V m
531

ENCÆNIA MUSICES.

SEU

OPVS PRIMVM MVSICALE

A

DVODECIM SONATIS

CVM

QVINQVE ET PLVRIBVS INSTRVMENTIS

PER THONOS SELECTIORES.

AVTHORE

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

Brossard.
Partes. 8

N°. 445.

VIOLINO I.

OENIPONTI, ANNO M. DC. XCV.

Typis & Sumptibus

JACOBI CHRISTOPHORI WAGNER, Cæs. 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, Sclavoniæ, &c. Regi: Archiduci Austriæ, Duci Burgundiæ, Comiti Tyrolis, &c. &c.

Augustissime, Potentissime, ac Invictissime Imperator.

NOtas Diademati, pausas coronato Capiti, suspiras tantæ Majestati nectere, vix non informe, ac indecorum esset, nisi scirem universam mundi hujus machinam harmoniacis undiquè instructam Chordis, eamquè suavissimo Musicês concentu ubiquè resonare. Nam si primò considerationis vela expandere velimus in immensum illum sanctissimæ ac individuæ Trinitatis Oceanum, concordem quandam harmoniam, & harmoniacam concordiam, Patrem generantem Filium, Filium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam âb 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, & essentiæ. Etsi à primis increatis transeamus ad creatas, & nobiliores mundani hujus instrumenti chordas, Angelos loquor, hos â *Socrate apud Platonem in Republ:* Sirenum condecoratos titulo perspiciemus, non temerè, quia sonoræ cœlestium sphærarum Machinæ existunt motores, 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 cælorum concentus, ut cum summa Saturnus refrigeret, his interjecta Jovis stella illustret, & temperet.* De secundis verò *Homerus & Plato:* Elementorum harmonia tali cum artificiosâ consonantiâ 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,
Evolet, aut mersas 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 namquè commune esse cum lapidibus, vivere cum arboribus, sentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, nequè falluntur, quotquot universum hoc in suavem transire astruunt harmoniam, & Musicès concordiam. Testatur Divus *Athanasius*, invictissimum Israëlitarum Principem, & Ducem ad Imperium & Sceptrum non aliâ ex ratione evectum, quàm quia Cytharam pulsare noverat: David Cytharædus, ex cujus artificioso contactu & pulsu deveniebat in mysticum Cytharæ pulsum & sonum, in probam nimirùm 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 AUSTRIACA, quod in hoc artis genere palmam cæteris præripiat, utì totum demiratur Romanum Imperium, orbisquè suspicit universus, dum eius Virtutum continuò experitur suavisonas chordas, in incommodis præcavendis mirabiles solertiæ triplas, in rebus agendis summæ prudentiæ Cappriccias, infractæ, constantisquè adversùs sinistra sentientes fortitudinis animi sesquialteras, in dandis, & decidendis Consiliis incomparabilis maturitatis Doublas, ingenij solertissimi, ac maximæ dexteritatis de reportando contra hostium insidias glorioßissimo 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, omniumquè aures suavissimè demulcere. Sanctissimus meus Ordinis Fundator Patriarcha BENEDICTVS, adhuc in utero matris suæ gestiens, tanquam nobilissima Philomela, orta ex Sanguine DOMÛS AUSTRIACÆ, jamjam per omnes thonos cantare, ac huic Augustissimæ Prosapiæ Triumphos & Victorias contra omnes inimicos præludere cepit, quasi præsagire volens, DOMUM AUSTRIACAM cum suo sanctissimo Ordine, ac Ordinem suum cum DOMO AUSTRIACA juxta promissionem Divinam usquè in finem mundi stare; hinc âb 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. Vnicum 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 audiæ fuerunt, dum submississimæ gratitudinis, ac devotionis notæ tùm in Ecclesiâ, tùm ad tabulam à nobis unanimiter resonârunt. Vt itaquè imposterum, ac perpetuò resonent, has præsentes qualiter qualiter resonantes Sonatas Augustissimæ Vestræ Majestati humillimè offerre, ac dedicare ausus sum, spe firmissimè ceptâ, easdem in Augustissimâ Vestrâ Majestate Virtuosissimum Capellæ Magistrum inventuras, à quo hanc unicam supplex efflagito gratiam, quatenus battutando & me, meúmque sanctissimum Ordinem continuâ gratiâ regere, protegere, ac conservare dignetur. Ita dabam, & vovebam ex Sabionâ

Numini, Majestatiquè Tuæ

Submississimus, devotissimus Cliens & Servus

P. Romanus Weichlein, Ord: S Benedicti, Professus Lambacensis, natus Austriacus Lyncensis.

AD PHILO-MVSVM.

Candide Philo-Muſe, præſentes Sonatas, quas in tui honorem, utilitatem & Commodum elaboravi, ſiniſtro nè reſpicias oculo, ſed auribus potius accommoda, & artem, & ſuavitatem ſimul experiêris. Compoſui quidem eas ſtylo aliqualiter prolixiori, ut juxta tuum libitum in iis dividere; ſeu abrumpere, vel protrahere poſſis. Cæterùm nil productionis Maniera præſcribo, ſed omnia tuæ diſcretioni relinquo, & hæc Encænia Muſicês *novâ tunicâ induiſti. Aſt, quamvis me minimè lateat, plura jam ante â virtuoſis Chelyſtis ſimilia opera Typis vulgata eſſe, quæ ſuâ ſemper ſtant laude, & merito, nihilo ſecius tamen, cùm verum ſit, mundum varietatibus delectari, ſpero per præſentes me quid non ingrati operis feciſſe, ac ideò plura ſuo tempore, & quidem Dijs faventibus, proximè aliquot Miſſas ſtylo rariori, in lucem daturus. Interim has probans vive, ac optimè ſemper vale, mei 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 WEICHLEIN

Sacri Ordinis Sancti BENEDICTI Professo Lambacensi

Selectos Synphoniarum Modulos
In lucem Publicam Emittenti
Ita applaudit.

Cæsarea Musica Oenipontana.

Carmina Pierides cohibete sonantia. Plectrum
Non ultra violens Thrax Citharœde move
Quique tuo trâxsti rupes modulamine vates
Pectere dulciloquæ desine fila lyræ
Nil opus Orpheâ, sistit quæ flumina, chordâ
Nil, quæ agat in choreas Monstra marina, chelj
Qui modò Germanis surgit ROMANVS *in oris*
Musicus, hic quevis thavmata vestra patrat
Orpheus in sylvis, inter Delphinas Arion
Amphionque inter Marmora solus hic est.
Inter & æquoreos Siren suavissima fluctus
Quin reliquos inter solus Apollo Deos
Iste sua flectit duris horrentia saxis
Pectora, & undifluos colligit arte sinus
Iste suis Modulis curarum mitigat æstus
Et fugat harmonicis agmina mæsta fugis
Iste animat lapides, animatque Celeusmate ligna
Exhilarat homines exhilaratque feras
Vis scire Aulædo hoc cupiat quid Musica nostra
Ut sit tota auris Musica nostra cupit.

IN parem Rev. ac dilect^mi P. Authoris laudem.

Musica cum flectat cantu, modulamine, plectro;
Et tribus his doceas, sit tibi trinus honor.
Perge diù felix notis clarescere mundo,
Sic ROMA*nus* AMOR *nomine rèq; manes.*

affectuosissimus Ord. Confr.

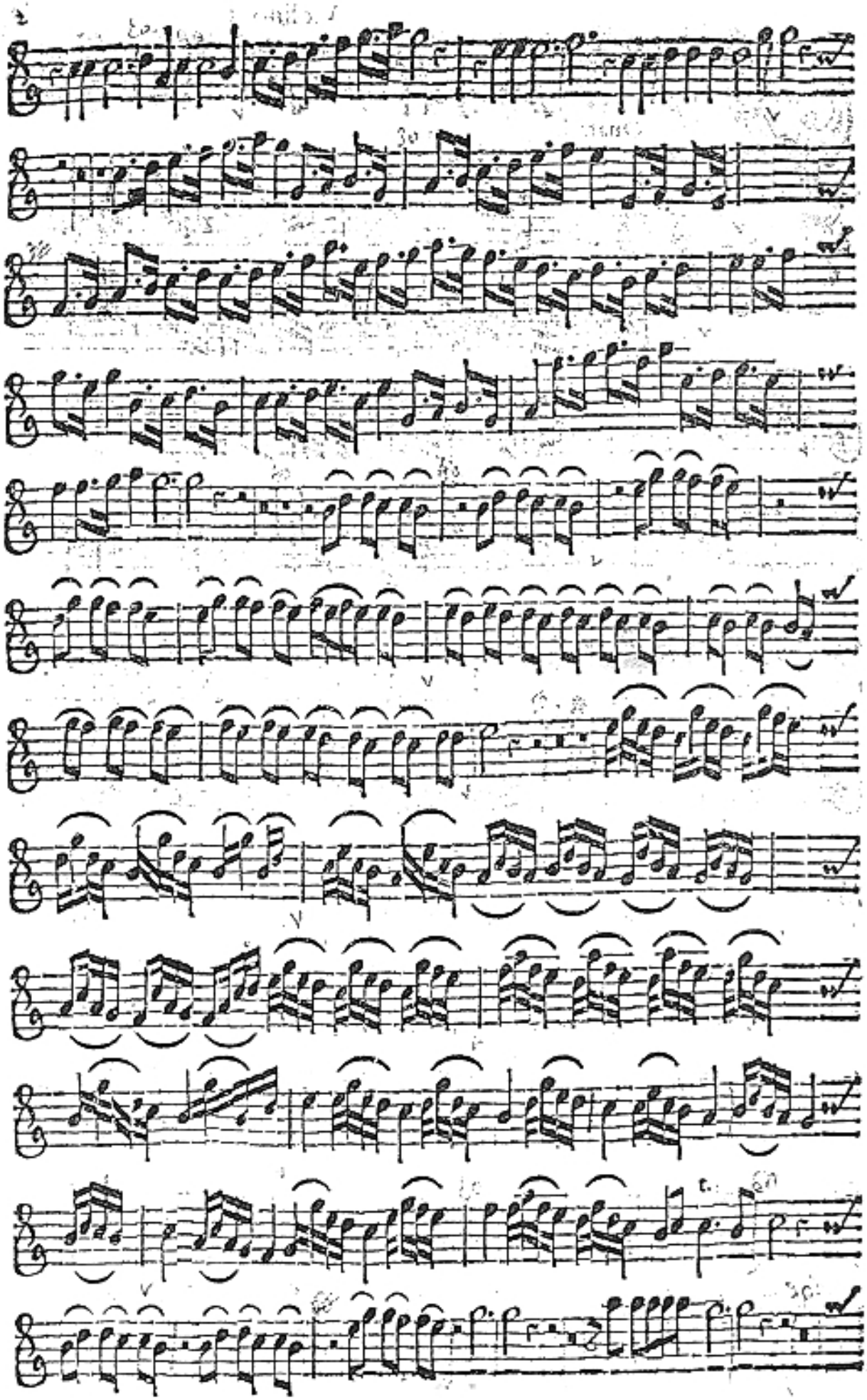
P. Bonifacius Schneid Prof. Priffliganus ac p: t: Conf: & sup: Sabionensis.

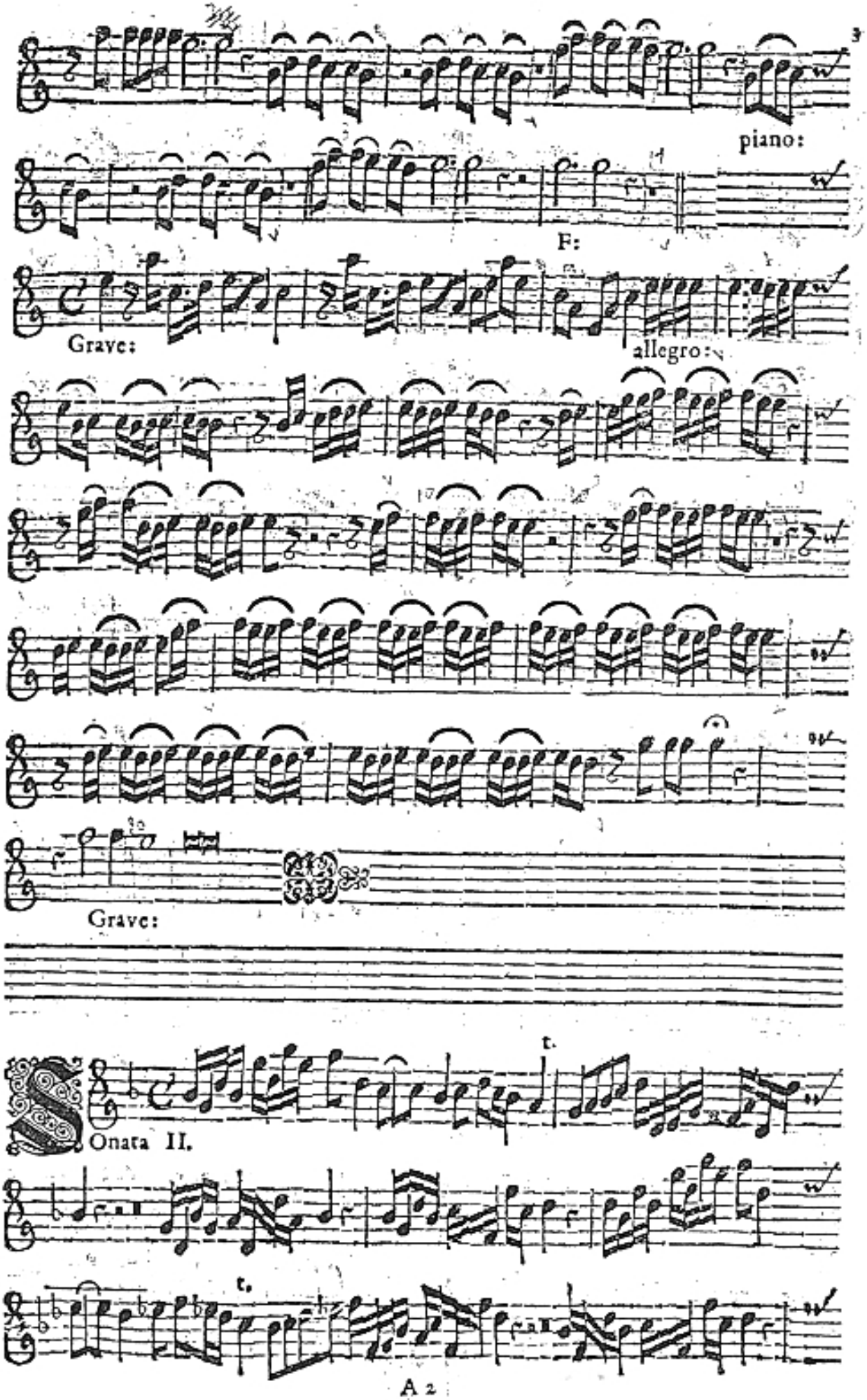
Adm. Rev. Relig^mo ac amant^mo suo Germano eadem Encomia dicunt infra nominati.

