

[Farina, Carlo ?]

[Schütz, Heinrich ?]

[Singballett]

1. Duett Pastore (Baß) - Nympha (Sopran)  
(Von F.Noack Kgr.-Ber.Basel 1924 H.  
Schütz oder dem Schütz-Kreis zuge-  
schrieben) (Noten und Orgeltabulatur)
2. Der Englenter Ballet (Orgeltabulatur)
3. Dreyer Pastores Ballet - " -
4. Gran Ballet der durchl.hochgeb.Fürstin  
Vnd Frawen Sophia Eleonoren lantgräfin  
in Hessen zu Dorgau gehalten [1627],  
(Orgeltabulatur)
5. Galliarda (Orgeltabulatur)
6. Englendischer Tantz (Orgeltabulatur)
7. Englisch Stück - " -
8. Der Getreuen Mohren Ballet Meinß gne-  
digen Fürsten Vnd Hern L: GÖrgen<sup>\*</sup>Bey  
J[hrrer]f[ürstl.]g[naden] Verlobnüs  
geholtten Zu Dresten (Orgeltabulatur)

10 Bl., 6 beschr.S. 4<sup>o</sup>

Frühere Signatur: Hs 2928/4

(Die Tänze Nr.2-8 schreibt E.Noack dem  
Konzertmeister Schützens, Carlo Farina zu)

\* Kurfürst Johann Georg v. Sachsen

Mus. ms. 1196

Juniper. 2928

4.



Handwritten musical notation on a staff with treble clef and common time signature. Below the staff are two systems of figured bass notation.

1. *Zufließen nun den Strom*  
 $\frac{\#}{\text{G}}$   $\frac{\text{F}}{\text{A}}$   $\frac{\text{E}}{\text{C}}$   $\frac{\text{D}}{\text{B}}$   $\frac{\#}{\text{C}}$   $\frac{\text{D}}{\text{E}}$   $\frac{\text{F}}{\text{G}}$   $\frac{\text{A}}{\text{B}}$   $\frac{\text{C}}{\text{D}}$   $\frac{\text{E}}{\text{F}}$   $\frac{\text{G}}{\text{A}}$   $\frac{\text{B}}{\text{C}}$   $\frac{\text{D}}{\text{E}}$   $\frac{\text{F}}{\text{G}}$   $\frac{\text{A}}{\text{B}}$   $\frac{\text{C}}{\text{D}}$   $\frac{\text{E}}{\text{F}}$

2. *den Strom.*  
 $\frac{\text{G}}{\text{F}}$   $\frac{\#}{\text{G}}$   $\frac{\text{A}}{\text{B}}$   $\frac{\text{C}}{\text{D}}$   $\frac{\text{E}}{\text{F}}$   $\frac{\text{G}}{\text{A}}$   $\frac{\text{B}}{\text{C}}$   $\frac{\text{D}}{\text{E}}$   $\frac{\text{F}}{\text{G}}$   $\frac{\text{A}}{\text{B}}$   $\frac{\text{C}}{\text{D}}$   $\frac{\text{E}}{\text{F}}$   $\frac{\text{G}}{\text{A}}$   $\frac{\text{B}}{\text{C}}$   $\frac{\text{D}}{\text{E}}$   $\frac{\text{F}}{\text{G}}$

*Pastore*

*Zufließen nun den Strom  
 Hüßte mir mißgünnes  
 daß die Augen mein  
 den die Empfangs ihres Schmin  
 den die nicht mein so zu  
 als id hat der schmerz  
 den die auch küssen lieber  
 Alles nicht betruben*

