SAMUEL SCHEIDT

WERKE

HERAUSGEGEBEN

VON GOTTLIEB HARMS UND CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

SAMUEL SCHEIDT WERKE

BAND VI

TABULATURA NOVA TEIL II

HERAUSGEGEBEN VON

CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

INDEX

II. TEIL

Titel und Vorreden (Faksimiles des Originaldruckes von 1624) . ⟨1⟩
1. Fuga contraria à 4 Voc. 1
2. Echo ad manuale duplex, forte et lene à 4 Voc. 10
3. Fuga à 4 Voc. 15
4. Cantio sacra „Herzlich lieb hab ich dich, o Herr“ 22
5. Cantio sacra „Christ lag in Todesbanden“ 28
6. Fantasia à 4 Voc. 40
7. Hymnus „Christe, qui lux est et dies“ 47
8. Cantilena Anglica de Fortuna 56
9. Psalmus in die nativitatis Christi „Gelobet seist du, Jesu Christ 60
10. Allemande (Soll es sein) 69
11. Allemande „Also gehts, also stehts“ 78
12. Toccata super „In te Domine speravi“ 85

PARS SECUNDA TABVLATVRÆ

Continens

FUGARUM, PSALMORVM CANTIONVM ET ECHVS

TOCATAE VARIATIONES VARIAS ET OMNIMODAS.

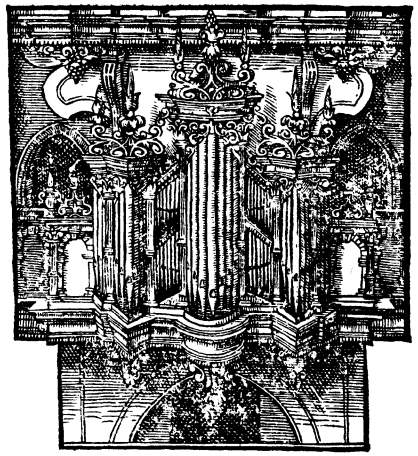
Pro quorumvis Organiſtarum captu & modulo.

AUCTORE,

SAMUELE SCHEIDT
HALLENSE.

REVERENDISS: ILLVSTRISSIMIQVE PRINCIPIS AC DOMINI,

DN. CHRISTIANI GUILIELMI ARCHIEPISCOPI MAGDEBURGENSIS PRIMATIS GERMANIÆ ORGANISTA ET CAPELLAE MAGISTRO.



HAMBVRGI,
Typis & Sumptibus HERINGIANIS.

ANNO M DC XXIV.

DEDICATIO.

MAGNIFICIS, NOBILISSIMIS, AMPLISSIMIS, EXCELlentiſsimis Prudentiſsimiſq; Viris,

DNN. CONSVLIBVS ET SENATORIBVS TRIVM CELEBERRIMARVM RERVMPVBLICARVM.

NORIBERGENSIS.
DANTISCANAE.
LIPSIENSIS.

Dnn. Mecœnatibus & Fautoribus meis.

S. P.

APertas Muſarum fores, templumque Muſarum undique patens & pervium voluit veneranda Antiquitas, quo id potiſsimum innuitur, Diſciplinas & Artes liberales haud-quaquam occultandas, ſed candidè ſine invidiâ cuivis bono & petenti communicandas. Vt enim theſauri ſub terram defoſsi nullus eſt uſus, ita & diſciplinæ latentis nullus reſpectus. Recte igitur faciunt, qui talentum divinitus ſibi concreditum multorum cum fœnore ita exponunt, ut id ſupremo locatori negociatione felici adauctum tandem læti reſtituere poſsint. Quorum veſtigijs & ego inſiſtens, Viri Magnifici, Nobiliſsimi, Ampliſsimi &c. talentulum meum qualecunque haudquaquam defodere, ſed honori divino, Eccleſiæ ornamento, & bonorum quorum vis commodo

elocare volui: quod labores mei Muſici, tum ſacri tum profani ſatis ſuperque teſtabuntur. Inter alias vero lucubrationes meas prodit etiam hæc TABULATURA NOVA, in gratiam Germanorum Organiſtarum adornata. Quia enim negociis Aulicis diſtentus, Diſcipulos Philomuſos, id paſsim per literas hinc inde a me petentes, privatim inſtituere & informare non poſſum, placuit publicâ hâc manuductione illis inſervire, & cuivis candide candido gratificari. Hujus laboris partem hanc alteram vobis, viri Magnifici Nobiliſsimi &c. jam offero, quòd & vos Muſicos, & Muſicorum Mecænates maximos ſignis haud obſcuris cognôrim: tum ut abſens vobis de mea erga vos omnes voluntate & animi obſervantiâ conſtet, nonnulliſque veſtrûm, in quorum ære jam aliquot annos me profiteor, id quod debeo, perſolvam. Veſtrum jam eſt, viri Magnifici Nob. &c. id quod propenſiſsimâ voluntate offertur, hilari mente ſuſcipere, quò in poſterum, Deo me benè juvante, alacrius, crebriùs, ſuaviuſque modulari, & ad majora incitari queam. Valete. Kalend. Maji, Anno 1624.

Mag. Nob. Veſt.

Obſervantiſs.

SAMVEL SCHEIDT

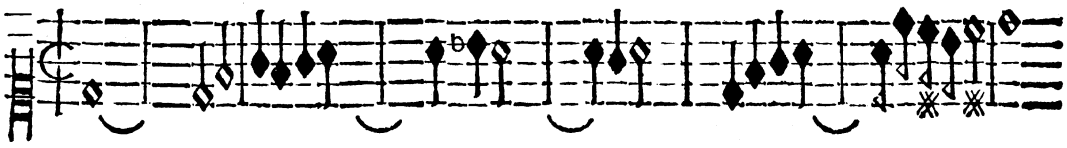
AD ORGANISTAS.

QVæ in prima parte obſervatu neceſſaria, eadem etiam in hâc & ſubſequentibus partibus obſerventur. Quod etiam plerunque tactus ſinguli in ſingula tempora diſtributi, neque notulæ vel puncta in ſyncopationibus more, in partiturâ Italicâ conſueto, á ſe invicem divelluntur, conſulto factum, in gratiam potiſsimum Germanorum Organiſtarum, periti artifices Philomuſi norunt quid velim. Omnia enim facilimo negocio in partituram communem Alphabetariam Germanis uſitatam tranſponi poterunt, potuiſſem quidem ad modum infra poſitum ponere: ſed ob rationes allatas nolui.

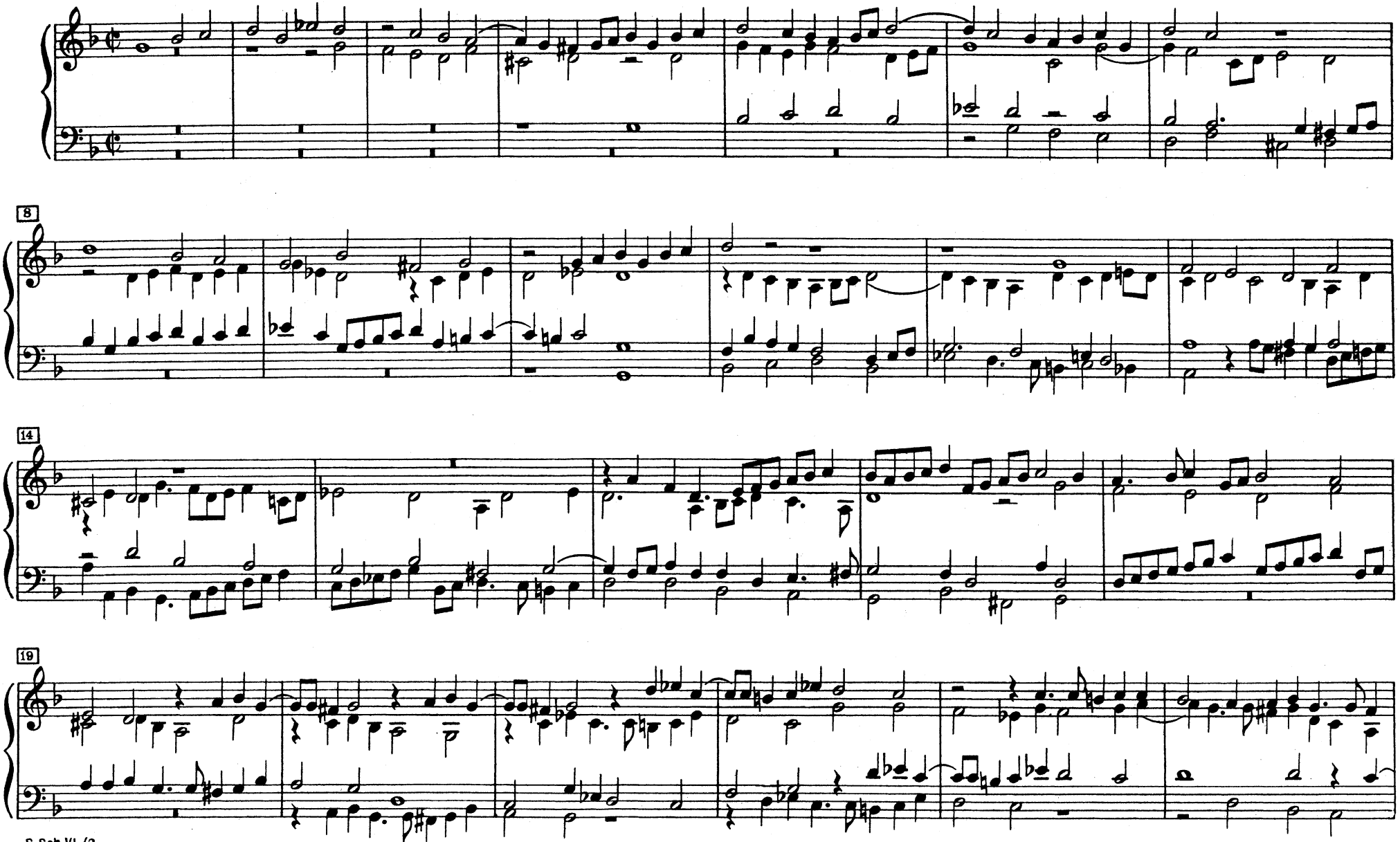
An die Organisten.

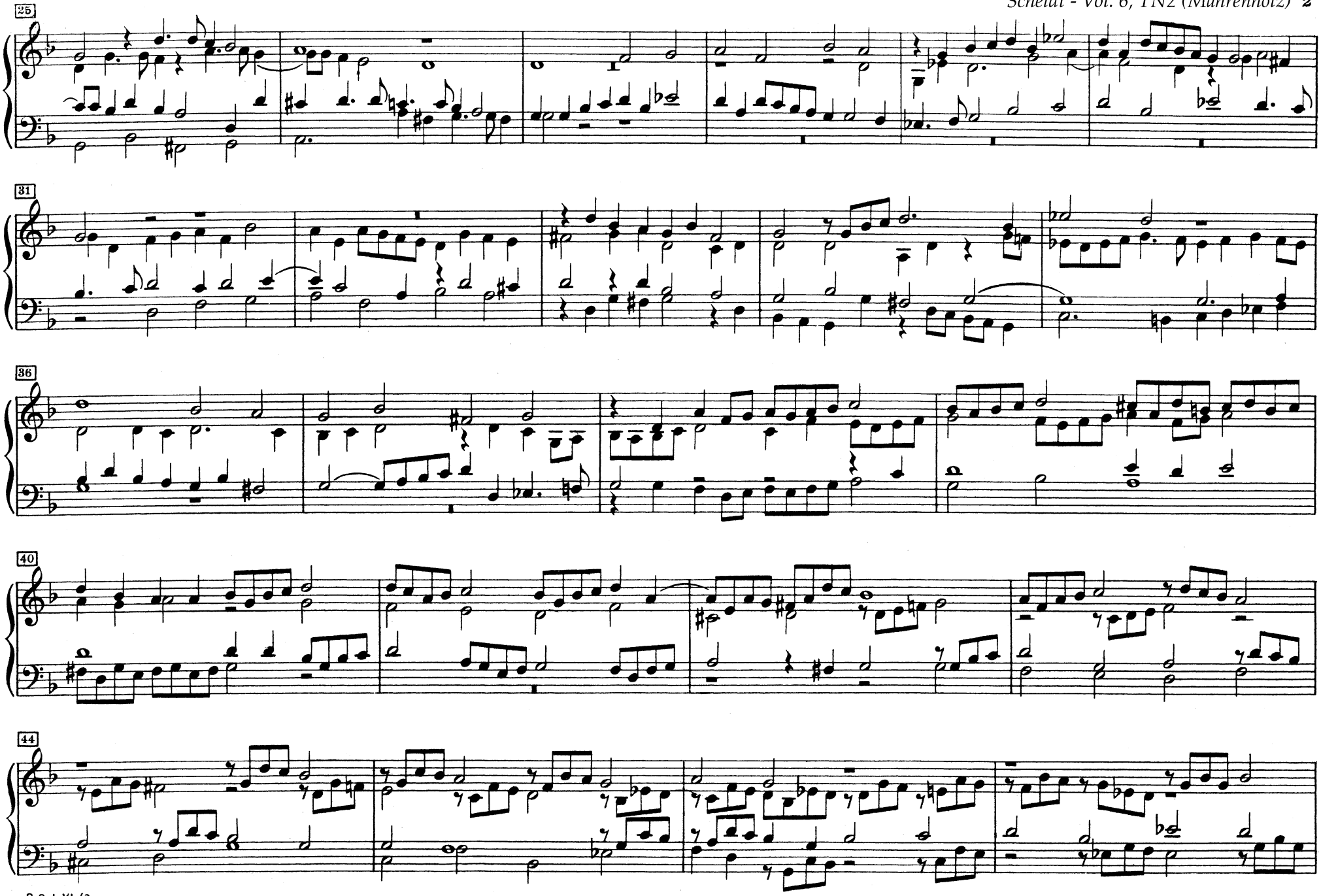
WAS im Ersten Theil nothwendig erinnert/sol in diesem wie auch in nachfolgenden theilen ebener massen in acht genommen werden/das auch meistentheils nur ein Schlag in ein Tempus gesetzt/ auch die Noten vnd Punct in den Syncopationibus / wie sonsten in den Welschen partituren vblich/nicht von einander getheilet werden/ ist den Deutschen Organisten zu lieb geschehen / was verstendige Musici sind/verstehen mich gahr wol/wie es gemeinet / vnd kan alles gahr leicht ohn einige hinderung in die gemeine Buchstaben Tabulatur / wie dieselbe bey den Deutschen Organisten im Brauch versetzt werden/hette es wol also setzen können/wie hier vnden stehet / ✠ habe es aber vmb obgedachter Vrsachen nicht thun wollen.

✠



I. FUGA CONTRARIA à 4 Voc.

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40
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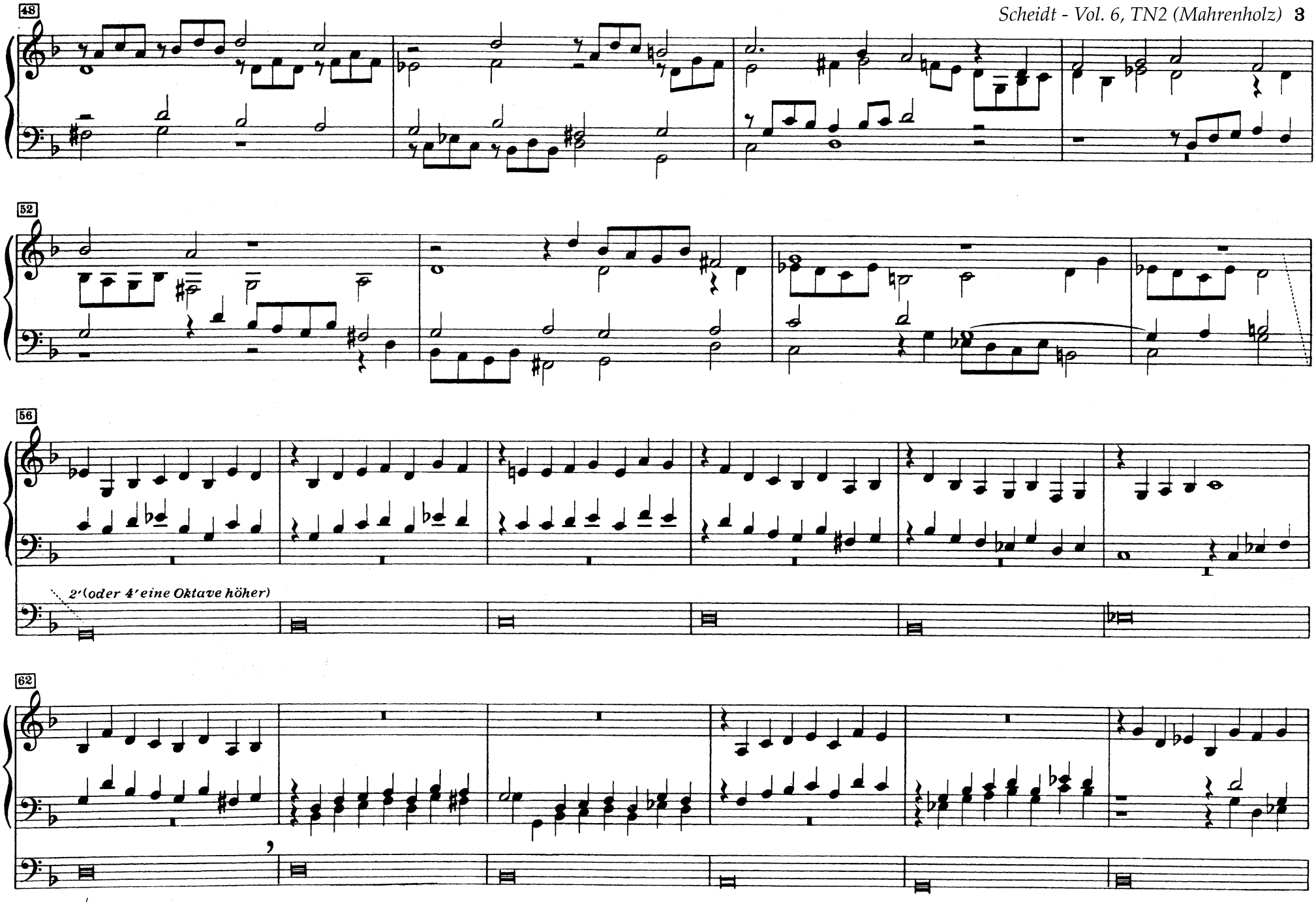
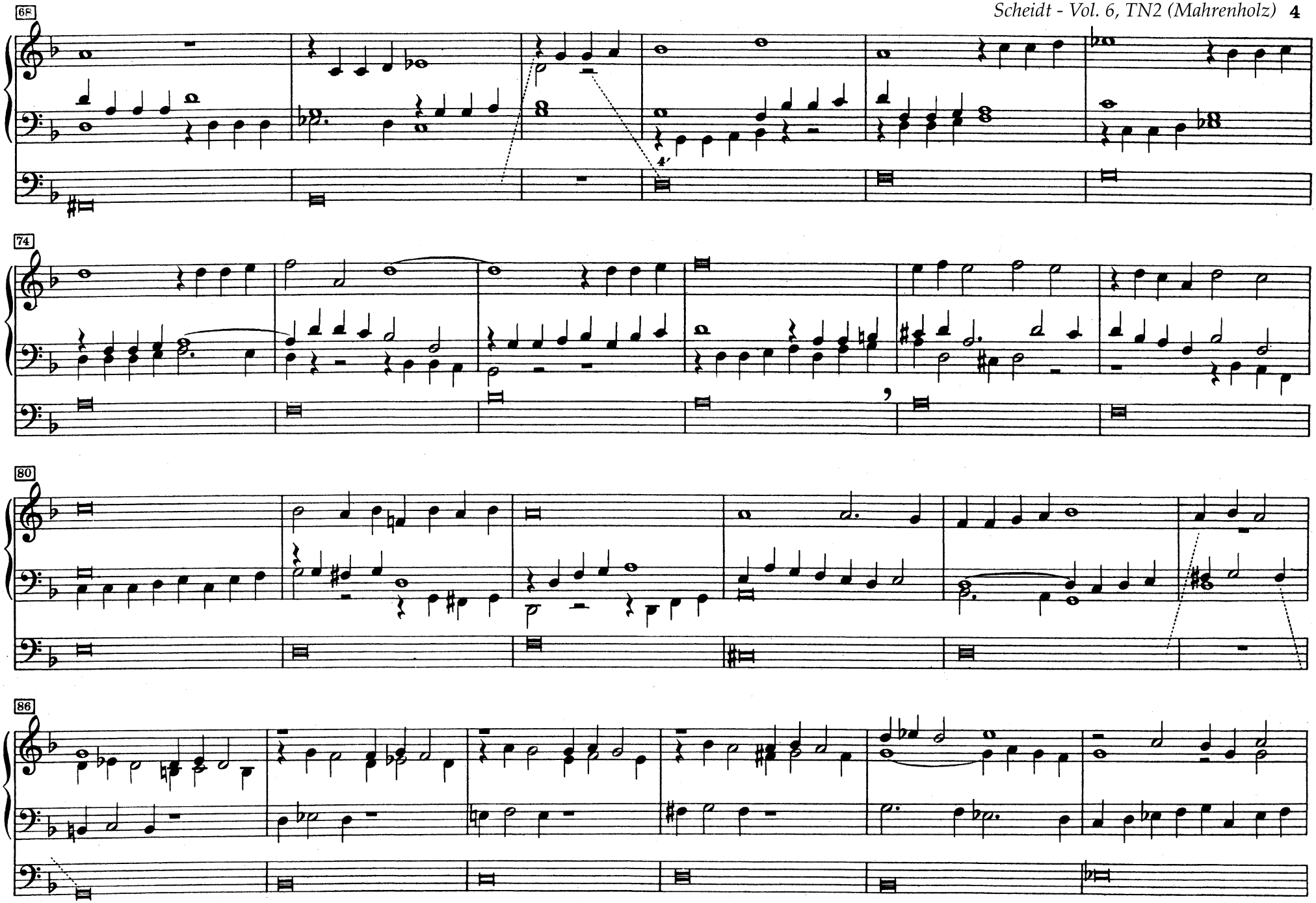

48
52
56
2'(oder 4'eine Oktave höher)
62


65
4'
74
80
86

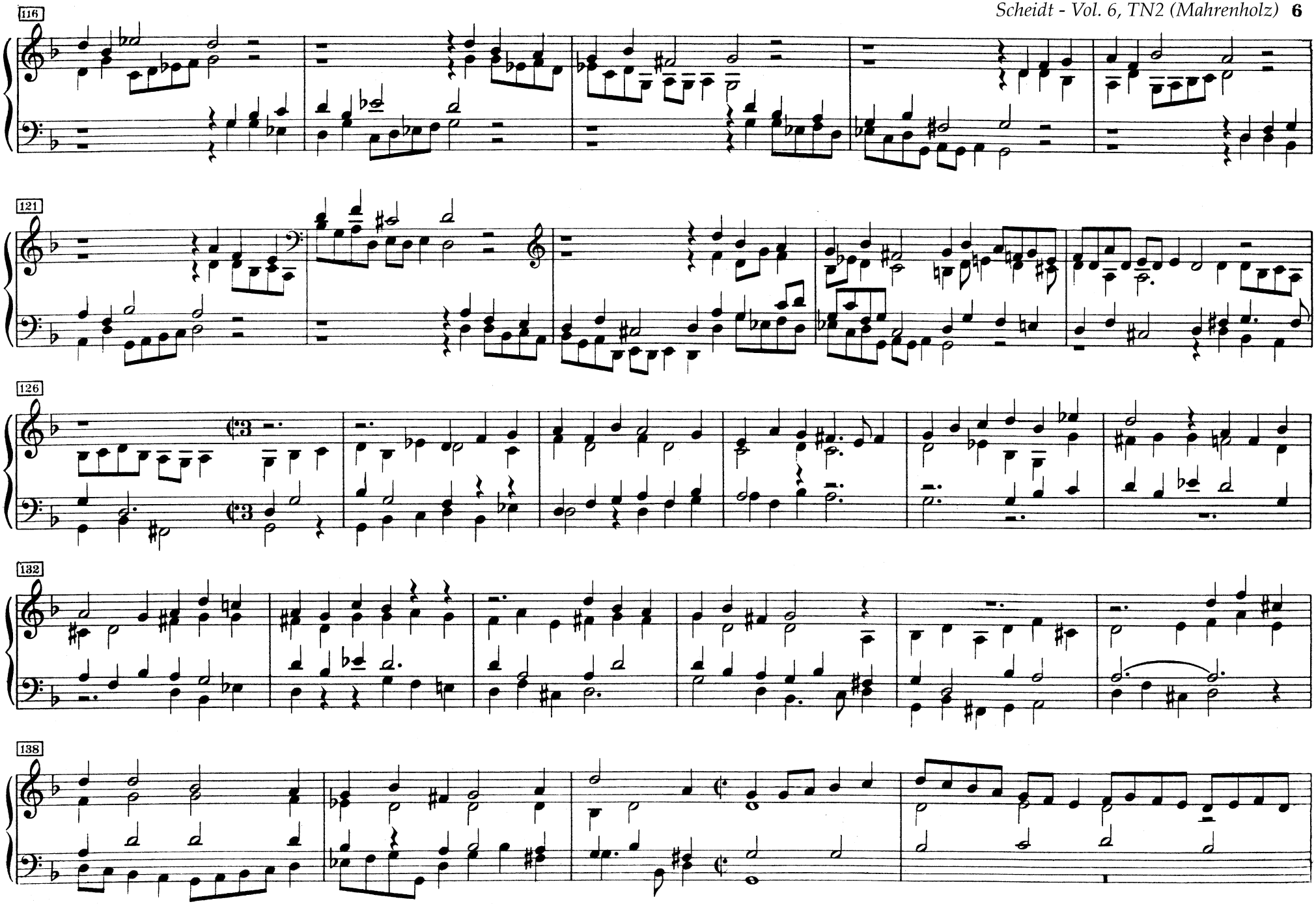
92

98

8'(oder 4'eine Oktave tiefer)

104

110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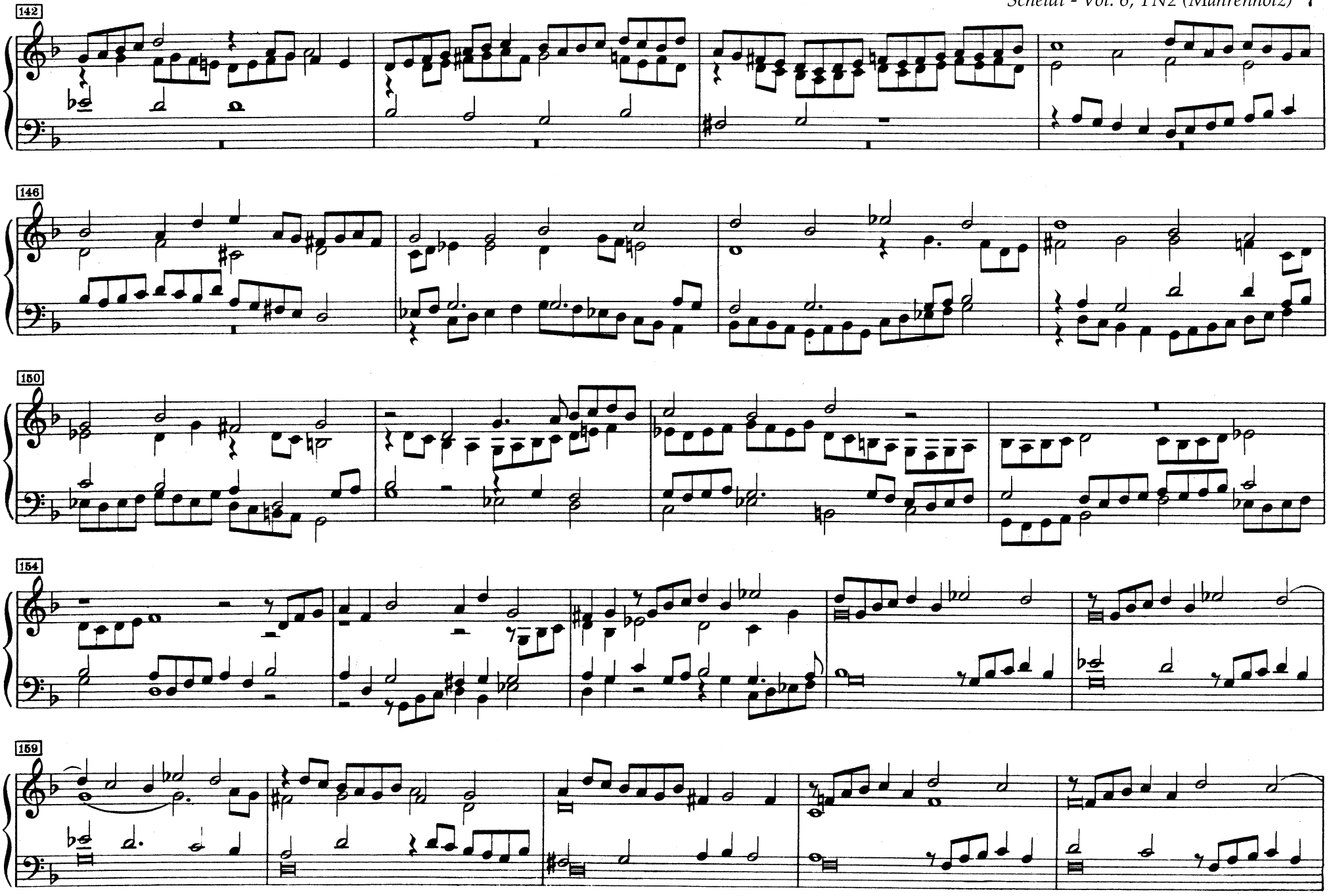
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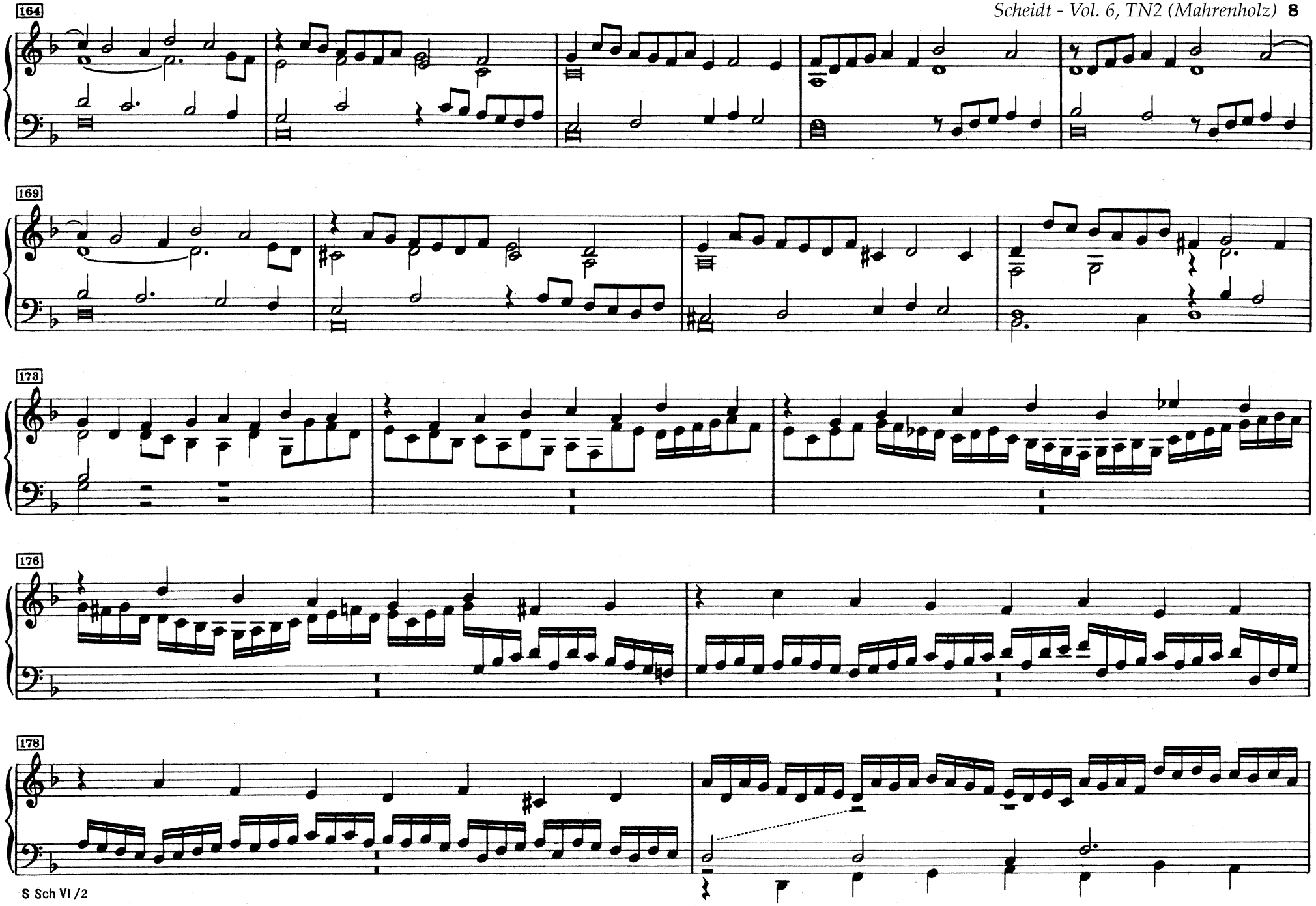
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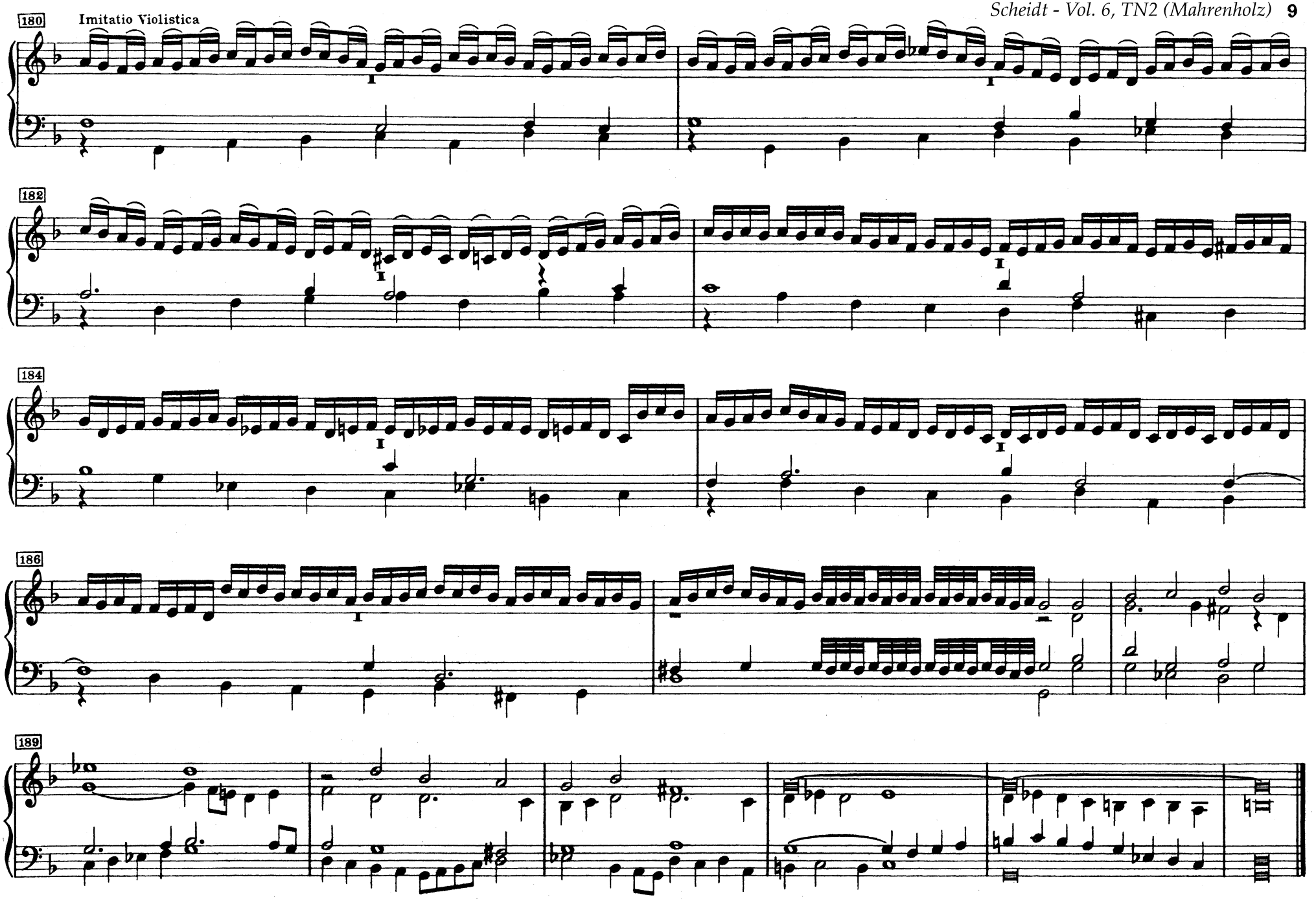
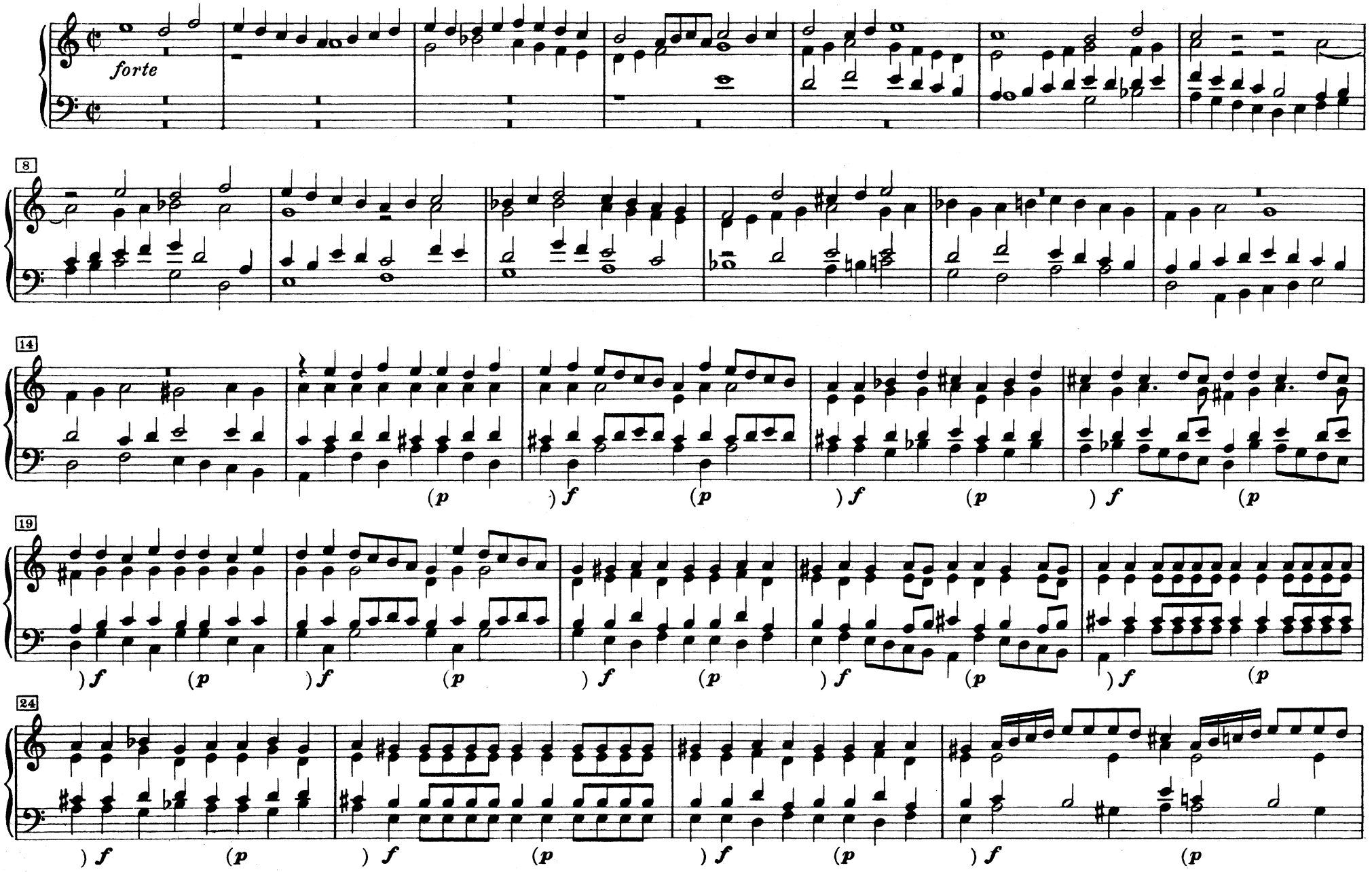
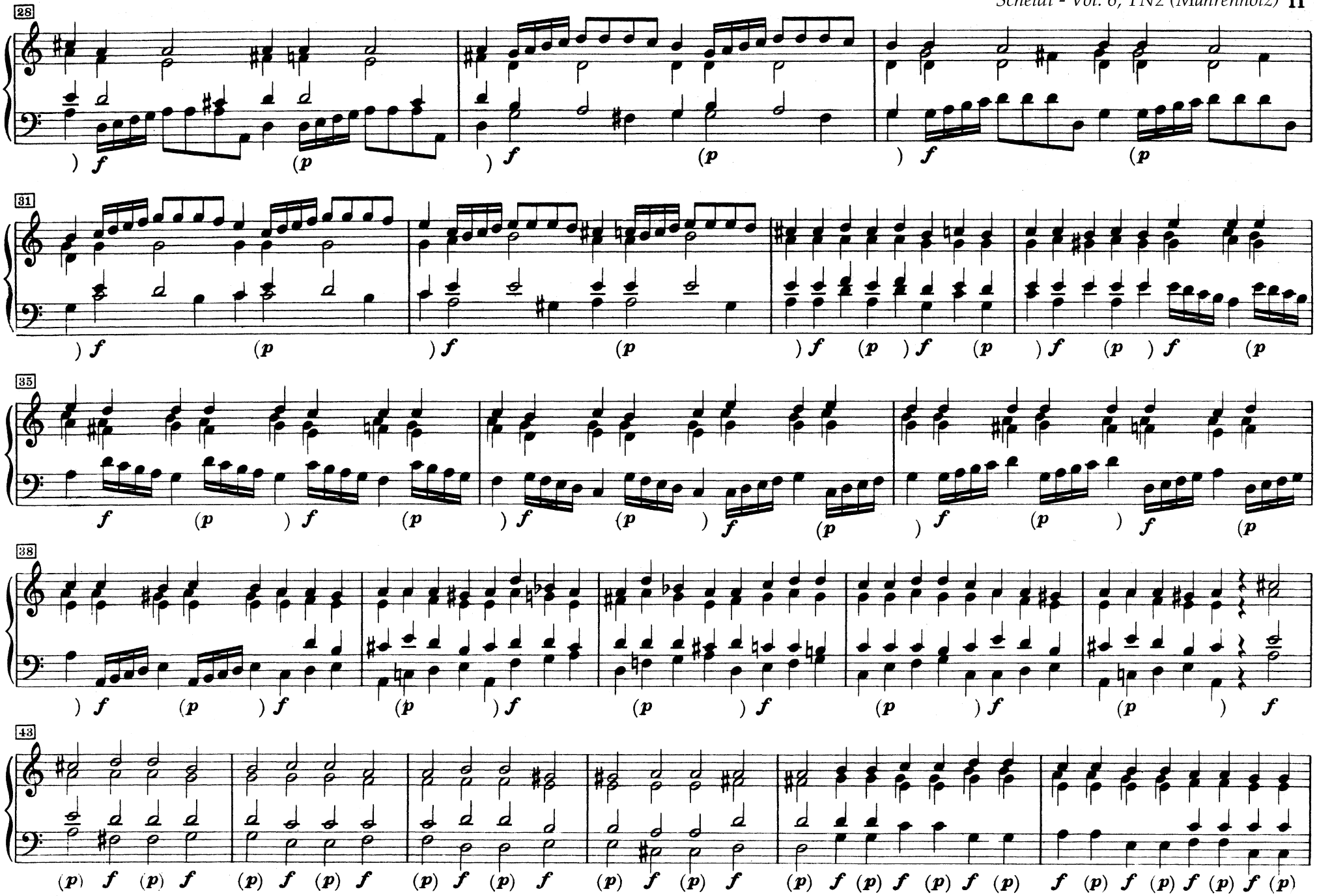

180
Imitatio Violistica
182
184
186
189

II. ECHO AD MANUALE DUPLEX FORTE & LENE

à 4 Voc.

