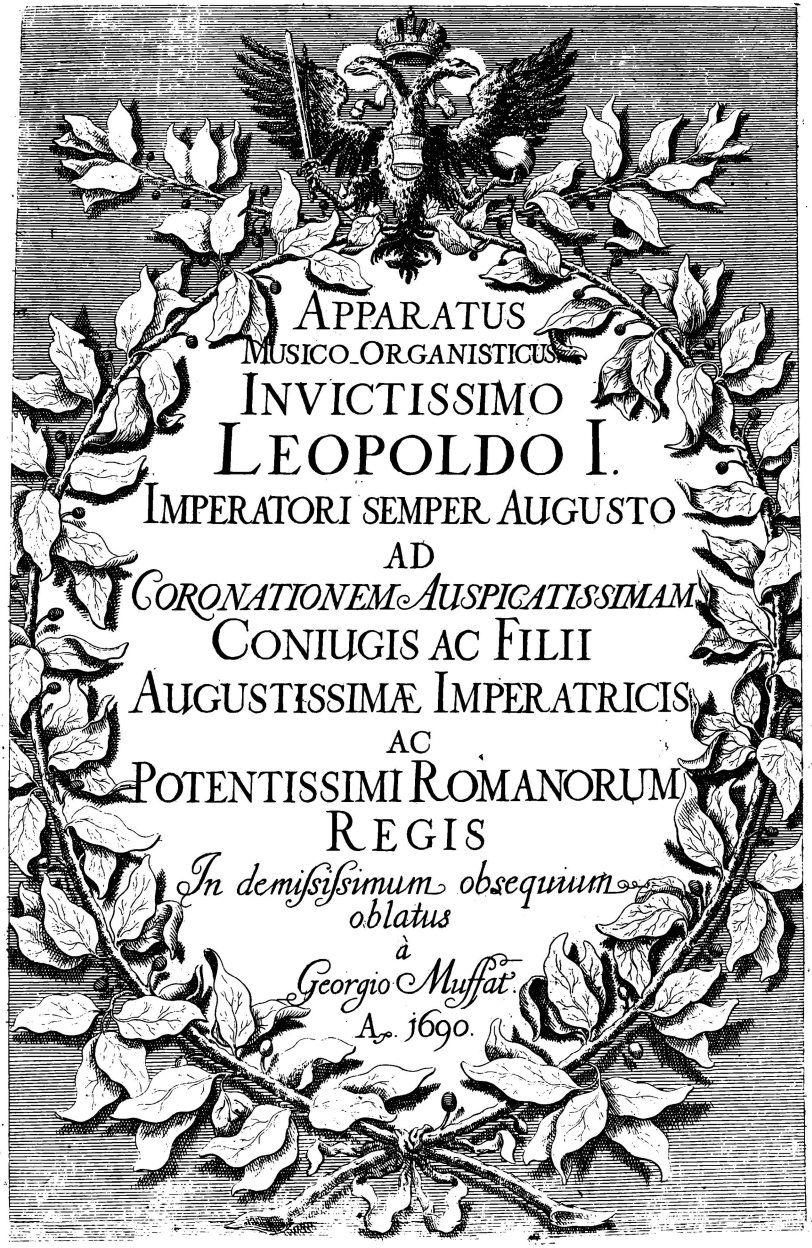

APPARATUS
MUSICO-ORGANISTICUS
INVICTISSIMO
LEOPOLDO I.
IMPERATORI SEMPER AUGUSTO
AD
CORONATIONEM AUSPICATISSIMAM
CONIUGIS AC FILII
AUGUSTISSIMÆ IMPERATRICIS
AC
POTENTISSIMI ROMANORUM
REGIS
In demississimum obsequium
oblatus
à
Georgio Muffat.
A. 1690.

# *AUGUSTISSIME IMPERATOR.*

Magna præsumere meritò videor, dum Hotis hisce Musicalibus tam Augusta Auspicia inquiro. Sed excusabit, opinor, rei tenuitatem ingens gratum animum contestandi Ardor, ac desiderium. Gratum animum, aio, qui non aliâ magis aut aptiùs notâ S. C. MAIESTATI TUÆ innotescere potuit, quam musicalibus his, ut vocant, notis. Argentorati enim, ubi sub Rerver.mo Capitulo, tunc TIBI fidelissimo, Organædi munere fungebar, & loco, & officio bellorum iniuriâ pulsus sub *umbrâ Alarum Tuarum* non tantùm patentissimum reperi Asylum; sed & potentissimum, ac munificentissimum sensi subsidium. Alterâ rursum vice Româ ex Italiâ Redux clementissimè admissus, atque auditus repetitas à TUA S. C. MAIESTATÆ accepi gratias. Tertia mihi nunc gratia obtingit, dum sub Augustissimis Tuis Auspiciis gratum toti orbi profiteri licet animum. *Toccatas* itaque, *â tangendo* italico idiomate sic dictas, *Augustissimo nomini Tuo* inscribo, ac consecro, utpotè quem cura potissima tangit bonæ Imperij Harmoniæ, ac concordantiæ. Quamquam enim & chordas magnâ facilitate, ac laudatissimâ peritiâ percurrere nôris, Maiore tamen dexteritate, atque efficacissimâ suavitate corda permovere soles. Ut adeò merito digitum Dei in Te admirari atque adorare fas sit. Tangis hoc digito suaviter Electorum corda, tangis, & inflectis potenter hostium cervices. Tange igitur montes, & fumigabunt; in fumos nimirum abeunte omni hostili conatu, assistente verò TIBI jugiter Illius gratiâ, qui tribus digitis suspendit molem terræ. Undè cælico solatio plenus TUORUM coronas lætus specta, ulteriores victorias, ac triumphos exspecta, & consonante toto Imperio felicissimâ illâ, ac desideratissimâ Statuum Harmoniâ longævus gaude. Quod S. C. MAIESTATI TUÆ demississimâ veneratione in genua pronus Auguror, dum *totidem* ominor *trophæa*, & *Victrices Aquilas*, *quot notas musicales* his lineis insertas sub *umbrâ Alarum Tuarum* felix aspiciet orbis. Ita voveo

**S. C. M. &c.**

*Humillimus, Obedientissimus, & Fidelissimus Servus*

GEORGIUS MUFFAT.

# Ad Benevolum Lectorem.

NOn auſus fuiſſem, amice Lector, opus viribus meis longè impar; niſi Magni Principis ſuffultus Munificentiâ; ſtimulatus, & penè coactus multorum deſiderio; efficaciter tractus Muſicorum etiam calculo; boni publici amore, & Philomuſicorum favore. Haud etenim me fugit floruiſſe hactenus Viros hujus ſcientiæ, ac dexteritatis peritiſſimos: at quia jam à ſeptuaginta propè annis ipſis, aio, Freſcobaldi temporibus, ſimile quidpiam Typis commiſſum fuiſſe, non mihi innotuit, ipſe ſtylus, haud modicè hucuſque immutatus hanc operam exigere videbatur. Quibus permotus hoc primum Opus Organiſticum meditabar ſpiritu promptu, ſed Viribus infirmis, atque imparibus. Et Ecce fortuitum auxilium; Dum Ego omni ſtudio huic operi me impenderem, expenſas ſolvit Alter: CELSISSIMUS, inquam, ac REVERENDISSIMUS PRINCEPS & ARCHIEPISCOPUS SALISBURGENSIS, Dominus, Dominus, ac Mœcenas meus Clementiſſimus, Munificentiſſimus. Huic itaque boni publici amantiſſimo Zeloti, in acceptis refer; meam autem, qualem qualem operam, Lector Benevole, aqui, bonique conſule, Et ad ea qua in hoc opere præmonenda duxi, benignè ac breviter animum adverte.

Uſus, ſum in tradendis his Modulationibus crebriore Clavium indicialium mutatione; eò nimirum, quod adverterim neceſſariam omninò his temporibus maximè ad transponendas in diverſos alios tonos quaslibet melotheſes, perfectam Clavium omnium notitiam. Habebunt itaque Philomuſici in addiſcendis hiſce meis Modulationibus, Clavium, uti & temporum Muſicorum modernorum ferè omnium plenum, ac profectuum in opere, ut ſpero Exercitium.

Poirò ſignatum ſimplex, tremulum ordinarium, quo nota ita ſignata cum proximâ clavi ſuperiori tremiſcit, ſignificat. verò cui ſimilis virgula ſubducta cernitur, ſemitremulum vulgò mordant. quo nota ità ſignata cum clavi inferiori proximâ, eâque ſæpè (ubi aures id non vetant) per ſemitonium majus diſtante tremiſcit, ita circumflexum, tremulum recentioris modi, ſcil. qui poſt abſolutum tremulum ordinarium more ſolito cum notâ ſuperiore exhibitum, inferiorem etiam notam unicâ vice tantùm aſſumit, denotat. Hoc vero ſignum tremulum longum ad extremum uſque continuatum indicat. Littera P. M. Pedale ad libitum, ad Manuale Claviarium ſimul uſurpandum ſignificant. P. S. Pedale ſolum. M. S. Manuale ſolum.

Cætera ſano Judicio pollens Muſicus ipſemet levi negotio colliget, qui ſi hic conatus meus placet, plura cum tempore, Deo favente, videbit. In quibuſdam enim & modum eleganter pulſandi Theorico-practicè, uti & multa alia alijs operibus, ut confido, traditurus ſum. Tu ſtylum hunc meum, illâ quam præſtantiſſimorum Organœdorum Germaniæ, Italiæ, ac Galliæ praxi, ac conſuetudine adeptus ſum experientiâ mixtum, ac nondum adeò notum, ac ſolitum interea proba; & ſi allubet approba. Deum ama, & lauda in Chordis & Organo, quò Clementiſſimi, ac Munificentiſſimi Mecænatis mei intentio potiſſimum collineat.

P. S. Cùm poſt humillimè oblatum, & quidem ad Auguſtiſſimas Sac.ª Cæs.ª Majeſtatis manus Auguſtæ Vindelicorum, Clementiſſimèque auditum, ac Munificentiſſimè acceptum hoc opus, Mihi reduci ad obeundum in poſterùm apud Rev.mum ac Cels.mum Epiſcopum & Principem Paſſavienſem Capellæ Magiſtri, nec non DD. Ephœborum Præfecti officium, Salisburgo Paſſavium domicilium meum transferendum fuerit; mutationis hujus ob futuri litterarum aut Muſicalium commercij ſecuritatem hiſce etiam Benevolum Lectorem poſtremò monendum cenſui.

Grarè

Pedale

Allegro

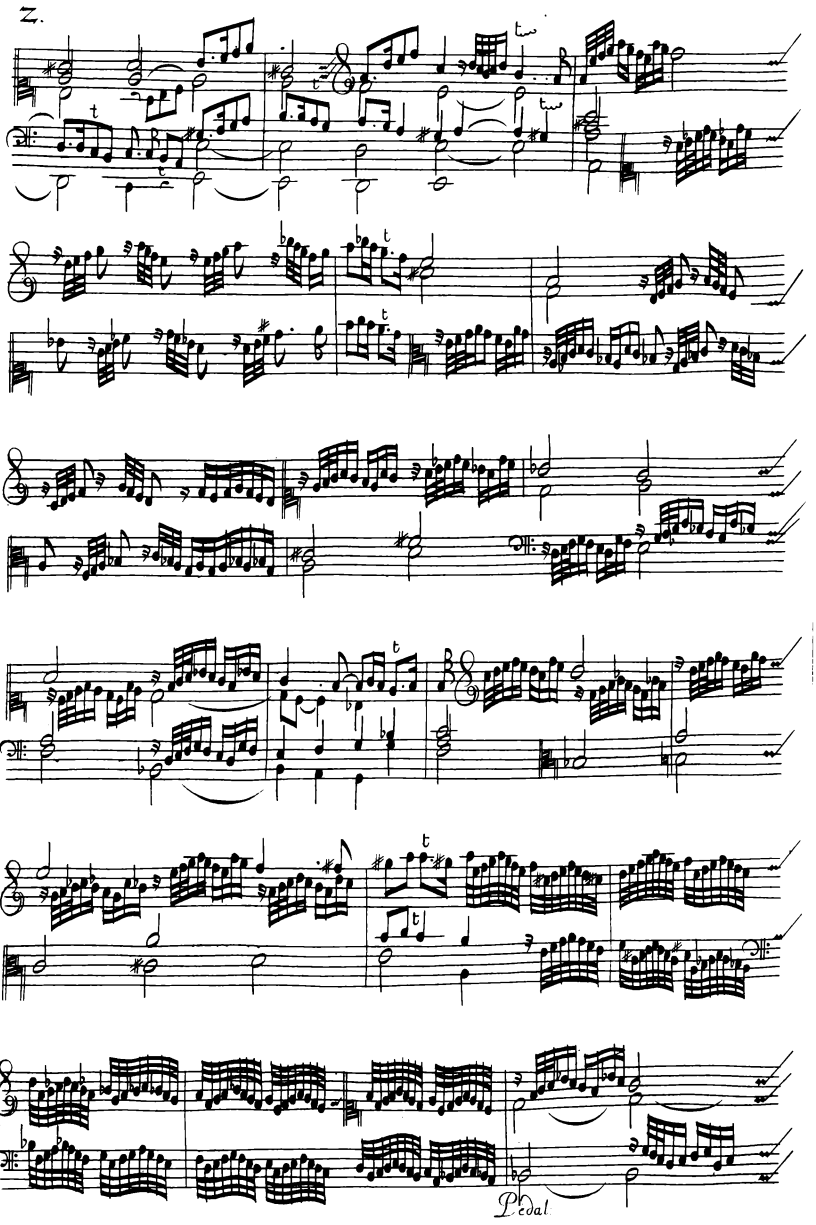
M.

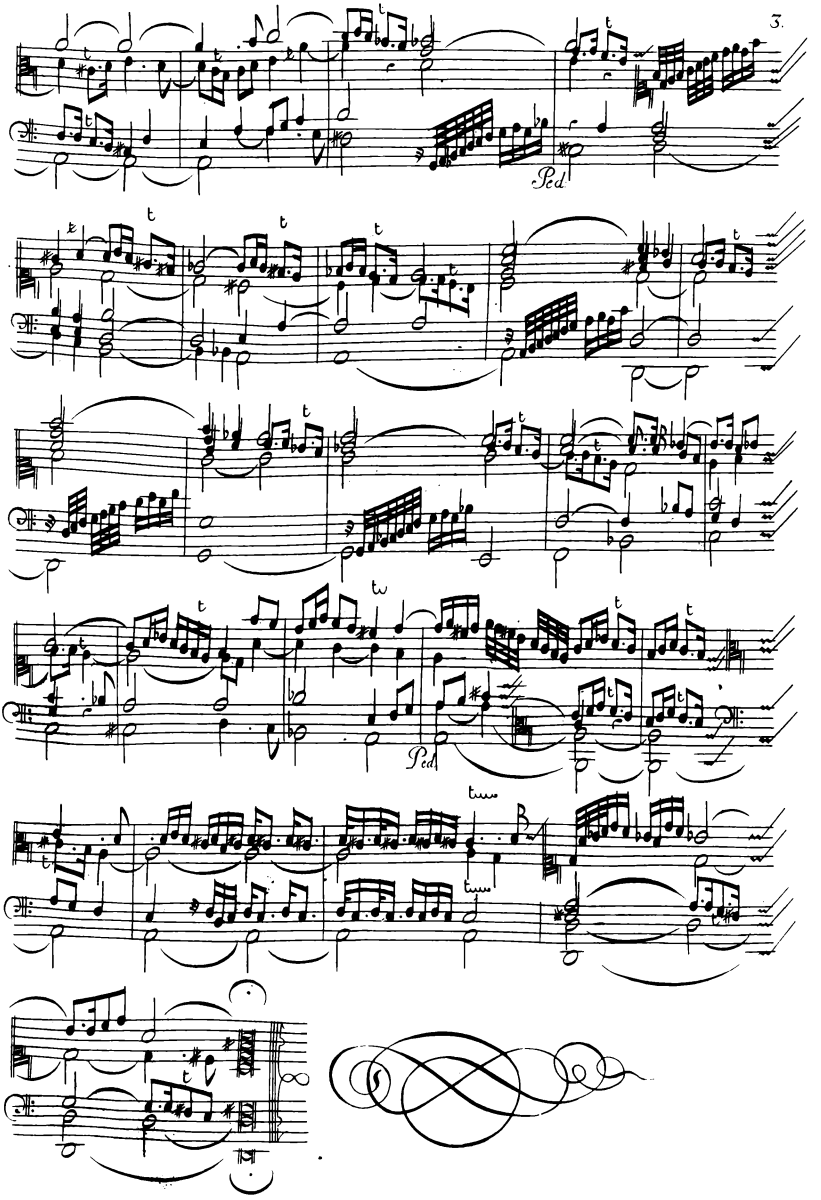
Ped.

M.

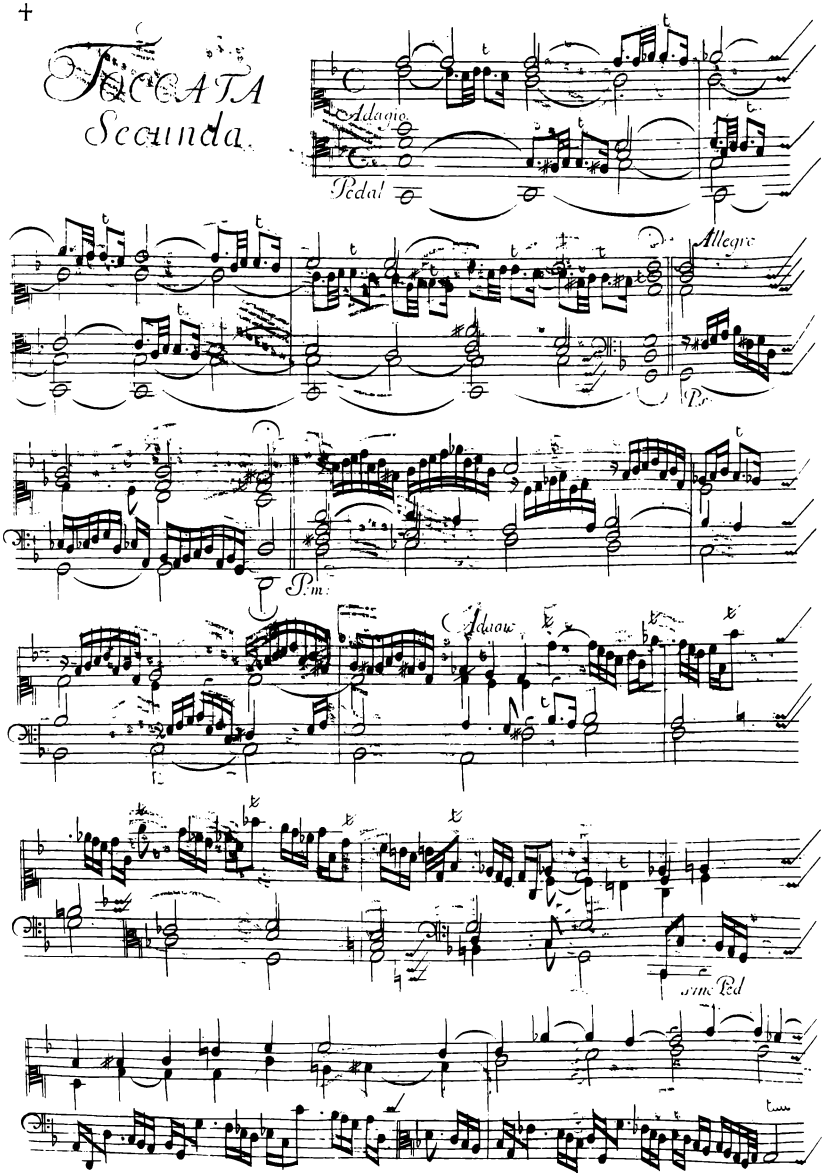
Ped.

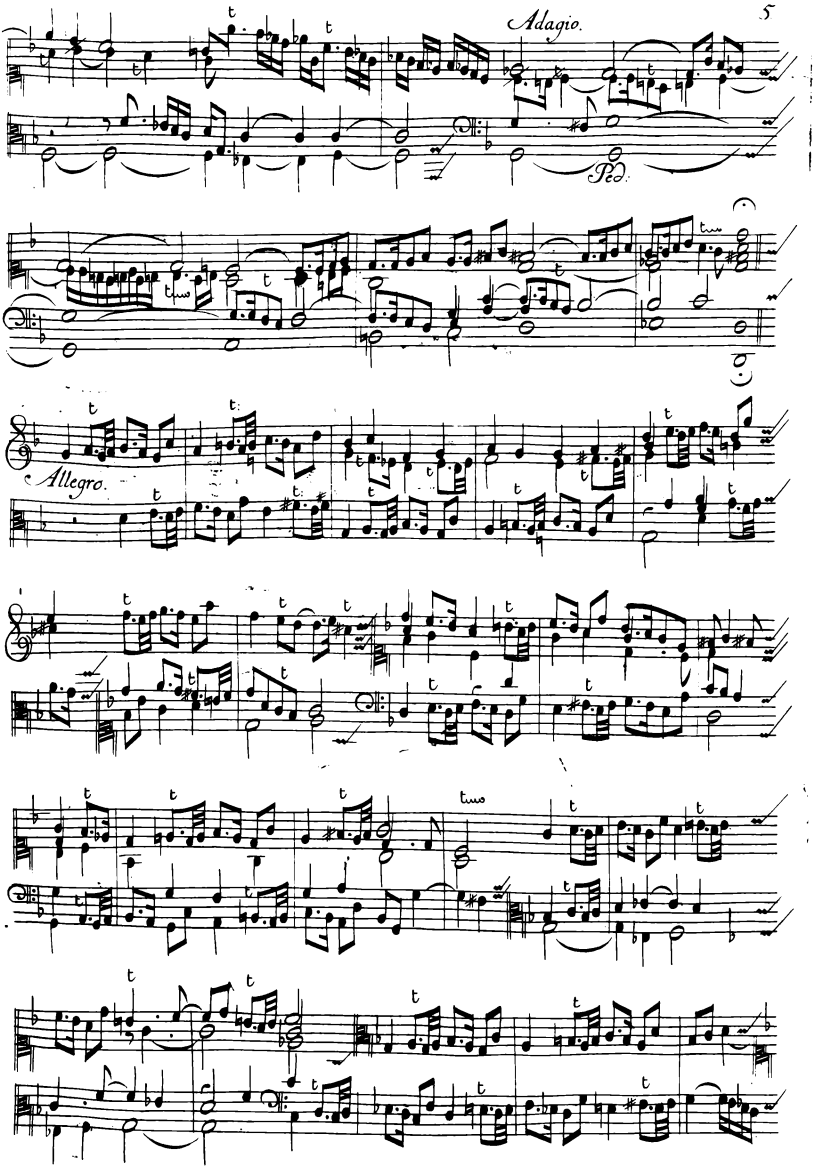
Grarè.

