

Arnolt Schlick

Tabulaturen  
etlicher Lobgesang

1512



TREE EDITION



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TREE EDITION  
Albert Reyerman

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## Tabulaturen Etlicher lob

gesang vnd lidlein vff die orgeln vñ lauten/  
ein theil mit zweien stümen zu zwicken  
vñ die drit darzu singē/etlich on gesange  
mit dreien/vō Arnolt Schlickē Pfalz-  
grauischem Thürfürstlichem Organistē  
Tabulirt/vñ in den truck in d' ursprüngl-  
ichen stat der truckerei zu Meinz wie hie  
nach volgt verordenit.

C. F. Becker,  
1540.

Dies arlich buch vnd künftlich vergt  
Gepflanzt auf Orpheus bergt  
Getruckt zu lob got vnd der welt  
Vñ mergt was wirt hie bei gemelt  
Das diekaiserlich maiestat  
Dies buch gesreit vnd bgnadet hat  
Reynen trucker zu trücken noch  
In zehen iarn bei grossen roch  
Vnd straff darzü ein grossen per  
Wiedie in dem mandat dañ ster  
Das thü ich euch verkünden hie  
Das keiner sich entschuldig wie  
Vn das nit offenbaret wer  
Der das verbrech dem würds zu schwer

Dem künftlichen vñ sunreichen meister Arnolt Schlicken/meins gnedigsten  
herrn des Pfalzgraue Chürfürsten: c. Organisten/meinem liebc vatter: Er  
biet ich mich vnderthengtliche mit kintlicher trewe allezeit bereit zu noz  
**A**ller liebster vatter: vñ ansüchē vñ fleissiger bitt: vieler liebhaber d' aller frölichste vñ  
ergerlichsten küsten der music/die in lebeden stümen/Seytenspilen/vñ andn insren  
menten/allen meschlichen geschlechte/in der ingendt vnd im alter/zu hören gesellig  
vñ vñ vnmüt betriubter gedēcken/dz beschwārt gemüt abweden/Da mit nit allein die urdische  
creature sind auch die engel in iren kören der huel/got zu loben vñ frolocken/mit fleissiger lere  
andechtiglich sich vben/Vin ich beweget dich/also ein alten erfarnē der selben/vff orgeln/lautē  
harpffen:c. lebendiger stimme/vil iar vor keysern vnd königen chürfürsten fürsten geistliche  
vnd weltlichen/ auch andern herren geübt/zu bitten/den selben liebhaber zu ere/vnib meinet  
willen/ auch mir selbs zugebrauchē/deiner kunst vff der orgeln/lauten vnd gesangē/ich te art  
lichs zu tabuliren vnd notiren/mit zweyen oder dreien stimmen zu schlagen vnd zwicken/vñ  
ein darzü zesingen/anzeigen lerent vnd offenbaren vnd durch die truckerey vsspreiten wöllest  
lassen/vñ dein leben mit also stilschweigē hingē/wiedie vñnermünftigen thyer/die allein irem  
bauch vnderthenukeit vnd willen erzeigen/vnd mit irem abscheiden in sveigen vergess gestelt  
werden/ was ist dein kunst/wañ niemant weß was du kanst/niemāt mitgeteilt/noch zu nütz  
Kompr/Betrachte dz die got gleich Dydimos/Dyodolo/Ascliapiade:c. vor dein leiplichen vsser  
lichen augen/die innerlichen gescherpt/vnd dich mit hohen genaden begabt hat/thu als die sel  
ben/theil mit vnd lere/vnd lass hinder dir was du gelernt hast/so wirst du in gedechnis hie vñ  
dort ewiglich gesetzt/Sey nit betriubt/noch sūch rach/das dir das glück hengenomen hat dein  
einnerlichen augē/sind bedenck/hab gedult vñ frolocke/mit deinem gebet/gesack/orgeln/harp  
fen/vñ lauten:c. zu got deinem schöpffer/das dir die götlich genad die innerliche augen deiner  
vermūst vñ sinlichkeit/dardurch du sein maiestat vñ alinechtigkeit/anschen/vnd die heilige en/  
gel in ewiger seligkeit erkennen magst/gelassen/erlüttert/vñ übertreffen erklär/die zu seinem lob  
vñ gemeine nütz/hie zeitlich vñ deit evig dich zu gebruchē/gefrist hat. Ich bitt vñ erman dich

veterlicher trewe/ mir des nit abzuschlagen vñ ietzü/ so diemüsstigkeit dir stat gibt/ anzufahen  
mit vnuerfähiglicher antwort/vñ spar dich got gesunt. Datū katherine virginis. Ann. j.s. ii.

Arnolt Schlick der Jung  
dein vndertheniger sone

Antwort Arnolt Schlickēn  
vff die bitt seines sons

**A**etterliche Trewe/lieber Sone/vnd alles das mir got inn vernünfft verlawen/bür  
ich dir/zū der schuldē/mit zū deilen güetwilligk/Aber du begerst an mich armen blinz  
den/zūnil groß vnd beinoch vnmüglich ding/die einem wogesehenden/zūnilbrin  
gen schwer/vnd nemlich/do die leiplichen augen/mit sampt der vernünfft/hobe grosse arbeyt  
thün/vnd sich(an tag züberingen/das in der welt vor mye geschen noch gehort worden)vber  
müssen/Sunderlich in dem/die tabulatur vff die Orgel vnd lauten/mitzweyn vnd eyner  
Stim zū singen etlich lobgesangk vnd lidlein zū spiln vnd zwicken/orden zū Setzen/vñ durch  
die Truckerey vñ züspreitten/das vormals nit mer gesehen/gehort/noch vnderstanden/Dan  
das her Sebastian virdung priester vñ Ambergk(der sharpffs gesichts/vñ hoher künft sich  
ausgibt)zū Basel fürgenomen/vñ nit mer dan ein lidlein(damnocht nit durch die ware künft  
Trucken)/Sunder allein in holz schniden lassen das ganz onfelen/ auch wo das corrupt ge  
macht/den Truckern kein schult geben/vnd nit anders dan wie es geschriben getruckt werden  
mag)als ich bericht den selben Truck Sogar onkünstlich/onartlich/onmöglich/vñ corrupt  
do bei auch nich vnd ander veracht/schumpffert/angeben/trucken/aufgehen/vnd feiltragen  
lest/nemlich sein mir angezeigt/in seinem lidlein das er auff die lauten tabulirt/vnd nit mer  
dan dreissigt Temporalang ist/der selben sechzehen vberschen/dar in sele/vñ vnmüglich griff

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gesetz vnd gelert/vnd der süßen gethöñ/nit geacht/oberhört/vñ gätz wider art der seitteclägk  
geschriben/Lieber son ker fleis an/besich das fiert/sechst/siebent/acht/jo.jj.jj. j8.j9.20.22.23.25  
27.28.vnd das.29. Tempus/mir ist gesagt der selben iglichs/Sey gätz onartlich/onkünstlich  
vnd corrupt/Etwan in ein ein zeiffer vnd ein buchstab zweimal vff einen Chor gesetzt/als.o  
4.o in dem fierden tempus/wo nu dem also/magstu vnd ein ieder mercken/das er des so er sich  
vßgeben ander züleren/selbs ganz ongelert vnd onuerstedig dwel solichs zù greissen vnmög  
lich/vnd zù hören die oren der verständige nit fült/der gleiche sein alle obgemelte tempora brest  
haftig onformig/onkünstlich/onmöglich zù greissen/dissonirn/discordirn/vnd ist lauter  
plerzwerck/das furwar in einem sölliche kurzen liedlein/einem der sich über and künftner erhe  
ben vnd iches sunders zumachen aufgibt meister zù sein(des er sich ganz nit schemen solenoch  
in dieschul zù geen vnd lernen)zù grob über gockt/über gambt/vnd vbersehen/vnd zùnil kün  
disch vñ onkünstlich gemacht.Ich bitt dich bei deinem lob/das zù hertz züfassen/vñ nit so fre  
uel in deinem fürnemen zù werden/vnd dich ichts aufgeben ander leut zù leren/das du noch  
nit gelernt hast/nit glaub deinem fürnemē/vertraw deiner eigē vernünfft allein nit zùnil/ver  
acht niemand so bleibstu auch vnueracht/Ferrers hab vffmerckens in dem lidlin/das gedach  
ter her Bastian vff die orgel tabulirthat sunderlich des zehenden/zwolften vñ achtzehender  
tempus/des gleichen der beschreibung des lautenkragens vnd des clauirs der orgeln/wirstu  
es auch als ich bericht ganz onmeisterlich vnd onartlich angeben/vnd mit seinem lernen vnd  
trucken/mir die zeit verderbt/dan nütz geschafft)befinden/vñ die weil sein onkünstlich onart  
lich wergt so gar am tag vnd offenbar ist/das es ein ieder wenigs verstant der musick/vnd  
art der instrument/selbs erkennē mag/wil ich dich damit nit ferrer vff halten/wo aber du her  
bastian oder niemand anderer an oben angezeigtem zweifelen vnd nit verstündē/wie donō ge  
ret wil ich vff des selben bit wes ich gesagt gern zeigen vnd vnderrichtē/onangeschē her Bastis  
ans schupffuren nochreden vnd trucken/sunderlich in dem do er mir den titel in meinem orgel  
buchlin verkert vnd zum schmelichsten aufzlege/den ich dānocht dertos nit/sunder ander also

zu trucken verordent haben / vnd auch als er setzt wo ich gewüst w̄z Chromaticū genis gewei-  
sen / ich het in meinem büchlein fictam musicam nie genēt / Glaub mir lieber son / will her bastia  
das kriegisch wort Cromaticus gemeint haben als es Tortellius vnd and kriegischer sprach  
verstendig anslege / iſter des vil bas geübt vñ reglicher brauchen dan ich / wil er es aber meine  
als die musici / Vnd sunderlich die hochgelernen vñ erfarnē vñser auctores / Johānes de muris  
Johannes de felle / Johannes de Susato / Franchinus Gafferius. &c. Die es fictā musicam niet  
nen / vñ eygen capitell de ficta musica schreiben / aber nit als gelert gewesen sunderlich in frichti-  
scher sprach z̄ interpretirn als her Bastian / So ist als ich mein / gleich ein vnderscheit vnd sic-  
tam musicam vñ Chromaticū genis als zwischen dem Reim vnd mein / do sie z̄ Meint zusam-  
men komē vnder iher substantz des wassers / ich muss solichs ein weniḡ anregen / doch niemāt  
z̄ schme sind die warheit an tag zübringe / vnd auch das der greülich geacht wirt / der sein ere  
nit verantwort / wie wol ich disse schimpffirung / derzeit z̄ u wormbs vff dem grossen reichstag  
vnd an andern orten / do ich her bastian behülflich vnd fürtreglich gewesen bin / do ym sein  
ere vnd gelimpff angelegen / bei fürsten herren vñ andern gemeine person / vmb her bastian mit  
verdint / vnd mir billicher bas gelont hett / aber das hiendan gesatzt / betrachtich dein ermanen  
mich nit rach züſich / deweile es auch weibisch ist / vnd will dem volgen vnd ferrer vff dem be-  
gern volksfarn / vnd ist dem also wie du mich gehörst / was zeichstu mich dañ / mir vff zülegen  
disse schwere bürben / vñ ob ich volsolichs mit vernüfft anzugeben geschickt were / würde ich  
doch allweg zwiseln / durch die trucker zu zeitten / ein weis not vor ein schwartz / ein breue vor  
ein saubrene / ein fusel vor ein semisufel / ein a vor ein b gesetz / zu zeitten aufgelassen / vñ getzo-  
gen / onfleißig vnd vurecht ingesectt vñ gerückt werden / dadurch du vñ ich schimpffire vñ  
vullicht on vñ für verschult veracht würden / aber von dem zulassen vnd vff dem bit vnd hohe  
erinnerung / dir als meinem lieb̄ son zu wilfaren / wil ich soul mir möglich zu einem anfang  
vnd prob / eilich geſung vnd lidlein / leicht zu singen vff die orgeln vnd lauten zuzetzen vñ tabu-  
lit / zünnachē vnd darſteen / vnd dir z̄ besichtigen / vñ in den truck anzuschicken / hie mit beholhe

