

JOHANNIS STADEN Norib. p.m.



PERUM MUSICO-  
RUM POSTHUMORUM

PARS PRIMA,

QUÆ CONTINET

Sonat: Pavan: Canzon: Symphonias, &c.  
à 3. 4. 5. 6. 7. & 8. in lucem ab heredibus edita.

Tenor. II. & Cantus IV.



NORIBERGÆ,  
Impensis WOLFGANGI ENDTERI, Bibliopolæ,  
*Notis Johannis - Friderici Sartorii.*

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M DC XLIII.



Johannis Staden Norib. p.m.

PER LUM MUSICO-  
RUM POSTHUMORUM



PARS PRIMA

LIBER PRIMUS

Sonae: Pavani: Canon: Symphonias &c.  
1644. 2. 6. 7. 8. in lucem ab hereditibus edita.

Tenor II & Cantus I V.

BIBLIOTHECA  
REGIA  
MONACENSIS



1644

Impensis Wolfgangi Endteri, Bibliopoli.

Ston Johanna - Pindus Sartori

M DC XIII



VIRIS  
Nobilissimis ac Prudentissimis,

DN. SEBALDO Welfer/

DN. CHRISTOPHORO-ANDREÆ Harßdörffer/  
*Dicasteru Norici Assessoribus dignissimis.*

Generis item Nobilitate, & Antiquitate, multarumq; rerum  
experientiâ & cognitione florentissimis,

DN. GEORGIO-FRIDERICO Behaimb.

DN. WOLFGANGO-JACOBO Pömer.

DN. FRIDERICO Volkamer.

DN. WOLFGANGO-FRIDERICO Delhafert.

DN. SIGISMUNDO Gammersfelder.

*Patronis ac favoribus nostris omni observantia & ho-  
noris cultu prosequendis.*



Quantas vigilias, quantum & laborem, dum inter vi-  
vos degit, pater noster, b. m. desideratissimus, in Divino Musices stu-  
dio, eoq; cum primis Melopoëtico & Organico posuerit, nobis vel ta-  
lentibus, ex illius, quæ cum sacra, tum profana variè in lucem edidit,  
opusculis Musices constare posse arbitramur. Illa verò quum mini-  
ma pars sint eorum, quæ in scriptis, satis copiosis, piè defunctus ad nos heredes trans-  
tulit, non immeritò jamdudum constituimus, unum alterumve laboris illius speci-  
men posthumum in vulgus edere, atq; à præsentis opere, quod faustum esse jubeat  
Divinum Numen, ducere primordium. Præsens dicimus opus, quod ad usum in-  
strumentorum Musicalium accommodatum est. Neq; verò hîc instrumenta tan-  
tùm fidicinia, sed & si lubet, pnevmatica sive inflatilia usurpare licet. Quòd si in-  
super, in sacris conventibus, modulationes istas cantilenis, aut aliis quibuscunq;  
concertantibus vocibus præmittere quis voluerit, devotorum aures non offendent.  
Cujus commatis præ cæteris Symphoniæ sunt, eum in finem breviusculè elaboratæ.

Cæterùm quòd hunc qualem qualem fœtum parentis nostri posthumum sub  
vestro nomine in lucem prodire voluimus, facilis in promptu causa est. Ut enim  
taceamus merita, quibus non secus, ac piè demortuum ipsum, nos omnes & singu-  
los ad hunc usq; diem benevolè amplexi fuistis, saltem ea propter jure vobis eundem  
dicandum esse existimavimus, quòd Nobilem Musices scientiam, Viri Nobilissimi,  
non tantùm summo amore prosequi, sed & ipsi, honestæ delectationis ergò, studia  
vestra in illam conferre assveveritis. Prodeat igitur hic labor, nominum Vestro-  
rum luce conspicuus, quò cunctis gratior sit, alioquin fortè minus futurus jucun-  
dus. Opus sanè exiguum, sed quod animorum nostrorum erga Vos observantiam  
præ se ferat singularem.

