

# Sonata a Sei, (SPCM, No.3)

(from Sacro-Profanus Concentus Musicus, (1662))

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

**Allegro**

Musical score for Soprano, Descant, Treble, Tenor, Bass, and Great Bass recorders. The score is in common time (C) and begins with a five-measure rest for all instruments. The Tenor Recorder part starts in the second measure with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, 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Musical score for measures 11-15. The score consists of seven staves. The top four staves are in treble clef, and the bottom three are in bass clef. The music features a complex melodic line in the upper staves, with various rhythmic patterns including eighth and sixteenth notes. The lower staves provide a harmonic accompaniment with sustained notes and rests.

Musical score for measures 16-20. The score consists of seven staves. The top four staves are in treble clef, and the bottom three are in bass clef. The music continues with a complex melodic line in the upper staves, featuring a prominent eighth-note pattern. The lower staves provide a harmonic accompaniment with sustained notes and rests.

Musical score for measures 22-27. The score consists of seven staves. The first five staves are in treble clef, and the last two are in bass clef. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some measures containing rests. A sharp sign (#) is present in the third staff, measure 25.

Musical score for measures 28-33. The score consists of seven staves. The first five staves are in treble clef, and the last two are in bass clef. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some measures containing rests. A sharp sign (#) is present in the third staff, measure 31.

Musical score for measures 33-37. The score consists of seven staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes, including a sharp sign (#) in the fourth measure. The second staff is in treble clef and contains a line of whole notes. The third staff is in treble clef and contains a line of whole notes, with a sharp sign (#) in the second measure. The fourth staff is in treble clef and contains a line of whole notes. The fifth staff is in treble clef and contains a line of whole notes, with a slur over the second and third measures. The sixth staff is in bass clef and contains a line of whole notes, with a sharp sign (#) in the fourth measure. The seventh staff is in bass clef and contains a line of whole notes, with a sharp sign (#) in the fourth measure.

Musical score for measures 38-42. The score consists of seven staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes. The second staff is in treble clef and contains a line of whole notes, with a sharp sign (#) in the second measure. The third staff is in treble clef and contains a line of whole notes. The fourth staff is in treble clef and contains a line of whole notes. The fifth staff is in treble clef and contains a line of whole notes. The sixth staff is in bass clef and contains a line of whole notes. The seventh staff is in bass clef and contains a line of whole notes.

Musical score for measures 45-50. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music is in common time. Measures 45-46 show rests in all staves. Measure 47 has a melody in the top treble staff and a bass line in the middle treble staff. Measure 48 continues the melody and bass line. Measure 49 has a melody in the top treble staff and a bass line in the middle treble staff. Measure 50 has a melody in the top treble staff and a bass line in the middle treble staff.

Musical score for measures 51-55. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music is in common time. Measures 51-52 show rests in all staves. Measure 53 has a melody in the top treble staff and a bass line in the middle treble staff. Measure 54 continues the melody and bass line. Measure 55 has a melody in the top treble staff and a bass line in the middle treble staff.

Musical score for measures 56-60. The score is written for a grand staff with two treble clefs and two bass clefs. The music is in 4/4 time. The first two staves (treble clefs) contain the main melody, with the second staff having a more active line in measures 57-58. The third and fourth staves (treble clefs) are mostly silent, with some activity in measures 59-60. The fifth and sixth staves (bass clefs) provide a simple harmonic accompaniment with half notes.

Musical score for measures 61-64. The score is written for a grand staff with two treble clefs and two bass clefs. The music is in 4/4 time. The first two staves (treble clefs) contain the main melody, with the second staff having a more active line in measures 61-62. The third and fourth staves (treble clefs) are mostly silent, with some activity in measures 63-64. The fifth and sixth staves (bass clefs) provide a simple harmonic accompaniment with half notes.

Musical score for measures 65-69. The score consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music is in 4/4 time. Measure 65: Treble staves 1-4 have eighth-note patterns. Bass staves 5-8 have whole notes. Measure 66: Treble staves 1-4 have whole notes. Bass staves 5-8 have whole notes. Measure 67: Treble staves 1-4 have eighth-note patterns. Bass staves 5-8 have whole notes. Measure 68: Treble staves 1-4 have eighth-note patterns. Bass staves 5-8 have whole notes. Measure 69: Treble staves 1-4 have eighth-note patterns. Bass staves 5-8 have whole notes.

Musical score for measures 70-73. The score consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music is in 4/4 time. Measure 70: Treble staves 1-4 have eighth-note patterns. Bass staves 5-8 have whole notes. Measure 71: Treble staves 1-4 have whole notes. Bass staves 5-8 have whole notes. Measure 72: Treble staves 1-4 have eighth-note patterns. Bass staves 5-8 have whole notes. Measure 73: Treble staves 1-4 have eighth-note patterns. Bass staves 5-8 have whole notes.

8 74

Musical score for measures 74-77. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some rests. The key signature is one flat (B-flat).

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Musical score for measures 78-81. The score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some rests. The key signature is one flat (B-flat).

Musical score for measures 82-85. The score consists of seven staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and rests. The first two measures show a melodic line in the upper staves and a steady bass line. The third measure introduces a more complex rhythmic pattern in the upper staves. The fourth measure continues the melodic development in the upper staves. The bass line remains consistent throughout, providing a solid harmonic foundation.

