

SAMUEL SCHEIDT

WERKE

HERAUSGEGEBEN

VON GOTTLIEB HARMS UND CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

SAMUEL SCHEIDT WERKE

BAND VII

Scheidt - Vol. 7, TN3 (Mahrenholz)

TABULATURA NOVA TEIL III

HERAUSGEGEBEN VON

CHRISTHARD MAHRENHOLZ

HAMBURG

UGRINO VERLAG

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

Scheidt - Vol. 7, TN3 (Mahrenholz)



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Titel und Vorreden (Faksimiles des Originaldruckes von 1624)

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III. ET VLTIMA PARS
TABULATURÆ
Continens
KYRIE DOMINICALE.
CREDO IN UNUM DEUM.
PSALMUM DE COENA DOMINI
SUB COMMUNIONE, HYMNS PRÆCIP
PUORUM FESTORUM TOTIUS ANNI.

Magnificat 1.2.3.4.5.6.7.8.9. Toni, Modum lu.
dendi pleno Organo, &

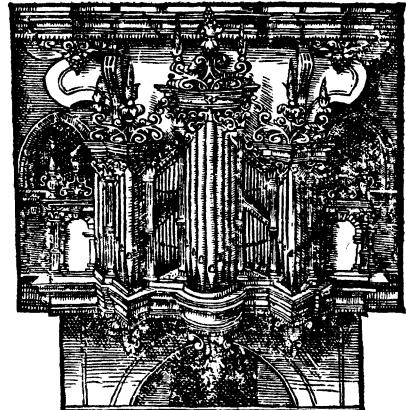
B E N E D I C A M U S.

Vnâ Cum Indice omnes tres partes continentē, copiosissimo
COMPOSITA ET ADORNATA.

In gratiam Organistarum præcipue eorum qui
Musicē pure & absque celerimis Coloraturis Organo
ludere gaudent.

A U C T O R E

S A M U E L E S C H E I D T.



ANNO

IesVs ChristVs noster ReDeMptor VIVIt
HAMBURGI,
IMPENSIS MICHAELIS HERINGI.

Scheidt - Vol. 7, TN3 (Mahrenholz)



V I R I S

MAGNIFICIS NOBILISSIMIS, AMPLISSIMIS PRU
DENTISSIMIS ET CONSULTISSIMIS

Quatuor Rerumpub. florentissimarum,

L V B E C E N S I S.
H A M B U R G E N S I S.
L V N Æ B V R G E N S I S.
M A G D E B V R G E N S I S.

*Consulibus, Camerariis & reliquis Senatoribus.
Dnn. meis debitâ animi submissione suspiciendis.*

S.

DE ARTIS MUSICÆ tum dignitate tum necef
sitate & utilitate, varia variorum passim ha
bentur judicia, adeò ut etiam inter gentes &
nationes illustrissimas de hâc ipsâ nō semel fuerint
notæ controversiæ & concertationes peracerbæ.
Egyptij enim & Athenienses eam ingenij liberali
bus indignam judicârunt: Hinc Alcibiades, licet o
nnes reliquas Philosophiæ partes edoctus, Musicē
amen aspernatus est: Cantent inquiens Thebano
um filij, qui dicere nesciunt: Nobis ATHENIENSIBUS
gentis Principes sunt PALLAS & APOLLO, quorum il
la fistulam confregit, hinc Marfyam tibicinen ex
coriavit. Contra vero Lacedæmonij & Thraces Mu
sicen cum primis commendârunt: imo apud arca
des artis hujus ignarum esse, longè erat turpis simū.
Litigium hoc ut discernamus & dirimamus, non ar
mis vel rigido illo Areopagitarum judicio; sed justa
^(?) 2

DEDICATIO.

rectæ rationis pensiculatione, tantummodo opus est: Eam si admittimus, patescet, non tam Artem ipsam, quām ejus abusum à plerisque summis & magnis Viris improbatum & explosum. Neque enim quis facile mihi persuaserit, gentes illas celeberrimas ac politissimas (Ægyptios dico & Athenienses) à Musis & Gratijs adeò fuisse alienas, ut hanc ipsam Artem rejecerint, quæ mores hominum componit, affectus sedat, animosque ab omni turpitudinis auditione & recordatione revocatos ad modestiam castimoniamque traducit. Certè qui suavitatem ejus non sentit vel agnoscit, aversus à ratione naturam humanam deposuisse videtur, aut in aliquâ immani ferâque barbariâ natus & educatus similis Atheæ Scythurum Principi, qui cum Ismenias captivus in cœnâ tibijs optimè cecinisset, se hinnitum equi & latratus canum juravit audire libentius. Sed quia vino vendibili, suspensa hæderâ opus non est, nolo in remanifestâ vell longior, vel in laudibus Musicæ decantandis esse prolixior, neque vel Ariona illum Methymneum, vel Ismeniam Thebanum, vel Taletem Cretensem producam, qui Lesbios, Jones, Boeotios, Lacedæmonios gravissimis morbis affectos cantu solummodo liberârunt; neque Terpandrum summâ commendatione dignissimum commemorabo, qui Spartanorum seditionem maximè periculoseum Musicis modulis compressit atque sedavit. Vos certè PA-

TRES

DEDICATIO.

TRES Magnifici & Nobilissimi, Vos Rerum publicarum florentissimarum sydera clarissima, Vos, inquam, Vestro comprobatis exemplo, quo in loco Musica apud VIROS MAGNOS semper sit habita, & adhuc habeatur, cum Republicæ vestræ non solù à Viris Doctissimis, Clarissimis, verum etiam Musicis peritissimis & solertissimis quovis tempore instruētissimæ. Quæ etiam causa fuit præcipua, cur hanc Tabulaturæ novæ partem Tertiam (in gratiâ potissimum eorum elaboratam, qui purè & absque ullo colore Organo ludere gaudent) Vobis, VIRIS MAGNIS, offerre nominisque Vestri splendore & radijs laborem hunc, nullo alias nitore fulgentem, accendere atque ornare voluerim: neque enim fieri posse putabam, quin Vos, Musices peritissimi & amantissimi fætum hunc symphoniacum singulari quadam animi benevolentia & promptitudine susciperetis. Excipite igitur, PATRES Magnifici & Nobilissimi placido, ut consuevistis, vultu Tomum hunc Tertium, judicioque vestro, quod limatissimum novi, probate, Patrocinio denique vestro, quonihil constantius, me & hosce labores meos perpetuum defendite. Valete. Halæ Saxonum Cal. Martij, ANNO VIVat MVslCa DIVIna.

Magnif. Nobilif. V.

eternum

Devotus.

SAMUEL SCHEIDT.

LECTORI PHILOMUSO.

Quod in primâ & secundâ parte operis hujus Musici de punctis & Syncopationibus admonui, id ipsum etiam in hoc tertio Tomo candidus Philomusos obserbat: velens & sciens tunc posai tum propter Typographos, cum etiam, quod quilibet Musica peritus, qui particurâ Italica gaudet primo quali intuitu videre & animadvertere poterit, punctum sive Residuum in Syncopationibus ad sequens non vero præcedens tempus referendum. Quia igitur totum hoc opus in gratian Germanorum Organistarum, (quibus plerunque Tabulatura communis sive literalis in usu, quic non affueri, neque puncta nec Syncopationes ejusmodi dividere) adornatum, & divinâ gratiâ absolum, spero hunc ipsum laborem ab ijs quibus Tabulatura seu Partitura Italica arridet, neque cul pa i vel improbari posse, sed omnes candidè candidos hæc omnia in optimam partem interpreta turos.

An den Musicverständigen Leser.

Was am Ersten vnd andern Parte dieser Tabulatur wegen de Puncten vnd Syncopationen erinnert, wird der gutherzige Musicverständige Leser auch in diesem Dritten Theil zu observiren wissen: Dam ich mit wissen vnd willen solch's also gesetzt, zum Theil wegen der Drucker/zum Theil auch/ das ein jeder verständiger Organist baldt sehen vi mercken wirdt, (so er andersi der Welschen Partitur berichtet) das soi cher Punct oder Rest in der Syncopation in das nachfolgende vnd ni vorhergehende Tempus gehöre. Weil dann das ganze Werk den ehr liebenden Deutschen Organisten, so sich gemeiniglich der Buchstabe Tabulatur gebrauchen, vnd nicht gewehnet solche Puncten oder Syncopationes zu theilen, zu dienst angefangen, vnd Gott Lob vollführt, als bin ich deß verhoffens, es werden diejenigen, so sich der Noten Tabulatur oder Partitur gebrauchen, mir solches nicht zum ergsten sondern meinen Landsleuten, den Deutschen zum besten gemeinet interpretiren vnd achten.



An die Organisten.

Geßliche Psalmen zu finden, kan ein jeder Organist welcher ein Orgel mit 2. Clavier vnd Pedal hat, sie sein im Discant oder Tenor absonderlich auff den Rückpositif mit einer scharffen Stimme (den Choral desio deutlicher zuvernehmen) spielen. Ist es ein Bicinium vnd der Choral im Discant, so spielt man den Choral mit der Rechten Hand auff dem Ober Clavir oder Werk, vnd mit der Linken Hand die 2. Partie, auff dem Rückpositif. Ist der Choral im Discant mit 4. Parteien, so spielt man den Choral auff dem Rückpositif mit der rechten Hand, den Alt enor auff dem Ober Clavir oder Werk mit der Linken Hand, vnd n Bass mit dem Pedal. Ist der Choral im Tenor, so spielt man den Choral auff dem Rückpositif mit der Linken handt vnd die andern Parten auff dem Ober Clavir oder Werk mit der rechten Hand, den Bass it dem Pedal.

Den Alt kan man auch absonderlich spielen mit 4. Parteien auff m Rückpositif, aber man muß den Discant auff dem Ober Clavir neh men mit der Rechten Handt, den Tenor vnd Bass auff dem Pedal zu rich 2. Stimmen, aber es muß sonderlich darzu Componirt sein, das der enor nicht höher als c den man das d auff den Pedalen selten findet, id auch nicht weit von einander setzt, nur ein 8. oder 5. oder 3. den må lches sonst mit den Füssen nicht wölter spannen kan.

(N. B.)

