

Erster Theil/

Geistlicher CONCERTEN, mit 2., 3. vnd 4. Stimmen / nebenst dem Basso continuo,



Von
Johann Bierdancen/
bestellten Organisten zu S. Marien
in Straalsund.

BASSO CONTINOVO.

Greyffswald/

Gedruckt erstlich durch Jacob Zegern/
in Verlegung des Autoris.
Im Jahr Christi, 1642.

Denen Wohlrenvsten/GroßAchibaren/
Hochgelarten und Hochwisen.

Herrn

D.CHRISTOPHORO Krautbess/
NICOLAO Elvern/
THEODORO Meyern/

Der Stadt Stralsund wolverdienten Bürgmeistern/
meinen insonders Großgünstigen Herren/ und Hochgehrten
Besförderern.

GOLLEhrenveste/GroßAchbare/Hochgelarte vñ
Hochweise / insonders Großgünstige Herren / Wir kſtn i. Sam. 16. als
Saul/ der erste König der Hebräer/ von einem bösen Geiſt zum öſtern ver-
unruhaft worden/doch er nicht habe können wieder zu ſießen geſtellt wer-
den/bis der Jüngling David/ als domals ſein Musicus, ſeine Harfen oder Saitenspiel
(ſonder zweifel ſeine ſchön componirte Psalmen drauß ſpielend) zur hand genommen/
und also den melancholischen Dravre Geiſt ſeines Königes vertrieben. Worauß dann nicht
allein der wahre Beſprung/ ſondern auch der herrliche Muſik / vnd die künftige Wirkung
einer rechten Muſic zu erſehen iſt. Dann/ wann wir allhier hören/ daß nach angeſtumpter
Muſic des lieben Davids der Dravre Geiſt von dem Könige Saul gewichen / fo iſt folches
nicht dem David oder dessen Instrumentalischen ſeyten/ ſondern vielmehr der kräftigten
Wirkung des Heiligen Geiſtes/ welcher hierzu die Stimme vnd Tinger Davids/ als ein
Mittel/gebraucht hat/ zu zuschreiben ; Durch welchen Heiligen Geiſt er hernach ſo viel her-
rliche Behe - Lob - vnd Dank Psalmen/ den Allerhöchsten dadurch zu rühmen vnd preisen/
componirte hat : Wie folches ſein. Geiſtreiches Psalter Buch / welches bis dato in der
ganzen Christenheit mit höchstem Muſik annoch gebraucht wird/ überflüssig dachthut vnd be-
weiſet. Wie nun ſolche Muſic vrsprünglich von GODTE dem Herrn heilembt: so muß
auch dieſelbige vornemblitc GODT den Herrn darmit zu ehren vnd loben billig wiederumb
angewendet werden ; Maſſen zu dem Lobe GODdes nicht allein alle Creaturen erschoffen/
besondern auch inſonderheit alle Christen vornemblitc auch die Musicci mit ihrer Profelli-
on darzu verpflichtet vnd verbunden ſeynd. Wo ſolches geſchiehet/ da wird ſich dann auch
die herrliche Muſik/ welcher aufſolche Geiſtliche GODT wölgefäßige Muſic zu erfolgen pfe-
get

geträffig spüren lassen; Dass nemlich/ wie allhier/ wegen Davids andächtiger Music
der unruhige Geist hat welchen müssen / also auch alle unruhige vnd traurige Gedanken
aus unsern Herzen ausgerieben/vnd wir zu inbrünstiger Andacht gegen Gott je mehr vnd
mehr auffgemuntert werden. Derowegen billich ein jeder Christ/ vnd insonderheit
dieselbigen/ so der Musicalischen Profession zugethan/sich höchstlich befleßigen sollen/ nach
dem Exempel des lieben Davids/die Ehre des Allerhöchsten/so viel an ihnen / zu vermehren
vnd aufzubretten: Und ob sie schon erfahren solten/ daß der Spick der Verachtung vnd
Vndankbarkeit wie auch das Meysds vnd der Weißgunt/ nach ihnen geworffen würde/
sollen sie sich dadurch keines weges abschrecken lassen/ sondern beständig dagegen verbleiben/
vnd der gnädigen Hülfe vnd Weißandes des Allerhöchsten gewärtig seyn; Allermassen
wie David/ (ob er schon für seine Music von Saul mit Vndank abgelohnt word) die-
selbige dennoch nicht hat eingestellt/ sondern Gott zu Ehren beharrlich fortgesetzt/ Und
darüber auch so wunderbarlich von dem lieben Gott geschützt/ vnd zu Ehren gebracht wor-
den. In betrachtung dieser vnd anderer Ursachen habe ich/ als einer von den geringsten
dieser Kunst zugethan/nach meinem wenigen von GOTT verliehenen Vermögen/ vor die-
sem etlich kleinen Concerten/ in die Music vbersetzt/ wiewohl nicht der Meynung/ dieselben
in offenen Druck zu geben. Dieß aber solche/ so wohl von bekandten als unbekandten
guten Freunden von mir begehrte worden/ als hab ich/ neben der Ehre GOTTES/ auch den
Dienst/ den ich meinem Nächsten hierin schuldig bin/ billich erzeigen sollen.

Dass aber unter E. S. vnd G. Namen ich solche het vor
gebe/beweget mich hierzu/dass sie nicht allein für sich selbst in folcher Kunst erfahren/ sondern
haben dem reinen Worte Gottes vnd andern guten Künsten vnd Sprachen/ auch die liebe
Musica/ welche sonst anjezo vnter dem heitäbren Kriegs Wesen fast ganz overschweim-
m werden will/ in ihrer Stadt mit bezubehalten/vnd fortzupflanzen sich willigst vnd be-
förd.lich erzeigen; Dann auch die genetige Affection/ welche ich von ihnen samt vnn
sonders gegen meine wenige Person jederzeit verspühret/ mit vnterdienstlicher Bitte/ solches
in Unguten nichts zu vermercken/ sondern meine Großgünstige Herren vnd Förderer ver-
bleiben: Dieselben hier mit dem Schutz des Allerhöchsten zu langer beständiger Leibes Ges-
undheit/Glücklicher Regierung/vnd allem Wohrgaben/truwlich empfehlende. Actum-
Straßburg am heiligen Pfingstfest Anno 1641.

E. S. vnd G.

Vnterdienstlicher

Johann Vierdanc.

211

Erinnerung an den Leser.

Bestiger Leser! Ob wohl in diesem Wercklein mehrentheils Discant,
Stimmen gesetzt seynd / können doch dieselbigen / in mangel der Dis-
cantisten / wohl in der Octav, als Tenori gesungen werden: Allein muß
Der Organist oder ein anderer / welcher den Bassam continuum tractaret, sich
befleischen / so viel möglich / in der Tiefe zu bleiben / sonst würden oft die
Tenor unter den Bass kommen: Item, die niedrigen Instrument Stimmen im-
7. vnd 21. können wohl in der Octav höher auff Discant Violon, wie auch
hingegen die hohen Instrument Stimmen eine Octav niedriger / auff Violen di-
cambo, jedoch alles nach belieben gebrauchet werden. Gehabe dich wohl:
Vnd wann dir diese belieben / so sey mit ehem den Andern Theil / etwas
anderer Art / von mir gewertig.

Basso Continuo.

I.

Concert a Due Soprani o Tenori.



G ist mir lieb / 16.



Seconda

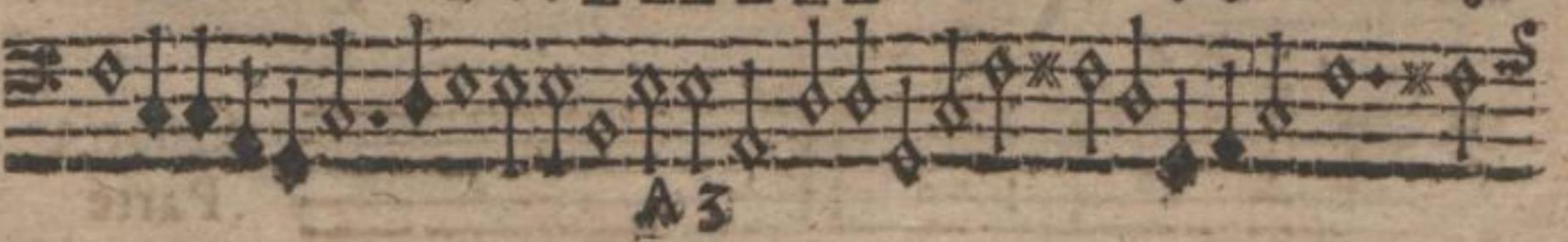
Parte.

Striche des 2o

des/te.

