

# HEPTAPHONUM.



## MUSICUM, SEU SEPTEMMISSÆ,

A

CANTO, ALTO,  
TENORE, BASSO,  
II. VIOLINIS,

ET

ORGANO,  
CONCINNATÆ ET DEDUCTÆ

PER

JOANNEM CHRISTOPHORUM ANTONIUM  
FIEBIG

ANNO MDCCVI.  
IMPENSIS AUTHORIS.

BUDISSINÆ, Literis Richterianis,



Mus. 2368-D-1



The image shows the title page of a historical music manuscript. At the top, the title 'MUSICA SACRA' is written in large, decorative capital letters. Below the title is a decorative border containing four circular medallions, each depicting a different animal: a lion, a unicorn, a bull, and a lamb. The central part of the page features the word 'MUSICA' in large, bold letters, with 'SACRA' written below it. Underneath this, the name 'HEINRICH SCHÜTZ' is printed. At the bottom, there is a large section of dense Latin text, likely a musical score or a detailed description of the music.

САУТОВА  
ЕНДРЕЙ  
ЗИМОВИЧ

# ОИАГО

## СОВЕТСКАЯ ЭТАНКОЛОГИЯ

BRUNNEN Verlagsgesellschaft Münzstrasse 10, Kassel

卷之三

# ЛУЧШИЕ

# VERBUM Caro factum. DEVS-Homo JESU.

*Mediator DEI, & Hominum.*

*Dominus meus, & DEUS meus.*



*Vox purpuratus Jerosolymæ Musurgus admonuit: Cantate Domino Canticum novum, id ad promovendam Divini Nominis Tui gloriam, in praesenti heptaphono opere Musico, quod antenius exequi adnitus, illud ad Thronum Majestatis Tuae, Apocalypticos imitatus Cytharædos, profundissimè adorans depono. Patris Tui eterni Psalterium es & Cythara, Vatis Jeſsei testimonio; in aure dulce Canticum mellifluo tuo Bernardo, Tibi proinde cantus à me concinnatos, & instrumentorum harmoniam substernere de votio imperavit. Scio, cùm gratia, & Humanitas tua terris apparuit, gloriam in excelsis DEO à Chorauis Cœlicis fuisse decantatam, Téq; ipsum, sub vita Vesperam, ceu Cygnum suavissime modulatum, hymno dicto, ad olivarum collem processisse ut subinde Salutem nostram operareris in medio terræ, in monte Golgothæ.*

*Dabis, confido, veniam, ut moduli mei Angelorum vocibus, Tuōq; divinissimo hymno sese consociare, atque consonare audeant; ut inde Lauderis in Ecclesia magna Magnus Dominus, & Laudabilis nimis. Universi machinam, Te Verbo Architecto formatam, vetus Philosophia opus dixit Musicum, in quo mirè consonent omnia, dissonet nihil; aut si quæ videatur minus Sapientibus, dissonantia, ipsa discors Symphonia, perfectissima, admirando modo, fiat harmonia. Delectabar in magno hoc Megacosmi opere Musurgico Patris Sapientia, ludens coram coinceps terrarum. Microcosmus sum, aliquanta musici operis portio sed honori Nomini, tui augendo ex aſſe devota, tum opera pretium abundans habitura, cùm Te in Sono tubæ, psalterio & cythara, tympano & choro, chordis & organo, cymbalis bene sonantibus, & cymbalis jubilationis laudando in audientium animis, sanctorum affectuum provenerit incrementum, ceu Semen in terris jactum, è quo in Cœlis ipsis gaudium enascatur.*

