SLUB
Wir führen Wissen.
LEIPZIGER
STÄDTISCHE
BIBLIOTHEKEN

Ein eben so kostbares wie höchst seltenes Werk!
Eine ganz genaue und vollständige Abschrift in meiner Sammlung unter K. 53.

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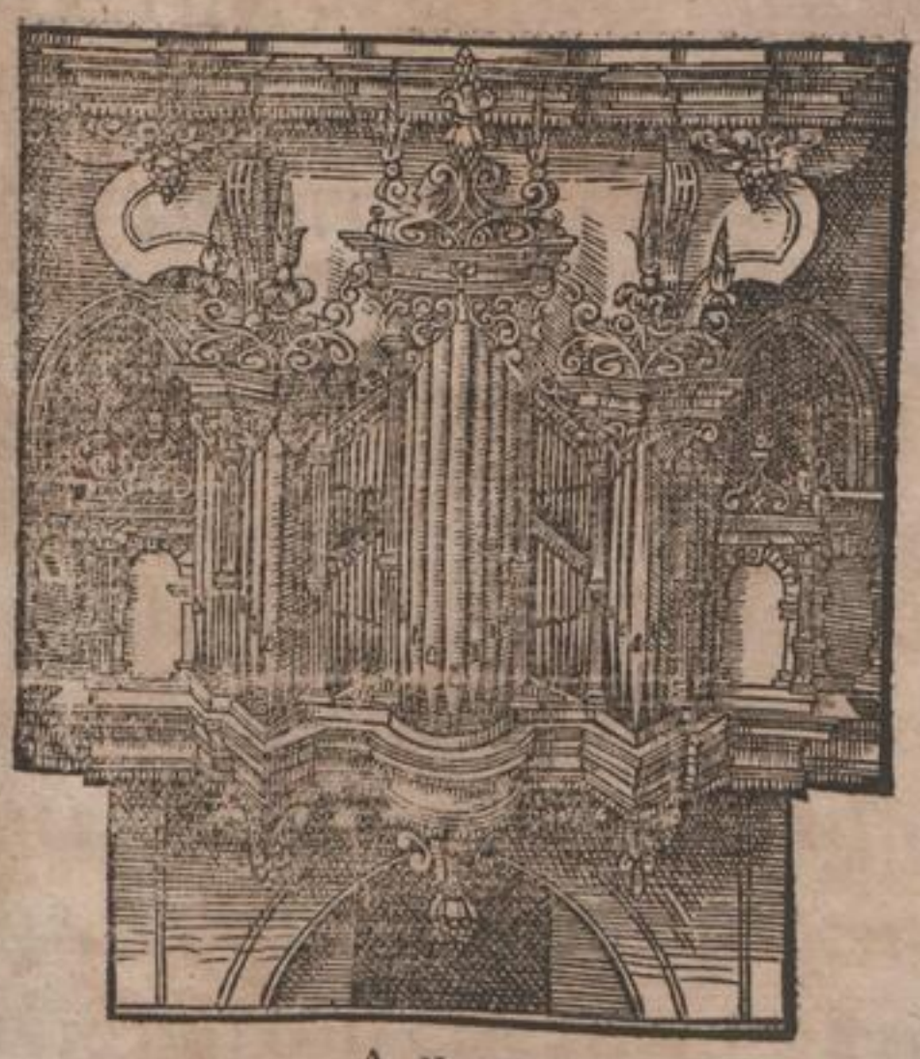
III. ET VLTIMA PARS
TABULATURÆ
Continens
KYRIE DOMINICALE.
CREDO IN UNUM DEUM.
PSALMUM DE COENA DOMINI
SUB COMMUNIONE, HYMNOS PRÆCI-
PUORUM FESTORUM TOTIUS ANNI.
Magnificat 1.2.3.4.5.6.7.8.9. Toni, Modum lu-
dendi pleno Organo, &
BENEDICAMUS.
Vnâ Cum Indice omnes tres partes continente, copiosissimo
COMPOSITA ET ADORNATA.
gratiam Organistarum præcipuè eorum qui
Musicè purè & absque celerrimis Coloraturis Organo
ludere gaudent.
AUCTORE
SAMUELE SCHEIDT.



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

KYRIE DOMINICALE.

CREDO IN UNUM DEUM.

PSALMUM DE COENA DOMINI

SUB COMMUNIONE HYMNOS PRÆCI-

duplicato 1.2.3.4.5.6.7.8.9. Toni. Modum lu-

BENEDICAMUS.

Cum Organistarum præcipuo eorum qui

SAMUELE SCHELDT.

VIRIS

MAGNIFICIS NOBILISSIMIS, AMPLISSIMIS PRUDENTISSIMIS 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 necessitate & utilitate, varia variorum passim habentur judicia, adeò ut etiam inter gentes & ciones Illustrissimas de hâc ipsâ nō semel fuerint tæ controversiæ & concertationes peracerbæ. gyptij enim & Athenienses eam ingenijs liberali- indignam judicârunt: Hinc Alcibiades, licet oes reliquas Philosophiæ partes edoctus, Musicē nen aspernatus est: Cantent inquiens Thebano- filij, qui dicere nescIunt: Nobis ATHENIENSIBUS tis Principes sunt PALLAS & APOLLO, quorum il- fistulam confregit, hinc Marsyam tibicinen exriavit. Contra vero Lacedæmonij & Thraces Mu- cum primis commendârunt: imô apud Arca- artis hujus ignarum esse, longè erat turpissimū. igium hoc ut discernamus & dirimamus, non ar- 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 Virisimprobatum & 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 quæ ſuavitatem ejus non ſentit vel agnoſcit, averſus ratione naturam humanam depoſuiſſe videtur aut in aliquâ immani ferâque barbariâ natus & ducatus ſimilis Atheæ Scytharum Principi, qui cum Iſmenias captivus in cœnâ tibijs optimè caneret, ſe hinnitum equi & latratus canum jucundius 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 ſolummodo liberârunt; neque Terpandrum ſummâ commendatione digniſsimum commemorabo, qui Spartanorum ſeditionem maximè periculoſum Muſicis modulis compreſsit atque ſedavit. Vos certè Pa-

DEDICATIO.

ES Magnifici & Nobiliſsimi, Vos Rerumpublica-
m florentiſsimarum ſydera clariſsima, Vos, in-
am, Veſtro comprobatis exemplo, quo in loco
USICA apud VIROS MAGNOS ſemper ſit habita, &
huc habeatur, cum Reſpublicæ veſtræ non ſolũ
Viris Doctiſsimis, Clariſsimis, verum etiam Muſi-
peritiſsimis & ſolertiſsimis quovis tempore in-
uctiſsimæ. Quæ etiam cauſa fuit præcipua, cur
nc Tabulaturæ novæ partem Tertiam (in gratiã
tiſsimum eorum elaboratam, qui purè & abſque
o colore Organo ludere gaudent) Vobis, VIRIS
GNIS, offerre nominiſque Veſtri ſplendore & ra-
laborem hunc, nullo aliàs nitore fulgentem, ac-
dere atque ornare voluerim: neque enim fieri
ſſe putabam, quin Vos, Muſices peritiſsimi & a-
ntiſsimi fætum hunc ſymphoniacum ſingulari
edam animi benevolentiâ & promptitudine ſu-
peretis. Excipite igitur, PATRES Magnifici & Nobi-
mi placido, ut conſueviſtis, vultu Tomum hunc
rtium, judicioque veſtro, quod limatiſsimum
vi, probate, Patrocinio denique veſtro, quo ni-
conſtantius, me & hoſce labores meos perpetu-
defendite. Valete. Halæ Saxonum Cal. Martij,
no VIVat MVsICa DIVIna.

Magnif. Nobiliſ. V.

æternùm

Devotus.

SAMUEL SCHEIDT.

LECTORI PHILOMUSO.

QUod in primâ & secundâ parte operis hujus Musici de punctis & Syncopationibus admonuimus, ipsum etiam in hoc tertio Tomo candidus Philomusos observabit: velens & sciens tum propter Typographos, tum etiam, quòd quilibet Musicæ peritus, qui partiturâ Italicâ primo quasi intuitu videre & animadvertere poterit, punctum sive Residuum in Syncopationibus ad sequens non verò præcedens tempus referendum. Quia igitur totum hoc opus in gratiam Germanorum Organistarum, (quibus plerunque Tabulatura communis sive literalis in usu, nec 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 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 erinnert/wird der guthertzige Musicverständige Leser auch in diesem Dritten Theil zu observiren wissen: Dann ich mit wissen vnd willen solchs also gesetzt/zum Theil wegen der Zeichen/zum theil auch/das ein jeder verständiger Organist baldt selbsten mercken wirdt/(so er anderst der Welschen Partitur berichtet) das jeder Punct oder Rest in der Syncopation in das nachfolgende vnd nicht vorhergehende Tempus gehöre. Weil dann das gantze Werck den liebenden Deutschen Organisten/so sich gemeiniglich der Buchstäbischen 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 Notenbulatur oder Partitur gebrauchen/mir solches nicht zum ergsten sondern meinen Landsleuten/den Deutschen zum besten gemeinet interpretiren vnd achten.

SLUB
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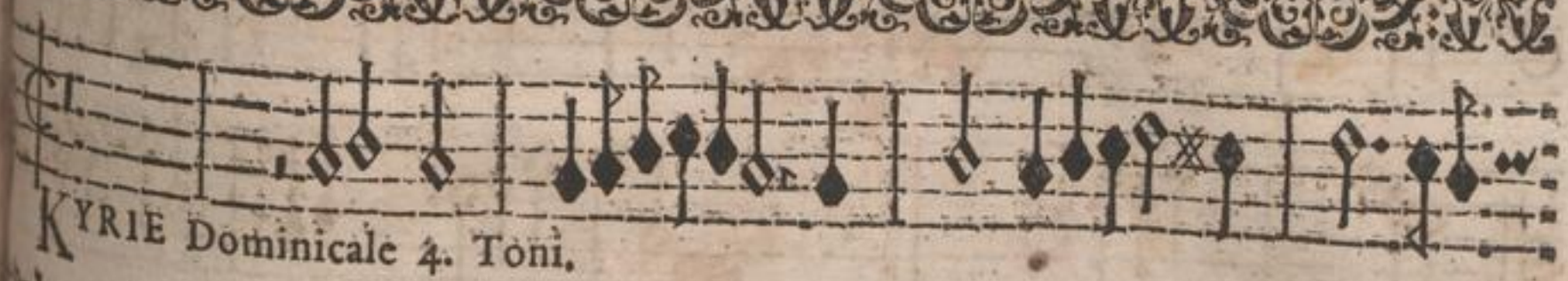
A 4. VOC.



KYRIE Dominicale 4. Toni.

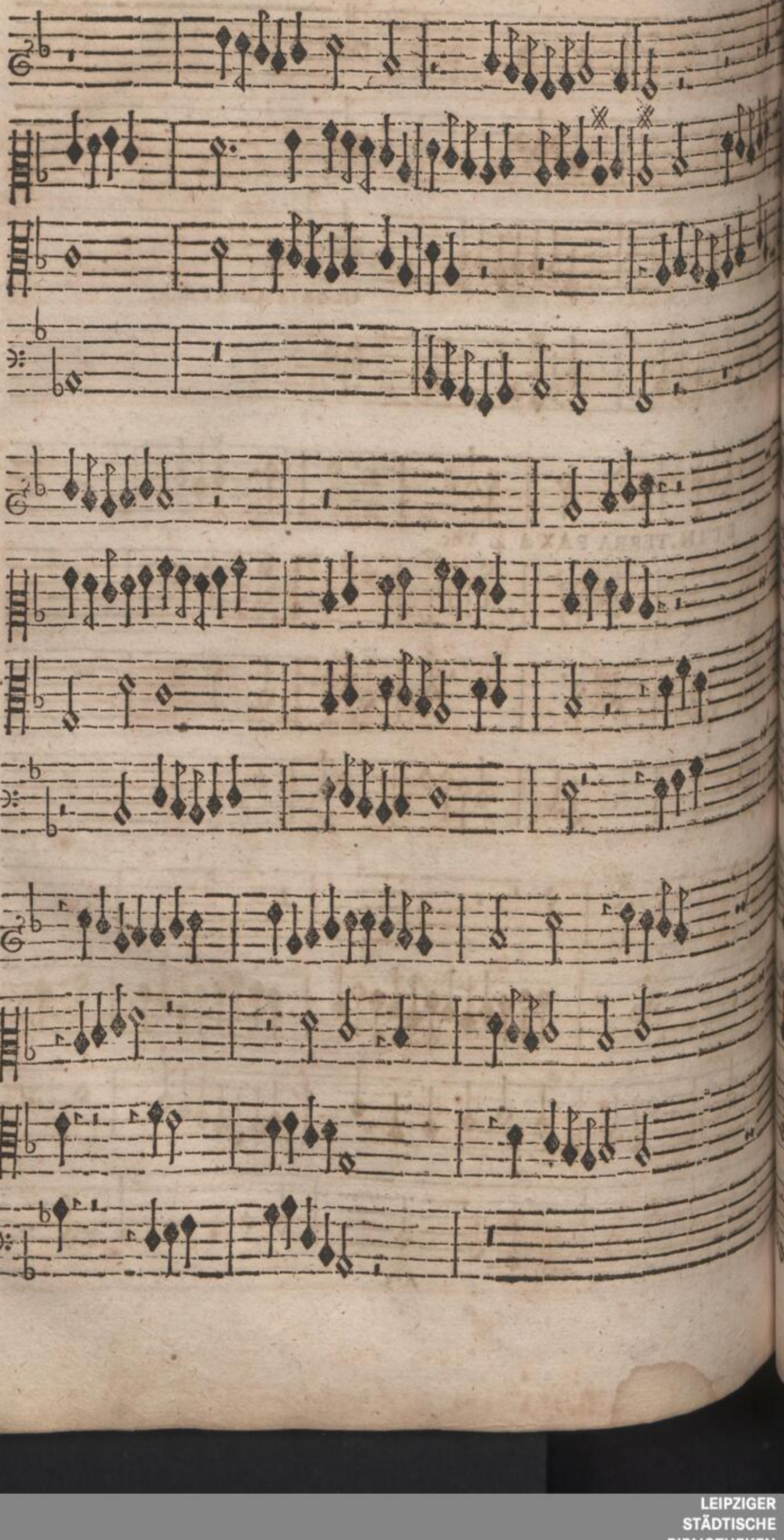
CHRISTE à 4. Voc.

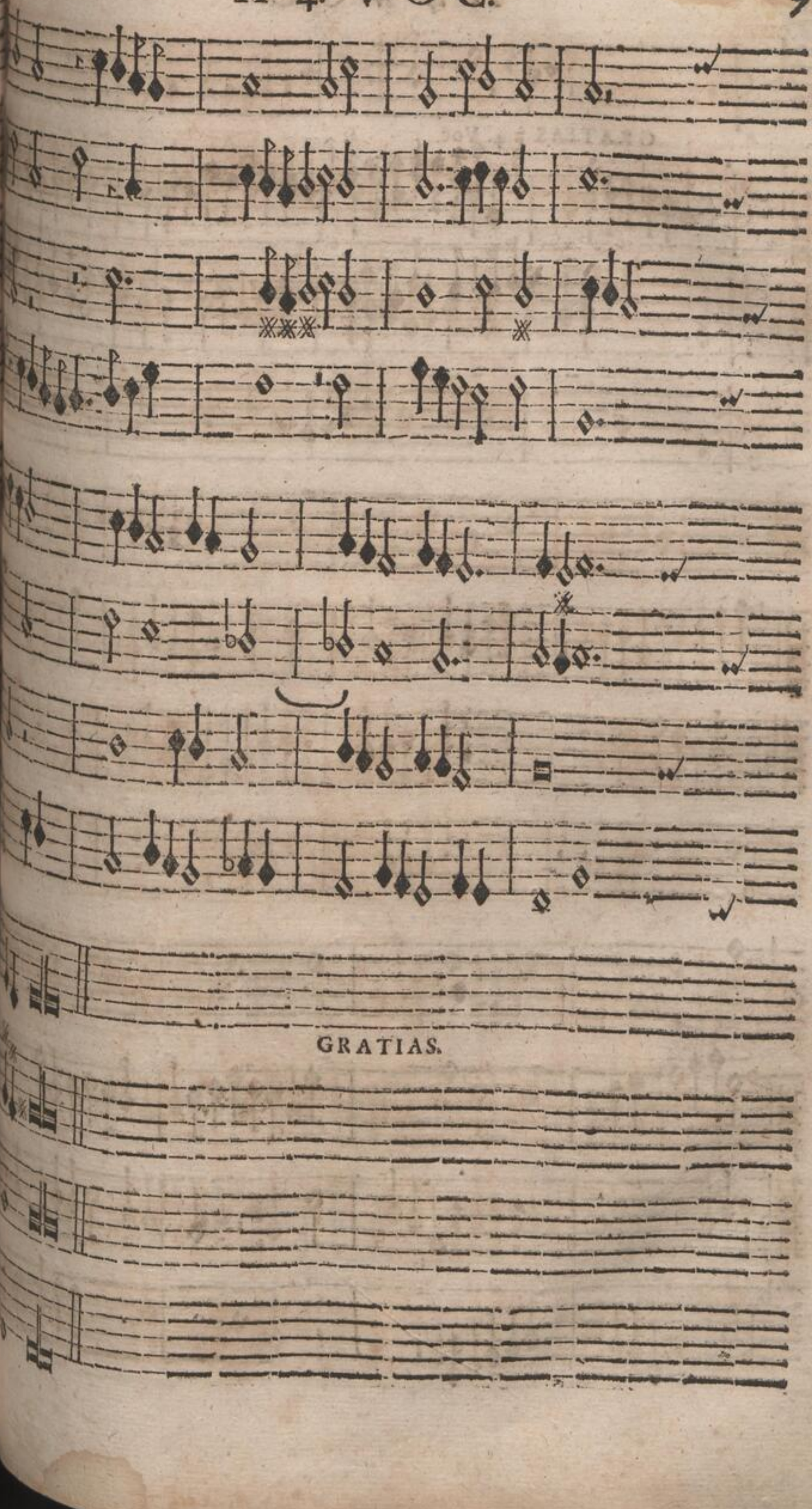
KYRIE.

KYRIE. à 4. Voc.

GLORIA Canit Paſtor.

ET IN TERRA PAX à 4. Voc.

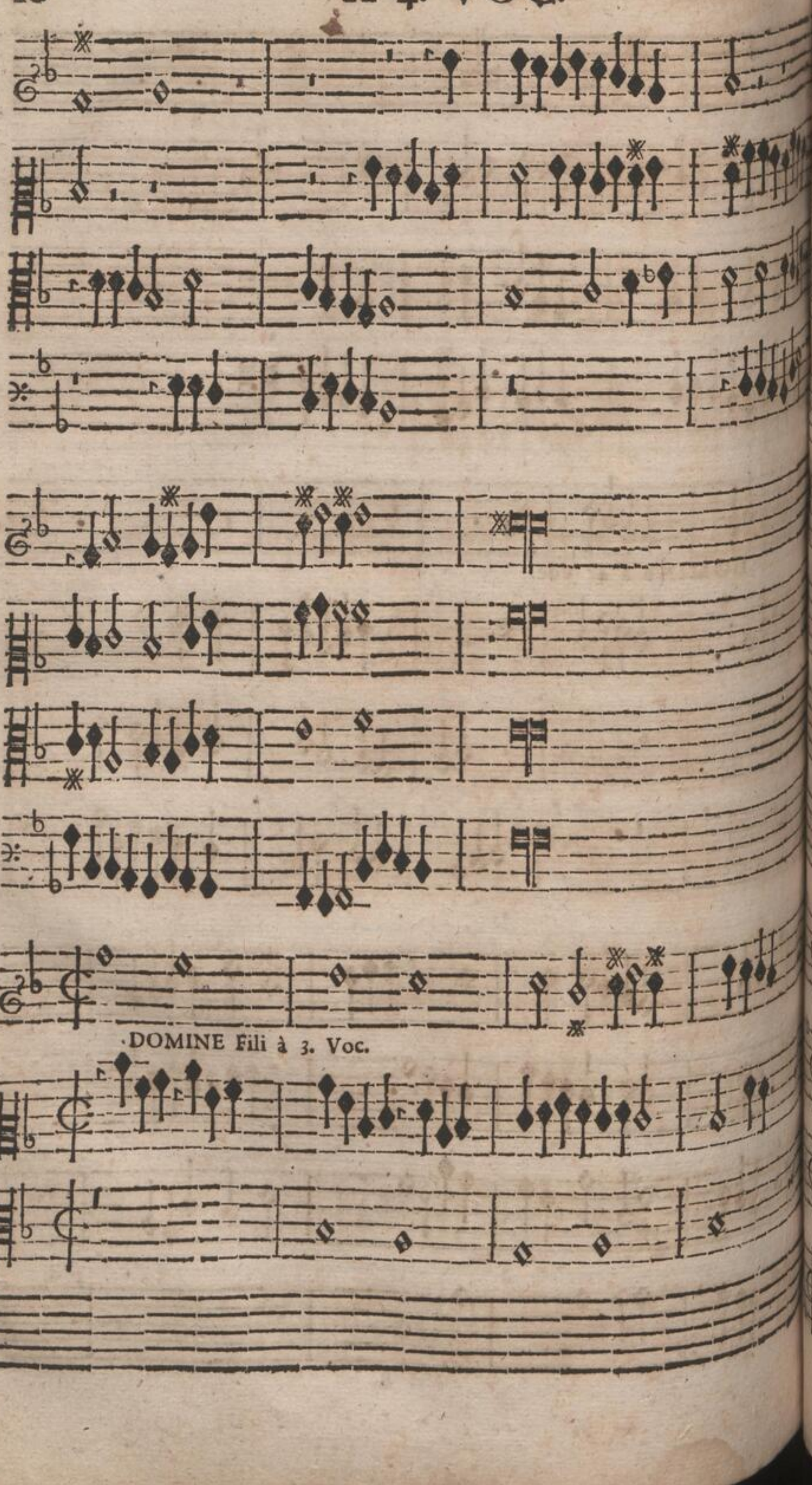




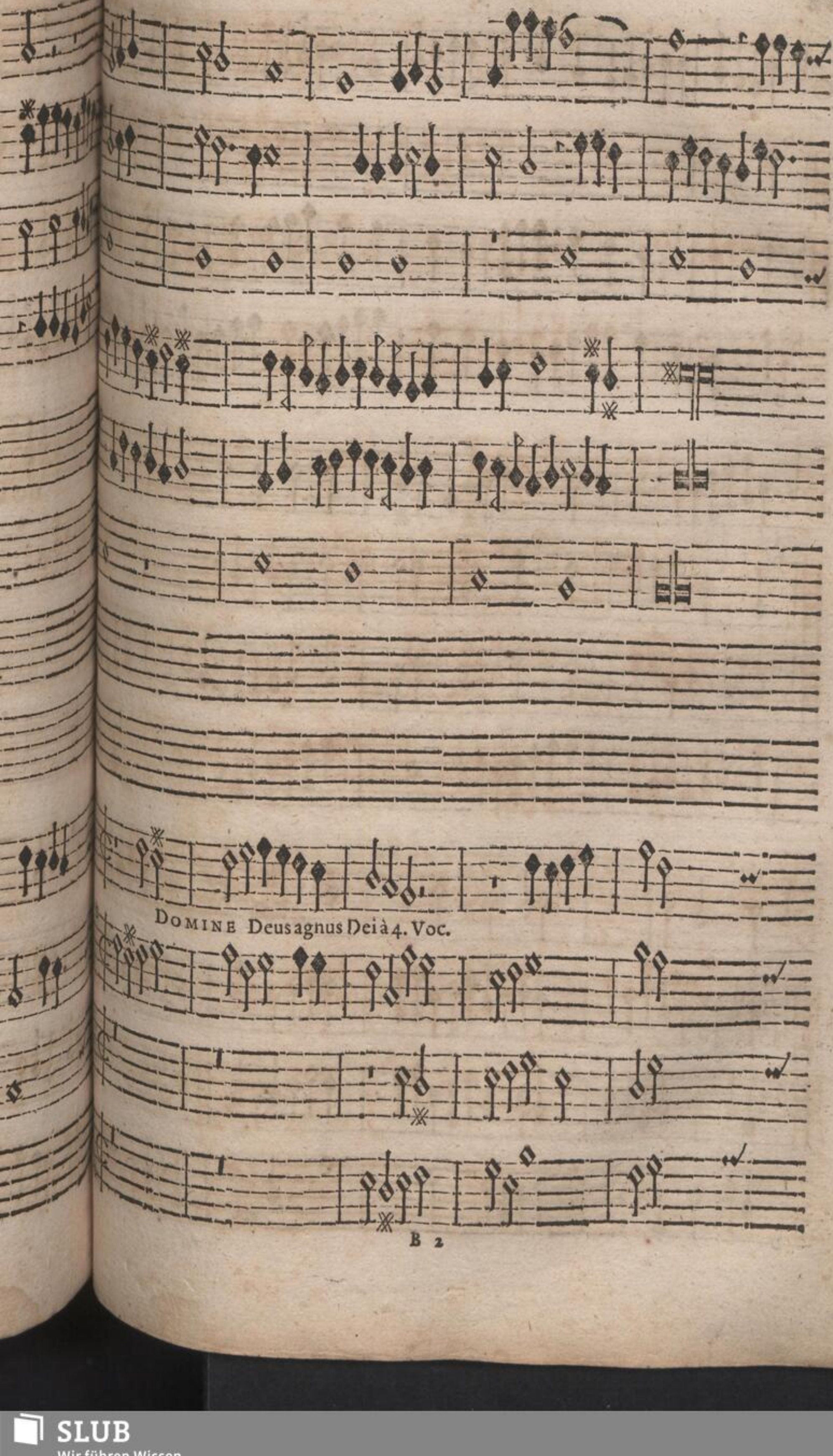
GRATIAS.

GRATIAS à 4. Voc.

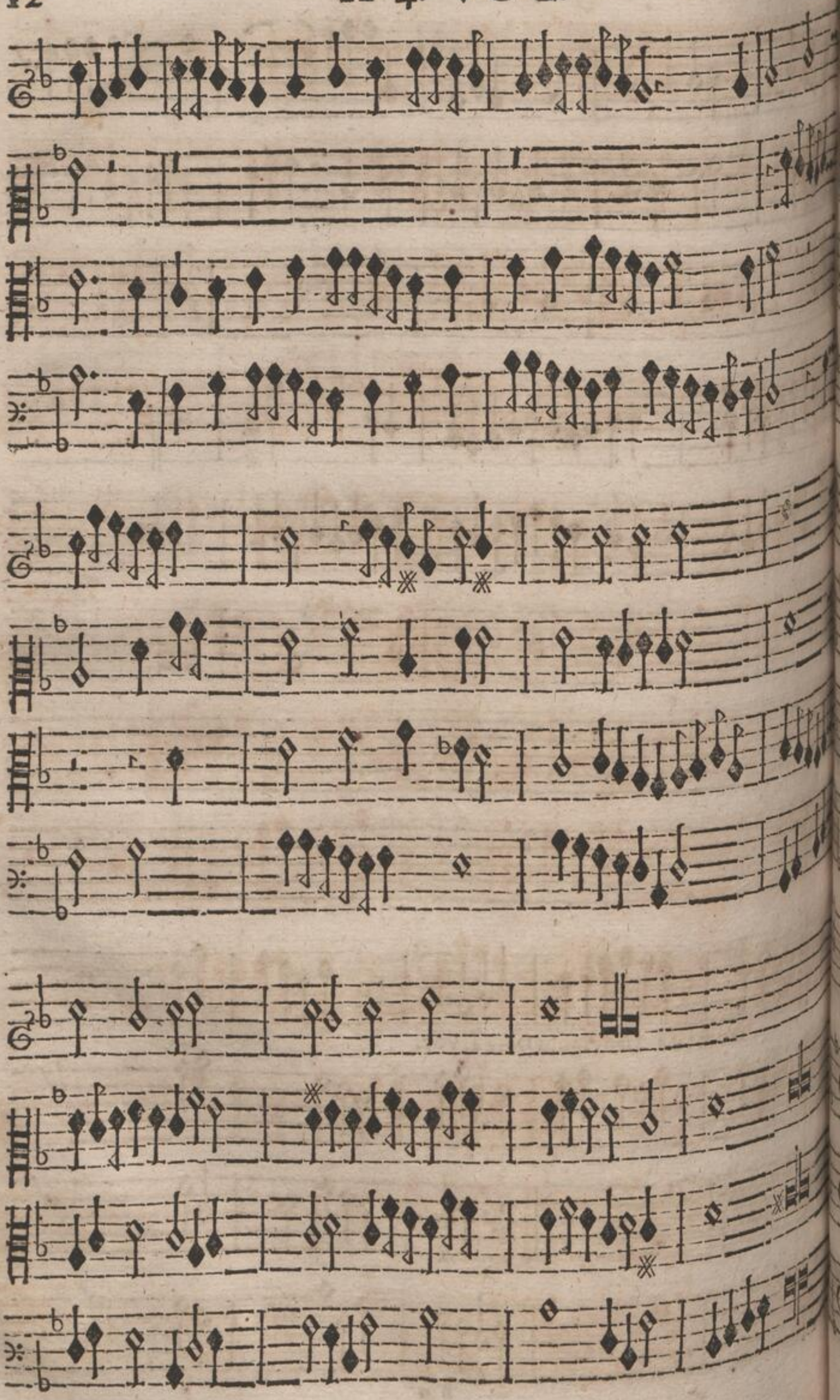
DOMINE à 4. Voc.



DOMINE Fili à 3. Voc.



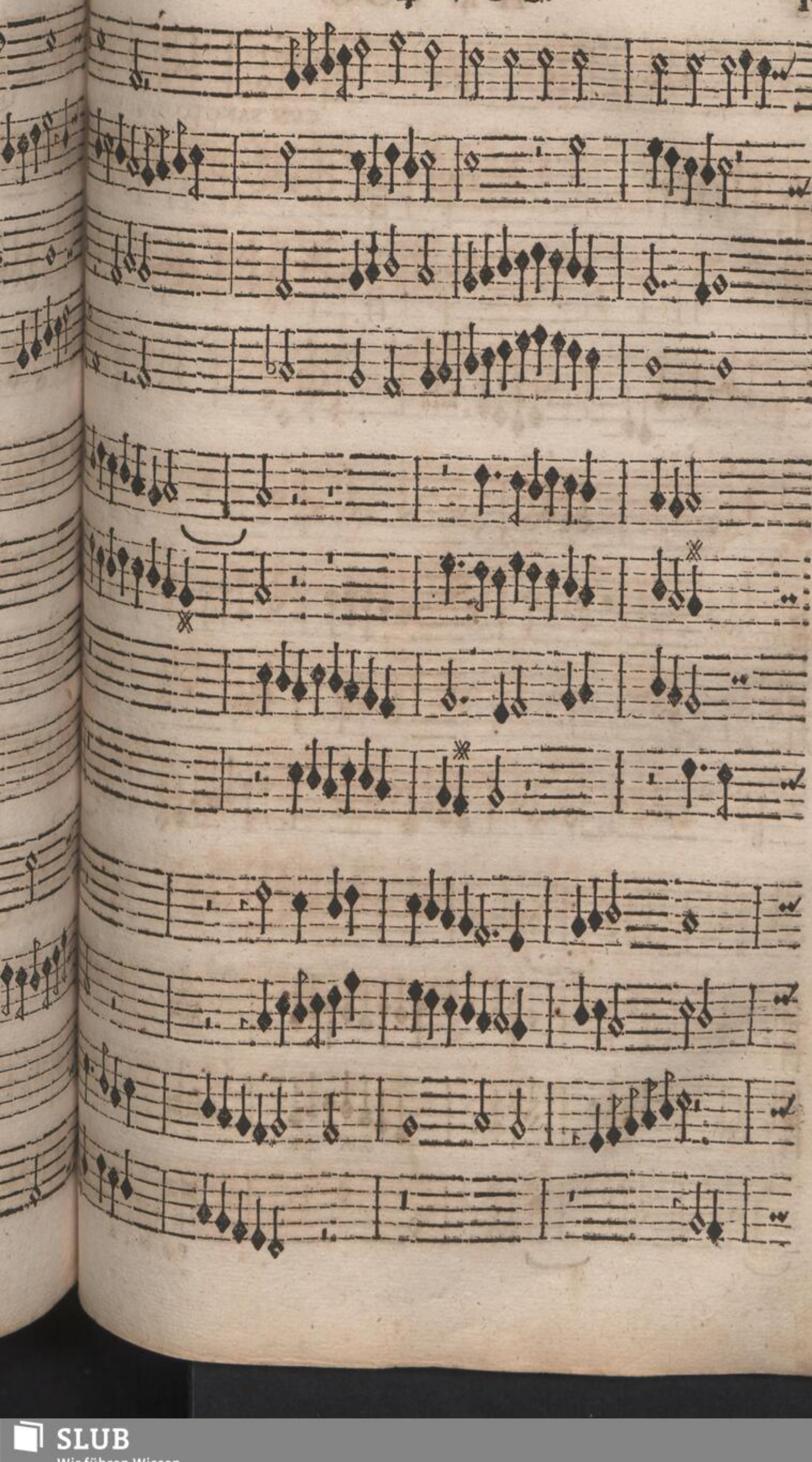
DOMINE Deus agnus Dei à 4. Voc.



Qui tollis à 4. Voc.

Qui sedes à 4. Voc.

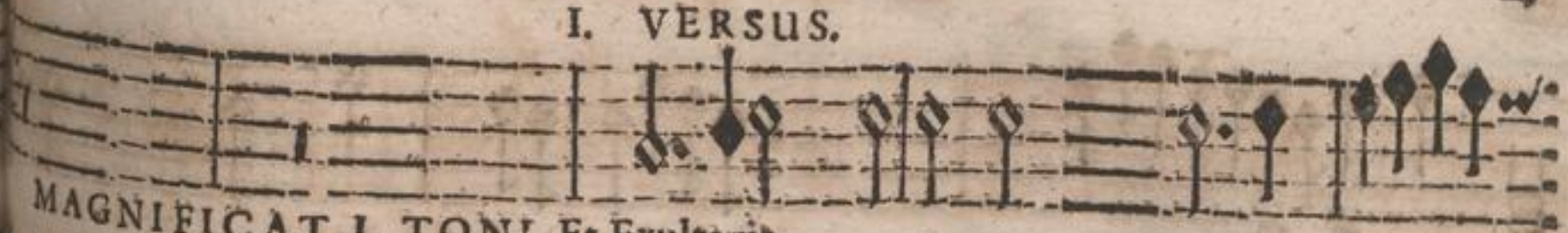
Quoniam tu solus à 4. Voc.



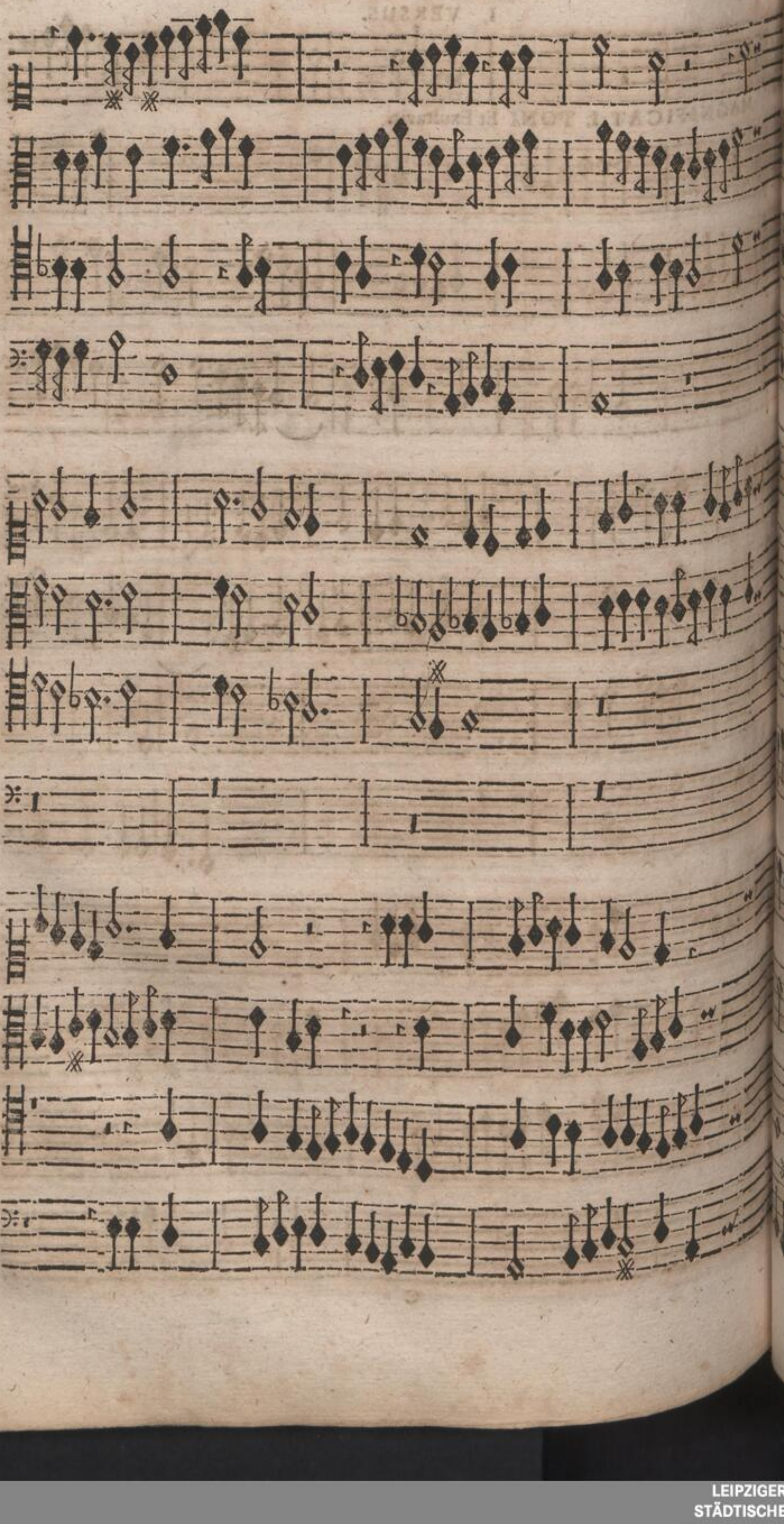
CVM SANCTO à 4. Voc.

FINIS.

I. VERSUS.

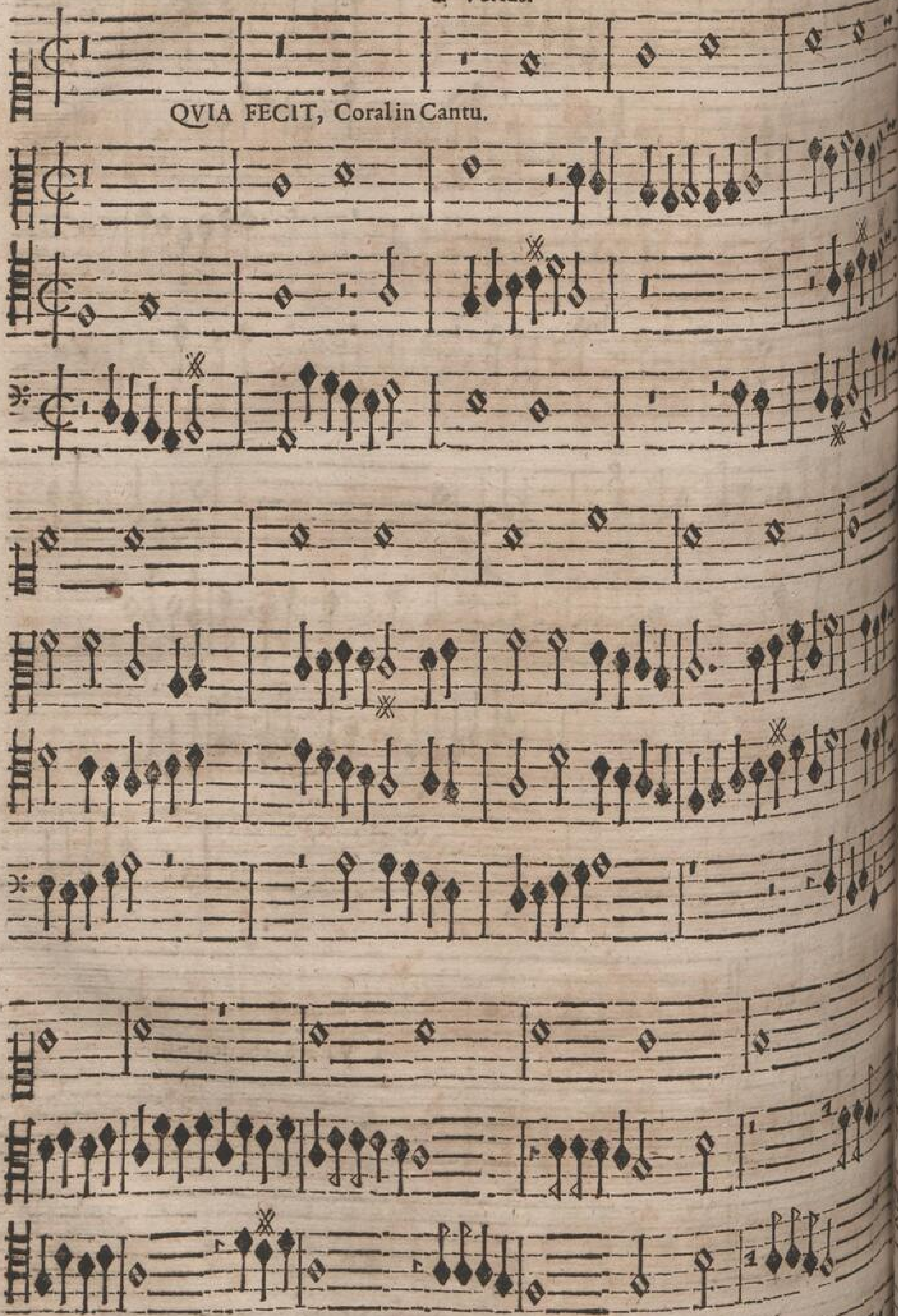


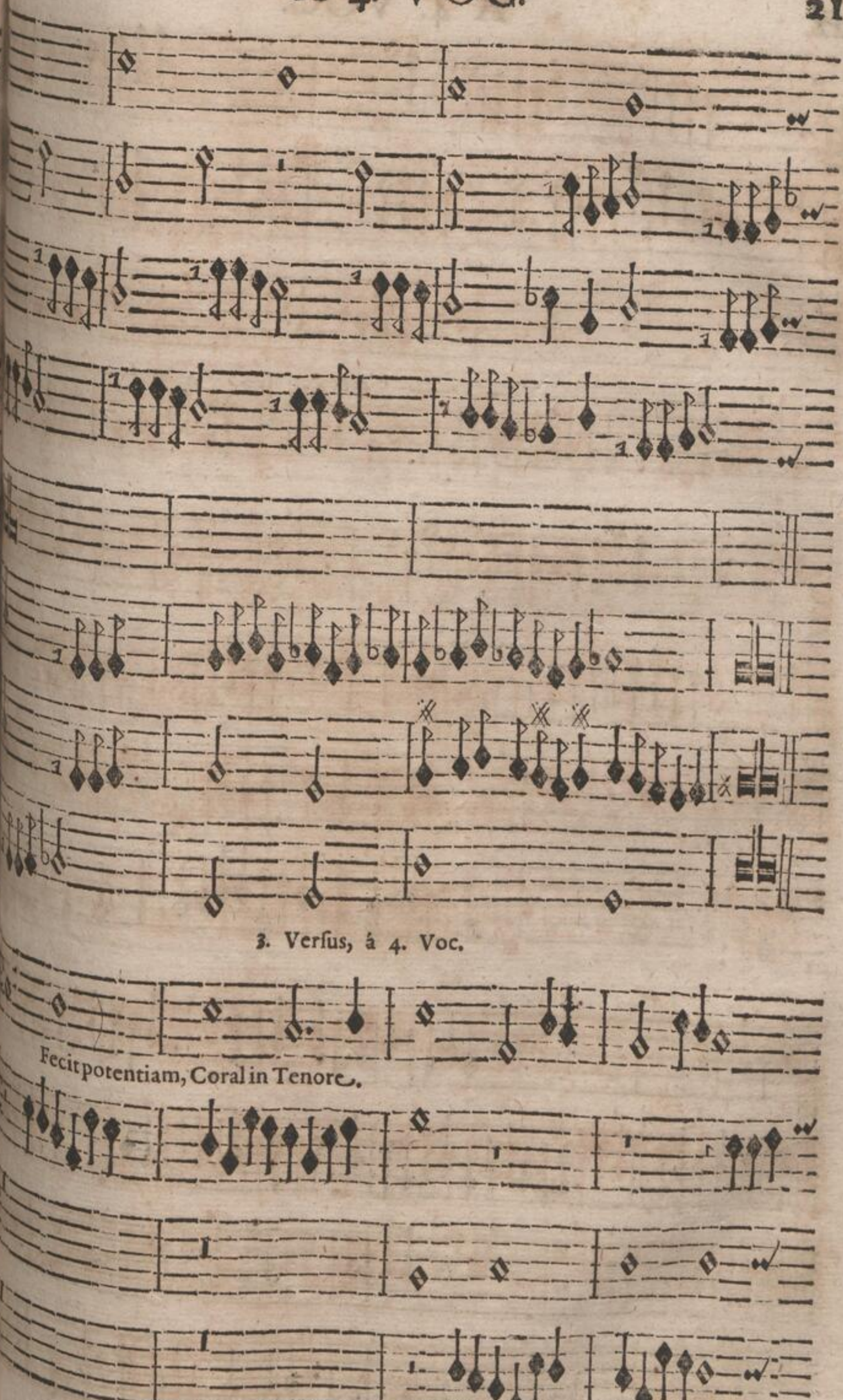
MAGNIFICAT I. TONI Et Exultavit.



2. VERSUS, sequit.

2. Versus.





3. Verſus, á 4. Voc.

Fecit potentiam, Coral in Tenore.

4. Versus, à 4. Voc.

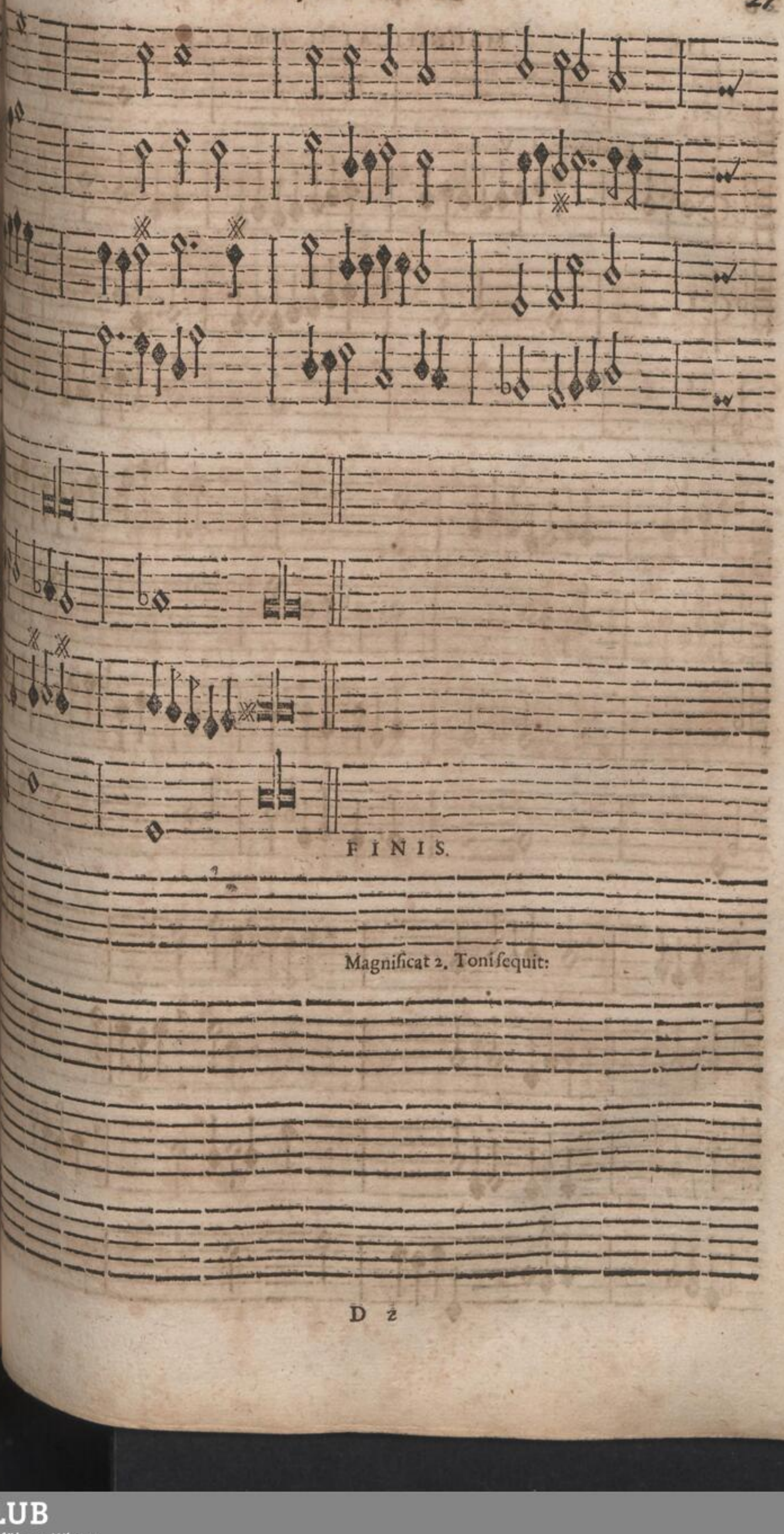
Esurientes, Coral in ALTO.

5. Verſus à 4. Voc.

Sicut locutus eſt, Coral in Baſſo.

6. Verſus. à 4. Voc.

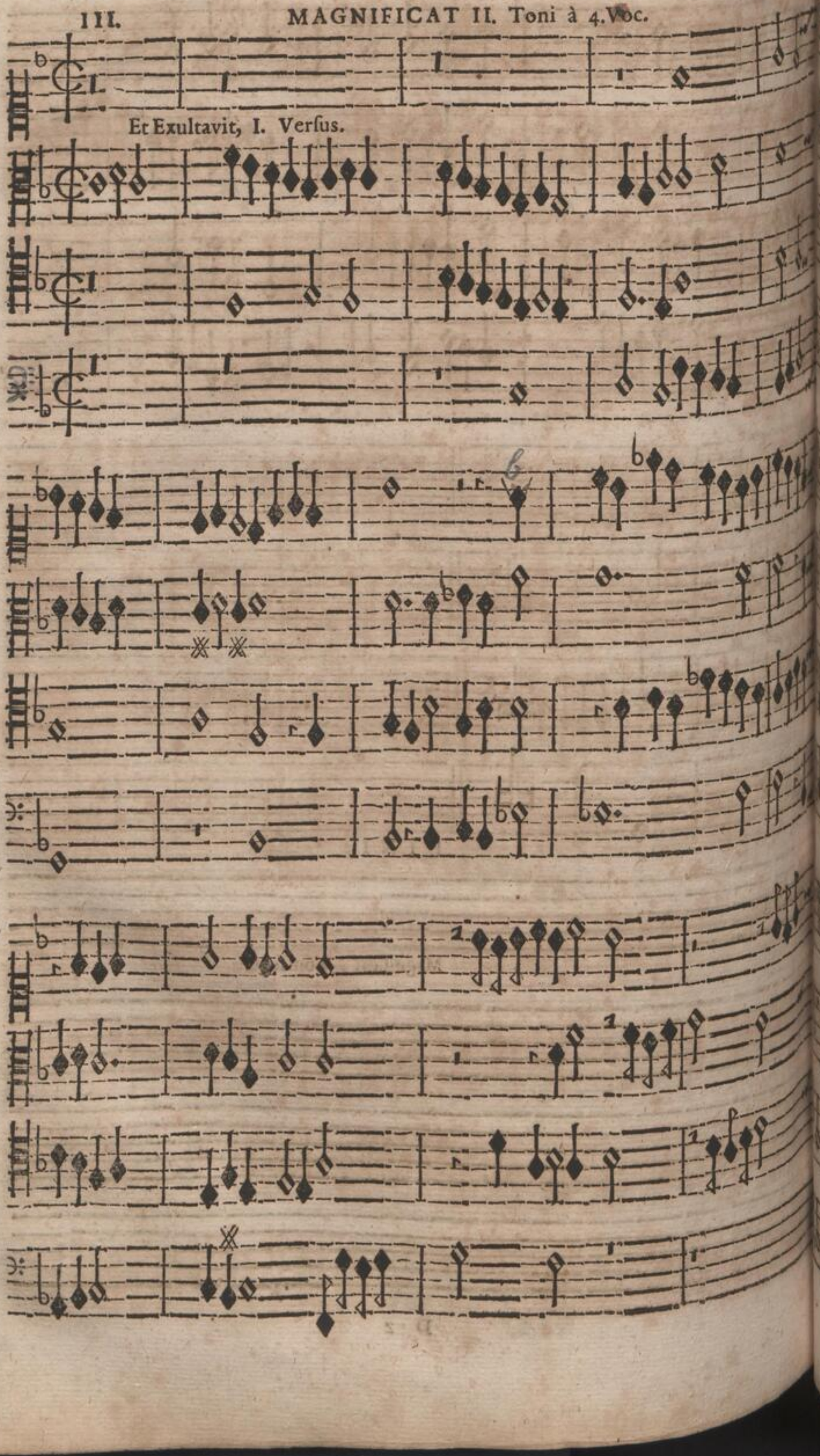
Sicut erat Coral in CANTU.



FINIS.

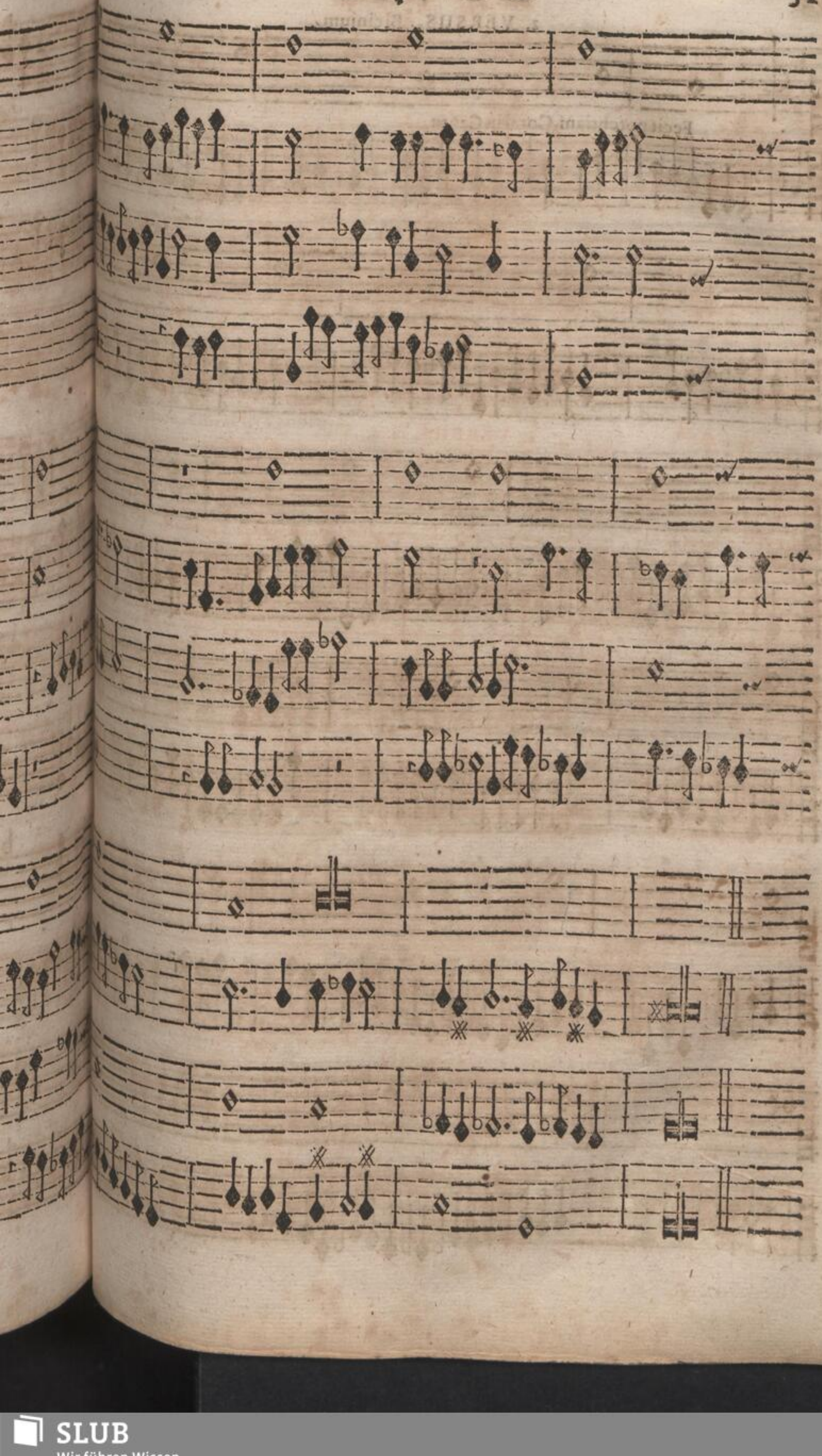
Magnificat 2. Toni sequit:

III. MAGNIFICAT II. Toni à 4. Voc.



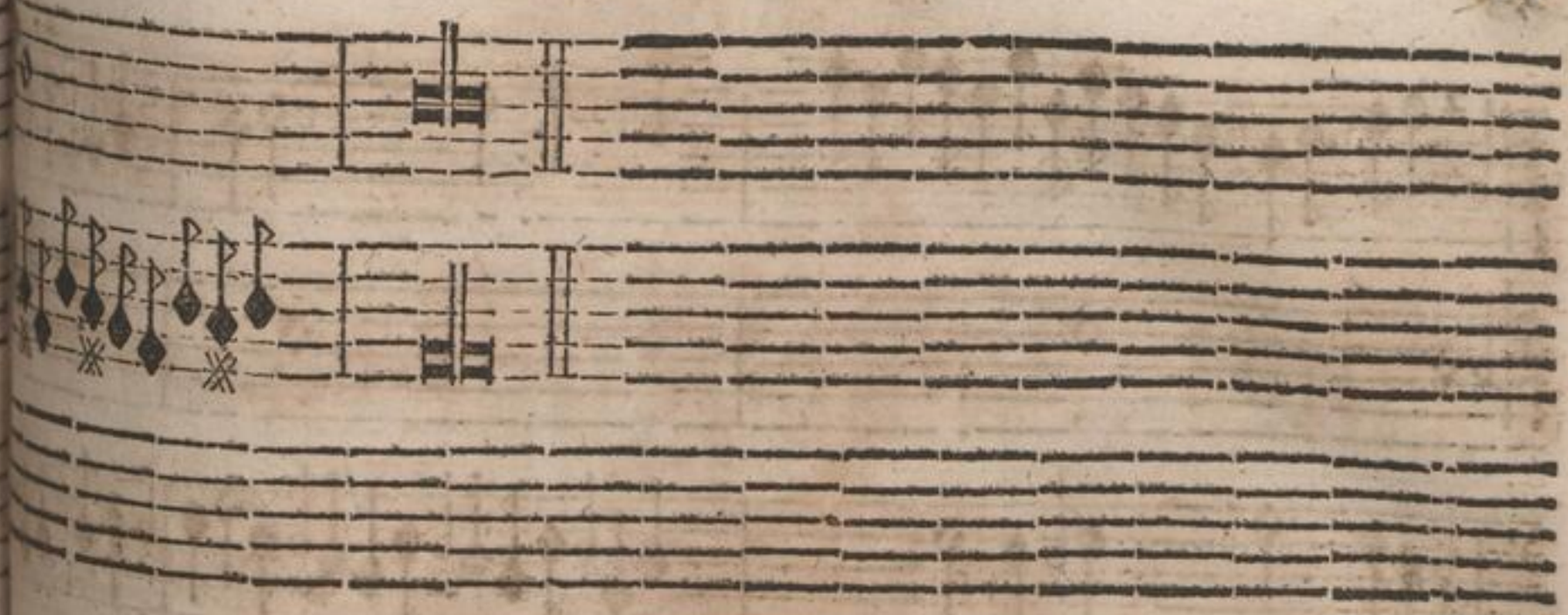
2. VERSUS, à 4. Voc.

Quia fecit, Coral in Cantu.

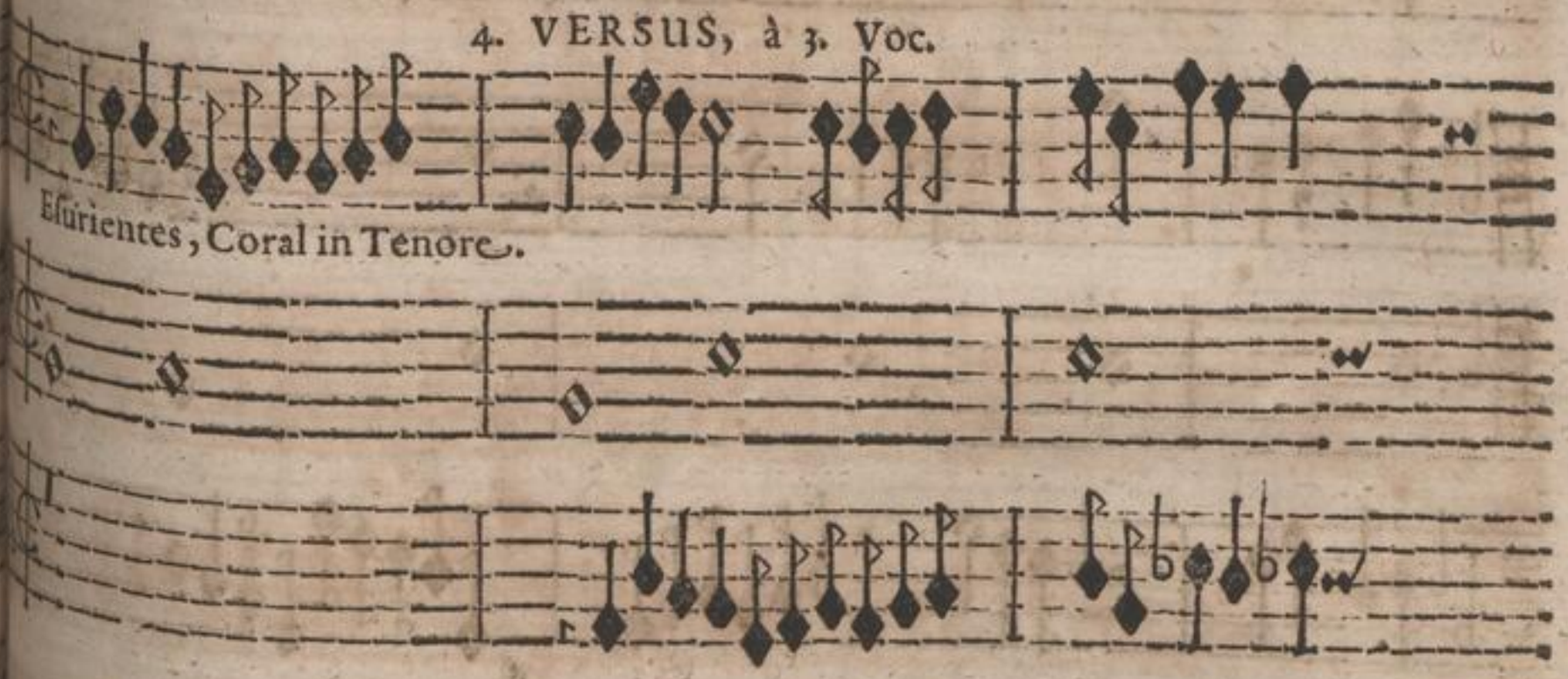


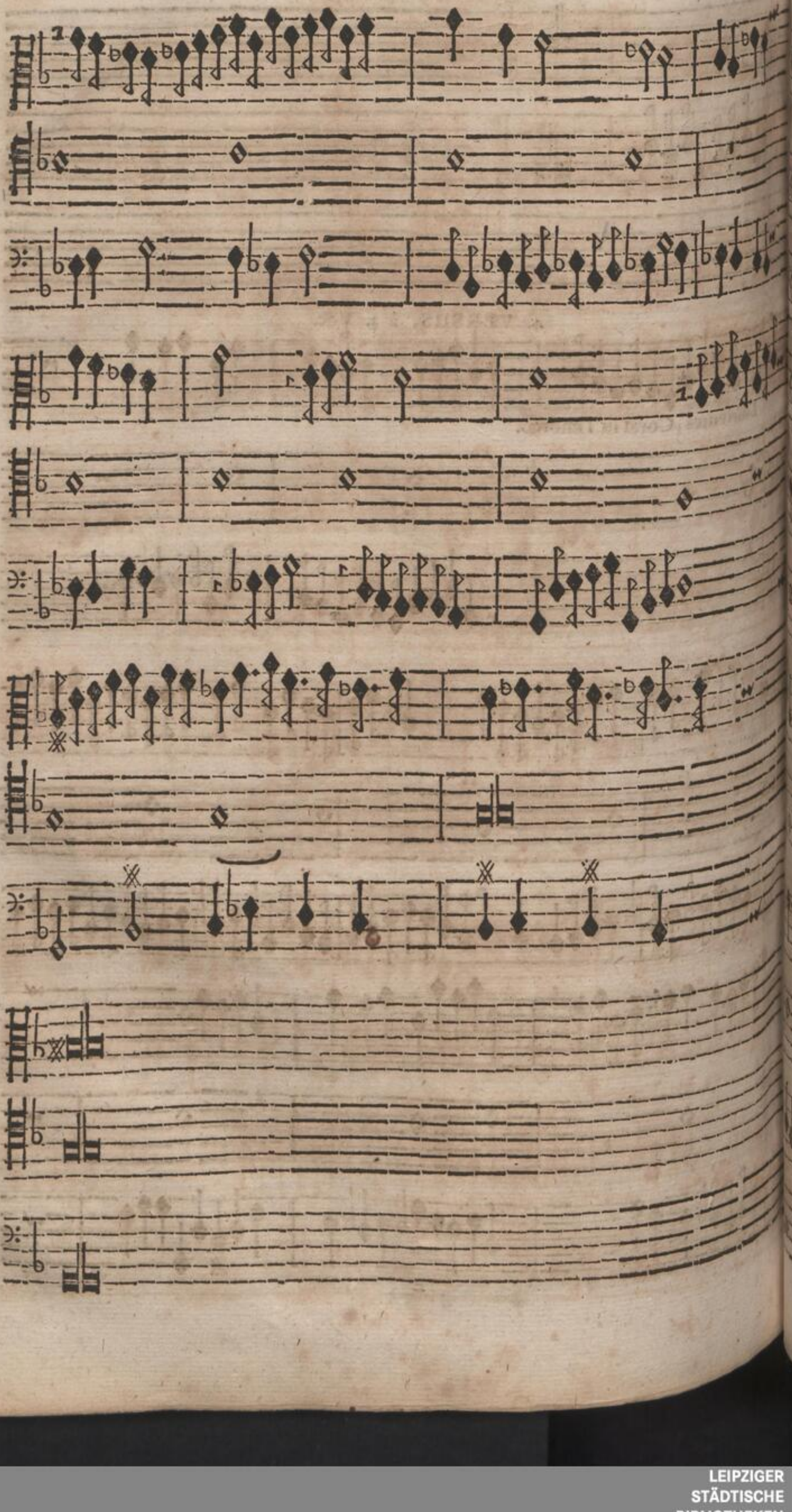
A 2. VOC.