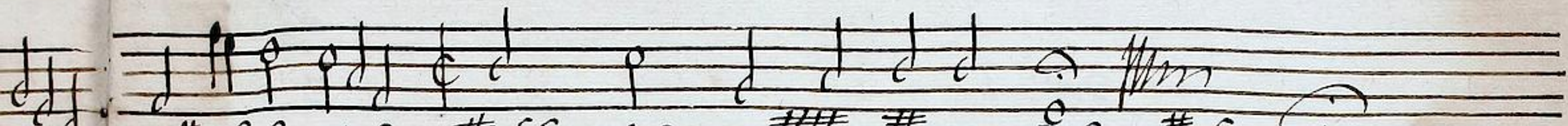
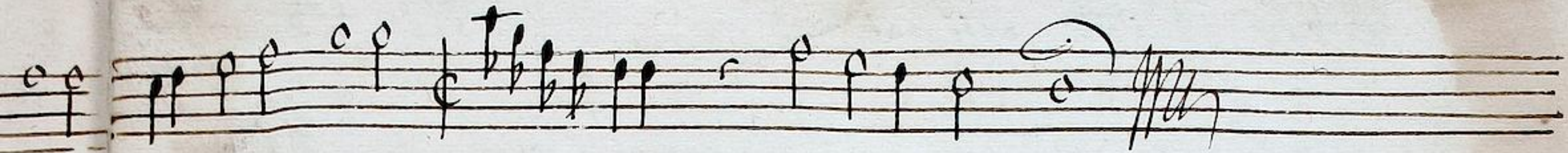
*Z.  
 Ich die Leidigod schindes  
 als der fester od leides  
 machst empfindet mich  
 der fater auf ihm to dem das die  
 id od den nicht müßlich  
 All' id den laßes die  
 so die fater die die mein  
 Kraft' am gedanc' die sein*

*Nympha*

*Zufließen nun den Strom  
 teil mir hat der gams  
 der Vaters gleich mein  
 daß id bei die müß langor sein  
 fühl in meinam so zu  
 den Töcher Schmerz  
 den die an küssen lieber  
 mich doch betruben*

*Z.  
 den lobed augend' des  
 spais' die die tran' des  
 mein betrubet so zu  
 der lob' die der schmerz müß die so zu  
 die laß die den gams  
 den so zu müß die tran' des  
 die die den Tran' mein  
 Kraft' am gedanc' die sein,*





$\frac{\#}{c}$   $\frac{ff}{g a b c}$   $\frac{1}{c}$   $\frac{\#}{a b c d}$   $\frac{1}{c}$   $\frac{ff}{n n}$   $\frac{\#\#\#}{f a b c d e f}$   $\frac{\#}{c}$   $\frac{f}{g a b c}$   $\frac{1}{c}$   $\frac{f}{g}$  *il fine p.*

Pastore .

Wie k<sup>3</sup>ant es m<sup>3</sup>iglich sein  
 das ich das g<sup>3</sup>ott sein  
 so du bist allein  
 von demselb<sup>3</sup> felt der lobend mein  
 mit dir z<sup>3</sup>erst mein, for<sup>3</sup>er  
 bei mir bleib<sup>3</sup> nur for<sup>3</sup>er  
 atohler mich auf for<sup>3</sup>er  
 bist mein for<sup>3</sup>er abiter for<sup>3</sup>er

Nympha .

Eben d<sup>3</sup>ieser me<sup>3</sup>er  
 wie ich bei dir, for<sup>3</sup>er  
 mein g<sup>3</sup>ott und for<sup>3</sup>er  
 wie g<sup>3</sup>ott auß<sup>3</sup> der allen d<sup>3</sup>ieser  
 allweil<sup>3</sup> wie ich me<sup>3</sup>er  
 nun ich mu<sup>3</sup>ß sein for<sup>3</sup>er  
 M<sup>3</sup>acht ich oft bes<sup>3</sup>er  
 Bolt abiter for<sup>3</sup>er

Adieu<sup>2</sup> mein lobes  
 so mich Kraft that gabes  
 al mein Ernst ich seit  
 mein lob, mein Kran, mein for<sup>3</sup>er  
 g<sup>3</sup>ott abiter bes<sup>3</sup>er  
 der lob und g<sup>3</sup>ott  
 ein gl<sup>3</sup>attes for<sup>3</sup>er und sein  
 ein lobes ich bei p.

Adieu<sup>2</sup> mein danke  
 mein for<sup>3</sup>er und abiter  
 Adieu lobes for<sup>3</sup>er  
 for<sup>3</sup>er, for<sup>3</sup>er, und was<sup>3</sup>er tugend for<sup>3</sup>er  
 g<sup>3</sup>ott abiter bes<sup>3</sup>er  
 auf all me<sup>3</sup>er abiter  
 ein lobes for<sup>3</sup>er  
 for<sup>3</sup>er lobes mich p.



