SAMUEL SCHEIDT

WERKE

HERAUSGEGEBEN

VON GOTTLIEB HARMS UND CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

SAMUEL SCHEIDT WERKE

BAND VI

TABULATURA NOVA TEIL I UND II

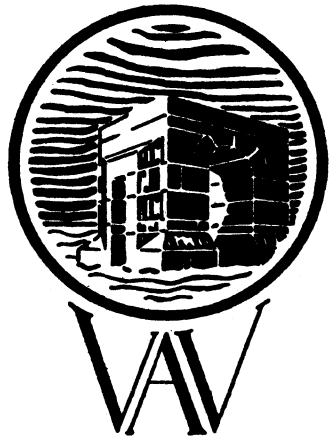
HERAUSGEGEBEN VON

CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

SAMUEL SCHEIDT WERKE BAND VI



BEMERKUNG

Alle Nachweise und Kommentare, die Stellung der Neuausgabe zum Originaldruck, die Beschreibung der Moritzorgel, Bemerkungen zur praktischen Ausführung und sonstige Einzelangaben findet man am Schlusse des III. Teils der Tabulatura nova der als Band VII der GA der Werke Samuel Scheidts erschienen ist. Die Faksimilia in Band I und II wurden in Originalgröße veröffentlicht.

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Lizenz 415 – 330/250/53

INDEX

I. TEIL

Titel und Vorreden (Faksimiles des Originaldruckes von 1624) . ⟨1⟩

1. Cantio sacra (Credo) „Wir gläuben all an einen Gott“ 2
2. Fantasia à 4 Voc. super „Io son ferito lasso“ Fuga quadruplici 12
3. Cantio sacra „Vater unser im Himmelreich“..... 19
4. Fantasia super „Ut, re, mi, fa, sol, la“ à 2, 3 u. 4 Voc..... 33
5. Cantio sacra „Warum betrübst du dich, mein Herz“ 48
6. Passamezzo 58
7. Niederländisch Liedchen (Cantio Belgica) „Weh, Windchen weh“ 75
8. Courante à 4 Voc..... 82
9. Courante à 4 Voc..... 83
10. Niederländisch Liedchen (Cantio Belgica) „Ach, du feiner Reiter“ 85
11. Französisch Liedchen (Cantio Gallica) „Est ce Mars“..... 93
12. Psalmus „Da Jesus an dem Kreuze stund“..... 102
13. Fantasia à 4 Voc. super „Ich ruf zu dir, Herr Jesu Christ“. 107

Canones aliquot 112

1. Canon contrarius à 4 Voc. in subdiapente Cantio sacra (Vater unser im Himmelreich)
2. Canon contrarius à 4 Voc. in unisono. Cantio sacra (Gott der Vater wohn uns bei)
3. Canon contrarius à 4 Voc. in subdiapente Cantio sacra (Das alte Jahr vergangen ist)
4. Canon à 3 Voc. in diapente Cantio sacra (Wer Gott vertraut)
5. Canon super „Ut, re, mi, fa, sol, la“ motu contrario à 3 Voc.
6. Canon à 3 Voc. ad decimam ad Basin sine pausis. Cantio sacra (Es spricht der Unweisen Mund wohl)
7. Canon à 3 Voc. ad decimam ad Basin sine pausis. Cantio sacra (Vater unser im Himmelreich)
8. Canon à 3 Voc. in unisono. Magnificat VIII. Toni (Et exsultavit)
9. Canon à 3 Voc. in subdiapente Magnificat VIII. Toni (Et exsultavit)
10. Canon contrarius à 4 Voc. in diapente (In te Domine speravi)
11. Canon à 3 Voc. in unisono. Hymnus (O lux beata Trinitas)
12. Canon à 3 Voc. in unisono. Cantio sacra (Vater unser im Himmelreich)
13. Canon retrogradus à 3 Voc. super „In te Domine speravi“
14. Canon à 3 Voc. in diapente post Minimam super „In te Domine speravi“
15. Canon à 5 Voc. in unisono (Laudate Dominum)
16. Canon à 4 Voc. in unisono (Der Herr ist mein Hirt)
17. Canon à 4 Voc. in unisono (Meine Schafe hören meine Stimme)
18. Canon à 5 Voc. in unisono (Ach mein herzliebes Jesulein)

19a. Canon à 5 Voc. in unisono (Christum liebhaben ist besser)

19b. Canon à 5 Voc. in unisono (Ich hielt mich nicht dafür)

20. Canon à 4 Voc. in unisono (Gott der Vater wohn uns bei)
21. Canon à 4 Voc. in unisono (Eia wärn wir da)
22. Canon à 4 Voc. in unisono (Lieblich und schöne sein)
23. Canon à 4 Voc. in unisono (Ein hörend Ohr)
24. Canon à 4 Voc. in unisono (Dic nobis Maria)

Über die „Imitatio Violistica“ 126

II. TEIL

Titel und Vorreden (Faksimiles des Originaldruckes von 1624) . ⟨1⟩

1. Fuga contraria à 4 Voc. 1
2. Echo ad manuale duplex, forte et lene à 4 Voc..... 10
3. Fuga à 4 Voc..... 15
4. Cantio sacra „Herzlich lieb hab ich dich, o Herr“ 22
5. Cantio sacra „Christ lag in Todesbanden“ 28
6. Fantasia à 4 Voc. 40
7. Hymnus „Christe, qui lux est et dies“ 47
8. Cantilena Anglica de Fortuna 56
9. Psalmus in die nativitatis Christi „Gelobet seist du, Jesu Christ 60
10. Allemande (Soll es sein) 69
11. Allemande „Also gehts, also stehts“..... 78
12. Toccata super „In te Domine speravi“ 85

TABULATURA NOVA.

Continens variationes aliquot

PSALMORVM, FANTASIARVM, CANTILENARVM,

PASSAMEZO, ET CANONES ALIQUOT,

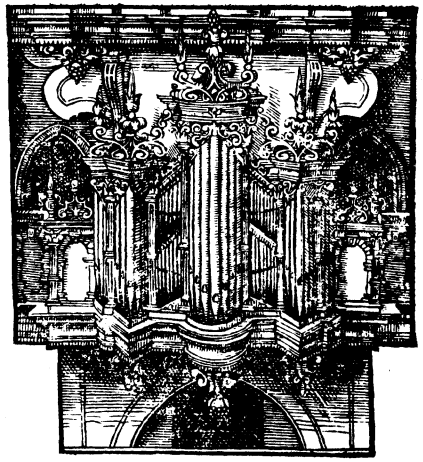
In Gratiam Organiſtarum adornata.

à

SAMUELE SCHEIDT
HALLENSE.

REVERENDISS: ILLVSTRISSIMIQVE PRINCIPIS AC DOMINI,

DN. CHRISTIANI GUILIELMI ARCHIEPISCOPI
MAGDEBURGENSIS PRIMATIS GERMANIÆ ORGANISTA ET CAPELLAE MAGISTRO.



HAMBVRGI,
Typis & Sumptibus HERINGIANIS.
ANNO M DC XXIV.

SERENISSIMO POTENTISSIMOQVE PRINCIPI AC DOMINO

DN. JOHANNI GEORGIO

SAXONIÆ, JVLIÆ, CLIVIÆ, MONTIVM DVCI, SACRI ROMANI IMPERII ARCHIMARSCHALLO & Electori, Landgravio Thuringiæ, Marchioni Misniæ, Burggravio Magdeburgensi, Comiti de Marca & Ravensburg, Domino in Ravenstein,

VT ET

ILLVSTRISSIMO CELSISSIMOQVE PRINCIPI AC DOMINO

DN. CHRISTIANO, MARCHIONI BRANDEBVRGICO BORVSSIAE, STETINI POMERANIAE,

Cassubiorum & Vandalorum, Crosnæ ac Iægerndorff in Silesiâ Duci Burggravio Noribergico Principi Rugiæ.

Principibus meis benignissimis.

VENIT ad vos, MAGNI PRINCIPES, istud quicquid est Operis Musici, quod, diu jam est, quum destinavi vobis, & suspendere constitui ad vestram aram. Caussæ non unæ sunt: sed quas omitto sciens, quod omnium enumeratio fastidium parere pauciorum mentio facere injuriam vobis possit. Quod si prosapiam quærere debui, potiorem, potentioremque in omni nostrâ Germaniâ ægre potui reperire: Sin virtutem vestra tanta est, ut eam ab avis ab aviscq; transmissam nunc vobis hæreditariam, ac familijs vestris tanquam propriam jure vobis vindicetis. Certè in summo vestro fastigio boni semper,

quam magni audire maluistis, & duo illa dudum pro disparatissimis habita, Majestatem ac benevolentiam suavissimâ harmoniâ contemperastis: taceo benignitatẽ & munificentiam, cujus ita publicitus reserastis fontem, ut eius quoque jam tum ex parte rivulos ad me glorier defluxisse: Quin & Musices nostræ (quod inter alias, dubito, an ante alias Heroicas dotes vestras ponendum fuerat) adeò amantes estis, ut videre mihi videar renatum nobis in utroque hoc ævi nostri sidere quasi duplicem quempiam Achillem, quem constat media inter arma citharam & fidei cõtemperasse. Sed nolo blandiri vobis, cum ea vestra laus vera sit, ex vero laudari non posse, aut si possitis, nec velle. Vnum hoc vos rogo, dignemini illustrare splendore augusti vestri nominis frontem libri mei, quem incluto honori vestro lubens merito eo consecratum. Suscipite clementer devotum vobis opus, ac sub tutelâ vestrâ pendere patimini in Famæ templo. Ita diu vos sospitet, diu vivere, diu regnare faxit benignus ille

Gentis humanæ pater atque custos!

in quo & cum quo Valete, MAGNI PRINCIPES, & (quod ex intimis subjectissimi animi visceribus precor) annate, perẽnate FELICITER. Dat. Hallæ Saxonum, ANNO CIↃ D CXXIV.

Ser. Illust.
Cels. Vestr.
mancipiatissimus.
SAMVEL SCHEIDT.

Lectori candido Philomuſo.

QVamvis non negârim ante hac Variationes ejuſmodi Pſalmorum, Fugarum, Tocat: Echus, Paſſamez: Canonum & aliarum cantilenarum diſcipulis & amicis etiam abſentibus communicatas & tranſmiſſas, eaſque ovium balantium inſtar hinc inde vagari: Omnia tamen in hoc opere reviſa, plurimis Variationibus adaucta & ornata, ut quilibet Philomuſos, qui hæc noſtra viderit, facilè deprehendet, quantum diſtent æra lupinis.

An den gutherzigen Muſicverſien-digen Leſer.

OB es wol nicht ohn / das ich guten Leuten / mit ſolchen vnd dergleichen Pſalmen / Fugen, Tocaten, Echo, Paſſomezen, Canonen vnd anderer Weltlichen Lieder / auff viel vnd mancherley weiſe variiret, auch wol vber Land gedienet / viel meiner Diſcipel auch ſolche wider meinen willen / vnter die Leute gebracht. Iſt doch in dieſem Werck alles revidiret, mit mehrern variationibus augiret, vermehret / vnd verbeſſert / wie dann ein jeder / ſo das Werck vnter Händen bekommet / wohlerfahren vnd befinden wirdt.

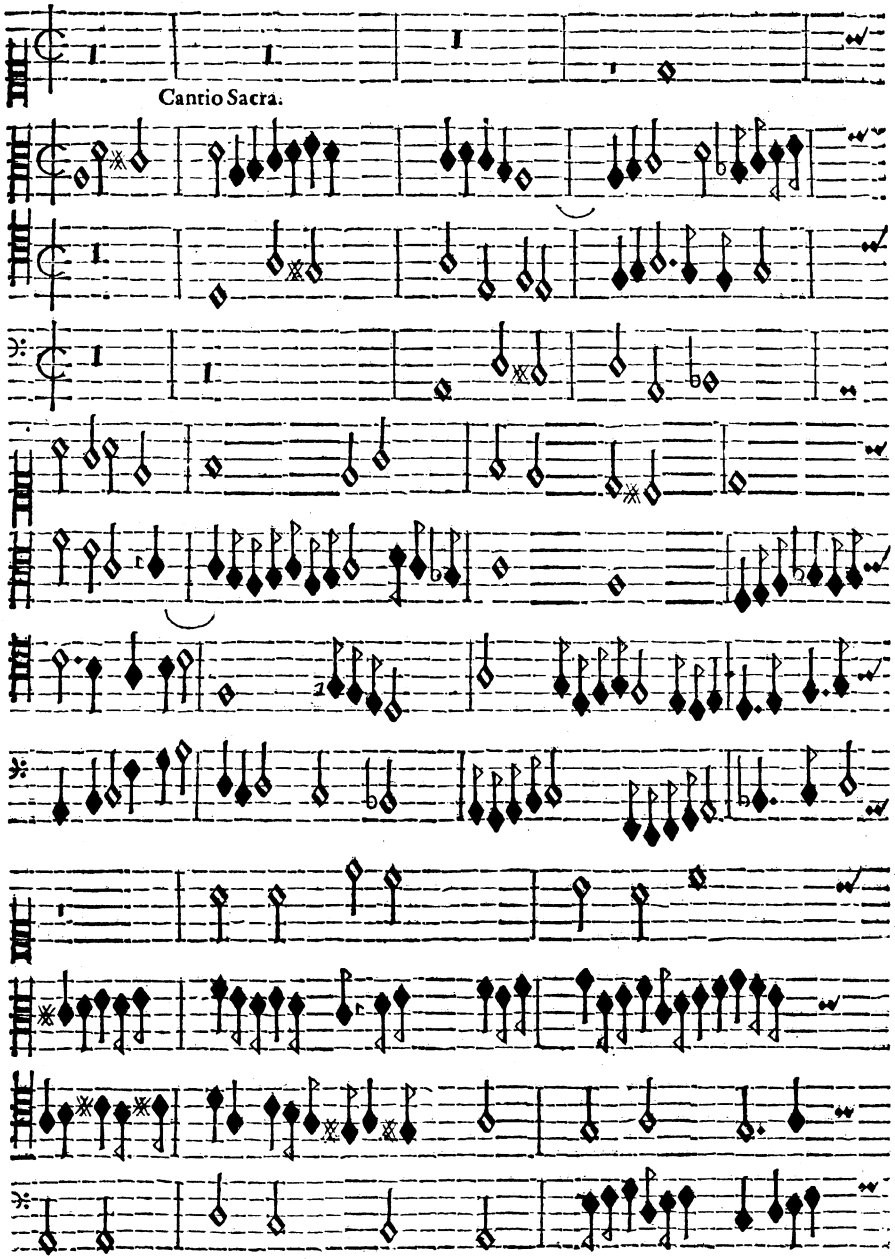
Ad Organiſtas.

QVod in hâc Tabulaturâ ſingulæ voces quinis & non ſenis lineis Anglico-Belgico more deſcriptæ, in gratiam Organiſtarum Germanorum factum, cum pleriſque Tabulatura illa Anglico-Belgica vel omninò ignota, vel non admodum familiaris, in quâ ſex lineæ dextram, ſex itidem finiſtram manum concernunt, vocibus ita confusè inter ſe poſitis, ut ſæpius etiam mediocriter in Muſicis verſatus hæreat, & quæ notula Cantum, Altum, Tenorem vel Baſin repræſentet, addubitet. Eâ de causâ quamlibet vocem vides hîc ſeorſim poſitam, ut nullo negotio in partituram communem ſeu familiarem eam non ſecus ac aliam cantilenam tranſponere queas. Tu modò, quod ultimum te moneo, variationem clavium ſignatarum, ſi quando in medio Cantilenarum occurrerit, diligenter obſerva & nota, non enim de nihilo vel fruſtranea. Hiſce vale, & ſtudijs meis fave.

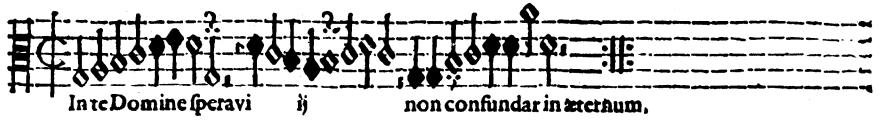
An die Organiſten.

DAS in dieſer Tabulatur ein jeder Stim nur mit Fünff vnd nit mit ſechs Linien auff Engel- vnd Niederländiſche Manier adornieret / iſt der Ehrliebenden Deutſchen Organiſten halben / weil ich auch ein Deutſcher / geſchehen / welche denn mehrentheil ſich auff die Niederländiſche art entweder gahr nicht / oder aber nicht recht gründtlich verſtehen / in deren ſechs Linien auff die rechte / vnnd ſechs auff die lincke Handt gerichtet / vißweilen auch die Parteyen ſo wunderbarlich vnter einander ſpringen / das manch guter Geſell ſich nicht recht drein ſchicken / vnd welches Diſcant / Alt / Tenor oder Baß ſey / wiſſen kan. Als iſt eine jede Stimme beſonders geſetzt / damit ein jeder dieſelbe in die gewöhnliche Buchſtaben Tabulatur verſetzen könne / vnd nicht gröſſer müh haben darff / als wann er ſonſten ein gedrucktes oder geſchriebenes Liedlein / eine Stimme nach der andern / abſetzte. Nur diß zu mercken / das die Claves Signatæ / welche offters mitten im Geſange Variren / wol in acht genommen werden / dann ſolches nicht vergebens vnd ohn vrſach geſchehen.

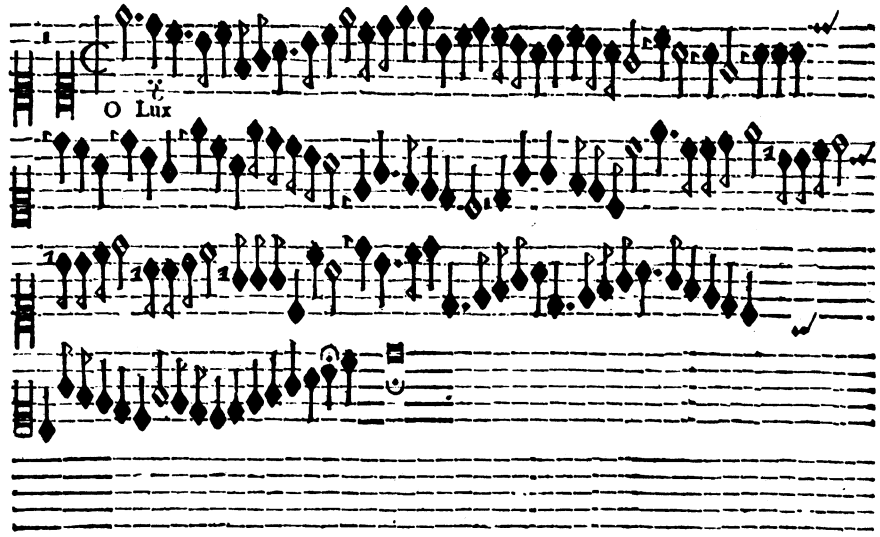
I. Verſus. Coral in Cantu.



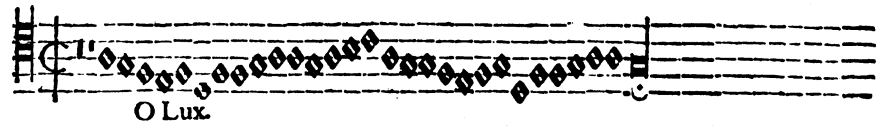
10. Canon Contrar. à 4. Voc. in 5.



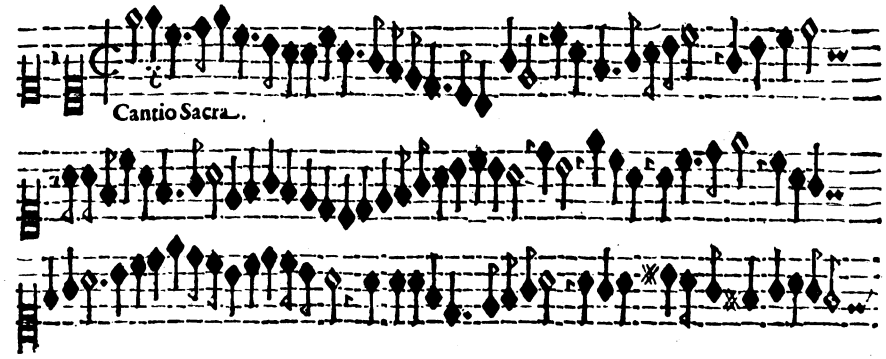
11. Canon à 3. Voc. in unisono.



Hymnus.

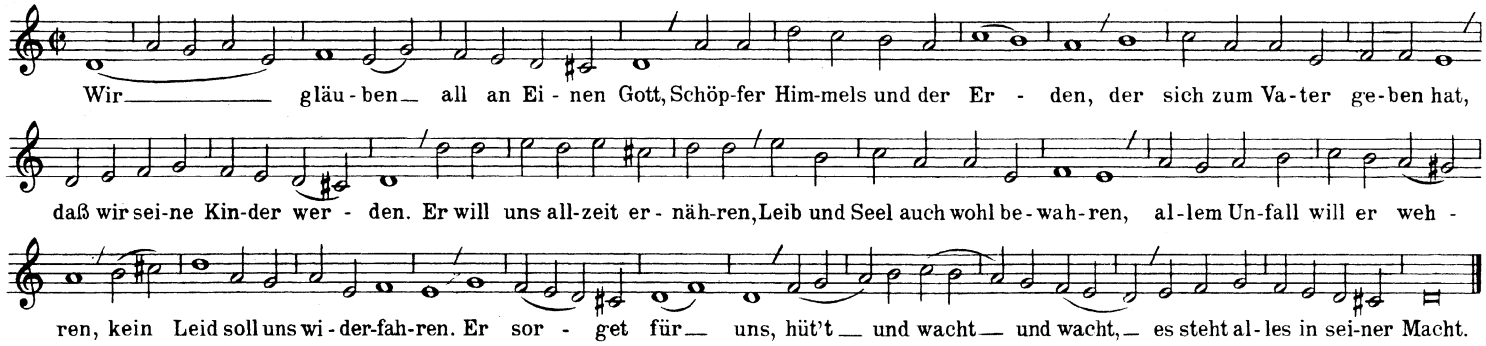


12. Canon à 3. Voc. in unisono.

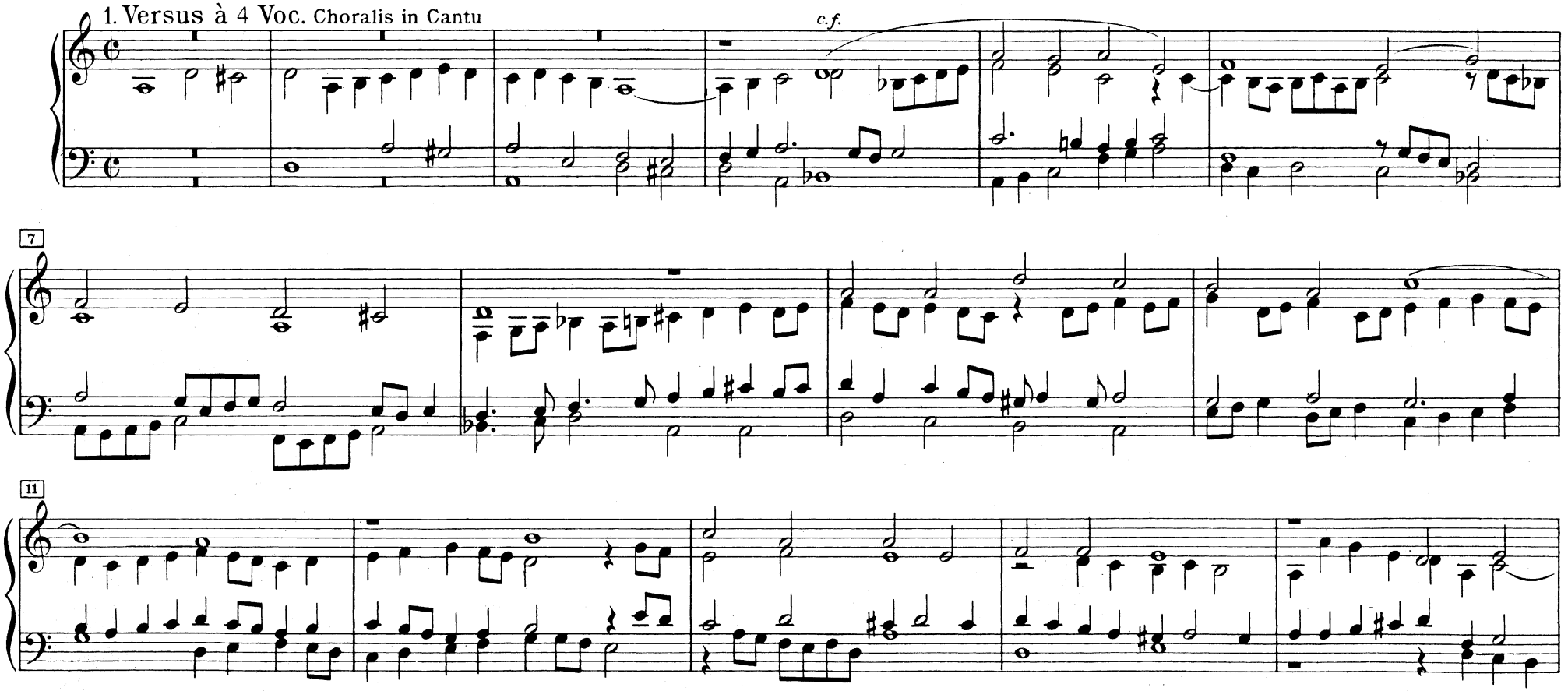


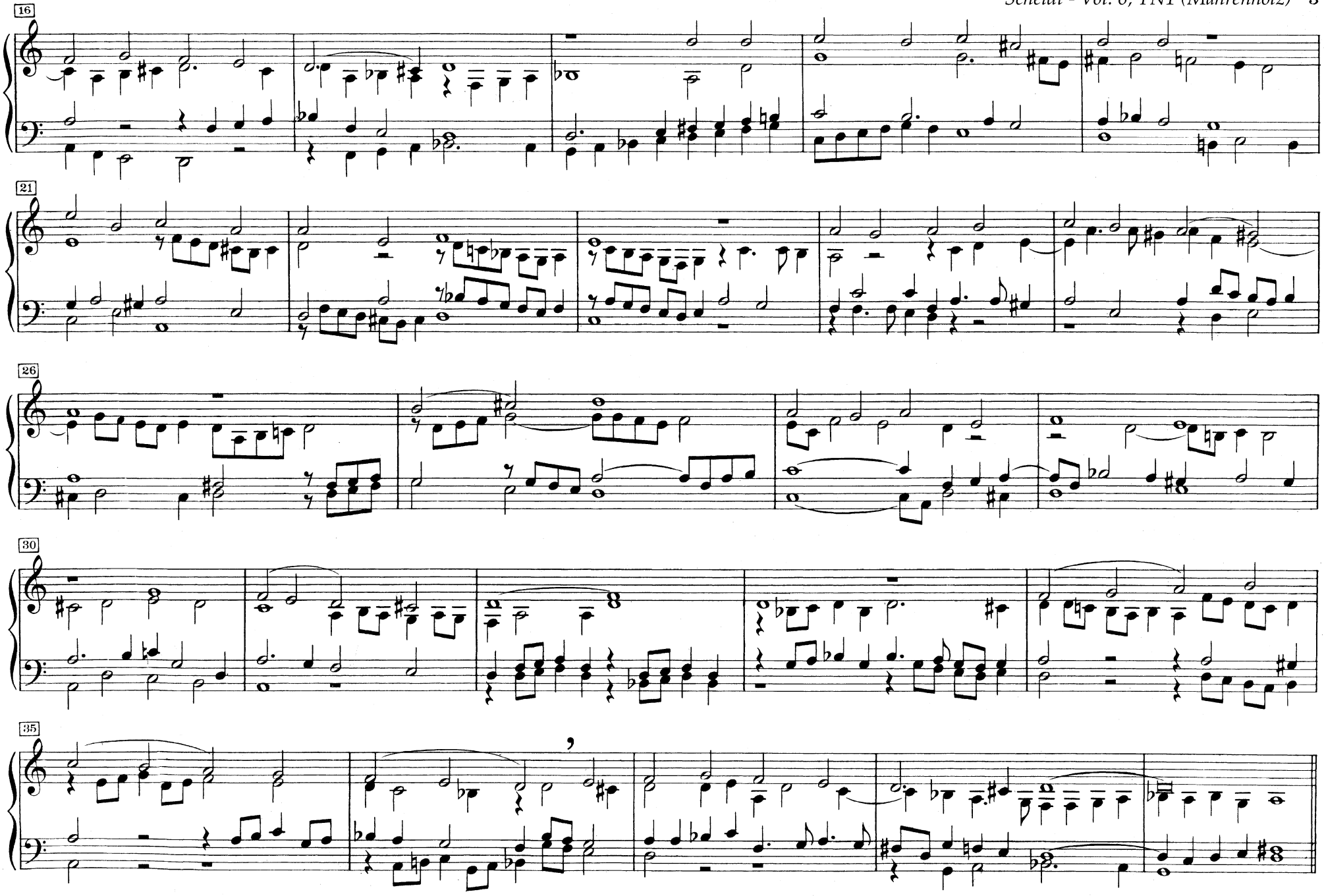
I. CANTIO SACRA (CREDO)

Wir gläuben all an einen Gott



1. Versus à 4 Voc. Choralis in Cantu




16
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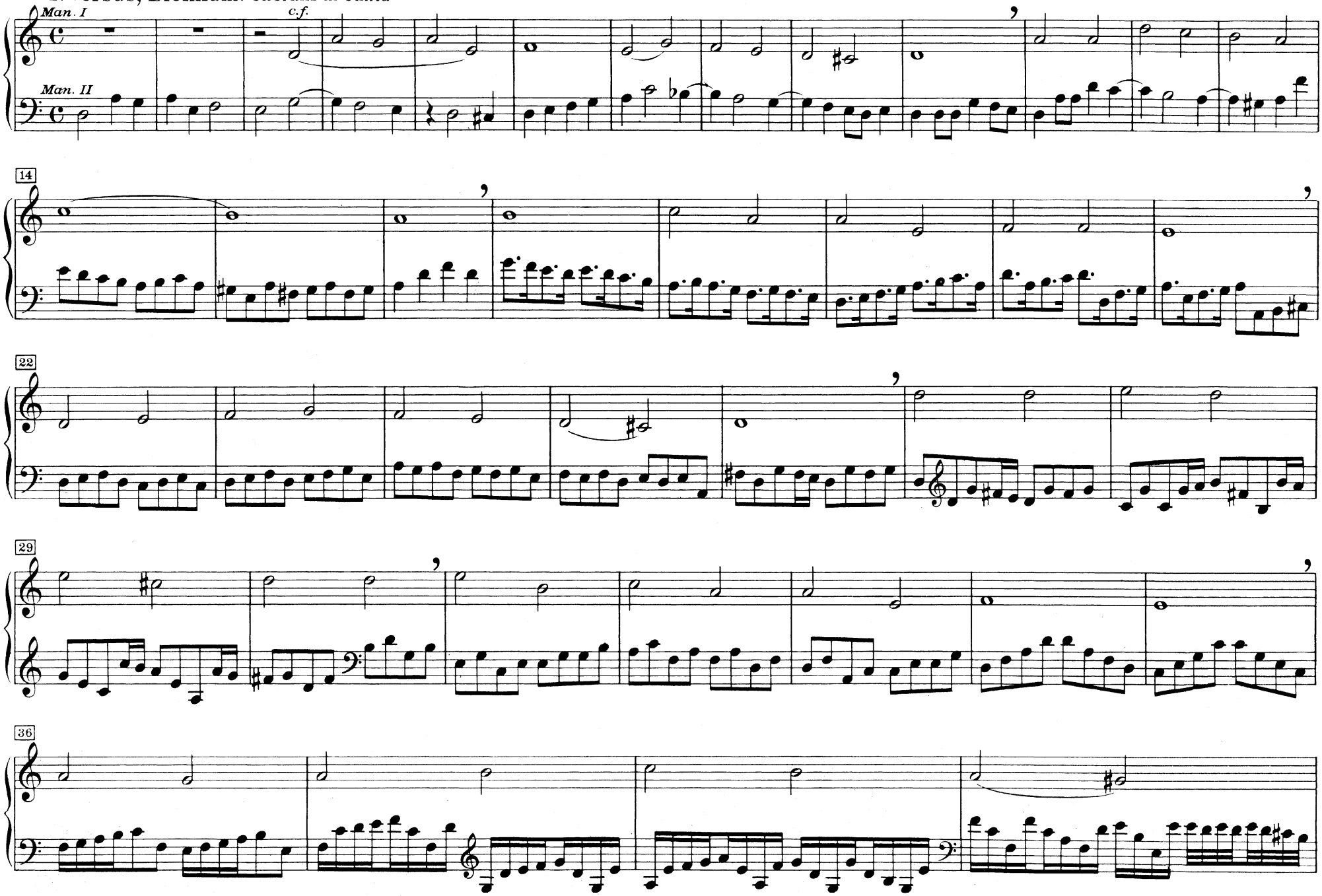
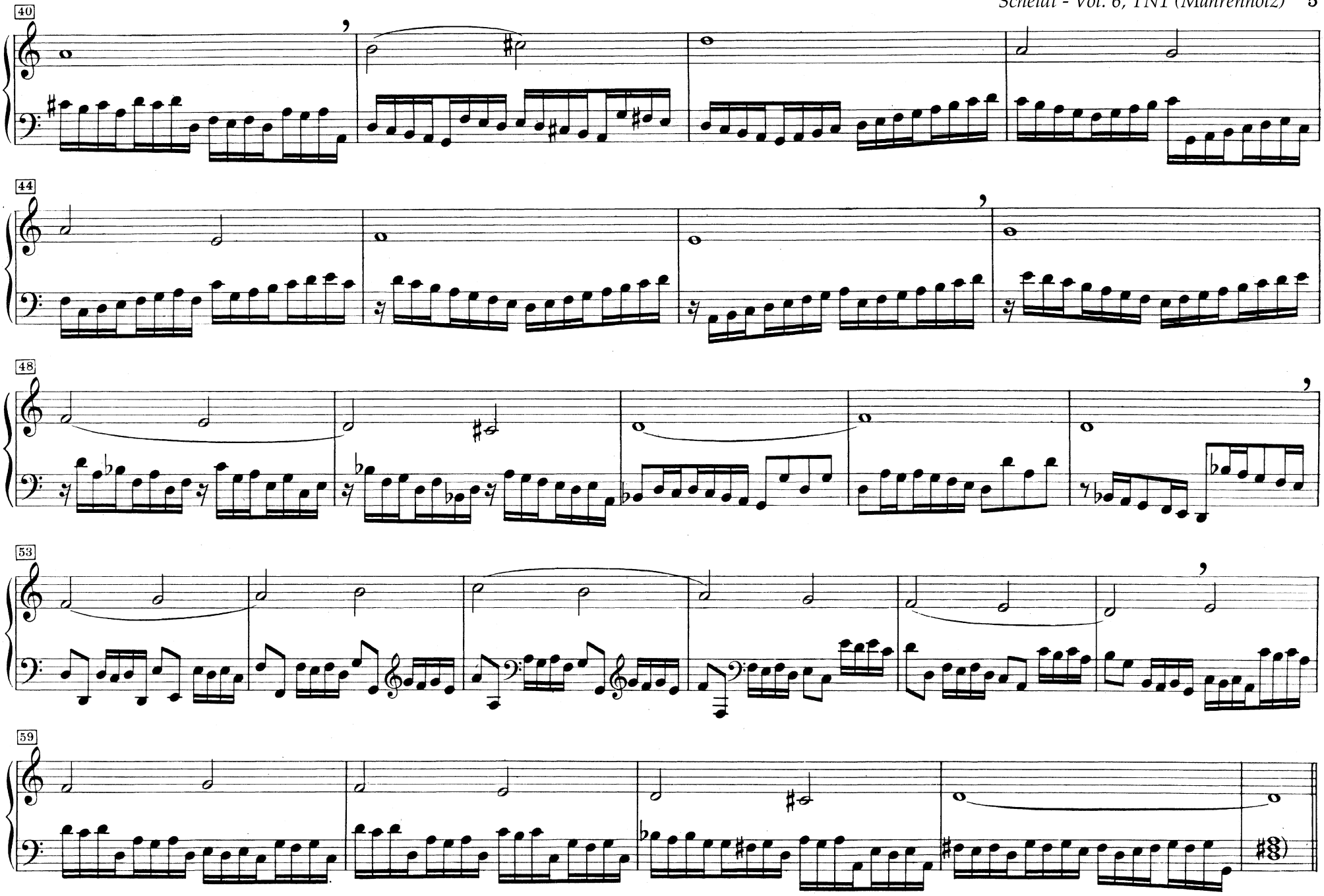
2. Versus, Bicinium. Choralis in Cantu




40
44
48
53
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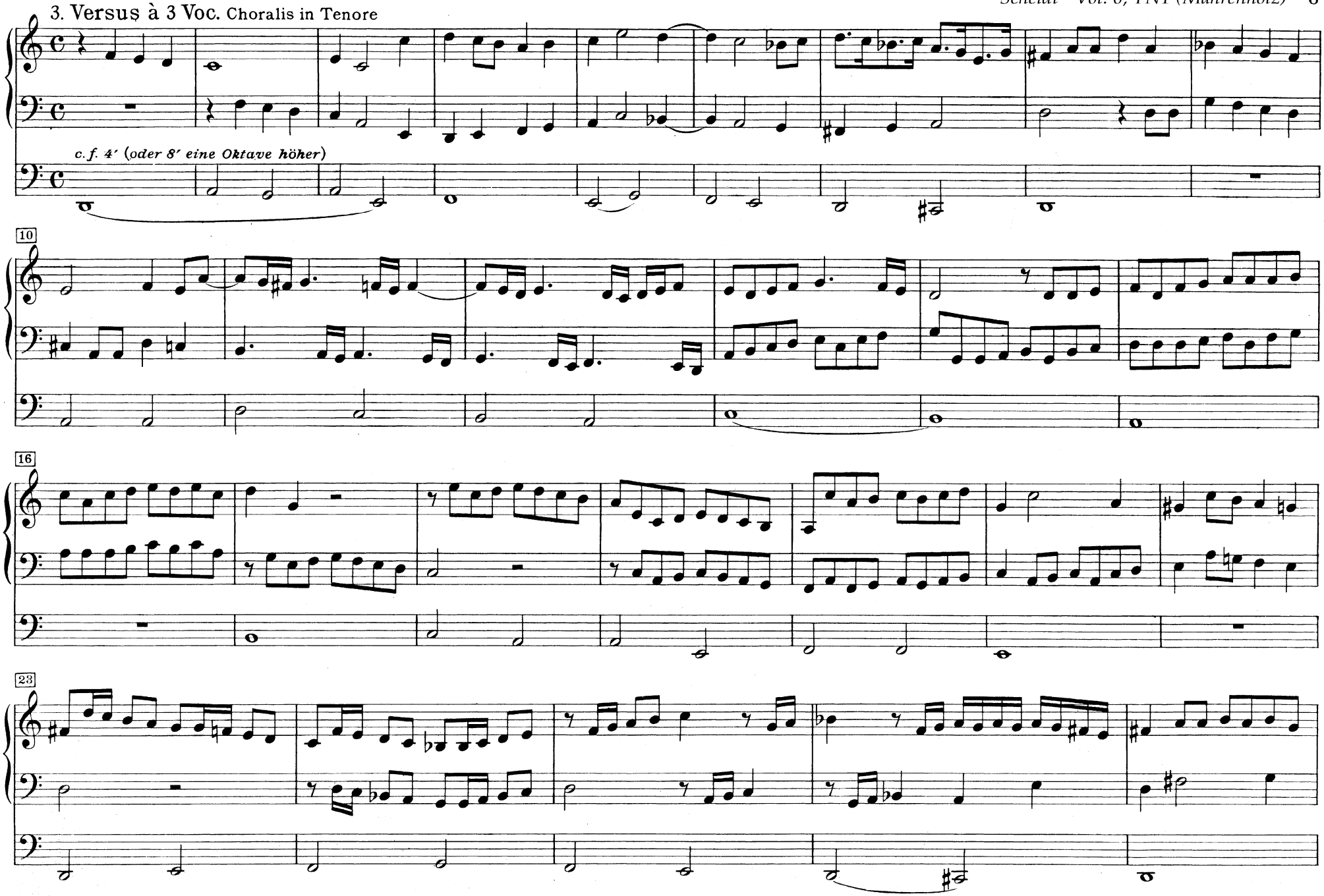
3. Versus à 3 Voc. Choralis in Tenore
c. f. 4′ (oder 8′ eine Oktave höher)
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16
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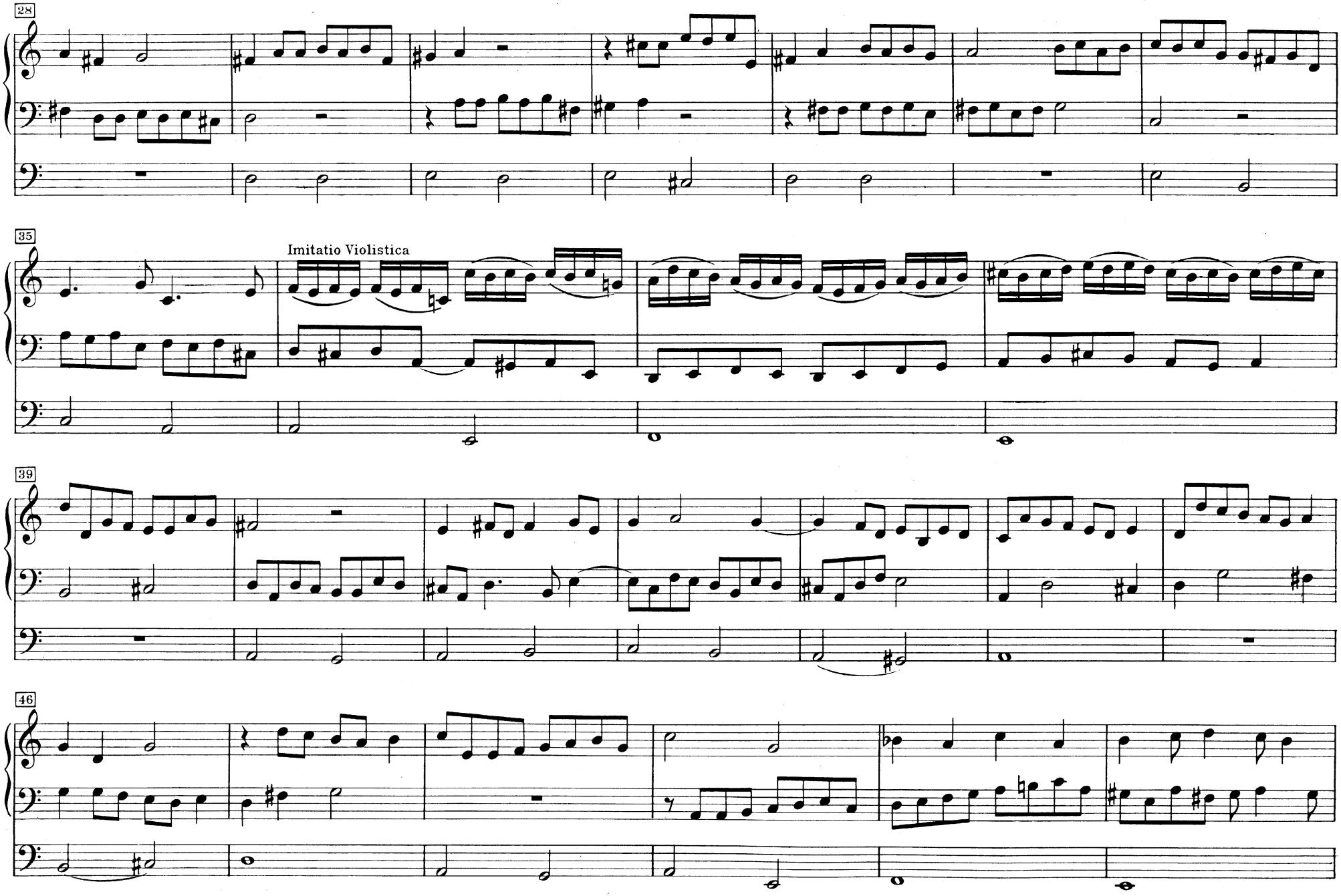
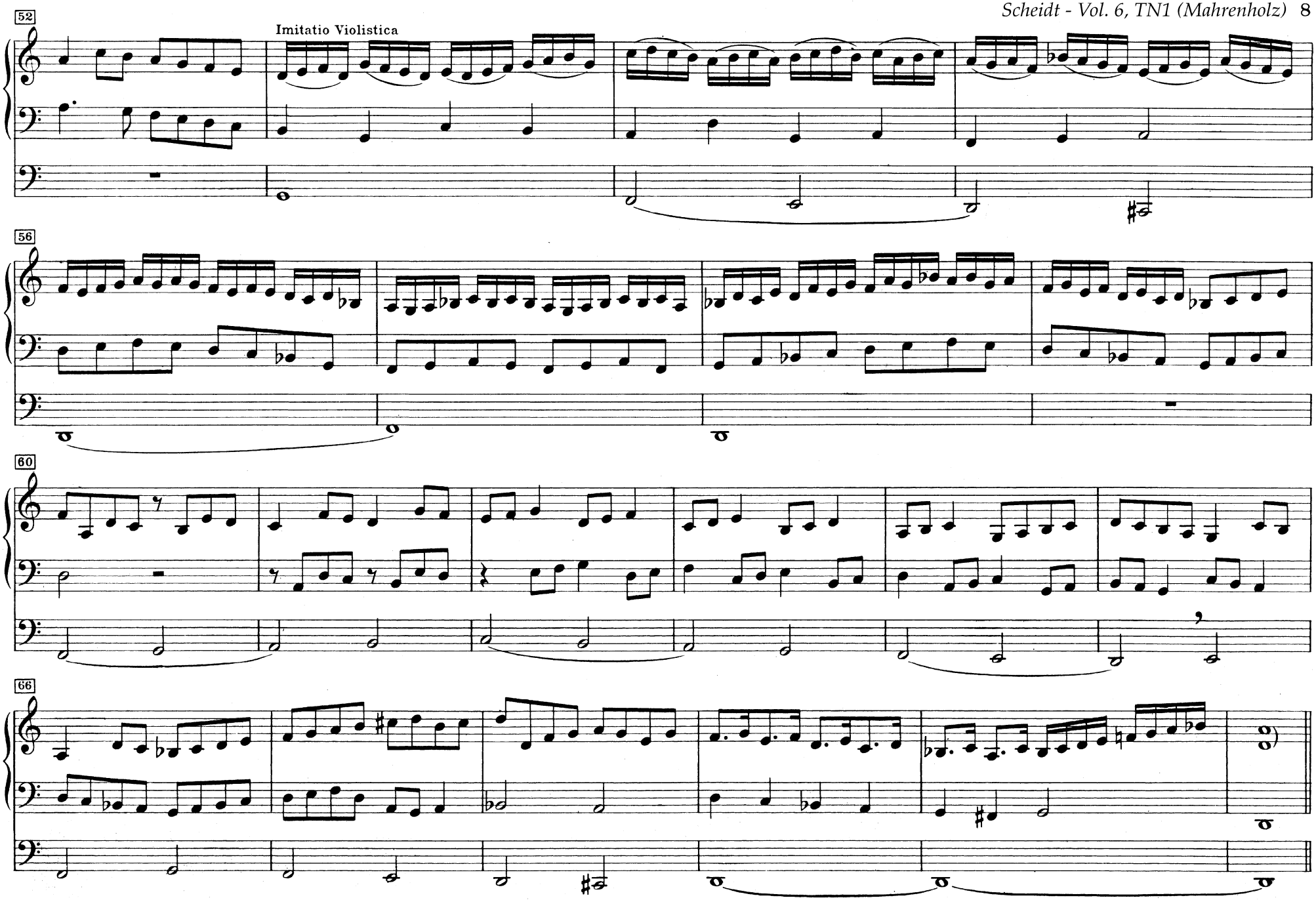
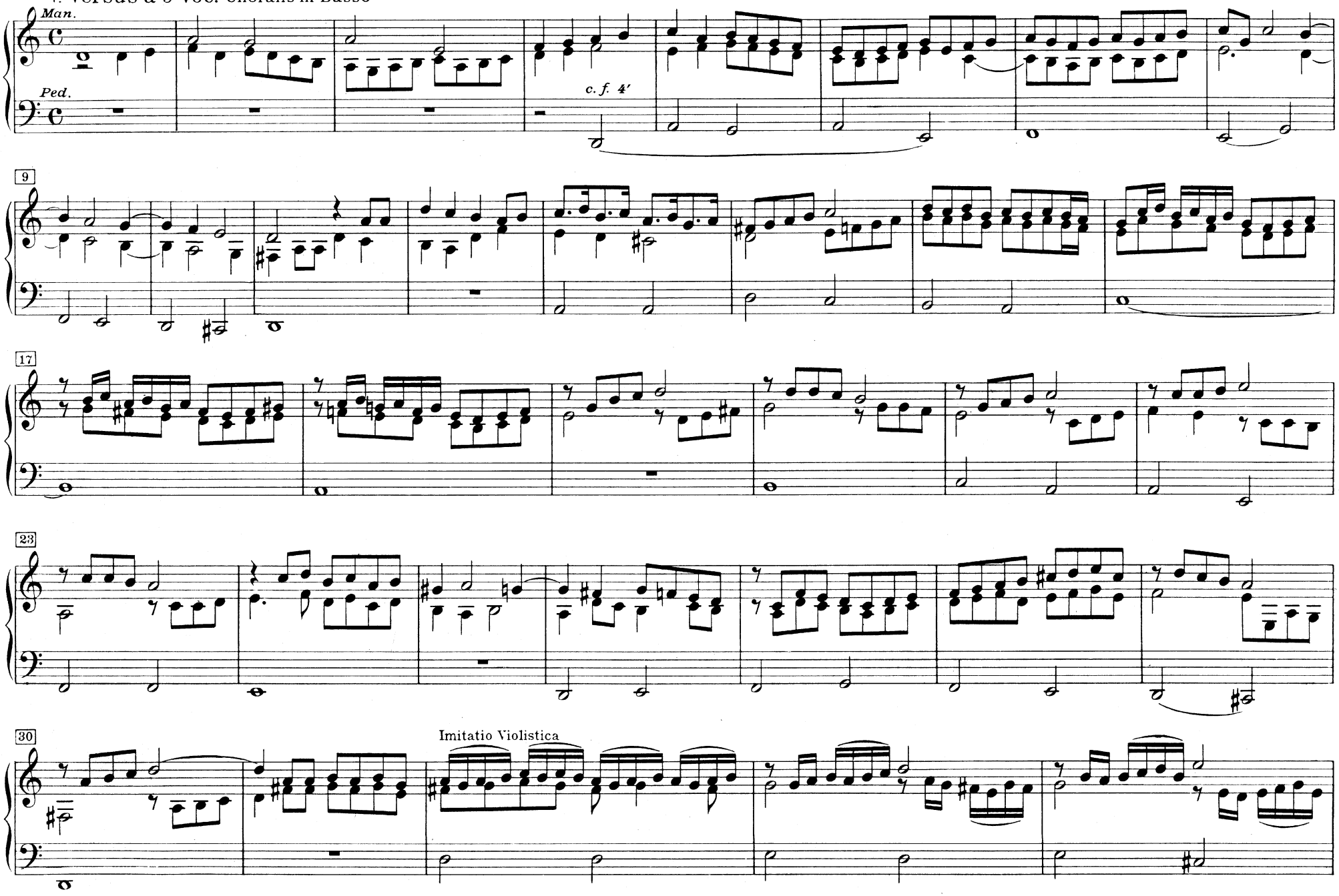
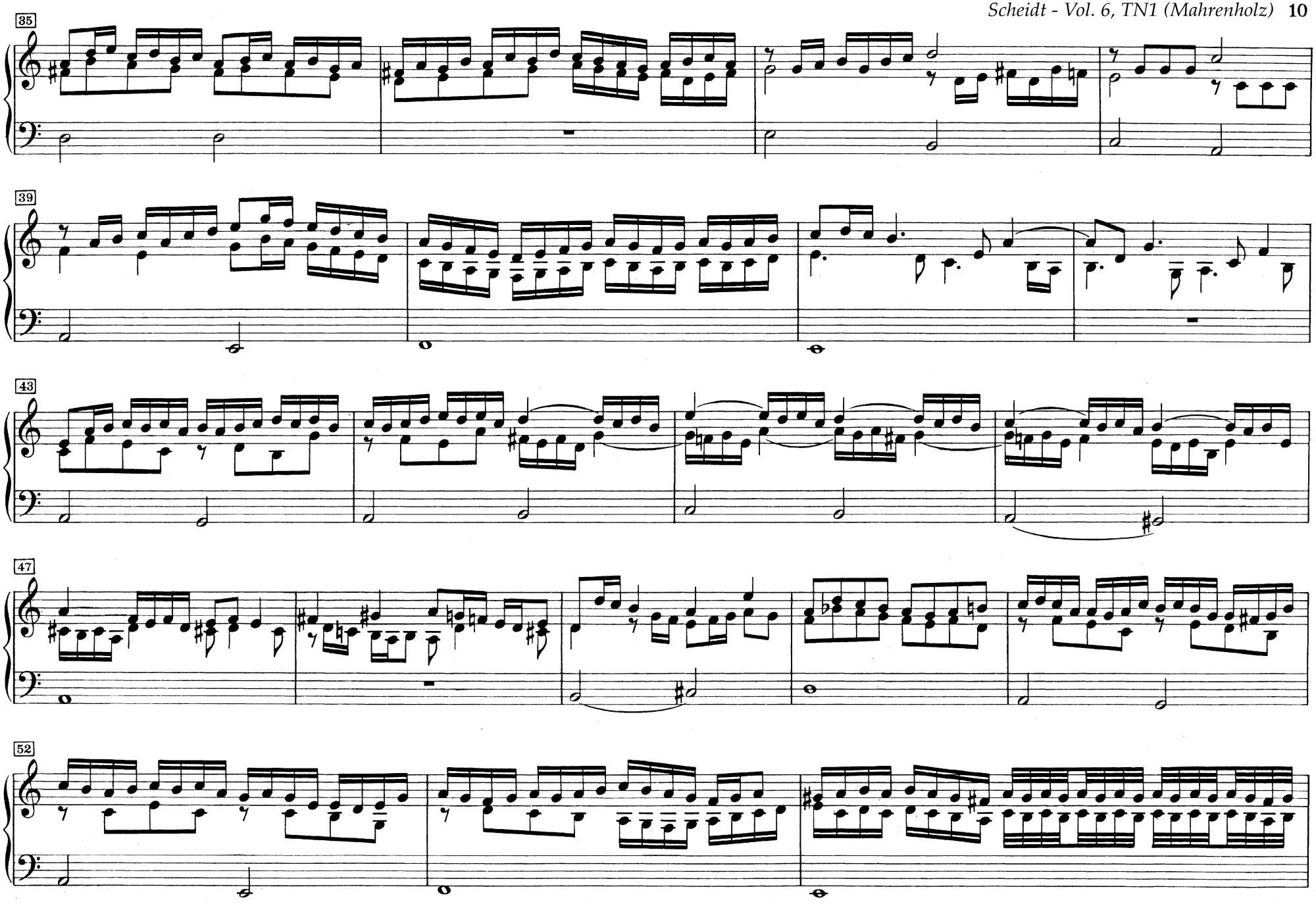

28
35
Imitatio Violistica
39
46


52
Imitatio Violistica
56
60
66

4. Versus à 3 Voc. Choralis in Basso

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39
43
47
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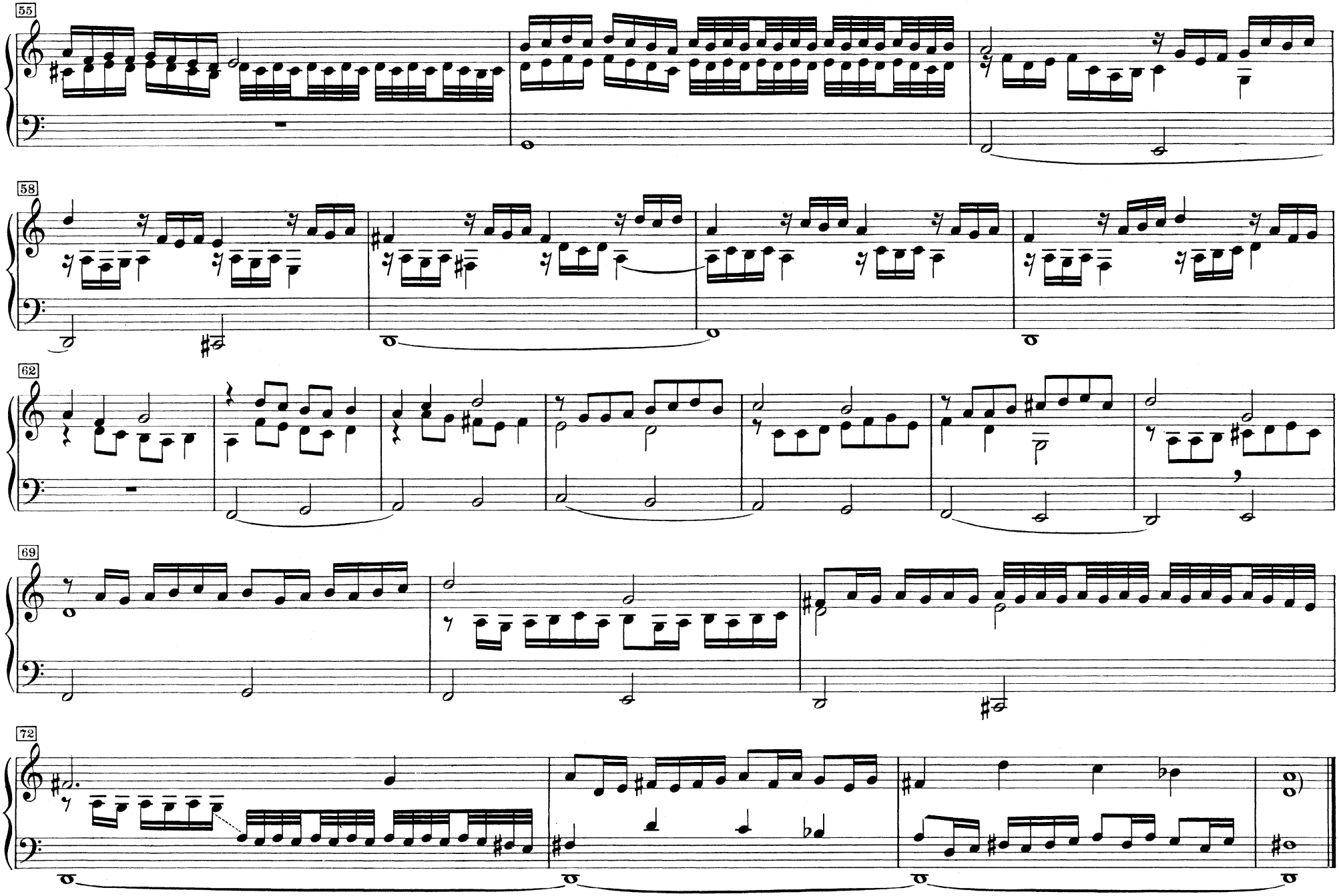
55
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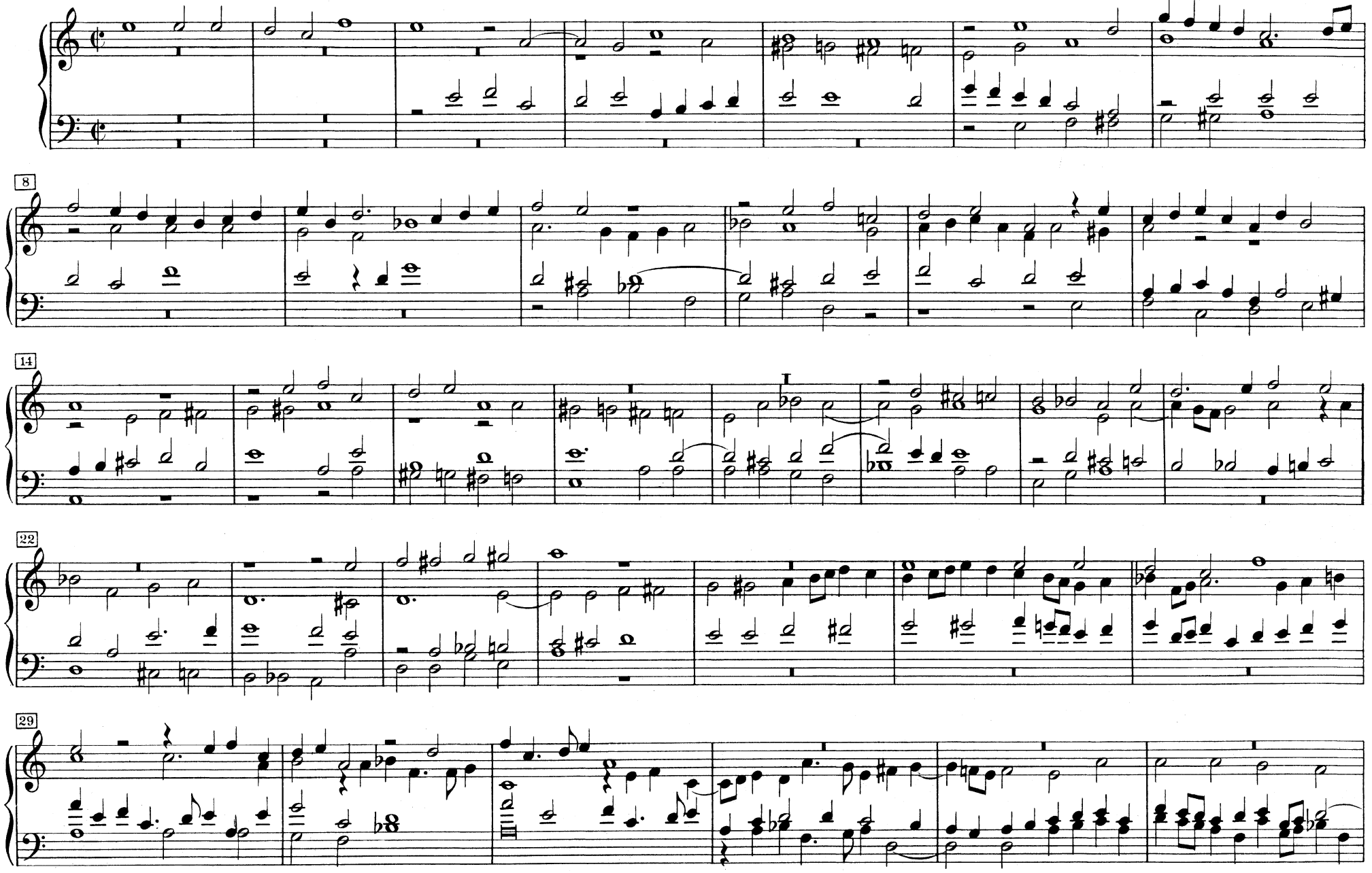
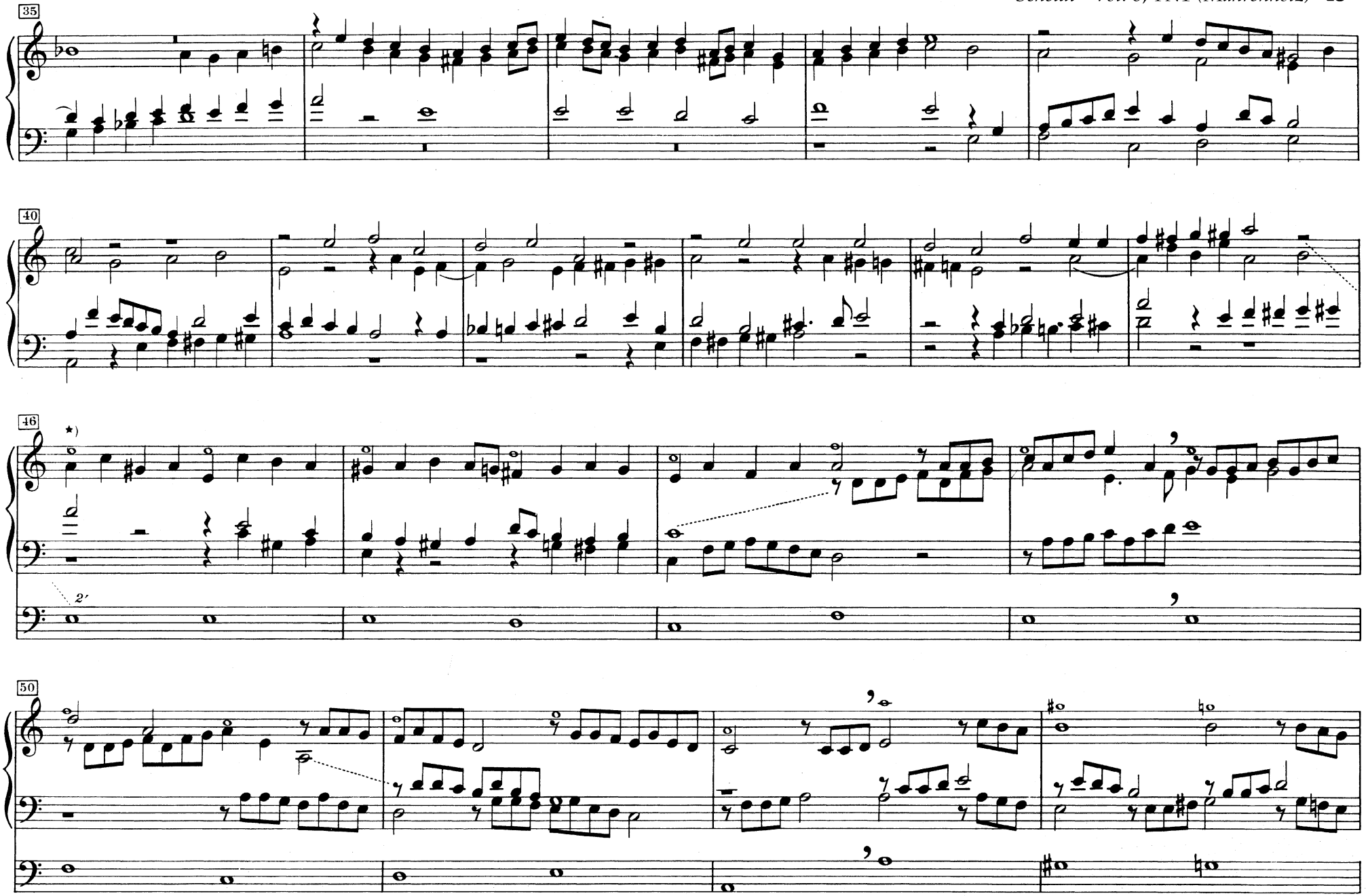
72