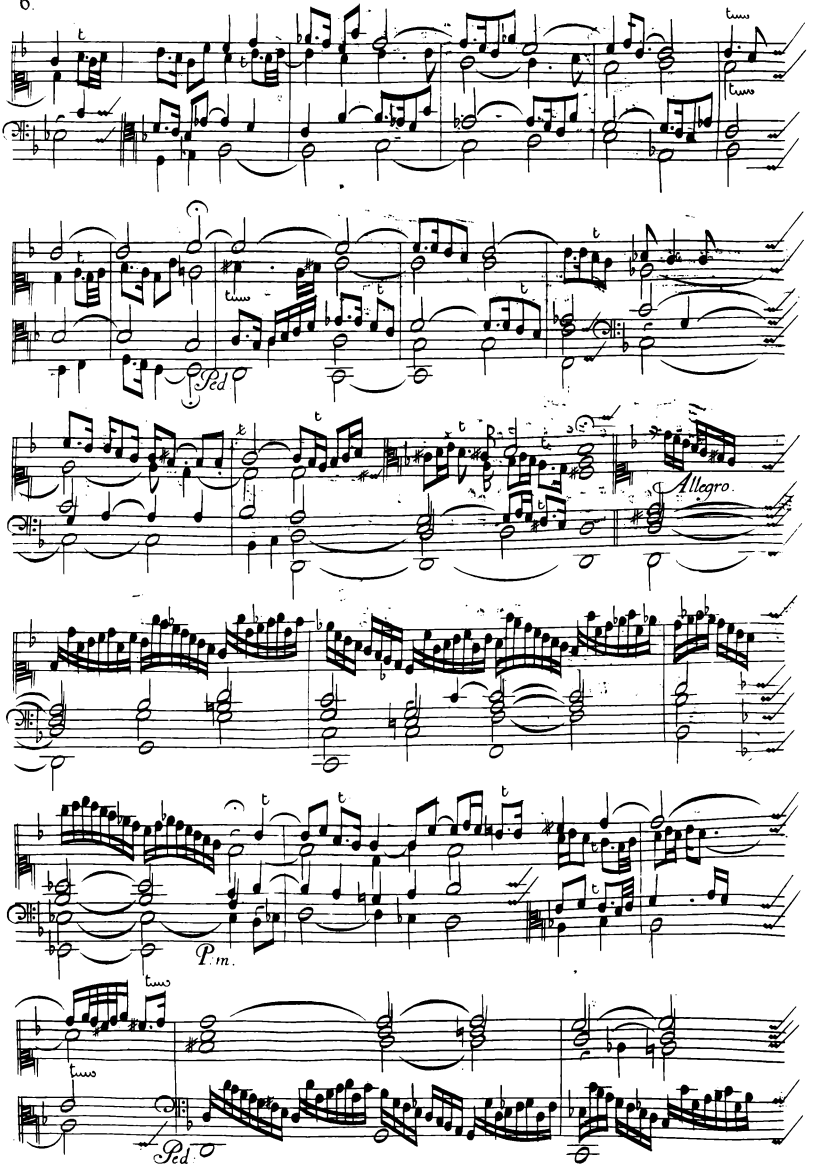

Z.
Pedal

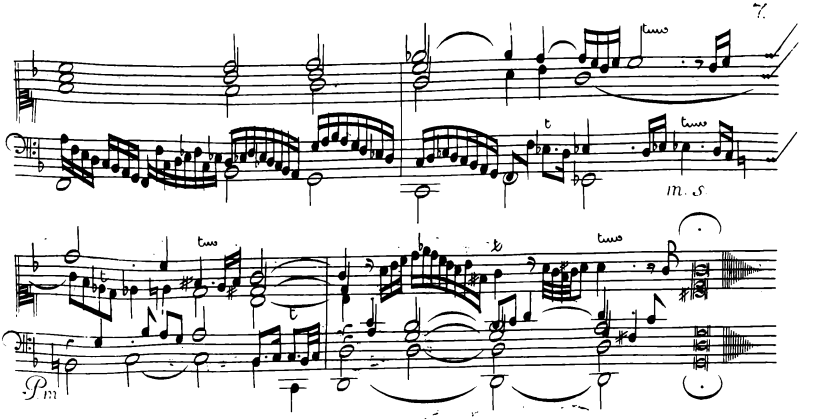

Ped
Ped

# Toccata Secunda

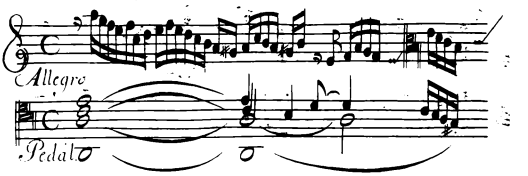


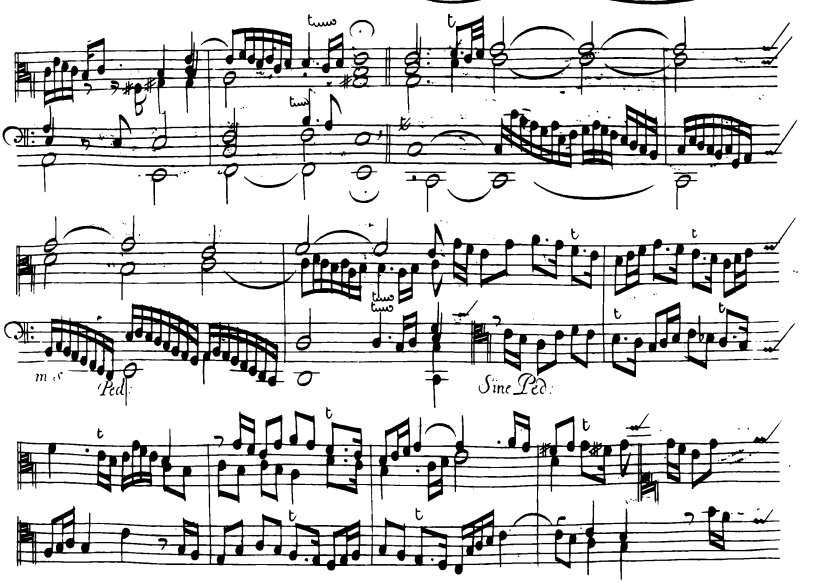

Adagio.
Ped.
Allegro.

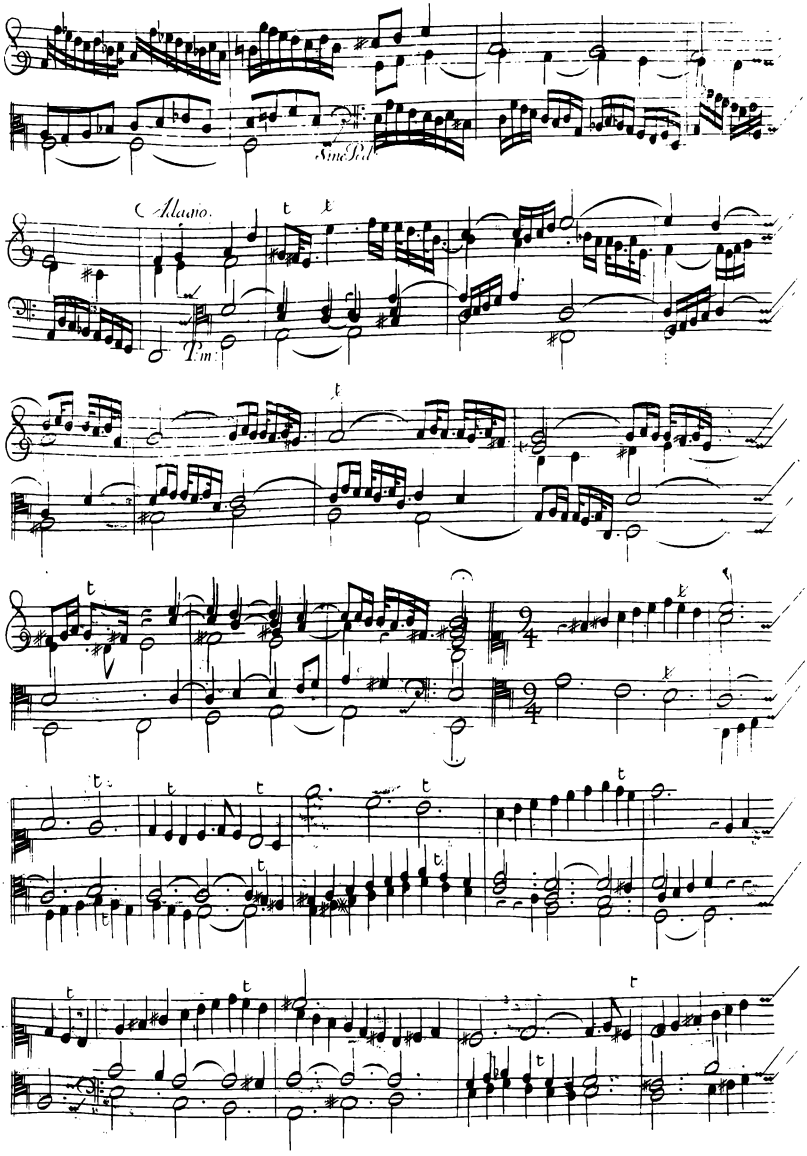

Ped
Allegro
P.m.
Ped

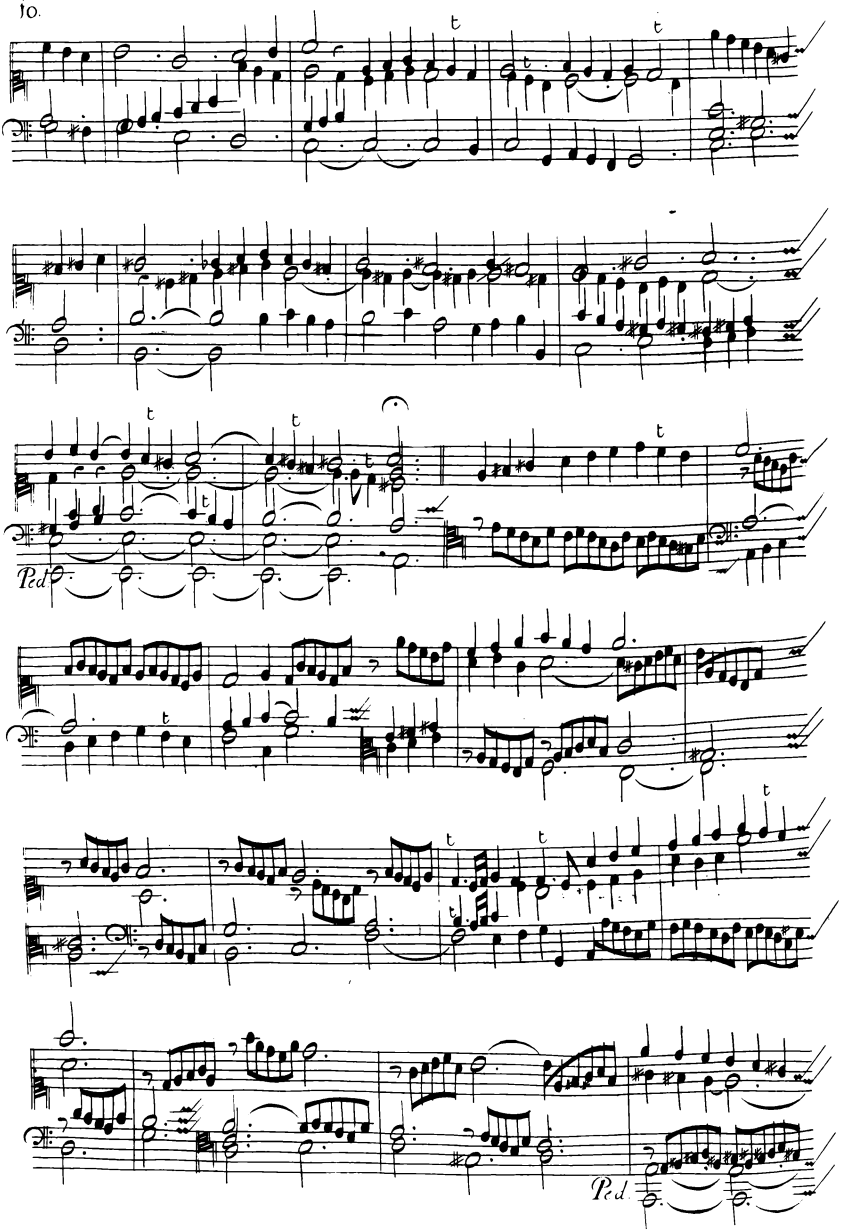


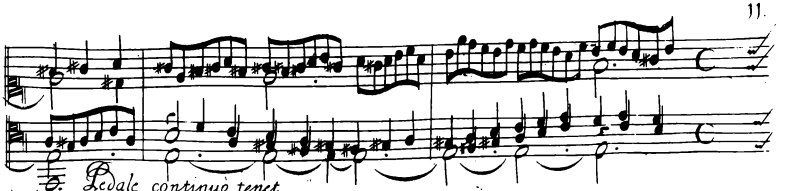

# Toccata Tertia.

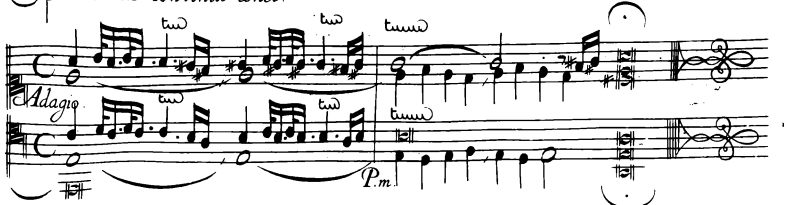


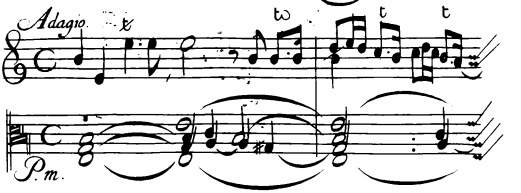

Sine Pol
Adagio.
Tm.

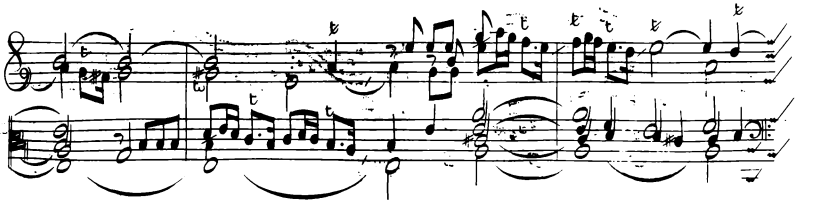

Ped.
Ped.

