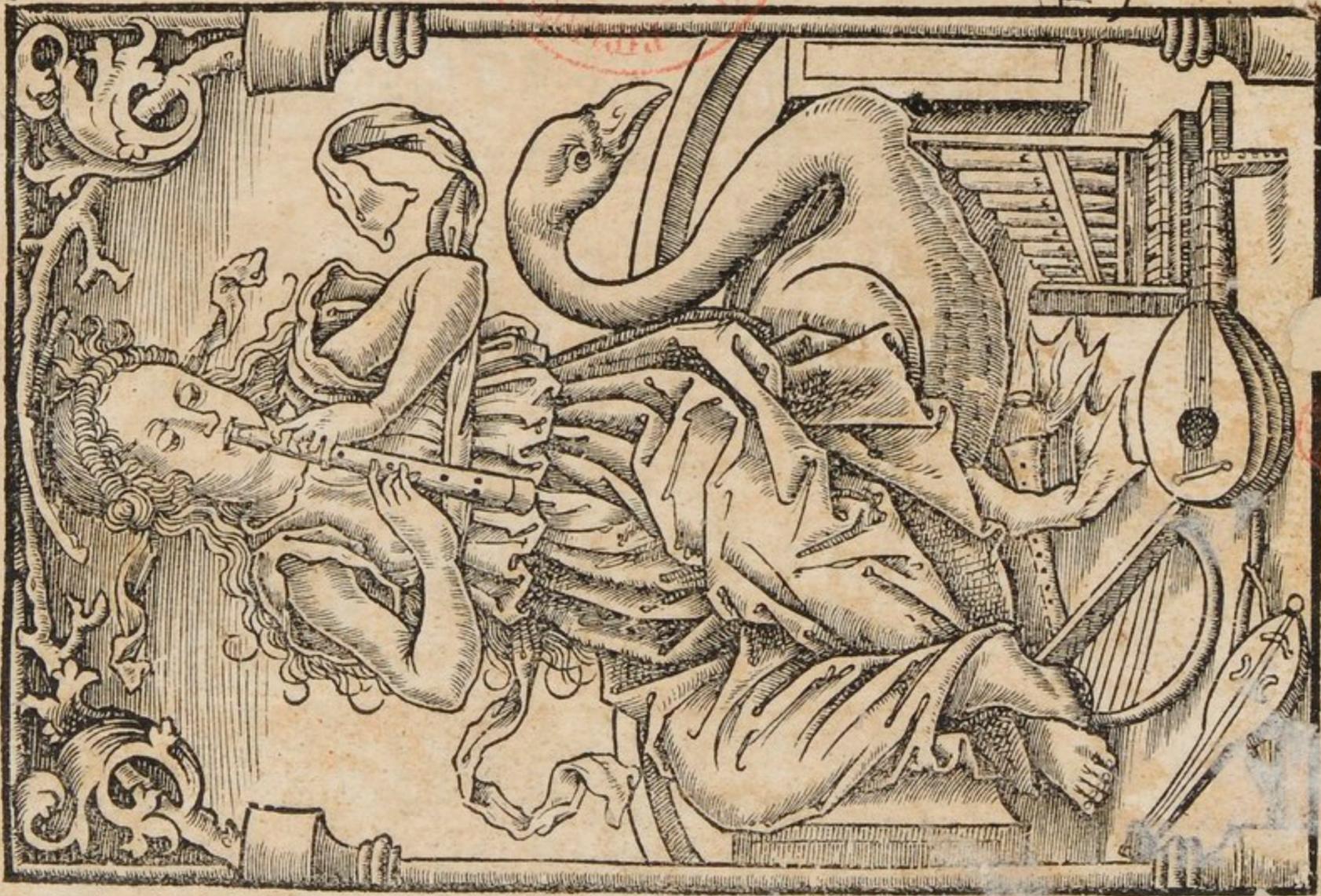


# Tabulaturen Etlicher lob

gesang vnd liden vff die orgeln vñ lau-  
ren/ ein theil mit zweien stimmen zu zwicken  
vñ die drit darzu singe/ etlich on gesange  
mit dreien/ vñ Arnolt Schlicker Pfaltz/  
graueschen Churfürstlichem Organiste  
Tabuliren/ vñ in den truck in d' vrsprung/  
lichen stat d' er truckerei zu Weing wie hie  
nach volgt verordnet.



M. 124995

RES. Vm. 663

RES. Vm. 663

M. 124995

Dif artlich büch vnd fünfflich weyge  
Gepflanzet auß Syphens berg  
Beruoch zu lob got vnd der welt  
Lün merge was wirt hie bei gemelt  
Das die fesselich maieftat  
Dif buch gefreit vnd bgnadet hat  
Keynen tructer zu trüffen noch  
In sehen iarn bei grossen roch  
Vnd straff darzu ein grossen pen  
Die die in dem mandat dan sein  
Das thü ich euch verfürden hie  
Das ferre sich entschuldig wie  
Vn das nit offenbaret wer  
Der das verbrech dem wüds zu schwer

