

JOHANNIS STADEN Norib. p. m.



PERUM MUSICO-
RUM POSTHUMORUM

PARS PRIMA,

QUÆ CONTINET

Sonat: Pavan: Canzon: Symphonias, &c.
à 3. 4. 5. 6. 7. & 8. in lucem ab heredibus edita.

CANTUS I.



NORIBERGÆ,

Impensis WOLFGANGI ENDTERI, Bibliopolæ.

Notis Johannis-Friderici Sartorii.

MDCXLIII

JOHANNIS STADEN NORIB. P. M.



PER LUM MUSICO
RUM POSTHUMORUM

PARS PRIMA.

DE COSTIBUS

Sonata Pavani: Canon: Symphonias &c.
1745. 6. 7. & 8. in lucem ab heredibus edita.

CA
MUS I
BIBLIOTHECA
REGIA
MONACENSIS



NOTI B R G

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Sten. Johann. Fuchs. Sculp.

M. DC. XLIII

VIRIS

Nobilissimis ac Prudentissimis,

DN. SEBALDO Welfer/

DN. CHRISTOPHORO-ANDREÆ Harßdörffer/

Dicasteru Norici Assessoribus dignissimis.

Generis item Nobilitate, & Antiquitate, multarumq; rerum
experientiâ & cognitione florentissimis,

DN. GEORGIO-FRIDERICO Behaimb.

DN. WOLFGANGO-JACOBO Pömer.

DN. FRIDERICO Volkamer.

DN. WOLFGANGO-FRIDERICO Delhasen.

DN. SIGISMUNDO Gammersfelder.

*Patronis ac favoribus nostris omni observantia & ho-
noris cultu prosequendis.*



Quantas vigilias, quantum & laborem, dum inter vi-
vos degit, pater noster, b. m. desideratissimus, in Divino Musices stu-
dio, eoq; cum primis Melopoëtico & Organico posuerit, nobis vel ta-
centibus, ex illius, quæ cum sacra, tum profana variè in lucem edidit,
opusculis Musicis constare posse arbitramur. Illa verò quum mini-
ma pars sint eorum, quæ in scriptis, satis copiosis, piè defunctus ad nos heredes trans-
tulit, non immeritò jamdudum constituimus, unum alterumve laboris illius speci-
men posthumum in vulgus edere, atq; à præsentis opere, quod faustum esse jubeat
Divinum Numen, ducere primordium. Præsens dicimus opus, quod ad usum in-
strumentorum Musicalium accommodatum est. Neq; verò hîc instrumenta tan-
tùm fidicinia, sed & si lubet, pneumatica sive inflatilia usurpare licet. Quòd si in-
super, in sacris conventibus, modulationes istas cantilenis, aut aliis quibuscunq;
concertantibus vocibus præmittere quis voluerit, devotorum aures non offendent.
Cujus commatis præ cæteris Symphoniæ sunt, eum in finem breviusculè elaboratæ.

Cæterùm quòd hunc qualem qualem fœtum parentis nostri posthumum sub
vestro nomine in lucem prodire voluimus, facilis in promptu causa est. Ut enim
taceamus merita, quibus non secus, ac piè demortuum ipsum, nos omnes & singu-
los ad hunc usq; diem benevolè amplexi fuistis, saltem ea propter jure vobis eundem
dicandum esse existimavimus, quòd Nobilem Musices scientiam, Viri Nobilissimi,
non tantùm summo amore prosequi, sed & ipsi, honestæ delectationis ergò, studia
vestra in illam conferre assveveritis. Prodeat igitur hic labor, nominum Vestro-
rum luce conspicuus, quò cunctis gratior sit, alioquin fortè minus futurus jucun-
dus. Opus sanè exiguum, sed quod animorum nostrorum erga Vos observantiam
præ se ferat singularem.

Reliquum est, ut fronte serenâ istud accipiatis, nobisq; porrò favere ne dedi-
gnemini. Quòd si præstiteritis, uti etiam atq; etiam rogamus, ad majora & plura
indies in lucem emittenda, nos excitabitis.

Dat. 1. Maji. 1643.

JOHANNIS STADEN, Norib. Orga-
nista ad D. Sebaldi p. m.

derelicti Heredes.



Onata.

JOHANNIS STADEN, Novb. Org.
 Nisse ad D. Sebaldp. m.
 Caroli Hieredes
 Sympho-

Sona-

S  Onata.











A 3

Pava

P



Avana.



à 3

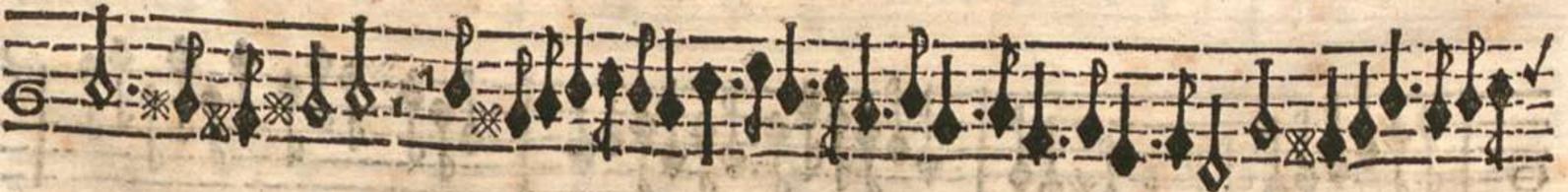
17.

Cum Basso continuo.

P



Avana.