Aber diese Manier, ist die schönste vnd zum aller bequemsten zu tun, den Alt auff dem Pedal zu spielen, der Handtgrieff vnd Vortheil über, ist an den Registern vnd Stimwerk in der Orgel, das man dieselben wol zu disponiren weiß, von 4. vnd 8. Fuß Ton, 8. Fuß Ton muß stets auff den Positif sein. Und 4. Fuß Ton im Pedal.

H h

(*) (*)

Eempel den Choral auff dem Pedal zu spielen.

CANTUS A IV. VOC.



Diese 3. Stimmen/ als CANTUS, TENOR, BASSUS,) werden auff den Rückpositif gespielt einer Stimme von 8. Fuß Ton. etc.

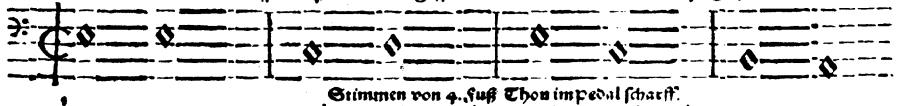
T E N O R.



B A S S U S.



A L T U S. auff den Pedal wird gespielt mit einer Stimme von 4. Fuß Ton.



Stimmen von 4. Fuß Thon im Pedal scharf.

(4. Fuß Octaf Zimmel.) 4. Fuß Gedact Zimmel.) (Cornet Bass. + Fuß) und dergleichen/etc.
Wenn solche 4. Fußsige Stimmen gezogen werden/ so körpe der Alt recht in seinen Chor.
Exempel.



Echte Register oder Stimwerk zuziehen wenn man einen Choral auff
a. Clavis spielen wil/ solchen deutlich zuvernehmen.

Im Werk.

Grob Gedact 8. Fuß Ton.

Klein Gedact 4. Fuß Thon.

Diese beide zusammen.

Oder principal allein von 8. Fuß Thon und andere Stimmen mehr nach eines jeden gefallen.

Im Rückpositif scharfe Stimme den Choral deutlich zuvernehmen.

Quinta dehn oder Gedact 8. Fuß Thon / Klein Gedact oder Principal 4. Fuß Thon / Disjuntur od.
Zimmel oder super octaf diese Stimmen zusammen/ oder andere nach eines jeden gefallen.

Im Pedal den Choral deutlich zuvernehmen.

Untersatz 16. Fuß Thon. Posaunen Bassodier 16. Fuß Thon / Dulcian Bass. oder 16. Fuß
Schalmei/Trompete/Baueßde/Cornet: vnd andere welche in kleinen vnd grossen Orgeln genugtar
find en. Welch. sich jedoch nur allein denen zugefallen wil gesetzt haben/ welche solche Manier noch nicht f
dig/ vnd gleichvol beliebung daran haben möchten/ anderen Füremmen und verständigen Organisien aber
ches nach ihren Humor zu dirigiren heitzgestellt seyn lassen. V a c.

Regi

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rata primæ partis sic corrigē.

- folde 12. Nota im f. eine minima sein/vnd die 13. Nota hinweg.
- Pag. 51. Lin. 4. fol die 3. nota eine fusa sein.
- Pag. 52. Lin. 9. fol die 15. Nota eine 3 höher im g. stehen.
- Pag. 63. Lin. 6. sollen die 22. vnd 24. jeder eine tercia höher stehen.
- Pag. 65. Lin. 9. fol die 25. Noten ein tercia tieffer im d stehen.
- Pag. 145. Lin. 11. fol die ander nota im e stehen.
- Pag. 146. Lin. 6. fol die erste Nota im e stehen.
- Pag. 209. Lin. 2. fol die 13. Noten im d stehen.
- Pag. 210. Lin. 4. fol die 22. Noten im c. stehen.
- Pag. 245. Lin. 2. fol die 2 Nota im e stehen.

Errata Secundæ partis.

- Pag. 44. Lin. 9. fol nach der 14. Noten eine semifusa im g stehen.
- Pag. 79. Lin. 8. fol die 5/6/7/8/9/10/11/12/13/14 vnd 15. nota jeder eine tercia höher stehen.
- Pag. 85. Lin. 10. fol die 10. Nota eine minima, vnd die 11. nota eine semiminima sein.
- Pag. 12. 7. Lin. 12. fol die 5. Nota im G. stehen.
- Pag. 144. Lin. 6. fol die 6. Nota im a stehen.
- Pag. 145. Lin. 6. fol vor der 8. Noten ein b stehen.
- Pag. 174. Lin. 8. fol die 2 Nota im A stehen.
- Pag. 198. Lin. 12. fol die 5. Nota im c stehen.
- Pag. 202. Lin. 9. vnd 10. sollen die ersten 1. 2. Noten fusa sein.
- Pag. 220. Lin. 5. fol die 3. Nota im c stehen.

Errata Tertiæ partis.

- Pag. 186. Lin. 1. Nota/1. sol im b stehen.
- 187. Lin. 3. Nota 5. sol im e stehen.
- Pag. 192. Lin. 7. Unter die 16. Noten ein X zusegen.
- Pag. 201. Lin. 10. Nota 22. fol im a stehen.
- Pag. 203. Lin. 8. fol der custos auff der ander Linien stehen.
- Lin. 9. Nota prima auch auff der ander Linien.
- Pag. 208. Lin. 10. fol nach der sechsten noten eine semiminima im d stehen.
- Pag. 214. Lin. 9. Nota 32. fol im e stehen.
- Pag. 227. Lin. 2. Nota 3. fol im a stehen.
- Pag. 232. Lin. 12. Nota 5. fol im d stehen.

H A M B U R G I,

Excudebat LAURENTIUS PFEIFFER.
ANNO M D CXXIV.

I. KYRIE DOMINICALE IV. TONI

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[1] Ky - ri - e _ e - le - i - son. Chri - ste _ e - le - i - son. Ky - ri - e _ e - le - i - son.

[2] Pastor: Glo - ri - a _ in ex - cel - sis De - o.

[4] Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus _ te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

[5] Gra - ti - as a - gi - mus ti - bi prop - ter glo - ri - am tu - am mag - num. Do - mi - ne De - us, rex coe - le - stis, De - us, pa - ter om - ni - po - tens.

[7] Do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri - ste al - tis - si - me. Do - mi - ne De - us, ag - nus De - i, fi - li - us pa - tri - is,

[9] qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

[10] Qui se - des ad dex - te - ram pa - tri - is, mi - se - re - re no - bis. Quo - ni - am tu so - lus sanc - tus_, tu so - lus Do - mi - nus,

[12] tu so - lus al - tis - si - mus, Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i pa - tri - is. A - men _____.

1) Kyrie à 4 Voc.

8

8

15

A musical score for four voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. The music consists of a series of eighth and sixteenth note patterns.

2) Christe à 4 Voc.

A musical score for four voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music features a steady eighth-note pattern throughout.

8

A musical score for four voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. The music consists of a series of eighth and sixteenth note patterns.

3) Kyrie à 4 Voc.

A musical score for four voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music features a steady eighth-note pattern throughout.

6

A musical score for four voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. The music consists of a series of eighth and sixteenth note patterns.

4) Et in terra pax à 4 Voc.

GLORIA canit Pastor,



7

12

17

22

5) *Gratias agimus à 4 Voc. In Cantu*

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Music score for Gratias agimus à 4 Voc. In Cantu. The score consists of two systems of music. The top system starts with a treble clef, a common time signature, and a key signature of one flat. It features four voices with various note heads and stems. A dynamic instruction 'c.f. 2' (oder 4' eine Oktave höher) is written above the staff. The lyrics 'Gra - ti - as a - gi -' are written below the notes. The bottom system continues with a bass clef, a common time signature, and a key signature of one flat. It also has four voices. The lyrics 'mus ti - - bi prop - ter glo - ri - am tu - - am mag - num' are written below the notes.

6) *Domine Deus rex coelestis à 4 Voc.*

Music score for Domine Deus rex coelestis à 4 Voc. The score consists of two systems of music. The top system starts with a treble clef, a common time signature, and a key signature of one flat. It features four voices with various note heads and stems. The bottom system continues with a bass clef, a common time signature, and a key signature of one flat. It also has four voices. Both systems show complex harmonic progressions with frequent changes in chords and key signatures.

9

Continuation of the music score for Domine Deus rex coelestis à 4 Voc. This section starts with a treble clef, a common time signature, and a key signature of one sharp. It features four voices with complex note heads and stems, continuing the harmonic progression from the previous section.

7) Domine Fili à 3 Voc. In Basso

Man.

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Ped. c.f. 8' (oder 4' eine Oktave tiefer)

Do - mi - ne fi - li u - ni - ge - ni - te

7

Je - su Chri - ste al - tis - si - - - me.

8) Domine Deus, agnus Dei à 4 Voc.

7

11

9) Qui tollis à 4 Voc. In Alto

Scheidt - Vol. 7, TN3 (Mahrenholz) 6

c.f. 4'

This musical score consists of four staves of music for four voices. The top staff uses soprano clef, the second staff alto clef, the third staff tenor clef, and the bottom staff bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a half note rest followed by eighth notes. Measure 2 begins with a half note followed by eighth notes. Measure 3 has a fermata over the first note. Measure 4 features a bassoon-like sound with eighth-note patterns. Measure 5 concludes with a bassoon-like sound. The lyrics are: Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

10) Qui sedes à 4 Voc. In Tenore

Man. II

Man. I c.f.

Ped.

This musical score consists of four staves of music for four voices. The top staff uses soprano clef, the second staff alto clef, the third staff tenor clef, and the bottom staff bass clef. The key signature changes frequently. Measure 1 starts with a half note followed by eighth notes. Measure 2 begins with a half note followed by eighth notes. Measure 3 has a fermata over the first note. Measure 4 concludes with a bassoon-like sound. Measure 5 starts with a half note followed by eighth notes. Measure 6 begins with a half note followed by eighth notes. Measure 7 has a fermata over the first note. Measure 8 concludes with a bassoon-like sound. The lyrics are: Qui se - des ad dex - te - ram pa - tris, mi - se - re - re no - bis

11) Quoniam tu solus sanctus à 4 Voc.

11) Quoniam tu solus sanctus à 4 Voc.

