



HEXACHORDUM APOLLINIS

SEX ARTIS EXHIBENS

Organo pneumatico, vel clavato cymbalo  
modulandas,

quarum singulis suae sunt subjecta  
VARIATIONES,

Philomusorum in gratiam  
adornatum

Studio ac industria

JOANNIS PACHELBEI NIREMBERGENSIS  
in Aede Patria Sebaldina Organocedi.



Denen  
WolEdlen / und Vortrefflichen  
Herren /

Herzn Ferdinand Tobias  
Richter /

Ihrer Röm. Kayserl. Majest. best-meritirtem Hof- und  
Cammer-Organisten.  
Und

Herzn Dietr. Burtshude /  
Der Haupt-Kirche zu St. Marien / in Lübeck / best-meritir-  
tem Organisten und Directori Mufices.  
Beeden Weltberühmten Muficis.

Meinen Hochgeehrtesten Herren und Hochwertheften Gönnern.



WolEdle und Vortreffliche

Hochgeehrteste Herzen und Hochwercheste Gönner!

**A**ls unter denen Preiswürdigsten Künsten / welche die Herzen und Gemüther der Sterblichen / wie durch die angenehmste Bezauberung / einnehmen und bewegen können / die Music die fürtrefflichste sey / wissen diejenigen am besten / so derselben geneigte Ohren verliehen / und dabey erfahren haben / was

was für sonderbare Reegungen Sie verursache / auch wie ihrer Bottmässigkeit / unsere Begierden unterthan / ja Liebe / Haß / Freude und Leyd / Hoffen und Gedult unter ihrem Sähnlein gleichsam zu Felde liegen: Und beglauben ihrer viele / daß sie / als ein in dem ewigen Hofe beliebtes Werck / von den Engeln / die das τρίσχιον oder Dreymal-Heilig dem Höchsten zu Ehren / singen / ihren Ursprung genommen / auch daß die himmlischen Körper / mit ihren wundersamen Bewegungen / eine liebliche Harmonie oder Zusammen = Stimmung zu erregen / pflegen / dergleichen dann die Welt = Weise Pythagoras und Plato / wie auch Apollonius Thyanäus gehört zu haben / bezeugen. Und hat es das unbetrüglische Ansehen / daß die ewige Himmels - Freud selbst nicht füglicher als durch die Music (welche das Gemüth / das edelste und fast Göttlichste Theil des Menschen / meistert und beherrscher) abgebildet werden könne / ja daß sie die rechte Krone und der herrlichste Thron aller andern Künsten / seye / weil auch nach ihr die Singenden / Musen genennet / und ihr Fürst Apollo erkennet werde.

Sie / Hochwertheste Herren und von mir Hochgeachtteste Gönner / werden hiervon auch wol den besten Ausschlag geben können / als deren Ruhm = würdigste Begierde / nebenst mehrern andern herrlichen Virtuosen / diese edle Kunst zu dieser unserer Zeit / da fast alle andere Künste Wolcken-



an gestiegen/ auf den höchsten Gipffel der Vollkommenheit zu versetzen/ Weltbe-  
kannt ist/ auch deren Selbststeigne stattliche und niemals genugsam gelobte Unter-  
fahrungen/ Proben und Erfindungen/ allen und jeden Liebhabern / mit derselben er-  
staunender Vermunderung/ vor Augen liegen.

Zu Denenselben nun hab ich/ als ein / von Kindes-Beinen an/ dieser Göttli-  
chen Kunst eiferrigst-Beflissener/ in Hervorgebung dieses meines geringfügigen  
Werckleins / meine einige Zuflucht nehmen/ und Ihnen/ als vielgültigsten Be-  
förderern und Beschützern derselben/ solches wolmeinend widmen wollen/ mich  
versichert haltend / daß diese Beytragung meiner wenigen Quintlein von Ih-  
nen nicht allein nicht verschmähet; sondern auch wider alle Mißgönstige den al-  
lersichersten Zufluchts-Ort erlangen werde. Ich gestehe gar gerne / daß vor  
Sie und andere weltberühmte Virtuosen etwas wichtigeres und Curieusers/ De-  
ro nach accuratern Sachen strebende Gemüther und Ohren zu belustigen / hätte  
sollen bengebracht werden/indem aber/Dero höchstgeachtete/mit der vollkomme-  
nen Freundlichkeit vereinbarte Gunst-Gewogenheit mir mehr als zu wol bekannt/  
so hab ich es hiermit getrost zu wagen mich erkühnet / und dabey die schuldigste  
Ansuchung vor meinen anitzo dreyzehnjährigen Sohn thun wollen/ wo der Al-  
lerhöchste denselben bey Fristung seiner künfftigen Lebens-Jahre so glückselig wür-  
de seyn lassen/ vor Ihnen dermaleins demüthigt zu erscheinen / und die gebührende  
Re-



Reverenz abzustatten / Sie alsdann großgünstig geruhen wollen / Ihn geneigt-  
willig aufzunehmen / und nur einige wenige Tröpflein von Dero reichlichst hervor-  
springenden Kunst-Quelle auf ihn fließen zu lassen / wofür Ihnen er sein danckba-  
res Gemüth lebenslang zu erweisen / sich höchst-verbindlich erkennen wird. Hier-  
mit / Hochwertheste Herren und Gönner empfehle Sie dem allwaltenden Macht-  
Schutz des Allerhöchsten / zu Dero beharlichsten Gunstgewogenheit aber / mich /  
Lebenslang verbleibend

Meiner Hochgeehrtesten Herren und Hochwehrtesten  
Gönner

Geschrieben in Nürnberg  
den 20. Nov. 1699.