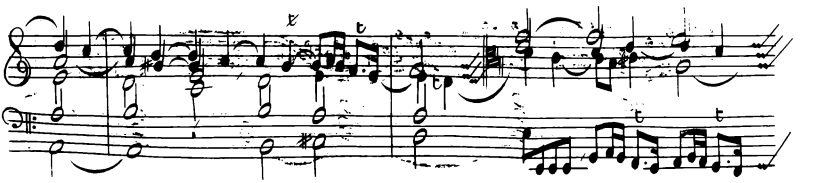


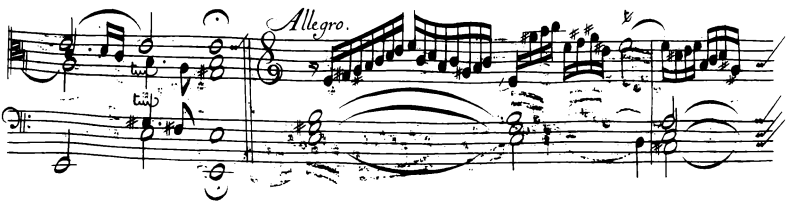



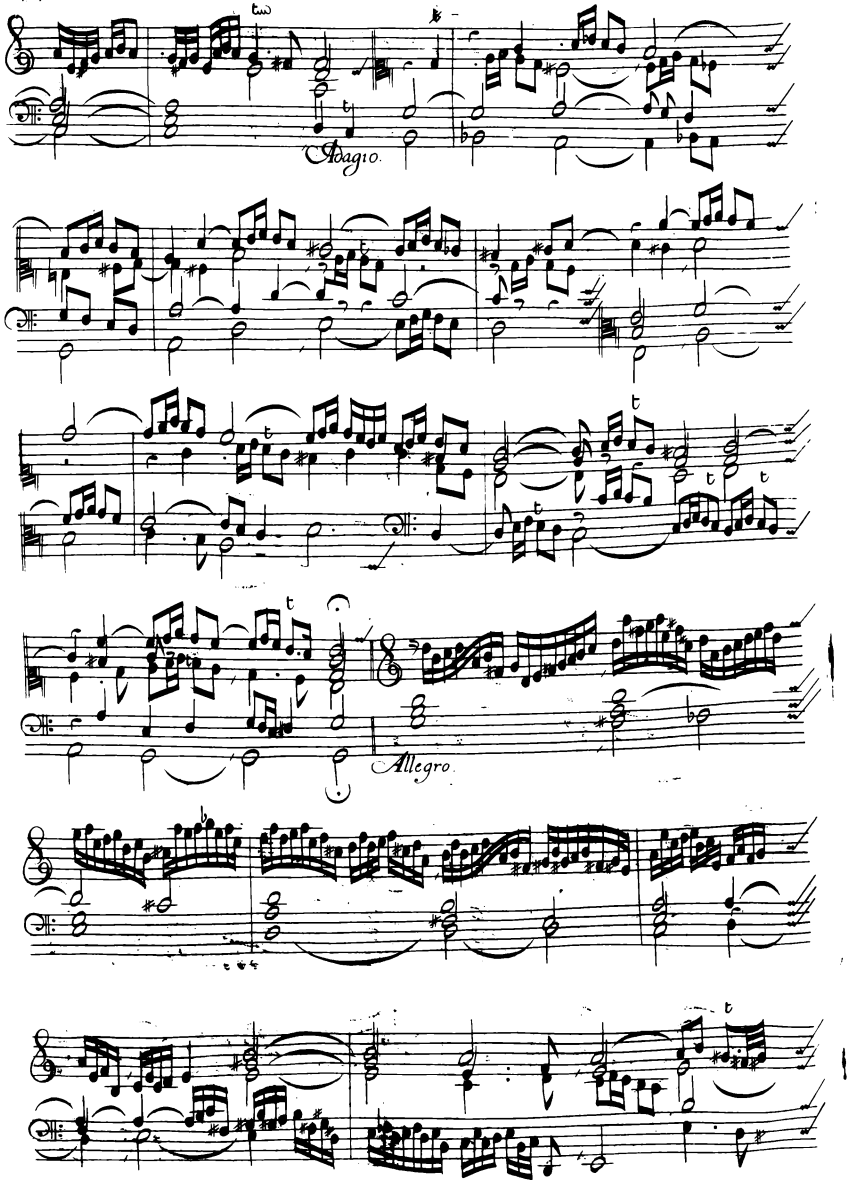

# Toccata Quarta.

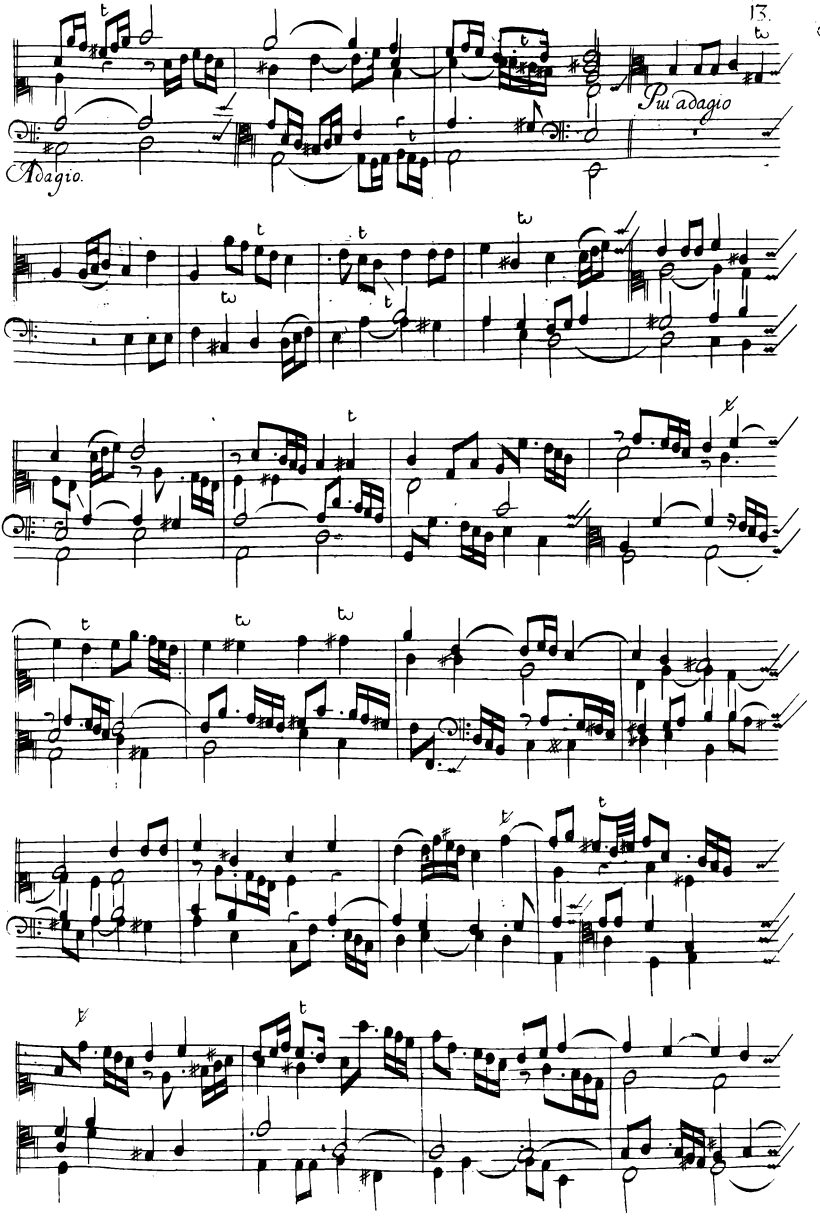


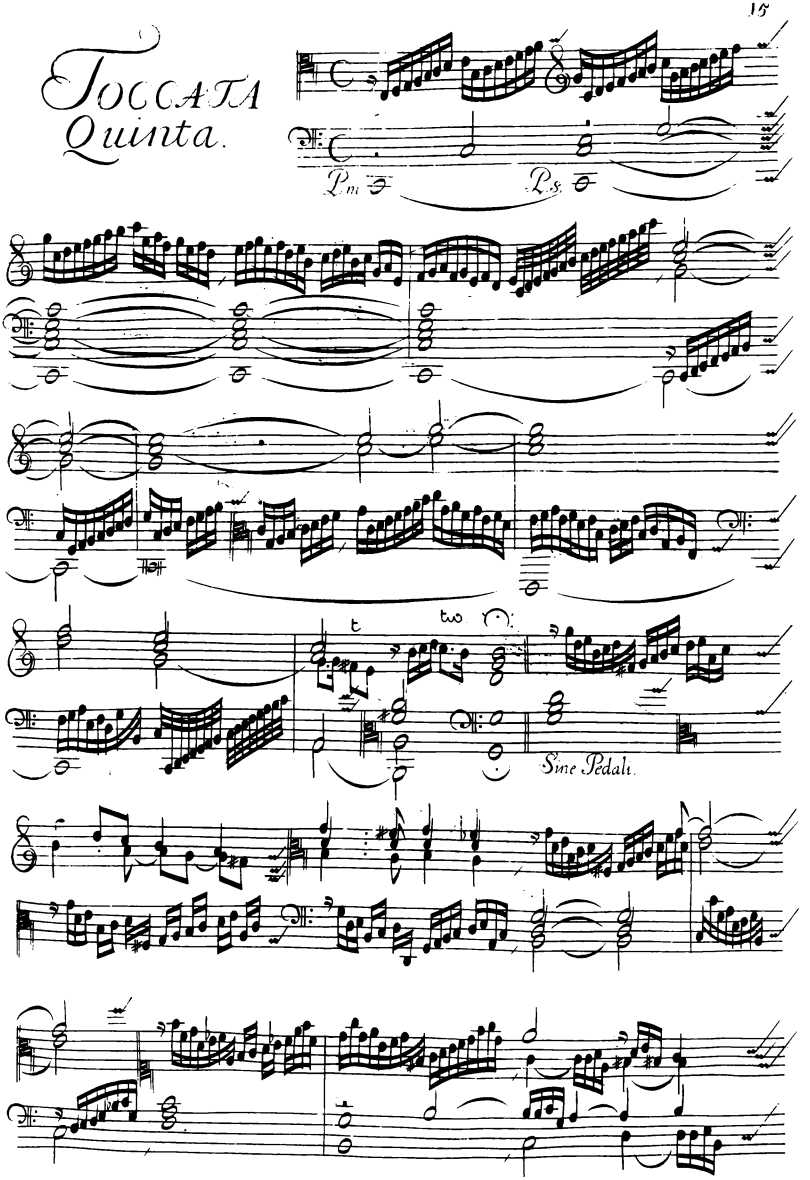


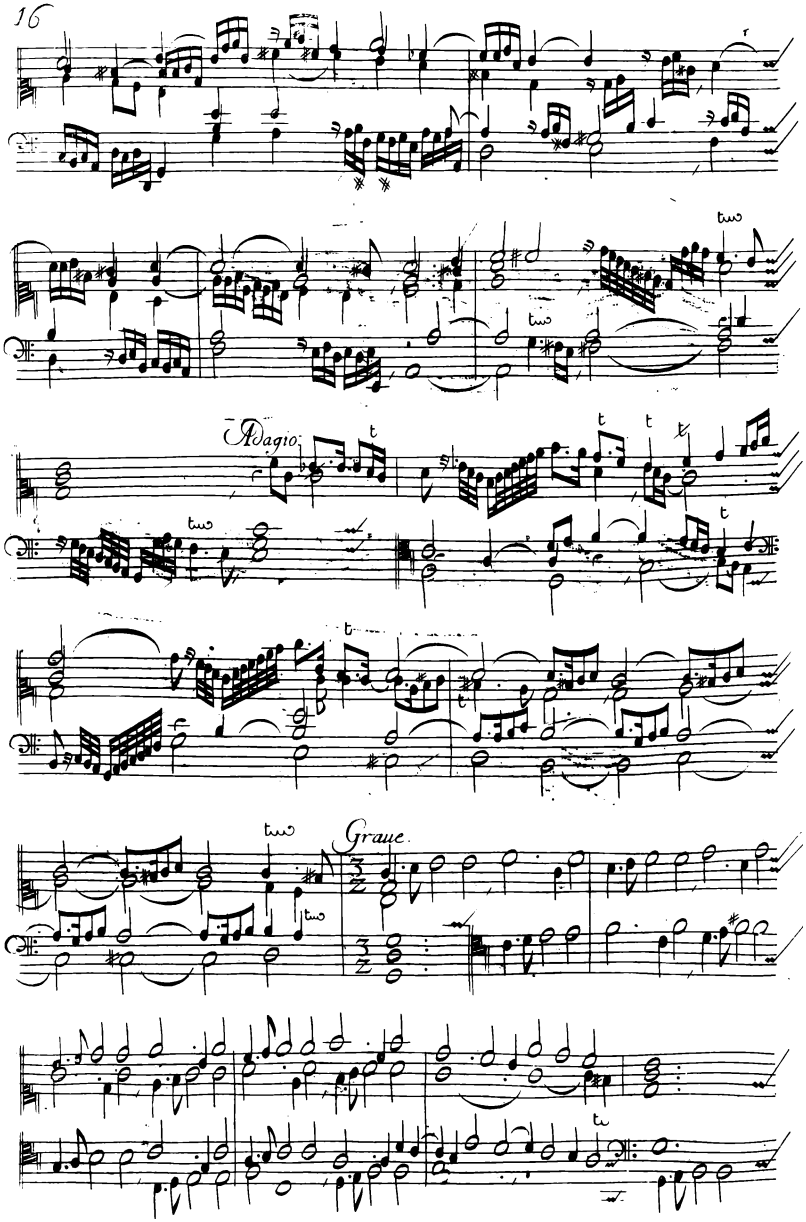


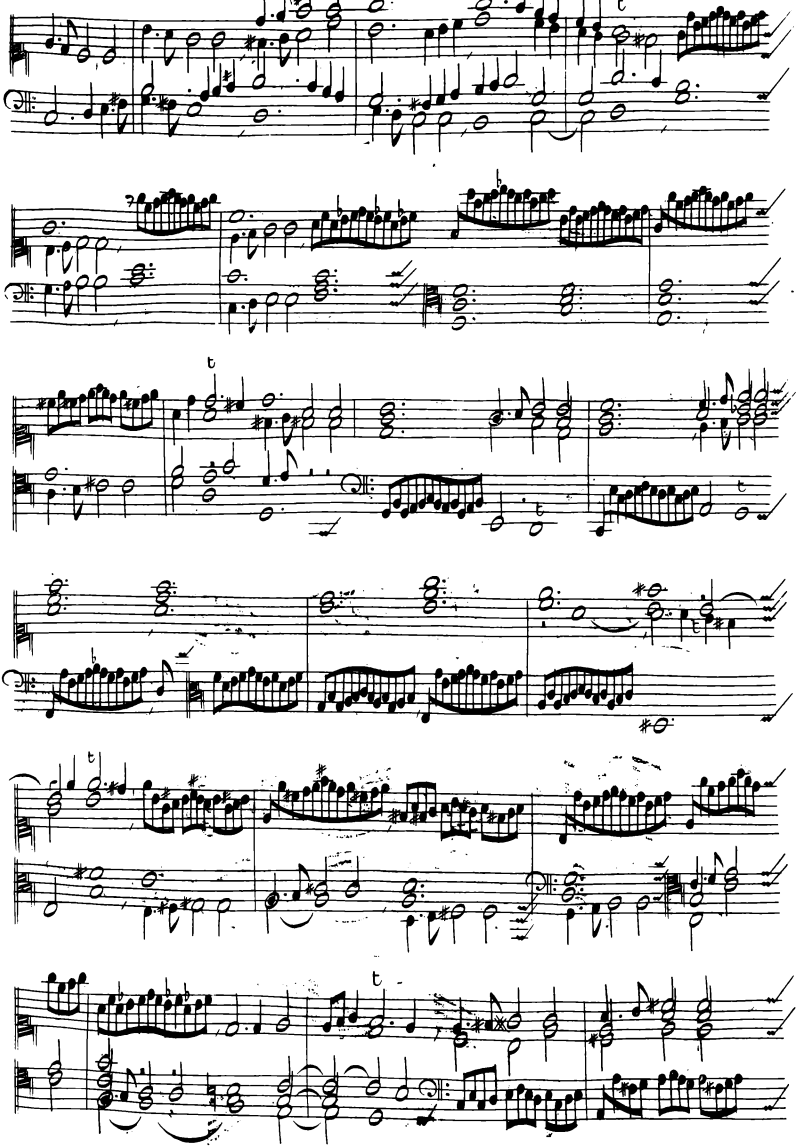

Adagio.
Allegro.

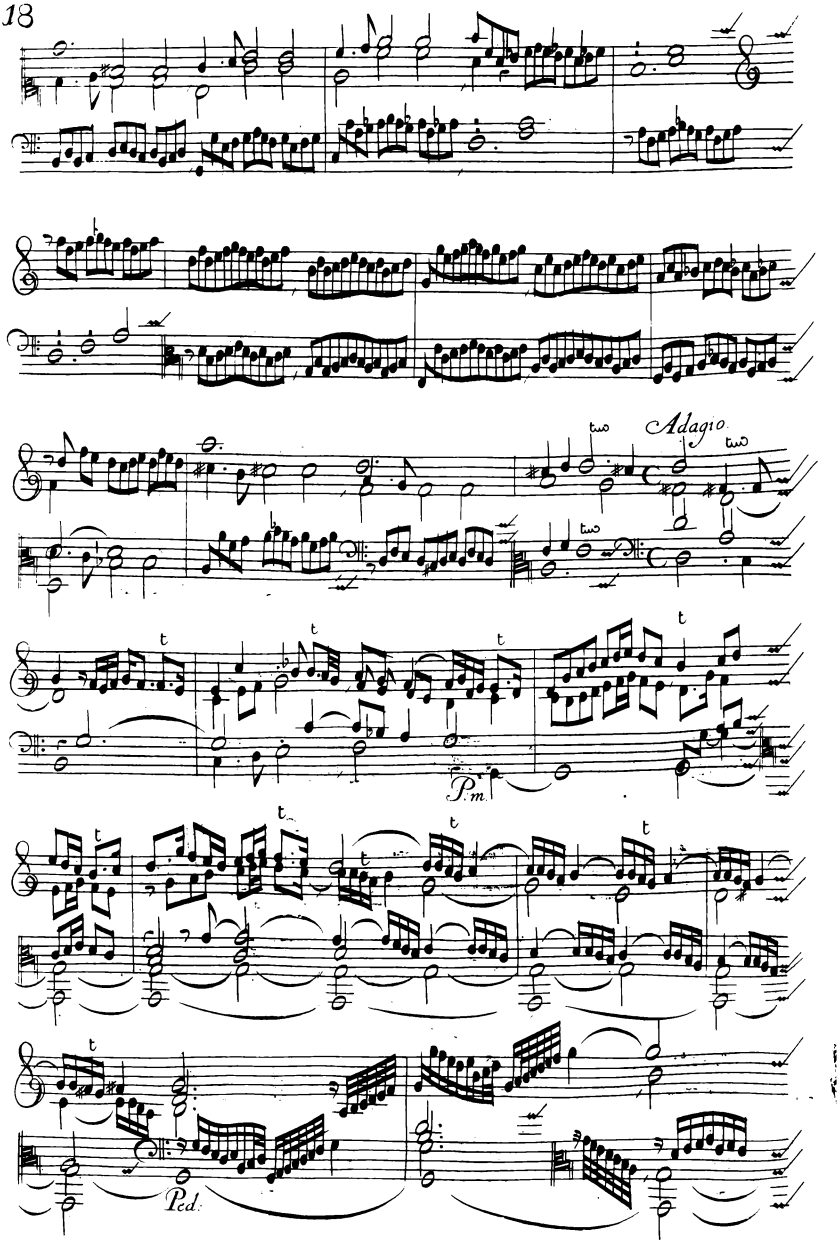

Adagio.
Più adagio

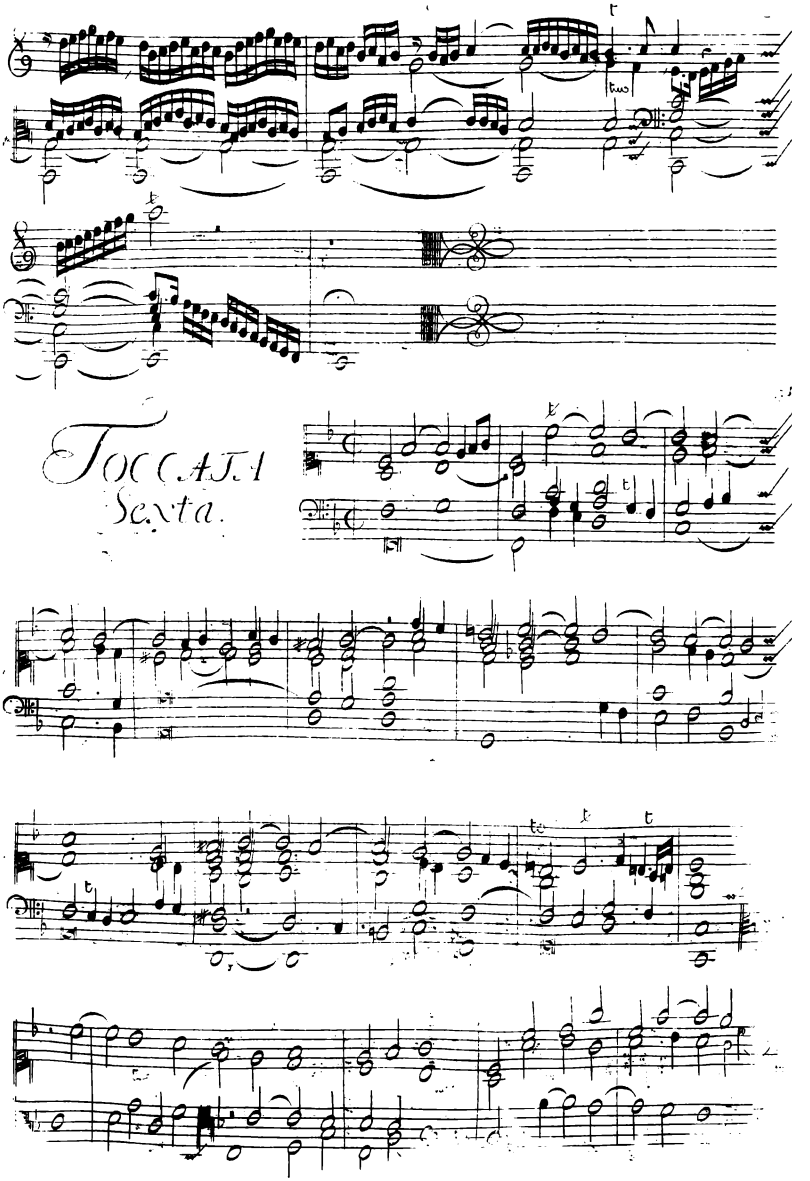
# Toccata Quinta.

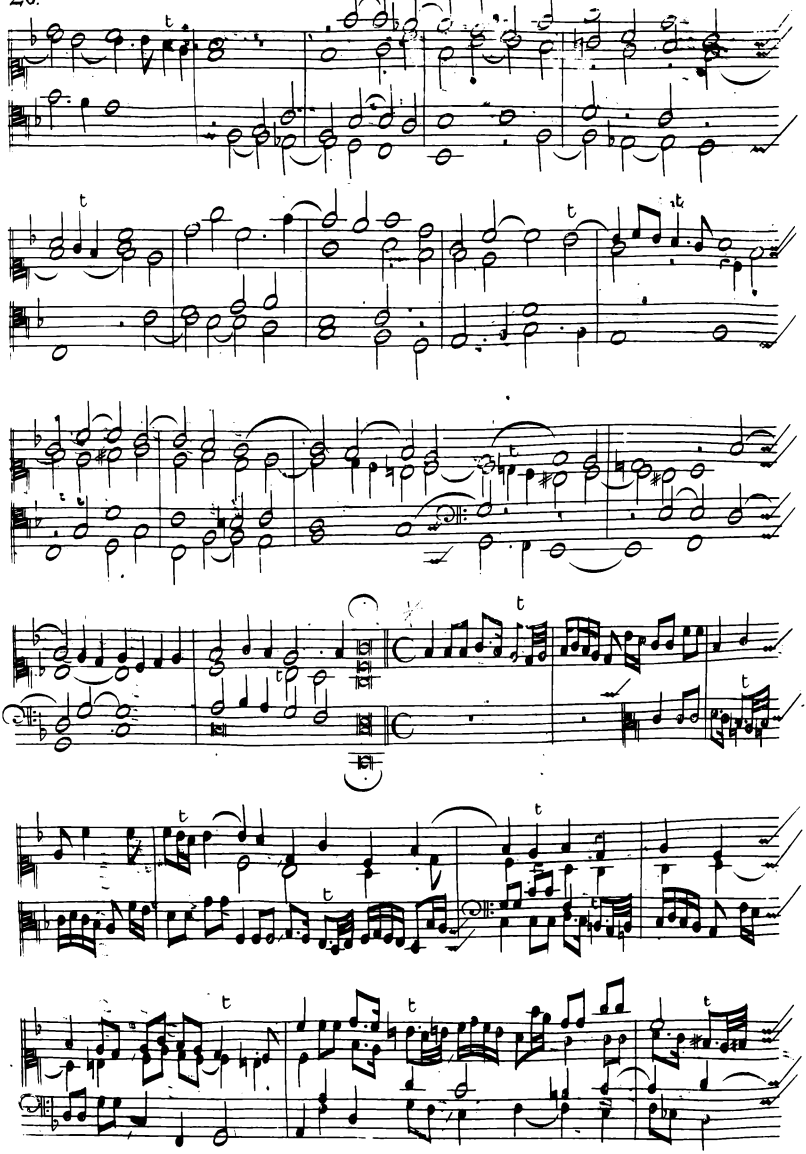


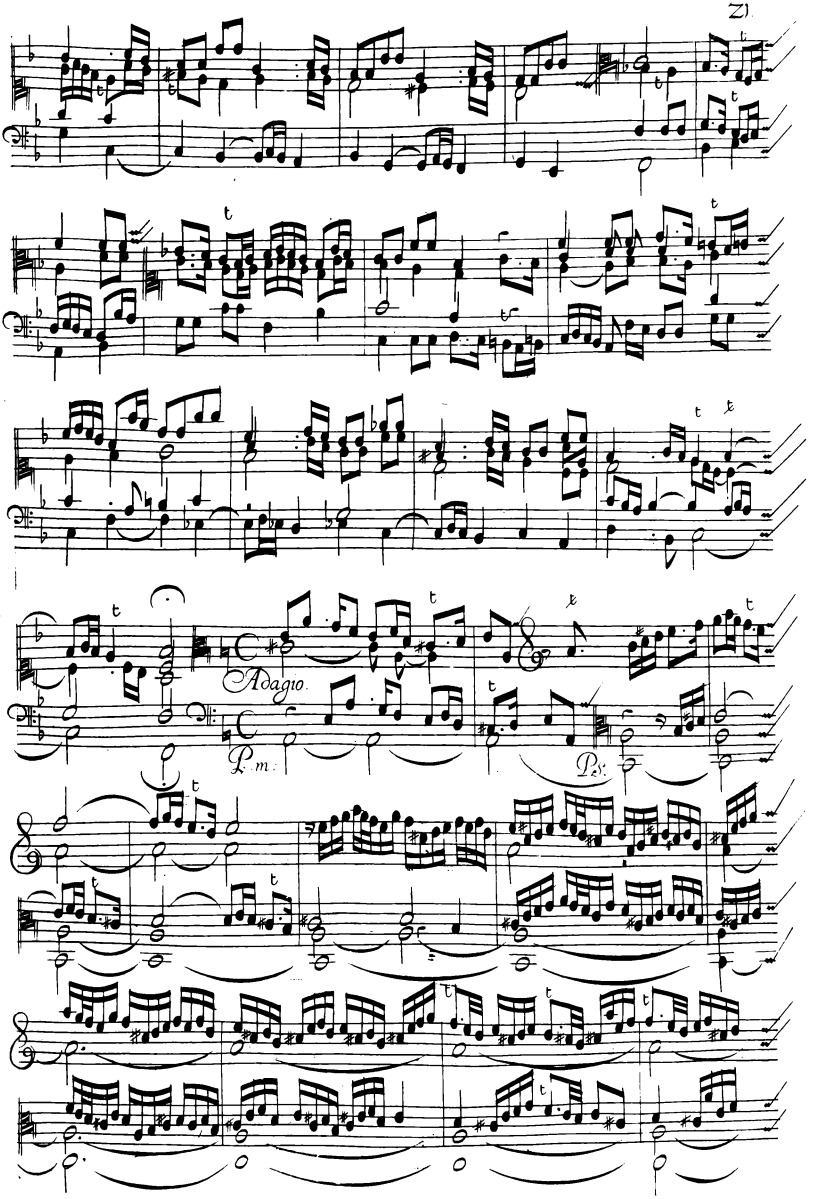

Adagio.
Grave.

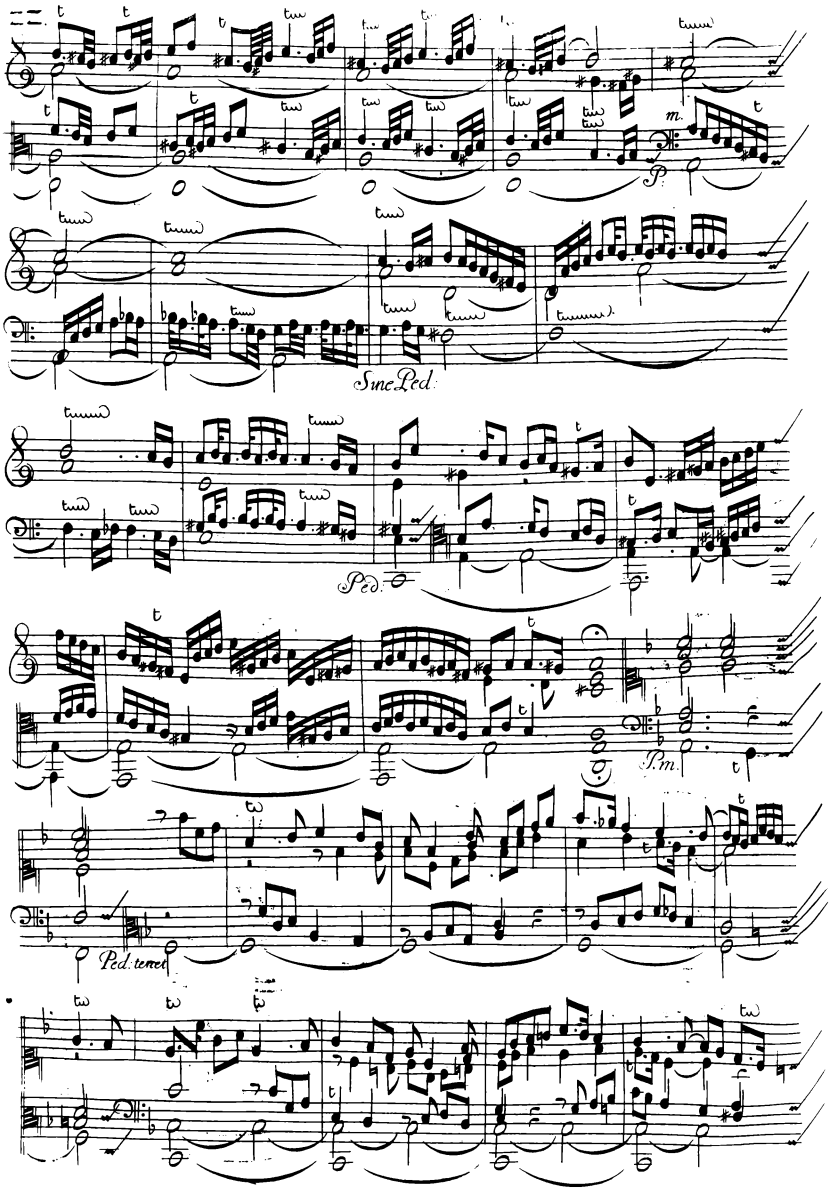



Adagio
two
two
two
t
t
t
t
t
t
t
t
t
Pm.
Ped.


