

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.

BASSUS.



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

M DC XLIII.

JOHANNIS STADEN NORIB. P. M.

PERUM MUSICO-
RUM POSTHUMORUM



PARIS PRIMAE.

DE VAE COXITIVET

Sonae: Pavani: Canon: Symphonias &c.
43.4.2.6.7.8. in lucem ab hereditibus edita.

BASSUS



Impensis Wolfgangi Endteri, Bibliopole
KORTIBERGA
Kort Johanni - Endteri

M DC XLIII

VIRIS

Nobilissimis ac Prudentissimis,

DN. SEBALDO Belsar/

DN. CHRISTOPHORO-ANDREÆ Harßdörffer/

Dicasterii Norici Assessoribus dignissimis.

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

DN. GEORGIO-FRIDERICO Behaimb.

DN. WOLFGANGO-JACOBO Pömer.

DN. FRIDERICO Volckamer.

DN. WOLFGANGO-FRIDERICO Delhafen.

DN. SIGISMUNDO Sammersfelder.

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



uantas 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-
 centibus, 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 jam dudum 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-
 tum fidicinia, sed & si lubet, pneumatica 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.

Cæterum 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 tantum 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 fanè exiguum, sed quod animorum nostrorum erga Vos observantiam
 præ se ferat singularem.

Reliquum est, ut fronte serenâ istud accipiatis, nobisq; porrò favere ne dedi-
 gnemini. Quòd si præstiteritis, uti etiam atq; etiam rogamus, ad majora & plura
 indices in lucem emittenda, nos excitabitis.

Dat. Norib. 1. Maji, 1643.

JOHANNIS STADEN, Norib. Orga-
 nista ad D. Sebaldip. m.

derelicti Heredes.

Bassus.

à 3.

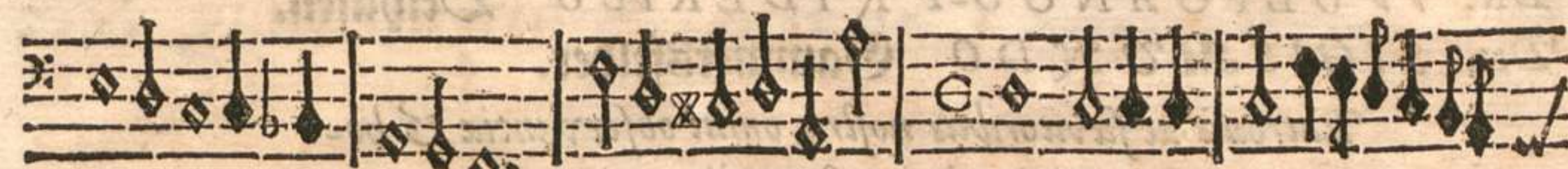
I.

Cum Basso continuo.

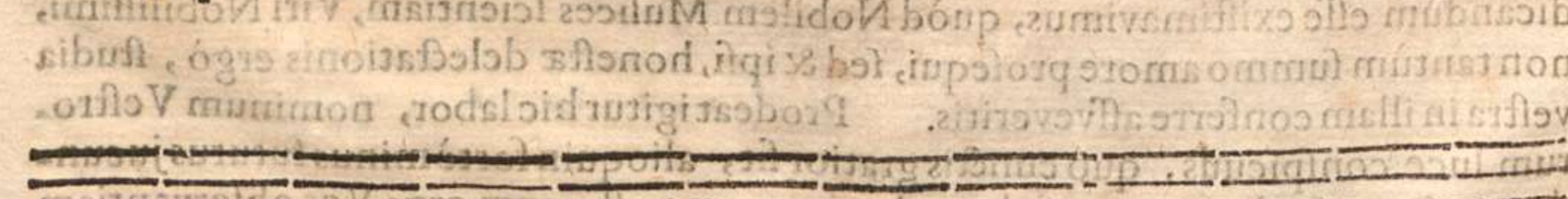
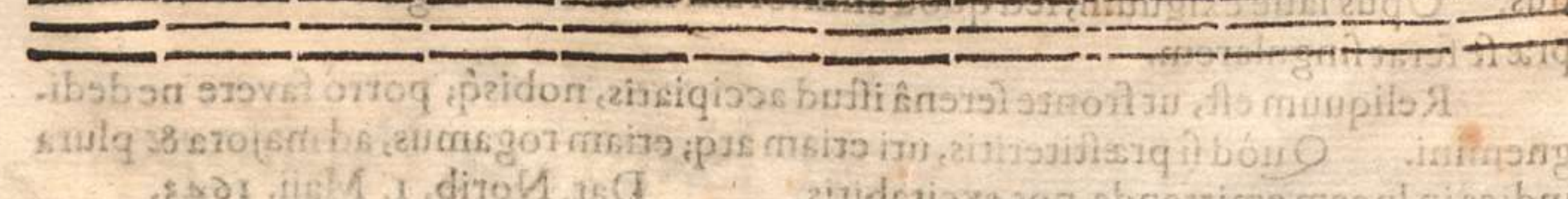
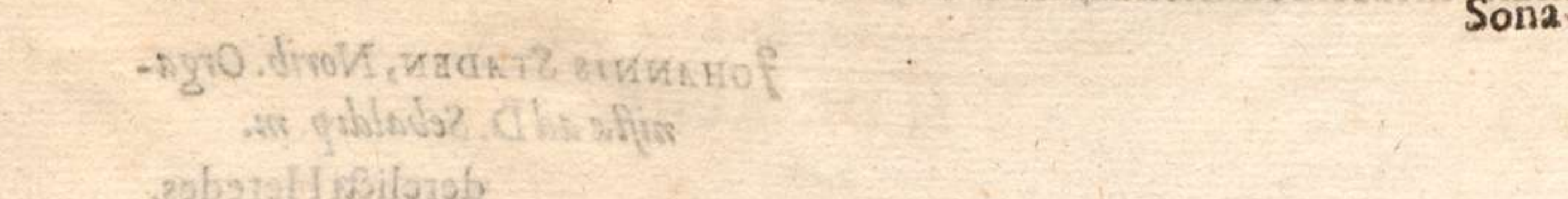
S 

