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Tabulaturbuch auff die Lauten

Ochsenkhun, Sebastian

Heydelberg, 1558

Moteten mit Vier / Fünff und Sechs Stimmen

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o i 4 n 4 3 3 g 2 g r g r g 2 g 2 f f 4 3 4	n h 3 h n 4 n r q 3	e s t p e p e s t r q 3	s s p p e s	4 4 c 2 f e
n e 3 c n 4 e	n e g 3 g 3 c 3 g 6 f	4 6 g 3 c n 4 g	p n 4 i o s t p p	4 4 4 4 c g g c 4 3 g + g g 2 f e
n e 3 c n g f	4 n e n 4 i g 2 f	e e 4 4 o i 4 o f f f f	i e i 4 4 n 3 3 2 f 4 2 f q 3 3 4 4 4 3	2 e e e p 2 n 4 i o s t p g g g f f f f
3 c n 4 n e 3 g 4 n e n e 3 g q 6	3 g 3 g 3 2 f e	g 6 g 3 g 3 6 f	g g g 3 g 3 c 3 g 6 g +	g g 3 g 3 c 3 g 6 g +
c n 4 i o s 2	e s t s t s s t i t 4 i 4 i t g f	s s s c 4 4 n g c g f f g q	s s s 4 4 n c n g g g g g f	t d 4 n n g f g g g f
4 c q 6 g 3 c 3 g 6 g +	s s o i o s t 4	s p p 4 4 4	e t t t t e 9	y y y y r f f f f +
p p e s p e s o c n e g g +	o c 2 q 4 3 + 3 4 f	o 3 g 3 c n e n 3 c c c c g f 2 f + + + 4 3 4 f	ppp p e 4 4 4 4 o f 2 f 2 q 2 g r	i 4 n n 2 q 2 g r
h n 4 i o f 2 f f f f	e e e o i f 2 2 f 2 g r e n 4 n e 3 c f f f f 3	n c n g g 2 f + 3	c 3 g 6 g 3 e n e 3 c n 4 r q 6	n c c r g g q f f 6 + +
3 g 3 c n f q	o s z n g r r c f g	o s z i 4 n 4 i o c r r i 4 n e 3 g f f	s o o i z z c r r i 4 n e 3 g f f f	4 4 4 n e 3 g 3 c n 4 g g g r f f f q + 4 4 3

pn4iosēps	s	s	s
4	4	4	4
c	c	c3g3cncg	c
g	g	g	g
f	f	f	f

SECUNDA PARS

Aue Maria.

c c4 n c n c 2 g	3	2	g	g	g	4
g g	2 g 2 q f f f f	g	q f q 2 q f q	g	g	4
opēsoi4	i4n4ioi	4g3cn4	ē9p9pēs	ē	ē	4i
3	n	y	y	4	4	3.
2	g	f	f	g	g	2
f	f	f	f	f	f	f
24iosēp	pn4iosēp	ēsoiostēpē	ēsoiostēpē	5	5	4i
i	4	4	4	4	4	3.
g	g	g	g	2	2	2
f	f	f	f	f	f	f
5i4i	oi4iosēp	ēsoiostēpē	ēsoiostēpē	5	5	4i
n	r	g	2	n	n	3.
q	f	f	f	q	q	2
6	f	f	f	6	6	f
oēsoi4	isoioi4n4	4	4	4	4	4i
2	n	3	3	3	3	3.
f	q	g	g	g	g	2
4	6	f	f	f	f	f
inio spēs	ti4its	ti4s4it	ssoi4iosēp	pē	ē9p	
n	3	3	4	4	4	
g	c	r	c	g	g	
f	f	f	f	f	f	

Bij

Handwritten musical notation for the second part of a piece. The notation consists of ten staves, each with a five-line staff and a corresponding line of text below it. The text includes letters (a, b, c, d, e, f, g, h, i, n, r, s, v) and numbers (1-4) indicating rhythmic values or fingerings. The notation is dense and characteristic of early printed music.

SECUNDA PARS



4n4ios00	0iosoi4in4	vsvk	skv9	gr
g4it	scitstst	scianh3g	g	3h
skvskv	vks sciscstic	scianh3gti4its	g	
skvskv	vskvskvskv9	9	vks5	i
0050i	4shs4i4	0iosk os	k4iosk	kss
scstic	sanhn4ioios	k4iosk	kss	scit4it
ost	kv9vks	9vks0i4	kv9vks0i4	ostv9
3ioz44	zo14n	oi3nh3	f zo13nh	3gn nh3g

stitsit

TERTIA PARS

SECUNDA PARS

Stabat mater dolorosa, V. Vocum. Josquin de Pres.

The image displays a page of handwritten musical notation for the 'Stabat mater dolorosa' by Josquin des Prez, specifically the fifth voice part (V. Vocum). The page is organized into ten horizontal staves, each containing a line of musical notation with various rhythmic markings and clefs. The notation is dense and characteristic of the Renaissance period. The first staff begins with a treble clef and a common time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, often grouped together. There are also numerous accidentals and dynamic markings. The page shows signs of age, with some staining and wear, particularly on the left side. The handwriting is in a clear, consistent style, typical of a professional scribe or composer of the time.

Handwritten musical score for five voices, featuring mensural notation and rhythmic notation. The score is organized into ten systems, each with a vocal line and a corresponding rhythmic line. The rhythmic notation includes letters (n, c, g, r, v, s, p, t, e, s, o, i, a, h, b, z) and numbers (1-4) indicating note values and rests. The notation is dense and characteristic of the early 16th-century style.

D

Stabat mater dolorosa. V. Vocum. Iosquin de Pres.

The first system of musical notation consists of three staves. The top staff contains rhythmic notation with stems and flags. The middle staff contains a sequence of letters: *i s o i o i 4 n 4* | *i z h z h n 4* | *i n o o 4* | *4*. The bottom staff contains a sequence of letters: *g* | *n b z n b n b z h n* | *2 r* | *1 2 2 f f g* | *g 2 q f*. There are also some smaller letters and numbers interspersed between the staves.

SECUNDA PARS

Eya mater fons amoris me.

The second system of musical notation consists of three staves. The top staff contains rhythmic notation. The middle staff contains a sequence of letters: *n b n 4 n b n 4 i o s* | *o p t s o i 4* | *h z h* | *r r* | *r r* | *g y* | *q 2 r q* | *1 0 z* | *h z n b*. The bottom staff contains a sequence of letters: *v v 2* | *v t 9 t* | *t 9 p t p* | *g z c n 4 i* | *o* | *o s o i 4* | *s s* | *i 4* | *i* | *c* | *n c n* | *g* | *g r r g* | *r* | *1 0* | *3* | *y r g 2 g* | *g* | *f* | *f q v* | *g* | *1 g* | *1 f q v*. There are also some smaller letters and numbers interspersed between the staves.

Handwritten musical score for five voices, consisting of ten systems. Each system contains a vocal line with mensural notation and a corresponding line of figured bass notation. The notation is dense and characteristic of the early 16th-century style.

System 1: *p t s o i 4* | *s i s t* | *t s o i o s t* | *p p e s t s t s o s*

System 2: *o s o s t p 9* | *9 p t p t* | *s t s o s o o i 4 o i o i 4 i* | *o h n 4 i o s o*

System 3: *o 4 i o s o* | *i 4 i o s t* | *p t i o t t s o i 4* | *s i 9 p*

System 4: *t s o i 4 n o o* | *o t o n c o t o* | *t 9 t t 9 p t s t p t* | *s p t s*

System 5: *o i 4 i o s* | *t p 9 9 p s* | *s o i o s t p n 4 i o s t* | *p t s o*

System 6: *o n i* | *s n 4 i o s t* | *s o o s o o i 4 o i o i 4 i* | *o o o*

System 7: *o o s o i 4* | *n 4 o i 4 n c* | *2 n t n o o t i n* | *t g 4 h n t*

System 8: *9 v 9 v t s o i 4* | *s s s s o i o s t* | *p n 4 i o s t p t p t s* | *o s s t 4 i*

System 9: *o s t* | *o i o s o i 4 i o* | *i o i 4 i o 4 i o i 4 i* | *o i o i*

D ij

Eya mater fons amoris. V. Vocum. Iosquin de Pressa

Handwritten musical score for five voices, featuring mensural notation and a complex system of rhythmic and melodic shorthand. The score is organized into ten systems, each with a staff of mensural notation and a line of shorthand characters below it. The shorthand characters include letters (o, i, n, r, g, y, b, h, s, c, e, p, v, y, f, g, r, s, t, u, x, z), numbers (2, 3, 4, 5), and various symbols (f, r, c, g, y, b, h, s, c, e, p, v, y, f, g, r, s, t, u, x, z). The notation is dense and characteristic of the early printed music tradition.

