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ZUR HERAUSGABE DER
DENKMÄLER DER TONKUNST
IN ÖSTERREICH

UNTER LEITUNG
VON
ERICH SCHENK

Band 96
HEINRICH IGNAZ FRANZ BIBER
MENSA SONORA
(1680)

1960



AKADEMISCHE DRUCK- u. VERLAGSANSTALT
GRAZ / WIEN

DENKMÄLER DER TONKUNST IN ÖSTERREICH

HEINRICH IGNAZ FRANZ BIBER

1644-1704

MENSA SONORA

SEU MUSICA INSTRUMENTALIS,
SONATIS ALIQUOT LIBERIUS SONANTIBUS AD MENSAM
(1680)

VERÖFFENTLICHT
VON
ERICH SCHENK

1960



AKADEMISCHE DRUCK- u. VERLAGSANSTALT
GRAZ / WIEN

Die Drucklegung dieses Bandes haben ermöglicht:

Das Bundesministerium für Unterricht
Das Amt der Salzburger Landesregierung
Das Kulturamt der Stadt Wien
Der Notring der Wissenschaftlichen Verbände Österreichs

Dieser Band wird an die beitragenden Mitglieder der „Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich“ (Subskribenten) als Jahrespublikation zu wesentlich ermäßigttem Preis abgegeben.

Bei Aufführungen der in diesem Band veröffentlichten Werke sind die „Denkmäler der Tonkunst in Österreich“ als Quelle auf Programmen, in Ansagen usw. zu nennen.

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V O R B E M E R K U N G

Zur Einführung in Leben und Schaffen Heinrich Ignaz Franz Bibers sei auf Paul Nettls neuesten zusammenfassenden Beitrag „Heinrich Franz Biber von Bibern“ in den „Studien zur Musikwissenschaft, Beihefte der Denkmäler der Tonkunst in Österreich“ Bd. 24 (Wien 1960) verwiesen. Eine Spezialarbeit über die Kirchen- und Kammersonatenwerke Bibers beabsichtigt der Unterzeichnete in Bd. 26 des genannten Organs vorzulegen.

Die Unterlagen für diesen Band wurden vom Zámecký hudební archiv Kroměříž in zuvorkommender Weise zur Verfügung gestellt. Hierfür verbindlichst zu danken, ist dem Unterzeichneten ebenso angenehme Pflicht, wie den an besonderer Stelle ausgewiesenen Subventionsgebern.

Wie immer fand er bei Drucküberwachung und Korrekturenlesen in Univ.- Dozent Dr. Othmar Wessely einen höchst zuverlässigen Mitarbeiter.

Erich Schenk

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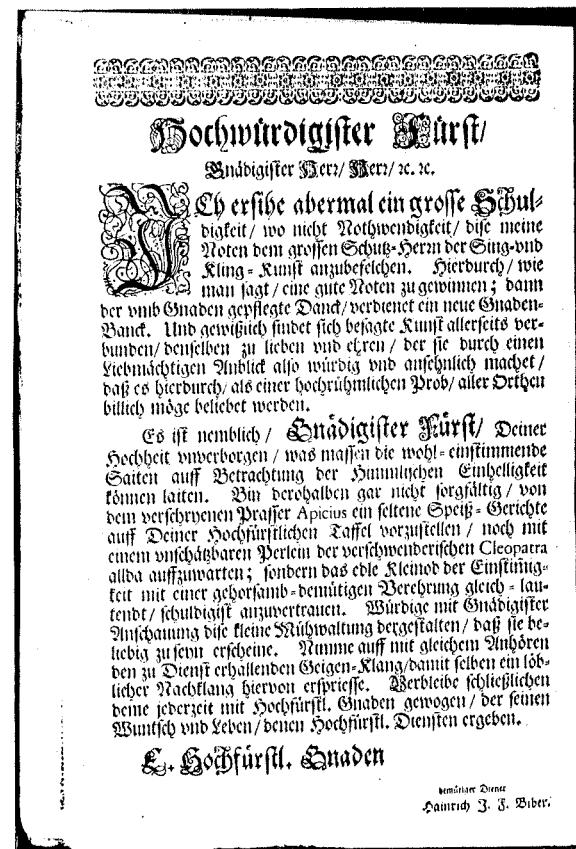
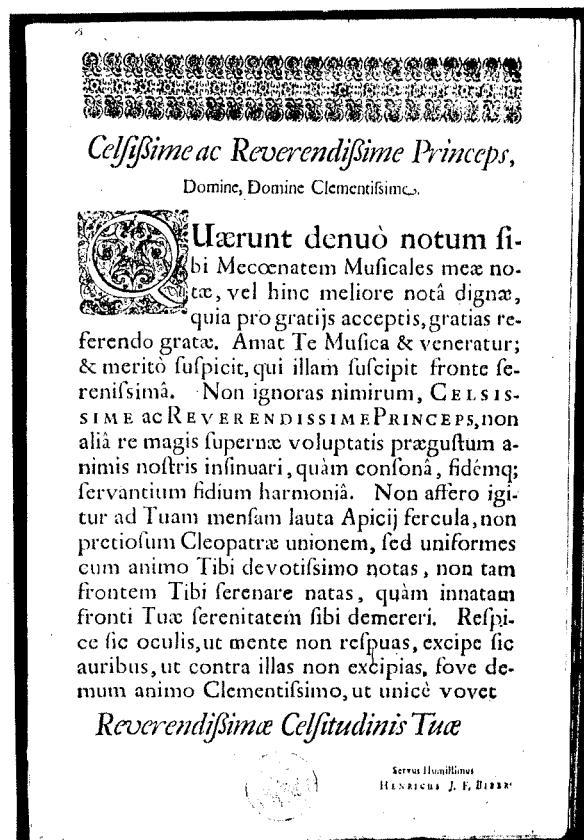
Fürsterzbischof Maximilian Gandolph von Kuenburg (1622-1687)

