

WESTFÄLISCHE
WILHELMS-UNIVERSITÄT
MÜNSTER



Sebastian Bodinus (um 1700–1759)

Acroama musicum

6 Sonaten für Violine und Basso continuo

herausgegeben von Burkard Rosenberger und Harald Schäfer



Papier. Klänge

Musikalische Kostbarkeiten aus westfälischen Sammlungen

Edition Papier.Klänge

herausgegeben von der Universitäts- und Landesbibliothek Münster

www.ulb.uni-muenster.de | www.papierklaenge.de

Seit 2012 veranstaltet die Universitäts- und Landesbibliothek (ULB) Münster unter dem Titel *Papier.Klänge – Musikalische Kostbarkeiten aus westfälischen Sammlungen* eine eigene Konzertreihe, in der Werke aus der Musiksammlung der ULB Münster zur Aufführung gebracht werden. Damit soll der reiche musikalische Schatz Westfalens auf einem künstlerisch anspruchsvollen Niveau auch in Münster präsentiert werden. Die Idee zu dieser Veranstaltungsreihe geht auf eine erfolgreiche Kooperation der ULB Münster mit dem Sinfonieorchester Münster zurück: Im Herbst 2008 war – ebenfalls unter dem Namen *Papier.Klänge* – der *Nationale Aktionstag für die Erhaltung des schriftlichen Kulturguts* gemeinsam von ULB und Sinfonieorchester organisiert worden, in dessen Folge 2011 eine CD mit Aufnahmen ausgewählter Stücke aus dem Bestand der ULB Münster erschien. Unterstützt wird die Konzertreihe durch die Leihgeber der Fürstlichen Musiksammlungen aus Rheda und Burgsteinfurt, die in der ULB Münster aufbewahrt werden und aus deren Bestand die aufgeführten Musikwerke vielfach stammen.

Kaum eine musikalische Quelle – gleich ob Musikhandschrift oder Musikdruck – kann ohne weiteres im Rahmen eines Konzerts eingesetzt werden, da derartiges Material für heutige Musiker oftmals nur mit Schwierigkeiten lesbar und bei weitem nicht immer fehlerfrei überliefert ist. Deshalb müssen viele der für die Konzertreihe *Papier.Klänge* verwendeten, bisher noch nicht edierten Musikalien in modernen Notensatz übertragen und – soweit nötig – mit musikwissenschaftlichem Sachverstand korrigiert und ergänzt werden. Der auf diese Weise in der ULB Münster entstandene Fundus praktischer Notenausgaben wird in der *Edition Papier.Klänge* in digitaler Form frei zugänglich gemacht. Dabei wird bewusst auf den editorischen Anspruch kritischer Ausgaben, die alle (möglicherweise weit verstreuten) Quellen eines Werkes berücksichtigen, beschreiben und bewerten sowie die Edition mit einem textkritischen Apparat versehen, zugunsten einer für die historisch informierte Musizierpraxis brauchbare, gleichwohl die Editionsvorlage möglichst originalgetreu wiedergebende praktische Ausgabe verzichtet. Durch die dem *Open Access*-Gedanken verpflichtete Publikationsweise leistet diese Edition einen wertvollen Beitrag zum Erhalt und zur Verbreitung des kulturellen Erbes Westfalens.

Rechtlicher Hinweis: Alle mit der Editionsvorlage dieser Ausgabe verbundenen Rechte liegen beim Eigentümer der Quelle. Das in der *Edition Papier.Klänge* bereitgestellte Notenmaterial steht unter der Creative-Commons-Lizenz CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/de/>).

Sebastian Bodinus: *Acroama musicum* : 6 Sonaten für Violine und Basso continuo

Herausgeber: Burkard Rosenberger, Harald Schäfer

Notensatz: Linda Leighton (Version: 19.12.2014)

Universitäts- und Landesbibliothek Münster, 2015

Edition Papier.Klänge ; Heft 1

Acroama musicum
VI. Sonatas - Violino solo et Clavichordio

Sebastian Bodinus (um 1700-1759)

Sonata I.

