NOVITAS MUSICALIS,

Das ist/

Allerhand Canones und Fugen von 2. 3. und 4. Stimmen/ sampt dem General Bass.

Auf

Sonderbare hiebevor noch nie ausgegangene Manier/ allein zu zweyen Partibus, herauß und an Tag gegeben

durch

JOHANNEM GLETHEN/

dero Zeit Fürstl. Hessen-Rheinfelsischen Instrumental-Musicum.

Plus qvam bestia, qvem non afficit Musica.

Auf Kosten des Autoris gedruckt zu Franckfurt am Mayn durch Balthasar-Christoph Wusten/ bey demselben auch zu finden/ im Jahr 1675.

Muſica poſt mundū cum ſit manſura ſuperſtes
Cur non in mundo nos didiciſſe iuvet?

Denen Edlen/ Vest- und Wolgelehrten

Herrn HERMANNO CAPPIO,

Fürstl. Hessen-Rheinfelsischem wolbestelltem Amptmanne zu Reichenberg und im Vierherrischen ꝛc.

Sodann

H. Melchior Büchnern/

Fürstl. Hessen-Rheinfelsischem verordnetem Cantzley-Secretario und Registratori &c.

Meinen insonders grosgünstig hochgeehrten Herren und Fautoren:

Wünsche GOTTES Segen/ beständige Gesundheit und alle selbst erwünschte Prosperität/ und sage/ daß/ leyder! allzuviel wahr und bekant/ wie verächtlich und spöttisch von vielen die edle und himmlische Kunst der Music gehalten werde/ welche Verachtung der pure Unverstand und Ohnwissenheit bey den meisten erwecket. A 2 Ob

1334

Ob nun zwar viel berühmte und hochverständige Musici hin und wieder in der Welt neben deme/ daß sie ihre Hertzen und Gemühter mit dieser edlen Kunst delectiren und erlustigen/ sothanen Verächtern und gleichsam Scabraten schon längst gewiesen/ was an dieser anmuhtigen Kunst zu thun sey/ und wie gantz unverantwortlich sie solche in Despect zu ziehen sich unterfangen: So habe nichts desto minder/ meines wenigen Ohrts/ nicht ermangeln wollen/ mit gegenwärtig-meinem gar geringen Wercklein (so da/ wegen des in hiernach gesetzter Manuduction ad Lectorem exprimirten Compendii, dem Kauffer ein sehr Geringes kosten/ und darum/ wie auch unterschiedlicher raren Praxis wegen/ zuversichtlich um da anständiger fallen wird) hervor und an das Tages-Licht zu gehen/ vor allen Dingen meine/ nächst Gott/ zu dieser edlen hochgepriesenen Kunst tragende grosse Inclination und Liebe verspüren zu lassen/ zugleich auch meinen großgünstigen Fautoribus, als sonderbahren Liebhabern der edlen Music-Kunst/ nicht aber um etteln Gewinstes oder Genusses willen/ sondern auß Mangel anderer zu Beobachtung meiner Schuldigkeit anreichigen Mitteln/ auß wolmeynendem Gemüht/ zu dediciren und zu offeriren/ nicht zweiffelnde/ es werden dieselbe solches mit geneigtem Willen von mir annehmen/ gegen meine Abgünstige sichs zum Besten recommendirt seyn lassen/ und mir mit Gunst-Gewogenheit fernerhin wohl affectionirt verbleiben. In welcher Confidentz ich Sie dann schließlich Göttlicher Hulde und Gnade/ mich aber zu ihrer beharrlichen Affection wil empfohlen haben/ mit schuldiger Verharrung

Meiner großgünstig hochgeehrten Herren und Patronen

Dienstergebenster

Johannes Guth.

Groſzgünſtig-geneigter lieber Leſer/

OB zwar kunſtgegründete Muſici wegen des ihnen beywohnenden Verſtandes und Judicii, keiner Manuduction, zu Practicirung dieſer meiner Canonum und auf allerhand Manier geſetzten Fugen/ benöhtiget: So habe jedoch/ denen Imperitioribus zu Dienſte/ und dieſes mein Werckleín deſto annehmlicher zu machen/ folgenden Wegweiſer zu prämittiren vor eine Nohtdurft erachtet:

1. Die Fugæ Numero 1. 2. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 21. 27. 28. werden tractirt in der Ordnung ihrer Clavium ſignatarum, und hat jede Parthey hintereinander beym Fugiren das Zeichen ♯. in Acht zu nehmen.

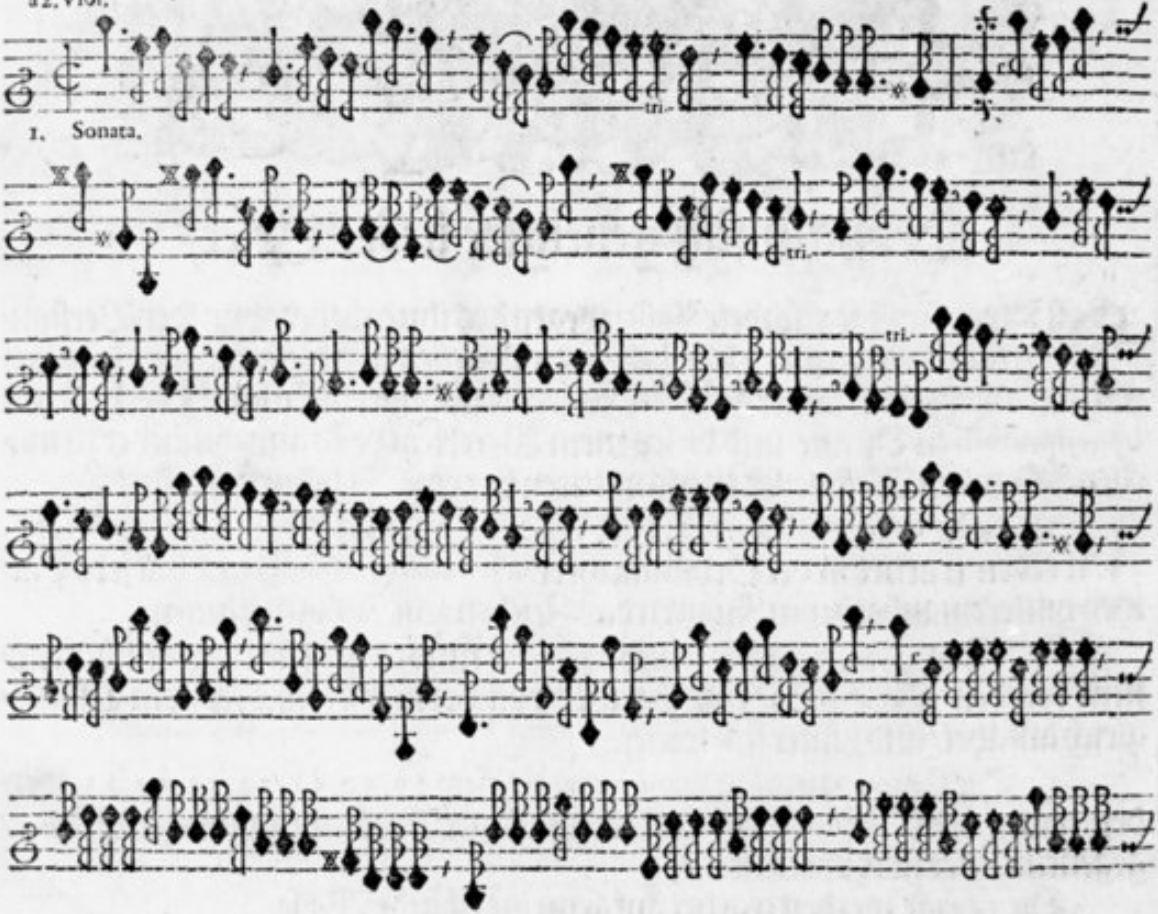
2. Die 3. 4. 5. Symphonia und 6. Chiqve müſſen gegeneinander über muſicirt werden/ alſo/ daß die eine Parthey von vornen/ die andere vom Ende zugleich anfähet/ und hinter ſich ſpielet.

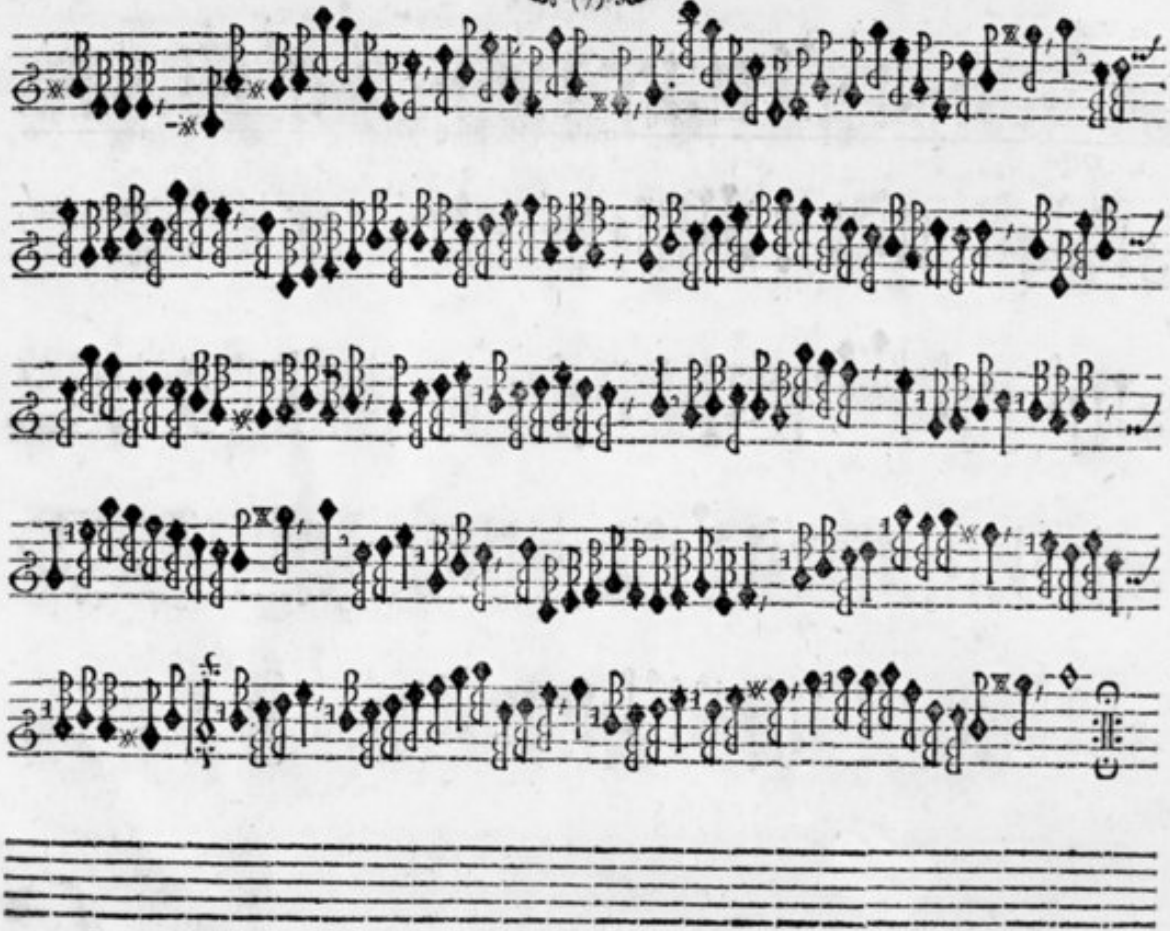
3. Die Canones und Fugæ contrariæ, Numero 29. 30. 31. 32. 33. 34. 35. werden/ nach ihren Clavibus ſignatis, mit ebenmäſſiger Beobachtung des Zeichens ♯./ gegeneinander über practiciret.

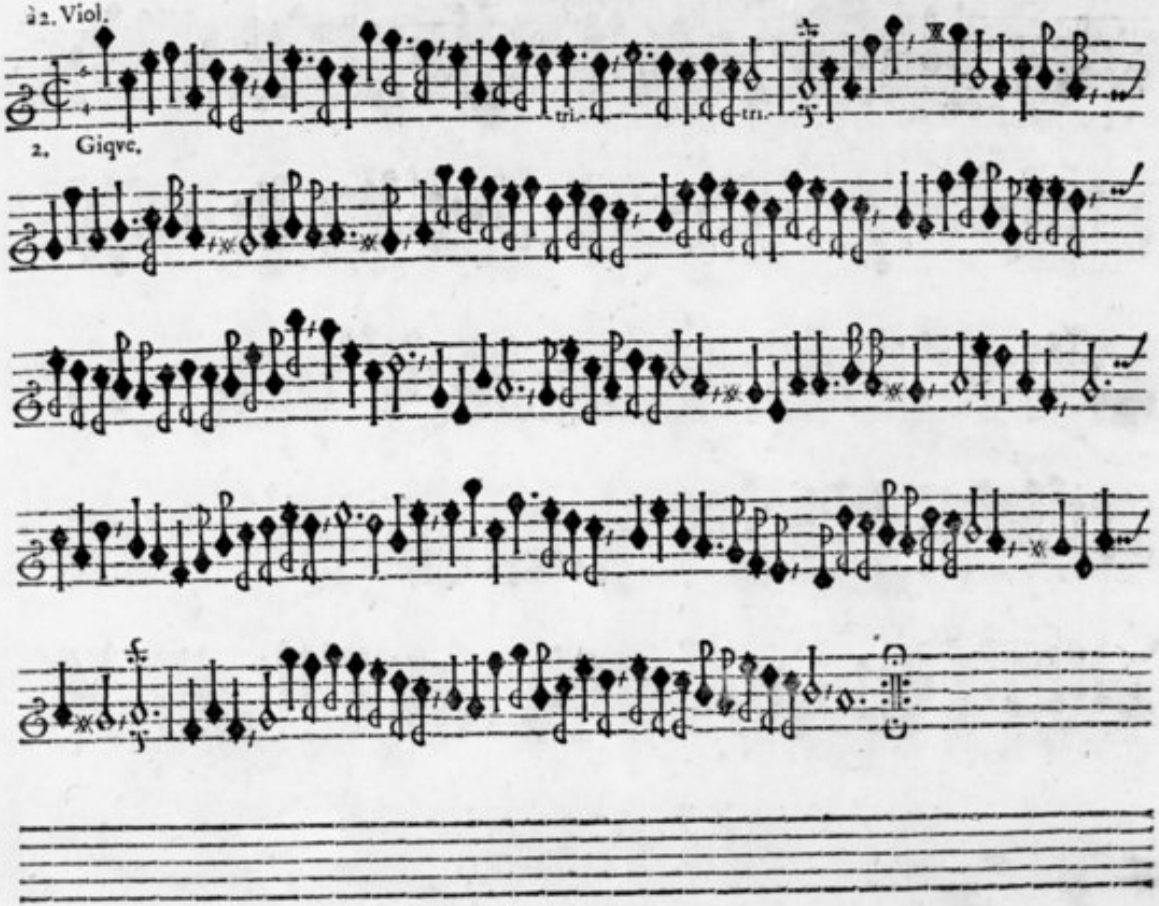
Die übrige werden tractirt auf gemeine übliche Weiſe.

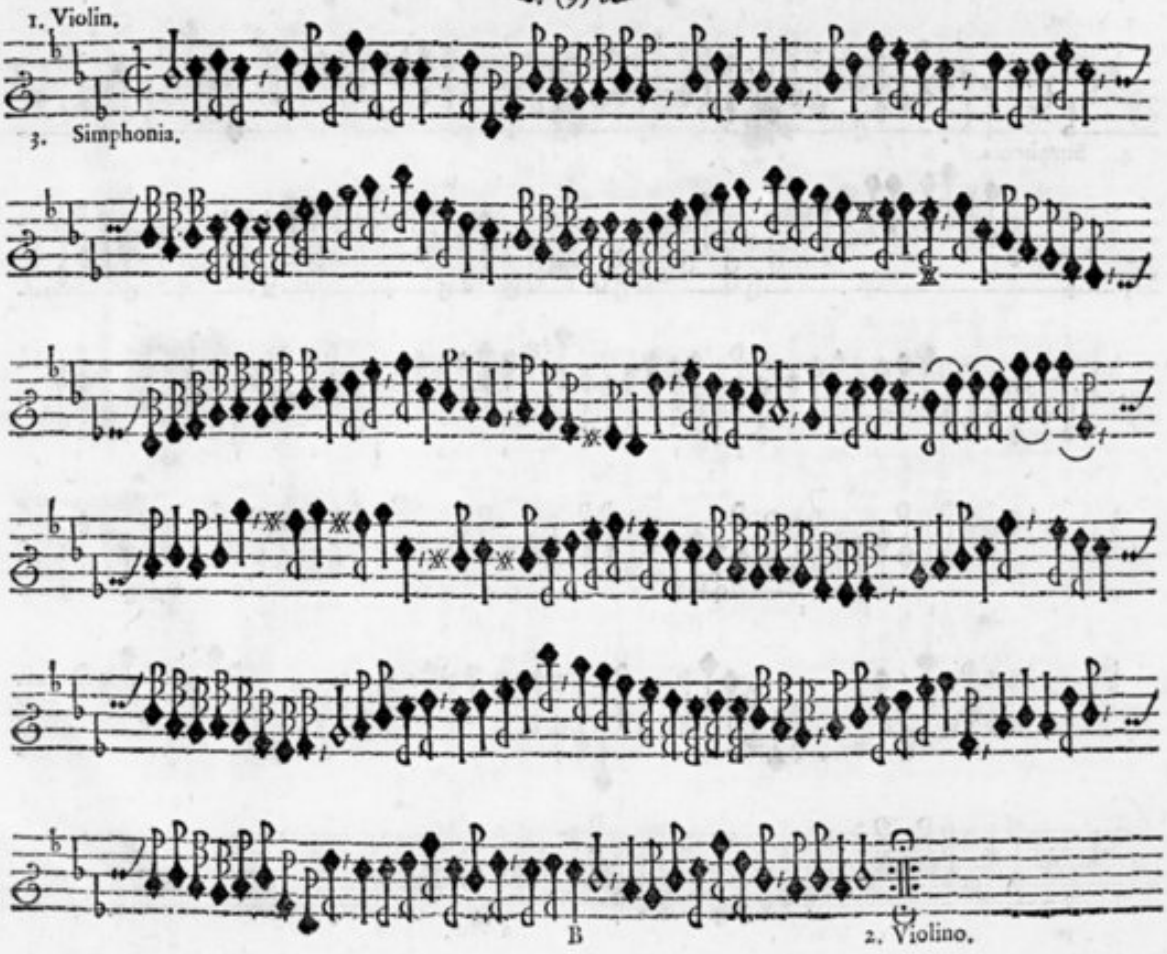
à 2. Viol.

1. Sonata.






2. Violl.
2. Giqve.


1. Violin.
3. Simphonia.
B
2. Violino.

1. Violin.

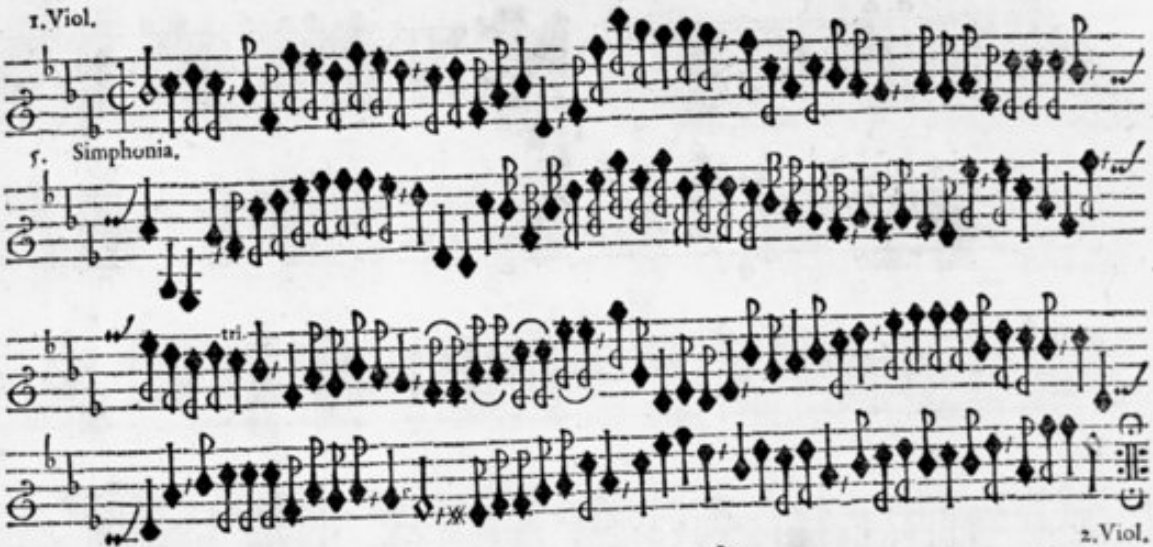
tri.

4. Simphonia.

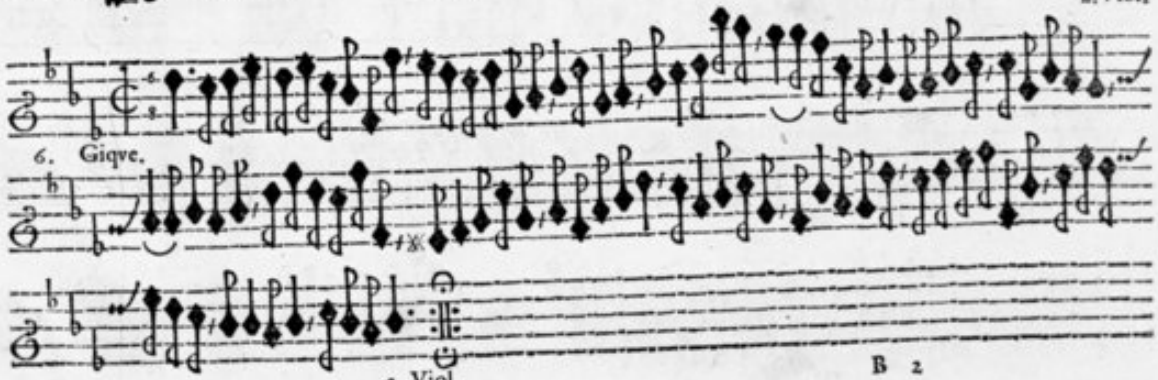
2. Viol.

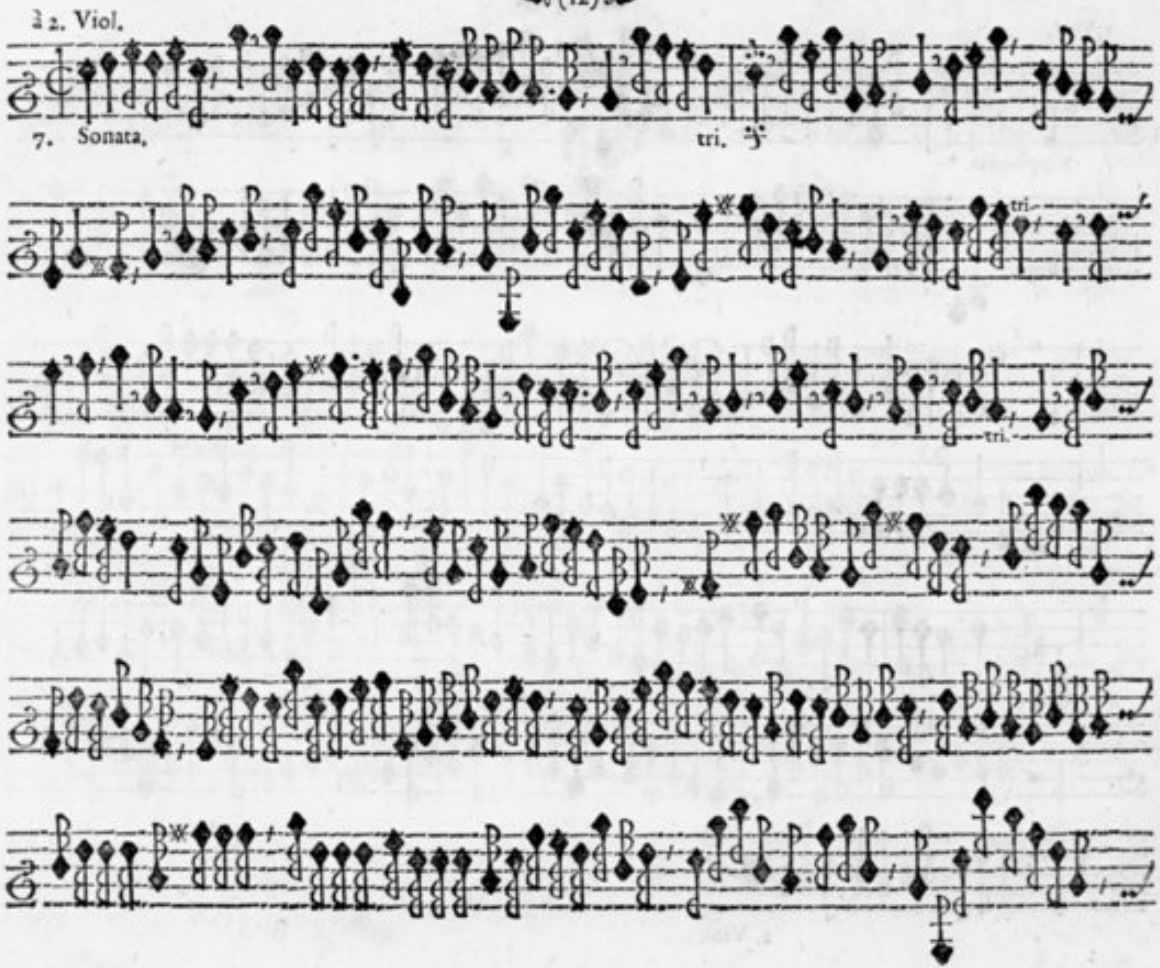
1. Viol.

