

V m
591

ENCÆNIA MUSICES.

S E U

OPVS PRIMVM MUSICALE

A

D V O D E C I M S O N A T I S

C U M

Q V I N Q V E E T P L V R I B V S I N S T R U M E N T I S

P E R T H O N O S S E L E C T I O R E S .

A U T H O R E

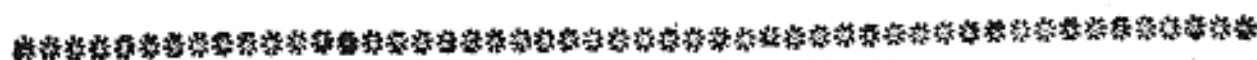
A:R: P: ROMANO WEICHLEIN,
ORDINIS S: BENEDICTI,
PROFESSO LAMBACENSI,
NATO AVSTRIACO LYNCENSI.



*Brossard.
Partes. 8*

n^o. 445.

VIOLINO I.



OE N I P O N T I , A N N O M . D C . X C V .

Typis & Sumptibus

JACOBI CHRISTOPHORI WAGNER, Cxf. Aul. Typ.

IMPERATORI

CÆSARI

LEOPOLDO I.

SEMPER AVGVSTO,
PIO, FELICI, VICTORI, AC

TRIVMPHATORI FELICISSIMO:

PATRI PATRIÆ,

Et

Vigilantissimo publicæ Salutis Conservatori.

Germaniæ, Hungariæ, Bohemiæ, Dalmatiæ, Croatiæ, Slavonia,
&c. Regi: Archiduci Austriæ, Duci Burgundiæ,
Comiti Tyrolis, &c. &c.

Augustissime, Potentissime, ac Invictissime Imperator.



Notas Diademati, pausas coronato Capiti, suspiras tantæ Majestati necere, vix non informe, ac indecorum esset, nisi scirem universam mundi hujus machinam harmonicis undiquè instructam Chordis, eamquè suavissimo Musicæ concentu ubiquè resonare. Nam si primò considerationis vela expandere velimus in immensum illum sanctissimæ. ac individua Trinitatis Oceanum, concordem quandam harmoniam, & harmonicam concordiam, Patrem generantem Filium, Filium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam àb uno principio spiratum comperiemus, ac tametsi tres sint distinctæ chordæ, quarum qualibet differenti personarum resonet thono & sono, unicum nihilominus efformant concentum, unicam harmonicam consonantiam inexplicabilis, ac indivisibilis unionis, & essentia. Et si à primis increatis transeamus ad creatas, & nobiliores mundani hujus instrumenti chordas, Angelos loquor, hos à *Socrate apud Platonem in Republ.* Sirenum condecoratos titulo perspiciemus, non temerè, quia sonoræ cœlestium sphaerarum Machinæ existunt motores, ac singuli singulos, gubernando orbis suavem conficiunt concentum. Ad eandem harmoniam, & Musicam quis non videt spectare cœlos, pertinere elementa? De primis quidem ait facundissimus *Cicero de Natura Deor.* *Tantus est ex dissimilibus motibus calorum concentus, ut cum summa Saturnus refrigeret, his interjecta locus stella illustret, & temperet.* De secundis verò *Homerus & Plato.* Elementorum harmonia tali cum artificiosa consonantiâ composita est, ut mirum non sit, ea & in mixtis, & in propriis locis summâ cum pace suaviterquè quiescere, *Unde Boëtius:*

*Tu numeris elementa ligas, ut frigora flammis,
Arida conveniant liquidis, ne purior ignis,
Ervolet, aut merfas deducant pondere terras.*

Hinc & quotidiana nos edocet experientia, in homine microcosmo perfectam inveniri harmoniam & consonantiam; omnis autem creaturæ aliquid habet homo, ait *Divus Gregorius homil: 29.* habet namquæ commune esse cum lapidibus, vivere cum arboribus, sentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, nequæ falluntur, quotquot universum hoc in suavem transire astruunt harmoniam, & Musicæ concordiam. Testatur *Divus Athanasius*, invictissimum Israëlitarum Principem, & Ducem ad Imperium & Sceptrum non aliâ ex ratione evectum, quàm quia Cytharam pulsare nove-
rat: David Cytharædus, ex cujus artificioso contactu & pulsu deveniebat in mysticum Cytharæ pulsum & sonum, in probam nimirum optimè gubernandi notitiam; hinc & nostris temporibus, ac usque hodiè Regia, & Augusta Capita, aut callent Musicam, aut eius summoperè reverentur artem, & harmoniam. Habet hoc speciale **DOMVS AVSTRIACA**, quod in hoc artis genere palmam cæteris præripiat, uti totum demiratur Romanum Imperium, orbisque suspicit universus, dum eius Virtutum continuò experitur suavifonas chordas, in incommotis præcavendis mirabiles solertiæ triplas, in rebus agendis summæ prudentiæ Capriccias, infractæ, constantisque adversus sinistra sentientes fortitudinis animi sesquialtras, in dandis, & decidendis Consiliis incomparabilis maturitatis Doublas, ingenij solertissimi, ac maximæ dexteritatis de reportando contra hostium insidias gloriosissimo triumpho mirabilia novæ inventionis Contrapuncta, plurimas invictæ patientiæ pausas, infinitas ardentissimæ devotionis suspiras, &c. ut adeò mirum non sit, hanc Melodiam cunctis adplacere, cunctis aridere, omniumquæ aures suavissimè demulcere. Sanctissimus meus Ordinis Fundator Patriarcha **BENEDICTVS**, adhuc in utero matris suæ gestiens, tanquam nobilissima Philomela, orta ex Sanguine **DOMVS AVSTRIACÆ**, jamjam per omnes thonos cantare, ac huic Augustissimæ Profapiæ Triumphos & Victorias contra omnes inimicos præludere cepit, quasi prælagire volens, **DOMUM AVSTRIACAM** cum suo sanctissimo Ordine, ac Ordinem suum cum Domo **AVSTRIACA** juxta promissionem Divinam usquæ in finem mundi stare; hinc àb hâc Augustissimâ Domo plurima hujus sanctissimi Ordinis Monasteria, aut funditùs erecta, aut munificentissimè dotata, ac restaurata sunt, quasi ut signa perpetui, & indissolubilis amoris, gratiæ, & ardentissimi affectûs. Unicum in medium & testem adducam Monasterium meum **LAMBACENSE**, ut gratias loquatur, quas infinitas accepit per iteratas amœnissimas præsentias Augustissimæ Vestræ Majestatis, ubi dulcissimæ gratiarum Melodiæ absque pausâ unicâ copiosè audiri fuerunt, dum submississimæ gratitudinis, ac devotionis notæ tum in Ecclesiâ, tum ad tabulam à nobis unanimiter resonârunt. Ut itaque imposterum, ac perpetuò resonent, has præsentis qualiter qualiter resonantes Sonatas Augustissimæ Vestræ Majestati humillimè offerre, ac dedicare ausus sum, spe firmissimè ceptâ, easdem in Augustissimâ Vestrâ Majestate Virtuosisimum Capellæ Magistrum inventuras, à quo hanc unicam supplex efflagito gratiam, quatenus battutando & me, meumque sanctissimum Ordinem continuâ gratiâ regere, protegere, ac conservare dignetur. Ita dabam, & vovebam ex Sabionâ

