

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johan Schmeltzer

From the 1668 manuscript parts by Christian Geist
Universitetsbibliotek, Uppsala (Instr.mus.i hs. 8:2:1)

Critically edited by Benjamin Shute

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Notes on the edition

The main purpose of this new edition is correct misreadings of the manuscript frequently transmitted in both editions and recordings, and to supply parts in multiple clefs where instrumentation may be flexible.

Editorial method

- Measures, which are typically albeit somewhat inconsistently indicated in the manuscript by small vertical lines, are delineated by modern bar-lines applied consistently.
- Double bars have been added to clarify the ends of distinct sections.
- Usage of accidentals has been modernized.
- Continuo figures supplied by the editor are indicated in brackets.

Notes on the composition

The piece is fascinatingly structured such that the three viola parts and the continuo line blend in a relatively homogenous four-voice contrapuntal texture while the rhapsodic violin line often floats above the ensemble, as if superimposing elements of the *stile antico* and *stile moderno*.

The designation “a.5” refers most immediately to the five-voice texture of the piece, but its structure is five-fold as well. The work is in five distinct sections (mm. 1-66, 67-89, 90-100, 101-127, and 128-138), with the fourth of the five sections being in 5/4 meter. The five sections are proportioned according to harmonic ratios (that is, the string-length proportions by which the consonant intervals of the harmonic series are formed, namely, 1 : 2 for the octave, 2 : 3 for the fifth, 3 : 4 for the fourth, 4 : 5 for the major third, and 5 : 6 for the minor third). At 66 measures of length, the first section contains 264 quarter notes; at 23 measures, the second section contains 92 quarter notes; at 11 measures, the third contains 44 quarters; at 27 measures of 5/4, the fourth section contains 135 quarters; and at 11 measures, the fifth and final section, like the third, contains 44 quarters. This yields the ratios 6 : 2.09 : 1 : 3.07 : 1. The first, third, and fifth sections are in perfect proportion, while sections two and four are in approximate proportion, thus creating a further dimension of symmetry.

Instrumentation

Although the instrumentation is specified, it is not clear to what extent these specifications come from Schmelzer or from Geist. Moreover, the descriptions themselves are quite open-ended:

- While the bass line is clearly assigned to the bassoon (*Fagotto*), the chord-playing instrument(s) of the continuo are left to the performers.
- The three middle voices are designated *viola de braccâ* (or *da braccio*), which indicates a viola played “on the arm,” as opposed to a member of the family of violas *da gamba* played on the leg or knee. However, while referring naturally to the contralto viola tuned in fifths upward from *c*, the term is not necessarily specific to a single instrument but can refer to any member of the viola da braccio family, namely, what we typically call the violin family today. At the French court, where five-voice textures were the norm, it was standard practice for the middle voices to be played on three different sizes of viola, all tuned upward in fifths from *c*. Applied to Schmelzer’s *Harmonia a.5*, this would indeed heighten the contrast between the soloistic violin part and the consort-like inner voices. That said, the first viola da braccio part never goes below *a* and is thus playable on a violin (bearing in mind that at this time luthiers—including Stainer, whose violins Schmelzer likely played—were making differently sized violins suitable for different voices within a consort). And neither of the lower two viola parts venture above *g*’, and thus both (especially the lower) could be played on a larger tenor or small bass instrument of the viola da braccio family. A further complication in the manuscript is that, despite its repeated references to scoring including three violas da braccio, the third viola part is labeled “*Viola ’gamb*.”
- Even the violin part may not be as instrument-specific as it first appears: although perfectly appropriate to the “regular” violin, its range from *c*’ to *f*’’ fits almost entirely within first position on the piccolo violin in the tuning described by Praetorius and reiterated as late as Johann Gottfried Walther, namely, in fifths upward from *c*’, one octave above the viola. Although in some cases seventeenth-century parts explicitly for the piccolo violin were notated in transposition, it also seems likely that other parts intended for the piccolo violin, or at least conceived with the possibility of being played on it, were notated at sounding pitch. While the tuning a fourth above the regular violin, mentioned above, appears to be the most common in the 17th century, it is not impossible that other tunings may have been used. The tuning of a minor third above the violin, which would become popular in the early 18th century, would, in the case of Schmelzer’s *Harmonia a.5*, yield a piccolo violin part in the resonant key of (transposed) G major.

