

Der ander Theil
Dieses Tabulatur Buchs.

Welcher
Etliche schöne vnd liebliche Teutsche Geistliche
Motteten vnd Gesäng / von vornehmen Muficis
mit 4. 5. 6. vnd 8. Stimmen / theils auff
Fugen weiß / componirt / in sich
begreiffet.



Jesus Syrach 47. Cap.

Für ein jeglichs werck danckete David dem Heiligen / dem
Höchsten / mit einem schönen Lied: Er sang von gankem Her-
zen / vnd liebete den / der ihn gemacht hatte: Er stiftet Säng-
er bey dem Altar / vnd ließ sie seine süsse Lieder singen: Er ordnet
die Feyrtag herrlich zu halten / vñ daß man die Jahrsfest durchs
ganzte Jahr schön begehe solte / mit loben den Namen des Her-
ren / vnd mit singen des morgens im Heiligthum. Laudabi-
le exemplum, omnibus piis ac Christianis
Magistratibus imitandum.



Getruckt zu Basel /
Durch Johann Jacob Genath / Lößlicher Vniuersitet
daselbsten Typographum.
Anno

M D C X V I I.

P

An den Liebhaber

Nachfolgende Herrn Ioh. Leo Haslers Geistliche Gesäng von vier brechen/sondern lieber ein jede ganz lassen wollen/damit man das desto besser vernemmen vnd mercken könne: damit aber ins gesicht bringe/ kan er die mit einer Rubric

Handwritten musical notation with notes and stems, including a treble clef and various rhythmic values.

Vatter vnser im Himmelreich/te.

4. Vocum.

1.

Ioh. Leo Hasler.

Handwritten musical notation for the first system, including notes, stems, and lyrics.

Handwritten musical notation for the second system, including notes, stems, and lyrics.

Handwritten musical notation for the third system, including notes, stems, and lyrics.

Handwritten musical notation for the fourth system, including notes, stems, and lyrics.

Handwritten musical notation for the fifth system, including notes, stems, and lyrics.

Der Music.

Stimmen/ hab ich mit fleiß durch vbersetzung der Stimmen nicht
 artificium compositionis der Fugen / vnd Syncopationen
 jemander die obriste vnd vndriste Stimmen desto leichter
 vnderstreichen: So ich hie erinnern wollen.

Handwritten musical notation consisting of several systems of staves. Each system contains rhythmic symbols (vertical lines, flags, beams) and letters (a, g, f, r, s, u) representing notes and rests. The notation is arranged in a structured, grid-like fashion across multiple systems.

Secunda Pars.

2.

J TT TT TT TT TT TT TT TT TT
 a ap ga ke da af ya ke da ag ra fg aa
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 TT TT TT TT TT TT TT TT TT TT
 ad fd r g age ad rg ra ag fg rg ra ag
 TT TT |.f| TT TT TT TT TT TT TT TT TT
 ad rd r d rg ad ag rf gfr fd ag rf dfr

Tertia Pars.

3.

J TT TT TT TT TT TT J J J J J J J J J J
 dg fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad

J TT TT TT TT TT TT J J J J J J J J J J
 dg fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad

J TT TT TT TT TT TT J J J J J J J J J J
 dg fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad

Quarta Pars.

Coral im Discant.

4.

J J J J J J J J J J J J J J J J
 a p g a p g a p g a p g a p g a p g a p g
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad

J J J J J J J J J J J J J J J J
 a p g a p g a p g a p g a p g a p g a p g
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad
 | TT |.f| F TT TT |.f| F TT TT TT TT TT
 |g fg r ad re d fd r ad re dg rg ar db ad

TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 ag rakg aa rD P r D r D a rD P r D rD rD rD rD rD rD rD
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 rD rD rD rD rD rD rD rD rD rD rD rD rD rD rD rD rD rD

TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 f a B a P g P r D a b a P g P r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 P P D r D r D r D r D r D r D r D r D r D r D r D r

TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r a D r D r D r D r D r D r D r D r D r D r D r D r D r D r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 a r g a r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r r D r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r

TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r r D r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 a r r a r r a r r a r r a r r a r r a r r a r r a r r a r r a
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 g a g f r D r D r D r D r D r D r D r D r D r D r D r D r D r

TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 P g P r D r D r D r D r D r D r D r D r D r D r D r D r D r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r a b a g a r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 b a t g P r D a r g r a a b a a u a g e a r r r r g a g f r D r D
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r

TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 g P r D r D r D r D r D r D r D r D r D r D r D r D r D r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 D a a r D r a r D r a r g a a r a a u a g e a r r r r g a g f r D r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 g g a f f a g f r D r r b g D a r D r D r a a a g r r r r
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 r

TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 a b D r D r D a d r r D a d r a a r e
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 P r D r D r a a r e
 TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 D r B a G a B G D a a D

Quinta Pars.

Coral in Basso.

5.

Sexta Pars.

Coral im Pedal.

6.

Septima Pars.

03.

7.

Handwritten musical notation in a single system, consisting of three staves. The notation includes various rhythmic symbols (vertical lines, flags, beams) and letters (a, g, r, f, p, u) placed above and below the staves.

Handwritten musical notation in a single system, consisting of three staves. Similar to the first system, it features rhythmic symbols and letters.

Handwritten musical notation in a single system, consisting of three staves. The notation continues with rhythmic symbols and letters.

Handwritten musical notation in a single system, consisting of three staves. The notation includes rhythmic symbols and letters.

Handwritten musical notation in a single system, consisting of three staves. The notation includes rhythmic symbols and letters.

Handwritten musical notation in a single system, consisting of three staves. The notation includes rhythmic symbols and letters.

J	[	[	[	•	—	—	—	I	[[[
ā	⌊	ā āg	r ā	fg ā				ā	ā	ā	p
TT	TT	J |	||||	TT	TT	TT	J	J	J	J	J
f r	f r	r |	r r r r	g r	r r	g r	r	g	a	f	g
[	[	TT	[	TT	J	[	[.F	f |||	TT	TT	||||
ā ay	r ā fg	a f	ā r	ā	[	ā	ā g r ā	fg r ā	ā g f e g e ā ā	ā g	r ā
—	—	[	[	TT	TT	J	—	[	[	J	J
		[	d	d r	f d	r d	r	r	r r	d	r r

TT	[.F	J	[	TT	TT	TT	[.F	[	[	TT	[	TT	J	J
g r	r g	ā	—	ā ā g	r ā	fg ā	ā g	r g	g	g	r g	ā g r	ā	—
J	TT	TT	TT	||||	J	J	TT	J	||||	||||	[	TT	TT	TT
g	ā r	r g	g r	r g r |	r	g	r g	g	r r r r r r r r	r r r r	r	r r	g r	g r
TT	TT	[.F	TT	[	[	TT	TT	||||	[	[	[	TT	TT	TT
ā g	r ā	f f e g	g	r g	[	ā ā g	r ā	r p g e	g ā	g	g	g r	r g	ā r
—	—	[	[	TT	J	J	J	—	[	TT	[	TT	J	TT
		[	r	d e	r	g	ā	f	r	g	ā	r	d	g

TT	TT	TT	TT	[	J	[	[	TT	||||	TT	||||	TT	J	[
g r	r g	r g	r g	ā ā g	ā	[	ā	g r	r ā ā	r ā g r	g r	ā ā g r	ā	[
J	[	[.F	TT	||||	TT	TT	[.F	TT	[	[	[.F	J	[	TT
ā	f	g	r g	r g ā g	ā r	p r	g r	ā	r g	ā	r g	r	[	TT
J	J	TT	TT	J	[	TT	[.F	TT	[	[	TT	[	TT	•
r	g	r g	ā g r	a	—	[	ā	g r	p	r g r	g	r	r g	ā
—	—	[	TT	[	[.F	TT	J	—	[	[	[	TT	TT	TT
		[	r	d e	r	r d r e	d	—	—	[	g	ā	g	f e

[	[	J	[	TT	J	J	—	—	[[[
g	ā g r	ā	—	—	[	g	r	g	r ā ā	g	p
J	J	[	TT	J	J	TT	||||	TT	TT	||||	[
r	r	[	ā g	g	r g	r	r r	r r	g r	r	r
[	[	TT	TT	TT	TT	J	[	TT	TT	[[
r	g	ā ā g r	g r	r d	r g	g	g	r ā g r	p r	p	[
||||	||||	||||	TT	TT	TT	TT	TT	J	[	J	J
r d r e	r ā g r	r d r g	r d r g	r d r g	r d r g	r d r g	r d r g	ā	[	ā	b

TT	TT	J	[	J	J	TT	J	J	TT	TT	TT	[	[	[	TT
ā g	g ā g r	r	[	r	g	r ā ā	ā	g	p	r ā	g r	g	p	r	g
J	TT	J	J	TT	TT	TT	J	TT	TT	TT	J	[	[	[	.F
p	r r	r	r	ā r	g r	r r	r	r r	ā r	r r	r	r	r	r	g
TT	[	[	J	[	TT	TT	||||	TT	J	[	J	J	J	J	J
ā b	r	ā g	ā	—	[	ā ā g r	ā f	ā g r	—	p	p	[	ā	ā	p
J	J	J	TT	TT	TT	TT	TT	J	J	TT	TT	TT	TT	TT	[
d	r	g	r ā ā g r	ā ā	d e	r d	f	r	r	r	r	r	r	r	g

Handwritten musical notation in a medieval style, featuring various rhythmic symbols (vertical lines, flags, stems) and letters (a, g, r, f, p, q, s, t, u, v, x, y, z) arranged in multiple columns and rows.

Handwritten musical notation in a medieval style, featuring various rhythmic symbols and letters arranged in multiple columns and rows.

Handwritten musical notation in a medieval style, featuring various rhythmic symbols and letters arranged in multiple columns and rows.

Handwritten musical notation in a medieval style, featuring various rhythmic symbols and letters arranged in multiple columns and rows.

Handwritten musical notation in a medieval style, featuring various rhythmic symbols and letters arranged in multiple columns and rows.

Handwritten musical notation in a medieval style, featuring various rhythmic symbols and letters arranged in multiple columns and rows.

TT af	TT gP	TT br	TT re	TT ra	TT fa	TT ga	TT ca
J	J	J	J	J	J	J	J
fffj							
legkeg							
J							

J	TT	TT	TT	TT	TT	TT	TT
a	gab	a	f	g	aa	br	gP
J	J	J	J	J	J	J	J
br	g						
ffj	ffj	ffj	ffj	ffj	ffj	ffj	ffj
bag	ker	ffg	df				
J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g

J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g
J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g
J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g

TT	TT	TT	TT	TT	TT	TT	TT
gP	gP	gP	gP	gP	gP	gP	gP
J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g
J	J	J	J	J	J	J	J
g	g	g	g	g	g	g	g

Ejusdem PSALMI alia
Compositio.

