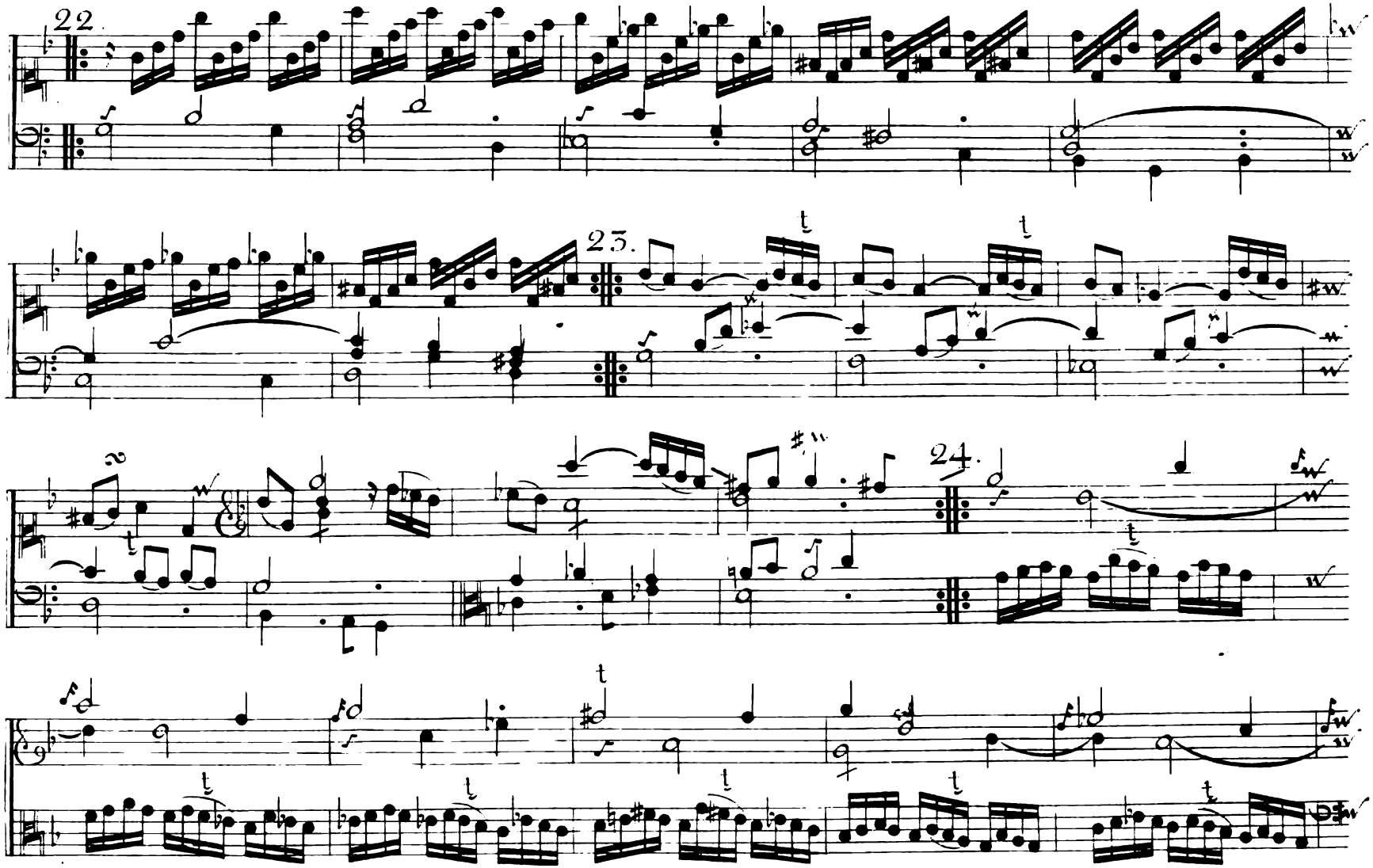
Segue.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