

DENKMÄLER DER TONKUNST IN ÖSTERREICH

WIENER TANZMUSIK IN DER
ZWEITEN HÄLFTE DES SIEB-
ZEHNTEN JAHRHUNDERTS

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ANHANG: PARTITA EX VIENNA

ZWEI DEUTSCHE LIEDER VON J. H. SCHMELZER

BEARBEITET VON PAUL NETTL

1960



AKADEMISCHE DRUCK- U. VERLAGSANSTALT

G R A Z

PUBLIKATIONEN DER GESELLSCHAFT

ZUR HERAUSGABE DER

DENKMÄLER DER TONKUNST IN ÖSTERREICH

UNTER LEITUNG VON

GUIDO ADLER

Jahrg. XXVIII/2 – Band 56

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Unveränderter Abdruck der 1921 in Wien erschienenen Ausgabe.
Photomechanischer Nachdruck der Akademischen Druck- u. Verlagsanstalt Graz.

71.63/56

Printed in Austria.

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Die Einleitung zu diesem Bande erscheint gleichzeitig unter dem Titel „Die Wiener Tanzkomposition in der zweiten Hälfte des 17. Jahrhunderts“ in dem VIII. Bande „Studien zur Musikwissenschaft, Beihefte der DM. d. Tk. in Oest.“

Johann Heinrich Schmelzer

Nº 1. Balletti francesi

Ballettmusik zu M. A. Cestis „Nettuno e Flora festeggianti“ 1669.

Allemanda.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.



Aria.

Courente.

Margarita.

Clarino 1.

Clarino 2.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.

The first system of the musical score for 'Margarita.' features six staves. The Clarino 1 and 2 parts are in the upper register, playing rapid sixteenth-note passages. The Violino 1 and 2 parts provide harmonic support with sustained notes and some melodic movement. The Viola part is in the lower register, playing a steady eighth-note accompaniment. The Basso con Cembalo part is in the bass register, playing a simple eighth-note accompaniment.

The second system of the musical score continues the composition. The Clarino parts maintain their rapid sixteenth-note figures. The Violino parts continue their harmonic support. The Viola part continues its eighth-note accompaniment. The Basso con Cembalo part continues its eighth-note accompaniment.

The third system of the musical score concludes the piece. The Clarino parts maintain their rapid sixteenth-note figures. The Violino parts continue their harmonic support. The Viola part continues its eighth-note accompaniment. The Basso con Cembalo part continues its eighth-note accompaniment.

Sarabanda.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.

Retirada.

Nº 2. Zwei Ballette

5

aus der Ballettmusik zu M.A.Cestis „Il pomo d'oro“ 1667.

Balletto 1.

Courente.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.

Allemanda.

Aria Viennesa.

Musical score for 'Aria Viennesa' in G major, 3/4 time. The score consists of four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The piece features a lively melody with many eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

Allemanda ut sopra.

Gigue.

Musical score for 'Gigue' in G major, 3/4 time. The score consists of four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The piece features a lively melody with many eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

Continuation of the 'Gigue' musical score. This block contains the second system of the piece, following the first system shown in the previous block. It maintains the same four-staff structure and key signature.

Retirada.

Musical score for 'Retirada' in G major, 3/4 time. The score consists of four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The piece features a lively melody with many eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

Balletto 2.

Gran ballo.

Violino 1.

Violino 2.

Viola.

Basso con
Cembalo.



Aria.



Branle di Morsetti.



Sarabanda per la terra.



Balletto per il mare.

First system of the musical score for 'Balletto per il mare.' It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the system.

Second system of the musical score for 'Balletto per il mare.' It continues the four-staff arrangement. The vocal parts have more melodic lines, and the piano accompaniment includes chords and moving lines. The system ends with a repeat sign.

Trezza.

First system of the musical score for 'Trezza.' It consists of four staves: two vocal staves and two piano staves. The key signature is two sharps, and the time signature is 3/4. The music is characterized by a steady eighth-note rhythm in the vocal parts and a more complex piano accompaniment.

Second system of the musical score for 'Trezza.' It continues the four-staff arrangement. The vocal parts show more melodic development, and the piano accompaniment includes chords and moving lines. The system ends with a repeat sign.

Aria viennense.

Musical score for 'Aria viennense' in 3/4 time, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#). The score is divided into two systems, each with four staves (two for the vocal line and two for the piano accompaniment). The first system contains 12 measures, and the second system contains 12 measures. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Gigue.

Musical score for 'Gigue' in 3/4 time, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The score is divided into three systems, each with four staves (two for the vocal line and two for the piano accompaniment). The first system contains 12 measures, the second system contains 12 measures, and the third system contains 12 measures. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The piece concludes with a double bar line and repeat signs.

Nº 3. Balletti duplices.

11

Balletto 1. di zingari.

Aria 1. Borea. Allegro.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.

Aria 2.

Ciaconna detta la bella zingara.

Aria 3.

Musical score for Aria 3, featuring vocal and piano parts in 4/4 time. The score is written in a key with one flat (B-flat). The vocal part consists of two staves (treble and bass clef). The piano accompaniment consists of two staves (treble and bass clef). The music is in 4/4 time and includes various musical notations such as notes, rests, and accidentals.

Balletto di matti.

Aria 1.

Musical score for Balletto di matti, featuring vocal and piano parts in 4/4 time. The score is written in a key with two sharps (D major). The vocal part consists of two staves (treble and bass clef). The piano accompaniment consists of two staves (treble and bass clef). The music is in 4/4 time and includes various musical notations such as notes, rests, and accidentals.

Aria 2. Bergamasco.

Canario. Presto.

1. 2.

1. 2. Gavotte. Adagio.

Sarabanda.

Aria 3.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Basso con Cembalo.

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems of music. The first system has four measures, and the second system has four measures. The vocal line starts with a forte (f) dynamic and ends with a piano (p) dynamic. The piano accompaniment starts with a forte (f) dynamic and ends with a piano (p) dynamic. The lyrics "The Rose Tree" are written below the vocal line.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into two systems of five staves each. The top system consists of four vocal staves (soprano, alto, tenor, and bass) and a piano accompaniment staff. The bottom system consists of two vocal staves (soprano and alto) and a piano accompaniment staff. The music is written in a single system, with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

The first system of musical notation consists of two systems of staves. The upper system has four staves: three treble clefs and one bass clef. The lower system has two staves: a treble clef and a bass clef. The music is in common time (C) and features a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals, with a repeat sign at the end of the fourth measure.

The second system of musical notation consists of two systems of staves. The upper system has four staves: three treble clefs and one bass clef. The lower system has two staves: a treble clef and a bass clef. The music continues in common time and one flat. It features more complex rhythmic patterns, including sixteenth notes and beams, and a repeat sign at the end of the eighth measure.

The third system of musical notation consists of two systems of staves. The upper system has four staves: three treble clefs and one bass clef. The lower system has two staves: a treble clef and a bass clef. The music continues in common time and one flat. It features a variety of note values and rests, with a repeat sign at the end of the twelfth measure.

Erlicino.

First system of musical notation for 'Erlicino.' It consists of five staves. The top four staves are for voices or instruments in treble and bass clefs, and the bottom staff is for piano accompaniment in bass clef. The music is in 6/8 time and features a key signature of one sharp (F#).

Second system of musical notation for 'Erlicino.' It continues the piece with five staves. The piano accompaniment staff includes a 'p' (piano) dynamic marking. The system concludes with a double bar line.

Adagio.

Third system of musical notation, labeled 'Adagio.' It consists of five staves. The tempo is slower than the previous section. The piano accompaniment staff includes a 'p' (piano) dynamic marking. The system concludes with a double bar line.