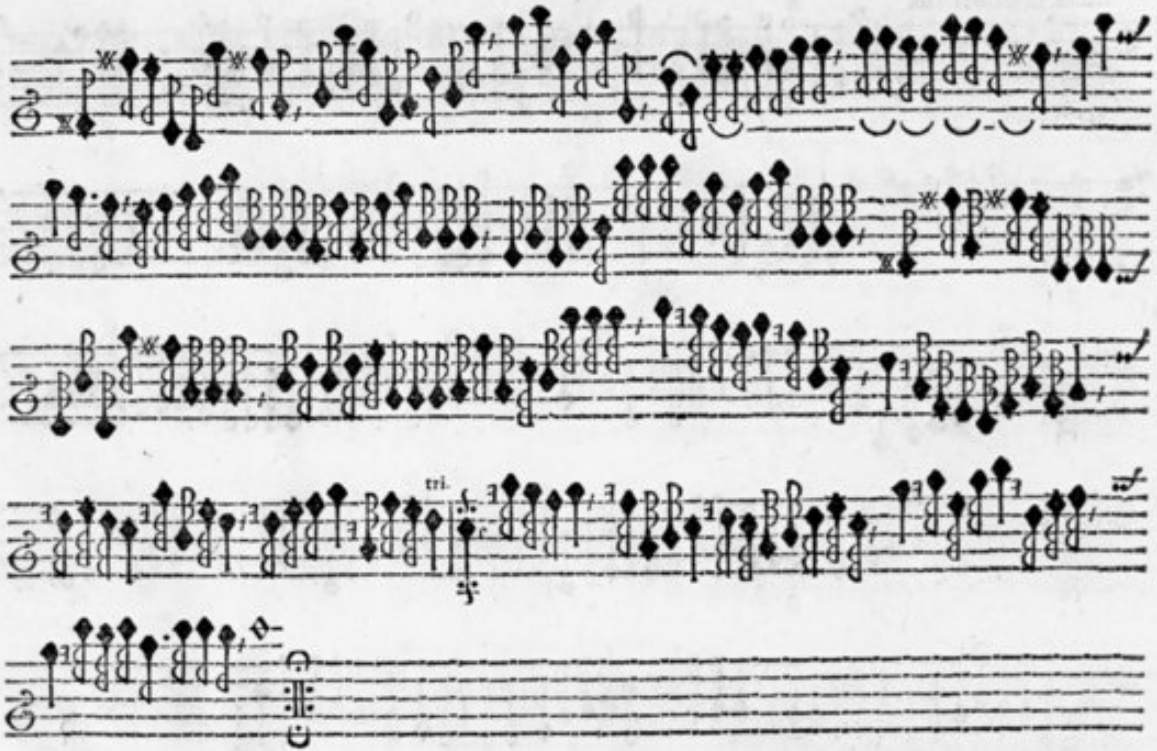
5. Simphonia.

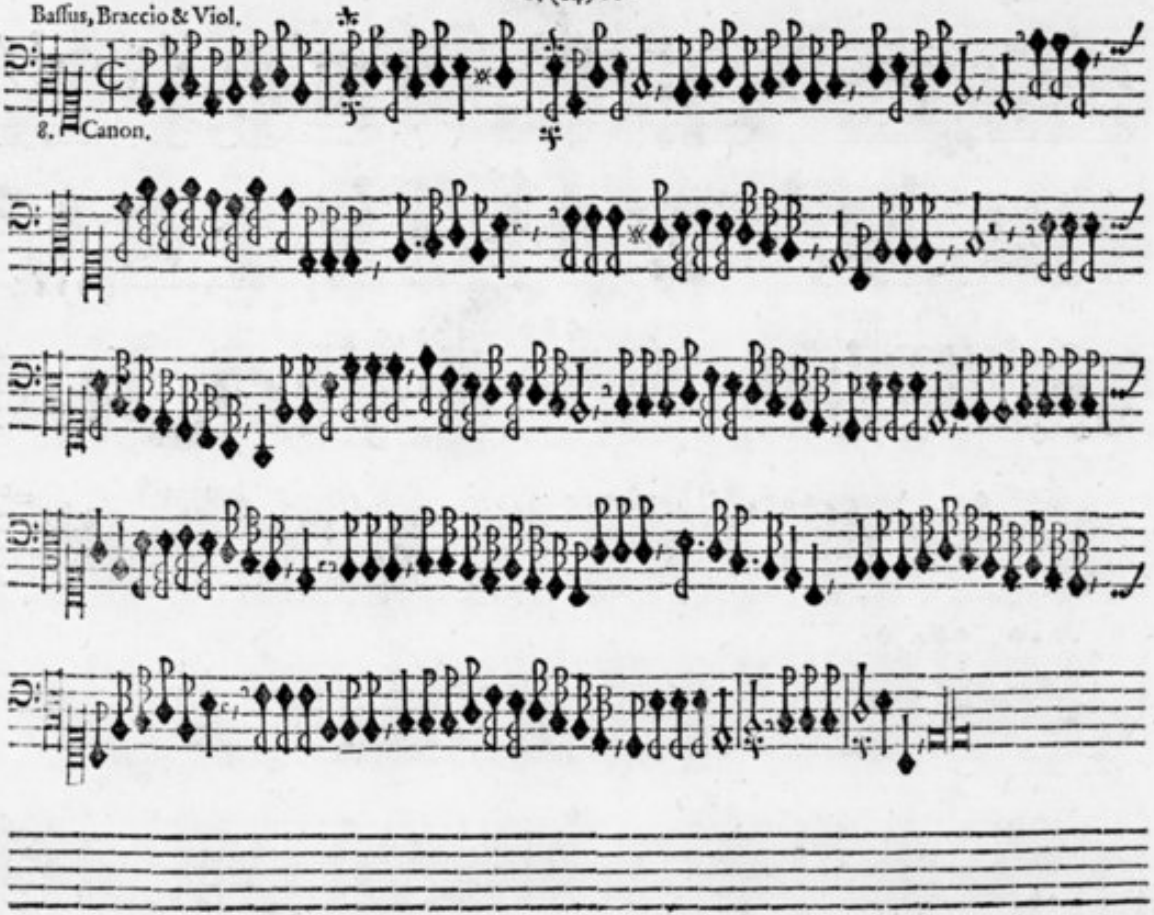


6. Giqve.



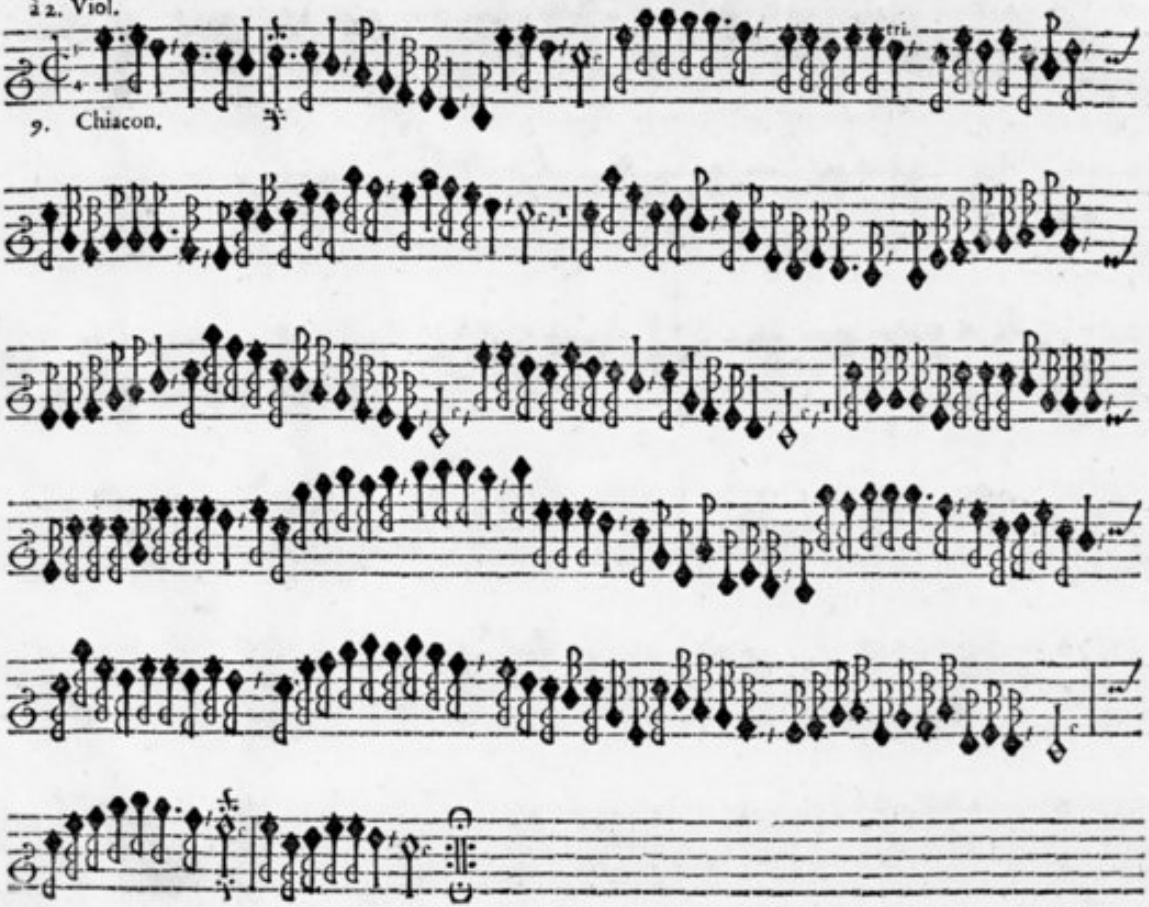

à 2. Viol.
7. Sonata.
tri.
tri.
tri.


tri.


Baſſus, Braccio & Viol.
8. Canon.

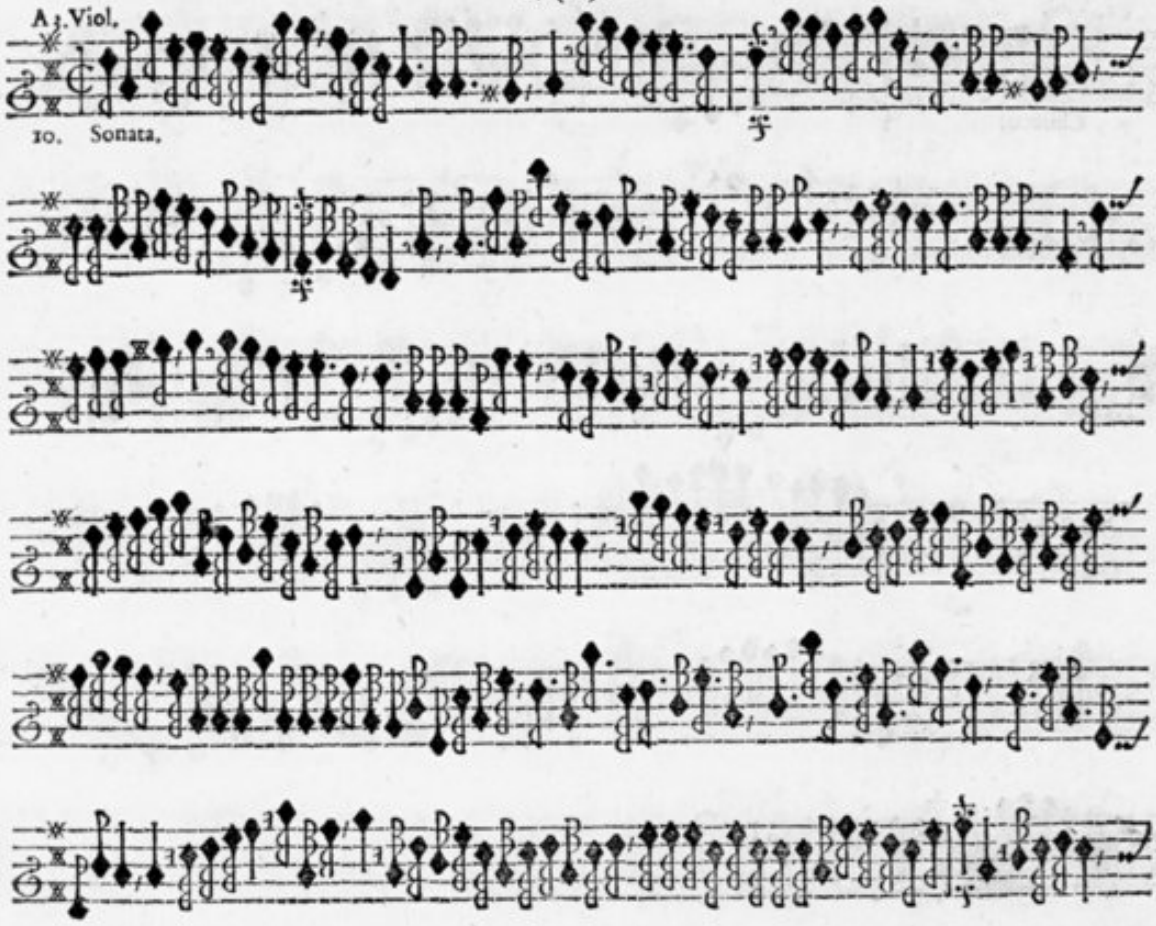
à 2. Viol.

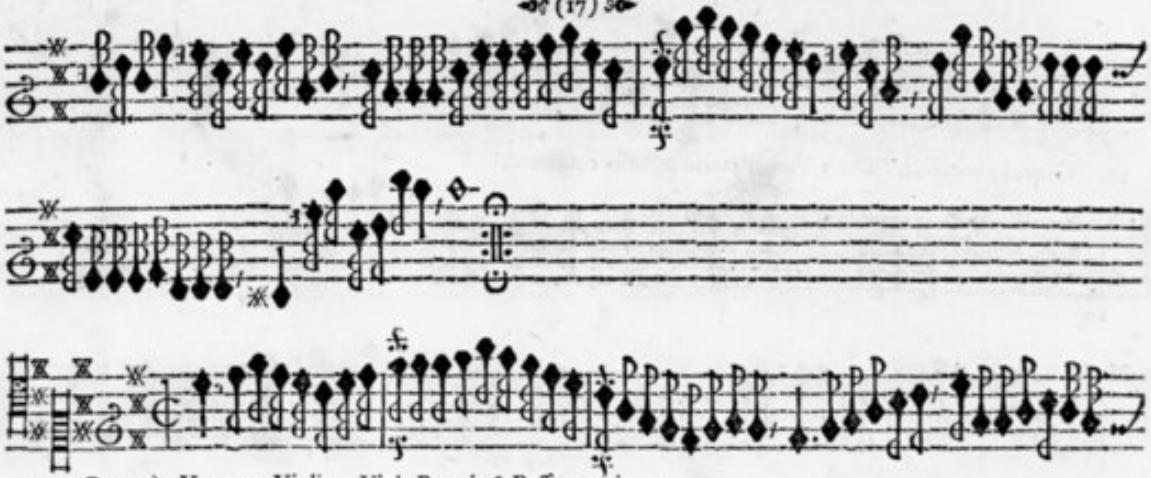
9. Chiacon.



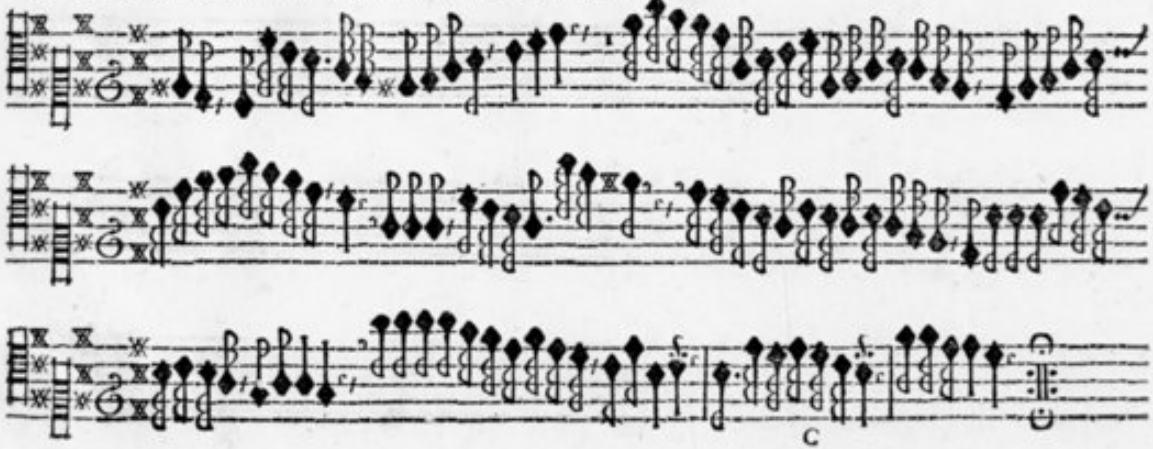
A 3. Viol.

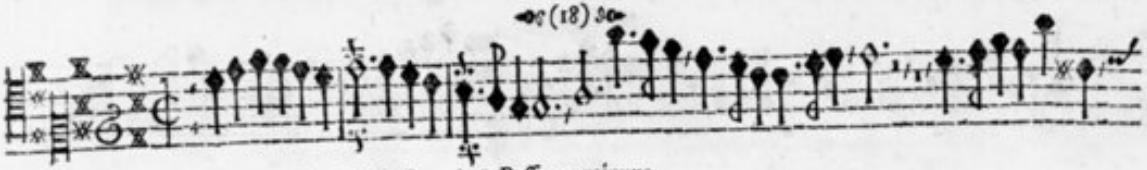
10. Sonata.



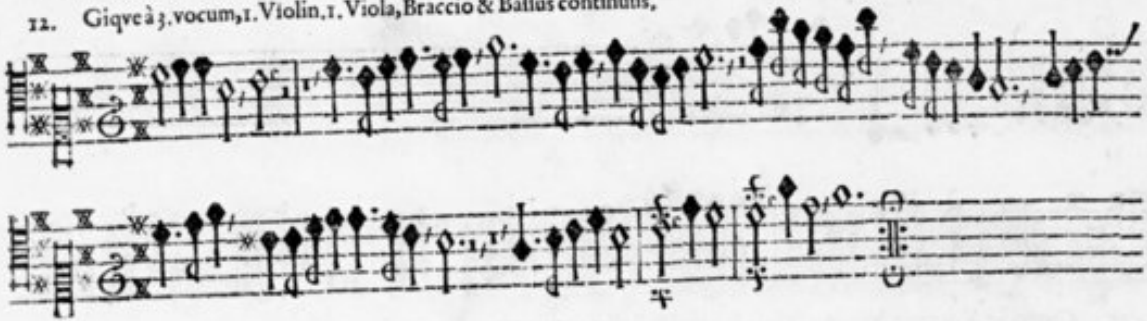


11. Canon à 3. Vocum, 1. Violin, 1. Viola, Braccio & Baſſus continuus.

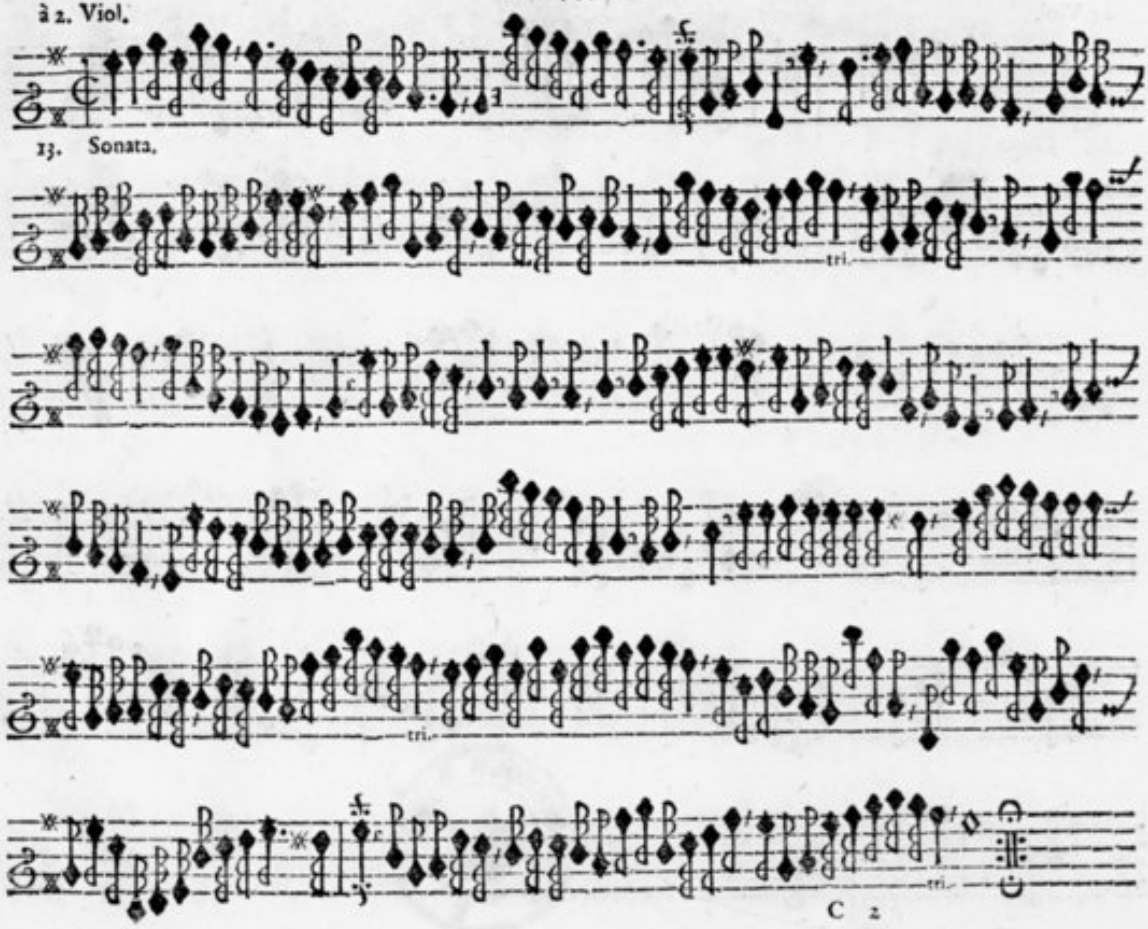




12. Giqve à 3. vocum, 1. Violin, 1. Viola, Braccio & Baſſus continuus.

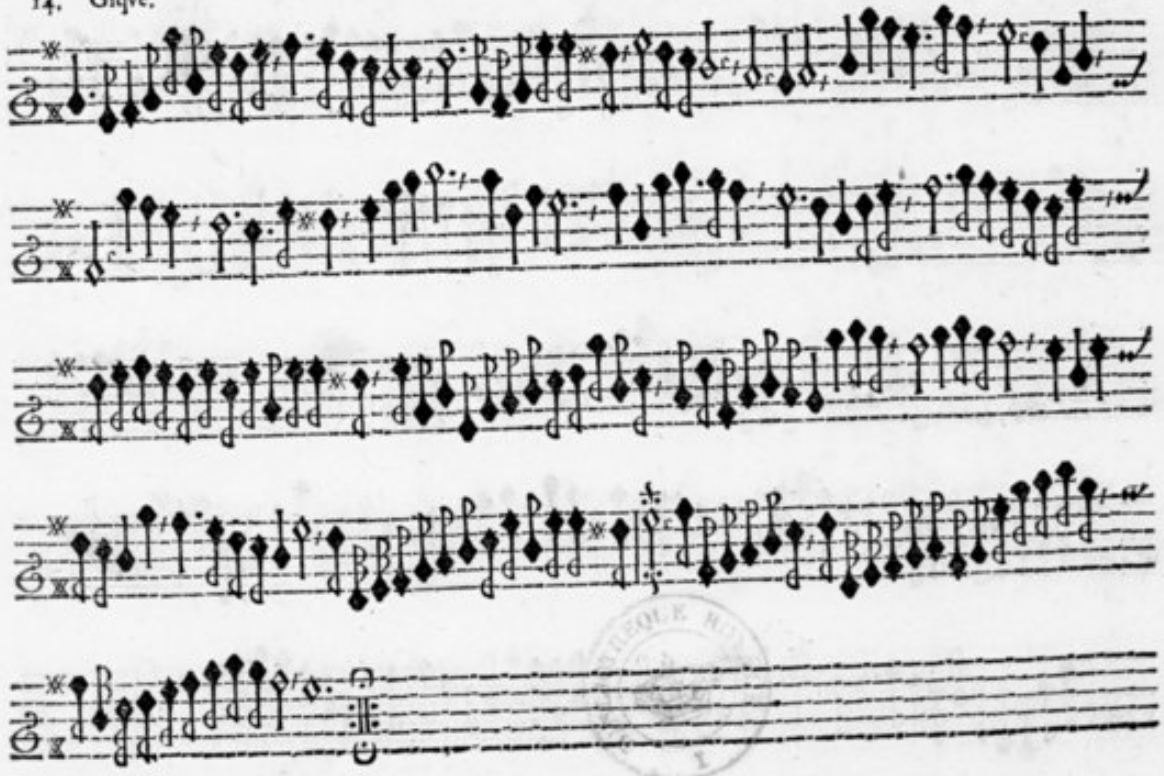


à 2. Viol.