FINIS.

5 e i o 5 i n 4 i o s n r n q 0	o i 4 i 4 n h n c g r	o o s t p y t 3 0 i 4 g 2 q 2 f	2 3 3 g 3 q f	2 q f g c 3 c n 2 f 5 5
o i 4 3 f 5	9 9 p r 2 q f q 5	4 c n 4 i o s o g f 2	5 o o s t p y t n q	9 9 9 v 9 v t v 4 4 4 4 4 4 g f r r g 3
9 9 p t s i 4 o i n c l n n 5 +	5 o o o i 4 i o i 4 i 3 c n 3 g 2 g g f	o 3 n 3 2 2 r g r + g v q f	o o 3 n 3 y y v v 5 5 5 5	o n r v v +

SECUNDA PARS

Deduc quasi torrentem lachrymas.

2 2 2 q 2 q f	c f f q f q f f q	c 3 c n c n c 3 g v	n 2 g 3 c n 4 n r	4 r y n c 3 3 v q f
4 g 3 3 g 2 g 2 g 5 5	n n o i 4 o i 4 r n y c 3 g 2 5 5 f f	3 4 4 5 r r q 5 5	o o p 3 3 f f 5 5	p p 4 4 c 3 c 3 g 2 g 2 g f f f f 3 3 3 3
e o i o s o i 4 2 f f	e 9 p t e e i o s i o s r g 3 c 2 g 2 g 5	e e 4 i o o i 4 3 f f	e 5 o s o i 4 i 5 r n q 2 1 8	
5 o 4 i o s e g 2 f q 3 g c 2 g 3	e 5 o e 5 o i 4 i o i 4 n 3 3 n q f	4 4 c 3 c n 4 i o 4 i g c 3 g g 2	o i 4 4 4 5 b c f 2 q	

12 ij

Hierusalem luge. V. Vocum. Hadrianus Caen.

Handwritten musical score for a vocal piece titled "Hierusalem luge. V. Vocum. Hadrianus Caen." The score is written on ten staves, each containing a line of musical notation (neumes) and a line of text (likely lyrics or a form of tablature). The notation consists of vertical stems with various flags and beams, characteristic of early printed music. The text below the staves includes letters and numbers, possibly representing a form of tablature or a specific dialect of the lyrics. The paper shows signs of age, including some staining and wear.

é	é s o s t p 9	9 p t s t s	s o d 4 n s
5 0 0 1 4	5 0 0 1 4	5 0 0 1 4	5 0 0 1 4
ncn4ncn4	ncn4ncn4	ncn4ncn4	ncn4ncn4
2	2	2	2
o i o i 4 i	o i 4 n 4 i o s	s	t s s t s
2	2	2	2
ncnc	ncnc	ncnc	ncnc
5	p p t s s t	s	p t s p t s t p t
ncn	c n n	d	3 n 3
ncn	ncn	ncn	ncn
p t p s t s o i o s t p	o 4 d o s e s e p e p e s e	s o s o d o s	s t
ncn	ncn	ncn	ncn
2	2	2	2
p o	9	9	p
2 g	ncn	3 o	t o s o d 4 d 4 o
6	ncn	ncn	ncn
v t 9 v	9 p t s o s t	t p t s t p t p t s t	s
4	ncn	ncn	ncn
2	2	2	2
ncn4	d 4 n 4 i o	i 4 n h n 4 i o s o i	4 4 n c n 4 i o i
v	c n r	h 3 h n n h n	ncn
g 2 g	g 2 g 2	g	g
o s t p 9	9 p t s o s t s o i	o t s o o i 4 i o i 4 i	o 4 i o s
ncn	ncn	ncn	ncn
2	2	2	2
t p 9	p t s o s t s o i	i 4 n o p t s o i 4 o i 4 o i	
ncn4nc3	g c n 3 d n	ncn	ncn
1	1	1	1

o
n
r
y
v
t

FINIS.

SI BONA SVSCEPIMVS

V. Vocum. Verdelot

3 3 g s c n 4 n c g 3 2 g 3 c n 4 n n
 f f | f q 2 g 2 q | f q f | f q 2 q 2 g 2 q f
 n n c 3 3 g 3 c n r n 2 r r q 2 g 2 q f
 1 5 6 8 + + + + f | f q 2 q
 i 4 n 4 i o o e s t e p t e s t e s o s e s p
 n r h n h 3 h n h 3 h n r g 2 g r 2 g r y n q 2
 g v q f f t + 2
 e p 9 9 v e 9 v 9 n n n n h 3 h n 3 h n c 4 n c 3 g
 2 g r g g g 2 g r g r g 2 g r n g c r g 2 f g
 o s o s s e e p c 3 g 3 c n 4 p e s o p e o s
 n r g r y n 3 c 3 3 g n g g g b g g f f
 v g 2 q f o g 2 g 3 c n c 2 f 2 q f f 1 3
 f 6 | f 8 6 5 3 5 3
 e p 9 9 p e e s s o s e e e g 3 c n 4 i o i 4 n c 3 g o o
 n n 4 i 4 4 n c 4 4 4 4 c 3
 2 r r c n 3 c c 3 3 3 3 4 c 3
 2 v v 2 g g f 2 f f f f 2 f f

Handwritten musical notation on a page with ten systems. Each system consists of a staff with rhythmic notation (vertical lines) and a line of letters (vocal syllables) below it. The letters are often accompanied by numbers indicating rhythmic values or fingerings. The notation is dense and characteristic of early printed music.

System 1: *o so* | *5 5 o* | *o in 4 n 4 i o 2 g 3 c n 4* | *i 4 i 4 5*

System 2: *cn 4* | *5 o i o* | *ooo 5* | *ep 5 5* | *o 5 o i*

System 3: *4 4* | *2 2 g 3 3 n c 3 3* | *3 g g g q 8* | *n p p t 5 t 5 t p 5 t*

System 4: *pt 5 t 5 t 5 t p t 5 t* | *5 t 5 t 5 t 5 t p t 5 t* | *5 t 5 t 5 t 5 t p t 5 t* | *5 t 5 t 5 t 5 t p t 5 t*

System 5: *ep t* | *4 o o 5 o i 4 i* | *o i 4 i o 5 t t* | *t 5 o o*

System 6: *i cn 4 i o i o 5 t p 9* | *9 p t 5* | *t p t 5 t p* | *p t t t i o s i o s t*

System 7: *t t t* | *4 4 s h s h s 4* | *t t t 5 o o 5 o i 4 i i 4 i 4 5*

System 8: *5 t i 5 t 5* | *4 n c 4* | *4 g 3 2 g* | *4 n c 3* | *c* | *n 4 i o 4 n c n 4 i* | *o o i i 4*

f

Si bona suscepimus. V. Vocum. Verdelot.

Handwritten musical notation for the piece "Si bona suscepimus. V. Vocum. Verdelot." The notation is organized into ten horizontal systems, each containing a staff of notes and a line of rhythmic or performance instructions below it.

The notation uses a system of rhythmic values (e.g., 4, 3, 2, 1) and letter-based notes (e.g., c, n, g, r, i, o, s, e, p, t, s, o, i, n, c, 3, g, 4, 2, 1, 3, 5, 6, 7, 8, 9, 10). The instructions below the notes include various symbols such as 'f', 'g', 'r', 'c', 'n', 'i', 'o', 's', 'e', 'p', 't', 's', 'o', 'i', 'n', 'c', '3', 'g', '4', '2', '1', '3', '5', '6', '7', '8', '9', '10', and 'y', along with numerical values and some decorative flourishes.