Numini, Majestatiquæ Tuæ

Submississimus, devotissimus Client & Servus

P. Romanus Weichlein, Ord: S. Benedicti,
 Professus Lambacensis, natus Aultriacus
 Lynceus.



AD PHILO-MVSVM.

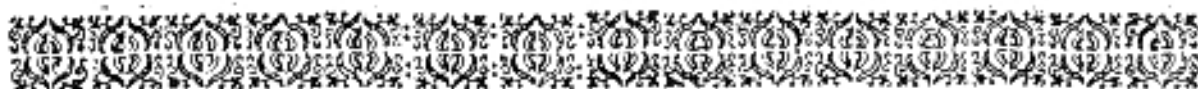


Andide Philo-Muse, præsentēs Sonatas, quas in tui honorem, utilitatem & Commodum elaboravi, sinistro nè respicias oculo, sed auribus potius accommoda, & artem, & suavitatem simul experiēris. Composui quidem eas stylo aliquoqualiter prolixiori, ut juxta tuum libitum in iis dividere; seu abrumpere, vel protrahere possis. Ceterum nil productionis Manneræ præscribo, sed omnia tuæ discretioni relinquo, & hæc Encænia Musicæ novâ tunicâ induisti. Ast, quamvis me minimè lateat, plura jam ante à virtuosis Chelystis similia opera Typis vulgata esse, quæ suâ semper stant laude, & merito, nihilo secius tamen, cum verum sit, mundum varietatibus delectari, spero per præsentēs me quid non ingrati operis fecisse, ac idèo plura suo tempore, & quidem Dijs faventibus, proximè aliquot Missas stylo rariori, in lucem daturus. Interim has probans vive, ac optimè semper vale, me: toties quoties has intuens amicè memor.

P: R: W: Ord: S: Bened:
P: L:

N: B:

UBi habentur Gambistæ, poterunt in primâ, tertiâ, sextâ, & undecimâ Sonatâ loco Violarum perpulchrè Gambæ adhiberi.



ADMODUM REVERENDO ET RELIGIOSISSIMO
PATRI IN CHRISTO

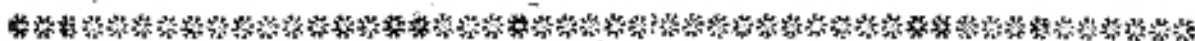
P. ROMANO WEICHLIN
Sacri Ordinis Sancti BENEDICTI Professo Lambacensi
Selectos Synphoniarum Modulos
In lucem Publicam Emittenti
Ita applaudit,

Cæsarea Musica Oenipontana.



*Armina Pierides cohibete sonantia. Plectrum
Non ultra-violens Thrax Citharæde moræ
Quique tuo traxisti rupes modulamine vates
Plectere dulciloquæ desine fila lyre
Nil opus Orpheâ, sistit quæ flumina, chordâ
Nil, quæ agat in choreas Monstra marina, chely*

*Qui modo Germanis surgit ROMANVS in oris
Musici, hic queris thymata vestra patrat
Orpheus in sylvis, inter Delphinas Aræ
Amphionque inter Marmora solus hic est.
Inter æquorcos Siren sua viffima fluctus
Quin reliquos inter solus Apollo Deos
Iste sua flectit duris horrentia saxis
Pectora, & undifluis colligit arte sinus
Iste suis Modulis curarum mitigat æstus
Et fugat harmonicis agmina mæsta fugis
Iste animat lapides, animatque Celenfinate lingua
Exhilarat homines exhilaratque feræ
Vis scire Anleado hoc cupiat quid Musica nostra
Ut sit tota auris Musica nostra cupit.*



IN patrem Rev. ac dilect^{mi} P. Authoris
laudem.

*Musica cum flectat cantu, modulamine, plectro;
Et tribus his docetis, sit tibi trinus honor.
Perge diu felix notis clarescere mundo,
Sic ROMANUS AMOR nomine reg, manes.*

affectionissimus Ord. Confr.

P. Bonifacius Schneid Prof. Priffleganus
ac p: t: Conf: & sup: Sabionensis,

Adm. Rev. Religio ac amanti suo Germano
eadem Eneomia dicunt infra nominati.

*Romani laudes totus si dixerit æther,
Orbi quas gignit parvis, apprime memens O:
Multa Myriadum vix talem ludere Musam,
Aut nec Parnassum dicent sic tangere plectra,
Nullus non docuit, qui vix habet amantem Nomen,
Uli non cedit, quæ nequit rumpere Cornu:
Scis? Romana fides, dic nonne fides super omni S?*

Franciscus & Constantinus Weichlein
germani Fratres,

Violino I.



Onata I.

Musical score for Violino I, consisting of 12 staves of music. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes, often beamed together. The score features dynamic markings like 'f' (forte) and 'p' (piano), and includes a repeat sign with first and second endings on the 10th staff. The piece concludes with a fermata on the final note of the 12th staff.

A

This image shows a page of handwritten musical notation, consisting of 14 staves. The notation is written in black ink on aged, slightly yellowed paper. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line per staff, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. Many notes are grouped together with slurs, indicating phrases or runs. The handwriting is clear but shows signs of being a working draft, with some ink bleed-through and minor corrections visible. The overall style is characteristic of 18th or 19th-century manuscript notation.