Onata.







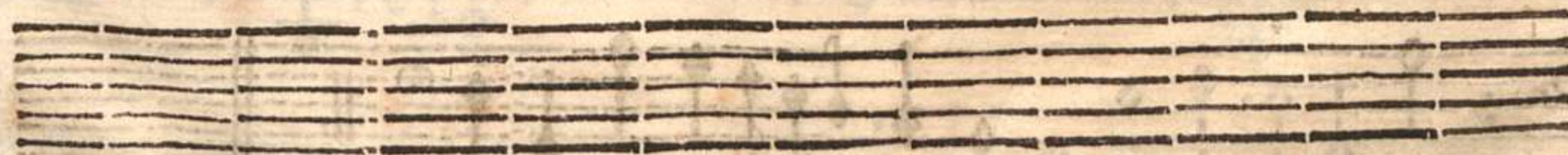
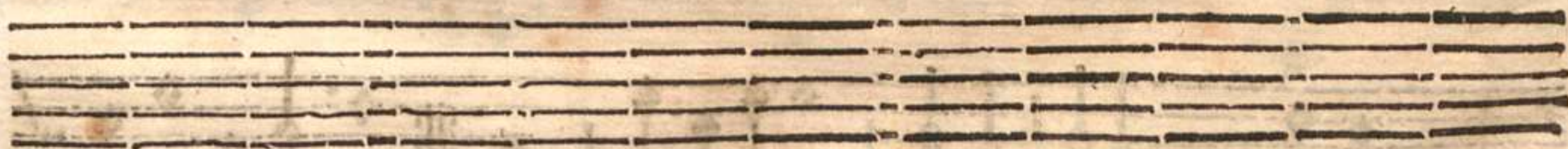






Sona.

JOHANNES STADEN, Nornb. Organ.
 Johann D. Schalden.
 deutschlicher Herder.

1643

S  **Onata.**



S  **Onata.**



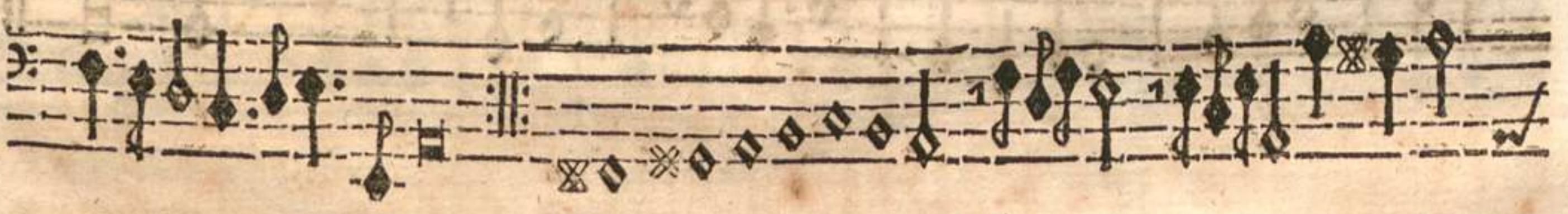



à 3.

IV.

Cum Basso continuo.