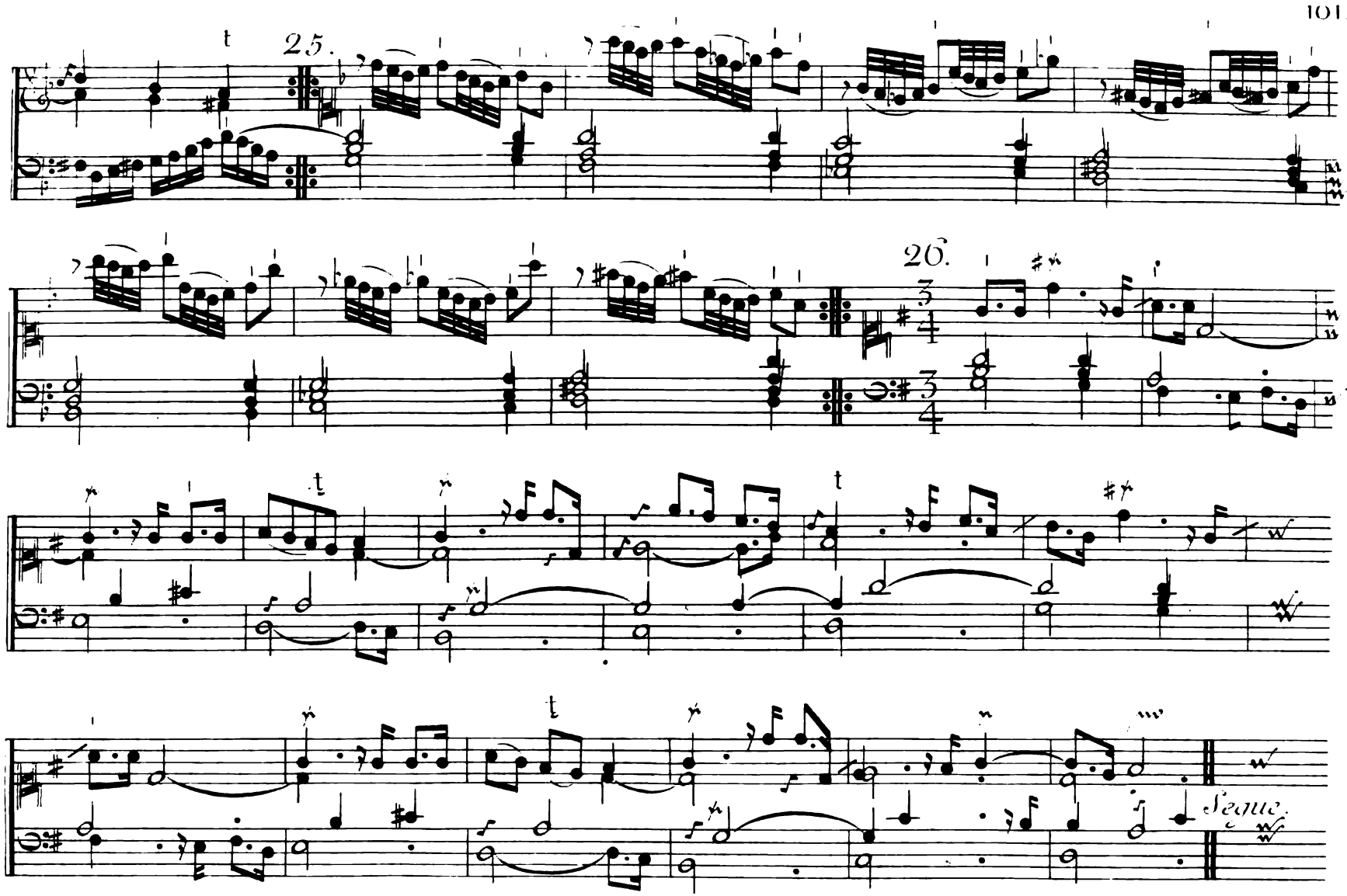