der Widmungsträger von H. I. F. Bibers „Mensa sonora“

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Lateinische und deutsche Dedikation
an Fürsterzbischof Maximilian Gandolph von Kuenburg

MENSA SONORA
SEU MUSICA INSTRUMENTALIS

PARS I

SONATA

Grave

Violino
Viola I
Viola II
Violone e Cembalo
Cembalo

7 6 6 5 #6 6 7 6

5 *Allegro*

6

10

6 5 4 #

15

6 B 6

20

7 # 6 # 7 6

25

6 7 4 5 4

ALLAMANDA

The musical score consists of three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature changes frequently, indicated by sharps and flats. Measure numbers 1 through 10 are present above the staves. Various dynamics like forte (f), piano (p), and accents are used throughout the piece.

Measure 1: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 2: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 3: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 4: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 5: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 6: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 7: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 8: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 9: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Measure 10: Treble staff: eighth note, sixteenth-note pairs, eighth note. Bass staff: eighth note, sixteenth-note pairs, eighth note. Bass clef staff: eighth note, sixteenth-note pairs, eighth note.

Musical score for piano, page 15, measures 15-16. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is three sharps. Measure 15 starts with a sixteenth-note pattern in the treble clef staves, followed by eighth-note patterns. The bass clef staves show sustained notes and eighth-note patterns. Measure 16 begins with a sustained note in the bass clef staves, followed by eighth-note patterns. Measure 15 ends with a fermata over the bass clef staves. Measure 16 ends with a fermata over the bass clef staves.

COURANTE

A musical score for 'Courante' in 3/2 time, featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The music consists of eighth and sixteenth note patterns.

Musical score for orchestra, page 10, measures 5-10. The score consists of five staves. Measure 5: Top staff (Treble Clef) has eighth-note pairs. Second staff (Treble Clef) has eighth notes. Third staff (Bass Clef) has eighth notes. Fourth staff (Treble Clef) has eighth notes. Bottom staff (Bass Clef) has eighth notes. Measure 6: Top staff has eighth-note pairs. Second staff has eighth notes. Third staff has eighth notes. Fourth staff has eighth notes. Bottom staff has eighth notes. Measure 7: Top staff has eighth-note pairs. Second staff has eighth notes. Third staff has eighth notes. Fourth staff has eighth notes. Bottom staff has eighth notes. Measure 8: Top staff has eighth-note pairs. Second staff has eighth notes. Third staff has eighth notes. Fourth staff has eighth notes. Bottom staff has eighth notes. Measure 9: Top staff has eighth-note pairs. Second staff has eighth notes. Third staff has eighth notes. Fourth staff has eighth notes. Bottom staff has eighth notes.

A musical score for three staves (Treble, Alto, Bass) in G major, 2/4 time. Measure 10 begins with a forte dynamic. The Treble staff features eighth-note pairs followed by a sixteenth-note cluster. The Alto staff has eighth-note pairs. The Bass staff has eighth-note pairs.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measures 6 through 10 are shown, separated by vertical bar lines. Measure 6 starts with a half note in the bass, followed by quarter notes in the treble. Measure 7 begins with a half note in the bass. Measure 8 starts with a half note in the bass. Measure 9 starts with a half note in the bass. Measure 10 starts with a half note in the bass.

Musical score for piano, page 15, measures 15-16. The score consists of four staves. The top staff uses treble clef and has a key signature of one sharp. The second staff uses treble clef and has a key signature of two sharps. The third staff uses bass clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. Measure 15 begins with a forte dynamic (f) in the top staff. Measure 16 begins with a forte dynamic (f) in the top staff.

A musical score page featuring four staves of music. The top three staves are in common time and G major, while the bottom staff is in common time and C major. The vocal parts are labeled 'Soprano', 'Alto', and 'Bass'. The piano part is labeled 'Piano' and includes a bass line. Measure 20 begins with a forte dynamic. The vocal parts sing eighth-note patterns, and the piano accompaniment provides harmonic support.

SARABANDA

Musical score for Sarabanda in G major, 6/4 time. The score consists of two systems of music. The top system shows measures 1 through 4, featuring three staves: Treble, Bass, and Alto. The bottom system shows measures 5 through 8, also with three staves. Measure numbers 6 and 7 are indicated below the bass staff in both systems. Measure 8 concludes with a repeat sign and a double bar line.