Musical score for measures 86-90. The score consists of seven staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music continues with a similar structure to the previous system. The first measure of this system shows a melodic line in the upper staves and a steady bass line. The second measure introduces a more complex rhythmic pattern in the upper staves. The third measure continues the melodic development in the upper staves. The fourth measure shows a more active bass line. The fifth and sixth measures continue the melodic and rhythmic patterns. The seventh measure concludes the system with a final melodic phrase in the upper staves and a steady bass line.

Musical score for system 1091, measures 1-5. The score consists of seven staves. The top two staves are treble clefs, the middle three are treble clefs, and the bottom two are bass clefs. The music features a melodic line in the top two staves, a bass line in the bottom two staves, and a piano accompaniment in the middle three staves. The key signature has one sharp (F#), and the time signature is 4/4. The first two staves play a rhythmic pattern of eighth notes. The piano accompaniment consists of quarter notes and half notes. The bass line consists of half notes.

Musical score for system 96, measures 1-5. The score consists of seven staves. The top two staves are treble clefs, the middle three are treble clefs, and the bottom two are bass clefs. The music features a melodic line in the top two staves, a bass line in the bottom two staves, and a piano accompaniment in the middle three staves. The key signature has one sharp (F#), and the time signature is 4/4. The first two staves play a rhythmic pattern of eighth notes. The piano accompaniment consists of quarter notes and half notes. The bass line consists of half notes.

Musical score for measures 101-105. The score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a series of chords and melodic lines. In measure 101, the top staff has a whole rest, while the second staff has a quarter note G4. The third staff has a whole note G4, and the fourth staff has a whole note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4. In measure 102, the top staff has a quarter note G4, and the second staff has a quarter note G4. The third staff has a whole note G4, and the fourth staff has a whole note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4. In measure 103, the top staff has a quarter note G4, and the second staff has a quarter note G4. The third staff has a whole note G4, and the fourth staff has a whole note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4. In measure 104, the top staff has a quarter note G4, and the second staff has a quarter note G4. The third staff has a whole note G4, and the fourth staff has a whole note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4. In measure 105, the top staff has a quarter note G4, and the second staff has a quarter note G4. The third staff has a whole note G4, and the fourth staff has a whole note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4.

Musical score for measures 106-109. The score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a series of chords and melodic lines. In measure 106, the top staff has a whole rest, and the second staff has a whole rest. The third staff has a quarter note G4, and the fourth staff has a quarter note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4. In measure 107, the top staff has a whole rest, and the second staff has a whole rest. The third staff has a quarter note G4, and the fourth staff has a quarter note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4. In measure 108, the top staff has a quarter note G4, and the second staff has a quarter note G4. The third staff has a whole note G4, and the fourth staff has a whole note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4. In measure 109, the top staff has a quarter note G4, and the second staff has a quarter note G4. The third staff has a whole note G4, and the fourth staff has a whole note G4. The fifth staff has a whole note G4, and the sixth and seventh staves have whole notes G4.

Musical score for measures 121-124. The score consists of seven staves. The top staff is in treble clef with a 7-measure rest at the beginning. The second staff has a whole note in the first measure, a half note in the second, and a whole note in the third. The third and fourth staves have rests in the first two measures and then play a rhythmic pattern of eighth notes. The fifth staff has rests in the first two measures and then plays a rhythmic pattern of eighth notes. The sixth and seventh staves are in bass clef and play a simple bass line of whole notes.

Musical score for measures 111-114. The score consists of seven staves. The top staff has a whole note in the first measure, a whole note in the second, and then a series of eighth notes in the third, fourth, and fifth measures. The second staff has a whole note in the first measure, a whole note in the second, and then a series of eighth notes in the third, fourth, and fifth measures. The third staff has a whole note in the first measure, a whole note in the second, and then a series of eighth notes in the third, fourth, and fifth measures. The fourth staff has a whole note in the first measure, a whole note in the second, and then a series of eighth notes in the third, fourth, and fifth measures. The fifth staff has a whole note in the first measure, a whole note in the second, and then a series of eighth notes in the third, fourth, and fifth measures. The sixth and seventh staves are in bass clef and play a simple bass line of eighth notes.

Musical score for measures 120-124. The score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex melodic line in the upper staves and a more rhythmic bass line. Measure 120 starts with a treble clef staff containing a quarter note G4, a quarter rest, and an eighth note G4. The bass clef staff contains a quarter note G2, a quarter note B1, and a quarter note D2. The score continues with various rhythmic patterns and melodic fragments across the five measures.

Musical score for measures 125-129. The score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with complex melodic lines and rhythmic patterns. Measure 125 starts with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a quarter note G2, a quarter note B1, and a quarter note D2. The score continues with various rhythmic patterns and melodic fragments across the five measures.



Musical score for measures 142-147. The score is written for a grand staff with six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. A key signature change to one flat is visible at the beginning of measure 143. The piece concludes with a double bar line at the end of measure 147.

Musical score for measures 148-153. The score is written for a grand staff with six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music continues with similar rhythmic patterns and note values. A key signature change to two flats is visible at the beginning of measure 149. The piece concludes with a double bar line at the end of measure 153.