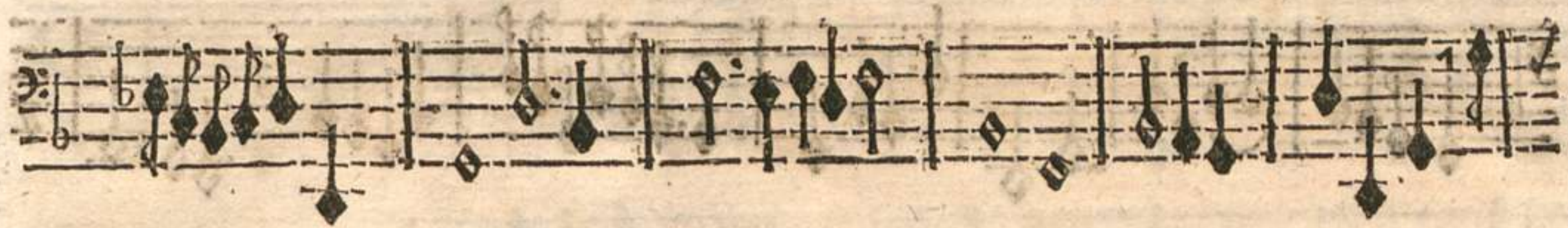
P  **Avana.**



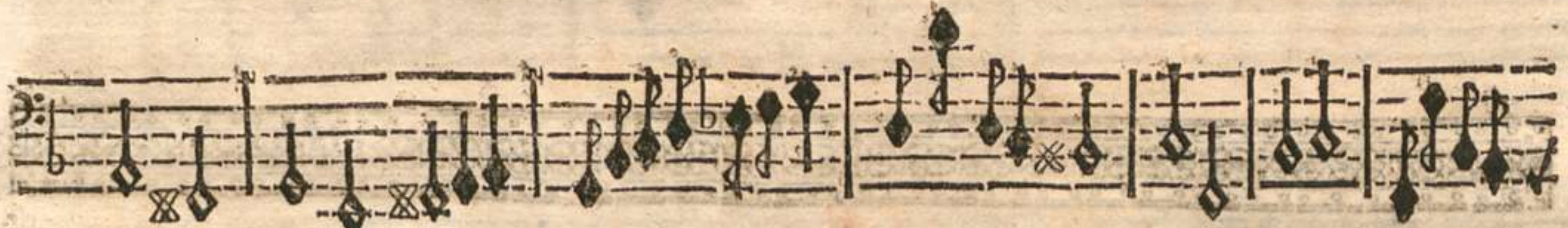


S Onata. 





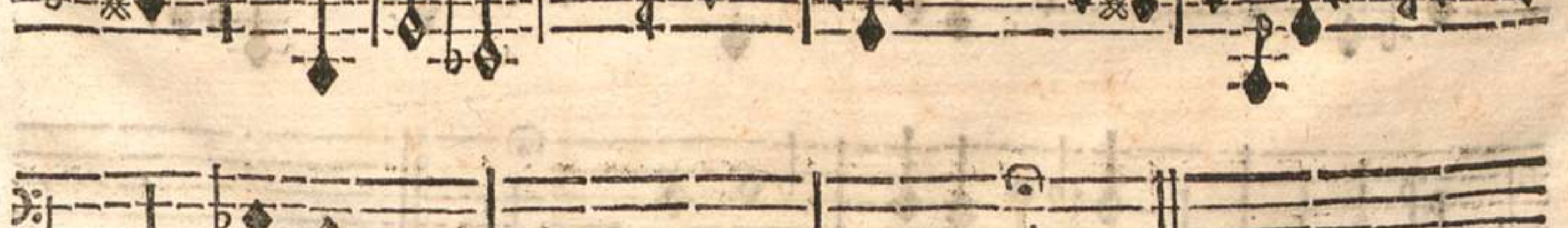








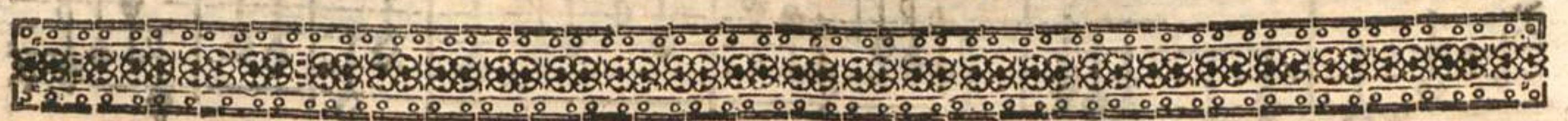






S  Onata II.



VII.

S  Onata III.







♩
 ♯
 C
 ♯ Allet.



à 2. & 3.

IX.

Aller.



♩
 ♯
 C
 Allet.

B B

Ballet.

Symphonie

Symphonie

Bassus. à 3.



Allet.



XI.



Allet.




Baller.

B B

Sympho.

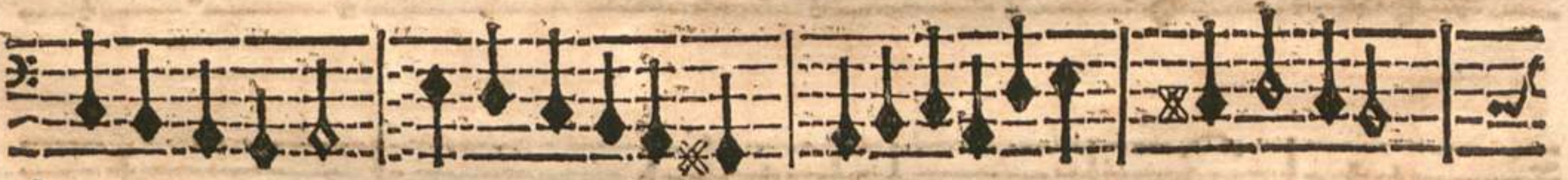
S  Ymponia.