76

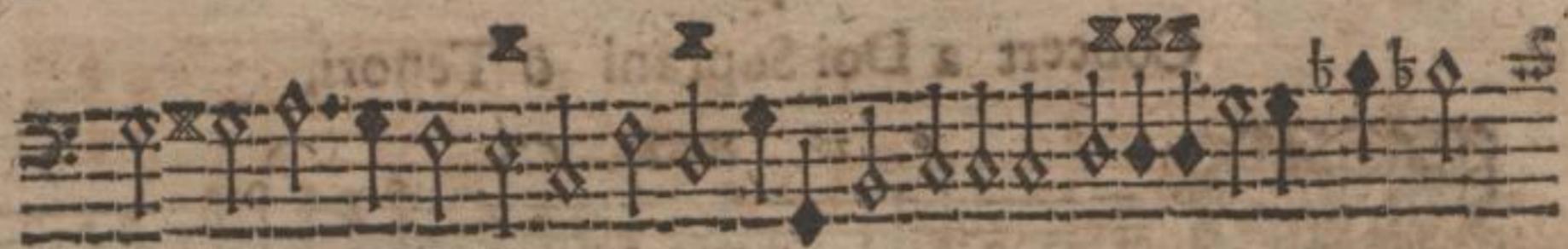
65 4 : X X X X X X



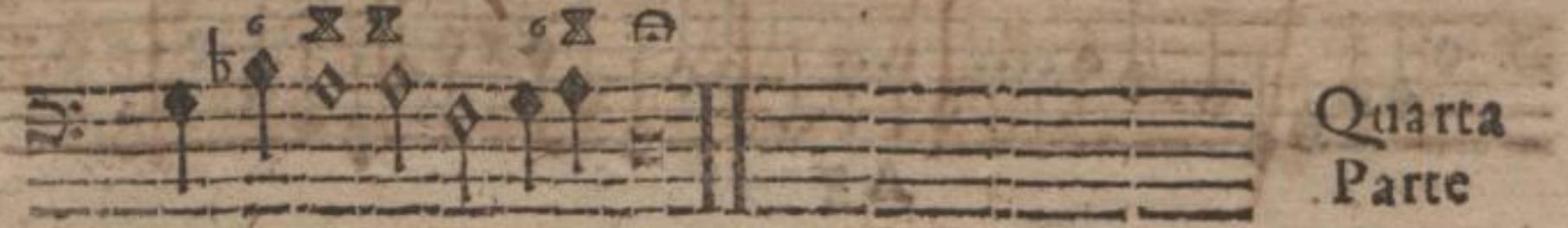
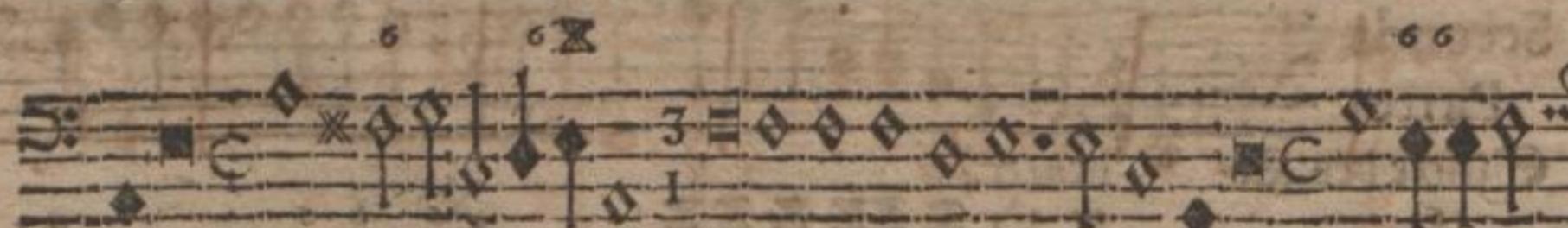
A 3

6

Basso Continuo.

Terza
Parte

Er Gottes ist Gnädig/1c.

Quarta
Parte

Basso Continovo.

7

XX X 76 XX XX 6 XX XX
Ann du hast meine Seele/etc.
XX X 6 X
X 6 X 6 6 X XX 6 76
X 6 X 6 X X X 6

II.

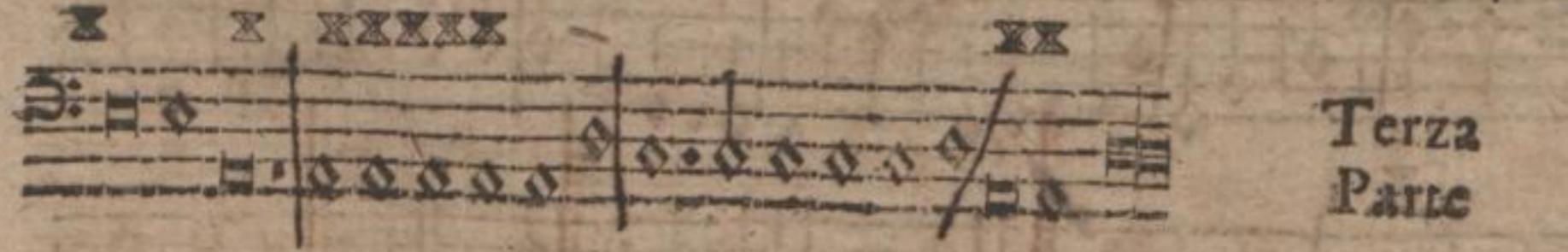
A z Soprani o Tenori.

6 6 XX 6 6 XX 6 X
In den Wässern zu Babel/etc.
X X 6 X X X 6 X
X X X 6 X X X 6 X

Basso Continuo;



Wie sollen wir des HERRN ER...



Terza
Parte

Ballo Continovo.

9

The musical score consists of six staves of handwritten notation. The notation uses vertical stems with diamond-shaped heads, some with horizontal strokes through them, and various rests. The staves are separated by horizontal lines. Above the first staff, there are two sets of vertical markings: 'xxx' and 'xx' on the left, and '6x6' and 'xx' on the right. The second staff begins with '66' and 'x'. The third staff has 'xxx' at the top and 'x' below it. The fourth staff has '76' at the end. The fifth staff has 'xxx' at the top and 'x' below it. The sixth staff ends with '66' and '56'. The entire score is written on aged, yellowish paper.

B



A 2 Voci 2 Soprani ö Tenori.

x x xx

768

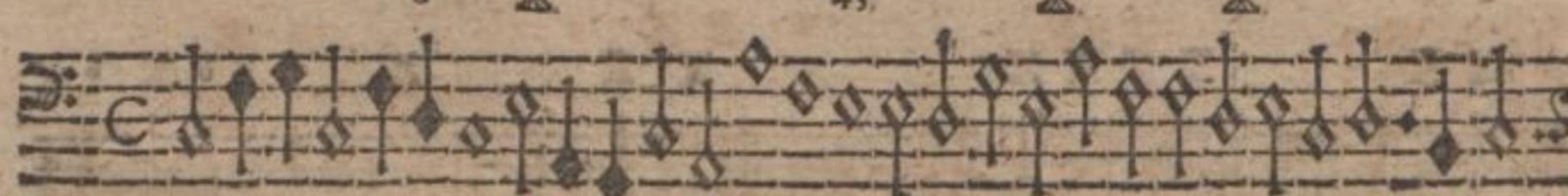
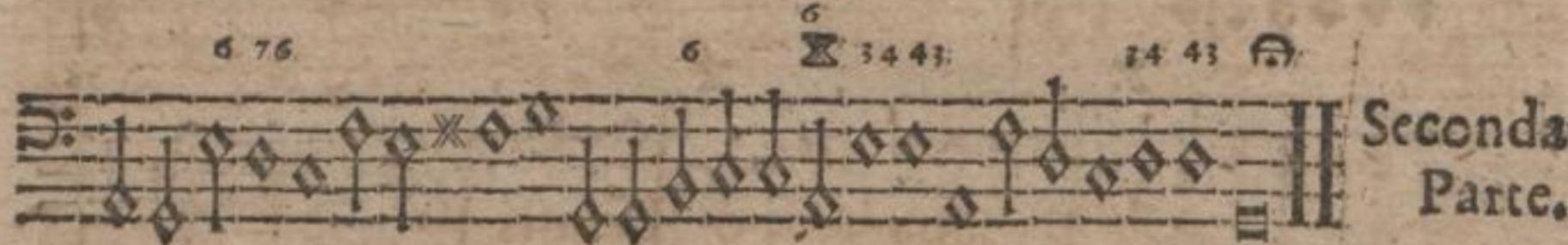
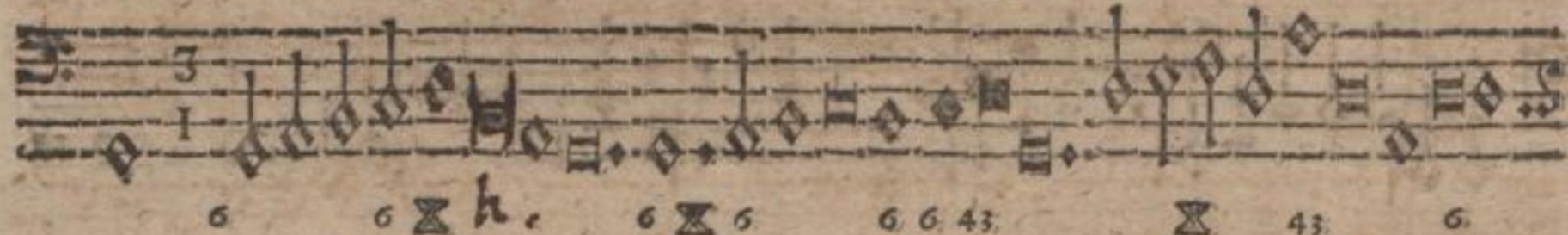
768

Sie der Zug etc.

x o f

o o x

x



DER HERR ist Gott/ ic.

x x



Terza
Parte.