Siciliano

Violine

Basso

6 6 6 - 5 4 #

4

[6] [5]

7

5 4 3 6 6 5 [4] 6

9

6 6

12

[6] [5]

Vivace

6 8 6 6 6 [6] [4] [#] 6 8

5 6 6 6 7 6 # [#] [#] 6

9 4 [6] 6

13 3 3 6 6 [4] 8 6

16 5 4 3 5 4 3 5 4 3

19 6 [4] 6 5 6 5 6 6 6 6 6 6 6

23

27

30

33

36

40

44

6 4 3 6 6 6 6 6 6 5

6 6 5 4 3 5 6 6

5 4 # 6 6 5 4

[b5] [b3] [6] 6 [b5] [b3] 6 [b5] 6 5 6 b5

[6] [6] [b5] # 6 6 6 6 4 #

6b 6 # 6 [6b] 6 5 # [6] #

6 [b] # 6 [b5] [b] 6 5 6 5 #

Sarabande

Measures 1-5 of the Sarabande. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble clef features a trill in measure 4. The bass line includes fingerings: 6, 6, 6, 5, 6, 5, 6, 5.

Measures 6-11 of the Sarabande. Measure 6 starts with a trill. Measures 7-11 contain first and second endings, with triplets in measures 8, 9, 10, and 11. The bass line includes fingerings: ♯, 2, 6, 4, ♯.

Measures 12-17 of the Sarabande. Measures 12-17 continue the first and second endings, featuring triplets and a trill in measure 15. The bass line includes fingerings: 6, 5, 6, 6, 2, 4, 3.

Menuet

Measures 1-10 of the Menuet. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble clef features a trill in measure 8. The bass line includes fingerings: 6, 6, ♯, [6], [6], 5, 4, ♯, 5, 4, ♯.

Measures 11-16 of the Menuet. Measures 11-16 continue the first and second endings, featuring triplets and a trill in measure 15. The bass line includes fingerings: 6, ♯, [♯], [6], [♯], 6, 7, ♯.

16

4 [6] [4] [6] [6]

22

6 6 5 4 [6] 6 5 # [6] 6 [4] 6 6 4 #

30

6 4 5 3 6 4 5 3 6 4 5 3 #6 6 6 7 6 6

38

6 6 6

46

45 # [7] 45 # 6 6 4 45 #

52

6 6 # 6 5 4 4 #

Sonata II.

Adagio

6 [6] 6 6 # 6 7 7#

4 tr 6 6 # 6 5 4 # 6 5 # 6

7 6 # 6 [#] 6 5 4 #

9 6 6 6 7 4 6 6 6 7 4 # 6 6 5 7 4 #

12 3 3 3 3 tr [4] 6 6 6 4 #

Allegro

6

10

14

17

21

28

7 3 6 6 4 3

6 [6]

6 [6]

7 # 6

[6] 7 # [6] [7 #]

[6] [6] 6 8 6

33

38

43

50

57

63

69

Musical score for a piece in D major, measures 33 to 69. The score is written for piano with treble and bass staves. It includes various musical notations such as notes, rests, slurs, and ornaments. Fingering numbers (1-5) and bracketed numbers (e.g., [6], [5]) are provided for many notes. Measure numbers 33, 38, 43, 50, 57, 63, and 69 are indicated at the start of their respective systems. The key signature has two sharps (F# and C#).

Cantabile

Measures 1-12 of the *Cantabile* section. The music is in 3/2 time with a key signature of one sharp (F#). The score features a melody in the treble clef and a bass line in the bass clef. Measure numbers 6 and 12 are indicated at the start of their respective systems. Fingerings are indicated by numbers 1-5. Trills (tr) are marked in measures 4, 7, 10, and 11. Ornaments (1. and 2.) are marked in measures 8 and 9. Chordal structures are indicated by numbers in brackets: [6], [4], [3], [6/4], [5/3], and [6/5].

Vivace

Measures 13-21 of the *Vivace* section. The music is in 2/4 time with a key signature of one sharp (F#). The score features a melody in the treble clef and a bass line in the bass clef. Measure numbers 7, 14, and 21 are indicated at the start of their respective systems. Fingerings are indicated by numbers 1-5. The tempo is marked *Vivace*.