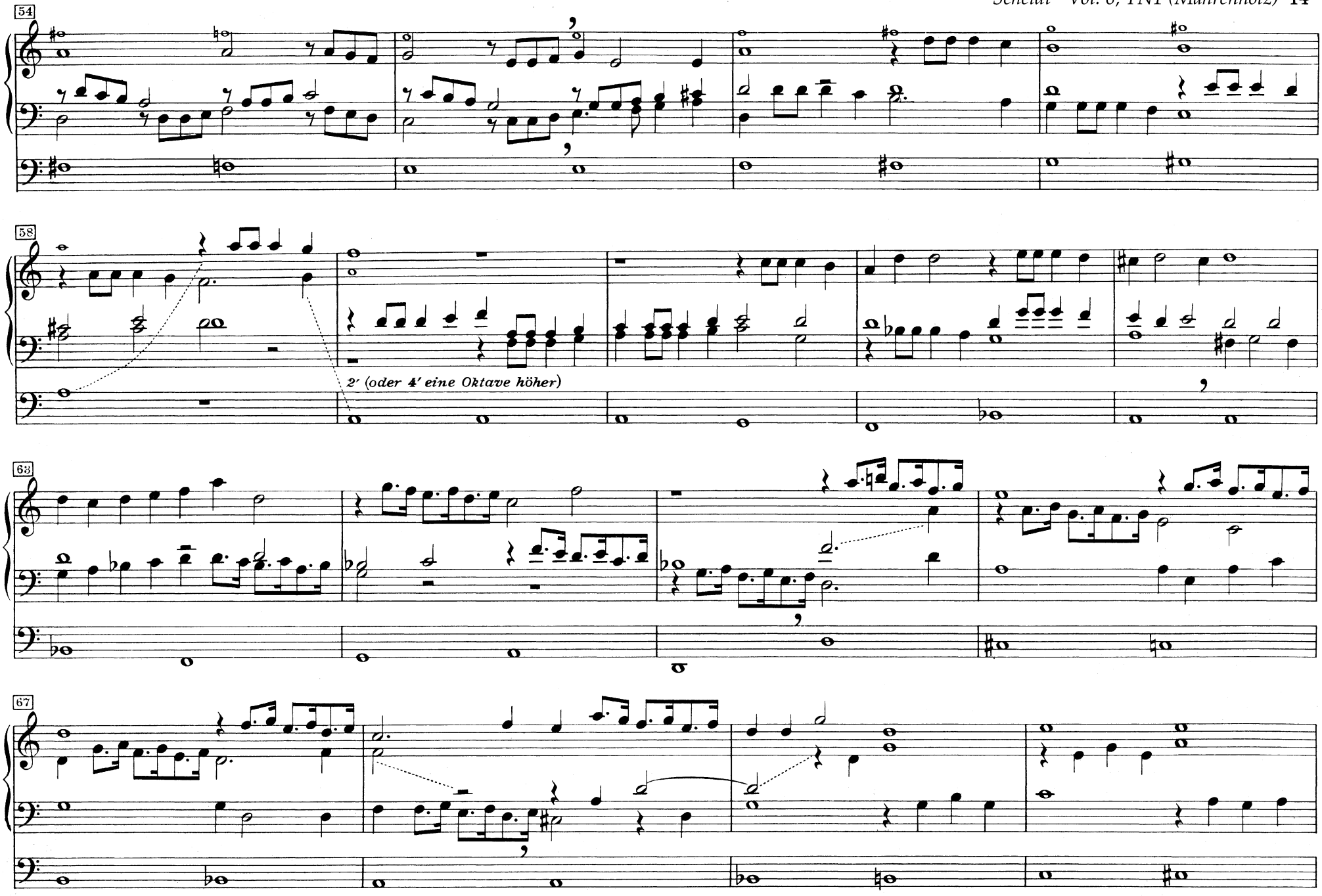
II. FANTASIA à 4 Voc. super IO SON FERITO LASSO

Fuga quadruplici





*) Ausführung entweder mit 2′ im Pedal unter Weglassung der kleingestochenen Noten, oder nur manualiter einschl. der kleingestochenen Noten unter Weglassung der Pedalzeile


54
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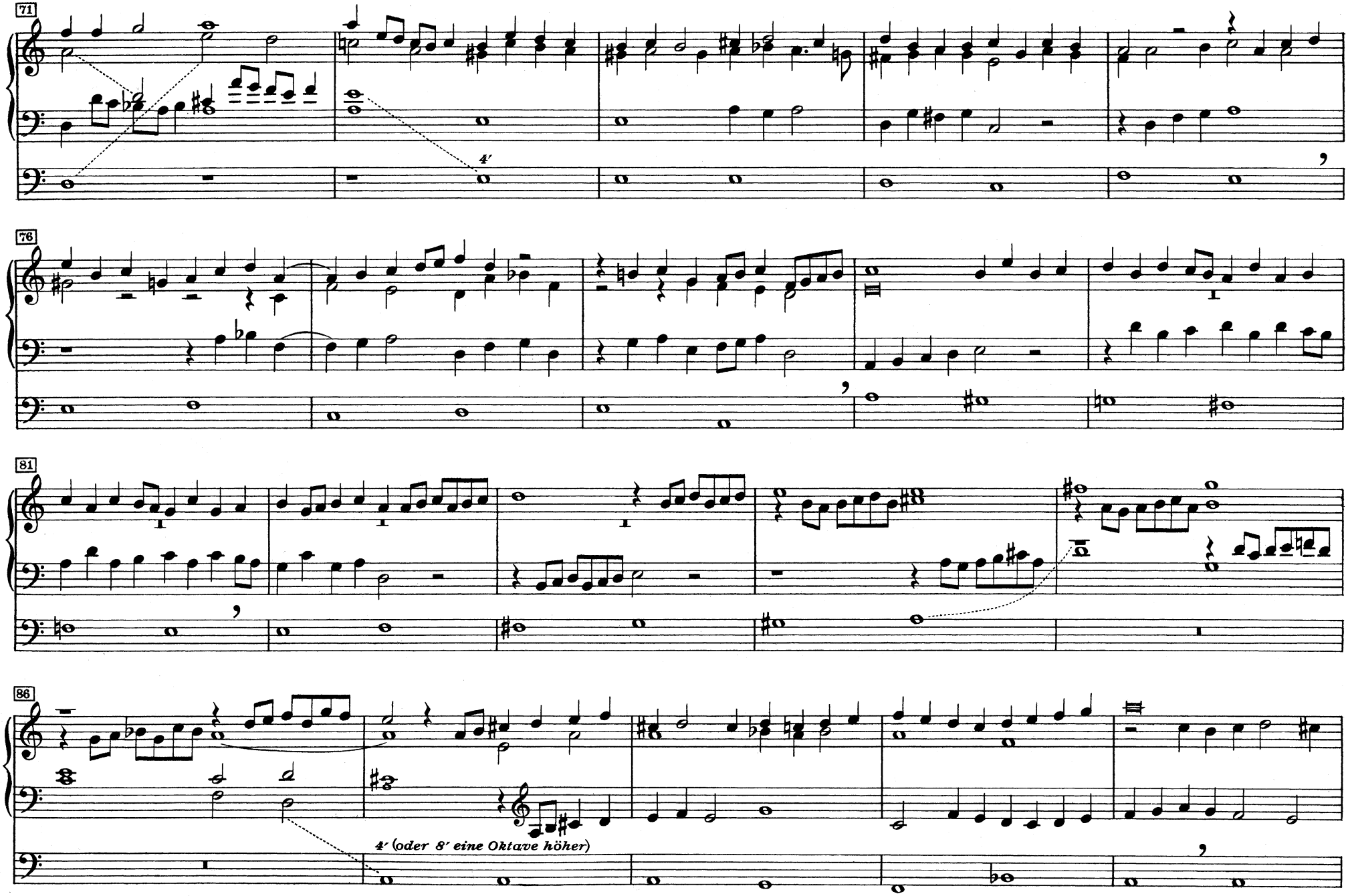
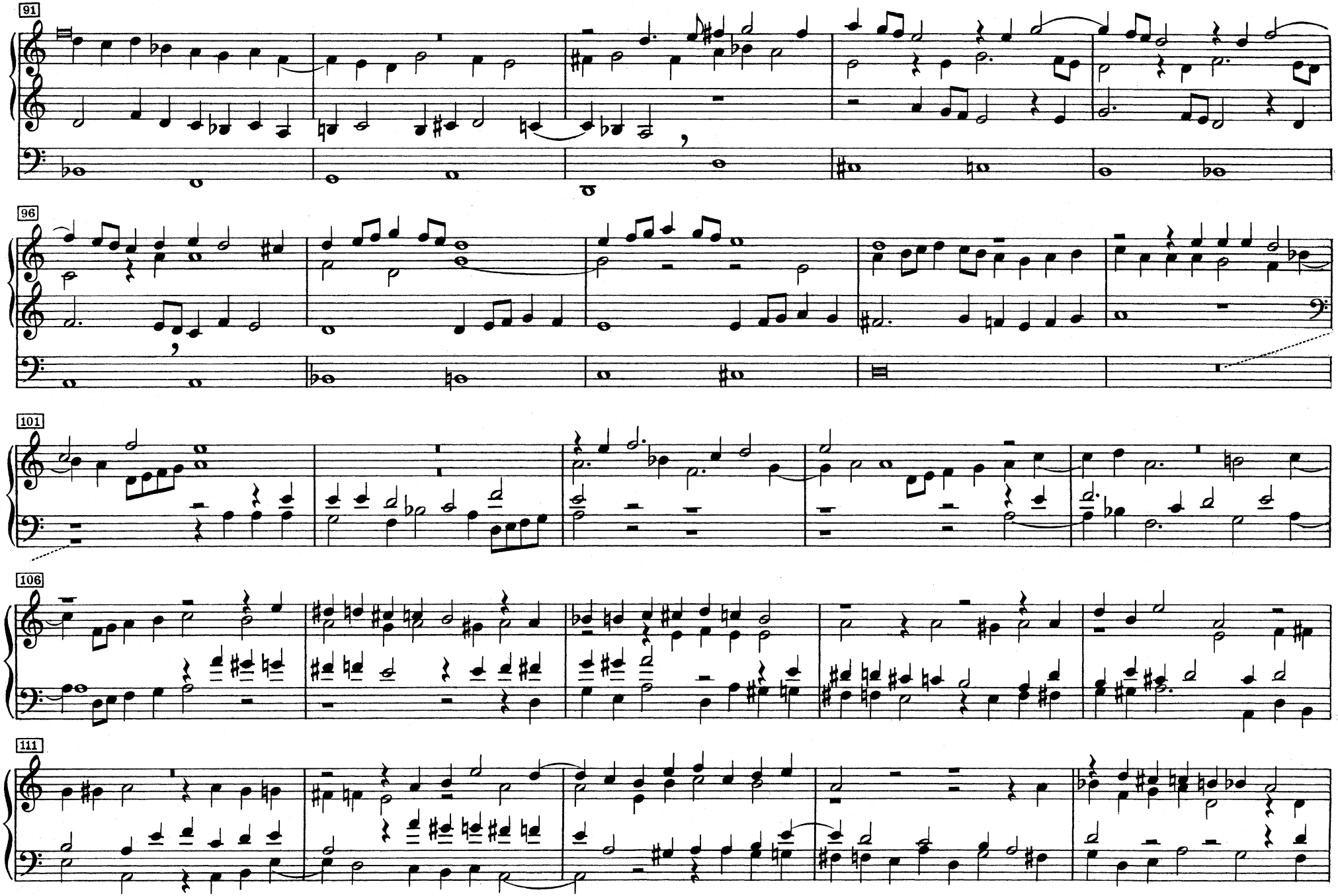
2′ (oder 4′ eine Oktave höher)
63
67


71
4′
76
81
86
4′ (oder 8′ eine Oktave höher)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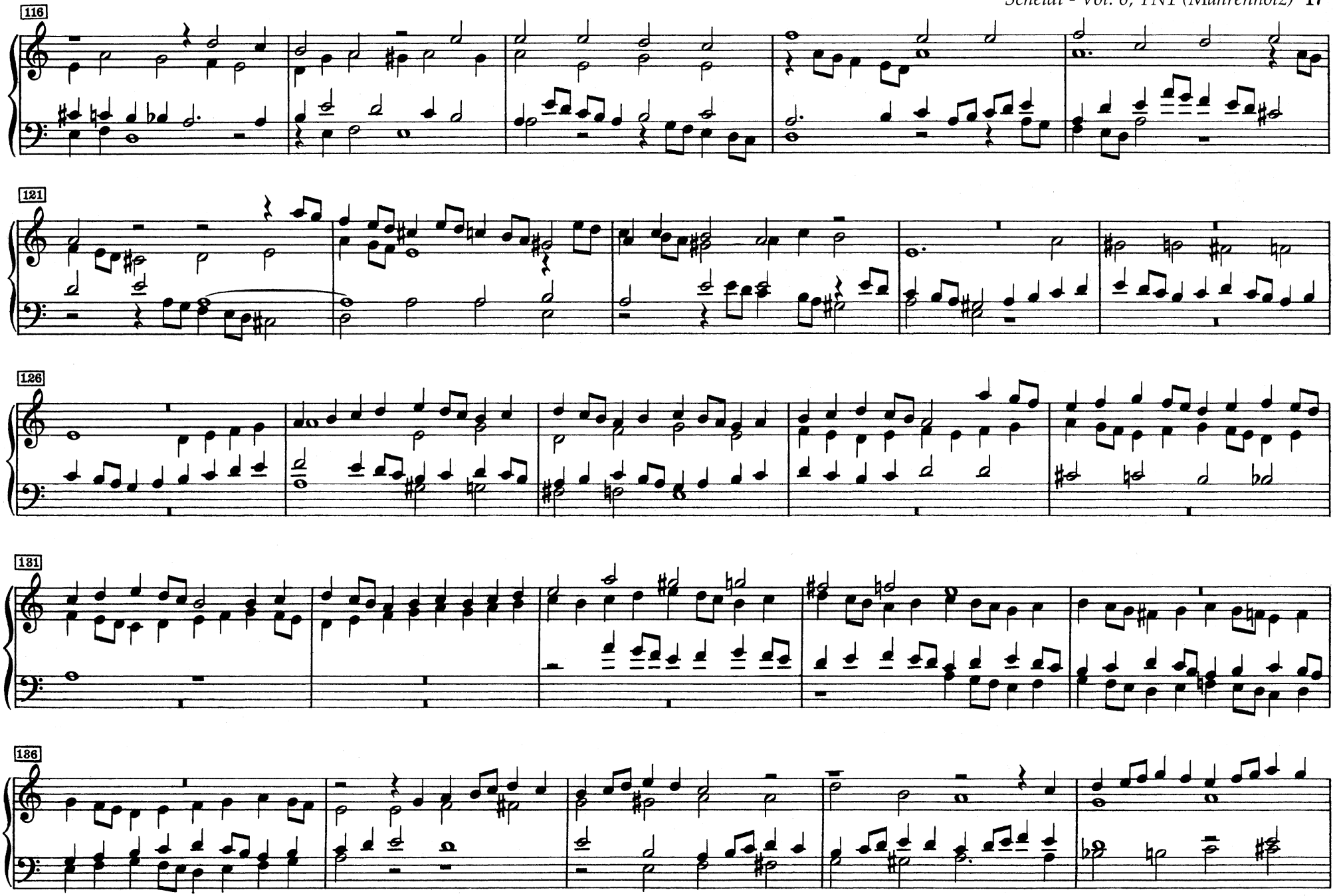
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131
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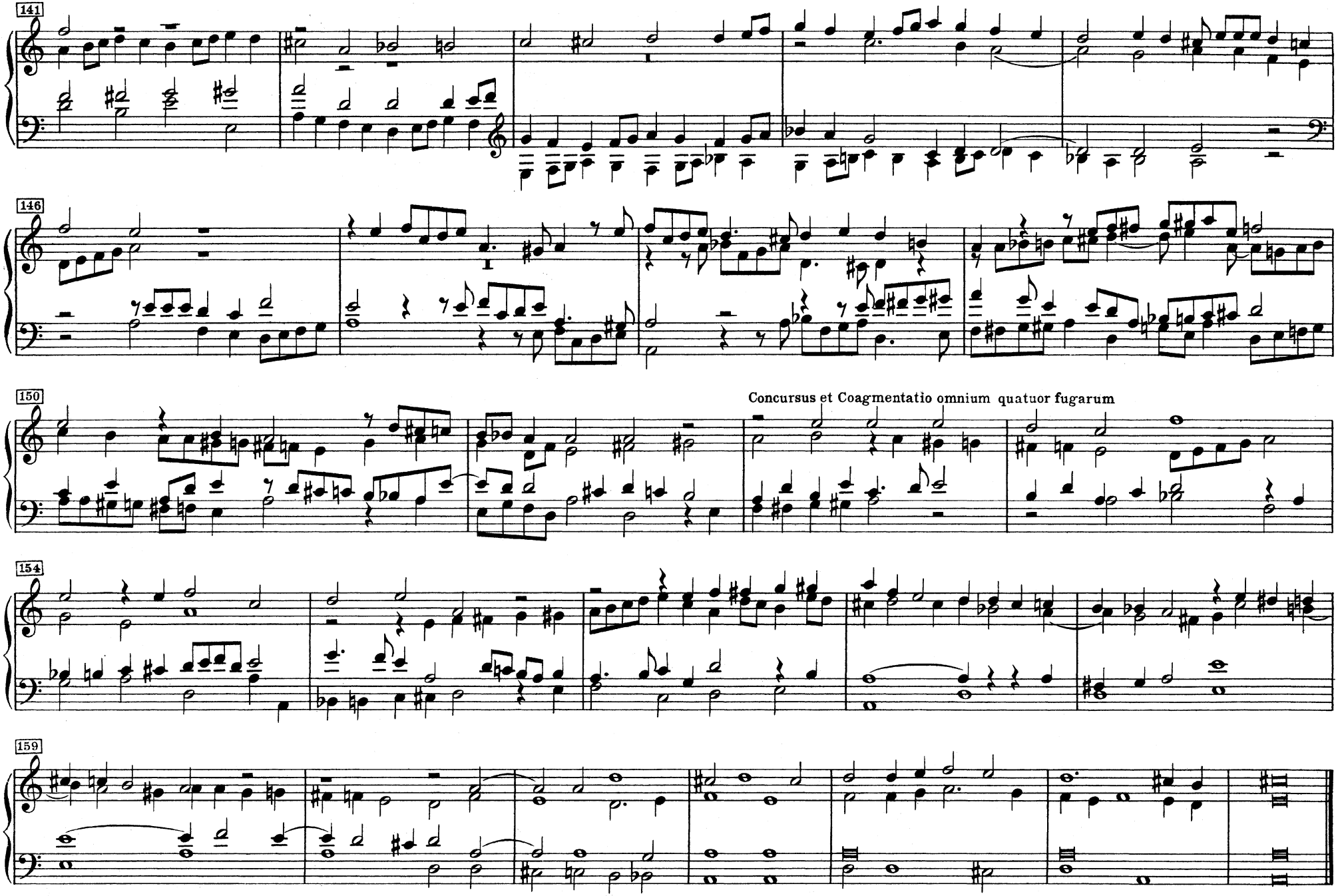
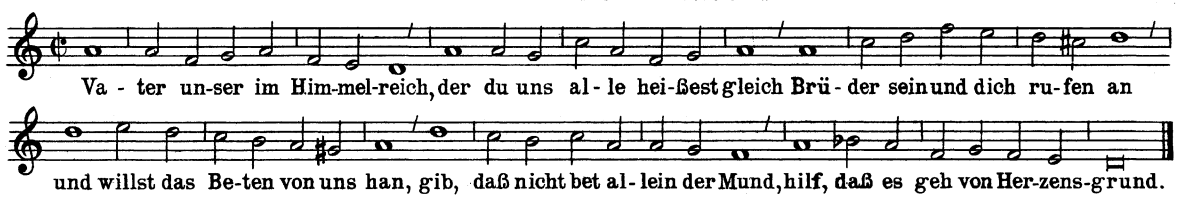
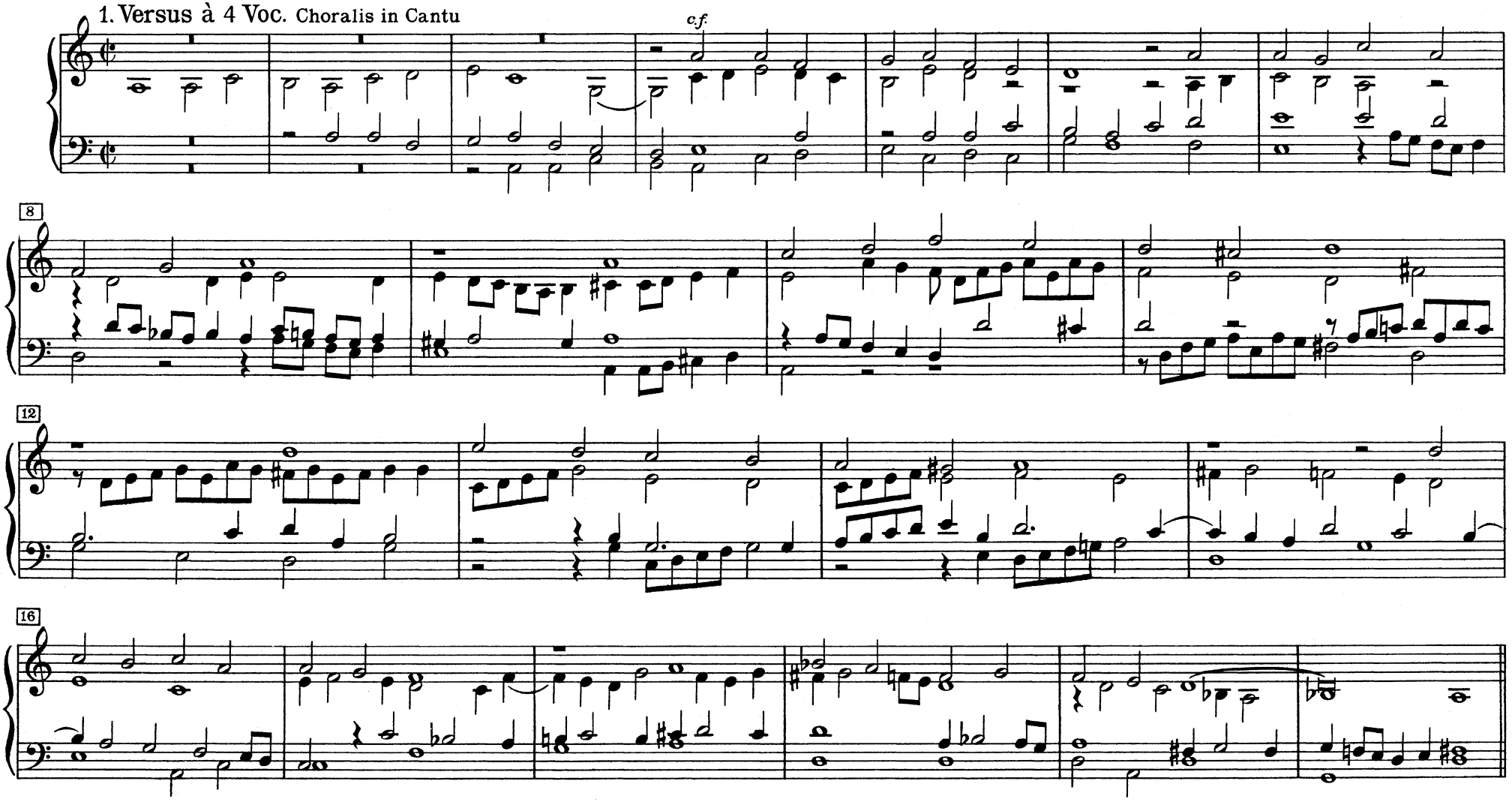

141
146
150
Concursus et Coagmentatio omnium quatuor fugarum
154
159

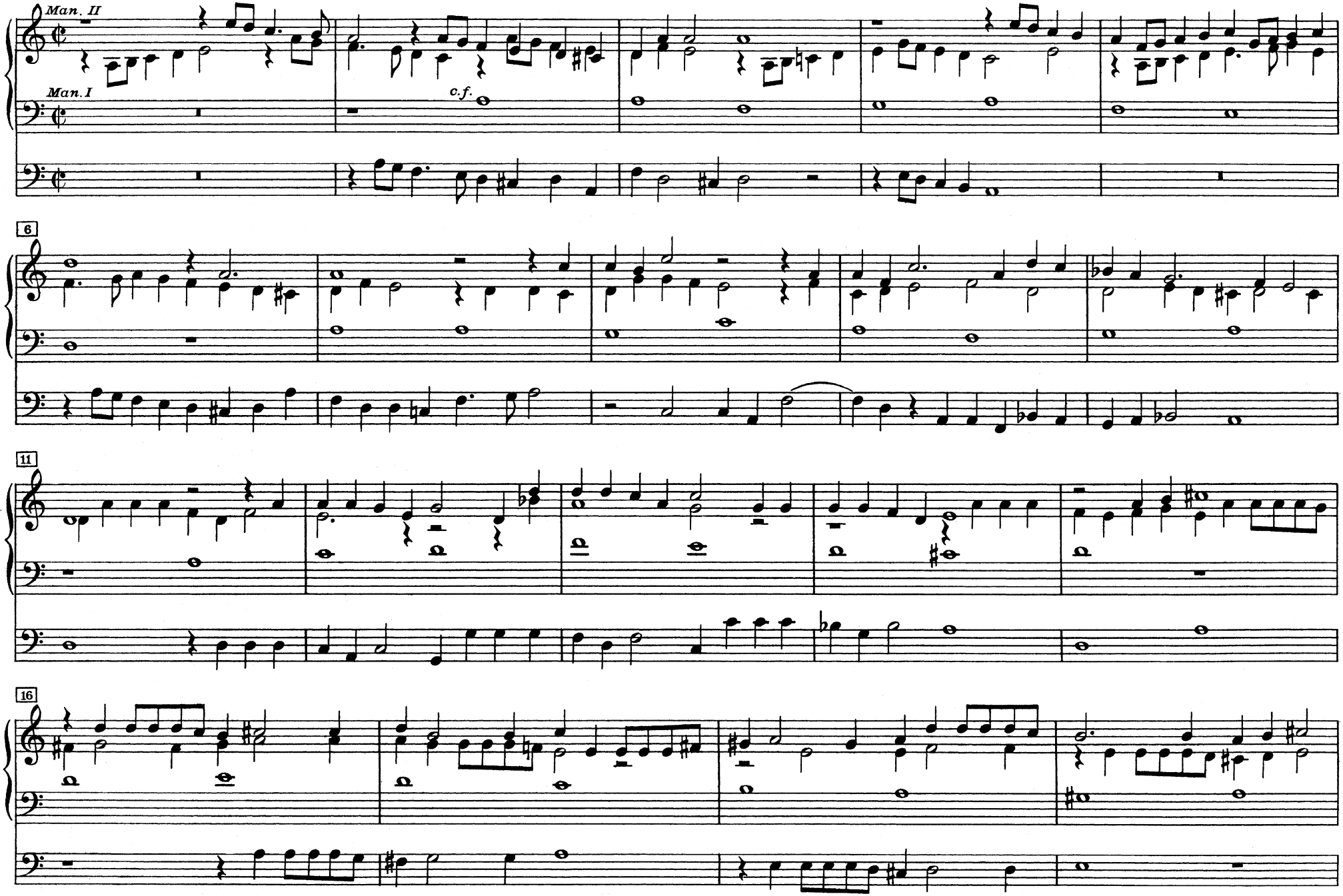
III. CANTIO SACRA

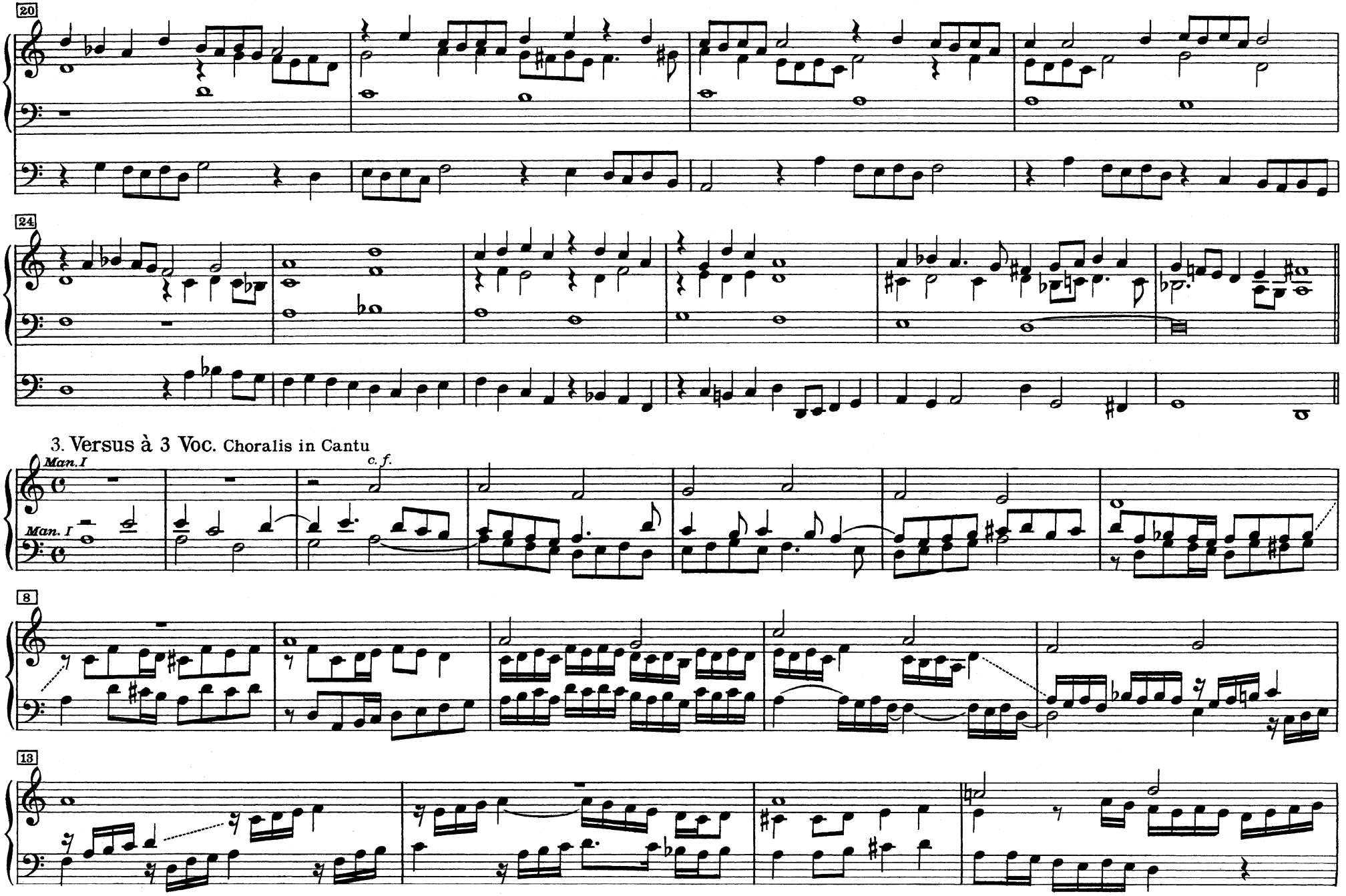
Vater unser im Himmelreich



1. Versus à 4 Voc. Choralis in Cantu




Man. II
Man. I
c.f.
6
11
16


20
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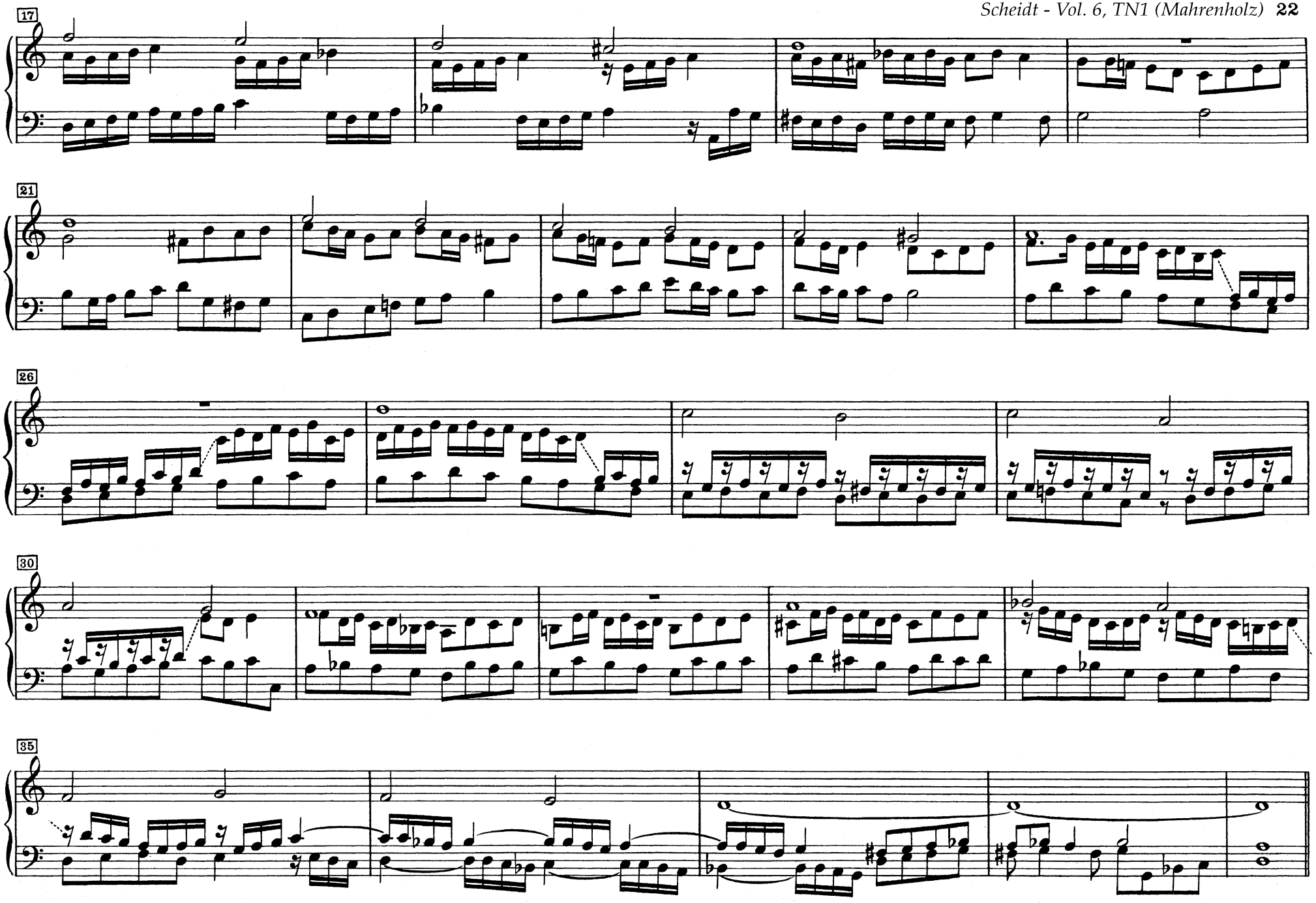
3. Versus à 3 Voc. Choralis in Cantu
Man. I
c. f.
Man. I
8
13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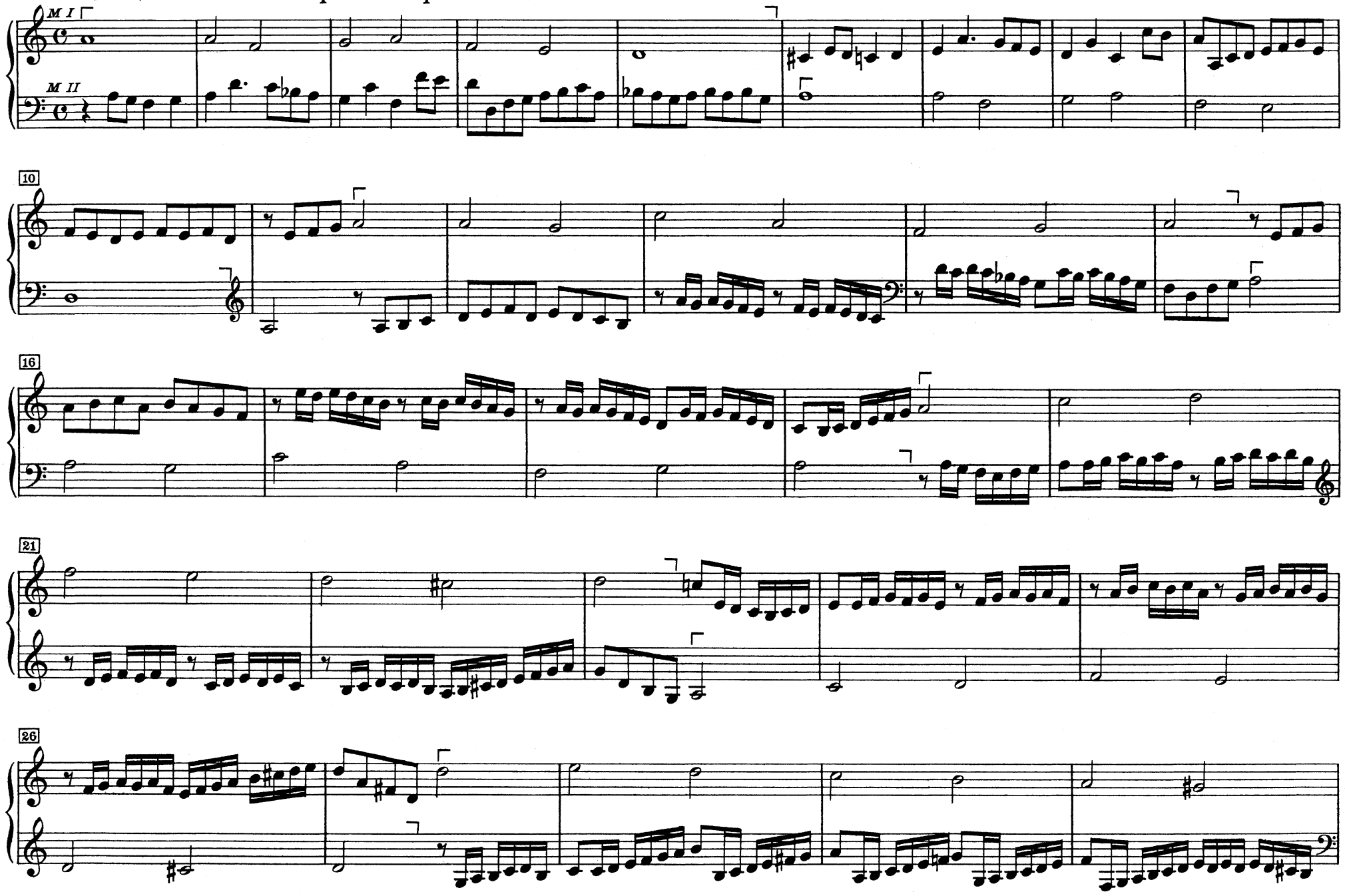
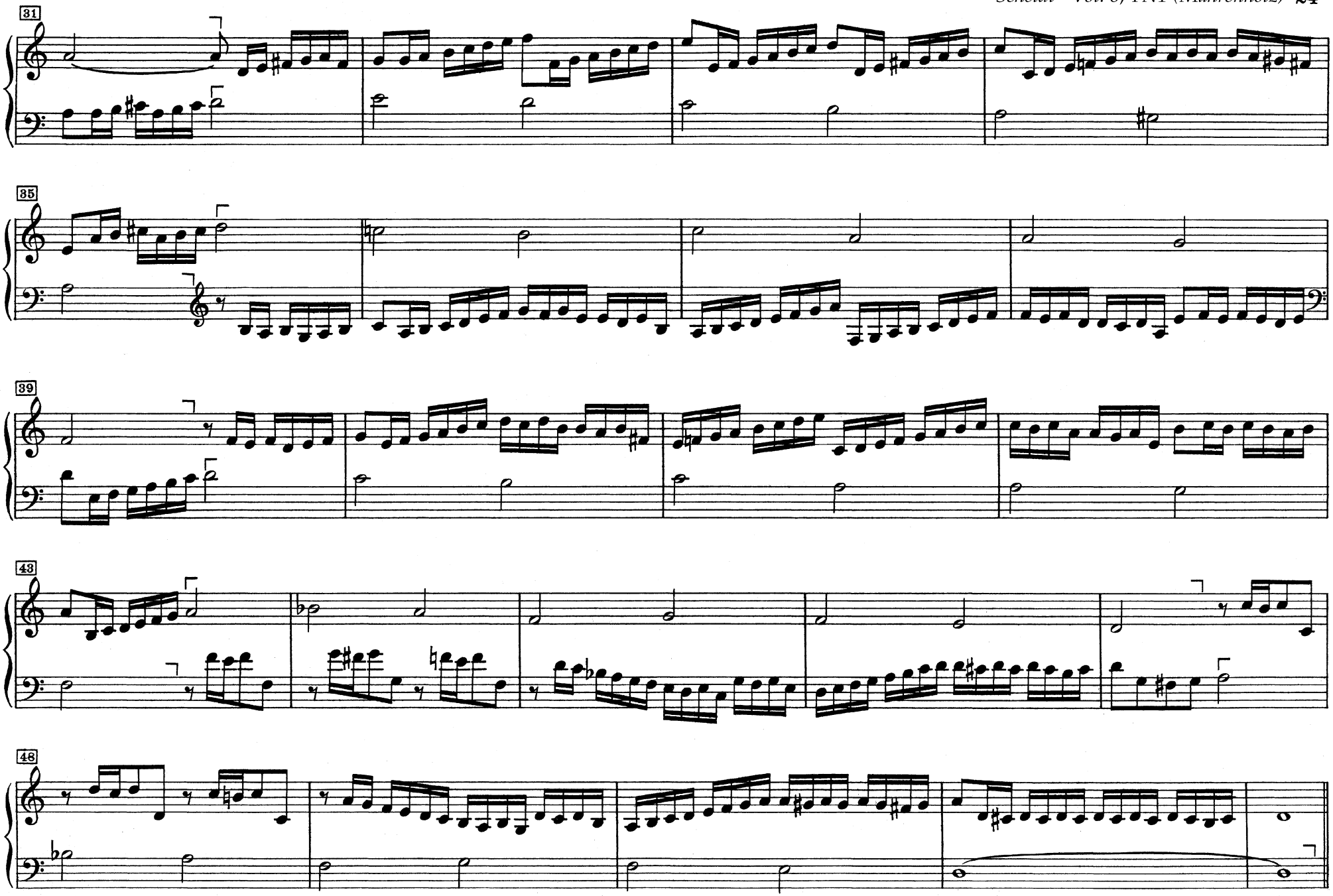

M I
M II
10
16
21
26


31
35
39
43
48

5. Versus à 3 Voc. Choralis in Tenore

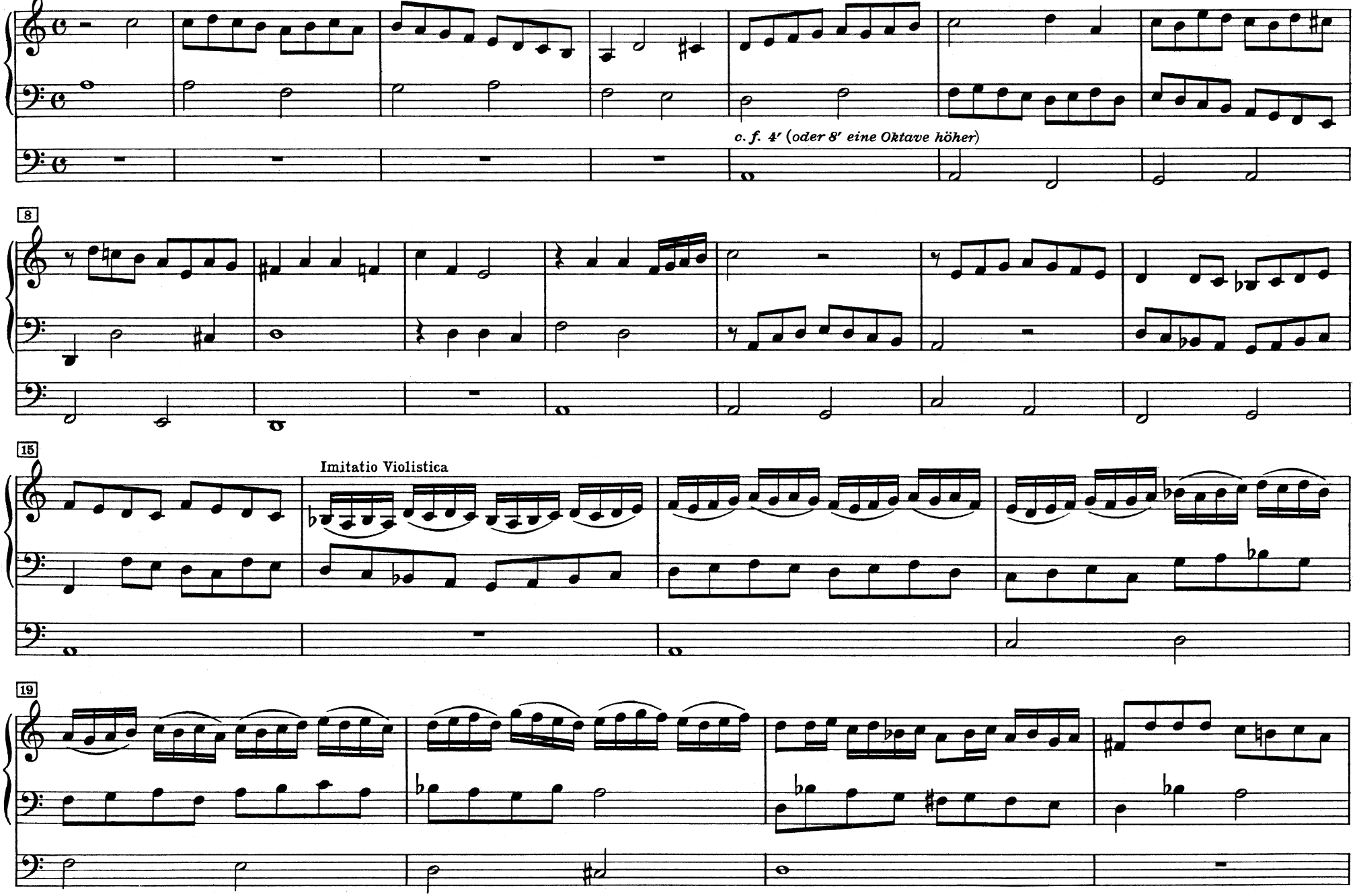
c. f. 4′ (oder 8′ eine Oktave höher)

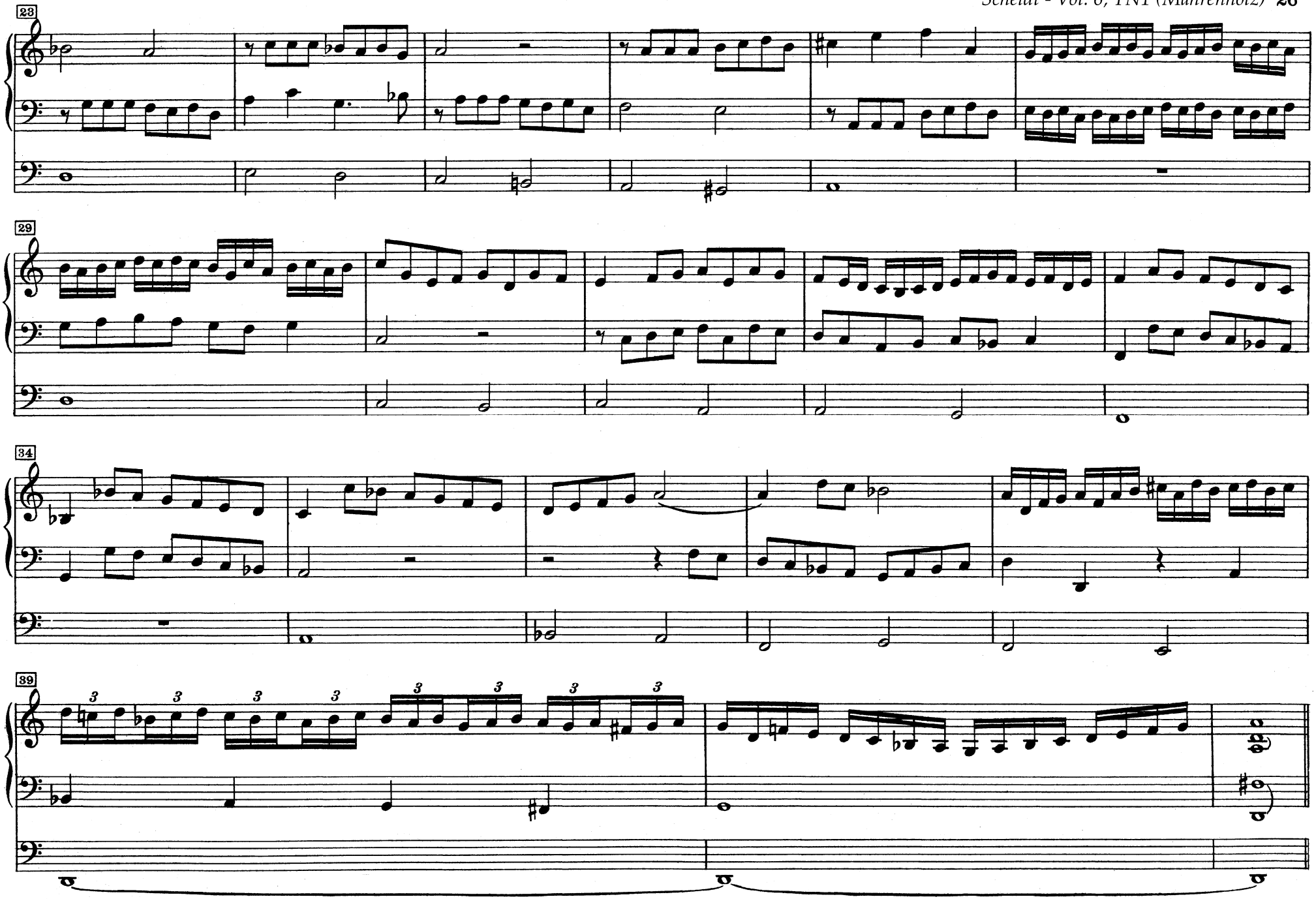
8

15

Imitatio Violistica

19

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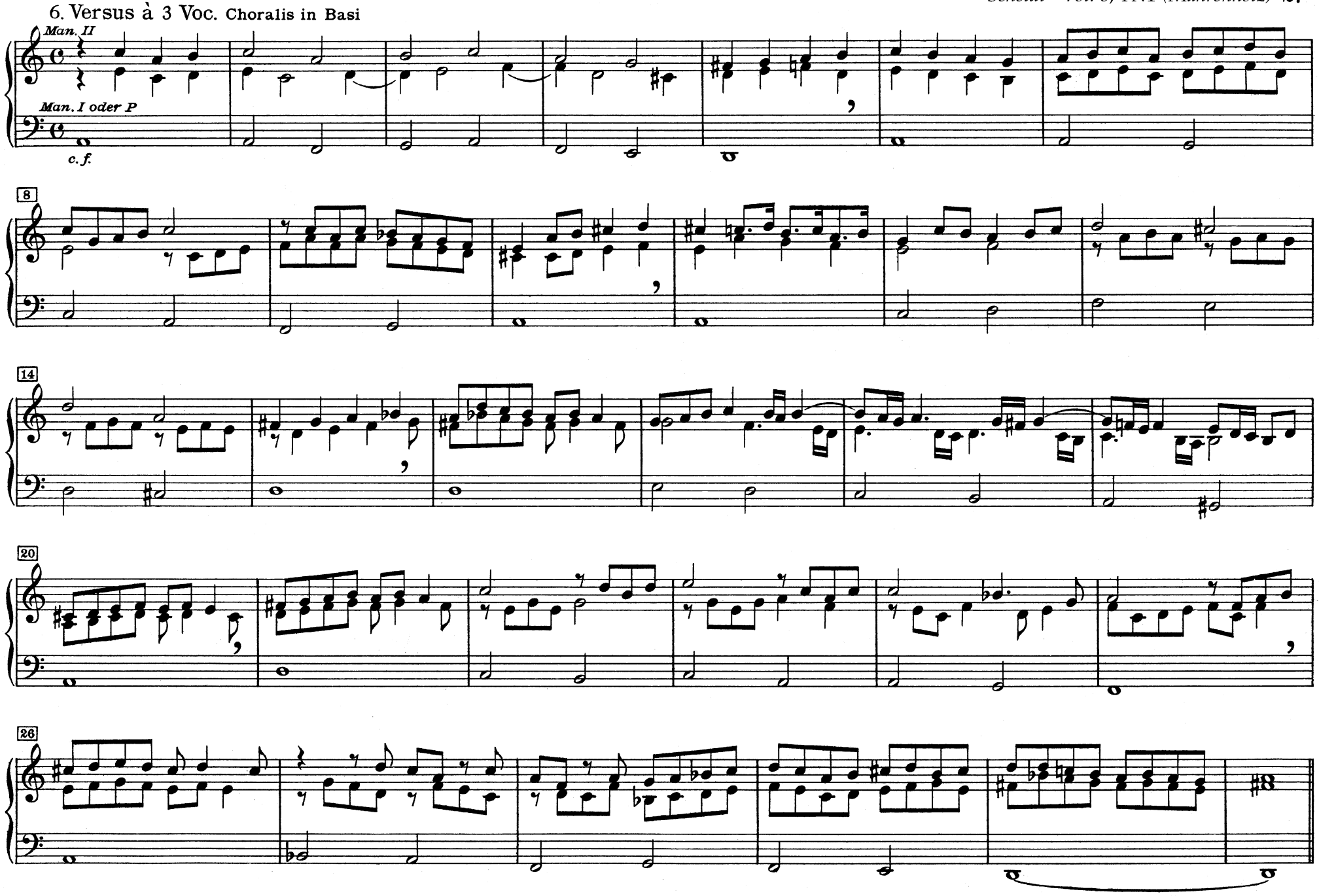
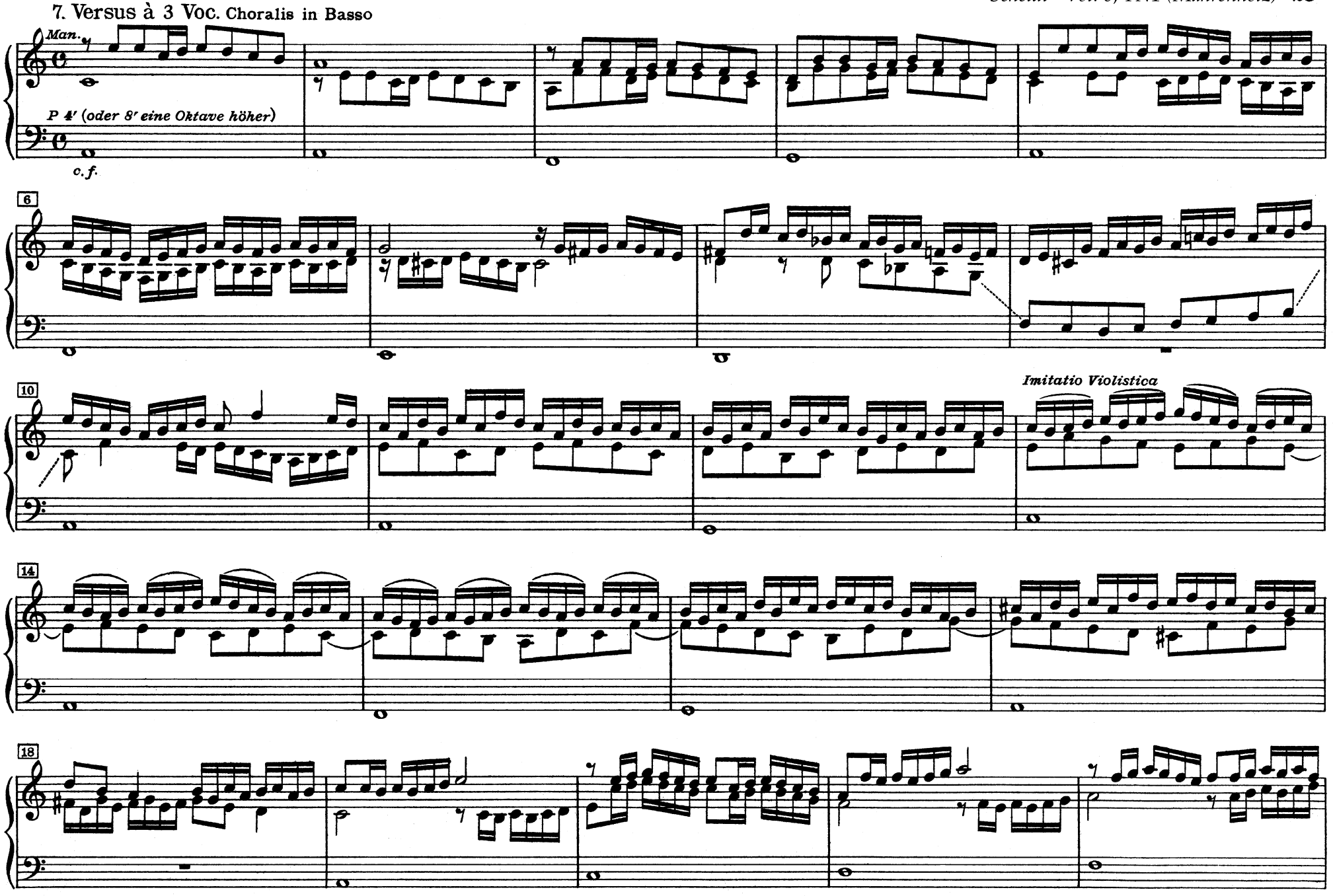
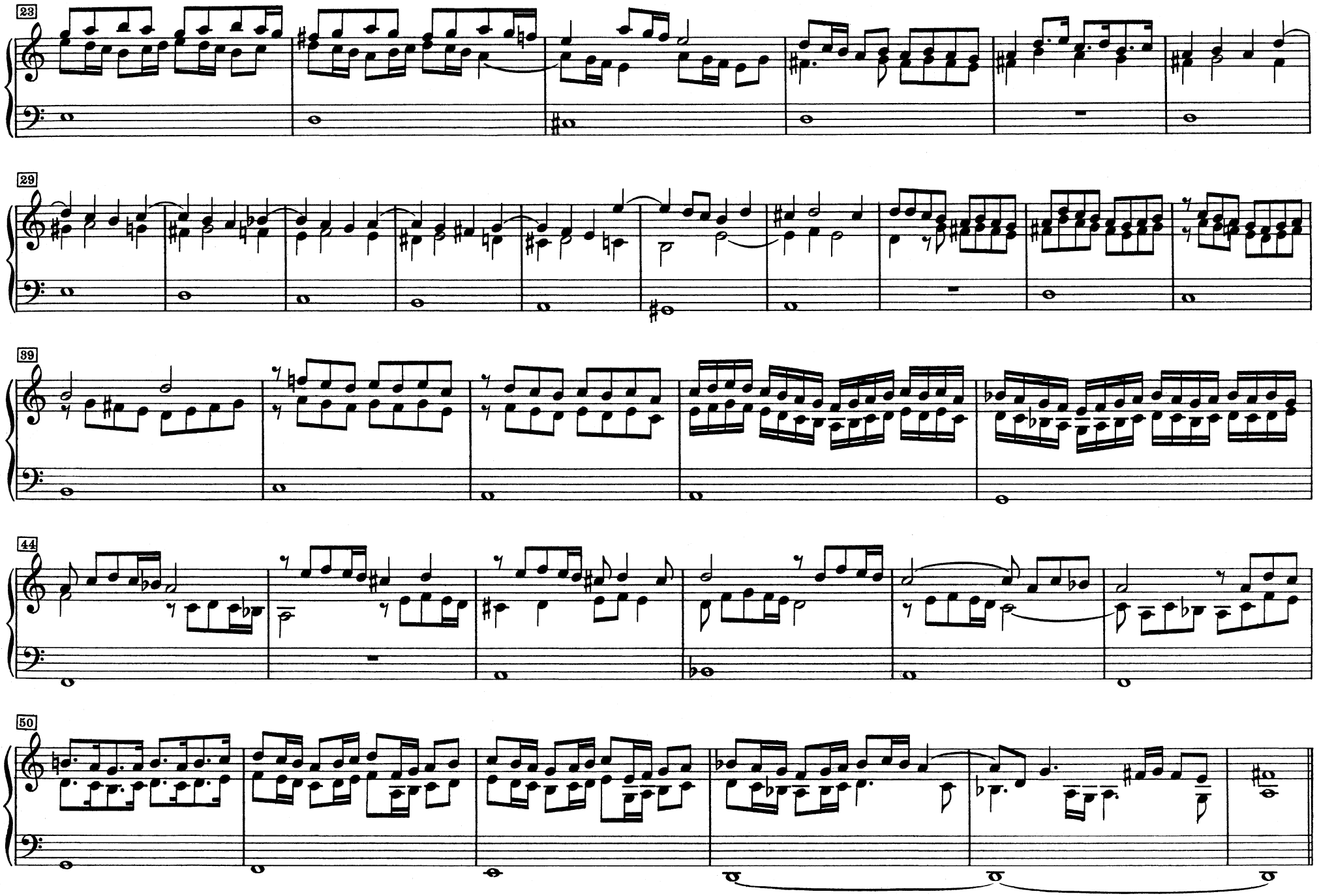