Basso Continuo.

11

A musical score for the basso continuo part, consisting of four staves of music. The notation uses diamond-shaped note heads and vertical stems. Above the first staff are three sets of symbols: 'x' over '6', 'xx' over 'x', and '6' over '6'. The lyrics 'Du bist mein Gott' are written below the first staff. The second staff begins with '6' over '6', followed by 'x' over 'x' repeated five times, and then 'x'. The third staff starts with 'x' over 'x', followed by '3' over '3', then 'x' over 'x' repeated three times. The fourth staff starts with 'x' over 'x' repeated three times. The score is numbered 11 at the top right.

IV.

A 2 Soprani, ò Tenori.

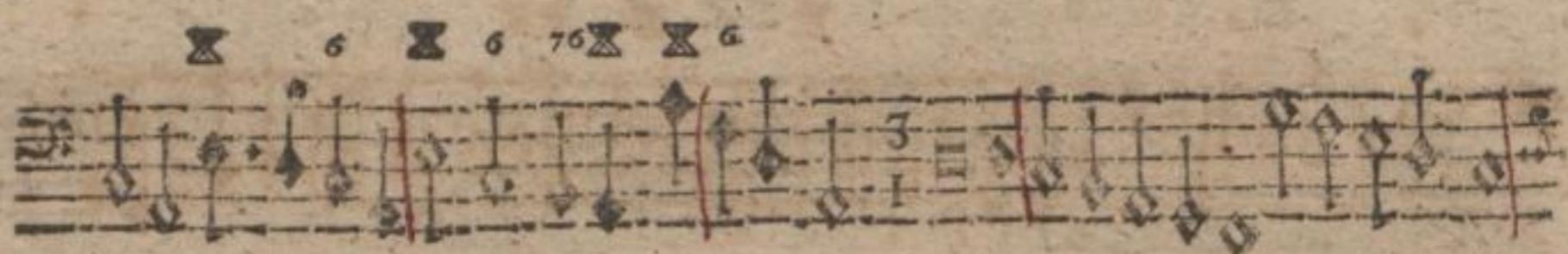
A musical score for the Soprani and Tenori parts, starting with a decorative initial 'A'. The notation uses diamond-shaped note heads and vertical stems. Above the first staff are three sets of symbols: 'xxx' over 'x', '6' over 'xx', and '6' over 'x'. The lyrics 'Nun du hast mich von Jugend auf gelehrt' are written below the first staff. The score includes a large decorative initial 'A' on the left side.

A continuation of the musical score for the Soprani and Tenori parts. It features two staves of music with diamond-shaped note heads and vertical stems. Above each staff are the numbers '6 76' and '6 76r'. The score is numbered 11 at the top right.

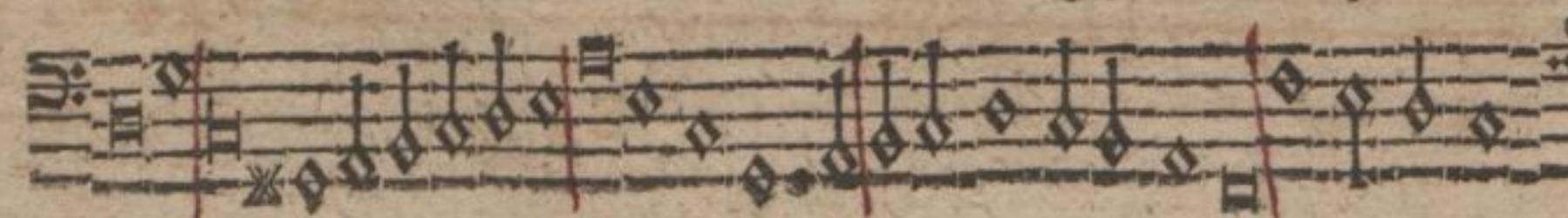
B 3

12

Basso Continuo.

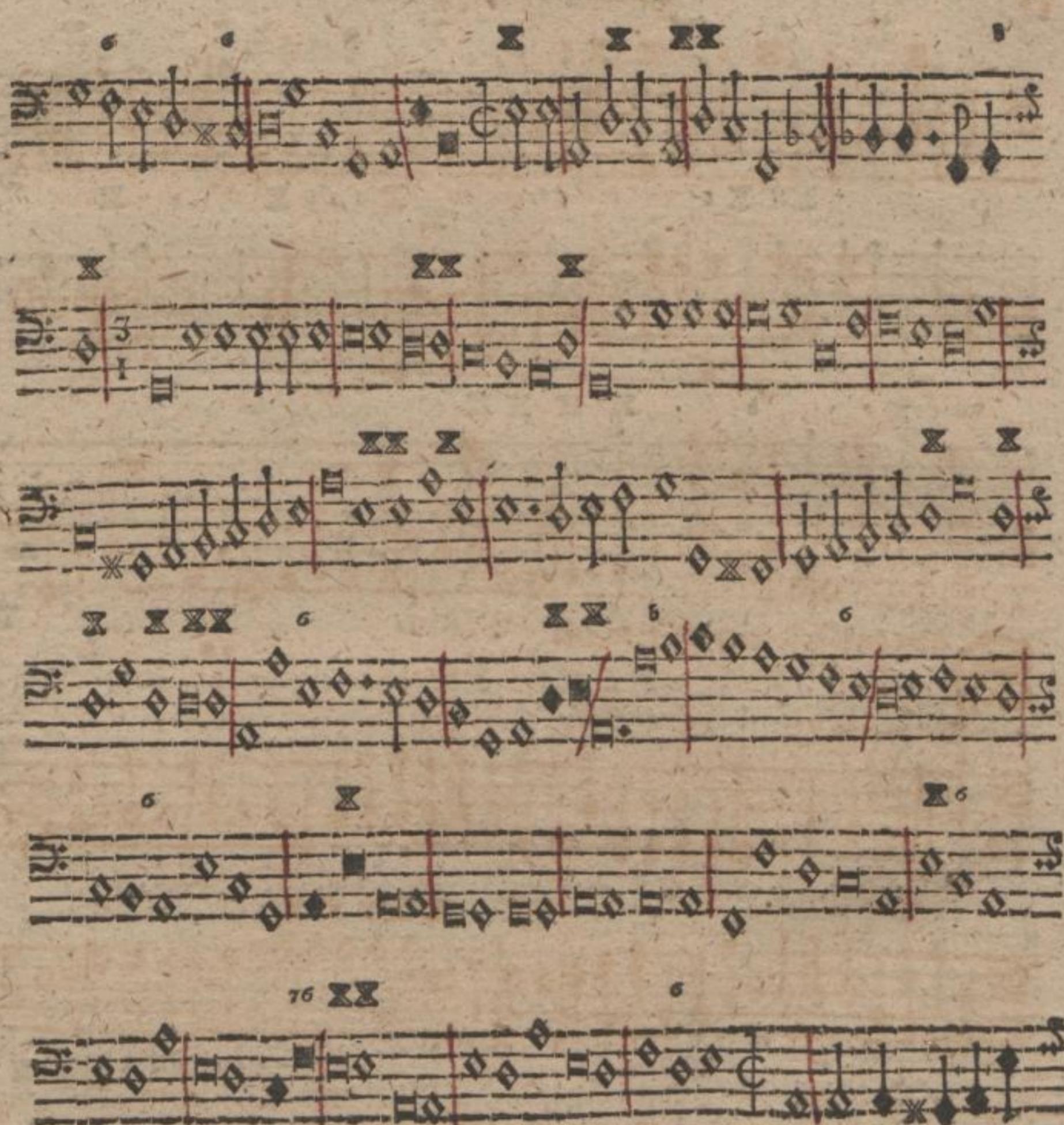


Nun du lässt mich erfahren, etc.