3

piano:

F:

Grave: allegro:

Grave:

S Onata II.

A handwritten musical score consisting of 12 staves of music. The notation is written in black ink on aged, slightly yellowed paper. The music is written in a single system, with each staff containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff begins with a treble clef and a 4/4 time signature. The notation is dense and complex, with many beamed notes and accidentals. The piece concludes with a double bar line and a repeat sign at the end of the twelfth staff.

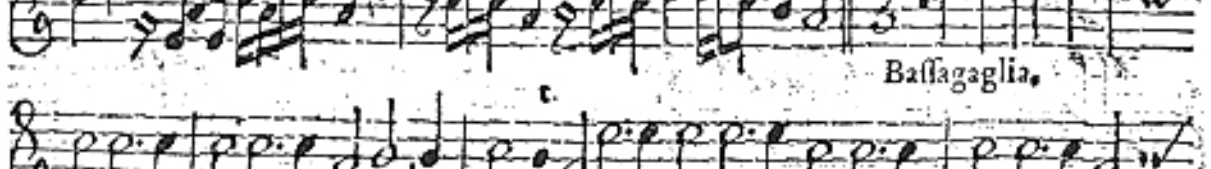
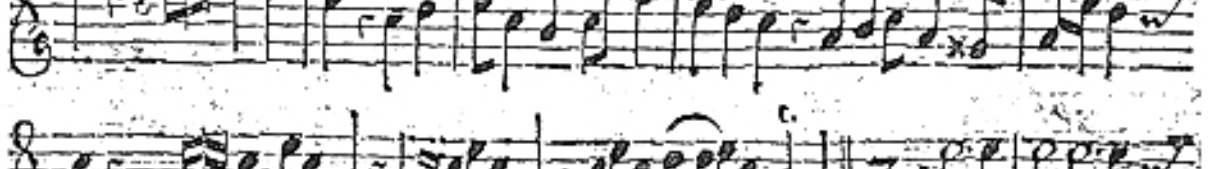
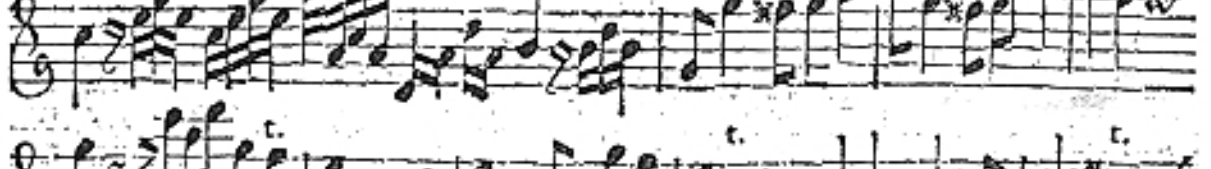
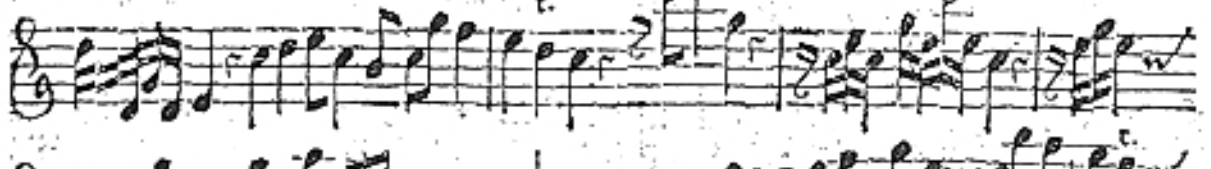
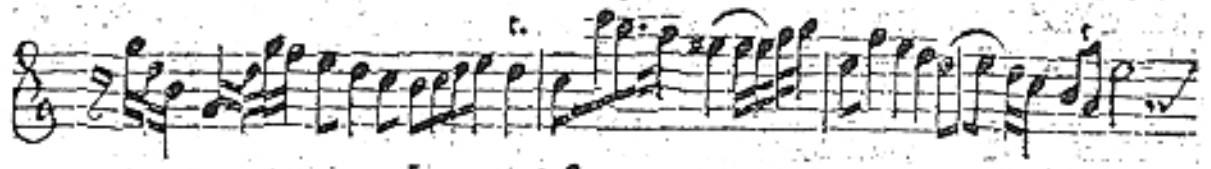
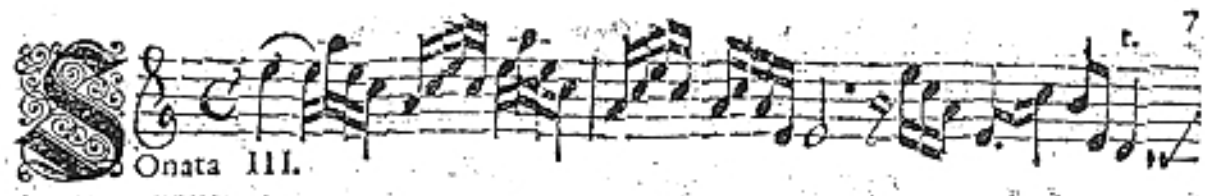
The image shows a page of handwritten musical notation for Violino I. It consists of 12 staves of music, all within a single system. The notation is in a single clef (treble clef) and includes various rhythmic values, accidentals, and dynamic markings. The music is written in a fluid, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and accidentals. Dynamic markings such as 'f' (forte) and 'p' (piano) are present throughout the piece. The piece concludes with a double bar line and a fermata over the final note.

Violino I.

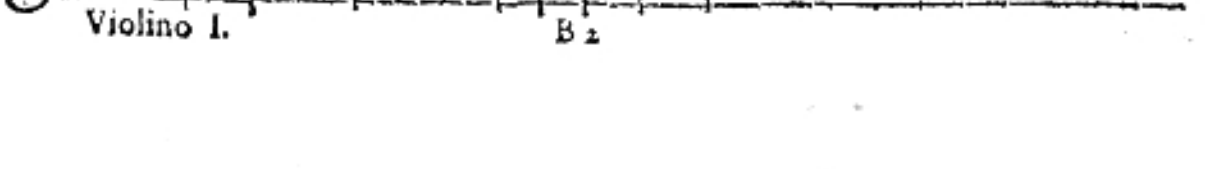
B

Handwritten musical score consisting of ten staves of music. The score includes tempo markings: *adagio:* (first staff), *allegro:* (third staff), and *piano. F. tardo.* (ninth staff). The music features various note values, rests, and ornaments. The notation is in a single system, with the key signature changing from one flat to two flats. The piece concludes with a decorative flourish on the tenth staff.