The systems are arranged in a grid-like fashion, with each system containing approximately 10-12 measures of music. The notation is dense and characteristic of early printed music manuscripts.

o s t p 9	9 p t p t s o s	t p t s t p 9	p t t t s t p t p s	t			
n 4	i 4	c r c	g 3 c	g	f	c	4 n 4 i
r c r	g	g	2 g	g	f	2 g	f

e	e	e	e	e
o 4	o i 4	o i 4	s r	
3 f q 2 f	3 f q 2 f	3 g 2	q 5	

FINIS.

DATE SICERAM MO-

rentibus: V. Vocum, Claudin.

4 4 n 4 i o s	o 4 i o	t t s t s t v 9	9 9 v t v t s t s t i 4 i t s				
f	f	r	r r g	q			

t 9 v t v t s t	i t t e	t	s t s o s o i				
3 4 4 4	n 3 n h n h n 4	i	3 s h s 4 h s	4 n h n 4 i o			
2 g	r 2 2 2	n	y r	f			

t h n 4 i o s	t s t v t v t s t	v i z r z i v 9 v 9	v t t	e d c d t d c			
n	3	h	h	3 3 n h			
2	2	q	f	q			

t s t i 4 n h t	t	t	4 n h n 4 n h	t	t		
n	n	i	h g	3 r r 3 m 3 h 3 h m			
r 3	r g r h n 3	r	g g 2 q	g v q 8			

9 v t s	o t s o i 4	t	t s o i 4 n o s i o	i 4 4	i		
3 3 h n 4 i	3	3 b h 3 s	4	3 3	c c	3 h s 3 h s	
q 3	q 3	r	3 2 f	f q 6	2 4	g 2 q 3	

f ij

i t 9 9 v s t n i n q i n r n n h n r r n r r g q 2 g 2 q f	s i s s o i 4 o i 4 4 i n h 3 h g n g g g g 2 g q g 6 q q f 5 6 5 3 t
2 o s t s t s o 4 n g h r c r 3 4 f 3	i 4 4 i 2 s 2 s b s f r 2 n f f q 2 g
s t t v 4 4 n 3 h h 3 3 3 m 3 h 3 h m	9 9 v t s t s t s t t d t d t d t d t d t d n i i 4 i h 3 h q q g 2 g 3 3 q 2 q 3
t t t t 4 i t s t v t n 4 n 4 4 n r 3 3 r q 2 q 2 2 q 3 f 3 f 3	t t t t n 4 n 4 4 s r 3 3 r q 2 q 2 2 q 3 f 3 f f 3

FINIS.

VITA IN LIGNO

V. Vocum. Ludouicum Senffel.

s o 4 d o 4 d o s o d 4 d o s e s o e s	o d s e s e p p e s 4 n 4 d 4
e s e s o d 4 s s e p d e e p 9 o	p p 9 t 9 t p t p t 9 t 9 p p p t e s p t n c n n 3 4 4 g 4 d 4 n
2 g g 2 2 g g	

f iii

Handwritten musical score with ten systems. Each system consists of a staff of musical notation (neumes) and a line of rhythmic notation (letters and numbers). The notation is dense and characteristic of early printed music.

System 1: *gg2g3cnc* *4ñ4ios0 o i4ioioi4i4c* *5 5 p t t* *4 4 c4ncnc3g2g32*

System 2: *g3cñ4iñ* *oi4 4sh64hs* *5 5 p 9t 9 p 5* *9tv9tv tv tv* *9 9 v* *q g g 2 8 2 g 2 q* *0 4 ñ* *n ñ m* *2 ñ 4 2*

System 3: *h i 4* *o i o s o s* *t t* *9 t t p 5 0 0* *t t t t* *f r 3 8 f 5 r 3 5 1 8 4* *n o o i 3 3 8 4 4* *g r 2 3 f q 2 9 r 3* *3 3 4 4*

System 4: *o o o c n 4 i o s* *e* *p p* *t t s t s o s o* *i 4 i 4 i 4* *t t* *2 2 9* *ñ 4 n c 3 c* *n 3 3 n* *3 3 3* *3 3 4 4*

System 5: *y n 4 i o* *o i 4* *4 n c n 4 c n* *o i 4 i o s o s* *t t* *o o o v 4* *4 2 y 2 g r* *3 4 i* *3 n c 3 3* *3 2 2 4*

System 6: *i o s t* *p t* *9 p t s* *o i 4 4 n c n c n* *o i 4 i o s* *t t* *t t 9 p t t t* *4 4 c n c c 4 4* *o t 9 p t t t* *2 2 2 g g r f* *3 2 3 2 2 r r g 2 g* *4 4 4 4*

System 7: *i o s i o s* *e e* *o i 4 n 4* *n* *t t* *9 o 3* *3 2* *n 4* *o i 3*

System 8: *2 2 v t t v 2 v t* *9 9* *t 9* *9 9 2 g 2 g f q 1 f q 1* *f 1 3 4* *c 3 r 3 g 3 c 3 c g* *r r* *3 f*

System 9: *o s t v* *9 t v t 9 9* *9 v t v 9 t v 9* *9* *9* *9* *t t 4 i* *5* *p p p* *2 ñ 2 ñ h 3 ñ* *g* *ñ* *i 4 i n o o i n 4* *i* *4 i* *4 n c 3 g* *o* *4* *i* *n* *g* *3 g 3 2 g r* *2 9 f 1 f 3*

9 2 2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9	2 vt 9
yr y 4 g	4 r h o	o 3 c n	3 c n	3 c n	3 c n	3 c n	3 c n	3 c n	3 c n	3 c n	3 c n
2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4

o 3	o 3	p o d o	o i 4 n	o i 4 n	o i 4 n	o i 4 n	o i 4 n	o i 4 n	o i 4 n	o i 4 n	o i 4 n
3 2 g 3	y y	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4

o 4 d o	4 n c n	4 d	o n	4 c 3 c n	4 c 3 c n	4 c 3 c n	4 c 3 c n	4 c 3 c n	4 c 3 c n	4 c 3 c n	4 c 3 c n
2	g	2	4	2	4	2	4	2	4	2	4
4	4	4	4	4	4	4	4	4	4	4	4

ep 2 p	2 p	2 p	2 p	2 p	2 p	2 p	2 p	2 p	2 p	2 p	2 p
h 3	n c 3 g	3 f	3 f	3 f	3 f	3 f	3 f	3 f	3 f	3 f	3 f
4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4

o 5 o	5	o 4 d o	4 d o	4 d o	4 d o	4 d o	4 d o	4 d o	4 d o	4 d o	4 d o
2	2	2	2	2	2	2	2	2	2	2	2
4	4	4	4	4	4	4	4	4	4	4	4

n 4 d 4 d	4 c	n 4	2 3 g	2 3 g	2 3 g	2 3 g	2 3 g	2 3 g	2 3 g	2 3 g	2 3 g
g	g	g	g	g	g	g	g	g	g	g	g
4	4	4	4	4	4	4	4	4	4	4	4

s	s	s	s	s	s	s	s	s	s	s	s
d	4 n 4 d	4	n c n 4 n c 3 c 3	3 c n c	3 c n c	3 c n c	3 c n c	3 c n c	3 c n c	3 c n c	3 c n c
c	n	n	g	g	g	g	g	g	g	g	g
g	n g g	g	g	g	g	g	g	g	g	g	g
f	f	f	f	f	f	f	f	f	f	f	f
4	4	4	4	4	4	4	4	4	4	4	4

FINIS.

6

In exitu Israel de Egipto. IIII. Vocum. Iosquin de Pres.

Handwritten musical score for a four-voice setting of the Mass, titled "In exitu Israel de Egipto. IIII. Vocum. Iosquin de Pres." The score is written on ten staves, each containing a vocal line with rhythmic notation and Latin text. The text is a paraphrase of the Mass text: Kyrie eleison, Gloria in excelsis deo, Credo in unum deum, and Agnus Dei. The notation uses a system of rhythmic flags and stems, characteristic of the early printed musical notation of the 16th century. The Latin text is written in a Gothic script below the notes. The score is divided into measures by vertical bar lines, and the text is aligned with the notes. The paper shows signs of age, including some staining and wear.

