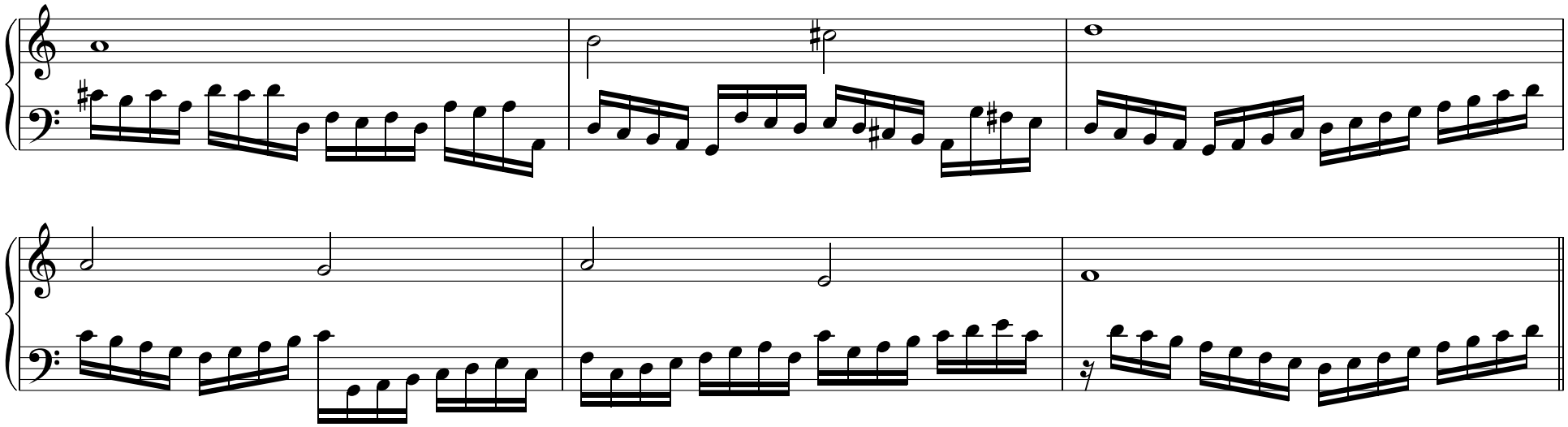
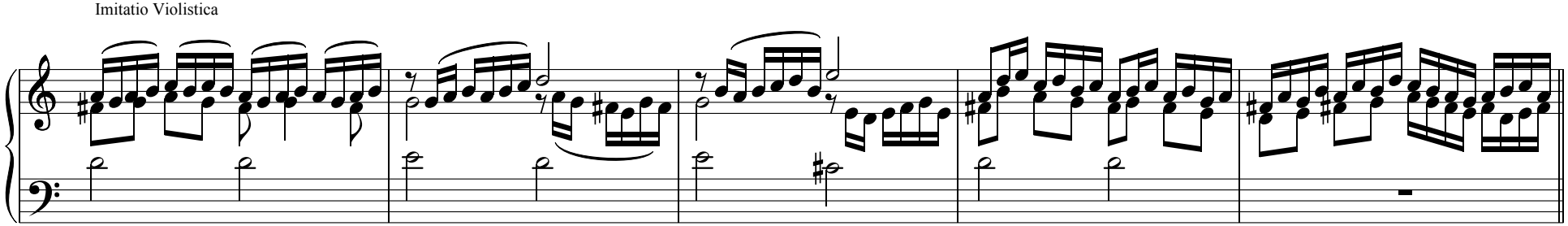
Scheidt: Tabulatura nova I (1624), Cantio sacra "Wir glauben all an einen Gott", aus 2. Versus



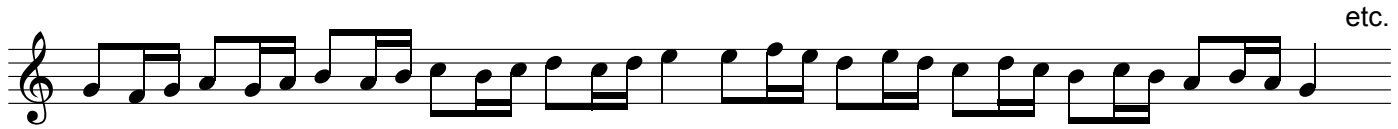
Scheidt: Tabulatura nova I (1624), Cantio sacra "Wir glauben all an einen Gott", aus 4. Versus

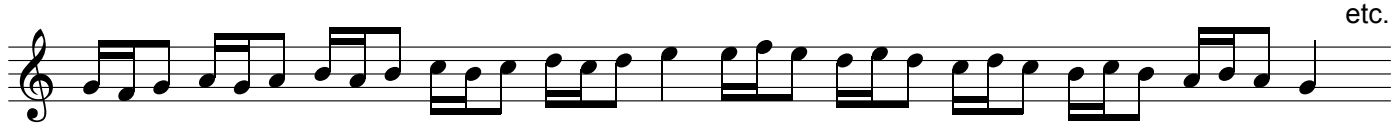


Figurae

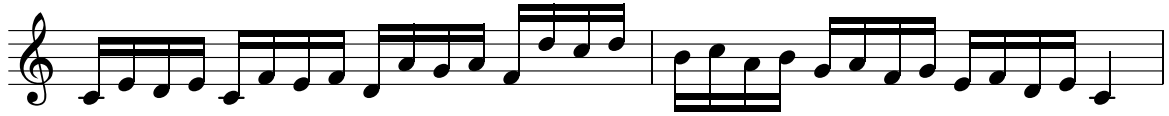
Wolfgang Caspar Printz (1641-1717): Musica Modulatoria Vocalis, oder Manierliche und zierliche Sing-Kunst (Schweidnitz, 1687)