Reliquum est, ut fronte serenâ istud accipiatis, nobisq; porro favere ne dedi-  
gnemini. Quòd si præstiteritis, uti etiam atq; etiam rogamus, ad majora & plura  
indies in lucem emittenda, nos excitabitis. Dat. Norib. 1. Maji, 1643.

JOHANNIS STADEN, Norib. Orga-  
nista ad D. Sebaldi p. m.  
derelicti Heredes.

\* \* 2

Sona-



Tenor. às.

LV.



Ymphonía.



às.

LVI.

Trombone.



Ymphonía.



II. Tenor.

LVII.

Trombone.



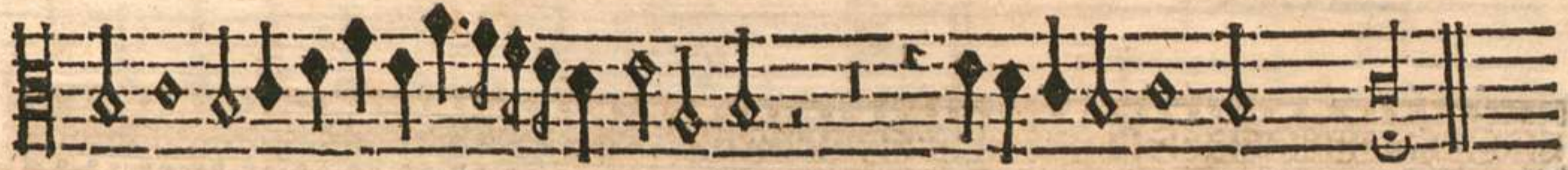
Ymphonía.



Sympho.

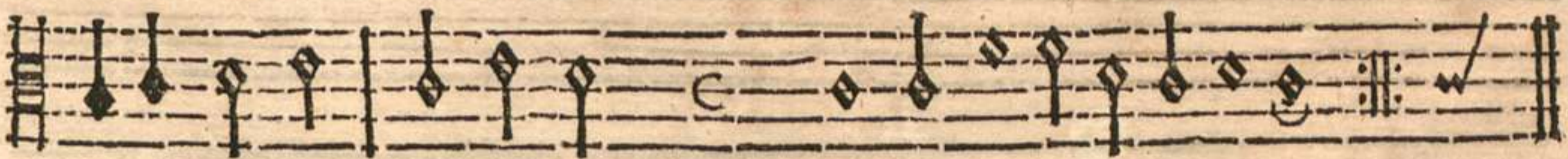
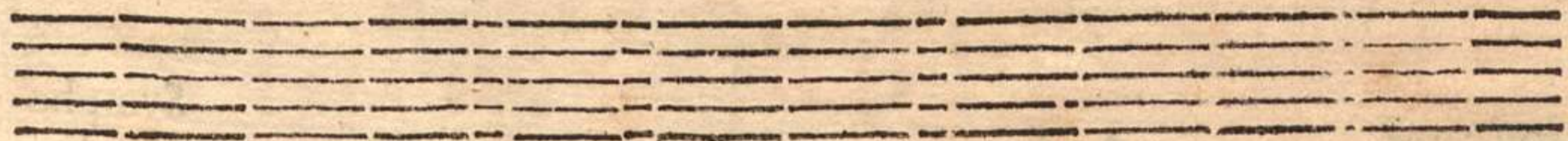