3. VERSUS, Bicinium.



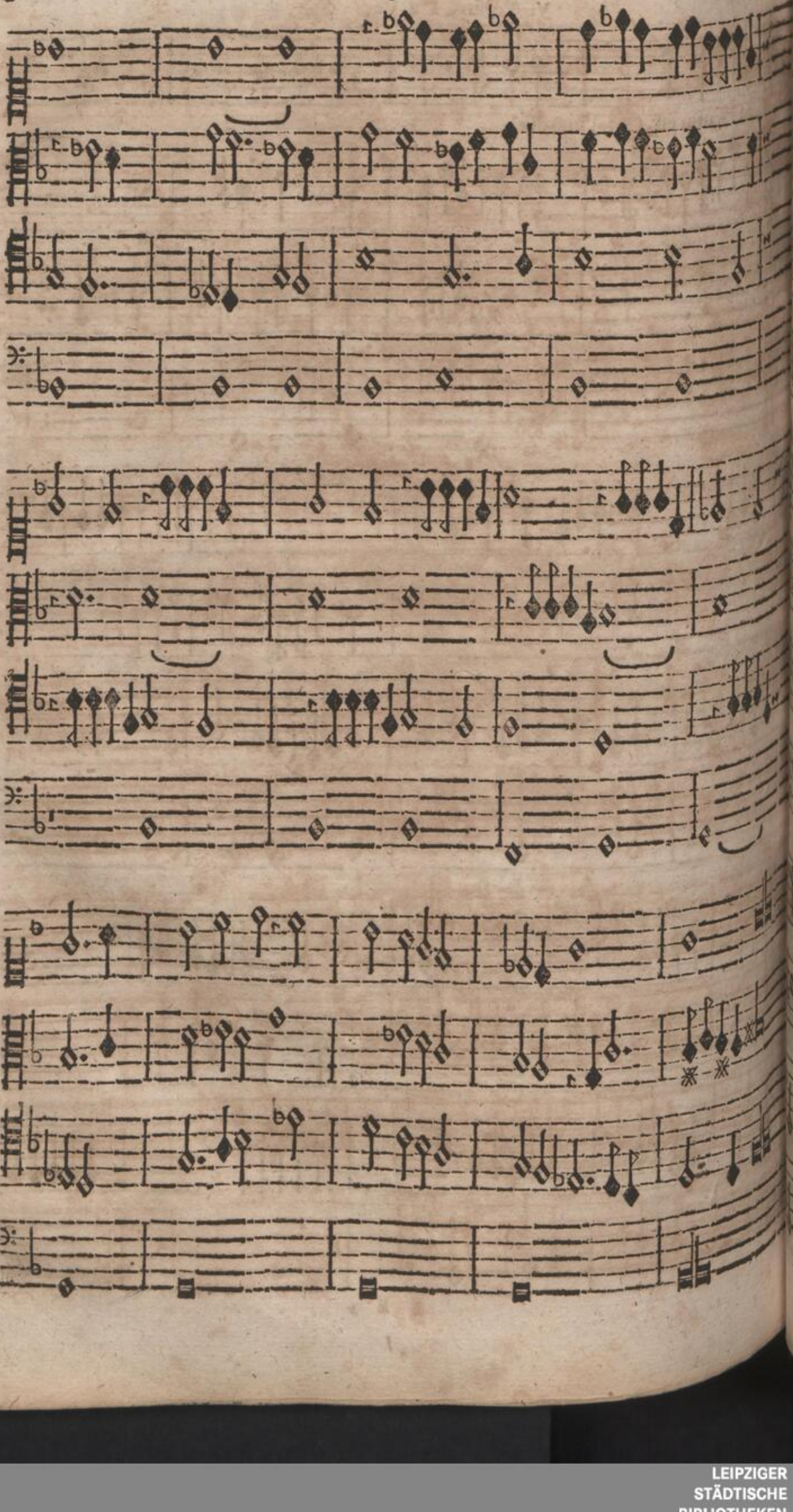
4. VERSUS, à 3. Voc.





V. Verſus, à 4. Voc.

Sicut locutus eſt, Coral in Baſſo.



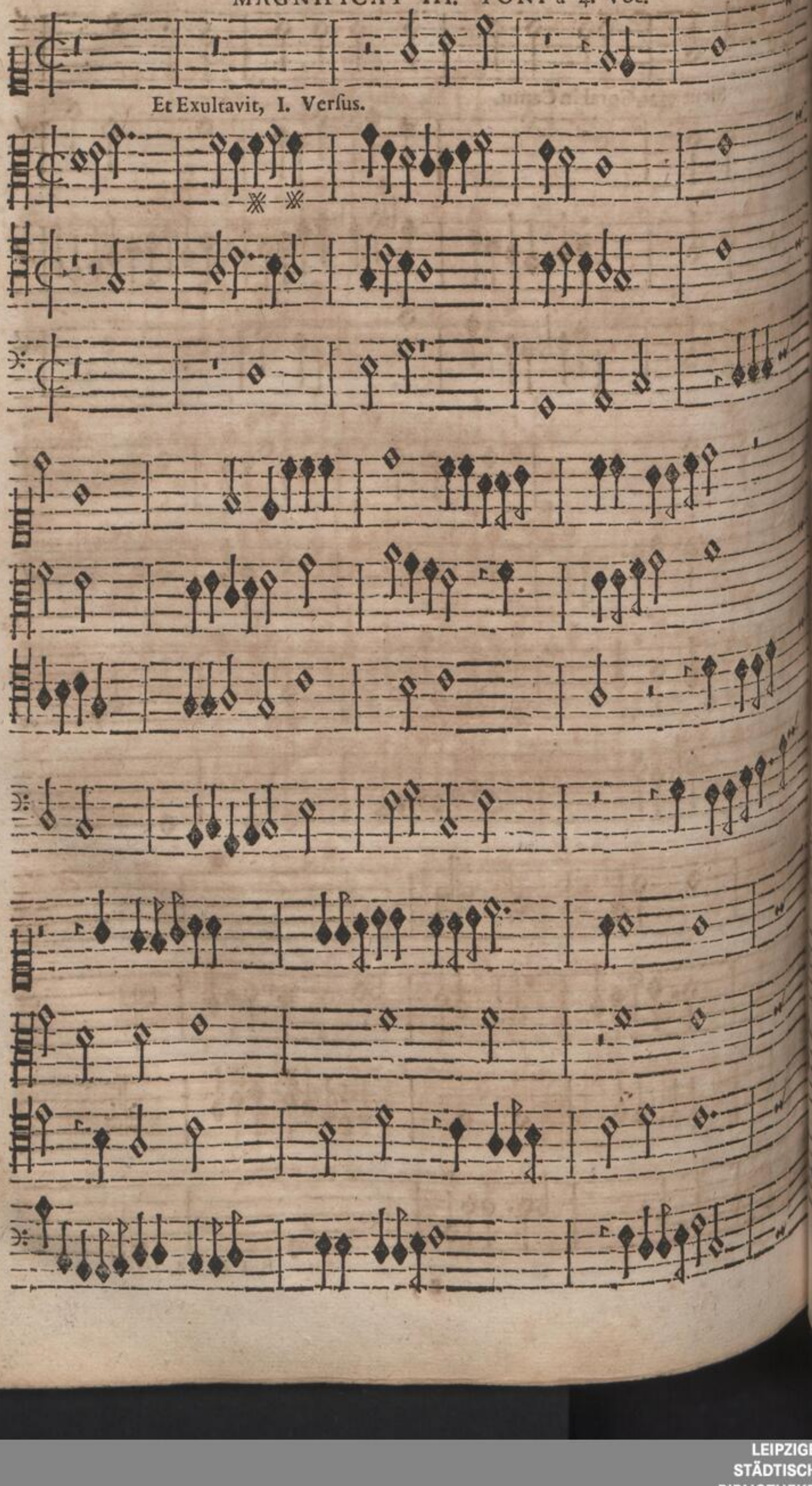
6. Versus. à 4. Voc.

Sicut erat, Coral in Cantu.

FINIS.

IV

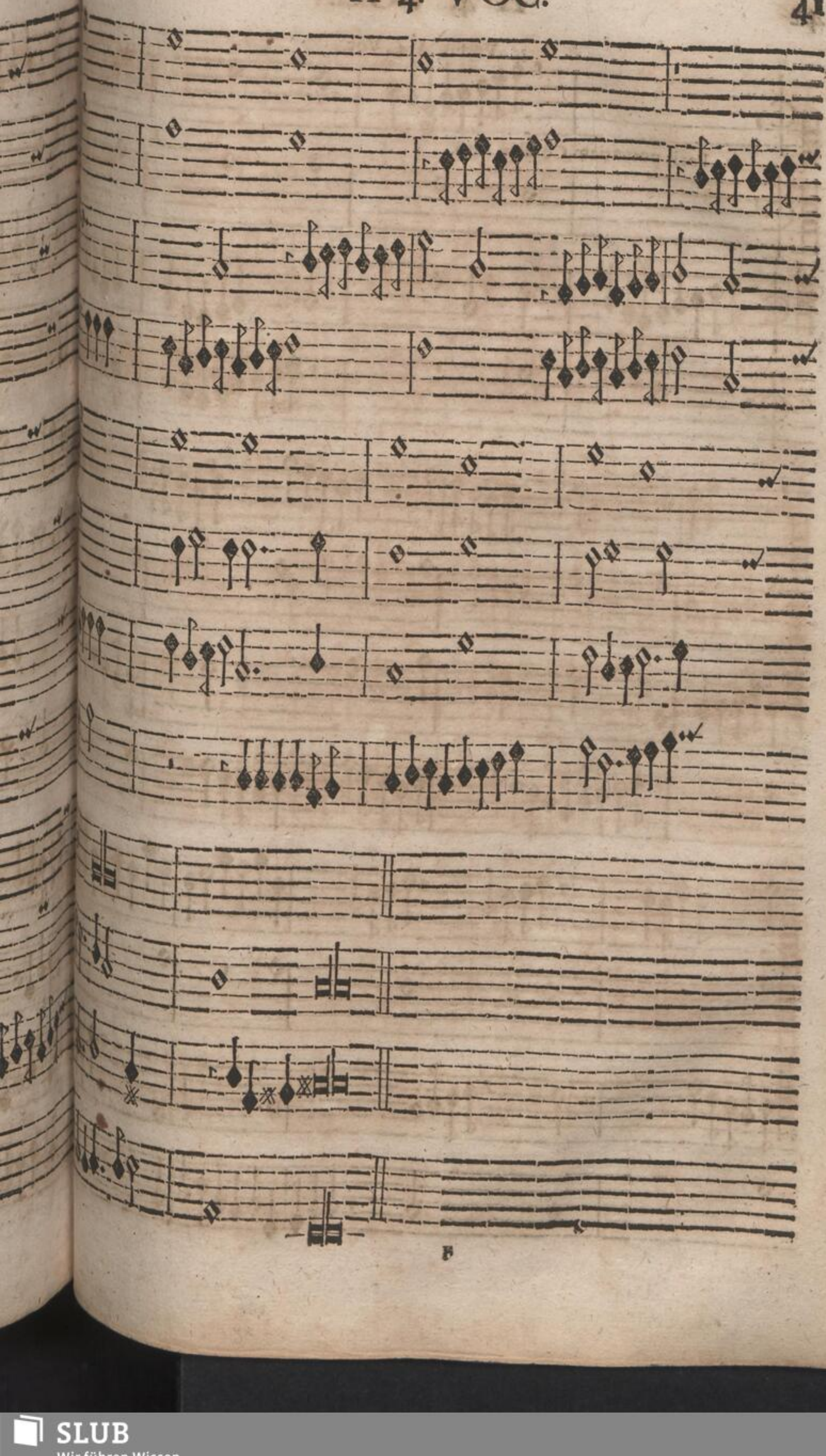
MAGNIFICAT III. TONI à 4. Voc.



Et Exultavit, I. Verſus.

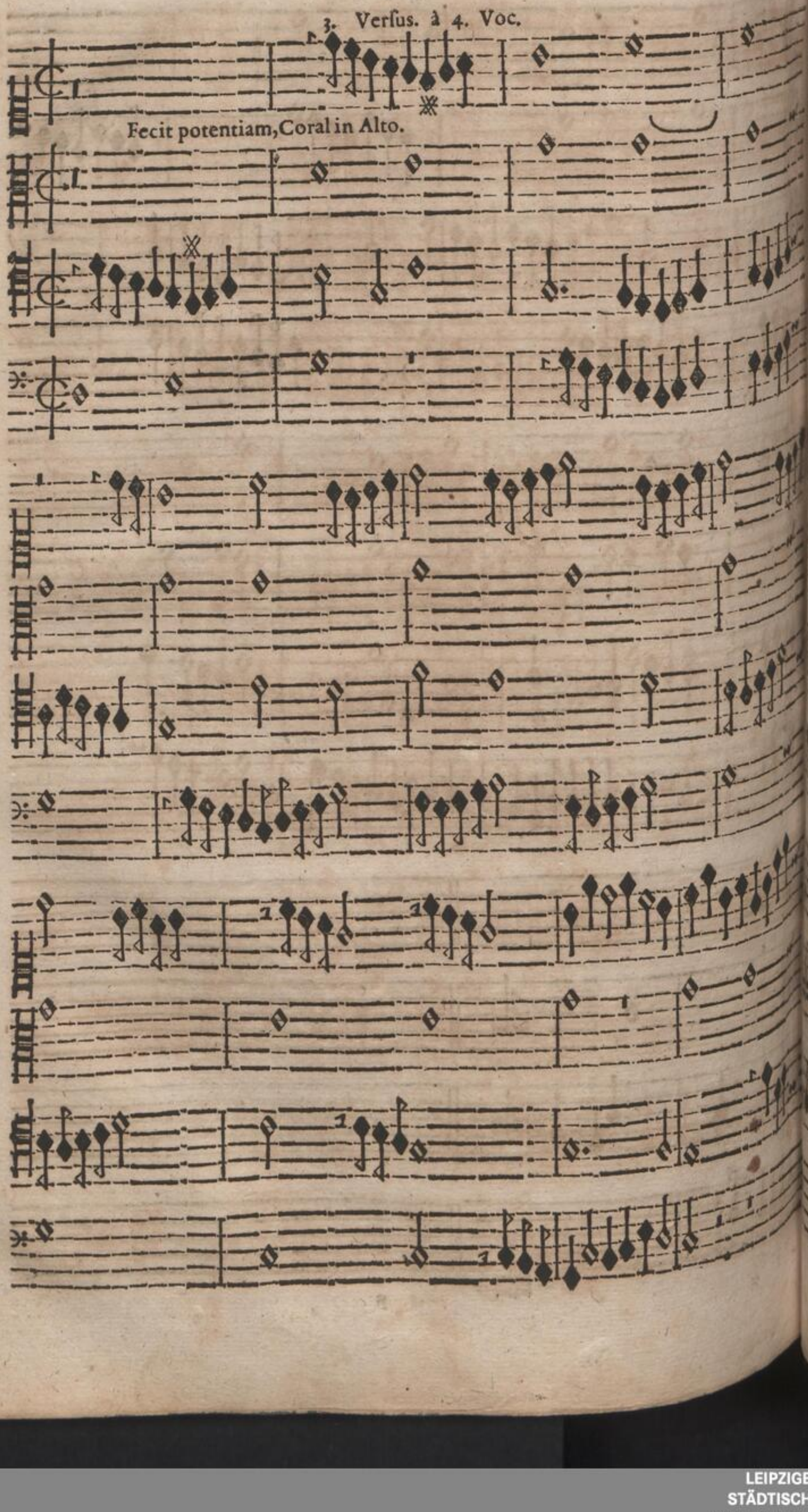
2. Versus. à 4. Voc.

Quia fecit Coral in Cantu.

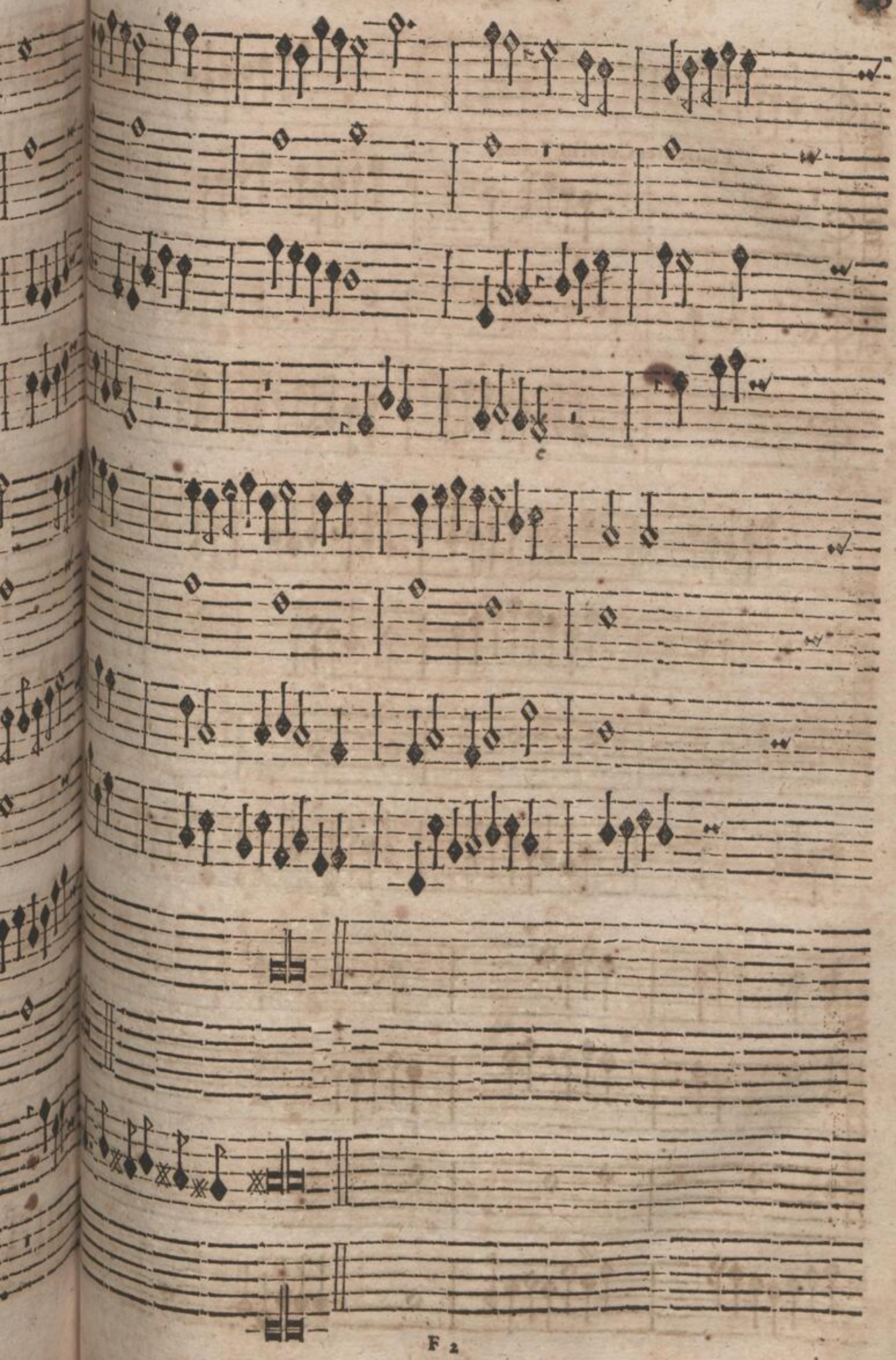


A 4. VOC.

3. Versus. à 4. Voc.

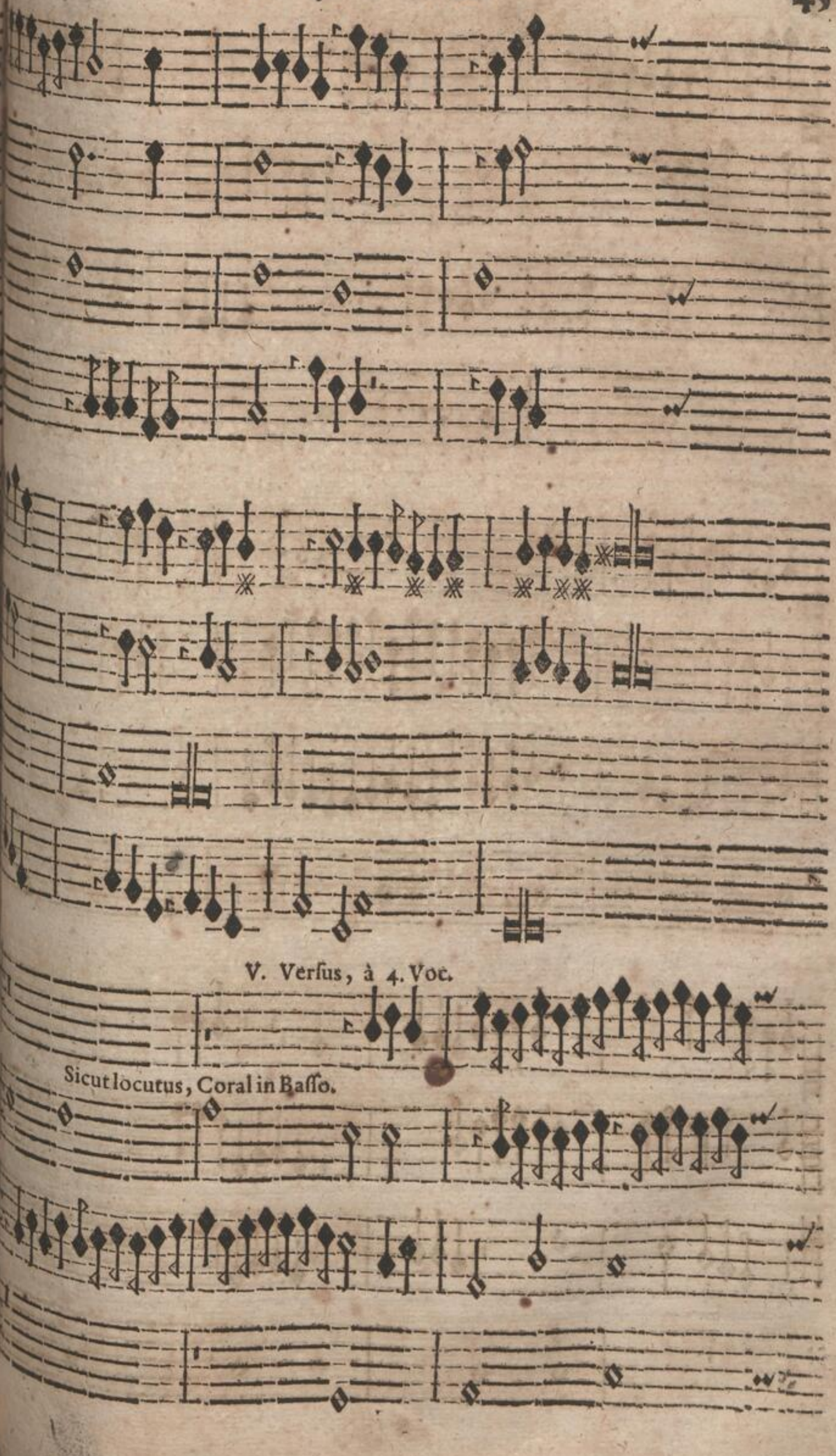


Fecit potentiam, Coral in Alto.



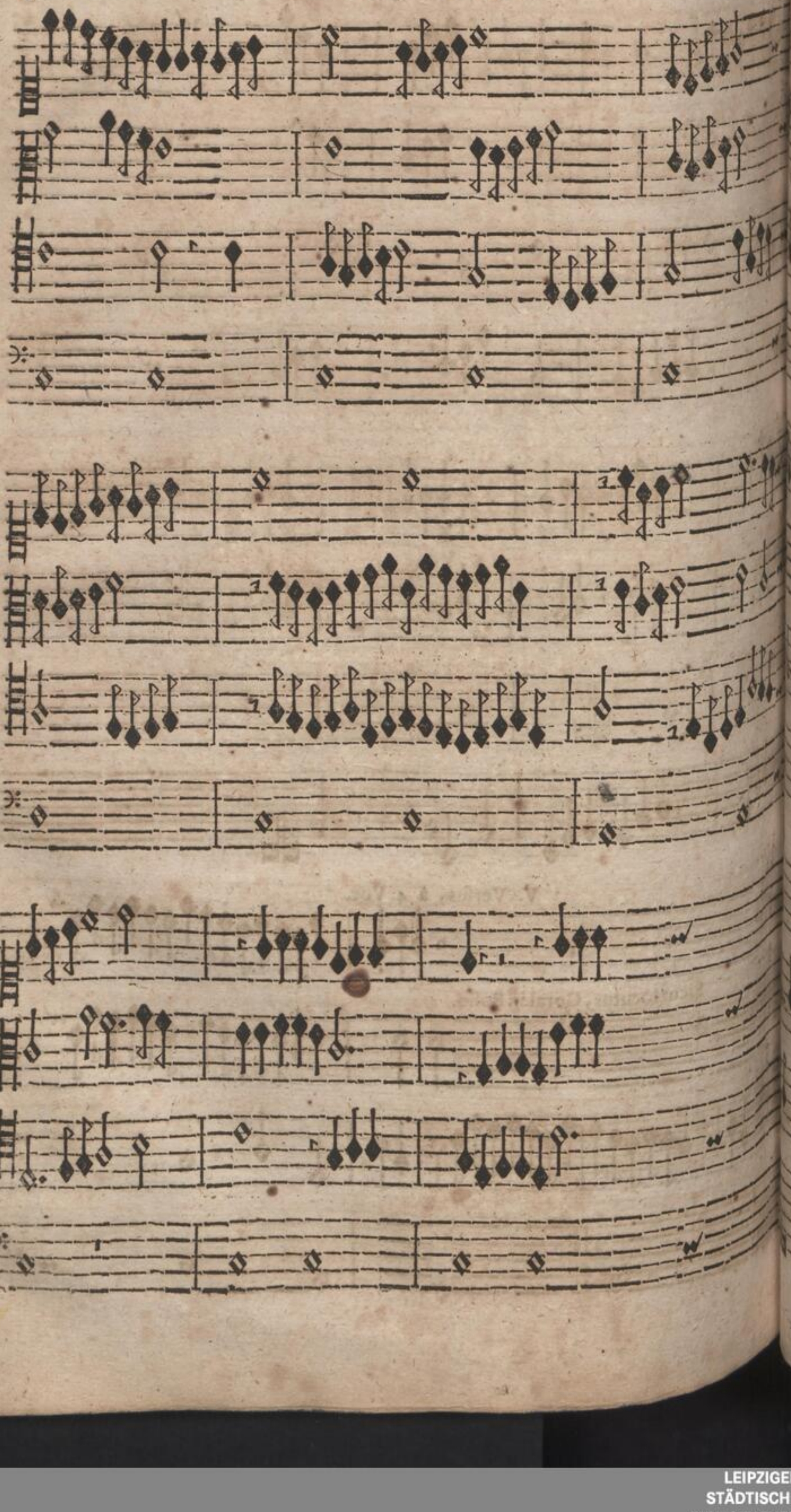
A 4. VOC.

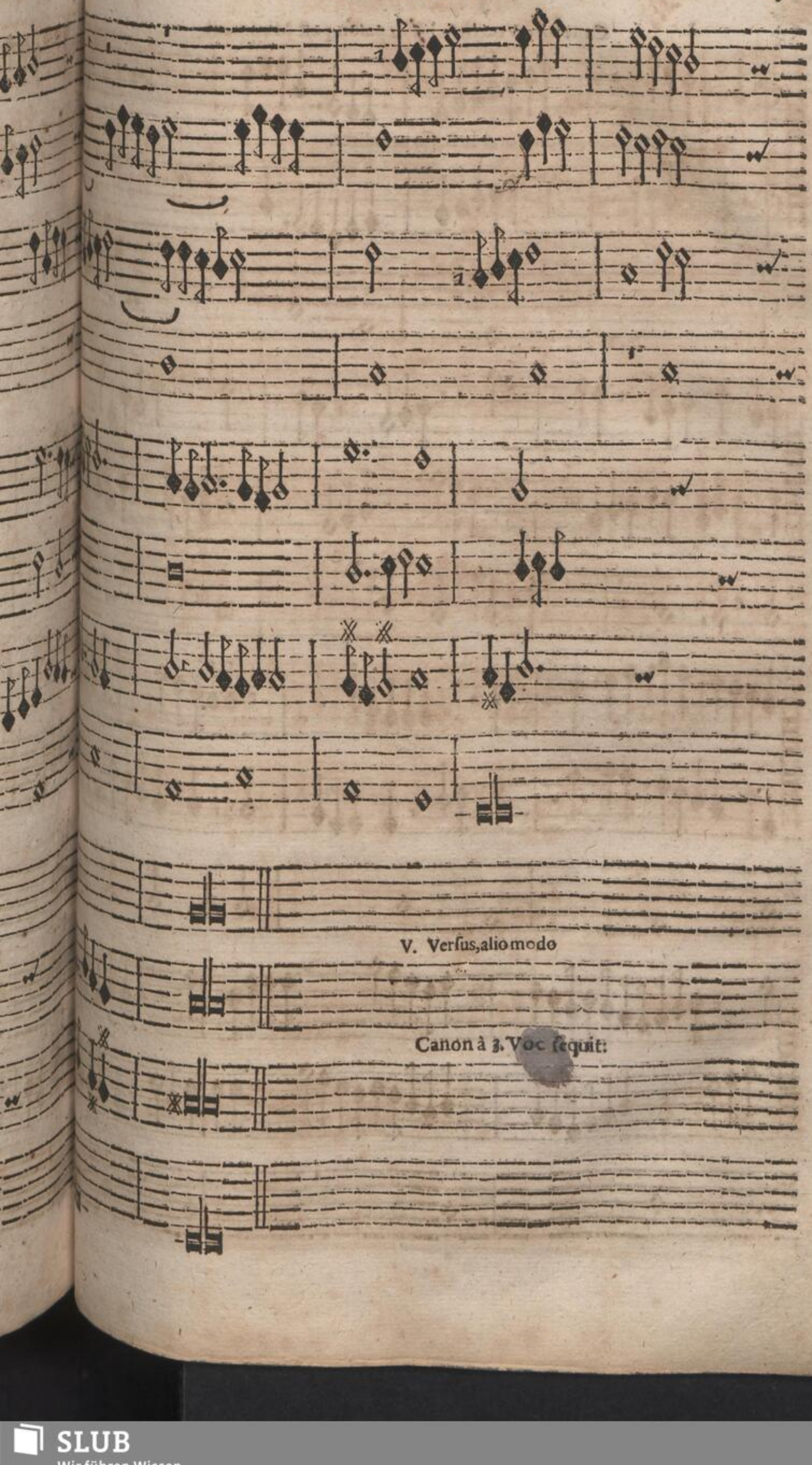
4. Verſus. à 4. Voc.



V. Versus, à 4. Voc.

Sicut locutus, Coral in Basso.



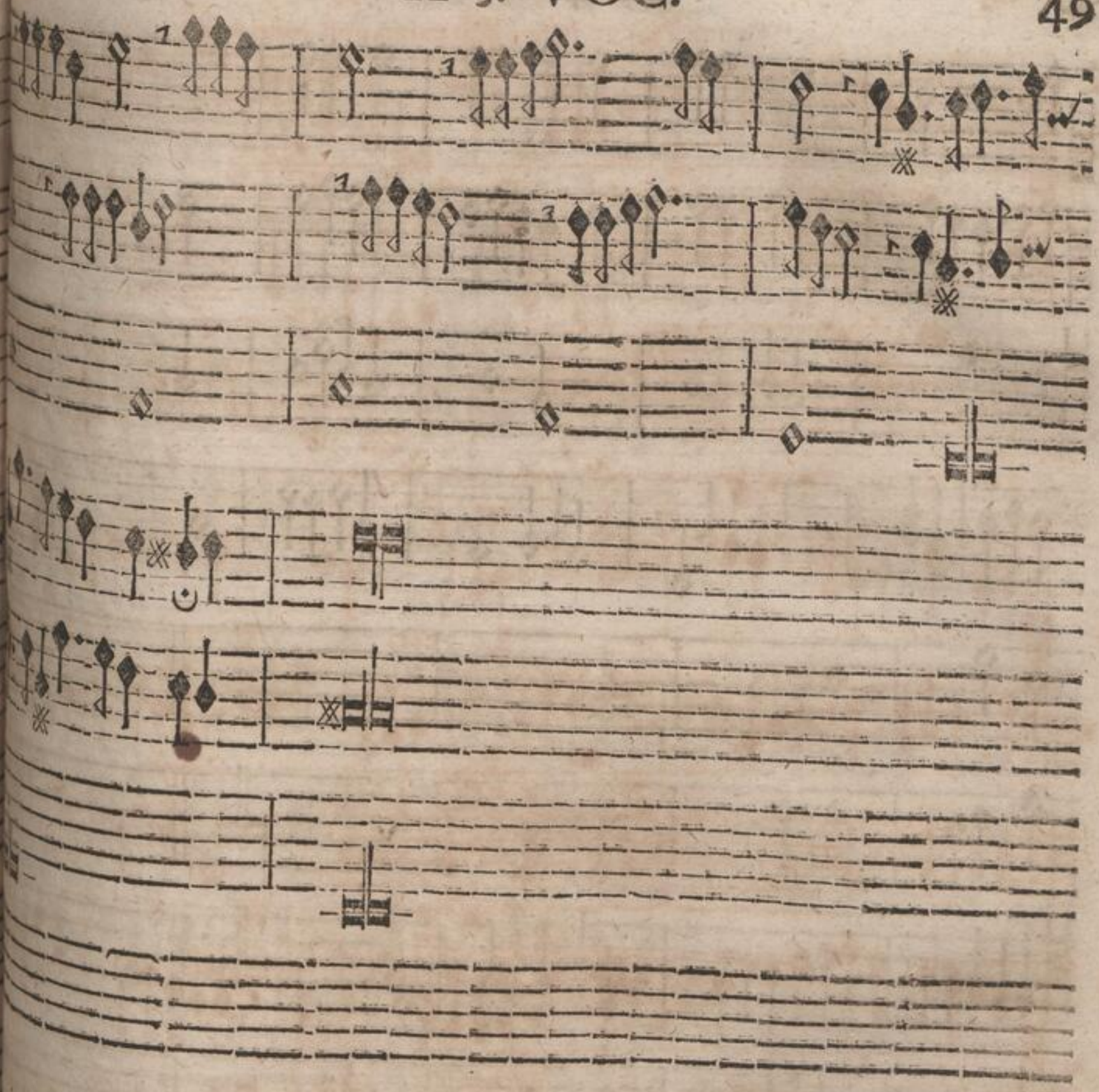


V. Verſus, alio modo

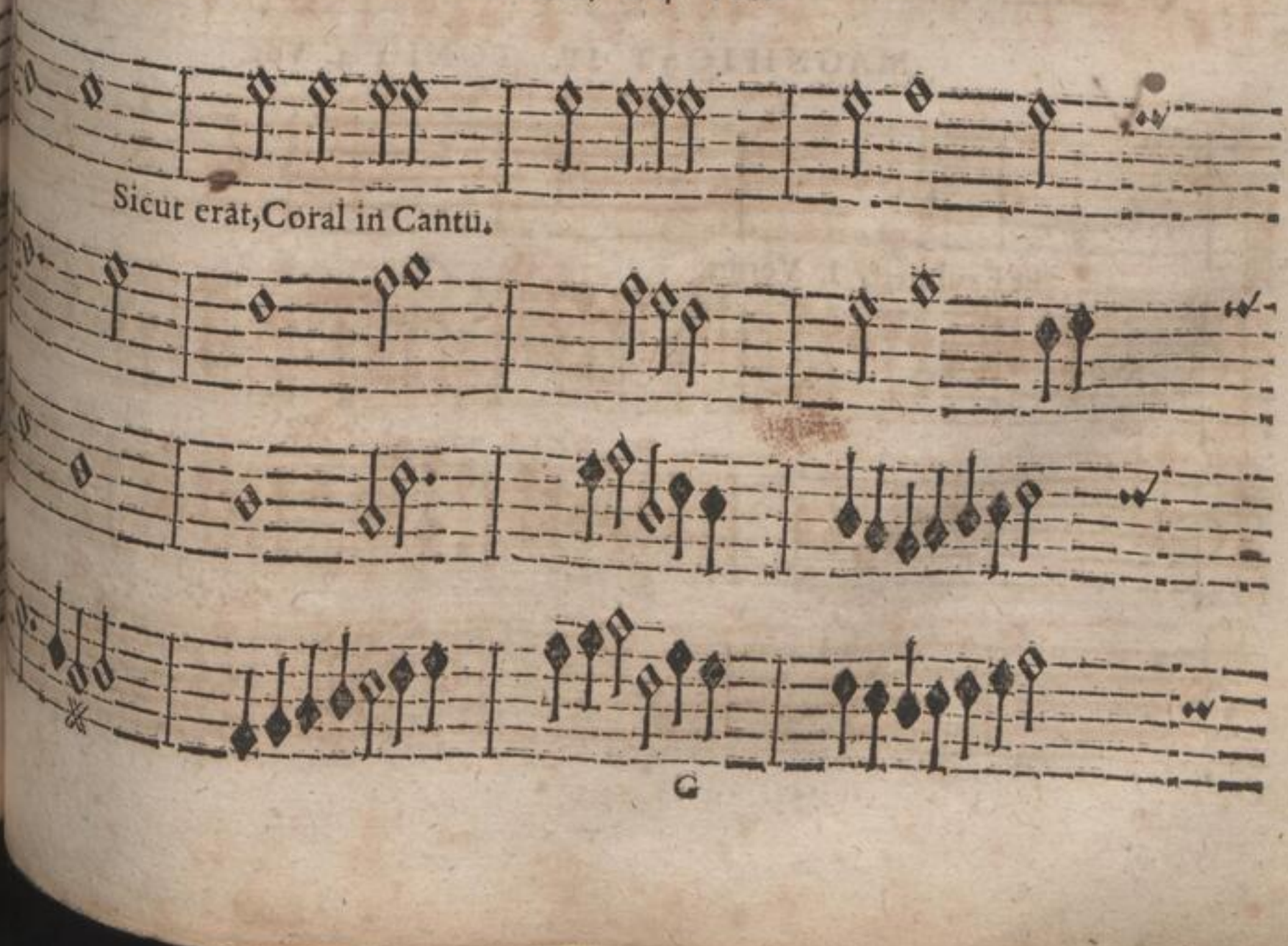
Canon à 3. Voc ſequit:

Canon à 3. Voc. in Subſidia paſon poſt Minimam.

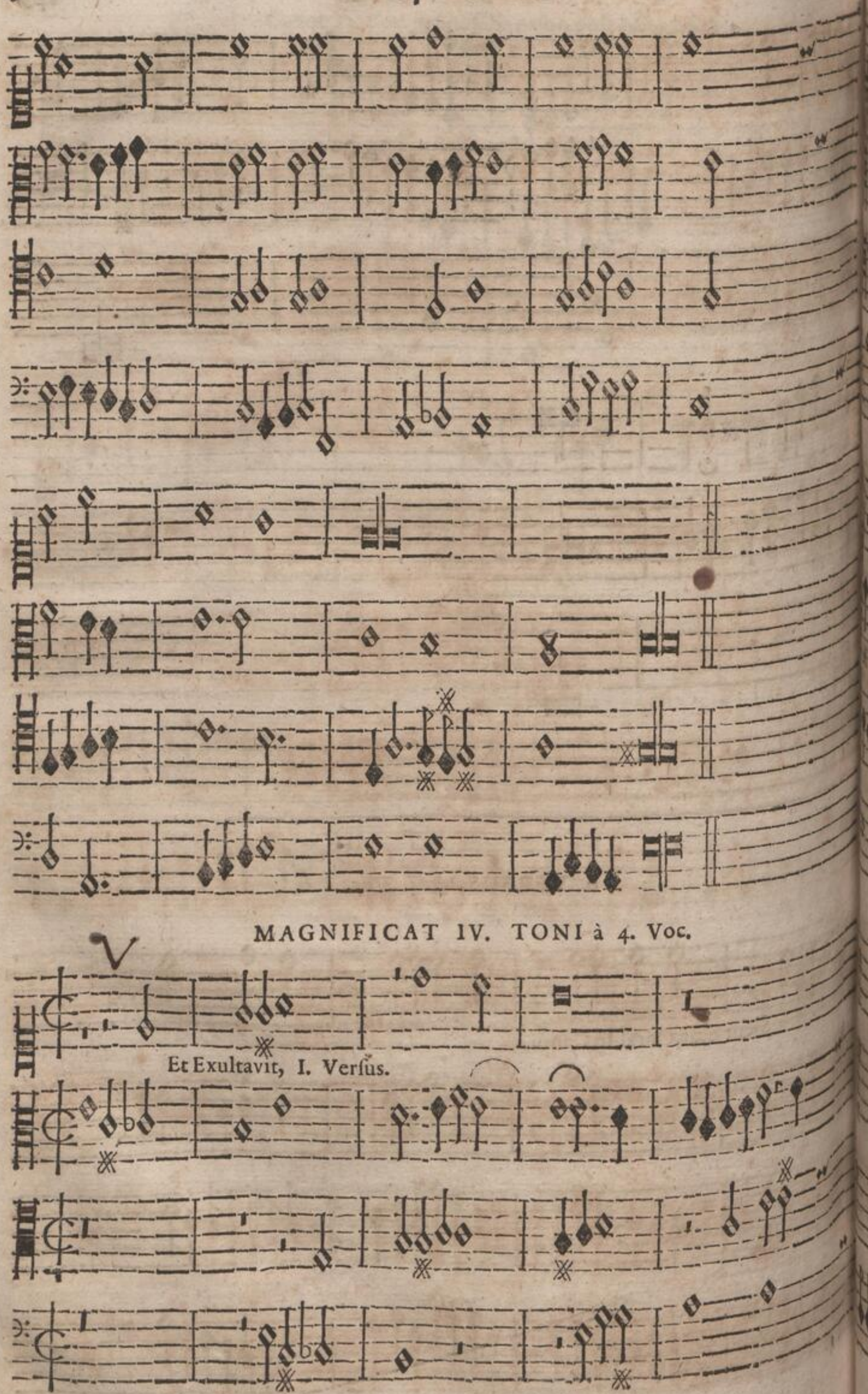
Sicut locutus, alio modo Coral in Baſſo pedaliter.



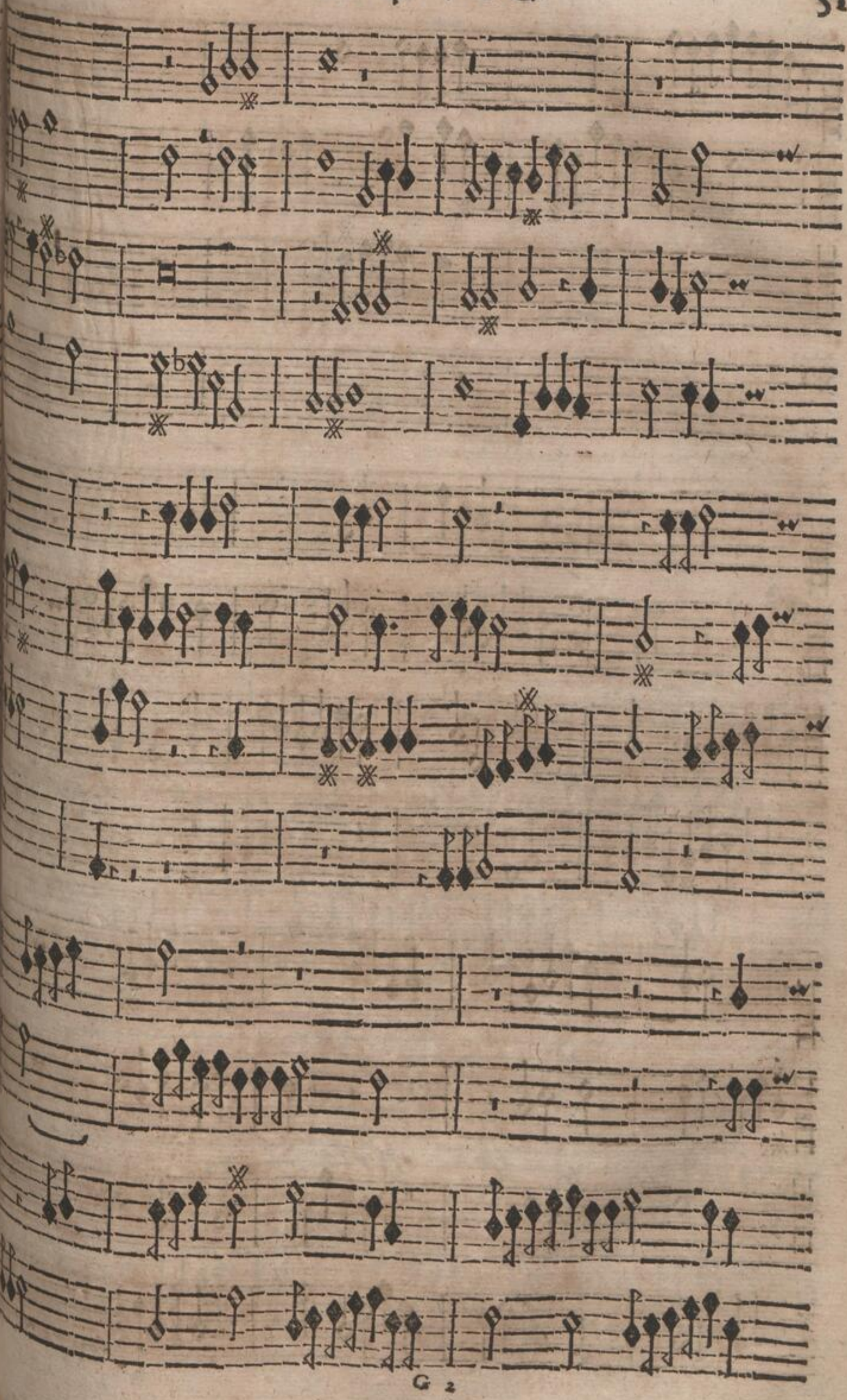
6. VERSUS, à 4. Voc.

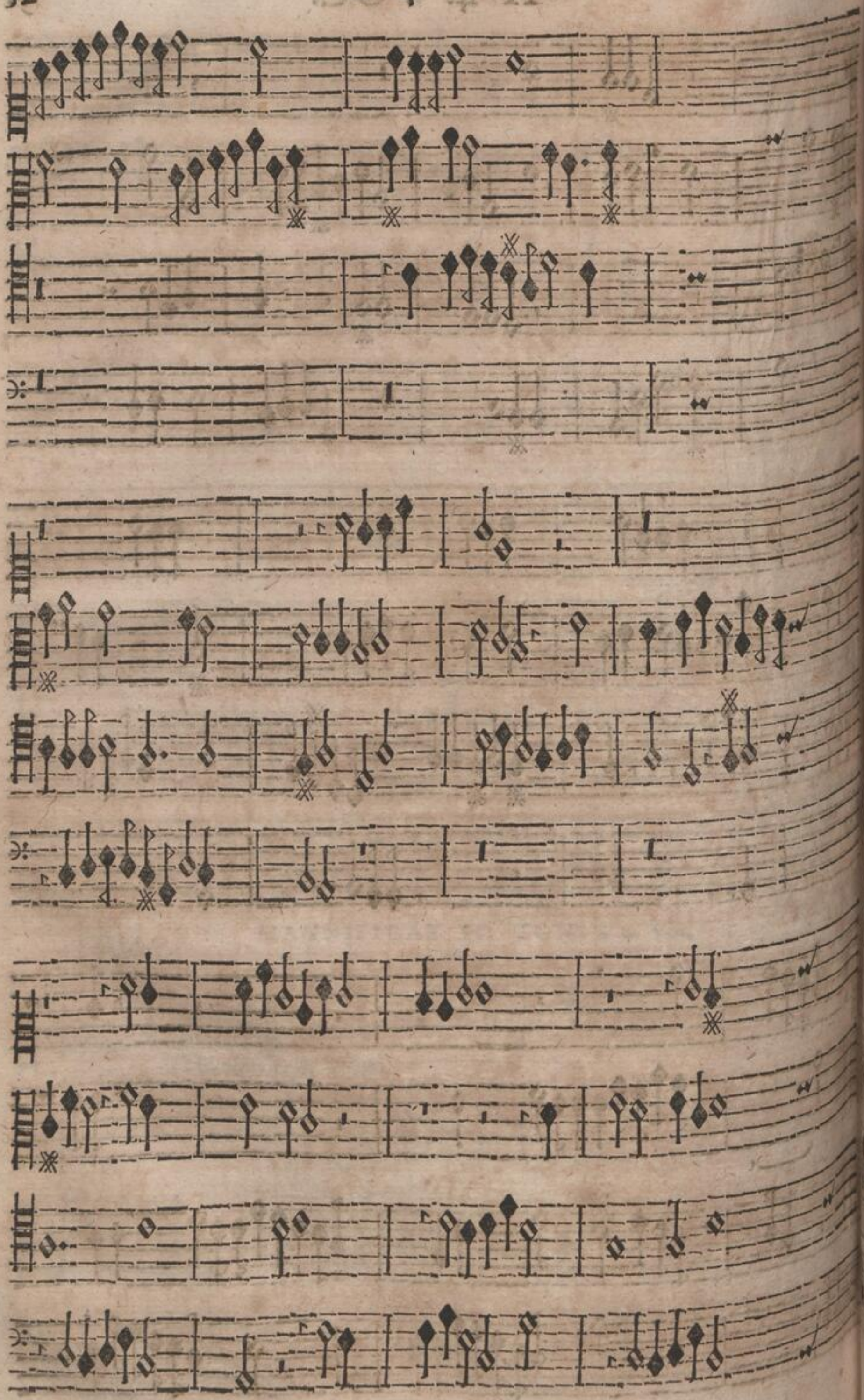


Sicut erat, Coral in Cantu.



MAGNIFICAT IV. TONI à 4. Voc.

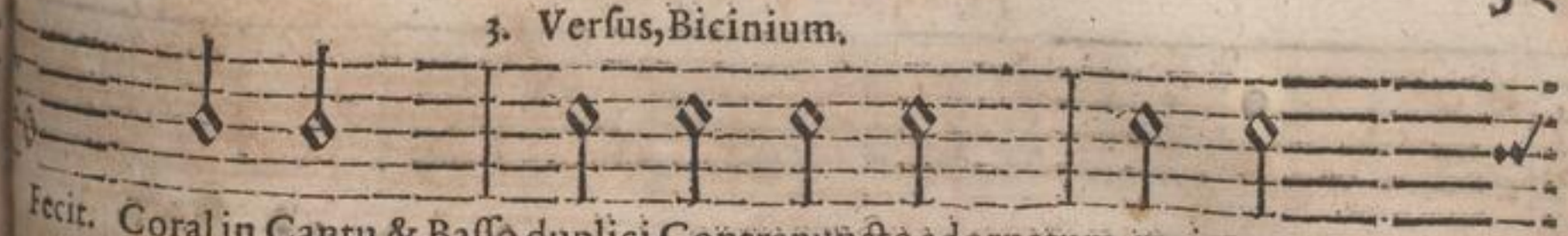




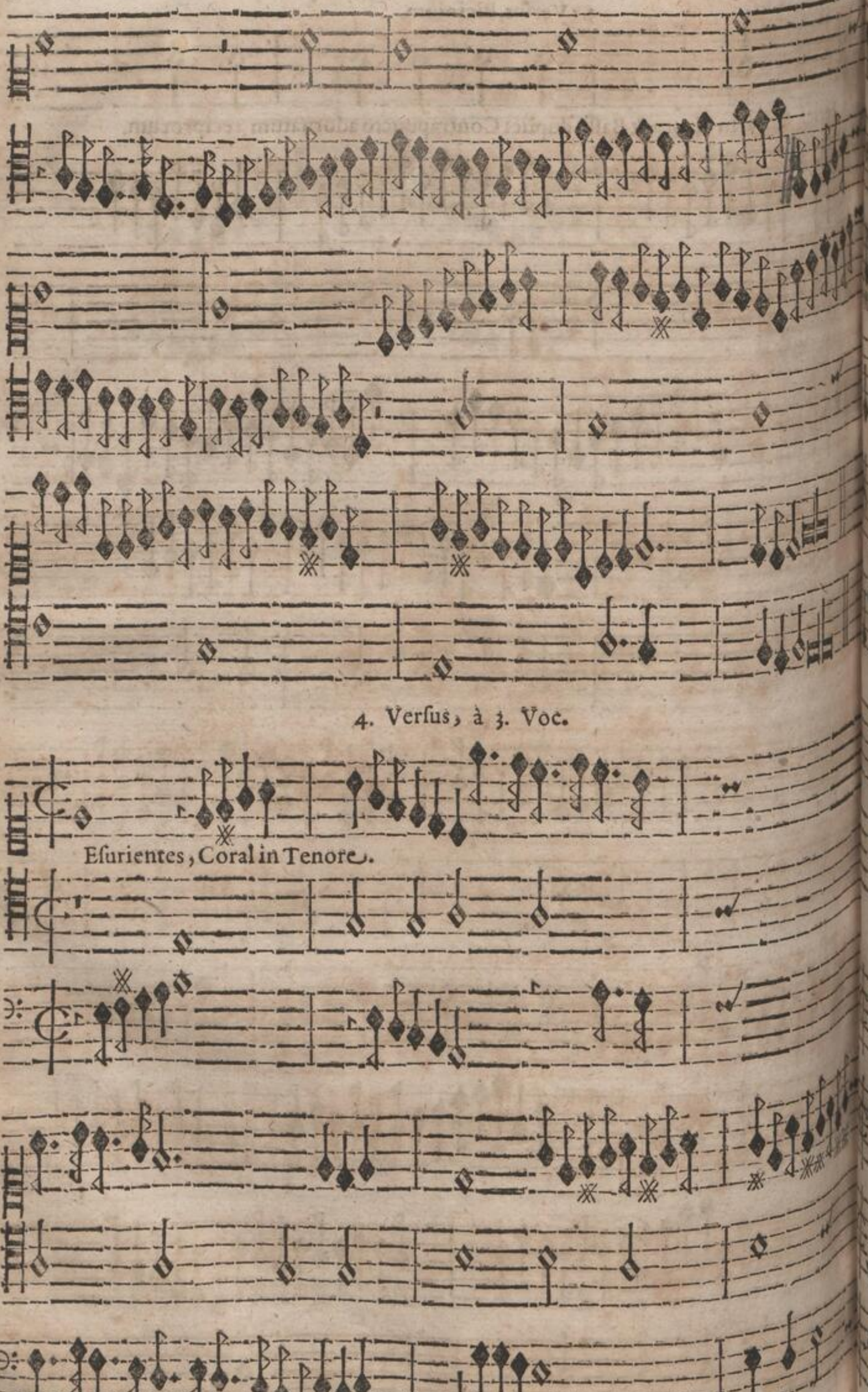
2. Versus, à 3. Voc.

Quia fecit Coral in Cantu.

3. Verſus, Bicinium.

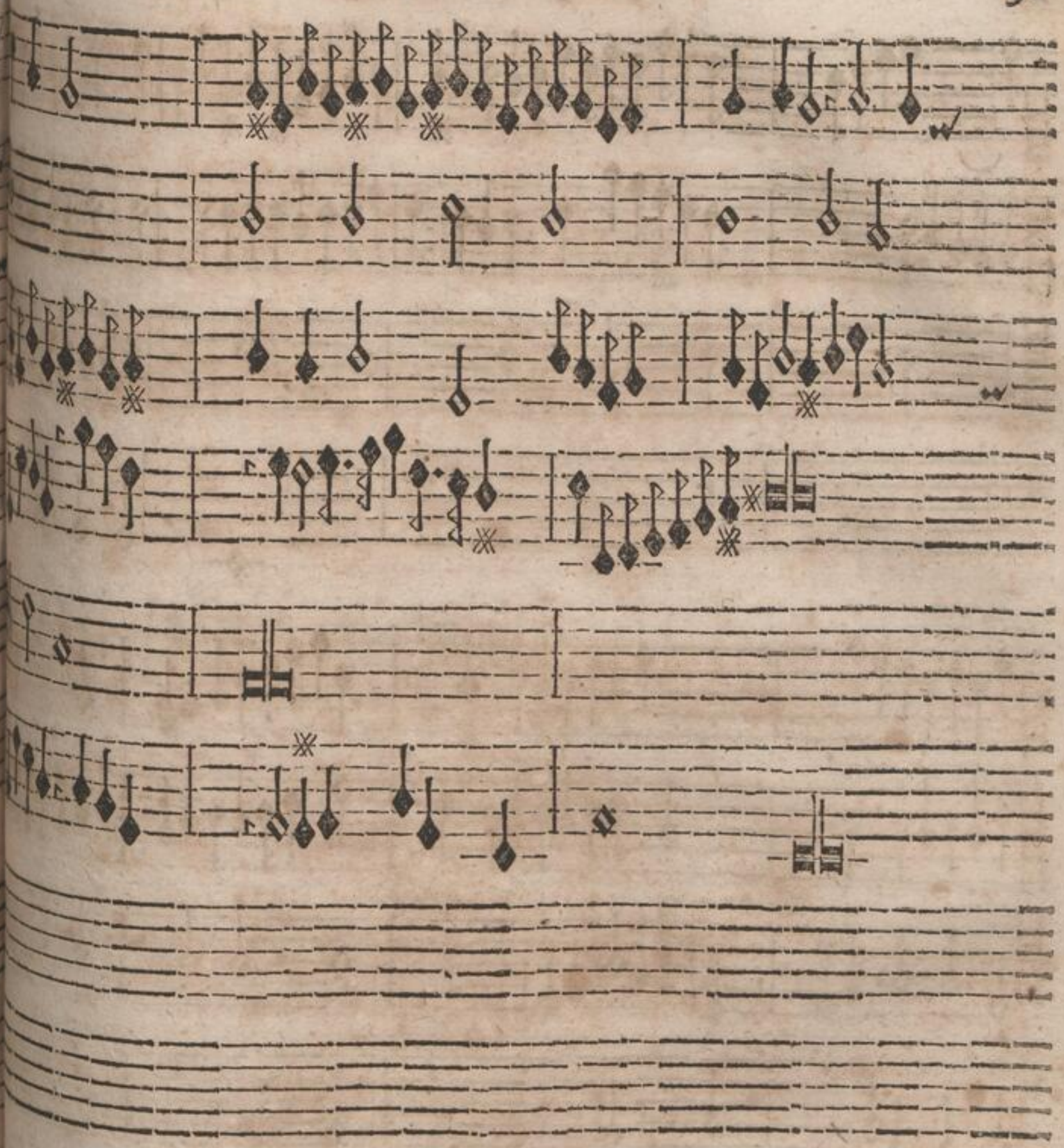


Fecit. Coral in Cantu & Baſſo duplici Contrapuncto adornatum reciprocum.

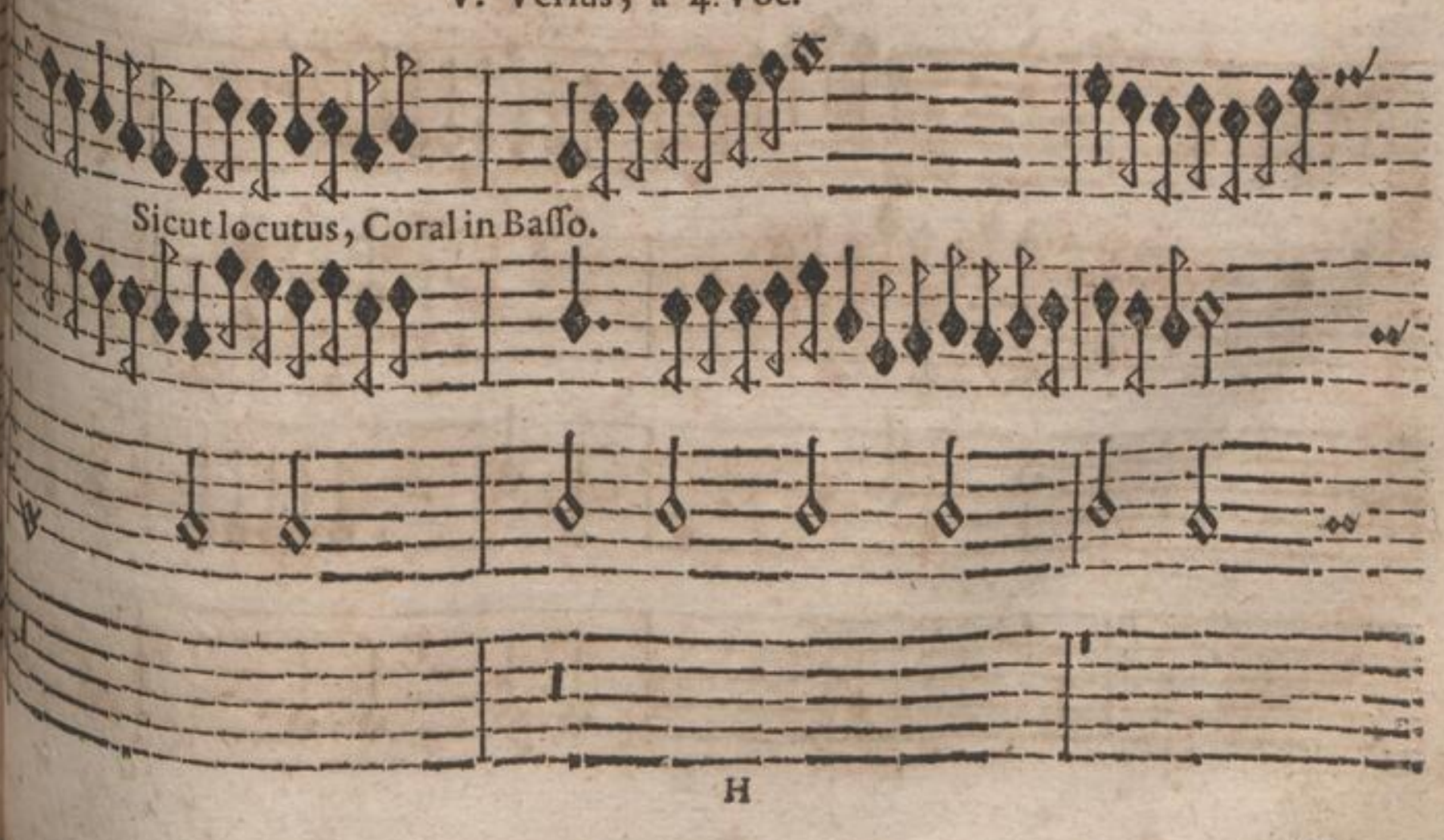


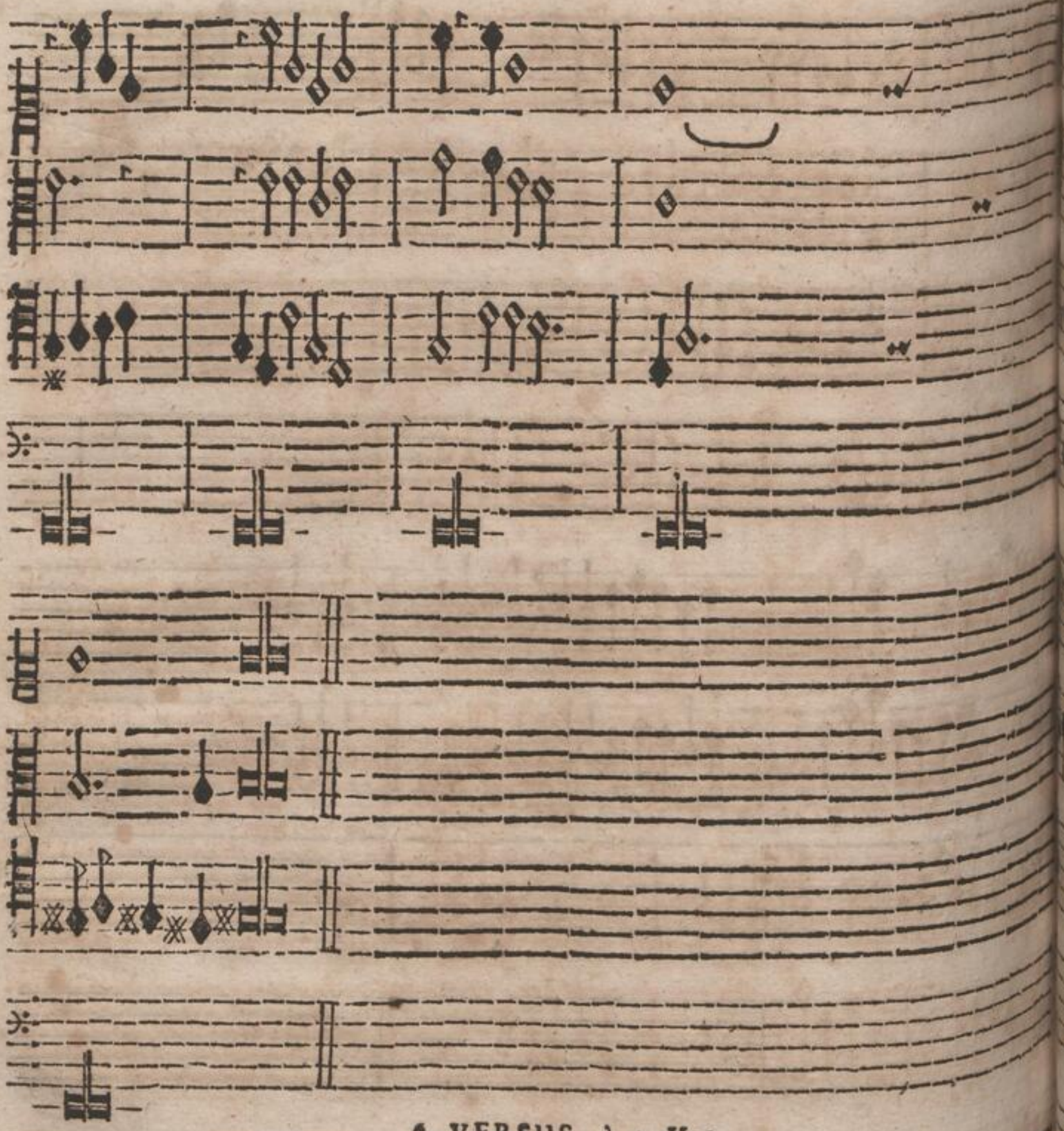
4. Verſus, à 3. Voc.

