Dritten Jahrgangs X. XI. XII. Lieferung

Das Ende vom Stabat Mater mit 2. neuen 4. Stimmigen Fugen über Pergolesens Thema

Choral Vesper,

Paradigmata Tonorum Ecd:

Ein Versett: Suscepit Israel.

12. Variationen für das Clavier

von

Herrn Classen.

Tempo giuſto

Viola

Baſſo

Sopr. 1)

Sancta ma ter

V.C.B.

l)

m)

n)

if _ _ tud agas if _ _ tud agas crucifixi fige plagas cordi meo cordi

meo cordi me _ o va _ li _ de cordi meo cordi me _ o va _ li _ de

k)

V.II.

Viola

Contr.

V.I.

Tu _ i nati vul _ ne _ ra _ ti vulne -

437

Andantino

3

i) k) m) dolce

l) dolce

n)

VV. colla parte

Viola

Sopr.

Sancta mater iſ_tud agas ma_ter iſtud agas crucifixi

un.

fi_ge plagas cordi meo cordi meo cordi me_o va_li de cordi me o cordi

V.I.

V.II.

Contr.

i)

rati tam dig-nati pro me pati poenas mecum poenas pœnas me-cum di — vi -

VV.

Viola

C.B.

Sopr. l)

de poenas poenas me-cum di-vi-de

Contr.

fac me vere tecum flere tecum

k)

flere cruci-fixo condolere con do - le-re donec e — go vixero donec e go

VI.

VII.

donec ego vixero

juxta crucem tecum ftare

donec donec e — go vi-xéro

Te

439

5

collaparte

Contralto

me — o va_li_de

Tui na — ti vul_ne_ra_ti vul — — ne_ra_ti

tam dignati pro me pati poenas mecum poenas mecum poenas me— cum di_vi_de poenas

Sopr.

Contr.

mecum poenas me_cum di_vi_de fac me vere te_cum fle_re cruci_fixo

T.S.

VI.

VII.

in planctu

libenter so _ ciare in plan_ctu desi de_ro

in planctu de _ si _de _

Vir go virginum prae clara

Sopr.

Contr.

mihi jam non sis a _

V.II.

C. B.

fac me tecum

mara fac me tecum plangere mihi jam non sis a _ mara fac

F. 2.

fac me tecum plange re fac me tecum fac me tecum plangere

441

donec e go

donec

con_do_le re donec e — go vixero donec e-go donec e-go donec

e — go vixe — ro Te liben_ter so_ci_a_re

e — go vixero juxta crucem tecum ftare in

parti

in planctu

planctu de_si — de_ro in planc — tu de_si_de

Allegretto

dolce

dolce

dolce

f dolce

D.C.

443

9

Vl. mezzo f p hr pp

i)

Vll. mezzo f hr

Viola

virgo vir – gi – num prae – cla – ra

Sopr.

Contr. ro

k)

l) mihi jam non

Vl.

Vv. Vll.

m)

sis a – mara fac me tecum plangere tecum plangere fac me tecum fac

o)

facmetecumplangere facme tecum fac

p)

Contr.

fac ut portem Chri_ſtum mortem Chriſti mortem paſsionis ſortem et

pla — — — — — — gas reco_lé_re

Die Reſignation

Deutſches Lied von H. Mezger.

Mit Ausdruck

Ihr Götter nahmt euch jung ist die Muh mir eine Frau zu geben von eurer Hand bekam ich sie mit ihr vereint zu

leben ich dankt euch als ihr mir sie gabt doch wenn ihr sie er wahlet habt den Himmel zu er_wer_ben so

laſt so laſt so laſt sie ſterben so laſt so laſt so laſt sie ſterben

445

Andantino

T.S.

VV. colla parte

Contr.

fac ut portem Chriſti

T.S.

VV. colla parte VV.

mortem Chri-ſti mortem pa-ſi-o nis ſortem et pla-

Viole

gas re-cole-re

fac me plagis vulnerari vulnera ri cruce hac ine bri_a_ri in _ e _ bri_

a ri ob a _ mo _ _ _ rem filii ob a _ morem filii ob a _

morem filii

Die Rheinfart vom Tonkeler

Laſz dich helle Sonn erblicken

schike dich du breiter Rhein heute ſoll dein glatter Rüken unter unſerm Schifchenſein

da ein kühles Lüftchen wehet daſz das Schifgen hurtig gehet

fahr ich und die Schäferin die ich lie_be hurtig hin

La Voce

Cemb.

fahr ich und die Schäferin die ich lie_be hurtig hin

447

13

C.B.

fac me plagis vul-ne ra-ri vul — ne — ra — ri cruce

f

hac inebri-a-ri in-eb — ri-a-ri ob a — mo — — — rem

T.S.

f

C.B.

fi-li-i ob a-mo-rem fi-li-i ob a-mo-rem fi-li-i

T.S. T.S.

V.I. colla parte

V.II.

Inflamma tus et accensus per te virgo sim defensus in

Di — e ju — di-ci-i inflammatus et ac-census per te virgo sim defensus in Di — —

V.I. colla parte

V.II.

Contr.

— — e ju-di ci-i fac me cruce

Andante

i) k) f

l) hr p f

m) p

VV. colla parte

Viola C.B.