Dienstverpflichteter

Johann Rachelbel / S. Sebald.  
Organ.

## Kabbala.

### JOHANNES PACHELBELIVS ORGANISTA NORIBERGHENSIVM.

J	9.
O	50.
H	8.
A	1.
N	1.
N	40.
E	5.
S	90.
<hr/>	
facit	243.

P	60.
A	1.
C	3.
H	8.
E	5.
L	20.
B	2.
E	5.
L	20.
I	9.
V	200.
S	90.
<hr/>	
facit	423

O	50.
R	80.
G	7.
A	1.
N	40.
I	9.
S	90.
T	100.
A	1.
<hr/>	
facit	378.

N	40.
O	50.
R	80.
I	9.
B	2.
E	5.
R	80.
G	7.
H	8.
E	5.
N	40.
S	90.
I	9.
V	200.
M	30.
<hr/>	
facit	655.

Facit in complexo 1699.

**Mit diesem wolle seinen von Kindes-Beinen an allezeit treu geliebten Hertzens-Freund veretchten  
und Ihme zu seiner in diesem Jahr verfertigten Arbeit gratuliren**

**Johannes Bähr / Hochfürstl. Sächsischer  
Weissenfelscher Concert-Meister.**

*Aria Tertia.*

15.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The upper staff begins with a trill (t) over a quarter note. The piece concludes with a double bar line and repeat dots on both staves.

*Aria Tertia.*

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The upper staff begins with a trill (t) over a quarter note. The piece concludes with a double bar line and repeat dots on both staves. A large, stylized letter 'V' is written below the lower staff at the end of the system.

Three empty musical staves are shown at the bottom of the page, consisting of five horizontal lines each.

26.

# Aria Tertia.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and a fermata over the final note.

## Variatio 1.

The first variation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and a fermata over the final note.

The second variation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and a fermata over the final note.

# Aria Tertia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The melody in the upper staff is highly rhythmic, featuring many eighth and sixteenth notes. The bass line provides a steady accompaniment with a mix of quarter and eighth notes.

## Variatio 2.

The second system of musical notation, labeled 'Variatio 2.', also consists of two staves in treble and bass clefs. This variation introduces a more complex rhythmic pattern with frequent sixteenth-note runs in the upper staff. The bass line continues to support the melody with a consistent rhythmic accompaniment.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a mix of eighth and sixteenth notes, ending with a fermata. The lower staff provides a harmonic and rhythmic foundation. The system concludes with a double bar line and repeat dots in both staves.

γ

# Aria Tertia.

18.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass. A trill is marked above the first measure of the treble staff.

## Variatio 3.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass. A trill is marked above the first measure of the treble staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass. A trill is marked above the first measure of the treble staff.

# Aria Tertia.

19.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music features a melodic line in the upper staff and a more rhythmic, bass-heavy accompaniment in the lower staff, characterized by frequent sixteenth-note patterns.

## Variatio 4.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). This system is marked as a variation and shows a more complex rhythmic structure with many sixteenth and thirty-second notes, and some rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). This system continues the musical theme, featuring a melodic line in the upper staff and a bass line in the lower staff, with some rests and a final flourish.

# Aria Tertia.

20.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and some beamed passages. The lower staff provides harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and a fermata over the final note.

## Variatio 5.

The second system, labeled 'Variatio 5', also consists of two staves. It begins with a double bar line and a fermata. The notation features more complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The system ends with a double bar line and a fermata.

The third system of musical notation consists of two staves. It continues the melodic and harmonic themes from the previous systems. The notation includes various rhythmic figures and rests. The system concludes with a double bar line and a fermata.

V

# *Aria Tertia*

21.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C). The music features a complex, flowing melodic line with many sixteenth and thirty-second notes, creating a dense texture. The system concludes with a fermata over the final note of each staff.

## *Variatio 6.*

The first system of musical notation for 'Variatio 6' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C). The music features a complex, flowing melodic line with many sixteenth and thirty-second notes, creating a dense texture. The system concludes with a fermata over the final note of each staff.

The second system of musical notation for 'Variatio 6' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C). The music features a complex, flowing melodic line with many sixteenth and thirty-second notes, creating a dense texture. The system concludes with a fermata over the final note of each staff.