TOCCATA
Sexta.




Adagio.
P.
P.


m.
p
Sine Ped.
Ped.
Pm.
Ped. tenuto

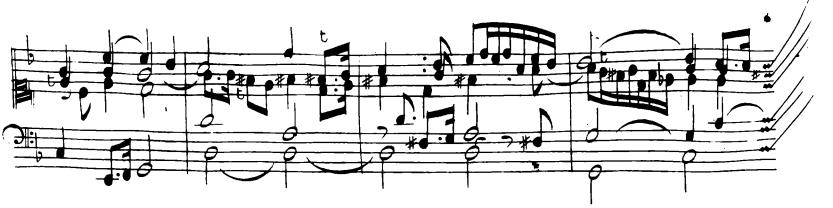
Ped. Ped.

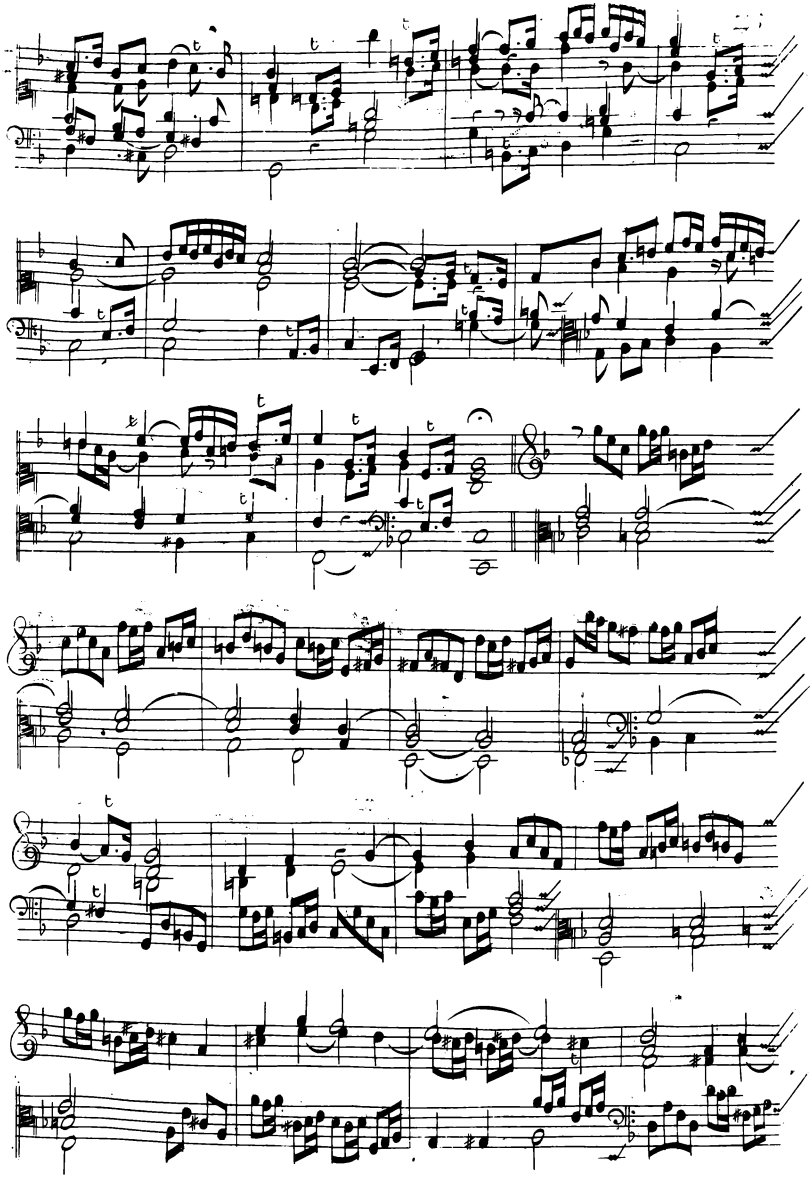
Adagio

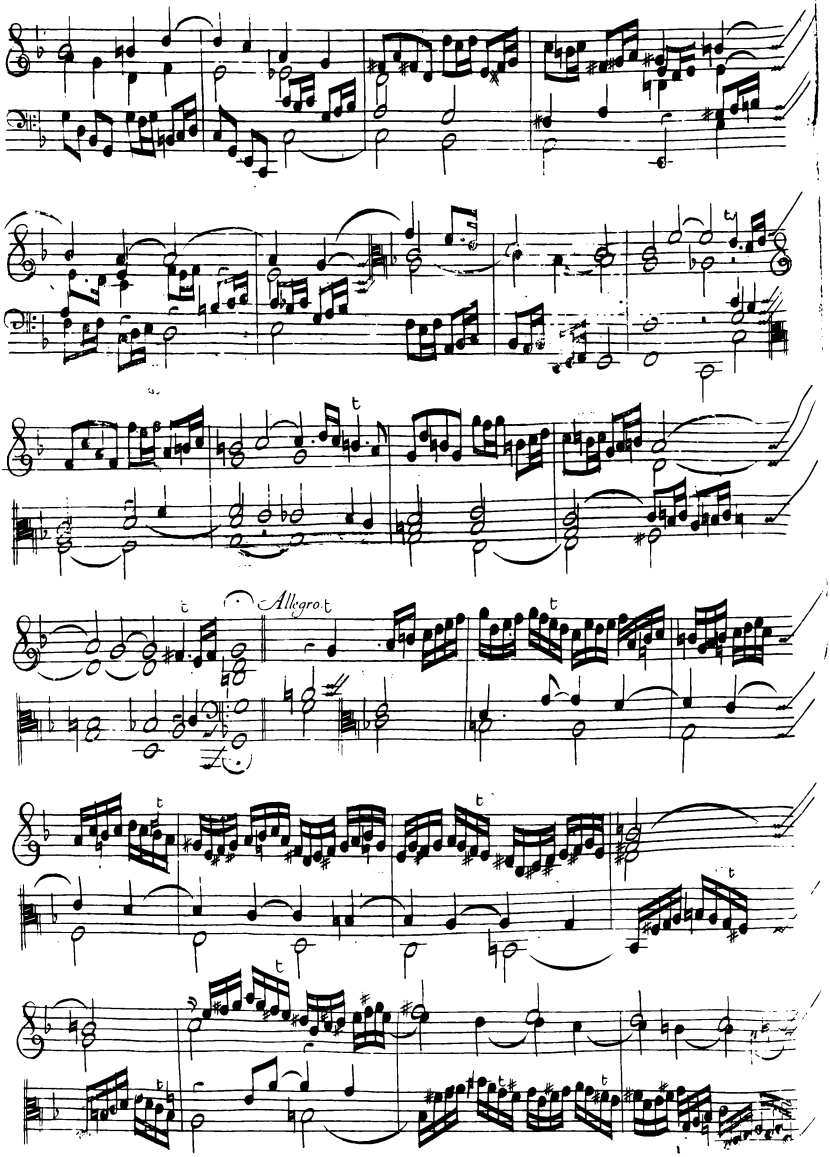
Pm

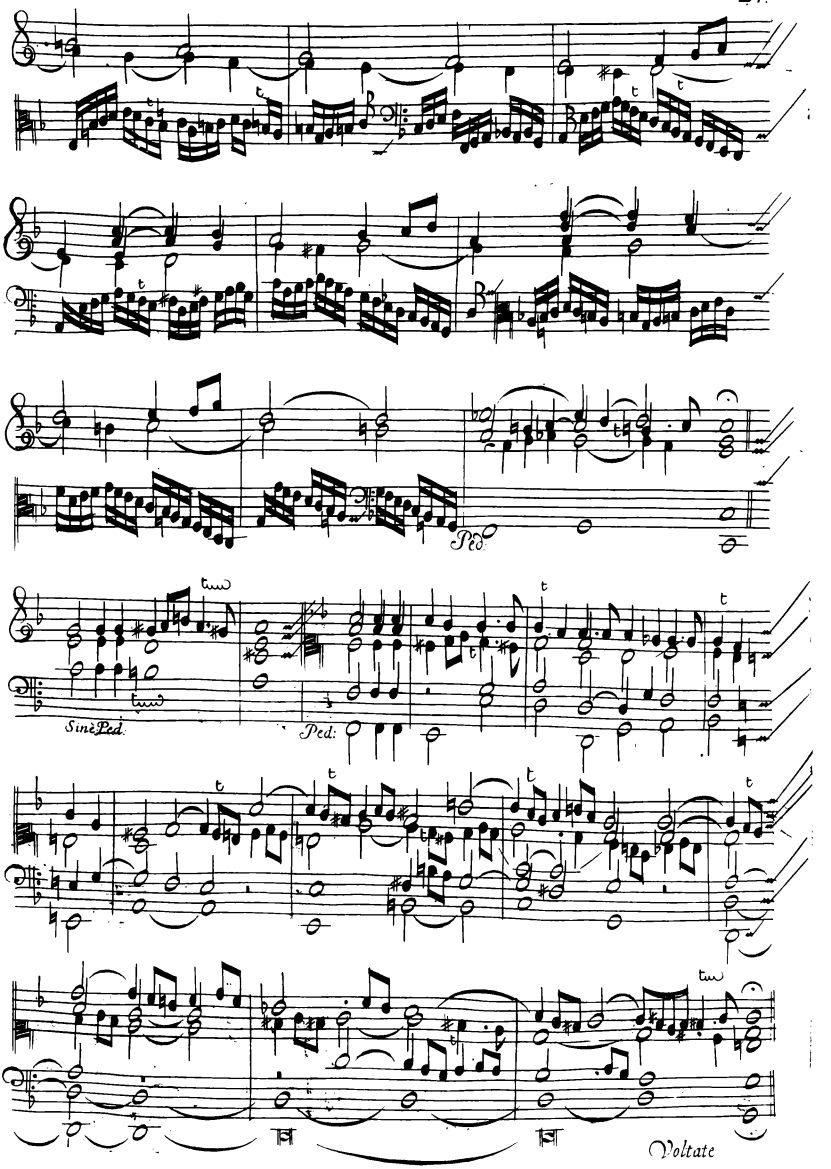
# Toccata Septima.

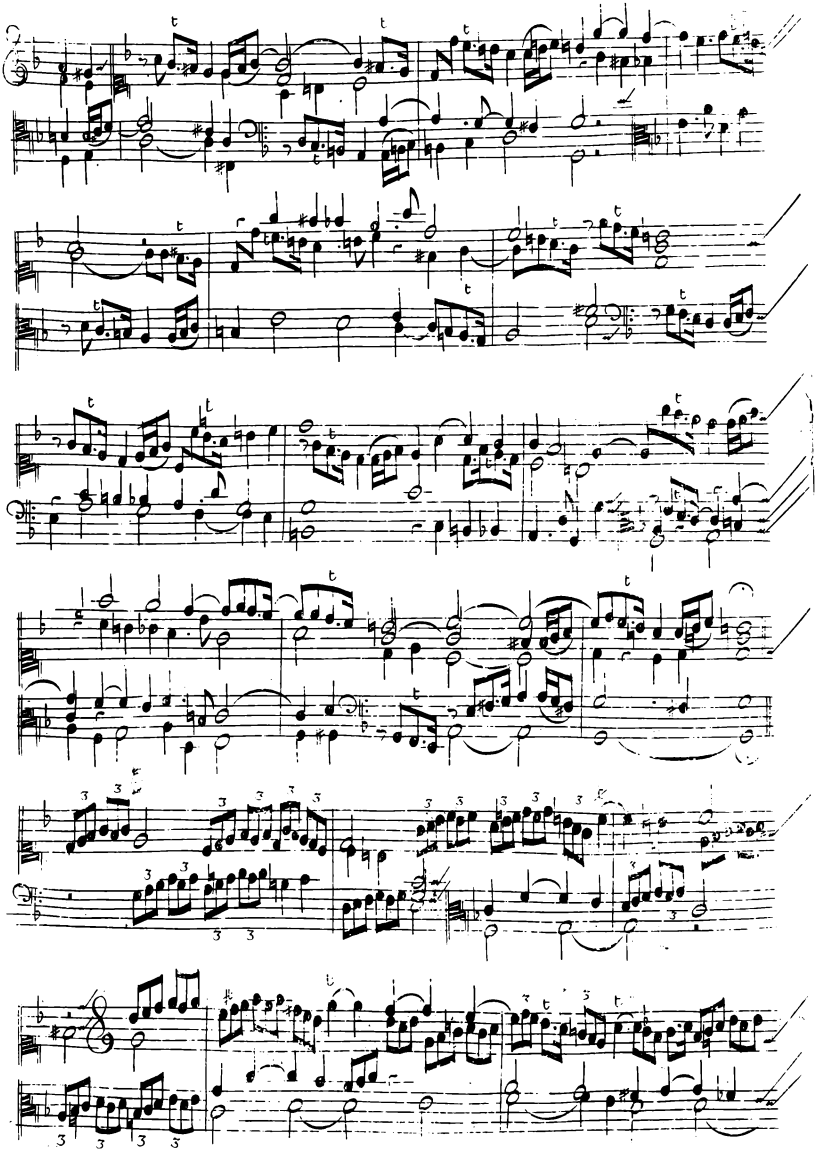
Graue.