S Onata III. 7



Violino I. B₂



Bassaglia.

piano.

F.

8

piano: F.

The musical score is written on 14 staves. It begins with a treble clef and a common time signature. The first staff contains a melody with a trill-like figure. The second and third staves continue the melodic line with various rhythmic patterns. The fourth staff features a series of sixteenth notes, with a 'piano:' marking below it. The fifth staff has a 'F.' marking. The sixth and seventh staves show a more complex texture with slurs and ties. The eighth and ninth staves are filled with dense sixteenth-note passages. The tenth and eleventh staves continue this dense texture. The twelfth and thirteenth staves show a transition to a more melodic line. The final staff concludes with a series of sixteenth notes and a final cadence.

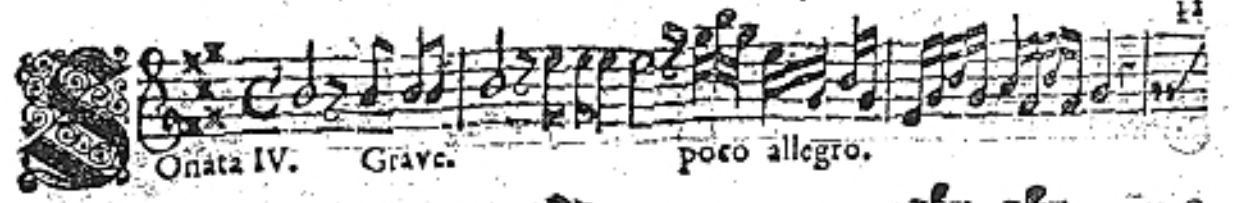
A handwritten musical score for Violino I, consisting of 14 staves of music. The notation is dense and includes various rhythmic values, accidentals, and phrasing marks. The score is written in a single system, with each staff containing a line of music. The notation is characteristic of 18th or 19th-century manuscript notation.

Violino I

G

Handwritten text on the left margin, possibly a library or collection number, including the number 771.


This musical score consists of ten staves of notation. The first two staves feature a complex, rapid melodic line with many sixteenth and thirty-second notes. The third staff begins with a series of quarter notes and is marked "piano." The fourth staff continues with quarter notes and is marked "F. Grave:". The remaining staves contain various rhythmic patterns, including sixteenth-note runs and groups of notes beamed together. The score concludes with a double bar line and a decorative flourish.



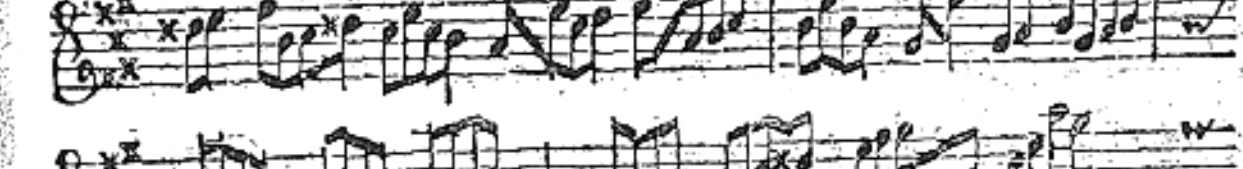
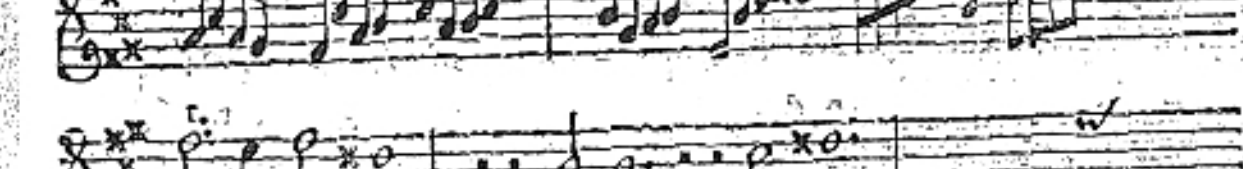
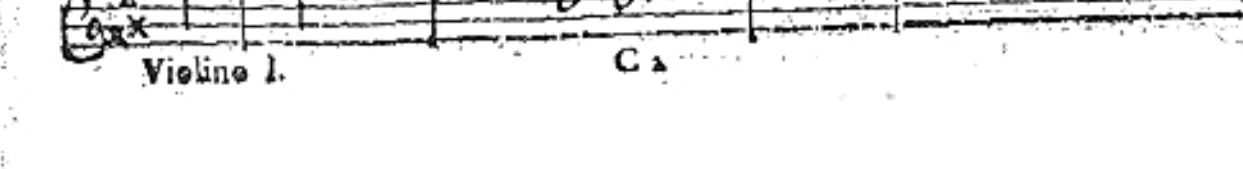
Onata IV. Grave. poco allegro.









Violino I. C₁

This page contains a handwritten musical score for guitar, consisting of 12 staves. The notation is written in black ink on aged paper. Each staff begins with a treble clef and a bass clef, indicating a two-staff system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "piano." and "F." are used throughout the piece. The score is densely written, with many notes and accidentals. There are some handwritten annotations and corrections visible, particularly in the first few staves. The overall style is that of a personal manuscript or a working draft.

LIBRARY OF THE UNIVERSITY OF TORONTO

Handwritten musical score for Violino I, consisting of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

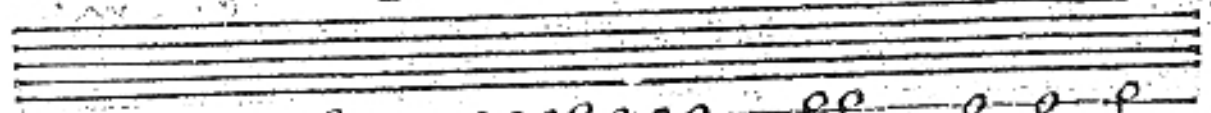
- Staff 1: Measure 13 (13)
- Staff 4: *t.* and *rado*
- Staff 5: *più allegro.*
- Staff 6: *t.*
- Staff 7: *t.*
- Staff 8: *t.*
- Staff 9: *t.*
- Staff 10: *t.*
- Staff 11: *t.*
- Staff 12: *t.*

Violino I

11

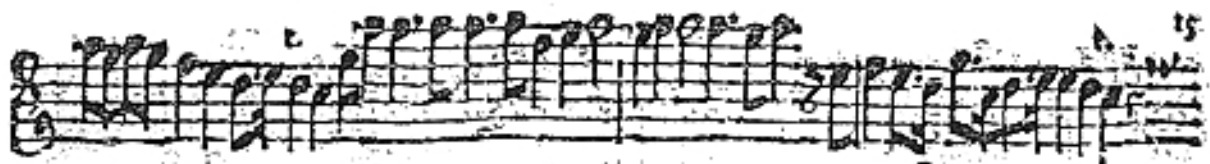
14

piano. F. tardo.