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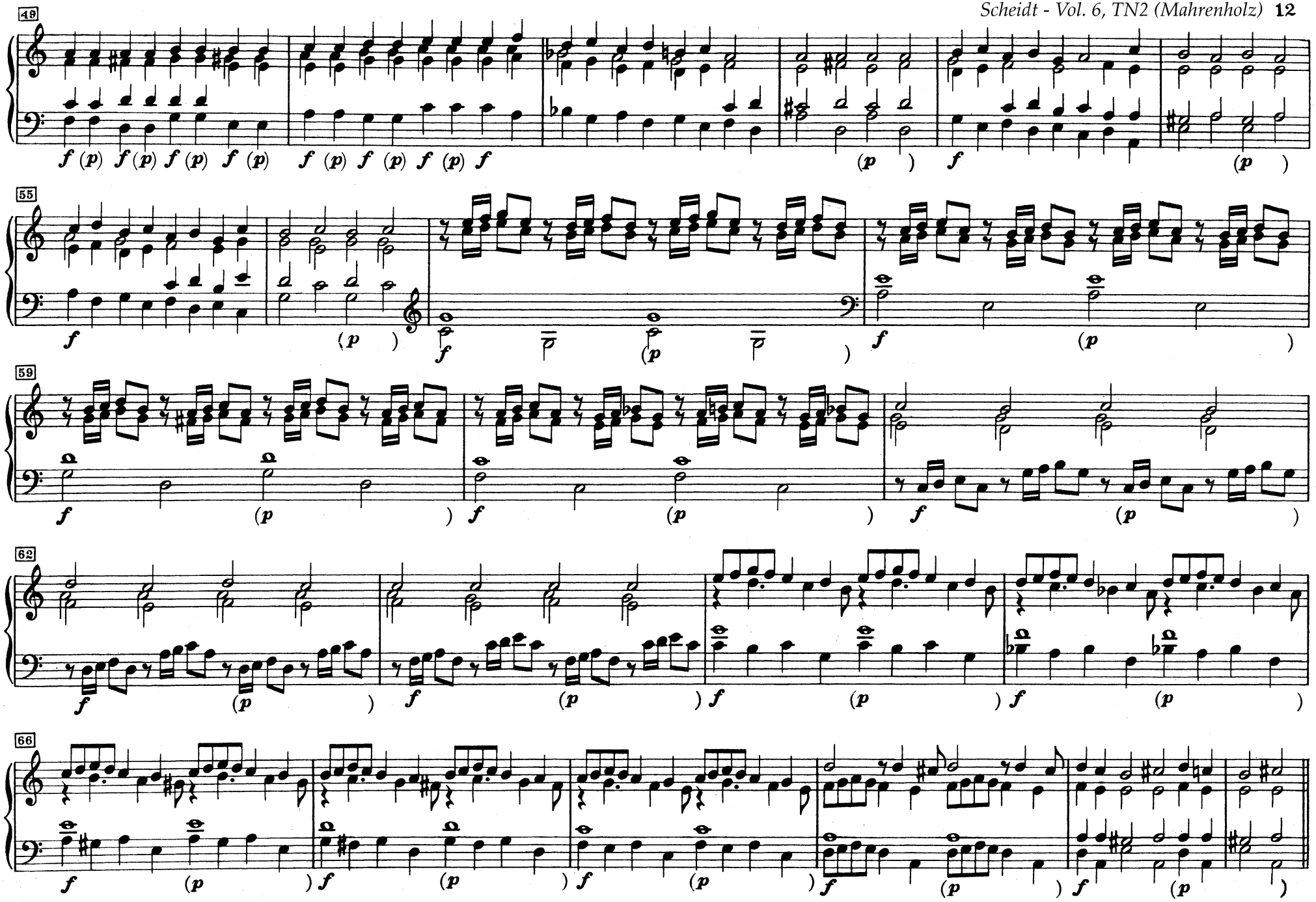
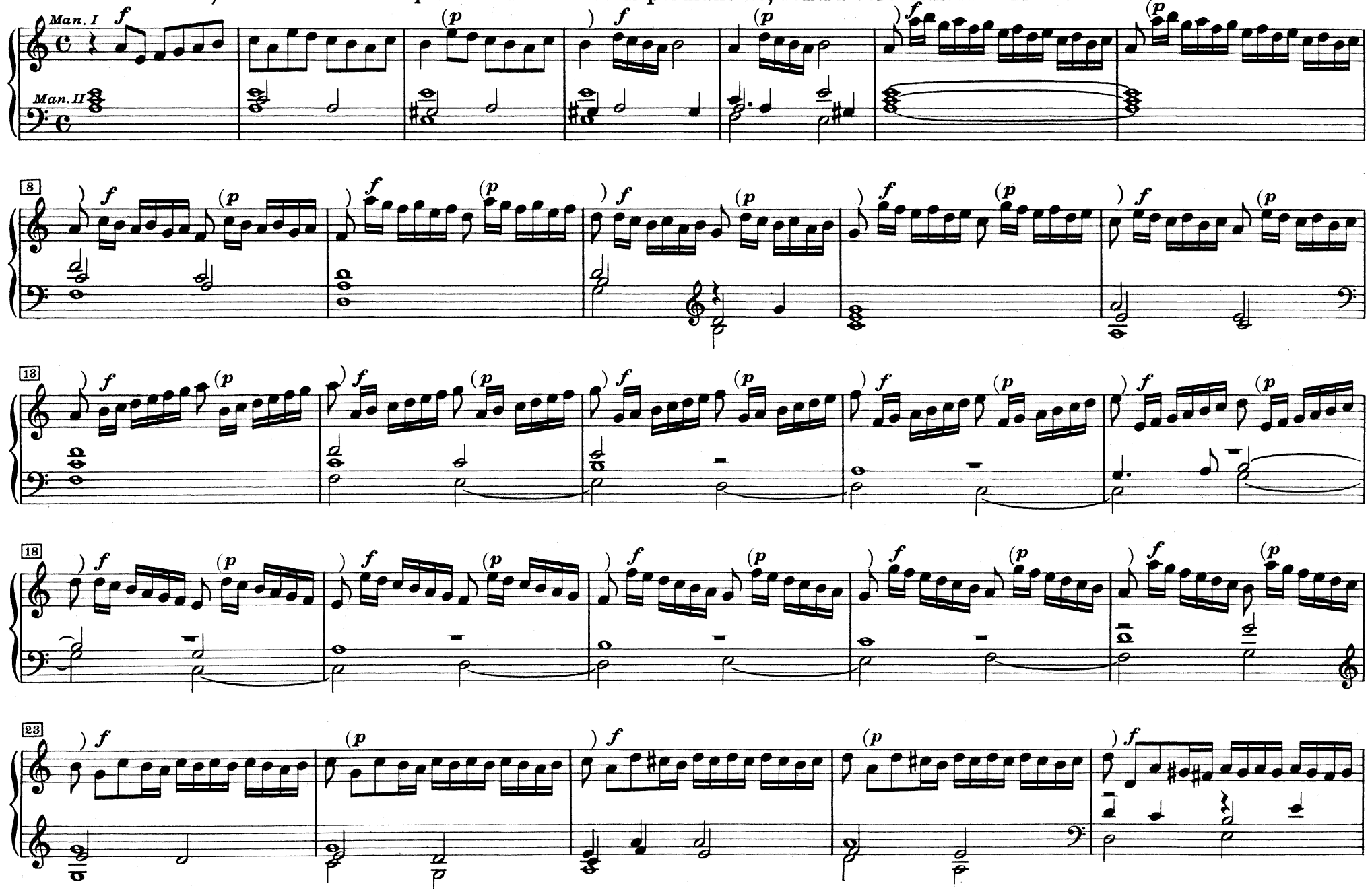
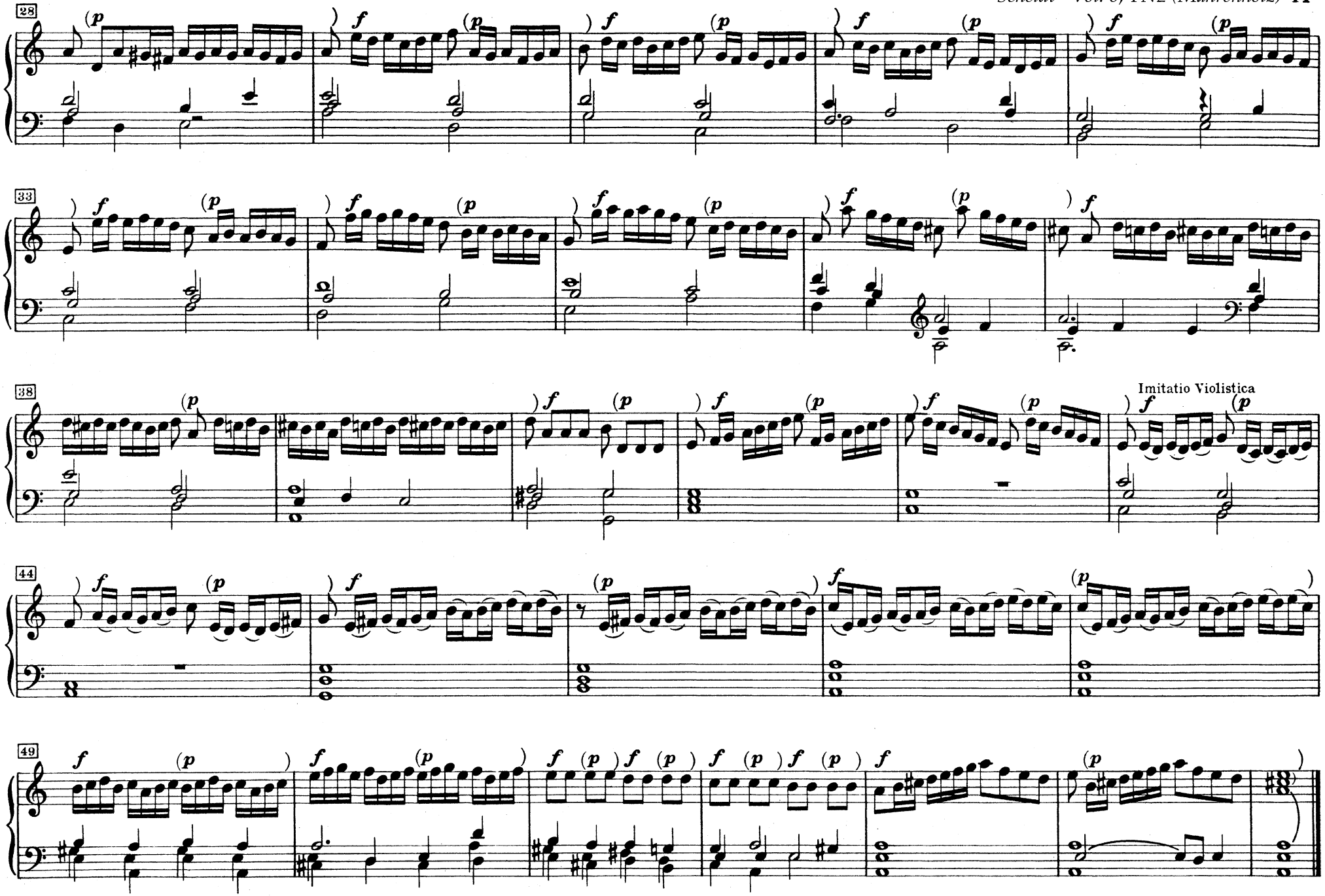

49
55
59
62
66

Echo alio modo, sinistra manu semper in eodem manuali permanente, dextra vero Cantus variante

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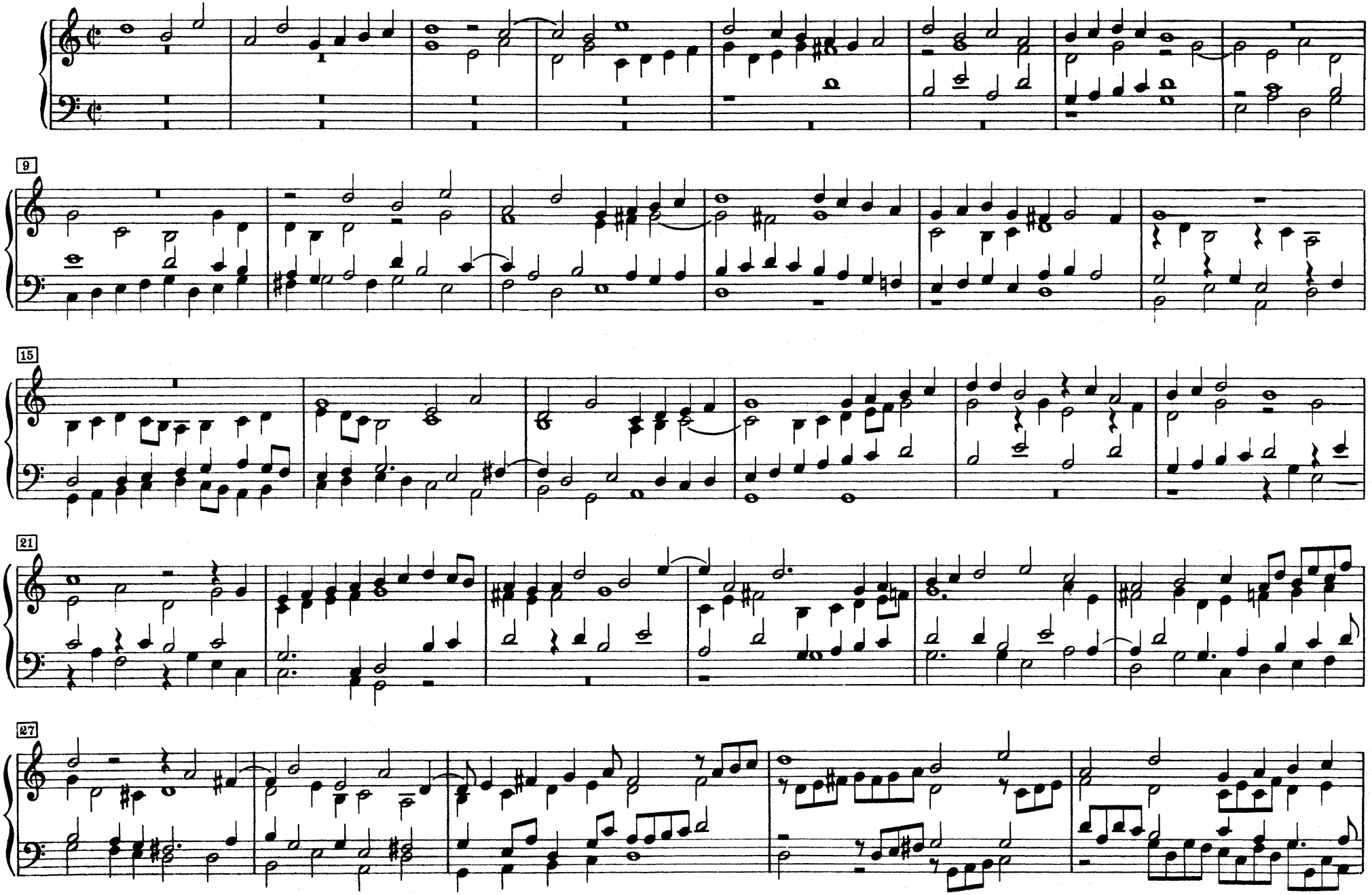
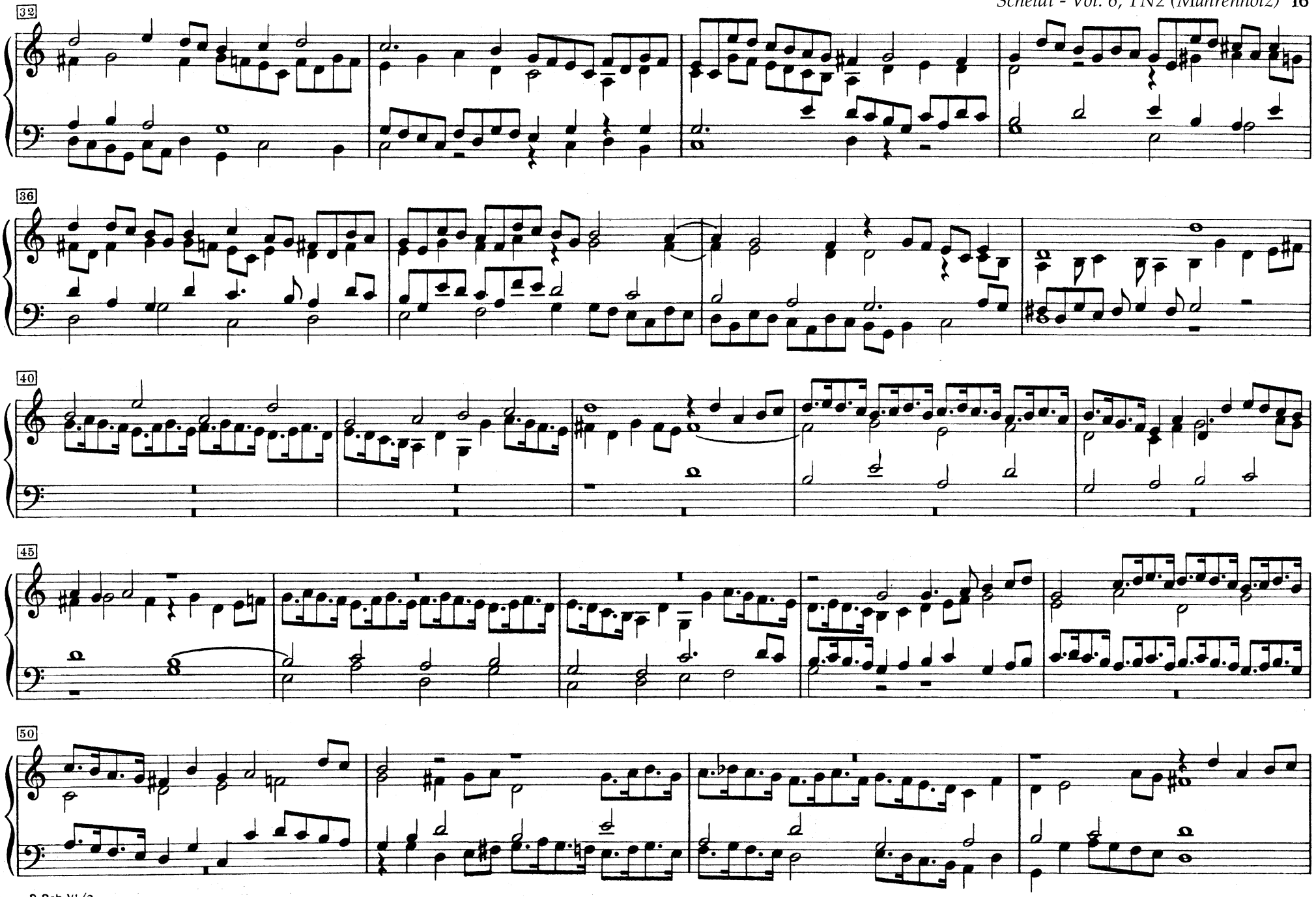
33
38
Imitatio Violistica
44
49

III. FUGA à 4 Voc.

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36
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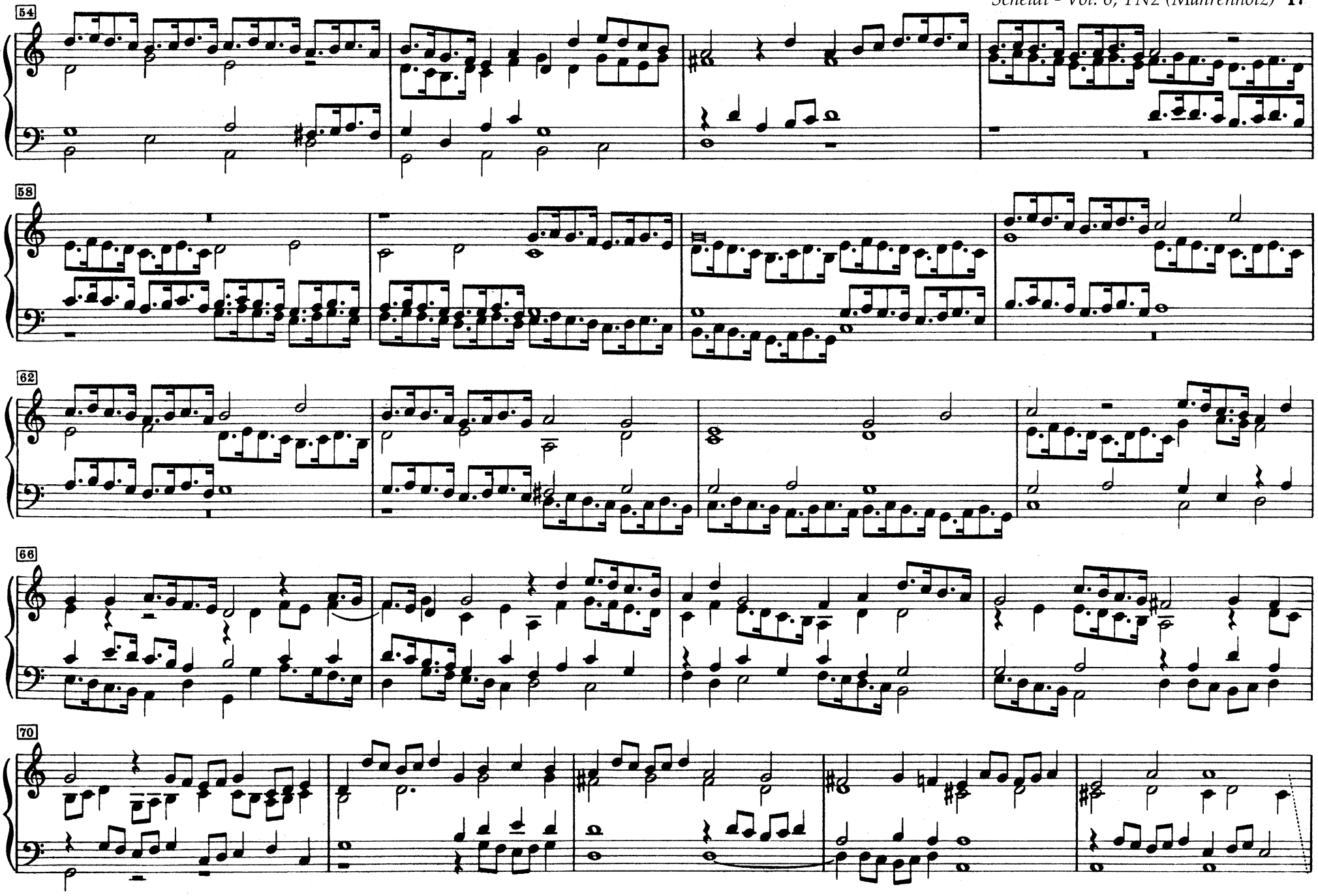
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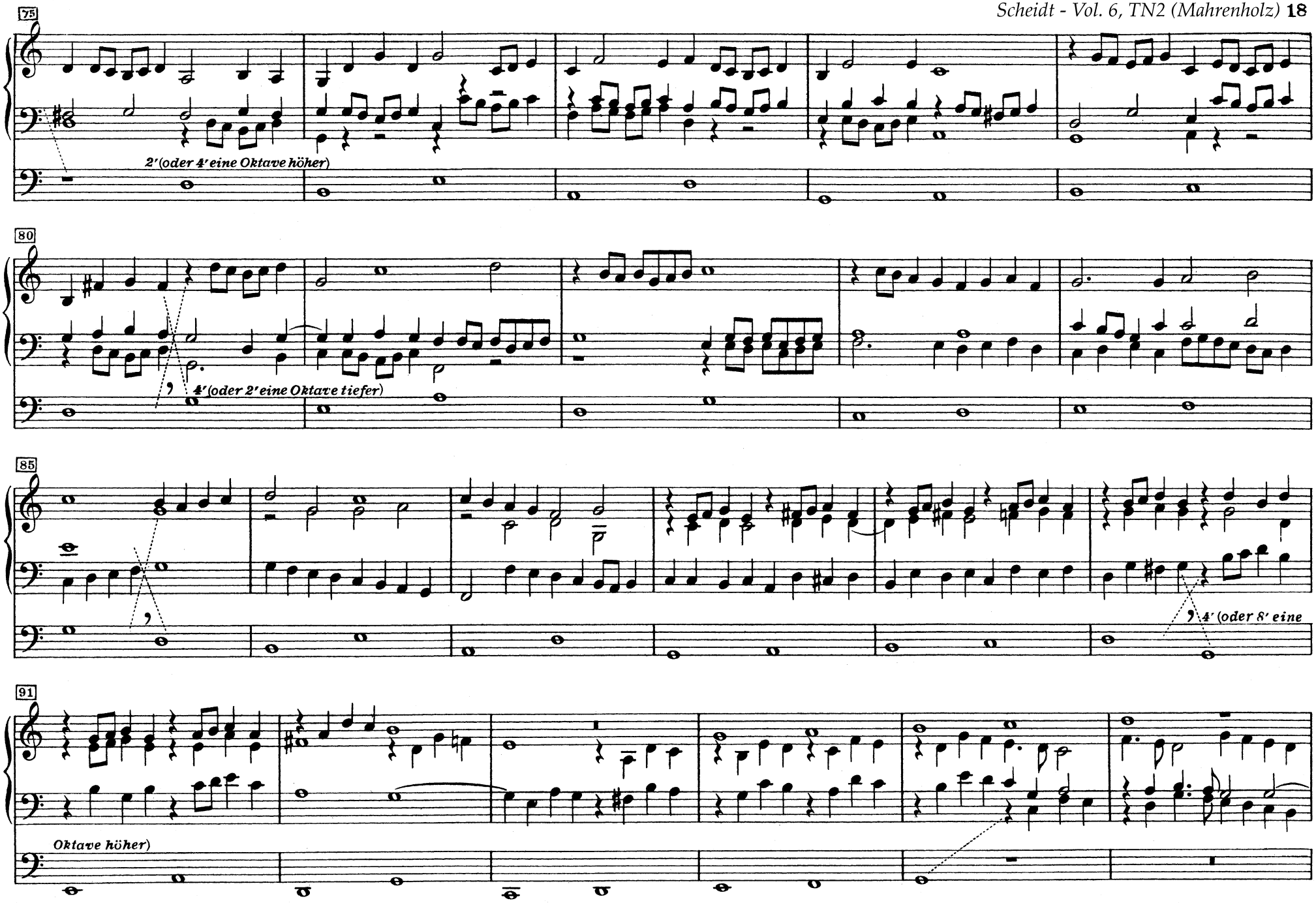
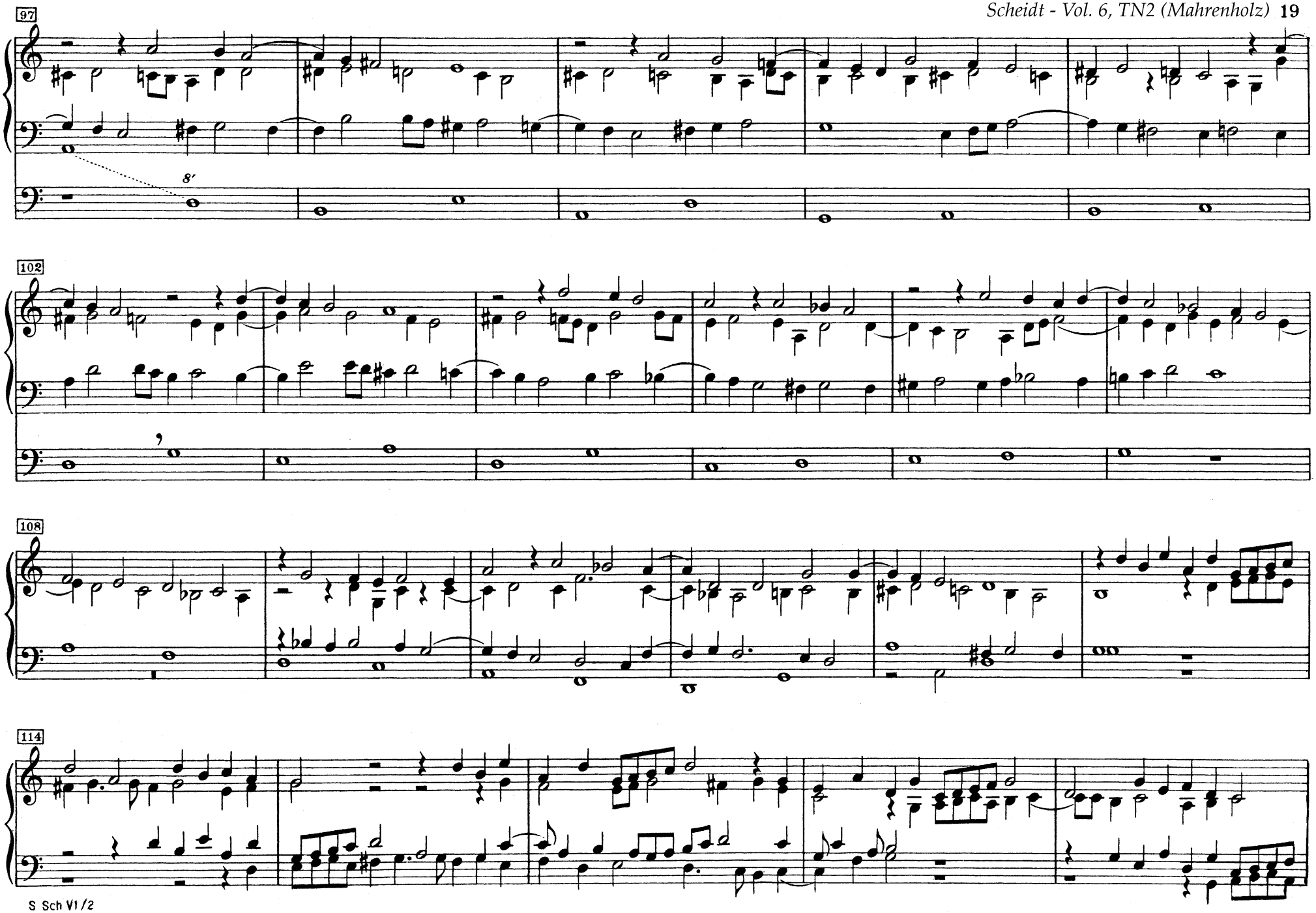
58
62
66
70


75
2' (oder 4' eine Oktave höher)
80
4' (oder 2' eine Oktave tiefer)
85
4' (oder 8' eine
91
Oktave höher)


97
8′
102
108
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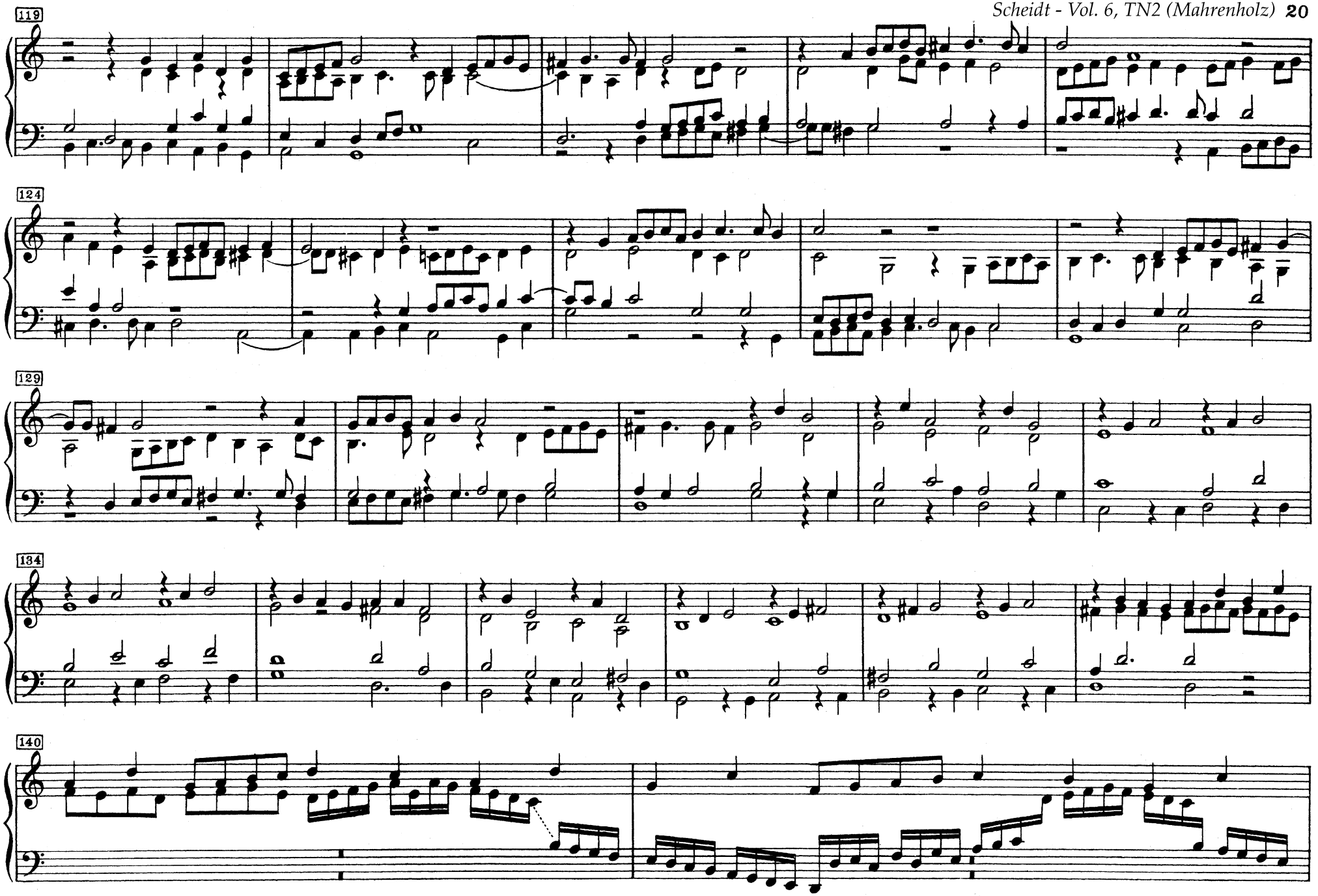
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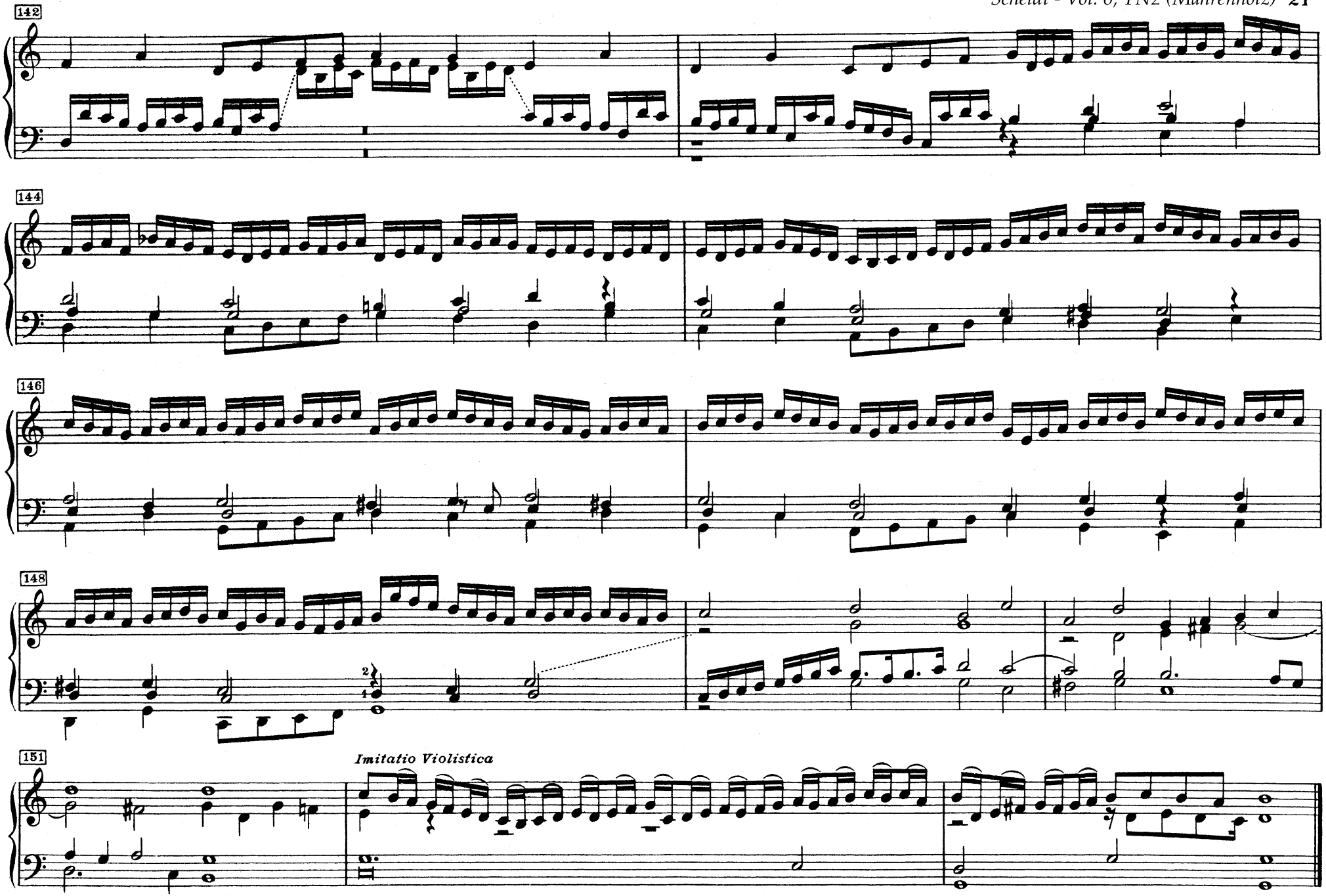
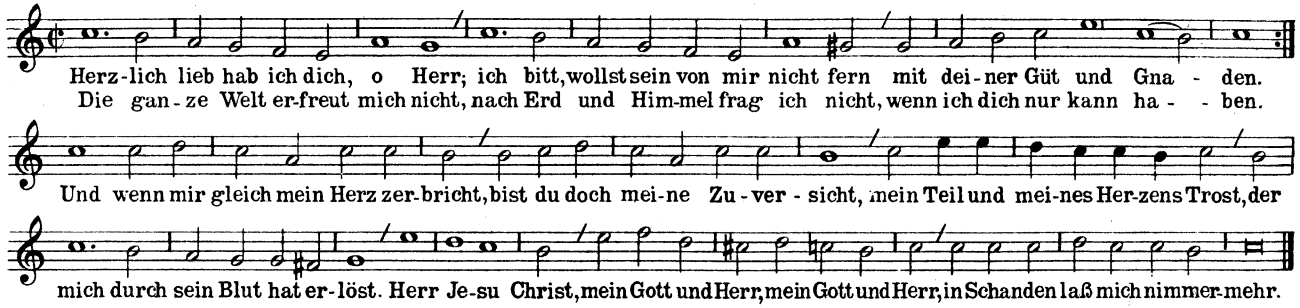
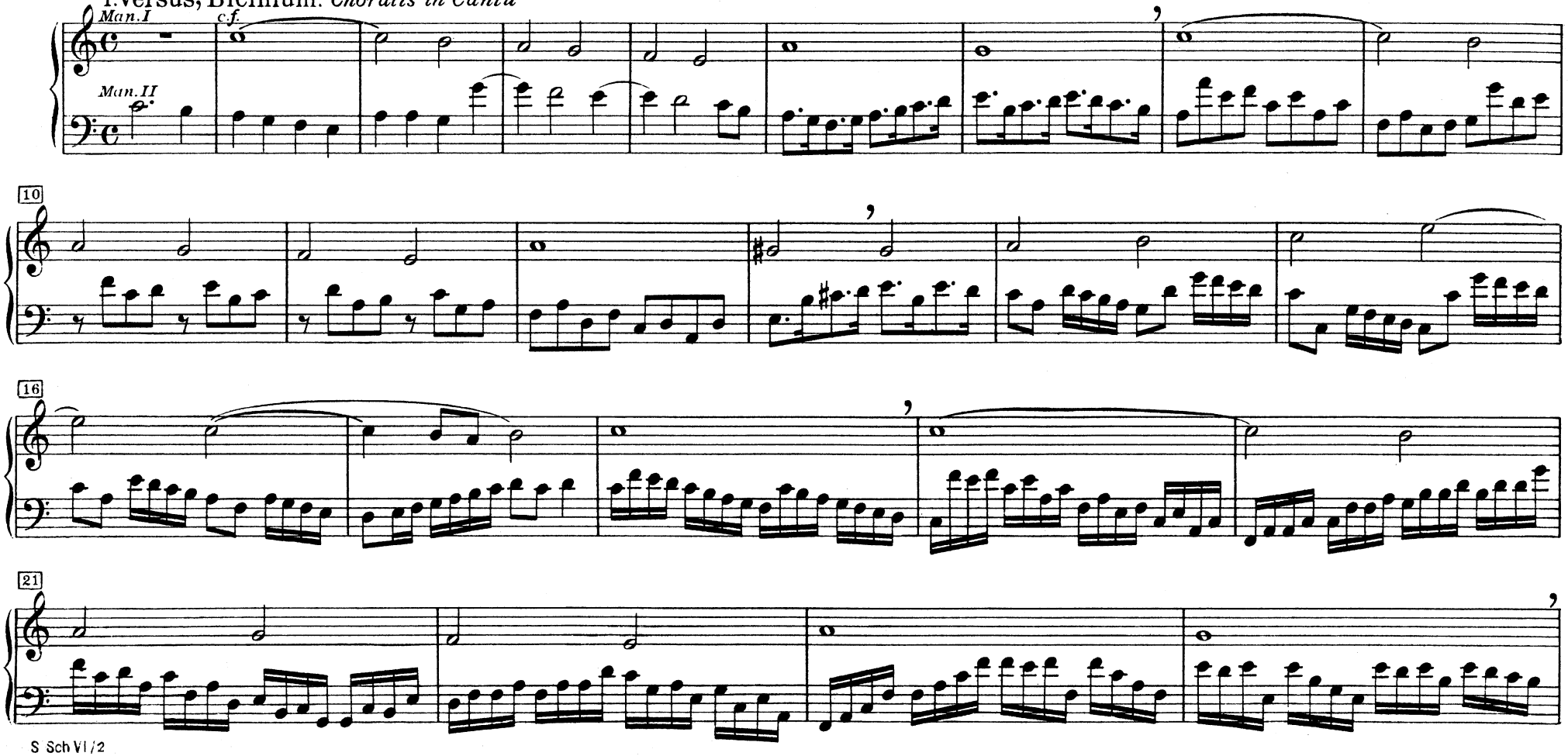
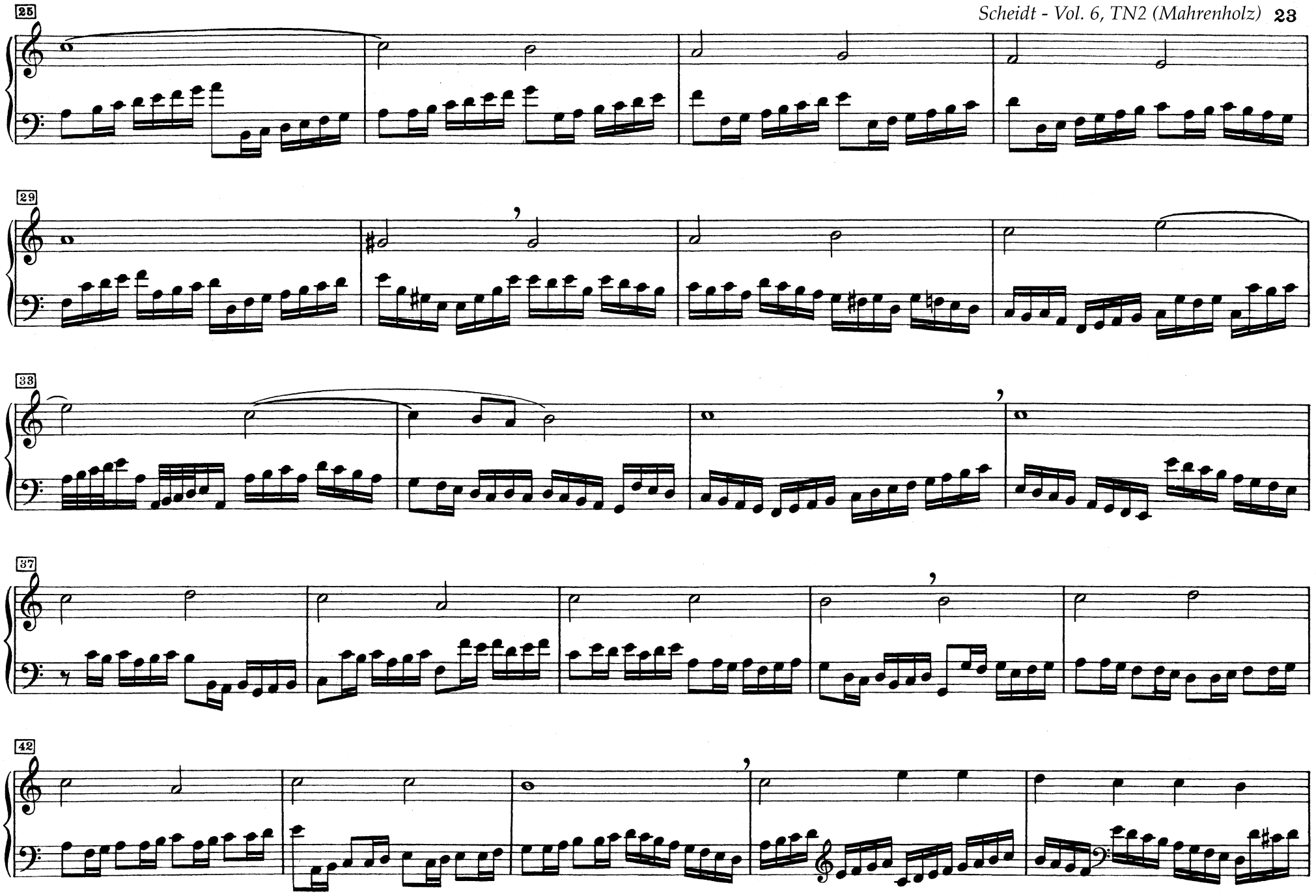