6. Versus à 3 Voc. Choralis in Basi
Man. II
Man. I oder P
c.f.
8
14
20
26


7. Versus à 3 Voc. Choralis in Basso
Man.
P 4′ (oder 8′ eine Oktave höher)
c. f.
6
10
Imitatio Violistica
14
18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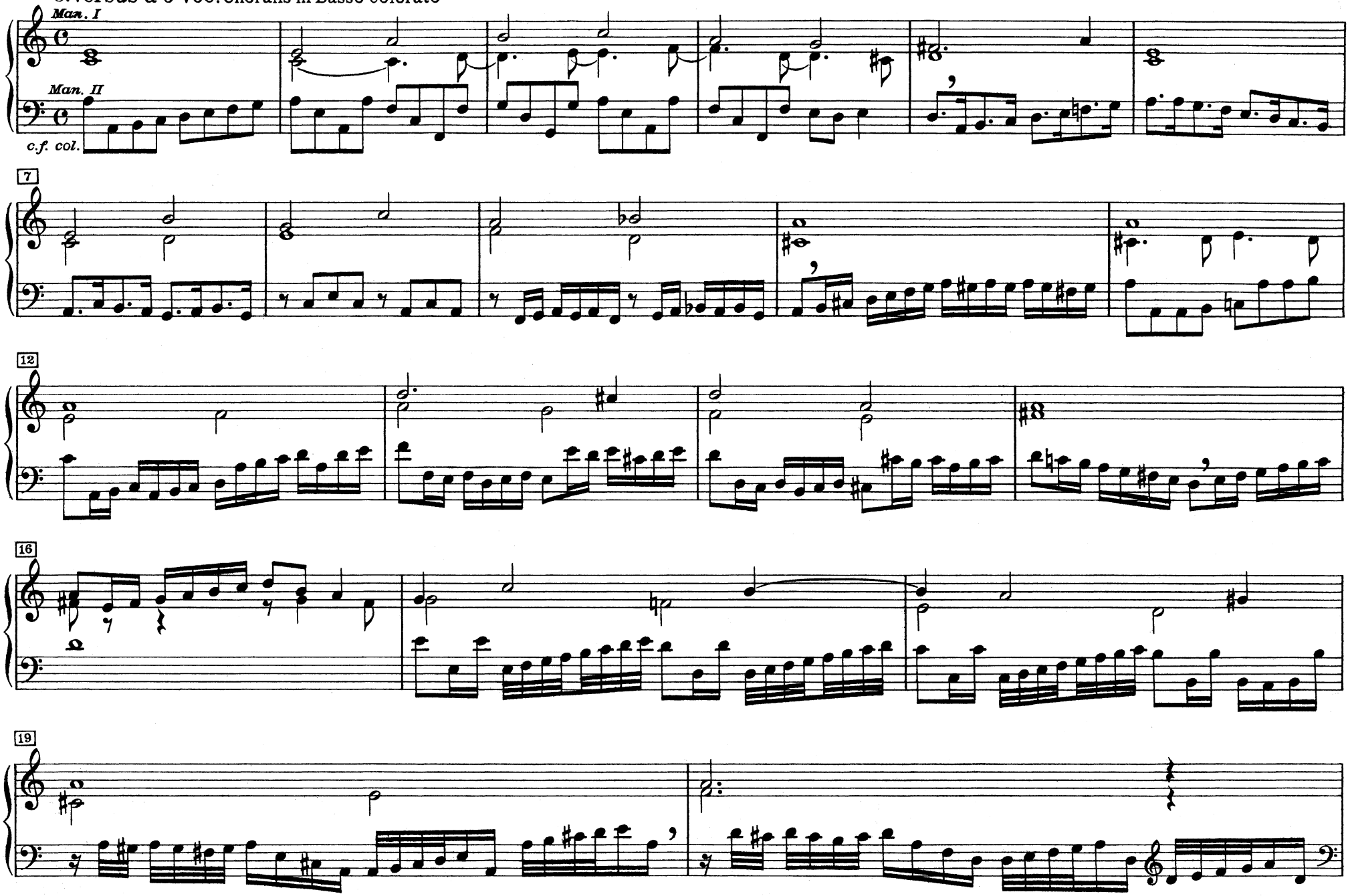
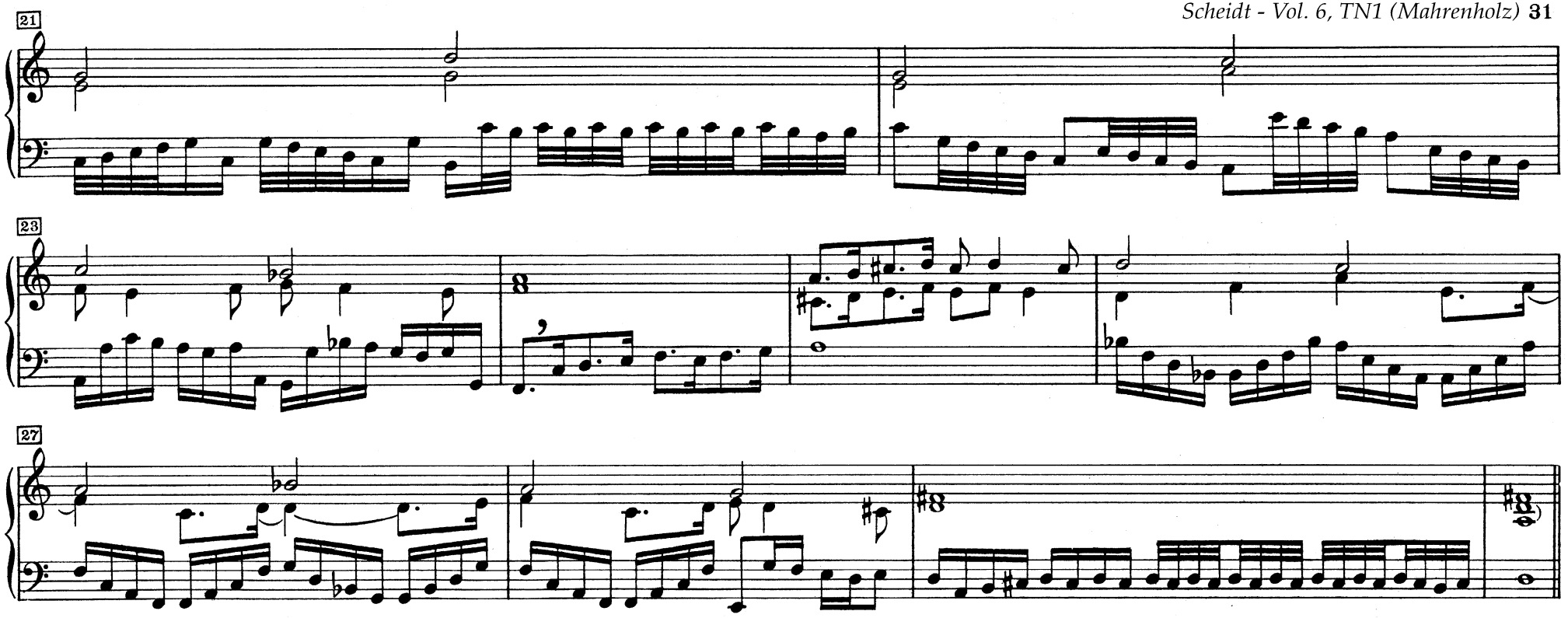
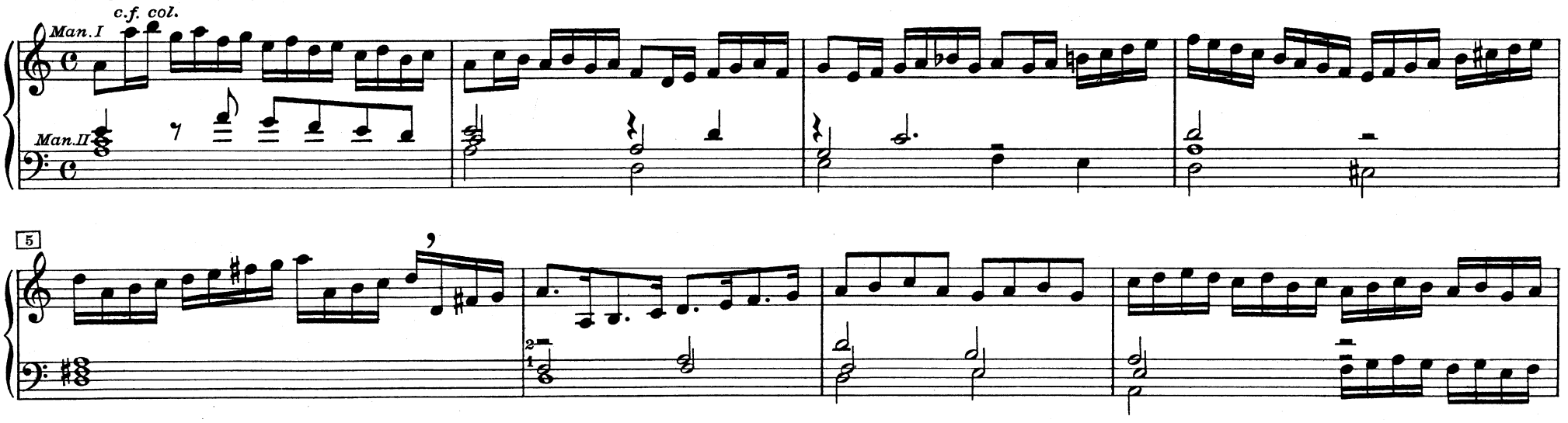
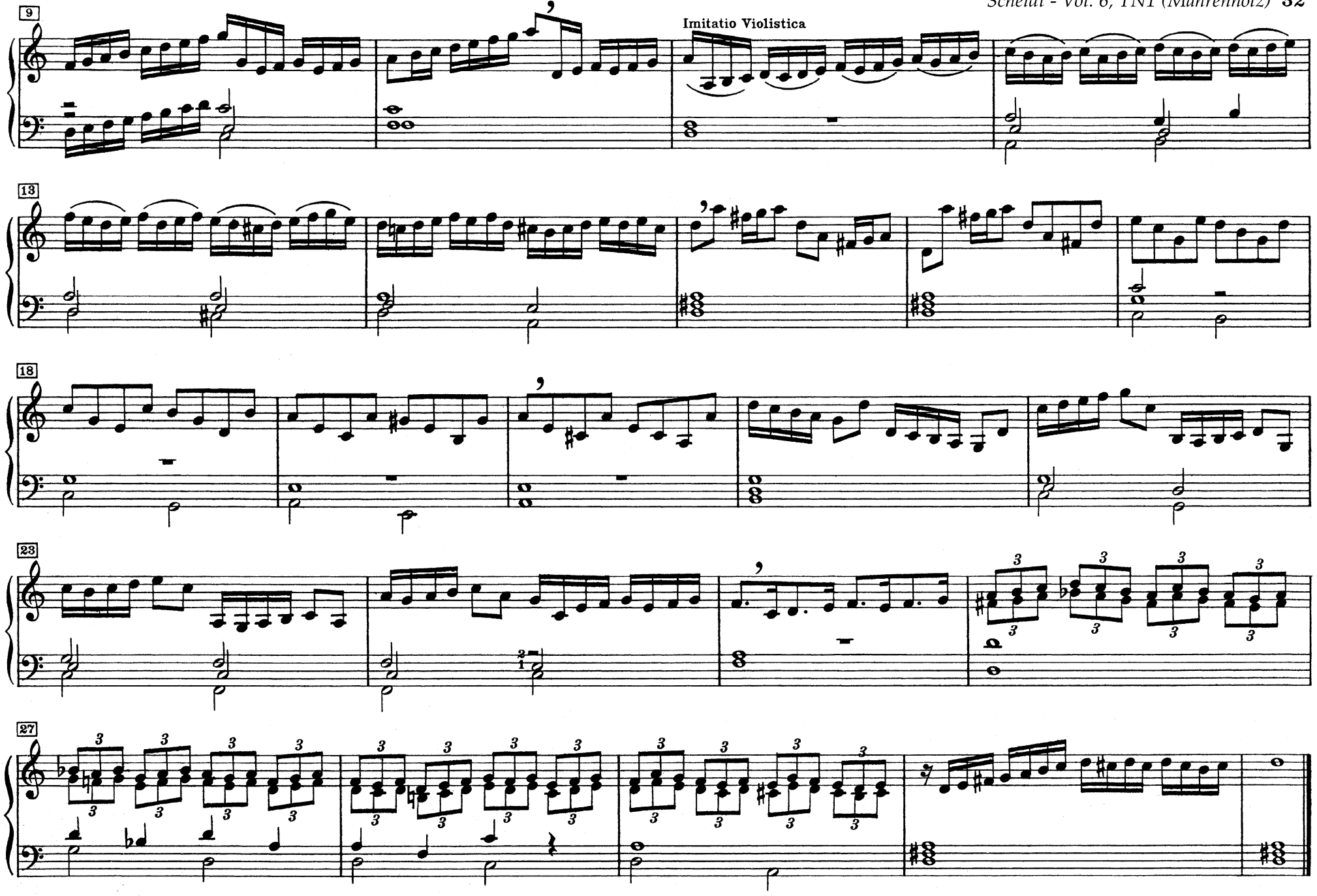

Man. I
Man. II
c.f. col.
7
12
16
19

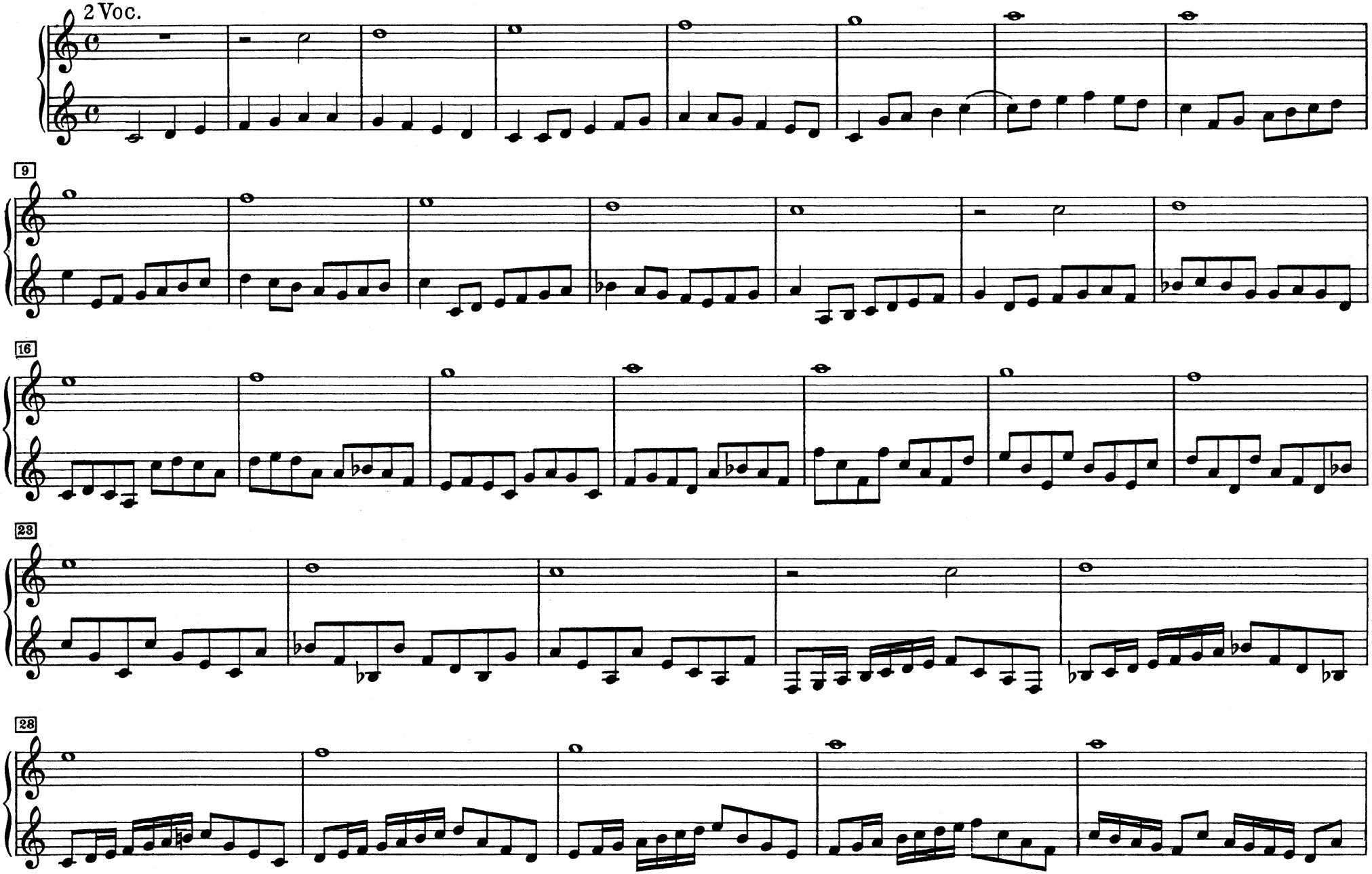


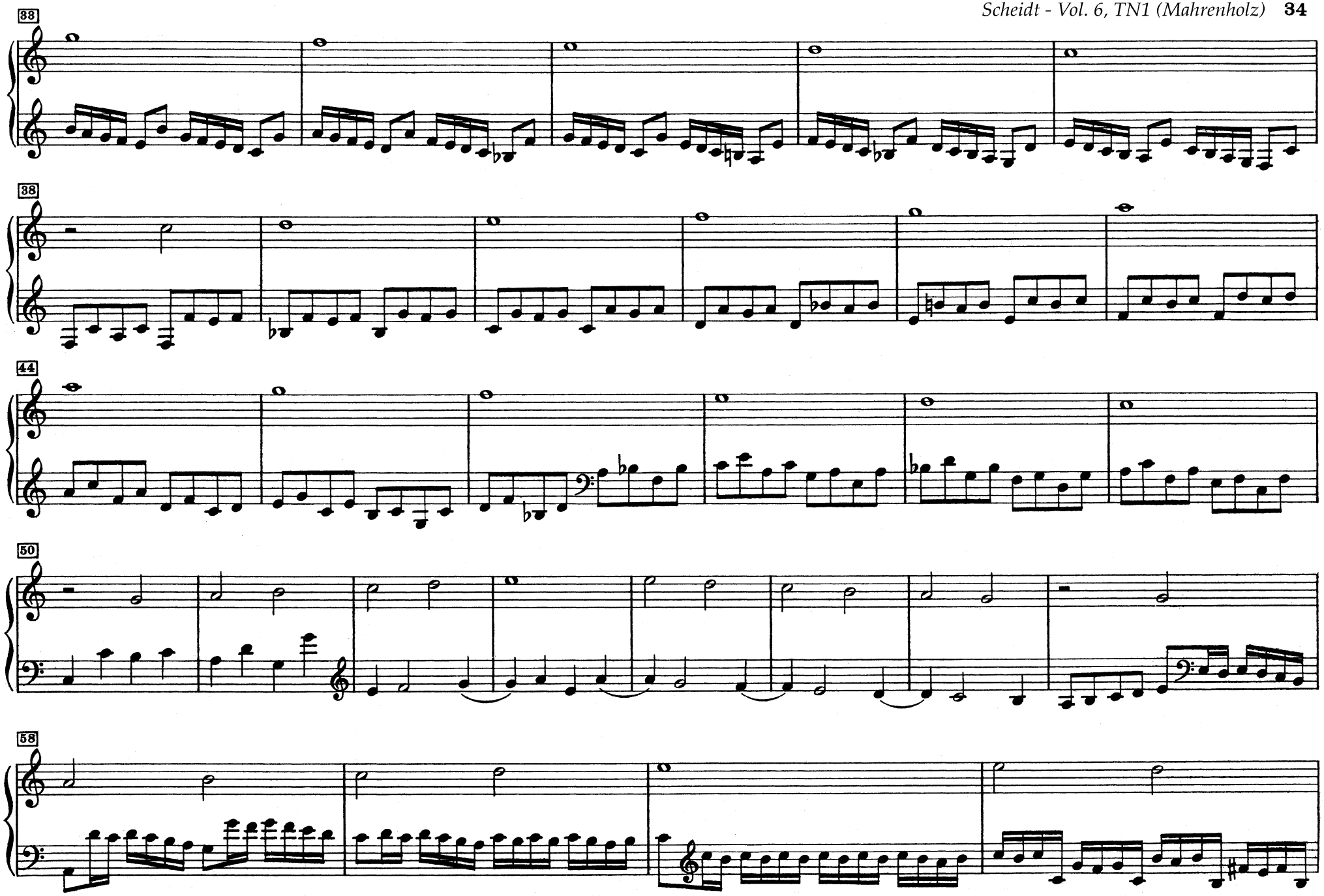
9. Versus à 4 Voc. Choralis in Cantu colorato

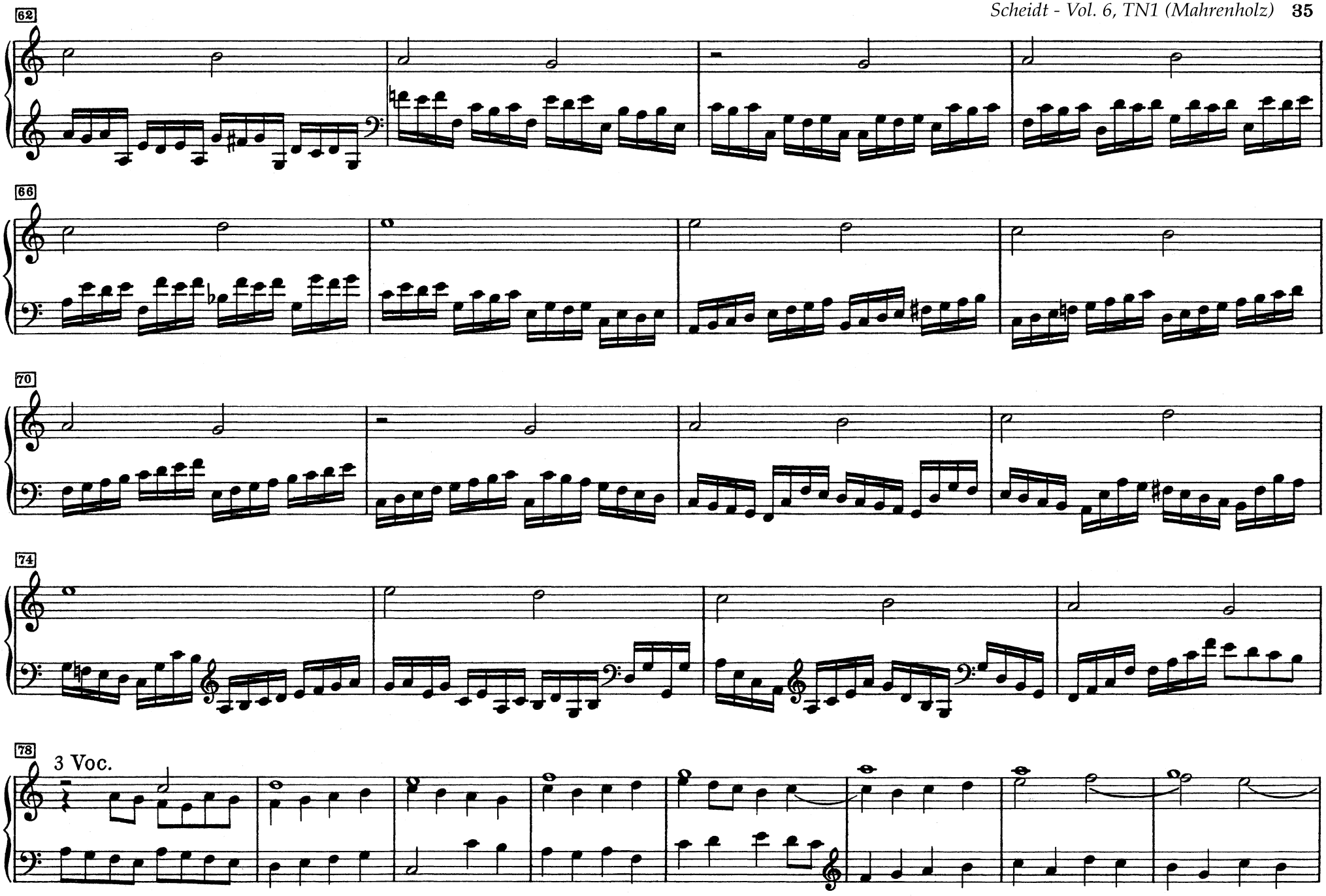


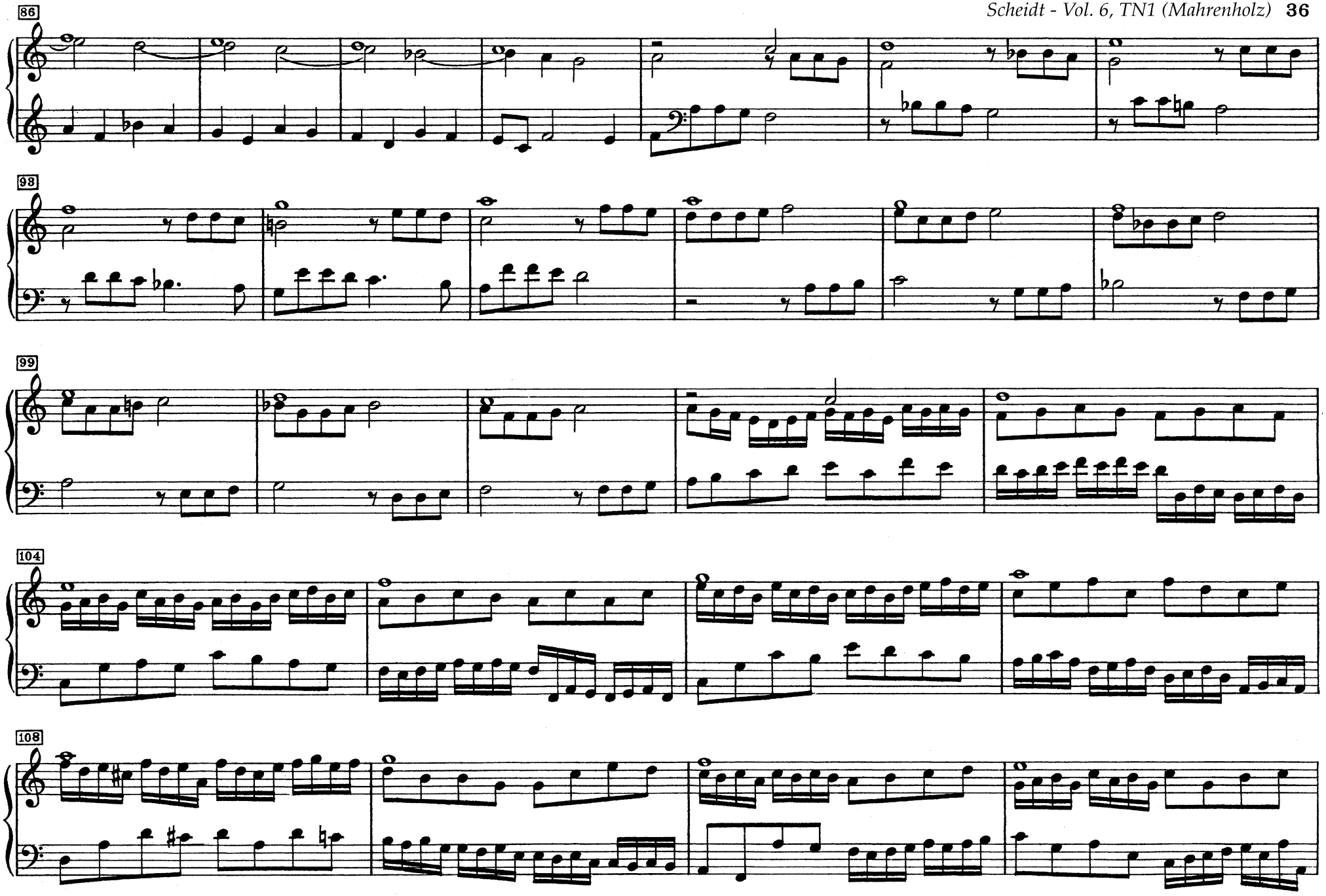

9
Imitatio Violistica
13
18
23
27

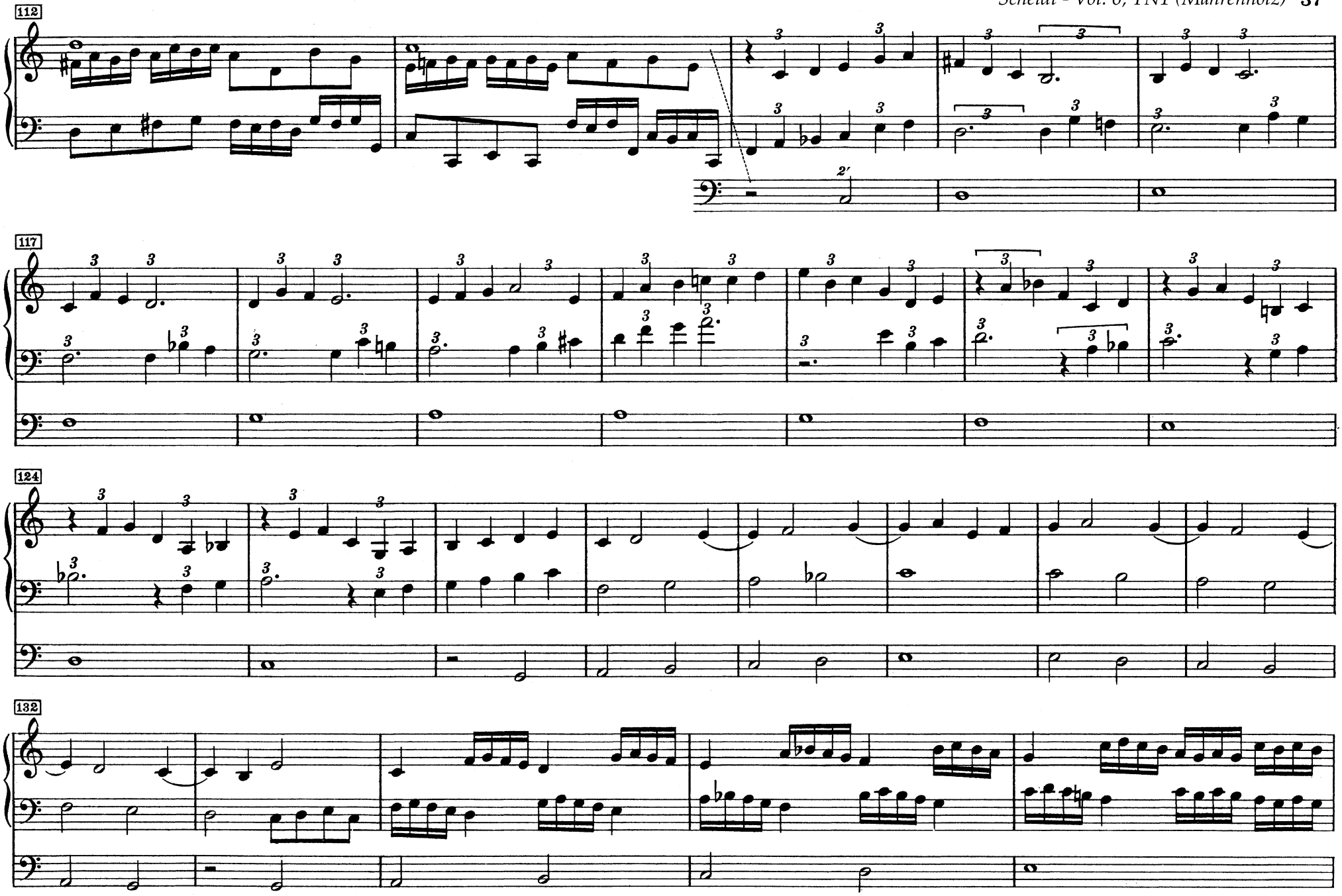
IV. FANTASIA SUPER ut, re, mi, fa, sol, la à 2, 3 & 4 Voc.




33
38
44
50
58


62
66
70
74
78
3 Voc.


86
93
99
104
108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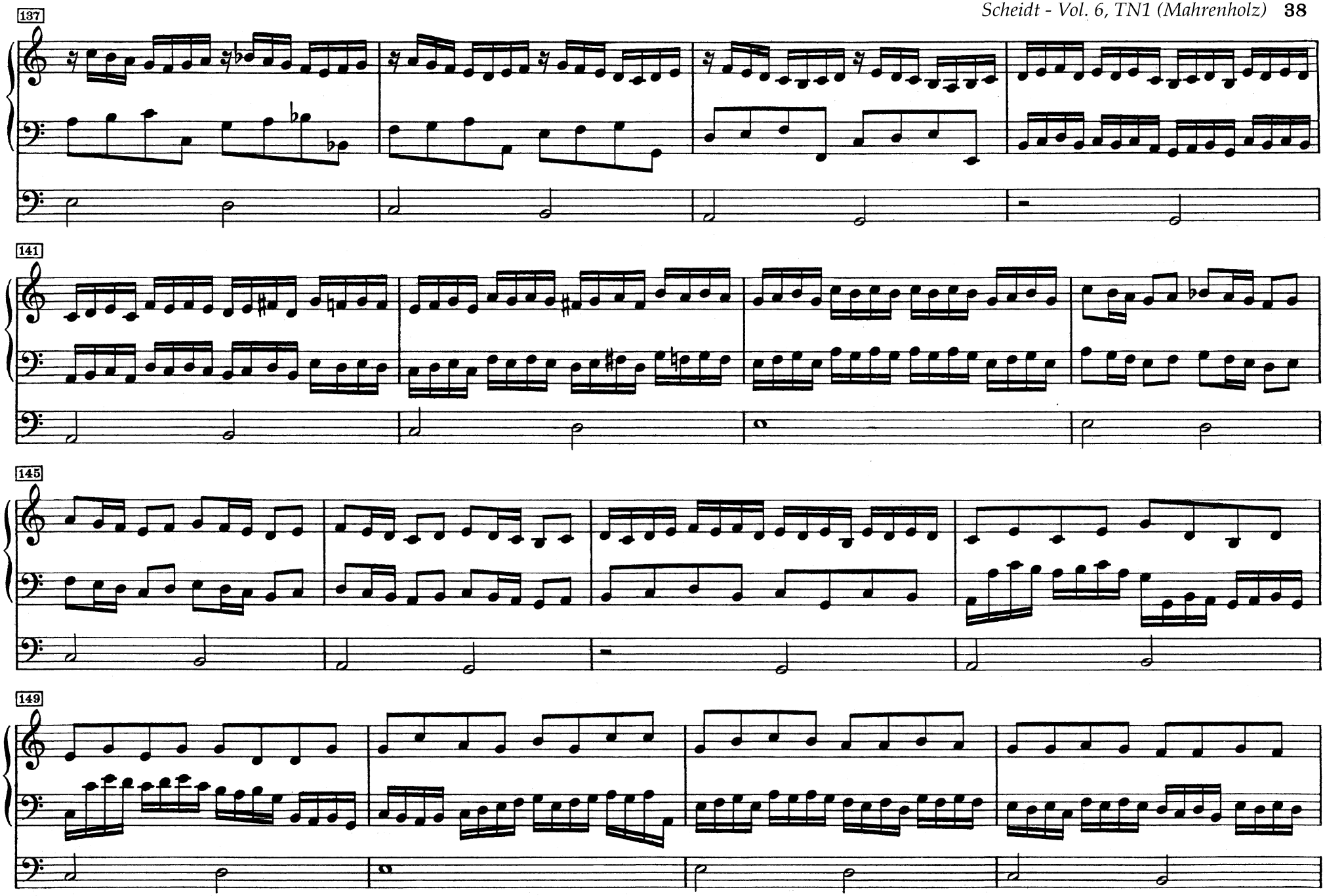
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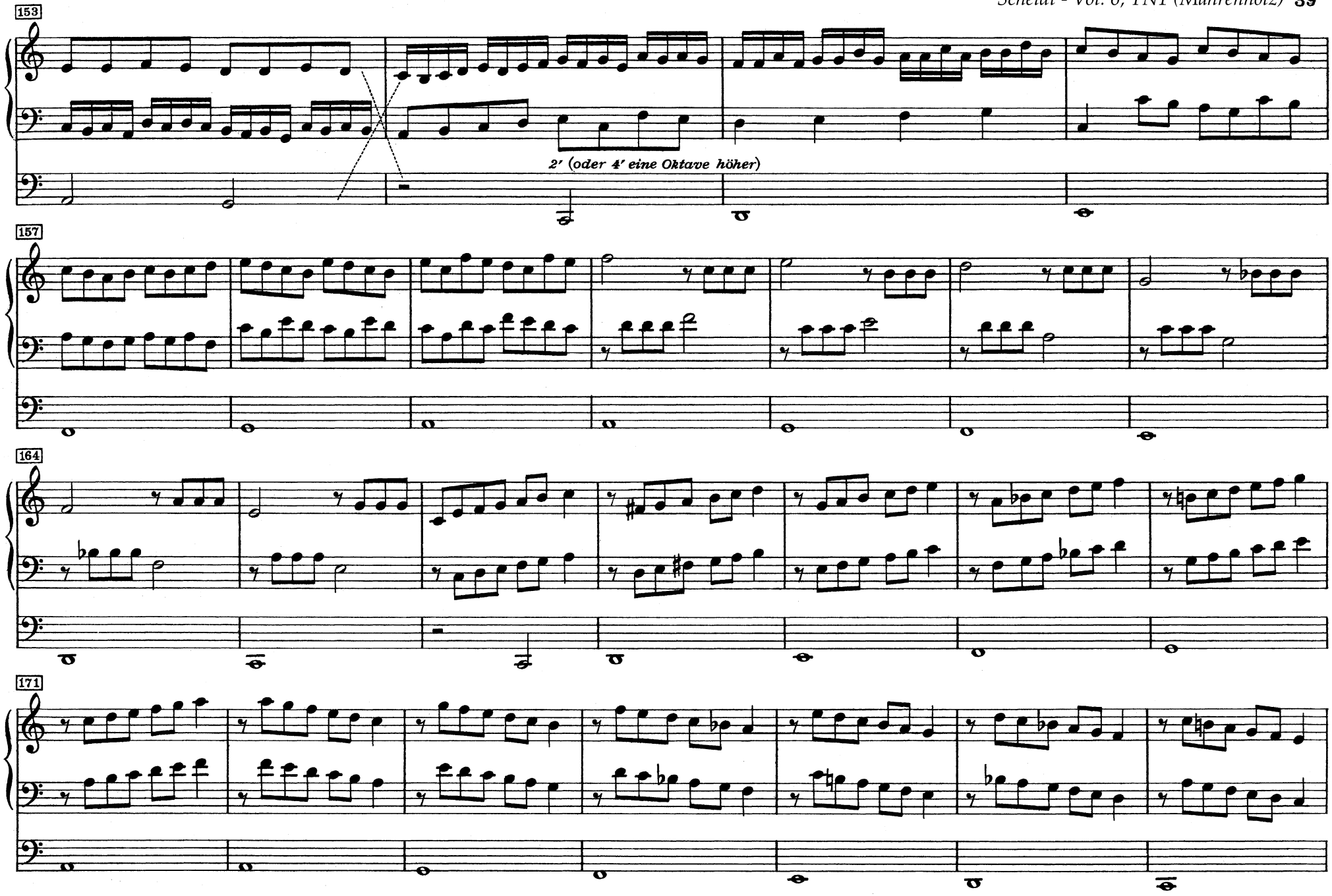
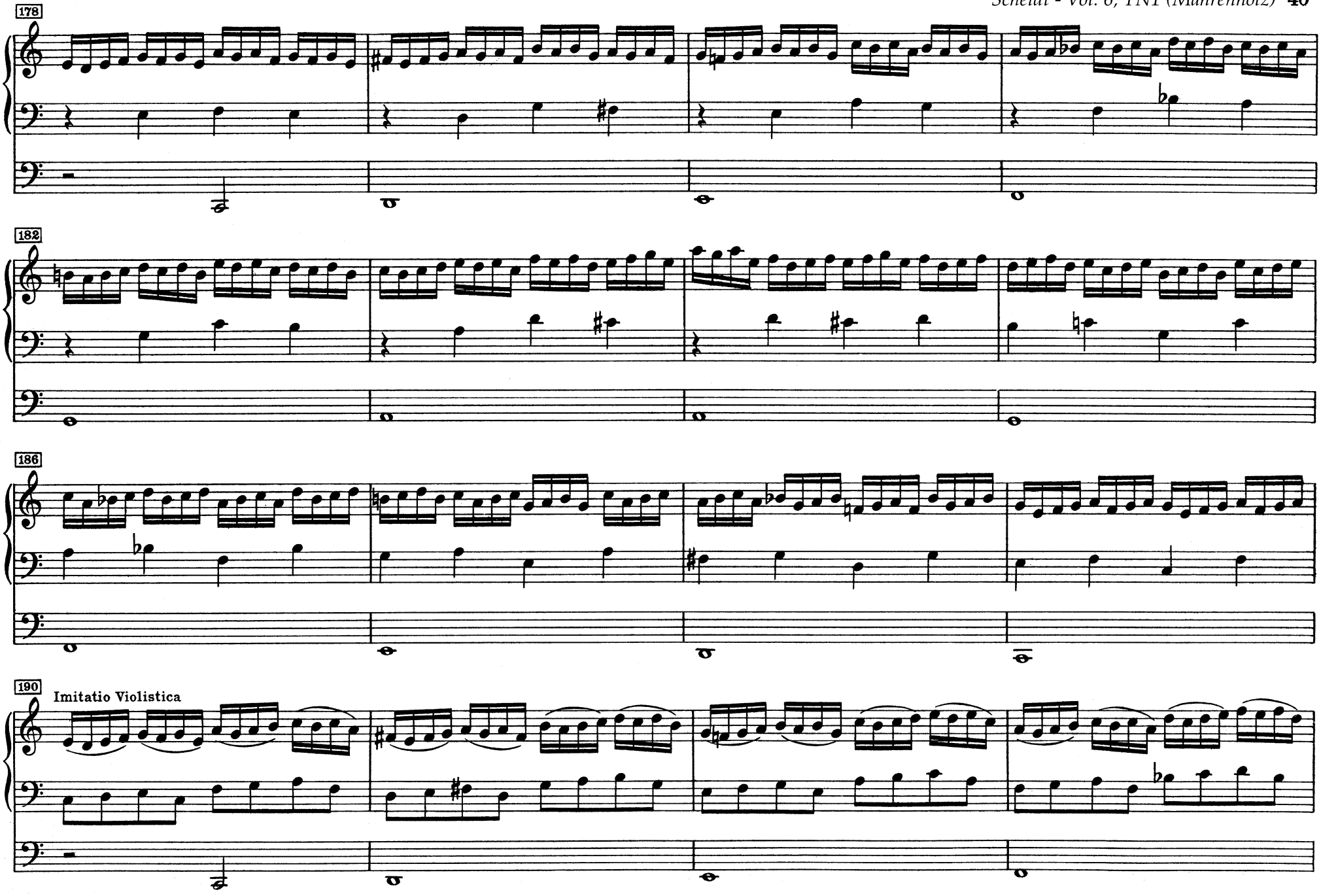
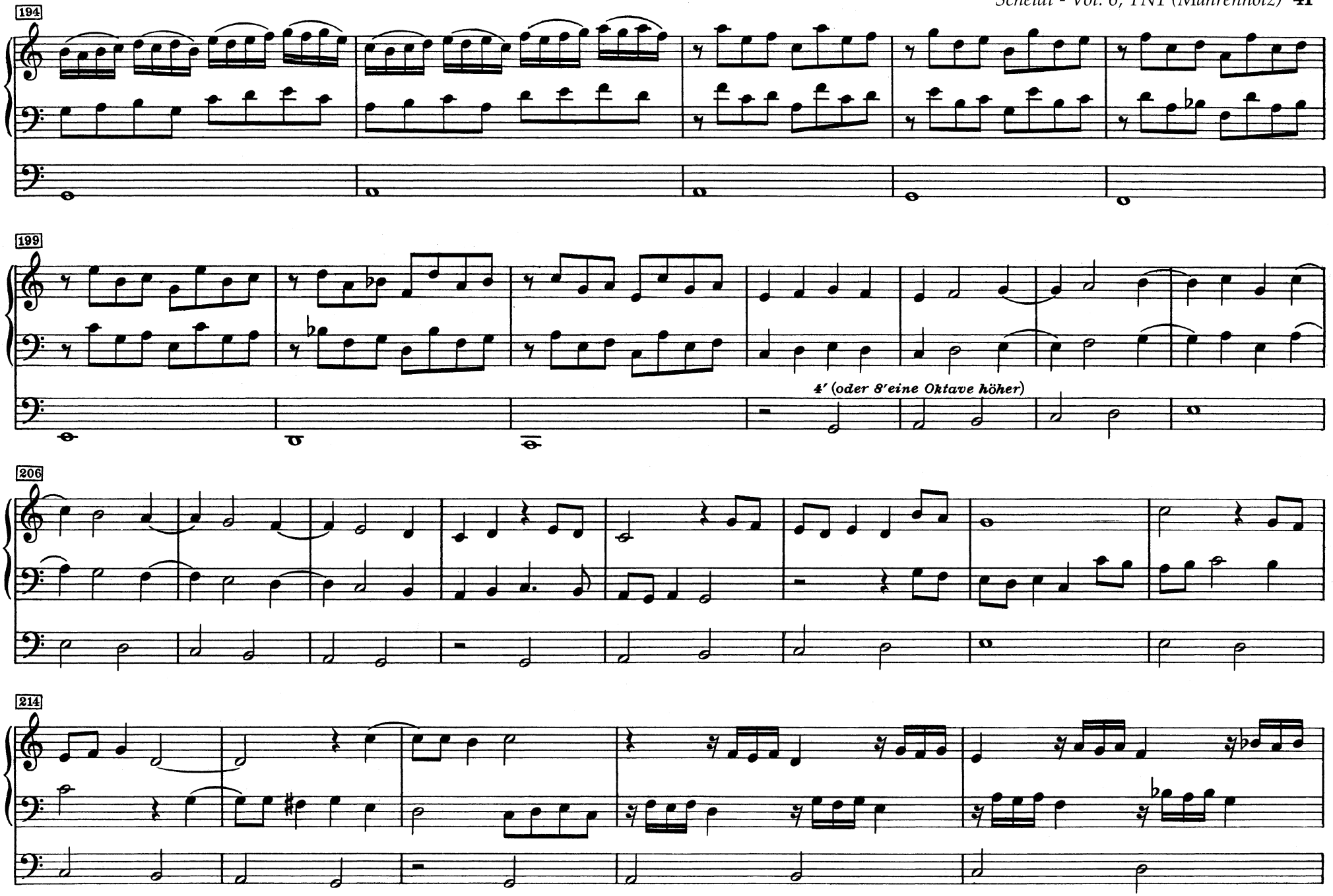
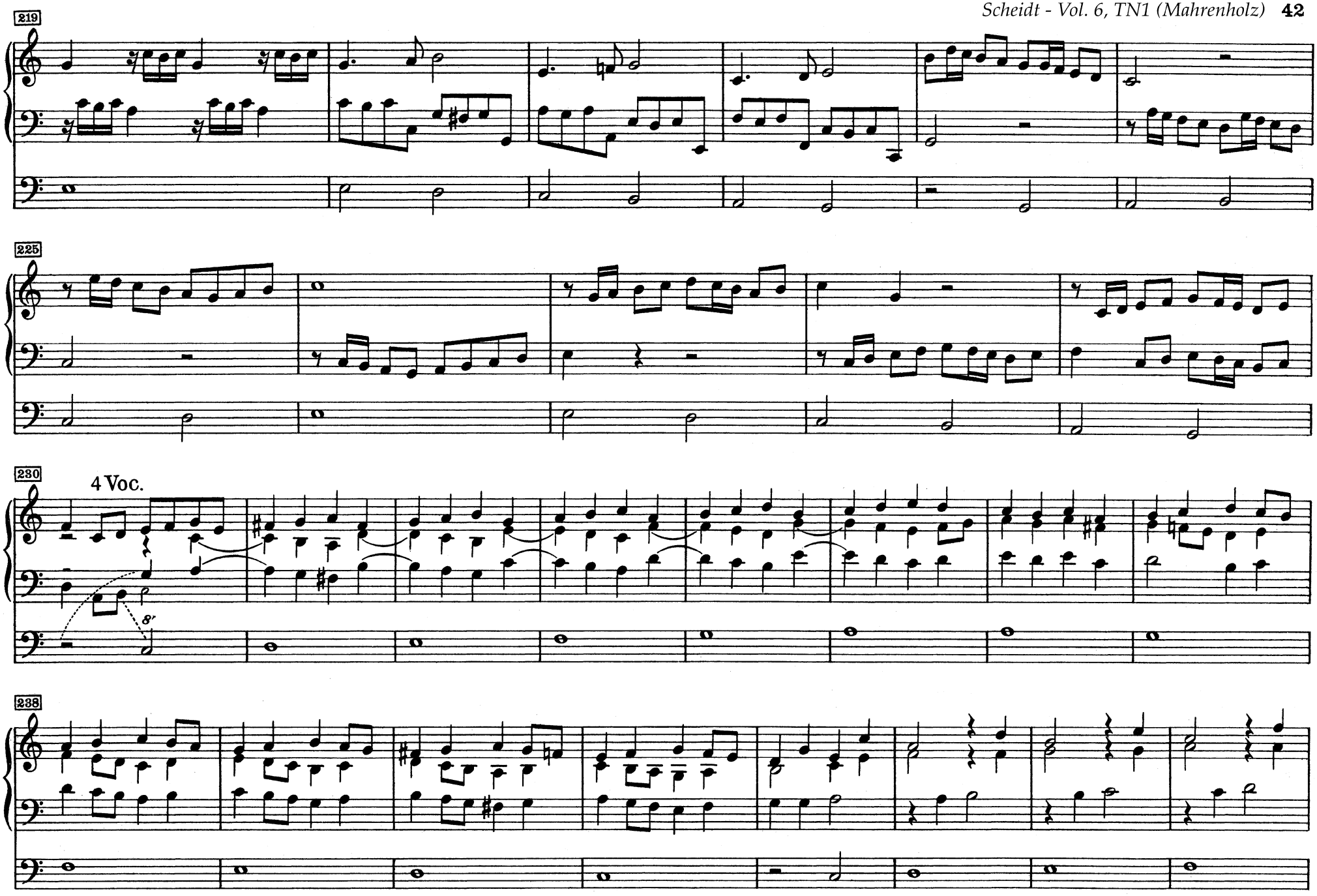
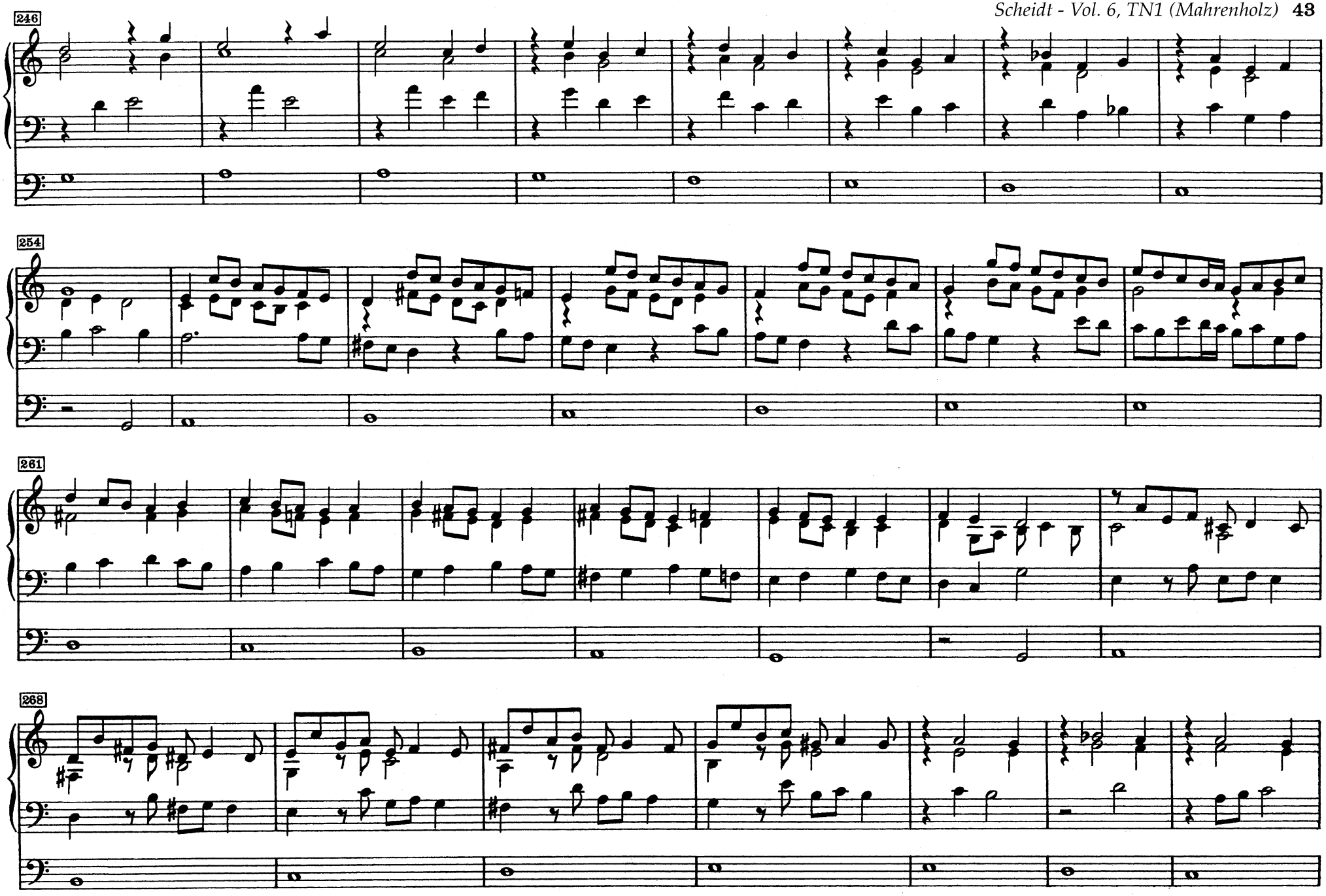

153
2' (oder 4' eine Oktave höher)
157
164
171


178
182
186
190
Imitatio Violistica


194
199
4' (oder 8' eine Oktave höher)
206
214


219
225
230
4 Voc.
8'
238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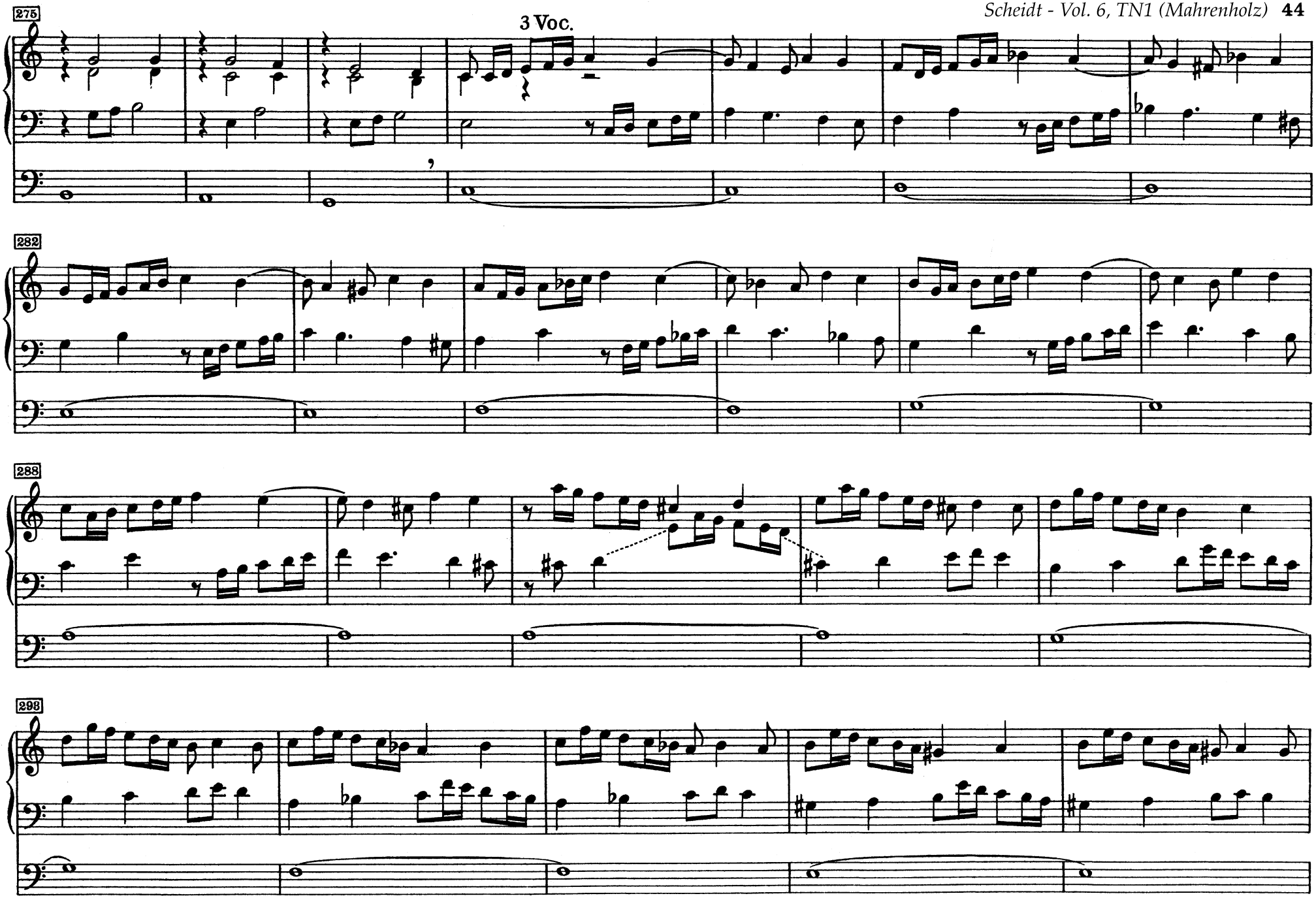
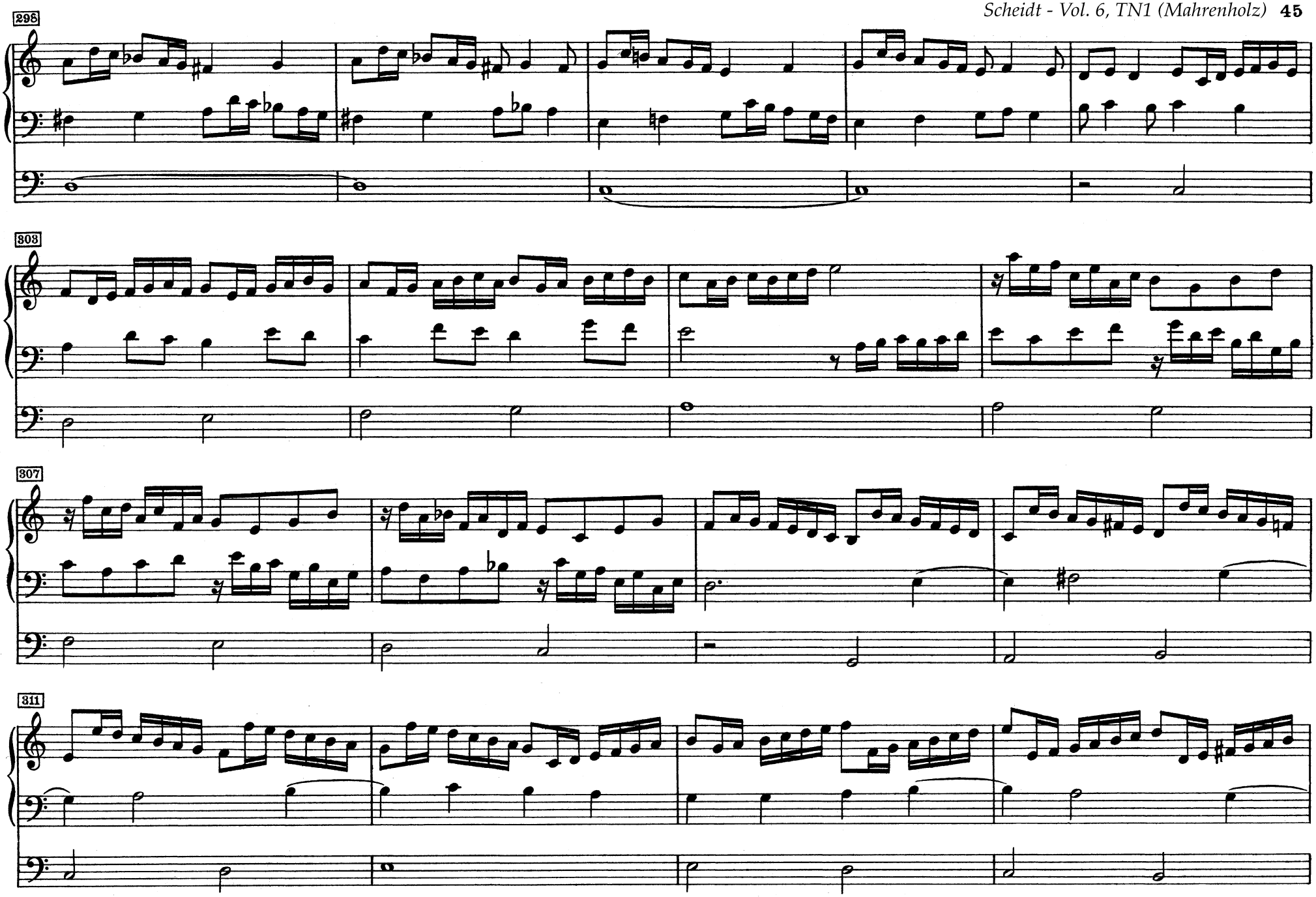
254
261
268


275
3 Voc.
282
288
293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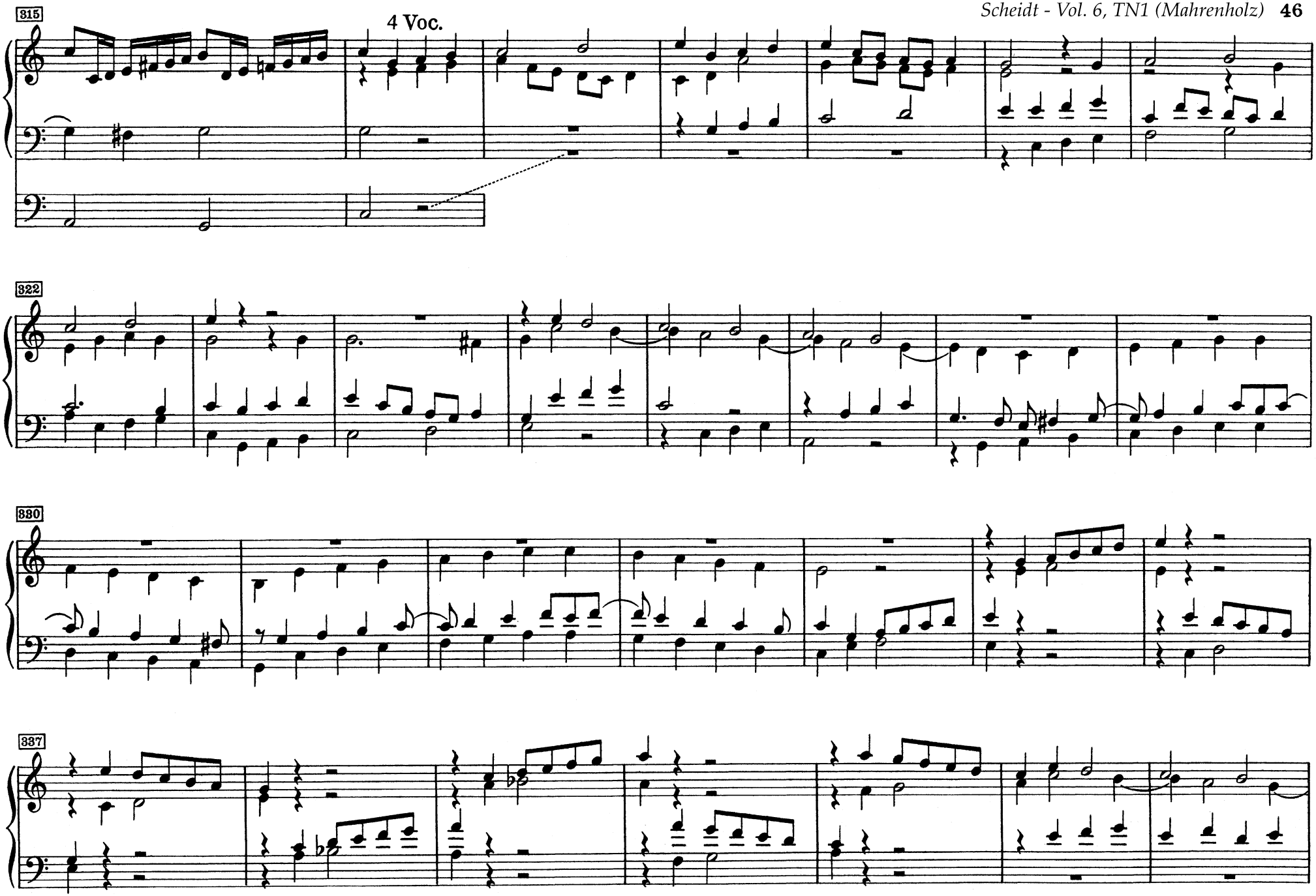
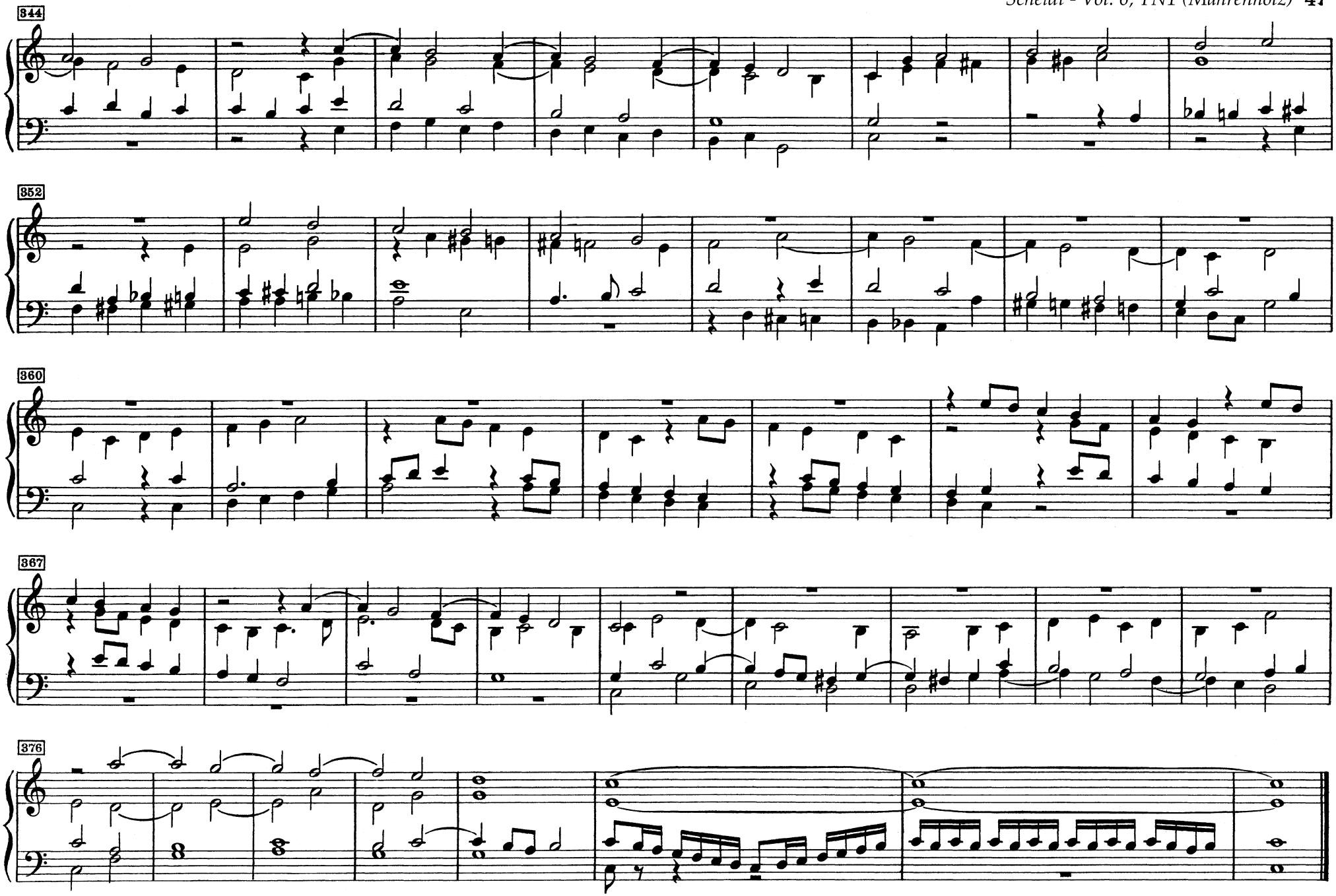
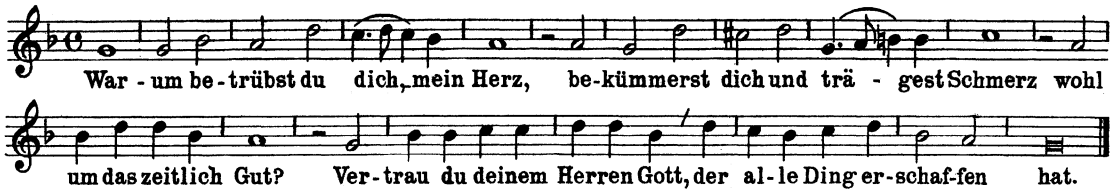
303
307
311