Accordingly, this edition presents the string parts in their original clefs—treble clef for the violin, alto clef for viola 1, tenor clef for violas 2 and 3—but also offers the violin part in transpositions of both a perfect fourth and minor third (suitable for piccolo violin), viola 1 in treble clef (suitable for violin), and violas 2 and 3 in alto clef.

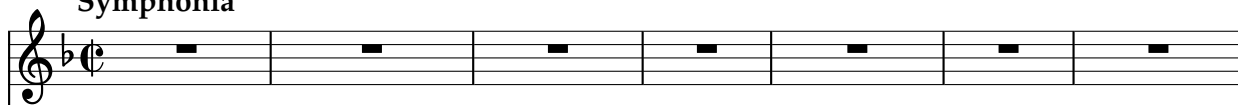
Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia

Violino



Viola de braccâ 1



Viola de braccâ 2



Viola de braccâ 3



Fagotto



Basso Continuo



(6)

(6)

#

(6)

8

Vln. 

Vla. 1 

Vla. 2 

Vla. 3 

Fgt. 

B.C. 

(6) (b) (b) (#) # b (6) 5 # b # b 6 5 6 5

15

Vln. 

Vla. 1 

Vla. 2 

Vla. 3 

Fgt. 

B.C. 

b 6 # b 6 5 5 6 5 3 4 -3 5 b

21

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

6 5 6

25

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

b 6 5

28

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

6

Detailed description: This system contains measures 28 and 29. The Violin (Vln.) part features a complex melodic line with numerous slurs and ties. The first Viola (Vla. 1) and second Viola (Vla. 2) parts have fewer notes, with some rests. The third Viola (Vla. 3) part has a few notes and a rest. The Fagott (Fgt.) and Bassoon (B.C.) parts play a simple, rhythmic pattern of quarter notes. A '6' is written below the Bassoon staff in measure 29.

30

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(6)

Detailed description: This system contains measures 30 and 31. The Violin (Vln.) part continues its melodic line, with a flat (b) appearing above a note in measure 30. The first Viola (Vla. 1) part has a rest in measure 30 and then a note in measure 31. The second Viola (Vla. 2) and third Viola (Vla. 3) parts have more notes. The Fagott (Fgt.) and Bassoon (B.C.) parts continue their rhythmic pattern. A '(6)' is written below the Bassoon staff in measure 31.

32

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

34

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(b) (5) 6

* See critical note

37

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

6

40

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

3 4 -3 6 #

46

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

50

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

(b) (b) 6 6 (6) (b) (6)

55

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(6)

59

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

61

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(6)

(6)

63

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(6)

65

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

(6)

70

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

74

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

5 6 (6) 5 6 (6) 5 6 (6) 5 6 (6) 5 6 (5) 5 6 (6)

(b #)

78

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

5 6 (6) 5 6 (6) 5 6 (6) 5 6 (6)

(b #)

81

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

6

83

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

86

Vln.

 Vla. 1

 Vla. 2

 Vla. 3

 Fgt.

 B.C.

(6) (6) 6 5 (4-3) (6)

92

Vln.

 Vla. 1

 Vla. 2

 Vla. 3

 Fgt.

 B.C.

(b) (#) 7-6 (#) (6) # b # b # b # b

99

Vln.

 Vla. 1

 Vla. 2

 Vla. 3

 Fgt.

 B.C.

5 6 b 6

104

Vln.

 Vla. 1

 Vla. 2

 Vla. 3

 Fgt.

 B.C.