*Immensæ Majestatis Tuae*

*Infima Creatura.*

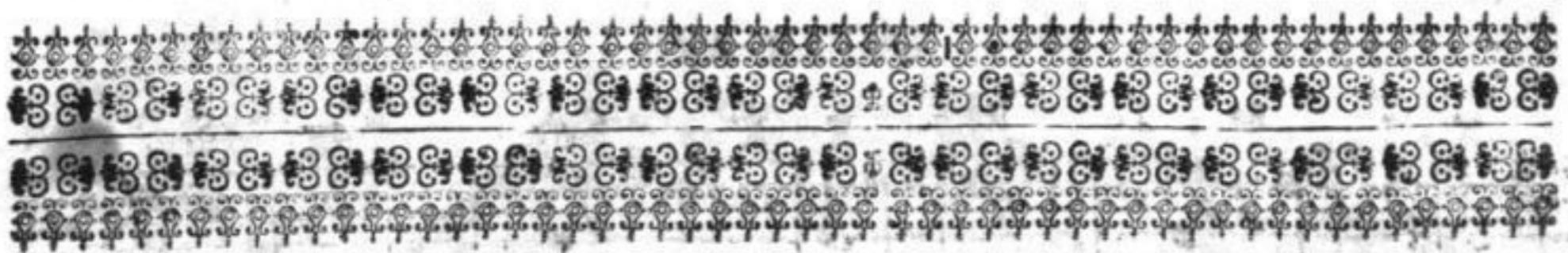
*Joannes Christophorus Antonius Fiebig.*

## *Ad Philomusum.*

**S**t, ut in rebus cæteris, sic Modus in Modulis, Ille optimorum arbitriō, optimus, quō vox illabitur svavitate animis, & pectora mulcet. Hanc svavitatem, Philomuse Svavissime, qui seu Voce, seu Instrumento hos modulos meos de se exanimes, animare dignaris, dum abs Te flagito; Eam omnem vicissim Tibi, si quam ex opere hoc meo Musico asscutus fvero, me debitum cum Gratiis Gratiam profitebor. Monitum tamen Te velim, prouti fructus alii pauci excrescunt, quibus suus non innascatur vermis; sic & his modulis meis per Typographum errores quosdam, in correctione non satis animadversos, adhæsisse: ideoq; in Violino I. p. 2. lin. 9. ante notam 2. ultimam pausam delendam, ac in eadem linea ad notam 14. (.) id est punctum addendum esse: Præterea & in Baslo hinc inde nævos quosdam reperiri, quos tamen juxta Basin seu Organum facili negotio emendare poteris; specialiter autem in dicto Basso pag. 1. lin. 7. notam 22. ex (d) ad (e) removendam, & pag. 24. lin. 9. ante notam 3. loco Cruculæ (X) Dicesin (X) scribendam memineris, cuius diæsis notitia ejusdémq; per totum opus adhibitæ significatio, & quo loco Custos (w) ponatur, si libet, videri potest in *Principiis Musicæ Joannis Petri Sperling recenter Budissina impressis*. Hanc præmonitionem meam si pari affectu & benevolentiâ acceptando executioni mandare, méq; sic præter meritum nova culmula gratia dignaberis; næ Te ego vicissim omni tempore meum meritorum Fautorem venerabor.



X



Missa I. A. h.

Basis.