27

6 6 # 6 [#] [#]

33

6 # 6 5 # # 6 5 # 6 5

39

6 7 #5 7 # [4] [3] 6 5

44

6 6 5 # [6] 6 [6]

51

[6] 6 6 # 5

56

6 [6] [4] [5] [3]

61

[6] [4] [5] [3] 6 6 4 5 #

Presto

6 7 7[#]

6 7

10 6 6[#] 4 2 6 5 4[#]

15 6

21 # [6] 6 [#]

25 [4] [6] [6] [4]

29 6[#] 4 2 6 5 4[#]

Sonata III.

Andante

6 6 6 # 6 6

4 6 6 6 6 # #

7 # 6 5 6 # 6 [6] 6 5 #

10 #

13 6 [b] [6] [b] 6 5 6 6 6 #

17 6 6 5 6 7 6 #

Allegro

6 5 6 7 # 4 3 6 5 4 3

4

2 6 6

7

5 4 3 6 5 3 6 # 6 5 #

11

14

6 # 6

17

6 #6 5 4 # 6

20

tr tr tr

6 6 6 5 #

23

27

31

34

37

39

42

6 5 4 3 7 # 4 3 5 4 # #5 4 4

5 4 3 5 4 3 6 # 6

6 5 6 6 # 6 [#] 6

6 6 [#] 6

6 [6] [—] 6 [6] [—]

[—] 6 [6] [—]

45

[6] [#] [6] # [—]

49

[#6] [6]

54

6 5 5 4 # 6 6 6 6 #

Largo

[6] # 6 6 6 [4] [3] 6 [4] [3] [6]

9

6 4 5 4 # [6] [4] [3]

15

[4] [3] b # 6 [4] [#] 6

21

4 3 6 [#] 6 # 6 [4] 4 #

Allegro

System 1 (measures 1-8): Treble and bass staves in 3/8 time. Measure 1: Treble has a quarter note G4, bass has a quarter note F3. Measure 2: Treble has a quarter note A4, bass has a quarter note G3. Measure 3: Treble has a quarter note B4, bass has a quarter note A3. Measure 4: Treble has a quarter note C5, bass has a quarter note B3. Measure 5: Treble has a quarter note B4, bass has a quarter note A3. Measure 6: Treble has a quarter note A4, bass has a quarter note G3. Measure 7: Treble has a quarter note G4, bass has a quarter note F3. Measure 8: Treble has a quarter note F4, bass has a quarter note E3. Fingering: 7 7 # (under measure 3), 6 (under measure 6), # (under measure 8). A dynamic marking *p* is present at the end of measure 8.

System 2 (measures 9-16): Treble and bass staves. Measure 9: Treble has a quarter note G4, bass has a quarter note F3. Measure 10: Treble has a quarter note A4, bass has a quarter note G3. Measure 11: Treble has a quarter note B4, bass has a quarter note A3. Measure 12: Treble has a quarter note C5, bass has a quarter note B3. Measure 13: Treble has a quarter note B4, bass has a quarter note A3. Measure 14: Treble has a quarter note A4, bass has a quarter note G3. Measure 15: Treble has a quarter note G4, bass has a quarter note F3. Measure 16: Treble has a quarter note F4, bass has a quarter note E3. Fingering: 7 [#] (under measure 9), 6 (under measure 12), # (under measure 16).

System 3 (measures 17-24): Treble and bass staves. Measure 17: Treble has a quarter note G4, bass has a quarter note F3. Measure 18: Treble has a quarter note A4, bass has a quarter note G3. Measure 19: Treble has a quarter note B4, bass has a quarter note A3. Measure 20: Treble has a quarter note C5, bass has a quarter note B3. Measure 21: Treble has a quarter note B4, bass has a quarter note A3. Measure 22: Treble has a quarter note A4, bass has a quarter note G3. Measure 23: Treble has a quarter note G4, bass has a quarter note F3. Measure 24: Treble has a quarter note F4, bass has a quarter note E3. Fingering: # (under measure 17), # (under measure 18), # (under measure 19).