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haben / wo du anderſt in radt findest der verſtendigen / vnd deren so dich gebeten / solichs von  
mir zu erlangen / das zu offenbaren / würdig / dienlich / vñ nütz sein / darnoch vnd nit eaufgeen  
zu lassen / vnd so ich erfare das dem fleißig noch kommen wirt / vnd zugefallen vnd nütz der welt  
vnd got fürtreglich / wilich noch uolged / ein ander werck von merern instrumēten / vnd ſcherf  
ſer vbung notirn vnd tabulirn / auch neben dem ſelben / dz / so mir fürbracht / vſach clerlicher  
dan in diſsem truck erzelen / waruß / wo / wie / vnd in welchen punkten / her bastian / in ſeiner  
nerden engellischē music / geſetz / onkünſtlich / onartlich / onmüglich vnd corrupt werck gemacht  
hat / auch mich darin vnuereint / onwerlich on allen grunde ſchimpffire vnd geſtupſſt / ver-  
antwörter trucken vnd aufgeelaffen / vnd bit dich vnd allen deinen dis mein eſt prob ſinkopt  
nirüber die ach ſeh / ſund mit fröliche augen vnd dapfferm gemüt anzuschen / zu hören / wil er  
geſünden vnd vñhören / vñ wo ichts vngeschickts / onartlichs oder corrupt von mir angebet  
geſetz vnd an tag bracht / oder von ſezern / truckern / vnd corrector vberſchen / brüderlich vñ  
niemit nüdicheim rach zu ſtraffen vnd bessern / vnd mer mein gemüt gegen dir meinen ſon dañ  
erwas newes gemacht / achte / vñ zu güttem bedecken vñ beschirmen / domit wöllest mich deiner  
bit quittē ſei got beuelhen / der dir dein lebe in erē lang wollfristē Datiū Andree apo. anno i. i. i.

Dweil ein iedes dinck / das vnderschidlich vnd ordenlich gemacht / den leſer mer bewegt vnd  
biſtiger zuleſen / dañ ſo es conſuſ vnd vnoerdeinlich geſetz / hab ich diſ wercklin vnd prob wie  
noch volgetzu trucken geordent vnd in trewe theil vnderschiden . Zum ersten hab ich  
Tabulatur vff die orgel / Chorgesang / vñ eilich lieder / mit dreien vñ mit ſiern ſtimmen gesatzt  
Zum andern tabulatur vff die lauten / zwey ſtimmen zu zwicken vnd ein zu ſingen .  
Zum dritten drew lidlein mit dreien ſtimmen zu zwicken .

Nun folgt das register diſ wercklein vnd proben .

Benedictus.	29.	Jr Musici senger orgler
Criste.	42.	Vnd darzū ir lanten schleger
Da pacem.	45.	Die liebhaber sein warer kunst.
Da pacem.	49.	Rumpf her ich bit vmb ewern gunst
Da pacem.	52.	Mich zū schawen vnd lern mit fleiß.
Holstdeck.	24.	Jr schöler vnd auch meister greiß.
Maria zart.	37.	Wo ich gefelt das corrigirt.
Pete quid vis.	18.	Vñ nit als bald neidisch schimpffürt
Primitoni.	34.	Als Bastian virdung hat gethon.
Registre vff dielaut.		
All ding mit radt.	79.	Sein eigen werck gibt im den lon.
Cupido hat.	19.	Das er zülerin so schwer gemacht.
Hertliebstes pild.	61.	Das see ein ieder selbs vnd acht.
Ich schrei vnd rieff.	67.	Ob er vflauten greissen möcht.
Wein m ich hab.	17.	L.c.4.ck. das es doch
Wödch es gesein.	61.	Vnd der gelichen fint man vil
Wein lieb ist weg.	66.	Do er geschossen hat vom zil.
Werkin isack.	68.	In seiner musick die er acht.
Maria zart.	74.	Sich selbs vō kunst vñ art gemacht.
Nach lust.	62.	Vnd michel furtern trucken lan.
Nun hab ich all mein tag.	73.	Zū Basel als ich das verstan
Philips zwolffpot.	71.	Zum ersten fach mein Salue an.
Vil hinderlist.	64.	
Vergnad durch flaff.	80.	

Salueregina.

The musical score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a continuous sequence of eighth-note pairs (two strokes per note) on a single line. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also features a continuous sequence of eighth-note pairs on a single line. Below each staff, there are two rows of lettered note heads (T, L, D, C, G, S, B, A) corresponding to the notes in the music. The first row (T, L, D, C, G, S, B, A) is aligned with the notes in the top staff, and the second row (T, L, D, C, G, S, B, A) is aligned with the notes in the bottom staff.

2

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

3

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

## Ad te clamamus.

4

Ad te clamamus.

4

Ad te clamamus.

4

d      e      f      g      a      b      c

t      r      f      g      a      b      c

b      c      d      b      a      c      b      a

*[Continuation of the score below the line]*

Ad te clamamus.

5

Ad te clamamus.

5

d      t      t      t      t      t      t      t

g      a      b      c      f      g      g      f

c      f      f      f      f      f      f      f

cbagagfe      dc      c      t      c      bagf      g      agf ee fe

t      t      t      gac      fbcdcbag      f      d      e      ce

a      b      c      a      b      a

f g ff ed ed ef gfgagagfg  
tr tr b c b

aga gfe d d c baga gfe flegafe gg fd cf cc de fg  
e b cd ce d cba g b a gg f d cf e c c de

fedcba g abgca de f g f gab f ag f g a g bba ag f ab cc g bde  
def g f g a b b c bb f f d f c e f g

f /cef g /go c defg fed c a d e f g a g f e d c d e f e  
/f ab c /ce c g g f ed cb af ab c d c c

do g

dcda bcd<sup>e</sup>fga fg fgf ede  
d a c d g a a

fgfed e de defb c de

do g

agfedc def g aga bagfbd cbaga babcd<sup>b</sup>c dcd<sup>d</sup>f  
fg a b ag fddc b c g b d a

do g e

fffff fffff | .ffff fffff .ffff fffff fffff fffff  
fgfgab abcd<sup>c</sup> bagb agfg fgfedcde fgabcd<sup>d</sup>e gfedefede  
b f d f a g f c

do g c

ffff fffff fffff fffff | ffff fffff fffff fffff fffff  
fedc bcbag agabcad cbac babagf cfede fg ab sagafga  
fcdf /de f f d e f d . d cbc b g f

Handwritten musical notation on a five-line staff. The notes are represented by vertical stems with horizontal strokes above them. Below the staff, each note is labeled with its name:   
 Top line: d, d  
 Second line: f  
 Third line: g  
 Fourth line: b  
 Fifth line: c  
 The notes correspond to the following names:  
 Top line: ffffff  
 Second line: bcd bcd  
 Third line: abcd cbag  
 Fourth line: fgab  
 Fifth line: ḡc ad  
 Bottom line: b̄d c̄d b̄c  
 Second line: c f d g  
 Third line: b̄d c f d g  
 Fourth line: b̄d c f d g  
 Fifth line: c  
 The notation uses vertical stems with horizontal strokes above them, with some stems having dots or dashes.

## Opia.

Handwritten musical notation on a five-line staff. The notes are represented by vertical stems with horizontal strokes above them. Below the staff, each note is labeled with its name:  
 Top line: d  
 Second line: g  
 Third line: g  
 Fourth line: g  
 Fifth line: c  
 The notes correspond to the following names:  
 Top line: ffff  
 Second line: aga  
 Third line: fff  
 Fourth line: bbd  
 Fifth line: g  
 Second line: g  
 Third line: g  
 Fourth line: g  
 Fifth line: c  
 Bottom line: d  
 Second line: d  
 Third line: d  
 Fourth line: fgg  
 Fifth line: bcd e  
 Second line: fgg  
 Third line: fgab  
 Fourth line: fgab  
 Fifth line: c  
 The notation uses vertical stems with horizontal strokes above them, with some stems having dots or dashes.

Handwritten musical notation on a five-line staff. The notes are represented by vertical stems with horizontal strokes above them. Below the staff, each note is labeled with its name:  
 Top line: d  
 Second line: g  
 Third line: c  
 Fourth line: c  
 Fifth line: c  
 Second line: d  
 Third line: d  
 Fourth line: d  
 Fifth line: d  
 Second line: d  
 Third line: d  
 Fourth line: d  
 Fifth line: d  
 Second line: f  
 Third line: f  
 Fourth line: f  
 Fifth line: f  
 Second line: f  
 Third line: f  
 Fourth line: f  
 Fifth line: f  
 The notes correspond to the following names:  
 Top line: fffff  
 Second line: t t t t  
 Third line: t t t t  
 Fourth line: t t t t  
 Fifth line: t t t t  
 Second line: f f f f  
 Third line: f f f f  
 Fourth line: f f f f  
 Fifth line: f f f f  
 Second line: f f f f  
 Third line: f f f f  
 Fourth line: f f f f  
 Fifth line: f f f f  
 The notation uses vertical stems with horizontal strokes above them, with some stems having dots or dashes.

