

ENCÆNIA MUSICES.

S E U

OPVS PRIMVM  
MUSICALE

et

DVODECIM SONATIS

CUM

QVINQVE ET PLVRIBVS INSTRVMENTIS

PER THONOS SELECTIORES.

AUTHORE

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



ORGANO.



GENIPONTI, ANNO M. DC. XCV.

Typis & Sumptibus

JACOBI CHRISTOPHORI WAGNER, Czf. Aul. Typ.

Vmt 1490

IMPERATORI  
CÆSARI

**N**EOPOLDO I.  
SEMPER AVGVSTO,  
PIO, FELICI, VICTORI, AC  
TRIVMPHATORI FELICISSIMO:  
PATRI PATRIÆ,

Et

Vigilantissimo publicæ Salutis Conservatori.

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

Augustissime, Potentissime, ac Inviçissime Imperator.



**N**Otas Diademati, pausas coronato Capiti, suspiras tantæ Ma-  
jestati necesse, vix non informe, ac indecorum esset, nisi scirem u-  
niversam mundi hujus machinam harmoniacis undiquè instructam  
Chordis, eamquè suavissimo Musicis concentu ubiquè resonare.  
Nam si primò considerationis vela expandere velimus in immen-  
sum illum sanctissimæ, ac individux Trinitatis Oceanum, concor-  
dem quandam harmoniam, & harmoniacam concordiam, Patrem generantem Filium, Fi-  
lium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam ab uno principio  
spiratum comperiemus, ac tametsi tres sint distinctæ chordæ, quarum quælibet differenti  
personarum resonet thono & sono, unicum nihilominus efformant concentum, unicam  
harmoniacam consonantiam inexplicabilis, ac indivisibilis unionis, & essentix. Etsi à  
primis increatis transeamus ad creatas, & nobiliores mundani hujus instrumenti chor-  
das, Angelos loquor, hos à *Socrate apud Platonem in Republ*: Sirenium condecoratos titulo  
perspiciemus, non temerè, quia sonoræ cœlestium spherarum Machinæ existunt moto-  
res, ac singuli singulos, gubernando orbes 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, huius interjecta Iovis stella illustret, & temperet.* De  
secundis verò *Homerus & Plato*: Elementorum harmonia tali cum artificiosâ consonan-  
tiâ composita est, ut mirum non sit, ea & in mixtis, & in propriis locis summâ cum pace  
suaviterquè quiescere. Undè *Boëtius*:

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

Hinc

Hinc & quotidiana nos edocet experientia, in homine microcosmo perfectam inveniri harmoniam & consonantiam; omnis autem creaturæ aliquid habet homo, ait *Divus Gregorius homil: 29.* habet namque commune esse cum lapidibus, vivere cum arboribus, sentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, neque 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, quam 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 AUSTRÏACA**, quod in hoc artis genere palmam cæteris præripiat, uti totum demitatur Romanum Imperium, orbisque suspicit universus, dum eius Virtutum continuo experitur suavifonas chordas, in incommodis præcavendis mirabiles solertiæ triplas, in rebus agendis summæ prudentiæ Capriccias, infractæ, constantisque adversus sinistra sentientes fortitudinis animi sesquialtras, in dandis, & decidendis Consiliis incomparabilis maturitatis Doubles, 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 arridere, omniumque aures suavissimè demulcere. Sanctissimus meus Ordinis Fundator Patriarcha **BENEDICTVS**, adhuc in utero matris suæ gestiens, tanquam nobilissima Philomela, orta ex Sanguine **DOMVS AUSTRÏACÆ**, jamjam per omnes thonos cantare, ac huic Augustissimæ Profapiæ Triumphos & Victorias contra omnes inimicos præludere cepit, quasi præfigere volens, **DOMUM AUSTRÏACAM** cum suo sanctissimo Ordine, ac Ordinem suum cum **DOMO AUSTRÏACA** juxta proinssionem Divinam usque in finem mundi stare; hinc ab hâc Augustissimâ Domo plurima hujus sanctissimi Ordinis Monasteria, aut funditus erecta, aut munificentissimè dotata, ac restaurata sunt, quasi ut signa perpetui, & indissolubilis amoris, gratiæ, & ardentissimi affectus. 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 auditæ fuerunt, dum submississimæ gratitudinis, ac devotionis notæ tum in Ecclesiâ, tum ad tabulam à nobis unaqumiter resonârunt. Ut itaque impõsterum, ac perpetuò resonent, has præsentés qualiter qualiter resonantes Sonatas Augustissimæ Vestræ Majestati humillimè offerre, ac dedicare ausus sum, spe firmissimè ceptâ, easdem in Augustissimâ Vestrâ Majestate Virtuofissimum 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, & volebam ex Sabionâ