GAVOTTE

Musical score for Gavotte in G major, 6/4 time. The score consists of two systems of music. The top system shows measures 1 through 4, featuring three staves: Treble, Bass, and Alto. The bottom system shows measures 5 through 8, also with three staves. Measure numbers 6 and 7 are indicated below the bass staff in both systems. Measure 8 concludes with a repeat sign and a double bar line.

Musical score page 1, measures 5-8. The score consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F major). Measure 5 starts with a eighth note followed by sixteenth-note pairs. Measure 6 begins with a eighth note followed by eighth notes. Measure 7 starts with a eighth note followed by sixteenth-note pairs. Measure 8 ends with a eighth note followed by a sharp sign.

Musical score page 1, measures 9-12. The score consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F major). Measure 9 starts with a eighth note followed by eighth notes. Measure 10 begins with a eighth note followed by sixteenth-note pairs. Measure 11 starts with a eighth note followed by eighth notes. Measure 12 ends with a eighth note followed by a sharp sign.

Musical score page 2, measures 10-13. The score consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F major). Measure 10 starts with a eighth note followed by sixteenth-note pairs. Measure 11 begins with a eighth note followed by eighth notes. Measure 12 starts with a eighth note followed by sixteenth-note pairs. Measure 13 ends with a eighth note followed by a sharp sign.

Musical score page 2, measures 14-17. The score consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F major). Measure 14 starts with a eighth note followed by eighth notes. Measure 15 begins with a eighth note followed by sixteenth-note pairs. Measure 16 starts with a eighth note followed by eighth notes. Measure 17 ends with a eighth note followed by a sharp sign.

Musical score page 2, measures 15-18. The score consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F major). Measure 15 starts with a eighth note followed by sixteenth-note pairs. Measure 16 begins with a eighth note followed by eighth notes. Measure 17 starts with a eighth note followed by sixteenth-note pairs. Measure 18 ends with a eighth note followed by a sharp sign.

Musical score page 2, measures 19-22. The score consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F major). Measure 19 starts with a eighth note followed by eighth notes. Measure 20 begins with a eighth note followed by sixteenth-note pairs. Measure 21 starts with a eighth note followed by eighth notes. Measure 22 ends with a eighth note followed by a sharp sign.

GIGUE

Musical score for Gigue, measures 1-6. The score consists of four staves, each with a treble clef, a key signature of two sharps, and a common time signature. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 5-6 continue with eighth-note patterns.

Musical score for Gigue, measures 7-12. The score continues with four staves. Measures 7-8 feature eighth-note patterns. Measure 9 shows a sixteenth-note pattern followed by eighth-note pairs. Measures 10-11 continue with eighth-note patterns. Measure 12 concludes with a sixteenth-note pattern followed by eighth-note pairs.

Musical score for Gigue, measures 13-18. The score continues with four staves. Measures 13-14 feature eighth-note patterns. Measure 15 shows a sixteenth-note pattern followed by eighth-note pairs. Measures 16-17 continue with eighth-note patterns. Measure 18 concludes with a sixteenth-note pattern followed by eighth-note pairs.

20

25

30

35

40

SONATINA

Adagio

Musical score for piano, Adagio section. The score consists of four staves. The top two staves are in common time (indicated by 'C') and the bottom two are in 12/8 time (indicated by '12/8'). The key signature is A major (three sharps). The first staff has a bass clef, the second has a treble clef, and the third and fourth have bass clefs. Measure numbers 5, 7, 6, 6, 6, 7, 8, 6, 6, #4, 4, # are indicated below the staves.

PARS II

INTRADA

Alla breve

Violino

Viola I

Viola II

Violone e Cembalo

5

6 4 3 6 5 $\#6$

10

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

15

7 $\#6$ 6 6 6 4 3 5 4 2

BALLETTO

Alla breve

5

This musical score consists of three staves of music. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The key signature changes throughout the piece. Measure 5 starts in C major, moves to G major at measure 6, then to F major at measure 10, back to G major at measure 15, and finally to E major at measure 20. The time signature is Alla breve (common time). Measure 5 contains six measures of music. Measure 6 begins with a bassoon solo. Measure 10 features a forte dynamic. Measure 15 includes a melodic line for the bassoon. Measure 20 concludes the section.

6

10

6 6 6 6 6

15

#

6 6 4 # 6 5 4 #

20

25

4 3 6 6 6

SARABANDA

5
6 6 5 6 # b

10

6 5 6

BALLETTO

Alla breve

5

10

15

6 6 6 6 6

20

SARABANDA

<img alt="Musical score for the Sarabanda section, starting at measure 6. It consists of two systems of music for three voices. Measure 6 starts with eighth-note patterns. Measure 7 continues with eighth-note patterns. Measure 8 starts with eighth-note patterns. Measure 9 starts with eighth-note patterns. Measure 10 starts with eighth-note patterns. Measure 11 starts with eighth-note patterns. Measure 12 starts with eighth-note patterns. Measure 13 starts with eighth-note patterns. Measure 14 starts with eighth-note patterns. Measure 15 starts with eighth-note patterns. Measure 16 starts with eighth-note patterns. Measure 17 starts with eighth-note patterns. Measure 18 starts with eighth-note patterns. Measure 19 starts with eighth-note patterns. Measure 20 starts with eighth-note patterns. Measure 21 starts with eighth-note patterns. Measure 22 starts with eighth-note patterns. Measure 23 starts with eighth-note patterns. Measure 24 starts with eighth-note patterns. 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BALLETTO