Eſurientes, Coral in Tenore.



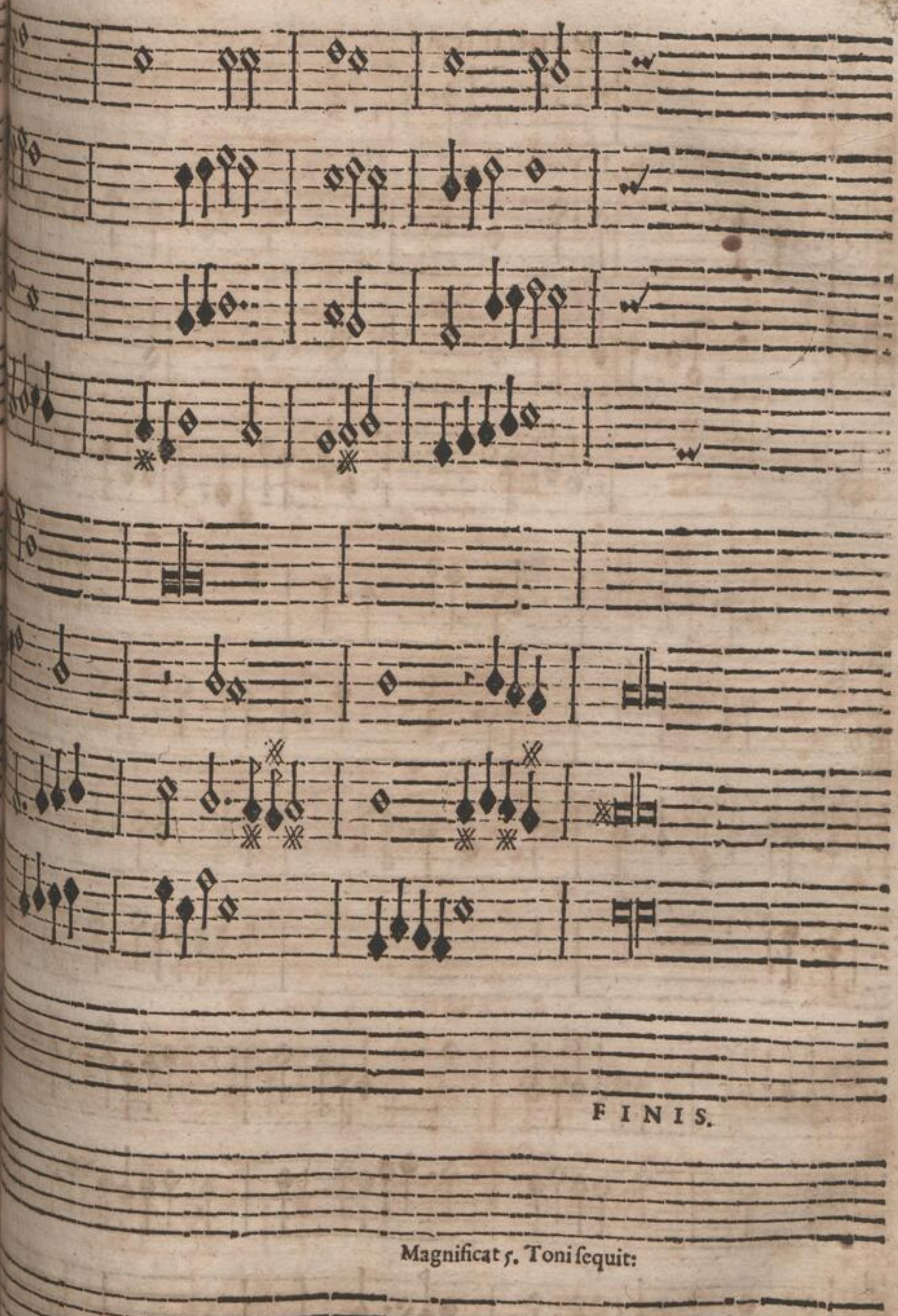
V. Verſus, à 4. Voc.





6. VERSUS, à 4. Voc.

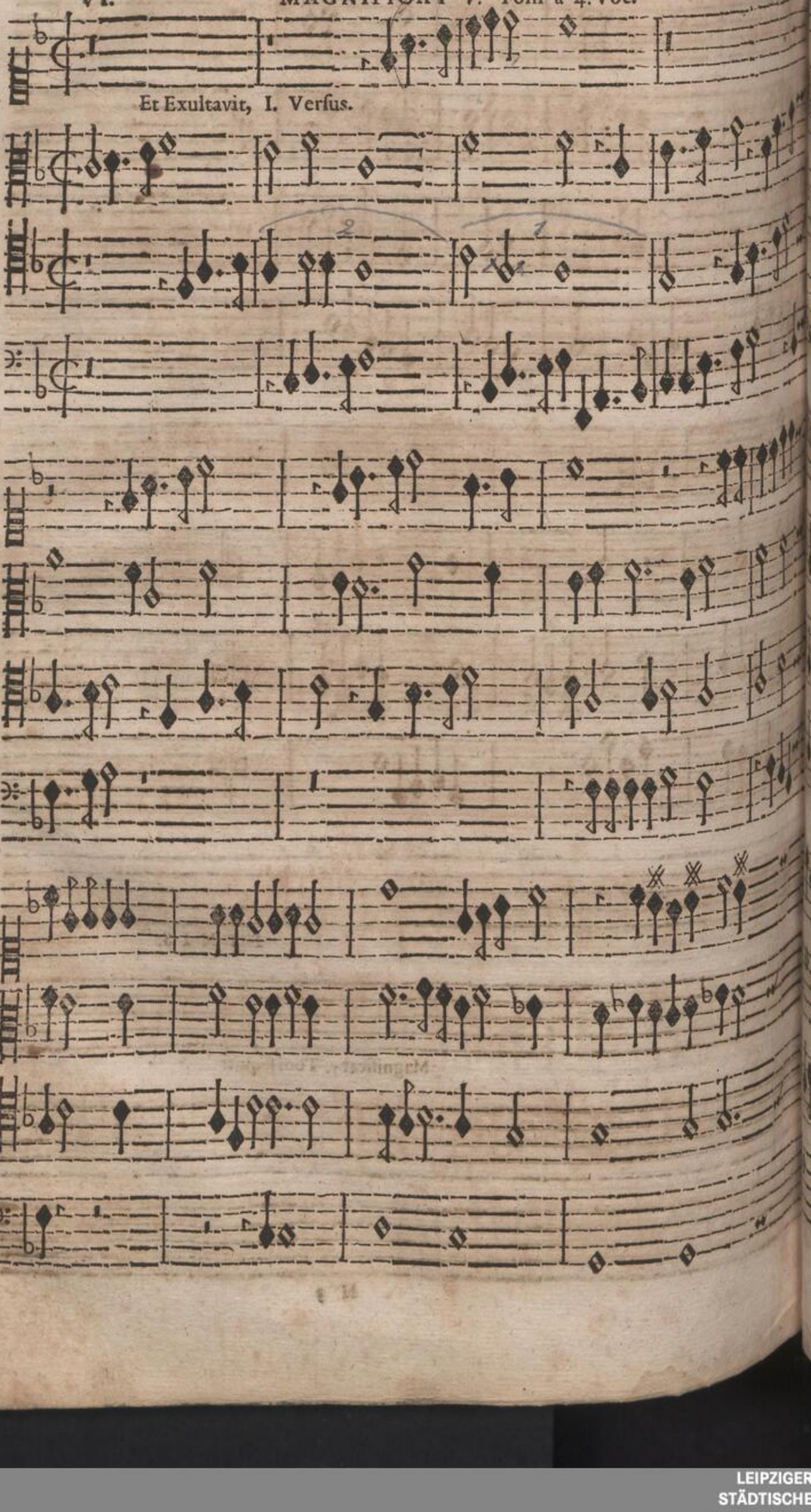
Sicut erat, Coral in Cantu.



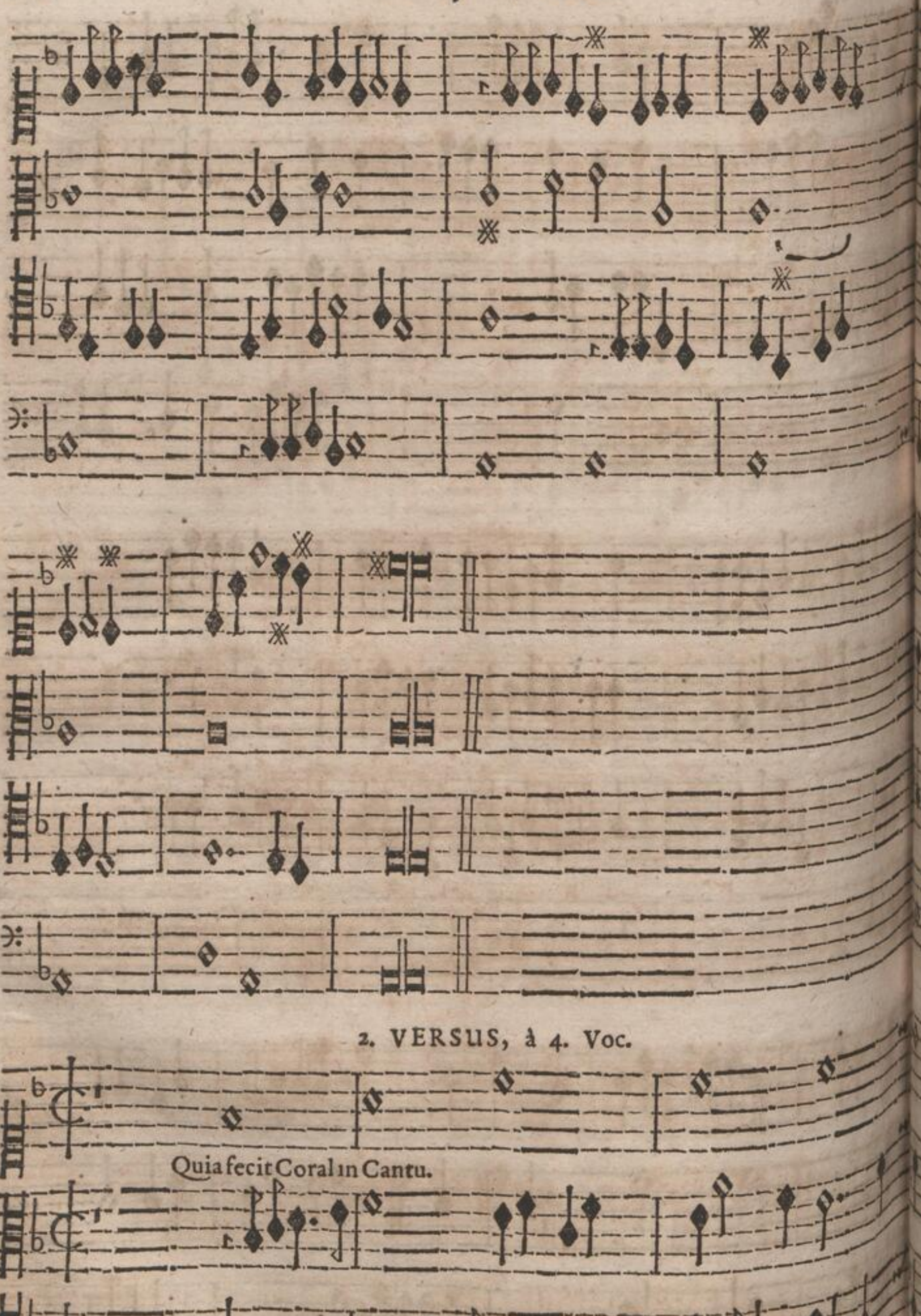
FINIS.

Magnificat 5. Toni ſequit:

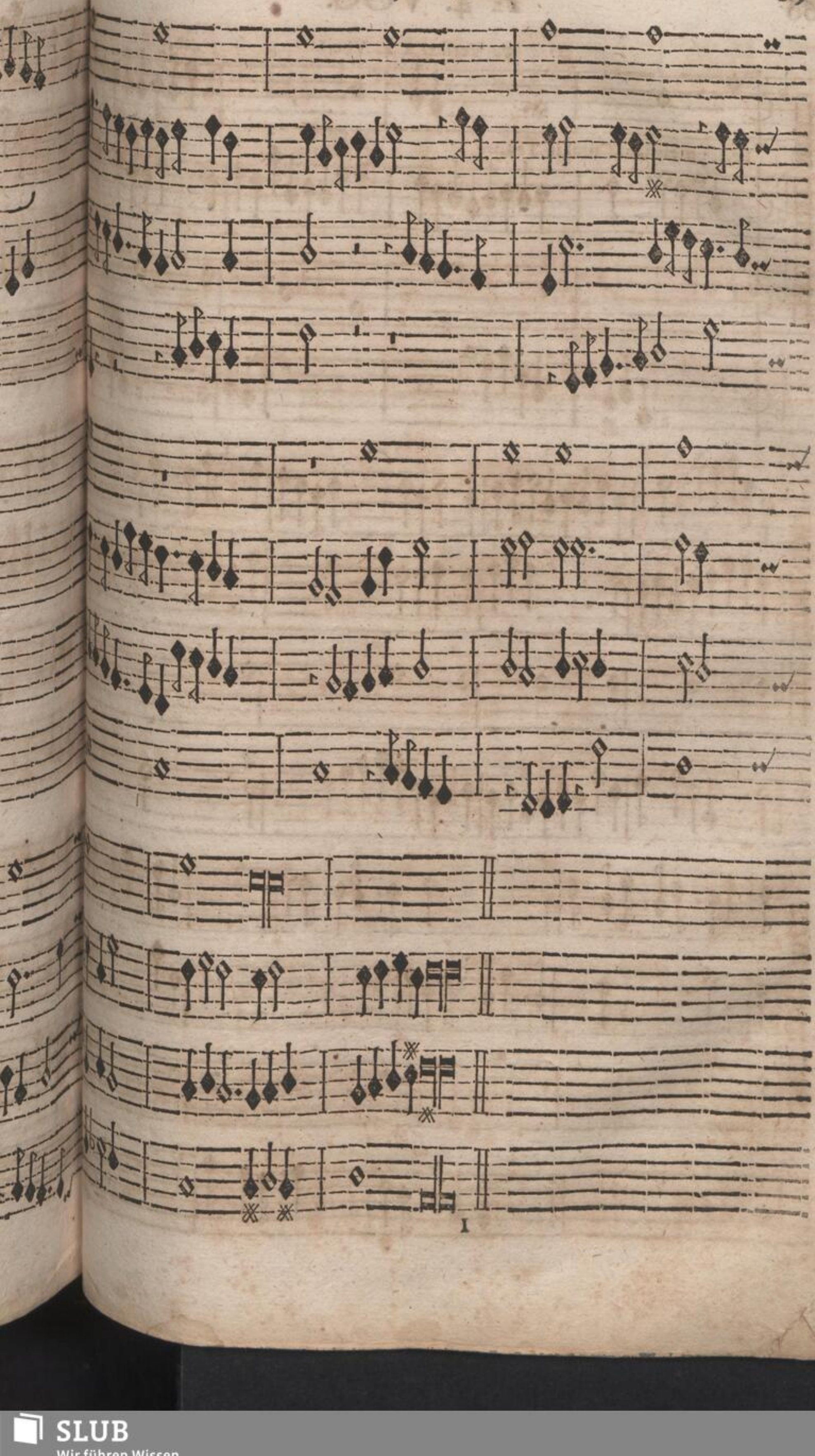
VI. MAGNIFICAT V. Toni à 4. Voc.



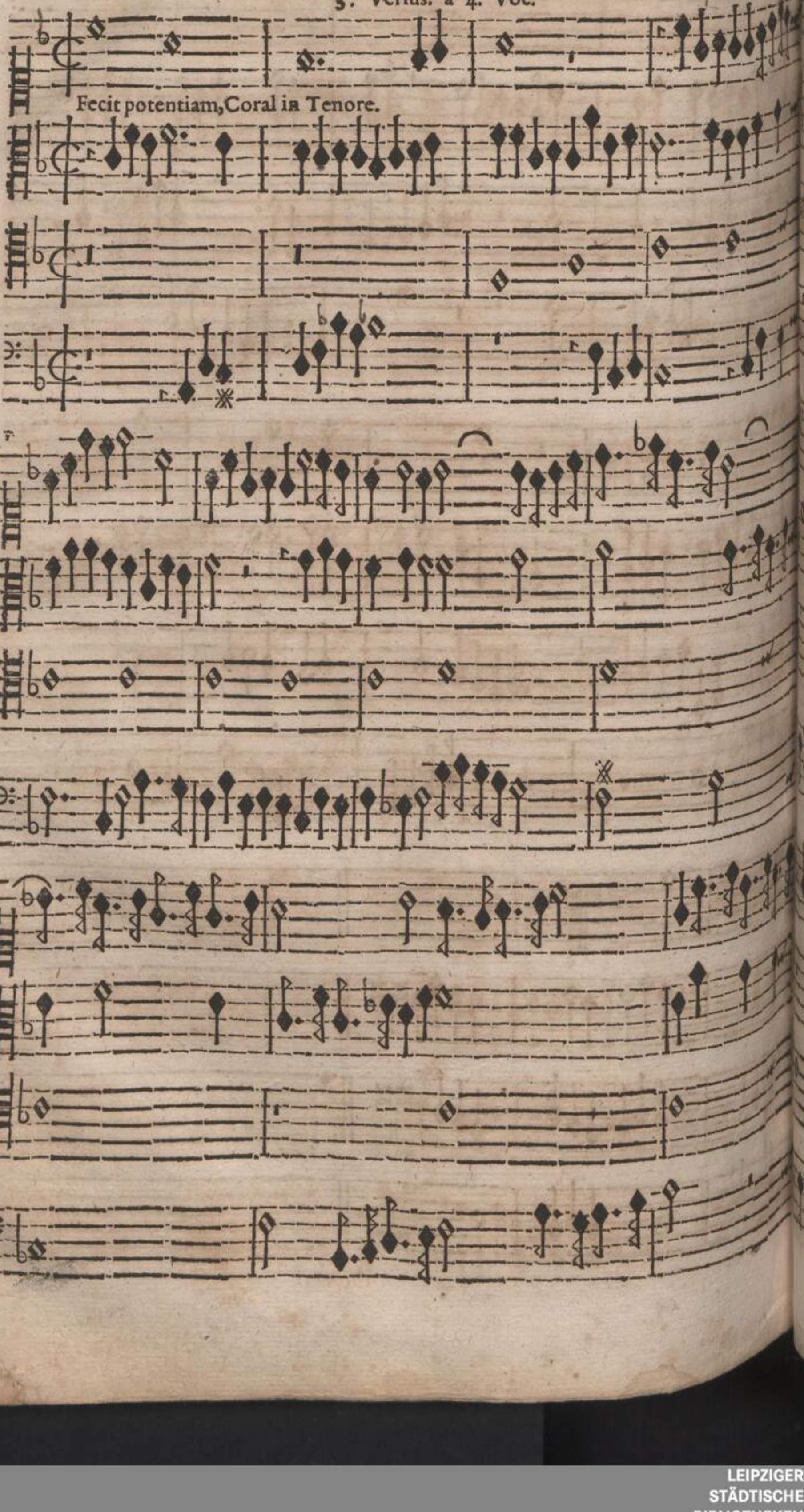
Et Exultavit, I. Verſus.



2. VERSUS, à 4. Voc.



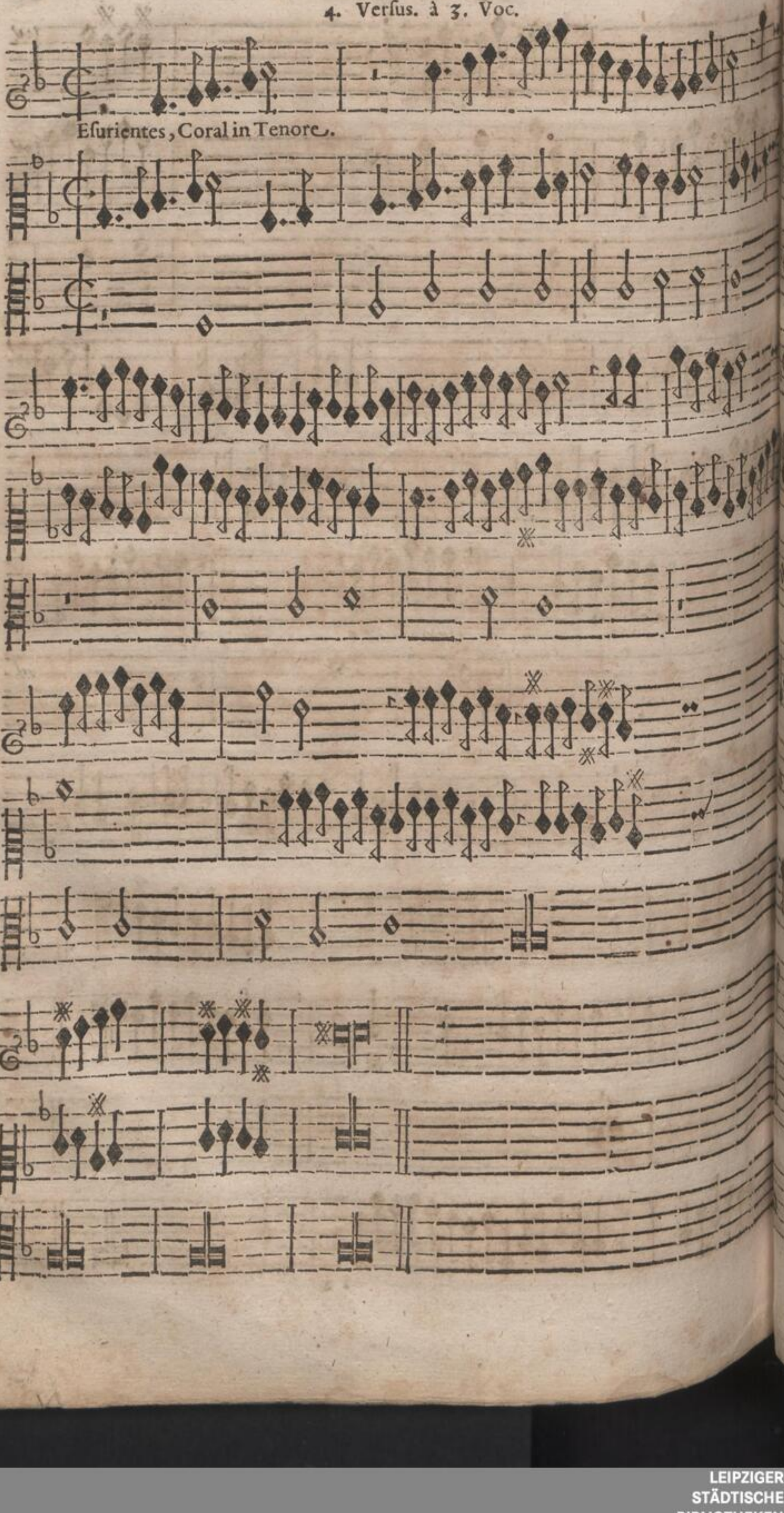
3. Verſus. à 4. Voc.



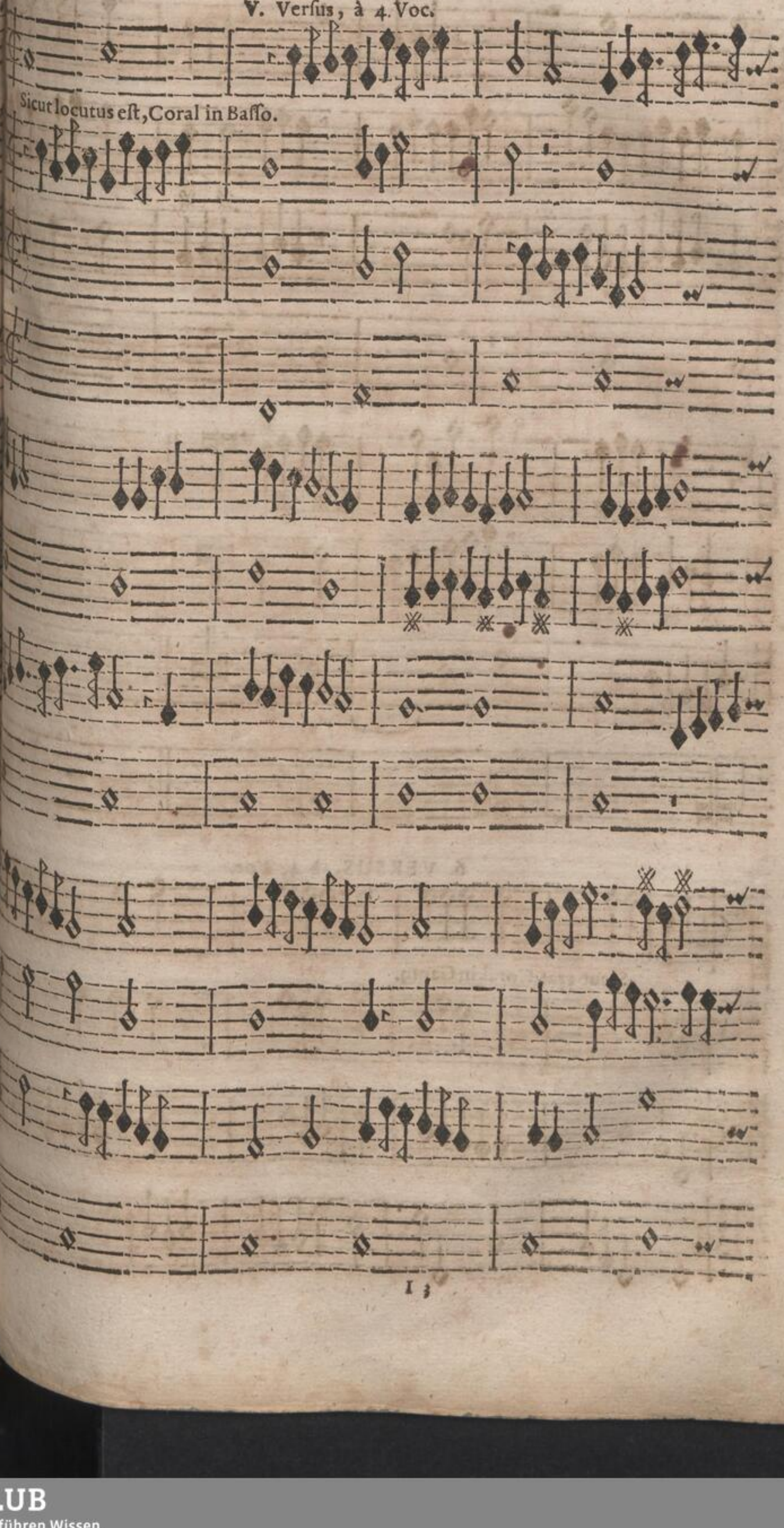
Fecit potentiam, Coral in Tenore.

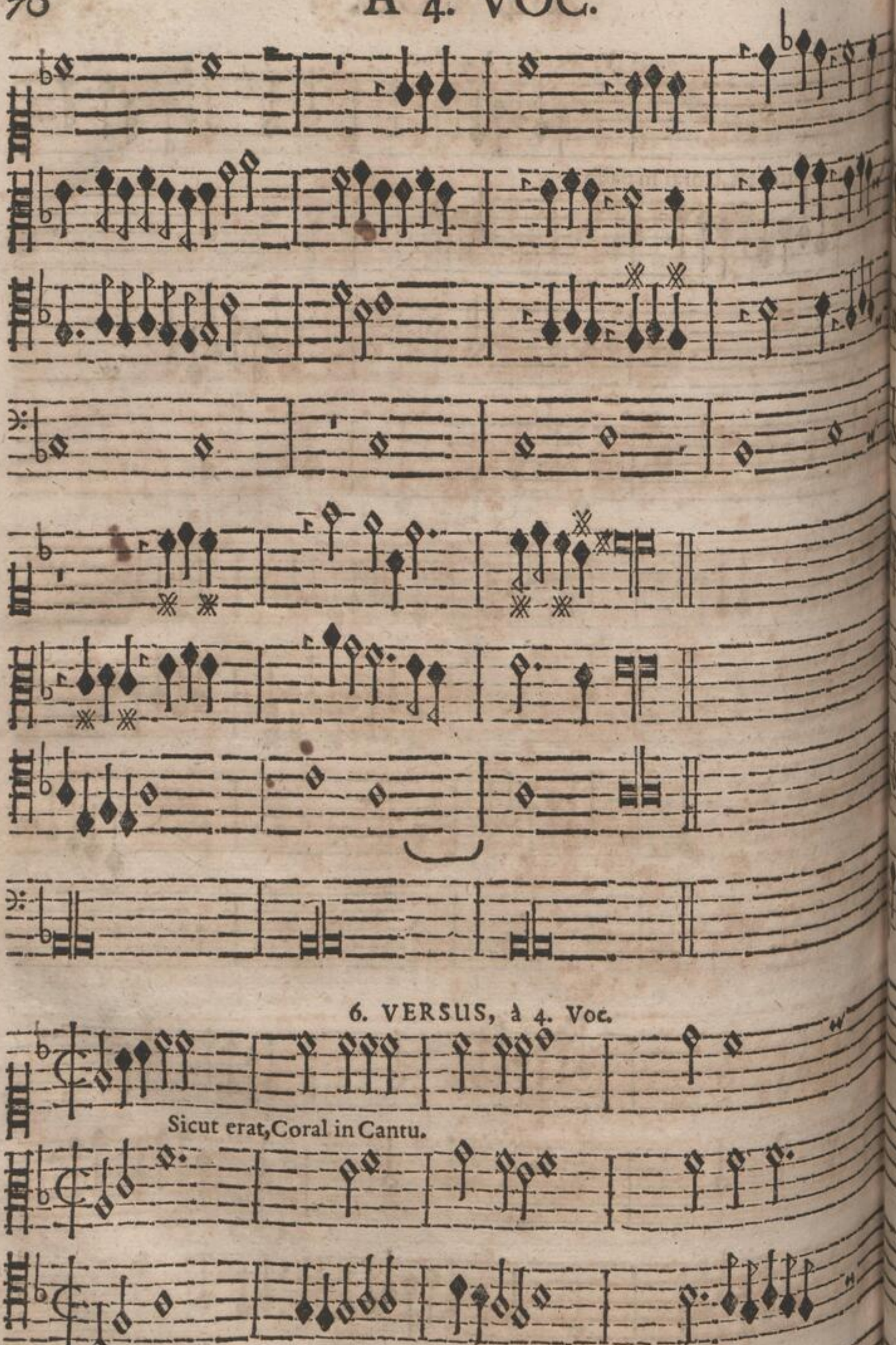
A 3. VOC.

4. Verſus. à 3. Voc.



V. Verſus, à 4. Voc.



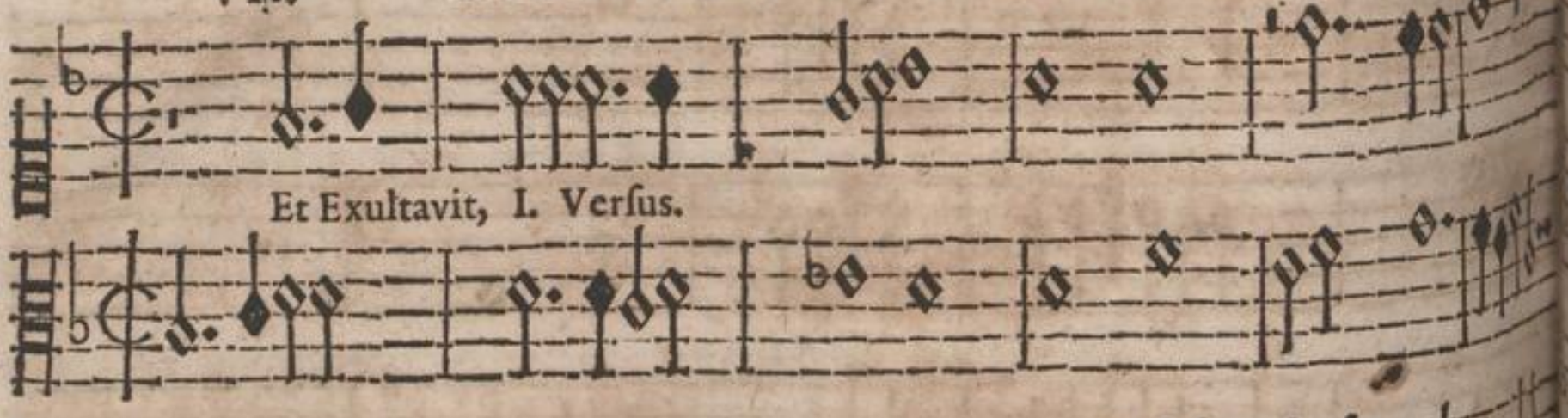


6. VERSUS, à 4. Voc.

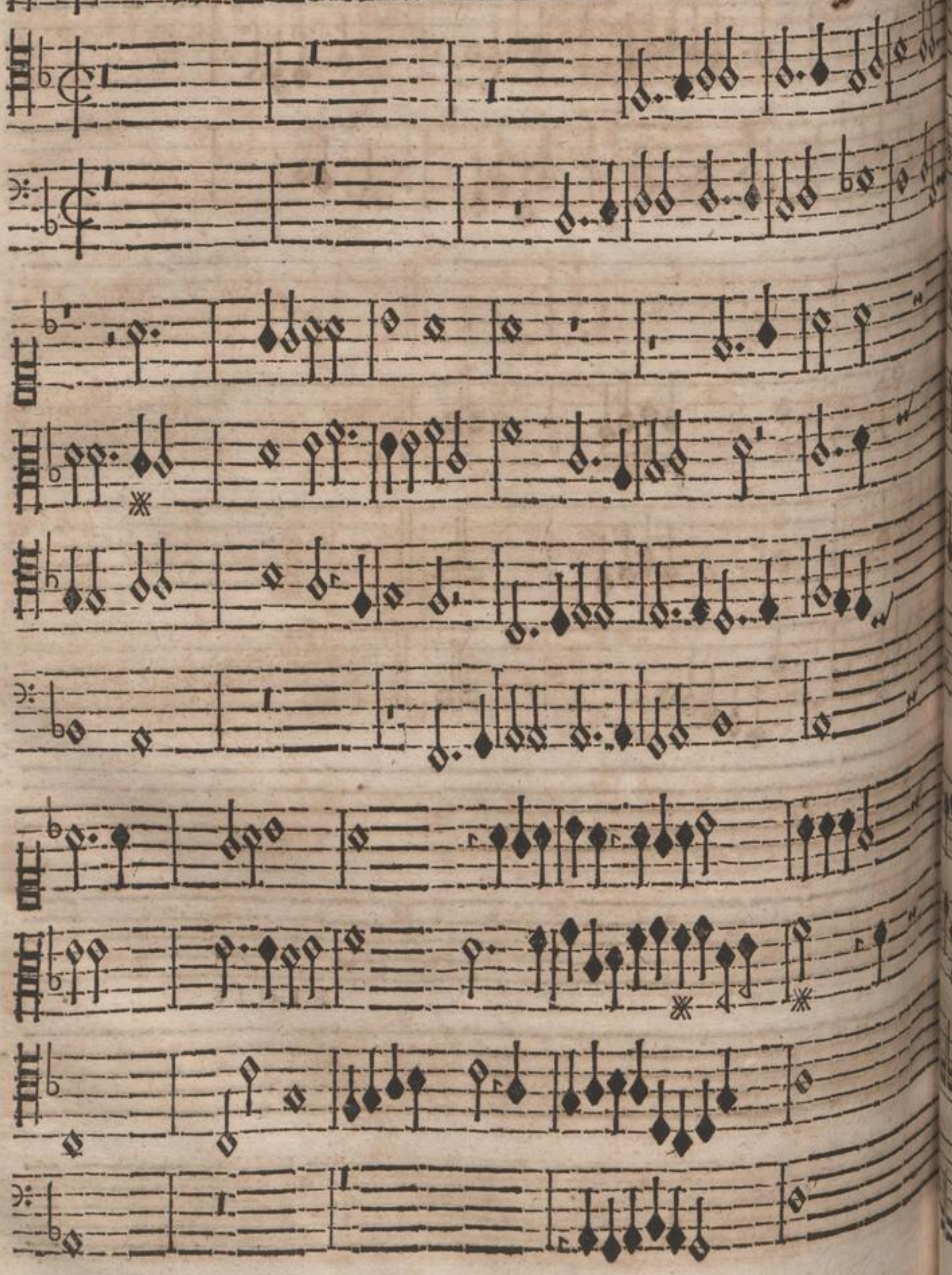
Sicut erat, Coral in Cantu.

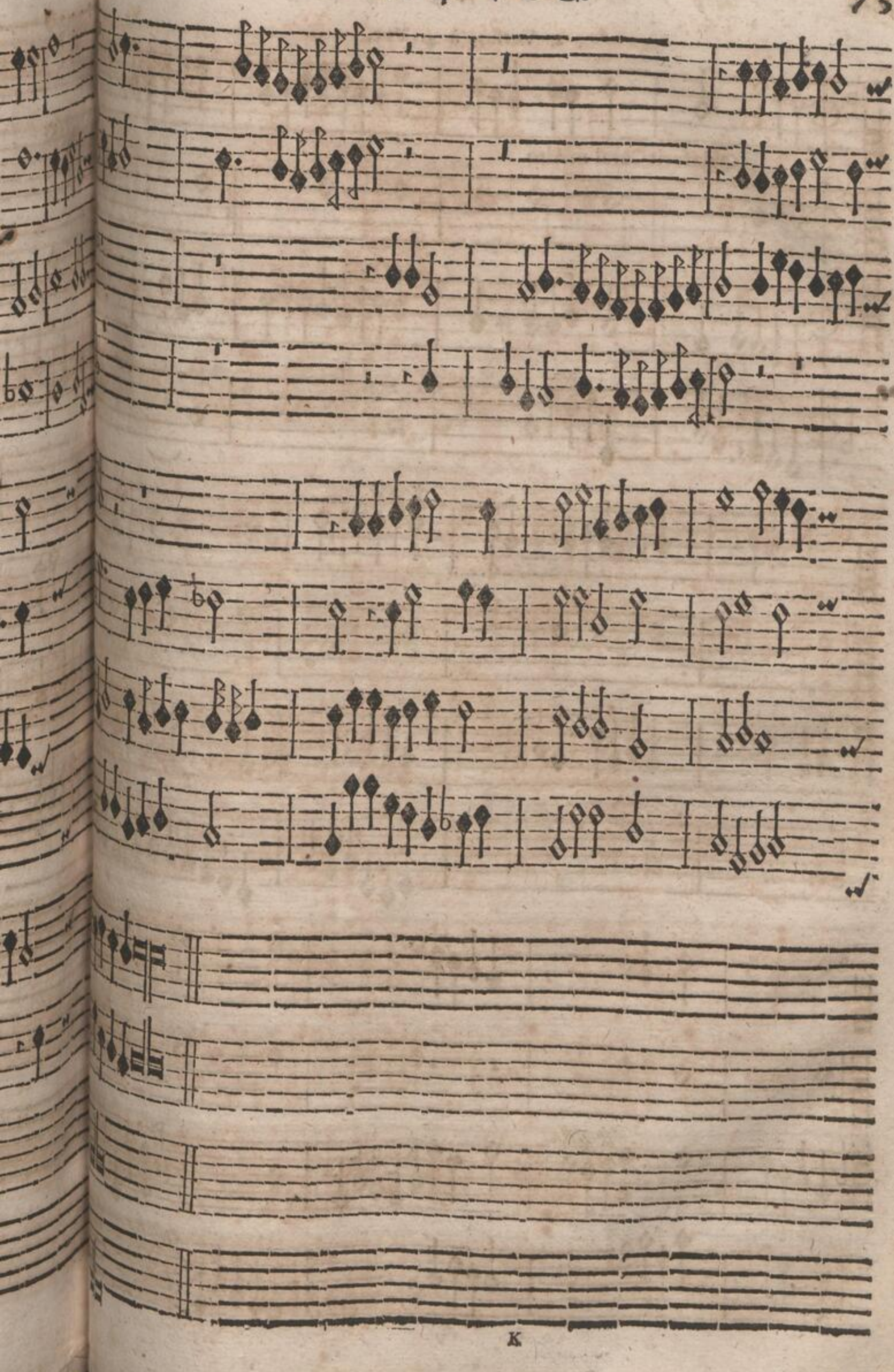
FINIS.

VII. MAGNIFICAT VI. TONI à 4. Voc.



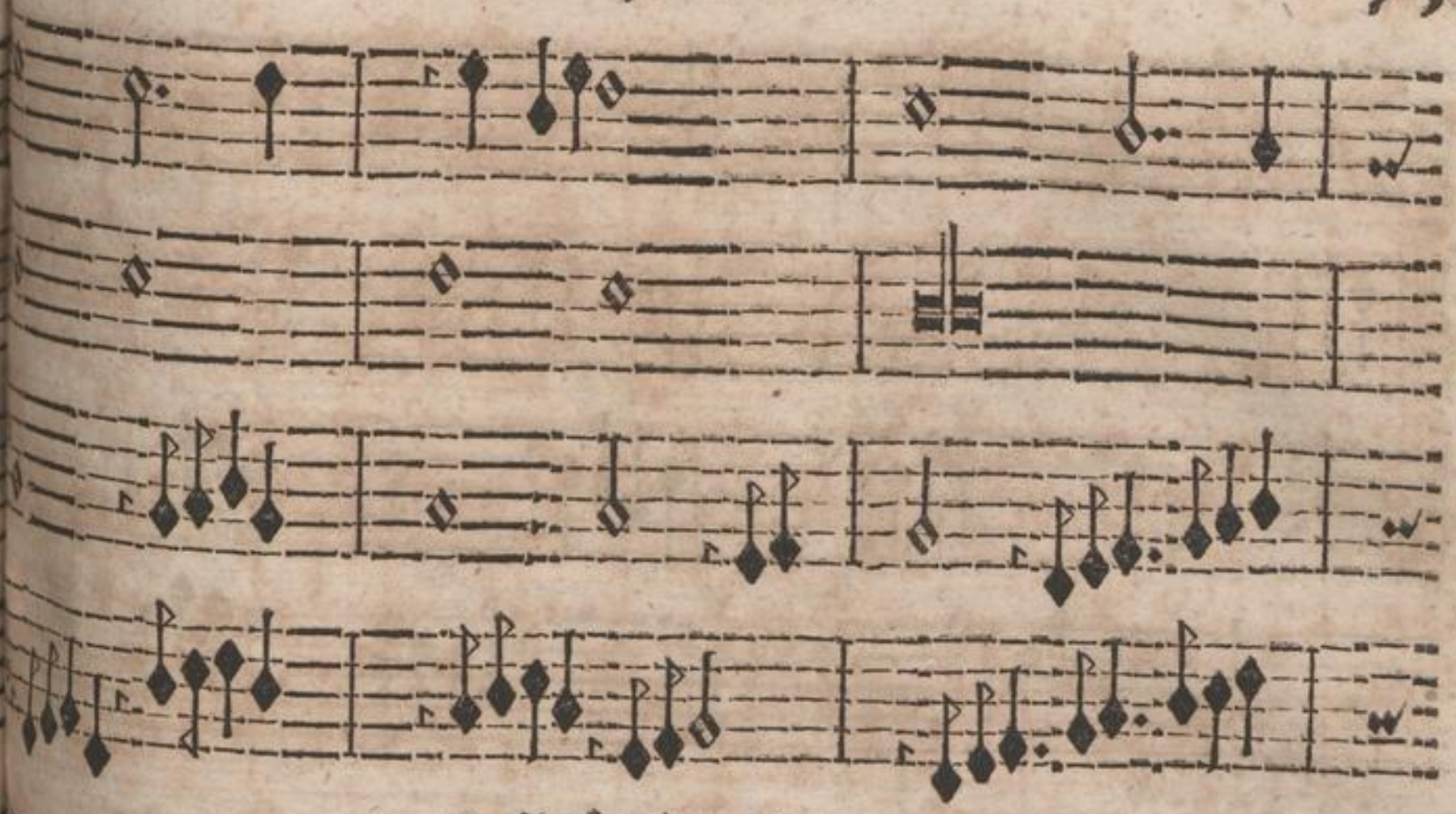
Et Exultavit, I. Versus.





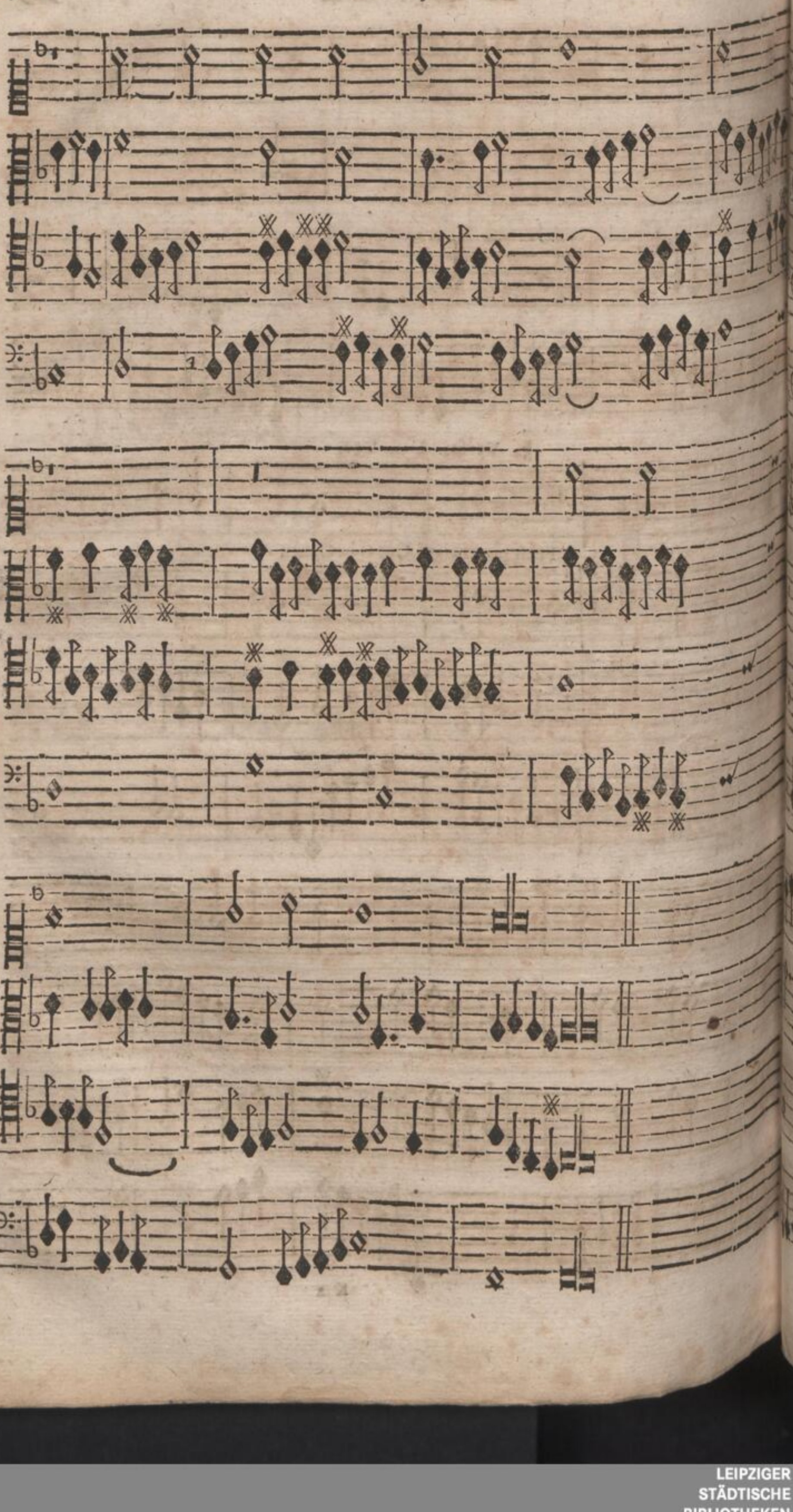
A 4. Voc.

2. Versus, à 4. Voc.



3. Verſus. à 4. Voc.

Fecit potentiam, Coral in Cantu



4. VERSUS, à 4. Voc.

V. Verſus, à 4. Voc.

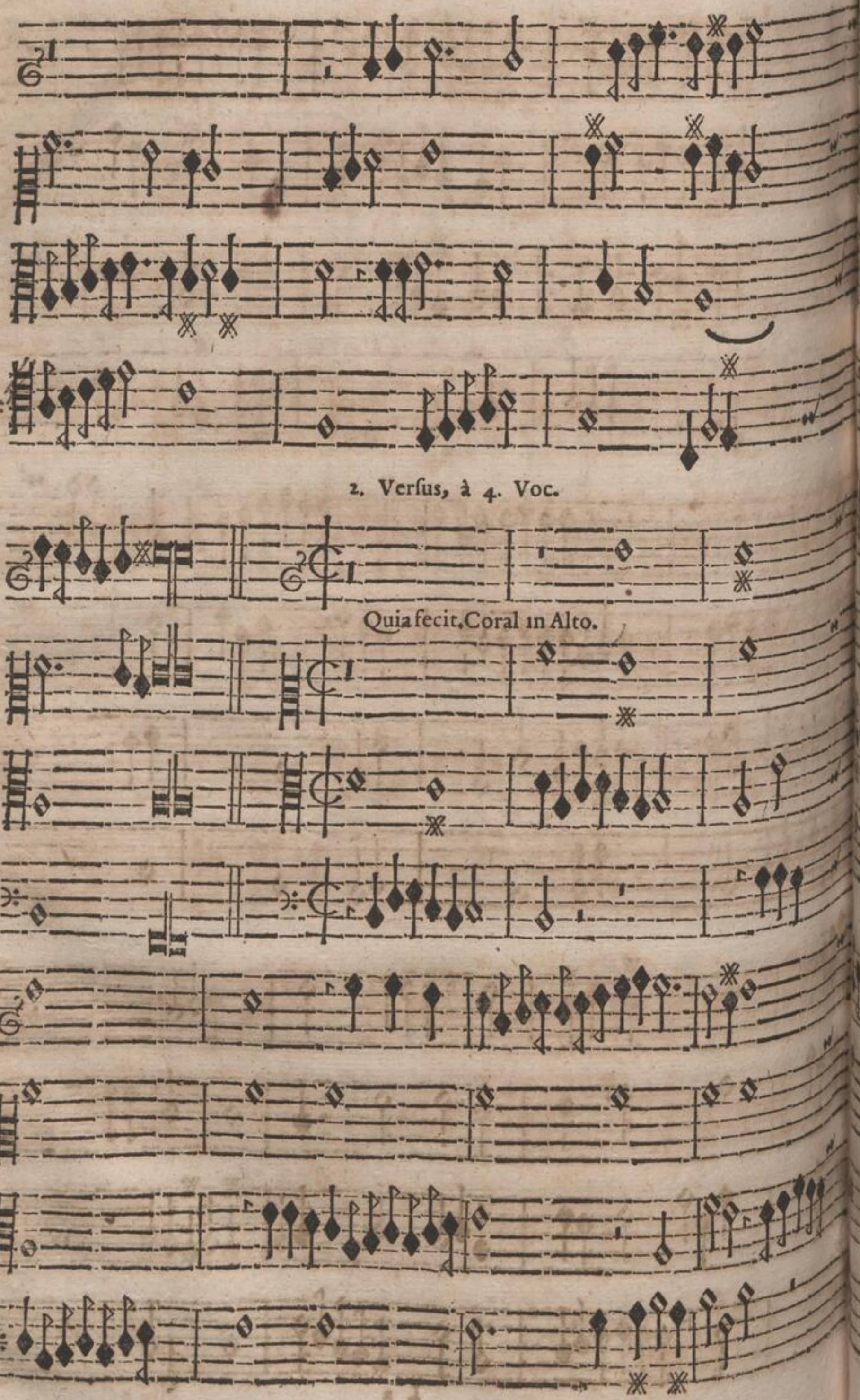
Sicut locutus, Coral in Baſſo.

6. VERSUS, à 4. Voc.

Sicut erat, Coral in Cantu.

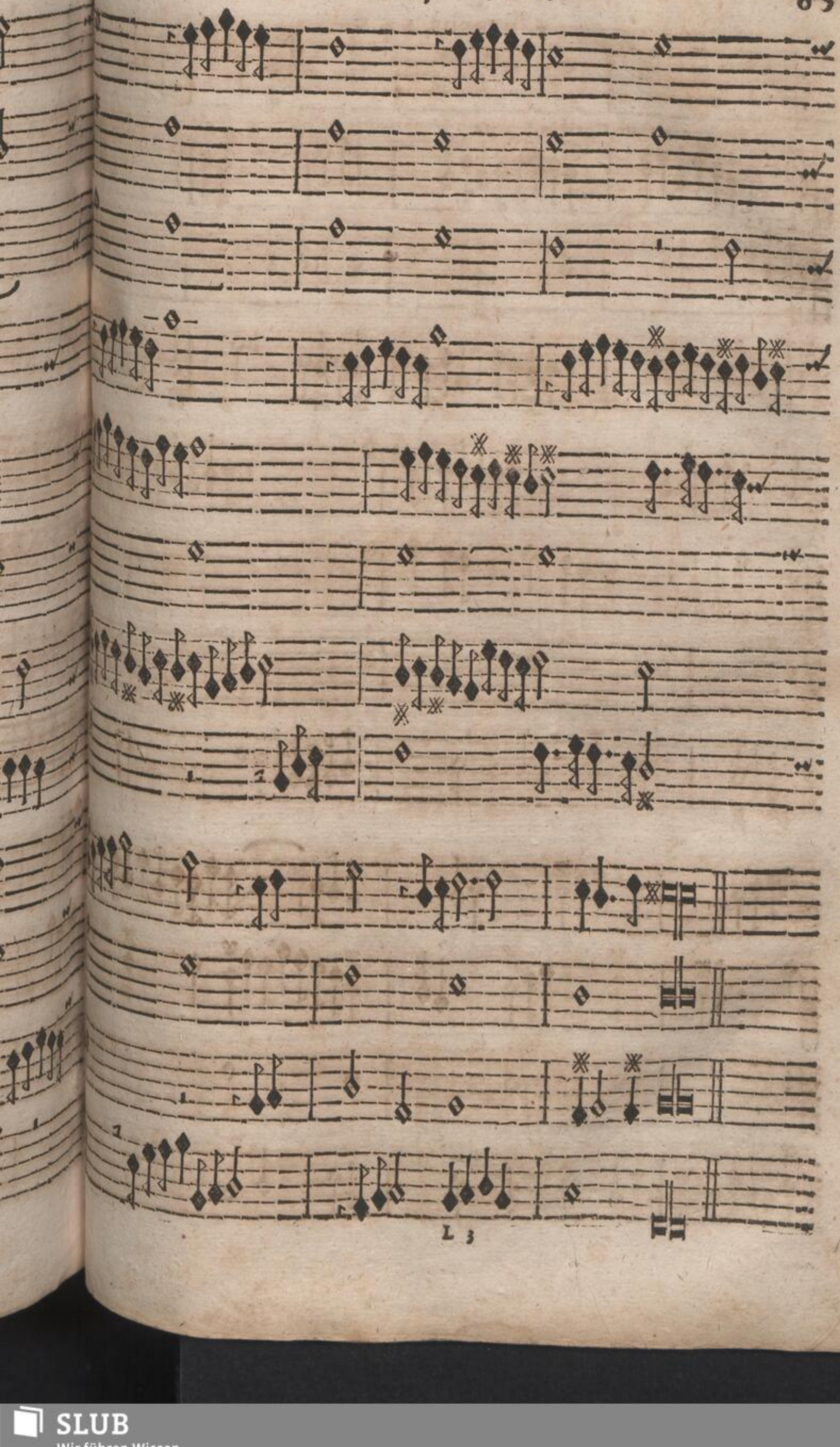
FINIS.

VIII. Magnificat 7. Toni à 4. Voc.

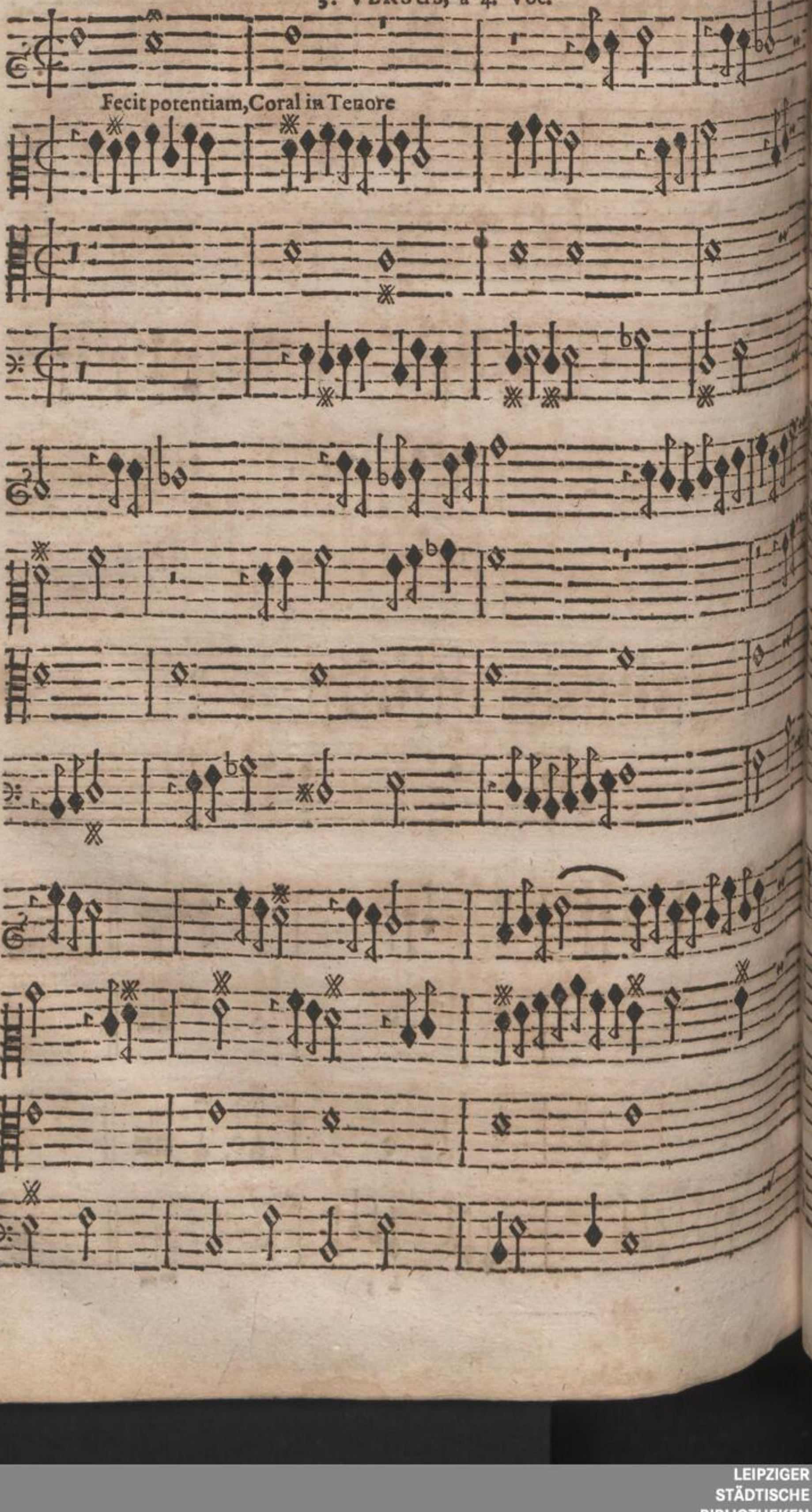


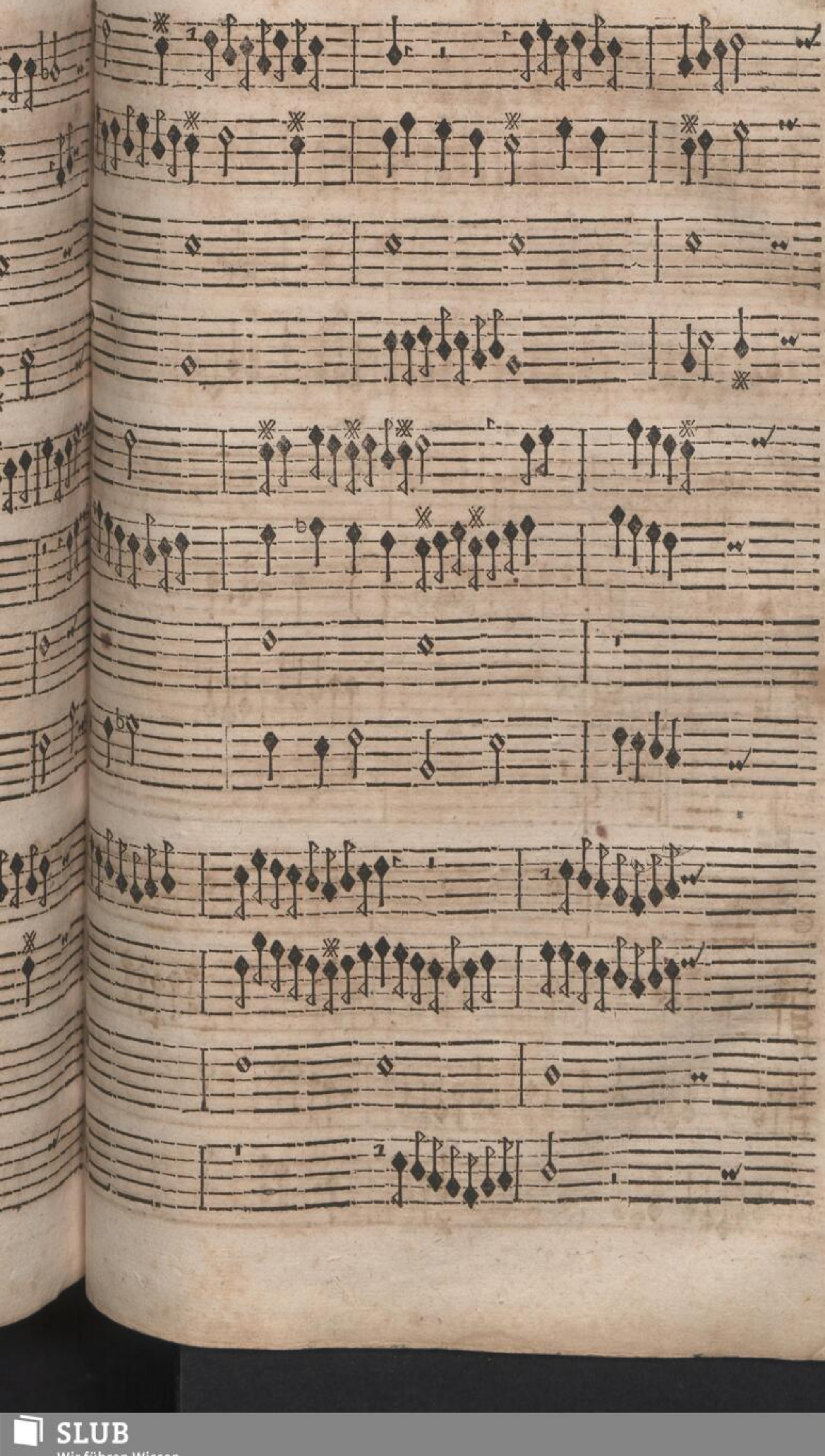
2. Versus, à 4. Voc.