Inflamatus et accensus per te virgo sim defensus in Di – e ju-dici-i in flamatus et ac-

hr p

Contr.

census p'te virgo sim de fen – – – sus fac me cruce

Sopr.

custodiri morte christi praemuniri confoveri confoveri confove

i) k)

m)

custodiri morte christi praemuniri

ri con – fo – ve – ri con – fo – ve – ri

n) o) p)

gra – ti – a con – fo – ve – ri con – fo – ve – ri gra – ti – a

451

17.

Soprano

facmecrucecuſtodiri morte

cuſto - di_ri

morte Chriſti praemuniri

confoveri

confove

T.S.

Chriſti praemuniri

facmecrucecuſtodiri morte

— ri con_fo — ve_ri con — fo — ve_ri gratia confo — — ve —

Chriſti praemuniri

— ri con_fo — ve_ri con — fo — ve_ri gratia

quando corpus mo-ri-et-ur fac ut a-ni-mae do-ne-tur

quando corpus mo-ri-et-ur fac ut

para-di-si glo-ri-a

ani-mae do-ne-tur para-di-si glori-a quando cor-pus

quando cor-pus

mo-ri-e-tur fac ut an-i-mae do-ne-tur para-di-si glori-

mo-ri-e-tur fac ut an-i-mae do-ne-tur

a para-di-si glo-ri-a para-di-si glo-ri-a

para-di-si glori-a para-di-si glo-ri-a

F.2.

453 **Largo** 19

dolc. con Sordini

Viola col V.I. alla 8va

Pizz.

sempre leg.

V. 2di col Contr. 8va alta
Viola col Sopr. 8va bassa
quando corpus

fac ut a_ni_mae

para_di_

quando corpus mori_e_tur

fac ut a_ni_mae donetur pa_ra_

F.3.

F.2.

V.I.

Viola

Viola alla 8va.

V.II. col Cont.
Viola col Sopr.

si glo_ri_a

quando corpus mo_ri_e_tur fac ut a_ni_mae donetur para

di si glori_a

quando dor_pus mo_ri_e_tur fac ut a_ni_mae donetur

di_si glori_a

para_di_si glo_ri_a

para_di_si gloria

V.II.

dolce.

C.V.I. al 8va

para_di_si glori_a

para_di si gloria

20

a due.

fac ut ar-de-at cor meum in a-man-do chriſtum Deum chri-

fac ut ar-de-at cor meum in a-

C.B.

tum De-um ut si-bi compla-

mando chriſtum Deum chriſtum De-um ut si-bi com-

pla-

ce am fac ut ar-de-at cor

ceam fac ut ar-de-at cor me-

me-um in aman

um in a-man

do chriſtum in a-man-do chriſtum Deum ut sibi com-

do chriſtum Deum ut si-bi com-pla-

455

placeam fac ut ar-de-at cor me — — — um utsibi compla — —

— ceam fac ut ard-e-at cor meum a-man — do chri-ſtum De —

— ceam ut si — bi com — — pla — — — — — ce-

um ut sibi compla — — — — ceam com — — place-am

am fac ut ar-de-at cor me — — — um

fac ut ardeat cor, meum ut si — — bi compla-ce-

cor me-um ut si bi compla — — — — — — — — —

am compla — — — — — — — — — — —

ceam fac ut ar-de-at cor me

ce-am in a-man — — — — — —

T.S.