In exitu Israel de Egipto. IIII. Vocum. Iosquin de Pres.

Handwritten musical notation on a page from a manuscript. The page contains 12 systems of music, each consisting of a staff with rhythmic notation (vertical lines) and a line of text below it. The text consists of letters and numbers, likely representing a vocal line or a specific notation system. The letters used include 's', 'c', 'n', 'g', 'o', 'i', '4', 'p', 't', 'y', 'z', 'f', 'r', 'g', 'b', 'g', '3', '2', '1', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The numbers are often placed above or below the letters, and some are enclosed in small boxes or have lines extending from them. The rhythmic notation consists of vertical lines of varying heights and thicknesses, some with flags or beams, indicating the timing and duration of notes. The page is aged and shows some wear, particularly a large stain on the left side.

Handwritten musical notation with rhythmic values and letter-based notes. The notation consists of several staves with rhythmic flags above and below the notes, and various letters (d, c, n, g, p, s, e, o, i, f, y, r) used as note values. Some letters are written in red ink.

Staff 1: *d o d 4 d* 4 c *n 4 n c c c 3 g 3 g 3* *é t p 2 p p p t s p t*
 Staff 2: *p t s t p n 4 i o s t p* 4 4 4 *p p p t s t s t s t s o i o 4*
 Staff 3: *4 s p s t p 2 t 2 p t p 2 p t s s t s t s i t* 5 *g c g 3 c n 4*
 Staff 4: *g 3 c n 4 n c 3 c n c n c 3 g 3 g g 6 g g 6* *s p s t 2 p t s s o 4*
 Staff 5: *g 2 g f l* 4 4 3 3 *g g f f* *g c y 4 4 n c 3 n 4*
 Staff 6: *g f a b* 3 c g

SECUNDA PARS

Handwritten musical notation for the second part of the piece. It continues with rhythmic notation and letter-based notes.

Staff 1: *c 2 g r g r g 2 g* *n c n 4 n c n 3* *o s t p 4 i o s o*
 Staff 2: *4 1 f l f l 4 3* *g 2 g r g r g 2 g* *r y f e g 2* *4 f*
 Staff 3: *s s c n c 3 c n* *t s o i o s t p* *p c 3 g 3 c n c c* *c c 3*
 Staff 4: *g g 2* *4 3 4 f l e 2* *g g g* *l l l f e 2 e f l f 4 6*
 Staff 5: *2 g 3 c 3 g 3 g 6 g g 6 g* *n 4 i o s t p p t p* *t*
 Staff 6: *2 2 g f l f* *f 2 g 2 2 g f* *f 6 4 3 3* *g 4 4 4 n 4 i o s o i* *f*

G ij

o s o i o s t p t t i o s i o s o i 4 i o s o s

o d 4 n 3 m c n e 3 c n 4 r y 3 n c g f f e

o 4 i o s o i 4 i 4 n 4 i o s o t

c n 4 3 c g 3 c n 4 c g 3 2

2 f f i f 2 g r g 2 g r g r y 3 g 2 g 2 g r y r e f

4 i f f f 4 i

p t o s s t s t s t s t s t p t o s s t i t s i t s

g 3 c g 3 4 4 4 3 n 4 n 4 c n 4 n e 3 c

g 2 f f f 4 2 g 3 y g 3 f g

4 i o s t p t t t p t p t s p t t t t

o s 4 i o s o o 3 o 3 o i 4 i o s o i 4 n 4 c 3 c o i 4 n c

3 f 3 f 3 f g 2 g

t s o i o s t p t t p t s t p t s o s t p t

n c 3 g 3 f o o o i o i

3 f

o i 4 n 4 t s o i o s t p

c n 4 d 4 n c n e 3 g 3 3 c o 3 o 4 i o s

g 2 2 g t t 3 4 | f f

t t t s t p t p t s o s t s o s o i 4 n 4 i o s t

o i o i 4 n 4 i o s o o i 3 3 s 4 s h s 3 f

r

p 2 p p p p t s s t i t s i t s s

4 d 4 4 4 o o 4 4 c g c 3 c n e n e 3 g

g g g 2 g 3 c n c n 3 i 3 n c 3 g g

t t g y y 2 g f t t

o o o o s t t s o t

3 3 3 3 3 o i 3 s

f f f f f r r r r 3 g 2 g 3 c n

g r g r g 2 g f f i f f e f i f i f f

t t s s o d o s t p t s t

4 4 n 4 d 4 4 4 4 o s t t p

c c 3 v 4 f f f 2 f 4 4 o i 4 n c 3 n

e f f f f f f 2 f f q f f 6 4 3 g

p cn4io rg 2	tp i	st n	so z	so z	oi r	sh r	s4 r	hs r	o f	o ff	s +	o +	ioioi4s
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	5 0 0 i z z i o i c r r g f f
o i 4 s	4 s 4 i o s o i 4 o i 4 s i 4							6 4 s 4 s h s	4				o i 4
	c 3 g							g 2 g 2 q f q f q					f
t m 3 n 4 c	s i o s i o s	t o s i o 4 i o s o s	z c n 3 c g 2 4 z c 3 c n	z r g r 2 g q f c r g	f r i f 4 6 f + f f			z 4 i o 4 i o s s	z 4 i o 4 i o s s	z 4 i o 4 i o s s	z 4 i o 4 i o s s	z 4 i o 4 i o s s	t 5 5 0
t 9 v 9	t 9 p 9 p t s t							o o i o s o i o					p z z o
z i	4	4						4 4 n b n 4 n c 3 g 3					g
								f g 2 g r g 2 g q					
pp 9	p t s t s o s o o							g g g g q					5 5 c c 3 n
i 4 n	n n n	z n c 3 c 3 g 2	g g g g q					g g g g q					g g g g
g g r	g 2 q	f f	+ 1 4	6 f 1 3 3 3 3				+ + + +					
s	i 4 i t i t i 4 i t i 4 s 4 i t							g 4 i 4 i o i o					s t s
c n c 3 c n	r							c c n 4					4
								g g r					c 3 g 3 c n c
o s o	i 4 4 s 4 s							t p t s t p t p 9					o n c
n	c 3 g r g							4 4 i 4 i o 4 o z o i					z n c
r	g 2 q	r						z 4 n 4					r
		f						3 c n c					4 + f
o i o i o t s o i 4													
3 n z i z													
r r r													
f 3 f 1 f													

TERTIA PARS

Qui habitat. IIII. Vocum. Iosquin de Pres.

s ncn4nc3	s cg3c	o i4 i o s o	i n4 i o s	s 32g3cn	s ncg3cn3gr	s c s t c t c	s p g4 i
o 2f	s d 2v	s o4 p	i s t c t f4	s o i4 n c 3 g4 f	4444 c 3c3c	o 2g2g2	32g3cn4 f
i4 in4 g2gr	4 i o o4 i o s o o	i44 rg2qfg	4 s h s4 h s4 nc3g2g	4 f	3 h n3 h n3 f	o s o i4 o i4	n c
nc3nc r	3 f	e e4 s t s e s o i n4n rcg	o i4 n c 3 g 3 o z r f	5 e4 3 g4	3 c 3 c f e f4		
i4 i n	o4 o e s o i4 34 3	i n4 i o s s t i s i c n n4	s n4 i o s e s c	g g3 cn g			
4 g3 cn4 t341	4 n c n c 3 g f	3 c n4 f	n3 c n n g n4 n c 3 f	c g c 13 11			
nc3c f	n3cn4nc3g4 f	4 434 f	n3 f	n n g3cn4n c3 f			
g3cn f	4nc f	c3g3cn4 f	n3cnncn4nc f	3gg gBgBqB f			
gBgBgBg3g f	g r g 2 g r g 3 f	g f	c3g3cn f	4 4 i4 i f	o c c n c 3 c 3 g f		
o c 204 i o s o	o 4 i o o i n c 3 g	o i4 o i4 n n c y r	c c g	g g3nc3g3cn4 i f			

Handwritten musical notation for 'Qui habitat. IIII. Vocum. Iosquin de Pres.' consisting of multiple staves with rhythmic symbols and letters.