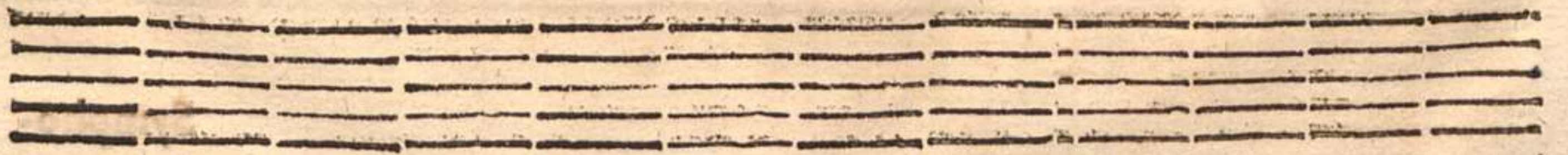


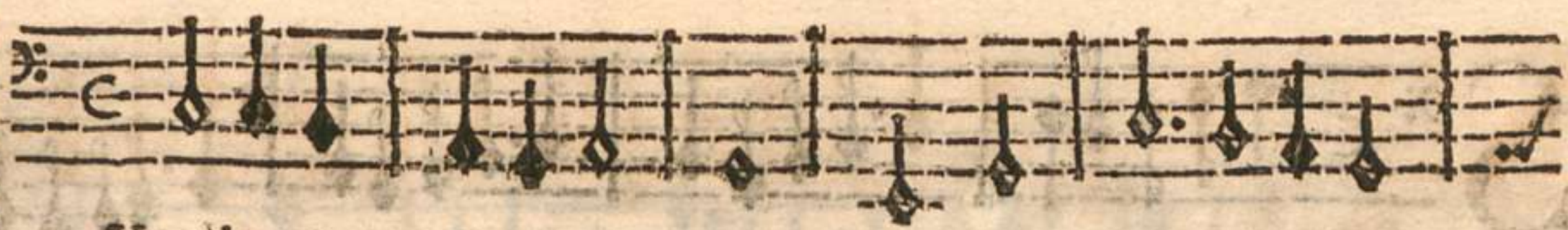


ALIO MODO.

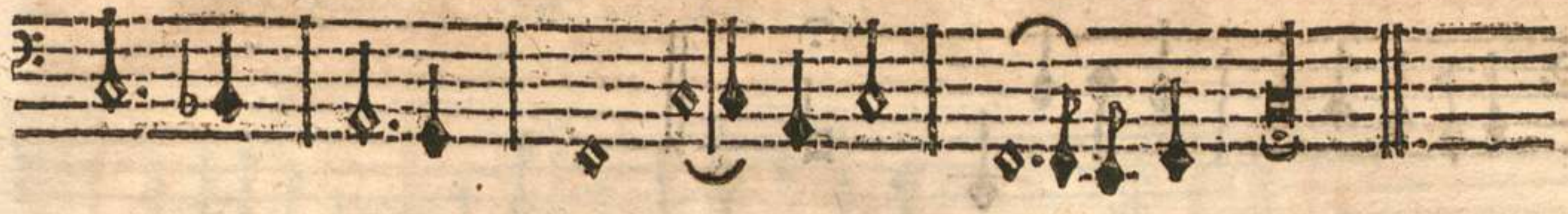
S  Ymponia.







Ymponia.



ALIO MODO.



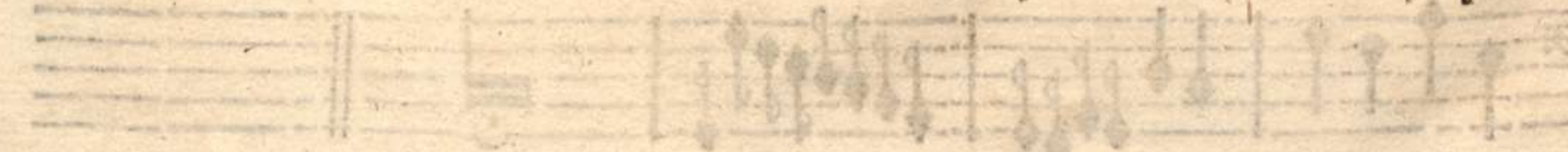
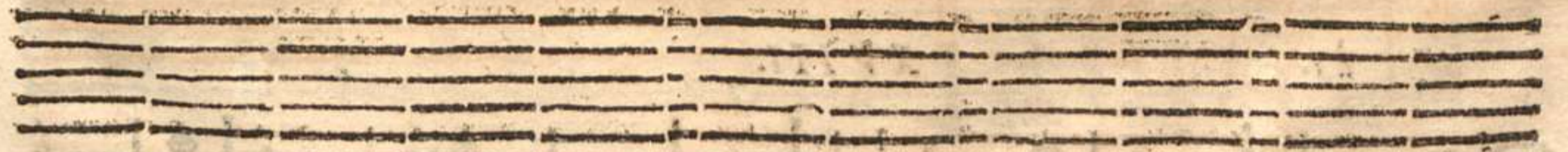
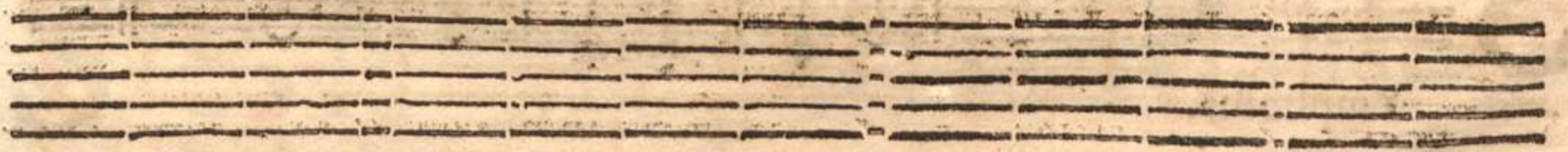
Sympho-



Ymphonica.