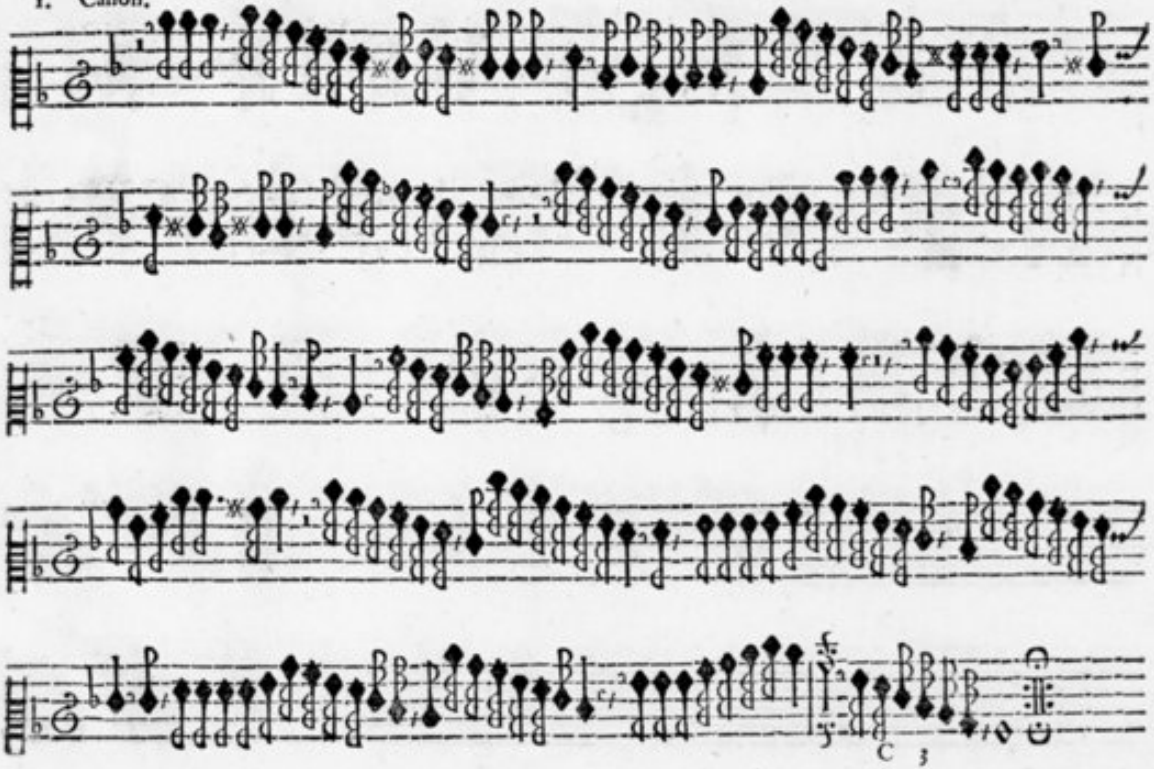
à 2. Viol.

14. Giqve.



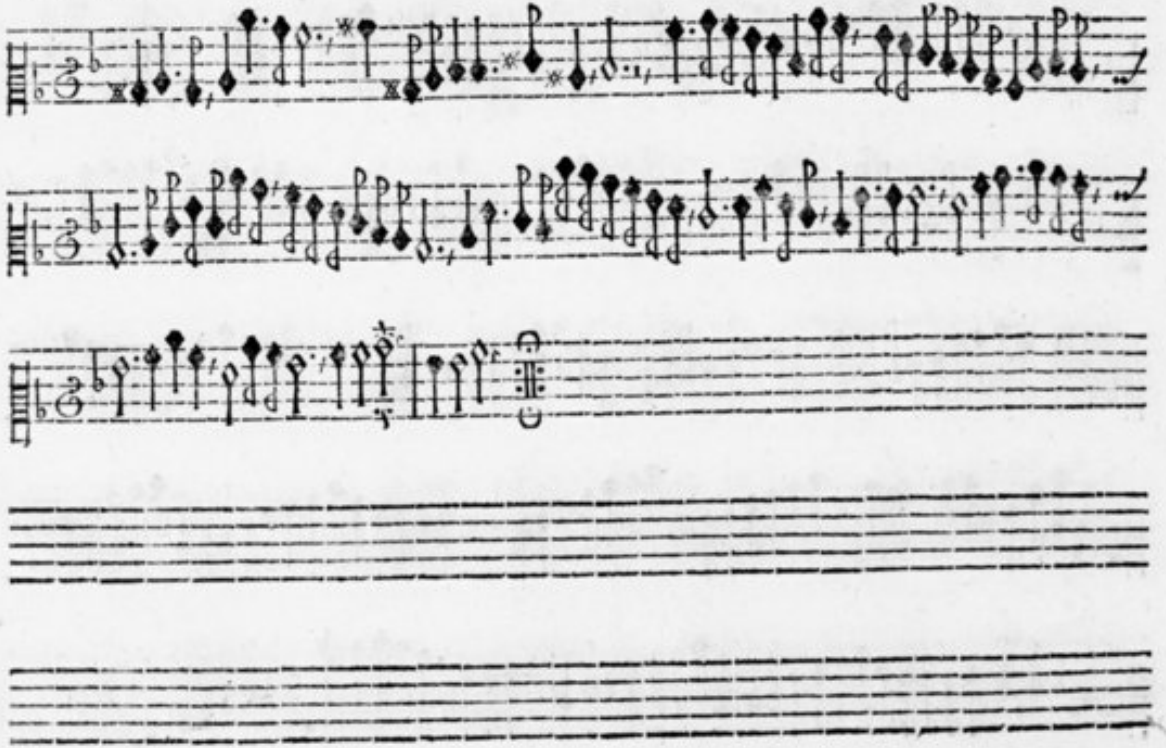
1. Violin, & Viola.

1. Canon.



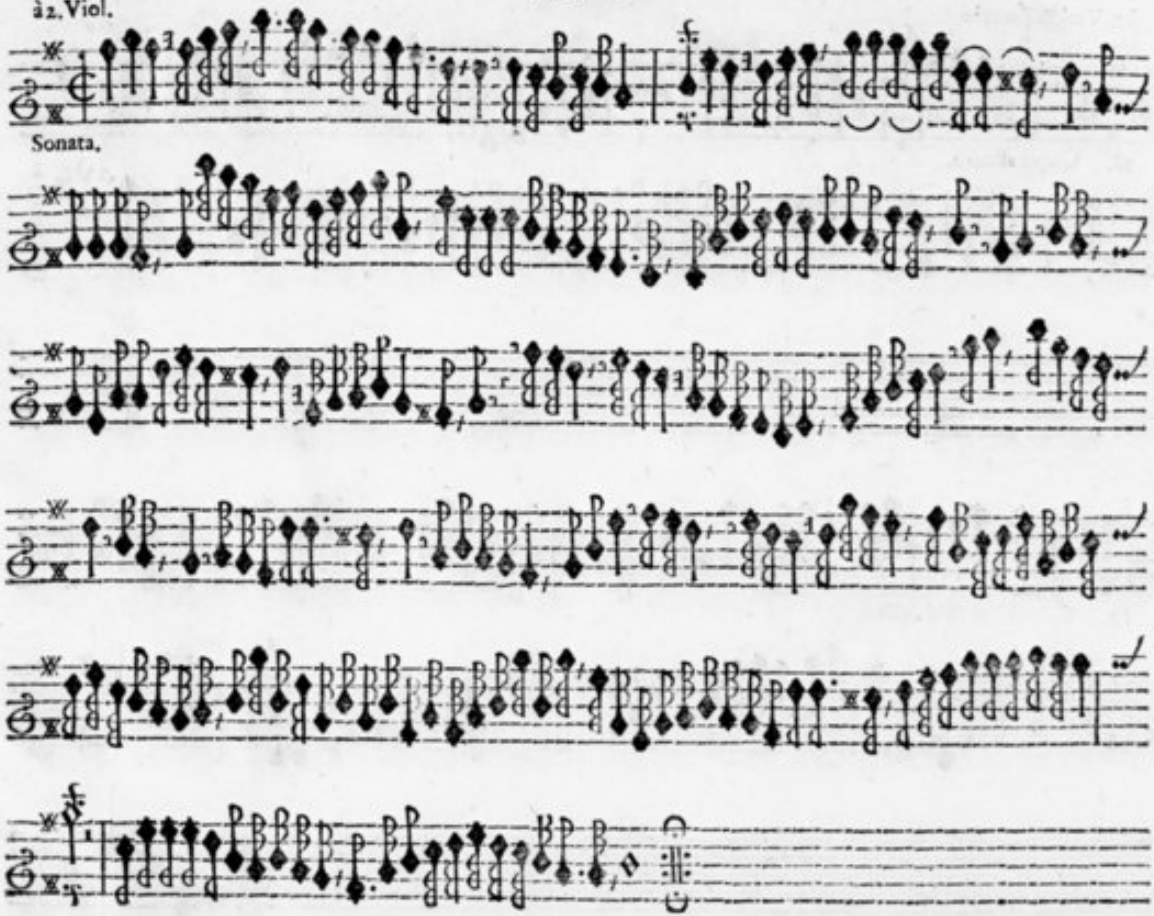
1. Violin, & Viola.

16. Giqve.



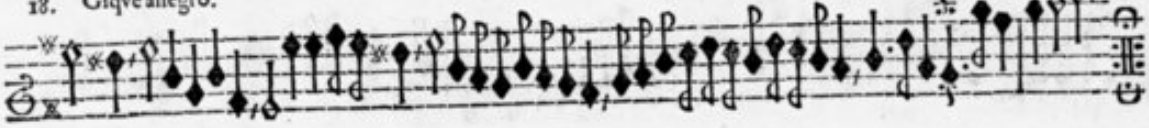
à 2. Viol.

Sonata.

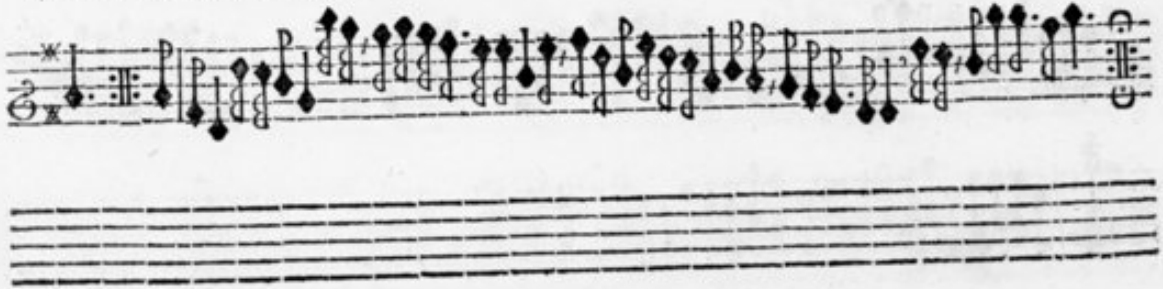


à 2. Viol. & Braccio.

18. Giqve allegro.

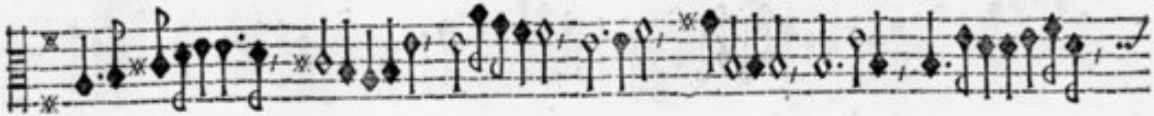


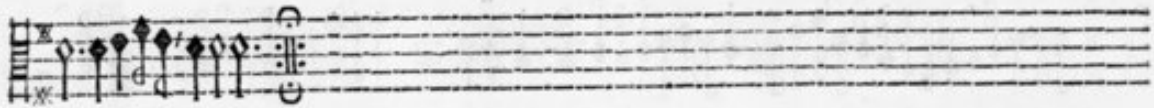
19. Ballet Viol. ſolo & Braccio.



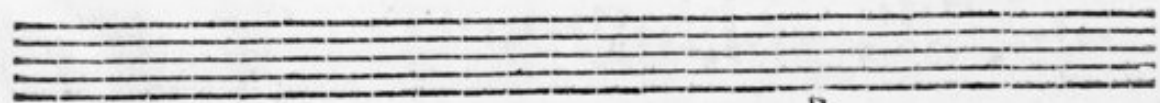
Braccio.

18. Giqve allegro.



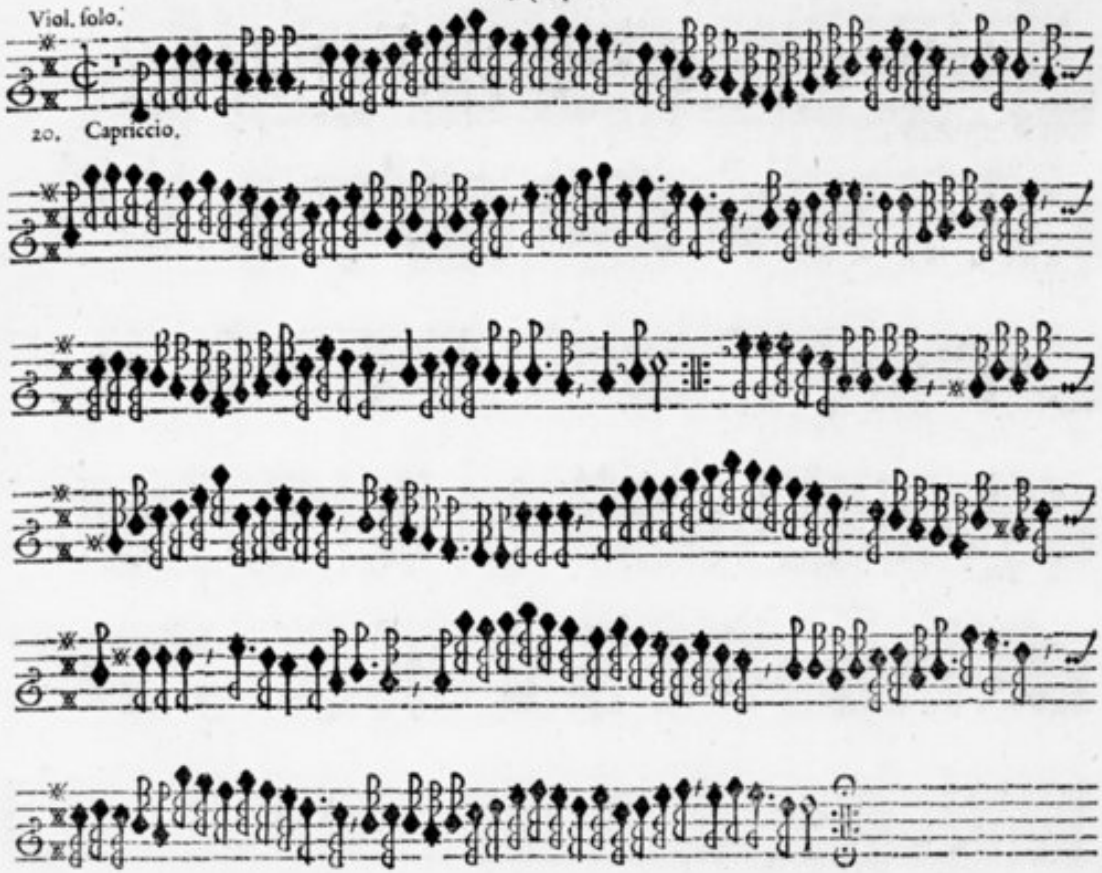


19. Ballet.

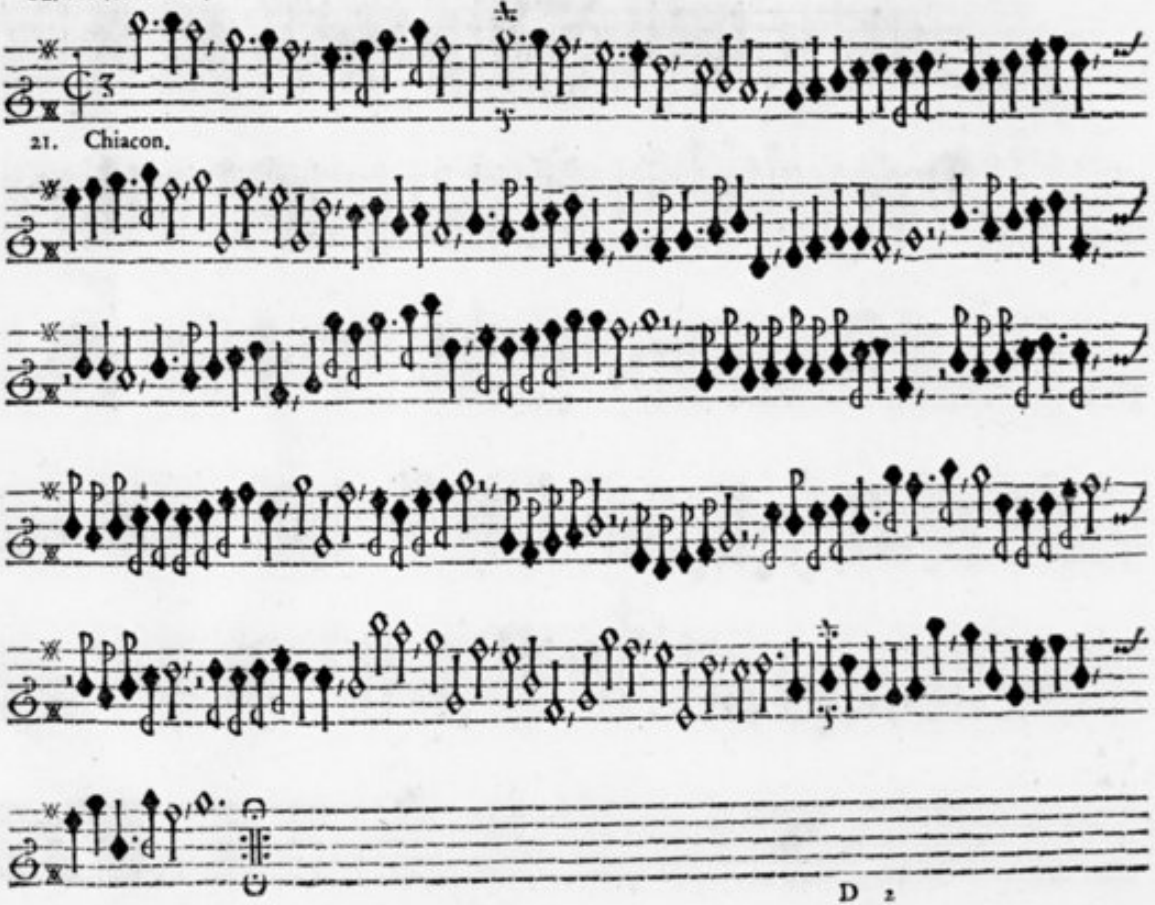


Viol. solo.

20. Capriccio.



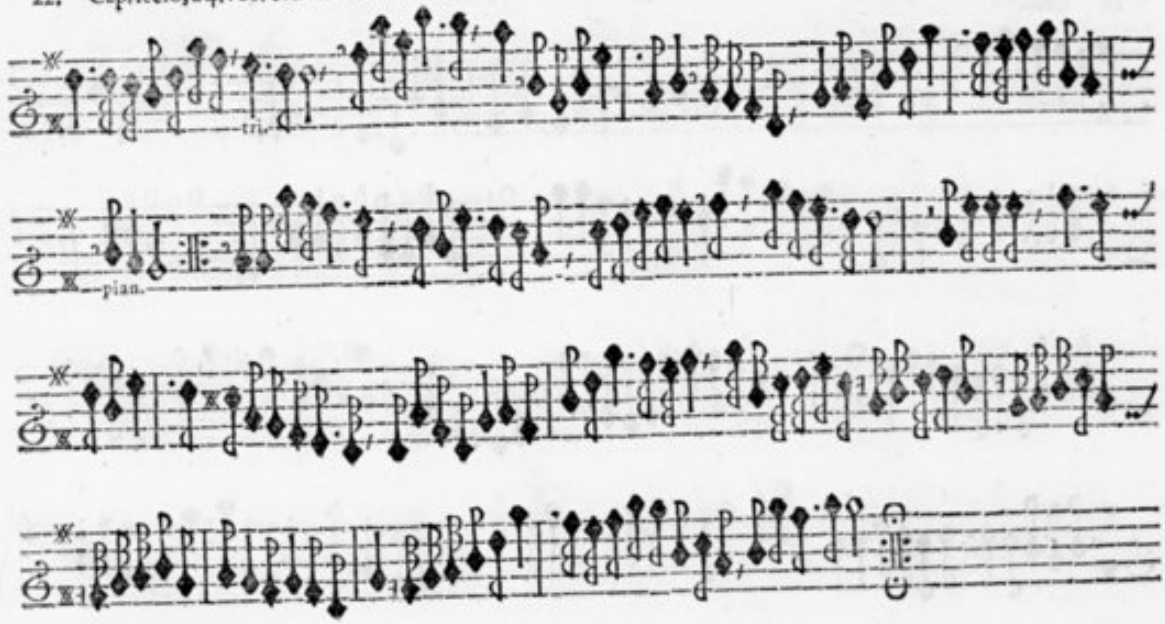
à 2. Viol, & Braccio.



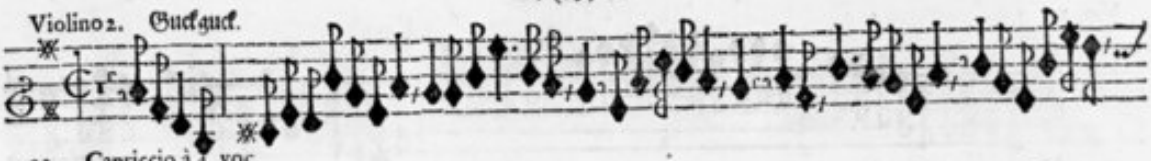
21. Chiacon.

Violino 1. Guckguck.

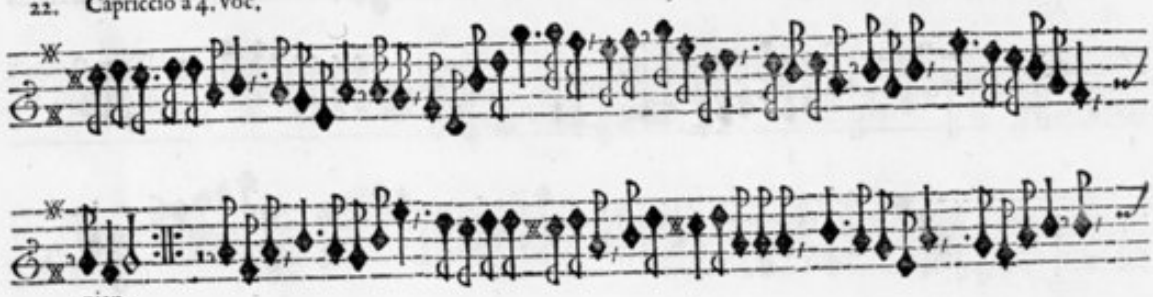
22. Capriccio, à 4. voc. & Baſſus continuus.

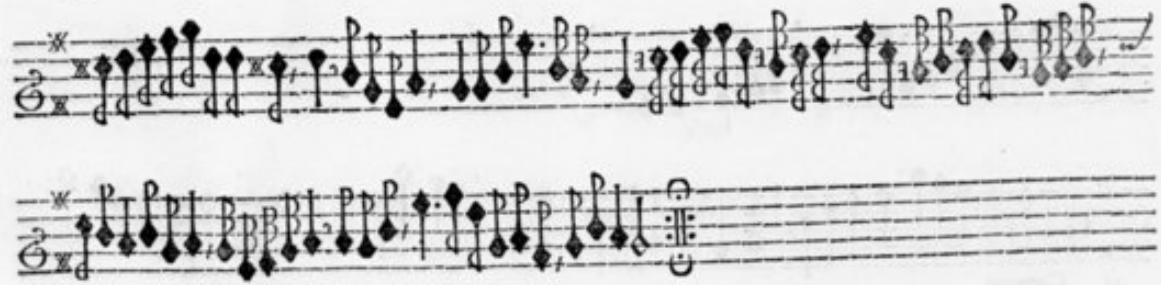


Violino 2. Guckguck.