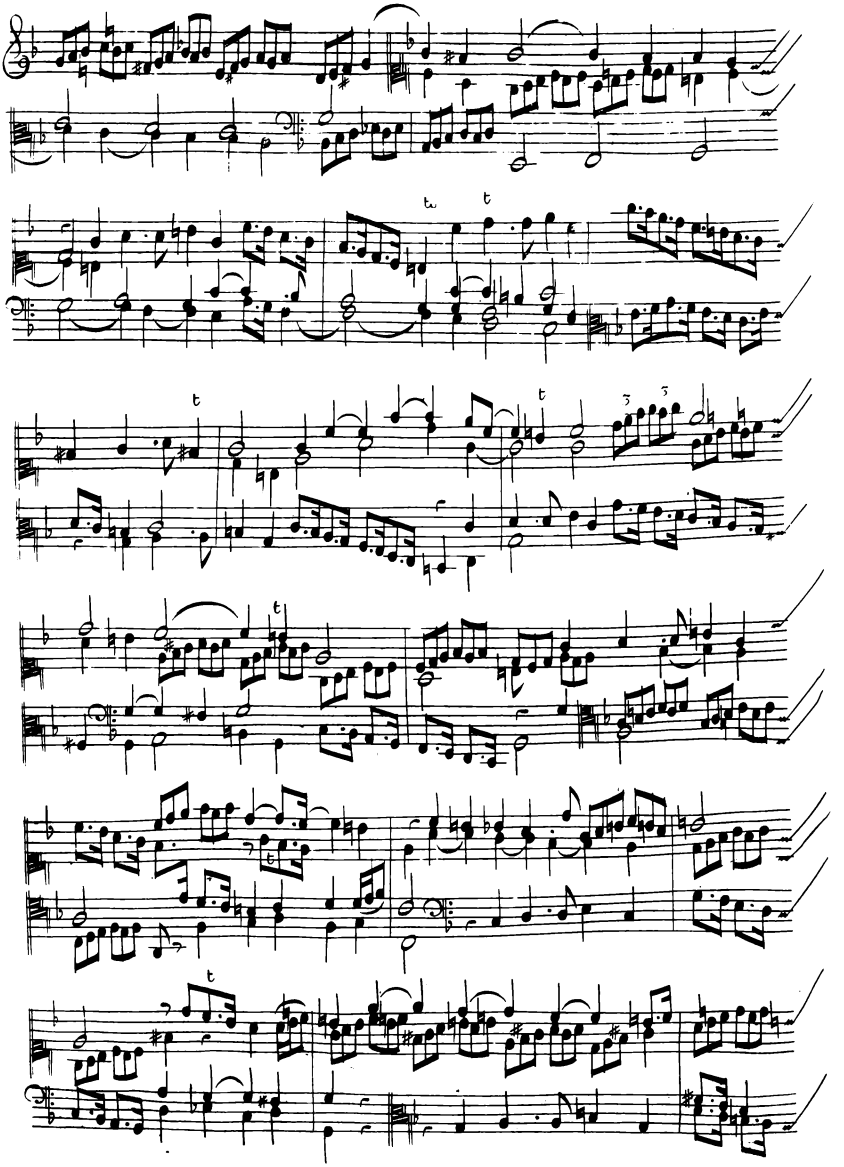


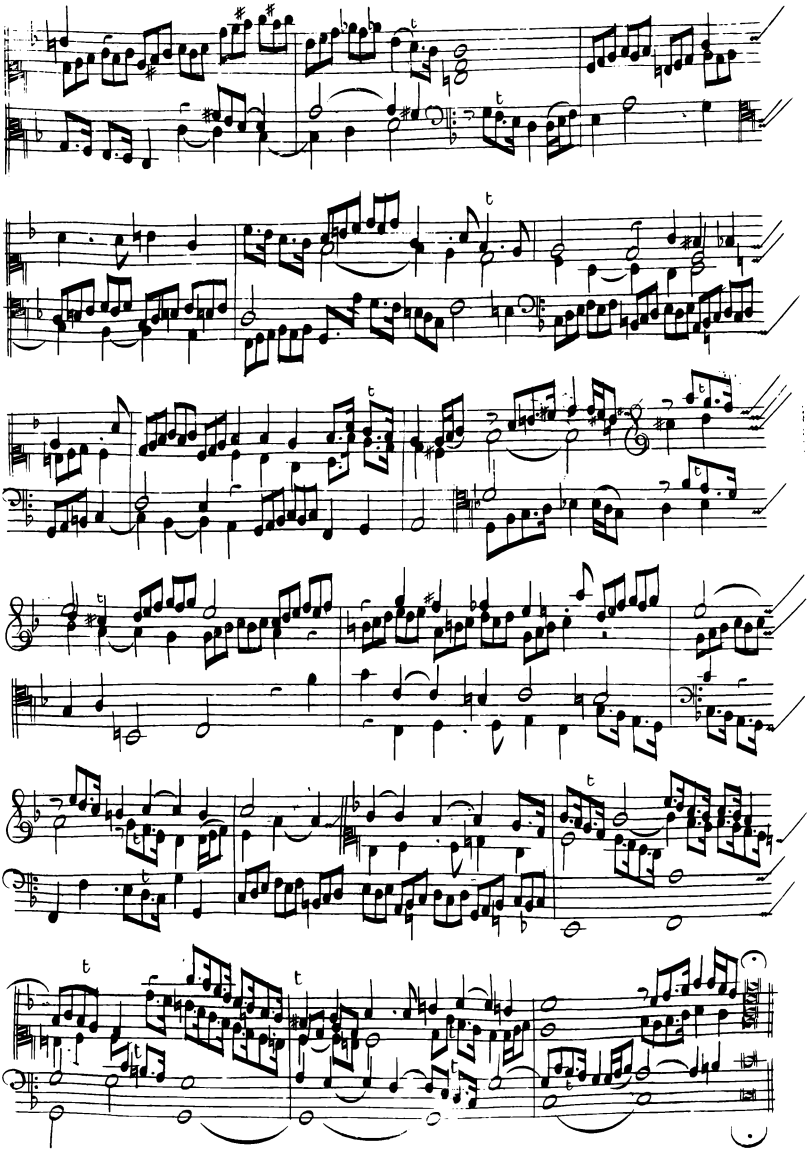



Allegro

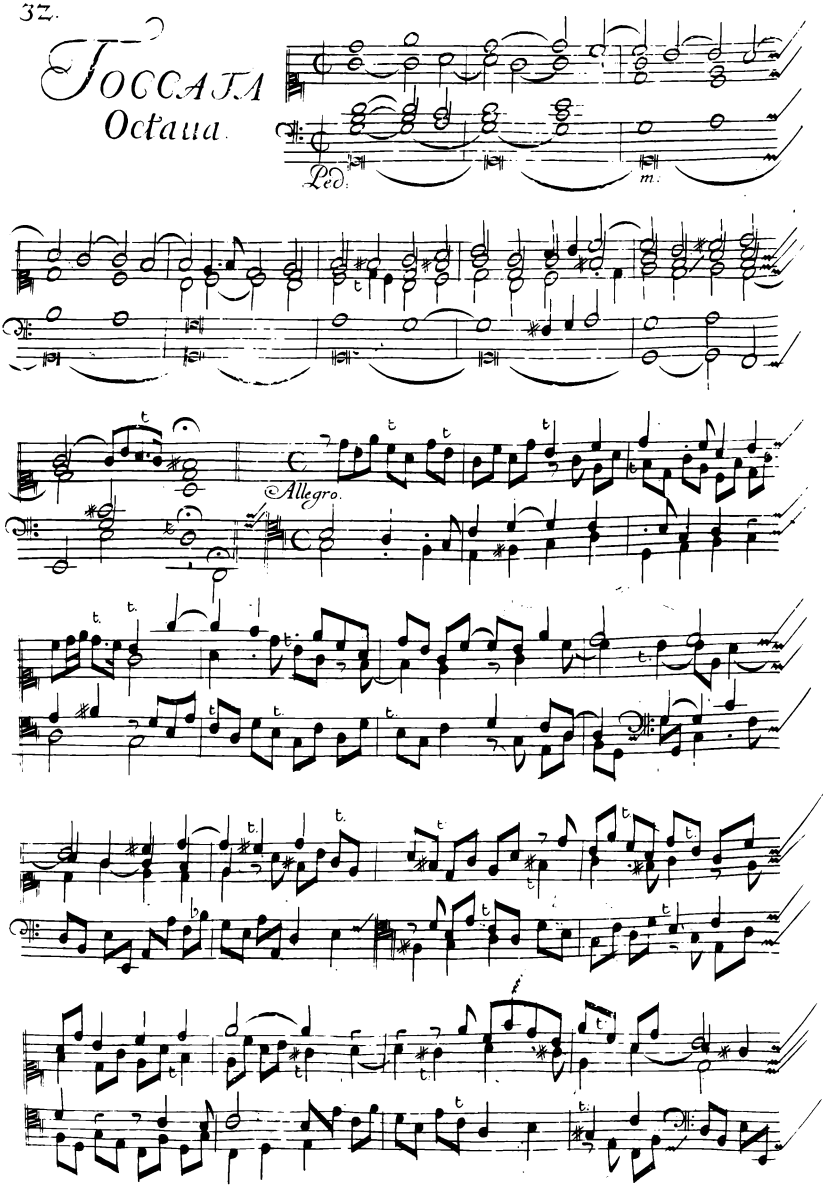

Ped.
Sine Ped.
Ped.
Voltate

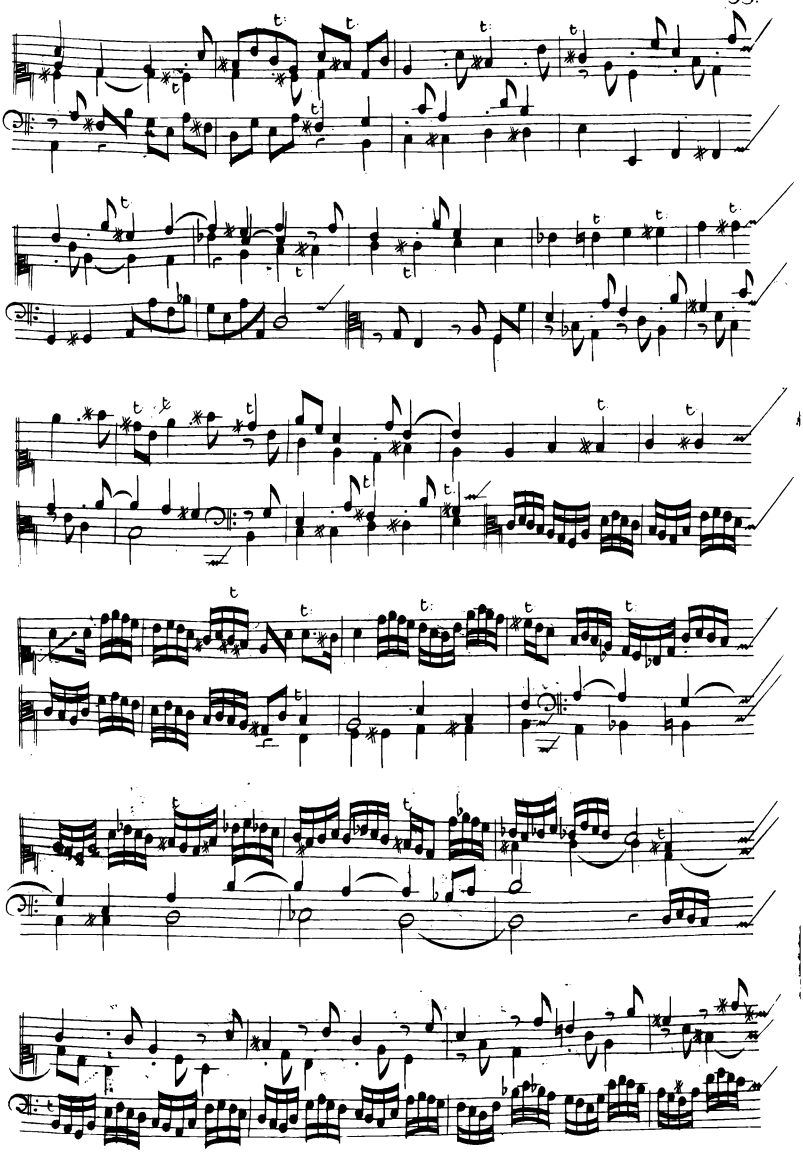


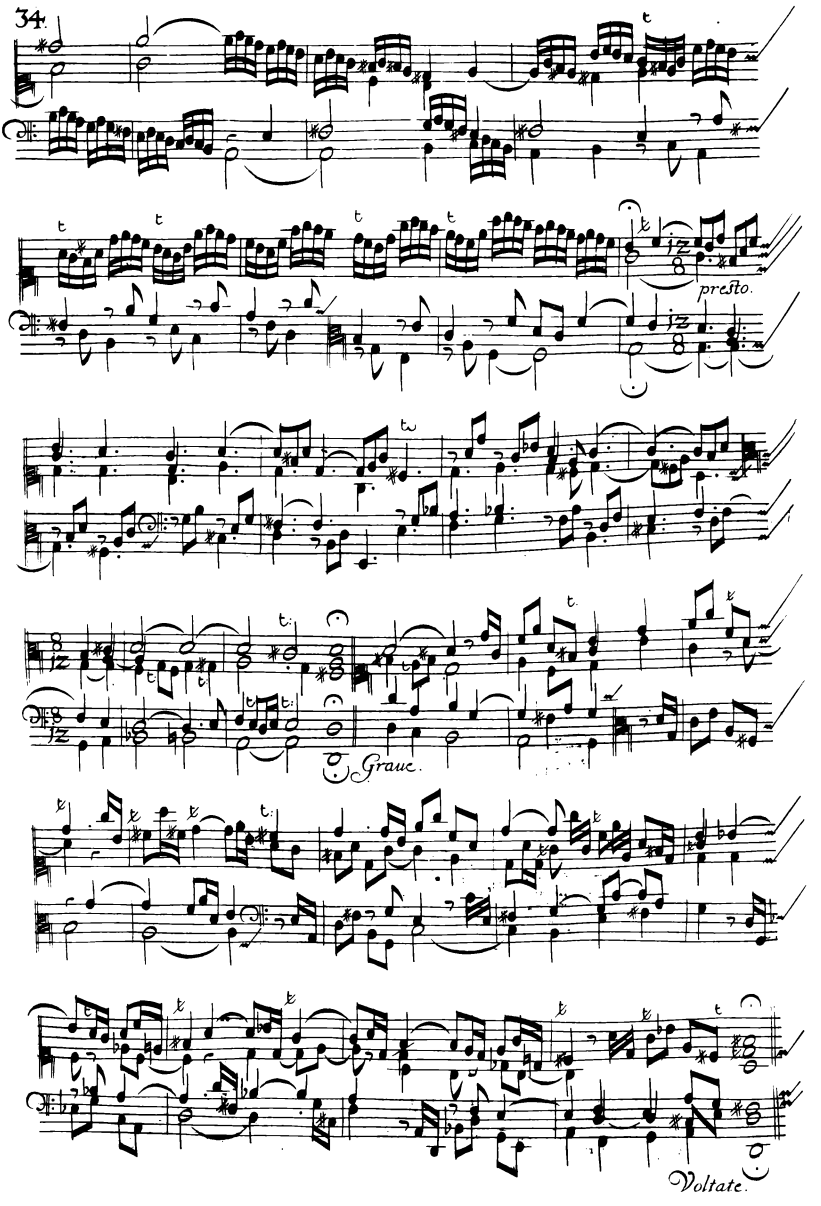


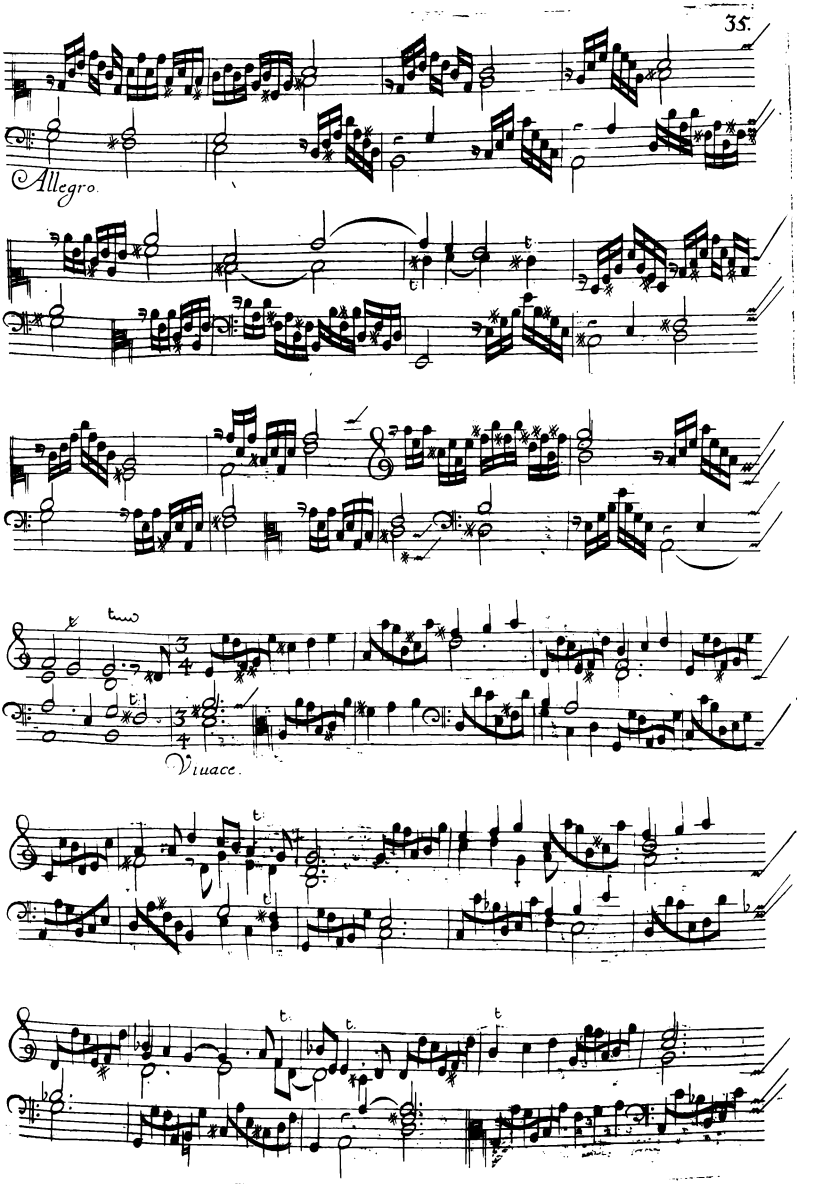


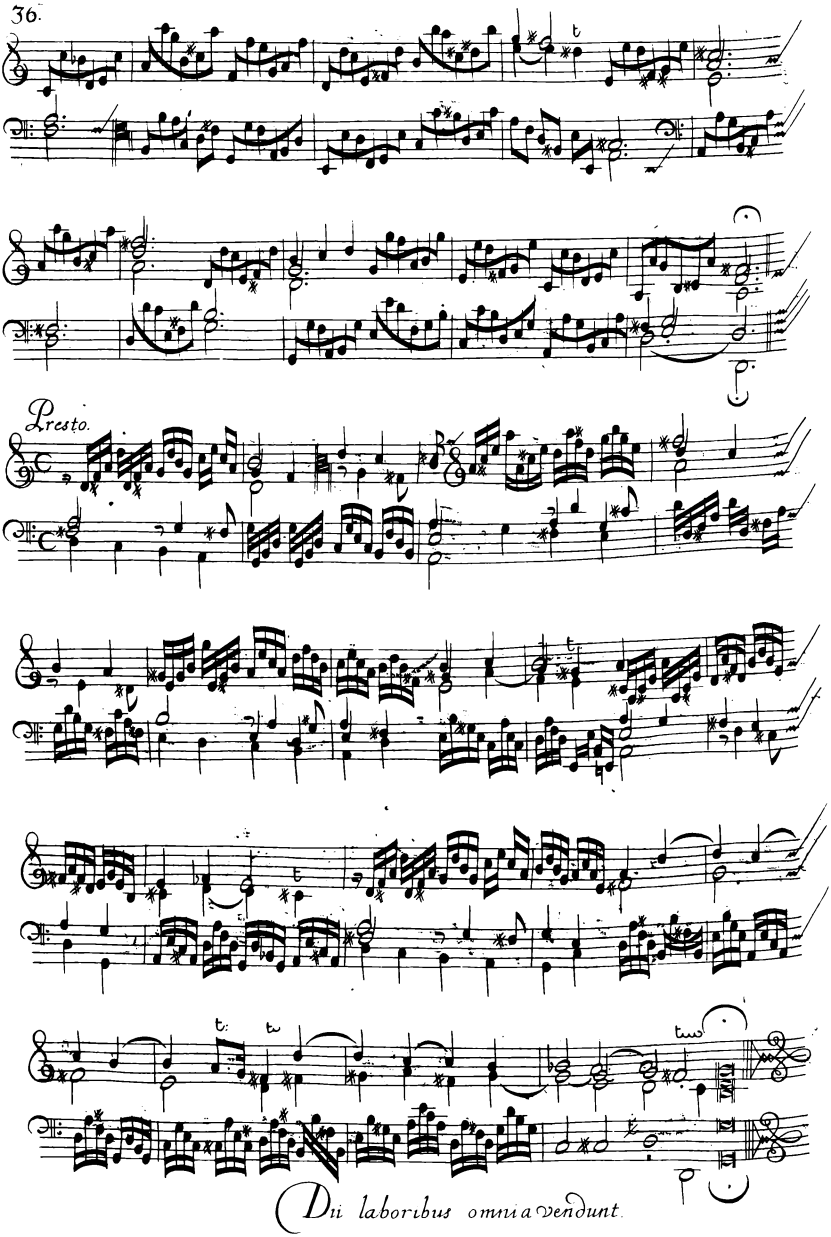
# Toccata
## Octaua.



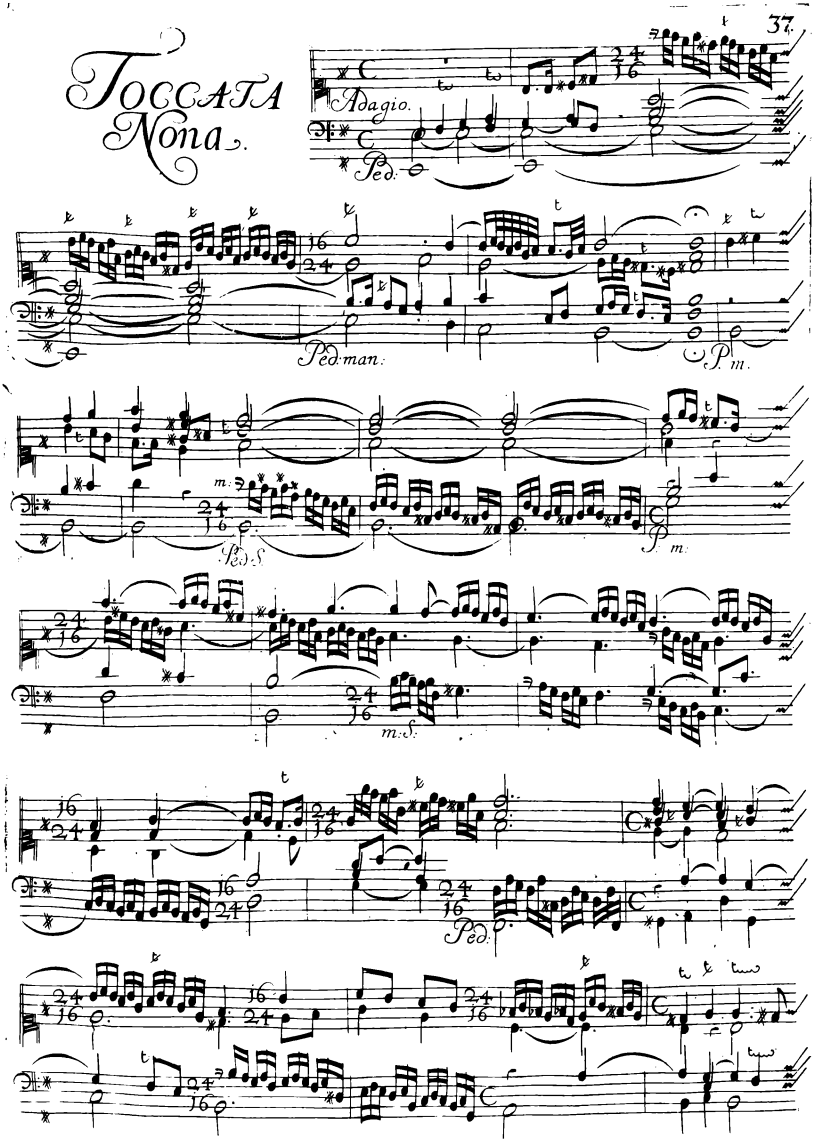


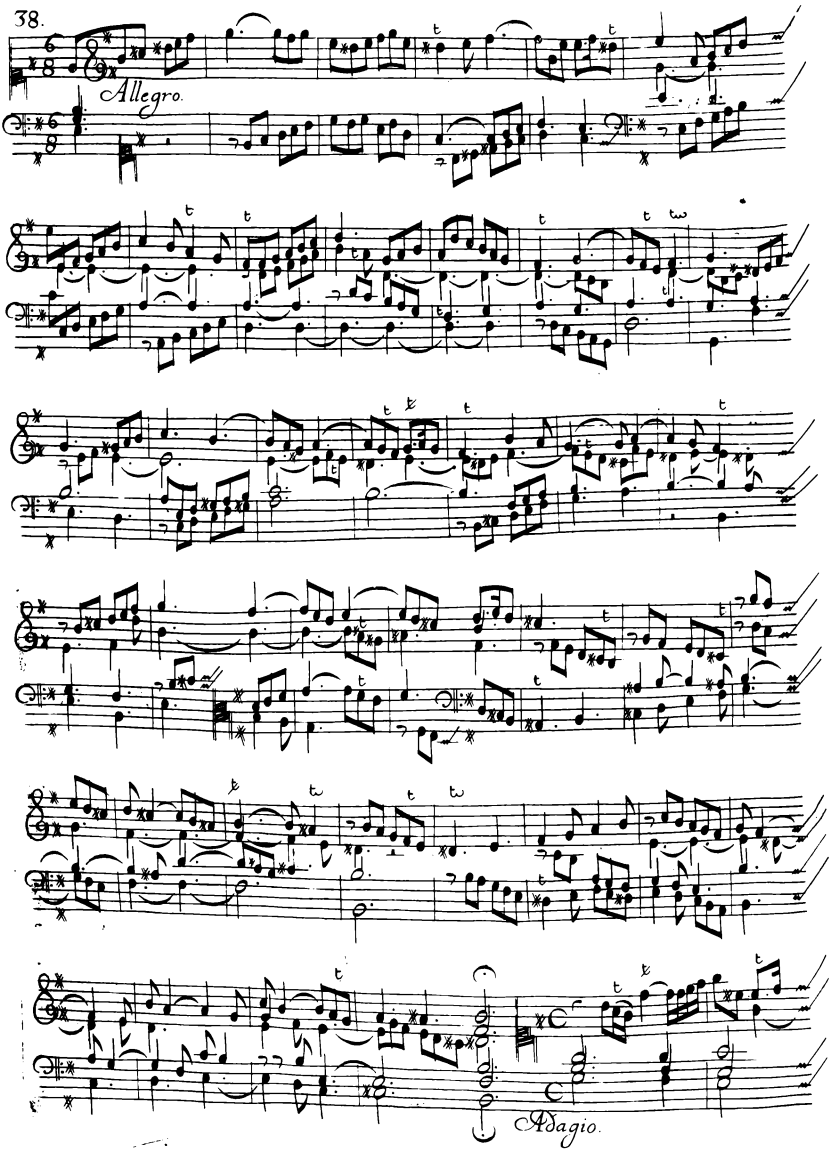

presto.
Grave.
Voltate.

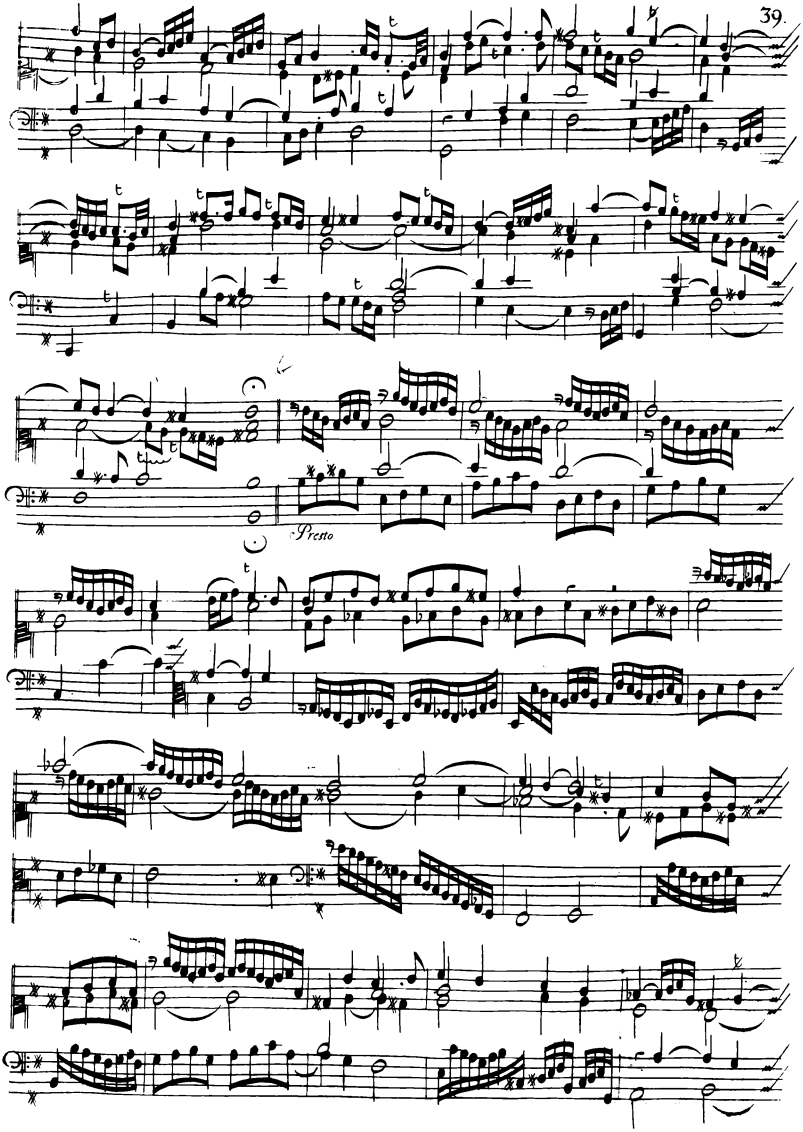

Allegro.
Viuace.

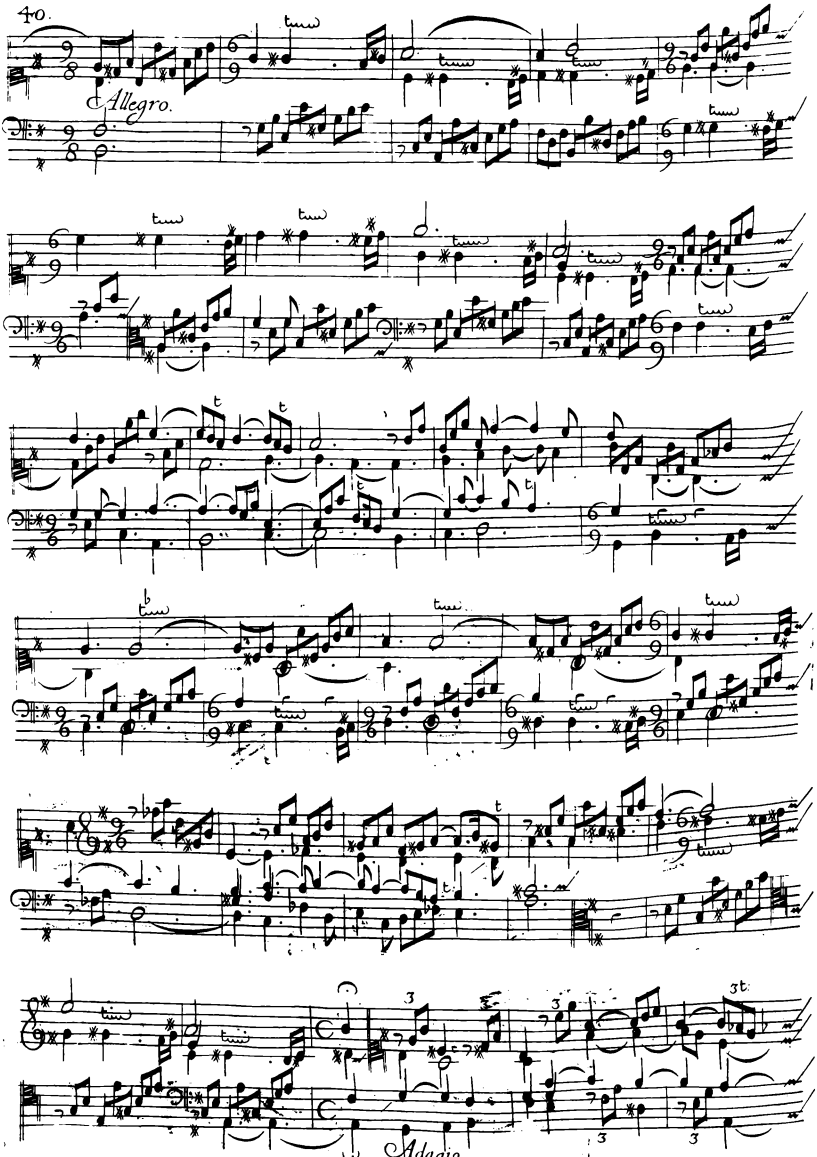

Presto.
Dii laboribus omnia vendunt.