um ut si — — bi compla-

do chri — — — ſtum De — — — um

ce am

ut sibi compla-ce-am

Soprano. fac ut ar de - at cor me — — um in aman — do chriſtum Deum

Contralto
Tenore
fac ut ar - de - at cor me um

fac ut

ut si - bi compla — — ce am fac ut ar - de - at cor meum

in aman — do Chriſtum Deum ut si - bi com pla — — ce - am ut si -

ar - de - at cor me — — um in a man — do ChriſtumDeum ut si - bi com - pla -

Basso
fac ut ar - de - at cor me — — um in a - man — — do ut

ut si - bi compla — — — — ceam ut si - bi compla — —

bi compla — — — — ceam ut si - bi compla — —

— — ceam ut si - bi com pla — — ceam ut si

ardeatcormeum ut ardeatcormeum ut ardeat cormeumut ardeatcormeum ut si —

457

23

ceam ut si

bi com pla — — — — — — — ceam

bi com pla — — — ceam fac ut ar — de —

ceam ut si bi com pla — — ceam fac

bi com pla — — ceam fac ut arde — at cor me um in a

fac ut ar de — at cor me — um in a man — — — —

at cor me — — um in a man — do Chriſtum Deum ut si — bi com pla — — —

ut ar — de — at cor me — — um in a man — do Chriſtum Deum ut si — bi com —

man — — do Chriſtum Deum ut si — bi com pla — — ce am

do fac ut ar de — at cor

fac ut ar de — at cor me — — um in a man — do

ce am fac ut ar de at cor ut si bi com pla –

fac ut ar de – at cor me — — um in a man – do ut si – bi com – pla –

me — — um in a man – do Chriſtum Deum ut si – bi com pla – ce – am ut si –

Chriſtum Deum ut si –

ceam

— — — — — ceam fac ut ar – de – at cor

bi compla — — — — — — ceam in a man — —

bi compla — — — ceam ut si – bi compla – ceam

fac ut ar – de – at fac ut ar – de – at me — — um ar — —

me — — um ar de – at me — — um cor me — um corme — um cor me

fac ut ar – de – at fac ut ar – de – at cor ar — —

me — — um ar de – at me — — um cor me — um corme — um cor me

459

25

deat in a man

— um cor me — um ar — — — deat me — — um in aman —

de at me um cor me um ar

— um cor me — um ar — — — de-at me-um ar — — —

do me ar-deat me — um ar de at fac ut ar-deat ar —

— do fac ut ar-de-at fac ut cor me — um me — um ar —

de-at me — um ar-de-at me — um ar de-at fac ut cor

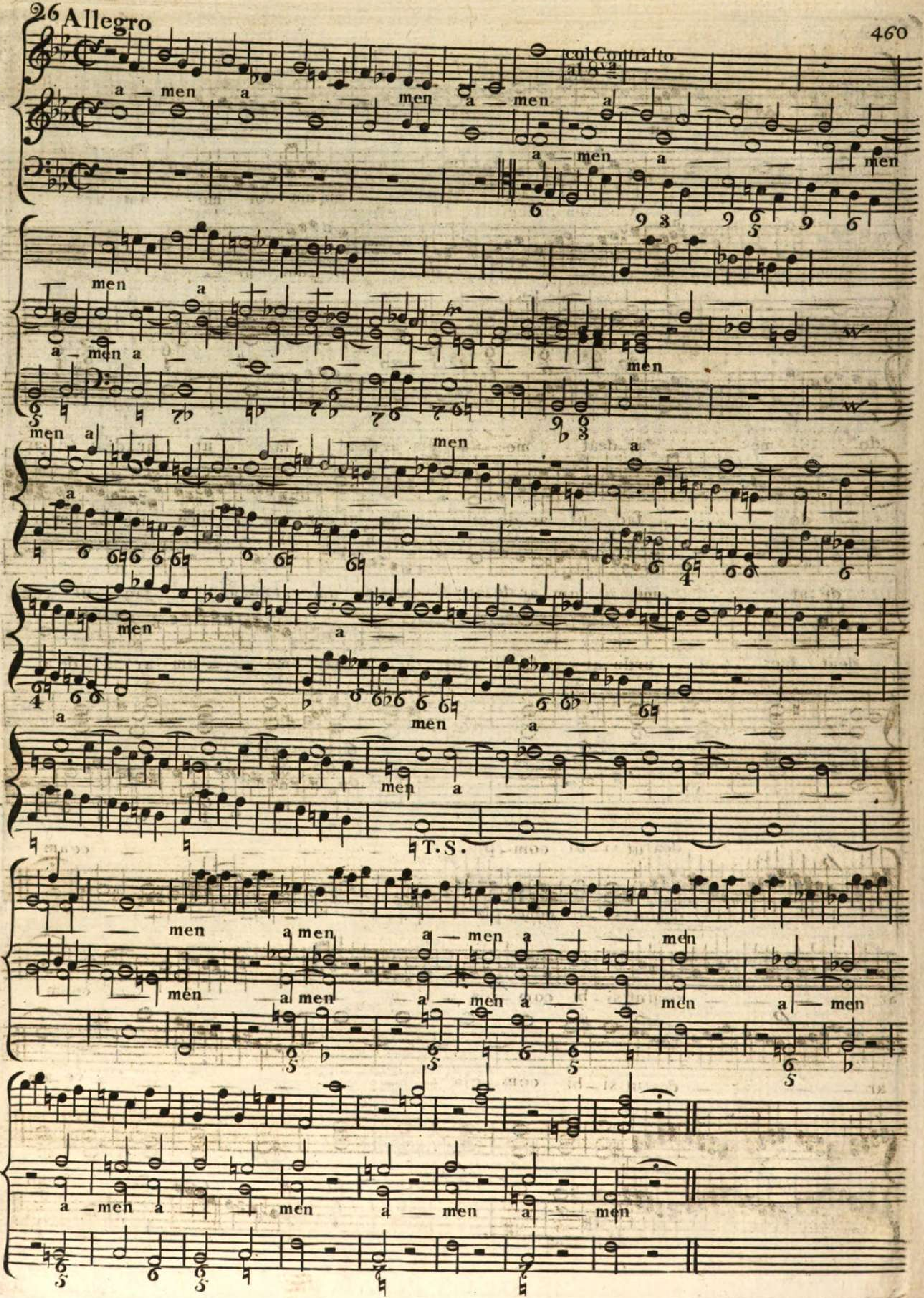
deat fac ut ar de-at fac ut ar — deat me — — um ar — — de at

deatut si-bi com-pla — — — — — — ceam

deatut si-bi com-pla ceam

ar — — — — deatut si-bi com-pla — — — — — — ceam

ar — — — — deatut si-bi com-pla — — — — — — ce-am


26 Allegro
col Contralto al 8va
a men a men a men a
a men a men
men a
a men a
men
men a
men a
a
men
a
a men a
men a
T.S.
men a men a men a men
men a men a men a men a men
a men a men a men a men

Fuga a Quatro 461 due VV. con Soprano e Contralto

d'Imitazione Viola col Tenore.