6

* See critical note

109

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(6) (6) 6

114

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(6) (6) (6) (b)

119

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

(b) 5 6 (6) 5 6 (6) 5 6 6 5 6

124

Vln. 

 Vla. 1 

 Vla. 2 

 Vla. 3 

 Fgt. 

 B.C. 

(6) (6) (6 # b 6 b) (4-3)

129

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

132

Vln.

Vla. 1

Vla. 2

Vla. 3

Fgt.

B.C.

(6)

* See critical note

Violin

Harmonia a.5

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Johann Schmelzer

Symphonia 18

The musical score is written for a violin in G minor (one flat) and 3/4 time. It consists of 60 measures, divided into 10 systems of 6 measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals. A repeat sign with a first ending bracket is present at the end of the 54th measure, leading to the 59th measure. A critical note is marked with an asterisk at measure 35.

25

28

30

32

35 *

39 9

53

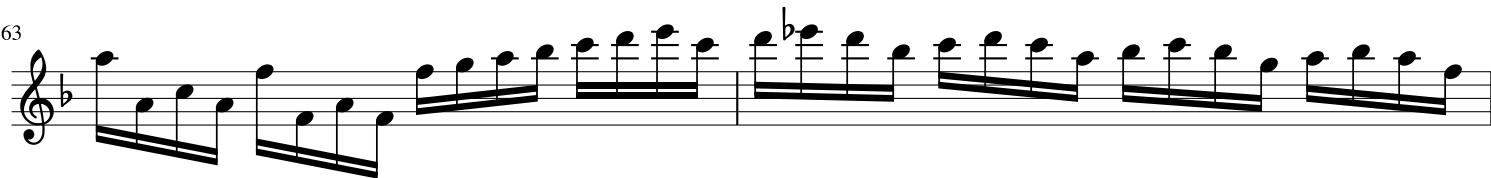
59

* See critical note

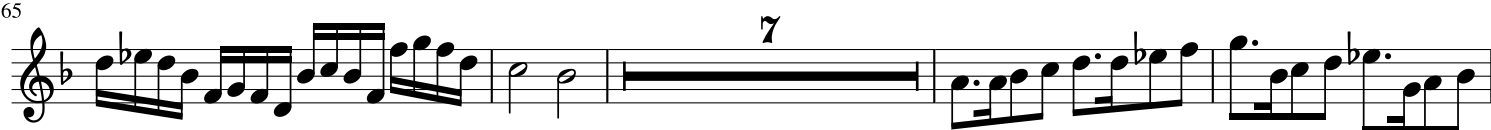
61



63



65



76



80



82



84



94

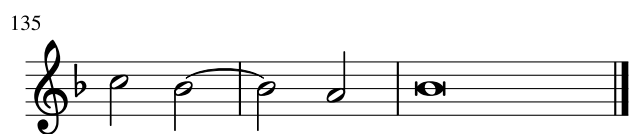
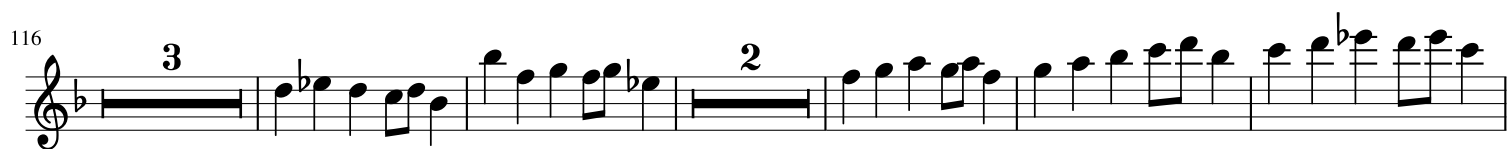


103



110





Viola 1

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

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Symphonia



13



23



35



45



52



61



71



78



90



101



109



117



125



136



* See critical note

Viola 2

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia



14



25



36



47



56



65



73



81



92



101



110



118



126



137



* See critical note

Viola 3

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia



13



25



37



49



58



69



77



87



98



107



115



124



134



Bassoon

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia



11



20



30



41



50



60



74



81



91

[illegible]

101

108

108

6

The musical score for Example 108 is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody begins with a series of eighth and quarter notes, followed by a repeat sign and a fermata. The number '6' is written above the staff, indicating a measure rest for six measures.