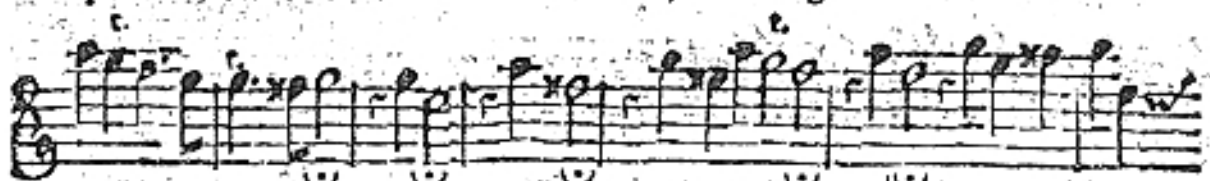
Onata V. 3

allegro. piano. F.

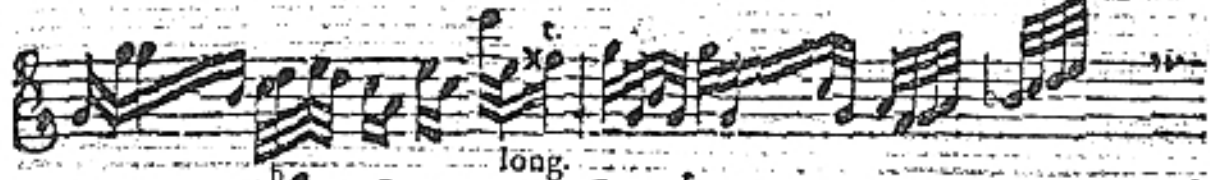


piano. d

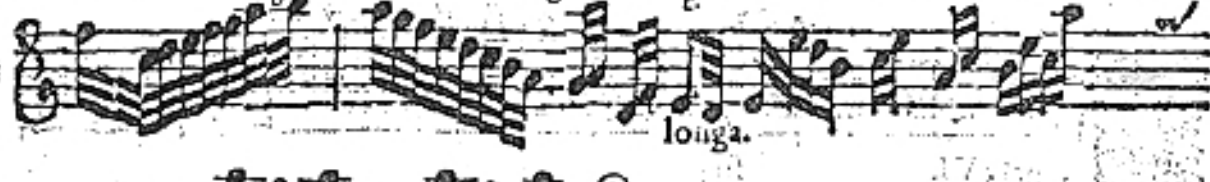
adagio:



folo.



long.



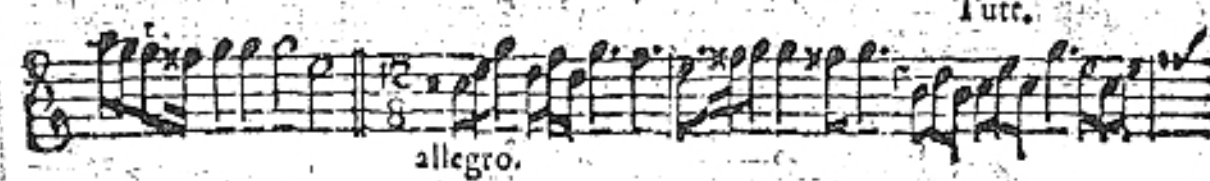
longa.



tardo.



Tutt.



allegro.



D 2

Tutt.

Onata VI. fuga.

Ciaccona

piano.

This image shows a page of handwritten musical notation for a violin part, labeled "Violino L" at the bottom left. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The music is characterized by a high density of triplets, indicated by the number "3" above groups of notes. These triplets are often slurred together and appear in various rhythmic values, including eighth and sixteenth notes. The notation is dense and fills most of the staves. At the end of the first staff, the number "17" is written. The bottom staff concludes with the label "Violino L" and a large letter "B" centered below it.

