

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

NEOPOLDO 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.



NOtas 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 Musicæ 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 sphærarum 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 numerus elementa ligat, 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 universon 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 & pullu 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 **DOMUS AUSTRACÆ**, quod in hoc artis genere palmam cæteris præripiat, uti totum demiratùr Romanum Imperium, orbisque suspicit universon, 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 **DOMUS AUSTRACÆ**, jamjam per omnes thonos cantare, ac huic Augustissimæ Profapiæ Triumphos & Victorias contra omnes inimicos præludere cepit, quasi præfigire volens, **DOMUM AUSTRACAM** cum suo sanctissimo Ordine, ac Ordinem suum cum **DOMO AUSTRACÆ** juxta proinissionem 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 unagimiter resonârunt. Ut itaque impõsterum, 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 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
 Lynceus.



Organo

66 66 66 43

Onata L. allegro.

56 43 43 b 6 6 43

adagio

76 65

b 6 6 5 5 b 56 43 b 6 6

65 43 b 6 6 6 6 b b b 56 76 65 b 6 43

piano

b b 56 b 56 76 43 b 43 43 b 43 6

6 6 6 b 6 b 6 b 6

4

Con discretione

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

2

8

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

b 6 6 b 6 b 5 5 5 5 6 b

6 b 6 b 6 b 6 b 5

6 b 6 b 6 b 6 b 5

Basso solo

A

σ b 43 σ b 5 σ b 43 σ b σ b 43
 σ b 6 σ b 43 σ b 5 σ b σ 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 I

Organo



Onata III.

Musical score for Onata III, featuring six staves of notation with various chordal and melodic lines. Above the first staff, there are figured bass notations: 65, 65, 65, 6 32, 65 343, 65, 365. Above the second staff: 4b3, 98 76. Above the third staff: 6, 6, 2, 43 676, 76, 76, 6, 2, 6 76. Above the fourth staff: 76, 6, 4, 2, 76, 76, 76 6b, 4, b76, b6, 2. Above the fifth staff: b6 76, b76, 6, 2, 6, 7 b, +3. Above the sixth staff: b, x, b x6 b43, x, b b.

Passaglia con discrezione.

finale 15.



Onata IV.

grave

allegro

Musical score for Onata IV, featuring three staves of notation. Above the first staff, there are chordal notations: b6, b6. Above the second staff: x6, 6, x6, 6, b7, 43, x6, 56, x6, 765, 6, 56, b, 56. Above the third staff: 6, 765, x6, 6, 6, x6, x6, b, x76, x6, 565, 5, 5.

Vertical text on the left margin: PART NIT...

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 chords and fingering indications, including numbers like 6, b, 5, 4, 3, 2, 1, and symbols like * and X. The score is divided into sections with dynamic markings: the first section is marked "piano" and the second section is marked "f". The notation is dense and appears to be a complex piece of music, possibly for guitar or a similar instrument.

