JOHANNIS PEZELII

DELITIÆ MUSICALES,

Oder

Lust-Musik/

Bestehend in

Sonaten, Allemanden, Balleten, Gavotten,

Courenten, Sarabanden, und Chiquen,

mit 5. Stimmen;

Als

Zwey Violinen/ zwey Violen/ einem Fagott,

nebst dem BASSO CONTINUO.

Drucks und Verlags

Balthasar Christoph Wusts/ In Franckfurt am Mayn/

Im Jahr MDCLXXXIX.

STADTBIBLIOTHEK ZITTAU STIFTUNG

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STÄDTISCHE
BIBLIOTHEKEN

Denen Wol-Ehrenvesten / Vorachtbaren und Wol-Fürnehmen Herren /

Herrn Tobias Born/
Hn. David Fleischer/
Hn. August Kober/
Hn. Georg Bachman/
Hn. Arnold Rosenfeld /
Hn. Zacharias Richter/dem Jüngern /
Hn. Melchior Sinner /
Hn. Johann Peter/
Hn. Samuel Bertram/
Hn. Johann Hager/
Hn. Johann George Printz/
Hn. Joachim Feuerlein.

Weitberühmten Kauff- und Handelsleuten in Leipzig.

Meinen insonders Großgünstigen / Hochgeehrten Herren und grossen Gönnern.

Wol-Ehrenveste / Vorachtbare und Wol-Fürneh-me Herren / Hochgeschätzte Patronen und Gönner / ꝛc.

MEine Music erscheinet auffs neue / nachdem ich zuvor schon zu unterschiedenen malen der klugen Welt meine geringe Arbeit zu censiren übergeben / und ist bemühet / bey Ihnen / wehrtst-gehaltene Gönner / erwünschte / obwol unverdiente Affection zu erhalten. Zwar / wann ich jetzo vor unartige Barbarn / oder jenen Scythischen König / der den Macedonischen gefangenen Musicanten mit seiner Music verlachte / und bey seinem Sebel schwur: Es wäre ihm ein muthiges Roßgeschrey weit angenehmer / als ein solcher Ton / damit treten solte / würde ich stracks anfangs erblöden / und meinen gefassten Vorsatz ändern / indem mir die Unvollkommenheit derselben nur allzuwol bewusst. Allein / so fahre ich umb so viel muthiger darinnen fort / weil ich von dero sittsamen Gemüth und Music liebenden Ohren nichts anders / als erwünschte Resolution und gewierige Genehm-Haltung mir verspreche. Denn die Ehre wil ich jenem Musico

gerne

gerne lassen / daß er durch seine Music von einem gantzen Hofe allerhand Affecten erzwingen können / weiln nur meine Intention ist / meine Hochgeneigte Patronen und dero Ohren dadurch einiger massen zu belustigen / wo nicht gäntzlich zu vergnügen. Ich weiß / daß Sie von Natur einer Musicalischen Zuneigung nicht ermangeln / und vermuthe mich dessen umb so viel desto eher / weil ich wol weiß / daß auch ein schlechter Stein / der nur einen guten Staal bestreichet / gar leicht Funcken streuen kan. Doch lebe ich nicht minder dessen eingedenck / daß auch die allerreinste Seyte / daferne sie nicht zu ihren Nachbarinnen / denen andern Seyten / fein proportionirlich gestimmet wird / alle Lieblichkeit verlieret / und erscheine daher vor sittsamen Gemütern nicht mit einer tumultuirengen Feld-Music / sondern mit einer solchen Harmonie / die dennoch bey untermengten müssigen Stunden Ihrem Gehör nicht alle Ergetzlichkeit versagen wird. Denn das Gehör ist es nur / welches ich anjetzo einiger massen zu vergnügen suche / und bin schon zu frieden / wenn es demselben nur nicht unangenehm ist. Solte die künstliche Außarbeitung und zierliche Versetzung derer Stimmen solche Annehmlichkeit nicht zuwege bringen können / hoffe ich dennoch meine Intention zu erhalten / wenn meine Hochgeneigte Gönner bey Anhörung dergleichen schlechter Music sich zu erinnern geruhen / daß dieses alles von einem Musico herrühre / der nichts mehr wünschet / als es dahin zu bringen / daß zwischen vieler meiner hochzuehrenden Gönner erwiesenen Gutthaten und Affection / und seinem

danckbaren Gemüthe/ in Ermangelung anderer Vergeltung eine wolstimmige Harmonie sich finden möge. Erlange ich dieses/ so düncket mich solche/ wo nicht künstlich/ doch gültig gnug zu seyn/ daß sie ungescheuet sich hören lassen darff. Und in der Zuversicht übergebe ich diß Werck/ mit angehengter Bitte/ nicht so wol die Sache an sich selbst/ als das Gemüthe deß Ubergebenden anzusehen/ der Ihnen zugleich alles ersinnliche Wolergehen anwünschet/ und im übrigen zeit Lebens unaußgesetzt zu verharren verspricht

Meiner Großg. Hochgeehrten Herren
und grossen Gönner

Leipzig/ Anno 1678,
den 20. Aprilis.

Dienstwilliger

Johannes Pezelius.

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VIOLINO I.

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VIOLINO I.

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I₉

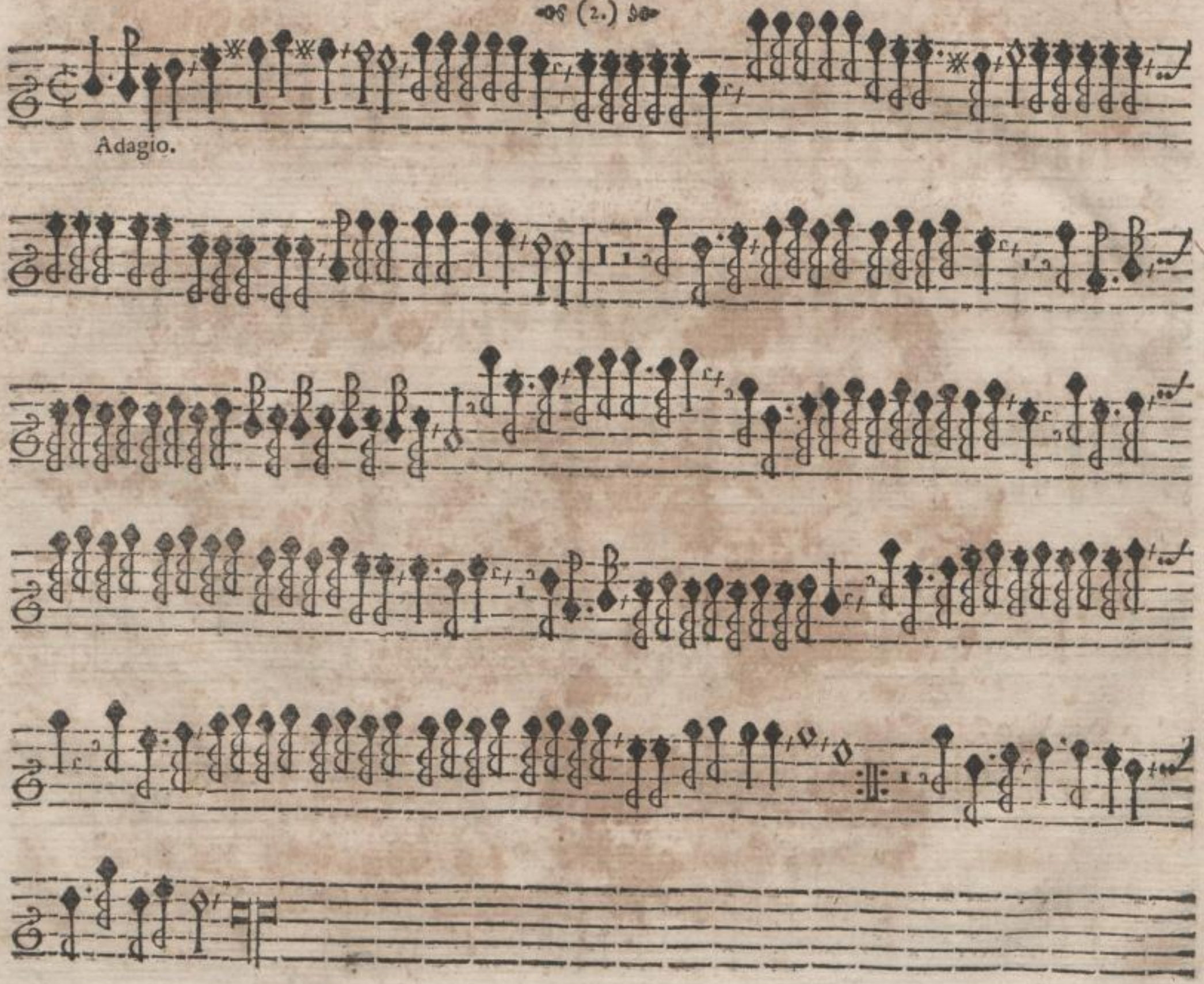
Sonata à 5.

Adagio.

Allegro.

Verte.

Adagio.



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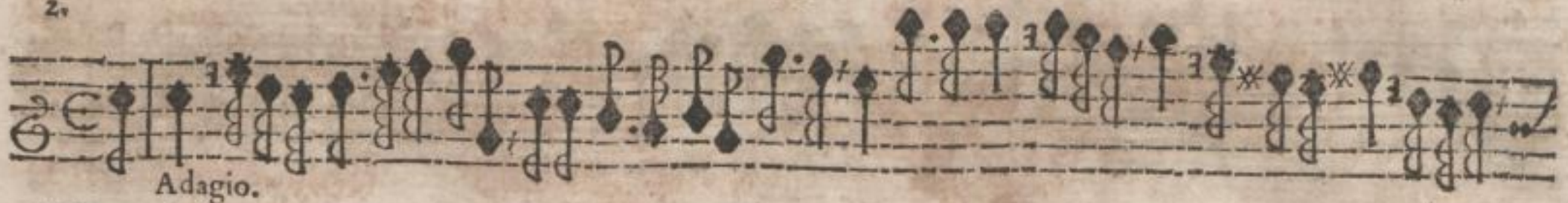
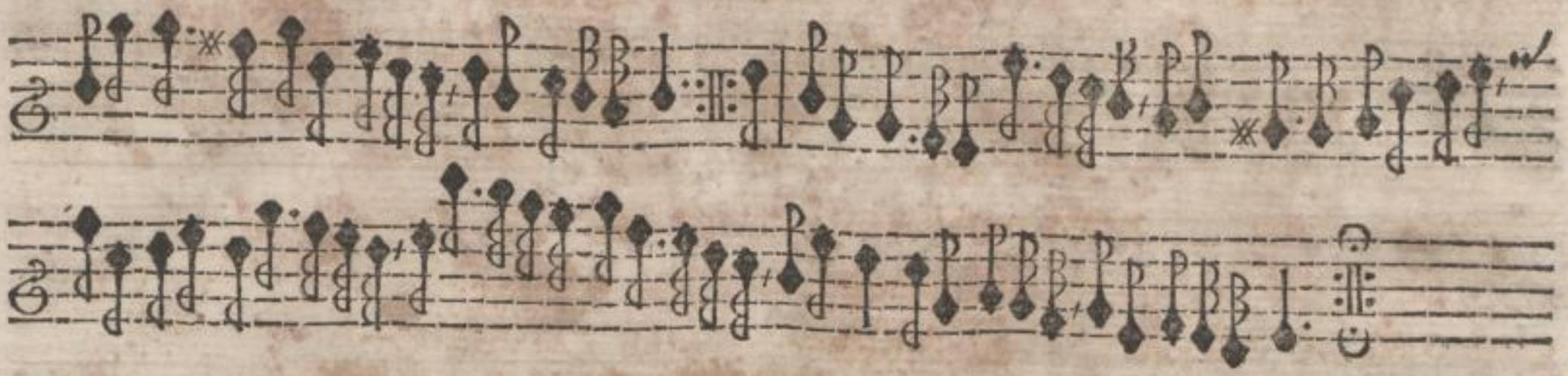


Adagio.

Allemande à 3.



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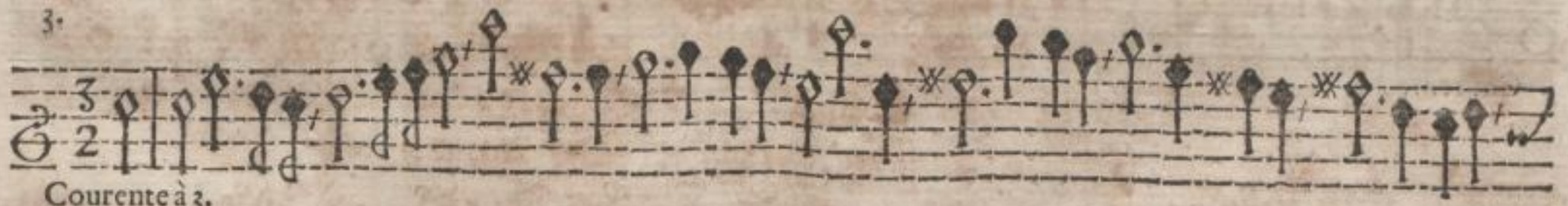

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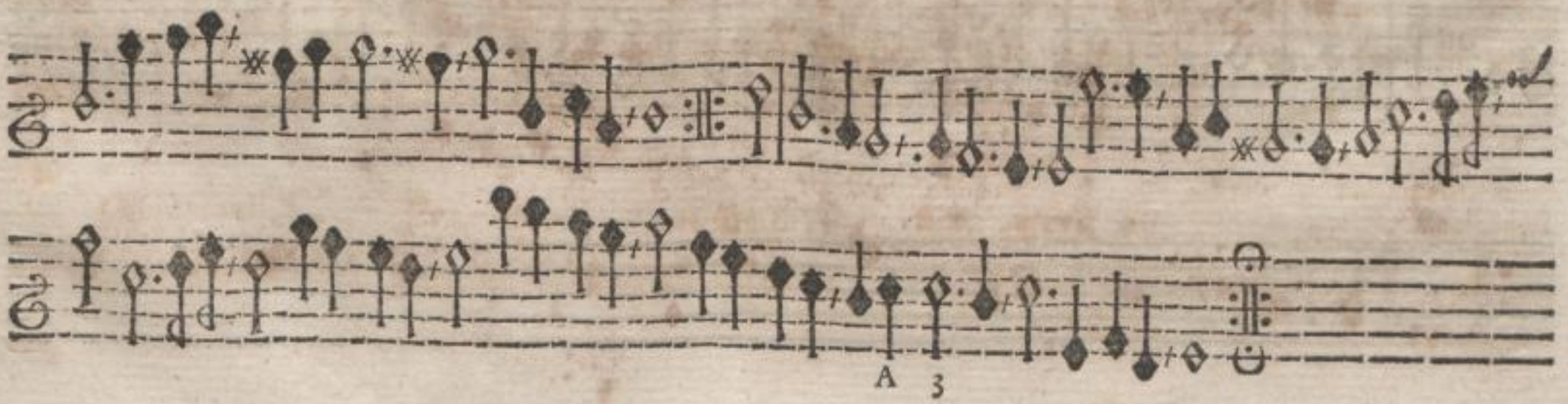

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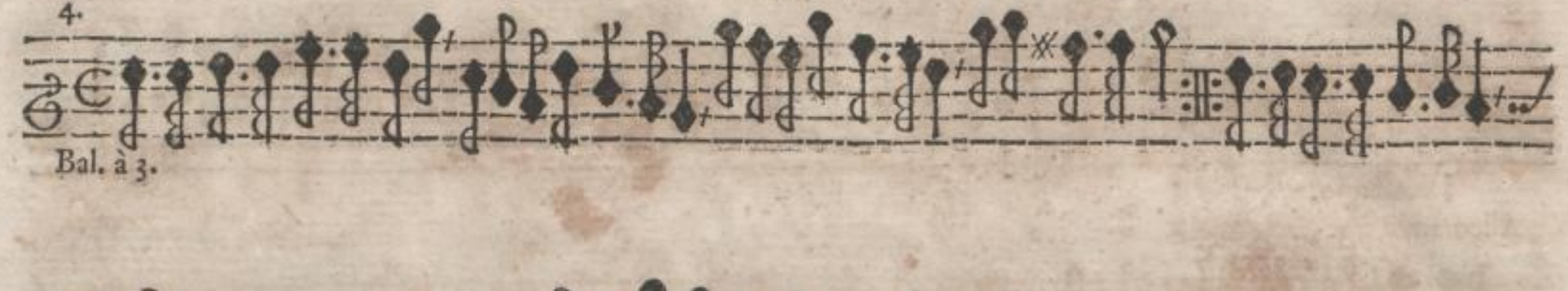

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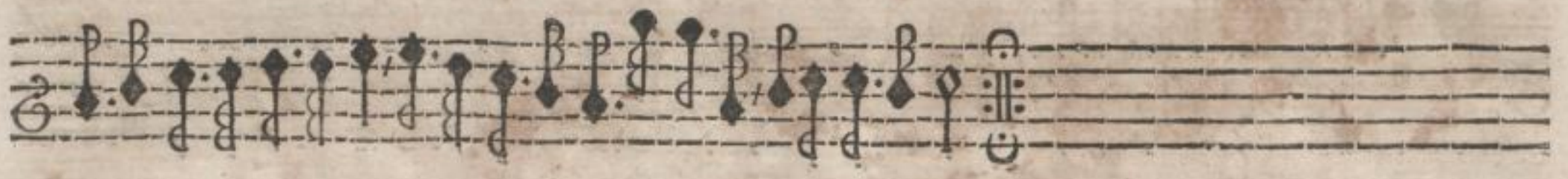

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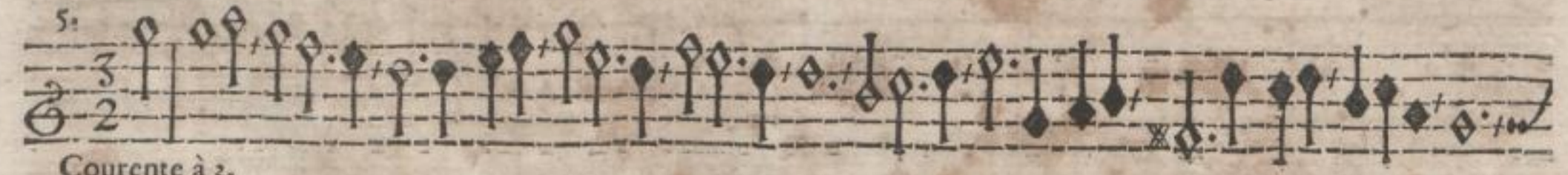

Courente à 3.

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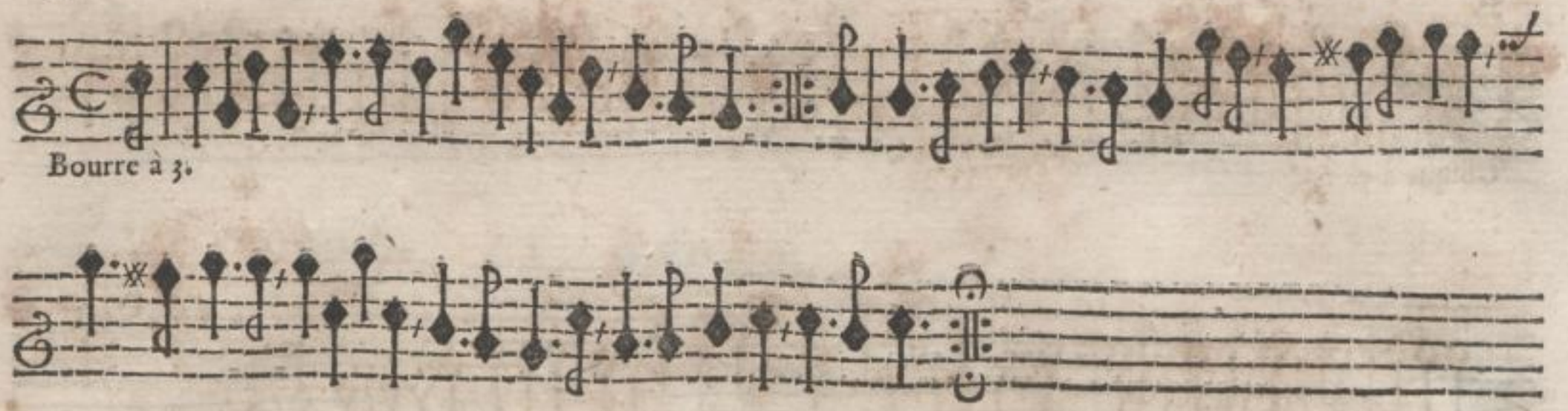

Bourre à 3.

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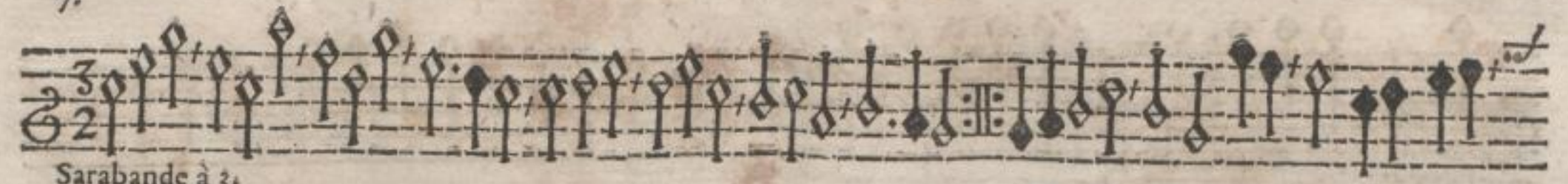
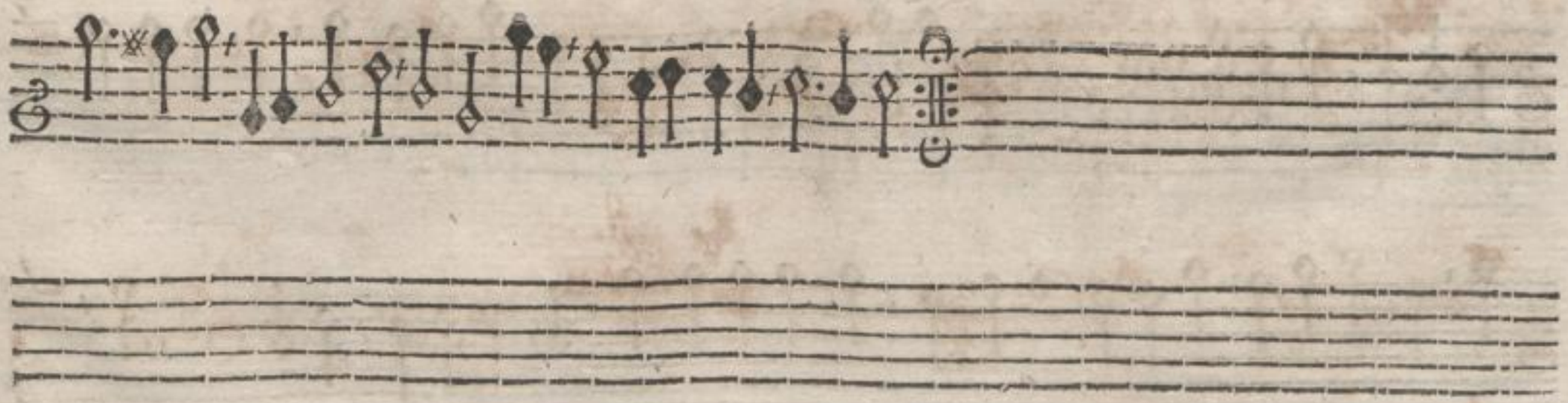


Sarabande à 3.



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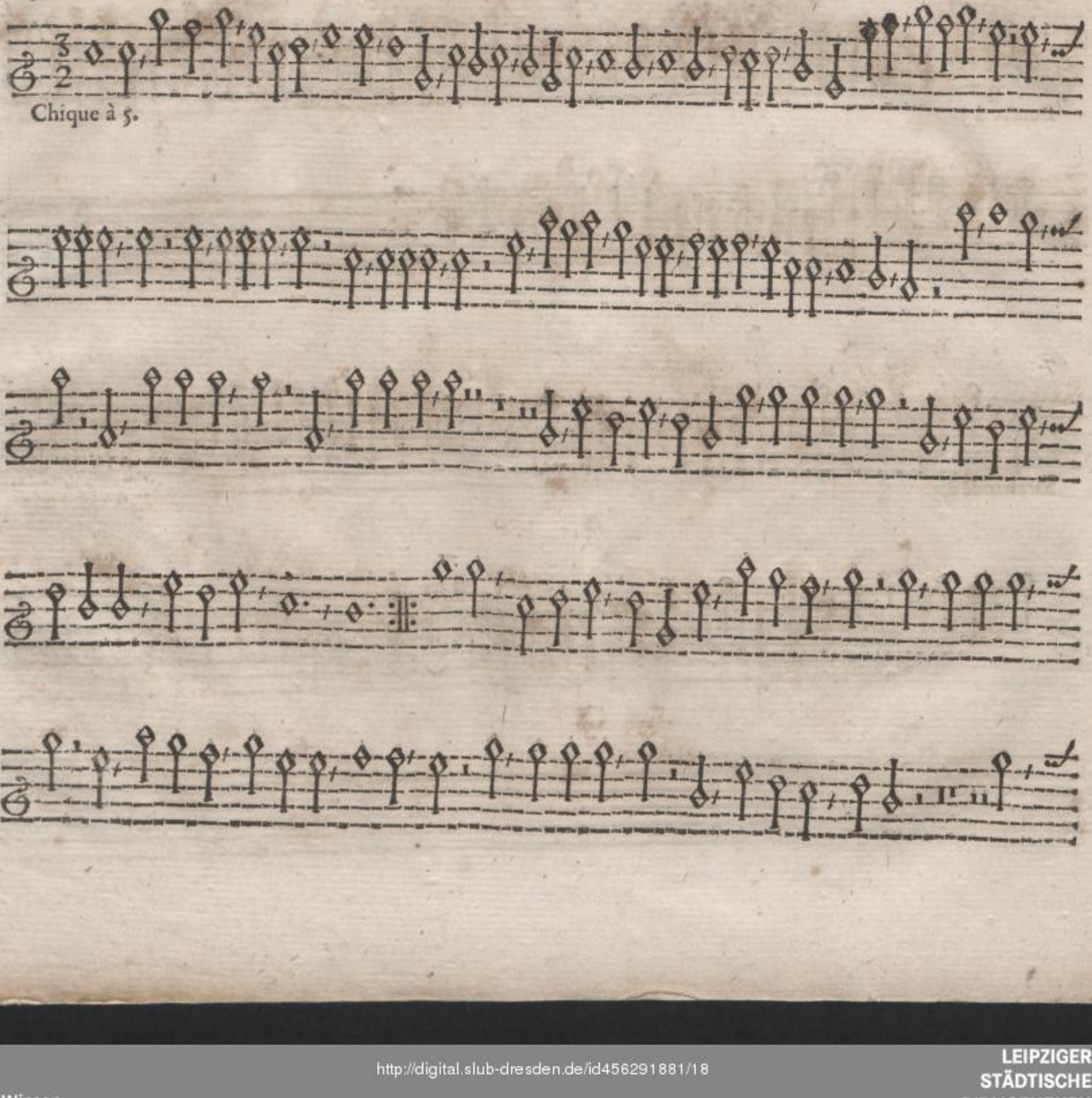

Chique à 5.

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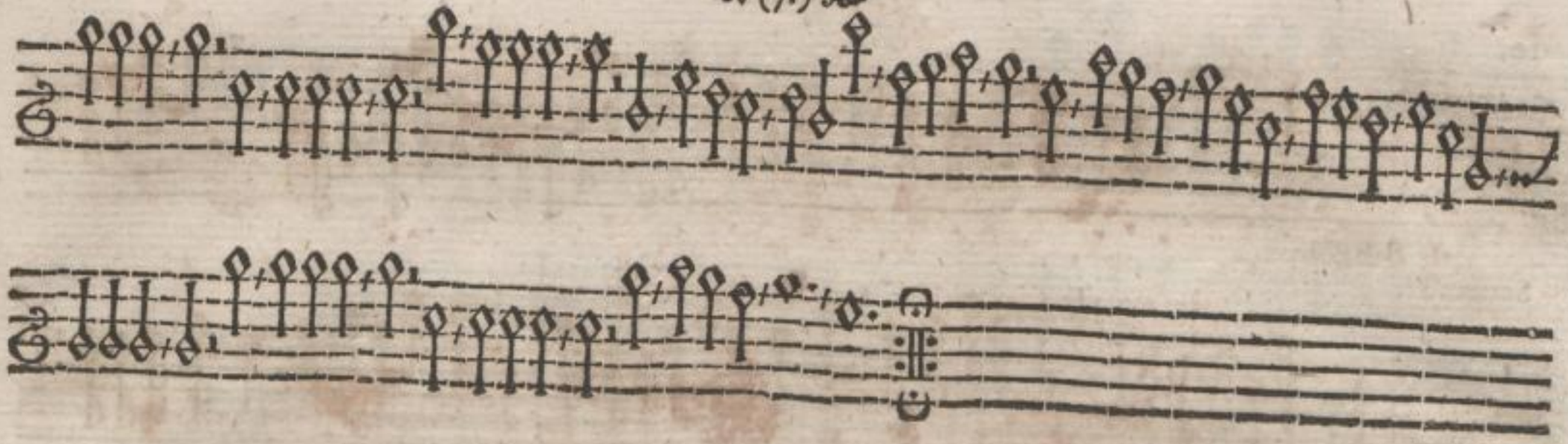

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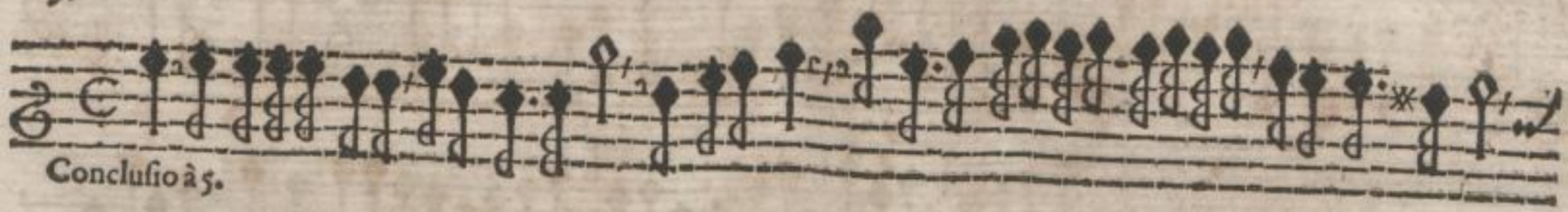
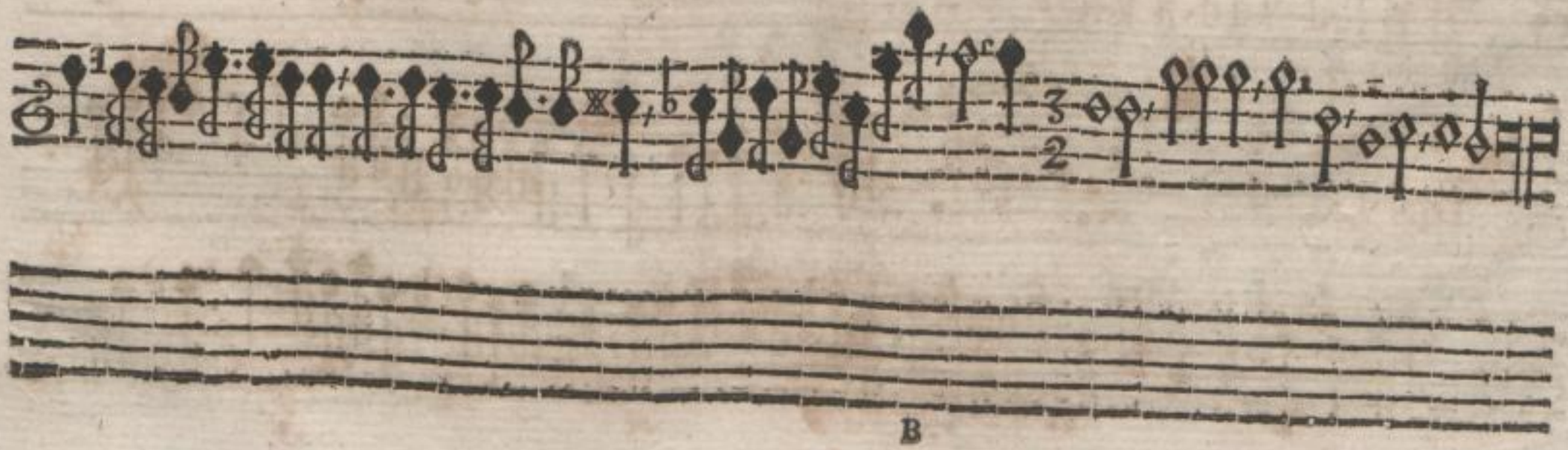


Conclusio à 5.