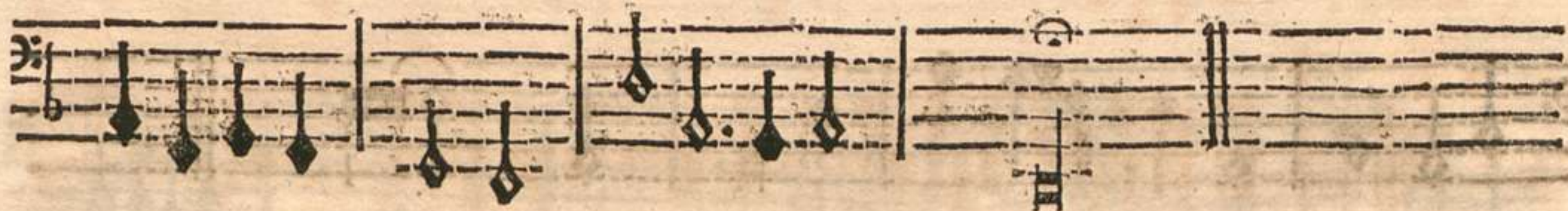


Ymphonica.





Ymphonia I.



II.



III.



XVII.



Ymphonia.



à 3.

XVIII.



Ymphonia.



S  **Ymponia.**




à 3.

XX.

S  **Ymponia.**




à 3.

XXI.

S  **Ymponia.**



Sympho-

Ymponia

Trombone.

XXII.

Bassus. à 3.

Cum Basso ad Organum.

S **Ymponia.**

à 3.

XXIII.

S **Ymponia I.**

II.

Sympho-

S Ymponia I.

The first system of music for 'Ymponia I.' consists of a single staff with a treble clef and a common time signature (C). It begins with a large, ornate initial 'S' decorated with floral patterns. The notation includes various note values, rests, and accidentals, ending with a double bar line.

The second system of music for 'Ymponia I.' continues the melody on a single staff with a treble clef and common time signature. It features similar note values and accidentals as the first system, concluding with a double bar line.

I I.

The third system of music for 'Ymponia I.' is a single staff with a treble clef and common time signature. It contains a few notes and rests, ending with a double bar line. The text 'I I.' is written below the staff.

The fourth system of music for 'Ymponia I.' is a single staff with a treble clef and common time signature. It contains a few notes and rests, ending with a double bar line.



XXV.

S Ymponia.

The first system of music for 'Ymponia.' consists of a single staff with a treble clef and a common time signature (C). It begins with a large, ornate initial 'S' decorated with floral patterns. The notation includes various note values, rests, and accidentals, ending with a double bar line.

The second system of music for 'Ymponia.' continues the melody on a single staff with a treble clef and common time signature. It features similar note values and accidentals as the first system, concluding with a double bar line.



XXVI.

R Itornello.

The first system of music for 'Itornello.' consists of a single staff with a treble clef and a common time signature (C). It begins with a large, ornate initial 'R' decorated with floral patterns. The notation includes various note values, rests, and accidentals, ending with a double bar line.

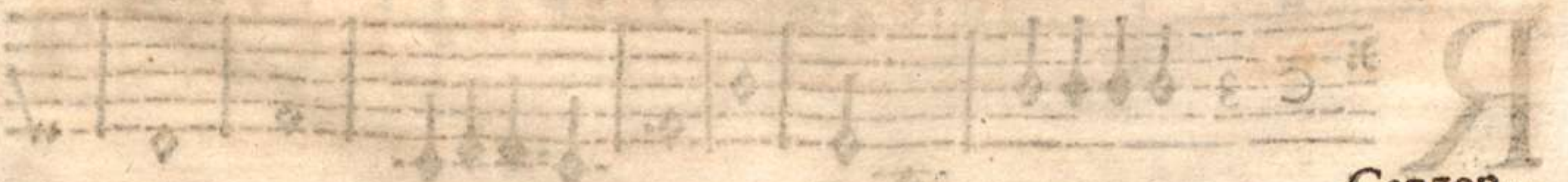
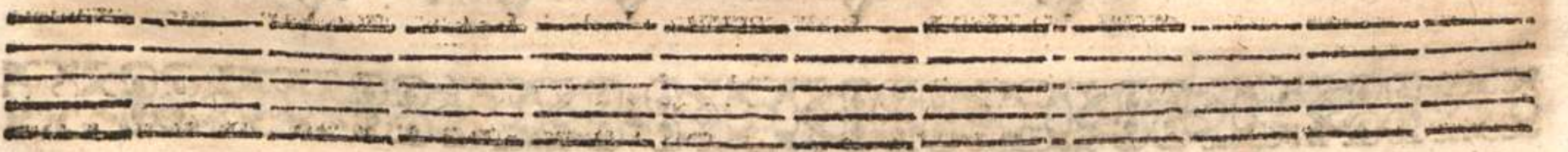
The second system of music for 'Itornello.' continues the melody on a single staff with a treble clef and common time signature. It features similar note values and accidentals as the first system, concluding with a double bar line.