**S**    
 Ymphonica.


**S**    
 Ymphonica.



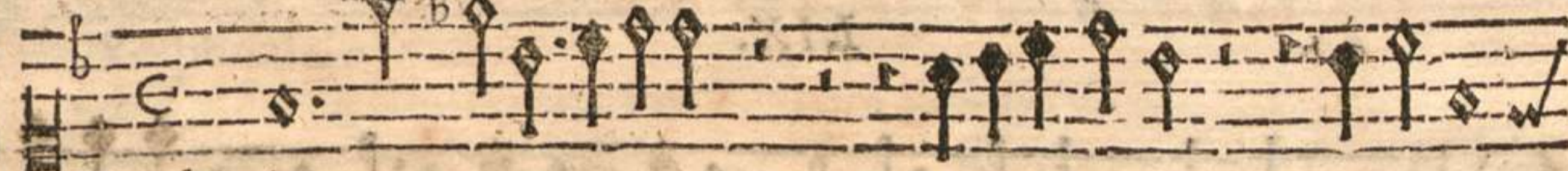




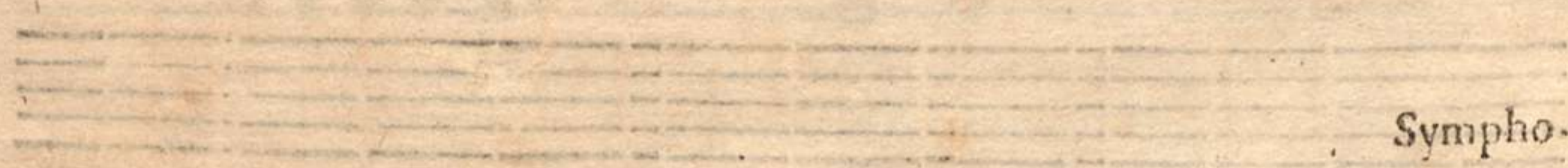
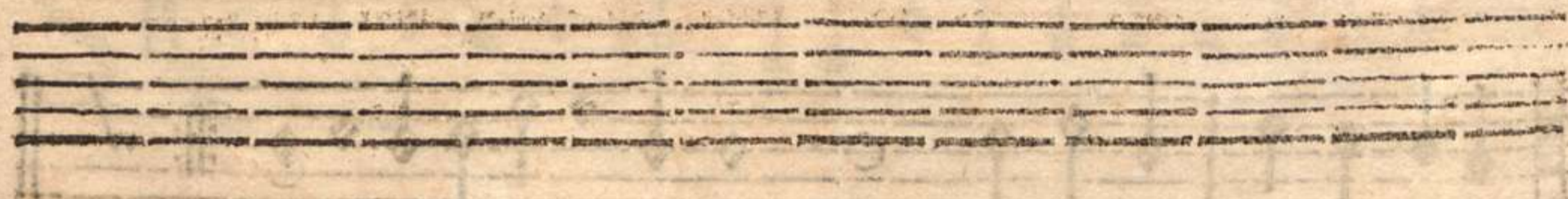
Ymponia.



Cornetto, over Violino.



Ymponia.




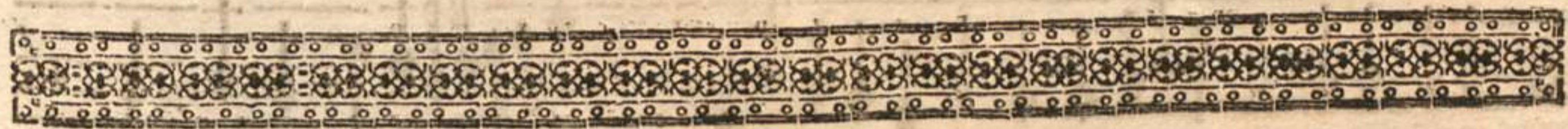
Sympho.

Sympho.



**S**  Ymponia.

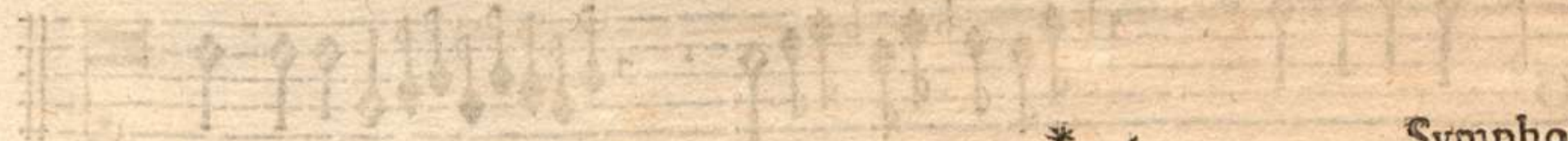




Cornetto.

**S**  Ymponia.



\* \* \* 4

Sympho



**S**    
Ymponia.



**S**    
Onata.





1. Bassus.

à 6.

LXVI.