Soprano VV. sempre legato

Contralto a

Tenore

a Viola sempre leg.

legato sempre

Violoncelli

men a men a men a men

a

men a men a men a

men

a men a men a men

a

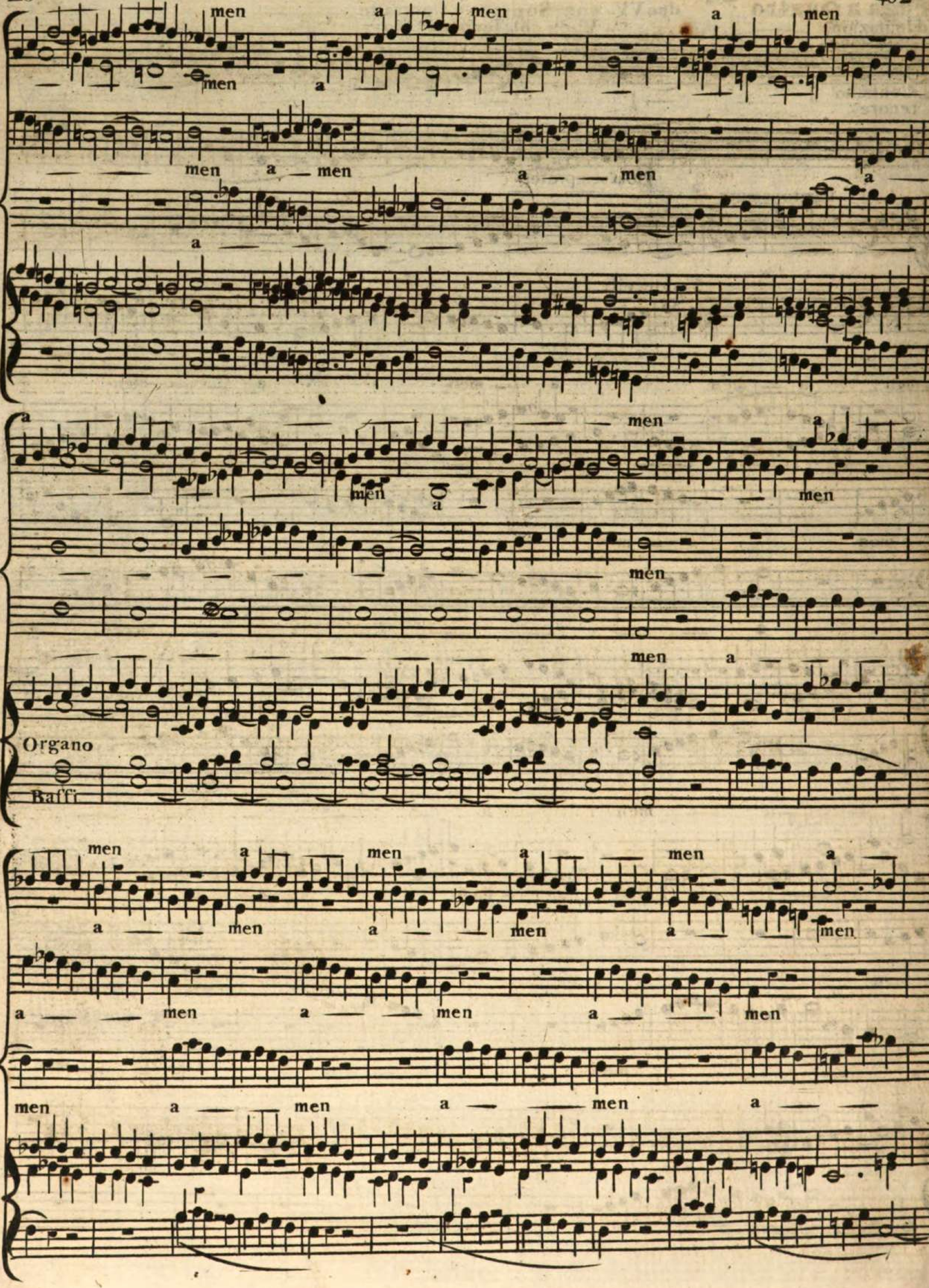
men

a men a men a

men a men a

men

a men a men a men


men a men a men
men a
men a men
a men a
a
a men a
men a
men
men a
Organo
Baſſi
men a men a men a
a men a men a men
a men a men a men
men a men a men a

463

29

men a men a men a

a men a men

a men a men a

men a men a

mena men a

a men a men a men a

men a men a

men a

men a men

men a men

men a men

men a men

Leitstimm F.1. Nachahmungen

Folgestimm in der 2. in der 7. in der 6. in der 5.

im Einkl. in der 2. in der 3. in der 4.

Flauto Oboe

Fig.4.

in der 4. in der 3. in der 2.

in der 5. in der 6. in der 7.

Fag.

Canone aperto.

Fl. Ob. Sopr. Contr.

Fig.2.

Fag. Tenore Baffo

F.3.

Fig.5. Canone chiuso ed infinito a 4. F.6. F.7.

Diapente e Diapason.

Guida

F.8. F.9. F.11. F.12. F.13. F.14.

F.10. F.15.

F.16. F.17.

Vortrag.

3♭ 3♯ Antwort 3♭ F.20.

F.23. F.24. F.26.

F.18. F.19. F.27.

fac ut arde at cor fac ut arde at cor fac ut arde at cor

F.21. F.22. F.25

Geſang Vortrag Antwort

Hauptkl.

F.28. F.29. F.30. F.31. F.32.

Vortrag. Antw. Vortrag Antw. Vortrag Antw. Vortrag Antw. Vortrag Antwort

F.33. **Zergliederung der vierſtimmigen Fuge.**

Vortrag.

1tes Geſang: fac ut ar-de _ at cor me-um

2tes Geſang: me _ um in aman _ do Chriſtum Deum

3tes Geſang: ut si-bi com-pla _ ce-am

Hauptkl.