*Yrie.*



*R. 7 X*

*76*

*32*

*X4X*

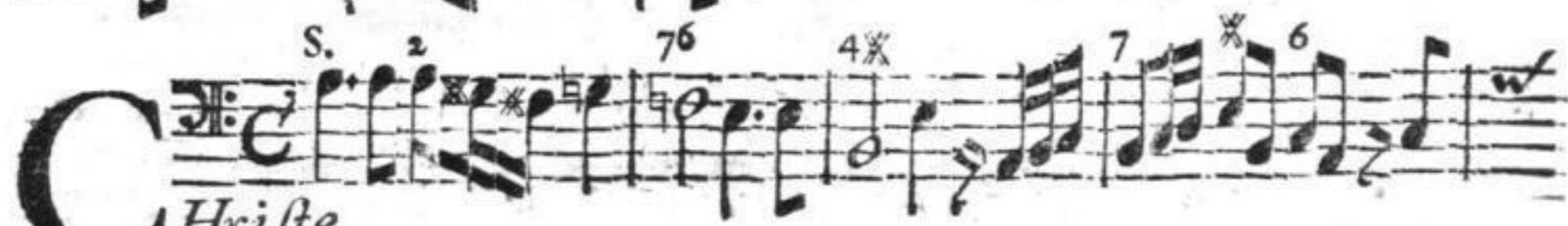


*S.*

*76*

*4X*

*7*



*Christe.*



*S.*

*73X*

*2*

*2*



*Yrie.*



*7*

*R. 7*

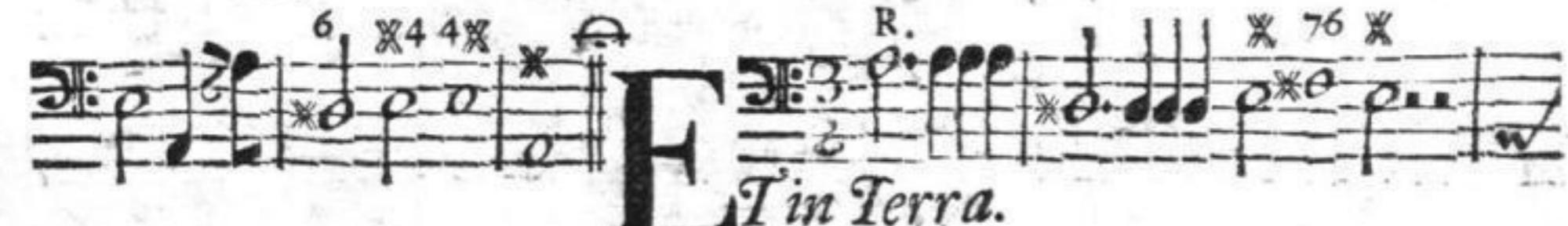
*6*

*6*

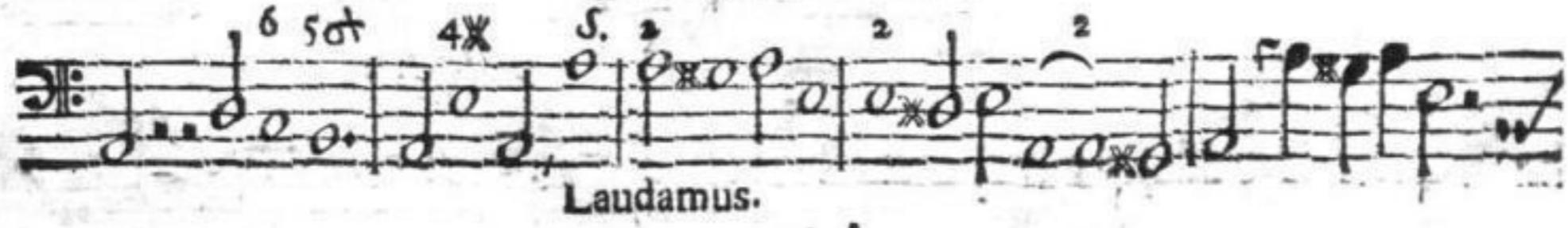
*2*

*X6*

*X*



*E* *Tin Terra.*



*Laudamus.*

*A*



3. ( 3 )