Allegro.

Musical score for Allegro, measures 1-12. The score is written for a piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The tempo is marked 'Allegro.'.

Ciaccona.

Musical score for Ciaccona, measures 1-8. The score is written for Violino 1, Violino 2, Viola, and Basso con Cembalo. The key signature has one flat (B-flat). The tempo is marked 'Ciaccona.'.

Violino 1. *f(2.volta p)*

Violino 2. *f(2.volta p)*

Viola. *f(2.volta p)*

Basso con Cembalo. *f(2.volta p)*

Campanella.
Lamento.
Campanella ut supra.
Campanella ut supra e finisce.

Nº 5. Sonata con arie zu der kaiserlichen Serenada.

(1672.)

Sonatina. Allegro.

Tromba 1.
 Tromba 2.
 Tromba 3.
 Violino 1.
 Violino 2.
 Viola 1.
 Viola 2.
 Violone.
 Timpano.
 Organo.

The first system of the musical score features nine staves. The top three staves are for three trumpets (Tromba 1, 2, 3), each in treble clef with a common time signature (C). The next four staves are for string instruments: Violino 1 and 2 (treble clef), Viola 1 and 2 (alto clef), and Violone (bass clef). The Timpano (bass clef) and Organo (grand staff, treble and bass clefs) are at the bottom. The music is in common time and begins with a series of eighth and sixteenth notes across the instruments.

This block contains the continuation of the musical score from the first system. It includes the same nine staves for the instruments: three trumpets, four strings (Violino 1, Violino 2, Viola 1, Viola 2), Violone, Timpano, and Organo. The musical notation continues across the measures, showing various rhythmic patterns and melodic lines for each instrument.

Presto.

Violins I & II
Violas
Cellos
Double Basses
Flutes
Oboes
Clarinets
Bassoons
Horns
Piano introduction

6/8

6



First system of musical notation, featuring multiple staves with various musical notes, rests, and accidentals. The system includes a grand staff (treble and bass clefs) and a piano accompaniment section (treble and bass clefs). The notation is complex, with many sixteenth and thirty-second notes, and includes dynamic markings like *z* (zaccato) and *z* (zaccato).



Second system of musical notation, continuing the piece. It features multiple staves with various musical notes, rests, and accidentals. The system includes a grand staff (treble and bass clefs) and a piano accompaniment section (treble and bass clefs). The notation is complex, with many sixteenth and thirty-second notes, and includes dynamic markings like *z* (zaccato) and *z* (zaccato).

Intrada.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Basso con Organo.

Aria.
Canario. Presto.
Aria.

Nº 6. Balletto di spiritelli.

Sonatina.

Violino
Piffarato.

Cornetto muto o
Viola Piffaro 1.

Cornetto muto o
Viola Piffaro 2.

Fagotto.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Basso con
Cembalo.

6 6 b5 b b $\frac{6}{4}$ 1 2

2 7 6 b6 6 6

First system of musical notation, featuring four staves with various musical notations including notes, rests, and accidentals. The key signature has one flat (B-flat). The first staff has a treble clef, the second and third have alto clefs, and the fourth has a bass clef. The system concludes with a double bar line and a repeat sign.

Intrada.

Second system of musical notation, featuring five staves. The first four staves are for Violino 1, Violino 2, Viola 1, and Viola 2, all with alto clefs. The fifth staff is for Basso con Cembalo, with a bass clef. The key signature has one flat (B-flat). The system concludes with a double bar line and a repeat sign.

Third system of musical notation, featuring five staves. The first four staves are for Violino 1, Violino 2, Viola 1, and Viola 2, all with alto clefs. The fifth staff is for Basso con Cembalo, with a bass clef. The key signature has one flat (B-flat). The system concludes with a double bar line and a repeat sign.

Aria.

Violino Piffaro

Cornetto muto o
Viola Piffaro 1.

Cornetto muto o
Viola Piffaro 2.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Fagotto e basso
con Cembalo.

6

4 6 6

Retirada.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Basso con Cembalo.

6 6

6 6 6 6

Nº 7. Zwei Ballette

27

aus der Ballettmusik zu A. Draghis „La laterna di Diogene“ (1674.)

Balletto di capitani.

Aria 1.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Basso.
con Cembalo.

Aria 2.

First system of musical notation for Aria 2, measures 1-4. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The melody is in a major mode with a mix of eighth and quarter notes.

Second system of musical notation for Aria 2, measures 5-8. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

Courente.

First system of musical notation for Courente, measures 1-8. The key signature is one sharp (F#) and the time signature is 3/4. The piece has a lively, dance-like character. It includes first and second endings, indicated by '1.' and '2.' above the final measures.

Second system of musical notation for Courente, measures 9-16. This system continues the dance melody and accompaniment, also featuring first and second endings at the conclusion of the piece.

Balletto di filosofi.

29

Aria 1.

First system of musical notation for Aria 1, measures 1 through 8. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in G major and common time.

Second system of musical notation for Aria 1, measures 9 through 16. It includes first and second endings, marked with '1.' and '2.' above the staff.

Aria 2

First system of musical notation for Aria 2, measures 1 through 8. The tempo changes from 'adagio' to 'presto' at measure 5, indicated by a change in the time signature from common time to 12/8.

Second system of musical notation for Aria 2, measures 9 through 16. The tempo changes back to 'adagio' at measure 13, indicated by a change in the time signature back to common time.

adagio presto

This system contains the first two measures of the piece. It begins with a vocal melody in the upper staves and piano accompaniment in the lower staves. The tempo is marked 'adagio'. After two measures, the tempo changes to 'presto', indicated by a double bar line and the new tempo marking. The piano part changes to 12/8 time at this point.

adagio

This system contains measures 3 through 6. The tempo is marked 'adagio'. The vocal and piano parts continue their respective lines. The piano part features some complex chordal textures and moving bass lines.

Aria 3.

This system contains measures 7 through 10 of 'Aria 3.'. The time signature changes to common time (C). The vocal melody is more prominent here, with the piano accompaniment providing harmonic support.

This system contains measures 11 through 14. The musical texture continues with the vocal line and piano accompaniment. The piano part has a steady, rhythmic accompaniment.

Nº 8. Balletto di centauri, ninfe e salvatici

per la festa a Schönbrunn.

Aria di centauri.

Cornetto muto 1.

Cornetto muto 2.

Trombone 1.

Trombone 2.

Trombone 3.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Violone con Organo.

Aria delle ninfe.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Violone con Organo.

Aria di salvatici e ninfe.

Piffaro 1.

Piffaro 2.

Piffaro 3.

Fagotto.

Violino 1.

Violino 2.

Viola 1.

Viola 2.

Violone con Organo.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

Aria di tutti.

The 'Aria di tutti' section is a multi-staff musical score. It includes parts for Piffaro 1, Piffaro 2, Piffaro 3, Fagotto, Cornetto muto 1, Cornetto muto 2, Trombone 1, Trombone 2, Trombone 3, Violino 1, Violino 2, Viola 1, Viola 2, and Violone con Organo. The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The instruments are arranged in a standard orchestral layout, with the Piffaro and Fagotto in the front, followed by the Cornetto and Trombone, and the Violino, Viola, and Violone con Organo in the back.

This block contains a musical score for a 5-part setting, likely a Mass. It consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

Nº 9. 4 Balletti a 5.

Ballettmusik zu A. Draghis, Creso (1678.)

Balletto 1: di spoglia di pagagi.

Intrada.