Antwort

1tes Geſang: fac ut ar-de _ at cor meum

2tes Geſang: me _ um in aman _ do Chriſtum Deum

3tes Geſang: ut si-bi com-pla _ ce-am

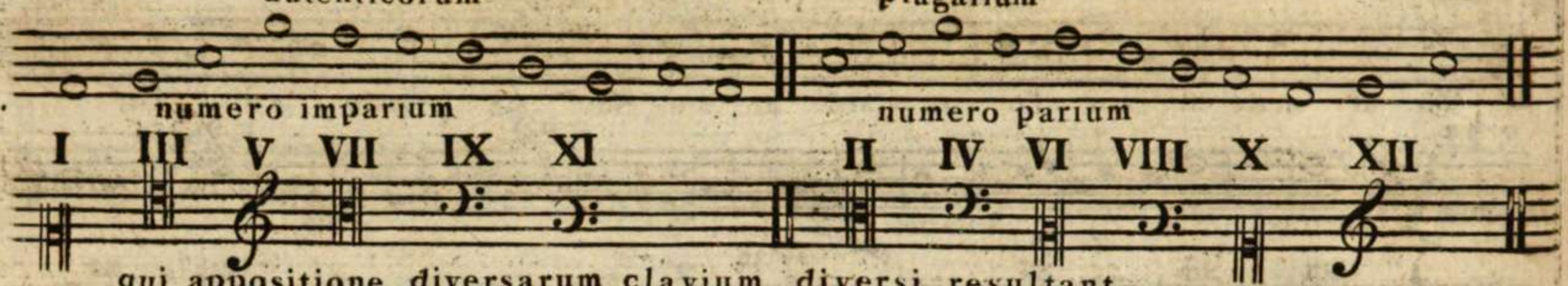
Haupt-klänge

Beiſpiele zur Auflöſung der eingeſcickten Frage: was sind Wechselnoten

F.1. F.2. F.3. F.4. F.5. F.6.

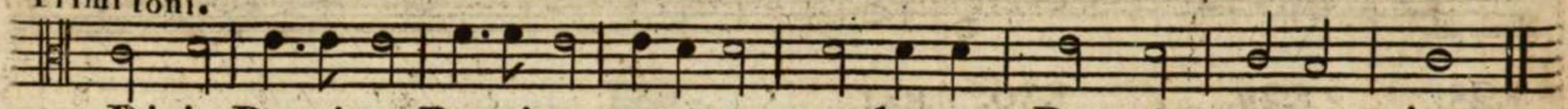
gut ſchlecht

autenticorum plagalium

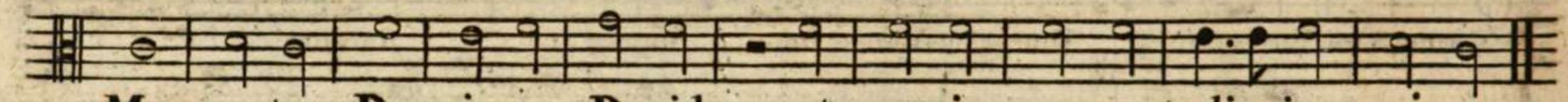


qui appositione diversarum clavium diversi resultant.

Primi Toni.

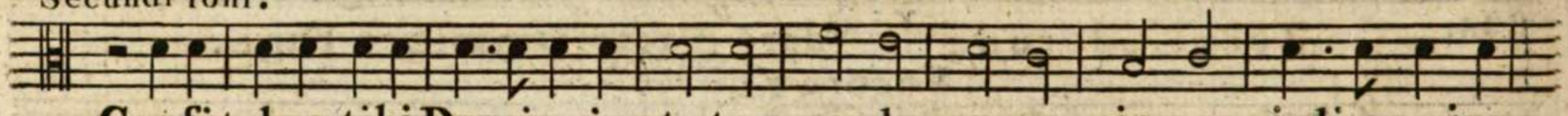


Dixit Dominus Domino me-o sede a Dextris me — is

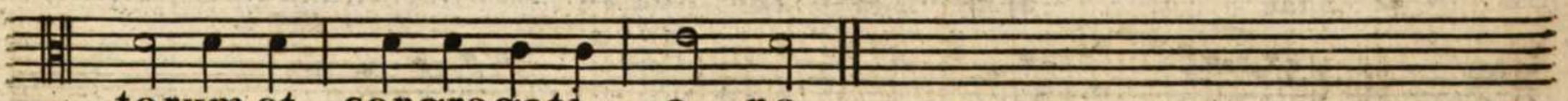


Memento Domine David et omnis mansuetudi-nis ejus

Secundi Toni.

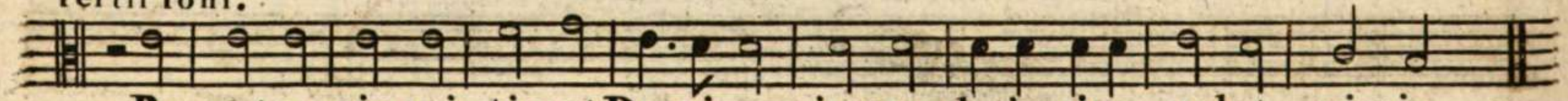


Confitebor tibi Domine in toto corde meo in consi-li-o jus-



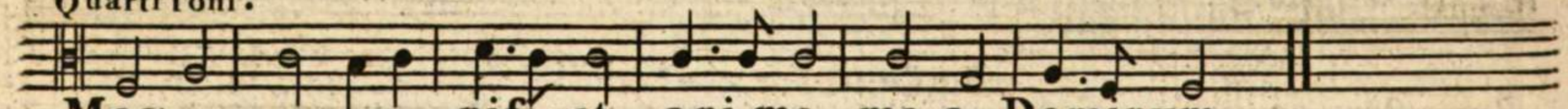
torum et congregati — o — ne

Tertii Toni.