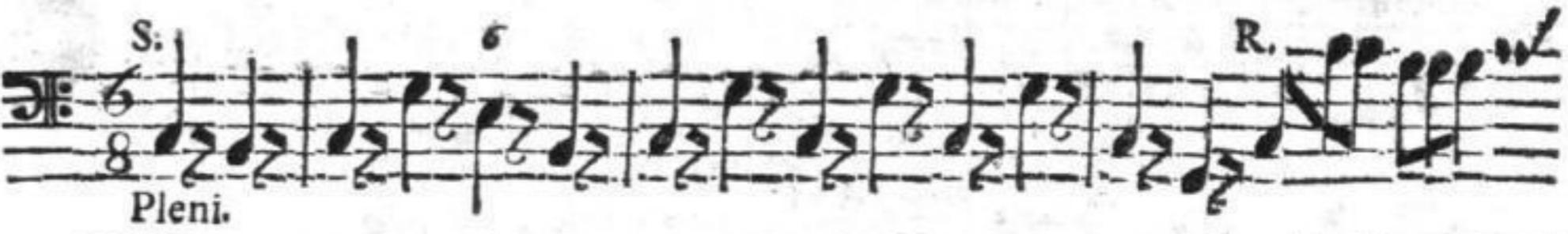
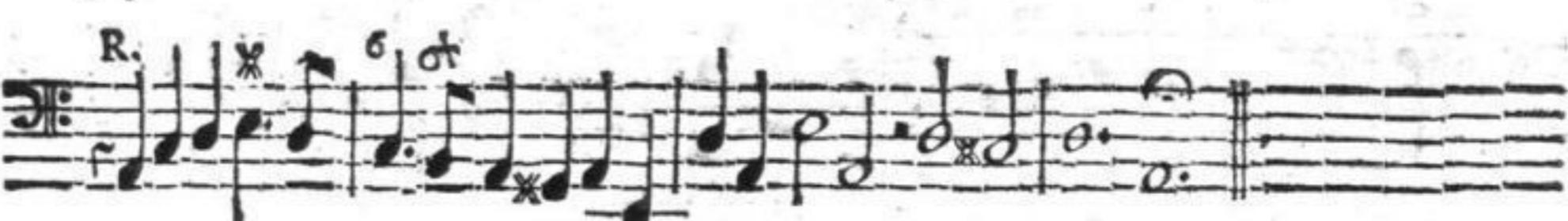
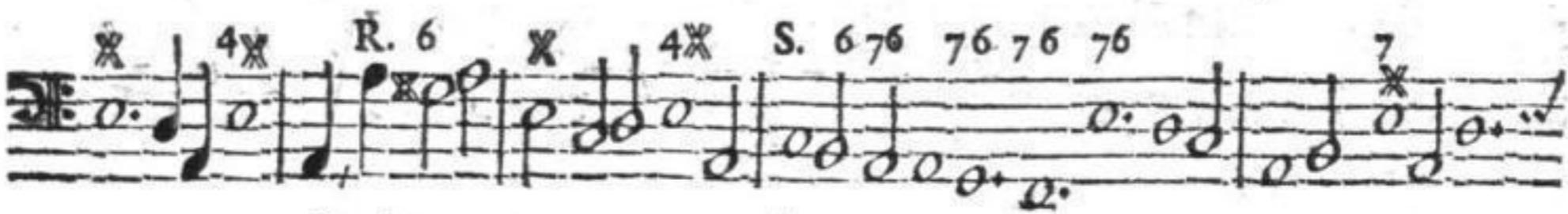
A handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music is written in a cursive Gothic script. The score includes various musical markings such as note heads, stems, bar lines, and rests. The lyrics correspond to the Nicene Creed.

The score consists of five staves of music:

- Staff 1 (Bass):** Features a soprano vocal line with a basso continuo line below it. The vocal line includes markings like "x", "6", "43", "x", "A.T.", "7b7", "43", "C.B.", and "Genitum".
- Staff 2 (Alto):** Features an alto vocal line.
- Staff 3 (Soprano):** Features a soprano vocal line.
- Staff 4 (Bass):** Features a basso continuo line with markings like "x", "44x", "R.", "6", "5", "x", "76", "3", "x", "6", "4x", "x", "6", "6", and "x".
- Staff 5 (Alto):** Features an alto vocal line with markings like "6", "S.", "6", "3", "4", "x", "8", "76", and "Crucifixus".