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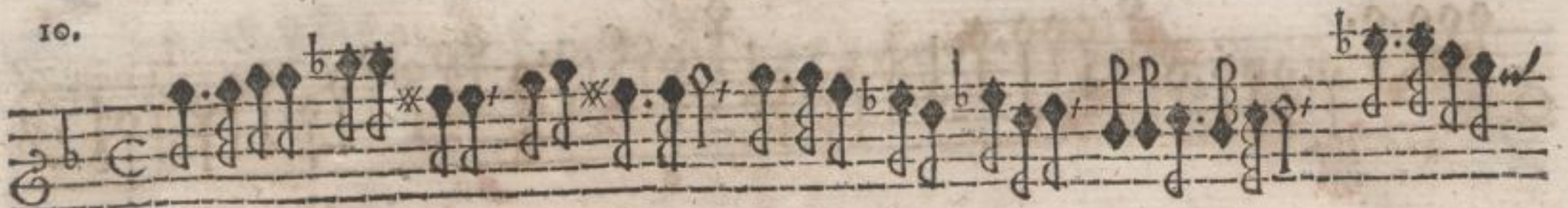
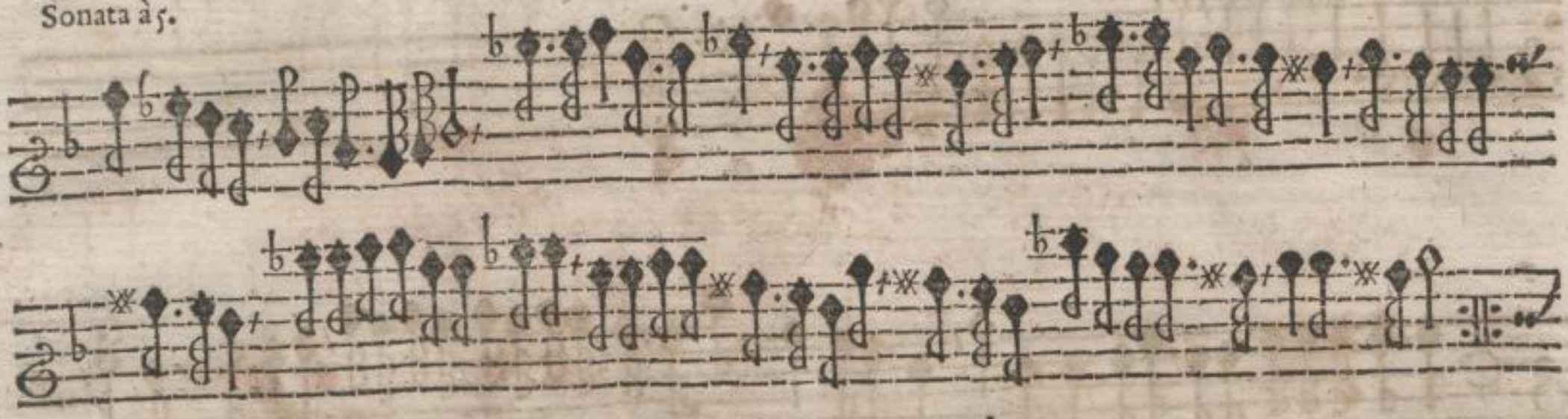
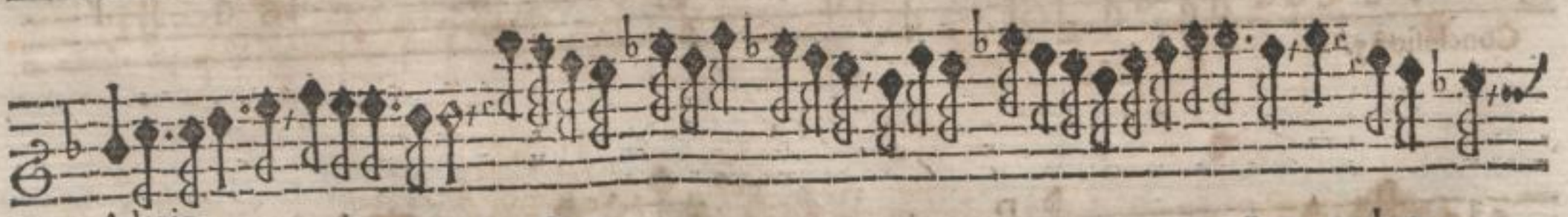


Adagio.

Sonata à 5.





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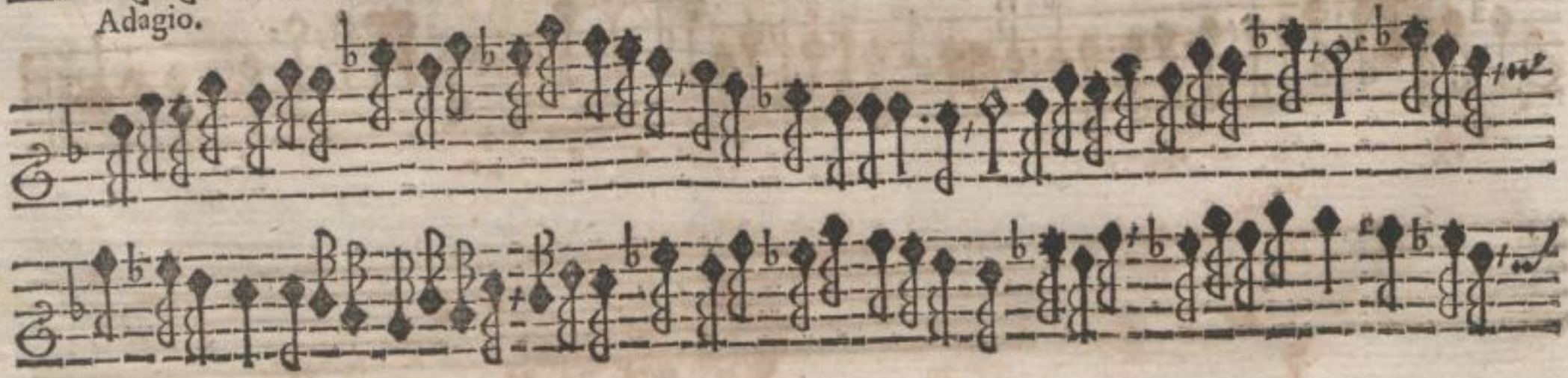

Adagio.

Piano.

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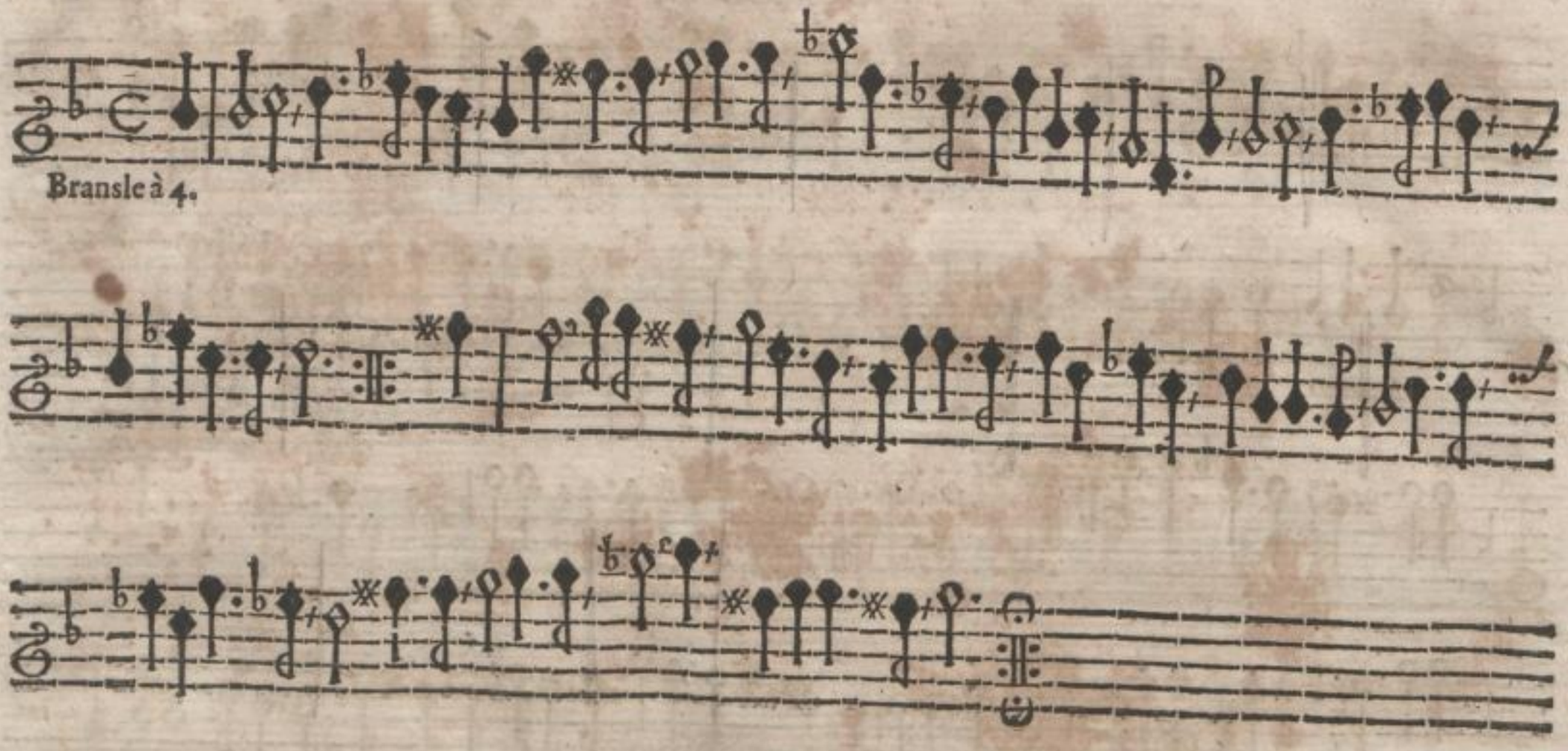

Bransle à 4.

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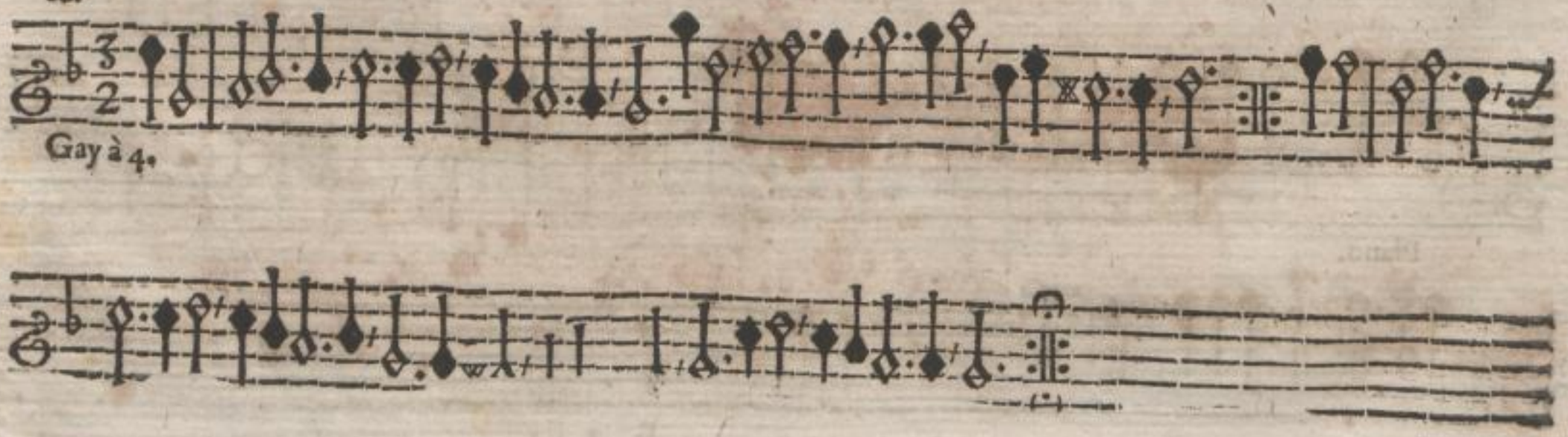

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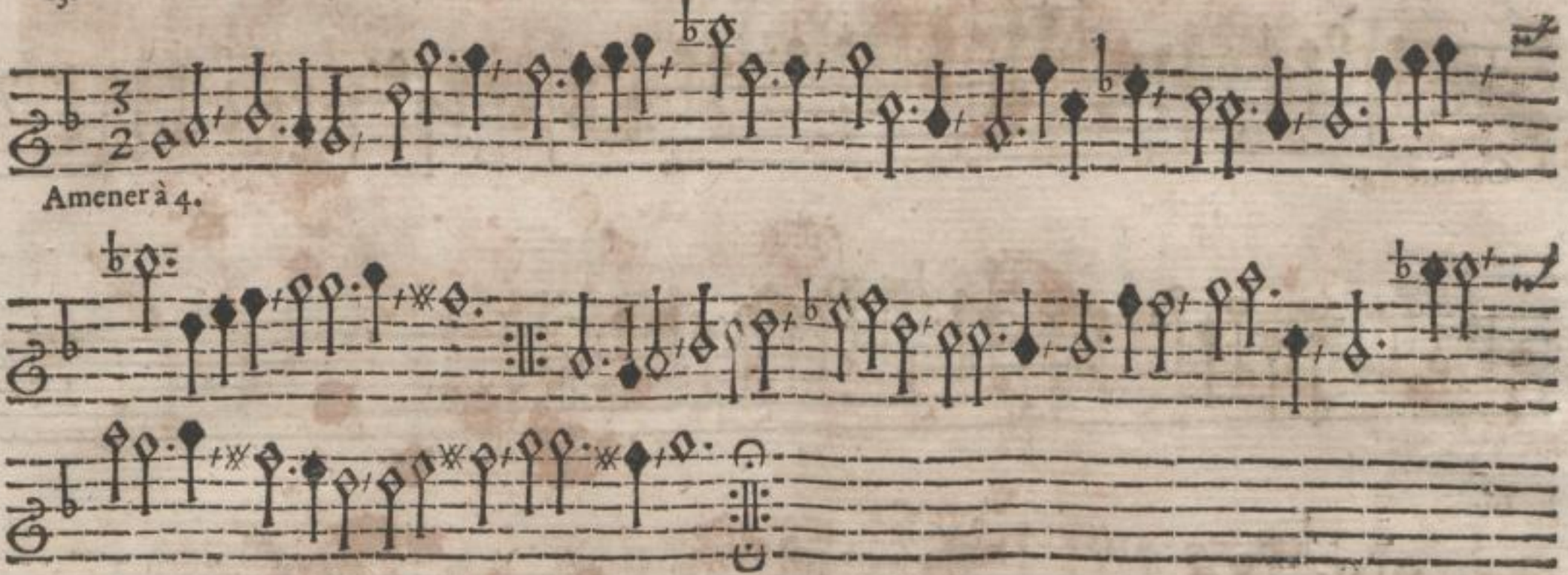

Amener à 4.

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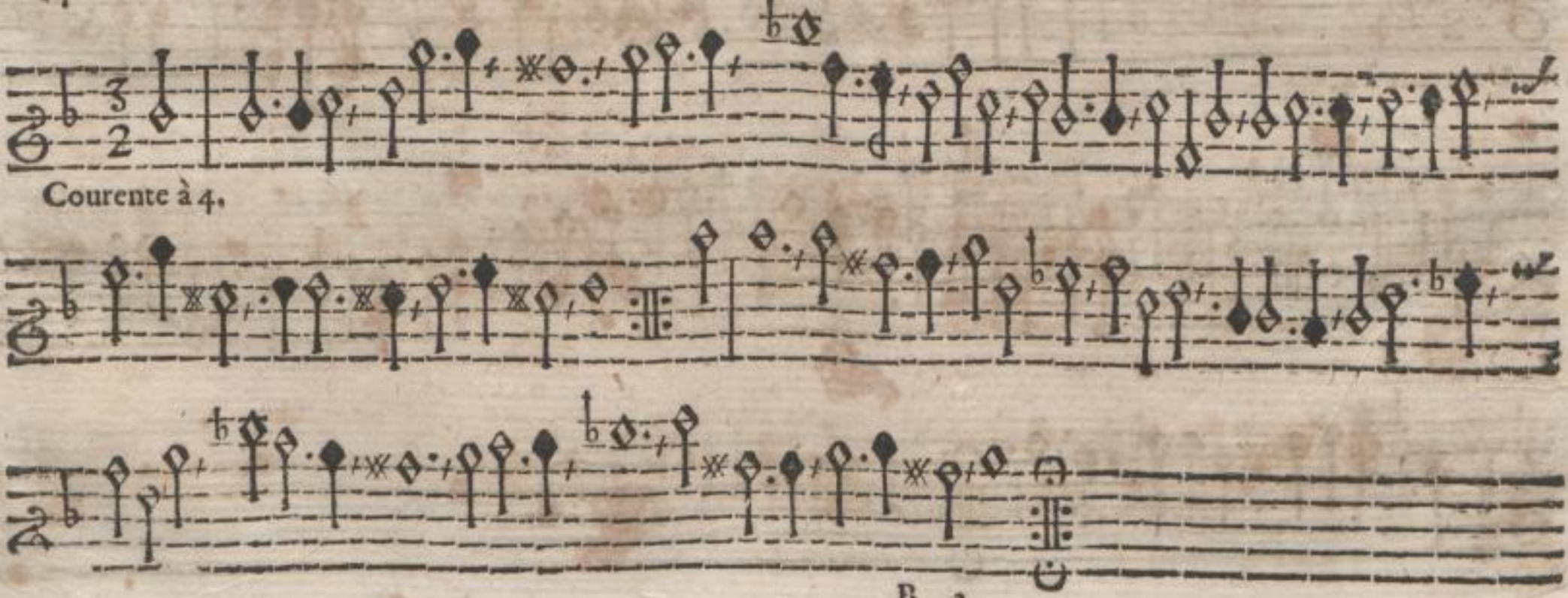

Courente à 4.

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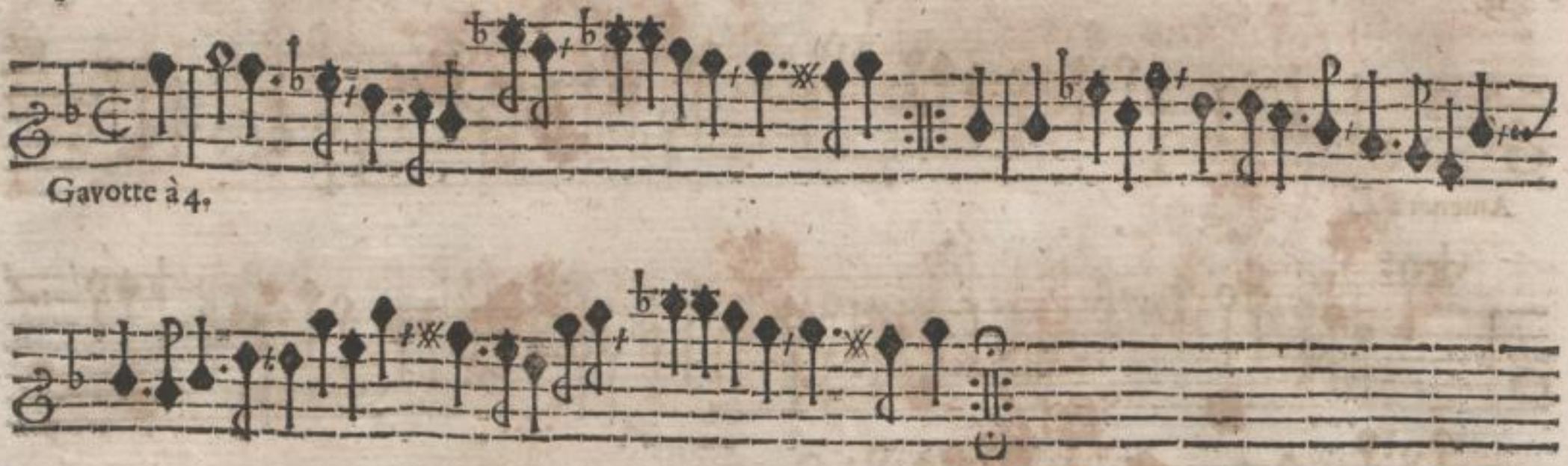

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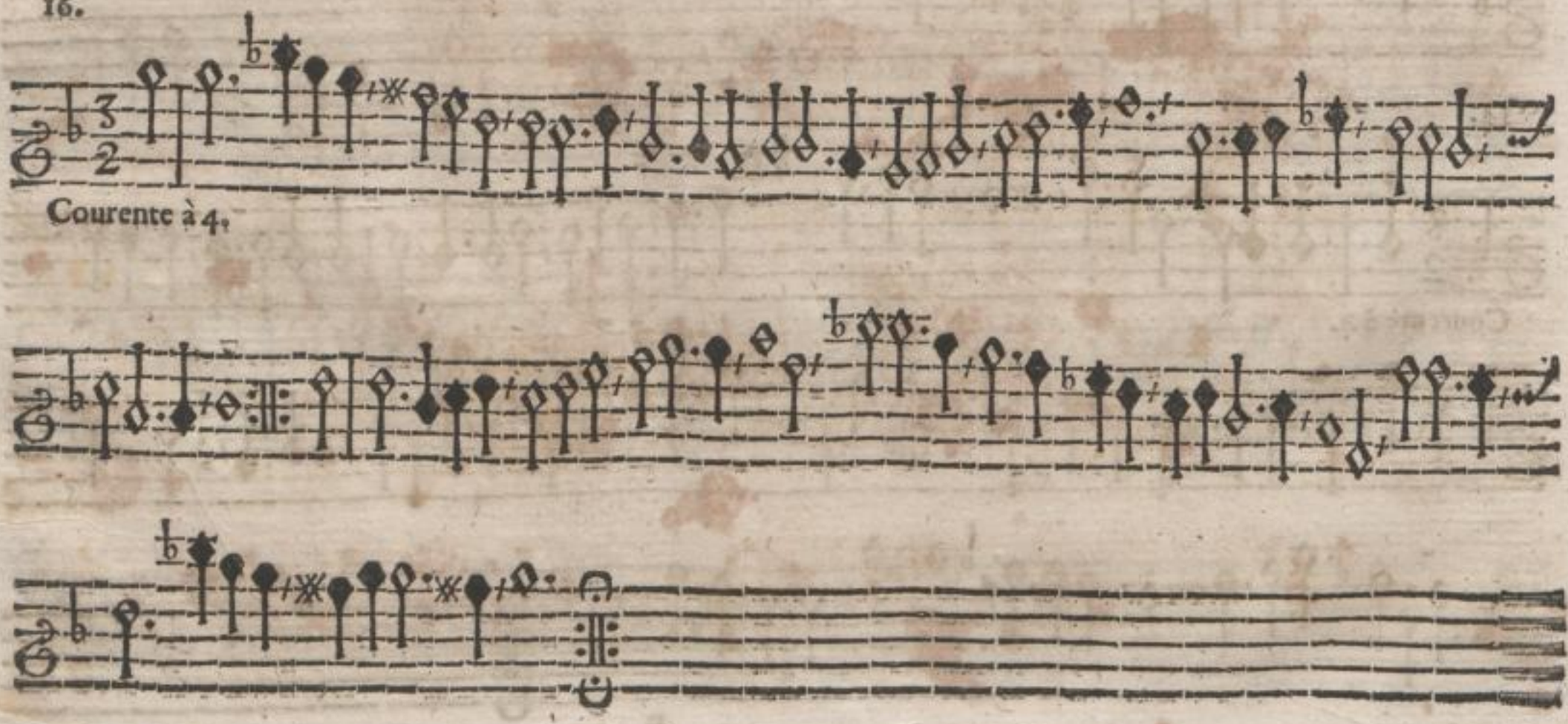

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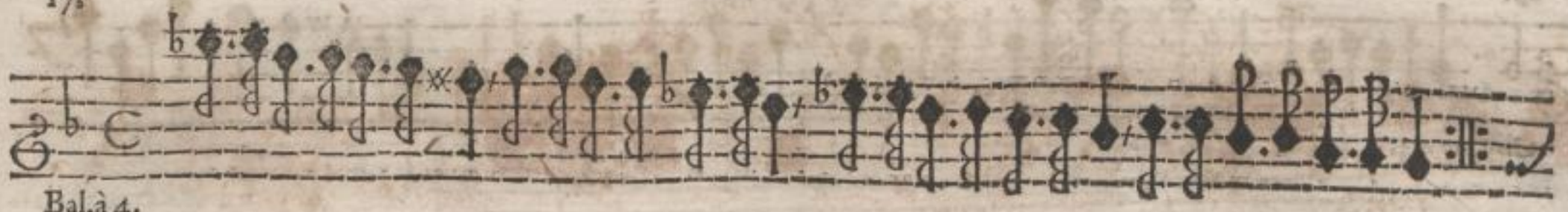

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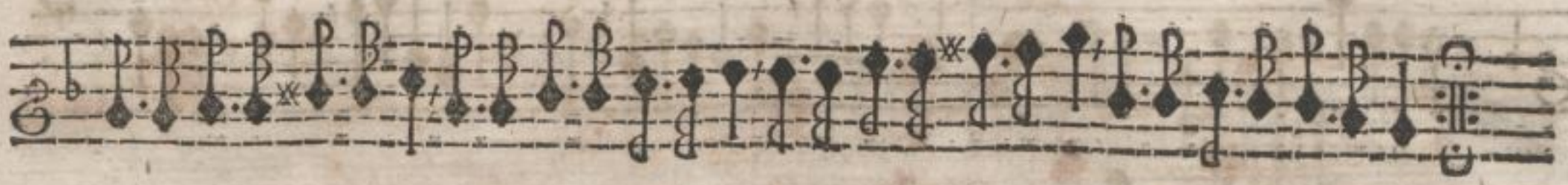

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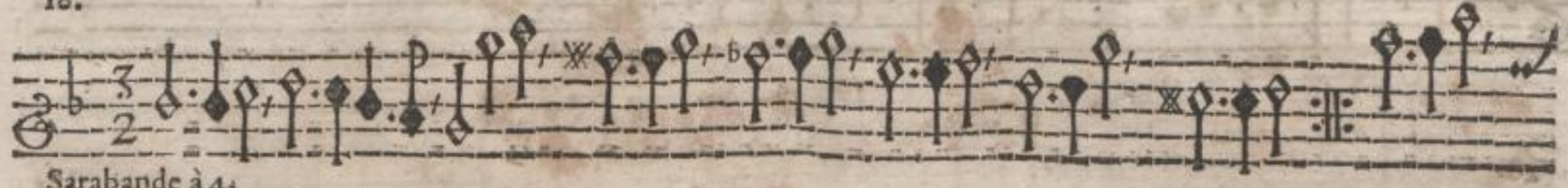

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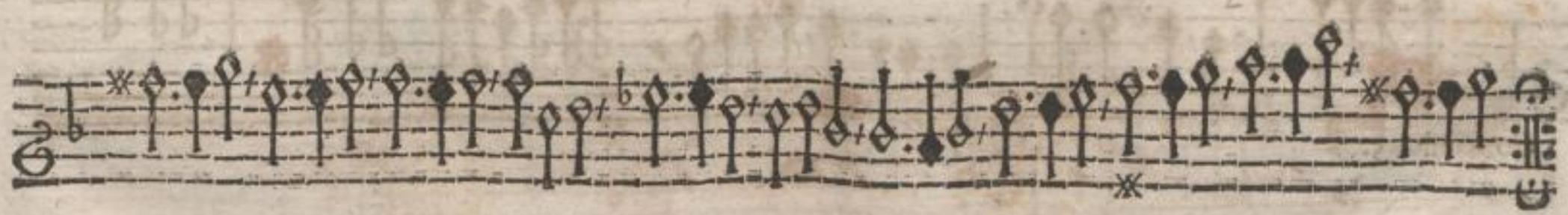

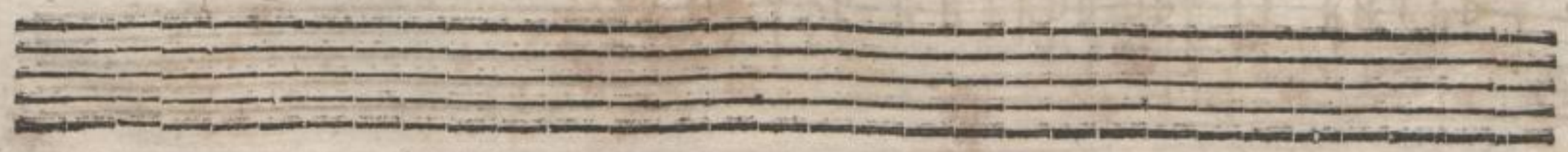

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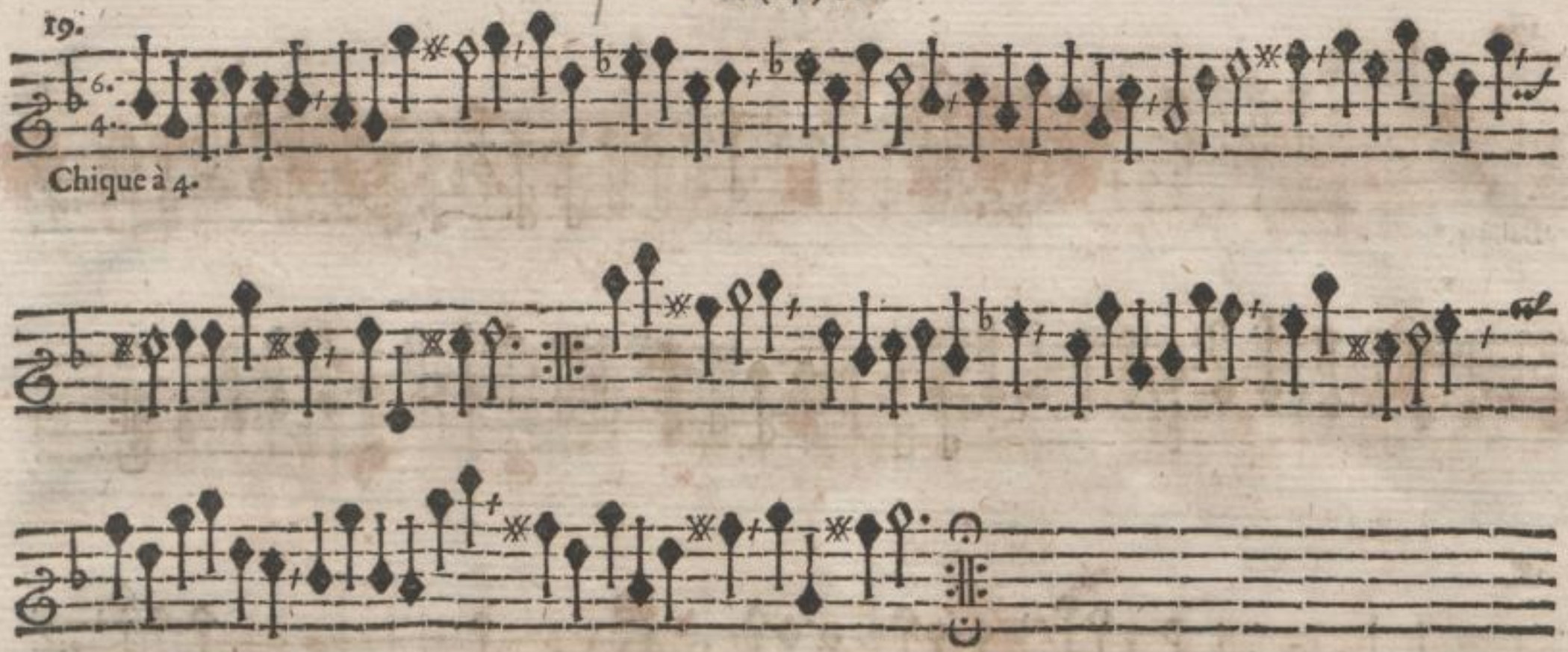

Chique à 4.

