

Capricio Sexti Toni

Based on Sebastian Anton Scherer's Intonatio Tertia Terti Toni and Quarta Terti Toni

Sebastian Anton Scherer

(1631 - 1712)

Adapted by Wilhem Karges

(1613 - 1699)

The musical score consists of three systems of music for organ. The first system (measures 1-3) shows the manual (Man.) in treble clef with a key signature of common time, and the pedal (Ped.) in bass clef. The second system (measures 4-6) shows the manual in treble clef with a key signature of one sharp, and the pedal in bass clef. The third system (measures 7-9) shows the manual in treble clef with a key signature of one sharp, and the pedal in bass clef. Various musical markings are present, including dynamic signs and performance instructions.

*) Alternative in manuscript:

This block contains the alternative musical notation for measure 1, shown in treble clef. It features a single note followed by a grace note pattern.

+) Alternative in manuscript:

This block contains the alternative musical notation for measure 4, shown in treble clef. It features a single note followed by a grace note pattern.

†) Alternative in manuscript:

This block contains the alternative musical notation for measure 7, shown in treble clef. It features a single note followed by a grace note pattern.

*)

Musical score page 2, measures 10-12. The score consists of two staves: treble and bass. The treble staff uses a treble clef and has a key signature of one sharp. The bass staff uses a bass clef. Measure 10 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in both staves. Measure 11 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns. Measure 12 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns.

†)

Musical score page 2, measures 13-15. The score consists of two staves: treble and bass. The treble staff uses a treble clef and has a key signature of one sharp. The bass staff uses a bass clef. Measure 13 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in both staves. Measure 14 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns. Measure 15 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns.

Musical score page 2, measures 17-19. The score consists of two staves: treble and bass. The treble staff uses a treble clef and has a key signature of one sharp. The bass staff uses a bass clef. Measure 17 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in both staves. Measure 18 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns. Measure 19 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns.

Musical score page 2, measures 20-22. The score consists of two staves: treble and bass. The treble staff uses a treble clef and has a key signature of one sharp. The bass staff uses a bass clef. Measure 20 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in both staves. Measure 21 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns. Measure 22 continues the sixteenth-note patterns in the treble staff, with the bass staff having eighth-note patterns.

*) Alternative in manuscript:



+) Citation of Scherer's Intonatio Tertia Toni ends here
 †) Scherer's Intonatio Quarta Toni starts here

23 *)

26 +)

29

32

*) Alternative in manuscript:

+) Scherer's Intonatio Quarta Terti Toni ends here

35

38

41

44

*) Manuscript ends here; in line with Karges' other adaptations of Scherer's Intonatii a short concluding fragment in 4/4 time is added



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