Violino L

B

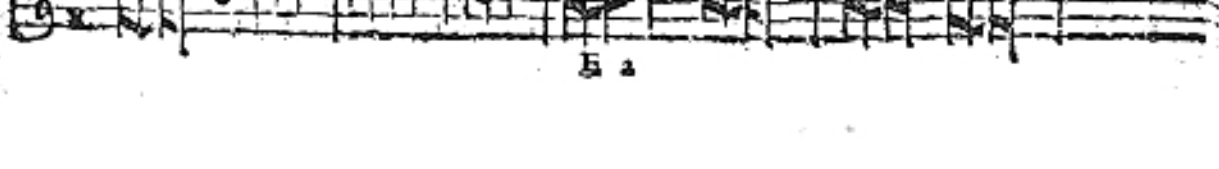
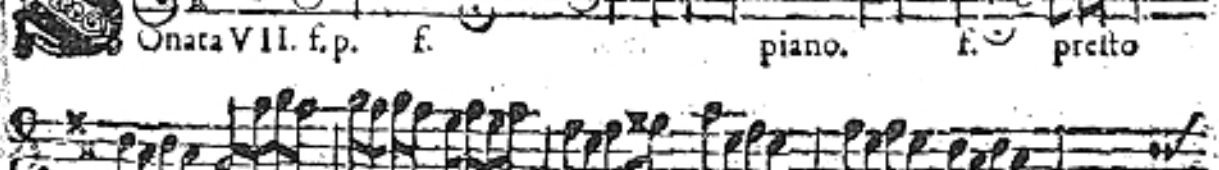
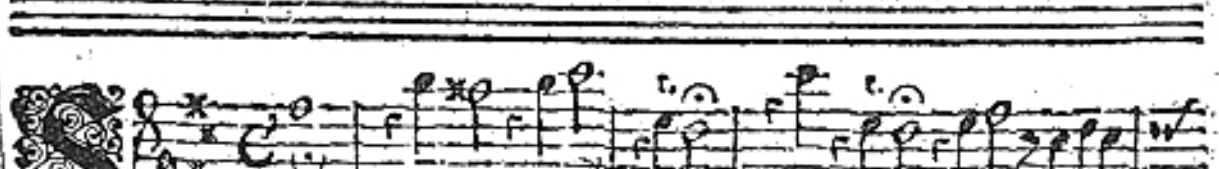
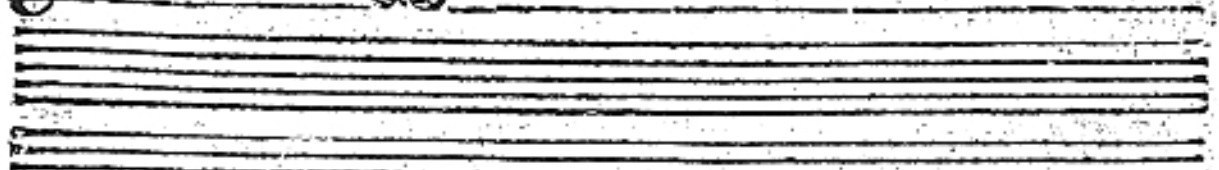
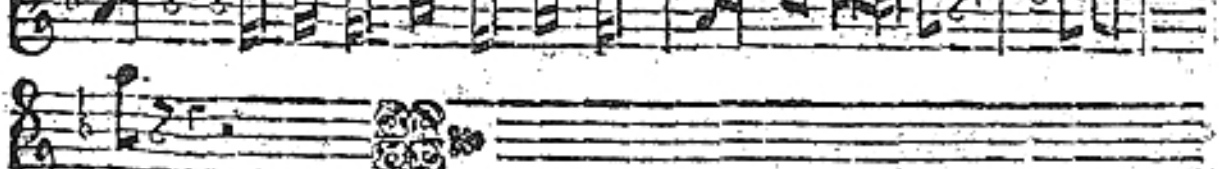
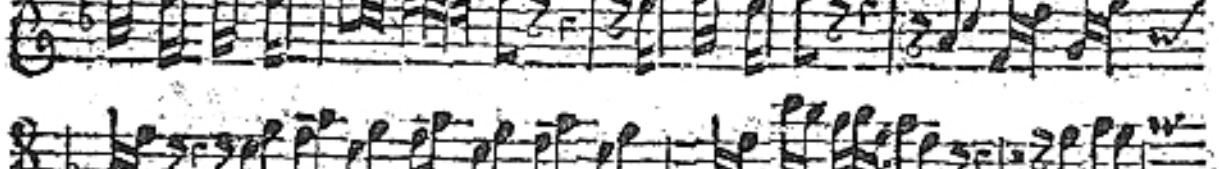
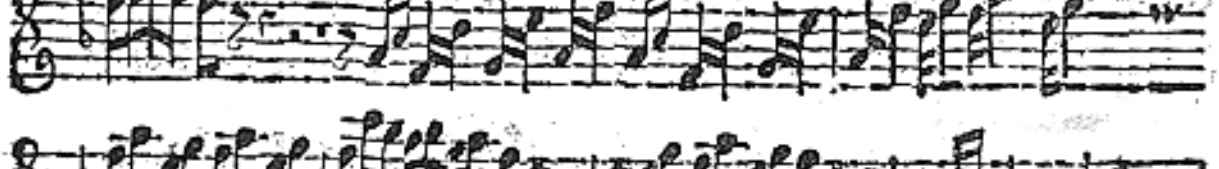
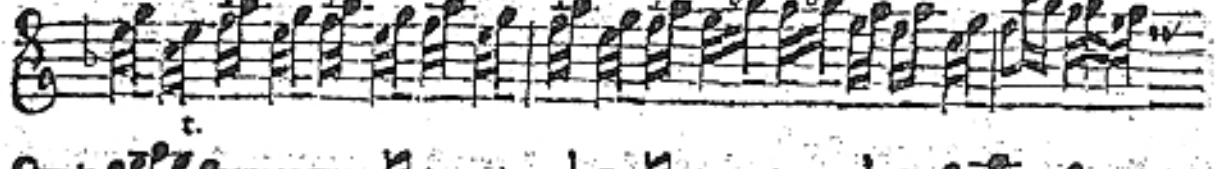
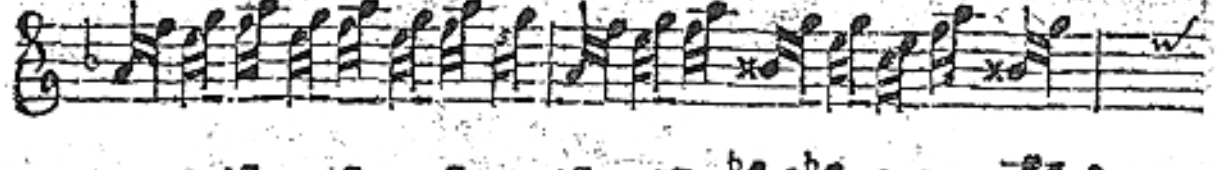
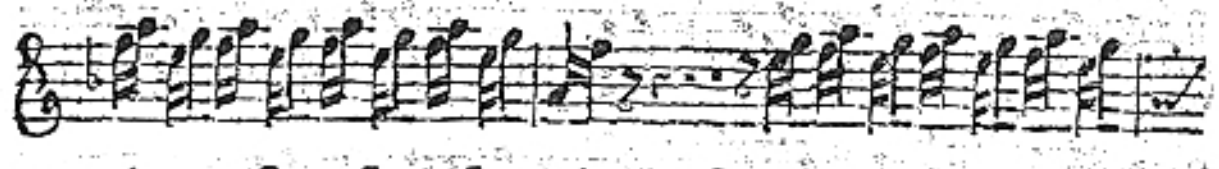
f. adagio;

piano.

a. doi

allegro!

