

# EDITIONS OF FROBERGER'S KEYBOARD WORKS: AN OVERVIEW

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The extensive keyboard works by Johann-Jakob Froberger (1616–1667) have been the object of three 'collected' editions: by Guido Adler in three volumes c. 1900 for the DTÖ; by Howard Schott in four volumes c. 1980 for *Le Pupitre (Œuvres complètes pour clavecin, Heugel, Paris)*; and most recently by Siegbert Rampe in eleven volumes for Bärenreiter, Kassel (*Neue Ausgabe sämtlicher Clavier- und Orgelwerke/New Edition of the Complete Keyboard and Organ Works*). These eleven volumes are available separately or as a set at the special price of £295.00 (BA9299): see [www.baerenreiter.com](http://www.baerenreiter.com).

For those readers who do not have any or all of the latter edition I hope that the following listing of the contents of each volume may be of assistance in making decisions about purchases, especially given the overall expense. The numbers are those of the FbWV (*Froberger Werkverzeichnis*) catalogue listing, which groups works by genre. The biggest differences from the Schott edition affect the Partitas (sometimes called Suites): a large number have been added from newly evaluated sources and there have been some excisions from the existing canon. Each volume of the Rampe edition contains an extensive commentary on sources used and individual pieces; consulting this before playing is a most worthwhile exercise.

A detailed review of Volume VI of the Rampe edition with an overview of Froberger publications was published in *BCS Newsletter* 50 (June 2011), available from [www.clavichord.org.uk](http://www.clavichord.org.uk).

Throughout this overview lower-case letters (e.g. 'e') indicate minor keys and uppercase letters (e.g. 'F') major keys. With regards to the Partitas in Volumes III–IV, the movements have been listed using the following abbreviations: A = Allemande, C = Courante, S = Sarabande, G = Gigue. D = Double of the dance to which it is affixed.

**Volume I** (BA8063, £32) contains the pieces included in the autograph of 1649 (the *Libro Secondo*), which was divided into four parts, each part being dedicated to just one compositional genre. The Prima Parte contains six Toccatas (Nos. 101–106): in a, d, G, and C, followed by the two Toccatas headed *da sonarsi alla levatione* in d and g. The Seconda Parte contains six Fantasias (Nos. 201–206): in C on Ut-re-mi-fa-sol-la, a, F, G on *Sollare* (i.e. G–A–D), a and a. The Terza Parte contains Canzonas in d, g, F, G, C and a (Nos. 301–306). The Quarta Parte concludes this volume with its six Partitas in a, d,

G, F, C (Nos. 601–606). Each of these contains Allemande, Courante and Sarabande; a Gigue is added to No. 2 as the final movement. The final Partita is in G and is headed *auf die Mayerin*; it comprises six Partite, the final one headed *Grammatica* (i.e. Chromatic), followed by a Courant and its Double and Saraband.

**Volume II** (BA8064, £33.50) contains the pieces included in the autographs of 1656 (the *Libro Quarto*) and c. 1658 (the *Libro di Capricci e ricercate*). The *Libro Quarto* was divided into four parts, with each part again being dedicated to just the one genre. The Prima Parte contains six Toccatas in G, e, C, F, e (in the style of the *da sonarsi alla levatione* Toccatas of Volume I) and a (Nos. 107–112). The Seconda Parte contains six Ricercars in d, g, e, G, d and f sharp (Nos. 407–412). The Terza Parte contains six Capricci in G, g, e, F, F and a (Nos. 507, 508, 514–517), and the Quarta Parte contains six Partitas in e, A, g, a, D and C (Nos. 607–612; the Courante, Sarabande and Gigue from 610 are also in 629, and an early version of the Gigue from 611 can be found in 624). The first five contain Allemande, Gigue, Courante and Sarabande, and the final one opens with the *Lamento sopra la dolorosa perdita della Real M.sta di Fernando IV* in place of the Allemande, followed by the Gigue, Courante and Sarabande. The 1658 MS. contains six Capricci in G, a, d, F, g and C (Nos. 501–506), followed by six Ricercars in C, G, F, C, g and c sharp (Nos. 401–406). The appendix includes the version of 407 by François Roberday, published in 1660 as No. 5 of his *Caprices et Fugues*, a version in triple time of the Gigue from 607 and a reconstruction of 611 using the version of the Allemande and Courante from the Hintze MS. compiled by Weckmann in 1653, the Allemande being entitled *Meditation sur ma Mort future*, followed by the Gigue, Courante and Sarabande.