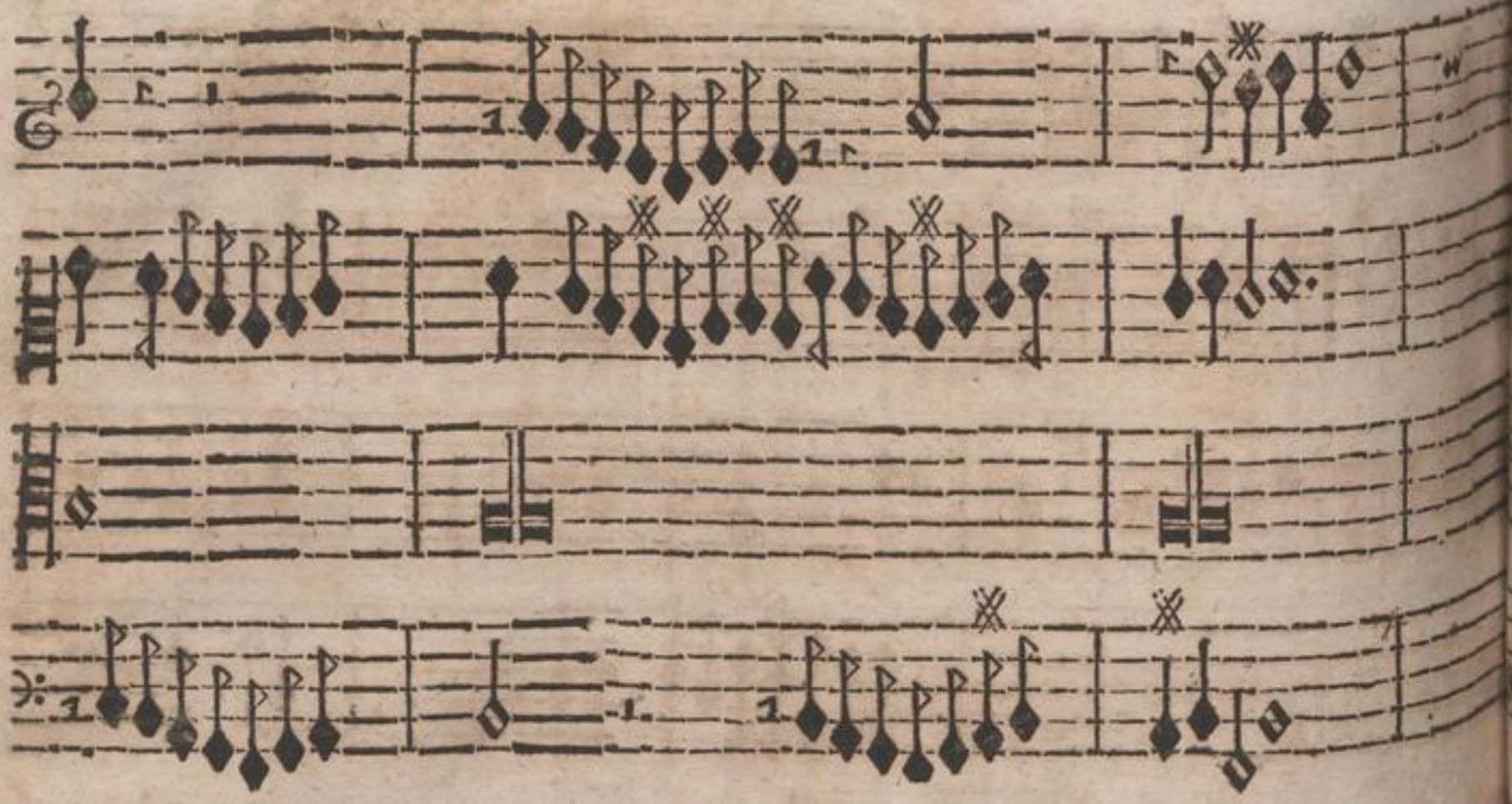
Quia fecit, Coral in Alto.



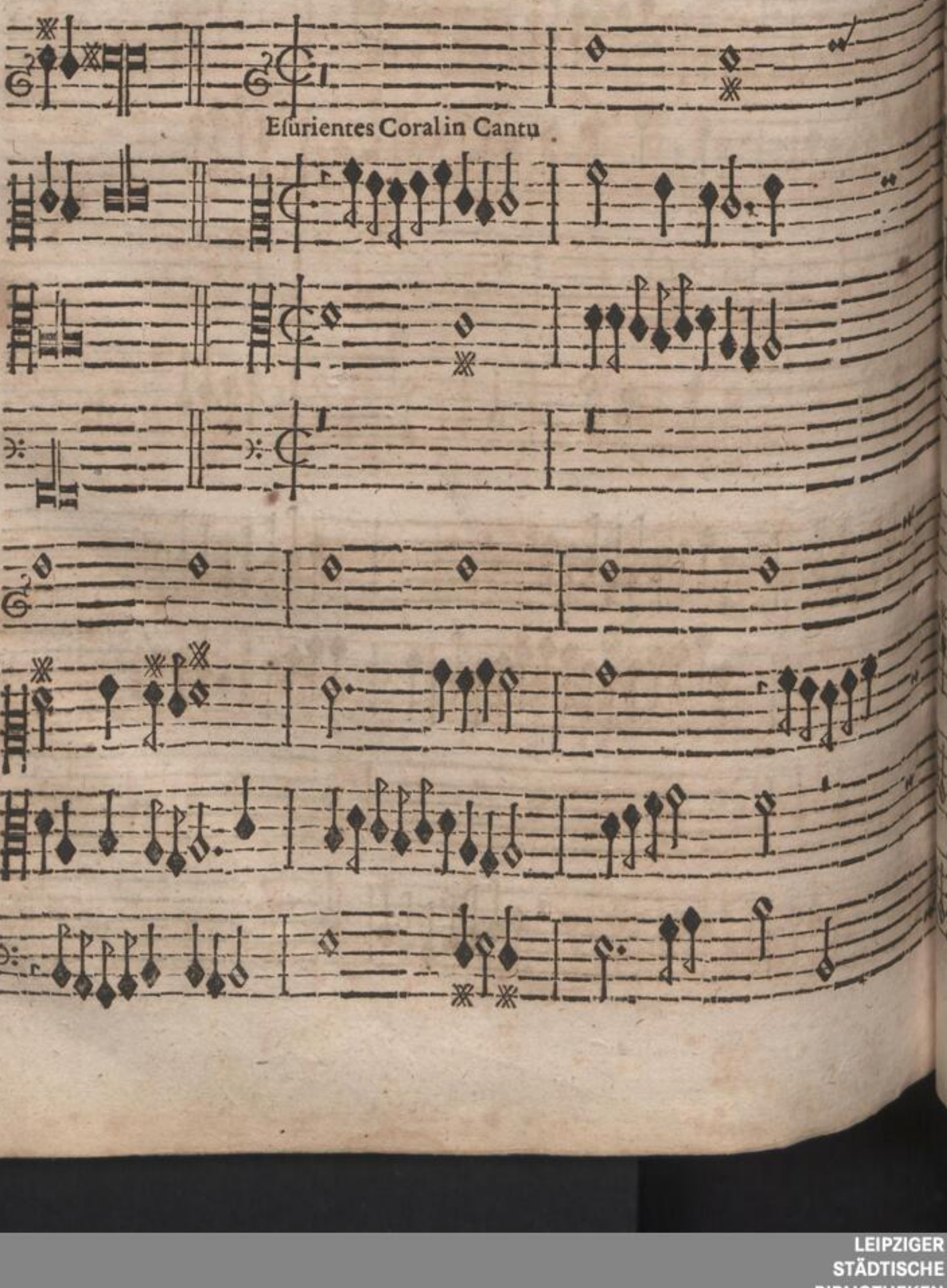
3. VERSUS, à 4. Voc.







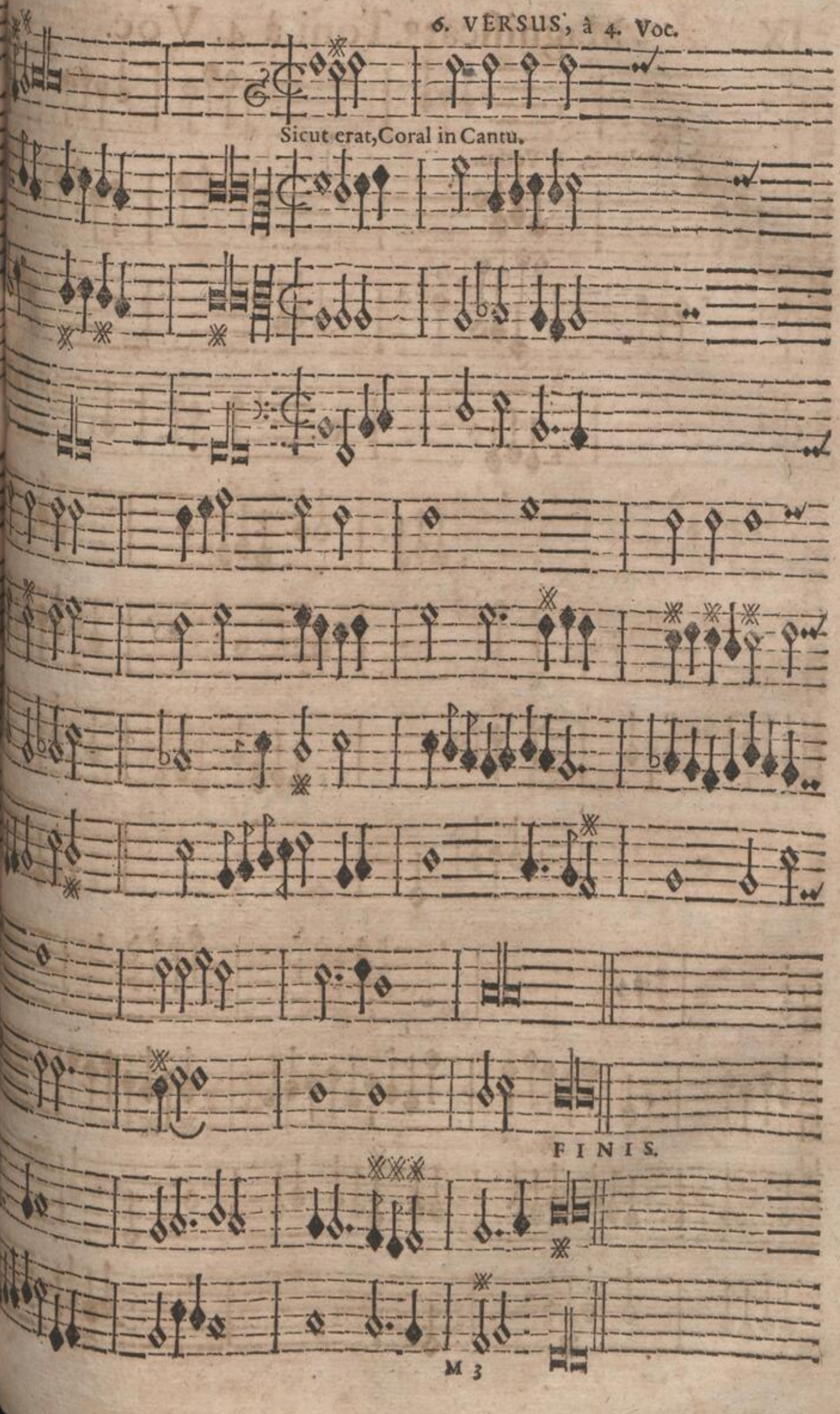
4. Verſus. à 4. Voc.



Eſurientes Coral in Cantu

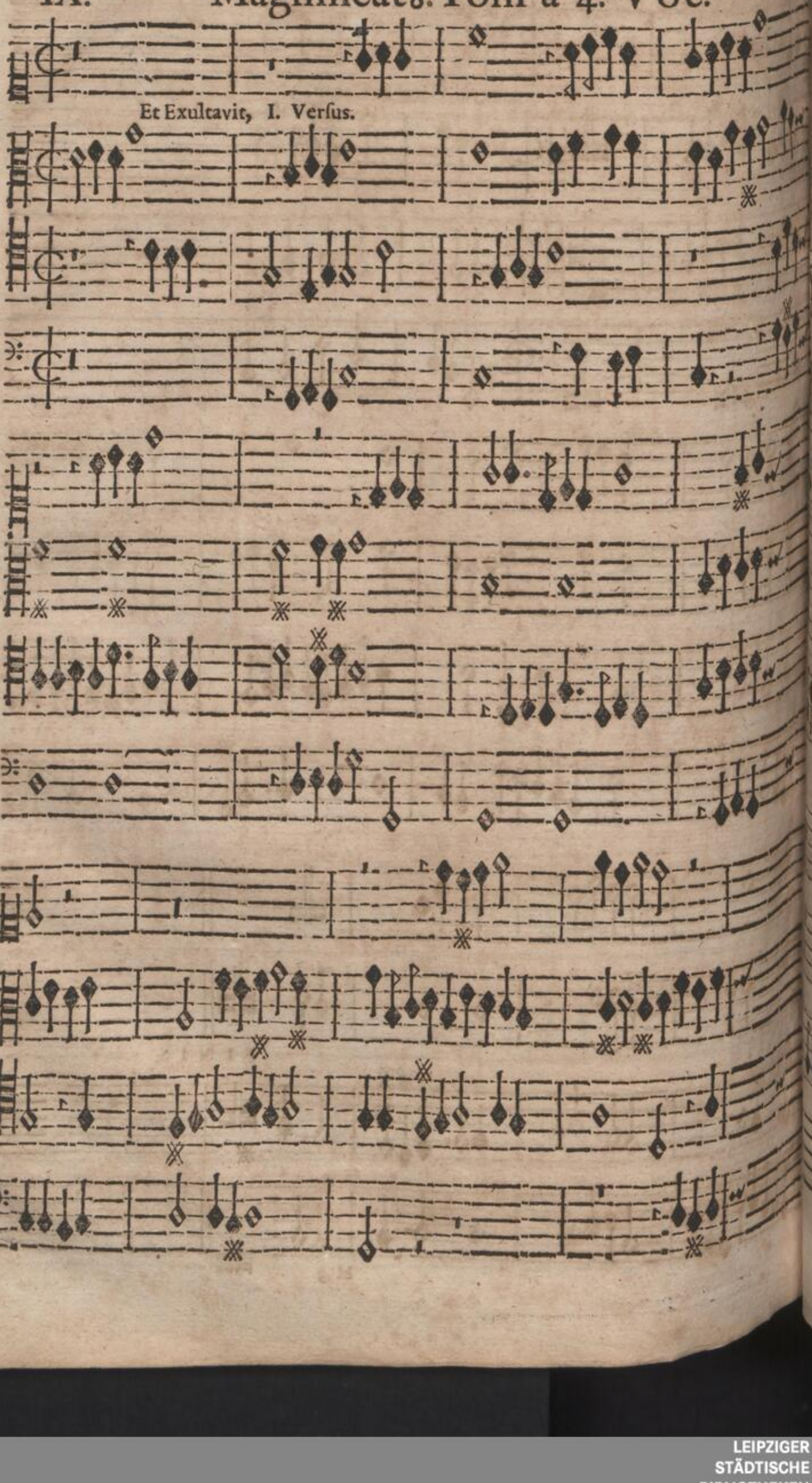
V. Verſus, à 4. Voc.

6. VERSUS, à 4. Voc.

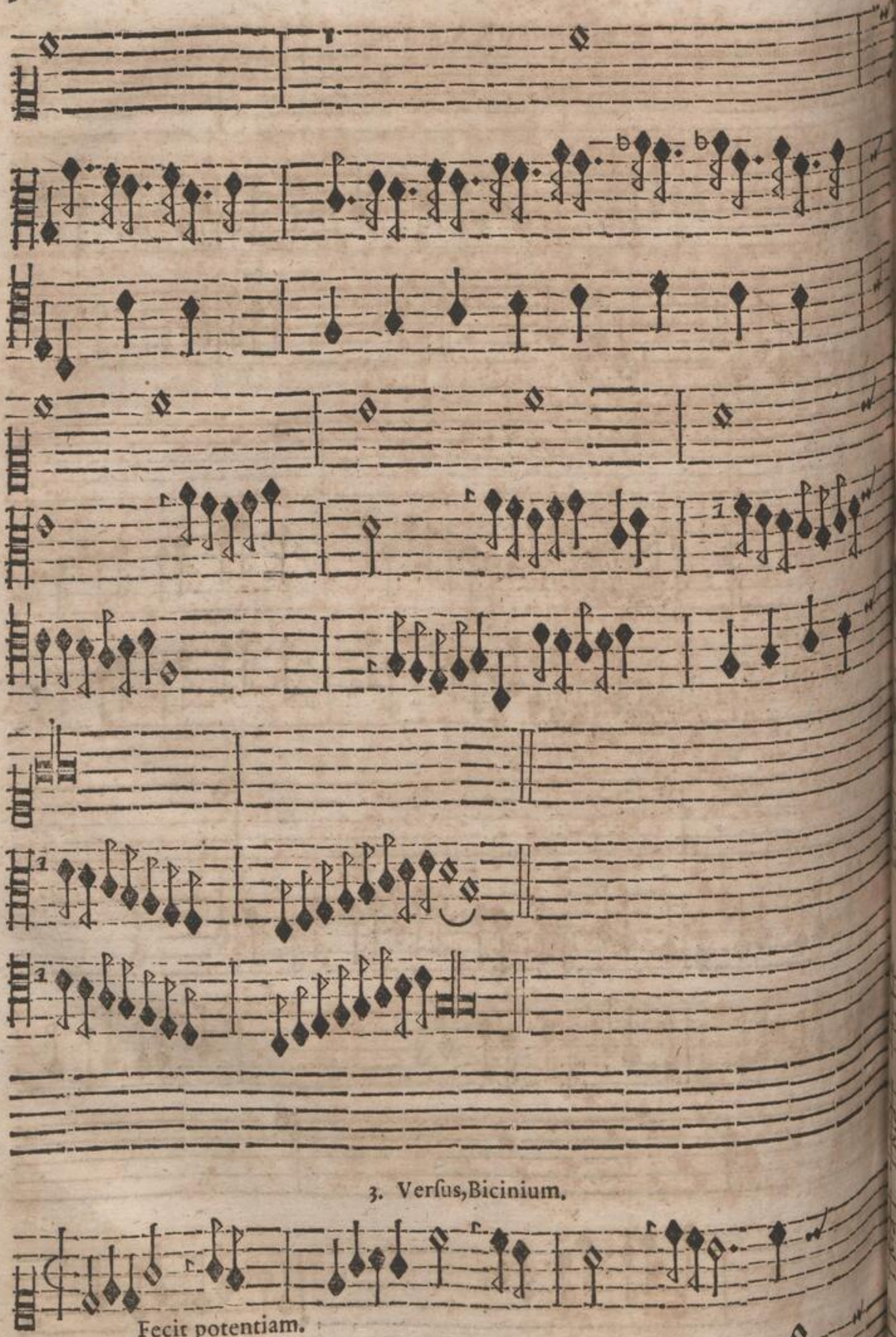


FINIS.

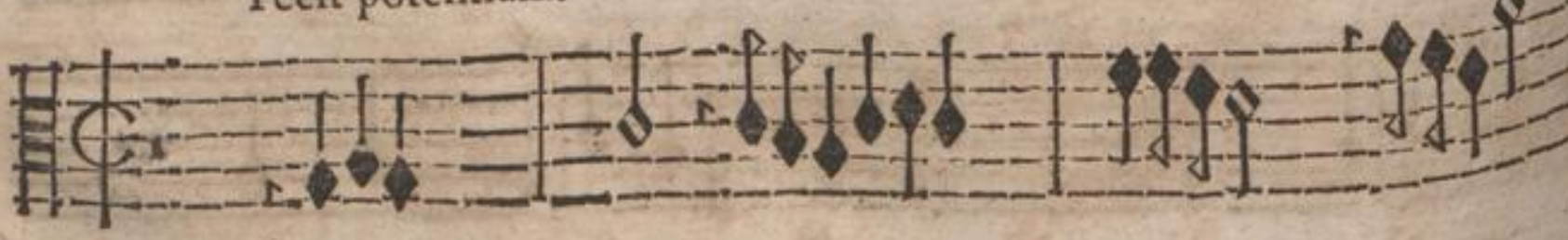
IX. Magnificat 8. Toni à 4. Voc.



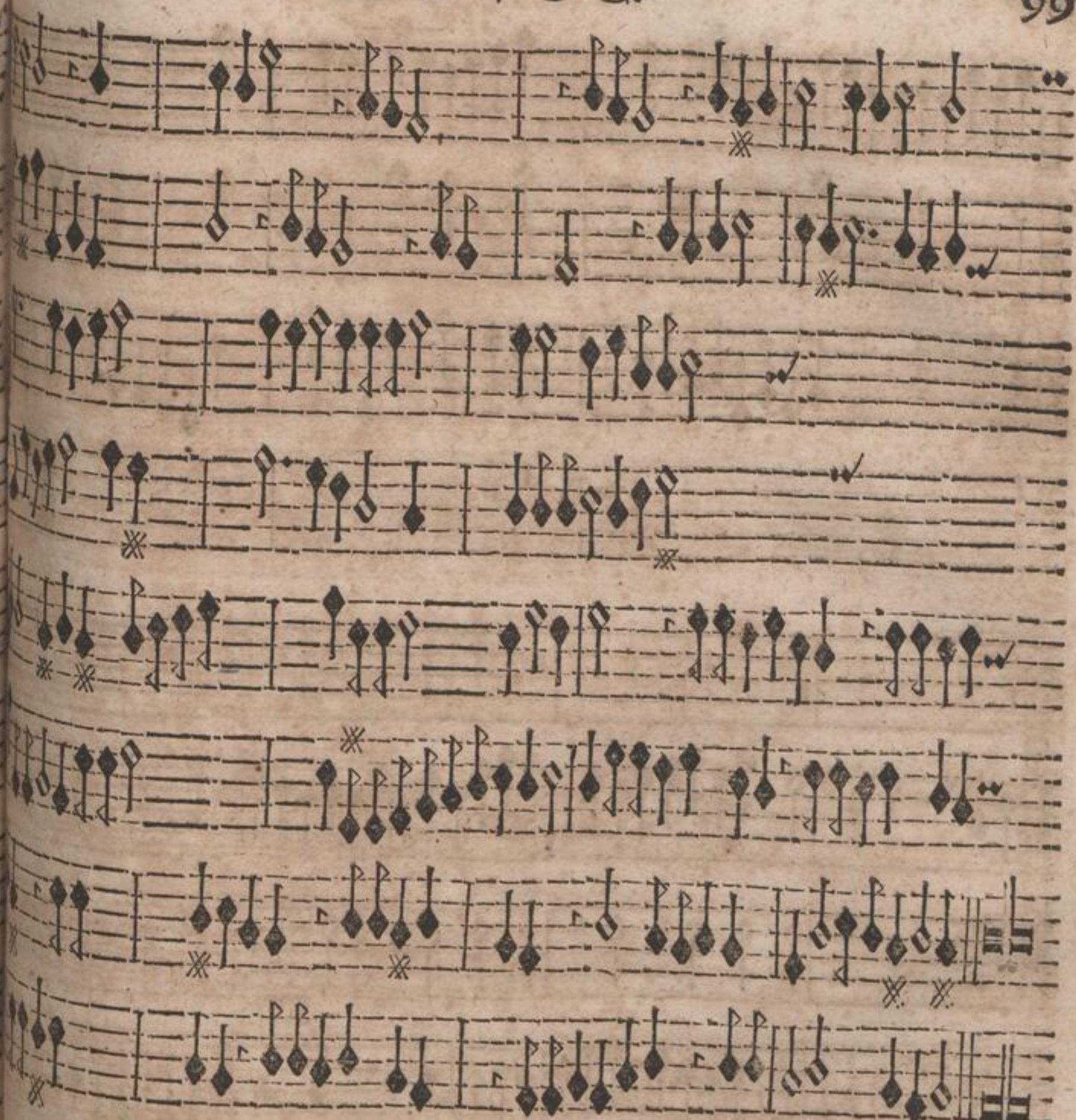
2. VERSUS, à 3. Voc.



3. Verſus, Bicinium.



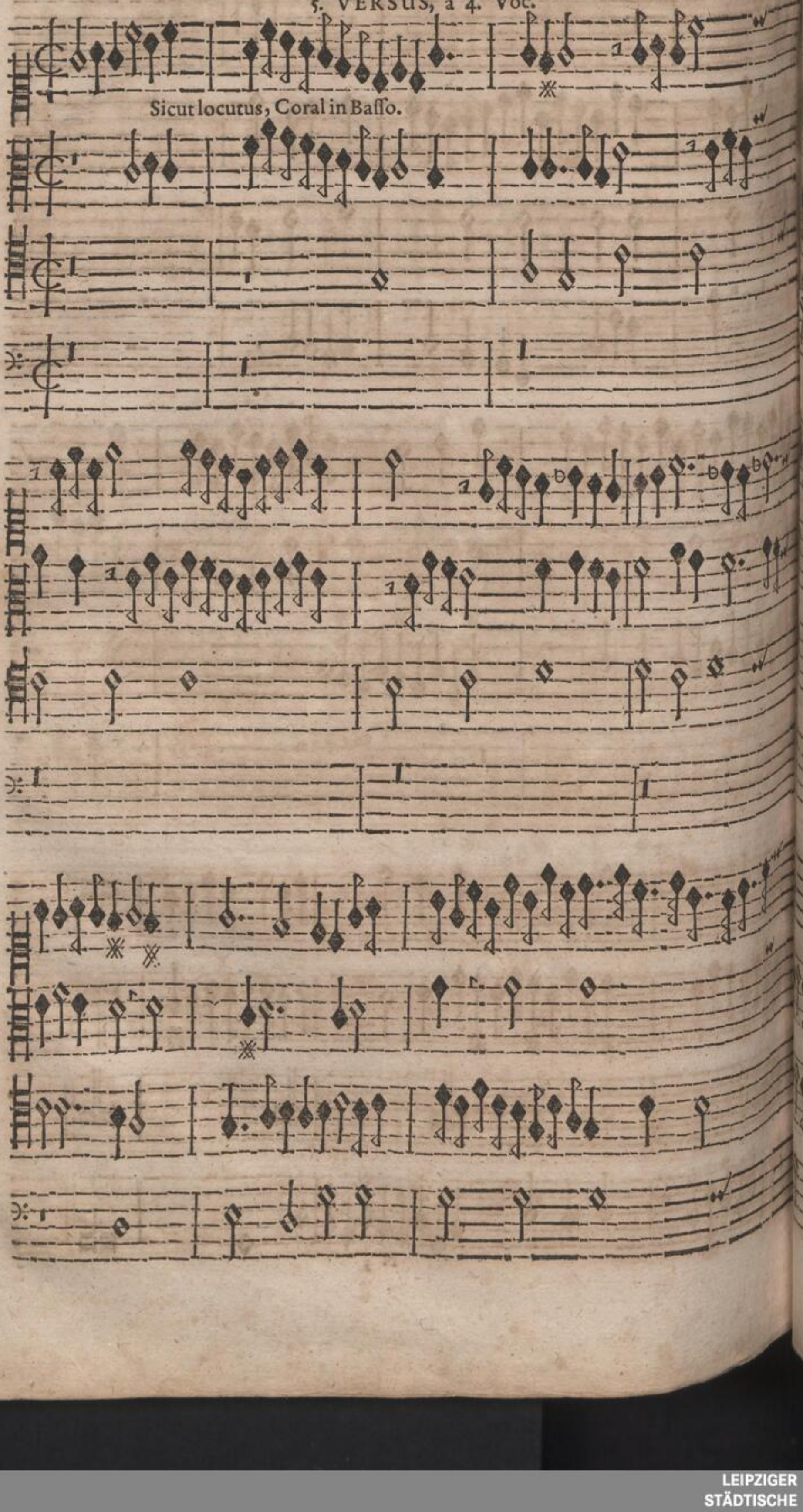
Fecit potentiam.



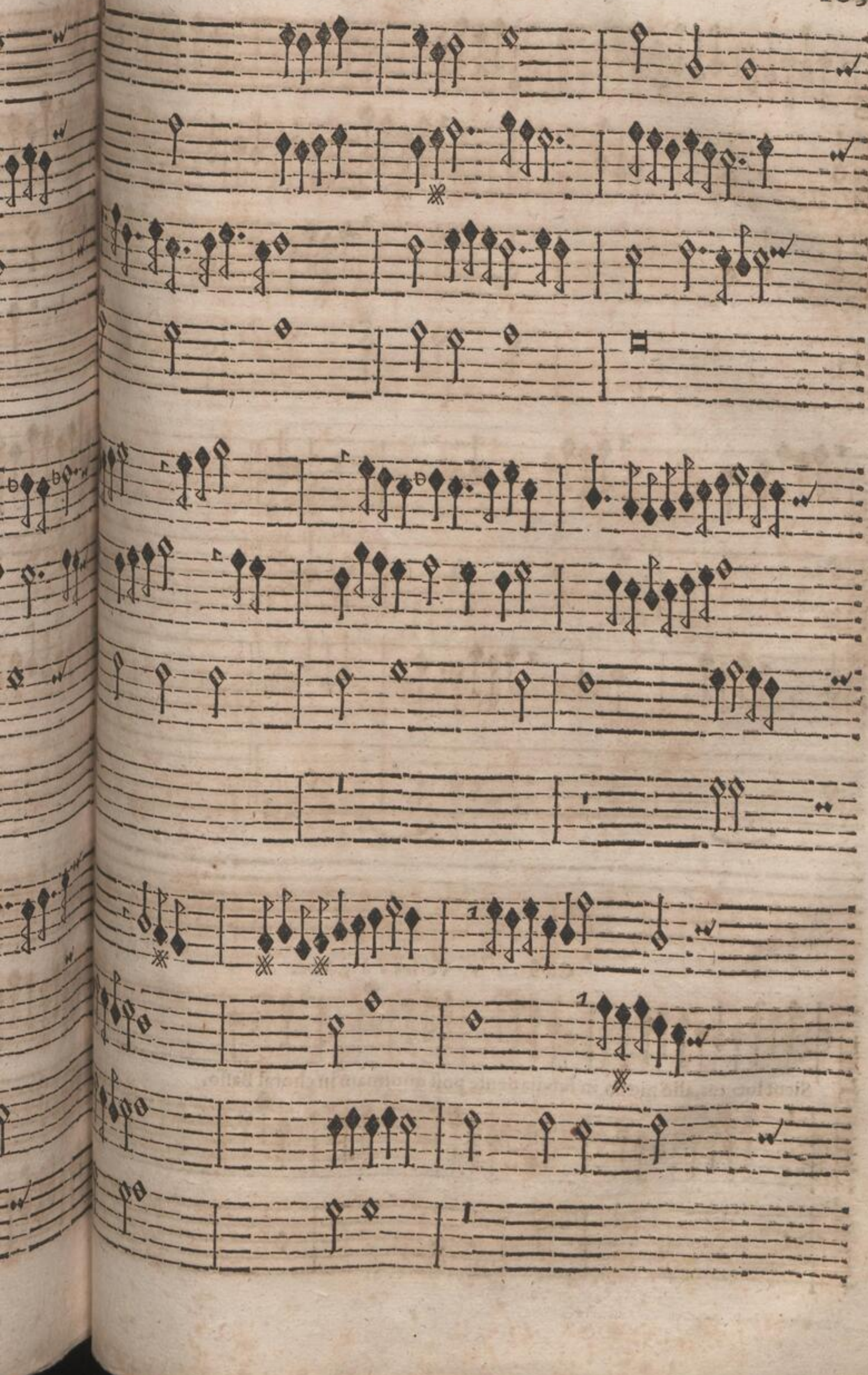
4. Verſus, à 4 Voc.

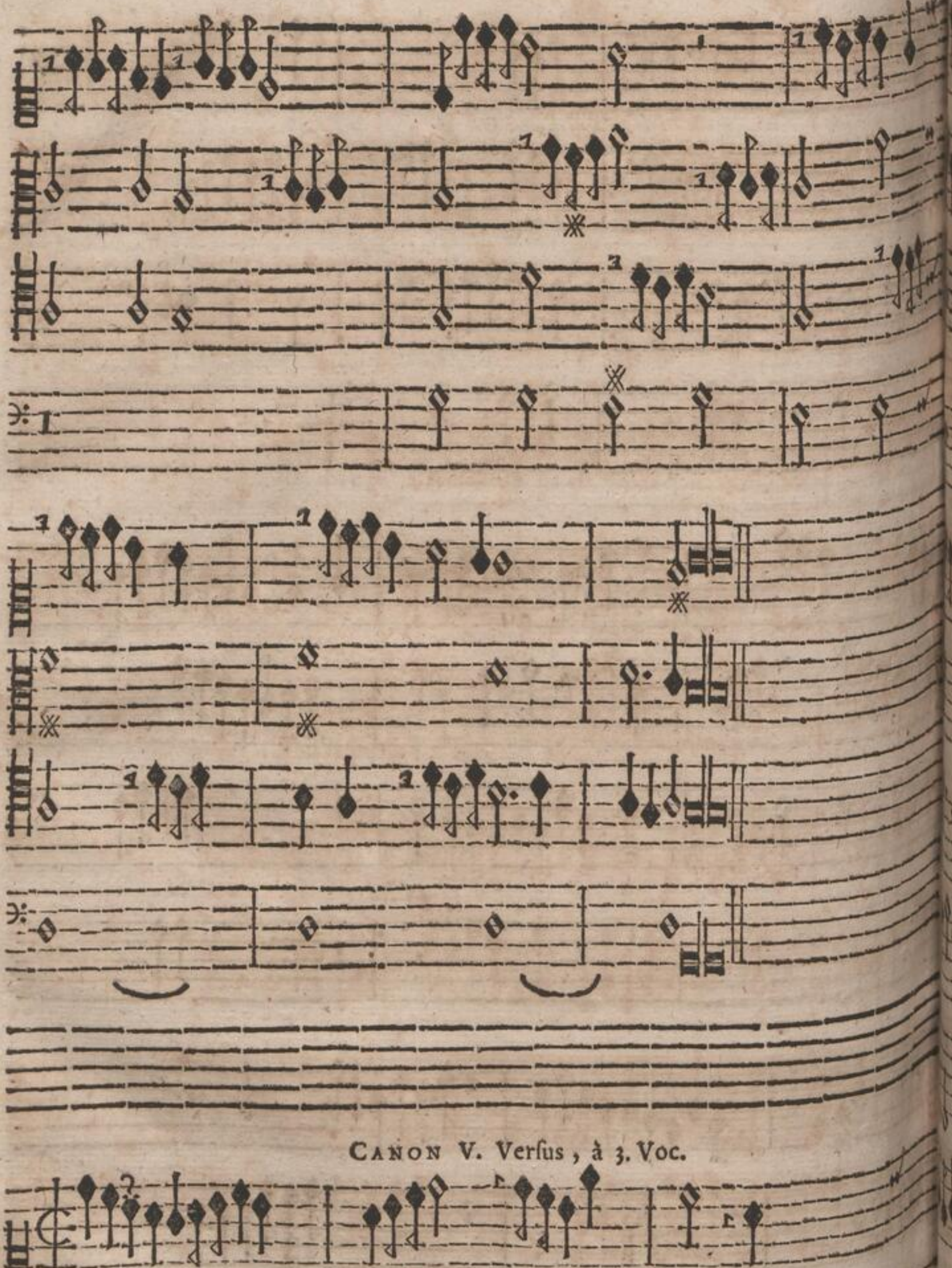
Eſurientes, in Alto & Tenore.

5. VERSUS, à 4. Voc.



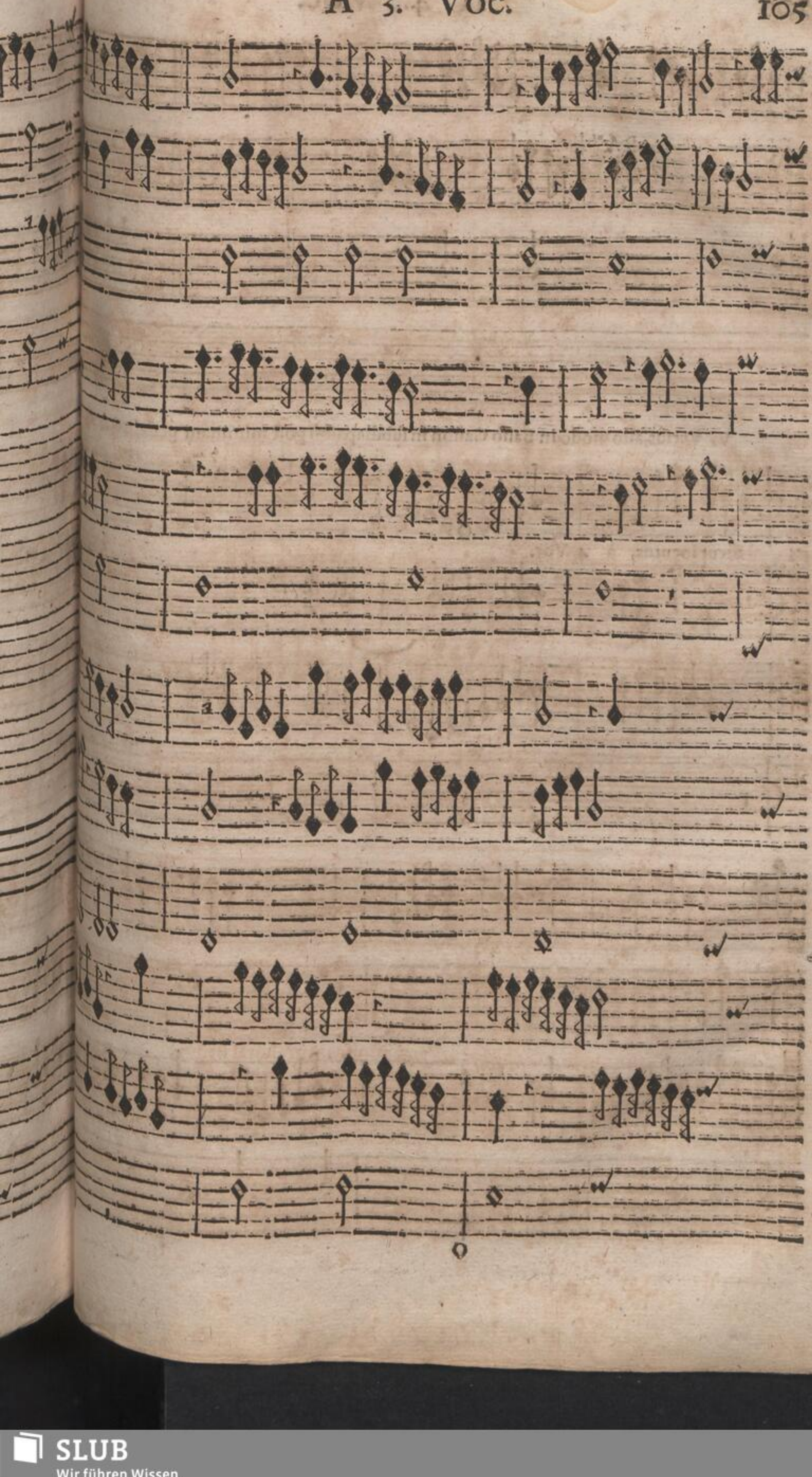
Sicut locutus, Coral in Basso.



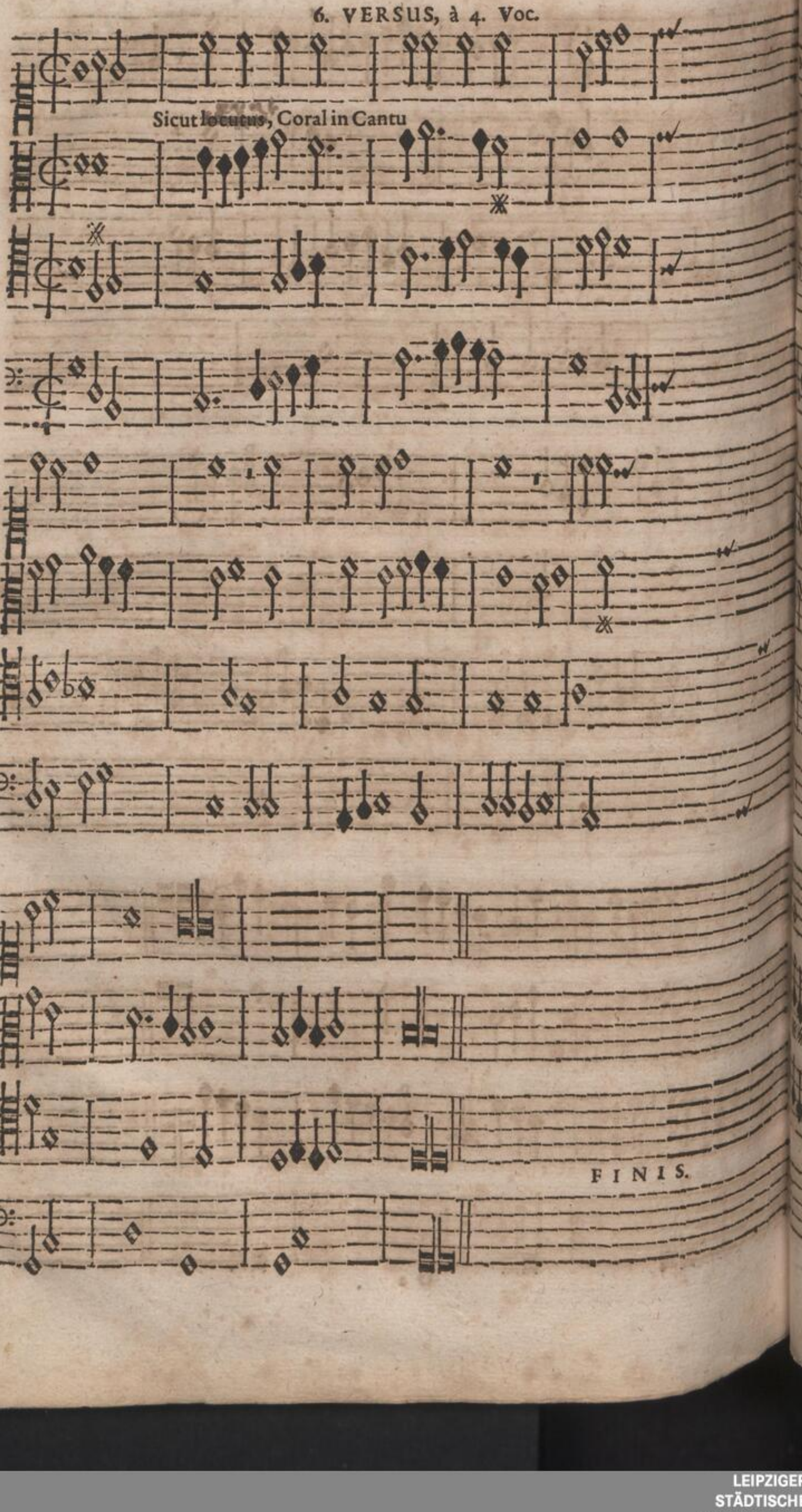


Canon V. Versus, à 3. Voc.

Sicut locutus, alio modo in subdia pente post minimam in choral Basso.

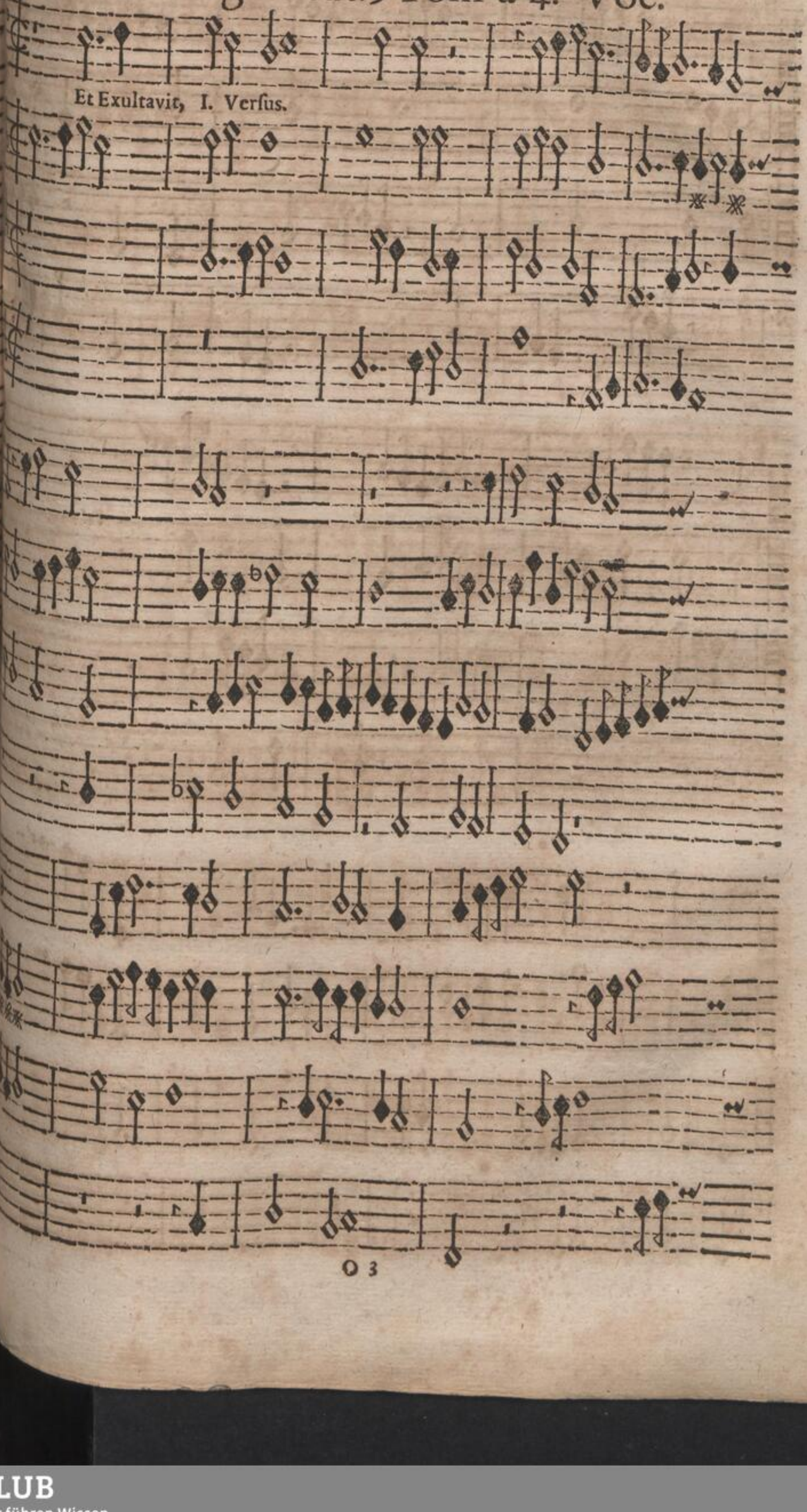


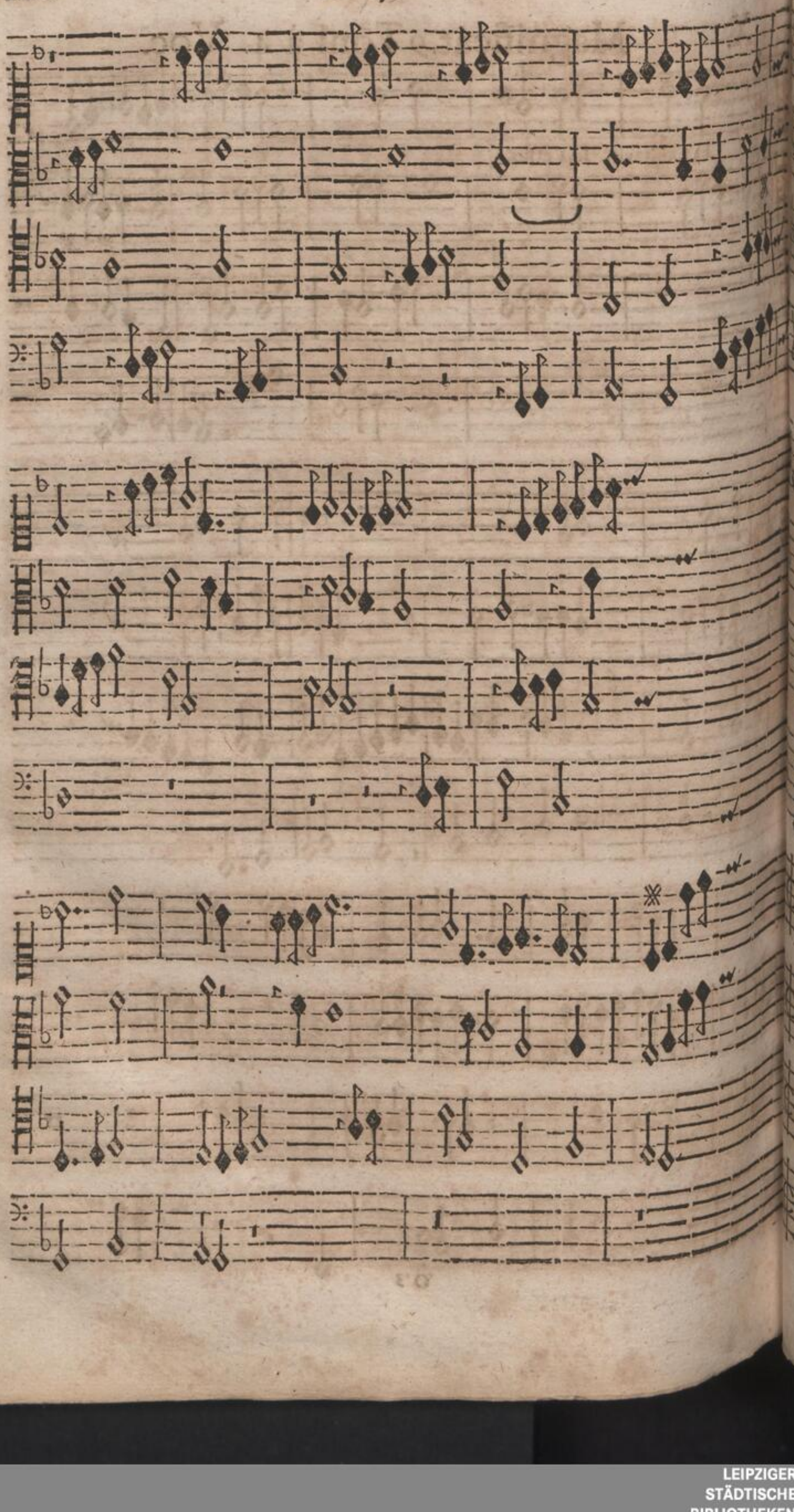
6. VERSUS, à 4. Voc.



FINIS.

X. Magnificat. 9 Toni à 4. Voc.

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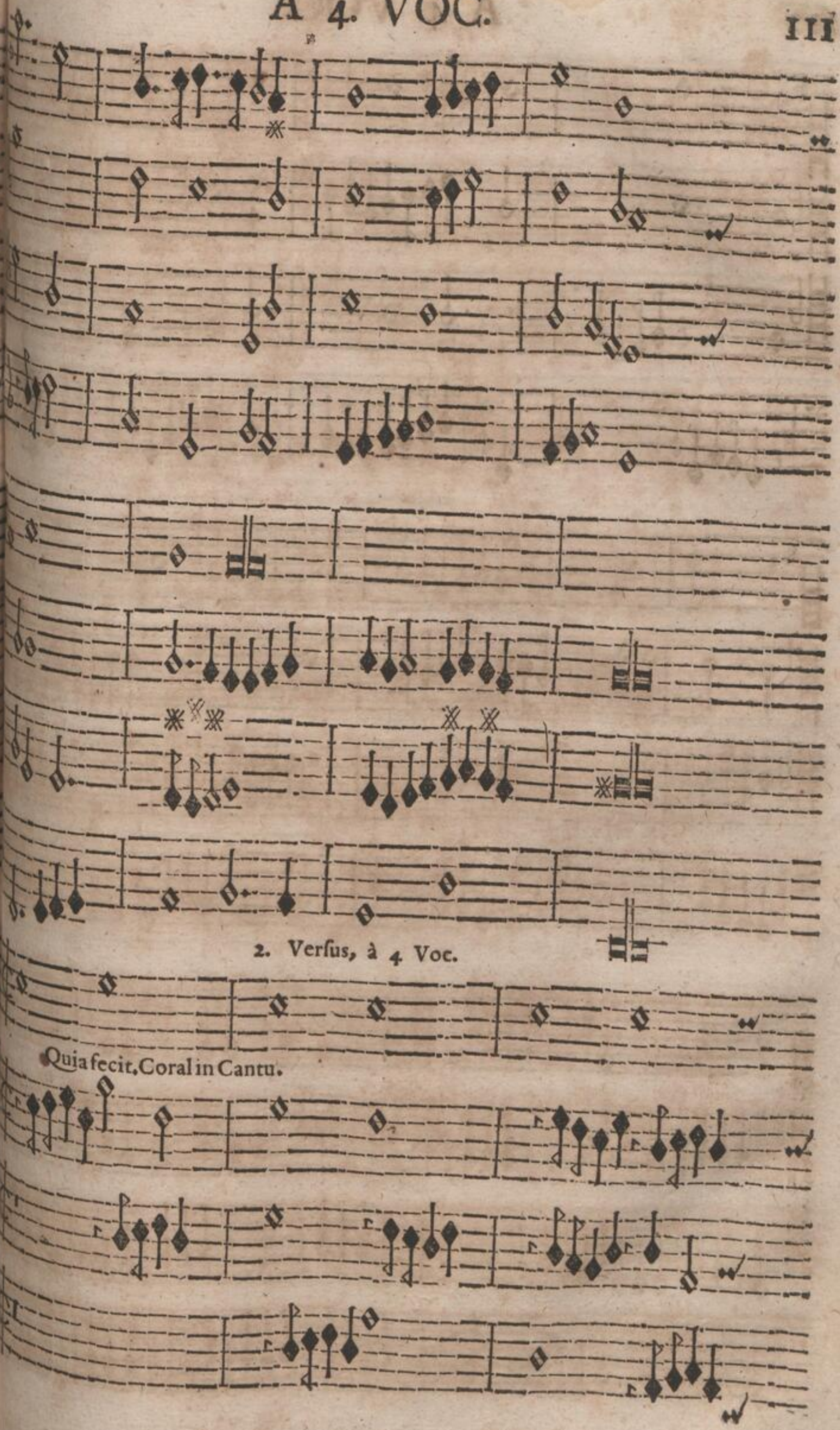
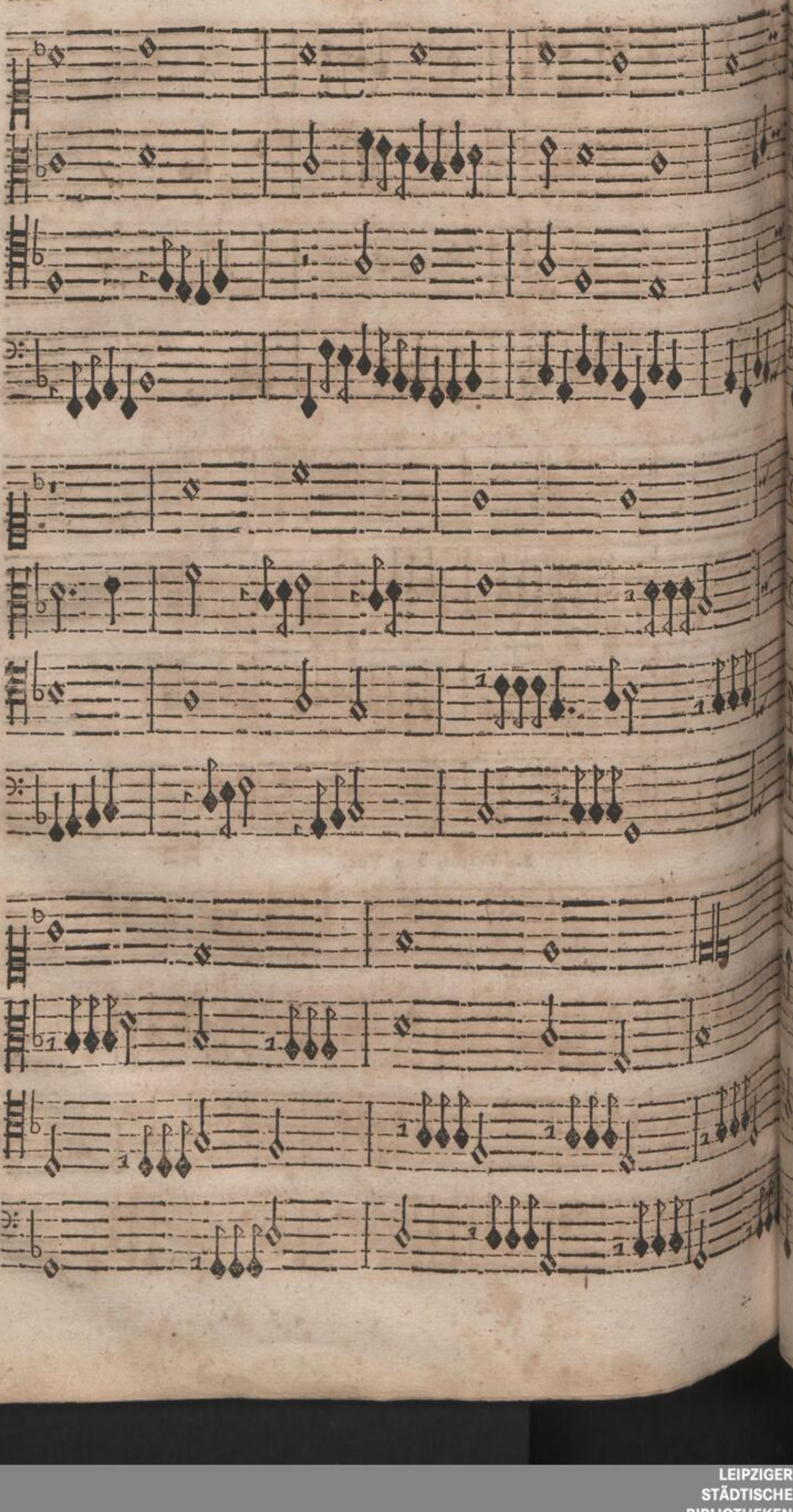
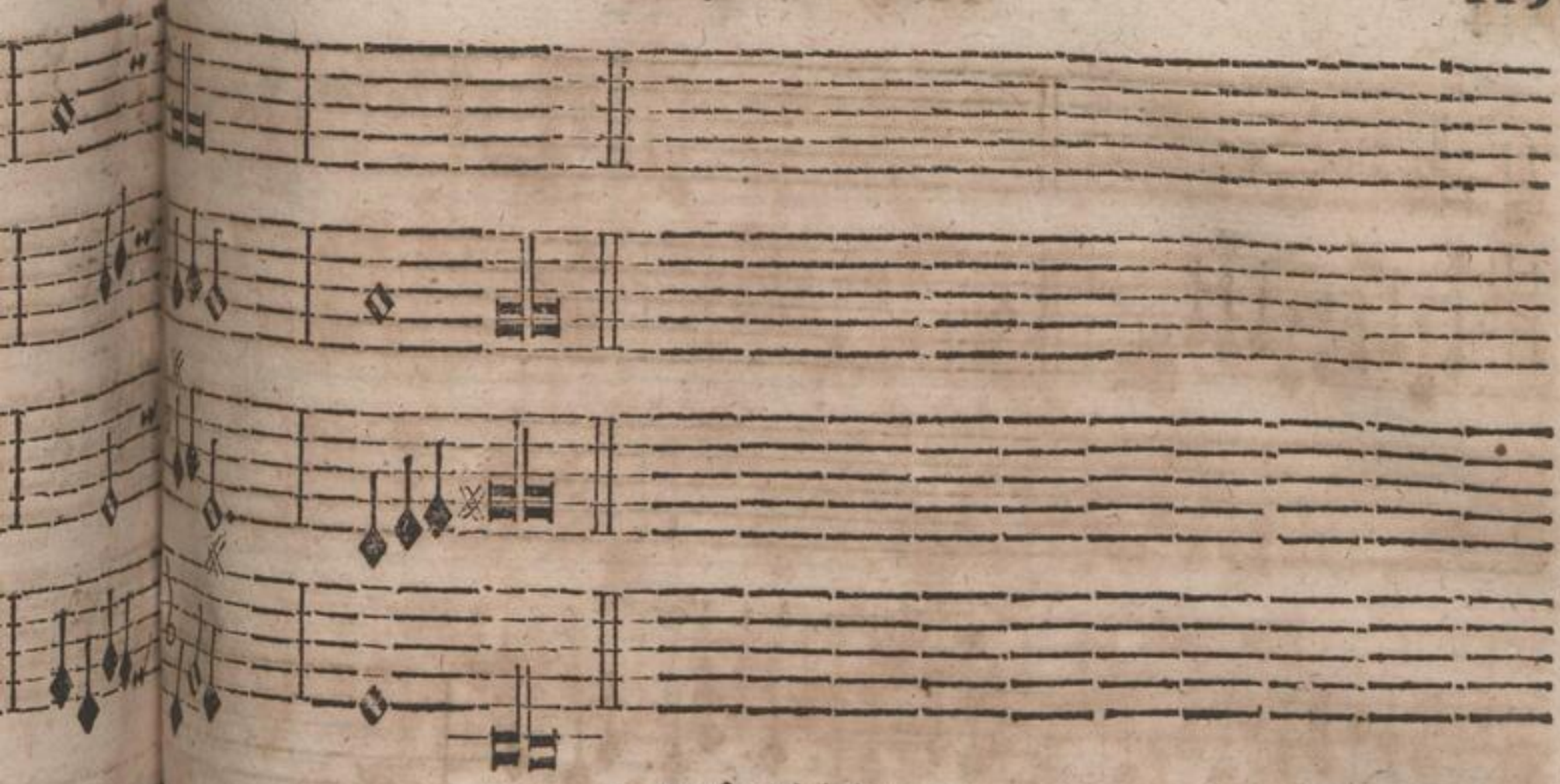


2. Verſus, à 4 Voc.

Quia fecit, Coral in Cantu.