Ioh. Leon. Hasleri.

11.

Handwritten musical notation for a psalm, consisting of six systems of staves. Each system contains rhythmic notation (vertical lines and beams) and Latin text. The text is a Latin translation of Psalm 119, specifically the section starting with "In diebus afflictionis meae".

System 1:
Rhythmic notation: — — — — —
Text: In diebus afflictionis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae

System 2:
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae

System 3:
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae

System 4:
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae

System 5:
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae

System 6:
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae
Rhythmic notation: — — — — —
Text: et in diebus tribulationis meae

Handwritten musical notation for the first system, consisting of five staves with various rhythmic and melodic symbols.

Secunda Pars.

12. Choral in Tenore.

Handwritten musical notation for the second system, consisting of five staves.

Handwritten musical notation for the third system, consisting of five staves.

Tertia Pars.

Choral in Discanto.

13.

Handwritten musical notation for the fourth system, consisting of five staves.

Handwritten musical notation for the fifth system, consisting of five staves.

Handwritten musical notation on a single staff, consisting of several measures of music. The notation includes various rhythmic symbols and letters such as 'a', 'g', 'r', 'f', and 'p'. There are also some horizontal lines below the staff, possibly indicating bar lines or other musical markings.

Handwritten musical notation on a single staff, continuing from the previous section. It features similar rhythmic and letter-based symbols, with some measures containing multiple notes or rests. The notation is dense and fills the staff across several measures.

Handwritten musical notation on a single staff, showing a continuation of the musical piece. This section includes a double bar line with repeat dots (triple bar line) in the middle, indicating a section to be repeated. The notation continues with various rhythmic and letter symbols.

Quarta Pars.

♩ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪

14.

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

J TT F|FTT |F TT TT TT HHH HHH | F. FHH| HHFHJ
P rē ū Ḥagga Ḥr aa Ḥr rē Ḥr rē Ḥr rē Ḥr rē Ḥr rē Ḥr rē
FHH|TT HH| HH| TT TT HHH| | FHH| | FHH| HH| J |
rē rē rē rē rē rē rē rē rē rē rē rē rē rē rē rē
| | | | | | | | | | | | | | | | | | | |
— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I—
J J J J J J J J J J J J J J J J

[Ḥr Ḥr Ḥr TT HHFH |.F HHH TT | | J J J | TT TT
[Ḥr Ḥr Ḥr rē rē Ḥr rē Ḥr rē Ḥr rē Ḥr rē Ḥr rē Ḥr rē Ḥr rē Ḥr rē
TT TT HHH| J | TT J TT HHFH |.F| TT| | TT TT |
ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ
J J J J J J J J J J J J J J J J
Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r Ḥ r
— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I—
J J J J J J J J J J J J J J J J

[.F TT J | TT TT | TT HH| TT J | Ḥr Ḥr Ḥr
Ḥr Ḥr Ḥr | TT TT TT HH| TT TT TT TT | TT TT TT TT |
— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I—
ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ ḤḤ
Ḥaa Ḥe aa rā gaa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa Ḥa
| | | | | | | | | | | | | | | | | | | |
Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ Ḥ

J J | J J J J TT TT | J TT | J J | J J | J J |
P rē Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr
TT | .F TT | J J TT HHFH| | | F| | TT TT | FHH| |
rē rē Ḥra rē rē Ḥr Ḥr rē rē rē rē rē rē Ḥr Ḥr rē rē rē rē rē
TT FHH|TT HH| | HH| | HHFH| |
aa rē Ḥra Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr Ḥr
J J J J J J J J J J J J J J J J
— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I— I—
r r

Handwritten musical notation, likely a vocal line, consisting of several measures with notes and rests.

Herz/wie lang wilt vergessen mein.

15.

loh. Leo Hasler.

Handwritten musical notation, likely a vocal line, consisting of several measures with notes and rests.

Handwritten musical notation, likely a vocal line, consisting of several measures with notes and rests.

Handwritten musical notation, likely a vocal line, consisting of several measures with notes and rests.

Handwritten musical notation, likely a vocal line, consisting of several measures with notes and rests.

Handwritten musical notation, likely a vocal line, consisting of several measures with notes and rests.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal beams, with various letters (J, a, r, g, f) placed above and below the lines. Some letters are enclosed in brackets. There are also some symbols like 'u' and 'c' interspersed. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, similar to the first block. It features vertical stems, horizontal beams, and letters (J, a, r, g, f) with some in brackets. Symbols like 'u' and 'c' are present. The notation is organized into measures.

Handwritten musical notation on a five-line staff. The notation includes vertical stems, horizontal beams, and letters (J, a, r, g, f) with some in brackets. Symbols like 'u' and 'c' are also visible. The staff is divided into measures.

Handwritten musical notation on a five-line staff. It contains vertical stems, horizontal beams, and letters (J, a, r, g, f) with some in brackets. Symbols like 'u' and 'c' are included. The notation is organized into measures.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems, horizontal beams, and letters (J, a, r, g, f) with some in brackets. Symbols like 'u' and 'c' are present. The staff is divided into measures.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags or beams. The notes are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff, continuing the piece. It features a variety of note values and rests, with some notes beamed together.

Handwritten musical notation on a five-line staff. This section includes some longer horizontal lines, possibly indicating a change in tempo or a specific musical instruction.

Handwritten musical notation on a five-line staff. The notation is dense, with many notes and stems, suggesting a more complex or active musical passage.

Handwritten musical notation on a five-line staff. This section concludes with a vertical line of symbols on the right side of the staff, which may be a signature or a specific notation.

Proximè præcedentis Psalmi Compositio in hypodiapentem
transposita, per duas voces continuas.

17.

Handwritten musical notation for the first system, consisting of four staves of notes and rests.

Ejusdem Psalmi Compositio.

5. Vocum.

Thomæ Christophori Wallisseri,
Chori Musici Argentinenf.
Magistri celeberrimi.

18.

Handwritten musical notation for the second system, consisting of four staves of notes and rests, including a double bar line and a repeat sign.

Handwritten musical notation consisting of three systems of staves. Each system contains two lines of notation: the top line features rhythmic symbols (vertical strokes, beams, and flags) and the bottom line features letters (a, b, c, d, e, f, g) representing notes. The notation is dense and complex, typical of 18th-century manuscript notation.

Nach diesem vorgesehtem Exempel / können andere mehr dergleichen Gesäng gar leicht in ein Quint oder Quart tieffer oder höher transponirt, wie auch in zwei vollkommene Stimmen / die obriste vnd vnderste / zu mehr leichterem schlagen contrahirt werden: wo allein der Musicus die mittlere Stimmen mit ihren Clausulis, Fugen vnd Syncopationen weist vnderzumischen / vnd dieselbe mit Coloraturen vnd Mordanten zu zieren. So ich allhier erinnern wollen.

Handwritten musical notation consisting of three systems of staves, similar to the first section. Each system contains two lines of notation: rhythmic symbols on top and letters on the bottom. The notation is dense and complex, typical of 18th-century manuscript notation.

Wo Gott der Herz nicht gibt
sein gunst.

Joh. Leo Hasler.

19.

Handwritten musical notation for the first system, including a treble clef and various rhythmic symbols.

Handwritten musical notation for the second system, featuring a treble clef and complex rhythmic patterns.

Handwritten musical notation for the third system, including a treble clef and various rhythmic symbols.

Handwritten musical notation for the fourth system, featuring a treble clef and complex rhythmic patterns.

Handwritten musical notation for the fifth system, including a treble clef and various rhythmic symbols.

Handwritten musical notation consisting of two staves with various rhythmic symbols and notes.

Wo Gott der Herr nicht bey uns helt.

20.

Ioh. Leo Hasler.

Handwritten musical notation on the right side of the page, including a treble clef and notes.

Handwritten musical notation, first system, consisting of two staves with notes and rests.

Handwritten musical notation, second system, consisting of two staves with notes and rests.

Handwritten musical notation, third system, consisting of two staves with notes and rests.

Handwritten musical notation, fourth system, consisting of two staves with notes and rests.

Handwritten musical notation, fifth system, consisting of two staves with notes and rests.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with various symbols and letters (a, g, p, r, u) interspersed. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the style of the first system. It includes vertical stems, horizontal lines, and symbols like 'a', 'g', 'p', 'r', 'u'.

Handwritten musical notation on a five-line staff, continuing the style of the first system. It includes vertical stems, horizontal lines, and symbols like 'a', 'g', 'p', 'r', 'u'.

Handwritten musical notation on a five-line staff, continuing the style of the first system. It includes vertical stems, horizontal lines, and symbols like 'a', 'g', 'p', 'r', 'u'.

Handwritten musical notation on a five-line staff, continuing the style of the first system. It includes vertical stems, horizontal lines, and symbols like 'a', 'g', 'p', 'r', 'u'.

Handwritten musical notation on a single staff, featuring various rhythmic symbols (vertical lines, stems) and letters (a, g, r, e, s, u) placed above and below the staff.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letters, continuing the sequence from the first system.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letters, continuing the sequence.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letters, continuing the sequence.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letters, continuing the sequence.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letters, continuing the sequence.

Handwritten musical notation on a single staff, featuring various rhythmic symbols and letters, continuing the sequence.

Allein zu dir Herz Jesu Christ
 mein Hoffnung steht auff Erden.