*Volumes III and IV contain non-autograph readings of many of the twelve Partitas contained in the autographs, plus a large number of pieces from other MSS. and printed sources. Each volume is divided into two parts (although Volume III was originally issued in one part); the contents of each volume are listed below.*

**Volume III.1** (BA8065, £41.50) contains works of certain authenticity including variants of the Partitas 601–606, as follows: 601a A–G–C–S, 602a A–C–S–G, 602b&c A–G–C–S, 603a A–C–S–G, 604a A–C–S–G, 605a A–C–S+D–G, 606a including an extra Sarabande. There follow two variants of the Gigue in e 607b & 607c, the Partita in D 611b (A–G–C–S), the Gigue in D 611c, the Partita in C 612a (*Lamentation faite sur la mort tres douloureuse de sa majesté Imperial Ferdinand le quatrieme Roy de Romanis et se joüe lentement avec discretion. An. 1654 –G–C–S*), and also the non-autograph Partitas in d 613 & 613a, both A–C–S–G, *nommée la rusée Mazarinique*. In 613 the Allemande is subtitled *Fait a Paris* and the Gigue is in C time, whereas in 613a the Chique (*sic*) in C time is followed by a Gigue in 6/8 which is headed ‘Pcedens in Proport’, plus three variants of the Gigue 613b/1–3, and the Partita in g 614 *Lamento. J.J.Froberger. Adagio con discretion. Lamentation sur ce, que j’ay été volé. Et se joüe à la discretion, et encore mieux que les soldats m’ont traicté –C–S–G.*

**Volume III.2** (BA8435, £36) contains a further seventeen pieces of certain authenticity, including Partitas in a 615 & 615a, both A-G (also found in 628) – C-S, in G 616 *Allemanda, repræsantans monticidium Frobergeri* –G-C-S, in F 617 A-G-C-S, in g 618 *Allemande fait à l'honneur de Mad. Sybille Duchesse de Wirtemberg – Gigue nommé la Philotte* –C-S, in c 619 A-G-C-S, in D 620 *Meditation faist sur ma mort future laquelle se joue lentement avec discretion* –C-S-G, in F 621 A+D-C+D-S+D-G, in e 622 A-C-S-G (variant also in 623a), in e 623 A+D-C+D-S+D-G (early version in C time of Gigue from 607), in e 623a A-C-S-G (later version of Gigue from 622), variants of the Saraband and Gigue from the above 623b/c, Partitas in D 624 A+D-C+D-S+D-G (early version of 611) & variants of 624 as No. 624a C+D-S+D, in d 625 A-C-S+D and the variant Courante in d 625a.

**Volume IV.1** (BA8066, £41.50) contains the following eleven works considered as works of certain authorship: Partitas in b 626 A-C-S-G, in e 627 *Allemande (nommée Wasserfall)*–G-C-S, in a 628 A-G (also found in 615a) – S+D, in a 628a A+D-C+D-S+D-G, in a 630 *Plainte faite à Londres pour passer la melancholi: la quelle se joüe lentement avec discretion* –C-S-G, in E flat 631 (formerly attributed to Georg Boehm) A-C-S-G, in c 632 the *Tombeau fait à Paris sur la mort de Monsieur Blancheroche; lequel se joüe lentement avec discretion, sans observer aucune mesure*, in f 633 the *Lamentation faite sur la mort tres douloureuse de sa majesté Imperial Ferdinand le troisieme, et se joüe lentement avec discretion. An. 1657*, the Aria in d 636, the Partita fragment in G 637 A-C, and the Sarabande in c 640. The following seven works are of uncertain authorship: Partitas in d 618a A-C-S-Jigg, Allemande in d 634a, Allemande *tres bonne* in d 634b, Allamand in d 635, Partitas in A 638 A+D-C+D-S & 638a A+D-C+D-S, and in d 639 A+D-C+D-S+D-G.

