SAMUEL SCHEIDT

WERKE

HERAUSGEGEBEN

VON GOTTLIEB HARMS UND CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

SAMUEL SCHEIDT WERKE

Scheidt - Vol. 7, TN3 (Mahrenholz)

BAND VII

TABULATURA NOVA TEIL III

HERAUSGEGEBEN VON

CHRISTHARD MAHRENHOLZ

HAMBURG

UGRINO VERLAG

SAMUEL SCHEIDT WERKE BAND VII

Scheidt - Vol. 7, TN3 (Mahrenholz)

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KYRIE DOMINICALE.
CREDO IN UNUM DEUM.
PSALMUM DE COENA DOMINI

SUB COMMUNIONE, HYMNOS PRÆCI-
PUORUM FESTORUM TOTIUS ANNI.

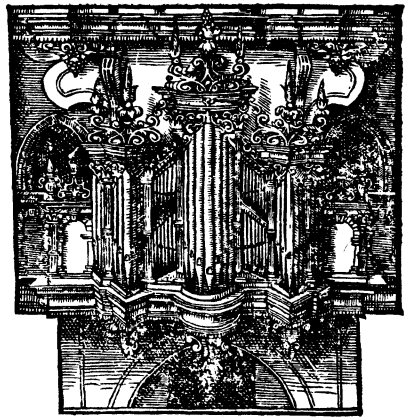
Magnificat 1. 2. 3. 4. 5. 6. 7. 8. 9. Toni, Modum lu-
dendi pleno Organo, &

BENEDICAMUS.

Vnâ Cum Indice omnes tres partes continente, copiosissimo
COMPOSITÀ ET ADORNATA.

In gratiam Organistarum præcipuè eorum qui
Musicè pure & absque celerrimis Coloraturis Organo
lndere gaudent.

AUCTORE
SAMUELE SCHEIDT.



ANNO
IesVs ChrIstVs nostER ReDeMptor VIVIt
HAMBURGI,
IMPENSIS MICHAELIS HERINGI.

VIRIS

MAGNIFICIS NOBILISSIMIS, AMPLISSIMIS PRU-
DENTISSIMIS ET CONSULTISSIMIS

Quatuor Rerumpub. florentissimarum,

LVBECENSIS.
HAMBVRGENSIS.
LVNÆBVRGENSIS.
MAGDEBVRGENSIS.

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

S.

DE ARTIS Musicæ tum dignitate tum neces-
sitate & utilitate, varia variorum passim ha-
bentur judicia, adeò ut etiam inter gentes &
nationes Illustrissimas de hâc ipsâ nõ semel fuerint
notæ controversiæ & concertationes peracerbæ.
Ægyptij enim & Athenienses eam ingenijs liberali-
bus indignam judicârunt: Hinc Alcibiades, licet o-
nnes reliquas Philosophiæ partes edoctus, Musicẽ
amen aspernatus est: Cantent inquiens Thebano-
um filij, qui dicere nesciunt: Nobis ATHENIENSIBUS
gentis Principes sunt PALLAS & APOLLO, quorum il-
a fistulam confregit, hinc Marsyam tibicinen ex-
coriavit. Contra vero Lacedæmonij & Thraces Mu-
sicen cumprimis commendârunt: imô apud Arca-
des artis hujus ignarum esse, longè erat turpissimũ.
Litigium hoc ut discernamus & dirimamus, non ar-
mis vel rigido illo Areopagitarum judicio; sed justa

rectæ rationis penſiculatione, tantummodo opus eſt: Eam ſi admittimus, pateſcet, non tam Artem ipſam, quàm 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 Scytharum Principi, qui cum Iſmenias captivus in cœnâ tibijs optimè cecinisſet, ſe hinnitum equi & latratus canum juravit audire libentius. Sed quia vino vendibili, ſuſpenſâ hæderâ opus non eſt, nolo in re manifeſtâ vel longior, vel in laudibus Muſicæ decantandis eſſe prolixior, neque vel Arionа illum Methymneum, vel Iſmeniam Thebanum, vel Taletem Cretenſem producam, qui Lesbios, Jones, Boeotios, Lacedæmonios graviſsimis morbis affectos cantu ſolummodò liberârunt; neque Terpandrum ſummâ commendatione digniſsimum commemorabo, qui Spartanorum ſeditionem maximè periculoſum Muſicis modulis compreſsit atque ſedavit. Vos certè PA-

TRES

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

Magnif. Nobiliſ. V.

æternùm

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 obſervabit: velens & ſciens ſic poſui tum propter Typographos, tum etiam, quòd quilibet Muſicæ peritus, qui partiturâ Italicâ gaudet primo quaſi intuitu videre & animadvertere poterit, punctum ſive Reſiduum in Syncopationibus ad ſequens non vero præcedens tempus referendum. Quia igitur totum hoc opus in gratiam Germanorum Organiſtarum, (quibus plerunque Tabulatura communis ſive literalis in uſu, quic non aſſueti, neque puncta nec Syncopationes ejuſmodi dividere) adornatum, & divinâ gratiâ abſolutum, ſpero hunc ipſum laborem ab ijs quibus Tabulatura ſeu Partitura Italica arridet, neque culpa i vel improbari poſſe, ſed omnes candidè candidos hæc omnia in optimam partem interpretaturos.

An den Muſicverſtändigen Leſer.

Was im Erſten vnd andern Parte dieſer Tabulatur wegen der Puncten vnd Syncopationen erjnnert/wird der guthertzige Muſicverſtandige Leſer auch in dieſem Dritten Theil zu obſerviren wiſſen: Dann ich mit wiſſen vnd willen ſolchs alſo geſetzt/zum Theil wegen der Drucker/zum theil auch/das ein jeder verſtändiger Organiſt baldt ſehen vnd mercken wirdt/(ſo er anderſt der Welſchen Partitur berichtet) das ſolcher Punct oder Reſt in der Syncopation in das nachfolgende vnd nit vorhergehende Tempus gehöre. Weil dann das gantze Werck den ehrliebenden Deutſchen Organiſten/ſo ſich gemeiniglich der Buchſtaben Tabulatur gebrauchen/vnd nicht gewehnet ſolche Puncten oder Syncopationes zu theilen) zu dienſt angefangen/vnd GOtt Lob vollführet/als bin ich deß verhoffens/es werden die jenigen/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.

DJeſe Magnificat vnd Hymnos/wie auch in meinem 1. vnd 2. theil Getzliche 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 Rückpoſetif mit einer ſcharffen Stimme (den Choral deſto deutlicher zuvernehmen) ſpielen. Iſt es ein Bicinium vnd der Choral im Diſcant/ſo ſpielet man den Choral mit der Rechten-Hand auff dem Ober Clavir oder Werck/vnd mit der Lincken Handt die 2. Partes auff dem Rückpoſetif. Iſt der Choral im Diſcant mit 4. Parteien/ſo ſpielet man den Choral auff dem Rückpoſetif mit der rechten Handt/den Alt enor auff dem Ober Clavir oder Werck mit der Lincken Handt/vnnd n Baß mit dem Pedal. Iſt der Choral im Tenor/ſo ſpielet man den oral auff dem Rückpoſetif mit der Lincken handt vnd die andern Parten auff dem Ober Clavir oder Werck mit der rechten Handt/den Baß it dem Pedal.

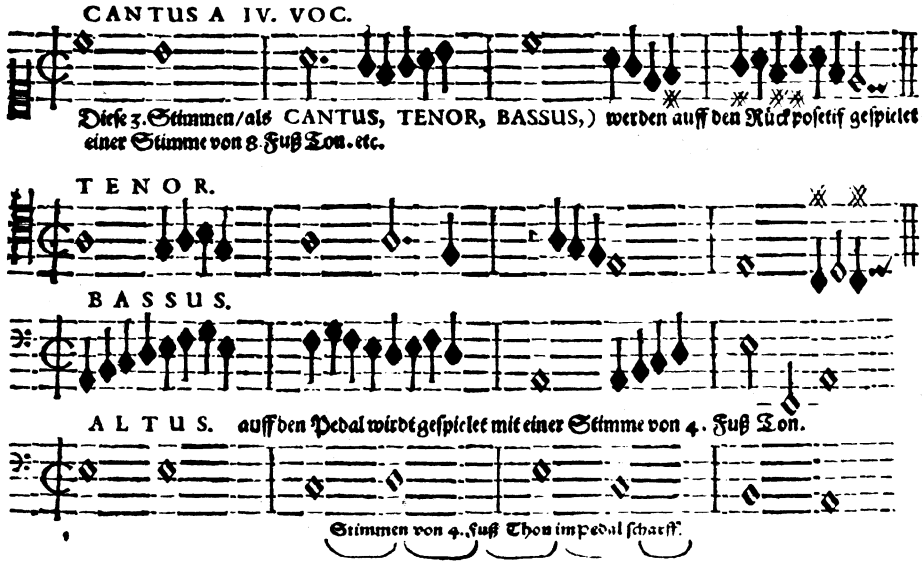
Den ALT Kan man auch abſonderlich ſpielen mit 4. Partein auff m Rückpoſetif/aber man muß den Diſcant auff dem Ober Clavir nehen mit der Rechten Handt/den Tenor vnd Baß auff dem Pedal zuich 2. ſtimmen/aber es muß ſonderlich darzu Componirt ſein/das der enor nicht höher als c̄ den man das d̄ auff den Pedalen ſelben findet d auch nicht weit von einander ſetzet/nur ein 8. oder 5. oder 3. den mā lches ſonſten mit den Füſſen nicht wol erſpannen kan.

(N B.)

Aber dieſe Manier/iſt die ſchönſte vnnd zum aller bequemſten zu un/den Alt auff dem Pedal zu ſpielen/der Handtgrieff vnd Vortheil ber/iſt an den Regiſtern vnd Stimmwerck in der Orgel/das man dieſelben wol zu diſponiren weiß/von 4. vnd 8. Fuß Ton. 8. Fuß Ton muß ſtets auff den Poſetif ſein. Vnd 4. Fuß Ton im Pedal.

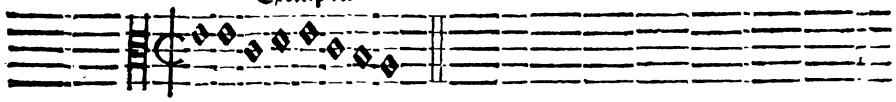
(✠) (✠)

Exempel den Choral auff dem Pedal zu ſpielen.



(4. Fuß Octaf Zimmel.) 4. Fuß Gedackt Zimmel.) (Cornet Baß. 4 Fuß) vnd dergleichen/etc. Wenn ſolche 4. Füſſige Stimmen gezogen werden/ſo kömpt der Alt recht in ſeinen Thon.

Exempel.



Etzliche Regiſter oder Stimwerck zuziehen wenn man einen Choral auff 2. Clavir ſpielen wil/ſolchen deutlich zuvernehmen.

Im Werck.

Grob Gedact 8. Fuß Ton.
Klein Gedact 4 Fuß Thon.
Dieſe beide zuſammen.
Oder Principal allein von 8. Fuß Thon vnd andere Stimmen mehr nach eines jeden gefallen.

Im Rückpoſetif ſcharffe Stimme den Choral deutlich zuuernehmen.

Quinta dehn oder Gedact 8. Fuß Thon / Klein Gedact oder Principal 4. Fuß Thon / Mixtur vnd Zimmel oder ſuper octav, dieſe Stimmen zuſammen, oder andere nach eines jeden gefallen.

Im Pedal den Choral deutlich zuuernehmen.

Vnterſatz 16. Fuß Thon. Poſaunen Baß oder 16. Fuß Thon / Dulcian Baß / 8. oder 16. F Schalmei/Crommete / Baurflöte/Cornet: vnd andere welche in kleinen vnd groſſen Orgeln genugſam ſind en. Welch. s ich jedoch nur allein denen zugefallen wil geſetzet haben/welche ſolche Manier noch nicht k dig/vnd gleichwol beliebung daran haben möchten/ andern Fürnemen vnd verſtendigen Organiſten aber ches nach jhren Humor zu dirigiren heimgeſtellt ſein laſſen. Vale.

Regi

rata primæ partis ſic corrige.

[I]ſol die 12. Nota im f eine minima ſein/vnd die 13. Nota hinweg.
Pag. 51. Lin. 4. ſol die 3. nota eine fuſa ſein.
Pag. 52. Lin. 9. ſol die 15. Nota eine 3 höher im 5 ſtehen.
Pag. 63. Lin. 6. ſollen die 23. vnd 24. jeder eine tertia höher ſtehen.
Pag. 65. Lin. 9. ſol die 25. Noten ein tertia tieffer im d ſtehen.
Pag. 145. Lin. 11. ſol die ander nota im e ſtehen.
Pag. 146. Lin. 6. ſol die erſte Nota im e ſtehen.
Pag. 209. Lin. 2. ſol die 13. Noten im d ſtehen.
Pag. 210. Lin. 4. ſol die 22. Noten im c. ſtehen.
Pag. 245. Lin. 2. ſol die 2 Nota im e ſtehen.

Errata Secundæ partis.

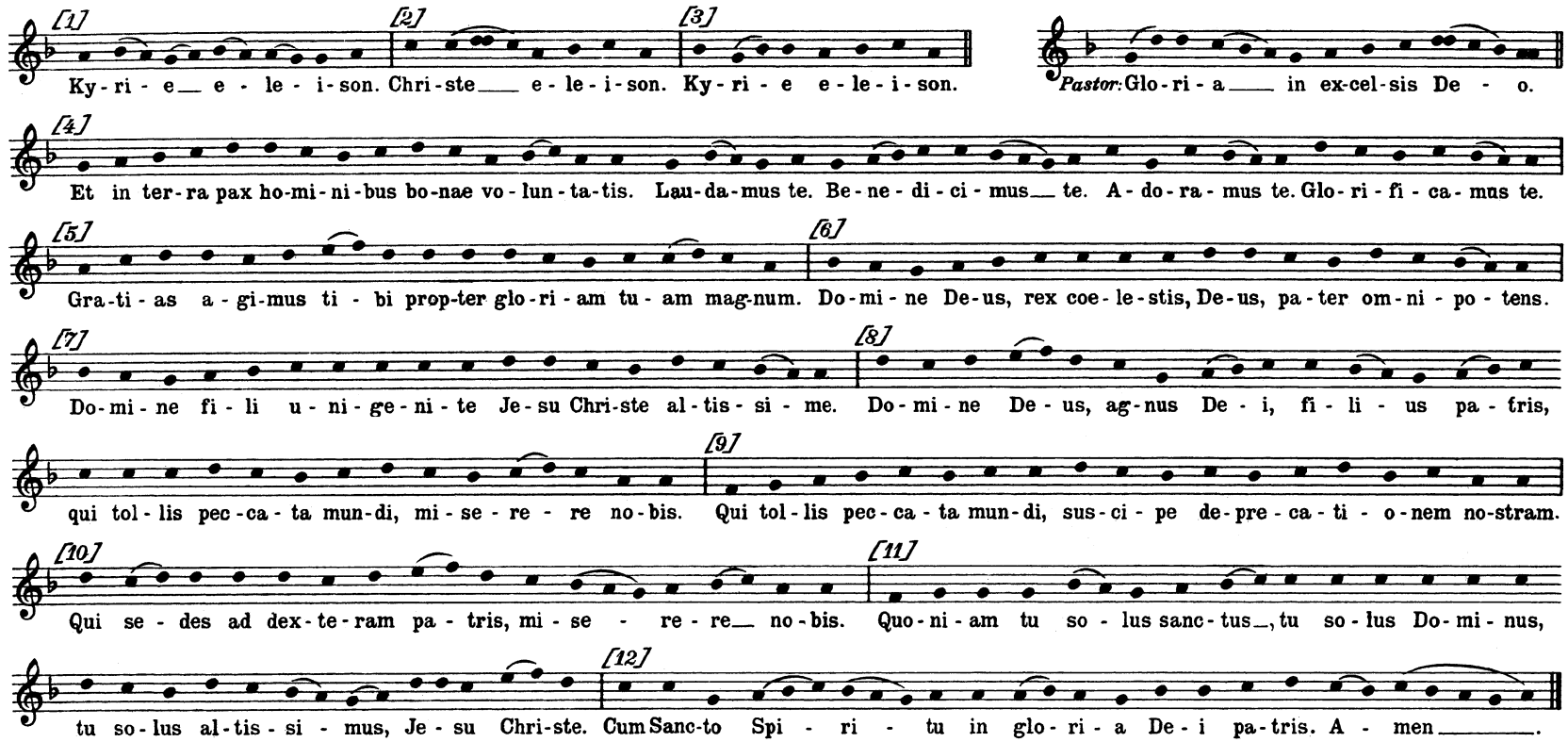
[P]Ag. 44. Lin 9. ſol nach der 14. Noten eine ſemifuſa im g ſtehen.
Pag. 79. Lin 8. ſol die 5/6/7/8/9/10/11 12/13/14/vnd 15. nota jeder eine tertia höher ſtehen.
Pag. 85. Lin. 10. ſol die 10. Nota eine minima, vnd die 11. nota eine ſemiminima ſein.
Pag. 127. Lin. 12. ſol die 5. Nota im G. ſtehen.
Pag. 144. Lin. 6. ſol die 6. Nota im a ſtehen.
Pag. 145. Lin. 6. ſol vor der 8. Noten ein b ſtehen.
Pag. 174. Lin. 8. ſol die 2 Nota im A ſtehen.
Pag. 198 Lin. 12. ſol die 5. Nota im c ſtehen.
Pag. 202 Lin. 9. vnd 10. ſollen die erſten 12. Noten fuſen ſein.
Pag. 220. Lin 5. ſol die 3. Nota im c ſtehen.

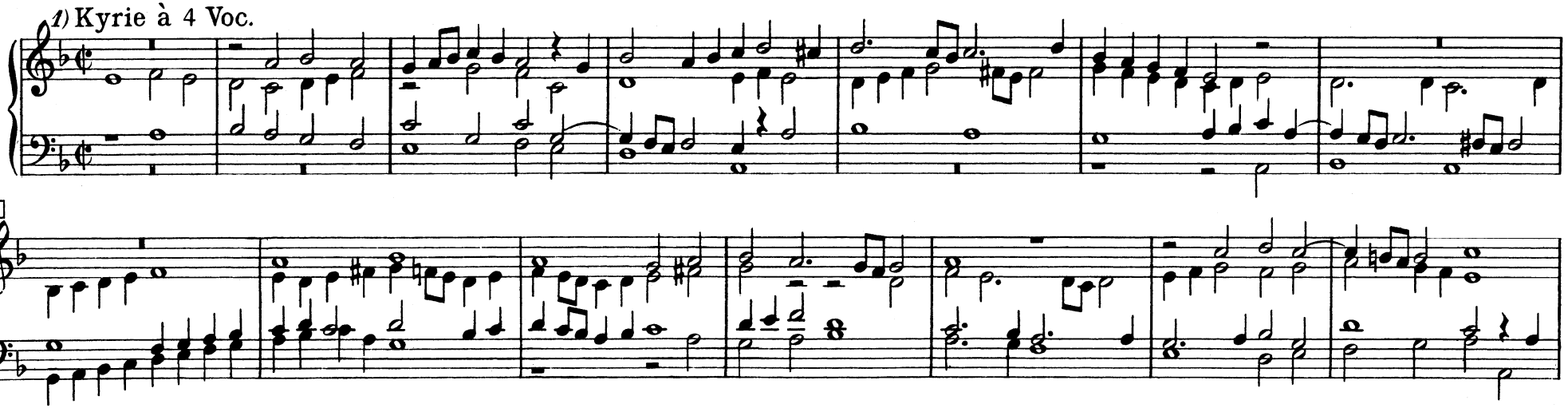
Errata Tertiæ partis.

[P]Ag. 186. Lin. 1. Nota 1. ſol im b ſtehen.
187. Lin. 3 Nota 5. ſol im e ſtehen.
Pag. 202. Lin. 7. Vnter die 16. Noten ein ✠ zuſetzen.
Pag. 203. Lin. 10. Nota 22. ſol im a ſtehen.
Pag 203. Lin. 8. ſol der cuſtos auff der ander Linien ſtehen.
Lin. 9. Nota prima auch auff der ander Linien.
Pag. 208. Lin. 10. ſol nach der ſechſten noten eine ſemiminima im d ſtehen.
Pag. 214. Lin. 9 Nota 12. ſol im e ſtehen.
Pag. 227 Lin. 2. Nota 1. ſol im a ſtehen.
Pag. 232. Lin. 12. Nota 5. ſol im d ſtehen.

HAMBURGI,
Excudebat LAURENTIUS PFEIFFER.
ANNO M D CXXIV.

I. KYRIE DOMINICALE IV. TONI





15

2) Christe à 4 Voc.

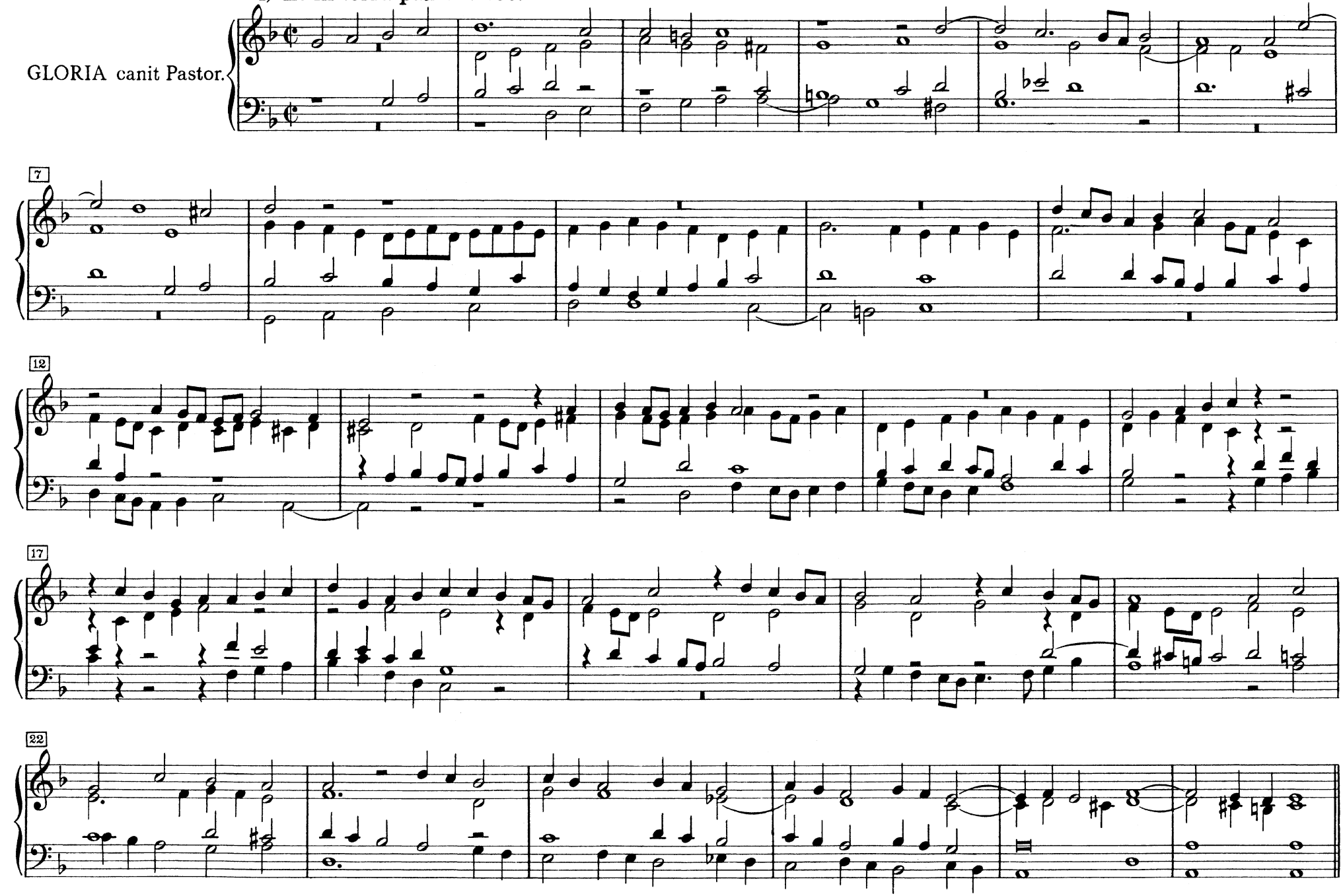
8

3) Kyrie à 4 Voc.

6

4) **Et in terra pax à 4 Voc.**

GLORIA canit Pastor.



5) Gratias *agimus* à 4 Voc. *In Cantu*

c. f. 2'(oder 4' eine Oktave höher)

Gra - ti - as a - gi -

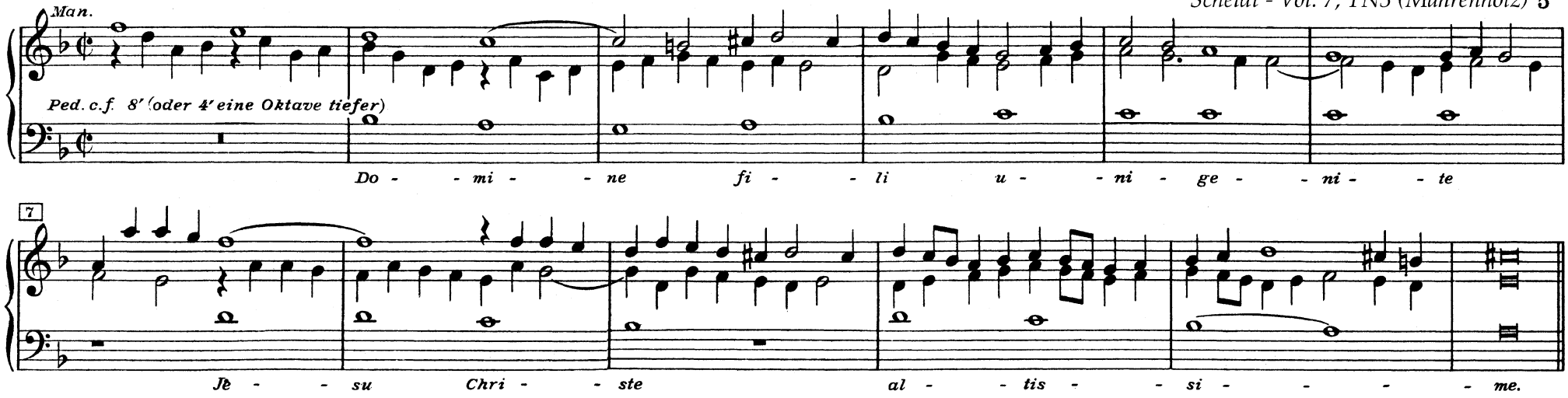
8

mus ti - - - bi prop - ter glo - ri - am tu - - am mag - num.

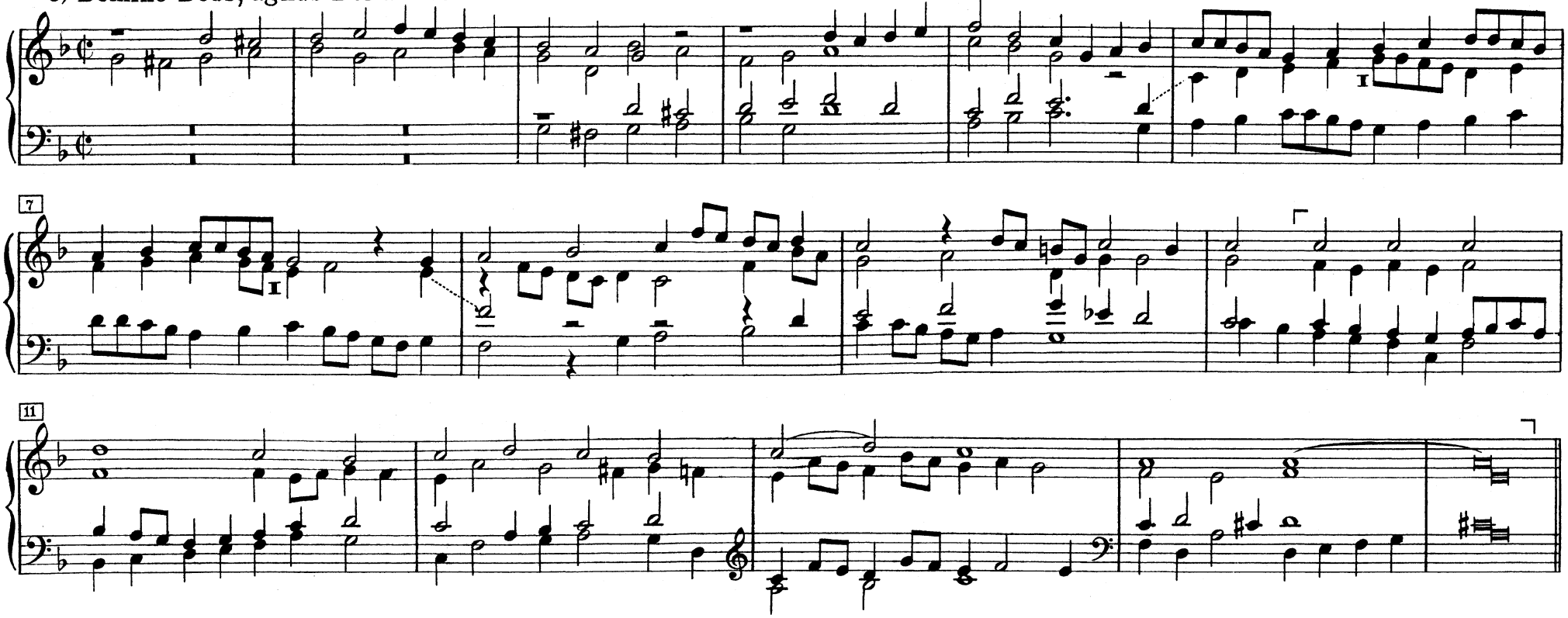
6) Domine *Deus rex coelestis* à 4 Voc.

9

7) Domine *Fili* à 3 Voc. In Basso



8) Domine Deus, agnus Dei à 4 Voc.



9) Qui tollis à 4 Voc. *In Alto*

c.f. 4′

Qui tol - lis pec - - - ca - - ta

5

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.

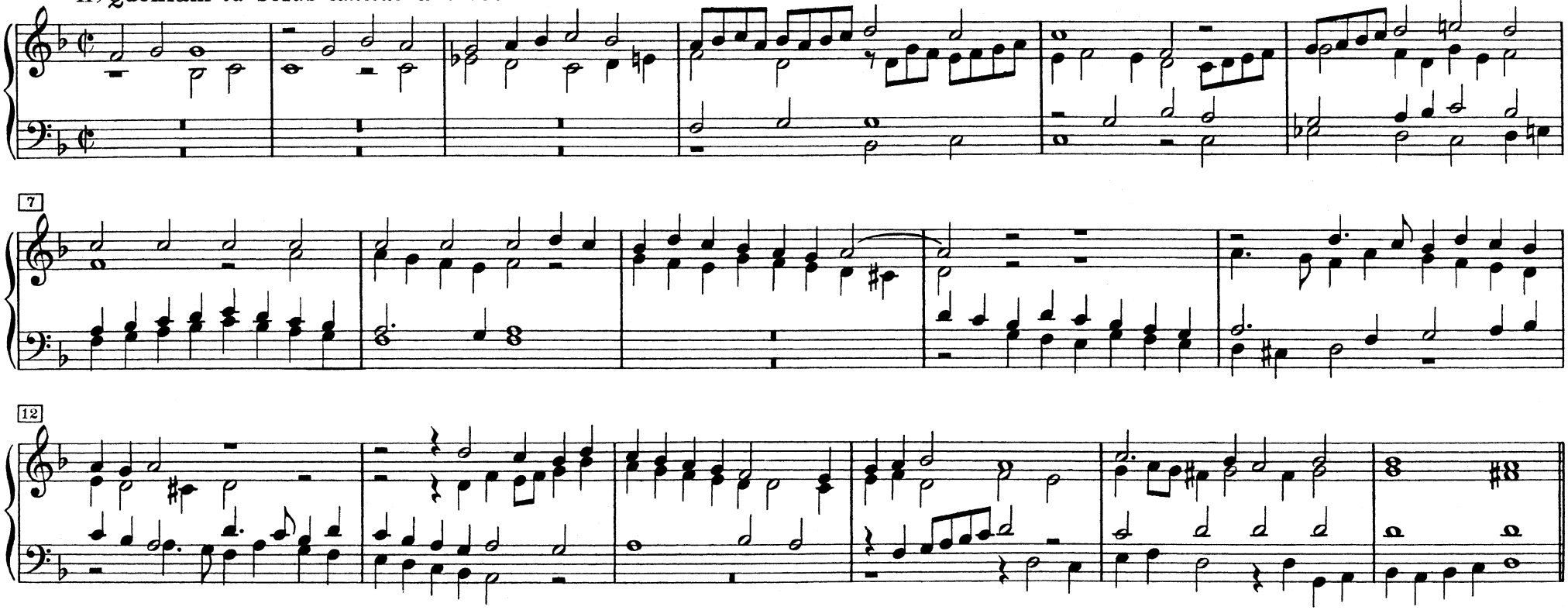
Qui se - - - des ad dex - te - ram pa - - -

Ped.

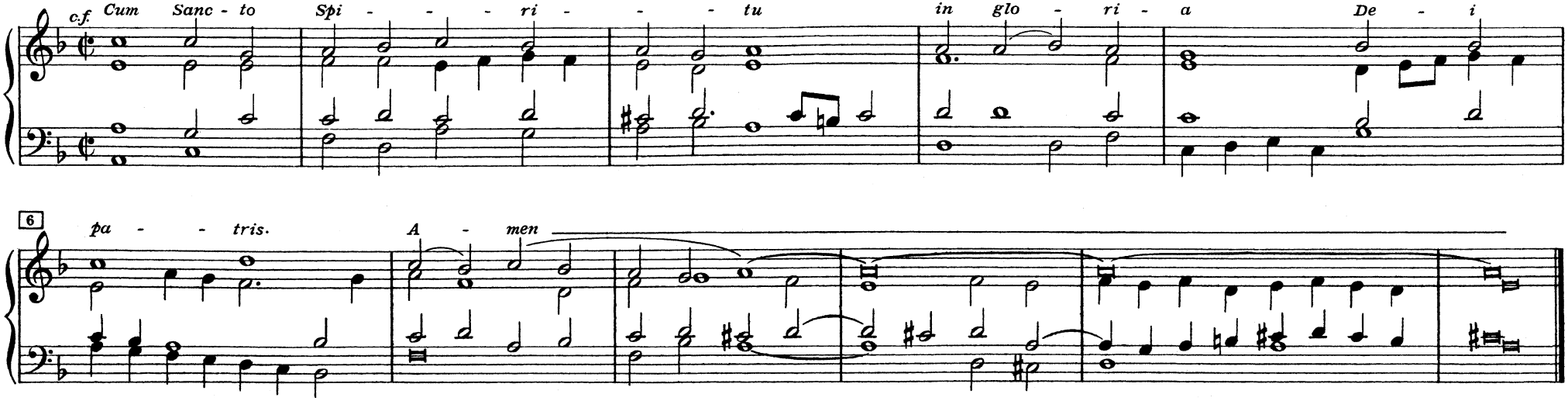
8

tris, mi - se - - - - re - re no - - bis

11) Quoniam tu solus *sanctus* à 4 Voc.