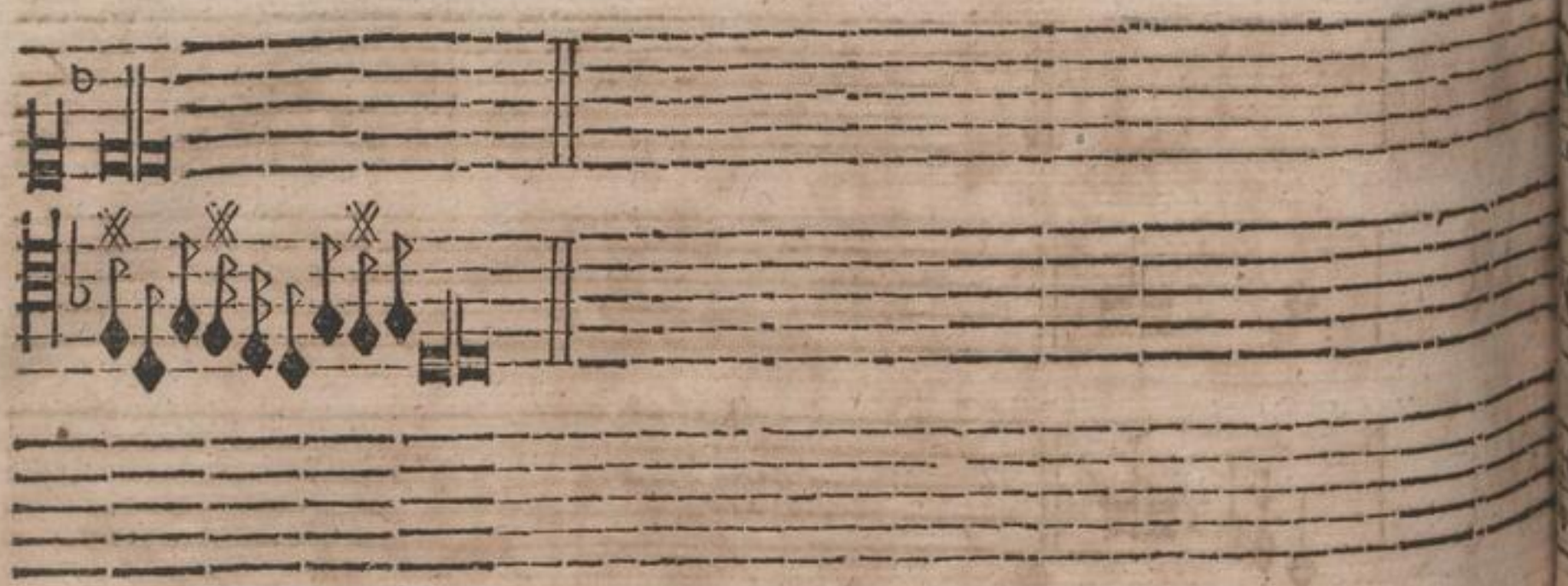
SLUB
Wir führen Wissen.
LEIPZIGER STÄDTISCHE BIBLIOTHEKEN



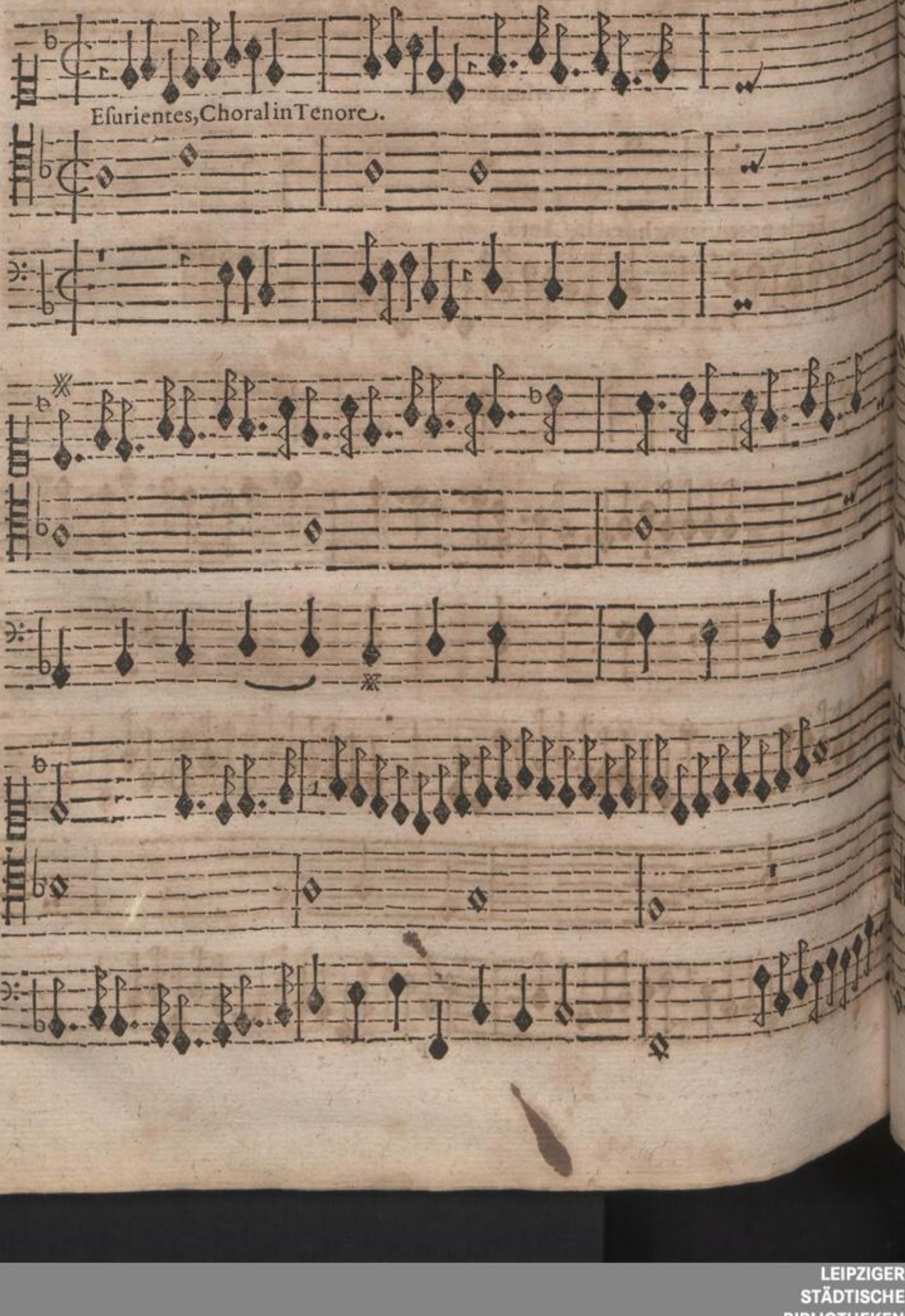


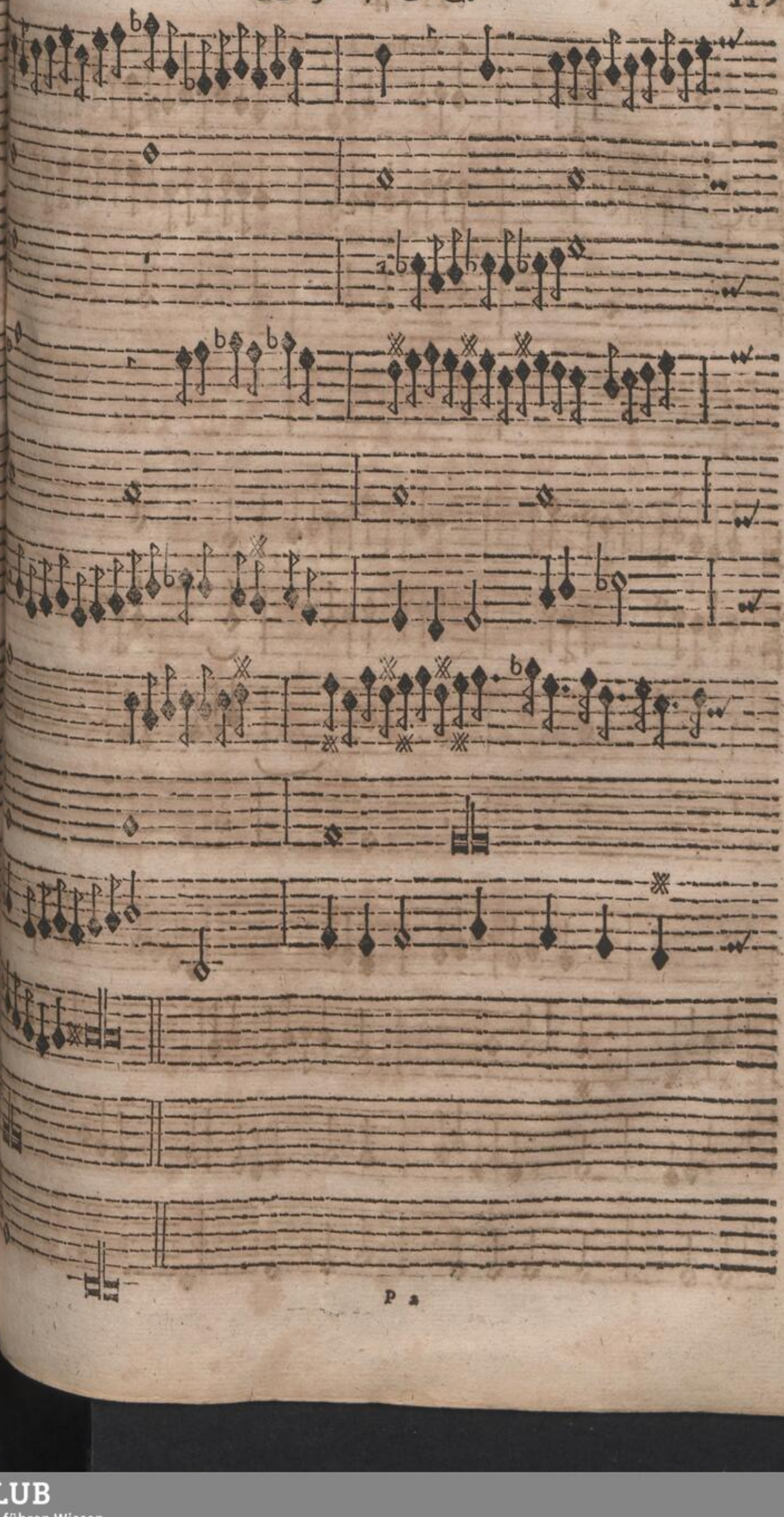
3. Verſus, Bicinium.

Fecit potentiam, choral in Cantu.



4. Verſus, à 3. Voc.



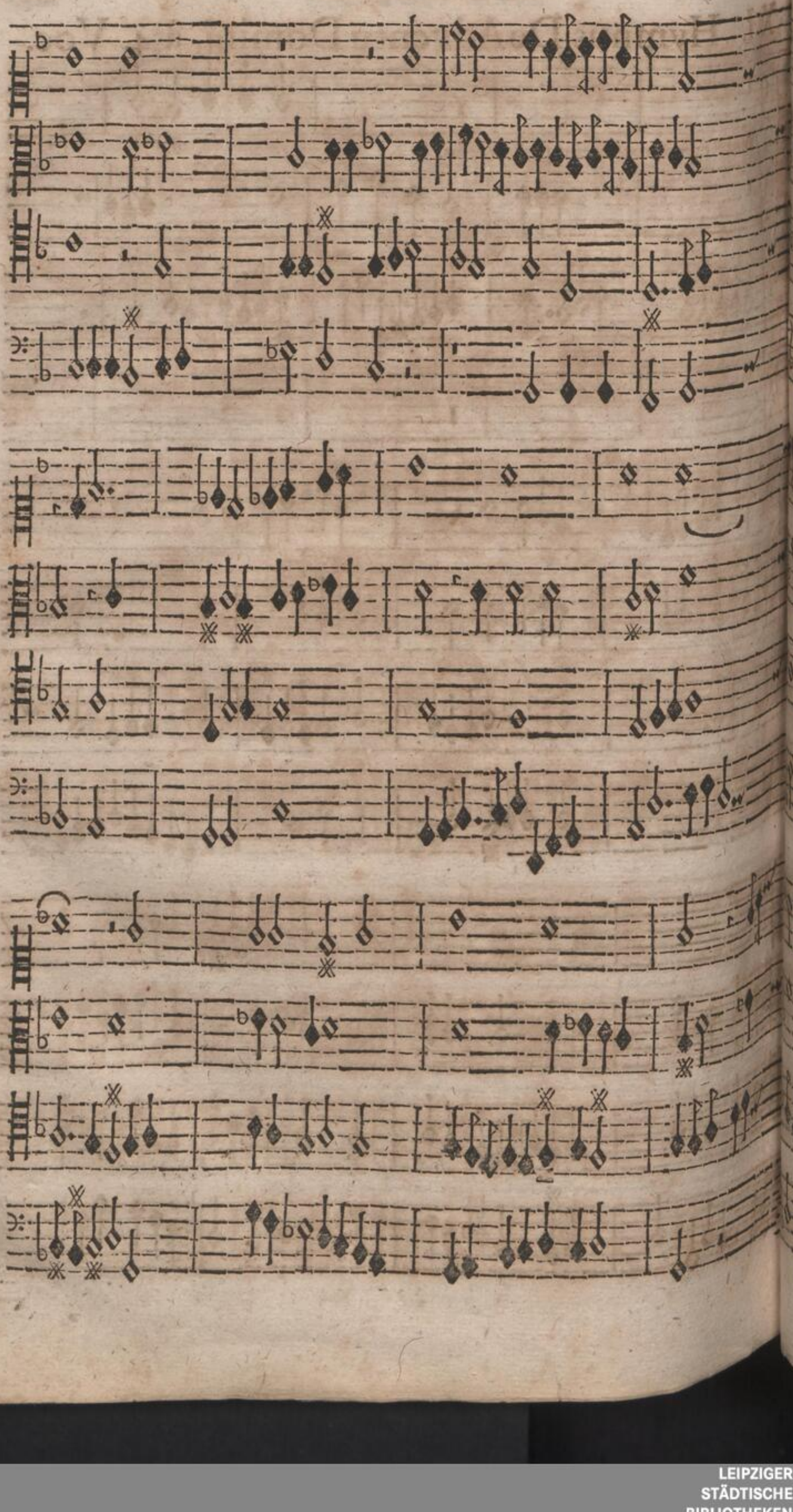


6. Versus, à 4. Voc.

6. VERSUS, à 4. Voc.

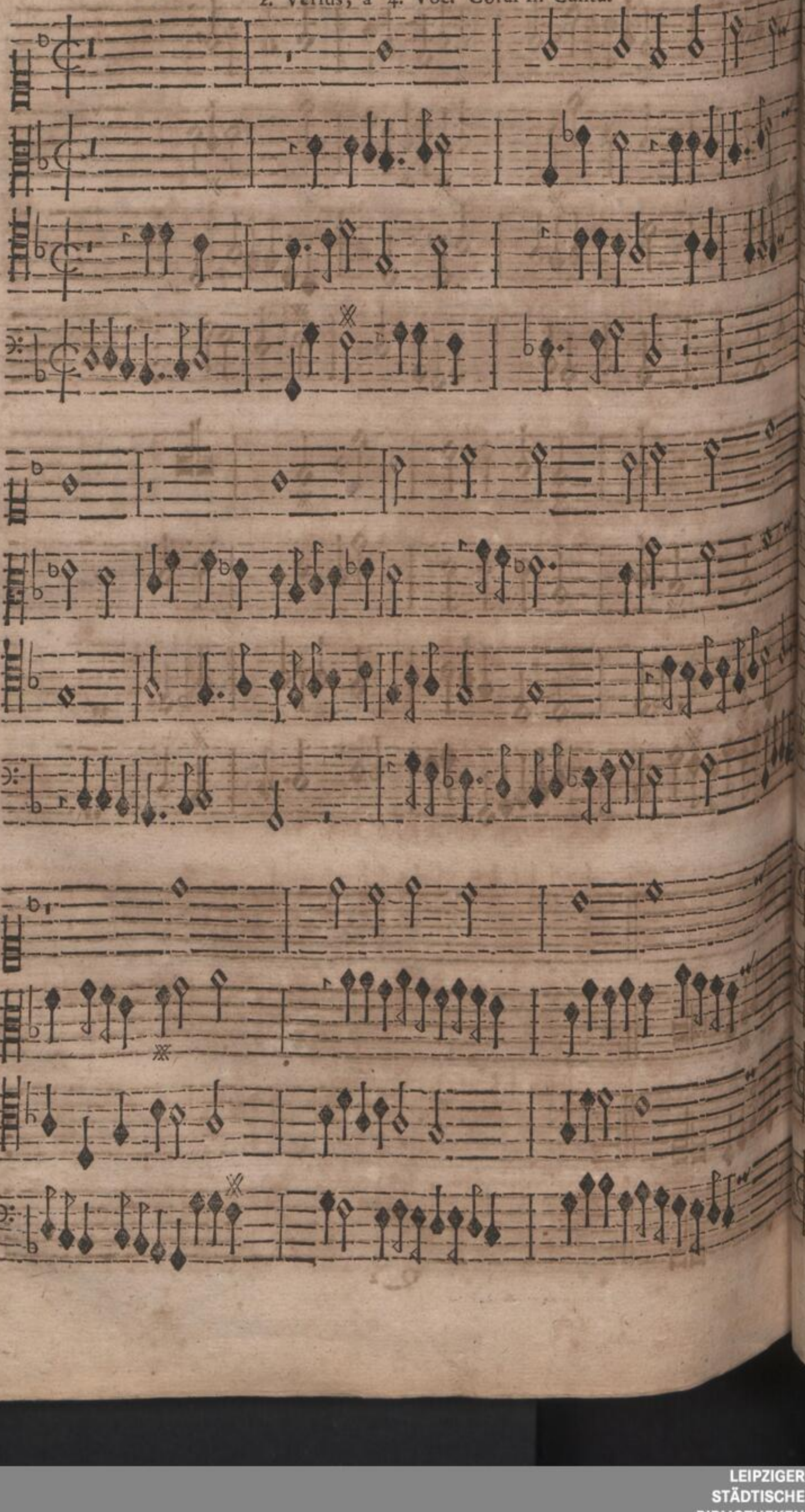
FINIS.

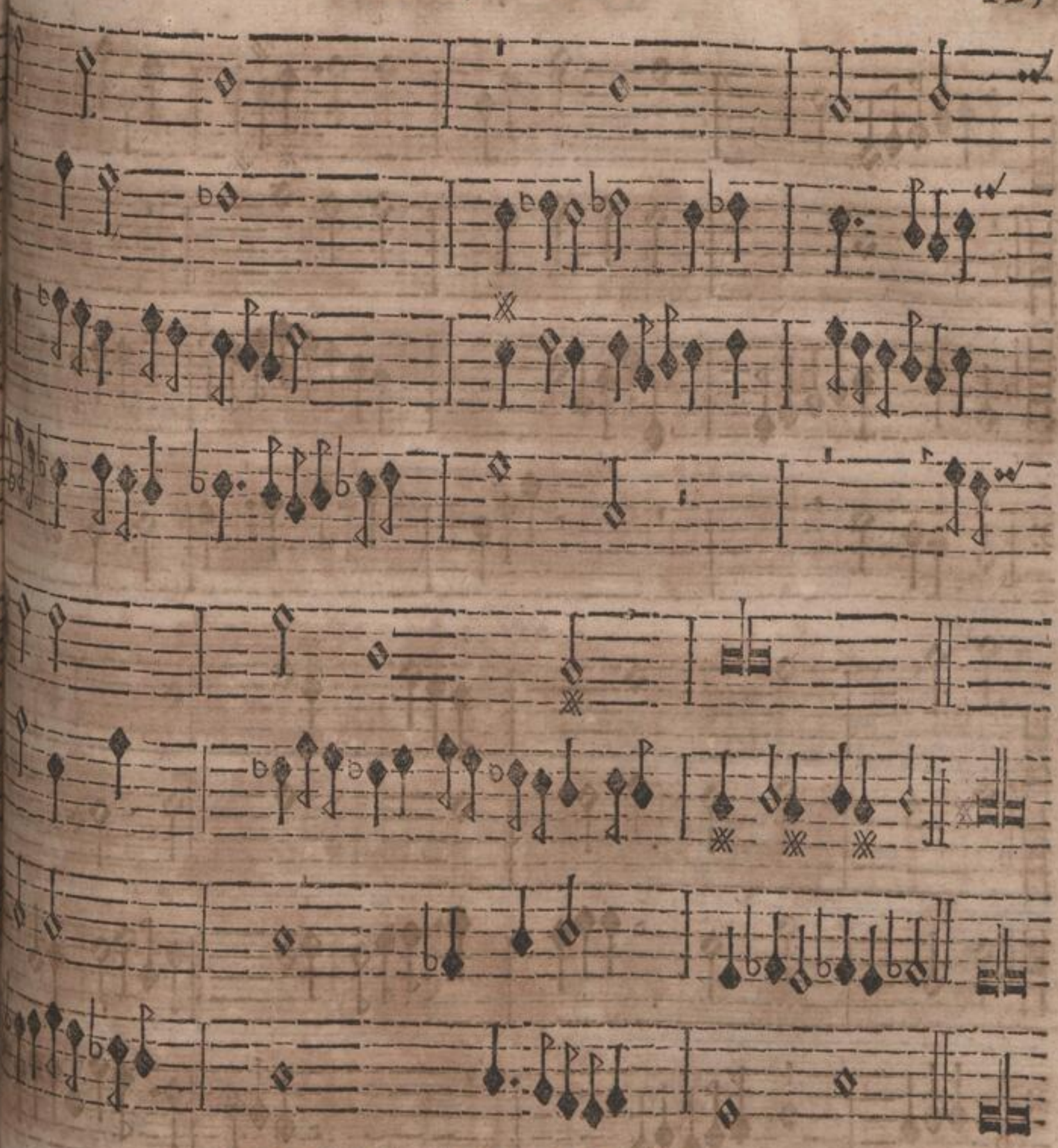
XI. Hymnus. De Adventu Domini. à 4. Voc.



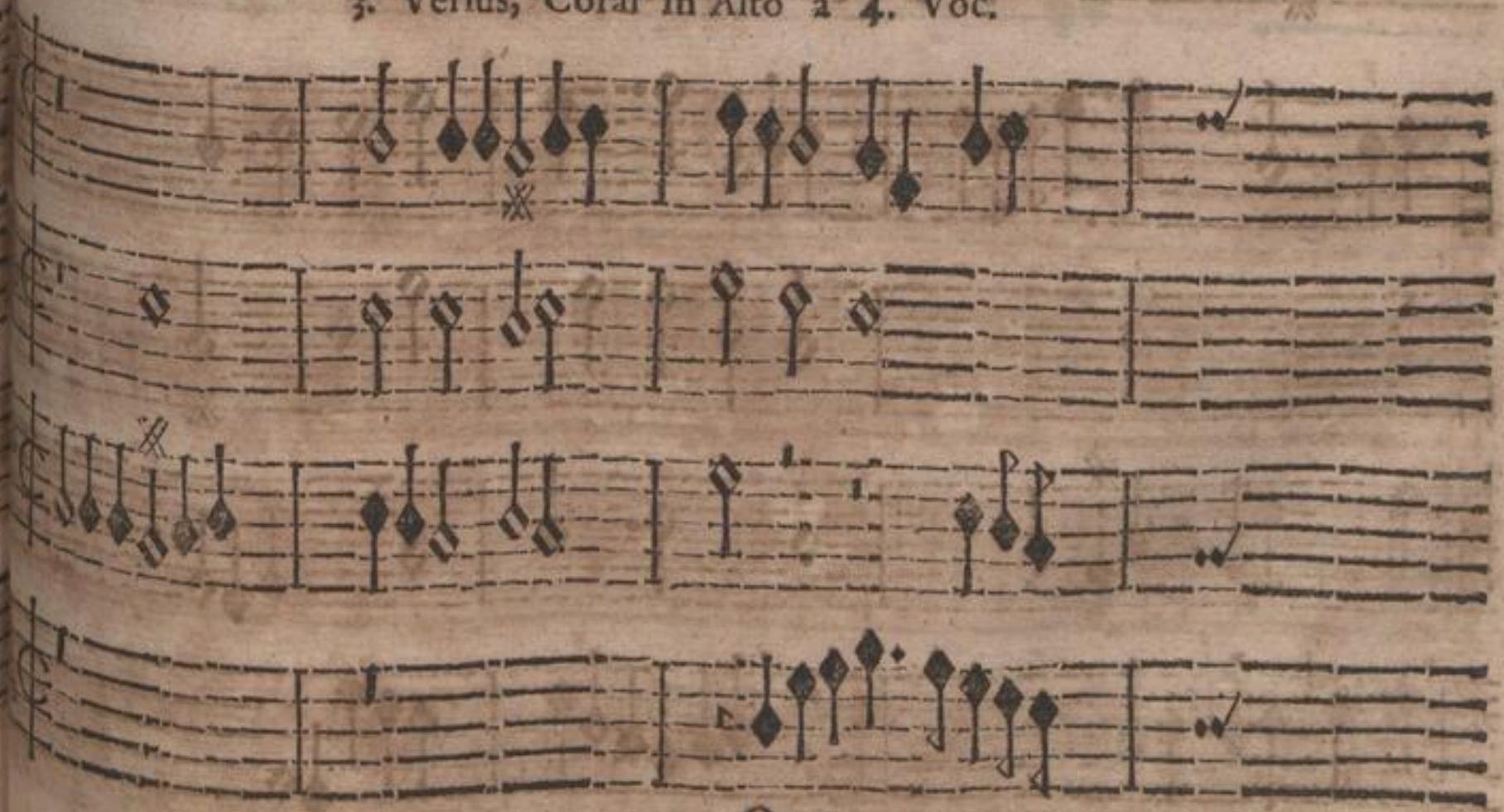
A 4. VOC.

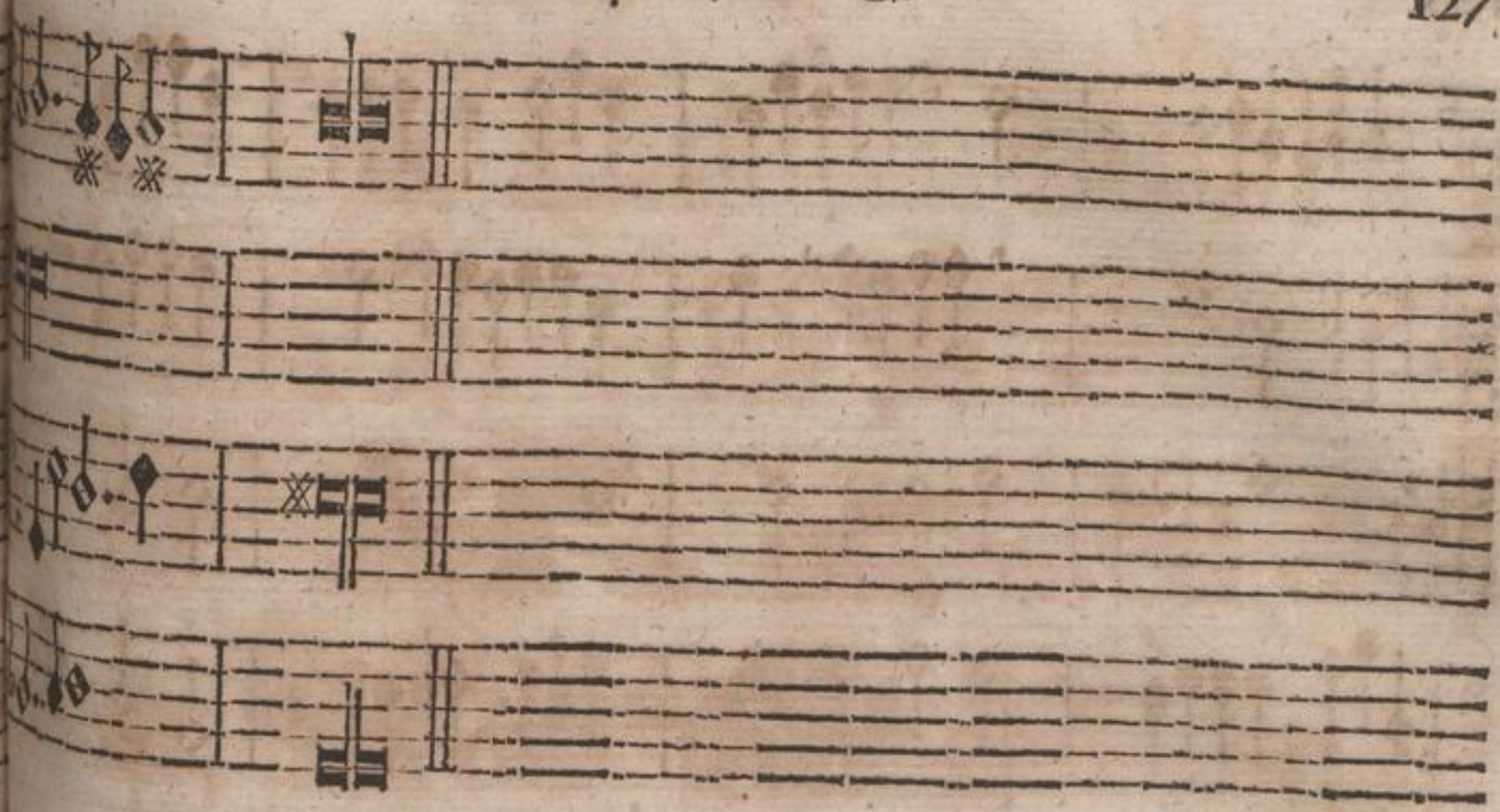
2. Verſus, â 4. Voc. Coral in Cantu.



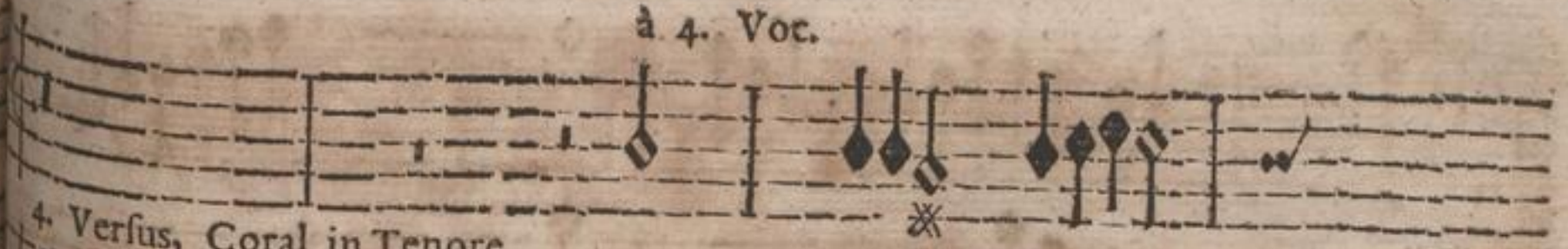


3. Versus, Coral in Alto à 4. Voc.

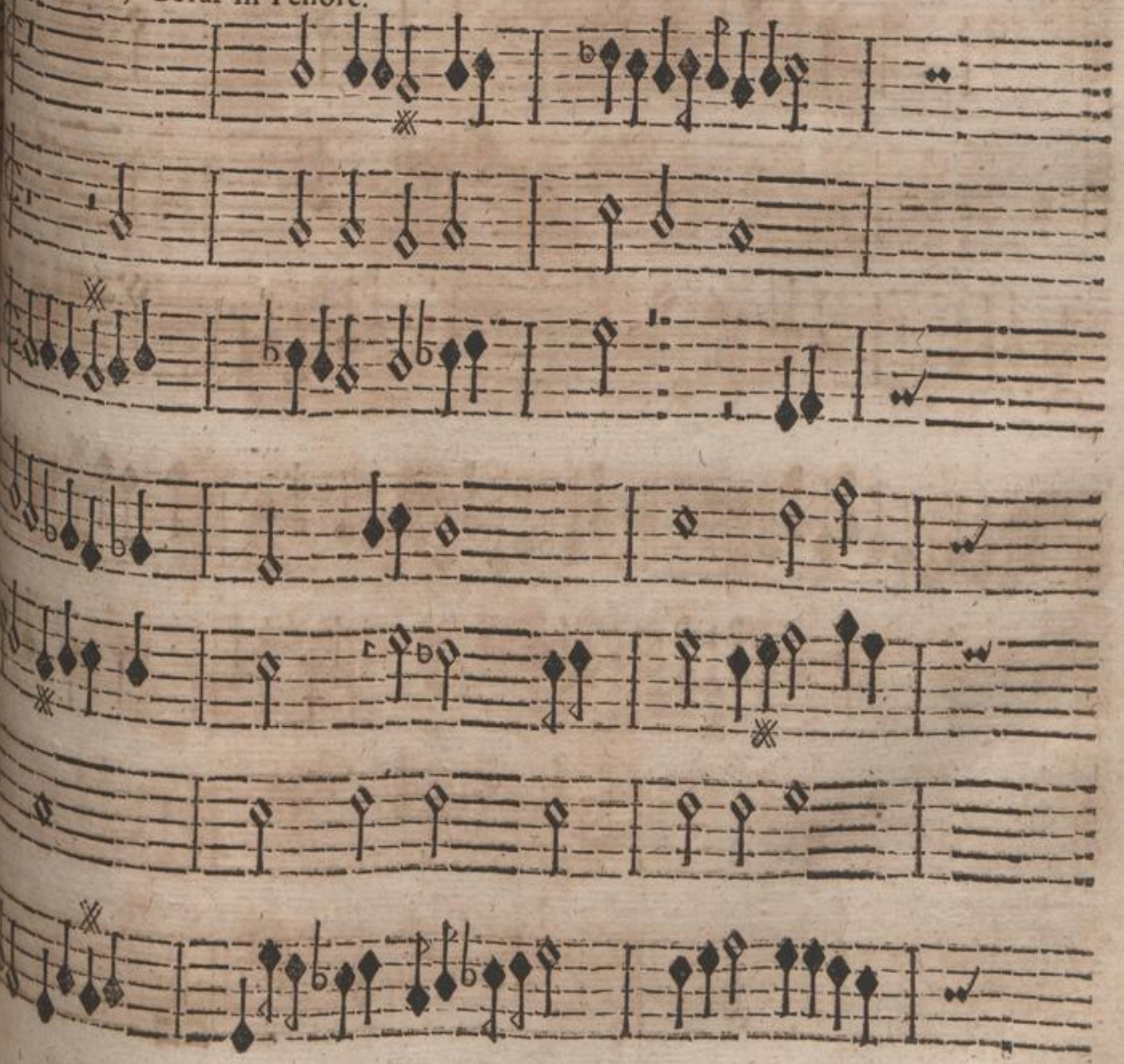




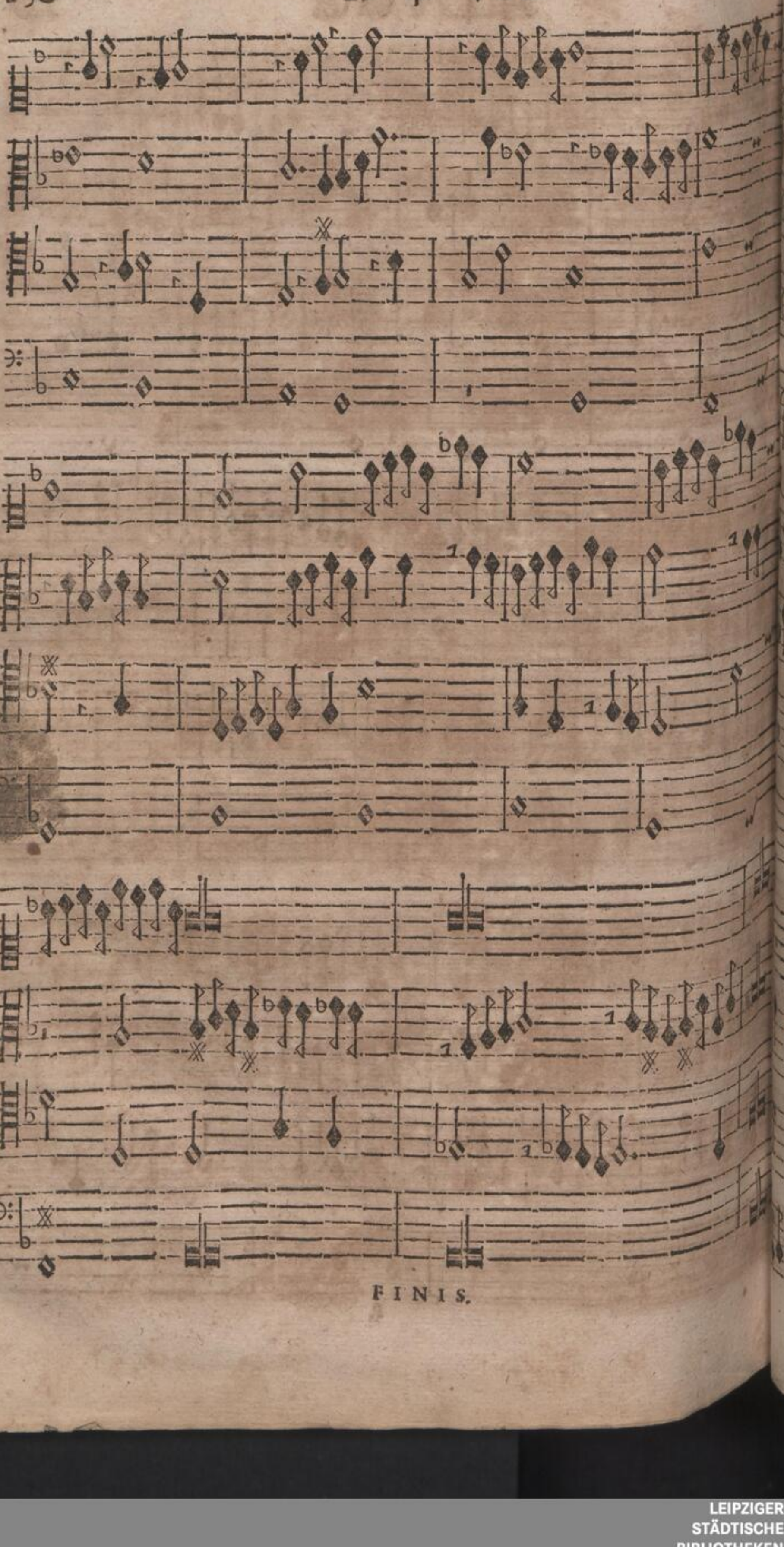
à 4. Voc.



4. Versus, Coral in Tenore.

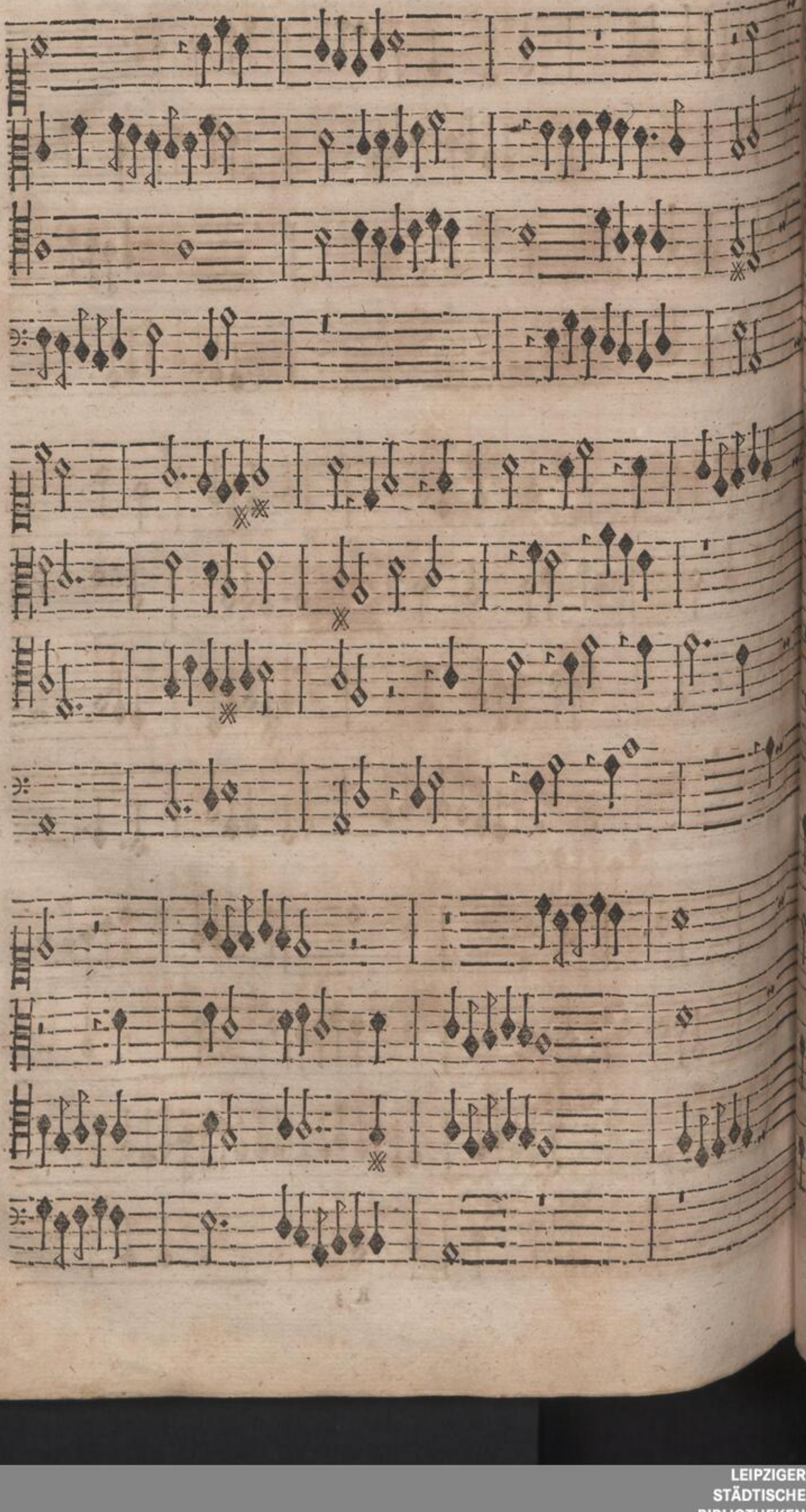


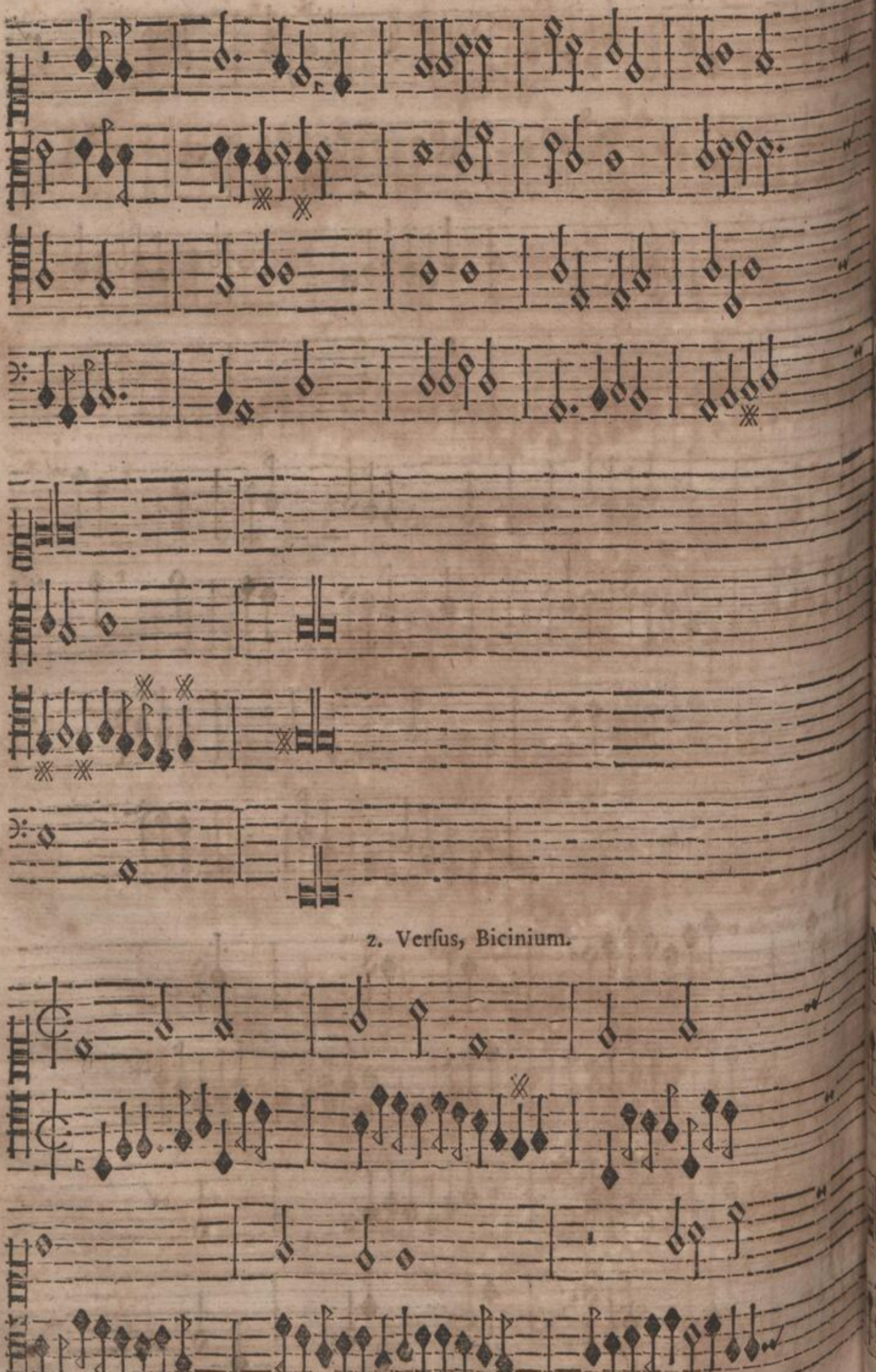
5. Versus, Coral in Basso, à 4. Voc.



FINIS.

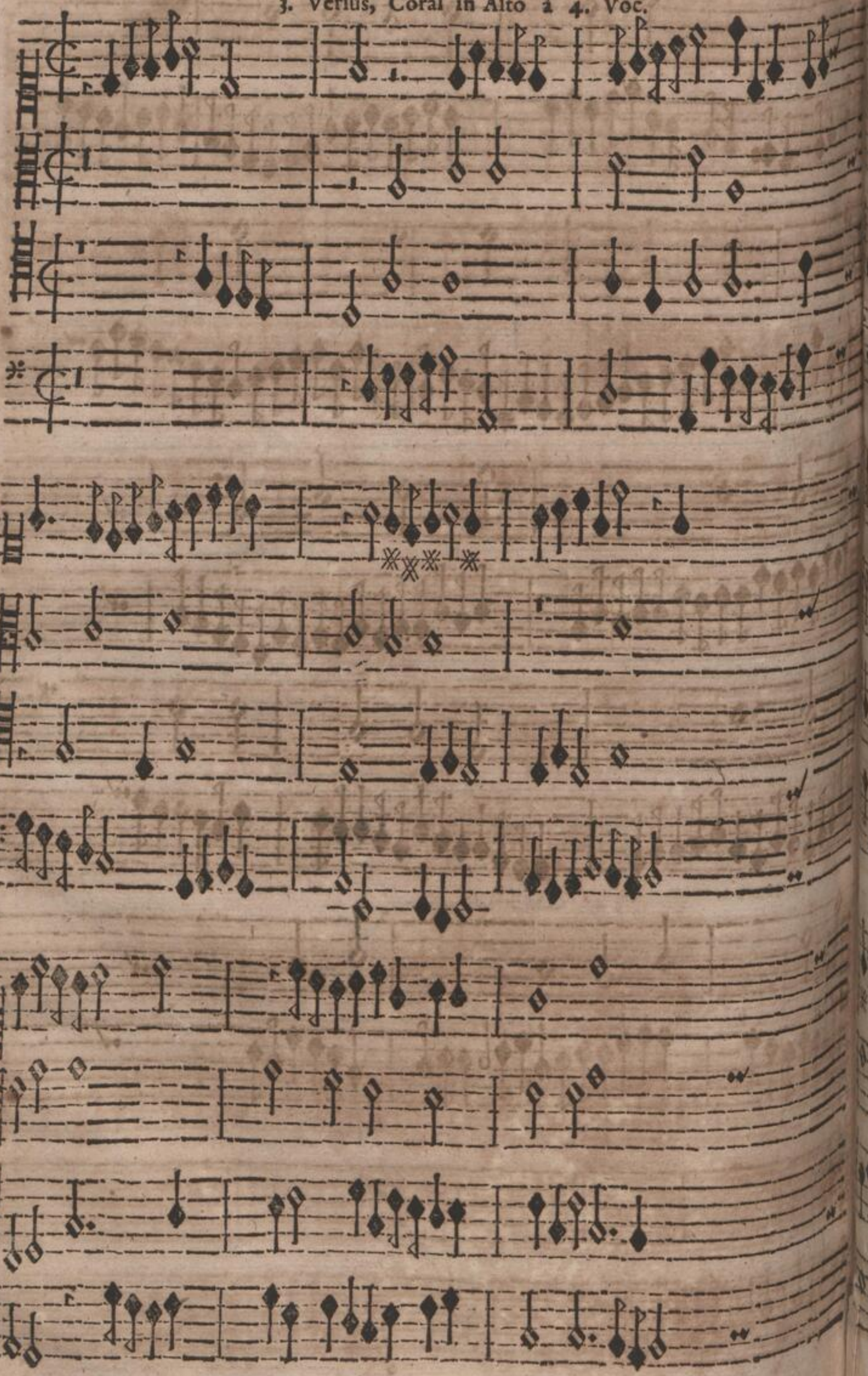
XII. Hymnus De Nativitate Christi à 4. Voc.

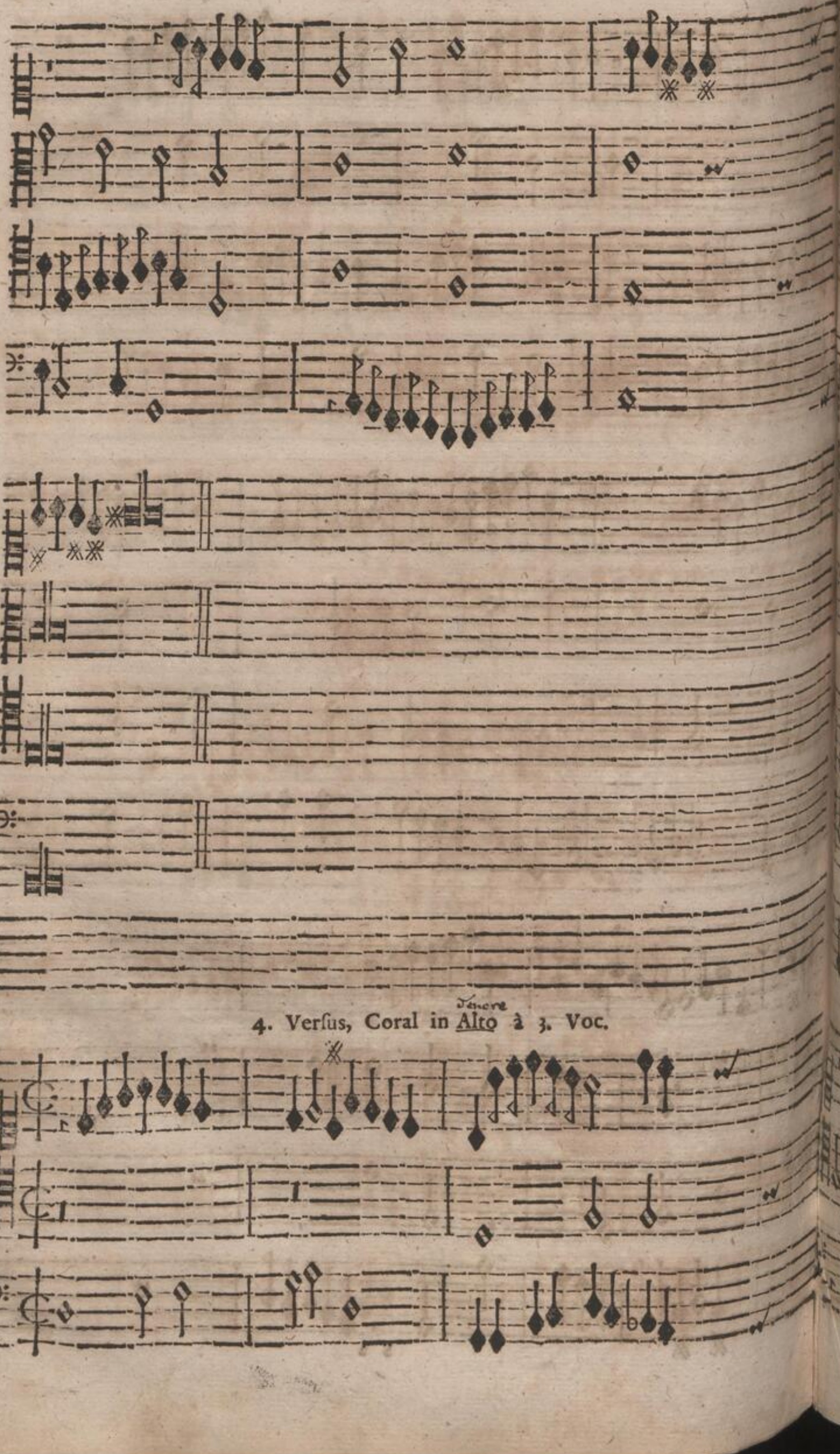




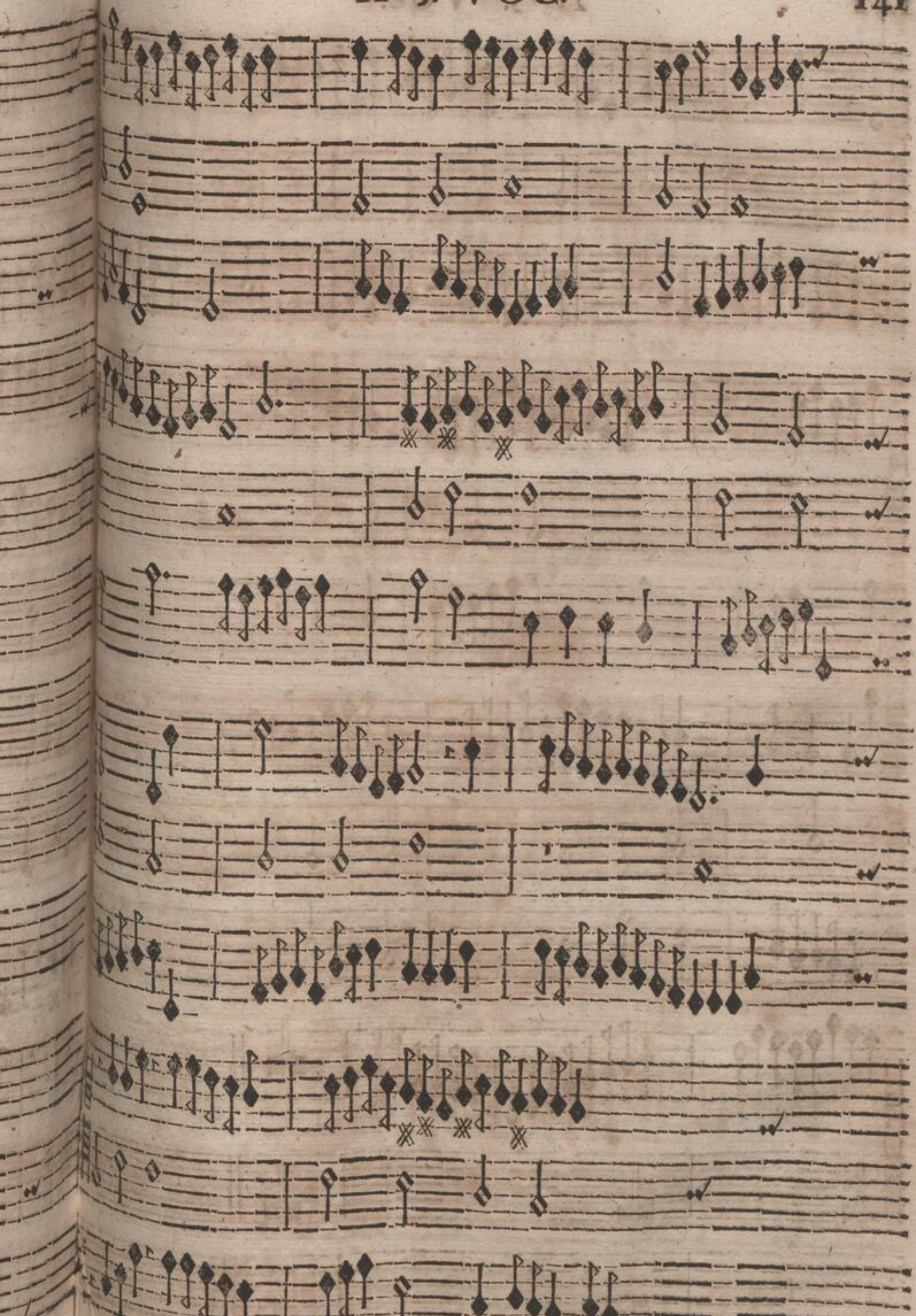
2. Verſus, Bicinium.

3. Verſus, Coral in Alto à 4. Voc.

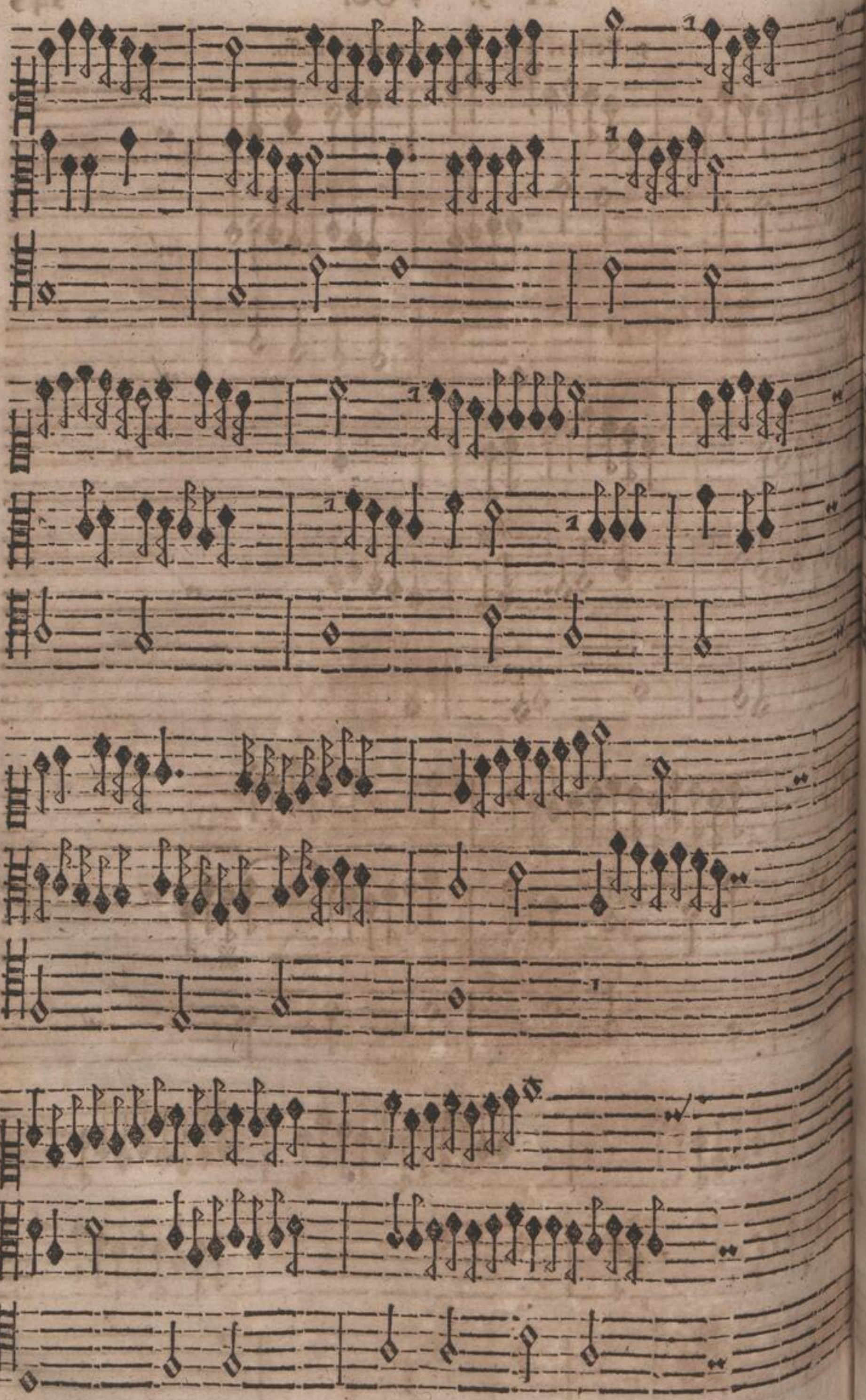


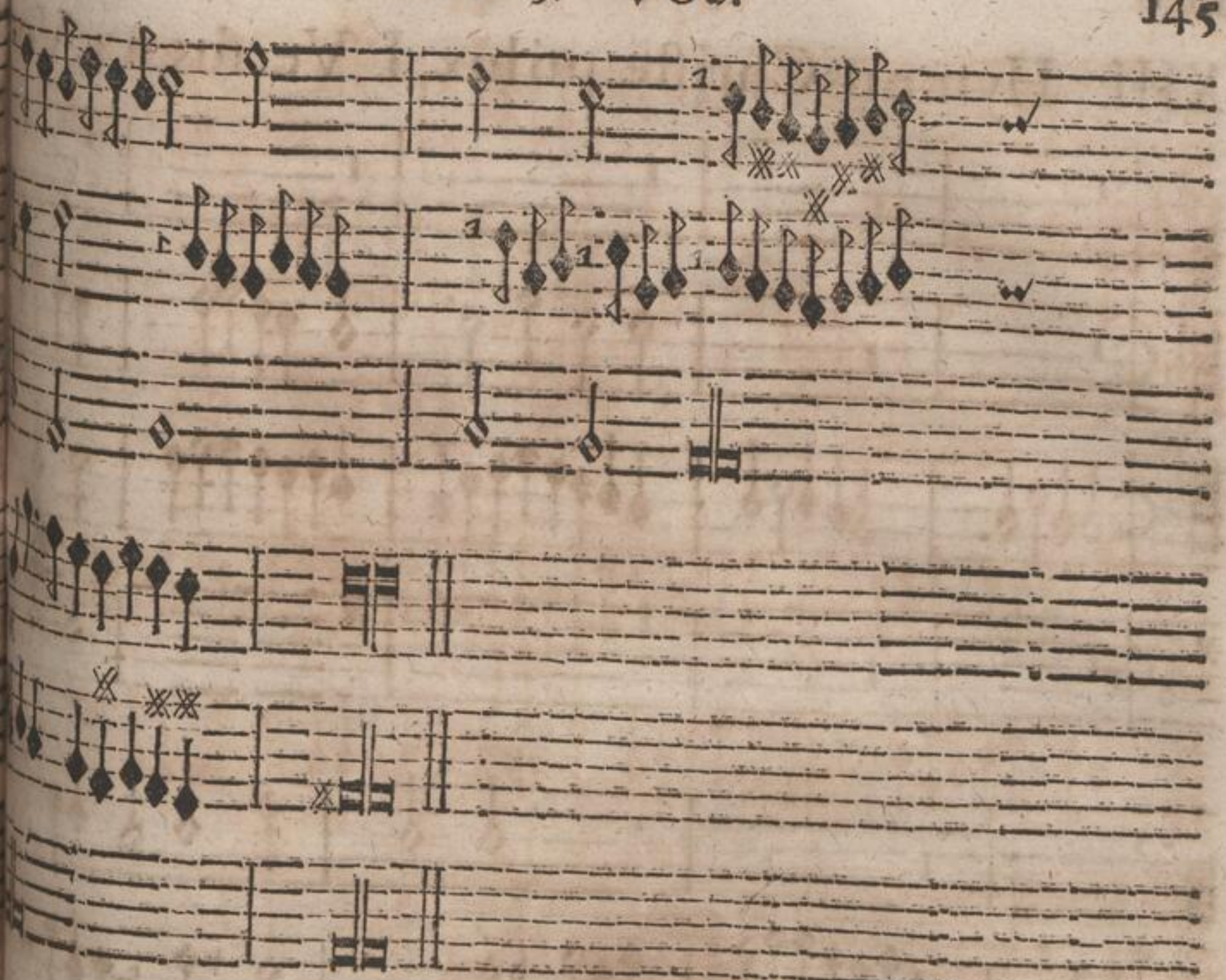


4. Verſus, Coral in Alto Tenore à 3. Voc.



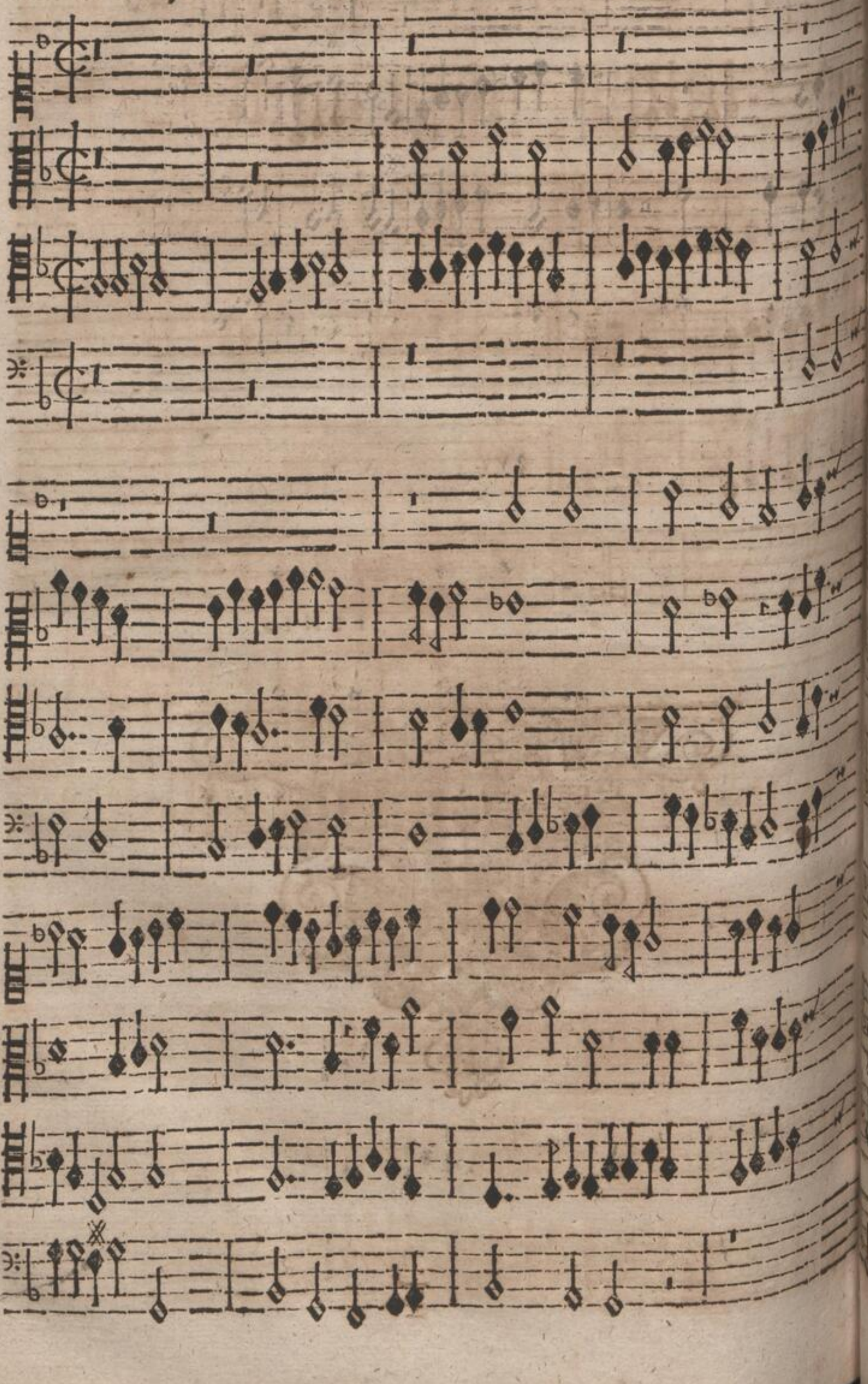
3. Verſus, à 3. Voc. Coral in Baſſo.