142
144
146
148
151
Imitatio Violistica

IV. CANTIO SACRA Herzlich lieb hab ich dich, o Herr



1. Versus, Bicinium. *Choralis in Cantu*




25
29
33
37
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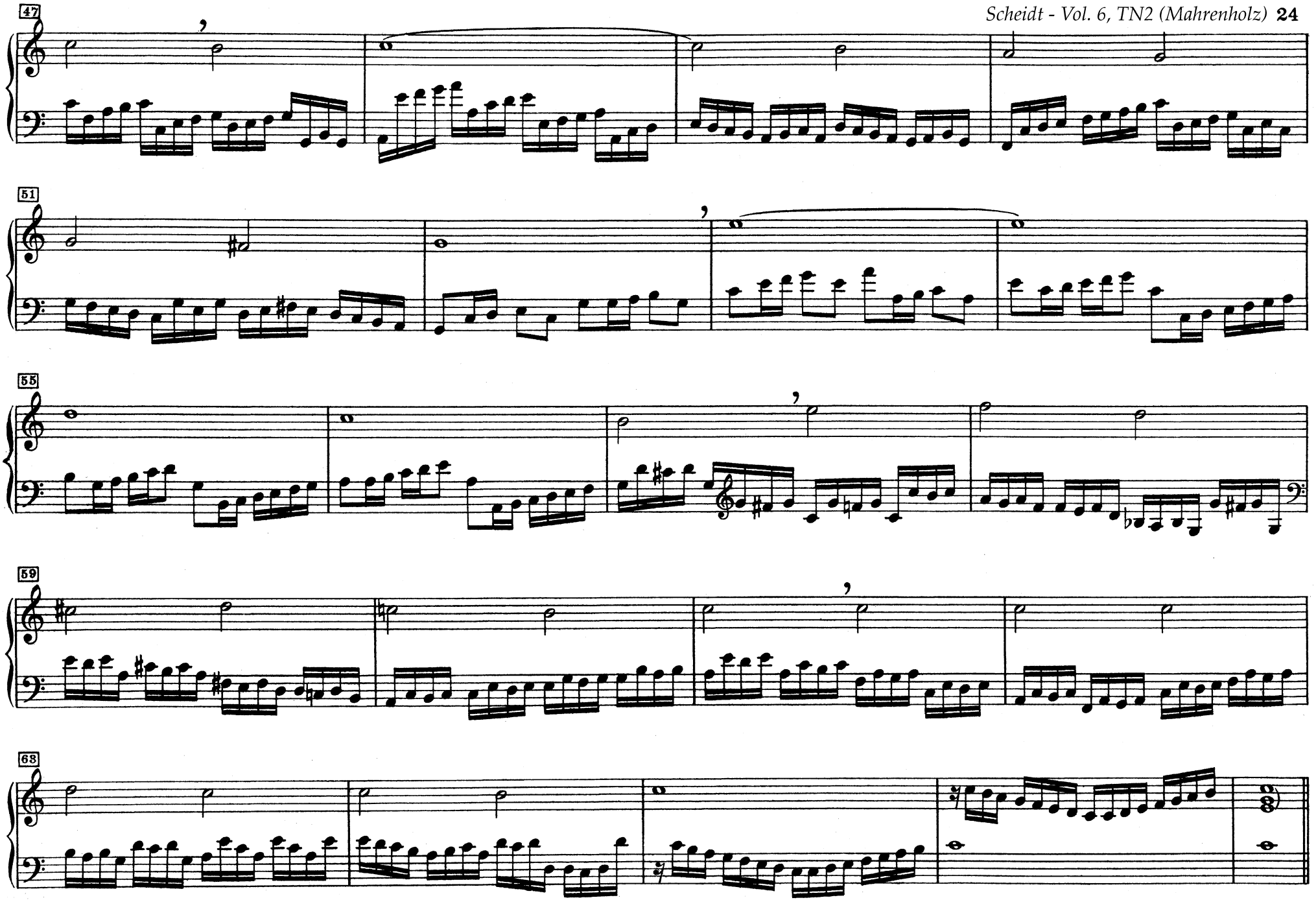
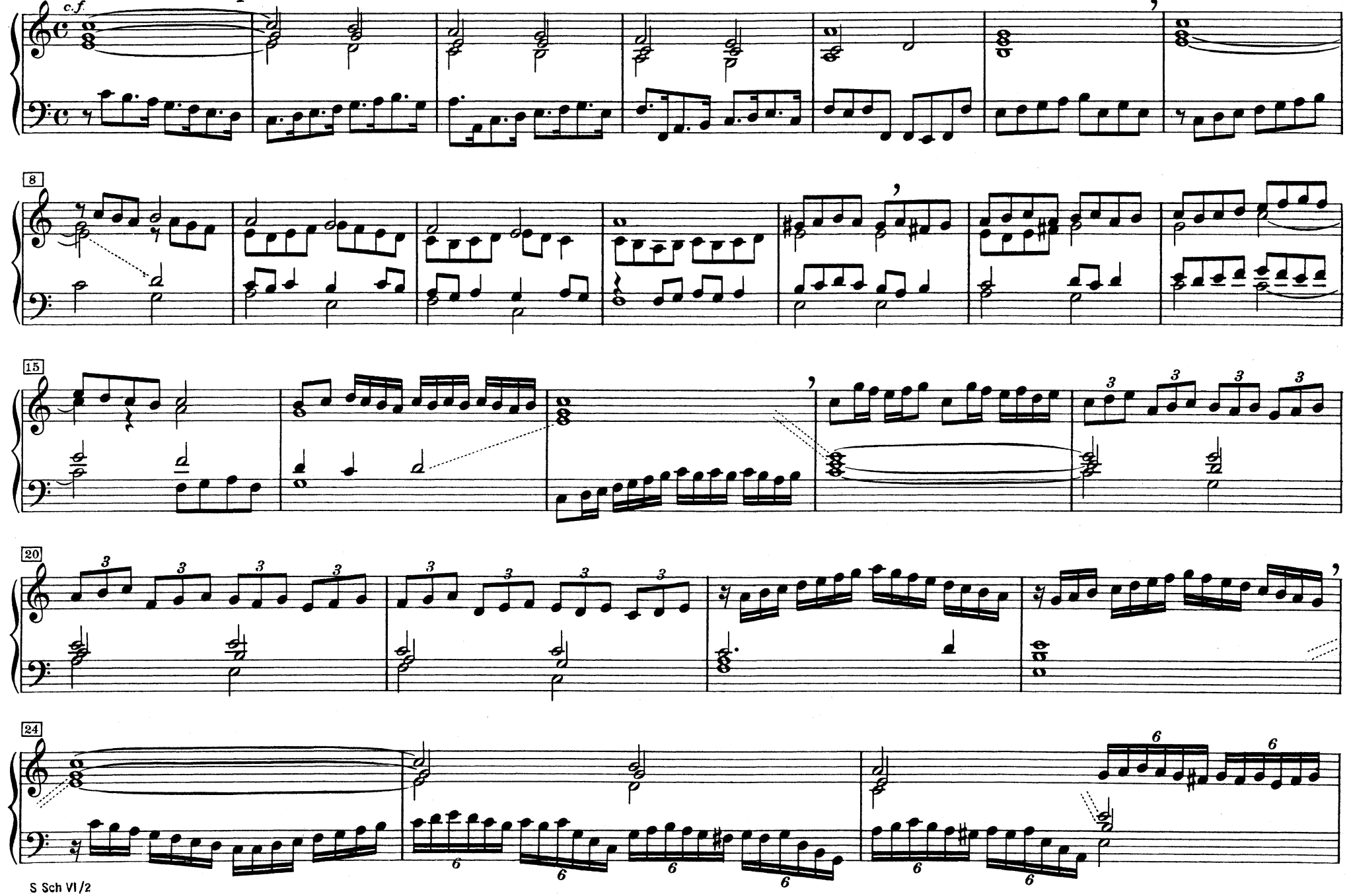
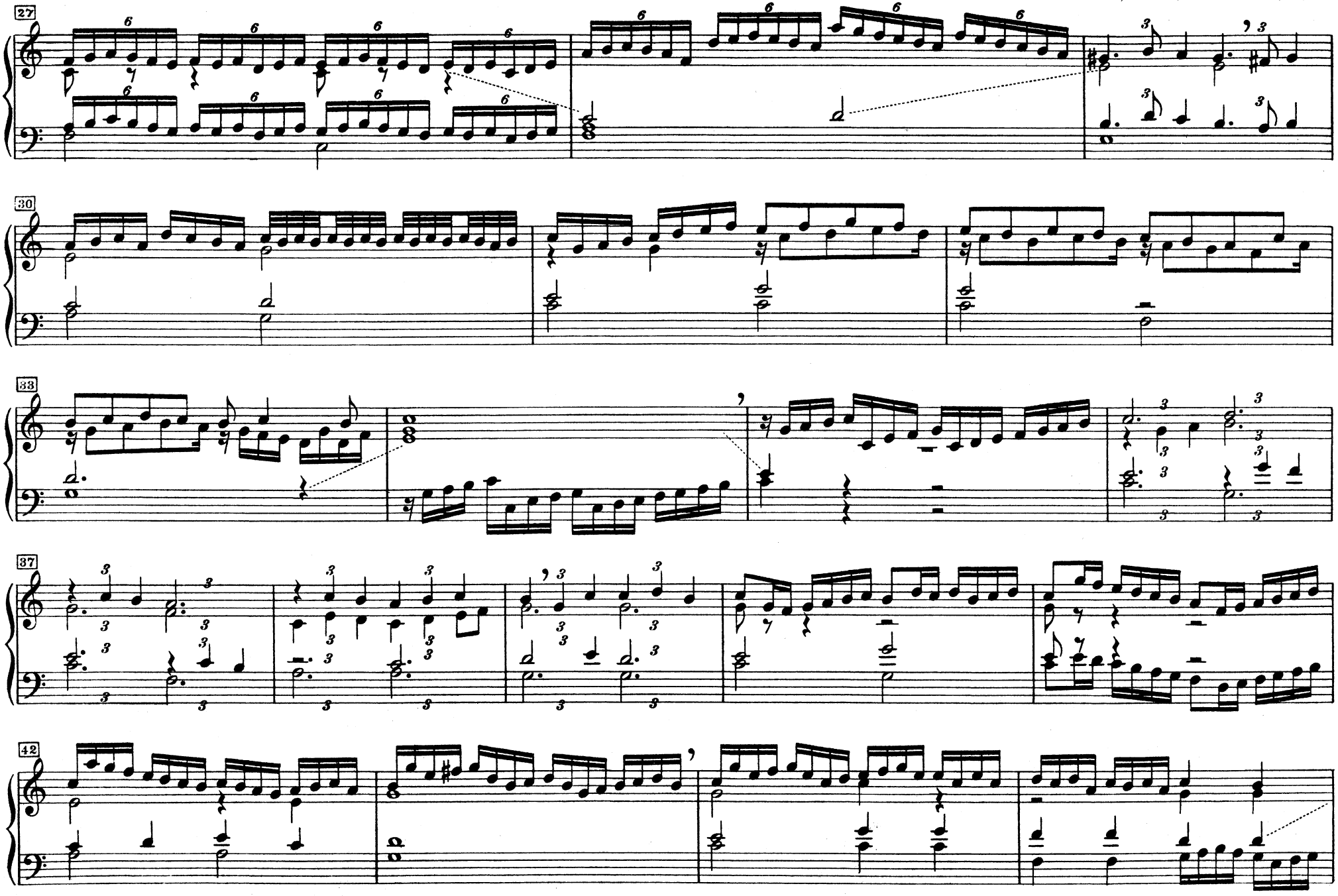

47
51
55
59
63

2.Versus coloratus per omnes voces à 4 Voc. *Choralis in Cantu*

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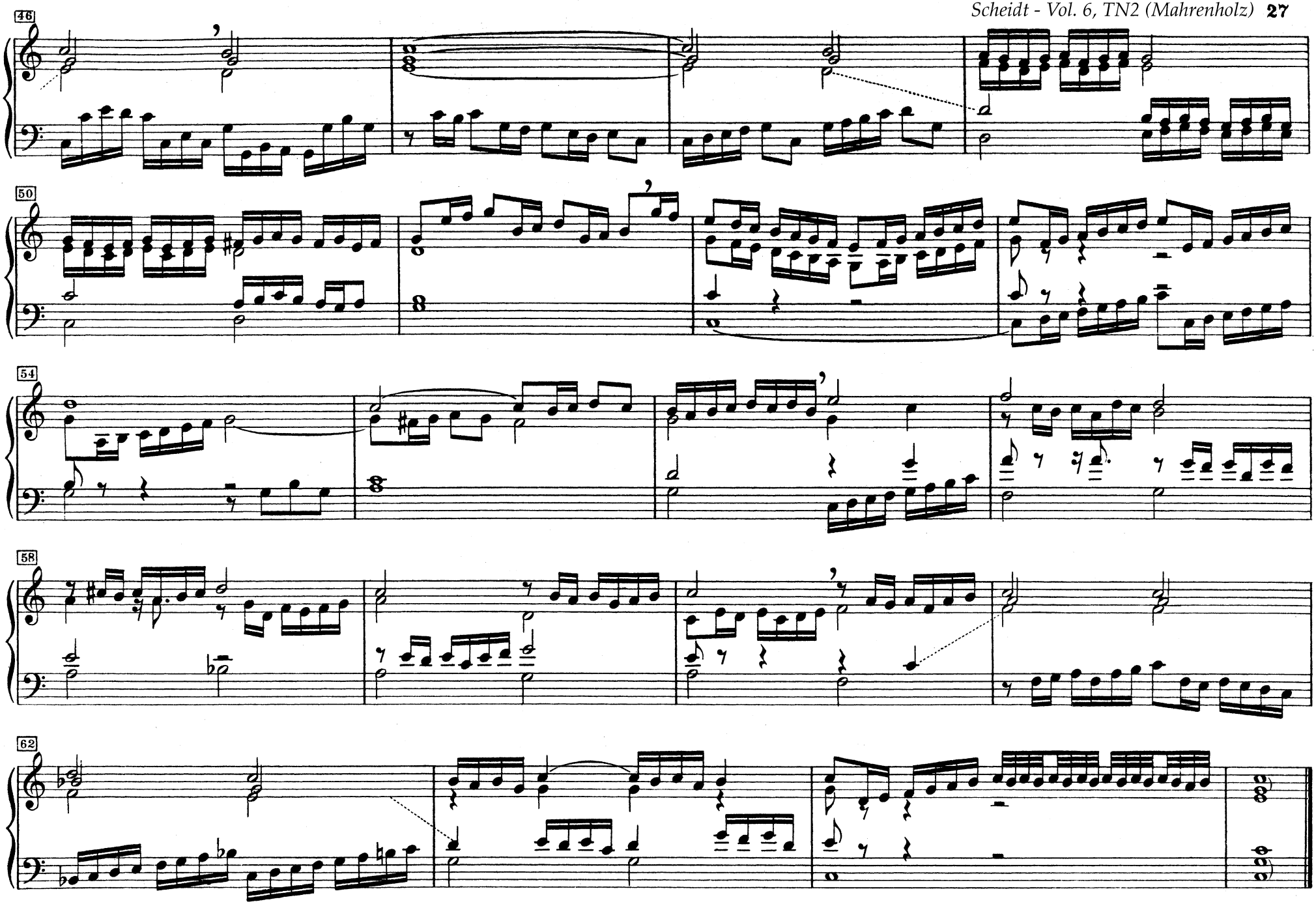
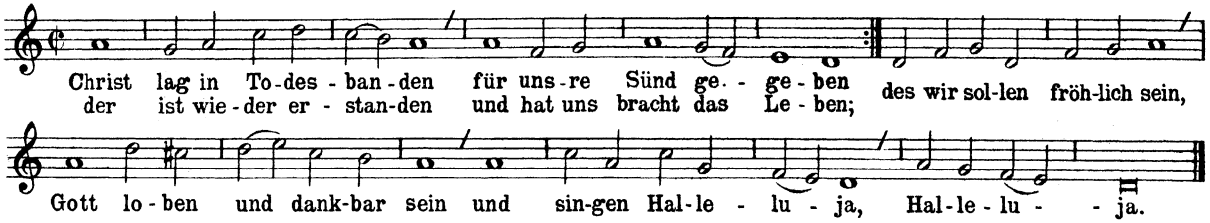
37
42


46
50
54
58
62

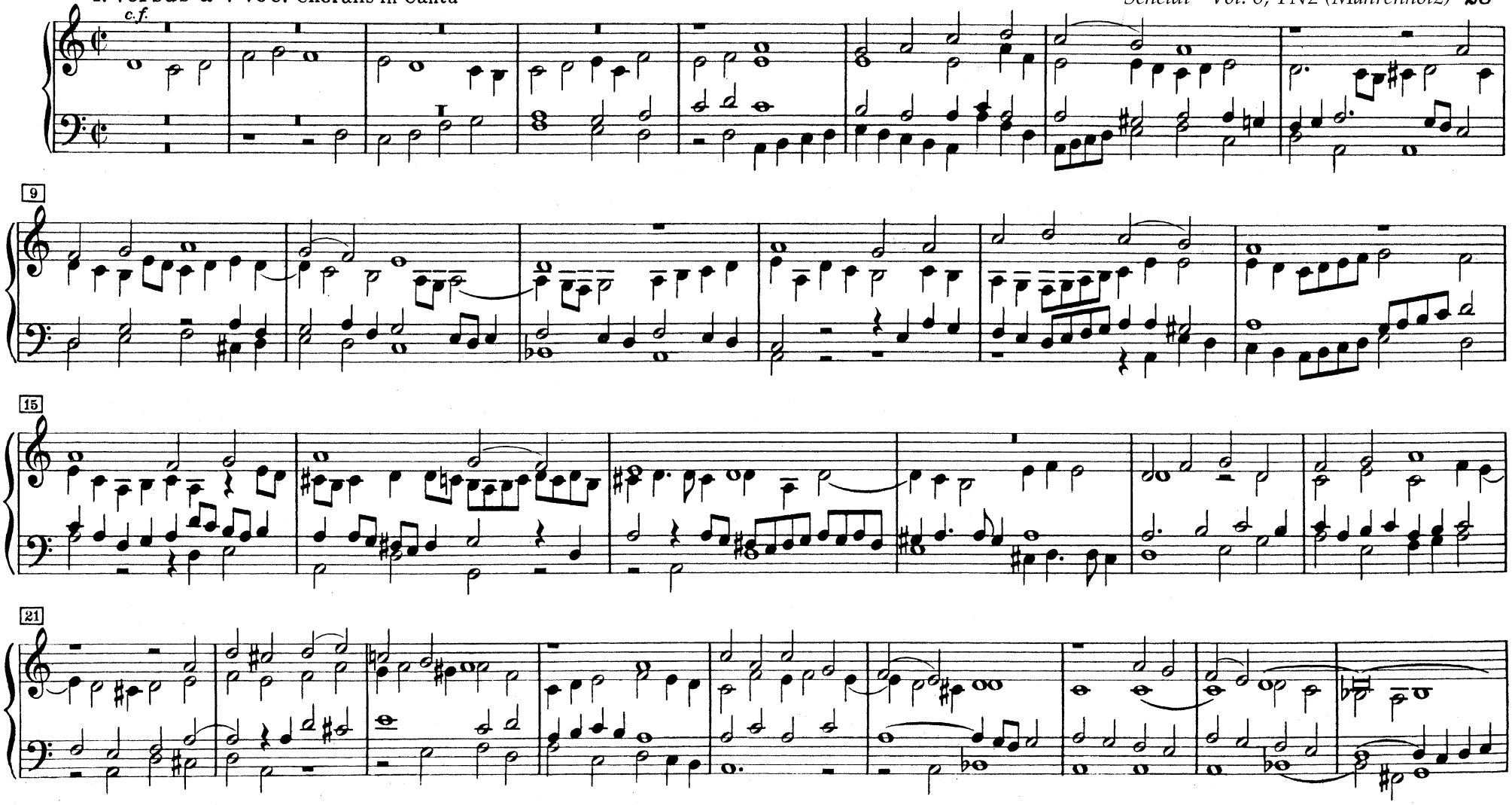
V. CANTIO SACRA Christ lag in Todesbanden



1. Versus à 4 Voc. Choralis in Cantu

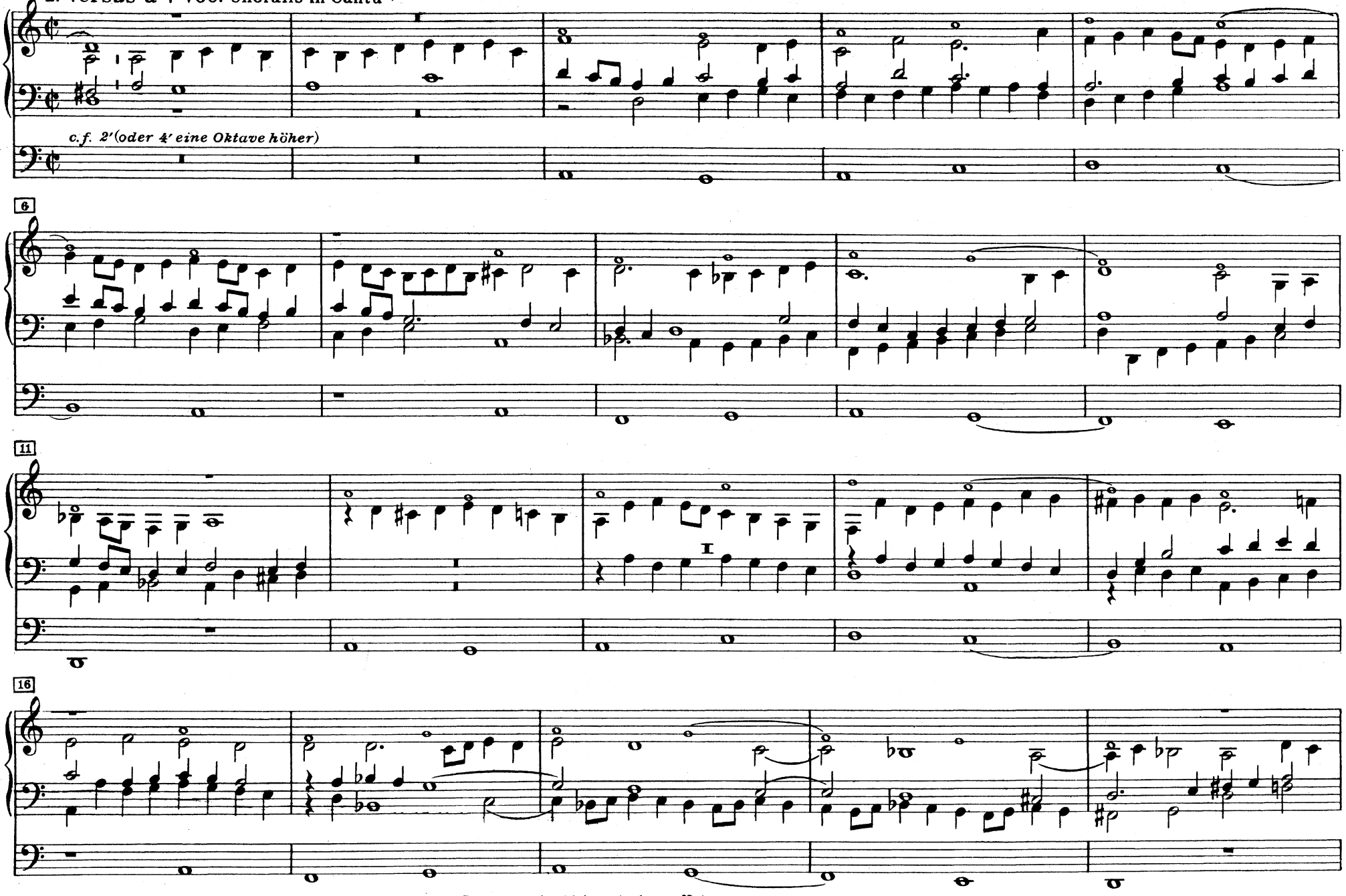
Scheidt - Vol. 6, TN2 (Mahrenholz) **28**

c.f.

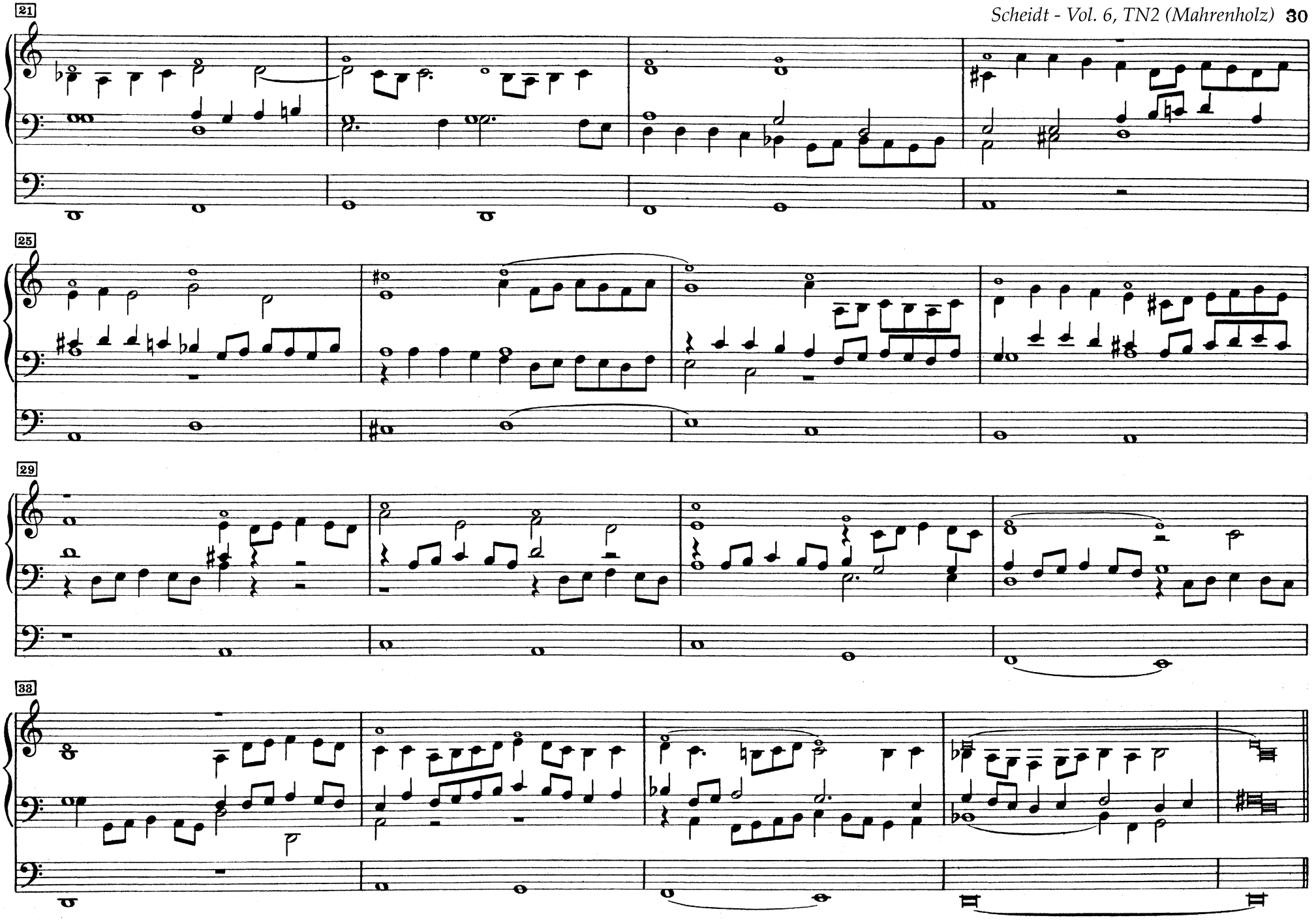


2. Versus à 4 Voc. Choralis in Cantu*)

c.f. 2'(oder 4' eine Oktave höher)



*) Ausführung entweder mit c.f. im Pedal oder nur Manualiter unter Benutzung der kleingestochenen Noten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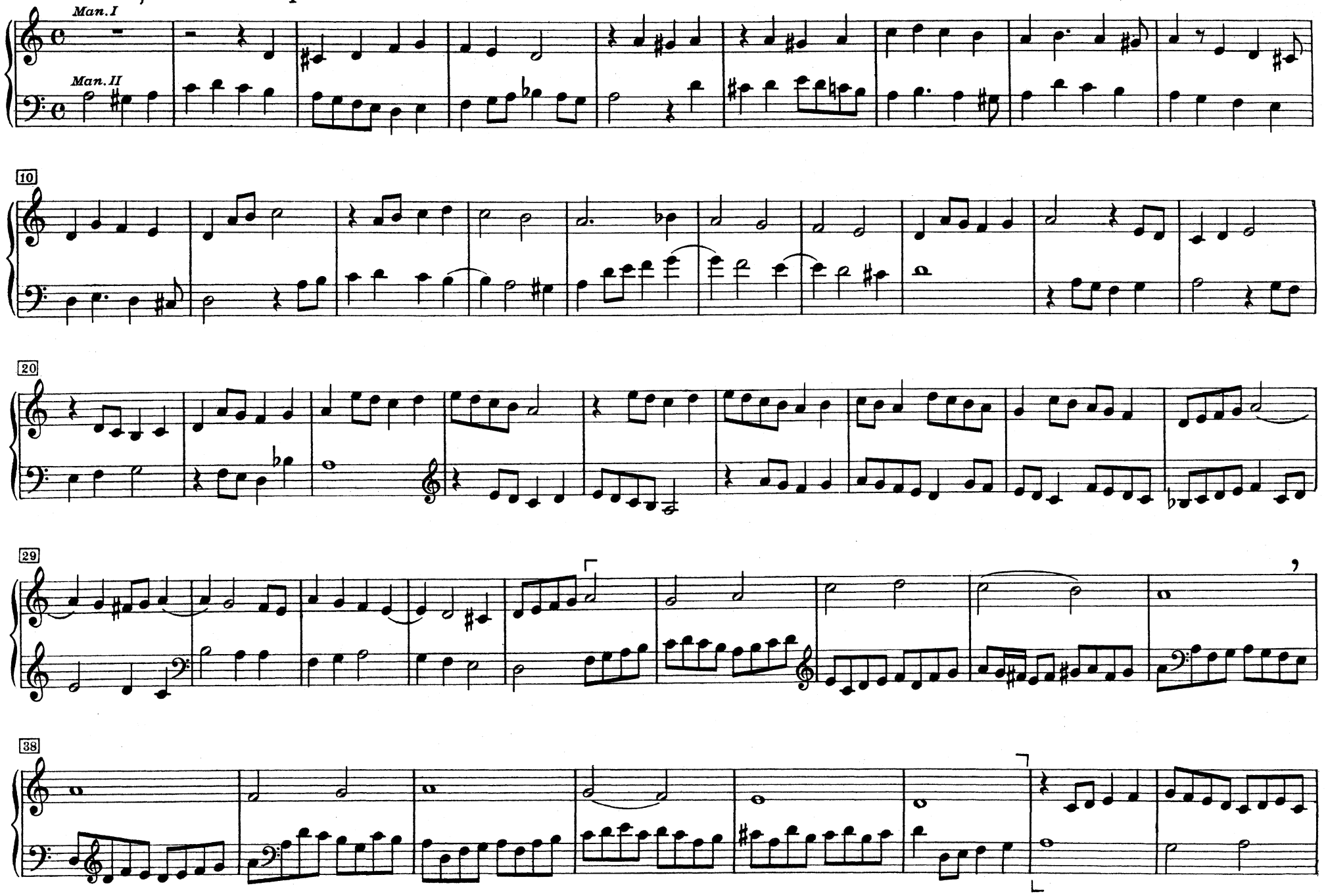
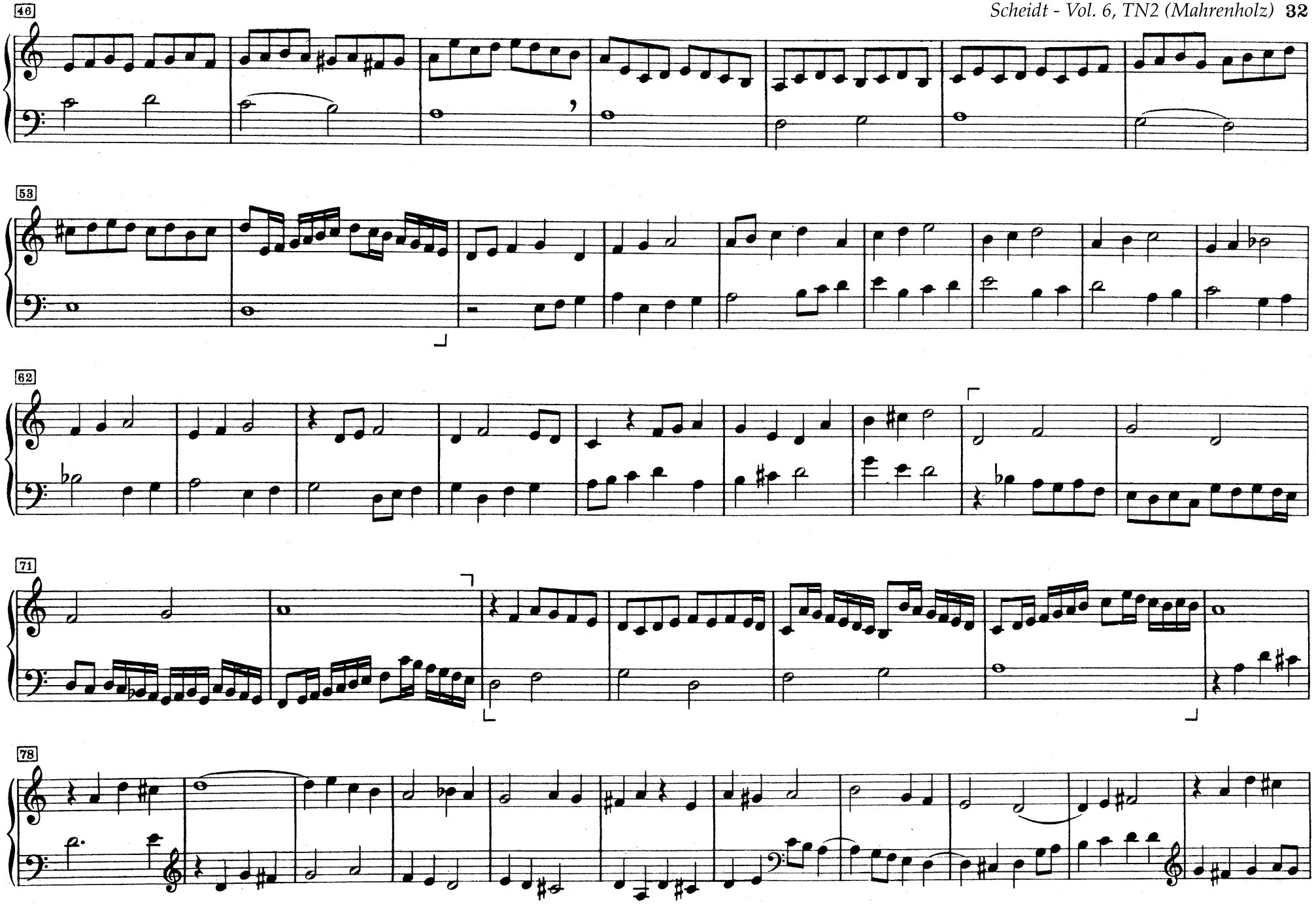