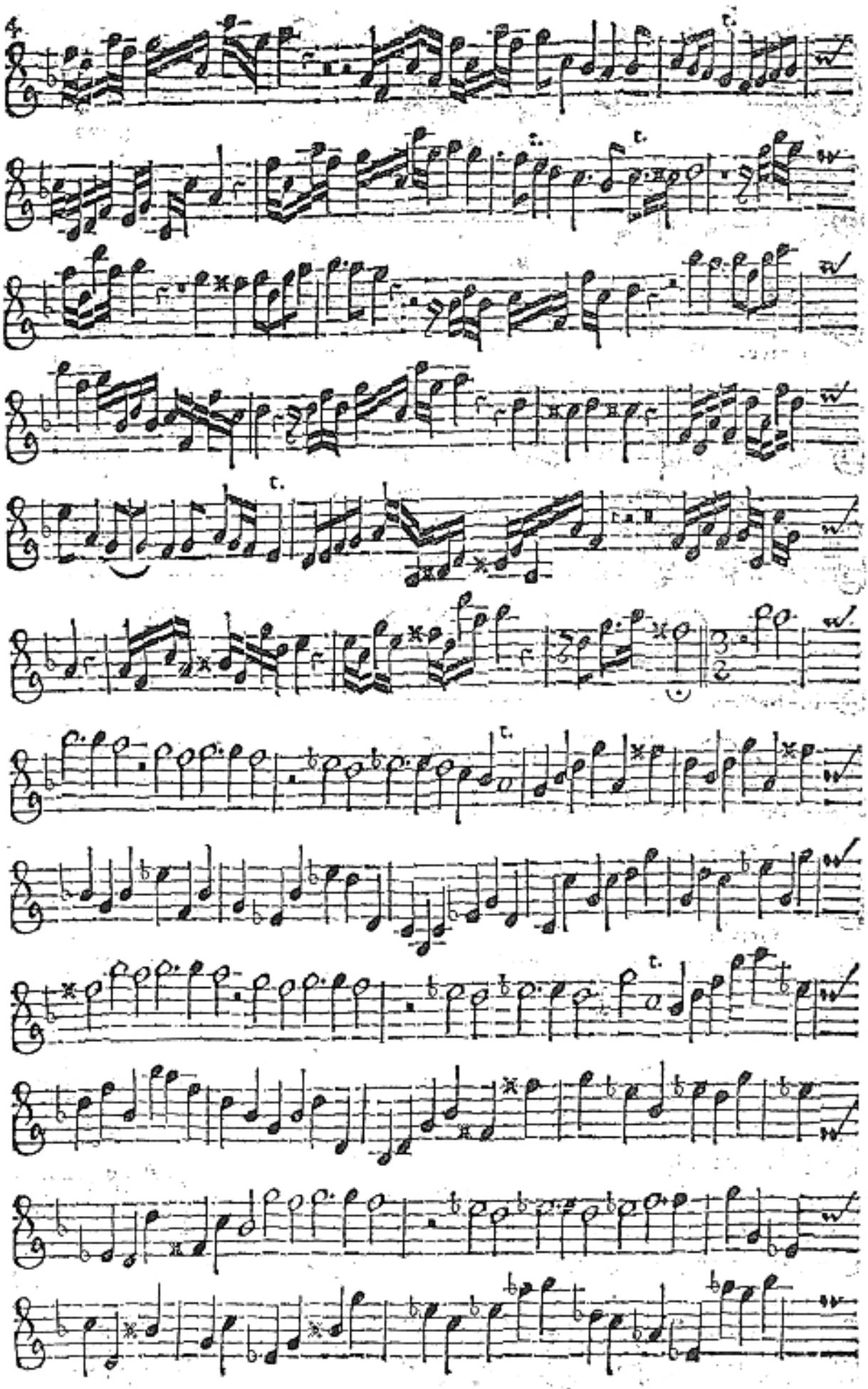
*Romani laudes totus si dixerit æthe*R,
*Orbi quos gignit partus, apprimè memens*O:
*Millia Myriadum vix talem ludere Musa*M,
*Aut nec Parnassum dicent sic tangere plectr*A.
*Nullus non docuit, qui vix habet omine Nome*N,
*Ulli non cedet, quia nequit rumpere Corn*U:
*Scis? Romana fides, dic nonnè fides super omne*S?

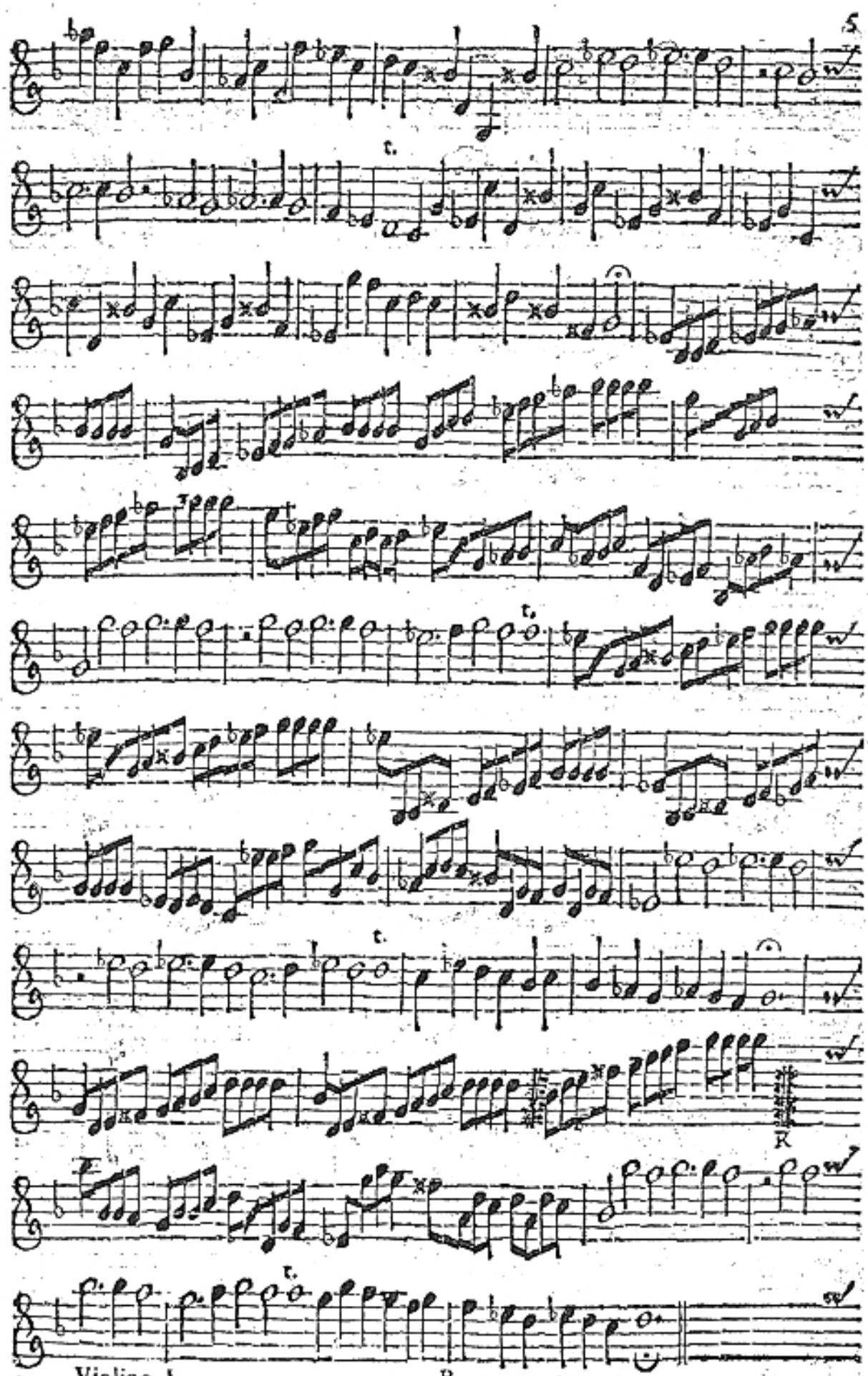
Franciscus & Constantinus Weichlein germani Fratres.

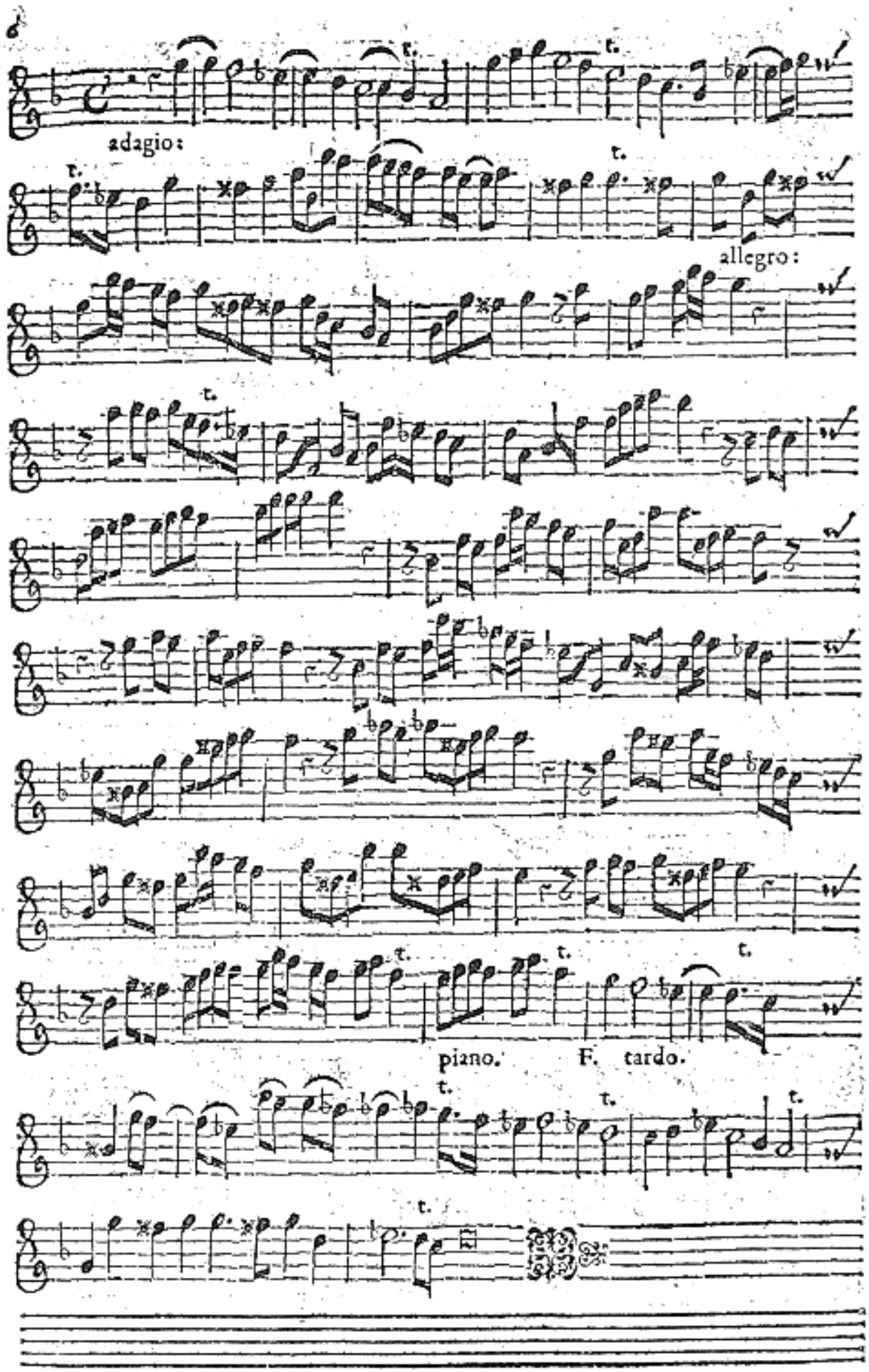
Onata I.

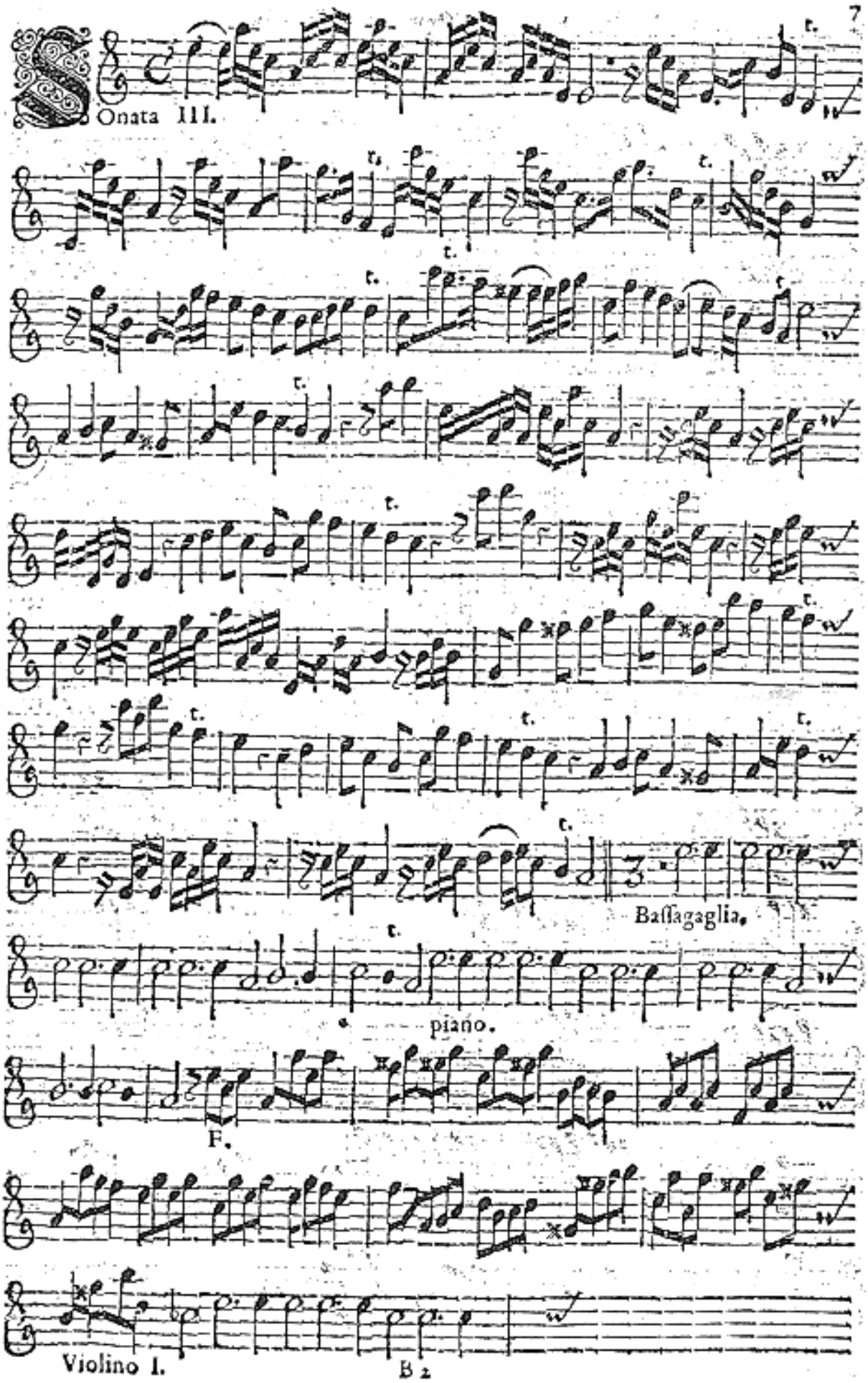


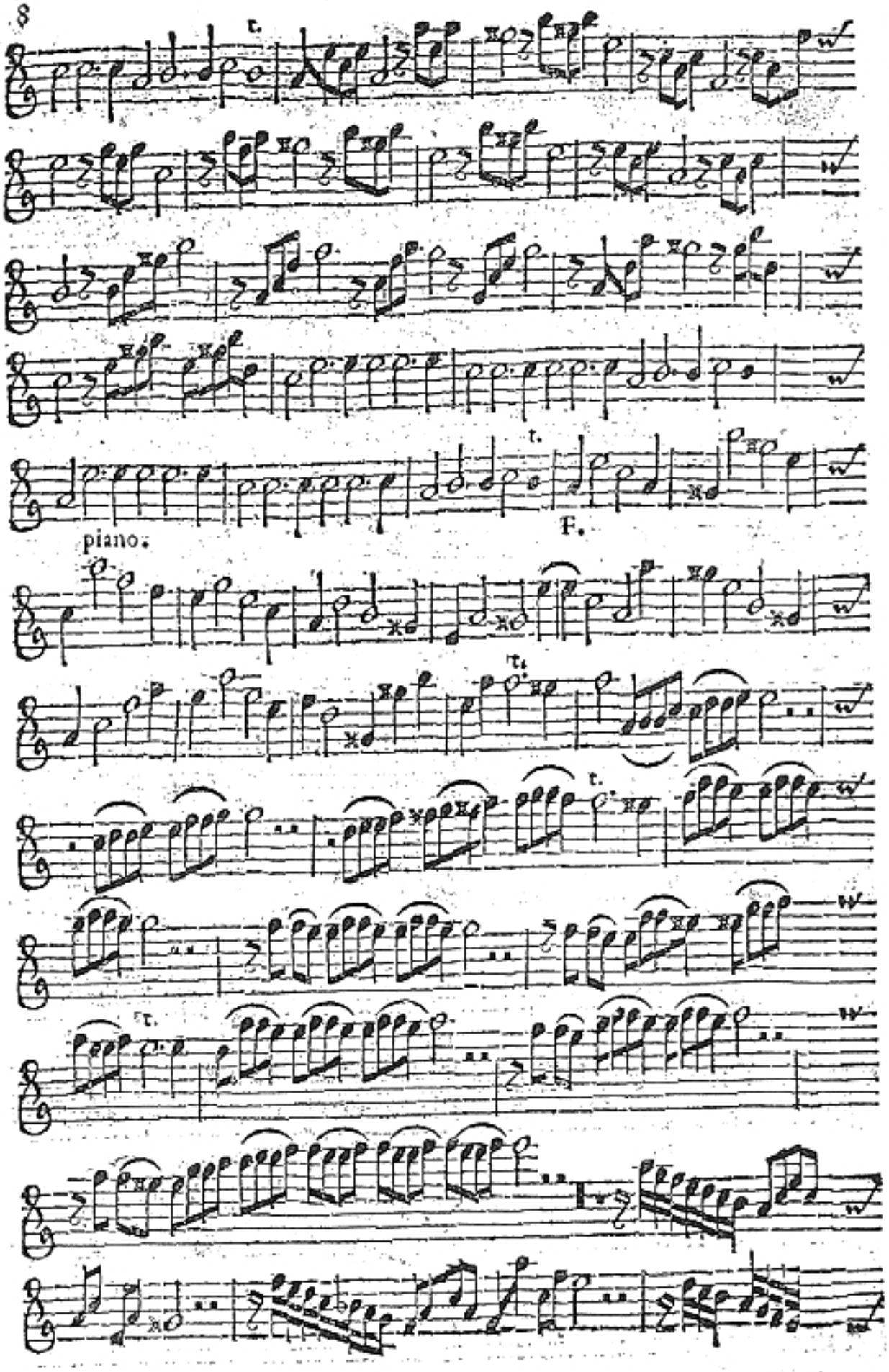

piano:
F:
Grave:
allegro:
Grave:
Onata II.
t.
t.