# Toccata Nona.

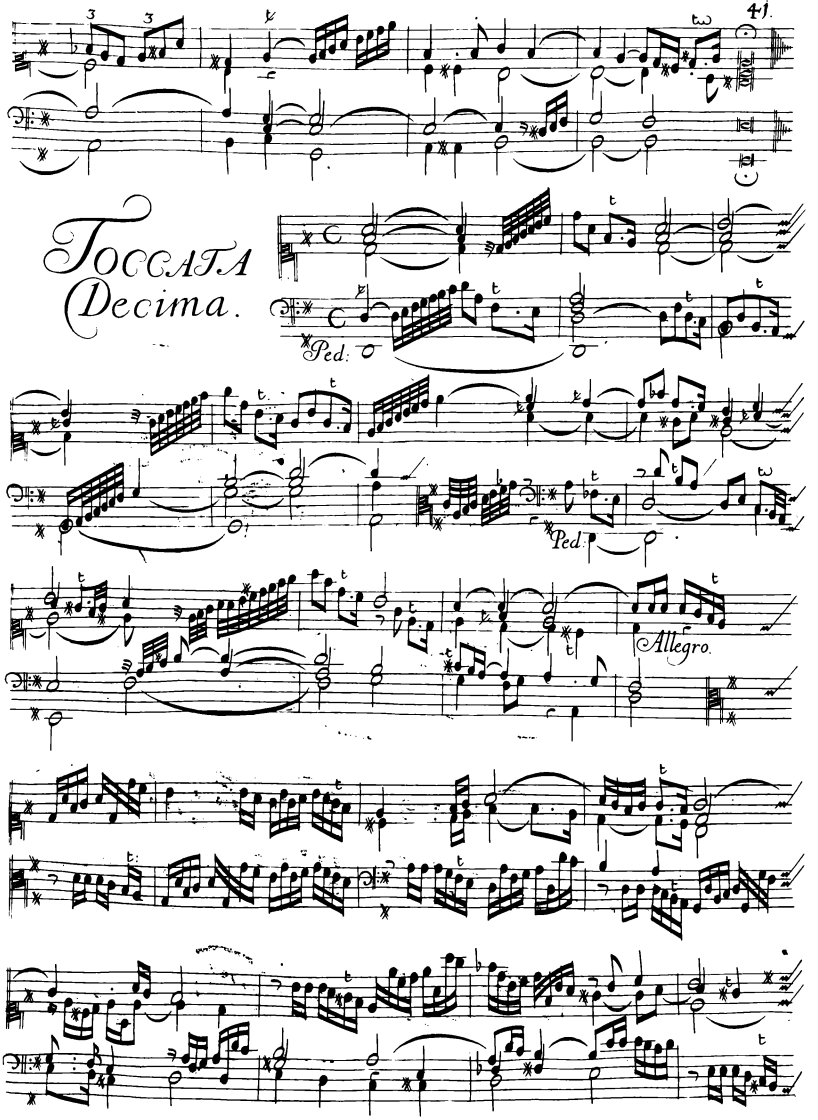


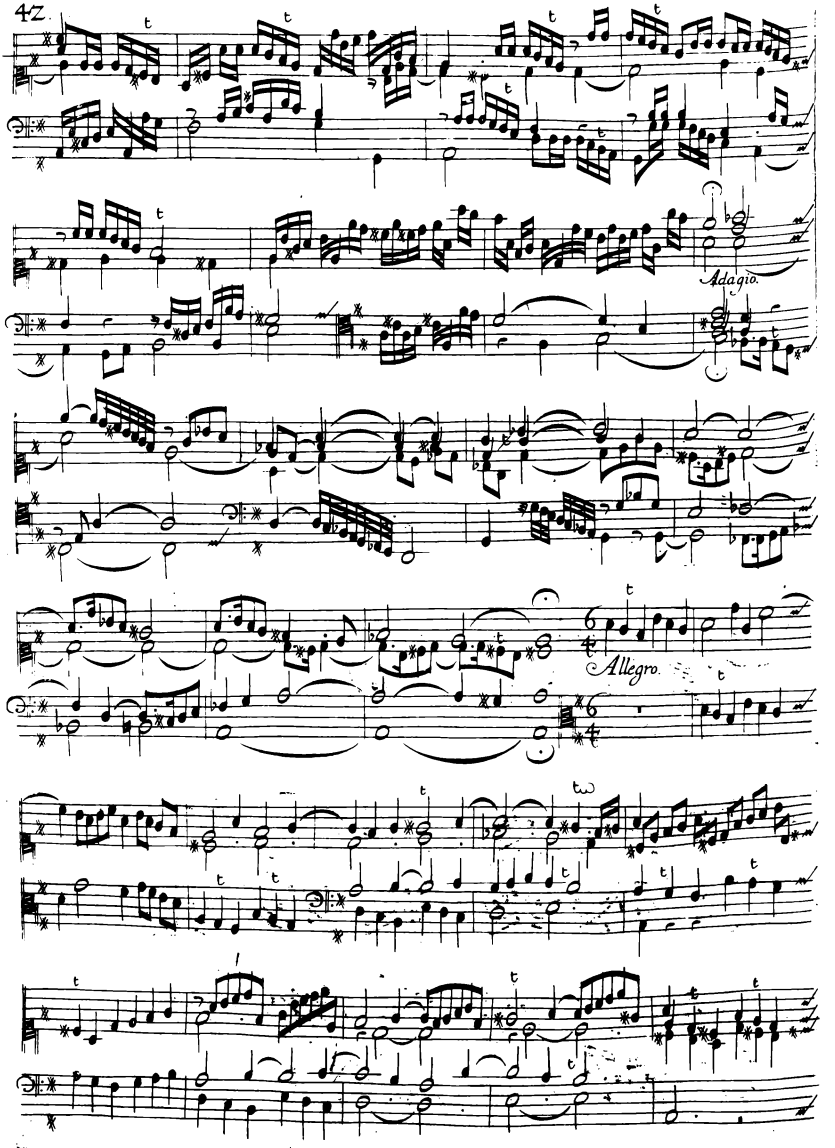

Allegro.
Adagio.

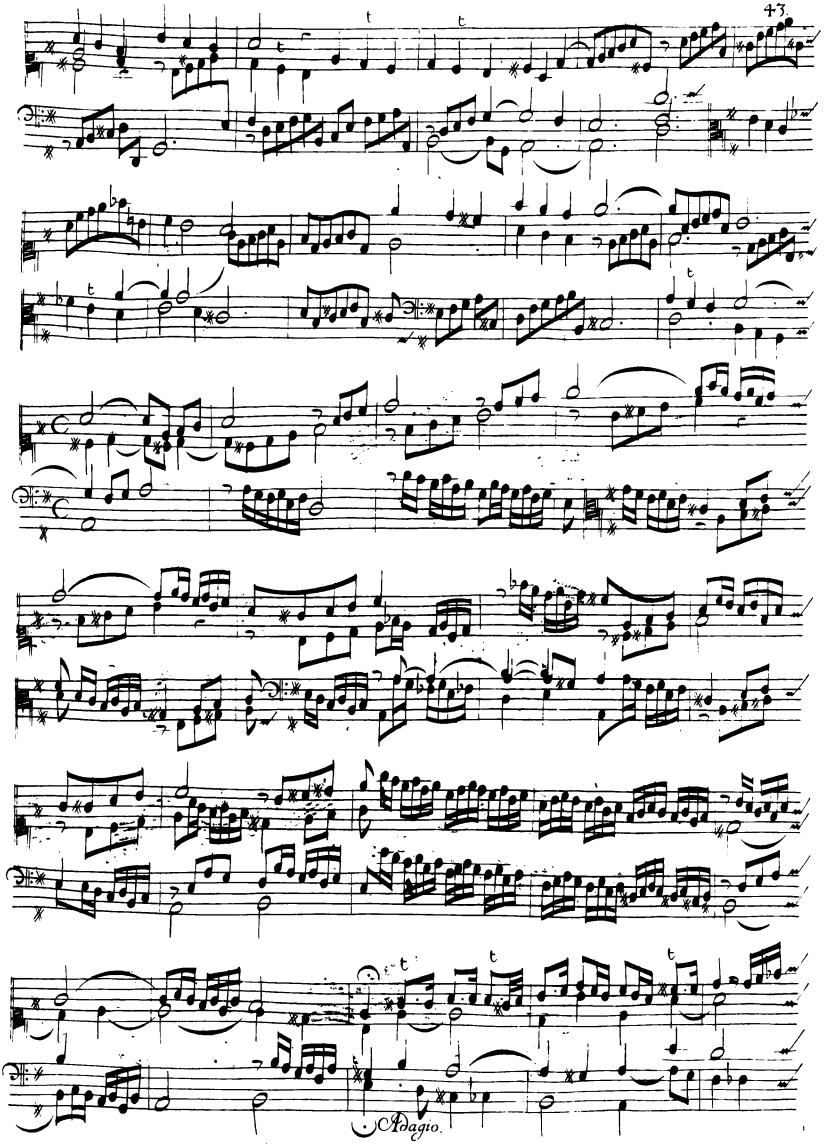

Presto

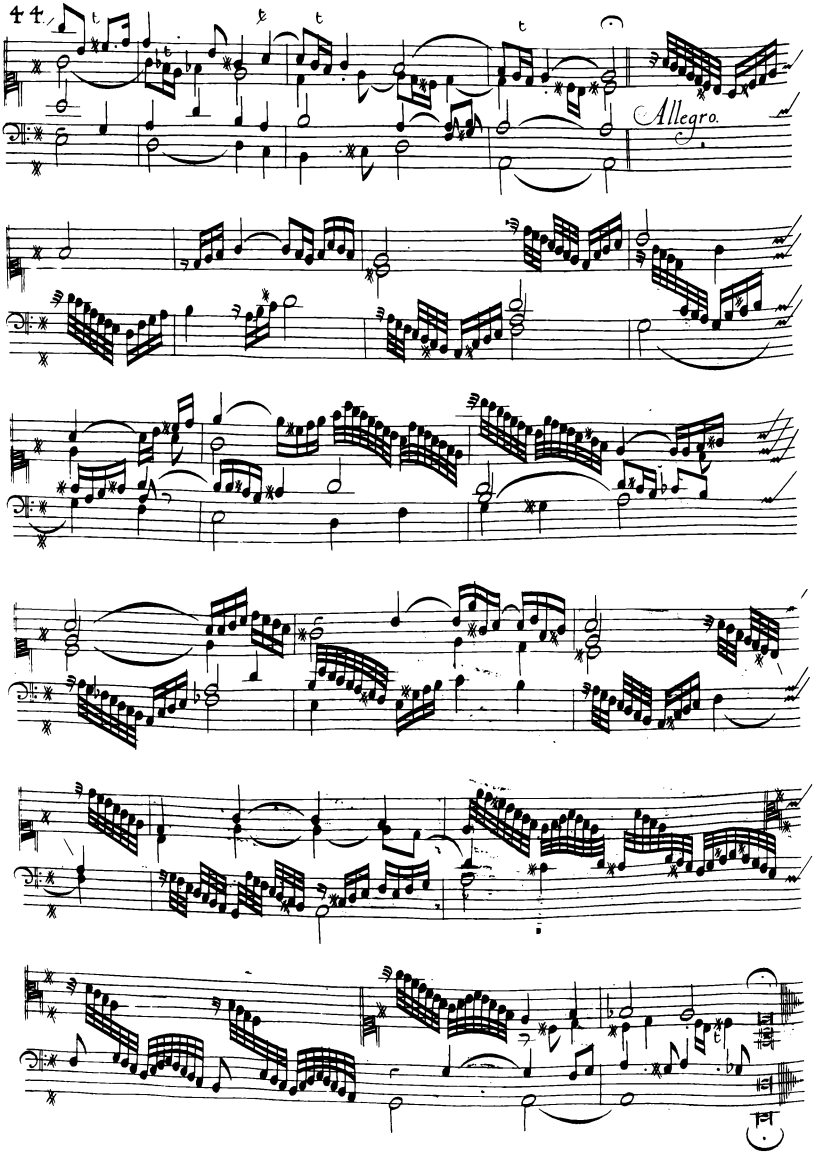

Allegro.
Adagio.

# Toccata Decima.

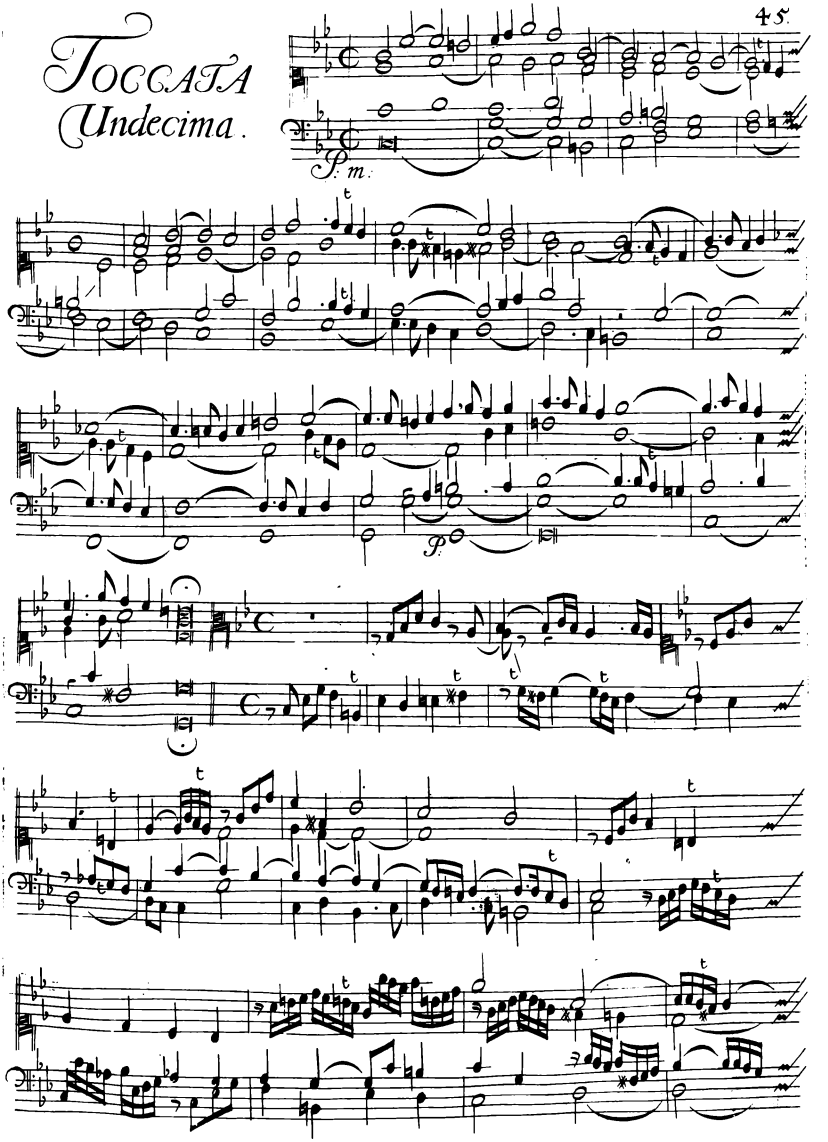



Adagio.
Allegro.

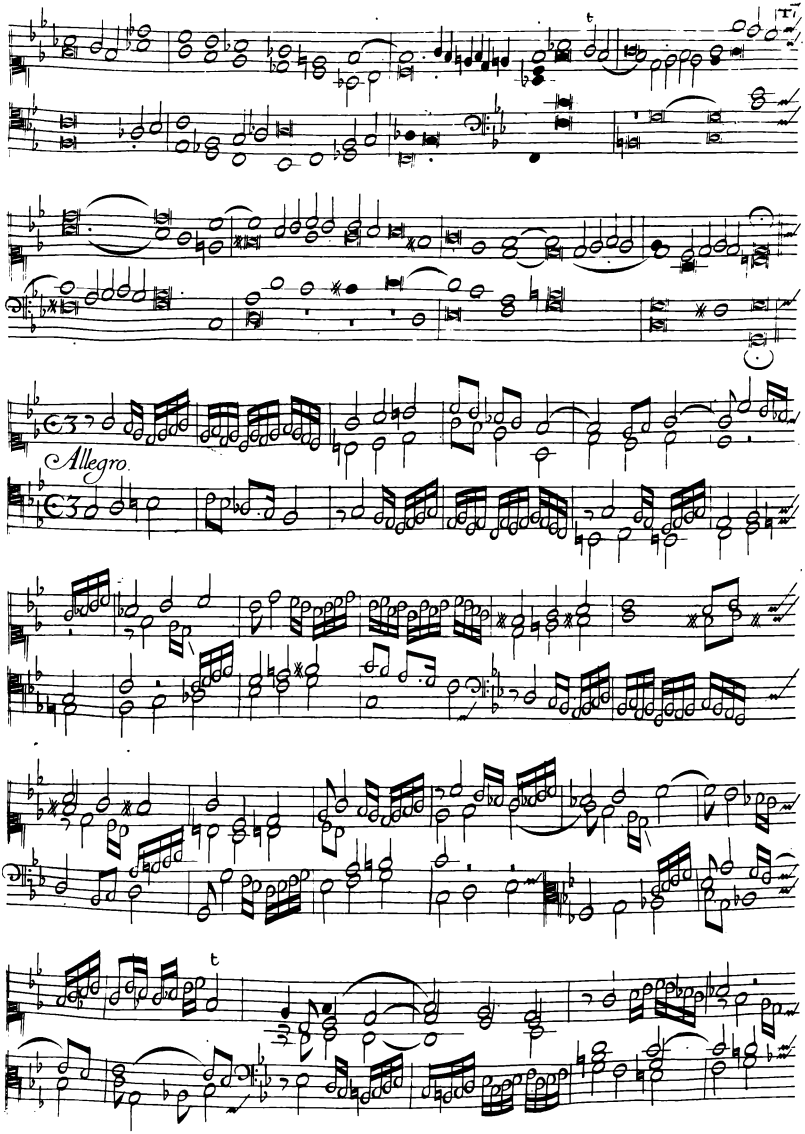

Adagio.

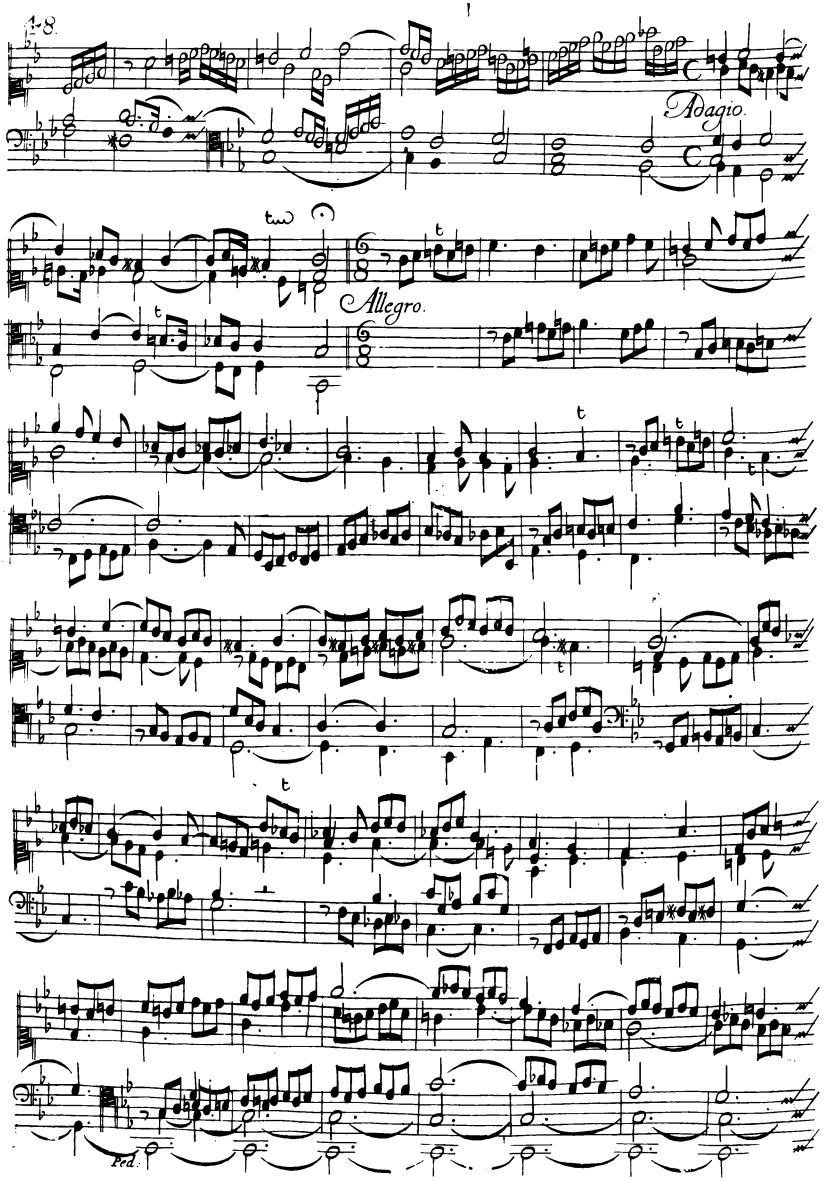

44
Allegro.

# Toccata Undecima.



Adagio


Allegro.


1-8
Adagio.
Allegro.
Ped.

P. m.

# Toccata Duodecima. et ultima.

Presto.

P. m.

Adagio.

