Johann Heinrich Schmelzer (c. 1620/23–1680)

SONATA Á VIOLINO SOLO

Edited by Charles E. Brewer

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INTRODUCTION

Manuscript VII.59

The "Sonata á Violino Solo del Sig[r] J.H. Smelzer" was copied on pages 45–47 of Leuven, Katholeik University, Universiteitsarchief, Archief familie Di Martinelli, VII.59 (*olim* P 206/28) and given the number "22" by a later writer.[1] The manuscript was owned by Guillelmus Carolus di Martinelli (1661–1728), who was born in Ghent and probably received his early musical training from his father, Carolus di Martinelli (*ca*.1635–after 1682).[2] Guillelmus Carolus di Martinelli moved to The Hague where he arranged opera performances and was appointed an organist at the Oud-Katholieke Gemeente. By 1695 he had become a schoolmaster and violin teacher in Diest and eventually was appointed as the choirmaster and violinist at the Church of Sint Sulpitius. His music library became the foundation of an extensive collection of music owned by the Di Martinelli family.[3]

Manuscript VII.59 contains 32 works for violin and continuo (the last is incomplete) and includes compositions by Carlo Ambrogio Lonati, David Petersen, Johann Jakob Walter, Gottfried Finger, and Johann Heinrich Schmelzer, among others, including six pieces by a mysterious local composer known only as "Goor." This manuscript is also a significant source for the later seventeenth-century fashion in Central Europe for retuning the violin, *scordatura*, which, along with altering the sonority of the instrument, allowed composers to use a wider variety of double-, triple- or quadruple

1. Though often referred to as the "Di Martinelli Violin Manuscript," since he was only the owner, but not the copyist, I will use in this preface the designation "Manuscript VII.59," referencing its current signature. See Stanley Boorman, "The Di Martinelli Violin Manuscript," in *The Di Martinelli Music Collection (KULeuven, University Archives): Musical Life in Collegiate Churches in the Low Countries and Europe*, ed. Bruno Bouckaert and Eugeen Schreurs, Yearbook of the Alamire Foundation 4 (Leuven: Alamire, 2000), 131–58; and Thomas Drescher, *Spielmännische Tradition und höfische Virtuosität. Studien zu Voraussetzungen, Repertoire und Gestaltung von Violinsonaten des deutschsprachigen Südens im späten 17. Jahrhundert* (Tutzing: Hans Schneider 2004), 147–52 and 285–88. Both sources include a complete inventory, and references to other compositions from this manuscript will include the manuscript inventory numbers in parentheses. Throughout I also refer to a number of manuscripts from the Archepiscopal Archive, Music Collection, at Kroměříž; these will be indicated in parentheses by a signature beginning with "CZ-*KRa* A" based on the new inventory of manuscripts, Jiří Sehnal and Jitřenka Pešková, *Caroli de Liechtenstein-Castelcorno Episcopi Olomucensis Operum Artis Musicæ Collectio Cremsirii Reservata*, Catalogus Artis Musicæ in Bohemia et Moravia Cultæ, Artis Musicæ Antiquioris Catalogorum Series V/1 et V/2 (Pragæ: Bibliotheca Nationalis Rei Publicæ Bohemicæ/Editio Supraphon Praha, 1998), and following the slash an older inventory number based on the 1695 inventory either beginning with "IV" for a sonata or "XIV" for a dance-based composition.

2. This short biography is based on Marc Nelissen, "The Archives of the Di Martinelli Family in the KULeuven University Archives," in *The Di Martinelli Music Collection*, 52–57, who also provides a brief history of Guillelmus Carolus Di Martinelli's music library following his death.

3. Concerning this collection, see Bouckaert and Schreurs, *The Di Martinelli Music Collection*; the whole collection is discussed in a series of articles, 13–163. The collection and this manuscript are also discussed in Manon Fauconnier, "Étude de la scordatura au violon et analyse technique des oeuvres de N. Goor de la Collection di Martinelli (KU Leuven Universiteitsarchief, P206)" (M.A. Thesis: Faculté de philosophie, arts et lettres, Université catholique de Louvain, 2018; http://hdl.handle.net/2078.1/thesis:16478 [accessed 8/3/2022]). Robert Rawson, "From Olomouc to London: The Early Music of Gottfried Finger (c. 1655–1730)" (Ph.D. diss., Royal Holloway, University of London, 2002), 43–47, provides an overview of the collection and a discussion of the incomplete "Sonata 32," which he identifies as an incomplete copy of Finger's Violin Sonata in E major (R1135).

stops and passagework than would otherwise be possible.[4] While the *scordatura* indications in Manuscript VII.59 are not as varied or extreme as those in Heinrich Ignaz Franz von Biber's so-called "Mystery" Partitas, they are similar to those in other manuscript collections of violin music from this same period; for example, the Codex Rost (Paris, Bibliothèque national de France, Sign. Rés. VM7 673), Vienna "Kodex 726" (Vienna, Minoritenkonvent, Musikarchiv, Hs. XIV 726), the collections of pieces for unaccompanied violin found in Klagenfurt (Klagenfurt, Landesmuseum für Kärnten, Signatur M 73), and the various accompanied and unaccompanied compositions for violin from the Archiepiscopal Archives in Kroměříž.[5] Boorman's estimate of when this manuscript was compiled, based upon paper types and repertoire, was between the late 1690s and soon after 1700; Drescher, however, based on the pattern of concordances, estimates that the manuscript was most likely copied between 1683 and sometime in the 1690s. Boorman indicates that the copyist of this manuscript was someone who worked in the circle of the Di Martinelli family but was most likely not Guillelmus Carolus di Martinelli.[6] There are also indications that whoever compiled this manuscript had difficulty in preparing this source, as many of the erasures and corrections seem to have been made during the process of copying, though, as Boorman pointed out, many errors still remained unnoticed.[7]

"Smelzer"

There are two compositions attributed to "Smelzer" in this manuscript, the "Sonata á Violino Solo del Sig[no]r J.H. Smelzer" (22) in this edition and a set of dances with only the ascription "Smelzer" (19).[8] Sonata (22) is clearly ascribed to Johann Heinrich Schmelzer (*c*.1620/23–1680), who was, as reported by Johann Joachim Müller, "der berühmte und fast vornehmste Violist in ganz Europa Johann Heinrich Schmeltzer" (the famous and practically the foremost violinist in all Europe, Johann Heinrich Schmelzer).[9] He was a musician at St. Stephen's in Vienna from at least 1643, where he played cornetto and violin, and employed at court as an instrumentalist on 1 October 1649 under Ferdinand III at the beginning of Antonio Bertali's long tenure (until 1669) as *Kapellmeister* and was retained following the accession of Leopold I in 1657. From 1665, Schmelzer was the official *Ballettkomponist* and, as Schenk

4. The foundational study of the use of violin *scordatura* in this repertoire is Dagmar Glüxam, *Die Violinskoradatur und ihre Rolle in der Geschichte des Violinspieles*, Wiener Veröffentlichungen zur Musikwissenschaft 37 (Tutzing: Hans Schneider, 1999); this manuscript is examined on pp. 140–50 and pp. 480–84. See also Fauconnier, "Étude de la scordatura au violon et analyse technique des œuvres de N. Goor de la Collection di Martinelli," for further details.

5. These manuscripts are studied in Glüxam, *Die Violinskoradatur*, 130–40 and 151–160, and the unaccompanied works from Kroměříž on 383–418, with incipits from both the Kroměříž and Klagenfurt manuscripts on 431–72. See also Drescher, *Spielmännische Tradition*, 121–58, who also includes the works from London, British Library, additional 31500, with a listing of incipits on 275–88, though Tassilio Erhardt, "The south German violin," *Early Music* 33/3 (2005), 511–13, provides a review and some corrections to Drescher's study.

6. Boorman, "The Di Martinelli Violin Manuscript," 146.

7. Boorman, "The Di Martinelli Violin Manuscript," 133–35.

8. Hereafter, the "Sonata á Violino Solo" will be referred to as Sonata (22).

9. Johann Joachim Müller, *Endecktes Staats-Cabinet* (Jena: 1714–1717), Part II: *Reisse-Diarium bei Kayserlicher Belehnung des Chur- und fürstl. Hausses Sachsen*, 178; cited in Charles E. Brewer, *The Instrumental Music of Schmeltzer, Biber, Muffat, and their Contemporaries* (Farnham: Ashgate Press, 2011), 48; a short biographical summary is included on 53. See also Rudolf Schnitzler, "Schmelzer [Schmeltzer, Schmelzer von Ehrenruf], Johann Heinrich," *Oxford Music Online* (accessed 3/18/2022).

has noted, "unofficial" *Konzertmeister*, a post he officially held only from 1669.[10] On 1 January 1671, Schmelzer was named *Vize-Hofkapellmeister*, and in 1673 the Emperor granted his petition to be raised to the nobility and the title "von Ehrenrueff" was added to his name. When the plague broke out in Vienna late in 1678, the imperial court, including Schmelzer and most of his family, fled to Prague. The death of the *Hofkapellmeister* Giovanni Felice Sances on 26 November 1679 allowed the Emperor to grant Schmelzer Sances's position on 1 October. Schmelzer himself succumbed to the plague sometime between 4 February and mid-March in 1680. In the seventeenth century, Schmelzer's reputation was truly international; his works are preserved in manuscripts now in Durham, London, Kassel, Paris, Uppsala, and especially the Moravian city of Kroměříž.[11]

The dances (19) are ascribed on the upper margin only to "Smelzer" and the first dance has between the violin and continuo staves "Allemande del S[igno]r Smelzer"; the following two dances have only their genre titles, "Gigue" and "Sarabande." All three share the same scordatura as Sonata (22): *a*–*e*'–*a*'–*e*''. Two previous authors have suggested that these dances attributed to "Smelzer" in this manuscript might be by Andreas Anton Schmelzer, Johann Heinrich Schmelzer's son.[12] There are very few pieces extant that can be ascribed with any certainty to Anton Andreas Schmelzer, primarily the *particella* of court dances that were part of Leopold I's *Schlafkammerbibliothek*.[13] A few others have been suggested from the violin collection now in the Minorite monastery in Vienna and the Düben Collection at Uppsala.[14] Most of these attributions, including those to pieces from Manuscript VII.59, are very questionable, however, since there is no evidence that the son ever had the international reputation and distribution of sources of his father.

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10. Adolf Koczirz, "Zur Lebensgeschichte Johann Heinrich Schmelzers," edited with additions by Erich Schenk, *Studien zur Musikwissenschaft* 26 (1964), 47–66, here 56.

11. See the most recent catalogue of Schmelzer's works: Yuka Sato, "Thematisches Werkverzeichnis von Johann Heinrich Schmelzer" (M.A. Thesis, Universität Wien, 2017). In this listing the "Sonata á Violino Solo del Sig[no]r J.H. Smelzer" (22) is number 231 (p. 166), and the "Ballett in A Dur" by "Smelzer" (19) is Anhang 17 (p. 197), citing Drescher's possible attribution to Andreas Anton Schmelzer.

12. Greta Moens-Haenen, "Vioolmuziek in het Di Martinelli-fonds," in *Musica Antiqua: Actuele informatie over oude muziek* 17/4 (2000), 153–58; here 156, "Er zijn stilistische redenen om aan te nemen dat de aan Schmelzer (zonder voornaam) toegeschreven stukken eerder van Andreas Anton dan van Johann Heinrich zijn" (There are stylistic reasons to believe that the pieces attributed to Schmelzer [without a first name] belong to Andreas Anton rather than Johann Heinrich); and Drescher, *Spielmännische Tradition*, 151, "Zwei Stücke sind ihm [Schmelzer] direkt zugeschrieben, wobei die Nr. 19, ohne Vornamen, auch auf einen Sohn bezogen werden könnte" (Two pieces are directly attributed to him [Schmelzer], where number 19, without a first name, also could be connected to a son).

13. Wien, Österreichische Nationalbibliothek (A-*Wn*), Musiksammlung, Mus.Hs. 16588; inventory in Egon Wellesz, *Die Ballett-Suiten von Johann Heinrich und Anton Andreas Schmelzer: Ein Beitrag zur Geschichte der Musik am österreichischen Hofe im 17. Jahrhundert*, Sitzungsberichte der Kais. Akademie der Wissenschaften in Wien, Philosophisch-Historische Klasse 176. Band, 5. Abhandlung (Wien: In Kommission bei Alfred Hölder, 1914).

14. Wien, Minoritenkonvent (A-*Wm*), Musikarchiv, Hs. XIV 726; an inventory of this manuscript is in Friedrich W. Riedel, *Das Musikarchiv im Minoritenkonvent zu Wien; Katalog des älteren Bestandes vor 1784*, Catalogus Musicus 1 (Kassel: Internationale Vereinigung der Musikbibliotheken, 1963), 80–82; and Friedrich W. Riedel, "Zur deutschen Violinsonate mit Generalbaß um 1680: Untersuchungen anhand des Kodex 726 im Musikarchiv des Wiener Minoritenkonventes," in Walter Salmen, ed., *Jakob Stainer und seine Zeit: Bericht über die Jakob-Stainer-Tagung Innsbruck 1983*, Innsbrucker Beiträge zur Musikwissenschaft 10 (Innsbruck: Edition Helbling 1984), 123–33. Concerning the attribution to Andreas Anton Schmelzer, see Friedrich W. Riedel, "Musikalische Darstellungen der Türkenbelagerung Wiens im Jahre 1683," in *Festschrift Othmas Wessely zum 60. Geburtstag*, ed. Manfred Angerer *et al*. (Tutzing: Hans Schneider, 1982), 457–83; here, 459. Rudolf Schnitzler, rev. Thomas D. Walker, "Schmelzer, Andreas Anton," *Oxford Music Online* (accessed 8/2/2022), and Glüxam, *Die Violinskordatur*, 136, have questioned these attributions.

Schmelzer's Ostinato Variations

The title of "Sonata" may not have been Schmelzer's original intent and "Ciaccona" would be equally appropriate. It is important to note, however, that in seventeenth-century Habsburg usage, the term "ciaccona" was mostly used to identify a simple binary-form dance in triple meter for use in court operas and ballets, such as those composed by Schmelzer during his tenure as *Ballettkomponist*.[15] A significant exception to this is a manuscript "Ciaconna" composed in 1669 found in the manuscripts of his dance music.[16] As noted by Nettl, this "Ciaconna" is unique among Schmelzer's dances, as the eight-measure binary-form bass repeats unaltered while the violin part provides twelve inventive variations on the theme.[17] This work has recently been published and recorded for violin solo and continuo.[18] In the context of the manuscript, however, as the final movement in the *Serenada in Mascara denen hoff Damas zu Ehren den 26. Februari Anno 1669* ("Masked Serenade to Honor the Court Ladies, 26 February 1669"), this copy is a condensed *particella* of a work for a larger ensemble.[19] The theme alone of this "Ciaconna" is also found without variations in two other ensemble versions in manuscripts as part of a *Serenata con altre arie* and an untitled set of *balletti*.[20] An examination of the many instrumental parts for Schmelzer's *balletti* indicates that he would often rearrange earlier collections to send to Prince-Bishop Carl Liechtenstein-Castelkorn, but none of these sources for the "Ciaconna" have the elaborate variations found in the *particella*.[21] A further complication is that the previous two movements

15. A-*Wn*, Mus.Hs. 16583, 2 vols.: Vol. 1, Ciaccona from *Balletto* no. 10 (1666); Vol. 2, no. 7 (1667), no. 54 (1668), no. 92 (1668), no. 101 (1669), no. 107 (1669), no. 143 (1669), no. 167 (1670), no. 185 (1670), no. 208 (1671): "Ciaconna della la bella Zinggara," using the inventory numbers from Wellesz, *Die Ballett-Suiten*, who also noted on p. 21 that there are only three typical Viennese ciacconas among the dances by Anton Andreas Schmelzer (no. 113, no. 137, and no. 155). For an overview of J. H. Schmelzer's ciaconnas, see Paul Nettl, "Die Wiener Tanzkomposition in der zweiten Hälfte des siebzehnten Jahrhunderts," *Studien zur Musikwissenschaft* 8 (1921), 45–176; here, 85–87.

16. No. 107 in Wellesz, *Die Ballett-Suiten*.

17. Nettl, "Die Wiener Tanzkomposition," 86, n. 18: "Joh. Heinr. Schmelzer schreibt zweierlei Arten von Chaconnen. Der größte Teil seiner in den Ballettsuiten vorkommenden Tänze dieser Art ist analog den übrigen Tänzen gebaut, nämlich zweiteilig mit zwei Reprisen, während eine einzige Chaconne, 'Serenada in Mascara denen hoff Damas zu Ehren' (1669), einen wirklichen Variationsostinato aufweist. Sämtliche übrigen Chaconnen haben keinen eigentlichen Ostinato, sondern, wenn man schon etwas ostinatoartiges aus diesen Tänzen herauslesen will, einen ‚quasi ostinato', der in der kräftigeren und charakteristischeren Führung des Basses besteht." (Johann Heinrich Schmelzer wrote two types of chaconnes. The largest number of the extant dances of this type in the ballet-suites are constructed similarly to the other dances, namely two repeated sections, while a single chaconne, "Serenada in mascara denen Hoff Damas zu Ehren" (1669), comprises a true variation-ostinato. All the remaining chaconnes have no actual ostinato but a "quasi ostinato" when one wants to see something of the ostinato-type in these dances, which exists in the strong and characteristic progression of the bass.).

18. Johann Heinrich Schmelzer, *Ciaccona: für Violine und Basso continuo*, ed. Markus Eberhardt, Harmonia Coelestis: auserlesene Barockmusik XI (Magdeburg: Wahall, 2014). This solo version has been recorded by Hélene Schmitt (Alpha 109, 2007) and Gunnar Letzbor (Pan Classics 10436, 2022).

19. This summary of the complex issues for this manuscript "Ciaconna" is based on Charles E. Brewer, "*Balletti ad duos Choros* in Central Europe," in Klaus Aringer and Klaus Hubmann, eds., *Zur Musik in Österreich von 1564 bis 1740. Referate des Symposiums zum fünfzigjährigen Jubiläum des Instituts für Alte Musik und Aufführungspraxis an der Universität für Musik und darstellende Kunst Graz, 7. bis 9. Dezember 2017,* Neue Beiträge zur Aufführungspraxis 9 (Graz: Leykam, 2022).

20. *Serenata con altre arie*, in C major: CZ-*KRa* A 905/XIV:210 (586) (1669) and A760/XIV:23 (585); and in the *Balletti* in A major: CZ-*KRa* A 856/XIV:141 [874], copied after 1671, and A 797/XIV:73 [861], copied around 1690.

21. Michael Robertson, *The Courtly Consort Suite in German-Speaking Europe, 1650–1706* (Farnham: Ashgate, 2009), 210–11 and 223–24, briefly discusses the problem of Schmelzer's rearranged *balletti*.

of the *Serenada in Mascara* (titled "Aria 1a" and "Aria 2da") are found as the opening two movements in Schmelzer's *Balletti a 2 Chori* (CZ-*KRa* A 937/XIV:246), but without the extended "Ciaccona" ("Mascara" and "Guige" = *Serenada in Mascara* "Aria 1a" and "Aria 2da"), indicating, along with other factors, that the "Ciaccona" was certainly not for solo violin and continuo but intended for two choirs of instruments.

Schmelzer did compose a number of other extended ostinato variations for instruments throughout his lifetime. Four of the six sonatas from his *Sonatæ unarum fidium* (1664) include extensive ostinato variations, from the simple descending tetrachord in *Sonata quarta* to the more original bass patterns in Sonatas *prima*, *seconda*, and *terza*.[22] These are very similar in style and extent to the 12 sonatas of Giovanni Antonio Pandolfi Mealli's Opera III and IV published in 1660, six of which also include ostinato variations, though these tend to be much shorter than Schmelzer's. Pandolfi Mealli's *Sonata quarta "La Castella"* from Opus III uses the same descending tetrachord as Schmelzer's *Sonata quarta*.[23] Schmelzer's *Sonata ad tabulam* (CZ-*KRa* A 869/XIV:158; copied *ca*.1670) for two recorders, two violins, and continuo has an extended ostinato section on the Bergamasca bass.[24]

Sonata (22) is Schmelzer's most extensive work for violin solo, 397 measures in length with 99 repetitions of its varied ostinato. The longest sonata in his *Sonatæ unarum fidium* (1664), *Sonata quarta* in D major (260 measures), begins with 52 ostinato variations on a simple descending tetrachord. Sonata (22) is also longer than Antonio Bertali's *Chiacona* (CZ-*KRa* A 883/XIV:178) for violin and continuo, 321 measures long with 160 repetitions of a typical "ciaccona" bass also found in Claudio Monteverdi's duet, *Zefiro torna*, and many other later works, but shorter than the anonymous *Ciacona* (CZ-*KRa* A 946/XIV:255) for violin and continuo from Kroměříž, 504 measures with 124 repetitions of an unchanging bass pattern, related to that in Sonata (22).[25]

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22. *Sonatae unarum fidium, seu a violino solo* (Nürenberg: Michael Endter, 1664); modern editions: ed. Erich Schenk, *Denkmäler der Tönkunst in Österreich* 93 (Graz/Wien: Akademische Druck- und Verlagsanstalt, 1958) and ed. Friedrich Cerha, 2 vols. (Wien: Universal Edition, 1960). There is a brief description of these works in Brewer, *Instrumental Music*, 72–80.

23. In addition to *Sonata Quarta "La Castella,"* ostinatos are found in Opus III: *Sonata Seconda "La Cesta"* on a chromatically descending scale, *Sonata Terza "La Melana*" on a descending A major scale, *Sonata Quinta "La Clemente"* on an original six-measure bass pattern, *Sonata Sesta "La Sabbatina,"* on an original four-measure pattern; from Opus IV: *Sonata Terza "La Monella Romanesca."* See Ernst Kubitschek, "Die 1660 in Innsburck erschienenen Violin Sonaten von Giovanni Antonio Pandolfi Mealli," in *Jacob Stainer und seine Zeit*, 117–22. Pandolfi Mealli's sonatas have been published in facsimile: Giovanni Antonio Pandolfi Mealli, *Sonate op. III & IV for Violin & B.C., Innsbruck 1660*, ed. Enrico Gatti and Fabrizio Longo (Magdeburg: Edition Walhall, 2011). For a brief style comparison with Schmelzer, see Brewer, *Instrumental Music*, 75.

24. Published in Johann Heinrich Schmelzer, *Sonaten verschiedener Besetzung*, ed. Rudolf Hofstötter and Ingomar Rainer, Wiener Editio Alter Musik XXX (Wien: Doblinger, 2009), 39–47.

25. Both works edited in Charles E. Brewer, *Solo Compositions for Violin and Viola da Gamba with Basso continuo From the Collection of Prince-Bishop Carl Liechtenstein-Castelcorn in Kroměříž*, Recent Researches in the Music of the Baroque Era 82 (Madison: A-R Editions, 1997), Bertali, *Chiacona*, 7–16, and the anonymous *Ciacona*, 48–63. The measures of the Bertali *Chiacona* have been translated from the 6/2 meter of the edition to 3/2 for comparison with the Sonata (22). There is one error in this edition, in that one statement of the ostinato is missing before m. 119; the missing measure begins with the same three half-note beats in both violin and continuo as m. 119 but beats four through six of this inserted measure are the same for violin and continuo as beats four through six in m. 118. The anonymous *Ciacona* has also been attributed to Heinrich Ignaz Franz von Biber; see the transcription and critical notes in Heinrich Ignaz Franz Biber, *Instrumentalwerke handschriftlicher Überlieferung*, ed. Jiří Sehnal, Denkmäler der Tonkunst in Österreich 151 (Graz: Akademische Druck- und Verlagsanstalt, 1997), 107–13 and Sehnal's comments on pp. ix and 116.

Sonata (22) is not based on a single unchanging ostinato pattern, as found in the 1664 violin sonatas.[26] That the composition of ostinato variations in Central Europe, primarily for the display of violinistic technique, was itself open to variation is evident in Bertali's *Chiacona*, which modulates from the original C major through A minor, F major, D minor, B-flat major, G minor, and E-flat major, before returning to C major (mm. 55–66).[27] This same harmonic and ostinato flexibility is also found in the anonymous "Ciaccona" for 2 violins and viola da gamba found in the *Partitur-Buch* copied by Jacob Ludwig in 1662.[28] This work alludes to the traditional "ciaccona" bass pattern, but freely modulates to other key areas and extends motivic patterns. This flexibility of approach is also found in the *Ciaccona a tre chori* (CZ-*KRa* A 870/XIV:159) attributed to Schmelzer in the 1695 inventory of the music manuscripts at Kroměříž. In this work, Schmelzer mirrors the different instrumentation of each choir (I: two recorders and bassoon, II: one *clarino*, and III: strings) in the way he repeats, modifies, and modulates a number of constantly changing four-measure bass patterns among the three "groups" (the *clarino* is always supported by the strings). While Schmelzer's Sonata (22), is much more restricted in how harmonic patterns are varied within a basic A-major framework than either the *Partitur-Buch* "Ciaccona" or Schmelzer's *Ciaccona a tre chori*, it does include two identical variations that are clearly in E major, no. 7 (mm. 25–28) and no. 48 (mm. 189–192), which will be discussed further.[29]

The sonata is written in a common *scordatura*, indicated in the margin before the clef: from the lowest to highest strings, *a*–*e*'–*a*'–*e*'' (see Figure 1).[30] The notation of the original violin part is a type of tablature in which the notation presumes the performer will finger the strings as if they were normally tuned. It can be prone to copying errors, and a few exist in the manuscript for Schmelzer's Sonata (22).

26. Nettl, "Die Wiener Tanzkomposition," 87: "Die Variationschaconne verwendet Schmelzer ähnlich wie Biber, hauptsächlich als violinistische Form" (Schmelzer, similar to Biber, uses the variation-chaconne mainly as a violinistic form).

27. The *Passacaglia* in D minor (BuxWV 161) by Dietrich Buxtehude also moves the basso ostinato from D minor to F major, A minor, and then returns to D minor.

28. Piece number 66 in Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 34.7 Aug. 2º, 118–120. A brief discussion is included in Brewer, *Instrumental Music*, 344–48, and an inventory in Appendix 3, 367–76.

29. The variation numbers are indicated above the staff in the transcription every four measures.

30. The violin part of Schmelzer's Sonata (22) is briefly discussed in Glüxam, *Die Violinskordatur*, 142–43.

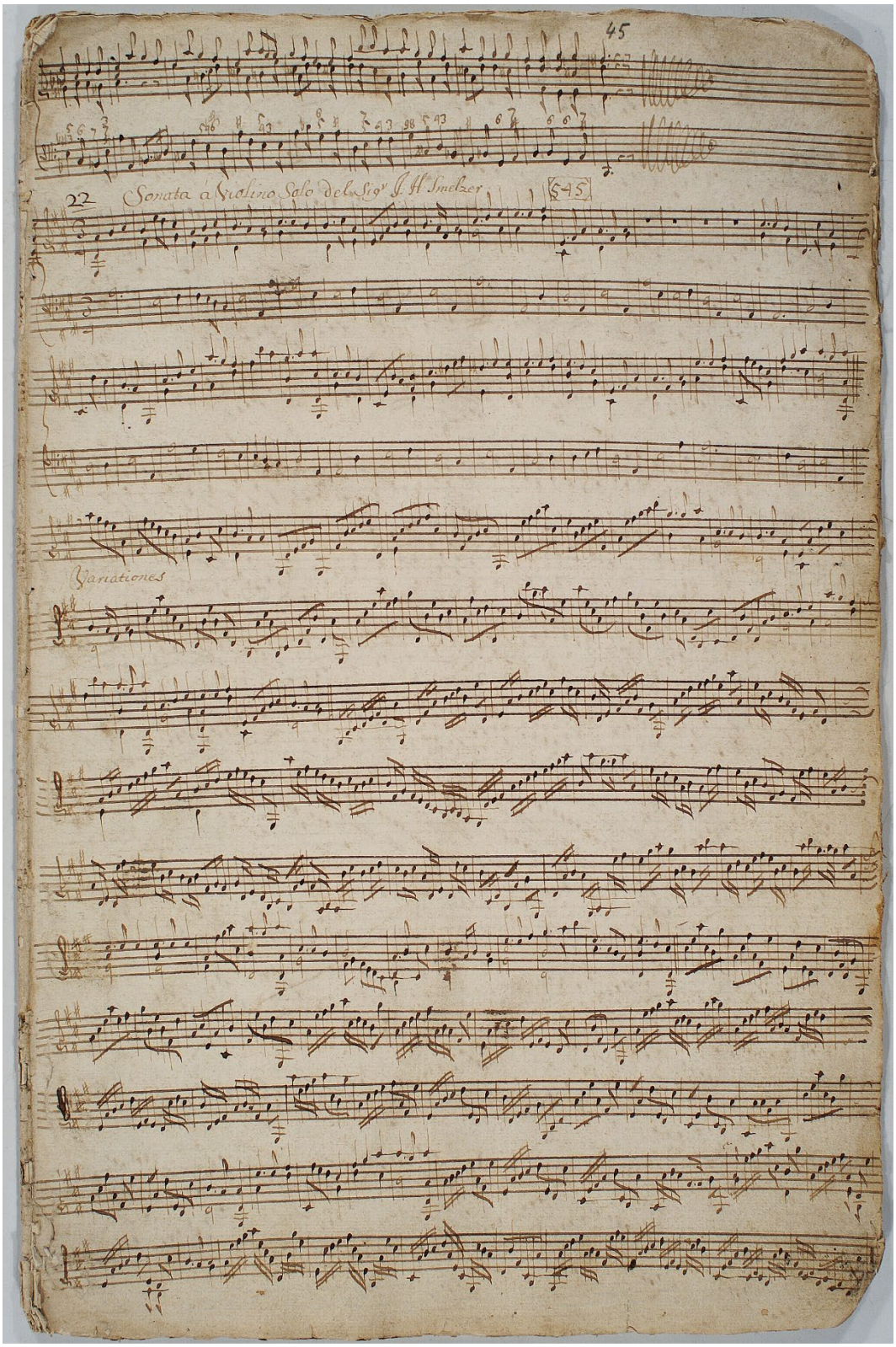
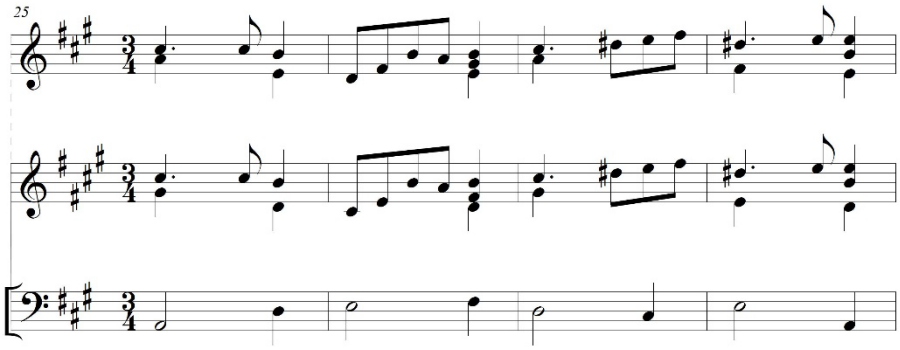


Figure 1: Johann Heinrich Schmelzer, "Sonata a violino solo." Leuven, University Archives KU Leuven, Archives of the Di Martinelli family, VII.59, p. 45.
Reproduced with permission

The Continuo Problem

There is, however, a major error in the copy of the Sonata (22). In the manuscript, the first 36 measures have a basso continuo written out beneath the violin part, after which only the violin part continues. This method of copying a repeating bass part only once for a variation movement was also used in the copy of Goor's *Sarabande pour le Gigue de Wenseler* (18), which also includes a performance note underneath the bass line, "on joust cette Sarabande quatre fois" (one should play this Saraband four times), which would match the theme and three variations notated in the violin part. When the transcription of the original violin and bass parts in Appendix 1 is examined, there are numerous dissonances and poor part writing which indicate that this voice is not harmonically coordinated with the violin part. The repeat sign in measure 36 would indicate that it should be repeated throughout Sonata (22), as also implied by the caption "Variationes" below measure 37, but it does not fit the changing harmonic patterns or phrase structure found in the violin part. For example, the ostinato pattern modulates to E major in the identical variations 7 (mm. 25–28) and 48 (mm. 189–192), which does not match any of the ostinato patterns in the manuscript bass part (see Example 1: Variation 7).