Handwritten musical notation on a five-line staff. The notes are represented by vertical stems with horizontal strokes above them. Below the staff, each note is labeled with its name:  
 Top line: f  
 Second line: g  
 Third line: b  
 Fourth line: c  
 Fifth line: e  
 Second line: e  
 Third line: a  
 Fourth line: g  
 Fifth line: c  
 The notes correspond to the following names:  
 Top line: fffff  
 Second line: fffff  
 Third line: fffff  
 Fourth line: fffff  
 Fifth line: fffff  
 Second line: fffff  
 Third line: fffff  
 Fourth line: fffff  
 Fifth line: fffff  
 Second line: fffff  
 Third line: fffff  
 Fourth line: fffff  
 Fifth line: fffff  
 Second line: fffff  
 Third line: fffff  
 Fourth line: fffff  
 Fifth line: fffff  
 The notation uses vertical stems with horizontal strokes above them, with some stems having dots or dashes.



f            g            g            .      g  
 c            d            g            a      b  
 f            g            g            .      g  
 b            a            g            b  
 f            f            f            a      g  
 b            b            a            g

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

cdef    eabagf  
 ea

---

d            g            g            g  
 g            d            d            d  
 edfedg d    d            d            d  
 fff        d            d            d  
 afc        d            d            d  
 a            b            b            b  
 a            b            b            g

d            d            d            d  
 d            f            f            f  
 d            g            g            g  
 d            d            d            d

defg    abagaba    f    gfga    bagba    d    dg

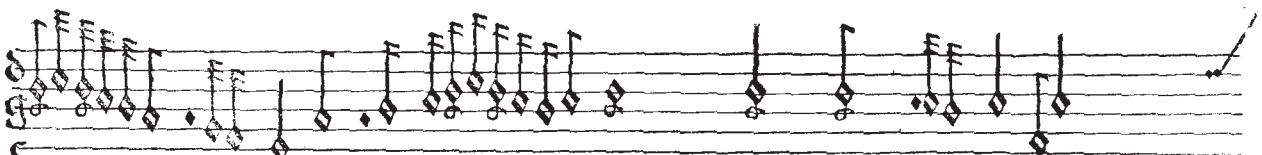
Dulcis Maria.

T      T      T      T      d



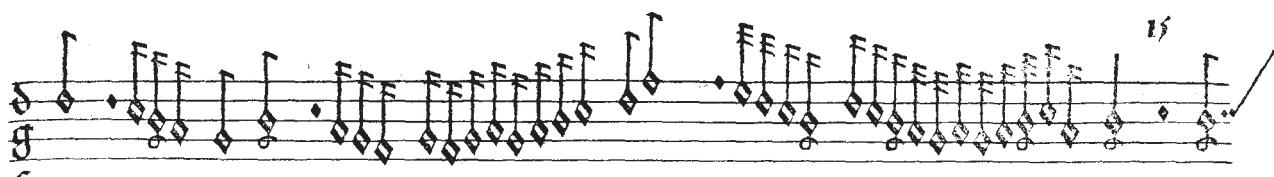
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fbagaga gfgdgf gabcddefg ef  
ed e d fcehce dcba cbag

d g g e e b



f fff fff. ffff ffffff ffffff ffffff  
fd fg af gab cbag fefg gabcb agfgfed aba

b e e g g f



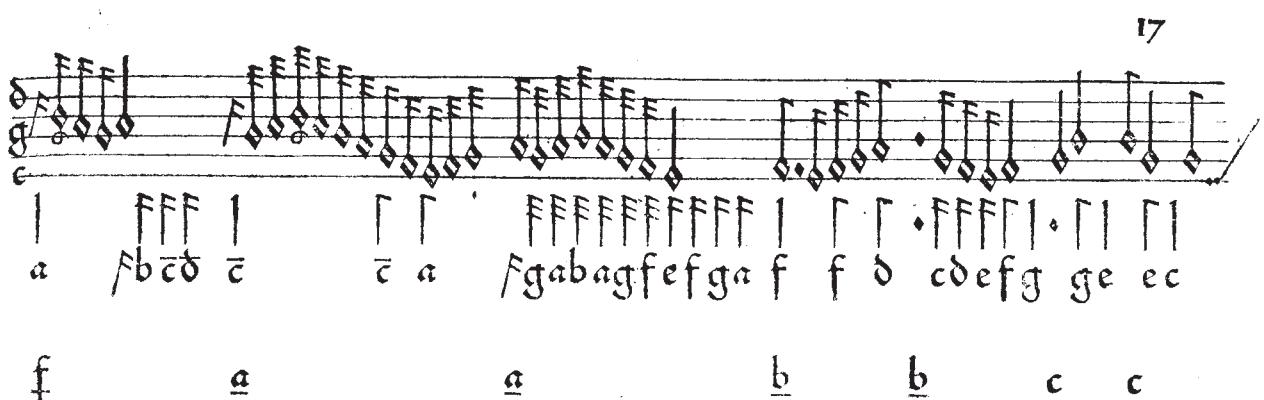
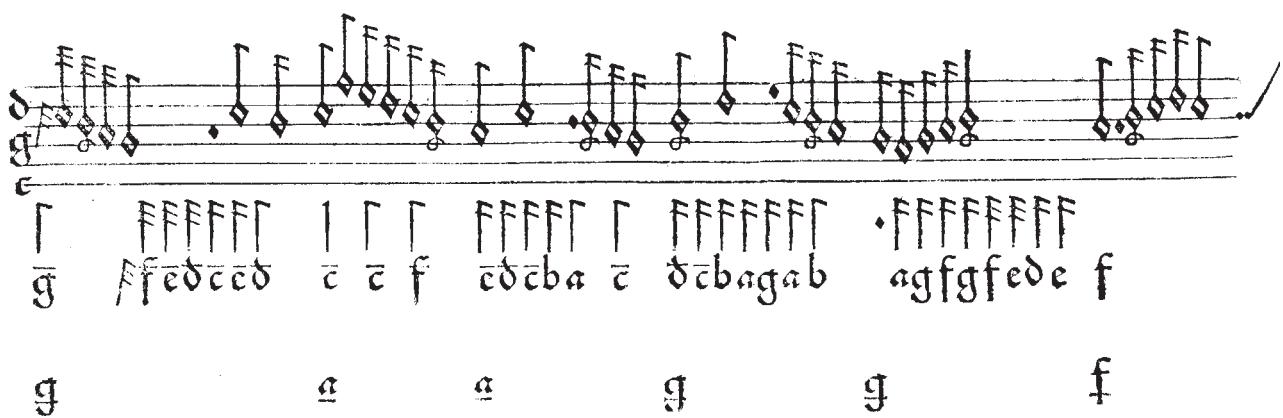
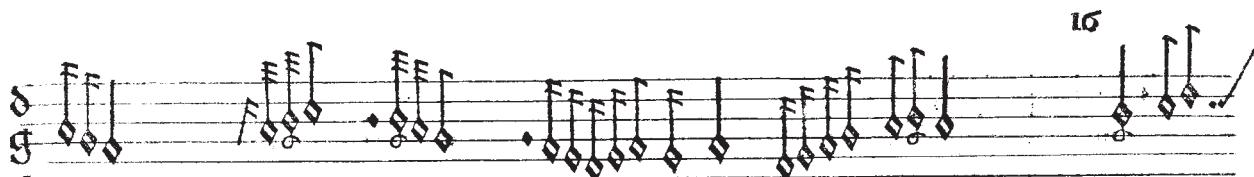
ffff f . ffffff ffffff f . fff f . f  
dcba d cbag fga babcbcd e f edc f f dd c bcd d

f g g f f g



ffff ffffff f  
fcb ab cbag f f  
d cb b . agfgfdd cbfaga b fag

g b b c c b



F  
F f e d c b a g d c b a g d c b a g  
c g b f g d g  
Pete quid vis.

Pete quid vis.

G  
G G G G G G G G G G G G G G G G G G G G

T T T T T T T T T T T T T T T T T T  
T T f f g a b ag a g f g a b c d / h c h a h  
T T T T T T T T T T T T T T T T T T

G  
G G G G G G G G G G G G G G G G G G G G

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

T T T T T T T T T T T T T T T T T T

G  
G G G G G G G G G G G G G G G G G G G G

T T T T T T T T T T T T T T T T T T  
c d e f g f e d c d c d c / b c a  
b a g c f b a g f g a b g f g a b a  
T T T T T T T T T T T T T T T T T T

20

b | a | gdefgab cba | fgabca d | c | b | c | d | e |  
 f | g | f | e | fc | f | b | a | g |  
 f | e | fc | f | b | a | g |  
 f | e | fc | f | b | a | g |  
 f | e | fc | f | b | a | g |  
 f | e | fc | f | b | a | g |

---

21

t | f | ab | c | f | bag | f | dg | ab | c | d | a | a | a | a | g | r |  
 e | f | d | c | b | c | d | e | f | d | d | f | c | t | c |  
 edefg | g | f | f | f | d | t | r | t | r | ffffff | tt | tt |  
 c | d | e | e | d | c | b | d | c | bag | c | b | c | bag | ff | a | b |  
 a | g | c | f | b | f | g | a | b | c | d | e | f | g | ab | c | 2sf | b | a | f | d | g | C3

22

Handwritten musical score page 22. The top staff consists of two measures of music with a treble clef, a key signature of one sharp, and common time. The bottom staff consists of two measures of music with a bass clef, a key signature of one sharp, and common time.

The tablatures below the music provide a transcription of the notes and rests. The first measure of the top staff has tablature:

- T T T T
- $\sigma$  | | | |
- $\bar{s}$   $\bar{c}$   $\delta$  e f d
- $\sigma$  | | | |
- $\bar{c}$  f g e  $\delta$
- $\sigma$  | | | |
- $\bar{s}$  f e d
- c f g a f b  $\bar{c}$  g

The second measure of the top staff has tablature:

- T T T T
- $\sigma$  | | | |
- $\bar{c}$  c  $\delta$  e f e
- $\sigma$  | | | |
- $\bar{c}$  d e f c a
- $\sigma$  | | | |
- $\bar{c}$  b c f d e
- f d e

The first measure of the bottom staff has tablature:

- | | | |
- $\bar{c}$  f g a b
- a b  $\bar{c}$  d
- | | | |
- $\bar{c}$  d f d
- a b a
- | | | |
- $\bar{c}$  b f g
- f d
- | | | |
- $\bar{c}$  a f e c
- f c d c a b

The second measure of the bottom staff has tablature:

- | | | |
- $\bar{c}$  b a / g
- $\bar{c}$  f f g a f e c / d
- | | | |
- $\bar{c}$  d c a b

23

Handwritten musical score page 23. The top staff consists of two measures of music with a treble clef, a key signature of one sharp, and common time. The bottom staff consists of two measures of music with a bass clef, a key signature of one sharp, and common time.