12

13

12) Cum Sancto Spiritu à 4 Voc. In Cantu

cf. Cum Sanc-to Spi-ri-tu in glo-ri-a De-i

12

13

14

pa-tris. A-men

15

16

17

[II.] XVII. CREDO IN UNUM DEUM

Wir glauben all an einen Gott Weise s. I 1

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à 4 Voc Choral abwechselnd im Tenor und Baß

4

9

15

20

S Sch VI / 3

26

32

38

48

S Sch VI/3

[III.] XVIII. PSALMUS SUB COMMUNIONE Jesus Christus, unser Heiland



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1. Versus à 4 Voc.

9

15

22

29

This page contains two staves of musical notation. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns, with various dynamics like forte (f), piano (p), and sforzando (sf). Measure 29 concludes with a repeat sign and a double bar line.

36

This page contains two staves of musical notation. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music features eighth and sixteenth note patterns with dynamics such as forte (f), piano (p), and sforzando (sf).

42

This page contains two staves of musical notation. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns with dynamics like forte (f), piano (p), and sforzando (sf).

48

This page contains two staves of musical notation. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music features eighth and sixteenth note patterns with dynamics such as forte (f), piano (p), and sforzando (sf).

55

This page contains two staves of musical notation. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. Both staves have a common time signature. The music consists of eighth and sixteenth note patterns with dynamics like forte (f), piano (p), and sforzando (sf).

2. Versus, Bicinium

Man. I

The musical score consists of six staves of music for two voices, labeled *Man. I* and *Man. II*. The music is in common time. The first staff (top) starts with a whole note followed by a half note, then eighth-note patterns. The second staff (middle) starts with a half note, then eighth-note patterns. The third staff (bottom) starts with a half note, then eighth-note patterns. The fourth staff (top) starts with a half note, then eighth-note patterns. The fifth staff (middle) starts with a half note, then eighth-note patterns. The sixth staff (bottom) starts with a half note, then eighth-note patterns.

3. Versus à 4 Voc. Choralis in Cantu

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*Man.I
c.f.*

Musical score for three voices (Man. I, Man. II, Ped.) in common time, treble clef, and G major. The vocal parts are in soprano range, while the basso continuo part (Ped.) is in bass range. The music consists of six measures of dense polyphonic counterpoint.

Ped.

Continuation of the musical score for the three voices and basso continuo. The basso continuo part (Ped.) is explicitly labeled with its name. The music continues in common time, treble clef, and G major.

8

Continuation of the musical score for the three voices and basso continuo. The basso continuo part (Ped.) is explicitly labeled with its name. The music continues in common time, treble clef, and G major.

15

Continuation of the musical score for the three voices and basso continuo. The basso continuo part (Ped.) is explicitly labeled with its name. The music continues in common time, treble clef, and G major.

22

Continuation of the musical score for the three voices and basso continuo. The basso continuo part (Ped.) is explicitly labeled with its name. The music continues in common time, treble clef, and G major.

Continuation of the musical score for the three voices and basso continuo. The basso continuo part (Ped.) is explicitly labeled with its name. The music continues in common time, treble clef, and G major.

Continuation of the musical score for the three voices and basso continuo. The basso continuo part (Ped.) is explicitly labeled with its name. The music continues in common time, treble clef, and G major.

Continuation of the musical score for the three voices and basso continuo. The basso continuo part (Ped.) is explicitly labeled with its name. The music continues in common time, treble clef, and G major.

4. Versus à 4 Voc. Choralis in Alto

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Musical score for four voices (Alto) in four parts. The score consists of four systems of music, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Measure numbers 1, 6, 11, and 16 are indicated at the beginning of each system. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like *p* (piano) and *f* (fortissimo). The key signature changes between systems, including C major, G major, and F major. Measure 16 concludes with a double bar line and repeat dots.

5. Versus à 3 Voc. Choralis in Tenore

Scheidt - Vol. 7, TN3 (Mahrenholz) 15

The musical score consists of four systems of three staves each, representing three voices (Tenore). The top system starts with a treble clef, common time, and a key signature of one sharp. The bassoon part (Bassoon 1) has a bass clef and common time. The bottom system starts with a bass clef, common time, and a key signature of one sharp. The bassoon part (Bassoon 2) has a bass clef and common time.

System 1: Treble clef, common time, one sharp. Bassoon 1 has a bass clef and common time. The vocal parts begin with eighth-note patterns. A note in the bassoon part is marked *c.f. 8' (oder 4' eine Oktave höher)*.

System 2: Treble clef, common time, one sharp. Bassoon 1 has a bass clef and common time. The vocal parts continue with eighth-note patterns. The bassoon part has a sustained note.

System 3: Bass clef, common time, one sharp. Bassoon 2 has a bass clef and common time. The vocal parts begin with eighth-note patterns. The bassoon part has a sustained note.

System 4: Bass clef, common time, one sharp. Bassoon 2 has a bass clef and common time. The vocal parts continue with eighth-note patterns. The bassoon part has a sustained note.

18

Musical score page 18. The score consists of three staves. The top staff is in Treble clef, the middle is in Bass clef, and the bottom is in Bass clef. The music is in common time. The notation includes various note heads (solid, open, dotted), stems, and bar lines. Measure 18 concludes with a half note in the bass staff followed by a repeat sign.

6. Versus à 4 Voc. Choralis in *Tenore et Basso*

c.f.

Musical score page 6. The score consists of four staves. The top two staves are in Treble clef (Tenore) and the bottom two are in Bass clef (Basso). The music is in common time. The notation includes various note heads, stems, and bar lines. The instruction "c.f." (Continuo) is written above the bass staves.

7

Musical score page 7. The score consists of three staves. The top staff is in Treble clef, the middle is in Bass clef, and the bottom is in Bass clef. The music is in common time. The notation includes various note heads, stems, and bar lines. Measures 7 and 8 are shown.

12

Musical score page 12. The score consists of three staves. The top staff is in Treble clef, the middle is in Bass clef, and the bottom is in Bass clef. The music is in common time. The notation includes various note heads, stems, and bar lines. Measures 12 and 13 are shown.

18

28

28

38

The image displays four systems of musical notation for three voices: Treble, Bass, and Alto. The notation is in common time.

- System 1 (Measures 18-21):** The Treble and Bass staves begin with eighth-note patterns. The Alto staff remains silent throughout this section.
- System 2 (Measures 28-31):** The Treble and Bass staves continue their eighth-note patterns. The Alto staff begins with a single eighth note in measure 28, followed by silence.
- System 3 (Measures 38-41):** The Treble and Bass staves show eighth-note patterns with some sixteenth-note subdivisions. The Alto staff begins with a single eighth note in measure 38, followed by silence.
- System 4 (Measures 48-51):** The Treble and Bass staves feature eighth-note patterns with sixteenth-note subdivisions. The Alto staff begins with a single eighth note in measure 48, followed by silence.

Measure numbers 18, 28, 28, and 38 are indicated at the start of each system respectively. Measure endings are marked with Roman numerals I, II, III, and IV at the end of the fourth system.

[IV.] XI. DE ADVENTU DOMINI Hymnus Veni Redemptor gentium



Scheidt - Vol. 7, TN3 (Mahrenholz) 18

1. Versus à 4 Voc.

Musical score for the first system, labeled '1. Versus à 4 Voc.'. The music consists of two staves: a soprano staff in treble clef and a basso staff in bass clef. The key signature changes from C major to F major at the beginning of the second measure. The time signature is common time throughout.

Musical score for the second system, labeled '7'. This system continues the four-voice setting. The soprano and basso staves are present, showing a continuation of the musical phrase.

Musical score for the third system, labeled '13'. The soprano and basso staves are shown, maintaining the four-voice texture established in the previous systems.

Musical score for the fourth system, labeled '19'. The soprano and basso staves are shown, concluding the musical piece.

A musical score consisting of five staves of music, likely for organ or harpsichord. The score is divided into five systems by vertical bar lines. The key signature changes frequently, indicated by sharp and flat symbols on the treble clef staff.

- System 1 (Measures 24-25):** The treble staff has a continuous eighth-note pattern. The bass staff has a steady eighth-note bass line.
- System 2 (Measures 26-27):** The treble staff features a mix of eighth and sixteenth notes. The bass staff continues its eighth-note bass line.
- System 3 (Measures 28-29):** The treble staff has a mix of eighth and sixteenth notes. The bass staff has a mix of eighth and sixteenth notes.
- System 4 (Measures 30-31):** The treble staff has a mix of eighth and sixteenth notes. The bass staff has a mix of eighth and sixteenth notes.
- System 5 (Measures 32-33):** The treble staff has a mix of eighth and sixteenth notes. The bass staff has a mix of eighth and sixteenth notes.
- System 6 (Measures 34-35):** The treble staff has a mix of eighth and sixteenth notes. The bass staff has a mix of eighth and sixteenth notes.
- System 7 (Measures 36-37):** The treble staff has a mix of eighth and sixteenth notes. The bass staff has a mix of eighth and sixteenth notes.
- System 8 (Measures 38-39):** The treble staff has a mix of eighth and sixteenth notes. The bass staff has a mix of eighth and sixteenth notes.
- System 9 (Measures 40-41):** The treble staff has a mix of eighth and sixteenth notes. The bass staff has a mix of eighth and sixteenth notes.

2. Versus à 4 Voc. Choralis in Cantu
c.f.

Scheidt - Vol. 7, TN3 (Mahrenholz) 20

Musical score for Versus à 4 Voc. Choralis in Cantu, section 2. The score consists of three systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one flat. The second system begins at measure 6 with a bass clef, a common time signature, and a key signature of one sharp. The third system begins at measure 11 with a treble clef, a common time signature, and a key signature of one flat. The music features four voices: soprano, alto, tenor, and bass. The soprano and alto voices are primarily in the upper staves, while the tenor and bass voices are in the lower staves. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1, 6, and 11 are indicated on the left side of the score.

3. Versus à 4 Voc. Choralis in Alto

Musical score for Versus à 4 Voc. Choralis in Alto, section 3. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system begins at measure 6 with a bass clef, a common time signature, and a key signature of one sharp. The music features four voices: soprano, alto, tenor, and bass. The alto voice is the primary focus, singing in the middle range. The other voices provide harmonic support. The notation includes eighth and sixteenth notes, and rests. Measure numbers 1 and 6 are indicated on the left side of the score.