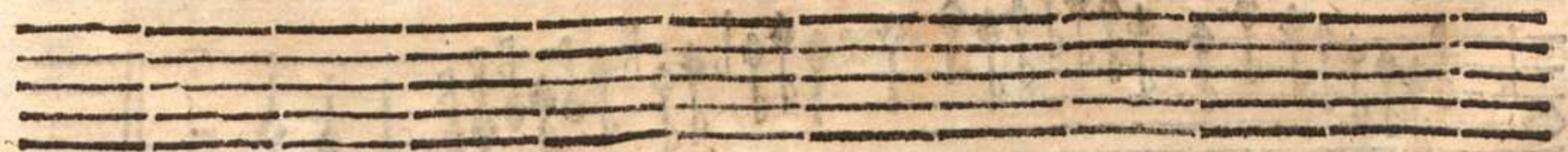
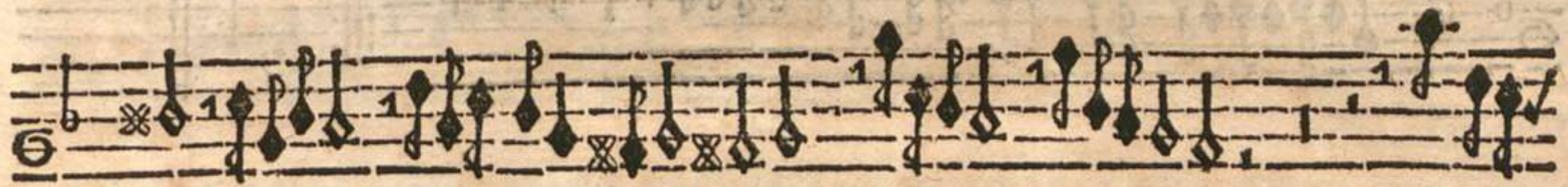


Sona-

Cantus I. à 3. 7. Cum Basso ad Organum & Clavicembolo.



Onata. I.



Sona-

Cantus I.

à 3.

Vl.

Cum Basso ad Organum.



First staff of music for Onata II, featuring a treble clef, common time signature, and a series of eighth notes.

Onata II.

Second staff of music for Onata II, continuing the melodic line with various rhythmic values.

Third staff of music for Onata II, showing a continuation of the piece with some accidentals.

Fourth staff of music for Onata II, featuring a series of eighth notes and some rests.

Fifth staff of music for Onata II, concluding the first section with a double bar line.



VII.



First staff of music for Onata III, starting with a treble clef and common time signature.

Onata III.

Second staff of music for Onata III, continuing the melodic line.

Third staff of music for Onata III, featuring a series of eighth notes.

Fourth staff of music for Onata III, concluding the second section with a double bar line.

Ballet.

B *Allet.*

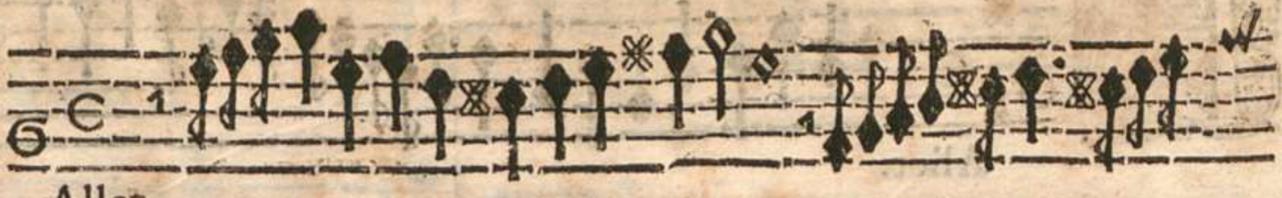


B *Allet.*

Cantus I.

à 3.

X.



Allet.

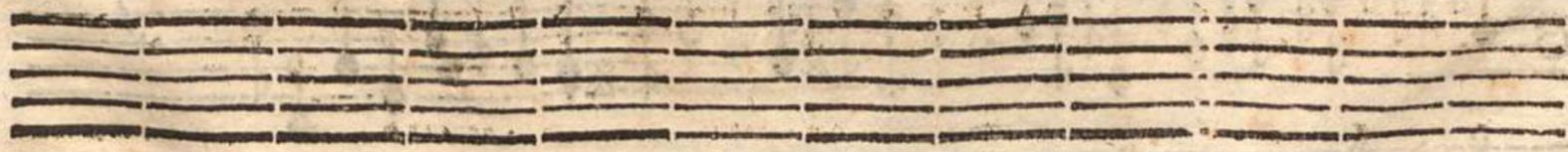


XI.

à 3.

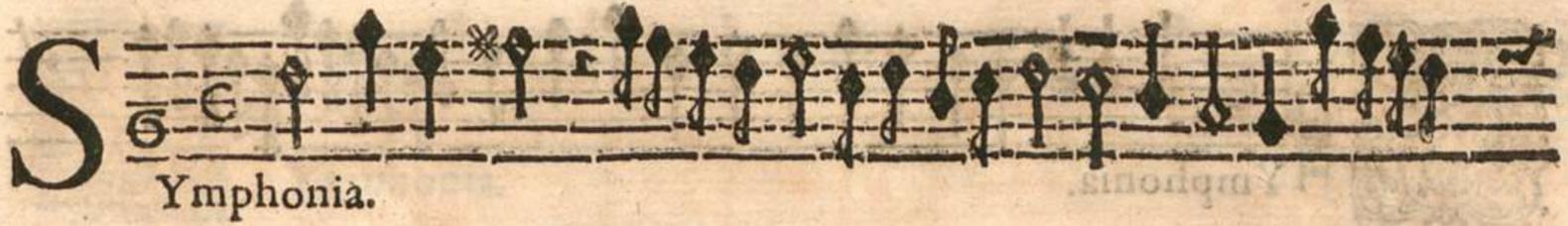


Allet.