Basso Continuo.

13



B 3

Bass Continuo.

V.
A 3 Soprani.

XX X G XX 76 XX

Ode den HErrn meine Gedächtnis.

XX b XX b XX b XX G G

Ich will dem Herren sein

G G XX

Basso Continuo.

15

The musical score consists of five staves of basso continuo notation. The notation uses vertical stems with diamond-shaped note heads and rests. The first three staves begin with a tempo marking of 56 X. The fourth staff begins with a tempo marking of 64, 3 X 6, and includes the lyrics "Warme Soden". The fifth staff begins with a tempo marking of 76, 5. The music is divided into measures by vertical bar lines, and some measures contain multiple notes or rests per beat.

Ballo Continovo.

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including diamonds, crosses, and small circles, often with stems or dashes indicating pitch and duration. The first five staves begin with a diamond note, while the sixth staff begins with a circle note. Measure endings are indicated by small numbers above the notes, such as '6' and '7'. The lyrics 'Lobe den Herrn' are written in German at the end of the first section. The score concludes with a final section starting with a circle note, followed by a section of eighth-note patterns.

Lobe den Herrn.

Sinf. d. Hoff in mir Gott

Basso Continovo;

VI.

A 3 Soprani.

6 X

6

34 43



Chaff in mir Gottes Freiheit.

6 43

3443 X 6

6

6 6776

Berwirff mich nicht.

X X XX 6

6

6 76 XXXX 6 X

XX

Eröffne mich wieder.

6 XX XX

XX

XX 6

C

Basso Continovo.

XX

XX

XX

X⁶

XX

34 45

VII.

A 3 Soprani.

rit.

6 76

6 76

En d e r r hat seinen Engeln/ u.

76 76 76 76 76

76 76 76 76

XX XX 6

Basso Continovo.

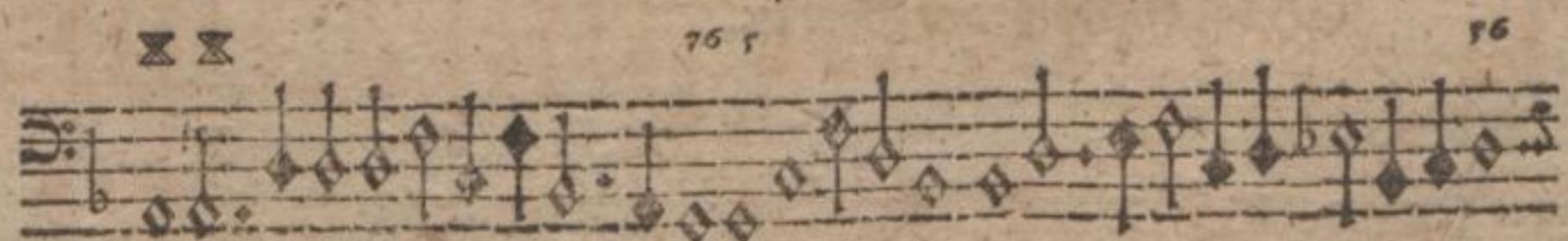
19



La Seconda
Parte.



Siebzehn metri cie.



C 2

20

Basso Continovo.

XX * XX b XX XX

b

6.

6.

VIII.

A 3: Sopranii con. 3. Bruec.

X XXX

Eh daß die Hälfe aus Zion etc.

76 XX 6 r X X

Baſſo Continovo.

21

A handwritten musical score for 'Basso Continovo' consisting of six staves of music. The music is written in a bass clef and common time. The notes are represented by various symbols: solid black diamonds, open diamonds with stems, crosses, and horizontal dashes. The score includes several measures of continuous bass line, with some sections featuring more complex patterns or rests. Measure numbers are visible at the beginning of some staves: 6, 16, 76, 43, 65, 60, and 67. The score is written on aged, yellowish paper.

C 3;

Basso Continuo.

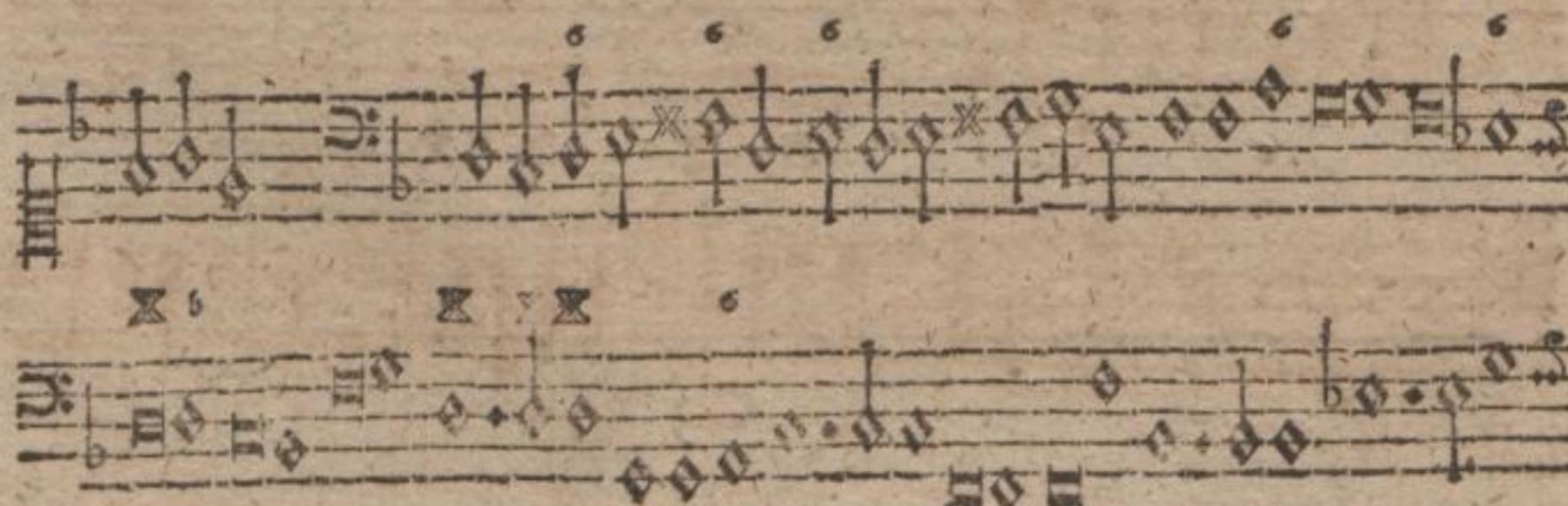


IX.