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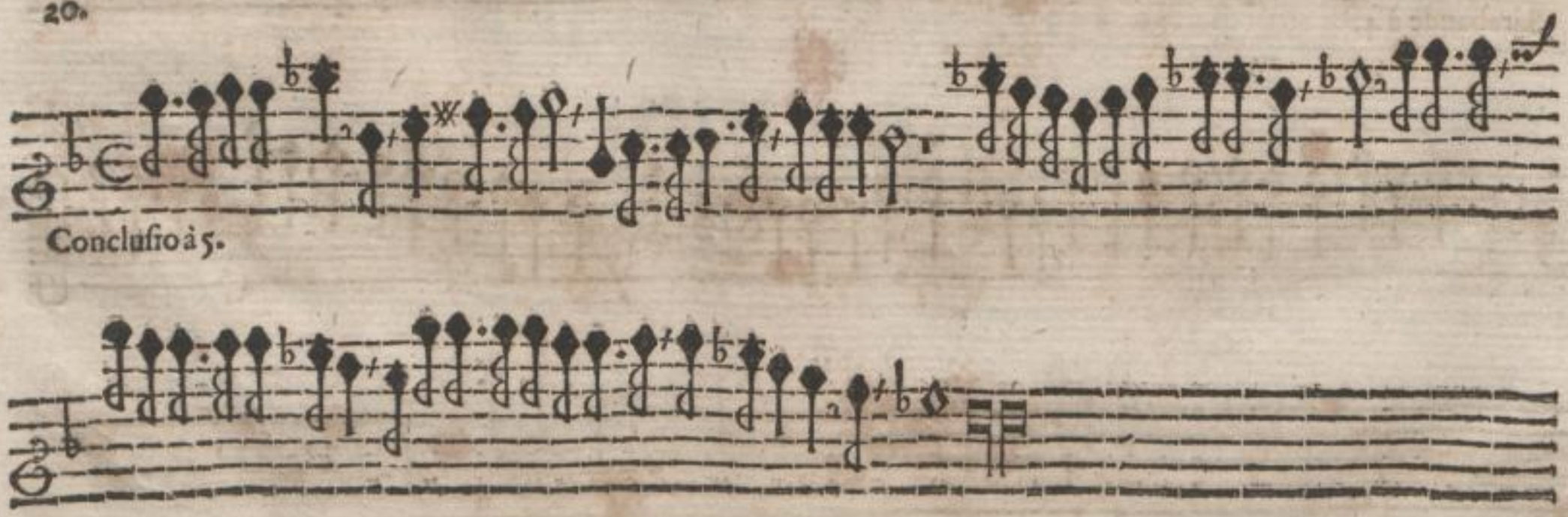
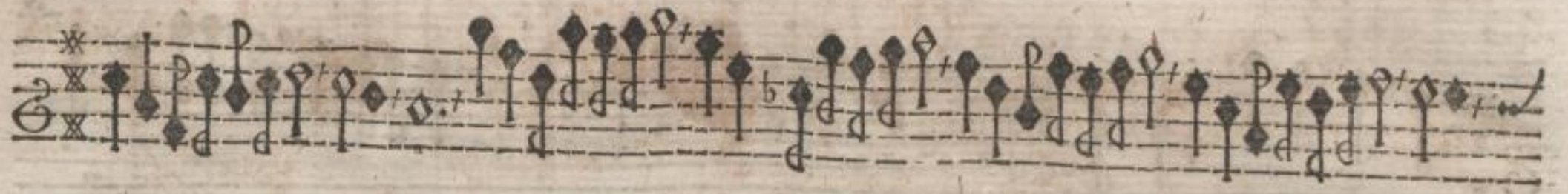


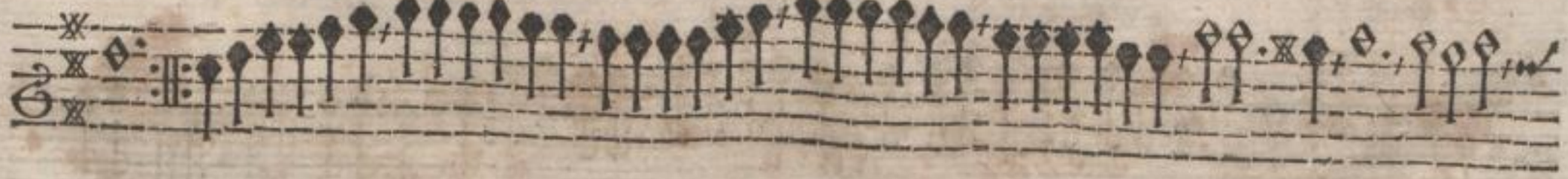
Concluſio à 5.

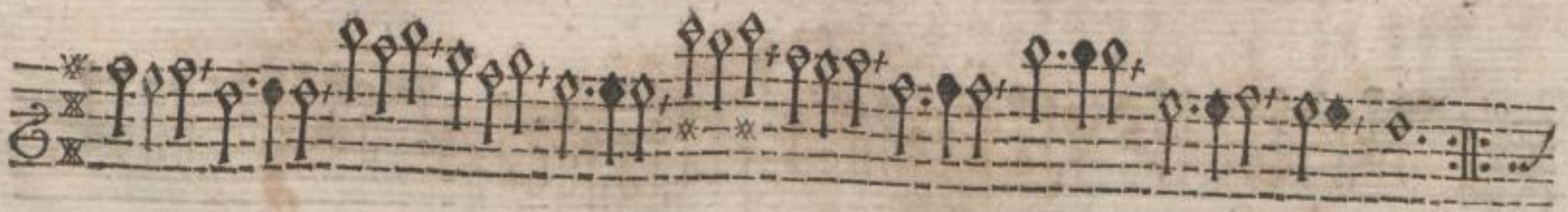
21.

Sonata à 5.

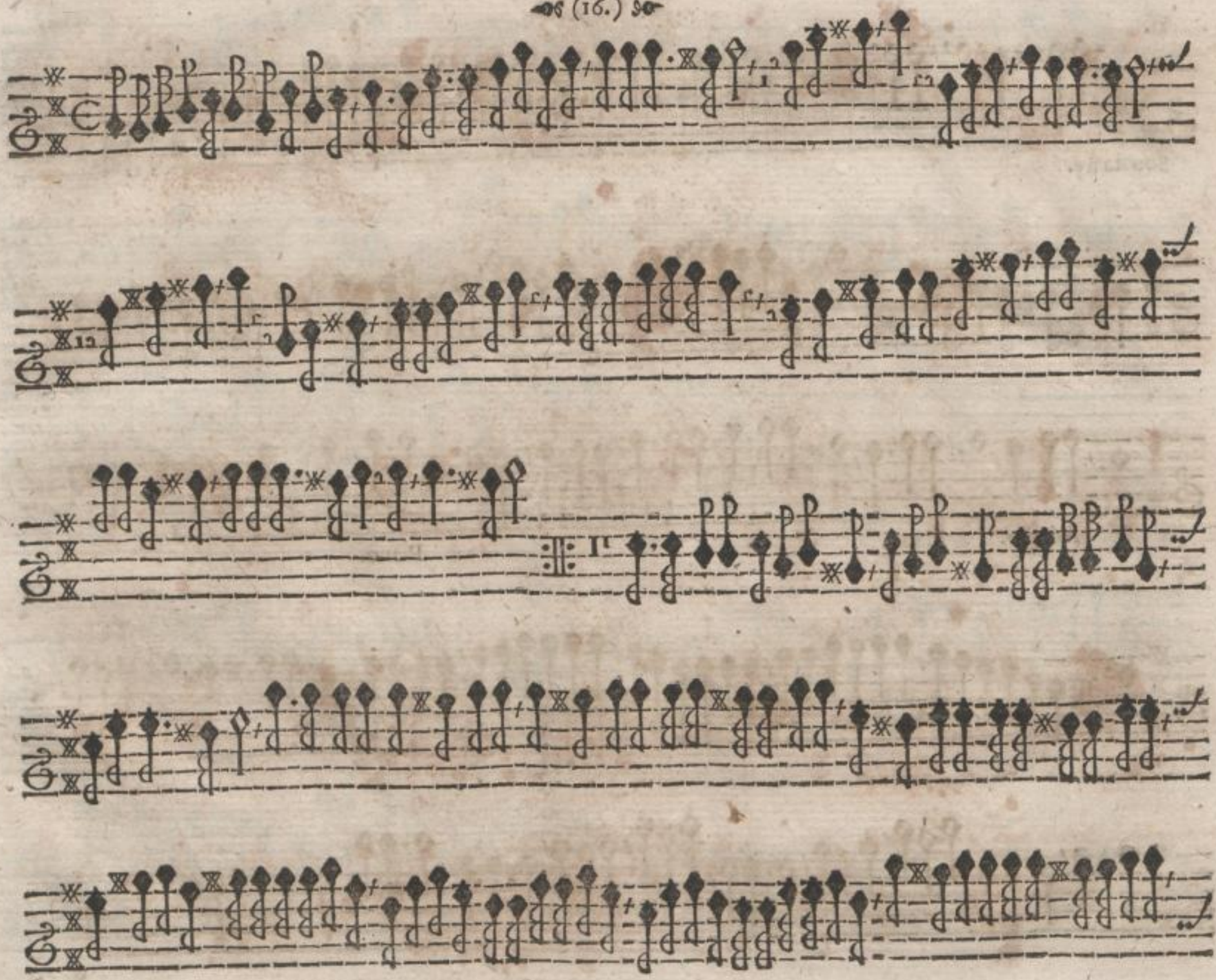


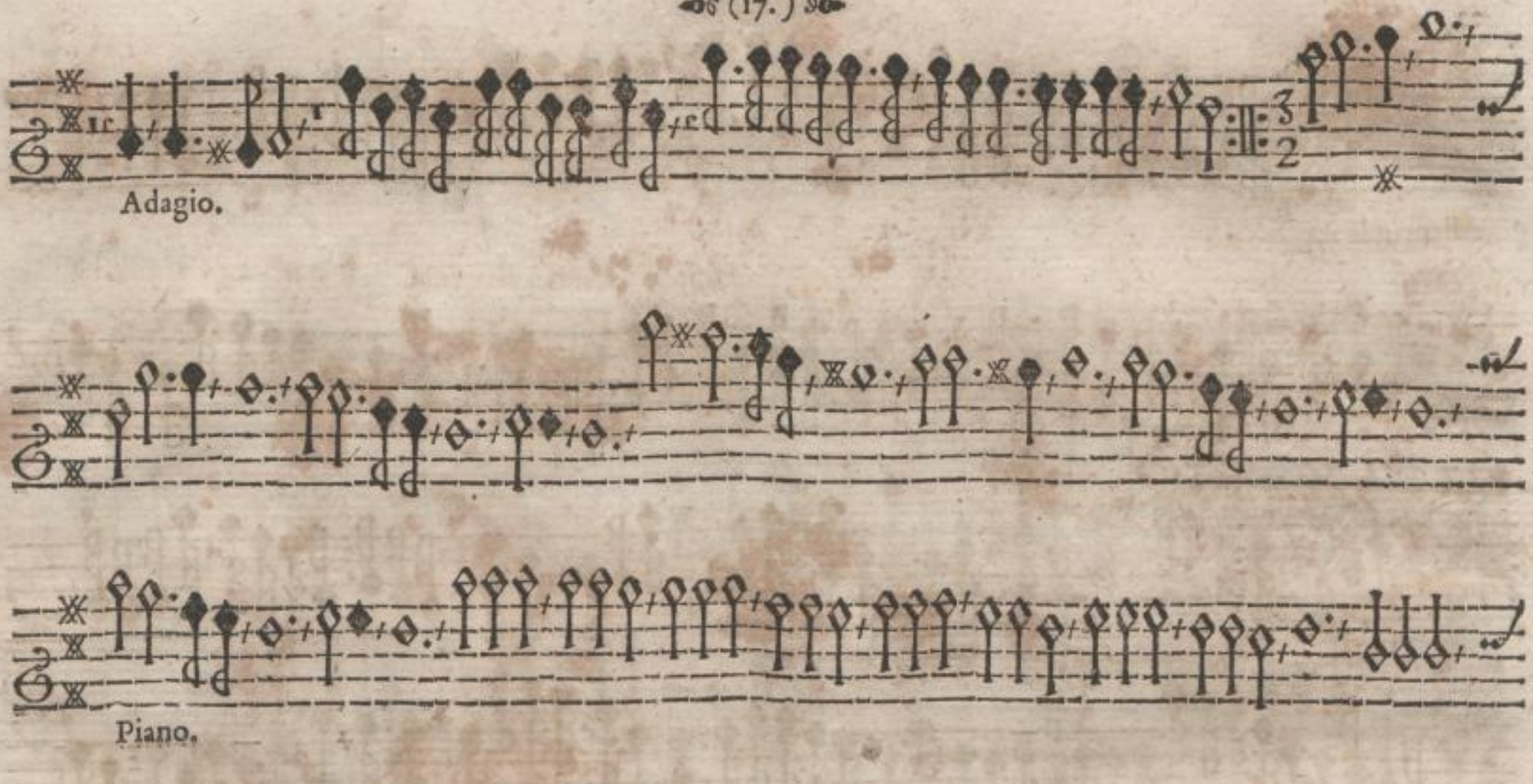
Adagio. Piano. Piano.

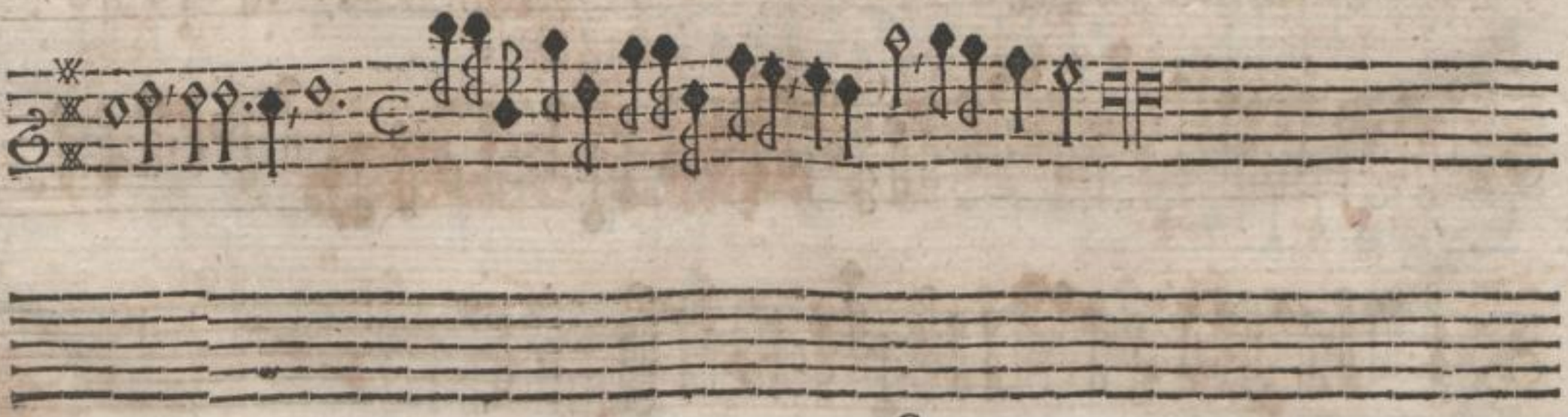




Verte




Adagio.
Piano.

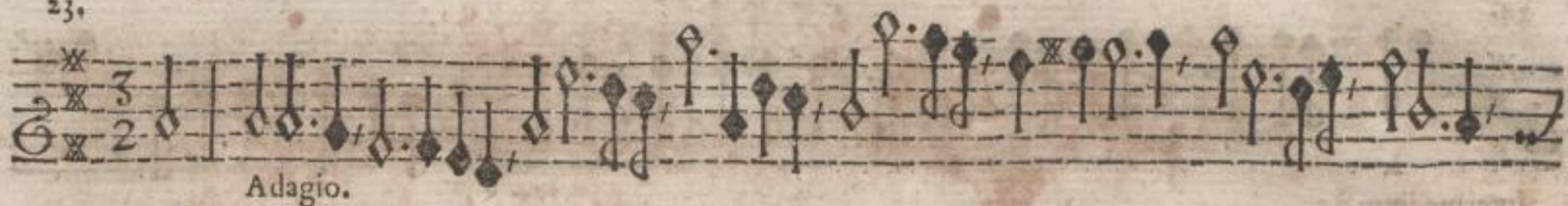


22.

Adagio.

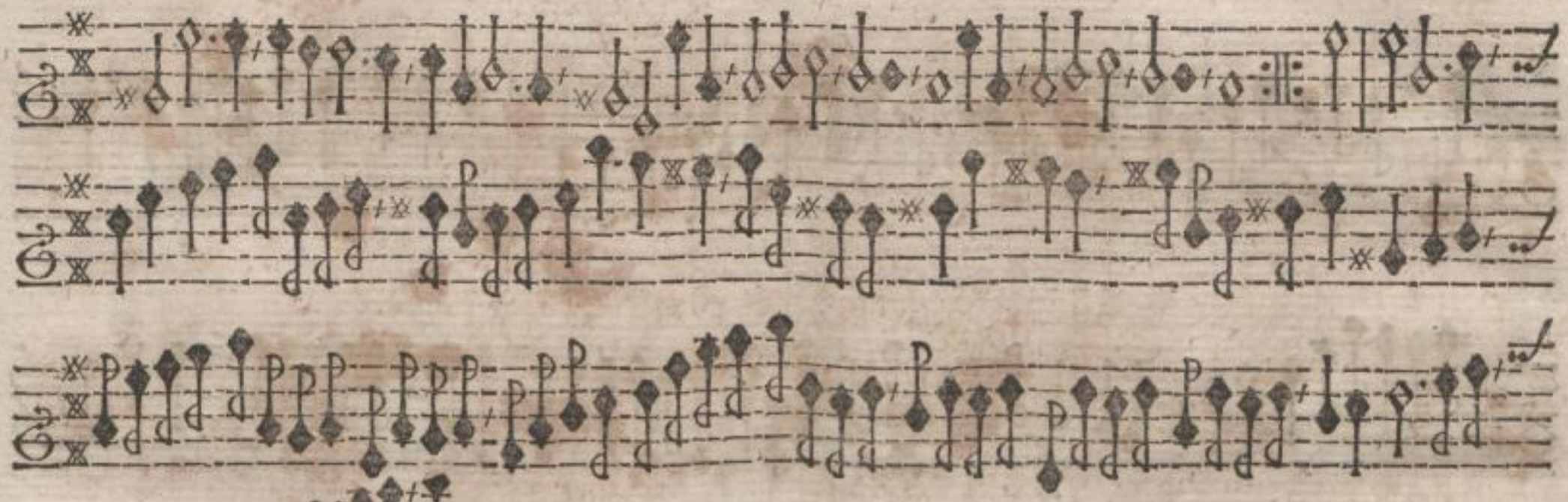
Allemande à 4.

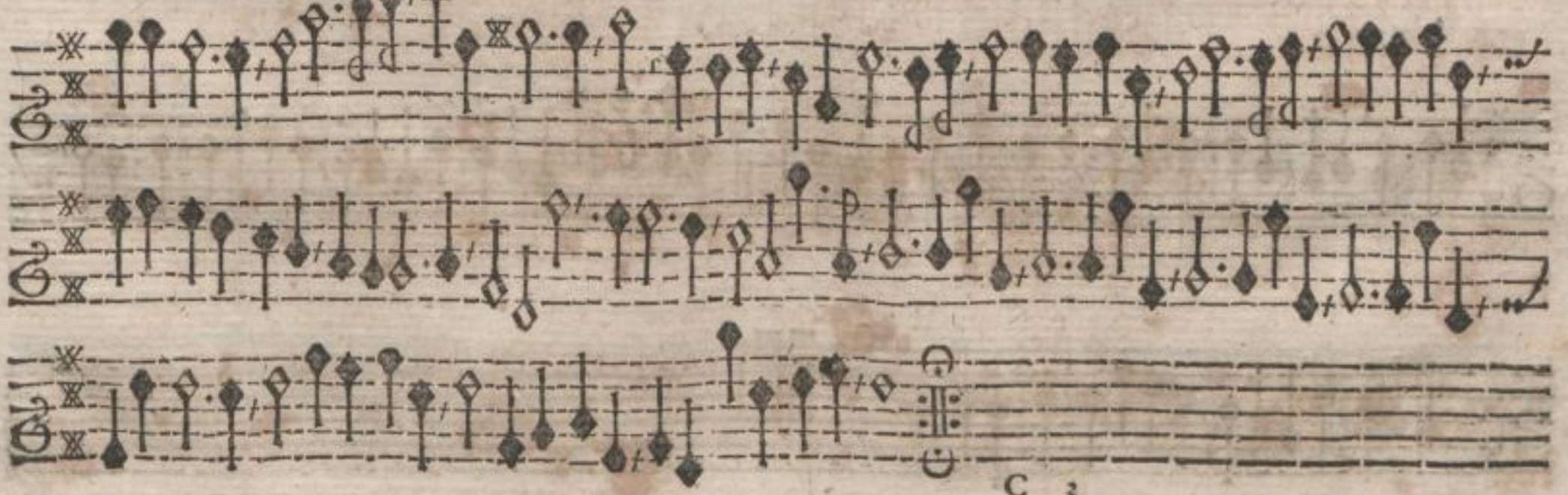
23.



Adagio.

Courente à 4.





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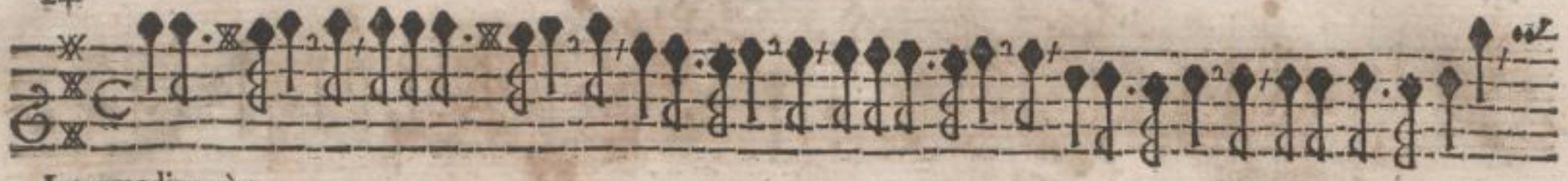
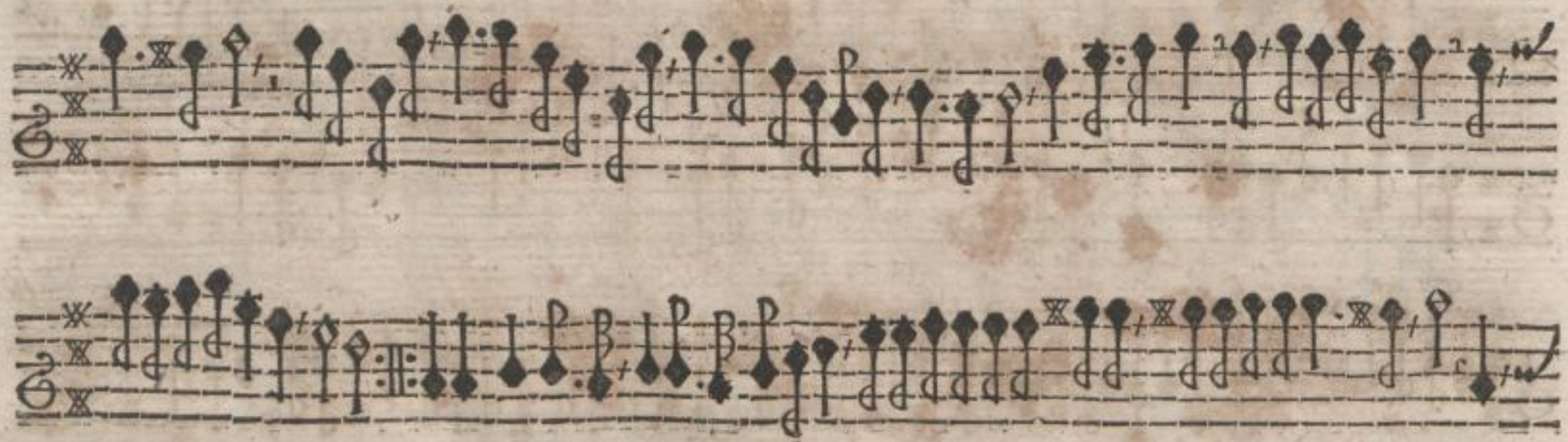
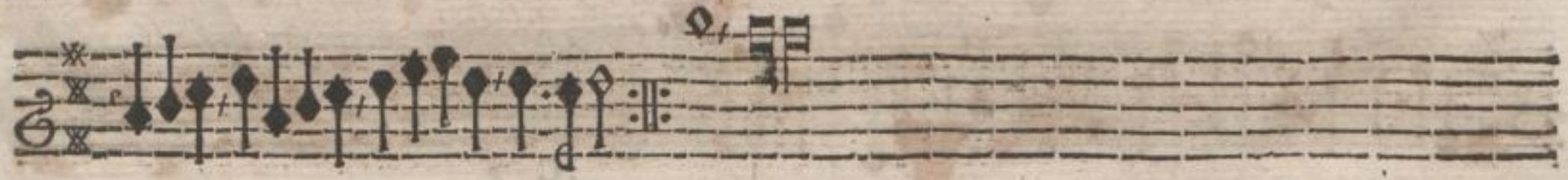


Intermedium à 5.





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http://digital.slub-dresden.de/id456291881/32
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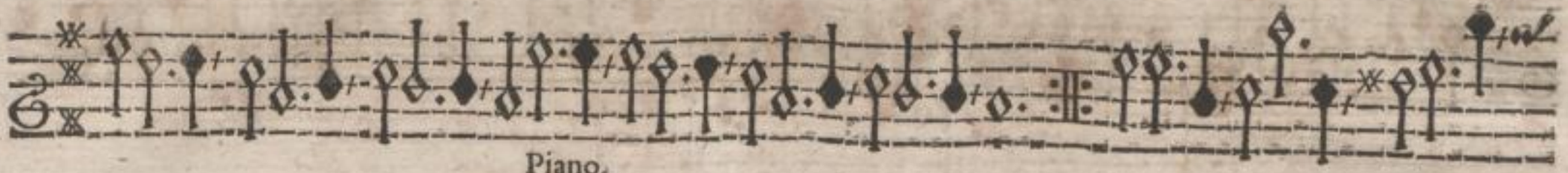
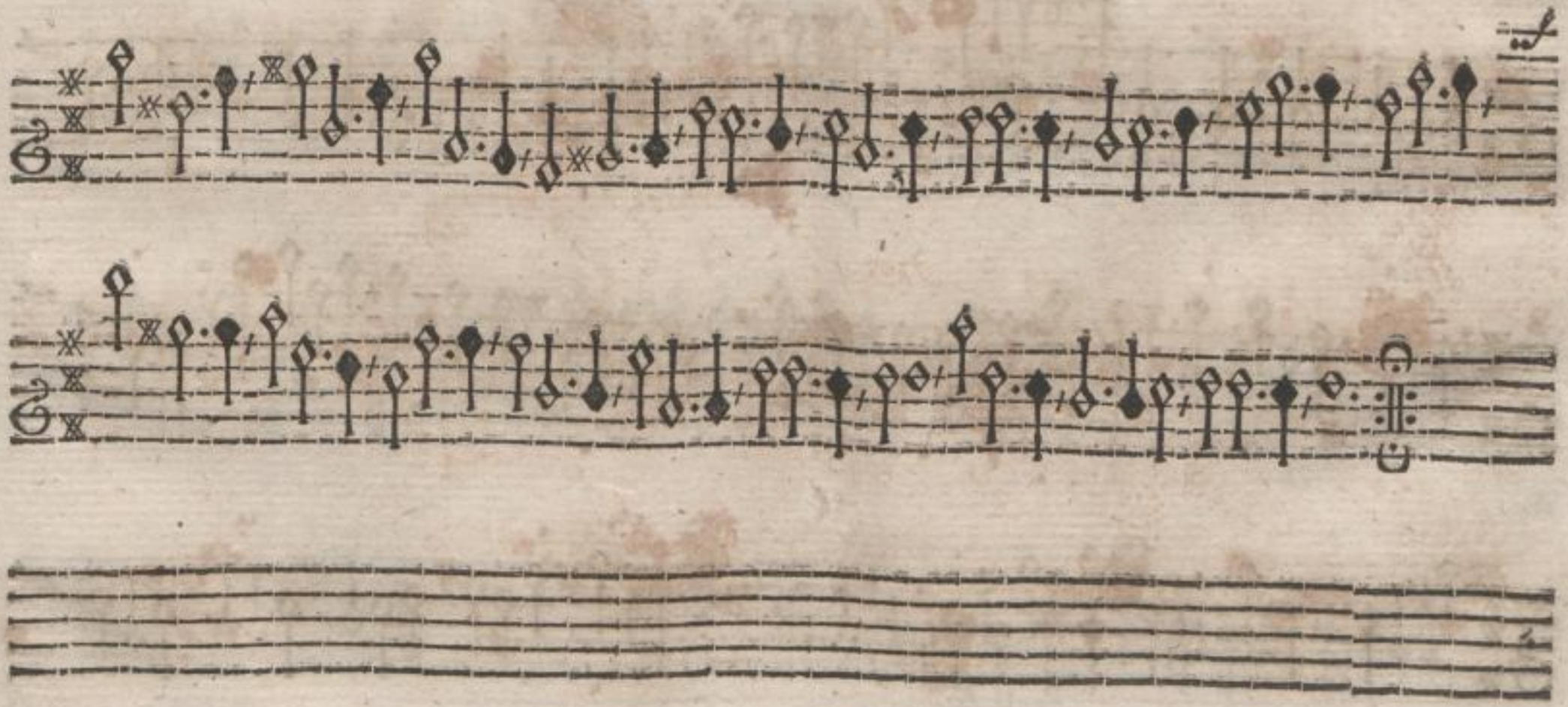
25.