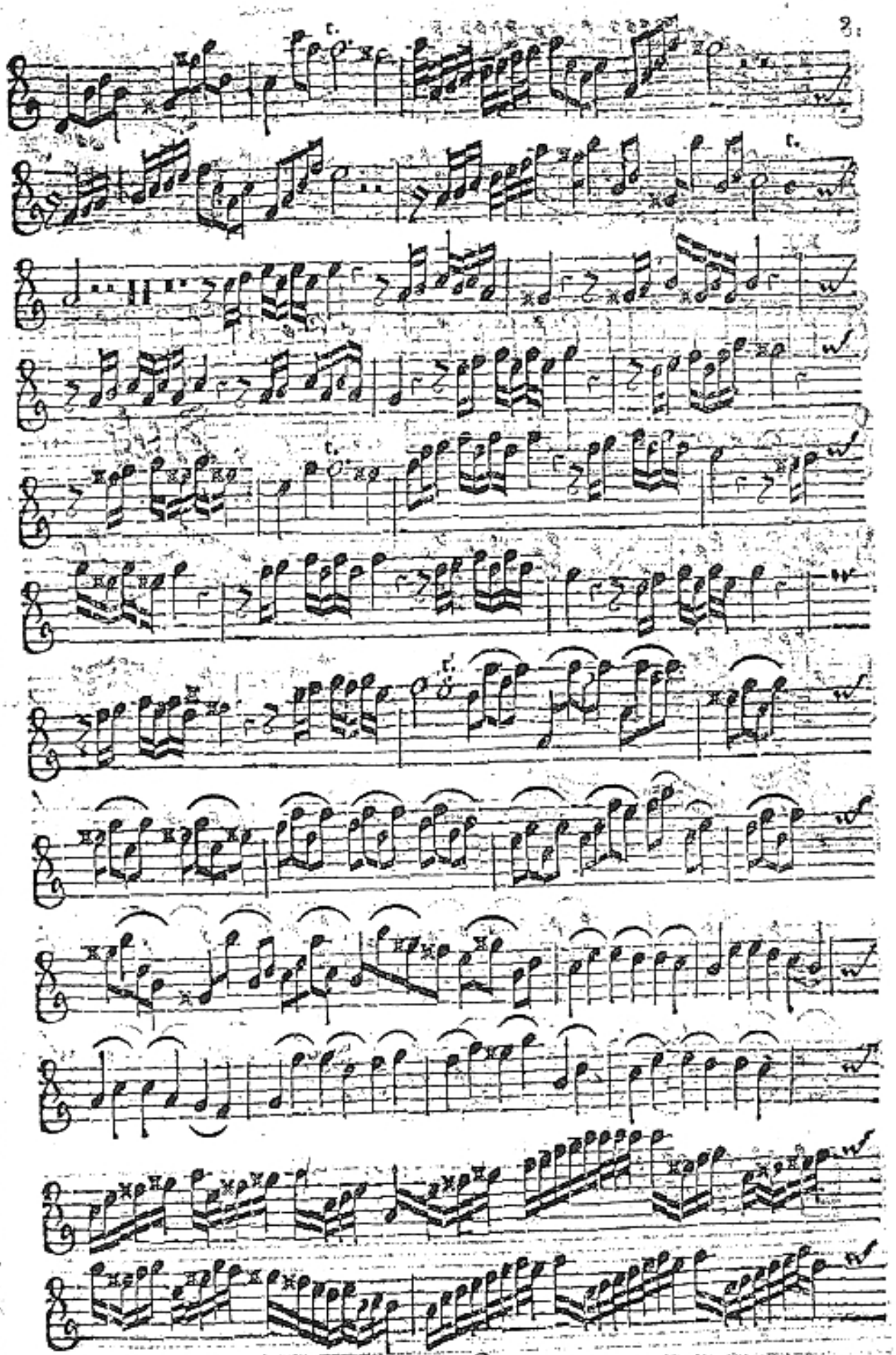


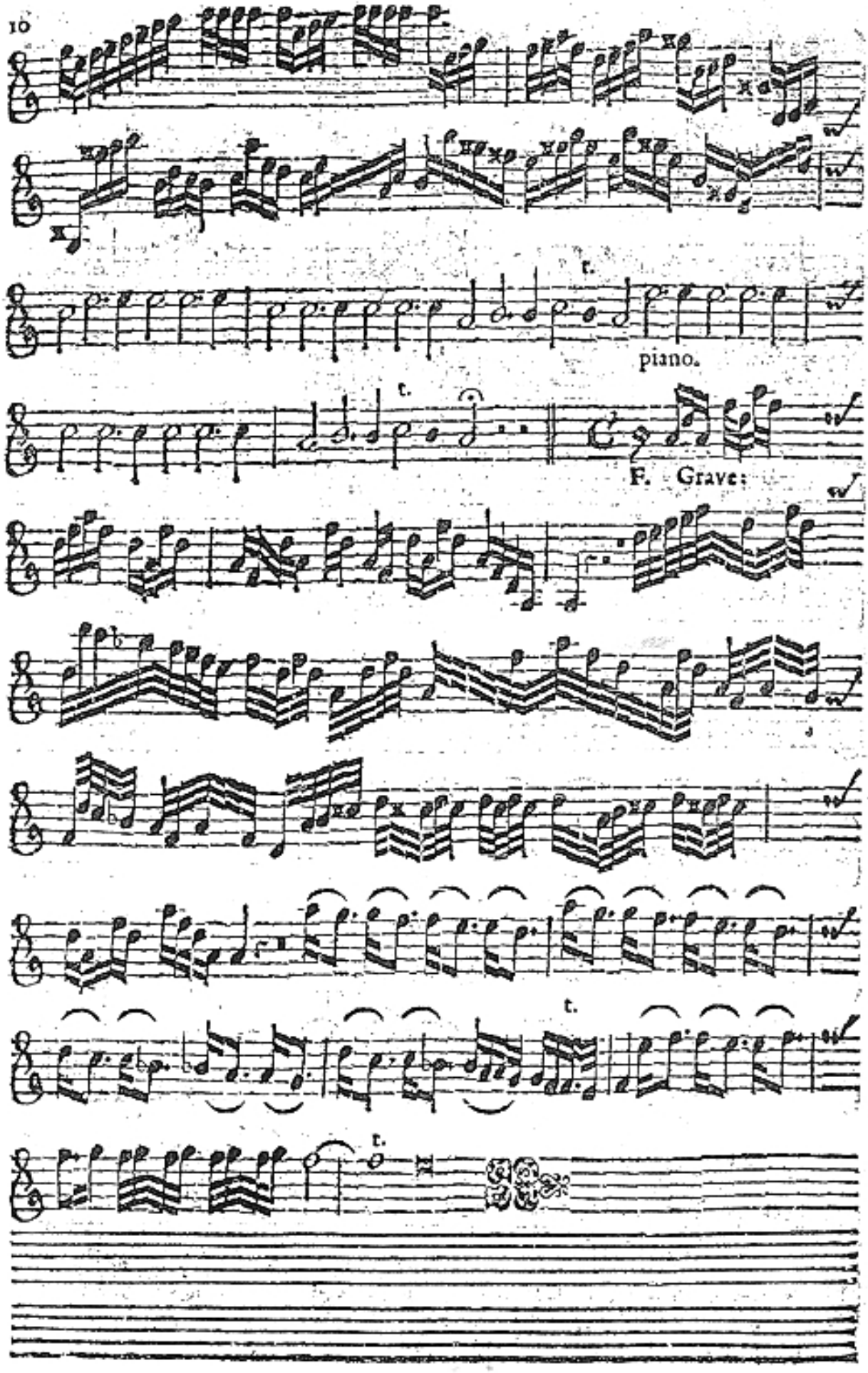

tr.
tr.
tr.
tr.
R


adagio:
allegro:
piano.
F. tardo.

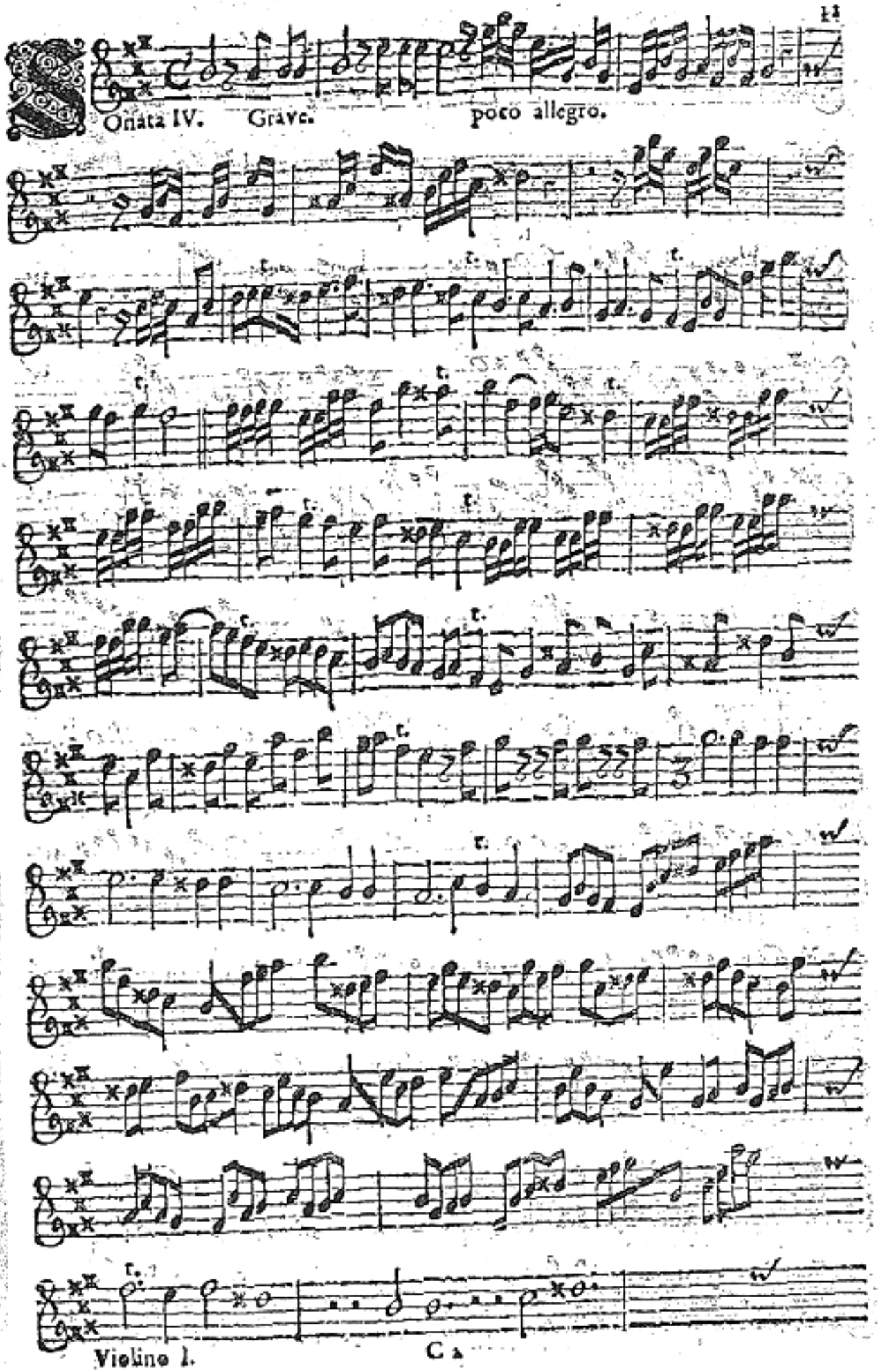

Onata III.
Bassagaglia.
piano.
F.

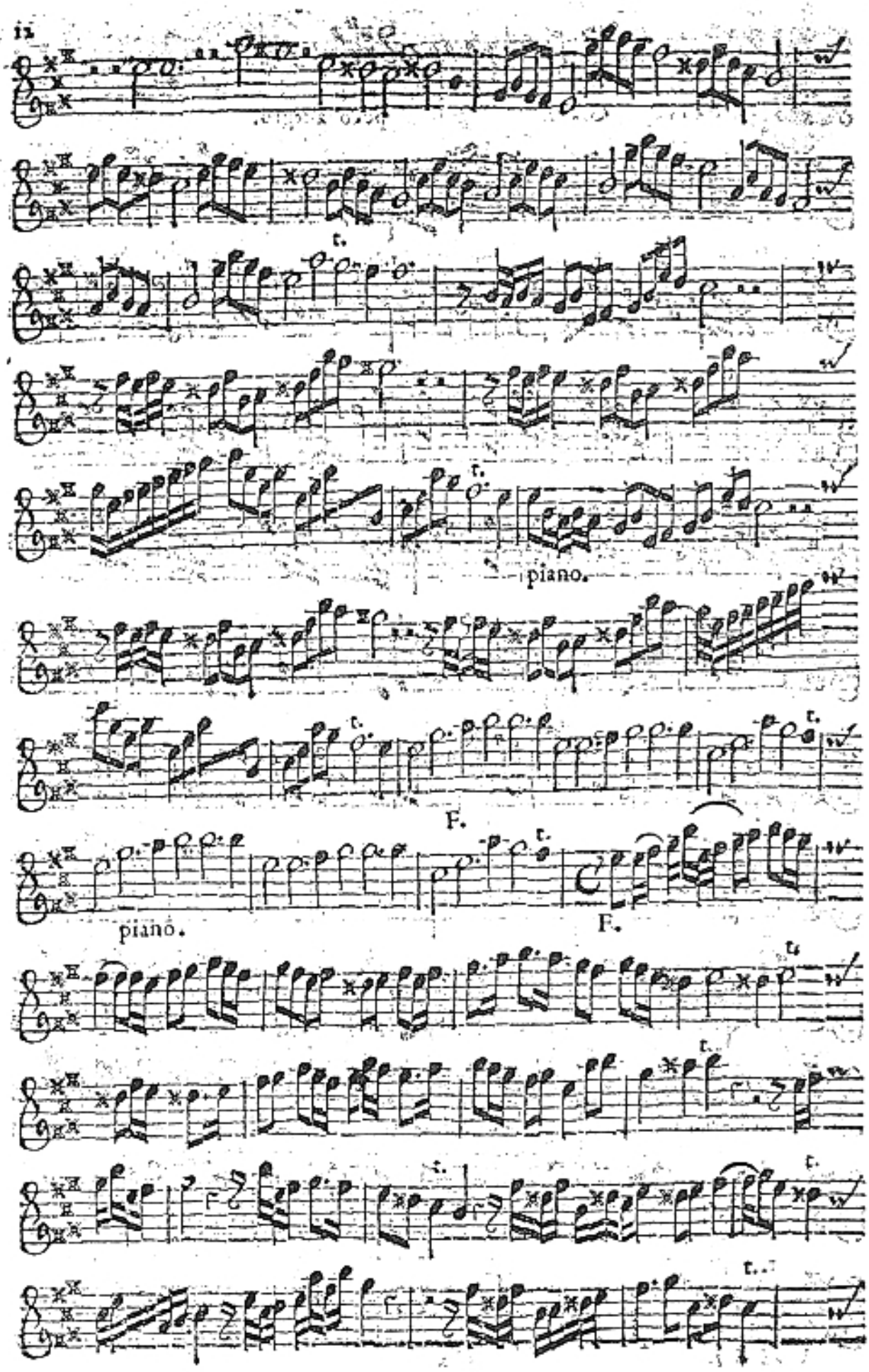

piano.
F.