A 5. 2 Soprani e vnBasso

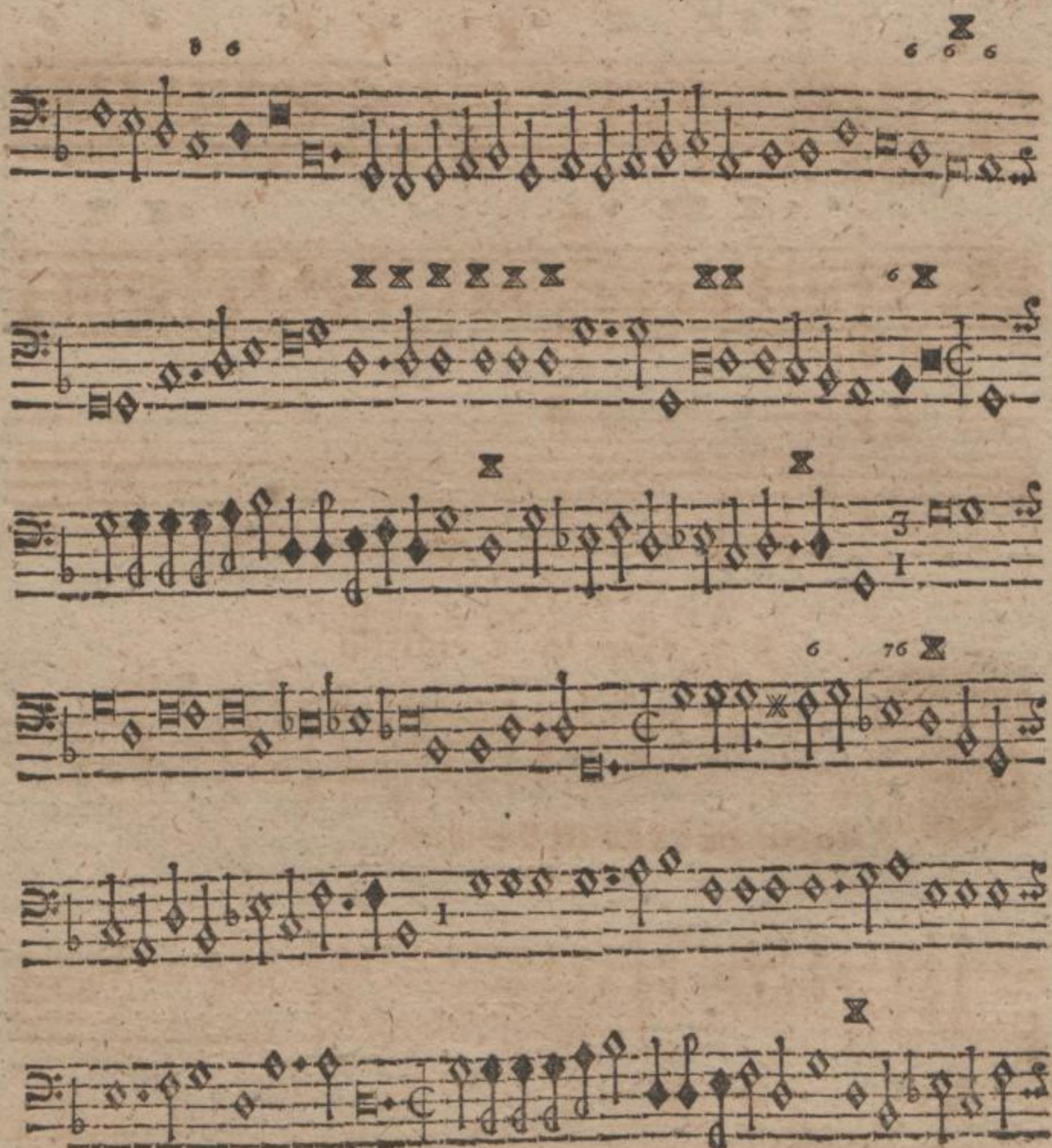


Durch den HERRN ER alle Dreyden/ etc.



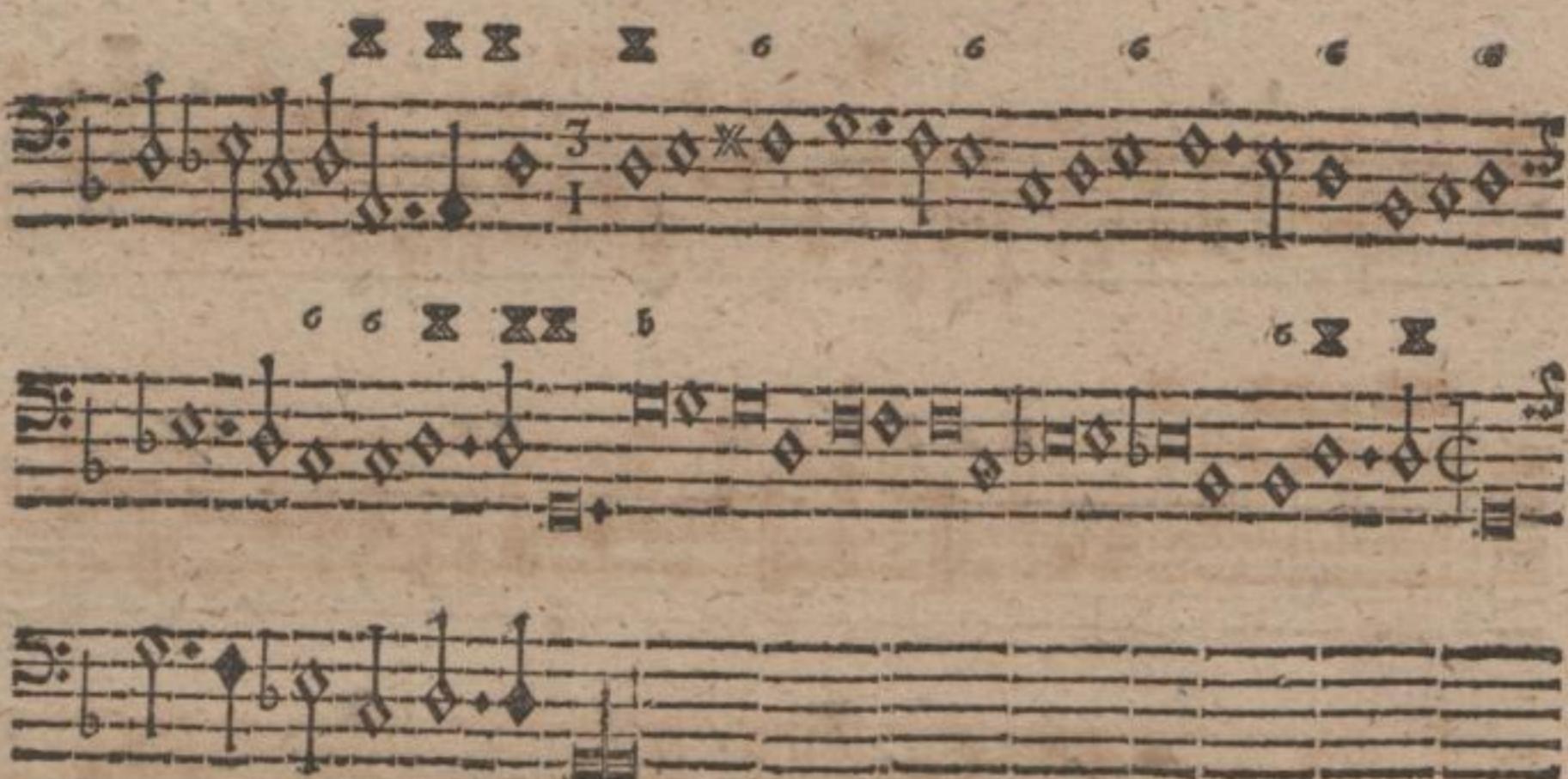
Basso Continuo.

23



34

Basso Continuo.



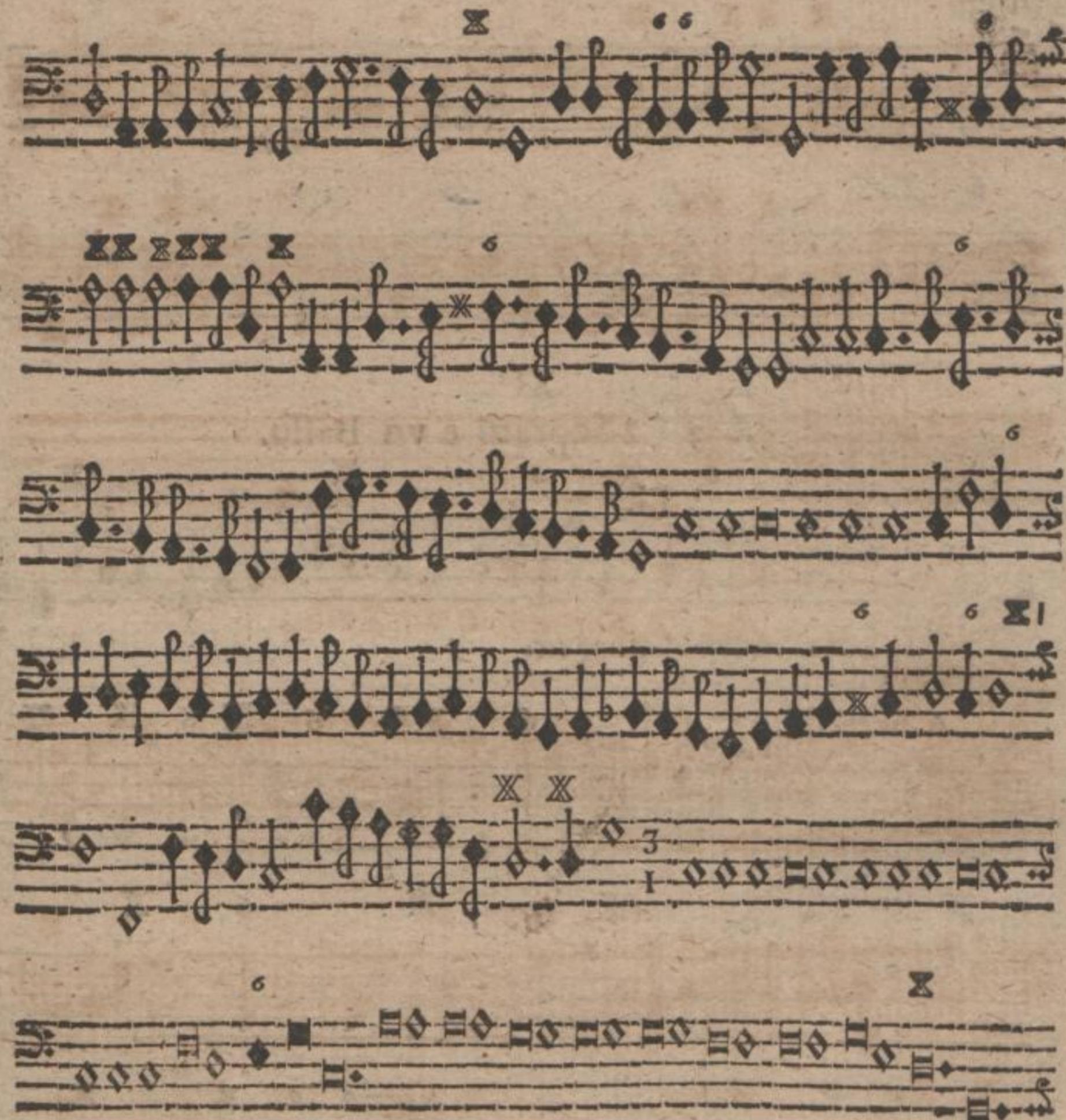
X.