Sarabande à 4.



Piano.



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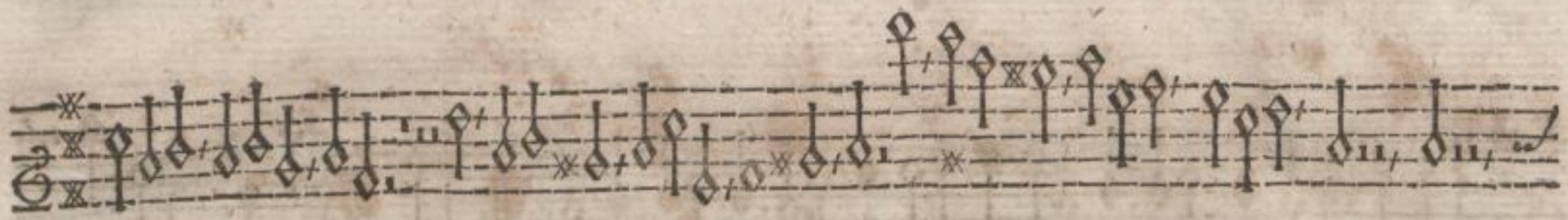
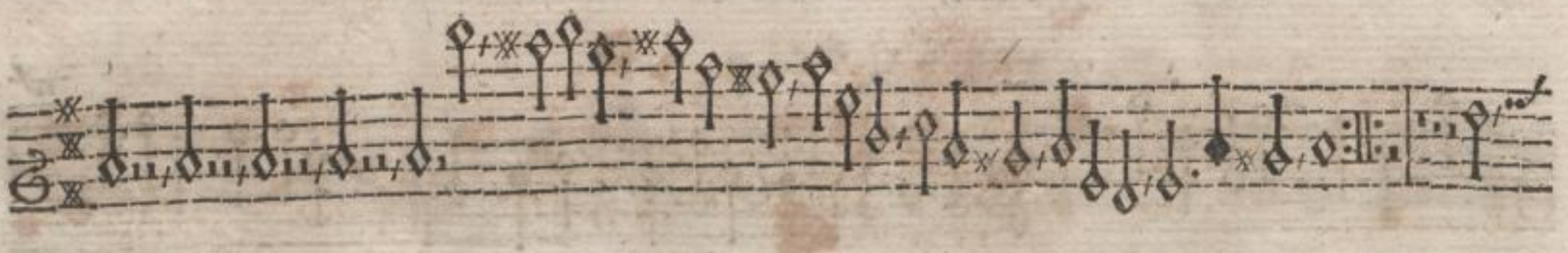
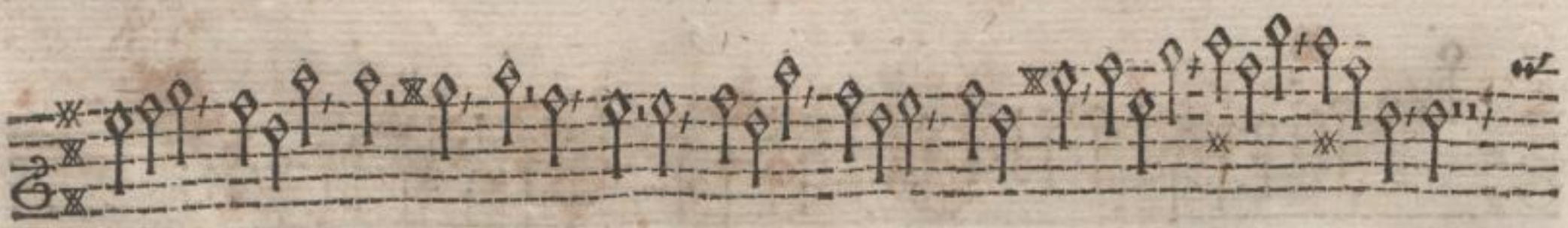
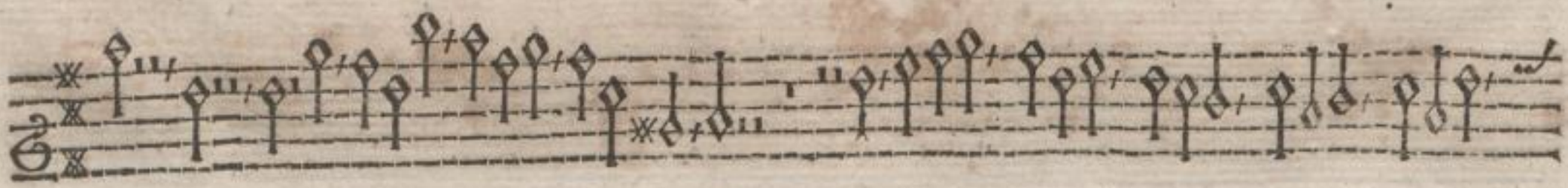
Chique à 5.









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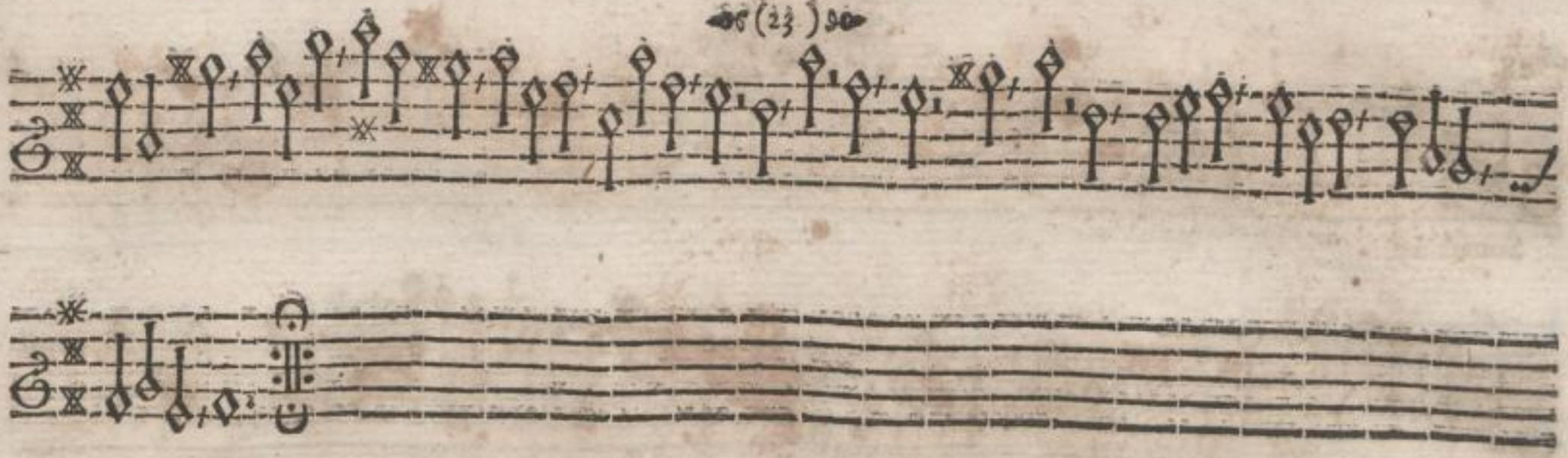
STÄDTISCHE
BIBLIOTHEKEN



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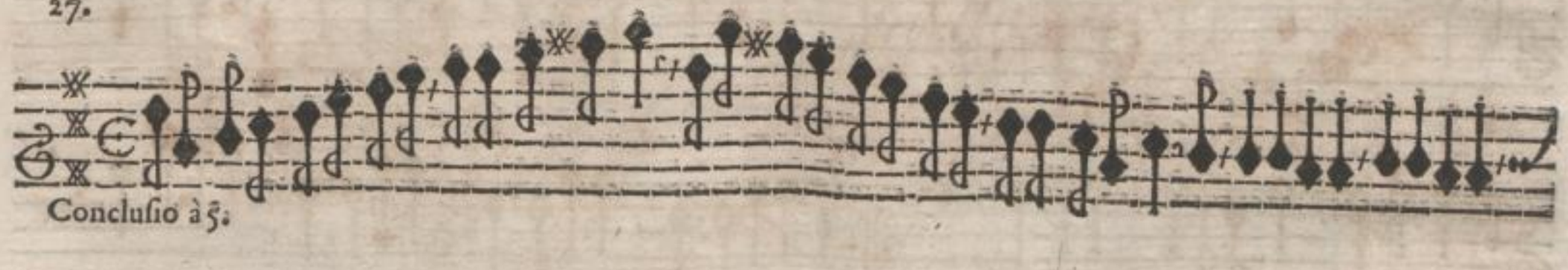
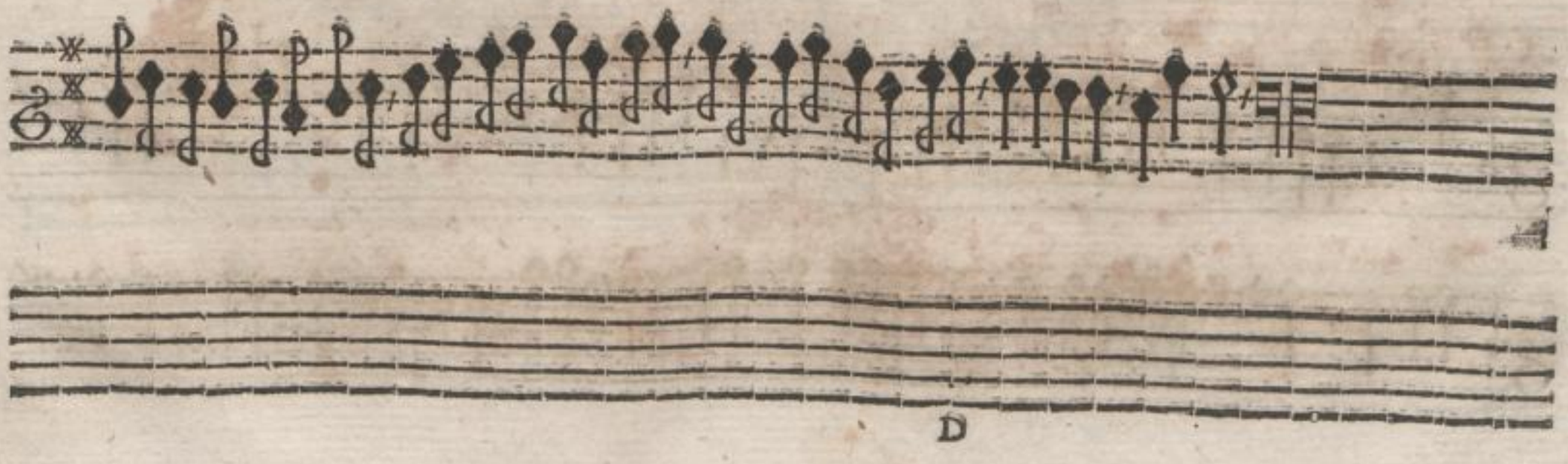


Conclusio à 5.



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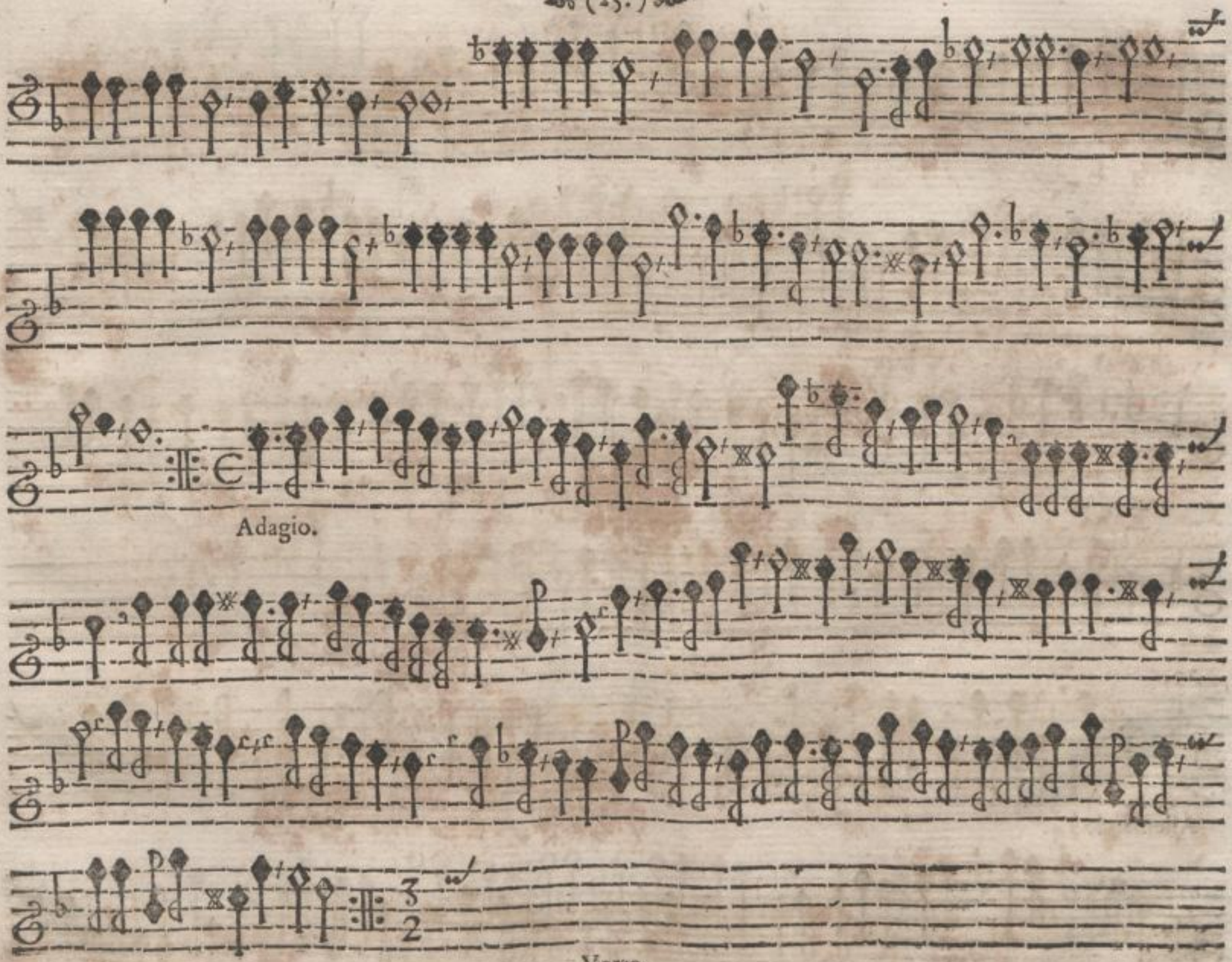
Sonata à 5.

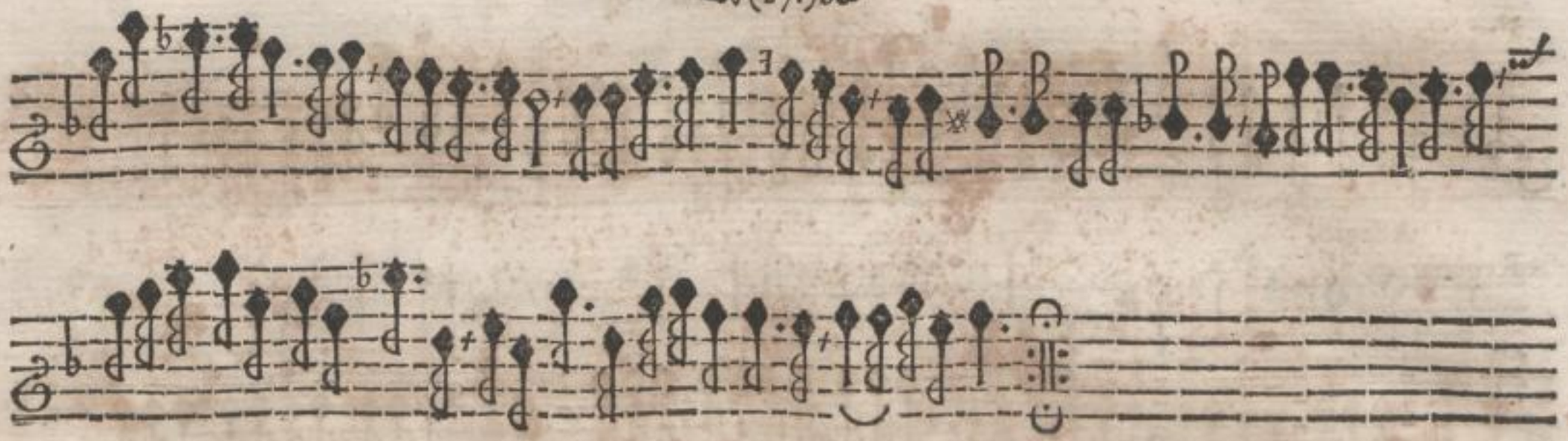


Verte.

29.

Adagio.

Allemande à 4.



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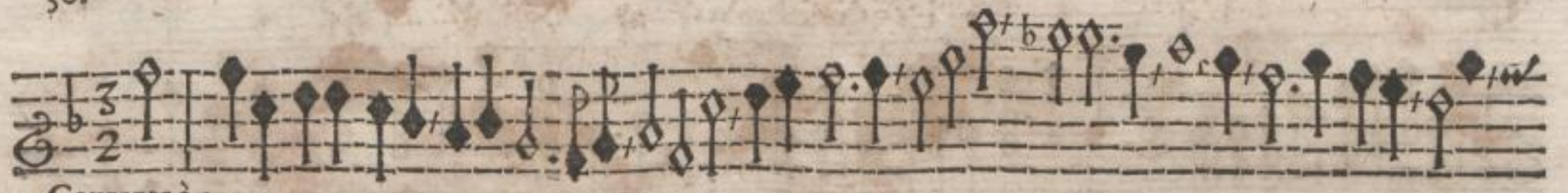

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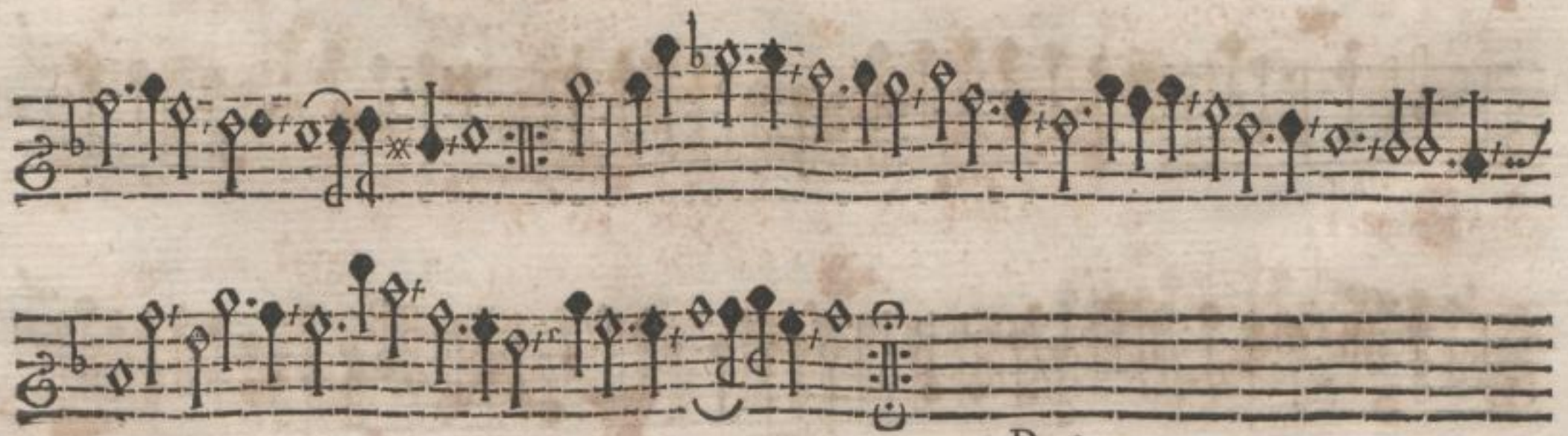

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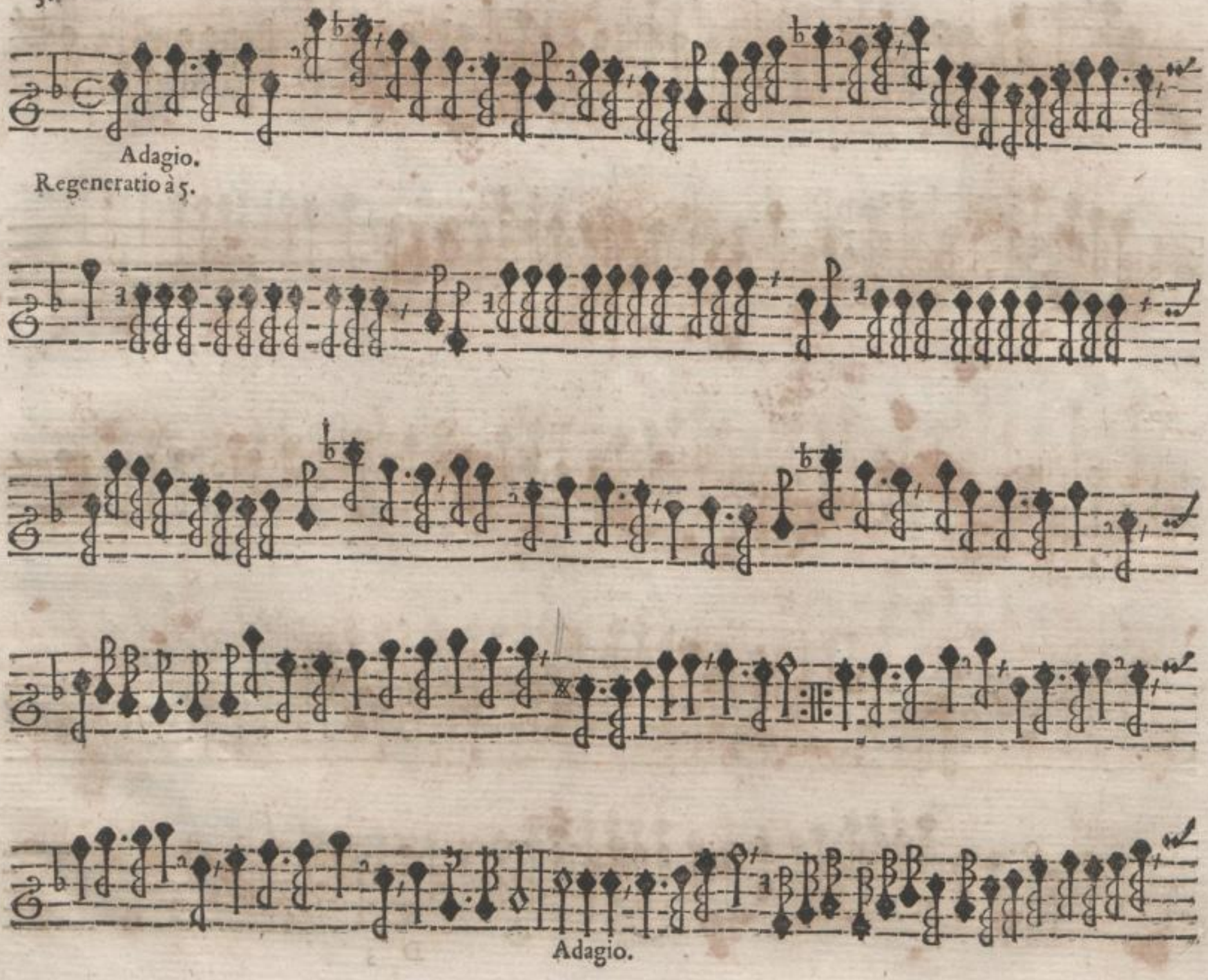
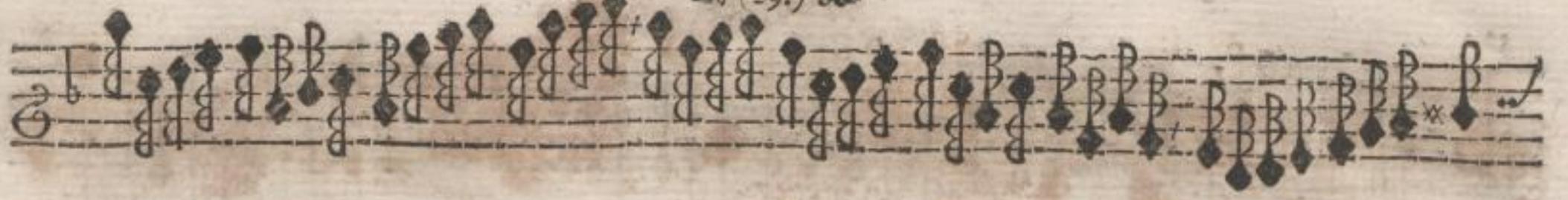
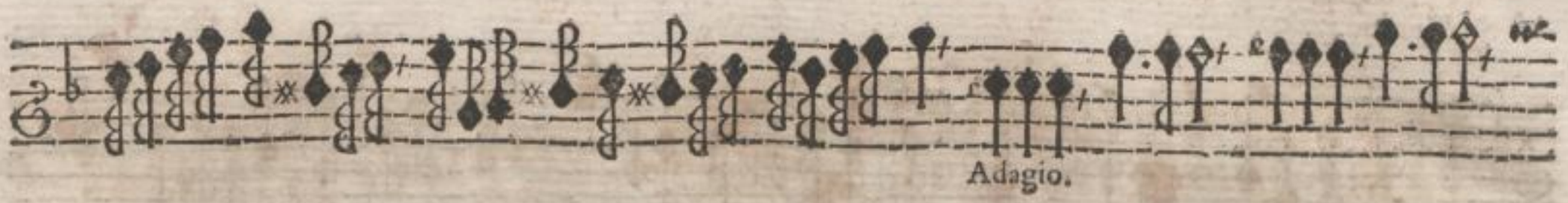


Adagio.
Regeneratio à 5.

Adagio.





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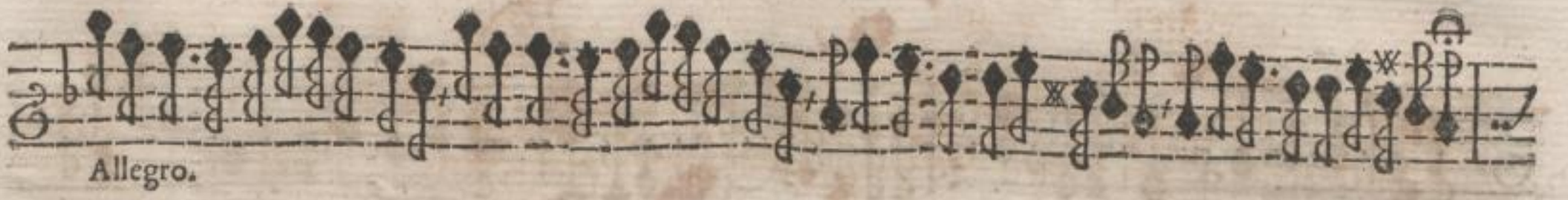

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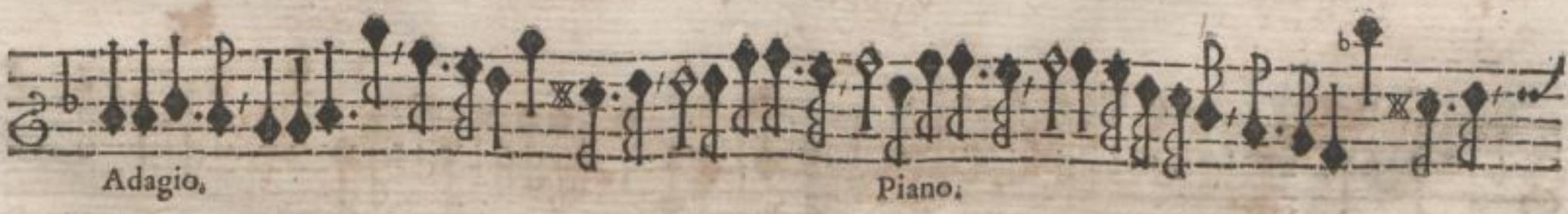
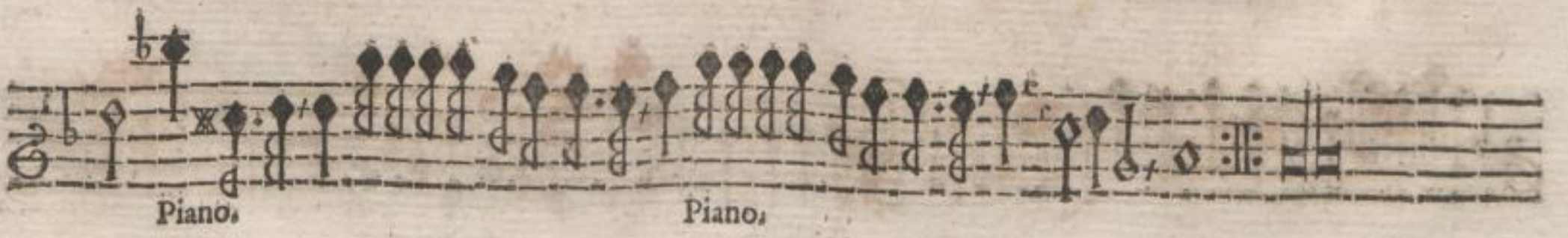


Adagio.

Piano.



