

Sonata Violino Solo.

G. Muffat

Praga July

1677.

Georg Muffat's *Sonata Violino Solo* is his first dated composition known in our days, and it is his only sonata for violin solo known today. It is handed down to us by a manuscript to be found in the library of the archbishop's castle at Kroměříž [1]. Since 1992 this source is available in a facsimile edition [2]. The first printed edition dates to 1977 [3]. The manuscript is written very clearly and accurately. Figuring of the thoroughbass is placed very exactly. Music, title and the signature at the end of the piece have been written by the same hand. Thus, although there is no real proof, we can be quite confident that the author of the manuscript is Muffat himself. Nothing is known about Muffat's occasion of writing the sonata. After two periods of apprenticeship in Rome and Paris he looked for a position. On his way he spent some time in Prague where he wrote the sonata. However, the slow middle part of the sonata with its outstanding enharmonic harmonies may remember us of those experimental harpsichords with 24 and more keys per octave having been constructed in order to solve the problem how to find a suitable tuning for keyboard instruments. Maybe, Muffat had access to one of those instruments existing in Prague at that time?

Since the manuscript is still in a well readable state, only few things had to be revised. Grouping of beamed notes sometimes clearly intends a certain articulation, whereas sometimes it does clearly not. Therefore decision was made towards unchanged beaming. The reader may draw her/his own conclusions. Ornaments were placed only where they are to be found in the manuscript. Accidentals are always placed in front of the note head, according to modern type setting rules. But the rule applied in the manuscript that an accidental is only valid for the note it stands in front of, was kept. Instead of the modern natural sign a \flat is used as in the manuscript. Bar lines are drawn as in the original. A realisation of the basso continuo is deliberately not given here since only an improvised continuo can account for the various different situations due to different instruments, acoustics etc. However, it seems to be a worthwhile stylistic exercise to work out a realisation entirely based on rules and examples from Muffat's treatise *Regulae Concentuum Partiturae*.

bar 75, last note in violin voice: editorial accident (see [3]).

bar 91, in bass voice: signature change is introduced already before the last note of this bar. In the violin voice signature does not change before the next line break after bar 92. Apparently think Muffat wants to assign the new tonality to the continuo player early enough without loosing space in the violin voice, which is very crowded in this line. The entire signatur change was put at start of bar 92.

bar 95 Figuring $\#4$ indicates that a 4-3 should not be played here.

bar 128 The manuscript shows a figuring $\#4$ at 3/8. Obviously position 2/4 is ment. But a sharped 4 instead of a normal 4 over cis seems to indicate that c flat (i.e. modern c natural) is intended here as bass note.

bar 139 and 141 No accidental (c natural) in the mansucritp.

bar 159 editorial accidental.

Typesetting of the music was done with MusiXTEX and PMX. The author gratefully acknowledges the great work of all contributors to the MusiXTEX-project.

This edition is dedicated to the memory of *Werner Icking*. The MusiXTEX community was shocked by his sudden, unexpected dead in February 2001. Although the T_EX music typesetting projects and the related archive of sheet music is the outcome of many people's contribution, without Werner it would never have reached what it is now. His friendly and humorous way of suggesting enhancements drew many of us at some point to go further than we initially intended. With his endless patience in answering beginner's questions and working out sophisticated solutions for enhanced problems, with his gentle way of commenting technical, musical, computational problems he gave many of us the impression of a personal friendship without ever having met personally.

His beautiful edition of Bach's sonatas for violin solo tells us how he must have loved his instrument. Still at his lifetime, his edition inspired me to the first (unpublished) version of the present edition. I don't know if Werner knew Muffat's sonata. But I'm sure he would have loved it as I do.

Lausanne, January 2002

[1] Arcibskupstvf v Kroměříž – Knihovna olom, signatures B IV 118 and A 562.

[2] Facsimile edition by Jiří Sehnal, edited by the Institut für Musikwissenschaft der Universität Salzburg, Comes Verlag, Bad Reichenhall, 1992.

[3] Nikolaus Harnoncourt and Herbert Tachezi, in *Doblingers Reihe alter Musik – Diletto musicale Nr. 474*, Wien 1977.

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Sonata Violino Solo.

Adagio

1 7 6 9 8 5 6 7 #6 6

5 7 6 b7 6 7 6 7 6 6 7 5

9 6 4 # 7 6 9 8 # b

12 5 6 #4 6 7 6 7 6 5

15 7 4 # 7 #6 9 8 7 6

19 5 6 7 #6 # b 7 6

22 # 7 #6 7 6

25

Musical score page 25. Treble and bass staves. Key signature: F major (one sharp). Measure 1 starts with a grace note followed by eighth notes. Measure 2 has sixteenth-note patterns. Measure 3 ends with a trill over a sixteenth-note pattern. Measures 4-5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern. Fingerings: 9, 8, 5, 6, 7, #6.