Example 1: Variation 7 (mm. 25–28), manuscript version**.**



The harmonic problems evident in this continuo part have not been discussed by previous scholars, and the errors in these first 36 measures are more extensive than other copying issues found in Manuscript VII.59. Whoever made this attempt was not an experienced composer in creating this very botched accompaniment. The violin part was also poorly composed for a performance with continuo, since, after the rests in variation 4 (mm. 13–16), the violin part does not rest again until variation 84 (mm. 333–36). Both Bertali's *Chiacona* and the anonymous *Ciacona* from Kroměříž have many rests in the violin part as moments of contrast that also help to define different sections within the works as a whole.

The violin part of Sonata (22) with its constantly varied harmonic patterns seems to approach a harmonic freedom found in Bertali's *Chiacona*, the anonymous trio from the *Partitur-Buch*, or Schmelzer's *Ciaconna a tre chori*. Like Bertali's *Chiacona*, Sonata (22) would require a completely written out continuo part to mirror the changing harmonies of the solo part. This is in contrast to the anonymous *Ciacona* from Kroměříž (mentioned above) in which one phrase of the unvarying ostinato was written just once at the bottom of the first four pages of the violin part. On the basis of the other more elaborate ostinato variations by Schmelzer, whether printed or in manuscript, the original of

Sonata (22), if it had been intended to be accompanied, would have been a complete violin and continuo score, which is not found in Manuscript VII.59.[31]

The "Solo" Solution

I believe the significant problems with the 36-measure bass part raise the likelihood, given the variations evident in the implied harmonies of the violin part, that this work was never intended to have a consistent written-out continuo accompaniment. There is evidence that Schmelzer had written such an unaccompanied "Ciaccona." In a letter from Schmelzer to Prince-Bishop Carl Liechtenstein-Castelcorn of Olomouc, written from Wiener-Neustadt on 20 April 1673, just such a work was mentioned.[32]

> Hiebey folgt nach meinem Versprechen ein Ciaccona Violino solo ohne ferneres accompagniomento und so es beliebig nach dero gnedigsten befehl sein solle, von Wien aus von dergleichen pizaria etwas mereres.
>
> Here, according to my promise, follows a *Ciaccona violino solo* without any further accompaniment, and, if it should be pleasing according to the most gracious order, you should receive something from Vienna of a similar curiosity.

Prince-Bishop Carl responded from Brno on 24 April 1673.[33]

> Gegen denselben thue ich mich bedanken vor die überschickte Chiacona und werde seiner gelegenheit noch was mehreres erwarthen. Sende einen goldenen pfenning zum angedenken.
>
> On this account, I would like to express my thanks for the *Chiacona* which was sent, and I will expect still more from him when the opportunity arises. Send a golden penny as a memento.

Unfortunately, the manuscript for this "Ciaccona Violio solo ohne ferneres accompagniomento" has been missing since the seventeenth century as it is not listed in the 1695 inventory.

Around this period, Schmelzer was in communication with the prince-bishop especially about sending more pieces for *scordatura* violin.[34] In response to an earlier request for such pieces, Schmelzer had already sent on 30 March 1673 the three parts for a *Sonata a 2 Violini verstimbt* (CZ-*KRa* A 639/IV:223).[35] Though there are three parts, with each of the two violins having a different *scordatura*

31. A reconstructed bass part to match the violin part is included in a new score as Appendix 2.

32. Nettl, "Die Wiener Tanzkomposition," 170. Nettl provided transcriptions of most musical references in the correspondence in the Archepiscopal archives from this period as an appendix to this article, 166–75.

33. Nettl, "Die Wiener Tanzkomposition," 170.

34. The extant repertoire of these manuscripts is examined in Glüxam, *Die Violinskordatur*, 247–418.

35. Nettl, "Die Wiener Tanzkomposition," 170, includes excerpts from the Prince-Bishop's letter of request, dated from Kroměříž 9 March 1673, and Schmelzer's response, dated from Vienna 30 March 1673, sent along with the manuscript parts for the *Sonata a 2 Violini verstimbt*. The three parts were written c. 1673 by a copyist only known to have made copies

indicated both on the parts and on a separate autograph slip of paper by Schmelzer, the third part was labeled "Basso continuo ad libitum." This indicates that Schmelzer was already engaged with composing works without a basso continuo, though he noted apologetically in the letter to the prince-bishop accompanying these parts that time spent on his other responsibilities meant he could not compose many of these *scordatura* works. In the *Sonata a 2 Violini verstimbt* the "Basso Continuo ad libitum" mostly doubles the lowest sounding notes, generally in the Violino 2 part, either at pitch or an octave lower. In certain passages, where the violins have more elaborate solos or imitative passages, Schmelzer has indicated the implied harmony in the continuo part. In much the same way, the violin part of Sonata (22) by itself, with the exception of the two four-measure rests in the Manuscript VII.59 version, is harmonically complete, carefully implying the varying ostinato patterns in its lowest pitches or harmony.

As to the version of Sonata (22) in Manuscript VII.59, it would appear that someone (whether in a previous copy of this work or the copyist of Manuscript VII.59) may have been attempting to adapt it for accompanied performance, similar to Johann Sebastian Bach's adaptations of his violin Partita in E major (BWV 1006) probably for lute (BWV 1006a) or his Violoncello Suite in C minor (BWV 1011) for lute as the Suite in G minor (BWV 995). This same impulse was later evident in Robert Schumann's piano accompaniments for all the solo violin Sonatas and Partitas (BWV 1001–6) and the solo violoncello Suites (BWV 1007–12), and Felix Mendelssohn's piano accompaniment for the famous "Ciaccona" from the violin Partita in D minor (BWV 1004). Doing this might have been to connect the Sonata (22) with the earlier dances by Schmelzer for violin and continuo (19) with the same scordatura. Whoever attempted this and whatever the impulse, the result copied in Manuscript VII.59 does not work.

Schmelzer's Unaccompanied "Sonata"

When the violin part for Sonata (22) is examined on its own, there are very few errors, and it is comparable with other contemporary works for unaccompanied violin, for example, those by Heinrich Ignaz Franz von Biber (the "Passagalia" from the so-called "Mystery" Partitas), Johann Paul Westhoff, Johann Joseph Vilsmayr, Johann Sebastian Bach's *Sei Solo á Violino Solo senza Basso accompagnato, Libro Primo* (BWV 1001–1006) from 1720, and the anonymous dances from the Kroměříž archives examined by Dagmar Glüxam.[36] As with all these works, the music for unaccompanied violin in Sonata

of works by Schmelzer for Kroměříž. The sonata has been edited in Johann Heinrich Schmelzer, *Duodena selectarum Sonatarum (1659) / Werke handschriftlicher Überlieferung* (alternate title, *Triosonaten*), ed. Erich Schenk, Denkmäler der Tonkunst in Österreich 105 (Graz: Akademische Druck- und Verlagsanstalt, 1963), 90–98. It has been recorded by the Freiburger Barock Consort without the *ad libitum* continuo part on Johann Heinrich Schmelzer, *Barockes Welttheater* (Harmonia Mundi, 2012), [HMU 902087.]

36. Aside from the Biber and Bach works, available in many editions, and Glüxam's examination of the Kroměříž manuscripts (see n. 34), see Jean Paul Westhoff, "Suite pour le Violon sans Basse continue," *Mercure Galant*, January 1683, music insert between pp.146 and 147, descriptive text, 147–48; Johann Paul Westhoff, *Sechs Suiten für Violine Solo*, ed. Wolfgang Reich (Leipzig: Edition Peters, 1974), a facsimile of the unique copy of the 1696 Dresden publication, with a transcription into traditional modern notation by Manfred Fechner in a separate supplement; also in a performing edition as *Six Suites pour Violon Seul sans Basse*, ed. Péter P. Várnai (Winerthur: Amadeus Verlag, 1975); and Johann Joseph Vilsmayr, *Artificiosus Concentus pro Camera* (Salzburg, 1715), facsimile and edition in *6 Vilsmayr Partitas (Salzburg, 1715)*, ed. Pauline H. Nobes (Ipswich: Rhapsody Ensemble Editions, 2000).

(22) is sufficient unto itself.

Seventeenth-century variations for violin might have been composed as etudes to provide technical challenges not only in their composition but also to the potential performers. Sonata (22) is different in some ways from the variations both by Schmelzer himself and his contemporaries. The variations in his violin sonatas and other similar variation sets by other composers were mostly based on unchanging basso ostinato patterns and more teleological motivic and rhythmic development. In Sonata (22), as an unaccompanied work for violin, Schmelzer may have felt the challenge to compose what would engage and challenge the performer. It is not, however, a pedagogical exercise. The many small and irregular differences in harmonic patterns or motives in Sonata (22), both in the implied bass and melodic patterns, creates significant variety in the smaller details throughout the work.[37] For example, in measures 128 and 328, instead of the expected consistency of the half note-quarter harmonic rhythm of a perfect authentic cadence, the rhythm is reversed which creates a slight break in the forward momentum, or measure 88 where the harmonic rhythm is the expected half note-quarter note, but the harmony does not change on the quarter note creating an extended dominant. Another important aspect of form in Sonata (22) is the clear division into six sections, marked by either double bars or repeat signs (see the analytical summary in Appendix 3), but the almost random repetition of variations from the first section throughout Sonata (22) create small moments of reminiscence for the opening section of the work (these are marked by the capital letters in Appendix 3).[38] Among these are variations 7 (mm. 25–28) and 48 (mm. 189–192), both of which cadence to E major rather than A major, creating unexpected harmonic surprises in a set of ostinato variations. All of these subtle musical details indicate that Schmelzer approached all aspects of this composition with the creativity associated with the *stylus phantasticus*. and that he was "bound to nothing, neither to words, nor to a harmonious subject."[39]

An interesting comparison can be made with the anonymous *Ciacona* from Kroměříž which has motivic and structural similarities to Sonata (22). The unchanging D-major harmonic pattern of the ostinato in the anonymous *Ciacona* (I / V–I / I^6–IV / V–I) is one of the implied A-major harmonic patterns in Sonata (22) and appears first after the repeat sign in variation 54 (m. 213). Throughout Sonata (22) any implied ostinato pattern rarely is repeated more than once in succession. The most extensive exception in Sonata (22) is another implied pattern (I–V / vi–iii / IV–I / V–I), first appearing in variation 28 (m. 109 after the second double bar), which between variations 36 (mm. 141—44) and 41 (mm. 161–64) supports an extended section of passage work in sixteenth and eighth notes.

Though a fifth apart, both the *Ciacona* and Sonata (22) have very similar melodic gestures along with similar rhythmic and harmonic motives, such as scalar passages, though Sonata (22) has a more intensive use of double stops. There are differences such as the anonymous *Ciacona*, though pitched lower, has a violin tessitura that reaches up to *e‴* in a few passages while Sonata (22) only reaches *b″*. What I find striking is that in both, the figural variations often occur in pairs with the figuration of the first transformed into its inverse in the next. In Sonata (22), however, a single motive or texture can be

37. Similar variations in an ostinato pattern are found in "Ciaccona No. 10" from London, British Library (GB-Lbl) Add. MS. 31500, ff. 37v–41r.

38. The double bar lines at either end of variation 89 (mm. 353–356) are a bit atypical, but might highlight that this measure defines a subsection within Section VI.

39. Translated from Athanasius Kircher's *Musurgia Universalis* in Brewer, *Instrumental Music*, 25.

extended for a number of variations, such as variations 40–47 (mm. 157–188), which develops various arpeggiation patterns. If Sonata (22) is Schmelzer's "Ciaccona Violio solo ohne ferneres accompagniomento," it would date from 1673 and the manuscript of the anonymous *Ciacona* was copied on Moravian paper around this same time.[40] The anonymous *Ciacona* has the tessitura and attention to bowing and dynamic details evident in violin compositions by Biber and the composers of his generation and its style indicates that it may have been influenced by Schmelzer's Sonata (22).

Since there is no clear provenance for the copy of Sonata (22) in Manuscript VII.59, it is difficult to speculate how this work is only found in this later copy. Seventeenth-century compositions for unaccompanied violin are rarely preserved in multiple copies, as, for example, Biber's "Passagalia" or Westhoff's six suites. Dagmar Glüxam's study of *scordatura* has evidence in manuscripts now preserved at Kroměříž and Klagenfurt that a small repertoire of dances for unaccompanied violin must have been disseminated among violinists in Central Europe.[41] Sonata (22) must have been shared among only a few violinists (Biber?) with both the technical skill and familiarity with *scordatura* and eventually reached in some manner the copyist of Manuscript VII.59. Though the copyist may have misunderstood or ignored the original intent of Sonata (22), now shorn of its inappropriate accompaniment, it can be examined and performed as another significant composition not only among Schmelzer's violin works but also among the baroque repertoire for unaccompanied violin.

CRITICAL REPORT

The primary edition presented here is the solo violin part in *scordatura* for Sonata (22) from Manuscript VII.59. As in the manuscript, the *scordatura* is indicated at the beginning and the few changes to the published music are indicated in the critical notes that follow. As a solo violin work, a performer only needs to ignore the two four-measure rests (variation 4, mm. 13–16, and variation 84, mm. 333–36).

Appendix 1 is an "urtext" edition of the problematic first 36 measures of the violin and continuo parts from Manuscript VII.59 to document the "continuo problem." That said, Appendix 2 is a hypothetical realization of what might have been a more consistent basso continuo, should someone, perhaps for pedagogical reasons (such as working on intonation in the complex double, triple, and quadruple stops), want to perform with an accompaniment. The new *ad libitum* continuo part in Appendix 2 has been reconstructed on the basis of the harmonic implications in the solo violin part and the style is based on Schmelzer's "Basso continuo ad libitum" part for the "Sonata a 2 Violini verstimbt von S[ignor] Henrico Schmeltzer" (CZ-*KRa* A 639/IV: 223), which was probably supplied by Schmelzer himself. As in the model, the bass does not always follow contrapuntal rules and is not a definitive solution, but only an interesting possibility that has been tried out in rehearsals.

40. Sehnal and Pešková, *Caroli de Liechtenstein-Castelcorno Episcopi Olomucensis Operum Artis Musicæ*, V/2:754–55.

41. Glüxam, *Die Violinskoradatur*, see n. 34.

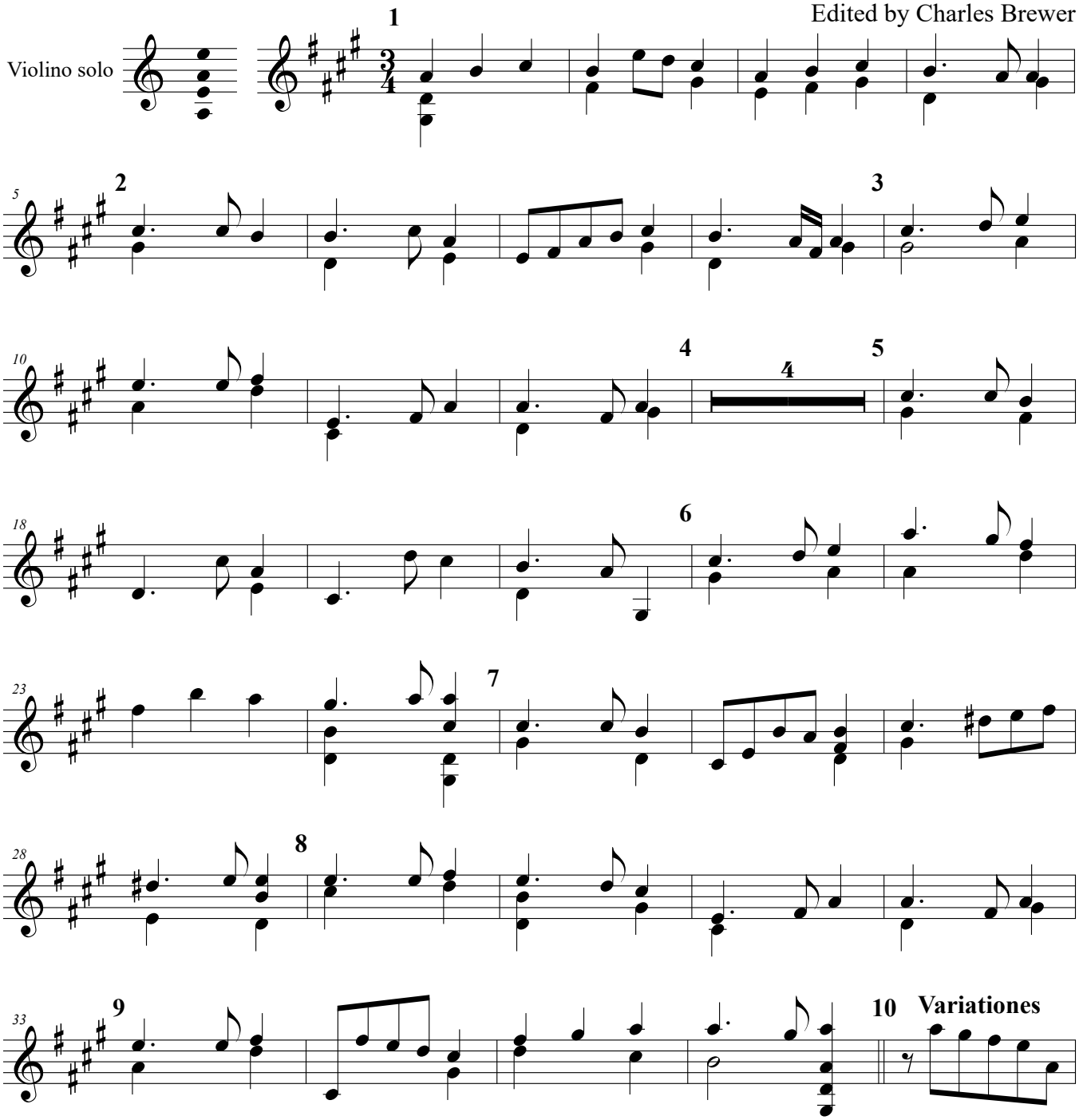
Critical Notes

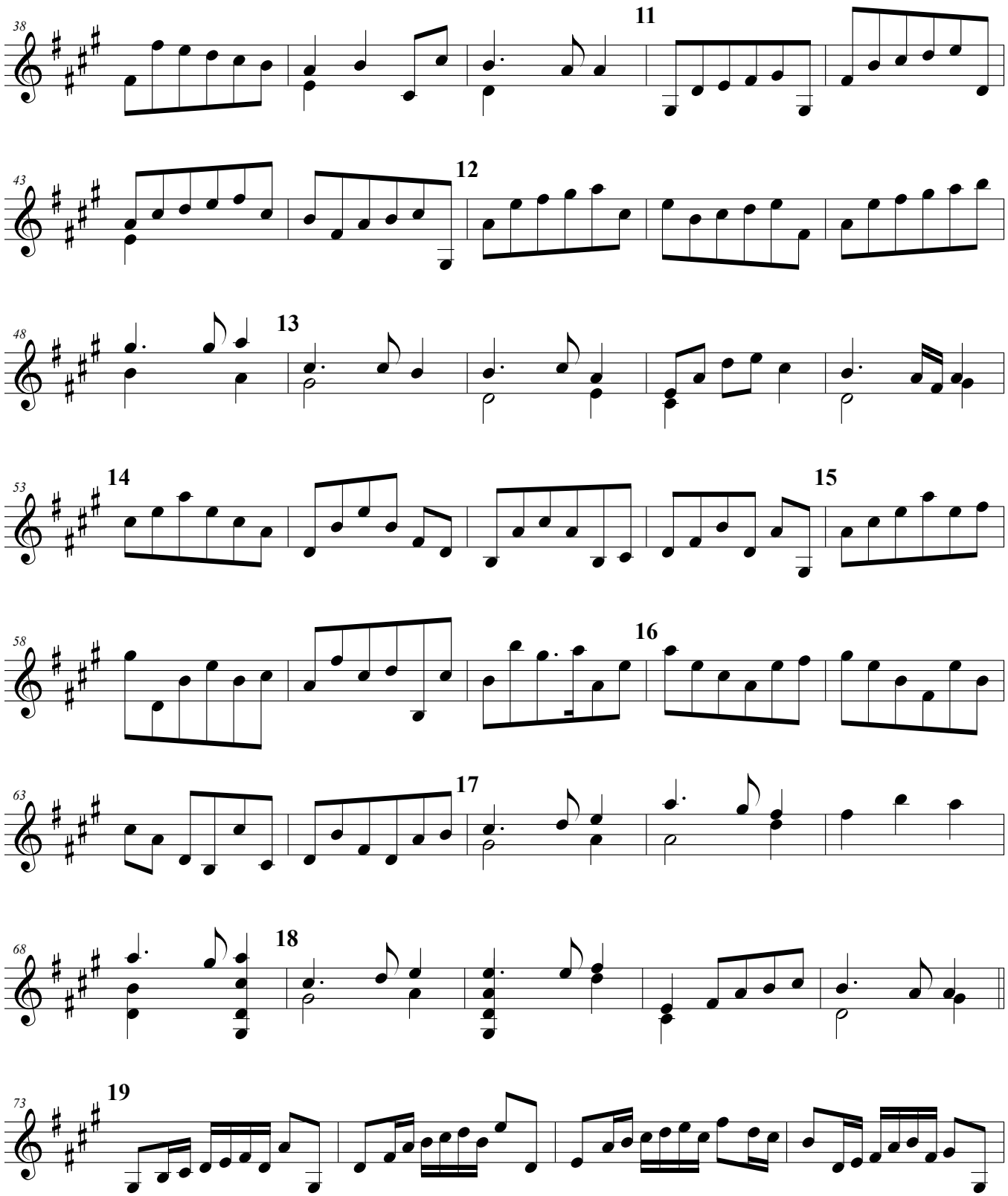
The original pitches in the *scordatura* violin part (abbreviated "vln") are noted here and will be followed by the sounding pitches in parentheses. Since the basso continuo in Appendix 2 is my reconstruction, no variants are given since Appendix 1 contains the complete original part.