I. Fagott, Trombon over Violon.



Anzon.



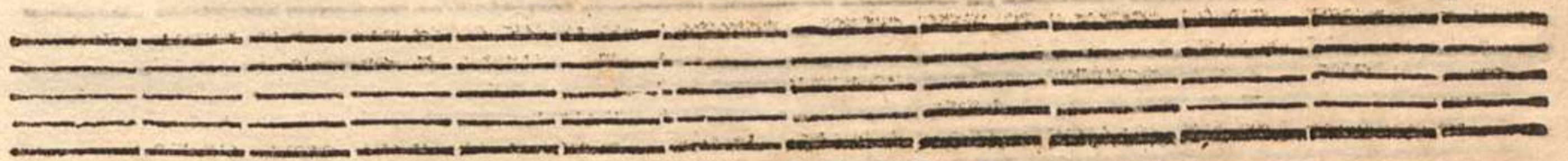
Altus.

à 6.

LXVII.



Ymponia.



-odqmy2

Sympho.



Trombone.

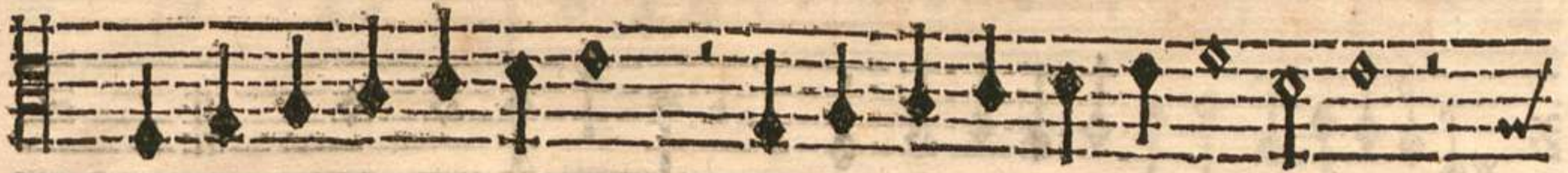
Symphonia.



The first staff of music begins with a large, decorative initial 'S' on the left. The staff contains a series of notes, including quarter notes, eighth notes, and sixteenth notes, with some notes marked with an 'x'. A common time signature 'C' is visible at the beginning of the staff.



The second staff of music continues the melodic line with various note values and rests. A '3' time signature is present, indicating a triplet.



The third staff of music continues the melodic line with various note values and rests.



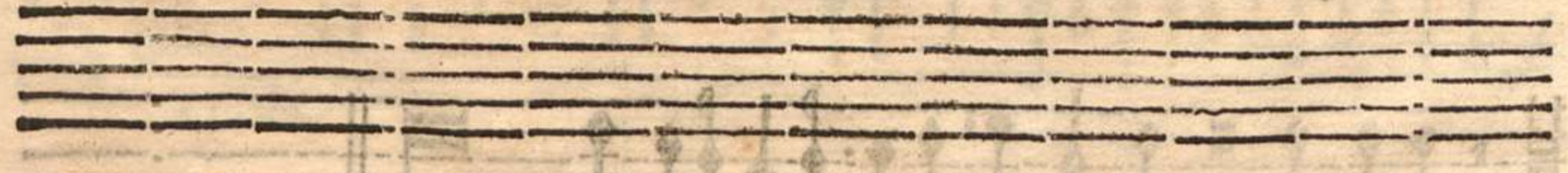
The fourth staff of music continues the melodic line with various note values and rests. A common time signature 'C' is visible at the end of the staff.



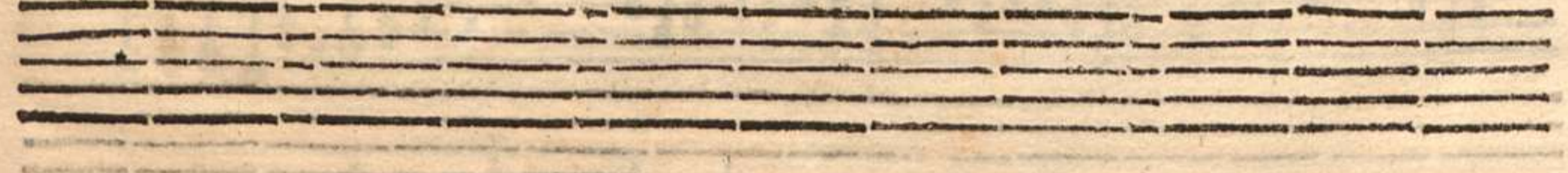
The fifth staff of music continues the melodic line with various note values and rests, ending with a double bar line.