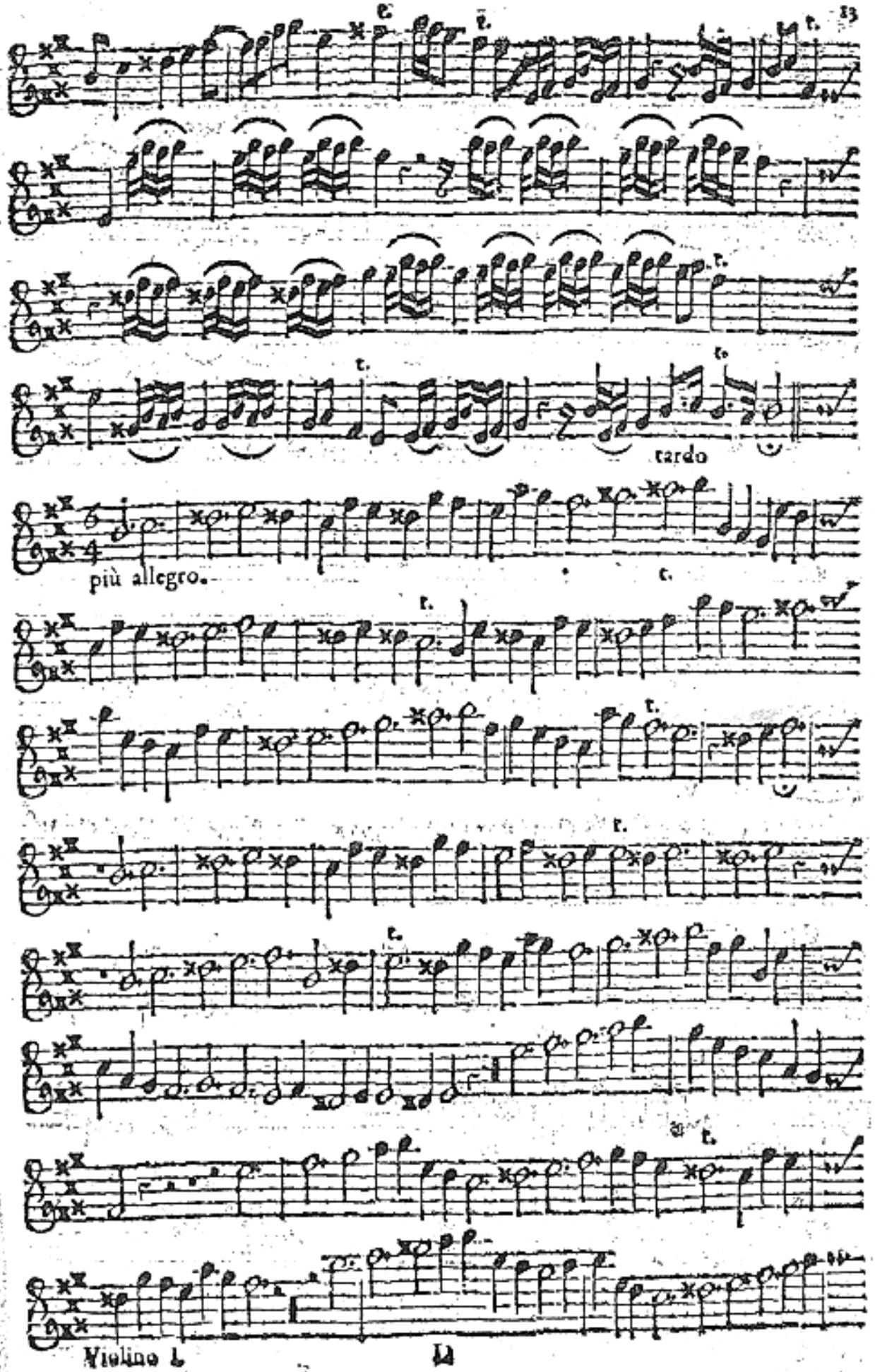


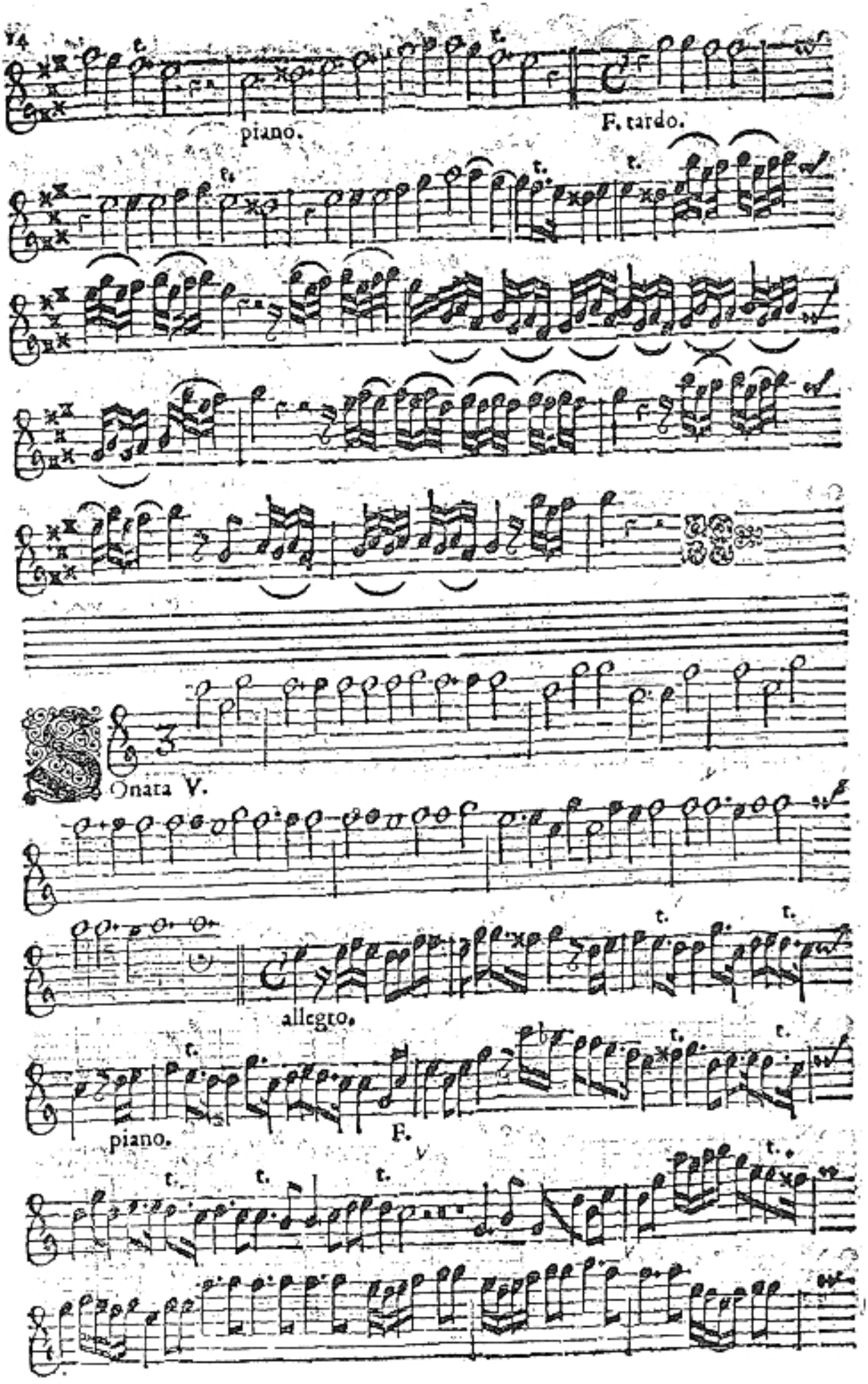

t.
piano.
t.
F. Grave:
t.
t.

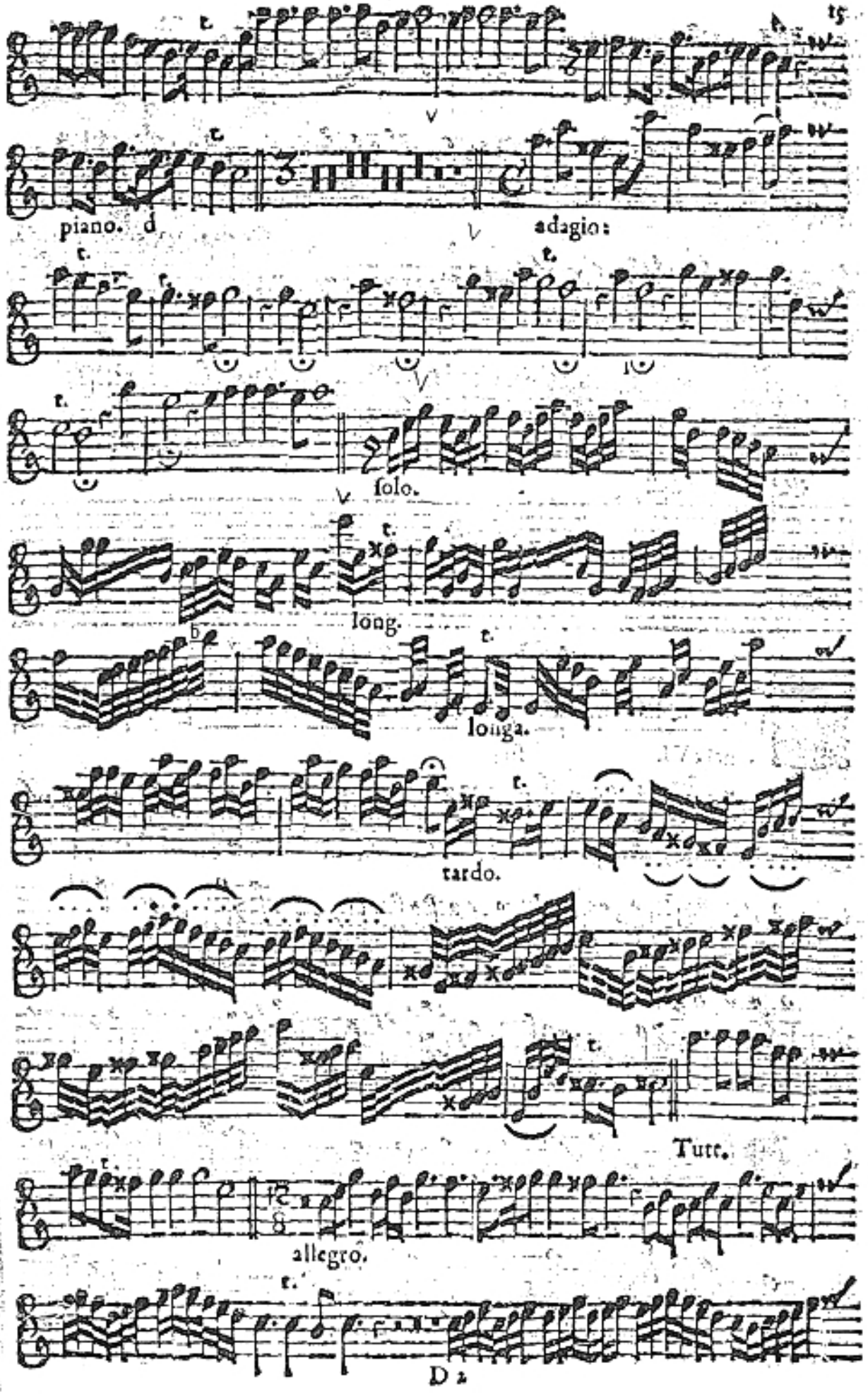
Onata IV. Grave. poco allegro.




piano.
F.
piano.
F.


tardo
più allegro.


piano.
F. tardo.
Onata V.
allegro.
piano.
F.


piano. d
adagio:
solo.
long.
longa.
tardo.
Tutt.
allegro.

t. t. t. t. t.

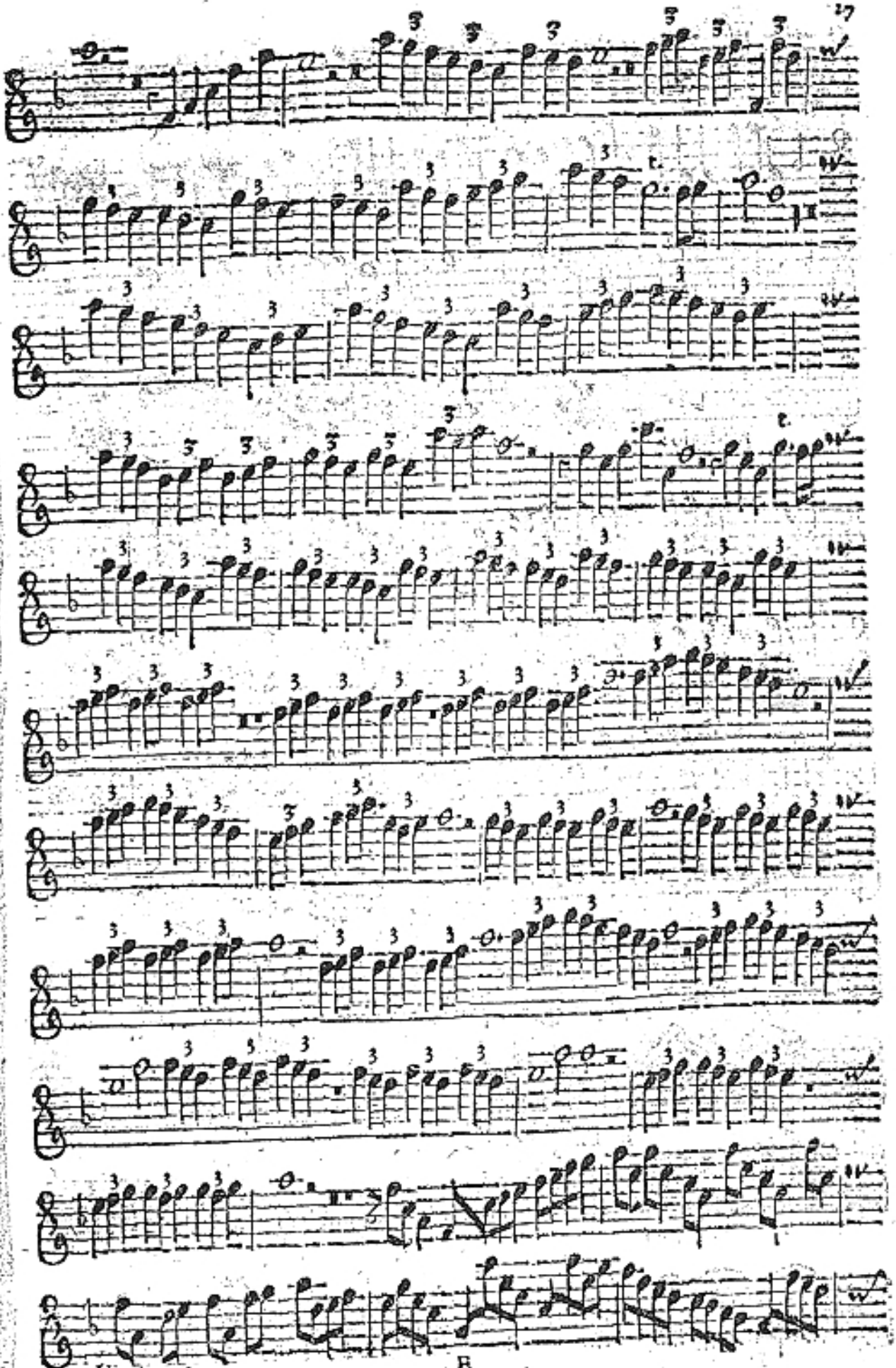
Tutt.