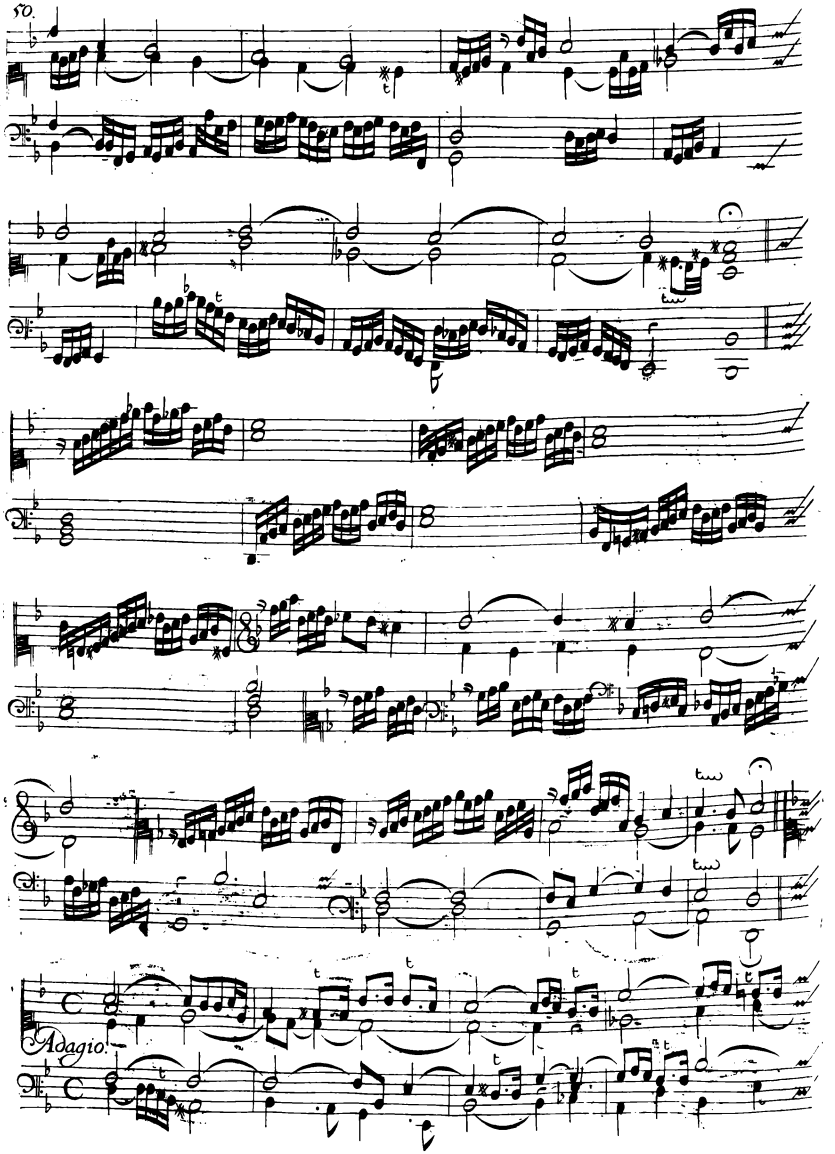
Allegro.

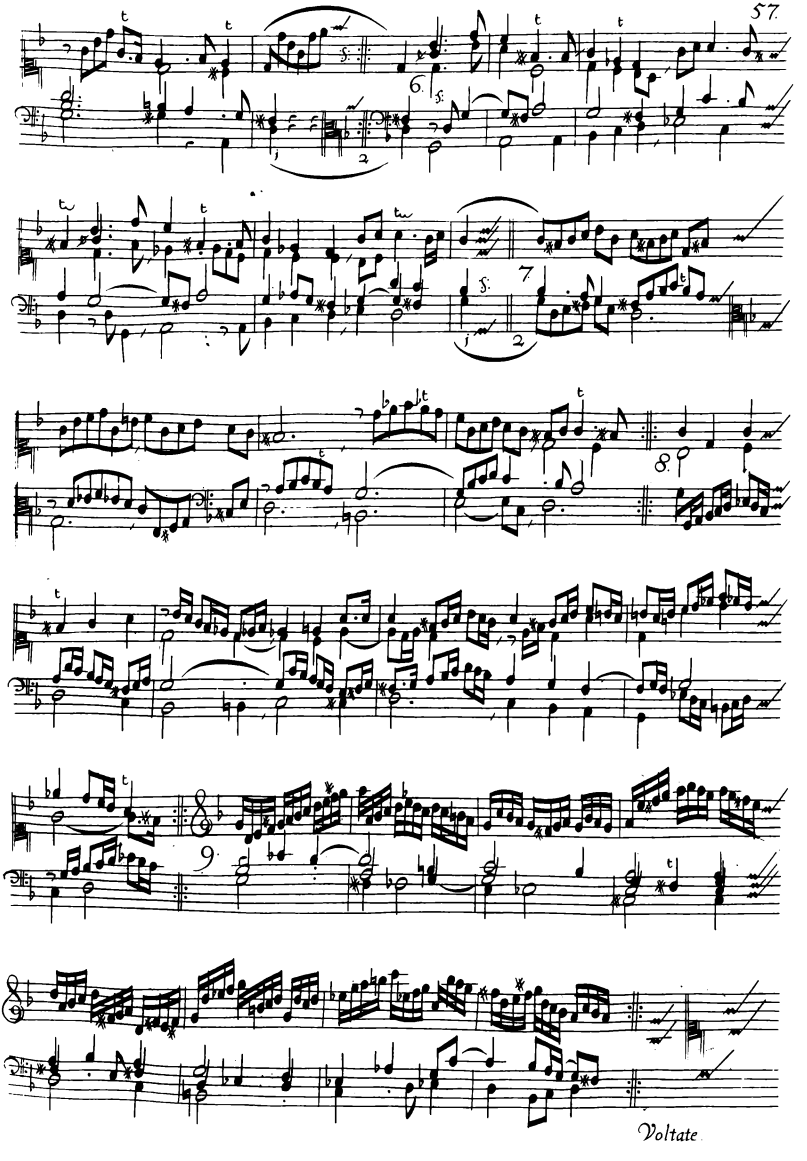
Ped.

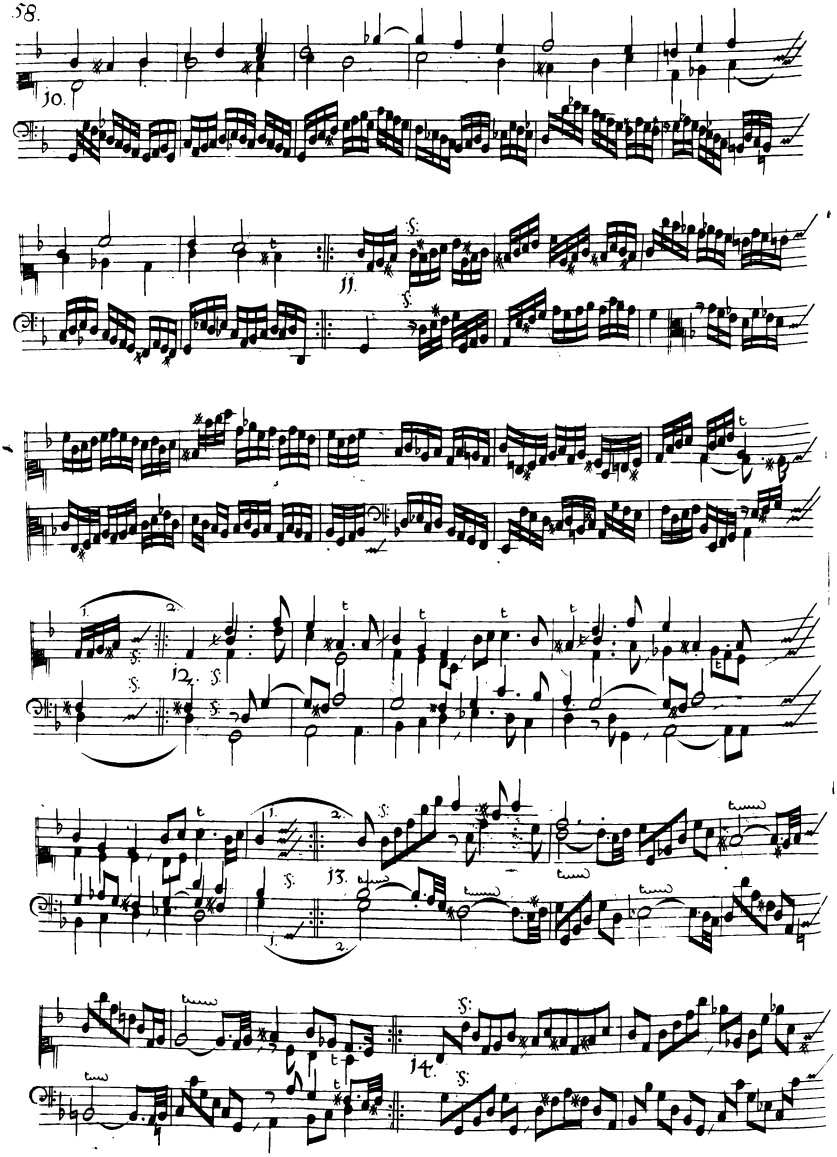
m. s.

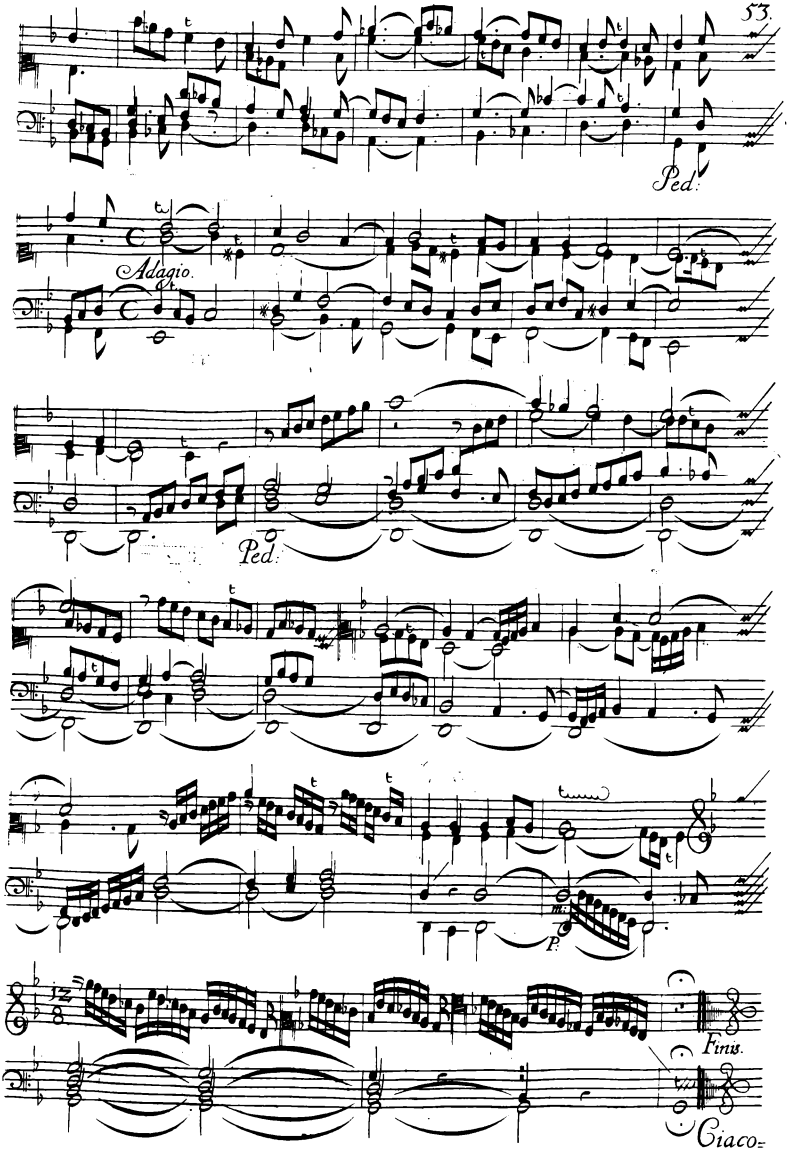
Adagio

P. m.


Adagio.


6.
7
8.
9.
Voltate

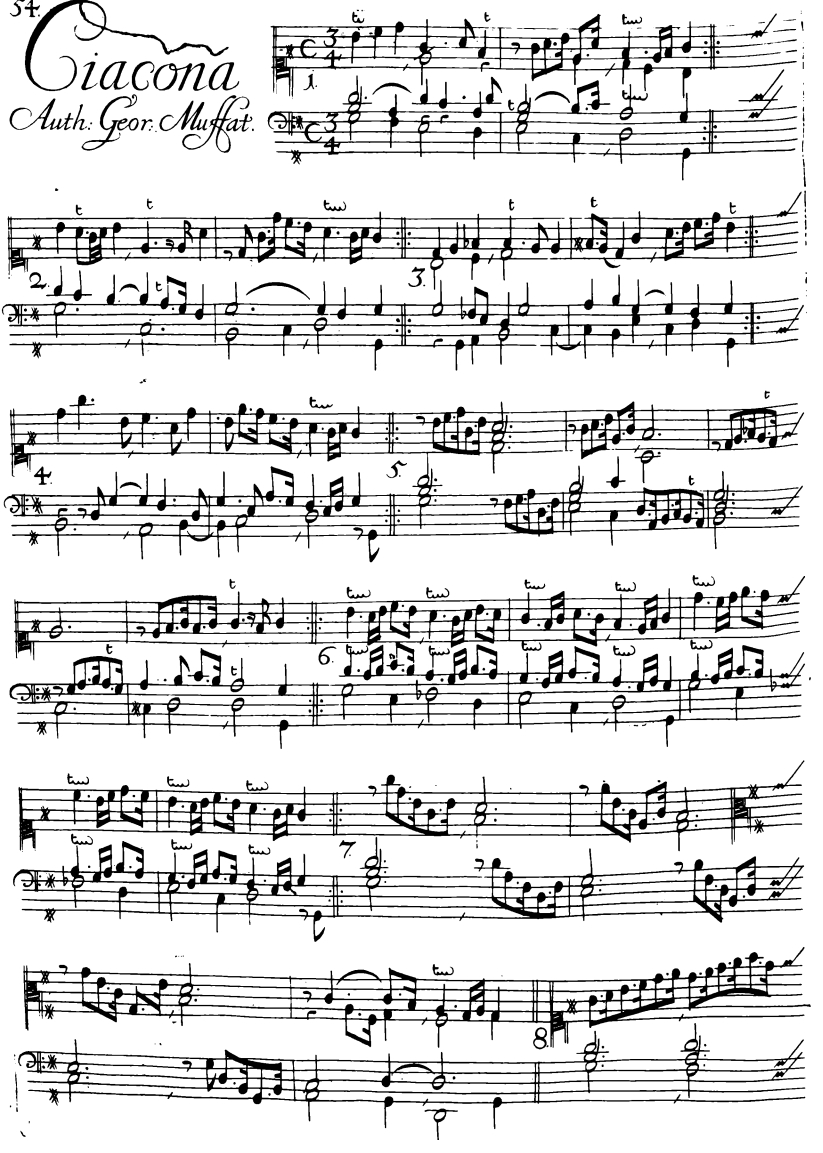

10.
11.
12.
13.
14.


Ped.
Adagio.
Ped.
P.
Finis.
Ciaco=

54.

# Ciacona

Auth: Geor: Muffat:



55

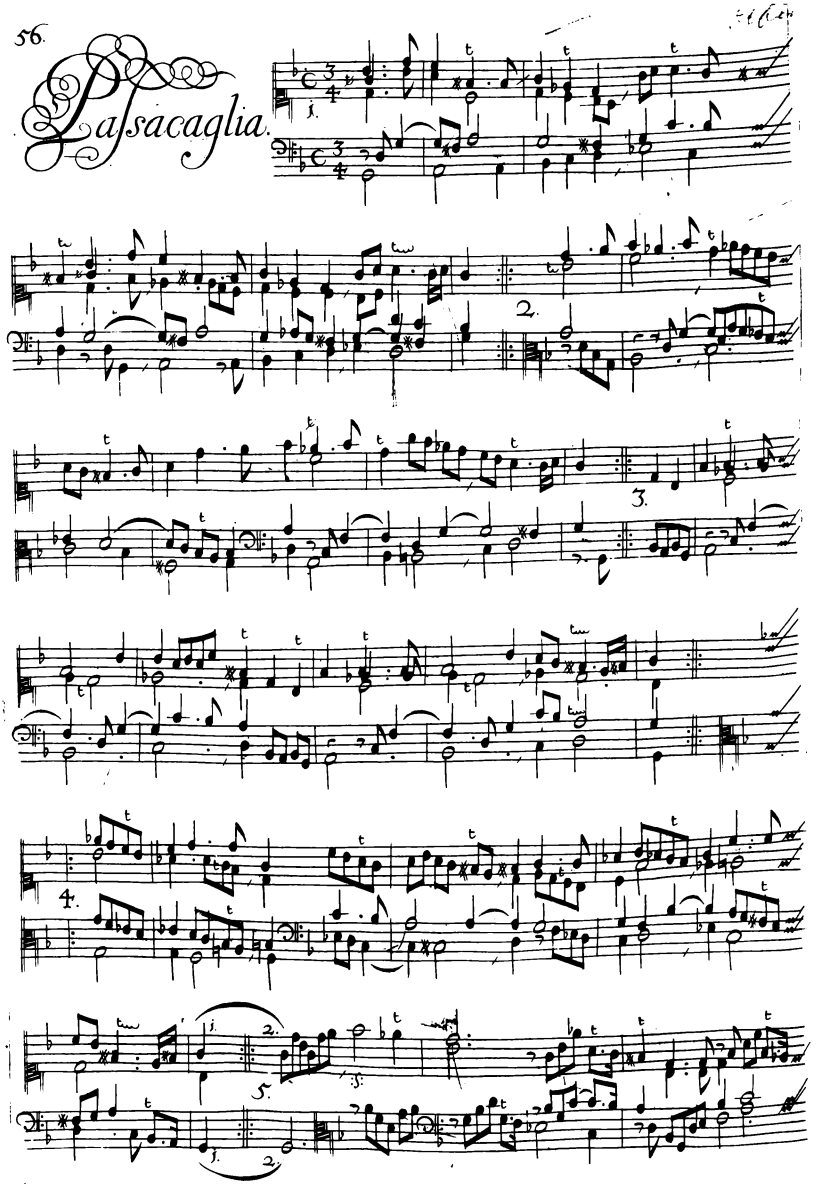
9.

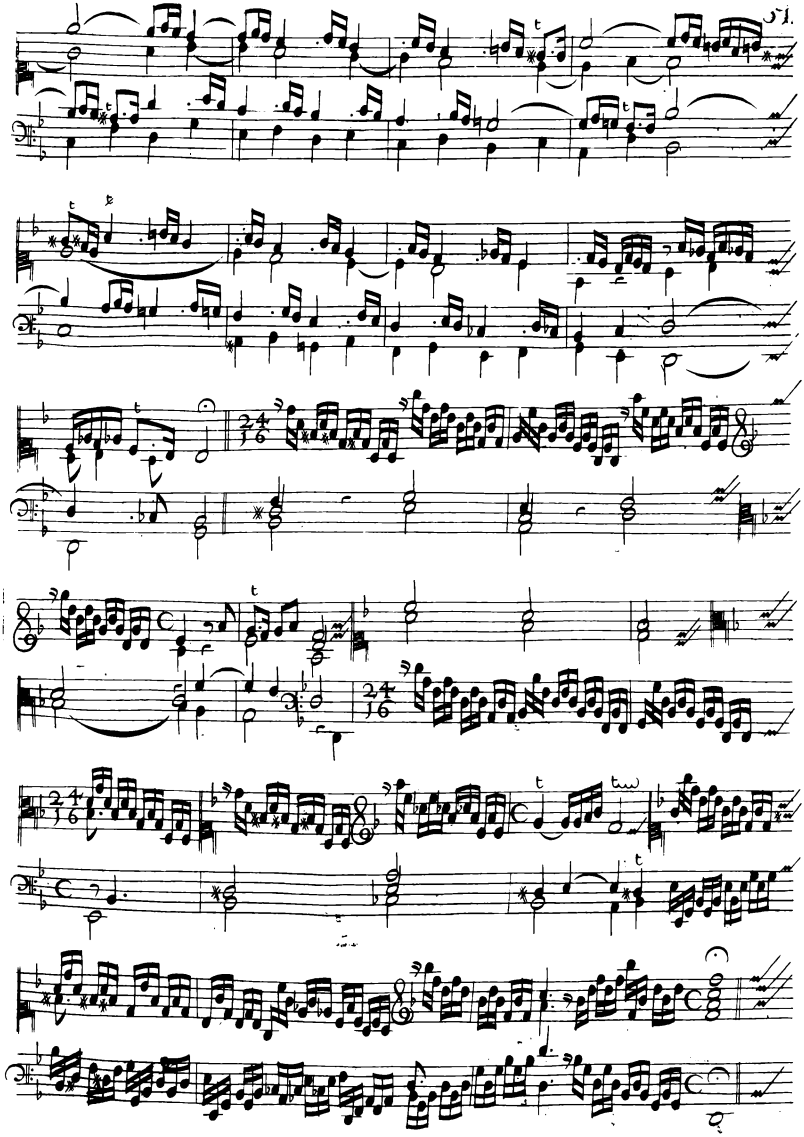
10.

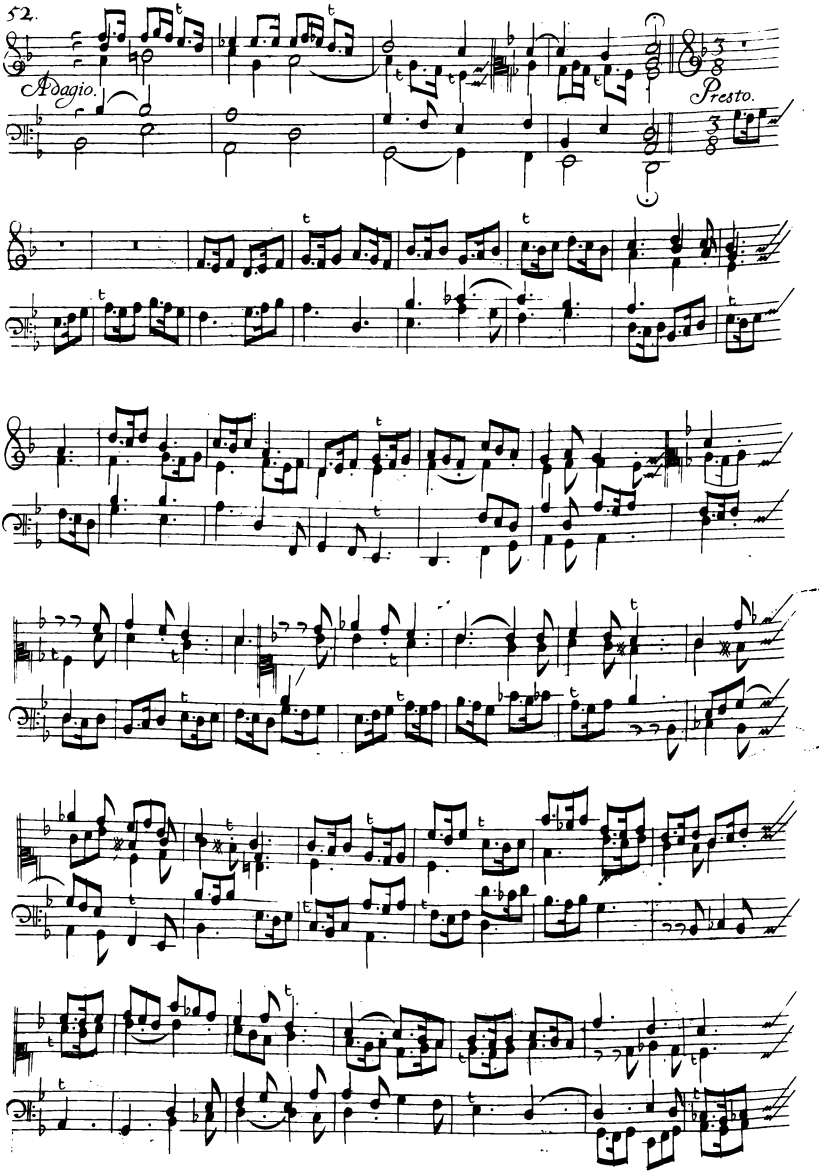
11.