Handwritten musical score for Organ and Bass (Ba). The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Above the first staff, there are markings: $\text{fb } \times 6 \times 6$, $\times 6$, 343 , \times , 43 , and \times . Above the second staff, there are markings: \times , \times , 43 , \times , 43 , 6 , and 46 . The tempo marking "più allegro" is written below the second staff. Above the third staff, there are markings: $\times 67$, 6×5 , 565 , \times , 365 , 67 , $\times 67$, 4×67 , \times , 465 , 565 , \times , 467 , 65 . Above the fourth staff, there are markings: $\times 743$, 6 , 5565 , \times , 365 , 4×67 , 687565 , \times , 4676 , $+$. Above the fifth staff, there are markings: $\times 67$, 465 , \times , 5 , \times , 3 , 4 , 6^3 , $+$, $\times 63$, 46×5 . Above the sixth staff, there are markings: 365 , $\times 365$, 3 , 6 , \times , 6 , 76 , $\times 66$, 4 , 6 , $+$, $\times 6 \times$, 4 , 6×5 , 365 . Above the seventh staff, there are markings: $\times 365$, 365 , 365 , $\times 2$, 5 , $\times 365$, 67 , $\times 67$, 4×6 , 74 , 6 . Above the eighth staff, there are markings: $\times 4$, 67 , $6 \times$, 2 , 6 , 2 , 676 , 2 , 565 , \times , 4 . Above the ninth staff, there are markings: 6 , 6 , \times , 676 , 6 , 6 , 2 , 6 , 565 , \times , 3 , 6 . Above the tenth staff, there are markings: $\times 56$, 6 , 2 , $b65$, 6 , 46 , 4 , $5 \times$, 743 , 365 . Above the eleventh staff, there are markings: $\times 365$, 6 , $\times 6$, 6 , $\times 6$, $4 \times 6 \times 4$, 65 , 6 , $5 \times$, 2 , $5 \times$. The word "Organo" is written below the first staff, and "Ba" is written below the eleventh staff.

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

4 3 4 2 4 3 7 6 6

b Clarin

Violin

6 5 4 3 6 1 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

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

10 6 6 43 6 7 43 6 43 6

Tutti

6 b 6 6 76 6 76 6 5 6 4 6 6

6 5 43 6 6 5 43

S Onata V L fuga

5 2 6 5 7 6 5 6 7

6 6 5 6 6 7 6 6 6

6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6

6 6 6 7 6 X 6 6 6 11

Circona con discrezione

36 5 65 65 65 6 64 64 64 8

34 3 43 h 43 X b43b45 2 2 2 3 6b5 6

à doi 6 6b5 65 65 65 X X3

765 343 X X à doi 6

allegro Tutt

6 6 6 6 6 6 6 6

6 X 6 X 6 X 6

6 6 6 X

X 6 6

6 6 6 6 6 6

6 6 6 6

6

12

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

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

b b^x 6 6 6 7 b 4³ x x b 4⁶ 6 b 6 7 b 4³ 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 4³ 6 6

6 6 6 4³ 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

4³ 6 6 b 6 b x b 6 b x 6 7 b 4³ b 6

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

Organo D

14

allegro

piano f. p. adagio

piano f. p. tard.^{mo} f. p.

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

76

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

f. allegro.

piano f. piano f.

b 3 3 3 b 3 3 3 6 3 3 3 X 6 6 5 6 3 3 3 3 6 5 6 6

6 6 6 6 6 6 b6 75

longa Aria

piano f.

piano f.

piano f. tardeo piano f.

Organo

D 2



Sonata IX.

6 b 6b5 6 6 43 6b 43 36 b5

b 6 * b 6 b6 7577 77 78 765 4 6 7

43 6b 43b 5 6 b * 6 b. 6b 43 *

6 6b5

65 6 6 61 670 63b 5 b b5 76 6*6

* 6*6b b5 * b b b 6 6 * 6 b 3 bb 6 b

b 6 b 6 6 b b5 * 6 * 6 b 6 6 6 b 6 b 5

6 6 6 b 6 b 6 6 6 * 6 - 6 5 7 * 4 * 7 5

6 b5 b6 343 6 6 b 6

adagio più allegro

* 6 * 6 6b 43b3 b765. 3 76 * 4 4b3. b5 76

* b 6 6 * 6 * 6 b 6

allegro b 6 6 6 4 * 4 * b b

b 6 b

This page contains ten staves of musical notation for organ. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The subsequent staves continue the piece, with some staves featuring multiple ledger lines on the left side. Dynamic markings include 'piano' and 'f'. The notation is dense, with many notes and rests.