Staff 1: *4 4 i 4 i o i o i 4 n c f q f l f q 2 g 2 g g 2 4 2*

Staff 2: *4 4 4 c 3 n c 3 g 4 4 4 n c n 4 i 4 4 y 4 4 n c 3 g*

Staff 3: *c 3 2 c c 3 c 3 g 3 c c f q 2 g 2 e f f e l 4 4*

Staff 4: *o o 4 4 4 i o s t p t s s s t s t i c t s 4 4 4 i 2 3 4 4 n c 4 4 n c 3 g c 3 2 n n c 3 g c*

Staff 5: *o s t p t s s s t i c t s i c t s g g 4 4 g 4 g 4 n 4 i 3 2 n c 3 g 3 c n 4 c 3 c 3 c n c n 4 g 3 c c g g g*

Staff 6: *o i o i o i 4 n 4 p p t i 4 i o s t p t s t p s t p t s s s 3 c g 4 g 3 c n 4 n 4 i o 4 4 4 n c 3 4 i g g g 4 g 4*

Staff 7: *t t p t p p t s t t t p p t s o s s o 3 r f 3 4 n c c n 4 4 s h s 4 s g g g g g*

Staff 8: *f f f f f f g 2 g f q 2 g g g g 2 g f q q*

Staff 9: *FINIS.*

Absolon fili mi, IIII. Vocum, Iosquin de Pres.

Handwritten musical notation for 'Absolon fili mi, IIII. Vocum, Iosquin de Pres.' consisting of multiple staves with rhythmic symbols and letters.

Staff 1: *o o s i o s i o s t s o i o s t p n 4 i o s t p t s p t t n 3 c n 3 c n 4 c n 2 2*

Staff 2: *4 c n 4 s 2 t 9 o 9 t p t 9 t 9 p t s o s 4 n 4 d 4 n c n 4 4 n 3 y r g y g 3 2 g 3 y y y 3 f 3 c e e f*

Abfolon fili mi. IIII. Vocum. Iosquin de Pres.

Handwritten musical score for a piece titled "Abfolon fili mi. IIII. Vocum. Iosquin de Pres." The score is written on ten staves, each containing rhythmic notation (vertical lines and flags) and a series of letters (o, r, y, c, z, n, e, n, c, z, g, c, z, y, f, f, l, f, l, f, g, 2, v, l, 2, g, 2, l, f, l) representing the vocal line. The letters are arranged in a way that suggests a specific rhythmic pattern, with some letters appearing above or below the staff lines. The notation is dense and characteristic of early printed music.

Cum Sancto Spiritu. III. Vocum. Iosquin de Pres.

o o d o d 4 d	o d o s d o z	o d 4 n	y c n 4	i o	o i 4 o i
o i 4 i o	i 4 n d 4	n	n c n c 3 c n c n 4 n c	3 g 2	
2	2 f 2	g	f 2 g 2 f f	6	f 9
2 g r g	n o	o i 4 i o i 4 i o	2	2	2
2	2 n n i 4 n c 3 c	n	2	2	2
2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2
n n	g z c	4 n y	g n d 4	n	2 4 i o s t v
n	n h n 4 n h 3	h n 4 i o i o o i 4 o i o i 4 i	o n d o 4	4 d o	d 4 c
2 g 2	2	g	2	2	f
n 4 n c n 4	4 n n	n h 3 n h n h 3 h n	n	2	2 g 2 f f
2	f 2 f 2 f 2 f 2	g 3 y	g 2 g 2 f f	g r g 2 g 2 g	2
3	5 o s o d 4 d o d 4 d o	o d 4 c	g	g	g
c n	5	o	2 2 p	p 2 2 p 2	2 2 p 2 2
t 2	2 o d d	p s p	t p 2	p p s p	t o t s p
o o	d d	d 4 i o	d d d 4 4	4 4	4 n d d 4 4 4 n
z d n n	n	c z n	n n	4 c c	r n c c
y r 2 m	g	e g	2 m	m g e g	2 g f 2 g g 2 f 9 v
g 2 g 2 g 2 f f	f f 9 v	v	f	f	f
5 d 5 o	d n 4 d o	5 t s	5 o o 5 o o i 4 o i o i 4 i	o n	2
n c z	n	c c	3 n	2	2
g y r	r n c g g	y r 2	g	2	2

Handwritten musical notation on a page with ten systems. Each system consists of a staff of rhythmic notation (vertical lines and flags) and a line of text below it containing letters and numbers. The letters used are primarily 'f', 'g', 'h', 'i', 'n', 'o', 'r', 's', 't', 'v', 'z'. Numbers 2, 3, 4 are used as accents or multipliers. The notation is dense and fills most of the page.

Handwritten musical notation on a page from a manuscript. The page contains 12 staves of music, each with a rhythmic staff above and a vocal line below. The notation is a form of early shorthand or cipher, using letters and numbers to represent notes and rests. The letters used include v, s, t, i, c, e, n, b, h, g, f, r, m, z, y, p, o, i, u, e, s, o, c, g, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The numbers are used to indicate the duration of the notes. The page is numbered 'XXXIII.' at the top right and 'J iij' at the bottom right.

Spiritus Domini. IIII. Vocum. Ioann Mouton.

t s t v 9 4 i t s t v	9 v	t s o i o s o i o	i 4 4 4 s h 4 s
3	3 4	4 3	n h r
9	g h 3 g	r	g 2 2 q
3	3 5 f q 8 †	f	f 3

	FINIS.
4 s h s	
4	
3	
2	
f	

Sancta Trinitas. IIII. Vocum.
Antoni Feuill.

o o i o i o s	o s t s o i 4 n 4 i o	s s s s	i n 4 i o s t p t s o i 4 i 4 n
n n	n n	i i i i	n
2 2	r r	n n n n	†
	v v	†	

h n 4 i o o	t t n 4 i o s	t p n 4 i o s t	p t t t s t p t
n n	n 3 n c n 3	3	4
2 + 2	2	6	g

p t s o s i o s i o s	t s o s t p 9	o i o s o i 4 n	9 p 9 p t s t p t s o i o
4	o	o	o
c	3	3	
g	2	2	

s t s o i 4 i 4 i o s	o i 4 n 4	n c 3 c n 4 n n 4 n c 3 g
i	3 n n	r
n 3	n h 3 n h n h 3 h	v

3 2 g 2 q f l f	2 g r 2 g 2 g 2 g r g 2 g 2 g 3 c	3 g 2 g 2 q 2 q f q v	i 4 i o s
f	f g	2	2

t o h n 4 i o s o	t s t s o i o i o s o i o	n h n 3 i o i 4 i o n o o i 4 o i
2	3	

Sancta trinitas. IIII. Vocum. Antoni Feuln.

Handwritten musical score for Sancta Trinitas, IIII. Vocum. Antoni Feuln. The score is organized into ten systems, each containing a staff of musical notation and a line of vocal notation (letters and numbers). The notation includes various rhythmic values (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and dynamic markings (e.g., f, g, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The vocal notation consists of letters (i, o, s, t, p, o, 3, 4, d, n, n, c, r, g, 2, f, n, h, n, h, 3, b, n, 4, i, o, o, i, e, p, 4, n, 3, 3, g, r, g, 2, g, 3, c, n, c, 3, c, n, 4, i, 4, n, n, 2, 2, g, f, 1) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score is written in a historical notation style, likely from the 16th or 17th century.

Handwritten musical notation with rhythmic symbols and letters. The notation consists of multiple staves, each with a series of vertical lines and flags representing rhythmic values. Below these symbols are various letters and numbers, likely representing the lyrics or specific musical instructions.