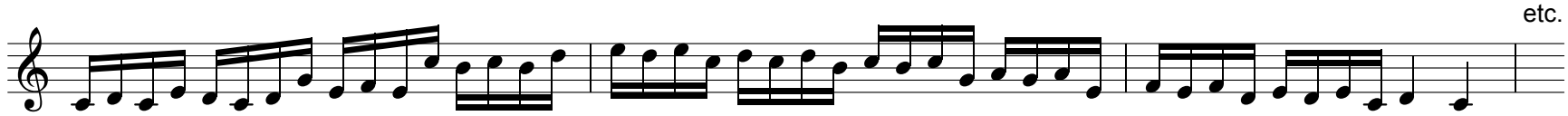
"corta"



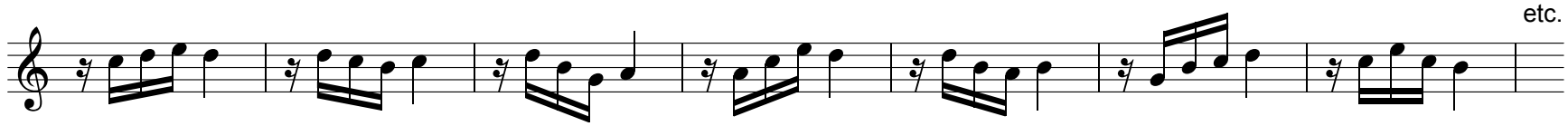


"messanza"



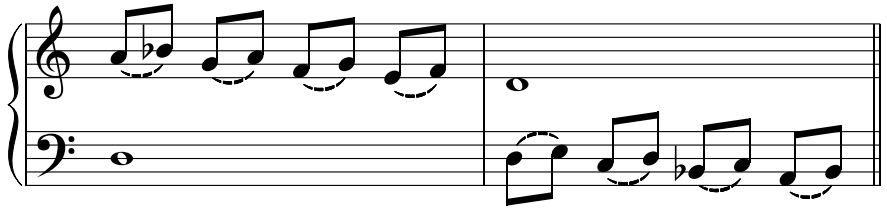


"suspirans"

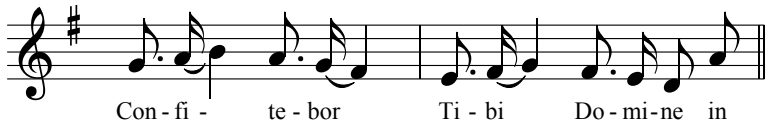


ACCENTUS (C. Bernhard; J. G. Walther, Praecepta der musicalischen Composition 1708)

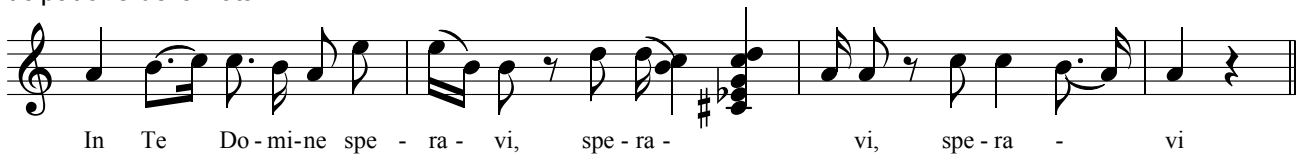
"accentus"



Anticipatione della Syllaba



Anticipatione della nota

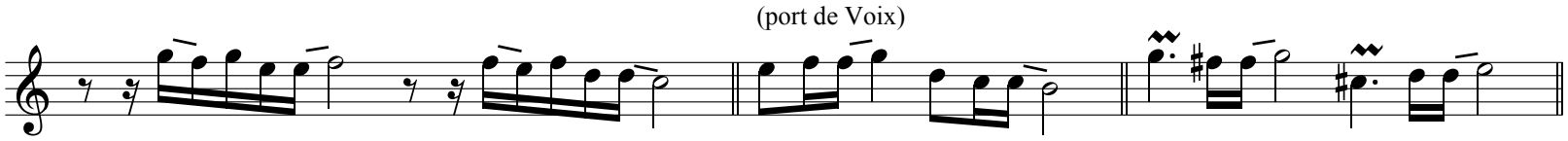


Guillaume-Gabriel NIVERS (Premier Livre d'Orgue 1665)

Pour couler les notes, il faut bien les distinguer, mais il ne faut pas lever les doigts si promptement: cette maniere est entre la distinction et la confusion, ou participe un peu de l'une et de l'autre; et se pratique le plus ordinairement aux ports de voix et en certain passages dont voicy quelques exemples. De touttes ces choses on doit consulter la methode de chanter, par ce qu'en ces rencontres l'Orgue doit imiter la Voix.

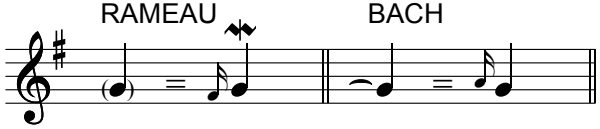
Exemples du Coulement des notes. Les deux notes qu'il faut le plus couler sont icy marquées d'une petite raye.

(port de Voix)