System 4 (measures 25-31): Treble and bass staves. Measure 25: Treble has a quarter note G4, bass has a quarter note F3. Measure 26: Treble has a quarter note A4, bass has a quarter note G3. Measure 27: Treble has a quarter note B4, bass has a quarter note A3. Measure 28: Treble has a quarter note C5, bass has a quarter note B3. Measure 29: Treble has a quarter note B4, bass has a quarter note A3. Measure 30: Treble has a quarter note A4, bass has a quarter note G3. Measure 31: Treble has a quarter note G4, bass has a quarter note F3. Fingering: 6 (under measure 30), 4 2 (under measure 31). A trill marking *tr* is above measure 28.

System 5 (measures 32-39): Treble and bass staves. Measure 32: Treble has a quarter note G4, bass has a quarter note F3. Measure 33: Treble has a quarter note A4, bass has a quarter note G3. Measure 34: Treble has a quarter note B4, bass has a quarter note A3. Measure 35: Treble has a quarter note C5, bass has a quarter note B3. Measure 36: Treble has a quarter note B4, bass has a quarter note A3. Measure 37: Treble has a quarter note A4, bass has a quarter note G3. Measure 38: Treble has a quarter note G4, bass has a quarter note F3. Measure 39: Treble has a quarter note F4, bass has a quarter note E3. Fingering: 6 (under measure 32), 6 (under measure 34), 5 4 3 (under measure 38). A trill marking *tr* is above measure 35.

System 6 (measures 40-47): Treble and bass staves. Measure 40: Treble has a quarter note G4, bass has a quarter note F3. Measure 41: Treble has a quarter note A4, bass has a quarter note G3. Measure 42: Treble has a quarter note B4, bass has a quarter note A3. Measure 43: Treble has a quarter note C5, bass has a quarter note B3. Measure 44: Treble has a quarter note B4, bass has a quarter note A3. Measure 45: Treble has a quarter note A4, bass has a quarter note G3. Measure 46: Treble has a quarter note G4, bass has a quarter note F3. Measure 47: Treble has a quarter note F4, bass has a quarter note E3. Fingering: 7 (under measure 46), 9 (under measure 47), 8 (under measure 47).

47

7 9 8 7 9 8 5 4 6

54

6 6 5 4

61

5 4 3 5 4 3 b 5 4 3

71

6 [#6] # 6 [#6] # 6 b 6 5 4 #

78

7 7 #

87

[4] [3] 6 5 4

Presto

Musical score for "The Rose Tree" in 3/4 time. The score is written for a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, trills (tr), and fingerings (e.g., [6], [5], [4], [3], [2], [1]). The score is divided into measures, with some measures containing multiple notes or rests. The score ends with a double bar line and repeat dots.

Sonata IV.

21

Largo

Measures 1-15 of Sonata IV, Largo. The score is in B-flat major, 3/4 time. The piano part features trills and triplets. The cello/bass part has a steady eighth-note accompaniment. Fingering numbers are provided below the notes.

Measures 1-3: [6] 6 6 7 7 4 3 6 7 [4]6 [4] [3] [6]

Measures 4-6: 4 3 6 6 7 7 7 7 [4]7 3

Measures 7-9: [7] 4 6 4 2 6 4 5 3

Measures 10-12: 7 4 3 4 6 #5 # 6 7 7 #

Measures 13-15: [7] [7] # 6 5 6 5 4 # 6 6 6

Measures 16-18: 6 7 7 [6] 4 2 6 6 4 5 3

Edition Papier.Klänge - Bodinus: *Acroama musicum* (19.12.2014)

37

44

51

57

63

69

76

Presto

Edition Papier.Klänge - Bodinus: *Acroama musicum* (19.12.2014)

20

29

39

48

59

68

77

Tempo di Menuet

The musical score is written for a single instrument, likely a lute or guitar, in 3/8 time. It consists of a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat). The piece is titled "Tempo di Menuet".

The score is divided into measures, with measure numbers 6, 11, 17, 22, 27, and 33 marked at the beginning of their respective systems. The notation includes eighth notes, sixteenth notes, and rests, often beamed together. Fingering numbers (1-4) are indicated above notes. A dynamic marking *p* (piano) appears in the first system.

Figured bass notation is used throughout the piece, with figures enclosed in brackets or as plain numbers. The figures are as follows:

- Measure 6: [6]
- Measure 11: [6]
- Measure 17: [6], [6], #, 6
- Measure 22: [#], [6], [6]
- Measure 27: [6], [6], [6], [6], [4], [3]
- Measure 33: [4], [3], 6, [6], [6], [6/5], [6]

Sonata V.