Alla breve

5

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The time signature is Alla breve. Measure 1 starts with a dotted half note followed by an eighth note. Measure 2 has a dotted half note followed by a quarter note. Measure 3 has a dotted half note followed by a half note. Measure 4 has a dotted half note followed by a quarter note. Measure 5 has a dotted half note followed by a half note. Measures 6 through 10 are grouped together. Measure 6 has a dotted half note followed by a half note. Measure 7 has a dotted half note followed by a half note. Measure 8 has a dotted half note followed by a half note. Measure 9 has a dotted half note followed by a half note. Measure 10 has a dotted half note followed by a half note. Measures 11 through 15 are grouped together. Measure 11 has a dotted half note followed by a half note. Measure 12 has a dotted half note followed by a half note. Measure 13 has a dotted half note followed by a half note. Measure 14 has a dotted half note followed by a half note. Measure 15 has a dotted half note followed by a half note.

10

6 4 3 6

15

6 6 6

PARS III

GAGLIARDA
Allegro

Violino

Viola I

Viola II

Violone e Cembalo

5

6

6 7 6 #

10

7 6 # 4 # 6 # 5 6 # 6 6

15

6 6 # 7 6 5 4 5 6 #

SARABANDA

Musical score for Sarabanda, featuring three staves of music. The score consists of two systems of music.

System 1:

- Staff 1: Treble clef, 6/4 time, mostly quarter notes.
- Staff 2: Treble clef, 6/4 time, mostly quarter notes.
- Staff 3: Bass clef, 6/4 time, mostly quarter notes.
- Key signature: Alternating between C major (no sharps or flats) and G major (one sharp).
- Time signature: 6/4 throughout.
- Measure numbers: # 6 6, 6 6, # 6, # 6 6, 6 7 6, #.

System 2:

- Staff 1: Treble clef, 5/4 time, mostly eighth notes.
- Staff 2: Treble clef, 5/4 time, mostly eighth notes.
- Staff 3: Bass clef, 5/4 time, mostly eighth notes.
- Key signature: Alternating between C major (no sharps or flats) and G major (one sharp).
- Time signature: 5/4 throughout.
- Measure numbers: 5, 4 3, 5 6 5, 6 6 5 #.

ARIA

Musical score for Aria, featuring three staves of music.

Staff 1: Treble clef, 6/4 time. Dynamics include forte, piano, forte, piano.

Staff 2: Treble clef, 6/4 time. Dynamics include forte, piano, forte, piano.

Staff 3: Bass clef, 6/4 time. Dynamics include forte, piano, forte, piano.

Staff 4: Treble clef, 4/4 time. Dynamics include forte, piano, forte, piano.

Staff 5: Bass clef, 4/4 time. Dynamics include forte, piano, forte, piano.

Staff 6: Treble clef, 6/4 time. Dynamics include forte, piano, forte, piano.

Staff 7: Bass clef, 6/4 time. Dynamics include forte, piano, forte, piano.

Staff 8: Treble clef, 6/4 time. Dynamics include forte, piano, forte, piano.

Staff 9: Bass clef, 6/4 time. Dynamics include forte, piano, forte, piano.

5

6 6 5 6 $\frac{6}{\sharp}$ 4 \sharp 6

10

6 6 $\frac{6}{4}$ 6 5 6 6 6 5 6 $\frac{6}{4}$ 6

15

6 5 \sharp 6 6 6 $\frac{6}{\sharp}$ 6 6 \sharp

CIACONA

The musical score consists of three systems of music, each with three staves. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. The middle system starts with a bass clef, a common time signature, and a key signature of one sharp. The bottom system starts with a bass clef, a common time signature, and a key signature of one sharp. The music is divided into measures by vertical bar lines. Measure numbers are indicated above the staff in some cases. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like p (piano) and f (fortissimo). The score concludes with a final measure number of 10.

15

ff
p
f
ff

#6
1 1 1 1 1

20

b # b6 6 5 6 6 5 4 # 6 # b

25

b6 6 6 6 # 6 4 #

SONATINA

(Adagio)

(Presto)

5

Musical score for Sonatina, Adagio section, measures 5-10. The score consists of two staves: Treble and Bass. The key signature changes from C major (no sharps or flats) to G major (one sharp). Measure 5 starts with a treble clef, a common time signature, and a key signature of C major. The bass staff begins in measure 6. Measure 5 ends with a forte dynamic. Measure 6 begins with a bass clef and continues in common time. Measure 7 starts with a treble clef and a tempo change to Presto. Measure 8 begins with a bass clef. Measure 9 begins with a treble clef. Measure 10 begins with a bass clef.

Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

PARS IV

SONATA
(Grave)

Musical score for five instruments: Violino, Viola I, Viola II, Violone, and Cembalo. The score is in 6/4 time, with a key signature of one flat. The Violino and Cembalo play eighth-note patterns. The Violas play sixteenth-note patterns. The Violone provides harmonic support with sustained notes. The Cembalo has a rhythmic pattern of eighth and sixteenth notes. The dynamic marking (Grave) is indicated above the Violino staff.

Musical score for orchestra, page 10, measures 5-8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 ends with a fermata over the first note of the next measure. The score includes various dynamics like p , f , $p.$, $f.$, $p..$, and $f..$. Measures 5-7 end with vertical bar lines, while measure 8 ends with a brace and a repeat sign, indicating a repeat of the section.

Musical score for orchestra, page 10, measures 5-6. The score consists of four staves: Violin 1, Violin 2, Viola, and Cello/Bass. The key signature is one flat (B-flat). Measure 5 starts with a rest in the Violin 1 staff, followed by eighth-note patterns in the other three staves. Measure 6 begins with a eighth-note pattern in the Violin 1 staff, followed by eighth-note patterns in the other three staves.

15

20

6 5 6 5 6 6

6 5 6 5 6 6

6 5 6 5 6 6

b6 b6 b6 b6 b6 b6

25

6 3 4 4 3 p.

b b 6

30

b 6 5 6 6

Adagio

5 6 6 2 6 b b b 6 5 4 3 8:

ALLAMANDA

5

10

7 4 3 3 2

$\frac{6}{4}$ 2 6 6 6 6 6 6 5 6

$b_{bb}b$ 7 6 7 6 b_7 6 5 \sharp b 6 6

The musical score consists of three staves of music. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The key signature is one flat. The time signature varies between common time and 6/4. The score includes dynamic markings such as *f*, *p*, *t*, and *mf*. Measure numbers 1 through 10 are indicated above the staves. Measure 1 starts with a treble clef, a key signature of one flat, and a common time signature. Measures 2-4 show a transition to a different section with a bass clef, a key signature of one flat, and a 6/4 time signature. Measures 5-10 return to the original key signature and time signature. Measure 10 ends with a repeat sign and a bass clef.

15

15

16 17 18

COURANTE

5

5

6 7 8 9 10

10

10

11 12 13 14 15

BALLETTO

Musical score for Balletto, measures 1-4. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. Measure 1: Treble staff has eighth-note pairs. Bass staff has quarter notes. Bottom staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has quarter notes. Bottom staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has quarter notes. Bottom staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has quarter notes. Bottom staff has eighth-note pairs.

Musical score for Balletto, measures 5-8. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes to two flats. Measure 5: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs.

SARABANDA

Musical score for Sarabanda, measures 1-4. The score consists of four staves. The top staff uses a treble clef, a key signature of one flat, and a common time (indicated by a 'C'). It features sixteenth-note patterns. The second staff uses a treble clef and common time, with eighth-note patterns. The third staff uses a bass clef and common time, with eighth-note patterns. The fourth staff uses a bass clef and common time, with eighth-note patterns. Measure numbers 6, 6, 6, and 6 are placed below the first, second, third, and fourth staves respectively.

Musical score for Sarabanda, measures 5-8. The score continues with four staves. The top staff uses a treble clef and common time, with sixteenth-note patterns. The second staff uses a treble clef and common time, with eighth-note patterns. The third staff uses a bass clef and common time, with eighth-note patterns. The fourth staff uses a bass clef and common time, with eighth-note patterns. Measure numbers 6, 6, #, 6, 6, and 6 are placed below the first, second, third, and fourth staves respectively.

GIGUE

Presto

Musical score for Gigue, Presto, measures 1-4. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is one flat. Measure 1 starts with eighth-note pairs. Measure 2 begins with eighth-note pairs followed by quarter notes. Measure 3 starts with eighth-note pairs. Measure 4 starts with eighth-note pairs followed by quarter notes. Measure numbers 6, 6, 6, b, 6, 6, 6, 6 are written below the bass staff.

Musical score for Gigue, Presto, measures 5-8. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature changes to one sharp. Measures 5-6 show eighth-note pairs. Measure 7 starts with eighth-note pairs followed by quarter notes. Measure 8 starts with eighth-note pairs followed by quarter notes. Measure numbers 6, 6, 6, 6, 6, b6, 6, 6, b6, 6 are written below the bass staff.

Musical score for Gigue, Presto, measures 10-13. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature changes to one sharp. Measures 10-11 show eighth-note pairs. Measure 12 starts with eighth-note pairs followed by quarter notes. Measure 13 starts with eighth-note pairs followed by quarter notes. Measure numbers b, b, 6, 3, 4, 4, 3, 5, 6, 7, 5, 6, b6, 6, 6 are written below the bass staff.

15

b8 b 6 b 6 6

20

6 6 4 3 7 6 6 4 3 6

25

b 7 6 8 b 6 4 3 3 4 4 3 6 b

SONATINA

Adagio

Musical score for orchestra, Adagio section. The score consists of five staves. The top three staves are in common time (C), with the first staff in G major, the second in F major, and the third in E major. The bottom two staves are in common time (C), with the bassoon staff in B-flat major and the double bass staff in A major. The score features various dynamics and articulations, including slurs, grace notes, and dynamic markings like f , p , and mf .