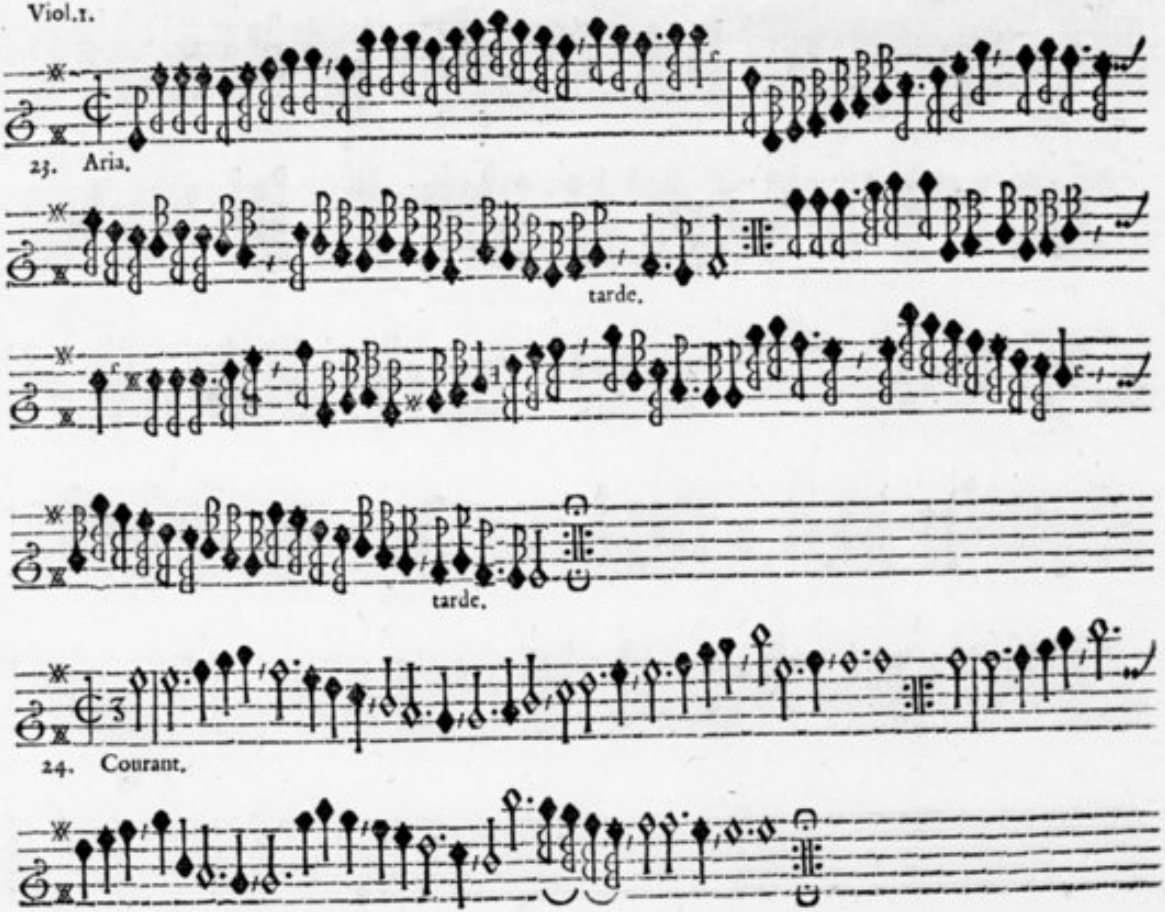


22. Capriccio à 4. voc.

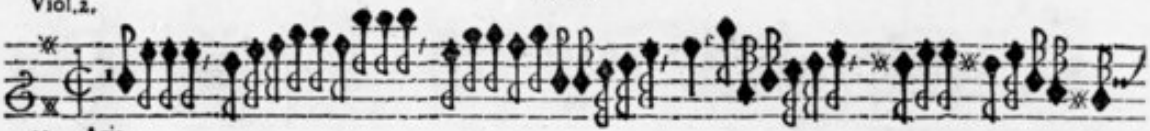




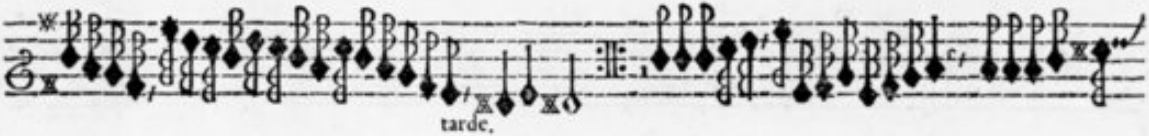
Viol.1.

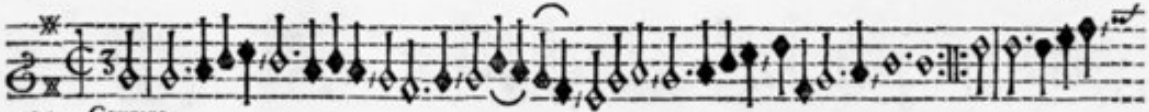


Viol.2.

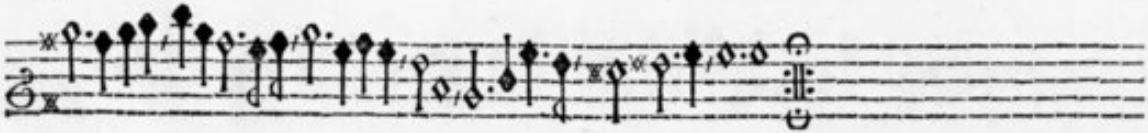


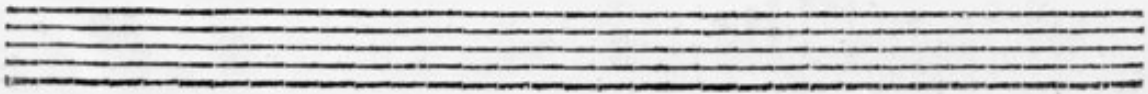
23. Aria.





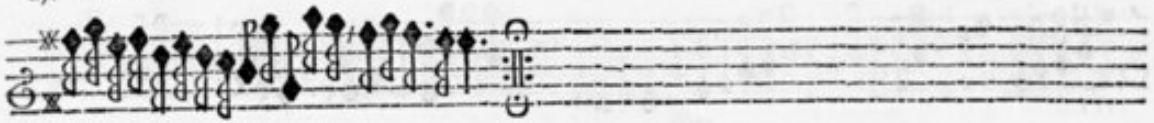
24. Courant.



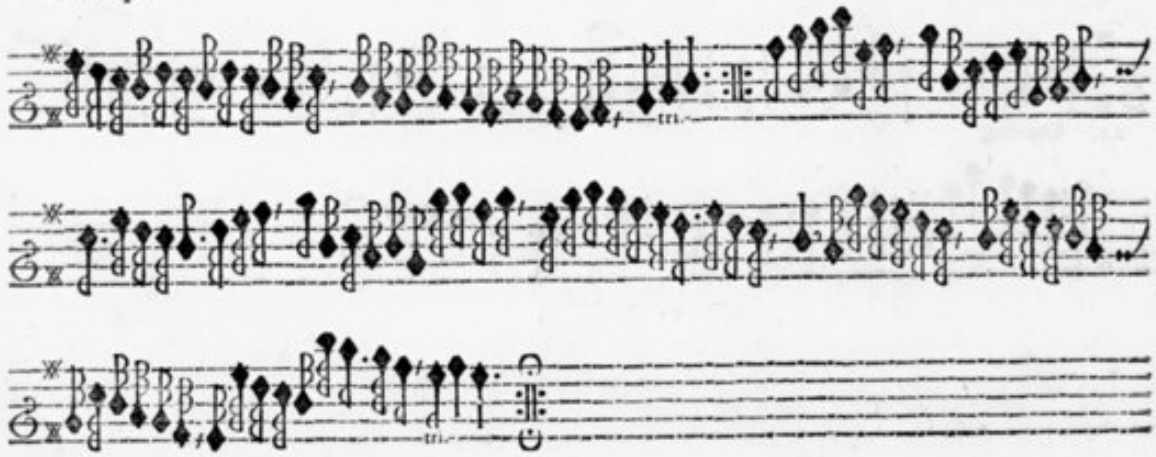


Violino 1.

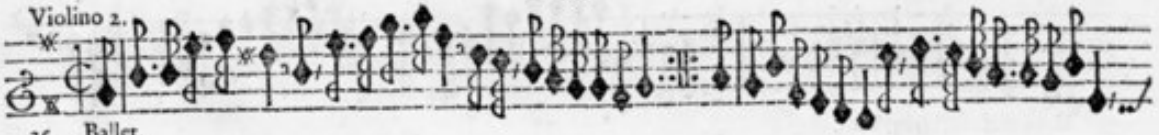
25. Ballet.



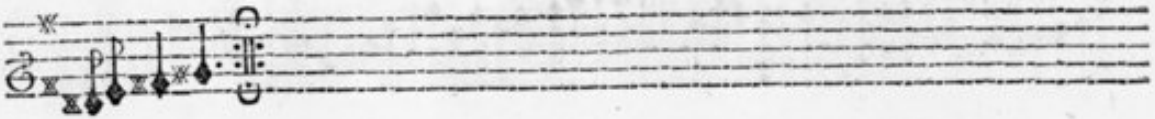
26. Giqve.

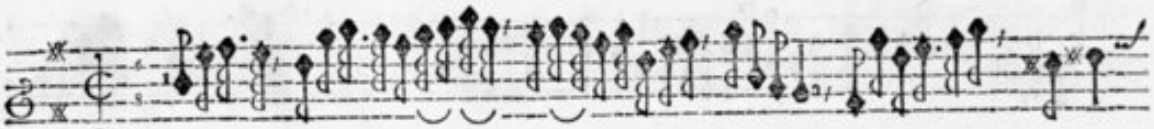


Violino 2.

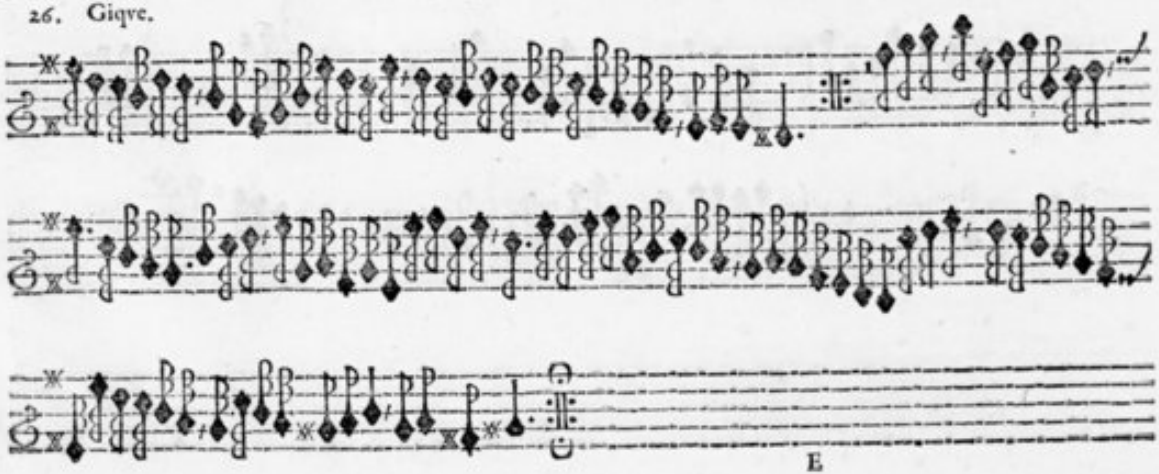


25. Ballet.

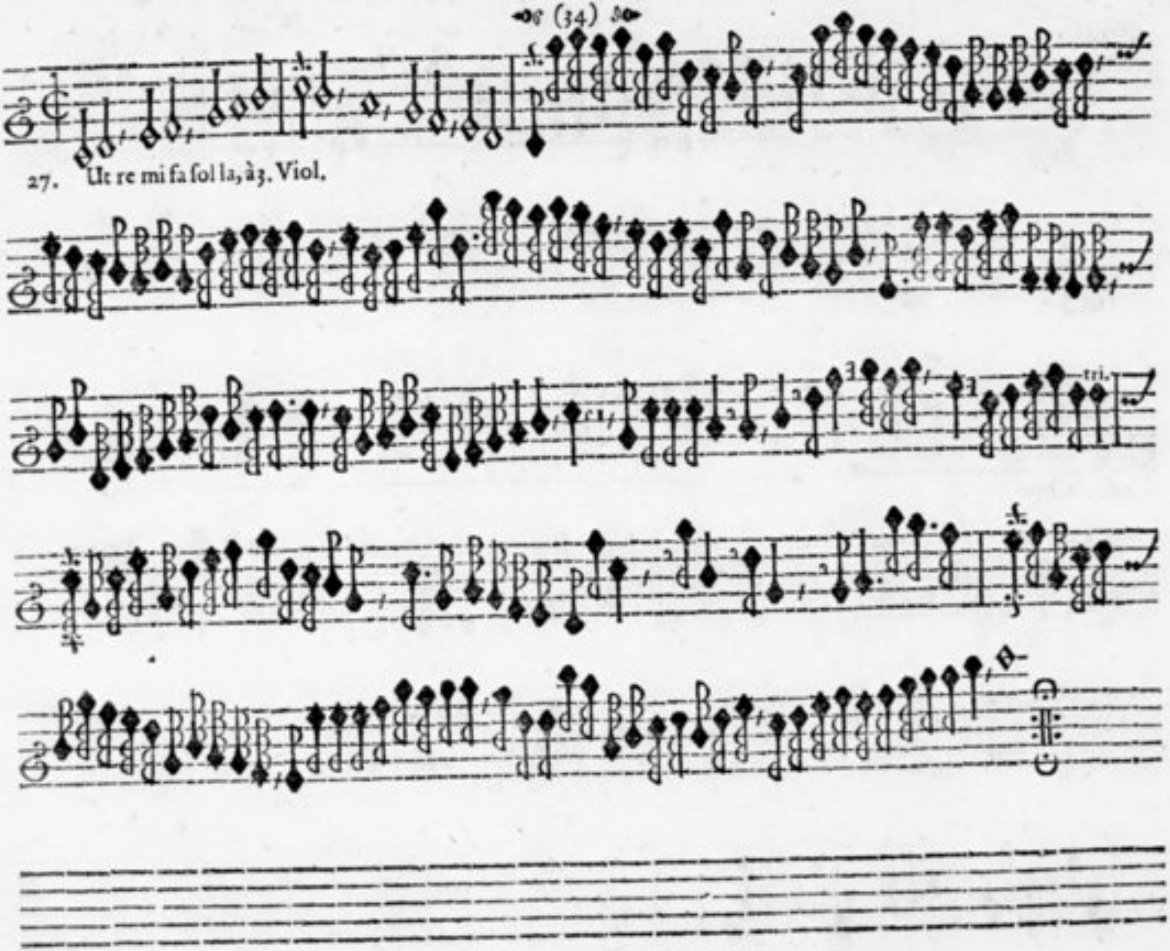




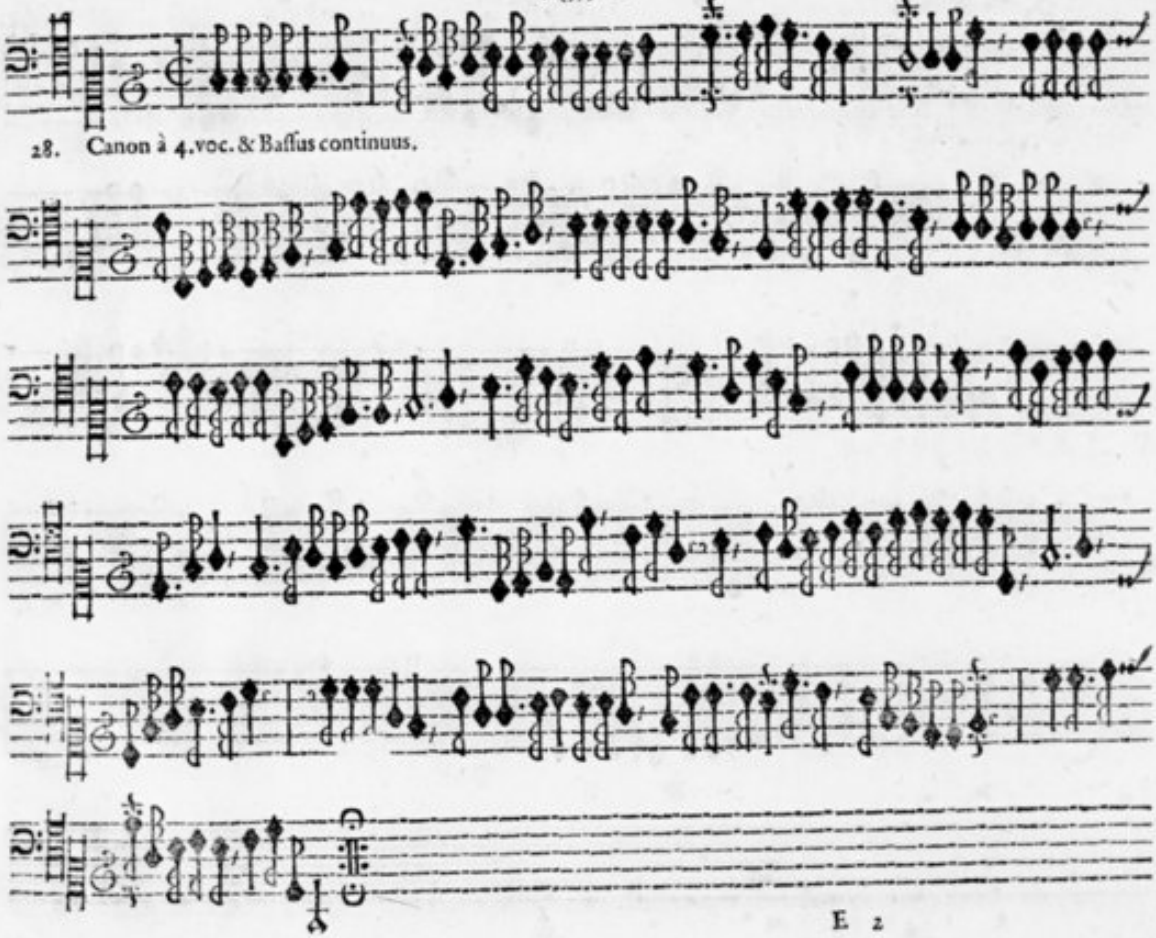
26. Giqve.



27. Ut re mi fa sol la, à 3. Viol.



28. Canon à 4. voc. & Baſſus continuus.

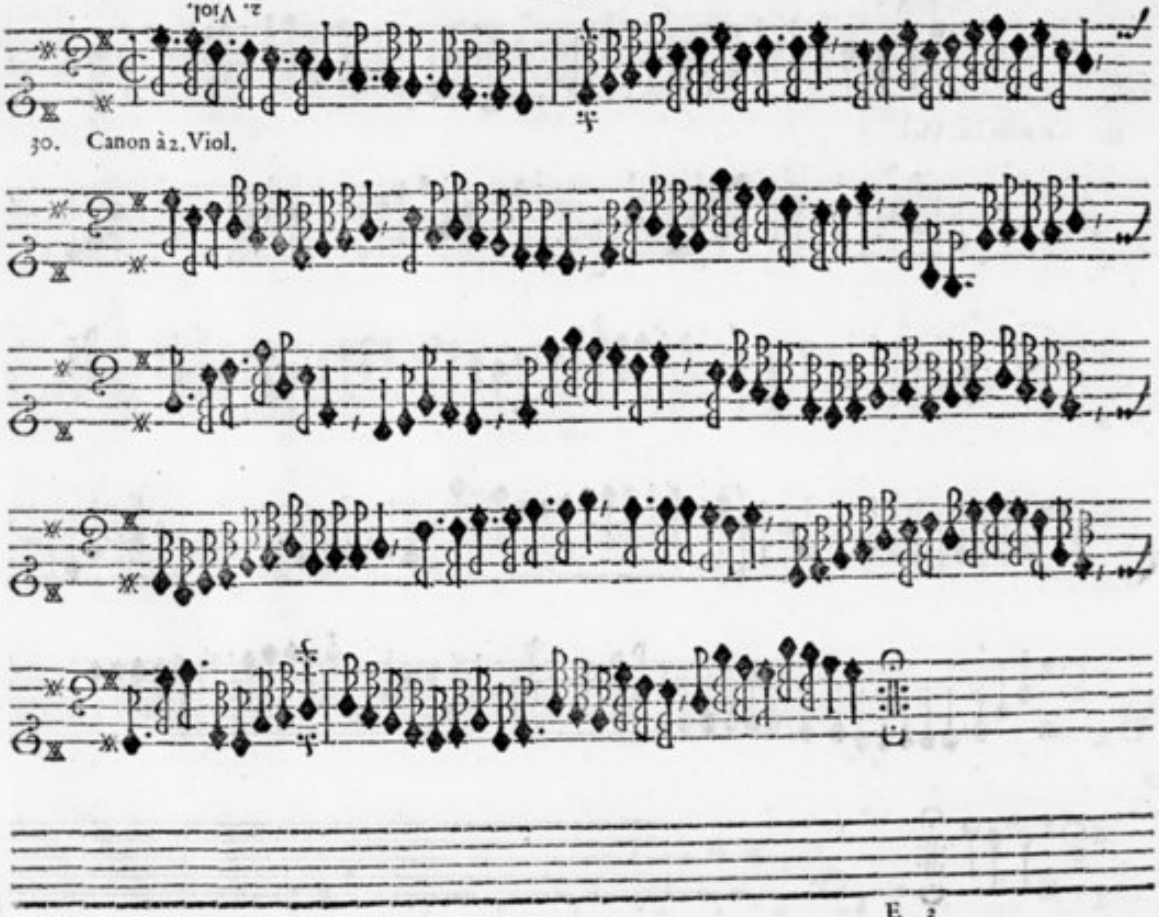


2. Viol.

29. Canon à 2. Viol.

2. Viol.

30. Canon à 2. Viol.



2. Viol.

33. Chiacon à 2. Viol.

2. Viol.

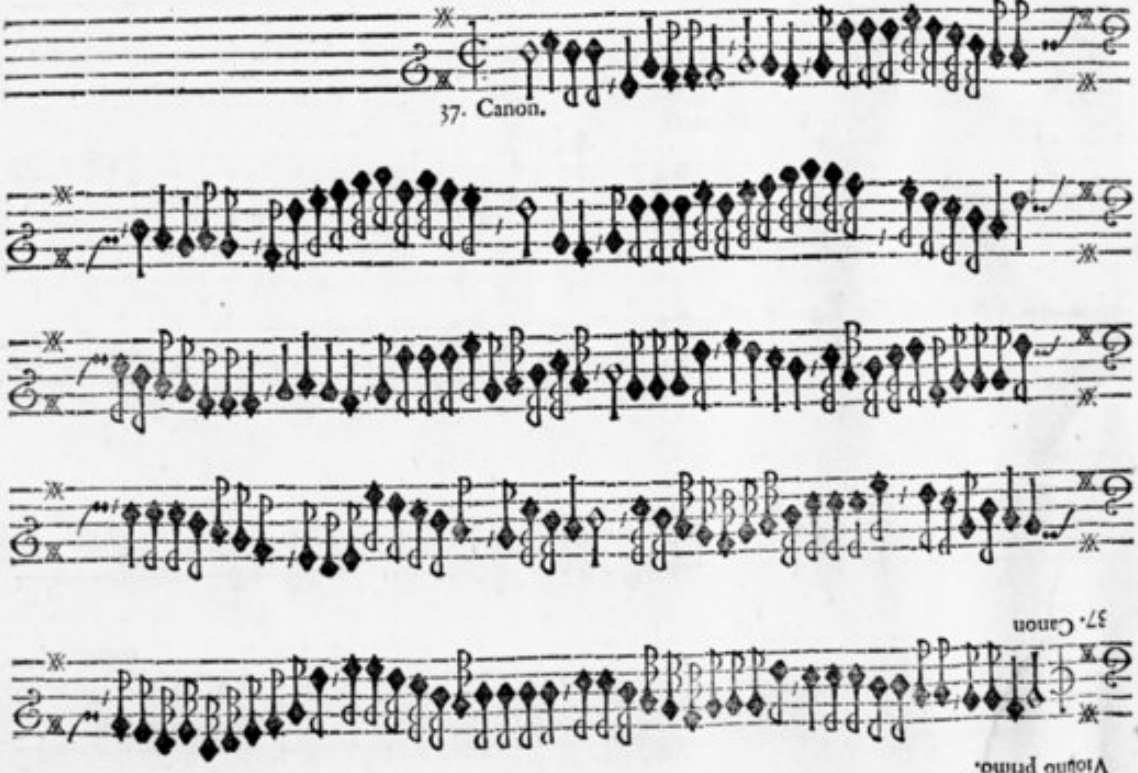
34. Canon à 2. Viol.