Below the staff 4, the lyrics "Et incarnatus." are written. Below the staff 5, the lyrics "Crucifixus." are written. Below the staff 1, the lyrics "Et resurrexit." are written. Below the staff 4, the lyrics "Et iterum." are written. Below the staff 5, the lyrics "Et in Spiritum." are written.

¶) 4 ( ¶)



5. ( 5 )

S. presto:

**O** Sanna,

R. 76 76 4X 76  
forte.

piano.

**B** Ened:

2 2 2

Olanna da Capo.

**A** Gnius DEI.

S. presto.

Dona nobis.

R.

**C**

32 4X 4X 2 32

B R.



7. (7.)

Handwritten musical score for organ or harpsichord, consisting of eight staves of music. The music is written in a unique notation system using vertical stems and horizontal strokes. Various markings are present throughout the score:

- Measure 1:** 'Gr.' below the first staff.
- Measure 2:** '98' above the first staff.
- Measure 3:** 'R.' above the second staff, '2' above the third staff, '76' above the fourth staff, '76' above the fifth staff, '6' above the sixth staff, '6' above the seventh staff, and '6' above the eighth staff.
- Measure 4:** '4x' above the second staff, 'S.' above the third staff, 'x' above the fourth staff, '6' above the fifth staff, '6' above the sixth staff, '64' above the seventh staff, and 'R.' above the eighth staff.
- Measure 5:** 'piano.' below the third staff.
- Measure 6:** 'presto.' below the fourth staff.
- Measure 7:** 'Quoniam.' below the fifth staff.
- Measure 8:** '6' above the sixth staff, '6' above the seventh staff, and '6' above the eighth staff.

8. ( )

*R.*

*S.*

*C.*

*Atrem.*

*Et incarnatus.*

(2) 9. (2)

R.

S.

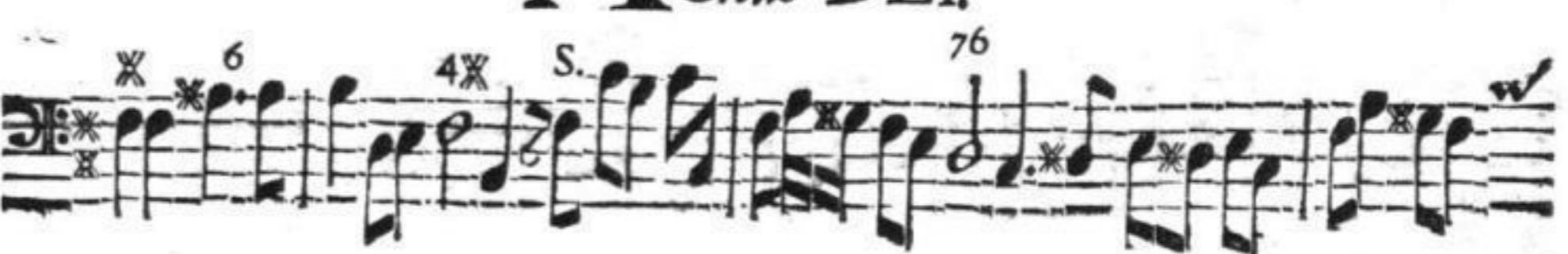
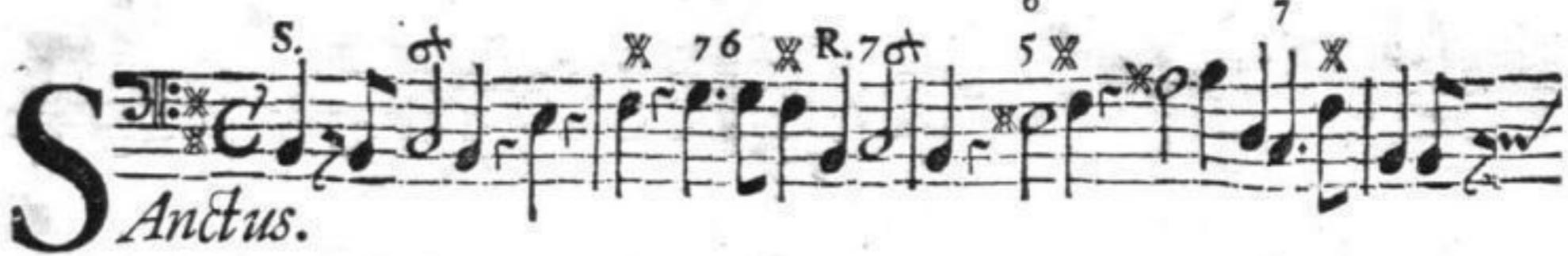
C.