121

21

3

134

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of the following notes: G2 (half note), A2 (half note), G2 (half note), F2 (half note), E2 (half note), D2 (half note), and a final double bar line.

Basso continuo

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia

11

20

30

41

50

60

71

77

Figured bass notation (figures) for the Basso Continuo part:

(6) (6) # (6) (6) (b) (b)

(#) # b (6) 5 # b # b 6 5 6 5 # b 6 # b 6 5 5 6 5 3 4 -3

5 b 6 5 6 # b 6 5 6

(6) (b) (5) 6 6

3 4 -3 6 #

(b b 6 6 6) (b) (6) (6)

(6) (6) (6) (6)

56 (6) 56 (6) 56 (6) 56 (6) (b #)

56 (5) 56 (6) 56 (6) 56 (6) 56 (b #) 6 (6)

87



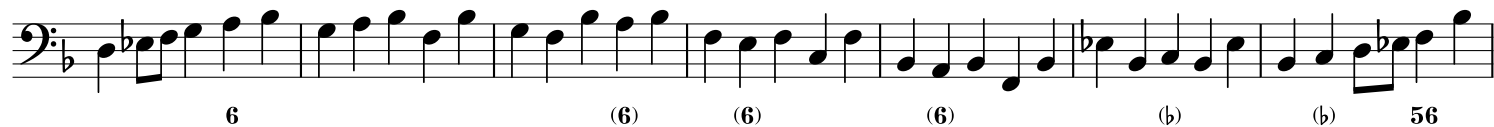
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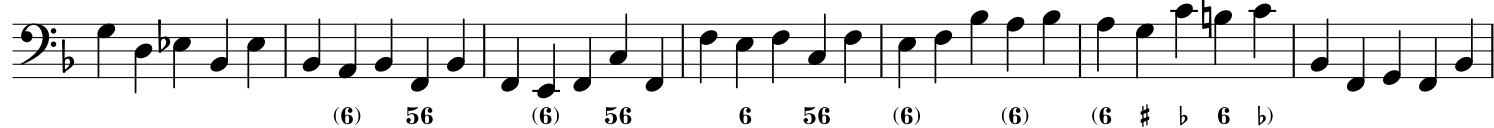
106



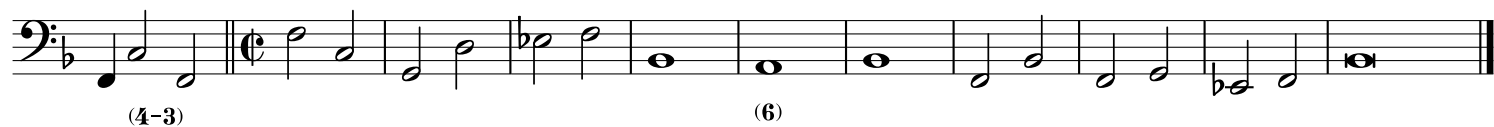
113



120



127



Violin

(Transposed for piccolo violin
tuned c'-g'-d''-a'')