Musical score for orchestra, page 10, measures 5-6. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure numbers 5 and 6 are indicated below the bass staff.

PARS V

INTRADA

Allegro

Violino

Viola I

Viola II

Violone e
Cembalo

5

10

BALLETTO

Musical score for Balletto, featuring three staves of music in 2/4 time with a key signature of two sharps. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The score consists of four measures, with measure 5 starting on the fifth measure line. Measure 1 starts with a forte dynamic. Measures 2-4 show rhythmic patterns with eighth and sixteenth notes. Measure 5 begins with a forte dynamic and includes a fermata over the first note.

TREZZA

Musical score for orchestra and piano, page 10, measures 6-10. The score consists of five staves. The top three staves are for the orchestra, each in common time (indicated by '4') and major (indicated by a single sharp sign). The fourth staff is for the piano, also in common time and major. The fifth staff is for the piano, in common time and major. The music features various note values (eighth and sixteenth notes) and rests. Measure 6 starts with eighth-note pairs in the top two staves, followed by eighth-note patterns in measure 7. Measures 8 and 9 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 10 concludes the section.

Musical score for orchestra, page 10, measures 5-6. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 ends with a forte dynamic.

GIGUE

The musical score consists of three staves of music, likely for a three-part ensemble (e.g., strings or woodwind). The key signature is mostly A major (three sharps), though it shifts to D major (one sharp) and E major (two sharps) at different points. The time signature varies between common time and 6/8.

Staff 1: Treble clef. Measures 1-4. Dynamics: piano (p), forte (f), piano (p). Measure 5: dynamic ff. Measure 6: dynamic f.

Staff 2: Treble clef. Measures 1-4. Dynamics: piano (p), forte (f), piano (p). Measure 5: dynamic ff. Measure 6: dynamic f.

Staff 3: Bass clef. Measures 1-4. Dynamics: piano (p), forte (f), piano (p). Measure 5: dynamic ff. Measure 6: dynamic f.

Measure 10: Treble clef. Dynamics: piano (p), forte (f), piano (p).

Measure 11: Treble clef. Dynamics: piano (p), forte (f), piano (p).

Measure 12: Bass clef. Dynamics: piano (p), forte (f), piano (p).

GAVOTTE

Alla breve

5

This musical score consists of three staves of music for three voices. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The key signature is two sharps (F major). The time signature is Alla breve. Measure 1 starts with a forte dynamic. Measures 2-4 show eighth-note patterns. Measure 5 begins with a forte dynamic. Measures 6-8 continue the eighth-note patterns. Measure 9 starts with a forte dynamic. Measures 10-12 continue the eighth-note patterns. Measure 13 starts with a forte dynamic. Measures 14-15 continue the eighth-note patterns.

10

15

GIGUE

Musical score for Gigue, measures 1-4. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is A major (three sharps). The time signature is common time (indicated by '8'). The music features eighth-note patterns and sixteenth-note figures. Measures 1-4 are grouped by a brace under the bass staves.

6 # 6 6 # 5 # 6 6

Musical score for Gigue, measures 5-8. The score continues with three staves. The top staff shows a melodic line with sixteenth-note patterns. The middle staff has sustained notes with grace notes. The bottom staff shows a bass line with eighth-note patterns. Measures 5-8 are grouped by a brace under the bass staves.

6 # 6 5 6 # 5 5 6 # 5 # 4 # 5

10

15

6 # # 6

5 6 5 3

RETIRADA

Musical score for RETIRADA, featuring three staves of music. The score consists of two systems of four measures each.

System 1 (Measures 6-7):

- Staff 1:** Treble clef, key signature of two sharps. Measures 6: F#-A-G-F#. Measures 7: E-D-C-B-A-G-F#.
- Staff 2:** Treble clef, key signature of one sharp. Measures 6: D-C-B-A-G-F#-E. Measures 7: D-C-B-A-G-F#-E.
- Staff 3:** Bass clef, key signature of one sharp. Measures 6: D-C-B-A-G-F#-E. Measures 7: D-C-B-A-G-F#-E.
- Staff 4:** Bass clef, key signature of one sharp. Measures 6: D-C-B-A-G-F#-E. Measures 7: D-C-B-A-G-F#-E.

Measure 8:

- Staff 1:** Treble clef, key signature of two sharps. Measure 8 begins with a forte dynamic (F#-A-G-F#).
- Staff 2:** Treble clef, key signature of one sharp. Measure 8 begins with a forte dynamic (D-C-B-A-G-F#-E).
- Staff 3:** Bass clef, key signature of one sharp. Measure 8 begins with a forte dynamic (D-C-B-A-G-F#-E).
- Staff 4:** Bass clef, key signature of one sharp. Measure 8 begins with a forte dynamic (D-C-B-A-G-F#-E).

Measure 9:

- Staff 1:** Treble clef, key signature of two sharps. Measure 9 begins with a forte dynamic (F#-A-G-F#).
- Staff 2:** Treble clef, key signature of one sharp. Measure 9 begins with a forte dynamic (D-C-B-A-G-F#-E).
- Staff 3:** Bass clef, key signature of one sharp. Measure 9 begins with a forte dynamic (D-C-B-A-G-F#-E).
- Staff 4:** Bass clef, key signature of one sharp. Measure 9 begins with a forte dynamic (D-C-B-A-G-F#-E).