A 3 2 Soprani e vn Basso,

The score consists of two systems of music. The first system begins with a large, ornate initial 'A' on the left. It features three staves: soprano (treble), alto (c-clef), and bass (bass). The soprano and alto staves have diamond-shaped note heads, while the bass staff has square note heads. Measure numbers 56 and 57 are visible above the staves. The lyrics 'Durch den Herrn wir. etc.' are written below the bass staff. The second system continues with the same three staves and diamond-shaped note heads. Measure numbers 58, 59, 60, and 61 are visible above the staves.

Basso Continovo.

25



D



XI

A 3 2 Soprani e vn Basso.

6 X 6 X X

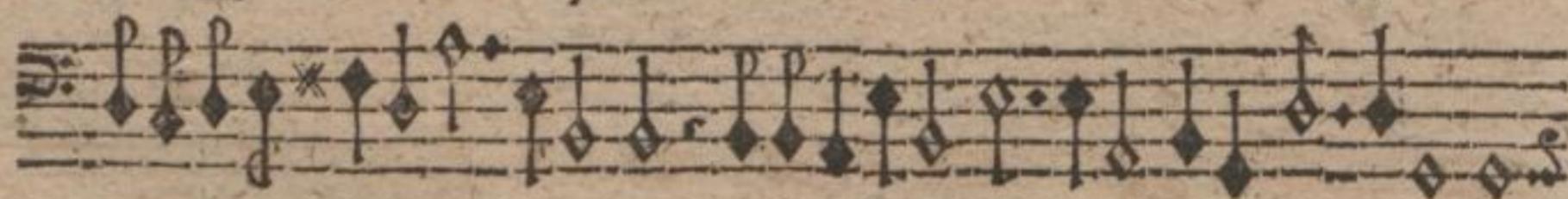


Ißt ein töstlich Ding/etw.

6 6 6 6 XX 6 X 6 X X



X X 6 56 X X 6 X



X X 6



6 6 X X

Bassio Continovo.

27

The image shows a page from a handwritten musical manuscript. It features six staves of music, each consisting of five horizontal lines. The music is written in a dark ink and uses a variety of note heads, including diamond shapes, crosses, and circles, along with rests. Some staves begin with a clef, while others do not. There are also some numerical markings above the staves, such as '6' and '343'. The page is numbered '27' in the top right corner. At the bottom of the page, there is a large, bold letter 'D' followed by the number '2'.

Basso Continovo.



XII.

A 3 2 Soprani eyn Basso.

34 47

A musical score for XII, A 3 2 Soprani eyn Basso. It features three staves. The first staff begins with a large, ornate initial 'A'. The second staff has 'XXX' above it. The third staff has 'XXX' above it. The lyrics 'Ich verläßt dich meine Seele/ etc.' are written below the first staff.

Basso Continovo.

29

The musical score consists of six staves of basso continuo notation. The notation uses a combination of diamond-shaped note heads and square note heads, along with various rests. The staves are separated by vertical bar lines. The first five staves begin with a common time signature, indicated by a 'C'. The sixth staff begins with a '6' and ends with a '4'. Measure numbers are present above some staves: '16' at the start of the first staff, '765' at the start of the third staff, '56' at the start of the fifth staff, and '56 5' at the start of the sixth staff. The score concludes with a large 'D 3' at the bottom center.

30

Basso Continuo.

XIII.

A 3 Due Violini, e un Soprano, da Cantar.



Bass Continovo.

31

The musical score consists of six staves of bass continuo music. The notation is unique, using diamond-shaped note heads and various rests. The first staff begins with a series of eighth-note equivalents followed by sixteenth-note equivalents. The second staff starts with a dotted half note. The third staff features a series of sixteenth-note equivalents. The fourth staff begins with a dotted half note. The fifth staff starts with a dotted half note. The sixth staff concludes the page with a dotted half note. The music is labeled "Adagio." and "E.R. gedendet."

32

Ballo Continovo,

43 X 6 6

X XX

X XX X

X X , 6 X

XIV.

A 4 2 Violini, e 2 Tenori, o Soprani.

6 6 X XX 6 X 6

Sinfonia a 2.

Basso Continuo.

5



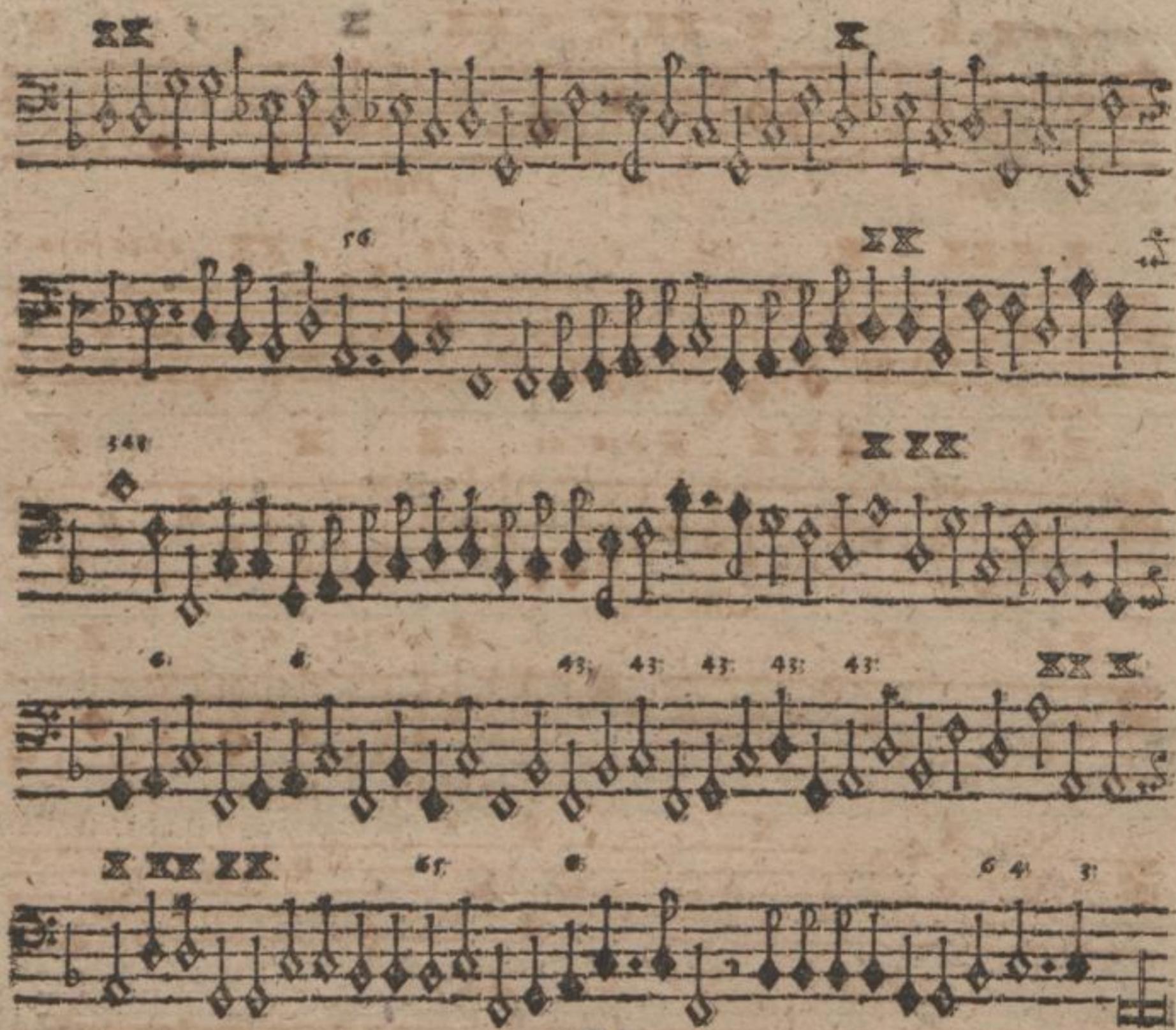
Ein Herz ist bereit zu

Ein Herz ist bereit zu

5

E

Basso Continuo.