Organo

B

Onata

piano f

piano f

66 33 3 353 333 333 333

66 66 66 66 66 66 66 66

333 333 3 33 6 5 6 6

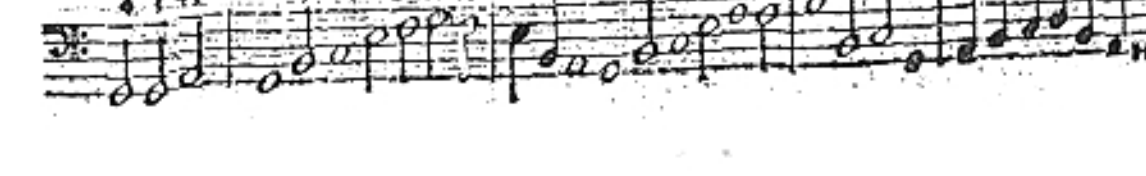
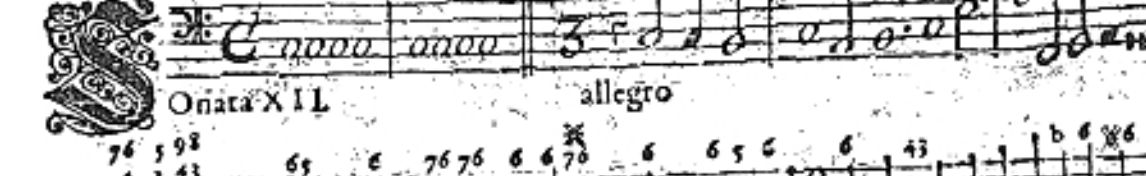
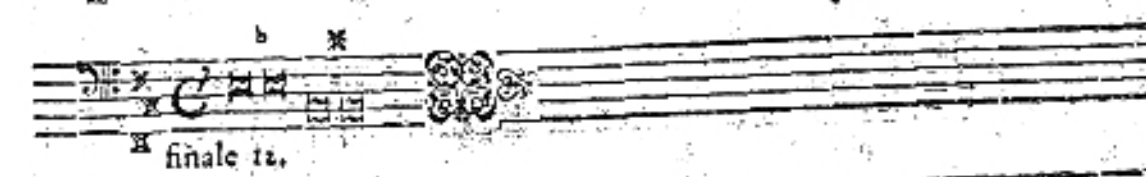
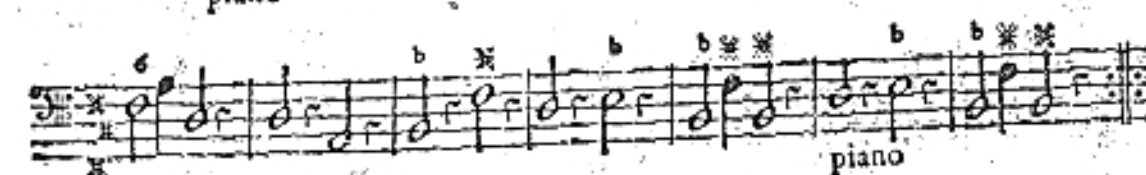
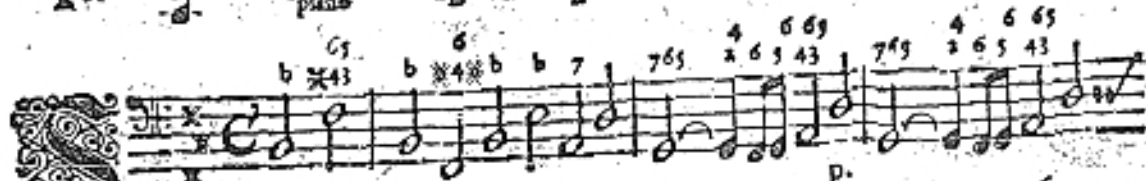
rardo f.p. f.p. f.

666 666 5 4 5 4 5 4 5 4

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



adagio



VI
VII
VIII
IX
X
XI
XII

b b6 c x6 b b b c 65 43 b 6 65 43 65

43 b 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

LIBRARY OF THE UNIVERSITY OF TORONTO

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.