22. Ioh. Leo Hasler.

Handwritten musical notation with notes and lyrics: *g d*

Handwritten musical notation with notes and lyrics: *d b r d G*

Handwritten musical notation with notes and lyrics: *a g*

Handwritten musical notation with notes and lyrics: *g a b*

Handwritten musical notation with notes and lyrics: *a a g*

TT | | | .F# | TT | | | .F | | | | | | |
gg g u g p r g a b a g a g | a g p r r g r g r r r r r r r r
TT #TT #TT #TT | | | | | | | | | | | | | | | | | | |
bb baga bab r | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
g f r u r d r f r d r f g d r f d d d d f b a g f f d r e d r e d a
|.F| | | | | | | | | | | | | | | | | | | | | | | | | |
GAB r G AB | d r B a S G A B r d G B r s B r d r B G A u A d

#TT #TT #TT TT TT J J | | | | | | | | | | | | | | | | |
Bag p r g a p g g a d | d r r p g g p r d r d r d r d r d r d r d
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| f d u da r d r b b g g a b a r r a a u a k e g f I
TT | .F | | #TT TT | J | | | | | | | | | | | | | | | | | | | | |
dr d r f r d r d | a g f r d r l r l g u g f r d a b g a f g a
TT J | | TT TT | .F #TT #TT | | | | | | | | | | | | | | | | | | | | | |
G A B r | d r B A S G A B r d G B r d A G s d G d d r

| | | | | | | | | | | | | | | | | | | | | | | | | | | |
I | a g a p g a d d p g a b r r r r r a a g I | a g a p g
TT | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
r r r d a b r a r k e g | y d r r b r r g r a d r a r r b r a d g a b g
TT #TT | J | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
d f g f g a g l | a b g a p g a d g f r f g g f b a g k e g b a g f r f g
TT | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
d d r f B r s G A S r A G g f d r B | d d r d r d G g f d r B

| | | | | | | | | | | | | | | | | | | | | | | | | | | |
I | p r r b | b a d r r r r p | a g p g a b r | g a p r r
TT TT TT | #TT #TT #TT | .F TT TT TT TT TT TT | #TT TT TT TT TT
ag ar ra ag f u f r d r r f g ar r r a d r p r r r d r a g r r r r r r
|.F TT | #TT TT | | | | | | | | | | | | | | | | | | | | | | | | | |
d d r a u ag f r d g g r d r a g g f b a f f b r f | a b g f d r f
|.F TT TT TT | | | | | | | | | | | | | | | | | | | | | | | | | | | |
B B A p r d A B G G S B A G S B r S u S I d r f r f I

| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| g r p u p r r r r r p a g p r r r d f g a b u g r r a u g r r a a g d
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
g b a b r a d r a f a b g f r u r r r b a g f r r u r a d b a g k e g u g k e g b
#TT #TT | | TT TT TT #TT J | | J J TT | .F TT J J
g f d r f a b g f a g r d r f r d | r d r f a g f r r d u d I
J | | TT J | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
G | s B r s I | s G A B d r B A S G A I I I G

#TT TT o
p r r r r r r o
J J o
a a k e o
J | .f o
r r o
J J o
A A d

Wann mein Stündlein vor
handen ist.

Job. Leo Hasler.

23.

Handwritten musical notation for a piece titled "Wann mein Stündlein vorhanden ist." by Job. Leo Hasler. The page is numbered 23. The notation consists of several systems of staves, each containing rhythmic symbols (vertical lines, stems, and beams) and some letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) placed above or below the lines. The notation is arranged in a grid-like fashion, with multiple staves per system. The symbols are stylized and characteristic of early printed music notation. The piece is in a single system, and the notation is dense and fills most of the page.

Handwritten musical notation on a single staff, featuring various rhythmic symbols (vertical lines, flags) and note values (letters like 'a', 'g', 'r', 'f').

Second system of handwritten musical notation, continuing the sequence of rhythmic and note symbols.

Third system of handwritten musical notation, showing more complex rhythmic patterns.

Fourth system of handwritten musical notation, with some symbols appearing to be grouped or bracketed.

Fifth system of handwritten musical notation, including some circular symbols alongside the rhythmic marks.

Erbarm dich mein / O Herre Gott.

Pfal. 51.

Handwritten musical notation for the first piece, including a treble clef, a common time signature, and several lines of notes and rests.

Compositio Simonis Lohet Organædi Wirtemb.

24.

Handwritten musical notation for the second piece, consisting of multiple staves with notes, rests, and some text annotations like 'agekegea'.

Nun welche hie ihr hoffnung gar / auff Gott den Herren legen.

Pfal. 125.

Handwritten musical notation for the third piece, including a treble clef, a common time signature, and several lines of notes and rests.

Compositio eiusdem.

Handwritten musical notation for the fourth piece, consisting of multiple staves with notes, rests, and some text annotations.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, g, r, f) interspersed. There are four measures of music.

Handwritten musical notation on a five-line staff. Similar to the first system, it features vertical stems and horizontal lines with letters. There are four measures of music.

Handwritten musical notation on a five-line staff. This system includes a sequence of notes that appear to be 'a g k e g' and 'd e f r'. There are four measures of music.

Handwritten musical notation on a five-line staff. The notation is more complex, with some letters like 'a', 'g', 'k', 'e', 'g', 'd', 'e', 'f', 'r' appearing. There are four measures of music.

Handwritten musical notation on a five-line staff. The notation continues with vertical stems and horizontal lines, including letters. There are four measures of music.

Pfal. 139.

Herz Gott der du erforschest mich.

5. Vocum.

26. Thom. Christoph. Walliser.

J	TT	TT	TT	J	J	J
r	gr	ra	gr	r	r	r
J	J	TT	TT	TT	TT	TT
r	r	ra	ra	ra	ra	ra
J	J	J	J	J	J	J
r	r	r	r	r	r	r
J	J	J	J	J	J	J
r	r	r	r	r	r	r

TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr

F	F	F	F	F	F	F	F
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr

TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr

TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr
TT	TT	TT	TT	TT	TT	TT	TT
ra	gr	ra	gr	ra	gr	ra	gr

Handwritten musical notation in a single system, consisting of several staves with various symbols and letters.

Handwritten musical notation in a single system, consisting of several staves with various symbols and letters.

Handwritten musical notation in a single system, consisting of several staves with various symbols and letters.

Handwritten musical notation in a single system, consisting of several staves with various symbols and letters.

Handwritten musical notation in a single system, consisting of several staves with various symbols and letters.

TT TT r r r r	J g	TT ar	TT TT rr rr	TT TT ra	TT TT rr rr	J J g a	J J r a	TT [.F ag r	[.F a	TT J rr	J a
TT TT rr rr	[.F g	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	J J r r	J [ | r r a	TT TT rr rr	TT TT rr rr	TT J rr	J J r r
TT TT aa aa	TT TT gg rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT J rr	TT J rr	TT | | rr a g	J a	TT J rr	J J r r
—	J g	TT rr	J TT rr	TT TT rr rr	TT TT rr rr	J TT rr	TT TT rr rr	J r	—	J r	J J r r

[TT gg a	TTTTTTJ arrrrr	J TT rr	J TT rr	TT TT rr rr	TT TT rr rr	J TT rr	TT TT rr rr	J TT rr	TT [TT rr rr	TT J rr	TT TT rr rr
TT gg	[ | | rr rr	TT J rr	TT TT rr rr	J TT rr	TT TT rr rr	J TT rr	TT TT rr rr	J TT rr	J TT rr	TT TT rr rr	TT TT rr rr
TT rr	[ | | rr rr	J TT rr	J TT rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TTTTTT rrrrrr	TT rr	TT TT rr rr	TT TT rr rr
—	—	J rr	J TT rr	J TT rr	TT TT rr rr	J TT rr	TT TT rr rr	J rr	—	TT TT rr rr	TT TT rr rr

TT rr	[ | | | rr rr rr	[ | | | rr rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr
TT rr	[ | | | rr rr rr	[ | | | rr rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr
—	[ | | | rr rr rr	[ | | | rr rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr
TT rr	[ | | | rr rr rr	J rr	—	—	—	—	—	—	—	—	—

J rr	J rr	J rr	TT TT rr rr	[TT rr	[TT rr	TT TT rr rr	TT TT rr rr	TT J rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr
[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr	[TT rr
a rr	g rr	[rr rr	[rr rr	[rr rr	[rr rr	[rr rr	[rr rr	[rr rr	[rr rr	[rr rr	[rr rr	[rr rr
J rr	J rr	J rr	J TT rr	J TT rr	J TT rr	J TT rr	J TT rr	J TT rr	J TT rr	J TT rr	J TT rr	J TT rr

TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr
TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr
TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr
TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr	TT TT rr rr

Pfal. 137.
An Wasserflüssen Babylon.

5. Vocum.

28. Thom. Christ. Walliser.

Handwritten musical notation in a single system, consisting of a series of rhythmic symbols and letters arranged in a grid-like pattern.

Handwritten musical notation in a single system, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation in a single system, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation in a single system, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation in a single system, continuing the sequence of rhythmic symbols and letters.

Handwritten musical notation in a single system, continuing the sequence of rhythmic symbols and letters.

Canticum Zachariae,
Luca 1. cap.

Gelobet sey der Herr / der Gott Israel.
5. Vocum.

29. Melchior Franck.

Handwritten musical notation in a single system, featuring various rhythmic values and clefs.

First system of handwritten musical notation, consisting of multiple staves with notes and clefs.

Second system of handwritten musical notation, continuing the piece with multiple staves.

Third system of handwritten musical notation, including a large number '03.' in the middle of the system.

Fourth system of handwritten musical notation, the final system on this page.

Handwritten musical notation on a single staff, consisting of rhythmic symbols (vertical lines, flags, beams) and letters (a, b, g, r, f, p, q, u, v, x, y, z) placed above and below the staff.

Handwritten musical notation on a single staff, consisting of rhythmic symbols and letters (a, b, g, r, f, p, q, u, v, x, y, z) placed above and below the staff.

Handwritten musical notation on a single staff, consisting of rhythmic symbols and letters (a, b, g, r, f, p, q, u, v, x, y, z) placed above and below the staff.

Handwritten musical notation on a single staff, consisting of rhythmic symbols and letters (a, b, g, r, f, p, q, u, v, x, y, z) placed above and below the staff.

Kompt her zu mir.

6.Vocum.

32. Melchior Franck.

Handwritten musical notation for the first system, including a treble clef and various rhythmic symbols.

Handwritten musical notation for the second system, featuring multiple staves with notes and rests.

Handwritten musical notation for the third system, including a treble clef and various rhythmic symbols.

Handwritten musical notation for the fourth system, featuring multiple staves with notes and rests.

TEXTUS hujus CANTIONIS.

Kompt her zu mir alle / die ihr mein begehrt / vnd settiget euch von meinen Früchten;
 mein Predig ist süßer dann Honig; Wer von mir isset / den hungert immer nach mir; Wer
 von mir trincket / den dürstet immer nach mir; Wer mir gehorcht / der wird nicht
 zu schanden; vnd wer mir folgt / der wirdt vn-
 schuldig bleiben.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with various flags and beams, and horizontal lines. Below the staff, there are several lines of lowercase letters: f g a a, d, —, [g d, a, a, d, —, —, —.

Handwritten musical notation on a five-line staff. Below the staff, there are several lines of lowercase letters: a a, f f, a a, d, —, —, —.

Handwritten musical notation on a five-line staff. Below the staff, there are several lines of lowercase letters: f g a, d, —, —, —.

Handwritten musical notation on a five-line staff. Below the staff, there are several lines of lowercase letters: f g a, d, —, —, —.

Handwritten musical notation in a single system, consisting of two staves. The notation includes various rhythmic symbols and letters such as 'g', 'r', 'a', 'p', 'f', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Handwritten musical notation in a single system, consisting of two staves. The notation includes various rhythmic symbols and letters such as 'g', 'r', 'a', 'p', 'f', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Handwritten musical notation in a single system, consisting of two staves. The notation includes various rhythmic symbols and letters such as 'g', 'r', 'a', 'p', 'f', 't', 'u', 'v', 'w', 'x', 'y', 'z'. A large number '03.' is written in the middle of the system.