The tablatures below the music provide a transcription of the notes and rests. The first measure of the top staff has tablature:

- f f f f f f
- g f g g g g
- f f f f f f
- g f g g g g
- f f f f f f
- g f g g g g
- f f f f f f
- g f g g g g

The second measure of the top staff has tablature:

- o o o o o o
- o o o o o o
- o o o o o o
- o o o o o o
- o o o o o o
- o o o o o o
- o o o o o o
- o o o o o o

The first measure of the bottom staff has tablature:

- | | | |
- a f a b  $\bar{c}$  d
- e f g a b  $\bar{c}$  b a g
- | | | |
- a f g a b

The second measure of the bottom staff has tablature:

- | | | |
- $\bar{c}$  a g a b  $\bar{c}$  d  $\bar{c}$  b
- f
- | | | |
- c f f

## Hoe losteleck.

24

1 FFFF FFFFFFFFFFF FFFFFFFFFFF FFFFFFFF | 1 FFFF 11 111111 111111  
 gagfg agabab cd cdefcdece d cdcbad | cdcbaba ba gfed / efe

T T g a a d d c  
 g f d e d cde f gd cb a

1 FF 1 1 1 | 1 1 1 1 1 1  
 gde f g a g f d d d d d d  
 1 FF 1 1 1 | 1 1 1 1 1 1  
 bag a g / efe g c b a g t c c  
 1 1 1 1 1 1 | 1 1 1 1 1 1  
 gd cb c / d d f g d g g

---

25

1 FFFFFF FFFFFF FFFFFF FFFFFF | 1 FFFFFF FFFFFF FFFFFF FFFFFF | 1 1  
 / fgagab agafgfg fefgf | gfedcdcd cb a gfgfga b a  
 c c d c d c a b c d | fcdedefgaf  
 1 1 1 1 1 1 | 1 1 1 1 1 1  
 e f e d e f g a b a g f

1 FFFFFF FFFFFF FFFFFF FFFFFF | 1 FFFFFF FFFFFF FFFFFF FFFFFF | 1 1  
 defgfgab abab cd / cb cb c dcdefefg f cd c  
 1 FFFFFF FFFFFF FFFFFF FFFFFF | 1 FFFFFF FFFFFF FFFFFF FFFFFF | 1 1  
 gefdecdece d t d t d t b t c d

D

26

Handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. The music consists of vertical stems with horizontal dashes indicating pitch and duration. Below each staff is a series of letter names (a through z) corresponding to the notes. The first few measures of the top staff are: go, b̄c̄b̄c̄d̄, c̄b̄āḡ, a. The second staff begins with: r̄, r̄, d̄, b̄, b̄, b̄, b̄, d̄.

Letters below the top staff:

- b̄c̄b̄c̄d̄ c̄b̄āḡ a
- ḡḡāb̄c̄ d̄ēf̄ḡāb̄ āḡf̄ḡf̄ē d̄ b̄
- r̄ r̄ d̄ b̄ b̄ b̄ b̄ d̄
- ḡ ḡ r̄ ḡd̄ḡ āb̄ā

Letters below the bottom staff:

- b̄ d̄ d̄ f̄c̄d̄ē f̄ēf̄ḡf̄ē d̄ēf̄ḡāb̄ āḡf̄ēd̄c̄ b̄. f̄f̄f̄f̄f̄f̄f̄ f̄f̄f̄f̄f̄f̄f̄ f̄f̄f̄f̄f̄f̄f̄ f̄f̄f̄f̄f̄f̄f̄ f̄f̄f̄f̄f̄f̄f̄ f̄f̄f̄f̄f̄f̄f̄
- d̄c̄d̄c̄d̄ē f̄b̄āḡf̄ē d̄c̄b̄āb̄ c̄ b̄c̄d̄s̄ d̄ c̄b̄ā b̄b̄c̄d̄c̄
- ḡ f̄ ē d̄ ḡ f̄ ḡ f̄ b̄

27

Handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. The music consists of vertical stems with horizontal dashes indicating pitch and duration. Below each staff is a series of letter names (a through z) corresponding to the notes. The first few measures of the top staff are: r̄, r̄, d̄, b̄, ḡ, b̄, c̄, d̄, ḡ. The second staff begins with: f̄, d̄, b̄, b̄, b̄, ā, b̄, ā, ḡ, f̄, d̄.

Letters below the top staff:

- r̄ r̄ d̄ b̄ ḡ b̄ c̄ d̄ ḡ
- f̄ēf̄ḡf̄ēd̄c̄ d̄ēf̄ḡf̄ ḡ
- b̄ b̄ ḡ b̄ b̄ b̄ ā b̄ ā ḡf̄d̄

Letters below the bottom staff:

- f̄ d̄d̄c̄d̄ē f̄ḡāb̄ā ḡf̄ḡd̄f̄d̄d̄f̄ d̄ḡāb̄c̄ d̄ ē
- c̄ b̄ b̄ b̄ d̄ c̄ b̄ b̄ b̄
- f̄ b̄ b̄ c̄ d̄d̄ d̄ c̄ b̄ b̄ aḡ

Handwritten musical score for page 28, featuring two staves of music with accompanying Latin text below them.

The first staff consists of five measures of music. The text below the notes is:

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

The second staff consists of five measures of music. The text below the notes is:

c a b c a  
c a b d  
c g a c  
c b g  
c d g

## Benedictus.

Handwritten musical score for page 29, featuring two staves of music with accompanying Latin text below them.

The first staff consists of five measures of music. The text below the notes is:

r r r r r  
r r r r r  
r r r r r  
r r r r r  
r r r r r

The second staff consists of five measures of music. The text below the notes is:

g a b g c a d a c f h a h a c c d o g f g d

The third staff consists of five measures of music. The text below the notes is:

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

The fourth staff consists of five measures of music. The text below the notes is:

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 f f

The fifth staff consists of five measures of music. The text below the notes is:

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

The sixth staff consists of five measures of music. The text below the notes is:

t t t t t  
t t t t t  
t t t t t  
t t t t t  
t t t t t

The seventh staff consists of five measures of music. The text below the notes is:

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

Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of vertical strokes (ticks) on a four-line staff. Below the staff, the vocal parts are written in a tablature-like system using letters and vertical bars. The vocal parts are:

Soprano: gg f g a b c d e f g f e d c d e f e  
 Alto: g g f g a g f e d a g f e d c b a b c d e f e d e c e

Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of vertical strokes (ticks) on a four-line staff. Below the staff, the vocal parts are written in a tablature-like system using letters and vertical bars. The vocal parts are:

Soprano: c d d  
 Alto: d c b  
 Soprano: f  
 Alto: g  
 Soprano: b a g  
 Alto: a  
 Soprano: g g a b c d c d c d e  
 Alto: b g

Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of vertical strokes (ticks) on a four-line staff. Below the staff, the vocal parts are written in a tablature-like system using letters and vertical bars. The vocal parts are:

Soprano: f e g f e f e g  
 Alto: a g f e d g  
 Soprano: r  
 Alto: g  
 Soprano: e f e  
 Alto: b  
 Soprano: g a  
 Alto: c  
 Soprano: b  
 Alto: a  
 Soprano: a  
 Alto: g

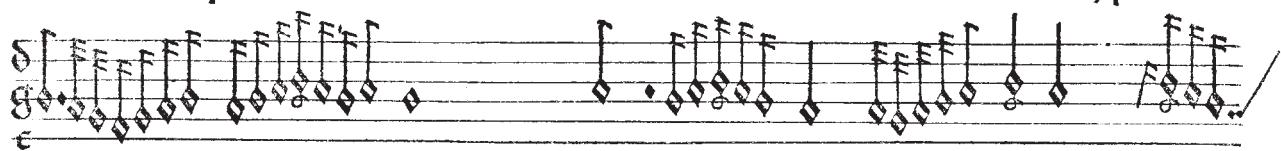
Handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of vertical strokes (ticks) on a four-line staff. Below the staff, the vocal parts are written in a tablature-like system using letters and vertical bars. The vocal parts are:

Soprano: d e f e d  
 Alto: g c d f  
 Soprano: f e g  
 Alto: e g  
 Soprano: d c d e d  
 Alto: f e d  
 Soprano: c  
 Alto: c  
 Soprano: f a h c  
 Alto: c  
 Soprano: b a g a  
 Alto: f c  
 Soprano: f g a b c d c d e d e f  
 Alto: h c a

32

## Primitoni.

34

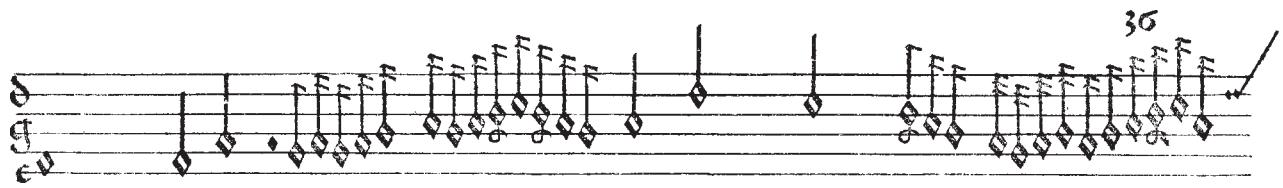


d f c b c a b a g a f d f g a g f g a b c  
d a c b g b c d e f g d f e d c b a g f

35

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

d f  
g a g a b a g f g a f g a b t d c d e f g f e d c f e d f h a e  
e d b c f g f g a g f e d c f e f g a

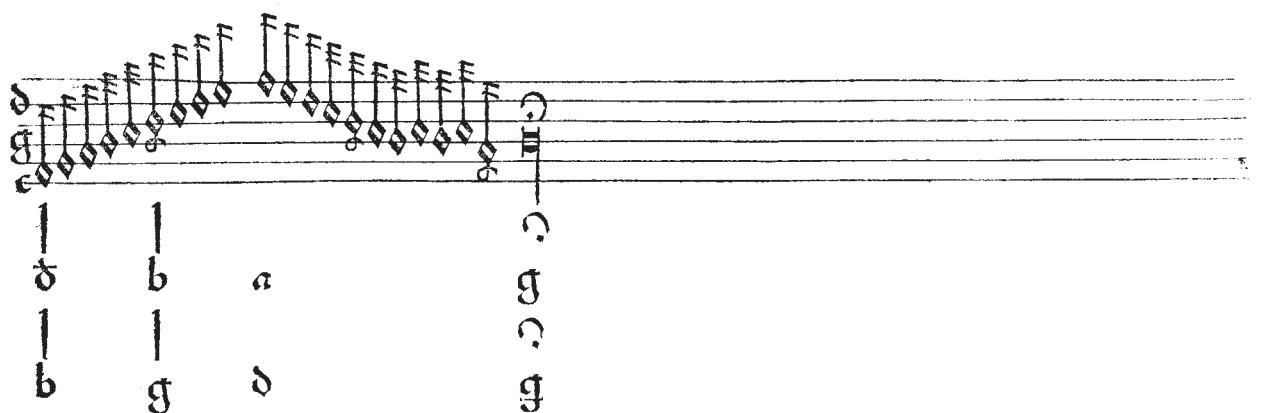


36

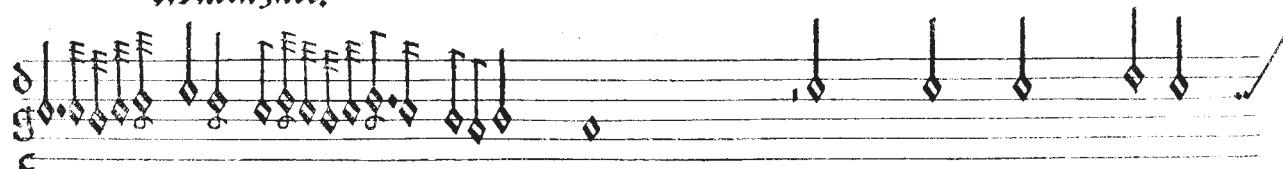
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FFFFF FFF · FFFFF FFFFF FFFF |  
bagfc dc b cd cde fefg agfc f g a ga b f



b a a f e f edcd cb a f g f g a  
g d e f edcd cb a g f g a



Mariazart.