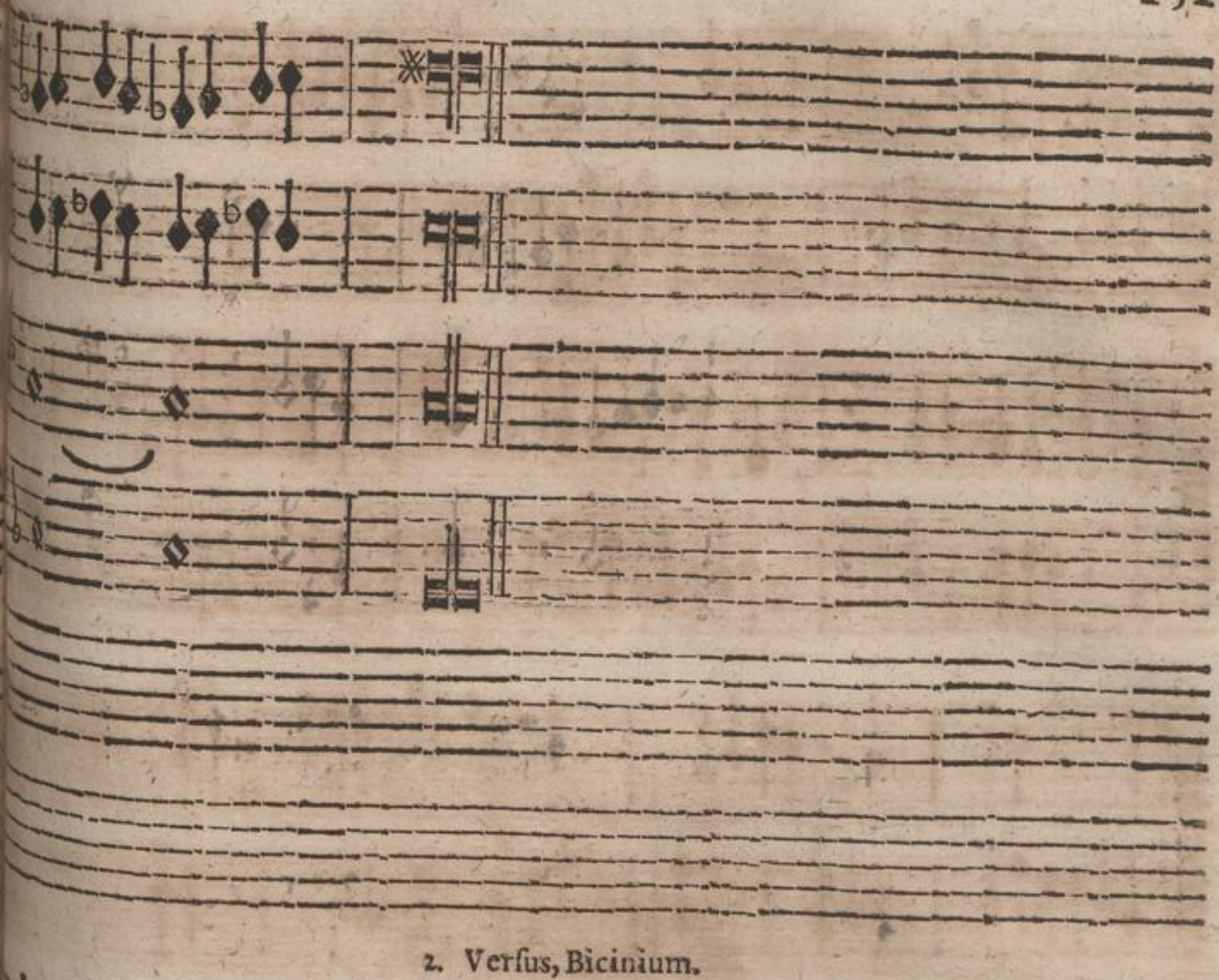




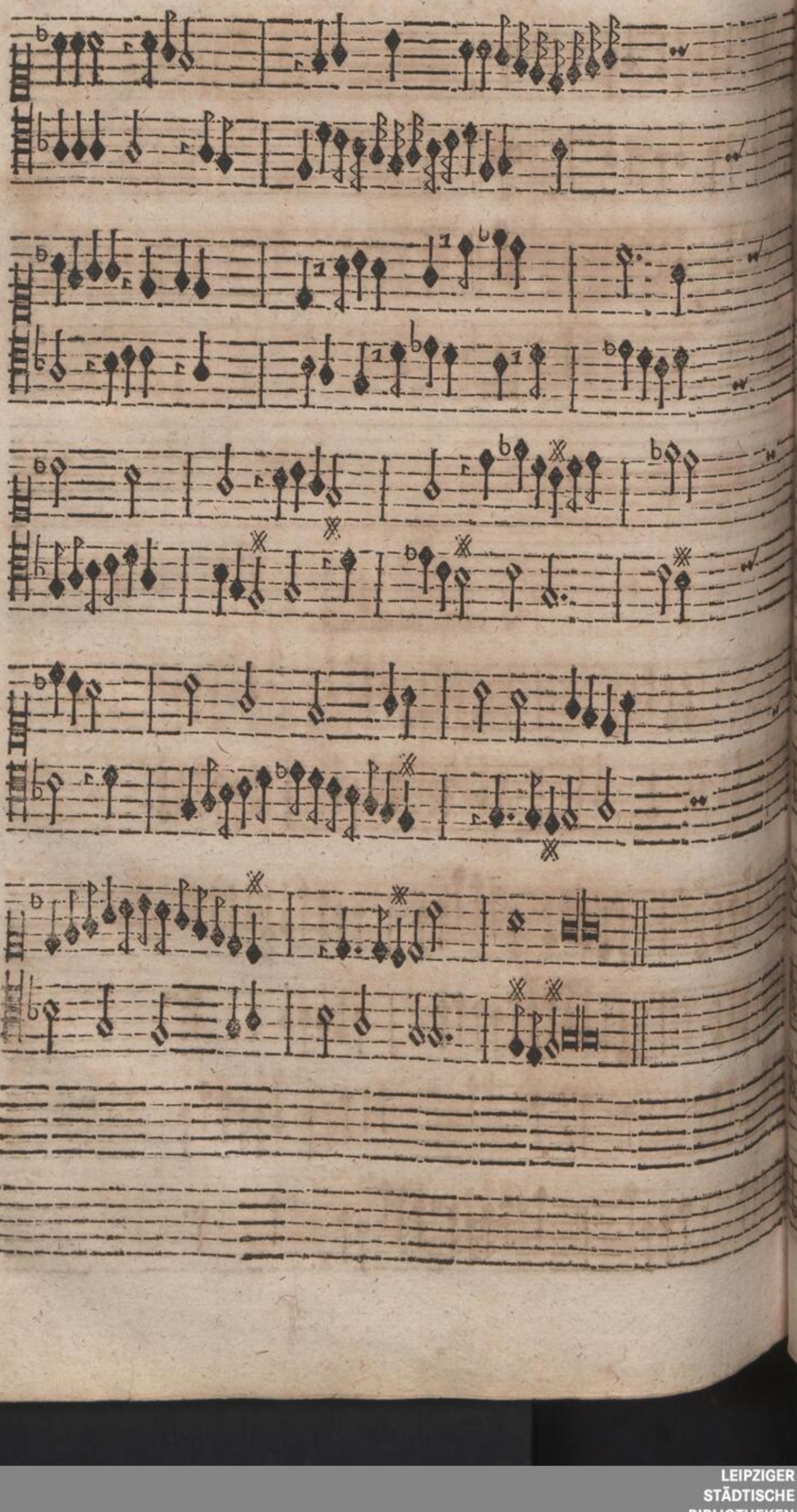
FINIS.

XIII. Hymnus Christe qui lux. I. Versus, à 4. Voc.

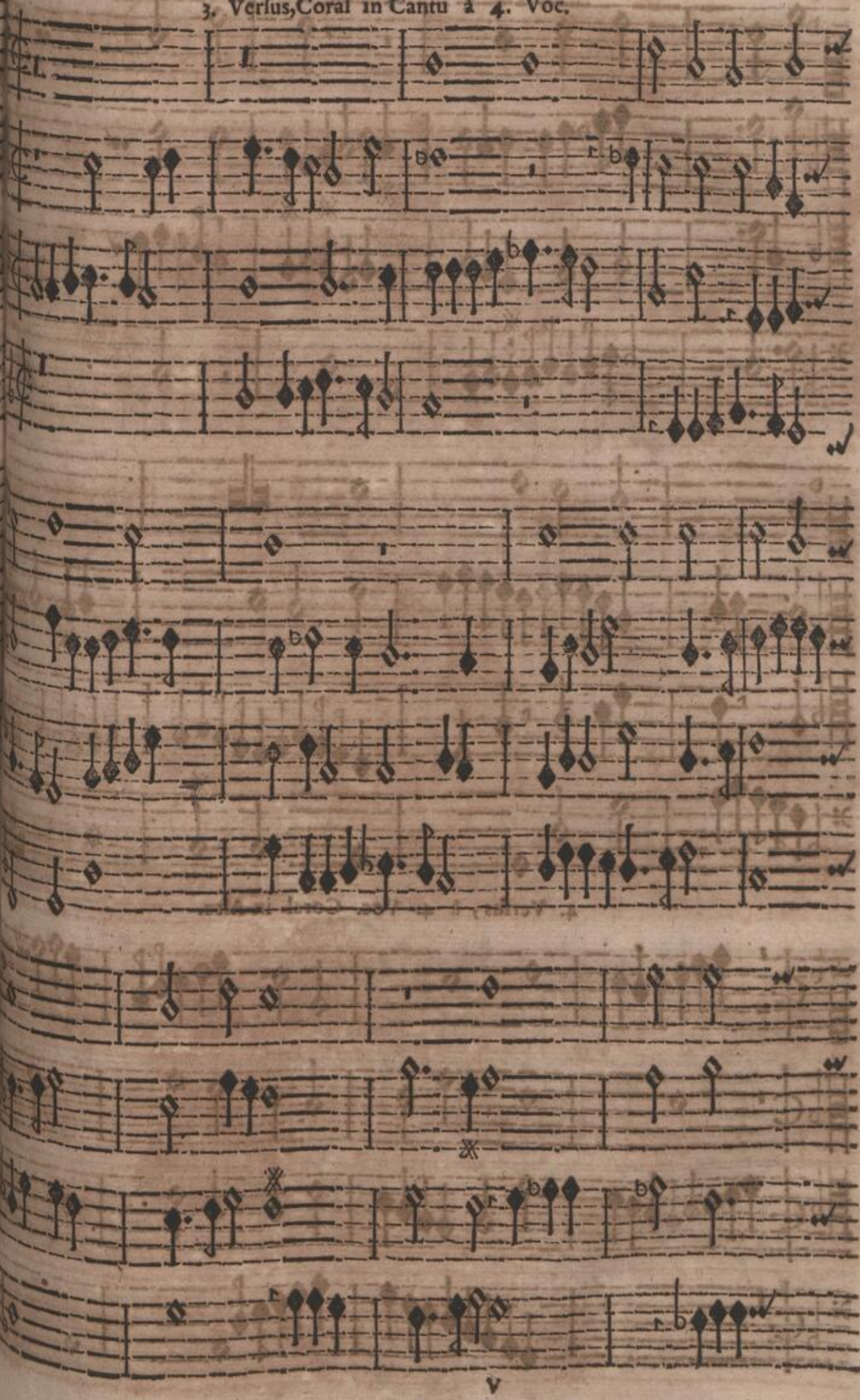


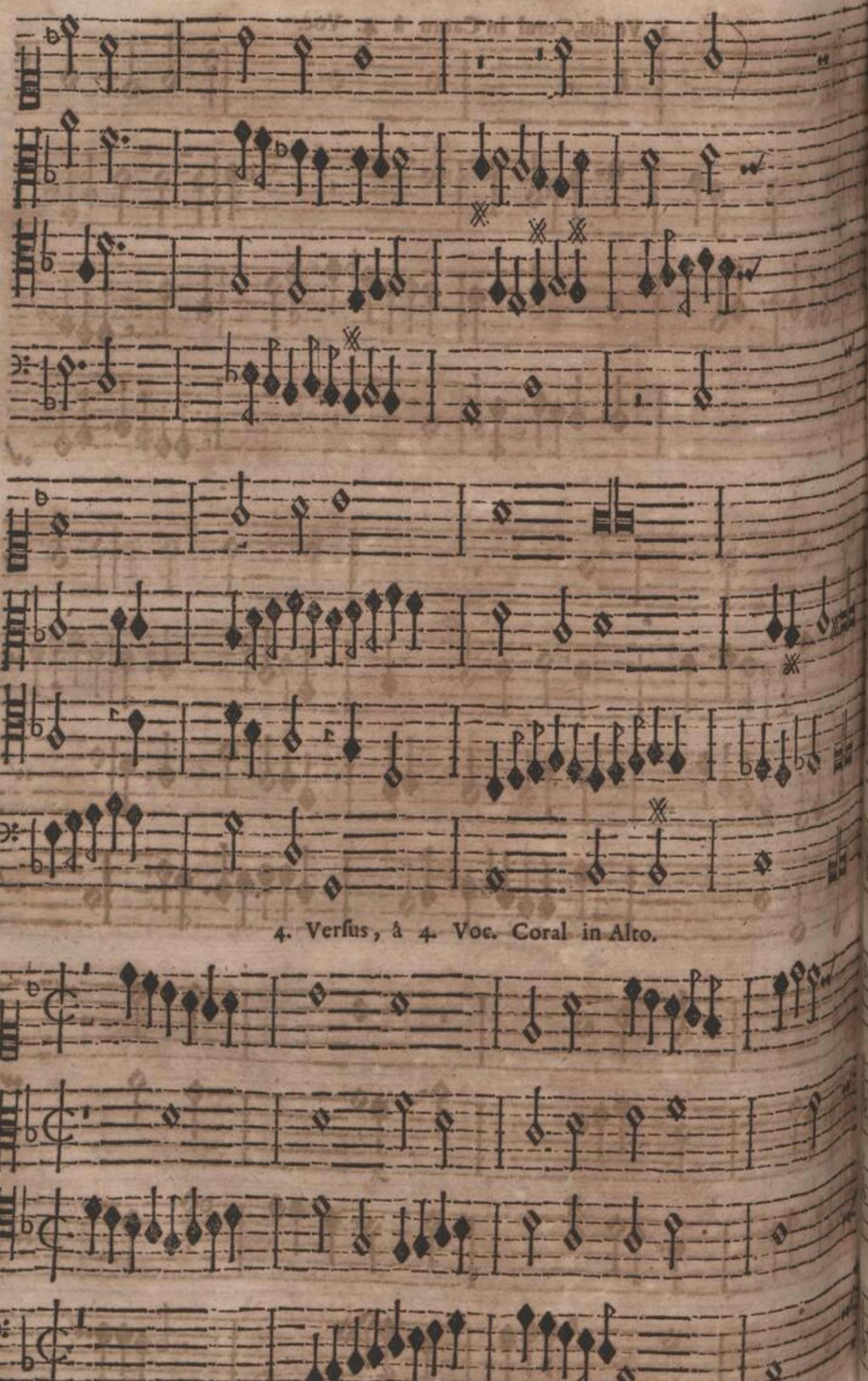


2. Versus, Bicinium.



3. Versus, Coral in Cantu à 4. Voc.

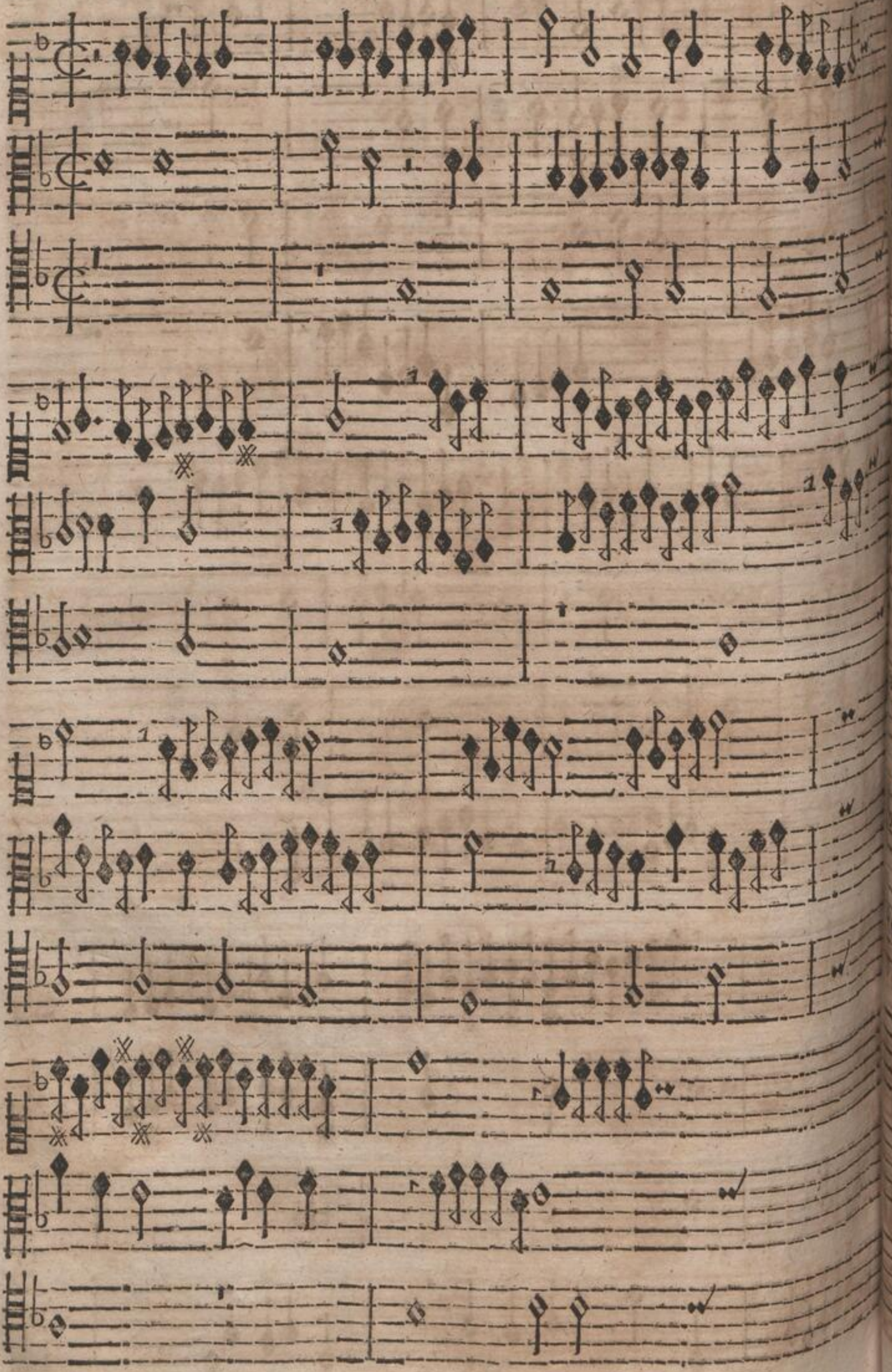


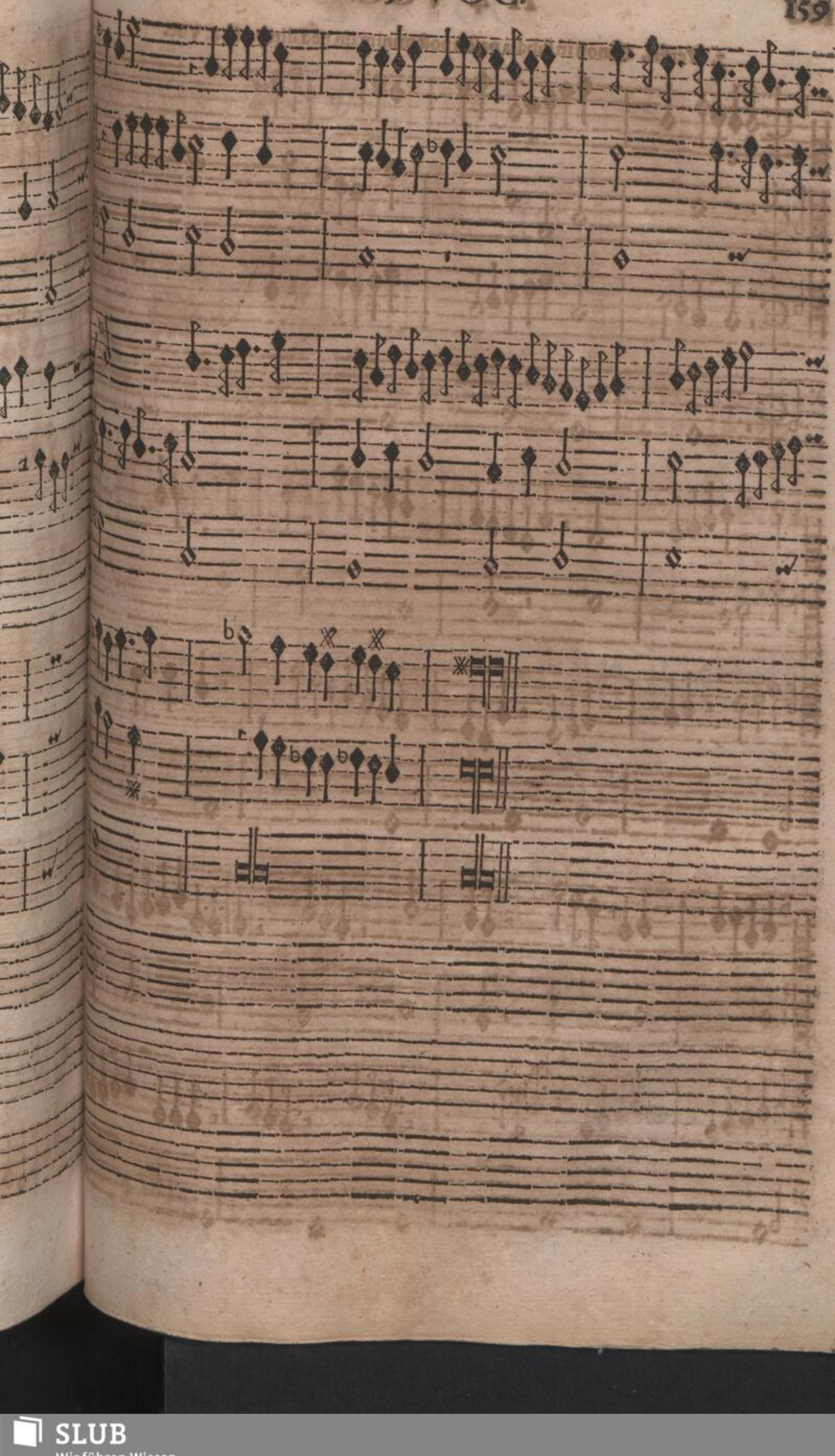


4. Verſus, à 4. Voc. Coral in Alto.

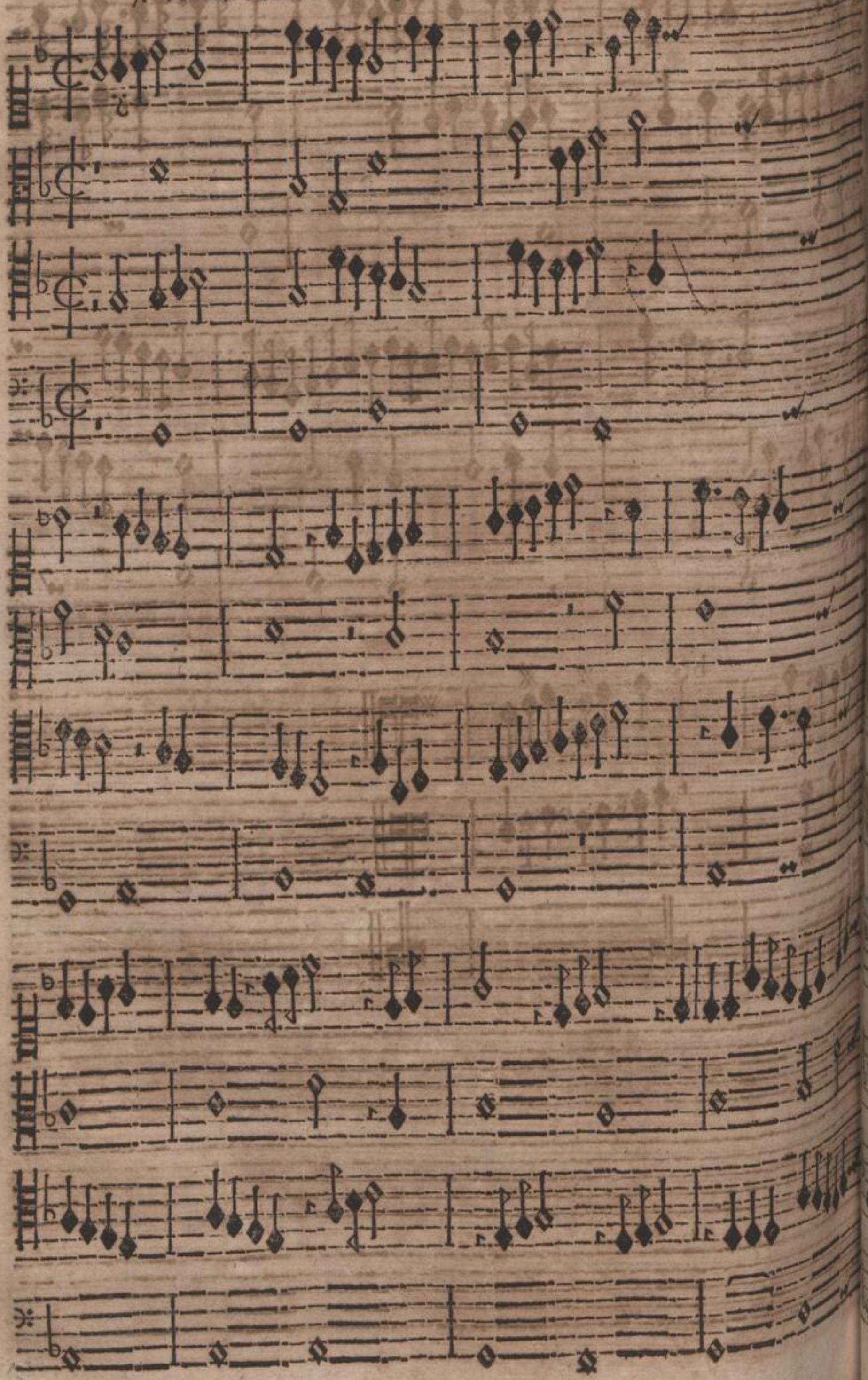
V. Verſus, Coral in Tenore â 4. Voc.

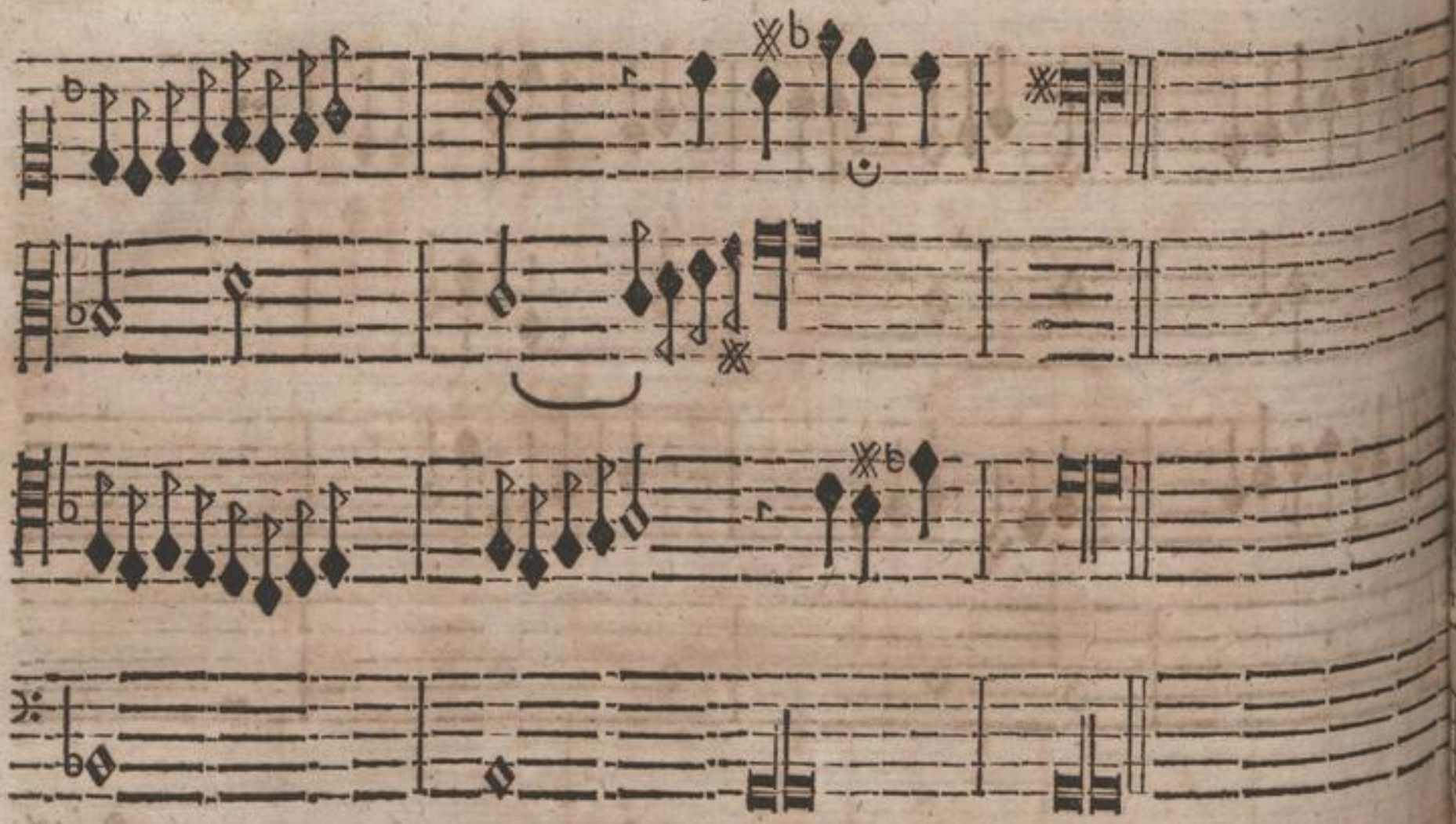
6. Verſus, Coral in Baſſo. à 3. Voc.





7. Versus, Canon in subdia pason post minimam pedaliter. à 4. Voc.

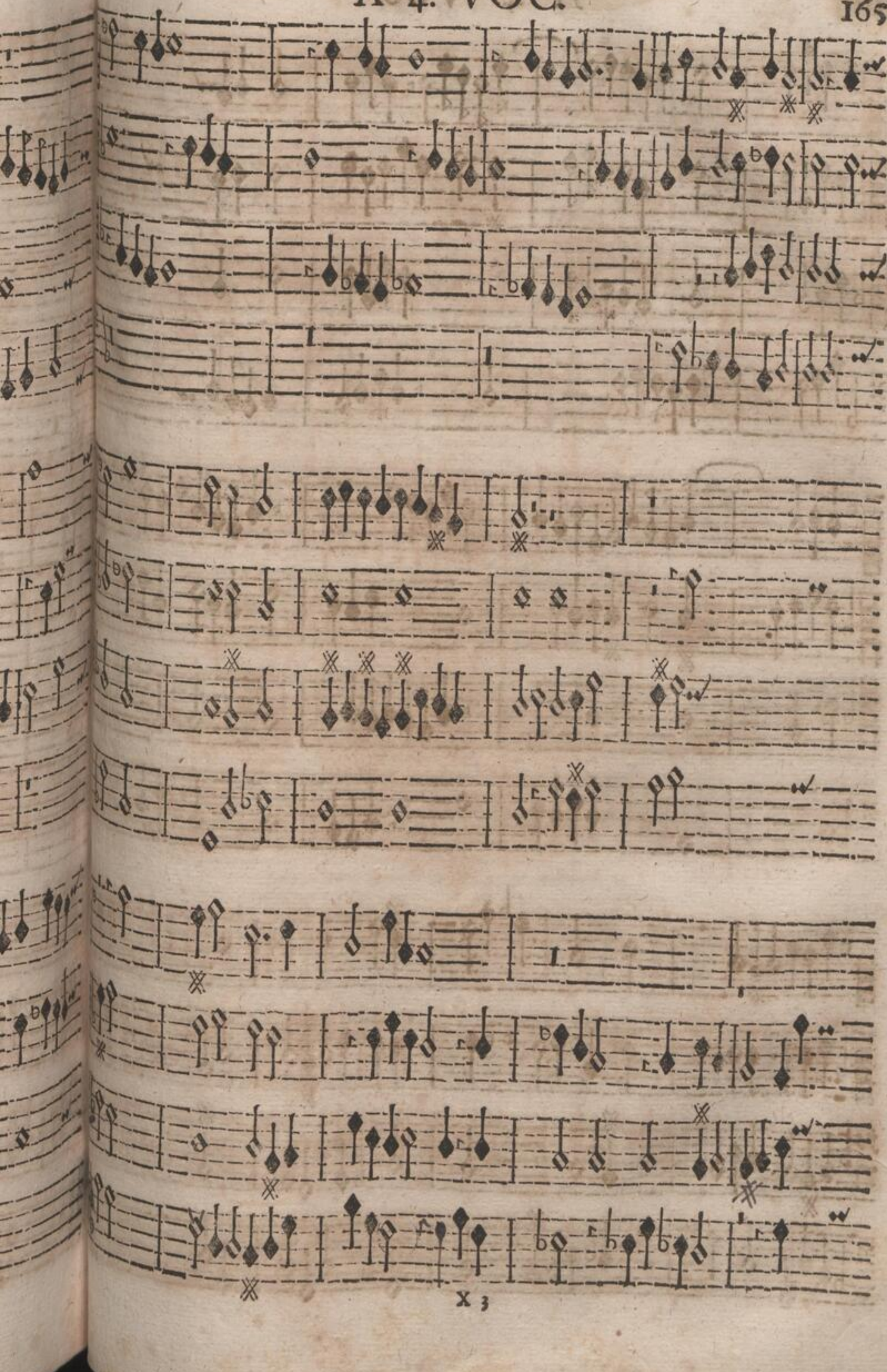


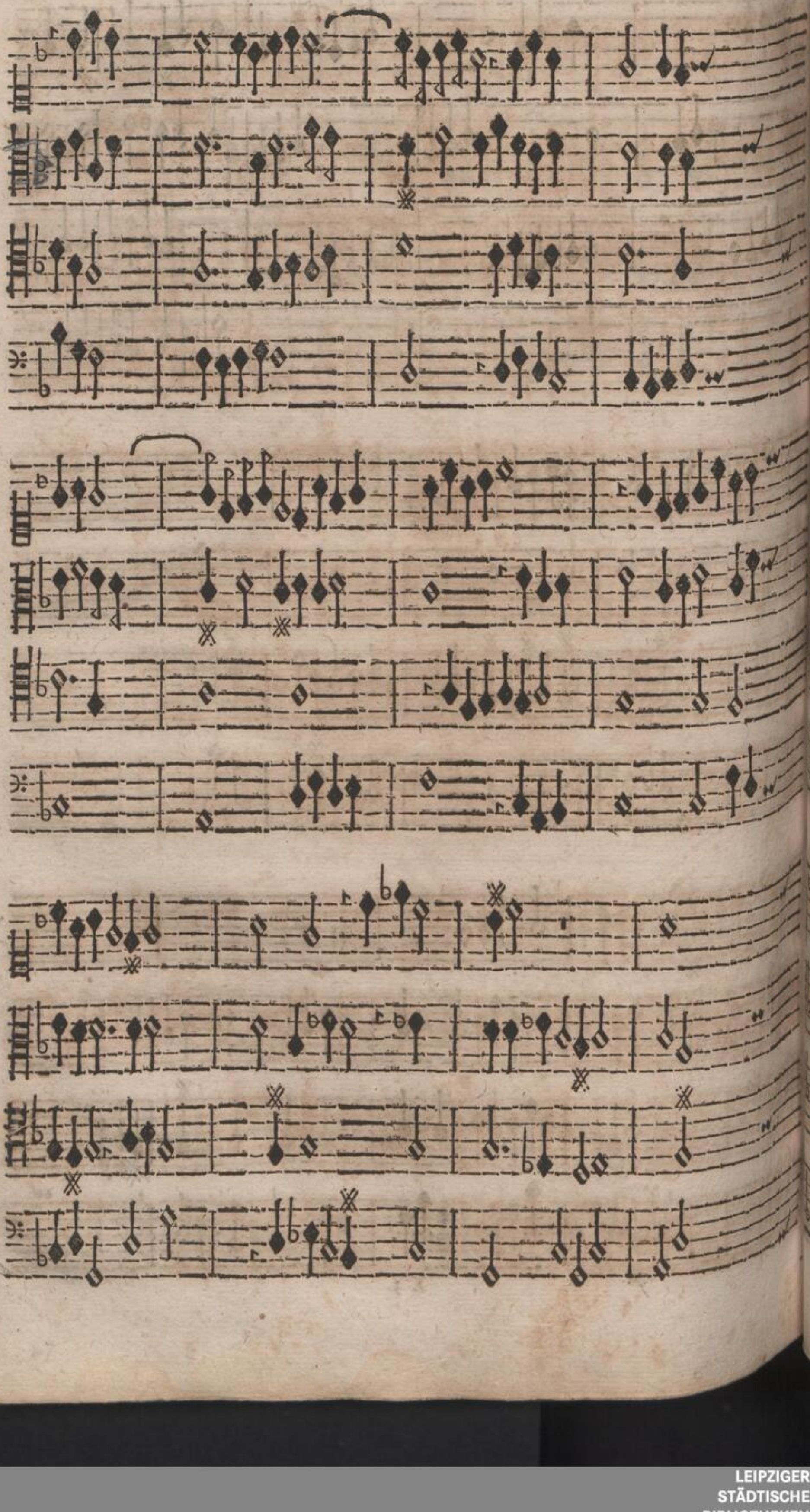


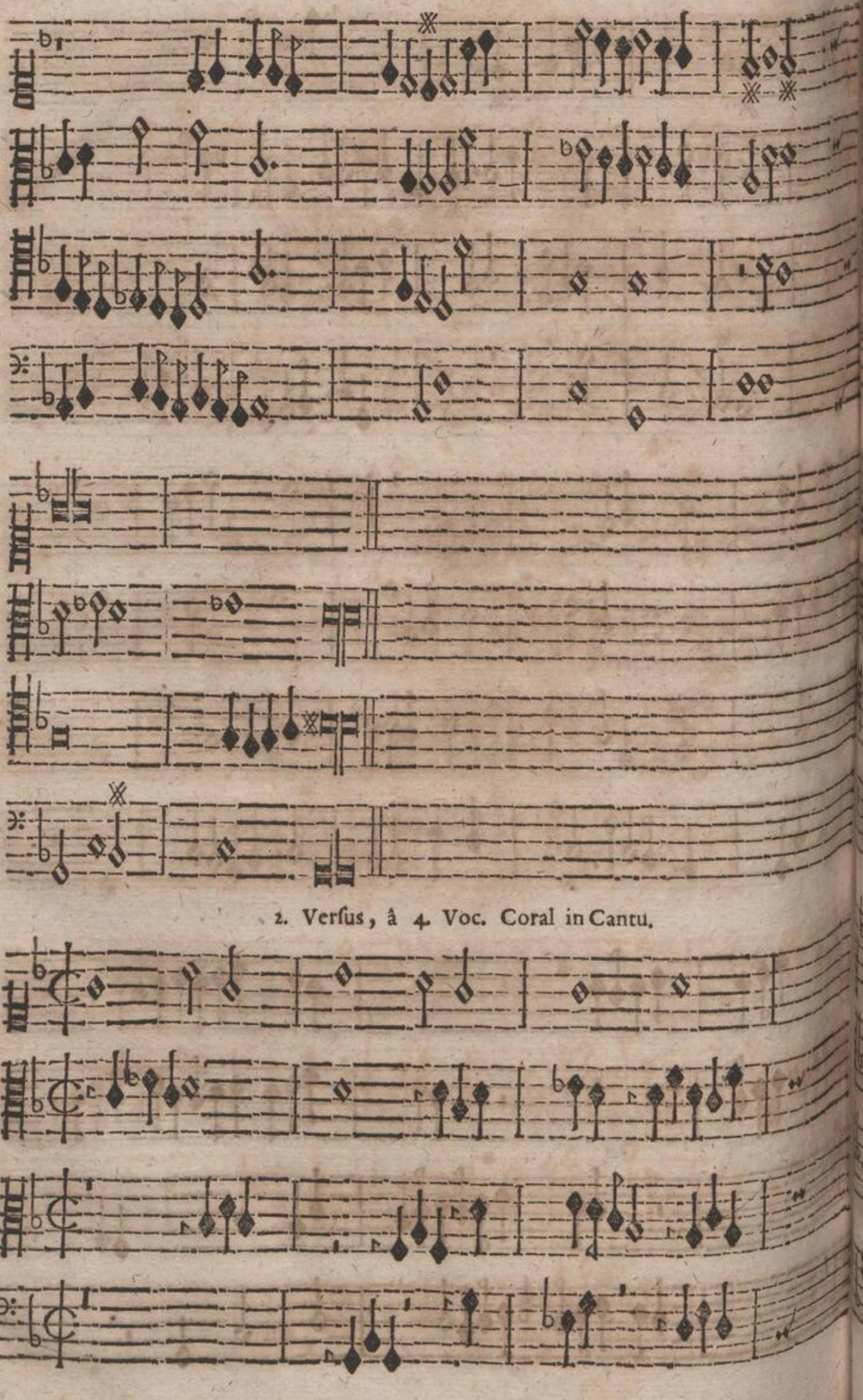
FINIS.

XIV. Vita Sanctorum decus Angelorum.

I. VERSUS, à 4. Voc.

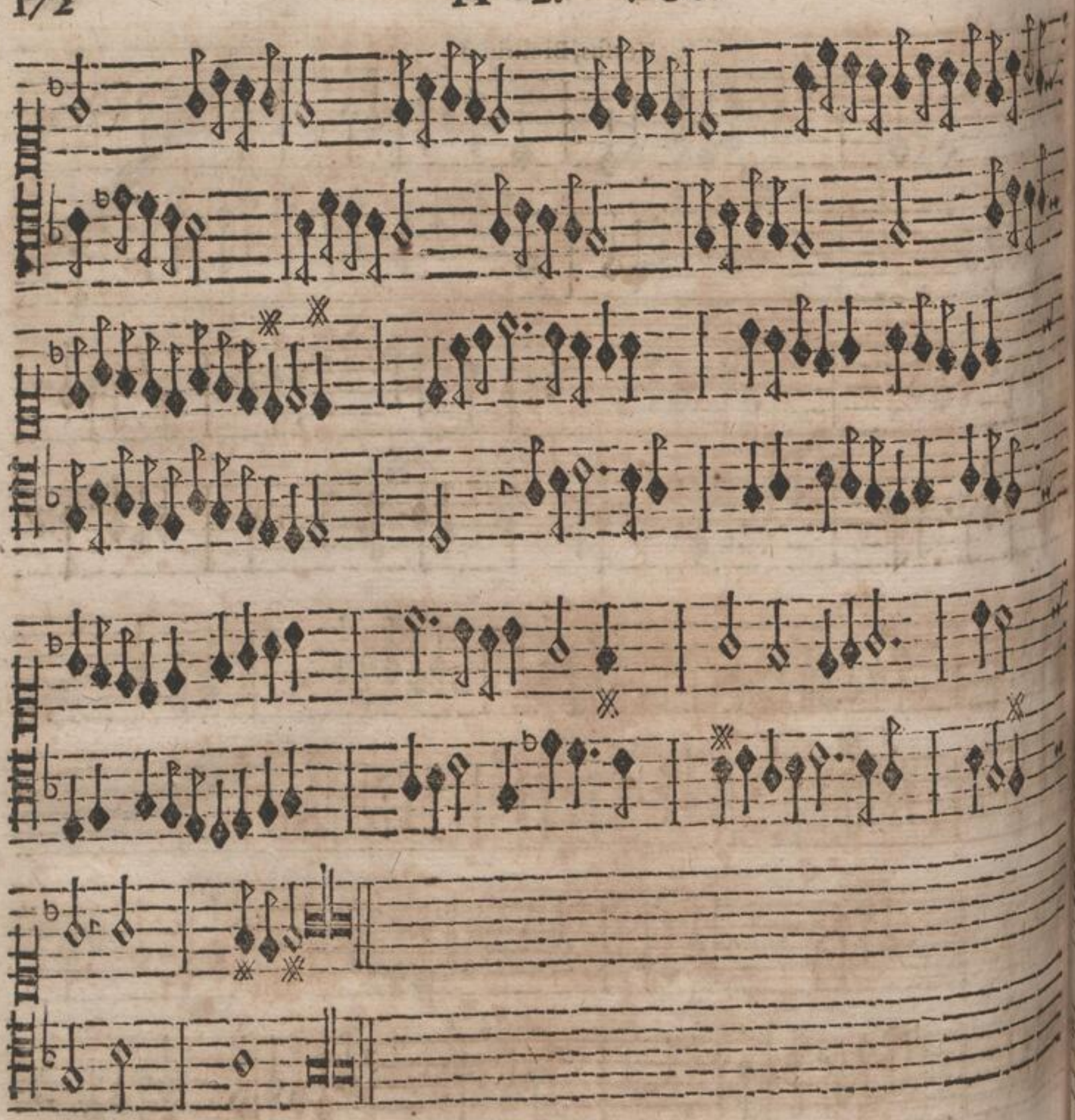




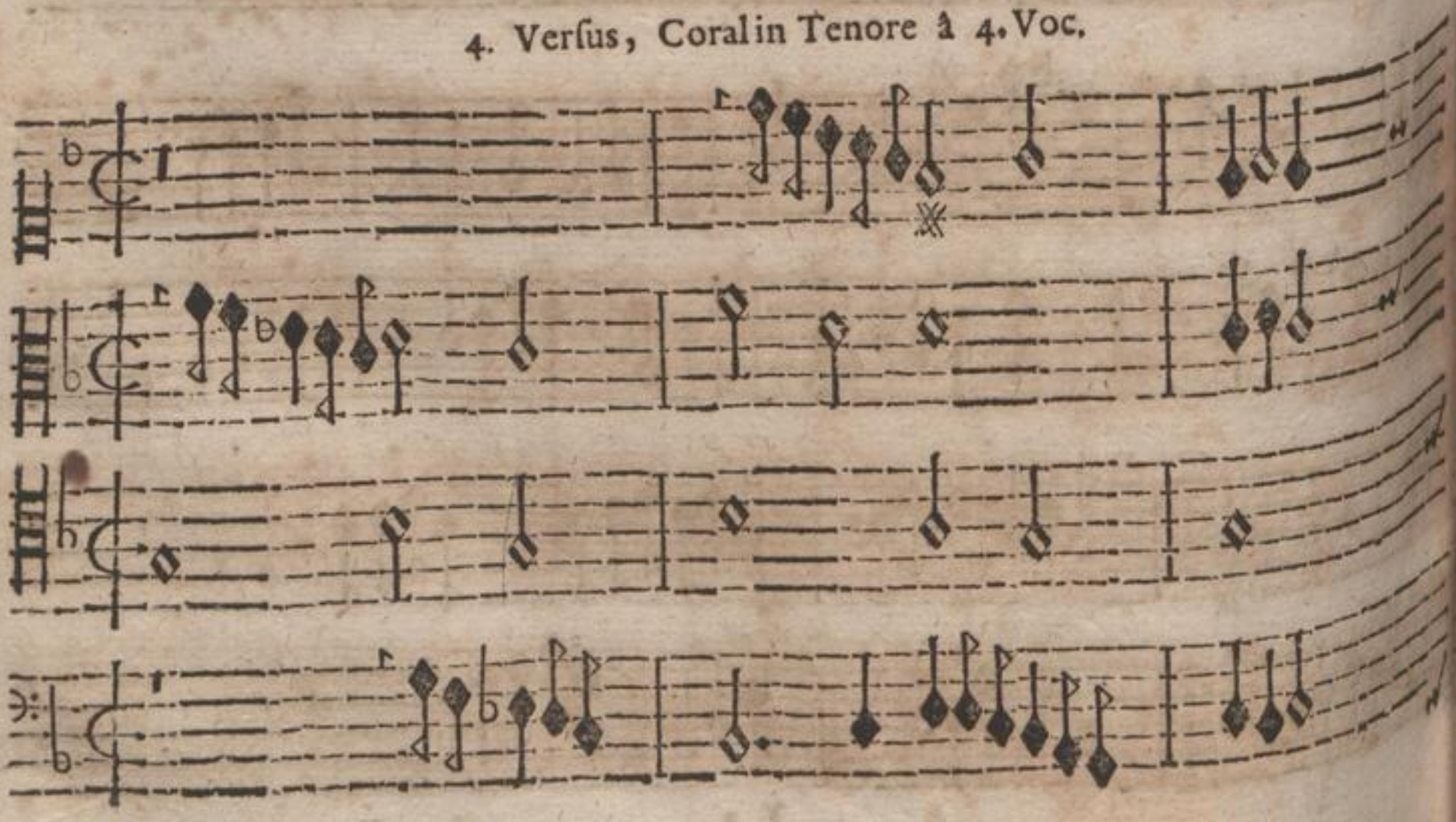


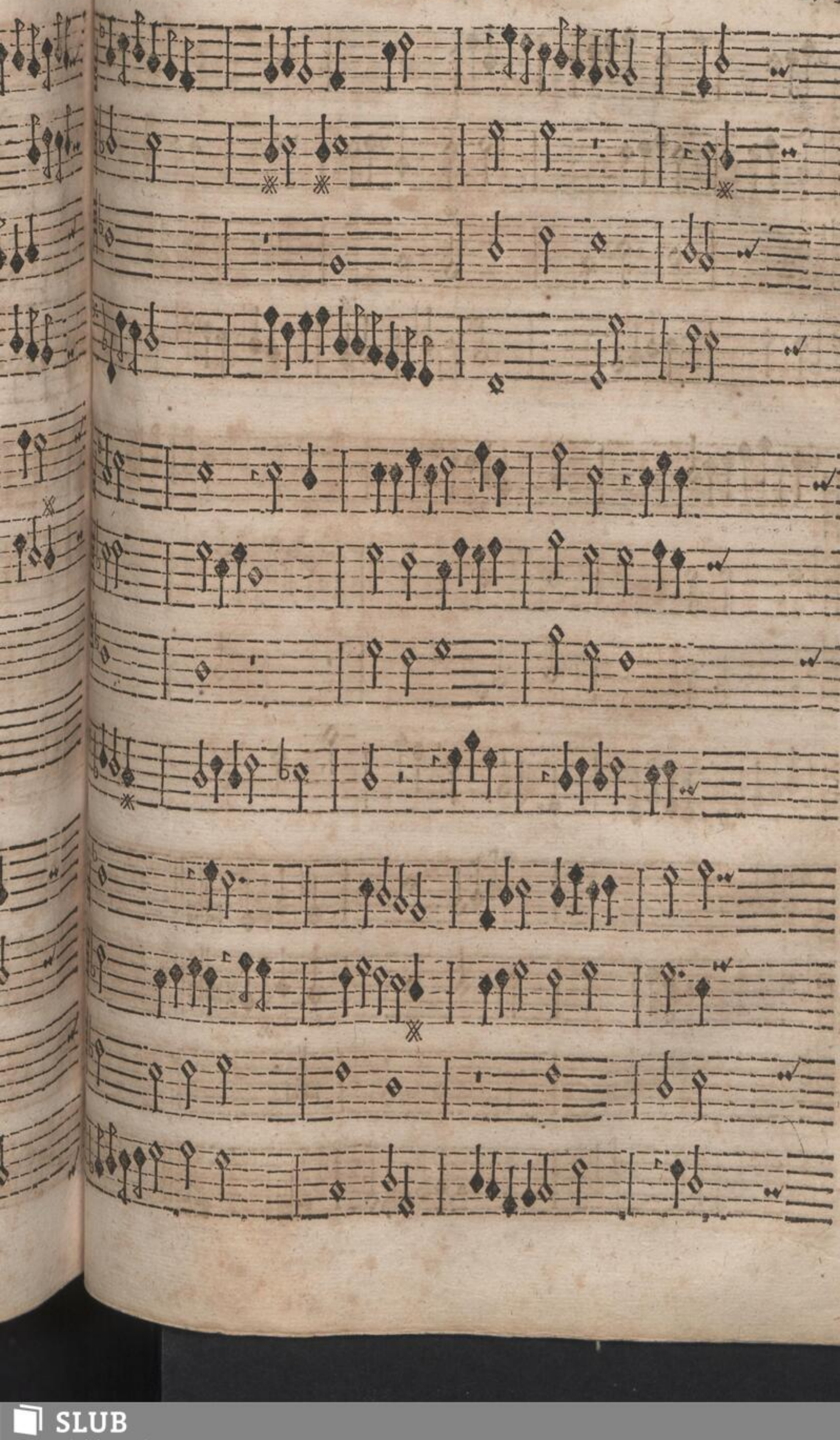
2. Verſus, â 4. Voc. Coral in Cantu.

3. Verſus, Bicinium.

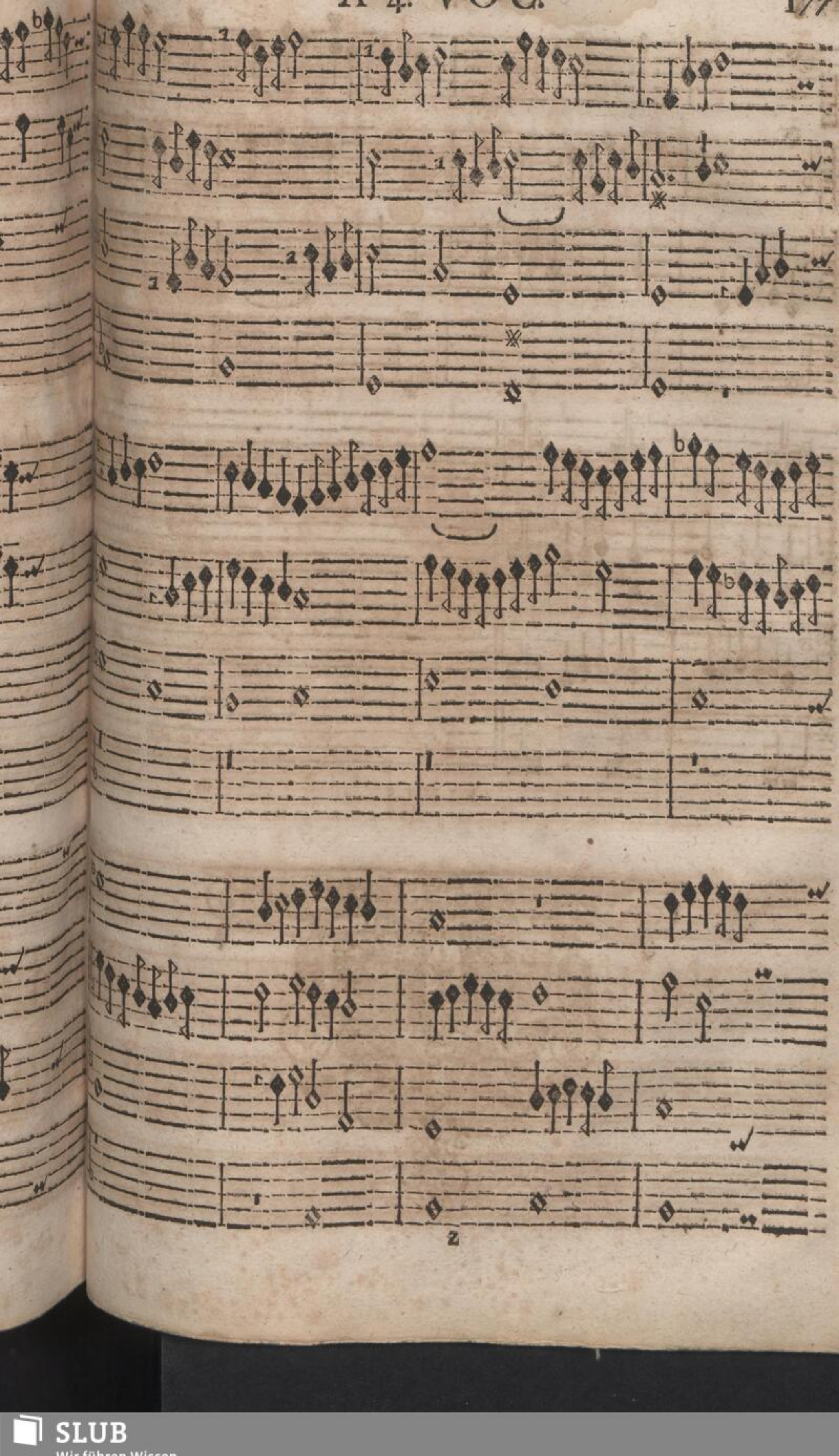


4. Versus, Coral in Tenore à 4. Voc.





5. Versus, Coral in Basso. à 4. Voc.



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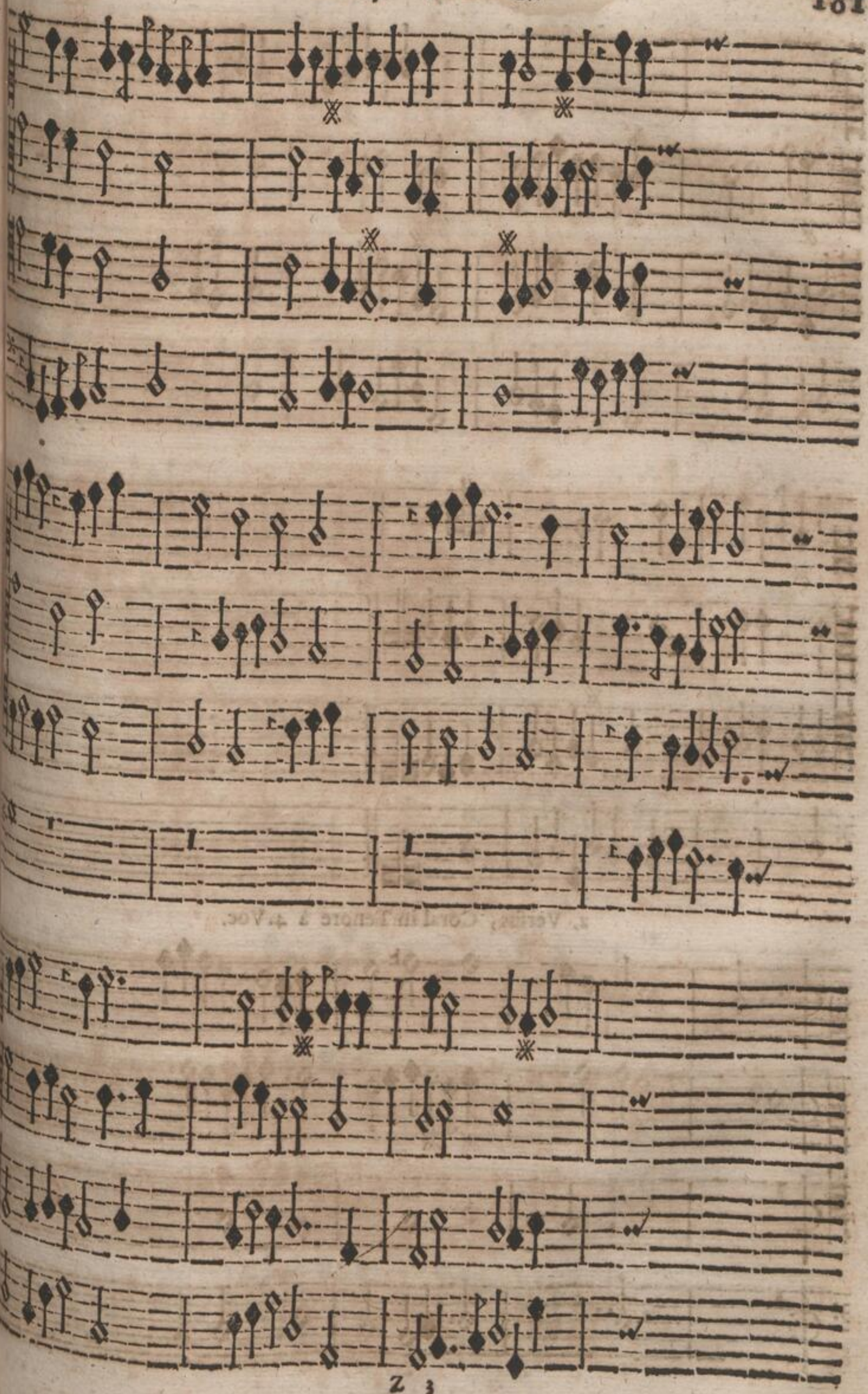
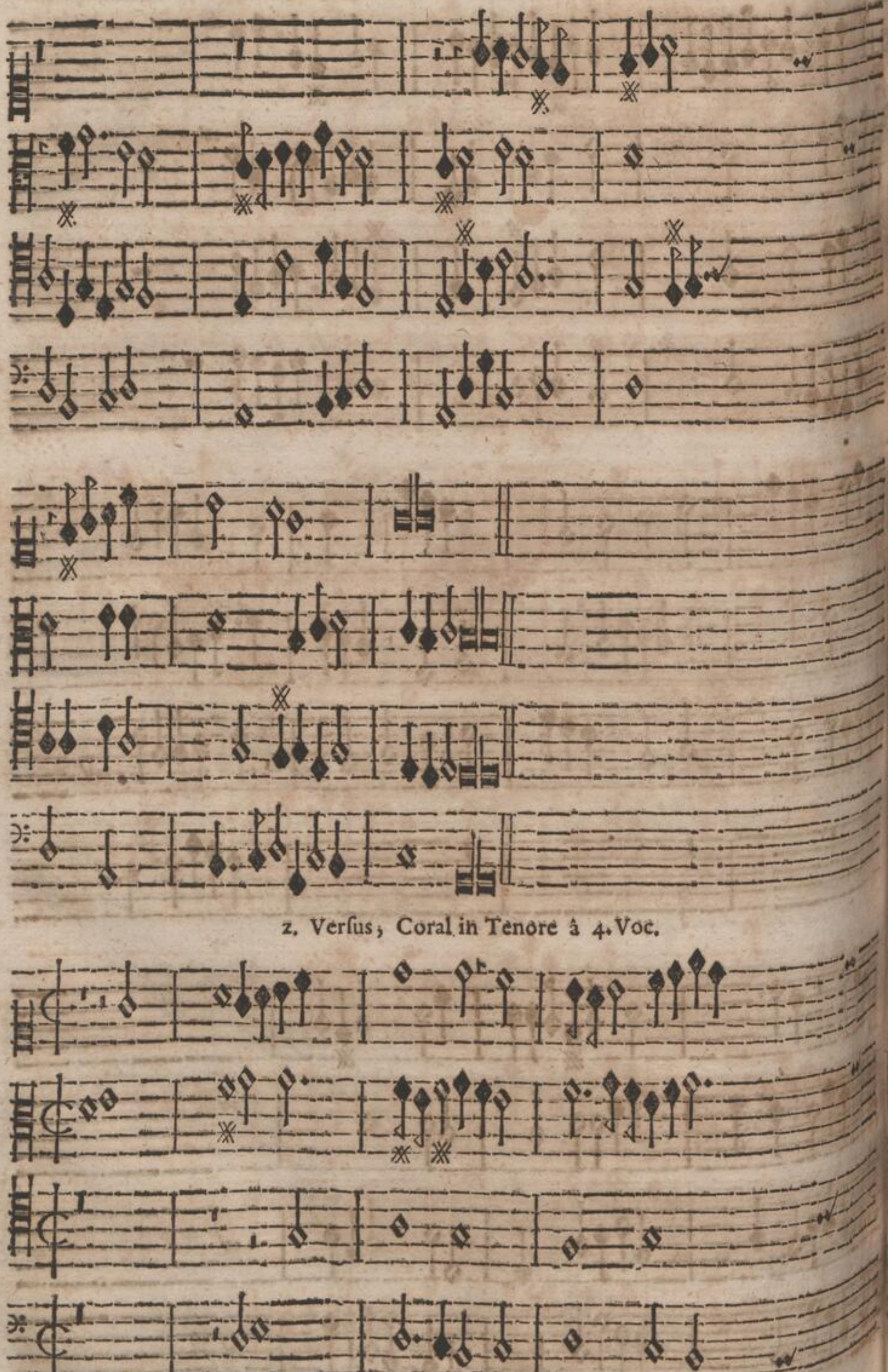
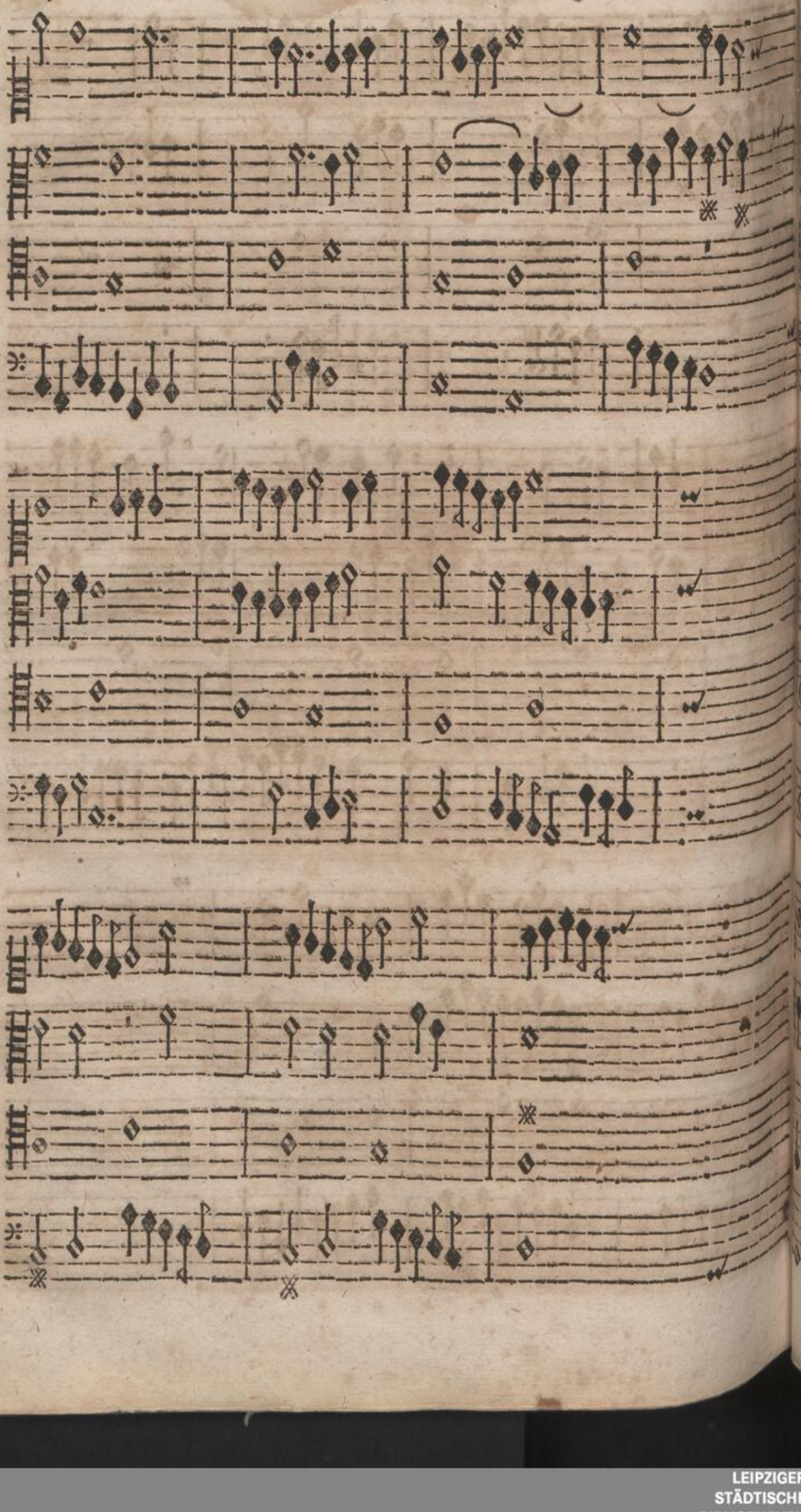
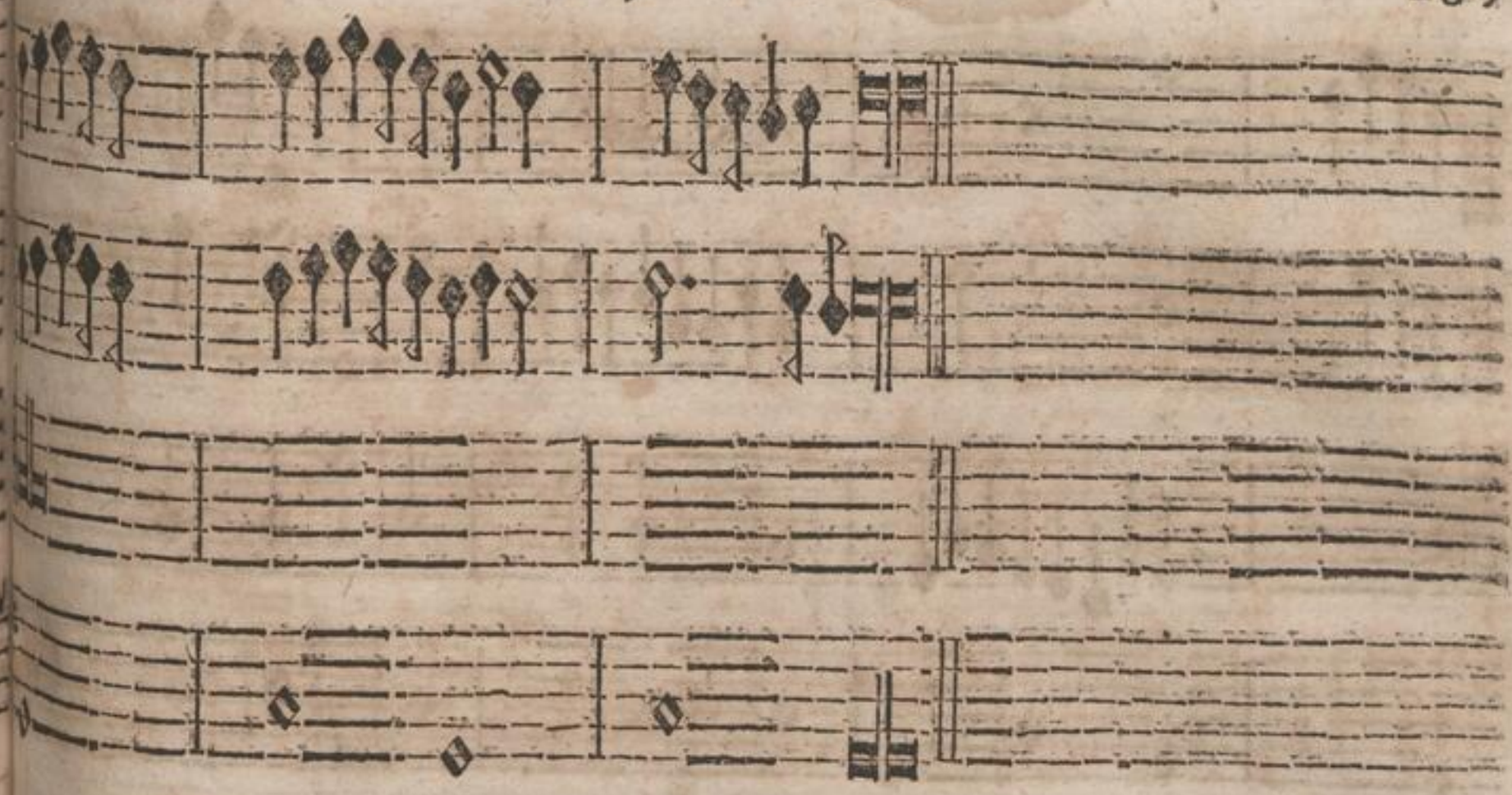
V. Veni Creator Spiritus. I. Versus, à 4. Voc.