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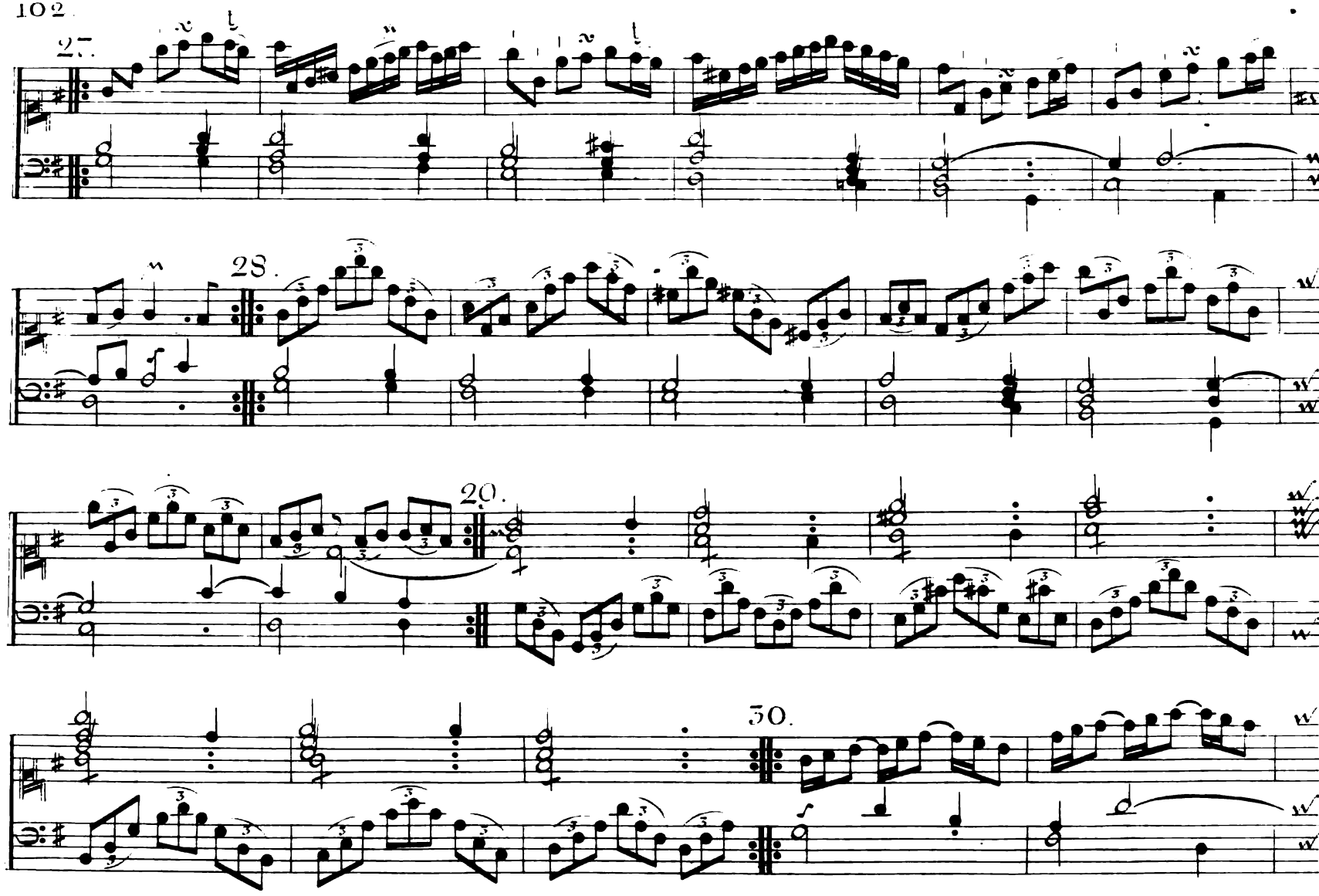