Handwritten musical notation in a single system, consisting of two staves. The notation includes various rhythmic symbols and letters such as 'g', 'r', 'a', 'p', 'f', 't', 'u', 'v', 'w', 'x', 'y', 'z'. A large number '03.' is written on the left side of the system.

Handwritten musical notation in a single system, consisting of two staves. The notation includes various rhythmic symbols and letters such as 'g', 'r', 'a', 'p', 'f', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

TT J . | TT J TT TT | J | TT TT TT TT J | TT TT TT TT | J |
 TT J . | J | TT TT J TT TT | TT TT | TT TT TT TT TT TT | TT TT |
 TT | . F TT J | . F TT TT TT J J J | TT TT TT TT | TT TT TT TT |
 TT J . | J J TT TT TT | . F TT J | TT TT TT TT | . F TT TT TT | . F TT TT TT |

TT TT TT | F TT | J | J . | TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT TT TT | F TT | J | J . | TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |

* Ach bleib bey uns Herz Jesu Christ/
 Weil nahe das end vorhanden ist:
 Dein liebes Wort/ das helle licht/
 Laß ja bey uns auslöschten nicht/

In diser letzten betrübten zeit/
 Gib uns o Herz beständigkeit/
 Daß wir dein Wort vnd Sacrament/
 Keim behalten biß an das end.

TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |

TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT J TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |

TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |
 TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT | TT TT TT |

† Fürchte dich nicht / dann du solt nicht zu schanden werden: werde nicht biß / dann
 du solt nicht zu spott werden: sondern du wirst der schand deiner Jungfrawschafft
 vergessen / vnd der schmach deiner Wittwenschafft nicht mehr gedencken: dann der
 dich gemacht hat / ist dein Name / Herz Zebaoth heist sein nam /
 der aller Welt Gott genemmet ward.

Esaiæ 54.

Herz / wie lang wiltu mein so gar vergessen.

6. Vocum.

Cyanea Cantio Ludovici Daseri, Magistri chori Musici

Ducalis aula Wirtemb. celeberrimi.p.m.

36.

Musical notation for the first piece, consisting of a grid of rhythmic symbols and notes for multiple voices.

TT	TT	J	TT	TTTT	TT	TTTT	TT	TT	| J |	|	J	TT	TT
re	re	re	re	a	re	a	re	re	a	a	re	re	re
TT	J	TT	J	TT	TTTT	TT	TTTT	TT	TT	TT	J	TT	TT
ag	a	re	re	re	re	a	re	re	re	re	re	re	re
TT	J	J	| J |	J	J	J	J	TT	TT	TT	TT	J	TT
rd	a	a	| a a	g	g	g	a	re	re	re	re	re	re
TT	J	J	| J |	J	J	J	J	J	J	J	J	J	TT
ug	a	a	| a a	g	r	r	a	g	g	g	g	g	g

Der ander Theyl.

Schawwe doch / vnderhöre mich Herz mein Gott.

37.

Musical notation for the second piece, featuring a 3-measure rest (O 3.) and various rhythmic patterns for multiple voices.

TT	J	J	| . F TT	| J |	J	| J	|	TT	TT	| FTT |	TT	TT
ag	re	re	re	re	re	re	re	re	re	re	re	re
TT	TT	TT	TT	J	J	TT	J	J	J	J	J	TT
re	re	re	re	re	re	re	re	re	re	re	re	re
TT	J	J	J	J	TT	TT	J	J	J	TT	TT	TT
ar	a	a	a	a	a	a	g	g	g	g	a	re
J	J	J	J	J	TT	J	J	J	J	J	J	J
a	a	a	a	a	a	a	g	g	g	g	g	g

O 3.

Handwritten musical notation in a single system, consisting of multiple staves with various symbols and characters.

Handwritten musical notation in a single system, consisting of multiple staves with various symbols and characters.

Handwritten musical notation in a single system, consisting of multiple staves with various symbols and characters.

Handwritten musical notation in a single system, consisting of multiple staves with various symbols and characters.

Handwritten musical notation in a single system, consisting of multiple staves with various symbols and characters.

Handwritten musical notation in a single system, consisting of multiple staves with various symbols and characters.

Pfal. 150.

Lobet den Herrn in seinem Heiligtumb.

7. Vocum.

38.

Melch. Franck.

03.

FFF	J |	FFF	J |	FFF
rrr	ā ā	fgā	θ θ	āāg
FFF	J |	FFF	J |	FFF
fff	θ θ	θθθ	θ θ	fff
FFF	J |	FFF	J |	J
aaq	f r	fθf	θ θ	f |
FFF	J |	FFF	J |	J
ffr	θ θ	θθθ	θ r	θ |

FFF	FFF	FFF	FFF	J |	J |	FFF	FFF	J |
rrr	rrθā	āgθθā	āāθrāā	θ r	θ r	θ r	θ r	θ r
FFF	FFF	FFF	FFF	FFF	J	J	J	J
θθθ	θθθθ	fθθθθ	θθθθθ	θθθθ	θθθθ	θθθθ	θθθθ	θθθθ
FFF	FFF	FFF	FFF	FFF	J	J	J	J
fθθ	āθθ	f āθθ	θ θθθ	θ ā θ	f θθθ	θθθā	θθθ	θθθ
FFF	FFF	FFF	FFF	FFF	J	J	J	J
θrr	θfθf	f θθθ	θθθrθθ	θ θ r	θ r r	rrrθ	θθθ	θ

FFF	FFF	FFF	FFF	J |	FFF	J |	FFF	J |	J |
θθθ	θθθ	āgāā	gθgθ	gāθ	āāāā	āgθ	θgθgā	θθā	θθ
FFF	FFF	FFF	FFF	FFF	FFF	J	J	J	J
θg	gāθr	θθθθ	gθθθ	θθθ	θθθθ	θθθ	θθθθ	θθθθ	θθθθ
J	J	J	J	J	J	J	J	J	J
g	J	J	J	J	J	J	J	J	J
J	J	J	J	J	J	J	J	J	J
θ	J	J	J	J	J	J	J	J	J

FFF	FFF	FFF	FFF	J |	FFF	J |	FFF	J |	J |
θr	θāā	θθr	θθ	θg	θgθāθ	θāāāā	ā θ	θθθθ	āgθθθθ
J	J	J	J	J	J	J	J	J	J
g	θθ	gθ	θθāg	f θg	θθθθθ	θθθθθ	θ	θgθrθ	fθθθθ
FFF	FFF	FFF	FFF	FFF	FFF	J	J	J	J
θāgā	J	J	J	J	J	J	J	J	J
J	J	J	J	J	J	J	J	J	J
θ	J	J	J	J	J	J	J	J	J

J |	FFF	J |	FFF	J |	FFF	FFF	FFF	J |	J |	J |	J |	J |
ā g	gθr	θ r	θθā	g θ	θθā	θθā	θθā	g θ	θ θ	θ θ	θ θ	θ θ
J |	FFF	J |	FFF	J |	FFF	FFF	J |	J |	J |	J |	J |	J |
θθ	θθr	θ r	rθf	r θ	āθr	rθr	g θ	θ θ	θ θ	θ θ	θ θ	θ θ
J |	FFF	J |	FFF	J |	FFF	J |	FFF	J |	J |	J |	J |	J |
ā θ	rθg	g θ	J	J	fff	g θ	θgā	r ā	f θ	r θ	θθāgāθ	rθf
J |	FFF	J |	FFF	J |	FFF	J |	FFF	J |	J |	J |	J |	J |
θ θ	rrr	θ r	J	J	θθθ	r θ	r r θ	r θ	θ	θ	r	θ

Handwritten musical notation in a tablature style, consisting of letters and numbers arranged in a grid. The notation includes letters like 'g', 'a', 'b', 'c', 'd', 'e', 'f', 'r', 'p', 'u' and numbers '0', '1', '2'. A large number '03.' is written in the middle of the first section.

Second section of handwritten musical notation, continuing the grid pattern of letters and numbers. It includes various combinations of letters and numbers, such as 'ggr', 'aag', 'prr', 'uug', 'ggr', 'aag', 'prr', 'uug'.

Third section of handwritten musical notation, featuring a mix of letters and numbers. Some letters are underlined or have dots above them. Includes 'g', 'a', 'b', 'c', 'd', 'e', 'f', 'r', 'p', 'u' and numbers '0', '1', '2'.

Fourth section of handwritten musical notation, continuing the grid pattern. Includes letters 'g', 'a', 'b', 'c', 'd', 'e', 'f', 'r', 'p', 'u' and numbers '0', '1', '2'.

Fifth section of handwritten musical notation, the final section on the page. Includes letters 'g', 'a', 'b', 'c', 'd', 'e', 'f', 'r', 'p', 'u' and numbers '0', '1', '2'.

Gehe deinen Weg/ u. †

8. Vocum.

41. Melch. Franck.

J	TT	TT	TT	TT	TT	F	TT	TT	TT
g	g	a	g	g	g	g	g	a	g
J	TT	TT	TT	TT	TT	J	J	TT	TT
g	g	a	g	a	g	a	g	a	g
J	TT	TT	TT	TT	TT	J	J	TT	TT
g	g	a	g	a	g	a	g	a	g

TT	TT	TT	J		TT	TT	J		TT	TT
g	g	g	g		g	g	g		g	g
J	TT	TT	J		J	TT	J		J	TT
g	g	a	g		g	a	g		g	a
J	TT	TT	J		J	TT	J		J	TT
g	g	a	g		g	a	g		g	a

J	J	TT	TT	TT	TT	TT	TT	TT	TT	TT
g	g	a	g	a	g	a	g	a	g	a
J	J	TT	TT	TT	TT	TT	TT	TT	TT	TT
g	g	a	g	a	g	a	g	a	g	a
J	J	TT	TT	TT	TT	TT	TT	TT	TT	TT
g	g	a	g	a	g	a	g	a	g	a

Was mein Gott will/ das gschech allzeit.