Dem künstlichen vñ sinreichen meister Arnolt Schlicken/meins gnedigsten  
herrn des Pfaltzgrauē Churfürsten zc. Drganisten/meinem liebe vatter/Er

biet ich mich vnderthenigliche/mit künstlicher trewe allezeit bereit zūnoz

**A**ller liebster vatter/vß ansüchē vñ fleißiger bitt/vieler liebhaber d' aller frölichste vñ  
ergötzlichsten künsten der music/die in lebēden stünen/Seytenspielen/vñ andit instru-  
menten/allen mēschlichen geschlechte/in der iugendt vnd im alter/zū hören gefellig  
vñ vō vnmüt betrübter gedēcken/dz beschwärt gemüt abwēden/Da mit nit allein die irdische  
creature sund' auch die engel in iren kōren der himel/got zū loben vñ frolocken/mit fleißiger lere  
andechtiglich sich vben/Bin ich bewegt dich/als ein alten erfarnē der selben/vff orgeln/laute  
harpffent.zc.lebendiger stime/vil iar vor keysern vñnd kōnigen chūrfürsten fürsten geistliche  
vnd weltlichen/auch andern herren geübt/zū bitten/den selben liebhabern zū ere/vmb meinert  
willen/auch mir selbs zūgebrauchē/deiner kunst vff der orgeln/lauten vnd gesangt/ichts art  
lichs zū tabuliren vnd notiren/mit zweyen oder dreien stimmen zū schlagen vnd zwicken/vñ  
ent darzū zefingen/anzeigen leren vnd offenbaren vnd durch die truckerey vßspreiten wollest  
lassen/vñ dein leben mit also stilschweigē hingē/wie die vnuernünftigen thyer/die allein irem  
bauch vnderthenigkeit vnd willen erzeigen/vnd mit irem abscheiden in sweigen vergeß gestelt  
werden/was ist dein kunst/wañ niemant weiß was du kanst/niemāt mitgeteilt/noch zū nütz  
kompt/Betracht dz dir got geleich Dydimo/Dyodolo/Asclipiade.zc. vor dein leiplichen vffer  
lichen augen/die innerlichen gescherpft/vnd dich mit hohen genaden begabt hat/thu als diesel  
ben/theil mit vnd lere/vnd laß hinder dir was du gelernt hast/so wirst du in gedechtnis hie vñ  
dort ewiglich gesezt/Sey nit betrübt/noch süch rach/das dir das glück hengenōment hat dein  
eusselichen augē/sund' bedenck/hab gedult vñ frolocke/mit deinem gebet/gesäch/orgeln/harp  
fen/vñ lauten.zc.zū got deinem schöpffer/das dir die götlich genad die innerliche augen deiner  
verträufft vñ sinlichkeit/dardurch du sein maiestat vñ almechtigkeit/ansehen/vnd die heilige en-  
gel in ewiger seligkeit erkennen magst/gelassen/erlüttert/vñ vberreffen erclärt/die zu seinem lob  
vñ gemeinē nütz/hie zeitlich vñ dort ewig dich zū gebrauchē/gefrist hat. Ich bitt vñ erman dich

Abp pteijl aeq ar aeqia xpb na / troqarqo / tpbab ju / uqctab uessij aeq qua / trerab qua xrajab  
vete / lieber trewe / mir des nit absüschlager vñ ierü / so diemüßigkeit dir stat gibt / an zufabar  
mit vnu / säglicher antwort / vñ spar dich got gesunt. Daru fache eine virgins. Ann. 1. 11.

Arnolt Schlicf Der Jung  
dein vnderthaniger sone

¶ Antwort Arnolt Schlicfer  
vff die bitt seines sons

**V**etterlich trewe / lieber Sone / vnd alles das mir got inn vernünfft verlarwen / birt  
ich dir / sü / der schuld / mit sü deilen gürtwillig / Aber du begerst an mich armen blind  
gen / vnd / sü / vñ / groß vnd beinloch vnnüglich ding / die einem wolgesehenden / sü / vñ / vber  
thür / vnd sich / antag sübringen / das in der welt vor nye gesehen noch gehört worden / vber  
müßen / Sündertlich in dem / die tabulatur vff die Digid vnd lauten / mit zweyn vnd eyner  
Stim sü singen etlich lobgesang vnd liden sü spil vnd zwieffen / orden sü setzen / vñ durch  
die Tructerey vff sü spreiten / das vormal nitmer gesehen / gebort / noch vnderstanden / Dañ  
das her Sebastian vinding priester vñ Ambergt / der sbarpffs gesichts / vñ hoher fünff sich  
aufgibt / sü Dasel süngenomen / vñ nitmer dan ein liden / dan noch nit durch die ware fünff  
Tructens / Sinder allein in holtz schinden lassen das ganz onfelen / nach wo das corruptge  
macht / den Truct / sein schult geben / vnd nit anders dan wie es geschrieben getrucht werden  
mag / als ich berichtet den selben Truct Sogar onkünftlich / onnatlich / onmöglich / vñ forrrip  
do bei auch mich wird ander veracht / schimpffir / angeben / tructen / aufgehen / vnd feilteagent  
lest / nemlich sein mir angeregt / in seinem liden das er auff die lauten tabulir / vnd nitmer  
dan dreiffigt Temporalang ist / der selben sechschen vbersehen / dar in sele / vñ vnnüglich griff