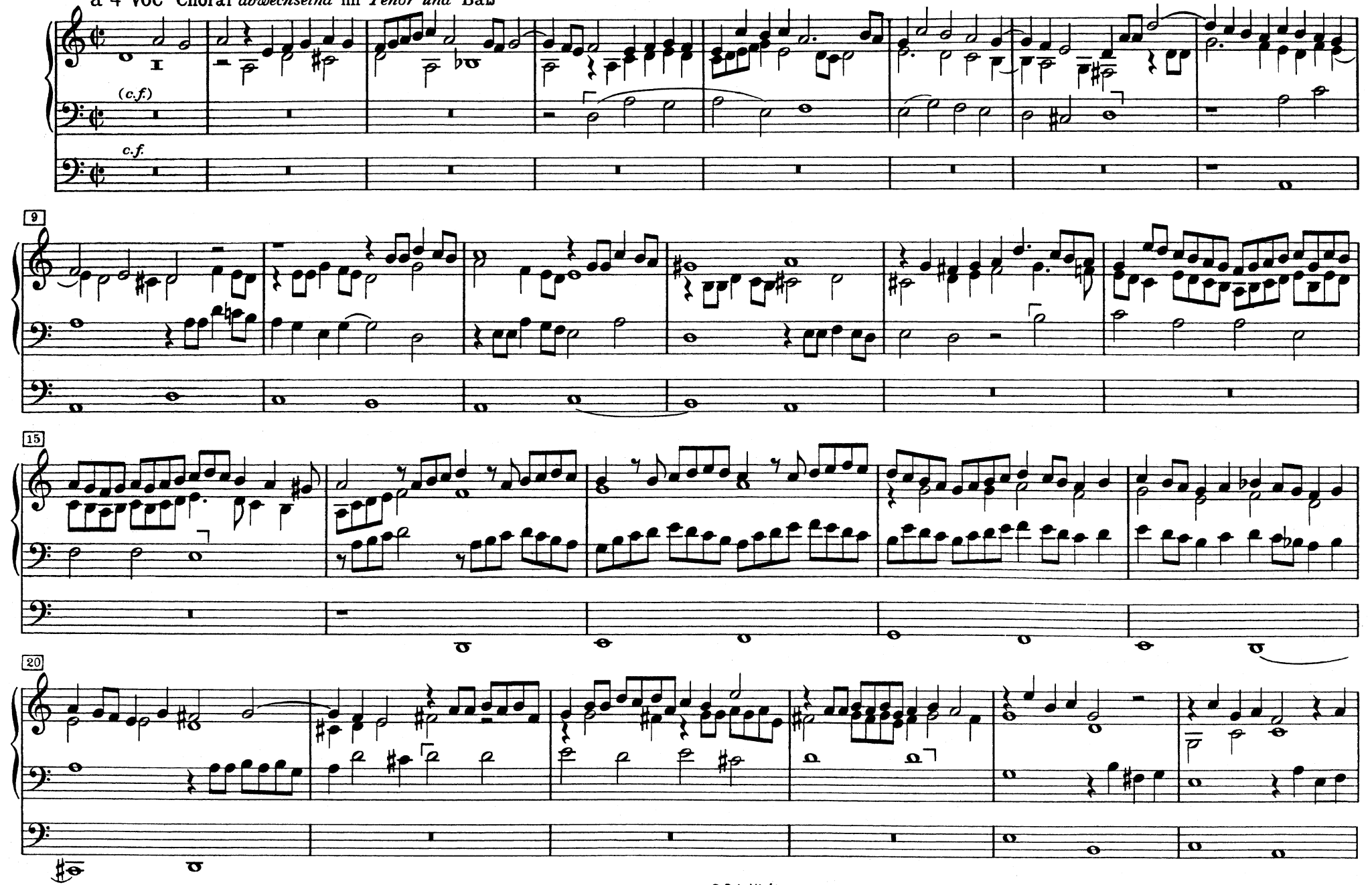


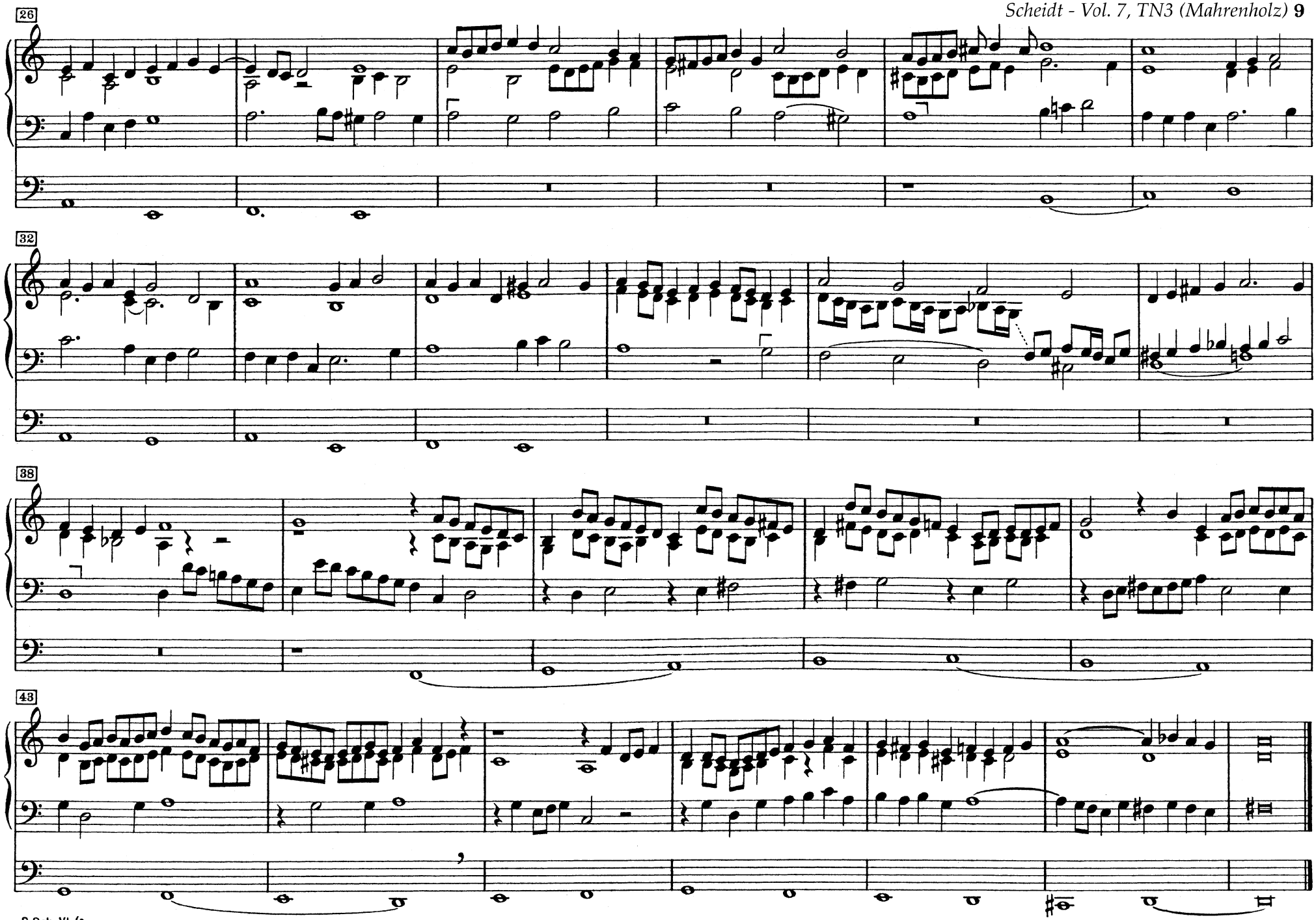
12) Cum Sancto *Spiritu* à 4 Voc. *In Cantu*



[II.] XVII. CREDO IN UNUM DEUM *Wir glauben all an einen Gott* Weise s. I 1

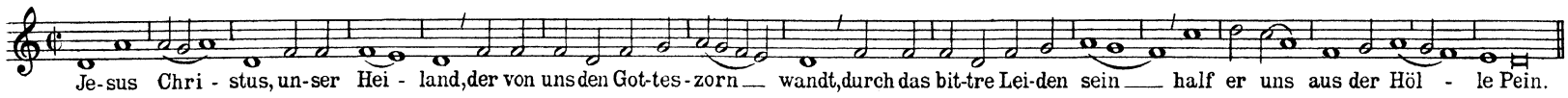
à 4 Voc Choral *abwechselnd* im *Tenor und* Baß



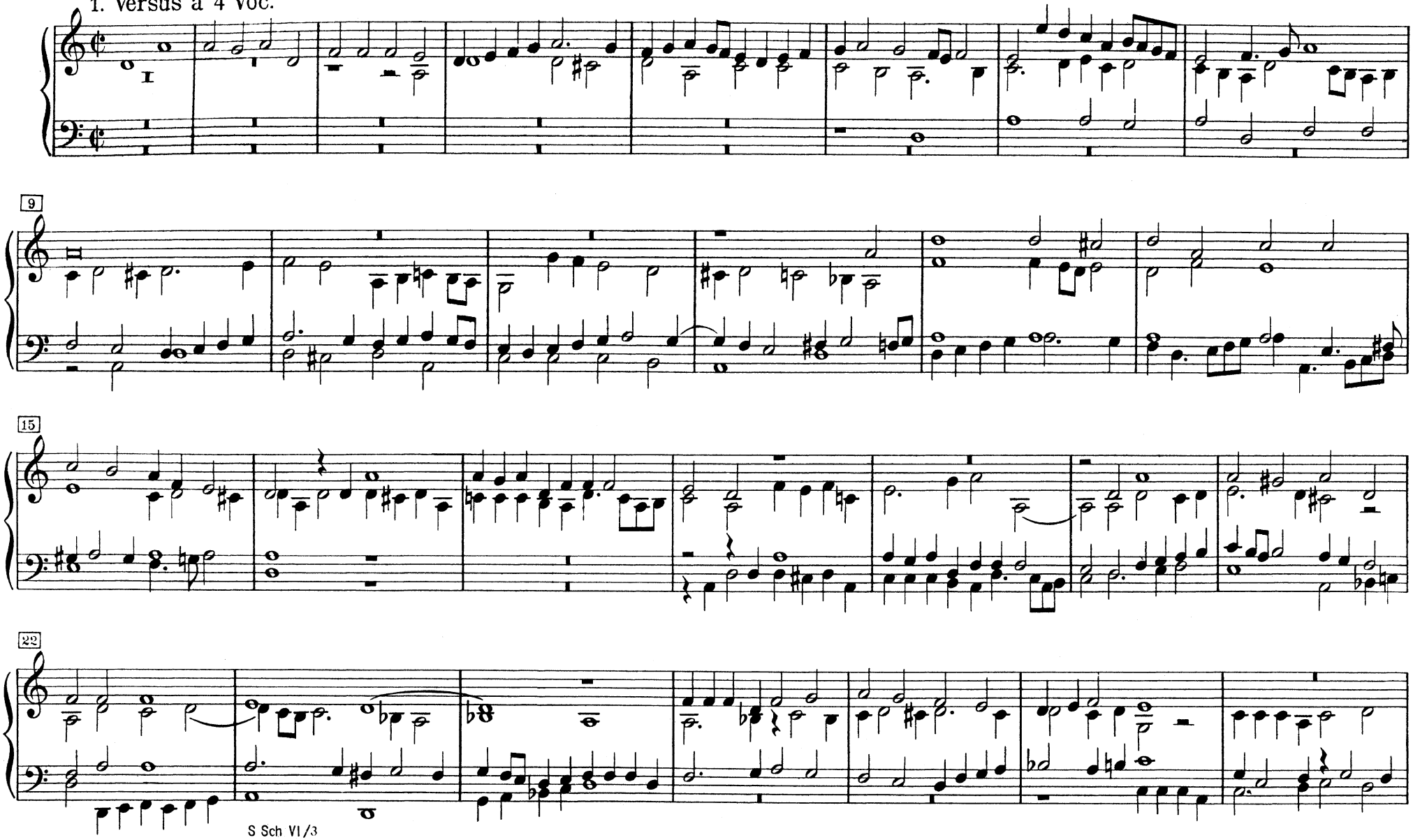

26
32
38
43

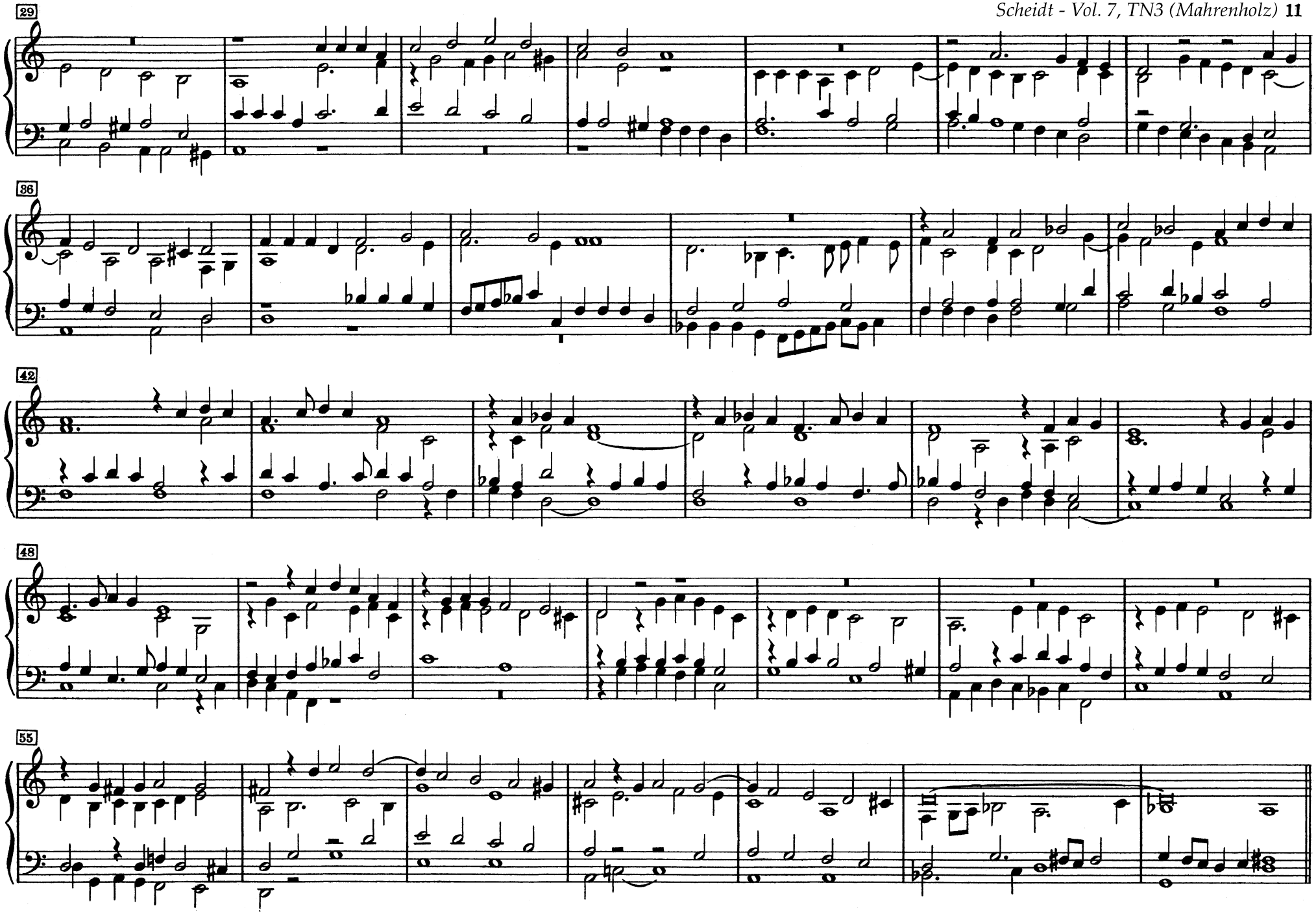
[III.] XVIII. PSALMUS SUB COMMUNIONE

Jesus Christus, unser Heiland

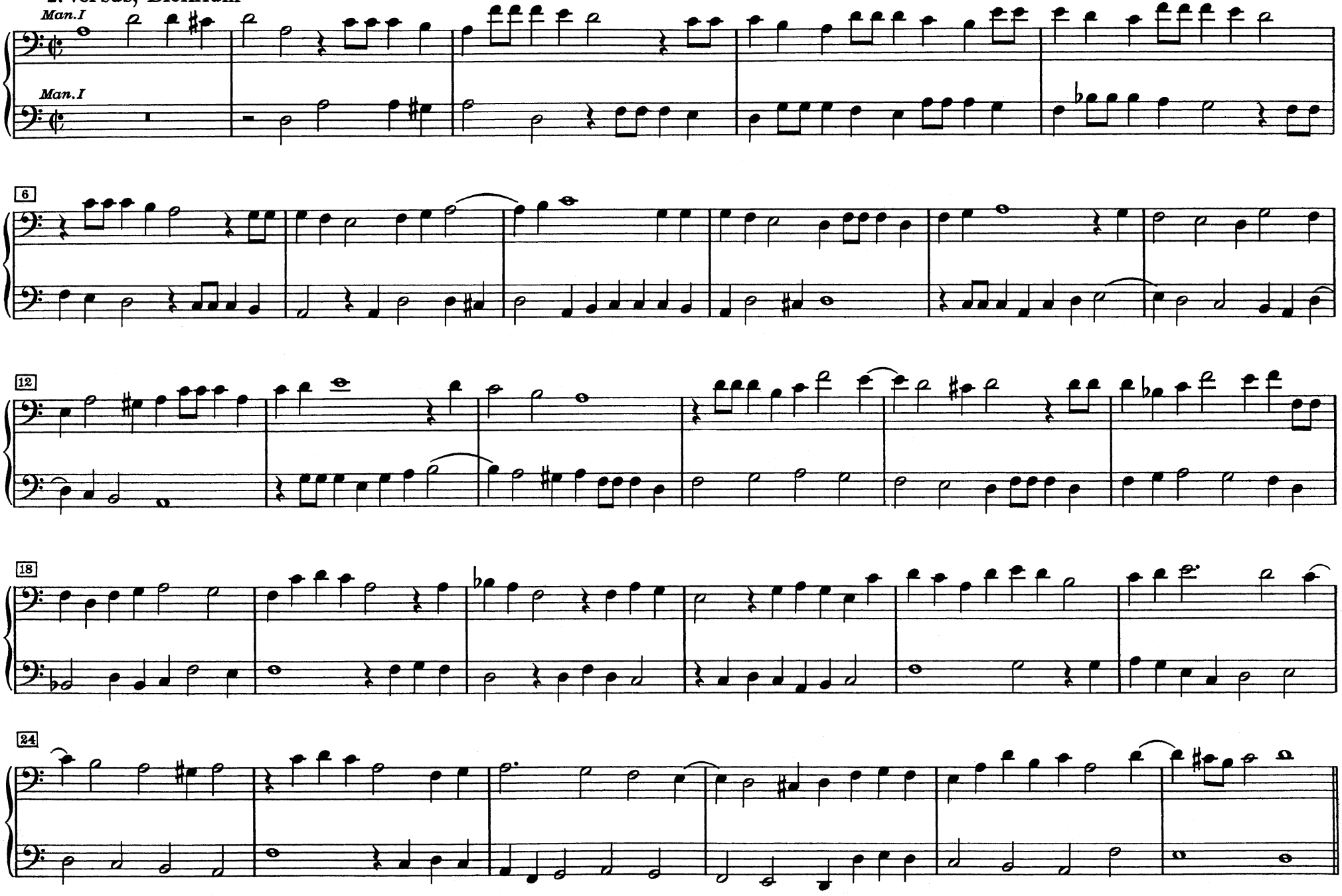


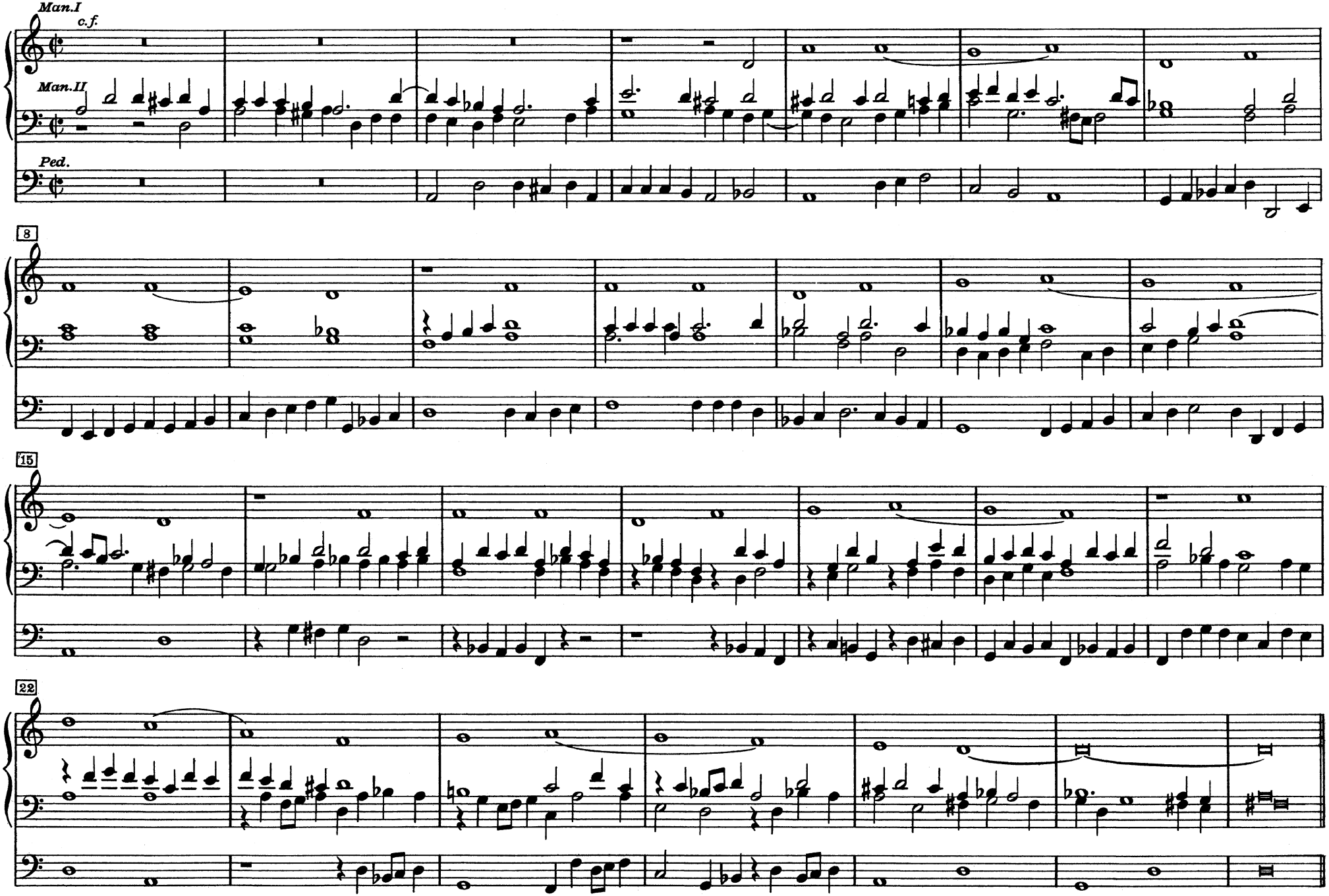
1. Versus à 4 Voc.

