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NOTE: The key relationships in Froberger's pieces are occasionally obscured or confused by his mixture of modal, tonal and chromatic elements. Modal models are particularly evident in canzonas and ricercares—compositions that often alternated with parts of the Mass and Magnificat, and thus were fashioned to suit the chant. Where tonalities seem relatively clear, they are indicated as major or minor in the following list of contents. Otherwise, titles are labeled “on F,” “on D,” and so on (sometimes questioned as less than clear), reflecting the pitch center that seems appropriate to the music.

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