Andante

Measures 1-8. Figured bass: [6], 6, 7 \flat 7, [6], 6, 7 \flat 7.

Measures 9-16. Figured bass: 6, 6 5, 6, 6, 6 6 5 4 3.

Measures 17-22. Figured bass: [6], [b4] [3], 6 5 [b3], 4, [6], [7], [7 \flat 5], 7 4.

Measures 23-28. Figured bass: 7 \flat , 6 5, 6 5 [b], 4 [b4] 2 6, 6 [b] 5 4 4, [6], [6].

Measures 29-34. Figured bass: [b], [b7], 6, \flat , [4] 2, 6, \flat 6, [6] 4 5 3.

Vivace

Measures 1-8 of the Vivace section. The music is in 3/8 time, key of B-flat major. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth notes and rests. A dynamic marking *p* (piano) is present in measure 8. Chord symbols [6], [b6], and [6] are indicated below the bass staff.

Measures 9-15 of the Vivace section. The treble staff continues the melodic line. The bass staff features a bass line with eighth notes and rests. Chord symbols [6], [b6], and [6] are indicated below the bass staff.

Measures 16-19 of the Vivace section. The treble staff features a more complex melodic line with sixteenth notes. The bass staff continues with a bass line. Chord symbols [6] and [6] are indicated below the bass staff.

Measures 20-23 of the Vivace section. The treble staff continues with a melodic line. The bass staff features a bass line with eighth notes and rests. A chord symbol \sharp is indicated below the bass staff.

Measures 24-28 of the Vivace section. The treble staff features a melodic line with eighth notes. The bass staff continues with a bass line. Chord symbols [6] and 6 are indicated below the bass staff.

Measures 29-32 of the Vivace section. The treble staff features a melodic line with eighth notes. The bass staff continues with a bass line. Chord symbols [6], [6], [6], and 6/5 are indicated below the bass staff.

33

[b 7] [4] [7 4]

37

b 6 [6] 4

41

[4] [4] [4] [6] [4 6] [6]

45

[6]

49

[6] [6] # [4] [4] [6] [6]

53

[4] [6] [4] [6] [4] [6] [4] [6]

57

[4] [#3]

61

[b7] [b]

65

[6] [b6] [6]

71

[b6] [6]

76

[6] [b6] [6] [6] [6] [6]

80

[6/4] [6] 4 3 6 $\flat 6/5$ $6/5$ [6/4] [5/3]

Allegro

33

System 33: Treble and bass staves. Treble staff has a repeat sign. Bass staff has notes with brackets [4], [4], [4], [4], [4], and [6/3].

40

System 40: Treble and bass staves. Treble staff has notes with brackets [4], [4], [4], [4], [6], and [6]. Bass staff has notes with brackets [4], [4], [4], [4], [6], and [6].

48

System 48: Treble and bass staves. Treble staff has notes with brackets [7#], [6], and [6]. Bass staff has notes with brackets [7#], [6], and [6].