Man. I
Man. II
10
20
29
38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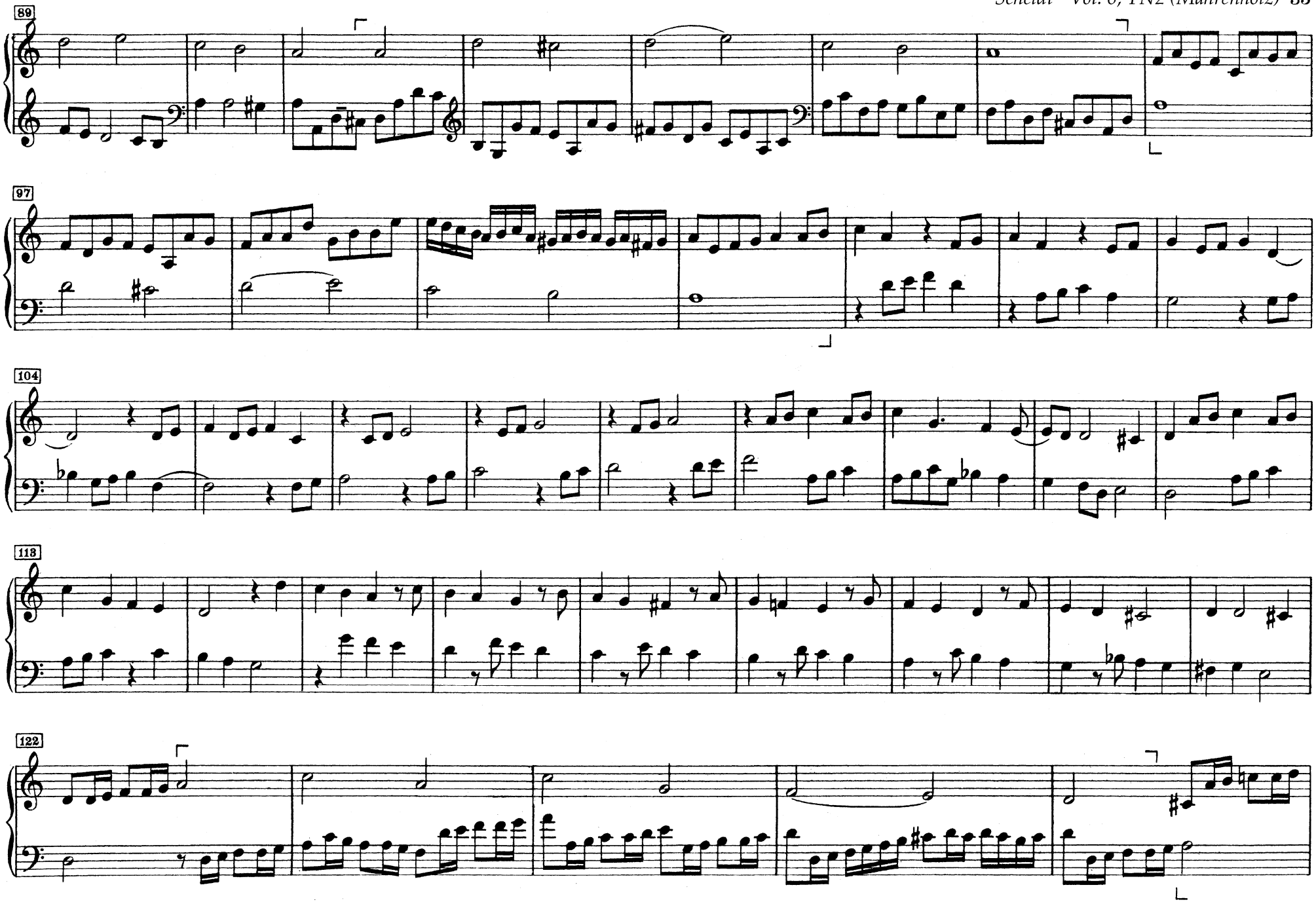
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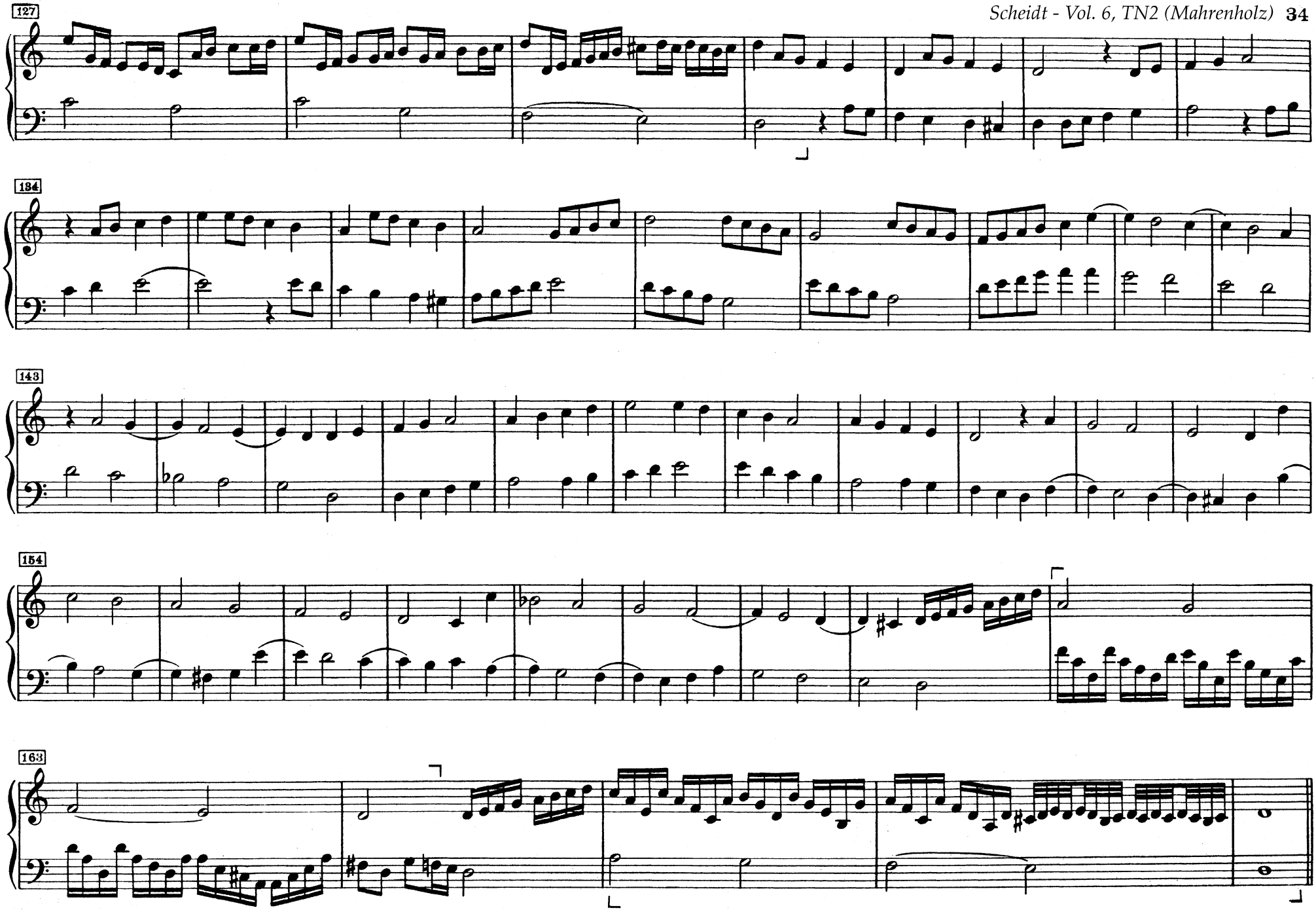
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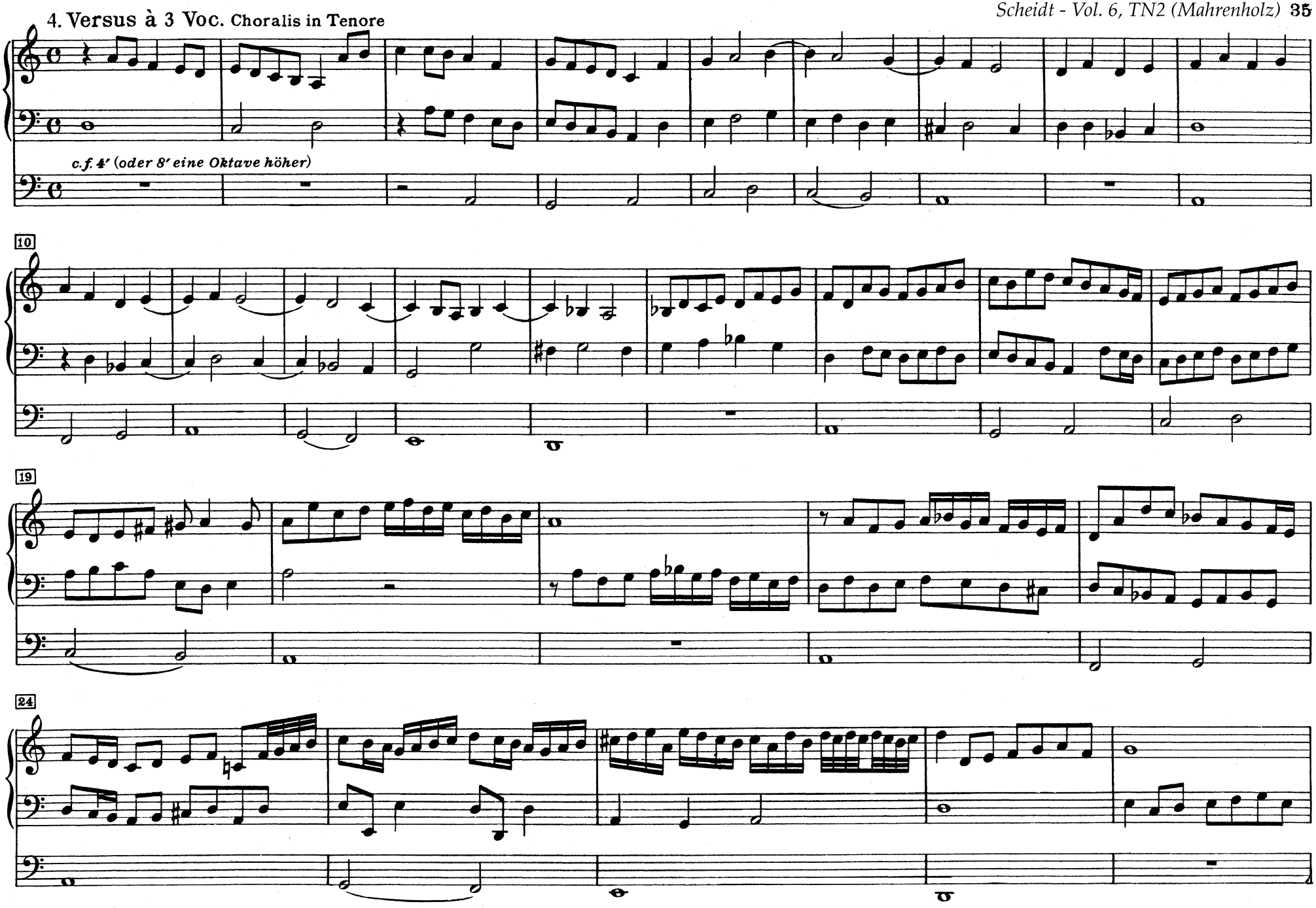
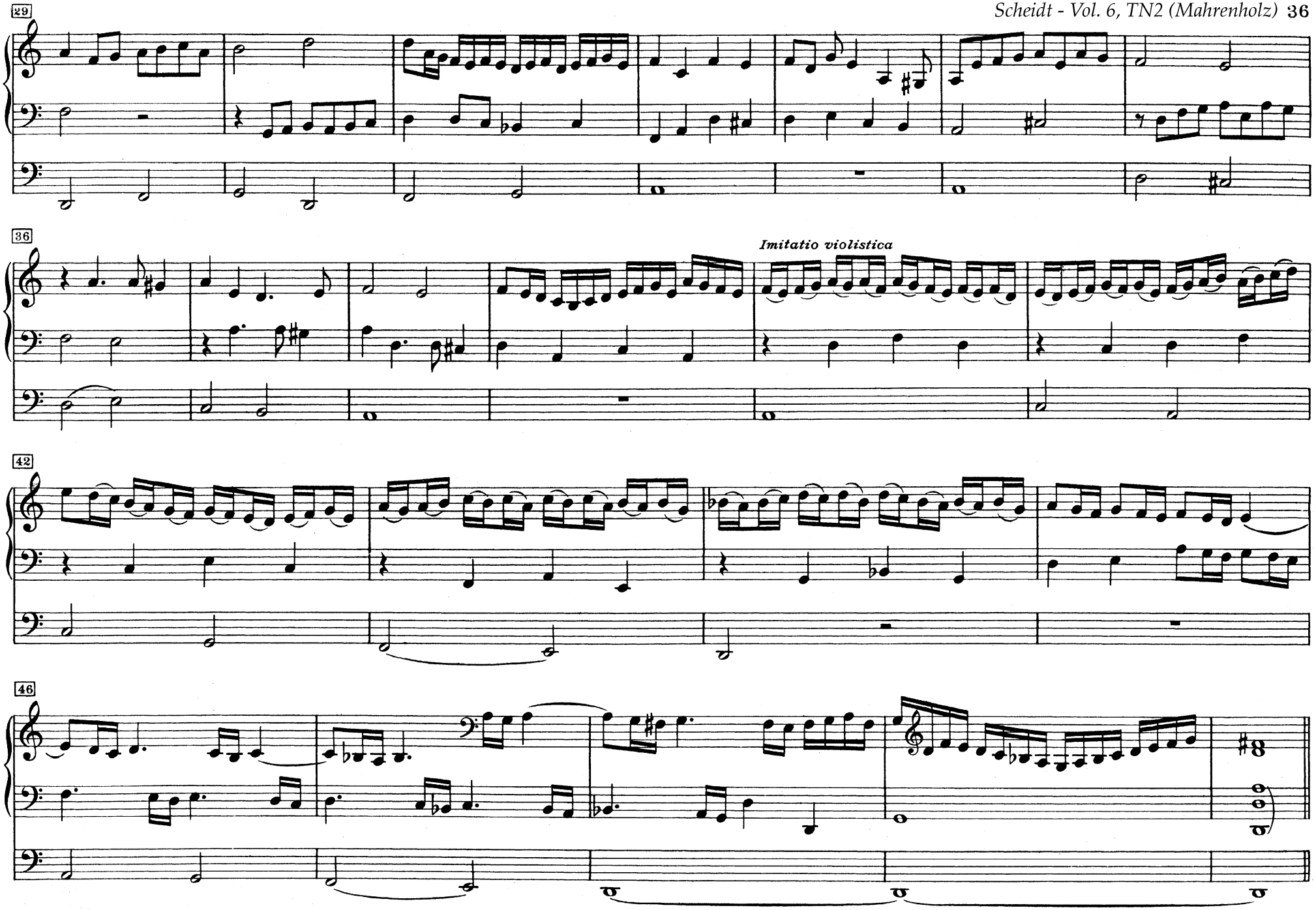
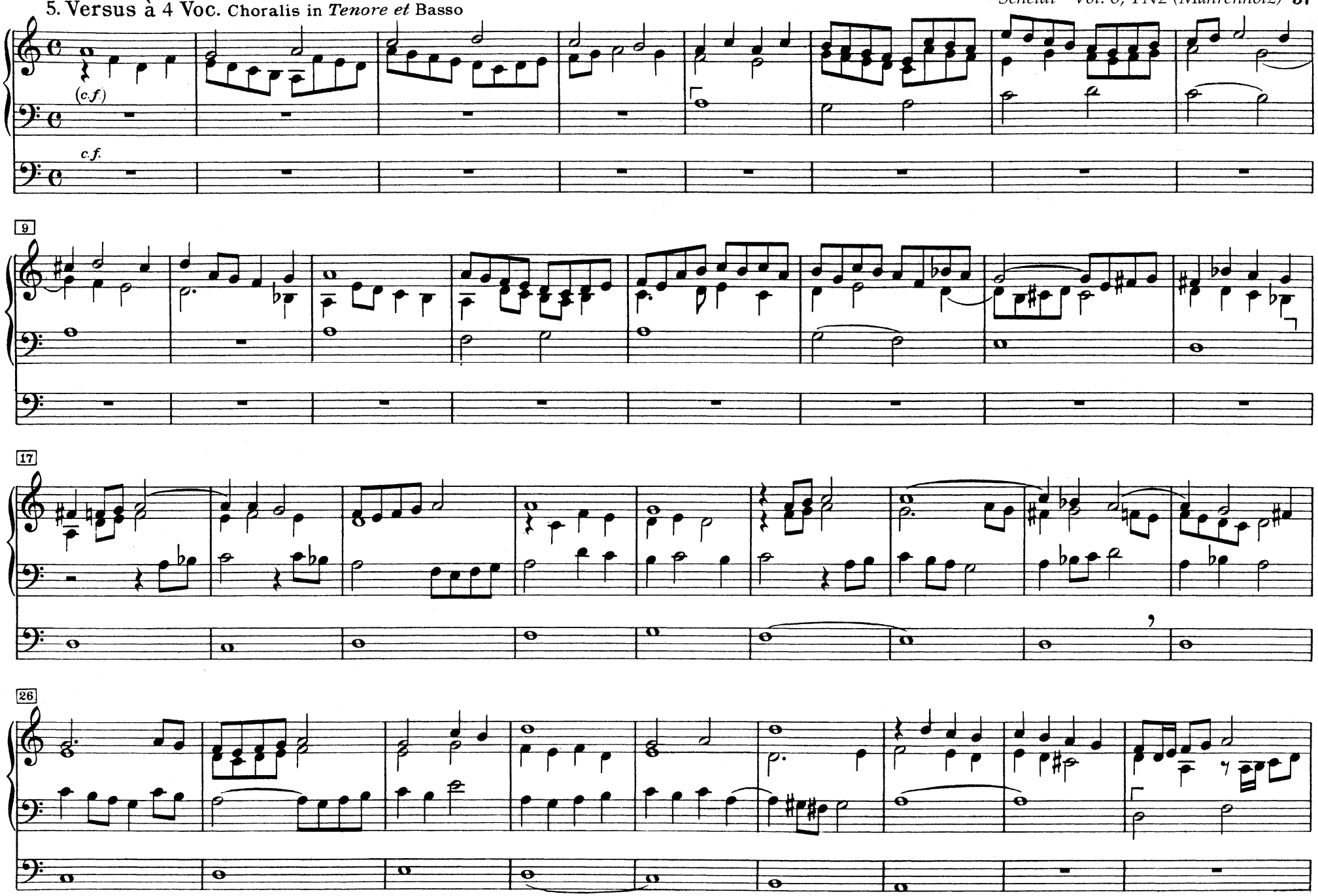
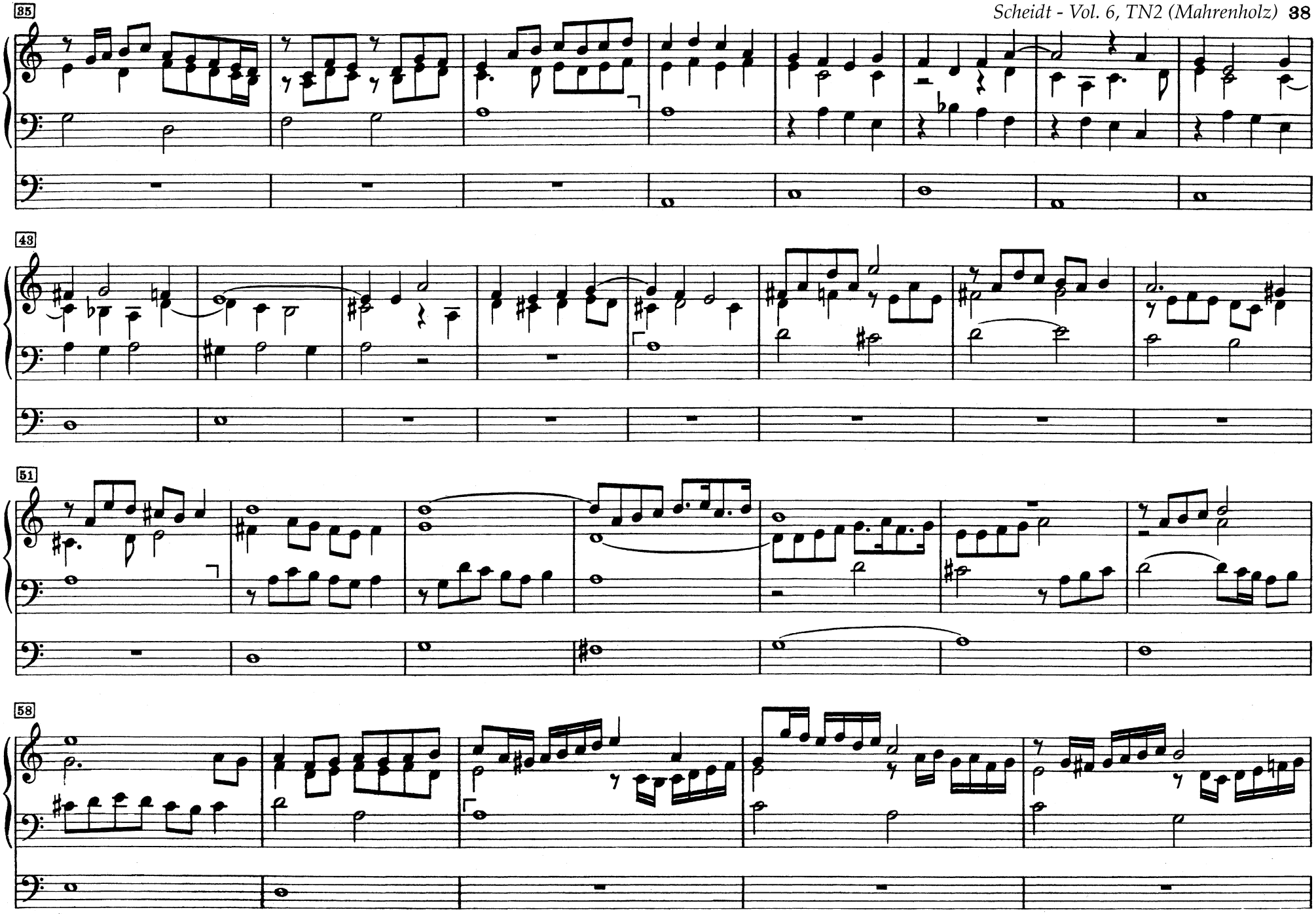
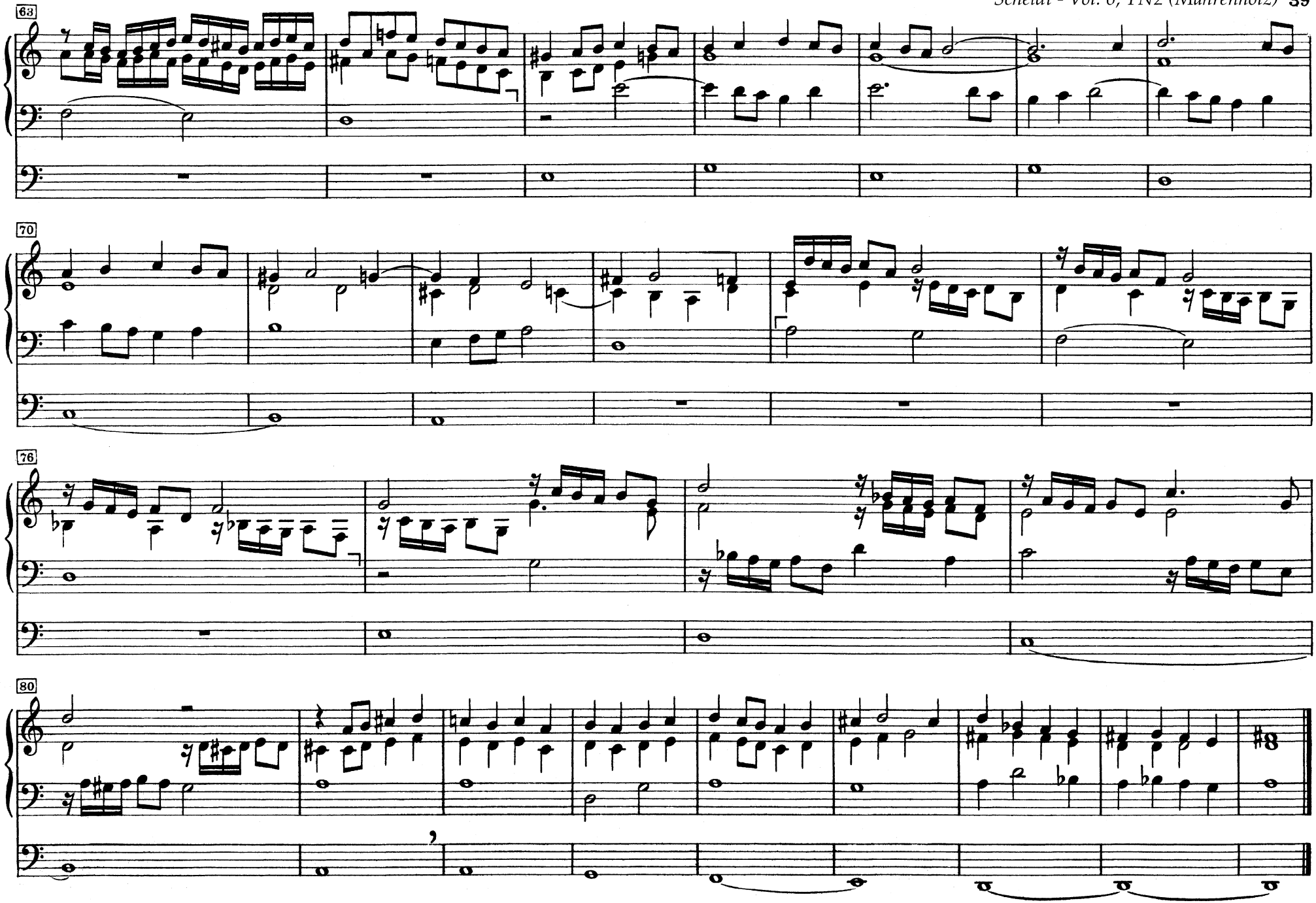

4. Versus à 3 Voc. Choralis in Tenore
c.f. 4' (oder 8' eine Oktave höher)
10
19
24

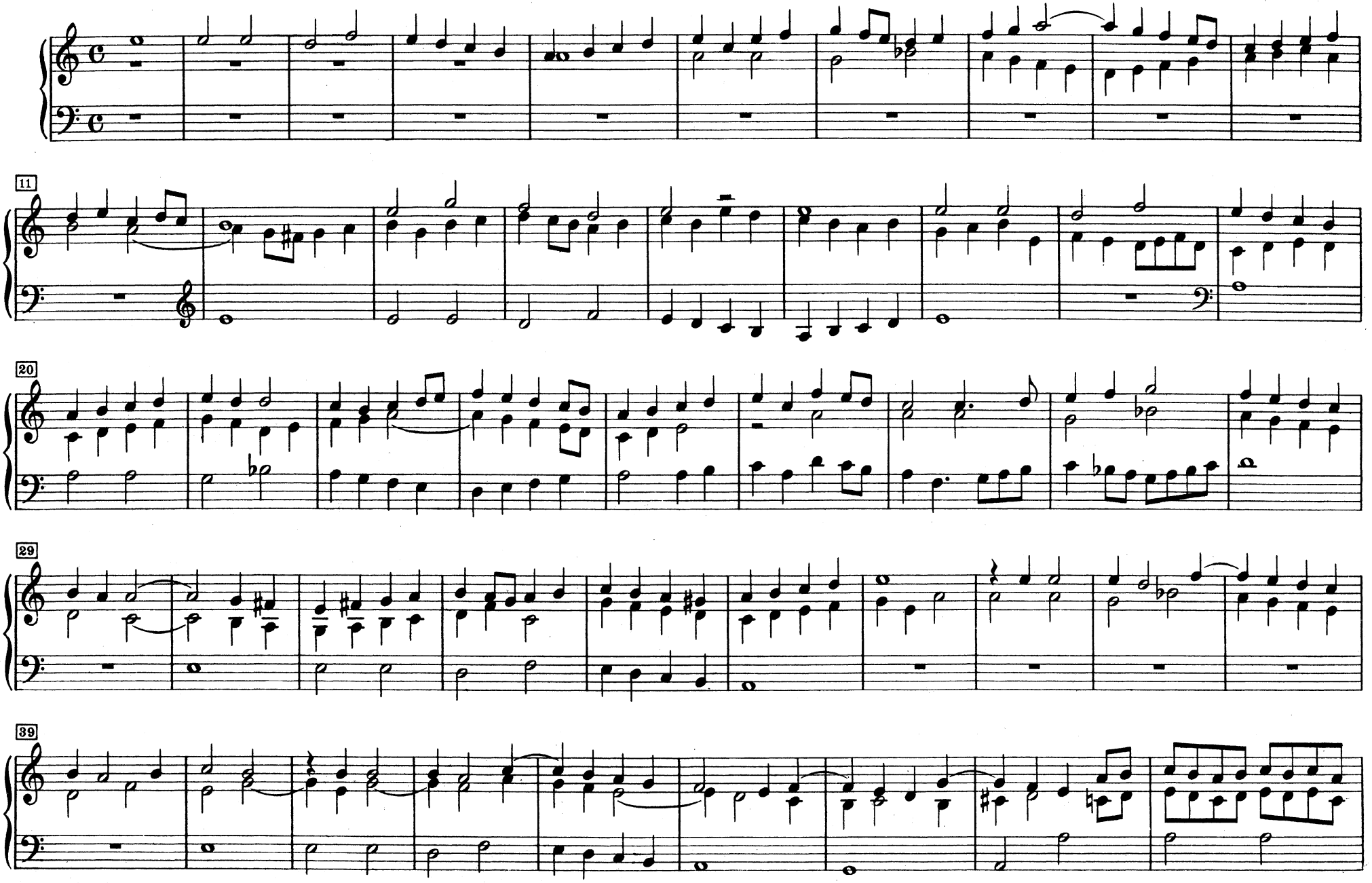

29
36
Imitatio violistica
42
46

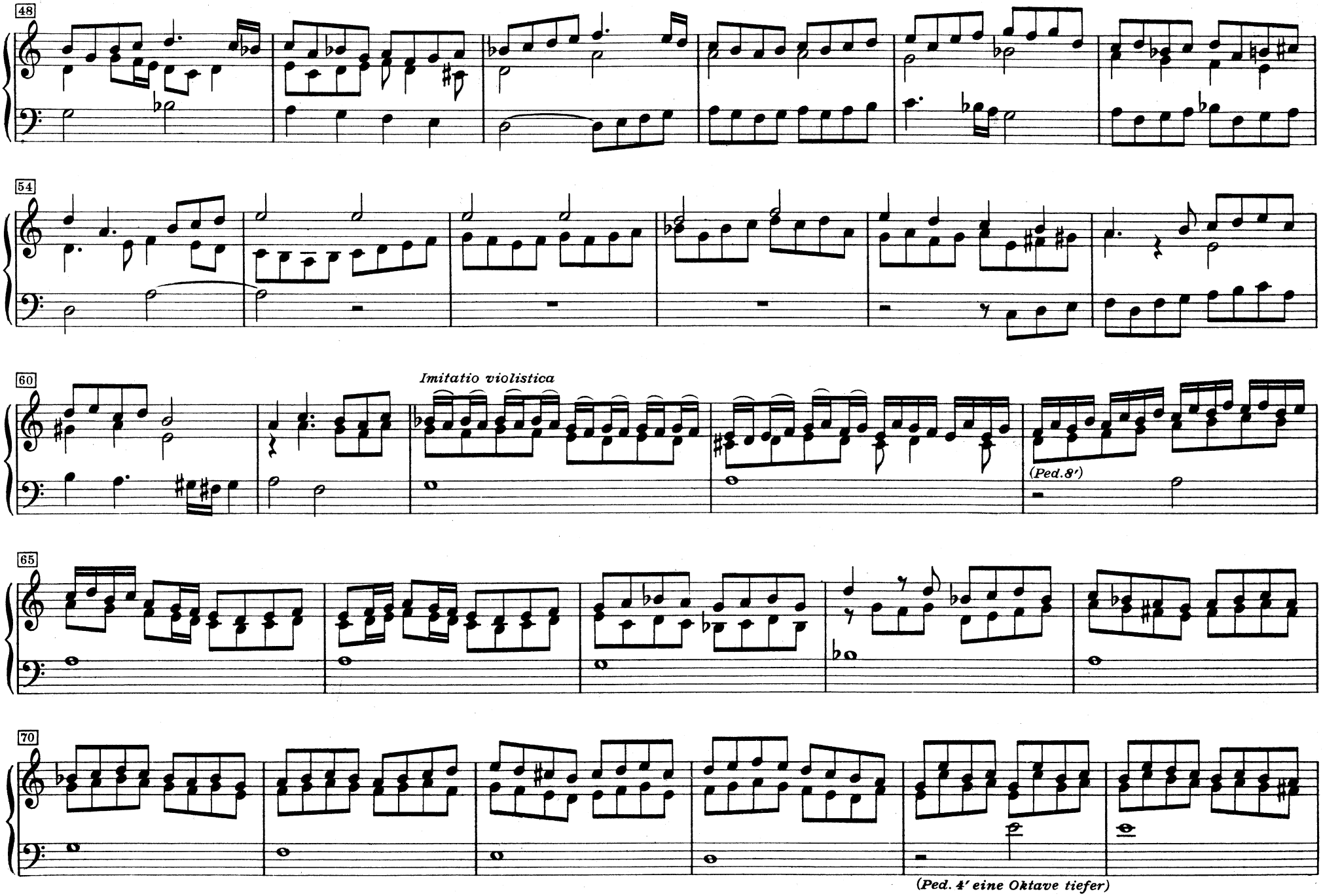

5. Versus à 4 Voc. Choralis in *Tenore et* Basso
(c.f.)
c.f.
9
17
26

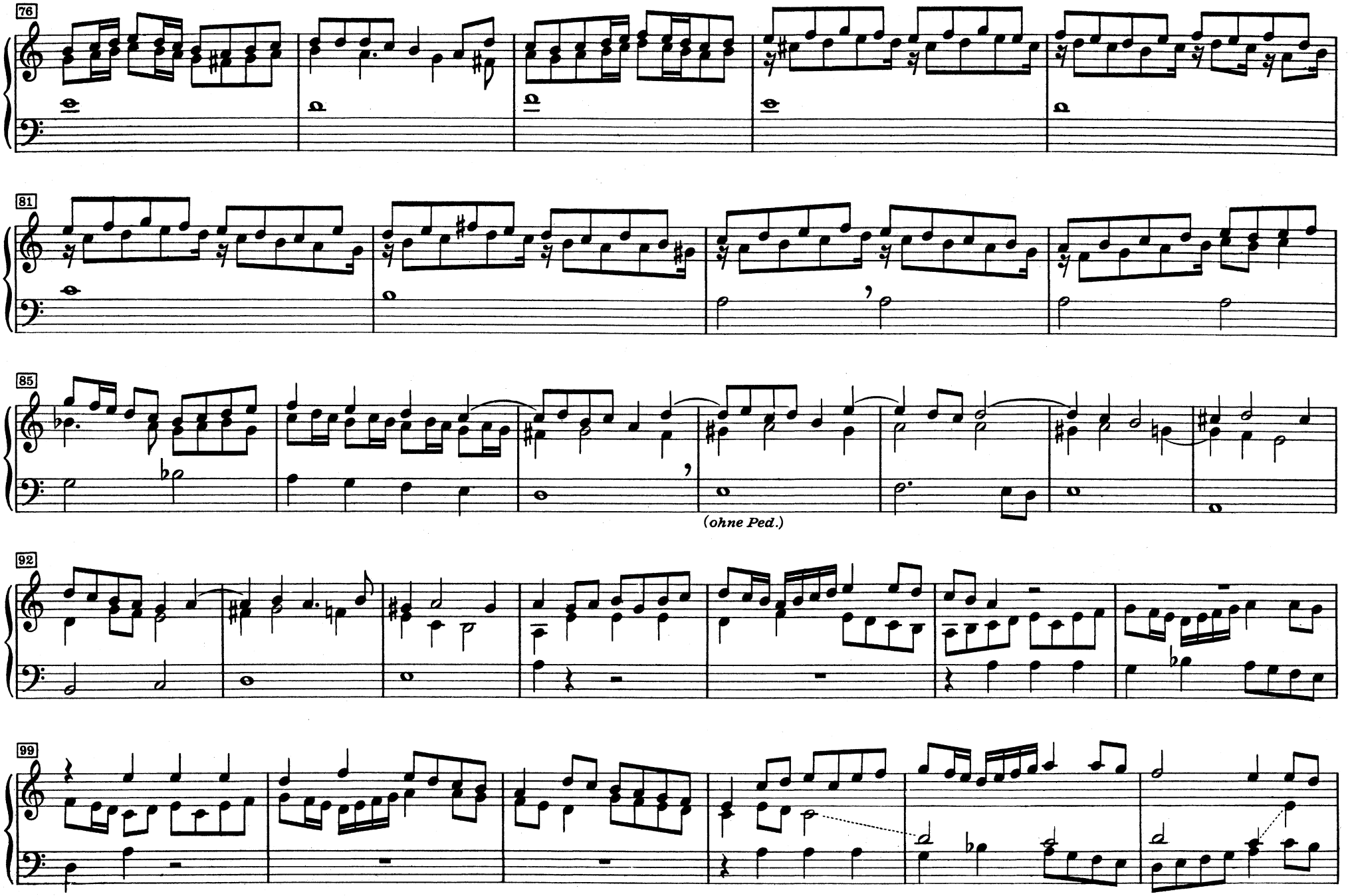

35
43
51
58

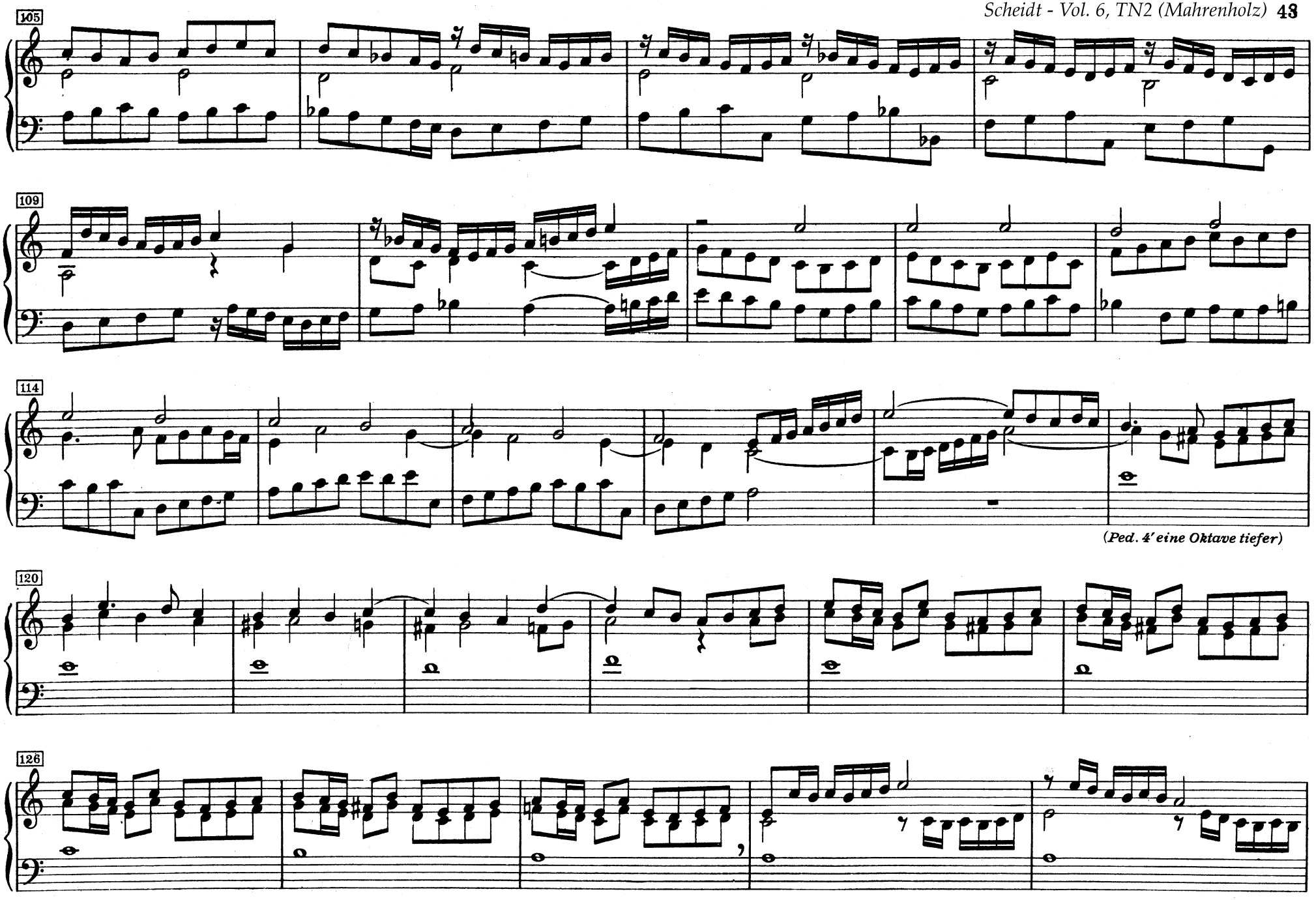

63
70
76
80

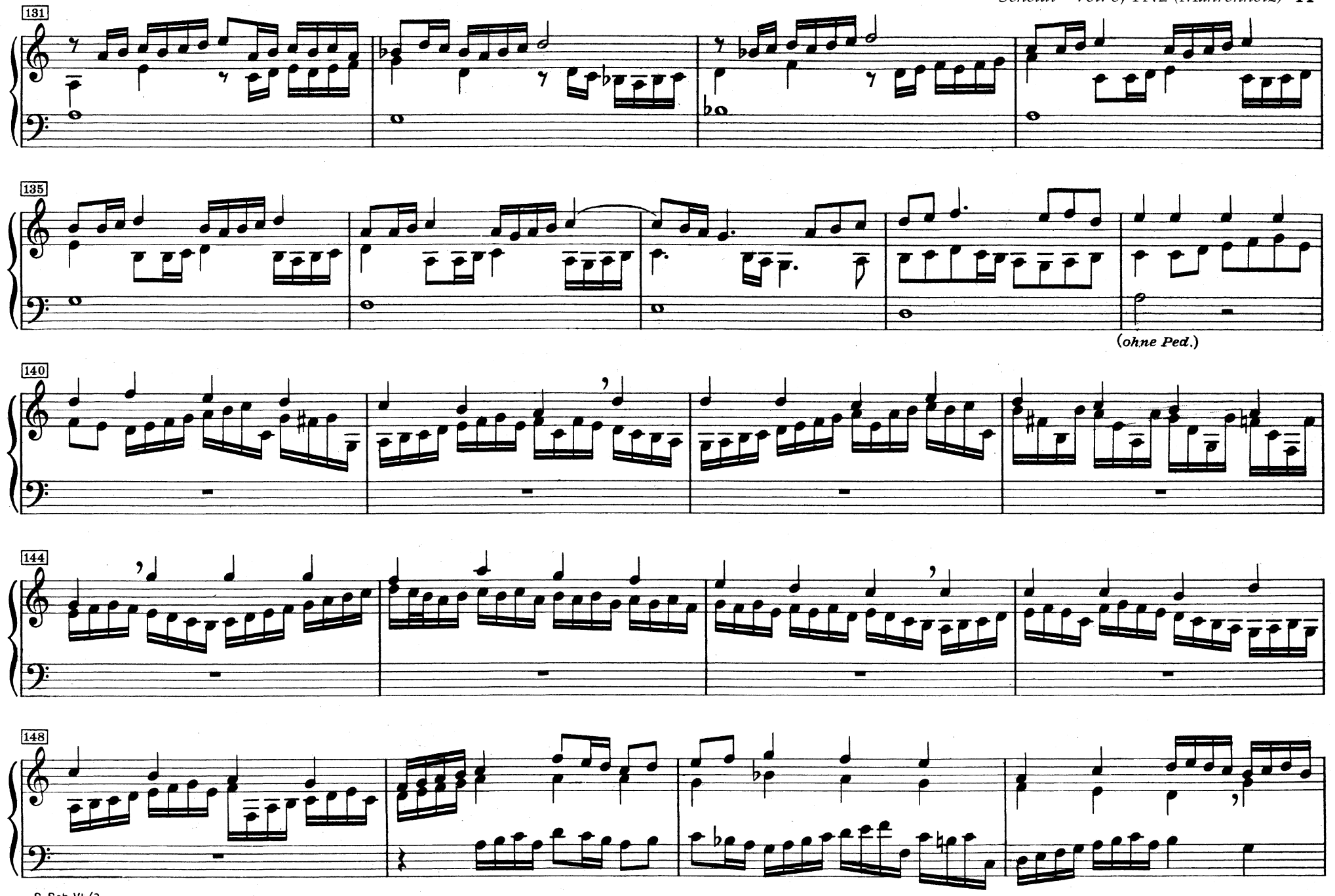
VI. FANTASIA à 3 Voc.

