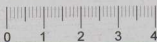


ANDREAS HAMMERSCHMIDT

DIALOGI

TEIL I  
1652

Herzog August Bibliothek Wolfenbüttel

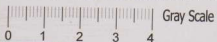


Gray Scale



DFW 110° (1-4)

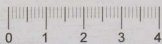
Herzog August Bibliothek Wolfenbüttel



Gray Scale



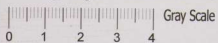
Herzog August Bibliothek Wolfenbüttel



Gray Scale



Herzog August Bibliothek Wolfenbüttel



Gray Scale



# DIALOGI,

Oder

Gespräche zwischen **S. D. T.**

Und

Einer gläubigen Seelen/

Aus den Biblischen Texten zusammen gezogen/

Und

Componirt in 2. 3. und 4. Stimmen/

Nebenst dem BASSO CONTINUO,

Von

Andrea Hammerschmieden/ *Hammerschmiedt.*

Organisten in Zittaw/

Erster Theil.

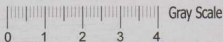
VOX V. & ult.



Dresßden/

Gedruckt und verlegt durch Christian und Melchior Ber-  
gen/ Gebrüder/ Churfürstl. Durchl. zu Sachsen HofeBuchs-  
drucker/ Im M DC LII, Jahr.

Herzog August Bibliothek Wolfenbüttel



Gray Scale



0 1 2 3 4

# DIALOGI

Die  
Einführung des fünften Buches

Einleitung zum fünften Buch

Das den Rhythmen des fünften Buches

Compositio in 2 und 4 Canticis

Compositio in 2 und 4 Canticis

Stylus Rhythmicus

Stylus Rhythmicus

Der Teil

VOX V. & sic



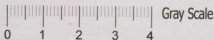
Stylus

Stylus und Rhythmus des fünften Buches

Das fünfte Buch des Dialogi

Das fünfte Buch des Dialogi

Herzog August Bibliothek Wolfenbüttel



I, Dialogus 23. C.C.E. Andr. Hantze. Instrumento.

**G**eb bin die Wurzel, &c.



Aaaaa ij

Herzog August Bibliothek Wolfenbüttel



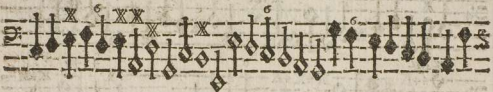
Gray Scale



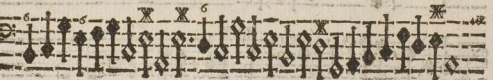
II. Dialogus    à 3, C. C. T    Andr. Hamann.    Bass. Cont.    110



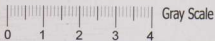
Oh daß ich hören sollte/te.



Befehl dem HERRN deine Wege



Herzog August Bibliothek Wolfenbüttel



Gray Scale



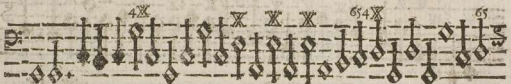


Bass. Conti.



Befiehl

Befiehl



Befiehl

Seine Hülffe



Aaaa iii

Herzog August Bibliothek Wolfenbüttel



Gray Scale



Lernre dich doch wieder zu uns

Lernre dich doch wieder zu uns

Lernre dich doch wieder zu uns

Lernre dich doch wieder zu uns

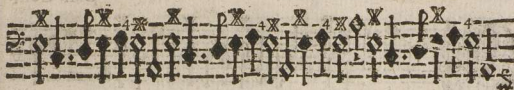
Fülle uns frühe mit deiner Gnade

Fülle uns frühe mit deiner Gnade

Erfreue uns



Ban. Cont.



VI IV.

âz. C. C. T.

Andr. Hamm.

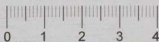
Bass. Cont.



Symphon. âz.



Herzog August Bibliothek Wolfenbüttel



Gray Scale





G. Der legt uns



Alleluja



V. Dialogus á 2. C. B. Andr. Hamm. Bass. Cont.

**A**ch Herr, ich habe gesündigt/te

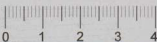
Sey getrof

Ach Herr, ich habe

2 b b b b

The image shows a page of a musical manuscript for Bass Continuo. It features a large, ornate initial 'A' at the beginning of the first staff. The music is written on a single staff with a treble clef and a common time signature. The notes are decorated with various ornaments, including diamonds and crosses. Below the notes are figures (numbers and accidentals) used for figured bass. The text 'Ach Herr, ich habe gesündigt/te' is written below the first staff, and 'Sey getrof' is written below the second staff. The text 'Ach Herr, ich habe' is written below the third staff. At the bottom of the page, there is a signature '2 b b b b'. The page is numbered 'V' in the top left corner.