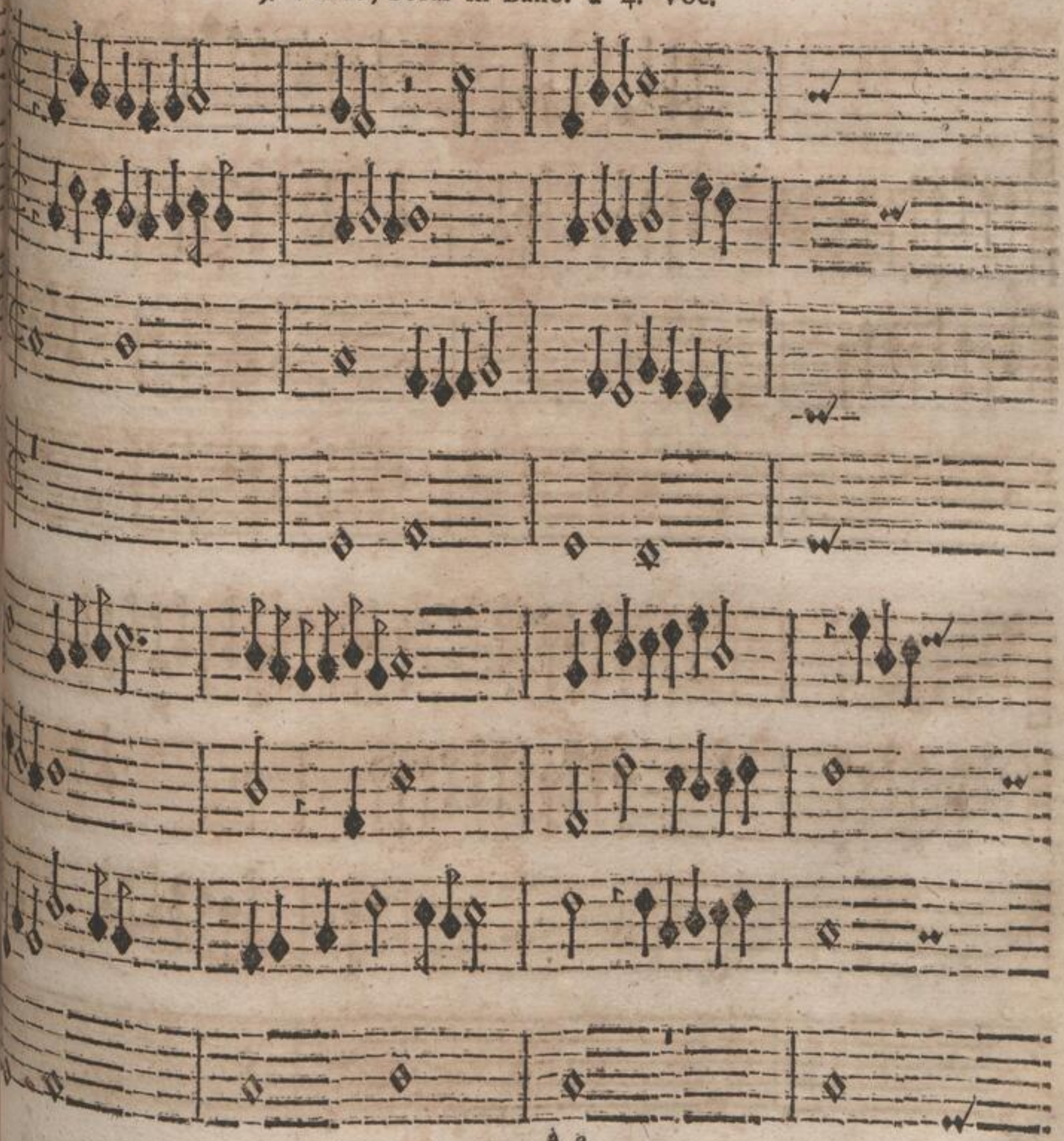


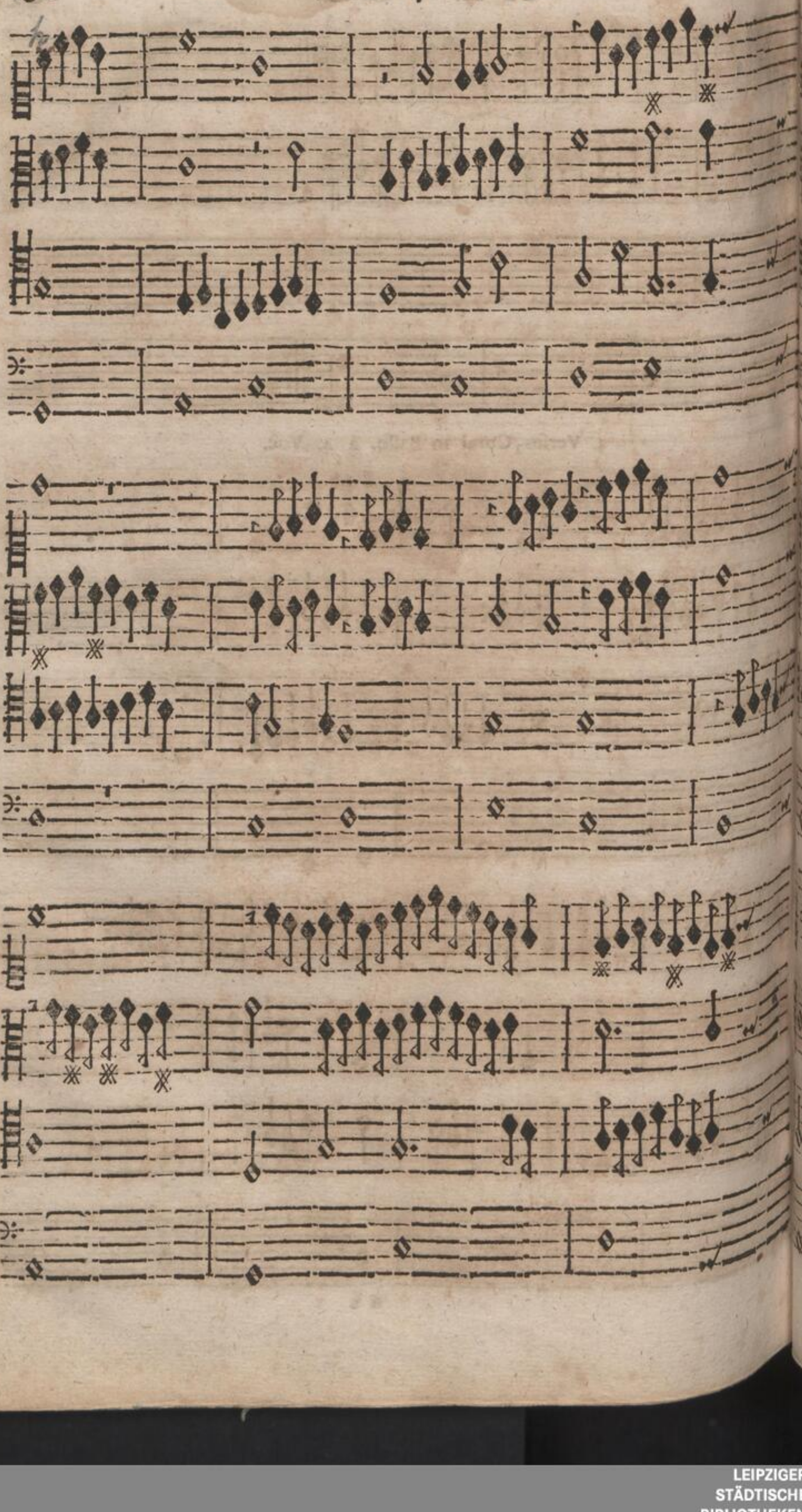
2. Versus, Coral in Tenore à 4. Voc.

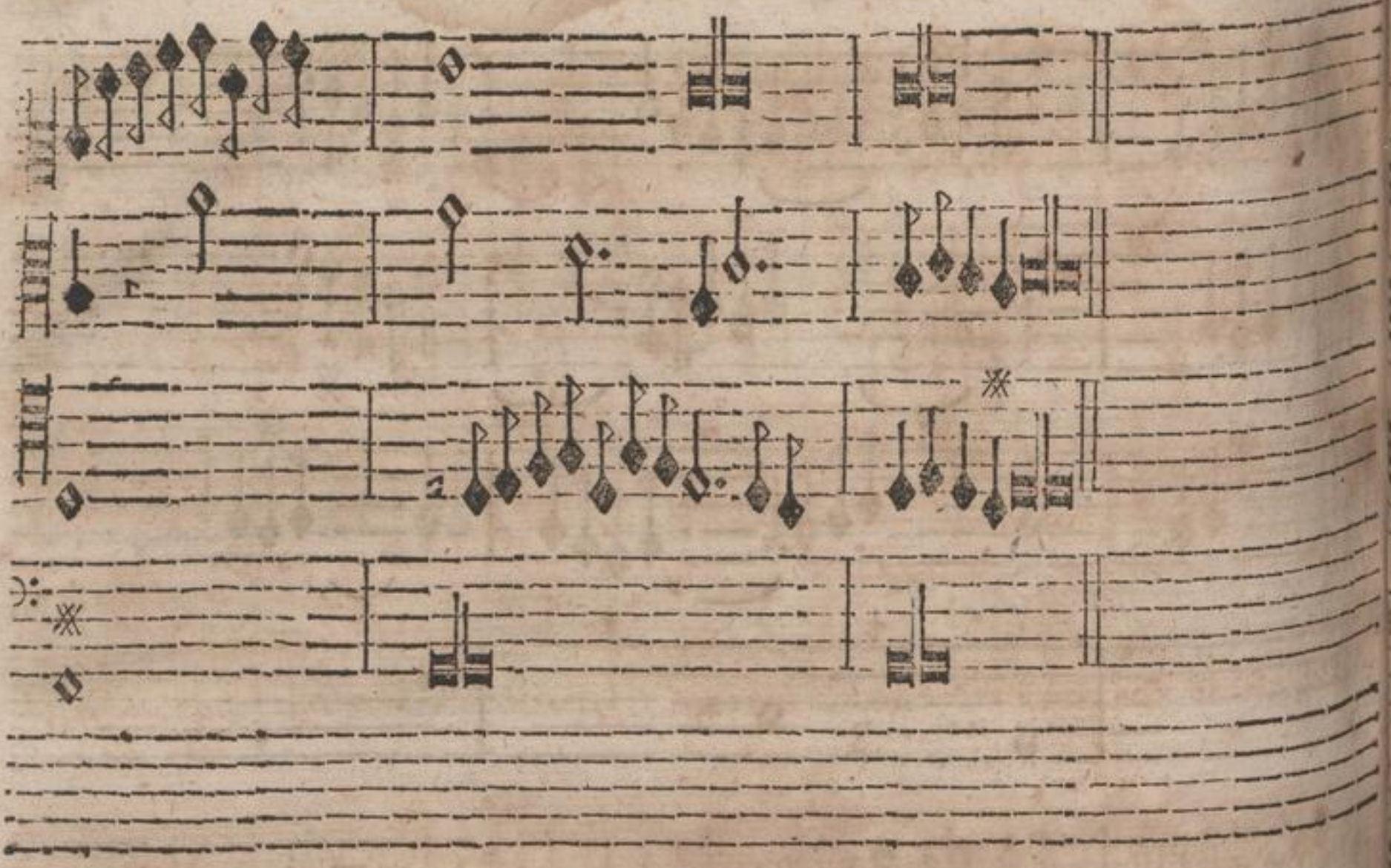




3. Verſus, Coral in Baſſo. à 4. Voc.







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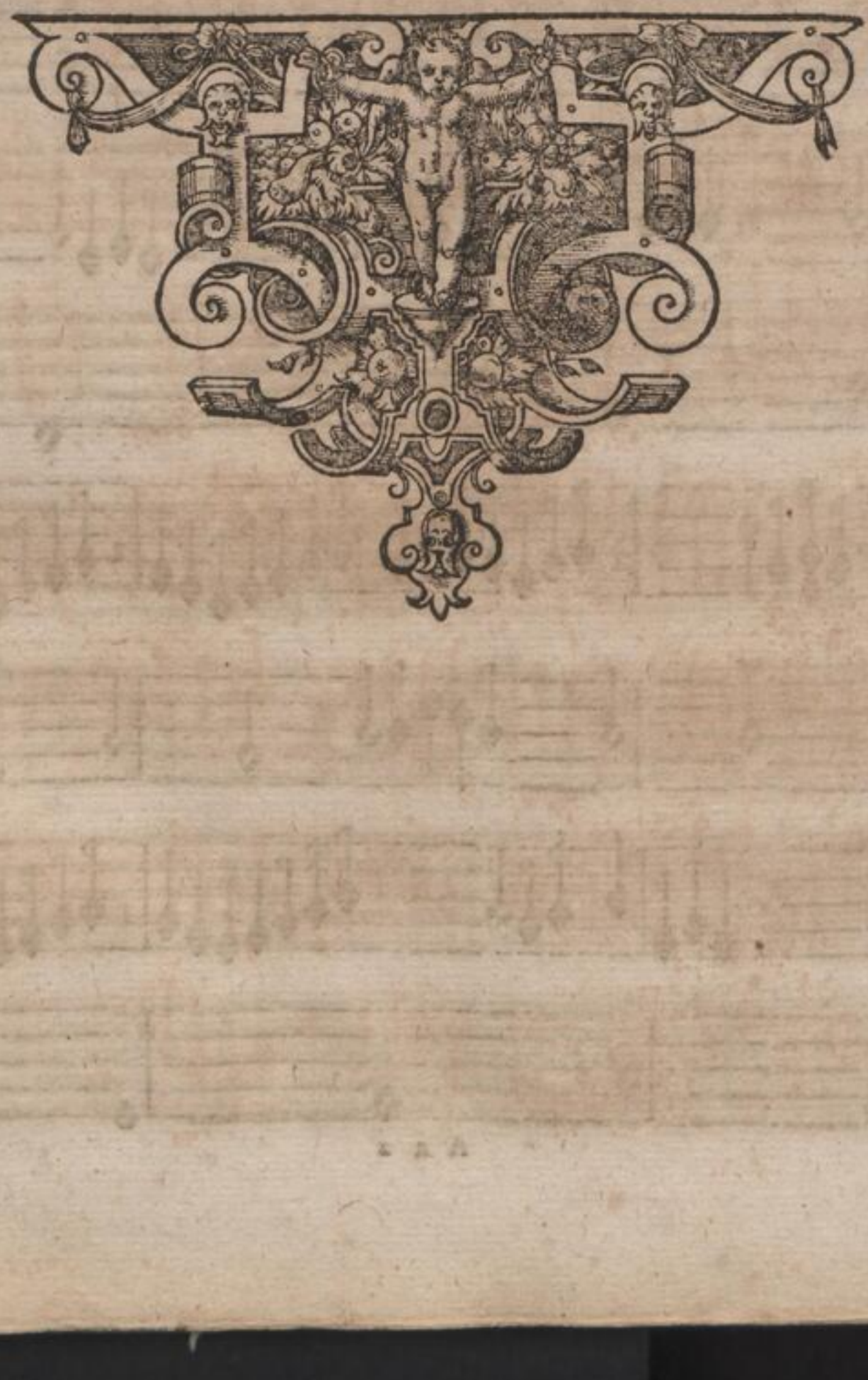
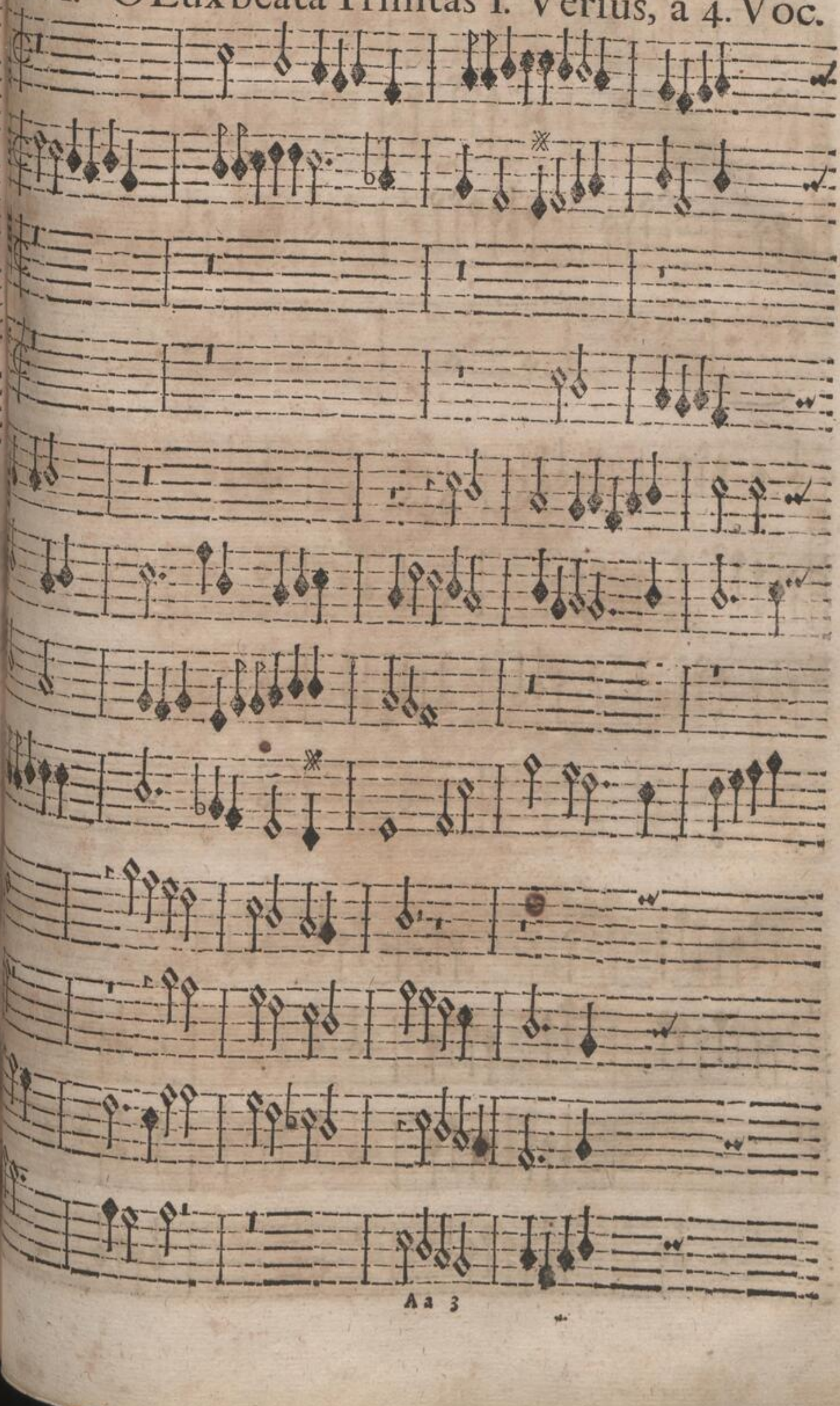
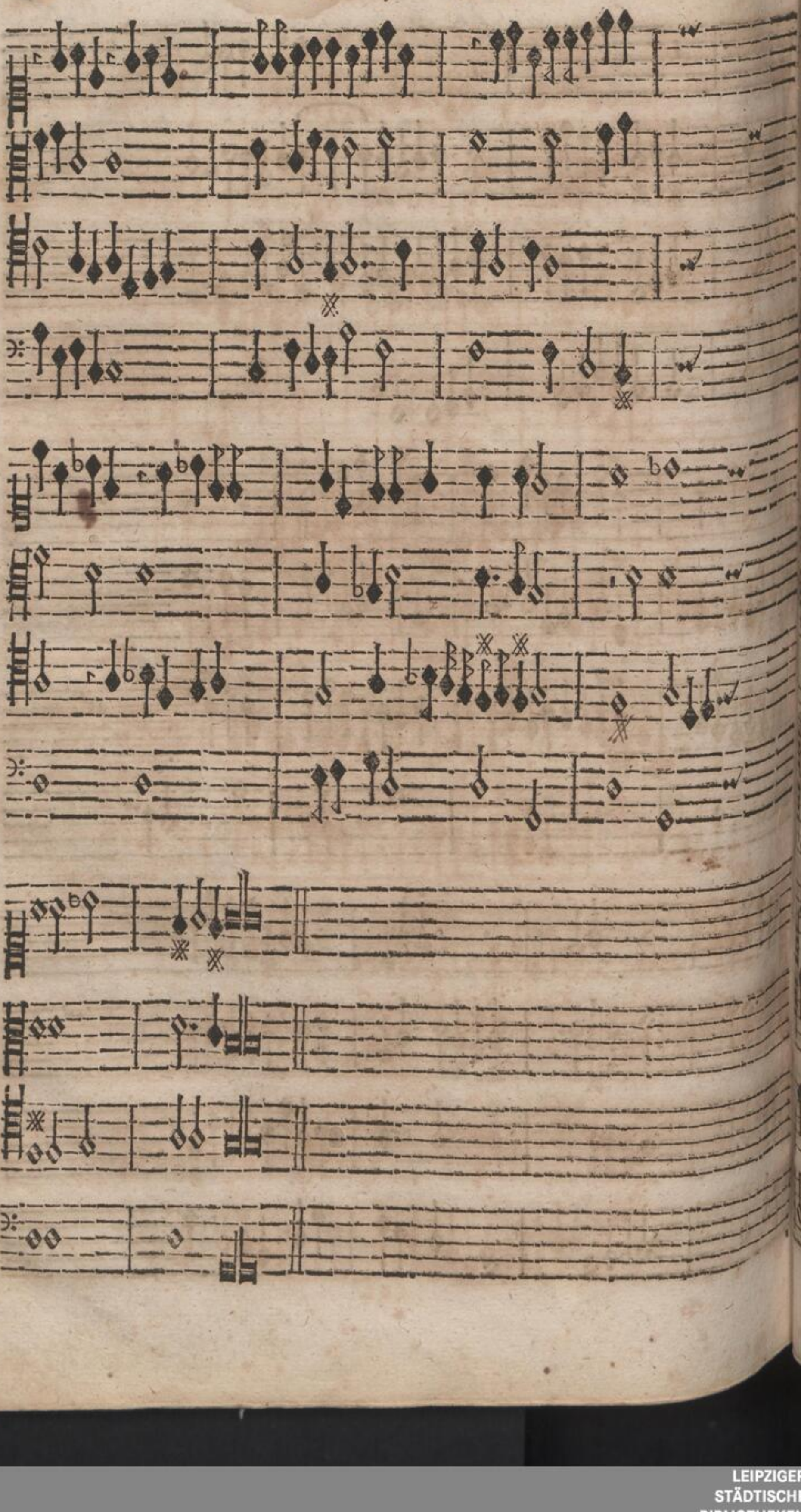
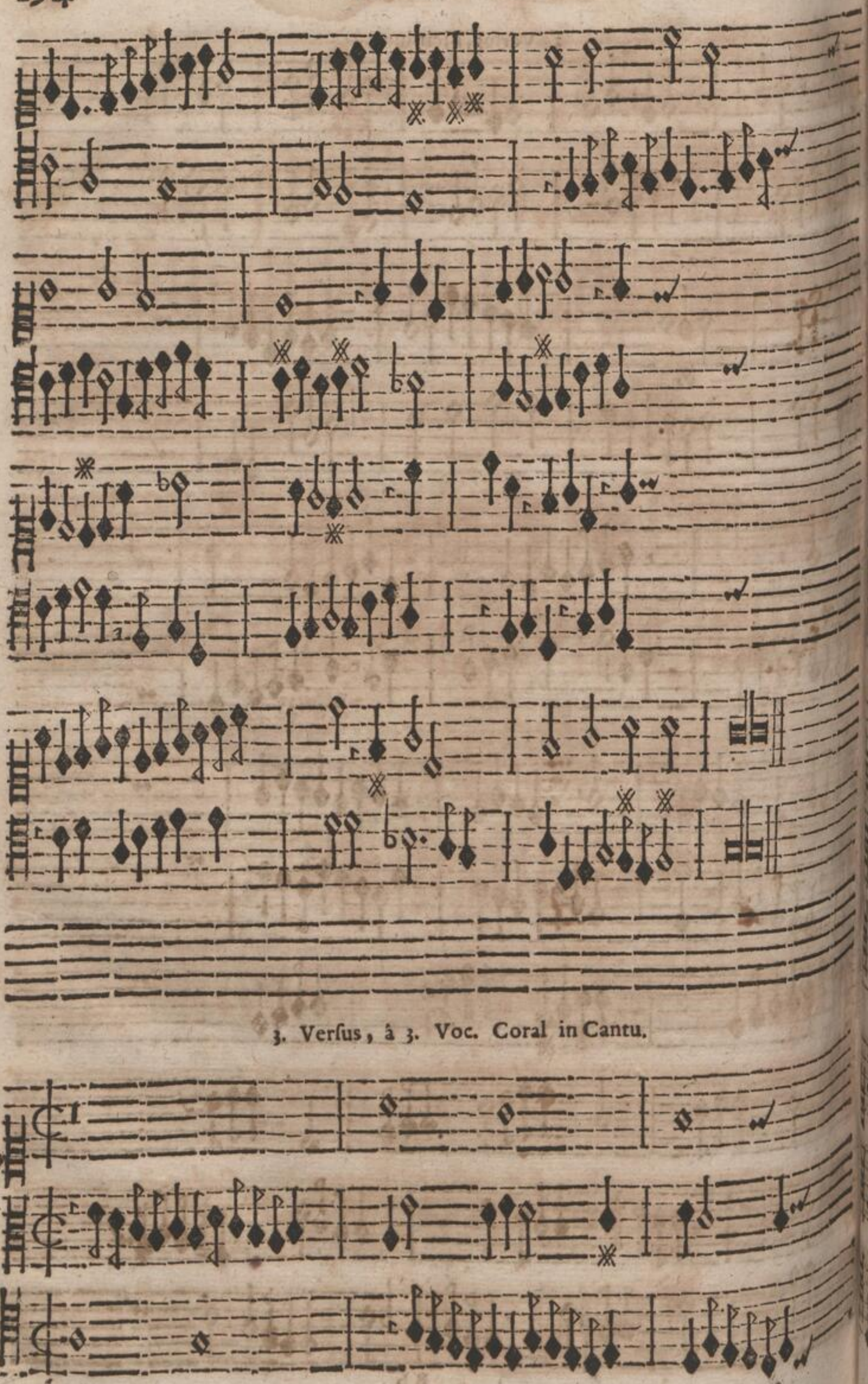


XVI. O Lux beata Trinitas I. Versus, à 4. Voc.

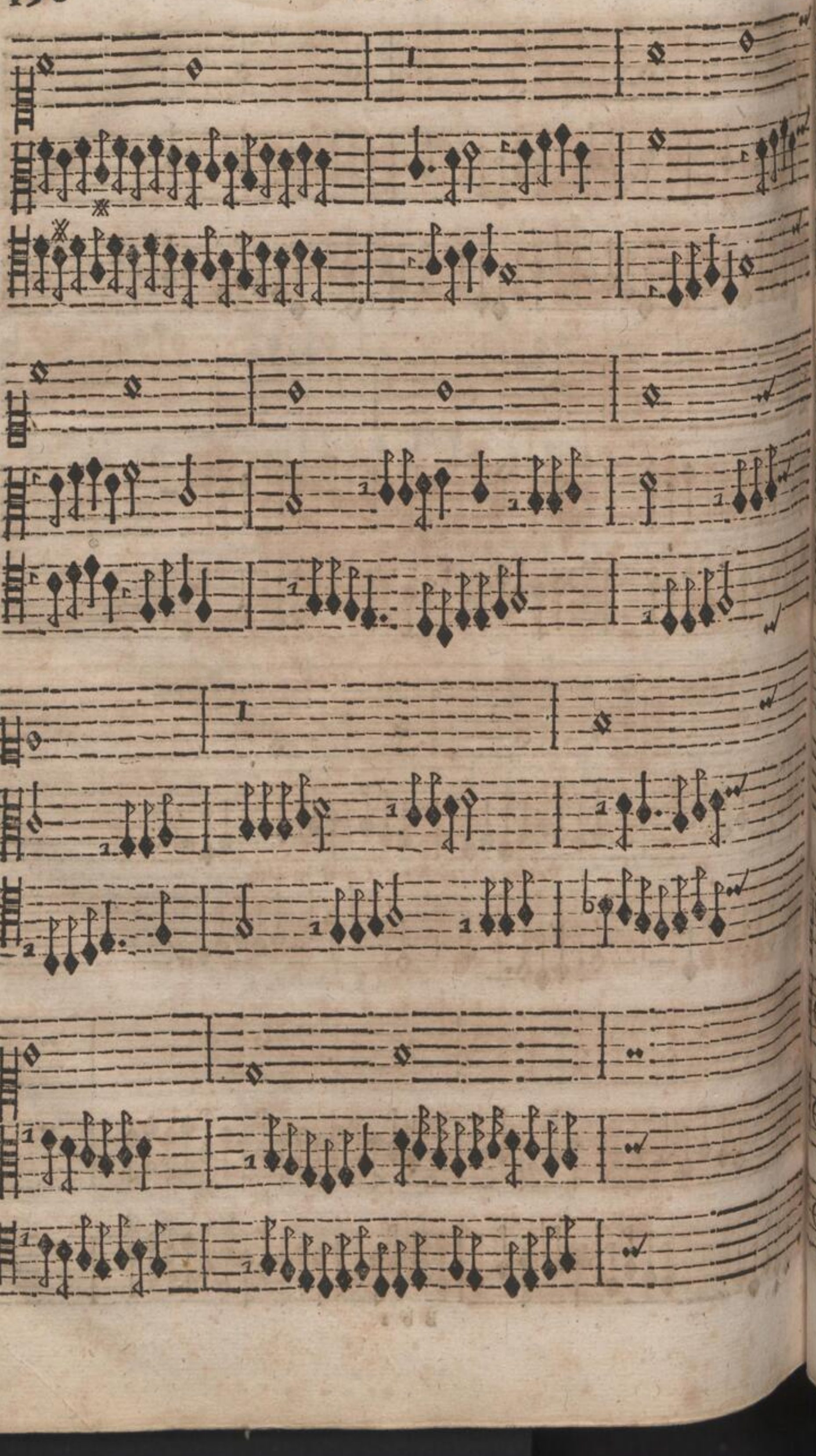


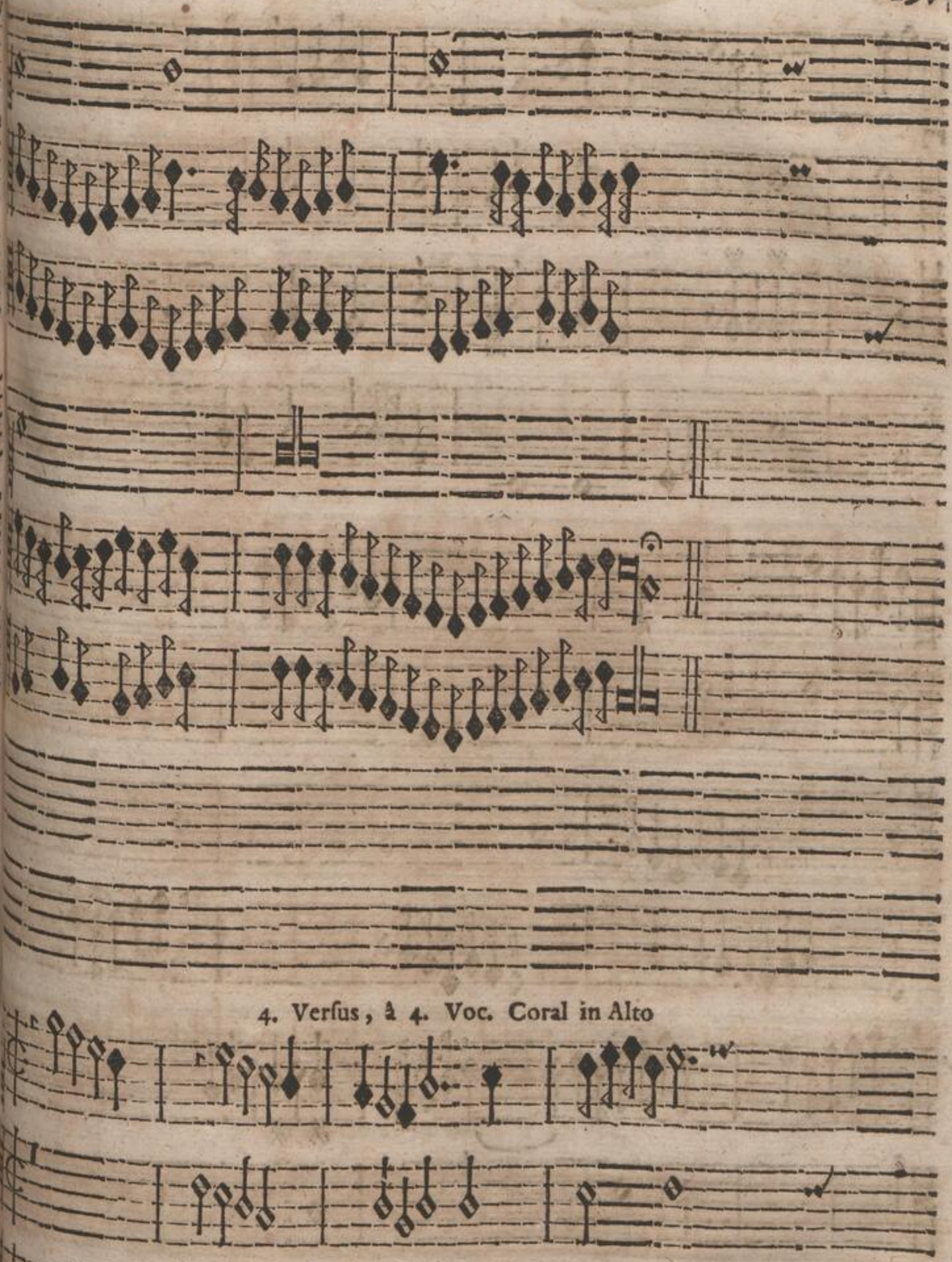


2. Versus, Bicinium.

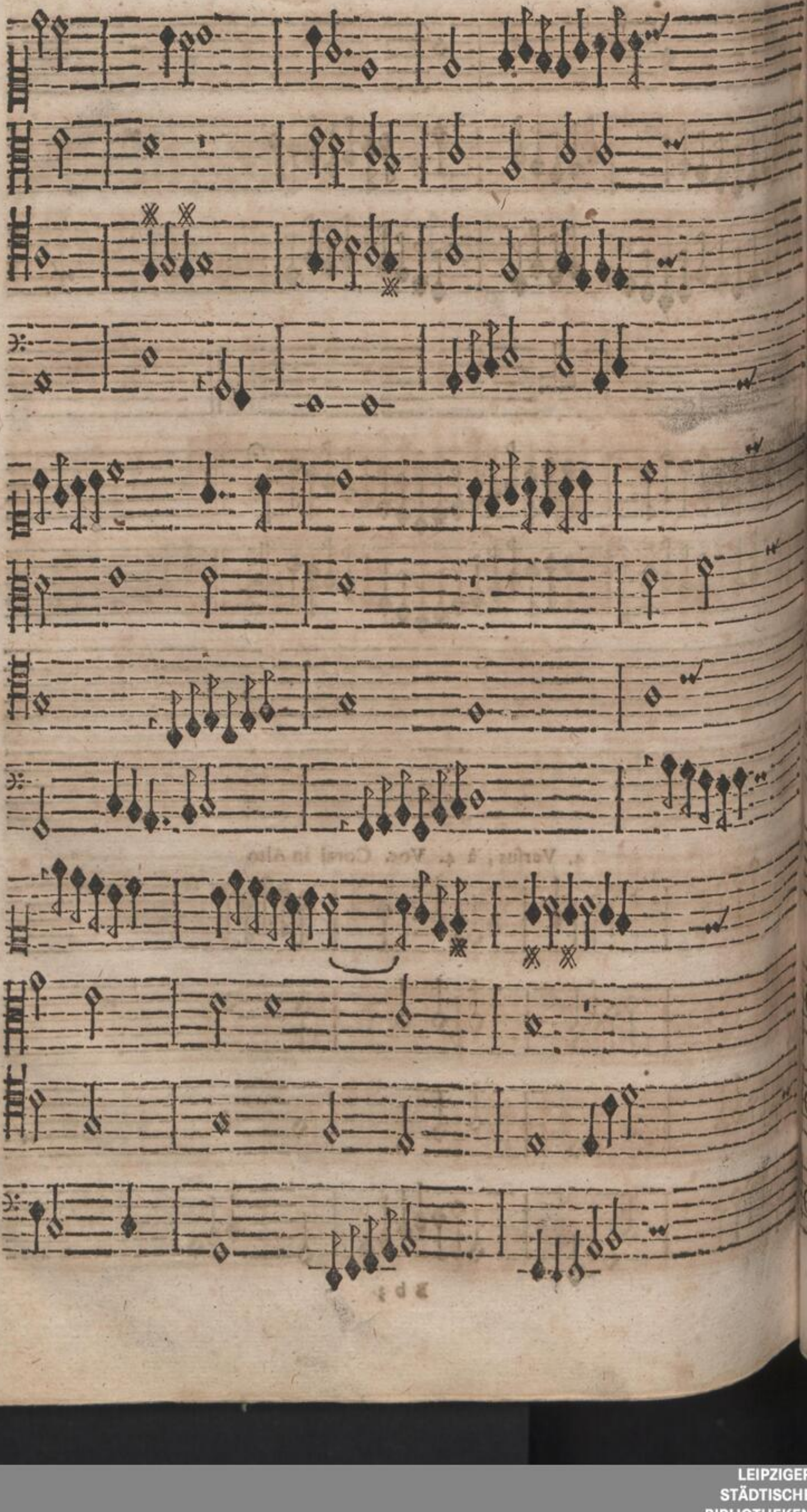


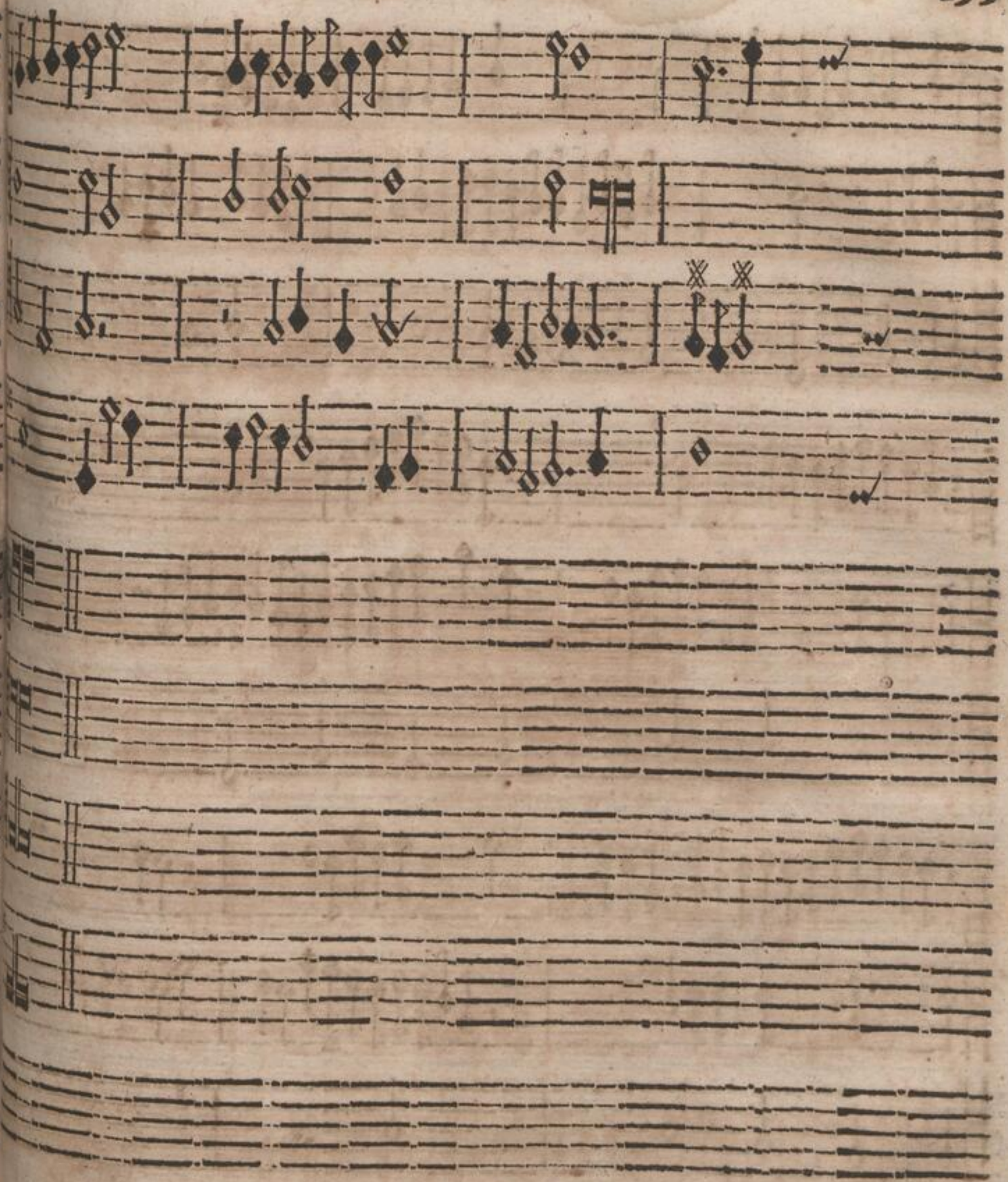
3. Verſus, à 3. Voc. Coral in Cantu.



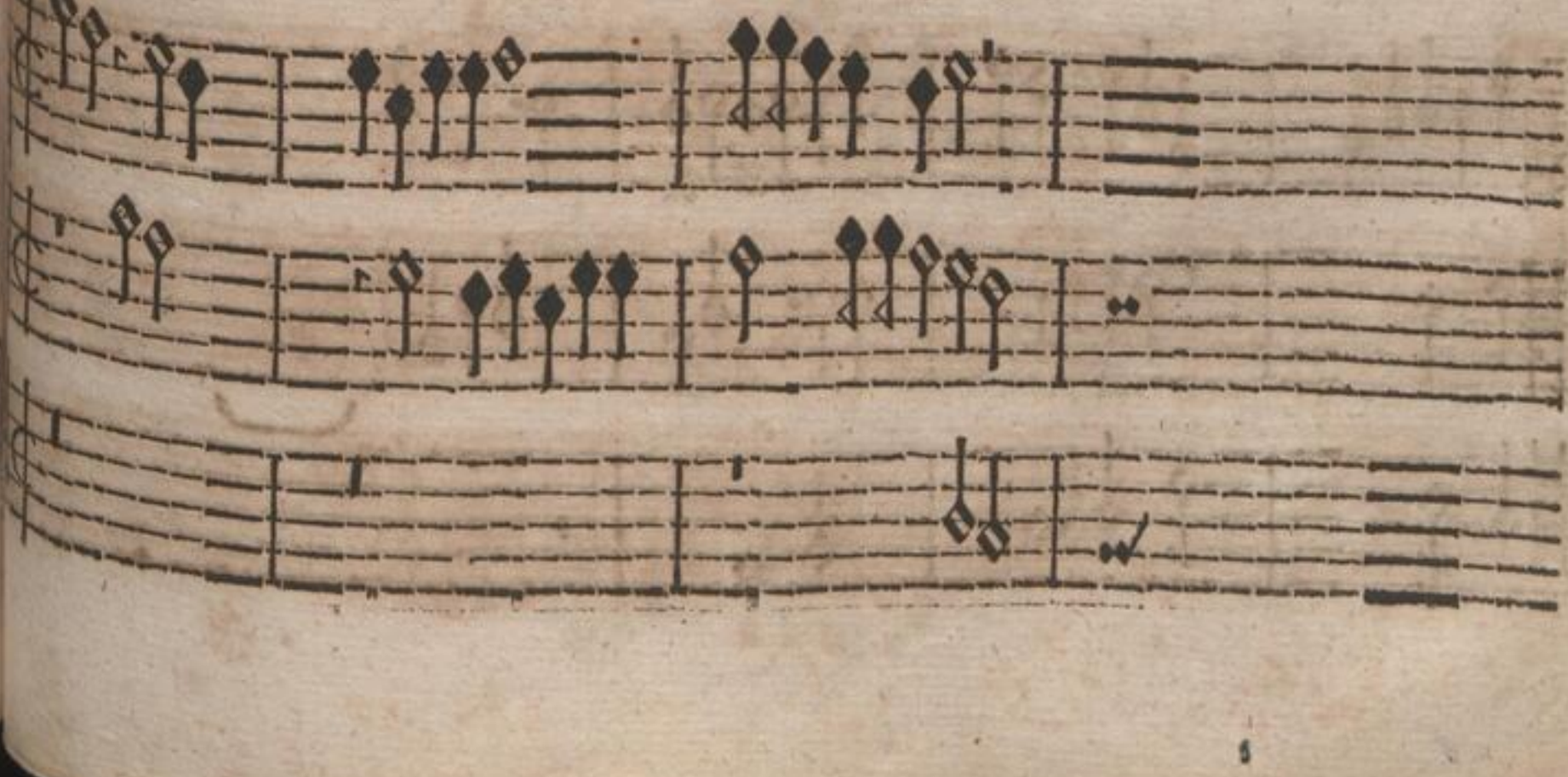


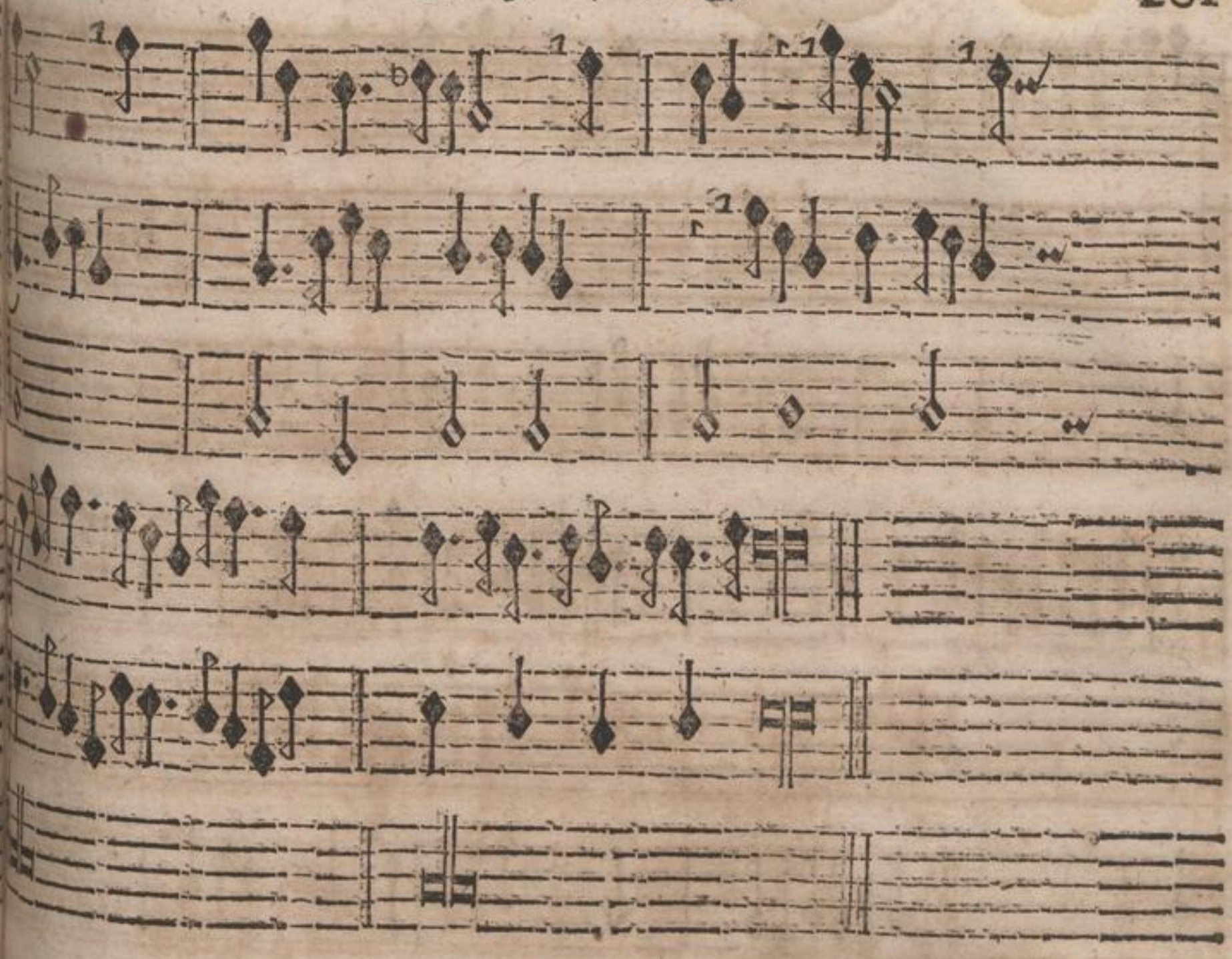
4. Verſus, à 4. Voc. Coral in Alto



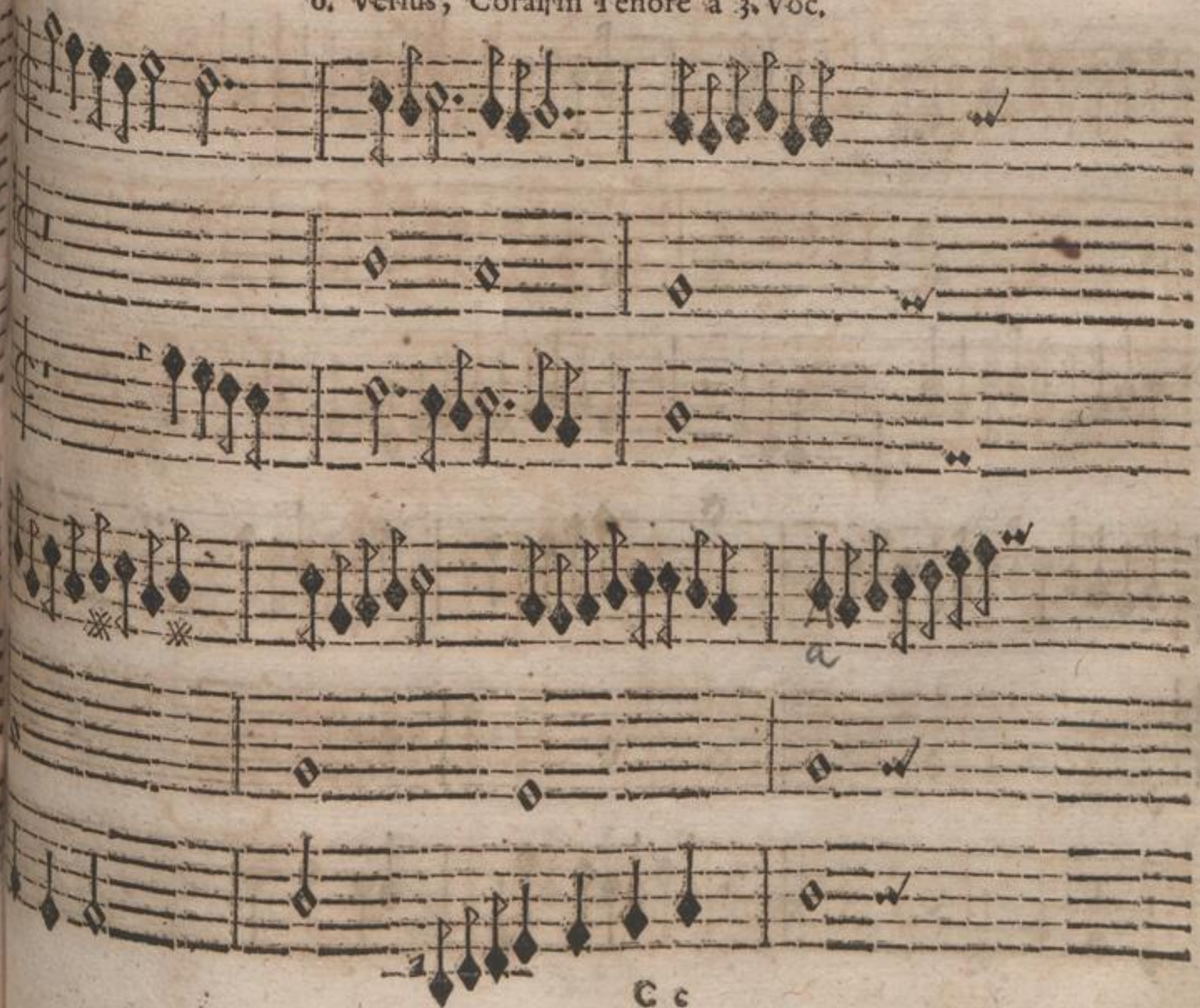


5. Verſus, Coral in Baſſo. à 3. Voc.

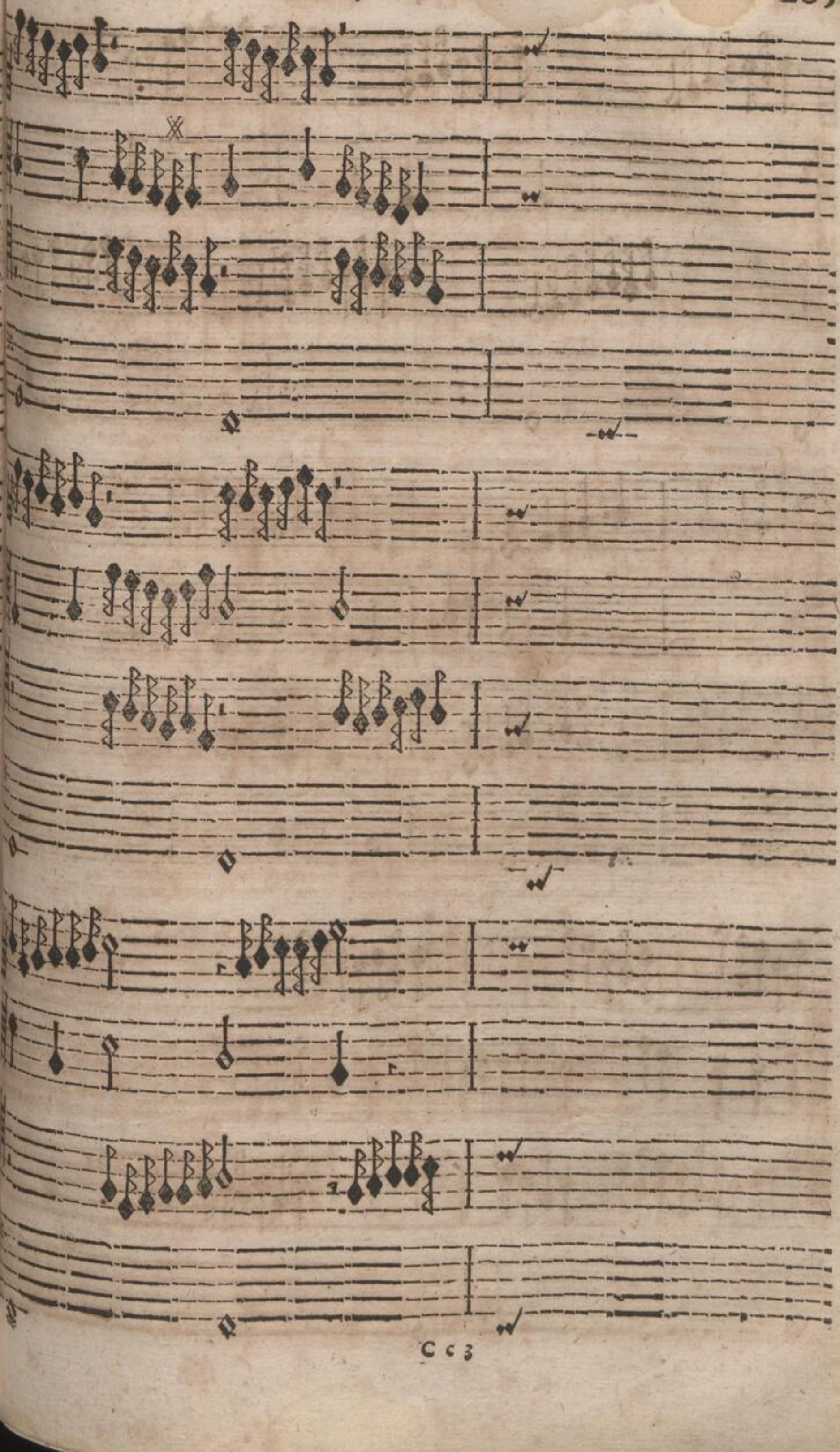


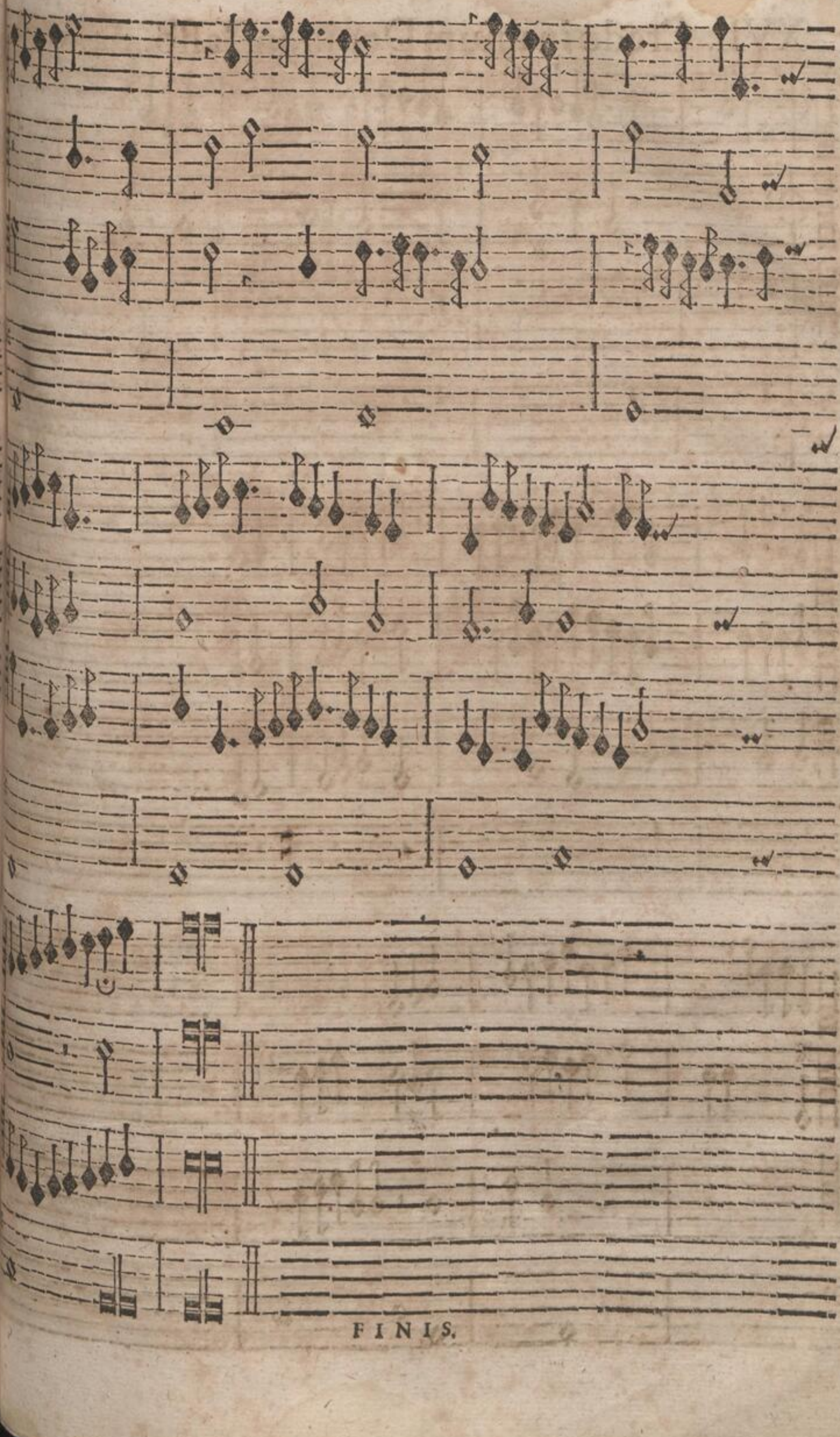


6. Versus, Coral in Tenore à 3. Voc.



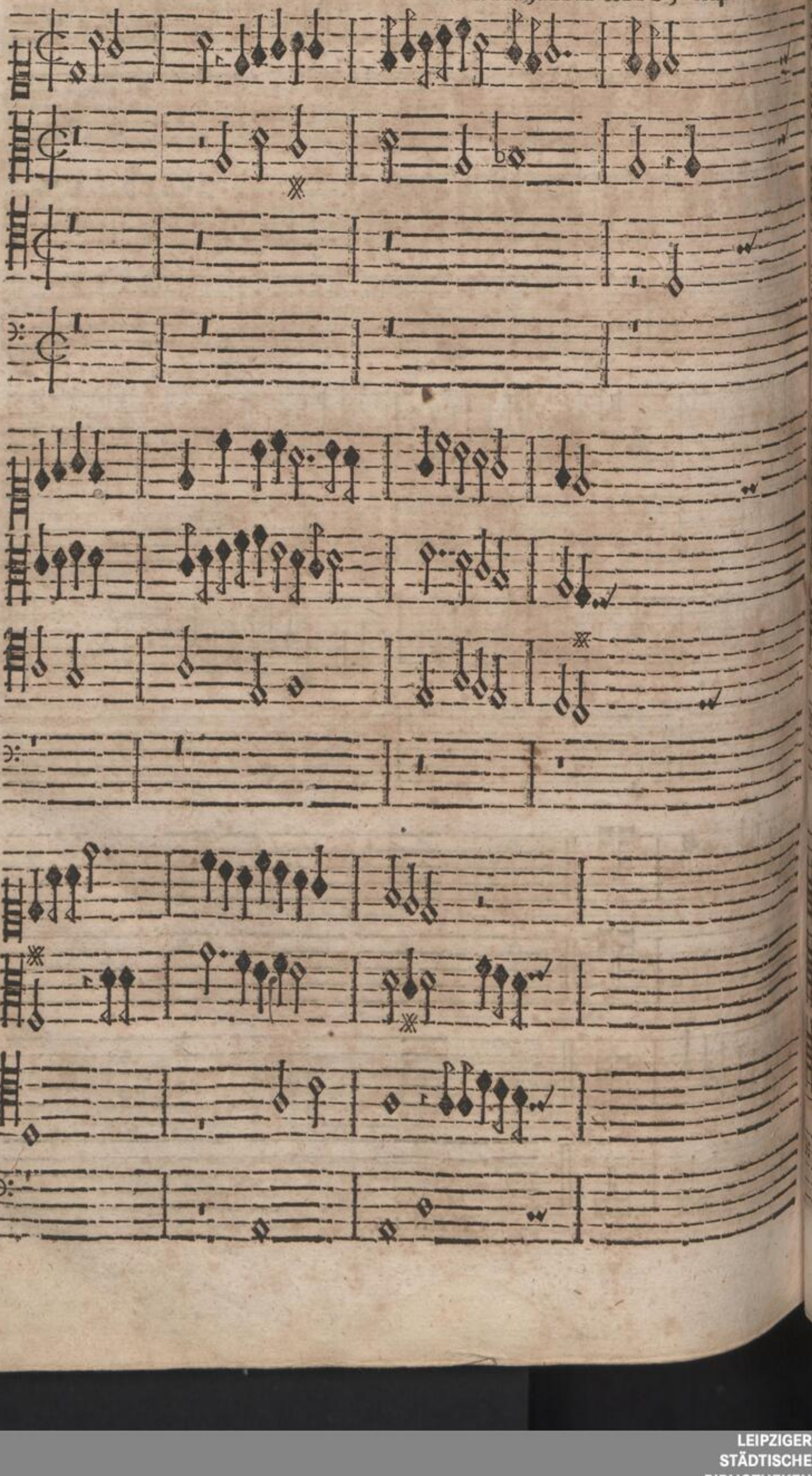
7. Verſus, Coral in Baſſo, á 4. Voc. Canon in ſubdiapaſon poſt minimam pedaliter.