Key elements of the notation include:

- Rhythmic symbols:** Vertical lines with flags, often grouped together to represent specific rhythmic patterns.
- Letters and numbers:** A mix of lowercase letters (n, o, i, s, p, e, t, h, z, b, n, q, r, y, f, g, c, d) and numbers (2, 3, 4, 5, 9) interspersed with the rhythmic symbols.
- Staff structure:** The page is divided into approximately 12 horizontal staves, each containing a line of notation.

Alleluia Confitemini. IIII. Vocum. Ioann Mouton.

Handwritten musical notation for the Alleluia Confitemini, IIII. Vocum. Ioann Mouton. The notation consists of several staves of square notes with rhythmic values (e.g., 2, 4, 8, 16) and Latin text. The text includes: p 9t v 2vt 2 vsz r r 9t vt 9 2vt vt s o s s 9 9 p; d 4 y 4 4 g 4 4 g 4 4 g 8 g i i n n o; c y 3 f 10 i 8 g i n; g f 2 i 8; 2 p t s t p t s t p 9 i n i o t p t s o s i n n o o s o i o i 4 n 4 i 4 i; o s s t s t v 9 9 9 t o s t p s t p 9 n 4 i o s t p i t s o i 4; 3 g 3 c n 4 n r g 2 q 2; i n n n o o i o i 4 n 4 i o i 4 i o 4 n h r g r g; 2 2 c c n c 3 c n 3 2 g 3 c n 4 n; n 3 h n 4 n i 4 n 4 i o s o t s o i 4 i i o i 4 i 4 n c n 4 i 4 n n; r g 2 q 2 q 2 g i g g 2 q 2 q; 4 n n h 3 n h n h 3 h n n i s s o i 4 i s p 9 t t v 2 2 v t t t v 2 v t 9; 4 n n h 3 n h n h 3 h n n i s s o i 4 i g g y g t h e n t h g n; f i i i g g f f y g r e r e g r; 2 v t v 9 t v 9 i n; g i n

SECUNDA PARS

Handwritten musical notation on a page from a medieval manuscript. The page contains 12 staves of music, each with a rhythmic staff (neumes) and a vocal line (letters). The notation is a form of early mensural notation, likely from the 15th century, as indicated by the title 'Ioann Mouton'.

The musical notation consists of rhythmic patterns (neumes) written above a four-line staff. Below the rhythmic staff, there are letters representing the vocal line. The letters are often grouped and sometimes have small numbers or symbols above them, indicating specific rhythmic values or articulation.

The text of the page is a Latin liturgical text, specifically the Alleluia 'Confitemini'. The text is written in a Gothic script and is arranged in a single column across the 12 staves. The text includes the following words and phrases:

Alleluia Confitemini. IIII. Vocum. Ioann Mouton.

The page is numbered 'XXXVII.' in the top right corner.

At the bottom right of the page, there is a small signature or mark: **B iij**.

Si bona suscepimus. IIII. Vocum. Claudin.

Handwritten musical notation on a page from a manuscript. The page contains ten staves of music, each with a rhythmic staff above and a vocal line below. The notation is a form of early printed musical notation, likely mensural notation, with various symbols and numbers indicating pitch and rhythm. The text below the staves is a Latin phrase: "Si bona suscepimus. IIII. Vocum. Claudin." The page is numbered "113" at the bottom center.

113

Handwritten musical notation on a page with ten systems. Each system consists of a staff with rhythmic notation (vertical lines) and a line of text below it containing letters and numbers. The text appears to be a form of shorthand or a specific notation system, possibly related to the title 'Si bona suscepimus. IIII. Vocum. Claudm.'.

System 1: *i o s t p n 4 i o s t p s s*
 System 2: *f g f i f o*
 System 3: *3 g 2 g 2 g r*
 System 4: *4 n 4 i*
 System 5: *o s t s o i 4 n 4 i o s*
 System 6: *2 p t s t s s t s c i c*
 System 7: *p t s t p s p*
 System 8: *p t s t p*
 System 9: *i o s t p n 4 i o s t p t s*
 System 10: *s o i 4*

44g3hn 4s4i4shs4it 5 55 stitstst i4nb3b
g g gbg3g n nn nn

n4it ii4itstst t t tstit4tit 5
3 333hs3hs 4 3 hg3hn4

tstitst v vtvvtstst tstiti t4it4itst
n 4hn4hn4i inn 3 bg

svtststststst v tss stitstst stvts s
n 3 3 nb3g3 f f gbggn4nb3gg
+ + + +

53hn4itst 55 gflf92 99g8g 3 3h4nb 3g8q8
g g 3 333 f flf153

g 3 hn4nb3 h f51f51f9 911 f g8q
5+351 f51 f51f9 911 f51 9

8g3b3gg3gg 8 g44 v vststst v vvtststst
f f 8 9 f f 1 f g 3
6 5 3+3 + + i i i 3

4itst t t s t4t stt4i 4 4
4 4n3 hnh3hn3hn4 i 3 3shs4hs 4 4
+ + 351 f h bb

si t t tstit 4 hnhnb3g 3g3 3 3 h4hg3hn4h nb4nb3 h b4
g r f 8qf f ff9 r g8qf 3g
991 f f f f 1 f + 3

4 nb 55 s t stvstst v v 5 is
8 344shs4s 33in h i44nbn4n4nb3 h hnb
51f98g9 9 f 4h 3 9 3g
g9g8q f g 3g

In illo tempore. IIII. Vocum. Benedictus.

The image shows a page from a historical music manuscript, titled "In illo tempore. IIII. Vocum. Benedictus." It contains four staves of music, each representing a different voice part. The notation is mensural, with notes written on four-line staves. Below the notes, there are Latin lyrics and figured bass notation (letters like 'g', 'f', 'b', 'h', 'n', 's', 't', 'i', 'c', 'e', 's', 't', 'i', 'c', 'i', 's' and numbers like '4', '3', '5', '2'). The manuscript is written in a dark ink on aged, yellowish paper. The first staff begins with the lyrics "t i 4" and "4 5 4 i t i 4 t c s t i c s". The second staff begins with "t v 9" and "n 4". The third staff begins with "t v t s t v 9" and "3 8 g 3". The fourth staff begins with "t v t v v t s v t s" and "t 9". The music is organized into measures by vertical bar lines. The overall layout is dense and characteristic of early printed or handwritten musical notation.

Handwritten musical score for three voices (Vocum) in Benedictus. The score consists of ten staves of music with various rhythmic markings and notes.

Staff 1: *i s i t i c s t s t s t i 4 i i*
3 b4 i 3 h n 3 h 3 f 3 f 3 g
3+35 | 6356 f53 | 3 | 3 | 63

Staff 2: *4 i i 4 4 4 t i 4 s h 3 m 3 h s 4 4 4 i t i t i 4 s 4*
q 3 g 3 r 8 8 q f 3 3 m 3 h s 4 i
5 6 f 5 3 3 ff ff f f ff

Staff 3: *4 n 4 n h 3 h 3 h n 4 n h 3 h 3 g 8 q 8 g 3 h n 4 h n 3 h n h 3*
g 8 g a f l f g q f l 5 3 l f l

Staff 4: *3 m 3 h 3 h m 3 3 3 f 4 n 4 n h 3 h i 3 3 3 s h s 4 4 8 4 4 4 n 8 r*
3 f f f 4 n 8 r r f 4 4 n 8 r

Staff 5: *t 9 v t v t t s s s t i c s t s t s t s t 4 t t s t v t s t v t s*
4 4 4 h n h g h n 4 4 4 n h 3 h 3 4 4 4 i
t g v g f t g t B f

Staff 6: *t i 4 i 4 n 3 3 n h 3 h n 3 3 3 s h 3 s 4 t i 4*
f r 3 f 3 h 3 3 f 3 h 3 g 3 h
ff q f l f g f

Staff 7: *3 4 4 4 i 4 h n 4 i t s t t s t i t 4 i*
3 g 8 q f f g 3 h n 3 h n h 3 r g h 3 g 8 q 3 8 f f 3 3 s h s 3 i
l 5 3 t l f q f f f f f r 3