piano.

presto.

c

(\*) 10. (\*)



( ) II. ( )

R.

S.

Dona nobis.

Piano.

forte.

piano.

forte.

piano.

forte.

piano.

forte.

Missa. III. C. b.

S.

6

65

98

6

5

6

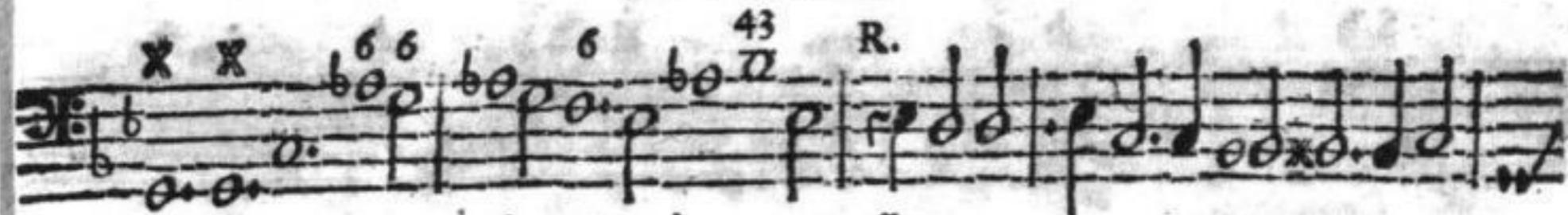
98

X

Krie.



13. ( 32 )



Quoniam.



Cum Sancto.



R.  
Atrem.

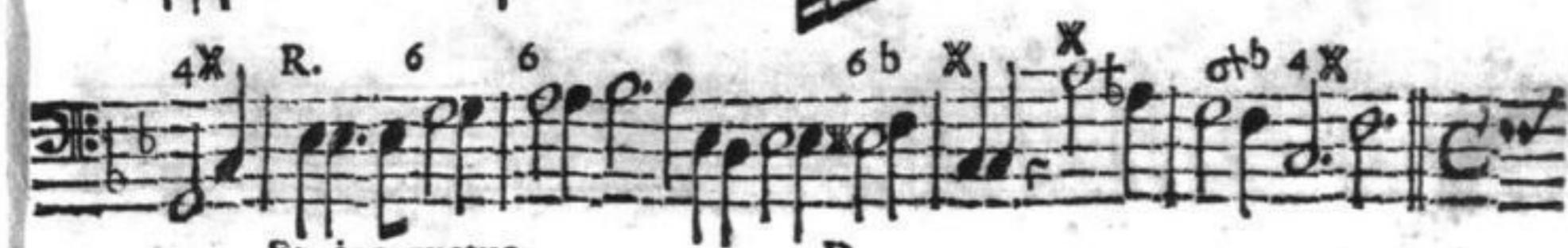


Gen.