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia

18



25



28



31



34



38



44



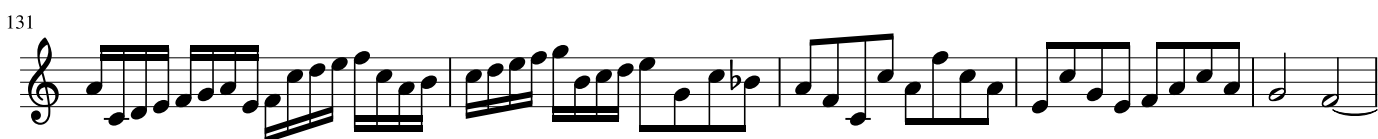
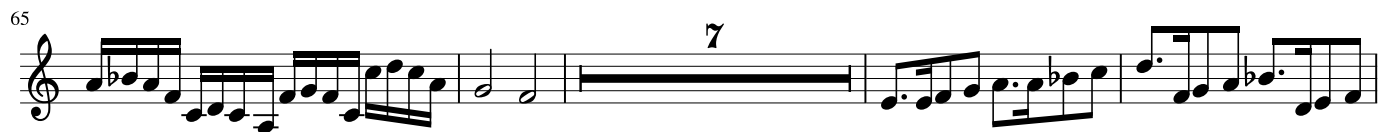
59



62



* See critical note



Violin

(Transposed for piccolo violin
tuned b-flat-f²-c³-g³)

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia

18



25



28



30



32



34



38



42

9



58



* See critical note

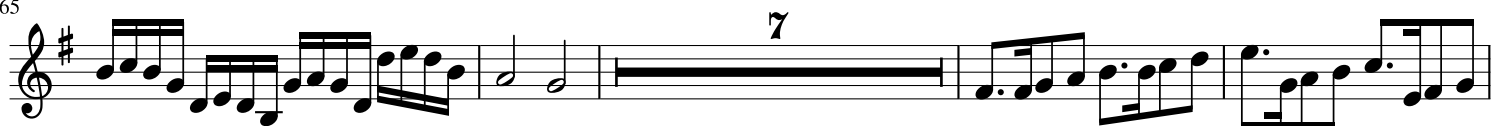
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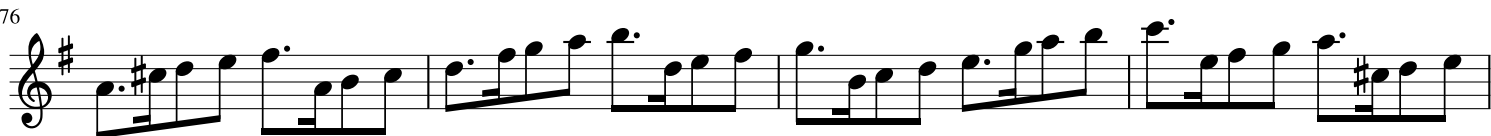
63



65



76



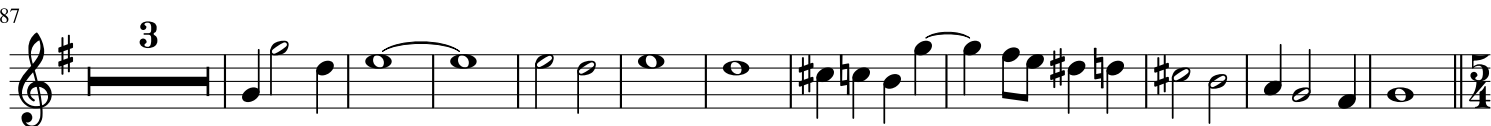
80



83



87



101



107



114



124



131



135



Viola 1 (in treble clef for violin)

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia



87

[illegible]

99

107

115

The first staff of music is written in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth and quarter notes, starting with a quarter rest, followed by a series of eighth notes and quarter notes, ending with a quarter rest.

123

133

* See critical note

Viola 2 (alto clef)

Harmonia a.5

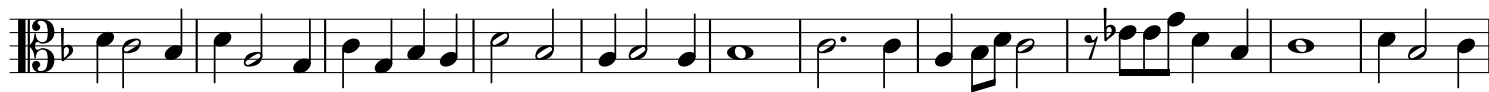
1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

Symphonia



14



25



36



47



56



65



73



81



92

101

101 *

Example 101 is a single staff in 5/4 time with a key signature of one flat. The melody consists of eighth and quarter notes, with a repeat sign and a fermata over the final measure.