28

Musical score page 28. Treble and bass staves. Key signature: F major (one sharp). Measures 1-2 show eighth-note patterns. Measure 3 starts with a sharp sign. Measure 4 ends with a sixteenth-note pattern. Fingerings: #, b, 5, 7, 6.

31

Musical score page 31. Treble and bass staves. Key signature: F major (one sharp). Measures 1-2 show eighth-note patterns. Measure 3 starts with a piano dynamic. Measure 4 ends with a sixteenth-note pattern. Fingerings: 7, 5, 6, 5, 4, #, 7, 6, 7, 5, 6, 5, 4, #, 5.

35

Musical score page 35. Treble and bass staves. Key signature: C major. Measures 1-2 show eighth-note patterns. Measure 3 starts with an Allegro dynamic. Measure 4 ends with a sixteenth-note pattern. Fingerings: 2, b.

38

Musical score page 38. Treble and bass staves. Key signature: F major (one sharp). Measures 1-2 show eighth-note patterns. Measure 3 ends with a sixteenth-note pattern. Fingerings: 2.

40

Musical score page 40. Treble and bass staves. Key signature: F major (two sharps). Measures 1-2 show eighth-note patterns. Measure 3 ends with a sixteenth-note pattern. Fingerings: 4, #, 7, 6.

43

Musical score page 43. Treble and bass staves. Key signature: F major (two sharps). Measures 1-2 show eighth-note patterns. Measure 3 ends with a sixteenth-note pattern. Fingerings: 5, 6, 7, 5, 5, 6, 7, 5.

46

48 *tr*

51

53

56

58

60

Musical score for piano, two staves, 62-76.

Staff 1 (Treble Clef):

- Measure 62: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Dynamics: p , tr .
- Measure 65: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Dynamics: p .
- Measure 67: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Key signature changes to $\text{F}^{\#}$, $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$.
- Measure 69: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Key signature changes to $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$.
- Measure 72: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Key signature changes to $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$, $\text{A}^{\#}$.
- Measure 74: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Key signature changes to $\text{B}^{\#}$.
- Measure 76: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Key signature changes to $\text{A}^{\#}$, $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$, $\text{G}^{\#}$, $\text{A}^{\#}$.

Staff 2 (Bass Clef):

- Measure 62: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Fingerings: 6, 4; 5.
- Measure 65: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Fingerings: 5, 6.
- Measure 67: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Fingerings: 5.
- Measure 69: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Fingerings: 5.
- Measure 72: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Fingerings: 5.
- Measure 74: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Fingerings: 5.
- Measure 76: $\text{G}^{\#}$, $\text{A}^{\#}$, $\text{B}^{\#}$. Fingerings: 5, 7, $\text{F}^{\#}$.