Sympho-

Baller

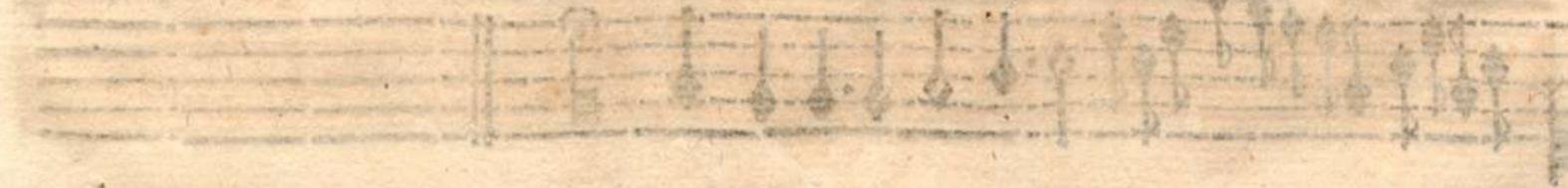
S  Ymponia.



Alio modo.









First staff of music, treble clef, common time signature 'C', containing a series of notes.

Ymphonía.

Second staff of music, treble clef, containing a series of notes.

Third staff of music, treble clef, containing a series of notes.

Fourth staff of music, treble clef, containing a series of notes and a double bar line.

ALIO MODO.

Fifth staff of music, treble clef, common time signature 'C', containing a series of notes.

Sixth staff of music, treble clef, containing a series of notes.

Seventh staff of music, treble clef, containing a series of notes.

Eighth staff of music, treble clef, containing a series of notes and a double bar line.

Sympho-

S Ymponia.

The first staff of music for XIV begins with a large, ornate initial 'S' decorated with floral patterns. The music is written in a six-line staff with a common time signature 'C'. The notes are mostly quarter and eighth notes, with some rests and accidentals.

The second staff of music for XIV continues the melodic line with similar rhythmic values and some rests.

The third staff of music for XIV continues the melodic line.

The fourth staff of music for XIV concludes the piece with a double bar line and a final cadence.



S Ymponia.

The first staff of music for XV begins with a large initial 'S'. The music is written in a six-line staff with a common time signature 'C'. The notes are mostly quarter notes.

The second staff of music for XV continues the melodic line.

The third staff of music for XV concludes the piece with a double bar line and a final cadence.

A faint, partially obscured musical staff for XVIII, showing some notes and a clef.

A second faint, partially obscured musical staff for XVIII, showing some notes and a clef.

S  Ymphonia I.



I I. 

III. 




S  Ymphonia.




S  Ymphonia.



Ymponia.



à 3.

XX.

S Ymponia.



XXI.

à 3.

S Ymponia.

Cornetto.

I. Cantus. à 3.

Cum Basso ad Organum.

Ymponia.

à 3.

Ymponia I.

II.

Sympho.



First staff of music for Ymphonía I, starting with a treble clef and common time signature.

Ymphonía I.

Second staff of music for Ymphonía I.

Third staff of music for Ymphonía I, starting with a treble clef and common time signature.

Fourth staff of music for Ymphonía I.



First staff of music for the second Ymphonía, starting with a treble clef and common time signature.

Ymphonía.

Second staff of music for the second Ymphonía.



First staff of music for the Ittornello, starting with a treble clef and common time signature.

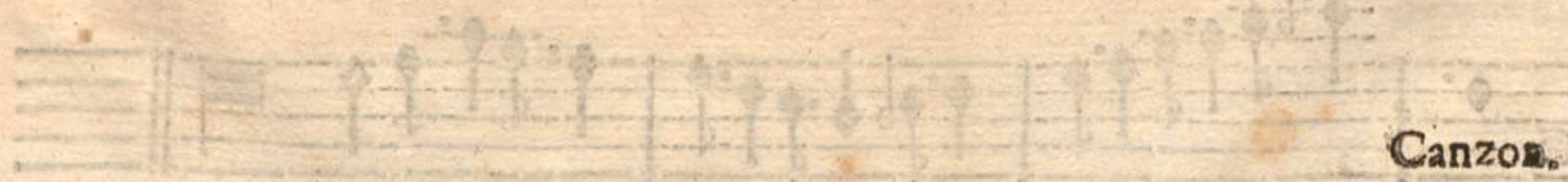
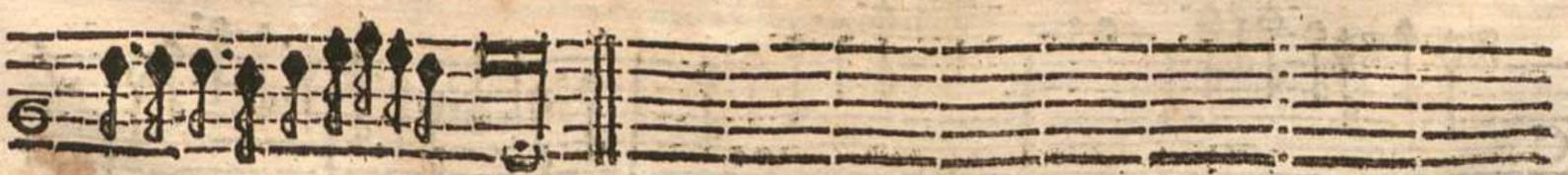
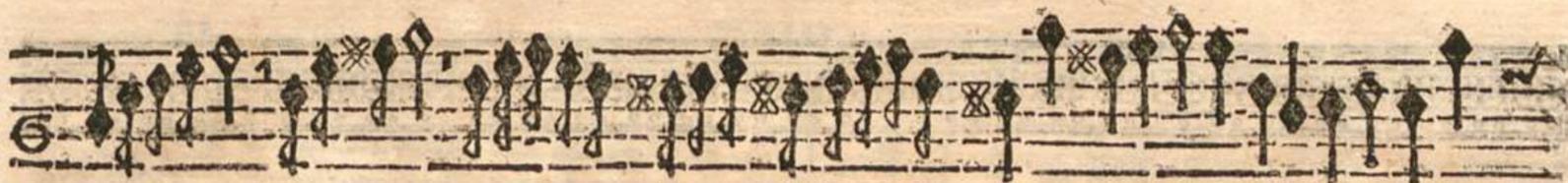
Ittornello.