315
4 Voc.
322
330
337

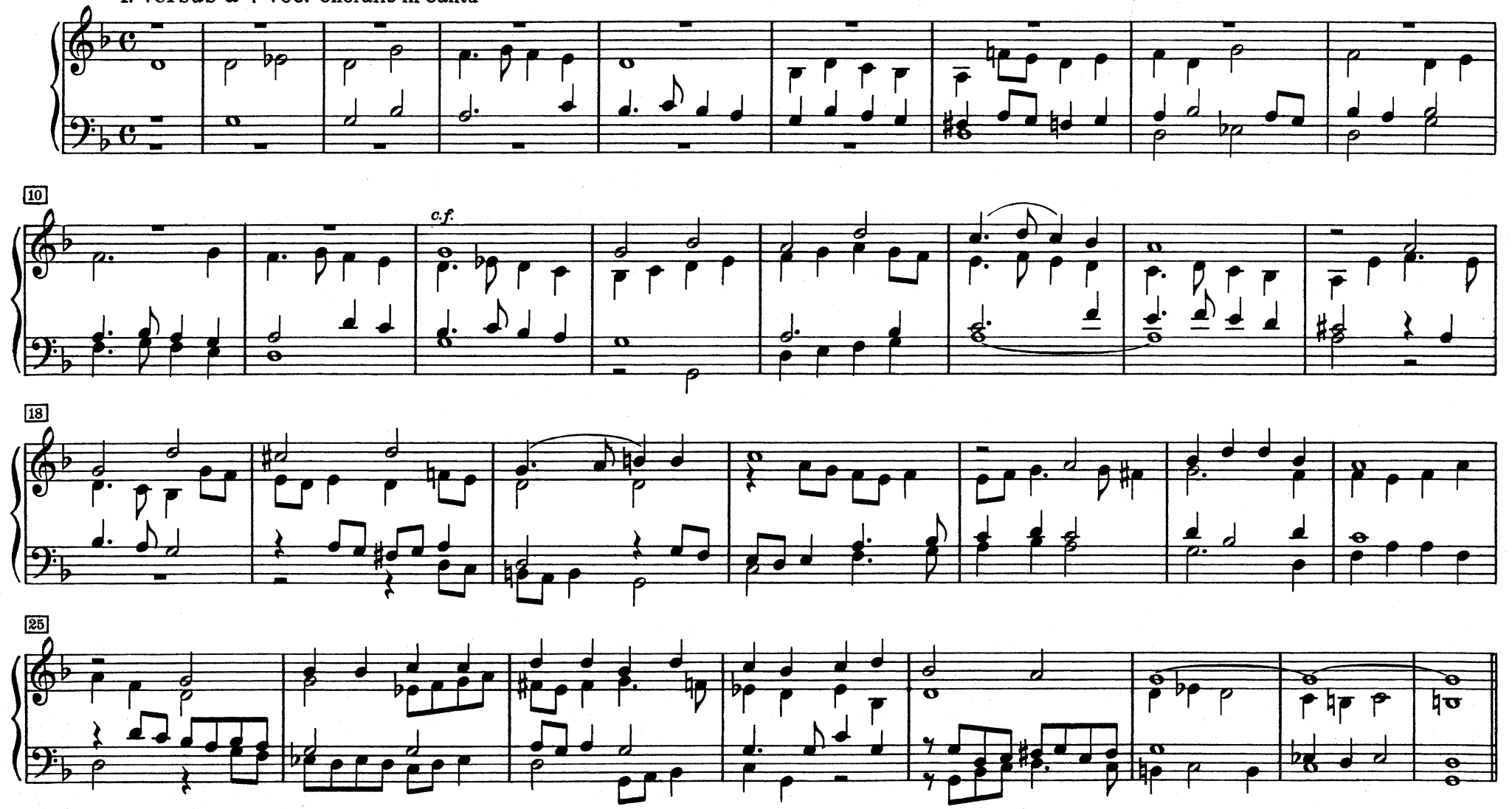

344
352
360
367
376

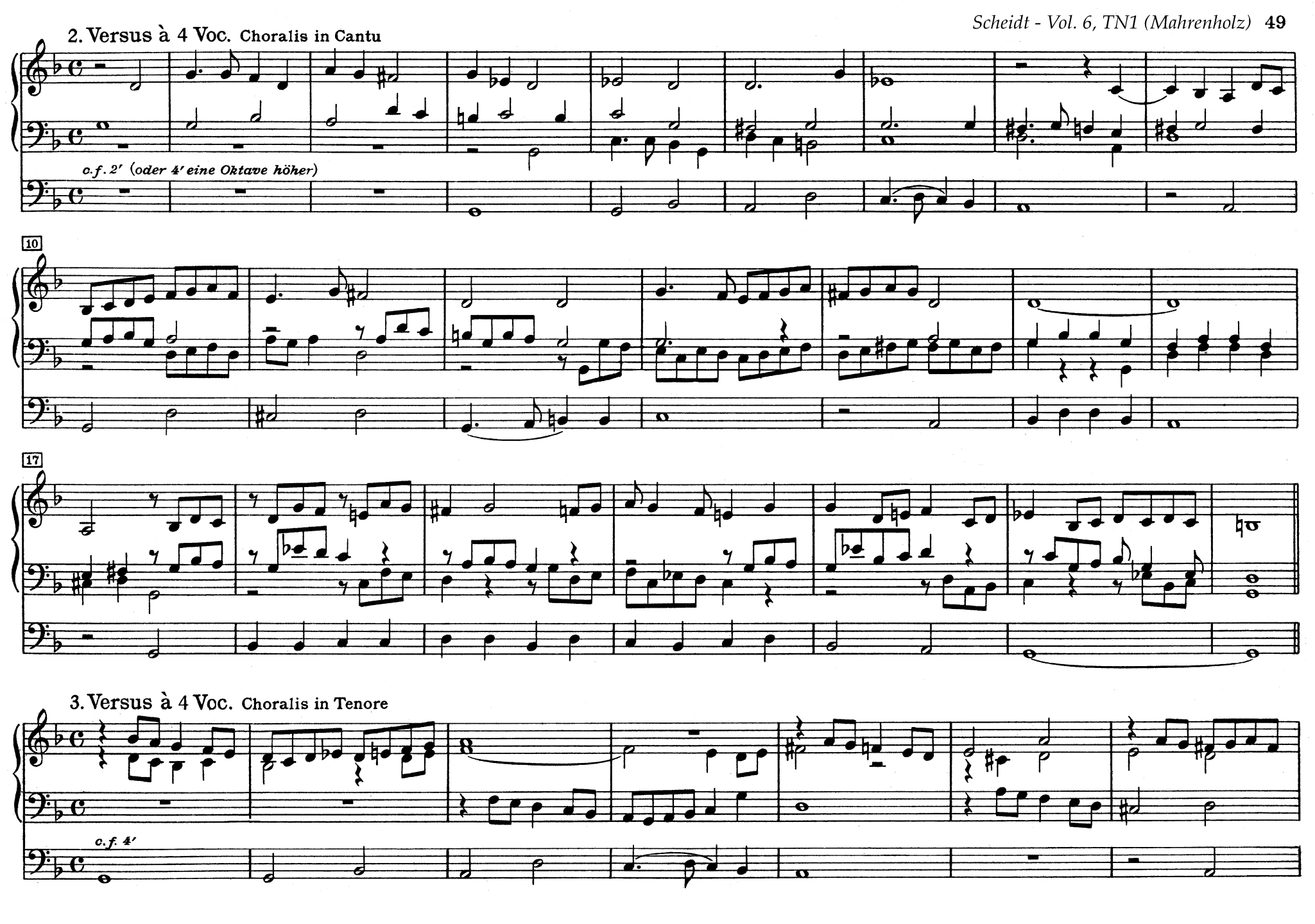


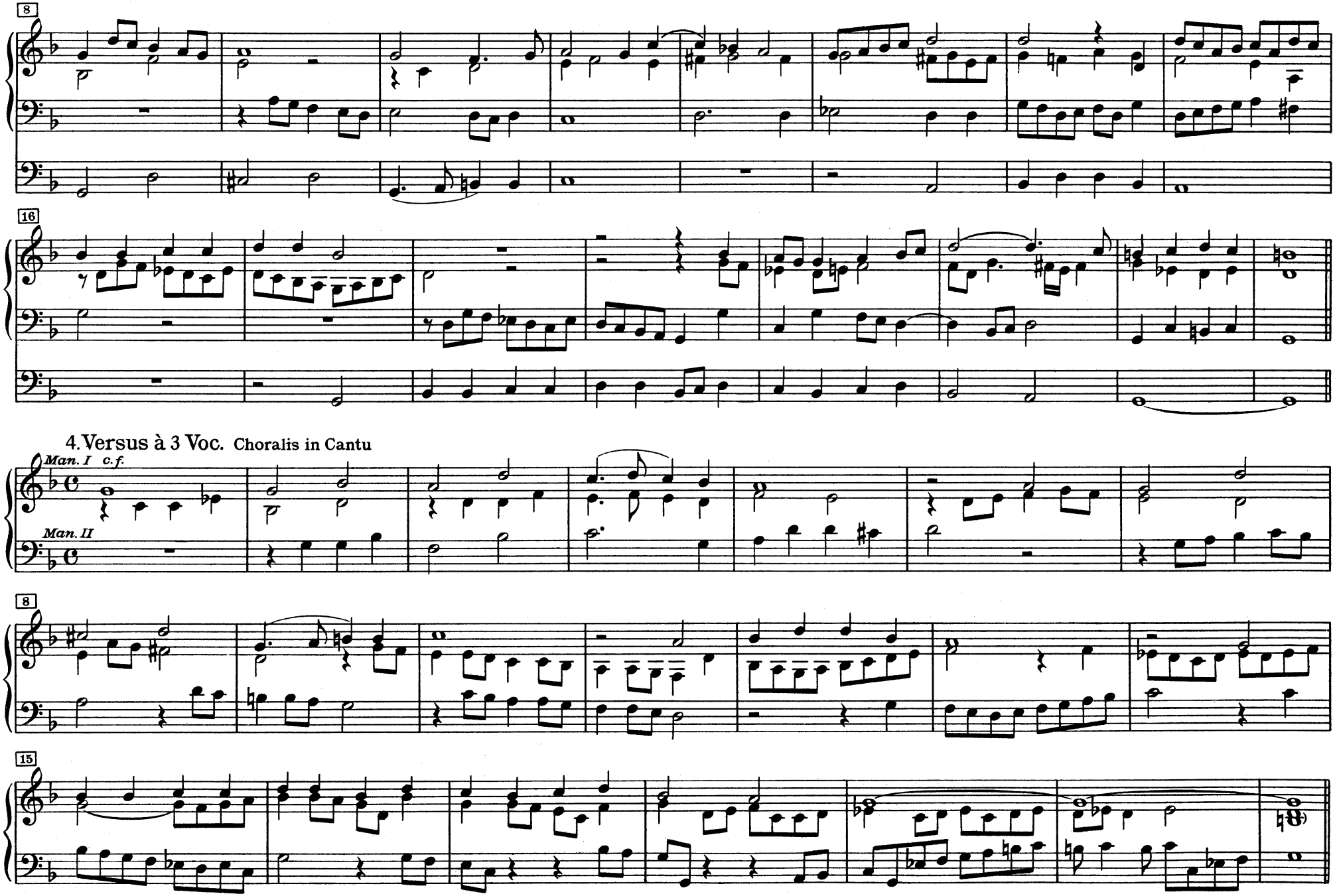
V. CANTIO SACRA

Warum betrübst du dich, mein Herz

1. Versus à 4 Voc. Choralis in Cantu

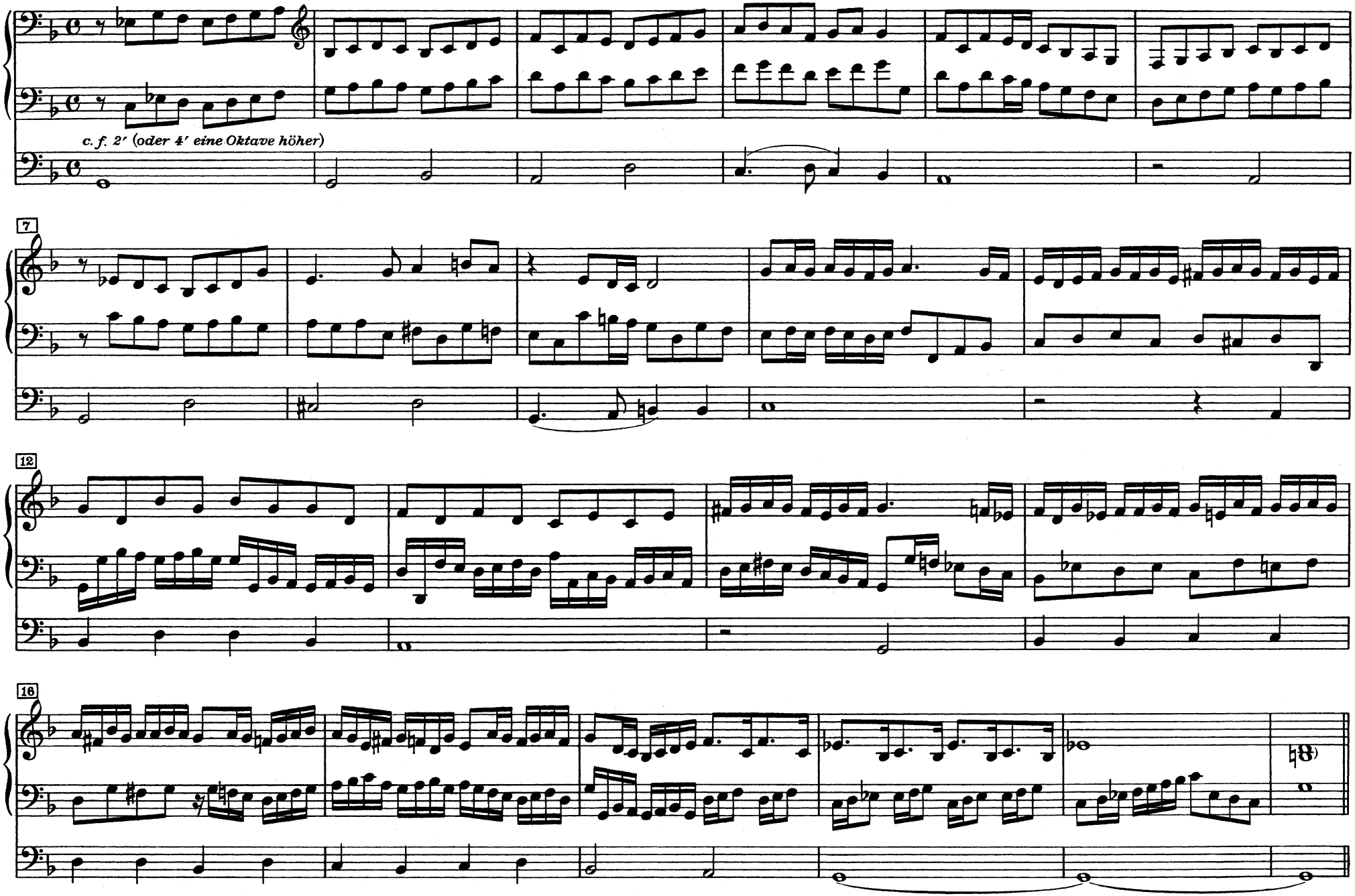



2. Versus à 4 Voc. Choralis in Cantu
c.f. 2′ (oder 4′ eine Oktave höher)
10
17
3. Versus à 4 Voc. Choralis in Tenore
c.f. 4′

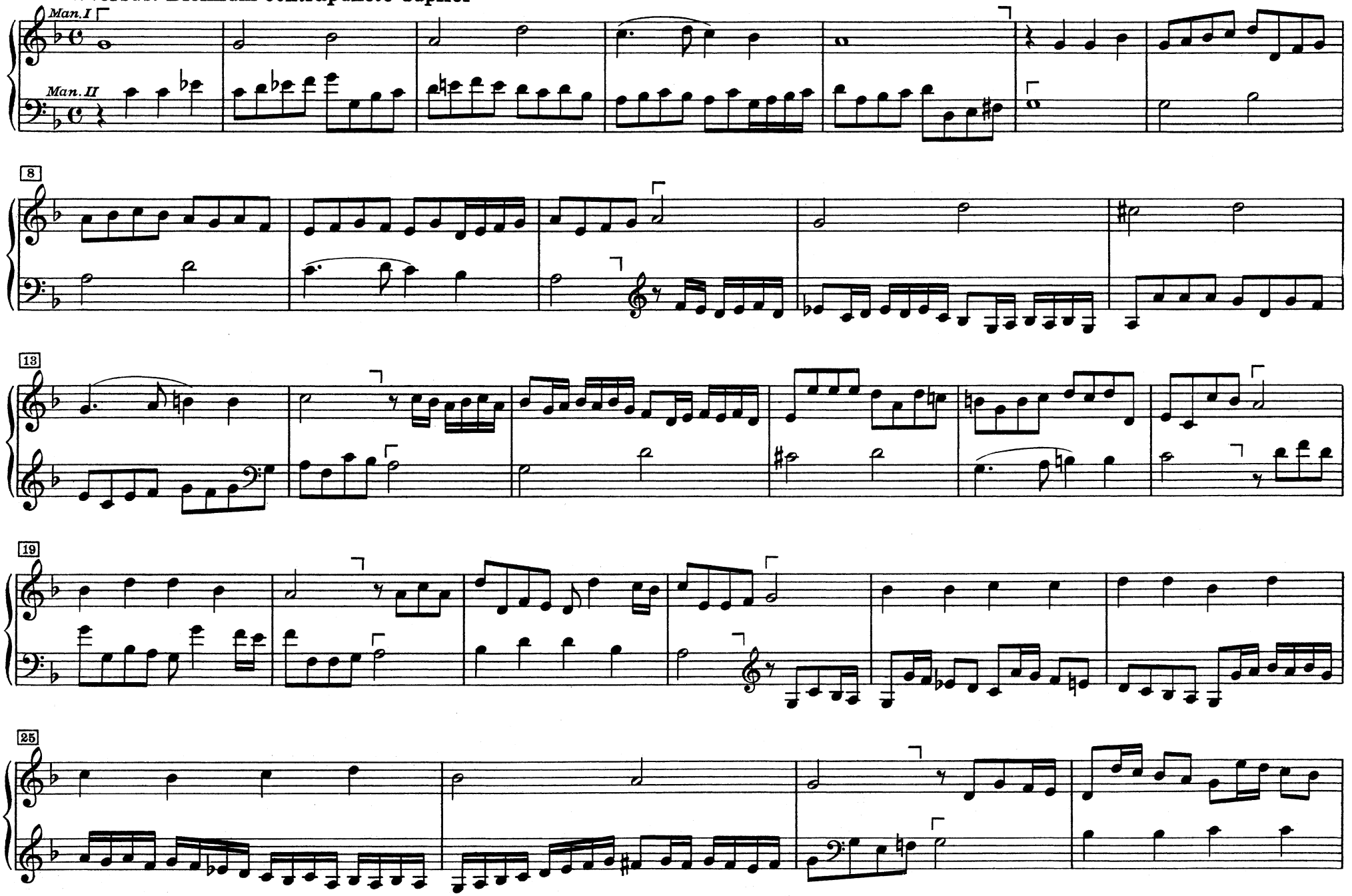

8
16
4. Versus à 3 Voc. Choralis in Cantu
Man. I c.f.
Man. II
8
15

5. Versus à 3 Voc. Choralis in Cantu

c. f. 2′ (oder 4′ eine Oktave höher)



6. Versus. Bicinium contrapuncto duplici



29

7. Versus. Bicinium. *Choralis in Cantu*

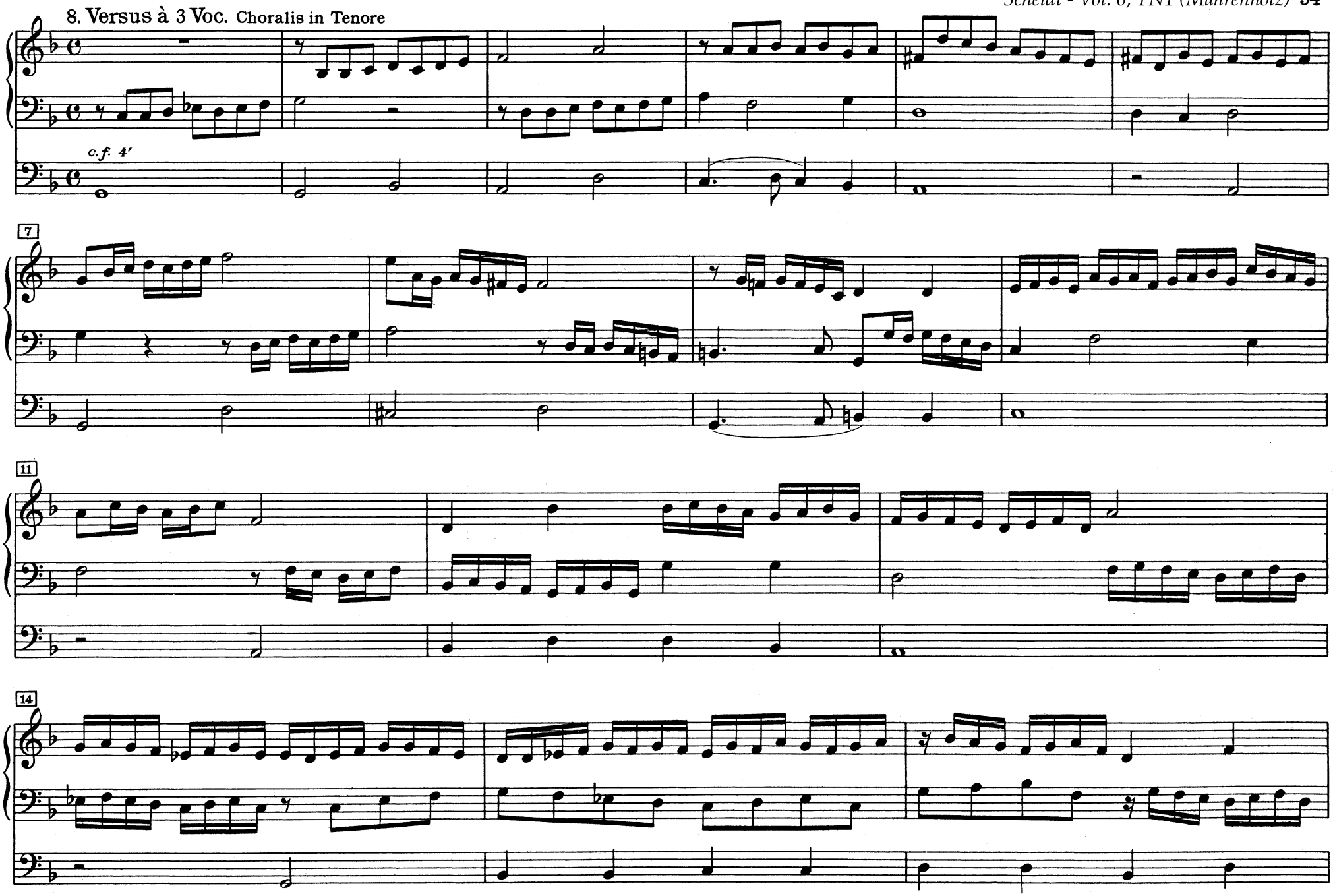
Man.I c.f.

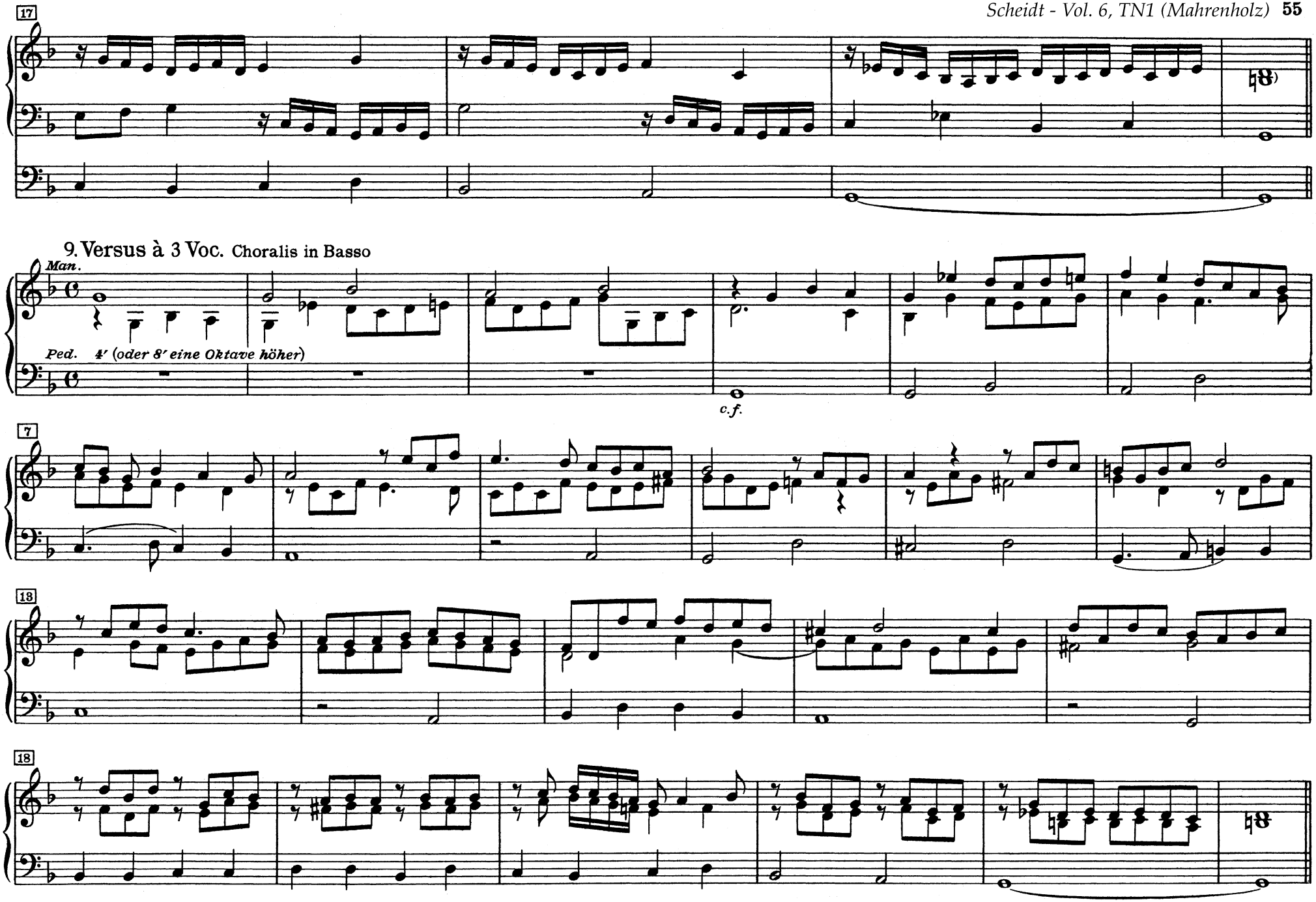
Man.II

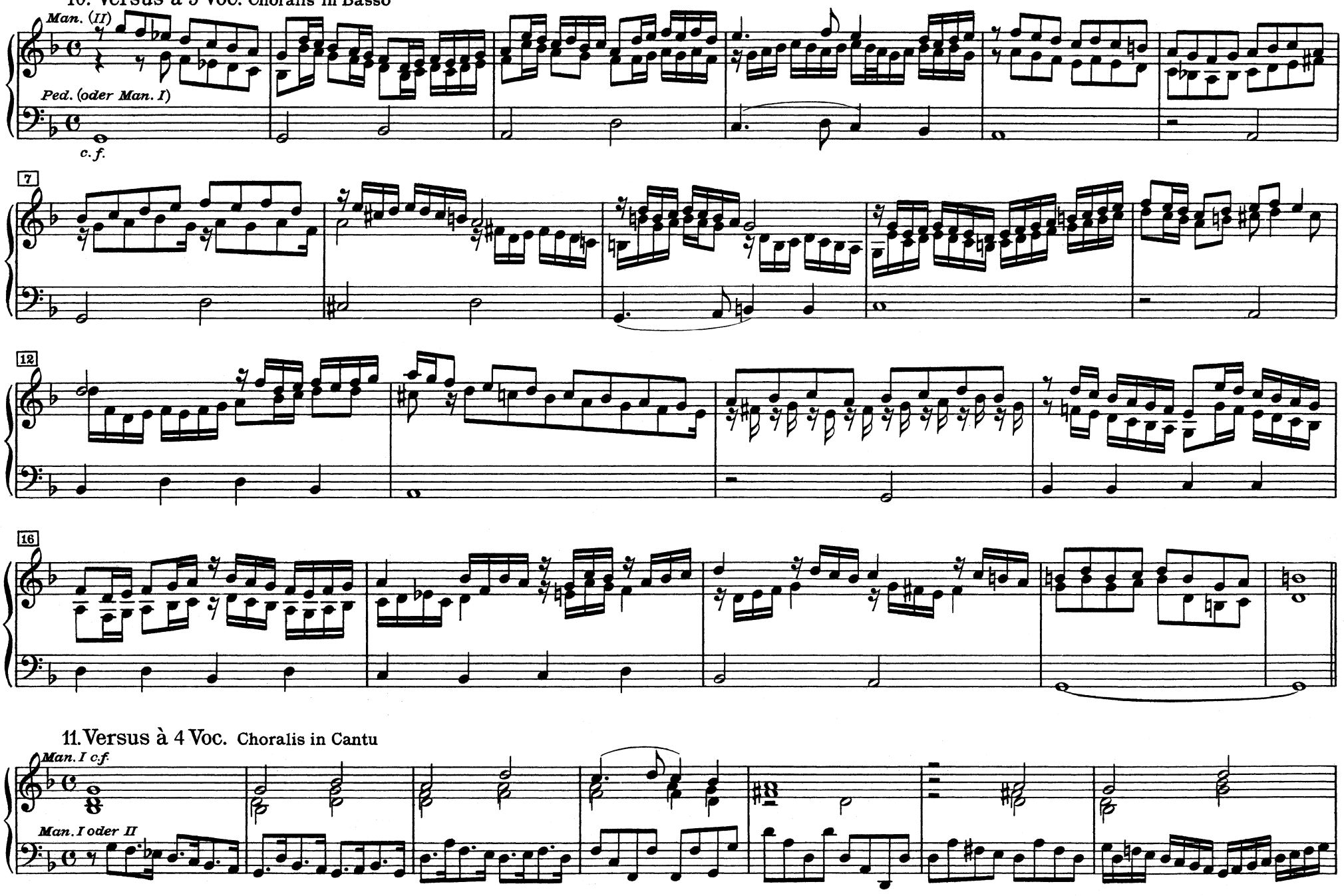
6

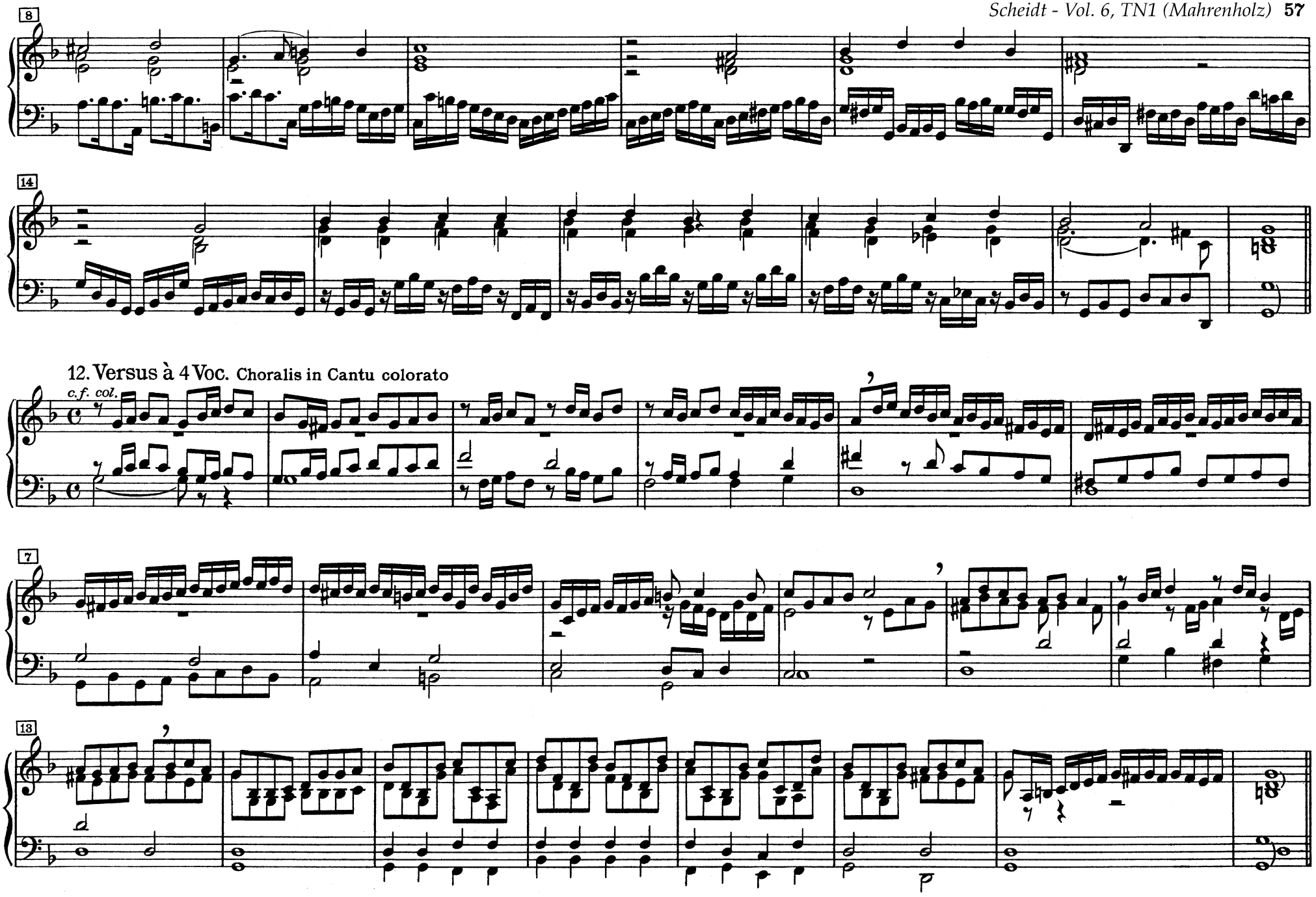
12

16


8. Versus à 3 Voc. Choralis in Tenore
c.f. 4'
7
11
14

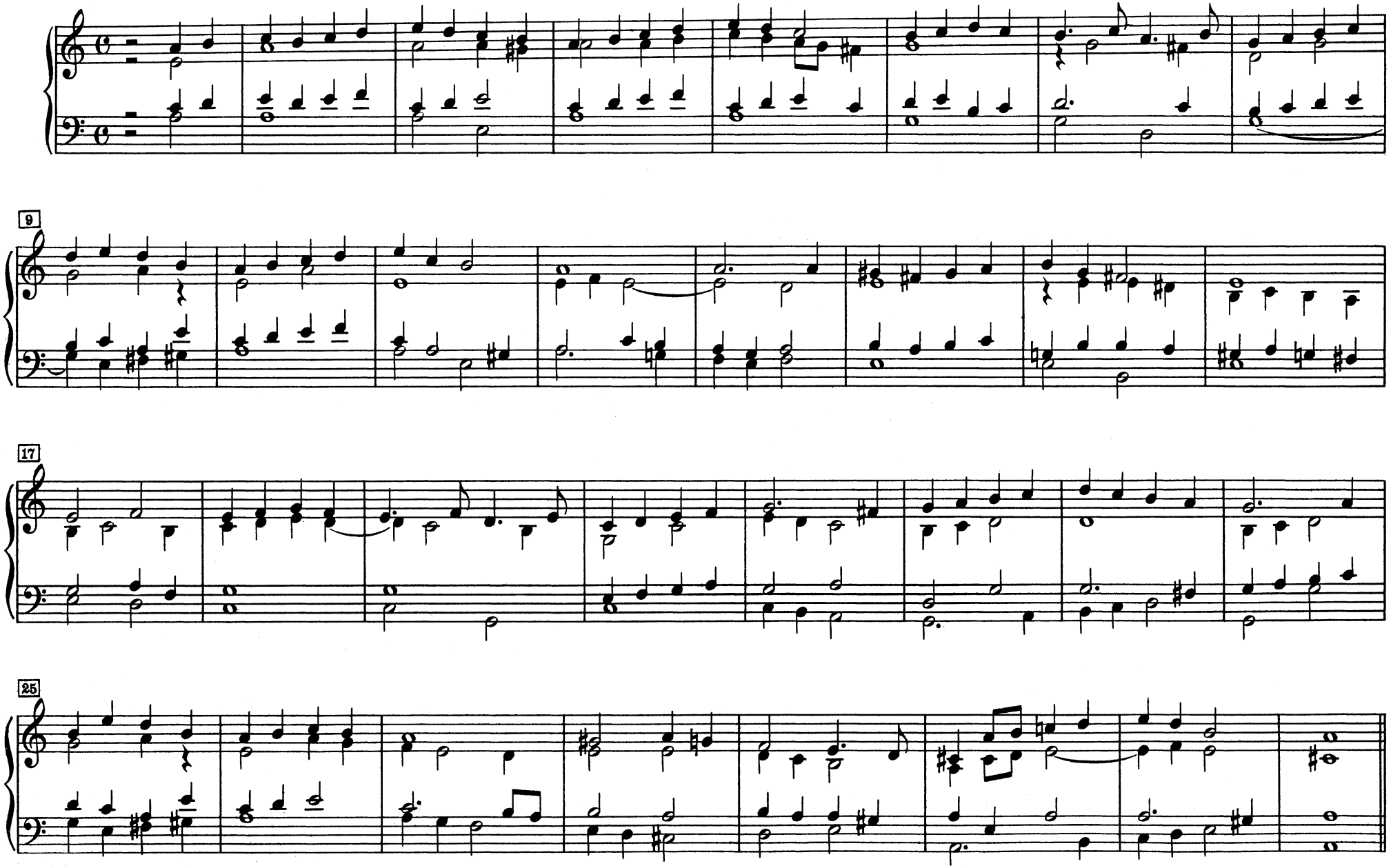

17
9. Versus à 3 Voc. Choralis in Basso
Man.
Ped. 4′ (oder 8′ eine Oktave höher)
c.f.
7
13
18


10. Versus à 3 Voc. Choralis in Basso
Man. (II)
Ped. (oder Man. I)
c.f.
7
12
16
11. Versus à 4 Voc. Choralis in Cantu
Man. I c.f.
Man. I oder II

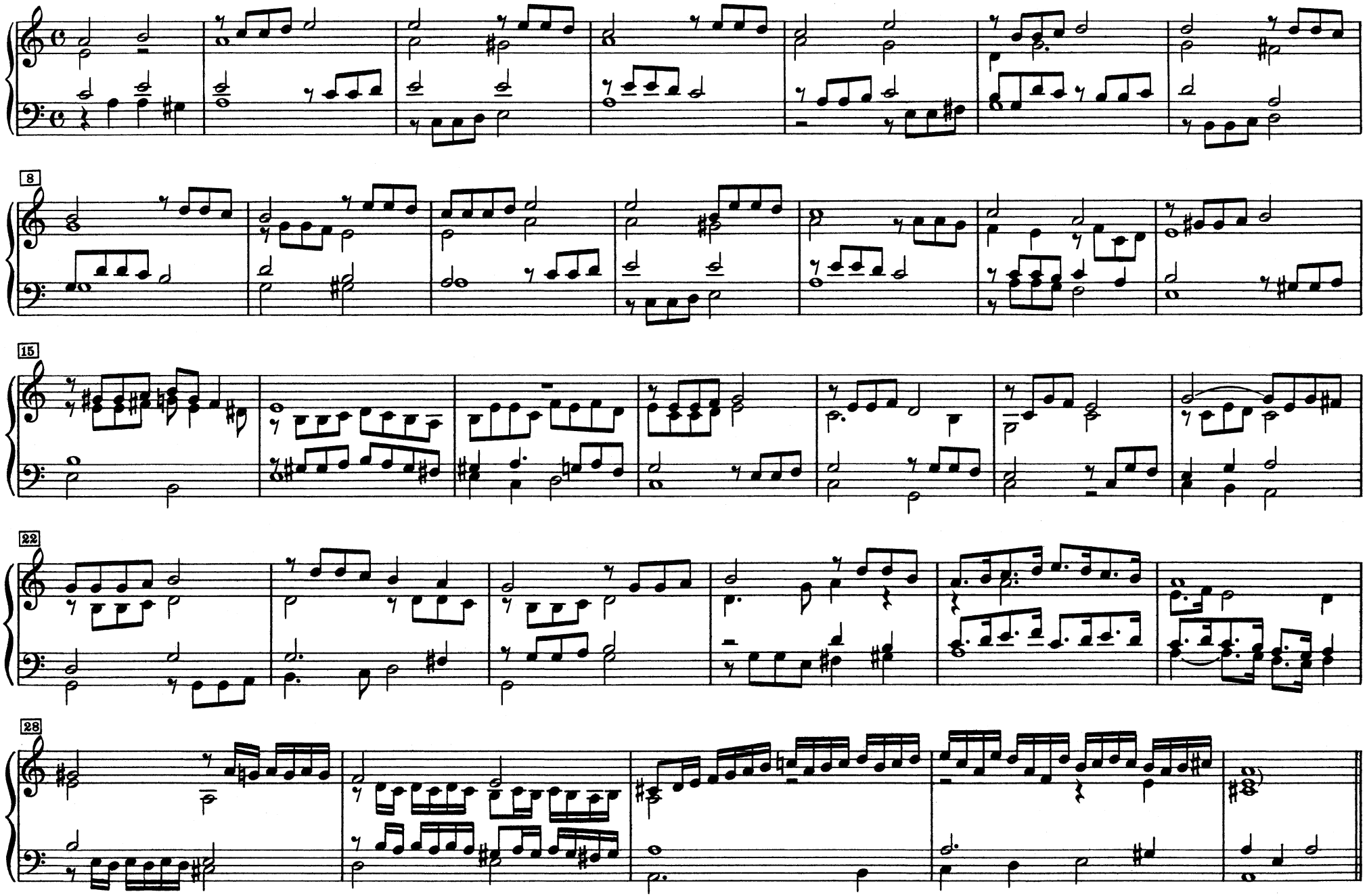

8
14
12. Versus à 4 Voc. Choralis in Cantu colorato
c.f. col.
7
13

VI. PASSAMEZZO

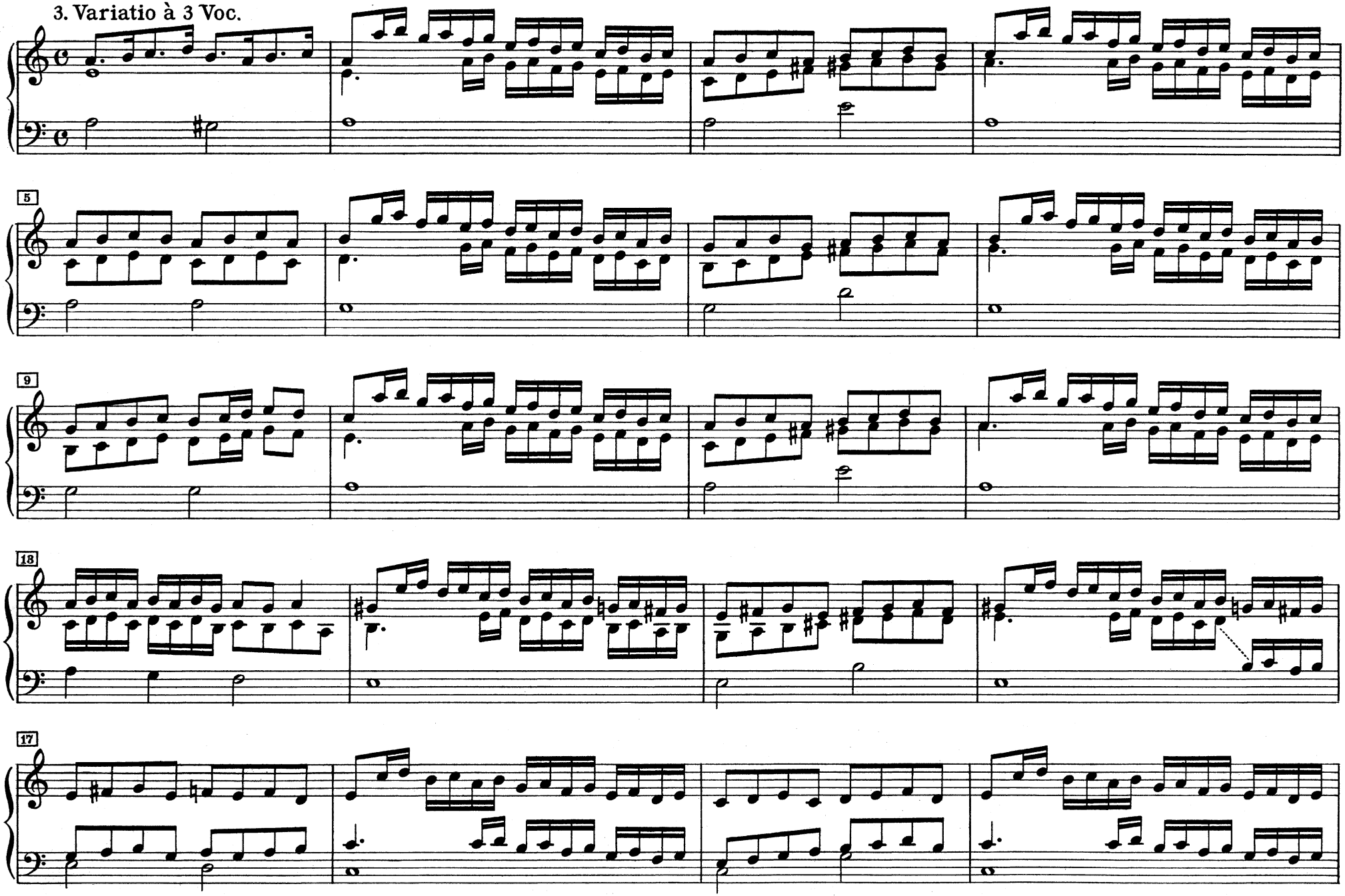
1. Variatio à 4 Voc.

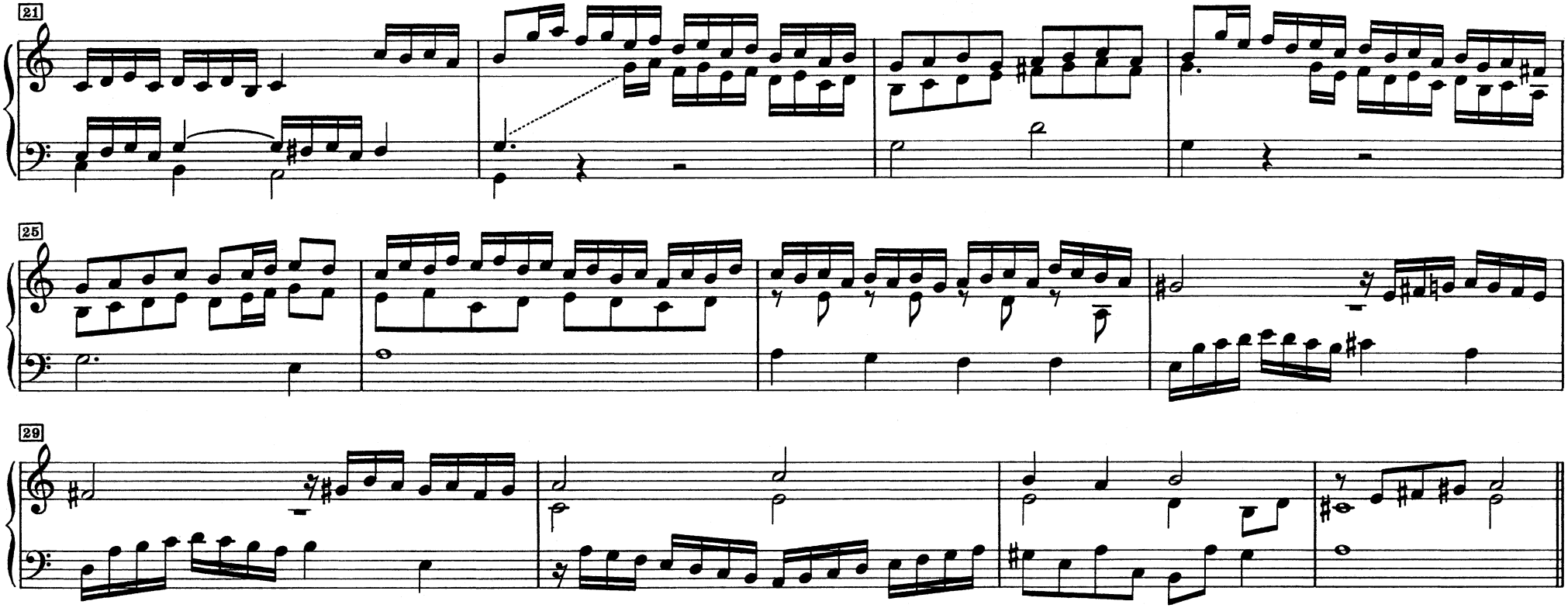


2. Variatio à 4 Voc.

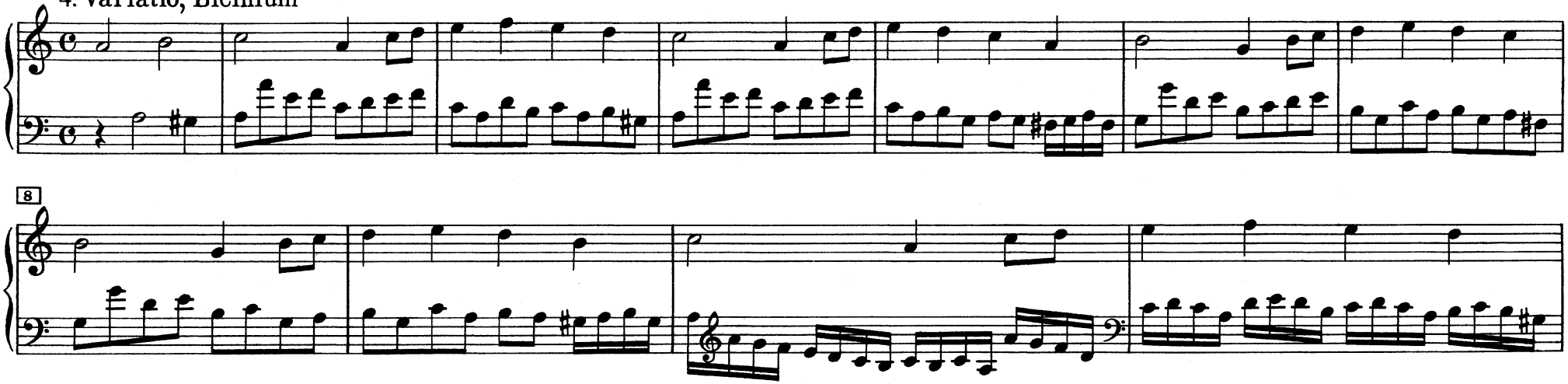


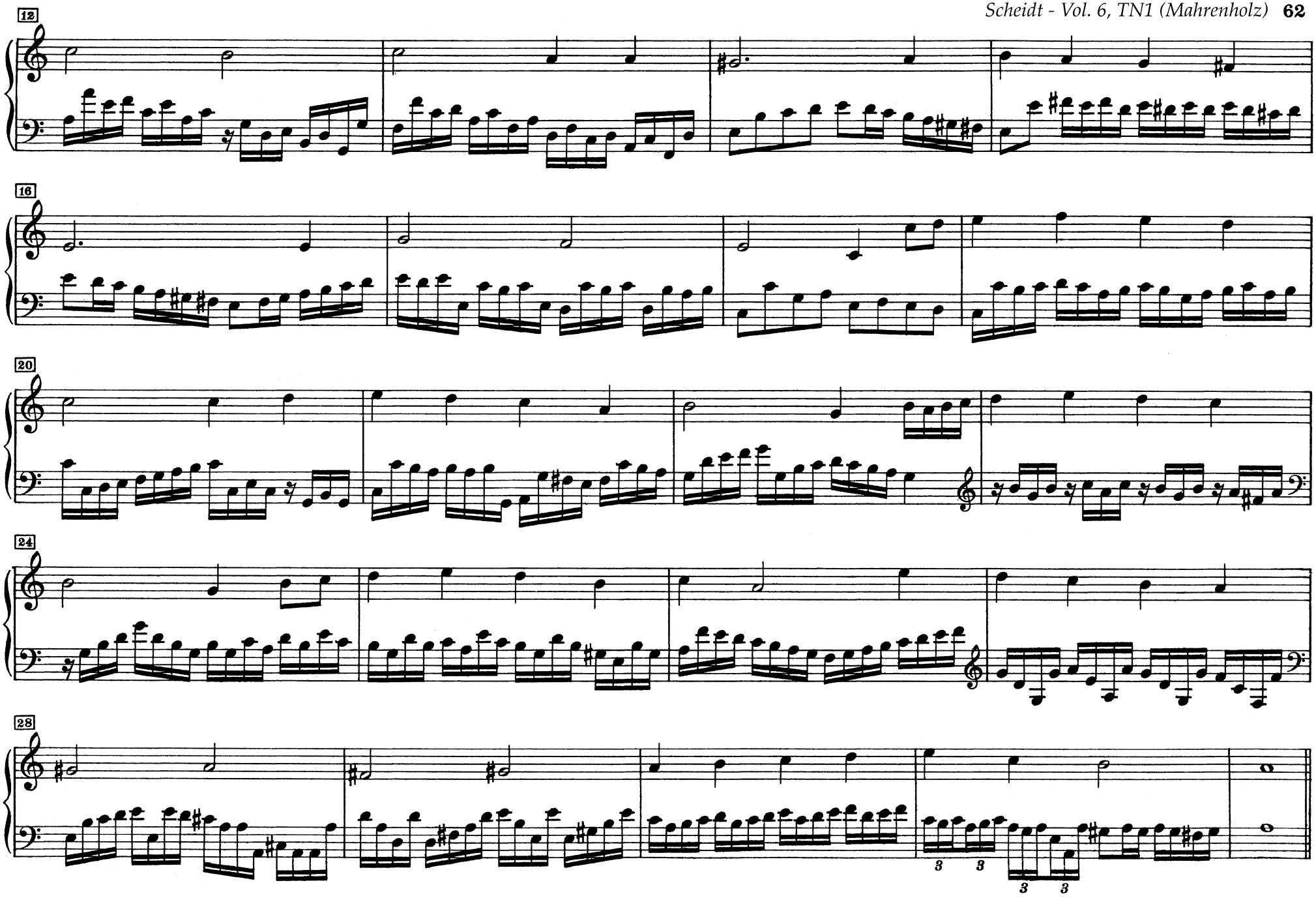
3. Variatio à 3 Voc.