35. Canon à 2. Viol.

2. Viol.

Violino secundo.

37. Canon.



Violino primo.

37. Canon

Violino primo.

37. Canon

Violino secundo.

37. Canon.

Violino primo.

38. Gique.

Violino ſecundo.

38. Gique.

Violino primo.

39. Herodiadis Tanz.

BIBLIOTHEQUE ROYALE

Violino secundo.

19.

Herodiadis Tanz.

ERRATA,

So in dieſem Parte befindlich:

PAg. 14. muß dieſer Clavis Signatis ♭ durchgehends auff der dritten Lini ſtehen.

Pag. 23. Syſtemate primo, muß die erſte Semiminima auff der vierdten Lini ſtehen.

Ibidem, Syſtem. penult. muß die letzte Semiminima auff der fünfften Lini ſtehen.

Solte ſich hierüber wider Vermuthen noch ein oder ander Fehler hervor thun / wolle der Muſic-Verſtändige ſolche zu ändern belieben.

E N D E.

NOVITAS MUSICALIS,

Das iſt/

Allerhand Canones und Fugen von 2. 3. und 4. Stimmen/ ſampt dem General Baſs.

Auf

Sonderbare hiebevor noch nie außgegangene Manier/

alleinzig in zweyen Partibus, herauß und an Tag gegeben

durch

JOHANNEM GITHEY/

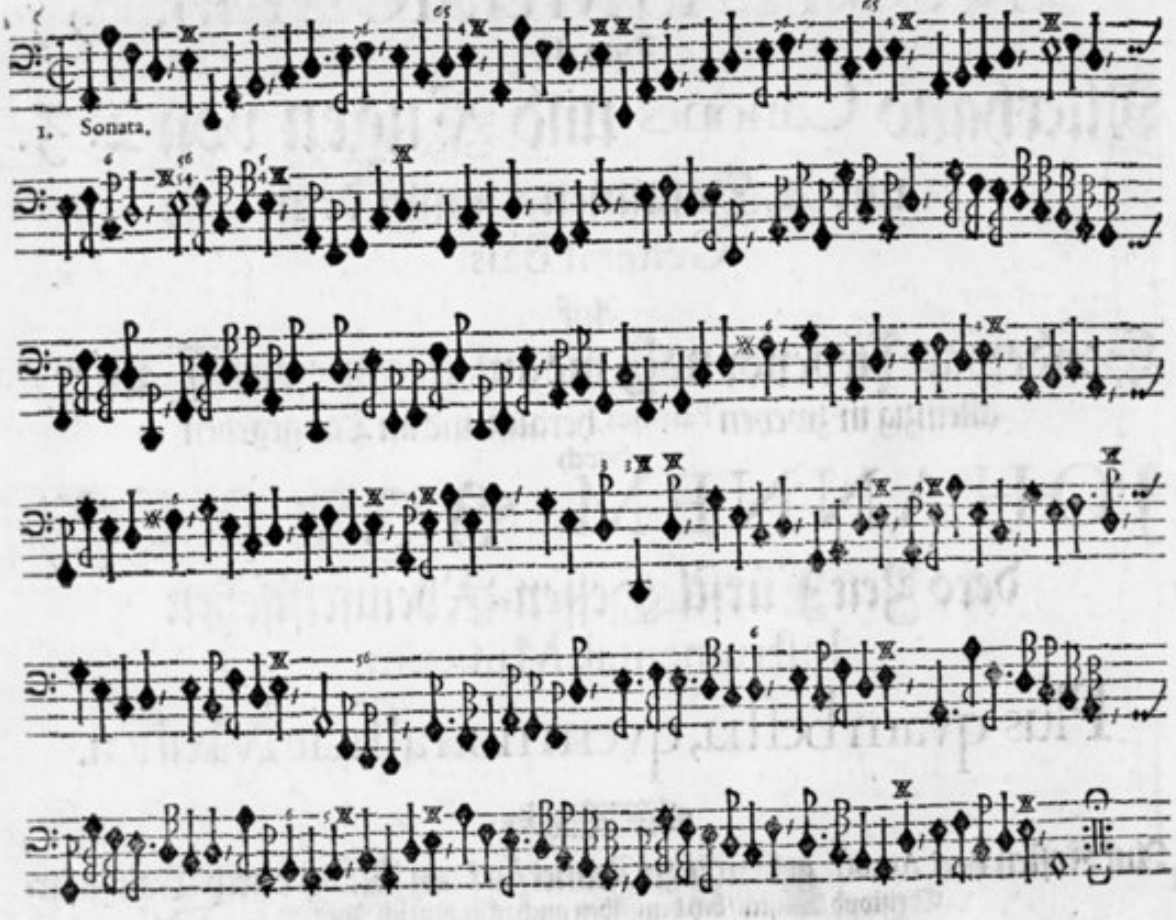
dero Zeit Fürſtl. Heſſen-Rheinfelſiſchen Inſtrumental-Muſicum.

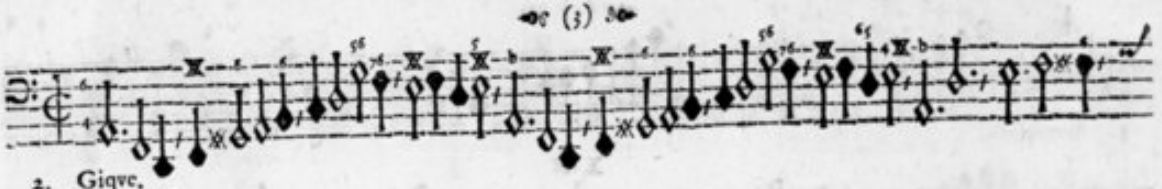
Plus qvam beſtia, qvem non afficit Muſica.

Auf Koſten des Autoris gedruckt zu Franckfurt am Mayn durch Balthaſar-Chriſtoph Wuſten/ bey demſelben auch zu finden/ im Jahr 1675.

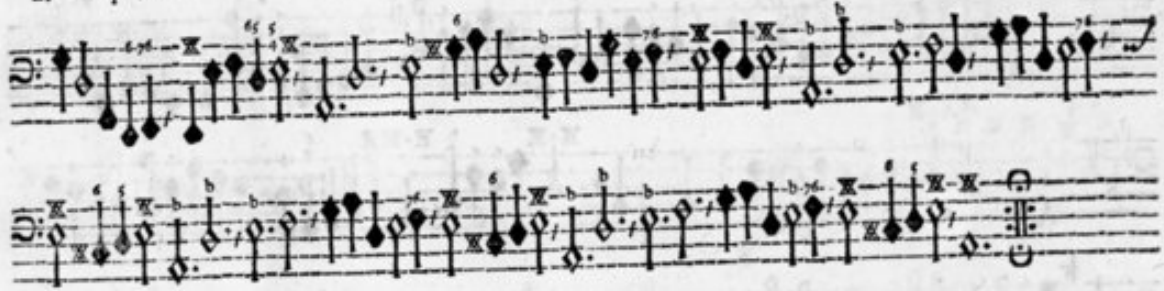
2. Viol.

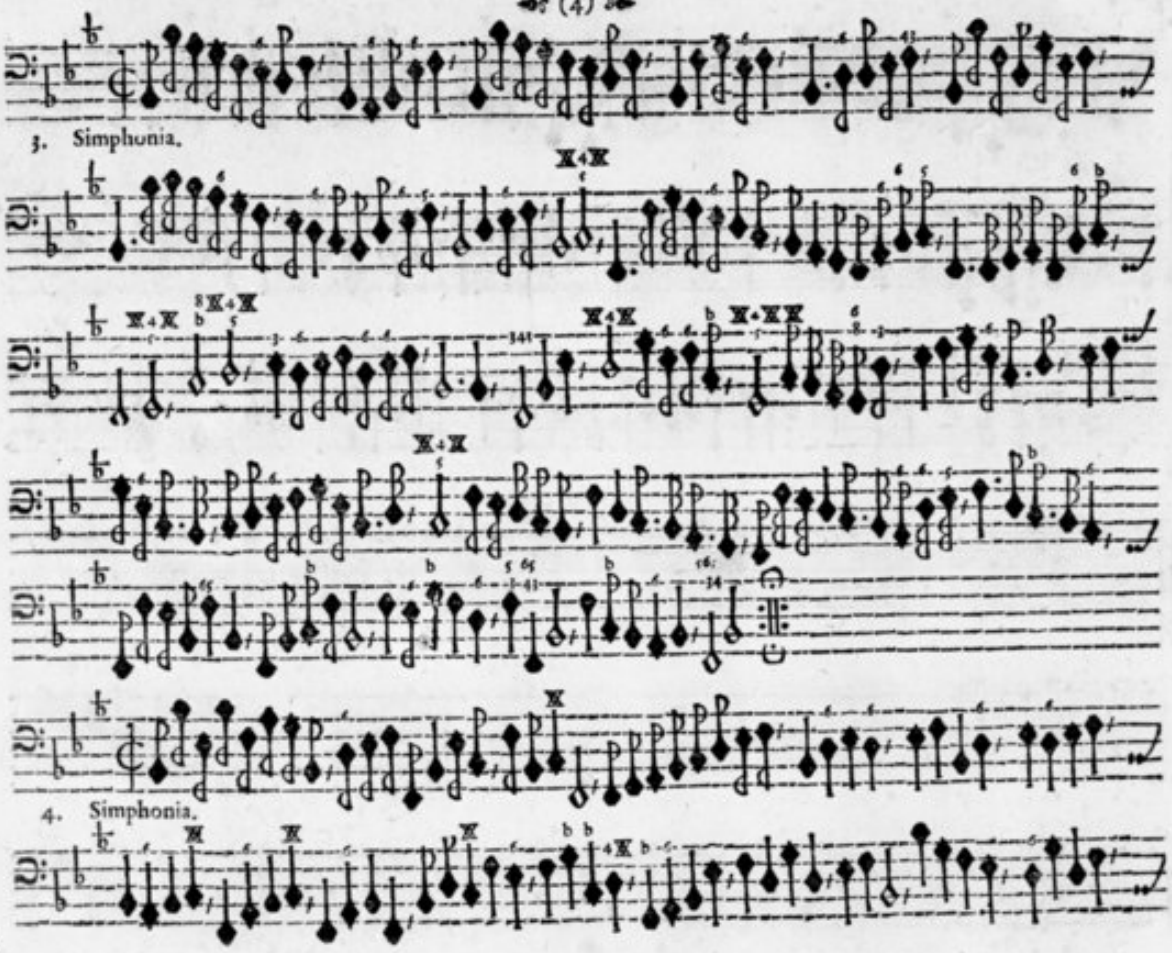
1. Sonata.

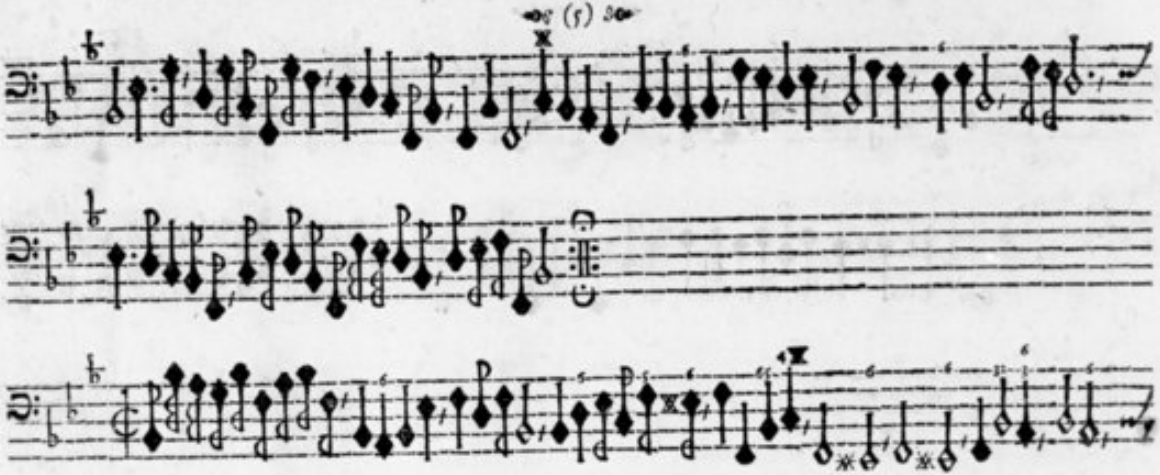




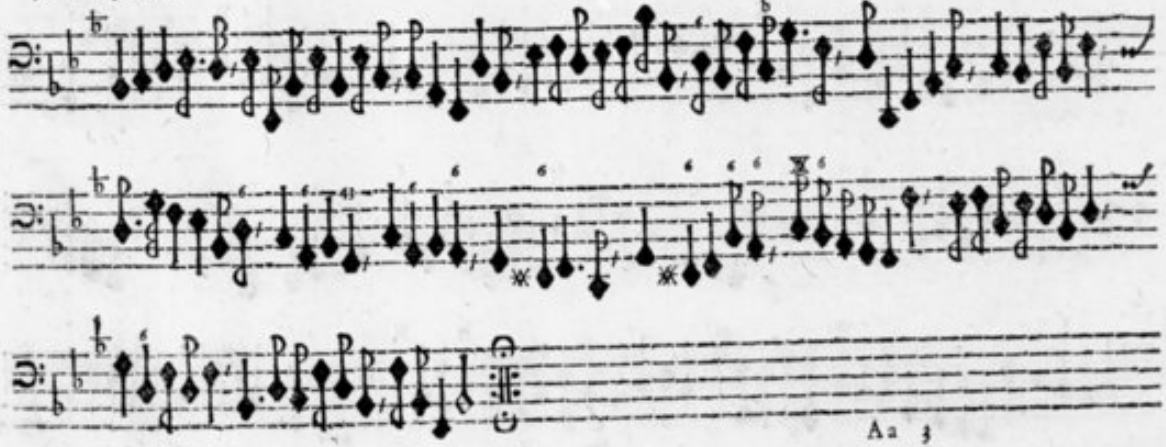
2. Giqve.

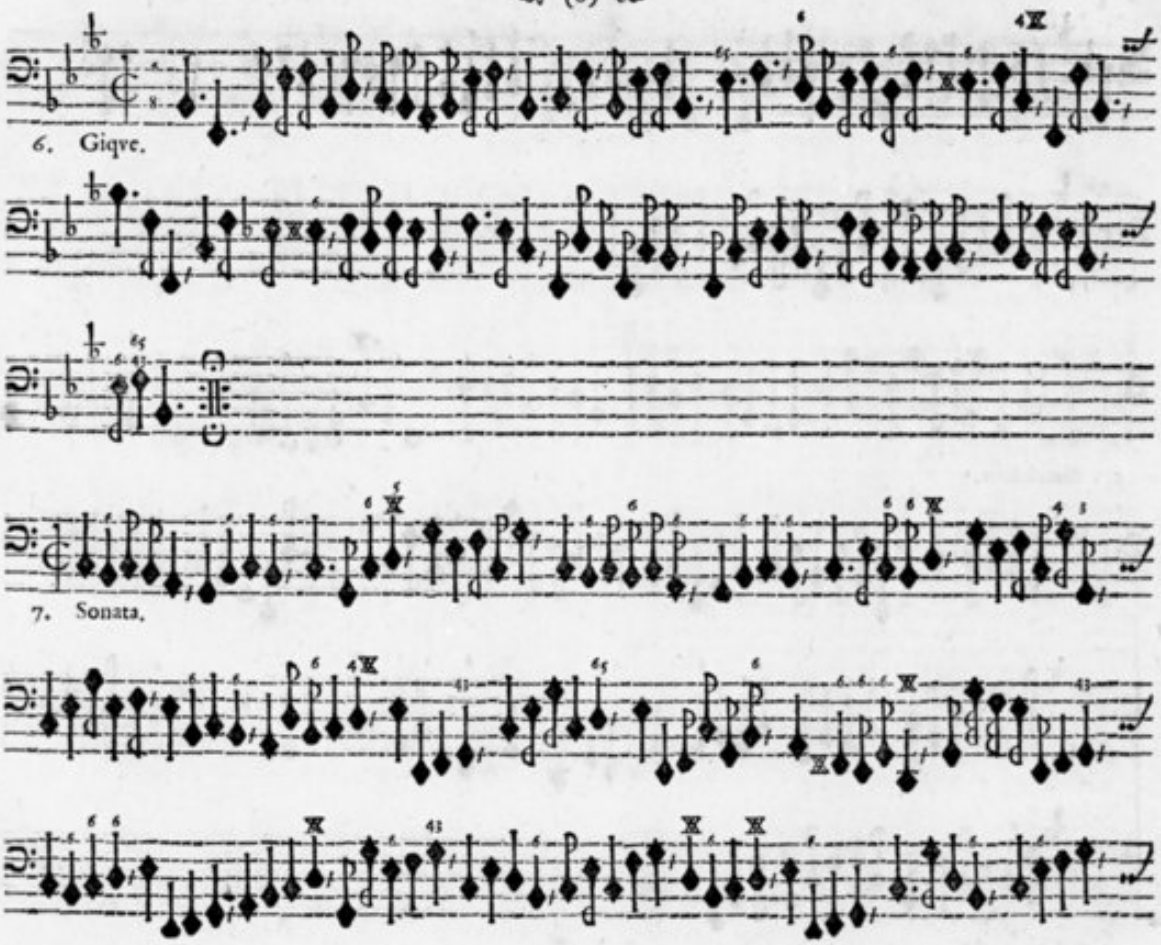


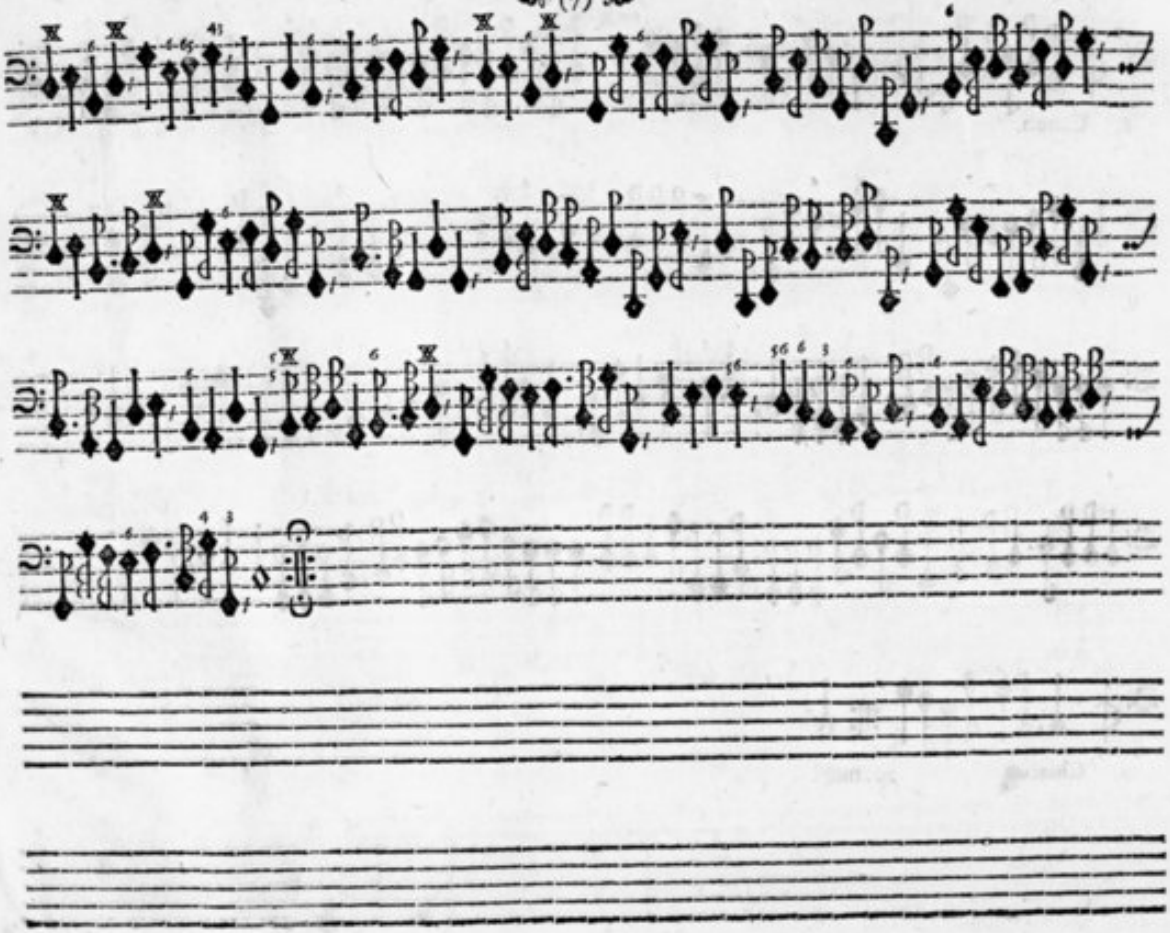

3. Simphonia.
4. Simphonia.



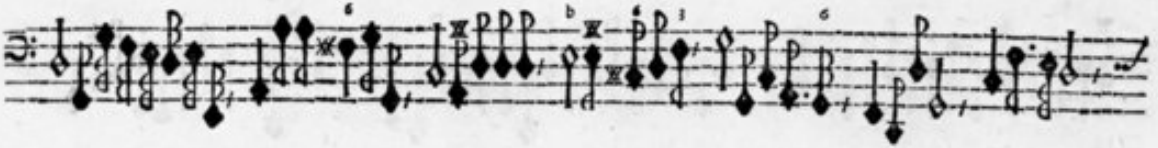
5. Simphonia.

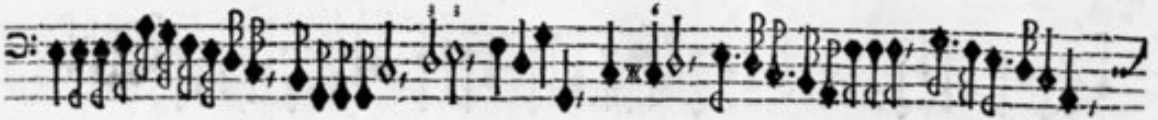


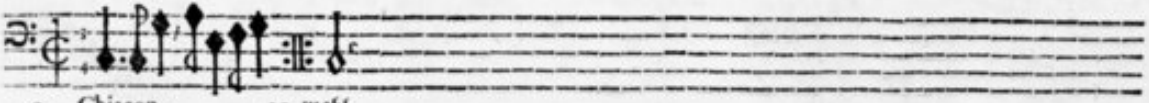

6. Giqve.
7. Sonata.



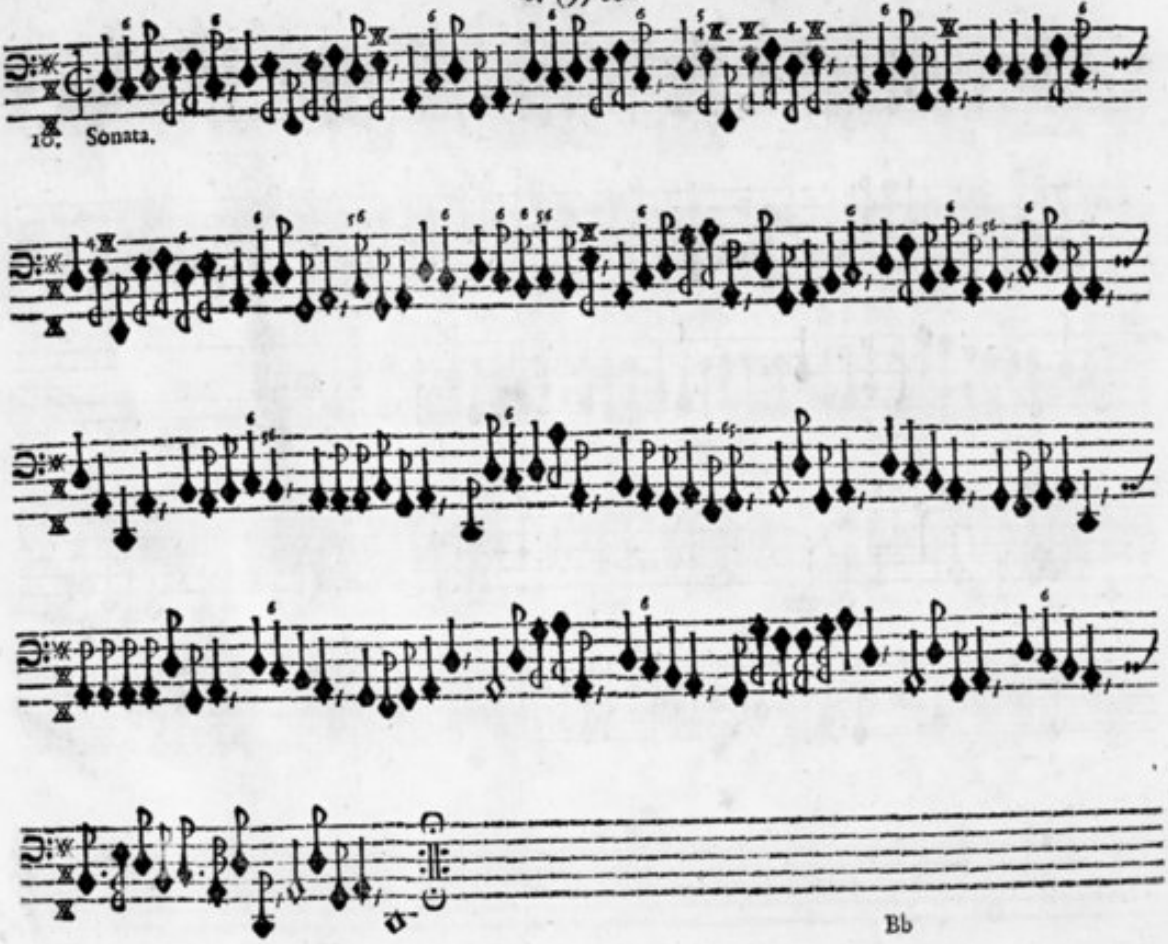
8. Canon.