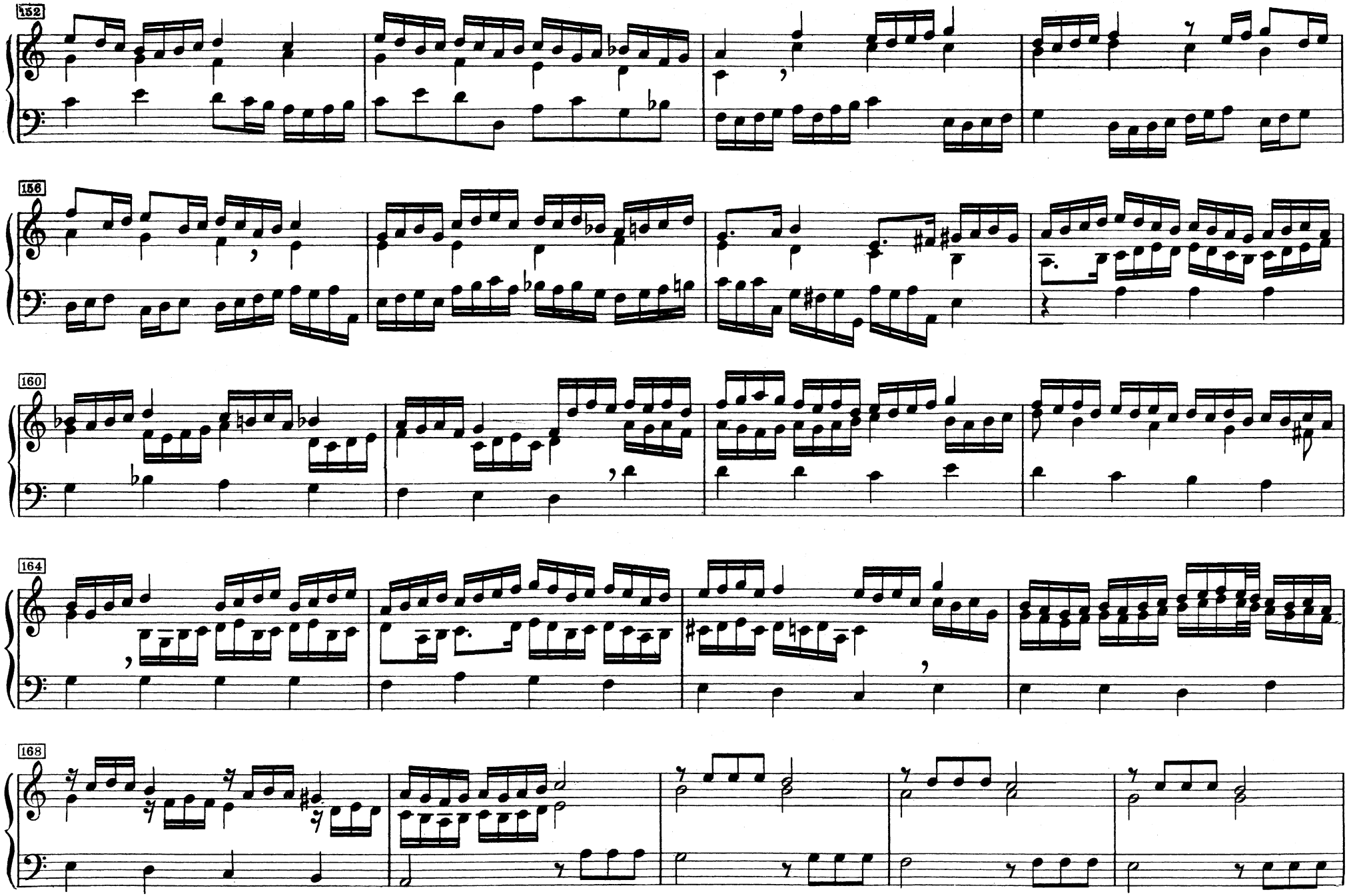


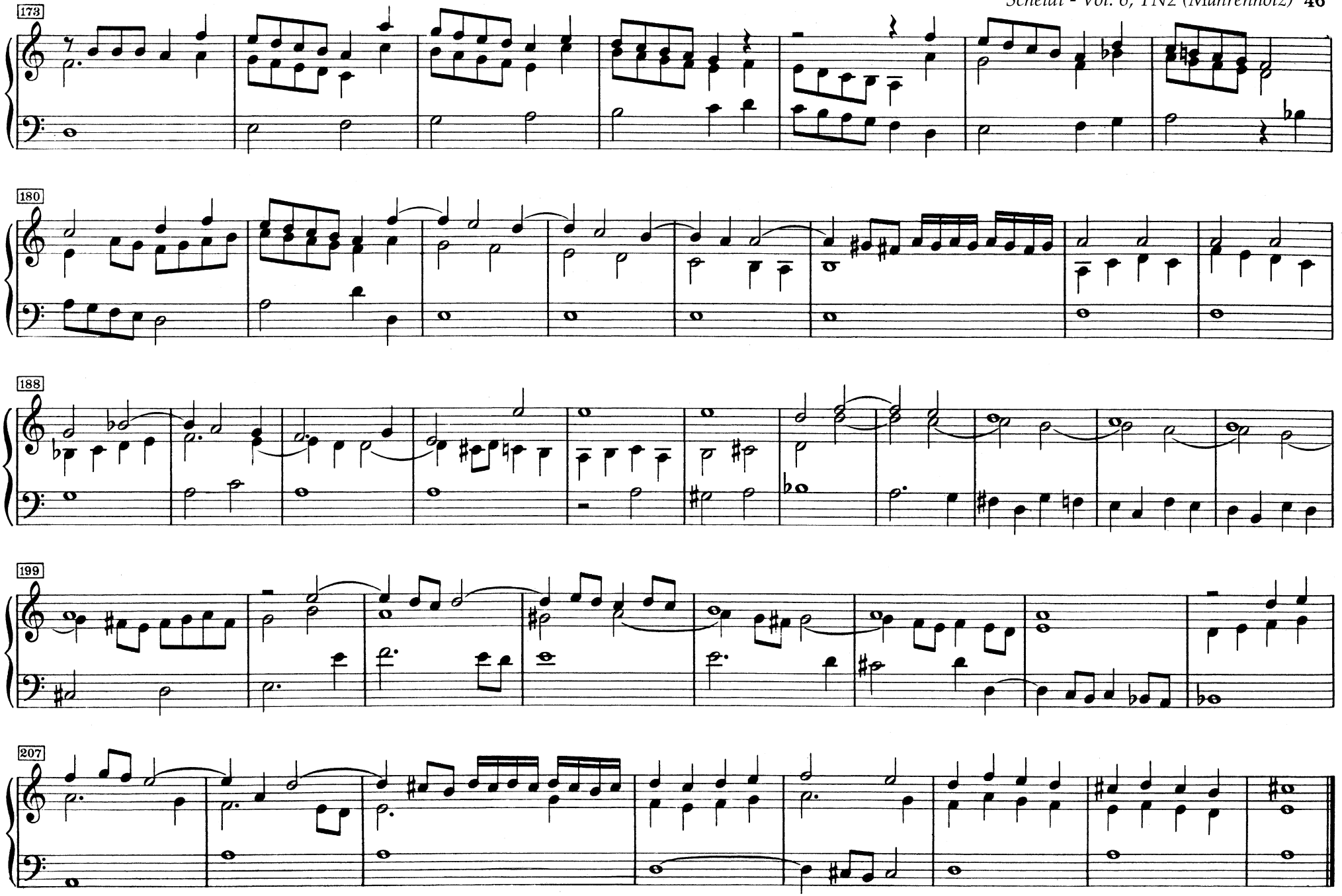

48
54
60
Imitatio violistica
(Ped.8′)
65
70
(Ped. 4′ eine Oktave tiefer)


76
81
85
(ohne Ped.)
92
99

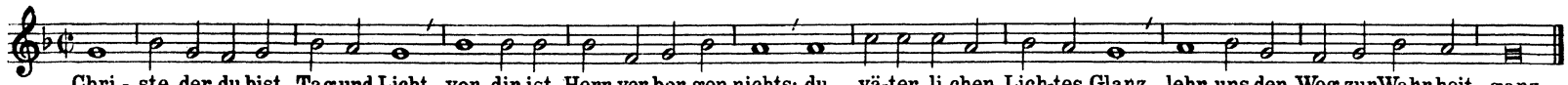

105
109
114
(Ped. 4' eine Oktave tiefer)
120
126


131
135
(ohne Ped.)
140
144
148

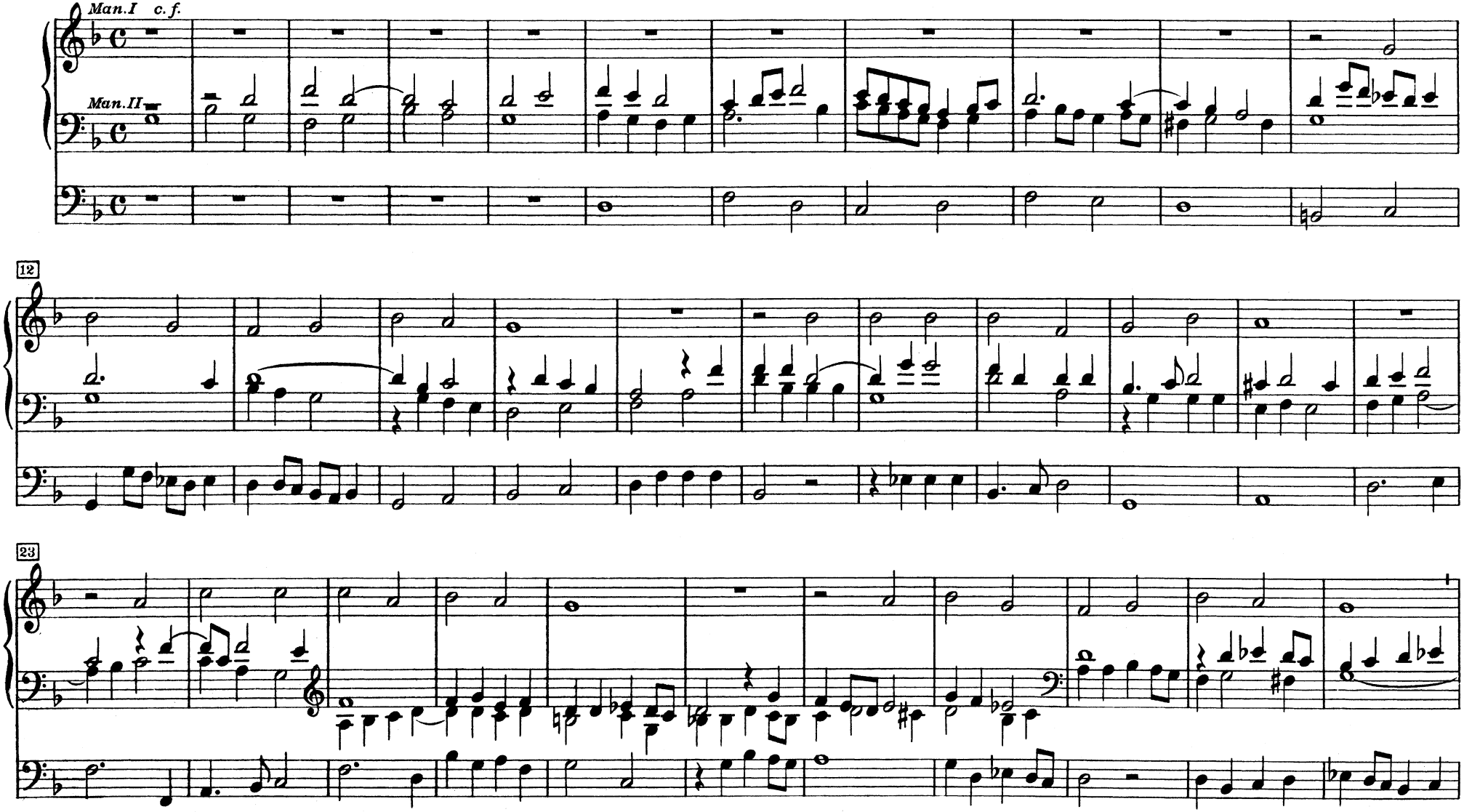

152
156
160
164
168


173
180
188
199
207

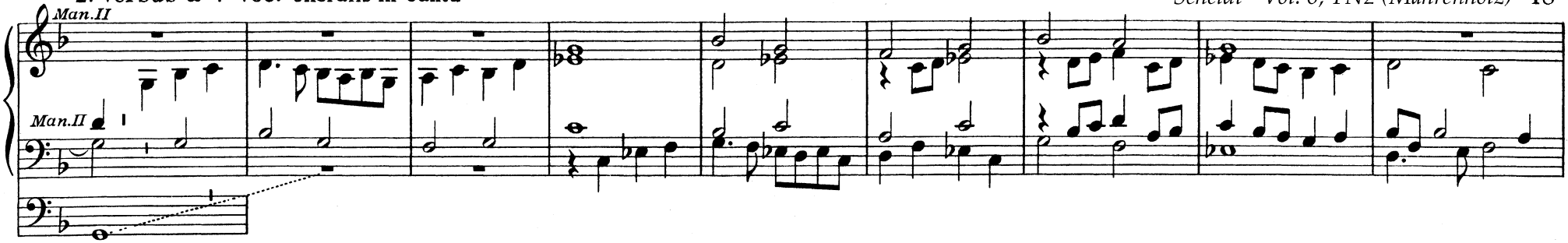
VII. HYMNUS Christe, qui lux es et dies (Christe, der du bist Tag und Licht)

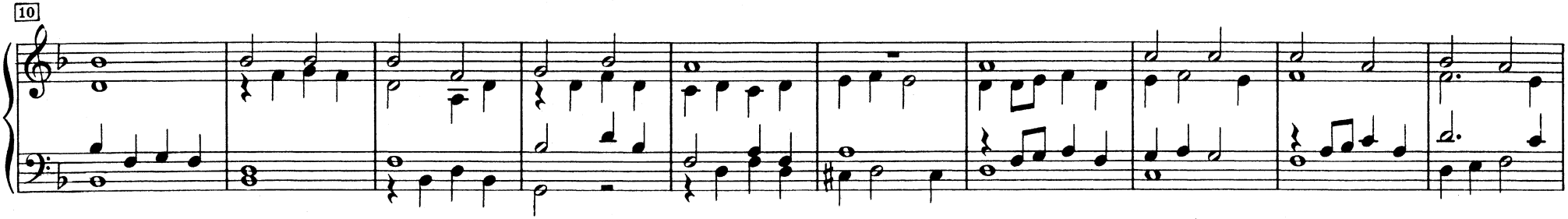


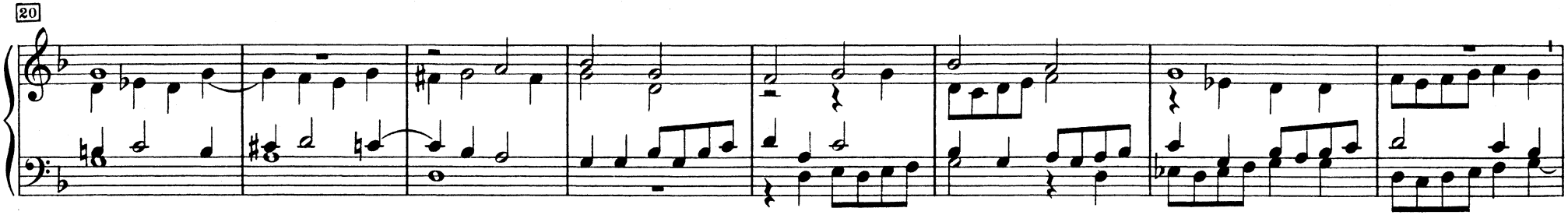
1. Versus à 4 Voc. Choralis in Cantu



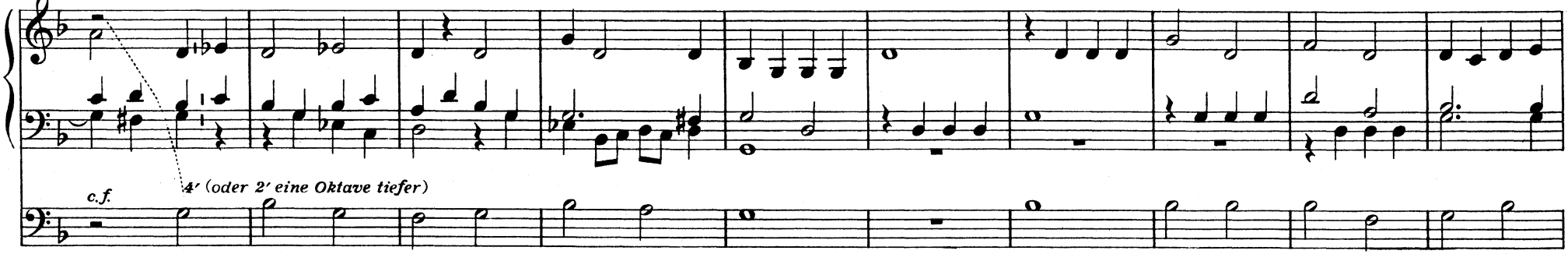
2. Versus à 4 Voc. Choralis in Cantu

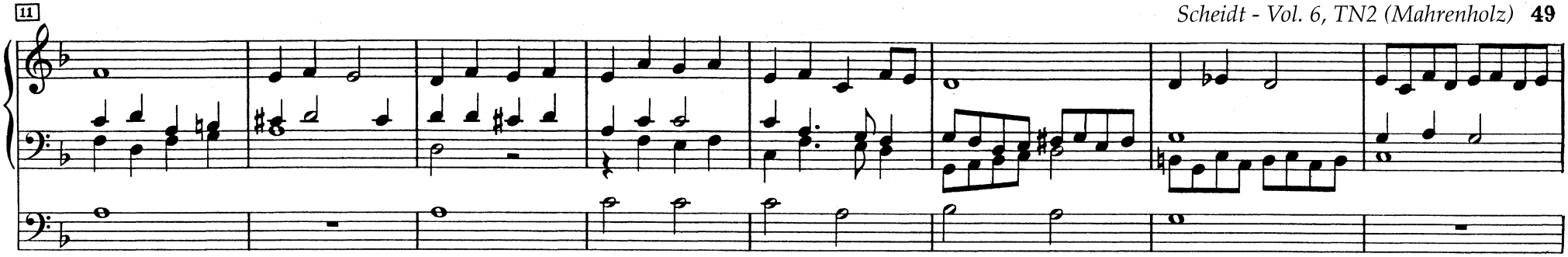


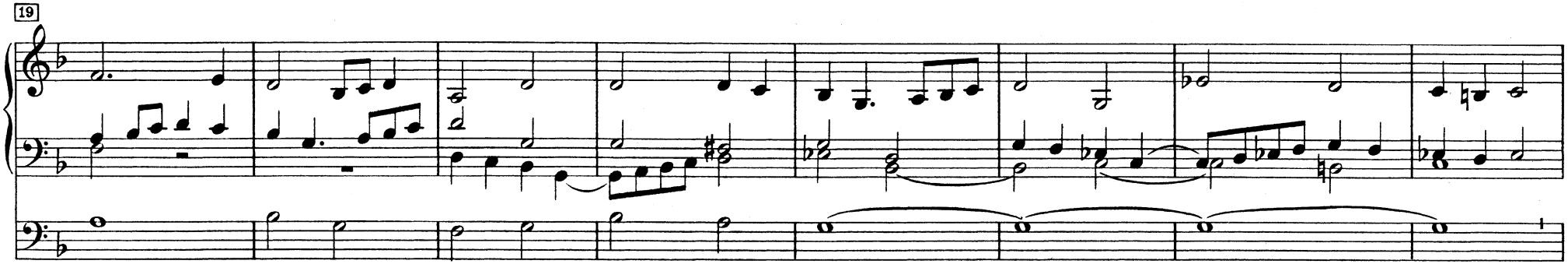




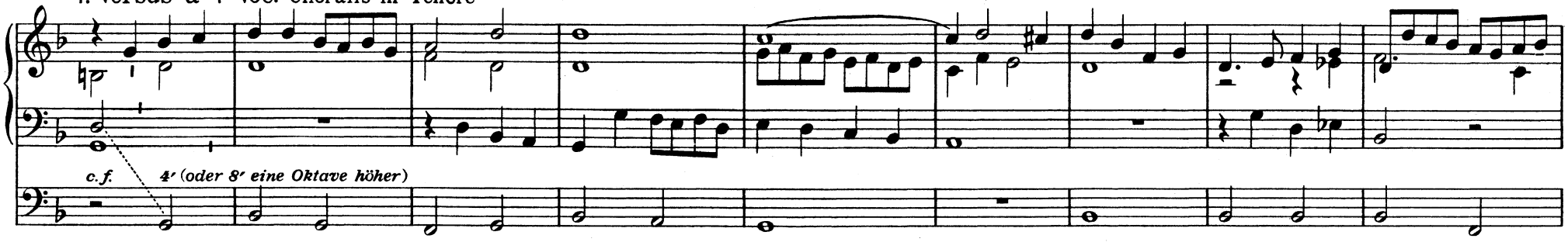
3. Versus à 4 Voc. Choralis in Cantu

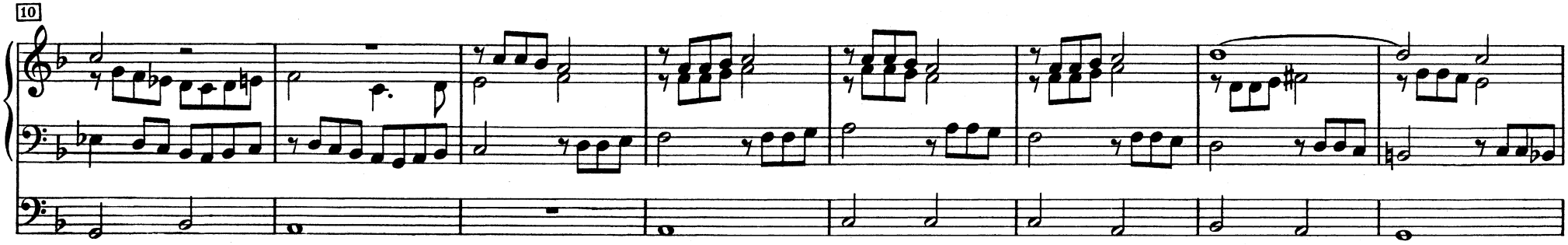


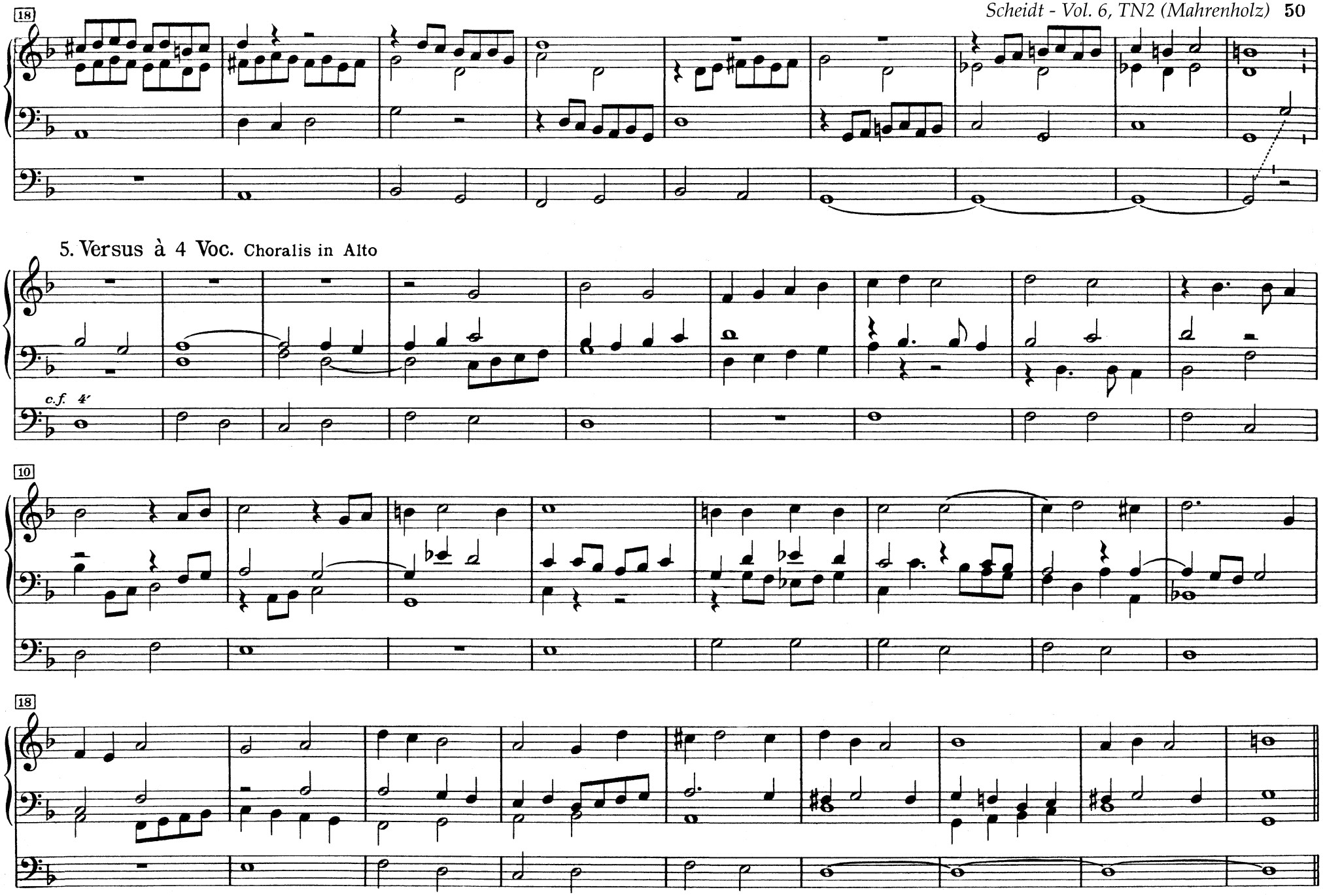


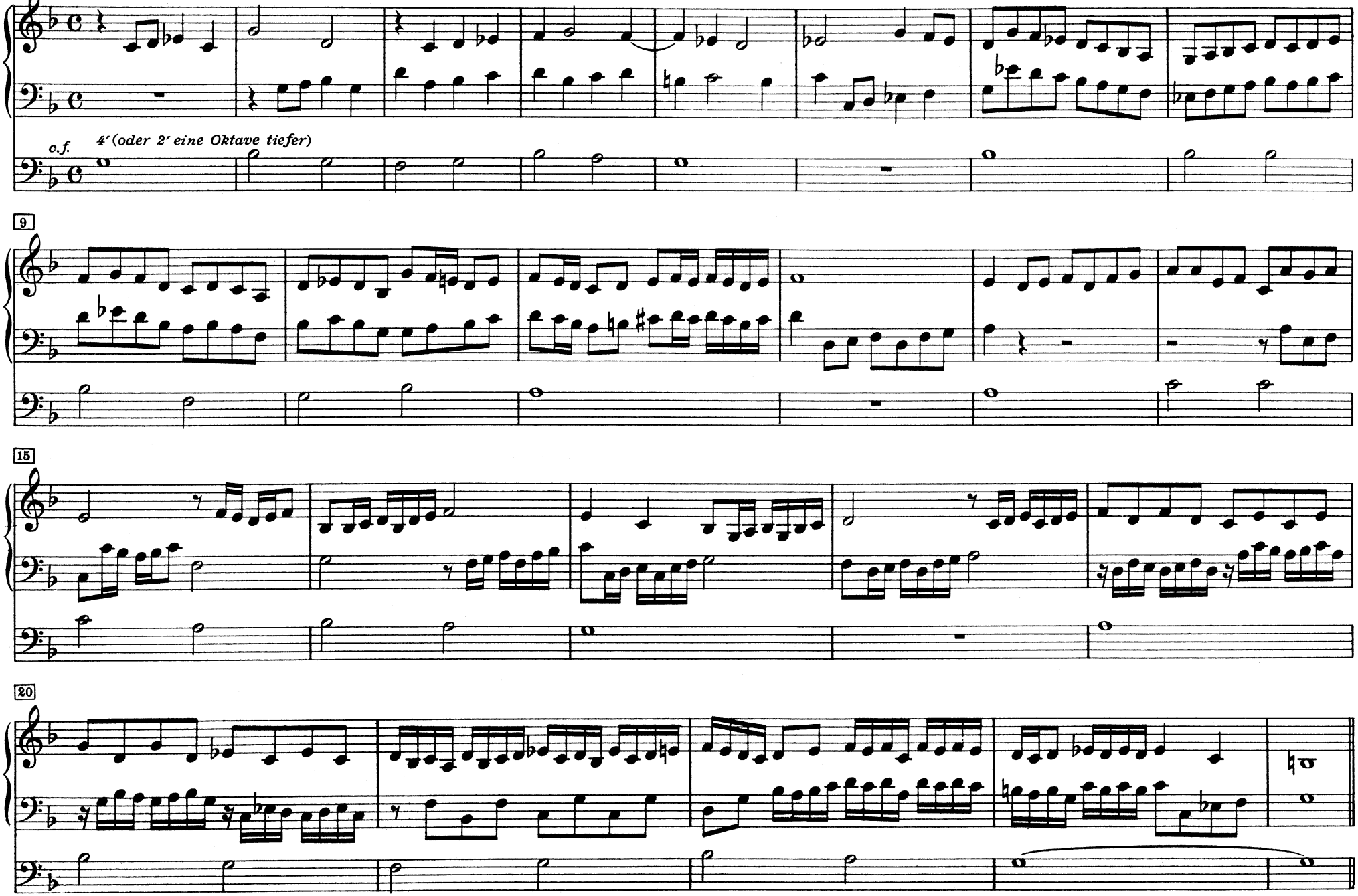


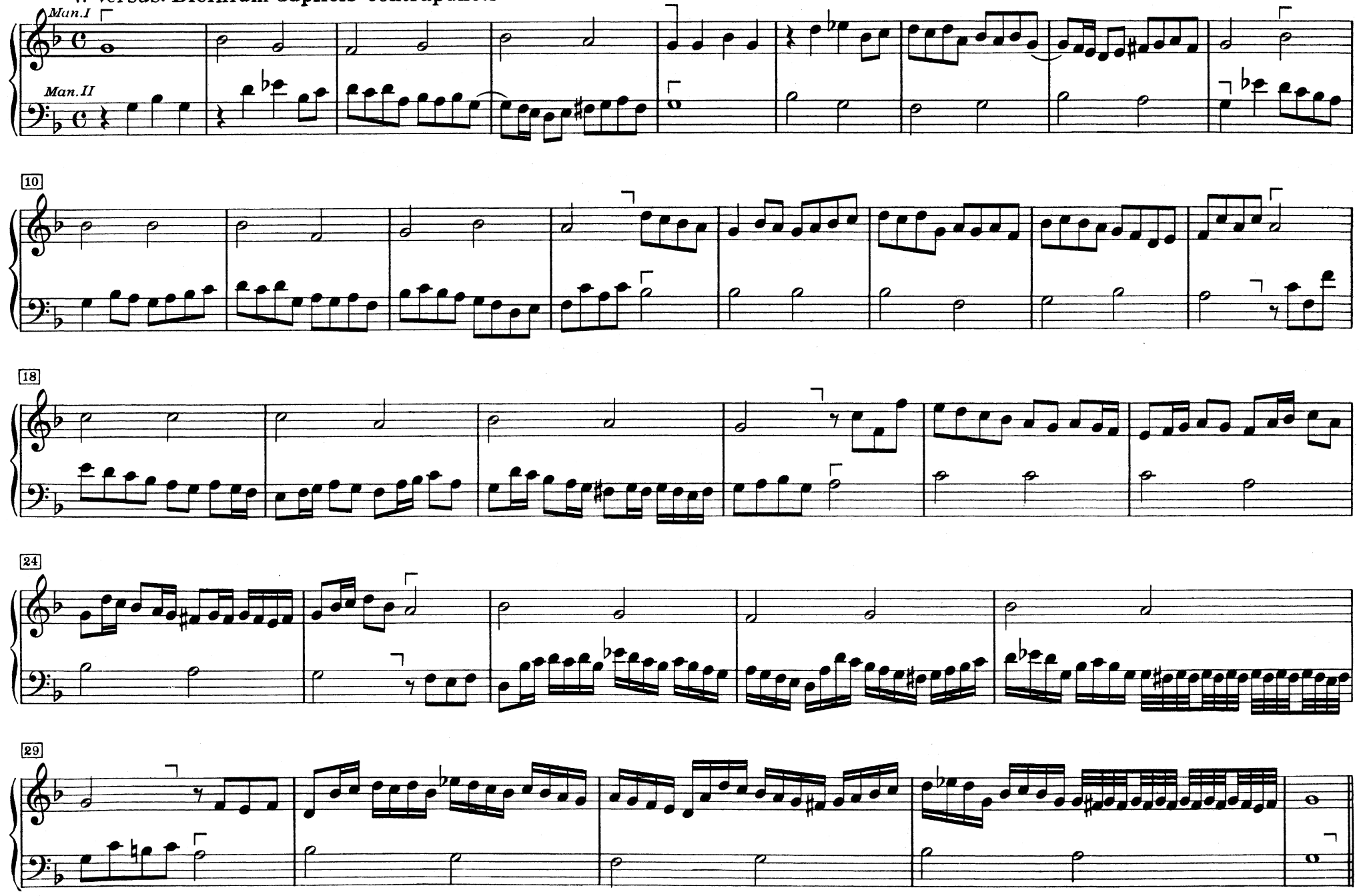
4. Versus à 4 Voc. Choralis in Tenore

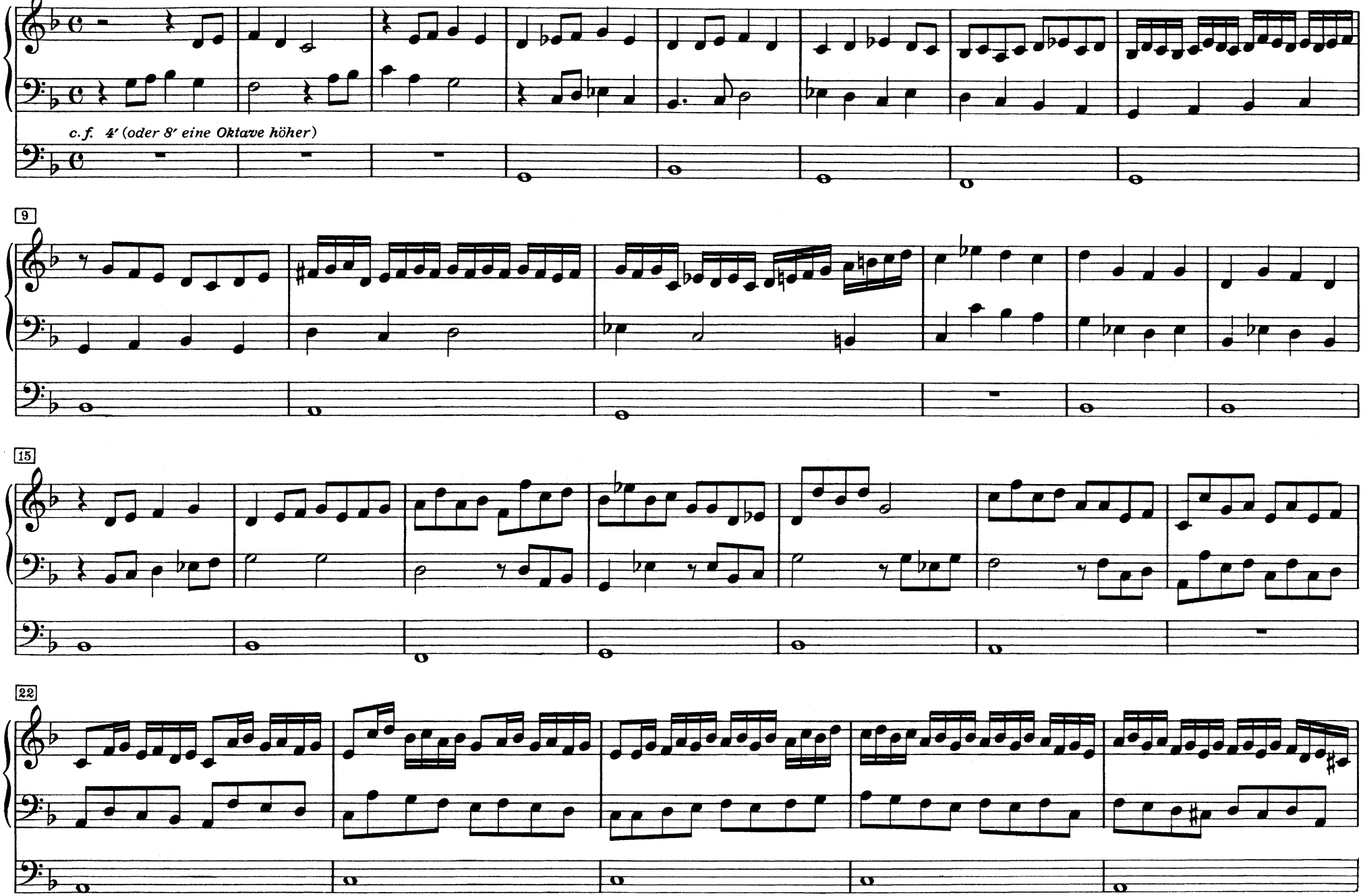


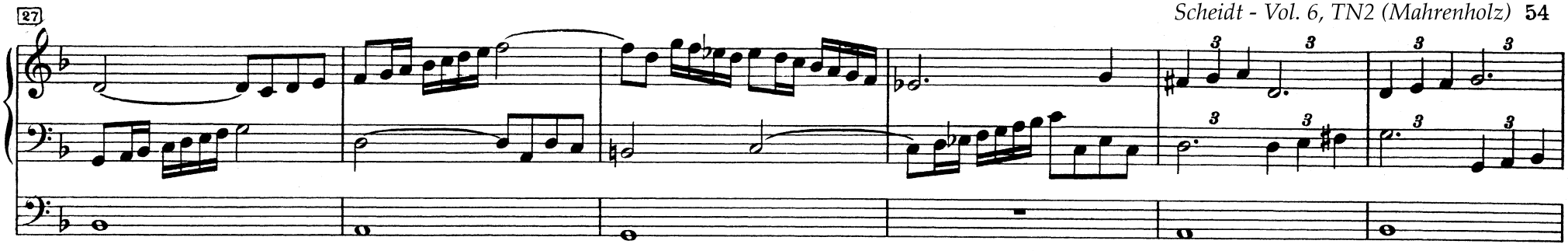


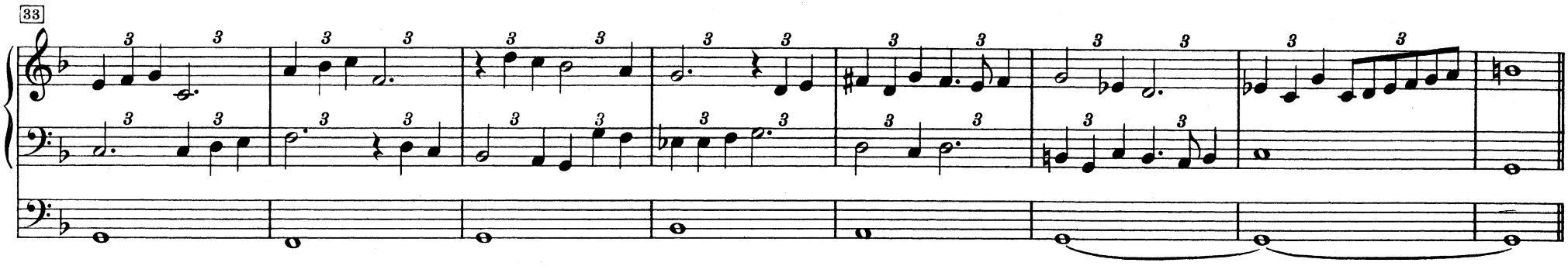

18
5. Versus à 4 Voc. Choralis in Alto
c.f. 4'
10
18


c.f.
4' (oder 2' eine Oktave tiefer)
9
15
20

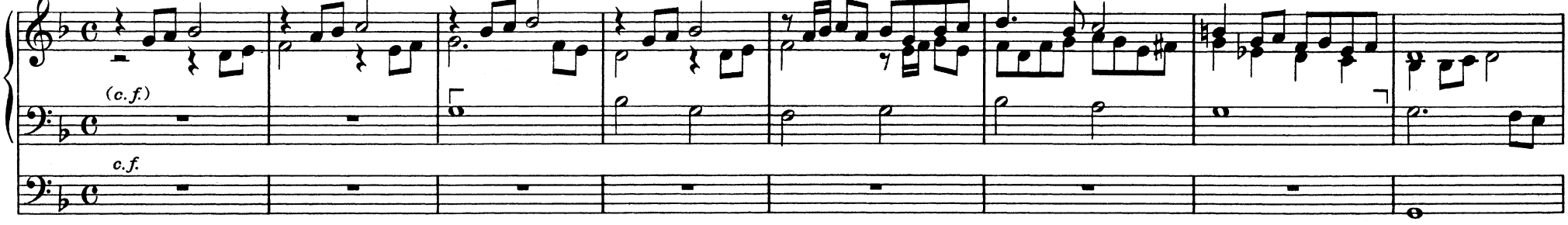

Man.I
Man.II
10
18
24
29

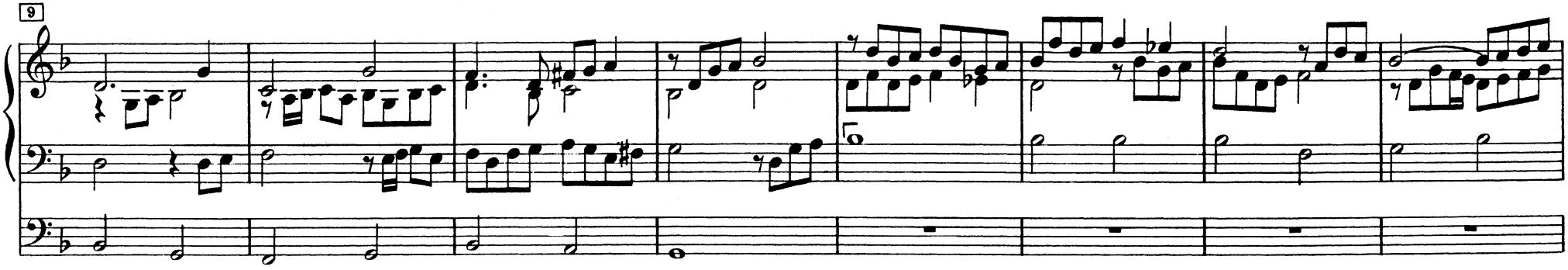

c.f. 4′ (oder 8′ eine Oktave höher)
9
15
22

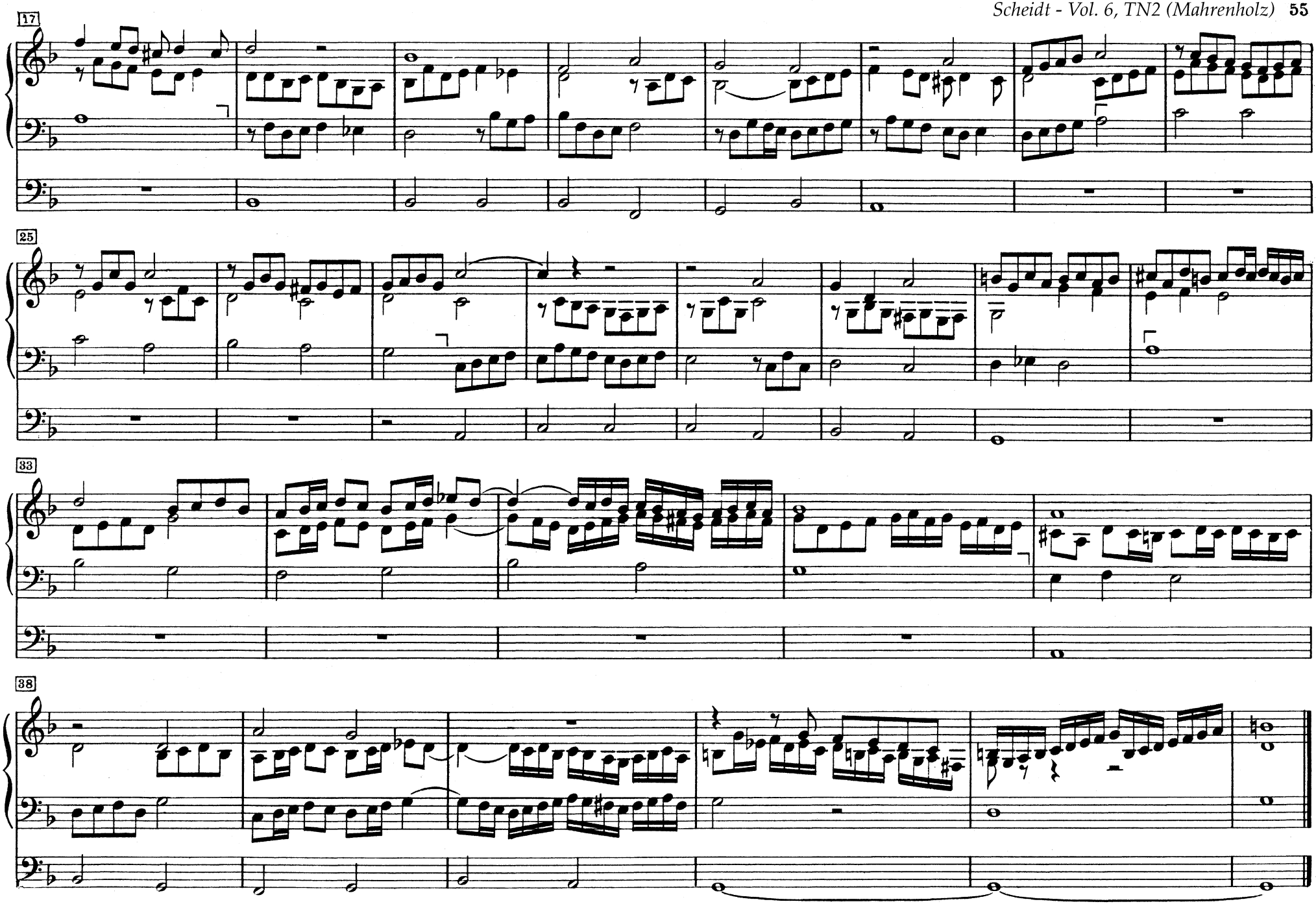




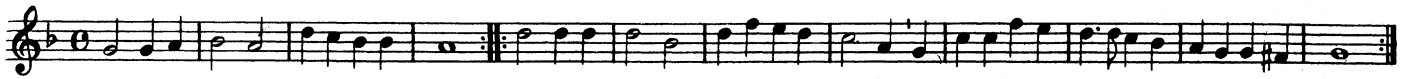
9. Versus à 4 Voc. Choralis in *Tenore et* Basso