8. Vocum.

42. Melch. Franck.

J	TT	TT	TT	J	TT	TT	TT	J	TT	TT	TT
g	g	a	g	g	a	g	a	g	g	a	g
J	TT	TT	TT	J	TT	TT	TT	J	TT	TT	TT
g	g	a	g	g	a	g	a	g	g	a	g
J	TT	TT	TT	J	TT	TT	TT	J	TT	TT	TT
g	g	a	g	g	a	g	a	g	g	a	g

TT	TT	J	TT	TT	TT	TT	TT	TT	TT	TT	TT
g	g	g	a	g	a	g	a	g	a	g	a
J	TT	TT	J	TT	TT	TT	TT	J	TT	TT	TT
g	g	a	g	g	a	g	a	g	g	a	g
J	TT	TT	J	TT	TT	TT	TT	J	TT	TT	TT
g	g	a	g	g	a	g	a	g	g	a	g

1. Was mein Gott will/ das gschech allzeit/	Er hilft auß noth/ der fromme Gott/
Sein Will der ist der beste:	Vnd tröst die Welt mit massen.
Zu helfen denn Er ist bereit/	Wer Gott vertraut/ fest auff ihn bauwt/
Die an ihn glauben feste:	Den will er nicht verlassen.

3. Drumb muß ich hie von dieser Welt/	Kein arme Seel ich Gott befehl/
Abscheiden in Gottes willen:	In meiner letzten stunden/
Zu meinem Gott/ wenns ihm gefelt/	O frommer Gott/ Sünd/ Höll vnd Tod/
Will ich ihm halten stille:	Hastu mir überwunden.

Handwritten musical notation consisting of several lines of rhythmic symbols and letters (a, g, p, r, s, t, u, v, x, y, z) arranged in a structured pattern.

Handwritten musical notation consisting of several lines of rhythmic symbols and letters, continuing the pattern from the first section.

Handwritten musical notation on the left side of the section, with a column of circled symbols (O, O, O, O, O, O, O) on the right side.

Gehe deinen Weg/
 Auf rechtem Steg/
 Fahr fort vnd seid/
 Trag keinen neid/
 Bett/ hoff auff Gott/
 In aller noth:
 Sey still/ vnd traw/
 Hab acht vnd schaw/
 Groß wunder wirstu sehen.

Handwritten musical notation consisting of several lines of rhythmic symbols and letters.

Handwritten musical notation consisting of several lines of rhythmic symbols and letters.

2. Gott ist mein trost vnd zuberficht/
 Mein hoffnung vnd mein Leben:
 Was mein Gott will/ das mir geschieht/
 Will ich nicht widerstreben.

Sein wort ist wahr/ denn all mein Haar
 Er selber hat gezehlet.
 Er hütt vnd wacht/ stäts für vns tracht/
 Auff das vns gar nichts fehle.

4. Noch eins/ Herz/ will ich bitten dich/
 Du wirst mirs nicht versagen/
 Wann mich der böse Geist anficht/
 So laß mich nicht verzagen.

Hilff/ steur vnd wehr/ ach Gott mein Herz/
 Zu ehren deinen Namen/
 Wer das begehrt/ der wurd gewärt/
 Drauff sprech ich frölich/ Amen.

Sion spricht: Der Herr hat mich verlassen.

8. Vocum.

43.

Alternis
Choris.

J	J	| F | H |	H | | . F	| H
g	re	g f r r r r	u r r r r r	g r r r
f f	tt	| F | H |	H | |	| H
reg	ar	g f r r r r	u r r g a r e	g g a u
J	J	| . F | H |	H | |	| H
a	r	g r f g g	u g r r r a	r f r u
J	J	| H | H |	H | |	| H
d	a	g a a f r r	u r r g d	r f r u

| . F	| F | F |	tt tt	f | f |	tt	tt	tt	tt	| F | H |	| H |
g	r r r r r	g g a g	a d r e	d a	a g	r r g	r e	r e	g g g r
tt	| F | F |	tt tt	H | |	J	tt	H | |	tt tt	H | |	| F | H |
re a	g a a a g	g g r g	a g g r e		r g	a a g e	a r r g	a a g e	a a a g a
J	| F | F |	tt tt	H | |	tt	tt	H | |	tt tt	H | |	| F | F |
g	r r r r r	g g r e	d d r a d		r e	r r r	r e a r e	r r r r	r r r g r e
| . F	| F | F |	tt tt	H | |	J	tt	H | |	J	tt	| F | H |
d	r r r r r	g g a g	r e g r	d	a g	r d r	u	a g	r d r a a

tt	H | |	tt	H | |	tt	| F | F |	tt	| H	H | |	tt	tt	| F |
a a	g g a a a	a a g e	a a	g r r r r	g r r r r	u	r g r e	g g	r r	d r r	r f a
tt	H | |	tt	H | |	tt	| F | F |	J	| H	H | |	tt	H | |	J
re re	g g r r e	r e r e	r e r e	g g a g g	g	a r r	u	r e g g	g g	r e r e	r e
tt	H | |	tt	H | |	| F | F |	tt	| H	H | |	J	| . F | F |	F	| F
g g	d d r e	d a	d a g a f r e	d r r r r	r r r g g	u	g g a g	a	a a a	r	a f r
J	H | |	tt	H | |	| F | F |	tt	| H	H | |	tt	tt	H | |	| . F
d	g b a d d	d r r	u a	g r r g	r r a g r	u	r g g g g	d a	d a r	u a	

H | | . F	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |
g g r e g	g g 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 r r	r r r r r	r r r r r	r r r r r
H | |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |
g g a r e	g r r g a	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	r r r r r	r r r r r	r r r r r
H | | . F	H | |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |
g g r g	g g r r a d	r r a a g e	r r a a g e	r r a a g e	r r a a g e	r r a a g e	r r a a g e	r r a a g e	r r a a g e
H | |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |	| F | F |
g b a d d	g r r d	u r r d r	u r r d r	u r r d r	u r r d r	u r r d r	u r r d r	u r r d r	u r r d r

Der Text dieses Gesangs in nachfolgende Reymen verfasst.

1. Sion/die wärthe Gottes Statt/
Gar kläglich sich betrübet hat/
In ihrem leid mit solcher stimm
Zum Herrn rufft/ vnd klaget ihm:

4. Doch laß sie seyn so harter art/
Vnd Mutters hertz in ihr erstarrt/
Dass sie ihrs eigen kinds vergift/
Vnd all natürlich lieb verlischt:

5. So soll doch meine lieb zu dir
Sich endern nimmermehr in mir.
Du solt die liebste Tochter mein/
Zu aller zeit bleyben vnd seyn.

Zu dir von herzen grunde/ ruff ich auß tieffer noth. †

8. Vocum.

Michaëlis Pratorii, Choragi & Organædi
aulæ ducalis Brunsvicensis
celeberrimi.

44.

Handwritten musical notation for a vocal piece. The notation consists of multiple staves, each containing rhythmic symbols (vertical lines, flags, beams) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z) representing notes and rests. The notation is arranged in a grid-like fashion across the page.

The notation is organized into several systems, each with multiple staves. The letters used are primarily lowercase, with some uppercase letters like 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'X', 'Y', 'Z'. The rhythmic symbols include vertical lines of varying heights, some with flags or beams, and some with horizontal lines above or below them. The notation is dense and fills most of the page.

The piece is titled "Zu dir von herzen grunde/ ruff ich auß tieffer noth. †" and is attributed to "Michaëlis Pratorii, Choragi & Organædi aulæ ducalis Brunsvicensis celeberrimi." The page number "44." is written in the top left corner. The text "8. Vocum." is written below the title. The notation is arranged in a grid-like fashion across the page.

Handwritten musical notation consisting of multiple staves with rhythmic symbols and letters (a, b, g, r, k, l, p, q, s, t, u, v, w, x, y, z) interspersed throughout. The notation is organized into several systems, each containing multiple lines of symbols. The letters appear to be part of a cipher or shorthand system used in the musical notation.

† Zu dir von herzen grunde/
 Küß ich auß tieffer noth:
 Es ist nun zeit vnd stunde/
 Vernimb mein bitt/ Herz Gott:

Eröffne deine ohren/
 Wann ich Herz zu dir schrey:
 Thue gnediglich anhören/
 Was mein anligen sey.

Nun lob mein Seel den Herrn.

Compositio Michaëlis Prætorii, ad nuptias Illustriss. Ducis Brunsvicensis, Epithalamii loco, 13. & 17. Voc. in 3. Choris ad Organum redacta.

45.

Den Bass mag man in einer Octaff mit dem Pedal dupliren.

Handwritten musical notation for the first system, consisting of five staves with various rhythmic and melodic symbols.

Was in mir ist den Namen sein: Sein wolthat thut Er mehren / Vergiß

Handwritten musical notation for the second system, corresponding to the lyrics above.

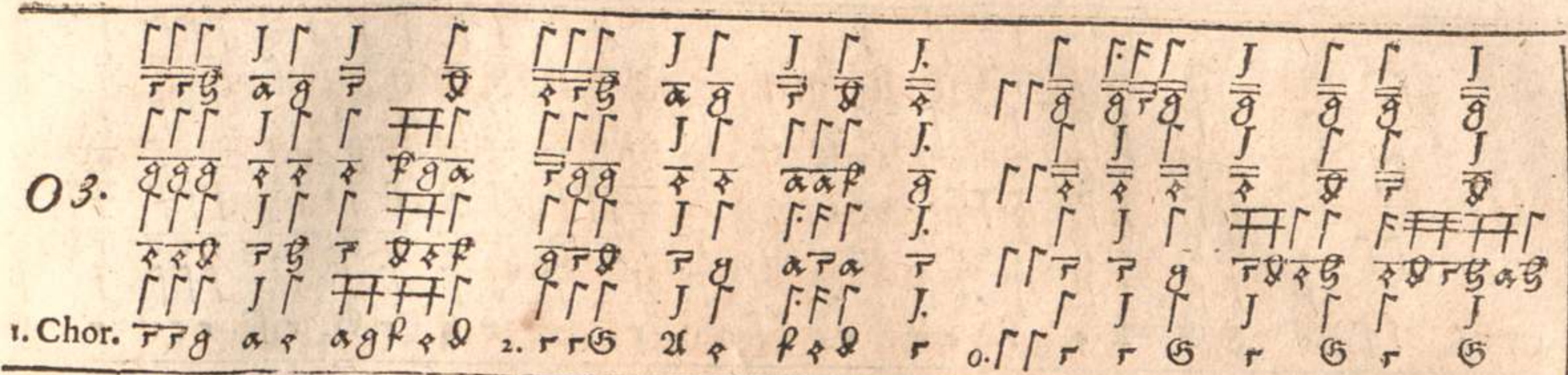
Vergiß es nicht o Herze mein /

Handwritten musical notation for the third system, continuing the piece.

groß: Errett dein armes leben / Nimpt dich in seinen schoß: Mit reichem trost bes

Handwritten musical notation for the fourth system, corresponding to the lyrics above.