Et incarnatus,

D



14. (14)

S. b      b

Crucifixus.

x 4x b x 4x b 6 ♂ Et resurrexit.

b x R. - x 6 ♂ 4x S. x 6 ♂

b 65 x 66 4x x 6 x x

R. x 6 ♂ x 6 Et in Spiritum.

b ♂ 4x b 6 Et unam.

b ♂ 4x 6 x 66 b65 x 44x'

(32) 15. (33)

R. x x b x x

S. Andalus. tardo. prest. tardo.

76 4X S. x 6 7ct

6 7b65 x

b32 b R. 65 b

6 4X S. b

6 x

R. x S. x 6 b x R. b

S.

6 x R. x 6 6 x

6 x b

16. (16)

S.

R.

S.

B. *Enedictus.*

6 66 4 X

4 X

Osanna lùt suprà.

A C. Gnus.

X 6 7 5 X

6 4 3

b34 X 6 7 5 1 3 2 6 7 6 1 1 3 b3

43

卷之十七



## Missa IV.

D. h.



S. presto.

**C**hriste..

**E**t in Terra..

Kyrie  
ut suprā.

Laudamus.

Gratias.



6 2 6 76

Quoniam

Cum Sancto

Amen.

R.

Rede.

Et ex Patre:

2n. (�)

Qui propter nos.

Et incarnatus.

R. tardo. b<sub>4</sub> - b<sub>43</sub>      b<sub>7</sub> b<sub>6</sub> 5 b<sub>6</sub>      5      6

Crucifixus.

Et resurrexit.

F

The page contains six staves of musical notation. The top two staves begin with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The notation consists of vertical stems and horizontal strokes. There are several 'x' marks and numbers indicating specific notes or counts. The text 'Et in Spiritum.' appears between the third and fourth staves, and 'Et vitam.' appears between the fifth and sixth staves. The bottom staff features a large, bold initial 'S' followed by the word 'Anctus.' The final staff ends with the word 'Pleni:'.

**O** Sanna.

**B**enedictus.

O sanna út  
suprā.



Miffla V.

E. h.

R. x S. x 76 6  
Krie.

x 6 4x 6 32x 6 6 7  
Hriste..

R. x x 4 4x x  
Krie.

S. 32 6 2 62 6 7x 32 6 7x 2 6 7x 56b  
E in Terra..

65b 6 6 7 7 6 6 75 x 6 76 x 6 x 44x  
R. x 6 4x x x x 3:6 7x x  
Krie.

6 7 x 6 6 6 6 6 x 44x 6 x 44x x  
E in Terra..

S. x 6 43 x 4x x  
R.

Gratias

Domine.

R. presto.

Qui tollis.

Miserere.

R. presto. 6

Qui tollis.

Suscipe.

Qui sedes.

Miserere.

43 X Solo.

Quoniam.

27. (28)

Cum Sancto.

Amen..

Allabr. 4X 6 7x 7x 2 76 x 4X x

P Atrem.

S. Et in unum.

piano. R. Genitum.

S.

Qui propter

Alla bre.

Et incarnatus.

Crucifixus.

Et resurrexit.

R.

Et iterum.

R.

Et unam.

R.

Et vitam.

S.

R. 6

S.

**A**nctus.

H

30. (31.)

76      2 6 76      R.

*O Sanna...*

*Benedictus.*

*Gnus DEL.*

*Dona.*

31. (32)

4X      x x      6 x

4X

R. σδσ      x σ      x σ      σ x

piano.

forte.

Missa VI.

F. b.

b s.

K Yrie.

6

4 X

3

R. 6

x

x

x

x44x

32 ( 32 )

**C**hriste..

**E**n Terra..

Osanna ut  
suprà.

Laudam.

tardo.

Gratias.

SLUB

33 ( 33 )

R. 6

Domine DEUS.

X 6 4X

piano.  
Qui tollis.

R. 6  
Quoniam.

Cum S. Spiritu.

s.

Amen.

R.

x

I

34. (35)

P. Atrem.

S. R. 76

Genitum.

Qui propter nos.

Et incarnatus.

R. tardo. 4X 76 7 65

Crucifixus.