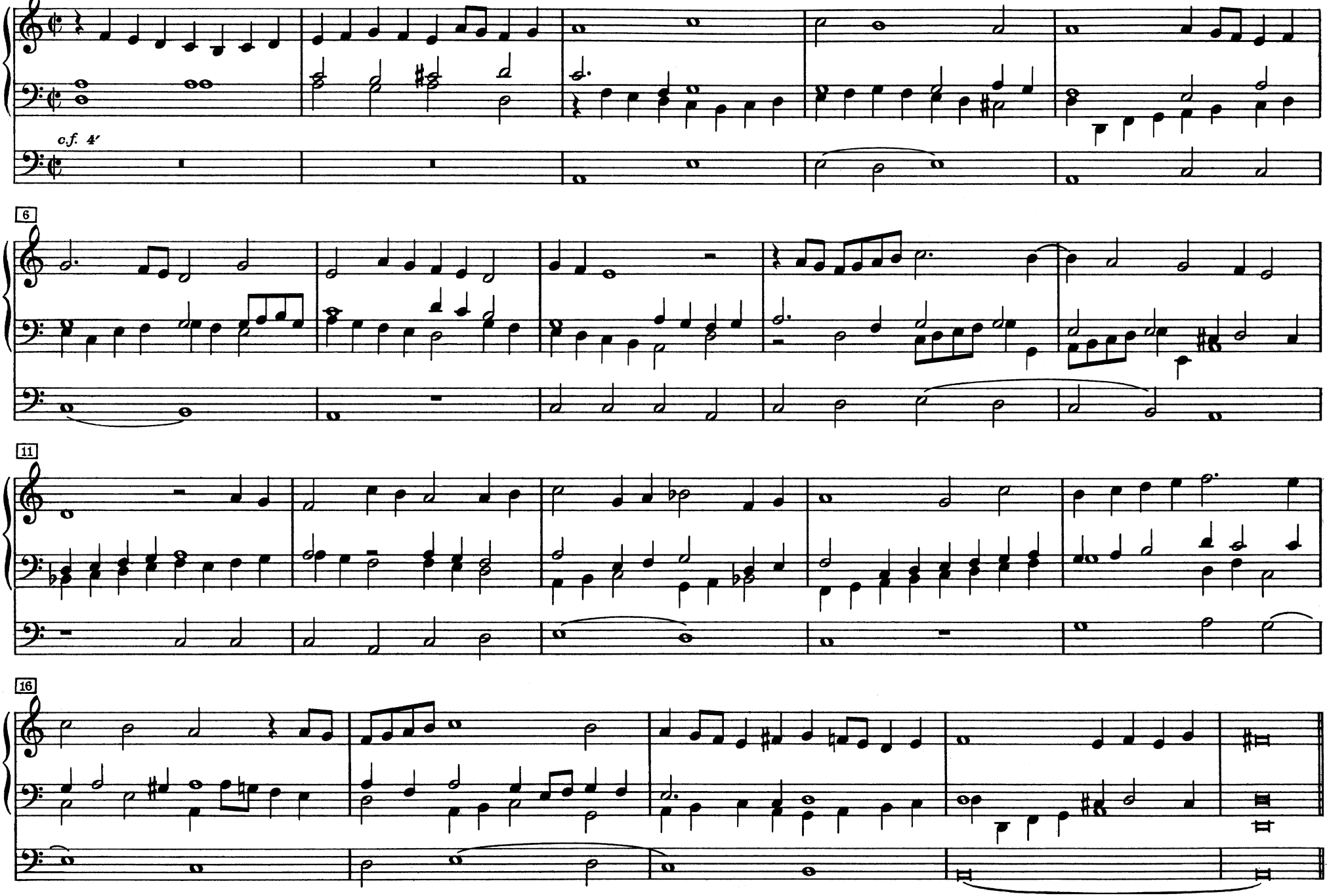


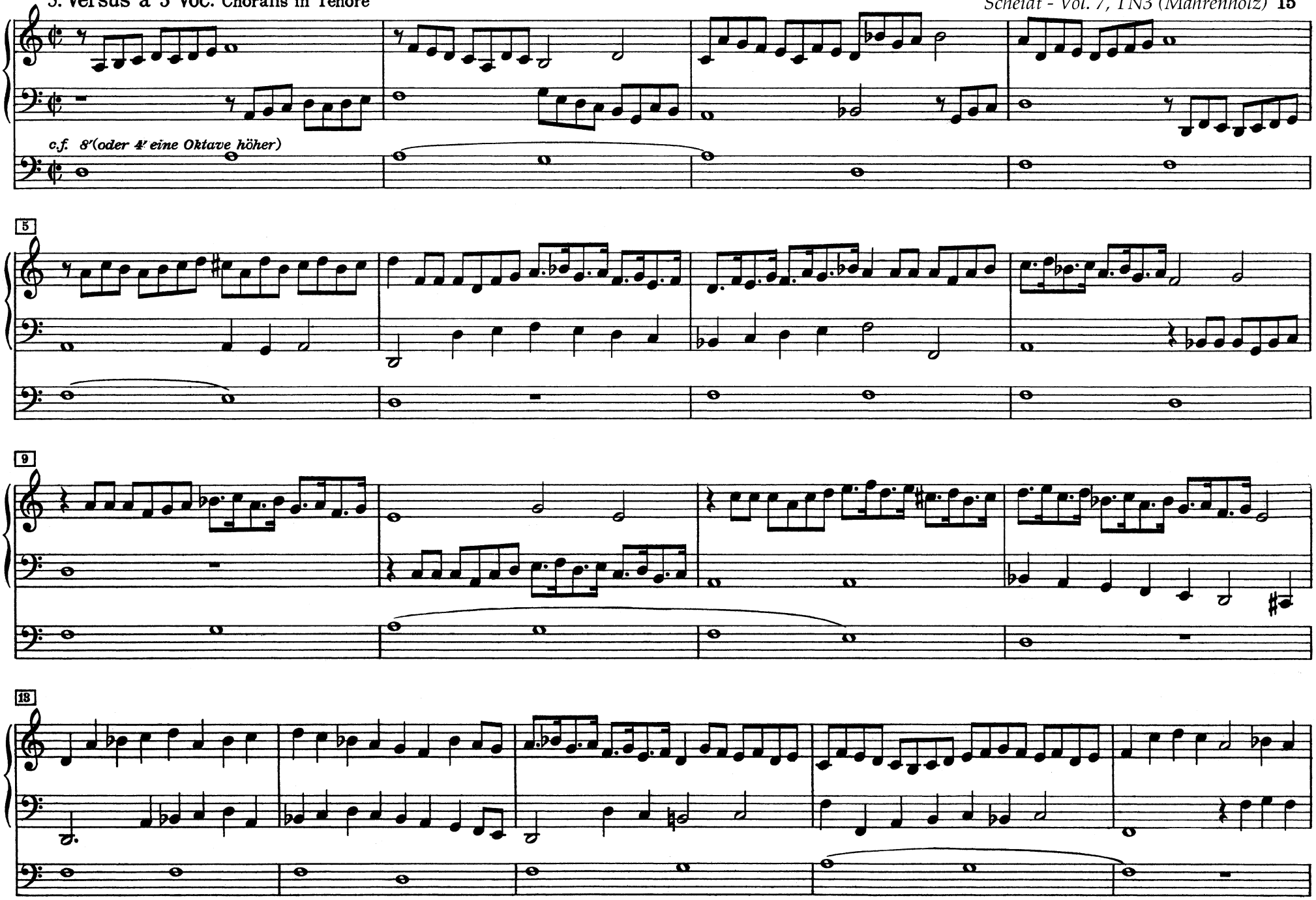

29
36
42
48
55

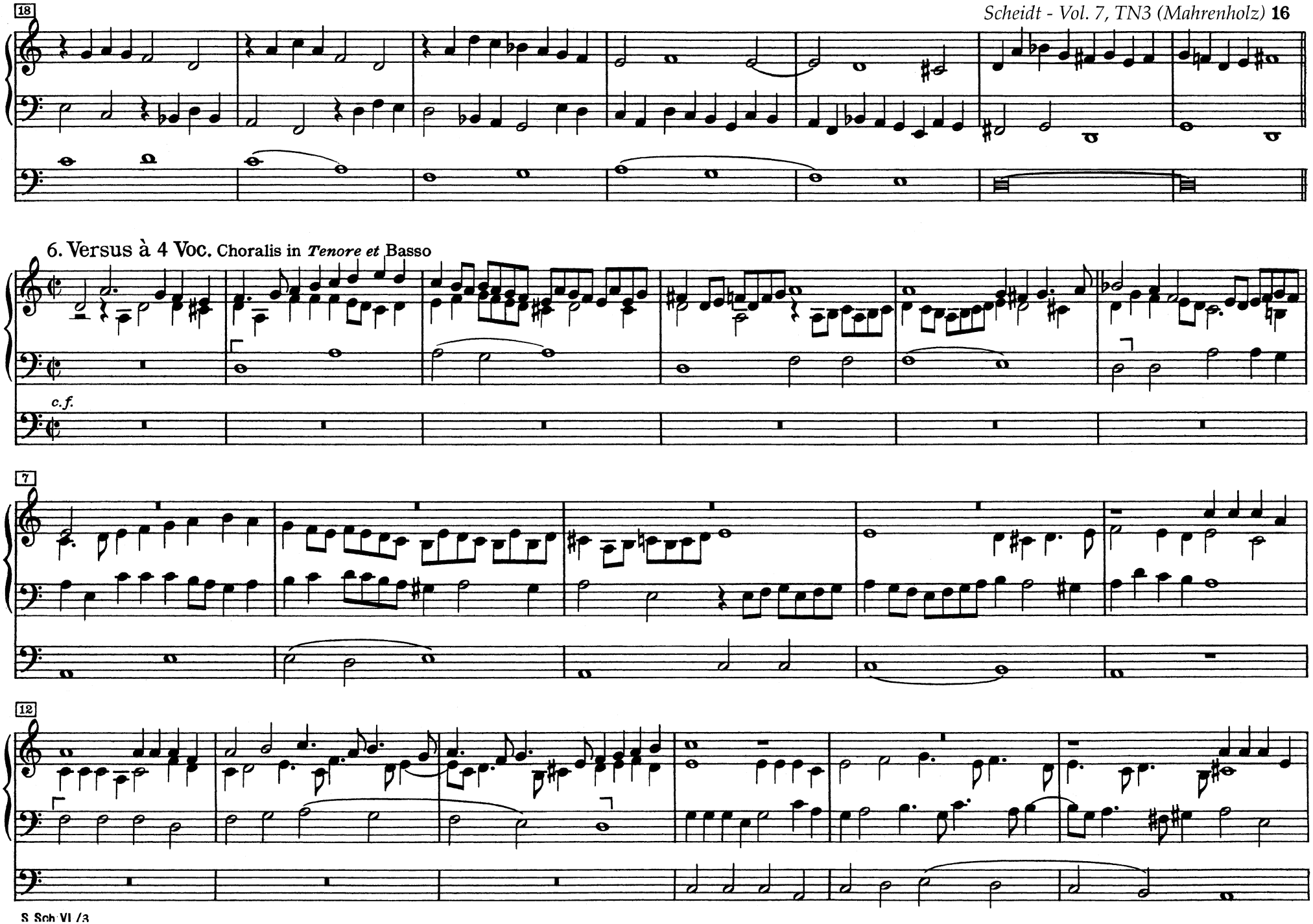
2. Versus, Bicinium

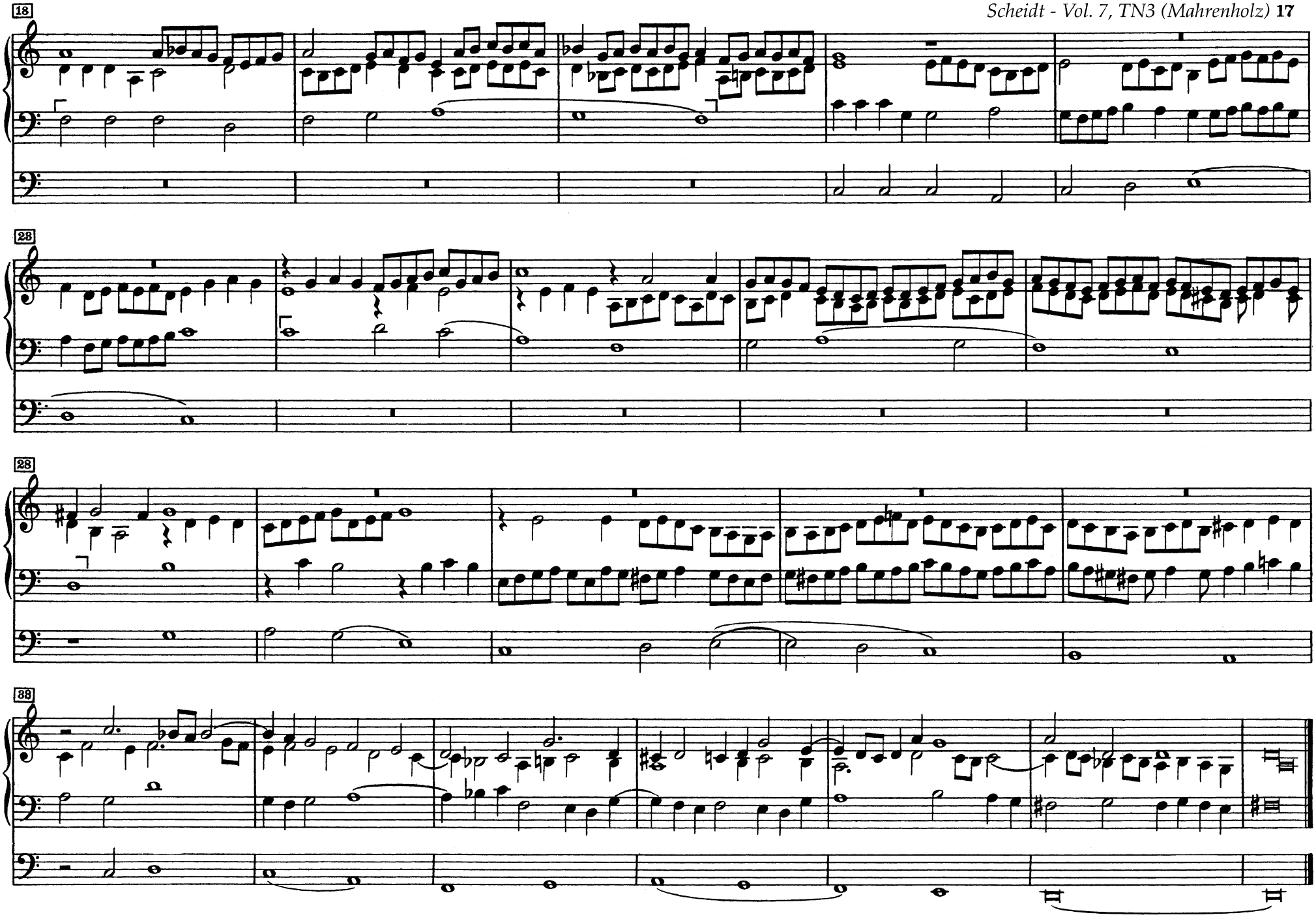



Man.I
c.f.
Man.II
Ped.
8
15
22

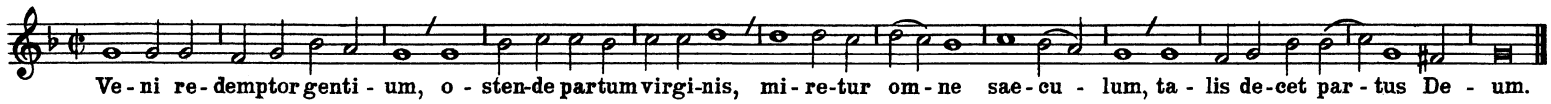

c.f. 4'
6
11
16


c.f. 8'(oder 4' eine Oktave höher)
5
9
13

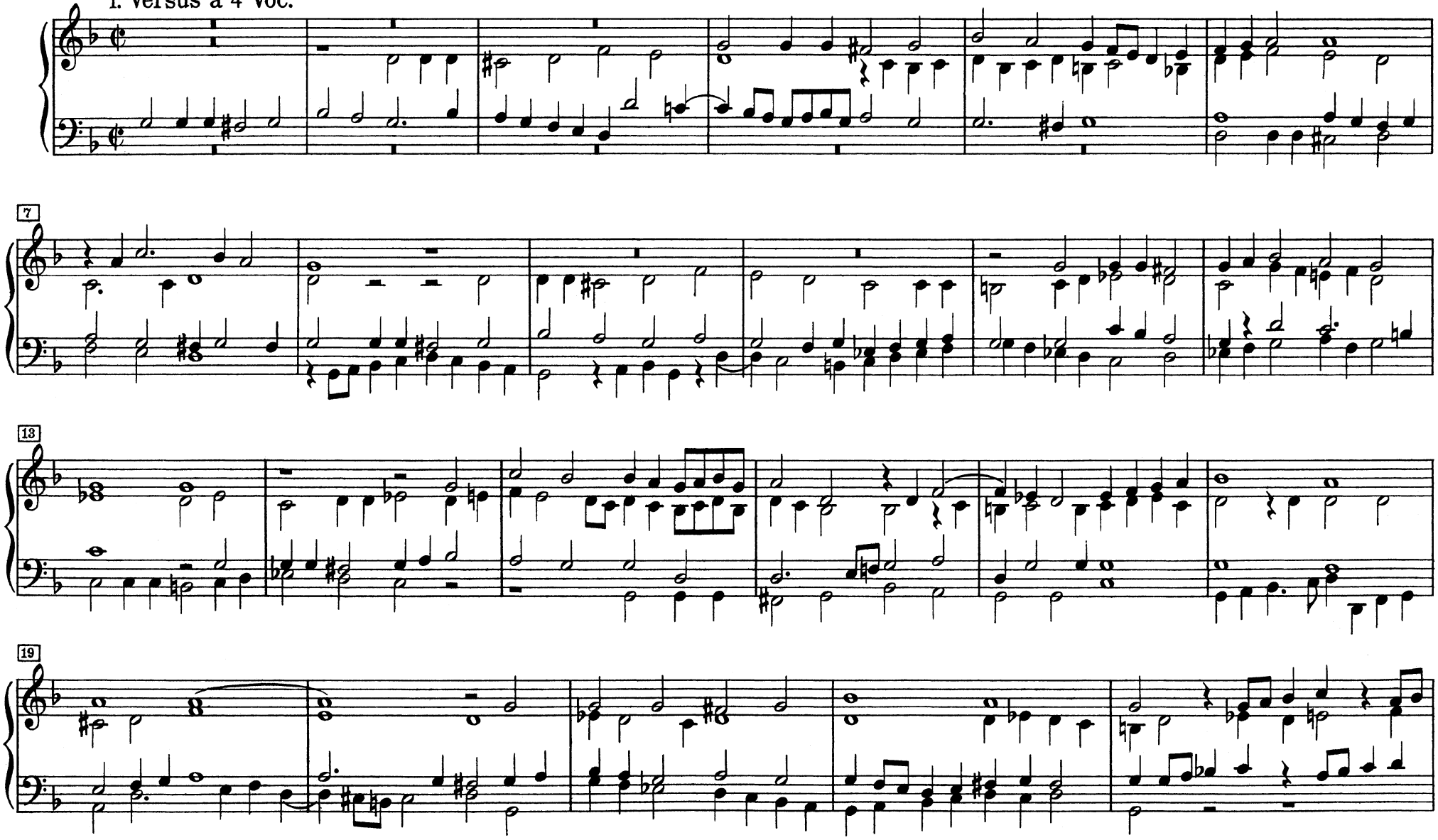

18
6. Versus à 4 Voc. Choralis in *Tenore et* Basso
c.f.
7
12

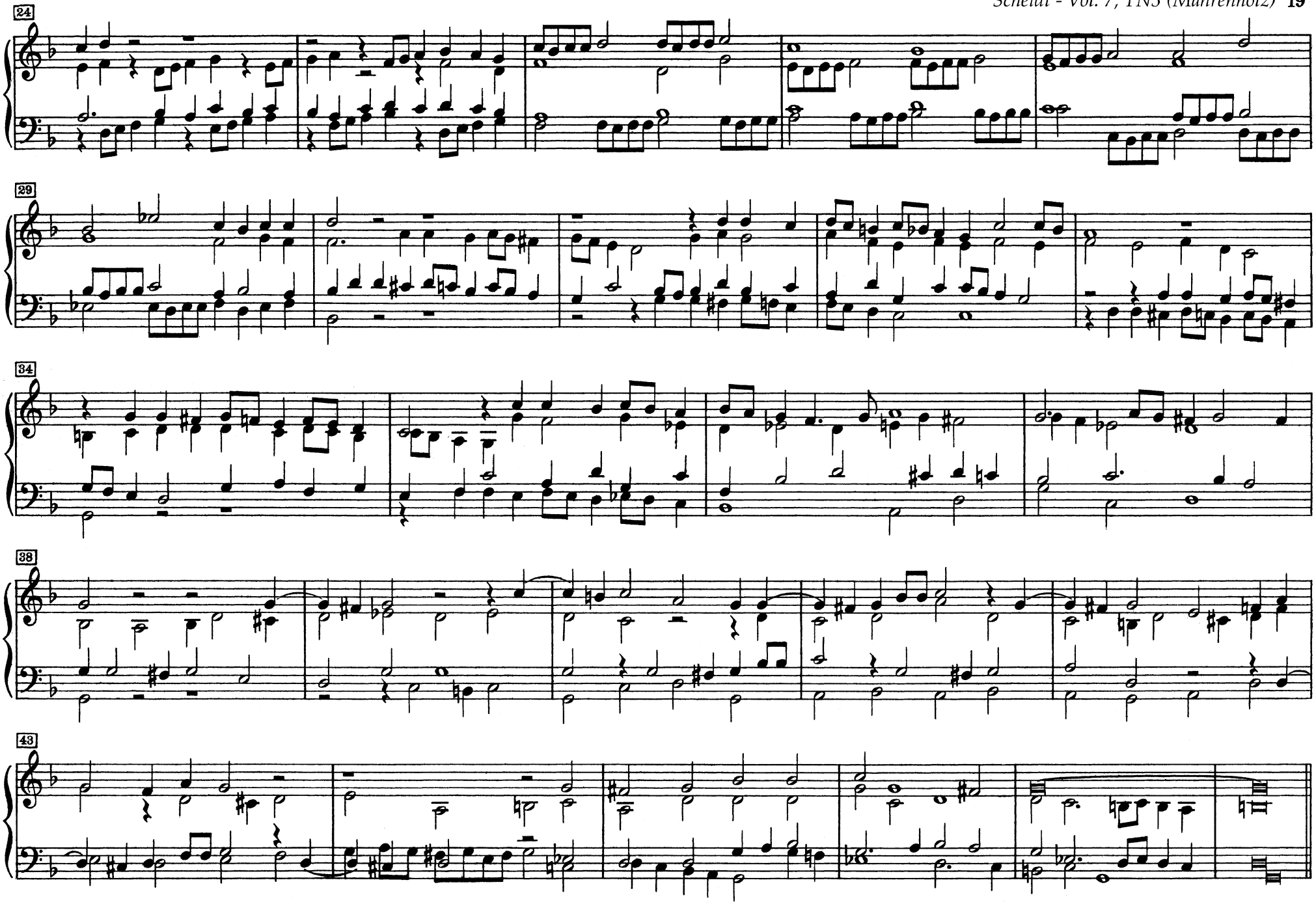

18
23
28
33

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

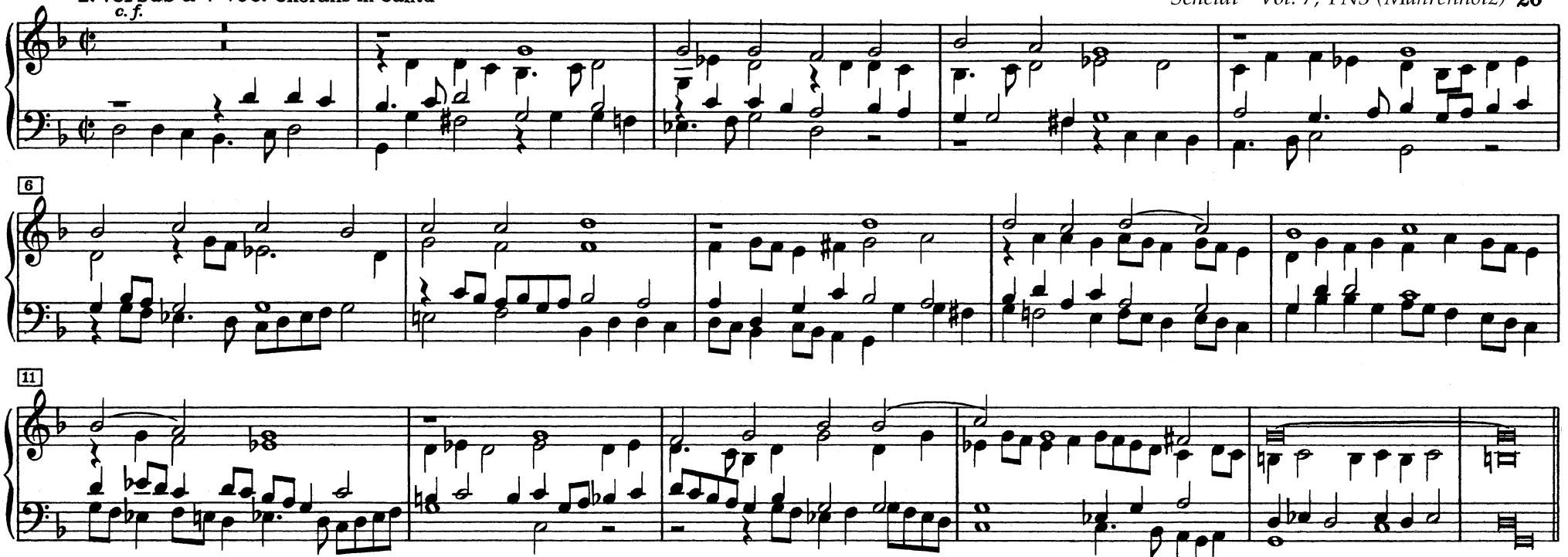


1. Versus à 4 Voc.

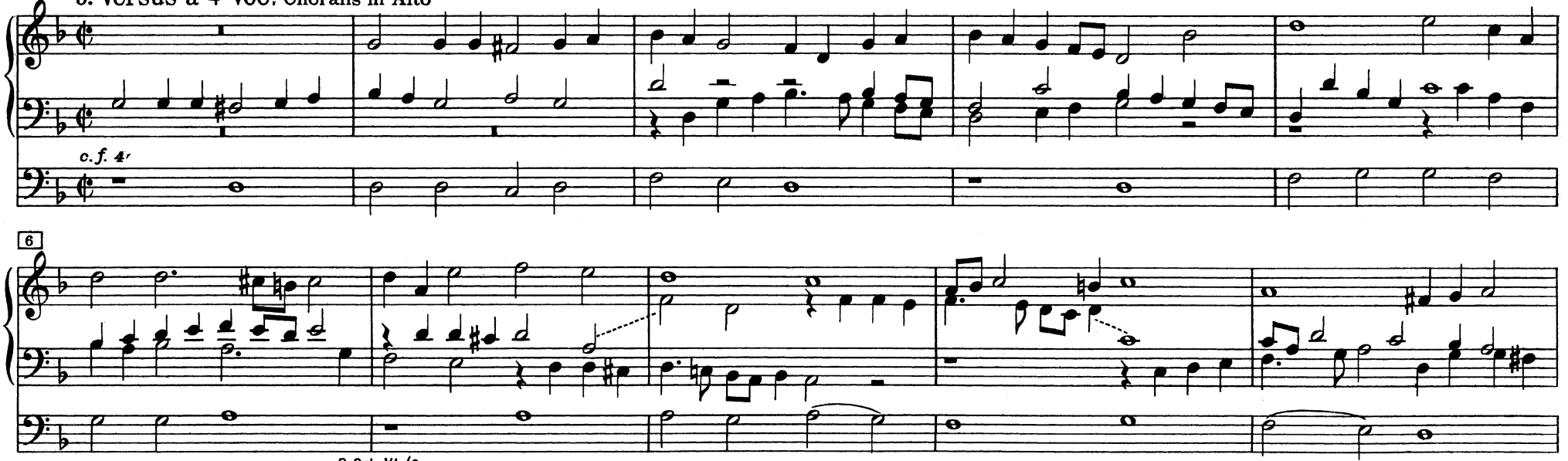


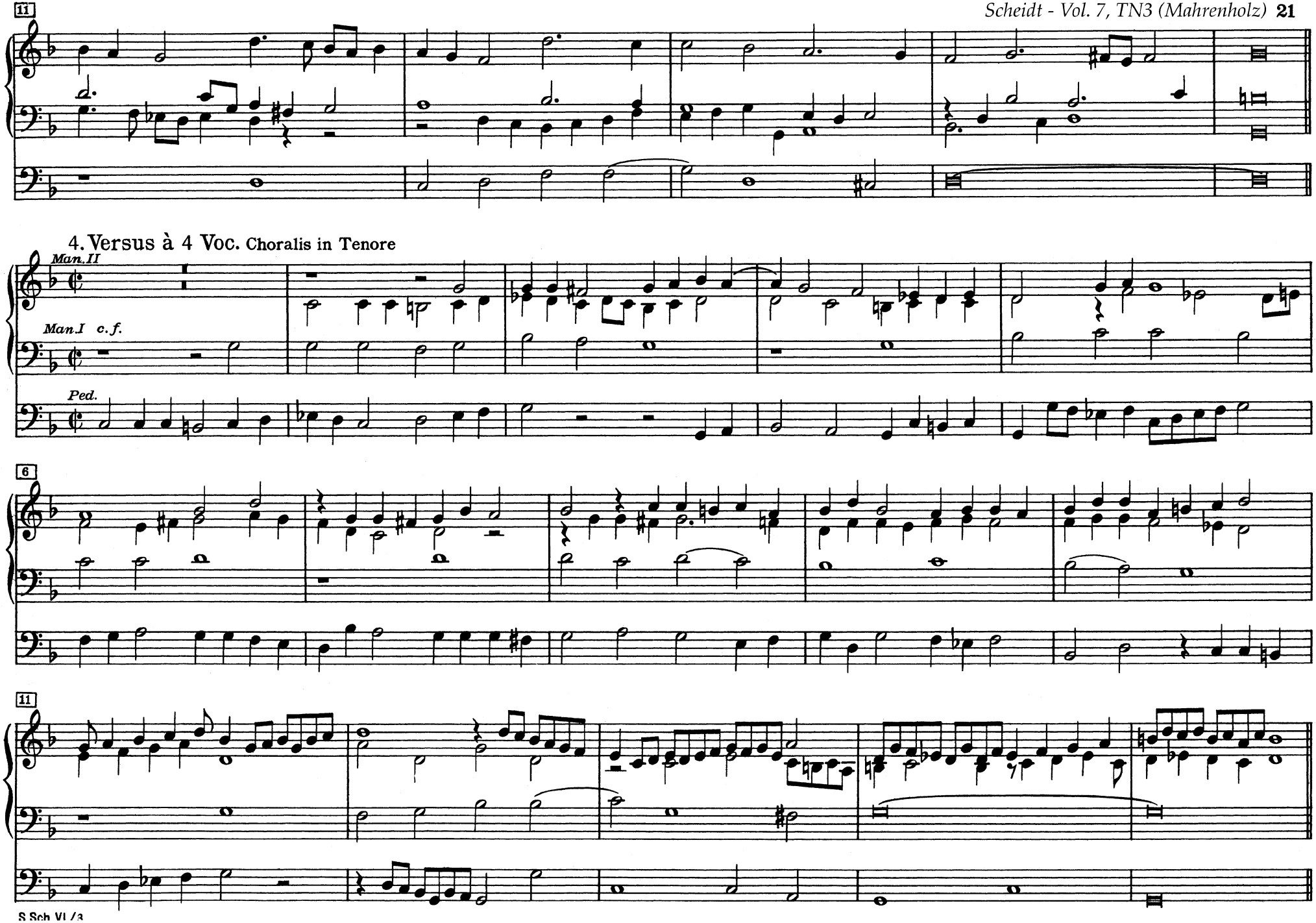

24
29
34
38
43

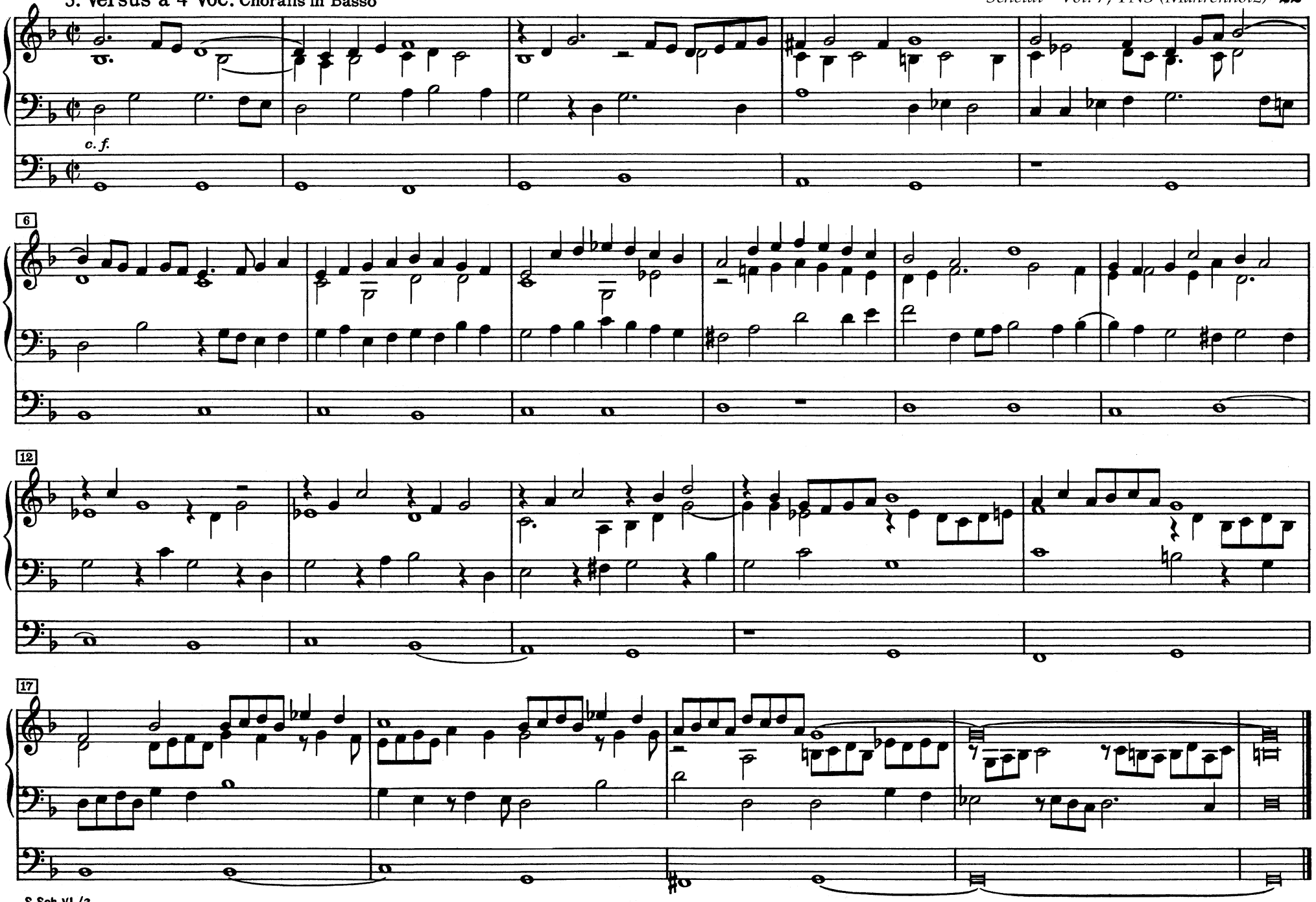
2. Versus à 4 Voc. Choralis in Cantu



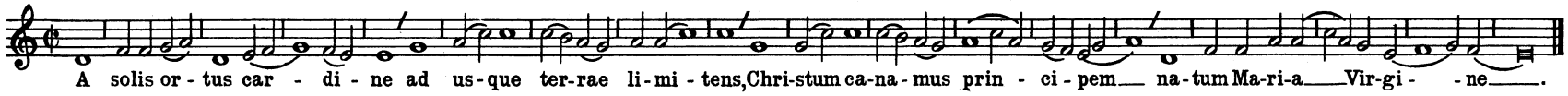
3. Versus à 4 Voc. Choralis in Alto



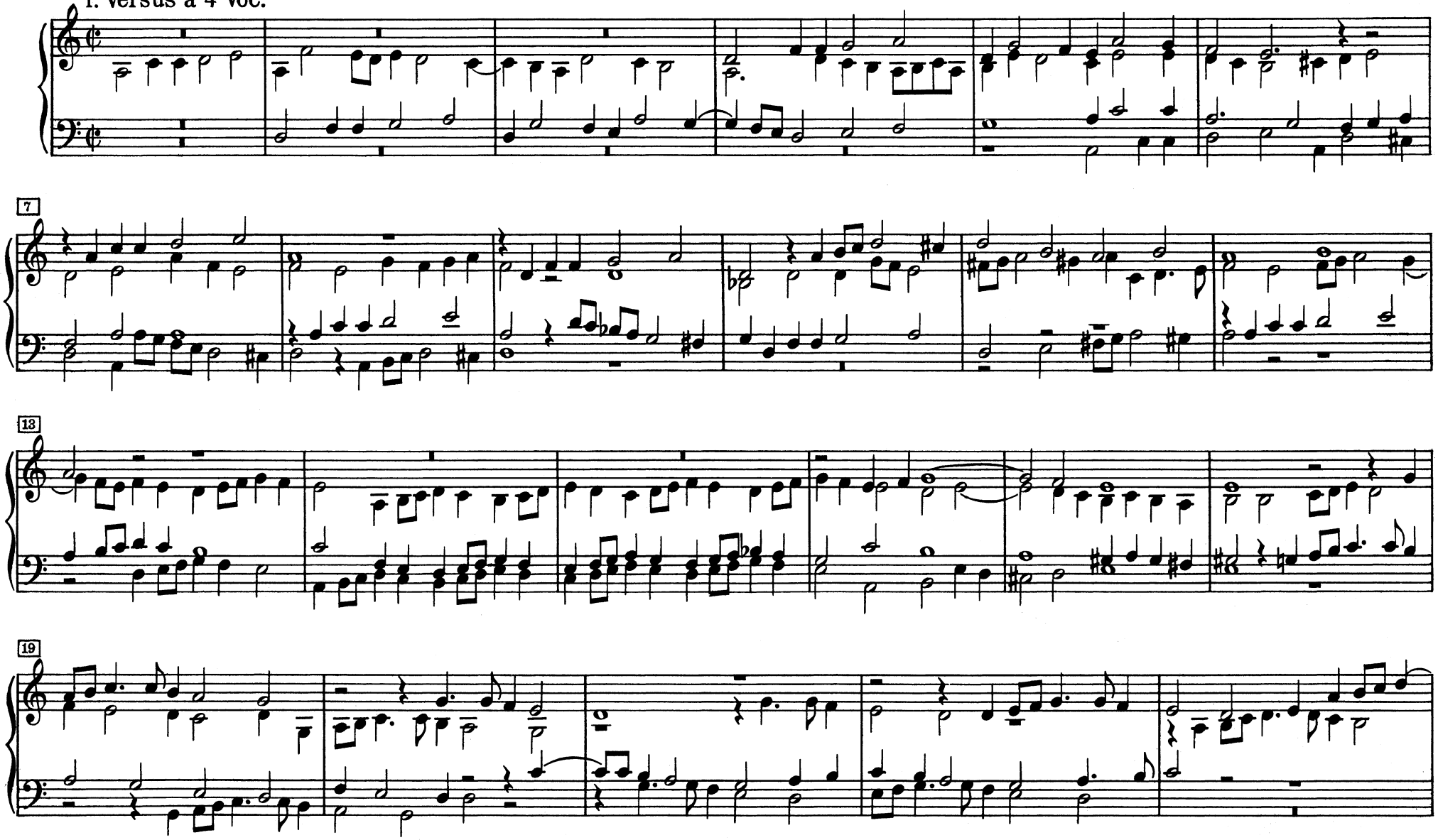

11
4. Versus à 4 Voc. Choralis in Tenore
Man. II
Man. I c.f.
Ped.
6
11

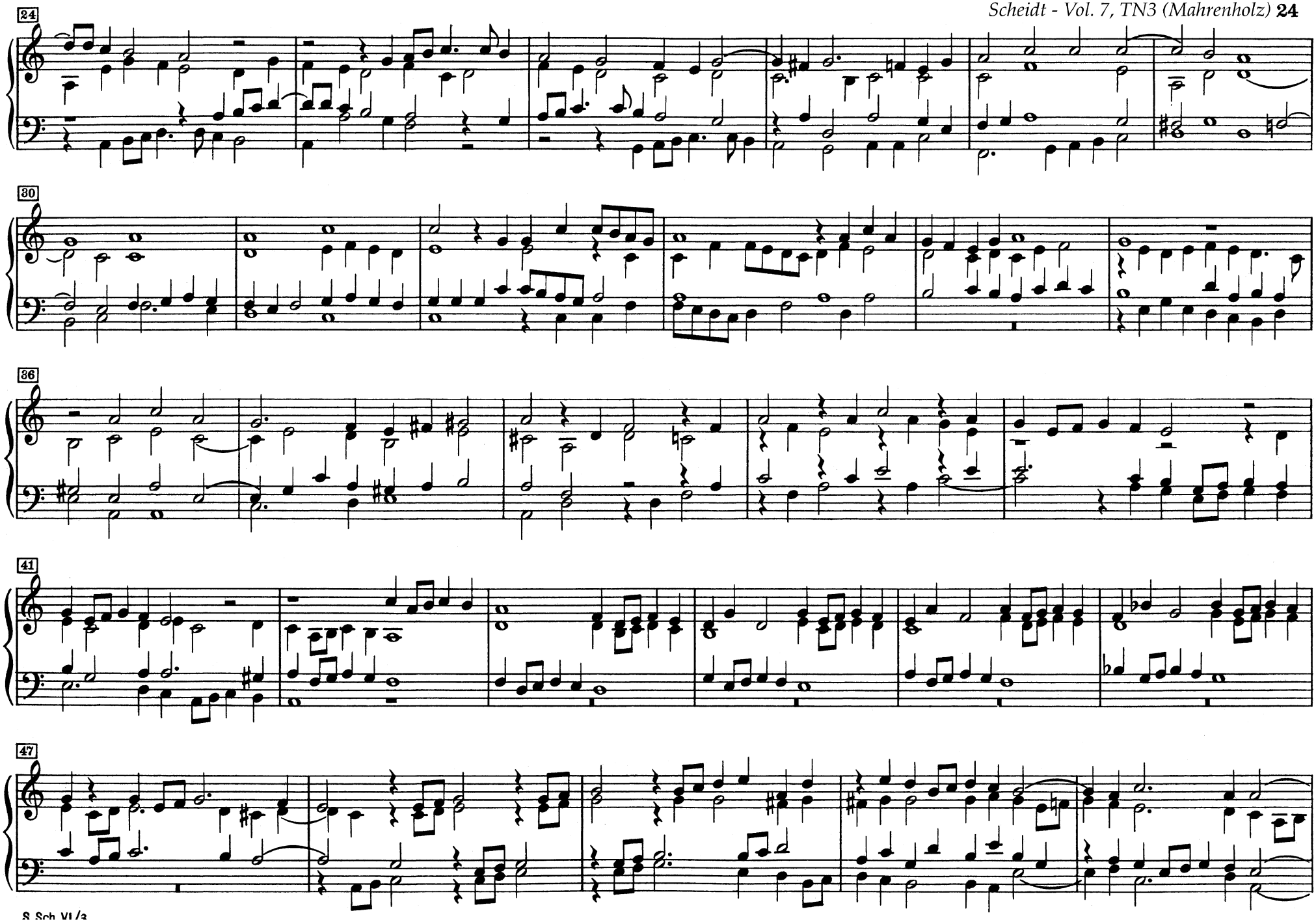

c. f.
6
12
17

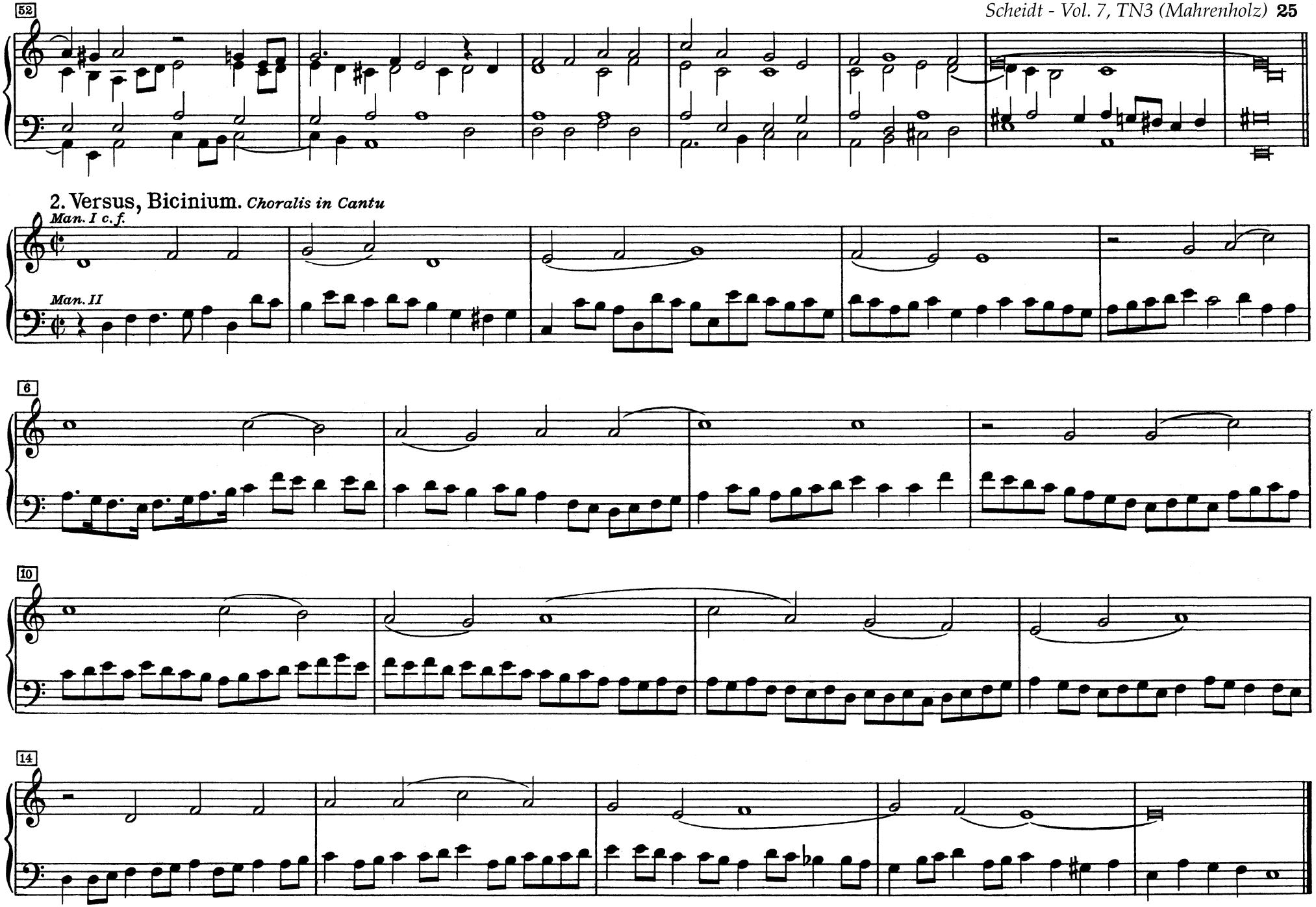
[V.] XII. DE NATIVITATE CHRISTI Hymnus A Solis ortus cardine



1. Versus à 4 Voc.

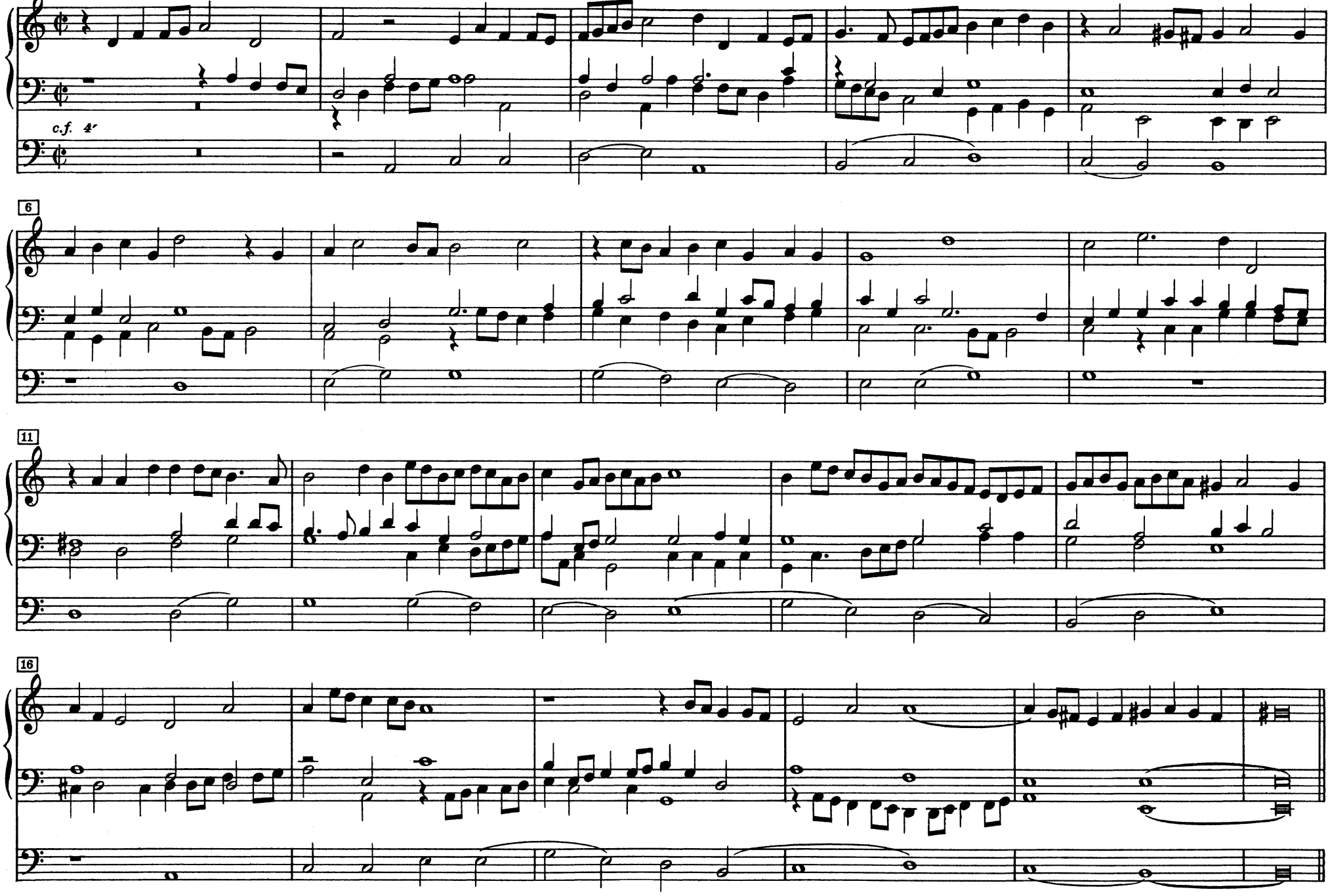



24
30
36
41
47


52
2. Versus, Bicinium. *Choralis in Cantu*
Man. I c.f.
Man. II
6
10
14

3. Versus à 4 Voc. Choralis in Alto

c.f. 4'



4. Versus à 4 Voc. Choralis in Tenore

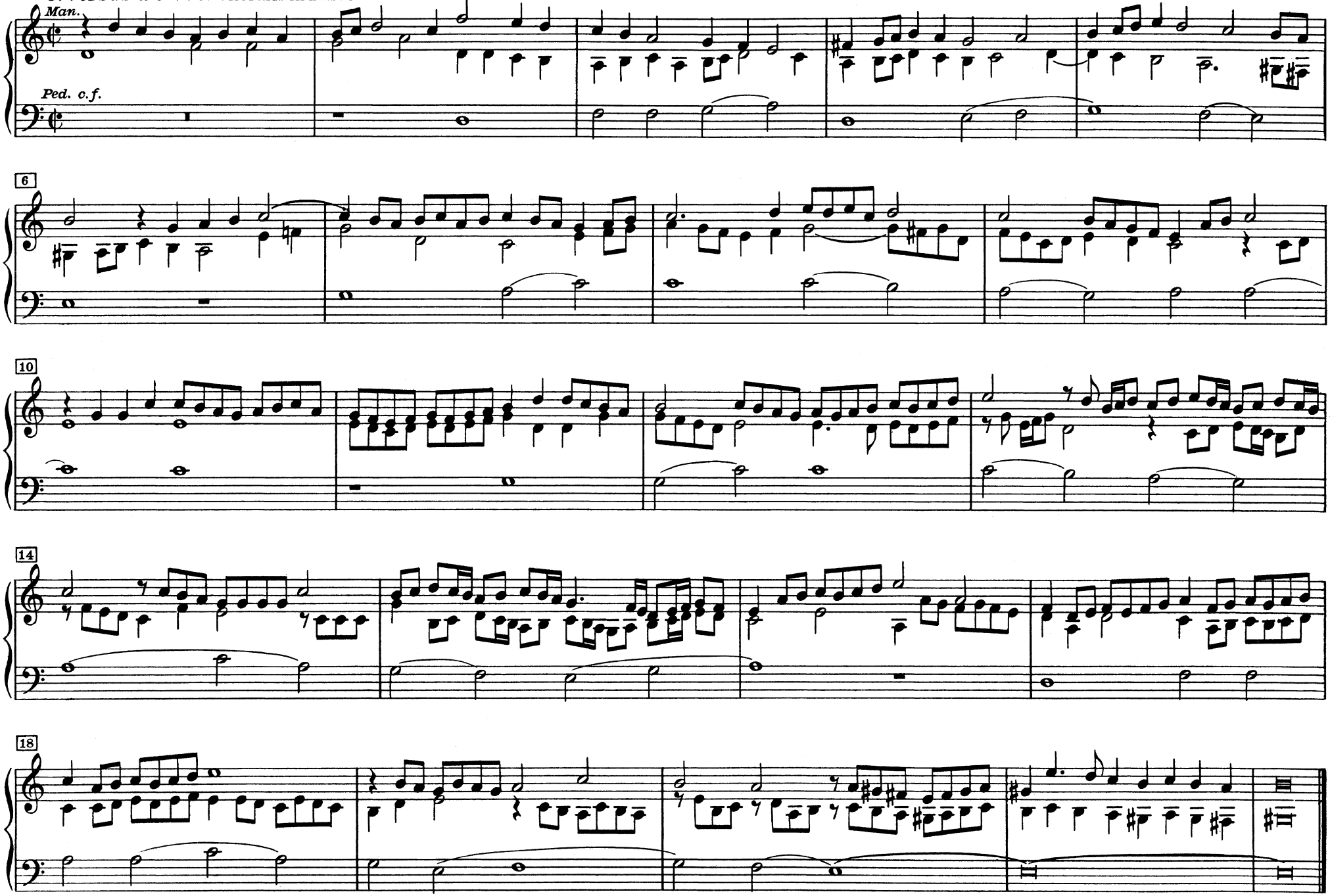
c.f. 8′ (oder 4′ eine Oktave tiefer)

7

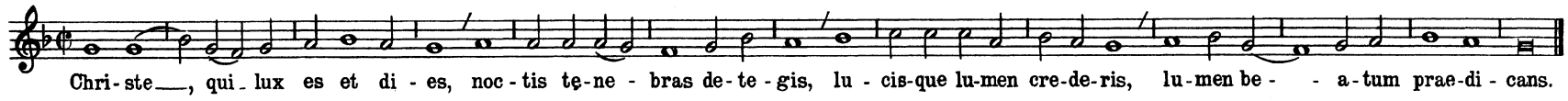
12

17

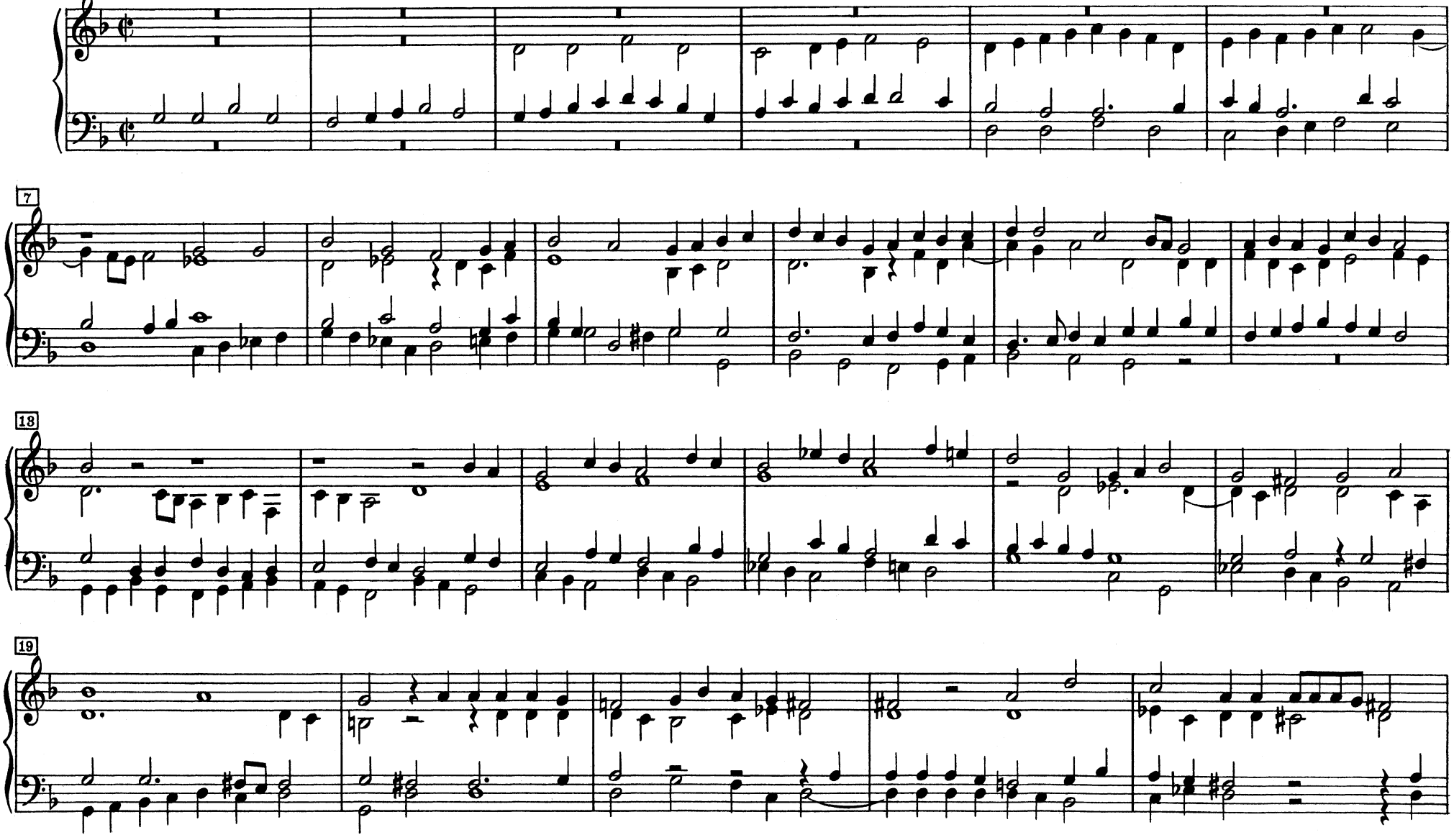
5. Versus à 3 Voc. Choralis in Basso

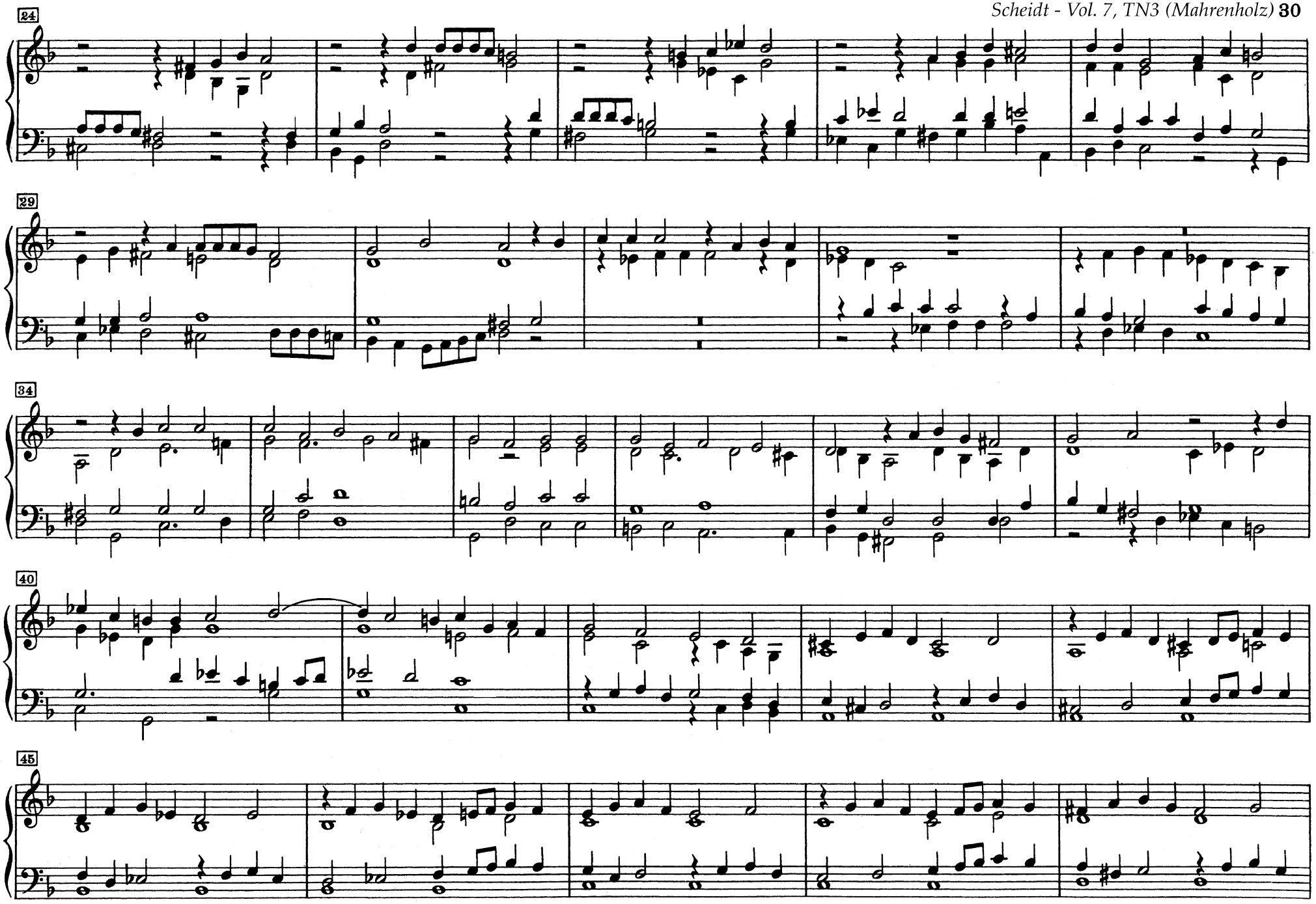


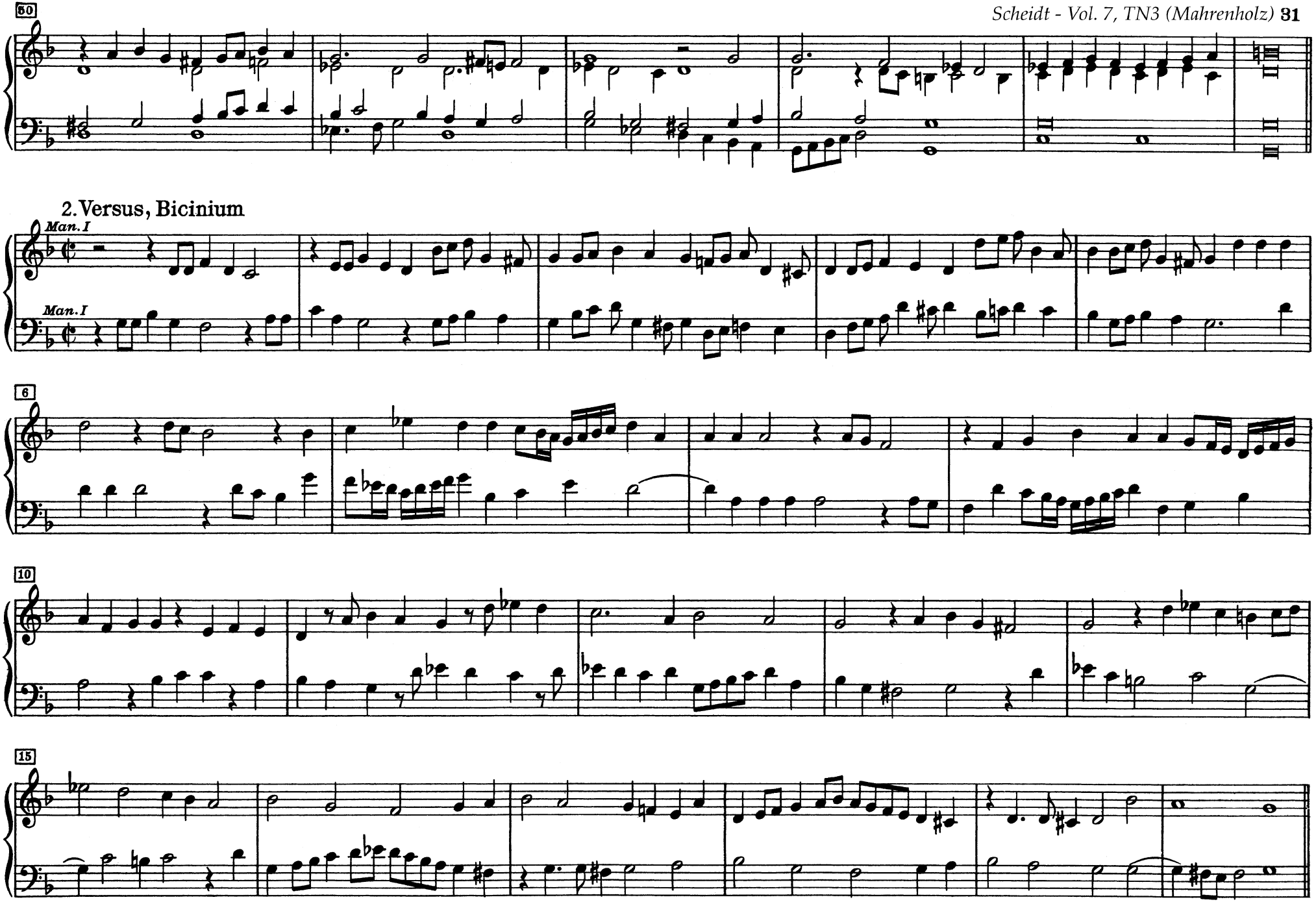
[VI.] XIII. TEMPORE QUADRAGESIMALI Hymnus Christe, qui lux es et dies



1. Versus à 4 Voc.

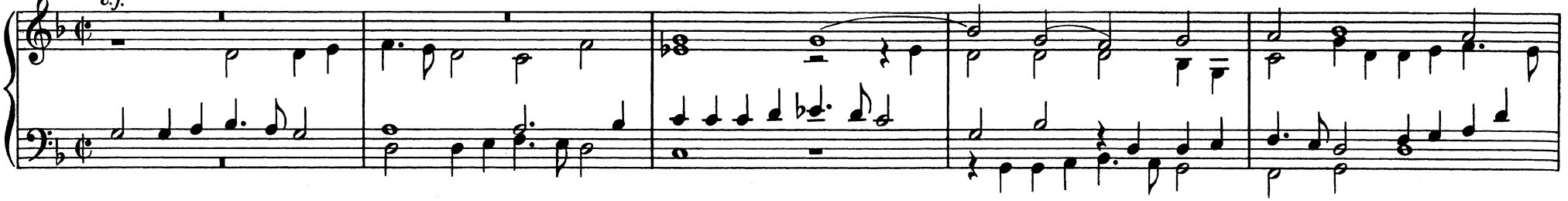



24
29
34
40
45


50
2. Versus, Bicinium
Man. I
Man. I
6
10
15

3. Versus à 4 Voc. Choralis in Cantu

c.f.