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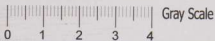


Gray Scale

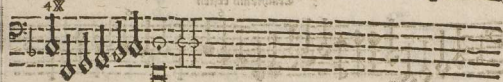


The image shows a page of handwritten musical notation for a Bass Continuo. It consists of six staves of music. The notation is a form of figured bass, where notes are represented by letters (G, A, B, C, D, E, F) and accidentals (sharps, flats, naturals) on a five-line staff. Rhythmic values are indicated by numbers (1, 2, 3, 4, 6) placed above or below the notes. There are also various symbols such as 'X' and '\*' scattered throughout the notation. The paper is aged and shows some staining and wear.

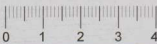
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## VI. Dialogus à 2. C. B. Andr. Hamm. Bass Cont.



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Gray Scale



0 1 2 3 4

Bass Cont.

The image shows a page of handwritten musical notation for a Bass Continuo. It consists of six staves of music. The notation is written in a historical style, using a single clef (likely a soprano clef) and a key signature of one flat (B-flat). The music is characterized by a series of rhythmic patterns, often represented by diamond-shaped notes. Various ornaments, marked with 'X' and '4X', and fingerings, marked with '6', are indicated throughout the score. The text 'Trachte am ersten' is written below the second staff. The manuscript shows signs of age, with some staining and wear.

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Musical staff with notes, clef, and various markings including '65', '4X', and 'X X'.

Ch wie gar nichts

Musical staff with notes, clef, and markings including '75', 'b', and 'S'.

Musical staff with notes, clef, and markings including '65', '4X', and 'S'.

Sie gehn daher.

Musical staff with notes, clef, and markings including '4X', '65', and 'S'.

Musical staff with notes, clef, and markings including '65', '4X', 'b', and 'S'.

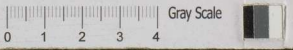
Musical staff with notes, clef, and markings including '65', '43', and 'S'.

Musical staff with notes, clef, and markings including '4X', 'S', and 'b'.

Sie samler

Bbbbb ij

Herzog August Bibliothek Wolfenbüttel

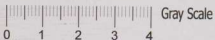


Bass. Cont.

VIII. Dialog à 3. C.C.B. Andr. Hamm. Bass. Cont.

**D** Presto  
Wer wer wird wohnen in deiner Lütten!  
Wer ohne Wandel  
Wer ohne Wandel

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Bass. Cont,



Herzog August Bibliothek Wolfenbüttel



Gray Scale



## IX. Dialogus

à 2.

C.B.

Andr. Hammt.

Bass. Continuo



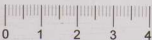
Oh Herr wie sind meiner Feinde so viel!



Sürchte dich nicht



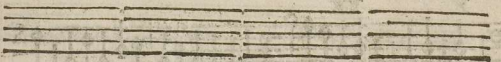
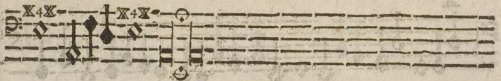
Herzog August Bibliothek Wolfenbüttel



Gray Scale

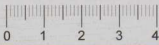


Bass Cont.



Esces

Herzog August Bibliothek Wolfenbüttel



Gray Scale



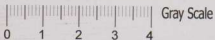
V. Dialog: à 2. C.T. Zwoyerley Coral zusammen: Bass. Cont. mo.)

W  
Als mein GOTT will / 2c.  
Auf.  
deiner lieben GOTT.

