

SAMUEL SCHEIDT WERKE

BAND VI

TABULATURA NOVA TEIL II

HERAUSGEGEBEN VON

CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

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V. CANTIO SACRA Christ lag in Todesbanden



1. Versus à 4 VOC. Choralis in Cantu

Scheidt - Vol. 6, TN2 (Mahrenholz) 28

c.f.

9

16

21

2. Versus à 4 VOC. Choralis in Cantu*

29

c.f. 2' (oder 4' eine Oktave höher)

6

11

16

*Ausführung entweder mit c.f. im Pedal oder nur Manualiter unter Benutzung der kleingestochenen Noten

21

25

26

27

28

29

3. Versus, Bicinium complexus mutui

Man. I

31

Man. II

10

15

20

25

30

Musical score for two staves (Treble and Bass) in 12 measures. The score begins at measure 46 and ends at measure 122.

- Measure 46:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 53:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.
- Measure 62:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.
- Measure 71:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns.
- Measure 78:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns.
- Measure 89:** Treble staff has eighth-note pairs. Bass staff has sixteenth-note patterns.
- Measure 97:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.
- Measure 104:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.
- Measure 112:** Treble staff has sixteenth-note patterns. Bass staff has sixteenth-note patterns.
- Measure 122:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.

The score features continuous sixteenth-note patterns with various dynamics and key changes. Measure numbers are present above each staff.

Musical score pages 127 through 163, featuring multiple staves of music. The staves include treble and bass clefs, and various key signatures (F major, G major, C major, etc.). The music consists of a mix of eighth and sixteenth note patterns, with some measure endings indicated by short vertical lines.

4. Versus à 3 VOC. Choralis in Tenore

35

Musical score pages 164 through 24, showing three voices: Tenore, Altus, and Bassus. The Tenore voice is in soprano clef, the Altus in alto clef, and the Bassus in bass clef. The music includes various note values and rests, with some measures having longer sustained notes.

29

36 *Imitatio violistica*

42

46

5. Versus à 4 VOC. Choralis in Tenore et Basso

37

9

17

26

85

43

51

58

63

70

76

80

39

VI. FANTASIA à 3 Voc.

Scheidt - Vol. 6, TN2 (Mahrenholz) 40

VI. FANTASIA à 3 Voc.

Scheidt - Vol. 6, TN2 (Mahrenholz) 40

1 11 20 29 39 48 54 60 65 70

Imitatio violistica

(Ped. 8')

(Ped. 4' eine Oktave tiefer)

S Sch VI/2

76

81

85

92

99

105

109

114

120

126

43

181

185

(ohne Ped.)

140

144

148

152

45

156

160

164

168

178

180

188

199

207

VII. HYMNUS Christe, qui lux es et dies (Christe, der du bist Tag und Licht)



1. Versus à 4 VOC. Choralis in Cantu

Man.I c.f.

Man.II

12

23

Man. II

3. Versus à 4 VOC. Choralis in Cantu

49

4. Versus à 4 VOC. Choralis in Tenore

50

5. Versus à 4 VOC. Choralis in Alto

10

18

6. Versus à 3 VOC. Choralis in Cantu

51

9

15

20

7. Versus. Bicinium duplicitis contrapuncti

Scheidt - Vol. 6, TN2 (Mahrenholz) 52

Man. I

Man. II

10

18

24

29

8. Versus à 3 VOC. Choralis in Tenore

53

c.f. 4' (oder 8' eine Oktave höher)

9

15

22

27

33

9. Versus à 4 VOC. Choralis in Tenore et Basso

(c.f.)

c.

o.f.

9

17

25

33

38

VIII. CANTILENA ANGLICA DE FORTUNA



1. Variatio à 4 Voc. *In Cantu*

Scheidt - Vol. 6, TN2 (Mahrenholz) 56

Continuation of the musical score for the first variation, showing measures 9 through 16. The vocal parts continue with eighth-note patterns.

Continuation of the musical score for the first variation, showing measures 17 through 24. The vocal parts continue with eighth-note patterns.

2. Variatio à 4 Voc. *In Cantu et Tenore*

A musical score for two voices (Canto and Tenor) in common time. The key signature is B-flat major. The vocal parts are written on treble and bass staves respectively. The music consists of a series of eighth-note patterns.

Continuation of the musical score for the second variation, showing measures 11 through 18. The vocal parts continue with eighth-note patterns.

Continuation of the musical score for the second variation, showing measures 19 through 26. The vocal parts continue with eighth-note patterns.

3. Variatio. Bicinium. *In Cantu*

A musical score for two voices (Canto and Tenor) in common time. The key signature is B-flat major. The vocal parts are written on treble and bass staves respectively. The music consists of a series of eighth-note patterns.

Continuation of the musical score for the third variation, showing measures 5 through 12. The vocal parts continue with eighth-note patterns.

Continuation of the musical score for the third variation, showing measures 13 through 20. The vocal parts continue with eighth-note patterns.

15

20

4. Variatio à 4 Voc. In Cantu colorato
c.f. col.

5

10

15

59

20

5. Variatio à 4 Voc. In Cantu
c.f.

9

17