This musical score consists of 13 staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *f. adagio;*. The second staff continues the melodic line. The third staff features a dynamic shift to *piano.* and includes a trill (tr) above a note. The fourth staff returns to the *f. adagio;* tempo. The fifth and sixth staves show a change in texture with more complex rhythmic patterns. The seventh staff is marked *a. doi*. The eighth and ninth staves continue the melodic and harmonic development. The tenth and eleventh staves feature a key signature change to two flats (B-flat and E-flat). The twelfth and thirteenth staves conclude the piece with a tempo change to *allegro!* and a final cadence.



Onata VII. f. p. f. piano. f. presto

30

f. adagio: p. p. p. ppp. f. allegro.

piano.

piano.

piano. f.

A handwritten musical score for Violino I, consisting of 12 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a single system across the staves. There are some 'x' marks above certain notes, possibly indicating fingerings or specific performance instructions. The handwriting is clear and professional.

Violino I.



F

f.

allegro.

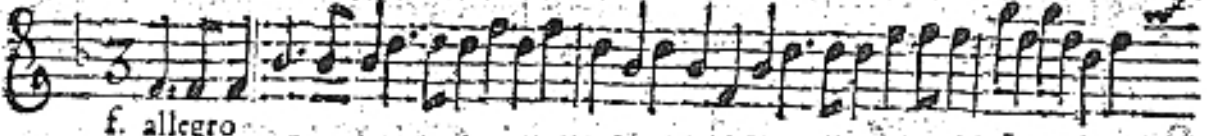
piano *f. p.* *f.*

piano *f.* *piano.* *tardo* *f. p.*

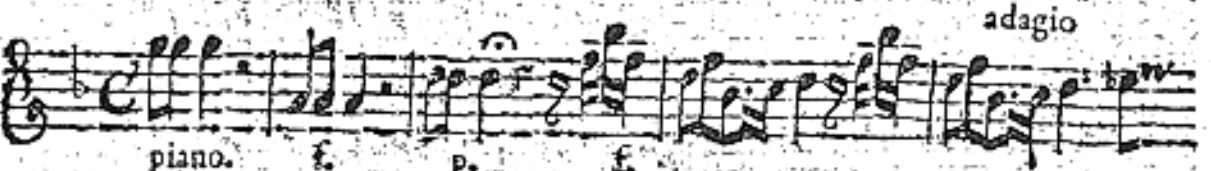
Onata VIII *f. p.* *f.* *f. p.* *f.* *f. p.* *f.* *allegro.*



adagio: f p. f. f.p. f. p.p. p.p.

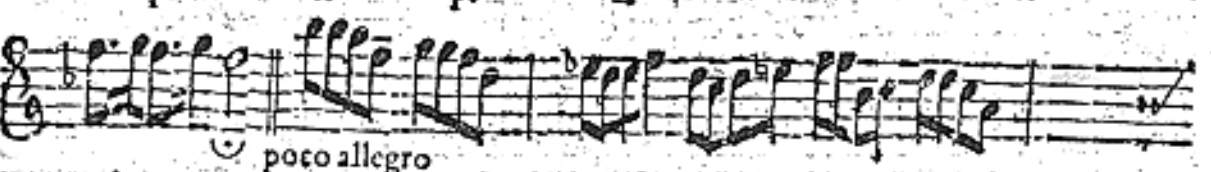


f. allegro

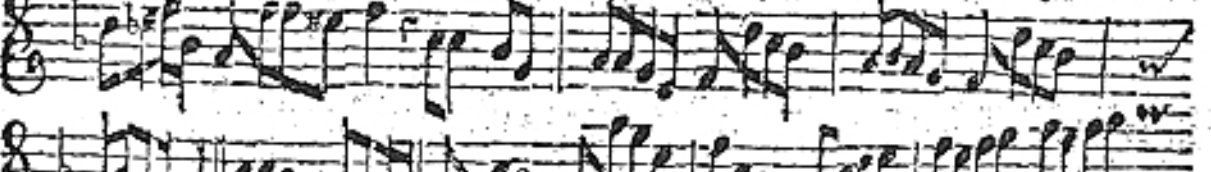
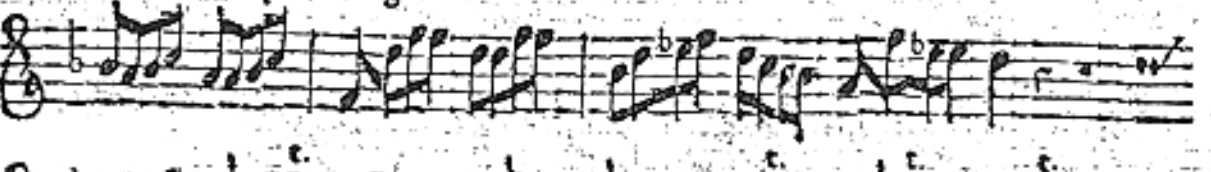


adagio

piano. f. p. f.



poco allegro



longa

F2

Aria

piano.

f.

piano f.

f.

piano.

piano.

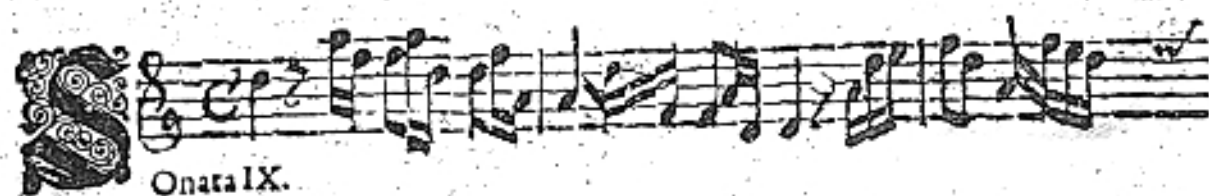
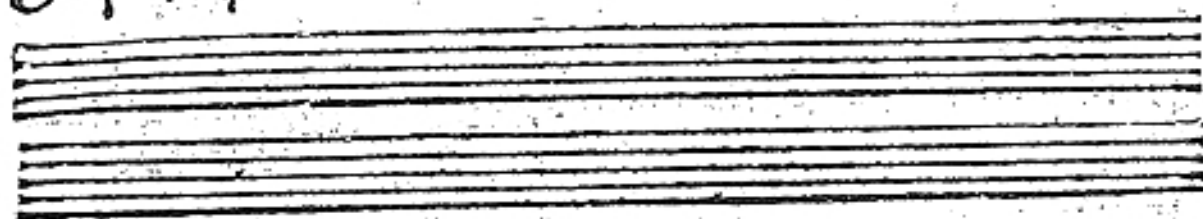
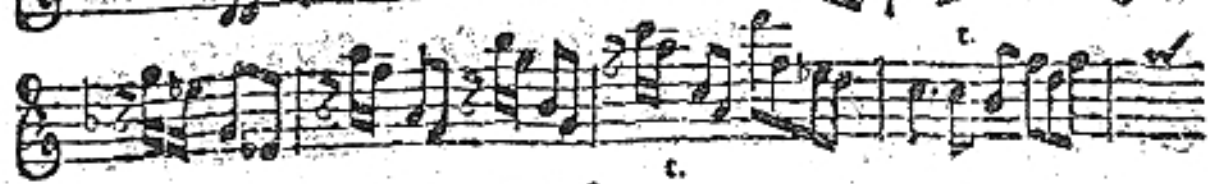
piano.