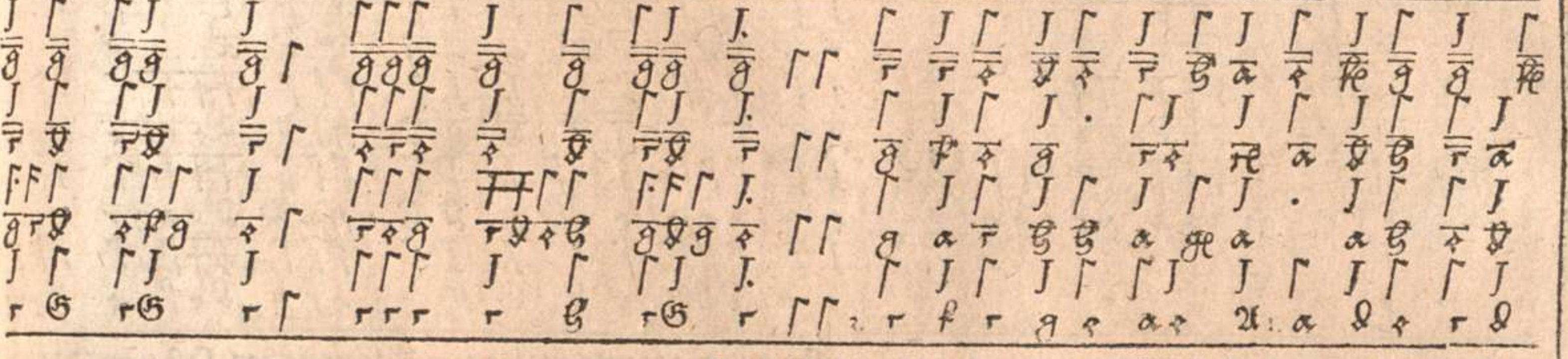
hütet / Die leyden in seinem Reich. :/:

03.
1. Chor. 

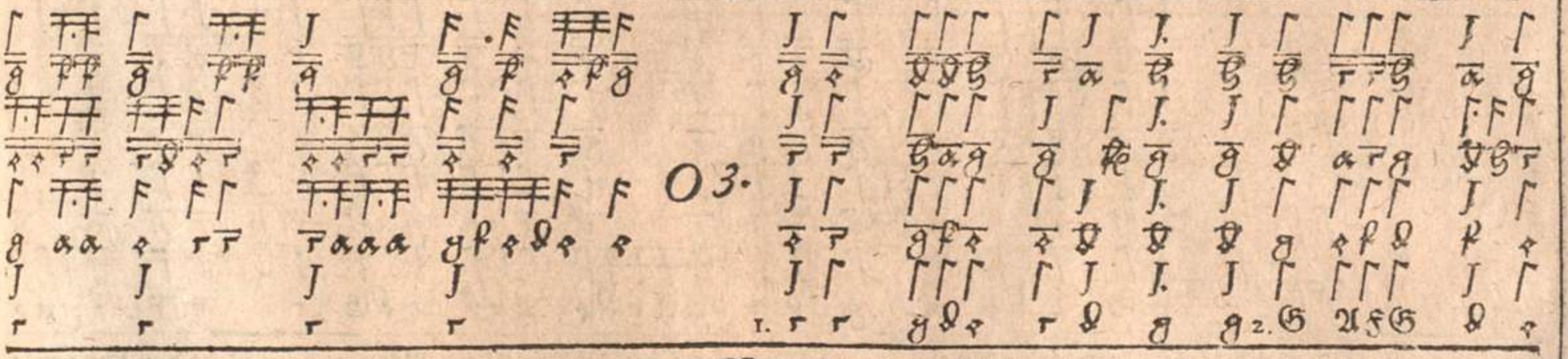
1. Nun lob mein Seel den Herren/ Was in mir ist den Namen sein/



es nicht Vergiß es nicht
o herze mein/ o herze mein/



: Hat dir dein sünd vergeben/ Und heilt dein schwachheit

03.
1. Chor. 

schüctel/ Verjüngt dem Adler gleich/ Der königschafft recht be-

03. *[Musical notation]*

46. *[Musical notation]*

2. Er hat uns wissen lassen/ Sein herzlich Recht vnd sein Gericht :

[Musical notation]

1. *[Musical notation]*

3. *[Musical notation]*

manglet an seiner erbarmung nicht: Sein zorn laßt er wol fahren/ Strafft nicht nach vnser schuld/

[Musical notation]

03. *[Musical notation]*

3. *[Musical notation]*

Ob den die fürchten ihn/ Als weit der Ost von Abend

03. *[Musical notation]*

47. *[Musical notation]*

3. Wie sich ein mann erbarmet/ Ober sein junge Kindlein klein/ So thut der Herr uns

[Musical notation]

weiß wir sind nur staub: Gleichwie das Gras vom Rechen/ Ein Blum vñ fallendes Laub/ Der Wind

[Musical notation]

end das ist ihm nahe. :

Handwritten musical notation for the first system, consisting of four staves with various rhythmic symbols and letters.

Darzu sein gut ohn massen/ :/: :/: Es

Handwritten musical notation for the second system, consisting of four staves with various rhythmic symbols and letters.

Die gnad thut er nicht sparen/ Den bloden ist er hold: Sein gut ist hoch erhaben/

Handwritten musical notation for the third system, consisting of four staves with various rhythmic symbols and letters.

Ist vnser sünd dahin. :/: :/:

Handwritten musical notation for the fourth system, consisting of four staves with various rhythmic symbols and letters.

armen / So wir ihn kindlich fürchten rein: Er kint das arm gemächte/ Vnd

Handwritten musical notation for the fifth system, consisting of four staves with various rhythmic symbols and letters.

nur drüber wehet / So ist es nimmer da: Also der Mensch vergehet/ Sein

J J J J J J J J J J J J J J J J J J
J J J J J J J J J J J J J J J J J J
H H H H H H H H H H H H H H H H H H
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 r r r r r r r r r r r

:/: Bey seiner lieben Gemeinde/

Dies steht in seiner

H H H H H H H H H H H H H H H H H H
J J J J J J J J J J J J J J J J J J
J J J J J J J J J J J J J J J J J J
J J J J J J J J J J J J J J J J J J
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 r r r r r r r r r r r

starken Engel walten/

:/:

Seins lobs vnd dient zu gleich/

J J J J J J J J J J J J J J J J J J
J J J J J J J J J J J J J J J J J J
H H H H H H H H H H H H H H H H H H
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 r r r r r r r r r r r

Ehren/

:/:

Vnd treibt sein heiligs Wort/

:/:

J J J J J J J J J J J J J J J J J J
J J J J J J J J J J J J J J J J J J
H H H H H H H H H H H H H H H H H H
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 r r r r r r r r r r r

mehren/ Sein lob an allem ort.

:/:

:/:

:/:

03. *[Musical notation]*

49. *[Musical notation]*

5. Sey lob vnd preys mit ehren/ Gott Vatter/ Sohn vnd heiligem Geist/

[Musical notation for the first system]

mehren/ Was Er auß gnaden vns verheißt. Daf

[Musical notation for the second system]

Von herzen auff ihn bauen/ All vnser Herz/ Muth vnd Sinn/

[Musical notation for the third system]

: Drauff sprechen wir zur stund/ Amen/wir

[Musical notation for the fourth system]

: Amen/ wir werdens erlangen/ Glauben

[Musical notation for the fifth system]

herzen grundt. :

Handwritten musical notation for the first system, consisting of four staves with rhythmic symbols and some letters like 'a', 'g', 'r'.

Der wöll in vns ver-

Handwritten musical notation for the second system, including rhythmic symbols and letters like 'a', 'g', 'r', and 'u'.

wir ihm fest vertrauen / Uns gänglich lassen auff ihn:

Handwritten musical notation for the third system, featuring rhythmic symbols and letters like 'a', 'g', 'r', and 'u'.

Ihm festiglich anhangen:

Handwritten musical notation for the fourth system, including rhythmic symbols and letters like 'a', 'g', 'r', and 'u'.

werdens erlangen /

Glauben wir von herzen grund /

Handwritten musical notation for the fifth system, featuring rhythmic symbols and letters like 'a', 'g', 'r', and 'u'.

wir von herzen grundt.

Singen wir auß

Handwritten musical notation for the sixth system, including rhythmic symbols and letters like 'a', 'g', 'r', and 'u'.

Singen wir auß herzen grundt.

03.

[[[ggr	J J g r	J | g r	[[[gggr	J | g r	[[[g r	J .	J | g a	[[[rgr	| g a
— ggr	[[[ggr	| g a	[[[gggr	| g r	[[[g r	J .	J | g a	[[[rgr	| g a
8. Vocum.		| g a	| g r	| g r	| g r	| g r	| g a	| g r	| g a

50. Michael Praetorius.

Allein Gott in der Höhe sey Ehr:
Wir loben / priesen / anbeten dich /
O Jesu Christ / Sohn eingeborn /
O heiliger Geist / du tröster Gut /

Und danck für seine Gnade /
Für deine Ehr wir dancken /
Deines himmlichen Vatters /
Du allerheilsambst Tröster /

| g a	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r
[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr
| g a	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r

Und danck für seine Gnade /
Für deine Ehr wir dancken /
Deines himmlichen Vatters /
Du allerheilsambst Tröster /

Darumb daß nun vnd nimmermehr /
Daß du Gott Vatter ewiglich /
Versöhner dem / die warn verlohren /
Fürs Teuffels gnalt fortan behüt /

[[[gggr	| g a	J .	J | g a	J | g a	[[[gggr	J | g a	[[[gggr	[[[gggr	J | g a	J | g a	[[[gggr	J | g a	J | g a	[[[gggr	J | g a
[[[gggr	| g a	| g a	| g a	| g a	[[[gggr	| g a	[[[gggr	[[[gggr	| g a	| g a	[[[gggr	| g a	| g a	[[[gggr	| g a
| g a	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r

Uns rühren kan kein schade:
Regirest ohn alles wancken /
Du stiller vnser haders /
Die Jesus Christ erlöset /

Ein wolgefallen Gott an vns hat /
Ganz vngemessen ist deine Macht /
Lamb Gottes / heiliger Herz vnd Gott /
Durch grosse marter vnd bittern tod /

| g a	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r
[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr	| g a	[[[gggr
| g a	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r	| g r

ohn vnderlaß /
dein Will hat bedacht /
bitt in vnser noth /
vnser jammer vnd noth /

ohn vnderlaß /
Will hat bedacht
in vnser noth /
Jammer vnd noth /

M
Wol
Er
Daz

1. Gga d r g a 2. GGE D A G D 1. G g g 2. G G 1. g g f r d f g d G 2. G G D

Allein Gott in der Höhe sey Ehr:
 Wir loben / priesen / anbeten dich /
 O Jesu Christ / Sohn eingeborn
 O heiliger Geist / du tröster Gut /

Vnd danck für seine Gnade /
 Für deine Ehr wir dancken /
 Deines himmlischen Vatters /
 Du allerheilsambst Tröster /

r 2. d A G r G 1. r g e d a G r D g 2. G G D 1. g g d 2. G G D 1. r r g 2. r r G G d

Darumb das nun vnd nimmermehr /
 Das du Gott Vatter ewiglich /
 Versöhner deren / die waren verlohren /
 Fürs Teuffels gwalt fortan behüt /

Vns rühren /
 Regirest /
 Du stiller /
 Die Jesus /

Vns rühren /
 Regirest /
 Du stiller /
 Die Jesus /

D D A d 2. A D d 1. g f e f r r d e e 0. A z A u r A z A 1. a g r d d 2. r d G 1. e

Ein wolgefallen Gott an vns hat /
 Ganz vngemessen ist deine macht /
 Lamb Gottes / heiliger Herz vnd Gott /
 Durch grosse marter vnd bitterm tod /

Nun ist groß
 Fort geschicht was
 Nimb an die
 Abwend all

1. d d g r 2. e d d G A 1. a G r D g G 0. D D G r f G D

fede hatt nun ein ende:
 vns des feinen Herrn /
 barm dich vnser aller /
 zu wir vns verlassen /

Alle fede hatt nun ein ende.
 Wol vns des feinen Herrn.
 Erbarm dich vnser aller.
 Darzu wir vns verlassen.