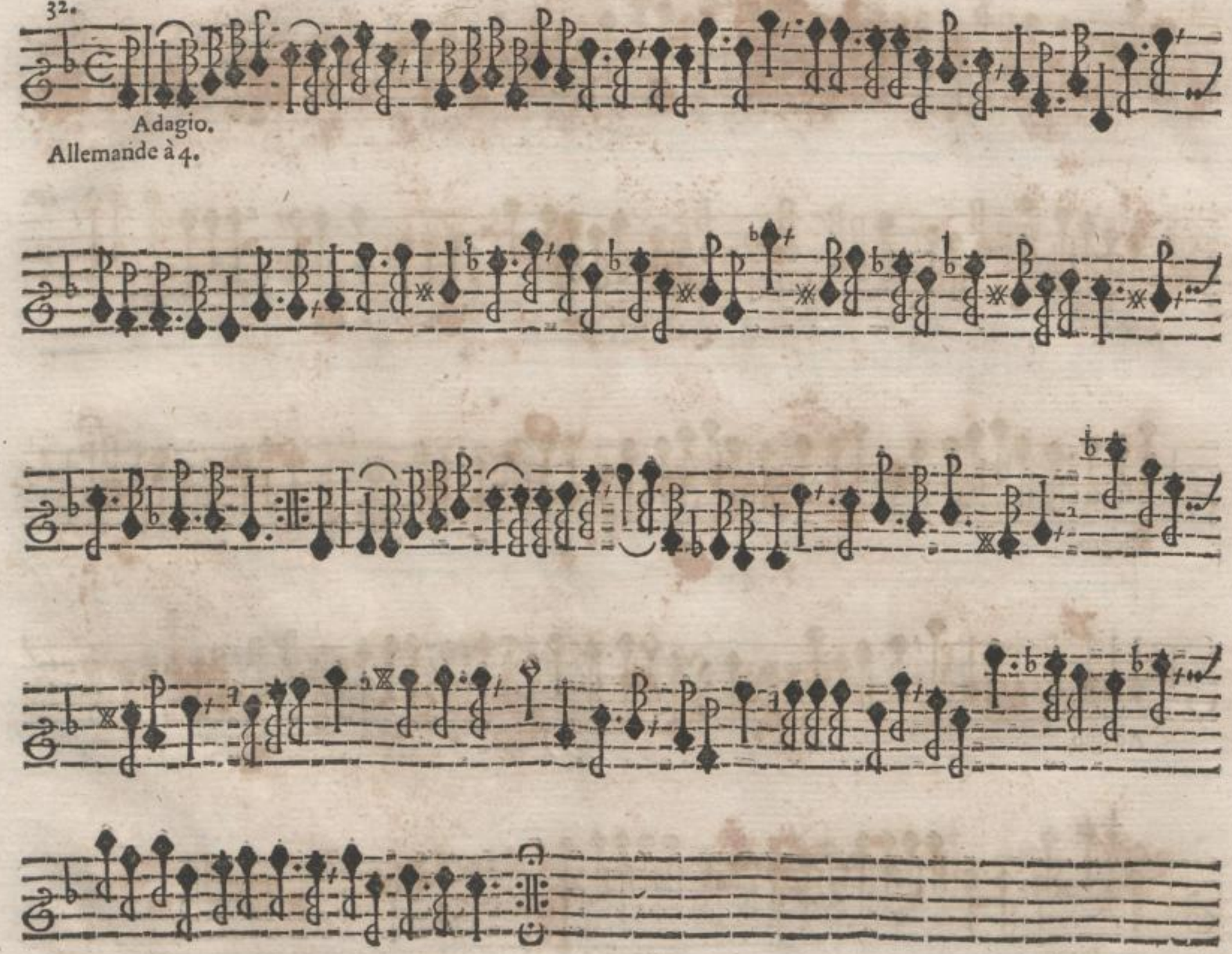
Piano.

Piano.

32.

Adagio.

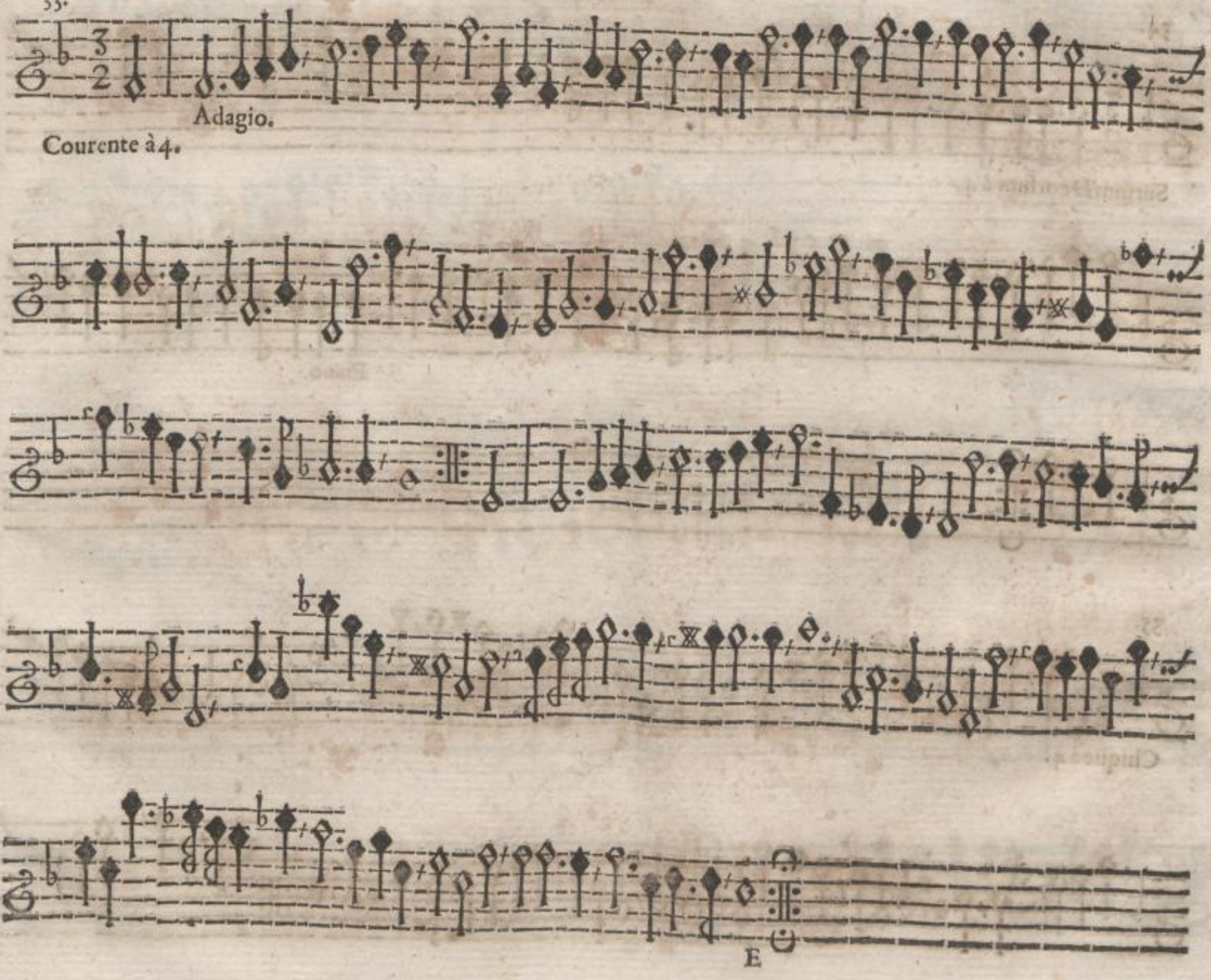
Allemande à 4.



33.

Adagio.

Courente à 4.



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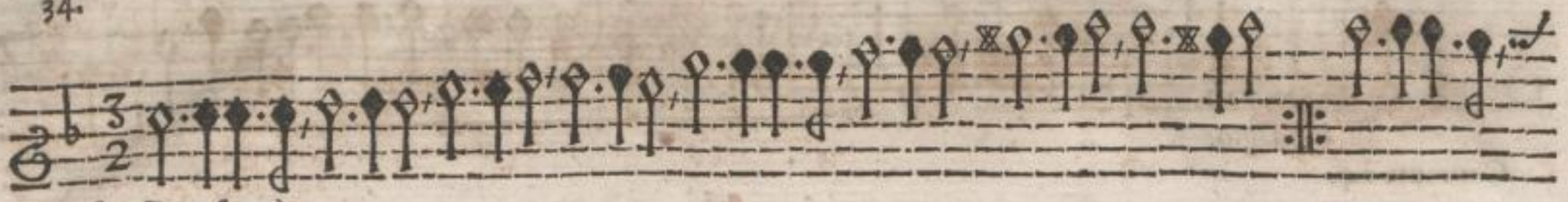

Surſum Deorſum à 4.

Piano.

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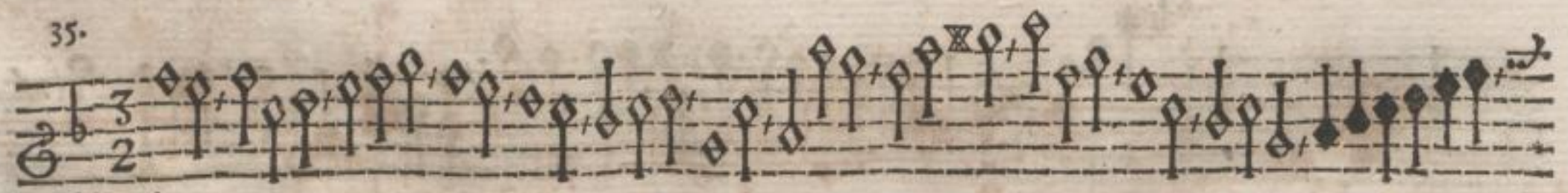

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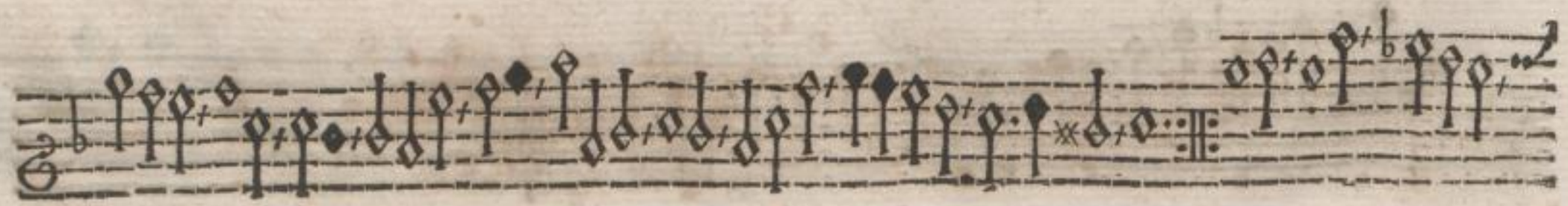
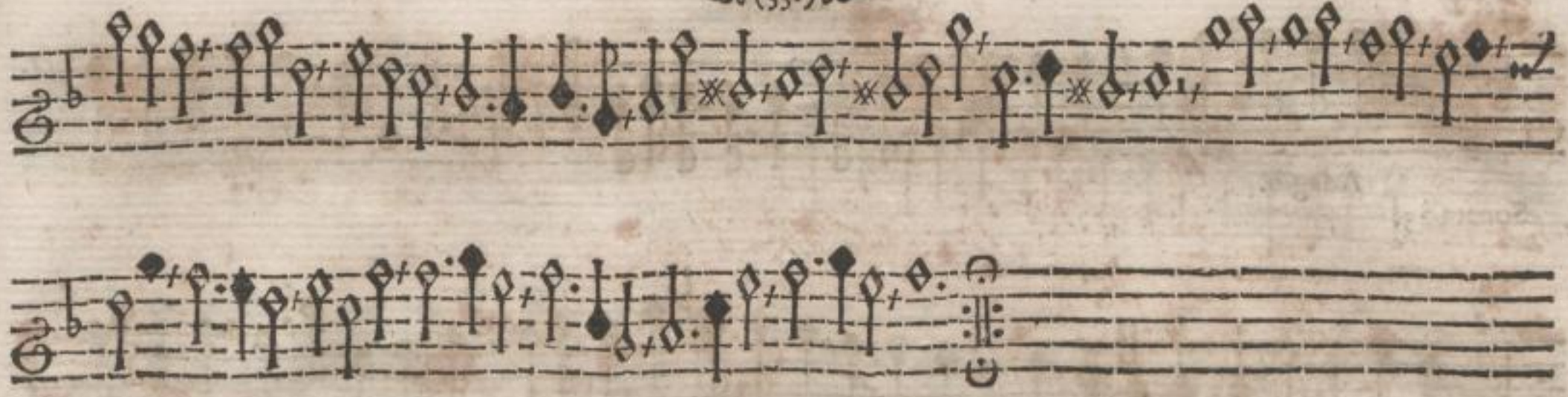
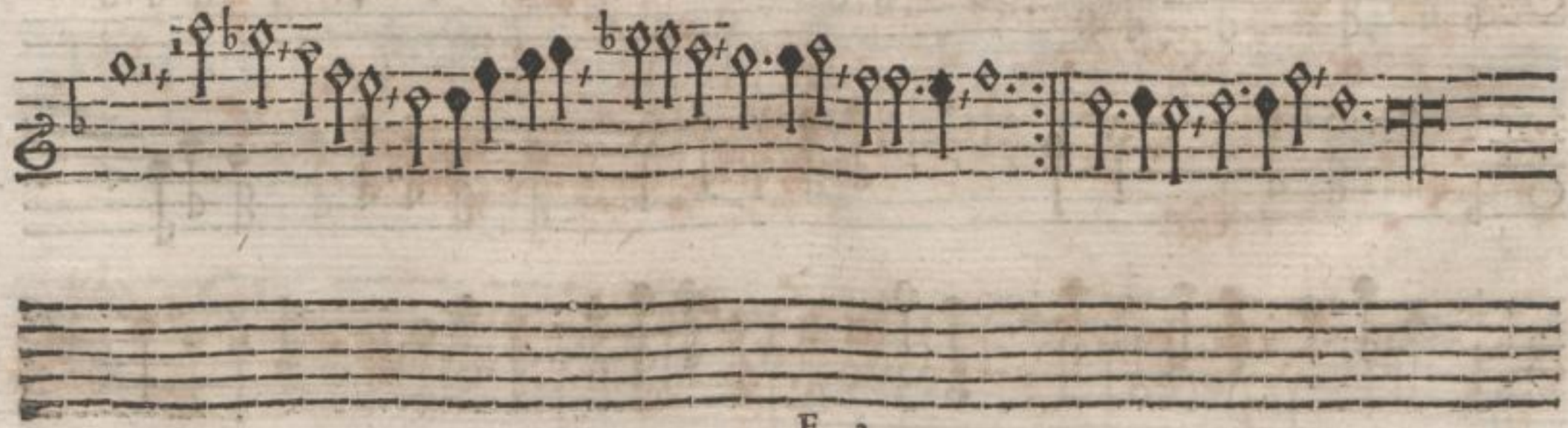




36.

Adagio.

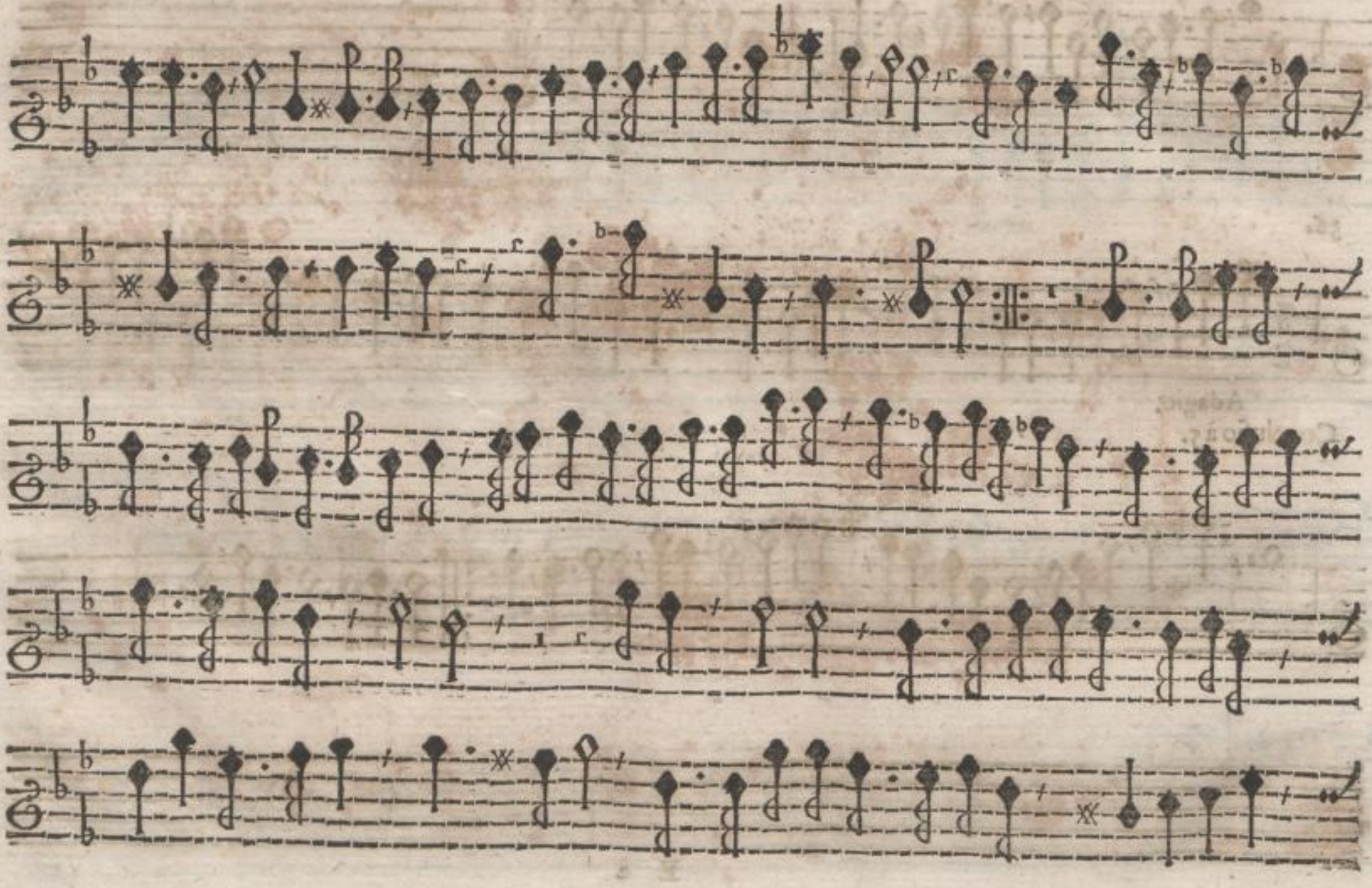
Conclusio à 5.

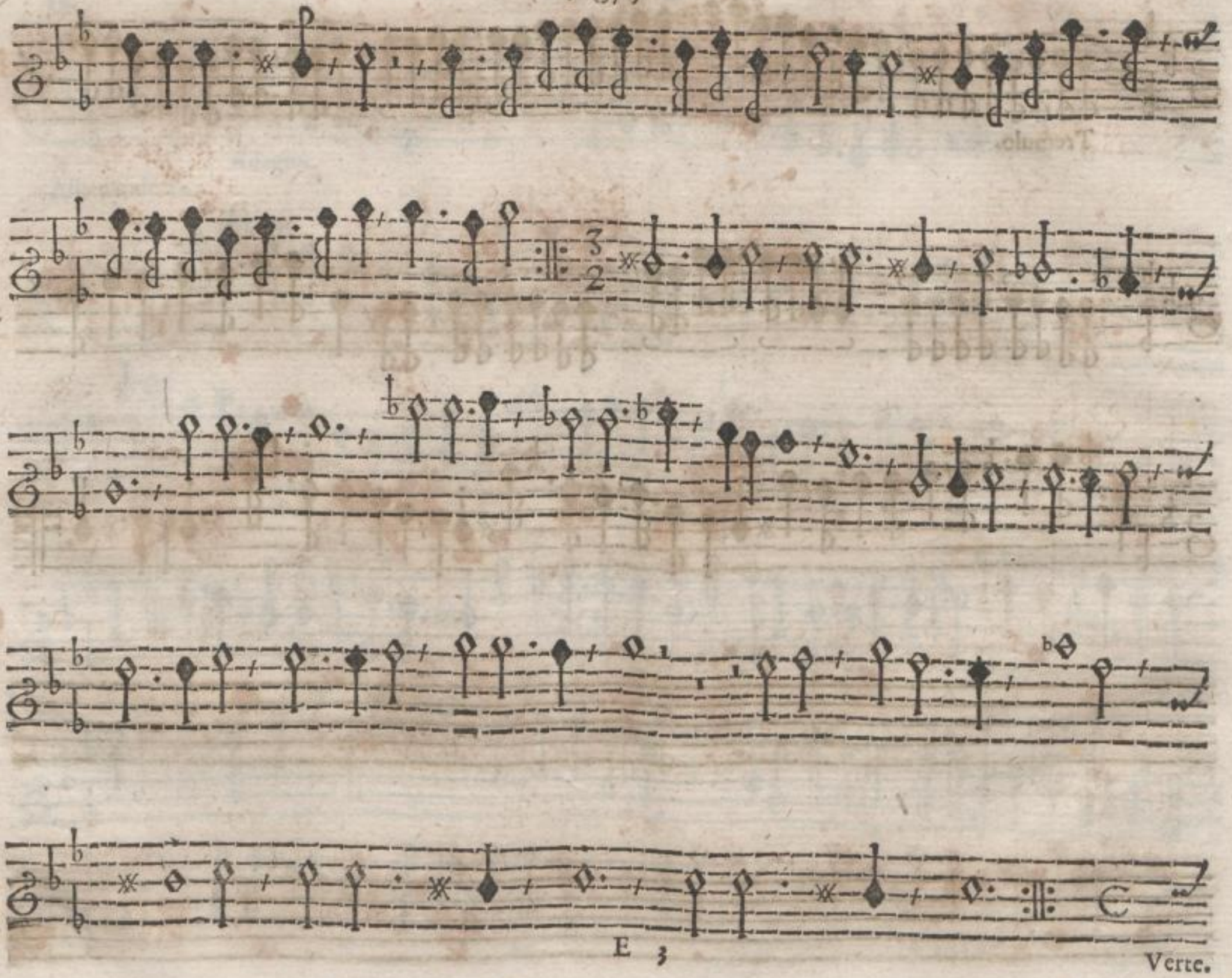


37.

Adagio.

Sonata à 5.





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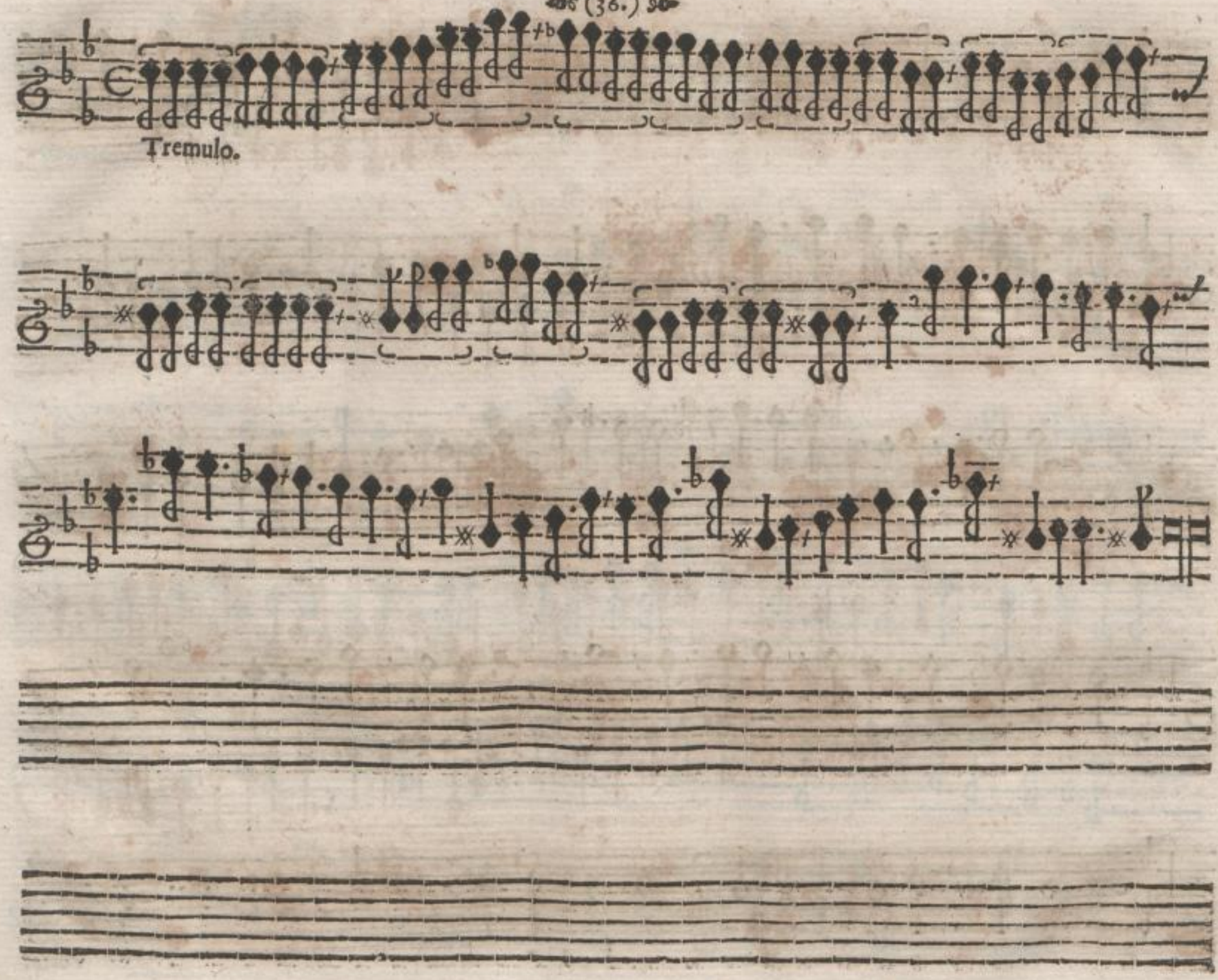
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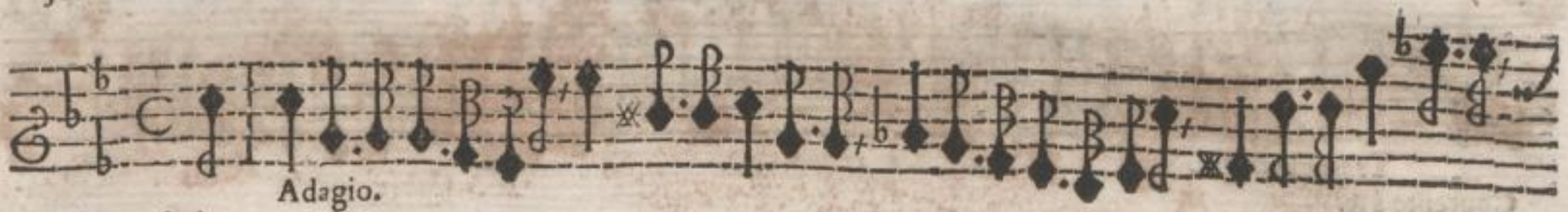
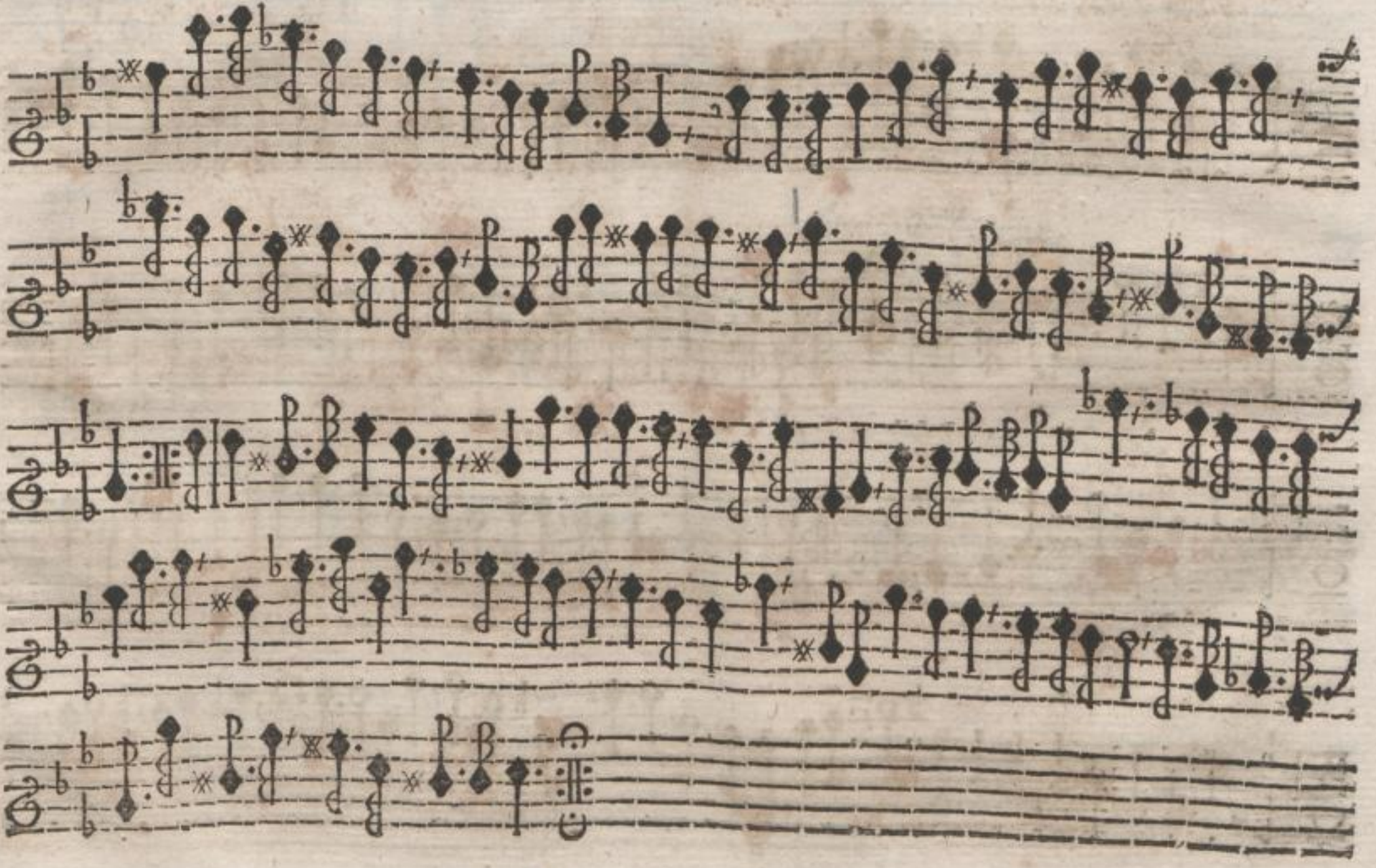


Adagio.