Staff 8: *t 4 4 i t t 4 t v 9 t t t s i s 4 i*
3 r h 3 g 3 g 8 q 3 4 4 i 4 3 m 3 m 3 3 4 h n r 3 8 g
f ff q f f f 3 h n h h 3 3 ff 9 8 f g r q 8 q
l 5 3 t l f l 5 5 3 3 f 3

Staff 9: *i 4 4 4 s 4 s h s 4 t t v 9 t t t s i 4 s 4 i t i 4 4*
3 8 g 8 q f q 8 f q 8 g 3 h n 3 4 h n r 4 8 g 3 8 f
f 3 3 f l 5 3 r h r q 8 q 8 f t 5

Staff 10: *4 s h s 4 h s 4 t i t s t s t i t s t i t t*
3 3 n 4 n h 3 4 h 3 n h 3 h n 3 g 8 q 3 h 3 s 3 n h
r f g 8 q

Beati omnes. IIII. Vocum. Benedictus.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in mensural notation. The score consists of 11 staves. Each staff contains rhythmic notation (neumes) and Latin text. The text includes: "Beati omnes", "In excelsis deo", "Et in spiritu sancto", "Et in ecclesia", "Et in conspectu", "Et in gloria", "Et in maiestate", "Et in regno", "Et in imperio", "Et in potestate", "Et in virtute", "Et in maiestate", "Et in regno", "Et in imperio", "Et in potestate", "Et in virtute". The score concludes with the word "FINIS." on the final staff.

Handwritten musical notation on ten staves. Each staff consists of a rhythmic line (neumes) and a line of letters (vocal letters) below it. The notation is dense and characteristic of early printed music.

Staff 1: *g g g 3 bn4 nb3 h 43 h s4 i 4 4 n3 hn4 i h3 bn4*

Staff 2: *isti ti4 s4 it5 s t i i 4 4+ i4 s4 it*

Staff 3: *scststsci c t i isticti4s4 h 4 4 3 n*

Staff 4: *h r h h h 4 r t i44 s4 4 s h s4 i4 i s4 4 h3*

Staff 5: *g3hs 4 4 i4ni4t isticti4s h3 h3 h3hs 4 ii*

Staff 6: *ti4tstict 4shs4itct5 s itstsci4s 4 h3 h3 h3 h3 g*

Staff 7: *4 4 g3 hn4 i4 4 4 44 s4 i4 s h3 hn*

Staff 8: *4 h 4 icststsci ticti4i4it4 i4n8n h3*

Staff 9: *3 hn4 ic i i i4 hn4 i 4 in4 icst svstststsci*

Staff 10: *ti4tstict i4n4g3hg3hn4 n i3hn4it i i*

Sancta Maria. IIII Vocum. Gombert.

The musical score is written on 11 staves. Each staff begins with a treble clef and a 4/4 time signature. The notes are represented by letters: 'i', 'n', 'h', 'b', 's', 'c', 't', 'v', 'r', 'g', 'f', 'q', 'z', '3', '4', '5', '6', '7', '8', '9'. Some letters are written in a larger, bolder font, possibly indicating a specific pitch or a different rhythmic value. The score is divided into measures by vertical bar lines. The overall structure is a complex polyphonic setting of the text 'Sancta Maria'.

Handwritten musical notation on a page with 12 staves. Each staff contains rhythmic notation (vertical lines) and a sequence of letters (vocal syllables) and numbers (rhythmic values). The letters used include 'i', 'u', 'e', 's', 'n', 'h', 'b', 'g', 'r', 'm', 'o', 'v', 't', 'c', 'f', 'q', 'z', '3', '4', '2', '1', '5', '6', '8', '9', '10', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The numbers are placed below the letters, often with a '3' or '4' as a denominator, indicating rhythmic values. The notation is organized into measures by vertical bar lines.

Dilexi quoniam. IIII. Vocum. Incertus Autor.

i i z h n 4 i t	s i 4 n 4 i t i	s t s t s o i	o t s o i 4 n 4 n b 3	i i i
h h	n	r	h	h h h
g g	g	f	g	g g g
q q	l	l	q	q q q 2 g 2
i o s i o s t	t	s	s	i
n h n 4 b n 4 h n 4 i	n h	h 3 n h 3 g	n h n 4 n h n h	4 h n
q f	n	r	r	g
l	l	2	q	q
4 h n 4	i 4 n h n 3 h n 3 h n	4 i i 4 i	s o s o i 4	i 4 n h n 4 i o s t s
q	r	3	r	3
2	2	q	f	f
s o i 4 i	4	4	n	3
g	2 q 2 g 2 q 2	g	q	h
f	g 2 q f l f	f	f	q
l	3	4	3	h
i i i	r b 3 h n 4 i	4 i n	n h 3 h	o s o s o s t
r m 3 g 2 q	q i i n 3 h	r r	f	3
3	3	r 2 g r	f	g 3 h
3	3	q	2 f	h n g
o	o	i	i 4 4 i	n 3 h n 4 n
3	3	n	h 3 h	h
r 2 g r h g	g	r m 8 r m	r	r g b g
f	f	q	2 q	q
4 i i 4 i	i 4 i 4 n h i	i t	t s t t s t s t s t	t s o
3	h	n	n h 4 i o s o i 4	n n h
2	r g b g	r g	2	r
2	q	q	q	q
o i o i 4 n 4 i o s o i 4	i o i 4 n h 3 h n 4 i	o s t s o i	i 4 n h n 4 i	
3	h	h	n	
f	g	q	q	
i 4 n 4 i i 4 i i	i o i 4 i o s	s o i 4 n h 3 h n 4	i o	o i 4 n h n 4
3	h n	n	h 3 g 3 h n	h
2	2	2	q	g r
f	f	3	q	h
i t s t v g v t t e t t e t	t t	t	o	s t s t o
n	i i 4 i	i	n 4 i n	h
3	n h g r h	r	2	g r g 2 g r 2
q	3 f	3 q	3	q

Handwritten musical notation on a page with ten systems. Each system consists of a staff with rhythmic notation (vertical lines) and a line of letters below it representing notes. The letters include 'o', 'i', 'n', 'h', 'r', 'g', 'v', 'f', 'q', 's', 't', 'e', 'v', 'z', 'b', '3', '4', '2', '1', '5', '6', '7', '8', '9', '0'. Some letters are written in a larger, bolder font. The notation is dense and fills most of the page.

Finis.

3bn4	i i 4 n 4 i t	s t t c s t s	h 3 h n 3 h n	o o o	i
3 3	3 g	q	q	f 2	2 g

i	i	s	s	t	s t s t v t v 9 9 v t 9 v
n	n n	4	i	4 n h 3 h n	4 i 3
r h	n 4 r n h n 4 n h 3	h 3 g 2 g f g	g 8 q 8	g	q 8
3	3	3	3	3	3

9 v t v	9 9	9	v 9 t s o t s	i 4 i	o
n	n	4	4 n n	n h 3 n h n	i
r	g 8 g r	f	h n	2	f g r g
3	3	3	3	3	3

i	i	i	i	1 4 n 4 i t	s t v 9
r g r 2	g q q	q g	g	n h 3 h 3 h n	h i
1	3	3	3	3	3

9 v v	v t t t	t	t t t	t	t s t v t v t s t s
4	i o 4	i	n	4 4 4	n
h	n 3	h 3 n h	r g	2 f q 2 g	r
g	g r 2	q	3	3	3

o i 4 n 4	n	4	4 i 4 n n	n h 3 h n h 3 h n	5 t
2 n	n h 3 n h n h 3 h n h 3 g	4	h 3 g g	g 2	g n
3	3	3	3	3	3

v	s s s	t s t o s o s	i	4	4
4 h n 4 h n 4	i n	h n i 4 n h 3 h	i	i	i
g	g r	h 3 h 3 g 8 g	g	g n	g
3	3	3	3	3	3

v	s s s	t s t o s o s	i	4	4
4 h n 4 n h 3 h 4	4 i o i 4 i n	3	h n h 3 h n n h 3	h h	n 3
g	g	g	g	g 8 g r g 2 g r 2	2
3	3	3	3	3	3