CC

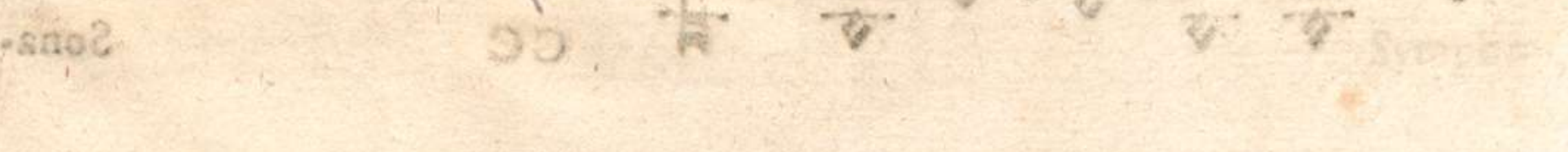
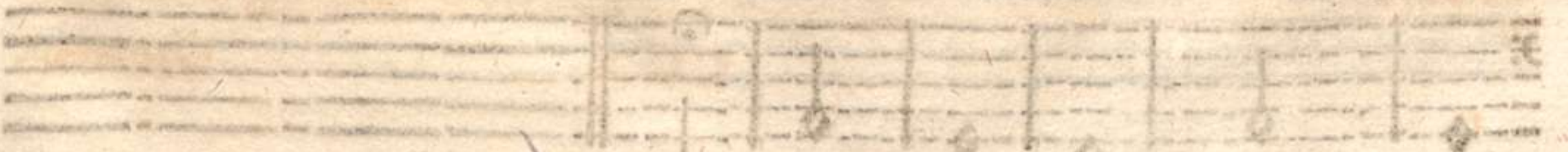
Sona.



Onata.



Canzon.



I. CHORUS.

XXVIII.

Bassus. à 4.



Anzon.



CC 2

Canzon.

II. CHORUS.

Bassus II. à 4.

XXX.

Cum Basso continuo.



First musical staff with notes and a common time signature 'C'. Includes a 'b' symbol (flat) and a double bar line.

Anzon.

Second musical staff with notes and a common time signature 'C'. Includes a '3' symbol (triple) and a double bar line.

Third musical staff with notes and a common time signature 'C'. Includes a double bar line.

Fourth musical staff with notes and a common time signature 'C'. Includes a double bar line.

Fifth musical staff, mostly blank with some faint notes.

Sixth musical staff, mostly blank.

Seventh musical staff, mostly blank.

Eighth musical staff, mostly blank.

Ninth musical staff, mostly blank.

Tenth musical staff, mostly blank.

Eleventh musical staff, mostly blank.

Twelfth musical staff, mostly blank.

Sympho.

CHORUS

CC 2



Onata.

The musical score consists of ten staves of music, all in bass clef. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (marked with asterisks). The first staff begins with a common time signature 'C' and a '3' indicating a triplet. The music is written in a style characteristic of 17th or 18th-century lute tablature notation, where notes are often represented by diamond shapes on the staff lines. The piece concludes with a double bar line and a repeat sign.

S Ymponia.

Pava



Avana.

Musical score for 'Avana' in bass clef, common time (C). The score consists of four staves of music. The first staff begins with a large decorative initial 'P'. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. A double bar line is present in the second measure of the first staff. The second staff contains a repeat sign. The third staff features a triplet of eighth notes. The fourth staff concludes with a double bar line.



Ymponia.

Musical score for 'Ymponia' in bass clef, common time (C). The score consists of four staves of music. The first staff begins with a large decorative initial 'S'. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. A double bar line is present in the second measure of the first staff. The second staff contains a triplet of eighth notes. The third staff features a double bar line. The fourth staff concludes with a double bar line.

Trombon,
over
Violon.



Ymphonica.



XXXV.

S
Ymphonica.

Ymphonica

Sympho.

Trombon,
over
Violon.

S  Ymponia.






S  Ymponia.