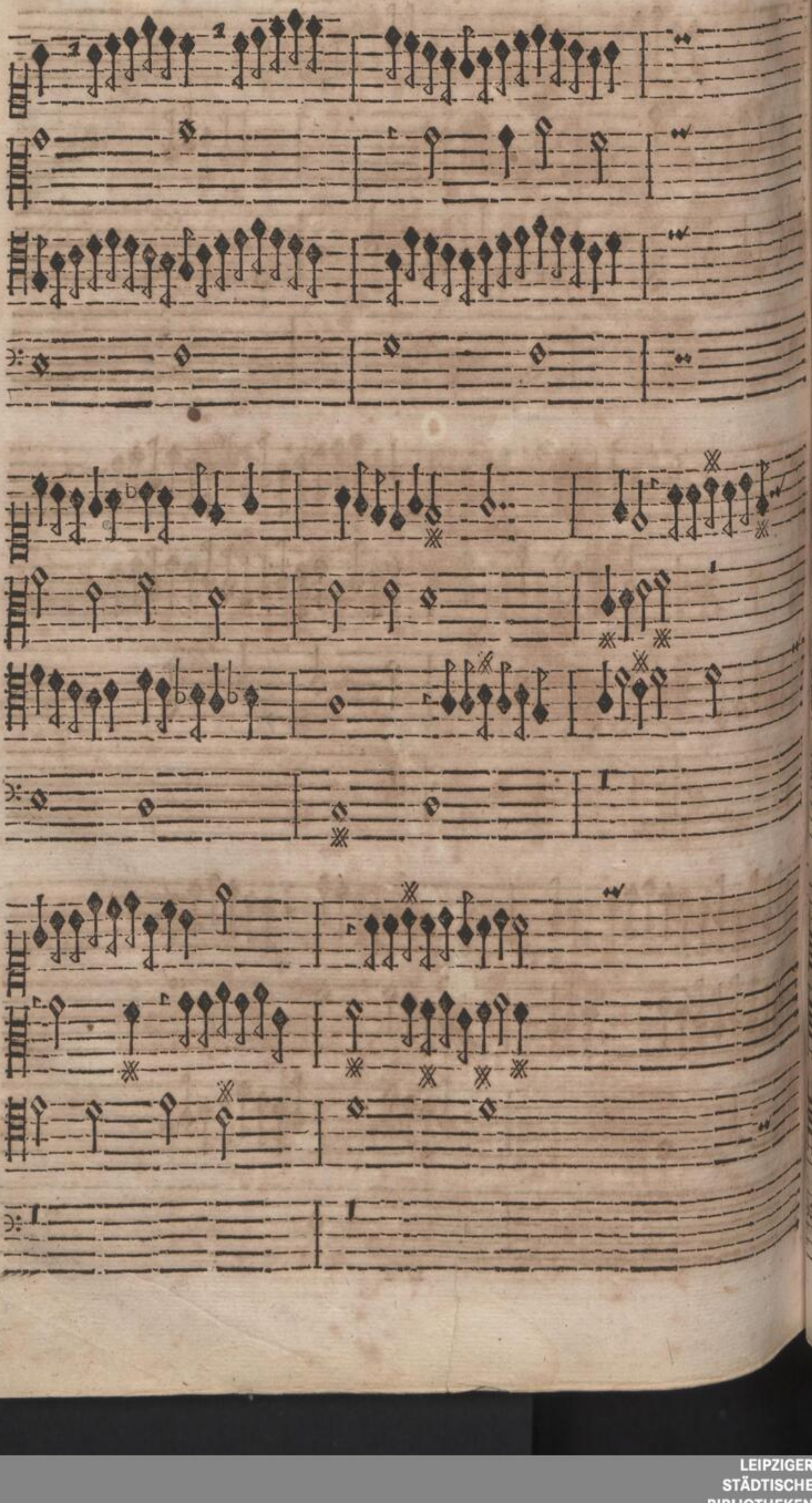


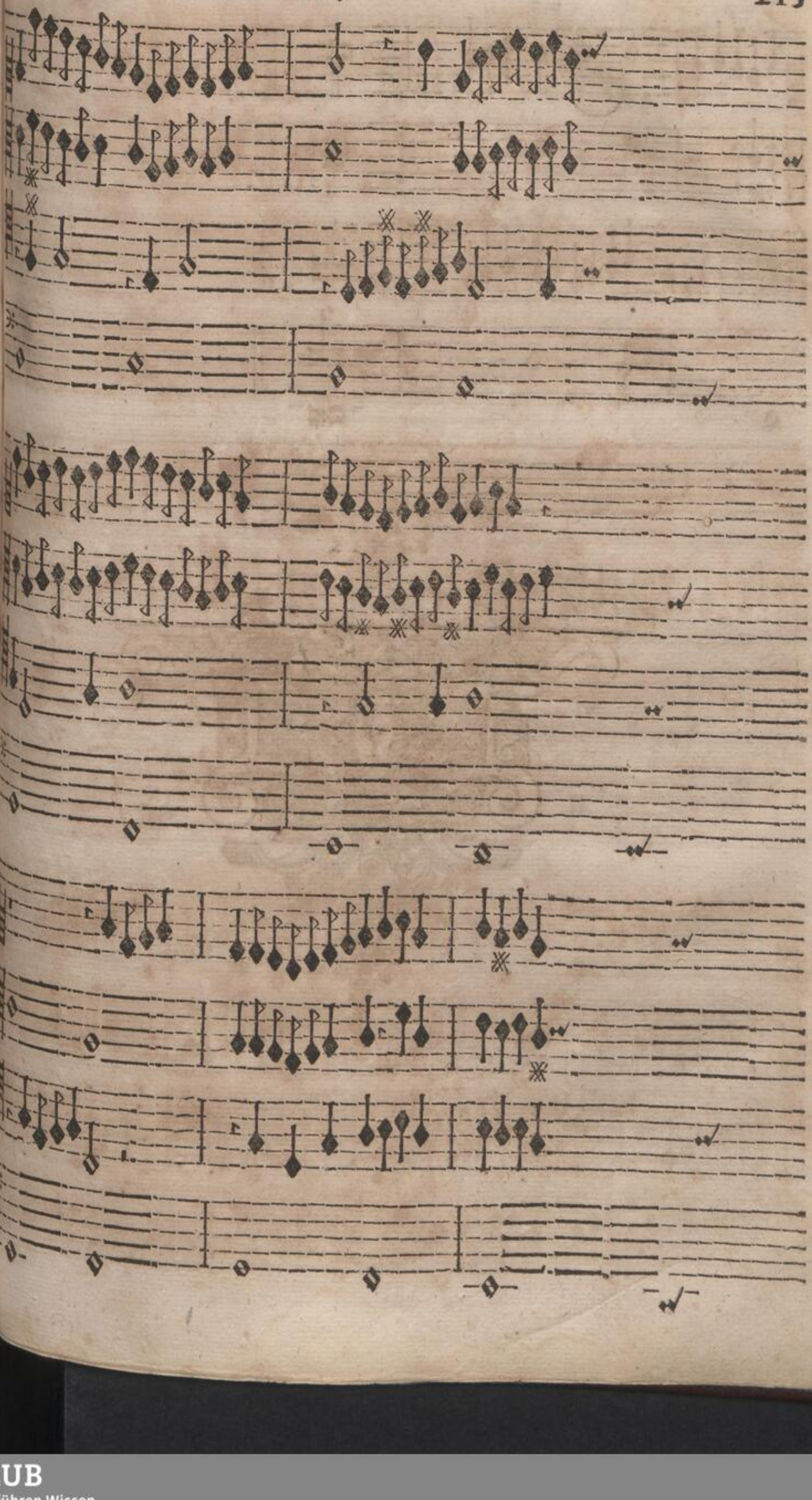


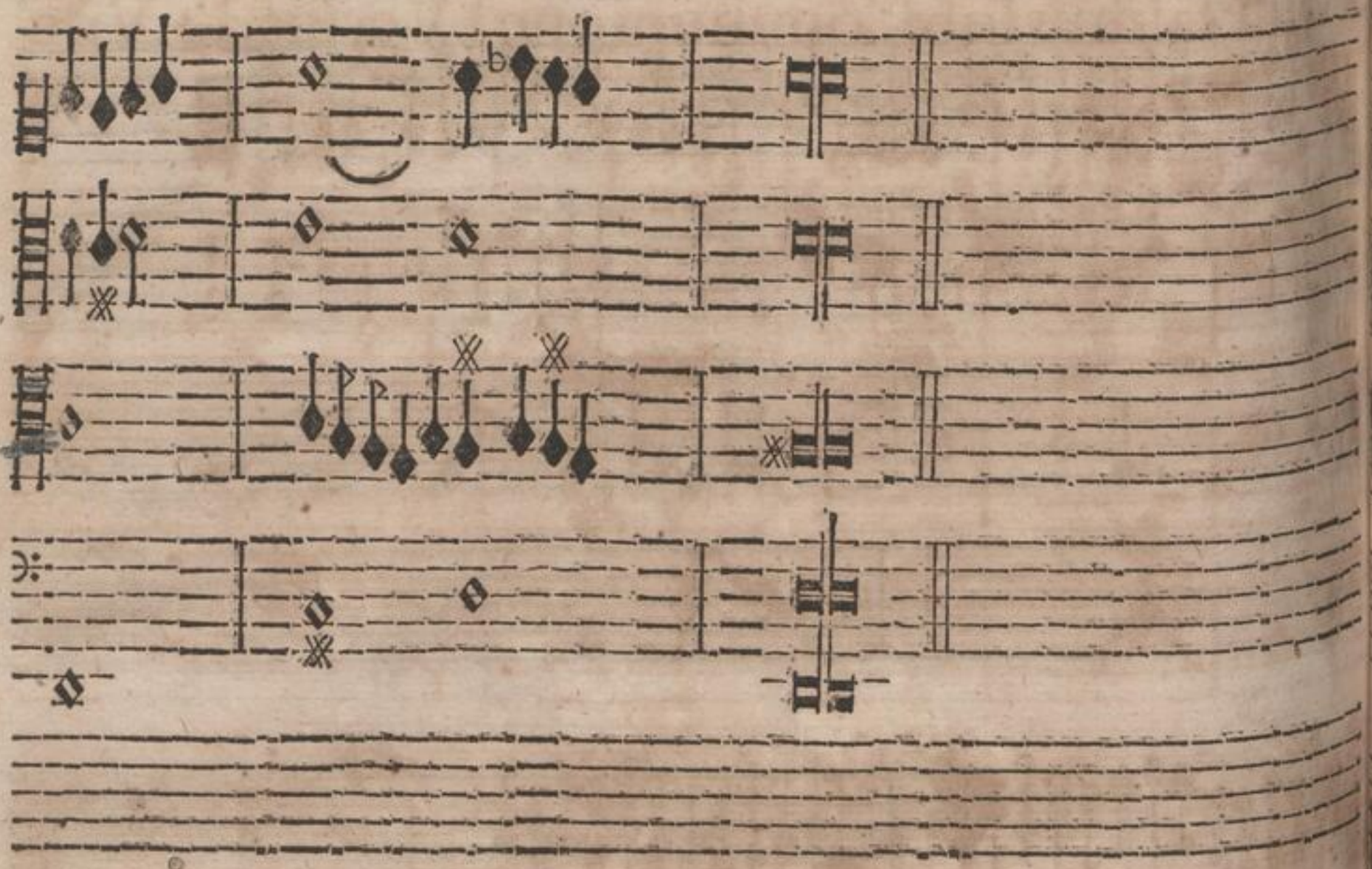
FINIS.

XVII. Credo in unum Deum, in Basso, à 4. Voc.



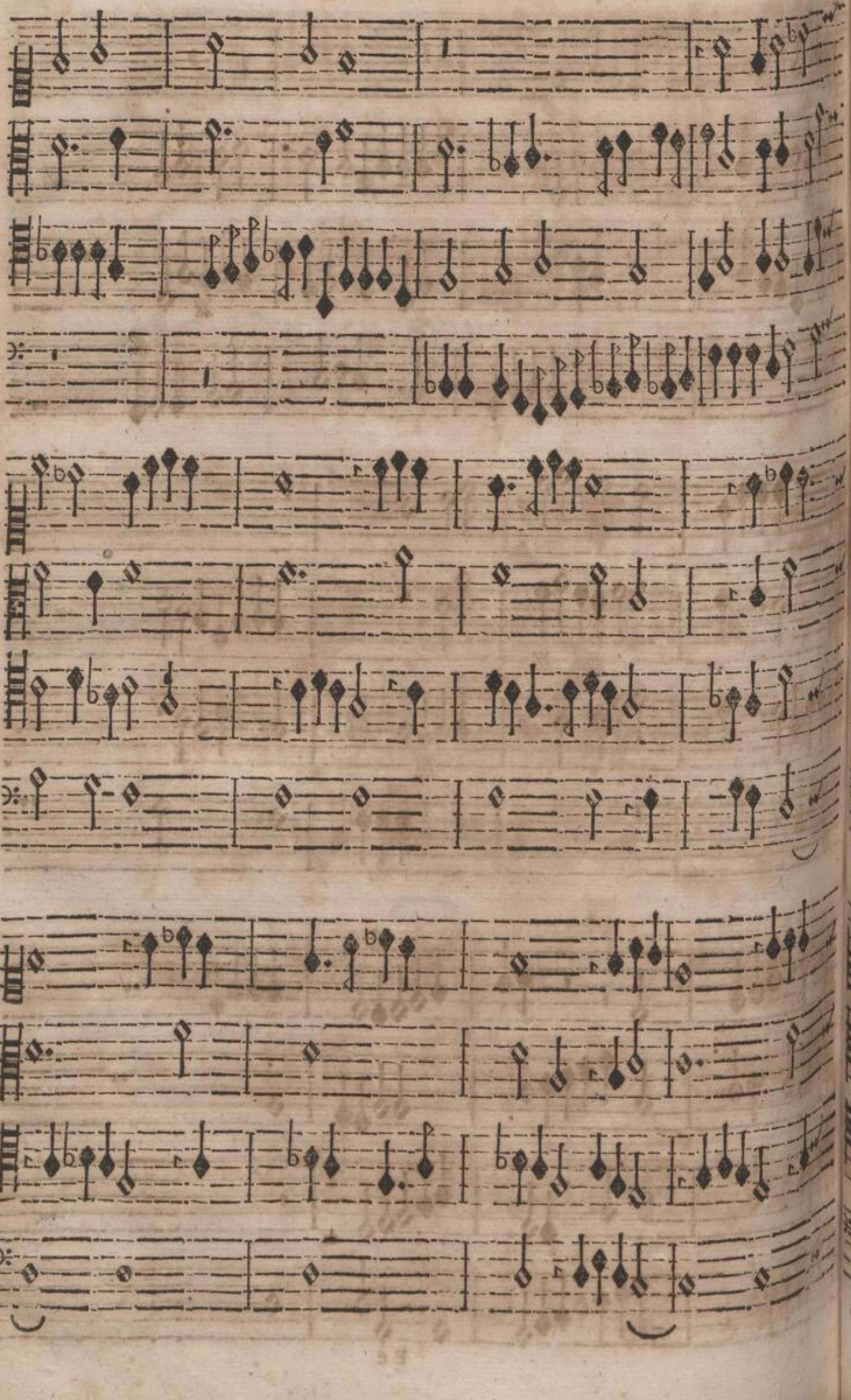




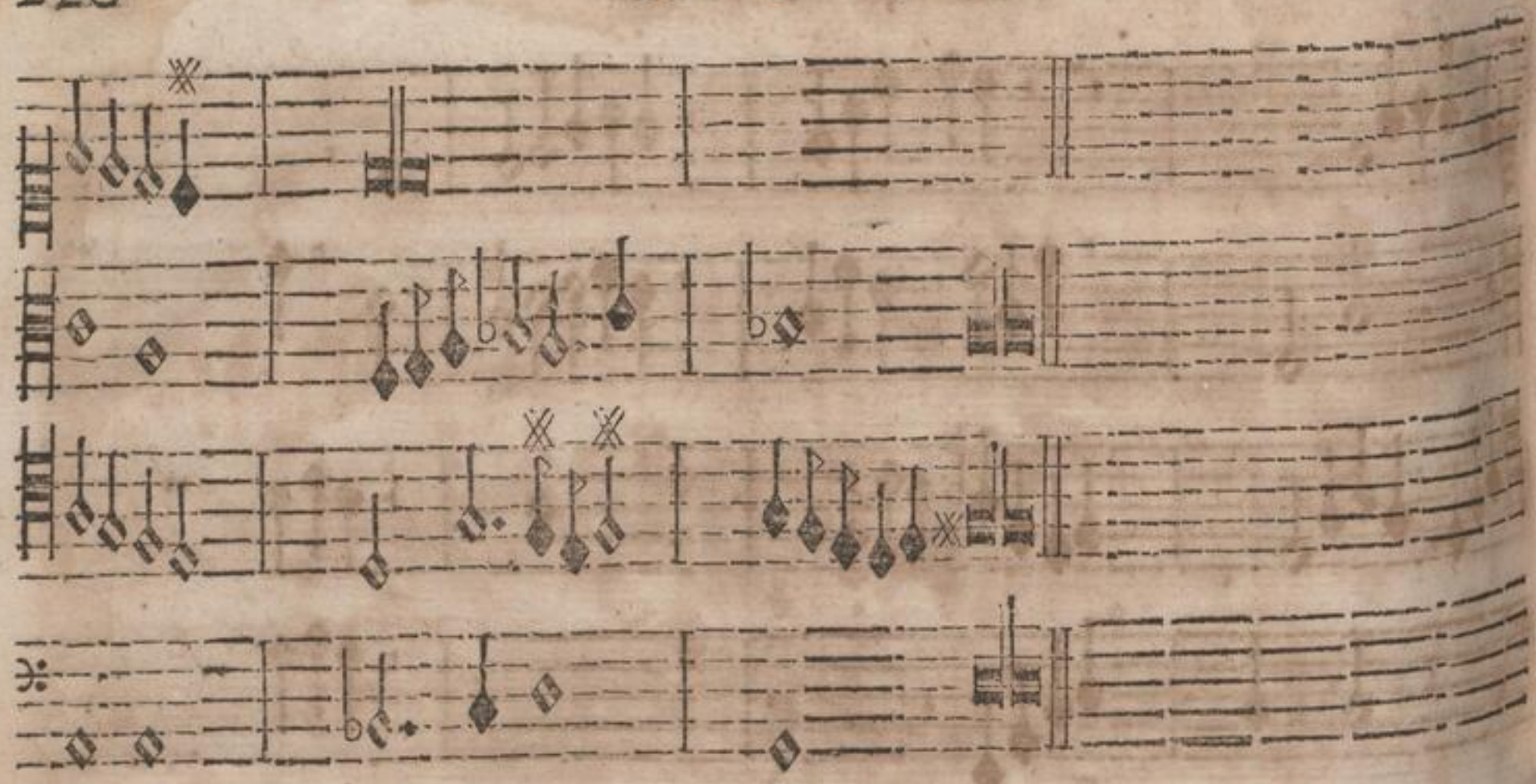


FINIS.

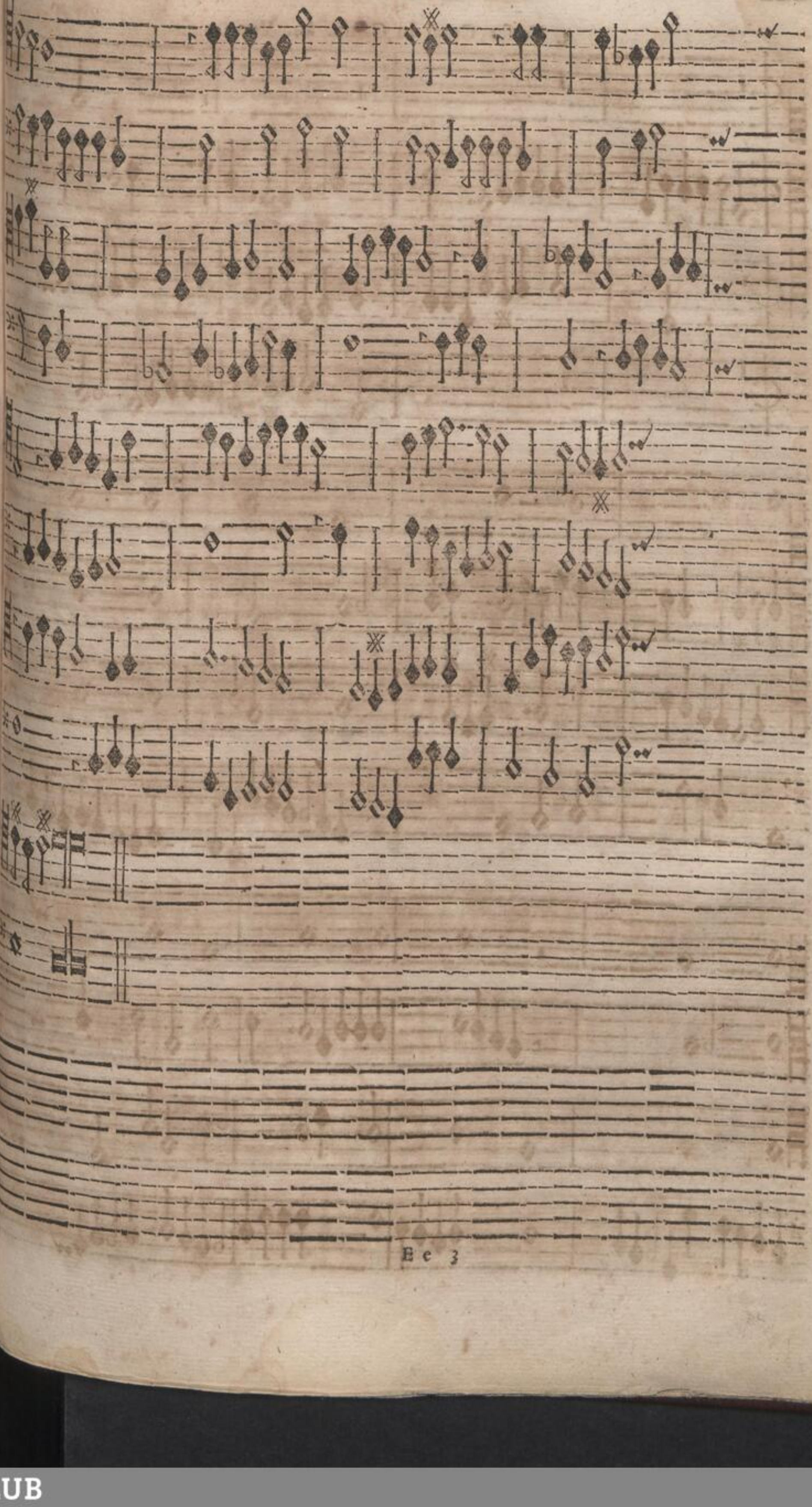
XVIII. Psalmus sub Communione I. Versus, à 4. Voc



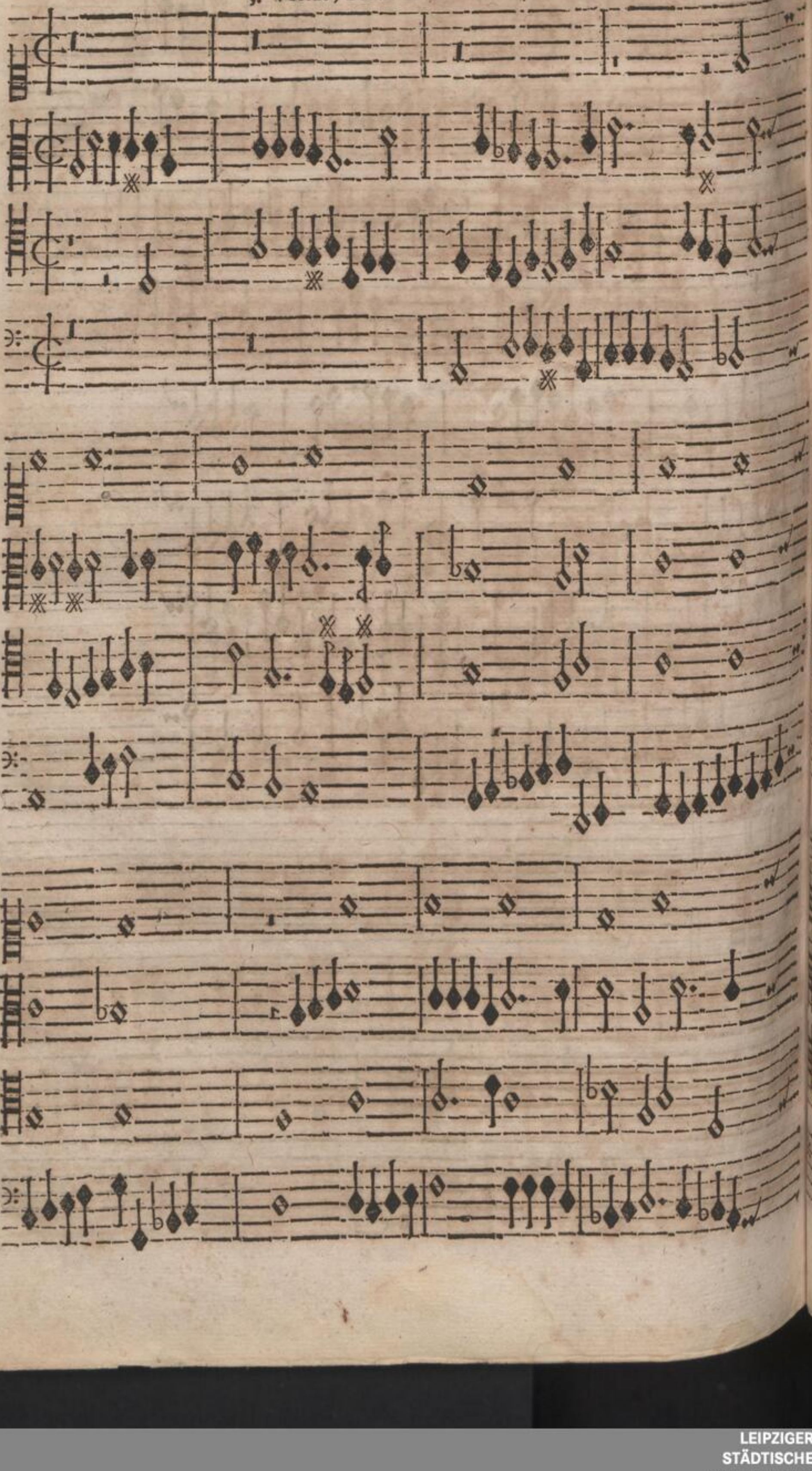
A 2. Voc.

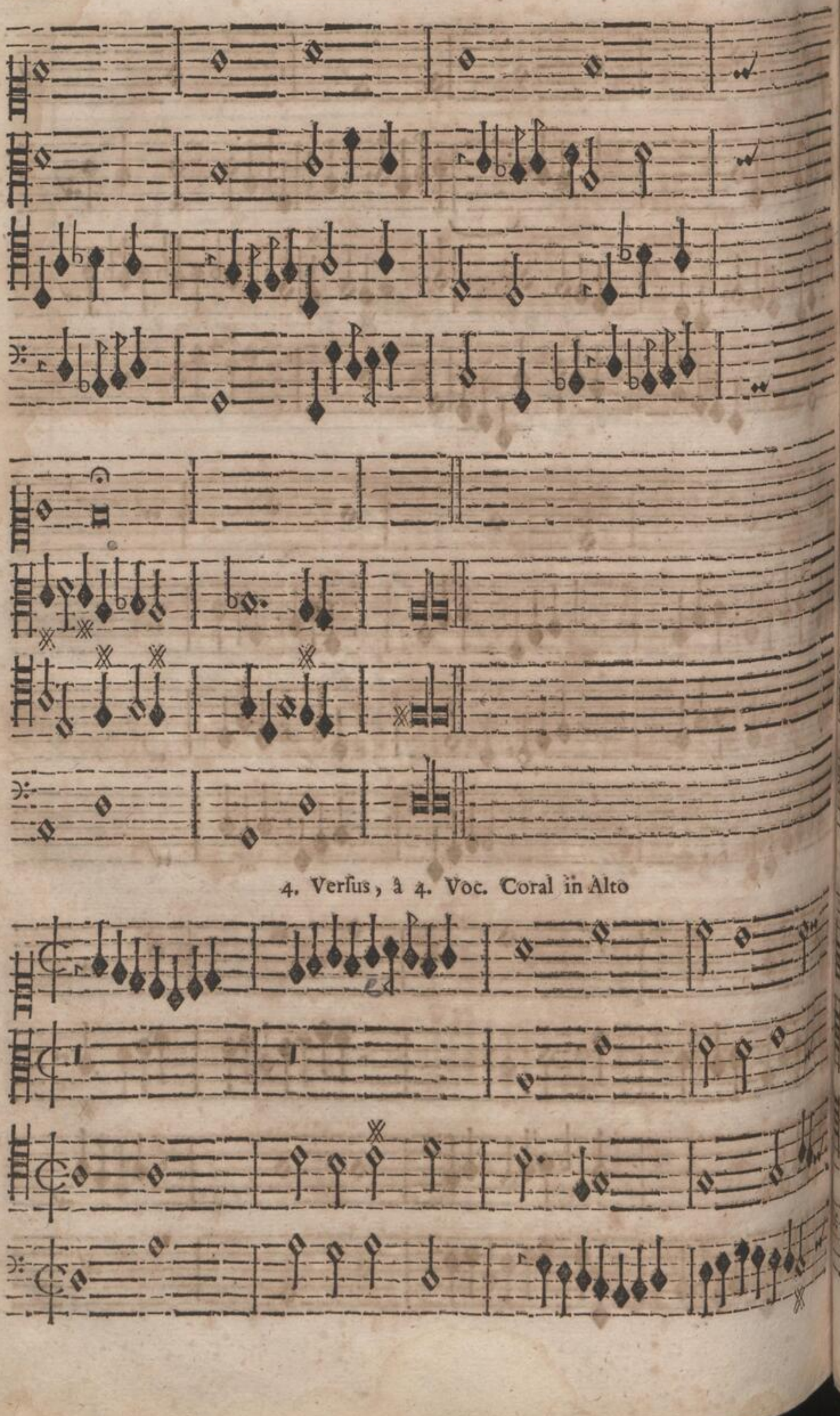


2. Verſus, Bicinium.



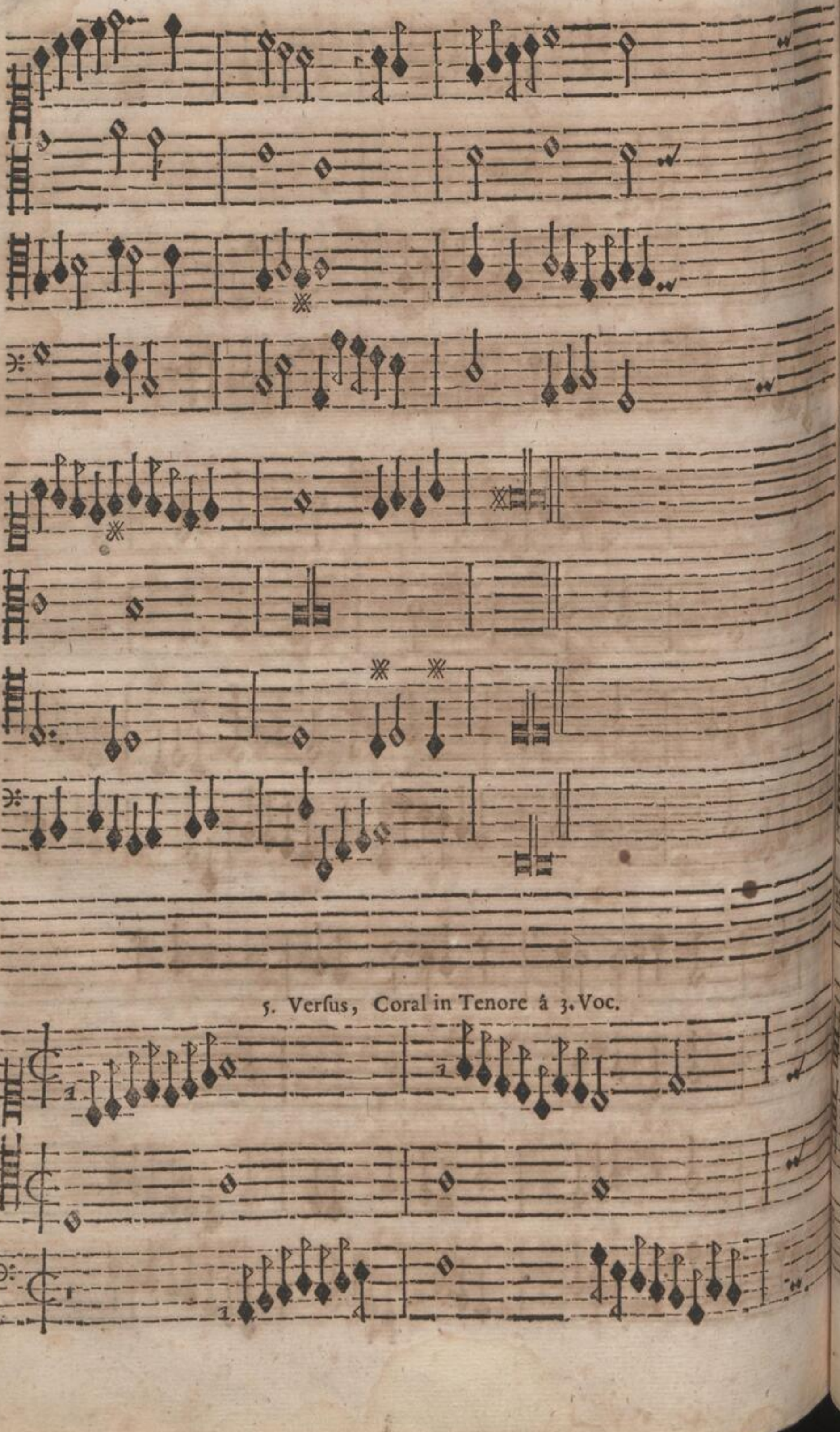
3. Verſus, Coral in Cantu. à 4. Voc.





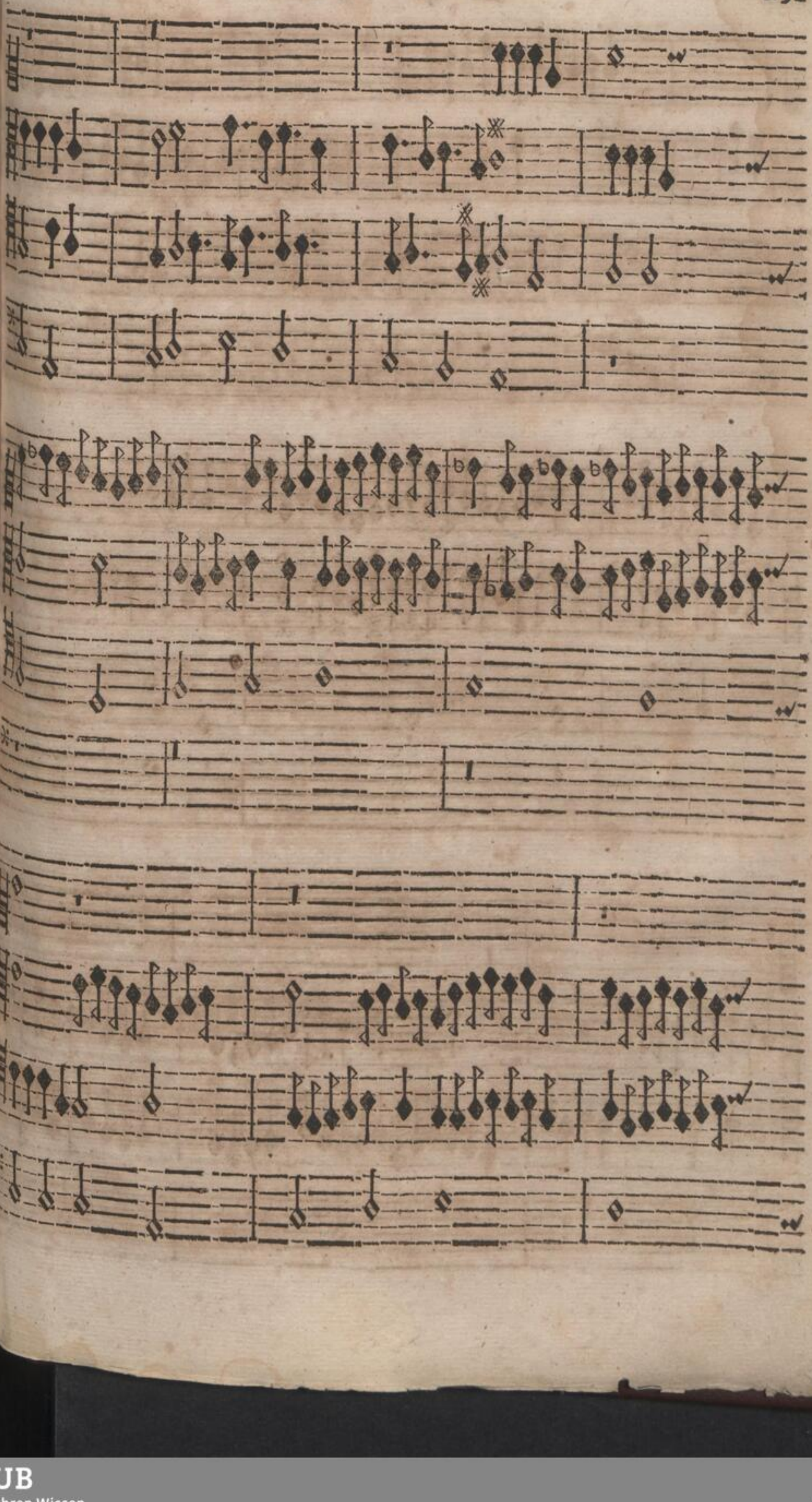
4. Versus, à 4. Voc. Coral in Alto

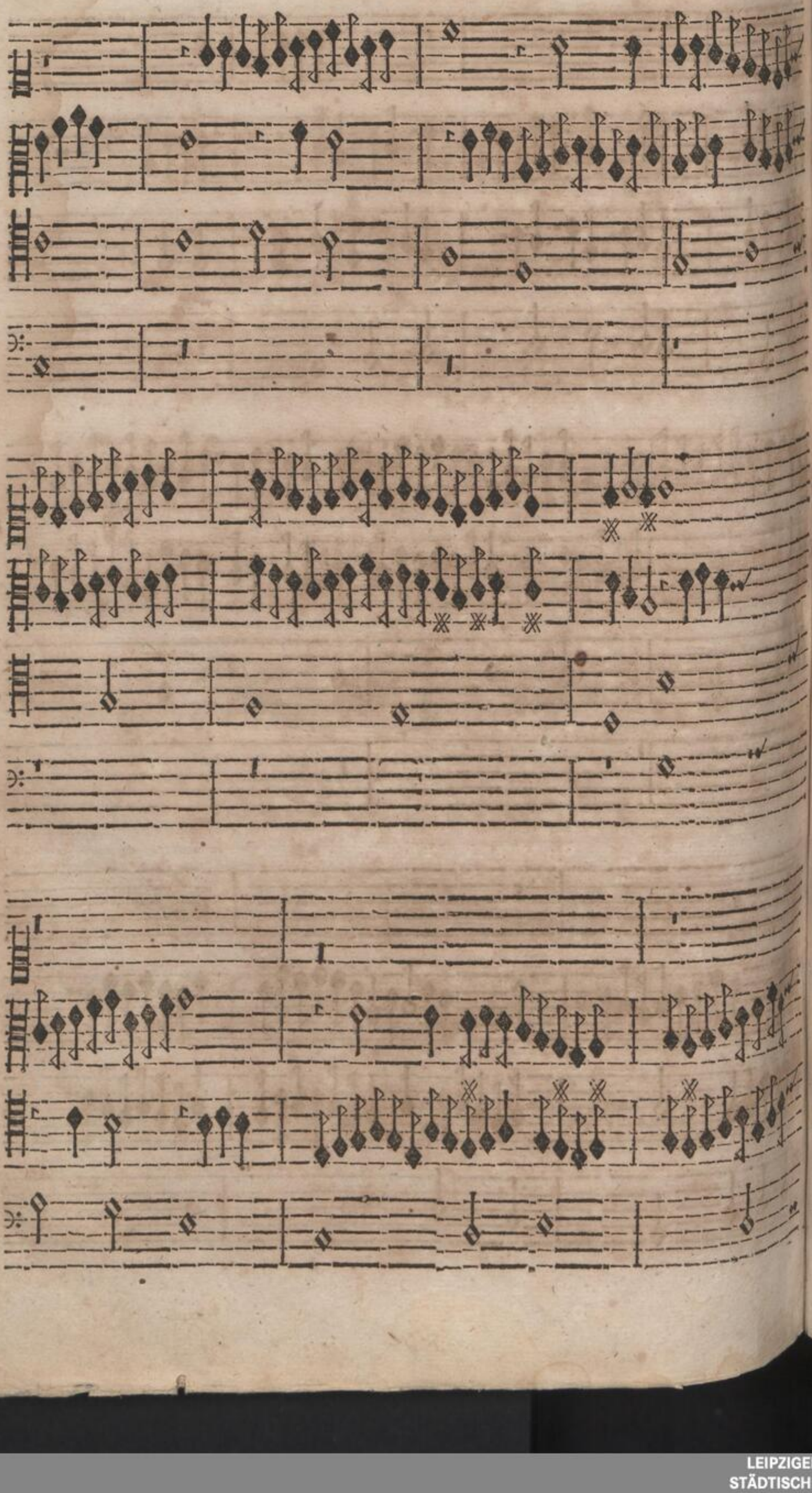
F f



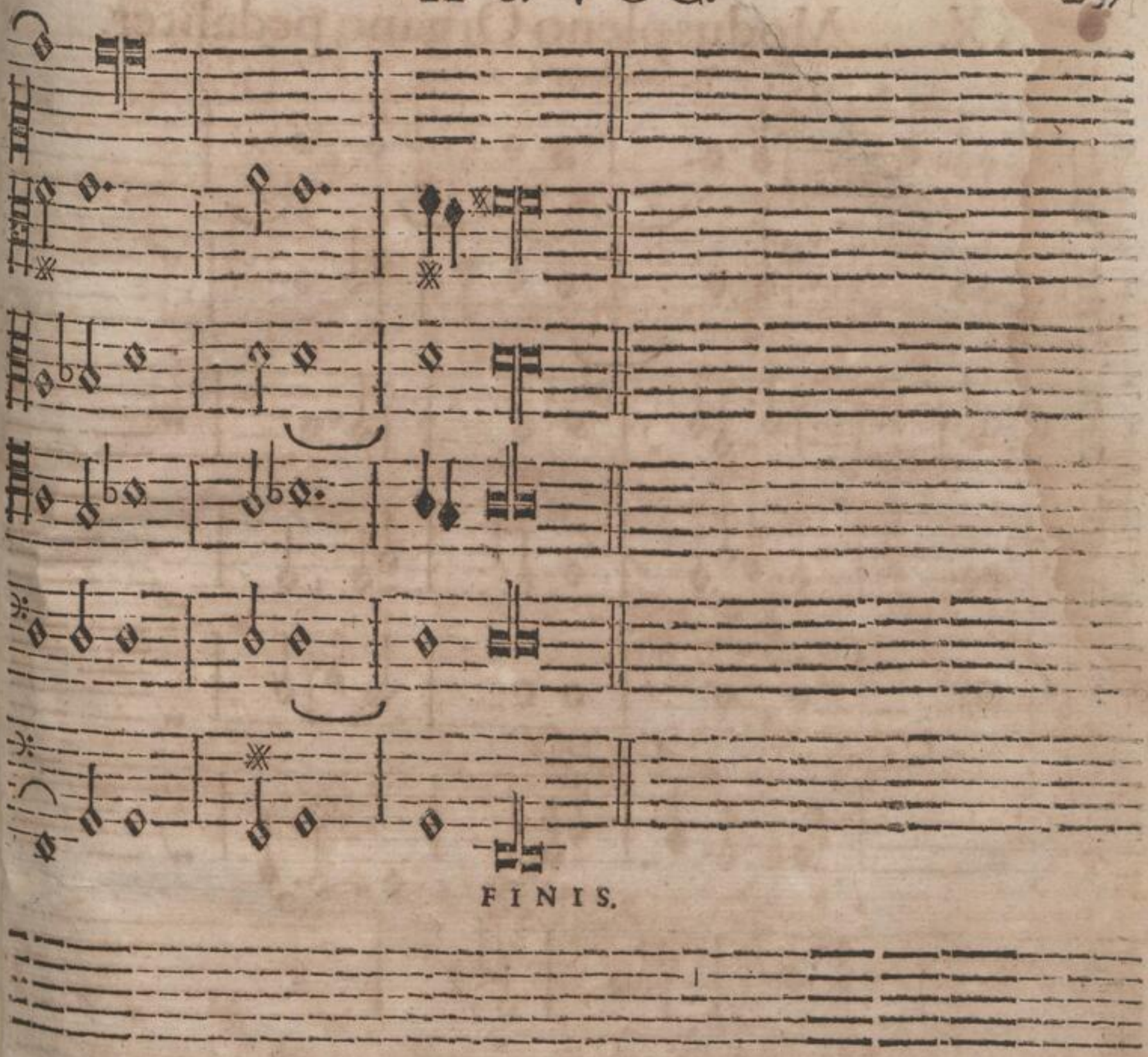
5. Verſus, Coral in Tenore á 3. Voc.

6. Verſus, à 4. Voc. Coral in Baſſo





FINIS.



FINIS.

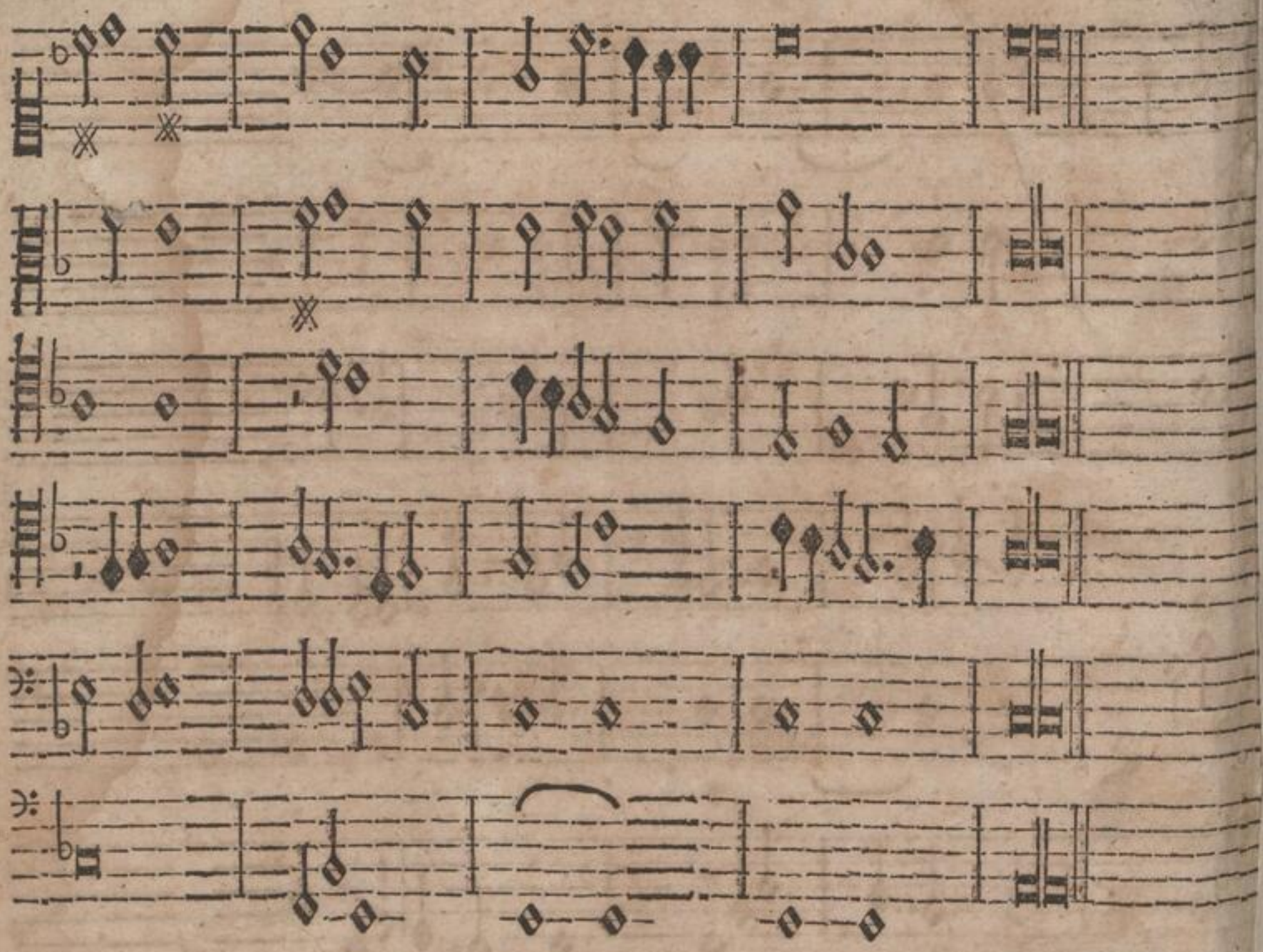
Sequitur Benedicamus sub finem Concionis Vespertinæ ludi solita.

Bene di ca mus Do mino.
Deo di ca mus gra tias.

A 6. Voc.

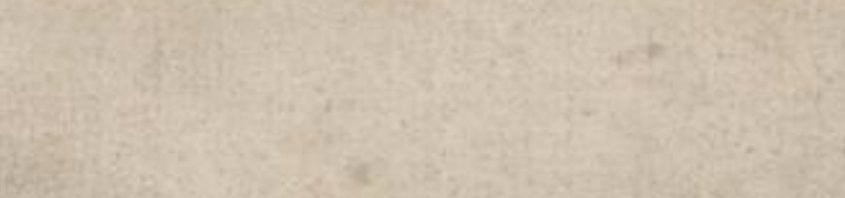
XX. Modus pleno Organo pedaliter.

Benedicamus á 6. Voc.



Errata hujus tertiæ partis.

- PAg. 28. lin. 4. ist das ♮ versetzet.
  - Lin. 5. sol die 13. Noten im b. stehen.
- Pag. 29. Lin. 8. & 12. muß daß ♮ auch recht stehen.
- Pag. 37. Lin. 11. sol die Final nota im h stehen.
- Pag. 56. lin. 2. sollen die letzten 5. Noten mit dem custode jeder eine 3. höher stehen.
- Pag. 62. lin. 3. sollen die beiden mittelsten Tempora also stehen.



- Pag. 84. lin. 4. ist der clavis signata vnrecht.
- Pag. 108. Sicut locutus, pro Sicut erat, &c.
- Pag. 143. lin. 1. sol auff der 6. linien oben das Punct getilget werden.
- Pag. 165. lin. 11. & 12. seinot die claves signatæ versetzet.
- Pag. 166. lin. 2. ist der clavis sign auch versetzet.
- Pag. 206. lin 8. sol die andere Nota im G vnd die 3. im A stehen.
- Pag. 214. lin. 3. ist der clavis sign. versetzet.

FINIS.

An die Organisten.

DIese Magnificat vnd Hymnos / wie auch in meinem 1. vnd 2. Theil gezliche Psalmen zu finden / kan ein jeder Organist welcher ein Orgel mit 2. Clavier vnd Pedal hat / sie sein im Discant oder Tenor absonderlich auff den Rückpositif mit einer scharffen Stimme (den Choral 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 Rückpositif. Ist der Choral im Discant mit 4. Parteien / so spielet man den Choral auff dem Rückpositif mit der rechten Handt / den Alt auff dem Ober Clavir oder Werck mit der Lincken Handt / vnnd den Baß mit dem Pedal. Ist der Choral im Tenor / so spielet man den Choral auff dem Rückpositif mit der Lincken handt vnd die andern Parteien auff dem Ober Clavir oder Werck mit der rechten Handt / den Baß mit dem Pedal.

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

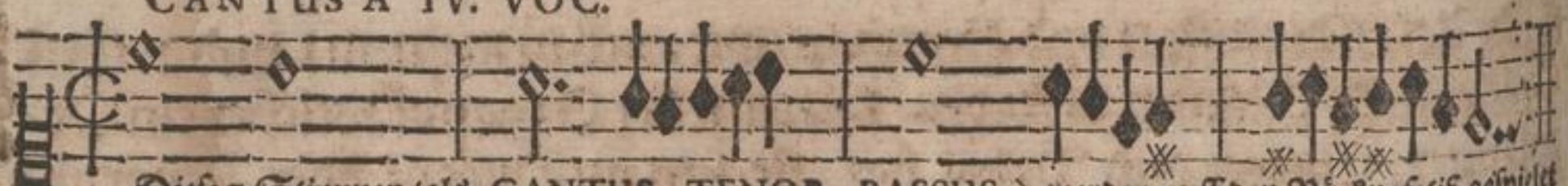
(N B.)

Aber diese Manier / ist die schönste vnnd zum aller bequemsten zu den Alt auff dem Pedal zu spielen / der Handtgrieff vnd Vortheil 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 Positif sein. Vnd 4. Fuß Ton im Pedal.

(✠) (✠)

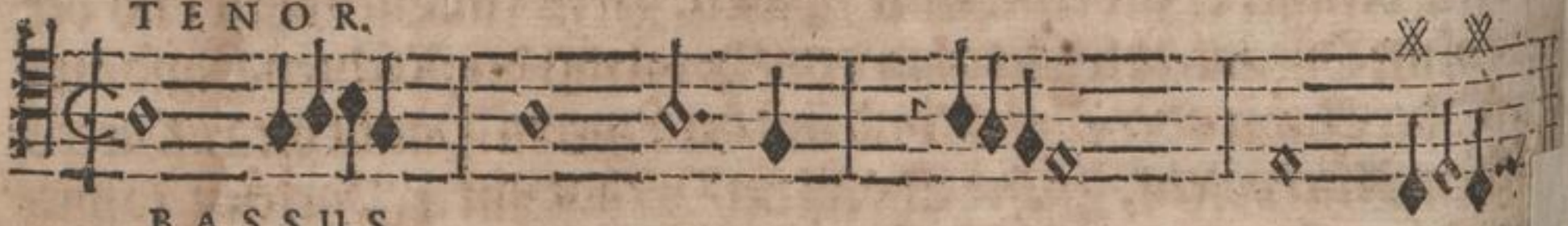
Exempel den Choral auff dem Pedal zu spielen.

CANTUS A IV. VOC.



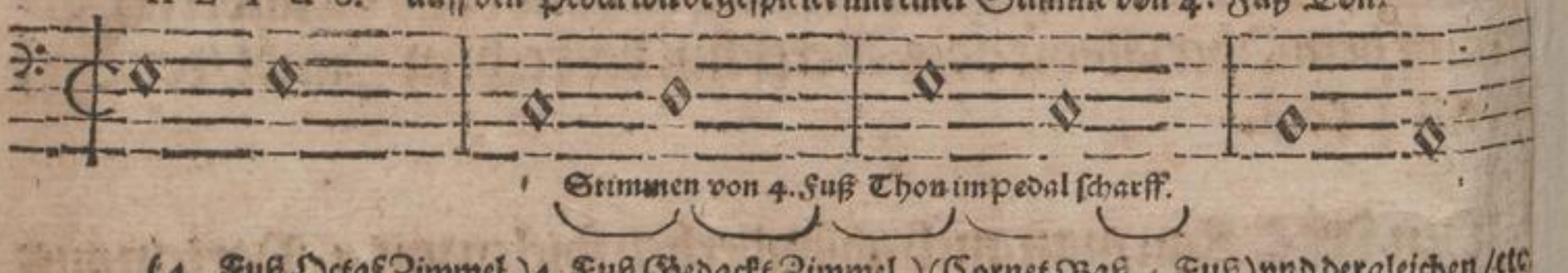
Diese 3. Stimmen/als CANTUS, TENOR, BASSUS,) werden auff den Rückposetif gespielet einer Stimme von 8. Fuß Ton. etc.

TENOR.



BASSUS.

ALTUS. auff den Pedal wirdt gespielet mit einer Stimme von 4. Fuß Ton.



Stimmen von 4. Fuß Thon im pedal scharff.

(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 Registier 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 Zimmel oder super octaf, diese Stimmen zusammen/oder andere nach eines jeden gefallen.

Im Pedal den Choral deutlich zuuernehmen.

Untersatz 16. Fuß Thon. Posaunen Baß oder 16. Fuß Thon / Dulcian Baß / 8. oder 16. F Schalmei/Trommete/Baur Flöte/Cornet: vnd andere welche in kleinen vnd grossen Orgeln genugsa find en. Welch: s ich jedoch nur allein denen zugefallen wil gesetzet haben/welche solche Manier noch nicht f dia/vnd gleichwol beliebung daran haben möchten/ andern Fürnemen vnd verstendigen Organisten aber ches nach jren Humor zu dirigiren heimgestellt sein lassen. Vale.

Regi

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rata primæ partis sic corrige.

.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 g 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.
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Pag. 209. Lin. 2. sol die 13. Noten im d stehen.
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Pag. 79. Lin 8. sol die 5/6/7/8/9/10/11 12/13/14/vnd 15. nota jeder eine tertia höher stehen.
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Pag. 203. Lin. 8. sol der custos auff der ander Linien stehen.
Lin. 9. Nota prima auch auff der ander Linien.
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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.

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