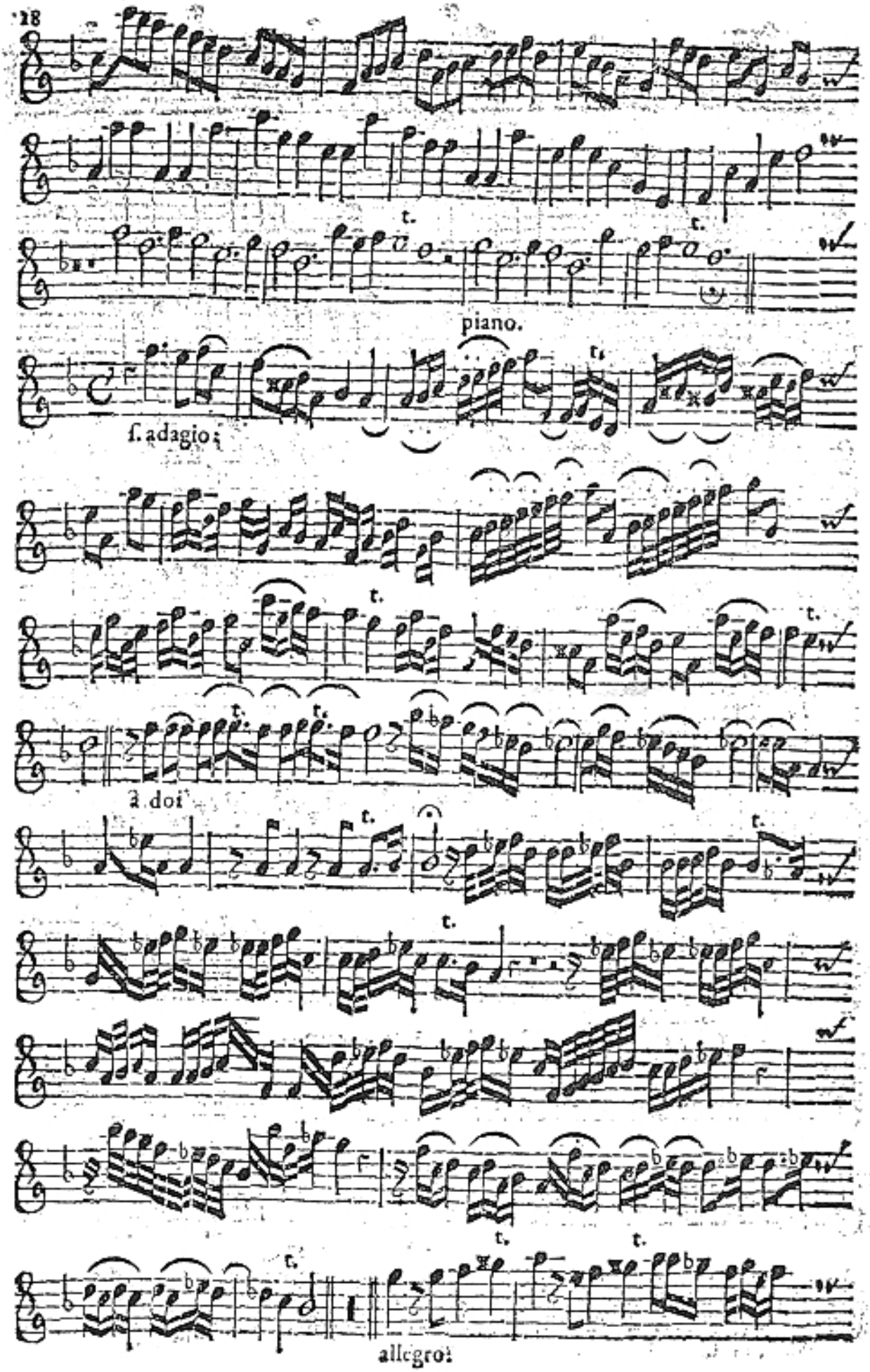
Onata VI. fuga.

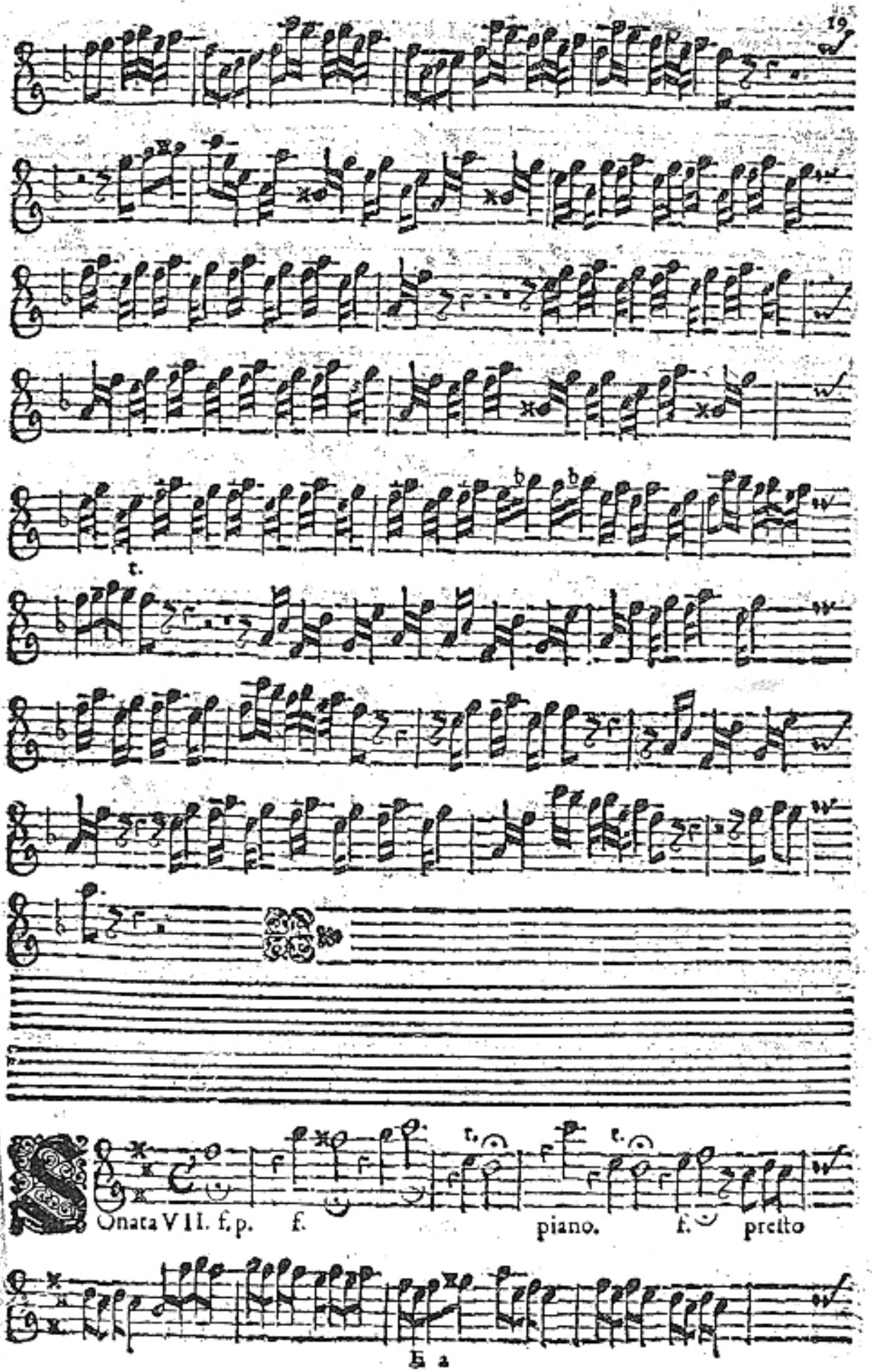
Ciaccona

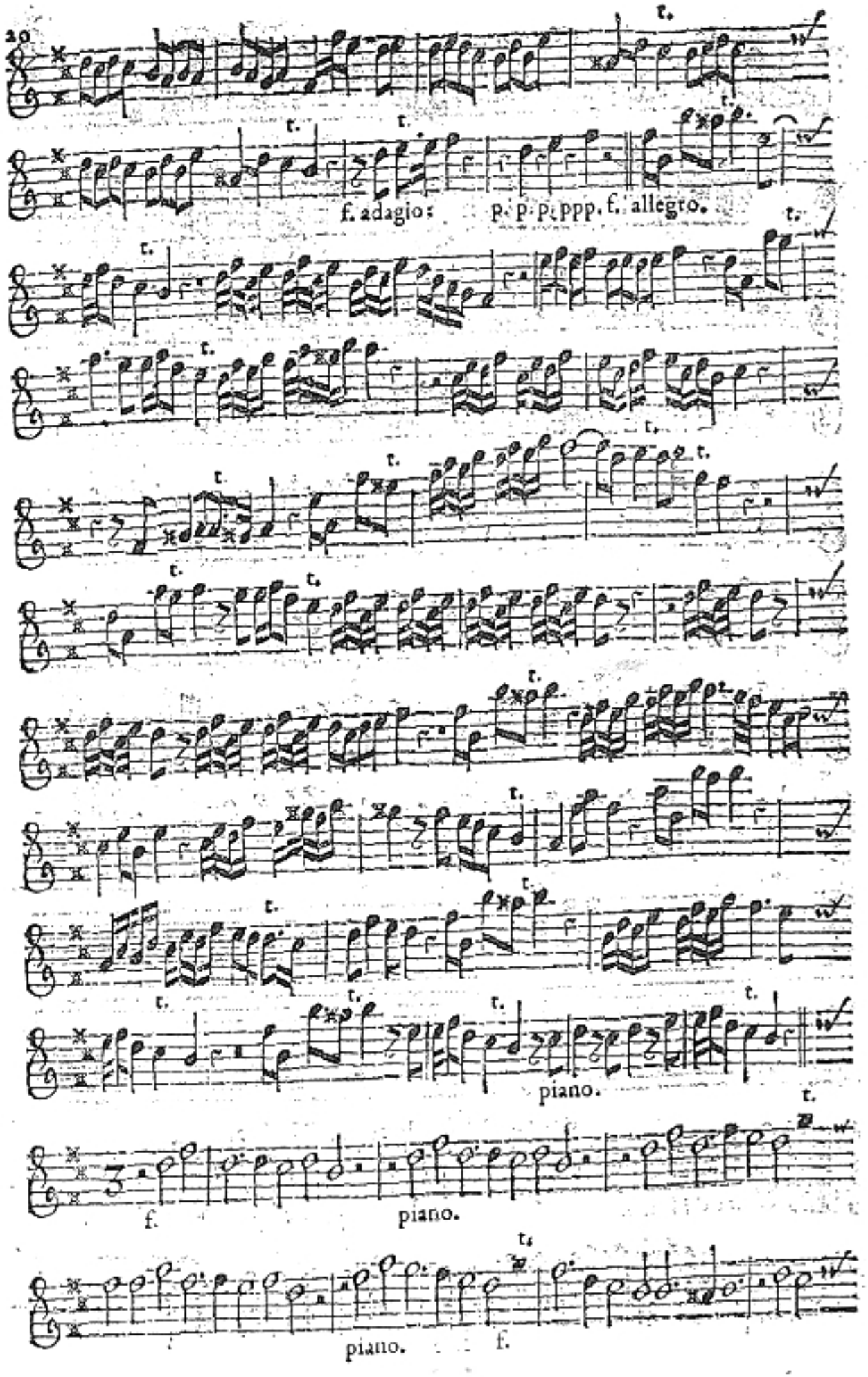
t. t.

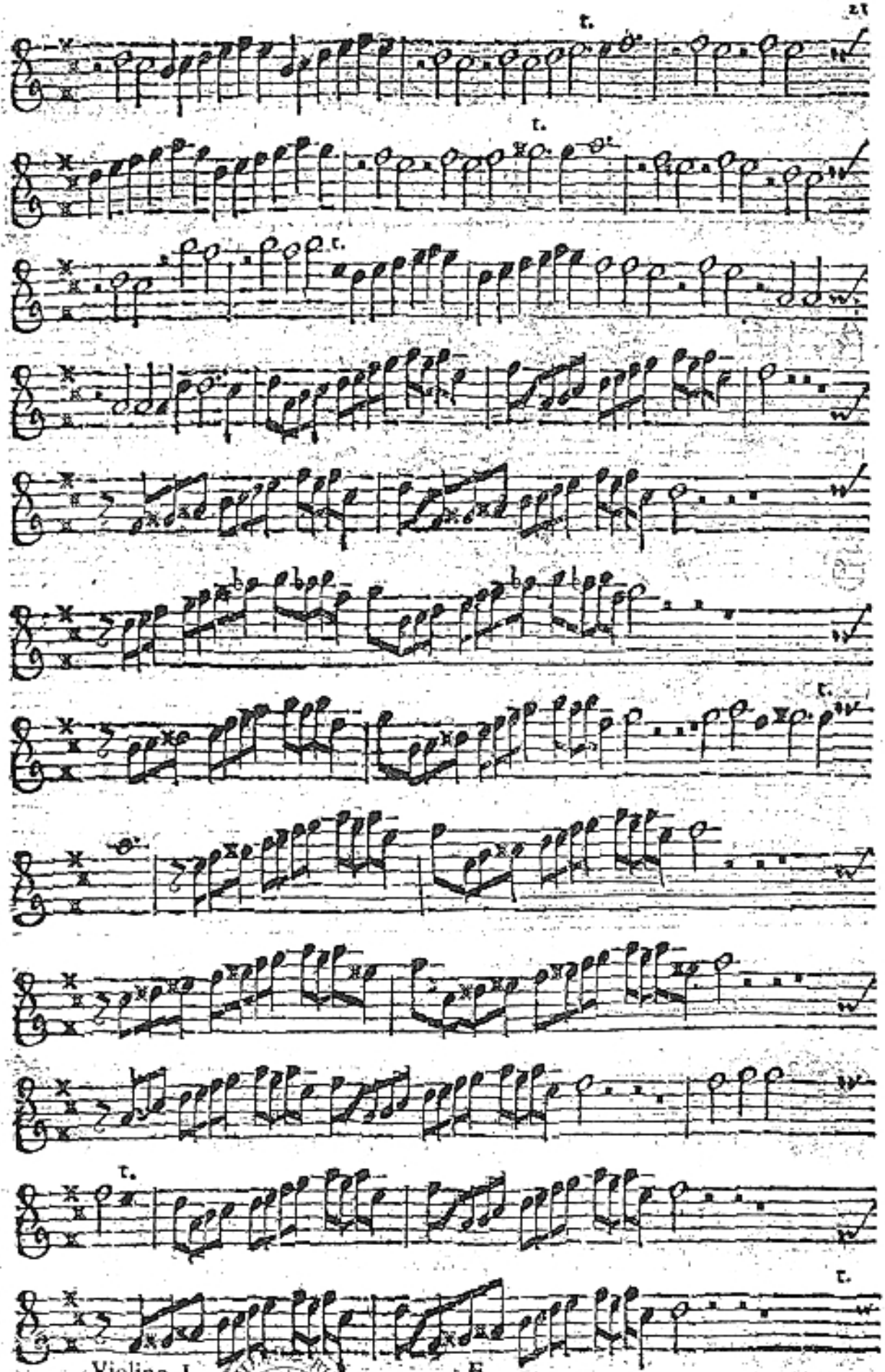
piano. f.




t.
t.
piano.
t.
f. adagio.
t.
t.
t.
t.
à doi
t.
t.
t.
t.
t.
allegro.