Jeune.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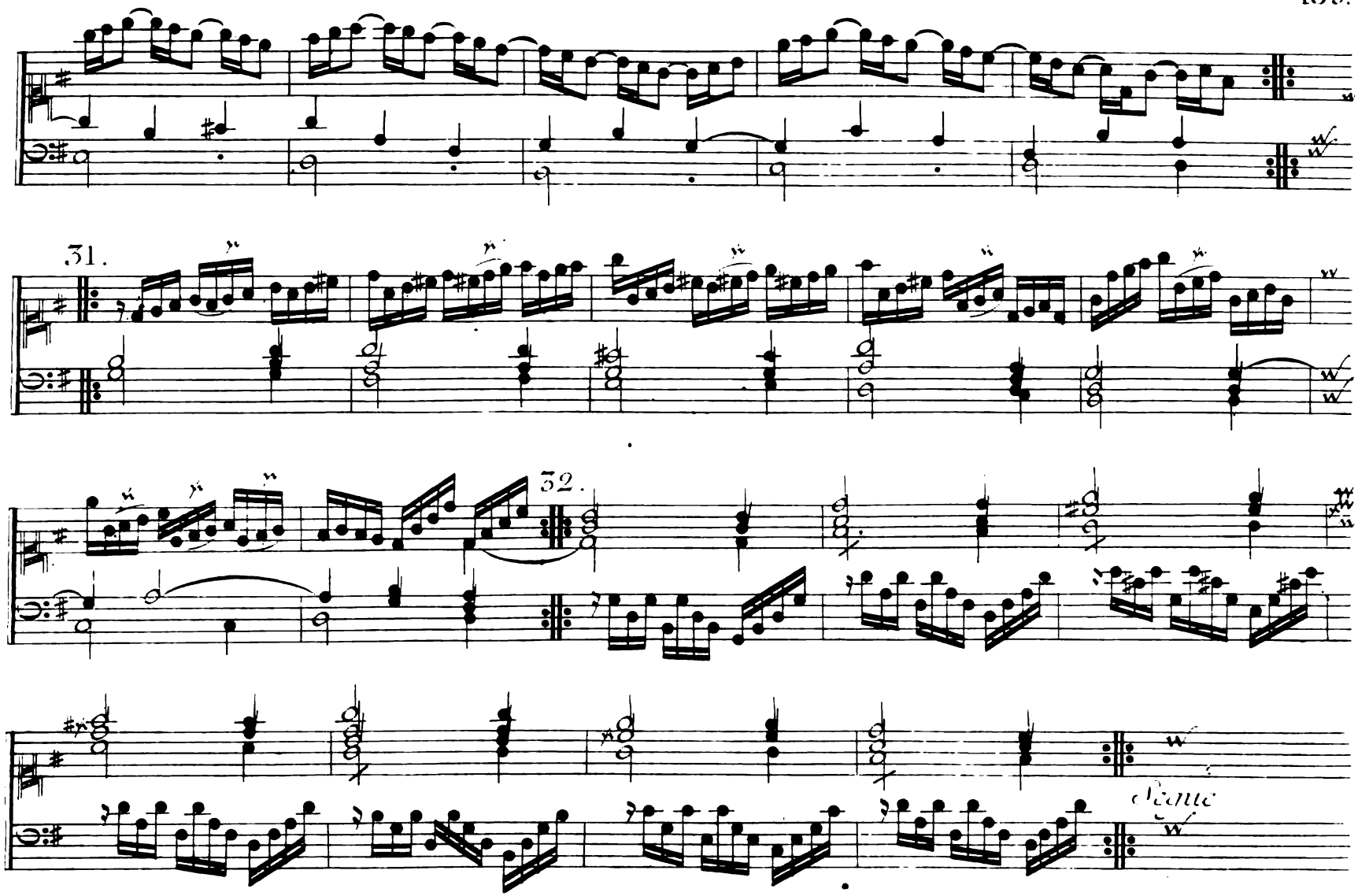
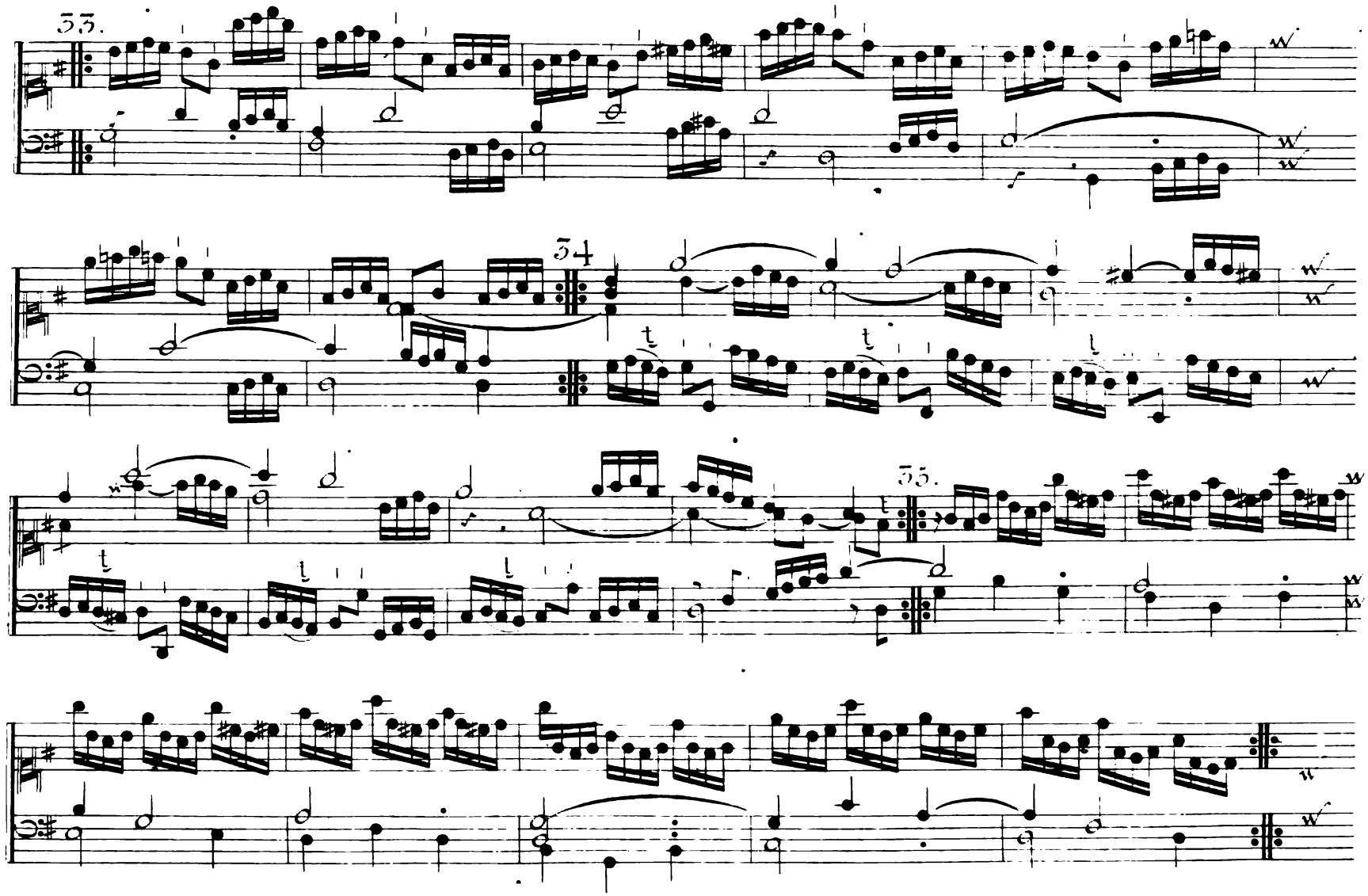

31.
32.