M. 99, vln, note 1, lower pitch, *f* ' (*g*')
M. 176, vln, note 1, lower pitch, *g*′ (*f*")
M. 221, vln, note 1, *d*′ (*e*') missing in ms
M. 276, vln, note 2, *g*′ (*a*')
M. 278, vln, note 1, *b (c*♯') missing in ms
M. 248, vln, note 1, bottom pitch, *g* (*a*)
M. 356, vln, note 5, *g* (*a*) missing in ms

“Sonata á Violino Solo del Sigr J.H. Smelzer”

Johann Heinrich Schmelzer (c. 1620/23–1680)
Edited by Charles Brewer

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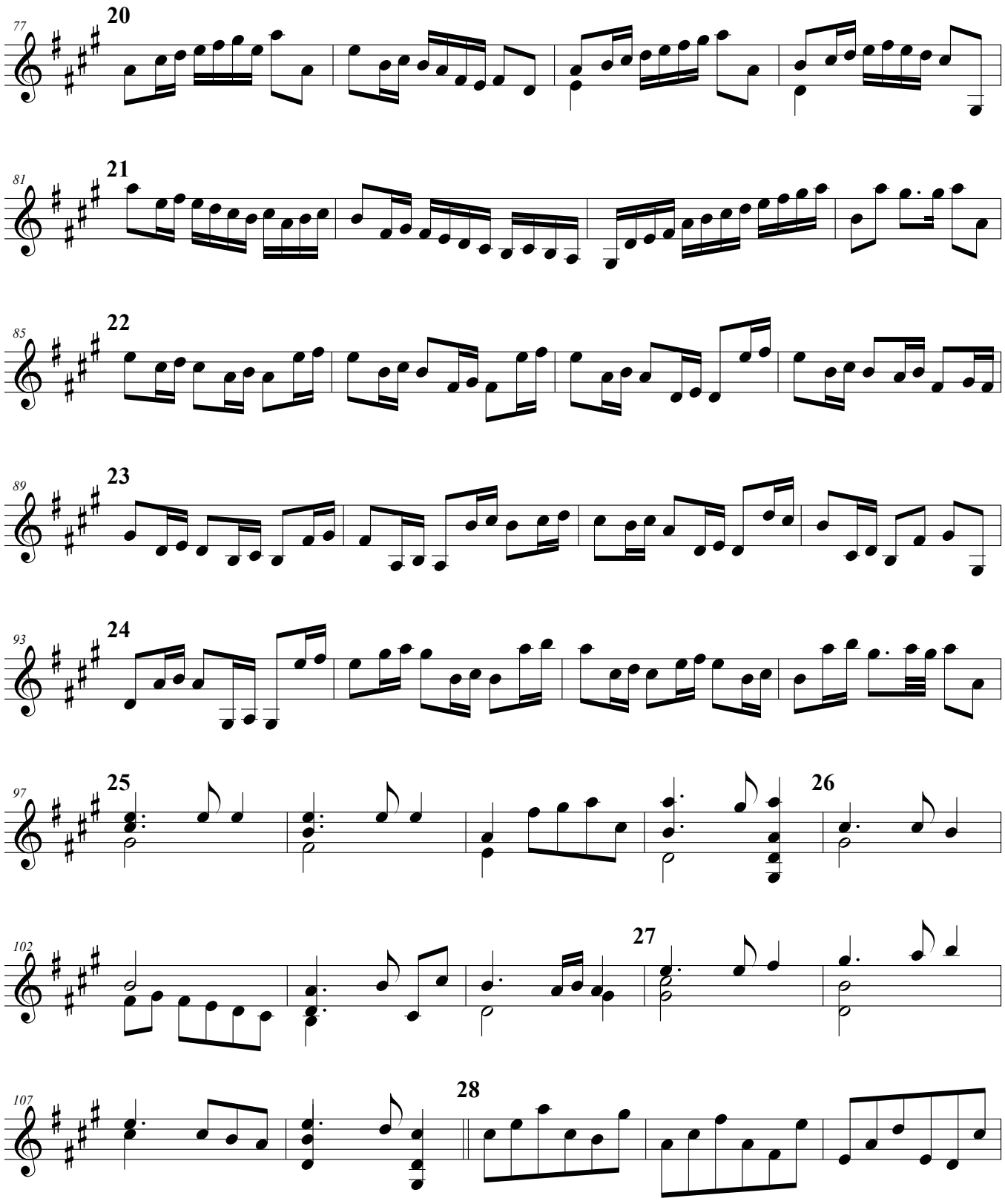
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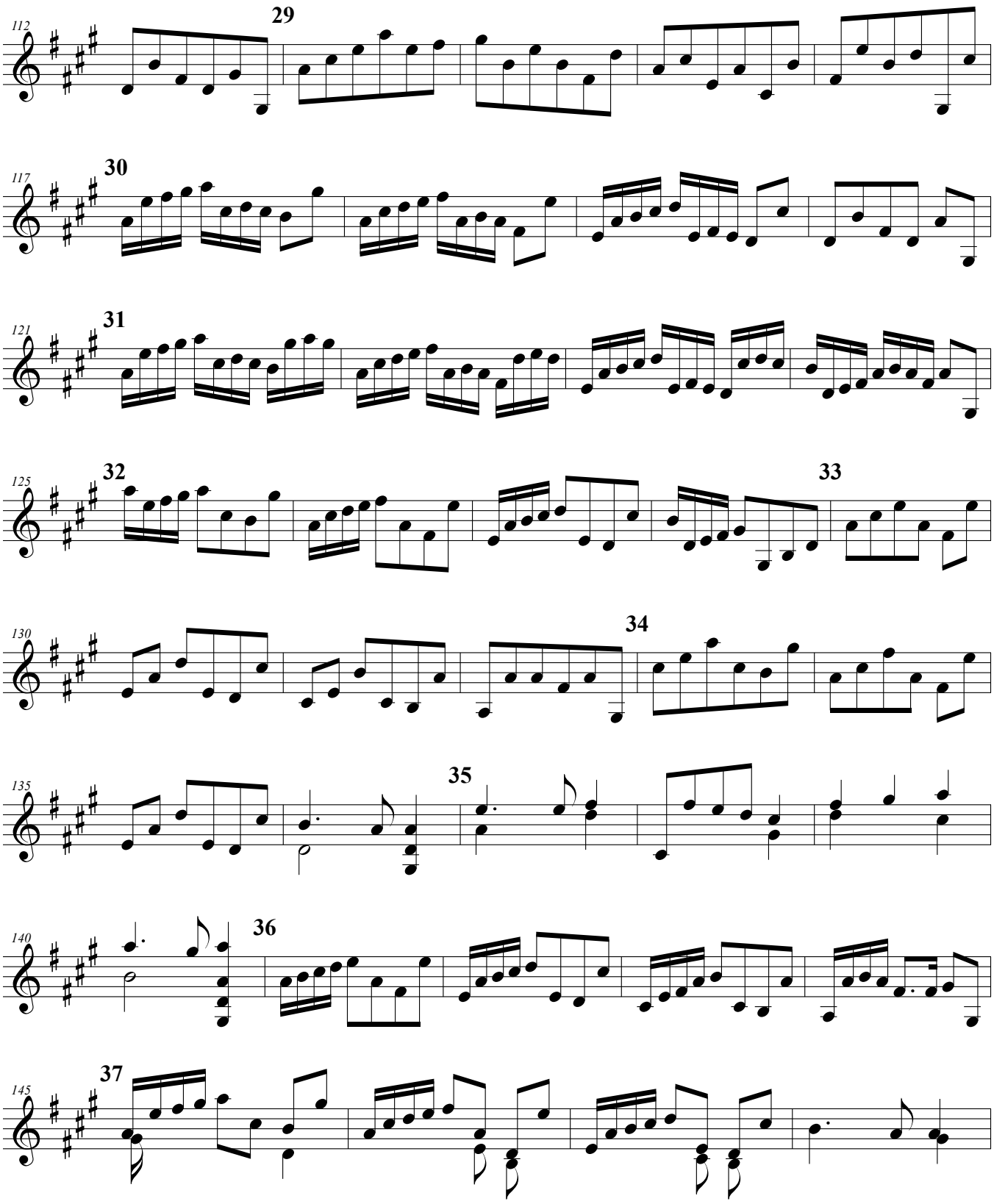
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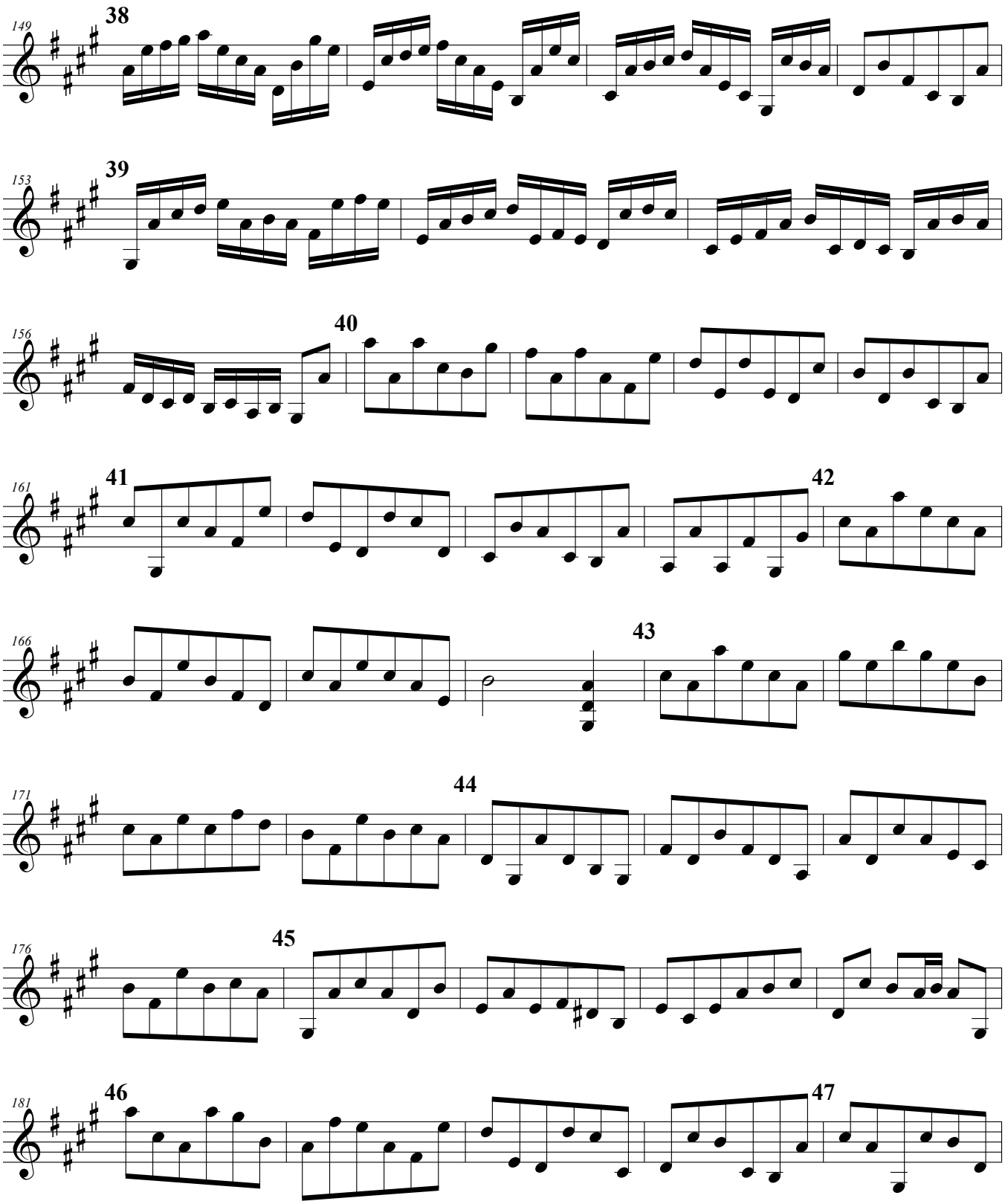
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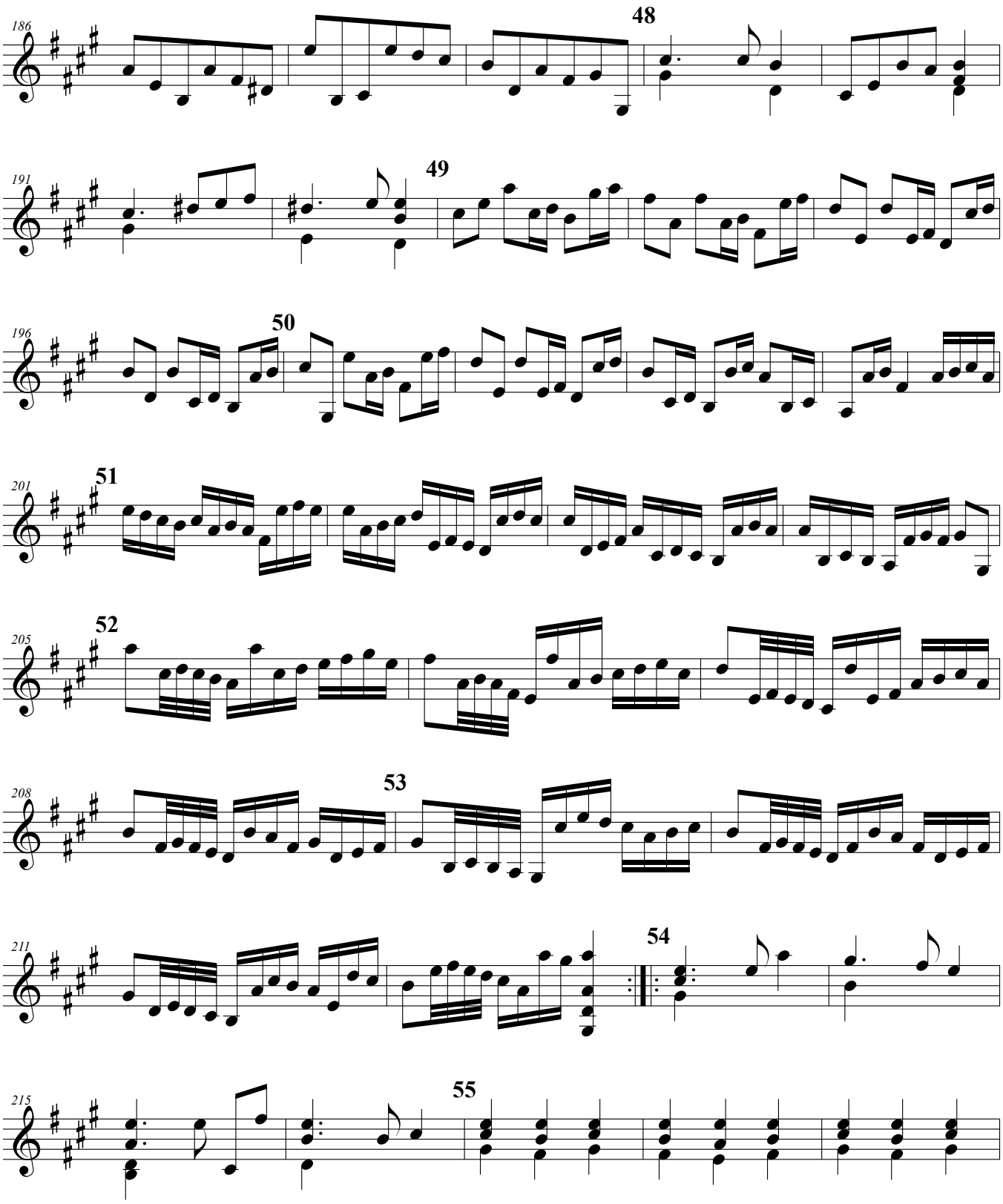
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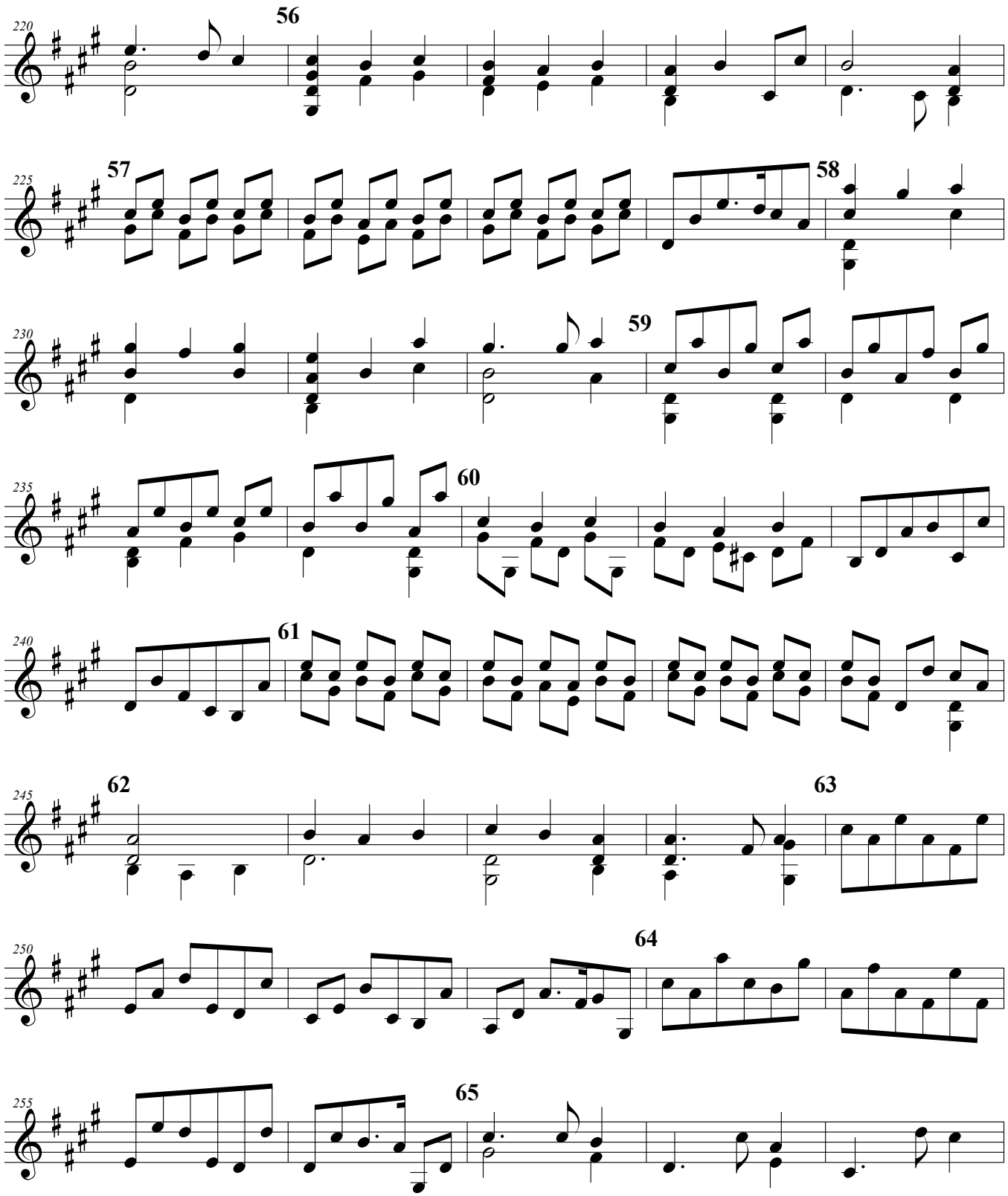
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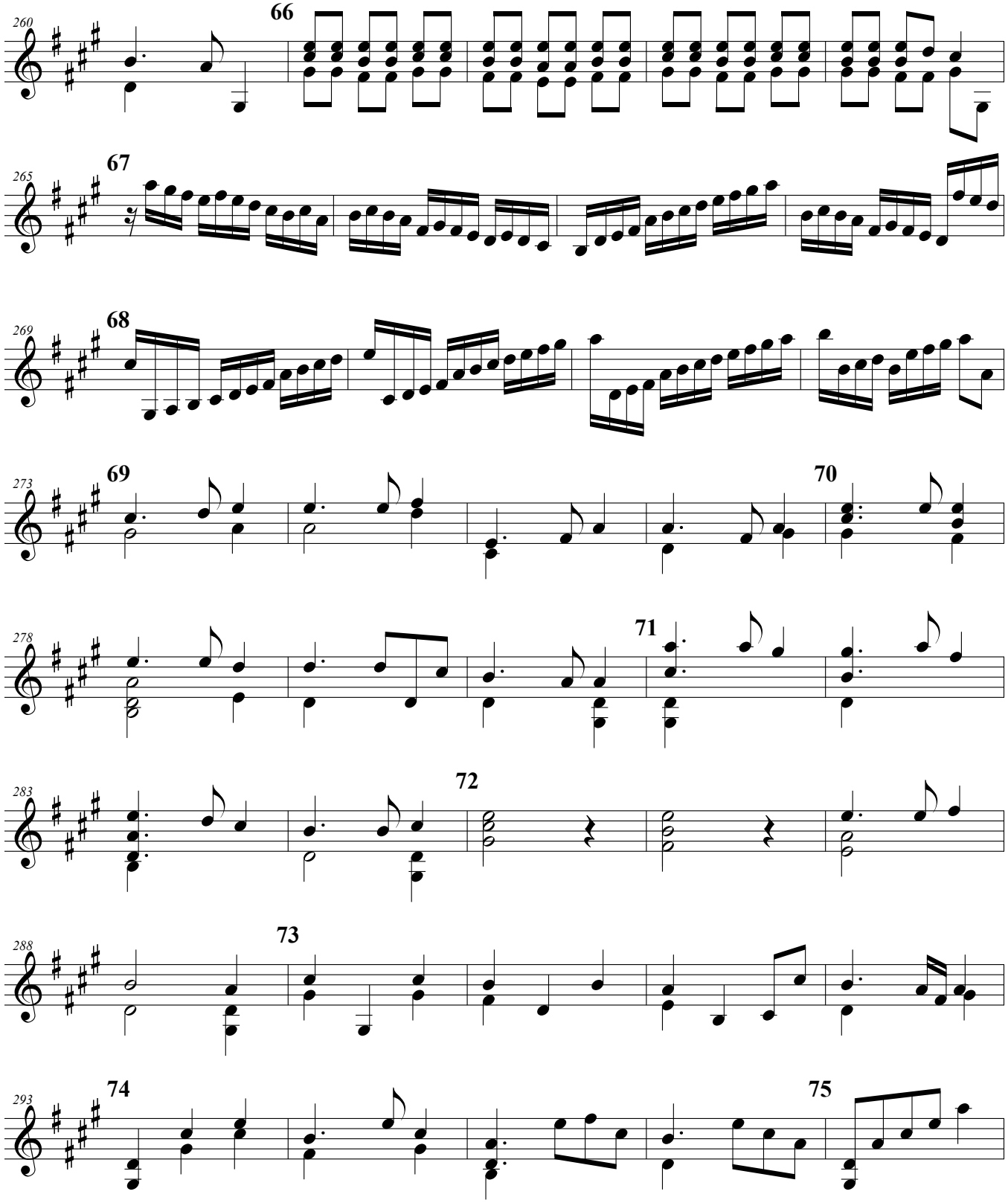
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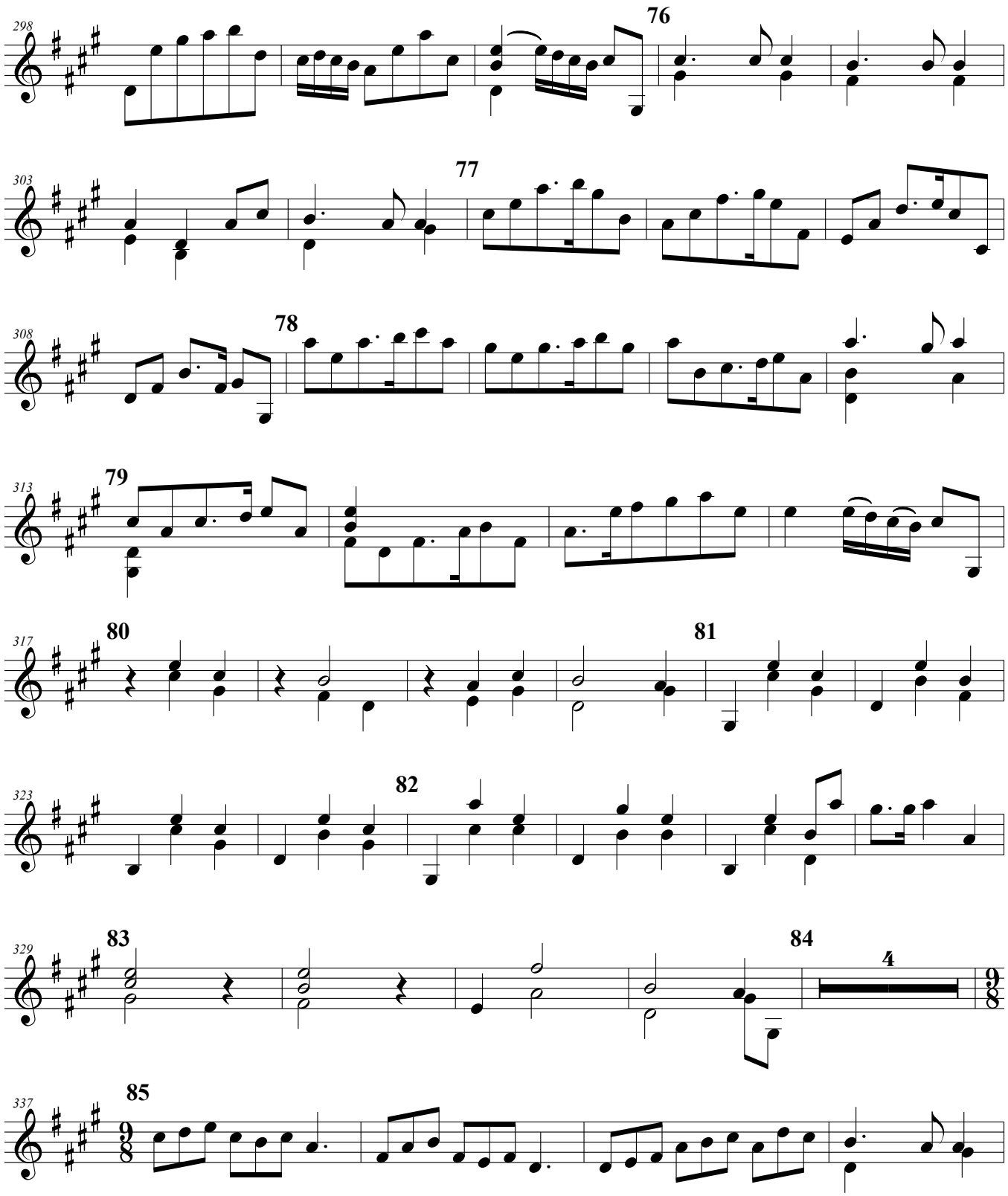
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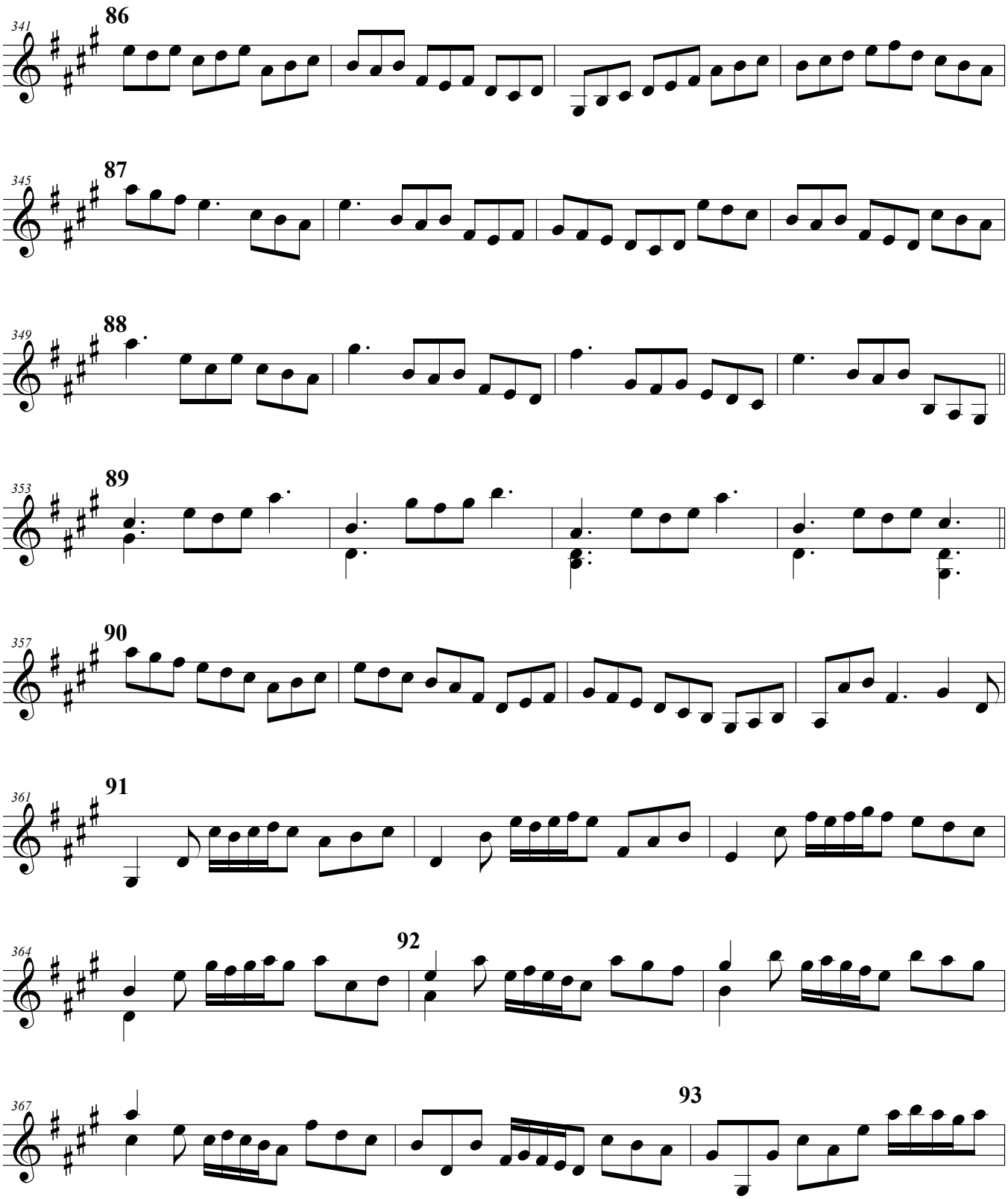
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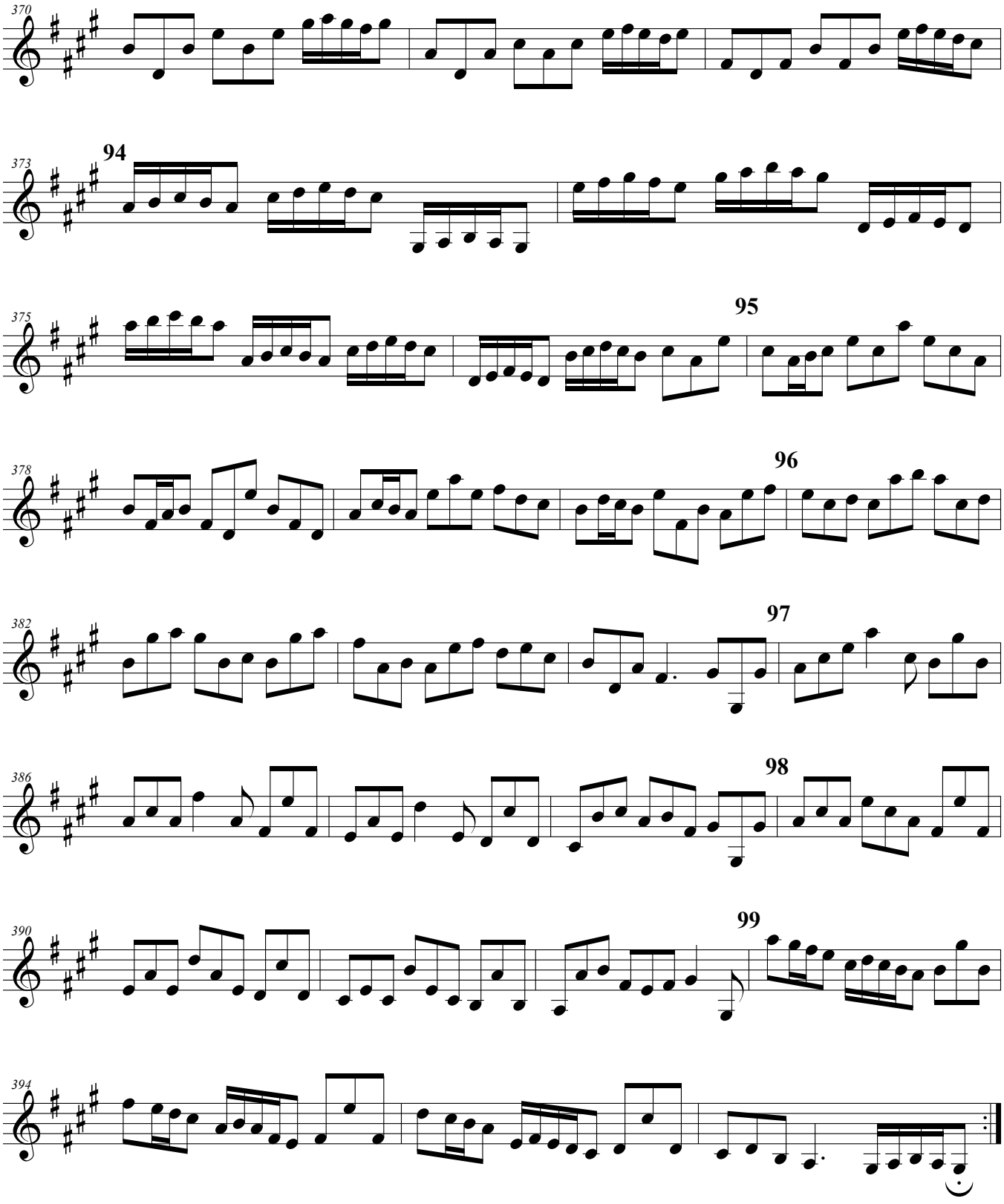
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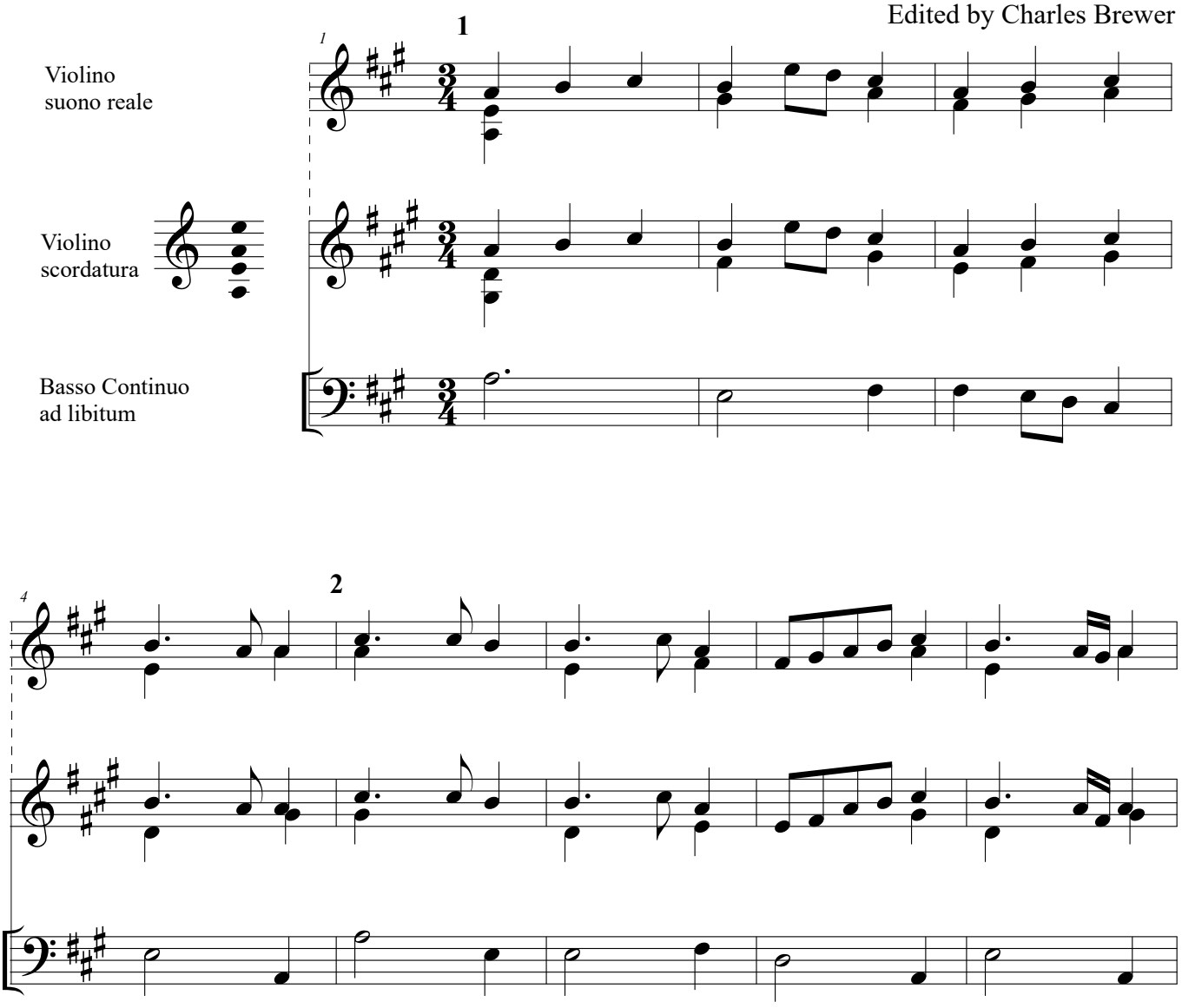
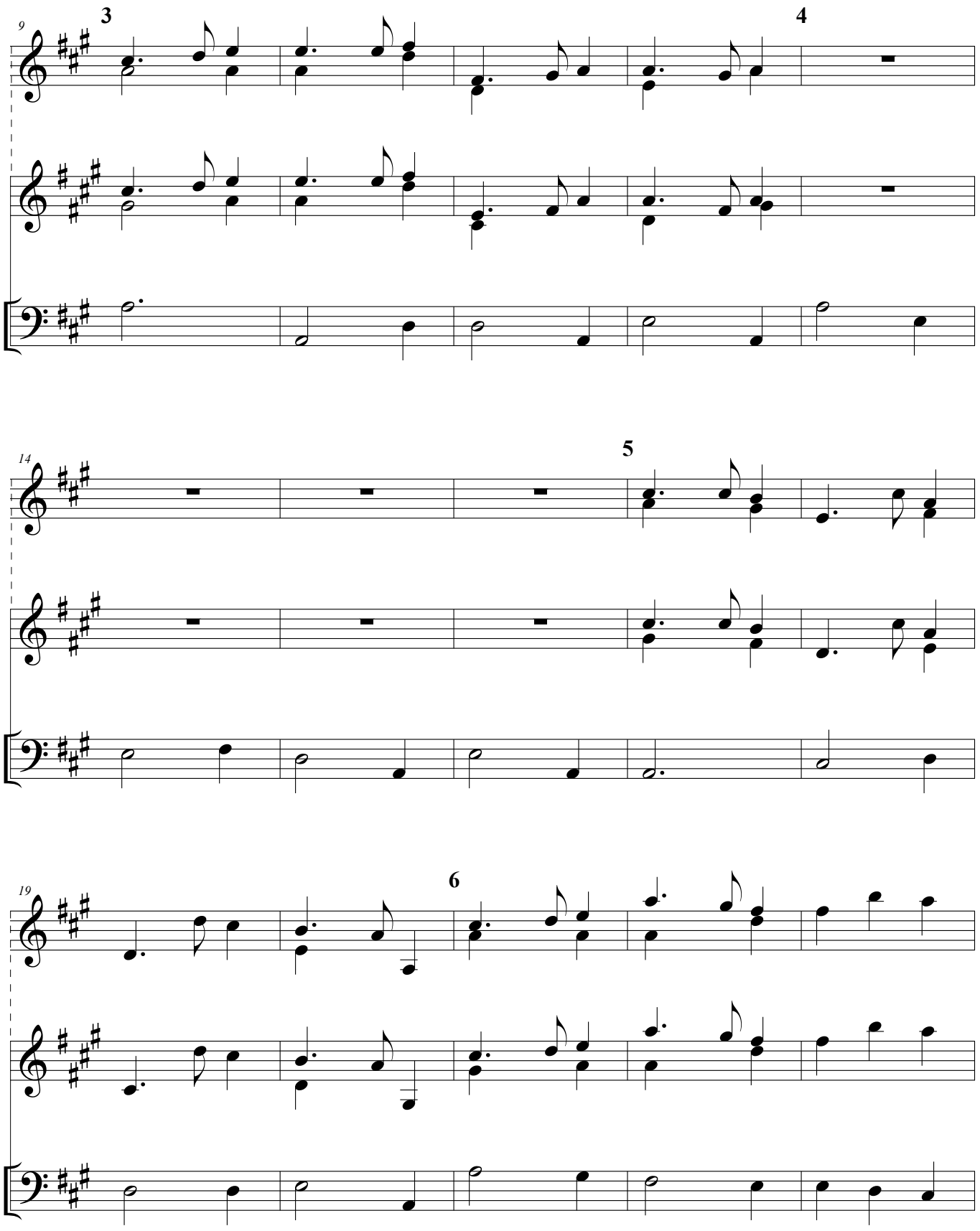
APPENDIX 1:

Manuscript VII.59, p. 45, mm. 1–36

Johann Heinrich Schmelzer (c. 1620/23–1680)
Edited by Charles Brewer

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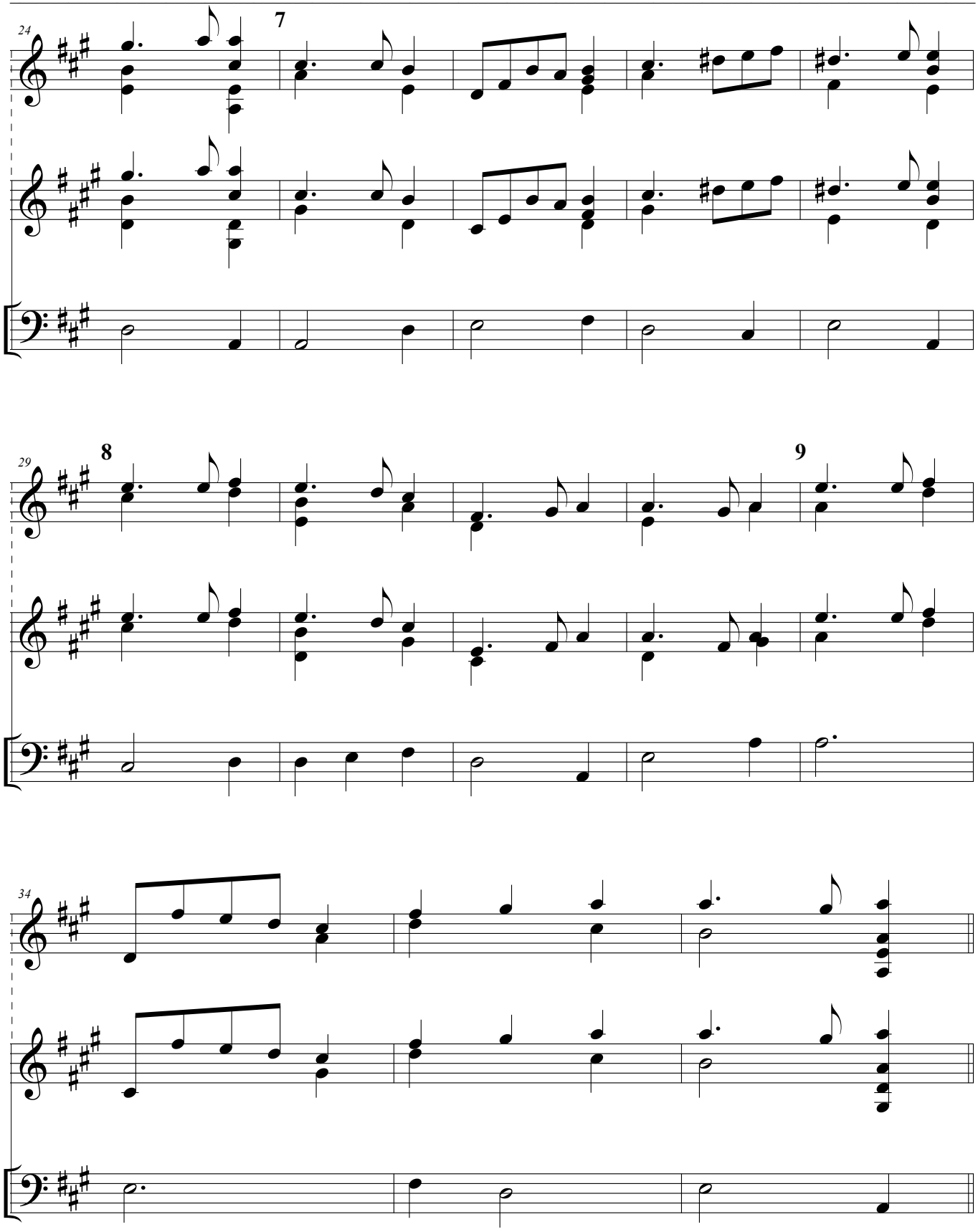
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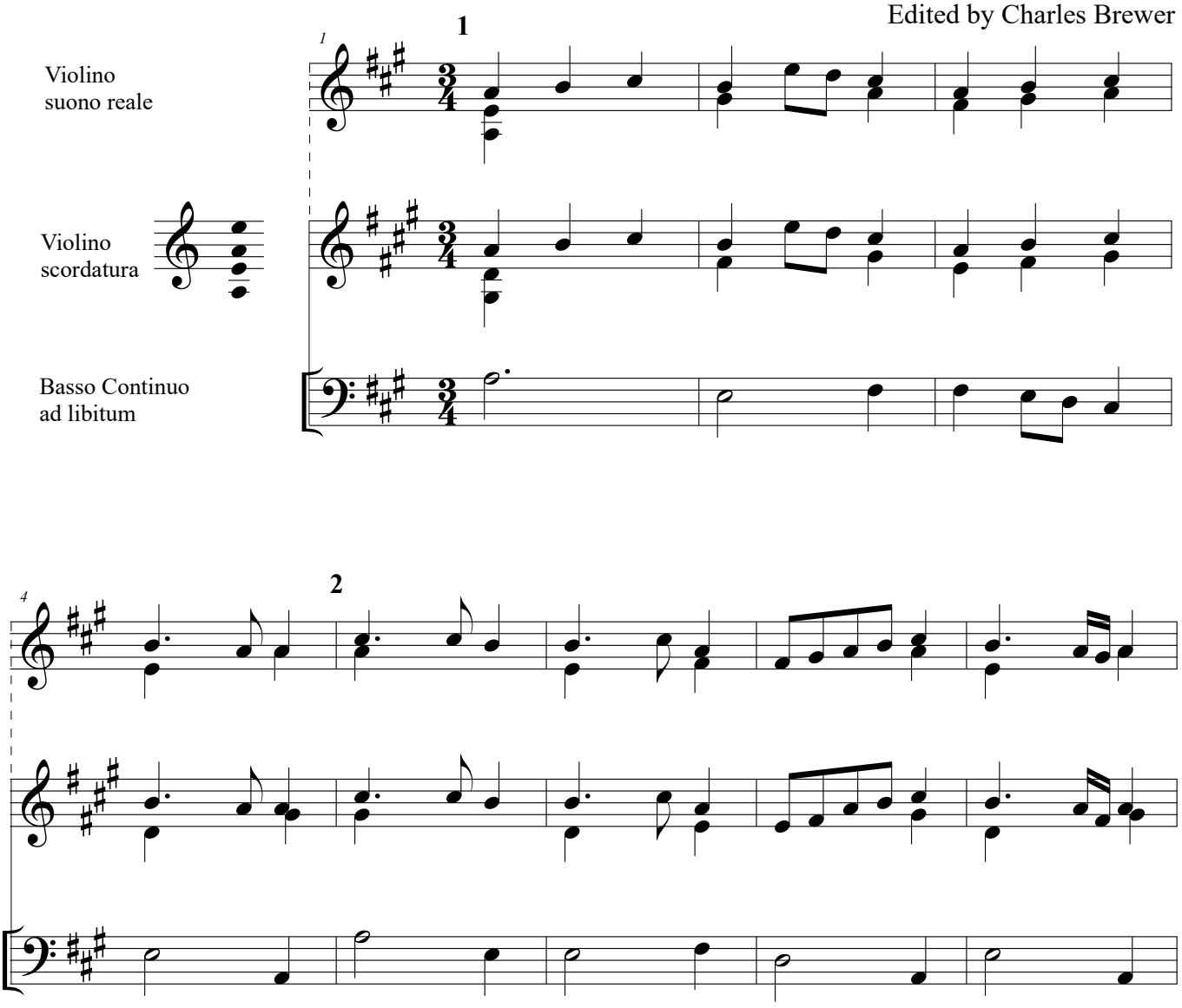
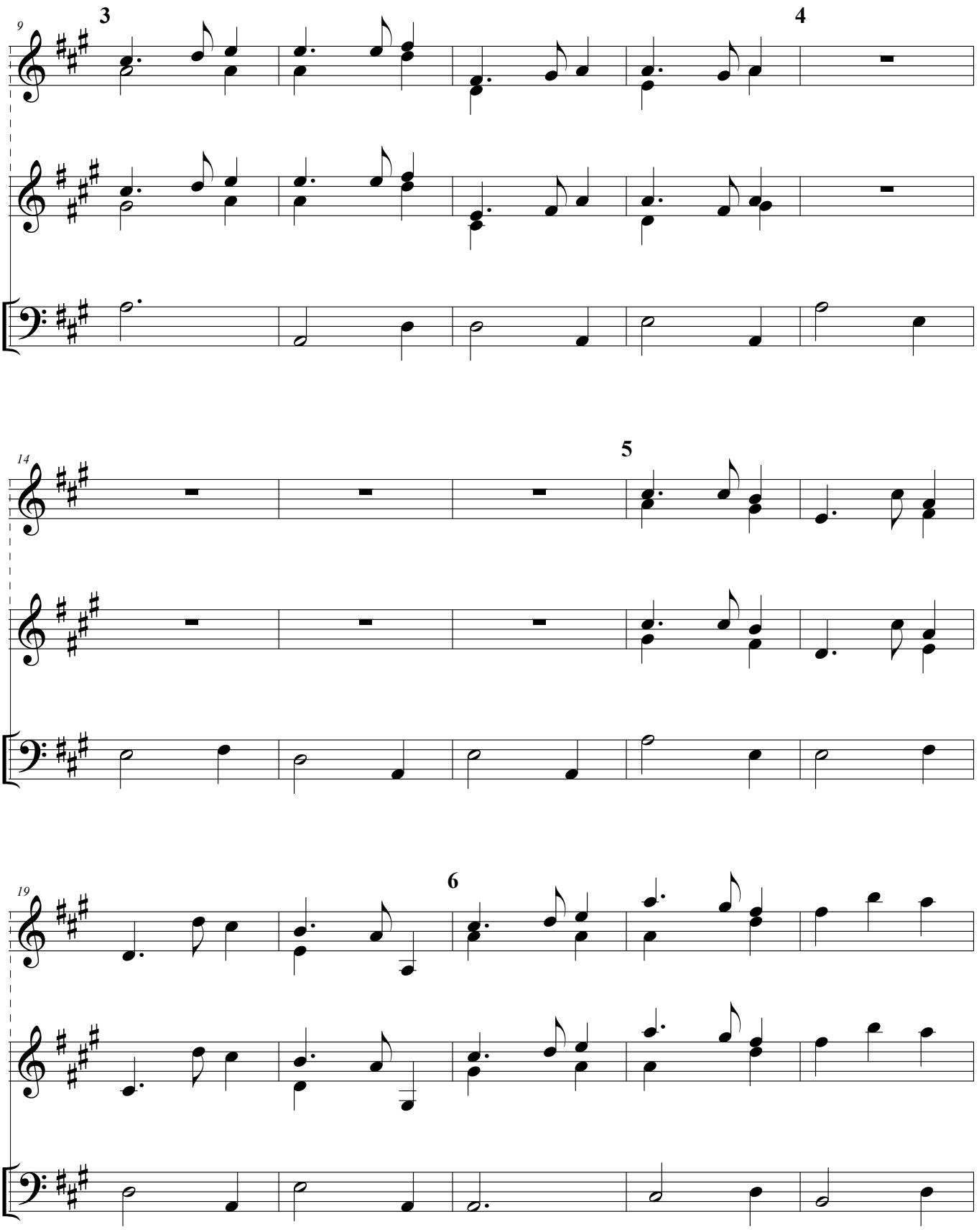
APPENDIX 2:

"Sonata á Violino Solo del Sig^{r} J.H. Smelzer"
Violino with Basso Continuo ad libitum