56

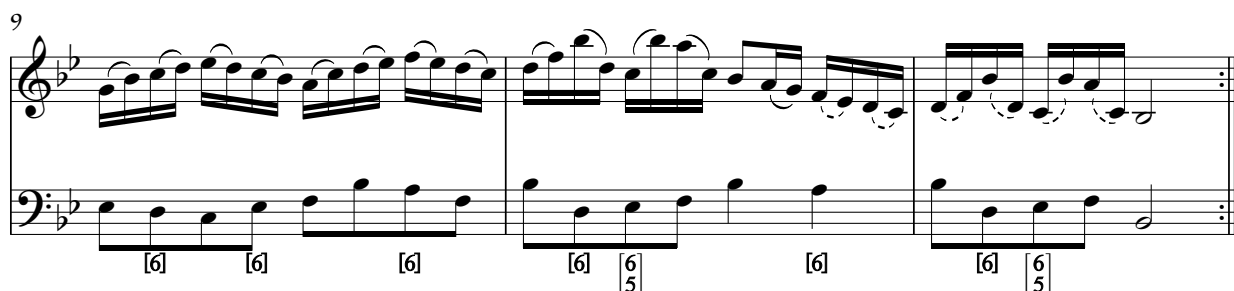
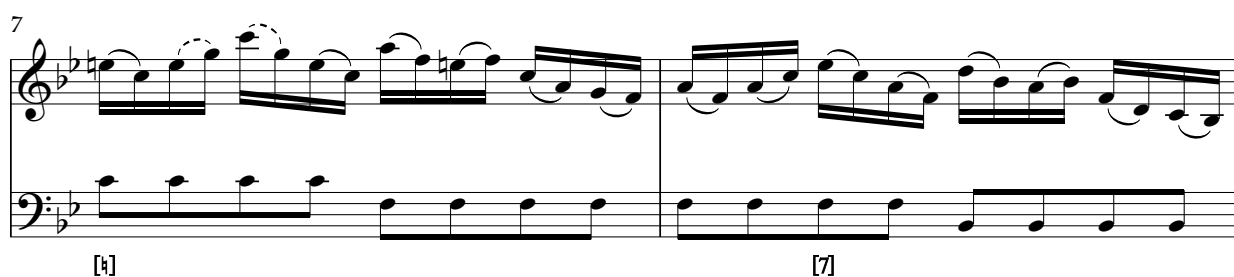
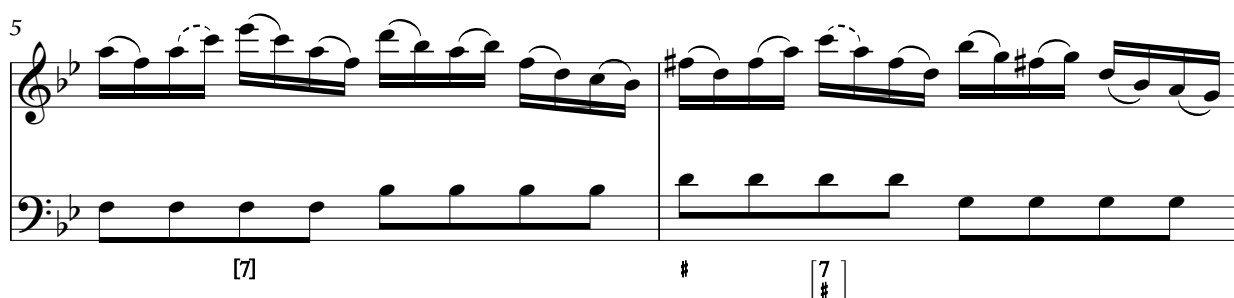
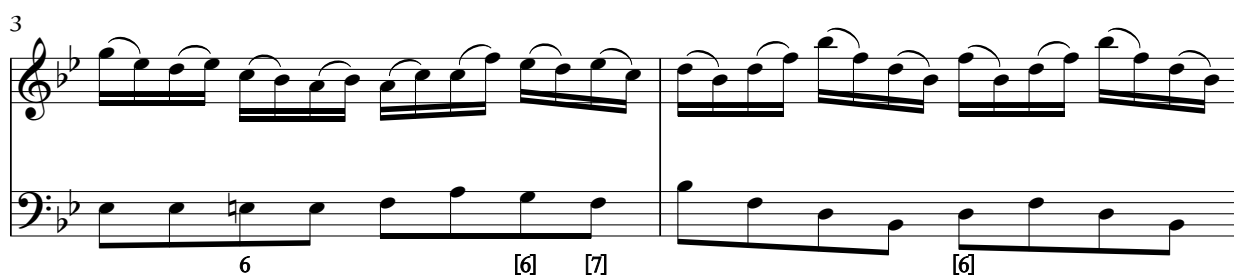
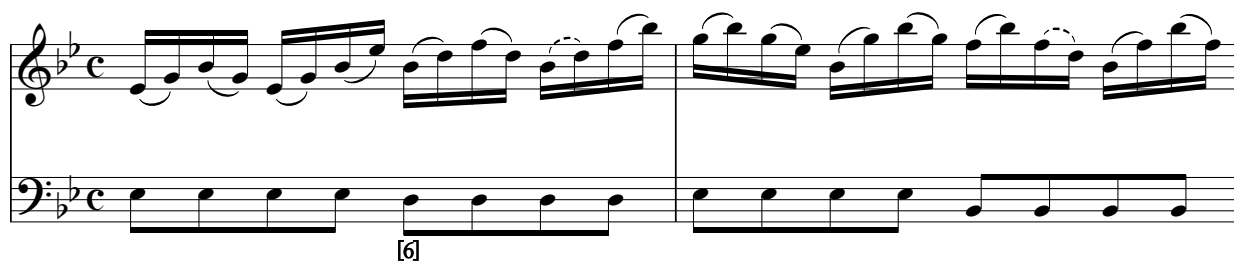
System 56: Treble and bass staves. Treble staff has notes with brackets [b6], [b], [6], and [4]. Bass staff has notes with brackets [b6], [b], [6], and [4].