This block contains the musical score for the Intrada of Balletto 1. It features five staves. The top two staves are for Violino 1 and Violino 2, both in treble clef. The next two staves are for Viola 1 and Viola 2, both in alto clef. The bottom staff is for Basso con Cembalo, in bass clef. The music is written in a key with one flat (Bb) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

The first system of the musical score consists of two staves. The upper staff is a vocal melody in G major, featuring a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in G major, with a steady eighth-note bass line and chords in the right hand.

Saltarello.

The second system, titled "Saltarello," consists of two staves. The upper staff is a vocal melody in G major, featuring a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in G major, with a steady eighth-note bass line and chords in the right hand. The tempo is marked "Saltarello.".

The third system of the musical score consists of two staves. The upper staff is a vocal melody in G major, featuring a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in G major, with a steady eighth-note bass line and chords in the right hand. The tempo is marked "Saltarello.".

Scaramuccia.

Musical score for the piece "Scaramuccia". It consists of five staves: four for voices (Soprano, Alto, Tenor, Bass) and one for piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The score shows measures 1 through 8, with a repeat sign at the end of measure 8.

Continuation of the musical score for "Scaramuccia", showing measures 9 through 16. The instrumentation remains the same: four voices and piano accompaniment. The piece concludes with a final double bar line at the end of measure 16.

Balletto 2: di giuochi di Giunone.**Intrada.**

Musical score for the "Intrada" of "Balletto 2: di giuochi di Giunone". It consists of five staves: four for voices (Soprano, Alto, Tenor, Bass) and one for piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The score shows measures 1 through 8, with a repeat sign at the end of measure 8.

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The music features a variety of note values including eighth and sixteenth notes, as well as rests.

Aria.

The Aria section consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The music is characterized by a more melodic and sustained vocal line compared to the first system.

The second system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The music continues with similar rhythmic patterns and melodic development.

Retirada.

The Retirada section consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. This section features a more complex and rhythmic piano accompaniment with many sixteenth notes.

Balletto 3: di capitani.

Intrada (allegro).

The musical score for "Balletto 3: di capitani. Intrada (allegro)" is presented in five staves. The first two staves are for vocal parts (soprano and alto), and the remaining three are for piano accompaniment (treble, middle, and bass). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated. The score is divided into measures, with some measures containing fingerings (e.g., 6, 7, 4, 5, 6, 7, 6, 4, 3) and accidentals (e.g., #6, #4, #6, #4, #6, #4, #6, #4).

Aria 2. (allegro)

39

The first system of the musical score for 'Aria 2. (allegro)' consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system contains 12 measures of music.

The second system of the musical score for 'Aria 2. (allegro)' consists of five staves, continuing the vocal and piano parts from the first system. It contains 12 measures of music.

Gagliarda.

The first system of the musical score for 'Gagliarda.' consists of five staves. The key signature has changed to two sharps (F# and C#) and the time signature is 3/4. The system contains 12 measures of music.

The second system of the musical score for 'Gagliarda.' consists of five staves, continuing the dance music. It contains 12 measures of music.

Balletto 4: di 7 pianeti.

Allemanda (adagio).

The first system of musical notation consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), and the bottom staff is for the Piano. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a rest on the first staff, followed by a series of eighth and sixteenth notes. The Piano part features a bass line with some fingerings indicated below the notes: 6, 6, 6, 5, 4, 2, 2, 4, #, 5, 6.

The second system of musical notation continues the piece. It consists of five staves (Violin I, Violin II, Viola, Violoncello, and Piano). The music features a variety of note values and rests, with a repeat sign appearing in the middle of the system. The Piano part has fingerings indicated below the notes: 6, 4, #.

The third system of musical notation concludes the piece. It consists of five staves (Violin I, Violin II, Viola, Violoncello, and Piano). The music includes dynamic markings: *p* (piano) and *f* (forte). The system ends with a double bar line. The Piano part has fingerings indicated below the notes: 6, 4, #.

Aria 2. di Venere.

41

Aria 3. per la ritirada (Presto)

Nº 10. Balletti triplices a 5.

(Ballettmusik zu A Draghis „Baldracca“ 1679.)

Balletto 1: Von schwäbischen Mädeln.

Intrada.

Violino 1.
Violino 2.
Viola 1.
Viola 2.
Basso con Cembalo.

Aria.



Gavotte.



Balletto 2. Von schwäbischen Bauern.

Aria 1.



Aria 2.

First system of musical notation for Aria 2, measures 1-5. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in D major and 6/8 time. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, and G4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

Second system of musical notation for Aria 2, measures 6-10. The vocal line continues with quarter notes A4, B4, and C5, followed by a half note D5. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

Aria 3.

First system of musical notation for Aria 3, measures 1-5. The key signature changes to D minor (three flats). The vocal line starts with a half note D4, followed by quarter notes C4, B3, and A3. The piano accompaniment features a more active bass line with eighth notes.

Second system of musical notation for Aria 3, measures 6-10. The vocal line continues with quarter notes G3, F3, and E3, followed by a half note D3. The piano accompaniment maintains the D minor harmonic setting with chords and moving lines.

Balletto 3. di saltatori.

Saltarella per la intrada.

First system of the musical score for 'Saltarella per la intrada'. It consists of five staves: two treble clefs, two alto clefs, and a grand staff (treble and bass). The music is in common time (C) and features a lively, rhythmic melody with many eighth and sixteenth notes. The key signature has one sharp (F#).

Second system of the musical score for 'Saltarella per la intrada'. It continues the five-staff arrangement from the first system, maintaining the same rhythmic and melodic patterns. The piece concludes with a double bar line and repeat dots.

Courente.

First system of the musical score for 'Courente'. It consists of five staves: two treble clefs, two alto clefs, and a grand staff (treble and bass). The music is in 3/4 time and features a more moderate, flowing melody with many eighth and sixteenth notes. The key signature has one sharp (F#).

The first system of the musical score consists of five staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is written in a common time signature (C). The notation includes various note values, rests, and bar lines, with some measures containing repeat signs.

Buora riformata per la retirada.

Allegro.

The second system of the musical score consists of five staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is written in a common time signature (C). The notation includes various note values, rests, and bar lines, with some measures containing repeat signs.

The third system of the musical score consists of five staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is written in a common time signature (C). The notation includes various note values, rests, and bar lines, with some measures containing repeat signs.

Nº 11. Balletto della Serenissima de more.

Aria 1.

Violino Piff. 1.

Violino Piff. 2.

Violino Piff. 3.

Fagotto con Cembalo.

Aria 2.

Aria 3.

Nº 12. Fechtschule.

Aria 1.

Violino 1.
Violino 2.
Viola.
Basso con Organo.

Aria 2.

Sarabande.

Courante.

6 6 5 4/2 #6 # 6 # 6 #5 #

Fechtschule.

6 6 5 4/2 #6 # 6 # 6 #5 #

6 6 5 4/2 #6 # 6 # 6 #5 #

6 6 5 #6

First system of musical notation, measures 1-3. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The first staff has a complex melodic line with many sixteenth notes. The second staff has a simpler melody. The piano accompaniment is in the third and fourth staves.

Second system of musical notation, measures 4-6. The system consists of four staves: two vocal staves and two piano staves. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The first staff has a complex melodic line with many sixteenth notes. The second staff has a simpler melody. The piano accompaniment is in the third and fourth staves.

Third system of musical notation, measures 7-11. The system consists of four staves: two vocal staves and two piano staves. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The first staff has a complex melodic line with many sixteenth notes. The second staff has a simpler melody. The piano accompaniment is in the third and fourth staves.

Bader Aria.

Fourth system of musical notation, measures 12-16. The system consists of four staves: two vocal staves and two piano staves. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The first staff has a complex melodic line with many sixteenth notes. The second staff has a simpler melody. The piano accompaniment is in the third and fourth staves.