Johann Heinrich Schmelzer (c. 1620/23–1680)
Edited by Charles Brewer

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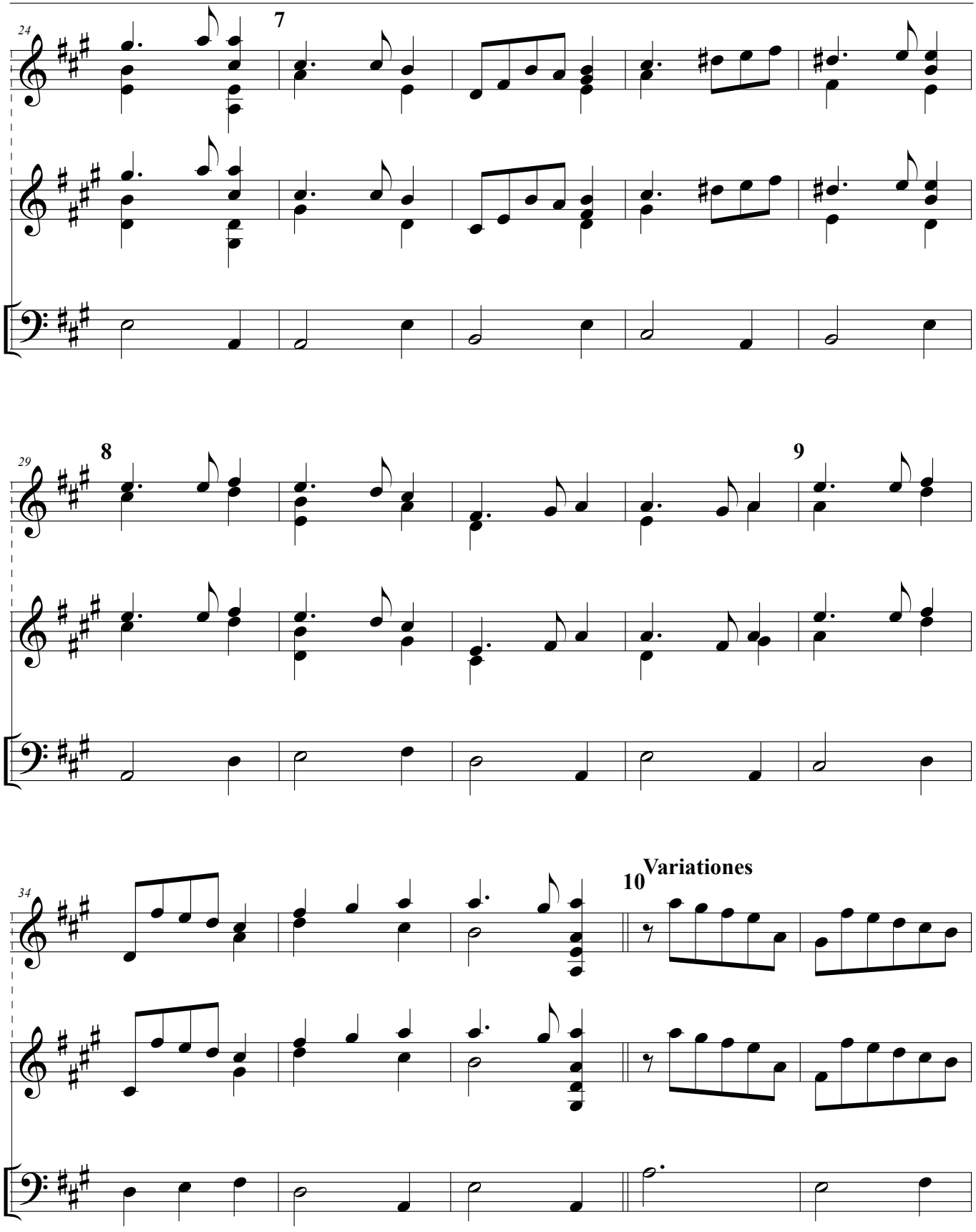
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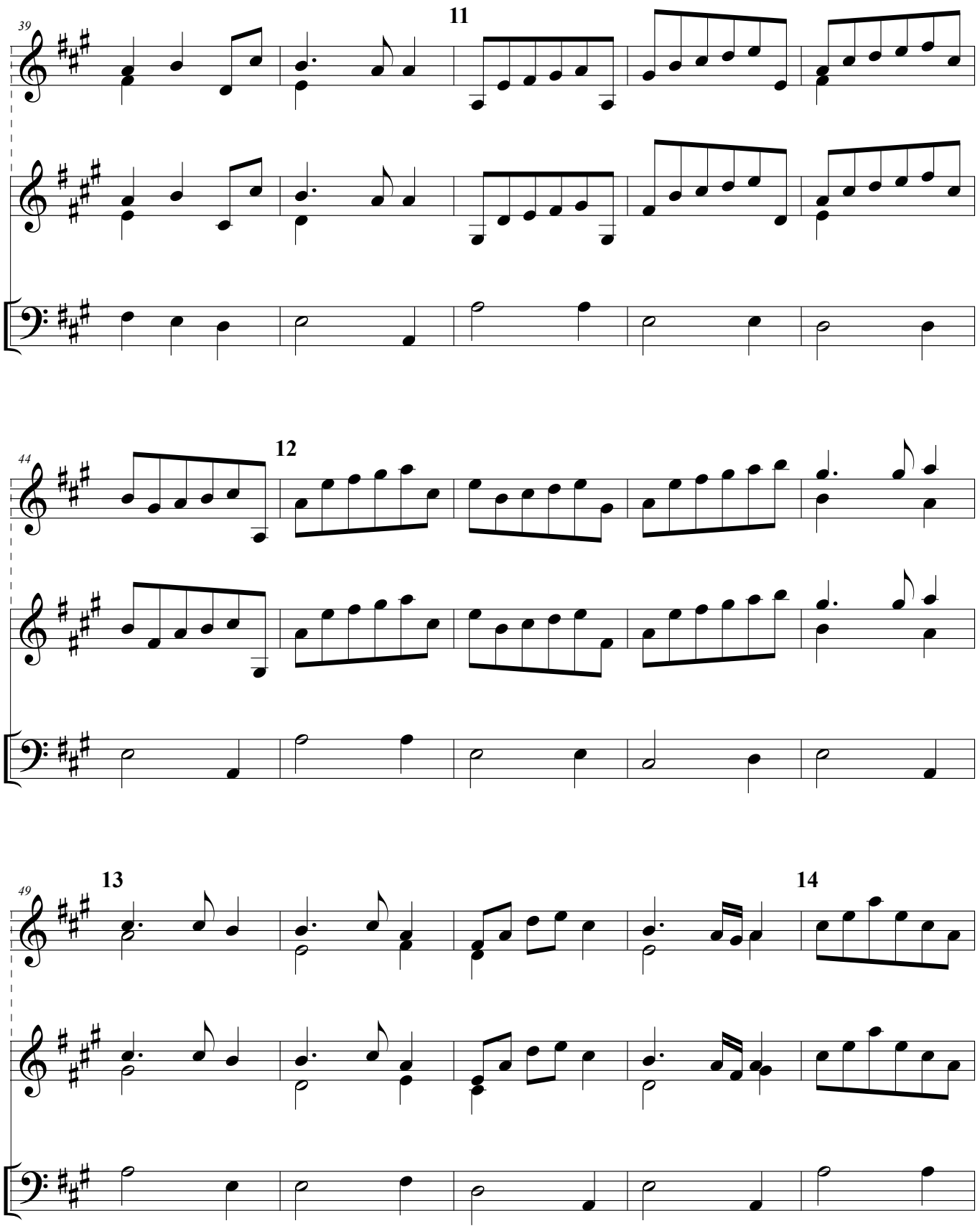
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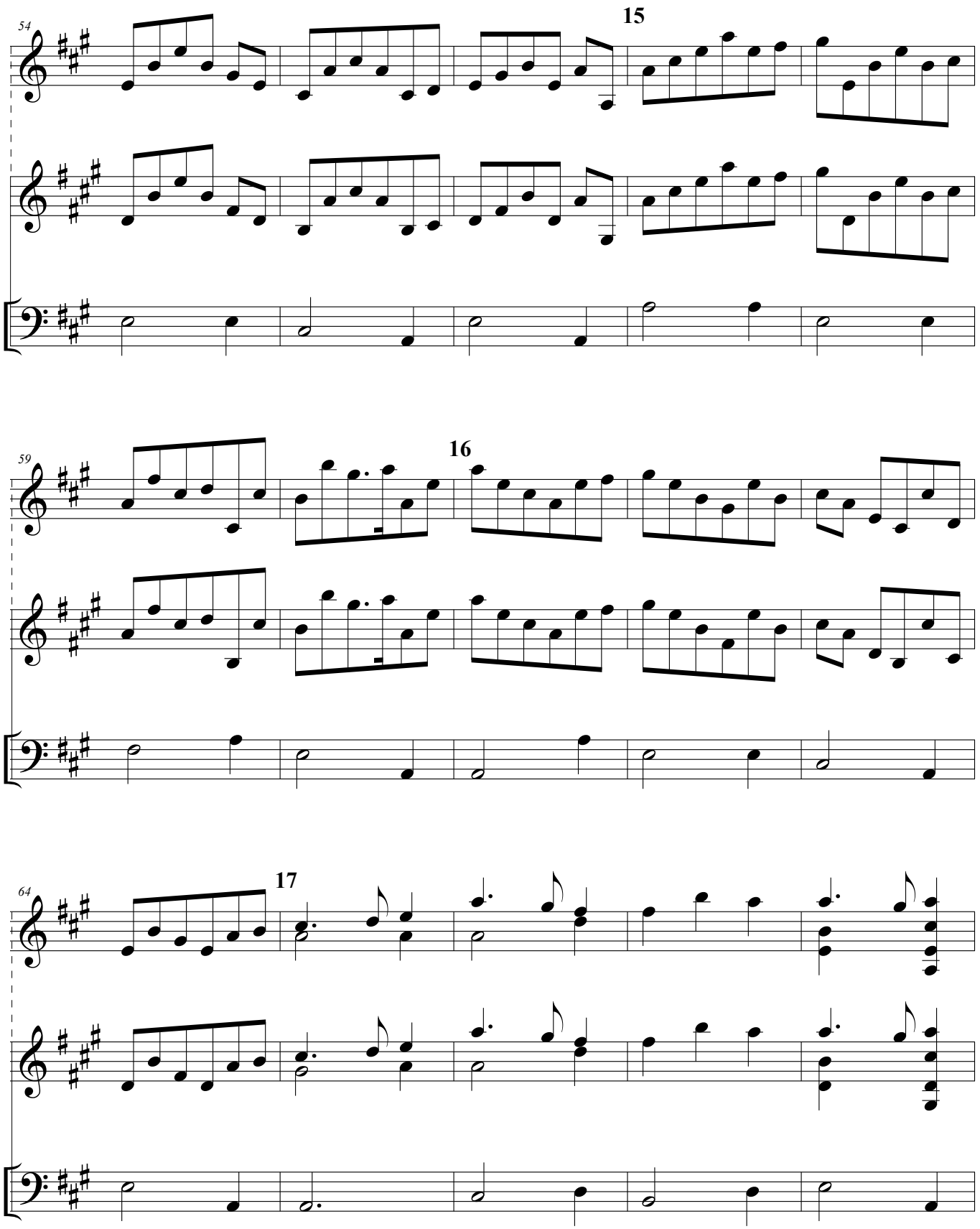
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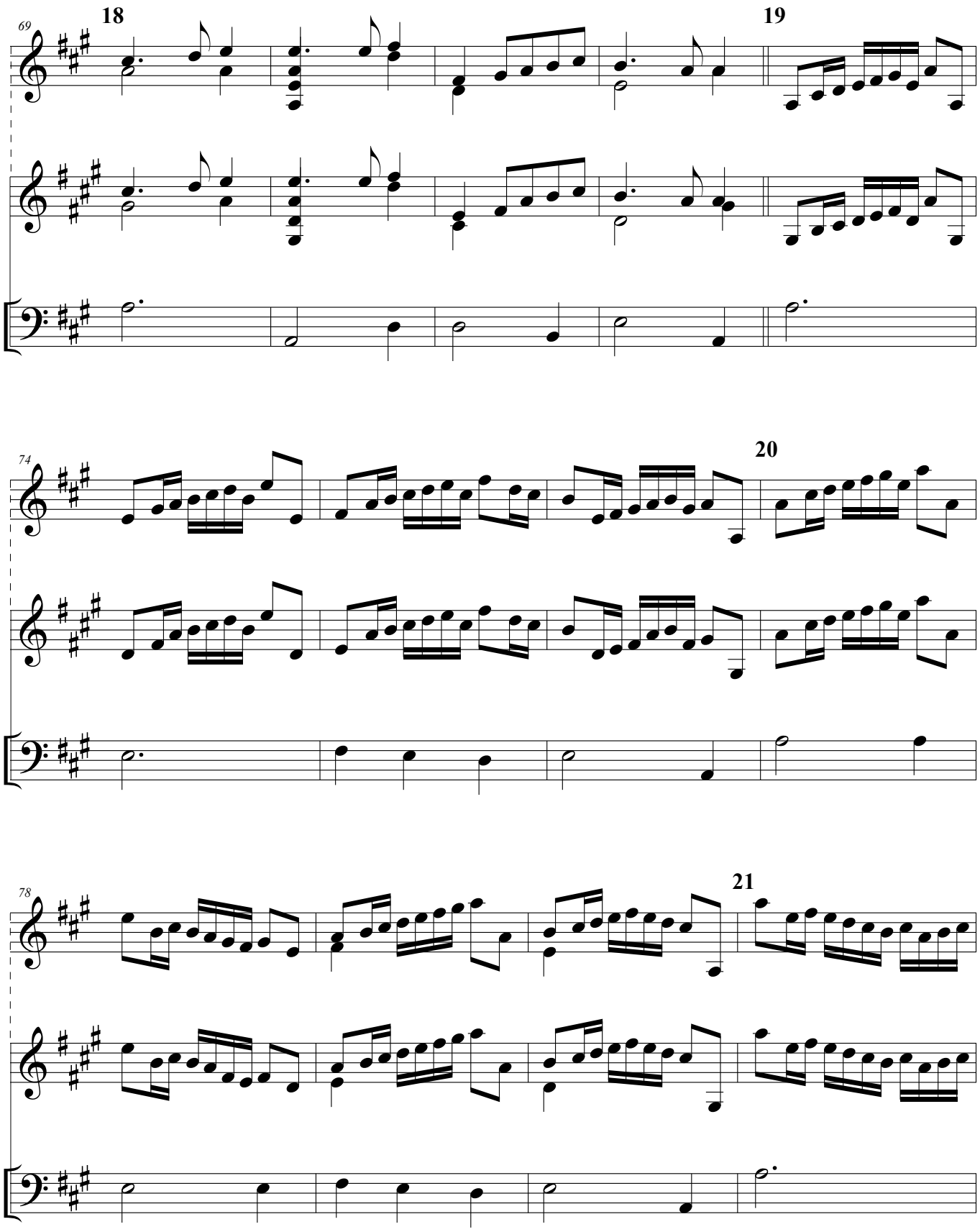
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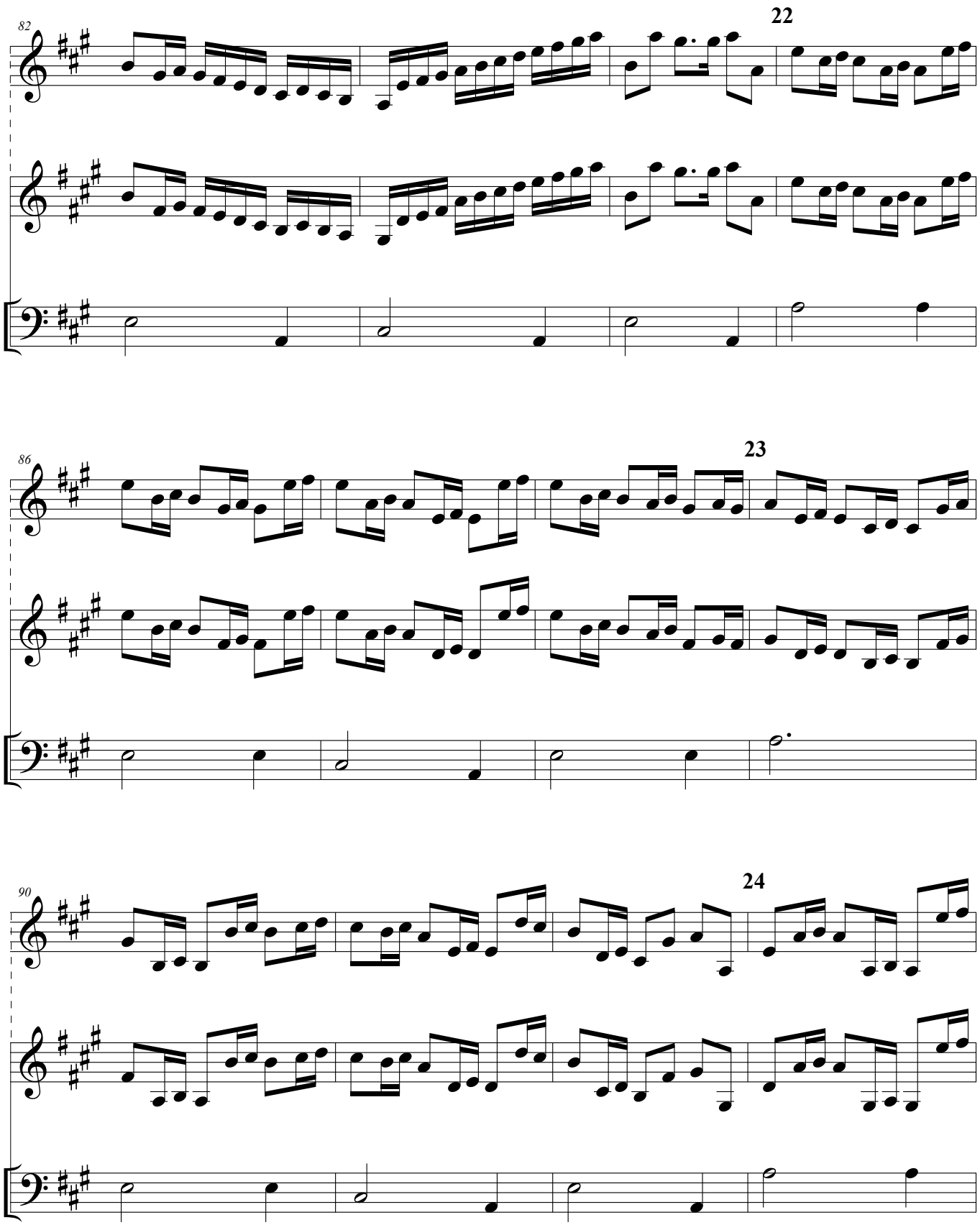
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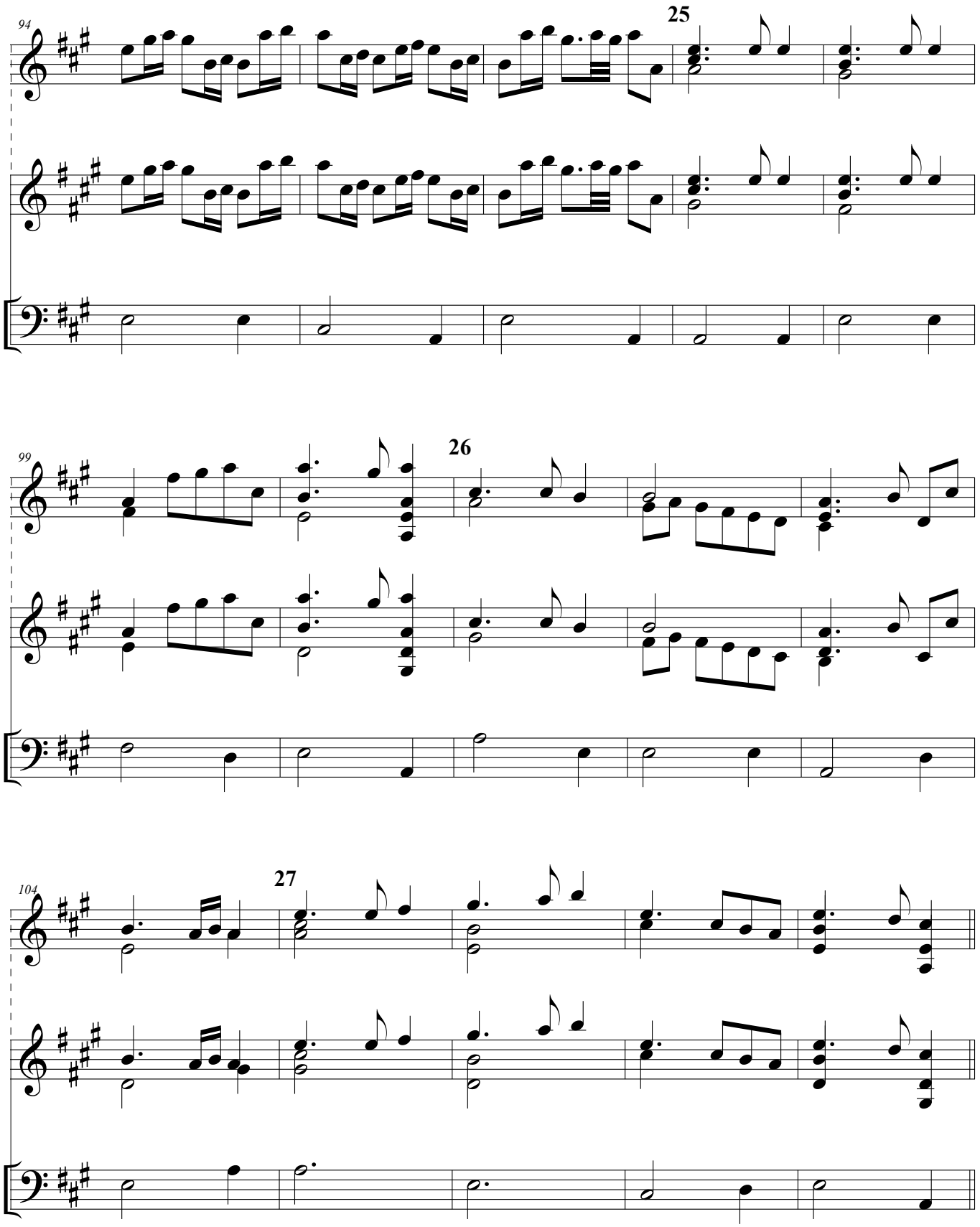
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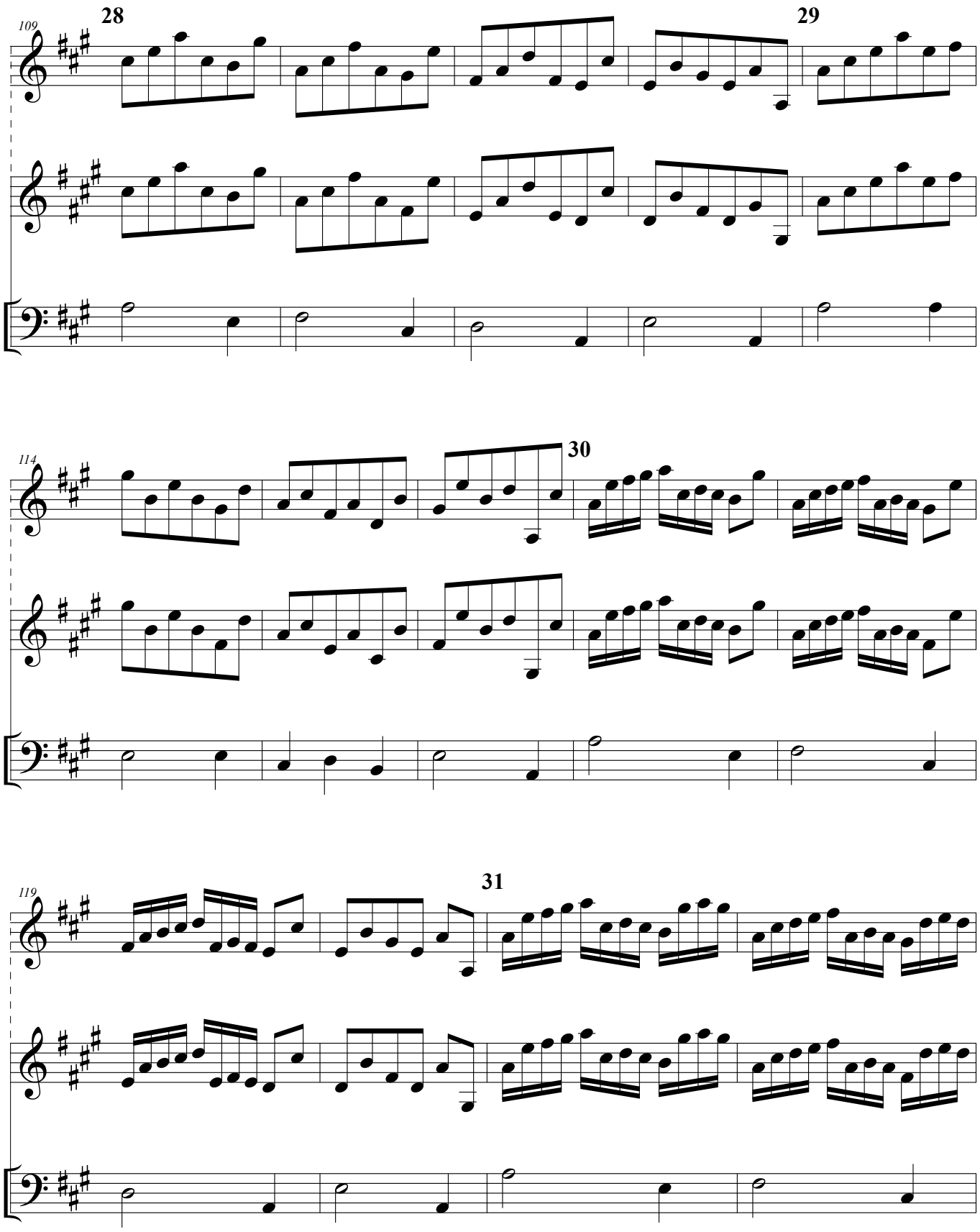
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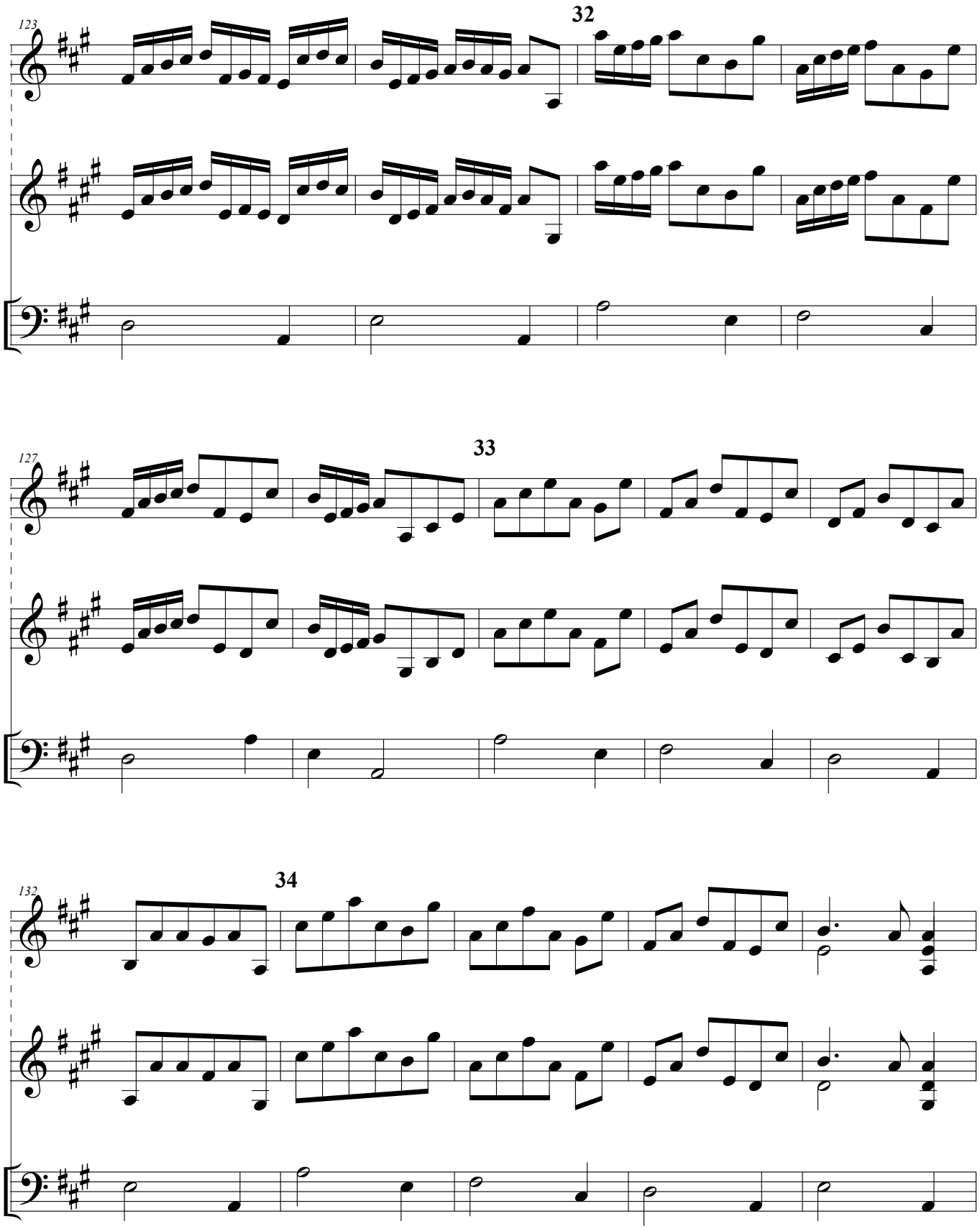
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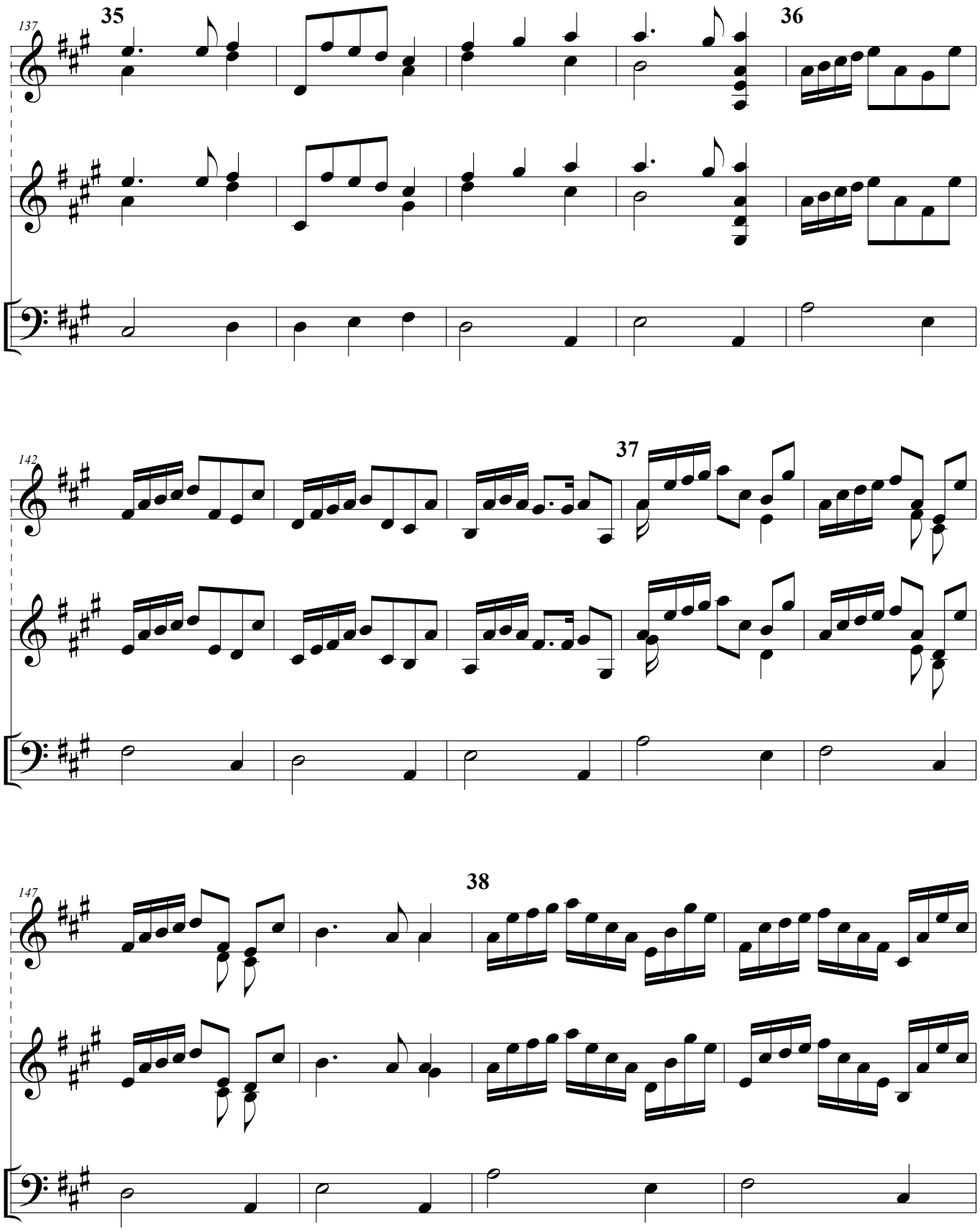