11

4. Versus à 4 VOC. Choralis in Tenore

Man. II

Man. I c.f.

Ped.

6

11

5. Versus à 4 Voc. Choralis in Basso

Scheidt - Vol. 7, TN3 (Mahrenholz) 22

1

c. f.

6

12

17

[V] XII. DE NATIVITATE CHRISTI Hymnus A Solis ortus cardine

A solis or - tus car - di - ne ad us-que ter-rae li-mi - tens, Chri-stum ca-na - mus prin - ei - pem na-tum Ma-ri-a Vir-gi - ne.

1. Versus à 4 Voc.

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A musical score consisting of five staves of music, likely for organ or harpsichord. The score is divided into five systems by vertical bar lines. The key signature changes from C major at the beginning to G major at system 36, and then to F# major at system 41.

- System 1 (Measures 24-29):** The treble staff features eighth-note patterns, while the bass staff has sustained notes and short eighth-note chords. Measure 29 ends with a half note on the bass staff.
- System 2 (Measures 30-35):** The treble staff has sustained notes and eighth-note chords. The bass staff features eighth-note patterns.
- System 3 (Measures 36-41):** The treble staff has sustained notes and eighth-note chords. The bass staff features eighth-note patterns.
- System 4 (Measures 42-47):** The treble staff has sustained notes and eighth-note chords. The bass staff features eighth-note patterns.
- System 5 (Measures 48-53):** The treble staff has sustained notes and eighth-note chords. The bass staff features eighth-note patterns.

Musical score page 52. The top system consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#), while the bass staff has no sharps or flats. The music features various note heads, stems, and bar lines.

2. Versus, Bicinium. *Choralis in Cantu*
Man. I c. f.

The second system begins with a treble staff in common time (C). It is labeled "Man. I c. f." above the staff. Below it, another staff is labeled "Man. II". The music consists of sustained notes and short melodic fragments.

The third system begins with a treble staff in common time (C). The music consists of sustained notes and short melodic fragments, continuing from the previous system.

The fourth system begins with a treble staff in common time (C). The music consists of sustained notes and short melodic fragments, continuing from the previous system.

The fifth system begins with a treble staff in common time (C). The music consists of sustained notes and short melodic fragments, continuing from the previous system.

3. Versus à 4 Voc. Choralis in Alto

Scheidt - Vol. 7, TN3 (Mahrenholz) 26

3. Versus à 4 Voc. Choralis in Alto

Scheidt - Vol. 7, TN3 (Mahrenholz) 26

c.f. 4

6

11

16

4. Versus à 4 Voc. Choralis in Tenore

The musical score consists of four systems of music, each with three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by 'C'). The key signature changes throughout the piece, indicated by various sharps and flats.

System 1: Measures 1-6. The soprano and alto parts play eighth-note patterns. The bass part is mostly silent. A note in the bass staff at measure 6 is marked with a bracket and the instruction *c.f. 8' (oder 4' eine Oktave tiefer)*.

System 2: Measures 7-11. The soprano and alto parts continue their eighth-note patterns. The bass part has sustained notes and some eighth-note patterns.

System 3: Measures 12-16. The soprano and alto parts continue their eighth-note patterns. The bass part has sustained notes and some eighth-note patterns.

System 4: Measures 17-21. The soprano and alto parts continue their eighth-note patterns. The bass part has sustained notes and some eighth-note patterns.

5. Versus à 3 Voc. Choralis in Basso

Scheidt - Vol. 7, TN3 (Mahrenholz) 28

Man.

Ped. c.f.

6

10

14

18

S Sch VI / 3

[VI.] XIII. TEMPORE QUADRAGESIMALI Hymnus Christe, qui lux es et dies



1. Versus à 4 Voc.

Scheidt - Vol. 7, TN3 (Mahrenholz) 29

{

1

{

7

{

13

{

19

Musical score for Scheidt's Vol. 7, TN3 (Mahrenholz) page 30, featuring five staves of music:

- Staff 1 (Top):** Treble clef, common time. Measures 24-28. Includes a dynamic marking p .
- Staff 2 (Second from Top):** Bass clef, common time. Measures 24-28.
- Staff 3 (Third from Top):** Treble clef, common time. Measures 29-33.
- Staff 4 (Fourth from Top):** Bass clef, common time. Measures 29-33.
- Staff 5 (Bottom):** Treble clef, common time. Measures 34-38. Includes a dynamic marking p .
- Staff 6 (Second from Bottom):** Bass clef, common time. Measures 34-38.
- Staff 7 (Bottom):** Treble clef, common time. Measures 39-43. Includes a dynamic marking p .
- Staff 8 (Second from Bottom):** Bass clef, common time. Measures 39-43.
- Staff 9 (Bottom):** Treble clef, common time. Measures 44-48.
- Staff 10 (Second from Bottom):** Bass clef, common time. Measures 44-48.

The score consists of ten staves of music, grouped into five pairs. The first pair (Treble and Bass) spans measures 24-28. The second pair (Treble and Bass) spans measures 29-33. The third pair (Treble and Bass) spans measures 34-38. The fourth pair (Treble and Bass) spans measures 39-43. The fifth pair (Treble and Bass) spans measures 44-48. Each staff uses a different clef (Treble or Bass) and has a common time signature. Various note heads, stems, and bar lines are present throughout the score. Measure numbers 24, 29, 34, 39, and 44 are explicitly marked at the beginning of their respective staves.

50

Two staves of musical notation for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature alternates between G major (one sharp) and F major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

2. Versus, Bicinium

Man. I

Two staves of musical notation for two voices. The top staff is labeled "Man. I". The key signature changes between G major and F major. The music consists of eighth and sixteenth note patterns.

6

Two staves of musical notation for two voices. The key signature changes between G major and F major. The music consists of eighth and sixteenth note patterns.

10

Two staves of musical notation for two voices. The key signature changes between G major and F major. The music consists of eighth and sixteenth note patterns.

15

Two staves of musical notation for two voices. The key signature changes between G major and F major. The music consists of eighth and sixteenth note patterns.

3. Versus à 4 Voc. Choralis in Cantu
c.f.

Scheidt - Vol. 7, TN3 (Mahrenholz) 32

The musical score consists of three staves of music for three voices. The top staff (Cantu) begins with a bass clef and a common time signature. The middle staff (Tenor) begins with a soprano clef and a common time signature. The bottom staff (Bassus) begins with a bass clef and a common time signature. Measure 1 shows the Cantu and Tenor voices with eighth-note patterns, while the Bassus voice is silent. Measure 6 shows the Tenor and Bassus voices with eighth-note patterns, while the Cantu voice is silent. Measure 12 shows the Cantu and Tenor voices with eighth-note patterns, while the Bassus voice is silent. The notation includes various note heads, stems, and bar lines.

4. Versus à 4 Voc. Choralis in Alto

c.f. 4' (oder 2' eine Oktave tiefer)

The musical score consists of two staves of music for two voices. The top staff (Alto) begins with a soprano clef and a common time signature. The bottom staff (Bassus) begins with a bass clef and a common time signature. The notation includes various note heads, stems, and bar lines. The text "c.f." and "4' (oder 2' eine Oktave tiefer)" is written between the two staves.

7

Musical score page 7. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 7 concludes with a fermata over the basso continuo staff.

12

Musical score page 12. The staves and key signature remain the same as page 7. The music continues with a variety of rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 12 ends with a fermata over the basso continuo staff.

5. Versus à 4 Voc. Choralis in Tenore

Musical score page 5. The title "5. Versus à 4 Voc. Choralis in Tenore" is printed above the staves. The score includes three staves: treble, bass, and basso continuo. The key signature changes to one sharp. The music features sustained notes and sixteenth-note patterns. A dynamic marking "c.f. 8'" is present above the basso continuo staff.

6

Musical score page 6. The staves and key signature remain the same as page 5. The music continues with a mix of sustained notes and rhythmic patterns. Measure 6 concludes with a fermata over the basso continuo staff.

Musical score page 11. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music is in common time. Measures 11 through 14 are shown, featuring various note heads and stems.

6. Versus à 3 Voc. Choralis in Basso

Man.

Musical score page 15. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time. Measures 15 through 18 are shown, with the instruction "Ped. c.f." above the bass staff.

Musical score page 19. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time. Measures 19 through 22 are shown.

Musical score page 23. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time. Measures 23 through 26 are shown.

Musical score page 27. The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time. Measures 27 through 30 are shown.

7. Versus à 4 Voc. Canon in subdiapason post minimam pedaliter. Choralis in Basso

Man. I

Man. I oder II

Ped. c.f.

7

13

17

The musical score consists of four systems of music, each with four staves. The top staff (Man. I) has a treble clef and common time. The second staff (Man. I oder II) has a bass clef and common time. The third staff (Ped. c.f.) has a bass clef and common time. The bottom staff (Basso) has a bass clef and common time. Measure 1 starts with Man. I and Pedal. Measure 7 starts with Man. I and Pedal. Measure 13 starts with Basso. Measure 17 starts with Man. I and Pedal. Various dynamics such as 'p' (piano), 'f' (forte), and 'c.f.' (cantus firmus) are indicated throughout the score.

[VII.] XIV. DE RESURRECTIONE CHRISTI Hymnus Vita Sanctorum, Decus Angelorum



1. Versus à 4 Voc.

Scheidt - Vol. 7, TN3 (Mahrenholz) 36

10

18

26

Schelat - Vol. 1, TN3 (Mahrenholz) 37

82

89

45

52

60

2. Versus à 4 Voc. Choralis in Cantu
c.f.

Scheidt - Vol. 7, TN3 (Mahrenholz) 38

A musical score for four voices (Soprano, Alto, Tenor, Bass) and organ. The score consists of five staves of music, each with a key signature of one flat (F#) and a common time signature. The vocal parts are in soprano, alto, tenor, and bass clef, while the organ part is in bass clef. Measure numbers 1 through 19 are indicated on the left side of the page. The music features various note values including eighth and sixteenth notes, with some notes beamed together. The organ part provides harmonic support, often featuring sustained notes or chords. The vocal parts sing in a homophony style, with the organ providing harmonic richness.