Second staff of music for the Ittornello.

Third staff of music for the Ittornello.



Onata.



Canzon.

I. Chorus.

XXVIII.

Cantus I. à 4.



Anzon.

The musical score consists of ten staves of music. The first staff begins with a decorative initial 'C' and a treble clef. The time signature is 6/8. The notation includes various note values such as eighth and sixteenth notes, as well as rests and ornaments. The piece concludes with a double bar line and a fermata on the final note.

C 2

Canzon.

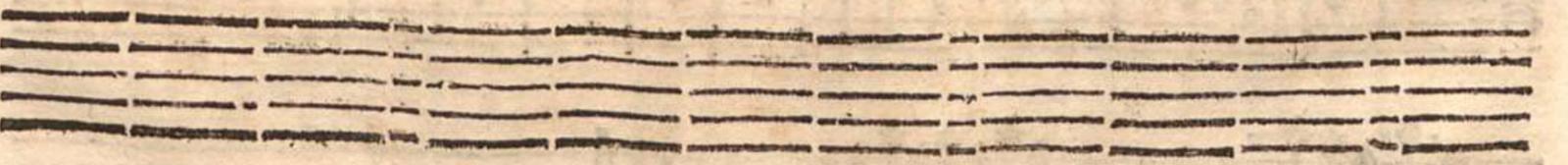
I. CHORUS.

Cantus I. à 4.

XXIX.



Anzon.



Sona-



Onata.



Onata.

P 

Ayana.



S 

Ymponia.

I. Cantus. à 4.

Cum Basso ad Organum.

Cornetto
&
Violin:

S

Ymphonica.



Cantus I.

à 4.

S

Ymphonica.

Sympho-

Cantus I.

à 4.

XXXVI.

Cornetto,
over
Violin.



Ymponia.



Cantus I.

à 4.

XXXVII.

S
Ymponia.

D

Sympho-

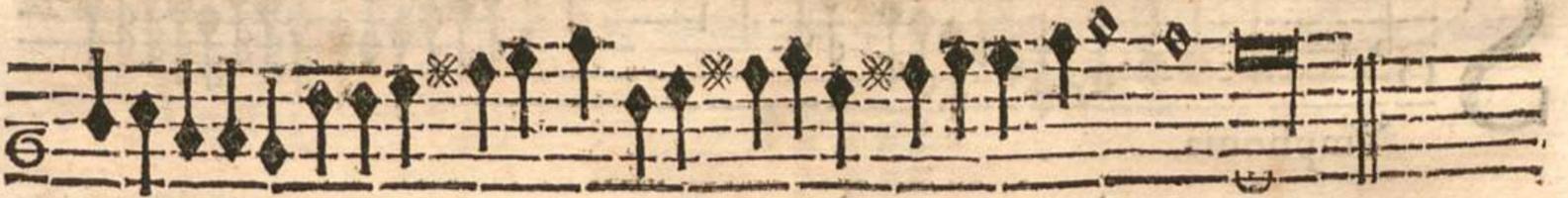
S  Ymponia.





XXXIX.

S  Ymponia.




XL.

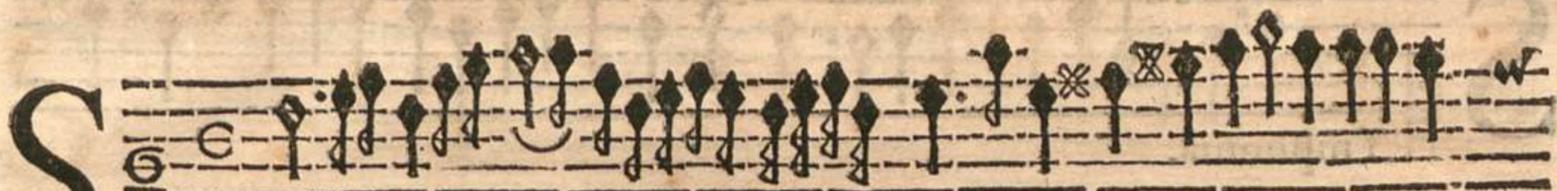
S  Ymponia.

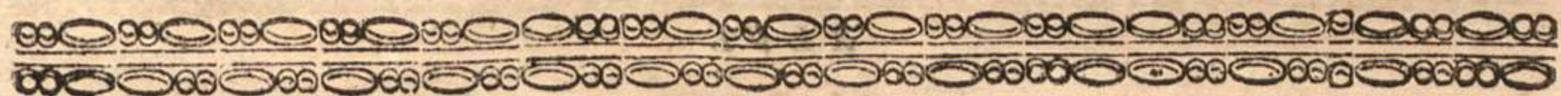


S  **Ymphonía.**




XLII.