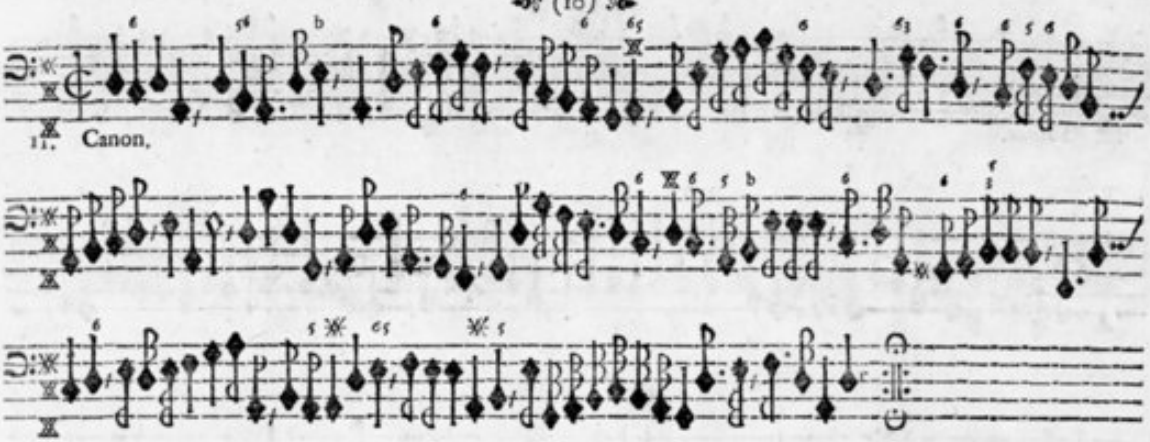




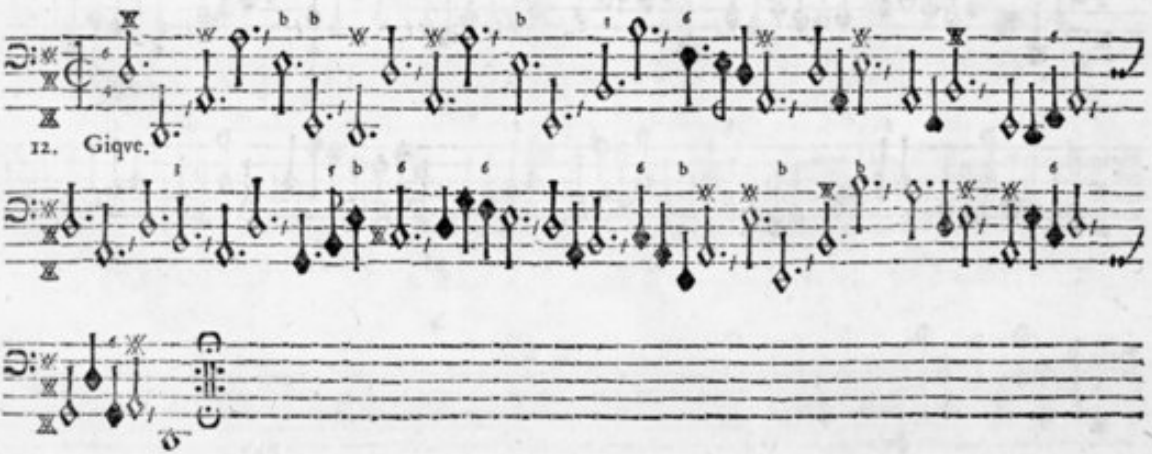
9. Chiacon, 20. mahl.


10. Sonata.
Bb

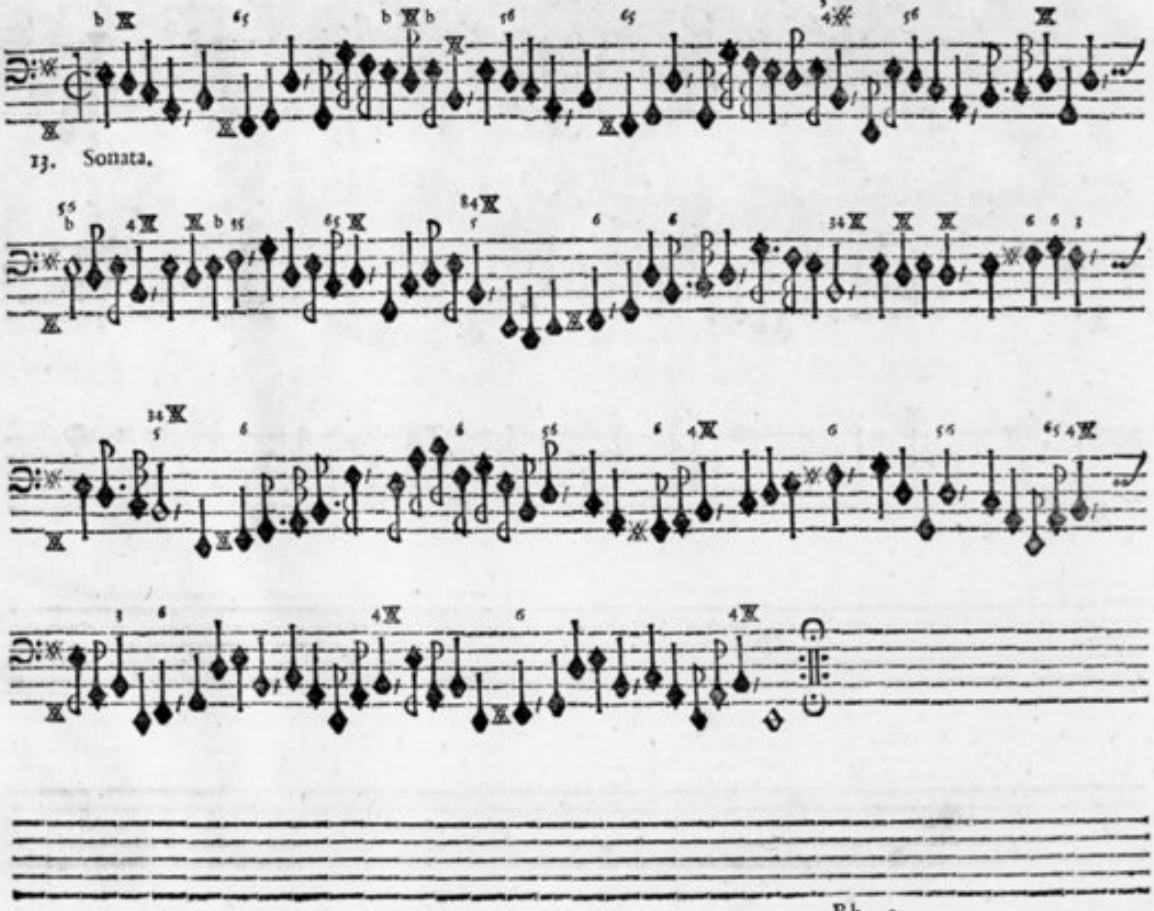
11. Canon.



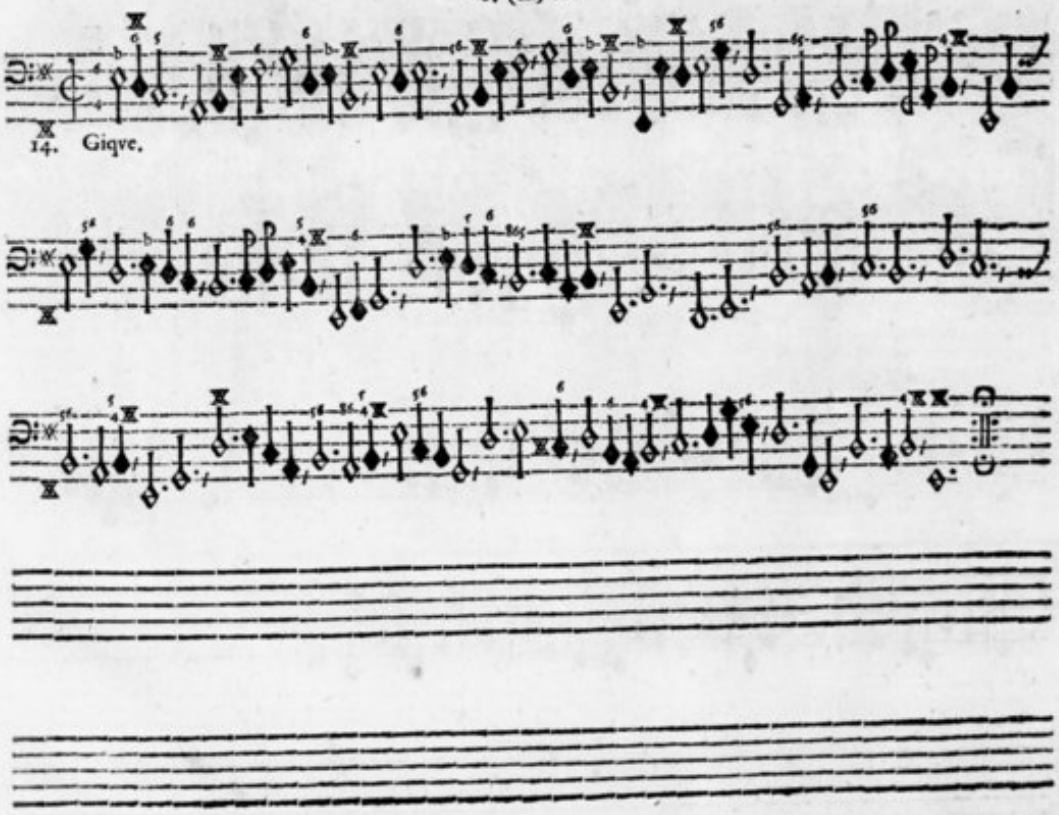
12. Giqve.



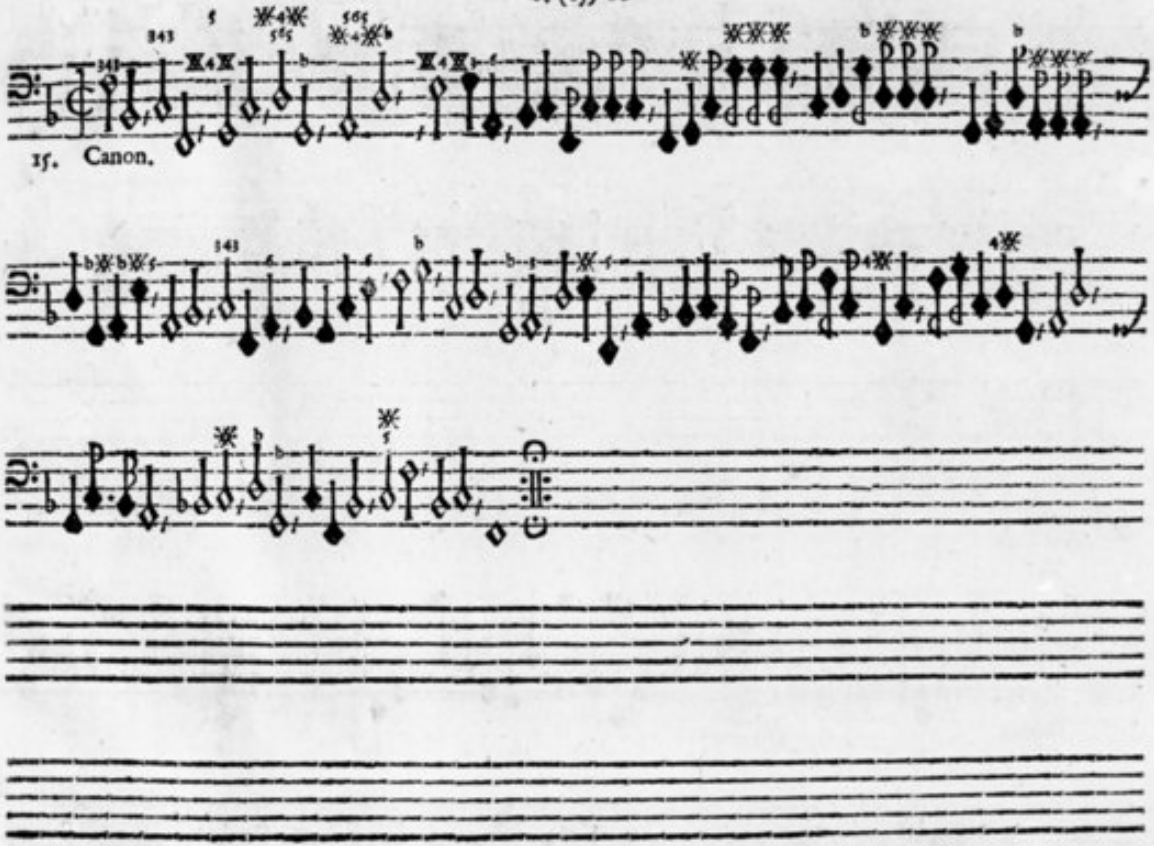
13. Sonata.



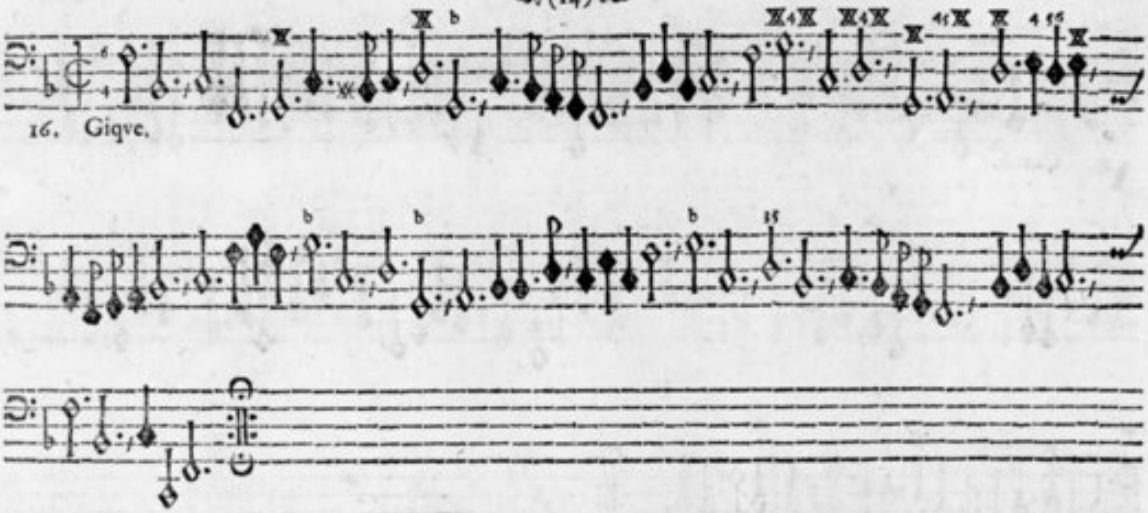
14. Giqve.



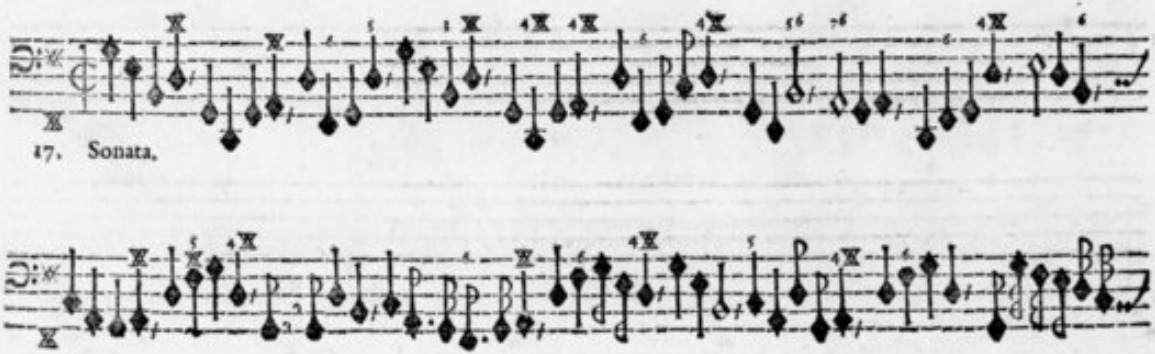
15. Canon.

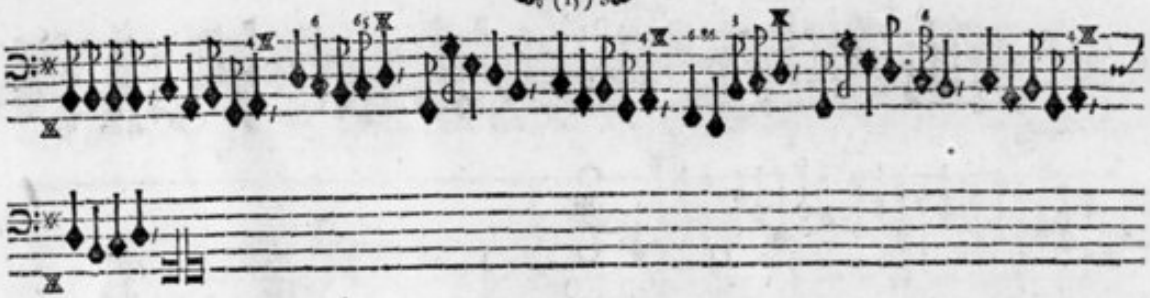


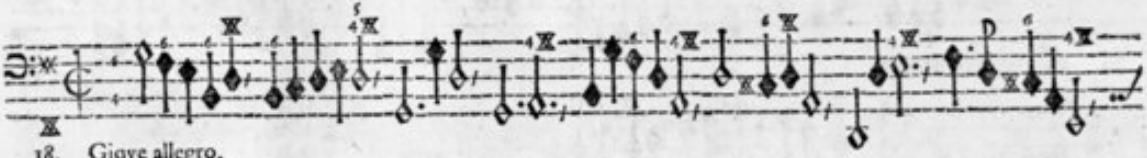
16. Giqve.



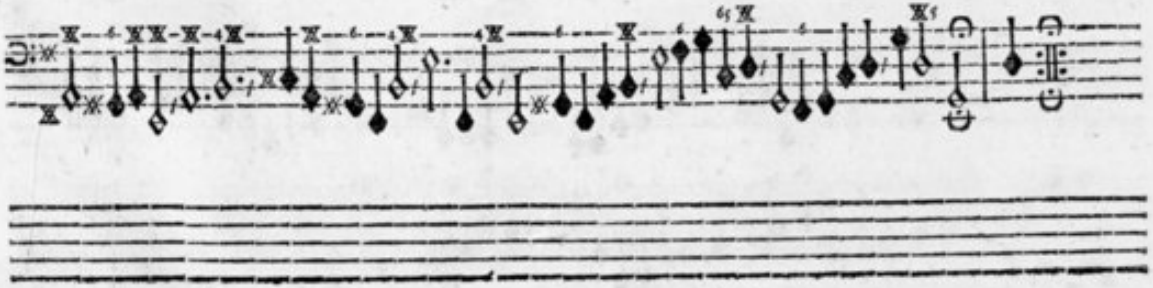
17. Sonata.