3. Versus, Bicinium

Scheidt - Vol. 7, TN3 (Mahrenholz) 39

Man. I

The musical score consists of five systems of music, each with three staves: Treble, Bass, and a third staff labeled "Man. I".

- System 1:** Measures 1-6. The Treble staff has mostly eighth-note patterns. The Bass staff has eighth-note patterns with some sixteenth-note figures. The "Man. I" staff has eighth-note patterns.
- System 2:** Measures 7-12. The Treble staff features eighth-note pairs and sixteenth-note patterns. The Bass staff has eighth-note pairs and sixteenth-note figures. The "Man. I" staff has eighth-note pairs and sixteenth-note figures.
- System 3:** Measures 13-18. The Treble staff has eighth-note pairs and sixteenth-note patterns. The Bass staff has eighth-note pairs and sixteenth-note figures. The "Man. I" staff has eighth-note pairs and sixteenth-note figures.
- System 4:** Measures 19-24. The Treble staff has eighth-note pairs and sixteenth-note patterns. The Bass staff has eighth-note pairs and sixteenth-note figures. The "Man. I" staff has eighth-note pairs and sixteenth-note figures.
- System 5:** Measures 25-30. The Treble staff has eighth-note pairs and sixteenth-note patterns. The Bass staff has eighth-note pairs and sixteenth-note figures. The "Man. I" staff has eighth-note pairs and sixteenth-note figures.

4. Versus à 4 Voc. Choralis in Tenore

Scheidt - Vol. 7, TN3 (Mahrenholz) 40

c.f. 4' (oder 8' eine Oktave höher)

8

15

5. Versus à 4 Voc. Choral abwechselnd im Tenor und Baß

(c.f.)

c.f.

Musical score for two voices (two staves) in common time. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef.

Staff 1 (Soprano):

- Measures 8-14: The soprano part consists of eighth-note patterns. Measures 8-11 feature eighth-note pairs followed by quarter notes. Measure 12 includes a sharp sign at the beginning of the measure. Measures 13-14 show eighth-note pairs followed by eighth-note pairs.
- Measure 15: The soprano begins with eighth-note pairs, followed by sixteenth-note pairs, and then eighth-note pairs again.
- Measures 21-27: The soprano continues with eighth-note pairs, sixteenth-note pairs, and eighth-note pairs.

Staff 2 (Alto):

- Measures 8-14: The alto part features eighth-note pairs and quarter notes.
- Measure 15: The alto part consists of eighth-note pairs.
- Measures 21-27: The alto part features eighth-note pairs and quarter notes.

Key Signatures: The key signature changes from one sharp (Measure 12) to one flat (Measure 27).

[VIII.] XV. DE SPIRITU SANCTO Hymnus Veni Creator Spiritus



1. Versus à 4 Voc.

Scheidt - Vol. 7, TN3 (Mahrenholz) 42

27

34

2. Versus à 4 Voc. Choralis in Tenore

Man. II

Man. I c.f.

Pedal

7

12

17

22

3. Versus à 4 Voc. Choralis in Basso

c. f.

A musical score consisting of four systems of three staves each. The top staff is Treble clef, the middle staff is Bass clef, and the bottom staff is Bass clef. The music is in common time.

System 1 (Measures 6-11): The Treble staff has eighth-note patterns. The Bass staff has eighth-note patterns. The bottom Bass staff has sustained notes (A, C, E).

System 2 (Measures 12-16): The Treble staff has sixteenth-note patterns. The Bass staff has eighth-note patterns. The bottom Bass staff has sustained notes (A, C, E).

System 3 (Measures 17-21): The Treble staff has sixteenth-note patterns. The Bass staff has eighth-note patterns. The bottom Bass staff has sustained notes (A, C, E).

System 4 (Measures 22-26): The Treble staff has eighth-note patterns. The Bass staff has eighth-note patterns. The bottom Bass staff has sustained notes (A, C, E).

[IX.] XVI. DE SANCTA TRINITATE Hymnus O Lux beata Trinitas



1. Versus à 4 Voc.

Scheidt - Vol. 7, TN3 (Mahrenholz) 46

{

8

1. Versus à 4 Voc.

{

8

{

15

{

22

29

Musical score page 29. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of six measures. Measure 1: Soprano has eighth notes, Bass has eighth notes. Measure 2: Soprano has eighth notes, Bass has eighth notes. Measure 3: Soprano has eighth notes, Bass has eighth notes. Measure 4: Soprano has eighth notes, Bass has eighth notes. Measure 5: Soprano has eighth notes, Bass has eighth notes. Measure 6: Soprano has eighth notes, Bass has eighth notes.

86

Musical score page 86. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of eight measures. Measure 1: Soprano has eighth notes, Bass has eighth notes. Measure 2: Soprano has eighth notes, Bass has eighth notes. Measure 3: Soprano has eighth notes, Bass has eighth notes. Measure 4: Soprano has eighth notes, Bass has eighth notes. Measure 5: Soprano has eighth notes, Bass has eighth notes. Measure 6: Soprano has eighth notes, Bass has eighth notes. Measure 7: Soprano has eighth notes, Bass has eighth notes. Measure 8: Soprano has eighth notes, Bass has eighth notes.

2. Versus, Bicinium
Man. I

Musical score page 2. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of eight measures. Measure 1: Soprano has eighth notes, Bass has eighth notes. Measure 2: Soprano has eighth notes, Bass has eighth notes. Measure 3: Soprano has eighth notes, Bass has eighth notes. Measure 4: Soprano has eighth notes, Bass has eighth notes. Measure 5: Soprano has eighth notes, Bass has eighth notes. Measure 6: Soprano has eighth notes, Bass has eighth notes. Measure 7: Soprano has eighth notes, Bass has eighth notes. Measure 8: Soprano has eighth notes, Bass has eighth notes.

8

Musical score page 8. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of eight measures. Measure 1: Soprano has eighth notes, Bass has eighth notes. Measure 2: Soprano has eighth notes, Bass has eighth notes. Measure 3: Soprano has eighth notes, Bass has eighth notes. Measure 4: Soprano has eighth notes, Bass has eighth notes. Measure 5: Soprano has eighth notes, Bass has eighth notes. Measure 6: Soprano has eighth notes, Bass has eighth notes. Measure 7: Soprano has eighth notes, Bass has eighth notes. Measure 8: Soprano has eighth notes, Bass has eighth notes.

15

Musical score page 15. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of eight measures. Measure 1: Soprano has eighth notes, Bass has eighth notes. Measure 2: Soprano has eighth notes, Bass has eighth notes. Measure 3: Soprano has eighth notes, Bass has eighth notes. Measure 4: Soprano has eighth notes, Bass has eighth notes. Measure 5: Soprano has eighth notes, Bass has eighth notes. Measure 6: Soprano has eighth notes, Bass has eighth notes. Measure 7: Soprano has eighth notes, Bass has eighth notes. Measure 8: Soprano has eighth notes, Bass has eighth notes.

21

Musical score page 21. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Bass has quarter notes. Measure 2: Soprano has eighth-note pairs, Bass has quarter notes. Measure 3: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Bass has eighth-note pairs.

27

Musical score page 27. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of six measures. Measure 1: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Soprano has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, Bass has eighth-note pairs.

3. Versus à 3 Voc. Choralis in Cantu

Musical score page 3. The top staff uses a bass F-clef, the middle staff uses a bass F-clef, and the bottom staff uses a bass F-clef. The music consists of six measures. Measure 1: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has quarter notes. Measure 2: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 3: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 4: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 5: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 6: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs.

c. f. 4' (oder 2' eine Oktave tiefer)

6

Musical score page 6. The top staff uses a bass F-clef, the middle staff uses a bass F-clef, and the bottom staff uses a bass F-clef. The music consists of six measures. Measure 1: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has quarter notes. Measure 2: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 3: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 4: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 5: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs. Measure 6: Top staff has eighth-note pairs, Middle staff has eighth-note pairs, Bottom staff has eighth-note pairs.

11

15

19

23

The image displays four staves of historical basso continuo music, likely for harpsichord or organ, arranged in two systems. The top system covers measures 11 through 15, and the bottom system covers measures 19 through 23. Each staff consists of five horizontal lines. Measure 11 begins with a bass note followed by sixteenth-note patterns. Measure 15 features eighth-note patterns. Measure 19 starts with a forte dynamic and includes grace notes. Measure 23 concludes with a final cadence. The music is characterized by its rhythmic complexity and harmonic richness.

4. Versus à 4 Voc. Choralis in Alto

Scheidt - Vol. 7, TN3 (Mahrenholz) 50

5. Versus à 3 Voc. Choralis in Basso

S. V.
Man.

Ped. c. f.

Man.

Ped. c. f.

7

6 measures of sixteenth-note patterns.

18

6 measures of sixteenth-note patterns.

6. Versus à 3 Voc. Choralis in Tenore

c. f. 8'

6 measures of music for three voices.

5

6 measures of music for three voices.

9

14

19

7. Versus à 4 Voc. Canon in subdiapason post minimam pedaliter. Choralis in Basso

c.f.

7

11

14

18

[X.] II. MAGNIFICAT I. TONI

Mag - ni - ficat a . nima me - a Do - - mi - num.

Scheidt - Vol. 7, TN3 (Mahrenholz) 54

1. Versus à 4 Voc. Et exultavit*)

The musical score is a four-voice setting (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are written in a four-part setting with dynamic markings like *p.*, *f.*, and *ff*. The score consists of four systems of music. System 1 starts at measure 1, System 2 at measure 6, System 3 at measure 11, and System 4 at measure 16. The vocal parts are written in a four-part setting with dynamic markings like *p.*, *f.*, and *ff*.

*)Der C.f lautet:

Et ex - sultavit spi - ri - tus me - us in De - o salu - ta - ri me - - o.

21

Qui - a respexit humilitatem an - cil - lae su - ae; ecce enim exhoc beatam me dicent om - nes gene - ra - ti - o - - nes.

2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

c.f. 4'

Qui - - a fe - - cit

6

mi - - hi ma - - gna, qui po - - tens est

11

et sanctum non men e

15

ius

Et mi - sericordias eius a progenie in proge - ni - es, timen - ti - bus e - um.