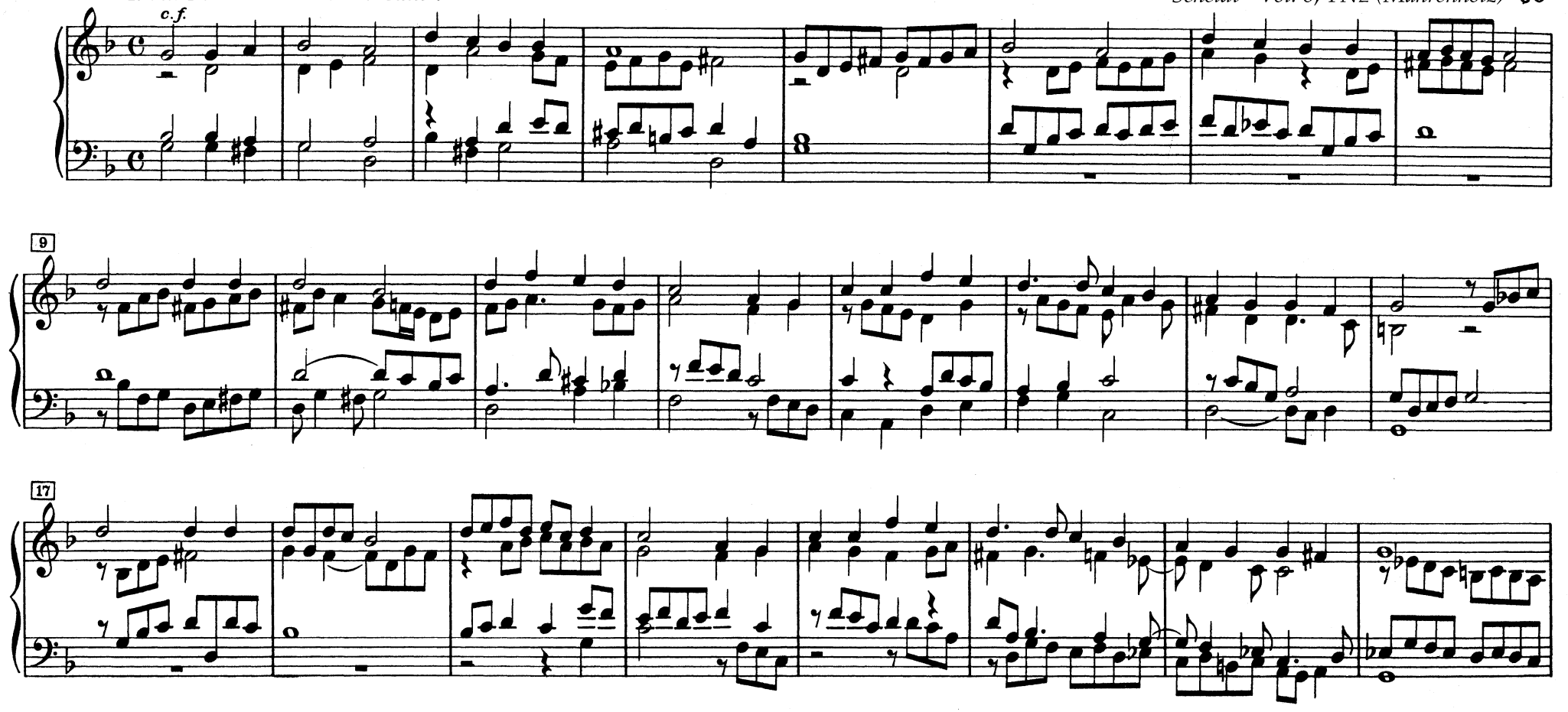



17
25
33
38

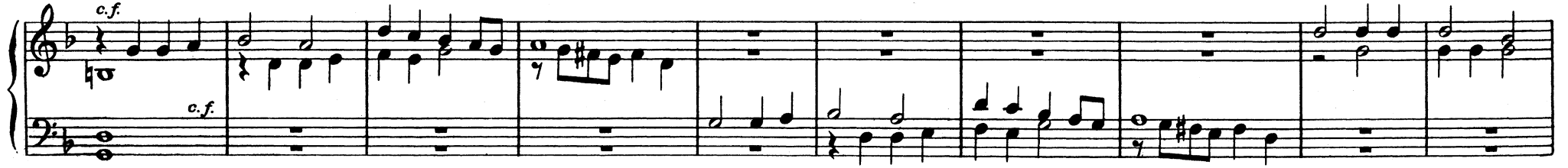
VIII. CANTILENA ANGLICA DE FORTUNA

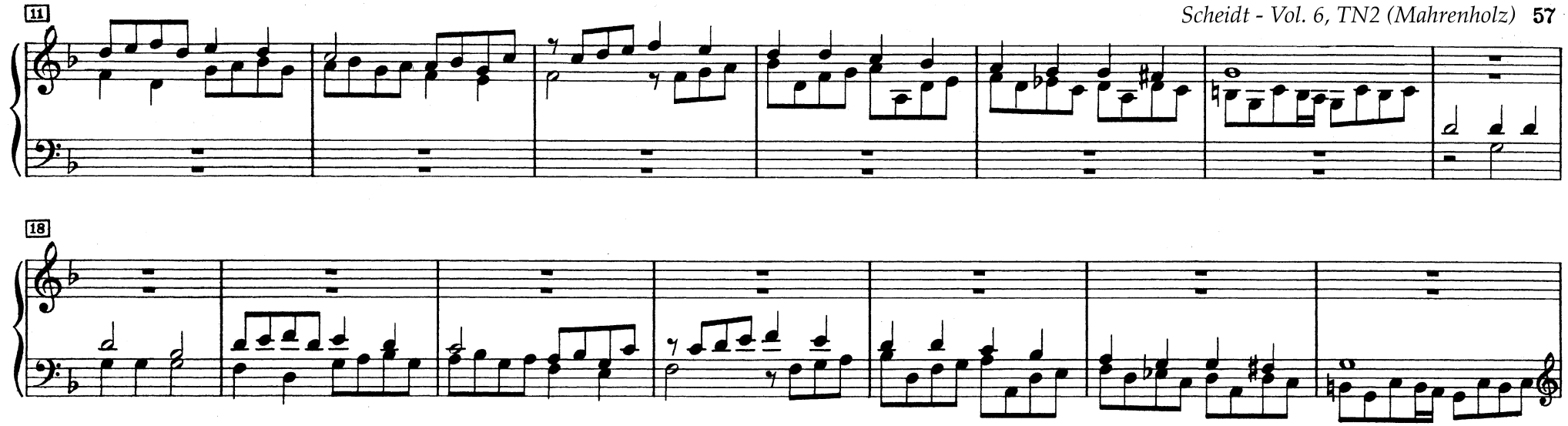


1. Variatio à 4 Voc. *In Cantu*

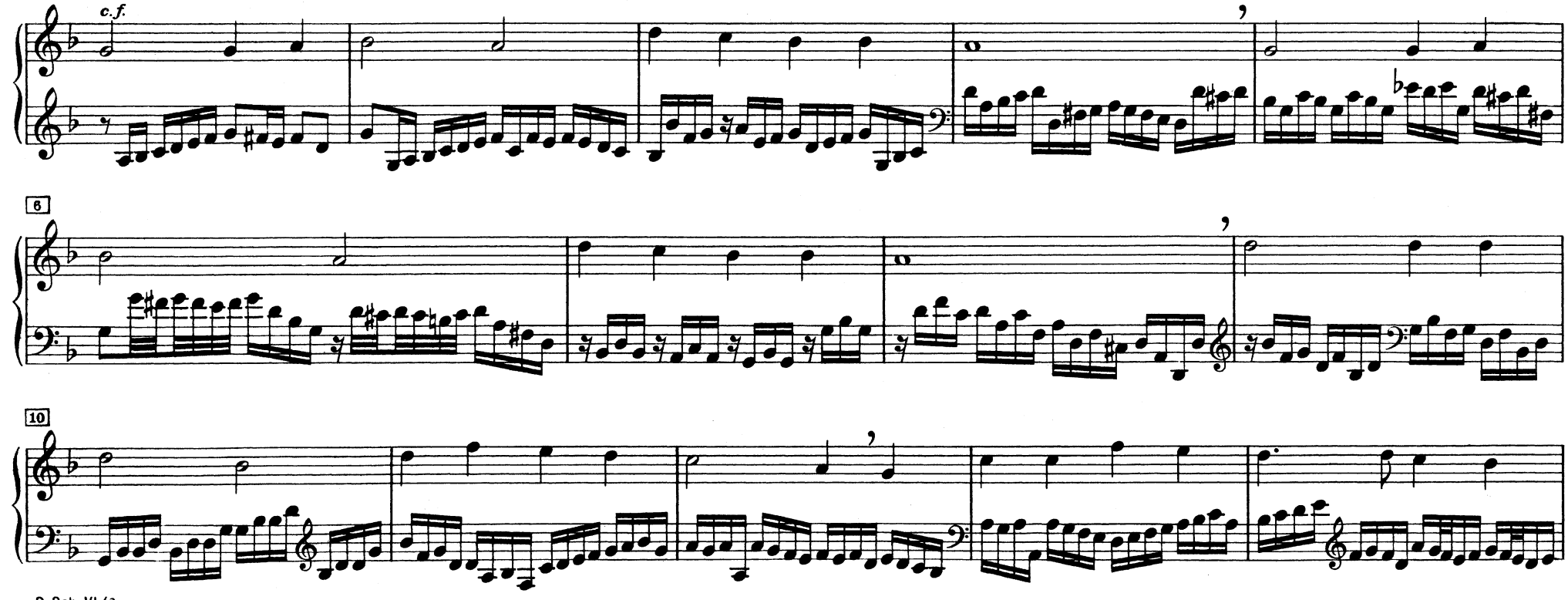


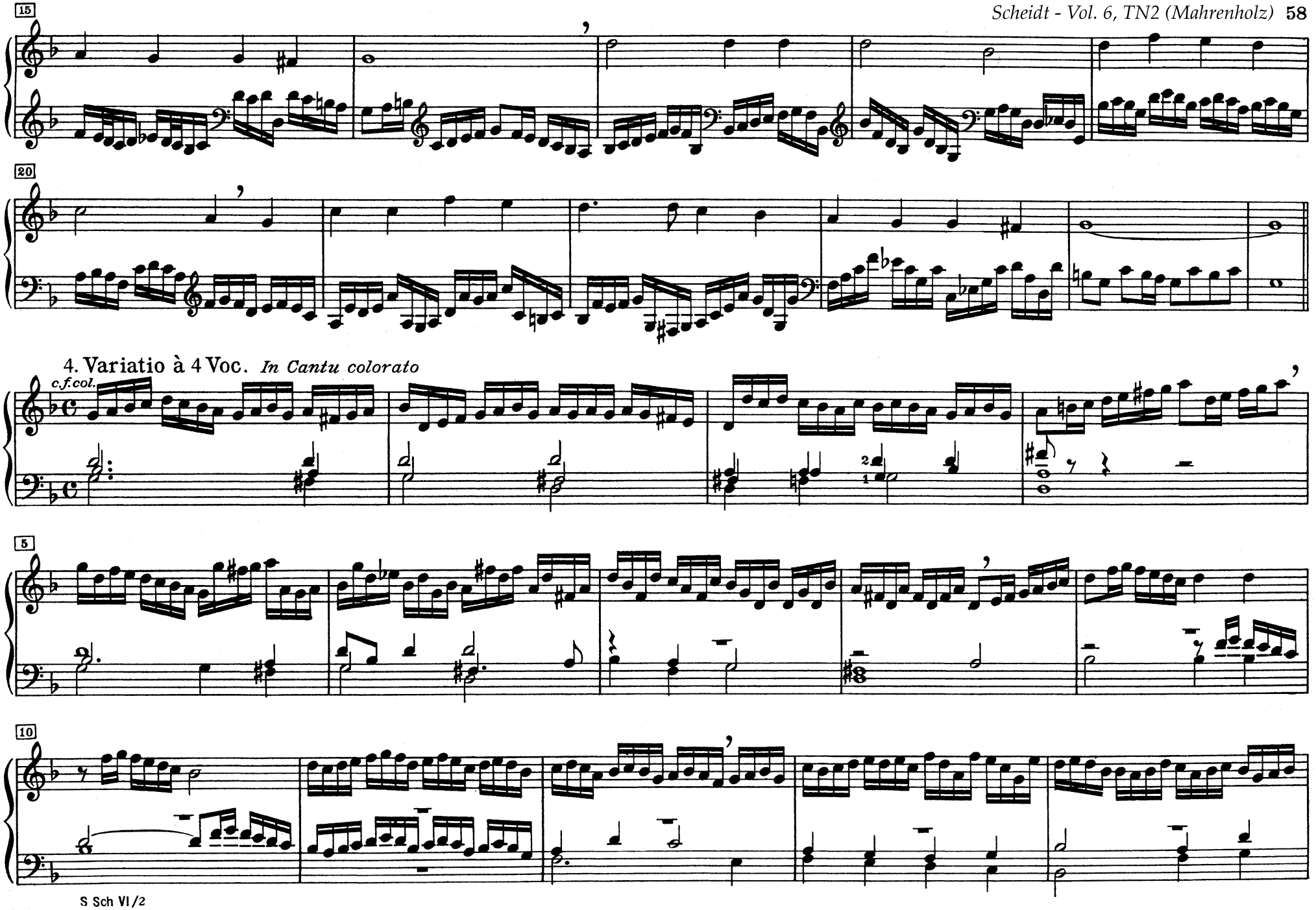
2. Variatio à 4 Voc. *In Cantu et Tenore*

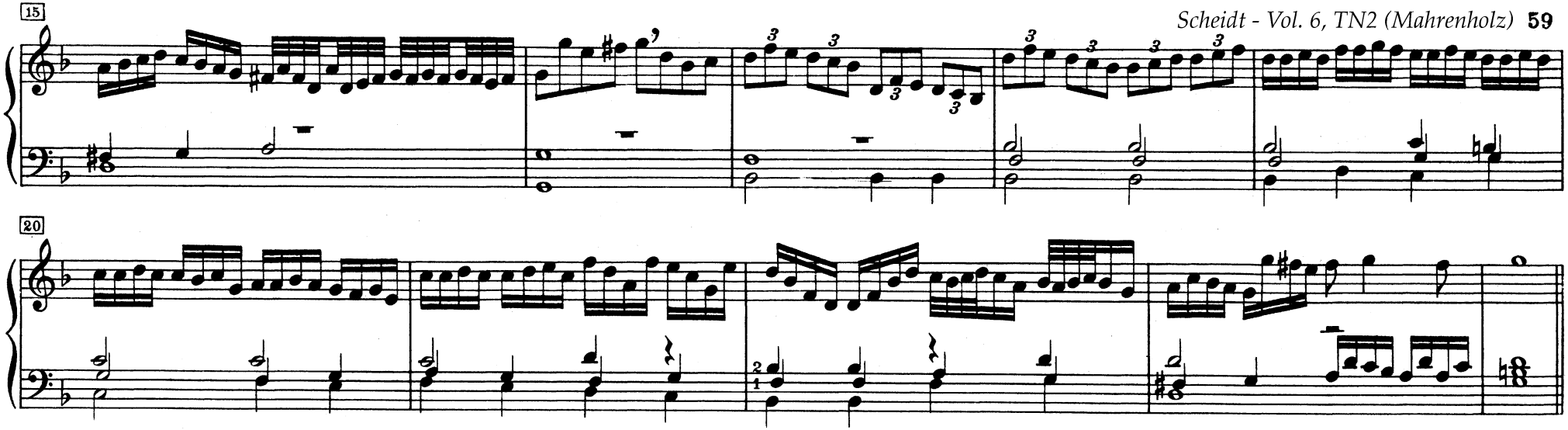




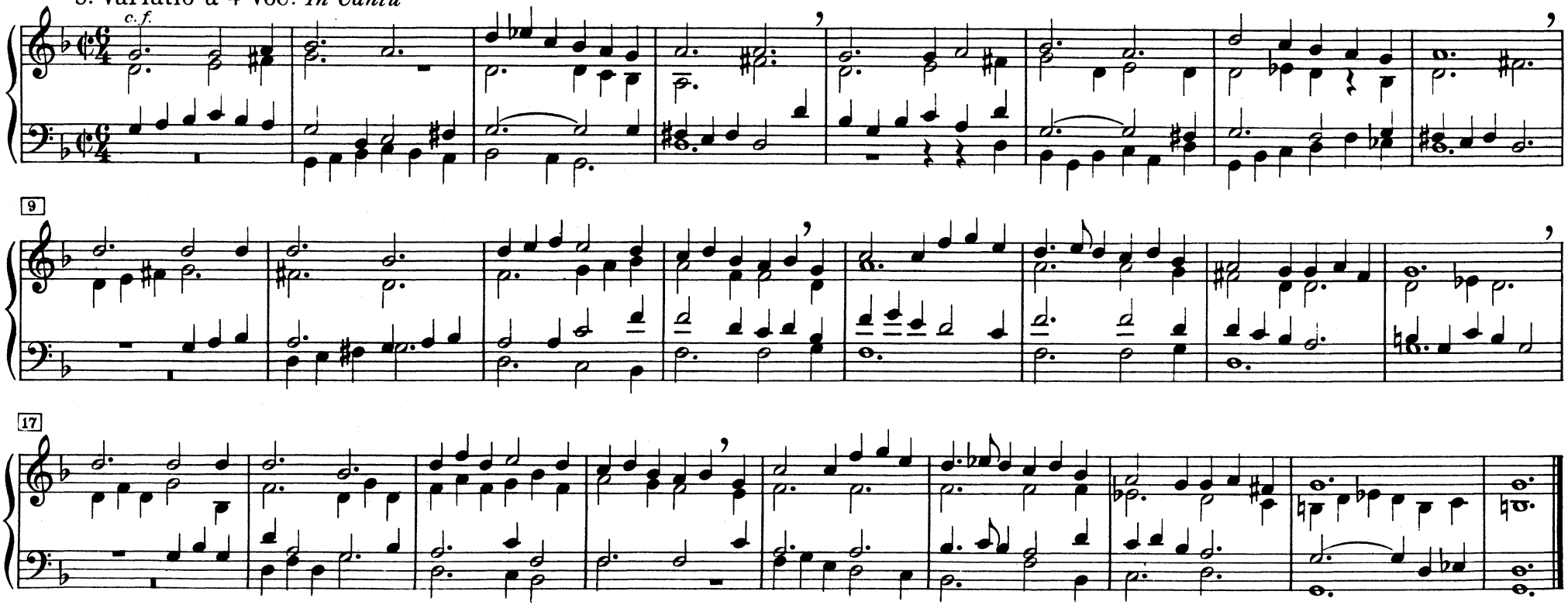
3. Variatio. Bicinium. *In Cantu*




15
20
4. Variatio à 4 Voc. In Cantu colorato
c.f.col.
5
10

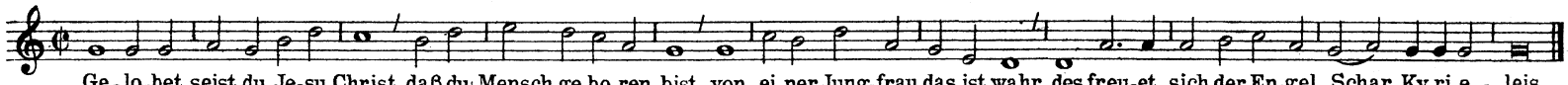


5. Variatio à 4 Voc. *In Cantu*



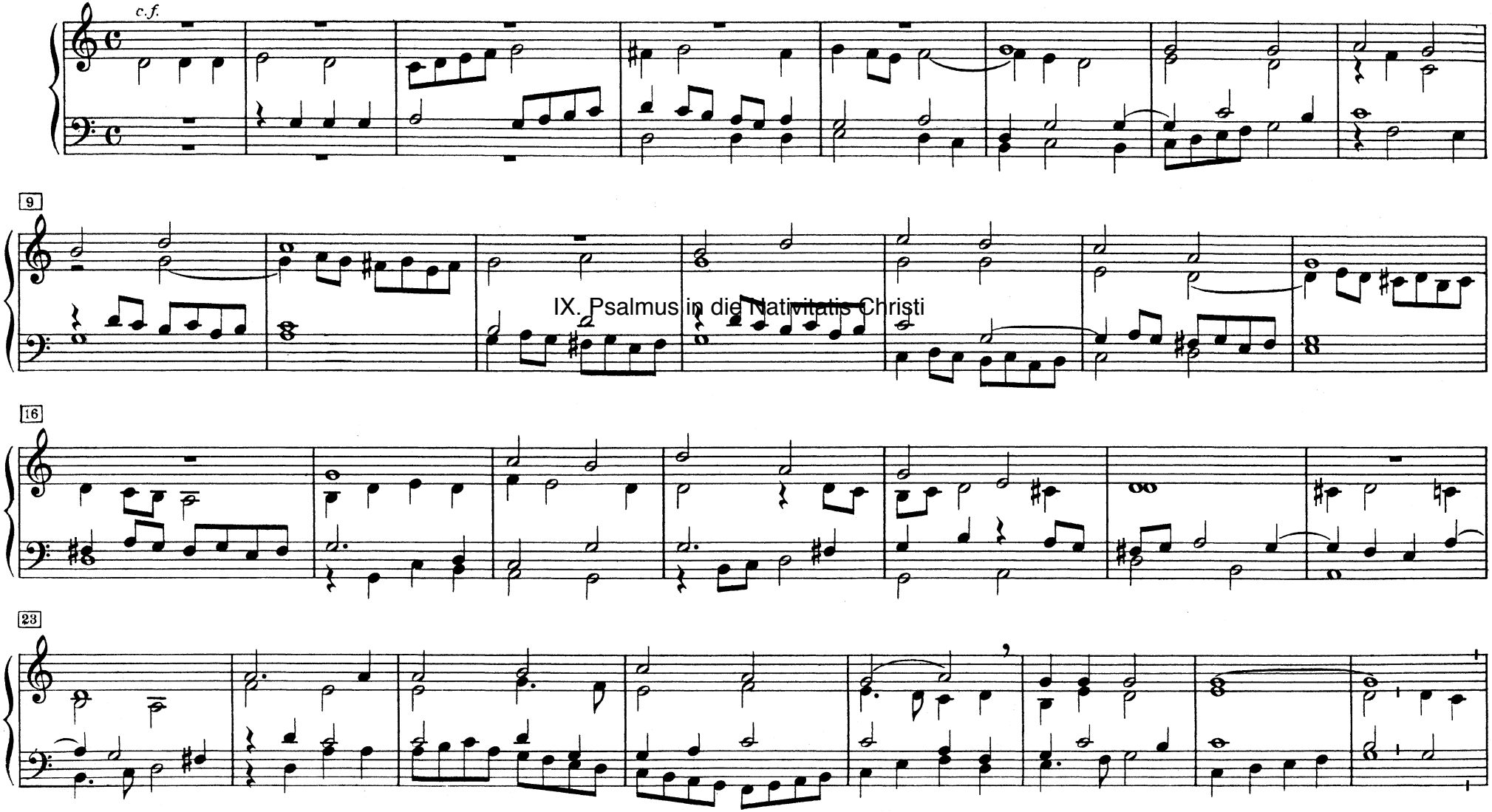
IX. PSALMUS IN DIE NATIVITATIS CHRISTI

Gelobet seist du, Jesu Christ



1. Versus à 4 Voc. *Choralis in Cantu*

c.f.



IX. Psalmus in die Nativitatis Christi

2. Versus à 4 Voc. Choralis in Cantu

c.f. 2' (oder 4' eine Oktave höher)

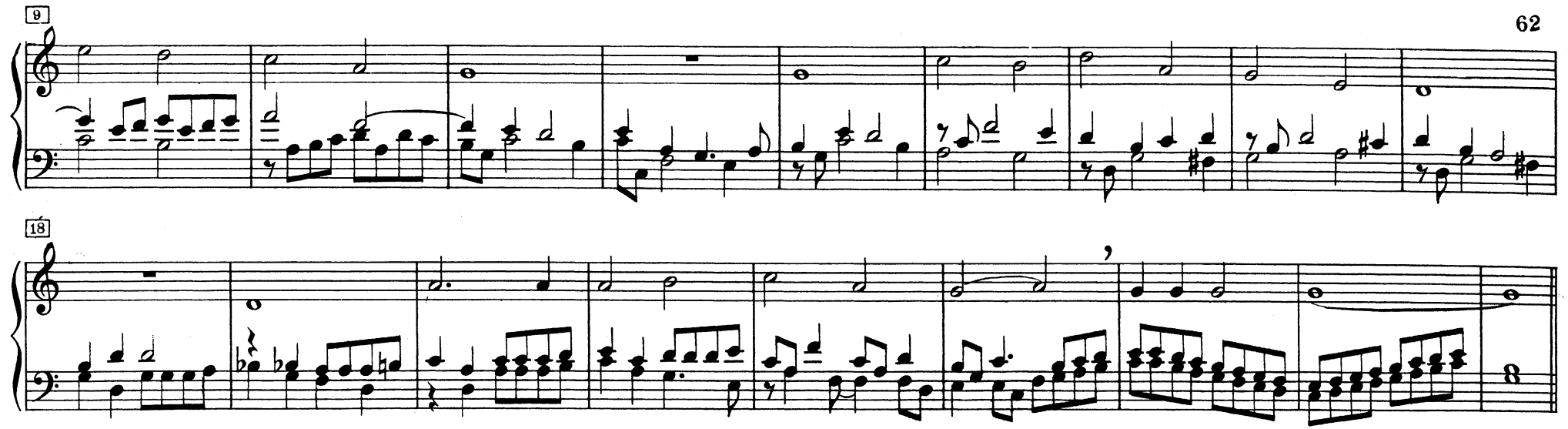
9

17

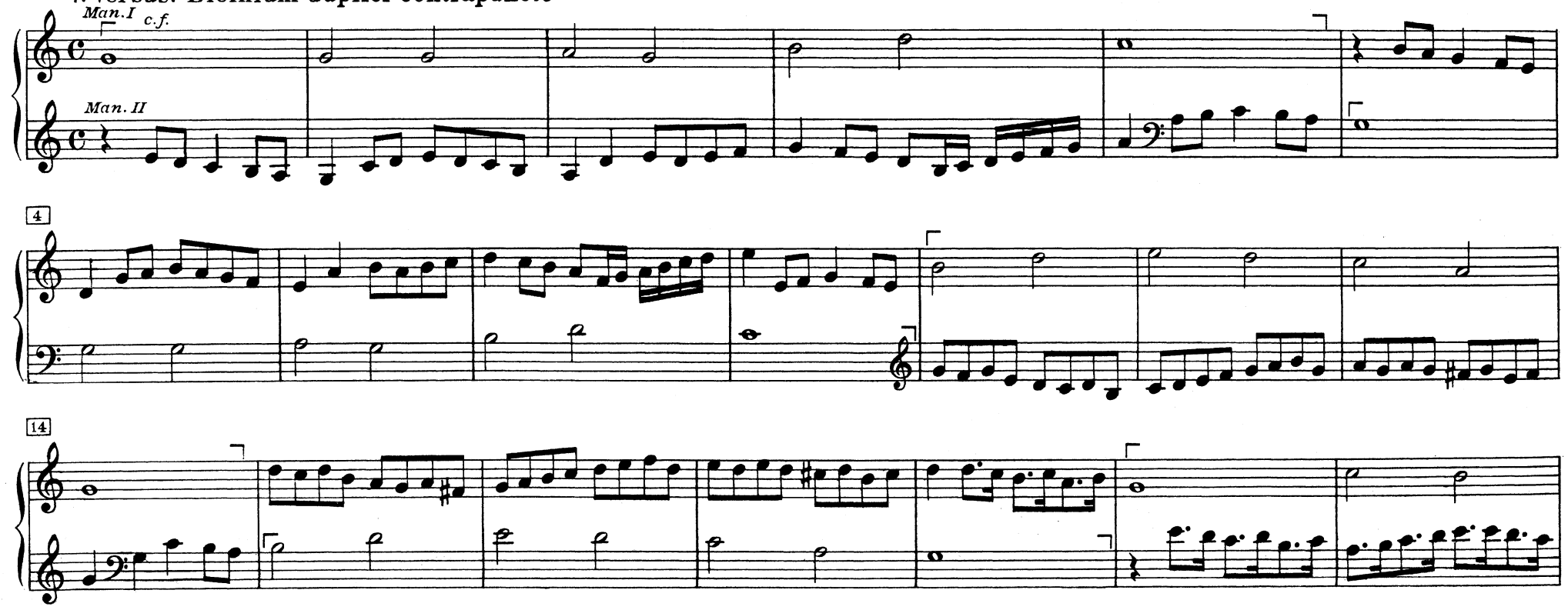
3. Versus à 3 Voc. Choralis in Cantu

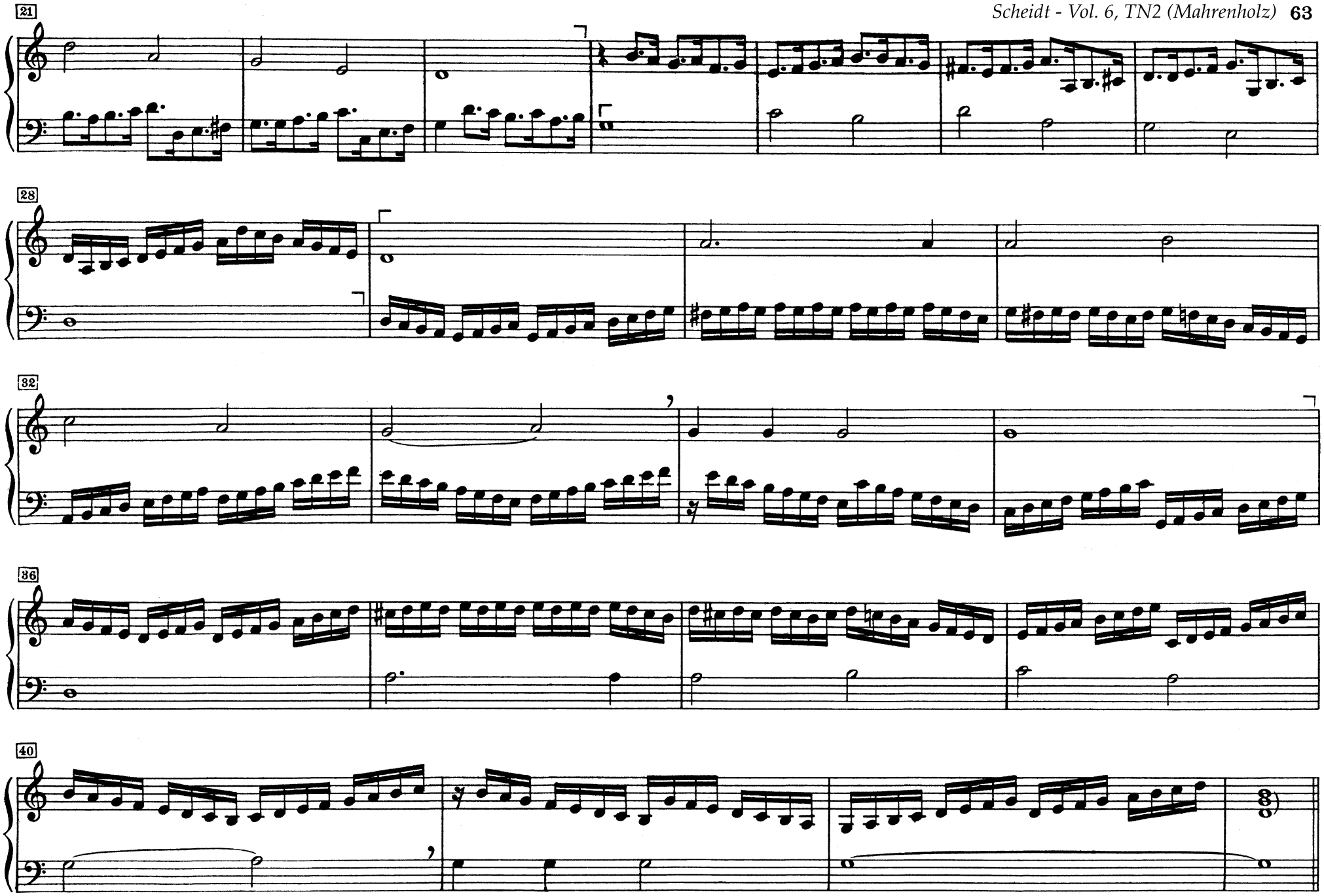
Man. I c.f.

Man. II oder I



4. Versus. Bicinium duplici contrapuncto




21
28
32
36
40

5. Versus à 3 Voc. Choralis in Tenore

c.f. 4'

8

12

Imitatio violistica

16

22

Imitatio violistica

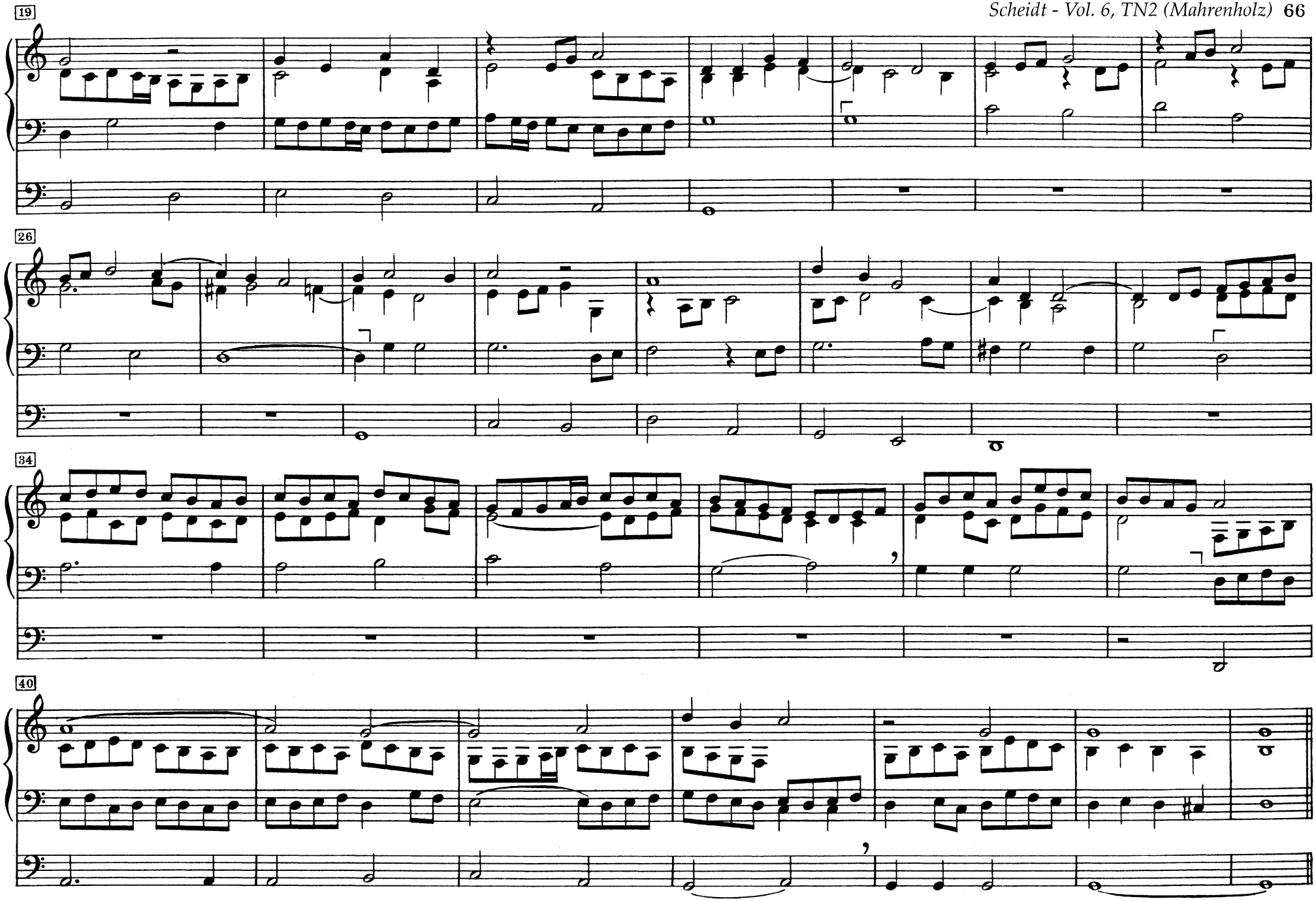
6. Versus à 3 Voc. Choralis in *Tenore et* Basso

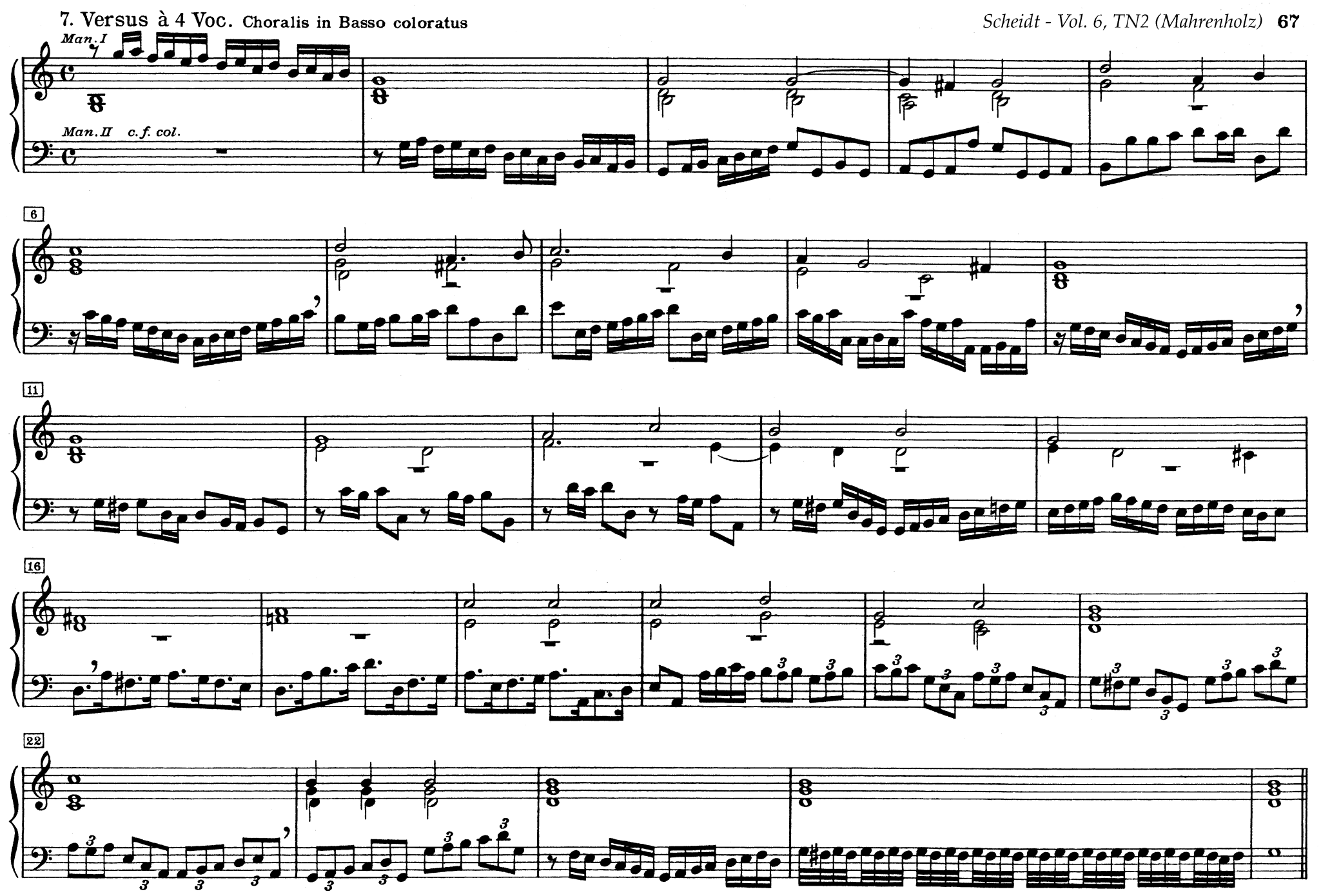
(c.f.)

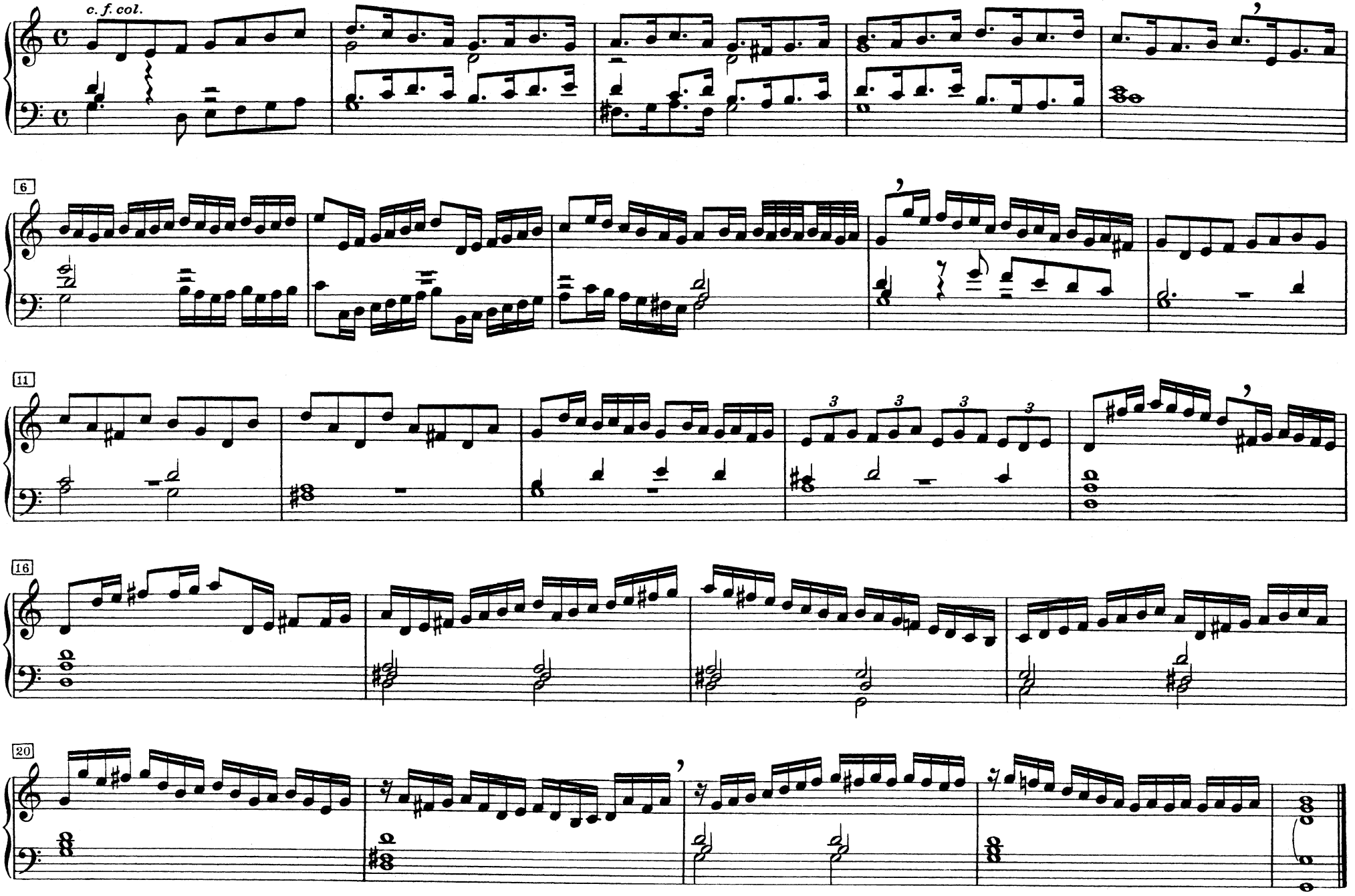
c.f.

7

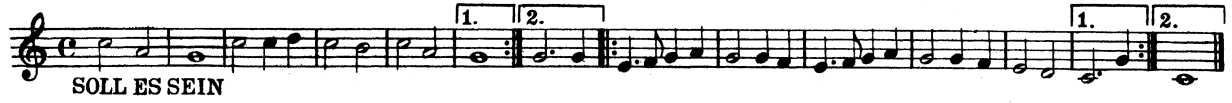
14


19
26
34
40


Man. I
Man. II c.f. col.
6
11
16
22


c. f. col.
6
11
16
20

X. ALLEMANDE (Soll es sein)



1. Variatio à 4 Voc. *In Cantu*

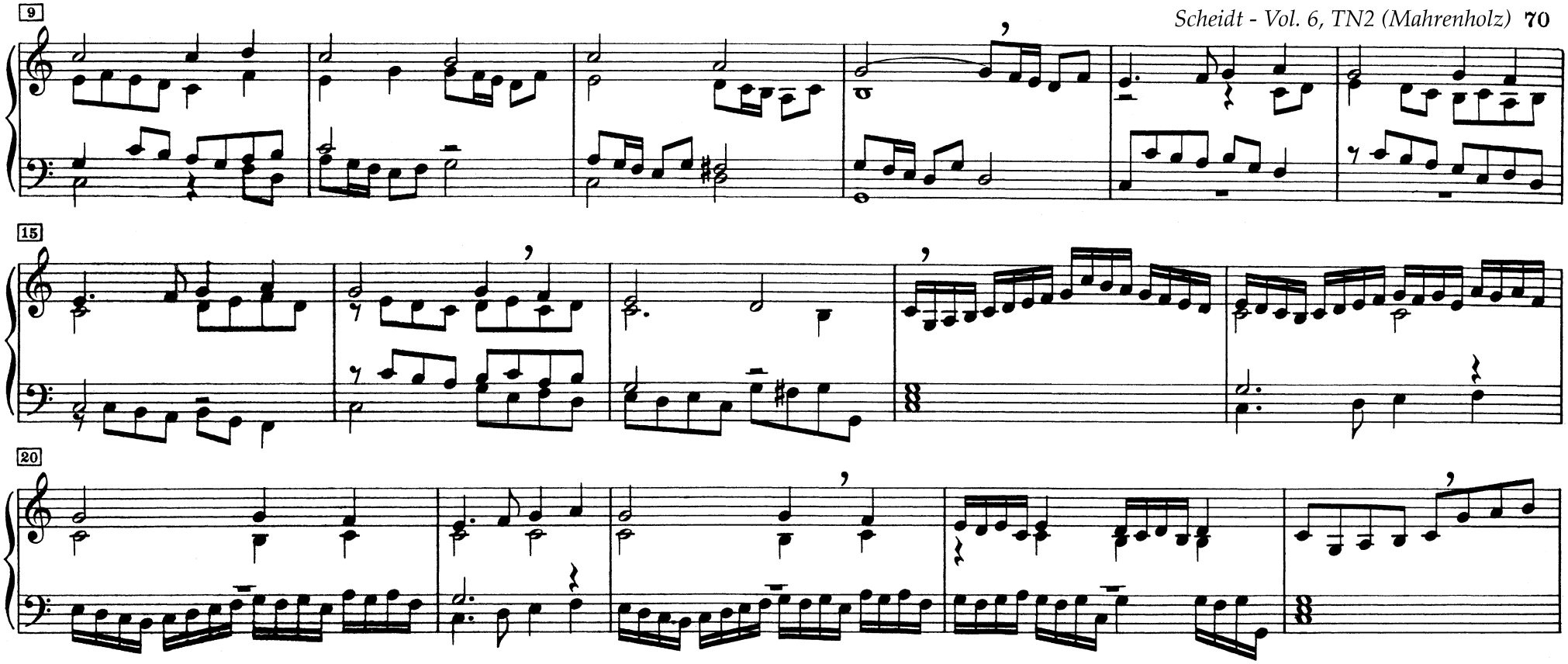
c. f.