S  **Ymphonía.**

XLIII.

S  **Ymphonía.**



S  Ymponia.




XLV.

S  Ymponia.

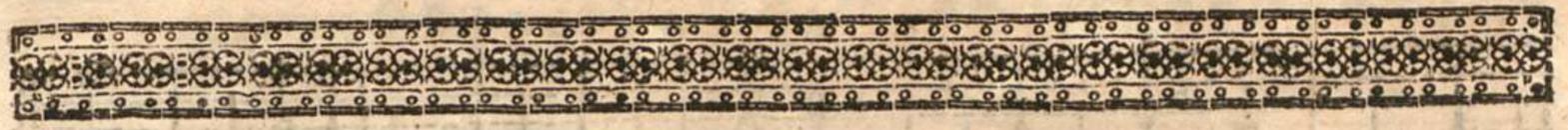



XLVI.

S  Ymponia.




S Ymponia.



XLVIII.

S Ymponia.



XLIX.

S Ymponia.

D 3

Sympho-

sympho

Cantus I. à 4.

L.



First staff of music, labeled 'Ymphonia.' below the staff.

Second staff of music, featuring triplets indicated by the number '3' below the notes.

Third staff of music.

Fourth staff of music, consisting of a dense, repetitive rhythmic pattern.

L.

Staff labeled 'S' and 'Ymphonia I.' below it.

Staff labeled 'II.' below it.

Staff labeled 'III.' below it.

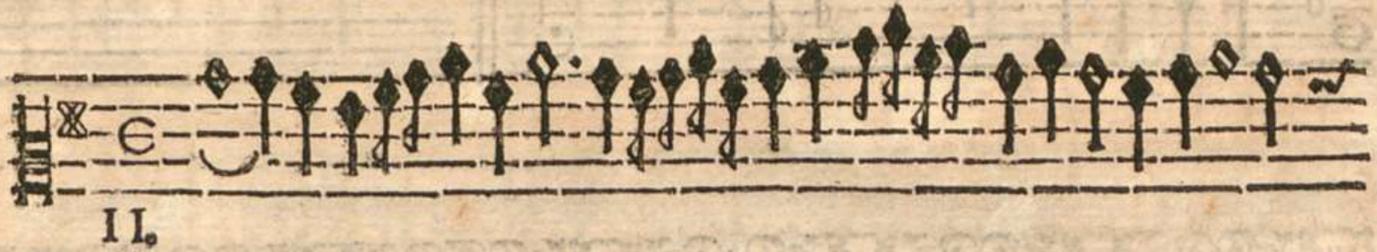
Staff labeled 'Sympho.' below it.

Sympho.

Altus I. à 4.

LII.

S 
Ymponia I.



II.



Viol: I.

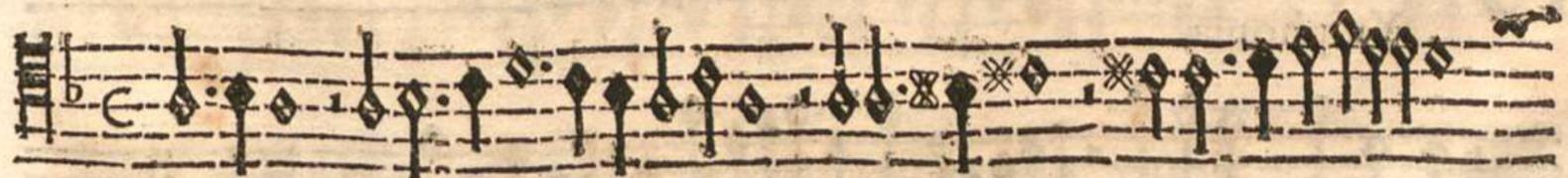
LIII.

S 
Ymponia.



Viol: I.

LIV.





First staff of music for system LVI, featuring a treble clef, a common time signature, and a series of eighth and sixteenth notes.

Ymponia.

Second staff of music for system LVI, continuing the melodic line with various rhythmic values.

Third staff of music for system LVI, concluding the system with a double bar line and a fermata.

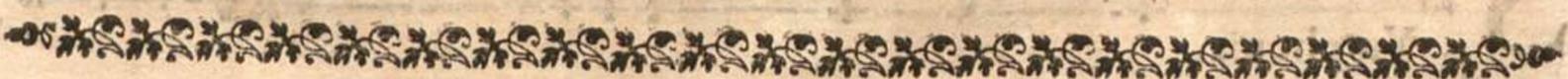


First staff of music for system LVII, featuring a treble clef, a common time signature, and a series of eighth and sixteenth notes.

Ymponia.

Second staff of music for system LVII, continuing the melodic line.

Third staff of music for system LVII, concluding the system with a double bar line and a fermata.