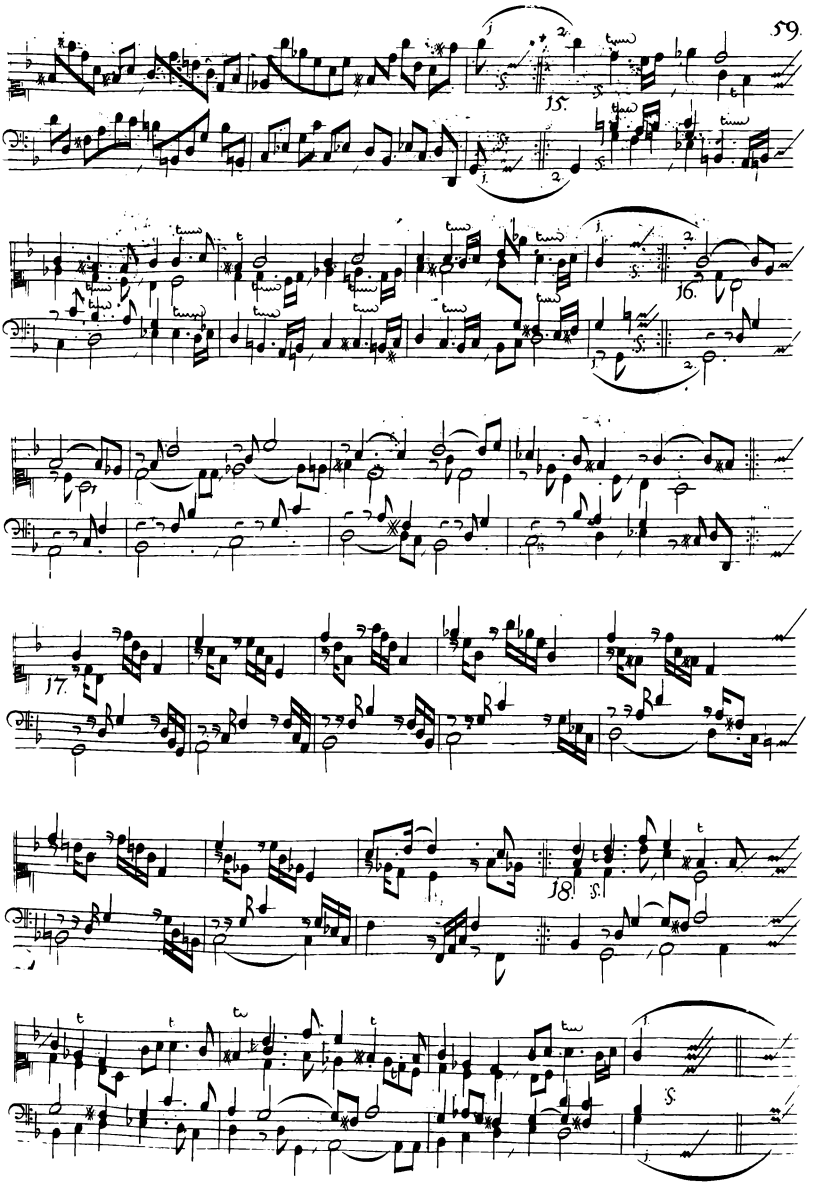
12.

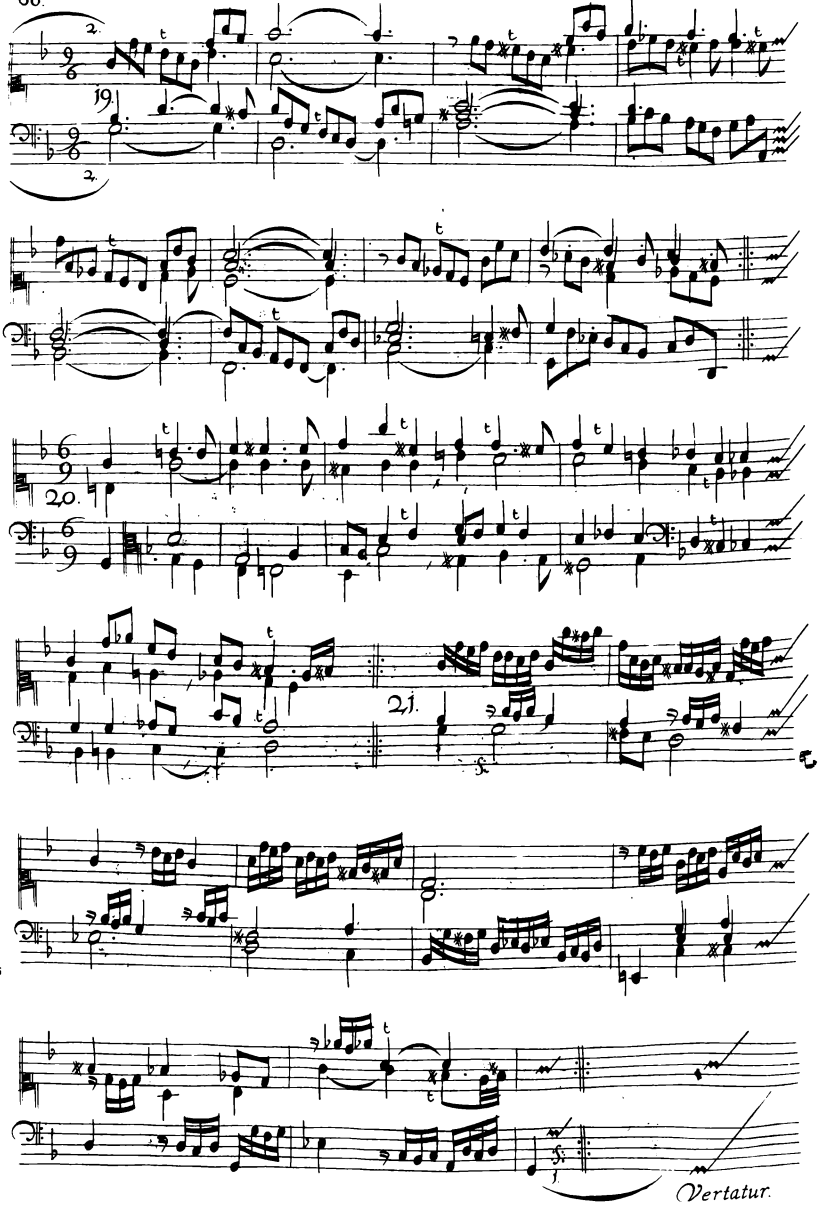
# Passacaglia.

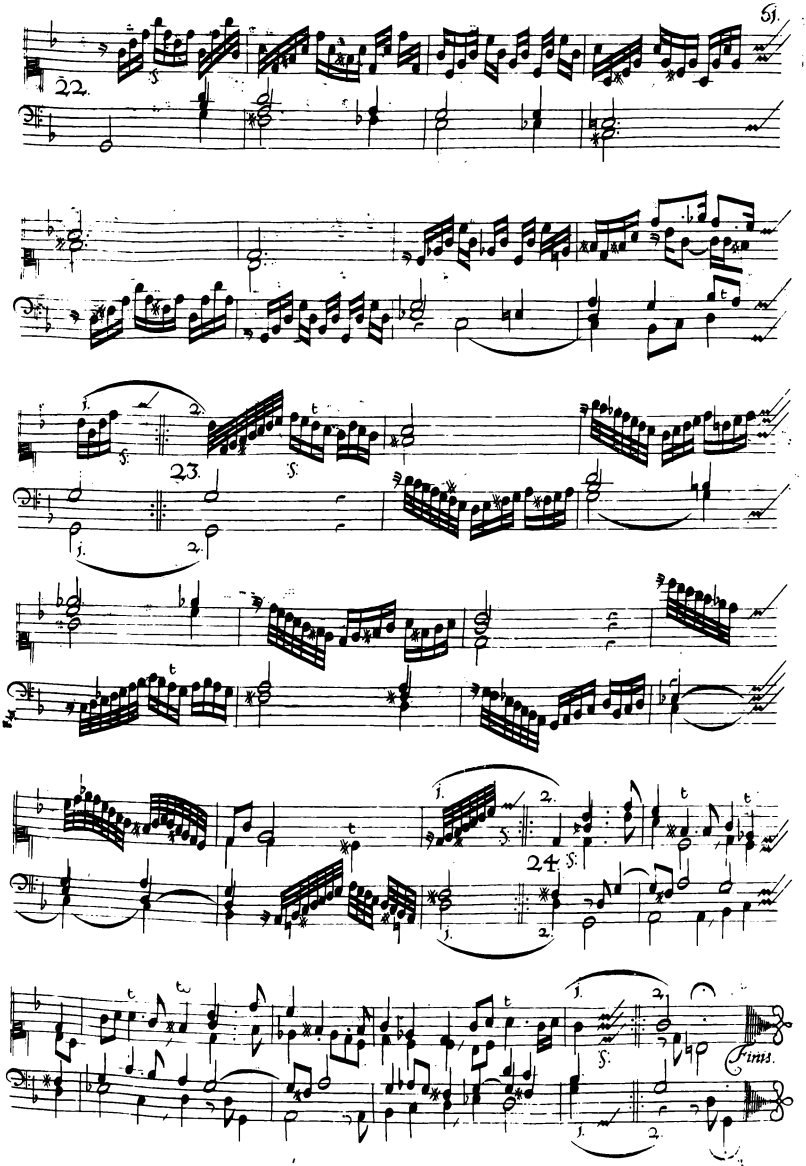





Adagio.
Presto.

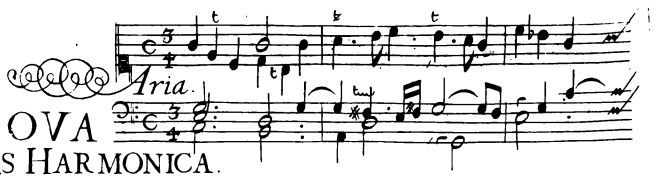

15.
16.
17.
18.

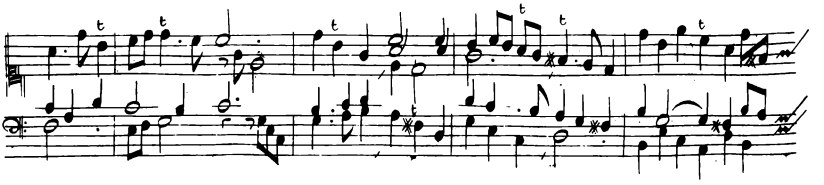

19.
20.
21.
Vertatur.

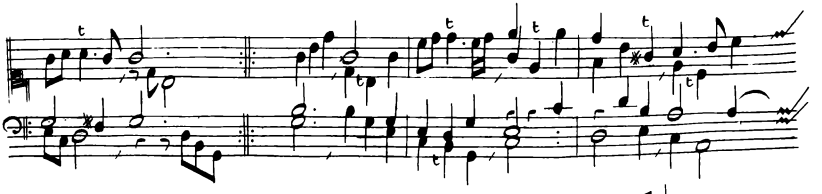

22.
23.
24.
Finis.

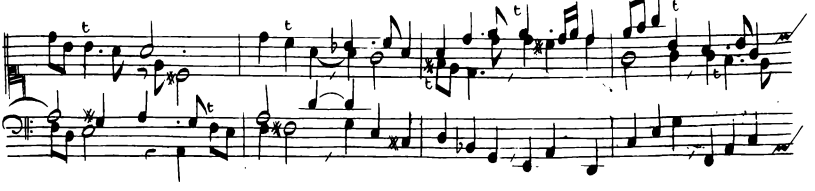
62.

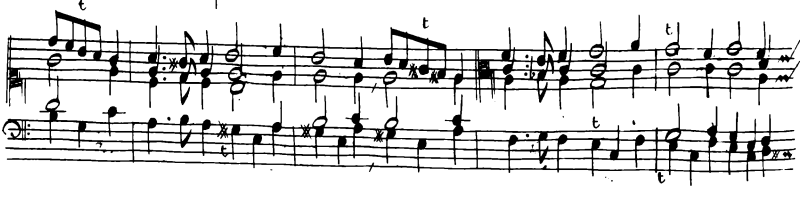
# NOVA CYCLOPEIAS HARMONICA.

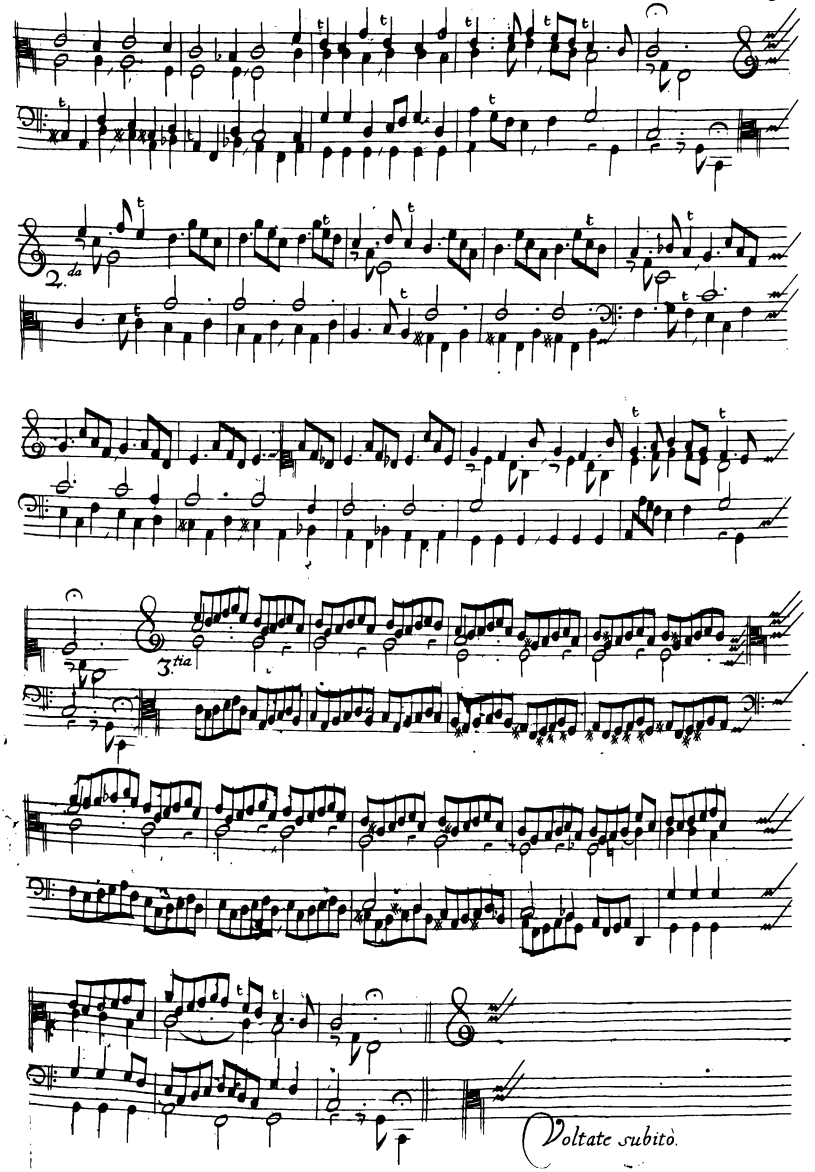


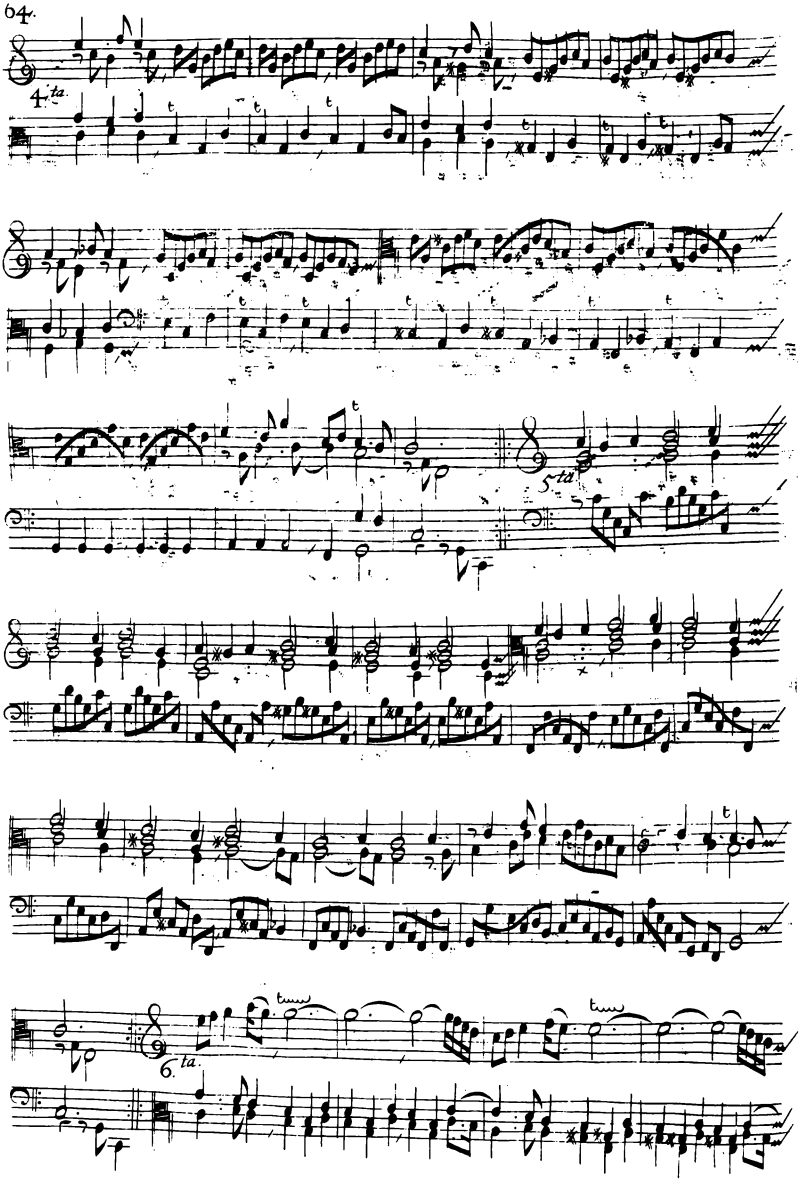



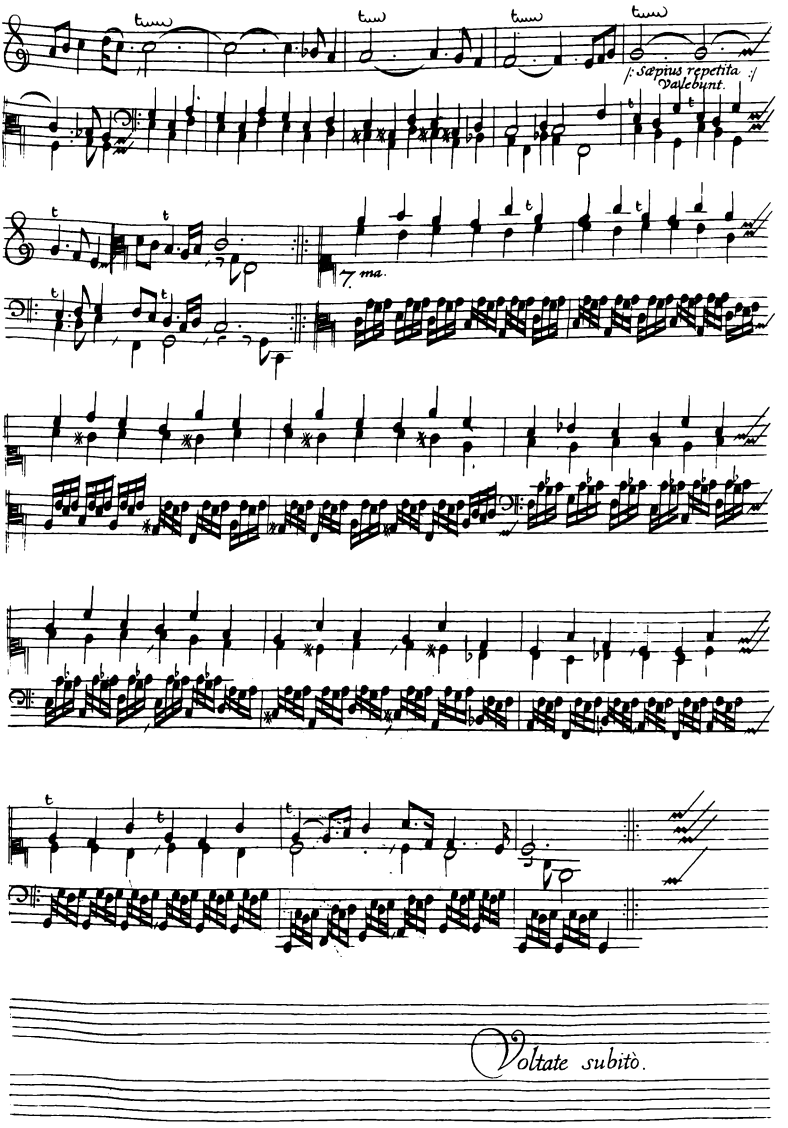


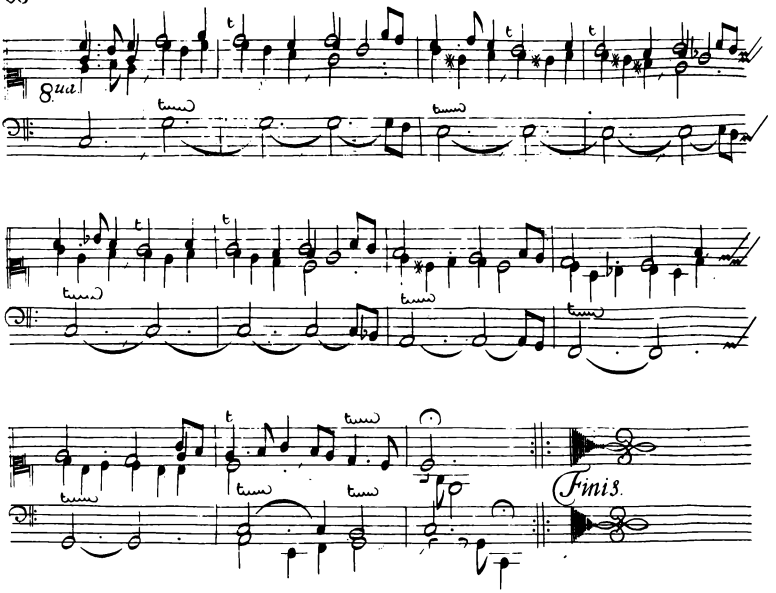





2da
3tia
Voltate subitò.


4. ta.
5. ta.
6. ta.


tasto
tasto
tasto
tasto
/: Sæpius repetita :/
valebunt.
t
t
7. ma.
t
t
t
t
Voltate subitò.




# SUMMO DEO GLORIA.