Allemande à 4.



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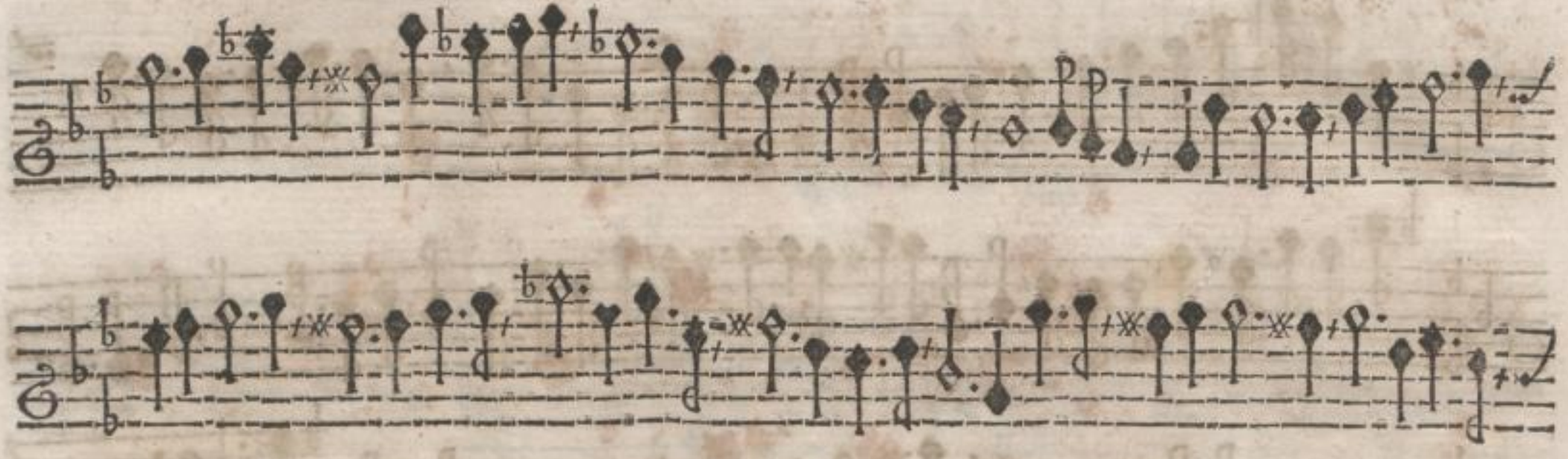
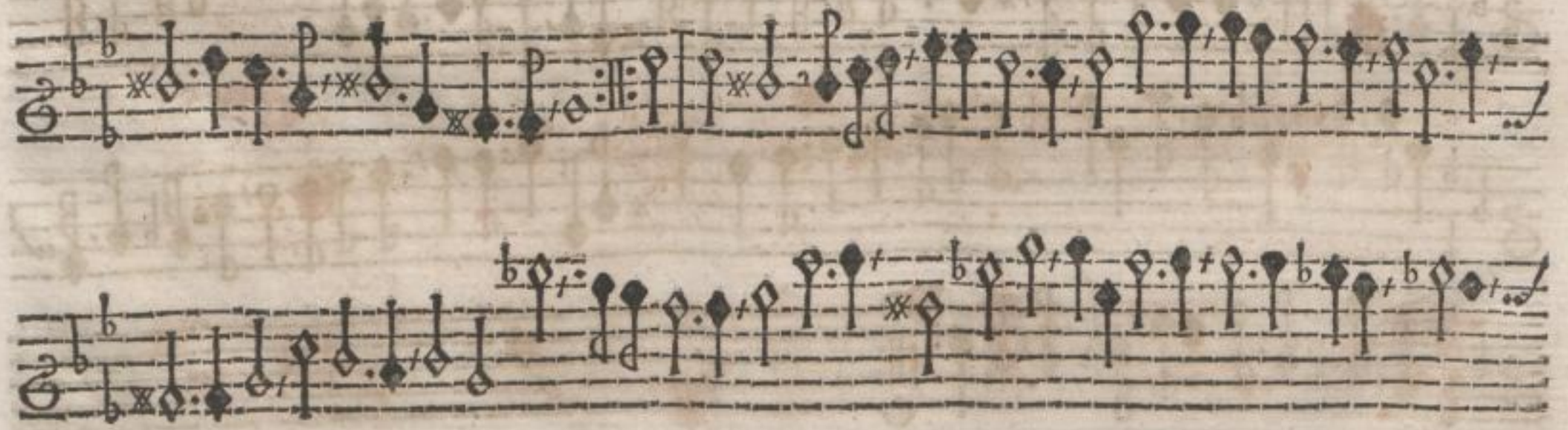
Adagio.

Courente à 4.





Piano.

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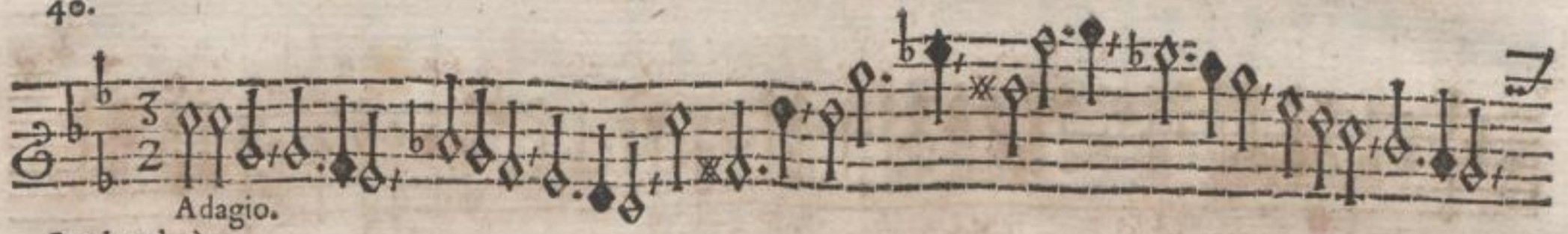

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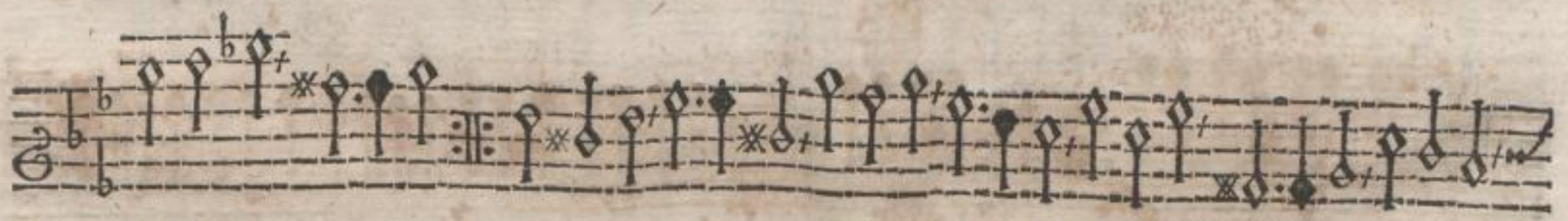
Sarabande à 4.



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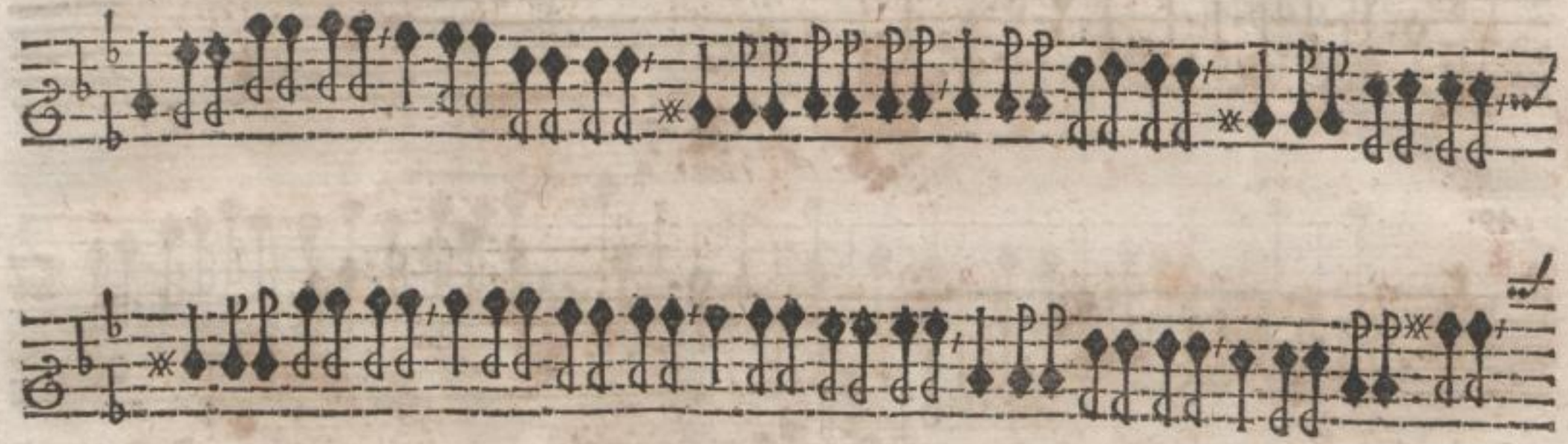
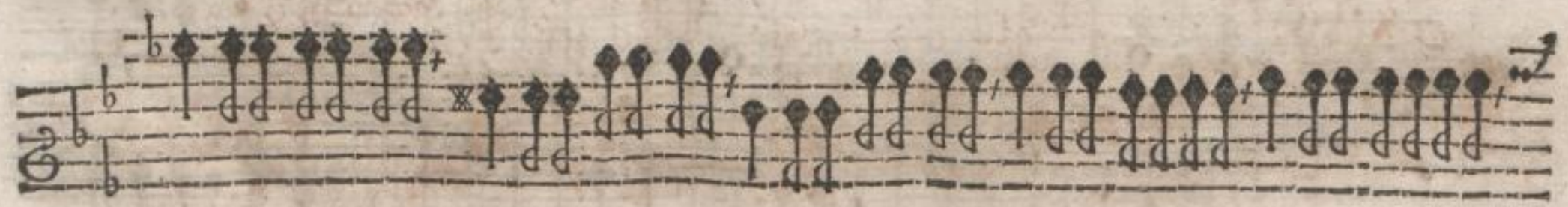
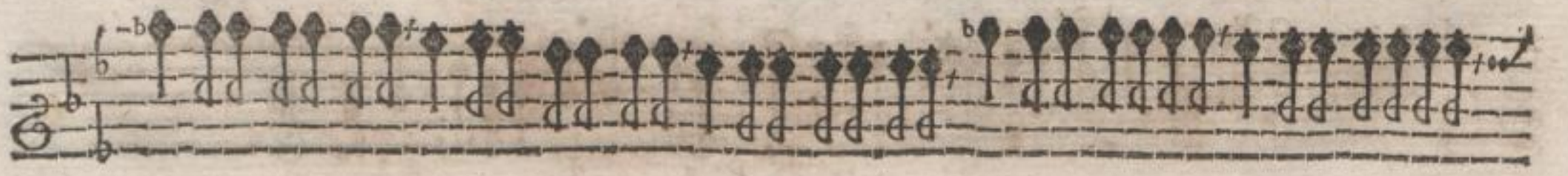
41.

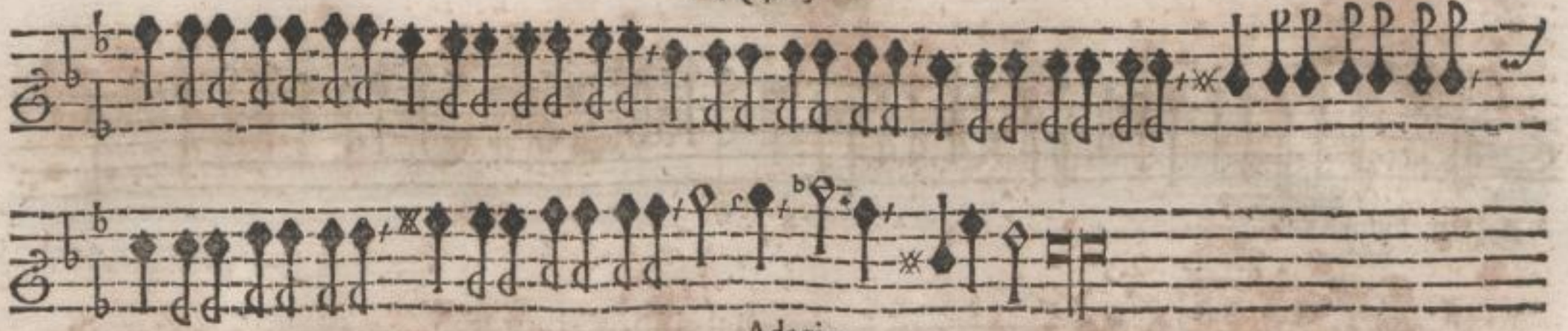
Adagio.

Intermedium à 5.









Adagio.

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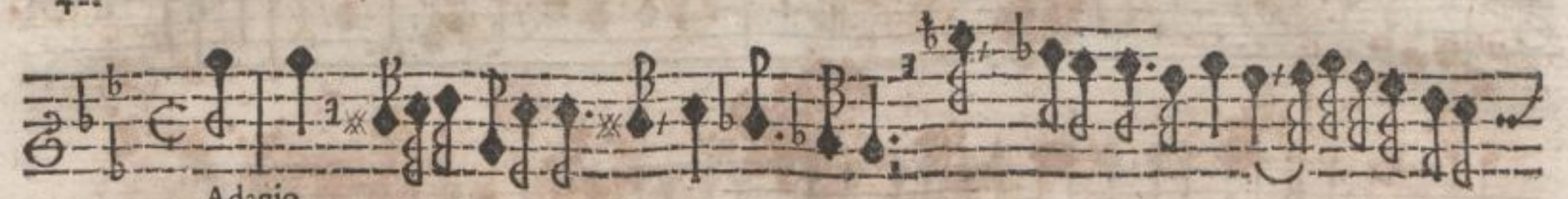
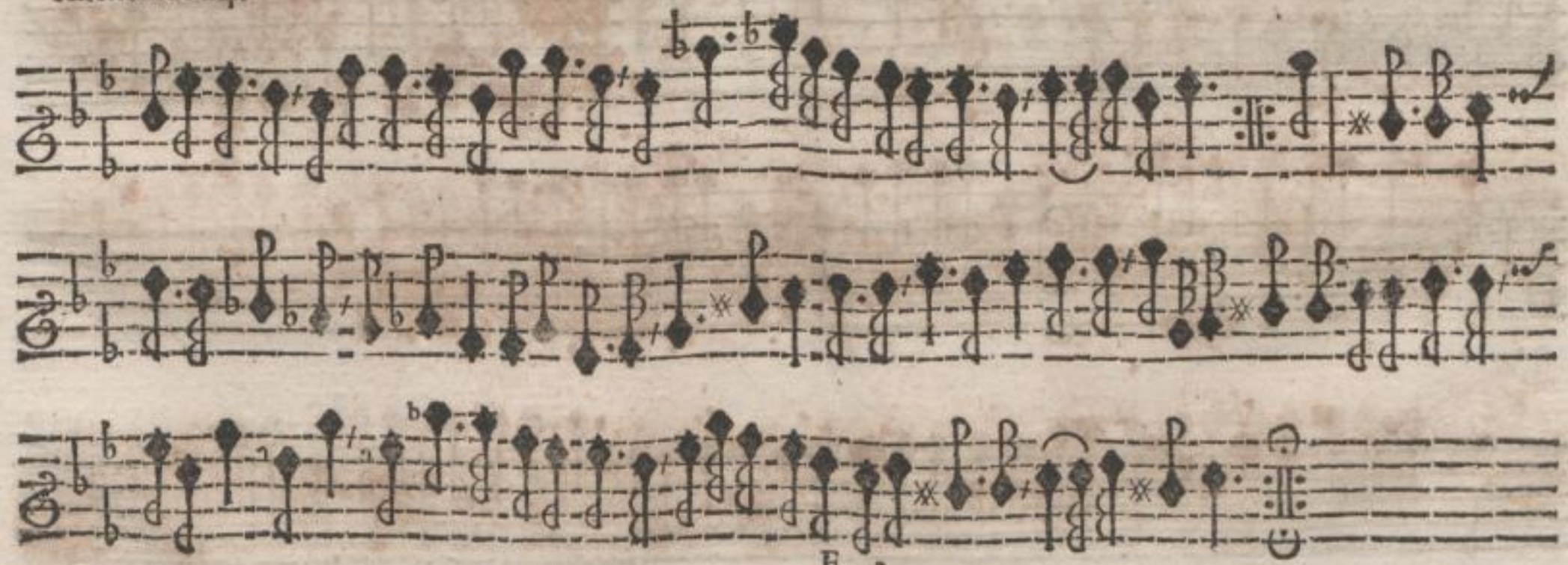


Adagio.

Allemande à 4.



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Adagio.

Courente à 4.

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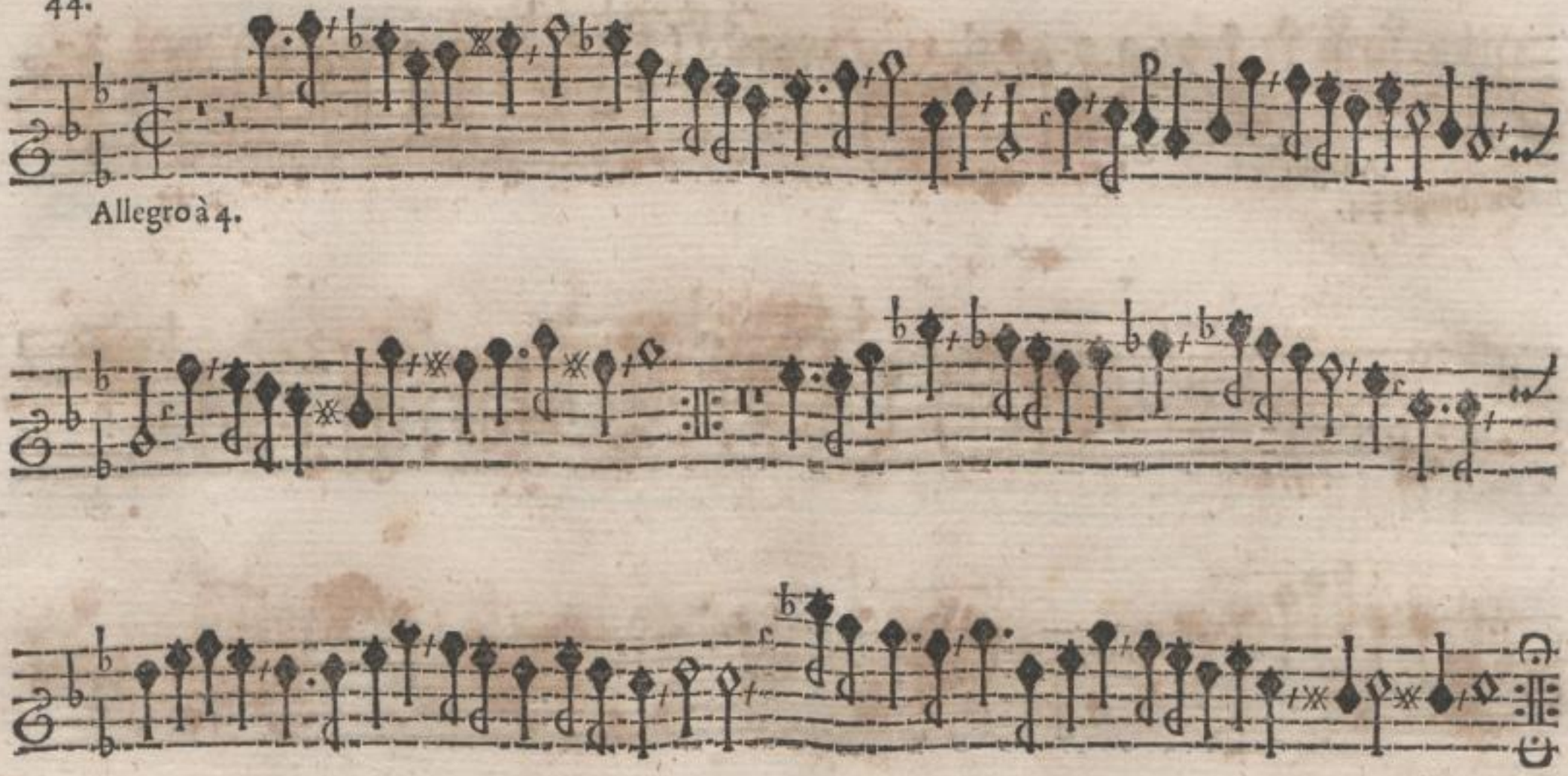
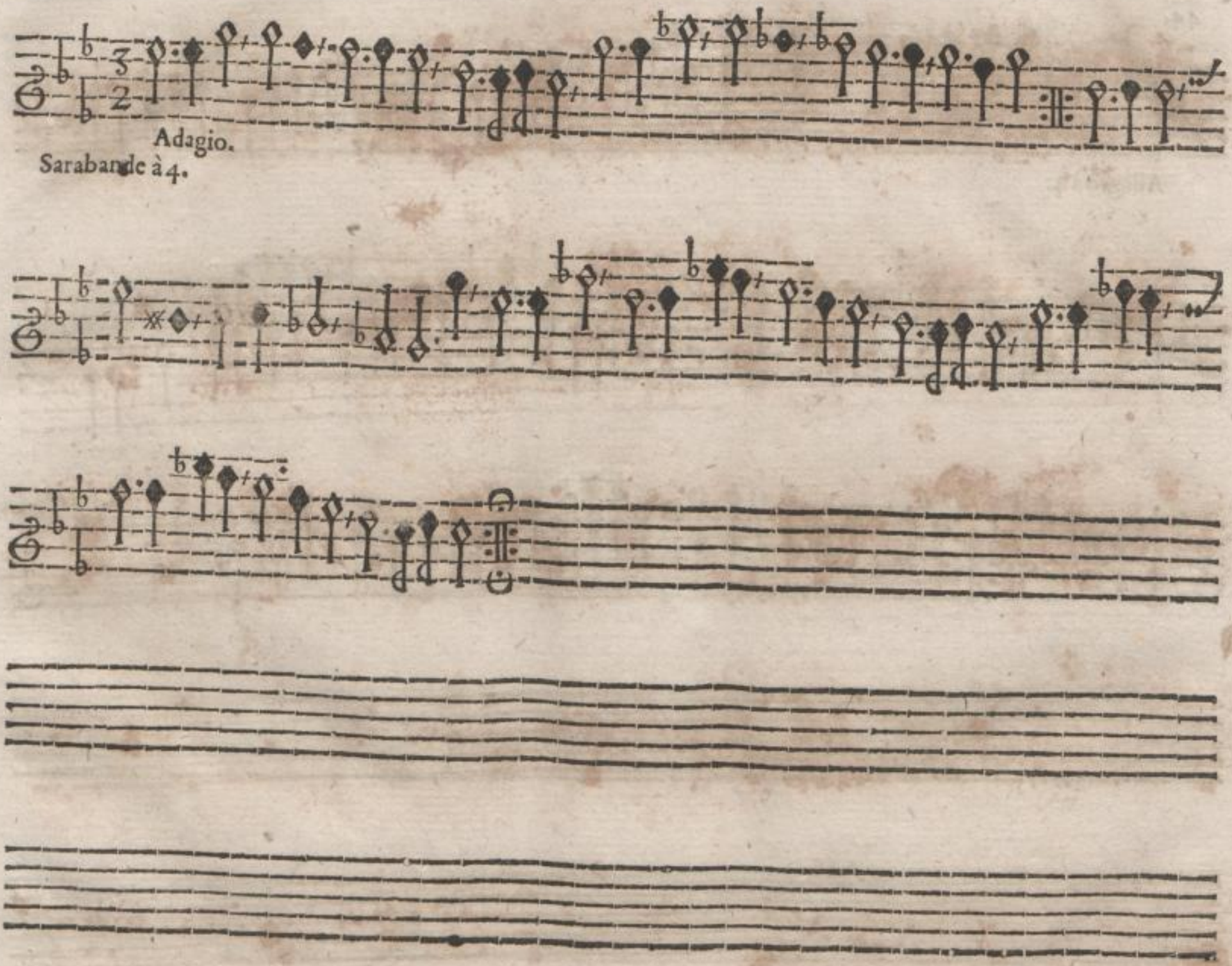


Allegro à 4.

Adagio.

Sarabande à 4.



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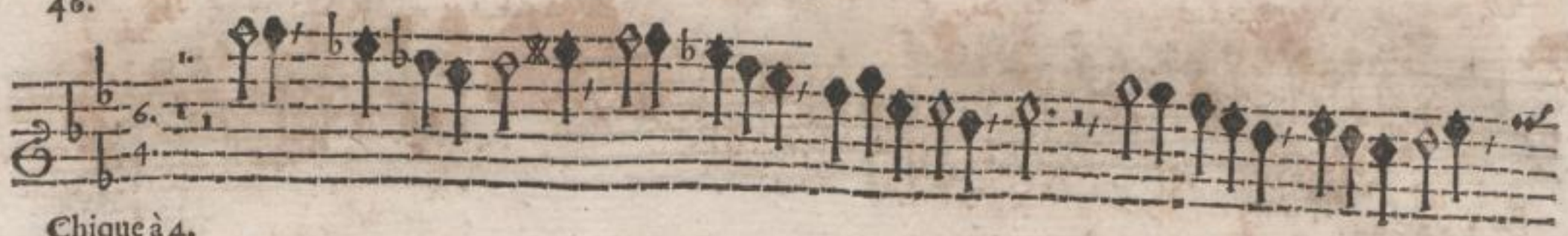
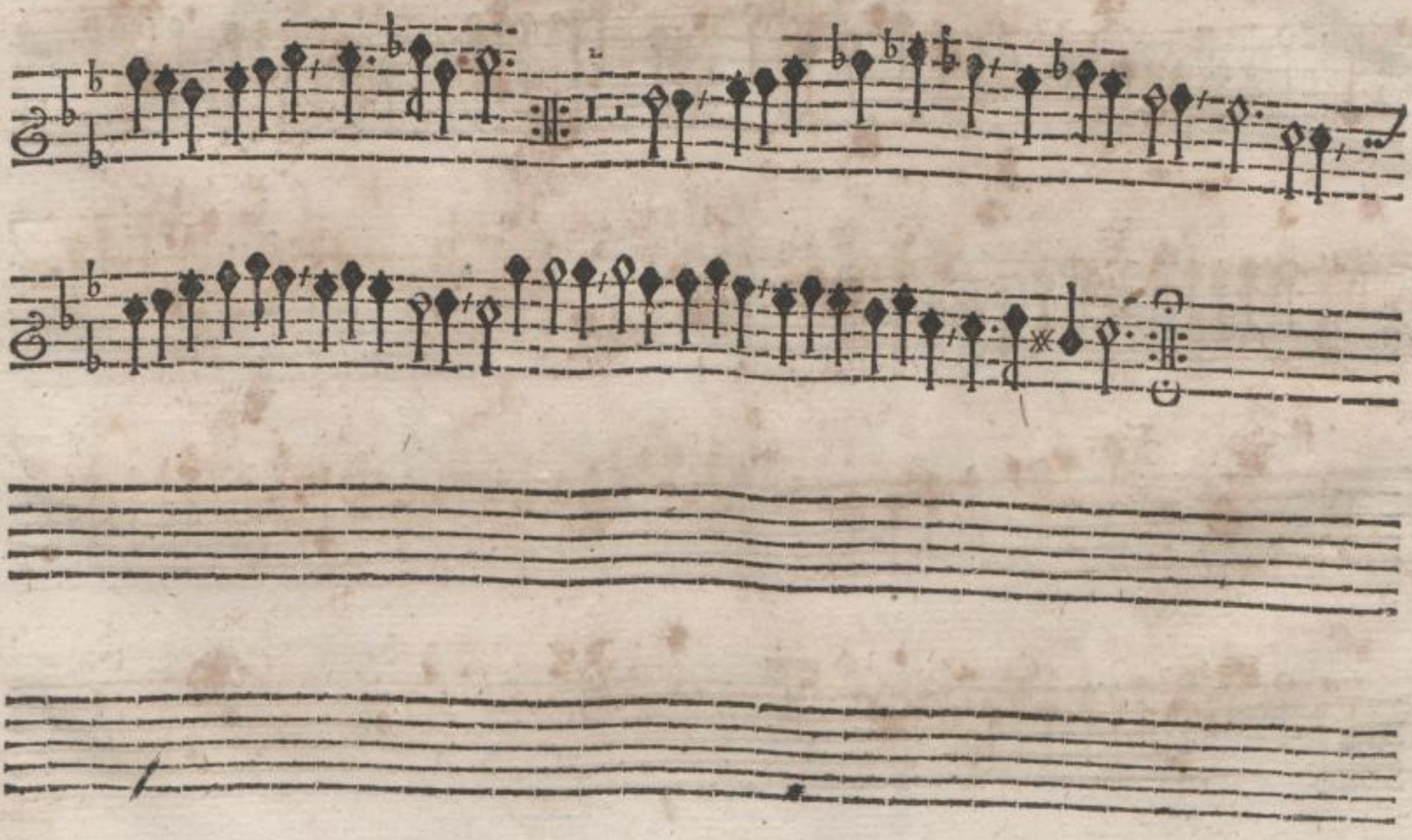


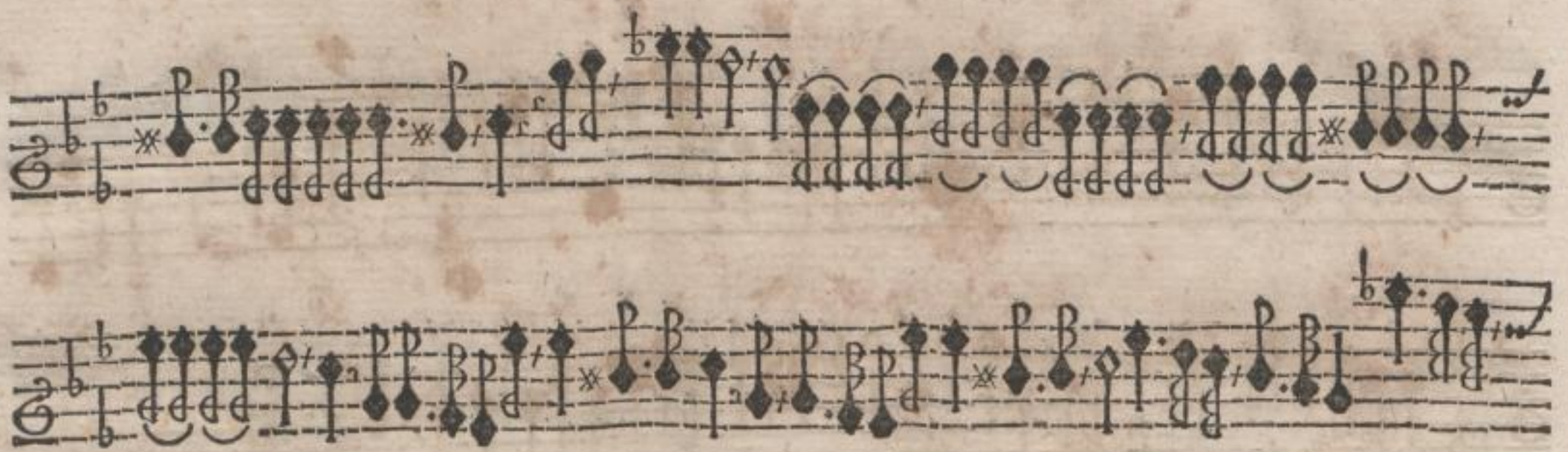
Chique à 4.