9

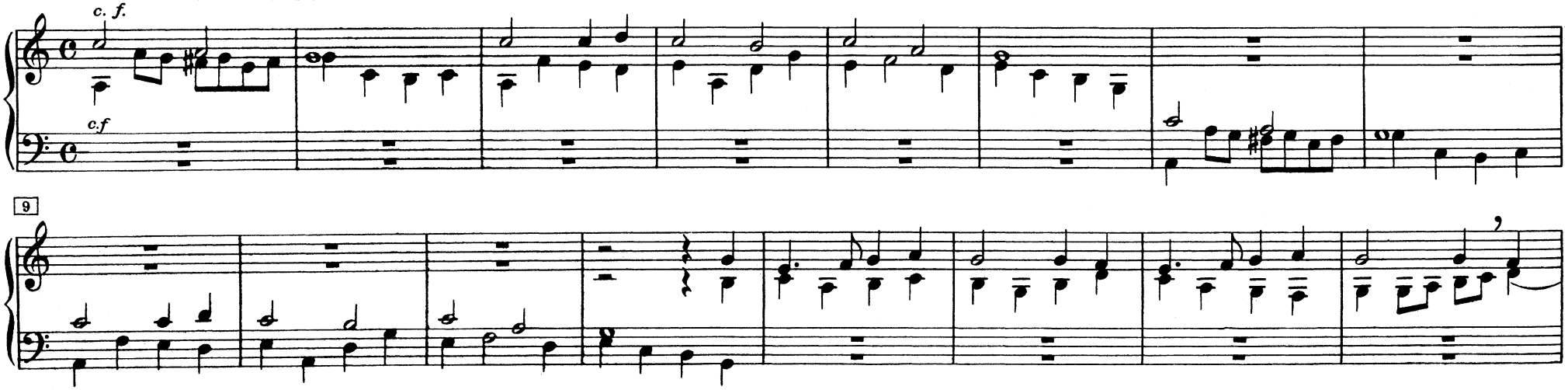
17

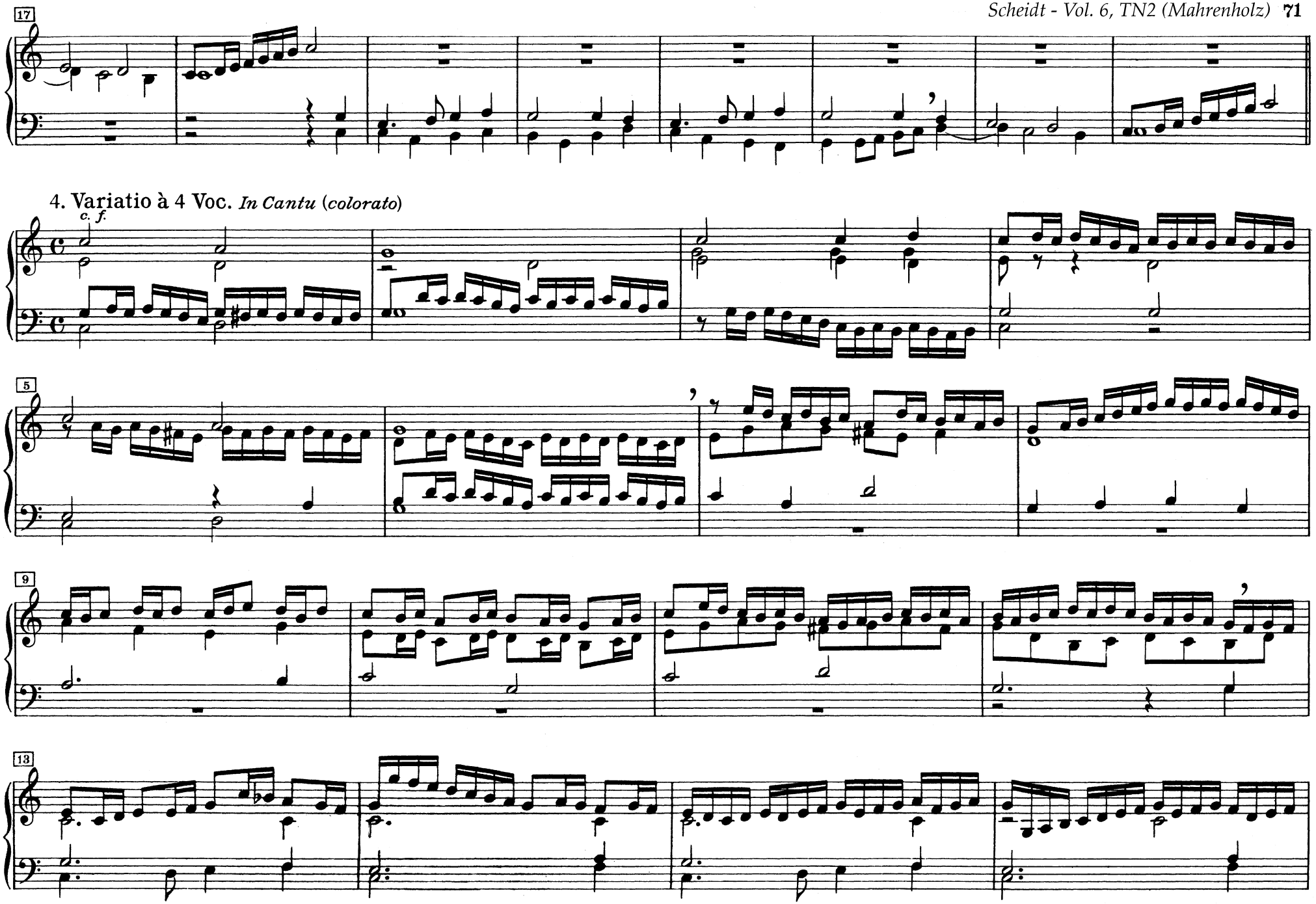
2. Variatio à 4 Voc. *In Cantu*

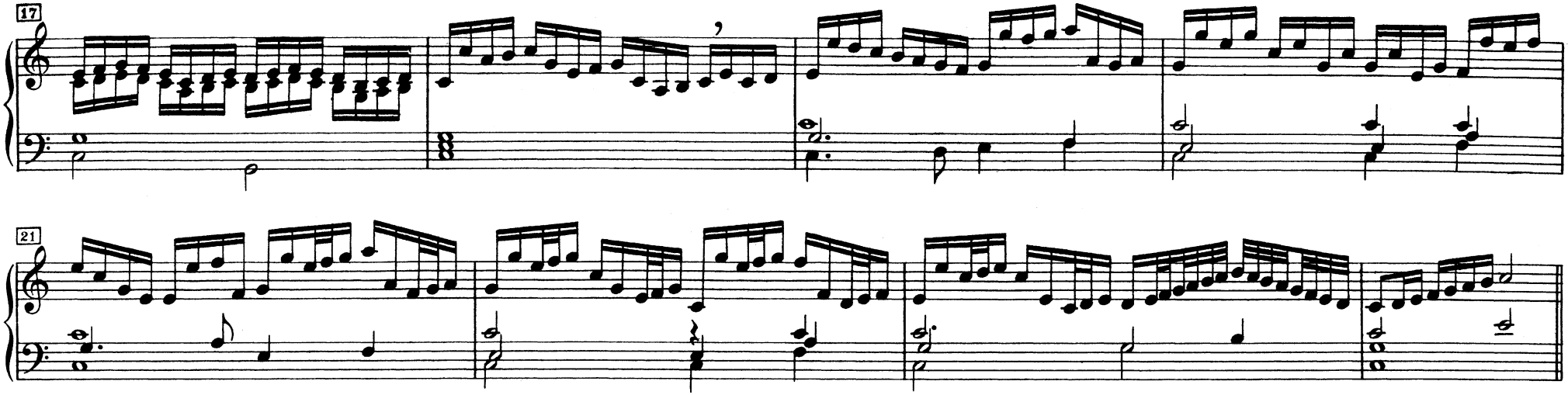
c. f.



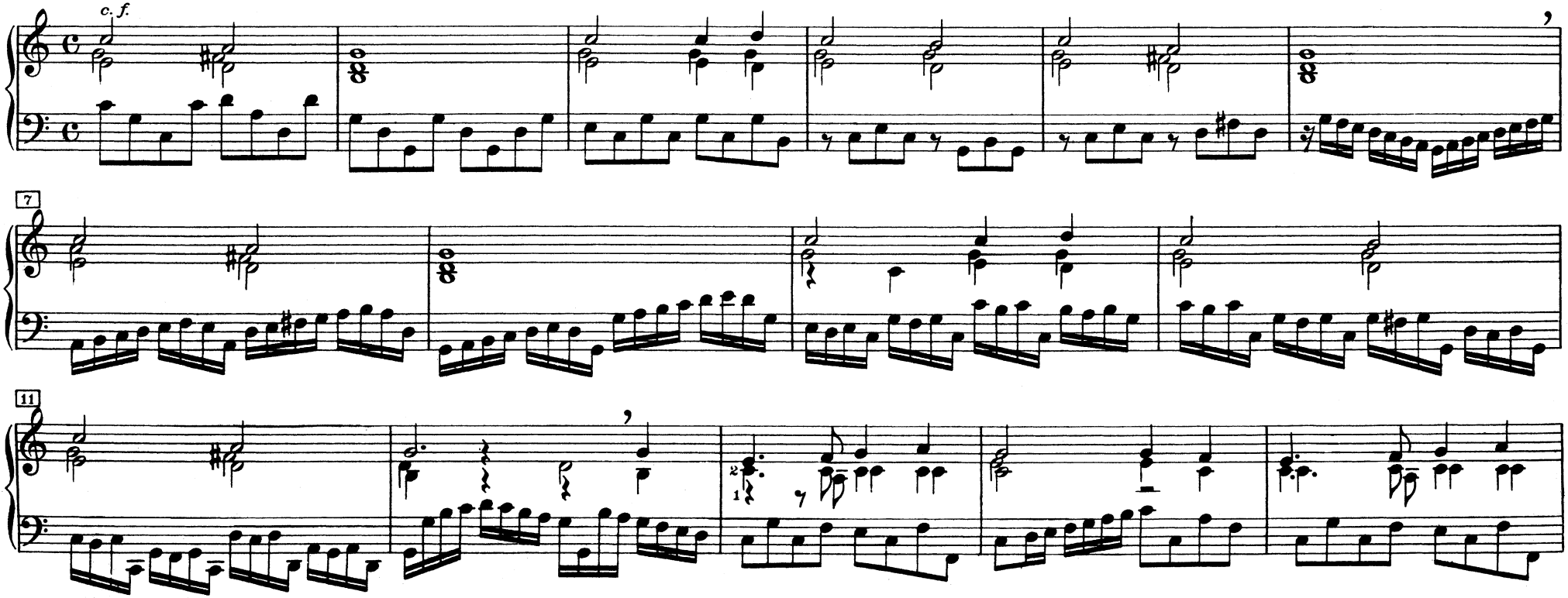
3. Variatio à 4 Voc. *In Cantu et Tenore*

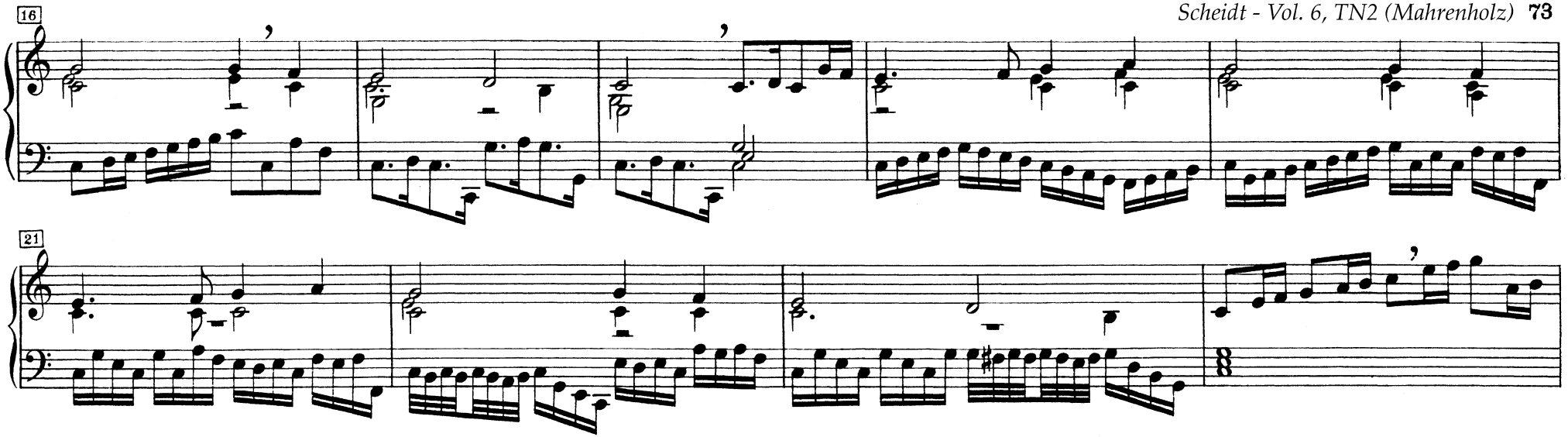



17
4. Variatio à 4 Voc. In Cantu (colorato)
c. f.
5
9
13

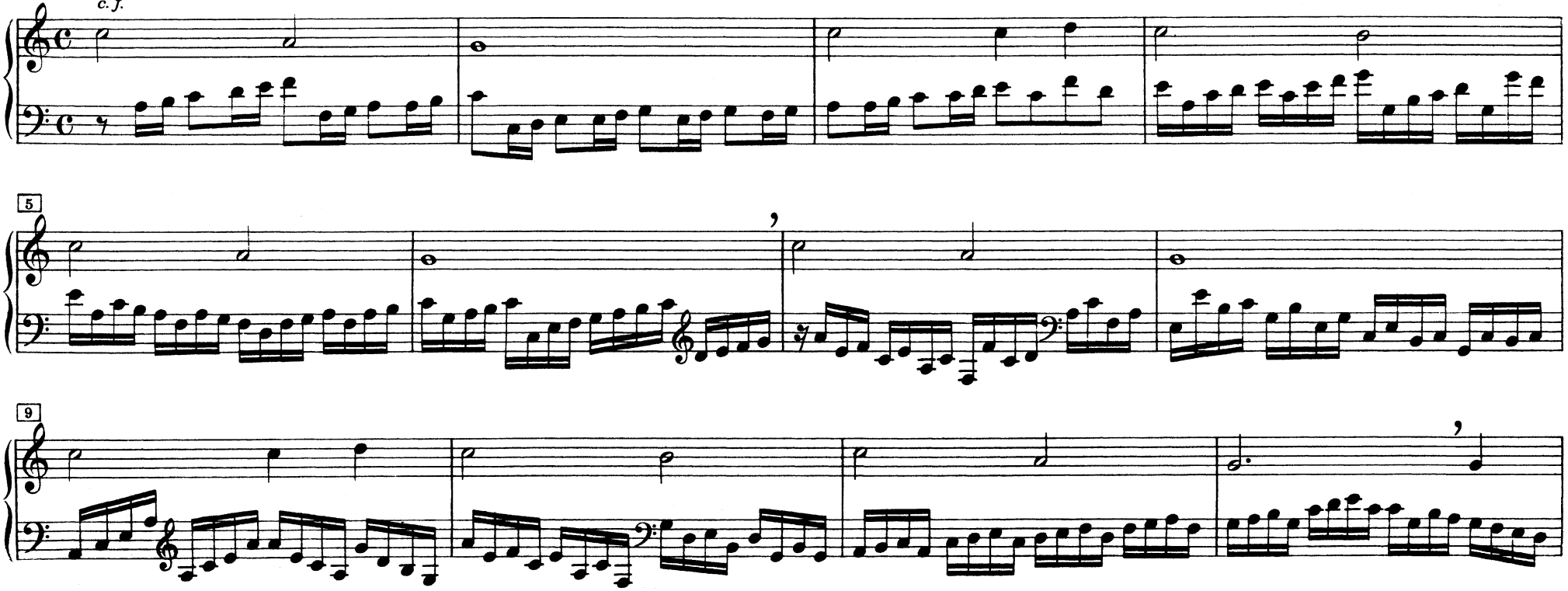


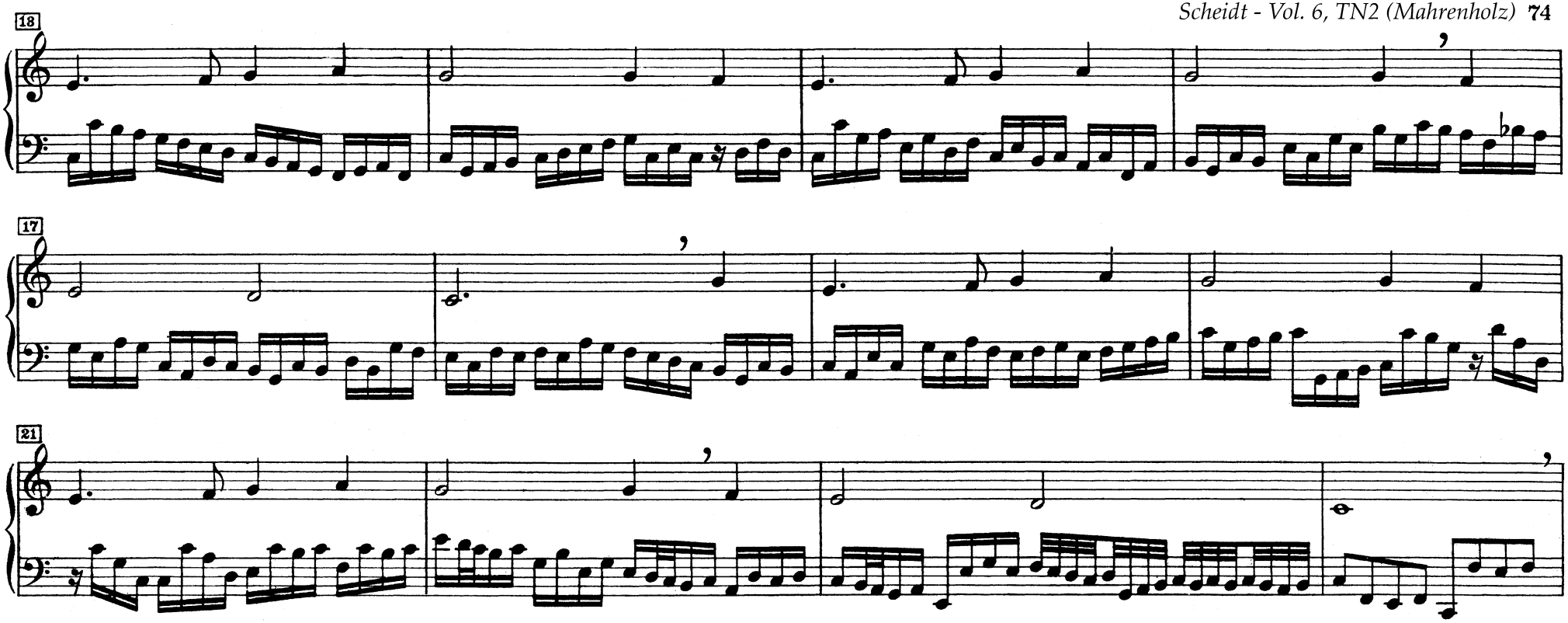
5. Variatio à 4 Voc. *In Cantu*



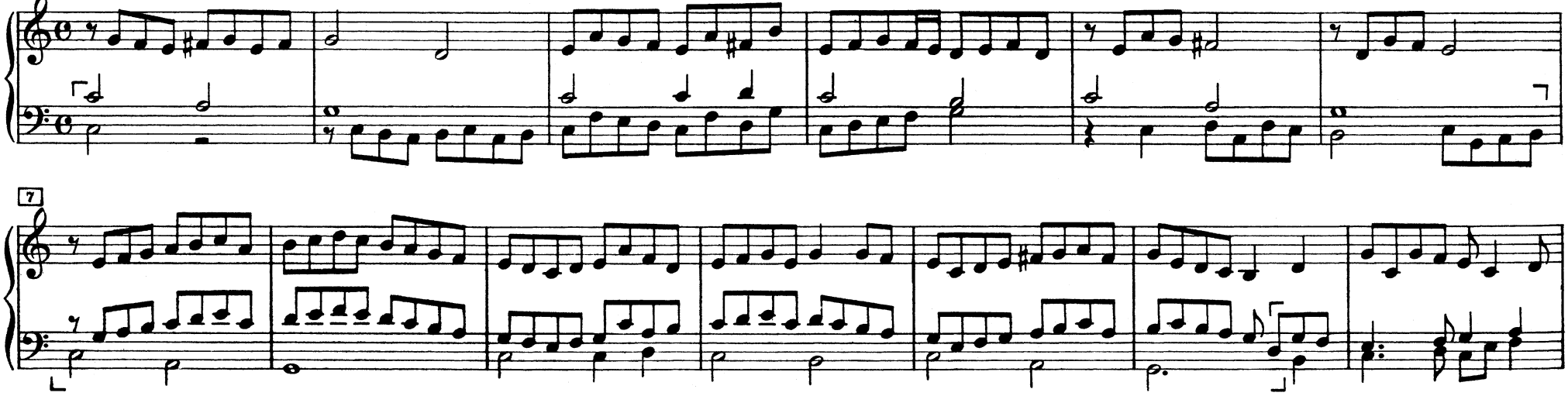


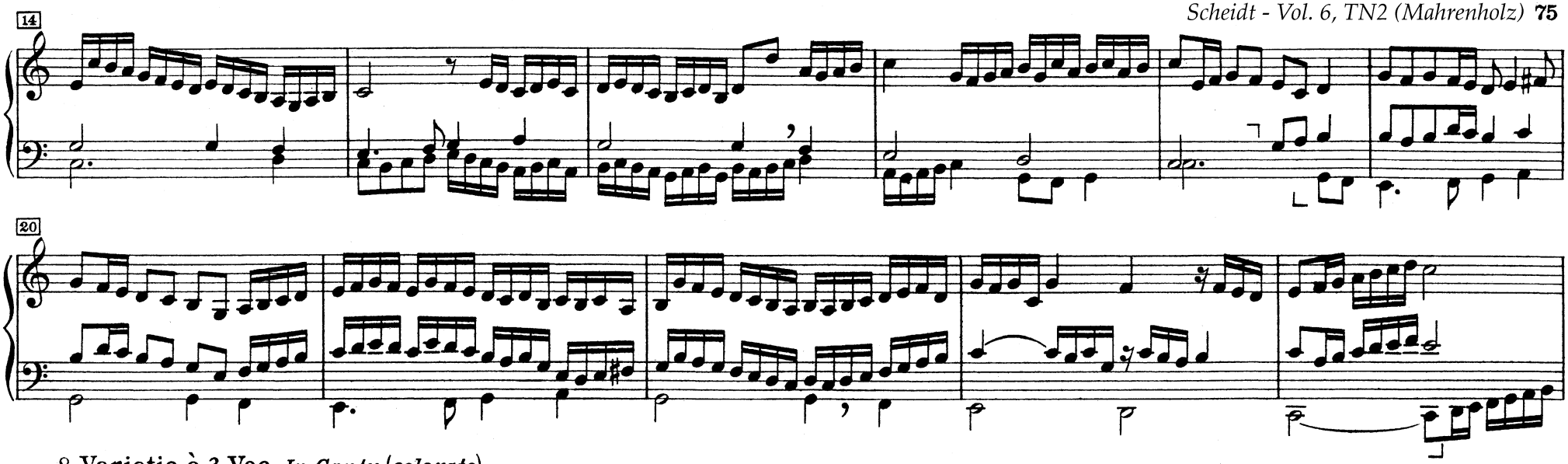
6. Variatio, Bicinium. *In Cantu*
c. f.



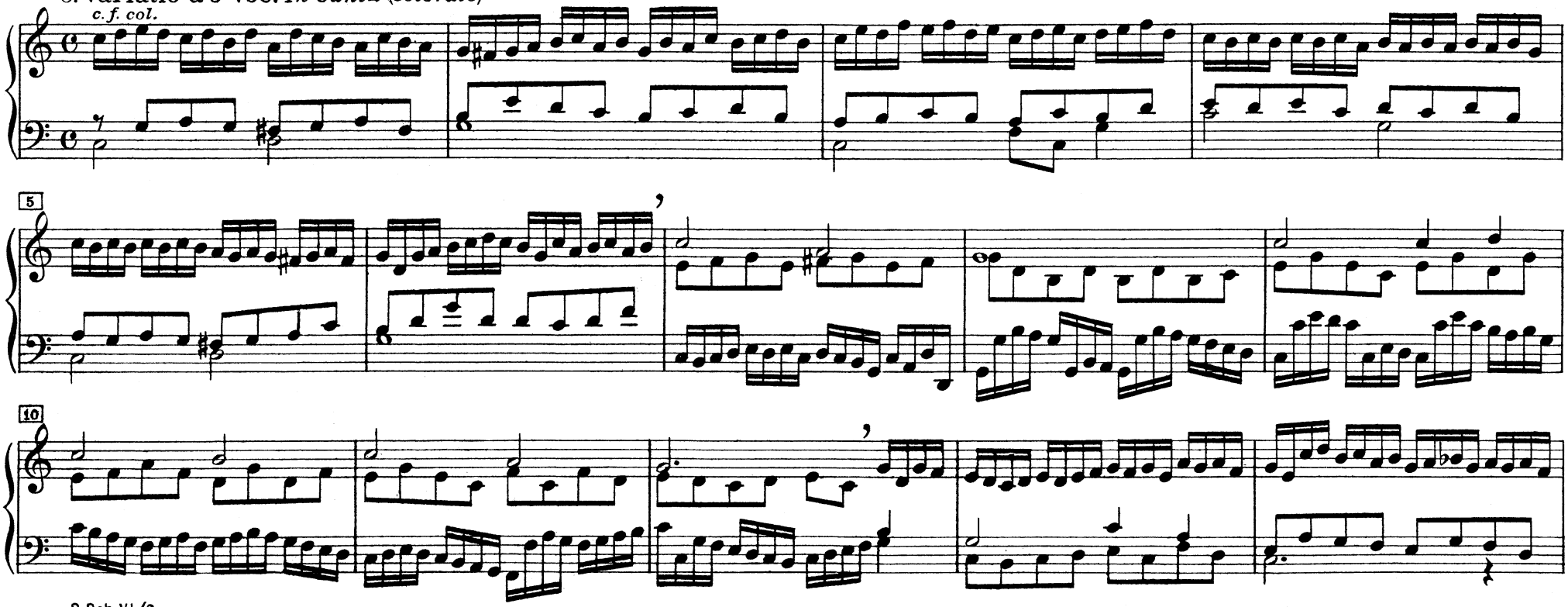


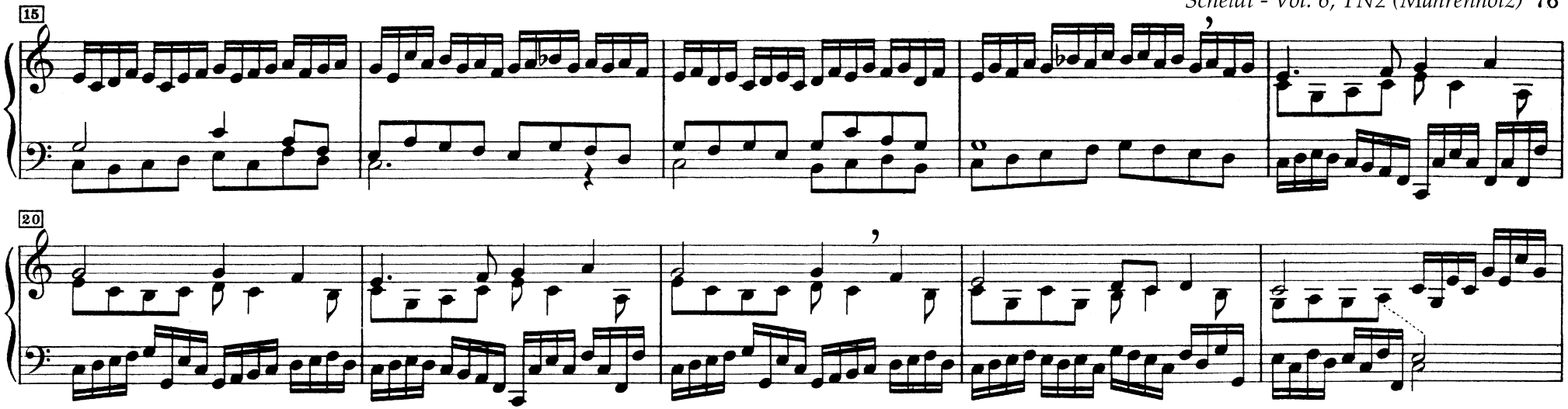
7. Variatio à 3 Voc. *In Tenore et Basso*



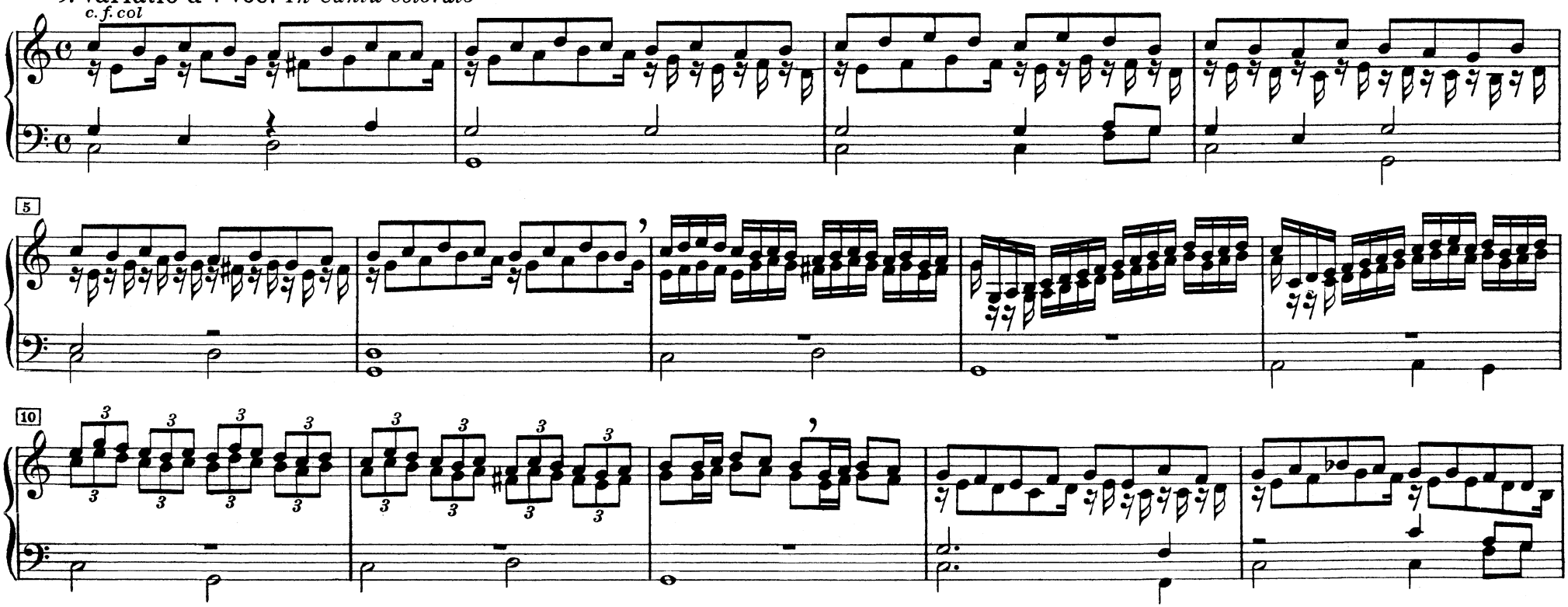


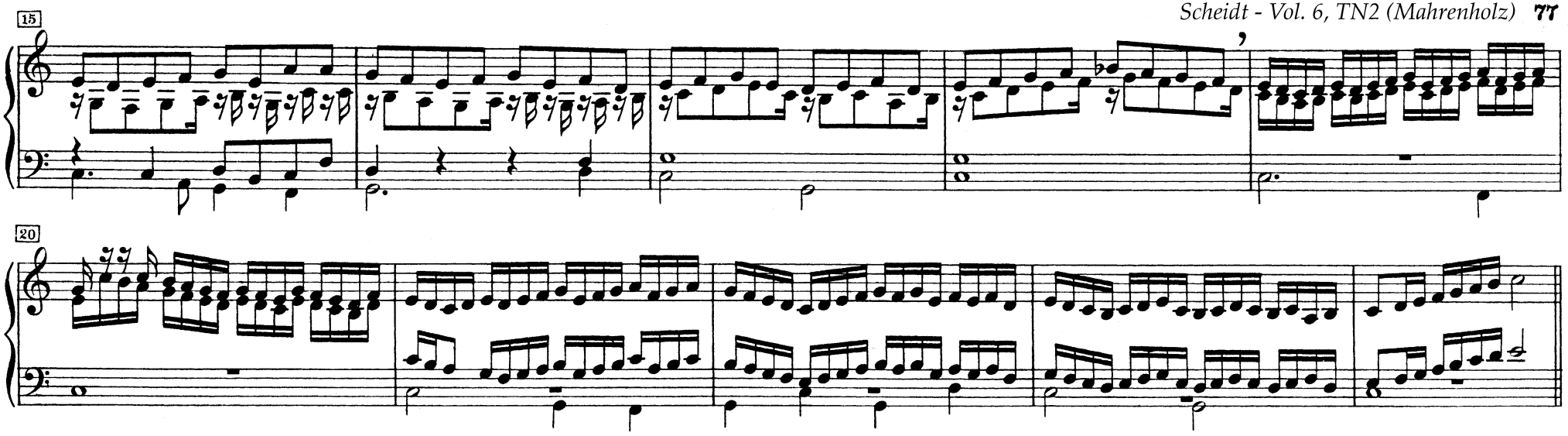
8. Variatio à 3 Voc. *In Cantu (colorato)*



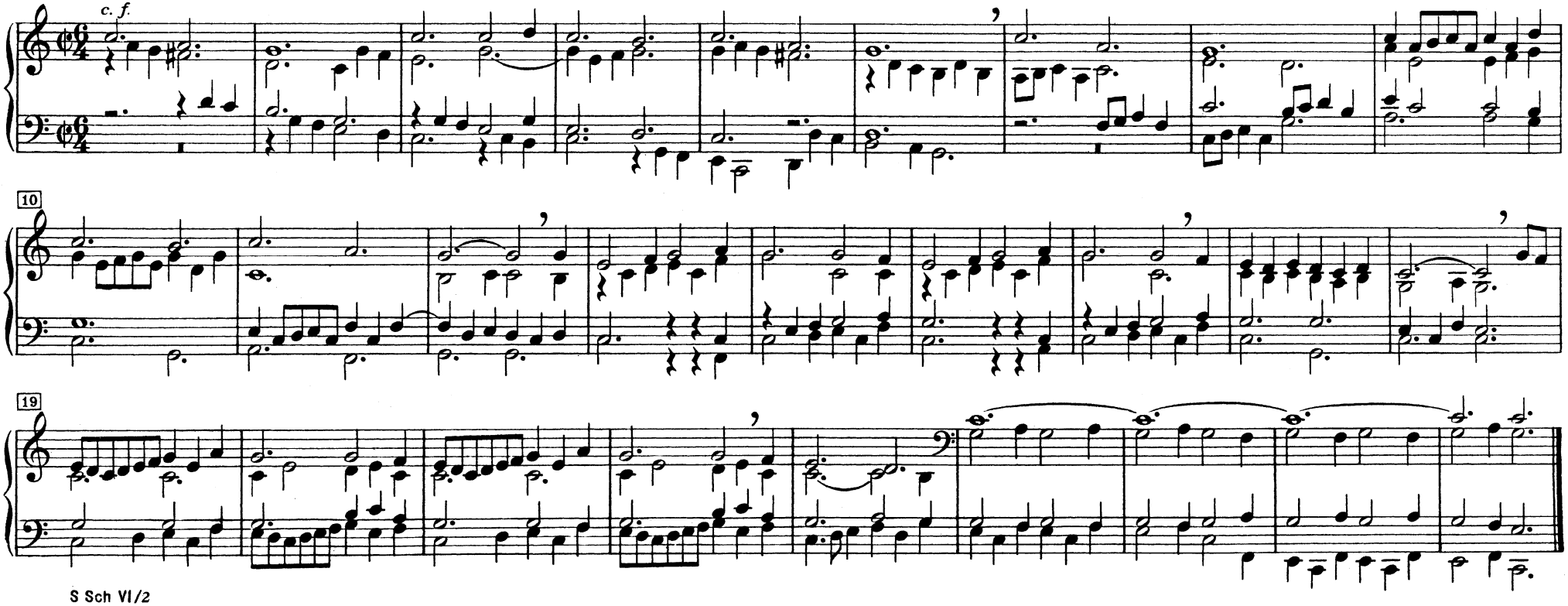


9. Variatio à 4 Voc. *In Cantu colorato*



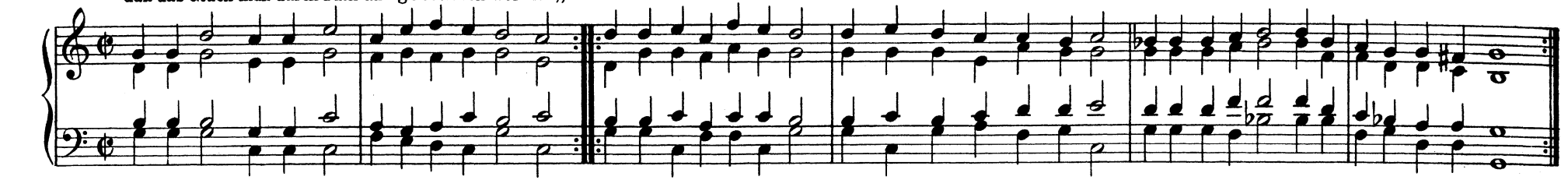


10. Variatio à 4 Voc. *In Cantu*



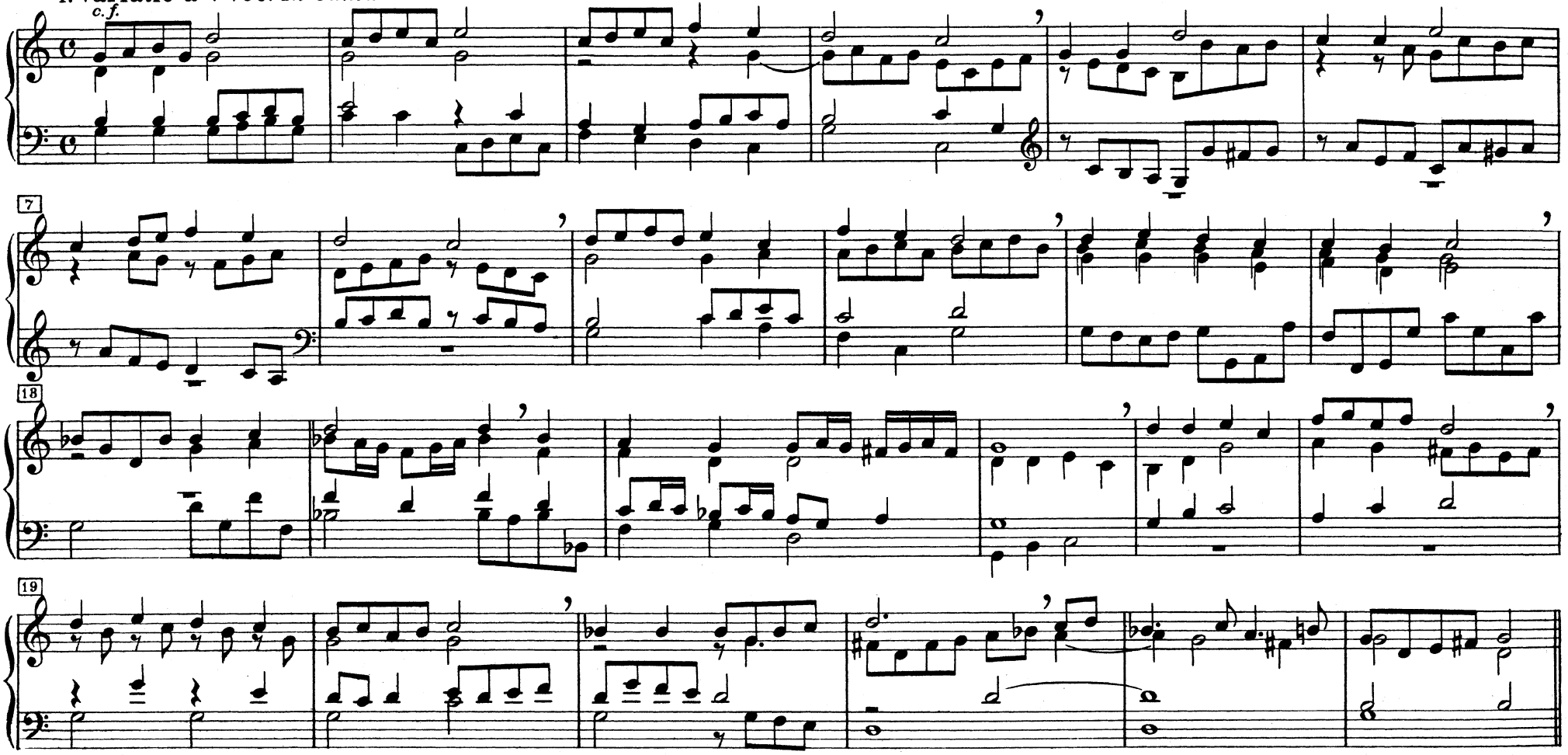
XI. ALLEMANDE Also gehts, also stehts

Al - so gehts, al - so stehts hier auf die-ser Er - den,
daß das Glück muß durch Tück an - ge-foch-ten wer-den,
wel-ches ich ge-dul-dig trag, an mein'm Glück nicht mehr ver-zag, wie ichs an-ge-fan-gen, al - so zu End ichs wag.

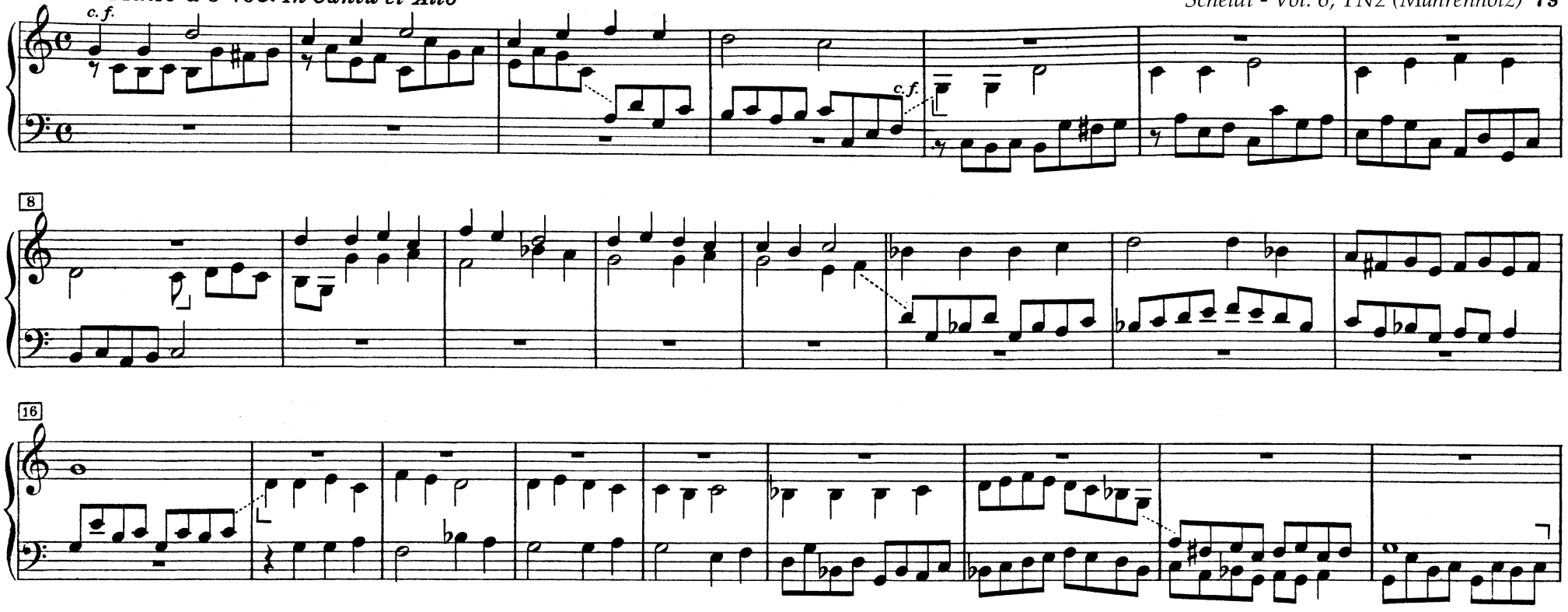


1. Variatio à 4 Voc. *In Cantu*

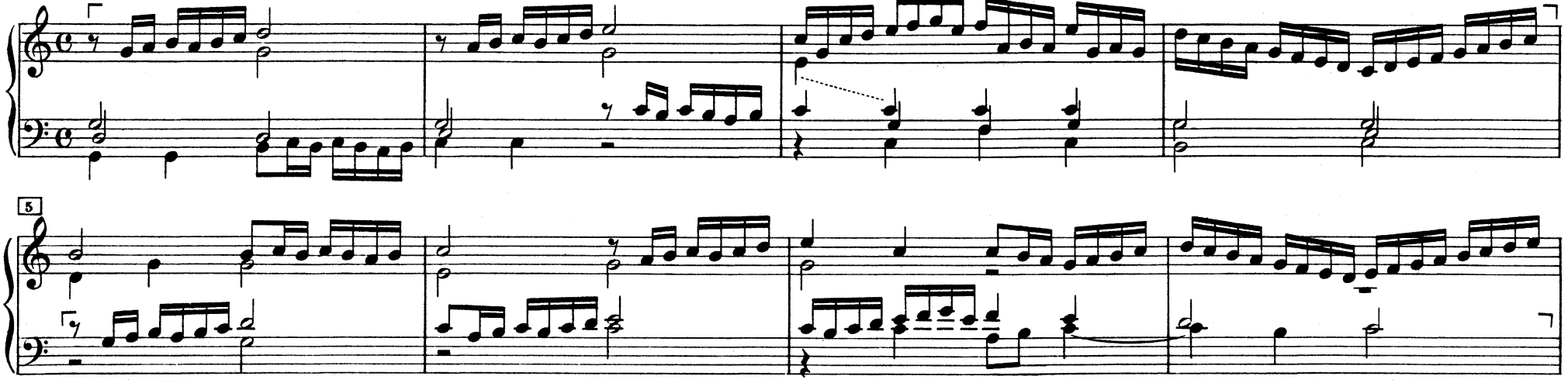
c.f.