T T T a a agab ccbcd cbaga bagf  
a b c d efde fefd fefg af f efedc b ca

38

Handwritten musical score for page 38. The score consists of two staves. The first staff begins with a bass clef, a 'G' key signature, and a common time signature. The second staff begins with a bass clef, a 'G' key signature, and a common time signature. Below each staff, the notes are labeled with their corresponding letter names: 'gab̄c̄d̄ēf̄ḡē' for the first staff and 'f̄āb̄āb̄c̄d̄ē' for the second staff.

Handwritten musical score for page 38. The score consists of two staves. The first staff begins with a bass clef, a 'G' key signature, and a common time signature. The second staff begins with a bass clef, a 'G' key signature, and a common time signature. Below each staff, the notes are labeled with their corresponding letter names: 'āḡf̄ē̄' for the first staff and 'd̄c̄d̄ēf̄d̄ḡ' for the second staff.

39

Handwritten musical score for page 39. The score consists of two staves. The first staff begins with a bass clef, a 'G' key signature, and a common time signature. The second staff begins with a bass clef, a 'G' key signature, and a common time signature. Below each staff, the notes are labeled with their corresponding letter names: 'ḡāb̄c̄d̄ēf̄ḡāḡf̄ēf̄ē' for the first staff and 'ḡf̄ēd̄c̄b̄c̄d̄' for the second staff.

Handwritten musical score for page 39. The score consists of two staves. The first staff begins with a bass clef, a 'G' key signature, and a common time signature. The second staff begins with a bass clef, a 'G' key signature, and a common time signature. Below each staff, the notes are labeled with their corresponding letter names: 'c̄d̄ēf̄ēh̄ē' for the first staff and 'd̄' for the second staff.



FFFFF FFFF FFFF  
cdec ffcfg agfed ed cdc a b c a c dcde edc  
c d c a c b a a g f



FFFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF  
fbcabagab c agab c ad fc dc db ag fg a b a gab c b ag ab ab c dc de  
c d e f f a b g f b g c a d f



FFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF  
fed cb ag ab c d f chah c d cb ab c dec g f ef dc de fe fg ag fe f  
d e f e d a c d a g c d b a



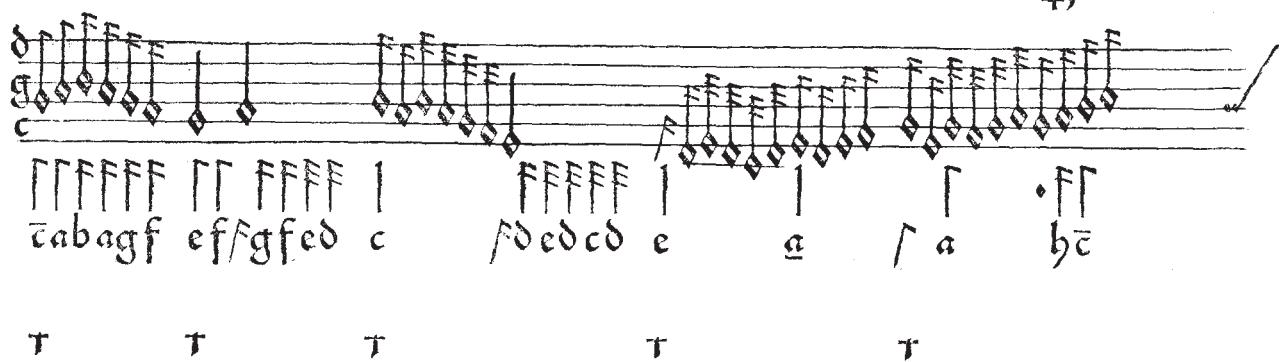
FFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF FFFF  
fed c d f cb ag ab c d e f ed c d cb a b a fg fg f a  
b g fab c def edc d c b a

Criste.

42



43



T

T T

T

T

Handwritten musical score for two voices (d' and g) on five-line staves. The music consists of six measures. The lyrics are written below the notes.

Measure 1:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\text{fbagf g}^a$  |  $\text{gfefgf e}$  |  $\text{efgfef gefgahc ahcdchagefe}$

Measure 2:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\text{t}$  |  $\text{t}$  |  $\underline{\text{a}} \underline{\text{h}}$  |  $\text{cd}$  |  $\text{e}$  |  $\underline{\text{d}}$  |  $\text{c} \underline{\text{a}}$  |  $\underline{\text{h}}$

Handwritten musical score for two voices (d' and g) on five-line staves. The music consists of six measures. The lyrics are written below the notes.

Measure 1:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\text{ahcdch} \underline{\text{h}}$  |  $\text{a}$  |  $\text{g}$  |  $\text{a}$  |  $\text{.f} \text{f} \text{f} \text{f}$  |  $\text{f} \text{e} \text{a} \text{g}$  |  $\text{fedc}$  |  $\text{d} \text{e} \text{f}$

Measure 2:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\underline{\text{a}} \underline{\text{h}} \underline{\text{c}}$  |  $\text{d}$  |  $\text{e}$  |  $\underline{\text{a}}$  |  $\underline{\text{h}} \text{c} \text{d} \text{e} \text{f} \text{e} \text{a} \text{g}$  |  $\text{fedc}$  |  $\text{d}$

Handwritten musical score for two voices (d' and g) on five-line staves. The music consists of six measures. The lyrics are written below the notes.

Measure 1:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\text{e} \text{f} \text{g} \text{a}$  |  $\text{eg} \text{f}$  |  $\text{de}$  |  $\text{d}$  |  $\text{.f} \text{f} \text{f} \text{f}$  |  $\text{f} \text{e} \text{a} \text{g}$  |  $\text{fedc}$  |  $\text{d} \text{e} \text{f}$

Measure 2:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\underline{\text{a}}$  |  $\text{f} \text{e} \text{d} \text{c} \text{b} \underline{\text{h}} \underline{\text{a}}$  |  $\text{d}$  |  $\text{d}$  |  $\text{.f} \text{f} \text{f} \text{f}$  |  $\text{f} \text{e} \text{a} \text{g}$  |  $\text{fedc}$  |  $\text{d}$

Dapacem.

Handwritten musical score for two voices (d' and g) on five-line staves. The music consists of six measures. The lyrics are written below the notes.

Measure 1:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\text{t} \text{t} \text{g} \text{f}$  |  $\text{f} \text{FFF} \text{F}$  |  $\text{g} \text{a} \text{b}$  |  $\text{t} \text{c}$  |  $\text{b} \text{c} \text{d} \text{e} \text{f} \text{g}$  |  $\text{f} \text{g} \text{d} \text{f} \text{e} \text{s}$   
 $\text{g} \text{f} \text{ga}$  |  $\text{b} \text{c} \text{d} \text{e} \text{f}$  |  $\text{d} \text{d} \text{d} \text{d} \text{d} \text{c}$  |  $\text{d} \text{b} \text{c} \text{d} \text{b}$  |  $\text{d} \text{d} \text{d} \text{c} \text{d} \text{d} \text{d} \text{f}$  |  $\text{g} \text{d} \text{c} \text{b}$

Measure 2:  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$  |  $\text{F} \text{FFF} \text{F}$  |  $\text{FF} \text{FFF} \text{F}$   
 $\text{d} \text{c} \text{b} \text{a}$

The image shows a page from an old music book. At the top, there is a large, ornate letter 'D'. Below it is a grid of musical notation. The first row contains a single note followed by four pairs of notes: a pair of 'G's, a pair of 'F's, a pair of 'E's, a pair of 'F's, a single note 'D', and a single note 'F'. The second row contains a series of vertical strokes representing different note heads. The third row lists groups of letters under these note heads: 'bgbbab\c', 'dddefg', 'fbdcde\c', 'gf\efed\c', 'fc\cd\c\cd\c b', and 'fd\cb\c\ba\c\c'. The fourth row shows the corresponding note heads again. The fifth row shows the individual note heads: 'd', 'd', 'c', 'b', 'b', 'b', 'ag', 'f', 'g', 'f', 'd'. The sixth row shows the corresponding letter groups: 'd', 'd', 'c', 'b', 'b', 'b', 'ag', 'f', 'g', 'f', 'd'.

do g do g do g do g

ffff ffffff . ffff ffff ffff ffff . ffff ffff ffff ffff  
 agfleeflegafe gdgddc b<sup>f</sup> gfe ddcdef ed cfedef edcdcdcb  
 fff | . ffff ffff f f ffff ffff  
 aga g d dd cb f gf d e f g

do g do g do g do g

ffff ffffff . ffff ffff ffff ffff ffff ffff ffff ffff  
 agag fgab agf fga b<sup>c</sup> bg ab<sup>c</sup> dd dc d ffga  
 ffcfc g ab a f ga b c bg ab cdd d

49

do g do g do g do g

f · f | f · f  
 b ag f b cde f c d b a bagfe f g a g  
 g T f b cde f d fedc d d g  
 g

Dapacem.

do g do g do g do g

ffff ffffff ffff ffff ffff ffff ffff ffff  
 ddgddc b agab cbabag ff dg f f  
 g f g b c b g a b c d c d b f  
 g d d d c b g a b c d c d b f

Handwritten musical score for two voices. The music consists of two systems of four measures each. The vocal parts are written on five-line staves.

**Measure 1:**

- Top voice:  $\delta f$ ,  $\text{g} \cdot \text{a}$ ,  $\text{b} \quad \delta$ ,  $\delta$ ,  $b\bar{c}bg$ ,  $b\bar{c}$ .
- Bottom voice:  $b$ ,  $\bar{c}$ ,  $b$ ,  $a$ ,  $\text{g}$ ,  $\text{g}$ .

**Measure 2:**

- Top voice:  $\delta c$ ,  $\delta$ ,  $c$ ,  $\text{g}$ ,  $\text{d}$ ,  $\text{d}$ ,  $\text{d}$ .
- Bottom voice:  $\delta \bar{c} b a g f$ ,  $f \cdot f g ab \bar{c} \delta / \bar{c} b \bar{c} b \delta$ .

**Measure 3:**

- Top voice:  $b$ ,  $b$ ,  $b$ ,  $a$ ,  $\text{g}$ ,  $f$ .
- Bottom voice:  $b$ ,  $b$ ,  $b$ ,  $f \cdot \delta \bar{a}$ ,  $\delta$ .

Handwritten musical score for two voices. The music consists of two systems of four measures each. The vocal parts are written on five-line staves.