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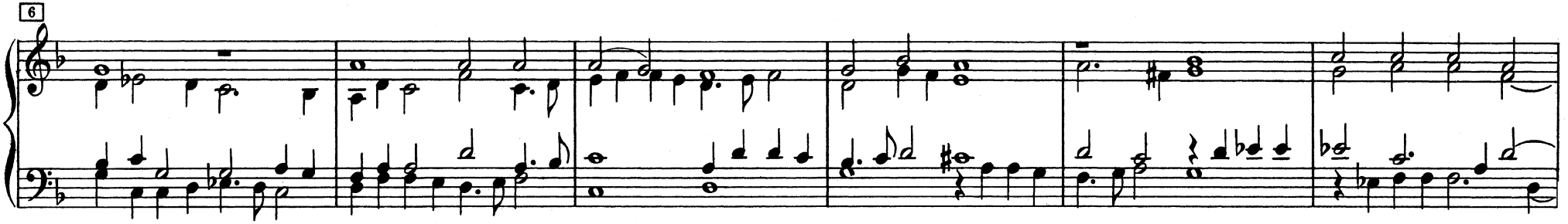
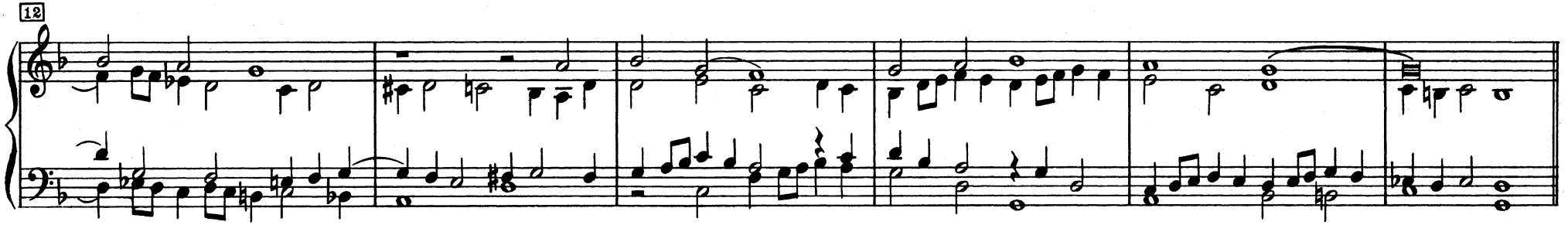
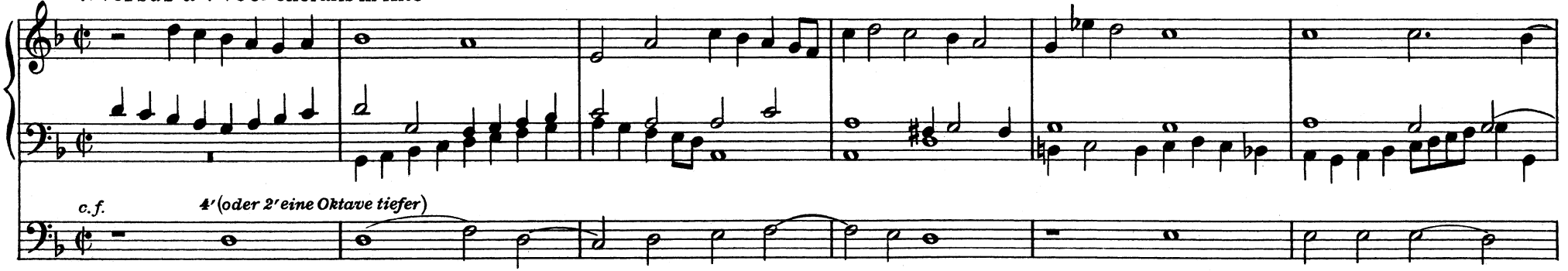
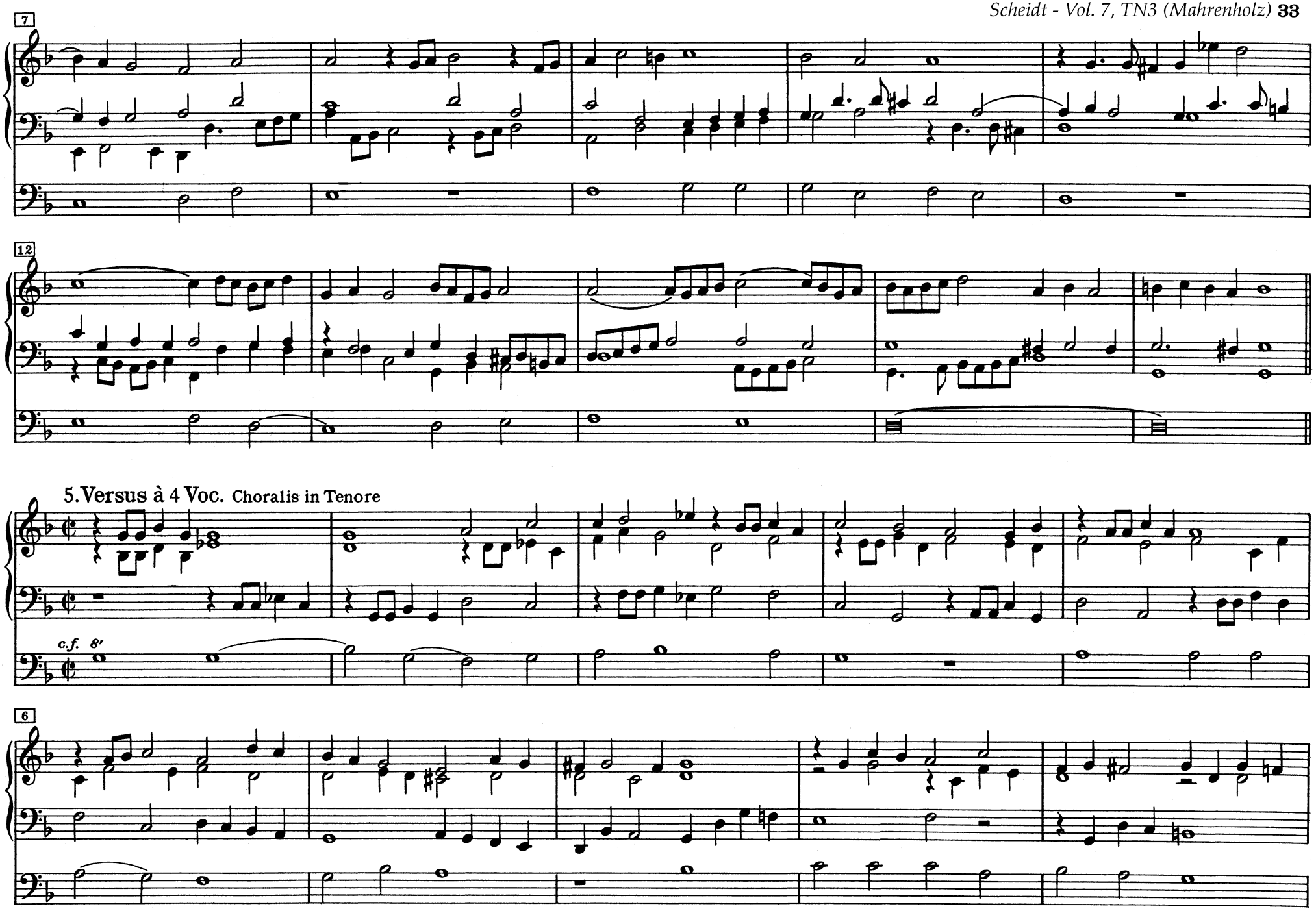


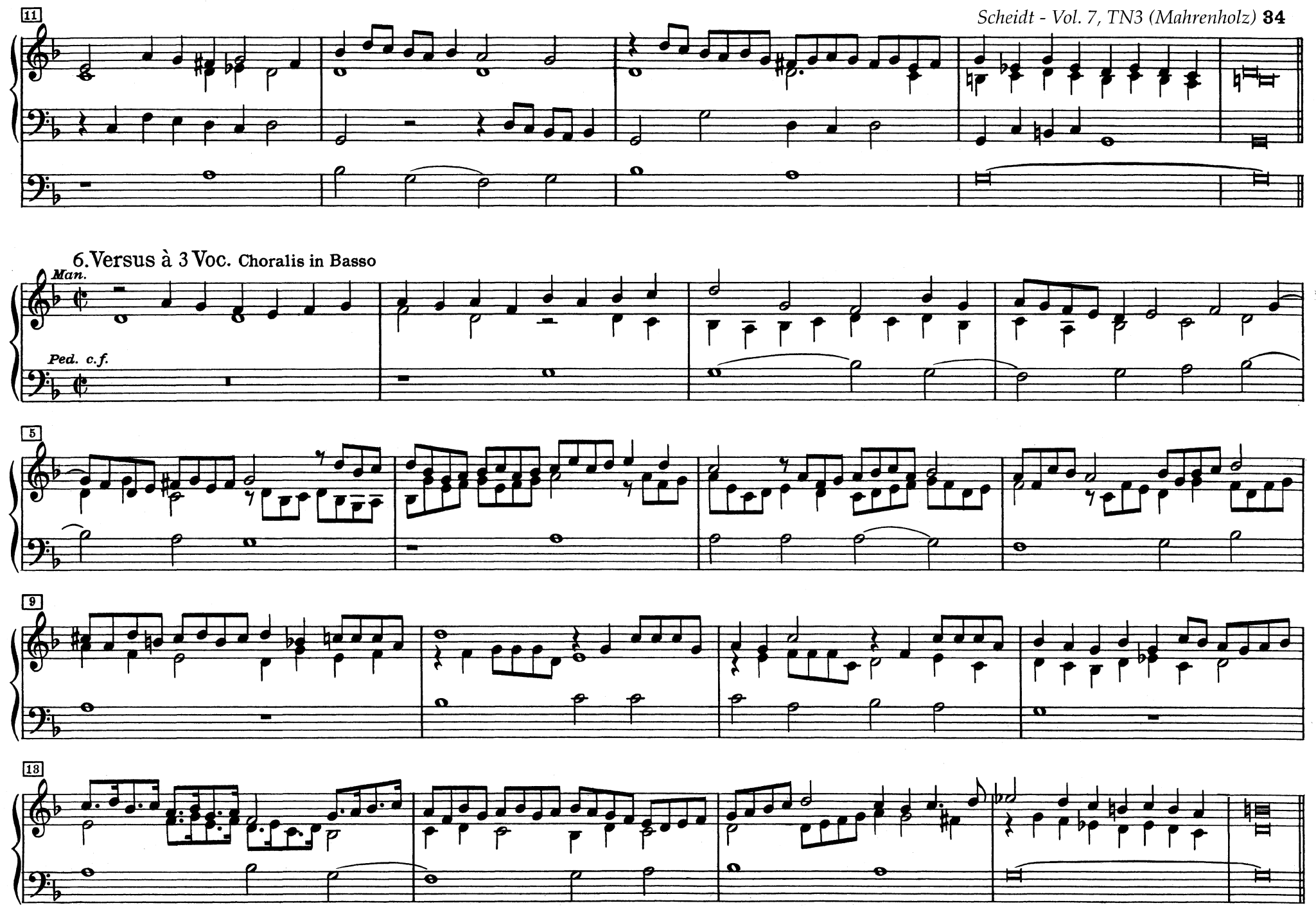
12



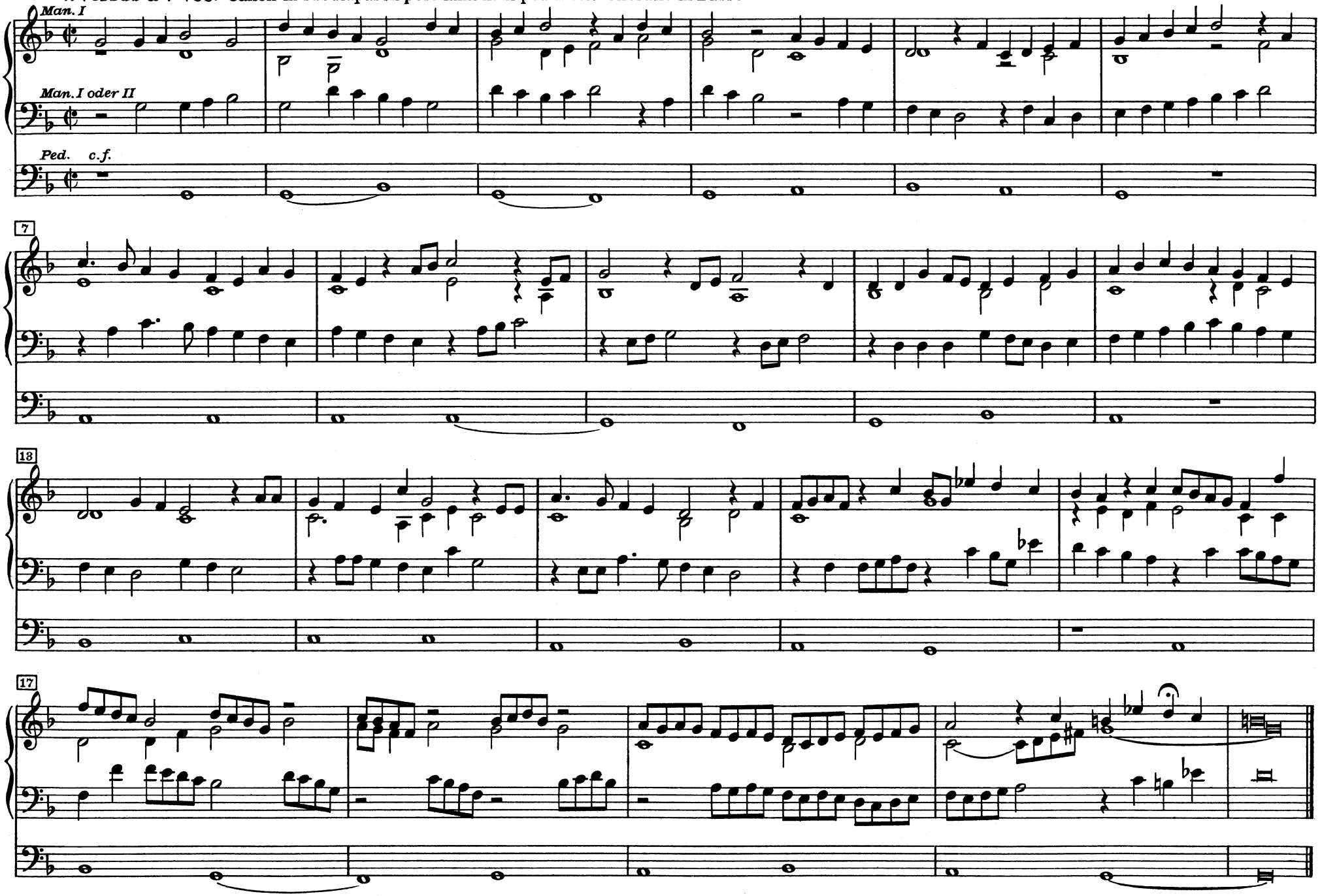
4. Versus à 4 Voc. Choralis in Alto



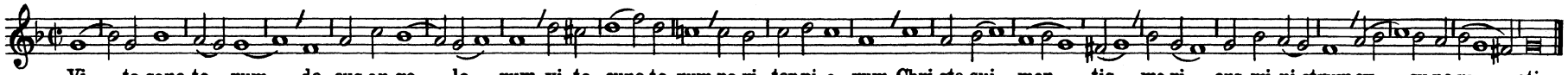

7
12
5. Versus à 4 Voc. Choralis in Tenore
c.f. 8′
6


11
6. Versus à 3 Voc. Choralis in Basso
Man.
Ped. c.f.
5
9
13

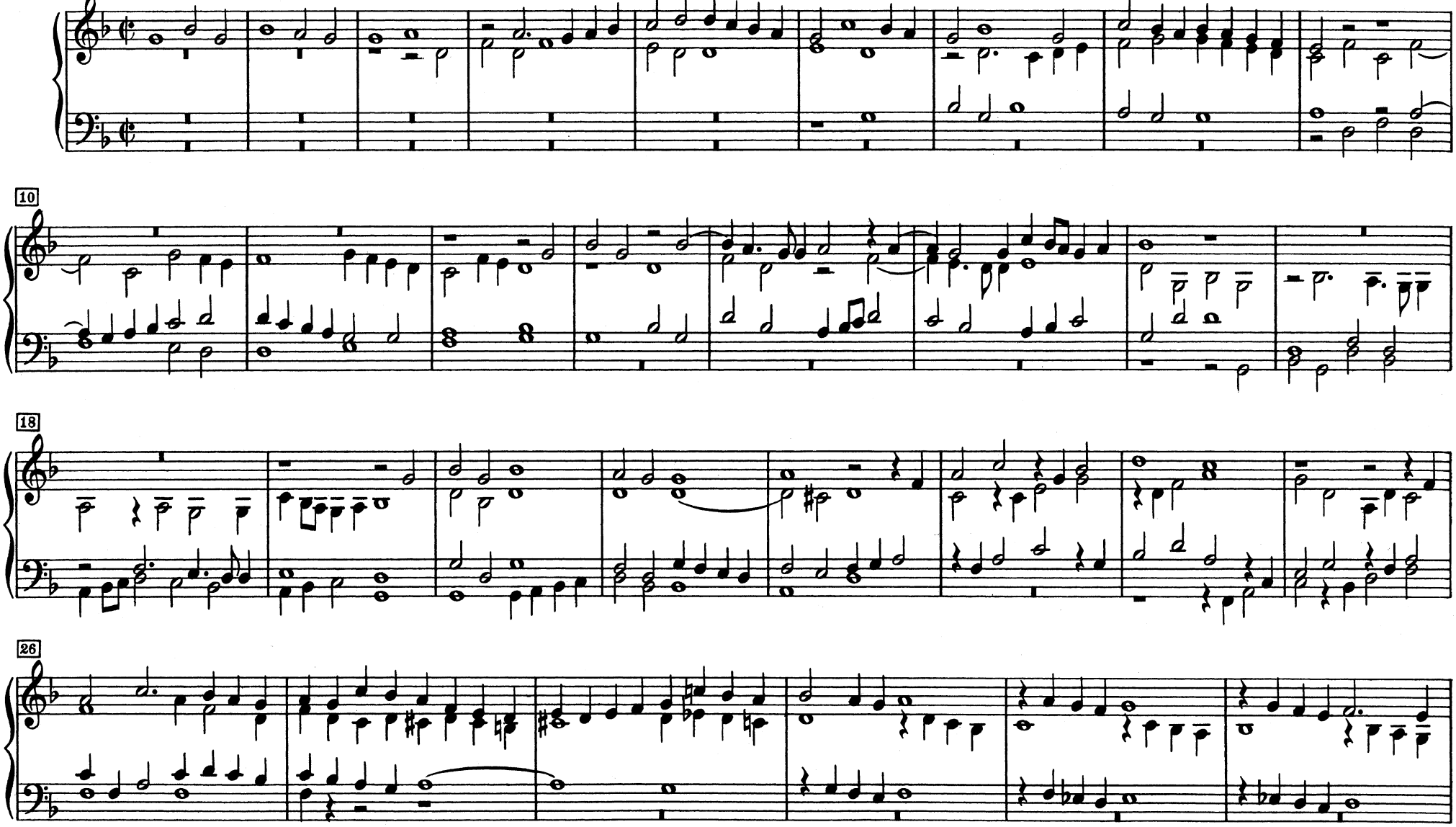
7. Versus à 4 Voc. Canon in subdiapason post minimam pedaliter. Choralis in Basso

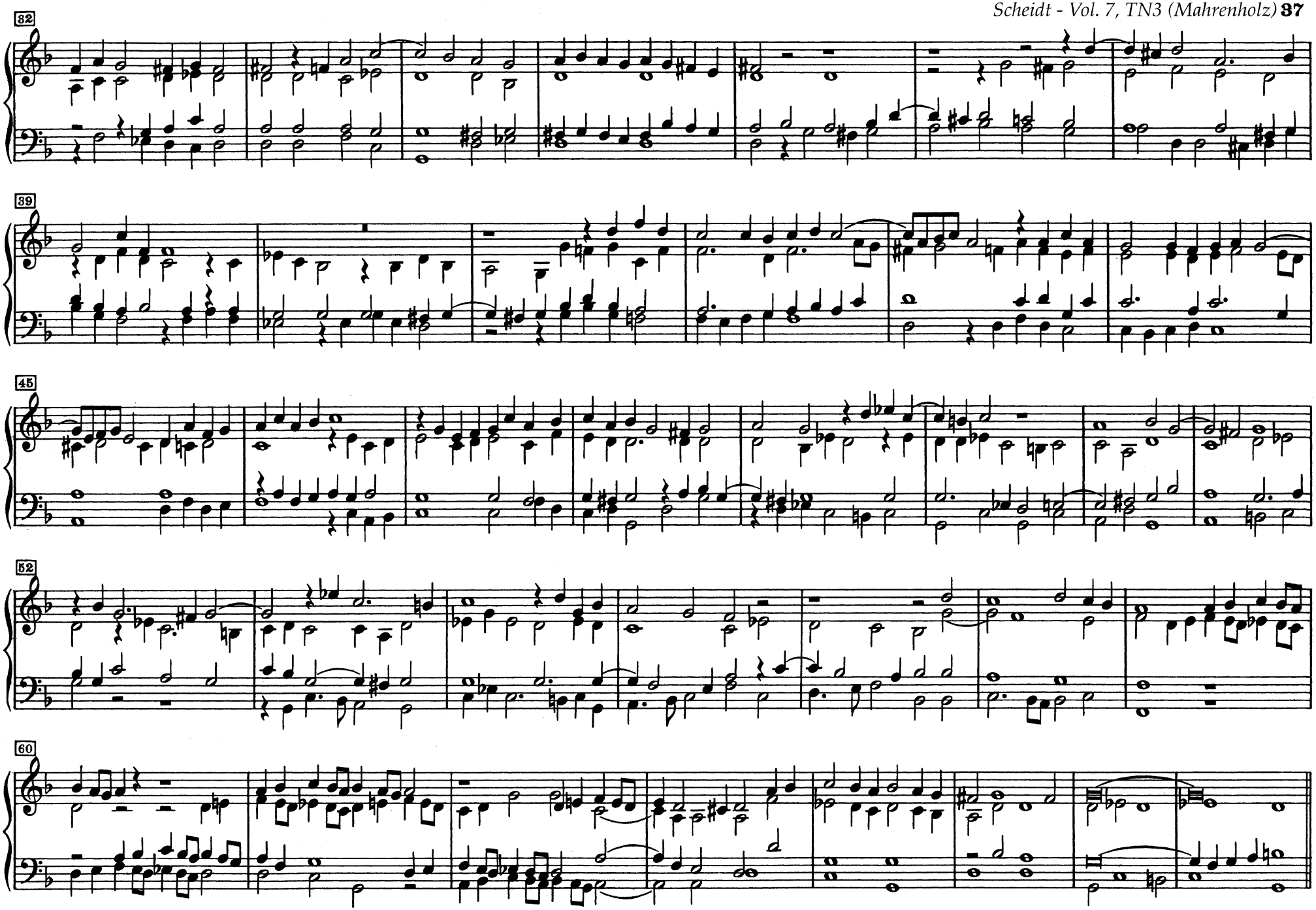


[VII.] XIV. DE RESURRECTIONE CHRISTI Hymnus Vita Sanctorum, Decus Angelorum



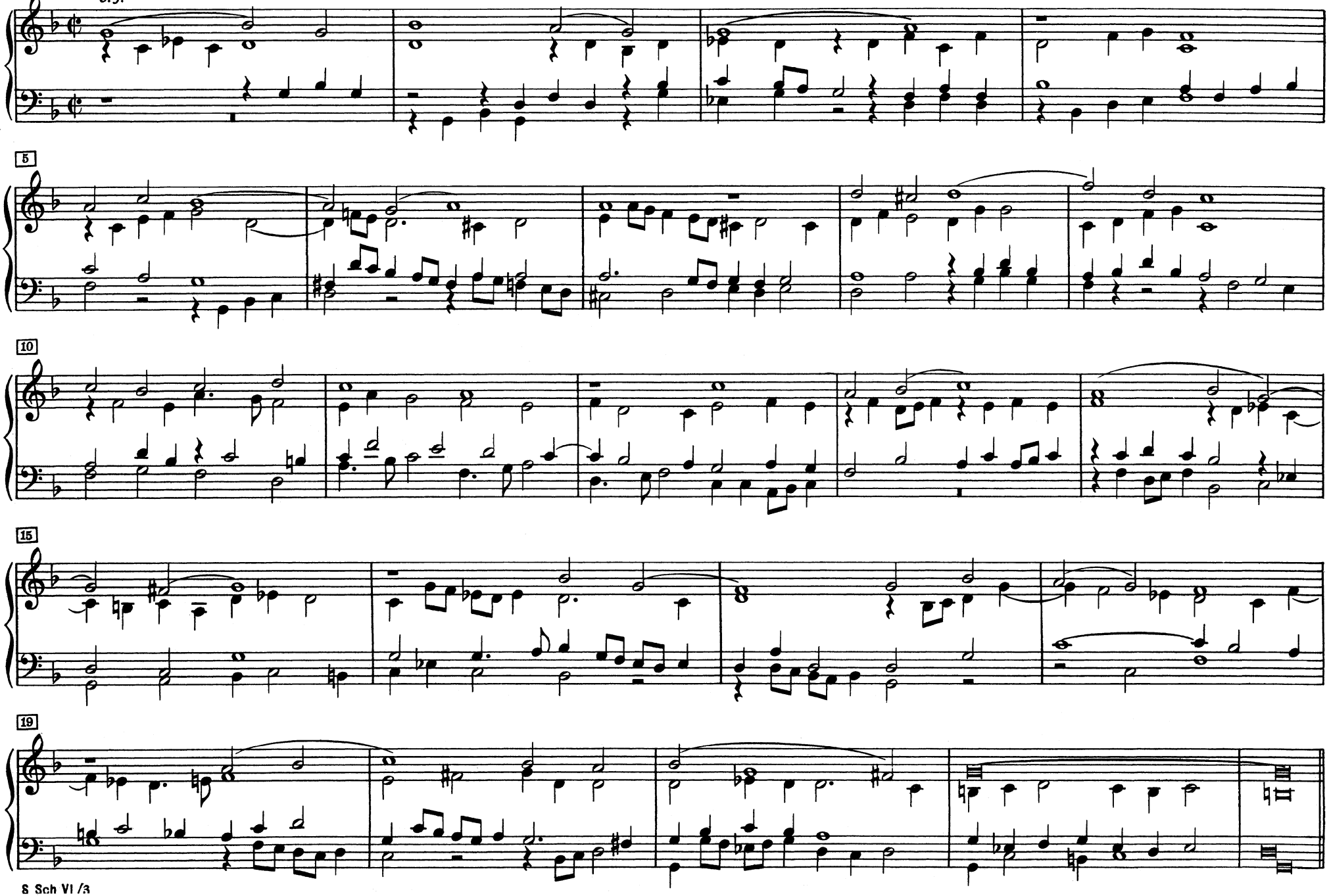
1. Versus à 4 Voc.

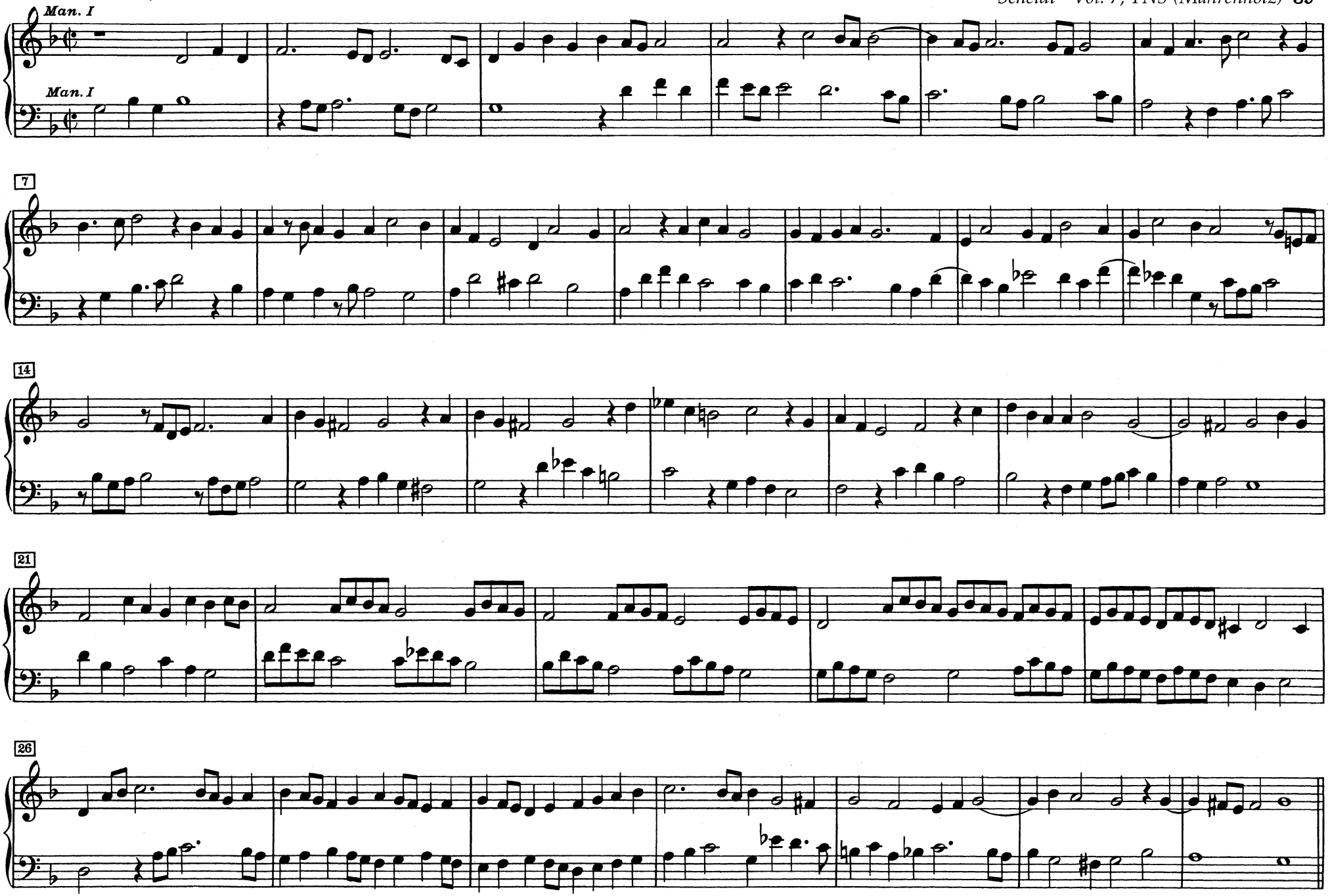



32
39
45
52
60

2. Versus à 4 Voc. Choralis in Cantu

c. f.




Man. I
Man. I
7
14
21
26

4. Versus à 4 Voc. Choralis in Tenore

c.f. 4′ (oder 8′ eine Oktave höher)

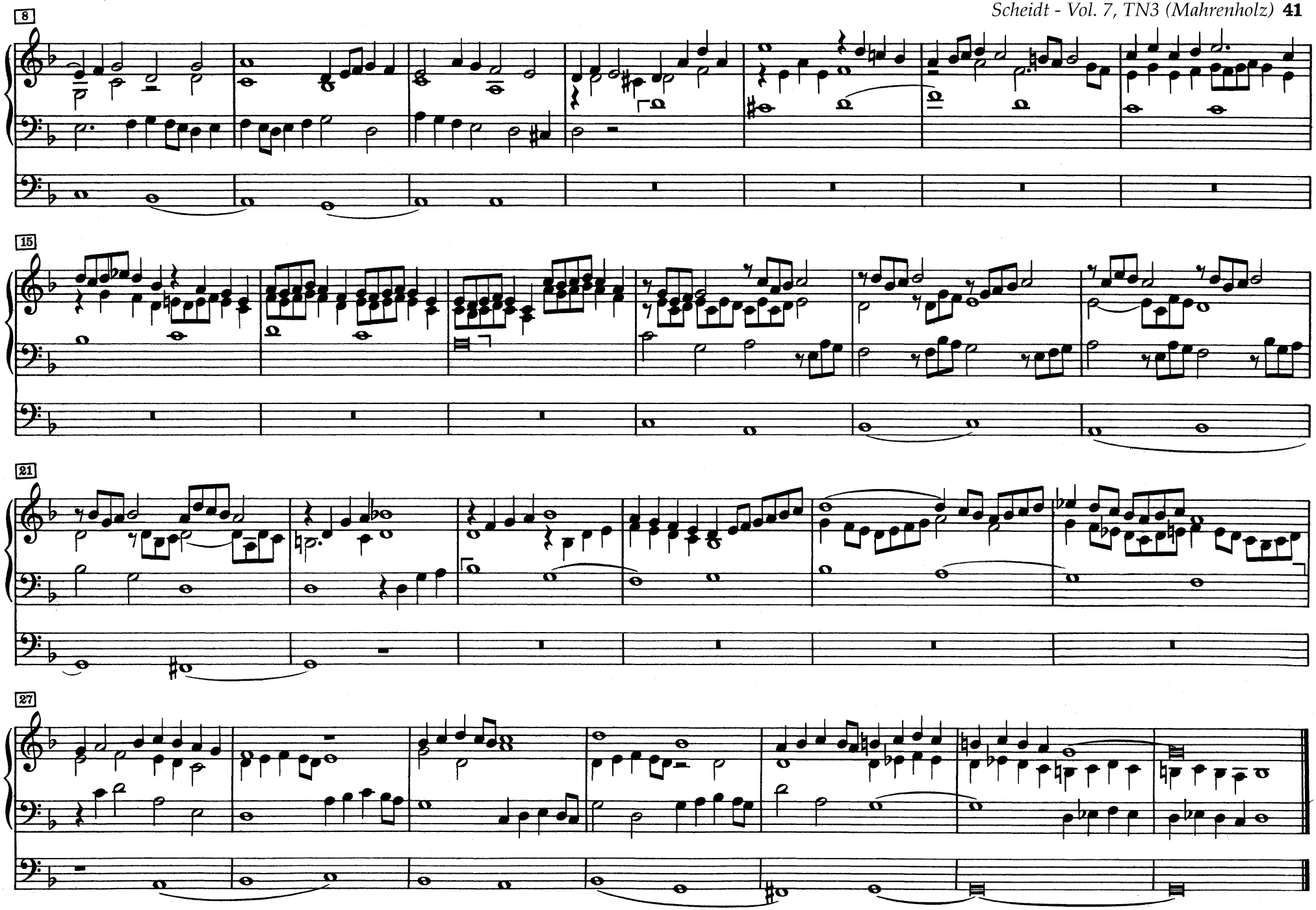
8

15

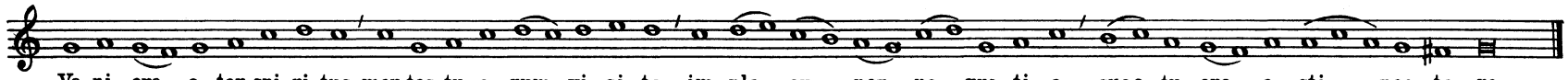
5. Versus à 4 Voc. Choral *abwechselnd* im *Tenor und* Baß

(c.f.)

c.f.