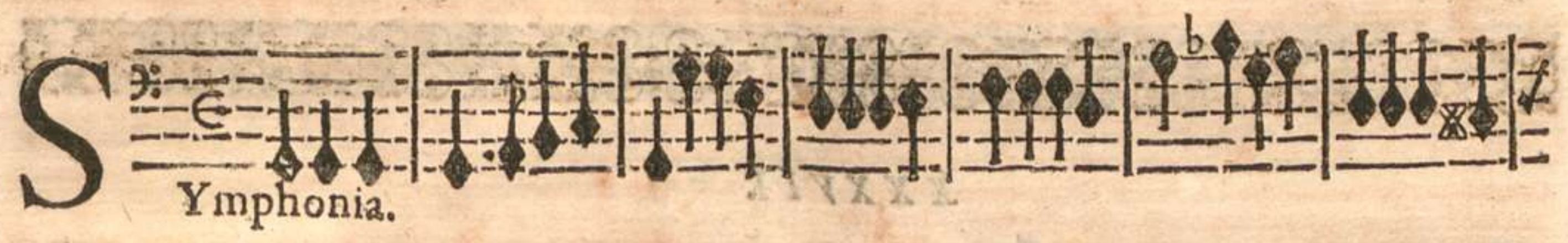


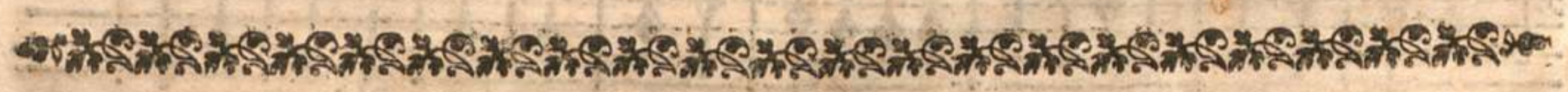
S  Ymponia.





XXXIX.

S  Ymponia.

XL.

S  Ymponia.



Bassus. à 4.

XL I.

S  Ymponia.




à 4.

XL II.

S  Ymponia.




XL III.

S  Ymponia.




DD 2

Sympho-

R 

Itornello.




XLV.

S 

Ymponia.




XLVI.

S 

Ymponia.



Sympho.



Ymponia.



XLVIII.



Ymponia.



XLIX.



Ymponia.



Ymponia

DD 3

Sympho.

Bassus. à 4.

L.



First staff of music for Bassus à 4, starting with a common time signature and a key signature of one flat. The music consists of a series of eighth and sixteenth notes.

Ymponia. *

Second staff of music for Bassus à 4, continuing the melodic line.

Third staff of music for Bassus à 4, concluding the section with a double bar line.



Violon.

L I.



First staff of music for Violon I, starting with a common time signature and a key signature of one flat.

Ymponia I.

Second staff of music for Violon I.

Third staff of music for Violon I, marked with the Roman numeral 'II' below the staff.

II.

Fourth staff of music for Violon I, marked with the Roman numeral 'III' below the staff.

III.


Fifth staff of music for Violon I, marked with the Roman numeral 'IV' below the staff.

IV.

Sympho.

S 

Ymponia I.





I I.




Violon.

LIII.

S 

Ymponia.



LIV.

S 

Ymponia.



S  Ymphonía I.



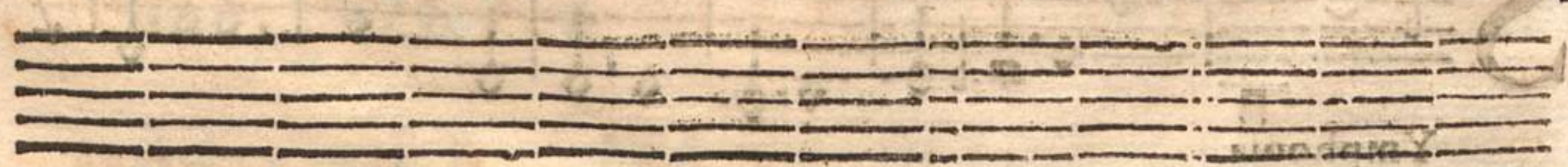
S  Ymphonía.





S  Ymphonía.



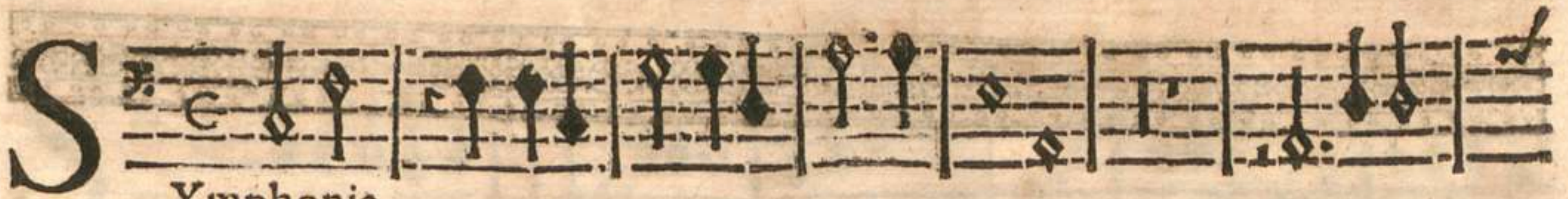




Ymponia.



LIX.



Ymponia.



LX.



Ymponia.



Ymponia

EE

Sympho-

Bassus. à 4, 5,

LXI.

Trombone, over Violon.



Ymponia,

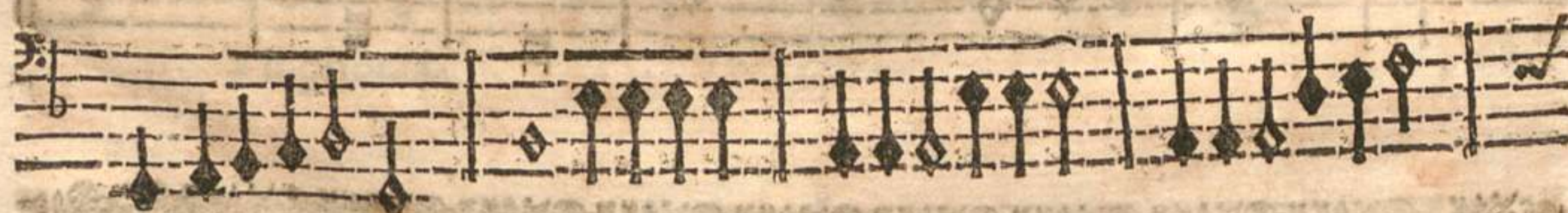


à 6.