Coda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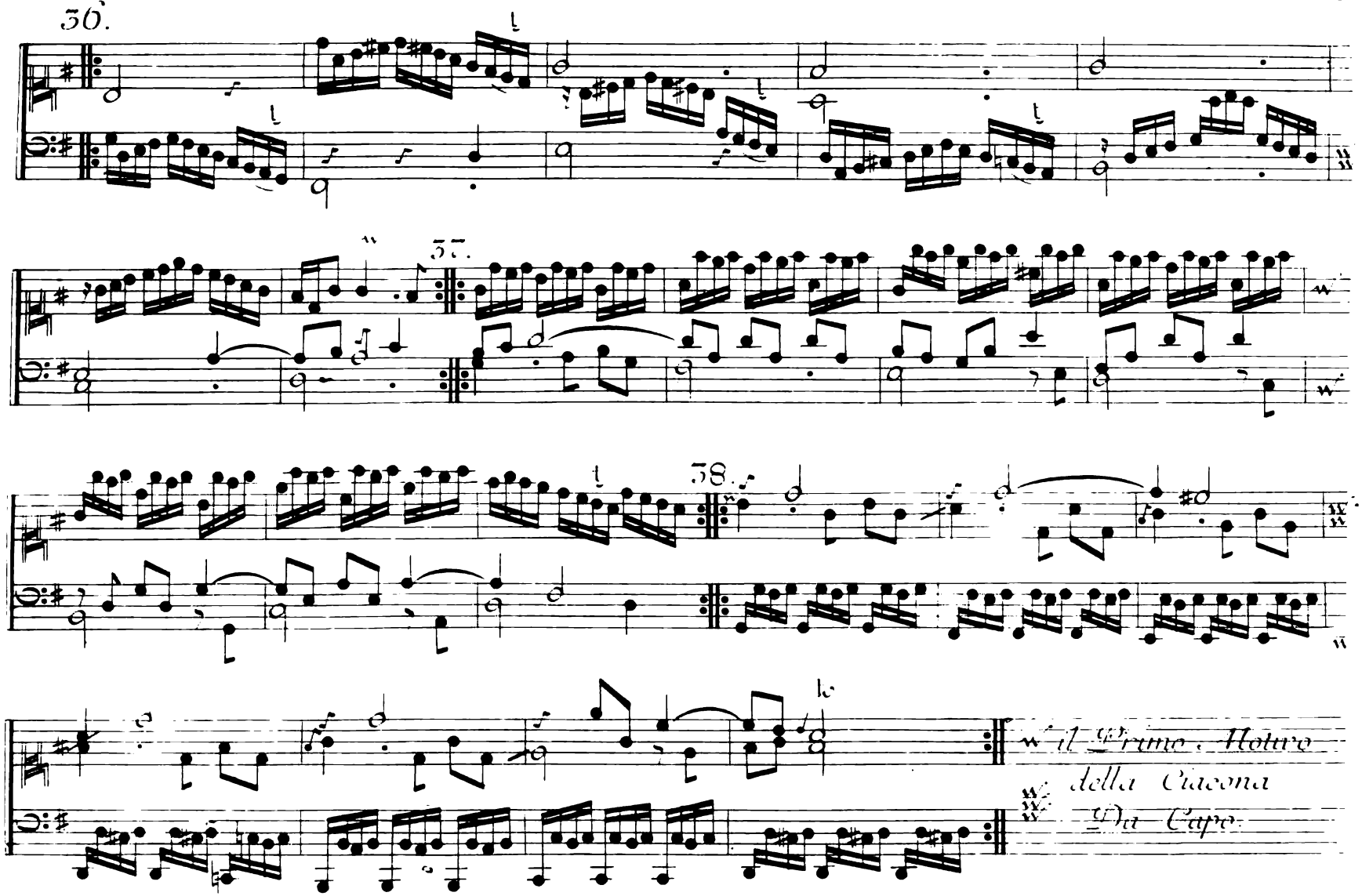
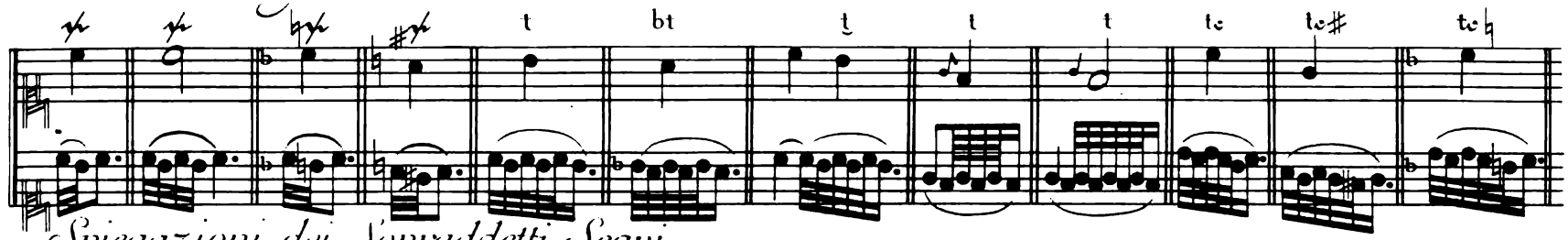