XV.

A 4. 2. Violini, e 2. Voci, Tenori overo Soprani,



Ballo Continuo.

36

A handwritten musical score for three voices: Voces, Tasti, and Violini. The score consists of eight staves of music, each with a different rhythmic pattern indicated by various symbols like 'x', '676', '761', etc. The vocal parts include lyrics in German: 'Und ob sie.', 'Und ob sie schon.', and 'Dann sihe.'. The score is written on aged, yellowish paper.

676 XX X X XXXX - XX 6 6 X
Voces Tasti Violini

XXX X 761 6 6 76 66 XX 76 76 76 76
Voces

XX XXX X 676 43 X X X
Voces

Und ob sie.
X 6 6X 6 6 X 676 343 6 6 X 43
Voces

Und ob sie schon.
43 X X X X
Voces

XXX X 6 X XX
Voces

ad gis.
Dann sihe.
X XXXX - X X XXXX X 6 6 43
Voces

Basso Continuo.

XVI.

A 4 2 Violini, e 2 Voci,

76 XX



Sinfonia a 2.

XXX

Xe



XX X 6 43 X *



Durch wenn ich nur dich habe etc.

XX

6X

X



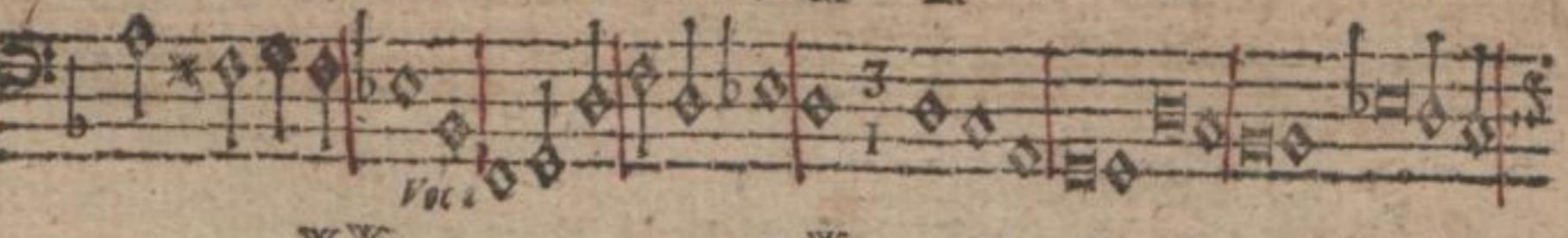
Violino

5 6 76

6 6 76

X 6

X



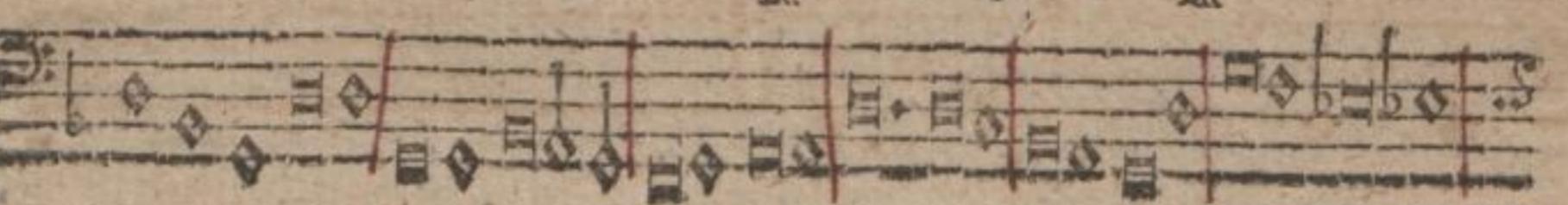
Vcl

XX

XX

6

X



Basso Continovo.

37



XVII.

A4. Due Soprani, e 2. Tromboni, overo Viole di Gamba.

5 XX 6 XX 6 34

The image shows two staves of musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features diamond-shaped note heads with stems pointing upwards. The bottom staff is also in common time (indicated by 'C') and has a key signature of one sharp (F#). It features diamond-shaped note heads with stems pointing downwards. Below the top staff, the text 'Sinfonia a 2.' is written. Measure numbers '43' and '54' are placed above the staves. A repeat sign with a brace is located between the two staves.

Basso Continuo.

The music consists of five staves of basso continuo notation. The notation uses diamond-shaped note heads and includes various rests and markings such as 'x', 'z', '6', '43', 'xx', and '56 43'. The manuscript is written on aged, yellowish paper.

Basso Continuo.

39

A handwritten musical score for Basso Continuo, page 39. The score consists of six staves of music. The first four staves are in common time, while the last two are in 3/4 time. The notation uses diamond-shaped note heads and various rhythmic patterns. Measure numbers are written above the staves: 6, 36, 76, XX 6 6, XX, 66, 6, 66, 66, 66, XX 6, X, 6 13, and XVIII. The manuscript is written in black ink on aged paper.

A 4. 2 Violini. e 2 Soprani.

A handwritten musical score for strings, page 39. The score consists of three staves. The top staff is for two violins (2 Violini), the middle staff is for two sopranos (2 Soprani), and the bottom staff is for basso continuo (Basso Continuo). The notation uses diamond-shaped note heads and various rhythmic patterns. Measure numbers are written above the staves: XX 6, X, 6 6, and XVIII. The manuscript is written in black ink on aged paper.

Sinfonia a 2.

XXX

6 X

6 6

Basso Continuo.

XX XXX XXX XX



Basso Continovo.

41



XIX.

A 4. 2 Stromenti, e 2. Voci.

X



Un danz alle 5.3.2.1.1.

43

6 43



6 43 6 X

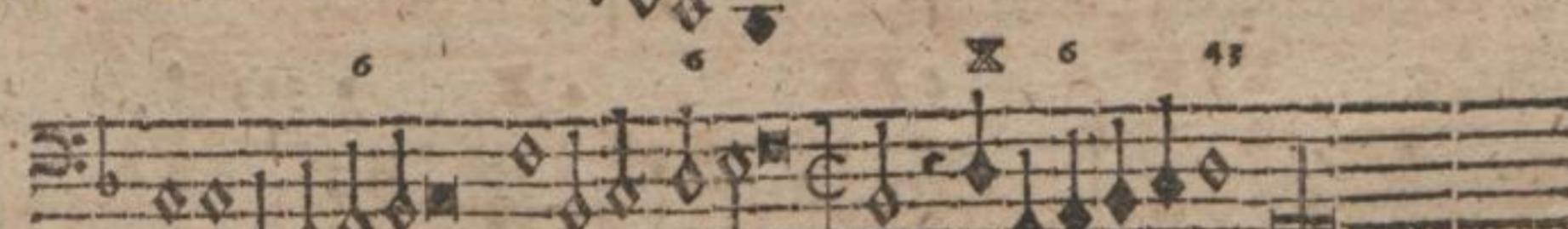
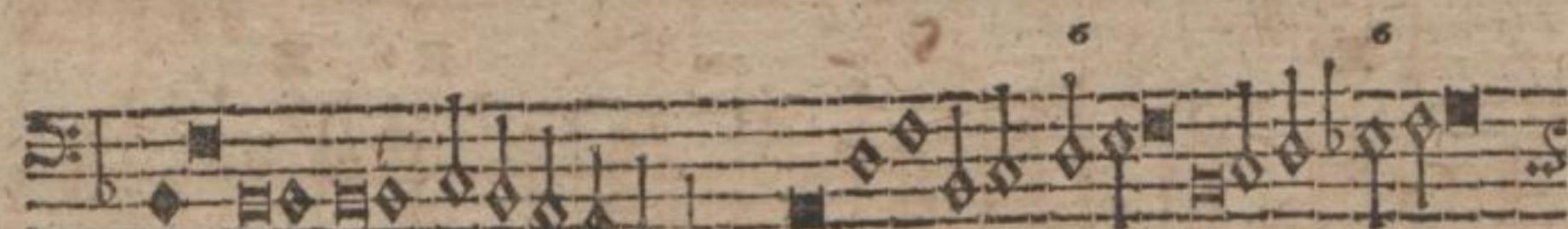
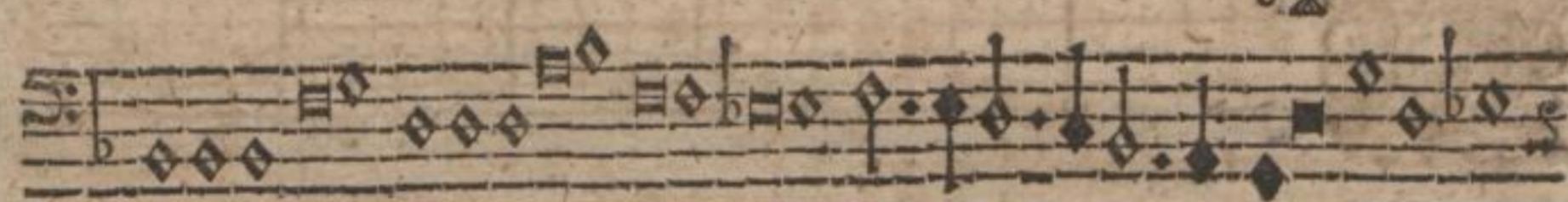
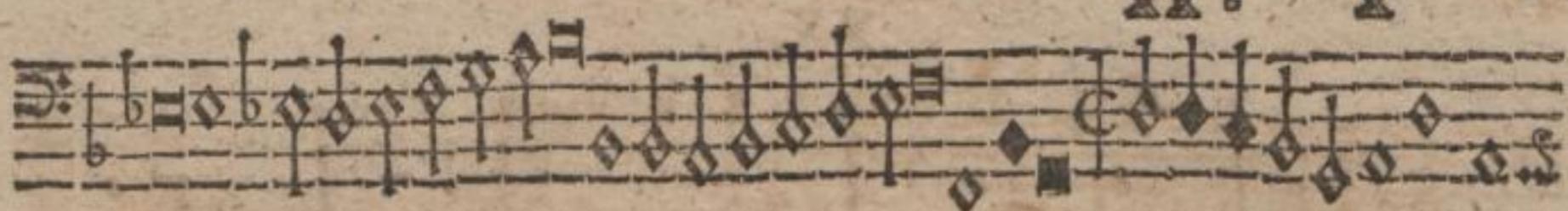


