

SAMUEL SCHEIDT WERKE

HERAUSGEGEBEN

VON GOTTLIEB HARMS UND CHRISTHARD MAHRENHOLZ

HAMBURG MCMLIII

UGRINO VERLAG

SAMUEL SCHEIDT WERKE

BAND VII

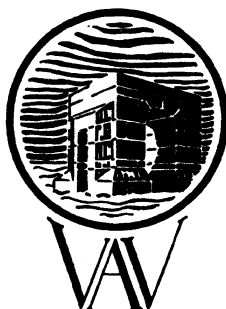
TABULATURA NOVA TEIL III

HERAUSGEGEBEN VON

CHRISTHARD MAHRENHOLZ

HAMBURG

UGRINO VERLAG



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

1. Versus à 4 Voc. Et exultavit *

8

14

20

* Der c.f. laudet: Et ex - sultavit spi-ri-tus me-us in De-o salu-tari me - o.

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 Alto

6

10

c. f. 2

gna, qui po - - - tens est

ei sanc - - - tum no - - - men e - - - ius



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

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

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

8

bra - - - chi - - - o su - - - o ; dis - - -

11

per - - - sit su - - - per - - - bos mente

15

cor - - - dis su - - - i



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 Cantu

E - - - su - - - ri - - - en - - - tes im - - - ple - -

6

vit bo - - - nis et di - - -

11

vi - - - tes di - - - mi - - - stit in - - - a - - - nes

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

First system of musical notation for the first system, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment.

Sixth system of musical notation, including vocal line and piano accompaniment.

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i sanc - to...

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

First system of musical notation for the second section, including vocal line and piano accompaniment.

Second system of musical notation for the second section, including vocal line and piano accompaniment.

[XVII] IX. MAGNIFICAT VIII. TONI



Mag-ni-fi-cat a - nima me-a Do-mi-num. Scheidt - Vol. 7, TN3 (Mahrenholz) 93

1. Versus à 4 Voc. Et exultavit*

First system of musical notation for the first system, including vocal and piano parts.

Second system of musical notation, starting with a measure number '6' in a box.

Third system of musical notation, starting with a measure number '11' in a box.

Fourth system of musical notation, starting with a measure number '16' in a box.

Fifth system of musical notation, starting with a measure number '21' in a box.

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Sixth system of musical notation, starting with a measure number '25' in a box.

*) Der O. f. lautet: Et ex-sul-tavit spi-ri-tus me-us in De-o salu-ta-ri me-o.

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

2. Versus à 3 Voc. Quia fecit. Choralis in Cantu

First system of musical notation for the second section, including vocal and piano parts.

c. f. 2' (oder 4' eine Oktave höher)

Qui - a fe - cit mi -

Second system of musical notation for the second section, starting with a measure number '5' in a box.

hi ma - gna , qui po - tens est,

et sanc - tum no - men e - tus

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

3. Versus, Bicinium. Fecit potentiam*

*Der C. f. lautet:

Fe - cit po - tentiam in bra - chi - o su - o; dispersit su - per - bos mente cor - dis su - i.
 B - su - ri - entes im - ple - vit bo - nis et di - vi - tes dimi - sit in - a - nes.

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

4. Versus à 4 Voc. Esurientes. Choralis in Alto & Tenore*

Fe - - cit po - - ten - ti - am in bra - - chi - - o su - - o;

cit po - - ten - ti - am in bra - - chi - - o su - - o;

dis - per - sit su - per - - - bos mente

dis - per - sit su - per - - - bos

17

cor - dis su - i.
men - te cor - dis su - i

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

5. Versus à 4 Voc. a) Sicut locutus est. Choralis in Tenore et Basso

Sic - ut lo - cu - tus est ad

8

Sic - ut lo - cu - tus est ad

10

pu - tres no - stros,

15

Ab - ra - ham et se - mi - ni

19

e - i - us in sae - cu - la

b) Sicut locutus est, alio modo. Canon à 3 Voc. in subdiapente post minimam. Choralis in Basso

Man. I

Man. II

c.f.

Sic - ut lo - cu - tus est ad

pa - tres no - stros, Ab - ra - ham et se -

mi - ni e - i - us in sae - cu - la.

c) Sicut locutus est, alio modo. Canon à 4 Voc. in subdiapason post minimam pedaliter. Choralis in Basso

Sic - ut lo - cu - tus est ad pa -

tres no - stros, Ab - ra - ham et se - mi - ni

e - i - us in sae - cu - la.

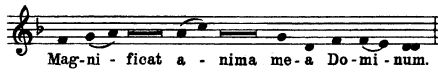
Glo - ri - a pa - tri et fi - li - o et spiri - tu - i sanc - to.

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

Sic - ut e - rat in prin - ci - pi - o et nunc et sem - per et

in sae - cula sae - cu - lo - rum. A - men.

[XVIII] X. MAGNIFICAT IX. TONI



1. Versus à 4 Voc. Et exultavit*)

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*) Der C. f. lautet: Et exultavit spi-ri-tus me-us in Deo salu-ta-ri me-o.

Qui - a respexit humilitatem an - cil-lae su-ae; eo - ce enim ex hoc bestam me dicent omnes genera - ti - o - nes.

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

Et misericordia eius a progenie in pro-ge-ni-es ti-menti-bus e-um.

3. Versus Bicinium. Fecit potentiam. Choralis in Cantu

Man. I *Fe - cit po - ten - ti - am in bra - chi - o su - o;*

Man. II

6 *dis - per - sit su - per - bos men - te cor - dis su - i.*

De - posuit po - ten - tes de - se - de et exalta - vit hu - mi - les.

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

E - su - ri - en - tes im - ple -

5 *vit bo - nis et di - vi -*

9 *tes di - mi - sit in - a - nes*

Sus - cepit Israel pu - e - rum su - um, re - cordatus misericordi - ae su - ae.

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

c. f.

5 *Sic - ut lo - cu - tus est ad pa - tres no - stros,*

10

14

Ab - - - ra - ham et se - mi - ni e - ius in sae - cu - - la.

Glo - ria pa - tri et fi - li - o et spiri - tu - i 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 - per et.

7 in sae - cu - la sae - cu - lo - - rum. A - - - men

XIX. MODUS LUDENDI PLENO ORGANO PEDALITER à 6 Voc.

Eine Manier, auf dem ganzen vollen Werk mit dem Pedal zu spielen

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9

17

25

33

sequitur Benedicamus sub finem Concionis Vespertinae ludi solita

Be - ne - di - ca - mus Do : : - mi - no.
De - o di - ca - mus gra : : - ti - as.

XX. MODUS PLENO ORGANO PEDALITER

Benedicamus à 6 Voc.

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The first system of the organ piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of the 17th-century North German organ school, featuring a mix of chords and melodic lines. The key signature has one flat (B-flat), and the time signature is common time (C). The system concludes with a double bar line.

The second system of the organ piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. A measure rest of 8 measures is indicated at the beginning of the system. The system concludes with a double bar line.

The third system of the organ piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. A measure rest of 16 measures is indicated at the beginning of the system. The system concludes with a double bar line.

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FINIS.