Nº 13. Arie con la mattacina.

Sonatina. Presto.

Adagio.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.

The first system of the musical score features four staves. The top three staves are for Violino 1, Violino 2, and Viola, all in treble clef with a key signature of two sharps (F# and C#). The bottom staff is for Basso con Cembalo, in bass clef with the same key signature. The 'Presto' section consists of four measures of music, followed by a double bar line. The 'Adagio' section begins with a fifth measure, marked with a large 'C' time signature, indicating common time.

Presto.

The second system continues the 'Presto' section with four staves. It contains four measures of music. Below the bottom staff, there are fingerings: '5 6 #' and '4 4 #'. The system ends with a double bar line.

Adagio.

The third system continues the 'Adagio' section with four staves. It contains six measures of music. Below the bottom staff, there is a fingering: '6'. The system ends with a double bar line.

Balletto 1.

The fourth system, titled 'Balletto 1.', consists of four staves. It contains eight measures of music. Below the bottom staff, there are fingerings: '#6 6 4 #'. The system ends with a double bar line.

6

Balletto 2.

5 6 # 6 6 5

Mattacina. Presto.

6

6

6 6 6 6 6 6

6 6

Balletto 1.

5 6

6 # 6 4 # 6

Balletto 2.

4 #

3

Nº 14. Balletti à 4 (Pastorella).

Intrada.

Tardo.

Violino.

Viola 1.

Viola 2.

Violone
con Cembalo.

Pastorella.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8. The lower staff is in bass clef with the same key signature and time signature, also containing measures 1 through 8. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

The second system of musical notation consists of two staves, continuing the piece from the first system. It contains measures 9 through 16. The notation includes various rhythmic patterns and rests, maintaining the key signature of one sharp and common time.

The third system of musical notation consists of two staves, continuing the piece from the second system. It contains measures 17 through 24. The music continues with similar rhythmic and melodic motifs, ending with a double bar line at the final measure.

Hötzer seu Amener.

Presto.

The first system of musical notation for the section 'Hötzer seu Amener.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8. The lower staff is in bass clef with the same key signature and time signature, also containing measures 1 through 8. The music is marked 'Presto' and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Presto.

The second system of musical notation for the section 'Hötzer seu Amener.' consists of two staves, continuing the piece from the first system. It contains measures 9 through 16. The notation includes various rhythmic patterns and rests, maintaining the key signature of one sharp and common time.

Gavotta tedesca.

First system of the Gavotta tedesca, measures 1-8. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes in the vocal line, with block chords and moving lines in the piano accompaniment.

Second system of the Gavotta tedesca, measures 9-16. This system continues the melody and accompaniment from the first system, ending with a repeat sign. The piano accompaniment includes some arpeggiated figures.

Gavotta styriaca.

First system of the Gavotta styriaca, measures 1-8. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The melody is characterized by eighth-note patterns, and the piano accompaniment provides a steady harmonic support.

Gavotta anglica.

First system of the Gavotta anglica, measures 1-16. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The piece includes a first ending (marked '1.') and a second ending (marked '2.') leading to a final cadence. The piano accompaniment features a consistent eighth-note bass line.



Gavotta bavarica.



Gavotta gallica.



Nº 15. Balletto.

Aria.

Johann Josef Hoffer.

Violino 1.

Violino 2.

Viola.

Basso con Cembalo.

Aria.

Gavotte.

The Gavotte section consists of two systems of music. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The music is written for a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The melody features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment provides a steady rhythmic foundation with chords and moving lines in both hands.

Aria.

1. 2. Alle.
gro.

The Aria section consists of two systems of music. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The music is written for a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The melody is more melodic and flowing than the Gavotte, with many eighth and sixteenth notes. The piano accompaniment features arpeggiated chords and a steady eighth-note bass line. There are first and second endings indicated by bracketed numbers 1 and 2 above the staff.

Nº 16. Balletto a 6.

Entrée.

Alessandro de Poglietti.

Violino 1.

Violino 2.

Viola.

Viola da gamba 1.

Viola da gamba 2.

Basso.

Cembalo.

Gavotte.

Musical score for Gavotte, measures 1-8. The score is written for a piano with two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. Measures 1-4 are the first phrase, and measures 5-8 are the second phrase. There are repeat signs at the end of measures 4 and 8.

Musical score for Gavotte, measures 9-16. The score continues from the previous system. Measures 9-12 are the third phrase, and measures 13-16 are the fourth phrase. There are repeat signs at the end of measures 12 and 16. The piano accompaniment includes fingerings (6, 7, 4, 2, 6, 5) and trills (tr.) in the right hand.

Amener.

Musical score for Amener, measures 1-8. The score is written for a piano with two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. Measures 1-4 are the first phrase, and measures 5-8 are the second phrase. There are repeat signs at the end of measures 4 and 8. The piano accompaniment includes fingerings (b, 5, 6, 7, 6, 5, b, 7, 6, 5, 6, 7, 4, 3) and trills (tr.) in the right hand.

6 6 6^b 4 3 6 6^b 2 6 4 3

Allemande.

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

5 6 4 2 2 6

Courente.

The first system of musical notation for 'Courente.' consists of two systems of staves. The upper system has five staves: three tenor staves (soprano, alto, and tenor clefs) and two bass staves (bass and double bass clefs). The lower system has two staves: a grand staff (treble and bass clefs). The music is in 6/8 time and B-flat major. The first system ends with a double bar line and a '2' below the bass staff of the lower system.

The second system of musical notation continues the piece. It follows the same staff layout as the first system. The music features various rhythmic patterns and rests. The system concludes with a double bar line and a '2' below the bass staff of the lower system.

The third system of musical notation continues the piece. It follows the same staff layout. The music includes several measures with rests and melodic lines. The system concludes with a double bar line and a '2' below the bass staff of the lower system.

Sarabande.

Gigue.

The first system of musical notation consists of six staves. The top staff is a single melodic line. The next three staves are grouped together, likely representing a string quartet or similar ensemble. The bottom staff is a single melodic line. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. At the bottom of the system, there are some small numbers: 5, 7, 6, 7, 3, 4.

The second system of musical notation consists of six staves, continuing the composition from the first system. It features similar instrumentation and notation, with various rhythmic patterns and rests. The key signature remains two flats.

The third system of musical notation consists of six staves, continuing the composition. It includes various rhythmic patterns and rests. At the bottom of the system, there are some small numbers: 6, 6, 6, 5.

Gavotte.

First system of the Gavotte section, measures 1-8. The score is written for a piano with a grand staff (treble and bass clefs) and four additional staves (two alto and two tenor clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. Fingering numbers 6, 5, 6, 4, 6, 7, 6 are visible at the bottom of the system.

Second system of the Gavotte section, measures 9-16. The notation continues with similar rhythmic patterns. Fingering numbers 5, 6, b6, 6, 6, 3, 4 are visible at the bottom of the system.

Cadenza.

Third system of the score, measures 17-24, labeled as the Cadenza. The notation includes various musical ornaments and trills. Fingering numbers 7, b6, 7, b6, 4, 3, 6, 5, 4, 6, 4, 3 are visible at the bottom of the system.

Anhang.

Partita ex Vienna.

Branle de village.

Courante.

Sarabande.

Brader Tantz zu Wien.

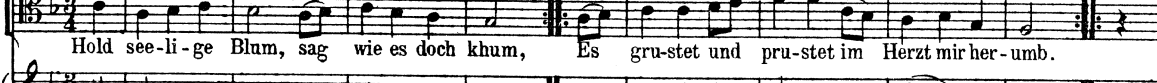
Alto modo.

Nr. 18. Deutsches Lied

für Sopran und Tenor.