Jean Philippe RAMEAU

Johann Sebastian BACH

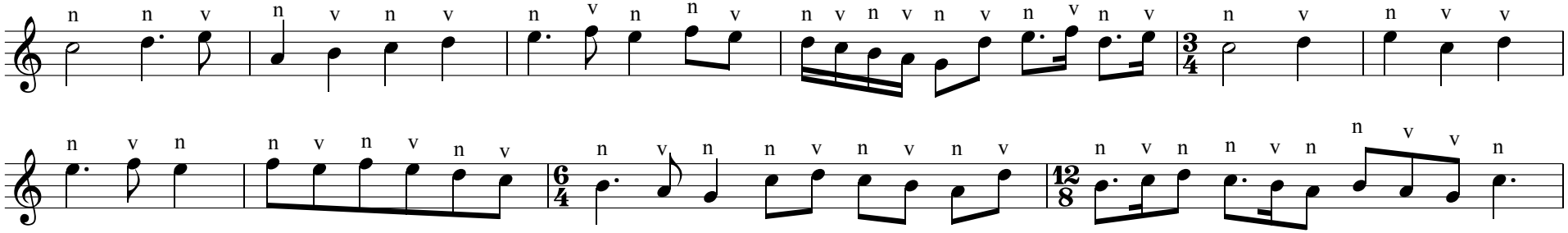


Georg Muffat: Florilegium secundum (1699), aus dem Vorwort

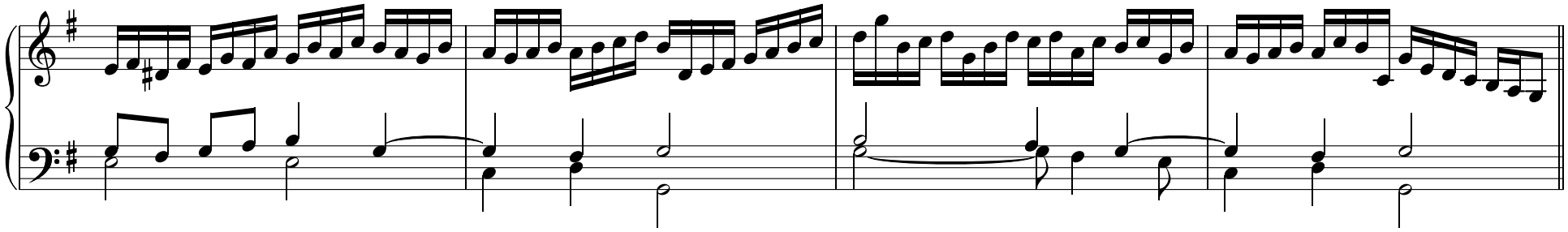
V. Venustas. Von der zierlichen Manier.

[...] Auß denen Noten, die in der Composition vorkommen, werden etliche für edle, etliche für schlechte gehalten. Die edle seynd, welche nathürlicher Weise in dem Gehör scheinen zu verweilen; als da seynd die längere Noten, oder die einen Essential-Theil deß Tempo anfangen, oder die nach sich ein Punct haben; unter den gleich diminuirenden seynd, welche in ungleicher Zahl stehen, bey welchen der Bogen hinab soll gezogen werden. Die schlechte seynd alle andere; nemblich so den Ohren nicht also genugthun, sondern als weiter gehende ein Verlangen nach sich lassen. Besiehe die Exempel Oo, in welchen ich die edle Noten auff Lateinisch Nobiles mit (n) die schlechten aber (viles) mit (v) übergezeichnet hab. [...]

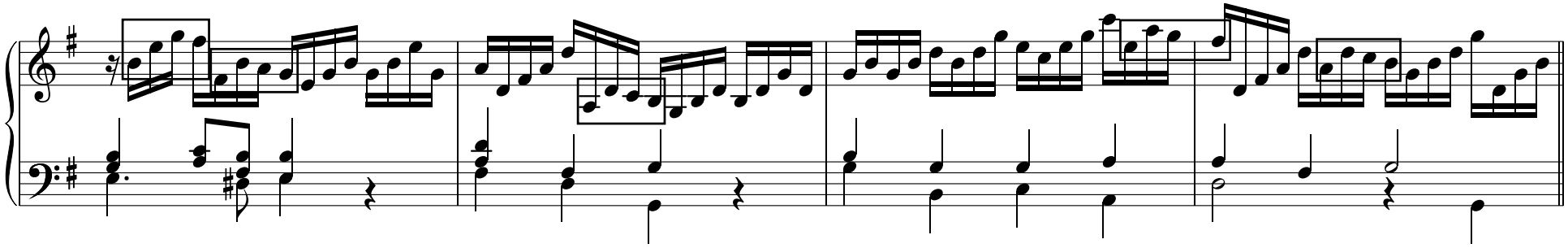
Oo



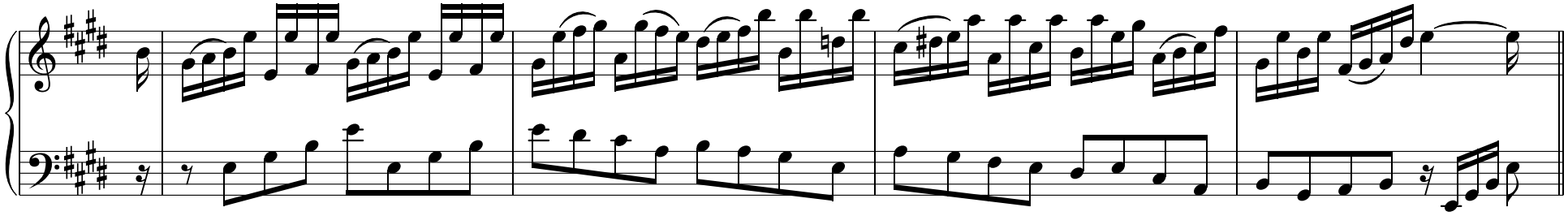
Pachelbel: Partita "Ach, was soll ich Sünder machen?", Beginn Variatio 2



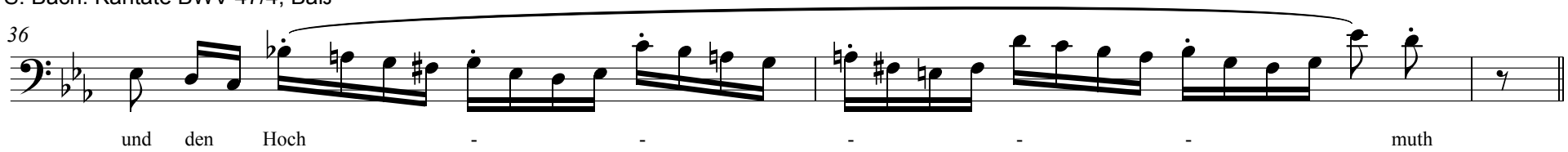
Bach: Partite diverse "Ach, was soll ich Sünder machen", BWV 770, Beginn Partita VI