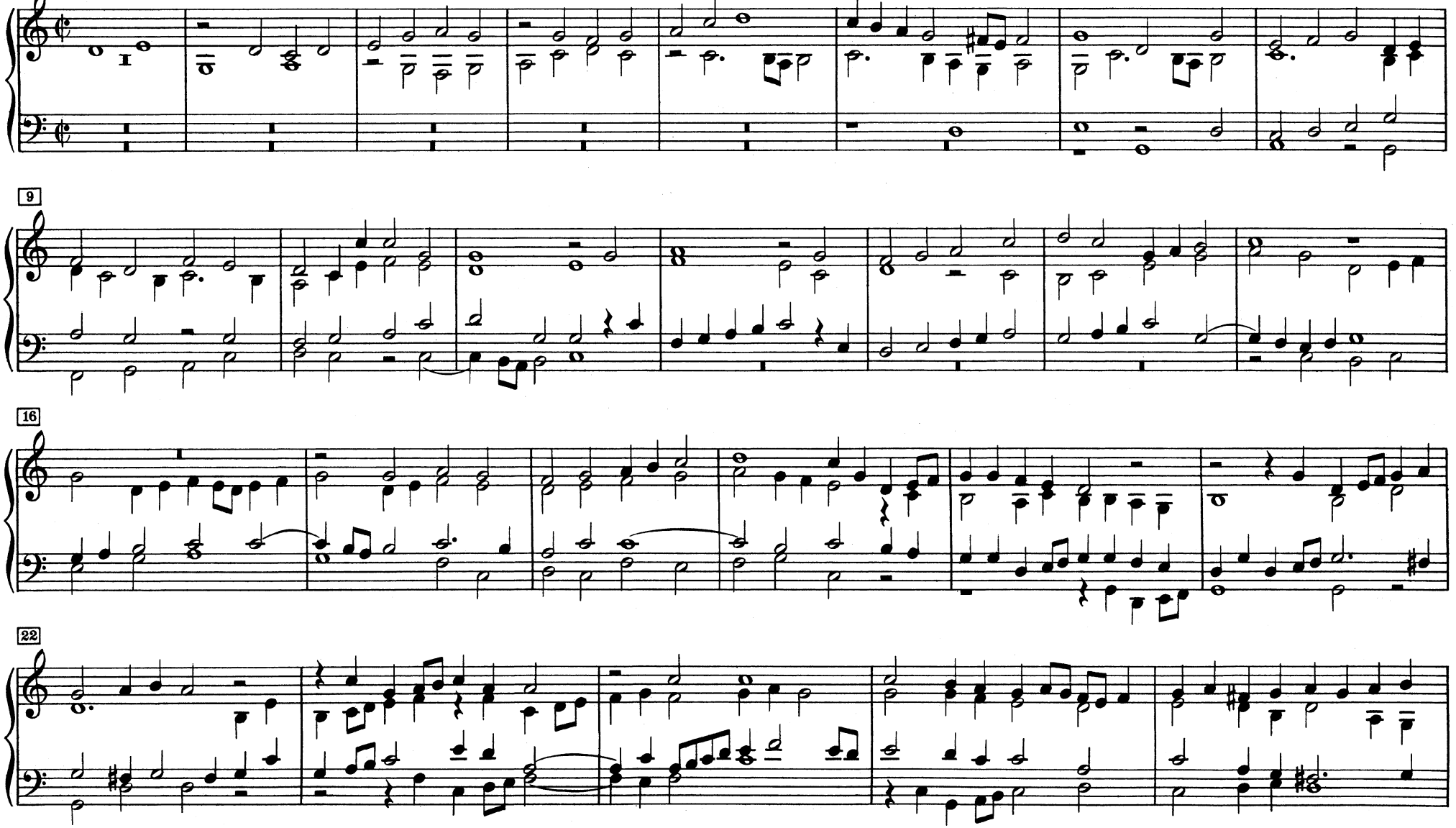

8
15
21
27

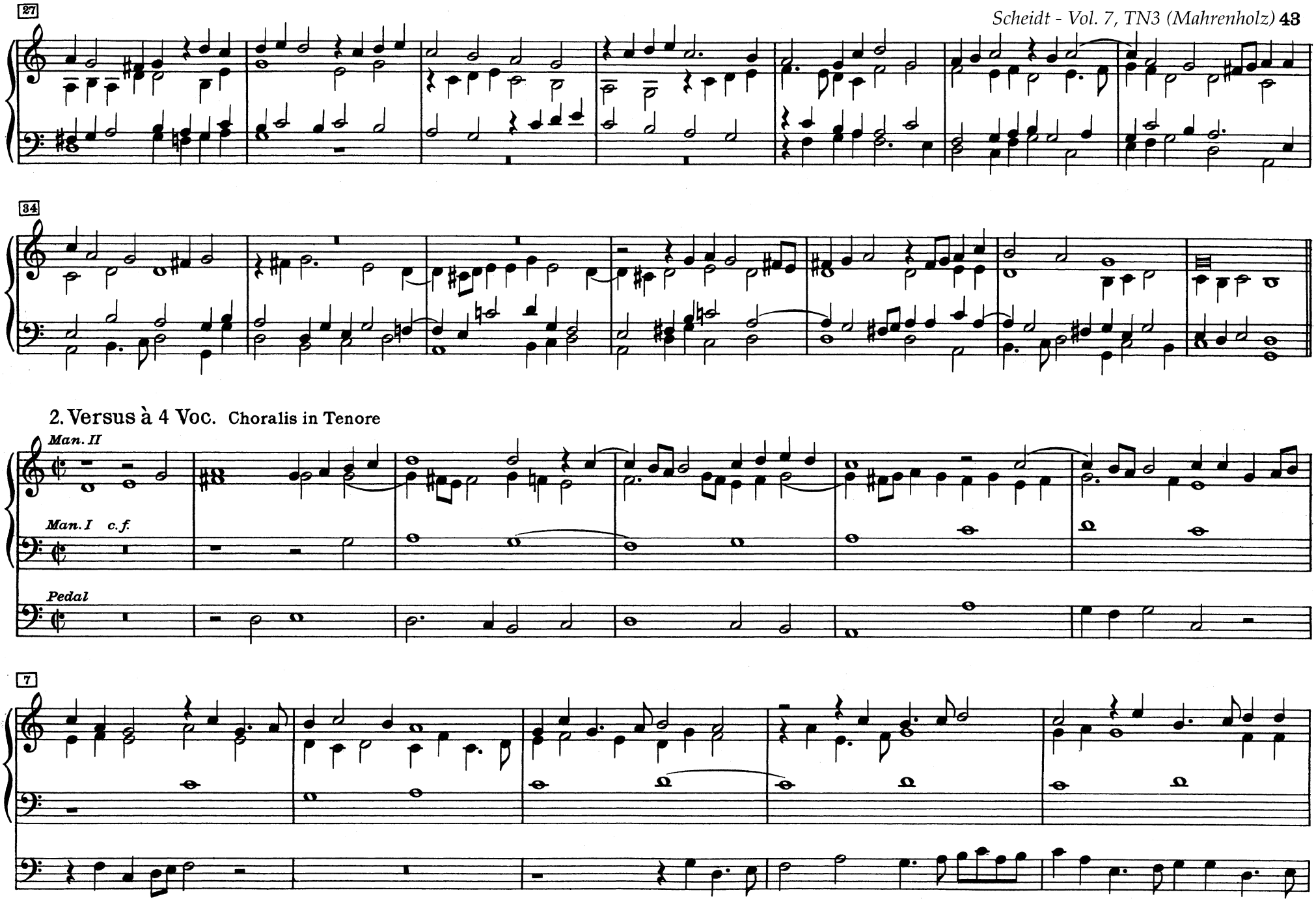
[VIII.] XV. DE SPIRITU SANCTO Hymnus Veni Creator Spiritus

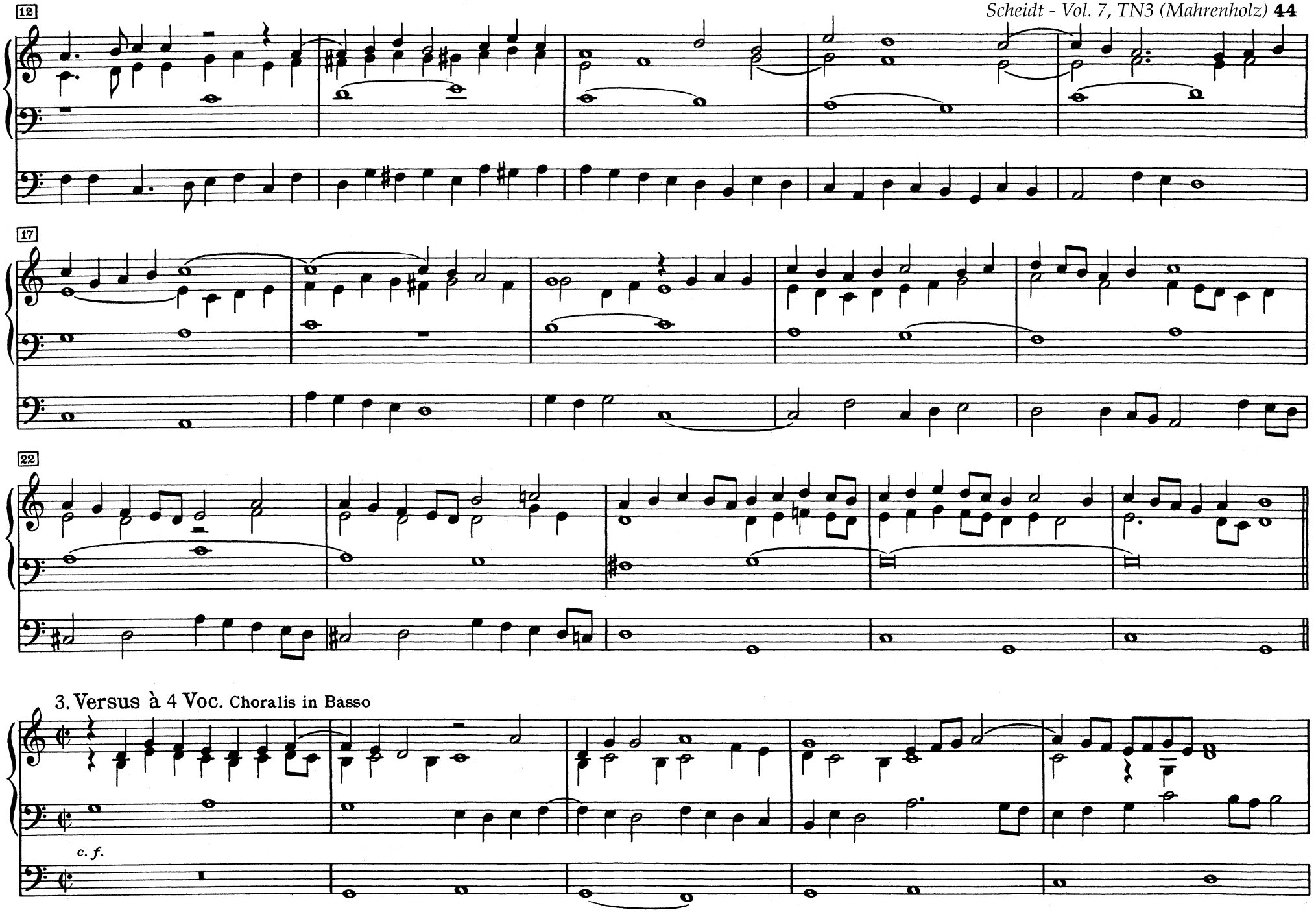


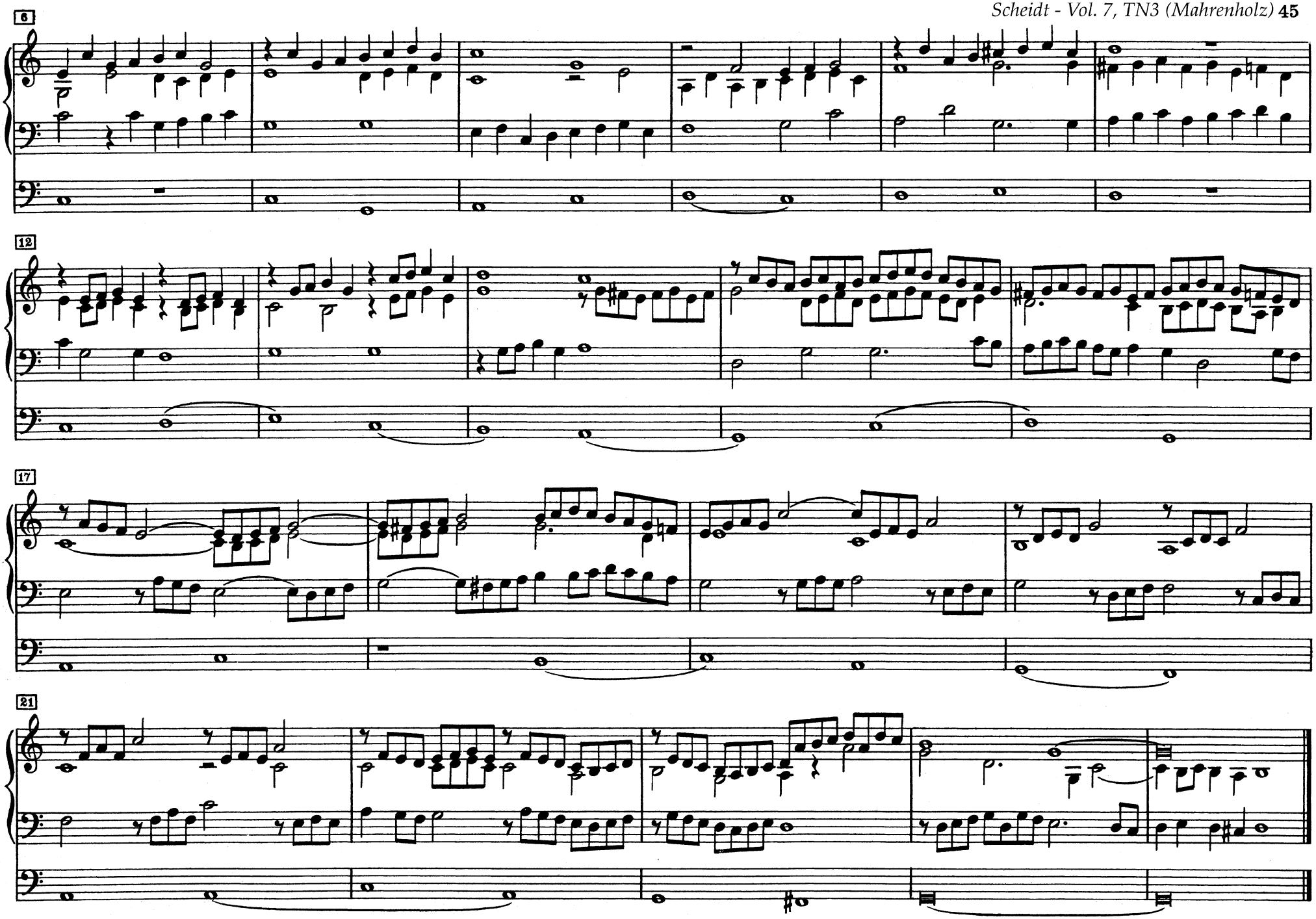
1. Versus à 4 Voc.

Scheidt - Vol. 7, TN3 (Mahrenholz) **42**

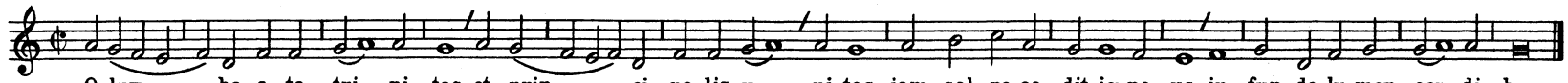



27
34
2. Versus à 4 Voc. Choralis in Tenore
Man. II
Man. I c.f.
Pedal
7


12
17
22
3. Versus à 4 Voc. Choralis in Basso
c. f.


6
12
17
21

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



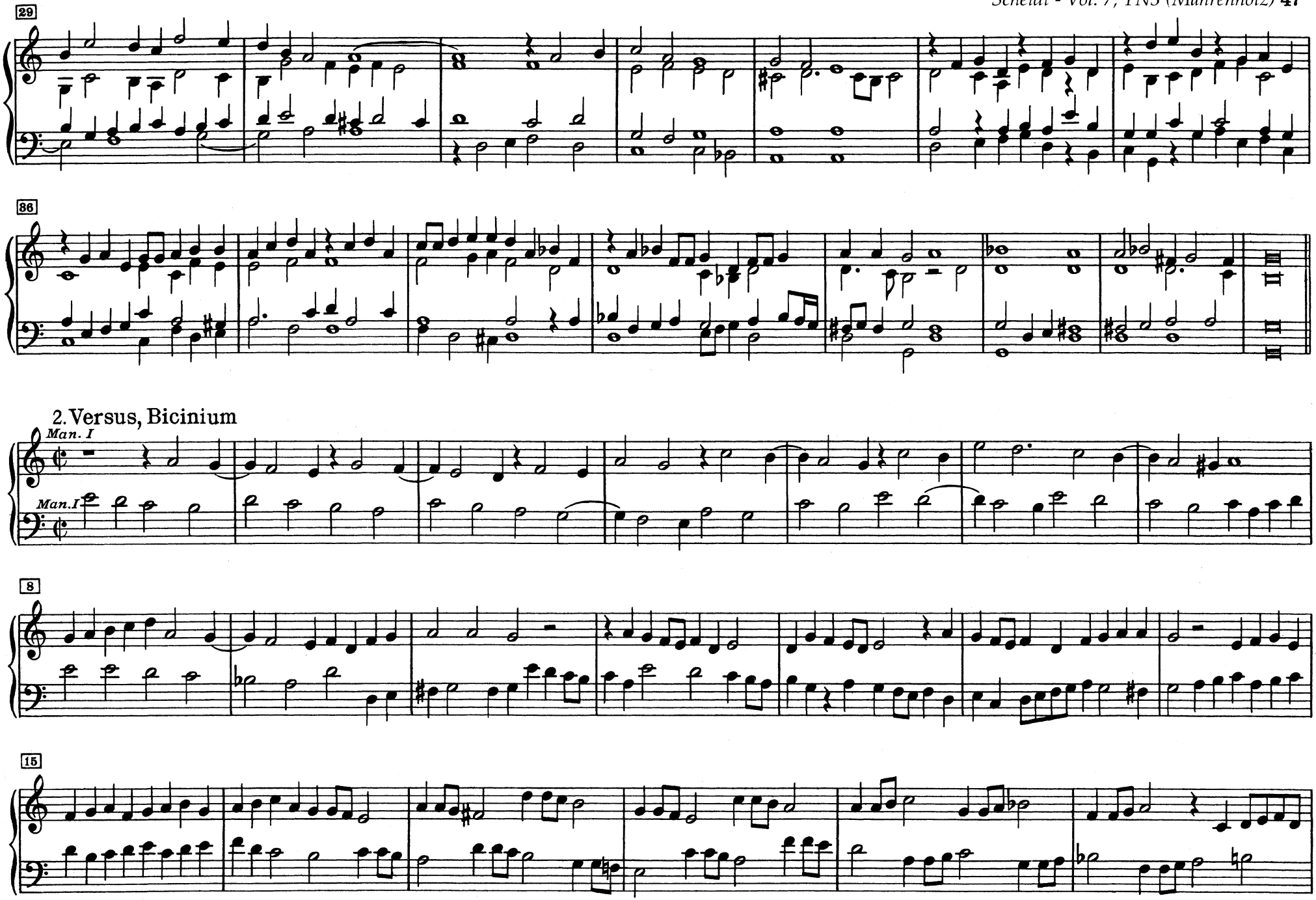
1. Versus à 4 Voc.

Scheidt - Vol. 7, TN3 (Mahrenholz) **46**

8

15

22


29
36
2. Versus, Bicinium
Man. I
Man. I
8
15

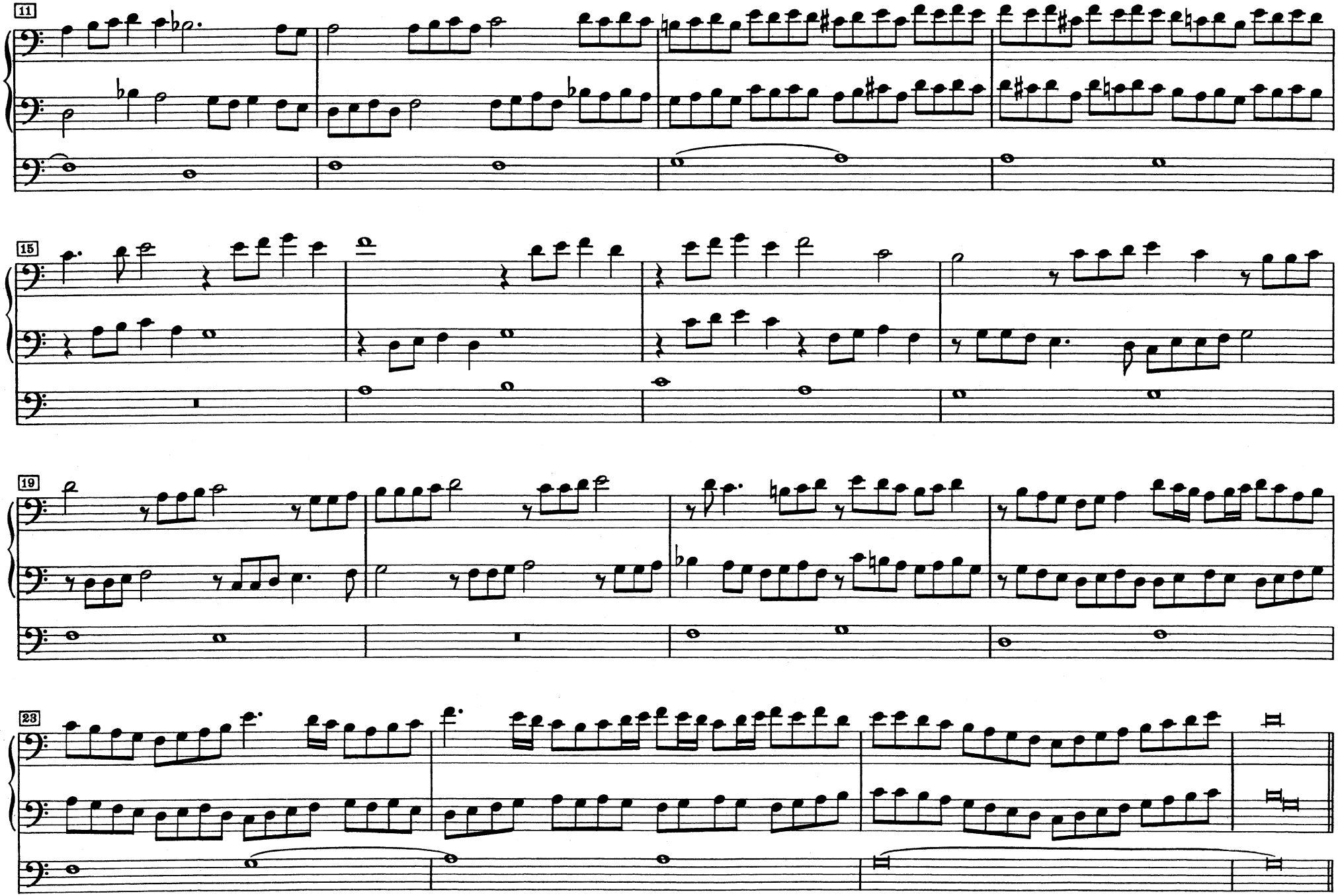
21

27

3. Versus à 3 Voc. Choralis in Cantu

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

6


11
15
19
23

4. Versus à 4 Voc. Choralis in Alto

c. f. 4'

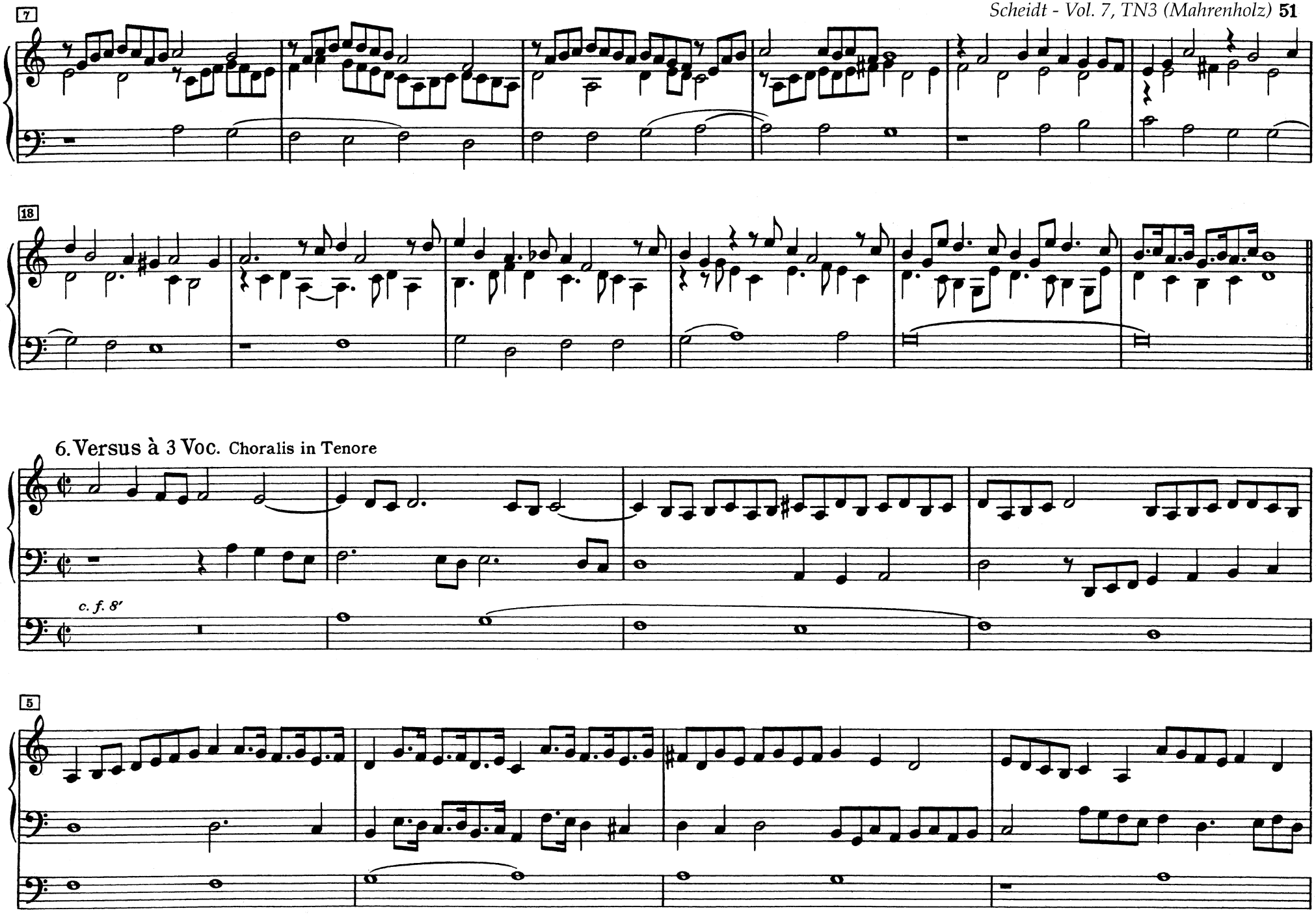
7

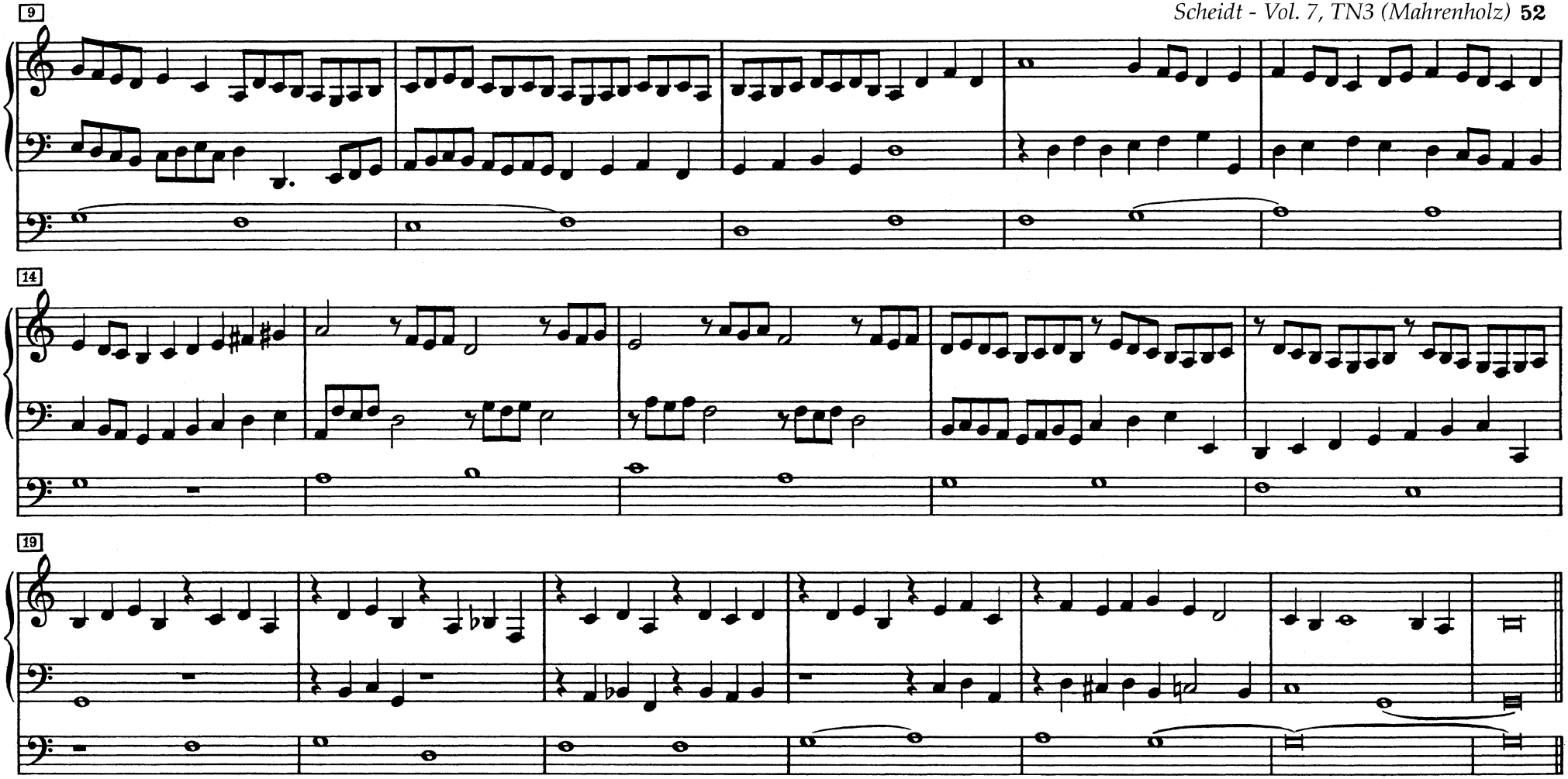
11

5. Versus à 3 Voc. Choralis in Basso

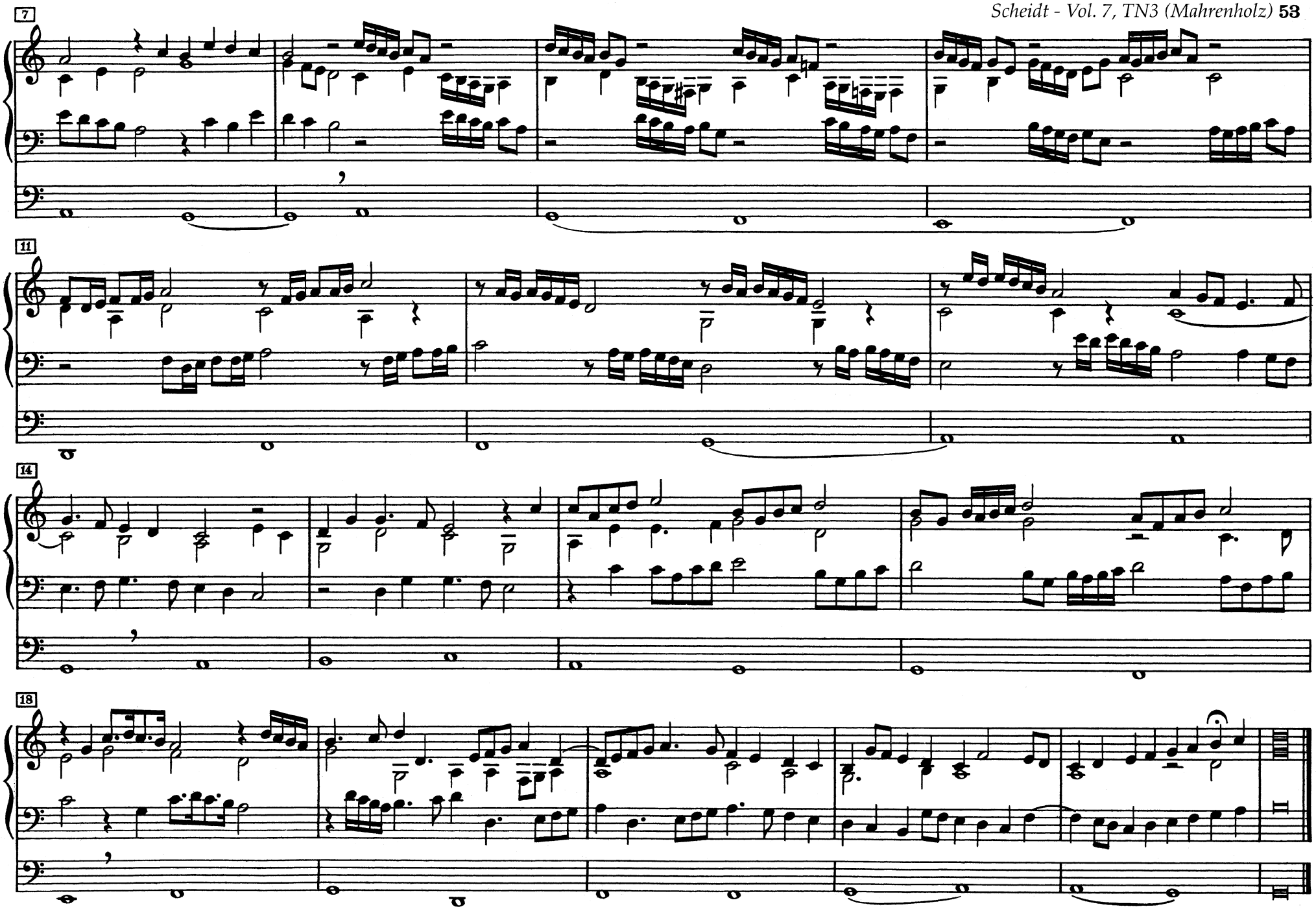
Man.

Ped. c. f.

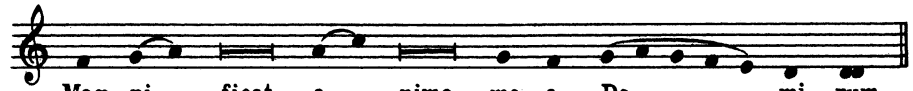

7
18
6. Versus à 3 Voc. Choralis in Tenore
c. f. 8′
5



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


7
11
14
18

[X.] II. MAGNIFICAT I. TONI



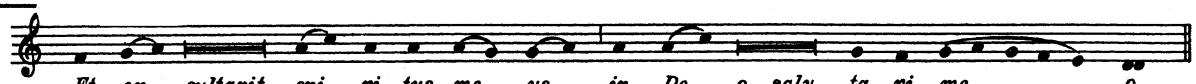
1. Versus à 4 Voc. Et exultavit*)

