



Leopold I



Margaret Theresa

An Emblem Book fit for an Emperor:

Exploring Georg Muffat's *Apparatus Musico-Organisticus* (1690)

Joel Speerstra, Academy of Music and Drama, Göteborg

Toccata prima

Toccata quarta

Ciacona

Passacaglia

Novo Cyclopeias Harmonica

# The Toccatas at the Claviorgan

## Tocatta Quarta: the sophisticated pull-down pedal

20

25

30

LYRIC

## Tocatta Prima A blending of organ and harpsichord styles

Thick accompanying chords work like "continuo playing" on the harpsichord

Long Pedal Points need the organ

solo riffs benefit from the organ coupled to the harpsichord

Grave

sustained organ sound

brilliant figures benefit from the organ coupled to the harpsichord

25

30

## EX BELLO PAX



En galea intrepidus quam miles gesserat,  
    & quae  
    Saepius hostili sparsa cruore fuit.  
Parta pace apibus tenuis concessit in usum,  
Alveoli atque favos grataque mella gerit.  
    Arma procui iaceant,  
    fas sit tunc sumere bellum,  
Quando aliter pacis non potes arte frui.



Charles Moseley: *A Century of Emblems*

picture

pictura

pithy motto or title

inscriptio

passage of prose or verse

subscriptio

a publishing technology designed to illicit an  
*active*  
response from the reader

Johann Kuhnau's Biblical Sonatas (1700) work like an emblem book where the pictura is replaced by the musical score





12

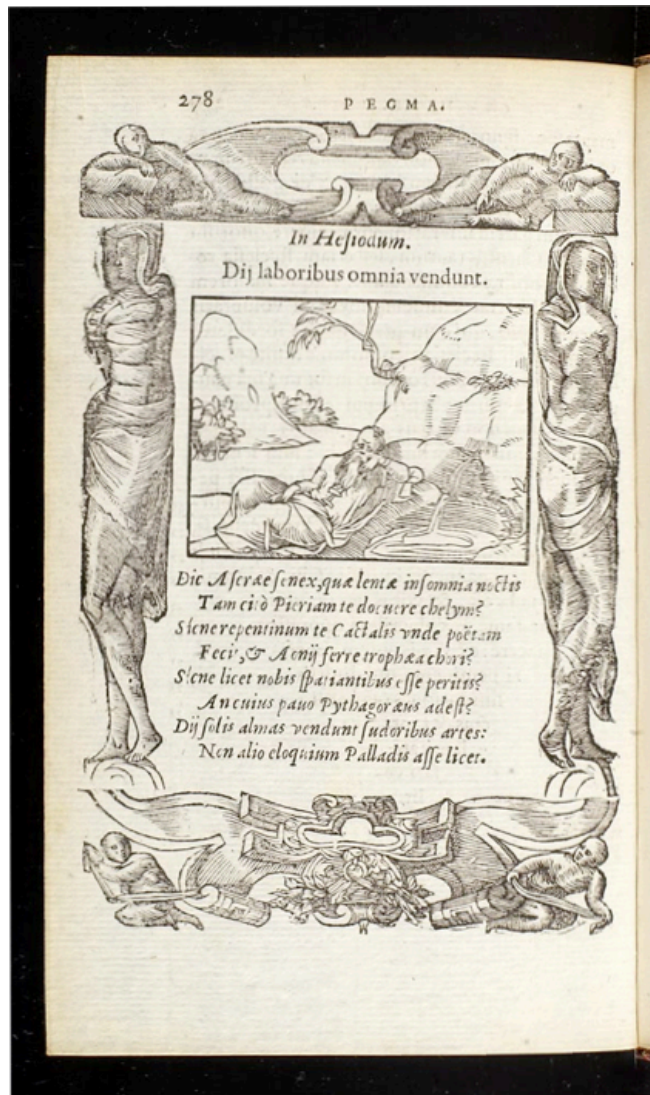
*vien tirata la selce colla  
fronslanella frôte del Gigate*

*casca Goliath.*

*La fuga de' Filistei, che vengono perseguitati ed amazzati dagl'Israeliti.*

A musical score for a fugue, consisting of four staves. The first staff is the vocal line, followed by three instrumental staves. The music is in a minor key and common time. The lyrics are written in a cursive hand below the staves.

Georg Muffat's *Apparatus Musico-Organisticus* (1690)