**Volume IV.2** (BA8434, £40) contains the following eleven works of uncertain authorship: Partitas in g 641 A-C-G, in e 642 A-C-S-G, in e 643 A-C-Aria-S-G, in c 644 A+D-C+D-S+D-G, in E 645 A-C-S-G, in f sharp 646 A-C-S-G, Courante in d 647, Partita *Dolorosa* in e 648 A-C-S+D-G, Partita in g 649 A-C+D-S+D-G, Allemande in g 650 and Partita in e 651 A+D-C-S+D-G. Appendix I includes twelve doubtful works, a Partita fragment in C 605a A-S, Partita in a 629 A-C-C-S-G of which the second Courante, Sarabande and Gigue are also found in 610, followed by ten pieces catalogued as Anhang IV/01-10 comprising a Gigue in G, Partita in B flat A-C-S-G, Gigue in A, Saraband in g, Partita fragment in g A-S+D, Allemanda in d, Courant fragment in g, Partita in F A-C-S-G, Allemande in A and Saraband in F. Appendix II includes 23 additional movements by either C. Grimm or anonymous, 18 of which are Preludes in keys of the Partitas, three are Giges and two are Sarabands. Appendix III includes a Praeludium in C and a Partita in C A-C-S-G, both possibly by Johann Anton Coberg, and Appendix IV contains a Partita in b A-C-S+D considered as an addendum to Volume IV.1.

**Volume V.1** (BA9211, £35.50) contains Toccatas from copied sources comprising fourteen works of certain authorship, some of which are

shortened versions: in e 113 & 113a, in G 114, in g 115 & 115a, in C 116 & 116a, in F 118 & 118a, in d 119 & 119a, in a 120, in D 121 and in g 130. Four pieces of uncertain authenticity follow, the Praeludium in G 126, and Toccatas in C, F and c, Nos. 127–129. The appendix presents three Toccatas of doubtful authorship in d, a and F, Nos. 123–125.

**Volume V.2** (BA9212, £37) contains polyphonic works from copied sources, including some 21 pieces of certain authenticity, some of which are shortened versions: Fantasia in G 207, Fuga in d 307, Fuga in C 413/Ricercar in C 413a, Fugas in d, F and d 414–416, Capriccio in e 502a, Fuga in C 504a, Fuga in g 505a, Capriccio in G 509, Fuga in G 509a, Capricci in G 509b, in d 510/510a, in F 512/512a, in e 513, in C 518 and in a 519/519a. These are followed by new readings of a further eleven pieces including Fantasias 201–204, Canzonas 301–304 and 306 and Ricercars 401 and 407 from the autographs (see Volumes I and II). Appendix I contains the doubtful work Fantasia Duo in d 208; Appendix II contains two spurious arrangements of the Capriccio in F 303.

**Volume VI.1** (BA9213, £30.50) contains thirteen pieces from copied sources, including new sources, new readings and new works. These are all taken from MS. 4450 in the Berlin Sing-Akademie: Toccatas with new readings in d 102, in G 114, in F 118, in e 113, in a 101, in g 115, Partita 613 in d *Allemande faite pour remercier Monsieur le Marquis de Termes des faveurs et bien faits de luy receüs â Paris* –C–S–G, in G 616 *Allemande fait sur le Subject d’un Chemin Montaigneux laquelle se joüe à discretion* –C–S–G, in F 617 *Allemande faite en honneur de Madame la Duchesse de Wirtemberg, la quelle se joüe fort lentement et à discretion* –C–S–G, in e 627 *Allemande faite en passant le Rhin dans une barque en grand peril la quelle se joüe lentement à la discretion* –C–S–G, in a 630 *Plaincte faite à Londres pour passer la Melancolie la quelle se joüe lentement et à discretion* –C–S–G, in g 614 *Lamentation sur ce, que j’ay esté vole, et se joüe fort lentement, à la discretion sans obseroeur aulcune mesure* –C–S–G and in c 632a *Affligée et Tombeou (sic) sur la mort de Monsieur Blancrocher faite à Paris, et se joüe bien lentement et à la discretion*. Note that the inscriptions to the Allemandes, apart from No. 614, are found only in the source used for this volume.