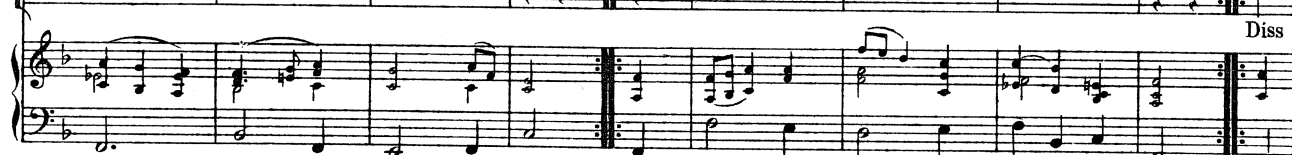
Johann Heinrich Schmelzer.

Sopran.  Hold

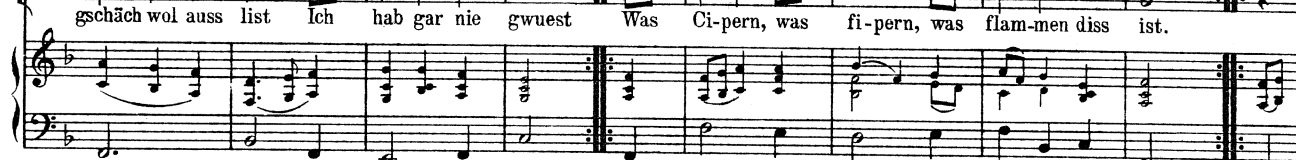
Tenor.  Hold see-li-ge Blum, sag wie es doch khum, Es gru-stet und pru-stet im Herzt mir her-umb.

Basso con cembalo. 

 see-li-ger Stamm, alss will ich ver-nam, So-ra-stet, undt pra-stet die Ci-pri-sche Flam.

 Diss

 gschäch wol auss list Ich hab gar nie gwuest Was Ci-pern, was fi-pern, was flam-men diss ist.

 Diss

 fuel nit zu schwer, wann di-ses nur wer, Denss bren-net der khennet sich selbst wol nit mehr

 Jetzt

 weist du wass macht, dass man-cher oft tracht, Nach ei-ner, die sei-ner sich da noch nicht acht.

 weist du wass macht, dass man-cher oft tracht, Nach ei-ner, die sei-ner sich da noch nicht acht.

Nr. 19. Deutsches Lied für Sopran.

Johann Heinrich Schmelzer.

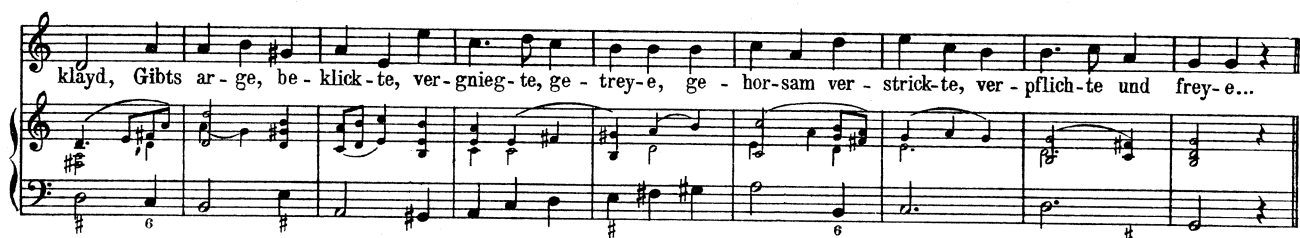
Sopran.  In je - nem ge - fil - de wo dop - pel - te Treu - e Im dop - pel - tem Schil - de der Her - zen die

Cembalo. 

rey - e. Der Hir - ten mit Myr - ten Von an - dern ent - scheid, Zu weil - len mit Pfeil - len und Kõ - chern be -



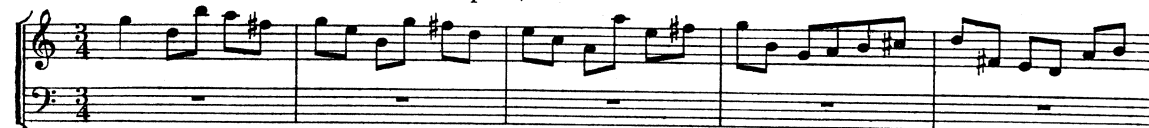
klayd, Gibts ar - ge, be - klick - te, ver - gni - e - te, ge - trey - e, ge - hor - sam ver - strick - te, ver - pflich - te und frey - e...

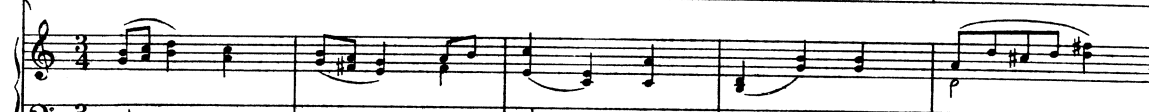


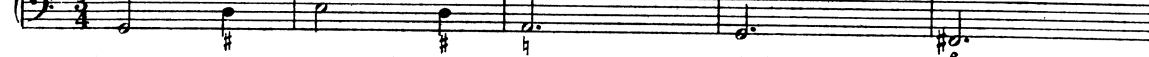
2.
So alle undt jede von herzens verlangen
Der Lieb Ihre Güete durch Trey zu erlangen
Verehren, begehren der lieb ihre Gunst
Bedencken und krenckhen sich dannoch umbsunst,
Dieweill Jene Freude, nach der sie verlangen
Vom Eüffer und Neide oft wird hintergangen.

3.
Man muess eh die Truebe des Unglückhss geniessen,
Eh das sich die liebe begint zu versuessen
Wann d'Sterne in d'ferne von himmlischer wohn,
Entweichen erleichen, da khommt erst die Sonn,
Der Unglückh khünt leiden, kan entlich geniessen
Auf trauriges scheiden khommt fröhliches gruessen.

Ritornello (nach den ersten zwei Strophen)

Violino. 

Basso di Viola. 

Basso con cembalo. 



Gigue (nach der letzten Strophe)

Violino I.

Violino II.

Viola.

Basso con cembalo.

REVISIONSBERICHT

Das Notenmaterial der in diesem Bande zum Druck gelangenden Ballettsuiten von Joh. Heinrich Schmelzer und der Suite von Poglietti lieferte das St. Mauriz-Archiv zu Kremsier, die Ballettsuite von Hoffer erliegt im Manuskript in der Wiener Nationalbibliothek. Sämtliche Suiten lagen nur in Stimmen vor und wurden auf Veranlassung der Leitung der „Denkmäler der Tonkunst in Österreich“ bereits vor längerer Zeit in Partitur gebracht und vom Bearbeiter unmittelbar vor Drucklegung an Ort und Stelle kollationiert.

Für die Auswahl der Suiten war vor allem der Wunsch maßgebend, Schmelzer, den ersten Wiener volkstümlichen Tanzkomponisten, in seiner charakteristischen Melodik und Setzweise zu zeigen. Daneben wurde auch auf Vollständigkeit des Stimmmaterials sowie auf die Bestimmbarkeit der Ballettsuiten Rücksicht genommen, sofern es wünschenswert war, Ballettmusik zu einigen der bekanntesten Wiener Opern der venetianischen Schule (Cestis „Nettuno e Flora“, „Il pomo d'oro“, Draghis „La laterna di Diogene“, „Creso“ etc.) kennenzulernen. Die Anordnung der nach dem Aufführungsdatum bestimmbaren Ballettmusiken geschah chronologisch, die der übrigen nach der bibliographischen Übersicht in meiner Arbeit: „Die Wiener Tanzmusik in der zweiten Hälfte des 17. Jahrhunderts“ (Studien zur Musikwissenschaft, Band 8), wo auch die Ballettbemerkungen der Textbücher und die sonst wissenswerten Daten über jene Opern, zu welchen die betreffenden Ballette komponiert wurden, nachgelesen werden können.

