



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.*

# Ad Benevolum Lectorem.



*Non ausus fuisset, amice Lector, opus viribus meis longe impar; nisi Magni Principis suffultus Munificentia; stimulatus, & penè coactus multorum desiderio; efficaciter tractus Musicorum etiam calculo; boni publici amore, & Philomusicorum favore. Haud etenim me fugit floruisse; haecenus Viros hujus scientiae, ac dexteritatis peritissimos: at quia jam a septuaginta propè annis ipsis, aio, Fredebaldi 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 Mæcenas meus Clementissimus, Munificentissimus. Huic itaque boni publici amantissimo Zeloti, in acceptis refer; meam autem, qualem qualem operam, Lector Benevole, aequi, bonique consule, Et ad ea qua in hoc opere praeponenda duxi, benignè ac breviter animum adverte.*

*Ufus, 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. Habeunt itaque Philomusici in addiscendis hisce meis Modulationibus, Clavium, uti & temporum Musicorum modernorum ferè omnium plenum, ac proficuum in opere, ut spero Exercitium.*

*Porrò 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 ita signata cum clavi inferiori proximâ, eaque saepè (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 tantum assumit, denotat. Hoc vero signum tremulum longum ad extremum usque continuatum indicat. Litteræ P. M. Pedale ad libitum, ad Manuale Claviarium simul usurpandum significant. P. S. Pedale solum. M. S. Manuale solum.*

*Cetera 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 praestantissimorum Organædorum Germaniae, Italiae, ac Galliae praxi, ac consuetudine adeptus sum experientiâ mixtum, ac nondum adeo notum, ac solitum interea proba; & si allubet approba. Deum ama, & lauda in Chordis & Organo, quò Clementissimi, ac Munificentissimi Mæcenatis mei intentio potissimum collineat.*

*P. S. Cùm post humillimè oblatum, & quidem ad Augustissimas Sac.<sup>ae</sup> Cæs.<sup>ae</sup> Majestatis manus Augustae Vindelicorum, Clementissimèque auditum, ac Munificentissimè acceptum hoc opus, Mihi reduci ad obediendum in posterum apud Rev.<sup>m</sup> ac Cels.<sup>m</sup> Episcopum & Principem Passaviensem Capellæ Magistrum, nec non DD. Epæborem Praefecti officium, Salisburgo Passavium domicilium meum transferendum fuerit; mutationis hujus obfuturi litterarum aut Musicalium commercij securitatem hujic etiam Benevolum Lectorem postremò monendum censui.*

# Giacona

Auth: Geor. Muffat.

1 t

2 t

3 t

4 t

5 t

6 t

7 t

8 t

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including trills and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 2/4.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with a focus on rhythmic complexity and melodic ornamentation.

Third system of musical notation, marked with a '9.' in the bass staff. It includes a double bar line and repeat signs. The melodic line continues with intricate patterns, and the bass staff has a more active role with frequent sixteenth-note runs.

Fourth system of musical notation, marked with a '10.' in the bass staff. This system shows a continuation of the melodic and harmonic themes, with some changes in the bass line's texture.

Fifth system of musical notation, featuring a dense texture with many sixteenth-note passages in both staves, creating a sense of rapid movement and technical challenge.

Sixth system of musical notation, marked with a '12.' in the bass staff. It concludes with a double bar line and repeat signs, showing a return to a more stable harmonic structure in the bass line.