**Volume VI.2** (BA9269, £30.50) contains a further eight pieces from MS. 4450 with different readings and, in some cases, descriptive titles not included in other sources: Partita in D 611 *Allemande faite sur L’Election et Couronnement de sa Majesté Ferdinand le Quatrieme Roy des Romains se joüe lentement et à discretion* – Courante faite au jour de naissance de la Jeune Princesse Imperiale – Sarabande faite sur le couronnement de sa Majeste Imperiale l’Imperatrice Eleonore, née duchesse de Mantoue –G, in C 612 *Lamentation faite sur la tres douloureuse Mort de sa Majesté, Ferdinand le Quatriesme Roy des Romains 1654, et se joüe lentement, avec discretion* –G–C–S, in a 608 A–G–C–S, in g 609 A–G–C–S, in D 620 *Meditation faite sur ma mort future, la quelle se joüe lentement avec Discretion â Paris 1 May Anno 1660* –G–C–S, in f 633 *Lamentation faîte sur la mort tres douloureuse de sa majésté Imperial Ferdinand le troisieme, et se joüe lentement avec discretion*, Partita in e 607 A–G–C–S and in a 610 A–G–C–S. Pieces from further

MS. 4442-5, 4447/8 in the same location include: five Partitas - in f 653 (*Die Hochstädter Leuchte*) A-C-S+D-G, in E flat 654 (*Das Nachtlager*) A-C-S+D-G, in B flat 655 (*Der Naseweise Orgelprobierer*) A-C-S+D-G, in E 656 (*Der Clavier Trompler*) A-C-S+D-G, and in G 616a A-C-S. Appendix I contains anonymous preludes in f, E flat, B flat and E; Appendix II contains an anonymous Praeludium in B flat from MS. 4441.

**Volume VII** (BA9298, £37.00), which completes the edition, contains the three surviving works for ensemble, comprising two Motets (soprano, tenor, bass, two violins and organ: *Alleluia absorta est mors* FbWV 701, *Apparuerunt Apostolis* FbWV 702) and a Capriccio in C for four instruments FbWV 706, as well as a Catalogue of the Complete Works (FbWV), including incipits and primary sources. Further Motets are listed as 703-5, but these are known only from references in the literature; it is probable that they form part of a much larger corpus of such pieces, all of which have disappeared.

Not as yet available in a modern edition, the autograph MS. sold at **Sotheby's** in November 2006 contains six Fantasies (*sic*) in a, e, F, g, B flat and F assigned FbWV 209-214, six Caprices (*sic*) in d, e, B flat, e, G and F assigned FbWV 520-525, all of which are previously unknown, five Partitas comprising versions of FbWV 615/618/619 and 620 (see **Volume III.2** above), a previously unknown Partita in F FbWV 657, a *Meditation* in g *faict à Madrid sur la Mort future de Son Altesse Serenisme Madame Syblle, Duchesse de Wirtemberg, Princesse de Montbeliard* FbWV 658, a *Tombeau* in d *faict sur la tres douloureuse Mort de Son Altesse Serenisme le Duc Lepold Friderich de Wirtemberg, Prince de Montbeliard* FbWV 659, both of which are previously unknown, and a version of the *Tombeau* in f FbWV 633 (see **Volumes IV.1** and **VI.2** above). A description of this MS. and further details are included in **Volume VI.1** above. Up to now the current owner has not been identified and the MS. remains inaccessible.