gesezt vnd geleert / vnd der süßen gethön / nit geacht / oberhört / vñ gantz wider art der seitē clägt  
geschriben / Lieber son ker fleis an / besich das / fiert / sechst / siebent / acht / io. ij. ij. 18. 19. 20. 22. 23. 26  
27. 28. vnd das. 29. Tempus / mir ist gesagt der selben iglichs / Sey gantz onarlich / onkünstlich  
vnd corrupt / Etwan in ein ein zeiffer vnd ein buchstab zweimol vff einen Choz gesezt / als. o  
4. o in dem fierden tempus / wo nit dem also / magstu vnd ein ieder mercken / das er des so er sich  
vßgeben ander züleren / selbs gantz ongeleret vnd onuersedig dweil solichs zü greiffen vnmög  
lich / vnd zü hören die oren der verstendige nit fült / der gleichē sein alle obgemeltē tempora bestē  
hafftig onformig / onkünstlich / onnüglich zü greiffen / dissonirn / discordirn / vñd ist lautter  
platz werck / das fürwar in einem solichē turtzen liedlein / einem der sich vber and künstner erhe  
ben vnd ichts sunders zümachen außgibt meister zü sein (des er sich gantz nit schemen solt noch  
in die schul zü geen vnd lernen) zü grob vber gocht / vber gambt / vnd vbersehen / vnd zü nüt für  
disch vñ onkünstlich gemacht. Ich bitt dich bei deinem lob / das zü hertzē zü fassen / vñ nit so fre  
uel in deinem fürnemen zü werden / vnd dich ichts außgeben ander leut zü lernen / das du noch  
nit gelernt hast / nit glaub deinem fürneme / vertrau deiner eige vernunft allein nit zü nüt / ver  
acht niemant so bleibstu auch vnueracht / Ferrers hab vffmerckens in dem lidlin / das gedach  
ter her Bastian vff die Orgel tabulirt hat / sündelich des zehenden / zwolfften vñ achtzehenden  
tempus / des gleichen der beschreibung des lauten tragens vñd des clauirs der orgeln / wirstu  
es auch als ich bericht gantz onmeisterlich vnd onarlich angeben ( vnd nit seinem lernen vnd  
trucken / mer die zeit verderbt / dan nütz geschaffe) bey den / vñ die weil sein onkünstlich onart  
lich wergt so gar am tag vnd offenbar ist / das es ein ieder wenig verstant der musick / vnd  
art der instrument / selbs erkennē mag / wil ich dich damit nit ferrer vff halten / wo aber du her  
bastian oder iemant ander an oben angezeigtem zweiseitlen vnd nit verstündē / wie douo ge  
ret wil ich vff des selben bit wes ich gesagi gern zeigen vnd vnderrichtē / onangeschēher Basti  
ans schupffren rochreden vnd truc ein / sündelich in dem do er mir den titel in meinem orgel  
buchlin verfert vnd züm schmeltichsten außlegt / den ich dānocht derno nit / sinder ander also

zu tructen verordent haben / vnd auch als er setzt wo ich gewußt wꝛ Chromaticū genus gewes  
sen / ich het in meinem büchlein fictam musicam nit genēt / Glaub mir lieber son / will her bastiā  
das Eriegisch wort Chromaticus gemeint haben als eß Torrellius vnd and Eriegischer sprach  
verfendigt außlegē / ist er des vil bas geübt vñ reglicher brauchen dan ich / wil er eß aber meine  
als die musici / Vnd sunderlich die hochgeleerten vñ erfarnē vnser auctores / Johānes De muris  
Johannes De felle / Johānes De Susaro / Francklinus Dafferus. ꝛ. Dies fictā musicam nen  
nen / vñ eygen capittel De ficta musica schreiben / aber nit als geleert gewesen sunderlich in Erichi  
scher sprach zu interpretiren als her Bastian / So ist als ich mein / gleich ein vnderheit vnd sic  
tam musicam vñ / Chromaticū genus als zwischen dem Xein vnd mein / do sie zu Odungs susa  
men komē vnder irer substantz des wassers / ich muß solichs ein wenig antregen / doch niemāt  
zu schme sund die warheit antag zubringē / vnd auch das der greulich geacht wirt / der sein ere  
nit verantwort / wie wol ich disse schumpffirung (derzeit zu woznbs vff dem grossen verchstag  
vnd an andern orten / do ich her bastian behülfflich vnd fürreglich gewesen bin / do ym sein  
ere vnd gelimpff angelegen / bei fürsten herren vñ andern gemeine person) vmb her bastian nit  
verdint / vnd mir billicher bas gelont het / aber das hiend an gefasze / betrachtich dein ermannent  
mich nit rach zusuchen / der weil eß auch weibisch ist / vnd will dem volgen vnd ferer vff dem be  
gein volnsaren / vnd ist dem also wie du mich gebözt / was zeichstu mich dan / mir vff sinlegen  
Diese schwere bürdē / vñ ob ich wol solichs mit vernüfft anszugeben geschicht were / würde ich  
doch alleweg zu weifeln / durch die tructer zu seitē / ein weis rot vor ein schwarz / ein breue vor  
ein semibreue / ein fusel vor ein semifusel / ein a vor ein b gesetzt / zu seitē außgelassen / vffgero  
gen / onfleißig vnd vnrecht ingestecht vñ getruct werden / dar durch du vñ ich schumpffirt vñ  
villeicht on vnser verschult veracht würden / aber von dem zulassen vnd vff dein bit vnd hohe  
entamung / die / als meinem liebē son zu wilfaren / wil ich solil mir möglich zu einem anfang  
vnd prob / etlich gesang vnd liden / leicht zu singen vff die orgeln vnd lauten süßeren vñ tabu  
lern zünache vnderstent / vnd die zu beschichtigen / vñ in den truct ansüschiben / hie mit beholbe

