

# SAMUEL SCHEIDT WERKE

HERAUSGEGEBEN

VON GOTTLIEB HARMS UND CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

# SAMUEL SCHEIDT WERKE

BAND VII

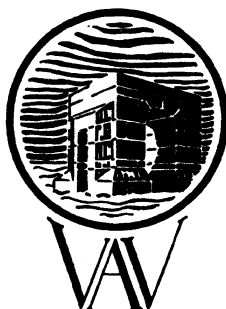
TABULATURA NOVA TEIL III

HERAUSGEGEBEN VON

CHRISTHARD MAHRENHOLZ

HAMBURG

UGRINO VERLAG



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[VIII.] XV. DE SPIRITU SANCTO Hymnus Veni Creator Spiritus



Ve-ni cre-a-tor spi-ri-tus, men-tes tu-o-rum vi-si-ta, im-ple su-per-na-gra-ti-a, quae tu cre-a-sti pec-to-ra.

1. Versus à 4 Voc.

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2. Versus à 4 Voc. Choralis in Tenore

Man. II

Man. I c.f.

Pedal

12

17

22

3. Versus à 4 Voc. Choralis in Basso

5

12

17

21

O lux be-a-ta tri-ni-tas et prin-ci-pa-lis u-ni-tas, jam sol re-cc-dit ig-ne-us, in-fun-de lu-men cor-di-bus.

1. Versus à 4 Voc.

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8

15

22

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29

36

2. Versus, Bicinium

Man. I

8

15

Musical score for measures 21-26. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Musical score for measures 27-32. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with intricate rhythmic patterns and accidentals.

## 3. Versus à 3 Voc. Choralis in Cantu

Musical score for measures 33-38. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

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

Musical score for measures 39-44. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Musical score for measures 45-50. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Musical score for measures 51-56. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Musical score for measures 57-62. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Musical score for measures 63-68. The system consists of two staves: a treble clef staff and a bass clef staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

First system of the musical score for '4. Versus à 4 Voc. Choralis in Alto'. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single voice line. The piano accompaniment consists of two staves: the upper staff has a bass clef and contains chords and moving lines, while the lower staff has a bass clef and contains a single melodic line. A dynamic marking 'c. f. 4'

7

Second system of the musical score for '4. Versus à 4 Voc. Choralis in Alto'. It continues the melody and piano accompaniment from the first system. The piano part features more complex rhythmic patterns in the upper staff.

11

Third system of the musical score for '4. Versus à 4 Voc. Choralis in Alto'. The piano accompaniment becomes more active with sixteenth-note patterns in the upper staff.

5. Versus à 3 Voc. Choralis in Basso

Man.

Ped. c. f.

First system of the musical score for '5. Versus à 3 Voc. Choralis in Basso'. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single voice line. The piano accompaniment consists of two staves: the upper staff has a bass clef and contains chords and moving lines, while the lower staff has a bass clef and contains a single melodic line. A dynamic marking 'Ped. c. f.'

7

Second system of the musical score for '5. Versus à 3 Voc. Choralis in Basso'. The piano accompaniment features a prominent sixteenth-note pattern in the upper staff.

18

Third system of the musical score for '5. Versus à 3 Voc. Choralis in Basso'. The piano accompaniment continues with the sixteenth-note pattern in the upper staff.

6. Versus à 3 Voc. Choralis in Tenore

c. f. 8'

First system of the musical score for '6. Versus à 3 Voc. Choralis in Tenore'. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single voice line. The piano accompaniment consists of two staves: the upper staff has a bass clef and contains chords and moving lines, while the lower staff has a bass clef and contains a single melodic line. A dynamic marking 'c. f. 8'

5

Second system of the musical score for '6. Versus à 3 Voc. Choralis in Tenore'. The piano accompaniment features a sixteenth-note pattern in the upper staff.

9

14

19

7. Versus à 4 Voc. Canon in subdiapason post minimam pedaliter. Choralis in Basso

7

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11

14

18



# [X] II. MAGNIFICAT I. TONI

Mag - ni - ficat a - nima me - a Do - mi - num.

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## 1. Versus à 4 Voc. Et exultavit\*)

\*) Der C. f. lautet:

Et ex - sultavit spi - ri - tus me - us in De - o salu - ta - ri me - o.

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Qui - a respexit humilitatem an - cil - lae su - ae; ecce enim ex hoc beatam me dicent om - nes gene - ra - ti - o - nes.

## 2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

Qui - a fe - cit

mi - hi ma - gna, qui po - tens est

11 et sanc - tum no - men e -

16 ius

Et mi - sericordias eius a progenie in pro - ge - ni - es, timen - ti - bus e - - um.

3. Versus à 4 Voc. Fecit potentiam. Choralis in Tenore

c. f. 8'

28 Fe - cit po - ten - ti - am in bra -

34 chi - o su - o - o - ; dis - ser - sit su - per -

40 - - bos men - te cor - dis su - i

46 De - po - suit po - ten - tes de se - de et ex - al - ta - vit hu - - mi - les.

4. Versus à 4 Voc. Esurientes. Choralis in Alto

c. f. 4'

52 E - su - ri - en - tes in - pie - vit bo - nis

58 et di - vi - tes di - mi - sit in - a - nes

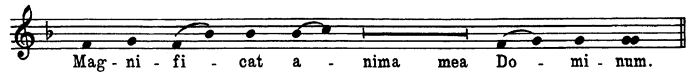
Sus - ce - pit Israel pu - e - rum su - um, recordatus mi - se - ricor - di - ae su - - ae.

5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso

69 Sic - ut io - cu - tus est ad pa - tres no - stros,



[XI] III. MAGNIFICAT II. TONI



1. Versus à 4 Voc. Et exultavit.\*)

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7

13

19

\*) Der C. f. lauter:

Et ex-sul-tavit spi-ri-tus me-us in De-o salu-tari me-o.

Qui - a re - spexit humilitatem an - cil - lae su - ae, ecce enim ex hoc beatam me dicent om - nes generati - o - nes.

2. Versus à 4 Voc. Quia fecit. Choralis in Cantu

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*c.f.* Qui - a fe - cit mi - hi

6 ma - gna , qui po - tens est,

11 et sanc - tum no - men e - ius

Et mi - se - ricordia eius a progenie in pro - ge - ni - es timentibus e - um.

3. Versus, Bicinium. Fecit potentiam. Choralis in Cantu

Man. I *c.f.* Fe - cit po - ten - ti - am in bra -

Man. II

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8 - chi - o su - o; dis - per - sit

11 su - per - bos men - te cor - dis su - i.

De - po - su - it po - ten - tes de se - de et ex - altavit hu - mi - les.

4. Versus à 3 Voc. Esurientes. Choralis in Tenore

*c.f. 8'* E - su - ri - en - tes im - ple

6

vit bo - - - nis et di - - - vi - - - tes

11

di - - mi - - sit ih - - a - - nes

Sus-ce-pit Israel pu-e-rum su-um, recordatus mi-se-ri-o-r-diae su-ae.

## 5. Versus à 4 Voc. Sicut locutus est. Choralis in Basso

*c. f.*  
Sic - - ut lo - - cu - - tus est

ad - - pa - - tres no - - stros,

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6

Ab - - ra - - ham et se - - mi - - ni e - - ius in

17

sae - - cula

Glo-ri-a - pa-tri-et fi-li-o et spiritui sanc-to.

## 6. Versus à 4 Voc. Sicut erat. Choralis in Cantu

*c. f.* Sic - ut e - rat in prin - ci - pi - o et nunc et sem -

6

per et in sae - cu - la sae - cu - lo - rum. A - - men