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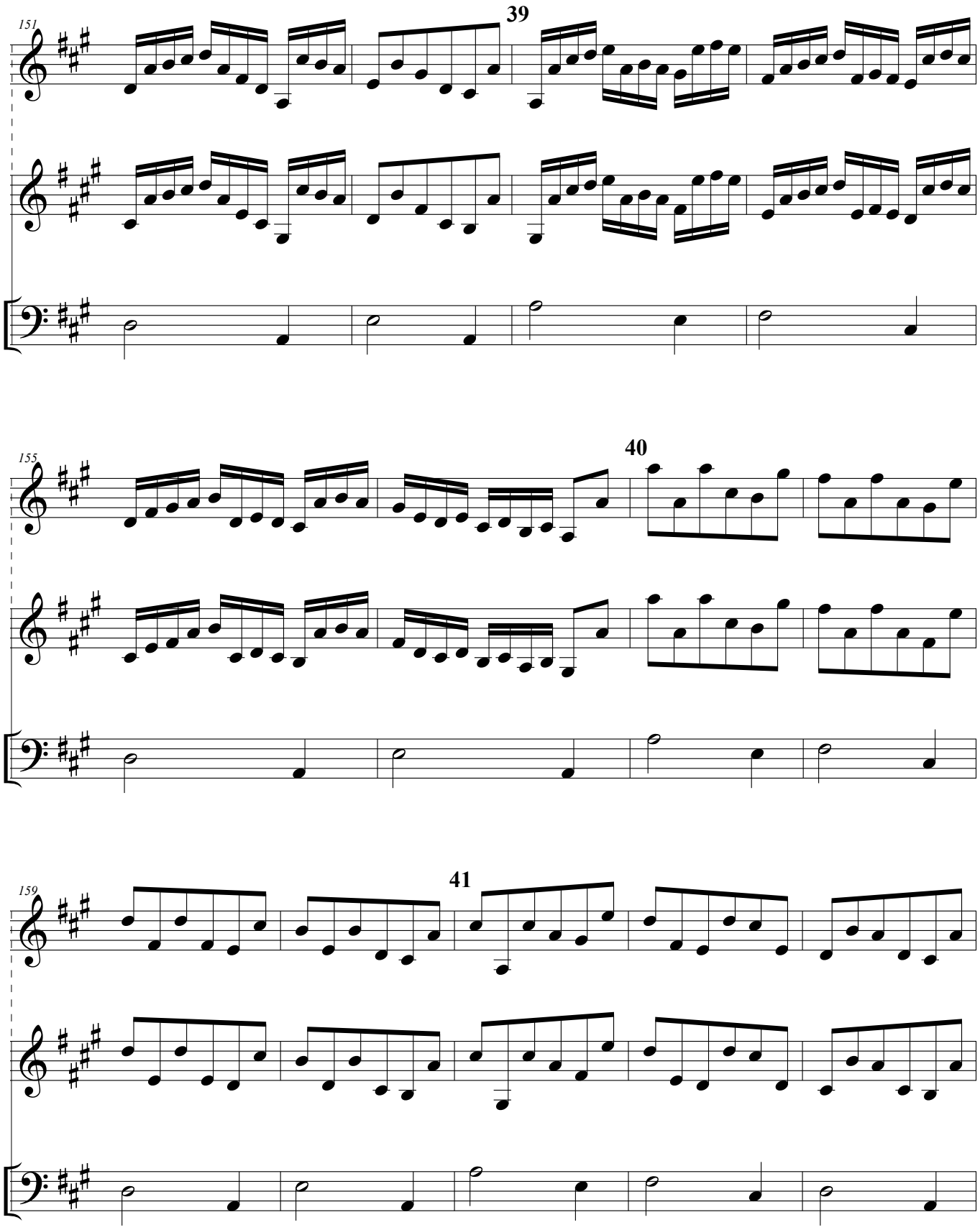
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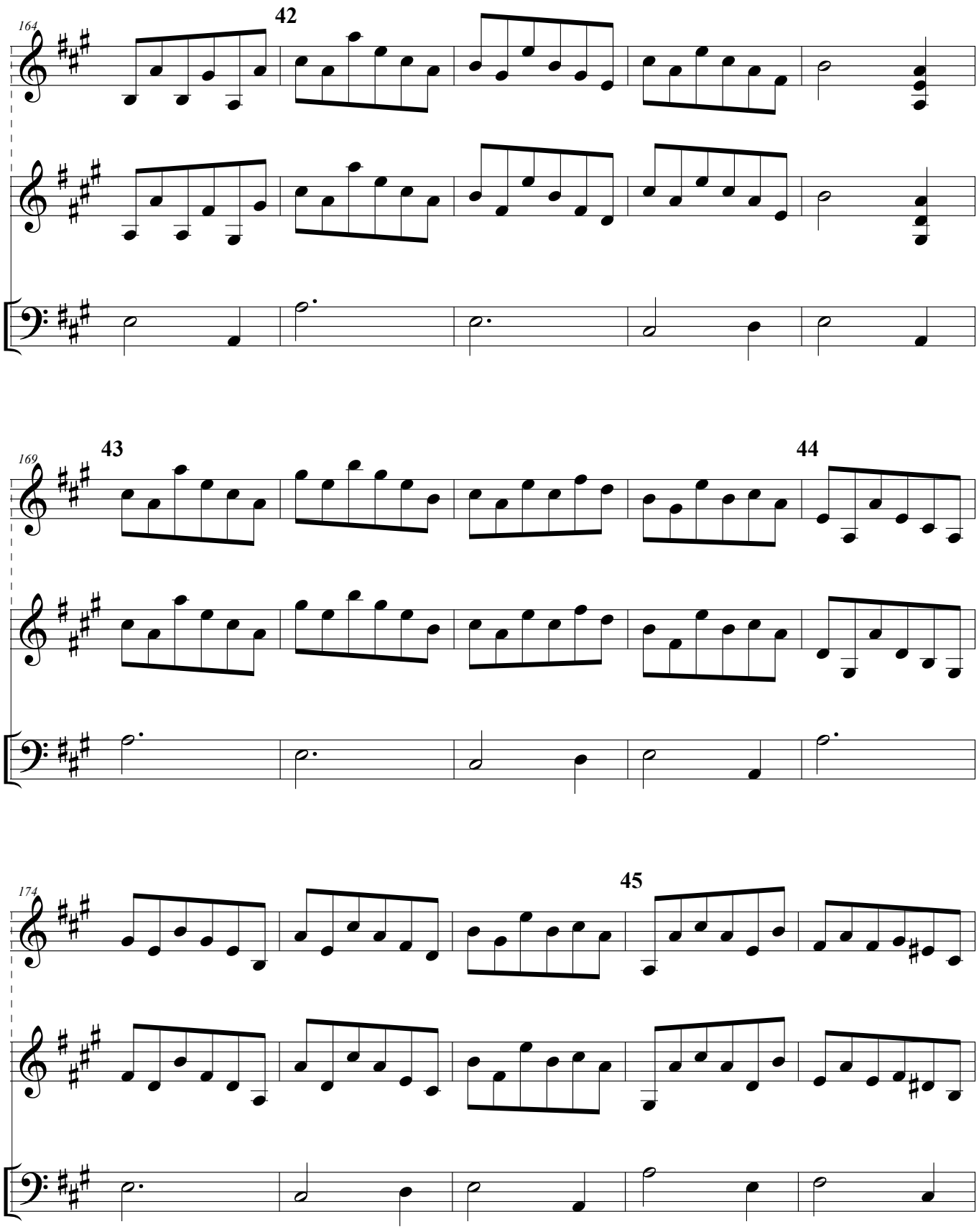
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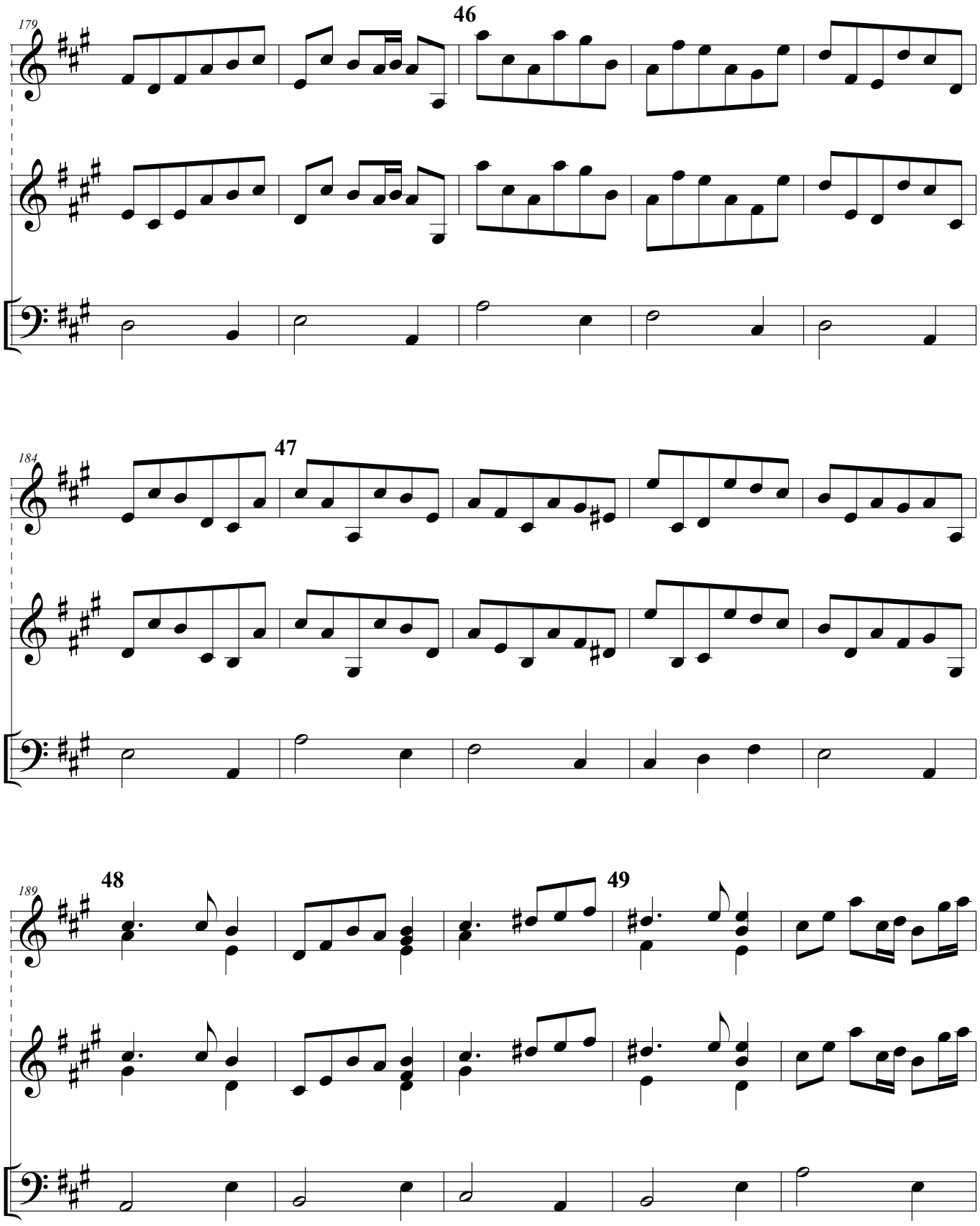
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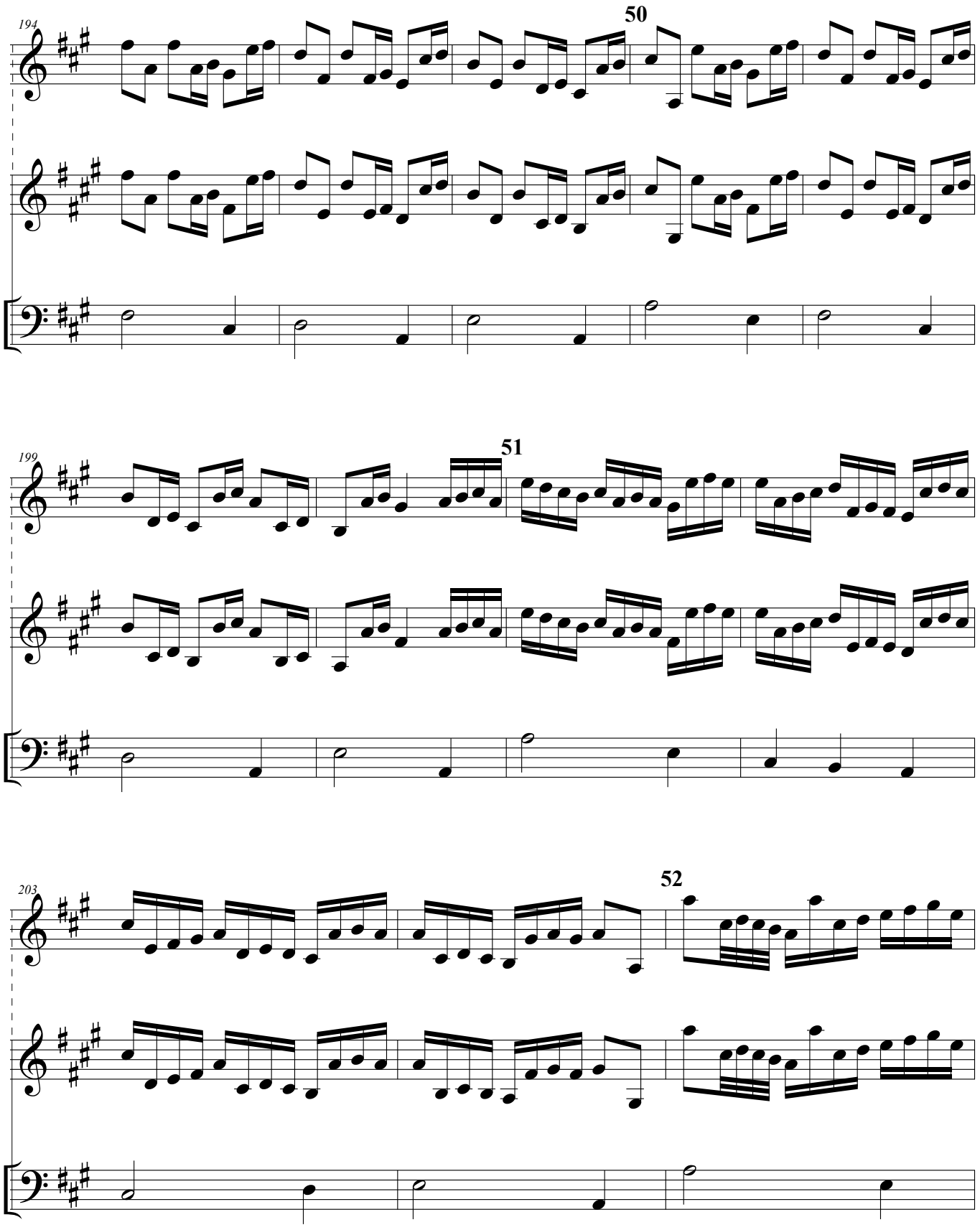
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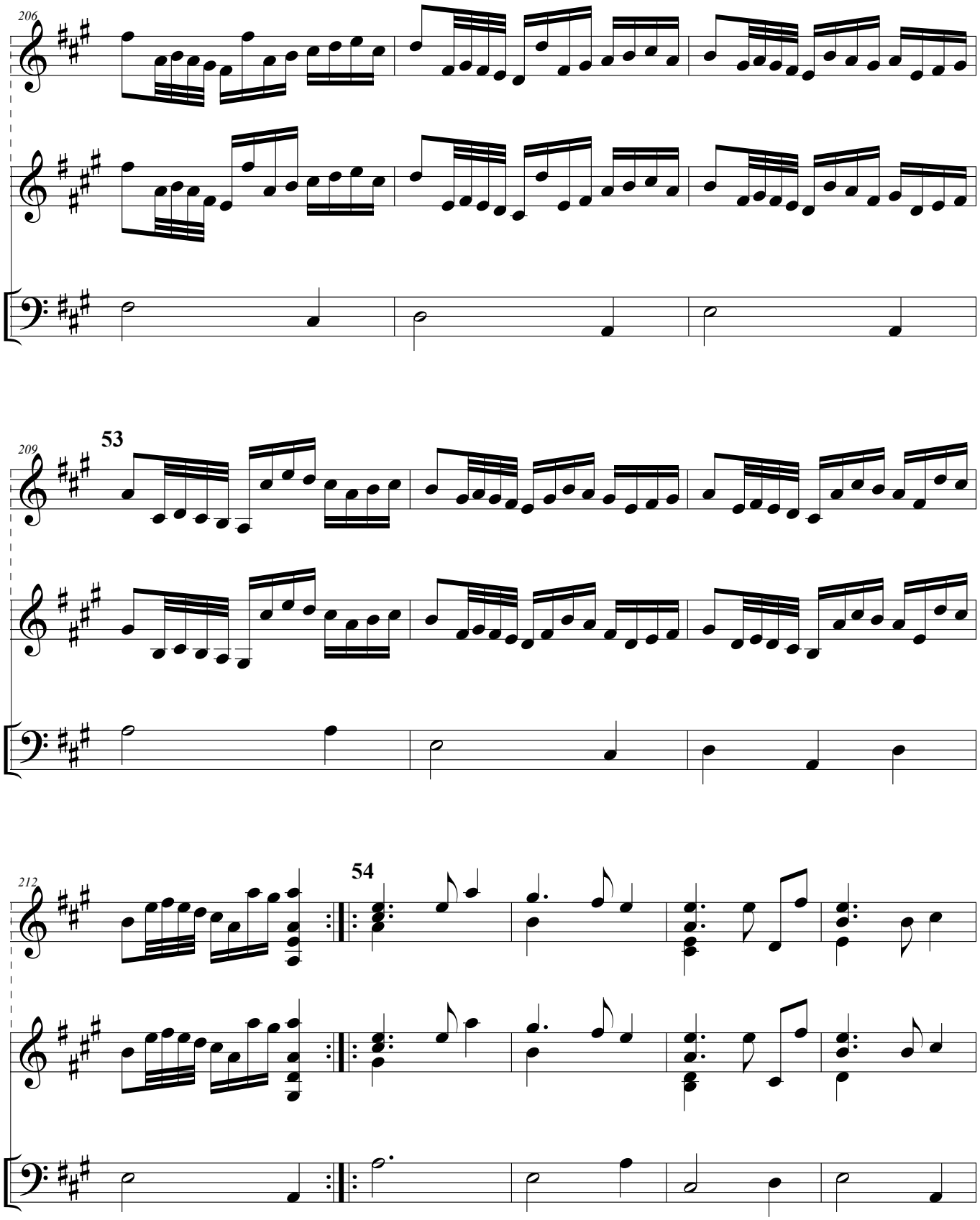
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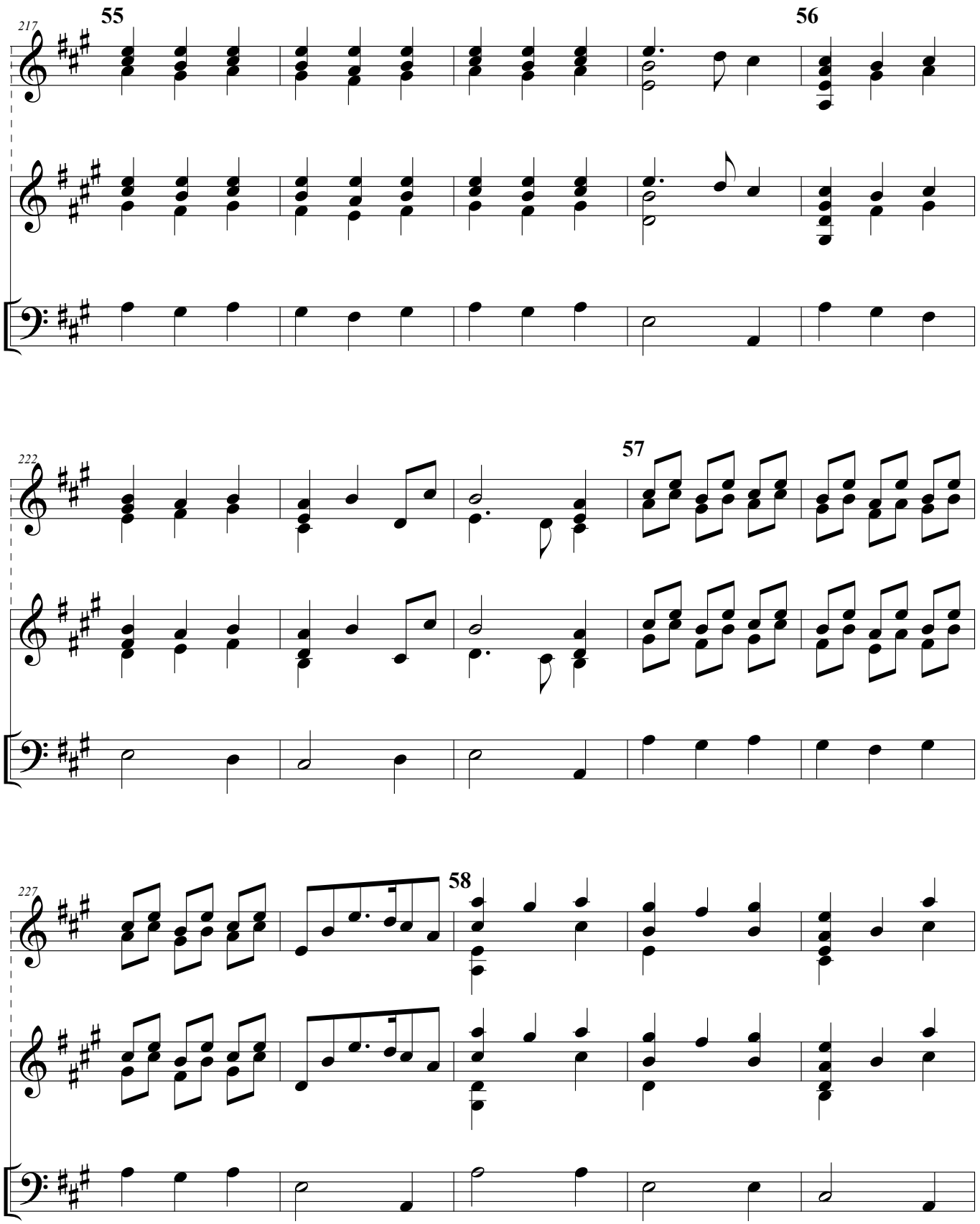
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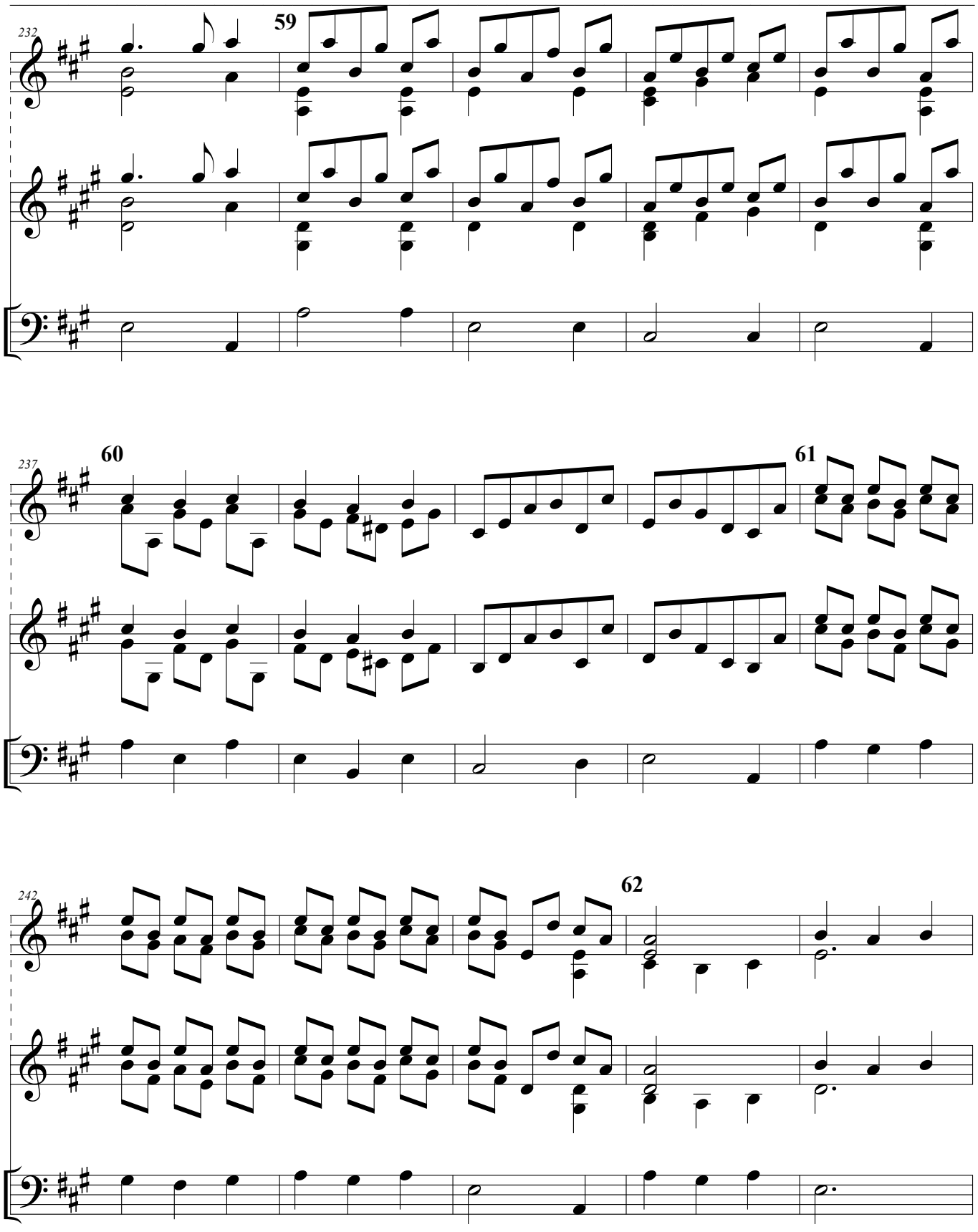
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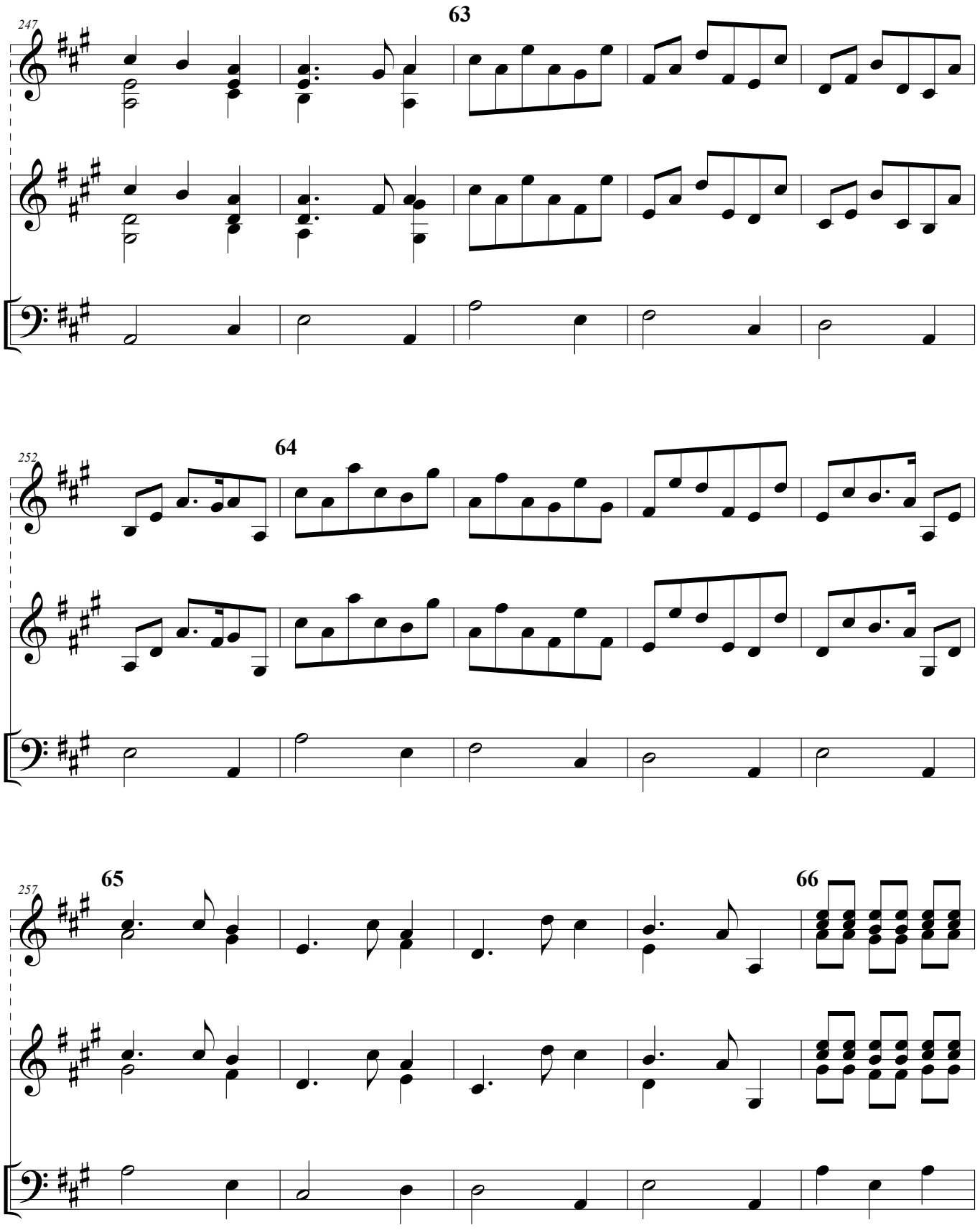
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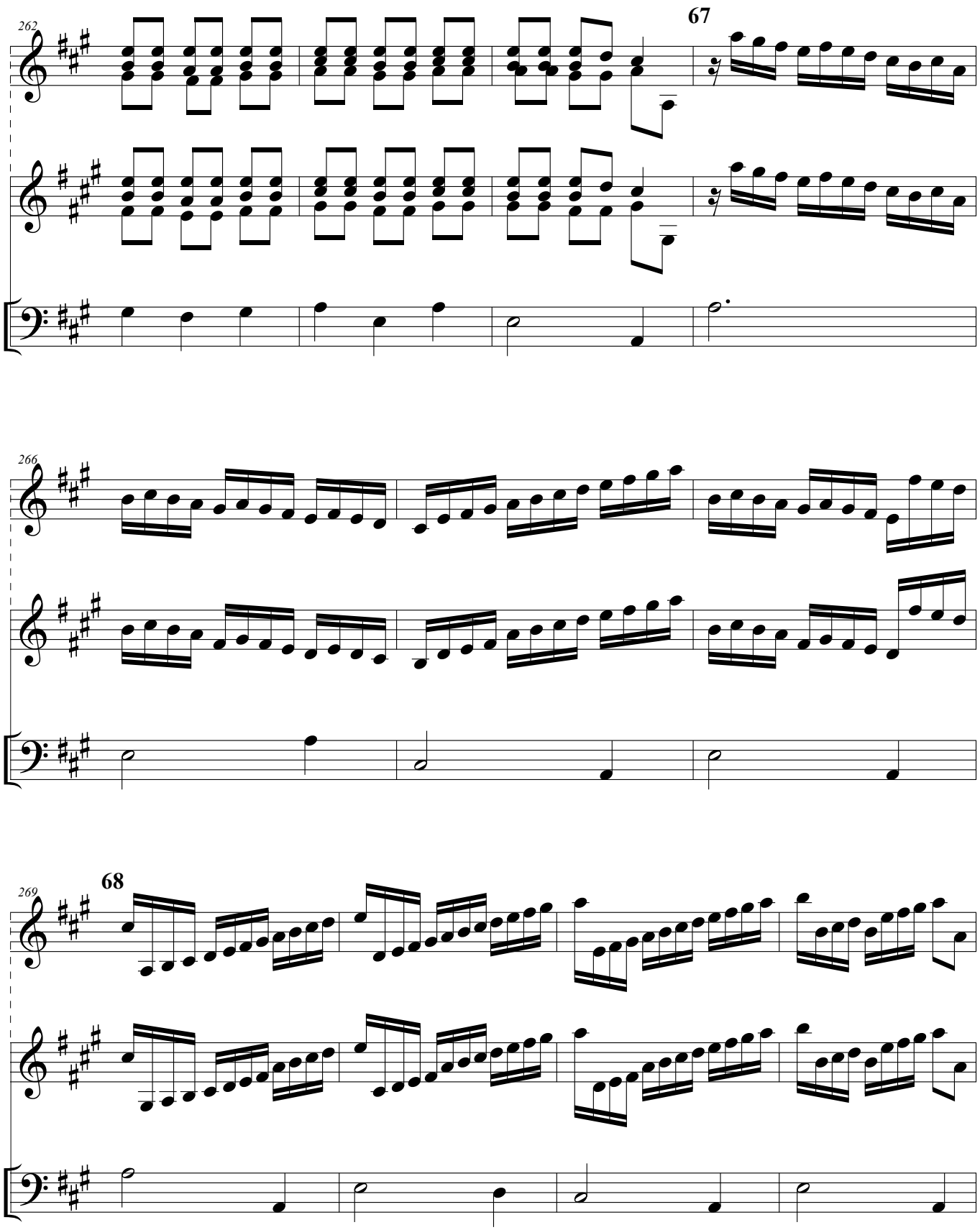
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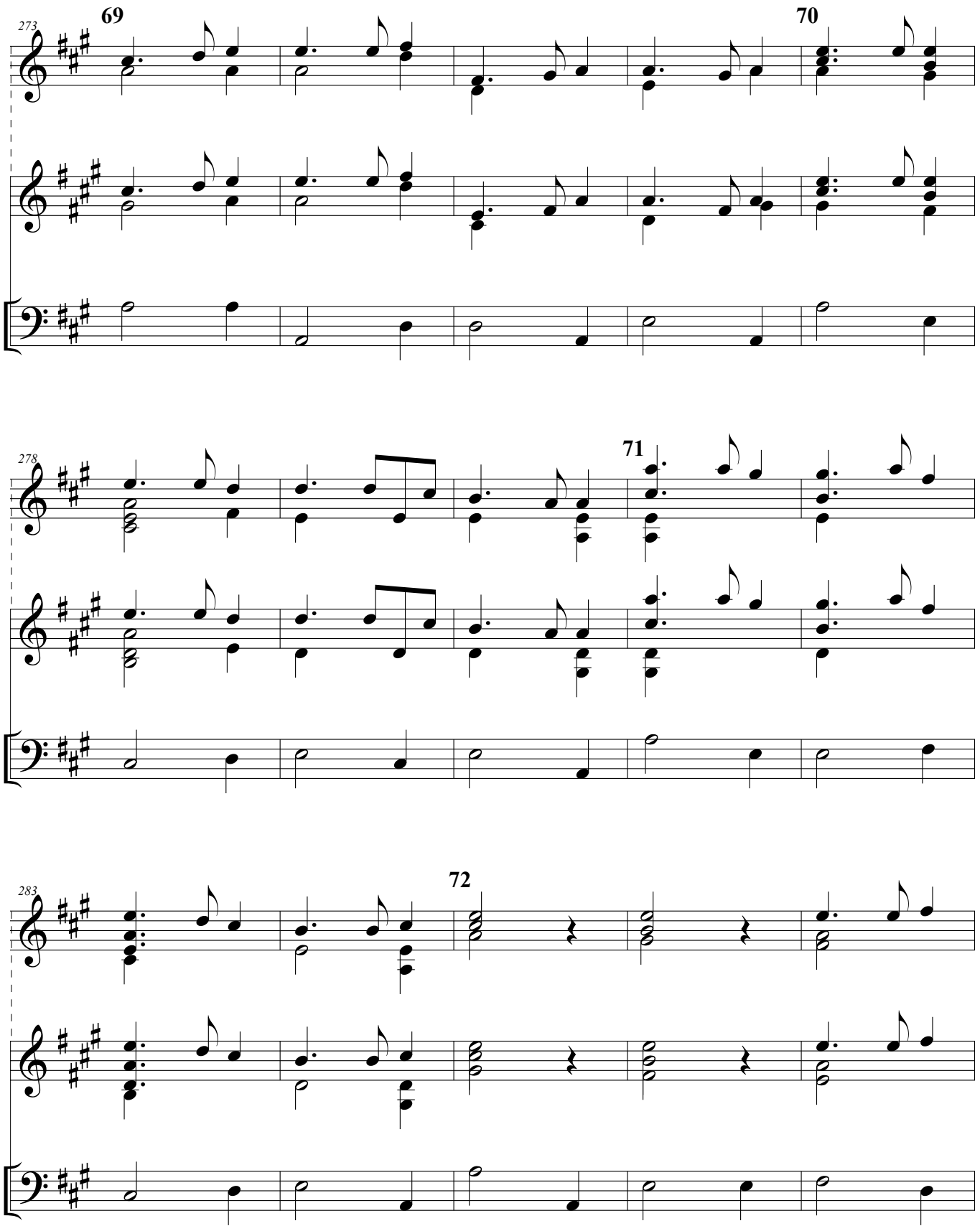