Basso Continovo.

The page contains six staves of basso continuo music. The notation is characterized by diamond-shaped note heads and various rhythmic patterns indicated by vertical strokes and square-like marks. Numerical markings like '6', '43', 'xx', 'x', '3', and 'xx' are placed above specific notes or measures. The bottom staff features a repeating pattern of diamond-shaped note heads.

Basso Continovo.

xx 6 / x 43



F 2

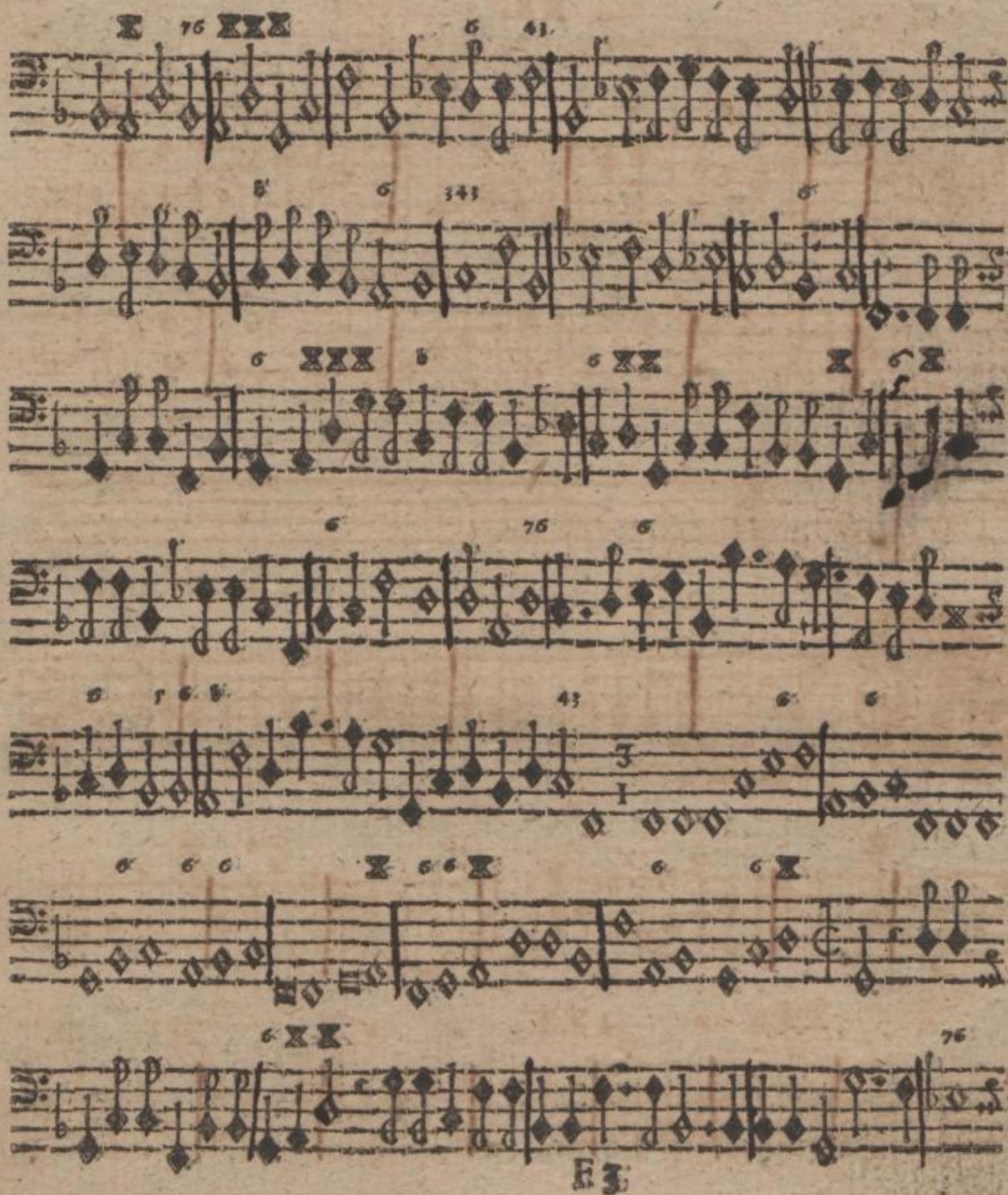
Basso Continuo.**XX.****A 4. 2 Voci e 2 Violini.**

Linfra. XXX

XXX XX 43X 343

Basso Continuo.

45



46

Basso Continovo,



XXI.

A4. 2 Voci con 2 Viole di Gambe, overo Tromboni.

6 x xx x xx 6

sinfonia a 2.

343 6 6 6 6

6 6 x 6 x 6 6 x xx 6 6

En verständige eu^o/ee.

Basso Continovo,

47

6 34 43 X 43 6 543 363
Dann ewig ist heute.

X X X X XXXXX XX X 6 XXXX X
6 X
6 X X X 6 6 X

6 343 X X X X X X
sinfonia.

76 65 X X 43 65 6 X X
Und das habt zum selben.

6 6 6 6 3 43
Irgendwärts

Basso Continuo.



Register.

1. Es ist mir lieb. 4. Theil. a 2. Soprani.
2. An den Wassern zu Babil. 5. Theil. a 2. Soprani.
3. Du bist der Tag. 4. Theil. a 2. Soprani.
4. Gott du hast mich von Jugend auf. 2. Theil. a 2. Soprani.
5. Lobe den Herrn meine Seele. a 3. Soprani.
6. Schaff in mir Gott ein reines Herz. a 3. Soprani.
7. Der Herr hat seinen Engeln. 2. Theil. a 3. Soprani.
8. Ach daß die Hülfe auf Zion. a 3. Soprani.
9. Lobet den Herrn alle Heiden. a 2. Soprani e vn Basso.
10. Jawohl dem Herrn. a 2. Soprani e vn Basso.
11. Das ist ein kostlich Ding. a 2. Soprani e vn Basso.
12. Was betrübst du dich mein Siele. a 2. Soprani e vn Basso.]
13. Singt dem Herrn. a 2. Violino e vn Soprano.
14. Mein Herz ist bereit. a 2. Violino e 2. Tenori e Soprani.
15. Stein sprich. a 2. Violino e 2. Tenori, e vero Soprani.
16. Herr wann ich nur dich habe. a 2. Violino e 2. Soprani.
17. Siehe wie sein und lebhaft ist. a 2. Soprani e 2. Tromb. e Viole di Gamba.
18. Es steht Gott auf. a 2. Violino e 2. Soprani.
19. Nun danket all Gott. a 2. Violino e 2. Soprani.
20. Merck auf mein Herz. a 2. Violino e 2. Soprani.
21. Ich verständige euch. a 2. Soft. e 2. Viole di Gamba, o Tromb. **ENDE.**