haben/wo du anderst in rade findest der verstandigen/vnd deren so dich gebetten/solichs von mir zuerlangen/das zu offenbaren/wirdig/dienlich/vñ nützlich/vñ nützlich sein/darich vnd nit ee aufgehen zu lassen/vnd so ich erfare das dem flüssig noch kömen wirt/vnd zugesaget vnd nützlich der welt vnd got furtreglich/wilich noch uolged/ein ander werck von merer in frumeten/vnd scherf fer vbung notirt vnd tabulirt/auch neben dem selben/dz/so mir furtreglich/vrsach clerlicher dan in diesem truck erzelen/warub/wo/wie/vnd in welchen puncten corrupt werck gemache neren engellischē music/gefelle/onkünstlich/onartlich/onmüßlich/vn corrupt werck gemache hat/auch mich darin vnuereint/onwoelich on allen grundschichten vnd gestupfft/verantwurteten trucken vnd außgeelassen/vnd bi dich vnd allen denen die mein erst prob furtköpft mit vber die achseln/sund mit fröliche anger vnd dapffer vntun mit anzusehen/zuhören/wol ergründen vnd vshörtern/vñ wo ichts vngeschichts/onartuhs over corrupt von mir angeben gesaget vnd an tag bracht/oder von sezeren/truckern/vnd correctorn vbersehen/brüderlich vñ mit midischem rath zu straffen vnd bessern/vnd mer mein gemüt gegen dir meinem son dan etwas neues gemacht/achtē/vñ zu güctem beichten vñ beschürme/domic wöllest mich deuner bit quiturē sei got beuolhen/der dir dein lebē in ere lang wöll friste. Antū Andree apo. anto 1. 1. ij.

**D** weil ein iedes dinc/das vnderschiedlich vnd ordenlich gemacht/den leser mer bewegt vnd lustiger zu lesen/dan so es consus vnd vndordenlich gesetzt/hab ich dis wercklin vnd prob wie noch volgt zu trucken geordnet vnd in trewe theil vnd afschiden.

**T**abulatur vff die orgel/Chor gesung/vñ etlich lieder/mit dreien vñ mit fiern stimen gesagt

**S**um andern tabulatur vff die lauten/3wo stimmen zu zwicken vnd ein zu singen.

**S**um dritten drey lidlein mit dreien stimmen zu zwicken.

**S**um folget das register dis wercklin

nd prob

Benedictus.	29.
Criffe.	42.
Da pacem.	45.
Da pacem.	49.
Da pacem.	52.
Ho lofelecf.	24.
Madaria zart.	37.
Pete quid vis.	18.
Primi toni.	34.
Register vff die laut.	
All ding mitradt.	79.
Cupido hat.	59.
Der gliubstes bild.	61.
Ich schrei vnd ruff.	67.
Mein mich hab.	57.
Wo öcht es gesunt.	65.
Wo ein lieb ist weg.	66.
Wo erst für isact.	68.
Madaria zart.	74.
Nach lust.	62.
Tun hab ich all mein tag.	73.
Philips swolffpot.	71.
Vil hinderlist.	64.
Wer gnad durch F. aff.	80.

In Musici senger oigler  
 Vnd dargu ir lauten schleger  
 Die liebhaber sein warer Kunst.  
 Kumpf her ich bit vmb ewern gunst  
 Mich zu schawen vnd lern mit fleiß.  
 Ir schöler vnd auch meister greiß.  
 Wo ich gefelt das corrigirt.  
 Vn̄ mit als bald neidisch schumpffirt  
 Als Bastian virdung hat geborn.  
 Sein eigen werck gibt im den lorn.  
 Das er zülern so schwer gemacht.  
 Das see ein ieder selbsts vnd acht.  
 Ob er vff lauten greiffen möcht.  
 L.c.4. ff. das es döcht  
 Vnd der gelichen sint man vil  
 Do er geschoffen hat vom zil.  
 In seiner musick die er acht.  
 Sich selbsts vö Kunst vñ art gemacht.  
 Vnd michel fuertem tructen lan.  
 Zu Basel als ich das verstan  
 Zum ersten sach mein Saluar an.

Salve regina.

1

1 2

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15

... FF...  
... FF...  
... FF...

Sol  
Musical notation on a single staff, featuring rhythmic patterns and diamond-shaped notes.

fgab ccb ccb agfe dcb agf f edcb cd  
c c | a a | a b | b | a | a g a  
f f | f | f | edc b | b | d | efg efe g  
a | b c | c b a g | g | f | a b a g | g |  
fgab agf efe cba  
f f f f f f f  
g a  
c b c

Sol  
Musical notation on a single staff, featuring rhythmic patterns and diamond-shaped notes.

b d d d fcb c | . | c | b | b | a | f | f b c | b |  
g | g | c b | g | b | a | g | c | c | b c | b | f g  
g | g | g | b | a | g | f | ab/a | b | f g

Handwritten musical notation on the left side of the page, including a treble clef, a key signature with one sharp (F#), and a series of rhythmic notes with stems.

Musical notation with a treble clef and a key signature of one sharp (F#). The notation includes rhythmic values and letter-based notes (e.g., e, g, a, b, c) written below the staff. A fermata is present over the final note 'c'.

Musical notation with a treble clef and a key signature of one sharp (F#). The notation includes rhythmic values and letter-based notes (e.g., e, g, a, b, c) written below the staff. A fermata is present over the final note 'c'.