3. Versus à 4 Voc. Fecit potentiam. Choralis in Tenore

c.f. 8'

Fe - cit po - ten - ti - am in bra -

8

chi - o su - o - o dis - fer - sit su - per -

S. Sch VI/2

14

bos men - te cor - dis su - i
De - po - suit po - ten - tes de se - de et ex - al - ta - vit hu - mi - les.

4. Versus à 4 Voc. Esurientes. Choralis in Alto

c.f. 4'

6

E - su - ri - en - tes in - ple - vit bo - nis
et di - vi - tes di - mi - sit in - a - nes
Sus - ce - pit Israel pu - e - rum su - um, recordatus mi - se - ricor - di - ae su - ae.

5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso

Sic - ut lo - ou - tus est ad pa - - tres no - - stro - s,

8

Ab - ra - ham et se - mi - ni

e - jus in sae - cula

Glo - ri - a pa - tri et fili - o et spiri - tu - i sanc - to.

6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

c.f. Sic - ut e - rat in prin - ci - pi - o et nunc et sem - per ,

et in sae - cu - la sae - cu - lo - rum. A - men

[XI.] III. MAGNIFICAT II. TONI

Mag - ni - fi - cat a - nima mea Do - mi - num.

1. Versus à 4 Voc. Et exultavit.*)

Scheidt - Vol. 7, TN3 (Mahrenholz) 59

The musical score consists of four staves of music for four voices. The top staff has a basso continuo line below it. The middle staff has two voices. The bottom staff has one voice. Measure numbers 1, 7, 13, and 19 are indicated on the left side of each staff.

* Der C.f. lautet:

Et ex - sul - tavit spi - ri - tus me - us in De - o salutari me - o.

Qui a re - spexit humilitatem an - cil - lae su - ae, ecce enim ex hoc beatam me dicent om - nes generati - o - nes.

2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

Scheidt - Vol. 7, TN3 (Mahrenholz) 60

c.f.

This section shows the beginning of a four-part setting. The soprano part starts with a melodic line consisting of eighth and sixteenth notes. The basso continuo part provides harmonic support with sustained notes and chords. The lyrics 'Qui - - a fe - - cit mi - - hi' are written above the staves.

6 ma - gna _____, qui _____ po - tens _____ est,

The music continues with a new phrase. The soprano part begins with a sustained note followed by eighth-note pairs. The basso continuo part follows with a similar pattern. The lyrics 'ma - gna _____, qui _____ po - tens _____ est,' are written above the staves.

11 et sanc - tum no - men e - - - ius

The music continues with another phrase. The soprano part begins with a sustained note followed by eighth-note pairs. The basso continuo part follows with a similar pattern. The lyrics 'et sanc - tum no - men e - - - ius' are written above the staves. A concluding melodic line is shown below.

Et mi - se - ricordia eius a progenie in pro - ge - ni - es timentibus e - um.

3. Versus, Bicinium. Fecit potentiam. Choralis in Cantu

Man. I c.f. Fe - cit po - ten - ti - am in bra -

This section shows a two-part setting. The top part (Man. I) begins with a sustained note followed by eighth-note pairs. The bottom part (Man. II) follows with a similar pattern. The lyrics 'Fe - cit po - ten - ti - am in bra -' are written above the staves.

6

chi - o su - - - o; dis - - per - - sit

11

su - per - - - bos men - te cor - dis su - - - i.

De-po-su - it po - ten - tes de se - de et ex - altavit hu - mi - les.

4. Versus à 3 Voc. Esurientes. Choralis in Tenore

c.f. 8'

E - su - - ri - - - en - - tes im - - - ple - - -

6

vit bo - - - nis et di - - - vi - - - tes

11

di - - mi - - sit ih - - a - - - nes.

Sus-ce-pit_ Israel pu - e - rum su - um, recordatus mi - se - ri-cordiae su - ae.

5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso

c. f.

Sic - - ut io - - - ou - - - tus est

6

ad pa - - - tres no - - - stros,

11

Ab - ra - ham et se - mi - ni e - ius in

17

sae - cula

Glo - ri - a — pa - tri - et fi - li - o et spiritui sanc - to.

6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

c.f. Sic - ut e - rat in prin - ci - pi - o et nunc et sem - - -

per , et in sae - cu - la sae - cu - lo - rum. A - - - men

[XII.] IV. MAGNIFICAT III. TONI

Mag - ni - ficat a - nima me - a Do - mi - num.

Scheidt - Vol. 7, TN3 (Mahrenholz) 64

1. Versus à 4 Voc. Et exultavit *)

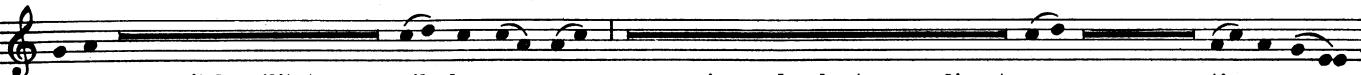
8

14

21

*) Der C.f. lautet:

Et ex - sultavit spi - ri-tus me - us in De - o saluta - ri me - o.



Qui-a respexit humilitatem an - cil - lae su - ae; ecce enim ex hoc beatam me dicent om - nes genera-ti - o - nes.

2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

Scheidt - Vol. 7, TN3 (Mahrenholz) 65

c.f. 2' (oder 4' eine Oktave höher)

Qui - a fe - cit mi - ni ma - gna, qui -

7

po - tens est et

11

sanc - tum non men eius

Et mi - se - ricordia eius a progenie in_ pro - ge - ni - es_ timenti - bus e - um_.

Scheidt - Vol. 7, TN3 (Mahrenholz) 66

3. Versus à 4 Voc. Fecit potentiam. Choralis in Alto

The musical score consists of three staves of music. The top staff is in soprano (S), the middle staff is in alto (A), and the bottom staff is in bass (B). The music is written in common time, with various note values including eighth and sixteenth notes. The vocal parts are set against a harmonic background provided by a continuo instrument, likely harpsichord or organ, indicated by the bass staff. The score is divided into measures by vertical bar lines. The vocal parts enter at different times, creating a polyphonic texture. The lyrics are written below the staff, corresponding to the vocal entries. Measure numbers 7 and 13 are visible on the left side of the page.

Fe - cit po - ten - ti - am in bra - chi -

7

o su - o dis - per - sit in - a -

13

nes men - te cor - dis su - i



Scheidt - Vol. 7, TN3 (Mahrenholz) 67

4. Versus à 4 Voc. Esurientes. Choralis in Tenore

c. f. 4'

6

11

Sus-ce-pit Israel pu - e - rum su - um, recordatus mi - se - ricordi - ae_ su - ae_.

5. Versus à 4. Voc. a) Sicut locutus est. Choralis in Basso

5

Sic - ut lo - cu - tus

est ad pa - - - tres no - - - stros

9

Ab - ra - ham et se - - - mi - - ni

14

e - - ius in sae - - cu - - la.

b) Sicut locutus est, alio modo. Canon à 3 Voc. in subdiapason post minimam. Choralis in Basso pedaliter

Man. I

Man. II

c. f.

Sic - - ut lo - - cu - - tus est

5

ad pa - - - tres no - - - stros

9

Ab - ra - ham et se - - - mi - - ni e - - ius

18

in sae - cu - la

Glo - ri - a pa - tri et fi - li - o et spi - ritu - i sanc - to -.

6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

c. f. Sic - ut e - rat in prin - ci - pi - o et nunc - et sem - per - , et in

7

sae - - ou - la sae - ou - lo - rum A - - men

S Sch VI/3

[XIII.] V. MAGNIFICAT IV. TONI

Scheidt - Vol. 7, TN3 (Mahrenholz) 71

1. Versus à 4 Voc. Et exultavit *

Musical score for Scheidt's Magnificat IV. Toni, featuring four staves of music for four voices. The score includes lyrics in Latin and German. Measures numbered 10, 15, and 21 are indicated.

10

15

21

*) Der C. f. lautet:



Qui - a re - spexit humilitatem an - cil - lae su - ae; ecce enim ex hoc beatam me dicent om - nes ge - ne ra - ti - o - nes.

2. Versus à 3 Voc. Quia fecit. Choralis in Cantu

Scheidt - Vol. 7, TN3 (Mahrenholz) 72

Man.
Ped. c.f. 4'

Qui - a fe - - - cit
mi - hi ma - gna , qui po - tens
est, et sanc - tum no - men e - - ius .
Et mi - se - ricordia eius a progenie in pro - ge - ni - es ti - men - ti - bus e - um.

3. Versus, Bicinium. Fecit potentiam. Choralis in Cantu & Basso, dupli contrapuncto adornatum reciprocum

Man.I Fe - - - cit po - - ten - ti - am in bra - - - chi - - - o su -
Man.II

This section shows a two-part counterpoint setting between the two voices mentioned in the header. The vocal parts are written in a simple staff notation with note heads and stems, typical of early printed music notation.

Schubert: FORTUNA (TRANSLATED) 13

The musical score consists of four staves of music for voice and piano. The top staff shows a vocal line with lyrics in Latin: "Fe - - - cit po - - - ten - ti - am in bra -". The second staff begins at measure 9 with lyrics: "dis - per - sit su - per - - - bos". The third staff begins at measure 14 with lyrics: "men - te cor - - - dis su - - -". The bottom staff begins at measure 19 with lyrics: "per - sit su - per - - - bos.", "men - te cor - - - dis su - - - i.", and concludes with "De - po - su - it po - ten - tes de se - de et ex - al - ta - vit hu - mi - les." The piano accompaniment is present throughout, with dynamic markings like forte (f), piano (p), and sforzando (sf).

4. Versus à 3 Voc. Esurientes. Choralis in Tenore

4. VERSUS a 5 VOC. Esurientes. Chorale in Tenore

c. f. 8'

E - su - ri - en - tes im - ple - vit bo - nis

6

et di - - vi - - tes di - mi - sit in - a - - - nes

Sus-ce - pit Israel pu - e - rum su - um, recordatus mi - se - ri - cor - di - ae su - ae.

5. Versus à 4 Voc. Sicut locutus est. Choralis in Tenore et Basso

Γ (c.f.)
c.f.