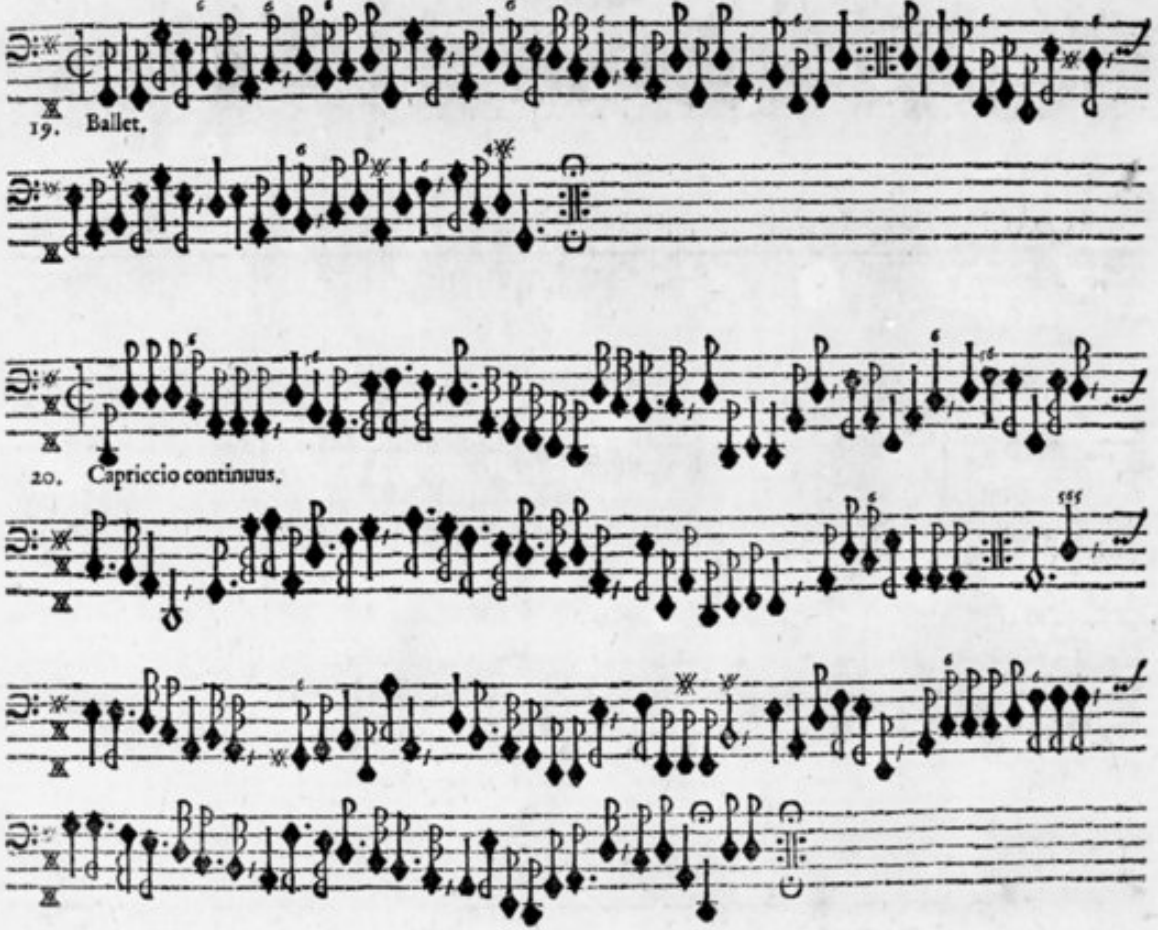




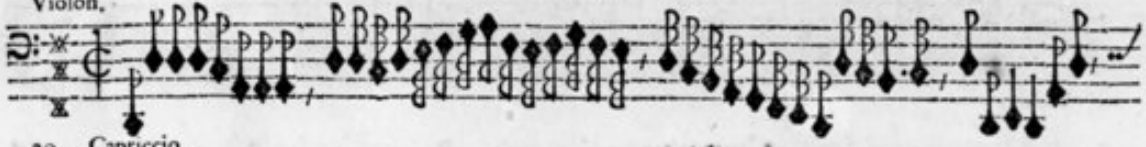


18. Giqve allegro.

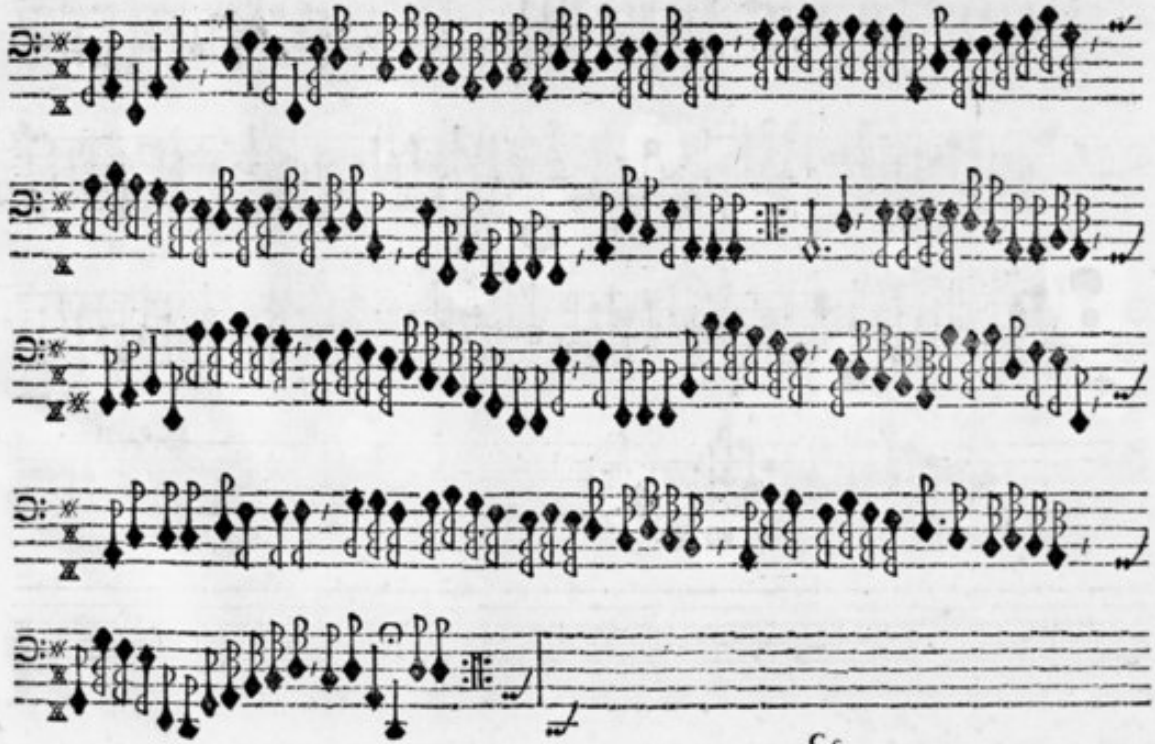


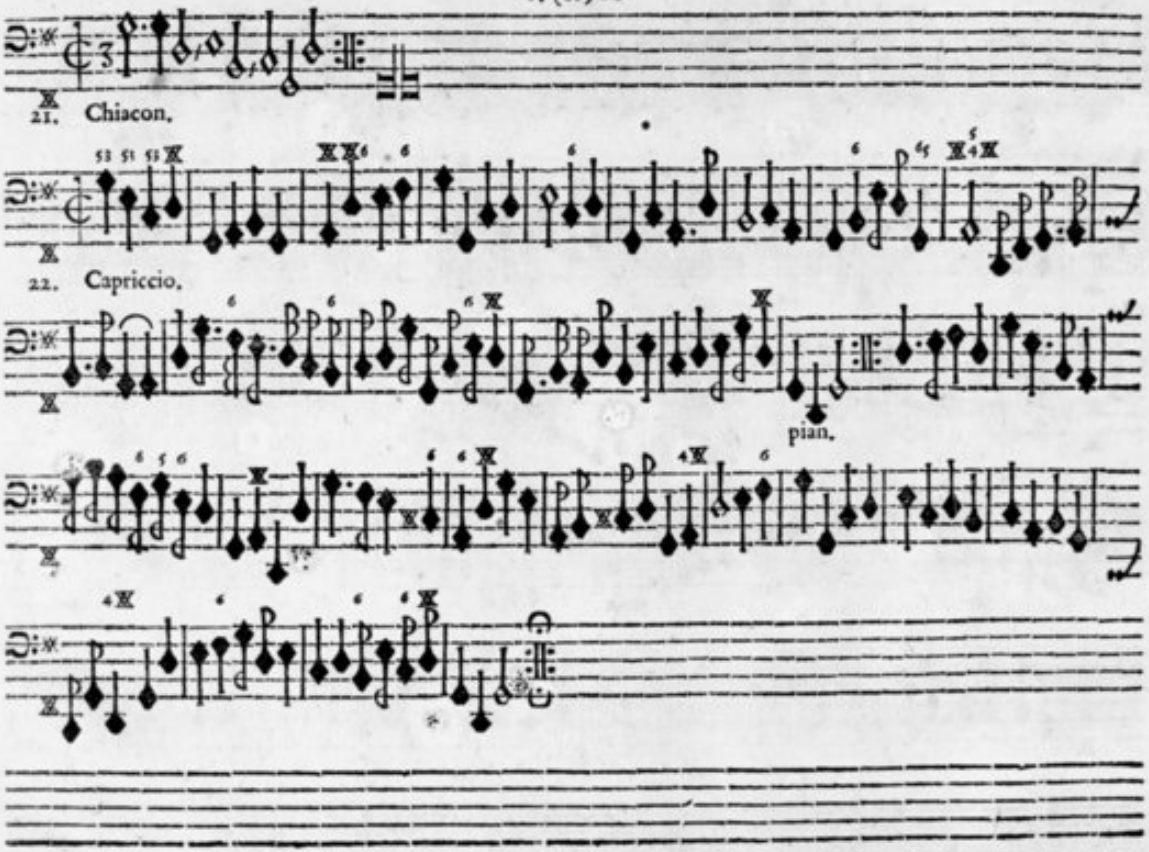

19. Ballet.
20. Capriccio continuus.

Violon.

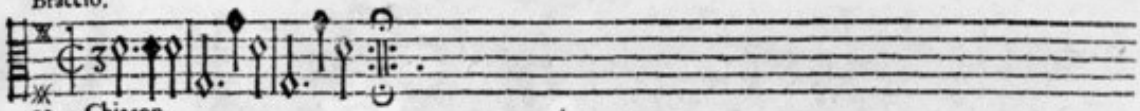


20. Capriccio.

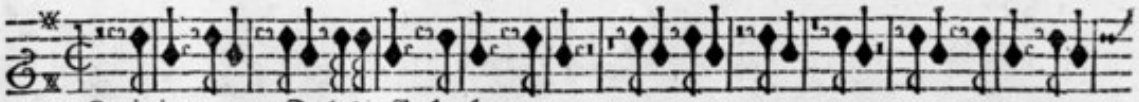



21. Chiacon.
22. Capriccio.
pian.

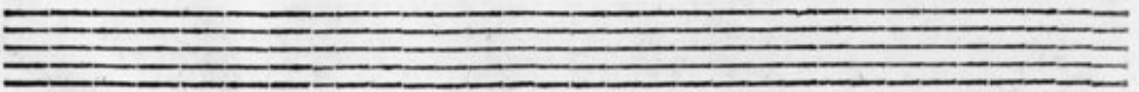
Braccio.

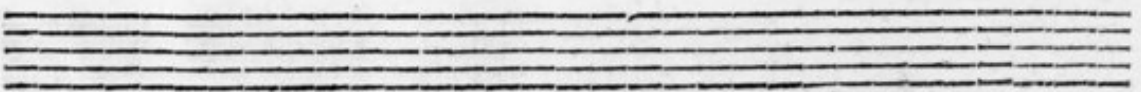


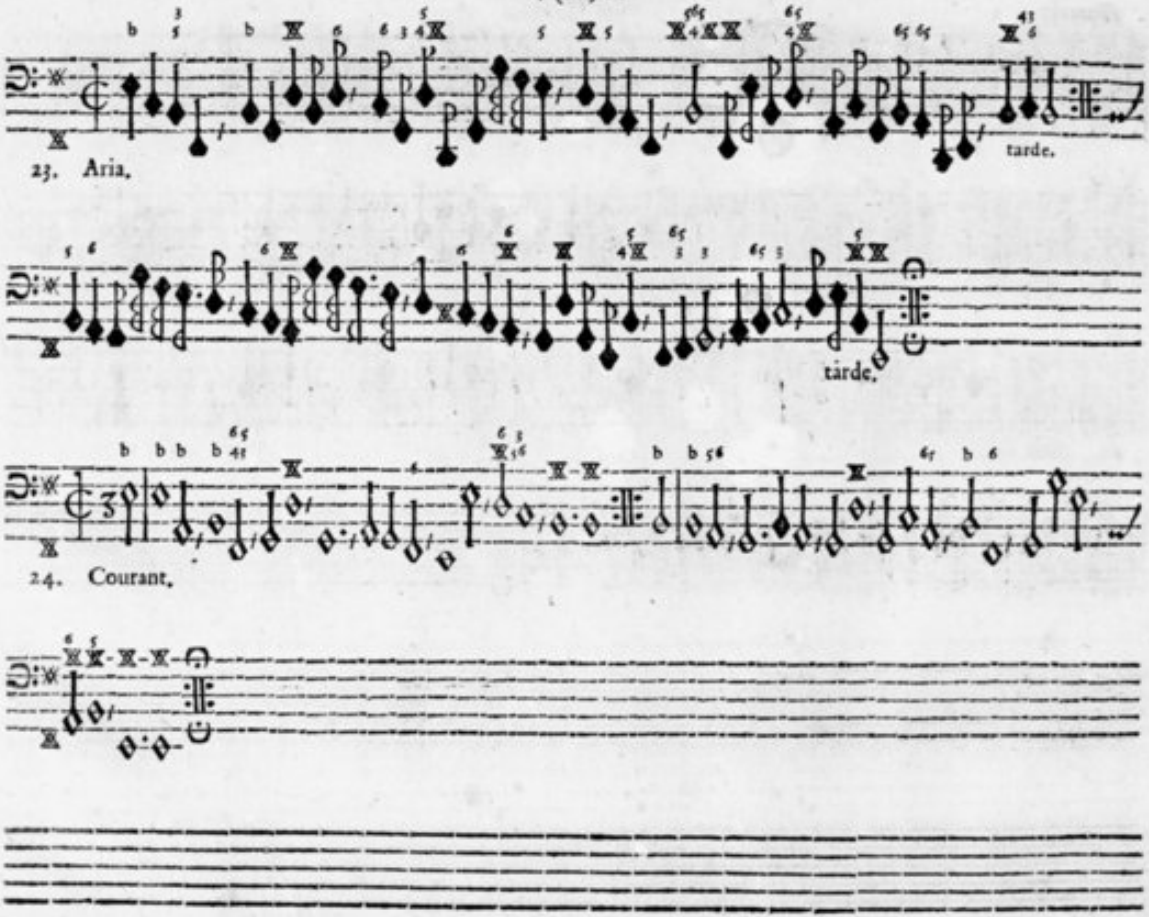
21. Chiacon.



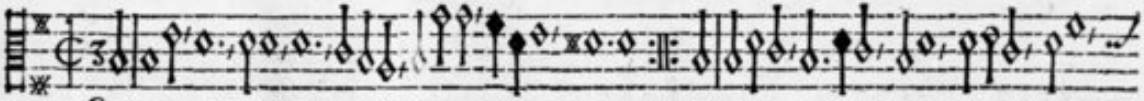
22. Capriccio. Der leydige Guckguck.



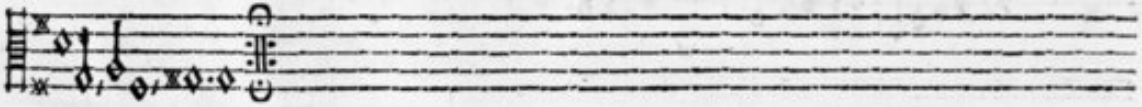


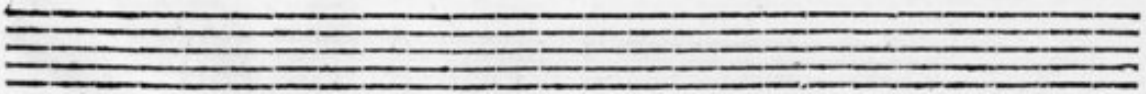

23. Aria.
tarde.
tarde.
24. Courant.

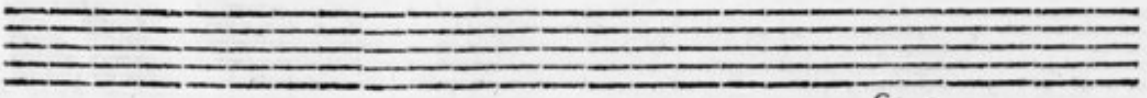
Braccio.



24. Courant.







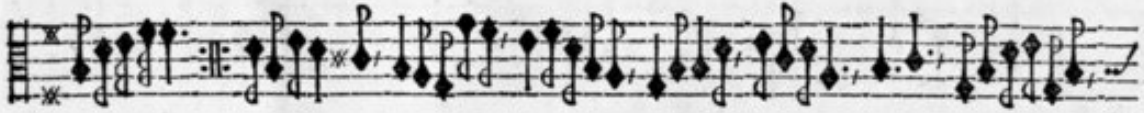
25. Ballet.

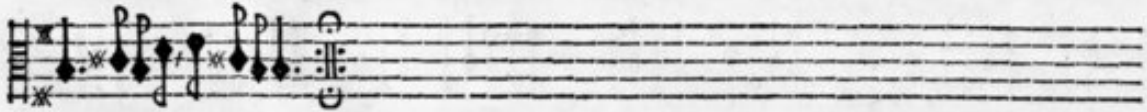
26. Giqve.

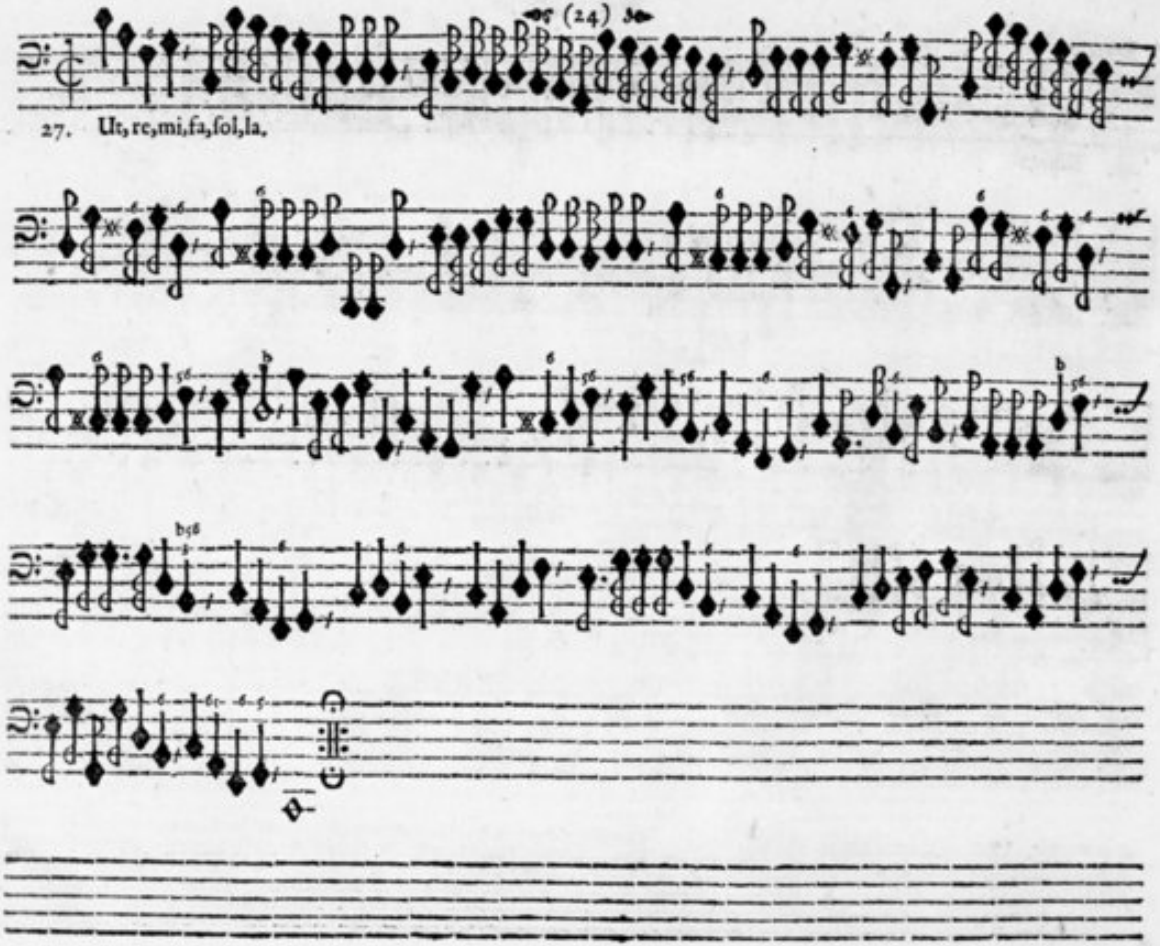
Braccio.

25. Ballet.

26. Giqve.



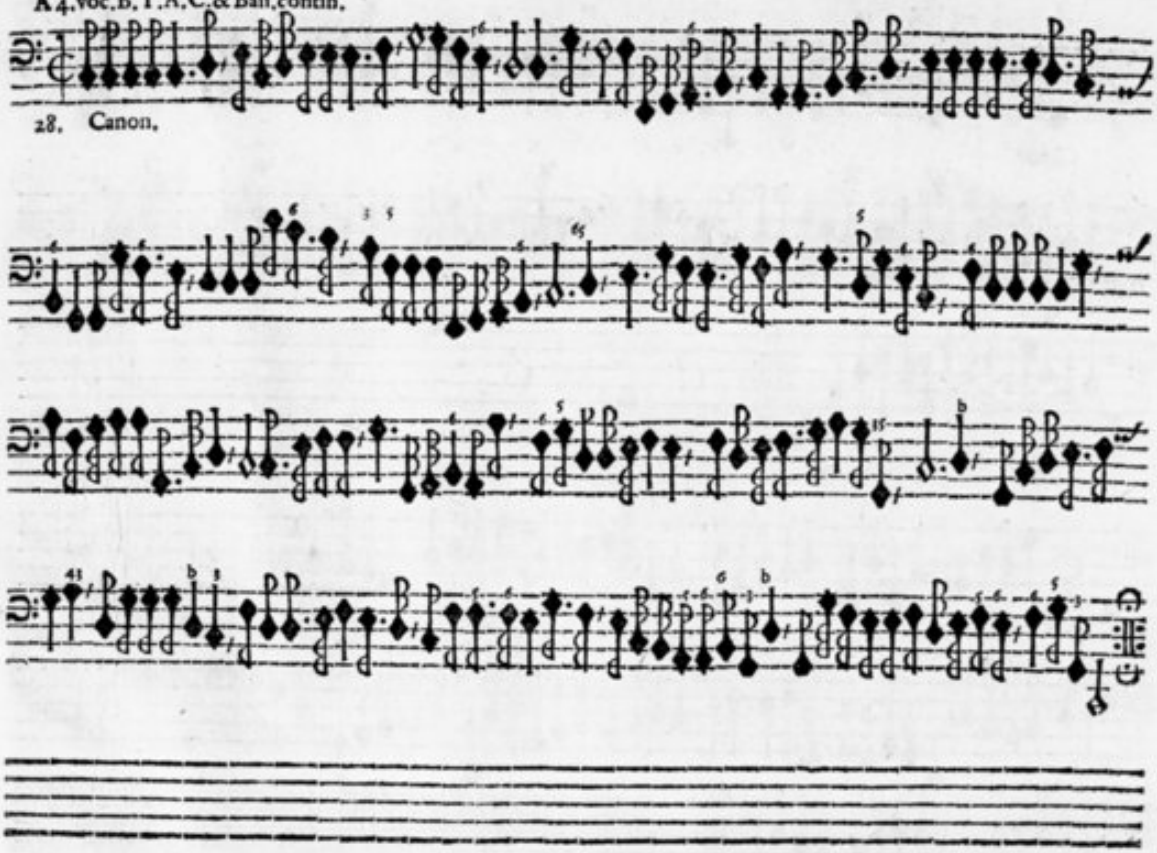


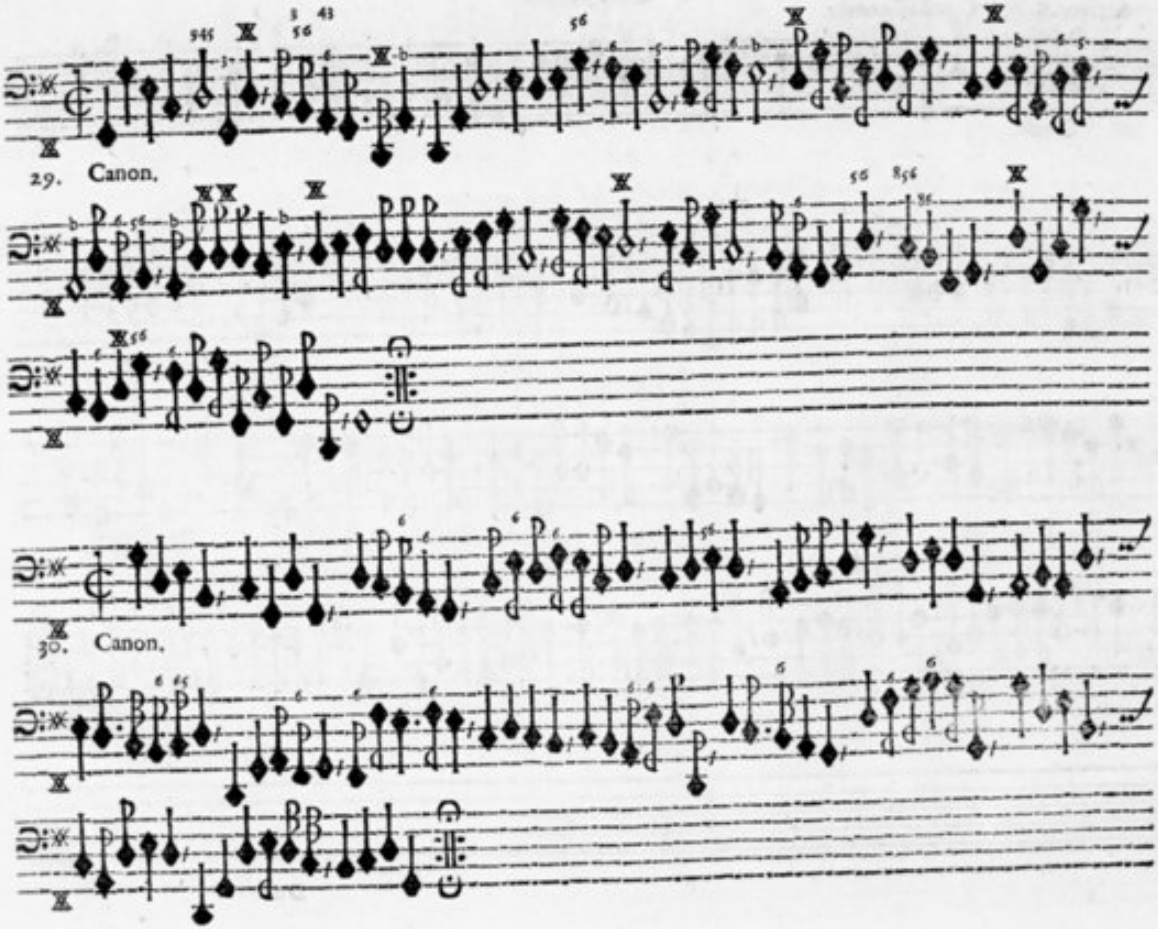


27. Ut, re, mi, fa, ſol, la.

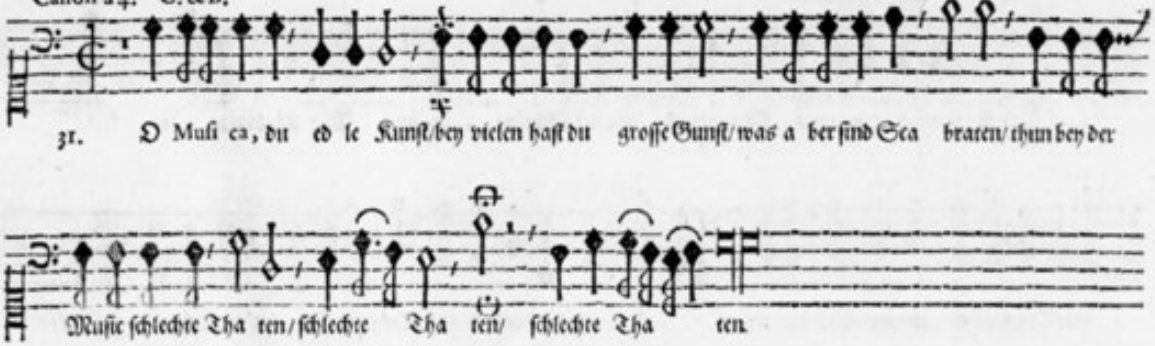
A 4. voc. B. T. A. C. & Baſſ. contin.