62

System 62: Treble and bass staves. Treble staff has notes with brackets [6], [6], [6], [6], [6], and [6]. Bass staff has notes with brackets [6], [6], [6], [6], [6], and [6].

69

System 69: Treble and bass staves. Treble staff has notes with brackets [6], [6], [6], [4], [3], [6], [b4], [3], [4], [3], [6], [b4], [3], [6], [5], and [3]. Bass staff has notes with brackets [6], [6], [6], [4], [3], [6], [b4], [3], [4], [3], [6], [b4], [3], [6], [5], and [3].

Commodo

12

6 6 [4]

14

6 [#] [6] [6] [6] [#]

16

[$\begin{smallmatrix} b9 \\ 7 \\ \#3 \end{smallmatrix}$] [6] [4] [7] [3] [6] [4] [#] [6] [#] [6] [6] [5] [#] 6

19

[6] 6

21

[b7] b7 [b7] 4 3

Sonata VI.

37

Andante

[6] b [b5] 5 [4] 4 3 6 [b5] 4 6

6 b5 6 5 [4] 6 4 3 [6] 7 [6] [b3]

[—] [4] [b3] [6] [—] [4] [b3] 6

b6 b5 b7 b4 3 [b6] b5 b7 b4 3 [b5] 6 [b3] 4 b3 6 b

6 5 4 b 6 b 4 b [6] b [b5] 5 [4]

6 b 6 5 [b] 4 [b4] 6 6 5 5 4 [6] b [4] [4]

Allegro

4

7

10

13

16

[6] 6 6 [4] 6 6

7 6 4 [4] 6 6

6 6 6[#6] [6] [6] [#] [6]

4 [4]5 # #

[6] 6 # 6 5 6 5 # [6] 6 [6]

6 # # 6 [5] [6] 4 6 [5] 6

19

6 $b5$ 6 $[6]$ $b3$ 6 6 $[b5]$ 6

22

6 $[6]$

25

7 7 $b6$ $b5$ $[b5]$

28

$[b]$ $[6]$ $[4]$ $[5]$ $[3]$

31

6 6 6 $[4]$ *Tasto Solo*

34

3 6 5 6 6 5 $[b]$ 4

Lento

\flat 4 6 6 6 6 6 \flat 6 \flat 6 6 \flat 4 3 \flat 6 \flat 5 6

\flat [b7] [b6] \flat [b7] 6 7 \flat 7 \flat 4 3 \flat 6

[b5] 6 6 $\frac{6}{5}$ 4 [b] $\frac{6}{5}$ [4] [b3] 6 [b4] [3] 6 \flat

6 \flat [b6] 4 6 \flat [4] 4 [b] \flat [4] 4 [b]

Tempo di Menuet

\flat [4] [3] 7 6 4 [6] [b] [4] [3] 7 6 \flat 3

4 6 [b] 6 6

15

6 5 6 5 [6] [6] 6 5 # 6

21

7 6 5 # [4 2] 6 6 4 5 #

27

[4] [3] 7 6 # 6 [#] 4 3 6 4 3

35

6 [b4] [3] [6] 6 b5 [7]