5

Sic - - ut lo - cutus est*) ad pa - - - tres no - - - stros,

10

Ab - ra - - ham et se - - - mi -

*) Siehe den kritischen Bericht zu dieser Stelle.

14

ni e - -

19

i - - us in sae - - cu - - la

Glori - a pa - tri et fili - o et spi - ri - tu - i sanc - to.

6. Versus à 4 Voc. Sicut erat. Choralis in Cantu
c.f. Sic - ut e - - rat in prin - ci - pi - o et munc _____ et sem - - - per , et in

sae - cu - - la sae - cu - - lo - rum. A - - - men

7

[XIV.] VI. MAGNIFICAT V. TONI

Mag-ni-fi-cat anima me-a Do-mi-num.

Scheidt - Vol. 7, TN3 (Mahrenholz) 76

1. Versus à 4 Voc. Et exultavit*

* Der c. f. lautet:

21

Qui-a respexit humilitatem ancil-lae su-ae; ecce enim ex hoc beatam me dicent om-nes gene-ra-ti-o-nes.

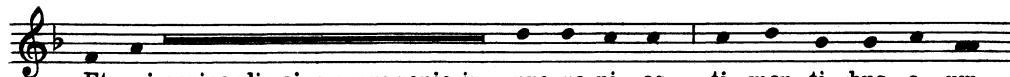
2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

c.f. 2'

Qui - a fe - - cit mi - - hi ma - - gna, qui po - tens

7

est, et sanc - tum no - men e - - ius.



Et mi-sericordia eius a progenie in pro-ge-ni - es ti-men-ti - bus e - um.

Scheidt - Vol. 7, TN3 (Mahrenholz) 78

3. Versus à 4 VOC. Fecit potentiam. Choralis in Tenore

c.f. 4' (oder 8' eine Oktave höher)

Fe - cit po - ten - - ti - am in bra - - chi - o

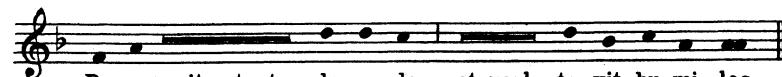
8

su - - - o; dis - - - per - - sit su - - per - - - bos

18

men - - - te cor - - - dis su - - - i

Musical score for three systems of four voices. The top system starts with a single-line staff in G clef. The second system begins with a basso continuo line in C clef, followed by three vocal parts: Tenor (C clef), Alto (C clef), and Bass (F clef). The third system begins with a basso continuo line in C clef, followed by three vocal parts: Tenor (C clef), Alto (C clef), and Bass (F clef). The vocal parts sing in a homophony style. The music is in common time, with various note values including eighth and sixteenth notes. Measure numbers 1, 8, and 18 are indicated at the beginning of each system. The lyrics are written below the vocal parts, corresponding to the musical phrases.



De-po-suit potentes de se-de et exal-ta-vit hu-mi-les.

Scheidt - Vol. 7, TN3 (Mahrenholz) 79

4. Versus a 3 Voc. Esurientes. Choralis in Basso

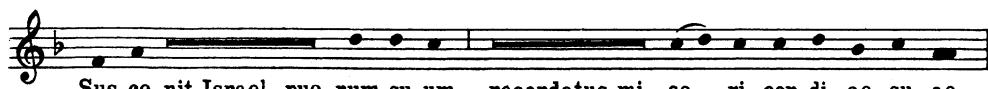
Man.

Ped.

c.f. 4' E - - - su - ri - en - tes im - ple - vit bo - nis et di - - -

6

- vi - tes di - mi - sit in - a - - - nes



Sus-ce-pit Israel pue-rum su-um, recordatus mi - se - ri-cor-di-ae su - ae

5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso

c.f.

Sic - ut lo - cu - - - tus est ad pa - tres no - -

7

stros,
Ab - - ra - - ham
et
se - - mi - - ni

12

e - - i - - us
in sae - - cula

Glori-a patri et fi-li-o et spi-ri-tu-i sanc-to.

6. Versus à 4 VOC. Sicut erat. Choralis in Cantu

Sic - ut e - rat in prin - ci - pi - o et nunc et sem - per, et in sae -

c.f.

- - cu - la sae - cu - lo - rum. A - - - men

[XV] VII. MAGNIFICAT VI. TONI

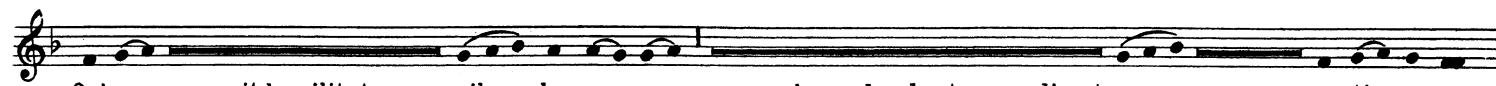
1. Versus à 4 Voc. Et exultavit *)

Mag-ni - ficat a - nima me-a Do-mi-num.

Scheidt - Vol. 7, TN3 (Mahrenholz) 81

*) Der c.f. lautet:

Et ex - sultavit spi - ri-tus me-us in De - o salu - ta - ri me-o.



Qui-a__ respexit humilitatem an - cil - lae su - ae; ecce enim ex hoc beatam me dicent om - nes gene - ra - ti - o - nes.

2. Versus a 4 Voc. Quia fecit. Choralis in Alto

Scheidt - Vol. 7, TN3 (Mahrenholz) 82

c. f. 4'

6

11

Qui - - - a - fe - - - cit mi - - - hi ma - - - gna,
qui - po - - tens est et
sanc - - tum no - - men e - - ius.



Et mi - sericordia eius a progenie in pro-ge-ni - es timen - ti - bus e - um.

3. Versus à 4 Voc. Fecit potentiam. Choralis in Cantu

Scheidt - Vol. 7, TN3 (Mahrenholz) 88

6

Fe - - - cit po - ten - tiam in bra - - - chi - o su - -

dis - per - sit su - per - - - bos

men - te cor - - - dis su - - - i.

11



De po - suit po - ten - tes de se - de_ et ex - al-ta-vit hu-mi-les.

4. Versus à 4 Voc. Esurientes. Choralis in Tenore

Scheidt - Vol. 7, TN3 (Mahrenholz) 84

The musical score consists of three systems of music. The top system shows a soprano part with a melodic line and a basso continuo part below it. The middle system shows an alto part with a melodic line and a basso continuo part below it. The bottom system shows a bass part with a melodic line and a basso continuo part below it. The vocal parts are written in common time with a basso continuo in 6/8 time. The vocal parts have lyrics in Latin. Measure numbers 11, 6, and 11 are indicated at the beginning of each system respectively. A dynamic instruction "c.f. 8' oder 4' eine Oktave tiefer" is placed between the first and second systems.

c.f. 8' oder 4' eine Oktave tiefer)

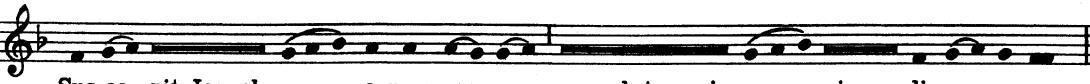
E - - - su - - - ri - - en - - - tes im - - - ple - - -

6

vit bo - - - nis et di - - -

11

vi - - tes di - mi - sit in - - a - - nes.



Sus-ce - pit Israel pu - e-rum su - um, recordatus mi - se - ricor - di - ae - su - ae.

5. Versus à 4 VOC. Sicut locutus est. Choralis in Basso

Scheidt - Vol. 7, TN3 (Mahrenholz) 85

c.f.

Sic - ut lo - cu - tus est ad

5

pa - - - - tres no - - - stros -, Ab - -

10

ra - - - ham et se - - - mi - - - ni.

11

11

Two staves of music. The top staff consists of three voices: soprano (G clef), alto (C clef), and basso continuo (F clef). The basso continuo part includes a bassoon line and a harpsichord line. The bottom staff is a basso continuo part with a bassoon line. The vocal parts sing "e - - - ius", "in - - - - - la.", and "saecu - - - - -". The basso continuo part ends with a fermata.

Glo-ri - a pa - tri et fi - li - o et spi - ri - tu - i sanc - to.

6. Versus à Voc. Sicut erat. Choralis in Cantu

c. f. Sic - ut e - rat in prin - ci - pi - o et nunc _____ et sem - - - per -

A single melodic line on a staff with lyrics in Latin: "Sic - ut e - rat in prin - ci - pi - o et nunc _____ et sem - - - per -". The music is in common time, C major, and includes a basso continuo part at the bottom.

6 et in sae - - cu - la sae - cu - lo - - rum A - - men .

A single melodic line on a staff with lyrics in Latin: "et in sae - - cu - la sae - cu - lo - - rum A - - men .". The music is in common time, C major, and includes a basso continuo part at the bottom.

[XVI.] VIII. MAGNIFICAT VII. TONI

Scheidt - Vol. 7, TN3 (Mahrenholz) 87

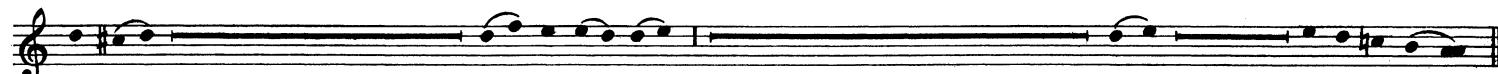
1. Versus à 4 VOC. Et exultavit *

Mag-ni - ficat anima me-a Do-mi-num.

The musical score consists of four staves of music for four voices. The top staff is soprano, the second is alto, the third is tenor, and the bottom staff is basso continuo. The music is in common time. Measure numbers 1, 8, 14, and 20 are indicated. The vocal parts are written in soprano, alto, tenor, and basso continuo style. The music is in common time, with various note values and rests.

* Der c.f. lautet:

Et ex - sultavit spi - ri-tus me-us_ in De-o salu - ta-ri me - o..



Qui - a__ respexit humilitatem an - cil - lae su - ae; ecce enim ex hoc beatam me dicent om - nes gene - ra-ti - o - nes.

2. Versus à 4 Voc. Quia fecit. Choralis in Alto

Scheidt - Vol. 7, TN3 (Mahrenholz) 88

c. f. 4

Qui - - a fe - - cit mi - - hi ma - -

6

gna, qui po - - tens est _____.