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


20
f. adagio:
P. P. P. PPP. f. allegro.
piano.
f.
piano.
piano.
f.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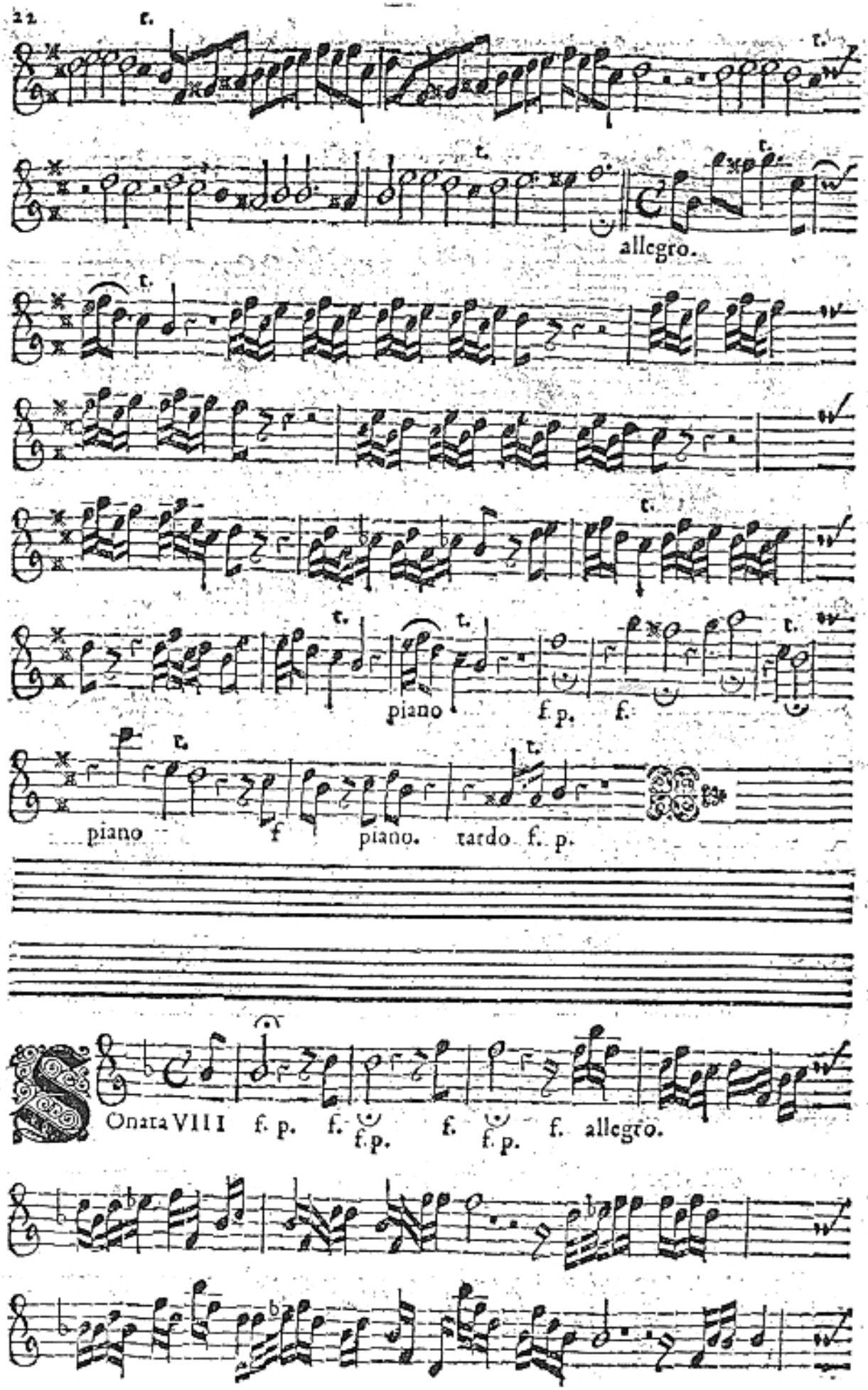
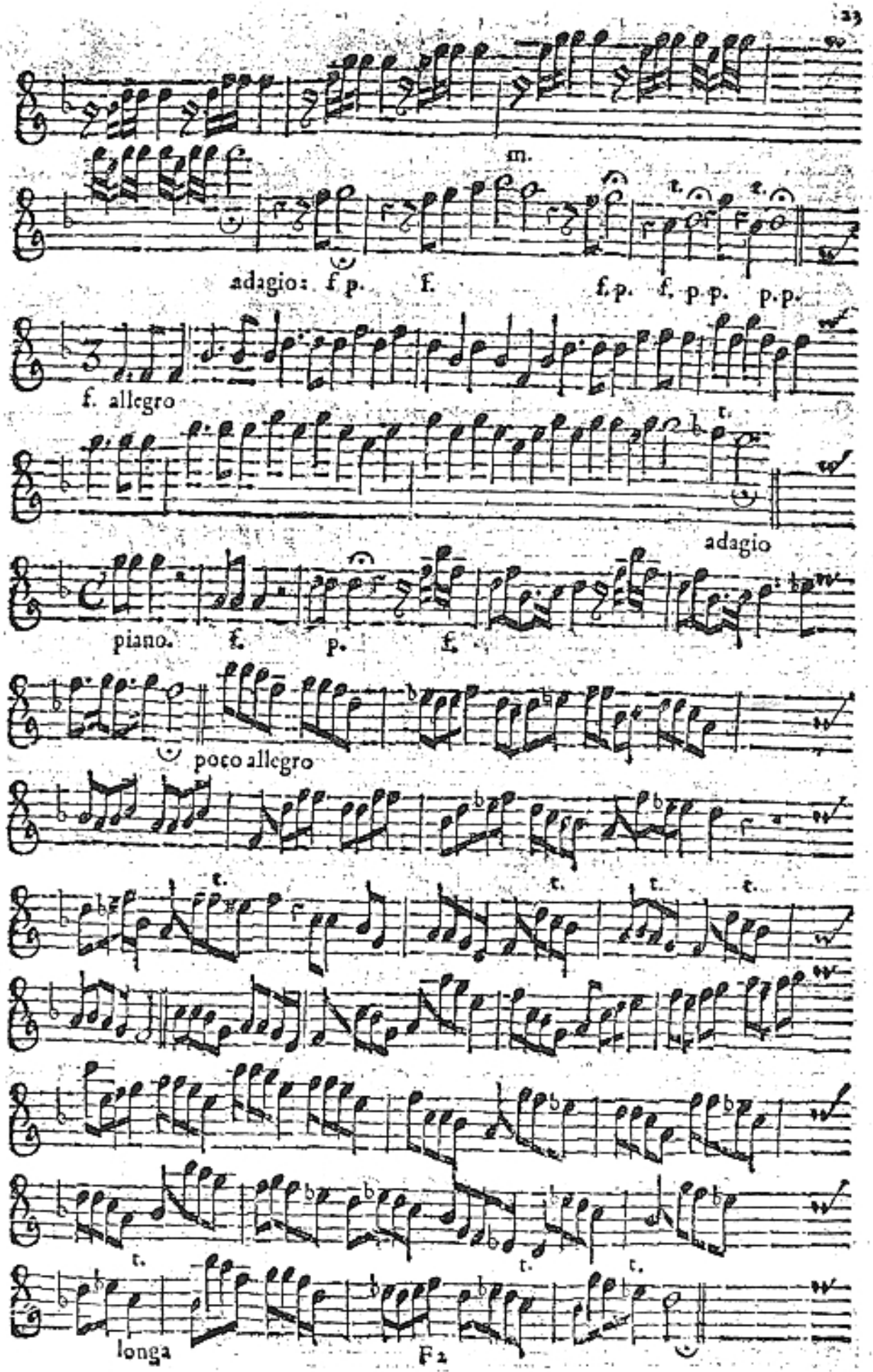
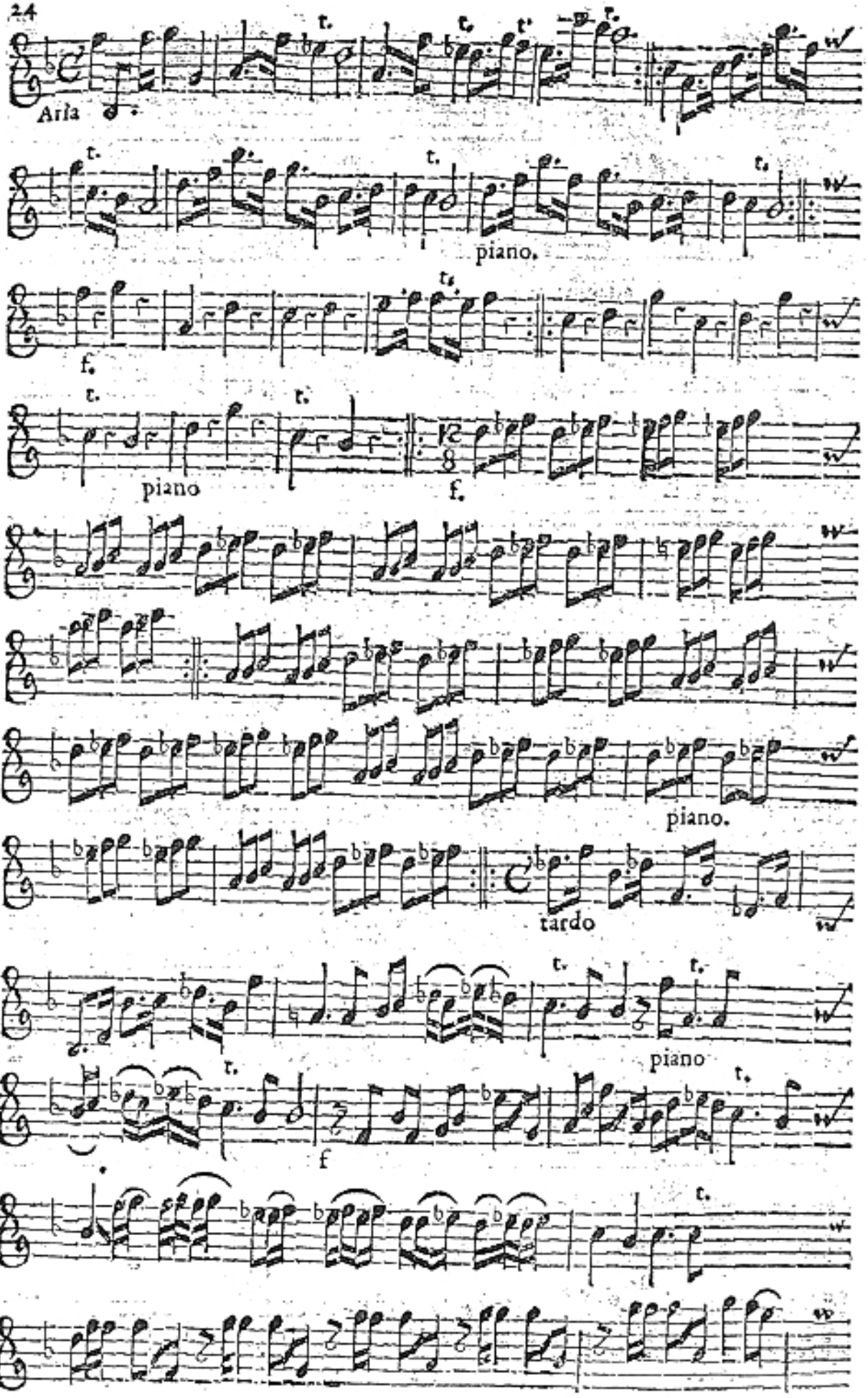
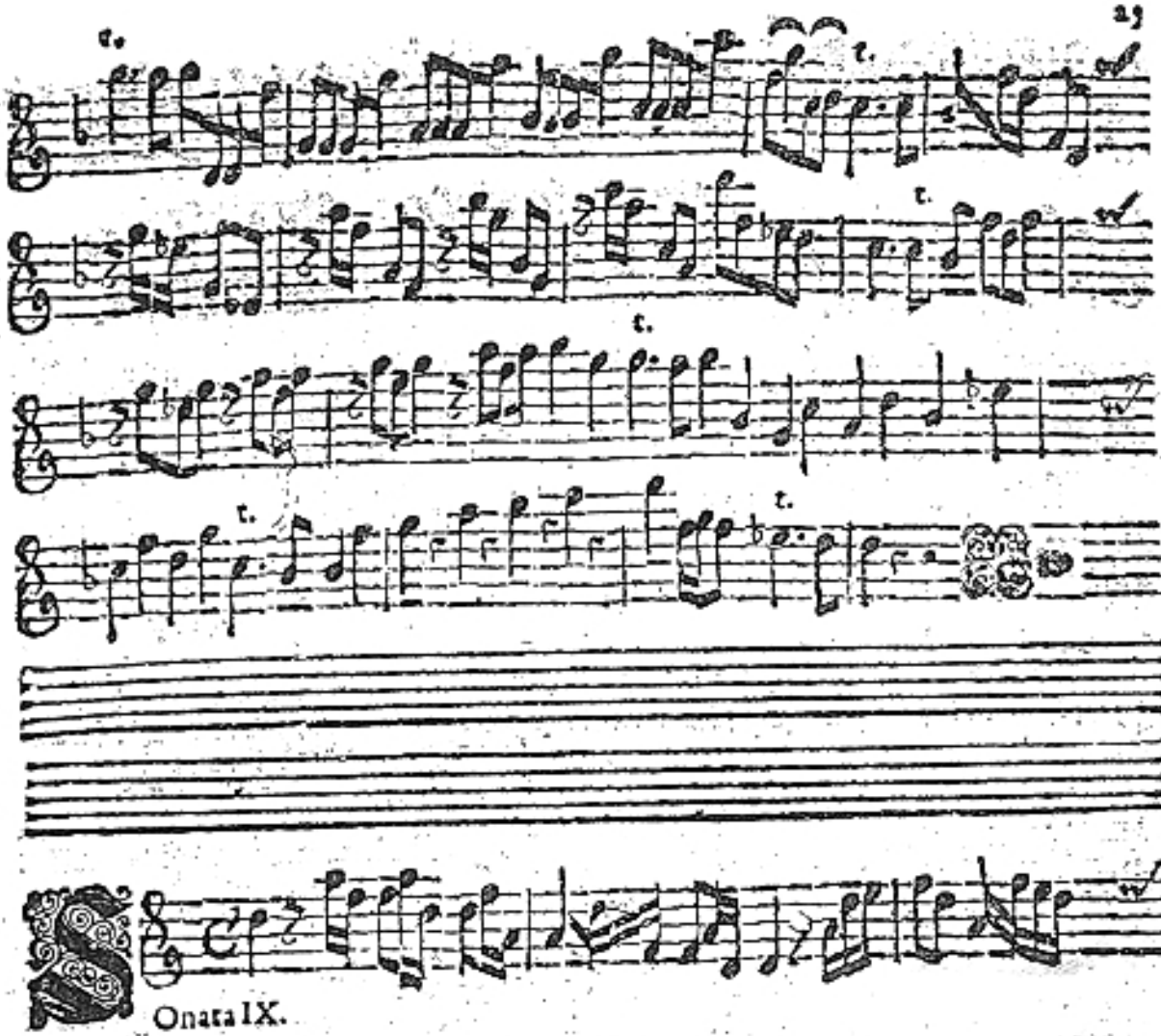
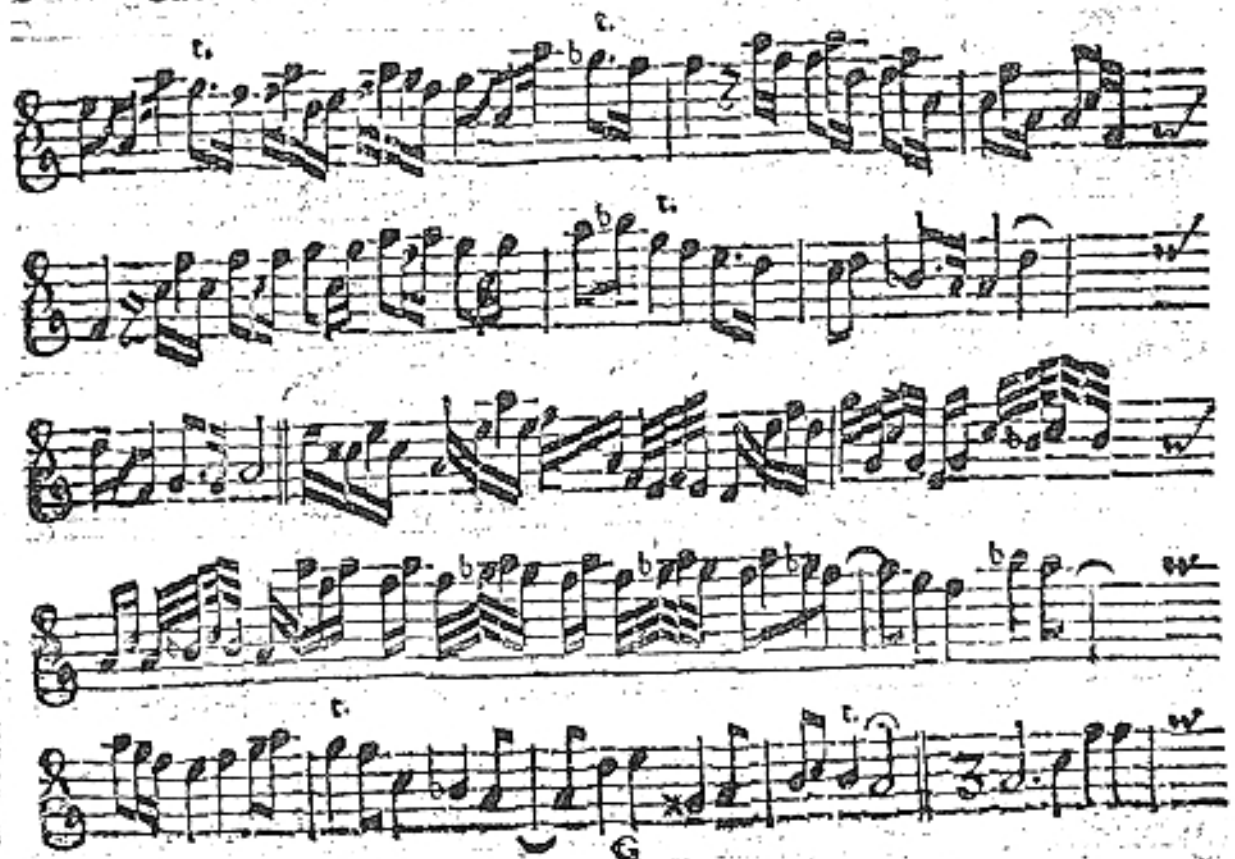

allegro.
piano
f. p.
f.
piano
f
piano.
tardo
f. p.
Onata VIII
f. p.
f.
f. p.
f.
f. p.
f.
allegro.