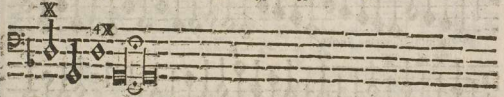
4X  
6  
6  
4X  
6  
4X  
X  
6  
6  
X X X X  
X XX 43 43

Detailed description: The image shows a page from a handwritten musical manuscript. At the top, the title reads 'V. Dialog: à 2. C.T. Zwoyerley Coral zusammen: Bass. Cont. mo.)'. The music is written on six staves, each with a treble clef and a common time signature. A large, ornate initial 'W' begins the first staff. The lyrics 'Als mein GOTT will / 2c.' are written below the first staff, and 'Auf.' is written below the second staff. The second staff begins with the lyrics 'deiner lieben GOTT.'. The music consists of a series of diamond-shaped notes, characteristic of figured bass notation. Various figures (numbers) are placed above the notes, such as '4X', '6', and '43'. There are also several 'X' marks above the notes, likely indicating specific chords or fingerings. The manuscript is written in black ink on aged, slightly yellowed paper.

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Bass Cont.



Esce it

Herzog August Bibliothek Wolfenbüttel



Gray Scale



XI. Dialogus á 3. C. C. T. Andr. Hammt. Bass. Cont. Organo

Symphon. á 3.



Jesus Du allerhöchster Heyland



Jesus Jesus meine Freude



Reper. symphon.



Sich XXX



Jesus Jesus meine Freude





Bass Cont.

Handwritten musical score for Bass Continuo. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in figured bass notation, with figures such as 65, 43, 6, 76, and 6. The second staff continues the notation with figures 43, 43, 6, 6, b, b, 43, and b. The third staff includes the instruction "Repet. Symphon." and the lyrics "Jesu wenn ich an Dich gedencke". The fourth staff has figures 6 5, 44, 6, 4, 6, 705, 765, and 76. The fifth staff includes the lyrics "Jesu wenn ich nur Dich habe" and figures 4, 5, 6, 6, 6, 4, 4, and 4. The sixth staff has figures 6, 6, 6, 6, 4, 4, and 4. The seventh staff begins with the figure 765 and ends with a double bar line.

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Gray Scale





Bass Cont.



Tibi tibi soli peccavi



Herzog August Bibliothek Wolfenbüttel



Gray Scale



XIII. Dialogus à 2. C.T. Andr. Hamnt. Bass. Cont. no 1



Sehe meine Freundin



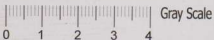
Du hast mich

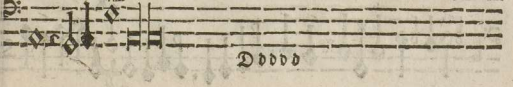


Sehe mein Freund



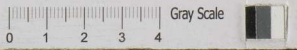
Herzog August Bibliothek Wolfenbüttel





D d d d d

Herzog August Bibliothek Wolfenbüttel



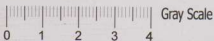
XIV. Dialogus a 2. C.T. Andr. Hamur. Bass. Cont. 2mo

As siehest du aber!

Oder wie Fantu du sagen!

The musical score consists of eight staves of handwritten notation. The first staff begins with a large, ornate initial 'S' in a decorative frame. The notation includes notes, rests, and figured bass symbols (numbers 6, 5, 4, 3, 2, 1, ♭, ♯, and X). The text 'As siehest du aber!' is written below the first staff, and 'Oder wie Fantu du sagen!' is written below the fourth staff. The score is written in a historical style, likely from the 17th or 18th century.

Herzog August Bibliothek Wolfenbüttel

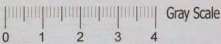


Bass. Cont.

Handwritten musical notation for Bass Continuo, measures 43-76. The notation is written on a single staff with a treble clef and a common time signature. The notes are represented by diamond-shaped symbols, and the rhythm is indicated by vertical stems. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (X, X). The measures are numbered 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, and 76. The notation is arranged in four systems of two staves each, with the first system starting at measure 43 and the fourth system ending at measure 76. The notation is written in a clear, legible hand.

♩♩♩♩ ii

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XV.

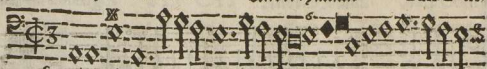
♩ 3.

C. C. B.

Andr. Hamm.

Bass Cont.

no 3



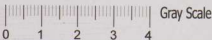
Symphon. ♩ 3.



Bringt her



Herzog August Bibliothek Wolfenbüttel



Gray Scale





Bass Cont.

Reper. Symphon.