10

et sanc - - tum no - - men e - - ius _____.

This block contains three systems of music for four voices. The top system shows a soprano line with a basso continuo line below it. The middle system starts with a soprano entry, followed by basso continuo, alto, and tenor entries. The bottom system continues with soprano, basso continuo, alto, and tenor parts. Measure numbers 6 and 10 are indicated on the left side of the middle and bottom systems respectively. The vocal parts are labeled with Latin words corresponding to the musical phrases.



Et mi - sericordia eius a progenie in_ pro-ge-ni - es_ timen - ti-bus e - um_.

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3. Versus à 4 Voc. Fecit potentiam. Choralis in Tenore

c. f. 4'

Fe - - cit _____ po - - - ten - - - ti - - - am in

6

bra - - - chi - - o su - - - o _____ ; dis - - -

11

per - - - sit su - - - per - - - bos mente

15

cor - - - dis

su - - - i



De-po - suit po - ten - tes de se - de_ et ex-al-ta-vit hu-mi-les.

4. Versus à 4 Voc. Esurientes. Choralis in Cantu

c.f.

E - - - su - - - ri - - - en - - - tes

im - - - ple - - -

- - - vit bo - - - nis

et di - - -

vi - - - tes di - - - mi - - - sit in - - - a - - - nes



Su - ce - pit Israel pu - e - rum su - um, recordatus mi - se - ricor - di - ae su - ae.

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5. Versus à 4 Voc. Sicut locutus est. Choralis in *Tenore et Basso*

c.f.

c.f.

5

Sic - - - ut lo - cu - tus est ad pa - - -

9

- - tres no - - - stros

13

Ab - ra - ham et se - - - - mi - - - ni.

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17

e - - ius in saecu - - -

21

la _____, e - ius in saecu - la _____.

Glo-ri - a pa - tri et fi - li - o_ et spi - ri - tu - i sanc - to - .

6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

[XVII.] IX. MAGNIFICAT VIII. TONI

Mag-ni-fi-cat a-ni-ma me-a Do-mi-num.

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1. Versus à 4 VOC. Et exultavit*

1

6

11

16

*Der O. flautet:

Et ex-sul-tavit spi-ri-tus me-us in De-o salu-ta-ri me-o.

21

Two staves of musical notation for three voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

25

Two staves of musical notation for three voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Qui-a re-sperxit humilitatem an-cil-lae su-ae; ecce enim ex hoc beatam me dicent om-nes gene-ra-ti-o-nes.

2. Versus à 3 Voc. Quia fecit. Choralis in Cantu

Three staves of musical notation for three voices. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. A vocal line is written above the top staff.

c.f. 2' (oder 4' eine Oktave höher)

Qui - - - a fe - - - - cit mi - - -

5

Three staves of musical notation for three voices. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

hi ma - gna - , qui _____, po - tens _____, est,

10

et sanc-tum no-men eius.

Et mi-se-ricordia eius a progenie in pro-ge-ni-es timen-ti-bus e-um.

3. Versus, Bicinium. Fecit potentiam*

Man. I

7

18

*Der C.f.lautet:

Fe-ecit po-tentiam in bra-chi-o su-o; disper-sit su-per-bos mente cor-dis su-i.
E-su-ri-en-tes im-ple-vit bo-nis et di-vites dimi-sit in-a-nes.

De - po - su - it po - ten - tes de se - de et ex - al - ta - vit hu - mi - les.

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4. Versus à 4 Voc. Esurientes. Choralis in Alto & Tenore *)

7

12

Fe - - cit
c.f. 4'
po - - ten - ti - am in bra - - chi - - o su - - - o;
cit
po - - - ten - ti - am in bra - - chi - - o su - - - o;

dis - per - sit su - - per - - - bos mente
dis - per - sit su - - per - - - bos

17

cor - dis su - - i.

men - te cor - dis su - - i.

Sus-ce - pit Israel pu - e - rum su - um, recordatus mi - se - ricor - di - ae su - ae.

5. Versus à 4 Voc. a) Sicut locutus est. Choralis in Tenore et Basso

6

Sic - - ut lo - cu - - tus est ad -

10

pa - - tres no - - stros,

Ab - ra - ham et se - - mi - ni

e - i - us in sae - cu - la

15

19

b) *Sicut locutus est, alio modo. Canon à 3 Voc. in subdiapente post minimam. Choralis in Basso*

Man. I

Man. II

c.f.

Sic - - ut lo - - - cu - tus est ad

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6

pa - - - tres no - - - - stros,
Ab - ra - ham et se - - - -
mi - - ni e - - i - - us
in sae - cu - - la.

11

c) Sicut locutus est, alio modo. Canon à 4 Voc. in subdiapason post minimam pedaliter. Choralis in Basso

Sicut locutus es, dico modo. Canticum a 4 voc. in subdiapason post himniam pedantur. Chorals in Basso

Man. I

Man. II oder I

Sic - ut lo - cu - tus est ad pa -

6

tres no - stros, Ab - ra - ham et se - mi - ni

11

11

e - - i - - us in saecu - - la.



6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

c.f. Sic - ut e - - rat in prin - ci - pi - o et nunc _____ et sem - - - per et

7

in sae - - - cula sae - cu - lo - rum. A - - - men.

[XVIII] X. MAGNIFICAT IX. TONI

1. Versus à 4 Voc. Et exultavit*)

Mag - ni - ficat a - nima me - a Do - mi - num.

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7



12



17



*) Der O.f. lautet:

Et exultavit spi - ri - tus me - us in Deo saluta - ri me - o.

22

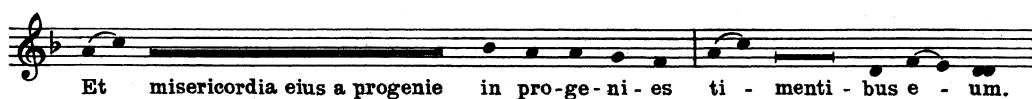
Qui - a respexit humilitatem an - cil-lae su-ae; ec - ce enim ex hoc beatam me dicent omnes genera - ti - o - nes.

2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

Qui - - - - *a* *fe* - - - *cit* *mi* - - - *hi* *mag* - - -

5 *na* *qui* *po* - - *tens* *est* *et* - - -

9 *sanc* - - *tum* *no* - - *men* *e* - - - - *ius* - - -



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3. Versus Bicinium. Fecit potentiam. Choralis in Cantu

Man. I *Fe - cit po - ten - ti - am in bra - chi - o su - o;*

Man. II

6 *dis - - per - sit su - per - bos men - te cor - - dis su - - - i.*

De - posuit po - ten - tes de se - de et exalta - vit hu - mi - les.

4. Versus à 3 VOC. Esurientes. Choralis in Tenore

c.f. 8'

5 *E - - - su - ri - - en - - tes im - - - ple - -*

vit bo - - nis et di - - vi - -

9

tes di - - mi - - sit in - - a - - - nes .

Sus - cepit Israel pu - e - rum su - um, re - cordatus misericordi - ae su - ae.

5. Versus à 4 Voc. Sicut locutus est. Choralis in *Tenore et Basso*

c.f.

5

Sic - - - ut lo - cu - tus est ad pa - tres no - - - stros,

10

14

Ab - - - ra - ham et se - mi - ni e - ius in sae - ou - - la.



Glo - ria pa-tri et fi - li - o et spiritu - i sanc - to

6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

c.f. Sic

ut e - rat in prin - ci - pi - o et nunc et sem - per , et.

7

in sae - ou - la sae - cu - lo - - rum. A - - - men.

XIX. MODUS LUDENDI PLENO ORGANO PEDALITER à 6 Voc.

Eine Manier, auf dem ganzen vollen Werk mit dem Pedal zu spielen

Scheidt - Vol. 7, TN3 (Mahrenholz) 106

The musical score consists of four systems of organ music, each with two staves: treble (top) and bass (bottom). The music is written in common time.

- System 1 (Measures 1-8):** Treble staff starts with a C-clef, bass staff with a bass F-clef. Key signature changes from C major to G major, then to D major, then to E major. Measures 1-4: C major (no sharps or flats). Measure 5: G major (one sharp). Measures 6-8: D major (two sharps).
- System 2 (Measures 9-16):** Treble staff starts with a C-clef, bass staff with a bass F-clef. Key signature changes from C major to A minor (one flat), then to G major (one sharp), then to E major (two sharps). Measures 9-12: A minor (one flat). Measures 13-16: G major (one sharp).
- System 3 (Measures 17-24):** Treble staff starts with a C-clef, bass staff with a bass F-clef. Key signature changes from C major to G major (one sharp), then to D major (two sharps), then to E major (three sharps). Measures 17-20: G major (one sharp). Measures 21-24: D major (two sharps).
- System 4 (Measures 25-32):** Treble staff starts with a C-clef, bass staff with a bass F-clef. Key signature changes from C major to G major (one sharp), then to D major (two sharps), then to E major (three sharps). Measures 25-28: G major (one sharp). Measures 29-32: D major (two sharps).

Dynamic markings include p (piano), f (forte), and mf (mezzo-forte). Measure numbers 1, 9, 17, and 25 are indicated at the beginning of their respective systems.

sequitur Benedicamus sub finem Concionis Vespertinae ludi solita

Be - ne - di - ca - mus Do - : : mi - no.
De - o - di - ca - mus gra - : : ti - as.

XX. MODUS PLENO ORGANO PEDALITER

Benedicamus à 6 Voc.

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The image shows three staves of musical notation for organ and pedal, likely from a historical organ tablature. The notation uses a combination of treble and bass clefs, with note heads represented by small circles. The first staff (measures 1-7) starts in G major (two sharps) and moves to F major (one sharp). The second staff (measures 8-15) starts in E major (no sharps or flats) and moves to D major (one sharp). The third staff (measures 16-22) starts in C major (no sharps or flats) and moves to B major (two sharps). Measure numbers 8, 16, and 21 are indicated in boxes at the beginning of their respective staves. Various performance instructions like 'p' (piano), 'f' (forte), and 'ff' (fortissimo) are placed throughout the music. Measures 16 through 21 are enclosed in a bracket, and measure 21 has a superscript '21' above it.

F I N I S.