**Measure 1:**

- Top voice:  $\delta$ ,  $\delta$ ,  $\text{f} \text{cde} f$ ,  $\bar{g}$ ,  $f$ ,  $\bar{g}$ ,  $\bar{g}$ ,  $\bar{g}$ ,  $\text{abfag}\bar{a}$ ,  $\text{bagf}\bar{a}$ .
- Bottom voice:  $b$ ,  $b$ ,  $\bar{c} \delta$ ,  $\bar{c} \delta$ ,  $\bar{c} \delta$ ,  $f$ ,  $\delta$ .

**Measure 2:**

- Top voice:  $\text{f} \text{fga bagfg}$ ,  $\text{f} \text{a} g$ ,  $\delta f$ ,  $\text{c gfgfg f}$ .
- Bottom voice:  $\text{f} \text{ff} \text{ff} \text{ff}$ ,  $\text{f} \text{ff} \text{ff} \text{ff}$ ,  $\text{f} \text{ff} \text{ff} \text{ff}$ ,  $\text{f} \text{ff} \text{ff} \text{ff}$ .

**Measure 3:**

- Top voice:  $\delta$ ,  $\delta f$ ,  $\delta$ ,  $f$ ,  $f \bar{a}$ ,  $\delta f$ .
- Bottom voice:  $\delta$ ,  $\delta \bar{c} b$ ,  $\delta$ ,  $f$ ,  $\text{f} \cdot \text{b} \text{c} \delta \bar{a}$ ,  $\text{f} \text{c} \bar{b}$ .

52

gl                    f    f<sup>g</sup>                    b    b                    b  
c                    b    b                    b                    a    b  
ge                    b    b<sup>g</sup>                    ffff                    f·ffff                    f    dd c    b

f    g                    d    d                    b    c d    f    d                    bg    ab c    d  
c                    b    a                    g    fffff                    g    g  
f    c                    d    g    d                    dd cb    c    b                    g    g                    g

---

Da pacem.

53

d    f                    d    .    e    b    fg    f    e    f    d    e f    d    c  
g    c                    b    .    f    f    f    d d    dc    def    f g    a    f f g    gag

g    f    g                    b    c                    b    a    b    c  
g    f    g                    fff    fff    fff    fff    fff    fff    fff  
d    ed    c d    g b    b    c d    g    f  
ffff    fff    fff    fff    fff    fff    fff    fff  
bagf g agf    fc g    fc d    d                    d                    f

b    a    g    g    b    b

63

Handwritten musical score for a three-part composition. The music is written on five-line staves. The vocal parts are labeled with letters: soprano (S), alto (A), and bass (B). The lyrics are written below each staff.

**Part S (Top Staff):**

- Measures 1-2: G F E D C D E F G A B C B G
- Measure 3: D T
- Measures 4-5: B A G G F B B C
- Measures 6-7: D G F G D G G G
- Measures 8-9: F A B C B C B D
- Measures 10-11: F G F D B B D D
- Measures 12-13: D C D E F G F E D F E D E

**Part A (Middle Staff):**

- Measures 1-2: ab f g a b b b
- Measures 3-4: c f f f d d c d e f g
- Measures 5-6: f f f f f f f f
- Measures 7-8: b b b b b b b b
- Measures 9-10: g f e f g f g f g

**Part B (Bottom Staff):**

- Measures 1-2: d g d g d g d g
- Measures 3-4: f a b c b c b d
- Measures 5-6: f g f d b b d d
- Measures 7-8: b b b b b b b b

Handwritten musical score for a three-part composition. The music is written on five-line staves. The vocal parts are labeled with letters: soprano (S), alto (A), and bass (B). The lyrics are written below each staff.

**Part S (Top Staff):**

- Measures 1-2: d g d g d g d g
- Measures 3-4: f a b c b c b d
- Measures 5-6: f g f d b b d d
- Measures 7-8: b b b b b b b b
- Measures 9-10: f f f f f f f f

**Part A (Middle Staff):**

- Measures 1-2: b b d d f f e f g a b f g a b
- Measures 3-4: c b c b c f f f f d d d d c c b b
- Measures 5-6: f f f f f f f f
- Measures 7-8: b b b b b b b b
- Measures 9-10: f f f f f f f f

**Part B (Bottom Staff):**

- Measures 1-2: a c b c d c d c b a g b c d c b a
- Measures 3-4: a g e d e f g a g f f e f e g g f e f e g
- Measures 5-6: a c b c d c d c b a g b c d c b a
- Measures 7-8: f f f f f f f f

16

---

Hienach fahet an Tabulatur vff die Lauten. Ein stim zu singen die andern zwicken.

Mein W. ich hab.

17

---

18

csn FF sg n FFFFFF FFFF 4FF gfs c s cnf 4 n 4g f  
 l2 l c2 l 2cncsg 2lf L1f l12 L 12 l1 L 12 L1 d1f

f f f f f f f f f f f f f f f f  
 nLd4nc 2lf 1

Cupido hat.

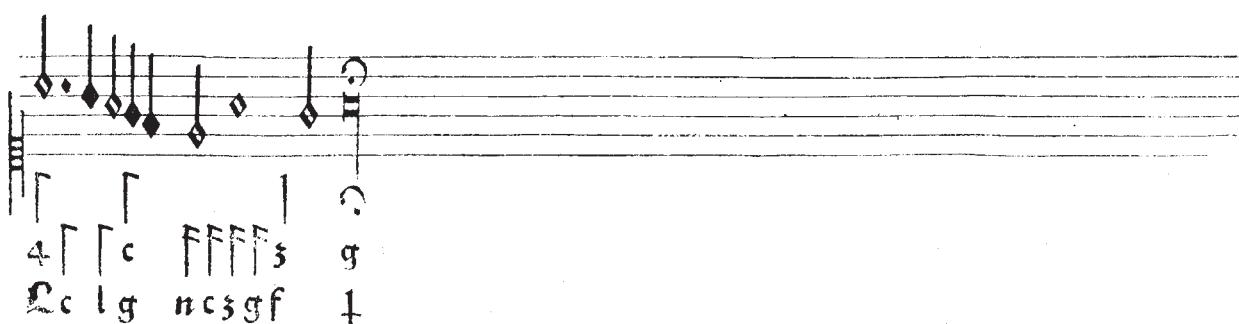
19

T T ggg 2lf 4g2g d4icf 1cg3cn 2flncn ff 4f g2

44 nc cff s g c cfffff s 4 4n 4fffff s g nnr  
 L2 2g g3gf 14g g3g3c f 1L L2 Lod4nc 2l 2j2



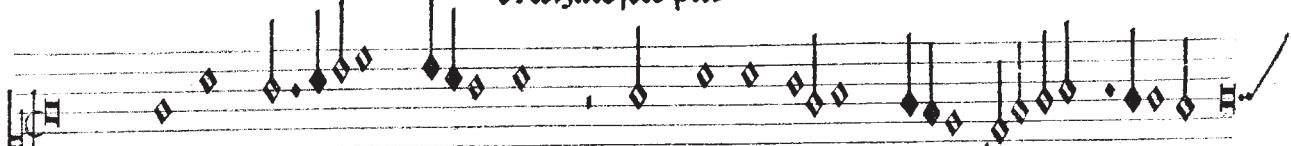
nnf 2c g 2FFF F 1 2 | 1 c FFFF F 2 n c | 1 1 1 1 | 1 1 1 1 | 1 1  
 1 2 c 3 L 1 f l f 1 L f 1 L g 3 L n c 3 g f l 2 g n 4 g 1 f l f L 2 g 2



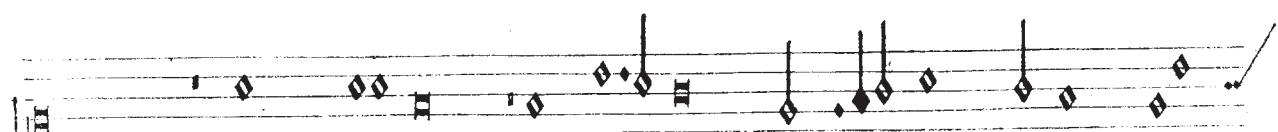
4 1 c FFFF F 3 g  
 L c l g n c 3 g f 1

Hertzliebstes pild.

61



1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1  
 2 2 g 3 c 3 g l 2 l f 1 L f l 4 2 L 1 f l f l 2 l 2 l 2 4 1 l 2 n g 1 2 l c 3 f 1 2 f



FFFF F c FFFF F FFFF F FFFF F FFFF F FFFF F  
 f f f f L n c 3 c 3 g l 1 1 f 1 d 4 n 1 n 2 g 3 c 4 g i 2 o l 1 2 0 1 4 i 2 2

Musical score page 62. The top staff shows a series of vertical strokes and dots. The lyrics below are in a medieval-style script:

11 44FF , FF dFFnF n 11 44FF FF FFFn c  
 20 ccdo g so n4nc sg 2 o 2gc d4nc 2 L

## Nachlust.

Musical score continuation on page 62. The top staff shows a series of vertical strokes and dots. The lyrics below are in a medieval-style script:

FFFFF h n 4FF 4, FFFF s 4 iFF , Fi4 FFnF 3 g b 34FFF  
 gbgbgs q i gis hg; it i g 4g qt f gt ig i41hf 1 4g bfrhs

Musical score page 63. The top staff shows a series of vertical strokes and dots. The lyrics below are in a medieval-style script:

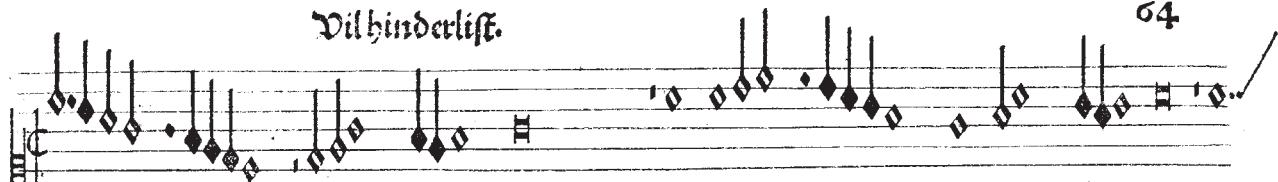
11 44FF 4, FF s 4 si t st FFFF i 4 4 hh i4i 14n h  
 fis hgrt g 4g qr f gf v k, ts f 4g gg 3hs q gr q

Musical score continuation on page 63. The top staff shows a series of vertical strokes and dots. The lyrics below are in a medieval-style script:

11 11 11 11 F FF FFF 1 c  
 4 ss tFi4 FFnF 3 g h F 3 g  
 1g 99 bfrhs i41hfq Qif 1

Vil hinderlist.