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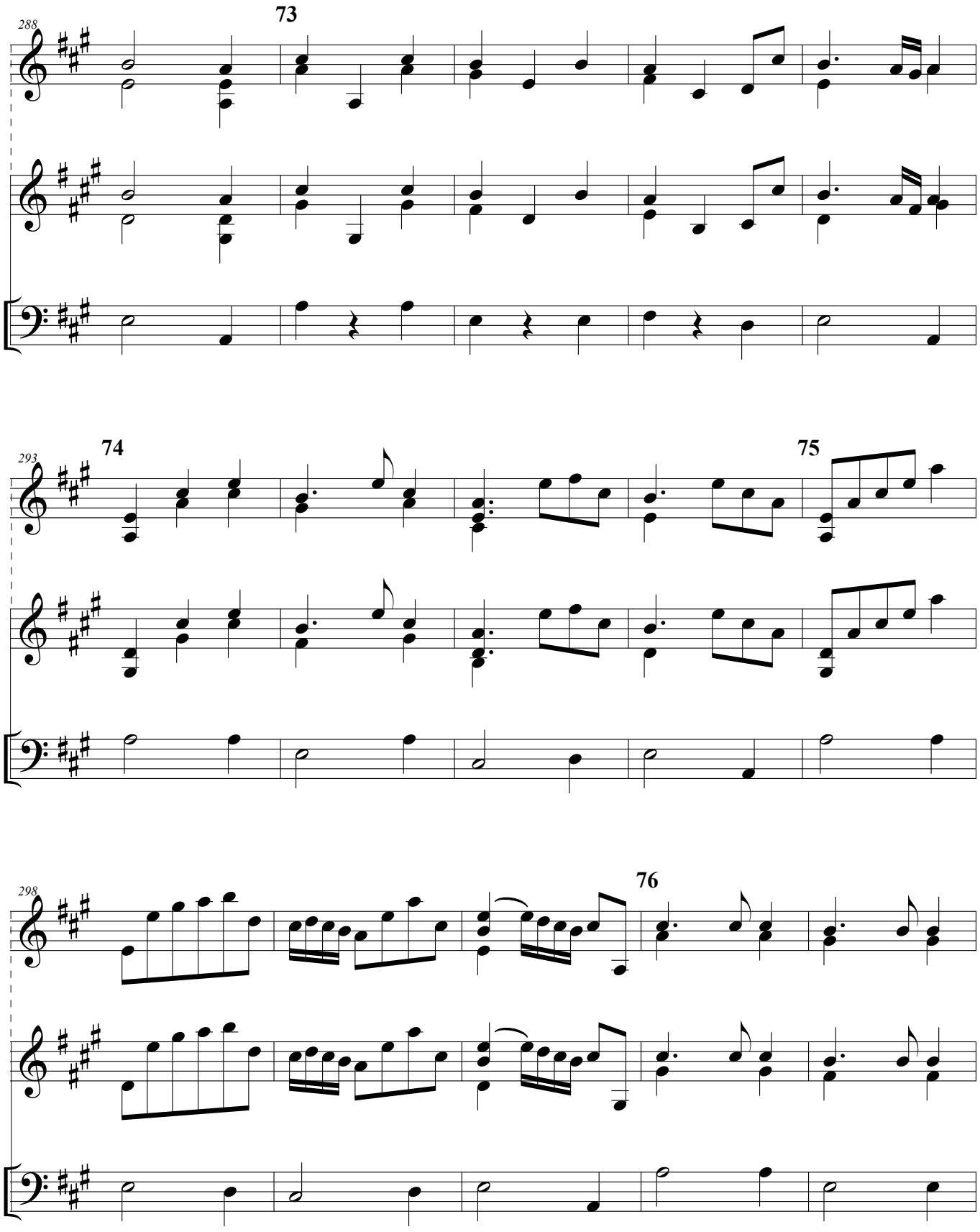
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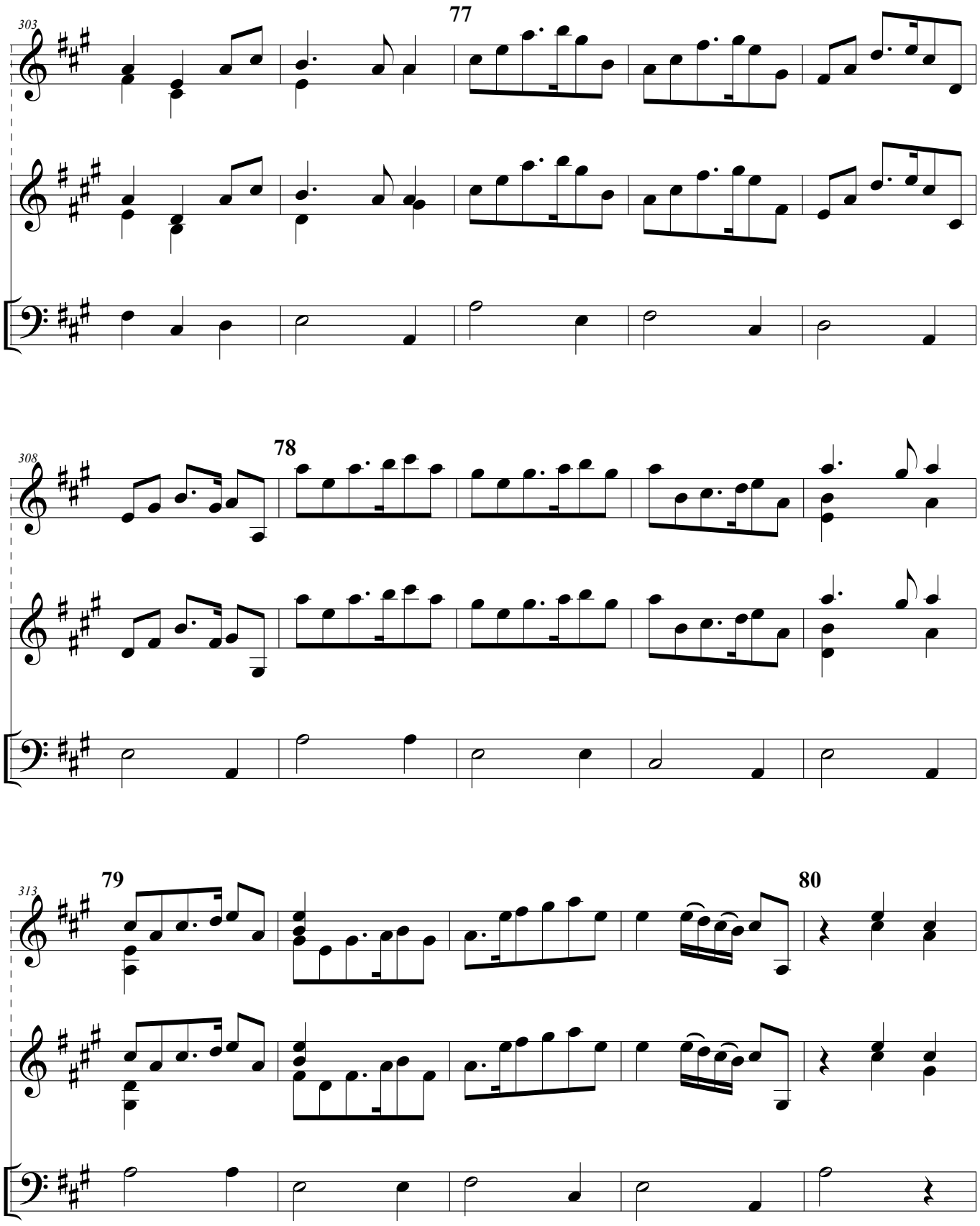
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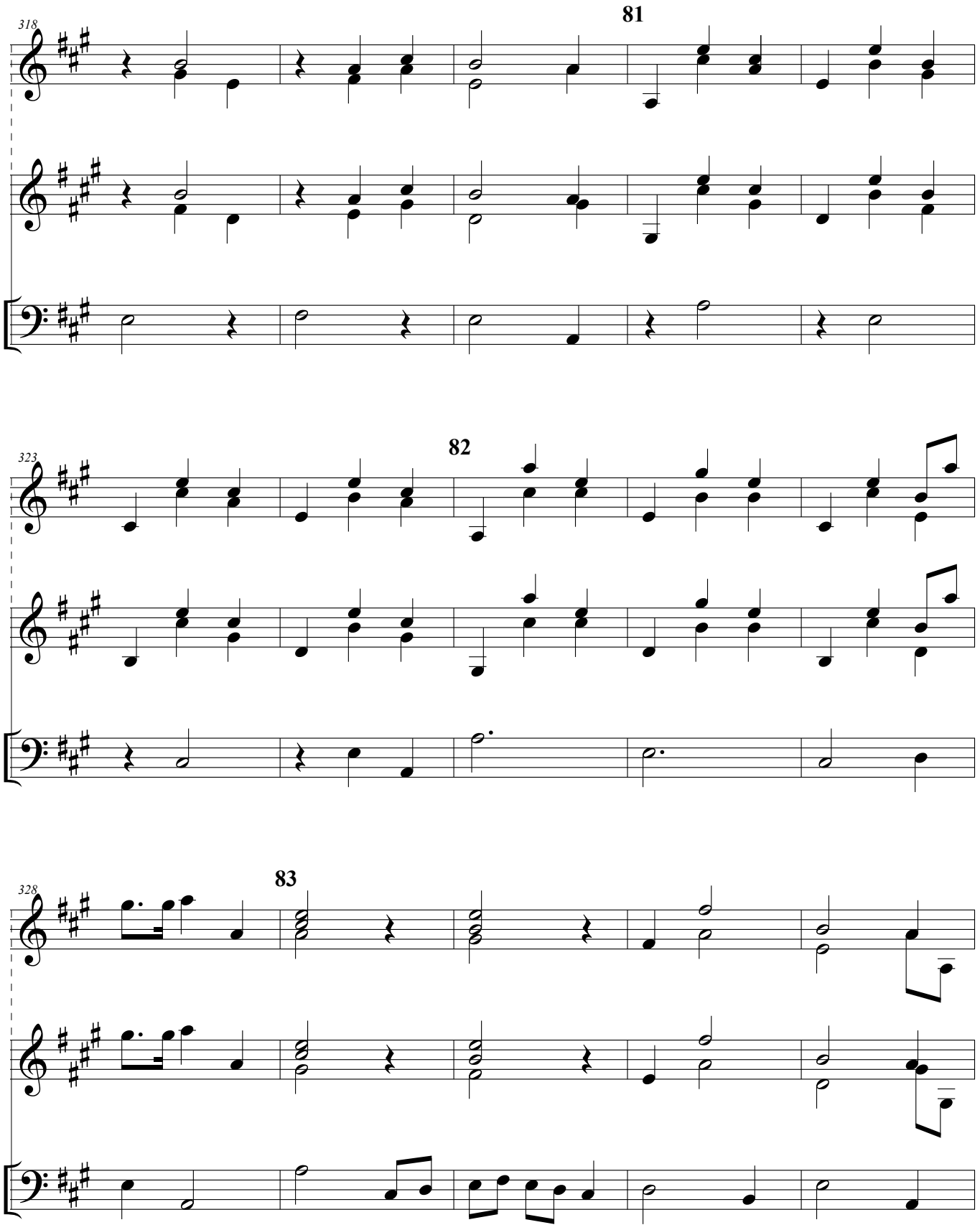
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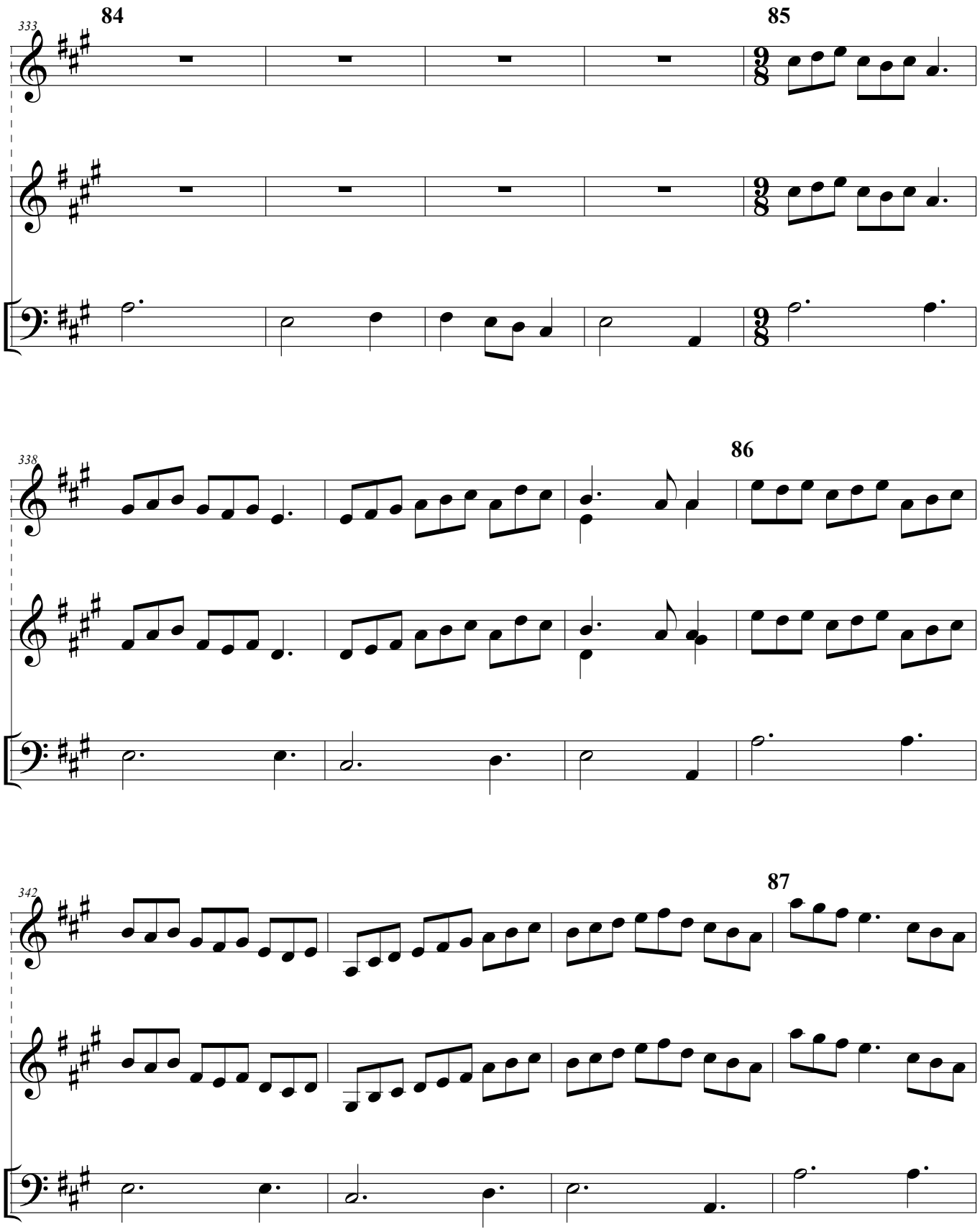
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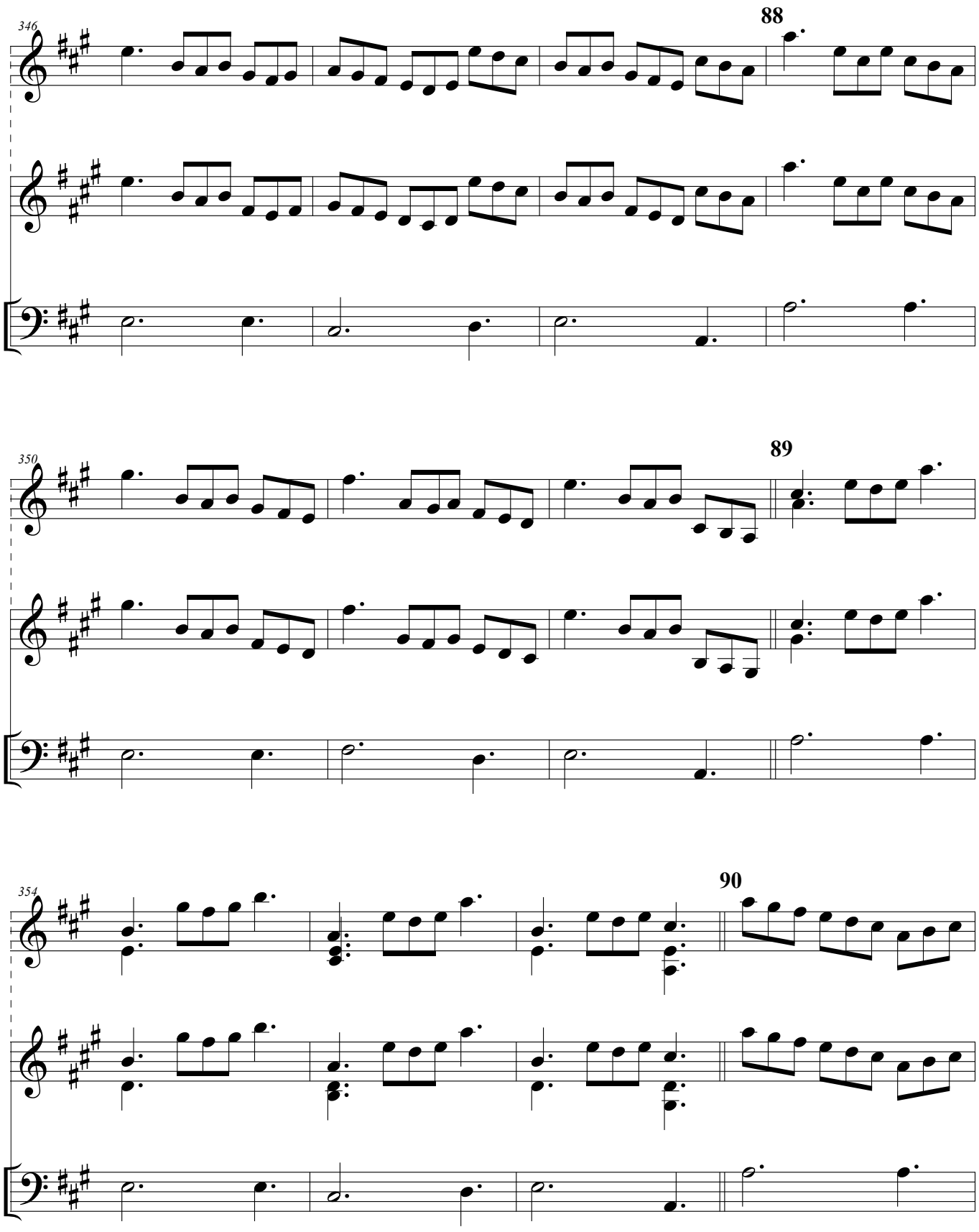
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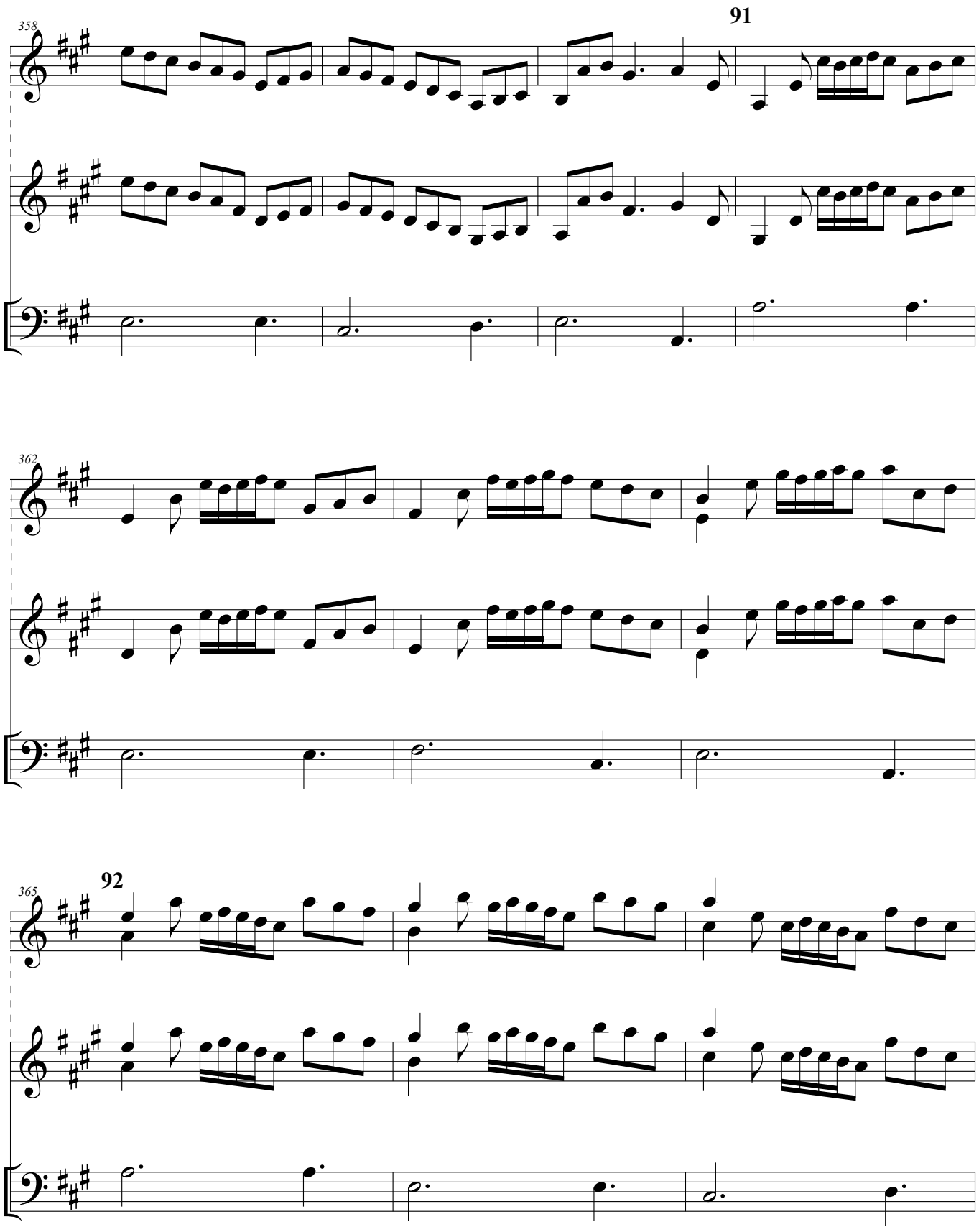
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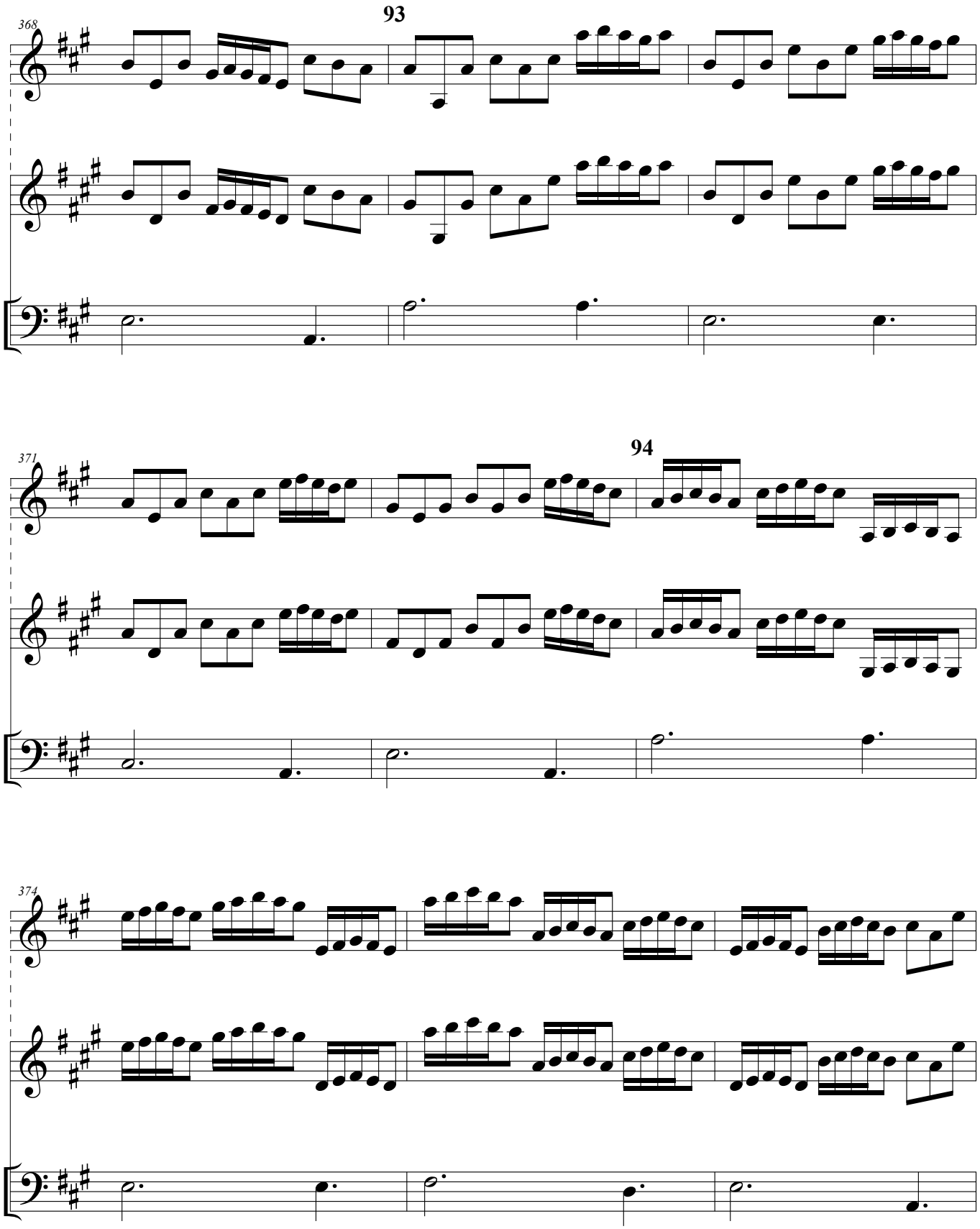
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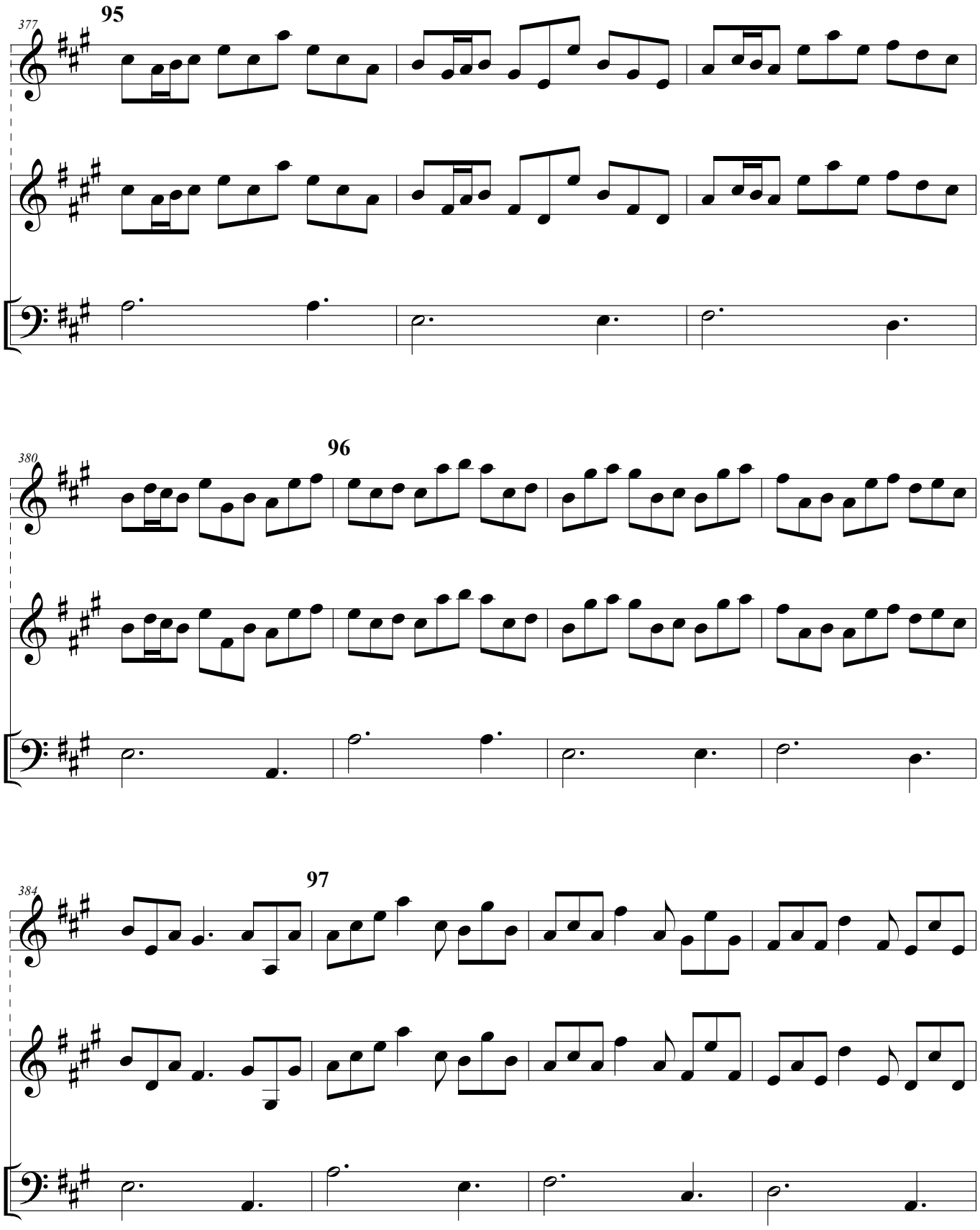
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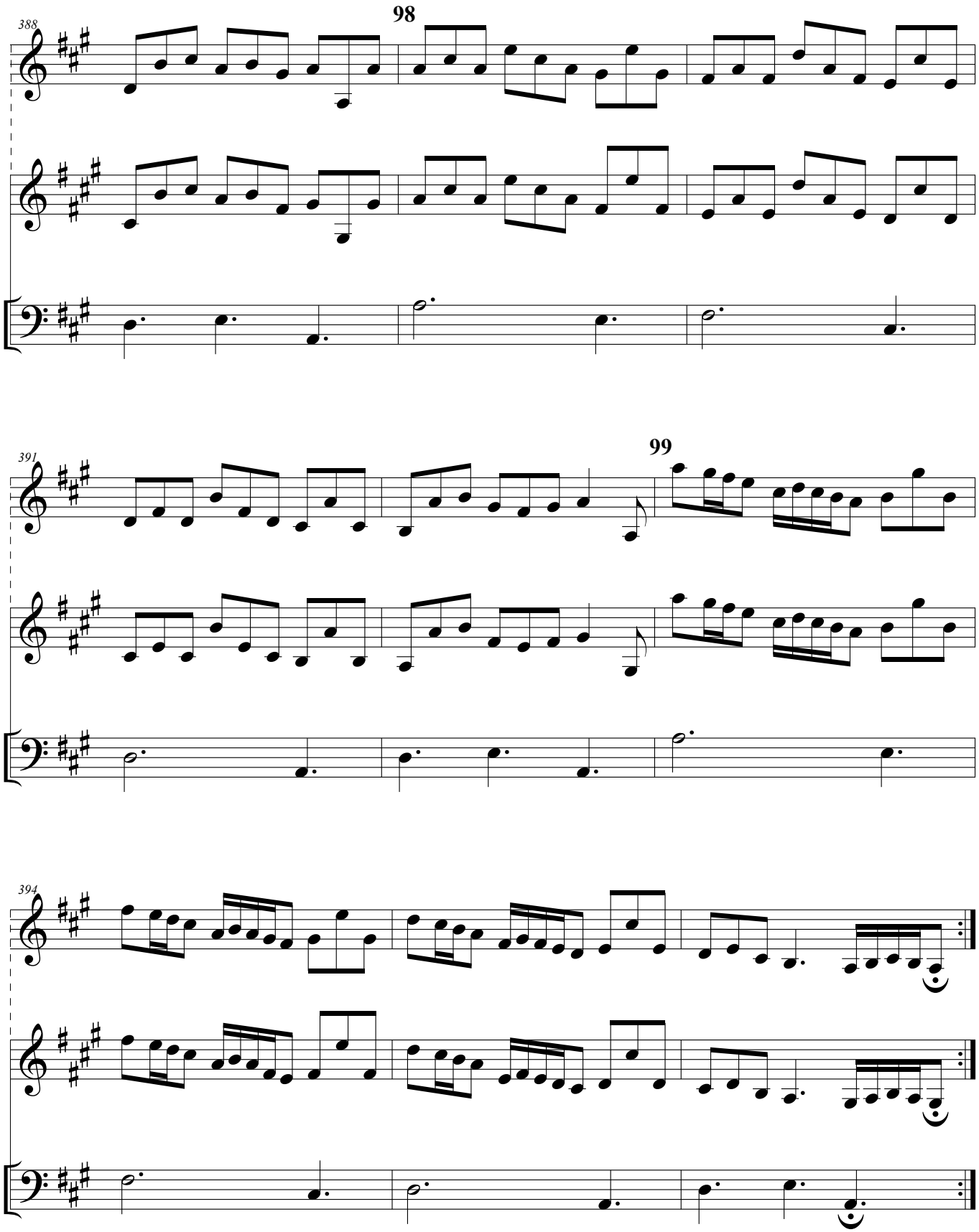
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APPENDIX 3: ANALYTICAL NOTES