LXII.



Ymponia.



Ymponia

EE

Sympho-

*Quart
Fogot.* **S**  **Ymponia.**






LXIV.

S  **Ymponia.**






Bassus. à 6 1 Chorus, LXV.



Onata.

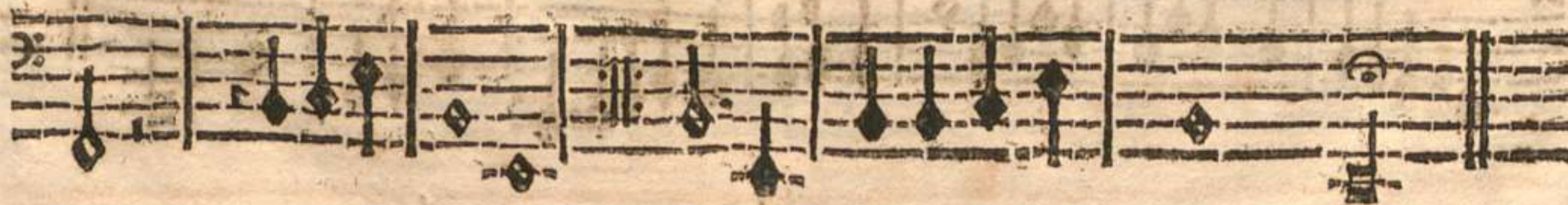


III. Bassus. à 6. LXVI.

III. Fagot, Trombon over Violon.



Anzon.



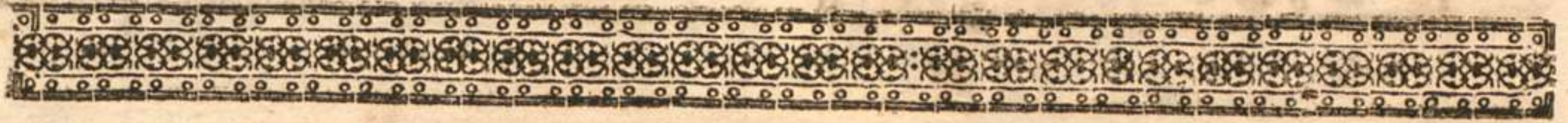
Sympho-

S *Ymponia.*

The first system of music for Bassus à 6, starting with a large 'S' and a common time signature 'C'. It consists of six staves with various rhythmic values and accidentals.

Ymponia.

The second system of music for Bassus à 6, continuing the piece with six staves.



LXVIII.

Trombon. **S** *Ymponia.*

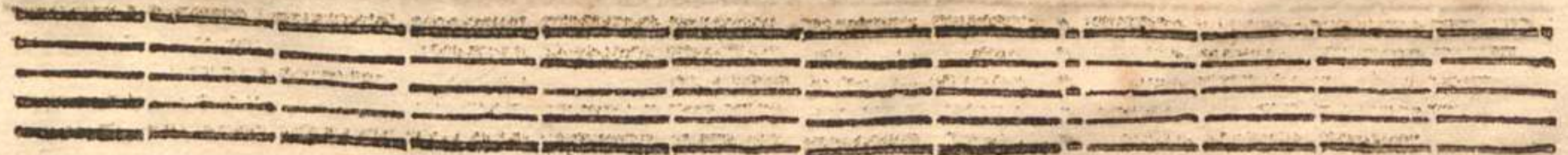
The first system of music for Trombon, starting with a large 'S' and a common time signature 'C'. It consists of two staves.

Ymponia.

The second system of music for Trombon, featuring a triplet of eighth notes in the first measure.

Ymponia.

The third system of music for Trombon, continuing the piece with two staves.



1028

Sympho-

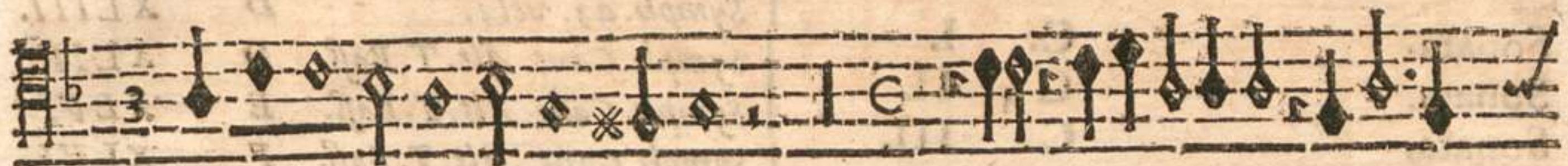
S Ymponia.

S Ymponia

Tenor. à 8. 2. Chorus. LXX.

S 

Onata.







Bassus. à 8. 2. Chorus. LXX.

S 

Onata.







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à 8.

Sym. à 2. C. 2. A. 2. T. 2. B. F ^b	LXX.
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