4. Variatio, Bicinium

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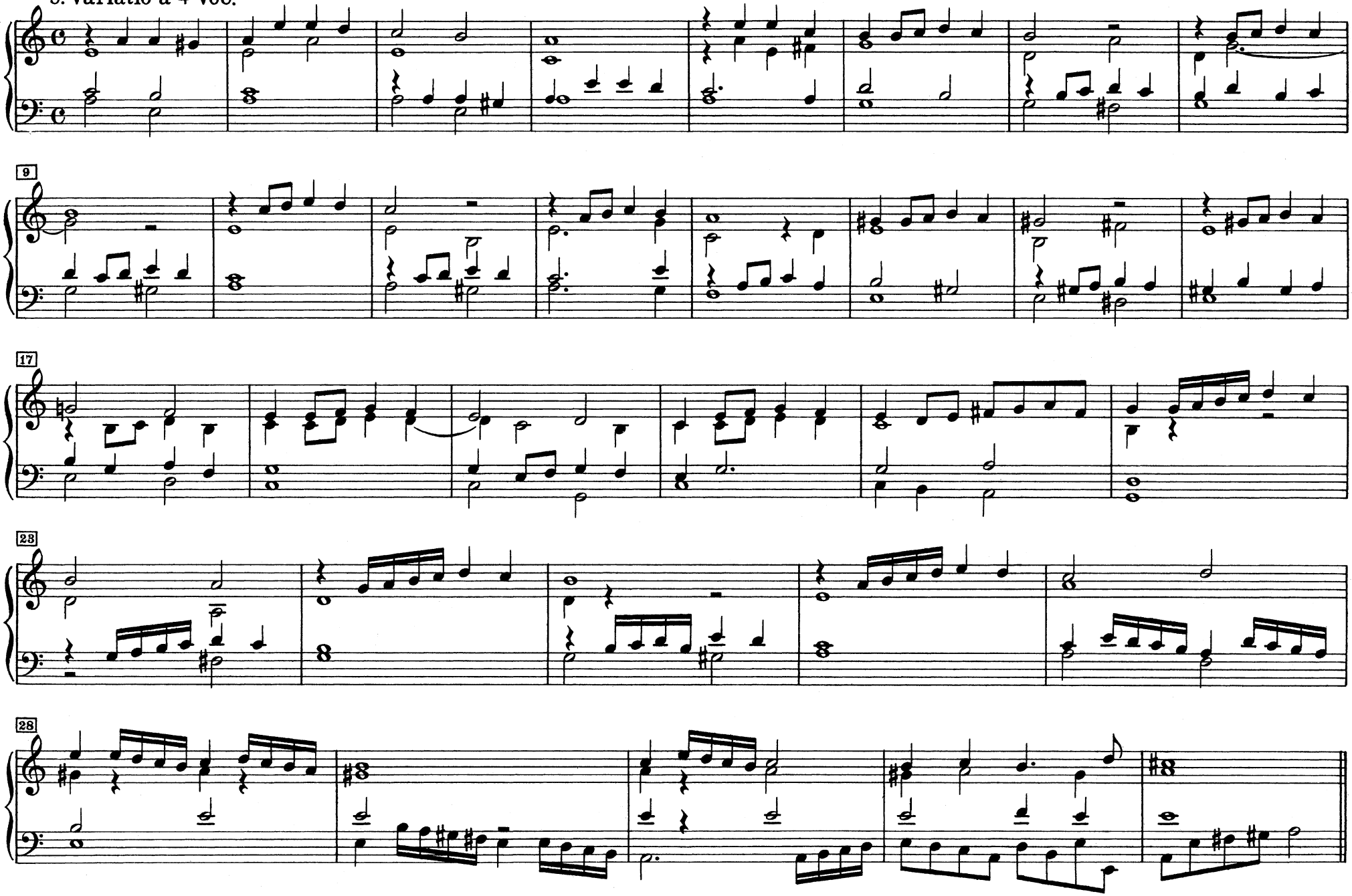
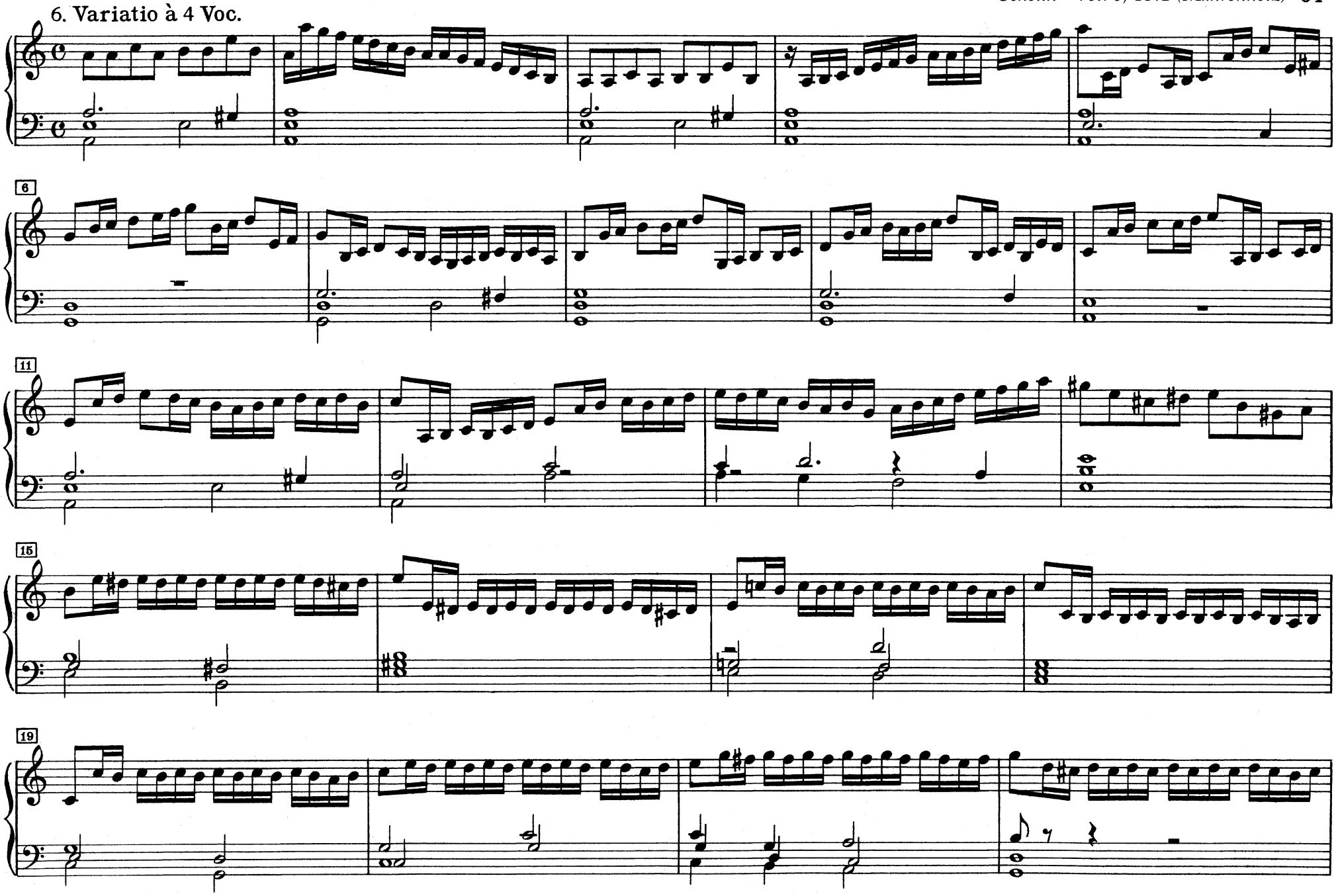
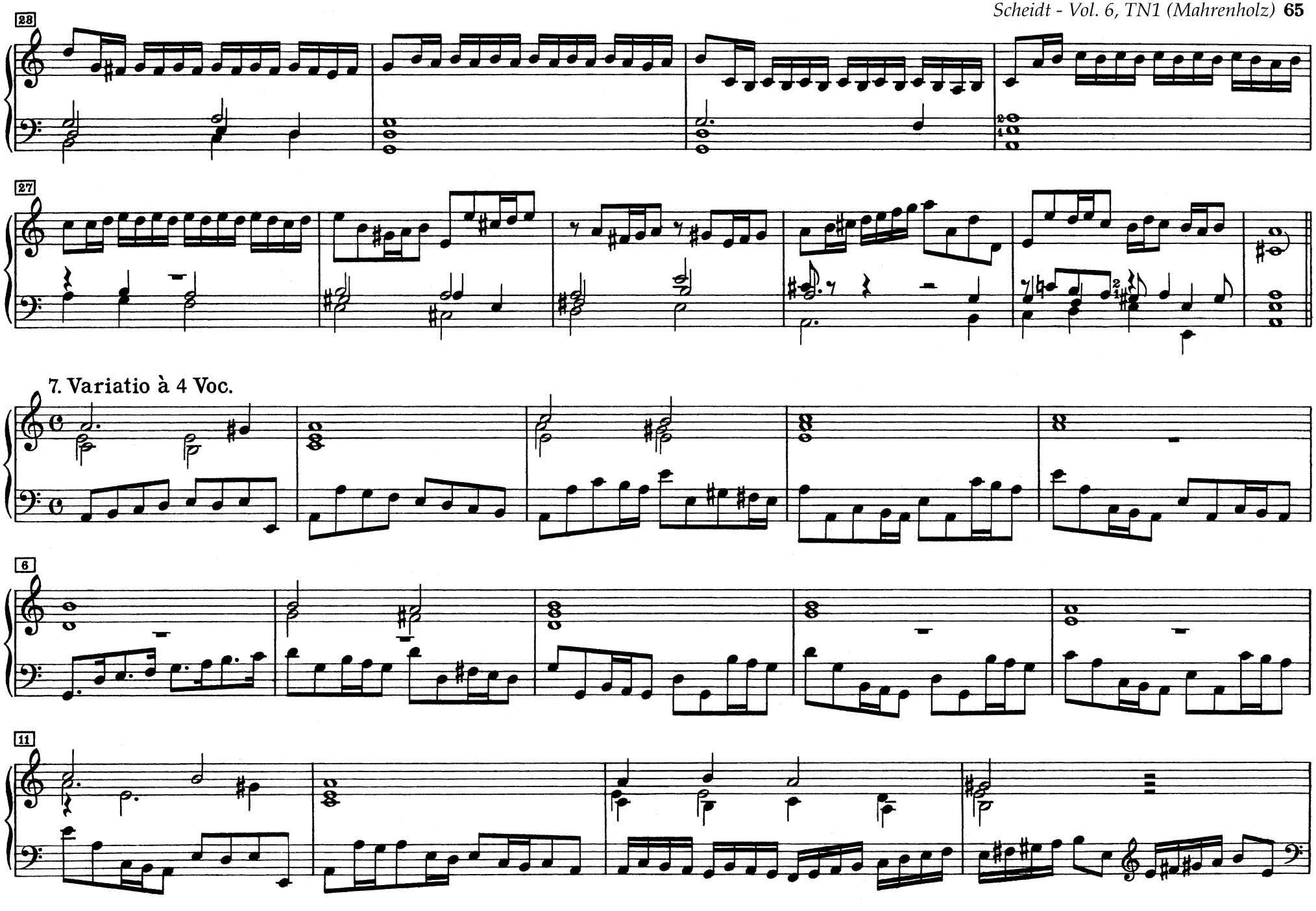
16
20
24
28
3
3
3
3


5. Variatio à 4 Voc.
9
17
23
28


6. Variatio à 4 Voc.
6
11
15
19


28
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7. Variatio à 4 Voc.
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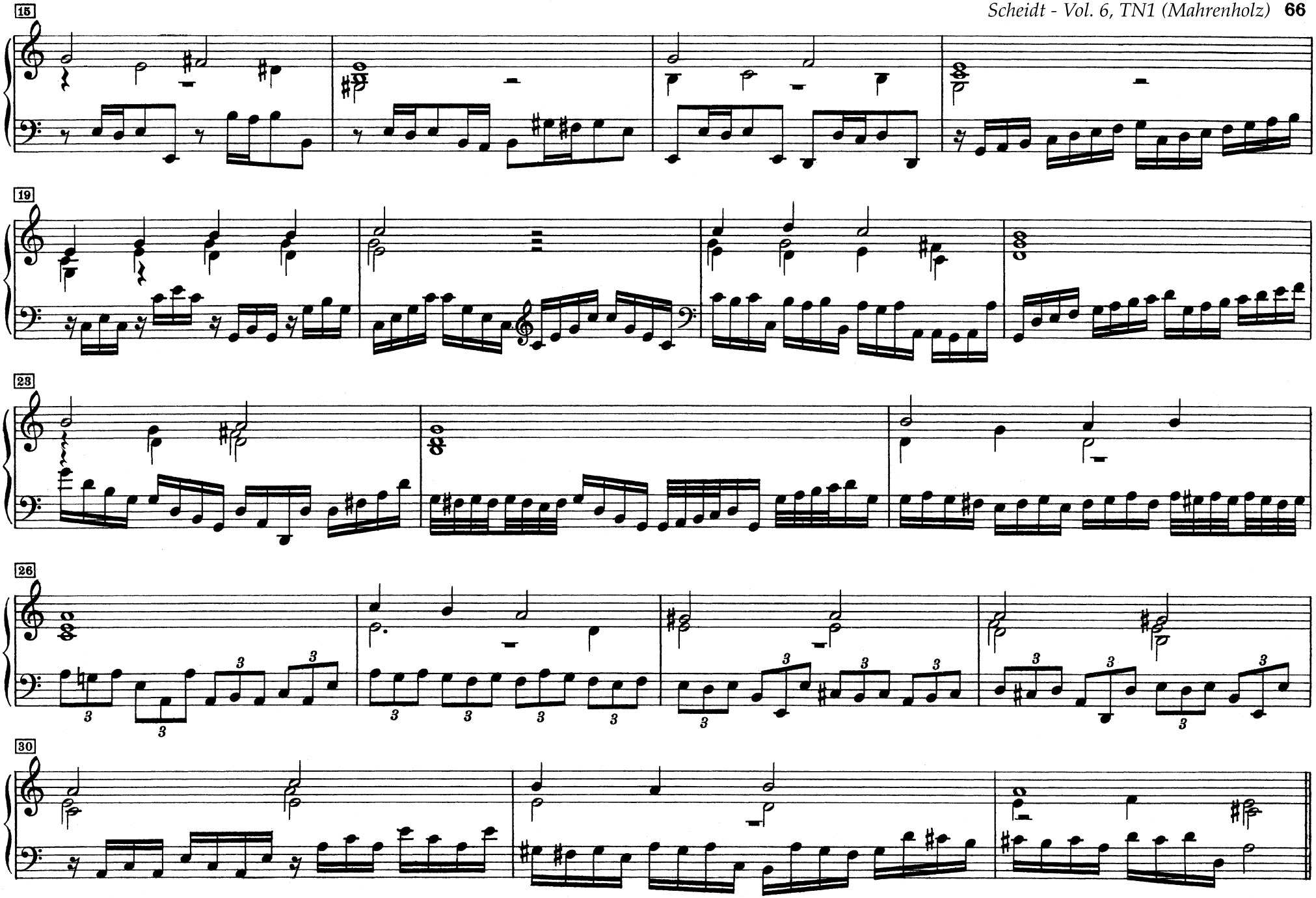
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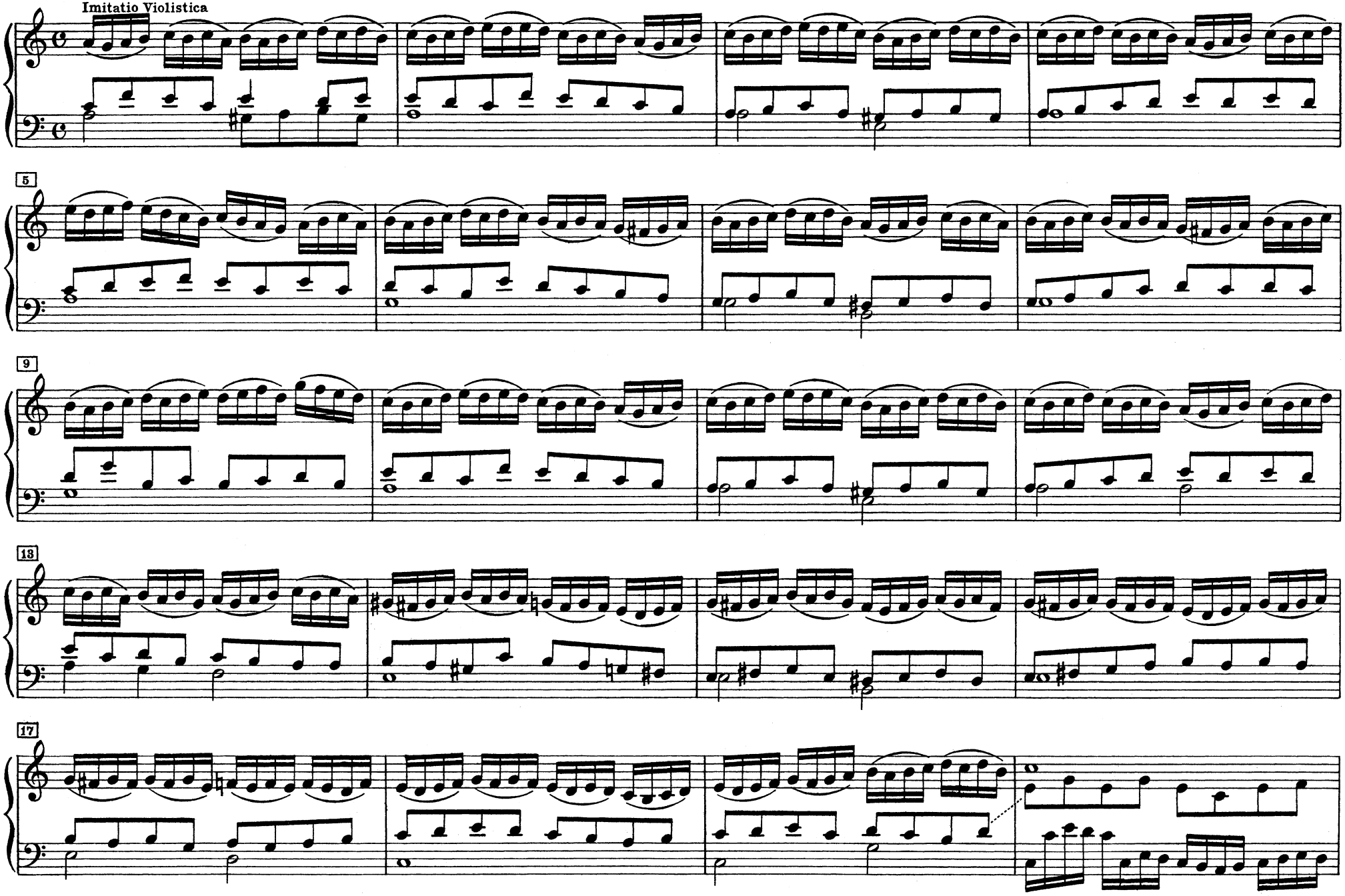
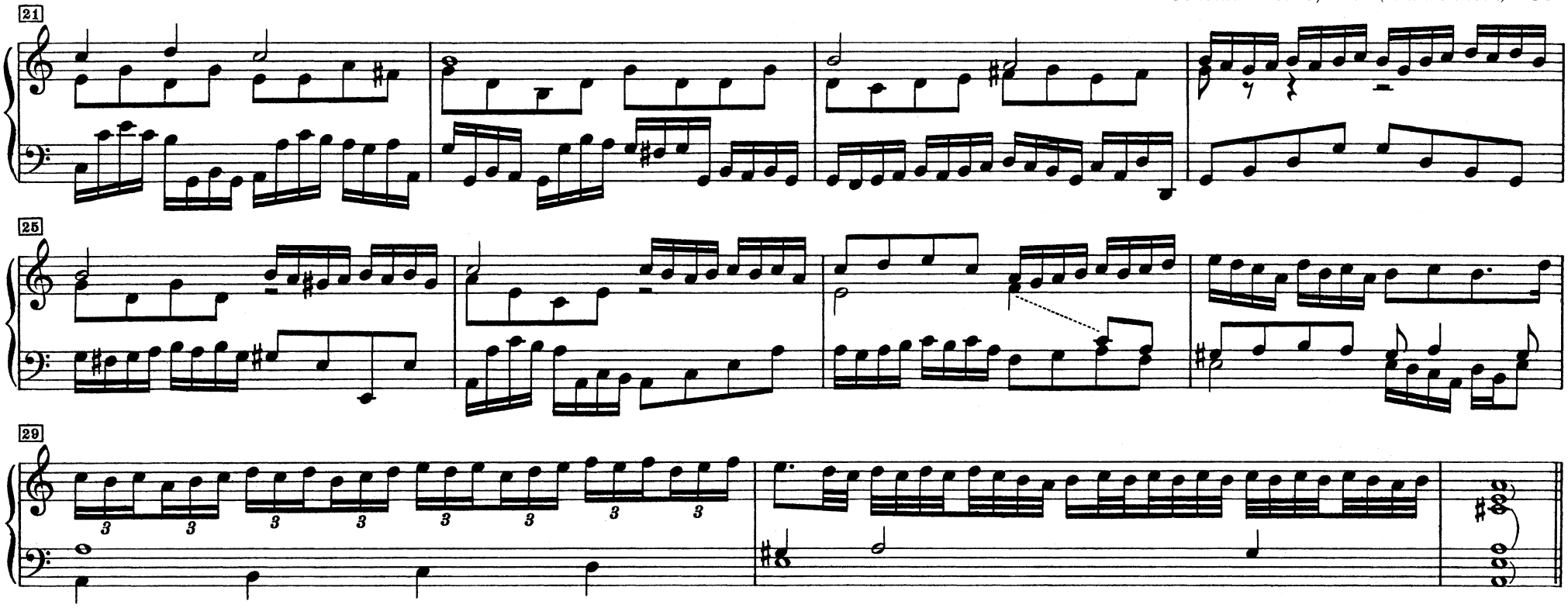
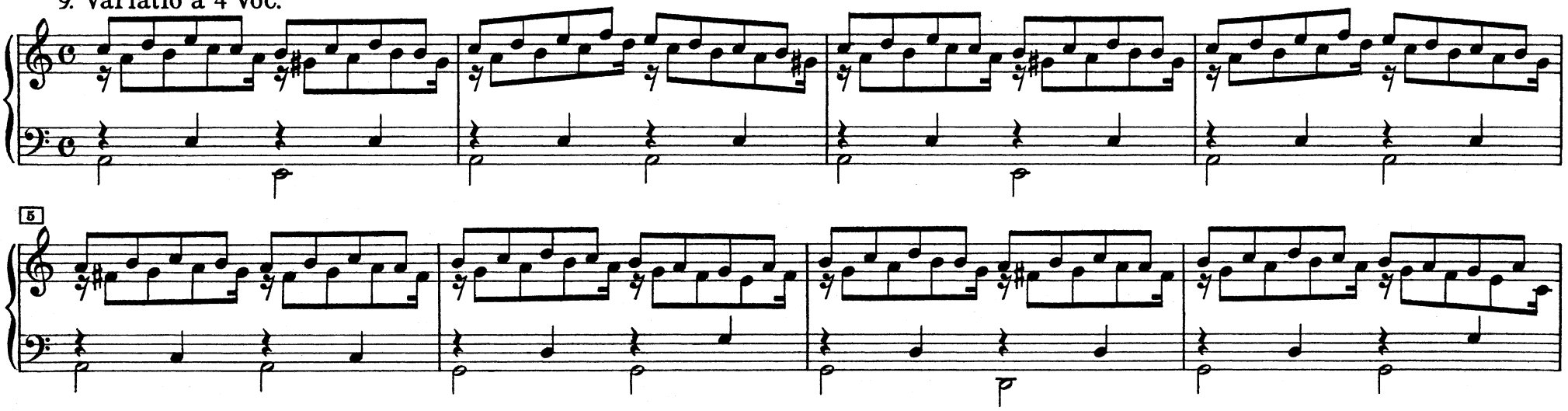
8. Variatio à 3 Voc.

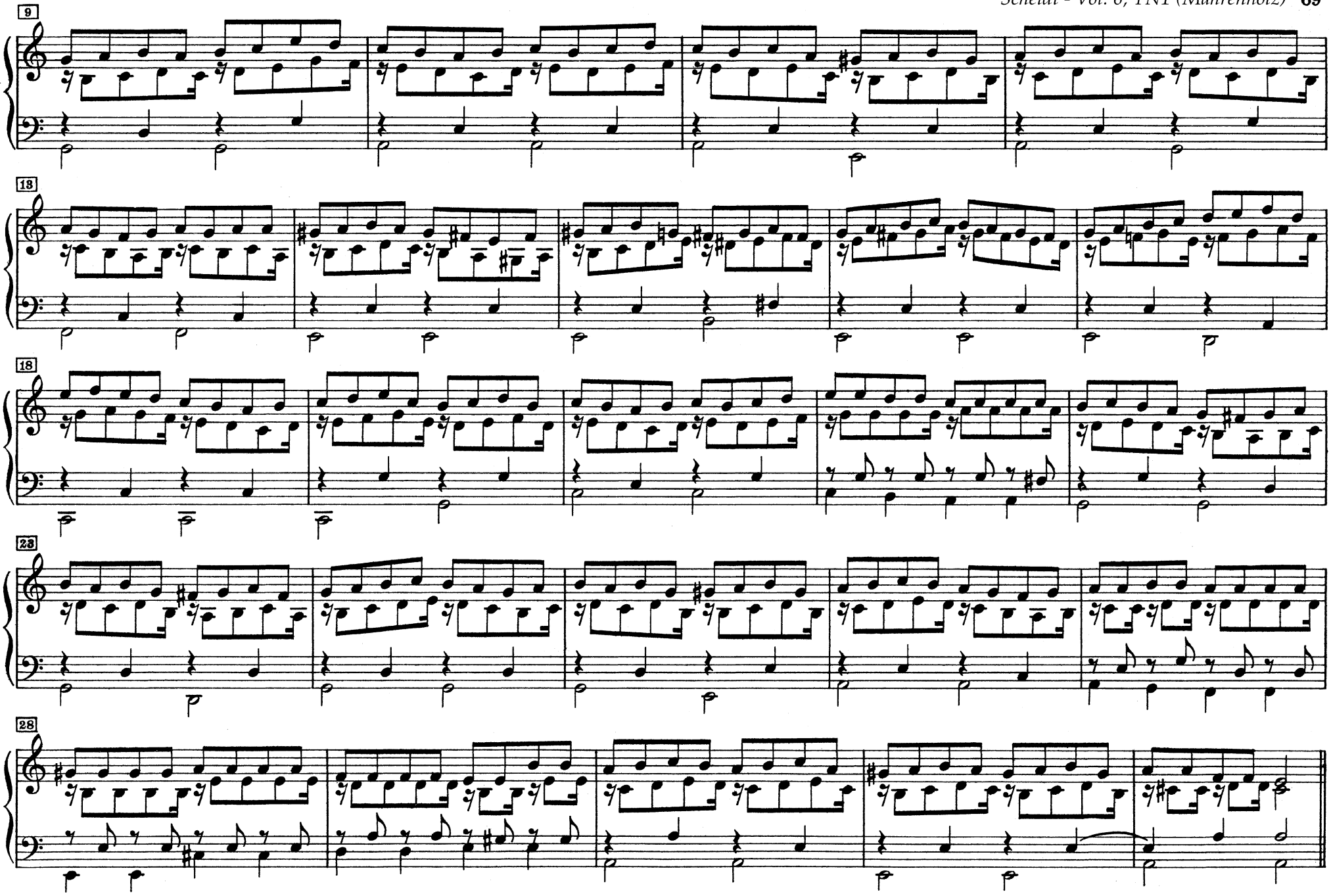
Imitatio Violistica





9. Variatio à 4 Voc.

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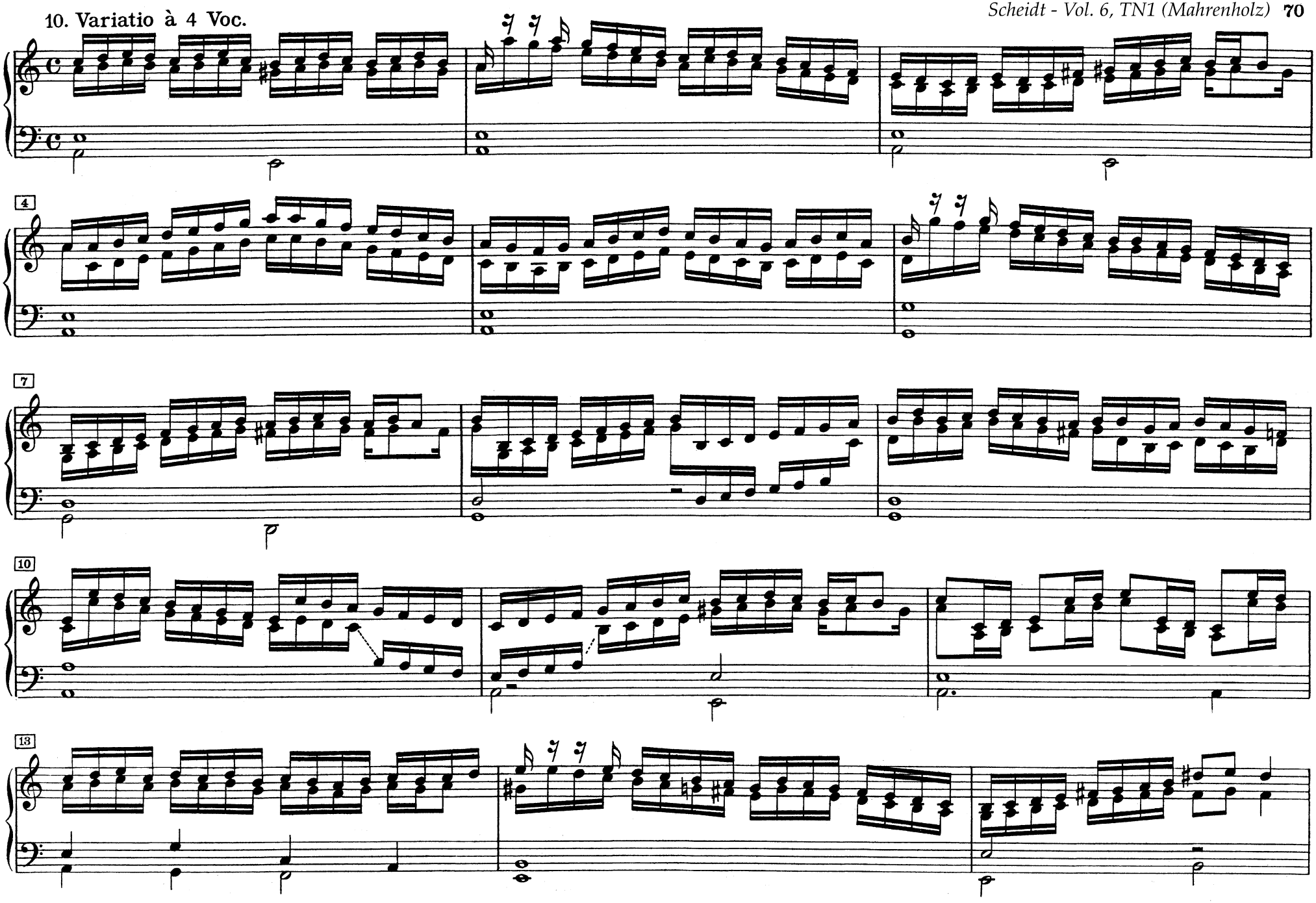
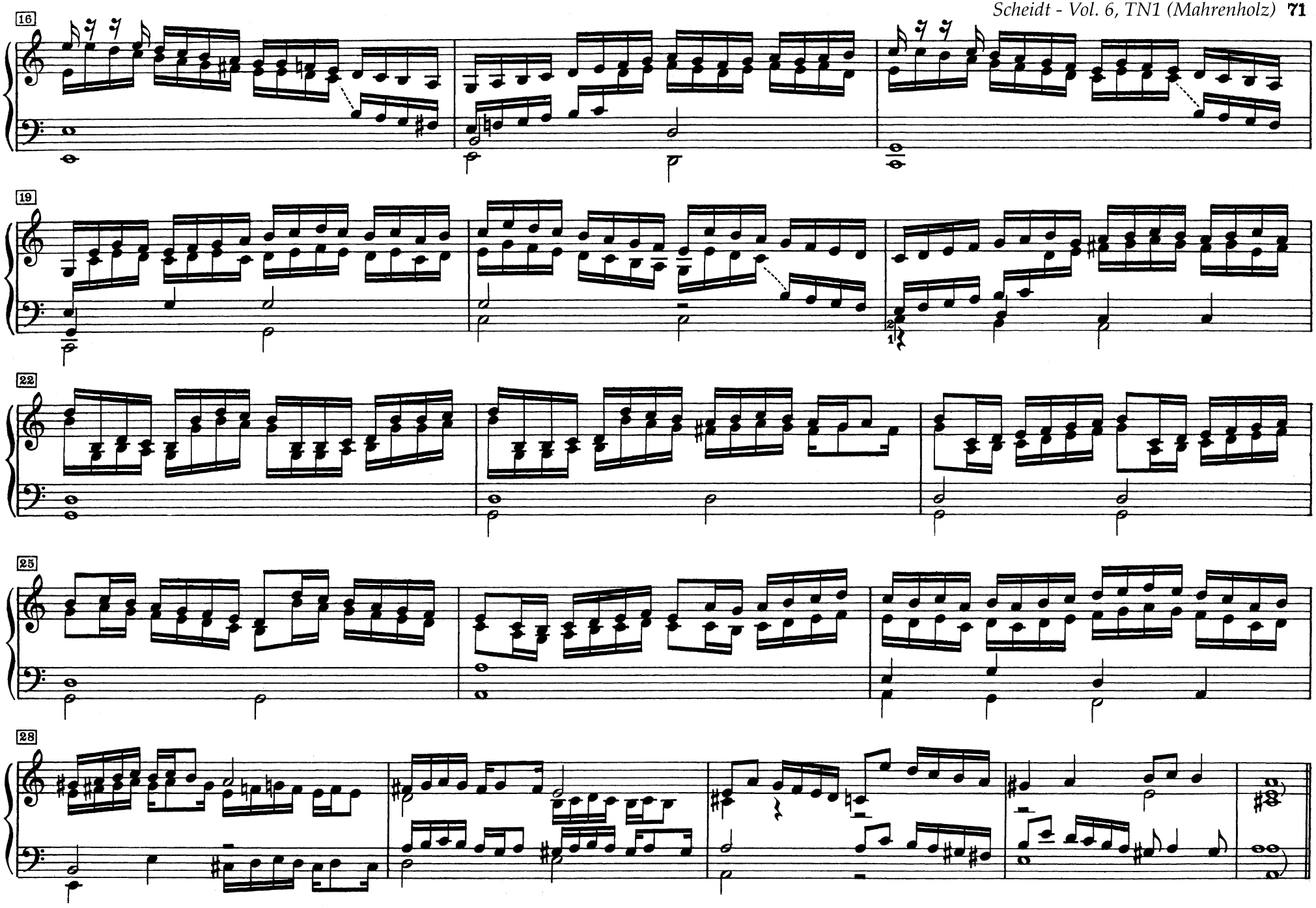
10. Variatio à 4 Voc.

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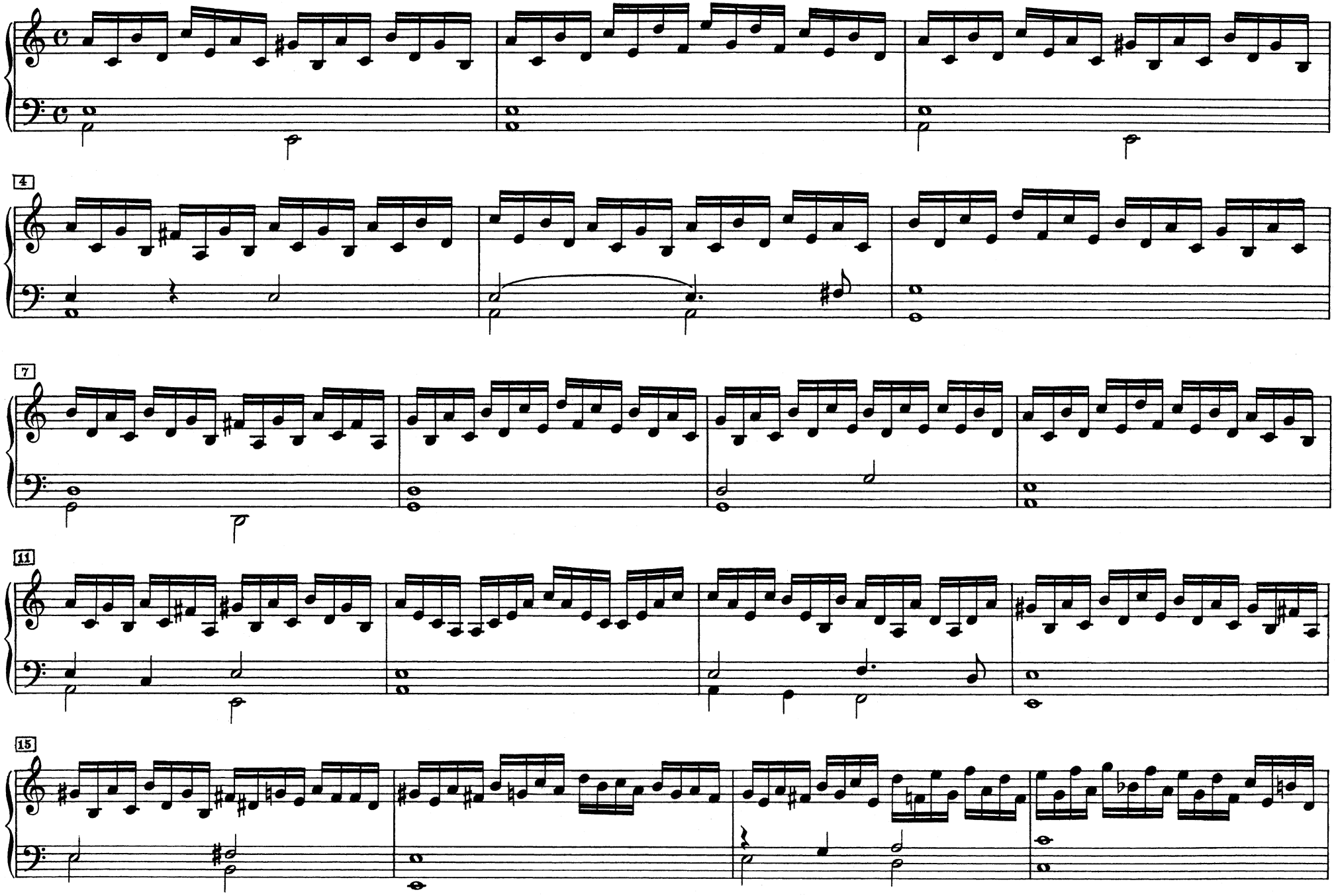
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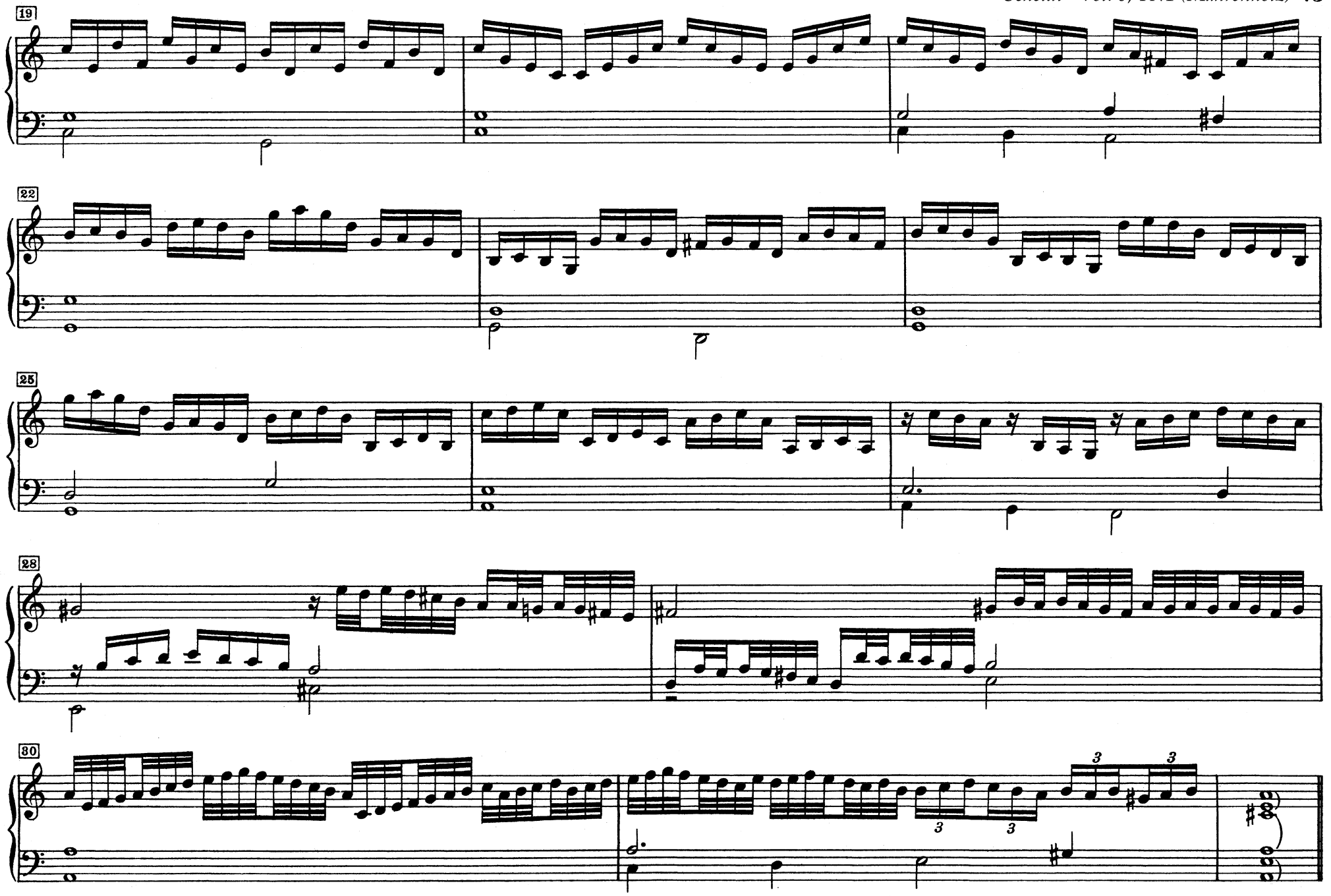
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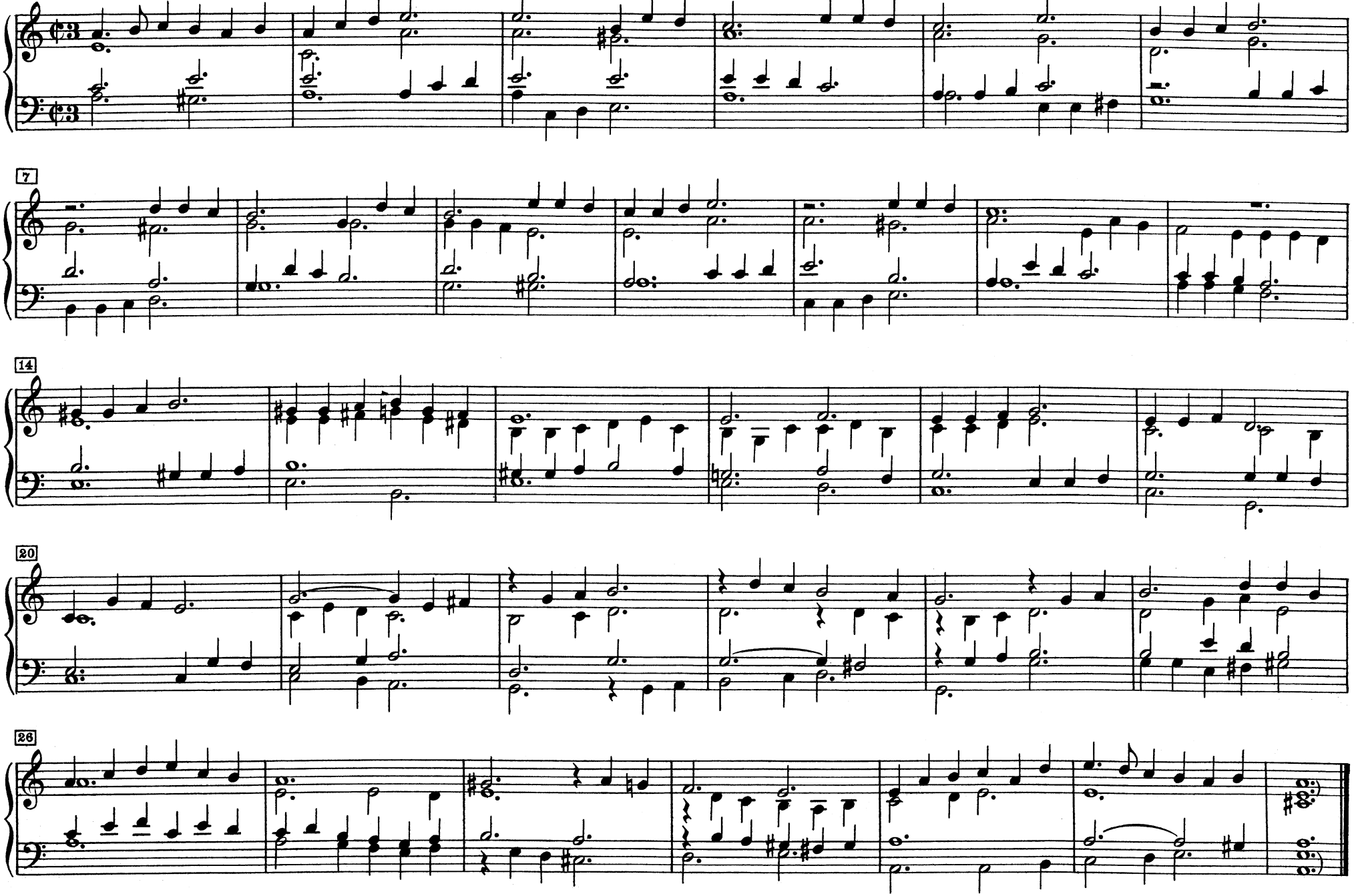
3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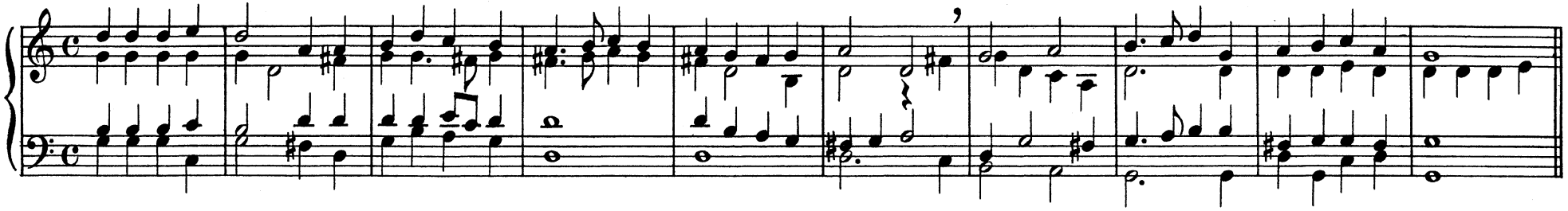
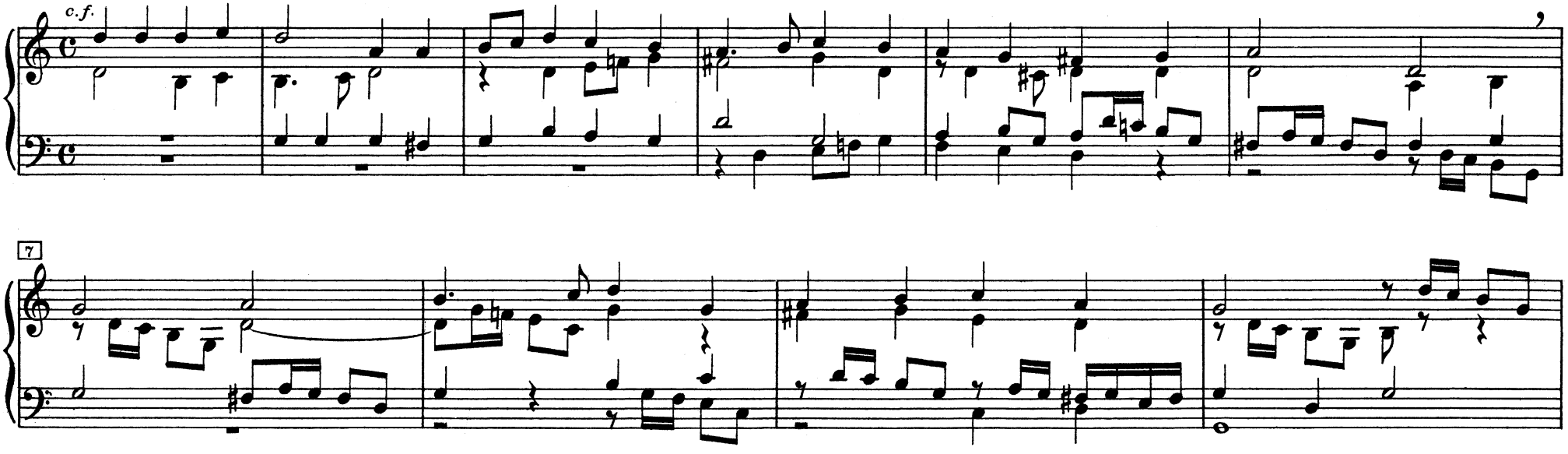
VII. NIEDERLÄNDISCH LIEDCHEN (CANTIO BELGICA)

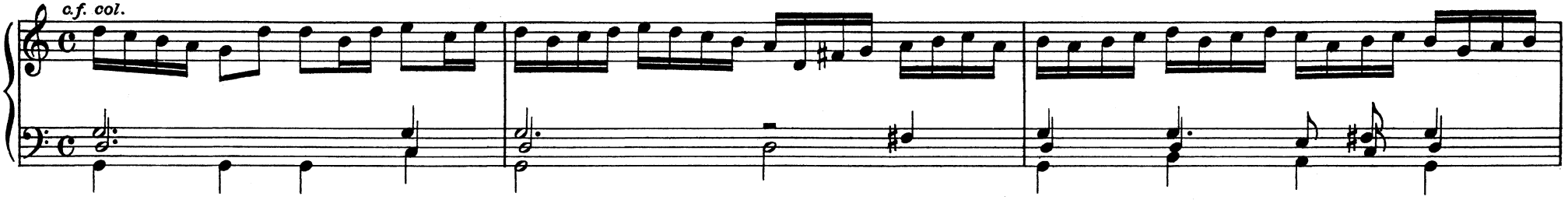
Weh, Windchen, weh

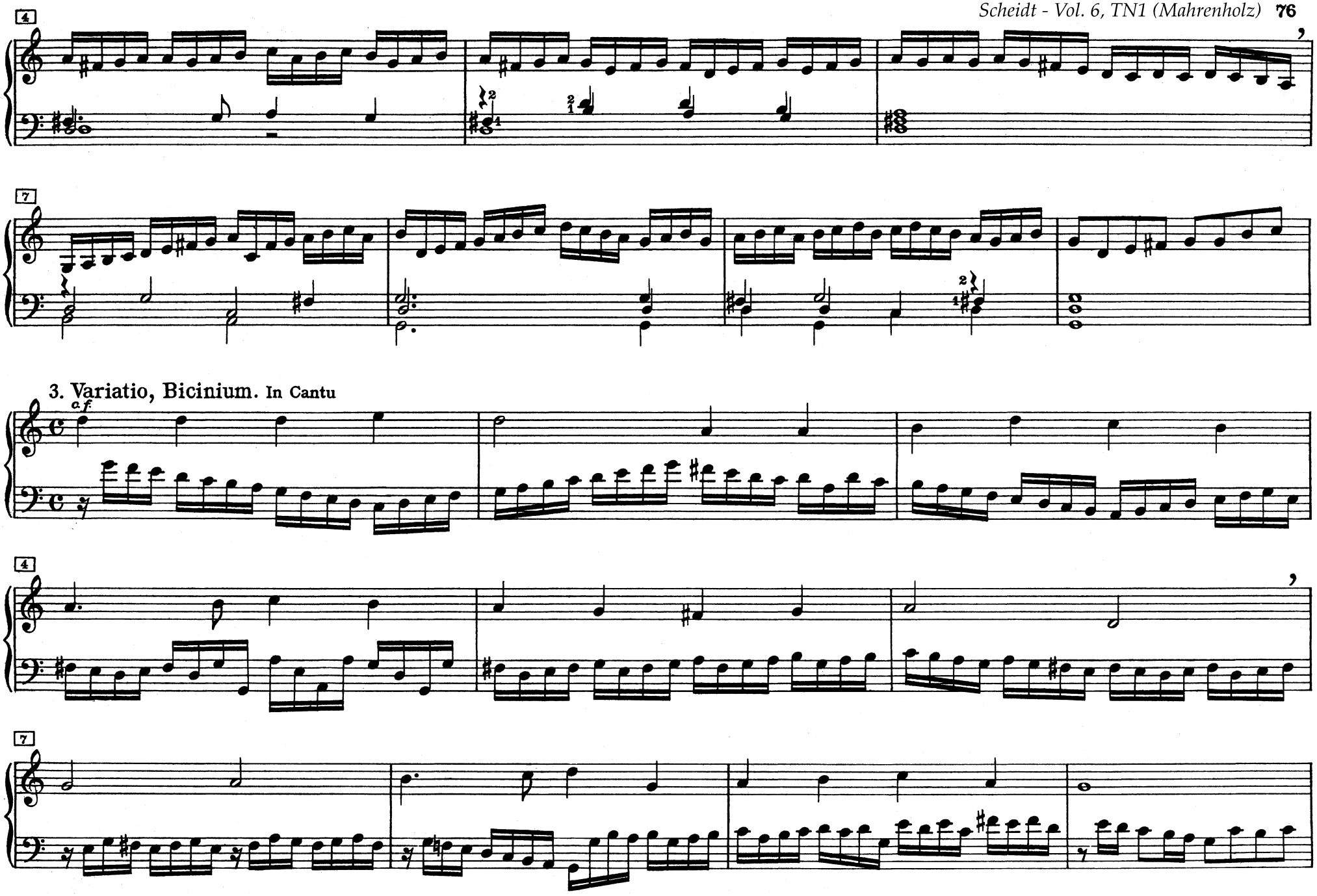


1. Variatio à 4 Voc. *In Cantu*

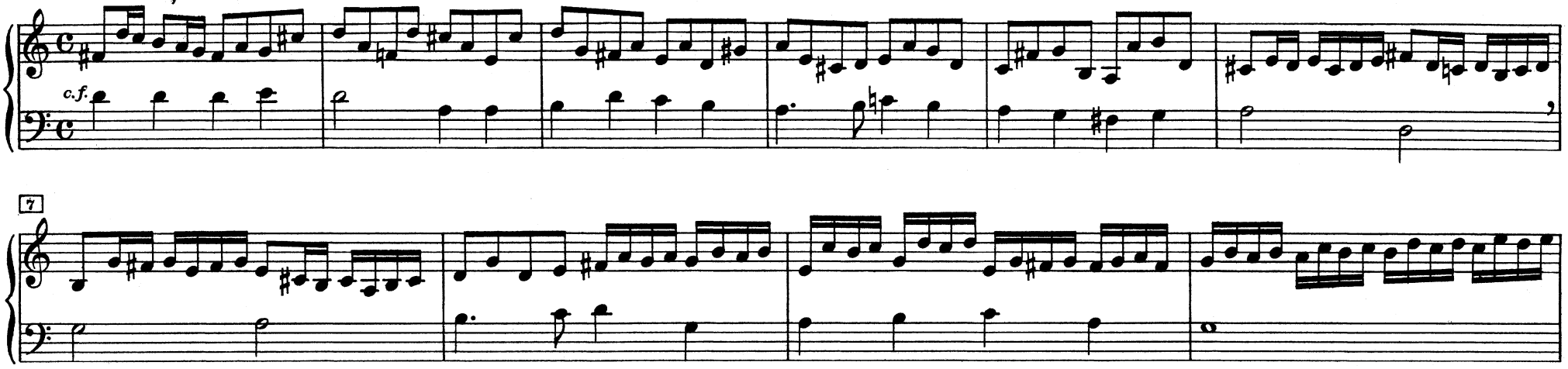


2. Variatio à 4 Voc. *In Cantu colorato*

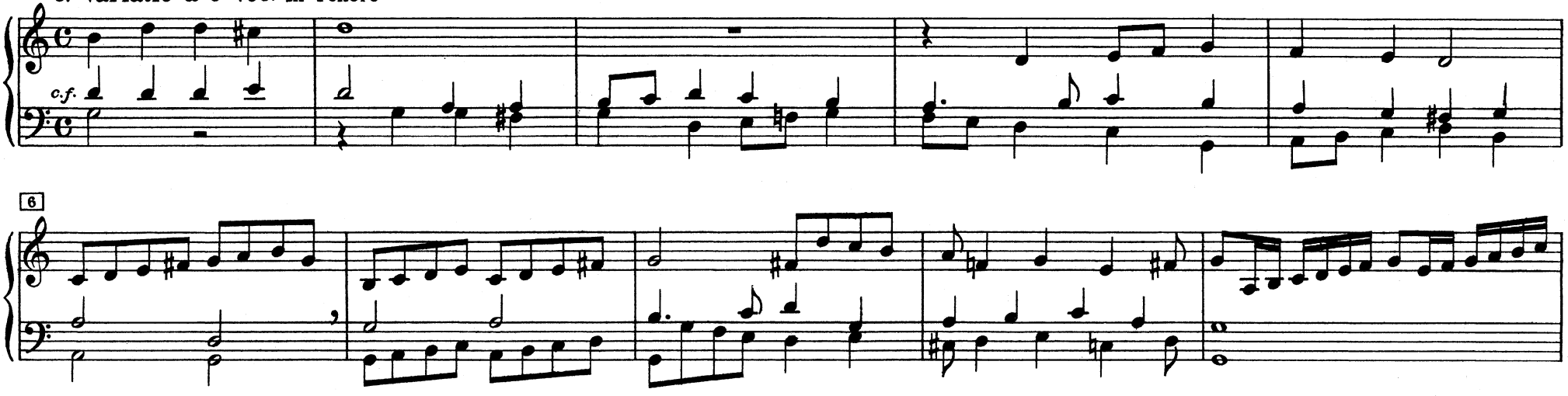



3. Variatio, Bicinium. In Cantu
c.f

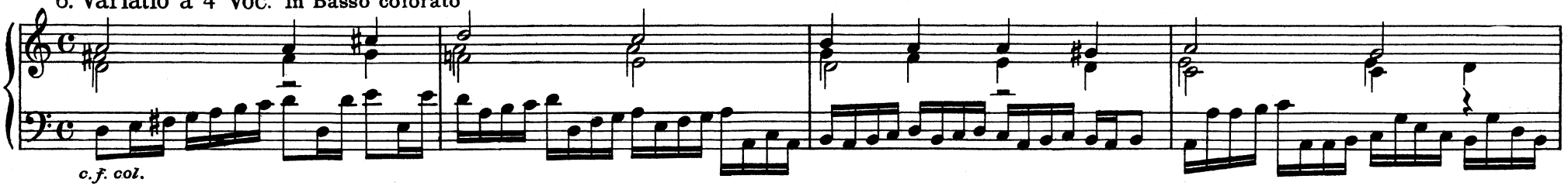
4. Variatio, Bicinium. In Basso

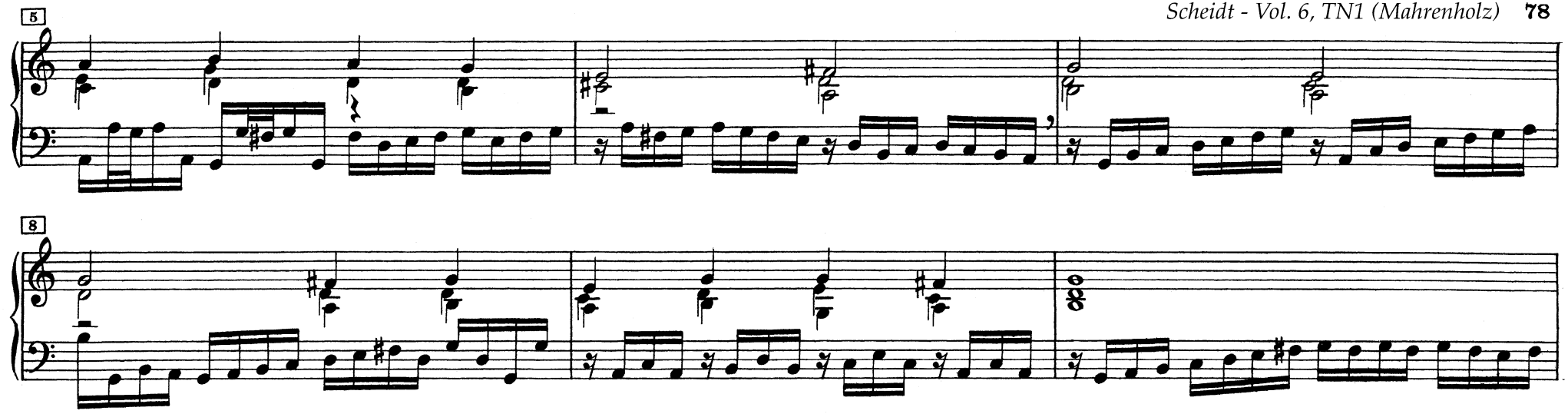


5. Variatio à 3 Voc. In Tenore

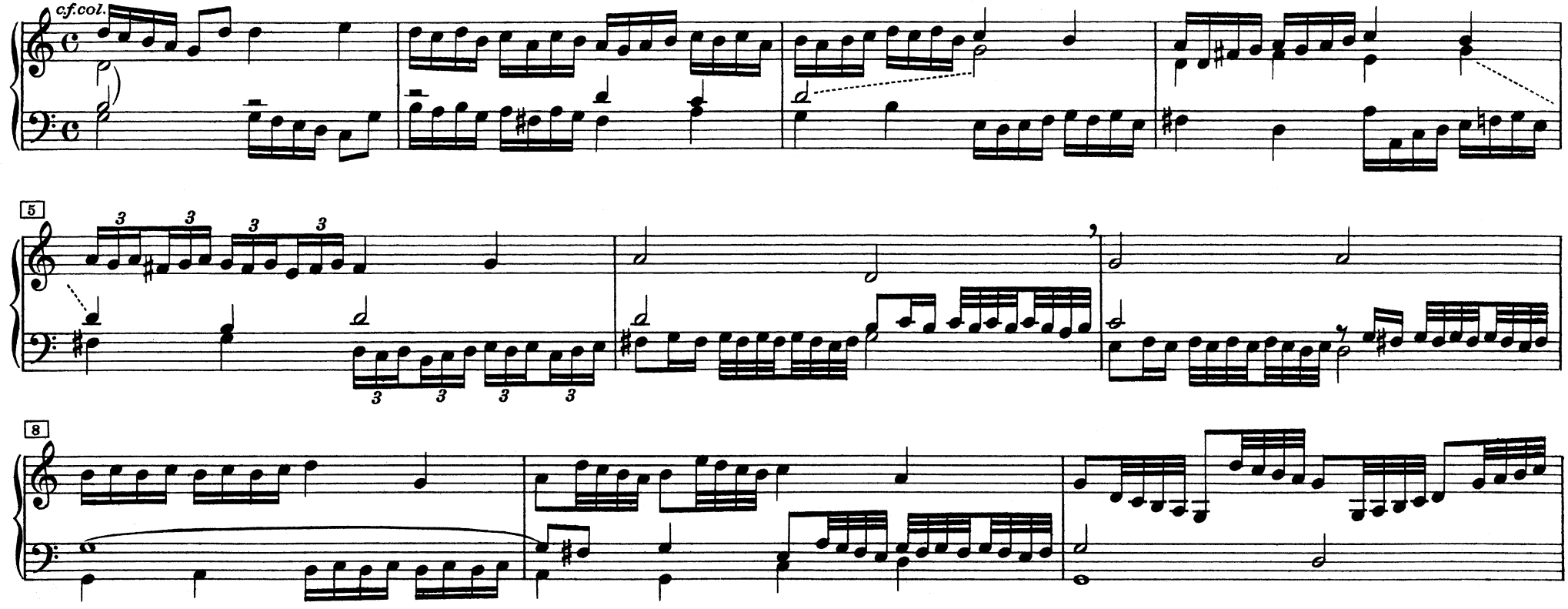


6. Variatio à 4 Voc. In Basso colorato





7. Variatio à 3 Voc. In Cantu colorato



8. Variatio à 3 Voc. In Cantu colorato

c.f. col.

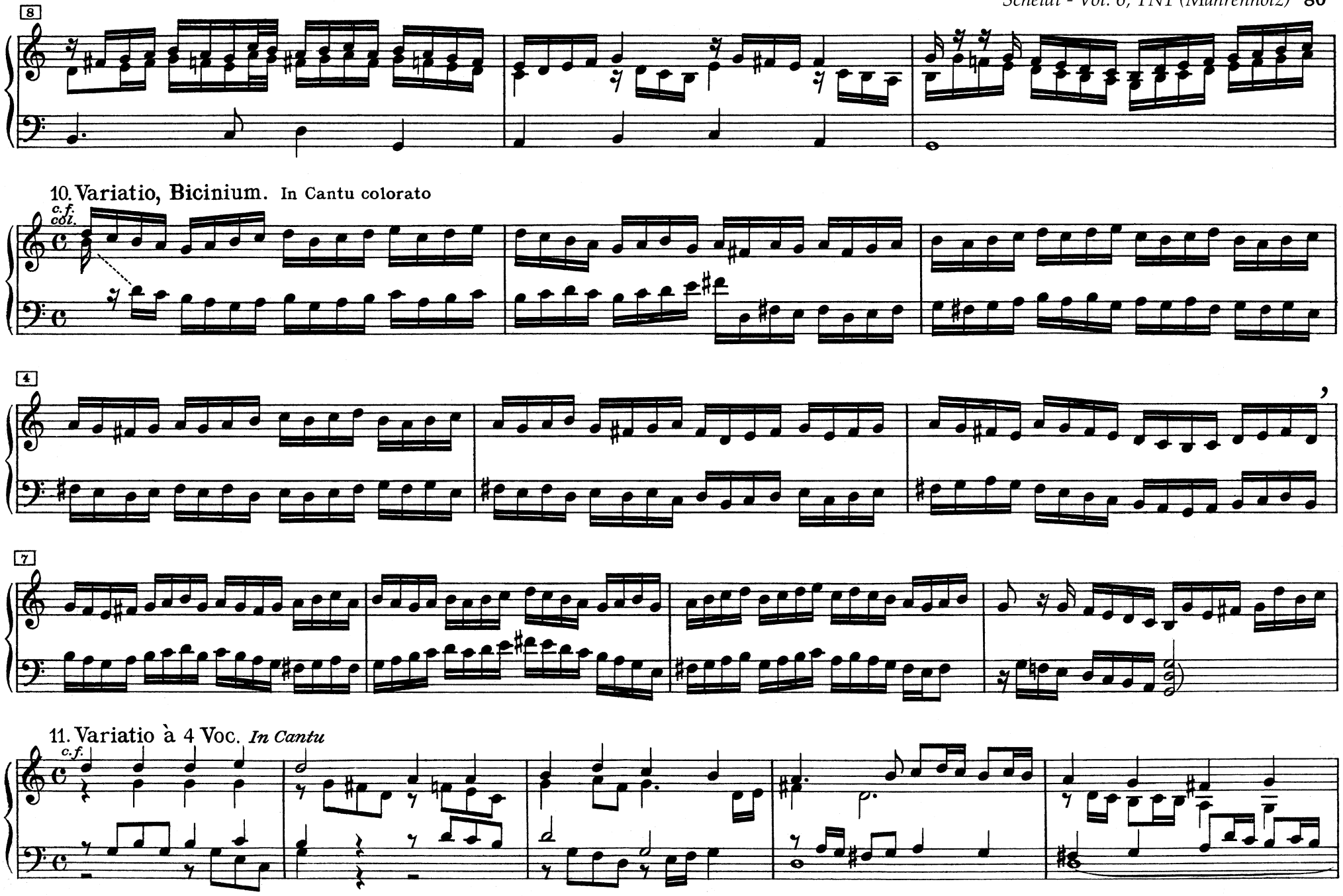
4

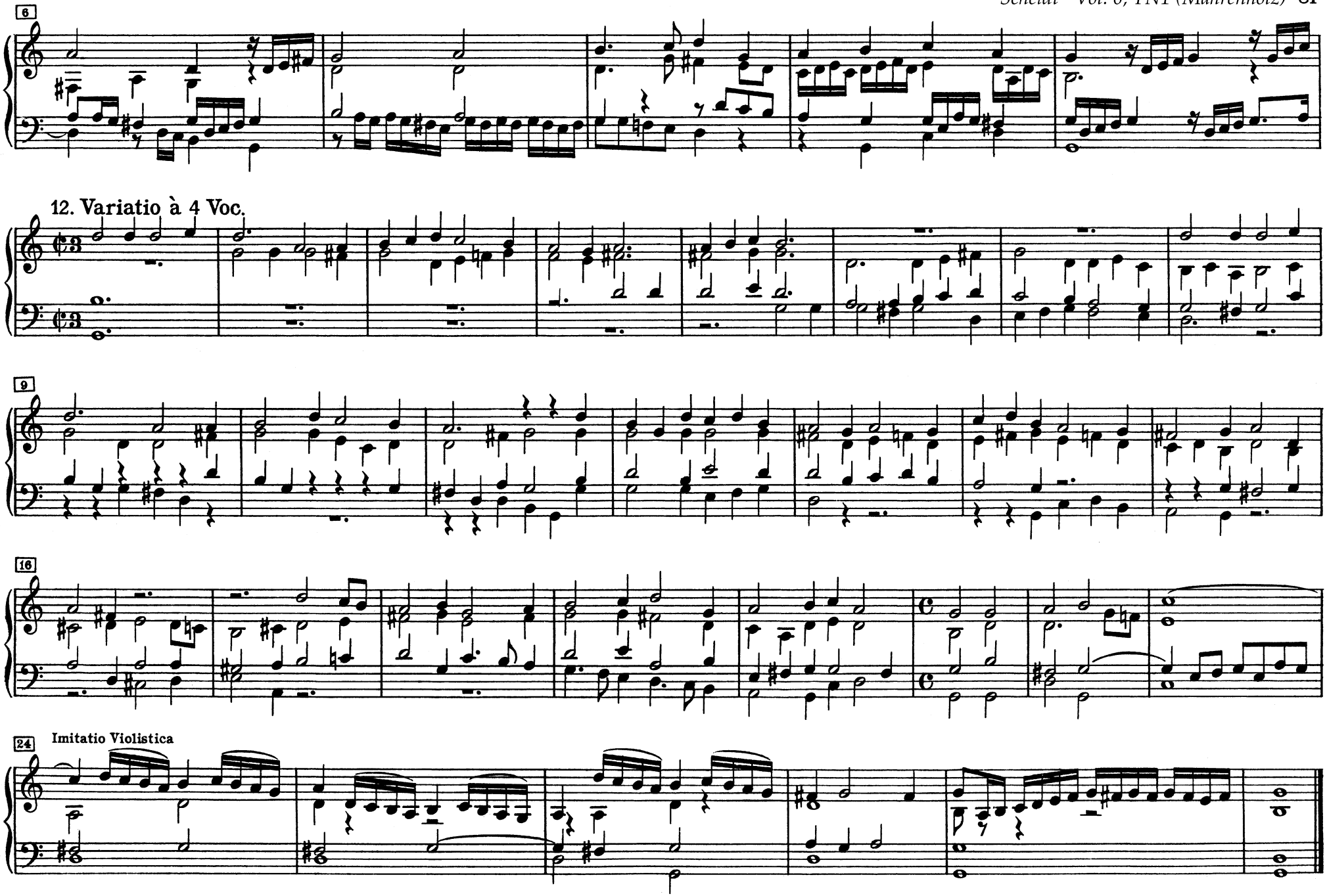
7

9. Variatio à 3 Voc. *In Basso*

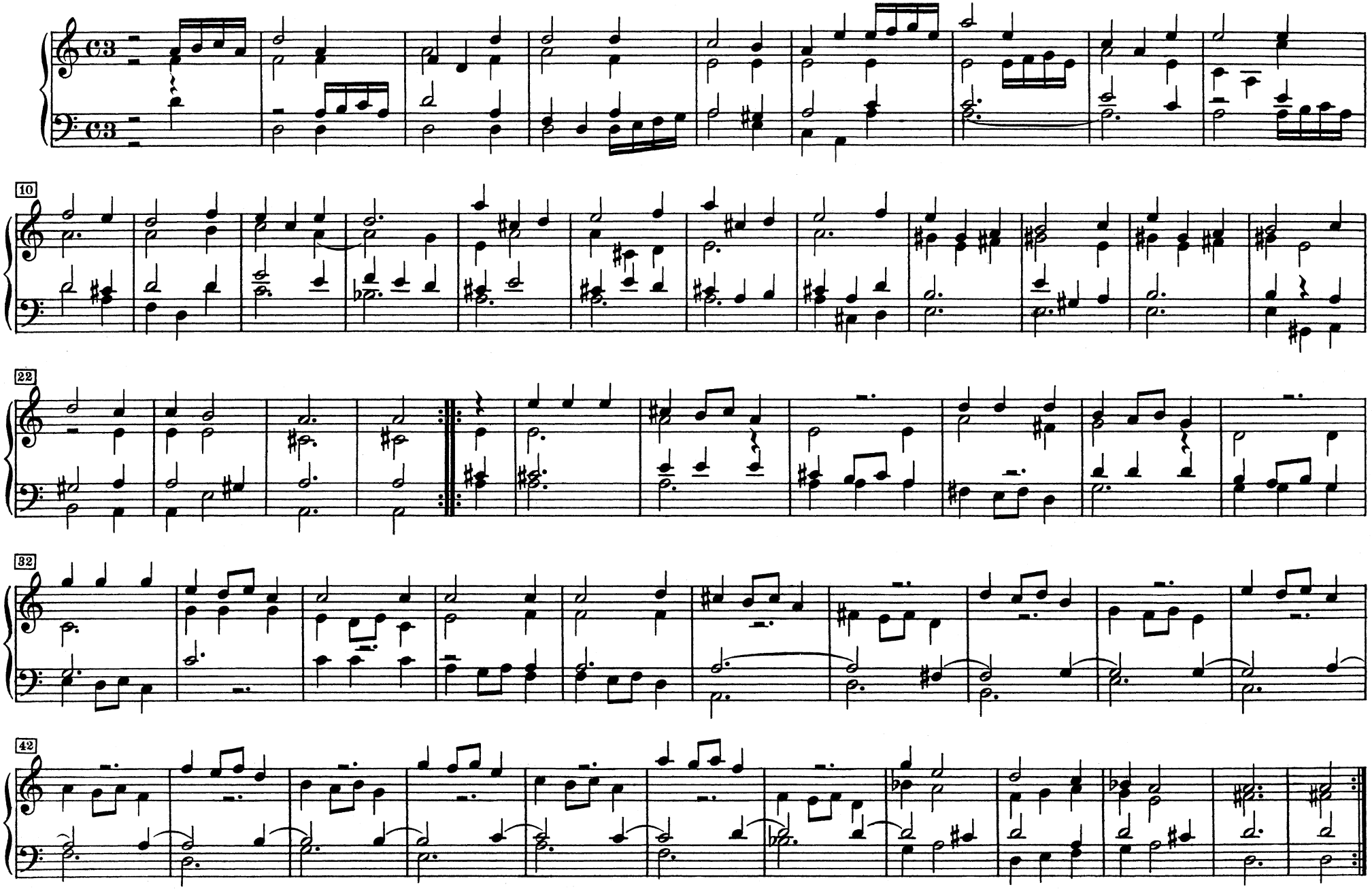
c.f.