*von Engländer*  
Ballat.

Handwritten musical notation on a single staff, including notes, rests, and clefs. The notation is dense and includes various accidentals and dynamics.

*Dreier Pastor*  
Ballat.

Handwritten musical notation on a single staff, including notes, rests, and clefs. The notation is dense and includes various accidentals and dynamics.

*Gran Ballet von*  
*unschuldigen Jüngern*  
*Simon und Judas*  
*Sophia Eleonors Lautgrä*  
*in der Festung zu Altona*  
*gefaßt.*

Handwritten musical notation on a single staff, including notes, rests, and clefs. The notation is dense and includes various accidentals and dynamics.

Handwritten musical notation on a single staff, including notes, rests, and clefs. The notation is dense and includes various accidentals and dynamics.



Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals. The notation includes notes with stems and beams, and rests. The staff is divided into measures by vertical bar lines. The key signature is one sharp (F#).

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals. The notation includes notes with stems and beams, and rests. The staff is divided into measures by vertical bar lines. The key signature is one sharp (F#). The word "Salliarida" is written above the staff in the middle section.



Galliarde

$\frac{\#}{a} \frac{f}{g} \frac{f}{a}$   $\frac{f}{b} \frac{f}{c} \frac{\#}{d}$   $\frac{f}{g} \frac{\#\#\#}{a b c}$   $\frac{1}{a}$   $\frac{\#\#}{a b c} \frac{\#\#}{b a g}$   $\frac{\#\#\#}{f a g a}$

$\frac{f}{b} \frac{f}{c} \frac{f}{d}$   $\frac{f}{g} \frac{f}{a}$   $\frac{1}{f}$   $\frac{\#}{a} \frac{f}{b} \frac{f}{c}$   $\frac{f}{g} \frac{\#\#\#}{a b c}$   $\frac{\#\#}{d e f a}$   $\frac{f}{g} \frac{f}{a} \frac{f}{b}$   $\frac{\#\#}{c d e}$   $\frac{\#\#}{f g a b c}$

$\frac{f}{b} \frac{f}{c} \frac{f}{d}$   $\frac{f}{g} \frac{f}{a}$   $\frac{1}{f}$   $\frac{\#}{a} \frac{f}{b} \frac{f}{c}$   $\frac{f}{g} \frac{\#\#\#}{a b c}$   $\frac{\#\#}{d e f a}$   $\frac{f}{g} \frac{f}{a} \frac{f}{b}$   $\frac{\#\#}{c d e}$   $\frac{\#\#}{f g a b c}$

Englandischer

$\frac{\#\#\#}{g a b c a g}$   $\frac{\#}{f} \frac{f}{g}$   $\frac{\#}{a} \frac{f}{b}$   $\frac{\#}{c} \frac{f}{d}$   $\frac{\#}{e} \frac{f}{f}$   $\frac{\#\#\#}{g a b c a g}$   $\frac{\#}{f} \frac{f}{g}$   $\frac{\#\#\#}{f a g a}$   $\frac{\#}{f} \frac{f}{g}$

$\frac{\#\#\#}{g a b c a g}$   $\frac{\#}{f} \frac{f}{g}$   $\frac{\#}{a} \frac{f}{b}$   $\frac{\#}{c} \frac{f}{d}$   $\frac{\#}{e} \frac{f}{f}$   $\frac{\#\#\#}{g a b c a g}$   $\frac{\#}{f} \frac{f}{g}$   $\frac{\#\#\#}{f a g a}$   $\frac{\#}{f} \frac{f}{g}$

il fine

$\frac{\#}{a} \frac{f}{g}$   $\frac{\#}{a} \frac{f}{g}$   $\frac{1}{g}$

Englisch Stück

$\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{\#}{f} \frac{f}{g}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$

$\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{\#}{f} \frac{f}{g}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$   $\frac{f}{g} \frac{\#\#\#}{f a b c}$

il fine

$\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$

Der Bräutigam's Hofens Ballad

$\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$

$\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$

il fine

$\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$

il fine

$\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$   $\frac{f}{g} \frac{f}{a}$



Handwritten musical notation on a staff, including notes, clefs, and accidentals. The notation is dense and appears to be a sequence of notes with various accidentals.

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