Lobet den Herren/ denn er ist sehr freundlich.

8. Vocum, per Choros.

Melchior Franck.

51.

J TT J
 8 8 8
 J . J
 8 8
 J TT TT TT TT
 8 ab 7 8 8 ag
 J TT J
 8 8 8
 I. 6

Lobet den Herrn
 Singe gegen ein
 Er kan den Him
 Der allem fleisch
 Er hat kein lu
 Dancket dem Herr
 O Jesu Chris

J	J	J . J	TTJ	J J	J TT	TTJ	TT TT	J J	TT TT
8	a	8 a	8 8 8	8 8	8 ab	8 8 8	8 8	8 8	8 8 8
J	J	J J	TTJ	J J	J TT	TTJ	TT TT	J J	TT TT
8	8	8 8	8 8 8	8 8	8 8 8	8 8 8	8 8	8 8	8 8 8
J	J	J . J	TTJ	J J	J TT	TTJ	TT J . J	J J	TT TT
8	8	8 8	8 a 8	a a	8 8 8	8 8 a	a 8 8	a 8	8 8 a 8
J	J	J . J	TTJ	J J	J TT	TTJ	TT TT	J J	TT TT
8	8	8 8	8 8 8	8 8	8 8 8	8 8 8	8 8	8 8	8 8 8

loben/ werthen/ Erden/ weise/ Beinen/ springen/ Christen/	Sein Denn Er Den Ihm Gar Daß	lob er laßt jungen gfallen hoch sie	ist ist gras vom dein	schöne / mächtig/ wachsen/ Kaben/ alleine/ Himmel Namen	vnd vnd hoch wenn die her ewig	lieblich zu hören/ von grossen kräften/ auff durren Bergen/ sie ihn anruffen/ auff ihn vertrauwen/ aus seinem Herzen/ preisen/ Amen.
---	--	---	-----------------------------------	---	--	---

J a	TT aa	TT bb	J re	J d	J ab	TT cd	J e	J f	J g	TT hh	J i	J j	J k	TT ll	J m	J n	J o	TT pp	J q	J r	J s	TT tt	J u	J v	J w	TT xx	J y	J z	
J g	TT hh	TT ii	J j	J k	J l	TT mm	J n	J o	J p	TT qq	J r	J s	J t	TT uu	J v	J w	J x	TT yy	J z	J aa	J bb	J cc	TT dd	J ee	J ff	J gg	TT hh	J ii	J jj
J d	TT ee	TT ff	J g	J h	J i	TT jj	J k	J l	J m	TT nn	J o	J p	J q	TT rr	J s	J t	J u	TT vv	J w	J x	J y	TT zz	J aa	J bb	J cc	TT dd	J ee	J ff	

ren/ ander mel e/ ste ren ste/	Lobet den Herrn/ Denn er ist sehr freundlich/ Dem Herzen mit danken/ Mit Wolcken bedecken/ Gibet seine speise/ dem An der stärck des Rosses/ Schöpffer aller dingen/ Sohn des Allerhöchsten/	Es ist sehr köstlich vnsern Gott zu Lobt ihn mit Harpffen vnsern Gott den Vnd gibt den Regen/ wenn er will auff Vieh sein futter Vätterlicher Noch wolgefallen an jemandes Der brunn des Lebens thut auß ihm ent Gib deine gnade allen frommen
--	---	--

J g	TT aa	TT bb	J re	J d	J ab	TT cd	J e	J f	J g	TT hh	J i	J j	J k	TT ll	J m	J n	J o	TT pp	J q	J r	J s	TT tt	J u	J v	J w	TT xx	J y	J z
J d	TT ee	TT ff	J g	J h	J i	TT jj	J k	J l	J m	TT nn	J o	J p	J q	TT rr	J s	J t	J u	TT vv	J w	J x	J y	TT zz	J aa	J bb	J cc	TT dd	J ee	J ff
J h	TT ii	TT jj	J k	J l	J m	TT nn	J o	J p	J q	TT rr	J s	J t	J u	TT vv	J w	J x	J y	TT zz	J aa	J bb	J cc	TT dd	J ee	J ff	J gg	TT hh	J ii	J jj

Lobet den Herrn / Lobet den Herrn.

Hertzlich lieb hab ich dich \hat{o} Herr.

8. Vocum, per Choros, welche auff zweyen Claviren
können abgewechselt werden.

52.

Joh. Leo Hasler.

J.	|	TT	TT	|	.	F		
||	||	ag	ke		a	a	g	e
J.	|	TT	|	TT	|	TT	|	TT
||	||	ke	dre		r	d	e	e
J.	|	TT	TT		|	.	F	J
||	||	re	ag		a	a	g	e
J.	|	TT	TT		|	.	F	J
1. F	g	a	e	f	r	f	e	e

Hertzlich lieb hab ich dich \hat{o}
Es ist ja Herz/ dein geschenk vñ
Ach Herz/ laß deine liebe Enger

|	TT	|	J	J.	|	TT	TT	|	.	F	J	J.	|	TT	TT	|	.	F	TT	TT	TT	TT
re	ag	ke	ke	re	ke	re	ag	ke	a	a	g	re	ke	re	ag	ke	a	a	g	re	ke	re
J	J	J.	|	TT	|	TT	|	TT	|	TT	|	TT	|	TT	|	TT	|	TT	|	TT	|	TT
g	g	g	g	ke	dre	re	dre	ke	g	g	re	ag	ke	re	ag	ke	re	ag	ke	re	ag	ke
J	J	J.	|	TT	TT	|	.	F	J	J.	|	TT	TT	|	.	F	TT	TT	|	.	F	TT
d	e	e	d	re	ag	re	ag	ke	re	ag	ke	re	ag	ke	re	ag	ke	re	ag	ke	re	ag
J	J	J.	|	TT	TT	|	.	F	J	J.	|	TT	TT	|	.	F	TT	TT	|	.	F	TT
g	e	r	g	re	ag	re	ag	ke	re	ag	ke	re	ag	ke	re	ag	ke	re	ag	ke	re	ag

Die ganze Welt nicht freuet mich:
Damit ichs brauch zum lobe dein:
Den Leib in sein Schlaffkammerlein/

Nach Himmel vnd Erden frag ich nicht/
Zu nus vnd dienst des Nächsten mein/
Gar sanfft ohn einig qual vnd pein/

TT	TT	J	.	J	TT	TT	TT	TT	TT	J	J	J
re	ag	ke	ke	re	re	ag	ke	re	ag	ke	re	ag
TT	TT	TT	TT	TT	TT	TT	TT	TT	TT	TT	TT	TT
re	ag	ke	ke	re	re	ag	ke	re	ag	ke	re	ag
TT	TT	J	.	J	TT	TT	TT	TT	TT	J	J	J
re	ag	ke	ke	re	re	ag	ke	re	ag	ke	re	ag
TT	TT	J	.	J	TT	TT	TT	TT	TT	J	J	J
re	ag	ke	ke	re	re	ag	ke	re	ag	ke	re	ag

meines herzen trost:
Creuz erhalte mich/ :/:
freund/ \hat{o} Gottes Sohn

Der mich durch dein Blut hast erlöst/
Auff das ich trag gedultiglich/
Mein Heylandt vnd gnaden Thron/

TT	TT	TT	J	.	J	J	TT	TT	TT	TT	TT	TT
re	ag	ke	ke	re	re	ag	ke	re	ag	ke	re	ag
TT	TT	TT	J	.	J	J	TT	TT	TT	TT	TT	TT
re	ag	ke	ke	re	re	ag	ke	re	ag	ke	re	ag
TT	TT	TT	J	.	J	J	TT	TT	TT	TT	TT	TT
re	ag	ke	ke	re	re	ag	ke	re	ag	ke	re	ag

nimmermehr.
in aller noth/ :/:
ewiglich/

Herz Jesu Christ/
Herz Jesu Christ/
Herz Jesu Christ/

mein Gott vnd Herz/
mein Herz vnd Gott/
erhöre mich/

Zu schanden
Tröst mir mein
Ich will dich

J	J	TT	TT	| . F	TT	TT	|	|	||. ||	TT	TT	|	J	|
g	r	ag	fe	a	agge	ag	r	r	gag	rg	ag	r	r	r
J	J	TT	TT	F	TT	TT	J	TT	J	TT	TT	J	J	|
r	gg	fe	dr	r	dr	rg	g	g	g	rg	rg	g	g	a
J	J	TT	TT	| . F	TT	TT	TT	TT	J	TT	TT	TT	TT	TT
g	r	rg	ag	a	ag	rg	rg	rg	ra	rg	rg	rg	rg	ra
J	J	TT	TT	| . F	J	TT	|	|	TT	J	TT	TT	|	J
r	gg	ag	se	s	se	ag	r	r	rg	g	rg	ag	r	s

Herz/ Ich bitt/ du wilst seyn von mir nicht ferz: Mit deiner hilf vnd gnade/
 Gaab/ Mein Leib/ Seel/ alles was ich hab/ In diesem argen Leben/ :/:
 sein/ An mein letzten end mein Seelelein/ In Abrahams schoß tragen/