Ad recitandum.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes, with some beams. Below the staff, there are two columns of letters: *f g f e d c* and *d c b a g*. The letters are positioned under specific groups of notes.

FFF  
fgab

FFF  
gfefede

FFF  
b d c b a

FFF  
f e d c

FFF  
d c b a g

FFF  
f g a b

FFF  
c b a g f

FFF  
g f e d c

d T T T T T T T

Handwritten musical notation on a five-line staff, similar to the first system. Below the staff, there are two columns of letters: *f g a b c* and *d c b a g*. The letters are positioned under specific groups of notes.

f  
FFF

Handwritten musical notation on a five-line staff, similar to the previous systems. Below the staff, there are two columns of letters: *c b a g f* and *d c b a g*. The letters are positioned under specific groups of notes.

FFF  
c b a g f e d c b

FFF  
c b a g f

FFF  
g a g f e f e

T T T T T T T



Handwritten musical notation on the left edge of the page, including a treble clef and several staves of notes.

7

Handwritten musical notation on the left page, featuring a treble clef, a key signature of one flat (B-flat), and a series of rhythmic stems with letter-based notes (a, b, c, d, e, f, g) written below the staff.

Handwritten musical notation on the right page, featuring a treble clef, a key signature of one flat (B-flat), and a series of rhythmic stems with letter-based notes (a, b, c, d, e, f, g) written below the staff.

Handwritten musical notation on a five-line staff. It consists of a series of rhythmic strokes (vertical lines) and diamond-shaped notes placed on the lines. A clef is visible at the top left of the staff.

Handwritten musical notation with rhythmic strokes and notes. The notes are labeled with letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g'. The notation includes vertical stems and diamond-shaped note heads.

Handwritten musical notation on a five-line staff, similar to the first staff. It features rhythmic strokes and diamond-shaped notes. A clef is present at the top left.

Handwritten musical notation with rhythmic strokes and notes. The notes are labeled with letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g'. The notation includes vertical stems and diamond-shaped note heads.

Handwritten musical notation on the left edge of the page.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of several notes with stems, some of which are beamed together.

Handwritten musical notation with corresponding letter sequences:

fgfgab abcd̄c  
 bagb agfg  
 fgfedcde fgab̄cd̄ef  
 fgfedcde  
 b f s a g f c

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of several notes with stems, some of which are beamed together.

Handwritten musical notation with corresponding letter sequences:

fedc  
 fedf / de  
 b̄bag agab̄cāb  
 c̄bac  
 babagf  
 effede  
 fg ab  
 faga fga  
 f







Musical notation on the left edge of the page, partially cut off.

Musical notation on the first staff, including a treble clef and various notes.

Musical notation on the second staff, including a treble clef and various notes.

Musical notation on the third staff, including a treble clef and various notes.

Musical notation on the fourth staff, including a treble clef and various notes.

Musical notation on the fifth staff, including a treble clef and various notes.

Dulcis Maria.





Handwritten musical notation on a five-line staff. The notes are diamond-shaped with stems. A clef is visible at the beginning of the staff. The notes are arranged in a sequence across the staff.

f f g a b a  
 f f g a b a  
 a b c  
 b a g  
 a g f g  
 f d e f g a b  
 a g f g f e f e  
 g a e f

b c c b b g

Handwritten musical notation on a five-line staff. The notes are diamond-shaped with stems. A clef is visible at the beginning of the staff. The notes are arranged in a sequence across the staff.

f f f f f f f  
 f f e d c c e d  
 c c f  
 f f f f f f f  
 d c b a c  
 d c b a g a b  
 a g f g f e f e f f

g a a g g f

Handwritten musical notation on a staff, partially visible from the left edge of the page.

17

Handwritten musical notation on a staff with notes and rests. Below the staff, the letters 'a', 'f', 'a', 'a', 'f', 'g', 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'e', 'c' are written in a sequence.

a f a a f g a b c c

Handwritten musical notation on a staff with notes and rests. Below the staff, the letters 'e', 'b', 'a', 'g', 'f', 'e', 'd', 'c', 'b', 'a', 'g', 'f', 'g', 'a', 'b', 'c', 'b', 'a', 'g', 'f' are written in a sequence.

e b a g f e d c b a g f g a b c b a g f



c

Handwritten musical notation on a five-line staff. The notation consists of diamond-shaped notes (semibreves) on a four-line staff, with a C-clef at the top. Below the staff, there are several groups of notes and rests, some with dynamic markings like *ff* and *f*. The notes include letters *c*, *a*, *b*, *g*, and *e*.

*Pete quid vis.*

Handwritten musical notation on a five-line staff, similar to the first system. Below the staff, there are groups of notes and rests, some with dynamic markings like *ff* and *f*. The notes include letters *e*, *a*, *b*, *g*, and *c*. The notation is arranged in several columns, with rests marked by the letter *t*.

Handwritten musical notation on the left edge of the page.

Handwritten musical notation on the first staff, including notes and rests.

Handwritten musical notation on the second staff, including notes and rests.

Vertical sequence of 'T' characters, likely representing rests or specific notes.

Handwritten musical notation on the third staff, including notes and rests.

Handwritten musical notation on the fourth staff, including notes and rests.

Handwritten musical notation on the fifth staff, including notes and rests.

Handwritten musical notation on the sixth staff, including notes and rests.



b | 1 | FFFFFF | FFF | fgabca | b | T.FT.F | e

T | 1 | B | 1 | f | T | T | f | f | b | 1 | a | g



fede | e | T | T | ab | e | T | FFFF | T | FFFF | fagfg  
a | 1 | g | 1 | b | 1 | g | 1 | fgfga | fgab | FFFF

Musical notation on the left edge of the page, partially cut off.