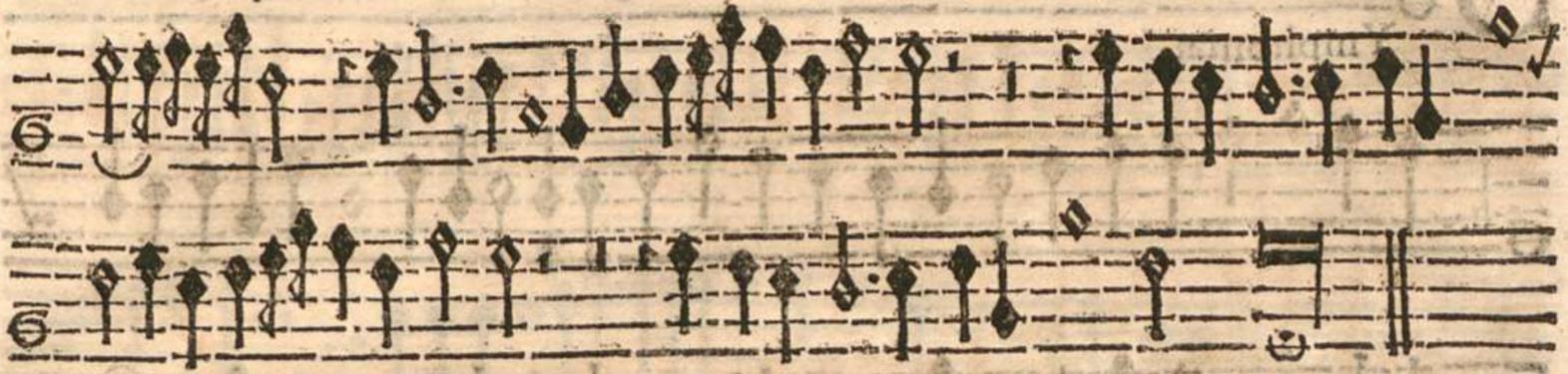
First staff of music for system LVIII, featuring a treble clef, a common time signature, and a series of eighth and sixteenth notes.

Ymponia.

Second staff of music for system LVIII, continuing the melodic line.

Sympho.

S  *Ymponia.*

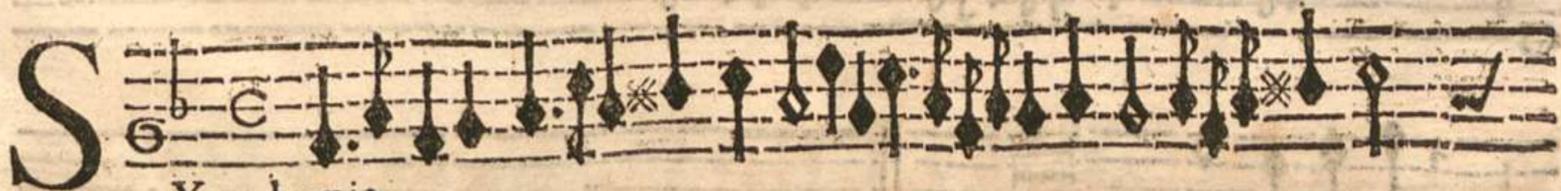



L IX.

S  *Ymponia.*




L X.

S  *Ymponia.*



E

Sympho-

Cornetto, over Violino.

S Ymponia.



à 6.

L XII.

S Ymponia.

Sympho-

Sympho-

Cornet-
to.



Ymphonia.



LXIV.

S

Ymphonia.

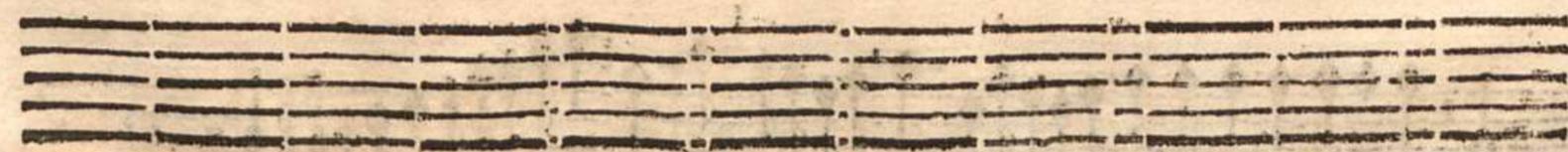
Cantus I. à 6. LXV.

S  Onata.









Canzon.

I. Cornett,
over
Violin.

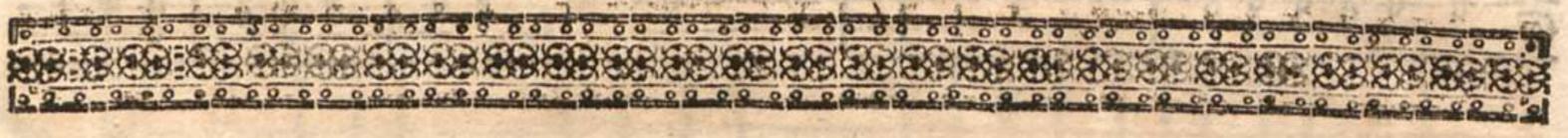


Musical notation for the first system, featuring a treble clef, a common time signature (C), and a series of notes on a five-line staff. The word "Anzon." is written below the staff.

Musical notation for the second system, continuing the melody with various note values and rests.

Musical notation for the third system, showing a continuation of the melodic line.

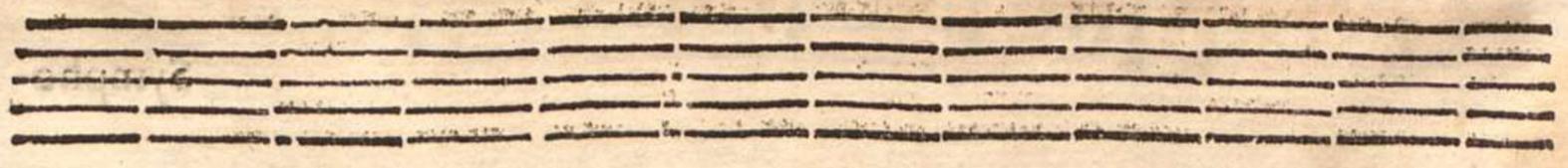
Musical notation for the fourth system, ending with a double bar line and repeat signs.