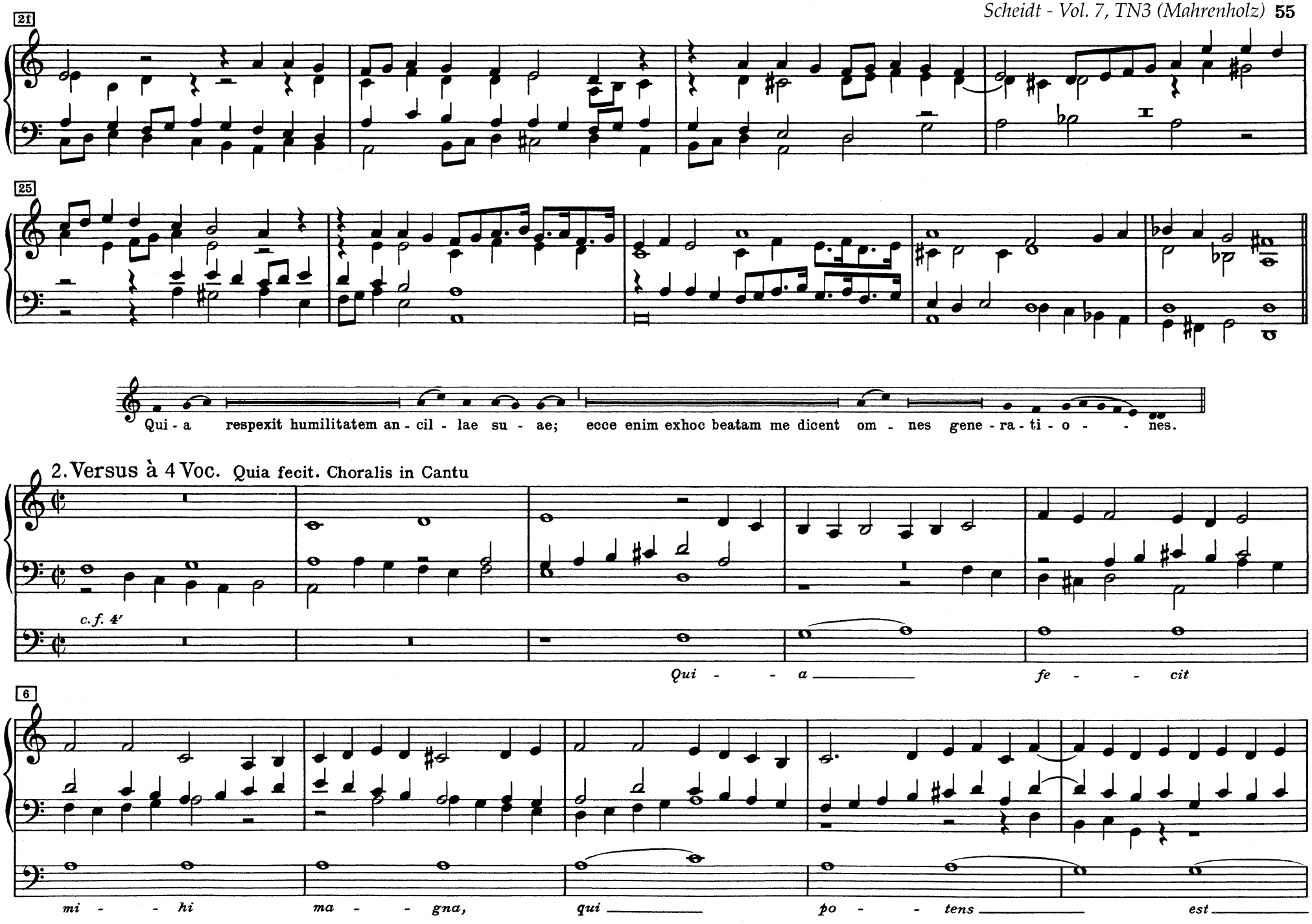
6

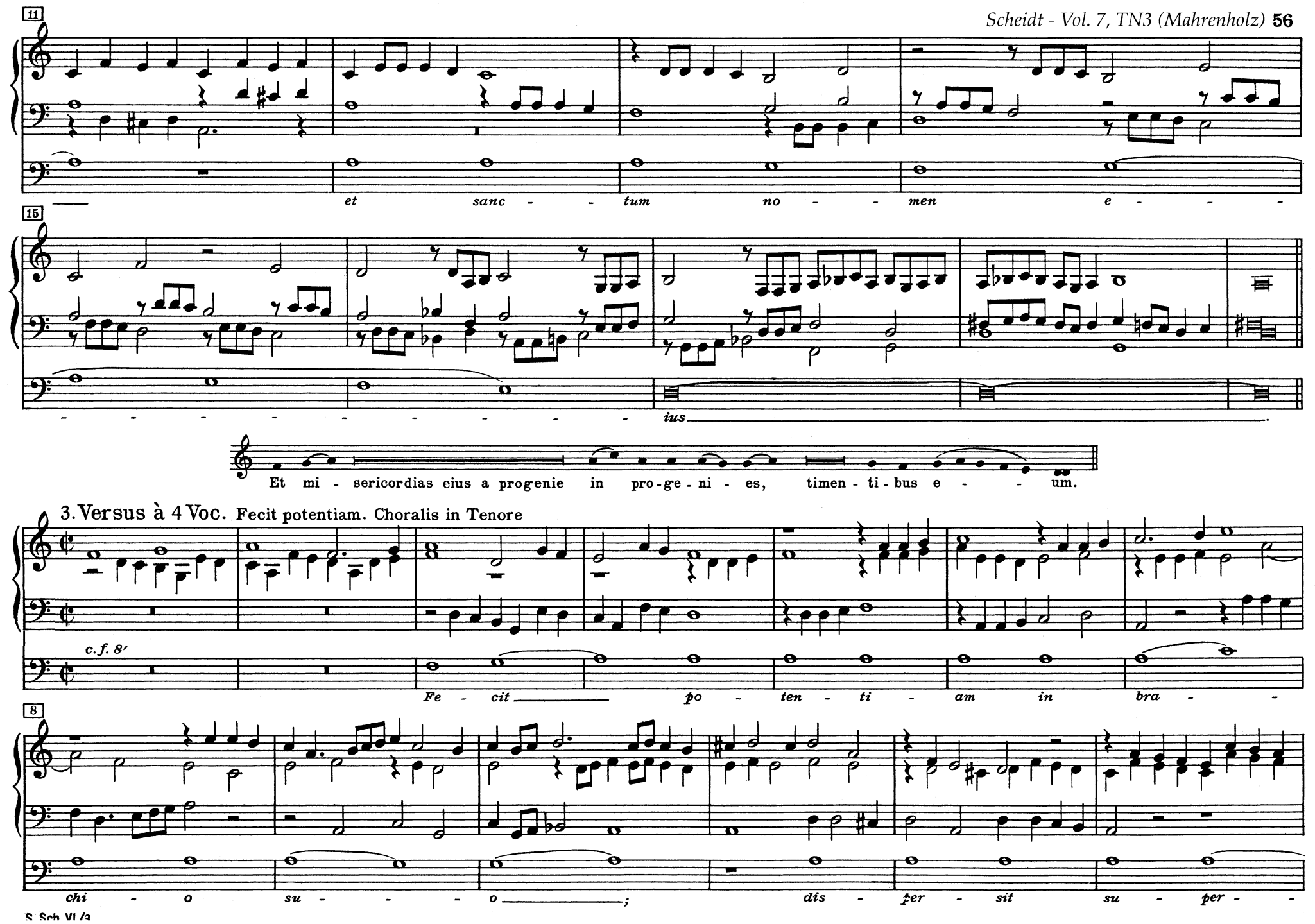
11

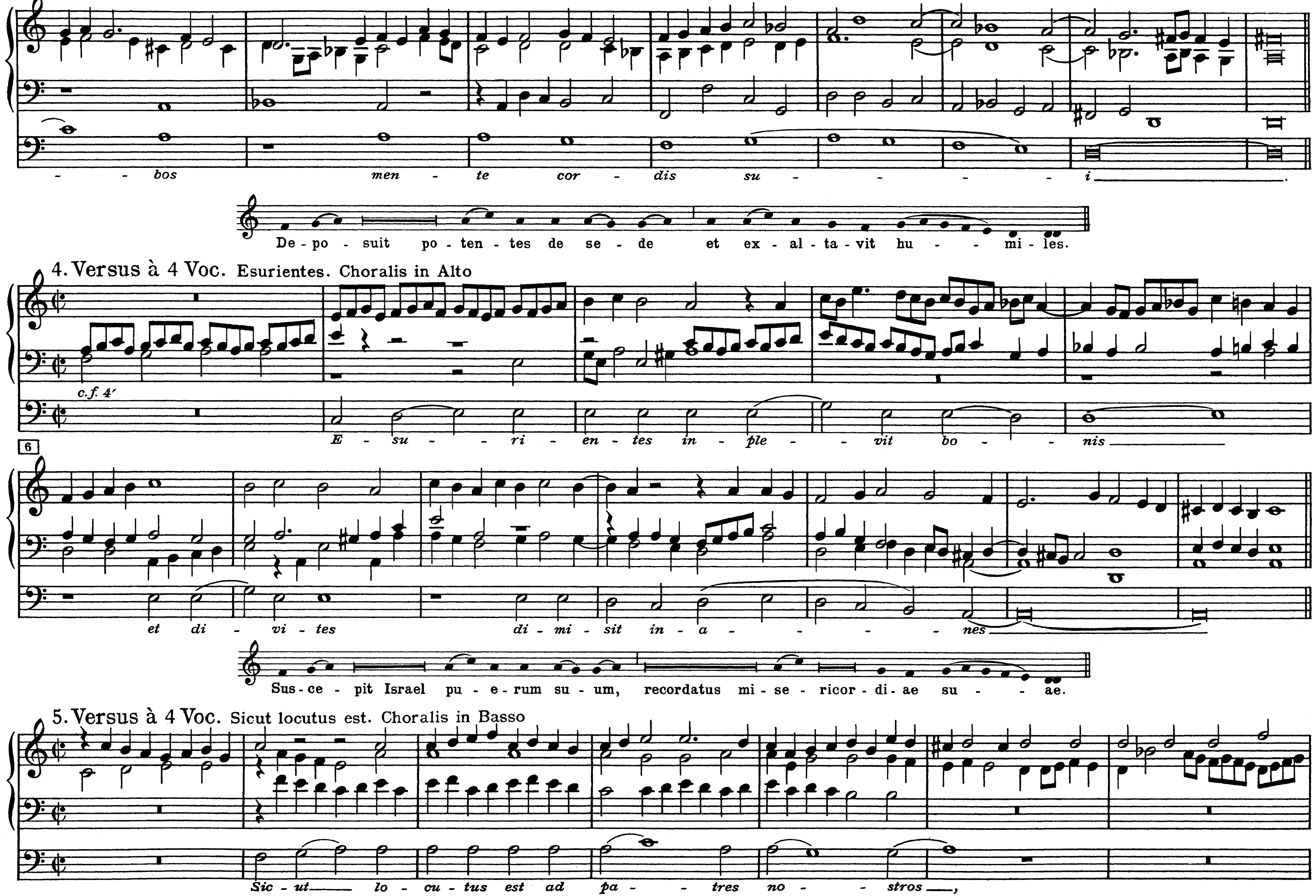
16

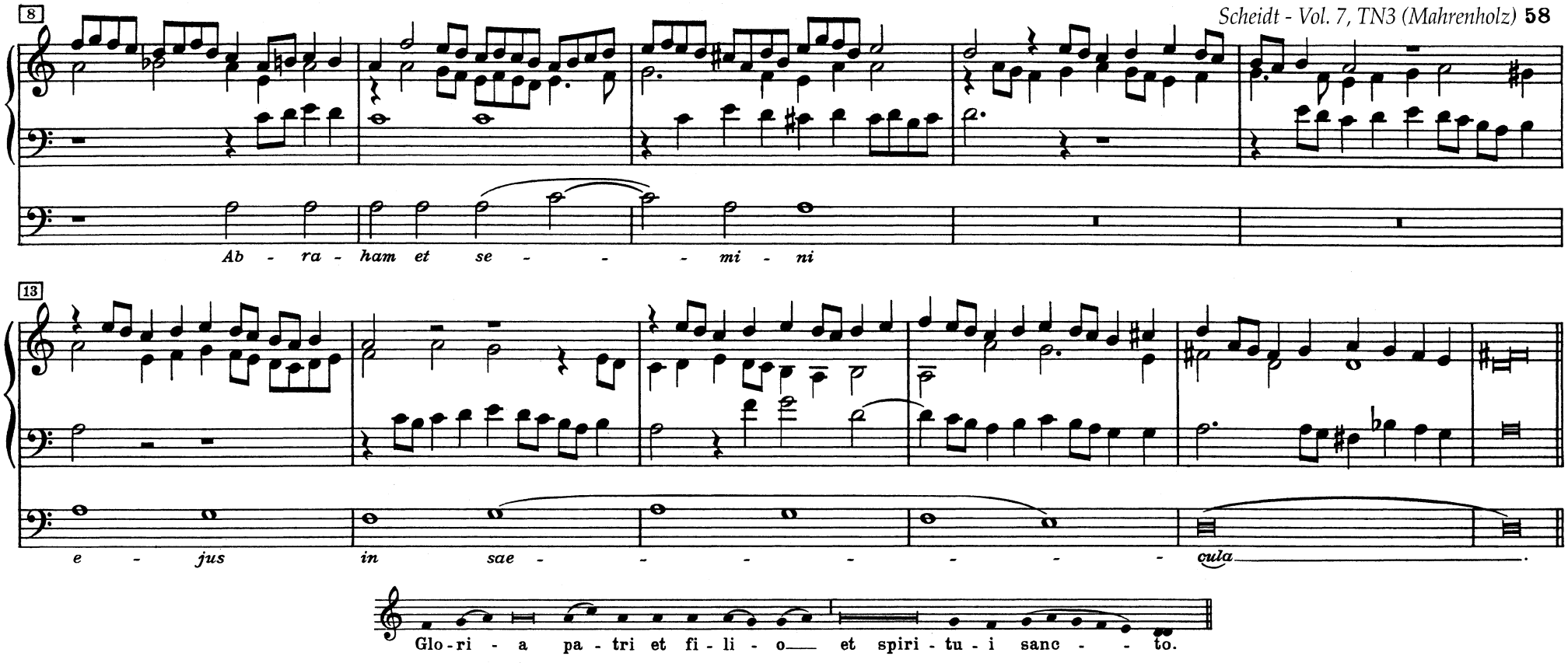
*) *Der C.f. lautet:*



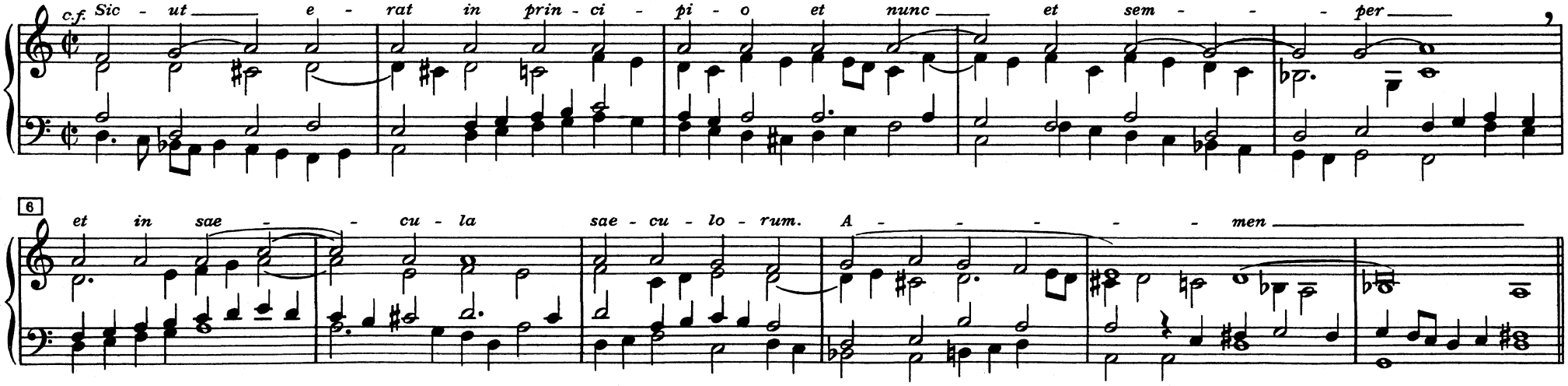

21
25
Qui - a respexit humilitatem an - cil - lae su - ae; ecce enim exhoc beatam me dicent om - nes gene - ra - ti - o - - nes.
2. Versus à 4 Voc. Quia fecit. Choralis in Cantu
c.f. 4'
Qui - - a fe - - cit
6
mi - - hi ma - - gna, qui po - - tens est


11
et sanc - - tum no - - men e - - -
15
- - - - - - - - - - - - ius
Et mi - sericordias eius a progenie in pro-ge-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 ; dis - per - sit su - per - -

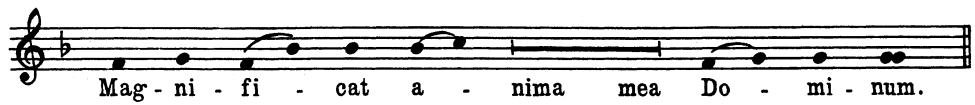

14
- - bos men - te cor - dis su - - - - - i
De-po - suit po-ten-tes de se - de et ex - al - ta - vit hu - - mi - les.
4. Versus à 4 Voc. Esurientes. Choralis in Alto
c.f. 4′
E - su - - ri - en - tes in - ple - - vit bo - - nis
6
et di - vi - tes di - mi - sit in - a - - - - nes
Sus-ce - pit Israel pu - e-rum su - um, recordatus mi-se - ricor-di-ae su - - ae.
5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso
Sic - ut lo - cu - tus est ad pa - - tres no - - stros,



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



[XI.] III. MAGNIFICAT II. TONI



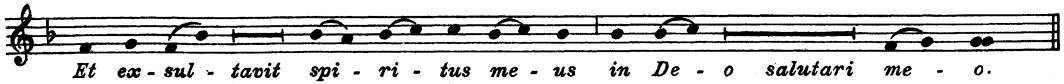
1. Versus à 4 Voc. Et exultavit.*)

7

13

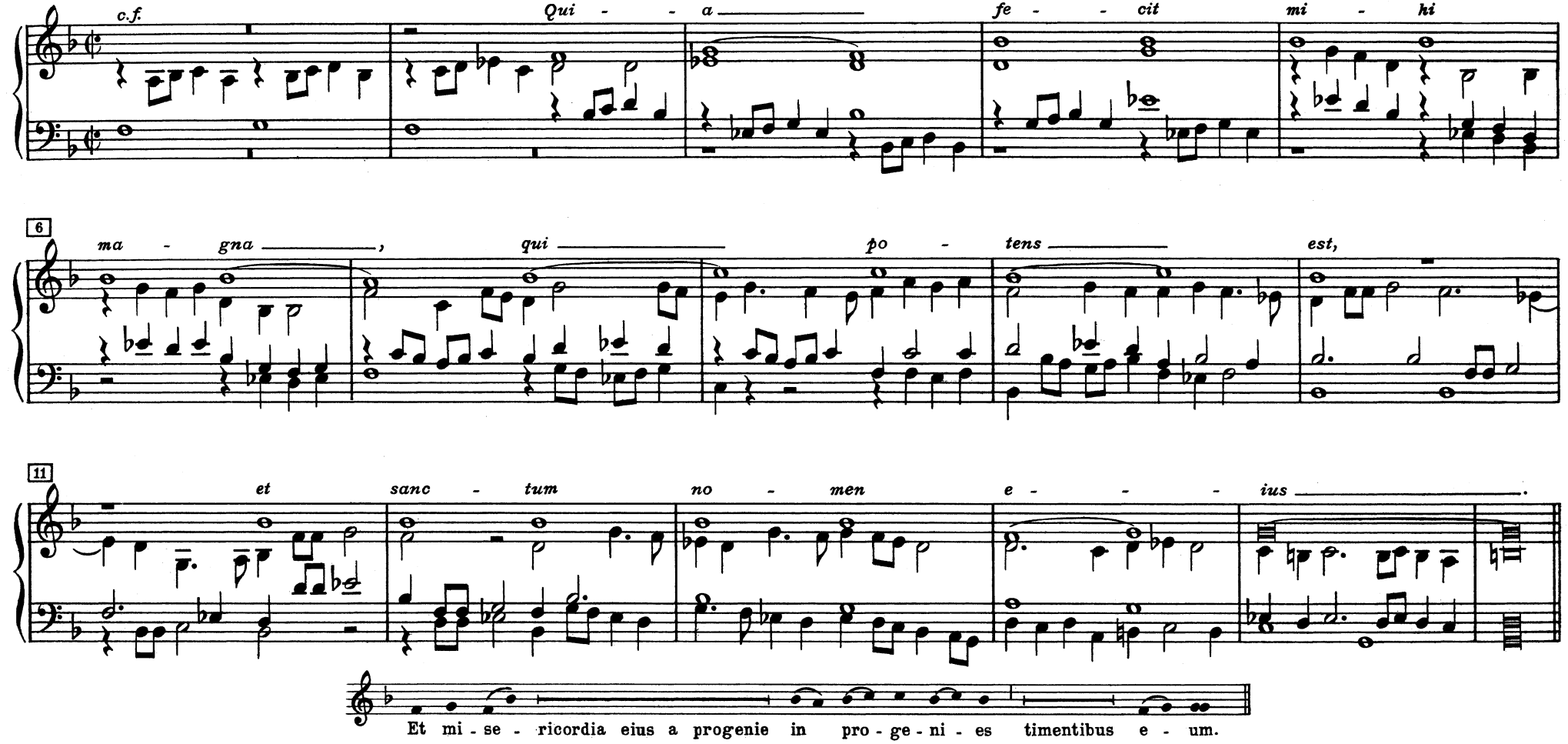
19

*) *Der C.f. lautet:*



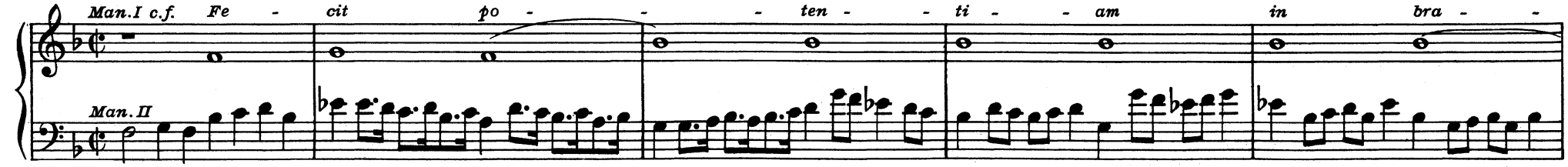
Qui-a re - spexit humilitatem an - cil - lae su - ae, ecce enim ex hoc beatam me dicent om - nes generati - o - nes.

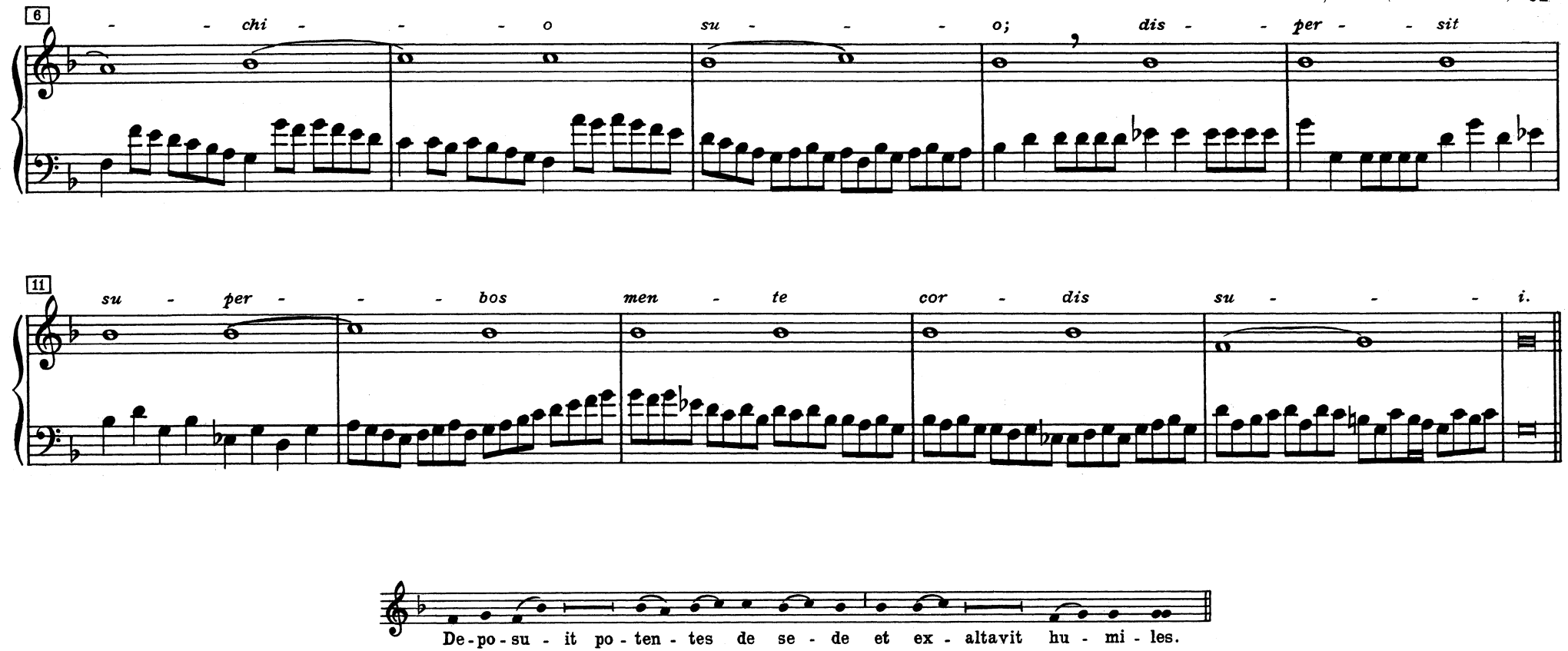
2. Versus à 4 Voc. Quia fecit. Choralis in Cantu



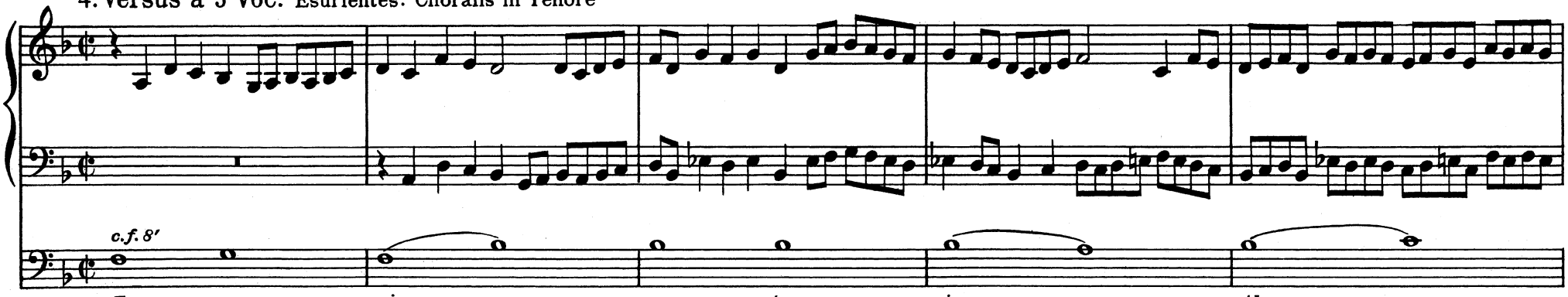
Et mi - se - ricordia eius a progenie in pro - ge - ni - es timentibus e - um.

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





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



6

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

11

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

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

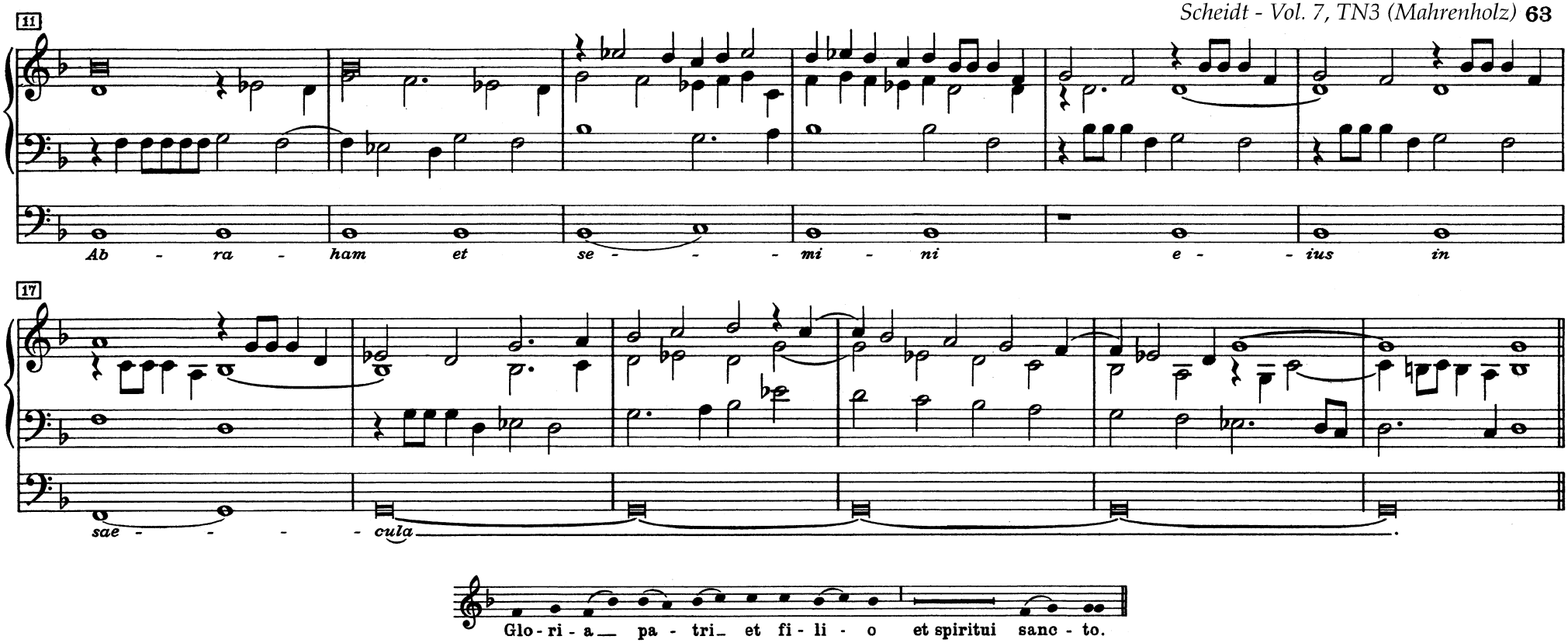
5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso

c. f.

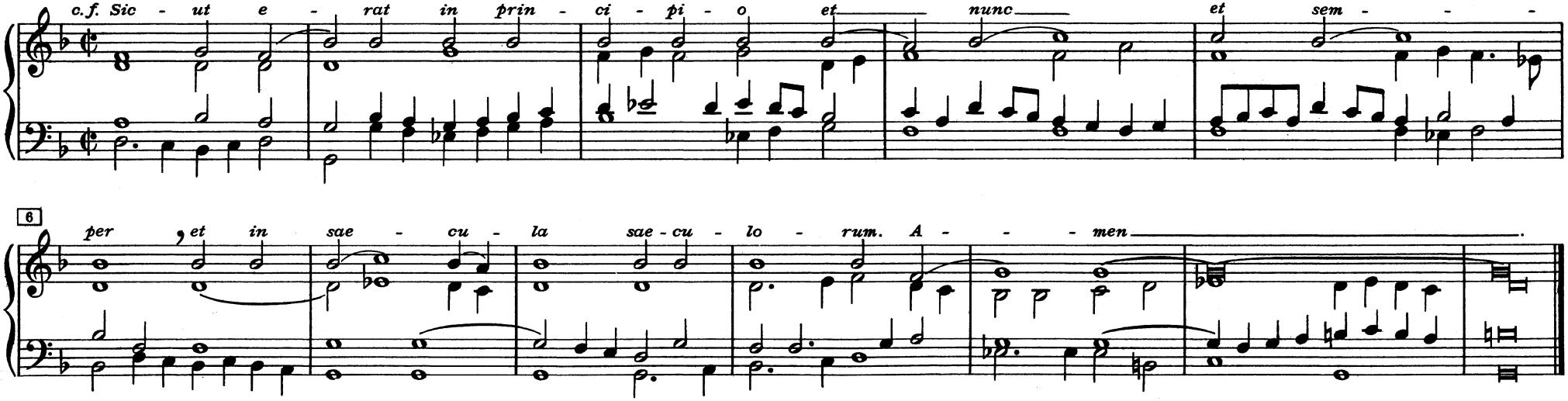
Sic - - ut lo - - - - cu - - tus est

6

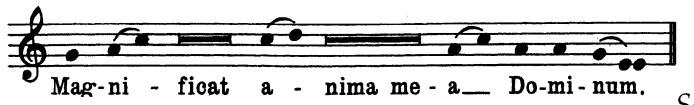
ad pa - - - - - tres no - - - - - stros,



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



[XII.] IV. MAGNIFICAT III. TONI



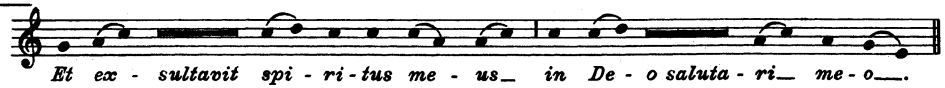
1. Versus à 4 Voc. Et exultavit *)

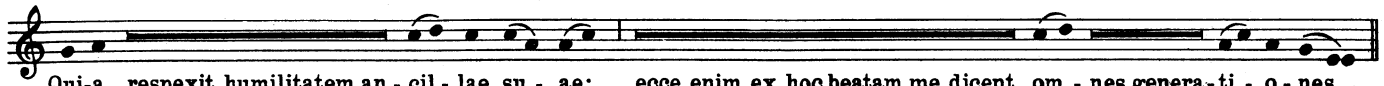
8

14

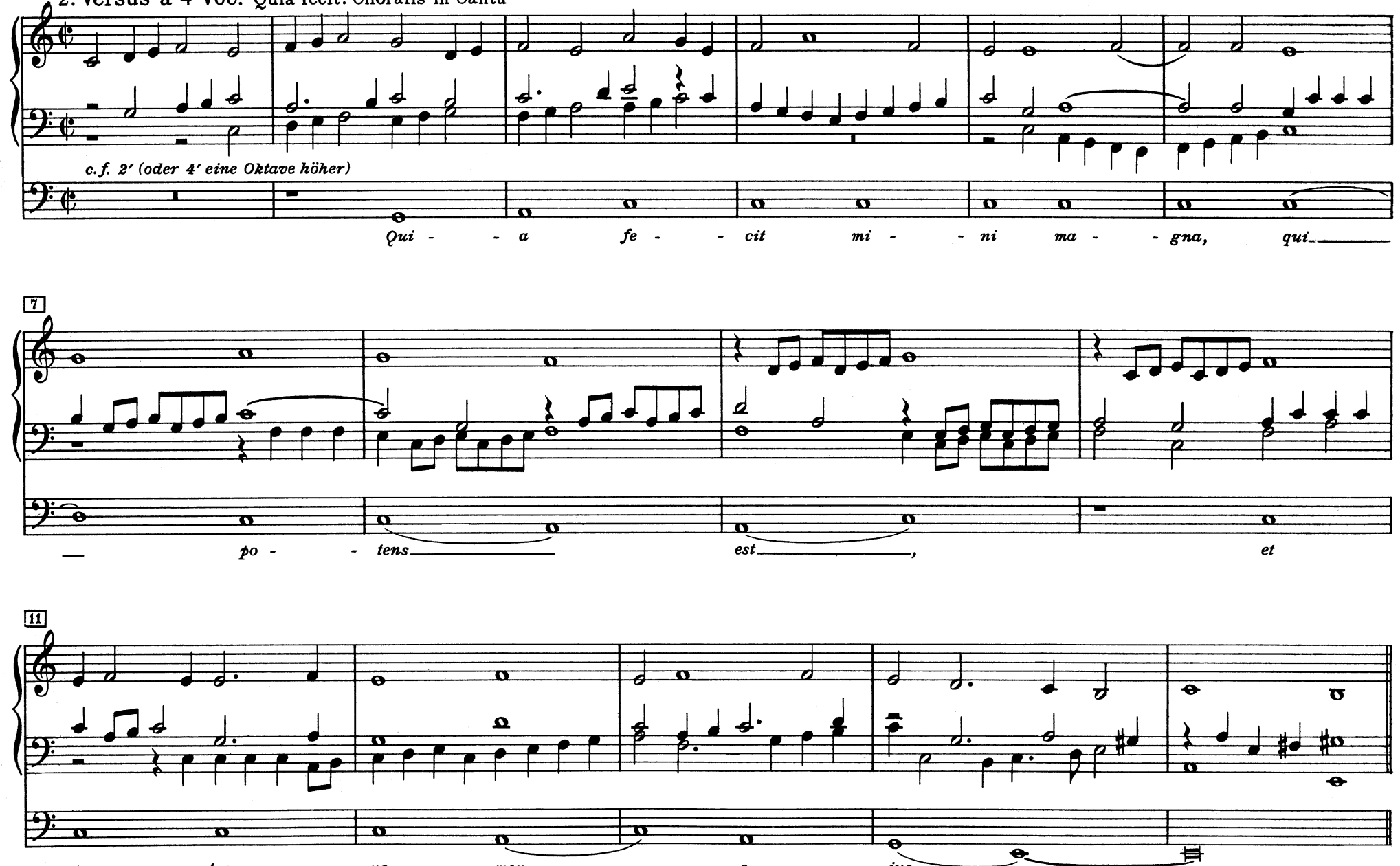
21

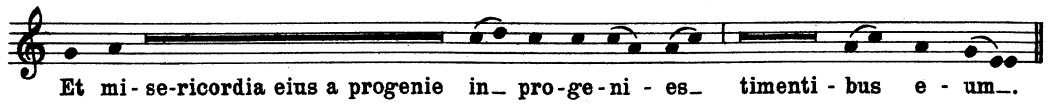
*) *Der C.f. lautet:*





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





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

c. f. 4′

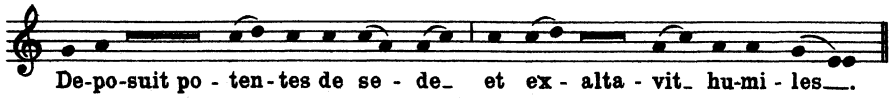
Fe - cit po - ten - ti - am in bra - - - - - chi -

7

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

13

nes men - - te cor - - dis_____ su - - i_____.



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

c. f. 4′

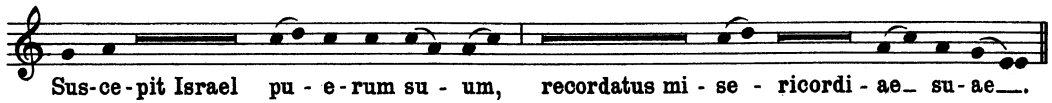
E - - su - - ri - - en - - tes im - - - ple - - - - - vit bo - -

6

- - nis_____, et di - - - - - vi - - tes

11

di - - mi - - sit in - - - - a - - nes_____.



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

c. f.

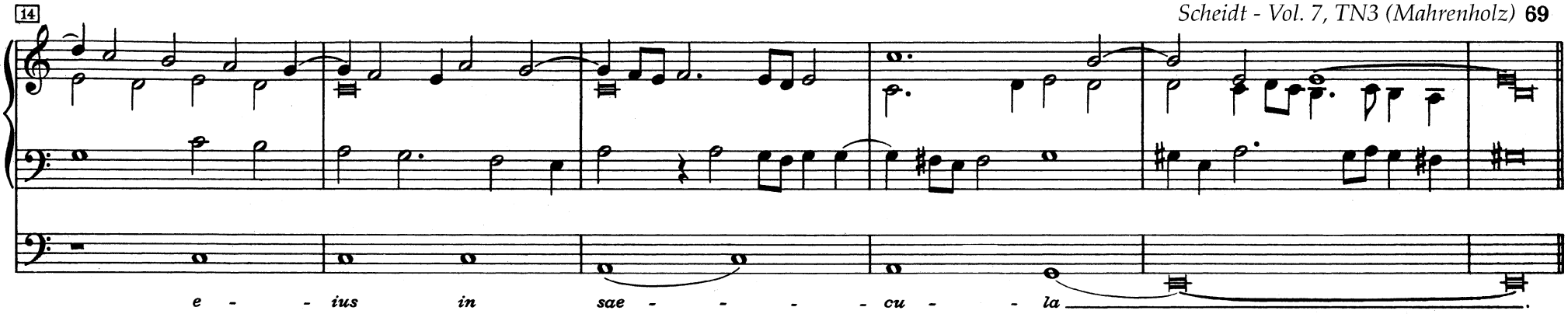
Sic - ut lo - cu - tus

5

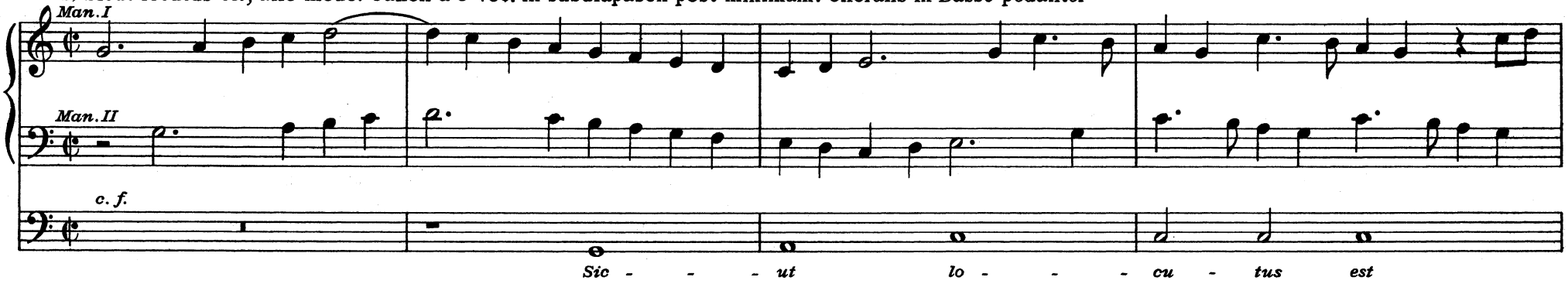
est ad pa - tres no - stros

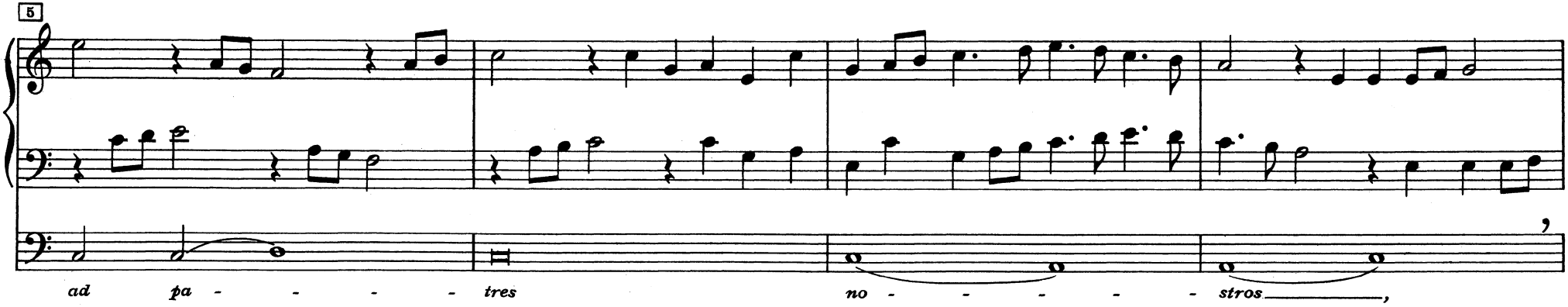
9

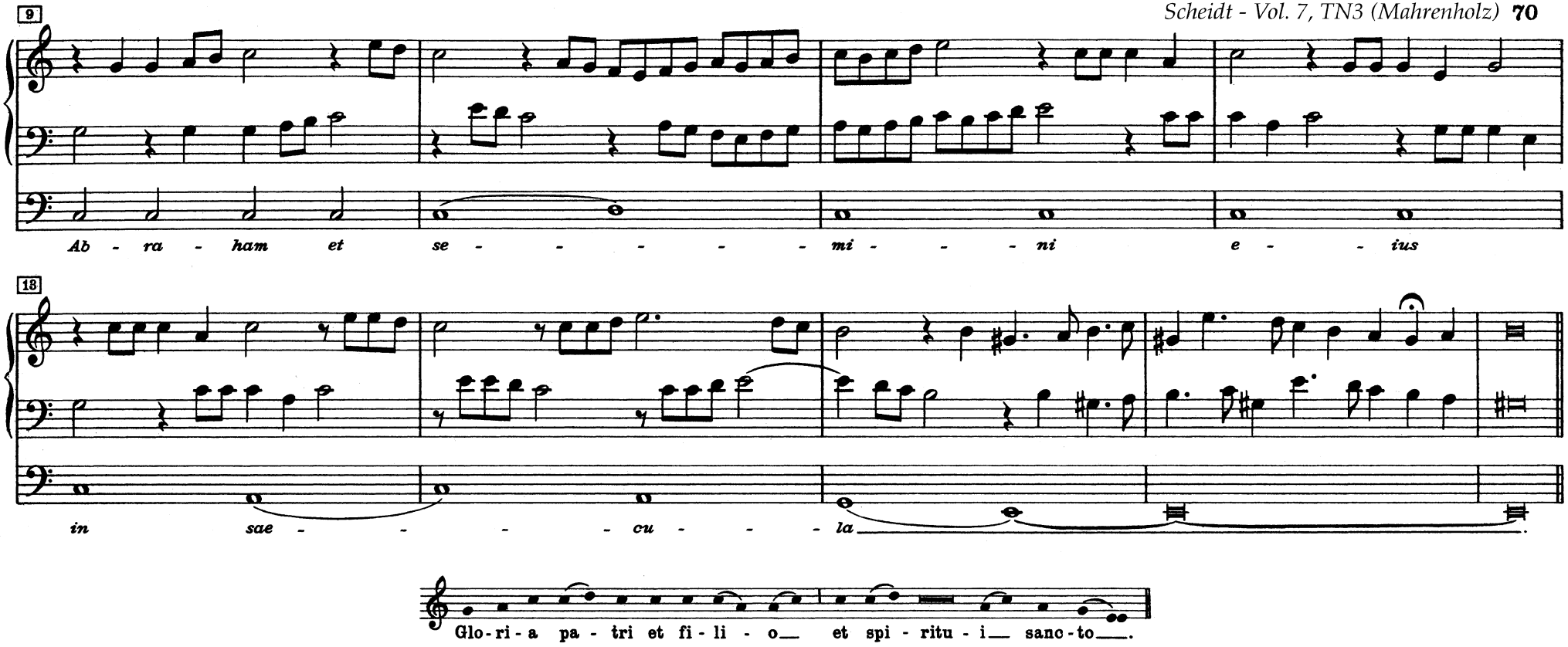
—, Ab - ra - ham et se - mi - ni



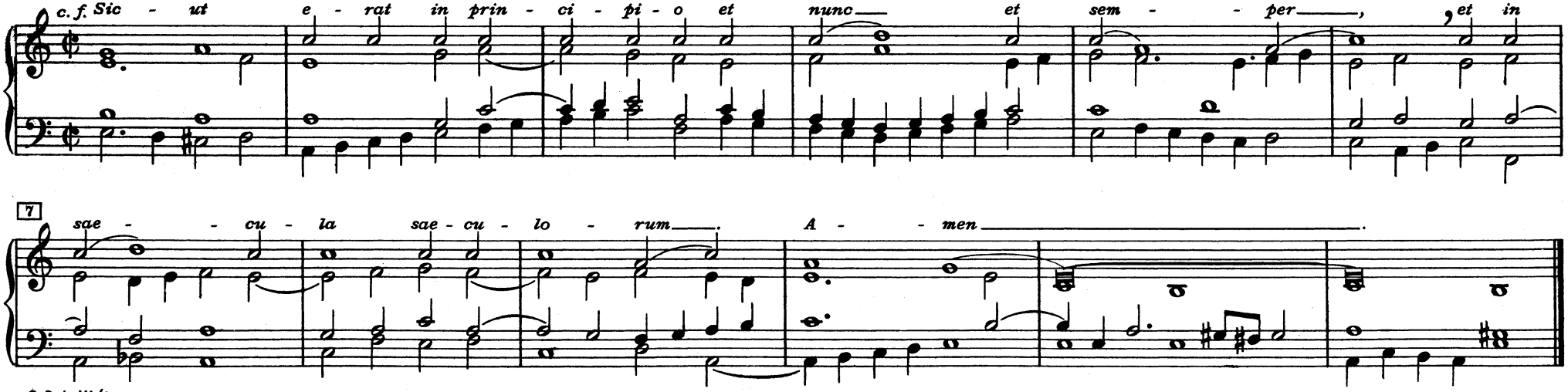
b) Sicut locutus *est,* alio modo. Canon à 3 Voc. in subdiapason post minimam. Choralis in Basso pedaliter