Numini, Majestatiqùe Tuæ

*Submississimus, devotissimus Client & Servus*

P. Romanus Weichlein, Ord: S. Benedicti,  
 Professus Lambacensis, natus Austriacæ  
 Lynceensis.



$\sigma$  b 43  $\sigma$  b 5  $\sigma$  b 43  $\sigma$  b  $\sigma$  b 43  
 $\sigma$  b 6  $\sigma$  b 43  $\sigma$  b 5  $\sigma$  b  $\sigma$  b 5  
 6 b b b b 6  
 f Grave allegro  
 b 6 b x b x b x b x b x b  
 x b x b x b x b  
 b 7 6 43  
 grave

5 2 6 5 43 5 6 x 3 43 5 6 x 3 43 b 5 2 6 5 43 5 6 x 3 43 5 6  
 Onata II.  
 x 3 43 b 6 b 6 b 6 6 2 6 5 43 5 6 3 43 5 6 3 43 2 6 5 43 5 6 3 43  
 5 6 3 43 6 6 2 6 5 43 5 6 3 43 5 6 3 43 2 6 5 43 5 6 3 43 5 6  
 6 7 6  
 3 43 6 6 x 3 x 4 4 b 3 6 5 43 6 x I U III









This image shows a handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are numerous guitar chord diagrams, often marked with an asterisk (\*). The diagrams use numbers 1-5 to represent fret positions and 'x' to indicate muted strings. The score includes dynamic markings such as *piano* and *f*. Some staves feature complex rhythmic patterns, including triplets and sixteenth notes. The overall style is that of a personal manuscript or a working draft for a guitar piece.

Handwritten musical score for Organ and Bass (Ba). The score consists of ten staves of music. The notation includes notes, rests, and various musical symbols such as asterisks and numbers. The tempo marking "più allegro" is present on the second staff. The score is heavily annotated with numbers and symbols, likely representing fingerings or specific performance techniques. The bottom of the page is labeled "Organo" and "Ba".

fb x6x 6 6 x6 343 x 43 x 7

43 43 6 46

più allegro

x67 6x5 565 365 67 x67 4x67 465 565 x 4 67 65

6 6 6

x743 6 5565 x 365 4x67 687565 x 4 6 76 4

x67 4 65 x 5 x5x 1 1 3 4 6 3 4 x63 4 6x5

365 x365 3 6 x 6 76 x66 4 6 1 4 x6x 4 6x5 365

x365 365 365 x 2 5 x 365 67 x67 4x6 7 4 6

x 4 67 6x 2 6 2 676 2 565 x 4

6 6x 676 6 6 2 6 565 x 3 6

x 56 6 2 b65 6 46 4 5x 743 365

365 4 6 4

x 365 6 x6 6 x6 4 x6x 4 65 6 5x 2 5 x

Organo Ba

6 2 6 6 4 6 4 6 7 6 6

7 6 6 6 6 7 6 5

piano *f. tardo*

6 6 4 6 4 4 4

5 5 2 6 7 6 5 2 6 7 6 5 2 6 4 3

folo pedale

6 6 b6 6 7 6 6 7 5 6

Onata V. 6

5 6 4 6 6 6 5 4 3 6 6 5 4 3

allegro.