Die Edition selbst geschah nach den für die Ausgaben der „Denkmäler der Tonkunst in Österreich“ vorgeschriebenen Normen. Da das Notenmaterial, das Johann Heinrich Schmelzer an den Fürstbischof Liechtenstein nach Olmütz bzw. Kremsier sandte, besonders sorgfältig geschrieben ist, waren fast gar keine Konjekturen oder Korrekturen notwendig.

Die Bezeichnungen der Instrumente wurden vereinheitlicht, indem beim vierstimmigen Satz zwei Violinen, Viola und Baß, beim fünfstimmigen Satz zwei Violinen, zwei Violoncelli und Baß vorgeschrieben wurden. Die zweite Violin- bzw. die erste Violoncellstimme, die in den Vorlagen in der Regel im Diskantschlüssel notiert ist, wurde in der Ausgabe für zweite Violine gesetzt und demgemäß statt des Diskant- der Violinschlüssel verwendet. Sonst wurden die Bezeichnungen der Instrumente sowie auch die Schlüssel beibehalten. Anstatt „Violetta“ und „Alto di viola“ wurde „Viola“, anstatt „Violone“ und „Basso di viola“ einfach „Basso“ vorgeschrieben. Dort wo der Streichbaß (bzw. das Fagott) mit dem Continuoinstrumente kongruent verläuft, wurde nur eine Stimme gedruckt, was durch den Vermerk „Basso (Fagotto) con cembalo (organo)“ ersichtlich gemacht ist.

Bezüglich der Taktvorzeichnung war der Standpunkt maßgebend, daß Taktreduktionen dort gestattet sind, wo dies ohne Gefahr für die charakteristische Rhythmik bestimmter Tänze geschehen kann. An der charakteristischen, oft nachlässigen Satzweise Schmelzers, die die Beziehungen zur Vulgärmusik nicht selten durch bedenkenlose Parallelführungen erkennen läßt, wurde nichts geändert.

Bezüglich der Setzung der Akzidentalen wurde auf die originalgetreue Wiedergabe, sofern sich dies mit den Ansprüchen der modernen Editionstechnik vereinbaren ließ, besonderes Gewicht gelegt. Die Generalvorzeichnungen wurden überall beibehalten, doppelte und selbstverständliche Vorzeichnung innerhalb eines Taktes getilgt.

Die Generalbaßziffern wurden gleichfalls beibehalten und unter die Stimme des Basso Continuo gesetzt.

Den Continuo hat Dr. Hans Gál ausgearbeitet. Bei schwach instrumentierten Sätzen wurde ein regelrechter Continuo beigegeben, während bei stark instrumentierten Stücken, die eine Continuoefüllung entbehren können, zur größeren Bequemlichkeit ein Klavierauszug geboten wird.

Die Schlüsse der einzelnen Tänze und Tanzteile bedurften einer Richtigstellung, sofern auf rhythmische Anschlüsse der Reprisen und der Tanzteile untereinander in den Vorlagen kein Gewicht gelegt ist.

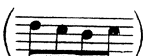
Anhangsweise gelangten auch eine Wiener volkstümliche Klaviersuite aus einem handschriftlichen Klaviertabulaturbuch der Universitätsbibliothek Leipzig (Partite ex Vienna) und zwei deutsche Lieder Johann Heinrich Schmelzers zur Veröffentlichung.

Es folgt der Bericht über die einzelnen Suiten:

- Num. 1. **Balletti Francesi.** (Ballettmusik zu M. A. Cestis „*Nettuno e Flora festeggianti*“.) Vgl. Studien zur Musikwissenschaft, Band 8, Nr. 2. Kremsier Sign. 56. (Fol. 31×21 cm.) 10 Blatt im Umschlag. Titelblatt: „*Balletti Francesi, 4 Viola (!) et 2 Clarini, A. D. H. Schmelzer. A. o. 1669.*“ Stimmbezeichnungen: Violino, Viola Prima (Disk. Schl.), Viola Secunda (Alt Schl.), Cembalo, Clarino Primo, Clarino Secundo. Die Streicherstimmen sind doppelt ausgeschrieben. Die Sätze für das Streichquartett allein tragen den Vermerk: „*Clarini tacent.*“
- Num. 2. **Zwei Ballette zu M. A. Cestis:** „*Il pomo d'oro.*“ Vgl. St. z. M. W. Nr. 3. Erstes Ballett: Kr. Sign. Nr. 63. (27×21 cm.) 3 Blatt im Umschlag. Titelblatt: „*Balletto 2do.*“ Erhalten sind nur die drei obersten Stimmen. Der Baß wurde nach dem Cod. 16583 der Wiener Nationalbibliothek ergänzt. Stimmbezeichnungen: Violino 1mo, Violino 2do (Disk. Schl.), Violetta. Zweites Ballett: Kr. Sign. Nr. 45. (27×21 cm.) 4 Blatt im Umschlag. Instrumentenbezeichnungen: Violino 1mo, Violino 2do (Alt Schl.), Viola, Basso di Viola. In der Vorlage: Guige (!) Über die Aktzugehörigkeit vgl. St. z. M. W. Bd. 8.
- Num. 3. **Balletti duplices:** Vgl. St. z. M. W. Nr. 14. Kr. Sign. 69. (27×21 cm.) 4 Blatt im Umschlag. Titelblatt: „*Duplices balletti, 1mo di Zinggari, 2do di Matti, A. D. H. Schmelzer 1670.*“ Stimmbezeichnungen: Violino 1mo, Violino 2do (Disk. Schl.), Violetta, Basso.
- Num. 4. **Serenata con altre arie.** Vgl. St. z. M. W. Nr. 13. Kr. Sign. 53. (39×19 cm.) 5 Blatt im Umschlag. Titelblatt: „*Seranata (!) con altre Arie a 5, 2 Violini, 3 Viola A. D. H. Schmelzer, A. o. 1669.*“ Stimmenbezeichnungen: Violino Primo, Violino Secundo (teils Violin-, teils Diskantschlüssel), Viola Prima (Disk. Schl.), Viola Secunda, Basso. Die Ciaccona, Campella und der Lamento sind fünfstimmig notiert, tatsächlich aber nur vierstimmig, da die zweite Violine und erste Viola identisch sind. Diese Handschrift ist besonders sorgfältig geschrieben. Ein Duplikat von gleicher Hand (Nr. 94, fol. 39×19 cm, 5 Blatt im Umschlag) ist betitelt: „*Serenata a 5. Vom Schmeltzer.*“ Text gleichlautend.
- Num. 5. **Sonata con arie.** Vgl. St. z. M. W. Nr. 12. Kr. Sig. 77. (27×21 cm.) 20 Blatt im Umschlag. Titelblatt: „*Sonata Con Aria, 5 Viola et 4 Trombe, Col Timpano per libito. Zu der Kays. Serenade A. o. 1672 dal Schmeltzer.*“ Stimmenbezeichnung vorlagengetreu bis auf die Timpanostimme, die im Original mit „*Tambarini*“ bezeichnet ist. Am Schluß der drei Trombenstimmen steht der Vermerk: „*Si tace il resto.*“ Als Continuobaß sind hier teils der Timpano, teils der Violine verwendet, weshalb sämtliche Baßstimmen ausgestochen wurden. Die Stimmen des Canario haben am Anfang die Vorzeichnung „*2 volte f p*“, d. h. nach der Gepflogenheit der damaligen Praxis ist die zweite Wiederholung p (Echoeffekt) zu nehmen. Der Canario hat in der Handschrift die Taktvorzeichnung $\frac{9}{2}$. Als Beitrag zur Theorie der Kanzonensonate sei hier nachträglich darauf verwiesen, daß in der Sonatine zwei Hauptthemen, die später in dieser Ballettsuite als wirkliche Tänze erscheinen, auftreten. Das Thema der ersten Arie in D-dur erscheint in der Sonatine als Beantwortung des Trombenchors durch die Streicher (natürlich in C-dur), während das Canariothema im raschen $\frac{9}{8}$ -Teil der Sonatine, wenn auch nicht wörtlich, verwendet wird.
- Num. 6. **Balletto di Spiritelli.** Vgl. St. z. M. W. Nr. 20. Kr. Nr. 199. (27×21 cm.) 10 Blatt im Umschlag. Titelblatt: „*Balletto di Spiritelli, 5 Viola, 3 Piffari, 1 Fagotto Con Violone et Cimbalo: Auth D. J. Henrico Schmelzer.*“ Stimmenbezeichnungen: Violino Pifferata (!), Cornetto mutto (!) ò Viola Piffaro 1mo, Cornetto mutto ò Piffaro 2do, Fagotto, Cembalo, Violino 1mo, Violino 2do (Disk.), Violetta 1ma, Violetta 2da, Basso. Bei praktischen Aufführungen wird folgerichtig das Alternieren der beiden Klangkörper auch auf die beiden Baßinstrumente ausgedehnt werden, so daß, wenn der Streicherchor allein spielt, nur der Streichbaß, wenn der Piffarochor allein wirkt, nur das Fagott zu ertönen hat.
- Num. 7. **Zwei Ballette zu A. Draghis „La laterna di Diogene.“** Vgl. St. z. M. W. Nr. 23. Kr. Nr. 71. (27×21 cm.) 9 Blatt im Umschlag. Violin- und Baßstimme doppelt. Die Stimmen lagen ungeordnet unter anderen Stimmen zerstreut. Titelblatt: „*Di Capitani, di Philosophi.*“ Stimmenbezeichnungen wie im Original. Die ersten Arien der beiden Ballette im Original: „*Aria 1ma de Capitani*“, bzw. „*Di Filosofi 1ma*“.