Musical notation on the first staff, including a treble clef and various notes.

12

Musical notation on the second staff, including a treble clef and various notes.

Musical notation on the third staff, including a treble clef and various notes.

13

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals, with a final double bar line at the end of the staff.

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Handwritten musical notation on the left edge of the page, including a treble clef and several staves of notes.

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Handwritten musical notation and tablature on the left side of the page. The notation includes a treble clef, a key signature with one flat (B-flat), and a common time signature (C). The music is written on a five-line staff. Below the staff, there are several lines of tablature, which are letters (a, b, c, d, e, f, g) placed on a six-line staff. The tablature is organized into measures, with some letters having a vertical line above them. The notes in the musical staff are mostly eighth and sixteenth notes, with some rests. The tablature appears to be for a lute or similar stringed instrument.

Five empty musical staves on the right side of the page.



Handwritten musical notation on a five-line staff. The notation consists of rhythmic flags (vertical lines with a hook) placed above the staff. Below the staff, there are several lines of letter sequences, likely representing a cipher or a specific musical code. The letters are arranged in groups, some with vertical lines above them, possibly indicating note values or rests.

Letter sequences below the staff:

- g f g a b
- a g a f g f g
- f e d c d c b
- f e d c d c b
- a b a b a b a b
- d e f g a b
- a b a b a b a b
- c b a g f g a b
- a b c d e f g a
- a b c d e f g a
- a b c d e f g a

Handwritten musical notation on a five-line staff. Similar to the first block, it features rhythmic flags above the staff and letter sequences below. The notation is dense and appears to be a continuation of the cipher or code from the previous page.

Letter sequences below the staff:

- a b a b a b a b
- d e f g a b
- a b a b a b a b
- c b a g f g a b
- a b c d e f g a
- a b c d e f g a
- a b c d e f g a
- a b c d e f g a
- a b c d e f g a
- a b c d e f g a
- a b c d e f g a

Handwritten musical notation on a five-line staff. It begins with a treble clef and contains several measures of music, each starting with a 'F' (forte) dynamic marking. The notes are mostly eighth and sixteenth notes.

FFFFF  
bcbcb

FFFFF  
ebag a

FFFFF  
ggabē defgab agfgfe

FFFFF  
s b

T T  
Sc

T T  
S S

b b  
g g

b b  
t t

III  
ggg aba

Handwritten musical notation on a five-line staff. It begins with a treble clef and contains several measures of music, each starting with a 'F' (forte) dynamic marking. The notes are mostly eighth and sixteenth notes.

b  
FFFFF  
cbcbcb

FFFFF  
fgfe bcbab

FFFFF  
fcde fefgfe

FFFFF  
bcbs

FFFFF  
cbab

FFFFF  
bbcbcb

g f e  
g f b

Handwritten musical notation on the left edge of the page.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of several measures of music with notes and rests.

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Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of several measures of music with notes and rests.

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Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one flat. The notation consists of several measures of music with notes and rests.

Musical staff with notes and stems, starting with a C-clef. The notes are mostly eighth notes and quarter notes, with some beamed sixteenth notes.

Handwritten musical notation including notes, stems, and dynamic markings such as *f*, *ff*, and *sfz*.

f | a | b | b | c | . | c | b | s | s | f | ag | ag | ca | ab

f | b | b | c | . | c | b | s | s | f | ag | ag | ca | ab

Musical staff with notes and stems, continuing the piece. It features similar rhythmic patterns and dynamics as the first staff.

Handwritten musical notation including notes, stems, and dynamic markings such as *f*, *ff*, and *sfz*.

ca | b | c | a | b | . | a | b | c | s | s | ca | ab

ca | b | c | a | b | . | a | b | c | s | s | ca | ab

Handwritten musical notation at the bottom of the page, including notes and stems.

c | a | b | c | s | s | ca | ab

Benedictus.

T FFFFF T FFF gabgca .f | e  
 T FFF dae .f | f ed  
 FFFF FFF | haba | c  
 | | .c | c  
 FFFF | .f | cb | f g  
 FFFF | abcd

FFFFF T | e  
 FFFFF T | e  
 FFFFF T | s  
 FFFFF T | s  
 FFFF | .f | ab ag | f g  
 FFFF | .f | defg | fefe





Handwritten musical notation on a single staff. The notation includes notes with stems pointing downwards and rests. Below the staff, there are several lines of rhythmic notation, including vertical lines and stems, and some letters like 'a', 'b', and 'g'.

Handwritten musical notation on a single staff. The notation includes notes with stems pointing downwards and rests. Below the staff, there are several lines of rhythmic notation, including vertical lines and stems, and some letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', and 'g'.

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e	g
a	b
c	d
e	f
g	a
b	c
d	e
f	g
a	b
c	d
e	f
g	a

a	b
c	d
e	f
g	a
b	c
d	e
f	g
a	b
c	d
e	f
g	a
b	c
d	e
f	g
a	b
c	d
e	f
g	a

Musical staff containing notes and rests. The notes are written on a five-line staff with a clef-like symbol at the beginning. The rhythm is indicated by vertical stems and some note heads. The staff is filled with a sequence of notes and rests, including a final note with a fermata-like symbol.