4

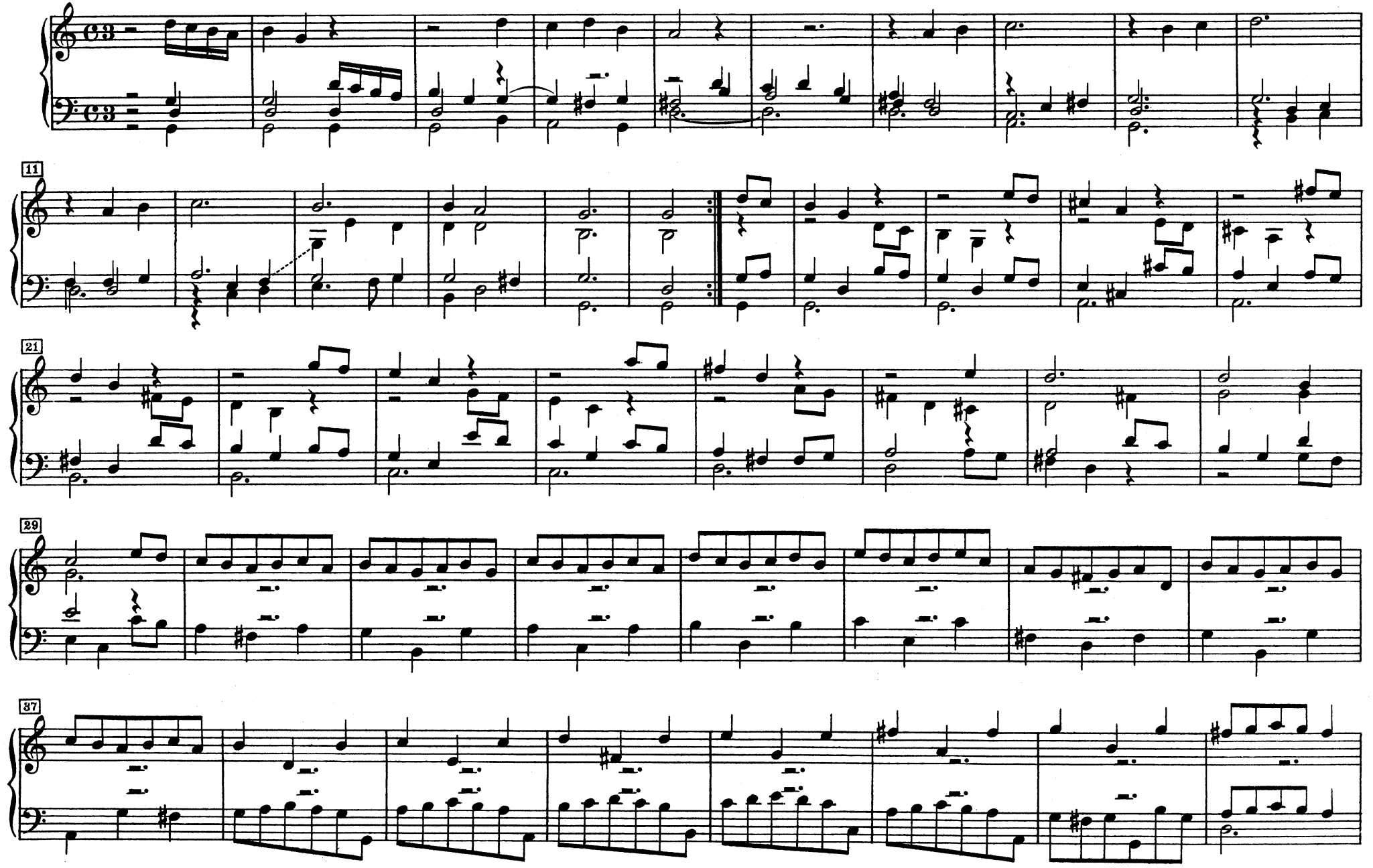

8
10. Variatio, Bicinium. In Cantu colorato
c.f.
coi.
4
7
11. Variatio à 4 Voc. In Cantu
c.f.

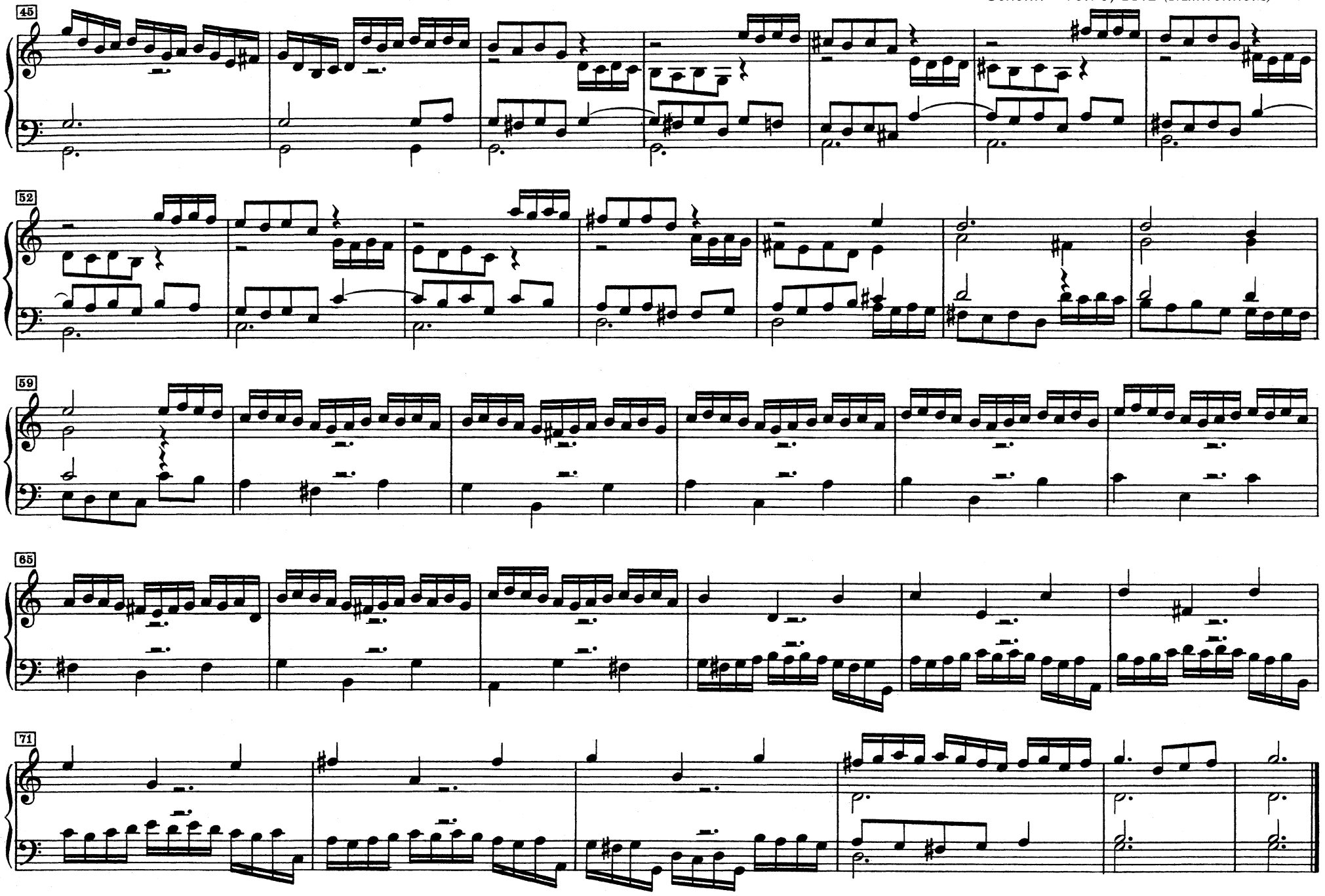

6
12. Variatio à 4 Voc.
9
16
24
Imitatio Violistica

VIII. COURANTE à 4 Voc.



IX. COURANTE à 4 Voc.




45
52
59
65
71

X. NIEDERLÄNDISCH LIEDCHEN (CANTIO BELGICA)

Ach du feiner Reiter

Ach du fei - ner Rei - ter, ed - ler Her - re mein,
sa - ge mir, wo hast du doch die Woh - nung dein?

dort an je - nem Was - ser im frei - - - en Feld
hab ich mei - ne Woh - nung an - - - ge - - - stellt.

9

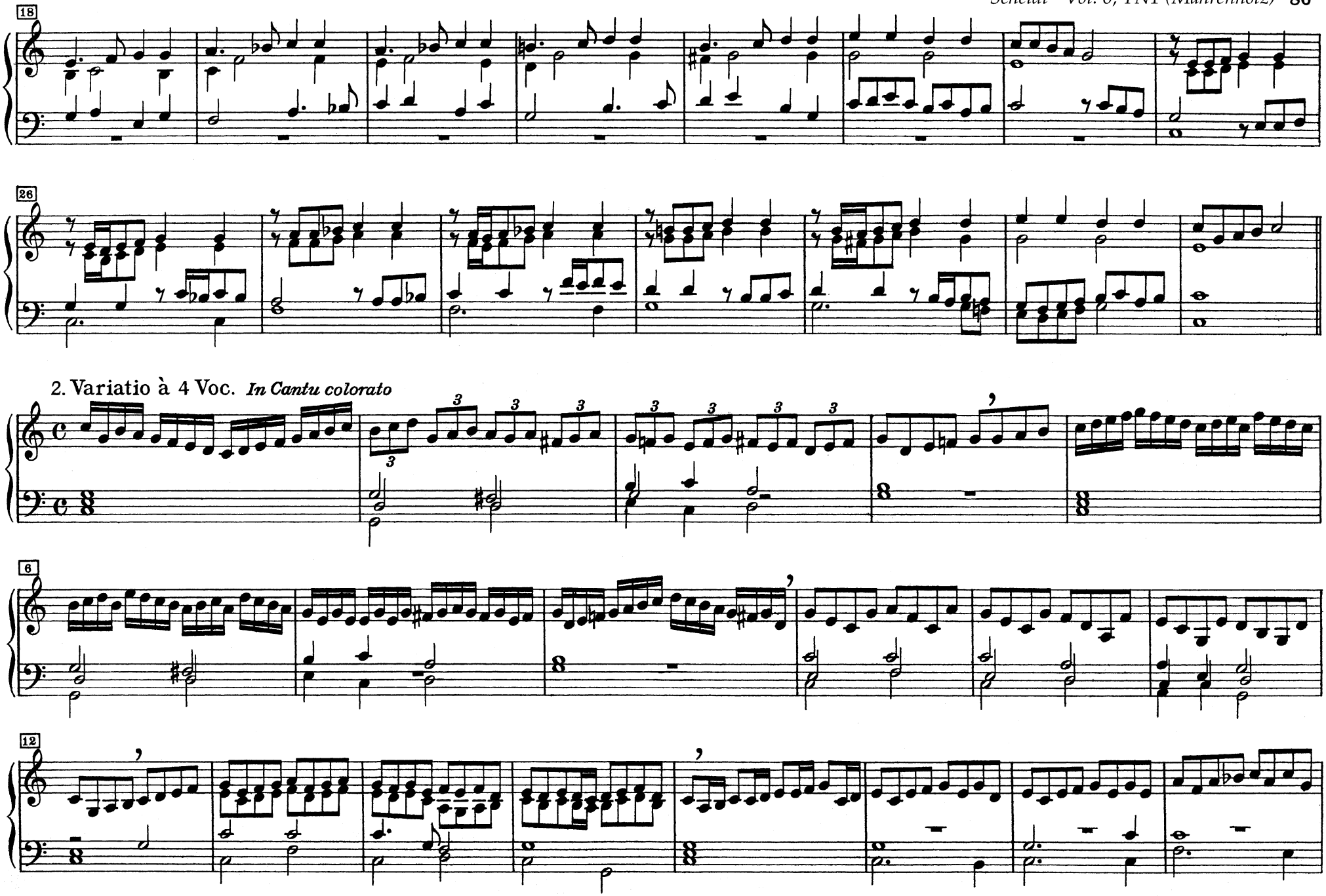
Im grü-nen Wald, sehr wohl - ge-stalt't, da singen die Vö - gel man - nig-falt, und Laub und Gras ist mein Ge-spaß, du wa - ckers Mäg-de - lein!

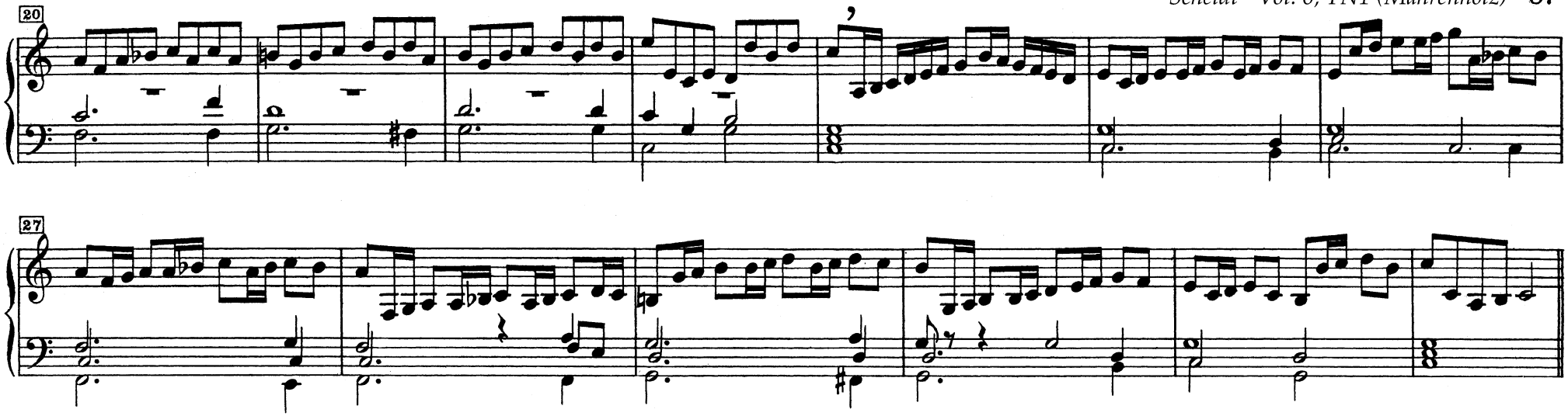
1. Variatio à 4 Voc. *In Cantu*

c.f.

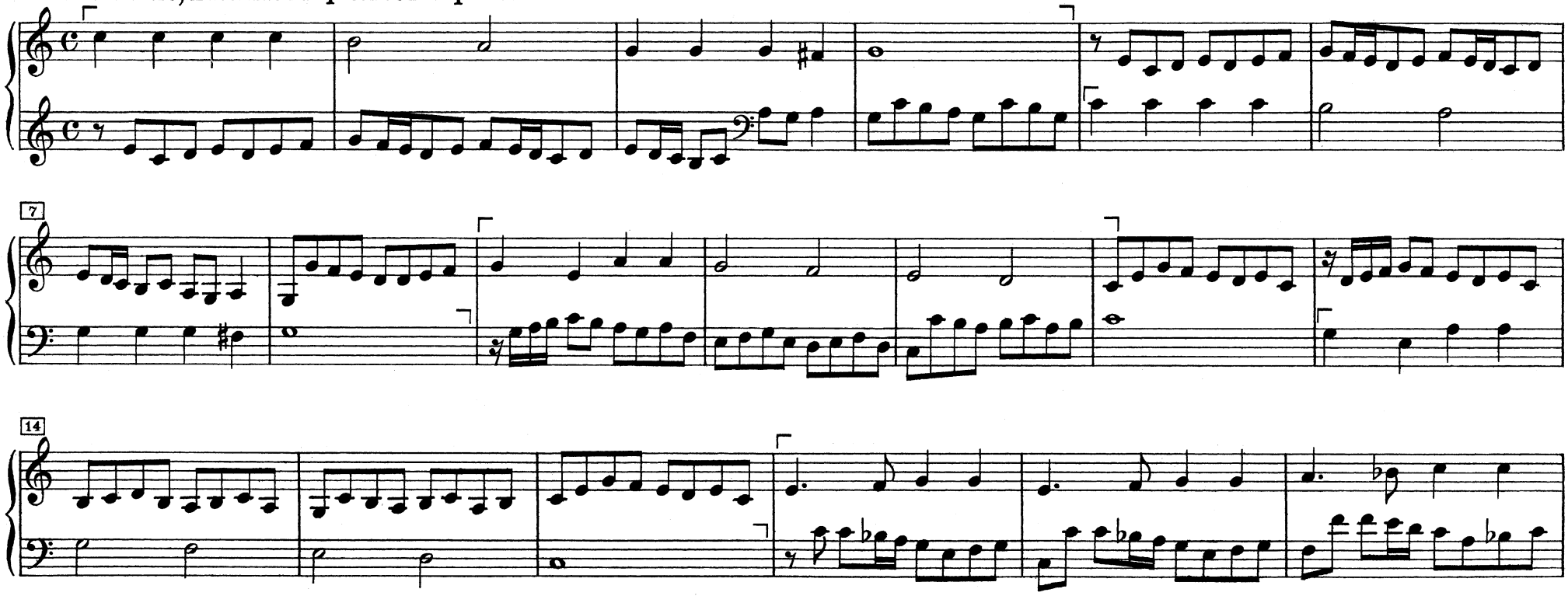
c.f.

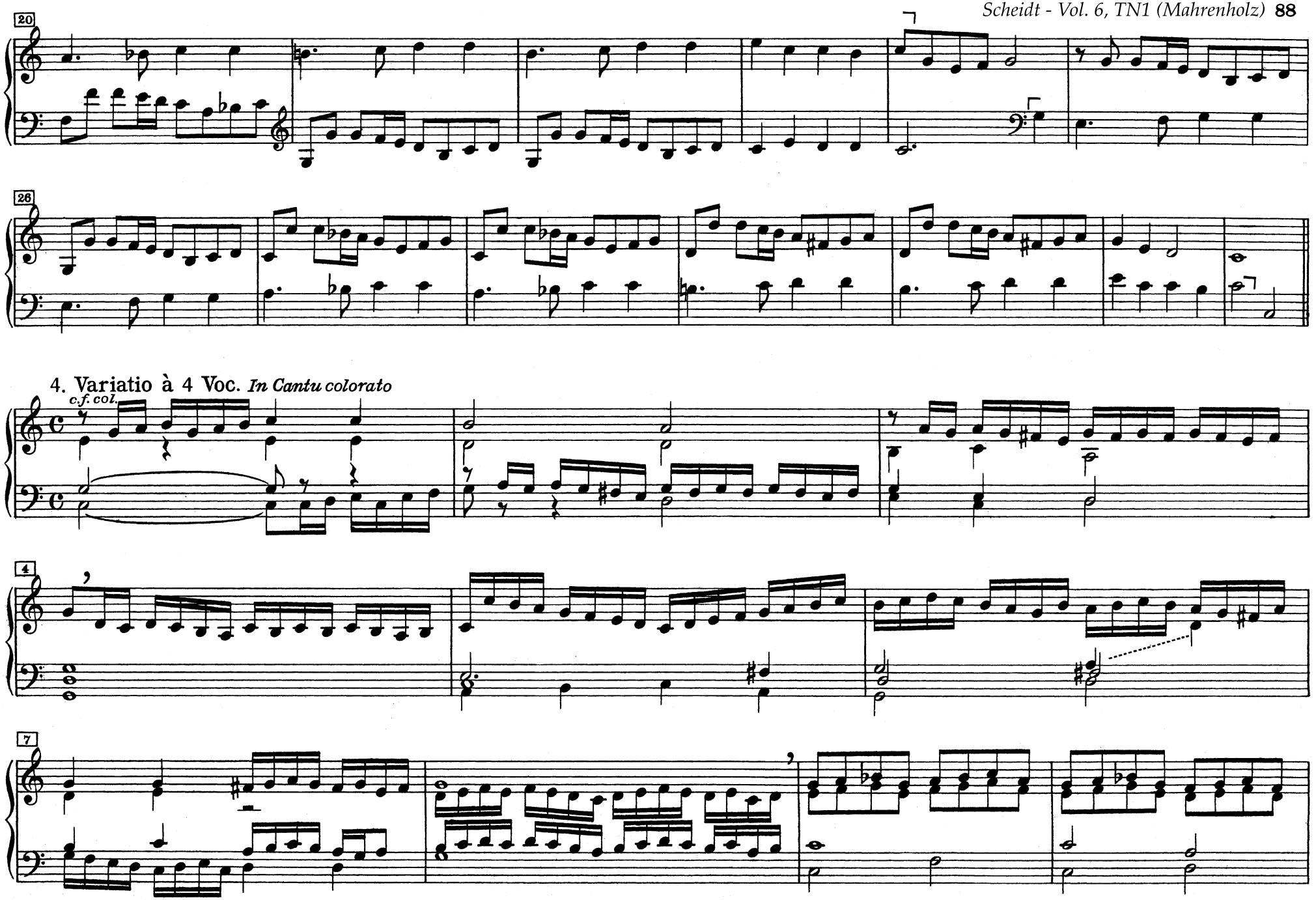
10

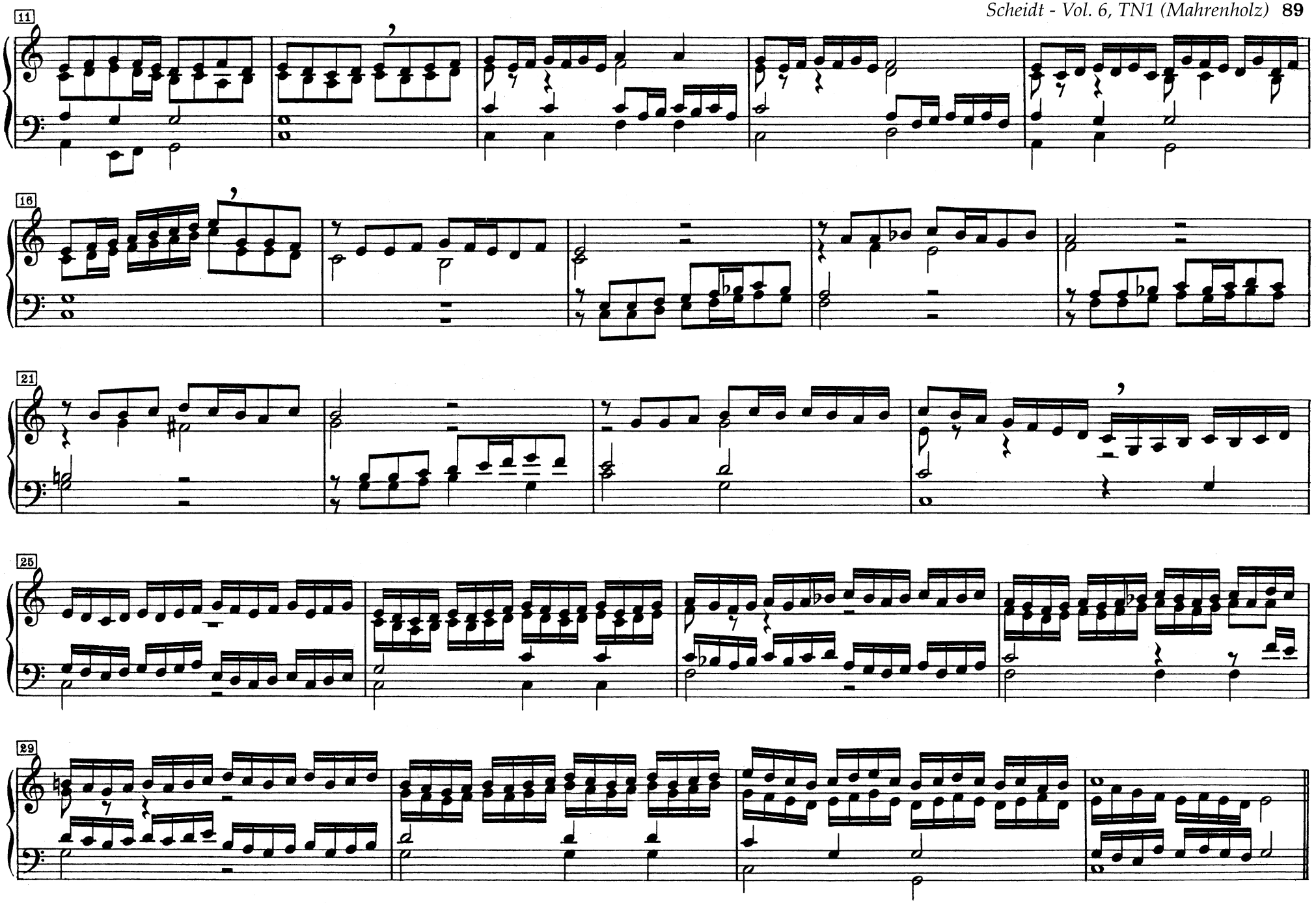

18
26
2. Variatio à 4 Voc. In Cantu colorato
6
12



3. Variatio, Bicinium duplici contrapuncto




20
26
4. Variatio à 4 Voc. In Cantu colorato
c.f. col.
4
7


11
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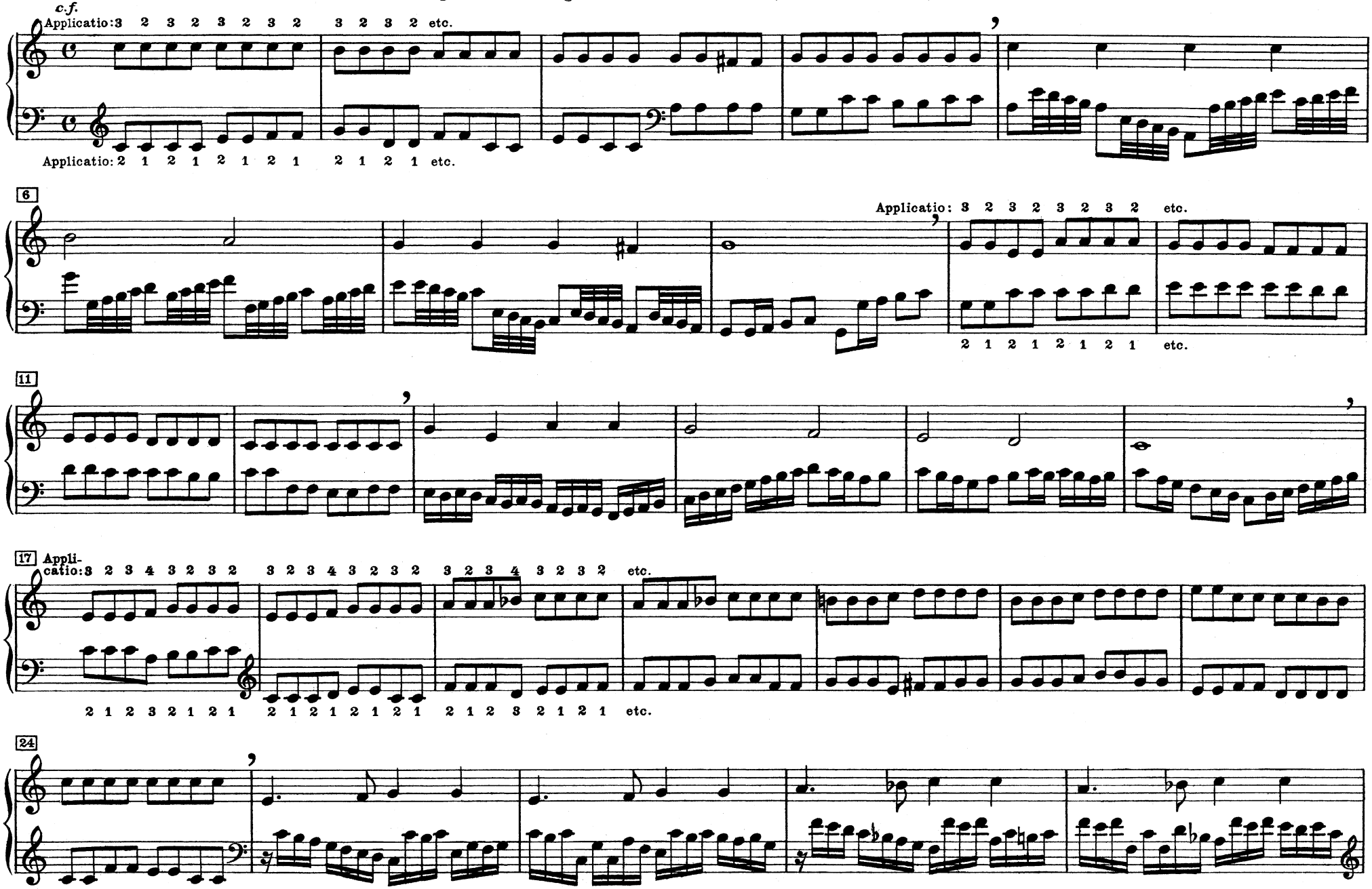
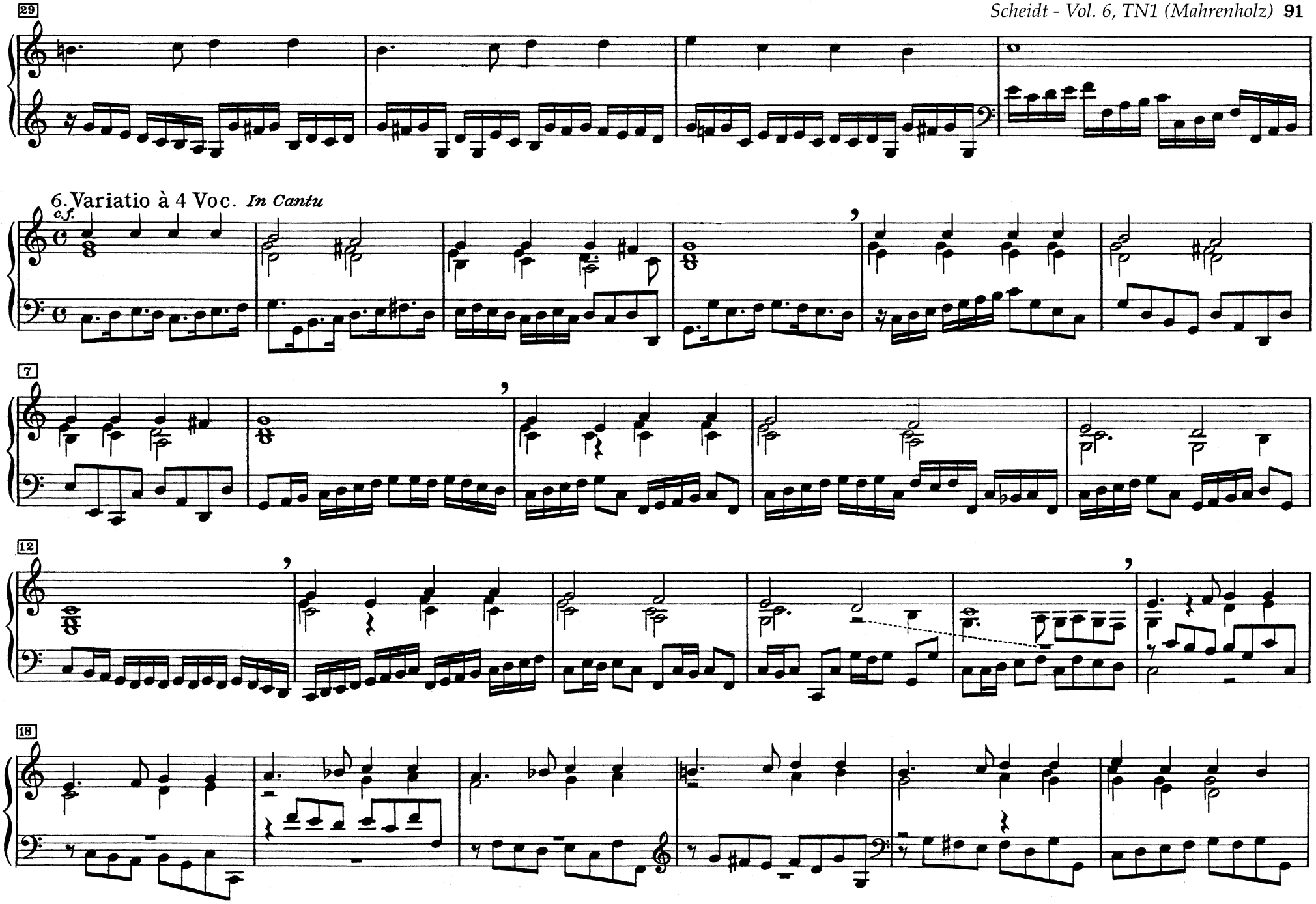
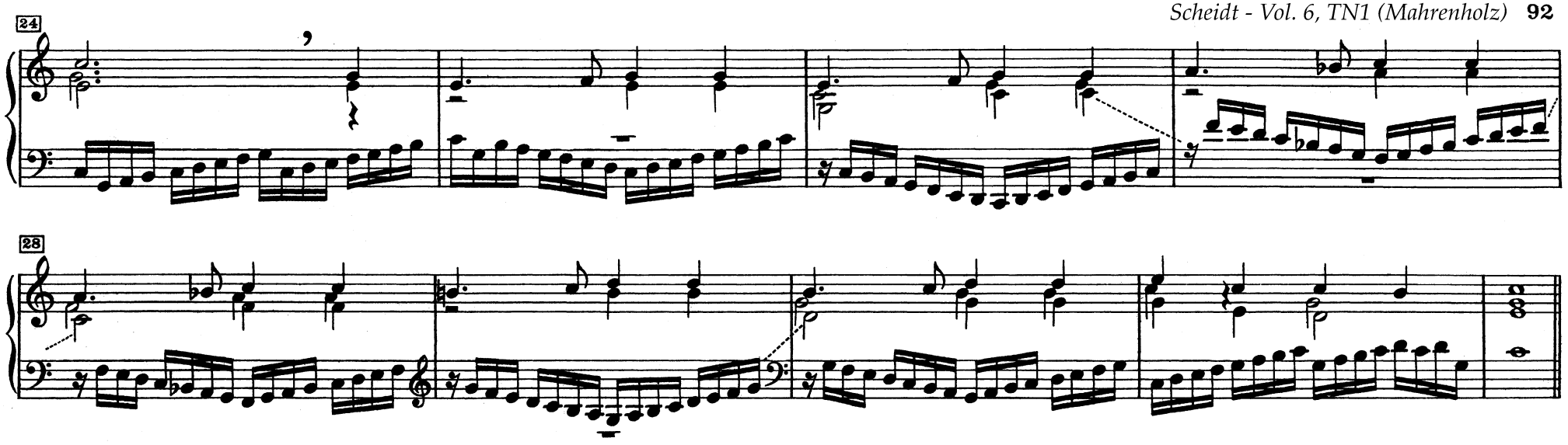
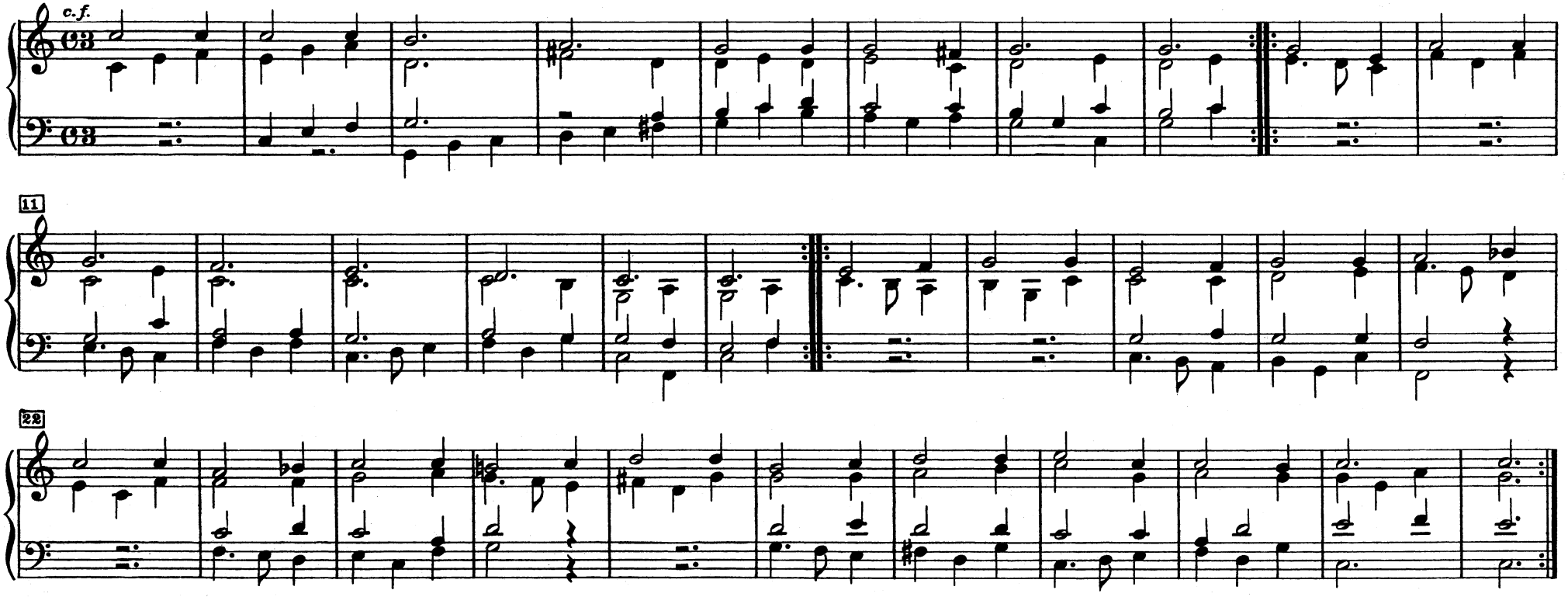
5. Variatio. Bicinium imitatione Tremula Organi duobus digitis in una tantum clave, manu tum dextra, tum sinistra. *In Cantu c.f.*




29
6. Variatio à 4 Voc. *In Cantu*
c.f.
7
12
18



7. Variatio à 4 Voc. *In Cantu*

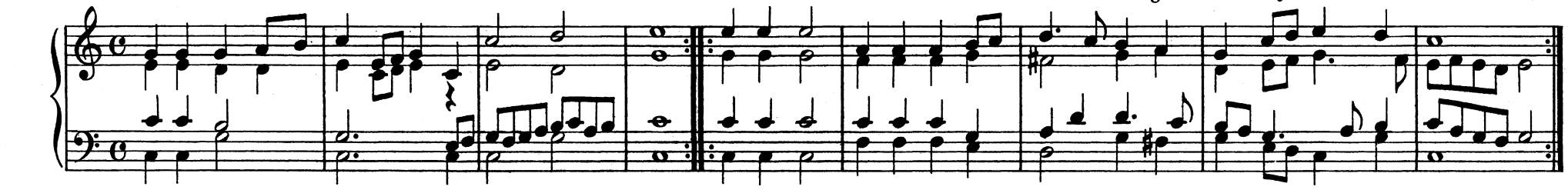


XI. FRANZÖSISCH LIEDCHEN (CANTIO GALLICA)

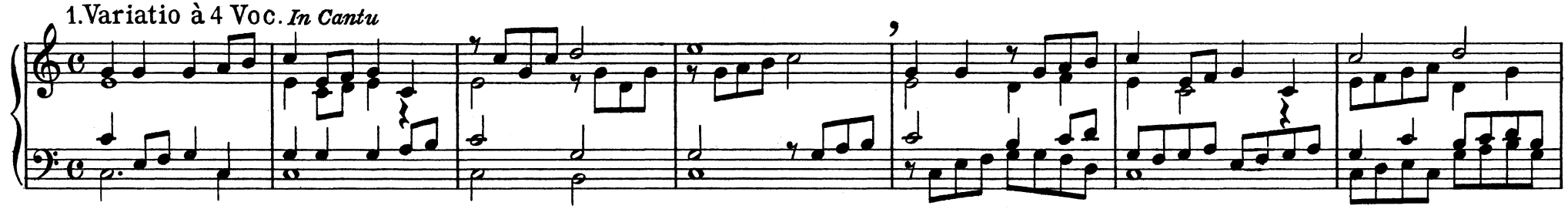
Est-ce Mars

Est-ce Mars, le grand Dieu des a-lar-mes, que je vois?
Si l'on doit le ju-ger par ses ar-mes, je le crois!
Tou-te fois j'apprends en ses re-gards que c'est plu-tôt l'A-mour que Mars!

Ehr-lich freundlich und schön da-bei das sind die drei,
da-durch ich mich in-a-mo-viert be-ken-ne frei
Jung-fräu-lein, kann es sein, las-set mich er-le-ben heut die er-wünsch-te Zeit,
daß auch ich wis-se mich wie-der-um von euch ge-liebt und ja nicht be-trübt.



1.Variatio à 4 Voc. *In Cantu*



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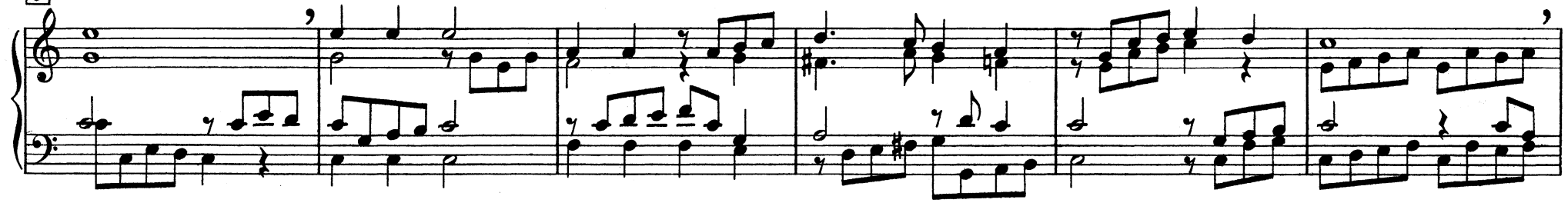

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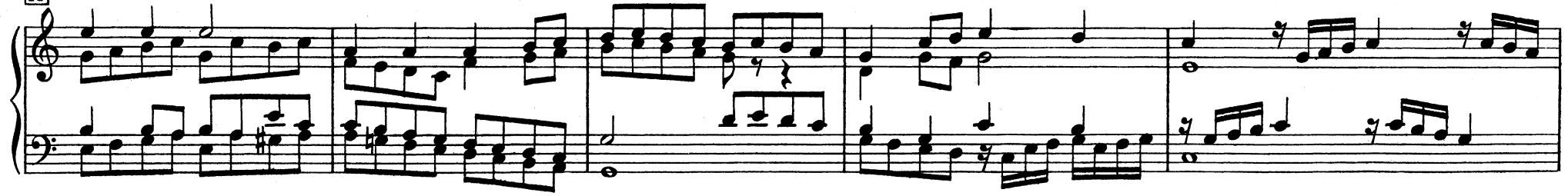
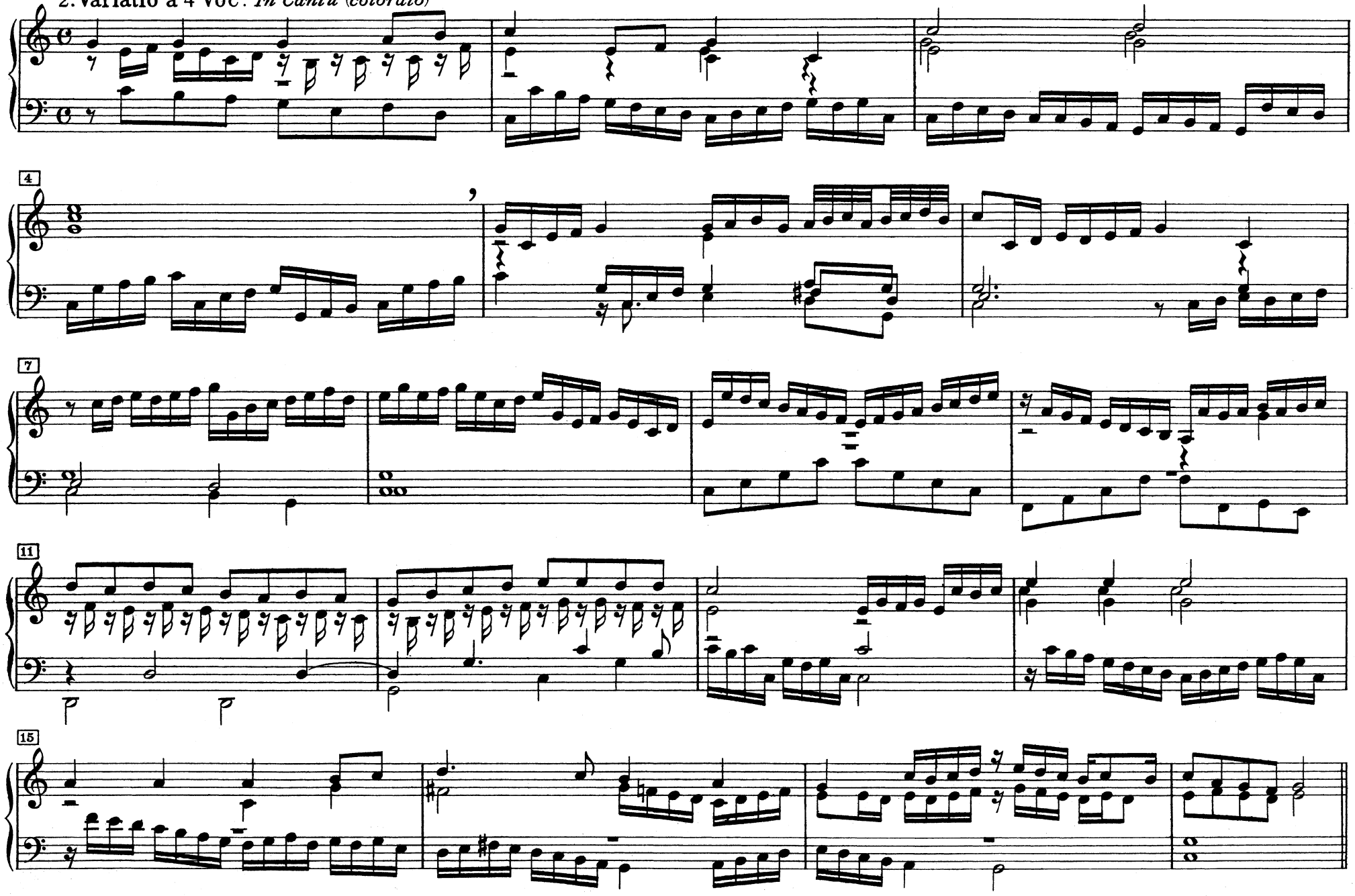
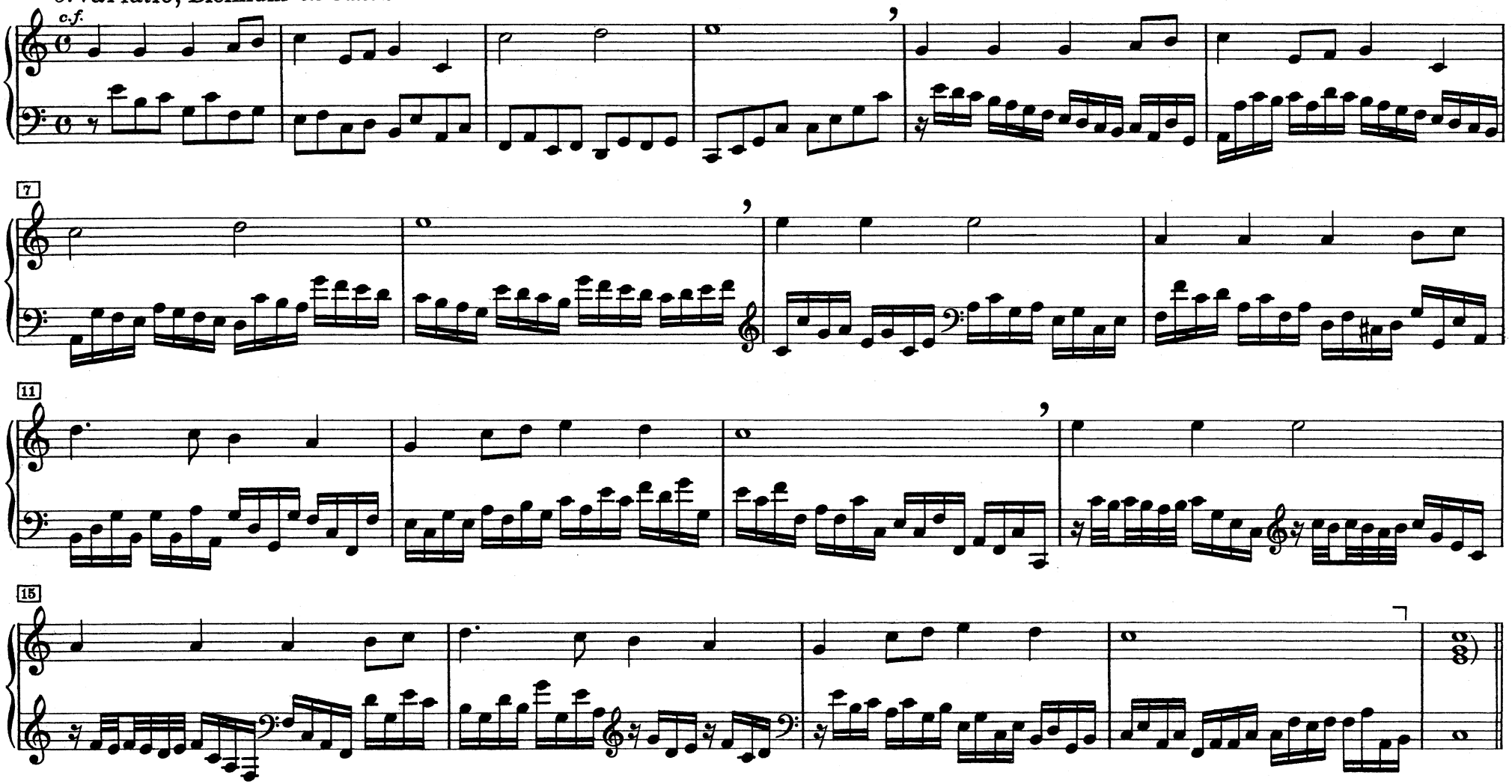


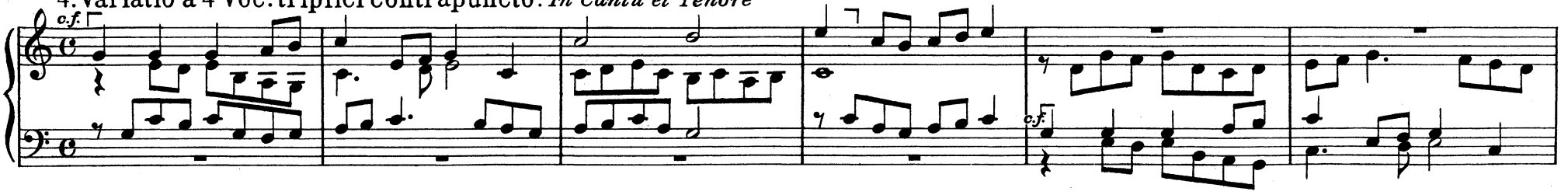
2. **Variatio à 4 Voc.** *In Cantu (colorato)*

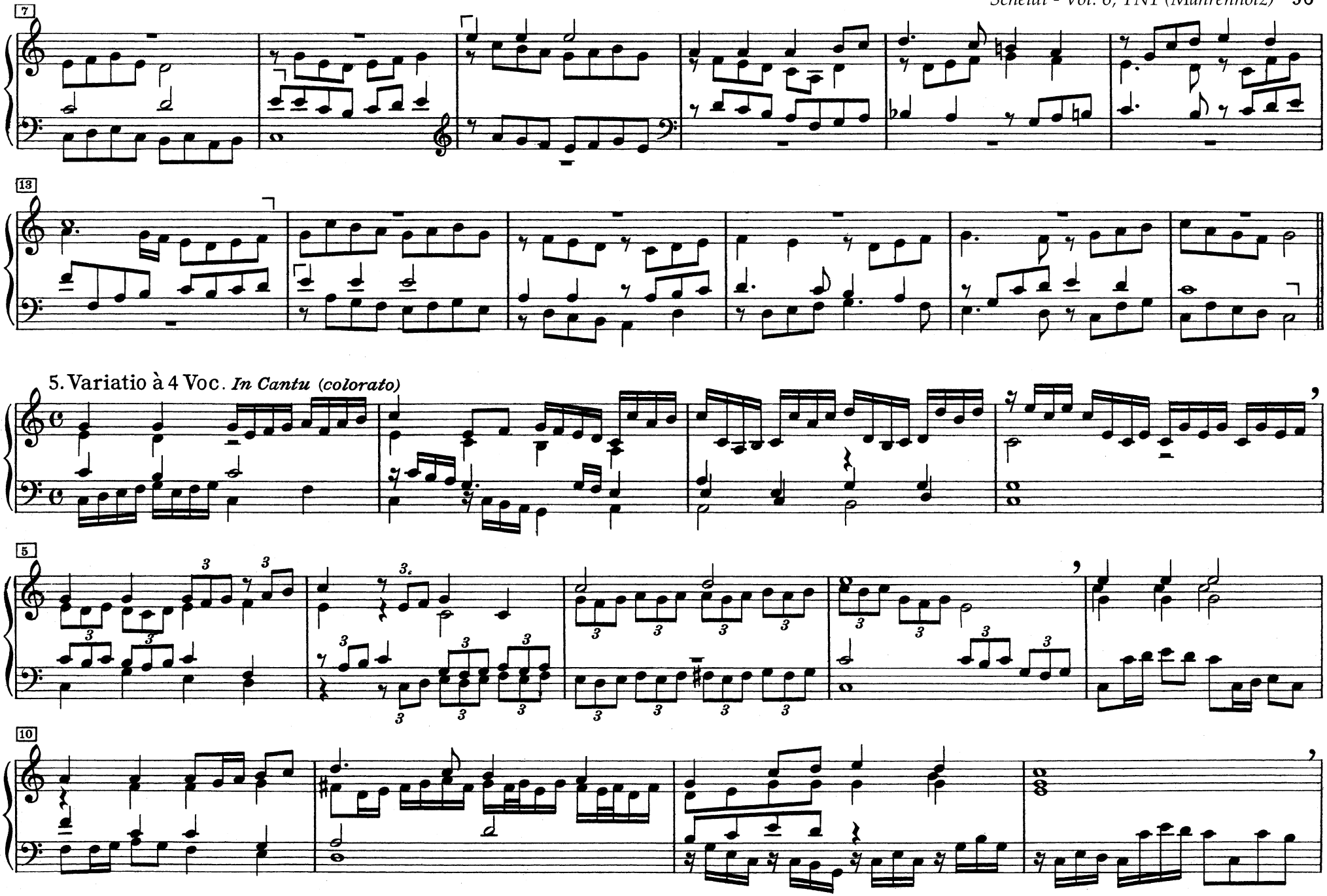


3. Variatio, Bicinium *in Cantu*



4. Variatio à 4 Voc. triplici contrapuncto. *In Cantu et Tenore*




7
13
5. Variatio à 4 Voc. In Cantu (colorato)
5
10

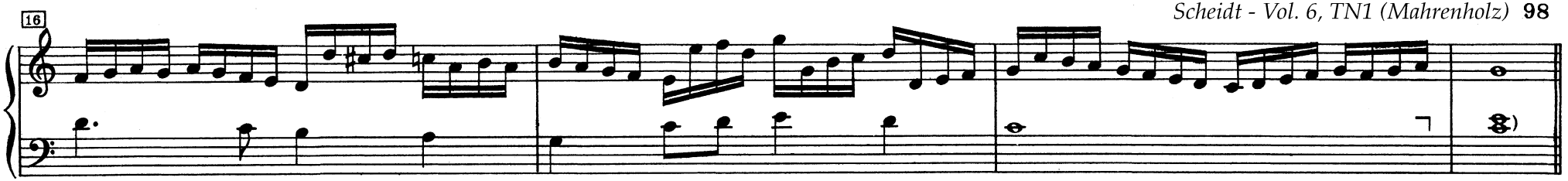
14

6. Variatio, Bicinium duplici contrapuncto

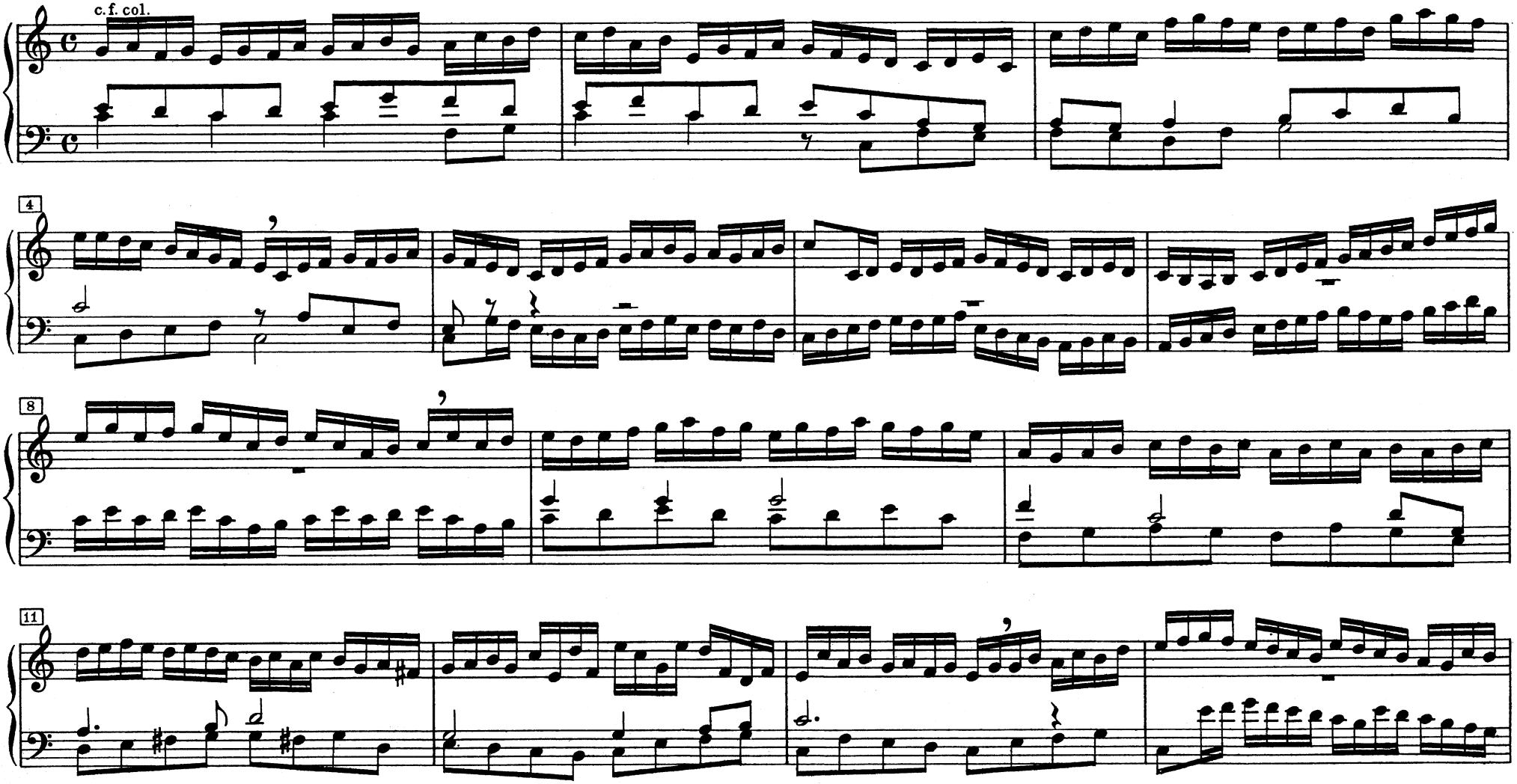
4

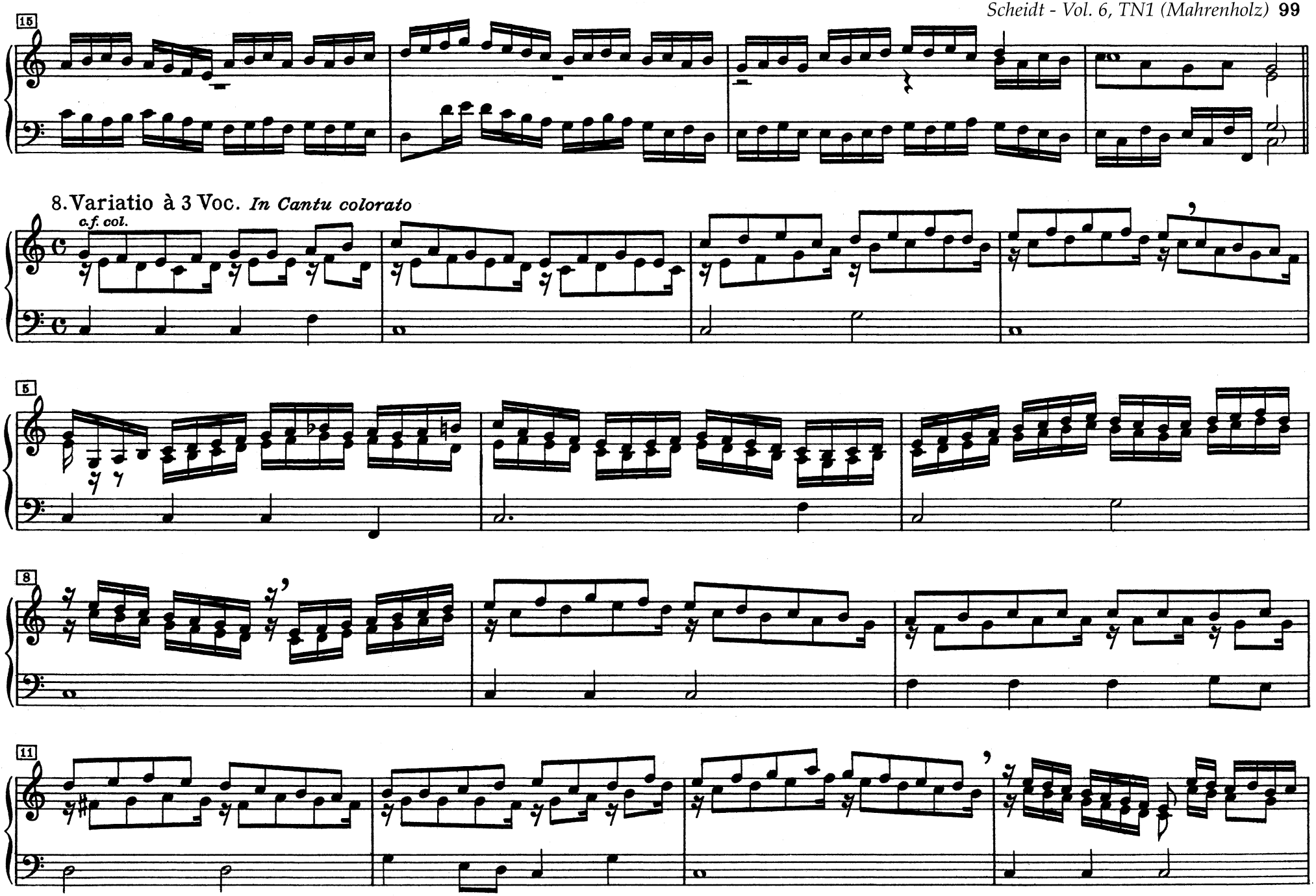
8

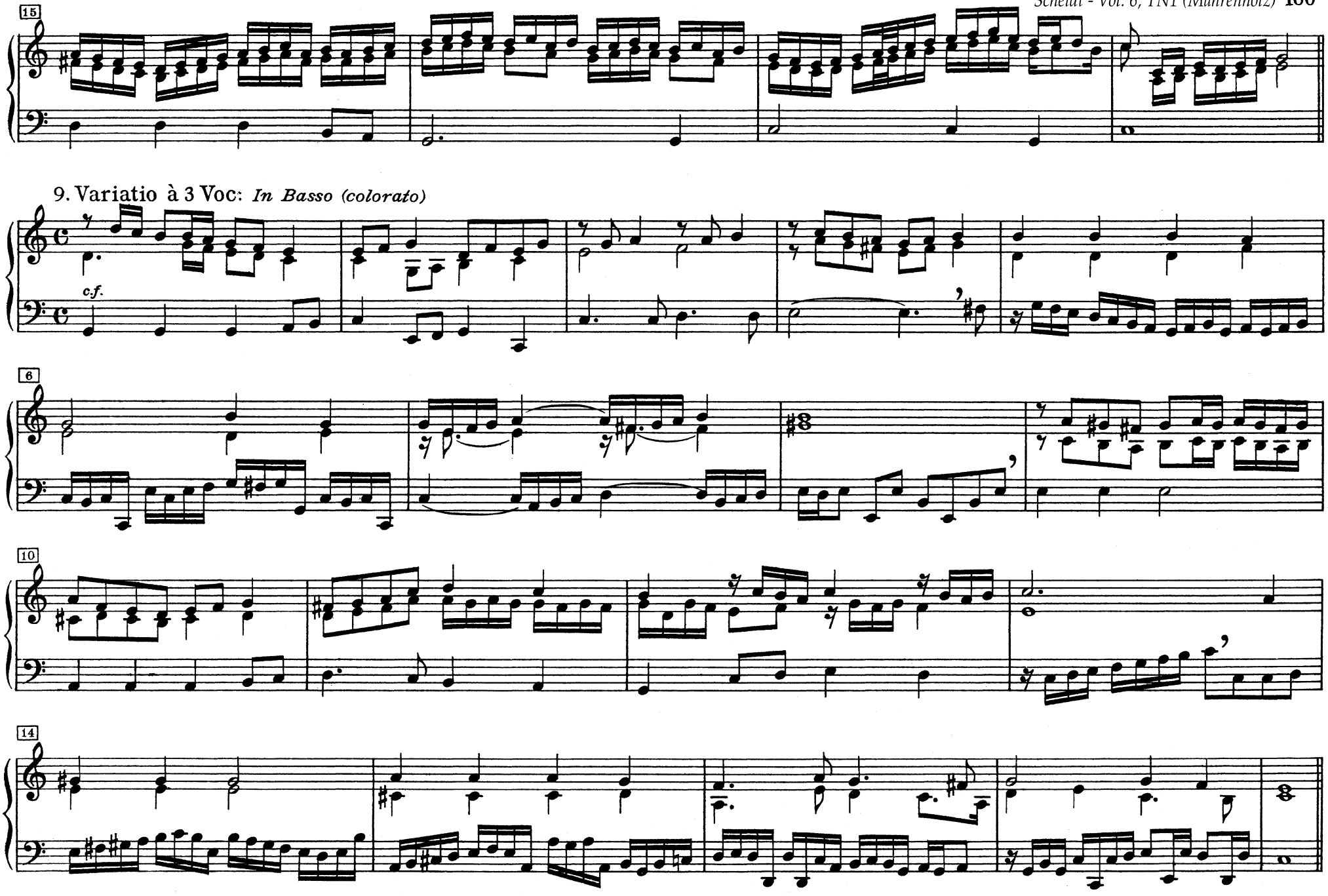
12



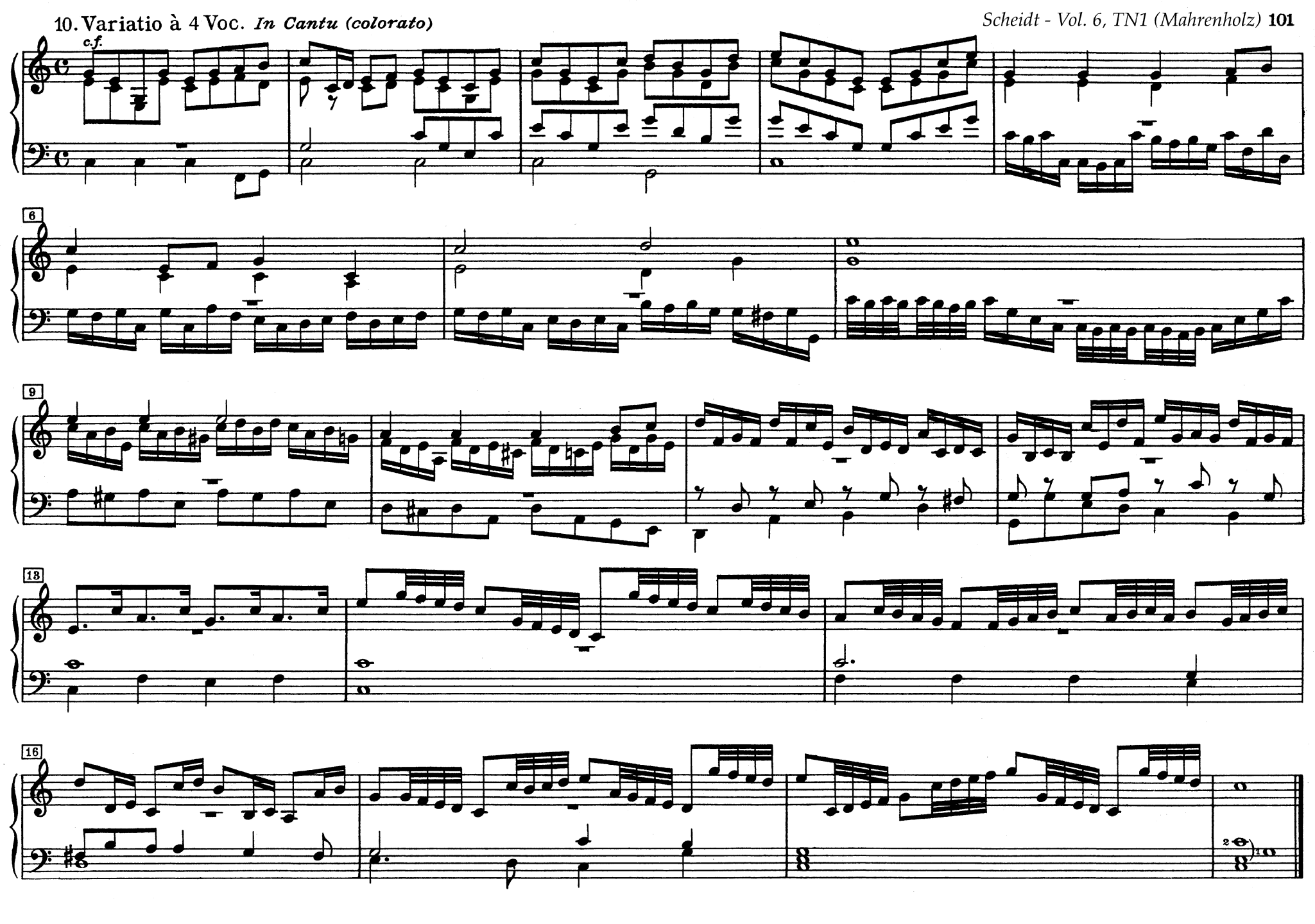
7. Variatio à 3 Voc. *In Cantu colorato*