PARS VI

SONATA
(Adagio)

5 (*Presto*)

Violino

Viola I

Viola II

Violone

Cembalo

6 b 6 6 6 4 3 4 #

10

b # #6 # 6 b # #6 6 b # # 6 #

15

6 b # 6 b 6 # 4 3 4 #

ARIA

Musical score for an Aria, featuring three staves of music with various dynamics and markings.

The score consists of three staves:

- Top Staff:** Treble clef, common time (C). Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Middle Staff:** Treble clef, common time (C). Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Bottom Staff:** Bass clef, common time (C). Contains six measures. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

Dynamics and markings include:

- Measure 1: dynamic 6, key signature b
- Measure 2: dynamic 6, key signature A
- Measure 3: dynamic 6, key signature #
- Measure 4: dynamic 6, key signature 0
- Measure 5: dynamic 6, key signature b6
- Measure 6: dynamic 6
- Measure 10: dynamic 10
- Measure 11: dynamic 6
- Measure 12: dynamic b6
- Measure 13: dynamic b
- Measure 14: dynamic 6

15

$b\ b_6\ 8\ \flat\ 6\ 6\ 6\ \sharp\ 6\ 6\ 6\ b\ \sharp\ 6\ 5$

CANARIO

Presto

$6\ b\ \sharp\ 6\ 5\ 6\ \sharp$

5

$b\ b\ b\ 6\ b\ \sharp$

AMENER

Musical score for measures 1-4 of the piece AMENER. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 features a melodic line in the bass staff. Measure 4 concludes with a forte dynamic.

Musical score for measures 5-8 of the piece AMENER. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measure 5 continues the melodic line. Measure 6 shows a change in harmonic rhythm. Measure 7 features a sustained note. Measure 8 concludes with a forte dynamic.

Musical score for measures 9-12 of the piece AMENER. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measure 9 begins with a piano dynamic. Measure 10 features a melodic line in the bass staff. Measure 11 shows a change in harmonic rhythm. Measure 12 concludes with a forte dynamic.

TREZZA

CIACONA

5

10

15

20

25

30

35

40

45

SONATINA
Adagio

The musical score consists of four systems of music. The first system, labeled "Adagio", has three staves: Treble, Bass, and a lower Bass staff. The key signature changes from B-flat major to A major (no sharps or flats) at measure 7. Measure 15 begins with a dynamic "f". The second system, labeled "Presto", starts at measure 5 and continues through measures 10 and 15. Measure 5 features eighth-note patterns. Measures 10 and 15 show more complex sixteenth-note figures.

Adagio

Presto

5 10 15

REVISIONSBERICHT

Als Vorlage diente die Photokopie der im Typendruck mit rhomboiden Notenköpfen hergestellten fünf Stimmbücher der Originalausgabe, deren einziges erhaltenes Exemplar das Schloßmusikarchiv (früher Erzbischöflich-Olmützsche Bibliothek) zu Kroměříž-Kremsier¹⁾ verwahrt. Alle Stimmbücher haben Titel und Widmungsvorrede in lateinischer und deutscher Sprache, welche unserem Bande faksimiliert beigegeben sind. Das mitgeteilte Portrait des Widmungsträgers Erzbischof Maximilian Gandolph, Reichsgraf von Kuenburg (1622, reg. 1668-1687) aus der Portraitsammlung der österreichischen Nationalbibliothek steht mit der „Mensa sonora“ in keinem Zusammenhang. Die Stimmbücher im Hochformat sind bezeichnet: Violino, Viola prima, Viola seconda, Violone, Cembalo. Sie haben folgende Schlüsseldisposition: Violin-, Sopran-, Alt-, Baß-Schlüssel. Die Seitenzählung der Stimmhefte beginnt mit dem Notentext und erfolgt nach dem für das 17. Jahrhundert typischen System des Buchstabenwurmes am unteren Seitenrand²⁾: jeder Druckbogen zu 2 Blättern oder 4 Seiten trägt auf der ersten Seite den Buchstaben A, B etc. und auf der dritten Seite den Buchstaben A₂, B₂ etc.; Seite 2 und 4 sind nicht paginiert. Vor Pars I haben alle Stimmbücher die prächtige Zierleiste Abb. 1. Sie wird bei den nachfolgenden Partien durch einfachere Kombinationen aus den auch für die Titelblattumrahmung verwendeten Blumenornamentstücken entsprechend den Widmungsvorreden ersetzt. In Viola I und Violone finden sich an Stelle des schlichten „Finis“ der übrigen Stimmen anspruchsvollere Medaillons (Abb. 2. u. 3), entsprechend dem Blumenkorb-Medaillon im Titel des Muffatschen „Armonico tributo“ von 1682³⁾.