28. Canon.

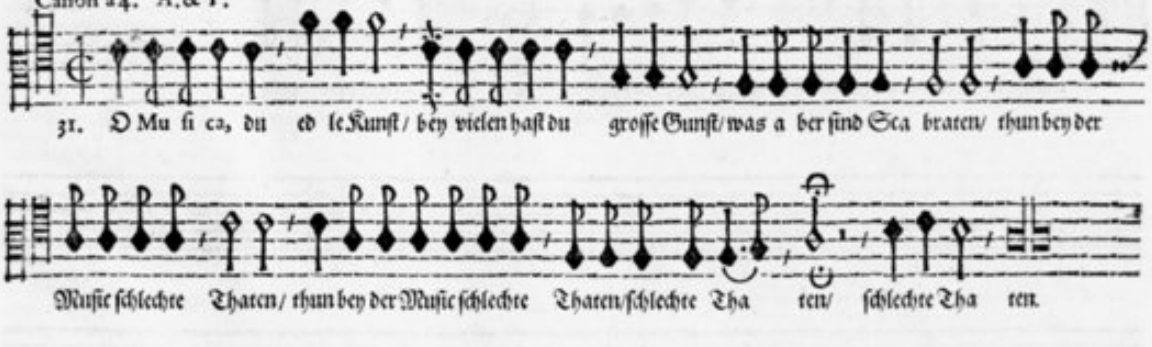



29. Canon.
30. Canon.

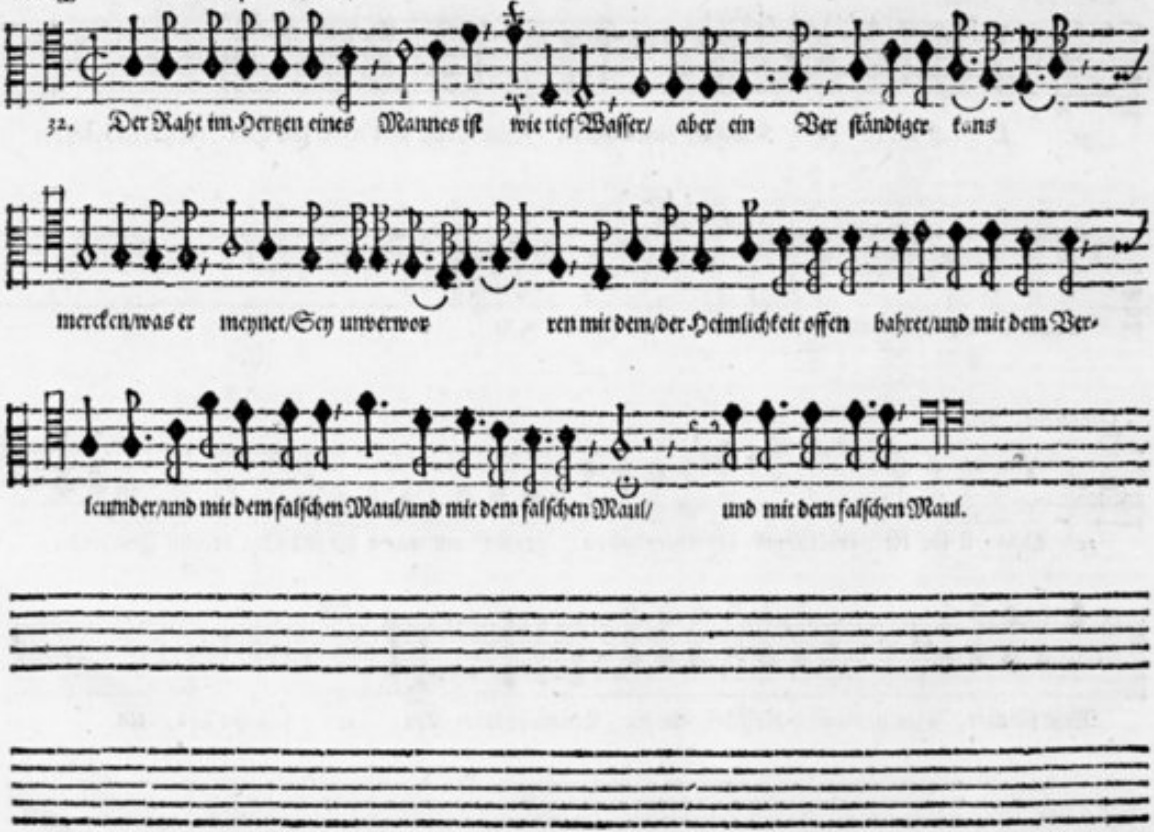
Canon à 4. C. & B.



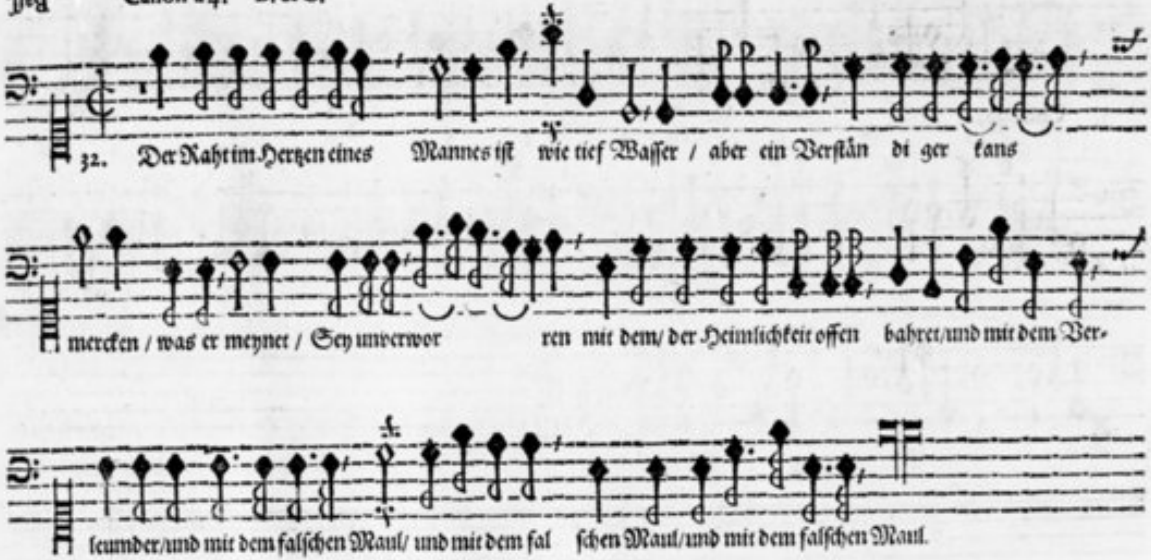
Canon à 4. A. & T.



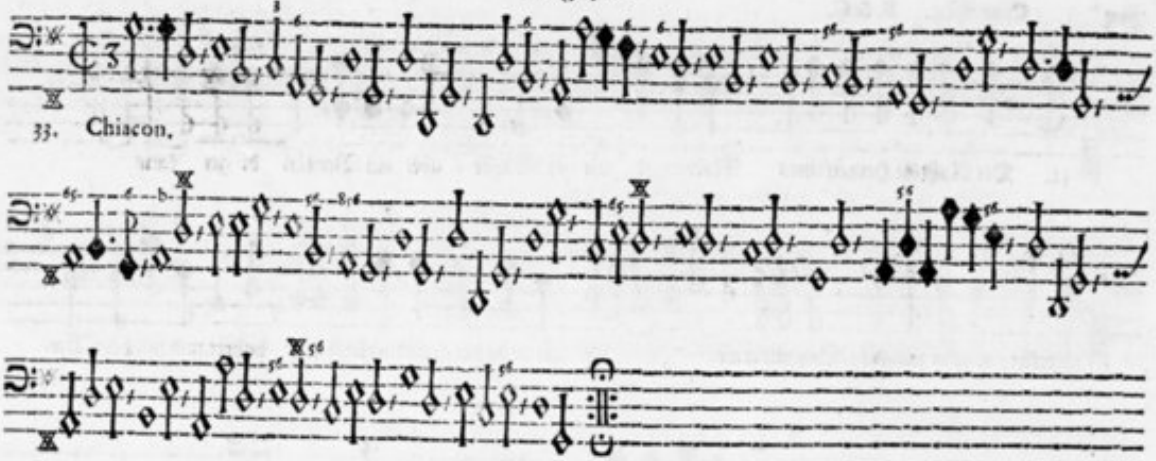
Tenor. Canon à 4. A. & T.



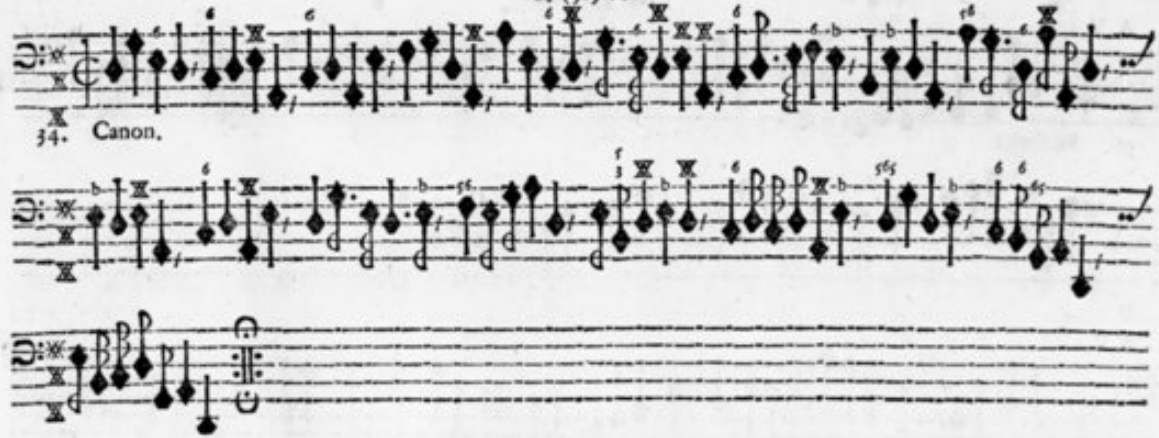
Canon à 4. B. & C.


32. Der Rahtim Hertzen eines Mannes iſt wie tief Waſſer / aber ein Verſtän di ger kans
mercken / was er meynet / Sey unverwor ren mit dem / der Heimlichkeit offen bahret / und mit dem Ver-
leumder / und mit dem falſchen Maul / und mit dem fal ſchen Maul / und mit dem falſchen Maul.

33. Chiacon.



34. Canon.



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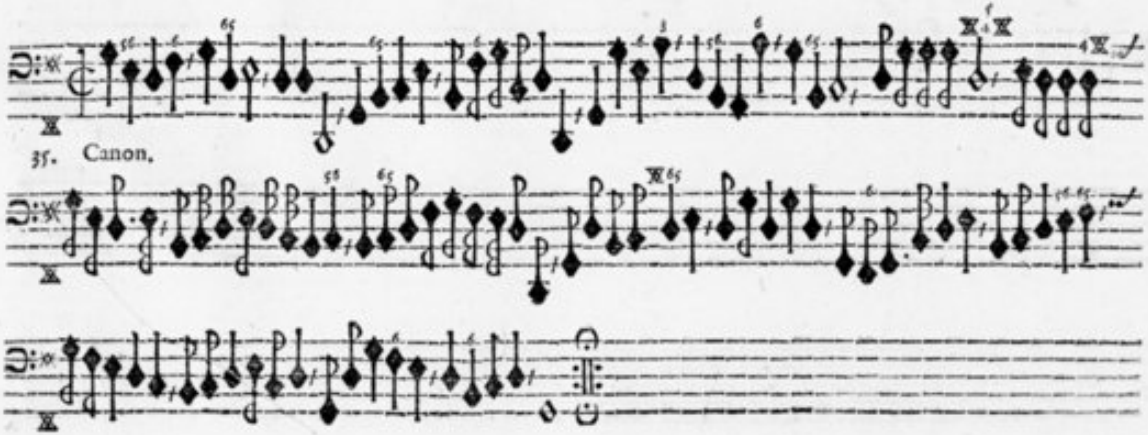
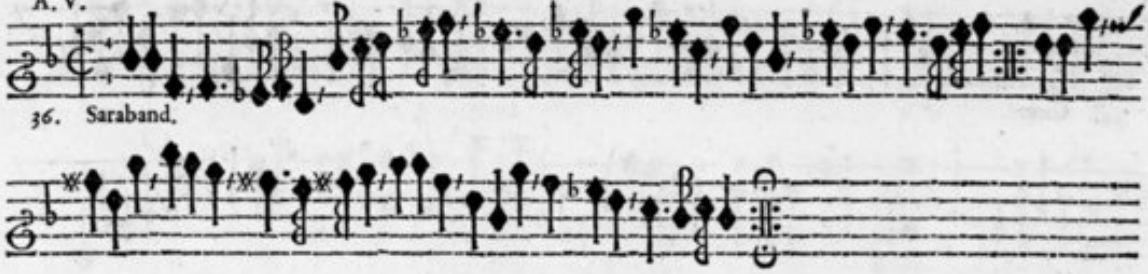


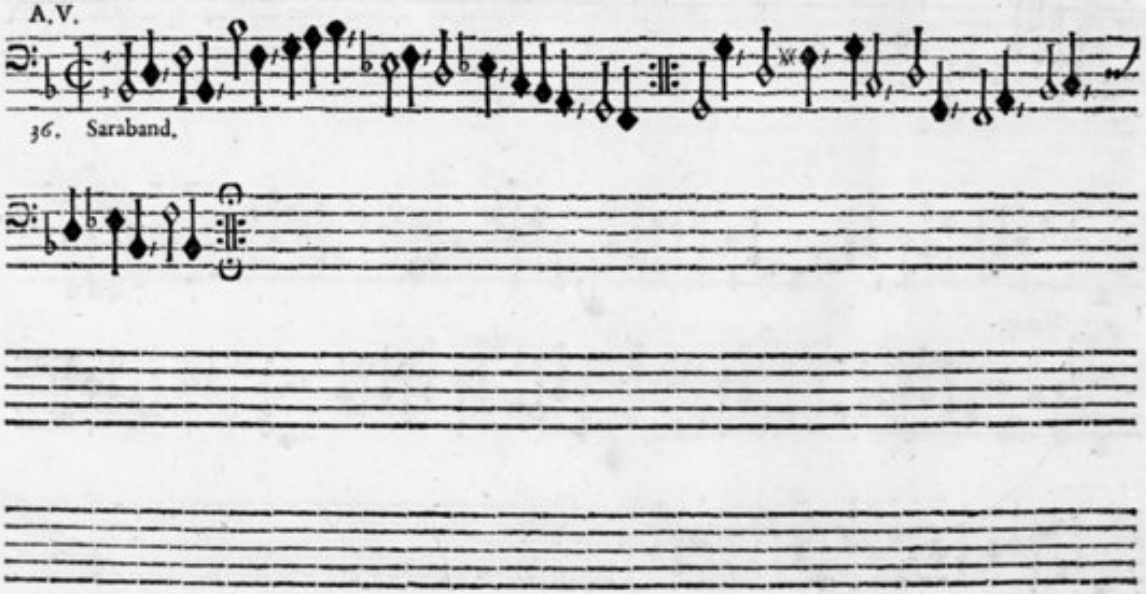
A.V.

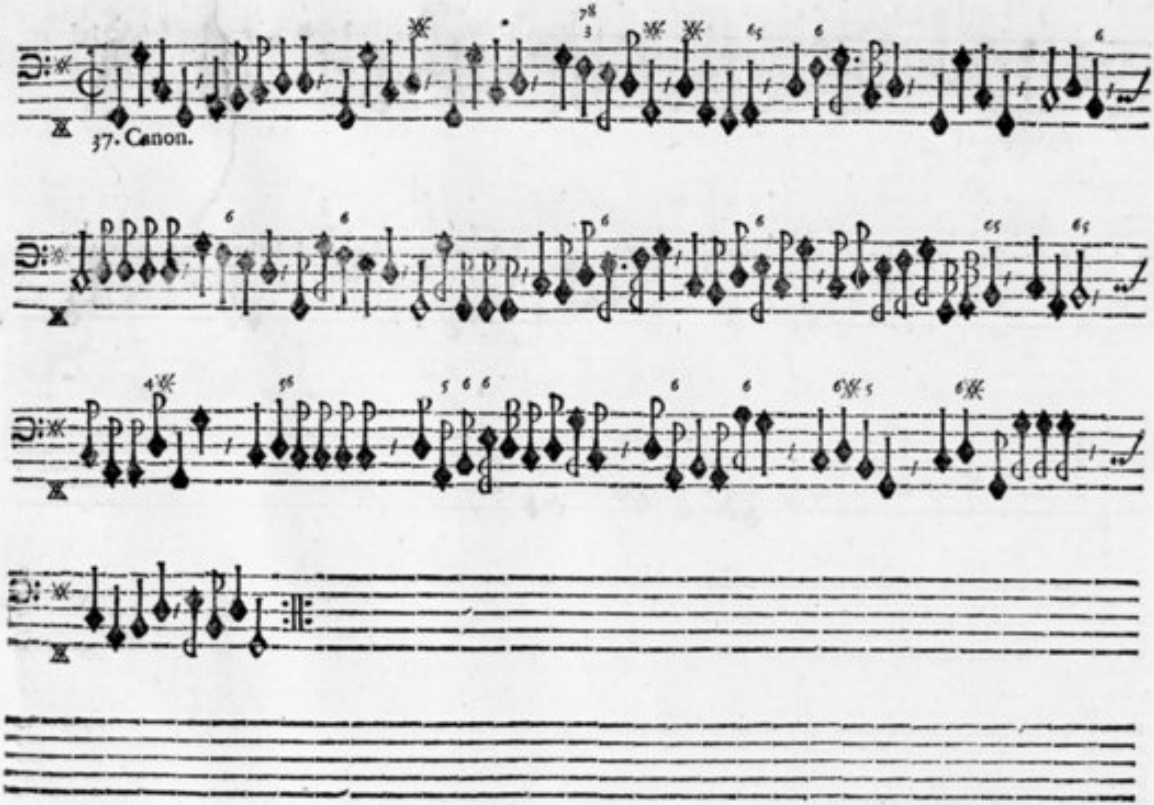
36. Saraband.

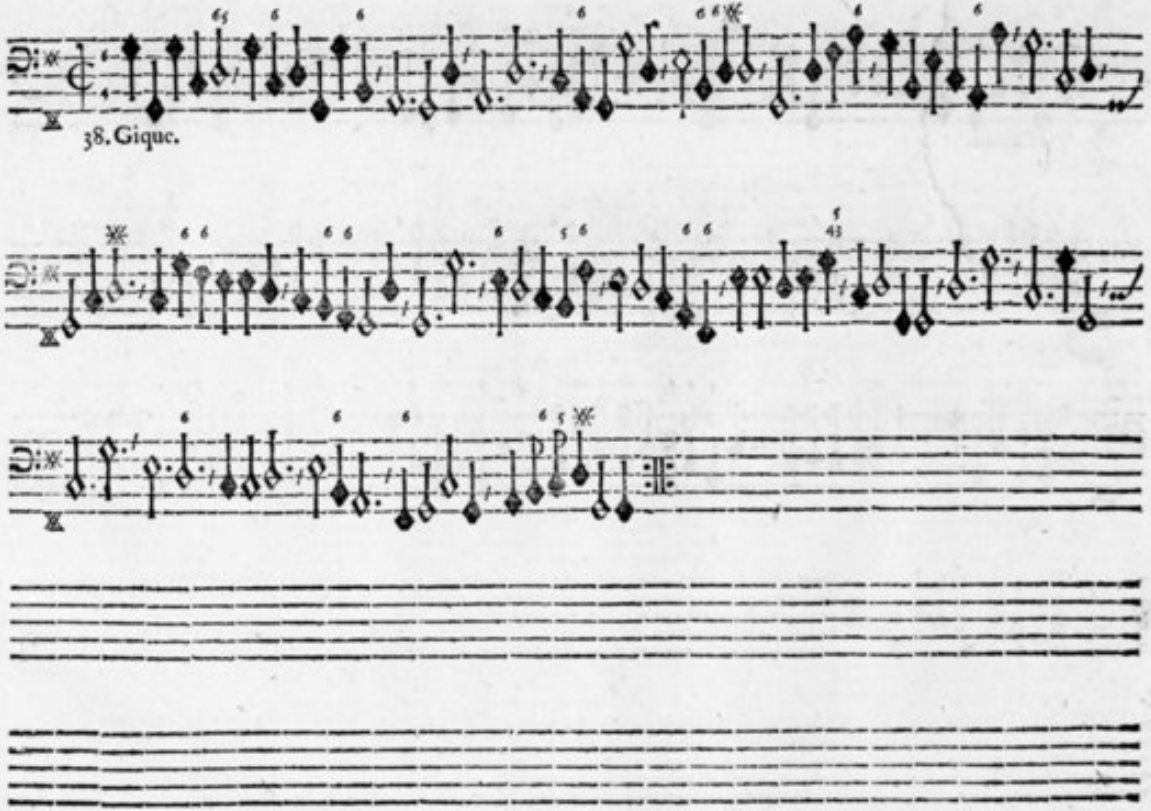


A.V.

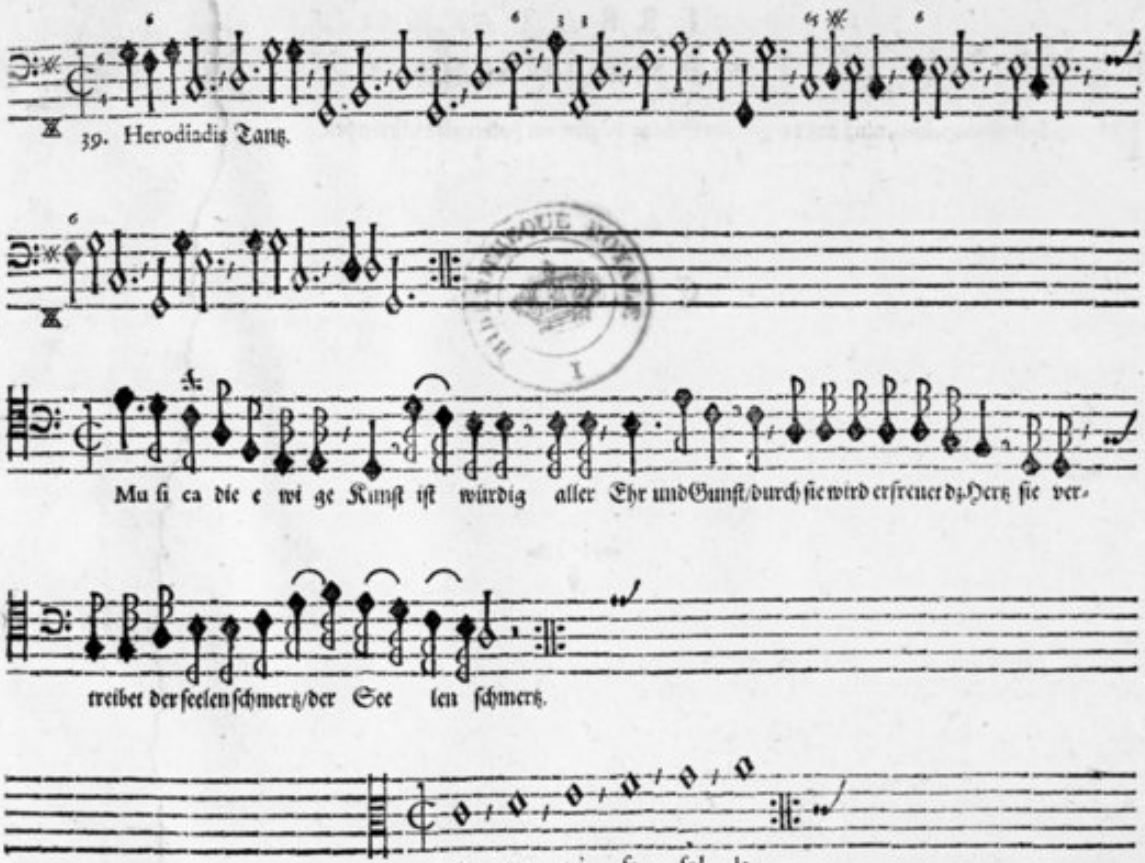
36. Saraband.




37. Canon.



38. Gique.


39. Herodiadis Tantz.
Mu ſi ca die e wi ge Kunſt iſt würdig aller Ehr und Gunſt/ durch ſie wird erfreuet dz Hertz ſie ver-
treibet der ſeelen ſchmertz/ der See len ſchmertz.
ut re mi fa ſol la.

ERRATA,

So in dieſem Parte befindlich:

PAg. 29. Syſtemate primo, muß auß der gantzen Schlag Pauſen ein halber gemacht werden.

E N D E.