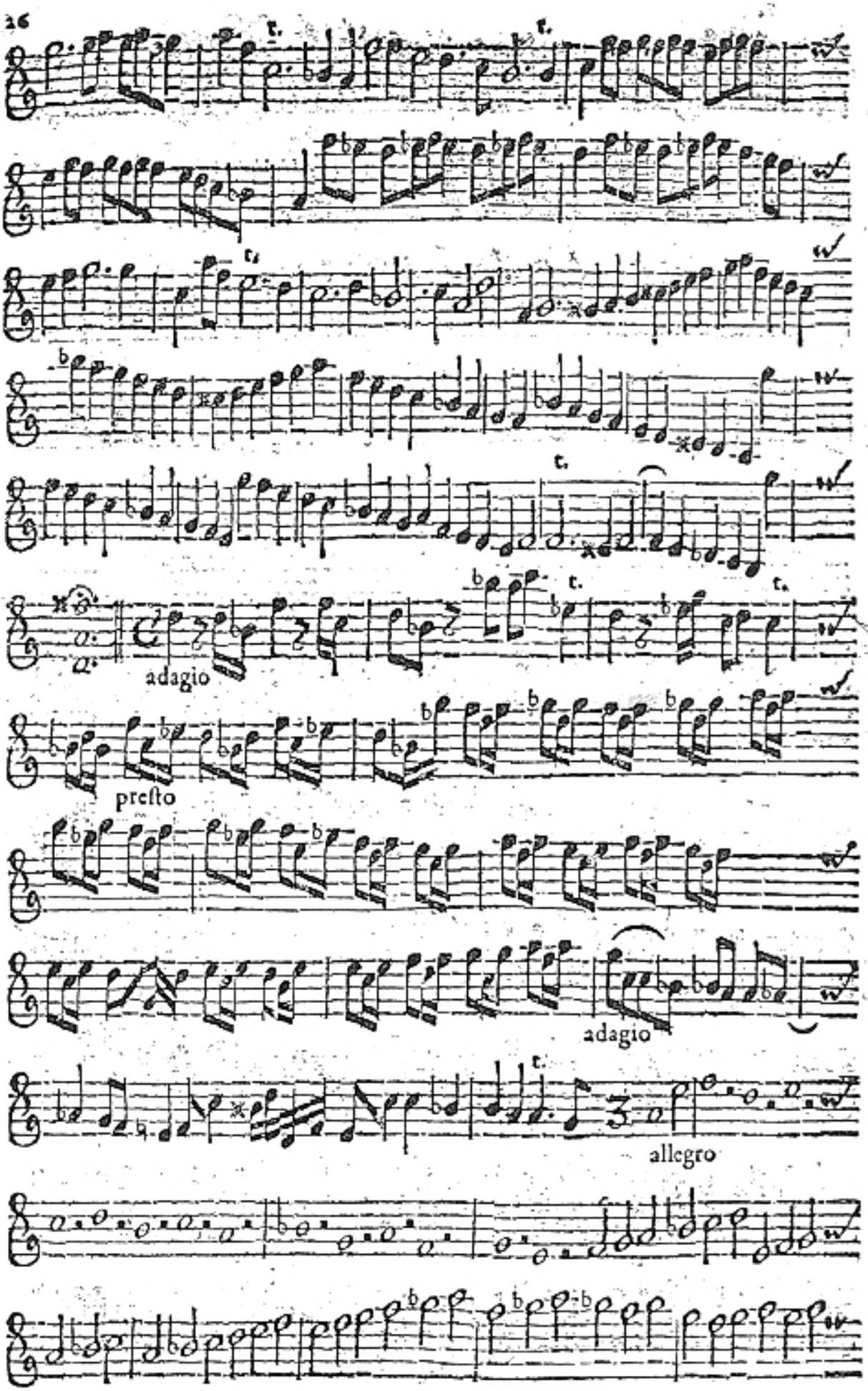

m.
adagio: f p. f. f. p. f. p. p. p. p.
f. allegro
adagio
piano. f. p. f.
poco allegro
longa
F 2

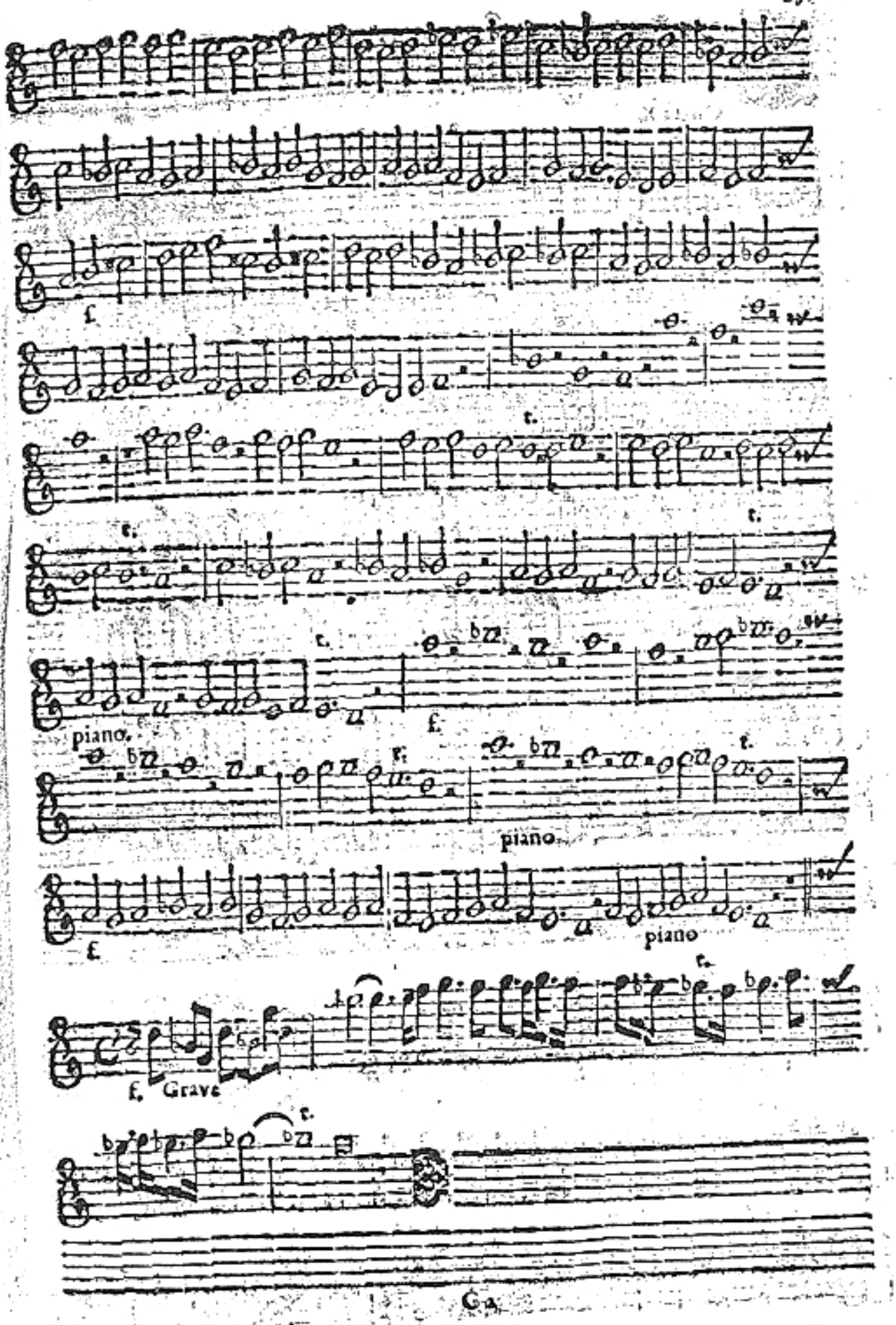

Aria
piano.
f.
piano
f.
piano.
tardo
piano
f



Onata IX.




adagio
presto
adagio
allegro


f.
t.
piano.
piano.
piano
f. Grave

Onata X.

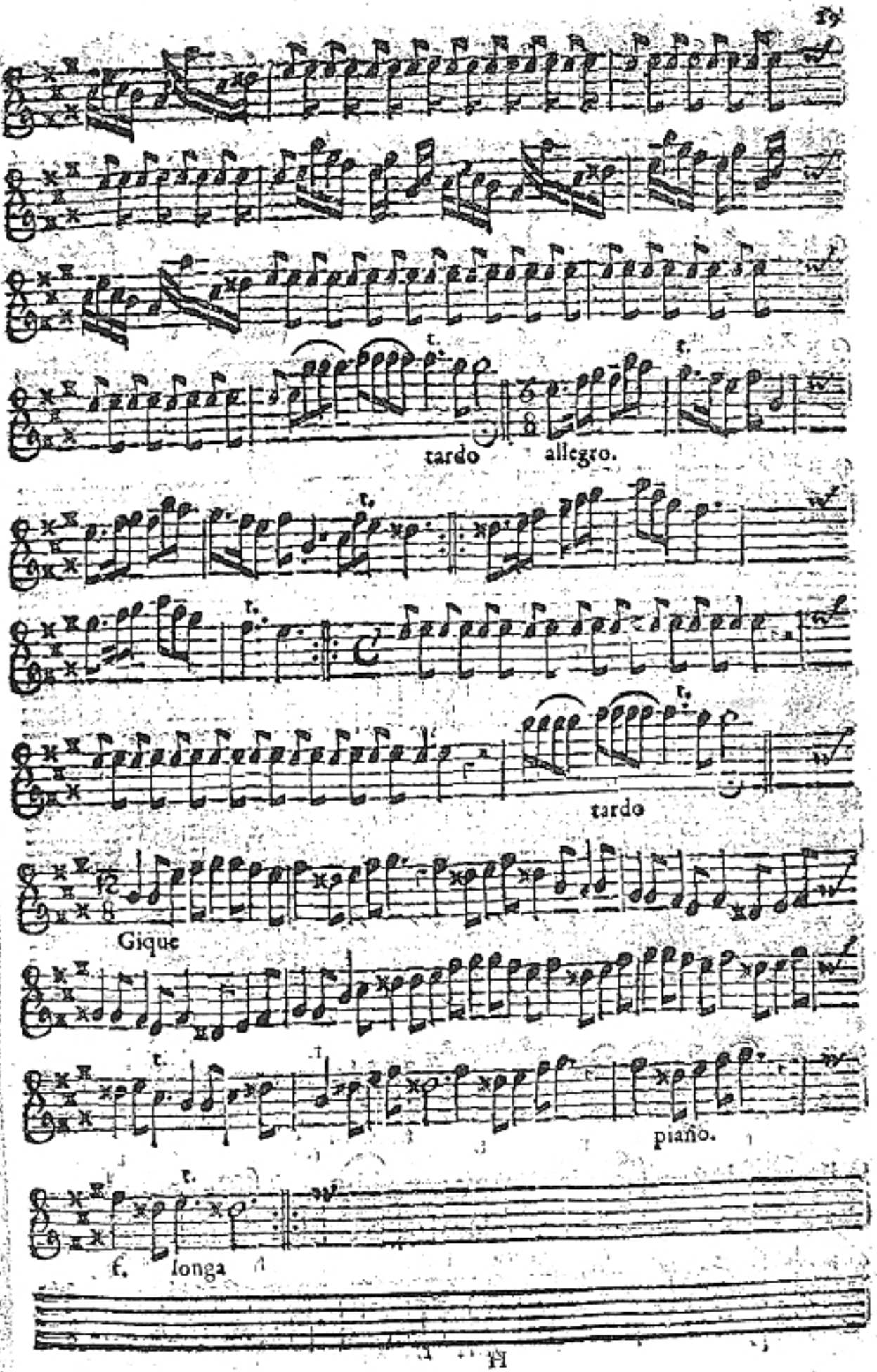
piano f. piano f. p.