LXVII.

Musical notation for the fifth system, starting with a large initial letter 'S' and a common time signature. The word "Ymphonía." is written below the staff.

Musical notation for the sixth system, continuing the symphonic piece.



E 3

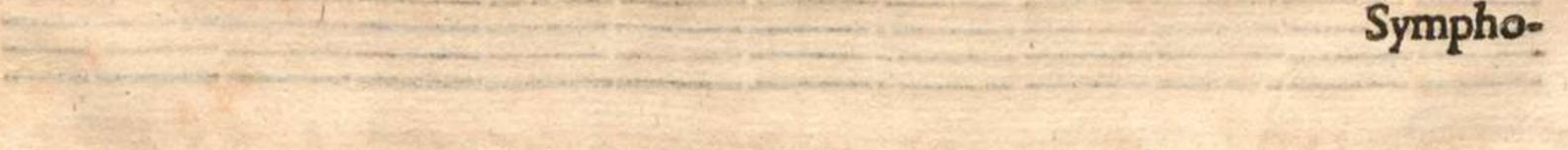
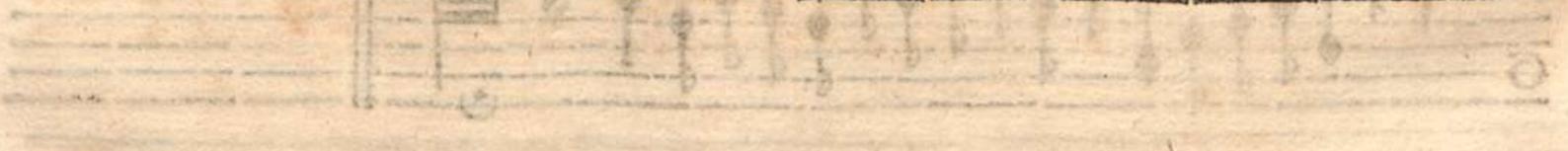
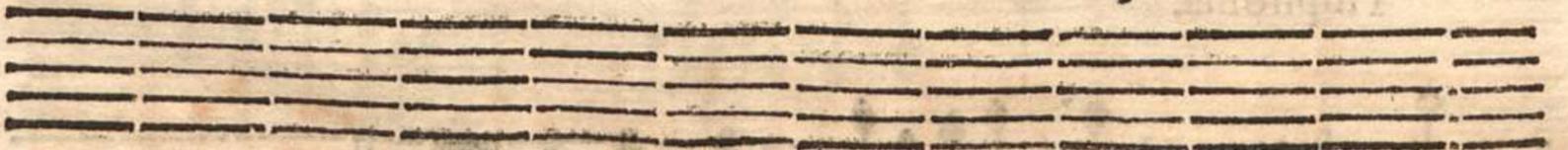
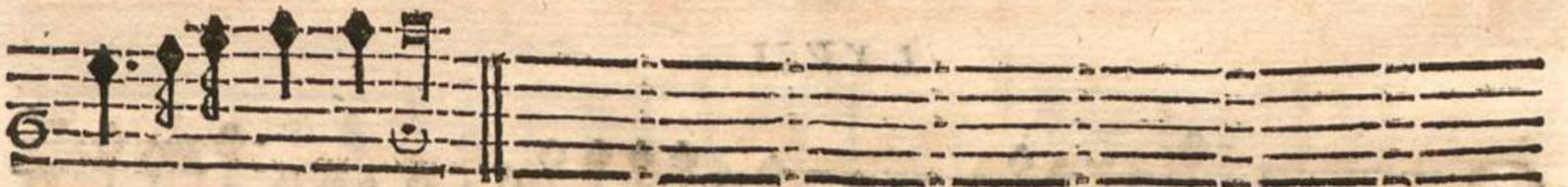
Sympho.

Cornet-
to.

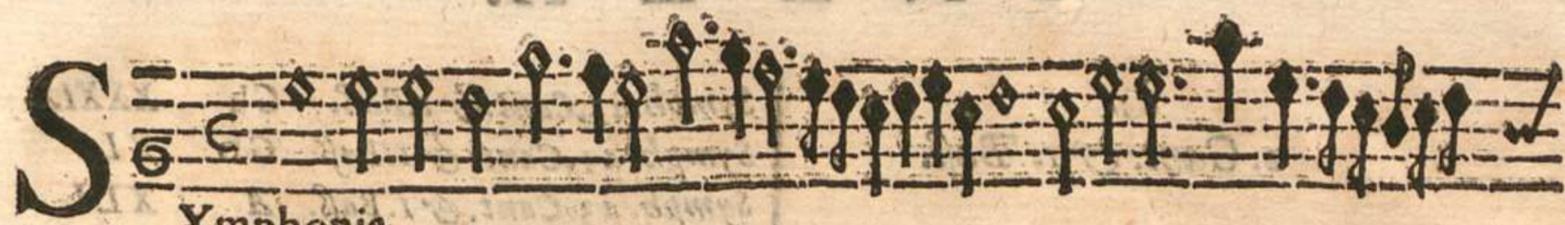
S



Ymphonica.