- Num. 8. **Balletto di Centauri. Ninfe e Salvatici.** (!) Vgl. St. z. M. W. Nr. 25. Kr. Sign. Nr. 68 (28 × 21 cm.) 15 Blatt im Umschlag. Titelblatt: „Balletto di Centauri, Ninfe et Salvatici. 3 Chori Choro 1 mo, 5 Viole Radiopati (!) Choro 2do, 3 Piffari et un Fagotto, Choro 3tio, 2 Cornetti Mutti (!) et 3 Tromboni per la festa, A Schönbrunn 1674.“ Stimmenbezeichnungen wie im Original.
- Num. 9. **Ballettmusik zu A. Draghis „Creso“.** Vgl. St. z. M. W. Nr. 33. Kr. Sign. Nr. 80. (27 × 21 cm.) 5 Blatt im Umschlag. Titelblatt: „4 Ballette a 5 1mo di spoglia di Pagagi, 2do di Giuochi di Giunone, 3tio di Capitani, 4to di 7 Pianeti praesentatum a Dmo Schmeltzer in Febbraio Ao. 1678.“ Stimmenbezeichnungen vorlagengetreu. 2. Violine im Original Disk. Schl. Die Cembalostimme fehlt in der Vorlage. Die Arie des zweiten Ballettes hat im Original die Taktvorzeichnung 3; dieser Tanz hat in der Vorlage keine Überschrift.
- Num. 10. **Balletti triplices á 5 (Ballettmusik zu A. Draghis „Baldracca“).** Vgl. St. z. M. W. Nr. 34. Kr. Sign. Nr. 59. (27 × 21 cm.) 5 Blatt im Umschlag. Titelblatt: „Balletti Triplices a 5. Von Schwäbischen Mädel (!). 2do. Von Schwäbischen Pauern. 3tio di Saltatori praesentiert von H. Joan Heinrich Schmelzer. Ao 1679 in Febbraio.“ Stimmenbezeichnungen wie im Original. 2. Violine im Disk. Schl. Die Arie des ersten und die erste Arie des zweiten Ballettes haben die Taktvorzeichnung 3, ebenso die Courante des dritten Ballettes, die in der Vorlage $\frac{3}{4}$ -Takteinteilung hat.
- Num. 11. **Balletto della Serenissima de More.** Vgl. St. z. M. W. Nr. 38. Kr. Sign. Nr. 137. (24 × 19 cm.) 4 Blatt im Umschlag. Titelblatt: „Balletto della Serenissima de More a 4, Balletto 2do di Satyri á 5 dal Sig re H. Schmelzer.“ Stimmenbezeichnung wie im Original. Viol. Piff. 2. In der Vorlage Disk. Schl.
- Num. 12. **Fechtschule á 5.** Vgl. St. z. M. W. Nr. 39. Kr. Sign. Nr. 36. (27 × 21 cm.) 4 Blatt im Umschlag. Titelblatt: „Fecht Schuel a 4, Vom D. S melzer.“ Stimmenbezeichnungen: Violino 1 mo, Violino 2 do (Disk. Schl.), Violetta, Organo. — Aria 1. Vierter Takt in der Violettastimme korrumpiert und in der Ausgabe verbessert. Die Bader-Aria in der Vorlage Taktvorzeichnung C₃.
- Num. 13. **Arie con la Mattacina.** Vgl. St. z. M. W. Nr. 43. Kr. Sign. Nr. 52. (27 × 21 cm.) 4 Blatt im Umschlag. Titelblatt: „Arie con la Mattacina a 4 dal S melzer.“ Stimmenbezeichnungen: Violino 1 mo, Violino 2 do (Disk. Schl.), Violetta, Cembalo. Der erste Satz in der Vorlage ohne Namen. Die Bezeichnung „Sonatina“ wurde vom Bearbeiter zugefügt. Taktbezeichnung der schnellen Bestandteile dieses Satzes C $\frac{3}{4}$. Das zweite Balletto 2 do hat die Taktvorzeichnung 3.
- Num. 14. **Balletti a 4 (Pastorella).** Vgl. St. z. M. W. Nr. 44. Kr. Sign. Nr. 50. (26 × 19 cm.) 4 Blatt im Umschlag. Titelblatt: „Balletti a 4.“ Die Autorbezeichnung fehlt. Da jedoch die Tänze von derselben Hand wie die übrigen Schmelzerschen Stücke geschrieben sind, ein Duplikat (33 × 21 cm, Sign. Nr. 20, 3 Stimmen in die Baßstimme gefaltet) Schmelzers eigene Handschrift zeigt, und in dem Briefe Schmelzers an Liechtenstein vom 10. Jänner 1669 zweifellos diese Suite gemeint ist, so ist die Autorschaft Schmelzers mehr als wahrscheinlich. Stimmenbezeichnungen: Violino, Viola 1 ma (Disk. Schl.), Viola 2 da, Violone. Bei der Intrada fehlen die Taktstriche.
- Num. 15. **Ballett von Johann Josef Hoffer.** Aus der Handschrift der Wiener Nationalbibliothek, Suppl. mus. 1809. Vgl. St. z. M. W. S. — 4 Blatt im Umschlag. Titelblatt: „Parti a 4. Saint getanz (!) worden von den Kays. Hofftanzen am Fest Leoboldi bey Hoff 1694. Del Hoffer.“ Die vorliegende Suite ist von dem in dieser Handschrift enthaltenen Partien die zweite und trägt die Bezeichnung: „Balletto 2 do.“ Stimmenbezeichnungen: Violino, Viola 1 ma (Disk. Schl.), Viola 2 da, Basso. Das zweite Stück im $\frac{12}{8}$ Takt hat in der Vorlage keine Bezeichnung. Der Name Aria wurde vom Bearbeiter hinzugefügt.
- Num. 16. **Balletto à 6 v. Alessandro de Poglietti.** Kr. Sign. Nr. 201. (31 × 21 cm.) 7 Blatt im Umschlag. Titelblatt: „Balletto a 6 d. Ald Pogl.“ (Autograph.) Stimmenbezeichnungen: Ballet á 6 1. Violine, Violino 2 do (Disk. Schl.), Alto di Viola, (Alt), Gamba, Gamba 2 da, Basso di Viola. Die Schlüssel mit Ausnahme der zweiten Violine wurden beibehalten. Da der Streichbaß und das Continuoinstrument nicht identisch sind, wurden beide Stimmen ausgeschrieben. Ein Teil der Stimmen (2. Violine, 2. Gambe, Viola) trägt nach dem Amener den Vermerk: „Segue l'Allemanda.“ Im zweiten Teil der Gigue (2. Gambe, 1. Takt) fehlt in der Vorlage die Pause.