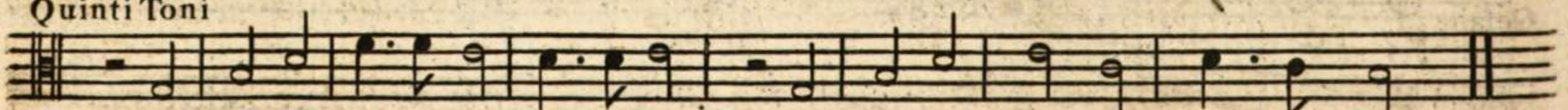
Bea tus vir qui timet Dominum in mandatis ejus volet nimis

Quarti Toni.

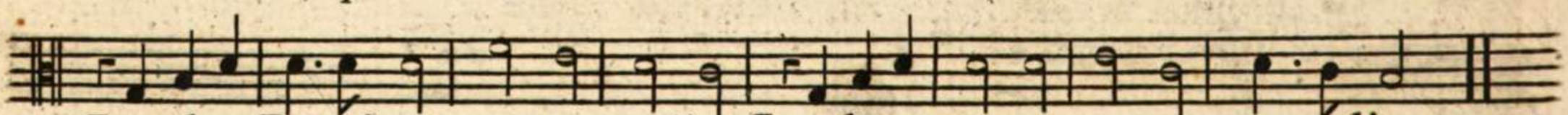


Mag — — — nifi cat ani ma me-a Dominum

Quinti Toni

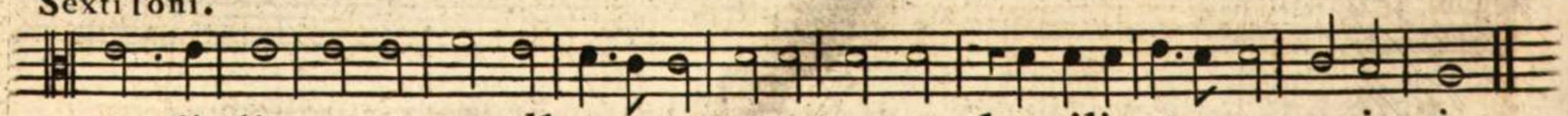


Laudate pue-ri Dominum Laudate nomen Domini



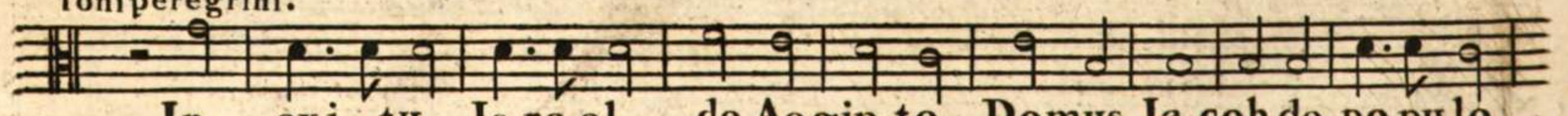
Laudate Dominum omnes gentes Laudate eum omnes popu li

Sexti Toni.

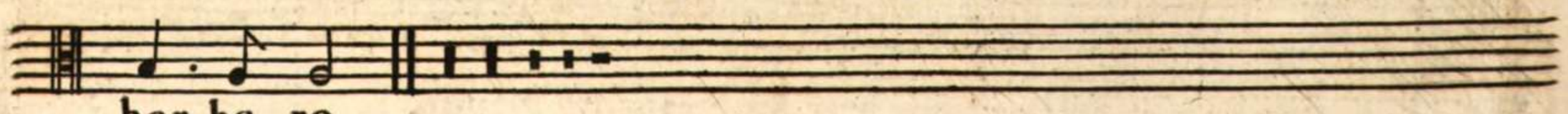


Credi di propterquod locutus sum ego autem humili a tus sum ni-mis

Toni peregrini.



In exi-tu Is-ra-el de Aegip-to Domus Ia-cob de popu lo



bar-ba-ro

F.1. 467 F.2. F.3. 33

F.4. F.5.

F.6. F.7. F.8. F.9.

F.10. F.11. F.12. F.13.

5/3 6/4 5/3 8♯ 8♭

F.14. F.15. F.16.

F.17. F.18.

F.19. F.20. F.21. F.22. F.23. F.24. F.25.

F.26. F.27. F.28.

Mixtur

Principal

F.29.

die kl. 6.

die kl. 3.

die gr. 6.

die gr. 3.

die Kleine Vierte

die grose Fünfte

die Achte

Zwo Saiten im Einklang.

Austheilung der Töne für hohe und niedrige Stimmen.

F.30. Einklang. Achte. gr. 6. kl. 4. gut gr. 3. kl. 6. gr. 6. kl. 3. schlecht F.31. am schlechtesten

F.32. F.34.

F.33. F.35.

469 F.36. Adagio

F.38.

F.41.

F.42.

35

et amara valde

F.37.