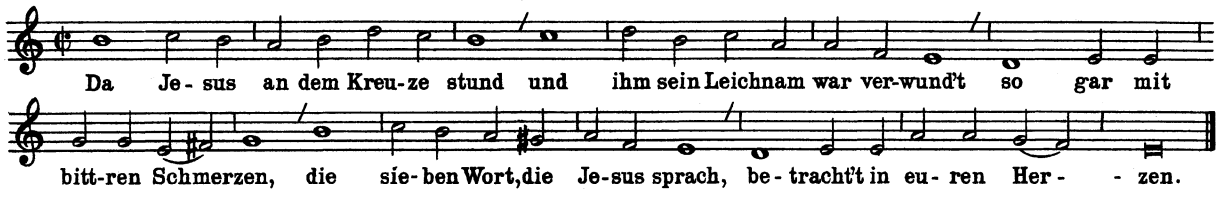

15
8. Variatio à 3 Voc. *In Cantu colorato*
c.f. col.
5
8
11


15
9. Variatio à 3 Voc: In Basso (colorato)
c.f.
6
10
14

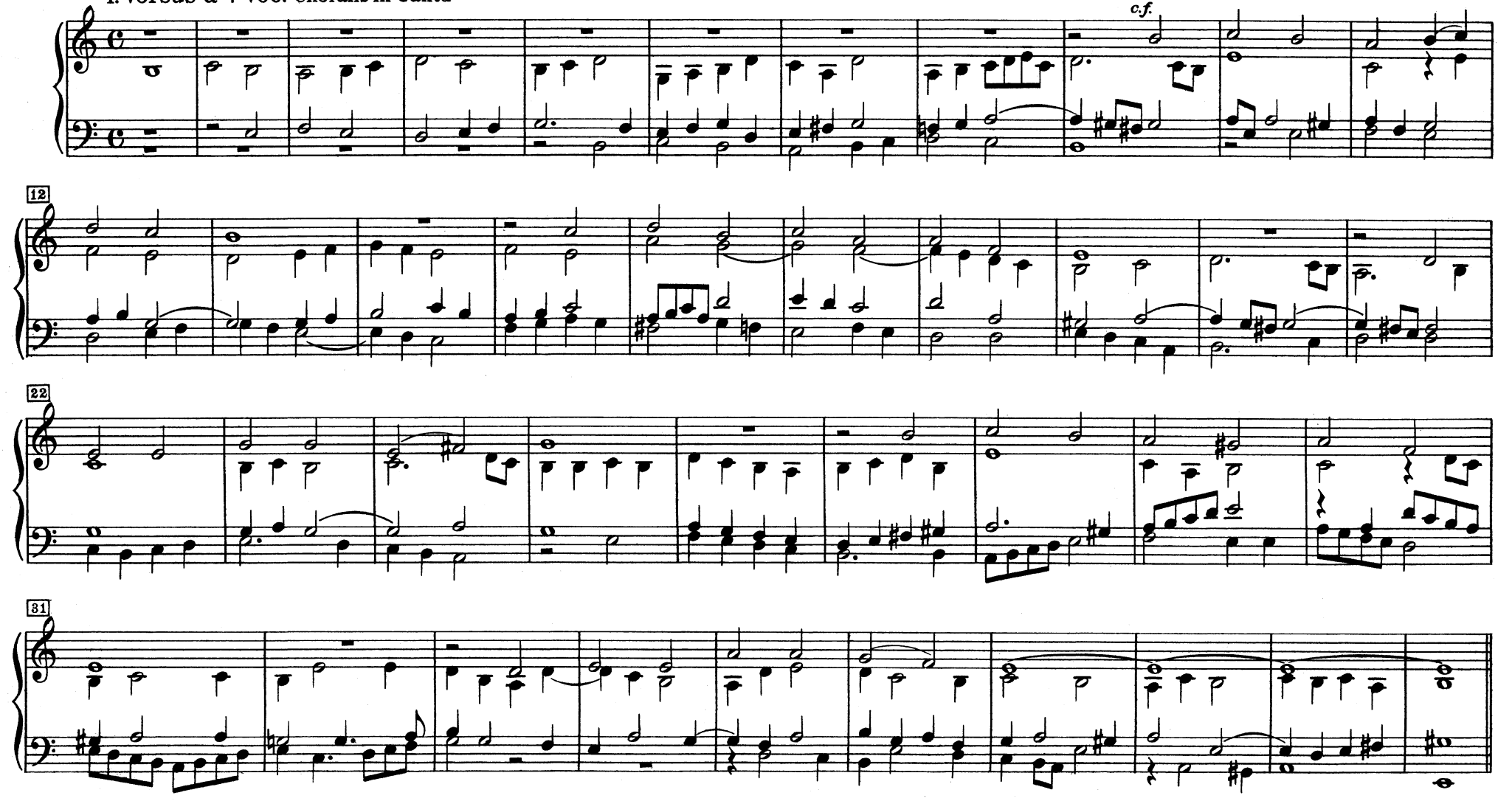
10. Variatio à 4 Voc. *In Cantu (colorato)*

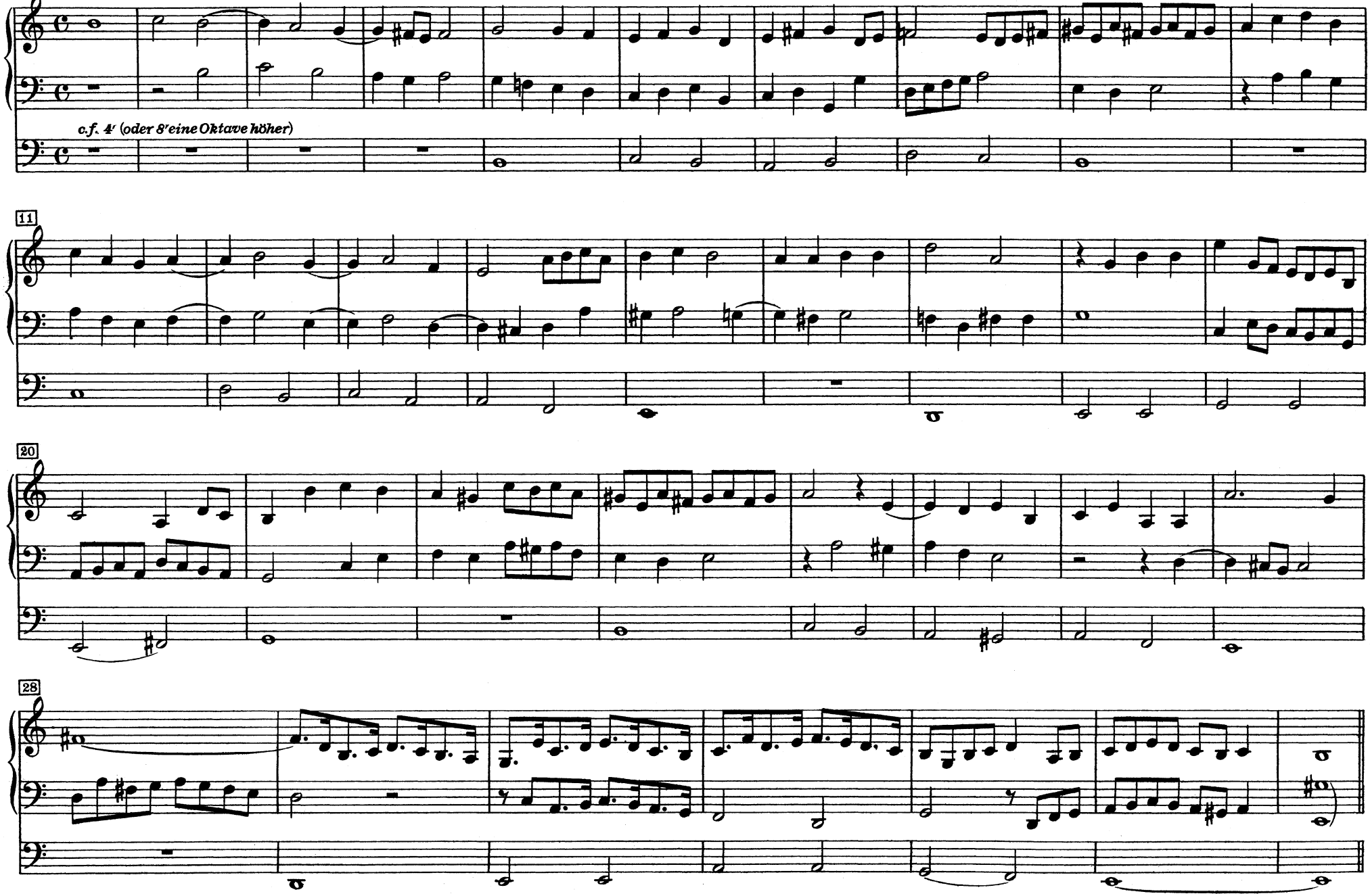


XII. PSALMUS Da Jesus an dem Kreuze stund

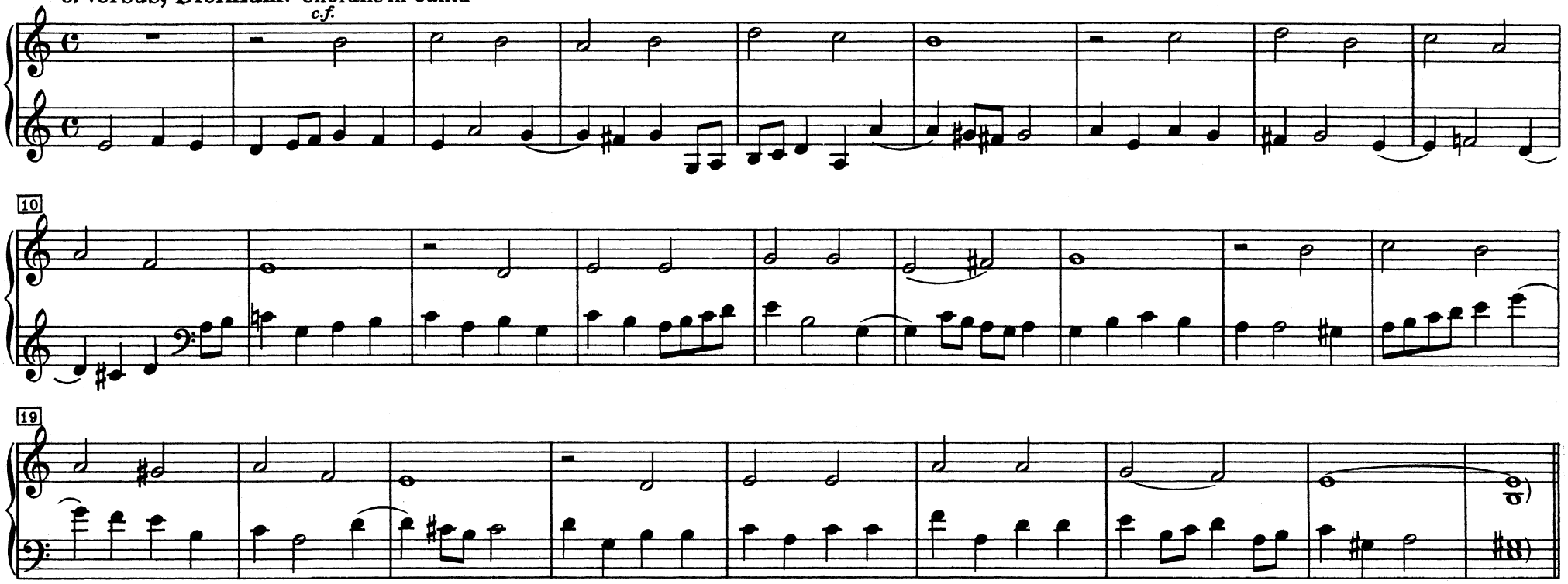


1. Versus à 4 Voc. Choralis in Cantu

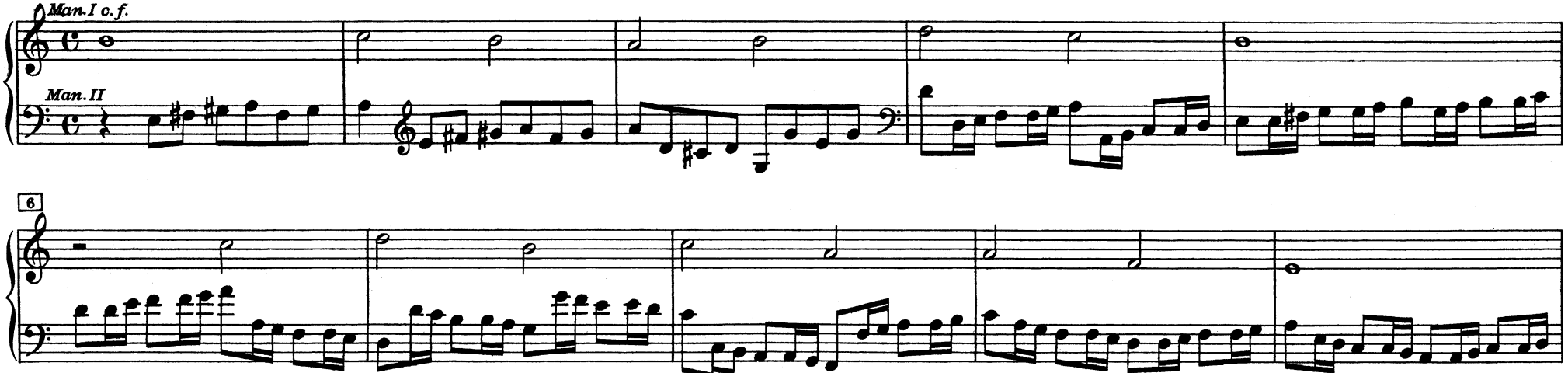


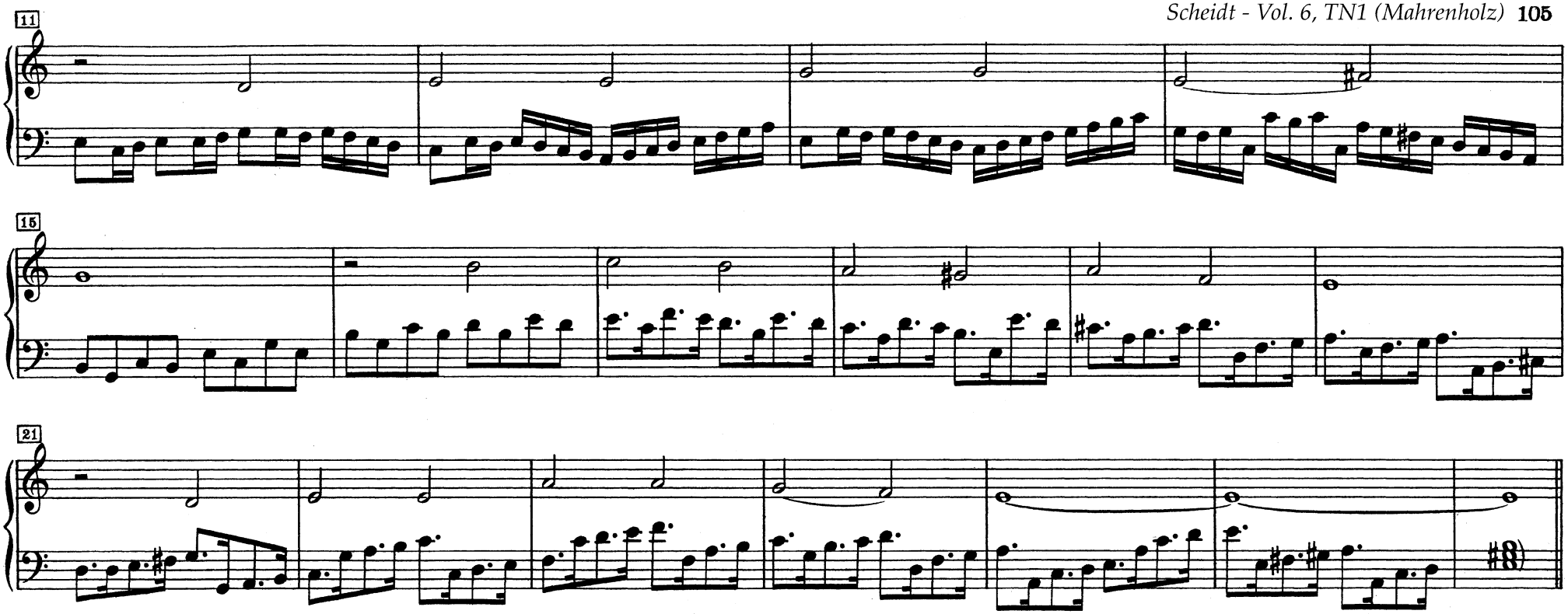

c.f. 4' (oder 8' eine Oktave höher)
11
20
28

3. Versus, Bicinium. Choralis in Cantu

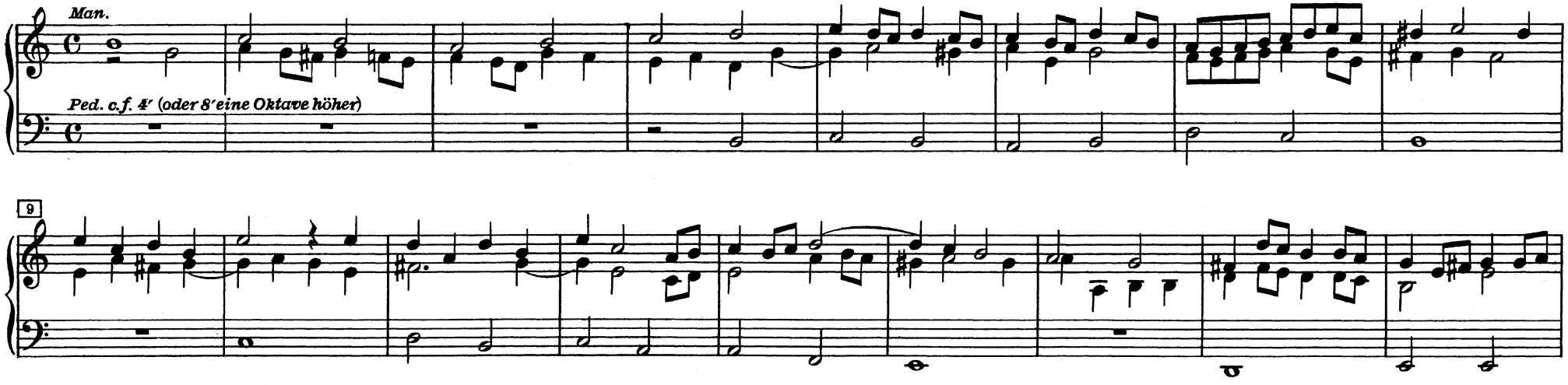


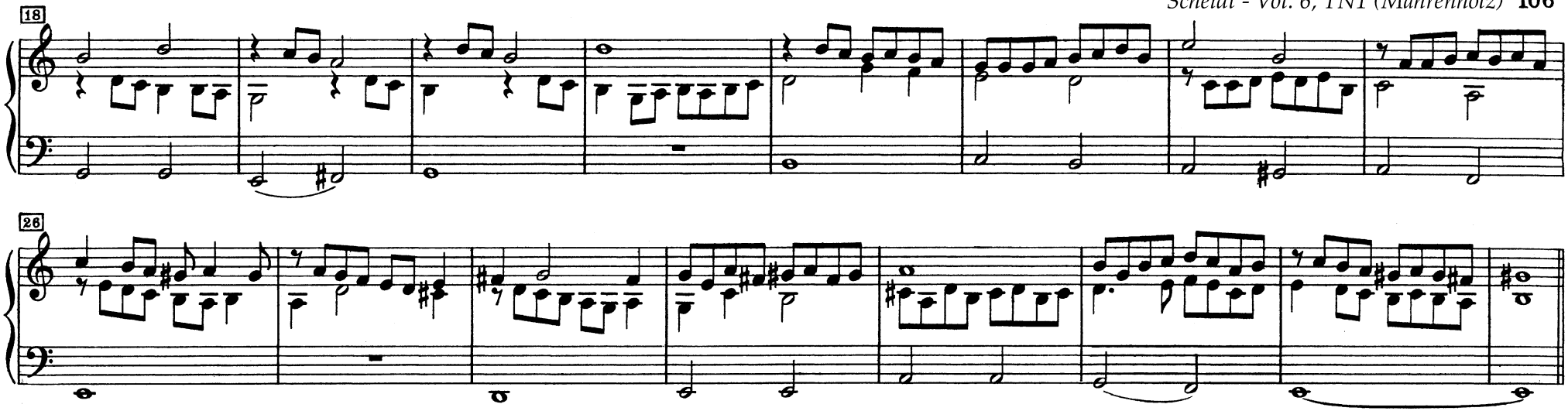
4. Versus, Bicinium. *Choralis in Cantu*



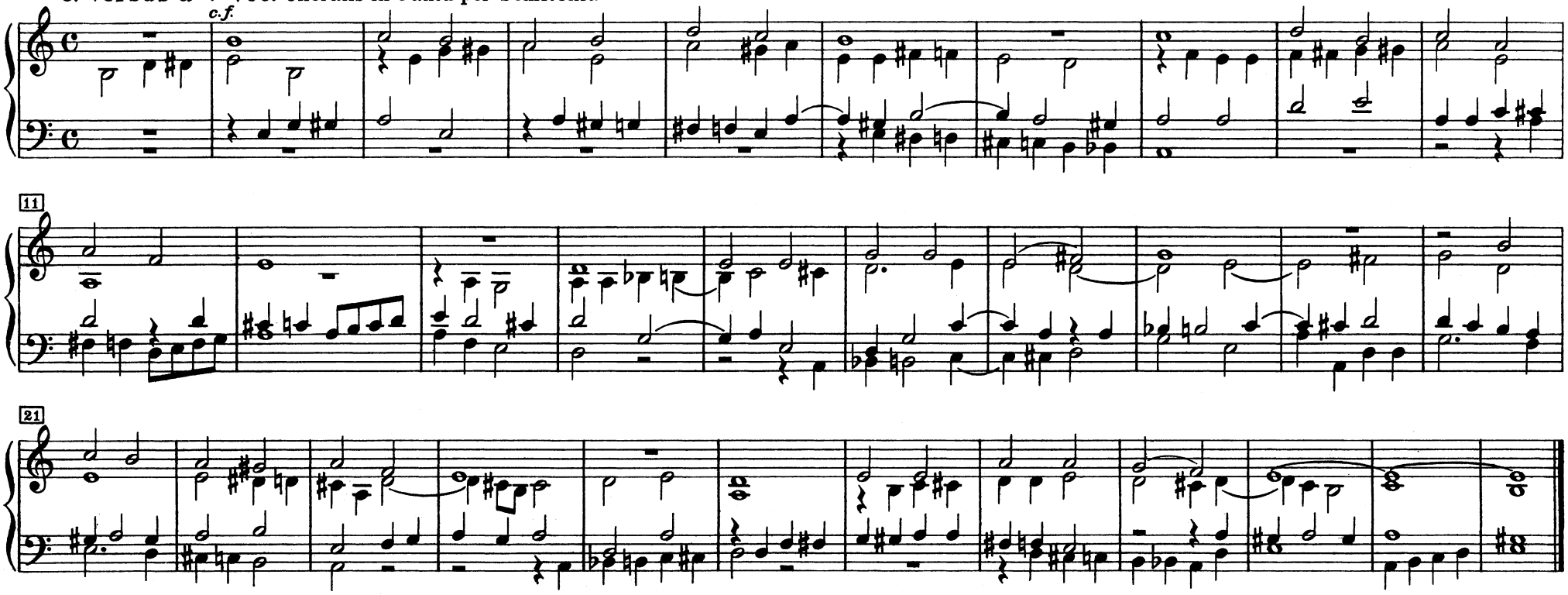


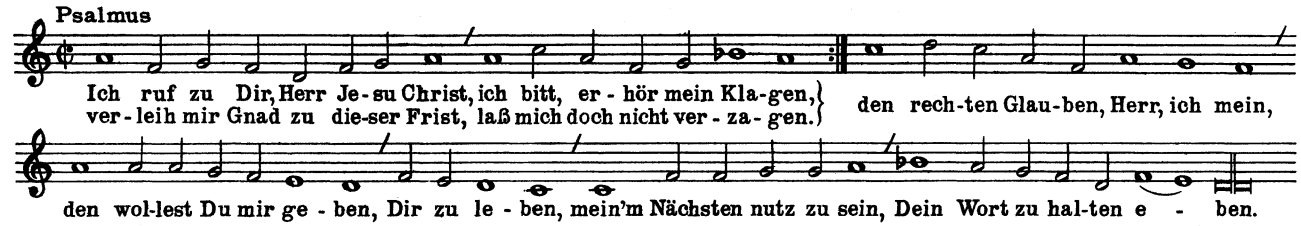
5. Versus à 3 Voc. Choralis in Basso

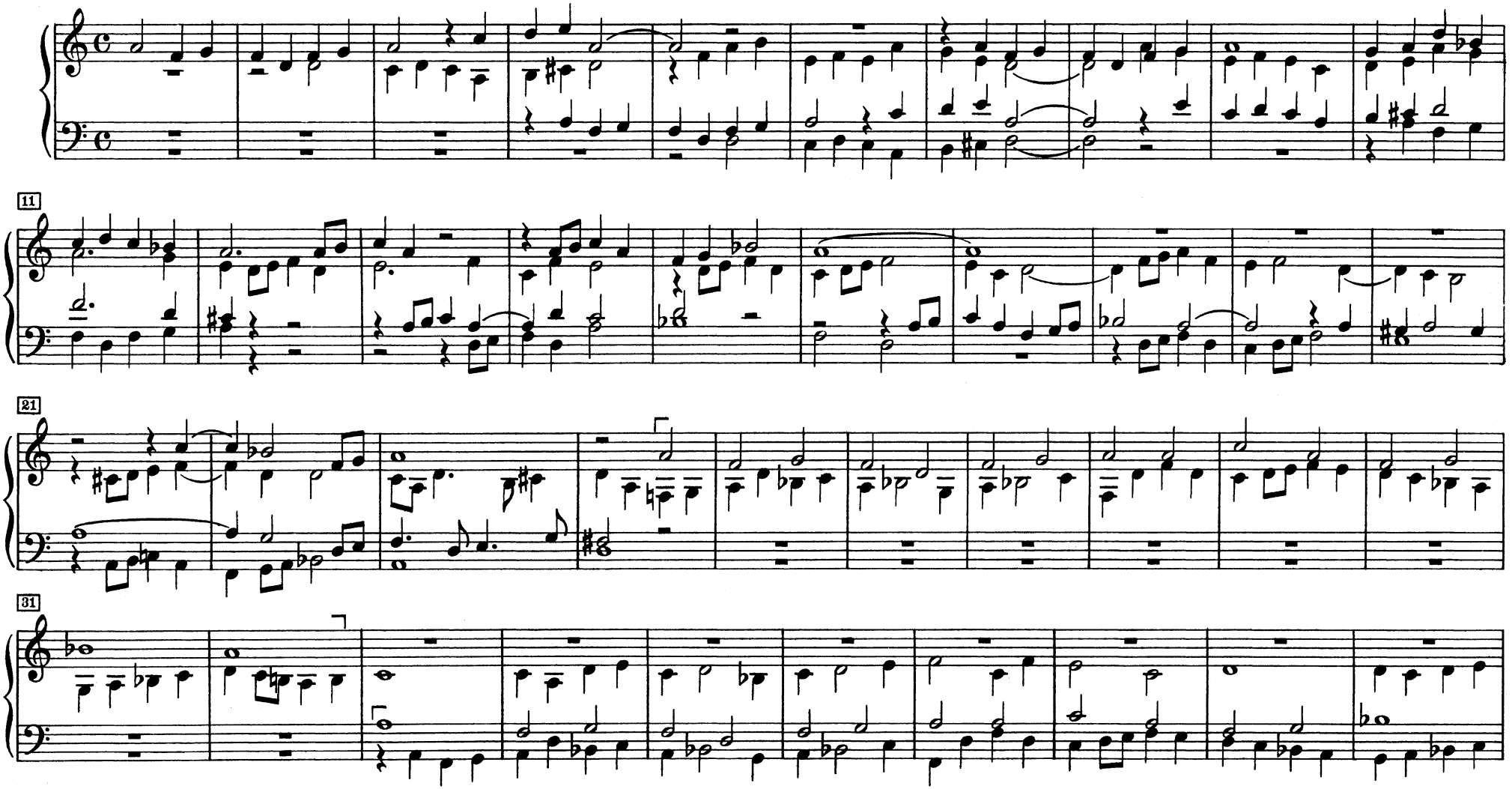


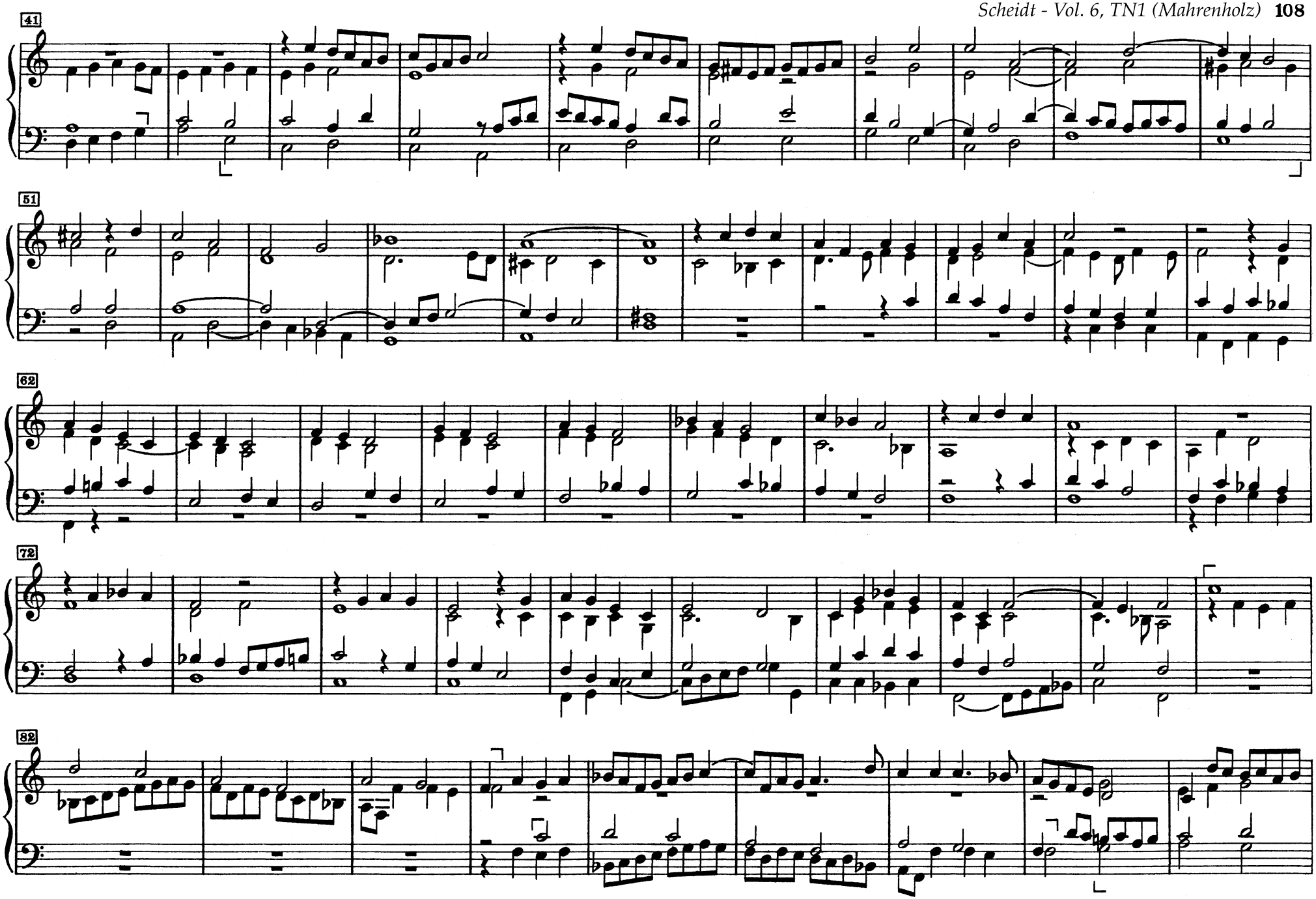


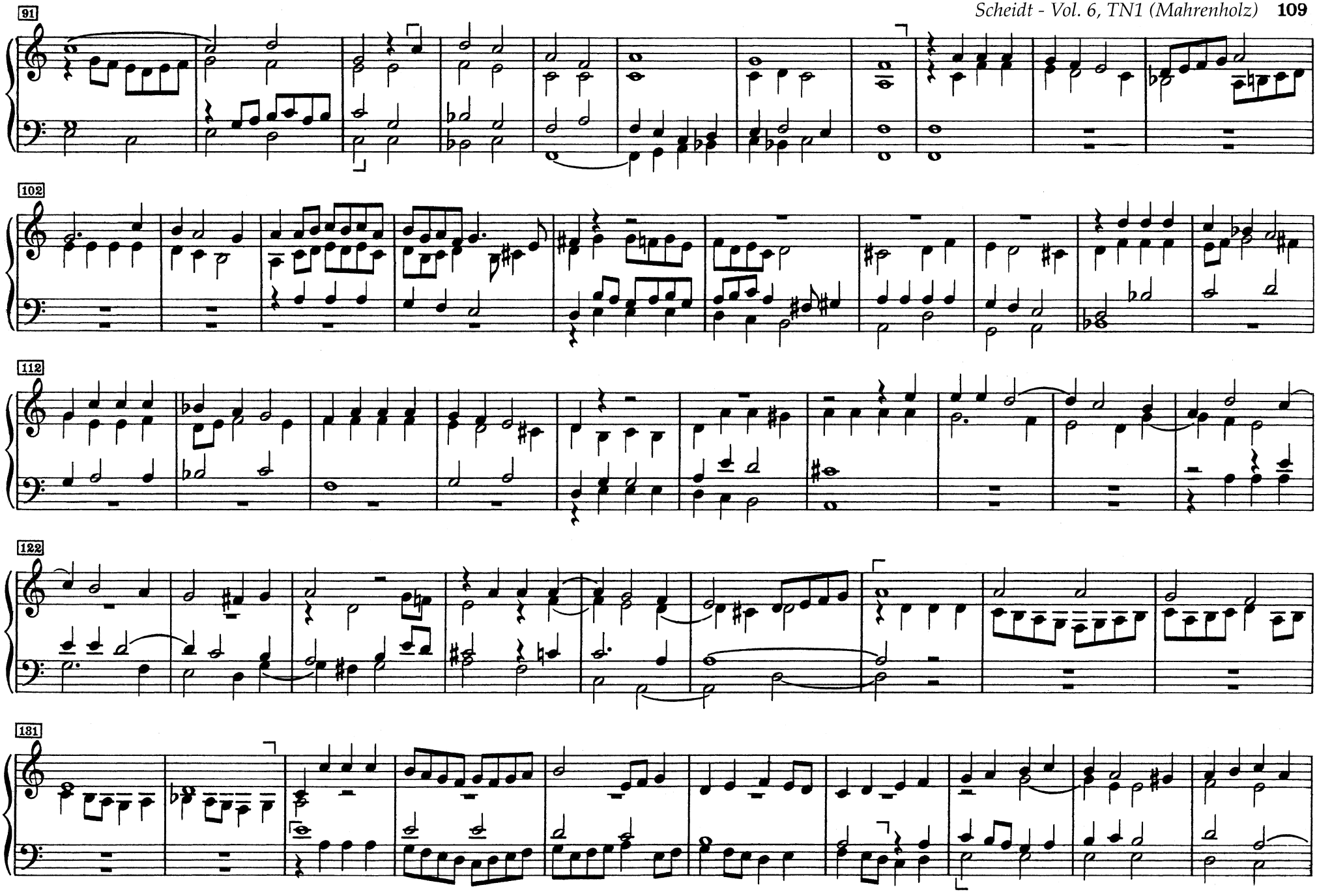
6. Versus à 4 Voc. Choralis in Cantu per Semitonia



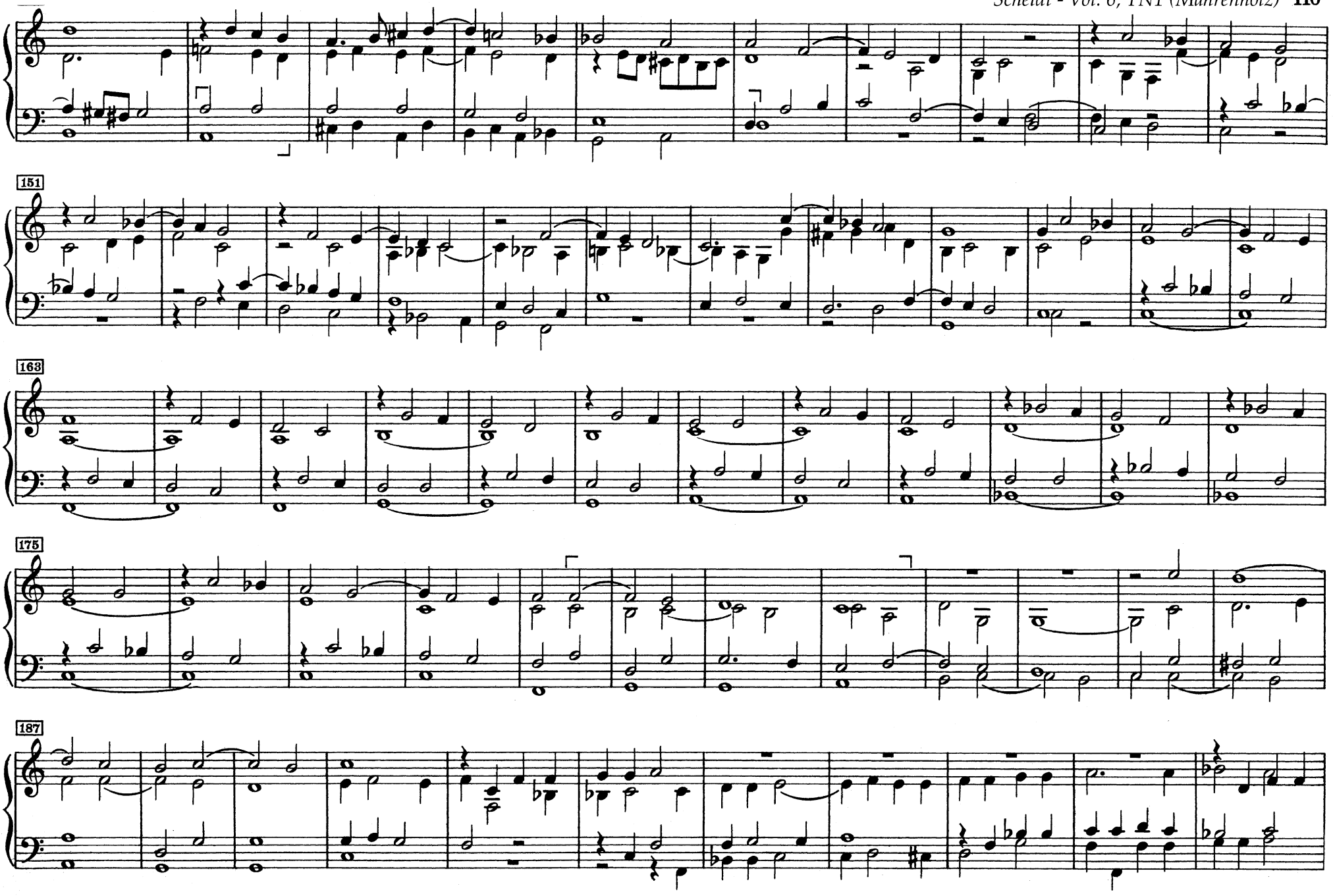

Psalmus
Ich ruf zu Dir, Herr Je-su Christ, ich bitt, er-hör mein Kla-gen,
ver-leih mir Gnad zu die-ser Frist, laß mich doch nicht ver-za-gen.
den rech-ten Glau-ben, Herr, ich mein,
den wol-lest Du mir ge-ben, Dir zu le-ben, mein'm Nächsten nutz zu sein, Dein Wort zu hal-ten e-ben.

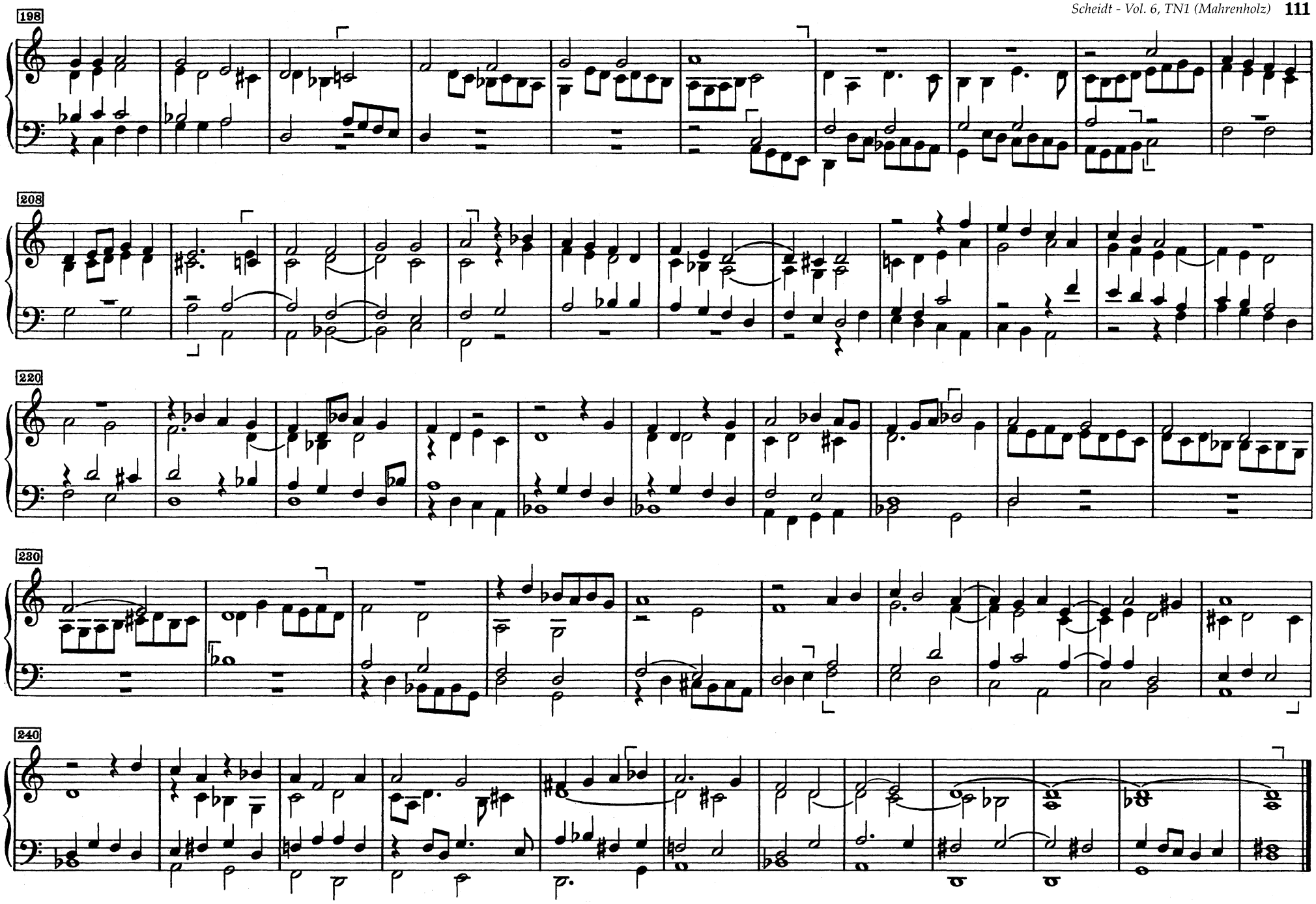

11
21
31


41
51
62
72
82


91
102
112
122
131

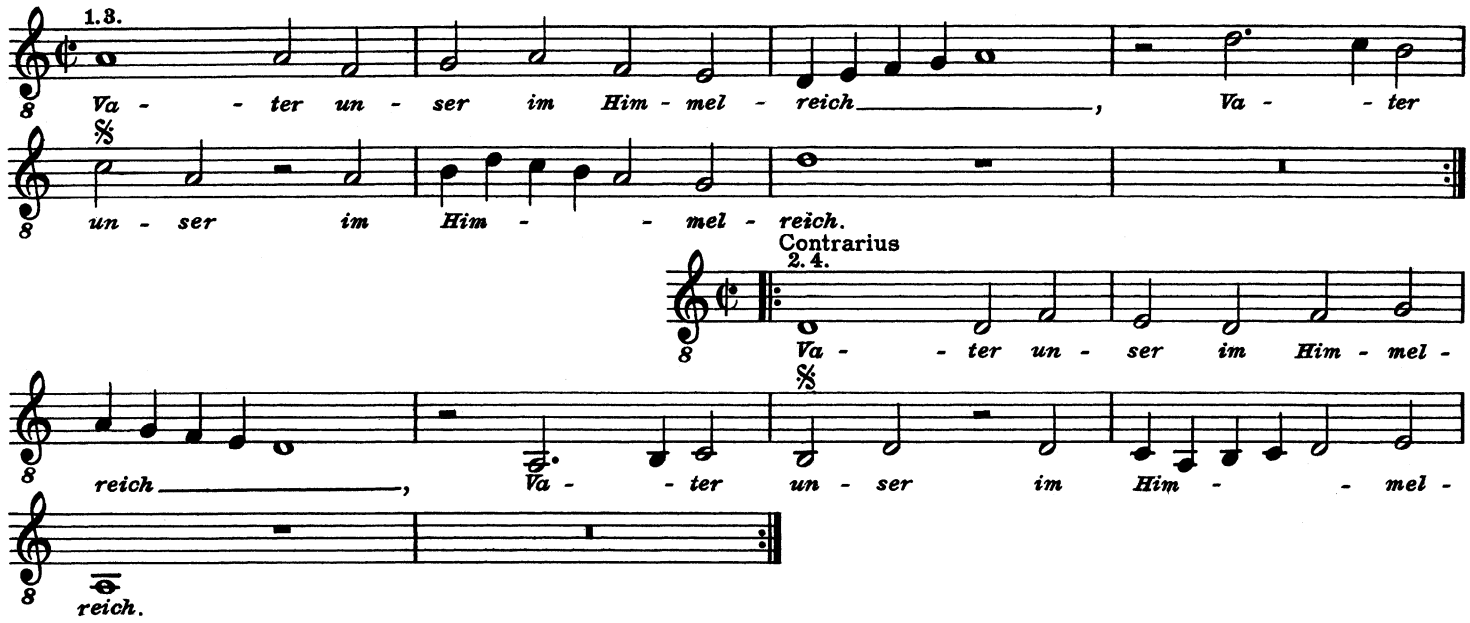
Scheidt - Vol. 6, TN1 (Mahrenholz)



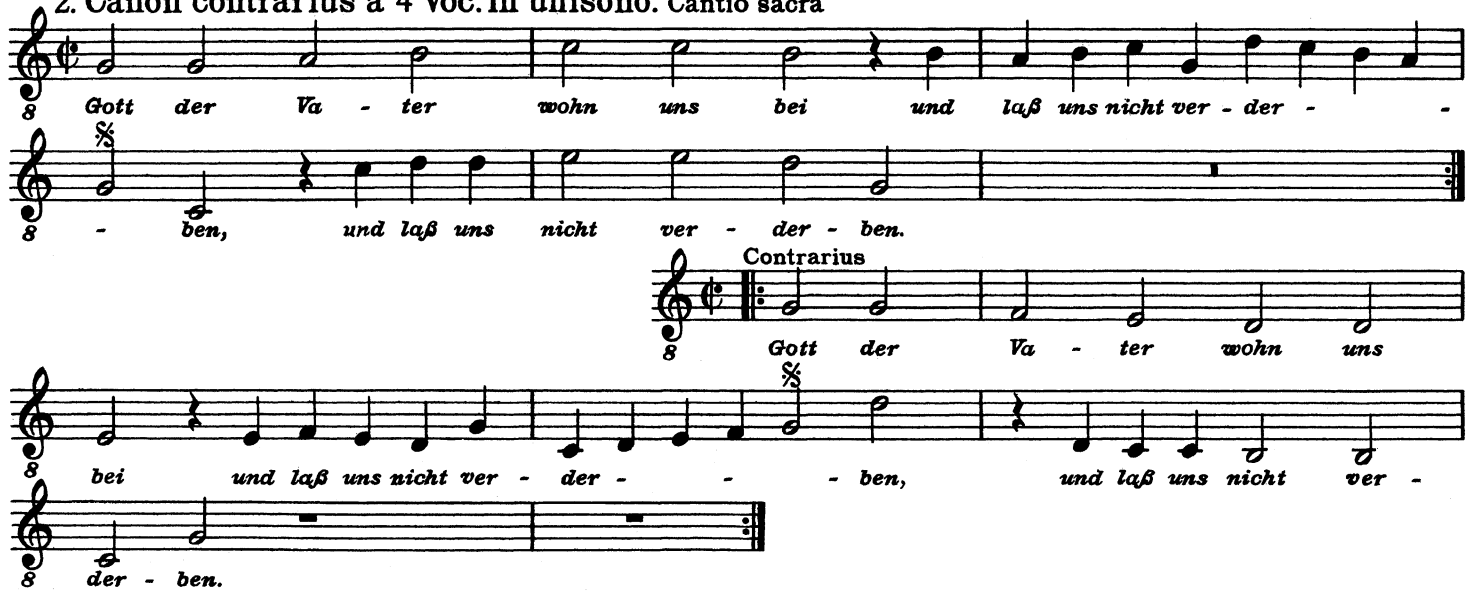

198
208
220
230
240

SEQUUNTUR CANONES ALIQUOT

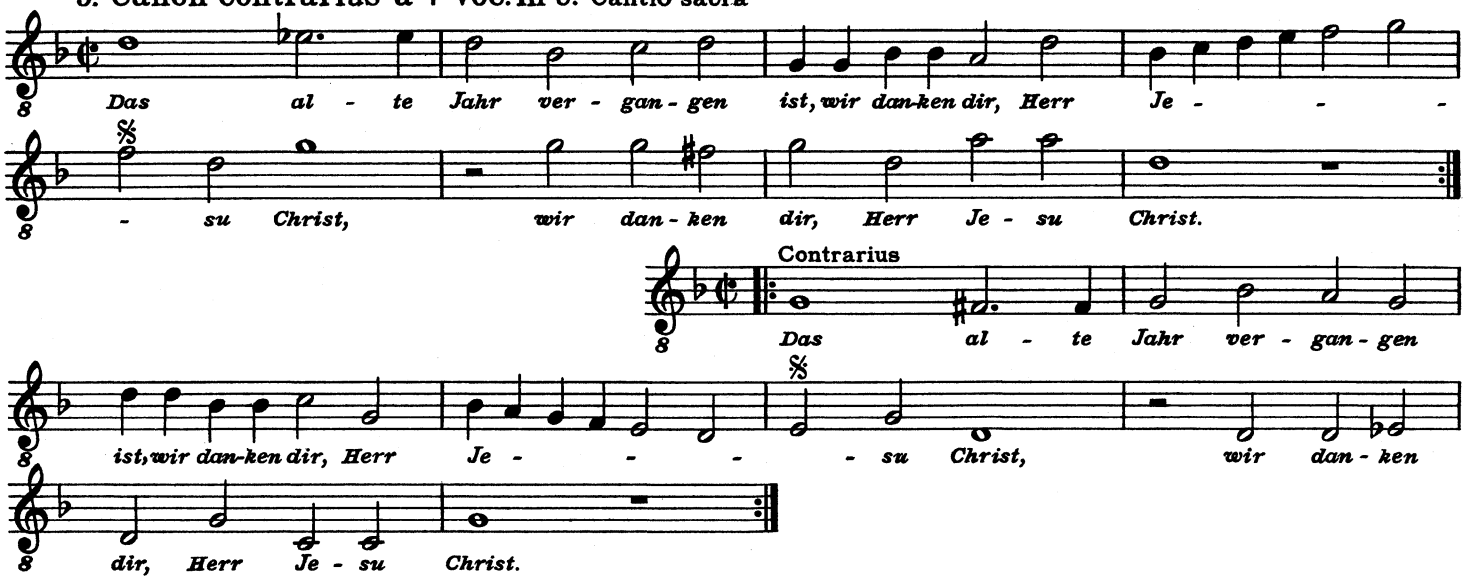
1. Canon contrarius à 4 Voc. in 5. Cantio sacra



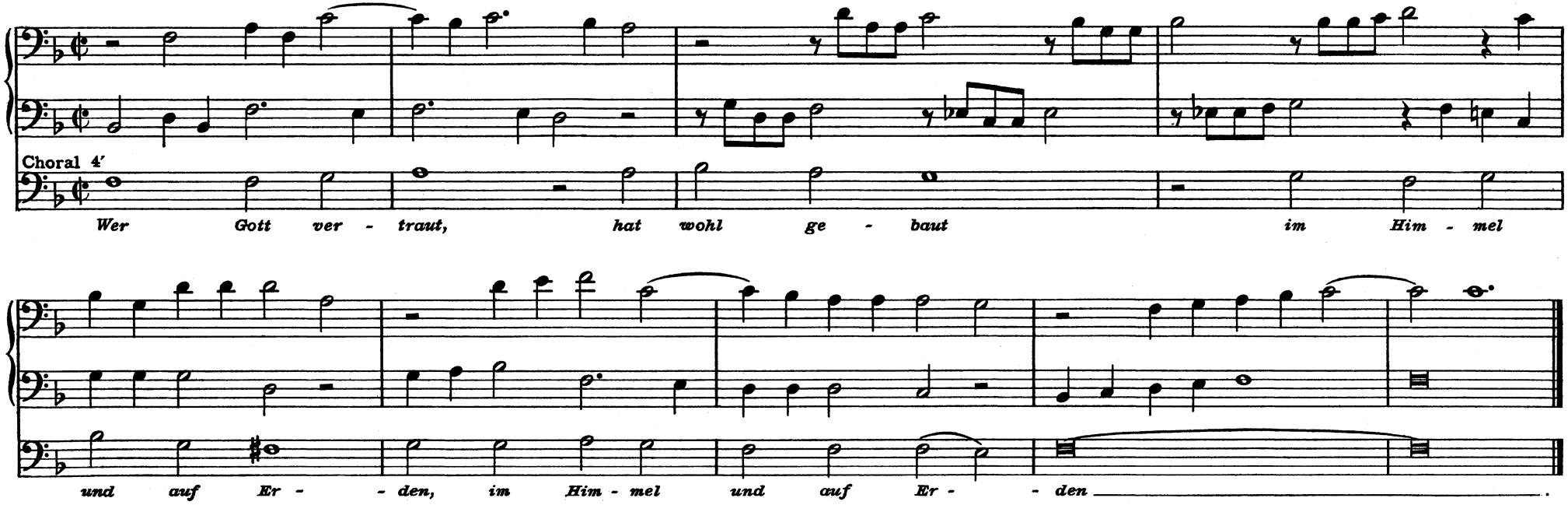
2. Canon contrarius à 4 Voc. in unisono. Cantio sacra