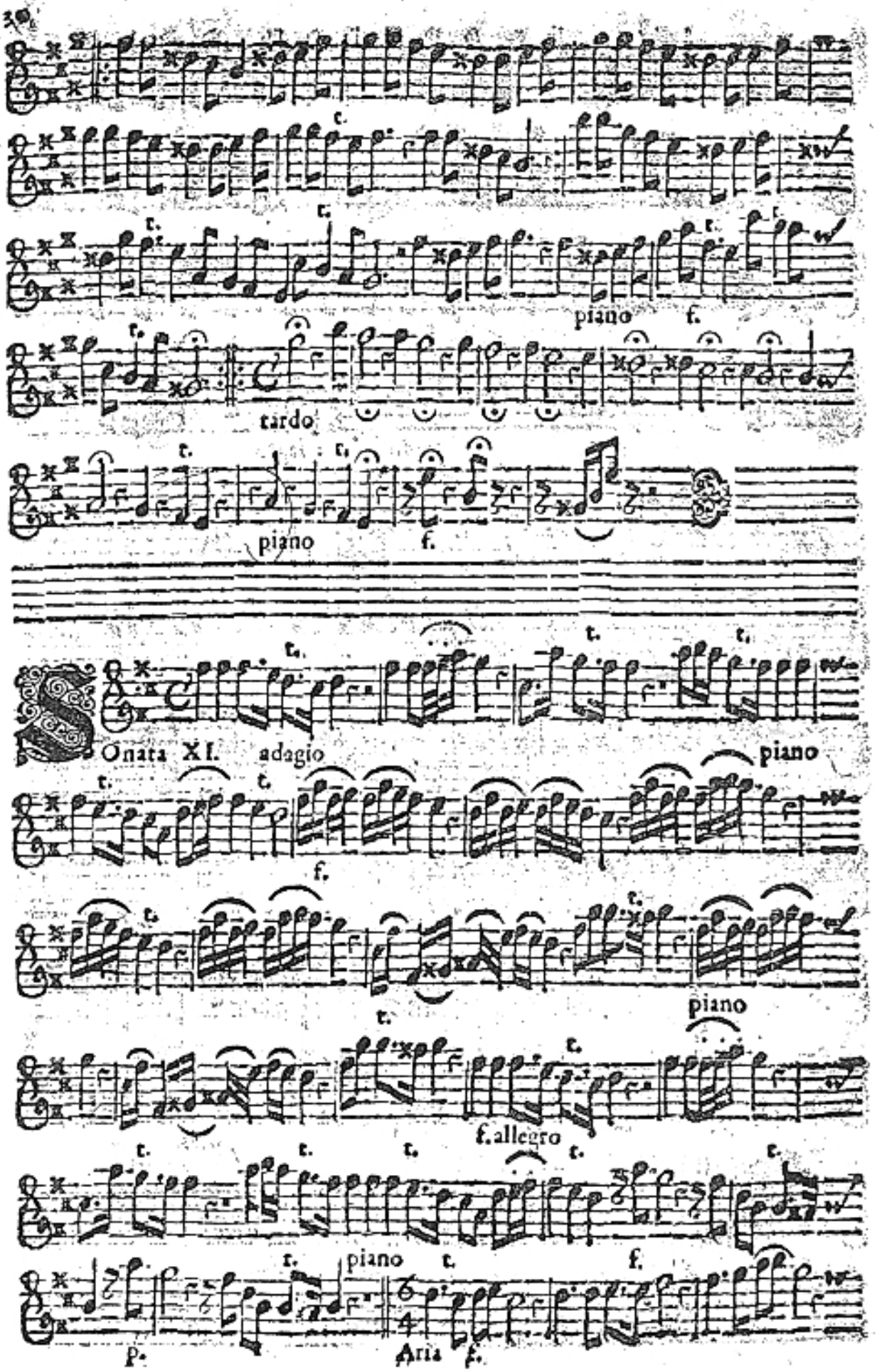
Gique

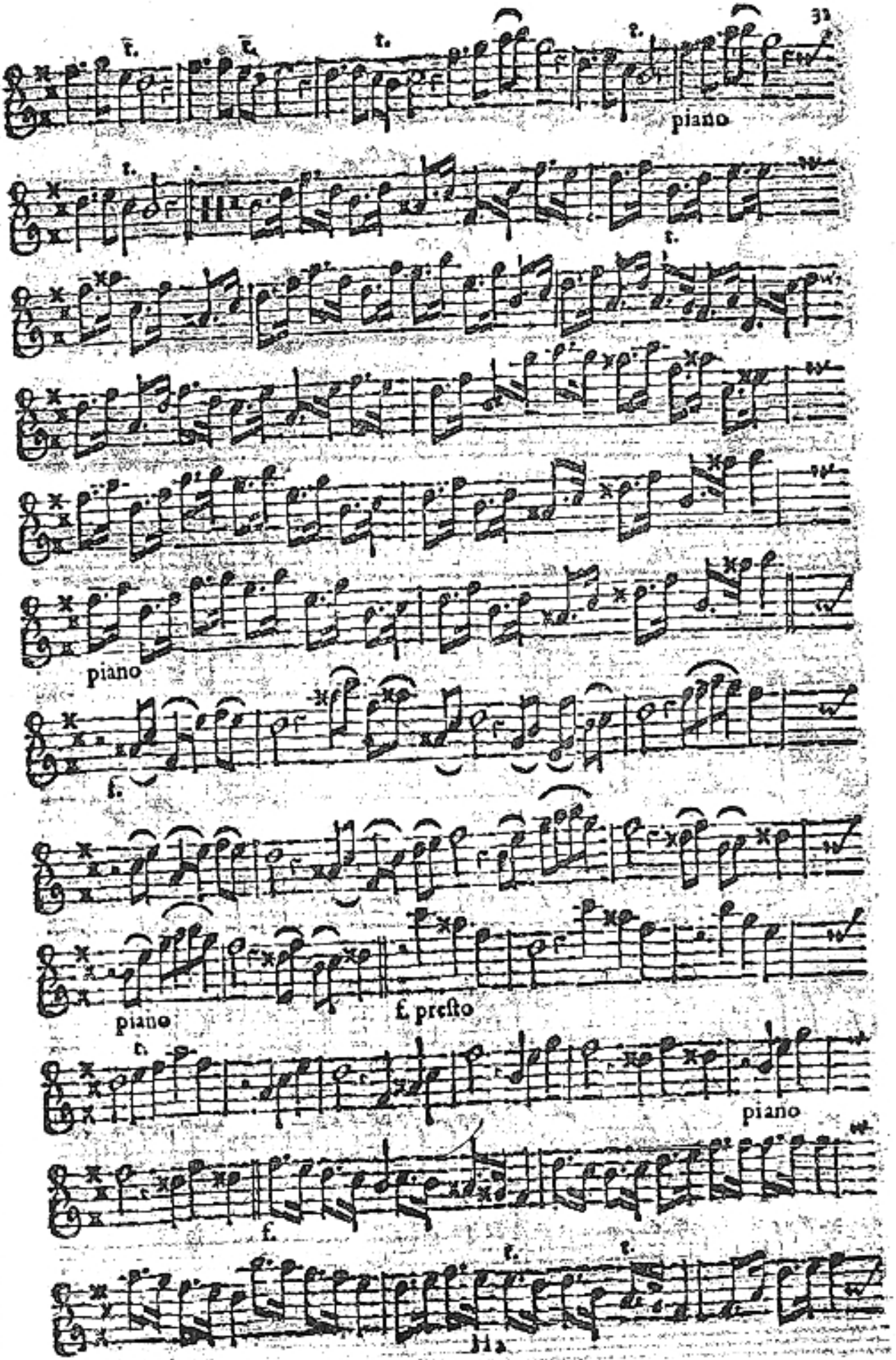
piano f.

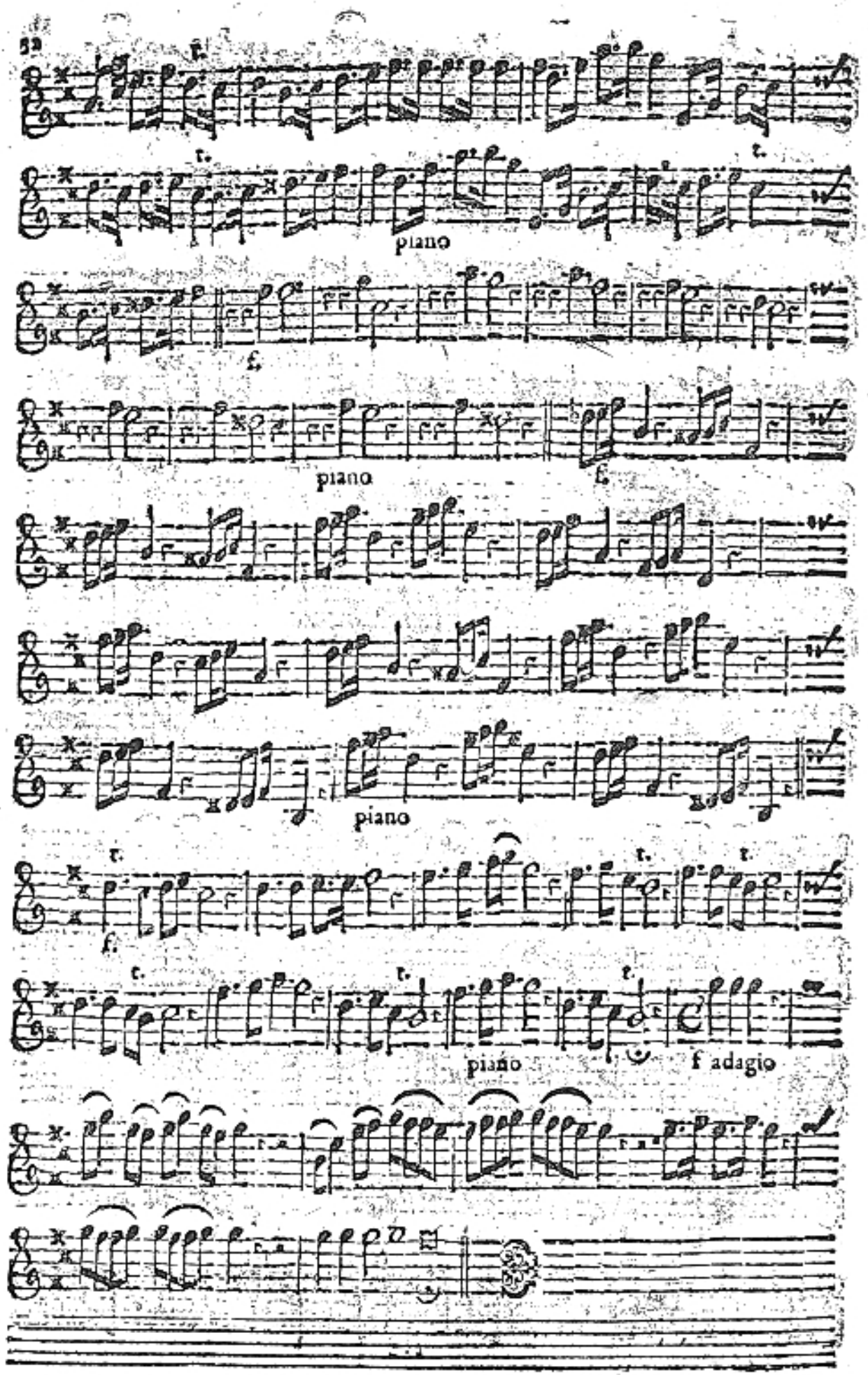
eardo f p. f p. f. f p. f. p. f.

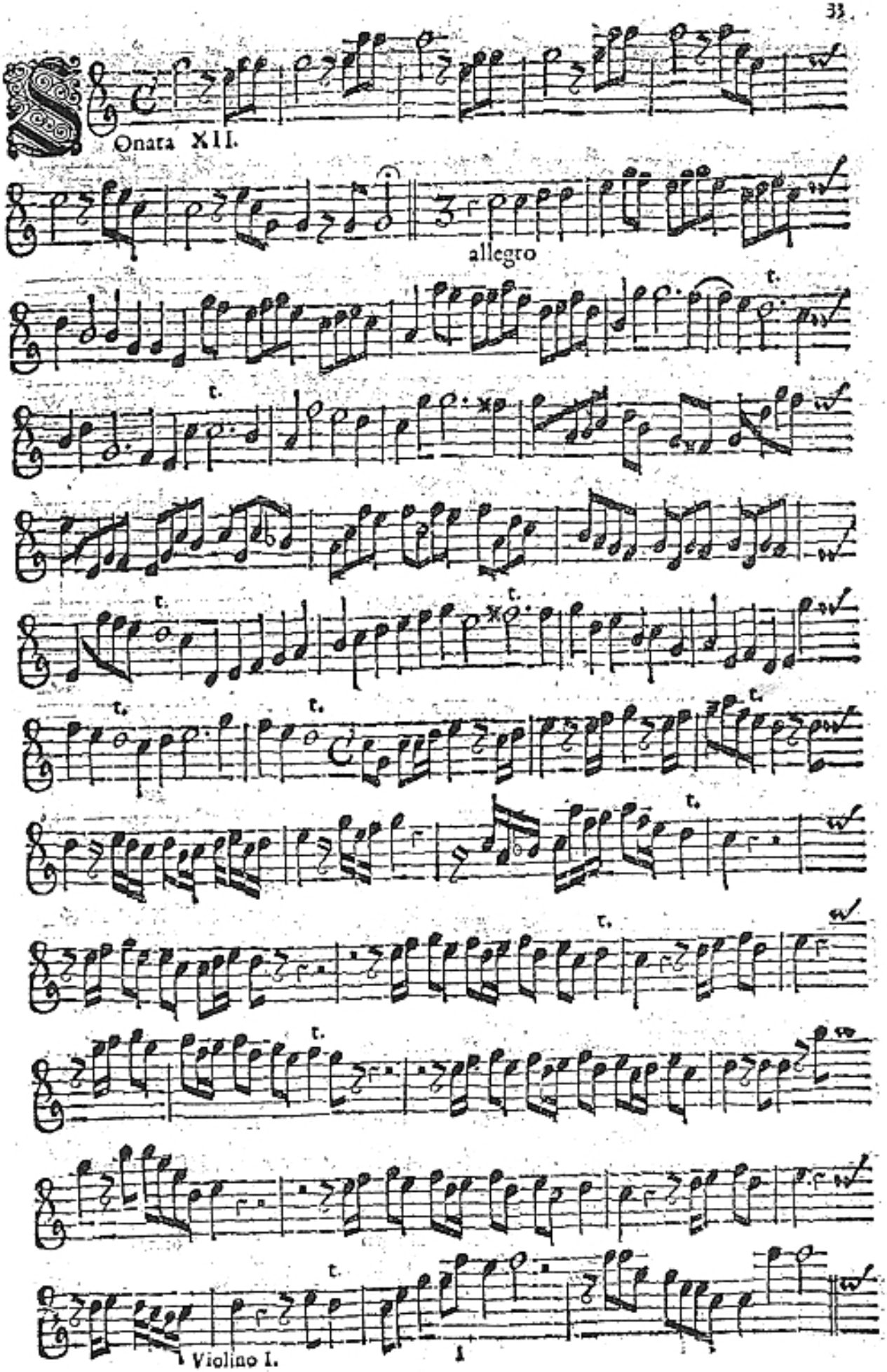
piano f.

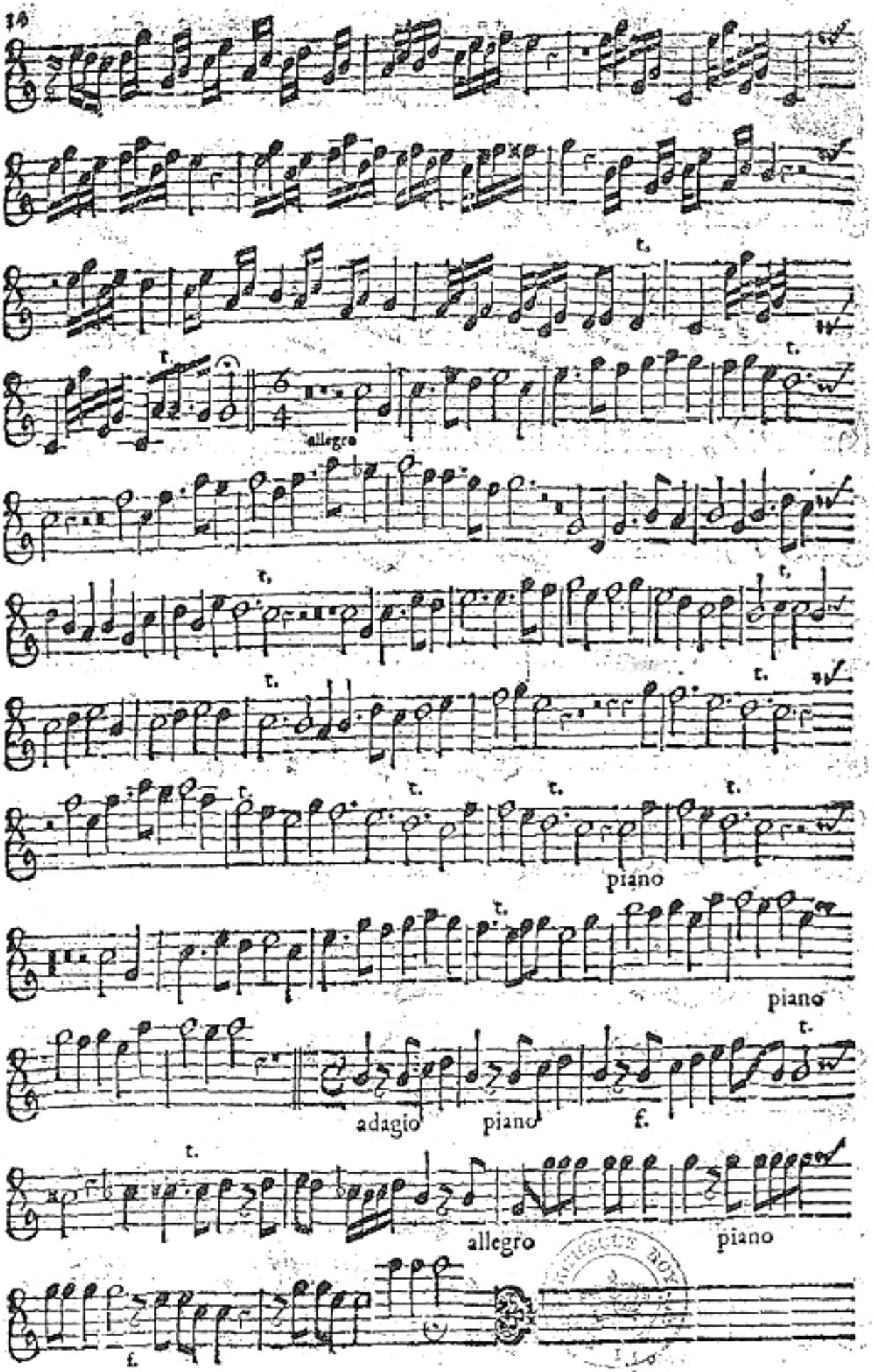

t.
tardo
allegro.
t.
t.
tardo
Gique
piano.
f.
longa


piano
f.
tardo
piano
f.
Onata XI.
adagio
piano
f.
piano
f. allegro
piano
f.
P.
Aria
f.


piano
piano
piano
f. presto
piano
f.


piano
piano
piano
piano
f adagio


Onata XII.
allegro
t.
Violino I.


allegro
piano
piano
adagio
piano
f.
allegro
piano
f.

TABULA
SONATARUM.

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.

IL FINE.