44

[6] 6 5 [7] [6] [b4] [3] [6] ♯

52

[4] [3] ♭ 6 5 b6 5 ♯ 6 6 4 5 ♯

Nachwort

Über die Herkunft des Violinisten und Komponisten *Sebastian Bodinus* geben die einschlägigen Lexika MGG und New Grove lediglich vage Auskünfte, während man in Wikipedia – wenn auch ohne exakte Quellenangabe – sehr detaillierte Hinweise findet: So sei Bodinus am 4. Oktober 1700 in Bittstädt im Herzogtum Sachsen-Gotha als vierter Sohn des kurz zuvor verstorbenen Johann Nicolaus Bodinus und seiner Frau Anna Elisabeth Eschner geboren und habe bis 1713 die dortige Dorfschule besucht. Im Einklang mit dieser Darstellung lässt sich nach MGG und New Grove Bodinus' Geburtsjahr zumindest mit hoher Wahrscheinlichkeit auf die Jahrhundertwende um 1700 festlegen, und auch die Herkunft aus dem Herzogtum Sachsen-Gotha scheint gesichert. Die in allen drei Nachschlagewerken gleichermaßen dokumentierten späteren Lebensstationen belegen, dass Bodinus – wie viele andere Musiker seiner Zeit auch – aufgrund politischer wie persönlicher Umstände ein unruhiges Wanderleben führte: Bereits früh bekleidete er die Position eines *Cammer-Musicus* und Konzertmeisters an den Residenzen Durlach, Stuttgart, Karlsruhe und Darmstadt, musste jedoch auch mehrere Jahre den Lebensunterhalt für sich und seine Familie als freischaffender Musiklehrer – mehr schlecht als recht – erwirtschaften. Bodinus starb, geistig verwirrt, am 19. März 1759 in Pforzheim.

Eine der fruchtbarsten Schaffensperioden Bodinus' dürfte in die Jahre seiner Anstellung am Hofe Herzog Eberhard Ludwigs von Württemberg in Stuttgart fallen, denn in dieser relativ kurzen Zeit zwischen 1724 und 1728 wurden eine ganze Reihe kammermusikalischer Kompositionen beim Augsburger Verleger Joseph Friedrich Leopold gedruckt. Zu diesen Musikwerken zählt auch die Sammlung *Acroama musicum* („Musikalischer Ohrenschmaus“) von sechs Sonaten für Violine und Basso continuo, die durch eine äußerst phantasievolle und violinteknisch anspruchsvolle Kompositionsweise besticht. Eines der beiden in RISM nachgewiesenen Exemplare dieser Sonatensammlung ist in der Fürstlich zu Bentheim-Tecklenburgischen Musikbibliothek Rheda, die heute als Dauerleihgabe in der Universitäts- und Landesbibliothek Münster aufbewahrt wird, überliefert. Wie dieser – leider bisweilen schlecht lesbare und oftmals fehlerhaft gestochene – Notendruck seinen Weg in die reichsgräfliche Musikalien-sammlung fand, ist zwar nicht bekannt, jedoch geht aus dem Besitzvermerk des erst fünfzehnjährigen späteren Reichsgrafen Moritz Casimir II. aus dem Jahr 1750 hervor, dass ihm sein Vater, Reichsgraf Moritz Casimir I., diese Noten zum Erlernen und Perfektionieren seines Violinspiels geschenkt hat. Zahlreiche Gebrauchsspuren zeugen von der häufigen Nutzung und Beliebtheit von Bodinus' „Ohrenschmaus“, und sollte der junge Graf diese Sonaten wirklich aufführungsreif gespielt haben, muss ihm eine überdurchschnittliche Musikalität und Virtuosität attestiert werden.

Durch die vorliegende Edition wird ein nach unserer Meinung kleines musikalisches Juwel wiederentdeckt, das Ausführenden wie Zuhörern einen „musikalischen Ohrenschmaus“ bereiten möge. Unser besonderer Dank gilt Linda Leighton für die Erstellung des vorzüglichen Notensatzes.

Burkard Rosenberger und Harald Schäfer

Editionsvorlage

Sebastian Bodinus: *Acroama musicum, exhibens in 33. tabellis aeri insculptis VI. sonatas violino solo et clavichordio*. – Augsburg : Joseph Friedrich Leopold. – RISM A/I B 3252; BB 3252

Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek Rheda (Universitäts- und Landesbibliothek Münster, Depositum), D-RH, Signatur: 103