G | a | f | g | fe | s | r | c | .ff | a  
 | | | | | | | | | |  
 FFFLFF FFFFL FFFL LFFL | .ff | a  
 babcbag fefsga baga | | | |  

Musical staff containing notes and rests. Similar to the top staff, it features a sequence of notes and rests on a five-line staff. The notes are connected by stems, and there are several rests throughout. The staff concludes with a final note and a fermata-like symbol.

| | | | | | | | | |  
 FFFL FFFL | | | | | | | | | |  
 FFFL FFFL | | | | | | | | | |  
 FFFL FFFL | | | | | | | | | |  

Musical staff with notes and lute tablature. The tablature consists of letters (a, b, c, d, e, f, g) placed on a six-line staff. The notes are diamond-shaped and placed on a five-line staff.

Musical staff with notes and lute tablature. The tablature consists of letters (a, b, c, d, e, f, g) placed on a six-line staff. The notes are diamond-shaped and placed on a five-line staff.

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature 'C'. The notation consists of several measures of music, primarily using quarter notes and rests. The notes are mostly on the middle lines of the staff.

̇ | ̇ | ̇ | 1 | 1 | FFFFFF | FFFFFF | FFFFFF | FFFFFF | f | g | a | b | c |  
 FFFFFF | FFFFFF | FFFFFF | FFFFFF | f | g | a | b | c |  
 bagfe ̇cb ċdċe fefgagfe f g a g a b f

Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature 'C'. The notation consists of several measures of music, primarily using quarter notes and rests. The notes are mostly on the middle lines of the staff.

b | a | a | a | 1 | fef | g | a | b | c |  
 g | ̇ | e | f | ċḋċḋ | ċḃa | g | a | b | c |  
 g | ̇ | e | f | ċḋċḋ | ċḃa | g | a | b | c |



Handwritten musical notation on a single staff. The staff begins with a clef (likely G-clef) and a time signature. The notes are accompanied by rhythmic markings 'F' above them. Below the staff, there are several measures of text: 'a d', 'b | B', and 'a | a'.

Ariazart.



Two staves of handwritten musical notation. The top staff features notes with 'F' markings and vertical lines. The bottom staff includes notes with 'T' markings and vertical lines. A diamond symbol is positioned between the two staves. Below the staves, there is extensive text including 'ab c', 'effde', 'fffg', 'agab', 'ebcd', 'cbaga', 'f', 'fedc', and 'bagf'.







Mein W. ich hab.

Handwritten musical notation on a five-line staff. The notes are diamond-shaped with stems pointing upwards. The notation is organized into measures by vertical bar lines. Below the staff, there are two lines of rhythmic notation consisting of vertical strokes and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30).

Handwritten musical notation on a five-line staff, similar to the first system. It features diamond-shaped notes with stems pointing upwards, separated by vertical bar lines. Below the staff, there is a line of rhythmic notation with vertical strokes and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30).

Musical notation on a five-line staff. The notes are diamond-shaped with stems. The notation includes various rhythmic values and accidentals. The notes are arranged in a sequence that spans the staff.

Musical notation on a five-line staff. The notes are diamond-shaped with stems. A clef is visible at the beginning of the staff. The notation includes various rhythmic values and accidentals. The notes are arranged in a sequence that spans the staff.



Handwritten musical notation on a single staff. The notation includes various note values and dynamic markings. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamic markings include *mf*, *f*, and *ff*. The piece concludes with a double bar line and a fermata over the final note.

Handwritten musical notation on a single staff. The notation includes various note values and dynamic markings. The notes are mostly quarter and eighth notes, with some beamed eighth notes. Dynamic markings include *mf*, *f*, and *ff*. The piece concludes with a double bar line and a fermata over the final note.

Hertzliebste Bild.

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and vertical stems.

F F F F F F F F F F F F F F F F  
 4 F 4 F 4 F 4 F 4 F 4 F 4 F 4 F 4 F 4 F 4 F  
 2 2 3 3 4 4 2 2 3 3 4 4 2 2 3 3 4 4

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes and vertical stems, with a double bar line in the middle.

F F F F F F F F F F F F F F F F  
 F F F F F F F F F F F F F F F F  
 F F F F F F F F F F F F F F F F  
 2 2 3 3 4 4 2 2 3 3 4 4 2 2 3 3 4 4

20 ccdo g ro nanc sgr 2 o 2gc danc 2

11 44FF | 1 | TT STTT TT | 1 | TT 84 FFFFTT | 1 | c

*Trachluff.*

gbgbs q1 gis bgsiti g 1g qef gci g i41bf 1 1g b 54FFTT

FFFTTT | 1 | 1 | TT 4 | FTTT | 1 | 1 | FTTT | 1 | 1 | TT





Handwritten musical notation on a five-line staff. The notes are diamond-shaped with stems. Below the staff, various letters and symbols are written, including 'F', 'f', 'c', 'L', '4', 'lc', 'cz', 'Ldo', 'yod', '4', '2', 'i', 'f', '1', '2', 'L', and 'F', '1', 'n', 's', 'f', '1', '2', 'L'.