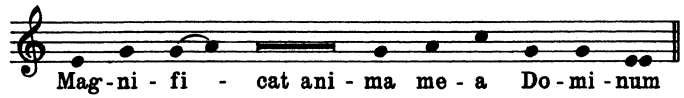




6. Versus à 4 Voc. Sicut erat. Choralis in Cantu



[XIII.] V. MAGNIFICAT IV. TONI



1. Versus à 4 Voc. Et exultavit *)

10

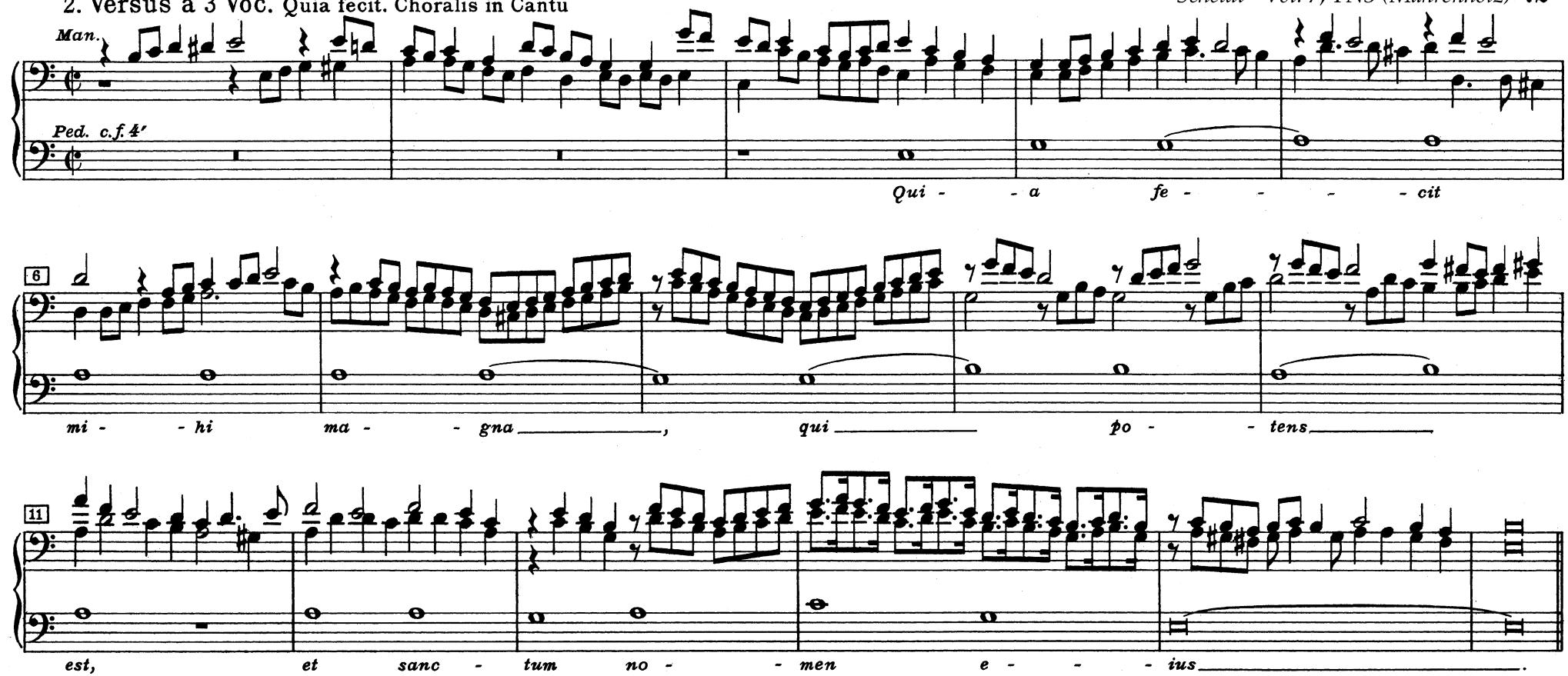
15

21

*) *Der C. f. lautet:*

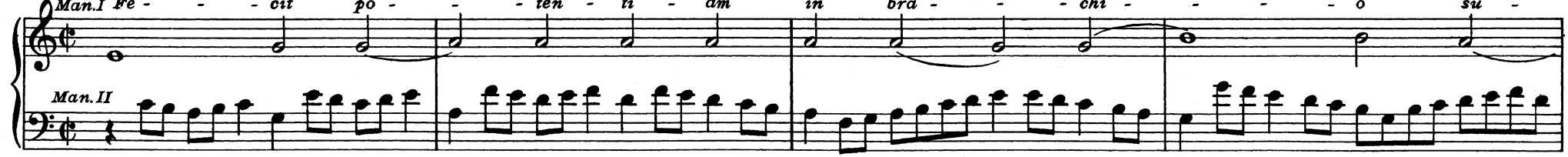
Qui-a re-spexit humilitatem an-cil-lae su-ae; ecce enim ex hoc beatam me dicent om-nes ge-ne ra-ti-o-nes.

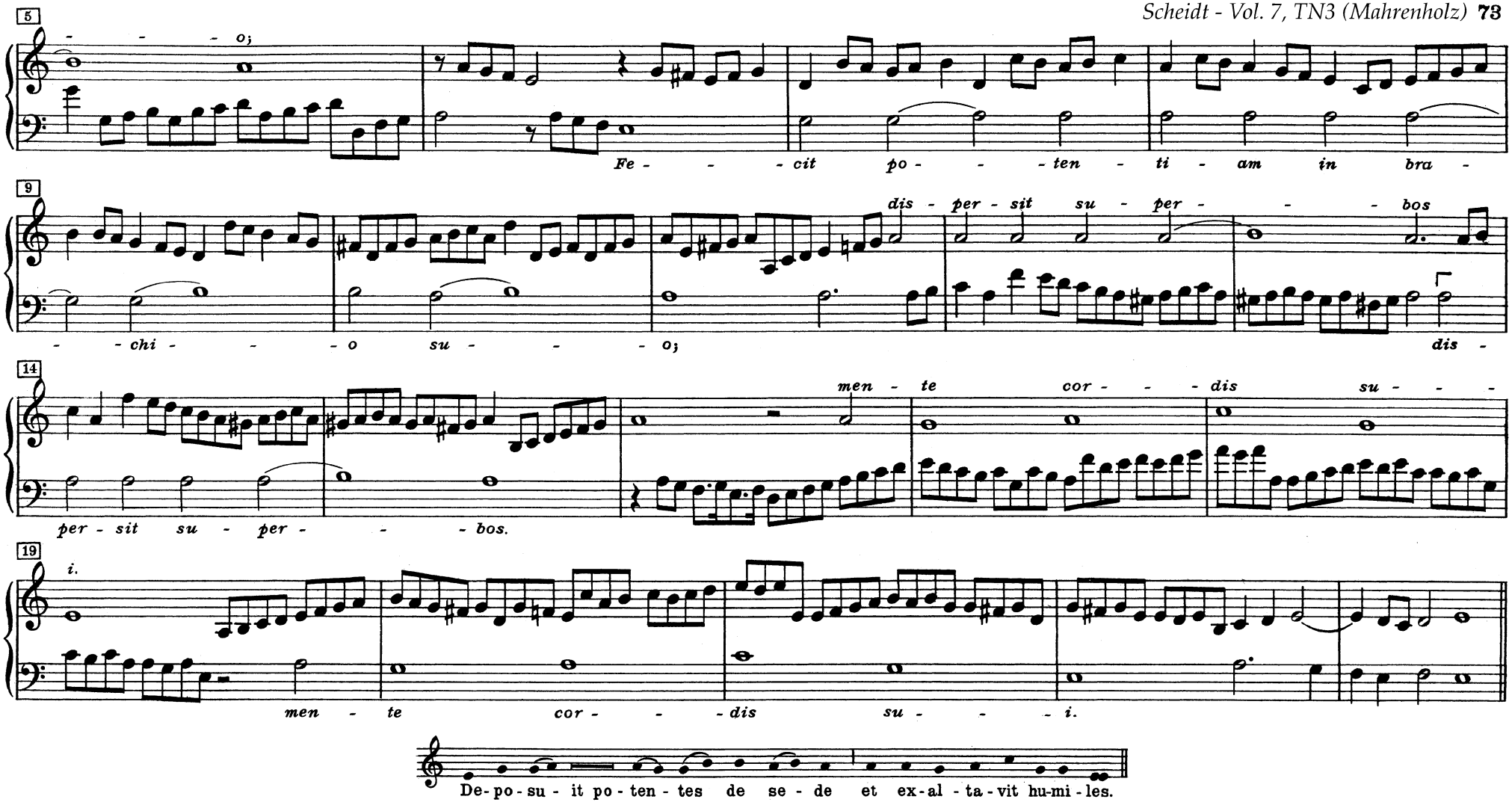
2. Versus à 3 Voc. Quia fecit. Choralis in Cantu



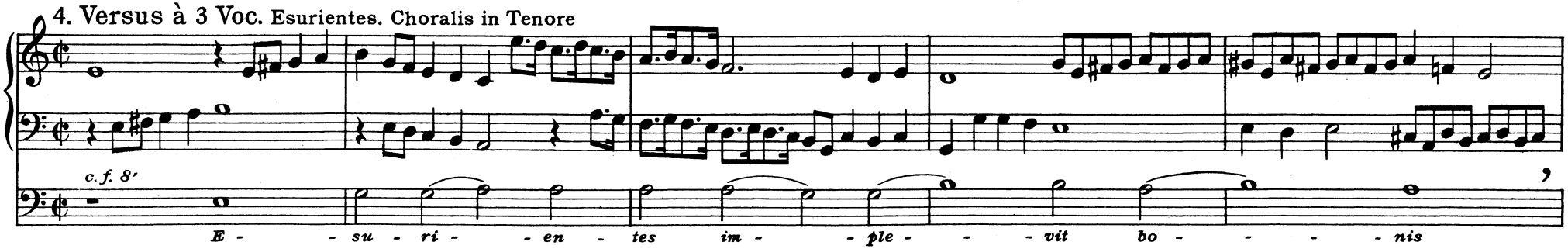
Et mi-se-ricordia eius a progenie in pro-ge-ni-es ti-men-ti-bus e-um.

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





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



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

(c. f.)

c. f.

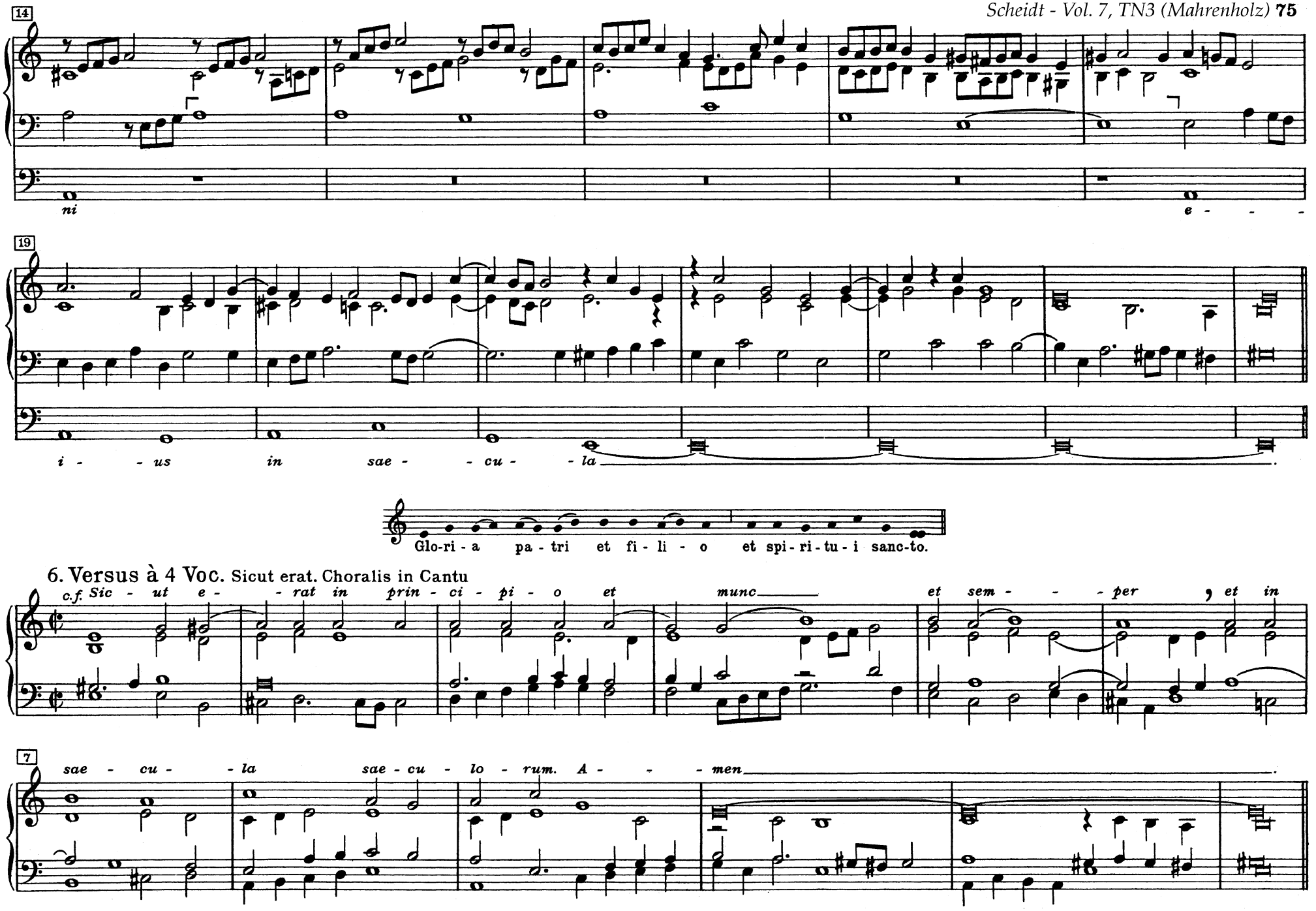
5

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

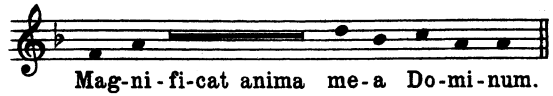
10

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

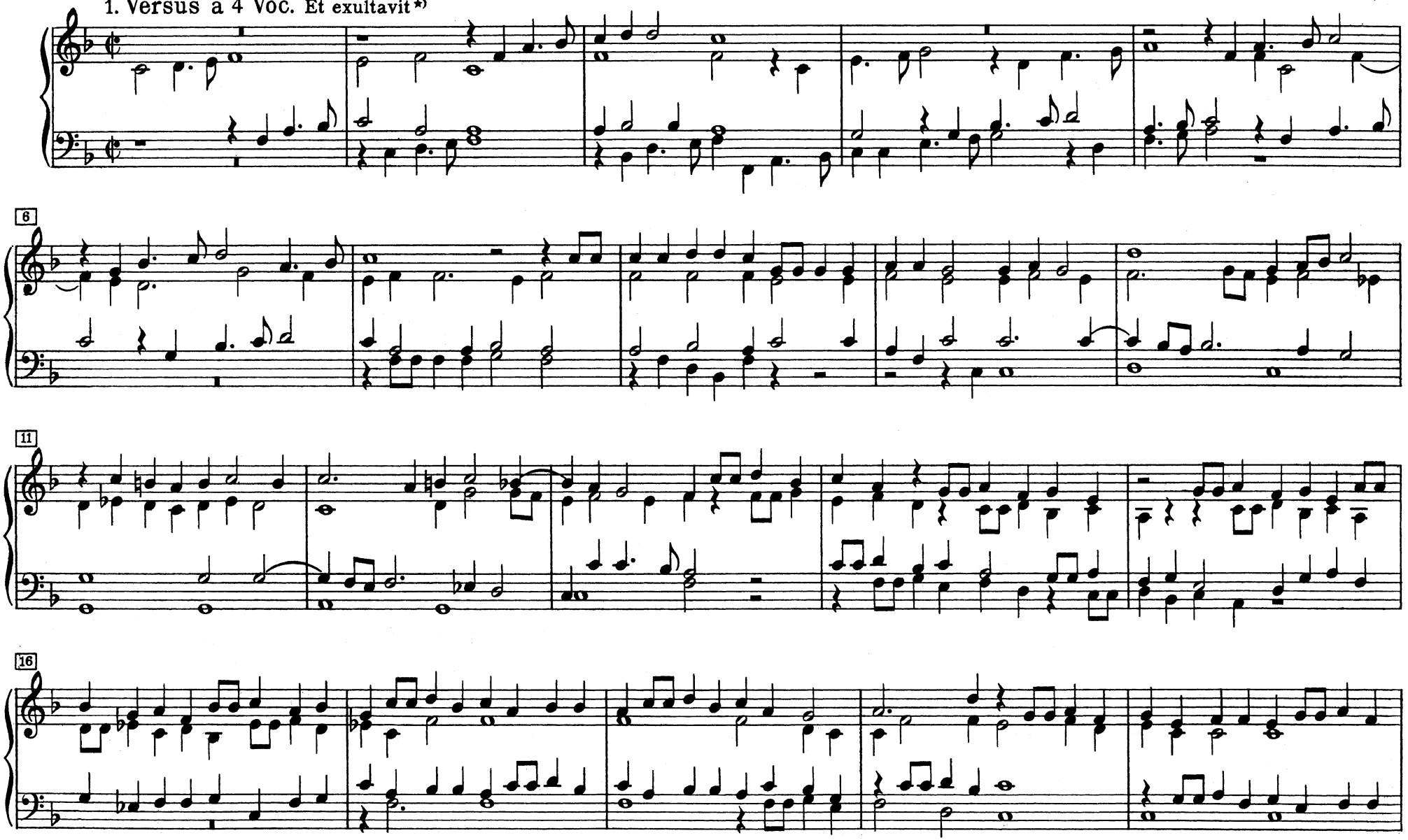
*) *Siehe den kritischen Bericht zu dieser Stelle.*


14
ni
e - - -
19
i - - us in sae - - cu - - la
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
c.f. Sic - ut e - - rat in prin - ci - pi - o et munc et sem - - - per , et in
7
sae - cu - - la sae - cu - lo - rum. A - - - men

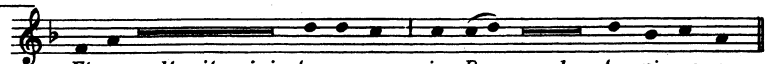
[XIV.] VI. MAGNIFICAT V. TONI



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.

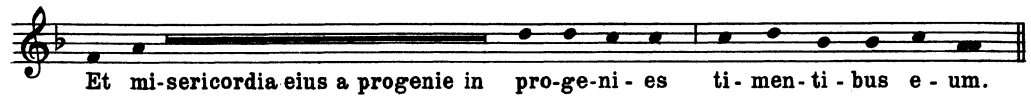
2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

c.f. 2'

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

7

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



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

c.f. 4′ (oder 8′ eine Oktave höher)

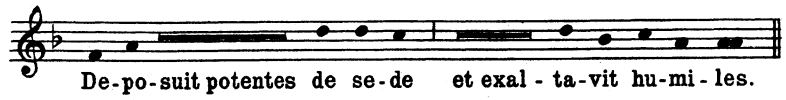
Fe - cit po - ten - - ti - am in bra - - chi - o

8

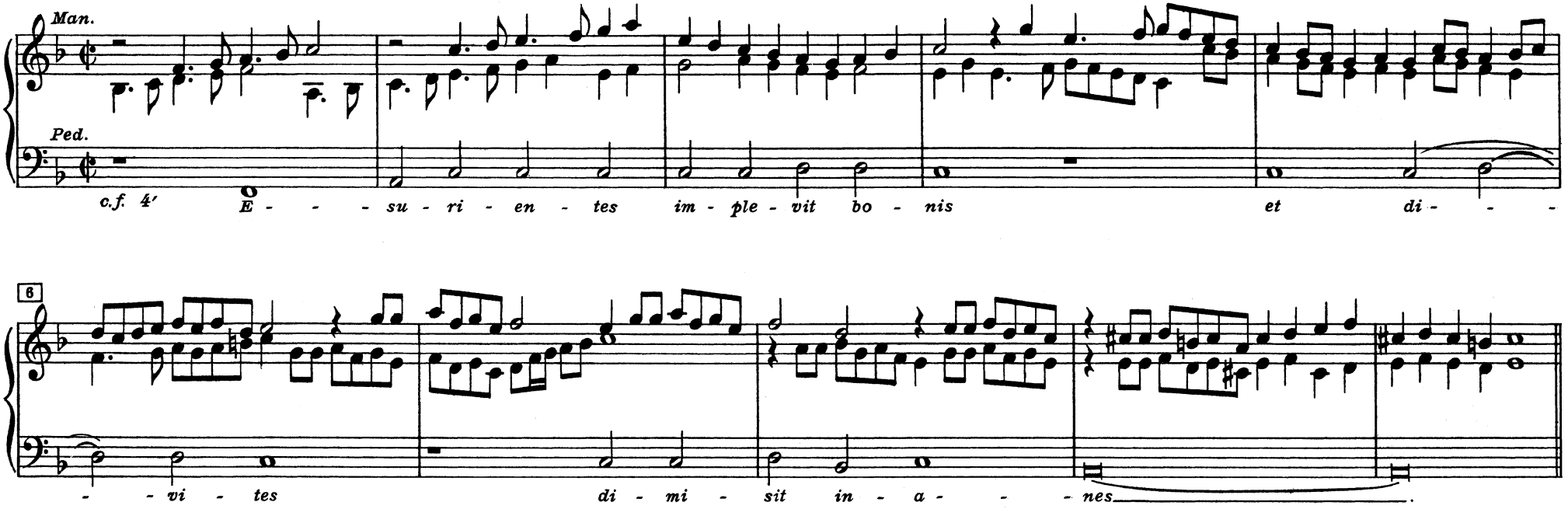
su - - - o; dis - - - per - - sit su - - per - - - - bos

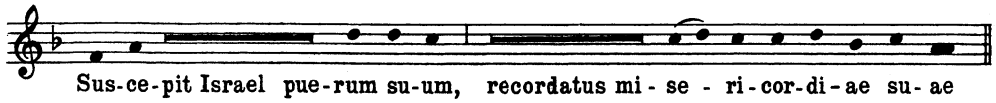
13

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

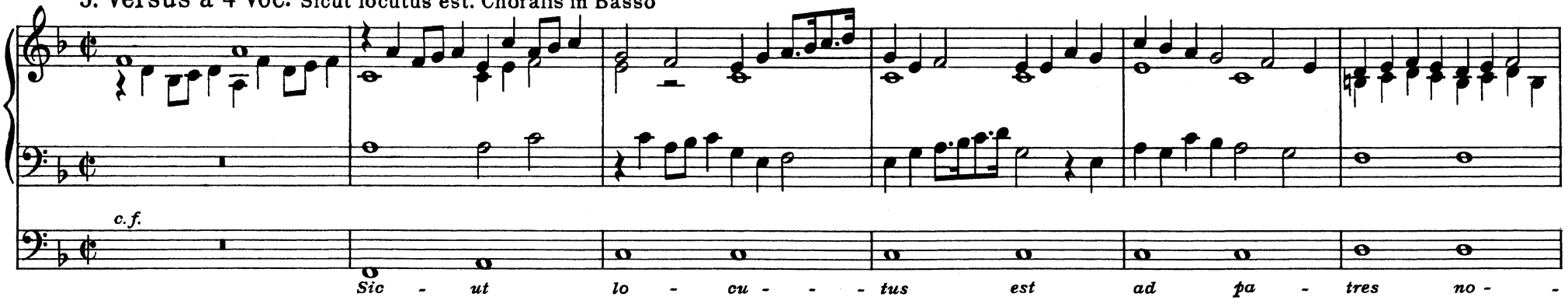


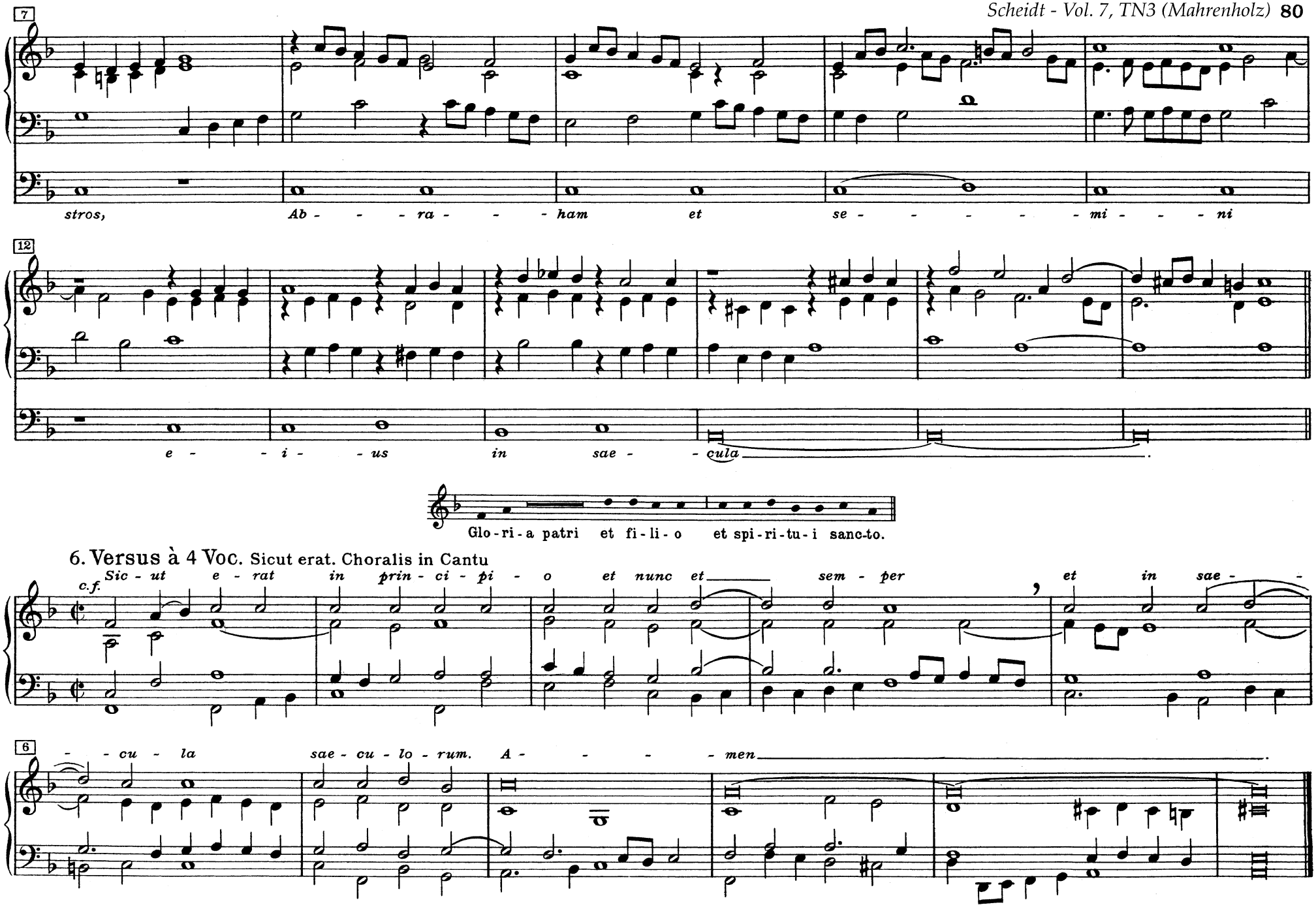
4. Versus a 3 Voc. Esurientes. Choralis in Basso



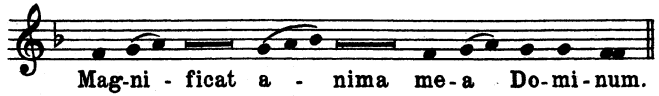


5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso




7
stros, Ab - - - ra - - - ham et se - - - - - - mi - - - ni
12
e - - - i - - us in sae - - cula
Glo-ri-a patri et fi-li-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 nunc et sem - per et in sae - -
6
- - cu - la sae - cu - lo - rum. A - - - - men

[XV.] VII. MAGNIFCAT VI. TONI



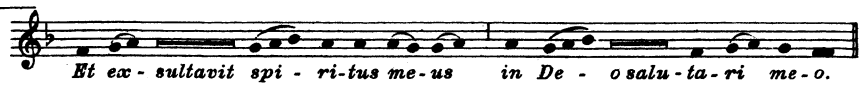
1. Versus à 4 Voc. Et exultavit *)

8

14

19

*) *Der c.f. lautet:*



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

c. f. 4′

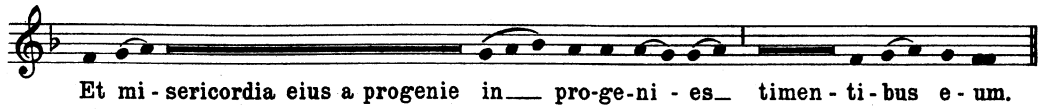
Qui - - - a _____ fe - - - cit mi - - - hi ma - - - gna,

6

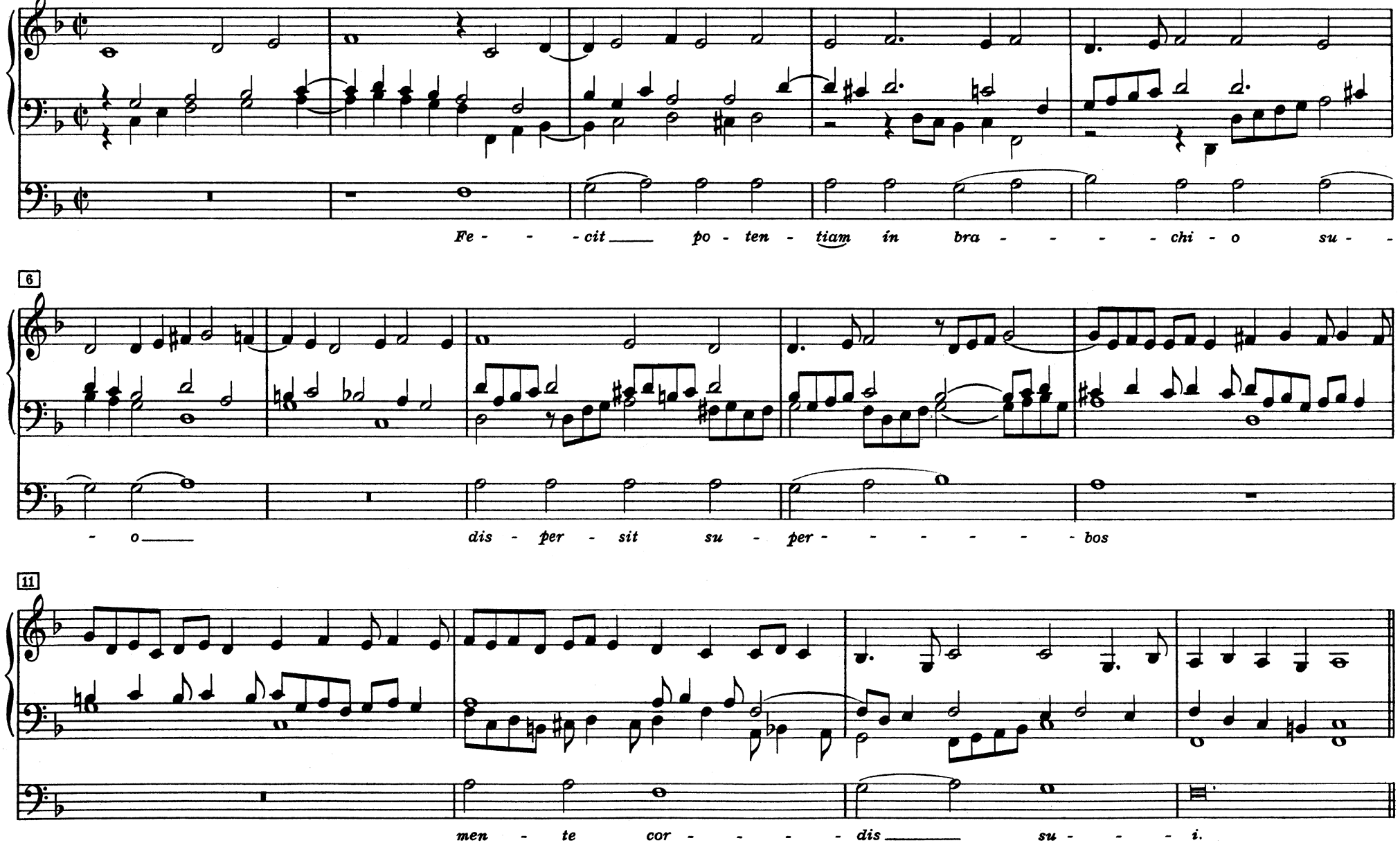
qui _____ po - - - tens _____ est _____, et

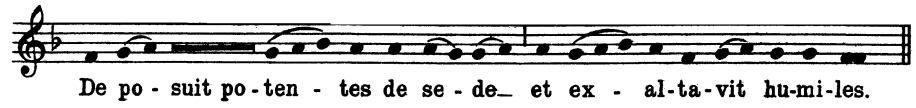
11

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



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





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

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.

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

c. f.

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

5

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

10

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

11

e - - - - ius in saecu - - - - - - - - la.

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

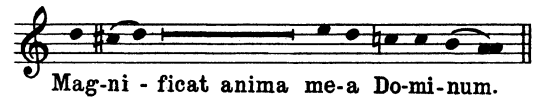
6. Versus à Voc. Sicut erat. Choralis in Cantu

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

6

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

[XVI.] VIII. MAGNIFICAT VII. TONI



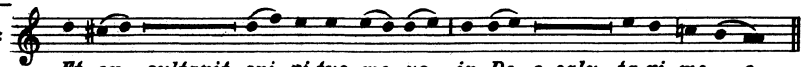
1. Versus à 4 Voc. Et exultavit *

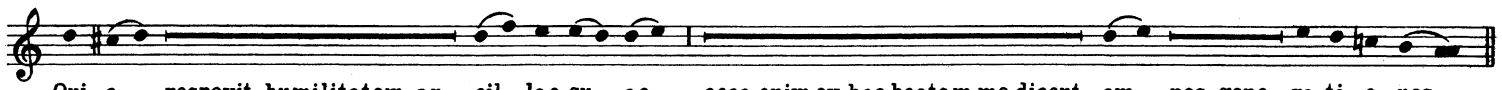
8

14

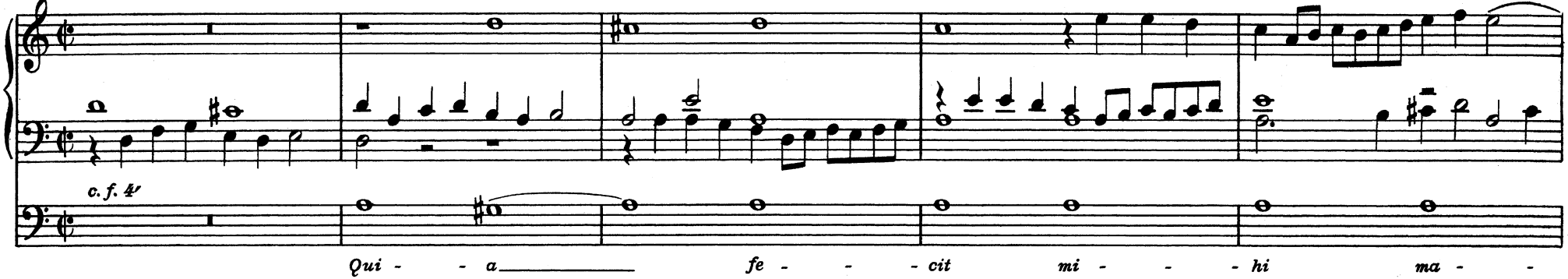
20

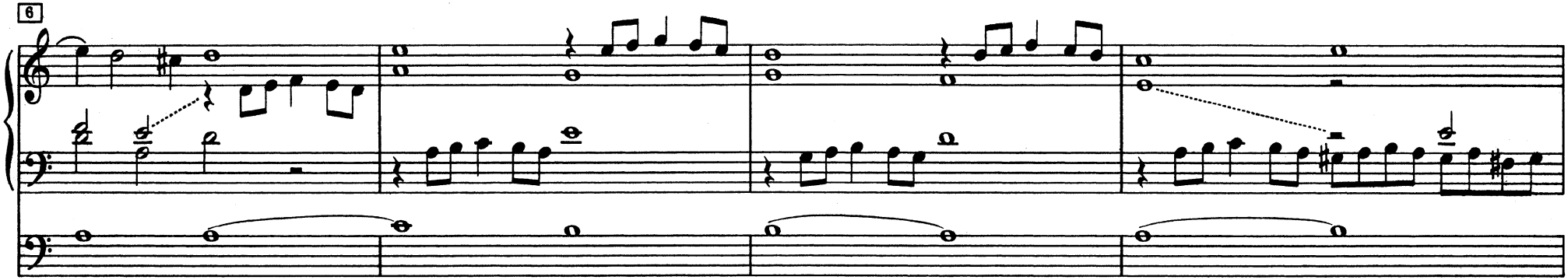
* *Der c.f. lautet:*

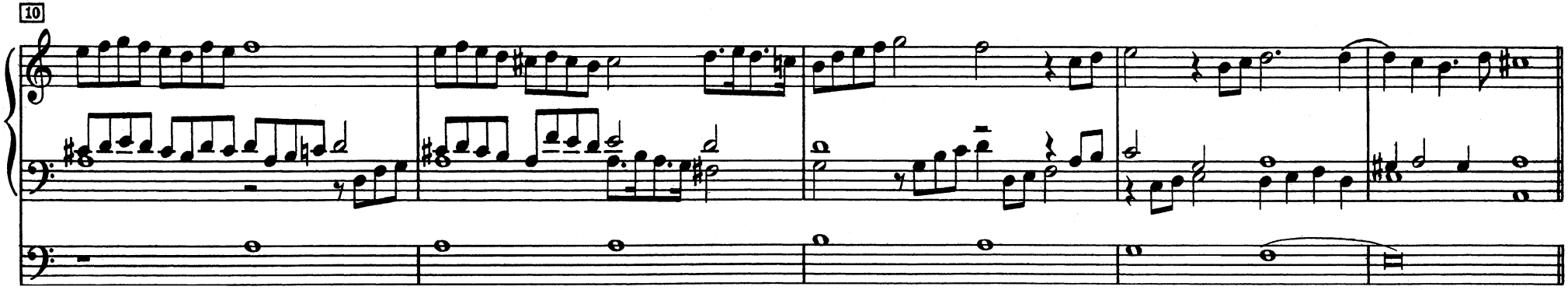


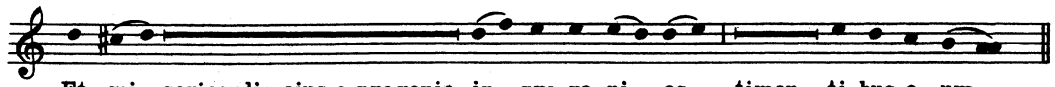


2. Versus à 4 Voc. Quia fecit. Choralis in Alto









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

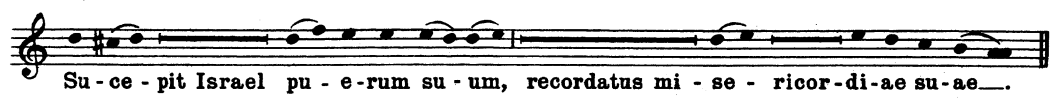
c.f. E - - - su - - - - - - ri - - - en - - - tes im - - - ple - - - -

6

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

11

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



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.