64



c | f | 3 | g | 5 | c | g | 2 | F | F | c | F | n | 4 | n | o | F | d | 4 | F | F | F | 4 | F | d | n | c | n | c | 4  
 L | L | f | l | 2 | L | 12 | g | f | L | f | L | 2 | d | g | r | c | c | n | g | 2 | l | n | f | L | l | 2 | g | 2 | L | 1 | c



4 | n | o | 4 | d | F | F | F | F | 4 | 1 | m | n | F | c | F | c | 3 | c | c | g | 2 | g | 2 | F | F | F | F | F | F | F | F | F |  
 g | r | 2 | 1 | L | 1 | 4 | 1 | 4 | d | L | 1 | c | 2 | l | 2 | g | 2 | f | l | 2 | L | 1 | f | 1 | f | L | f | L | 1 | f | l

65



F | F | F | F | 2 | F | g | F | F | F | F | F | F | F | 4 | 4 | n | o | F | F | F | F | F | n | d | F | d | n | c  
 2 | l | f | 1 | f | 2 | l | c | f | 1 | 5 | L | 1 | c | c | 2 | L | d | o | 1 | o | d | 4 | 2 | 1 | f | l | 2 | L

Möchte gespielt.



n | n | c | d | F | F | F | F | d | 4 | F | n | F | F | F | F | F | F | F | F | F | c | n | 4 | d | o  
 1 | 1 | g | 1 | o | s | o | f | l | 2 | g | 1 | f | l | f | 1 | L | 2 | L | 1 | f | l | 2 | m | c | m | g | 2 | 1 | 2 | g | m | g | m | g | l | c

Handwritten musical score for two voices. The top voice starts with a dotted half note followed by a series of sixteenth-note patterns. The lyrics are: "il f i L i fl 2 g 1 gn 4 d l d 2 g 1 g c d o n o d 4 n g 1". The bottom voice has a sustained note followed by a series of sixteenth-note patterns. The lyrics are: "d F F F F F F F F c n c F F F F 4 c d 4 F F 2 d F F F F 4 n". The score is written on four-line staff paper.

Mein lieb ist weg.

Continuation of the handwritten musical score. The top voice begins with a dotted half note followed by a series of sixteenth-note patterns. The lyrics are: "l 2 g l 1 g m m g 1 g 2 L 1 l 2 l f i L 1 m v g 2 g 2 1 l v 1 4". The bottom voice has a sustained note followed by a series of sixteenth-note patterns. The lyrics are: "d n c d c n n 4 c n c g F F F F F F F F 1 g 1 g F F c n F F c m g n". The score is written on four-line staff paper.

Handwritten musical score for two voices. The top voice starts with a dotted half note followed by a series of sixteenth-note patterns. The lyrics are: "c F n F F 4 F 4 F F F d F 4 n o". The bottom voice has a sustained note followed by a series of sixteenth-note patterns. The lyrics are: "g 2 l f i L c m g 2 l 1 g m 2 g m c g 2 L L 1 f l f l 2 g l L 1 g 2 m g 2 1 l v 1". The score is written on four-line staff paper.

Ich schrei vnd rieß.

Continuation of the handwritten musical score. The top voice begins with a dotted half note followed by a series of sixteenth-note patterns. The lyrics are: "F F F F F F 4 d F n 4 d F 4 c n c 4 4 4 n 2 g 3 c g n". The bottom voice has a sustained note followed by a series of sixteenth-note patterns. The lyrics are: "2 l 2 l f i L 1 4 2 L 1 d 2 g 2 L 4 L L 2 f 1 2 L 1 2 3 2 n 2 f g 2 l 2". The score is written on four-line staff paper.

68

4n4 n|f|l|z 4| f|l|zg2 L|n| 2f|l| 2pfL 1o2 2| L|cc14 2g2 L|

Wetzlin isack.

1|f|l| g|FFF F| g|FF|FF F| g|FFFFF| F|FF|FF|FF 2|F|FF|FF|FF F| 1| 1| 1| 1|

1|f|L|L|L|L| f|L|f| 1|2g2g3 c|n4c|nc|g f|f|f|f|L f|2c n|2g|c f|f|

69

g|FFF|FF|FF F| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1|

1|c|5g2 l|f r|f|l|f|L|L|f| 1|g c|2 f|o r|4|i c|nc|nc|g 2 g|4|2 l| f|2

c|FFF|FFF| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1| 1|

g|l|n|2 z|l|f|f L|l|f| g|f|L| 1|L| f|l| n|n|2 f|g4f|2 g|l| g|f|2| 2|

70

Handwritten musical score for two voices. The top line starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "nFF nFF FF · FF FF FF FF 4 4". The bottom line starts with a soprano clef, a key signature of one flat, and a common time signature. The lyrics are: "2q2 ngr g2 nqfqqr c c cc sg 2 dg c 2". The score continues with a repeat sign and the lyrics "cFF FF FF FF 1 2 cc s | 4FF n c n s g". The bottom line concludes with "lf lf Lf f ll 2g fgf 2 g i f +". Measure numbers 70 and 71 are written above the music.

Handwritten musical score for two voices. The top line starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "1 1 1 1FF FFFF FFFF 1". The bottom line starts with a soprano clef, a key signature of one flat, and a common time signature. The lyrics are: "2f q2q 2gr 2gs cg r4ncnc 2 g i f q2 fg2 f 2 f c". Measure numbers 70 and 71 are written above the music.

Philips zwolffpot auf not hilff mir.

71

Handwritten musical score for two voices. The top line starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "nFF FF FF FF 1 1 FF · FF FF 1 1 s |". The bottom line starts with a soprano clef, a key signature of one flat, and a common time signature. The lyrics are: "2q2 q2q 2gr 2gs cg r4ncnc 2 g i f q2 fg2 f 2 f c". Measure numbers 70 and 71 are written above the music.

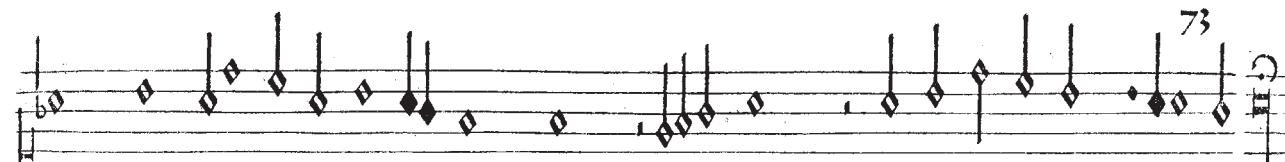
Handwritten musical score for two voices. The top line starts with a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "n 1 n 4 1 n c s FF s c s |". The bottom line starts with a soprano clef, a key signature of one flat, and a common time signature. The lyrics are: "2q2 qrgf 4 2 gf cq2g f 2 2 c r 2 12 2 g s c o L if q2 gr s". Measure numbers 70 and 71 are written above the music.



n<sup>o</sup> i<sup>ff</sup> n<sup>4</sup><sup>f</sup> f<sup>ffff</sup> f<sup>ff</sup> g<sup>sc</sup> n<sup>ff</sup> f<sup>ff</sup> s<sup>g2</sup> g<sup>2g</sup> n<sup>ffff</sup> n  
q<sup>2f</sup> 1g4 rg2 s<sup>qfif</sup> f<sup>iL</sup> f<sup>f</sup> f<sup>iL</sup> c<sup>f</sup> q<sup>2qf</sup> 1f1 22g<sup>sc</sup> 2



n<sup>40</sup> i<sup>ff</sup> 4n<sup>f</sup> 3 n<sup>40</sup> f<sup>inff</sup> i<sup>o</sup> f<sup>fff</sup> o<sup>4</sup> 4 f<sup>ff</sup> n<sup>cs</sup> f<sup>ff</sup> f<sup>ffff</sup> n<sup>f</sup>  
1q f<sup>fi</sup> n<sup>i</sup> f<sup>2</sup> 42 rg2 f<sup>q2r4</sup> g<sup>2</sup> g<sup>i4i</sup> 2<sup>L</sup> L<sup>n4f</sup> 2 g<sup>rnc</sup> n<sup>cs</sup> g<sup>2s</sup>

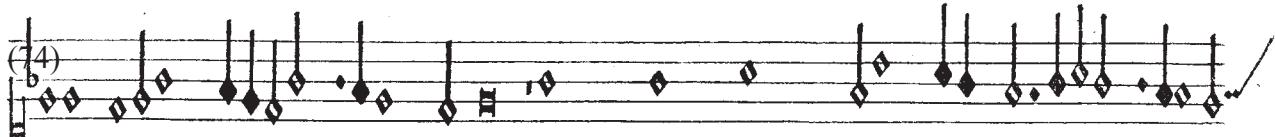


f<sup>ffff</sup> c<sup>f</sup> s<sup>ff</sup> n<sup>f</sup> f<sup>ff</sup> c<sup>f</sup> f<sup>ff</sup> n<sup>ff</sup> f<sup>ff</sup> o<sup>4</sup> f<sup>ff</sup> f<sup>ff</sup> 4 f<sup>ff</sup>, f<sup>ff</sup> f<sup>ff</sup> o<sup>4</sup> n  
rg2 qf q 2 f c q 2 s L g c 2 c n c s g 2 g 1 2 g r 2 4 i o g 3 c n c s g 2 g o i 4 2 g 1

Nun hab ich all mein tag gehör.



f<sup>ffff</sup> f<sup>ff</sup> 4 f<sup>ffff</sup> n<sup>ff</sup> 4 f<sup>of</sup> f<sup>ff</sup> f<sup>ffff</sup> f<sup>ff</sup> f<sup>ff</sup> 4 f<sup>ffff</sup> f<sup>ff</sup> f<sup>ff</sup> s<sup>ss</sup>  
g<sup>sc</sup> c<sup>sc</sup> c<sup>sc</sup> g<sup>n</sup> f q<sup>2q2g</sup> r<sup>2rgi2q</sup> f i 4 2 q 6 4 8 4 8 f i o i q n c n c s g f 1 f



11 1F  
 cn 3g F FF o4 FFFF s g 4FFF FFFF iFFF oF F iF nFFn4 FFnc  
 gl f qg 42qf L 4ncif 14g3cs g2qfiosi fioq4 22grg f q2g



1 1F  
 s s cnF sFFgF FFFF iof Fin4 n n 4FFF FFFF gF F F F F F  
 f 4f g;c fgsqg 42qf 12i o grg 141 g2g2qf qgcg f2qbshs

74



1 F F F F F F F F F F F F F F F F  
 4 4 4F F nFFFF 4FFF iof Fi4fcn FFFF gs g.  
 f 4g gn4r4ncn grg2qfs oq2ng2 1c3lf 1.

Mariazart.