110

[illegible]

118

118

126

126



Example 126

137

137



* See critical note

Viola 3 (alto clef)

Harmonia a.5

1. Violino • 3 Violis de Braccâ • 1 Fagotto con Basso Continuo

Johann Schmelzer

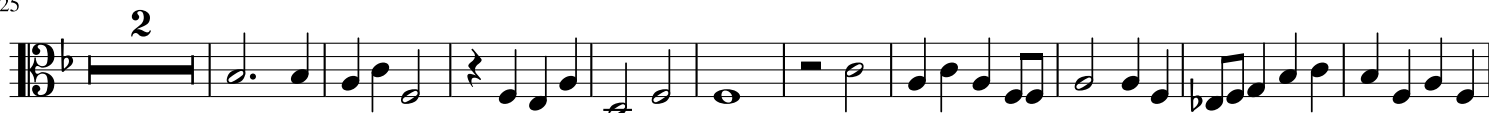
Symphonia



13



25



37



49



58



69



77



87



98



107



115



124



134



CRITICAL NOTES

m.11, bassoon/continuo & viola 3: Note 1 in both bassoon and continuo parts lacks a flat, but the flat is likely intended so as to avoid a tritone with viola 2. However, note 3 in viola 3 is likely correct as *d-natural*, as the augmented second that would result between a putative *d-flat* and the following *e-natural* would be uncharacteristic. The resulting false relation between the bass line (*d-flat*) and viola 3 (*d-natural*) is unproblematic.

m.23, bassoon: Flat absent before note 2, present in continuo.

m.35, violin: Last 8th note given as two 16ths (*a''*, *g''*) in manuscript, possibly copyist error.

m.56, viola 3: An additional eighth rest is inserted at the beginning of the bar, presumably copyist error.

m.64, violin: Beat 1 a third lower prior to correction. Although various editions and recordings transmit the pre-correction material, it appears to be a copyist error, since it creates parallel octaves with viola 2 into the downbeat of m.64 and also outlines a tritone within the violin part from m.63 note 15 to the downbeat of m.64.

m.72, viola 2: Beat 2 notated as dotted rhythm, likely copyist error.

mm.91-92, violin: The manuscript contains two vertical lines surrounding the number "2" sitting above the uppermost line of the staff, which has frequently been interpreted by previous editions and recordings as two measures of rest, resuming with an oddly unprepared dissonance in m.93. However, it seems that what is intended is a double whole-note (breve) on the note *g''*, preparing the dissonance in m.93, as proved by comparison with the final note in the violin, a breve on the note *bb''* shown with the same notation as this breve in mm.91-92.

m.97, viola 1: Tied note (whole note in manuscript) given as *g'*, likely copyist error.

m.106, viola 2: Note 1 *c'* in manuscript. Possibly a prepared 7th, the resolution is uncharacteristic, and it seems likely a copyist error.

m.107, viola 2: Last two notes given as 8th notes (resulting in one beat too few in the bar).

m.107, viola 3: In manuscript: quarter *d*, half *f*, quarter *f*, quarter *f*, quarter *d* (one too many quarters in the bar). The measure must begin with *d* (for harmony) and end with *d* (for voice-leading, to prevent parallel fifths with bass into m.108). Therefore either the half note should be a quarter or there is one quarter *f* too many. Because nowhere else in this passage are there three consecutive quarters of the same pitch, this edition assumes the latter option.

m.126, violin: Last note missing in manuscript.

mm.135-6, viola 1: In manuscript, note 2 is half-note *g'* followed by whole note *f'*, likely copyist error.