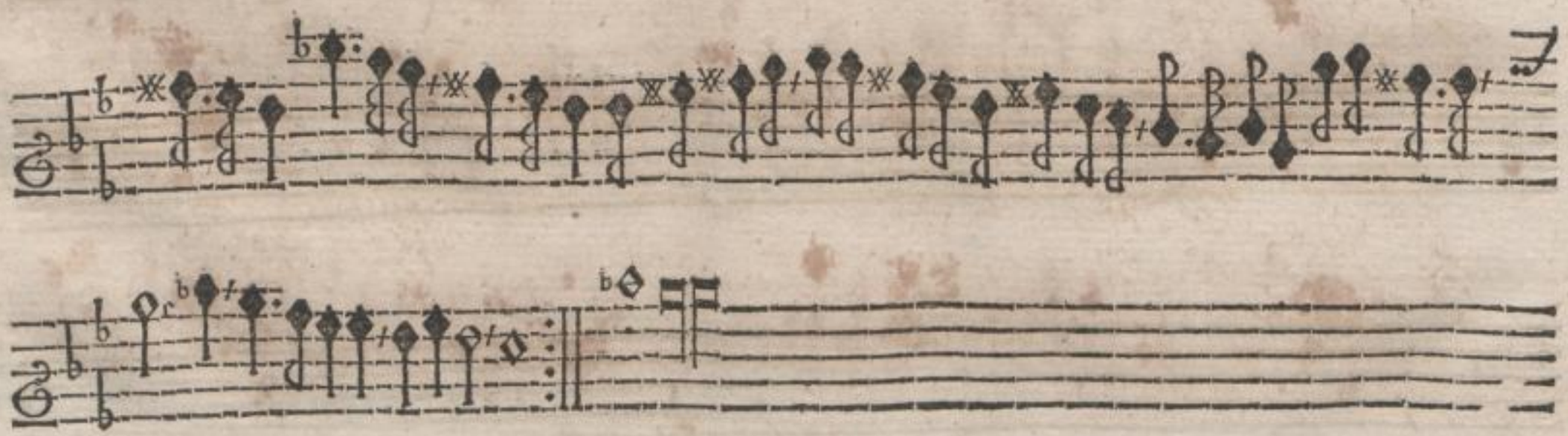


47.

Adagio.

Conclusio à 5.





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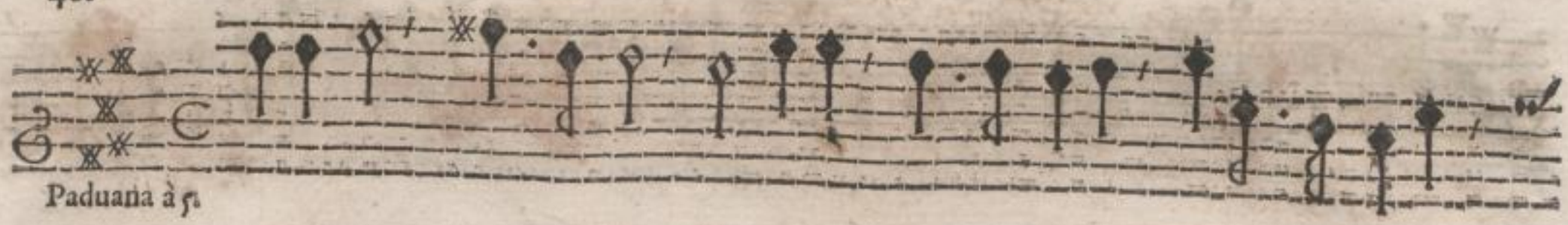
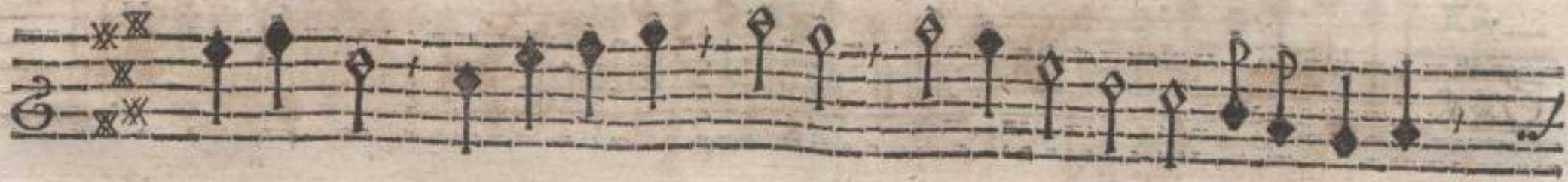
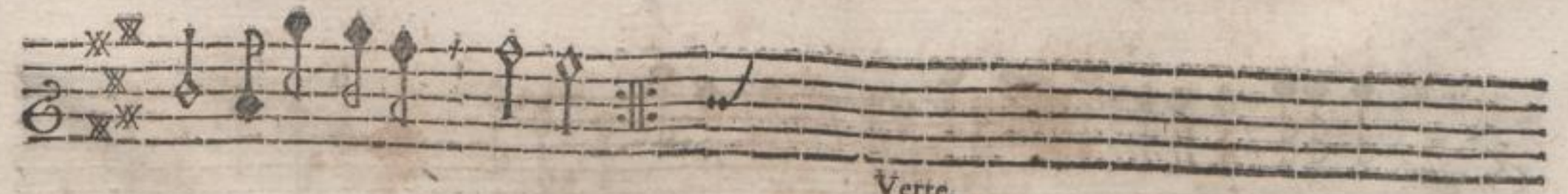
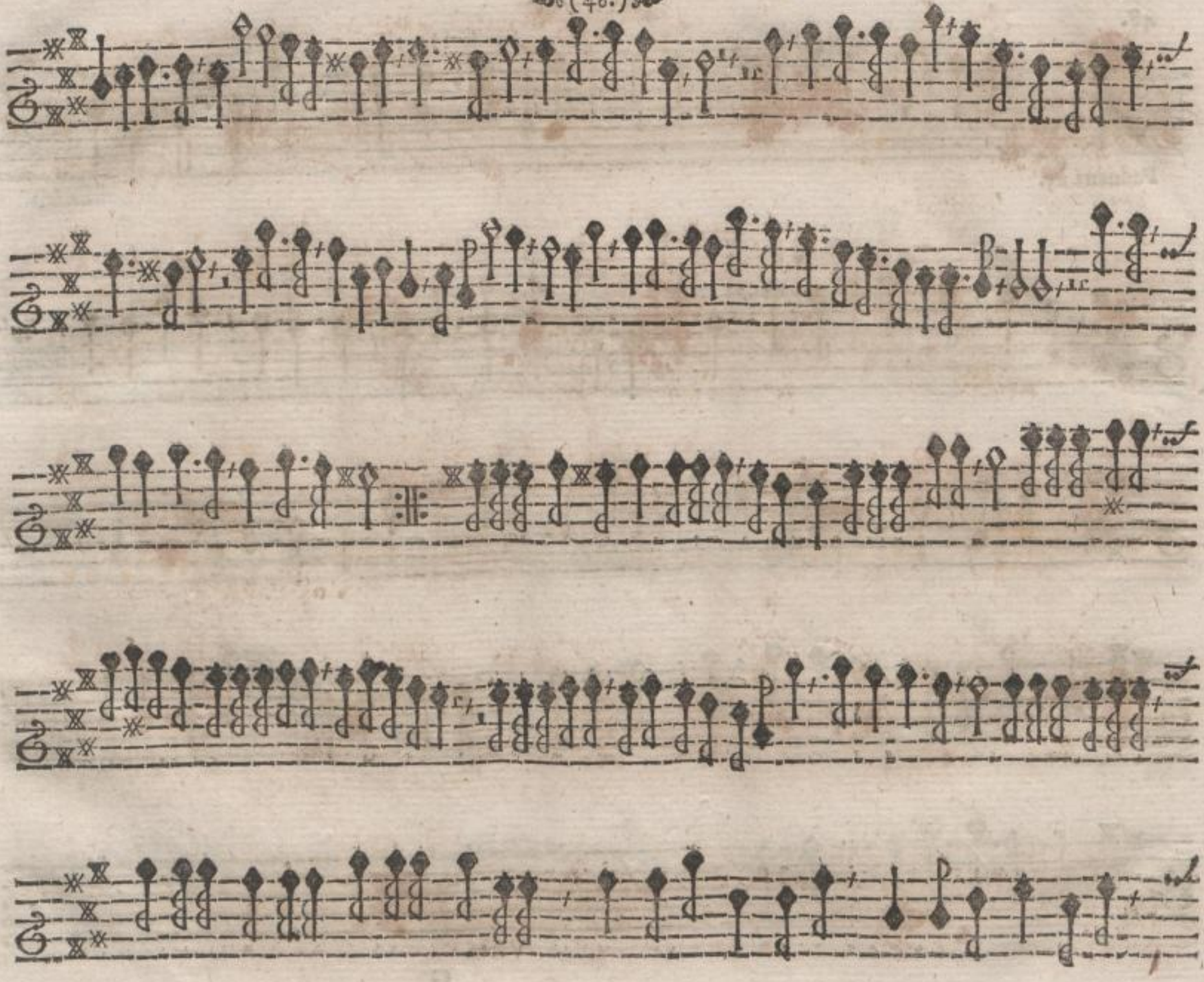


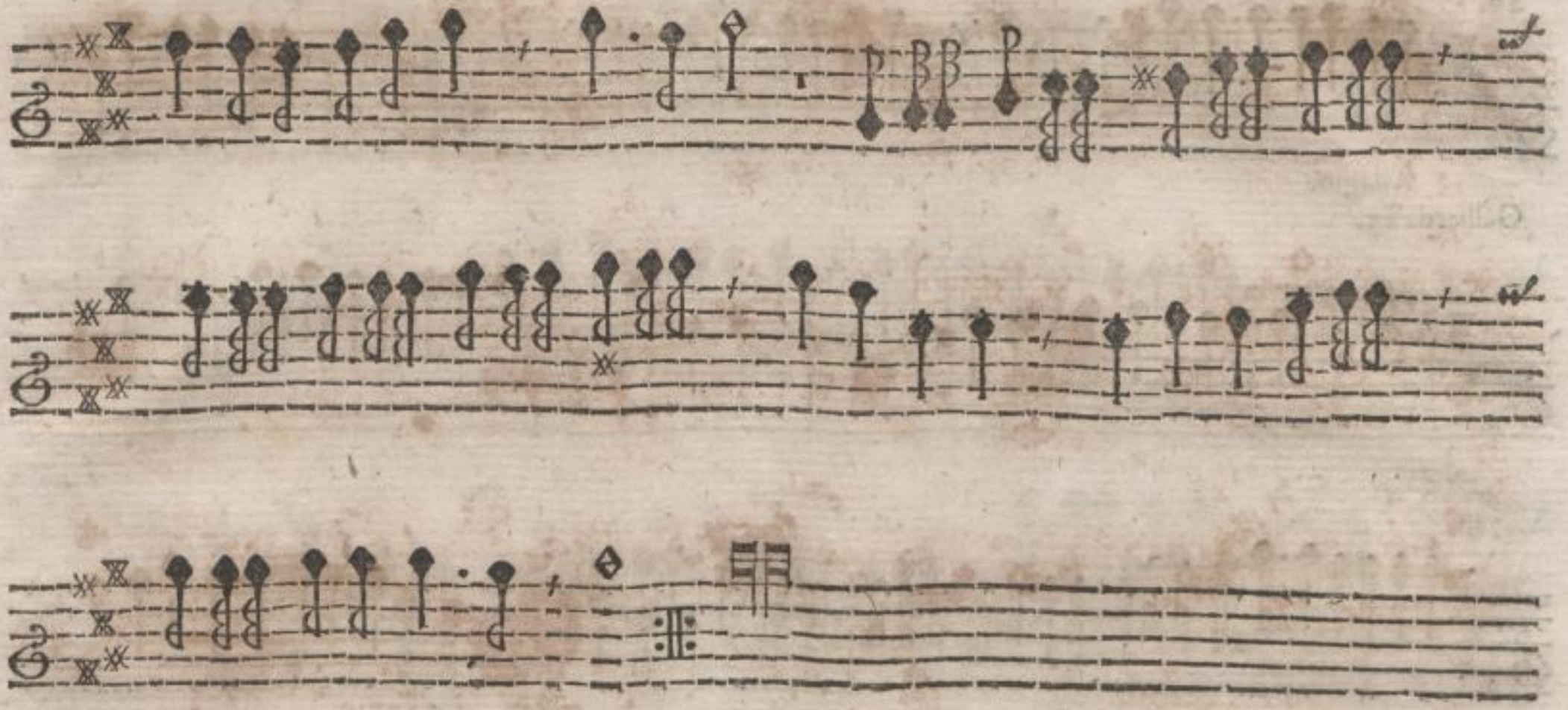
Paduana à 5.





Verte.





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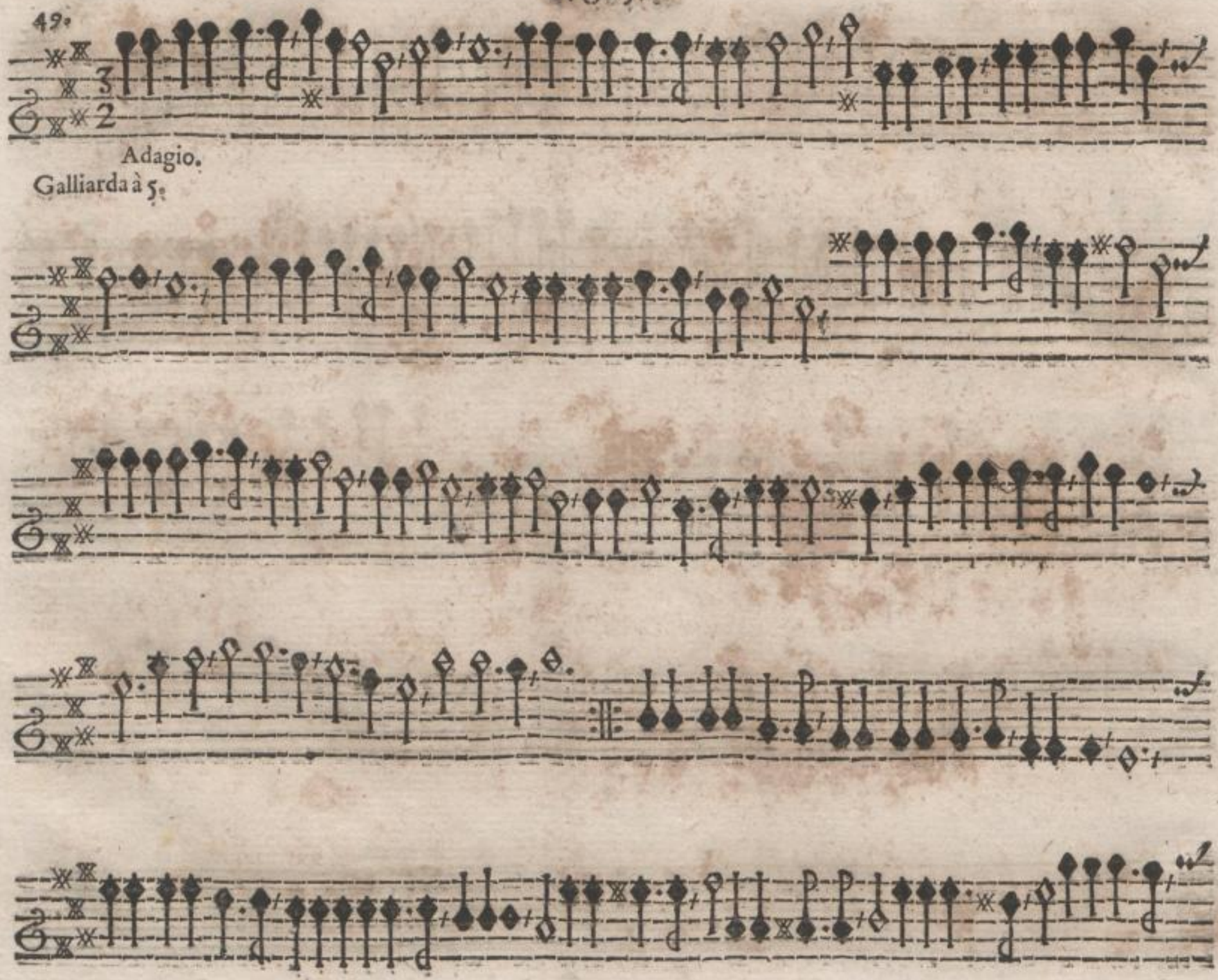
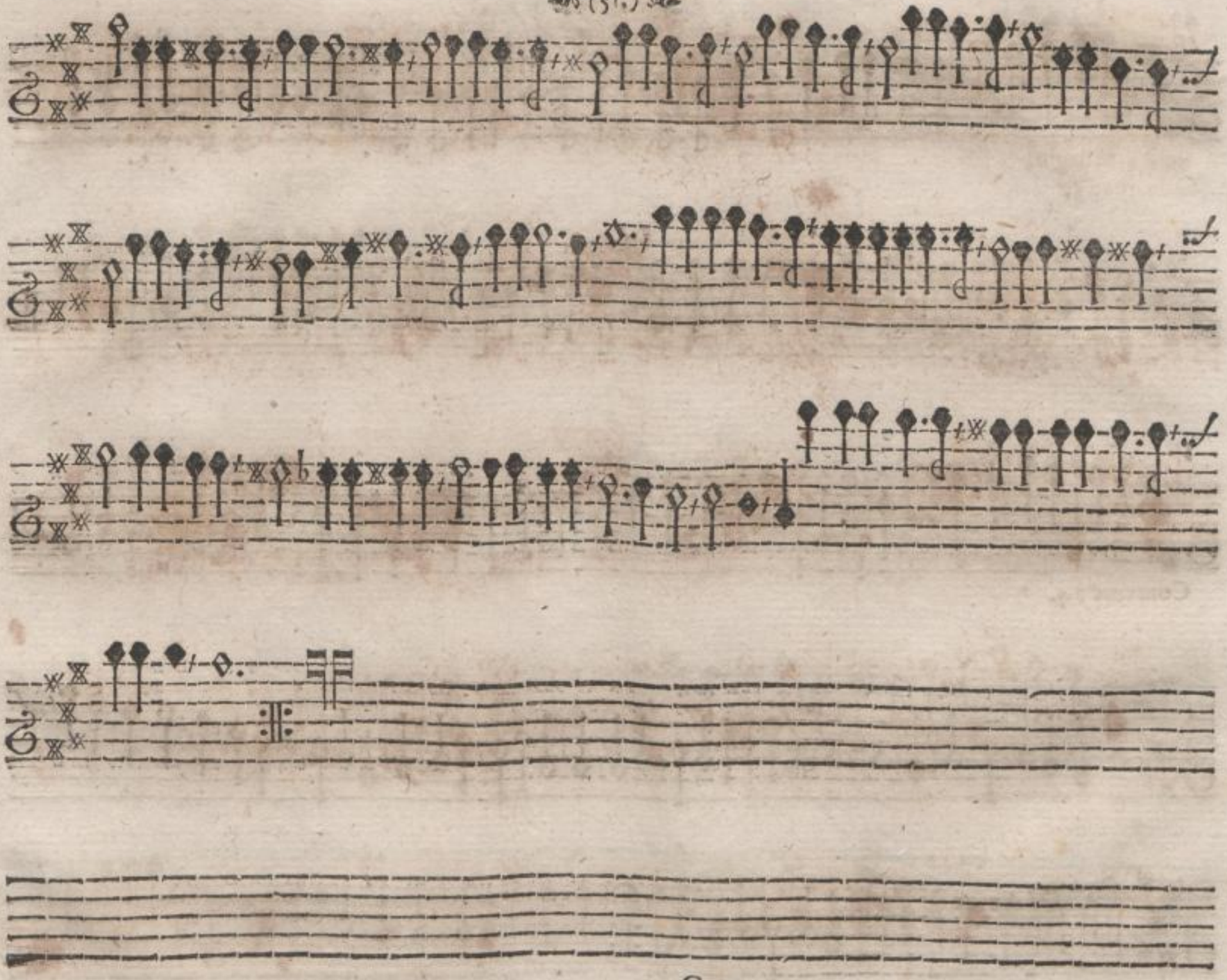
49.

Adagio.

Galliarda à 5.





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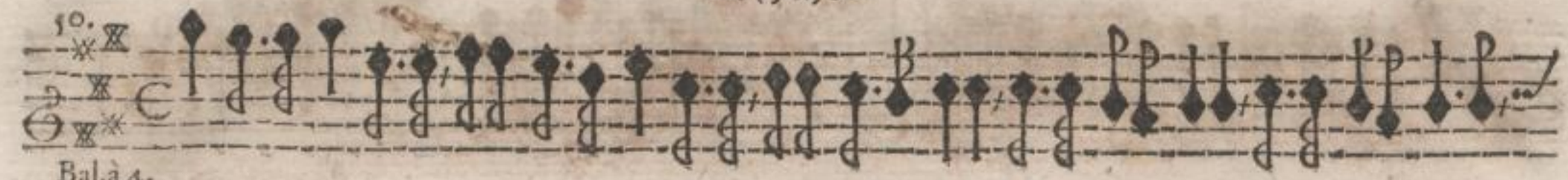
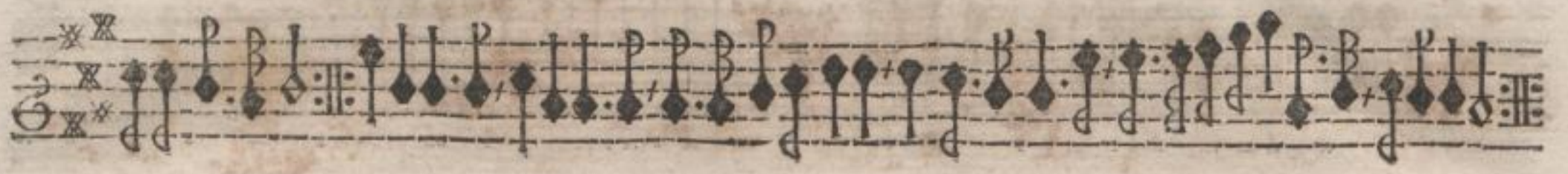
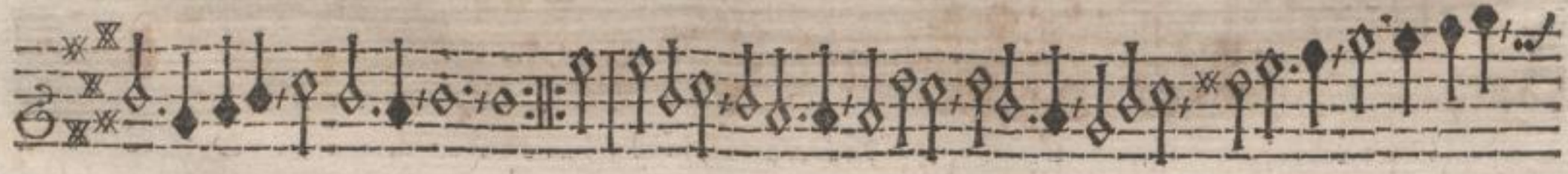


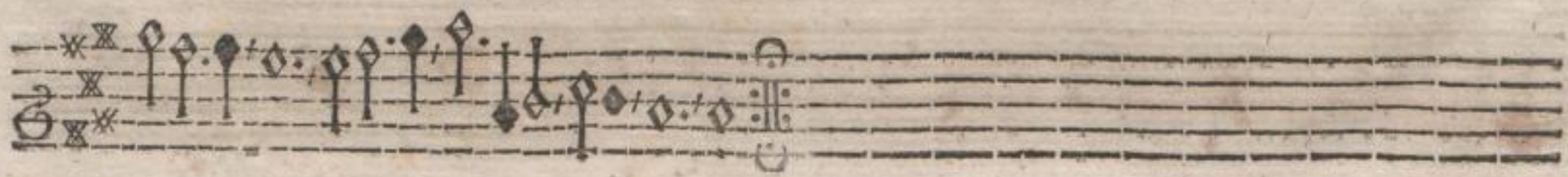
Bal. à 4.



51.

Courente à 4.





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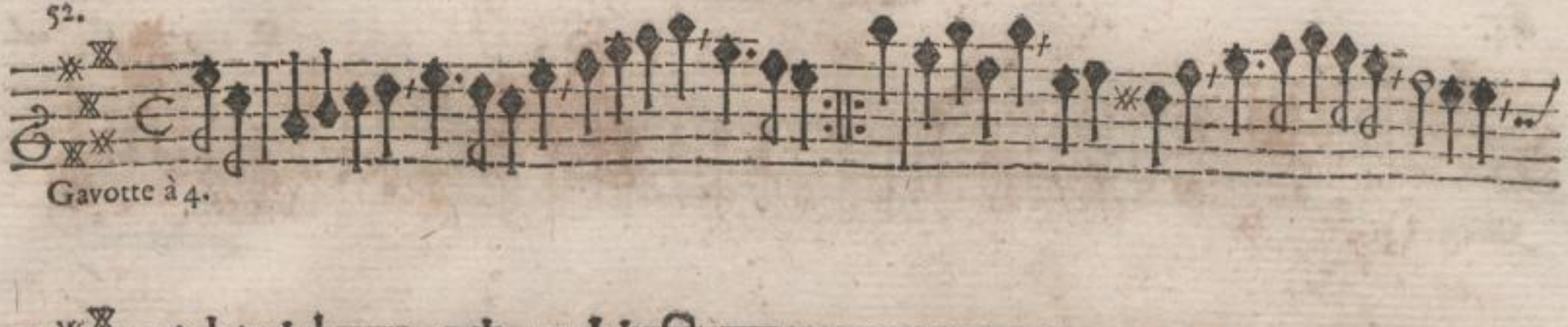
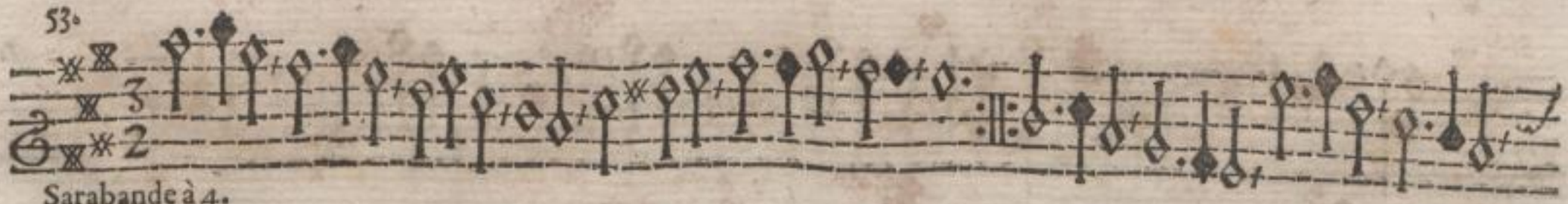
52.

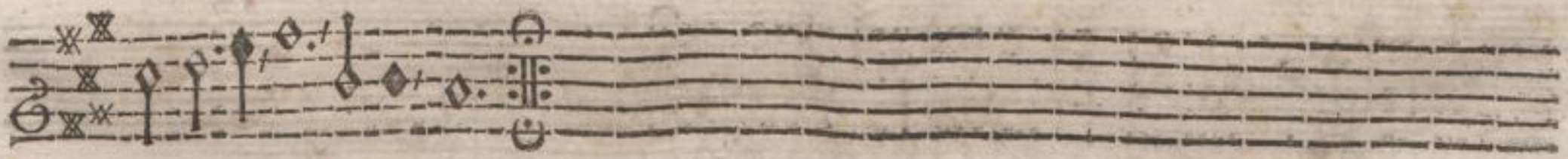


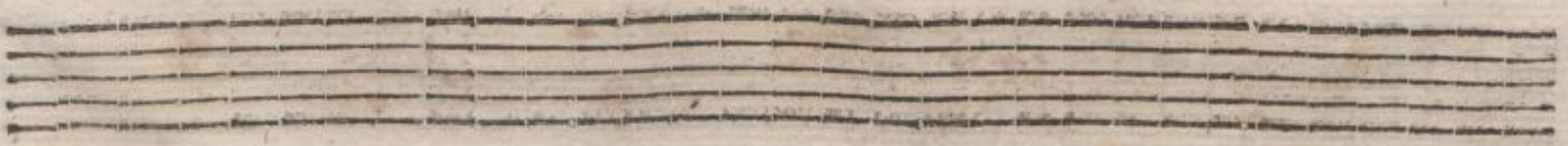
Gavotte à 4.

53.



Sarabande à 4.