An empty musical staff.



An empty musical staff.



An empty musical staff.

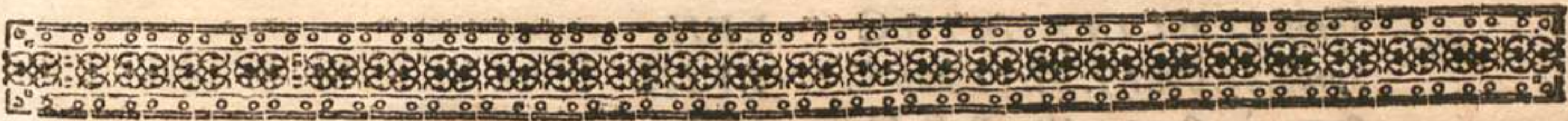
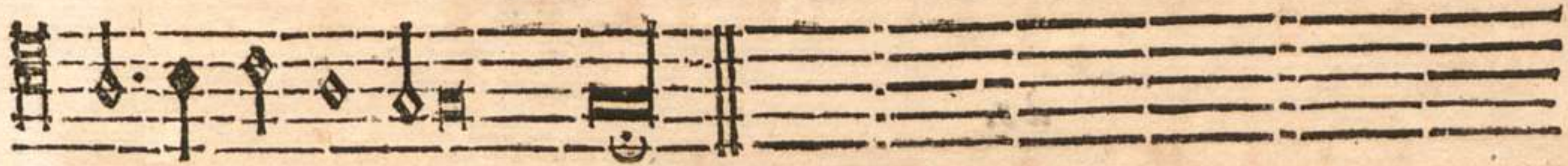
Sympho-



II. Tenor. à 7.

LXIX.

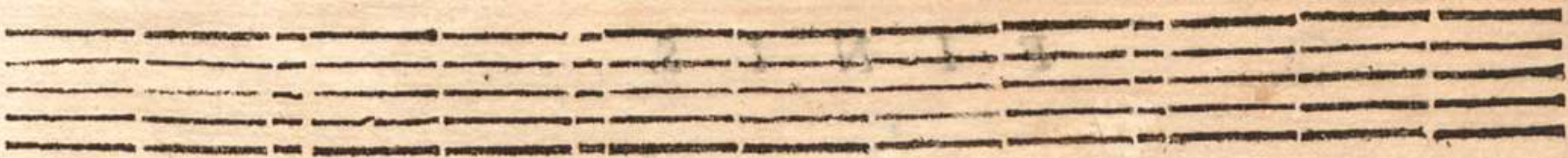
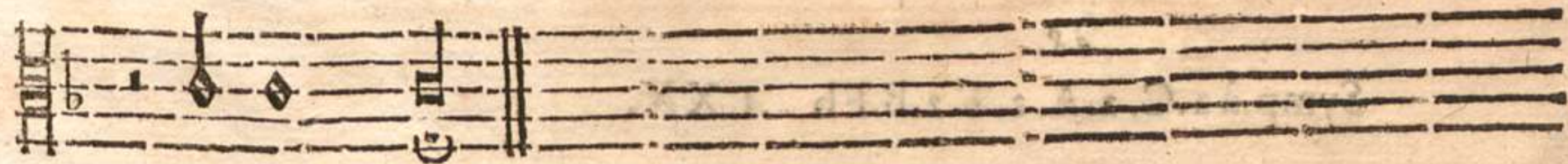
**S**   
Ymponia.



Altus. II. Chor: à 8.

LXX.

**S**   
Onata.



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à 6.

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à 8.

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## F I N I S.