1

35. (no 2)

Handwritten musical score for organ or harpsichord, consisting of six staves of music. The music is written in a style that suggests it is for a single instrument, possibly organ, with specific techniques indicated by various markings:

- Staff 1:** Features markings like 'x', '4x', '76', and '76 5' above the notes.
- Staff 2:** Features markings like 'x', '4x', '76', '5', and 'S. prel.'
- Staff 3:** Features markings like 'x', '4x', '6', '4', and 'Et ref.'
- Staff 4:** Features markings like 'x', '4x', '6', and '4'.
- Staff 5:** Features markings like 'x', '4x', '6', and '4'.
- Staff 6:** Features markings like 'x', '4x', '6', and '4'.

The score includes several sections with labels:

- S. prel.** (Staff 2)
- Et ref.** (Staff 3)
- R.** (Staff 5)
- Et in Spiritum.** (Staff 5)
- S.** (Staff 6)
- Et unam.** (Staff 6)

Measure numbers 76 and 76 5 are also present above the staff lines.

R. 6                    S. X                    X

R. X                    S. 4X  
*Andus.*

R.

R. X                    S. 4X                    6                    4X                    4X                    4X                    S.

*Sanna.*

A

37 ( 38 )

R.

X

X

X

X

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38 ( 38 )



Missa VII.

G.b.

A handwritten musical score for Kyrie in G major. The score is divided into two sections: "Missa VII." and "G.b.". The first section, "Missa VII.", has three staves of music. The second section, "G.b.", has one staff of music. The music is written in common time on four staves. The voices are represented by different note heads: R. (cross), S. (circle with cross), and C. (circle). The score consists of four staves of music, each with a different rhythm pattern of notes and rests.

Alla br.  
**C**hriste. 39

Kyrie ut  
supra.  
**E**  
 T in T:  
 Laudamus.  
 Gratias.  
 Domine.  
 Qui tollis,

40. (12)

R. tardo.      43      S. presto.  
 R. tardo. b      Suscipe..  
 Quoniam..  
 Cum S. Spiritu.  
 S.  
 R. tardo.  
 P

S. 36 X 6 R. 41 ( 32 )

P. Atrem.

S. R. b 4X S.

6 6 b 4X 6 R. b6 b76 b6 43

3443 S.b b b 6 b 6 b

Genitum..

6 43 b b b b 6

Qui propter.. X b X b b X b 4X

b b \*ff \*ff R. 76 X

65 Et incarnatus est.

b 6 b X 4X b 4X b S. tardo.

Crucifixus.

L

*Judicare.*  
*Et in Spiritum..*  
*R.*  
*S.*  
*Et vitam..*

36 ) 43. ( 43.

R. 6 ♂

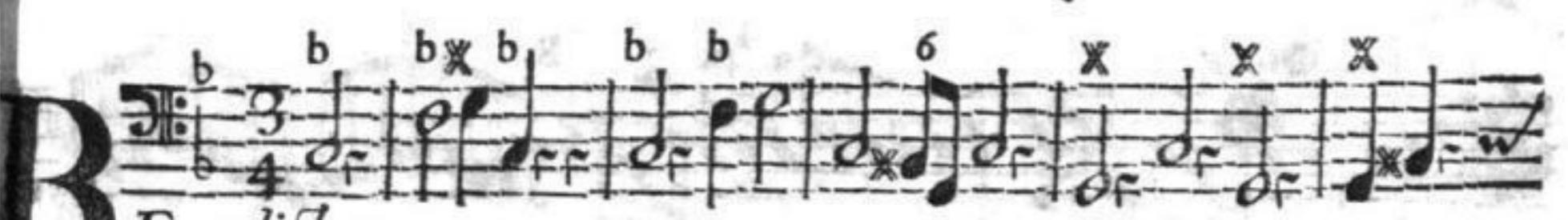


S  
An̄d̄us.

piano.



O  
Sanna.



B  
Ene dictus.



Agnus DEI