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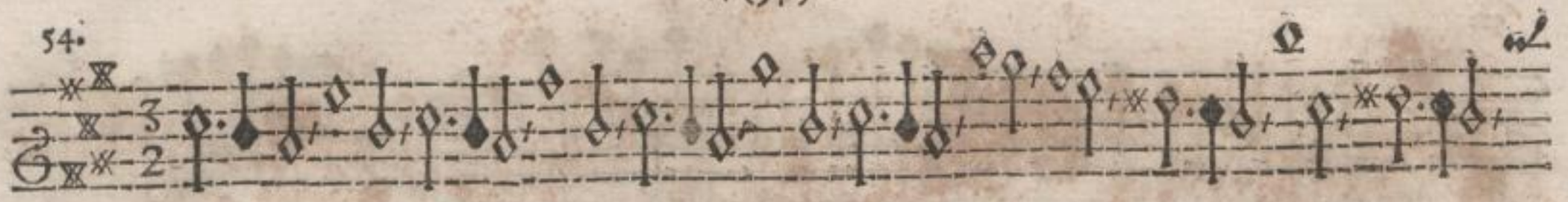
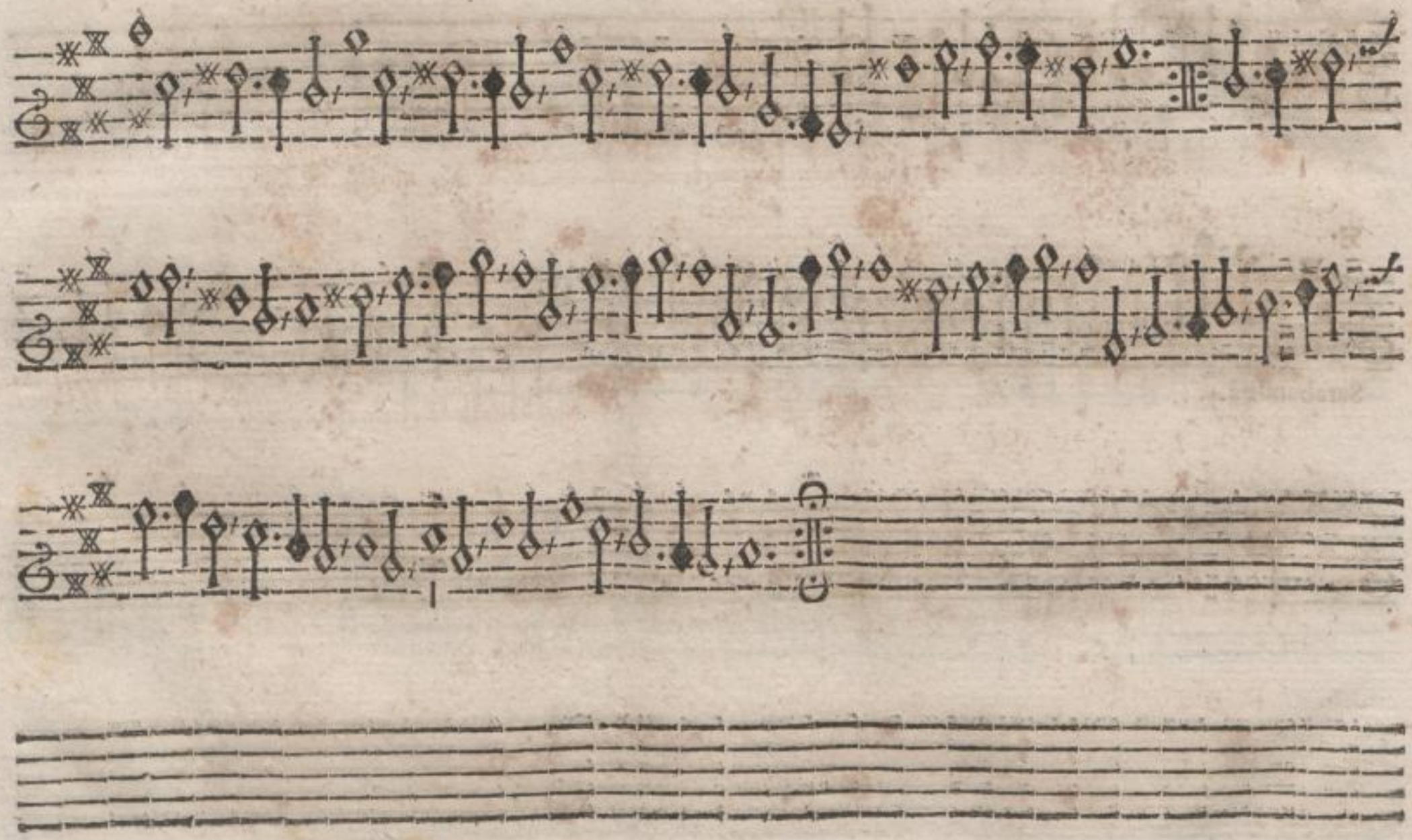
54.



Chique à 4.



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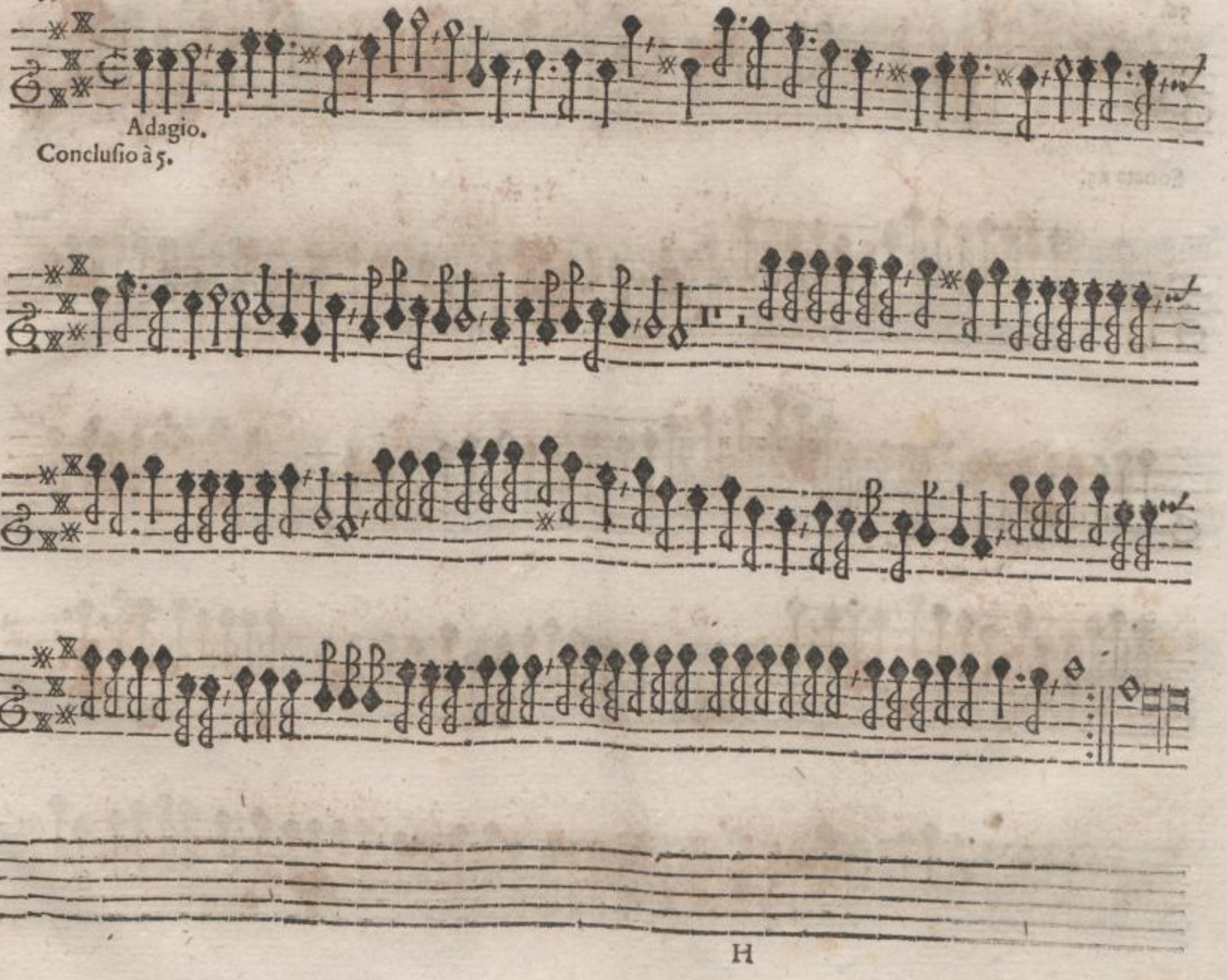
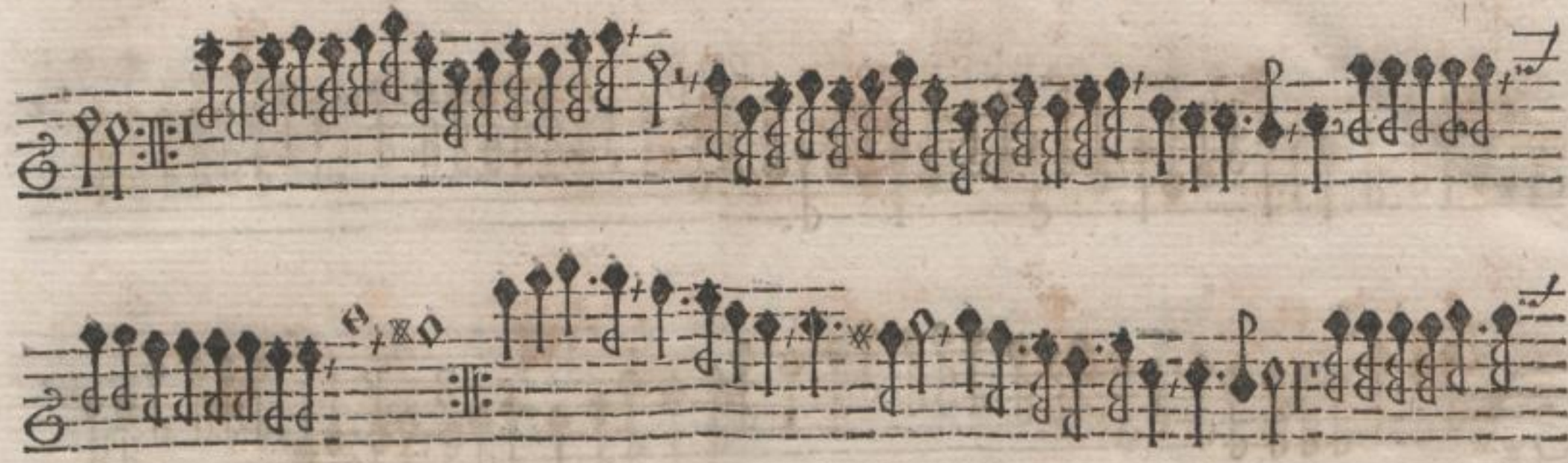
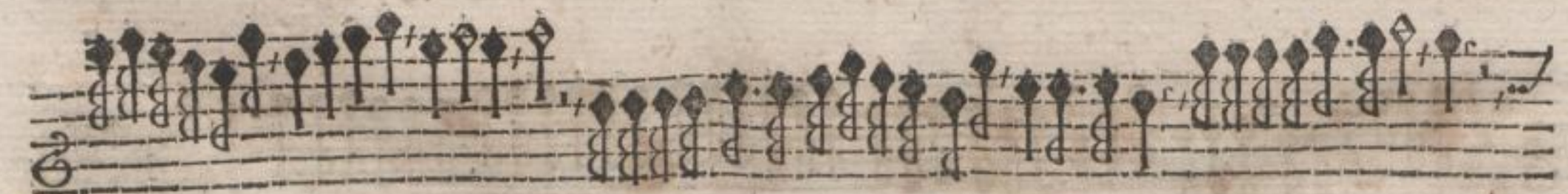


56.

Adagio.

Sonata à 5.





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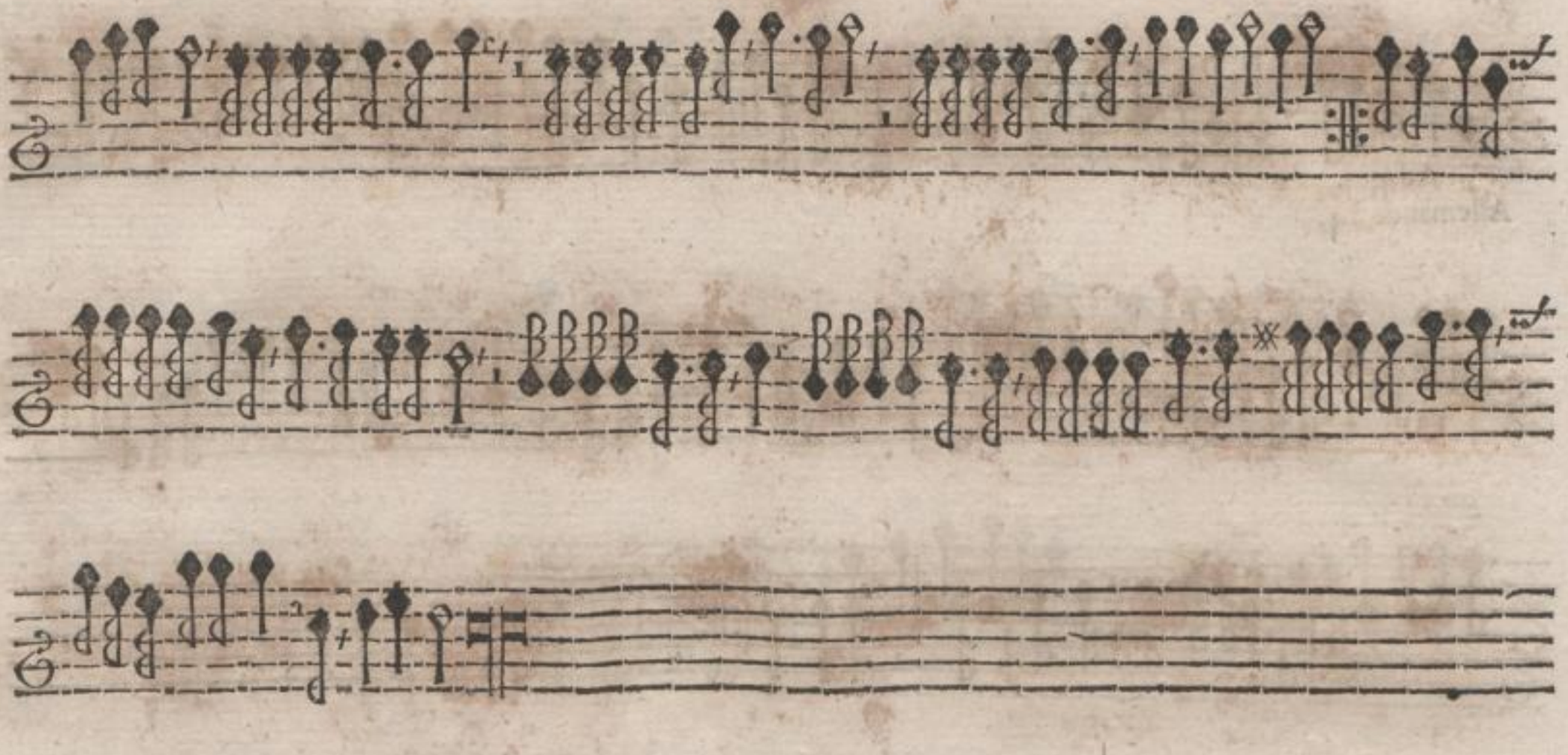

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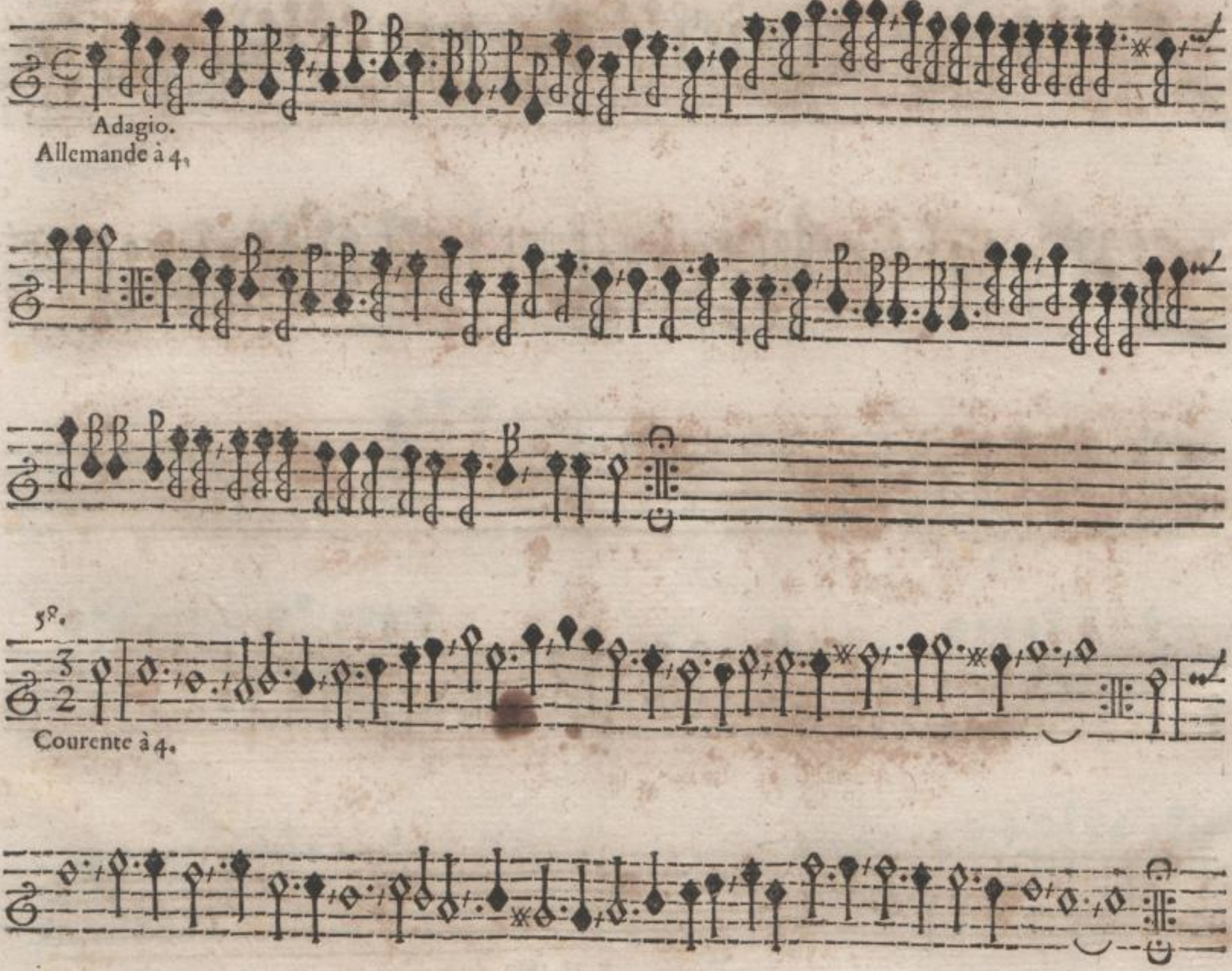
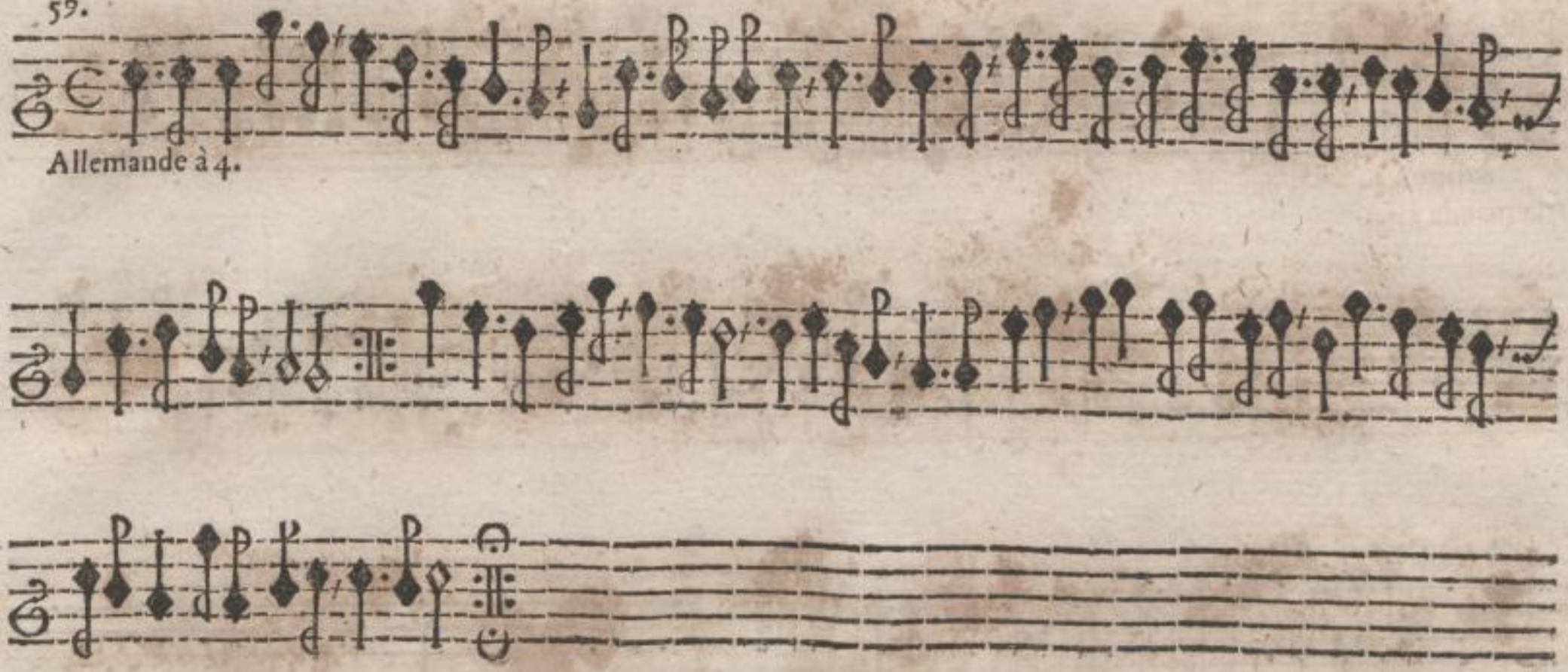


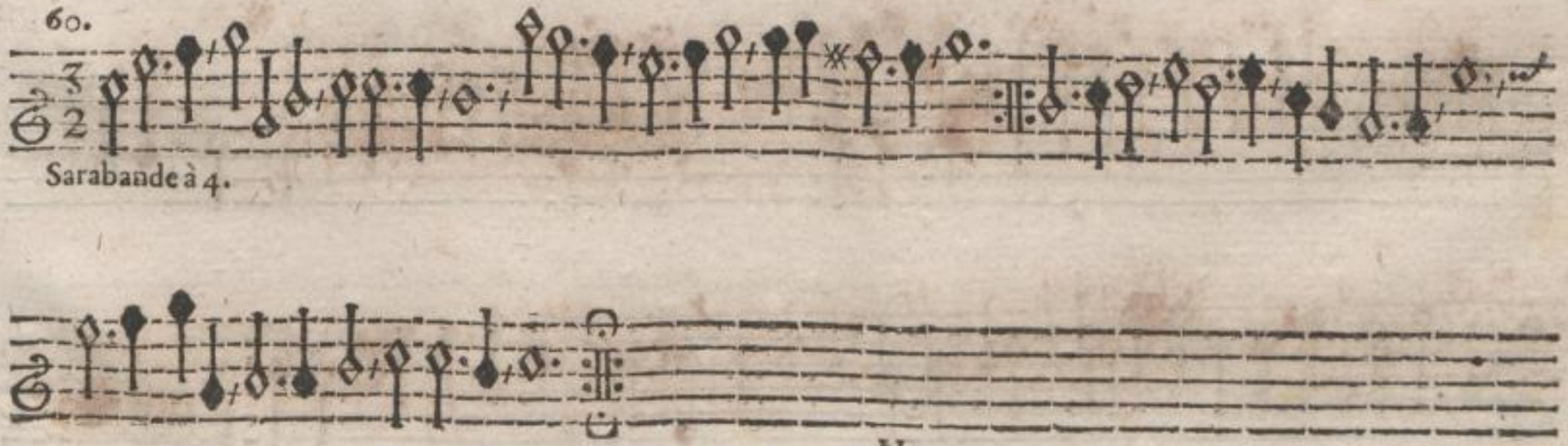
58.

59.



Allemande à 4.

60.

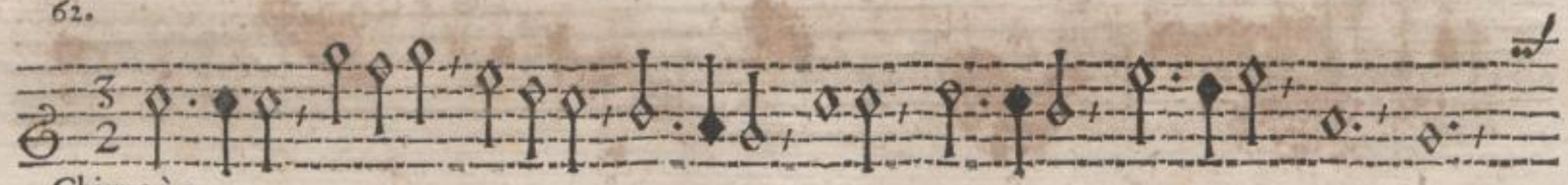


Sarabande à 4.

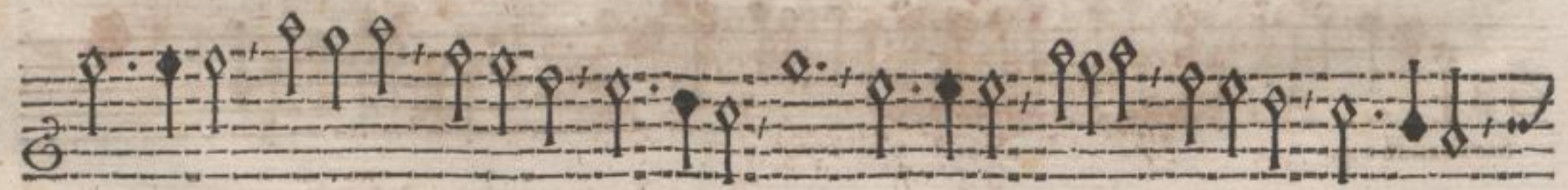
61.

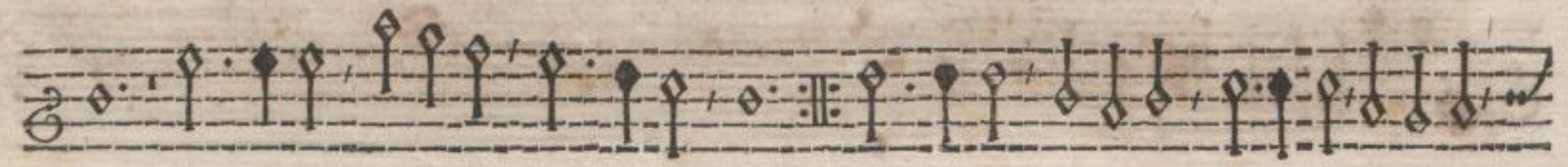
Gavotte à 4.

62.



Chique à 3.





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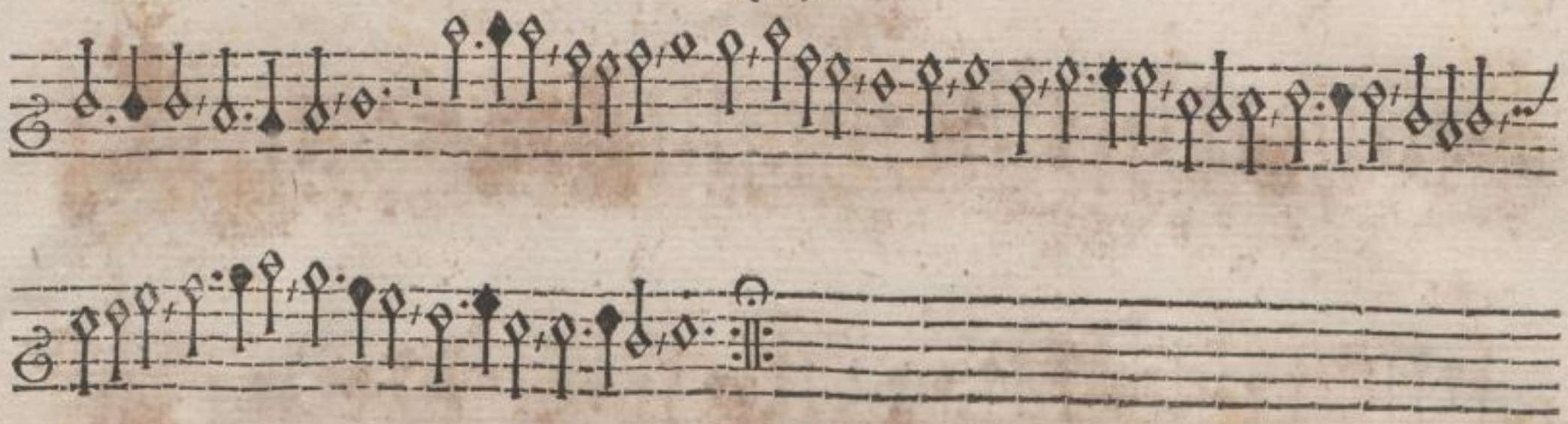

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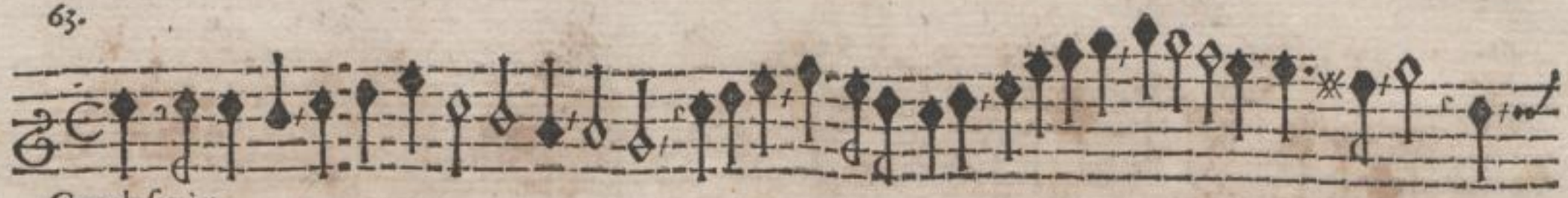
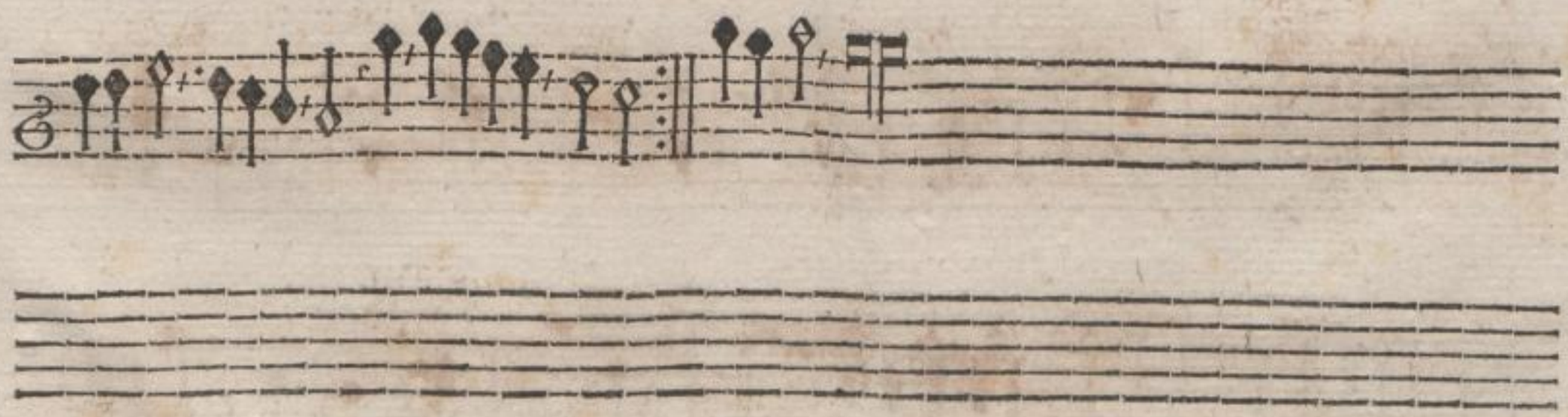


Conclusio à 5.



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