TT	TT	||. ||	||. ||	TT	TT	F	TT	TT	TT	| . F	J	||
ag	rg	rg	ag	rg	rg	rg	rg	rg	rg	rg	rg	rg
TT	TT	|	|	TT	|	|	TT	TT	TT	TT	TT	TT
rg	rg	g	ag	gg	g	g	gg	gg	gg	gg	gg	gg
TT	TT	|	|	TT	|	|	TT	TT	TT	TT	TT	TT
rg	rg	r	ag	rg	rg	rg	rg	rg	rg	rg	rg	rg
TT	TT	|	|	TT	|	|	TT	TT	TT	| . F	J	||
ag	rg	r	g	rg	rg	rg	rg	rg	rg	rg	rg	rg

dich nur kan habe/ Du wai mir gleich mein Herz zerbricht: So bistu doch mein zuversicht/ Mein heil vñ
 mir dein gnade geben/ Behüte mich vor falscher Lehr/ Des Satans mord vnd lügen wehr/ In allem
 wen bis zum jüngsten tage/ Alsdann vom Tod erwecke mich/ Das meine augen sehen dich/ In aller

J	J	J	. J	J	J	TT	TT	TT	TT	TT	TT	TT	TT	TT
g	r	g	r	g	r	rg	rg	rg	rg	rg	rg	rg	rg	rg
TT	F	||	J	TT	F	||	||	TT	TT	TT	TT	TT	TT	TT
gg	g	g	g	gg	g	g	gg	gg	gg	gg	gg	gg	gg	gg
J	J	J	. J	J	J	TT	TT	TT	TT	TT	TT	TT	TT	TT
g	r	g	r	g	r	rg	rg	rg	rg	rg	rg	rg	rg	rg
J	J	J	. J	J	J	TT	TT	TT	TT	TT	TT	TT	TT	TT
g	a	g	r	g	a	gg	gg	gg	gg	gg	gg	gg	gg	gg

Jesu Christ/ Mein Gott vnd Herz/ In schanden laß mich
 Jesu Christ/ :/: Mein Herz vnd Gott/ :/: Tröst mir mein Seel
 Jesu Christ/ :/: Erhöre mich/ :/: Ich will dich preysen

|	|	|	|	J	||	||	||	||	|	|	J	||	||
g	r	g	g	g	g	g	g	g	g	g	g	g	g
|	|	|	|	J	||	||	||	||	||	||	||	||	||
g	g	g	g	g	g	g	g	g	g	g	g	g	g
||	||	||	||	J	||	||	||	||	||	||	||	||	||
gg	gg	gg	gg	gg	gg	gg	gg	gg	gg	gg	gg	gg	gg
|	|	|	|	J	||	||	||	||	||	||	||	||	||
g	g	g	g	g	g	g	g	g	g	g	g	g	g

laß mich nimmermehr/
 Seel in aller noth/ Amen. :/:
 preysen ewiglich/

Pfal. 150.
Lobet den Herren/ie.

8. Vocum, per Choros.

53. *Jacobus Gallus Carniolanus.*

J TT TT TT TT TT TT TT TT TT TT TT TT TT TT TT
 g Ga Gr ar Da d re Dga
 f fff TT TT J .f fff
 f g gk gg ff a a fff
 f TT TT TT f .fff
 f g gg gr ra f rrr
 f TT TT J J TT TT TT
 1. f g g d g r s d aa dg d

Lobet den Herrn in seinem Heiligthumb/ Lobet

fff fff f fff f fff f fff f fff f fff f fff f fff f fff f fff
 agaggk g Gab ra gg ggg a a ae agaa ab aa fefgk fa aa aa
 ffff f fff TT TT ffff f fff TT TT ffff TT TT TT TT TT
 fgggk g gkg gf dr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr
 ffff f fff TT TT ffff f fff TT TT ffff TT TT TT TT TT
 grrra g ggg rr Gr rrrr rrrr rrrr rrrr rrrr rrrr rrrr rrrr rrrr rrrr
 ffff f fff TT TT ffff f fff TT TT ffff TT TT TT TT TT
 dyffgd G. gdy rf gr 2. rGrad 1. aax dg ad 2. da d d 2. da 2. da

seiner grossen herzlichkeit: Lobet ihn mit Posaunen :/: Posaunen: :/:

fff fff TT fff ffff f fff fff fff fff fff fff fff fff fff
 rGab ad rd rG aaa aafga ae aar aage aar aaa arGagk fa
 ffff ffff TT fff ffff ffff fff fff fff fff fff fff fff fff fff
 ggggk kggg gg ffr ffr ffr ffr ffr ffr ffr ffr ffr ffr ffr ffr ffr
 ffff ffff TT f f ffff ffff fff fff fff fff fff fff fff fff fff fff
 rrrr rrrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr
 1. rGdg dGrG rG. f da 2. d d r r a 1. a a a f a 1. a a a f da 1. da da da gr 2. sf

vnd mit Keyen: Lobet ihn mit seym/ :/:

fff fff ffff fff fff TT ffff fff TT ffff TT TT
 grrraa aabB aaa aabB aaa ag ra ag kG ab raagkG d
 ffff ffff fff ffff fff TT ffff fff TT ffff TT TT
 rrrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr
 ffff ffff fff ffff fff TT ffff fff TT ffff TT TT
 rrrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr rrr
 1. rrrg dd a d d g 2. a d d a f b g 1. a d d a g r f g 1. dG. dg r f f g dG gG.

Lobet ihn mit hellen Cymbeln/ Lobet ihn mit wol klingenden Cymbeln/ :/:

TT TT f f TT ffff ffff ffff ffff ffff ffff fff f f
 g g r r G G a a b b a a b b a a b b a a b b a a b b a a b b a a b b a a b b
 fff TT ffff J ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff
 gg gg r r r r g g r r g g r r g g r r g g r r g g r r g g r r g g r r g g
 TT TT f f TT ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff
 g g g g r r g g r r g g r r g g r r g g r r g g r r g g r r g g r r g g r r g g
 TT TT f f J ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff ffff
 gG rG r r G 1. dagg 2. dagg 1. rGG 2. rGG 1. dagg 2. dagg 1. daG d d r o.

Alles was athem hat/ Lobet den Herrn/ :/:

g g a	g g r g a	g a g g g r e	g g a	g g	g r a g	g g a	g r g	g g	g g	g g
r r r	r r r g r	r r r g r	r r r	r r r	r r r g	r r r	r r r	r r r	r r r	r r r
g r r	r g r g a	r d r g d	g.	g d	g r r g	r g d	g r g	r g d	g g	g g

ihn in der feste seiner macht: Lobet ihn in seinen Thaten: Lobet ihn in

a a r r e	r r e r e	a a g a	g r a g r e	g g a	r a g g r e	g g a	g g a	g g a	g g a	g g a
r r r	r a a	r r r	r r r	g g r r g	g g r r g	g g r r g	g g r r g	g g r r g	g g r r g	g g r r g
r r r	r a d	r r r	a r r r	r r r a	r r r a	r r r a	r r r a	r r r a	r r r a	r r r a
d a d a	d a d a d	a. a a a	g r r r d	g.	r d r d	r d r d	1. g g d y	2. g g r e		

Lobet ihn mit Psalter und Harpfen/ Lobet ihn mit Pauken/

r r r g a g e	a r a r r e	r a a g a g e	r g a g a	a d a a a g e	r a r a	g a g r e g
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 a r a r d	r r r	r r r	r a r r e	r a r r e	r a r r a
r r r	a. a a f a g	r r d e f g	f g a b a	d.	d d f d e	a f

Lobet ihn mit Pfeiffen/ 1/:

r r	r r	r r	a a g	a a g	r r g g	r r g g	a a g g	a a g g	a a g g	r r	r r	r r
r r	r r	r r	r r g	r r g	r r g	r r g	r r g	r r g	r r g	r r	r r	r r
r r	r r	r r	r r g	r r g	r r g	r r g	r r g	r r g	r r g	r r	r r	r r
r r	r r	r r	1. d a g	2. d a g	1. r r g	2. r r g	1. d a g	2. d a g	1. d a g	g r	g r	g r

les was athem hat/ Lobet den Herren/ 2/:

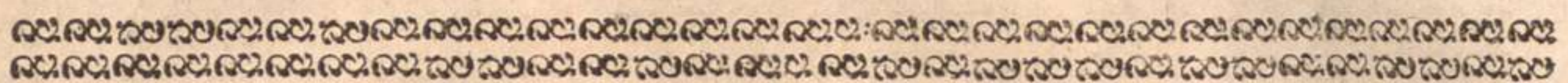
r r	o
r r	o
r r	o
r r	o
r r	o
r r	o
r r	o

Herrn.



ERRATA in prima Parte omiffa.

Cantu 34. Partitura 1. Tactu 11. Voce 2. pro TT. ponatur FF.
 Cant. 80. P. 1. T. 16. V. 4. pro G. pon. E. & P. 5. T. 8. V. 4. pro FF. pon. TT. P. eadem T. 21.
 V. 4. pro D. r.
 Cant. 84. P. 6. T. 4. V. 4. pro G. D.
 Cant. 85. P. 5. T. antep. V. 4. pro F. ponatur r.
 In prefatione Typographi ad Organædum pro Parituram ponatur Partituram. &
 linea 21. in fine pro 18. 17. & linea 23. pro C. 34. ponatur C. 37.



ERRATA in hac fecunda Parte.

Cant. 1. P. 2. T. 2. V. 3. pro G. pon. G. & T. 13. V. 4. pro r. D. D. r. & P. 3. T. 24. V. 2. pro g. G.
 C. 5. P. 1. T. 15. V. 4. pro A. pon. G.
 C. 8. P. 4. T. 14. V. 1. pro G. pon. G. & P. 5. T. 2. V. 2. pro G. B.
 C. 15. P. 3. T. 15. V. 2. pro f. & D. pon. f. & G. & T. 23. V. 1. pro FF. TT.
 C. 16. P. 1. T. 18. V. 3. pro f. f. & T. ult. pro f. pone g.
 C. 19. P. 5. T. 14. V. 4. pro TT. pon. FF.
 C. 20. P. 1. T. 24. V. 2. pro F. pon. r. P. 2. T. 12. V. 2. pro g. G.
 C. 21. P. 4. T. 19. V. 3. pro D. pon. G. P. 5. T. 9. V. 1. pro G. G.
 C. 22. P. 6. T. 11. V. 1. pro FF. pon. TT.
 C. 23. P. 1. T. ult. V. 1. pon. f. G. P. 4. T. 9. V. 1. pro D. G. T. 10. V. 3. pro F. pon. a. T. 23. V. 2.
 pro a. pon. a. & T. 29. V. 1. pro FF. pon. TT. P. 5. T. 3. V. 3. pro G. pon. G.
 C. 26. P. 1. T. 7. V. 4. pro r. pon. r. P. 2. T. 7. V. 4. pro FF. TT.
 C. 27. P. 1. T. 13. V. 4. pro F. pon. r.
 C. 28. P. 2. T. 15. V. 1. deest F.
 C. 38. P. 5. T. 10. V. 1. pro r. pon. B.