6 b 4 3 6 6 5 4 3 6 6 5 4 3 6 6 5 6

4 3 4 2 4 3 7 6 6

b Clarin

Violin

6 6 5 4 3 6 6 5 7 6 6 4 3 5 6 6 5 4 3

B 2

Organo

665  
 566 5 43  
 6 6 76 6 6 76 6 b b

f. Clarin  
 b6 43 6 43 b6 b b5 43 5 43 6 b6 b6 5

43 5 43 76 76 b b 6 6 43 b 6

b6 43 6 6 76 6 6 76 6 43 6 43

7  
 b 6 43 b x b x 6 6 5 43 x b 6 43 x x x b

adagio  
 43 x x x 7 43 6 43 b6 56 67

6 56 56 5 9  
 6 4 5 x 4 x 4 x 7 56 43 x 6 76 6 43 b

Clarin  
 b 6 43 b b 6 43 b 5 5 b 6 43

b b 6 6 76 76 43 76 43 b 5

6 76 b b 6 76 6 6 5 43 b b b 43 34

56 56 56 65 65 6 5  
 34 34 34 43 b b 43 43 4 3 43 6 7 43 b

Organo







b b<sup>x</sup> 6 6 6 7 b 4<sup>3</sup> x x b 4<sup>6</sup> 6 b 6 7 b 4<sup>3</sup> x b 6

x b 6 b x b 6 b 6 6 7 6 6

piano E

6 6 6 6 7 6 6 6 7 6 b 6 6 x 4 b 6 x 6 b 6

piano F

b x b 6 b x b 6 6 4 6 6 6 6

6 x 6 6 6 6 6 6 6 b 6 x b 6

x 6 4 6 4<sup>3</sup> 6 6

6 6 6 4<sup>3</sup> 6 6 6

b 6 b x b 6 b x 6 6 6 b 6

b x b 6 b x b 6 x 6 6 x 6 x

b 6 b x b 6 b x 6 6 b 6 b x

4<sup>3</sup> 6 6 b 6 b x b 6 b x 6 7 b 4<sup>3</sup> b 6

Organo D



14

allegro

piano f. p. adagio

piano f. p. tard.<sup>mo</sup> f. p.

Onata VII L. f. f. p. f. p. f.

adagio f. p. f. p. f. p. f. pp.

f. allegro.

piano f. piano f.





6 b b 6 x b 17

The image shows a handwritten musical score for organ, consisting of 17 staves. The notation is a mix of standard musical notation and tablature-like symbols. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. Above the staff are the notes '6 b b' and a measure number '17'. The second staff contains a series of numbers: 'x6 6 x6 6 b6 6 b3 3 b3 6 b6 6 3 3 3 b6 6 b6 3 3 3 6 6 6'. The subsequent staves feature various musical notations including notes, rests, and dynamic markings such as 'piano' and 'f.'. The bottom of the page shows empty staves and the word 'Organo'.

Organo

B

Onata

piano f

piano f

66 33 3 333 333 333 333

66 66 66 66 66 66 66 66

6 6 6 6 6 6 6 6

333 333 3 33 6 5 6 6

6 5 6 6 6 6 6 6

rardo f.p. f.p. f.