Bach: Französische Suite VI E-Dur, BWV 817, Beginn Allemande

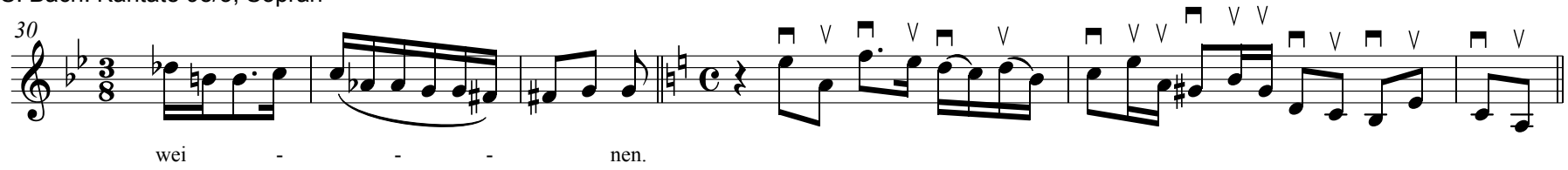


J. S. Bach: Kantate BWV 47/4, Baß

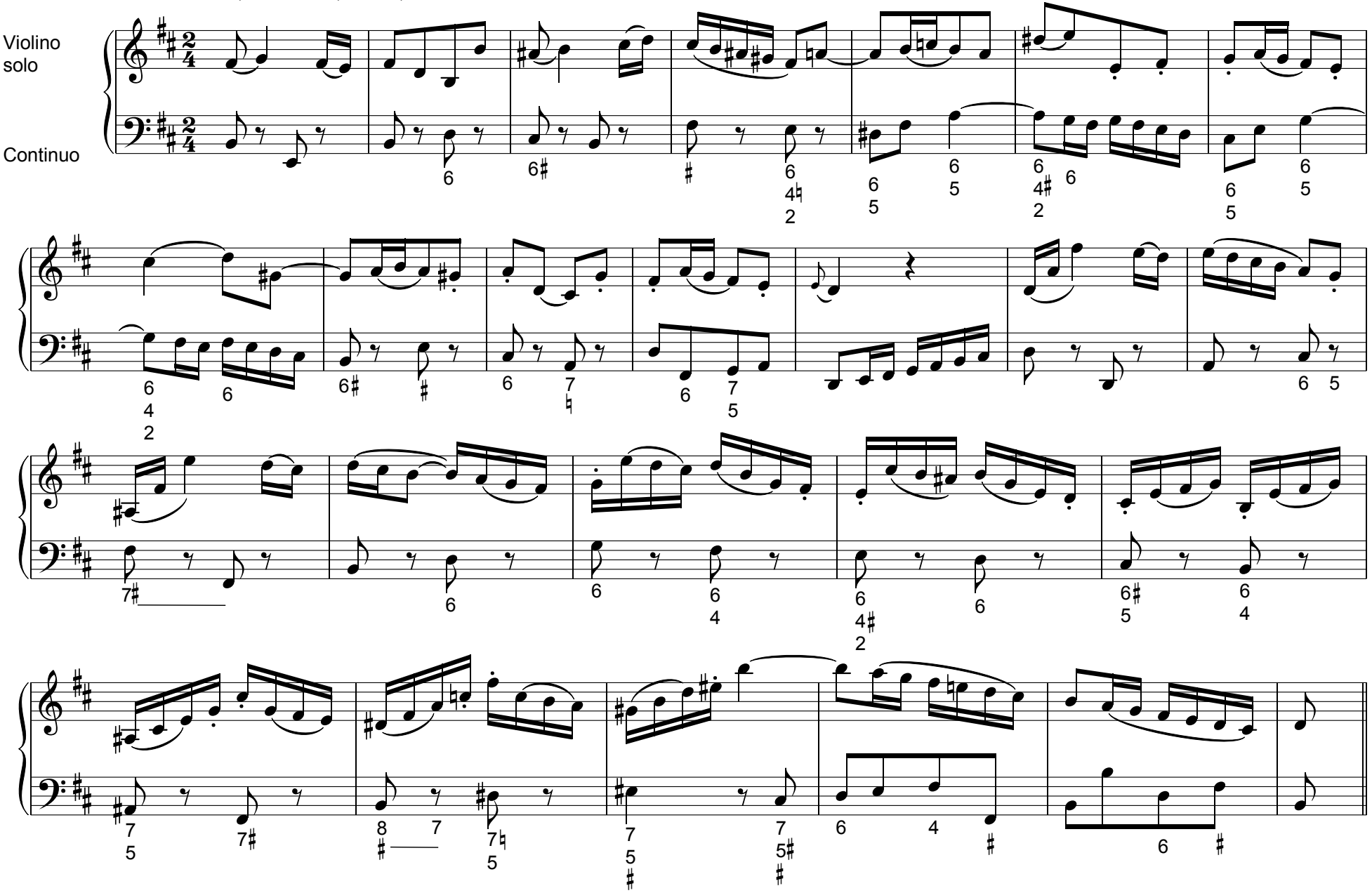


J. S. Bach: Kantate 98/3, Sopran

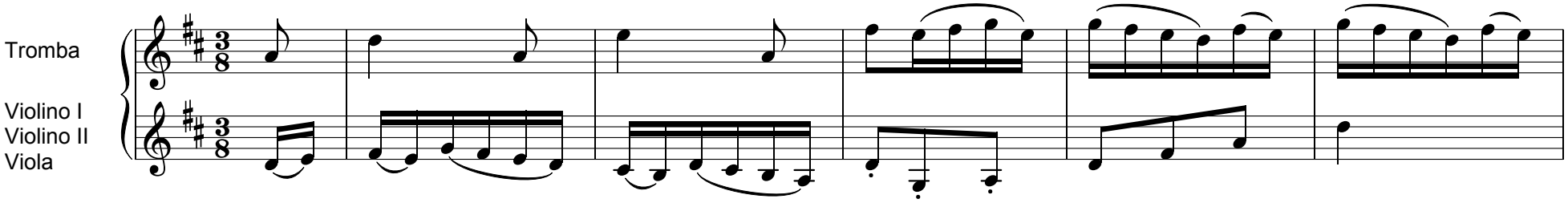
