

*Scheidt - Vol. 6, TN1 (Mahrenholz)*

# SAMUEL SCHEIDT WERKE

HERAUSGEGEBEN

VON GOTTLIEB HARMS UND CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

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# SAMUEL SCHEIDT WERKE BAND VI

TABULATURA NOVA TEIL I UND II

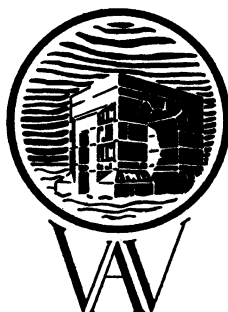
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## S A M U E L S C H E I D T W E R K E B A N D V I



## B E M E R K U N G

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 Faksimile in Band I und II wurden in Originalgröße veröffentlicht.

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Scheidt - Vol. 6, TN1 (Mahrenholz)

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# I. CANTIO SACRA (CREDO)

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Wir gläuben all an einen Gott

Wir gläuben all an Ei-nen Gott, Schöp-fer Him-mels und der Er-den, der sich zum Va-ter ge-ben hat,  
daß wir sei-ne Kin-der wer-den. Er will uns all-zeit er-näh-ren, Leib und Seel auch wohl be-wah-ren, al-lem Un-fall will er weh-  
ren, kein Leid soll uns wi-der-fah-ren. Er sor-get für uns, hüt't und wacht und wacht, es steht al-les in sei-ner Macht.

1. Versus à 4 Voc. Choralis in Cantu

*c.f.*

The piano accompaniment consists of a grand staff with a treble and bass clef. It features a complex rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. The harmonic structure is rich, with many accidentals and chromatic lines. Measure numbers 7, 11, 16, 21, 26, 30, and 35 are clearly marked at the beginning of their respective systems.

Man. I *c.f.*

Man. II

Measures 1-13 of the piece. The right hand (Man. I) starts with a whole rest, then plays a melodic line with a *c.f.* marking. The left hand (Man. II) plays a rhythmic accompaniment of eighth notes.

14

Measures 14-21. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

22

Measures 22-28. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

29

Measures 29-35. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

36

Measures 36-39. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

40

Measures 40-43. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

44

Measures 44-47. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

48

Measures 48-52. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

53

Measures 53-58. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

59

Measures 59-62. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment.

## 3. Versus à 3 Voc. Choralis in Tenore

Measures 1-9 of the piece. The score is in 3/4 time and features a treble and bass clef. The key signature has one sharp (F#). The music consists of a vocal line in the treble and a basso continuo line in the bass. A bracket under the first few notes of the bass line is labeled "c. f. 4' (oder 8' eine Oktave höher)".

Measures 10-15. The music continues with a more active vocal line and a rhythmic basso continuo accompaniment.

Measures 16-21. The piece features a series of sixteenth-note patterns in the vocal line, with the basso continuo providing a steady accompaniment.

Measures 22-27. The music continues with rhythmic patterns in both the vocal and basso continuo parts.

Measures 28-34. The piece concludes with a final cadence. The text "Scheidt - Vol. 6, TN1 (Mahrenholz) 7" is printed at the end of this system.

Measures 35-38. This section is marked "Imitatio Violistica" and features a highly rhythmic and imitative texture in both the vocal and basso continuo parts.

Measures 39-45. The music continues with rhythmic patterns in both the vocal and basso continuo parts.

Measures 46-51. The piece concludes with a final cadence.

52 *Imitatio Violistica*

56

60

64

4. Versus à 3 Voc. Choralis in Basso

Man. Ped. *c. f. 4'*

9

17

25

30 *Imitatio Violistica*

85

Measures 85-88: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

89

Measures 89-92: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

43

Measures 43-46: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

47

Measures 47-50: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

52

Measures 52-55: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

55

Measures 55-58: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

58

Measures 58-61: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

62

Measures 62-65: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

69

Measures 69-72: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

72

Measures 72-75: Treble clef with a complex rhythmic pattern of eighth and sixteenth notes. Bass clef with a simple accompaniment of quarter notes.

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

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Fuga quadruplici

The first system of the musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The treble staff begins with a whole note chord of G2, B-flat2, and D3, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score continues the composition. It features two staves with treble and bass clefs. The treble staff shows a melodic line with various rhythmic values, while the bass staff provides a steady accompaniment. Measure numbers 8 and 14 are indicated at the beginning of the system.

The third system of the musical score continues the composition. It features two staves with treble and bass clefs. The treble staff shows a melodic line with various rhythmic values, while the bass staff provides a steady accompaniment. Measure numbers 14 and 22 are indicated at the beginning of the system.

The fourth system of the musical score continues the composition. It features two staves with treble and bass clefs. The treble staff shows a melodic line with various rhythmic values, while the bass staff provides a steady accompaniment. Measure numbers 22 and 29 are indicated at the beginning of the system.

The fifth system of the musical score continues the composition. It features two staves with treble and bass clefs. The treble staff shows a melodic line with various rhythmic values, while the bass staff provides a steady accompaniment. Measure numbers 29 and 35 are indicated at the beginning of the system.



35

40

46

50

54

58

2' (oder 4' eine Oktave höher)

63

67

\* Ausführung entweder mit 2' im Pedal unter Weglassung der kleinstochenen Noten, oder nur manualiter einschl. der kleinstochenen Noten unter Weglassung der Pedalzeile

71

76

81

86

\* (oder 8' eine Oktave höher)

91

96

101

106

111

116

121

126

131

136

141

146

150

Concursus et Coagmentatio omnium quatuor fugarum

154

159