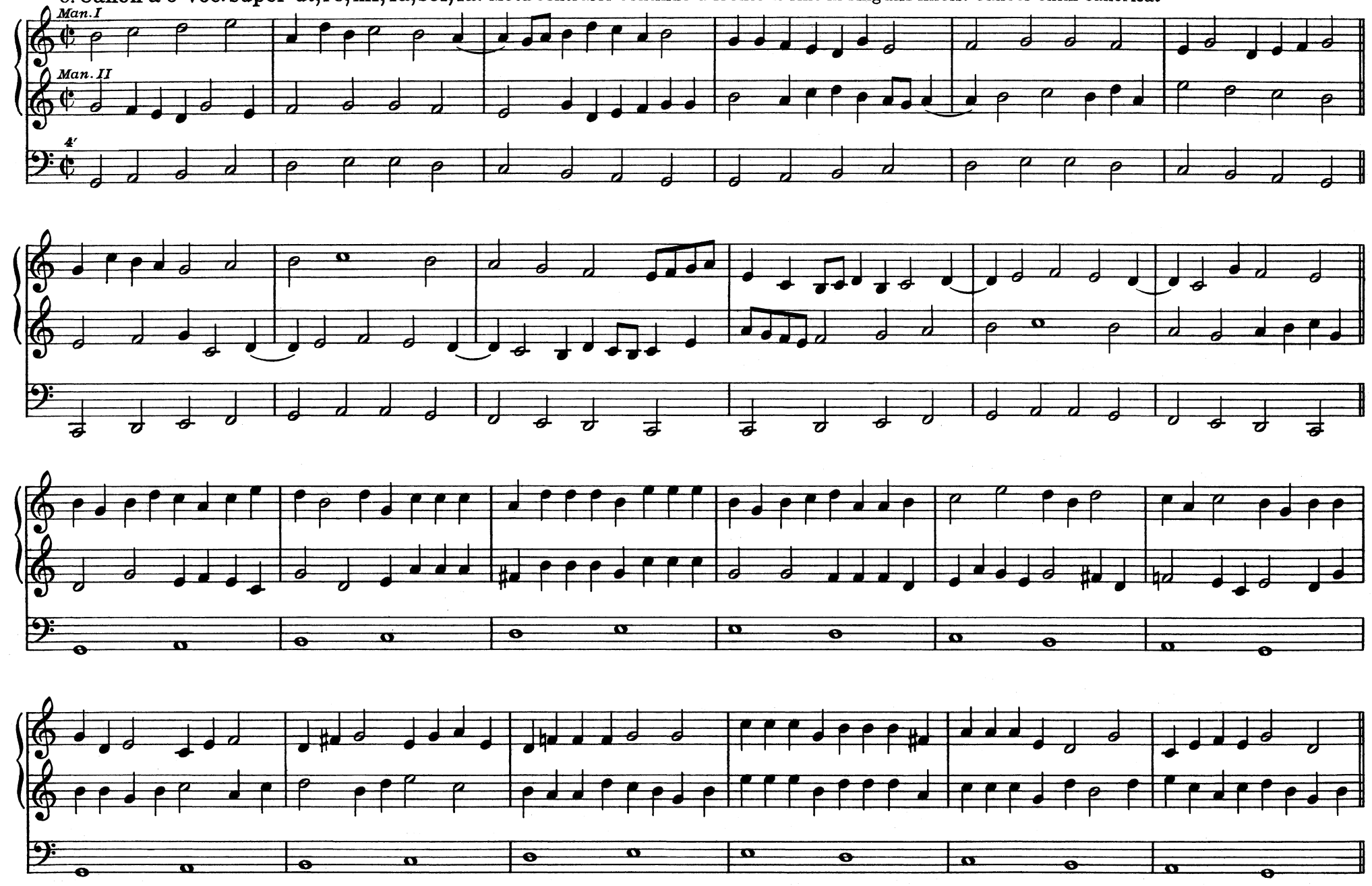
3. Canon contrarius à 4 Voc. in 5. Cantio sacra

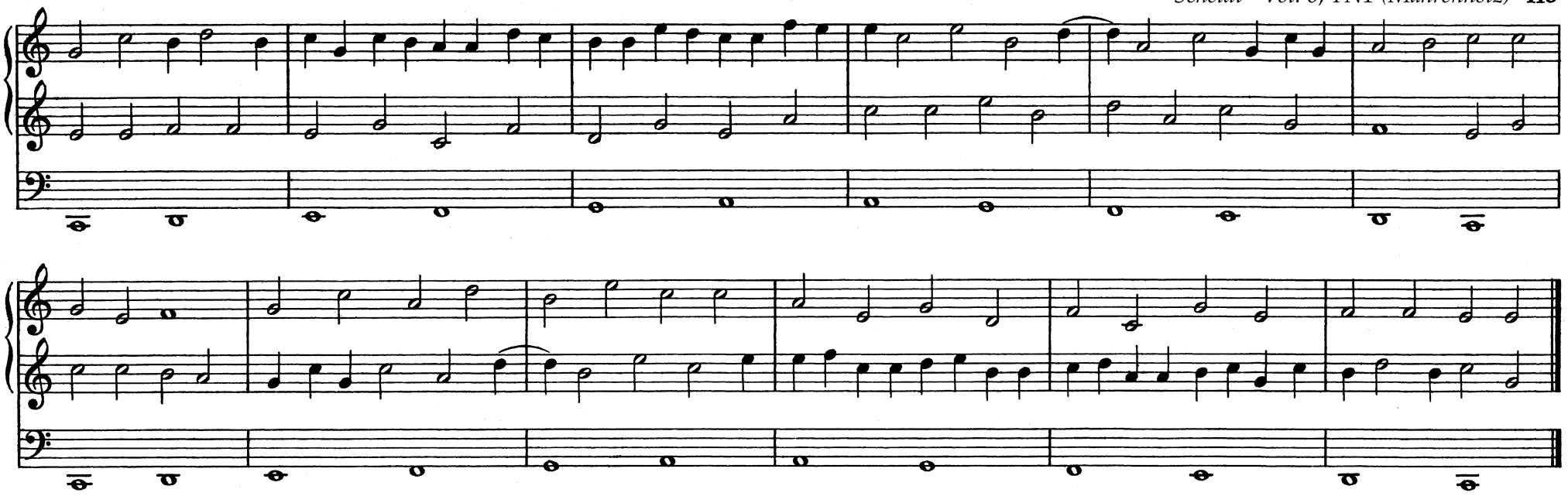


4. Canon à 3 Voc. in 5. Cantio sacra

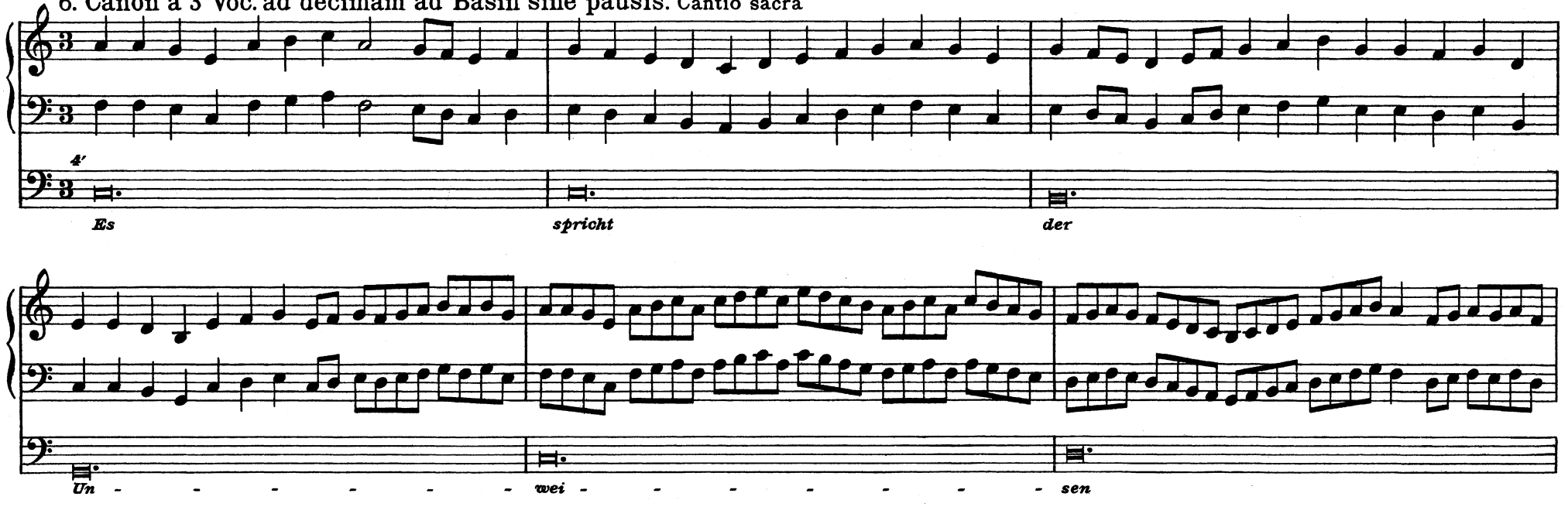


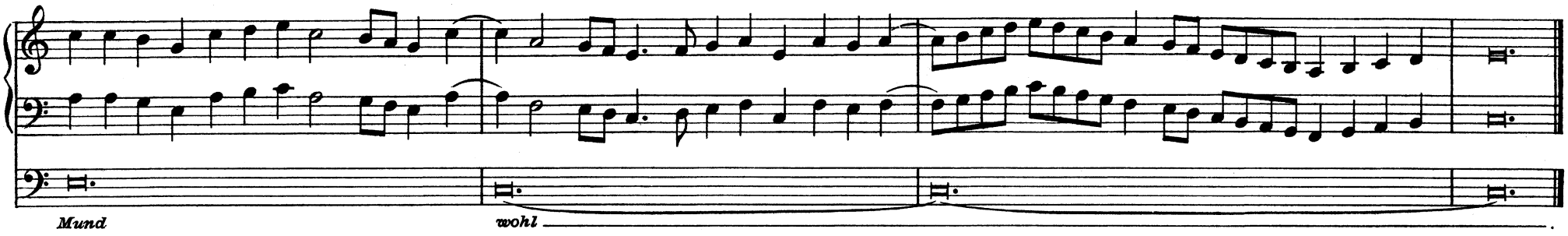
5. Canon à 3 Voc. super ut, re, mi, fa, sol, la. **Motu contrario continuo à fronte & fine in singulis lineis. Cancer enim cancricat**



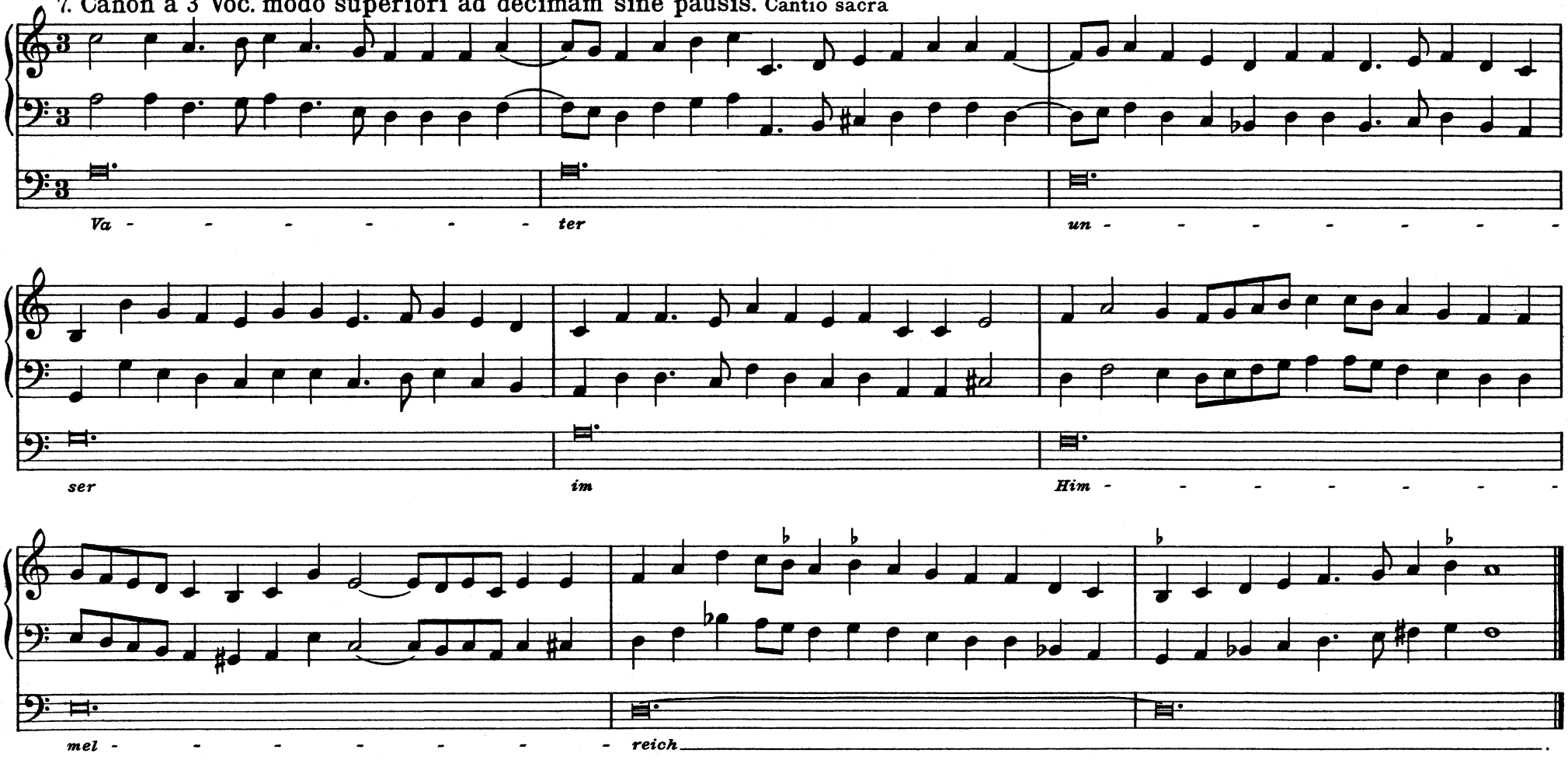


6. Canon à 3 Voc. ad decimam ad Basin sine pausis. Cantio sacra

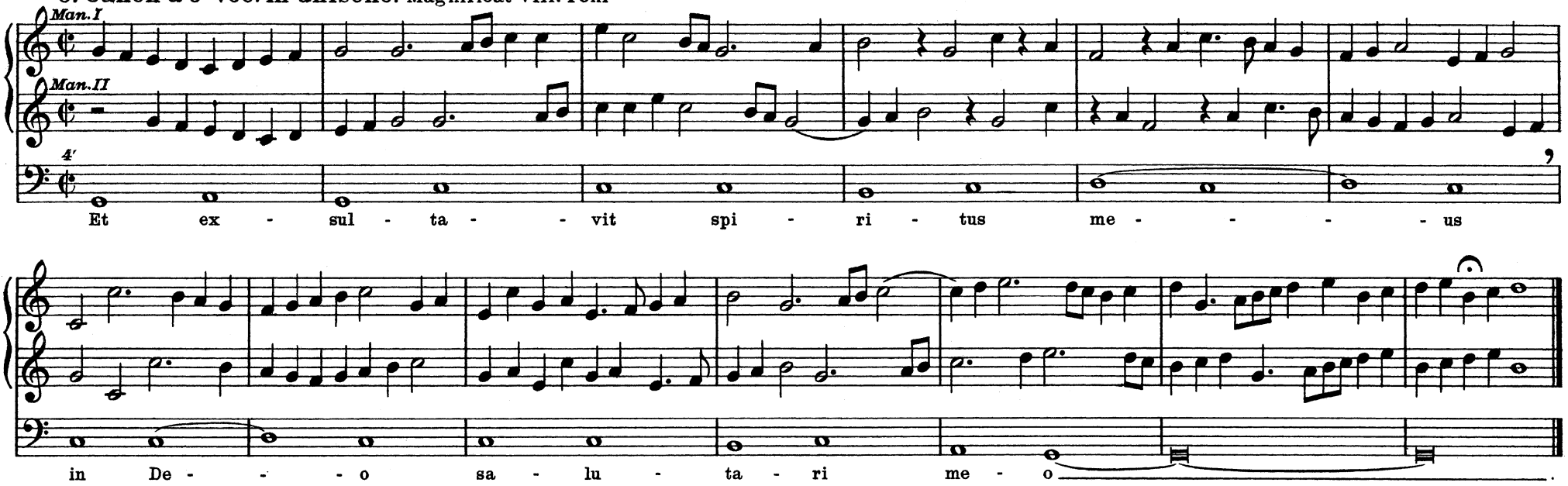




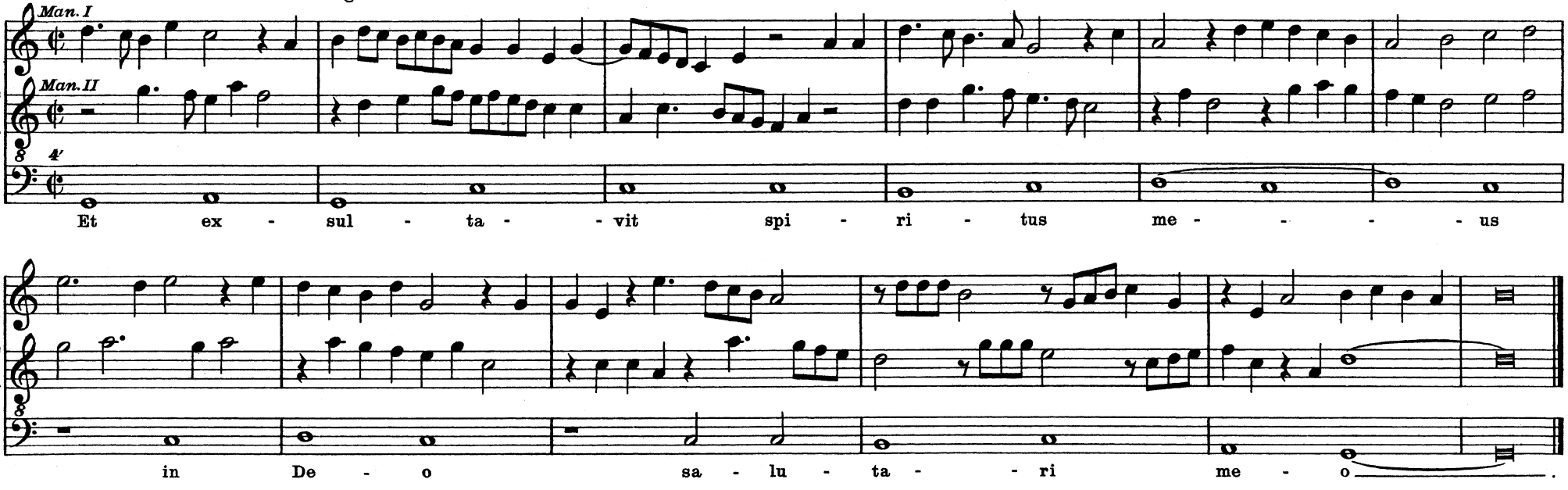
7. Canon à 3 Voc. modo superiori ad decimam sine pausis. Cantio sacra



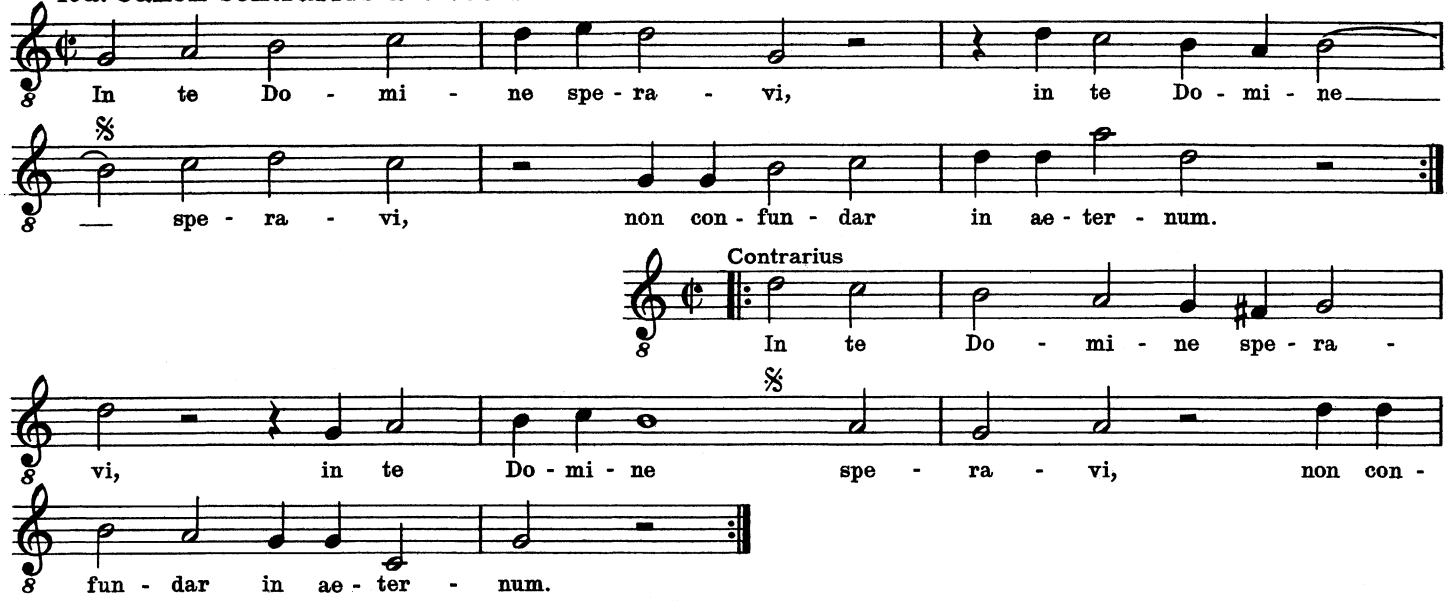
8. Canon à 3 Voc. in unisono. Magnificat VIII. Toni



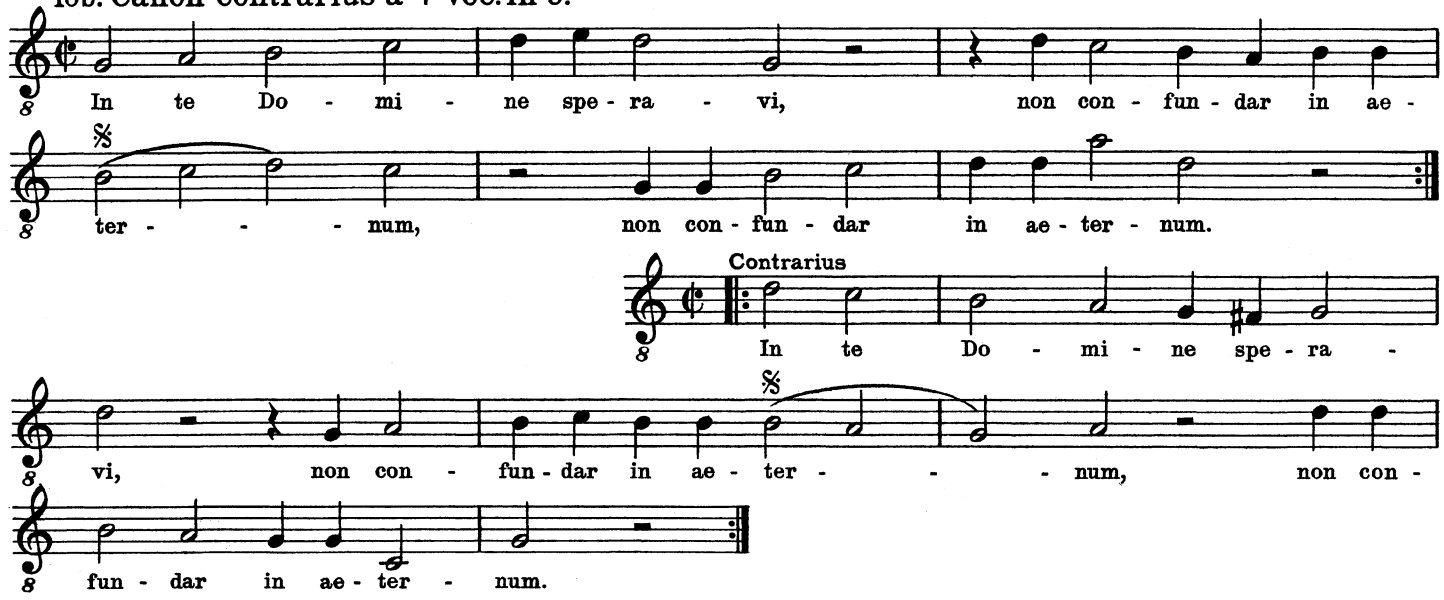
9. Canon à 3 Voc. in 5. Magnificat VIII. Toni



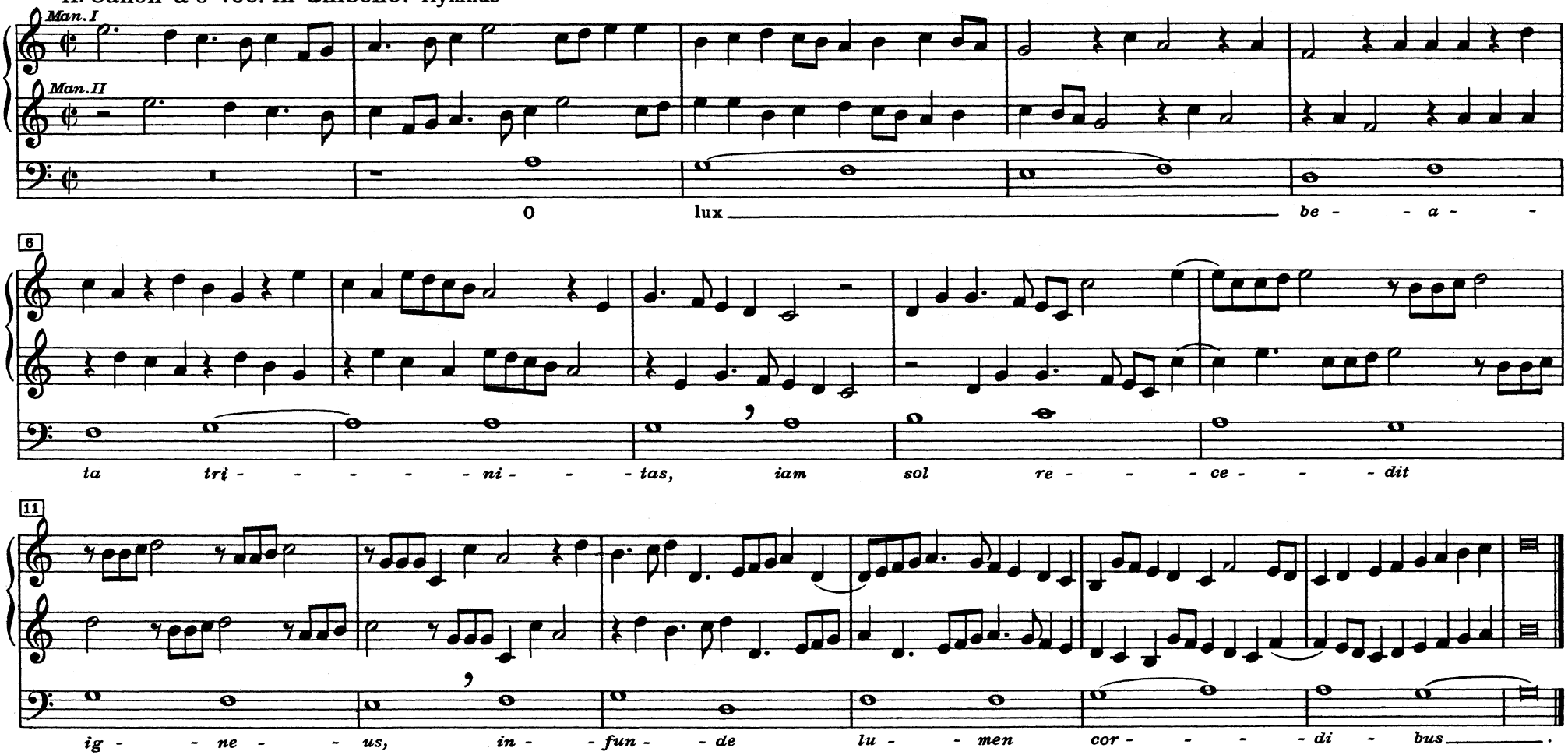
10a. Canon contrarius à 4 Voc. in 5.



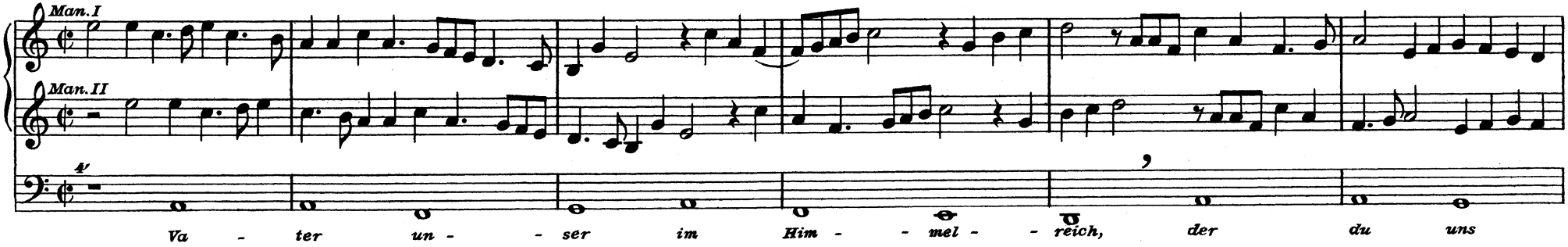
10b. Canon contrarius à 4 Voc. in 5.

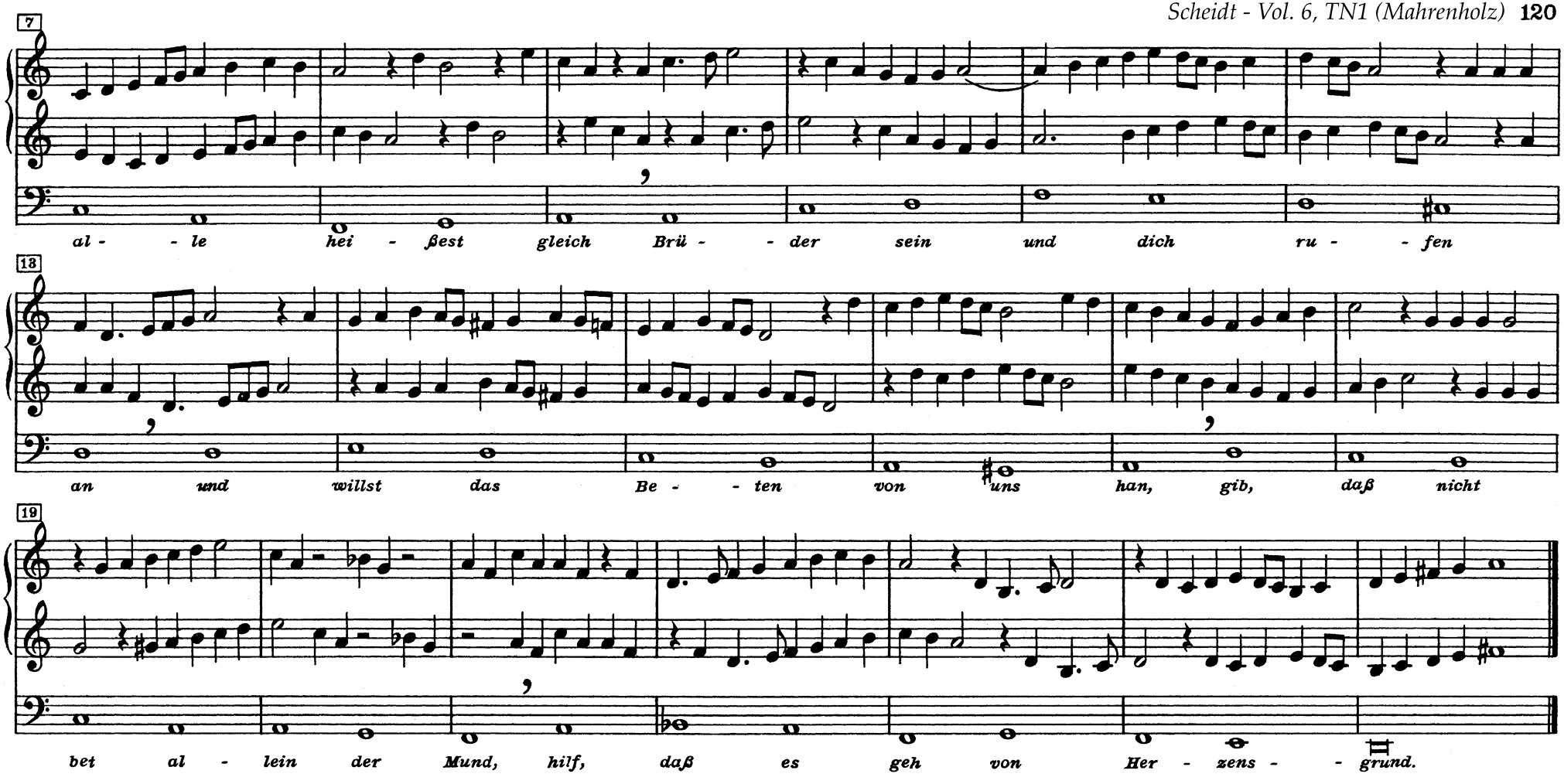


11. Canon à 3 Voc. in unisono. Hymnus

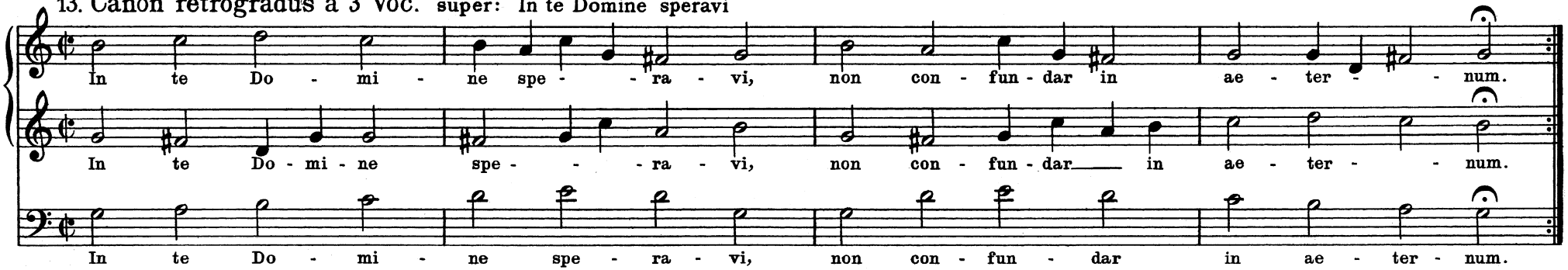


12. Canon à 3 Voc. in unisono. Cantio sacra

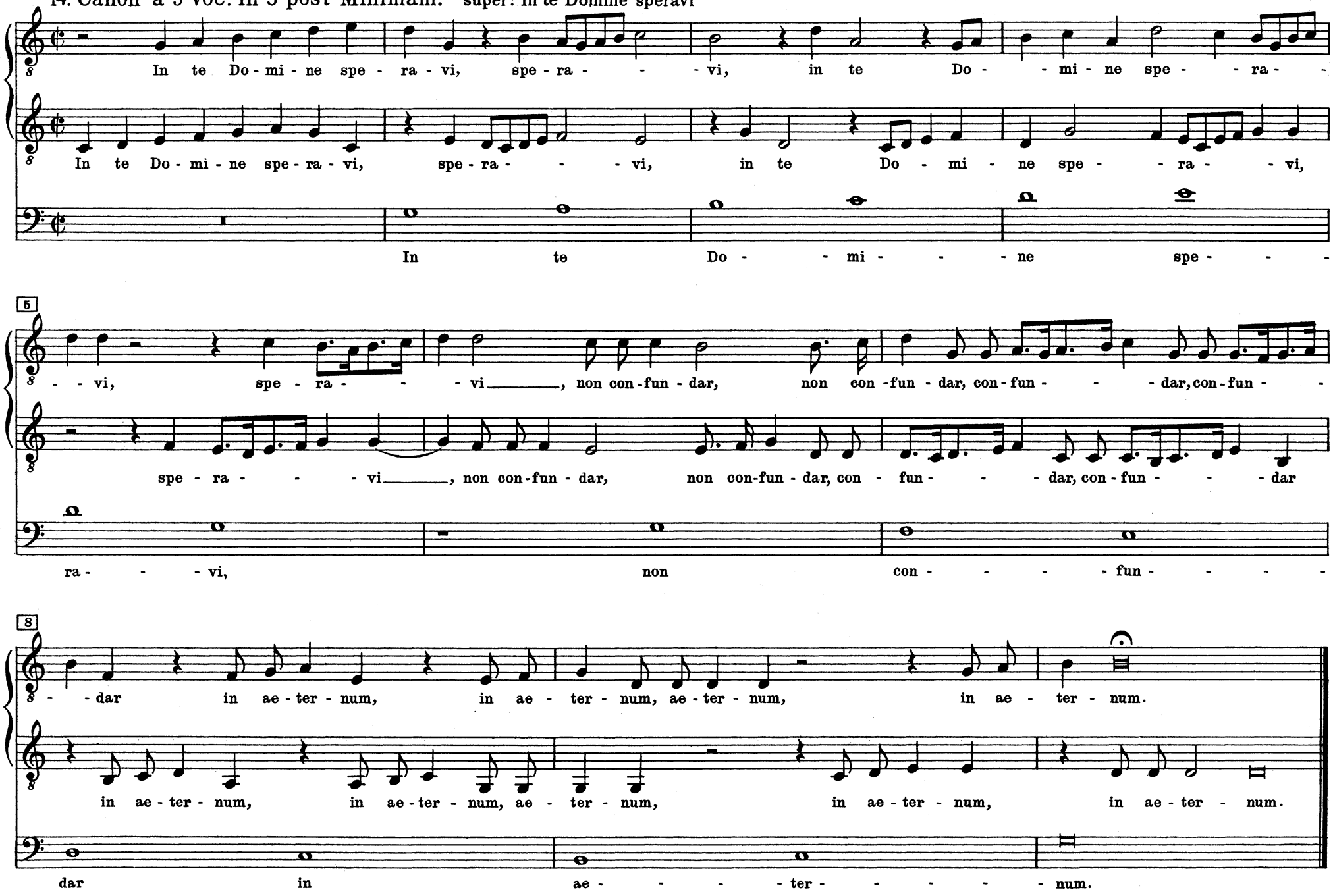


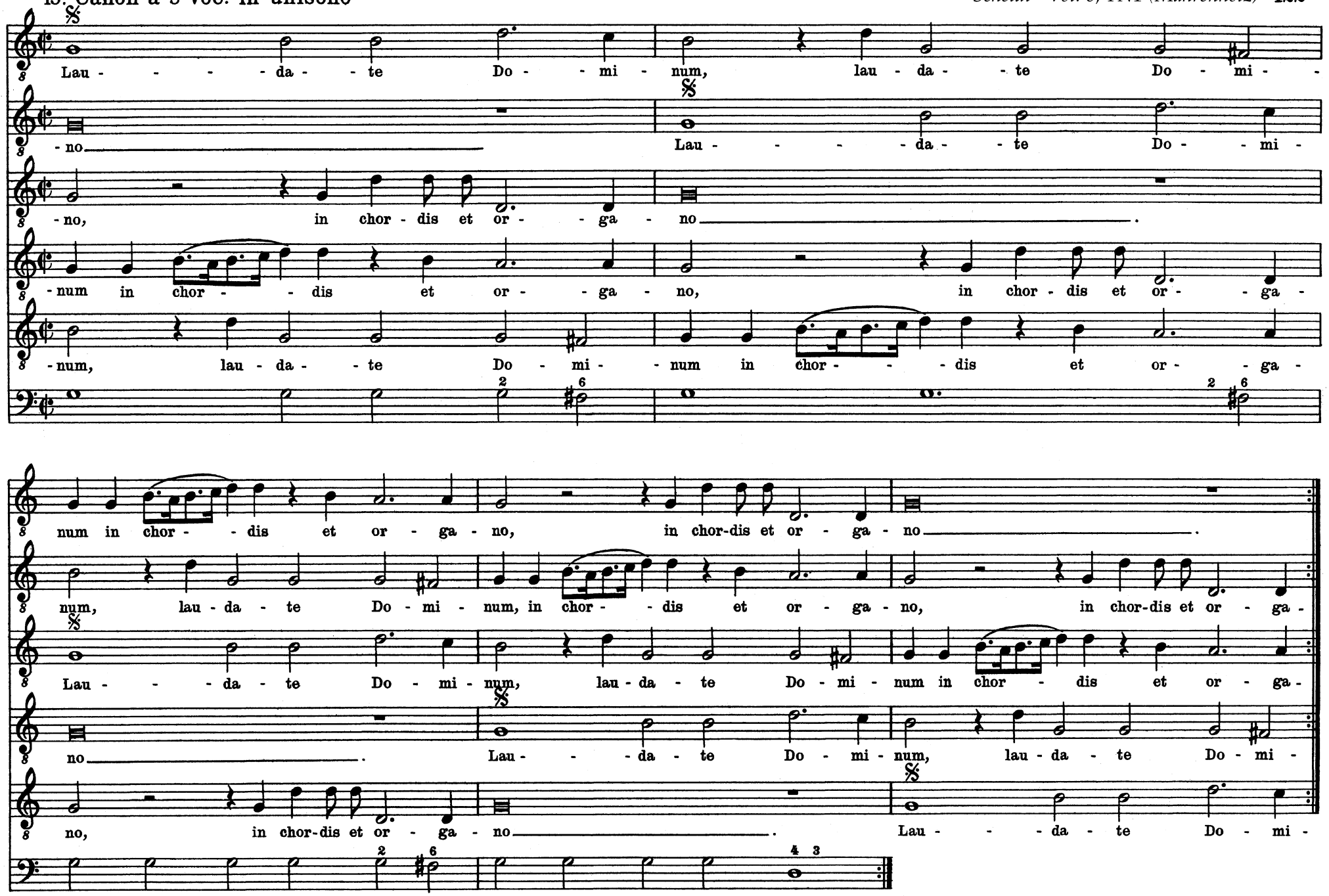


13. Canon retrogradus à 3 Voc. super: In te Domine speravi

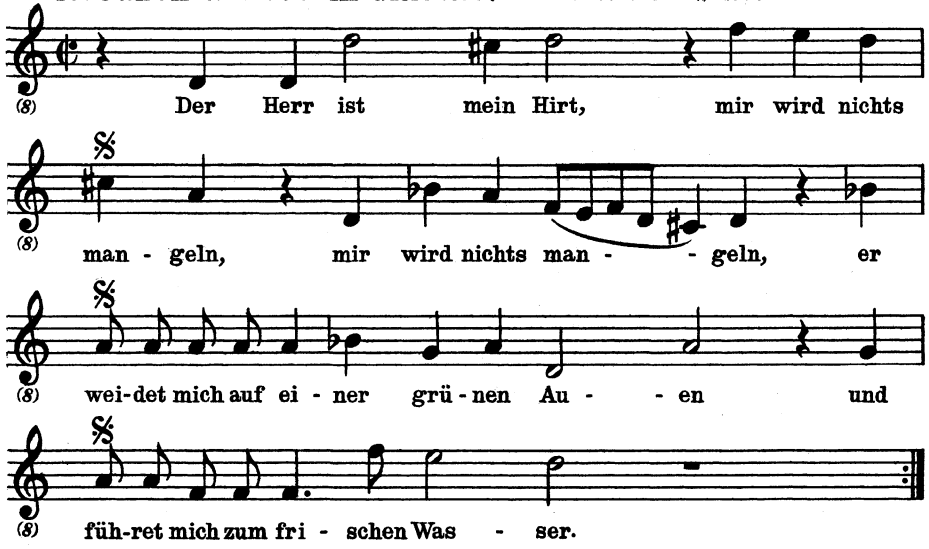


14. Canon à 3 Voc. in 5 post Minimam. super: In te Domine speravi

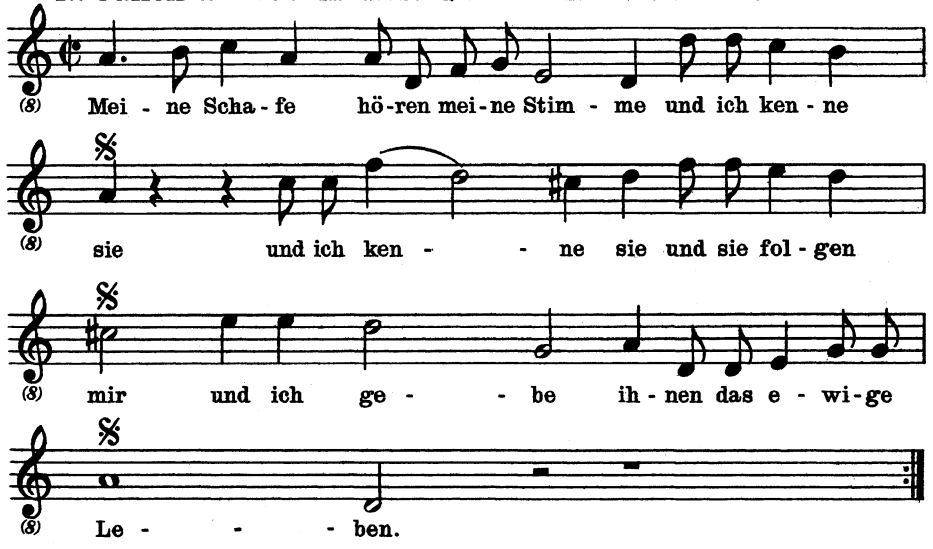



Lau - - - - da - te Do - - mi - num, lau - da - - te Do - mi -
- no
Lau - - - - da - te Do - - mi -
- no, in chor - dis et or - - ga - no
- num in chor - - dis et or - - ga - no, in chor - dis et or - - ga -
- num, lau - da - te Do - mi - - num in chor - - - dis et or - - ga -
num in chor - - dis et or - ga - no, in chor-dis et or - ga - no
num, lau - da - te Do - mi - num, in chor - - dis et or - ga - no, in chor-dis et or - ga -
Lau - - - da - te Do - mi - num, lau - da - te Do - mi - num in chor - dis et or - ga -
no
Lau - - - da - te Do - mi - num, lau - da - te Do - mi -
no, in chor-dis et or - ga - no
Lau - - - da - te Do - mi -

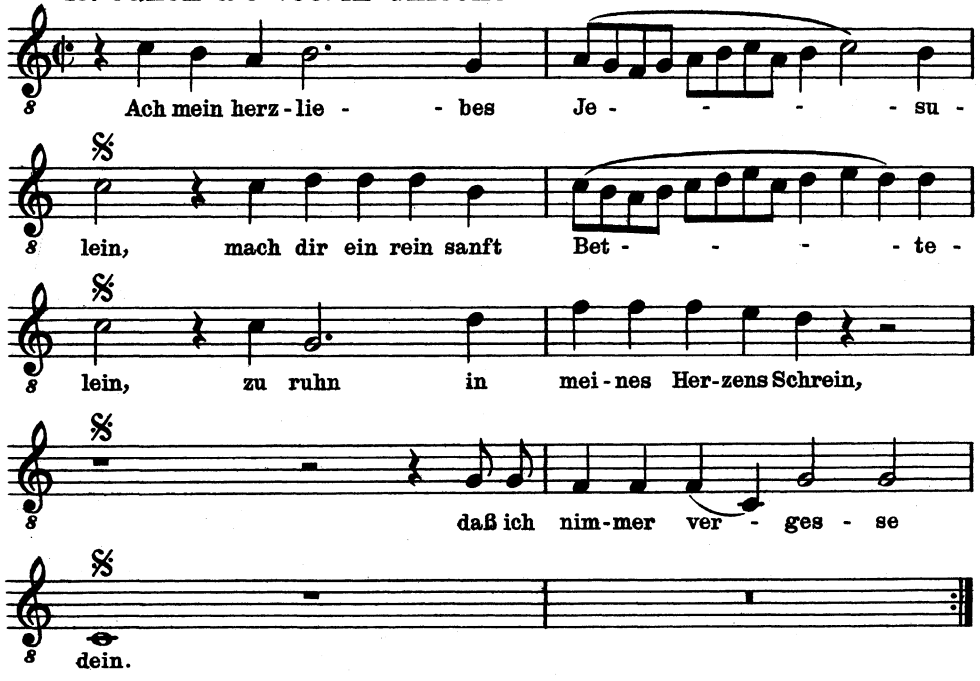
16. Canon à 4 Voc. in unisono. 4 Cantus vel 4 Tenores



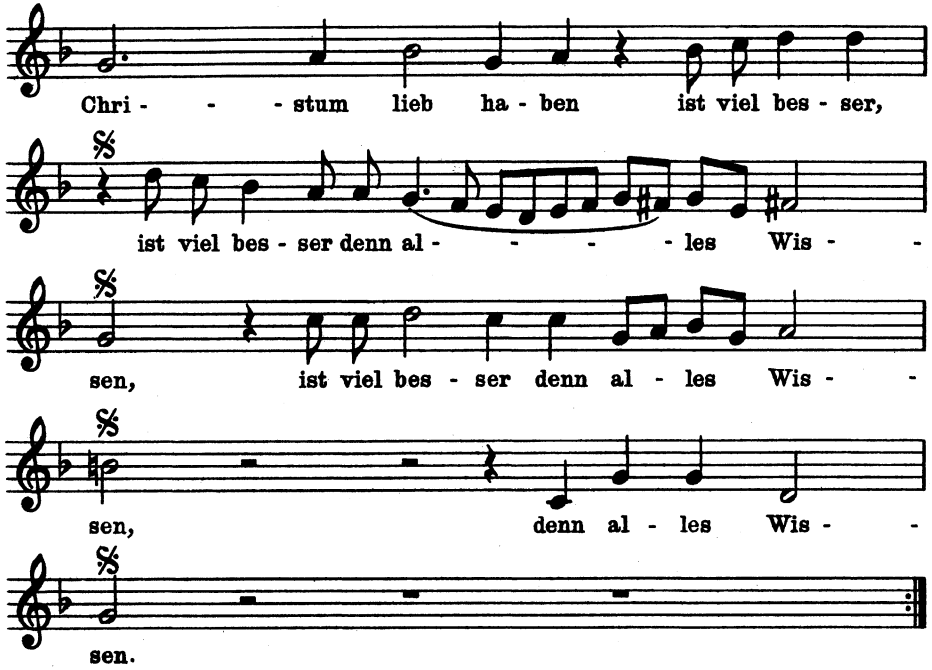
17. Canon à 4 Voc. in unisono. 4 Cantus vel 4 Tenores



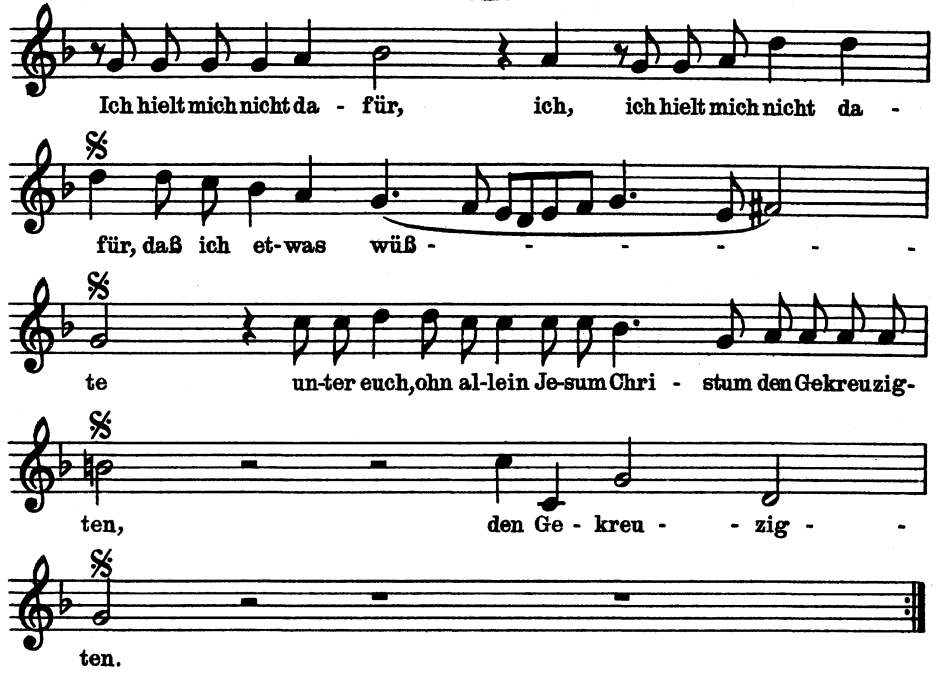
18. Canon à 5 Voc. in unisono



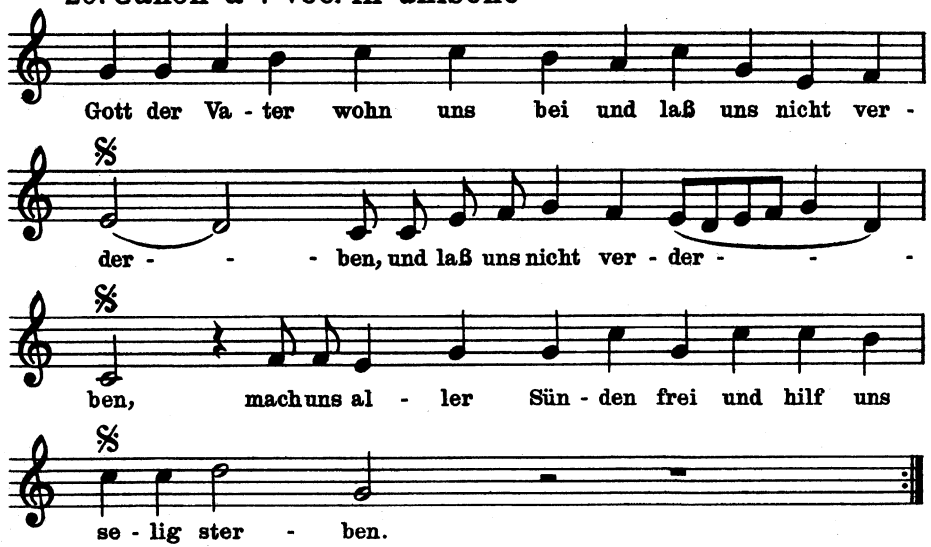
19a. Canon à 5 Voc. in unisono



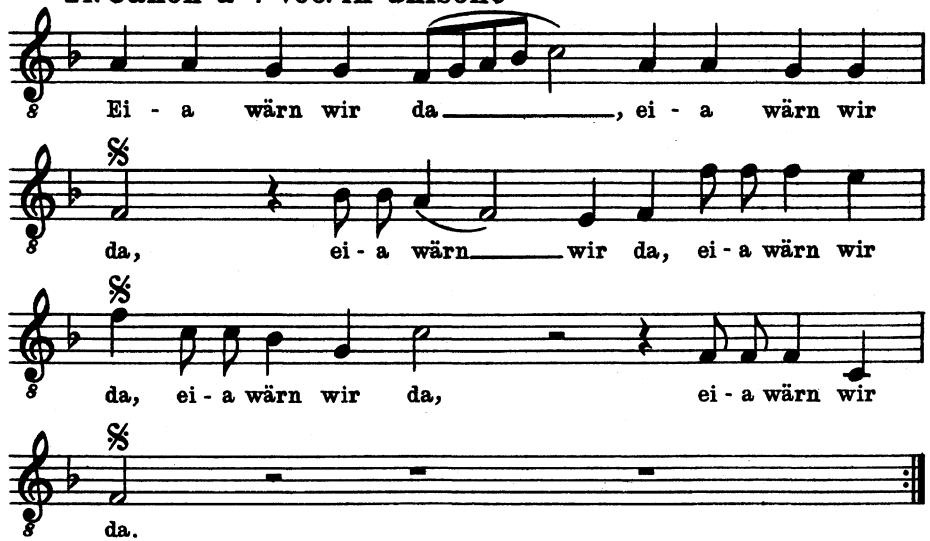
19b. Canon à 5 Voc. in unisono



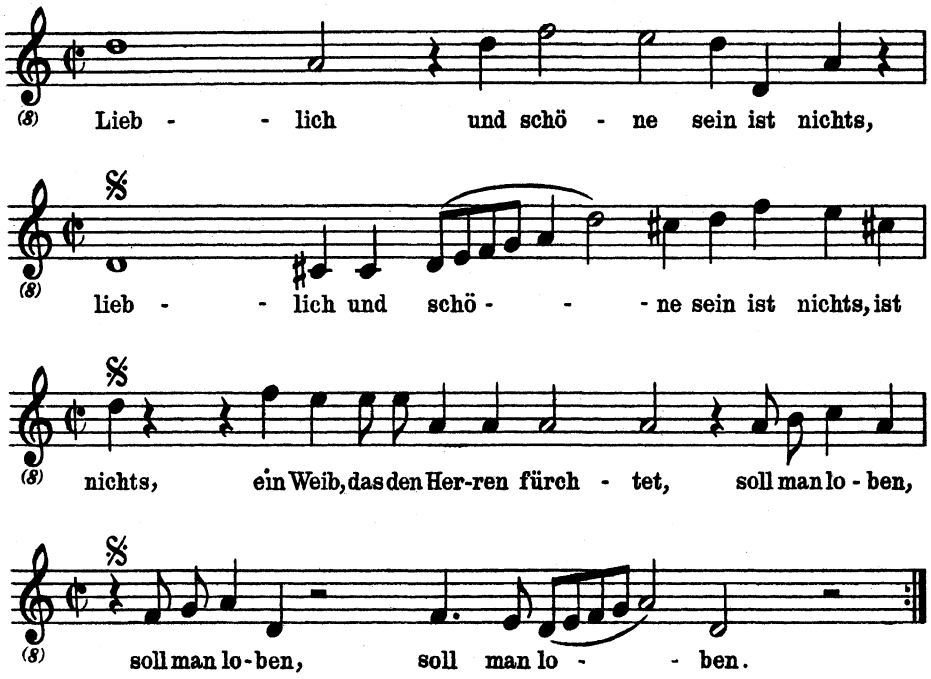
20. Canon à 4 Voc. in unisono



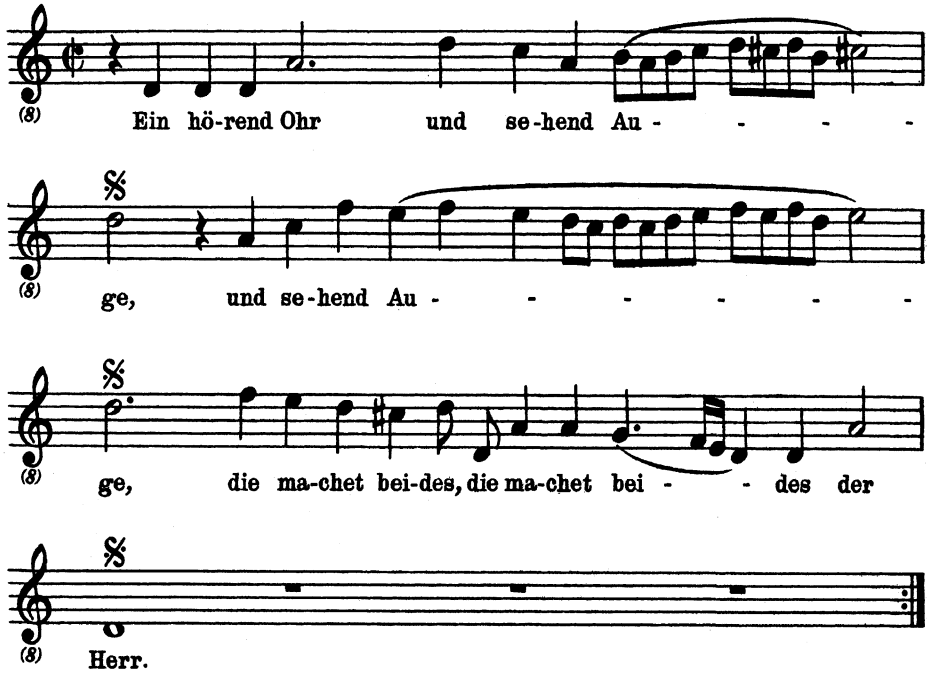
21. Canon à 4 Voc. in unisono



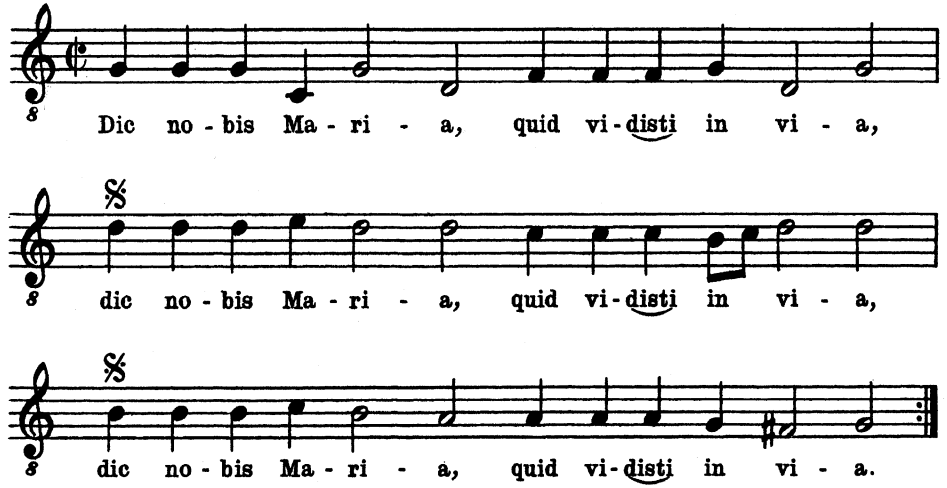
22. Canon à 4 Voc. in unisono. 4 Cantus vel 4 Tenores



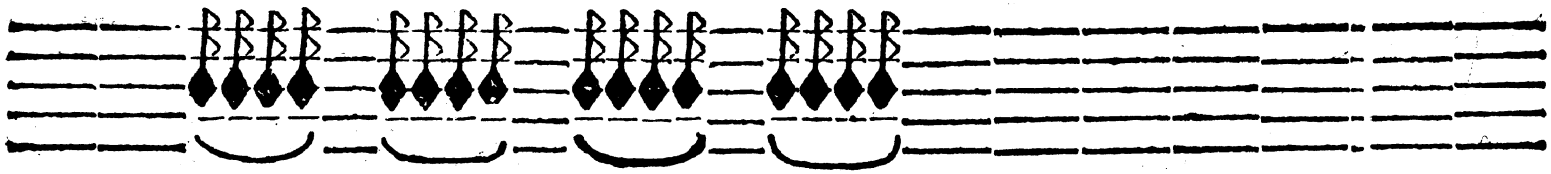
23. Canon à 4 Voc. in unisono. 4 Cantus vel 4 Tenores



24. Canon à 3 Voc. in unisono

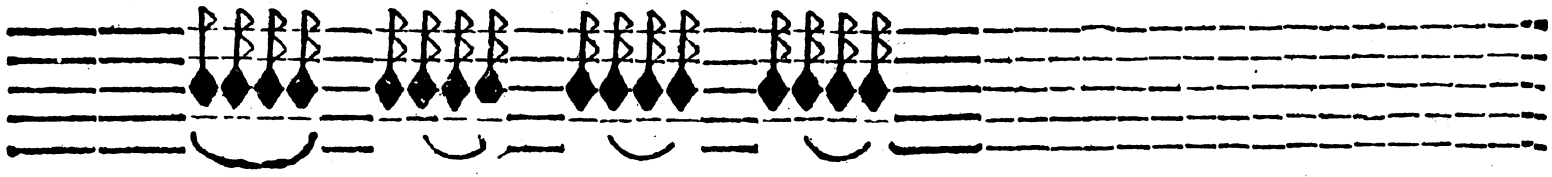


N B.



WO die Noten/wie allhier/zuſammen gezogen ſeind/iſt ſolches eine beſondere art/ gleich wie die Violiſten mit dem Bogen ſchleiffen zu machen pflegen. Wie dann ſolche Manier bey fürnehmen Violiſten Deutſcher Nation/nicht vngebreuchlich/gibt auch auff gelindſchlägigen Orgeln/Regalen/Clavicymbaln vnd Inſtrumenten/einen recht lieblichen vnd anmutigen concentum, derentwegen ich dann ſolche Manier mir ſelbſten gelieben laſſen/vnd angewehnet.

NOTA PHILOMVSE.



VBi notulas ſigno hoc notatas & circumductas videris, id quòd ſæpiùs in hac tabulaturâ occurret, ſcito eſſe Imitationem Violiſticam à peritiſſimis eius artis inventam, qui modò clarius modo lenius fidibus nôrunt canere: Eſtque hæc variatio apud artifices Violiſtas etiâm in ipsâ Germaniâ non infrequens: In Organis vero, Regalis, Clavicymbalis & Inſtrumentis edit concentum ſuaviſſimum & jucundiſſimum: propterea & ego hac ipsâ variatione admodum delector, eâq; ſæpiſſime utor. Vale, utere, & fruere.