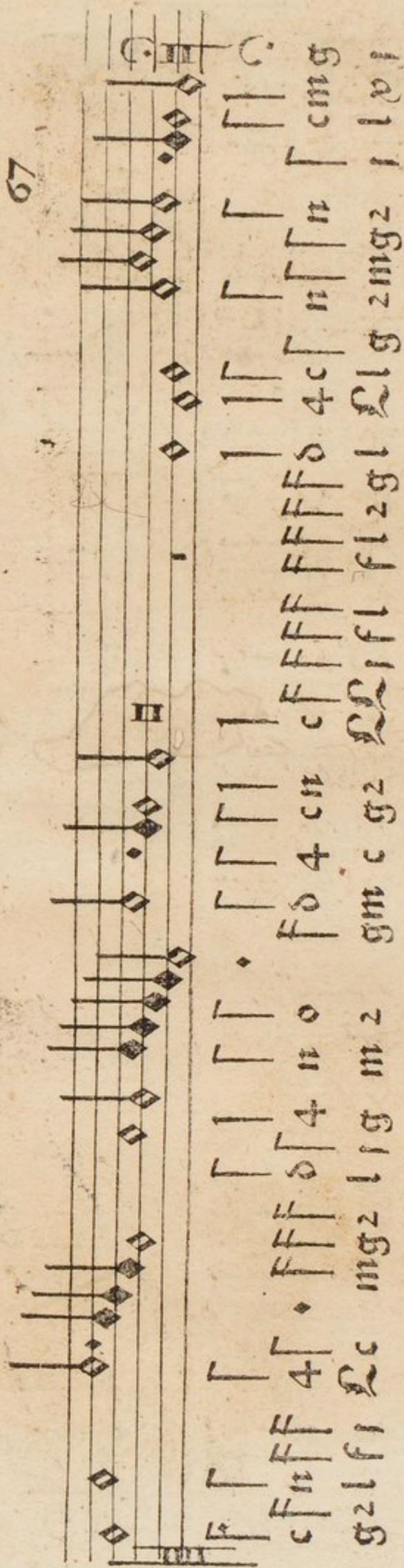
Wöcht es gesent.

Continuation of handwritten musical notation on a five-line staff. It includes diamond-shaped notes with stems. Below the staff, rhythmic figures and letters are written, including 'n', 'nc', 'i', 'ig', 's', 'l', 'o', 's', 'o', 'f', 'l', '2', 'g', 'i', 'f', 'i', '2', '2', '2', '2', 'f', 'l', 'z', 'm', 'c', 'm', 'g', '2', 'l', '2', 'g', 'm', 'g', 'm', 'g', 'l', 'c', 'F', '1', 'n', 's', 'f', '1', '2', 'L', 'F', '1', 'n', 's', 'f', '1', '2', 'L'.

A musical staff with five lines. It features a sequence of diamond-shaped notes, some with stems. Below the staff, lute tablature is written using letters: c, n, c, f, f, c, n, c, f, f, l, l, 4, c, s, 4, f, f, 2, s, f, f, f, f, 4, n.

Weyn Lieb ist Weg.

A musical staff with five lines, continuing the notation from the previous staff. Below the staff, lute tablature is written using letters: d, n, c, s, l, z, g, l, 4, g, n, n, g, 4, g, 2, l, 2, l, f, l, l, i, m, g, 2, g, 2, l, l, g, l, 4, l, n.



Handwritten musical notation on a five-line staff. The notes are diamond-shaped with stems, and there are various clef-like symbols at the beginning and end. Below the staff, there is a sequence of letters and numbers:   
c f n f f f 4 f . f f f d 4 n o f d 4 c n c f f f f f f f d 4 c n f n f n f | cmg  
g 2 l f l c m g 2 l i g m 2 g m c g 2 L l f l f l 2 g l L l g 2 m g 2 l l v l

Ich schrei und ruff.



Handwritten musical notation on a five-line staff, similar to the first system. Below the staff, there is a sequence of letters and numbers:   
f . f f f f f 4 d f n 4 d 2 l 4 2 l 1 d 2 g 2 L 4 c n c 4 4 4 n 2 g 3 c g n | f . f f f |  
2 l 2 l f l 2 l 4 2 l 1 d 2 g 2 L 4 c n c 4 4 4 n 2 g 3 c g n | 5 2 n 2 f g 2 l 2

gung 11f 12 41 f 1 2g2 2ln 1 2fi 2pfd 102 21 2ecl4 2g22

4m4 n 1n 1s 1 o 1 4cn c 52g 11 11 40 1nnc

Wes Finisact.

11g 21212 1f122 12g2g3 1n4cn 3g 1 1f1f12 2c 1n2gc 11f

11g 21212 1f122 12g2g3 1n4cn 3g 1 1f1f12 2c 1n2gc 11f



Handwritten musical notation on a single staff. The notation includes notes with stems and diamond-shaped symbols, characteristic of lute tablature. Below the staff, there are several lines of alphanumeric symbols:   
2 q 2 n g v g 2 n q f q v c c c c s g 2 o s g c 2   
c F F F F   
F F F F

Handwritten musical notation on a single staff. The notation includes notes with stems and diamond-shaped symbols, characteristic of lute tablature. Below the staff, there are several lines of alphanumeric symbols:   
c F F F F F F F | 2 c c s | 4 F F n c n s g   
1 f 1 f 1 s f 1 f l l 2 g f g f 2 g 1 f g 1



Handwritten musical notation on a five-line staff. The notes are diamond-shaped with stems. The notation includes various rhythmic values and dynamic markings such as 'ff' and 'f'. The notes are arranged in a sequence across the staff.

Handwritten musical notation on a five-line staff, similar to the one above. It features diamond-shaped notes with stems and includes dynamic markings like 'ff' and 'f'. The notation is dense and covers most of the staff's range.