Michel Corrette: Italienisches Andante



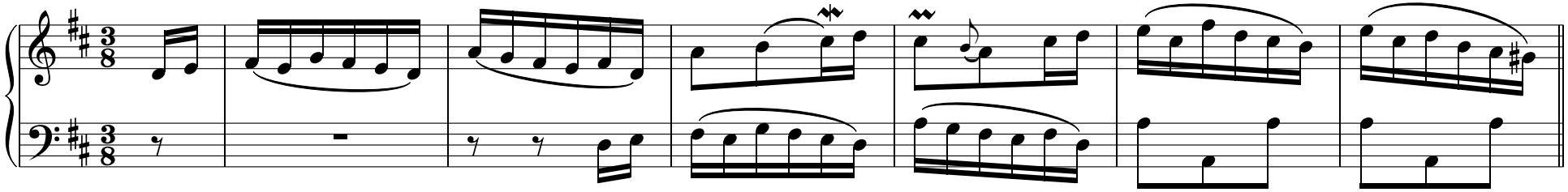
Bach: Weihnachtsoratorium, 3. Kantate, Nr. 31, Aria



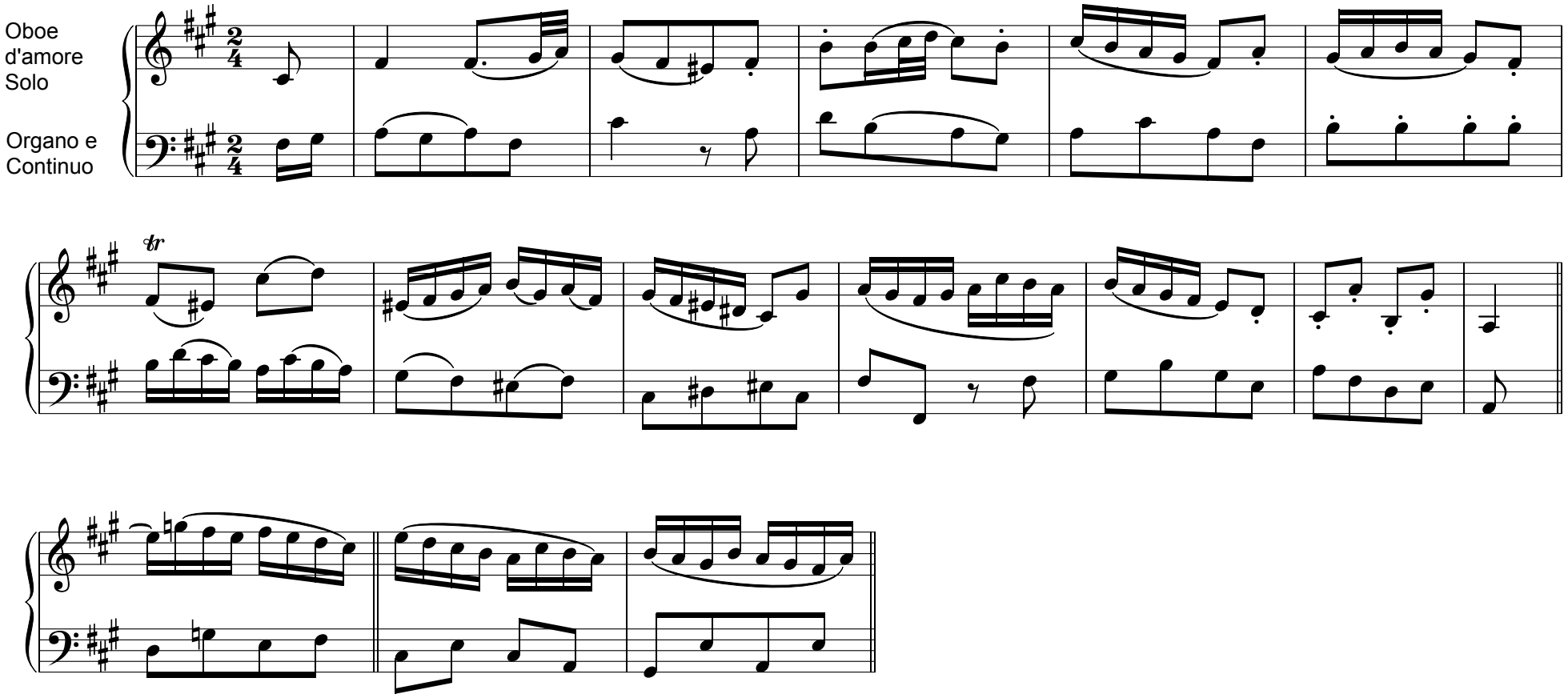
Bach: Weihnachtsoratorium, 6. Kantate, Nr. 54, Coro ("Herr, wenn die stolzen Feinde schnauben")