Sola

Ich der

4 4 X

6 6 6 6 4 X

Wetst an

6

6 X

X X

4 X 76 6 6-6 56

X 4 X

3

X

6 X

Dddd is

Herzog August Bibliothek Wolfenbüttel



Gray Scale



0

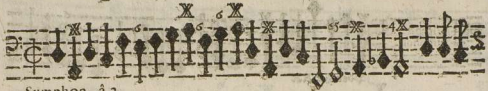
1

2

3

4

XVI. Dialogus à 3. C.C.B. Andr. Hamm. Bass. Cont



Musical staff 1, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The staff contains a sequence of notes with various ornaments (marked with 'X') and fingerings (marked with '6', '5', '4').

Symphon. à 3.



Musical staff 2, continuing the symphony with similar notation and ornaments.



Musical staff 3, continuing the symphony with similar notation and ornaments.



Musical staff 4, continuing the symphony with similar notation and ornaments.



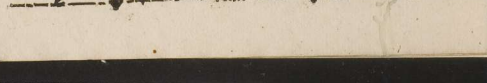
Musical staff 5, continuing the symphony with similar notation and ornaments.



Musical staff 6, continuing the symphony with similar notation and ornaments.



Musical staff 7, continuing the symphony with similar notation and ornaments.



Musical staff 8, continuing the symphony with similar notation and ornaments.



Musical staff 9, continuing the symphony with similar notation and ornaments.

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0 1 2 3 4 Gray Scale



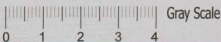
Bass. Cont.



Der dir alle

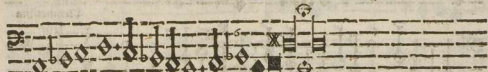


Herzog August Bibliothek Wolfenbüttel



Gray Scale





## XVII. Dialogus à 2. C. B. Andr. Hamm. Bass. Con.



Ch HERR straff mich nicht



Was soll ich



Bass Contr.

Handwritten musical score for Bass Contrapunctus, featuring seven staves of music. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and articulation marks. Above the staves, there are several annotations: 'X4X', 'XX', and 'X'. Below the staves, there are numerical annotations: '6', 'b', and '6'. The music concludes with a double bar line and a fermata. At the bottom center of the page, the word 'Cccc' is written.

Herzog August Bibliothek Wolfenbüttel



Gray Scale





Bass. Cont.

The image shows five staves of handwritten musical notation for a Bass Continuo. Each staff contains a sequence of notes and rests, with various fingerings and techniques indicated by numbers (1-6) and 'X' marks above the notes. The notation is written in a historical style, likely from a 17th or 18th-century manuscript. The first four staves are filled with music, while the fifth staff is partially filled and then left blank.

CCCC ij

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XIX. Dialogus à 2. C.T. Andre Hamur. Bass. Cont.



Symphon. à 3.



Herzog August Bibliothek Wolfenbüttel



Gray Scale



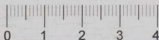


Bass Cont.



CCCC iij

Herzog August Bibliothek Wolfenbüttel



Gray Scale



XIX. Dialogus äz. A.B. Andr. Hamm. Bass.Cont.



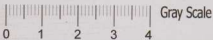
Ende Dich höre



Ist nicht Ephraim



Herzog August Bibliothek Wolfenbüttel



Gray Scale



Bass. Cont.



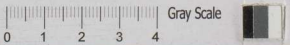
Siehe an



Darumb bricht mir mein Zerg



Herzog August Bibliothek Wolfenbüttel

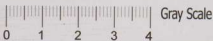


XX. Dialogus à 3, vel 4. C. C. T. B. Andr. Hamm. Bass. Conc

O Gott warum hast du mein vergessen

Was betrübst du dich

Herzog August Bibliothek Wolfenbüttel



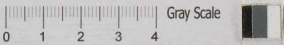
Bass Contr.

The image shows a page of handwritten musical notation for Bass Contrabasso. It consists of six systems of staves. The first five systems are in 2/4 time and contain dense rhythmic patterns with many sixteenth notes. The sixth system begins with a 3/4 time signature and contains fewer notes, ending with a double bar line. The notation includes various note values, rests, and dynamic markings such as 'X' and '6'. The paper is aged and shows some staining.