A n h a n g

- Num. 17. **Partita ex Vienna.** Aus dem handschriftlichen Klaviertabulaturbuch der Leipziger Universitätsbibliothek mit dem Titel: „Partite ex Vienna“, datiert 1681. Für die Aufnahme dieser Klaviersuite war die Erwägung maßgebend, daß in diesen Stücken echt bodenständige Wiener Tanzmusik der zweiten Hälfte des 17. Jahrhunderts einem weiteren Kreise zugänglich gemacht werden soll. Diese Stücke stellen gewissermaßen die eigentliche Wiener Tanzmusik, auf der die Melodik und Setzweise Johann Heinrich Schmelzers beruht, vor. Der ungeschickte, nicht klaviergemäße Satz verrät die Autorschaft eines Musikliebhabers. In der Handschrift sind drei suitenartige Zyklen unter dem Titel vereinigt: „Branles de Village, Courant, Sarabande, G. Brader Tantze á Vienna A $\flat$ et D $\flat$. Rossignella Anglica et Lyra Venetiana C et D $\flat$.“ (Numeriert von 1 bis 7.) An diese Zyklen schließt sich ein programmatisches Klavierstück, „La Bataglia“ betitelt, an. Die Verzierungen sind in der Ausgabe originalgetreu wiedergegeben. Von den vier vorkommenden Verzierungszeichen, sind die beiden: $\sim$ () (double cadence, auch bei Chambonnières, d'Anglebert und St. Lambert vorkommend), und das s () (double chute à une note seule, auch bei d'Anglebert vorkommend) eindeutig. Schwierigkeit macht nur die Unterscheidung zwischen dem $\cup$ und t. Diese beiden Vortragszeichen setzt Johannes Wolf (Handbuch der Notationskunde II, S. 286) im Anschluß an Seiffert (Klavierwerke von Johann Pachelbel in den D. T. B. Jg. II, Vorrede S. XXXIII) einander gleich, was durch das Vorkommen beider Zeichen in einem Stücke, wie dem vorliegenden mehr als fraglich ist. Es wird sich empfehlen, das $\cup$ als Semitremulus (mit unterem Hilfston) () oder () oder () den t als Triller (Verzierung mit dem oberen Hilfston) () aufzufassen.
- Num. 18. **Deutsches Lied für Sopran und Tenor.** Von Johann Heinrich Schmelzer. Kr. Sign. Nr. 38. (27 × 21 cm.) 4 Blatt im Umschlag. Titelblatt: „Deutsch Liedt a 2, 1 Soprano undt 1 Tenor, Holdseelige Blum. Componirt von H. Joann Heinrich Schmeltzer die 28. Februar A. 1677.“ Stimmenbezeichnungen: „A 2 Voci-Canto“, „A 2 Voci-Tenor“, „Basso“ (diese Stimme doppelt). Die Baßstimme hat nur die beiden viertaktigen Liedsätze mit der Bezeichnung: „Wirdt fünfmahl Repetiert.“ Taktvorzeichnung: C 3, die Taktstriche in der Vorlage nach dem $\frac{6}{4}$ -Takt gesetzt. Die Orthographie der Texte wurde in diesem und dem nächstfolgenden Liede beibehalten, weil die etwa mit dem philologischen Gewissen noch vereinbar gewesen Änderungen, sofern sie die Wortbildung nicht betroffen hätten, nur unwesentlicher Natur gewesen wären.
- Num. 19. **Deutsches Lied für Sopran.** Von Johann Heinrich Schmelzer. Kr. Sign. Nr. 39. (27 × 21 cm.) 6 Blatt im Umschlag. Titelblatt: „Deutsch Liedt mit Sopran, 1 Violin und 2 Violen. In Jenem gefilde Componirt vom H. Joann Heinrich Schmeltzer die 28. February A. 1677.“ Stimmenbezeichnungen: Violino, Viola 1 ma (Disk. Schl. Viola 2 da, Basso di Viola, Cembalo.

Dr. Paul Nettl

DENKMÄLER DER TONKUNST IN ÖSTERREICH

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3. Band 1895 (Jg. II/1): Fux, J. J., Motetten
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5. Band 1896 (Jg. III/1): Stadlmayr, J., Hymnen
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25. Band 1905 (Jg. XII/2): Biber, H. F., Violinsonaten
26. Band 1906 (Jg. XIII/1): Caldara, A., Kirchenwerke
27. Band 1906 (Jg. XIII/2): Wiener Klavier- und Orgelwerke a. d. zweiten Hälfte d. 17. Jahrh.
28. Band 1907 (Jg. XIV/1): Isaac, H., Weltliche Werke, Instrumentalsätze
29. Band 1907 (Jg. XIV/2): Haydn, M., Instrumentalwerke
30. Band 1908 (Jg. XV/1): Handl (Gallus), J., Opus musicum, III
31. Band 1908 (Jg. XV/2): Wiener Instrumentalmusik vor und um 1750, I
32. Band 1909 (Jg. XVI/1): Isaac, H., Choralis Constantinus, II; Nachtrag z. d. weltl. Werken
33. Band 1909 (Jg. XVI/2): Albrechtsberger, J. G., Instrumentalwerke
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40. Band 1913 (Jg. XX/1): Handl (Gallus), J., Opus musicum, IV
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- 42.—44. Band 1914 (Jg. XXI/1): Gaßmann, F. L., La Contessina
- 44 a Band 1914 (Jg. XXI/2): Gluck, Ch. W., Orfeo ed Euridice
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50. Band 1918 (Jg. XXV/2): Österreichische Lautenmusik zwischen 1650 und 1720
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55. Band 1921 (Jg. XXVIII/1): Eberlin, J. E., Der blut-schwitzende Jesus
56. Band 1921 (Jg. XXVIII/2): Wiener Tanzmusik i. d. 2. Hälfte d. 17. Jahrh.
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58. Band 1922 (Jg. XXIX/2): Muffat, G. d. J., 12 Toccaten und 72 Versetl
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74. Band 1931 (Jg. XXXVIII/2): Strauß, Josef, Walzer
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84. Band 1942: Wiener Lautenmusik im 18. Jahrh.
85. Band 1947: Fux, J. J., Werke für Tasteninstrumente
86. Band 1949: Tiroler Instrumentalmusik im 18. Jahrh.
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88. Band 1952: Reutter, G. d. J., Kirchenwerke