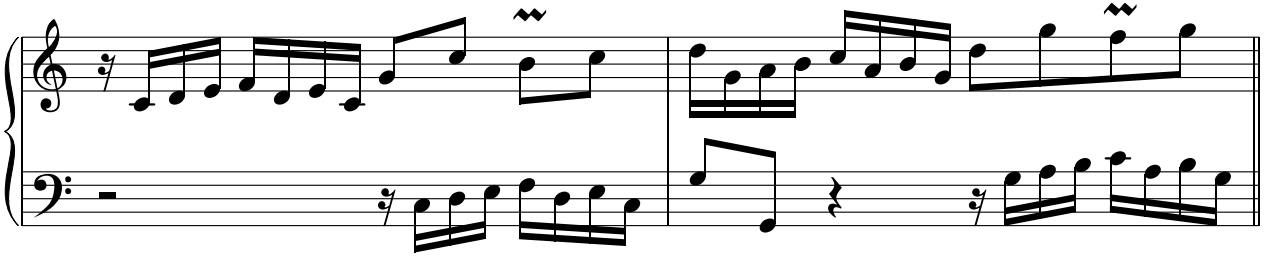
Bach: Inventio 3



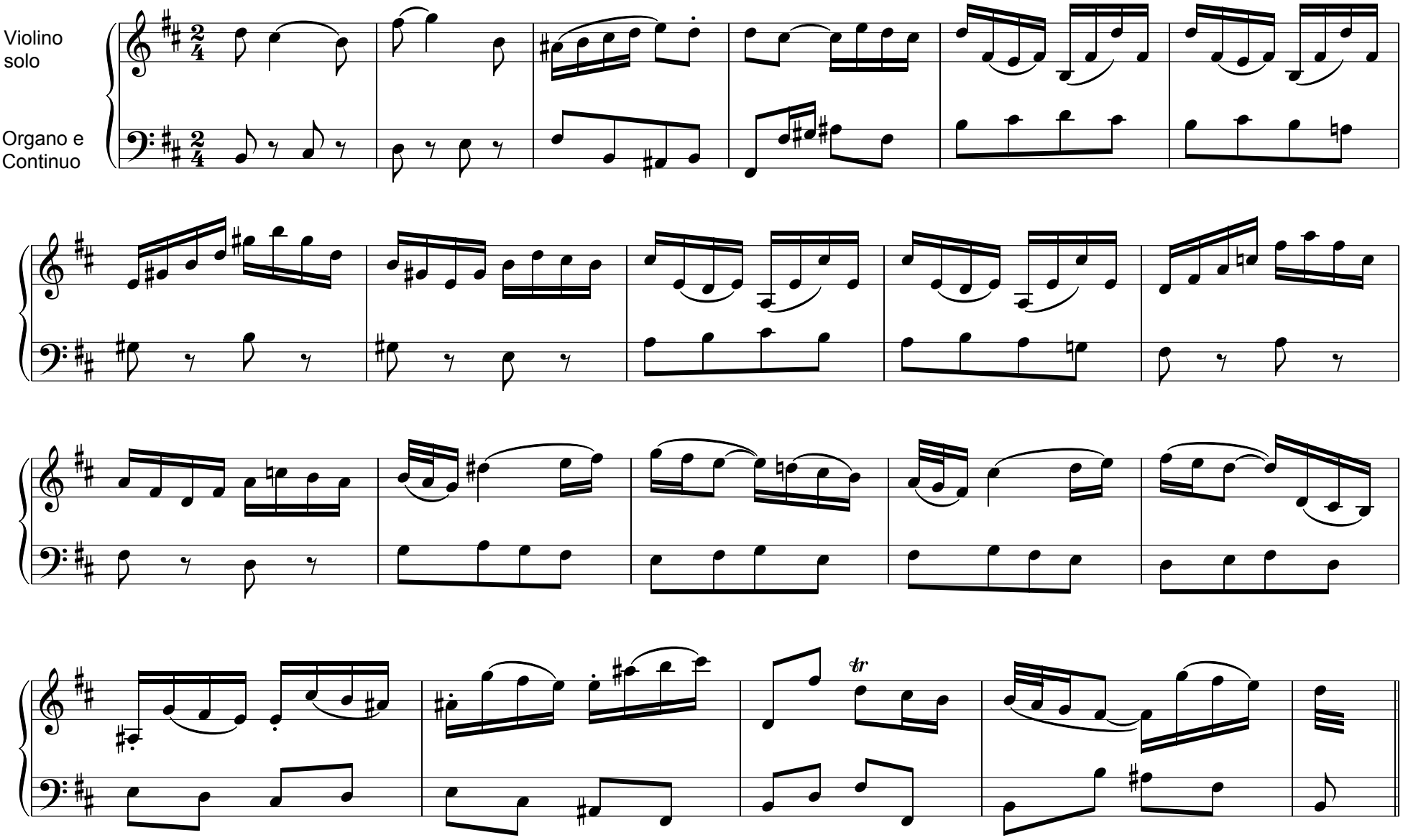
Bach: Weihnachtsoratorium, 5. Kantate, Nr. 47, Aria