F.39. F.40. F.68.

F.43. la parte cantante

2.vv.

F.44.

F.45.

F.46.

F.47.

F.48.

F.49.

F.67.

F.50.

F.51.

F.52.

male bene

F.53.

F.54.

F.55.

F.56.

F.57.

male bene

F.58.

male bene

F.60.

F.61.

male

F.62.

F.63.

F.64.

male

F.65.

F.66.

F.69.

male bene male bene male bene male bene

F.70.

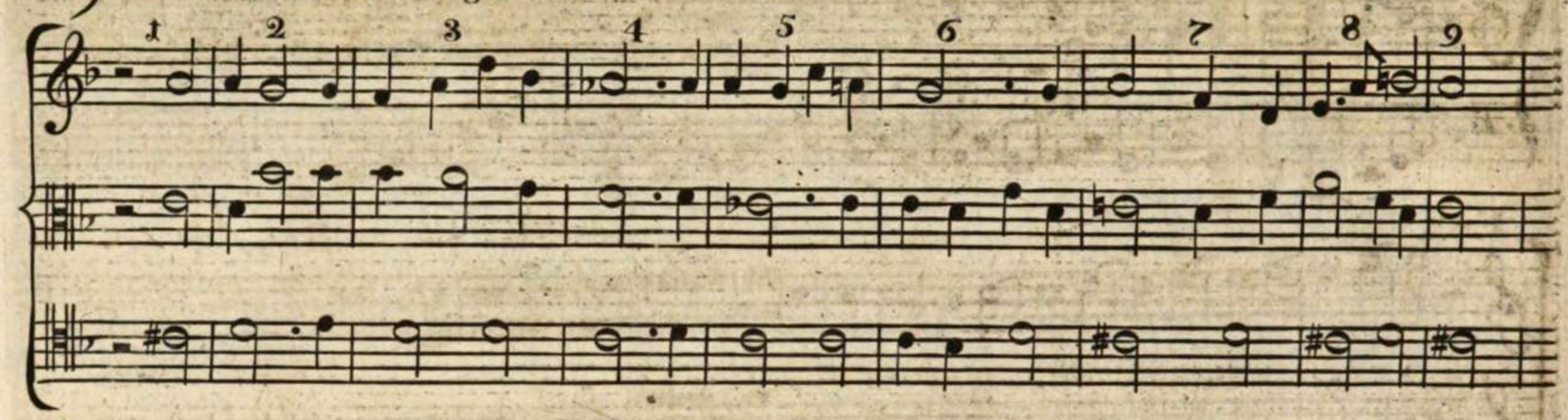
male

F.72.

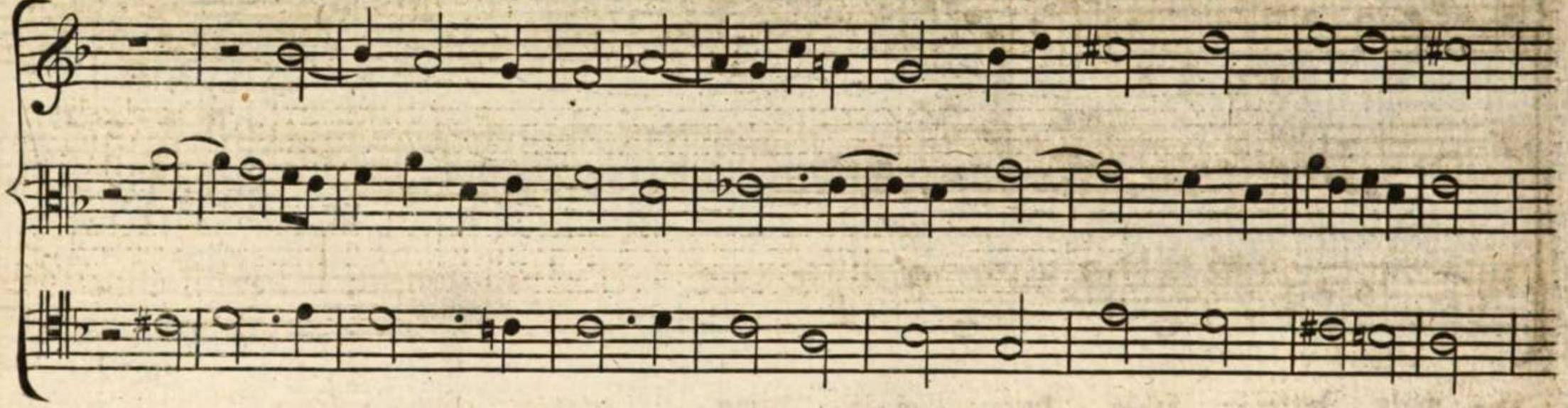
F.73.

F.71.