Alleluja

*ffff*

Herzog August Bibliothek Wolfenbüttel



XXII. Dialogus à 3. vel 4. C. C. T. B. Andr. Hamm. Bass. Contr.

**B**enedicam Dominum



In Domino



Magnificare

Herzog August Bibliothek Wolfenbüttel

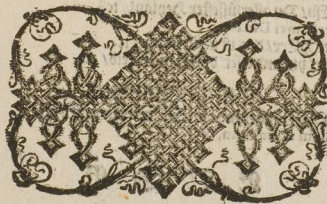
0 1 2 3 4 Gray Scale



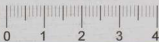
Bass Cont.



Benedicam



Herzog August Bibliothek Wolfenbüttel



Gray Scale



# Register.

## Mit 2. Stimmen.

V.	Ach Herr/ ich habe gelündigt/ 2c	C. B.	B. C.
VI.	Liebe Seele/ du hast einen guten Vorrath.	C. B.	B. C.
IX.	Ach Herr/ wie sind meiner Feinde so viel?	C. B.	B. C.
X.	Was mein Gott will/ das gescheh allzeit/ 2c.	C. T.	T. C.
XIII.	Siehe meine Freundin/ du bist schöne/ 2c.	C. T.	T. C.
XIV.	Was siehest du aber eine Splitter in deines Bruders Auge/ 2c	C. T.	T. C.
XVII.	Ach Herr straff mich nicht in deinem Zorn/ 2c.	C. B.	B. C.
XVIII.	Ich leyde billich nach meinem verdienten Lohn/ 2c.	A. B.	B. A.
XIX.	Maria/ gegrüßet seyst du/ 2c.	C. B.	B. C.
XX.	Wende dich Herr und sey mir gnädig/ 2c.	A. B.	B. A.

## Mit 3. Stimmen.

I.	Ich bin die Wurzel des Geschlechtes Davids/	C. C. B.	B. C. C.
II.	Ach daß ich hören solte/ 2c.	C. C. T.	T. C. C.
III.	Herr/ lehre dich doch wieder zu uns/ 2c.	C. C. B.	B. C. C.
IV.	Gelobet sey der Herr täglich/ 2c.	C. C. T.	T. C. C.
VII.	Ach wie gar nichts sind doch alle Menschen? 2c.	C. C. B.	B. C. C.
VIII.	Herr wer wird wohnen in deiner Hütten? 2c.	C. C. B.	B. C. C.
XI.	O Jesu/ Du aller süßester Heyland/ 2c.	C. C. T.	T. C. C.
XII.	Milerere mei DEUS.	C. C. T.	T. C. C.
XV.	Ich der Herr/ das ist mein Name/ 2c.	C. C. B.	B. C. C.
XVI.	Nehmet hin und esset/ das ist mein Leib/ 2c.	C. C. B.	B. C. C.

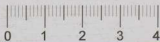
## Mit 4. Stimmen.

XXI.	Ach Gott/ warum hast Du mein vergessen? 2c.	C. C. T. B.	B. T. C.
XXII.	Benedicam Dominum, &c.	C. C. T. B.	B. T. C.

E N D E.



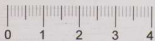
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Gray Scale



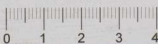
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Gray Scale

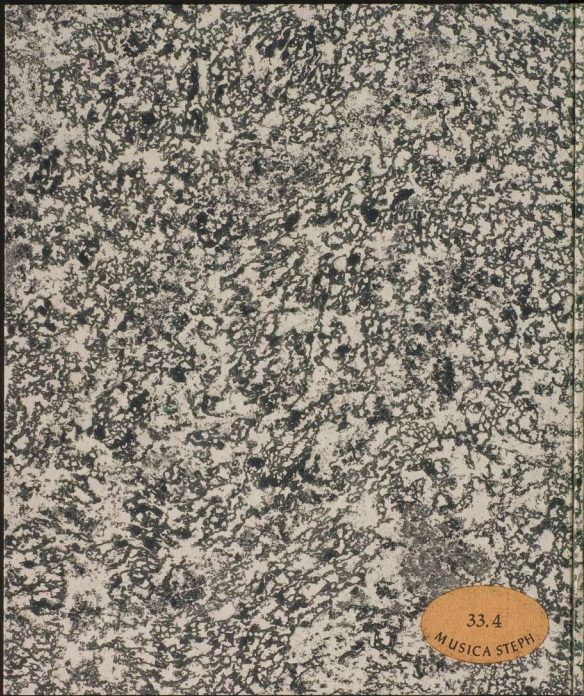


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Gray Scale





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