http://werner-tcking.music-archive.samsite.dk

79

81

84

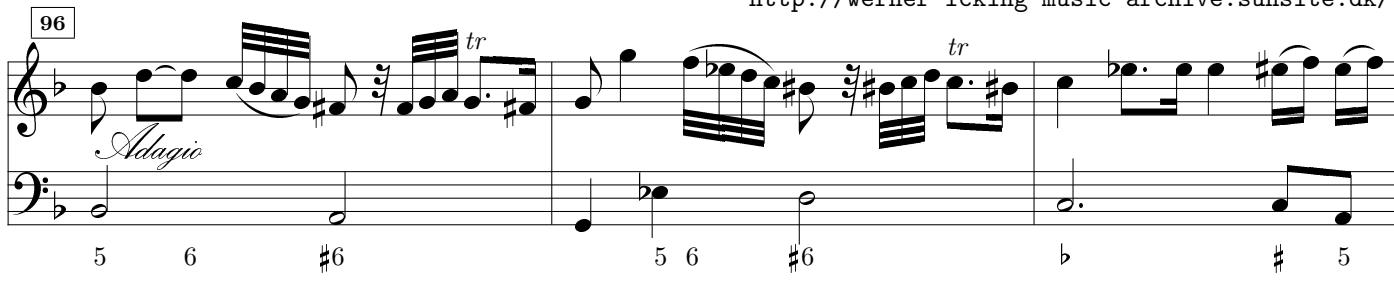
87

89

91

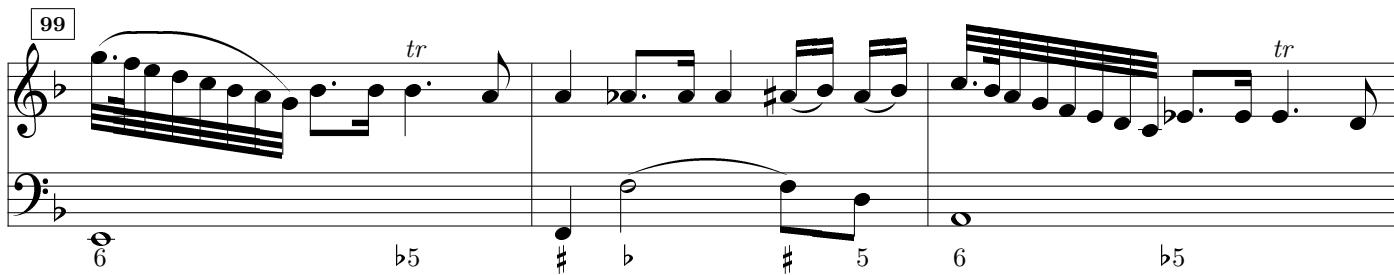
93

96 *Adagio*



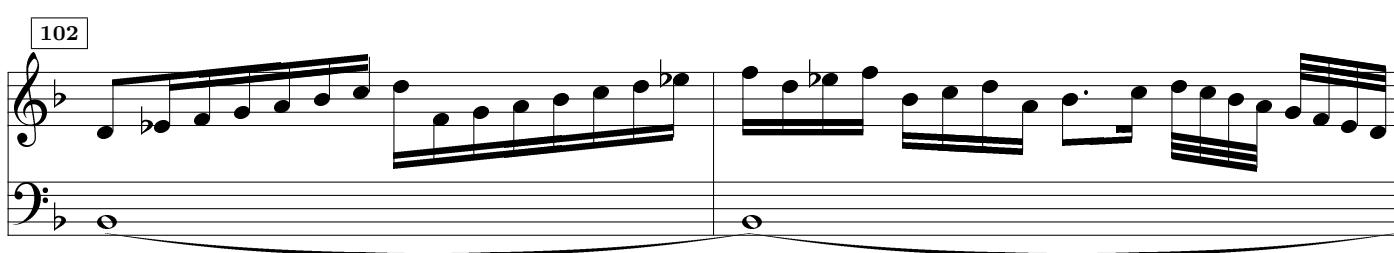
5 6 #6 5 6 #6 b # 5

99



6 b5 #5 5 6 b5

102

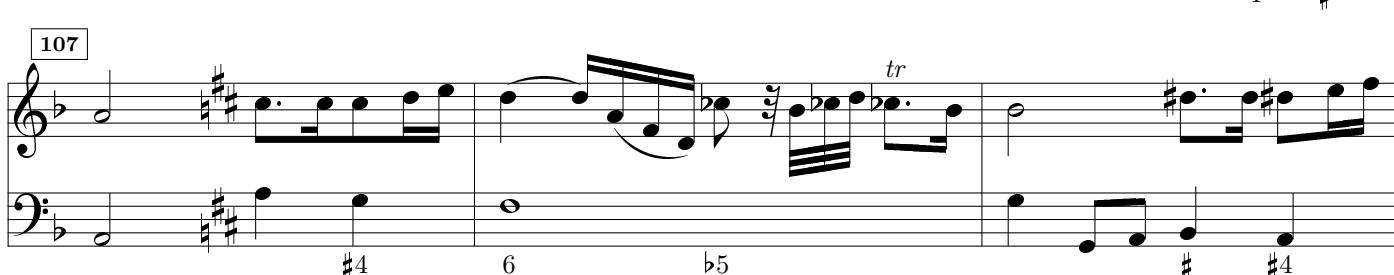


104



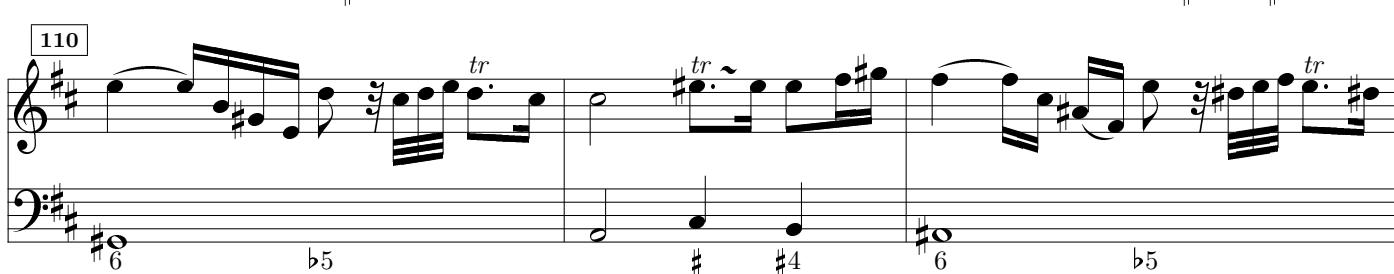
#4 #6 # 7 6 5 6 6 5 #

107



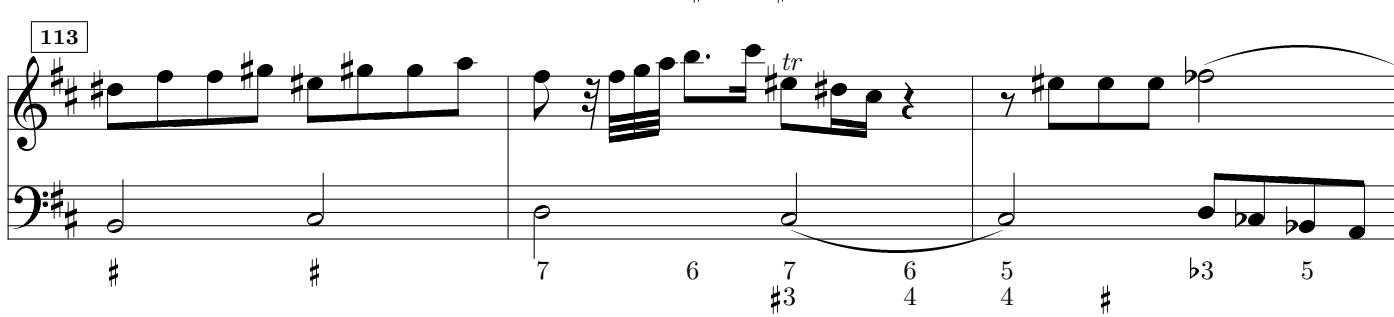
#4 6 b5 # #4

110



6 b5 #4 6 b5

113



7 6 7 6 5 3 5

116

119

122

126

129

132

135

The sheet music consists of eight staves of musical notation for piano, arranged in two systems of four staves each. The top system starts at measure 138 and ends at measure 144. The bottom system starts at measure 147 and ends at measure 154. The notation includes treble and bass clefs, sharp and double sharp key signatures, and various note values (eighth and sixteenth notes) with triplet markings (the number '3'). Measure 138 features a melodic line in the treble clef staff with eighth-note triplets. Measure 139 continues this pattern. Measure 140 introduces a bass line in the bass clef staff. Measures 141 and 142 show the continuation of the treble line with eighth-note triplets. Measure 143 adds a bass line in the bass clef staff. Measures 144 and 145 continue the melodic line with eighth-note triplets. Measures 146 and 147 show the continuation of the treble line with eighth-note triplets. Measure 148 adds a bass line in the bass clef staff. Measures 149 and 150 continue the melodic line with eighth-note