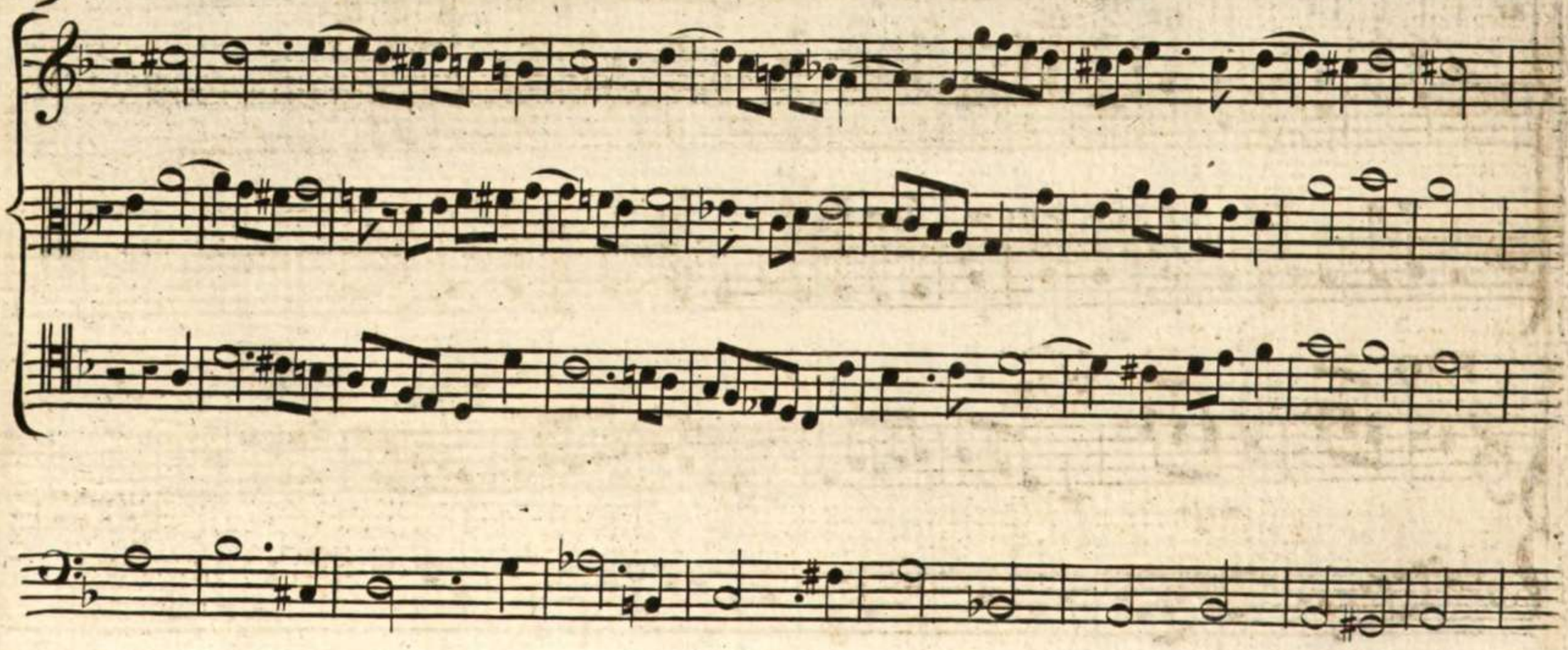
a) du Pere Vito Portugais.



b) de Mr Gofsec.



c) de L'abbe Vogler.



Sujet de Baſse donné

Par

Mr. VANDERMONDE.

472 **Adagio** **Suscepit Israel.** produit au Concert spirituel a Paris le 17 Avrile 1781. 1

dolce

con Sordini

con Sordini

dolce

due VV.

Corni Tono G sol reut

due Flauti

colli VV.

all 8va

due Fagotti

dolce

f

f

hr

f

hr

<p <p <p <p

hr

hr

f

hr

f

due VV.

p

f

p

la Voce

Sus — — ce-pit susce pit Is-ra-el sus — ce pit pu — — erum suum

f

p

Flauti colli VV. unisoni

Fagotti all 8va

re — — cor da-tus re — — cor da-tus miseri-cor — diae suae

474

3

senza Flauti e Fag.

Cor.

Viola col Baffo

re — — cor — da — — — — — — — — — — — —

tus mi-se-ri — cor — — di-ae su-ae

due Corni

due Flauti soli

due Fag. all 8va all 8va

due VV.

la Voce

Viola col Basso

sus-ce pit Is rael sus-ce pit puerum

Flauti soli

Corni

pp

pu — erum suum re-cor-da--tus re-cor-da--tus mi-

pp

due
Corni

f

due
Flauti

soli

p

due
Fag.

due
VV.

pp 8va

pp

f

Viola

la Voce

tr

se--ri-cor-------di-ae-su-ae

Basso

pp

pp

p

476

re — cor-datus miseri-cor — — di ae suae sus-

ce pit susce pit Is ra_el sus _ ce _ pit pu _ e _ rum re ___ cor

da ___ ___ ___ ___ ___ ___ ___ tus miseri_cor _ diae

all 8va colli VV. all 8va colli VV. all 8va colli VV.

suae sus ce_pit Is_ra el sus ce pit puerum pu _e _rum

478

7

1 2

unis.
colli VV.

all 8va

1 2

pp

hr

suum recor_da_tus miseri_cordiae mi_se_ri_cor

pp

f

3 4

coll VV.
unis.

3 4

col Baffo

hr

di_ae su_ae

mi_se ri_cor di_ae su_ae

1 2 3

f

colli VV.

all 8va

dolce

p *pp* *f* *hr*

Menuet avec XII. Variations

par

F.L. Classen

gravé par B. Schott 2.

Var. I.

Var. II.

Var. III.

482 3

Var. IV.

alla Polacca Var. V.

Var. VI.

4 Var.VII.

Var.VIII.

Var.IX.

484 **Var. X.**

5

Var. XI.

Var. XII.

Fine.

BIBLIOTHECA REGIA MONACENSIS