The Gods reward those who labour

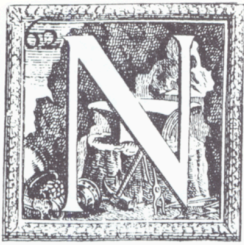




Siege of Vienna, 1683 by Frans Geffels







*Aria.*

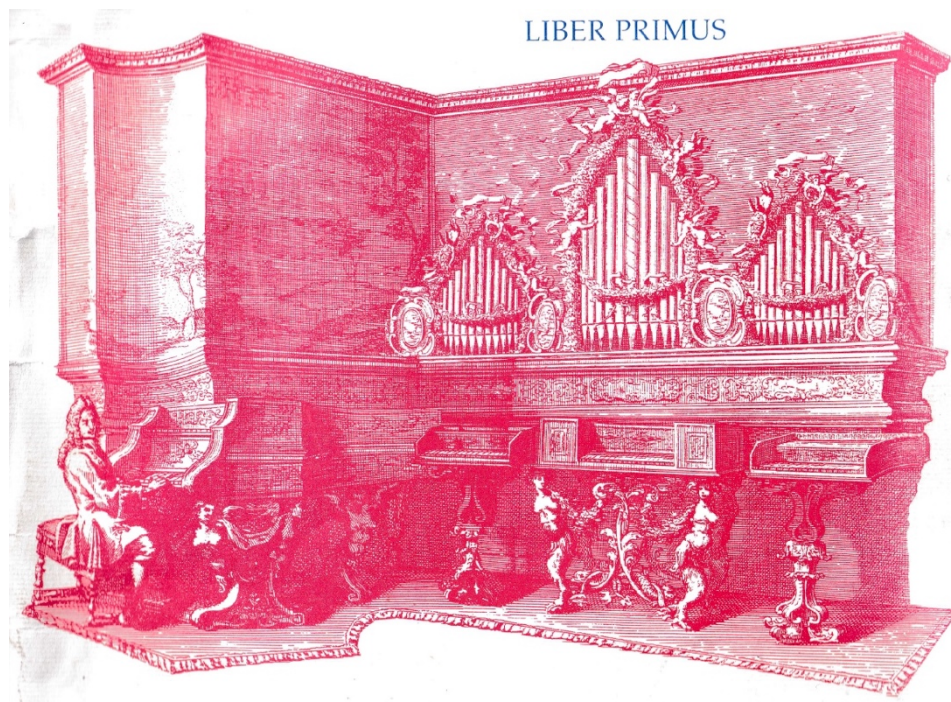
NOVA  
CYCLOPEIAS HARMONICA.

Two staves of musical notation. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music consists of various notes, rests, and accidentals, including a sharp sign and a flat sign.

CYCLOPEIAS



## The Golden Harpsichord of Michele Todini (1616–1690)





Ciacona: part 6

Musical score for Ciacona: part 6, consisting of two systems of two staves each. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff has a key signature of one flat (Bb) and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Handwritten annotations include 't' above notes and 'ست' (sawt) above groups of notes. A circled number '6.' is present in the first system. The second system continues the piece with similar notation and includes a circled number '7.'.

Passacaglia: part 15

Musical score for Passacaglia: part 15, consisting of two systems of two staves each. The first system includes a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The bass clef staff has a key signature of one flat (Bb) and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Handwritten annotations include 'ست' (sawt) above notes and '15.' above a measure. The second system continues the piece with similar notation and includes a circled number '16.'.



Cyclopes Aria: part 8

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The lower staff is in bass clef and features a more rhythmic accompaniment with dotted rhythms and slurs. The word "Gua." is written in the first measure of the upper staff. Above the first measure of the lower staff is the word "tutu" with a slur underneath it. Above the second measure of the lower staff is another "tutu" with a slur underneath it.

The second system of musical notation consists of two staves. The upper staff continues the complex melodic line from the first system. The lower staff continues the rhythmic accompaniment. Above the first measure of the lower staff is the word "tutu" with a slur underneath it. Above the second measure of the lower staff is another "tutu" with a slur underneath it. Above the third measure of the lower staff is a third "tutu" with a slur underneath it.

The third system of musical notation consists of two staves. The upper staff concludes the melodic line with a final cadence. The lower staff concludes the accompaniment. Above the first measure of the lower staff is the word "tutu" with a slur underneath it. Above the second measure of the lower staff is another "tutu" with a slur underneath it. Above the third measure of the lower staff is a third "tutu" with a slur underneath it. The word "Finis." is written in a large, decorative script at the end of the system, with a double bar line and repeat dots preceding it.

The story of Acis Galatea and Polyphemus  
from Ovid's Metamorphoses Book XIII



Toccata prima  
Toccata quarta

*An opera for Claviorgan*

Ciacona (Acis: an heroic and naive Principal)  
Passacaglia (Galatea: a resourceful Harpsichord)  
Novo Cyclopeias Harmonica (Polyphemus: a violent Dulcian)

Polyphemus's Aria from Ovid's *Metamorphoses* Book XIII

*'Galatea, whiter than the snowy privet petals,  
taller than slim alder, more flowery than the meadows,  
friskier than a tender kid, more radiant than crystal,  
smoother than shells, polished, by the endless tides;  
more welcome than the summer shade, or the sun in winter,  
showier than the tall plane-tree, fleeter than the hind;  
more than ice sparkling, sweeter than grapes ripening,  
softer than the swan's-down, or the milk when curdled,  
lovelier, if you did not flee, than a watered garden.  
Galatea, likewise, wilder than an untamed heifer,  
harder than an ancient oak, trickier than the sea;  
tougher than the willow-twigs, or the white vine branches,  
firmer than these cliffs, more turbulent than a river,  
vainer than the vaunted peacock, fiercer than the fire;  
more truculent than a pregnant bear, pricklier than thistles,  
deafier than the waters, crueller than a trodden snake;  
and, what I wish I could alter in you, most of all, is this:  
that you are swifter than the deer, driven by loud barking,  
swifter even than the winds, and the passing breeze.*