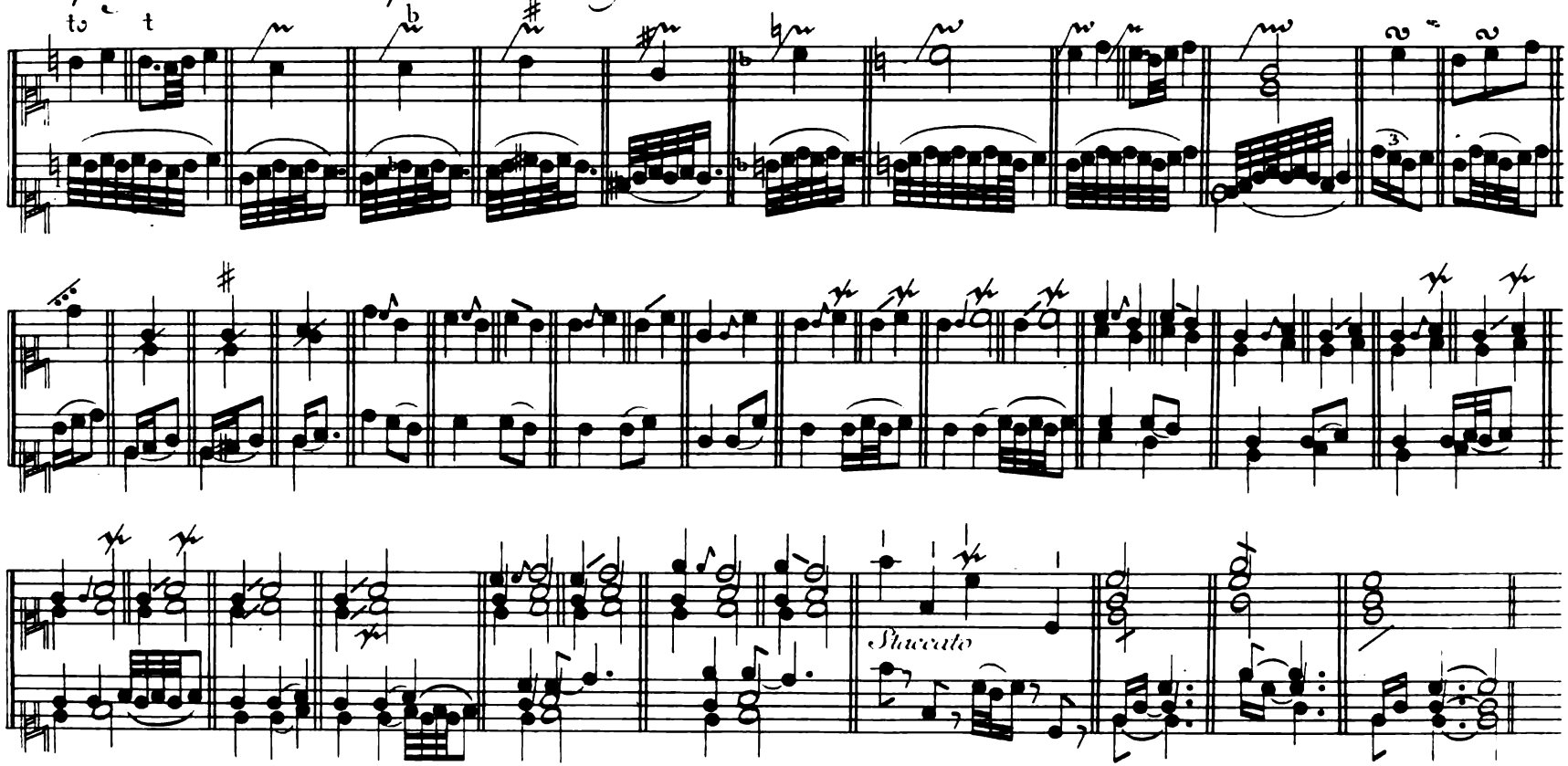

36.
37.
38.
il Primo Motivo
della Ciacona
Da Capo.

Particolari Segni delle Maniere.



Spiegazioni dei Sopraddetti Segni.