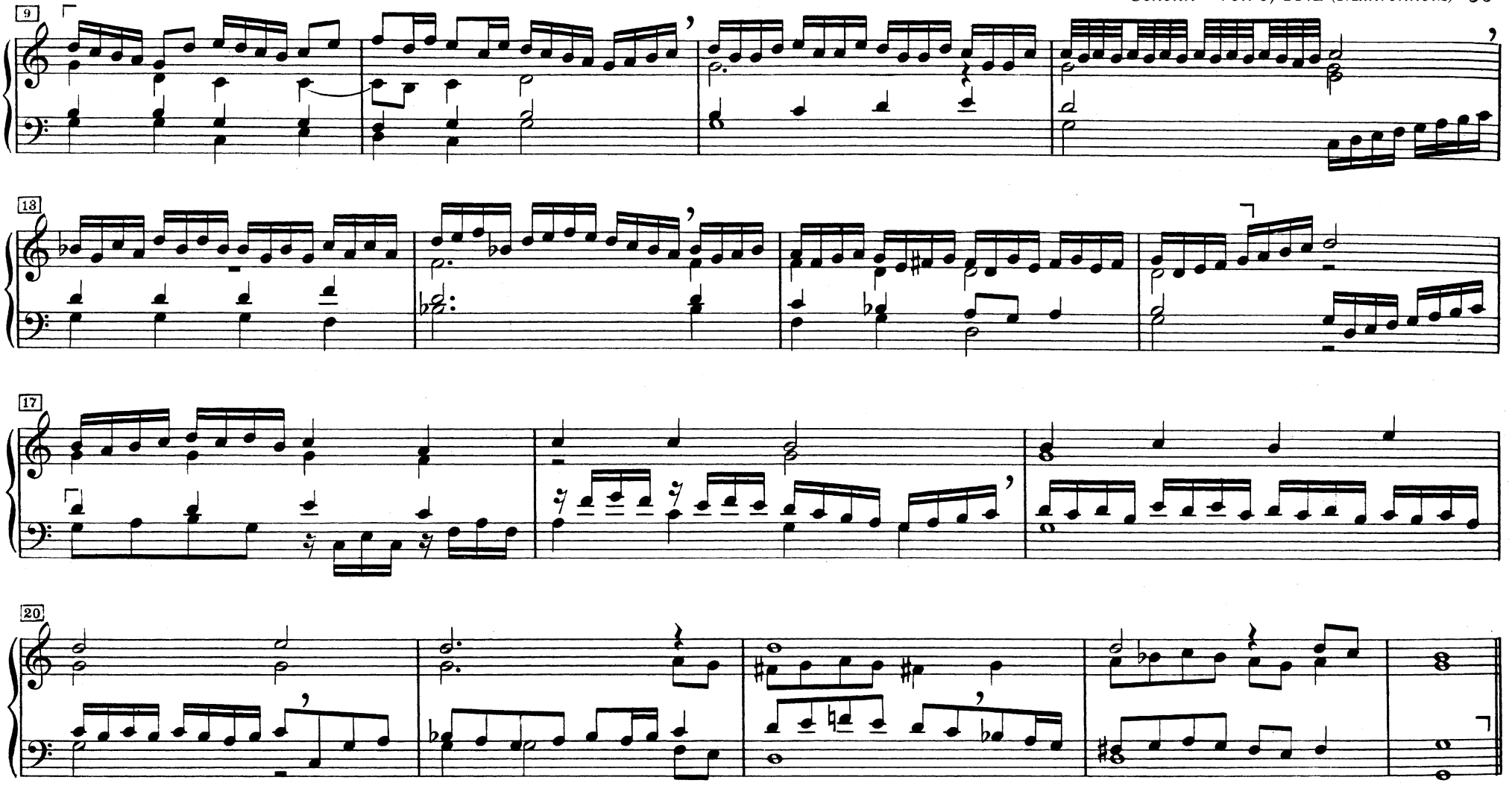


2. Variatio à 3 Voc. *In Cantu et Alto*

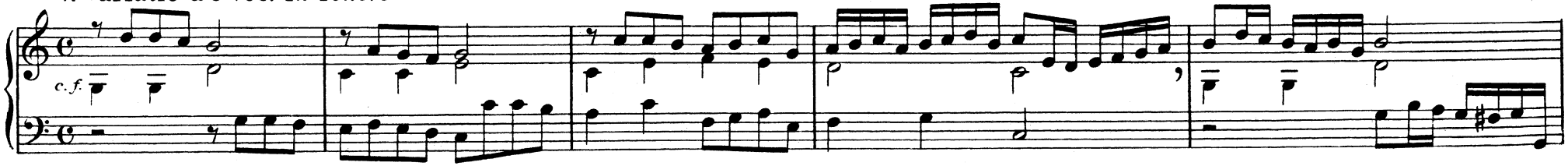


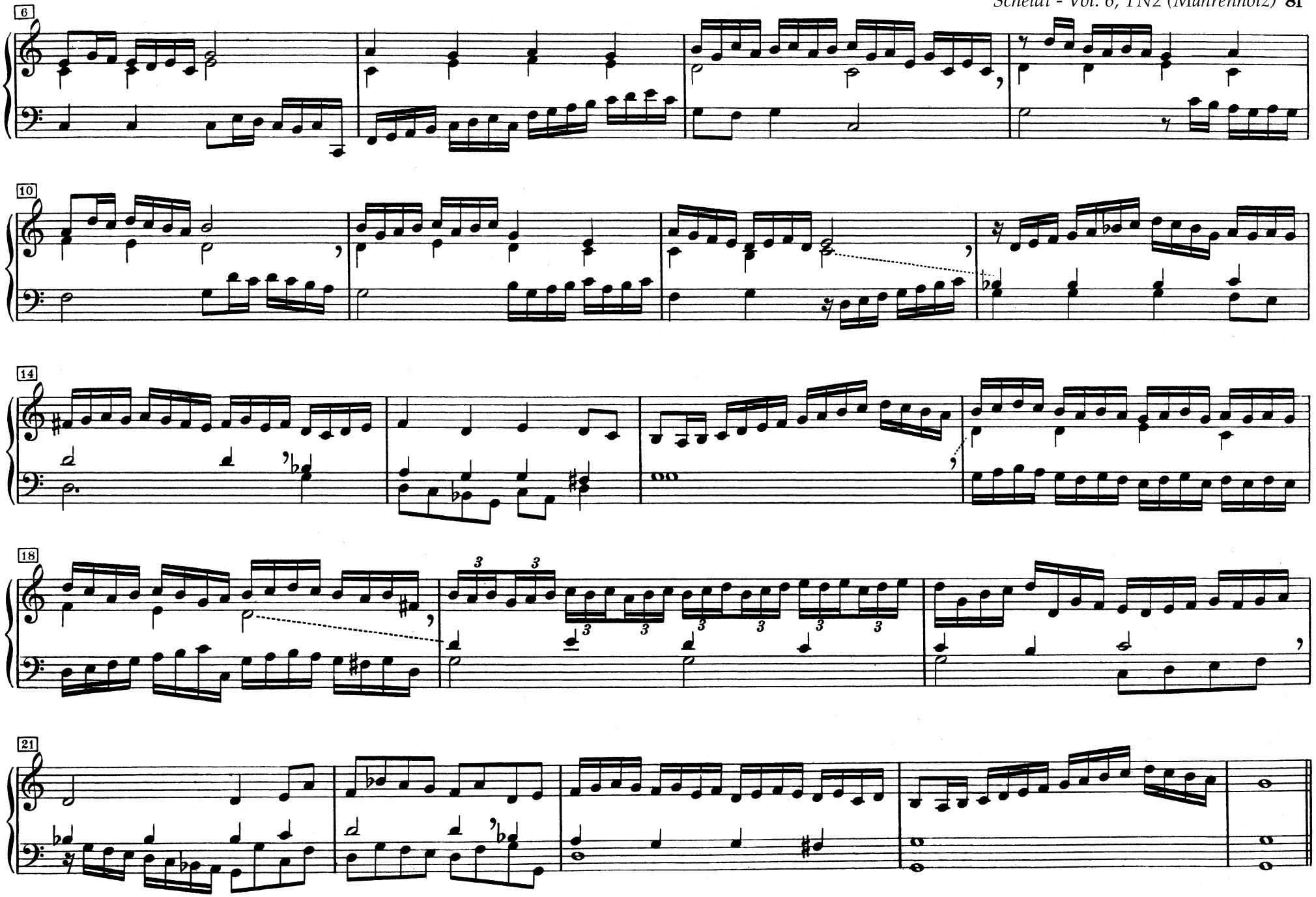
3. Variatio à 4 Voc. *In Cantu colorato et Tenore colorato*





4. Variatio à 3 Voc. *In Tenore*

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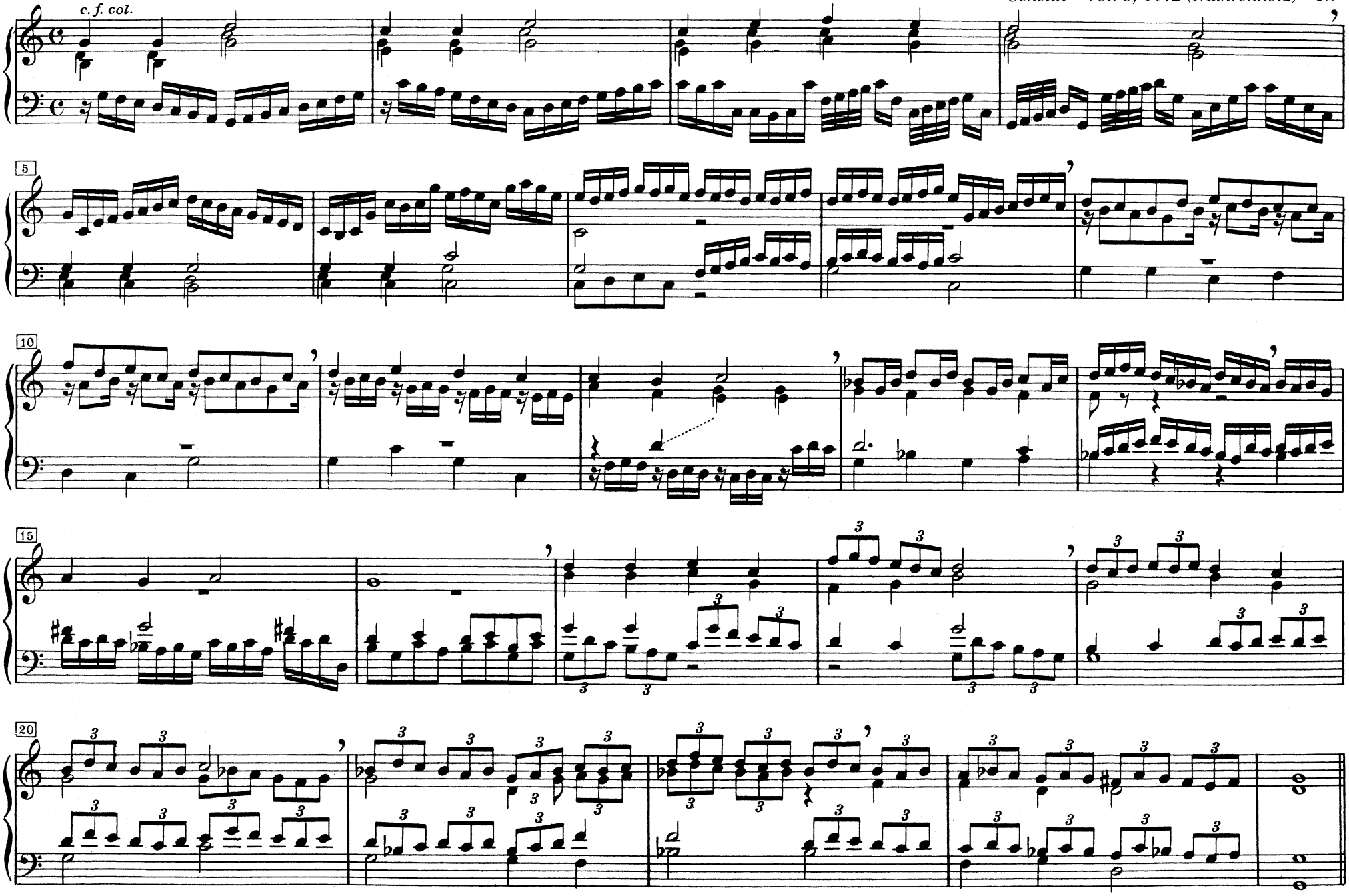
c. f. col.
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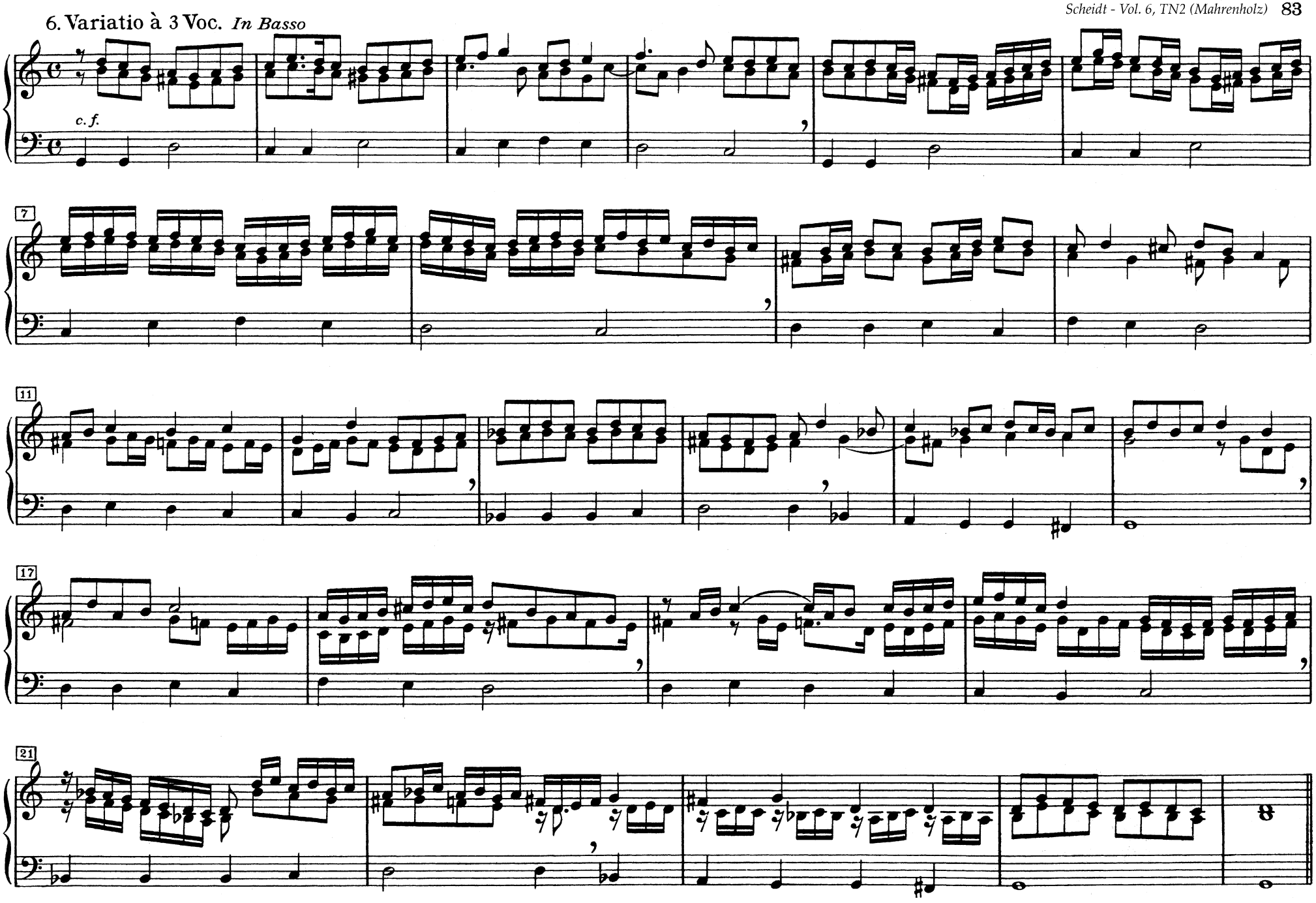
6. Variatio à 3 Voc. In Basso
c. f.
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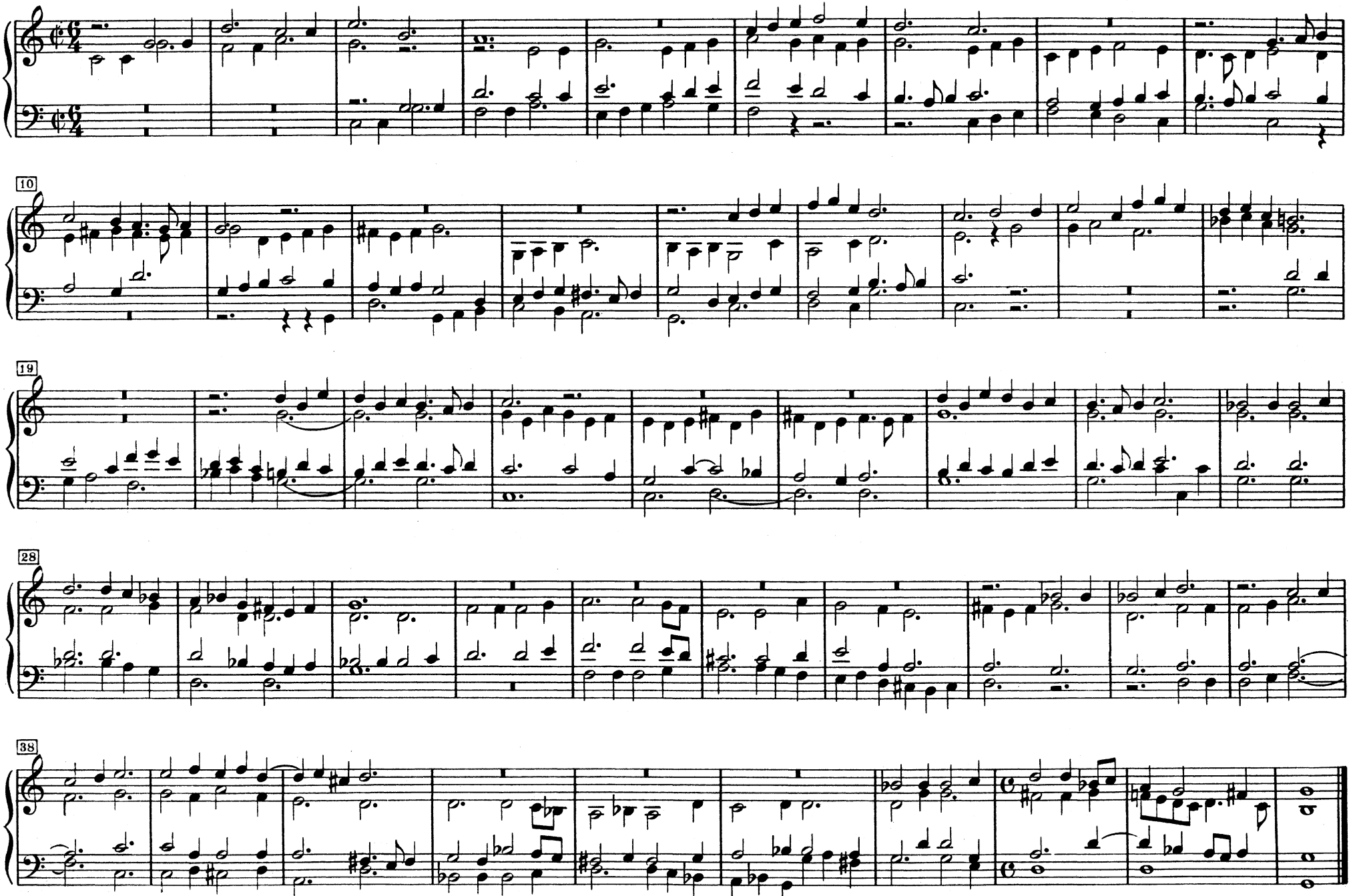
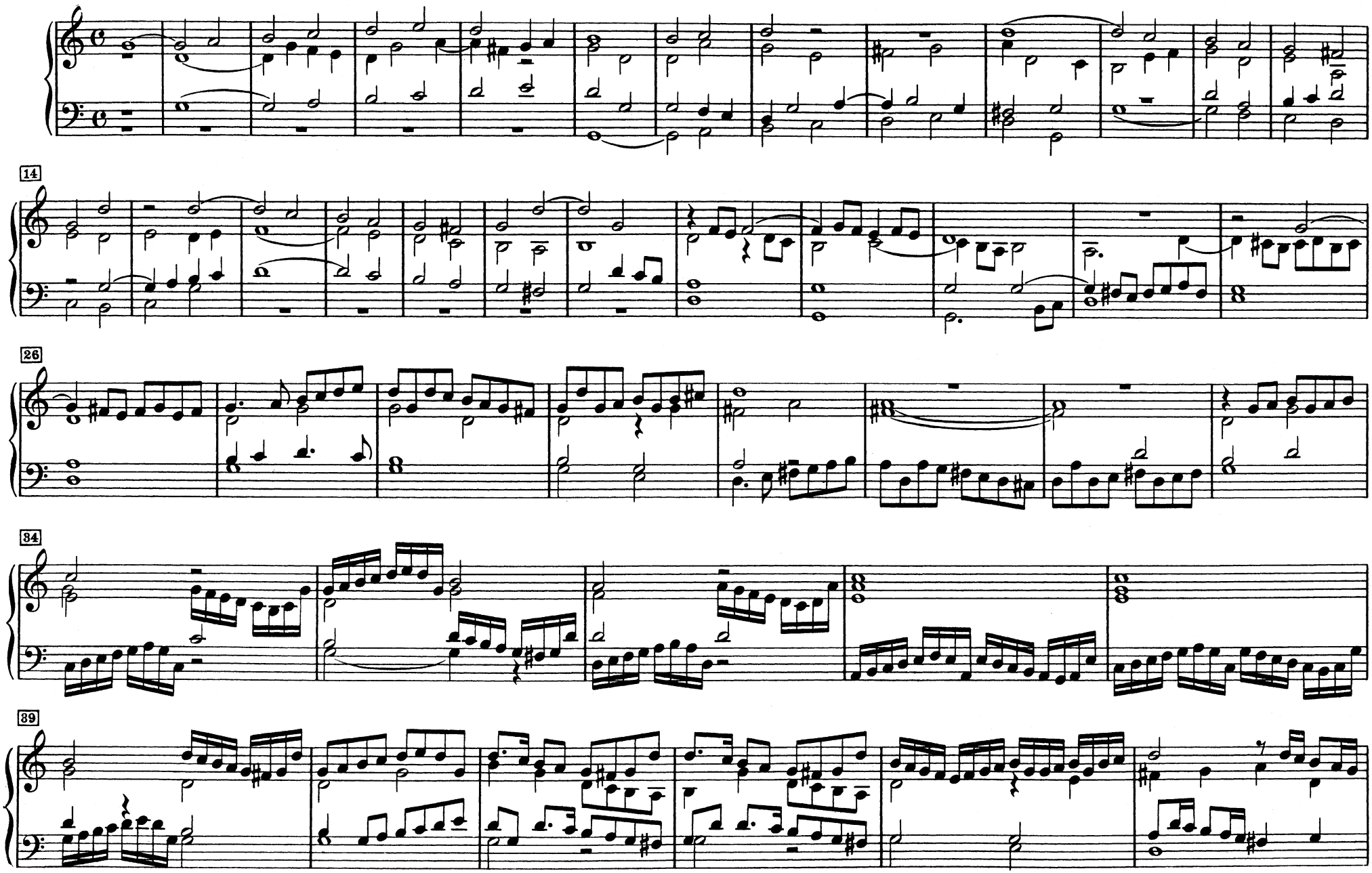
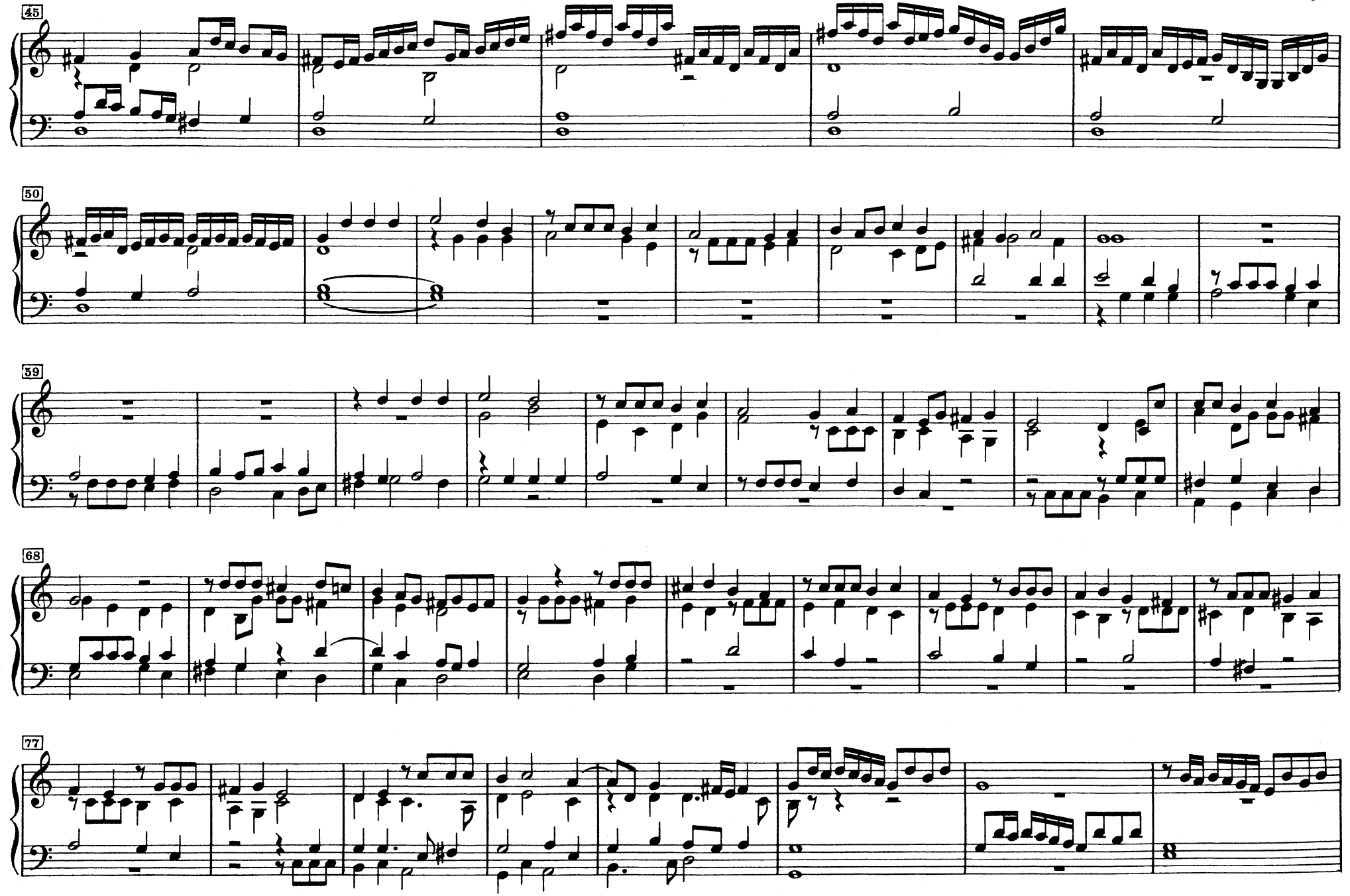


XII. TOCCATA super: In te Domine speravi

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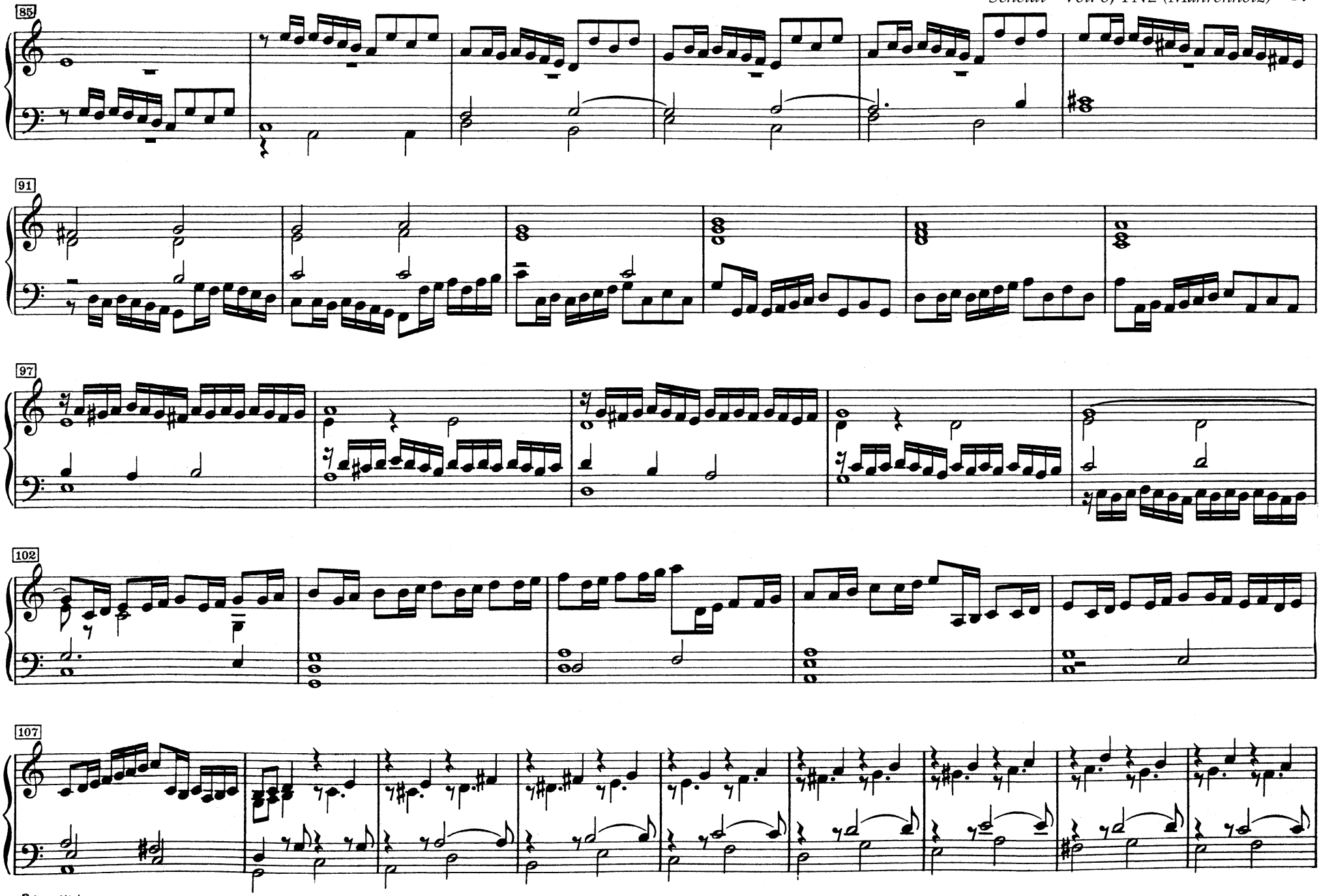
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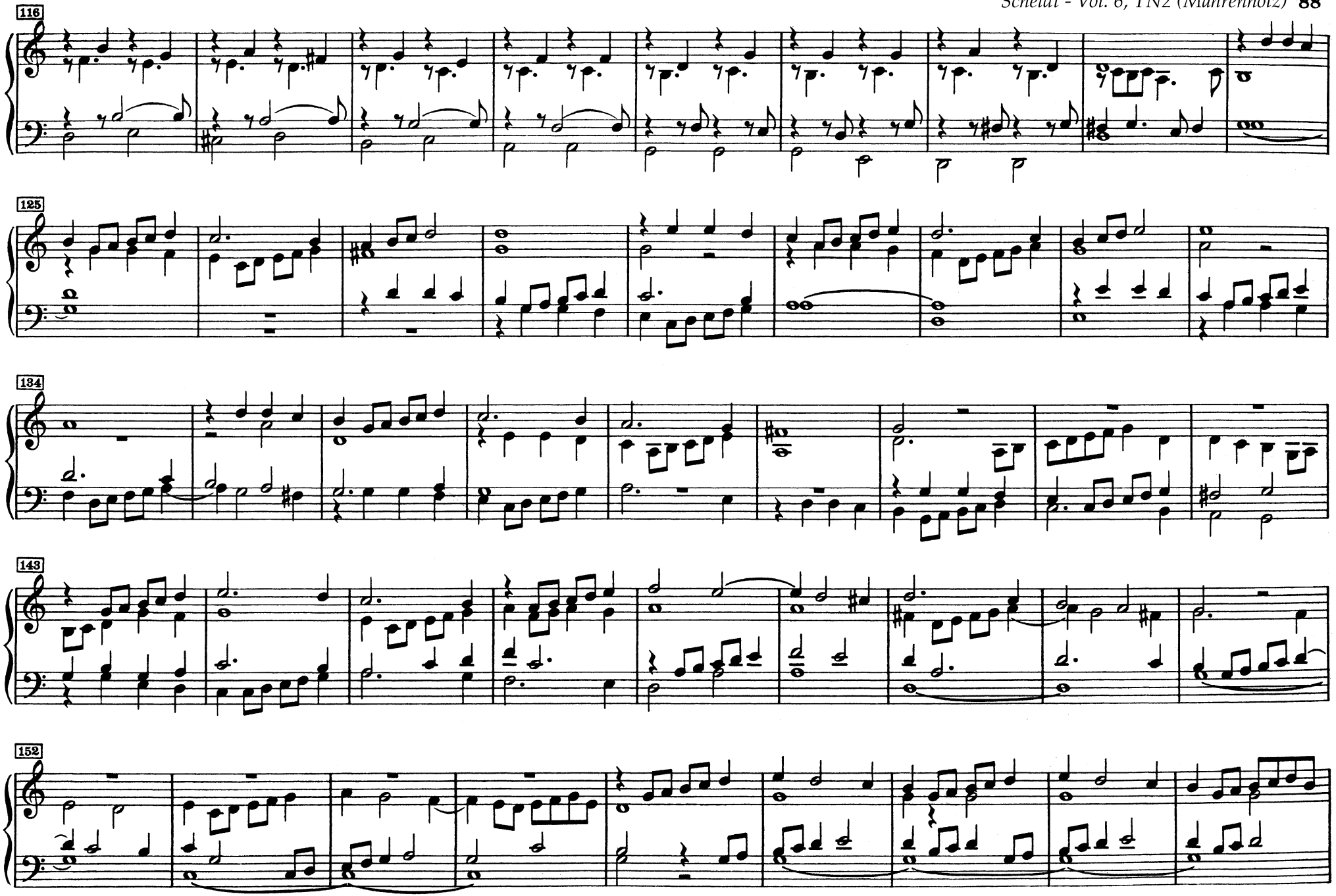
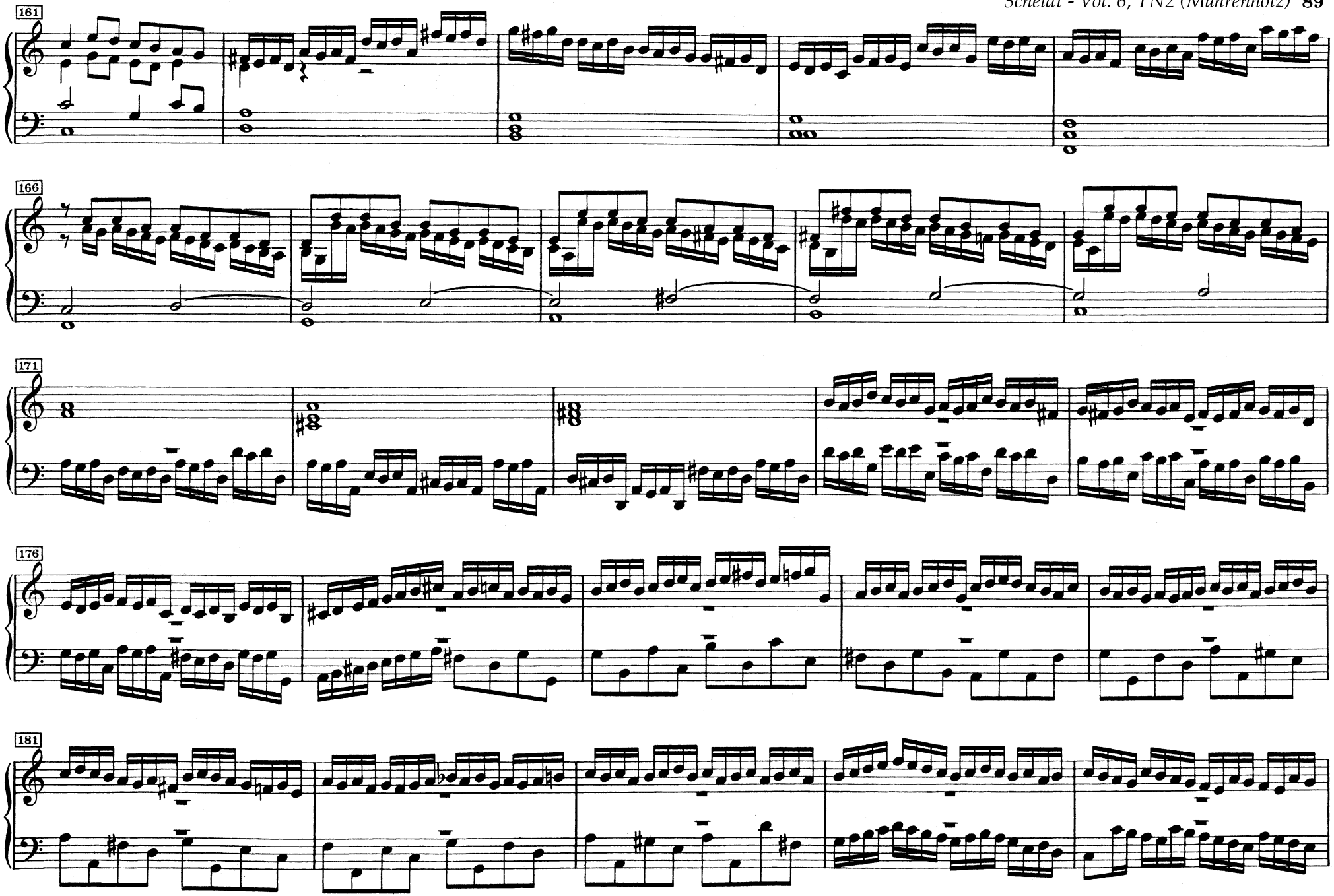


S Soh Vl/2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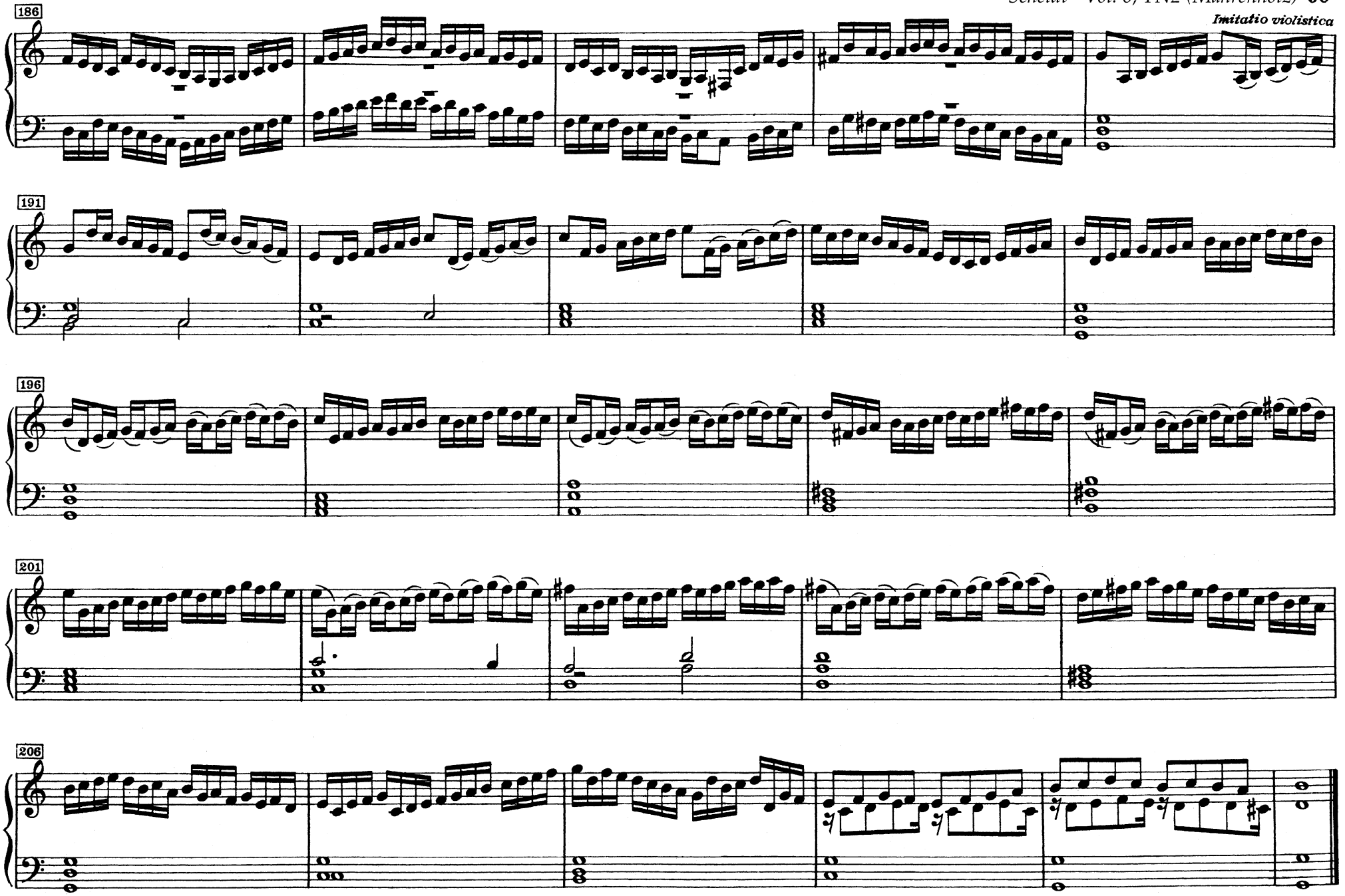
Imitatio violistica