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_.

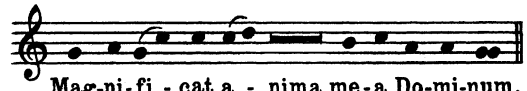
6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

c. f. *Sic ut_ e - rat in prin - ci - pi - o et nunc_ et_ sem - per*

6

et in sae - - - culo sae - cu - lo - rum. A - - men _____.

[XVII.] IX. MAGNIFICAT VIII. TONI



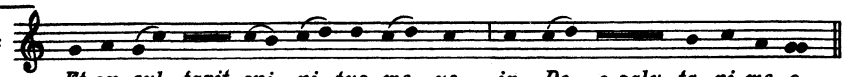
1. Versus à 4 Voc. Et exultavit*

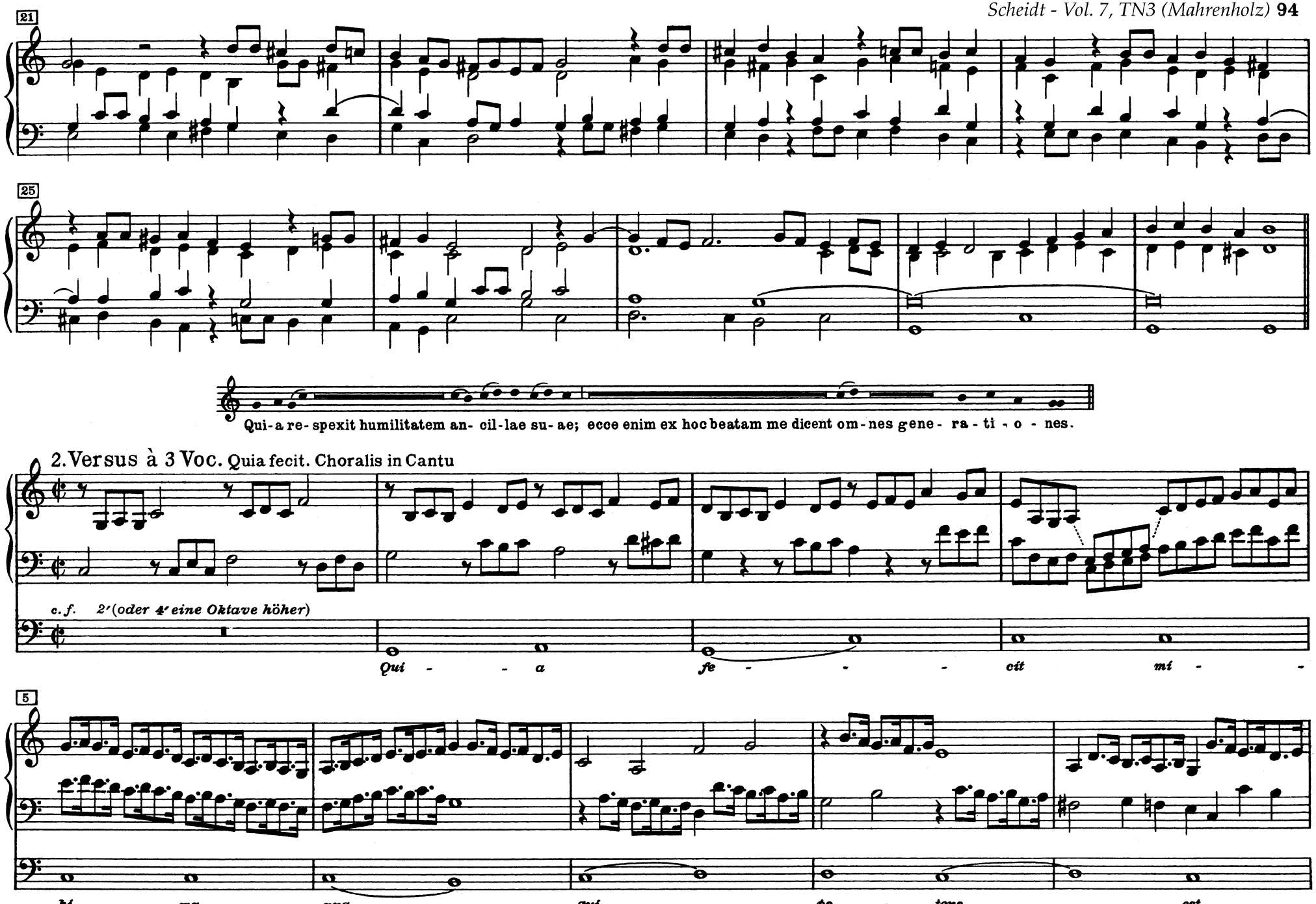
6

11

16

*) Der C. f. lautet:




21
25
Qui-a re-spexit 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
c. f. 2′ (oder 4′ eine Oktave höher)
Qui - - a fe - - - cit mi -
5
hi ma - gna, qui po - tens est,

10

et sanc - tum no - men e - ius

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

3. Versus, Bicinium. Fecit potentiam*

Man. I

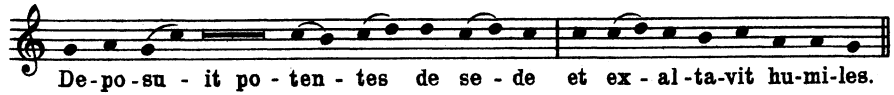
Man. I

7

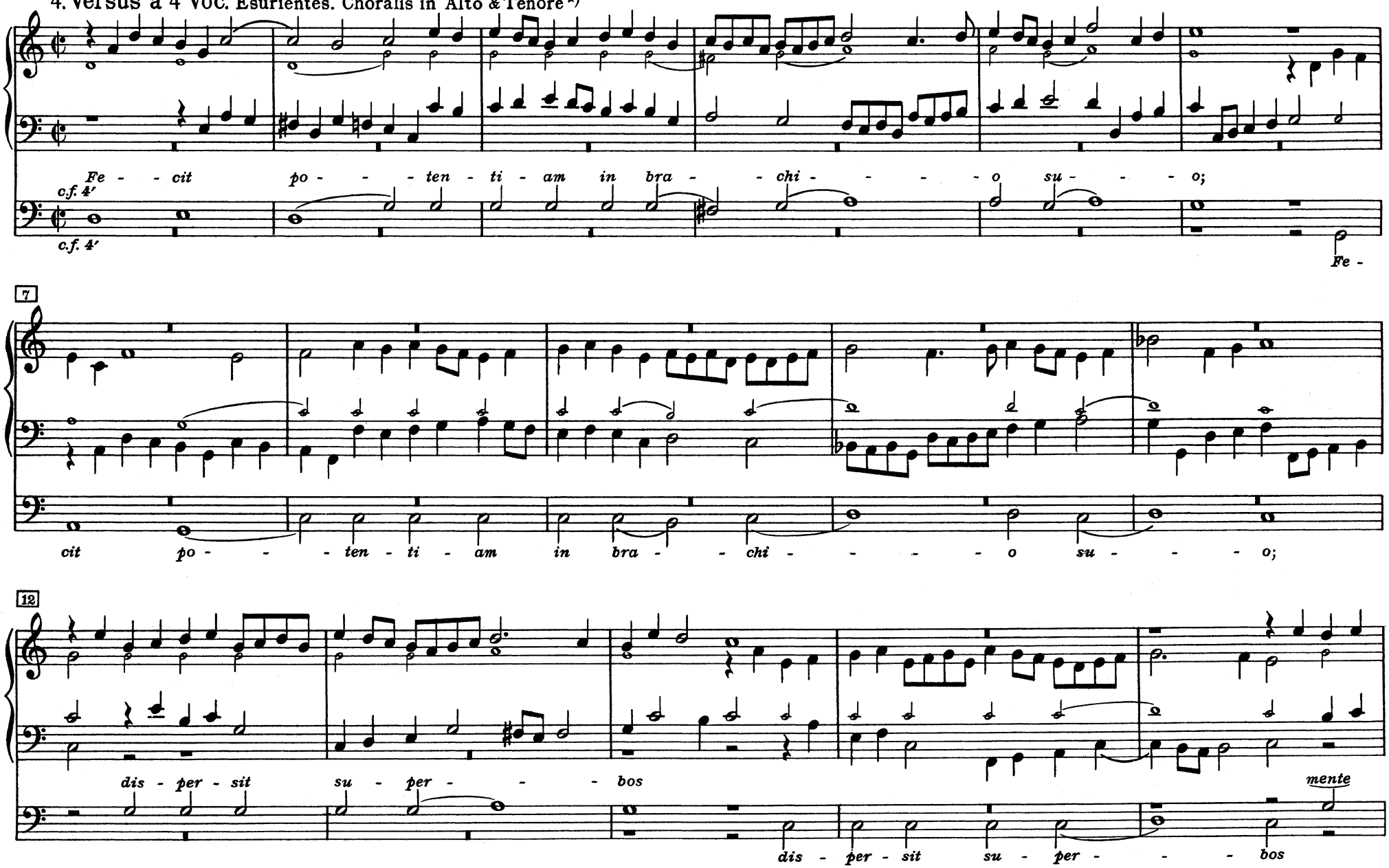
13

*) *Der C.f. lautet:*

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



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



17

cor - dis su - - i.

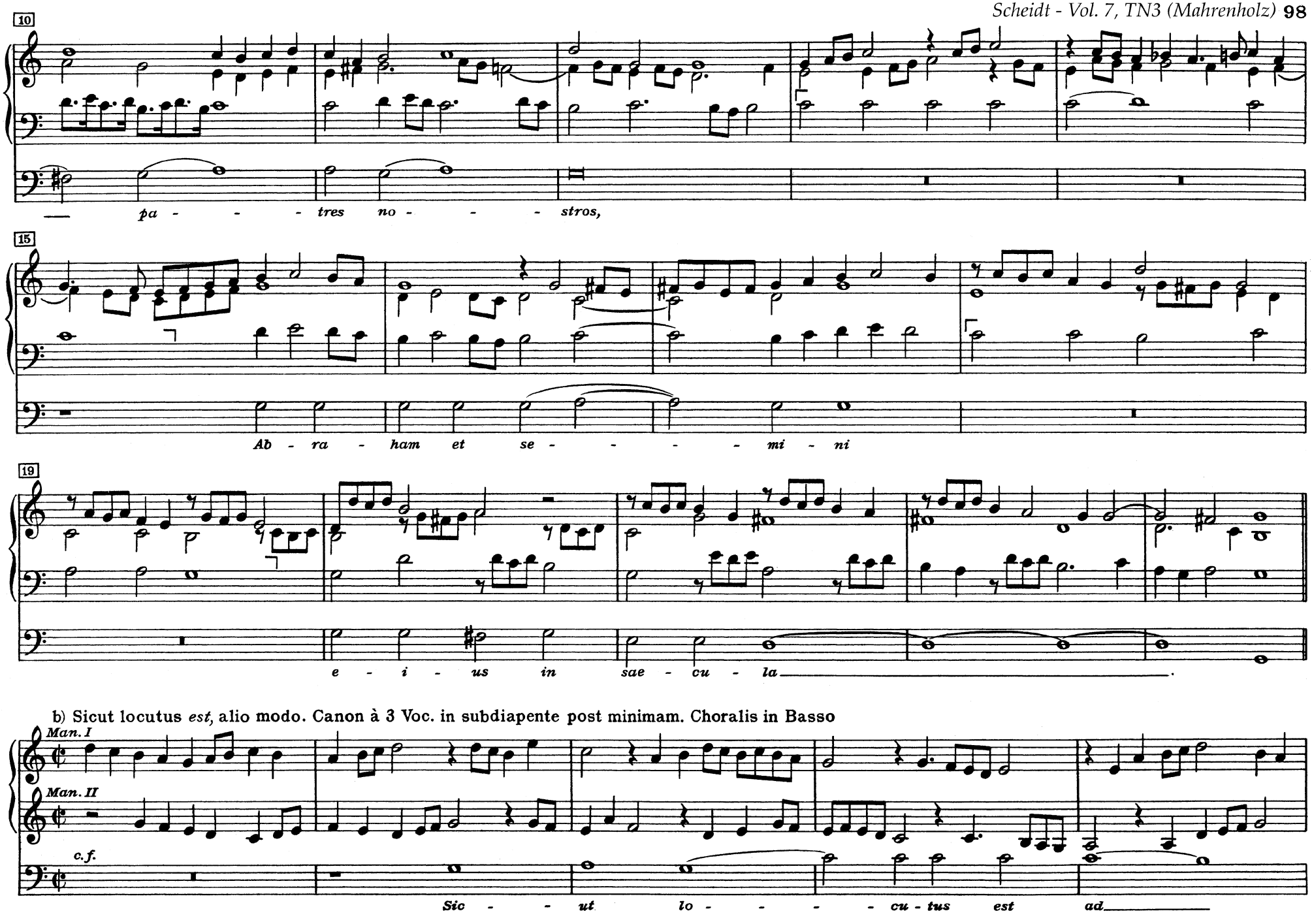
men - te cor - dis su - - i.

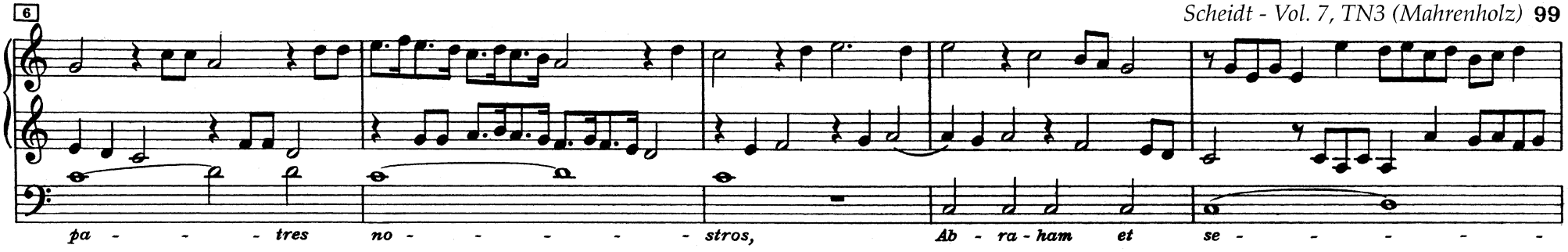
Sus-ce-pit Israel pu - e - rum su - um, recordatus mi - se - ricor - di - ae su-ae.

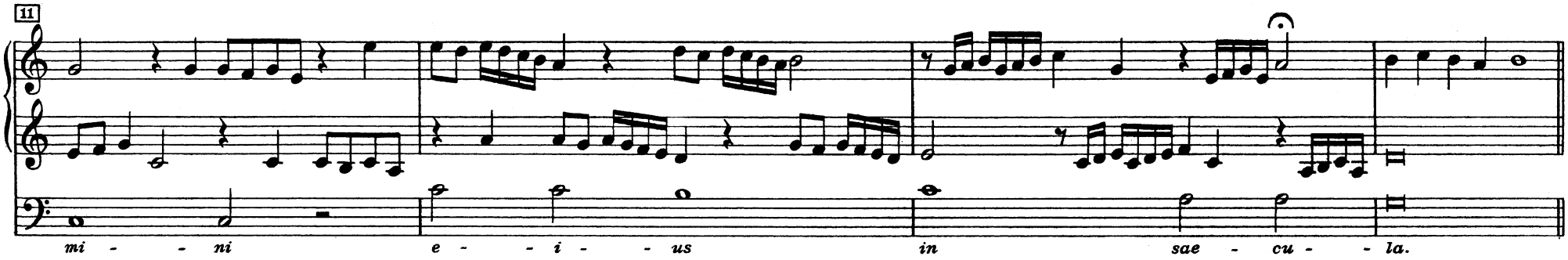
5. Versus à 4 Voc. a) Sicut locutus *est.* Choralis in *Tenore et* Basso

6

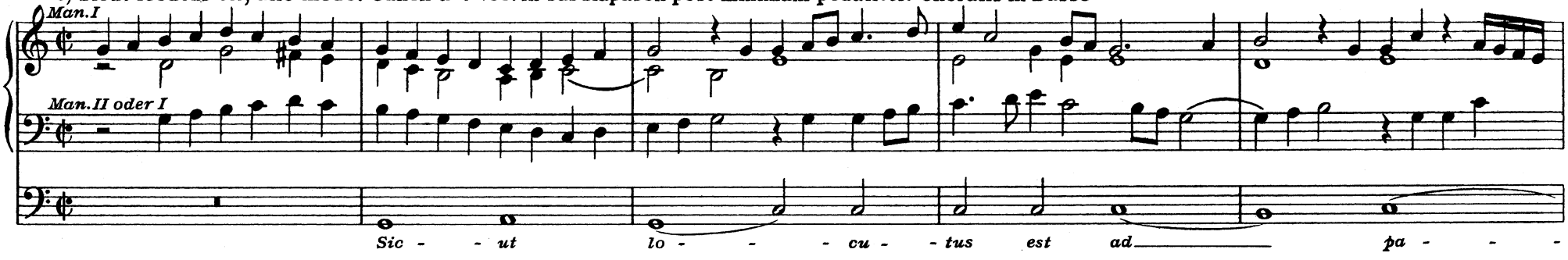
Sic - - ut lo - - cu - - tus est ad.

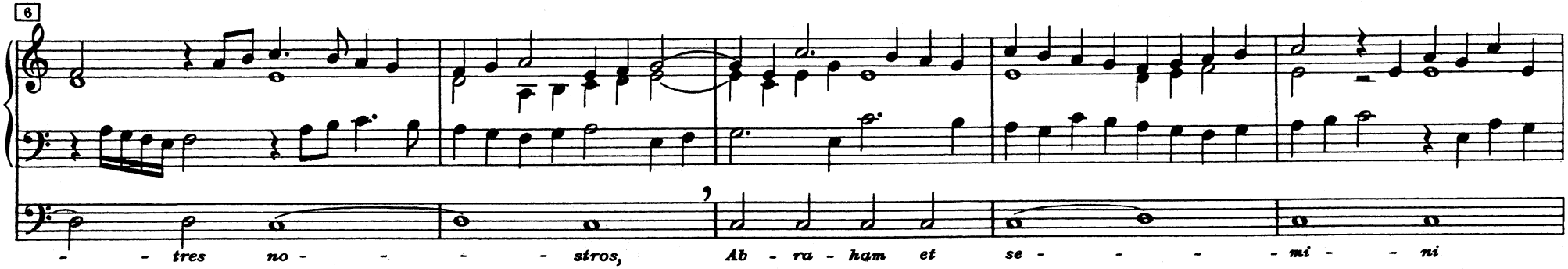

10
— pa - - - - tres no - - - - stros,
15
Ab - ra - ham et se - - - - - mi - ni
19
e - i - us in sae - cu - la
b) Sicut locutus est, alio modo. Canon à 3 Voc. in subdiapente post minimam. Choralis in Basso
Man. I
Man. II
c.f.
Sic - - ut lo - - - - - cu - tus est ad





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





11

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

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

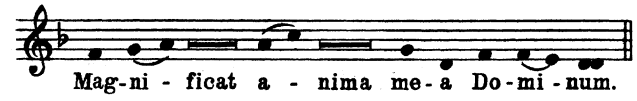
6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

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

7

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

[XVIII] X. MAGNIFICAT IX. TONI



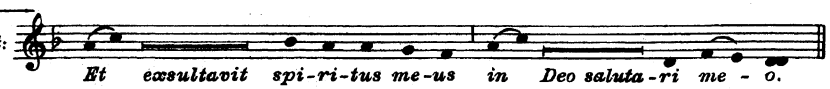
1. Versus à 4 Voc. Et exultavit*)

7

12

17

*) *Der C.f. lautet:*



22

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

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

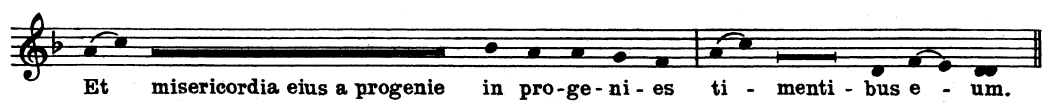
Qui - - - - - - a fe - - - - cit mi - - - - hi mag - - - -

5

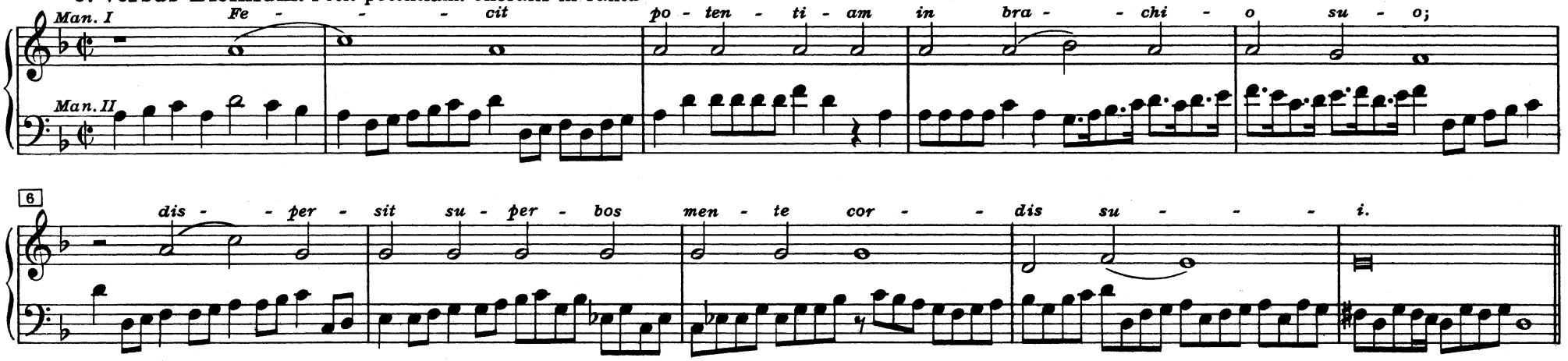
na qui po - - - tens est et

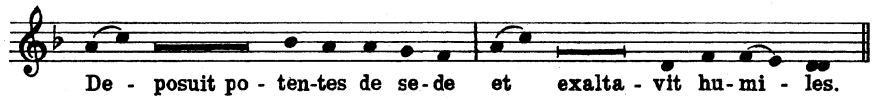
9

sanc - - - tum no - - - men e - - - - - ius

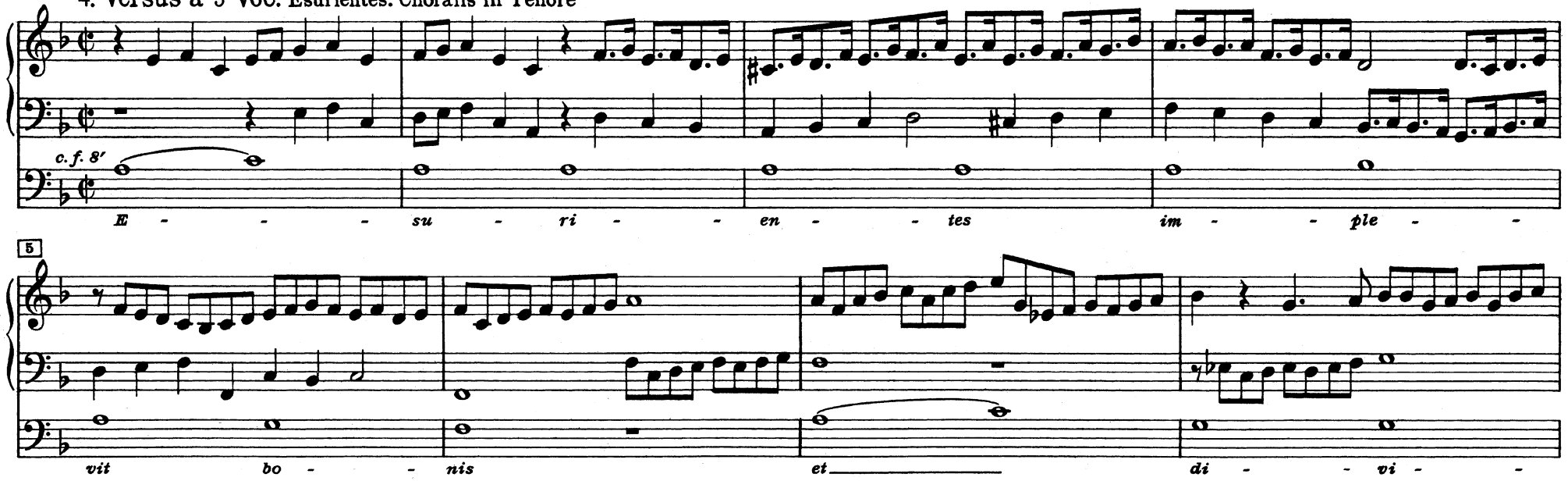


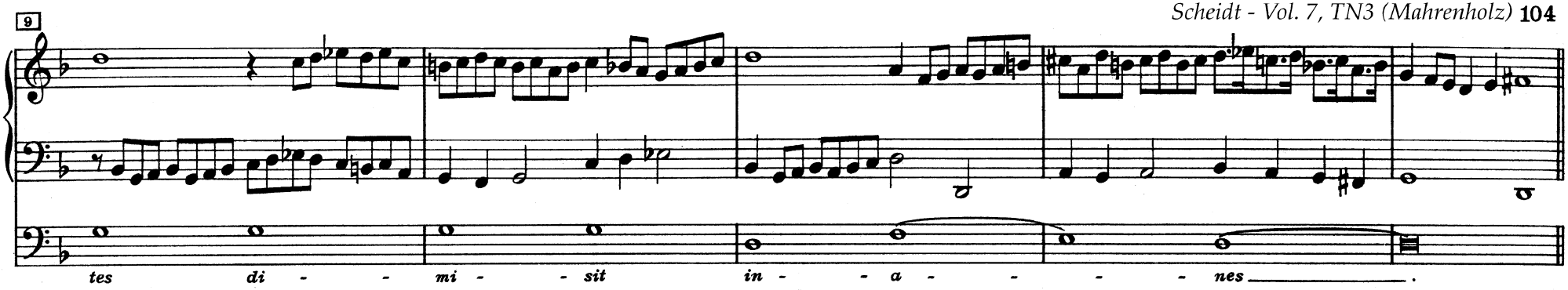
3. Versus Bicinium. Fecit potentiam. Choralis in Cantu

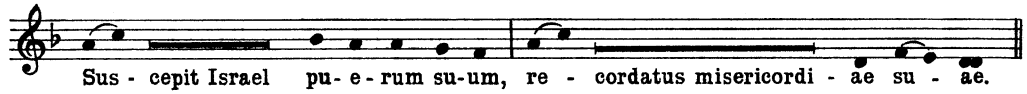




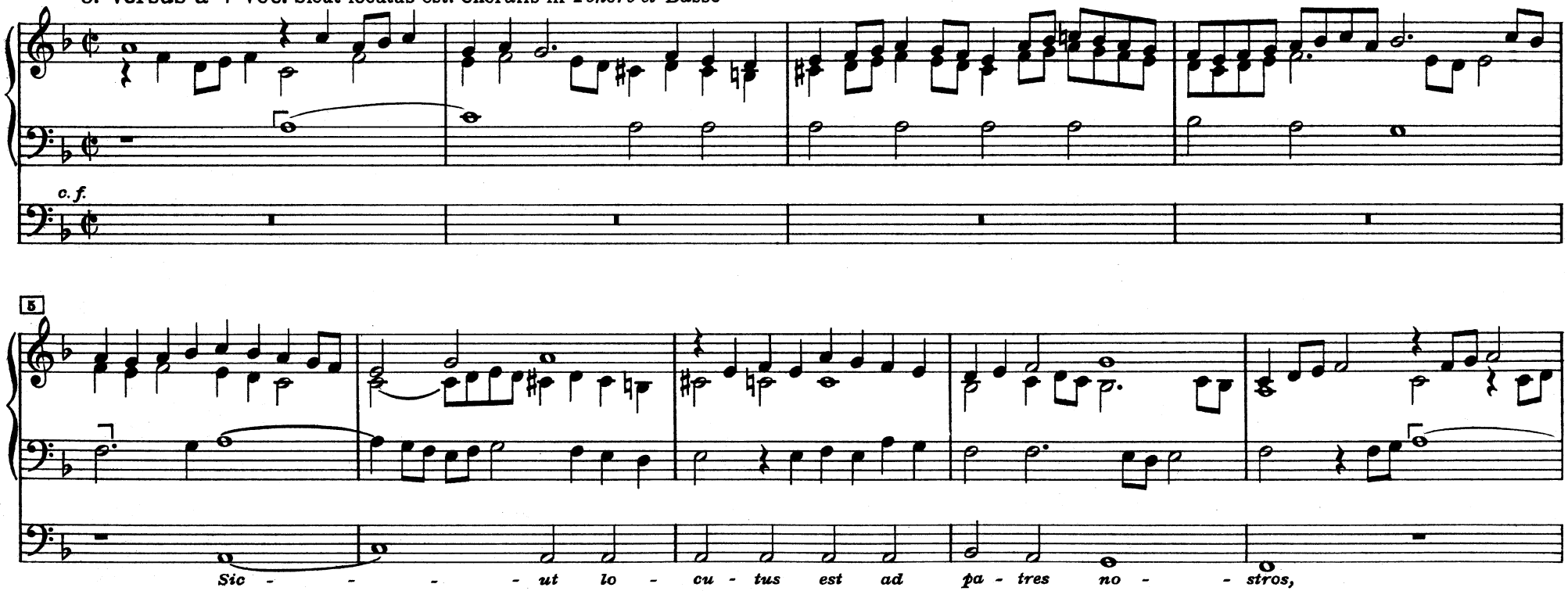
4. Versus à 3 Voc. Esurientes. Choralis in Tenore







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



10

14

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

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

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

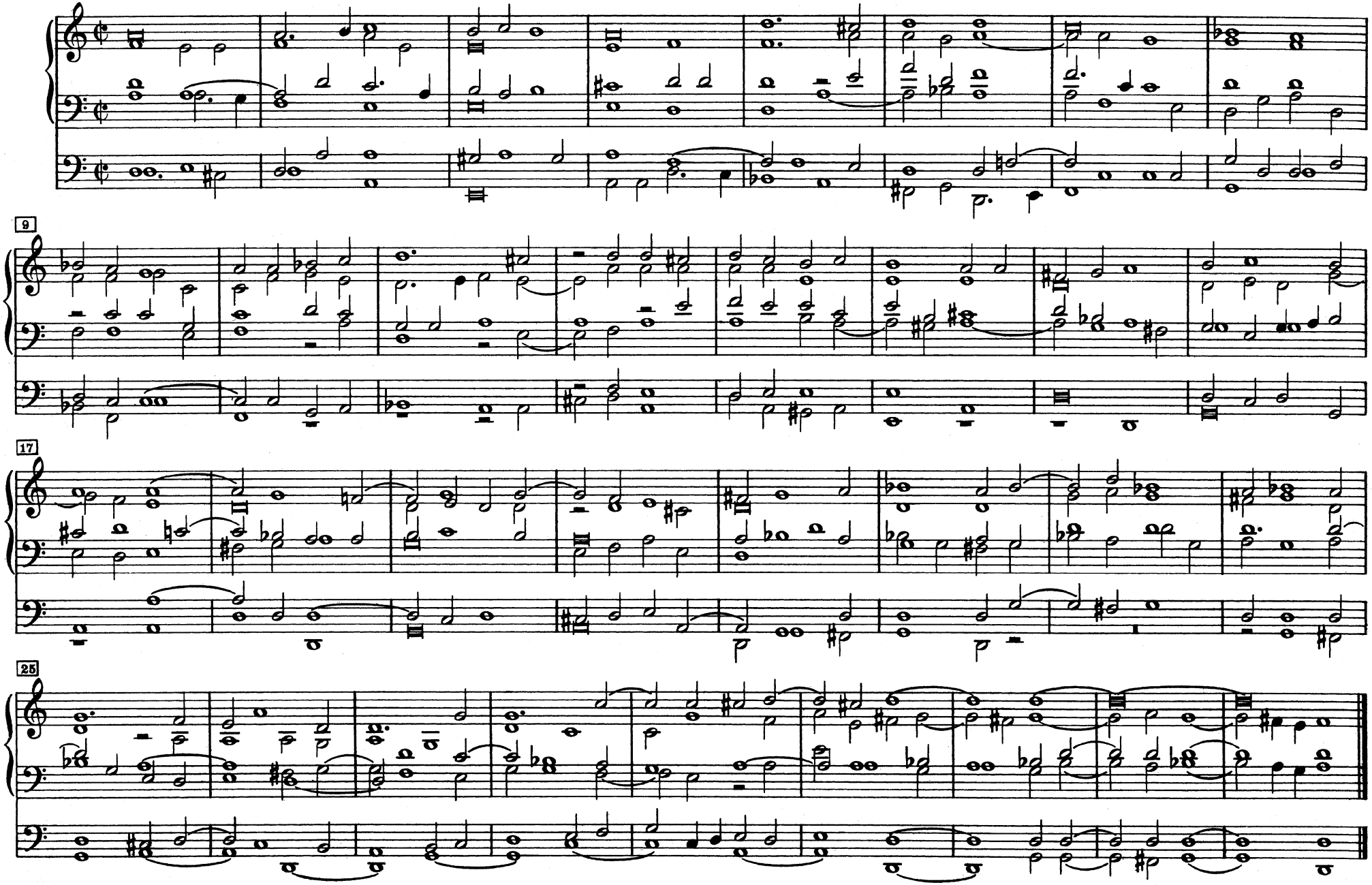
c.f. *Sic - - ut e - rat in prin - ci - pi - o et nunc et sem - per et*

7

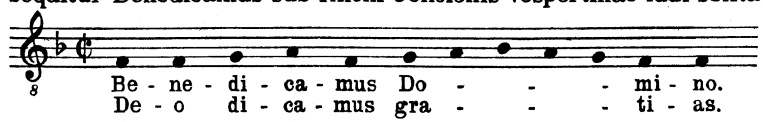
in sae - cu - la sae - cu - lo - - rum. A - - - men

XIX. MODUS LUDENDI PLENO ORGANO PEDALITER à 6 Voc.

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

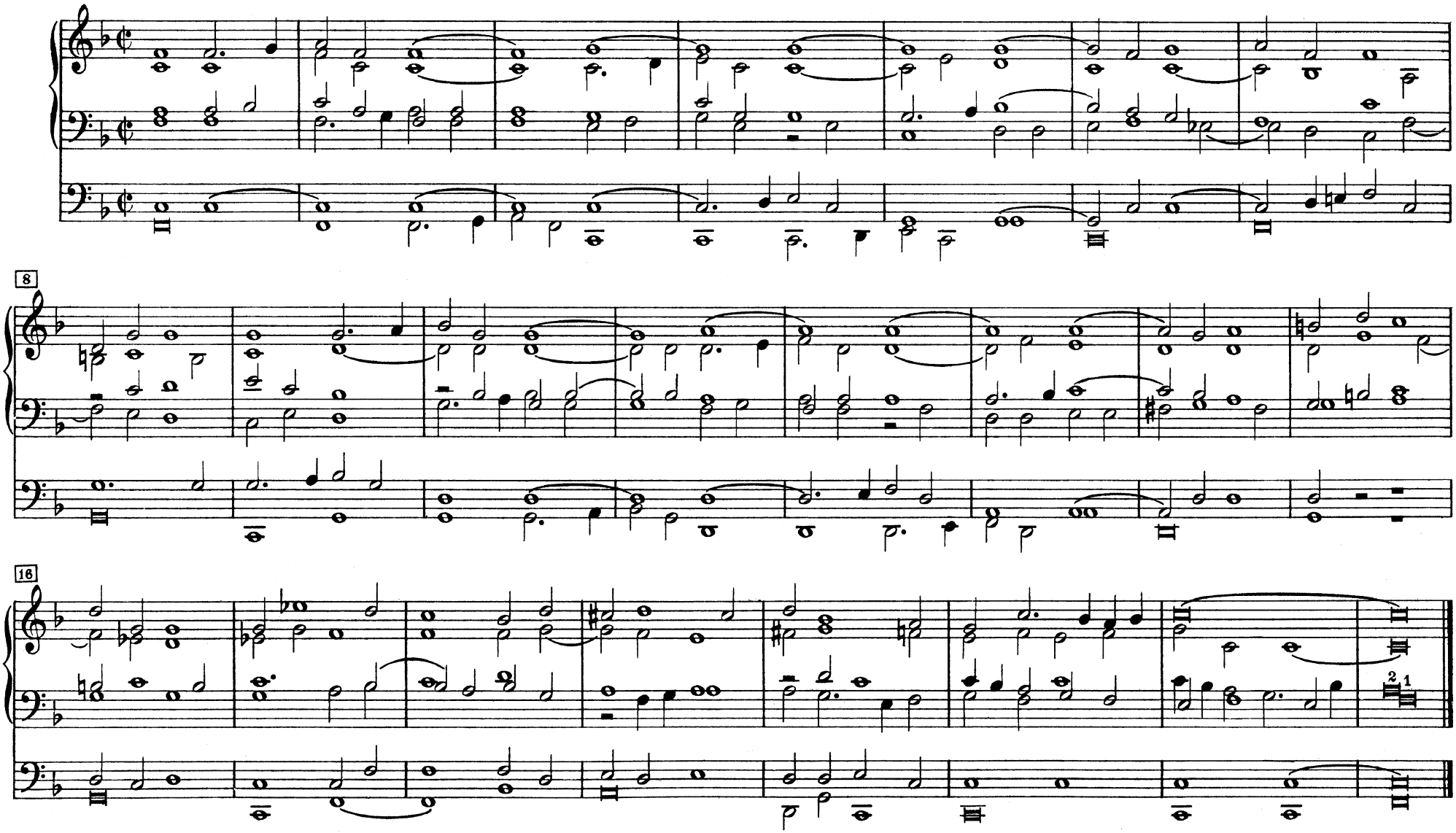
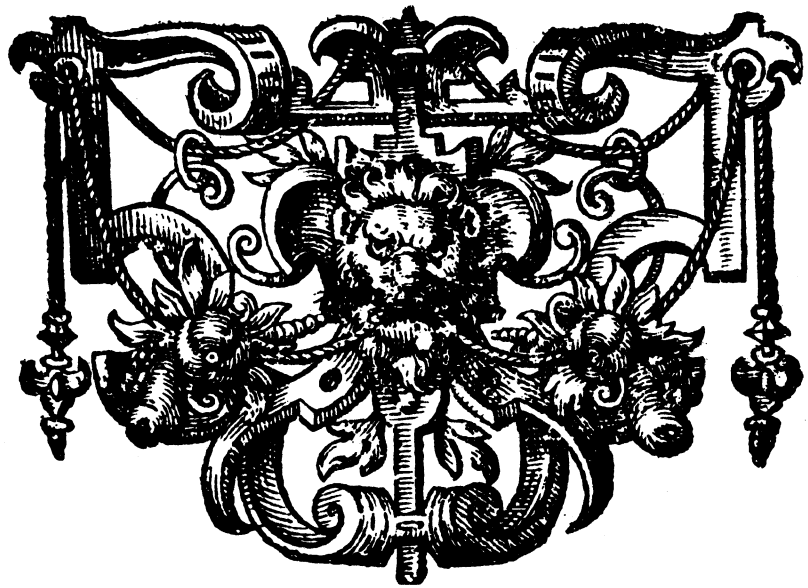


sequitur Benedicamus sub finem Concionis Vespertinae ludi solita



XX. MODUS PLENO ORGANO PEDALITER

Benedicamus à 6 Voc.



FINIS.