This is a summary formal analysis for Johann Heinrich Schmelzer, Sonata (22).

Two Definitions:

figural variation = a variation including repetitions of identical or similar melodic or rhythmic patterns

double and triple stop variation = while this type of variation also includes repetitions of melodic or rhythmic patterns, the contrasting texture of the triple and double stops is perhaps more significant, though it does limit the possibilities for melodic development.

	Var.	MM		
Section I	1–9	1–36‖		[36 variations]
1		1–4		"theme"
2		5–8	A	see variation 13
3		9–12	B	
[4]		[13–16]		"continuo" interlude
5		17–20		
6		21–24	C	see variation 17
7		25–28	**D**	see 48, harmonic variation, cadence on E
8		29–32		
9		33–36‖	E	see variation 35
Section II	10–18	37–72‖		[36 variations]
10–12		37–48		figural variations 1
13		49–52	A	see variation 2
14–16		53–64		figural variations 2
17		65–68	C	see variation 6
18		69–72‖		highest pitch so far, *b″*
Section III	19–27	73–108‖		[36 variations]
19–21		73–84		figural variations 3
22–24		85–96		figural variations 4
25–27		97–108‖	x	similar texture to Section I
				[from this point the 36 mm. pattern breaks down]

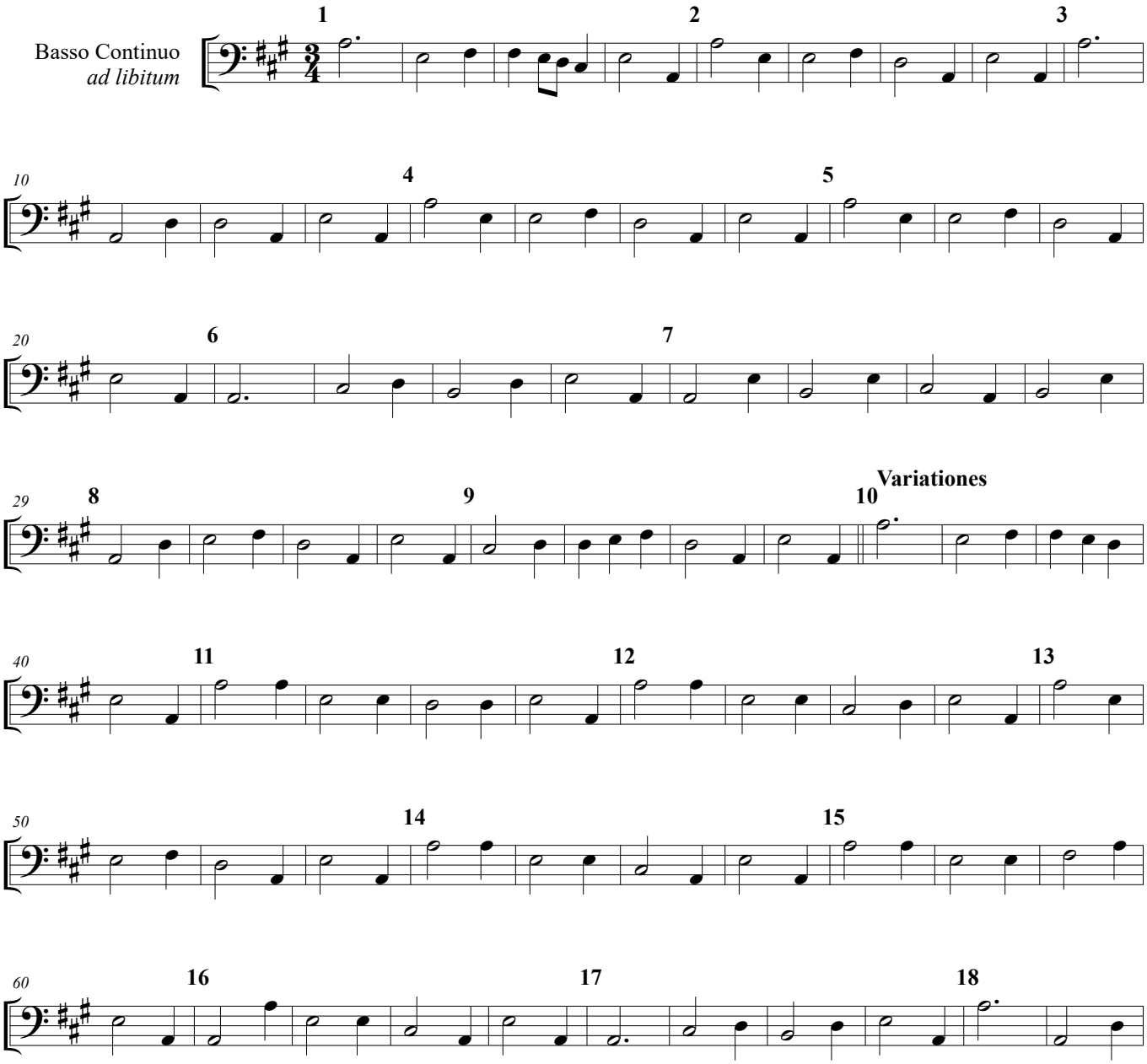
	Var.	MM.		
Section IV	28–53	109–212		[26 variations]
28–29		109–116		figural variations 5
30–32		117–128		figural variations 6
33–34		129–136		figural variations 7
35		137–140	E	see variation 9
36–39		141–156		figural variations 8
40–47		157–188		figural variations 9 [arpeggiation patterns]
48		189–192	**D**	See variation 7
49–50		193–200		figural variations 10 with transition to 51
51		201–204		extension of 49–50
52–53		205–212:‖:		figural variations 11
Section V	54–83	:‖:213–336		[30 variations]
54–62		213–248		double and triple stop variations
63–64		249–256		figural variations 12
65		257–260	x	similar texture to Section I
66		261–264		triple stop variation
67–68		265–272		figural variations 13
69		273–276	B	see variation 3
70–74		277–296		double and triple stop variations, transition to 75
75		297–300		
76		301–304	x	similar texture to Section I
77–79		305–316		figural variations 14
80–83		317–332		figural variations 15 (off-beat or rests)
[84]		[333–336]		continuo variation
Section VI	85–99	337–396		“Giga” 9/8 [15 variations]
85–89		337–356‖		figural variations 16 (shifting dotted quarter notes); 89 with double barlines at both ends
90		357–360		figural variation 17 (descending scales)
91–94		361–376		figural variations 18 (shifting rhythmic motive)
95		377–380		figural variation (rhythmic motive)
96–98		381–392		figural variations 19 (final octave); 97–98 with more active cadential harmonies
99		393–396		descending cadential pattern, same harmony as 97 and 98

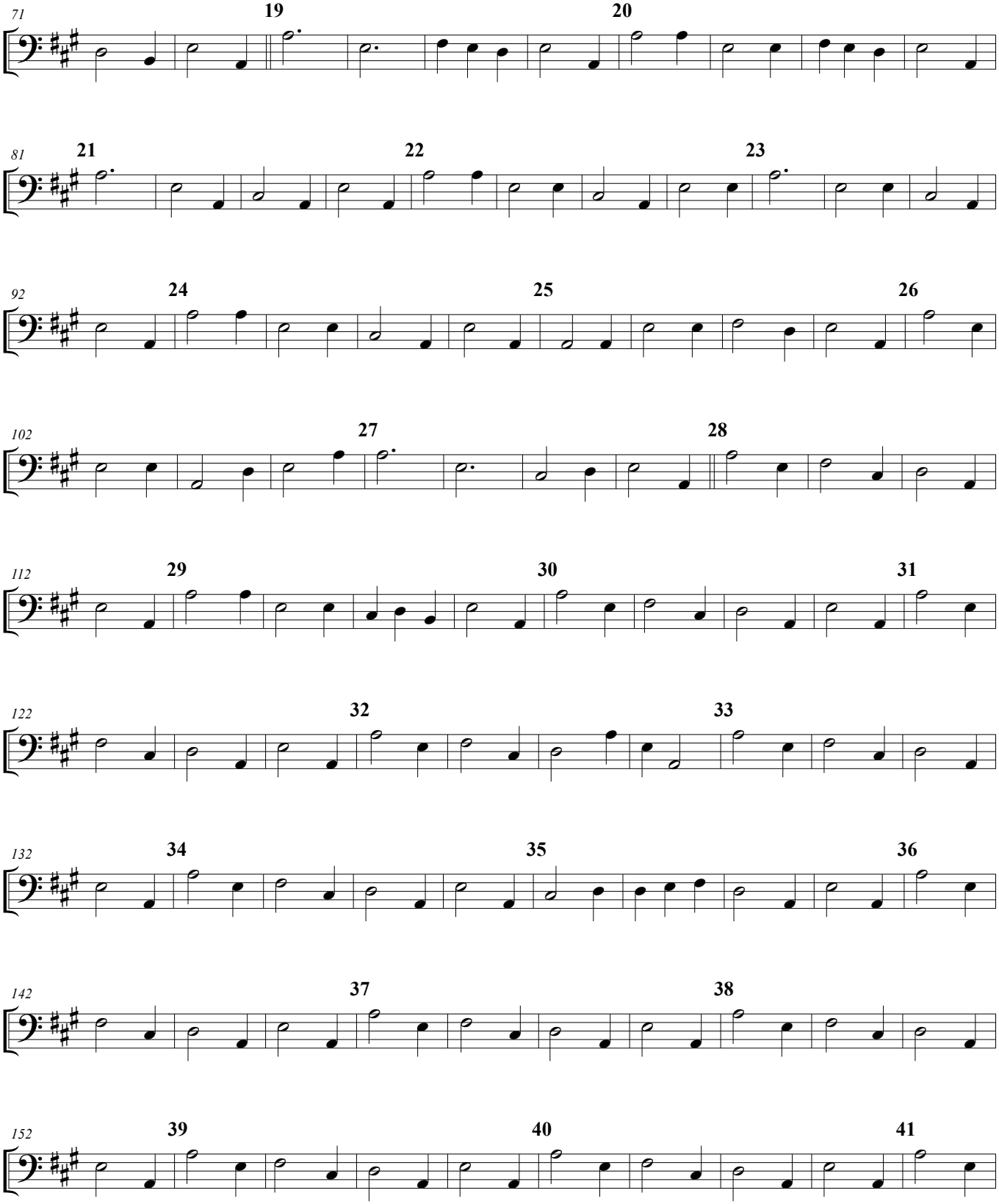
Six sections, 99 variations, 396 mm.
Six sections, 97 variations, 388 mm. [without continuo interludes]

APPENDIX 4:

"Sonata a Violino Solo del Sig^{r} J.H. Smelzer"
Basso Continuo *ad libitum*

Johann Heinrich Schmelzer (c. 1620/23–1680)
Edited by Charles Brewer

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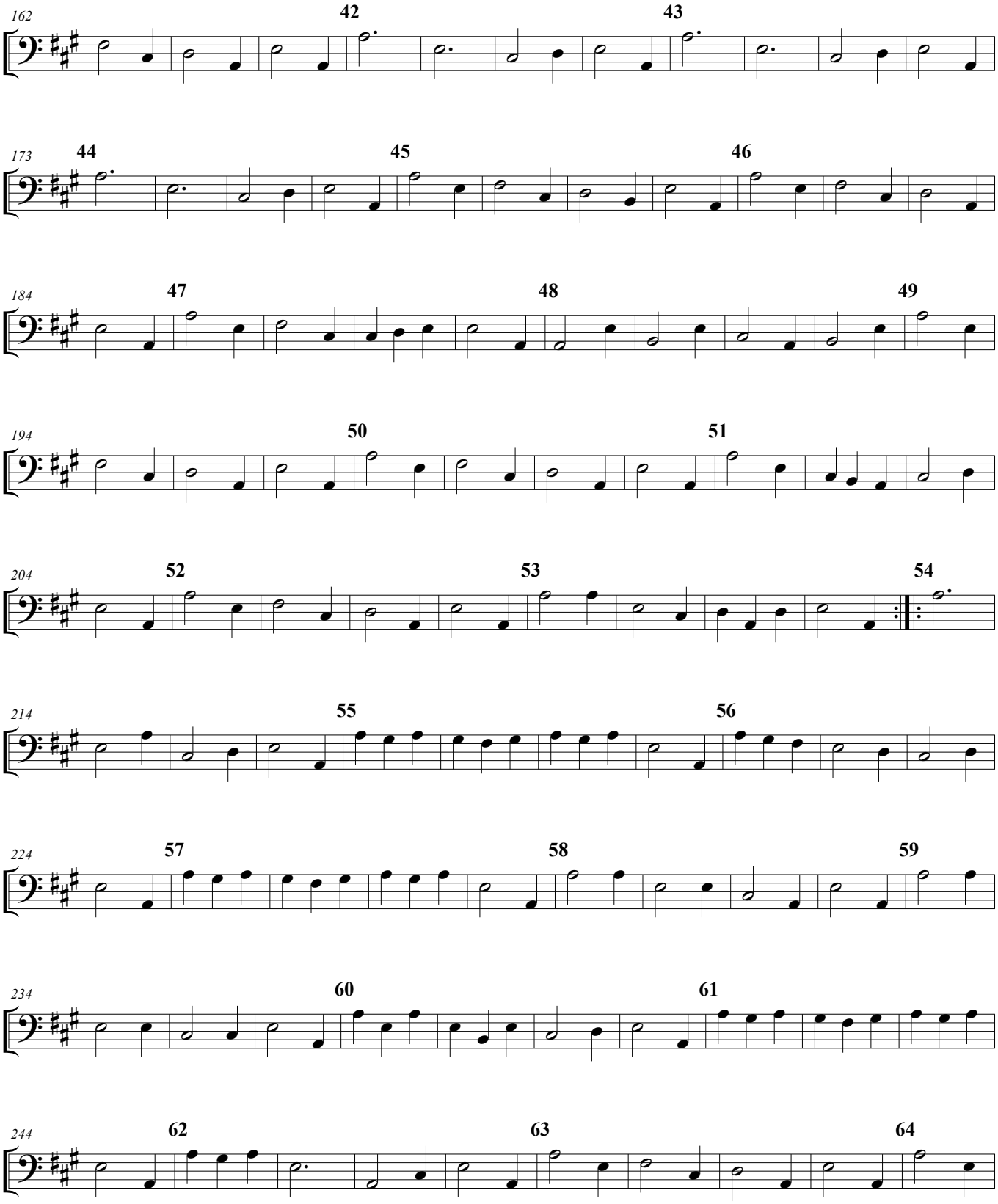
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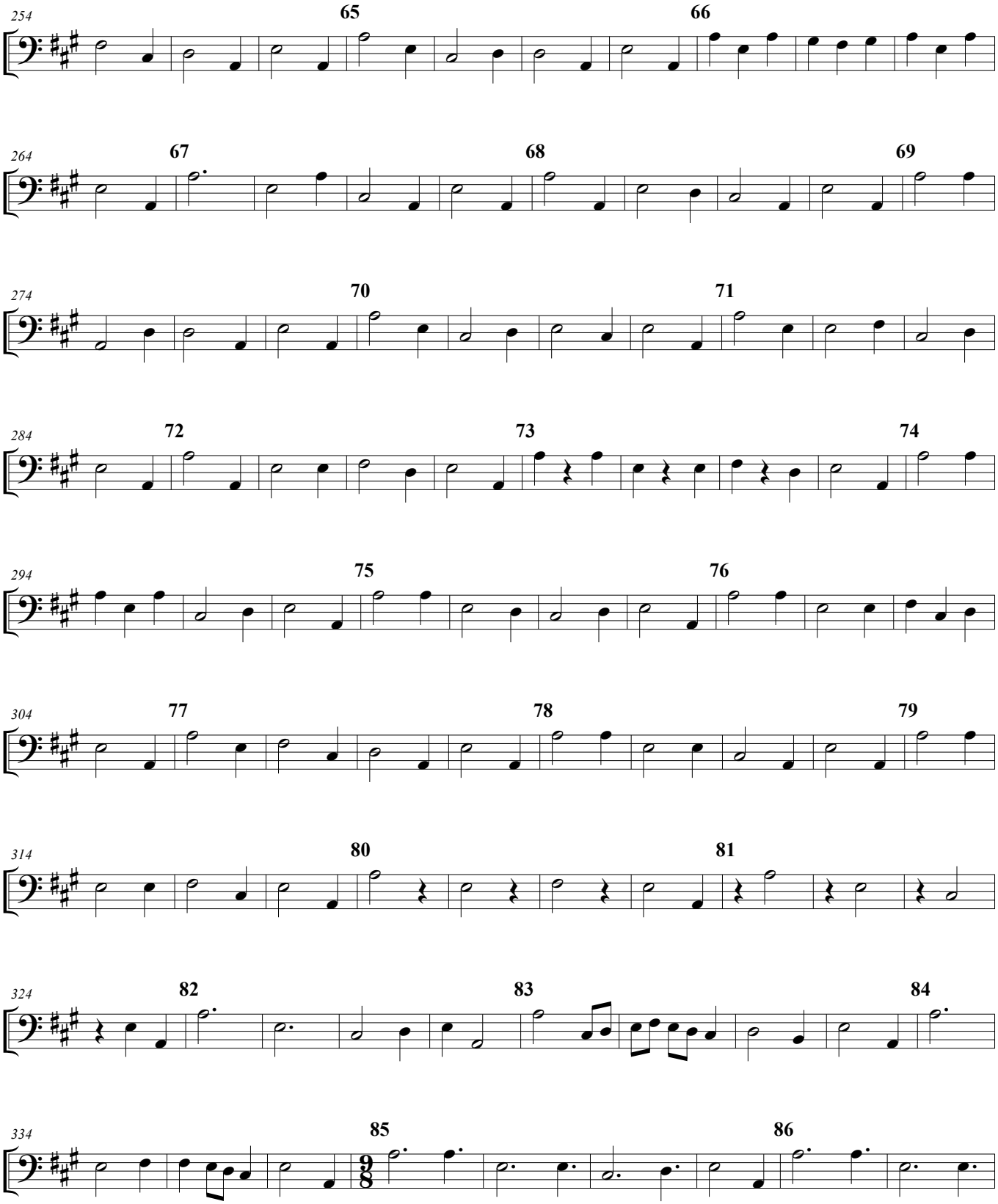
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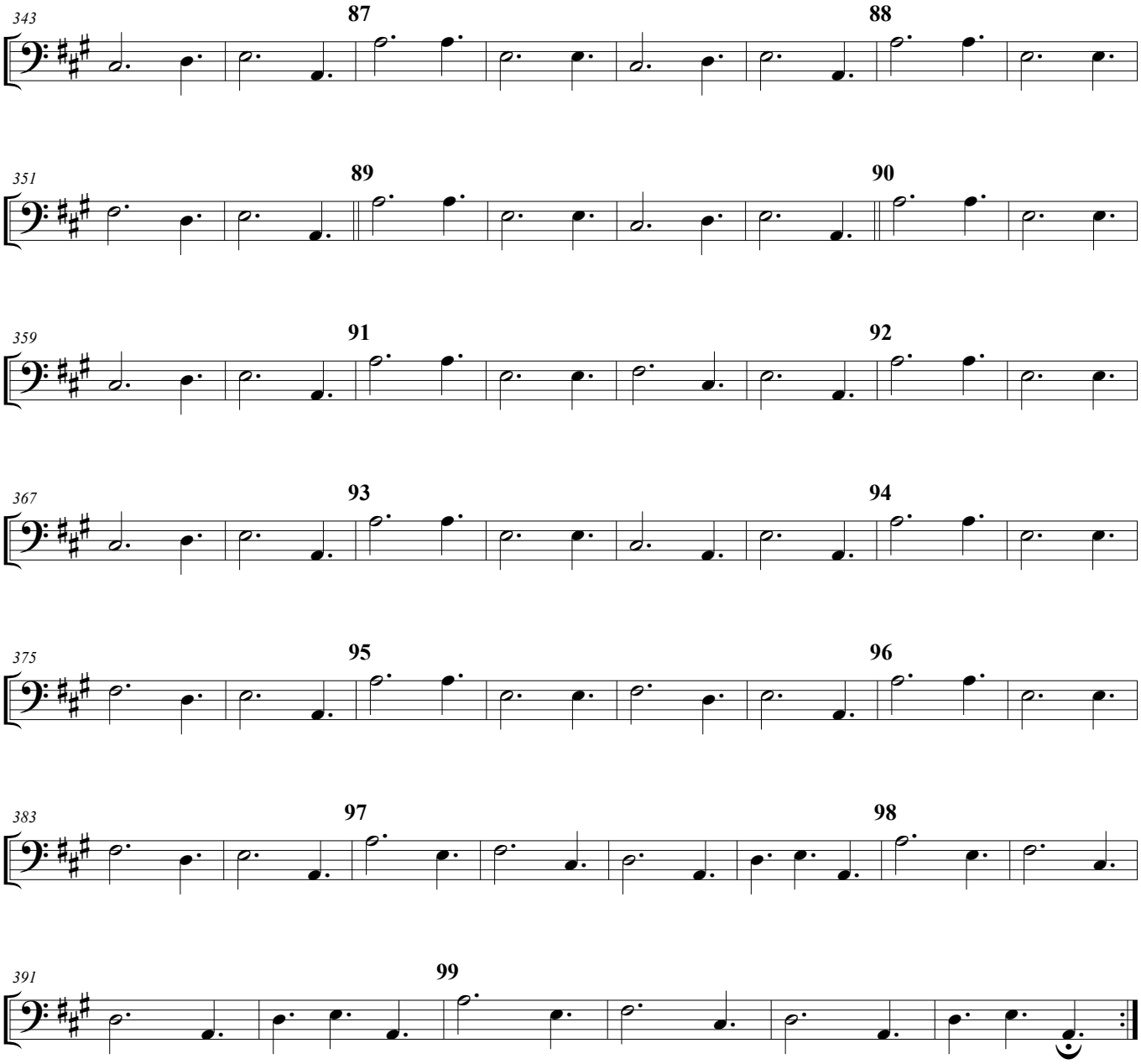
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