4 i o s o i 4 i o i 4 n h 3	4	h 3	h n	3	3
h	g	g g g r 2 g	g	r	h 3 4
g	g	g	g	f	h
3	3	3	3	3	3

s	t	s	s 3 h n 4 i o s	s	s i i i 4 i o i 4 n
i i 4	i 4 i 4 n 4	i	i	n n n b	4 i
n i	n 3	n h n 4 n h 3	h	g	h 3 g
1	2	3	3	3	3

Handwritten musical notation on a page with 12 staves. Each staff contains rhythmic notation (vertical lines with flags) and a sequence of letters (vowels and consonants) representing the lyrics. The letters are often grouped with numbers (1-4) and other symbols (g, f, r, s, e, i, o, n, h, z, b, #, 4, 3, 2, 1, 1/2, 1/3, 1/4, 1/5, 1/6, 1/7, 1/8, 1/9, 1/10, 1/11, 1/12, 1/13, 1/14, 1/15, 1/16, 1/17, 1/18, 1/19, 1/20, 1/21, 1/22, 1/23, 1/24, 1/25, 1/26, 1/27, 1/28, 1/29, 1/30, 1/31, 1/32, 1/33, 1/34, 1/35, 1/36, 1/37, 1/38, 1/39, 1/40, 1/41, 1/42, 1/43, 1/44, 1/45, 1/46, 1/47, 1/48, 1/49, 1/50, 1/51, 1/52, 1/53, 1/54, 1/55, 1/56, 1/57, 1/58, 1/59, 1/60, 1/61, 1/62, 1/63, 1/64, 1/65, 1/66, 1/67, 1/68, 1/69, 1/70, 1/71, 1/72, 1/73, 1/74, 1/75, 1/76, 1/77, 1/78, 1/79, 1/80, 1/81, 1/82, 1/83, 1/84, 1/85, 1/86, 1/87, 1/88, 1/89, 1/90, 1/91, 1/92, 1/93, 1/94, 1/95, 1/96, 1/97, 1/98, 1/99, 1/100). The notation is arranged in a grid-like fashion across the staves.

FINIS.

Impetum Inimicorum. IIII. Vocum. Ioann Mouton.

Handwritten musical score for four voices, featuring rhythmic notation and vocal lines with lyrics. The score is organized into ten systems, each containing a rhythmic staff and a vocal staff. The lyrics are written in a medieval Gothic script.

System 1:
 Rhythmic: 3 3 e n e n 3 c 3 e n e n c 3 g 3 3 r g r g r g 2 g f 3 2 g 3 c f g f l f a 2
 Vocal: e p t s o i o 4 i o s o i 4

System 2:
 Rhythmic: g 2 g g 2 f 2 f l 4 1 4 3 + 2 2 3 + 3 + 2 g 4 n e n c 3 g 3 f
 Vocal: n 4 i o s o 4 i o s e e 4 n 4 i o s o o i 4 n 4 4 n 4 n c n 4

System 3:
 Rhythmic: 3 g 3 b g 3 c 3 g 3 e n c 3 g 2 4 s o i o i 4 n 4 c n e n c 3 g 3 3 h n 4 n n
 Vocal: i 4 i o s o o i n i 4 n 4 i o s e t s o i 4 i o s o

System 4:
 Rhythmic: i 4 4 4 s h s 4 h s 4 3 h s 4 i 4 4 4 n 4 i 4 n h n h n
 Vocal: g g 3 e n c 3 g 3 3 h n n g g 3 c 3 3 f h n n 3

System 5:
 Rhythmic: 4 i o s o t s o s o i 4 i 3 h n 4 i i 4 4 n n h 3 h n
 Vocal: h n b 3 h n r b 3 h e s t s e v 2 2 v e e e e s t i 4 i

System 6:
 Rhythmic: e s t v e i s 3 n n h n 4 n b 3 g 3 s o s o i 4 i o s o i o i i 4 n h
 Vocal: f l x q q q f 1 2 q q 2 g r g g 2 g r

System 7:
 Rhythmic: n h n 4 i o i 4 i o o i 4 4 s h s 4 i 4 i s 4 4 4 4
 Vocal: e s t v e i s 3 n n h n 4 n b 3 g 3 c 3 n c 3 2 g r

System 8:
 Rhythmic: q f q 2 g 3 f q q 3 2 c 3 3 3 3 2 g 3 h n 4
 Vocal: 3 + 2 4 3 3 g 2 c f 3 3 3 2 g 3 h n 4

Impetum Intmicorum. IIII. Vocum. Ioann Mouton.

The musical score consists of ten staves of mensural notation. Each staff begins with a clef and a time signature. The notes are represented by letters (v, i, n, h, g, r, s, t, e, o) and are grouped by rhythmic values such as 5, 3, 2, 4, and 3. The notation includes various rhythmic symbols like vertical lines with flags and beams. The score concludes with a double bar line and the word "FINIS." written in a larger, bold font.

Handwritten musical score for four voices, featuring staves with mensural notation and rhythmic notation below. The score is organized into ten systems, each containing four staves. The notation includes various rhythmic values (e.g., 4, 3, 2, 1, 3, 4) and letters (e.g., c, n, g, f, p, s, o, i, t, h, o, s, t, e, p, t, e, s, t, e, s, t, e, p, t, e, s) used to denote notes and rests. The text is written in a historical script, likely Latin, and the page shows signs of age and wear.

Register.

Der hie vorgedruckten Moteten/ mit Vier/
Fünff vnd Sechs Stimmen.

Volgen mit Vier Stimmen.

Abfolon fili mi.	Iosquin de Pres	Fol. XXX.
Affice Domine.	Claudinus.	LI.
Beati omnes qui timent Dominum.	Benedictus.	XLIII.
Ecce sic benedicetur homo.		
Cum sancto spiritu.	Iosquin de Pres.	XXXI.
De profundis clamaut.	Ioannes Mouton.	XLVI.
Sustinuit anima mea.		
Dilexi quoniam exaudiet.	Incertus Autor.	XLIX.
O Domine libera animam meam.		
Halleluia Confitemini domino.	Ioannes Mouton.	XXXVI.
Stetit Iesus in medio.		
Impetum Inimicorum.	Ioannes Mouton.	LII.
In exitu Israel de Egipto.	Iosquin de Pres.	XXII.
Deus autem noster in caelo.		
Dominus memor fuit nostri.		
In illo tempore uenit Iesus.	Benedictus.	XLI.
Dicebant ergo.		
Inuocabat autem Samson.	Gregorius Peshin.	XXXVIII.
Et Calumnias quibus.		
Laudate Dominum omnes gentes.	Ioannes Kilian.	XXXV.
Nisi Dominus edificauerit.	Lupus Hellinck.	LIII.
Cum dederit dilectis.		
Qui habitat in adiutorio.	Iosquin de Pres.	XXVII.
Non accedit ad te malum.		
Sancta Trinitas.	Antonius Feuin.	XXXIII.
Si bona suscepimus.	Claudinus.	XXXIX.
Spiritus Domini.	Ioannes Mouton.	XXXII.
Sancta Maria.	Gombert.	XLVIII.

Volgen mit Fünff Stimmen.

Date Siceram merentibus.	Claudinus.	XIX.
Hierusalem luge.	Hadrianus Caen.	XIIII.
Deduc quasi torrentem lachrymas.		
Inuolata integra.	Iosquin de Pres.	XII.
Nostra ut pura.		
O Benigna.		

Oppressis

Register.

Oppressit reducem.	Iodocus Vom Brandt.	XXI.
Stabat mater dolorosa.	Iosquin de Pres.	IX.
Eia mater fons amoris.		
Si bona suscepimus.	Verdelot.	XVII.
Tua est potentia.	Ioannes Mouton.	XVI.
Vita in ligno moritur.	Ludouicus Senffel.	XX.

Volgen mit Sechs Stimmen.

Benedicta es exlorum.	Iosquin de Pres.	VII.
Per illud aue.		
Nunc mater exora.		
Pater noster qui es in caelis.	Iosquin de Pres.	I.
Aue Maria.		
Prater rerum seriem.	Iosquin de Pres.	III.
Virtus sancti spiritus.		

Ende des Registers.