F 11 1F  
 3FFFF n c 3 c FFFF g n FFFF FFFF n FFFF n 4n F c c 3FFFF  
 rg3gs3c 2g f fl gfi L 23cn4nc 3g2q2r c3g2q fr2 g g ff1f9

(76)

F F F F, 4n F F F F, i4i 4, 1, n, oF4, i0, 4, 4, n, F F F F  
2q2, g2, q, fr, fn4, io, s, cs, f, f, r, 2icg, n2, g2, g, 1f, q2, q2, f

F F F F, n, s, 1, nc, s, 4, F F F F F, F F F F, n, n, i, F F F F, F F F F, s, ff, o, i, g, 2, q, 2, 2, c, 2, g, f, gn4, nc, s, g, cr, 2, n, 4, 1, f, q, 2, g, 3, c, n, g, n, ;, r

4, i, o, 4, n, 4, n, f, c, s, F F F F F, F F F F, s, g, 2, c, 2, g, n, o, 4, F, 4, F F F F F F F, c, L, n, 2, g, 1, L, g, r, 2, g, f, 2, g, s, c, n, c, s, g, 2, 1, f, l, s, 1, 2, L, 2, g, n, g, n, 4, n, 4, i

o, i, F F F F F, 4, n, 4, n, 4, s, c, n, 4, c, f, c, s, F F F F F F F, s, F F F F F F F, s, 2, L, o, i, 4, n, g, r, g, 1, L, g, 2, g, r, f, g, 2, g, f, f, 1, f, 2, g, 2, q, f, 1, f, 1, f, 1, f, L, 1, f

All ding mit radt. Zwicken mit dreien.

79

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1  
 cn 4 f f i 4 f f f f 4 f 4 f c f f f f s f g s c n f n f f f s g f f f g f f f f  
 gg g 2 q f i o q 2 g q s 4 s f n f n g n c s g 2 f 2 q 2 f 1 f s f s c 1 L f b 1 g s c n

f f f f f k p f  
 4 i o s 2 g s k c s s p c n p k s ; o i o s n 4 p c s s i t i g o s s e n ; n 4 n 4 h s h

f  
 n q i o s k c n k z o g i o i o 4 2 2 g s c n 4 n c n e L n 4 n 4 i f l 2 g 2 p k s ; y 2 g s

f  
 s f f f f f f n f  
 f s o i o s i o s i o i 4 n ; o i 4 n c n s s c j t f i f l f s g s c l z f n l j s L L r

(80)

11 |

Q

pE , F  
 sncf sFFFFF g2 c1 oFFFFF s oof Fios EFFF s EpFFFF skp2  
 vrg4 fo4o sk lf ln ; f4d4nc f 33c 4nsg 2n4i orpk so i04d

---

pF p E , F  
 scnf c F nFFFFF dFFFFF 4F F Fp FFFF F d4FFFF F l f  
 mg2k L2c 2cn4n4 skp2p2 g2k ykk n4 2pk so; ncncsg 2fxL

---

c o , E  
 FFFF2F gFFFFF zscf nFFFFF FFF, E FFFF cn FcsFFFF g  
 ; Lf1Fn 1g3cn4i fkgp 2pnppk s o; o 2d4ng2 1gft sti t

Wegnadt durch Elaff. Den thon ab gelassen zwicken mit dreien.

80

o o p E sd F F F F 4 F F F F F F F F  
 oFFFFF yfs gFFFFF zcn4f n2FFF, FFFF c1gF zcp nFFF2F  
 2flfi xif l skp2 1gh 12p2fq 2pn, od gplks ftfg 2skp2p

---

E E FF sof o 1 F F F n ; o c 4d F F F F F F F F  
 nfnso c3gFFFF 2k pk o gffr yff3F gFFF2g FFFF F gF, F , 2F  
 202c5 l2, i4i4 12 l2f 1d4v x4df4o lncnf1 14Qnfb 12l1 l2

---

p F  
 gcsFFF gpFFFFF o g ncFF s FFFF g3cn 2FrFgF z Wegwart dei art  
 lgft, t fg2pk s f2l 2gkp 22pk, 2 l2g2 f sro14i zwicken mit dreie.

F e F e  
 pFFFFF nFFFFFFF d d DFFFFF FFFF nFFFFF o FFFF d  
 cmcn cmg 2e 14 se pesol 1 l 1d4dod4nc n2mcma do; 2pe sond

(82)

1 F F F F

FF F FFFF p s , F F F p  
op FFFF m F F pt s n FFFF c d do, e 4 FFFF n FFFF F c n F F cm f g c  
; g c d s 2 4 n g 2 l 2 F p k p s L 1 l l fl 2 g e p e s o m d 4 n 4 d o g 2 i fl p o i 1 l

---

1 F F F F

p F s FFFF 4 d F d s s p F F F F F F F p  
g m f c F F F F e s o d 2 g 2 F F F F c d d F F F F 4 F F 2 F F F F F F F p  
l p e l d o s n c m g L L 4 d o 4 l 1 l l o, o s e g s p n n y o p K d 4 L 2 E, E, L

---

(83)

*Getrunk zu Wenz durch Peter Schöffern. Vff sant Matheis abent. Anno M.D.XII*

Schlick, Arnold, ein Magister aus Böhmen, war um das Jahr 1535 am pfalzischen Hofe Organist." g. J. Mahay Klüster -  
Lektor für böhmian. 1615. B. 3. S. 247.

*Omnes parvulus* widmete diesem Dr. Schlick das 2d. Buch seines Micrologus. Siehe V. Dürkheim Veterin. Mus. S. 364. In dem Kommentar wird  
Schl. ein "Musicus consummatissimus, ac Palatini Principis Organista probatissimus" genannt. Walkers mus. Lex. 87682, dageg.  
Gerbervs neues Törl. - Lea. B. 4. S. 77; Lipowsky bairisches Musikal. Lexikon, 1910. S. 32.

Herzliebstes Bild

Handwritten musical score for 'Herzliebstes Bild' featuring two staves of music and lyrics in German. The music is in common time, with a key signature of one sharp (F#). The lyrics describe a beloved image and its effects on the singer.

Herz liebstes Bild beweisst  
dich mild mit deiner Leib und Gunst.  
Zer mir und gunst zon  
in die vom Thal und reij -  
chein schallt freu ich nicht dehn zu ehnen  
freu ich mich dein zu eh -

## Schlick 1512: Description\*

### Thematic Index

#### Title Page:

(f. 1r) Tabulaturen Etlicher lobgesang und lidlein uff die orgeln und lauten, ein theil mit zweien stimen zü zwicken und die drit dartzu singen, etlich on gesangk mit dreien, von Arnolt Schlicken Pfaltzgravischem Chürfürstlichem Organisten Tabulirt, und in den truck in der ursprunglichen stat der truckerei zü Maintz wie hienach volgt verordent.

(p. 83): Getruckt zü Mentz durch Peter Schöffern. Uff sant Matheis abent. Anno. M.d.xii.

#### Summary of Preface:

There are two introductory letters at the front of this tablature: the first is by Schlick's son and the second is by Schlick himself. Both letters make reference to Virdung 1511, in which Schlick had been attacked for his use of the term *musica ficta* in a previous publication. Schlick and Virdung had known each other several years earlier, but had now obviously grown quite bitter towards one another. Schlick criticizes Virdung's one lute intabulation as "inartistic, unidiomatic, impossible, and corrupt." He points out 16 errors in the relatively short piece and even demeans the use of woodcuts as not in the "true art of printing" (i.e., movable type).

While it has been suggested that the piece intabulated by Virdung represents four individual parts, each played separately, Schlick does not interpret the piece in this way. Most of the errors that he points out involve the use of two or more notes on one course or impossible stretches evident only when one plays all four voices on one lute. Unlike Virdung, Schlick uses only one row of rhythm signs--written directly above a symbol if used alone or above the highest-pitched note if in a chord. Even though two or sometimes three voices are used, only one lute is needed. The indications "Ein stim zü singen die andern zwicken" ("One voice to sing and the others plucked") and "Zwicken mit dreien" ("Plucked with three") imply the use of two and three right-hand fingers (the thumb and forefinger, and the thumb, forefinger, and middle finger respectively).

\* by Gary R. Boye, Ph.D.

Associate Professor and Music Librarian Appalachian State University, USA

"Sixteenth-Century Printed Tablatures for the Lute, Guitar, and Vihuela: An Annotated Bibliography"

<http://www.library.appstate.edu/music/lute/home.html>

Otherwise, Schlick follows the same basic German lute tablature given by Virdung, but without a chart. The following indicates the approximate shape of the letters (which varies considerably from this more modern font) that are found in Schlick's lute pieces.

The lowest course is indicated by a "1" with a slash through it, to differentiate it from the next course. The lower-case "a" is not used in these particular pieces. Schlick does not use barlines.

	<b>6th course</b>	<b>5th course</b>	<b>4th course</b>	<b>3rd course</b>	<b>2nd course</b>	<b>1st course</b>
<b>Open</b>	<b>1/</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>1st fret</b>	<b>A</b>		<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>
<b>2nd fret</b>	<b>F</b>	<b>f</b>	<b>g</b>	<b>h</b>	<b>i</b>	<b>k</b>
<b>3rd fret</b>	<b>L</b>	<b>l</b>	<b>m</b>	<b>n</b>	<b>o</b>	<b>p</b>
<b>4th fret</b>	<b>Q</b>	<b>q</b>	<b>r</b>	<b>s</b>	<b>t</b>	<b>v</b>
<b>5th fret</b>	<b>X</b>	<b>x</b>	<b>y</b>	<b>z</b>	<b>7</b>	<b>9</b>
<b>6th fret</b>						
<b>7th fret</b>						<b>kk</b>

## **Contents:**

[Numbers 1-12 are for solo voice and lute; 13-15 are for solo lute.  
There are also 14 pieces for solo keyboard.]

"Hienach fahet an Tabulatur uff die Lauten. Ein stim zü singen die andern zwicken."

1. Mein M. ich hab (p. 57)
2. Cupido hat (p. 59)
3. Hertzliebstes pild (p. 61)
4. Nachlust (p. 62)
5. Vil hinderlist (p. 64)
6. Möcht es gesein (p. 65)
7. Mein lieb ist weg (p. 66)
8. Ich schrei und rieff (p. 67)
9. Metzkin isack (p. 68)
10. Philips zwolffpot auss not hilff mir (p. 71)
11. Nun hab ich all mein tag gehört (p. 73)
12. Maria zart (p. 75; misnumbered as p. 74)
13. All ding mit radt. Zwicken mit dreien (p. 79)
14. Wer gnad durch klaff. Den ersten kor den thon ab gelassen zwicken mit dreien  
(p. 81; misnumbered as p. 80)
15. Weg wart dein art zwicken mit dreien (p. 81; misnumbered as p. 80)

## **Location:**

RISM lists three extant copies of this book:

- D:B (imperfect)  
D:LEM (copy used for the present facsimile)  
F:Pn (imperfect).

## **Bibliography (1980+):**

Bullard, Beth.

"Musical Instruments in the Early Sixteenth Century: A Translation and Historical Study of Sebastian Virdung's Music getutscht (Basel, 1511)." Ph.D. dissertation, University of Pennsylvania, 1987.

Keyl, Stephen.

"Arnolt Schlick and Instrumental Music circa 1500." Ph.D. dissertation, Duke University, 1989.





TREE EDITION