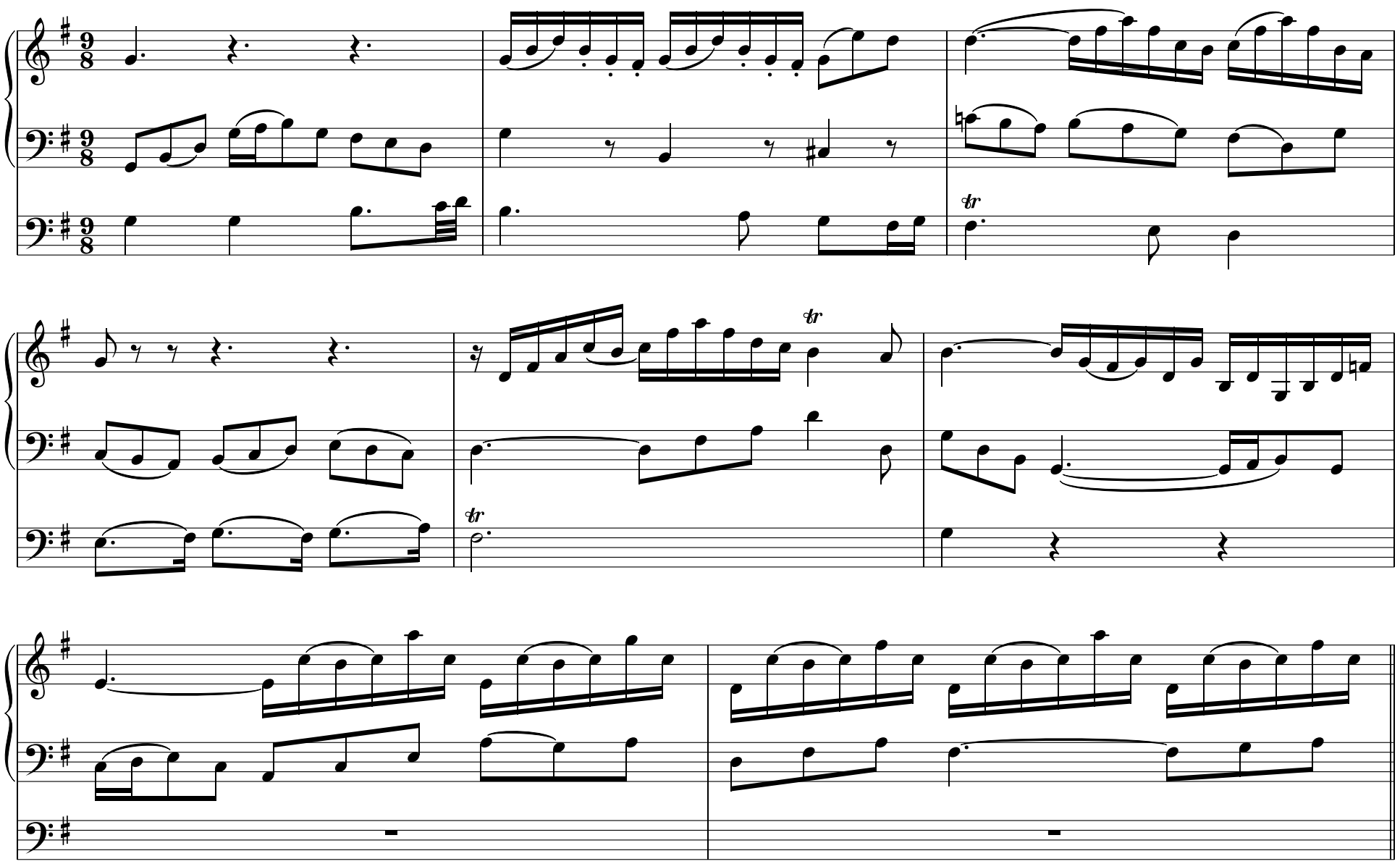
Bach: Inventio 1

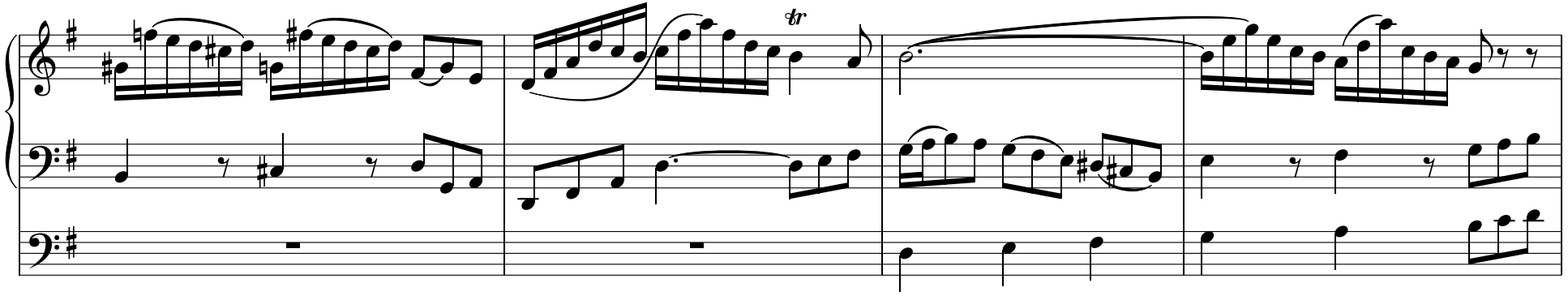


Bach: Weihnachtsoratorium, 5. Kantate, Nr. 51, Terzetto

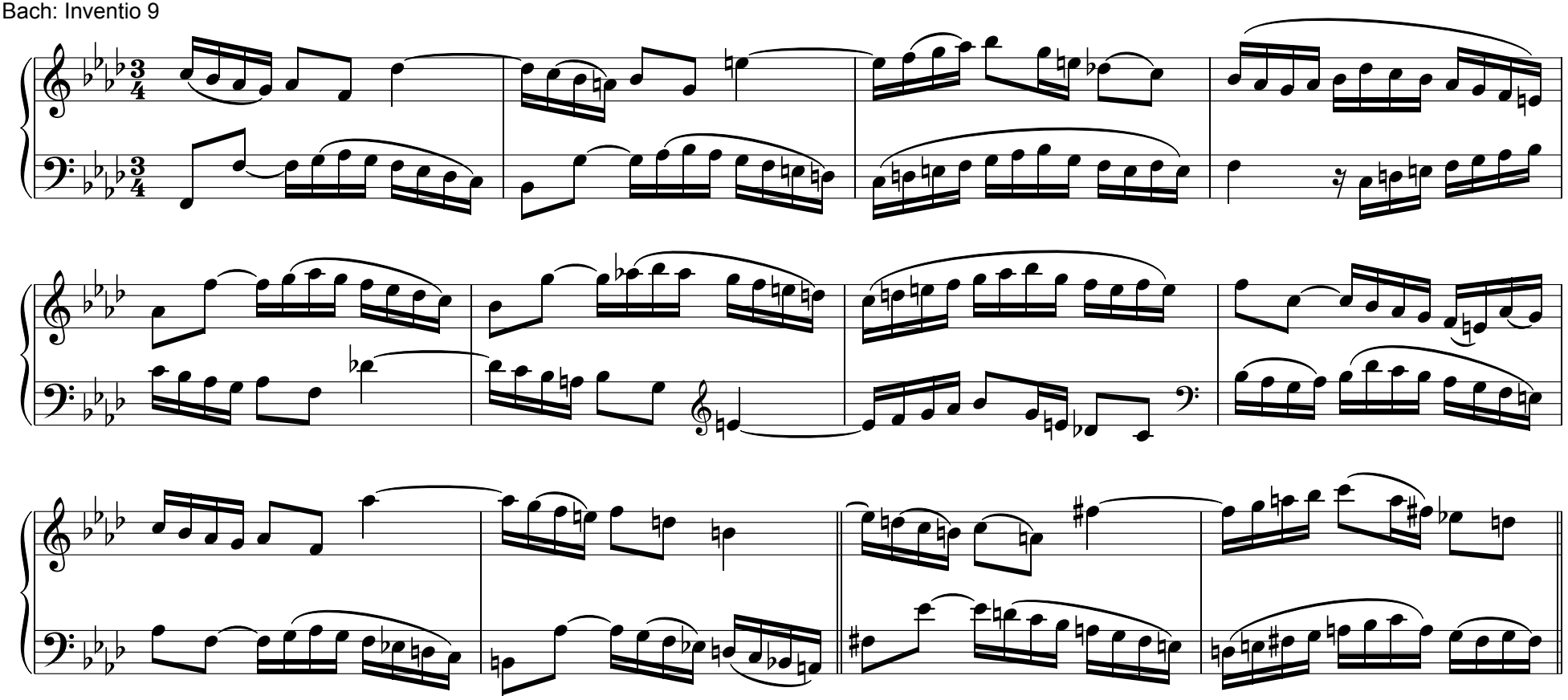