triplets. Measure 151 adds a bass line in the bass clef staff. Measures 152 and 153 show the continuation of the treble line with eighth-note triplets, with a dynamic marking 'piano' in measure 153. Measure 154 concludes the piece with a melodic line in the treble clef staff.

138

141

144

147

149

152

154

Sheet music for piano, featuring two staves (treble and bass) and a key signature of four sharps. The music consists of eight measures, numbered 156 through 168. Measure 156 starts with a treble clef, a key signature of four sharps, and a common time signature. Measures 157 and 158 continue in the same key signature. Measure 159 begins with a bass clef and a key signature of three sharps. Measures 160 and 161 continue in the same key signature. Measure 162 starts with a bass clef and a key signature of four sharps, with dynamic markings "piano" and "forte". Measures 163 and 164 continue in the same key signature. Measure 165 starts with a bass clef and a key signature of three sharps, with dynamic markings "piano" and "forte". Measures 166 and 167 continue in the same key signature. Measure 168 starts with a bass clef and a key signature of four sharps, with dynamic markings "forte" and "piano". Measure 169 concludes the page.

156

157

158

159

160

161

162

piano

forte

163

164

piano

forte

piano

165

166

forte

167

168

forte

piano

6
4

5
3

6
4

5
3

7
6
5
4

6
5
4

6
4

5
4

6
4

5
4

6
4

5
4

170

173

Adagio

177

181

185

188

192

piano

tr.

Finis.

G. Muffat
Praga July 1677