Abb. 1



Abb. 2



Abb. 3

Der Druck Johann Baptist Mayrs ist wesentlich korrekter als der des Muffatschen „Armonico tributo“⁴⁾, nahezu fehlerfrei. Es erwies sich somit außer ganz wenigen effektiven Korrekturen lediglich die Normalisierung von Schlüssel- und Taktvorschriften, Taktstrich- und Akzidentiensetzung sowie des einzigen Ornamentzeichens (überwiegend t., vereinzelt auch in der von uns gewählten Form t) als notwendig. Grundsätzlich transponiert wurde die erste Violastimme aus dem Sopran- in den Violinschlüssel; von den drei in der Cembalostimme außer dem Baßschlüssel vorkommenden Schlüsseln (Sopran-, Alt- und Violinschlüssel), durch die bekanntlich die bei Monteverdi so häufig zu beobachtende Klangaufhellung und „Höher“-Stellung des Satzes unter gleichzeitig regelmäßiger Pausieren des Violone angezeigt ist, wird nur die Anwendung der beiden erstgenannten im Folgenden vermerkt. Rhythmisiche Abweichungen des Violone vom Cembalobaß sind durch den Hinweis „Violone“ und differierende Caudierung als solche kenntlich gemacht.

¹⁾ Antonín Breitenbacher, Hudební archiv kolejního kostela sv. Mořice v Kroměříži, Beilage zu Časopis vlasteneckého spolku musejního v Olomouci, Roč. 40 (Olomouc 1928) S. 31, Nr. 273-277.

²⁾ Hans Ulrich Lenz, Der Berliner Musikdruck von seinen Anfängen bis zur Mitte des 18. Jahrhunderts. Diss. Rostock (Kassel 1933) S. 55 f.

³⁾ Siehe DTÖ Bd. 25 (Wien 1901) S. 115.

⁴⁾ Vgl. Revisionsbericht DTÖ Bd. 89 (Wien 1953).

P A R S I

S. 3, T. 7-10, Cemb.: Sopranschl. – S. 4, T. 19-20, Cemb.: ebenso. – S. 4, T. 24-25, Cemb.: Altschl. – S. 6, T. 16, Allemande, Cemb.: Bogen fehlt; in Violone offenbar handschr. nachgetragen. – S. 6, Courante, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$. – S. 8, Sarabanda, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$. – S. 9, T. 5, Violone: nur D. – S. 10, in allen Stimmen: Taktvorschr. $\Phi \frac{6}{4}$. – S. 10, T. 13, Cemb.: Sopranschl. – S. 11, T. 19-21, Cemb.: Altschl. – S. 11, T. 22-23, Cemb.: Sopranschl. – S. 11, T. 24-28, Cemb.: Altschl. – S. 12, T. 33-35, Cemb.: Sopranschl. – S. 12, Sonatina, T. 6, Violine: Bogen fehlt.

P A R S II

S. 13, T. 1, Violone: irrtümlich Viertel – statt Achtelaufakt. – S. 13, T. 6-8, Cemb.: Sopranschl. – S. 15 u. 17, Sarabanden, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$.

P A R S III

S. 20, Sarabanda, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$. – S. 22, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$. – S. 23, T. 17, Cemb.: Sopranschl. – S. 25, T. 18-20, Cemb.: Altschl. – S. 24, T. 4-6, Cemb.: Sopranschl. – S. 24, T. 9, Cemb.: Altschl.

P A R S IV

S. 25, T. 9-12, Cemb.: Sopranschl. – S. 26, T. 19-22, Cemb.: Altschl. – S. 27, T. 26-27, Cemb.: Altschl. – S. 29, Courante, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{4}$. – S. 29, T. 9, Violine: Vorzeichen vor 1. Viertel fehlt trotz vorausgehenden Taktstriches. – S. 31, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$. – S. 32, T. 1-2, Cemb.: Sopranschl. – S. 32, T. 12, Cemb.: Altschl. – S. 33, T. 16-18, Cemb.: Sopranschl. – S. 33, T. 22, Cemb.: Altschl. – S. 34, T. 8, 3. Viertel: falsche Bezifferung 5. – S. 34, T. 11: Auflösung vor 3 im dritten Viertel nicht wie sonst durch \flat sondern durch \natural angezeigt. Vgl. Schmelzer (1664) Sonate I, Revisionsbericht von DTÖ 93 (Wien 1958) S. 1.

P A R S V

S. 35, T. 9-10, Cemb.: Sopranschl. – S. 37, in allen Stimmen: Taktvorschr. $\Phi \frac{6}{4}$. – S. 38 in Violine, Violone u. Cemb.: Taktvorschr. $\Phi \frac{6}{4}$; in beiden Violen wie im Text. – S. 38, T. 1, Cemb.: Altschl. – S. 40, in allen Stimmen: Taktvorschr. $\Phi \frac{12}{8}$. – S. 40, T. 1-4, Cemb.: Sopranschl.

P A R S VI

S. 43, T. 5-6, Cemb.: Sopranschl. – S. 43, T. 10-12, Cemb.: Altschl. – S. 46, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$. – S. 47, in allen Stimmen: Taktvorschr. $\Phi \frac{6}{4}$. – S. 48, in allen Stimmen: Taktvorschr. $\Phi \frac{3}{2}$. – S. 50, T. 5-7, Cemb.: Sopranschl. – S. 50, T. 7-8, Cemb.: Altschl.

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