Sympho-



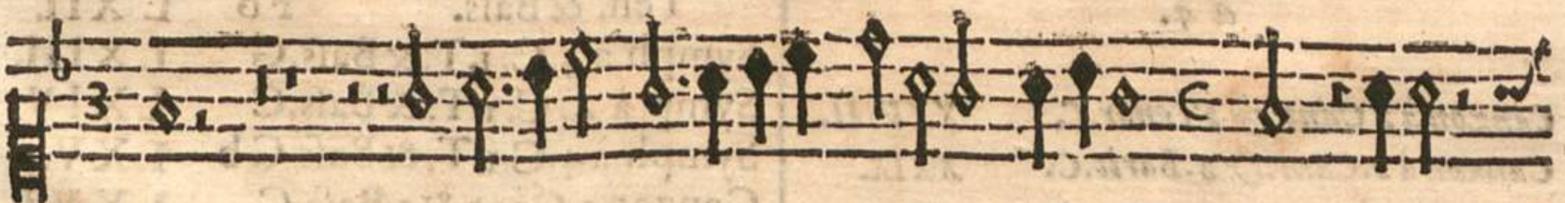
Ymponia.



I. CHORUS.



Ymponia.



I N D E X.

à 3.
2. Cant. & 1. Bass.

Sonata.	C.	I.
Sonata.	G ^b	II.
Sonata.	C.	III.
Pavana.	E	IV.
Sonata.	G ^b .	V.
Sonata.	G ^b .	VI.
Sonata.	G ^b .	VII.
Ballet.	G*	VIII.
Ballet.	A.	IX.
Ballet.	A.	X.
Ballet.	C.	XI.
Symphonia.	G ^b	XII.
Symphonia.	C.	XIII.
Symphonia.	E.	XIV.
Symphonia.	E.	XV.
3. Symphonia.	D. b.	XVI.
Symphonia.	C.	XVII.
Symphonia.	C.	XVIII.
Symphonia.	A.	XIX.
Symphonia.	A.	XX.
Symphonia.	A.	XXI.
Symphonia.	G ^b .	XXII.
2. Symphonia.	D*	XXIII.
2. Symp. 2. Viol. & Bass.	E.	XXIV.
Symphonia.	F ^b .	XXV.
Ritornello.	D.	XXVI.
Sonata.	C.	XXVII.

à 4.

Canzon à 2 Cant. & 2 Tenor. C.	XXVIII.
Canzon à 2. Cant. & 2. Barit. C.	XXIX.
Sonata à 2 Cant. & 2. Bass. G ^b	XXX.
Sonata, Cant. Alt. Ten. Bass. F ^b	XXXI.
Pavana, à 2. Cant. A. & Bass. D.	XXXII.
Symp. à 2 Can. 1. T. & 1. Bass. C.	XXXIII.
Symp. à 3. Cant. & 1. Bass. F ^b	XXXIV.
Symp. à 3. Cant. & 1. Bass. C.	XXXV.
Symp. à 3. Cant. & 1. Bass. F ^b	XXXVI.
Symp. à 3. Cant. & 1. Bass. D ^b	XXXVII.
Symp. à 2 Cant. 1. Alt. & 1 Ba. G ^b	XXXVIII.

Symph. à 3. Cant. & 1. Bass. G ^b	XXXIX.
Symph. à 2. Cant. & 1. Bass. G ^b	XL.
Symph. à 3. Cant. & 1. Bass. A	XLI.
Symp. à 2. Can. 1. T. & 1. Bass. D	XLII.
Symph. à 3. vel 4. D	XLIII.
Symph. Cant. Alt. T. Bass. D	XLIV.
Symph. Cant. Alt. T. Bass. E	XLV.
Symph. Cant. Alt. T. Bass. F	XLVI.
Symph. Cant. Alt. T. Bass. F	XLVII.
Symph. Cant. Alt. T. Bass. G ^b	XLVIII.
Symp. 2. Cant. 1. Ten. 1. Bass. E	XLIX.
Symp. 1. Cant. Alt. Ten. Bass. A	L.
4. Symph. à 3. Ten. Viola & B. E*	LI.
2. Symp. à 2. Alt. Viola, 1. Tenore & Basso. G*	LII.
Symp. à 3. Ten. Viol. & Bass. G ^b	LIII.
Symp. h à 3. Ten. & Basso. D ^b	LIV.

à 5.

Symphonia à 2. Cant. 1. Alt. Tenor, Bass. G ^b	LV.
Symp. à 2. Cant. 1. A. Ten. B. F ^b	LVI.
Symp. 1. Cant. 1 A. 2. Ten. 1. B. C	LVII.
Symp. à 3. Cant. 1. Alt. 1. Bass. C	LVIII.
Symp. à 3. Cant. 1. Alt. 1. Bass. C	LIX.
Symp. à 3. Cant. 1. Alt. 1. Bass. F ^b	LX.
Symp. à 4. Cant. & 1. Bass. F ^b	LXI.

à 6.

Symphonia à 4. Cant. 1. Ten. & Bass. F ^b	LXII.
Symph. à 4. C. 1. T. & Bass. G	LXIII.
Symp. à 4. C. 1. T. & Bass. C	LXIV.
Symph. à 4. C. 1. T. & Bass. G ^b	LXV.
Canzon 3. Cant. & 3. Bass. C	LXVI.
Symph. à 3. Cant. 1. Altus, 1. Ten. & Bassus. A	LXVII.
Symp. à 3. Cant. 1. A. T. B. D	LXVIII.

à 7.

Symp. à 2. C. 4. T. & 1. B. C	LXIX.
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à 8.

Sym. à 2. C. 2. A. 2. T. 2. B. F ^b	LXX.
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