666 666 5 4 5 4 5 4 5 4

f.p. E.p. piano f. tremolo

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

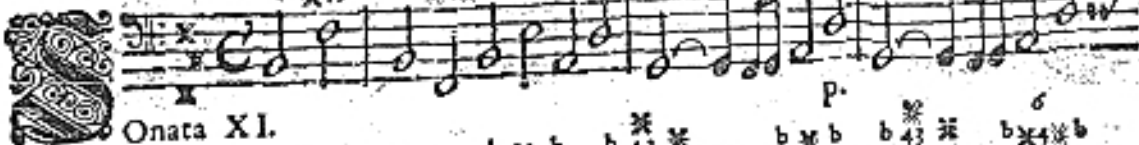




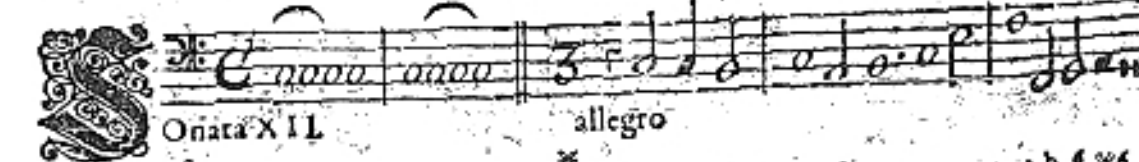
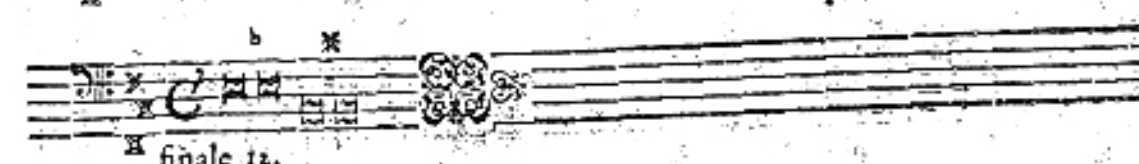
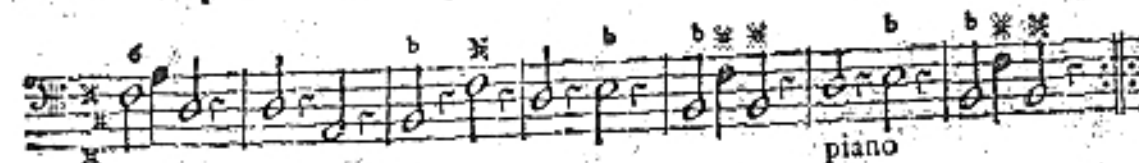
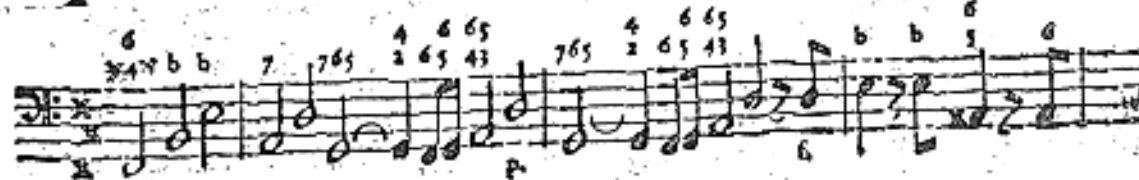
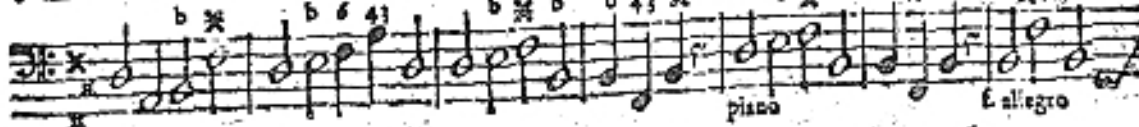
adagio



b 6 \* 43 4 6 6 6 7 6 5 2 6 5 4 3 7 6 5 4 6 6 5 2 6 5 4 3



Onata XI.



VI  
VII  
VIII  
IX  
X  
XI  
XII  
XIII  
XIV  
XV  
XVI  
XVII  
XVIII  
XIX  
XX  
XXI  
XXII  
XXIII  
XXIV  
XXV  
XXVI  
XXVII  
XXVIII  
XXIX  
XXX

♭ b6 6 x6 b b b 6 65 43 b 6 65 43 65

43 b 6 6 6 b 6 6 43 6 b 6 43

6 b 6 56 6 43 6 b 6 6 b 6

6 43 6 b 6 43 6 b 6 43 6 b

allegro

6 b 65 b b 6 5b6 6 b b 6

6 76 b b b 343 56 6 34 4 5 6 b

allegro

65 43 6 b 65 43 6 b 6 5

6 b 6 b b 6 6 b

b 6 43 6 b 6 43

3 6 3 3 3 3 3 6 3 3 3 6 3 6 76 6 6 6 6

4 5 x 6b 6 b 6 6 6 6 b 6

b 5 9 b 4 5 b x 6 6 b 6 b 6 6



24 4/2 b5 4 5 4 5 2 b 6 7 5 6 b

piano f.

56 6 5 4 5 4 5 4 41 6 b 7 41

b 6 45 b 6 43 \* \* b 6 \* b 6

piano adagio piano

\* b b 43 \* \* 6 \* 6 7 43 6

f.

6

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# 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.