piano.

piano.

piano.

piano.



Onata IX.



Handwritten musical score on 12 staves. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and articulation marks. The score is divided into sections by tempo markings: *adagio*, *presto*, *adagio*, and *allegro*. The first staff begins with a treble clef and a key signature of one flat. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The *adagio* section is marked with a '3' above the notes, and the *presto* section is marked with a '3' below the notes. The *adagio* section is marked with a '3' above the notes, and the *allegro* section is marked with a '3' below the notes. The score concludes with a double bar line and a repeat sign.

LIBRARY OF THE UNIVERSITY OF TORONTO

piano.

piano.

piano

f. Grave

Ga

Onata X.

piano

piano

f.

p.

Gigue

piano

tardo

fp.

fp.

f.

fp.

fp.

f.

piano

f.

XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI
XXII
XXIII
XXIV
XXV
XXVI
XXVII
XXVIII
XXIX
XXX

29

tardo allegro.

tardo

Gigue

piano.

f. longa

11

musical notation

piano f.

tardo

piano f.

S Sonata XI. adagio

piano

f.

piano

f. allegro

piano f.

Aria f.

First musical staff with notes and rests. The word "piano" is written below the staff towards the right end.

Second musical staff with notes and rests.

Third musical staff with notes and rests.

Fourth musical staff with notes and rests.

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests. The word "piano" is written below the staff towards the left end.

Seventh musical staff with notes and rests.

Eighth musical staff with notes and rests.

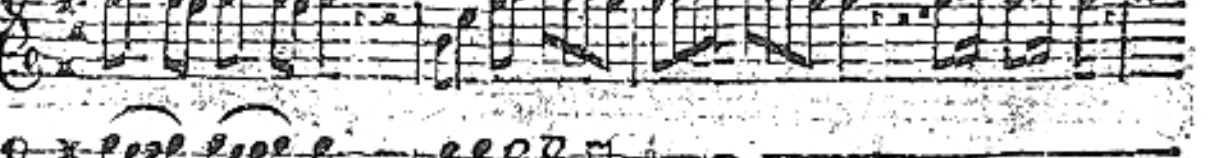
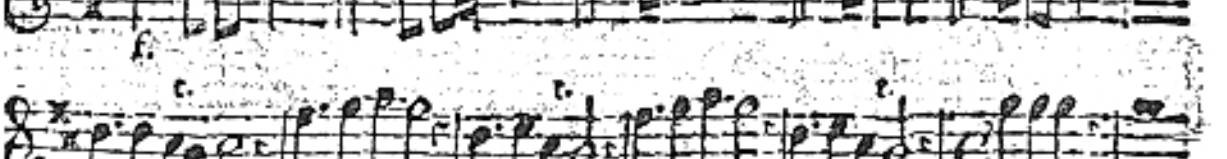
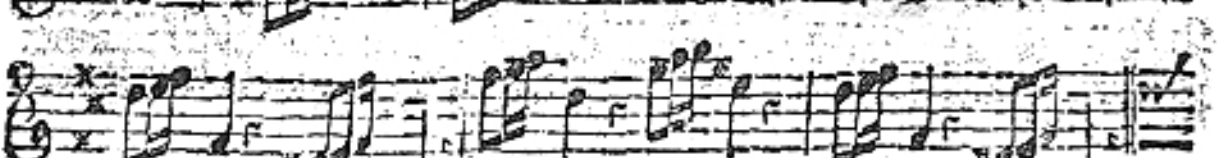
Ninth musical staff with notes and rests. The word "piano" is written below the staff towards the left end.

Tenth musical staff with notes and rests. The word "E. presto" is written below the staff towards the right end.

Eleventh musical staff with notes and rests. The word "piano" is written below the staff towards the right end.

Twelfth musical staff with notes and rests.

Thirteenth musical staff with notes and rests.



Onata XII.

allegro

Violino I.

14

allegro

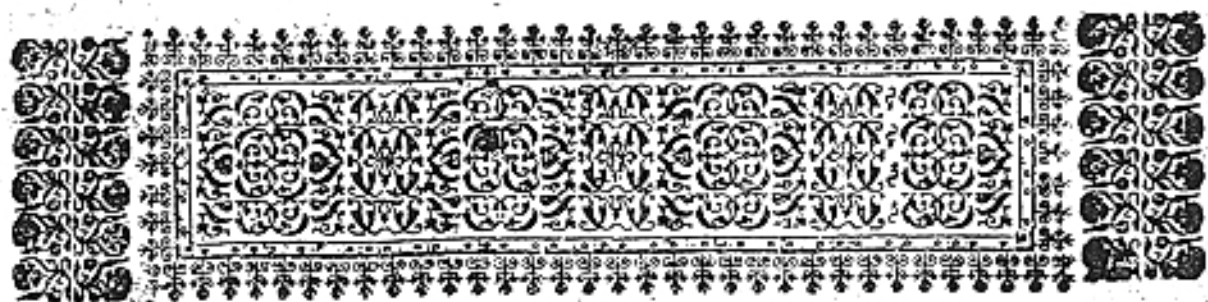
piano

piano

adagio piano f.

allegro piano





T A B U L A S O N A T A R U M.

Sonata I.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, & Organo.
Sonata II.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata III.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata IV.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata V.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.
Sonata VI.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VII.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VIII.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata IX.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata X.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XI.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XII.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.

I L F I N E.