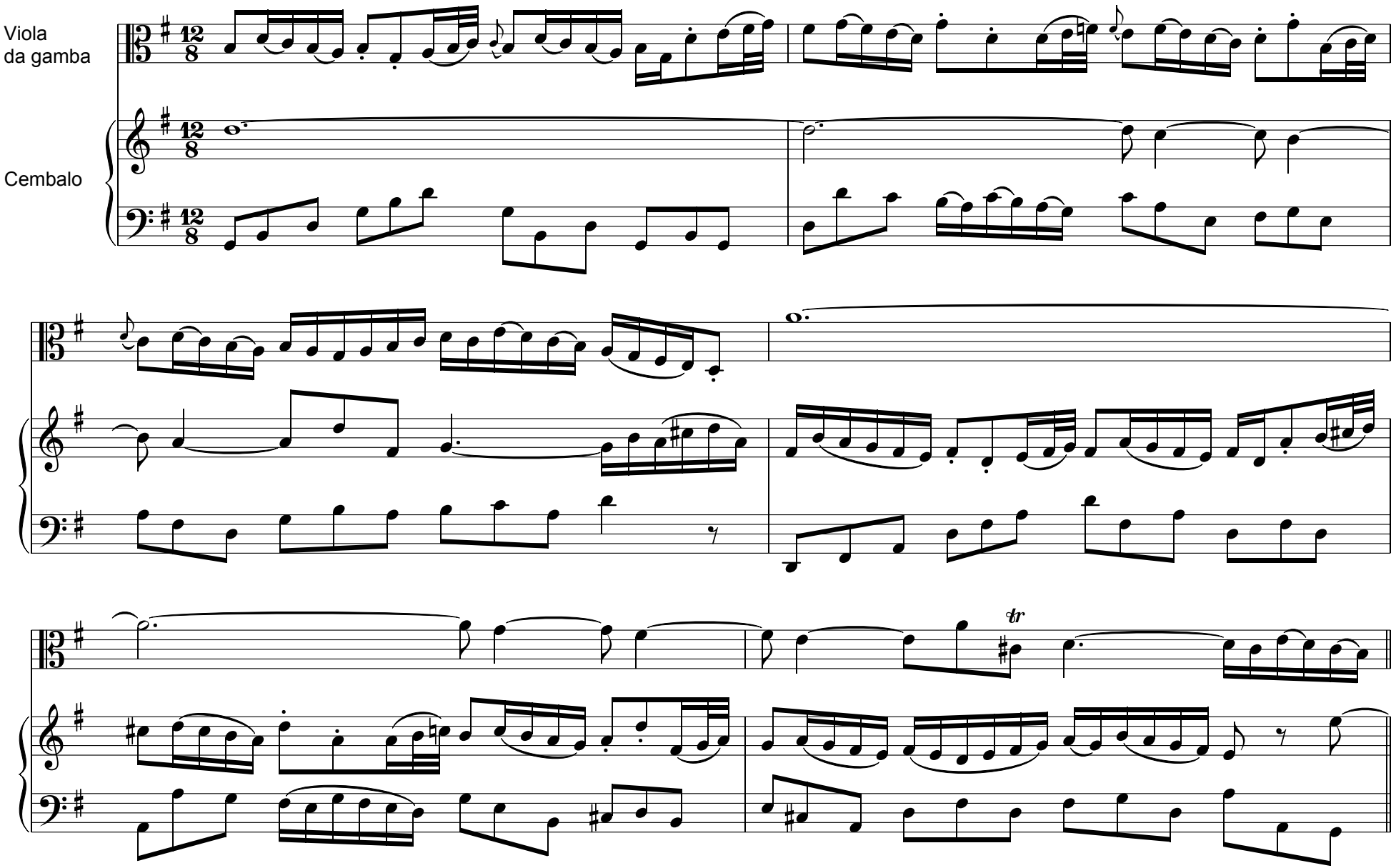


Bach: "Kommst du nun, Jesu, vom Himmel herunter" (Artikulation nach Kantate 137 "Lobe den Herren"))





Bach: Inventio 9



Sonata G-Dur, BWV 1027, 1. Satz (Adagio)