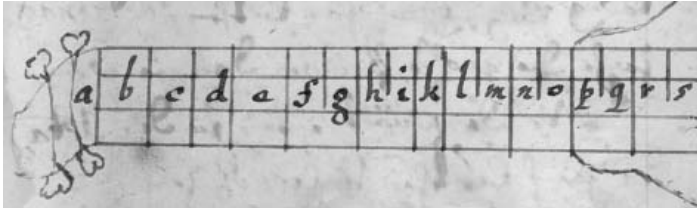


## 7 *Anleitung zur Erlernung des Cisterspiels, 1623* (*unbekannter Schreiber*)

[424] Unterricht und Documenta, auf die Zitharen, wie man dieselb der Tabulatur nach schlagen solle. Alsodann in folgenden Exempeln und Stückhen fundamentaliter zu sehen, den 13ten Februarii Anno 1623 angefangen. Erstlich von Erkhantnuß und Namen der Bünt oder Grif und Saiten



Quint  
Quart  
Groß Bomm  
Klein Bomm<sup>814</sup>

Explication der Mensur






Ein solch 1. Zeichen gilt ein ganzen Schlag.

Ein solches Zeichen gilt ein halben Schlag.

Vier solche **##** gelten ein Schlag

Acht solche **###** ufrechte Strich, so durchstrichen wie diese, gelten auch ein ganzen Schlag.

[425] Grundtlicher Bericht wie man ein Zitharen stimmen solle.<sup>815</sup>

Erricht am ersten das  schier so hoch, alß es die Saiten erliden mögen, darnach grif uf der Quartseiten dz  solle dem  oder der Quint Seiten lödig in gleichem Thon luthen. Darnach zeihe die große Bomber, das sie dem  uf der Quintseiten in der Octava gleich lauther volgendt, zieh die kleine Bomben, das sie dem  uf der Quartseiten oder dem e. uf der Quintseiten in der Octaf gleichwie nit weniger die große Bomber uf dem c. den kleinen gleich, und letstlich die kleine Bomber deren e. der Quartseiten lädig in glichen Thonluth.

<sup>814</sup> Mit «bomm» ist hier eine tief tönende, brummende Saite gemeint. Siehe MÜLLER, Musikgeschichte, S. 218.

<sup>815</sup> Zu diesen Anweisungen zum Lautenspiel siehe MÜLLER, Musikgeschichte, S. 218; ANDREW HARTIG, CH-D, Berchtersches Tagebuch 1623, Renovata Cythara: The Renaissance Cittern Site, 29. September 2009. <http://www.cittern.theaterofmusic.com/manuscript/berchtersches.html>; allgemein SCHLEGEL, Die Laute in Europa.

[426] Cantiones iam quædam sequuntur sacræ:<sup>816</sup>  
 O salutaris hostia.<sup>817</sup>

The image shows a page from a handwritten manuscript. At the top right, the number '426' is written. The title 'Cantiones iam quædam sequuntur sacræ.' is written in a cursive hand across the top. Below the title, there are several systems of musical notation. Each system consists of a line of lute tablature (letters 'd', 'a', 'c', 'e', 'f') and a line of lyrics. The lyrics are 'O. Salutaris hostia.' The tablature uses letters to represent fret positions on the strings of a lute. The notation is arranged in four systems, each with a tablature line above a lyric line. The handwriting is a historical cursive script.

<sup>816</sup> Zu den folgenden sieben geistlichen Liedern siehe MÜLLER, Musikgeschichte, S. 219; NEHLSSEN, Wilhelmus von Nassauen, S. 105ff.; allgemein zur Musikpflege in Graubünden CHERBULIEZ, Quellen.

<sup>817</sup> Nach dem Titel des Liedes folgt jeweils eine Zeichnung des Griffbretts.

[427] Reich und arm sollen fröhlich sein.<sup>818</sup>

427

Reich und arm sollen  
fröhlich sein.

1 f r r r r r r r r  
d c c | d d e e e | e f e d |  
a a a | a a d | d d a a |  
a c c | a e e | e d e a |  
c a a | c c a | a a e a c

1 f r r d c 1 r r  
d c | d | f g e | d d c | d c c |  
a a | a :||| a d d | a a a :||| a a a |  
a c | a :||| d e e | a a o :||| a c c |  
c a | c | e a a | c c a | c a a

r r r r r r 1 1 r r  
d d e e e | e f e d | d c d | d c c |  
a a d d | d d a a | a a a | a a a |  
a a e e | e d e a | a c a | a c c |  
c c a a | a e a c | c a c | c a a

r r r r r r 1 r 1  
d d e e e | e f e d | d o d | d c c |  
a a d d | d d a a | a a a | a a a |  
a a e e | e d e a | a c a | a c c |  
c c a a | a e a c | c a c | c a a

<sup>818</sup> Dieses Weihnachtslied findet sich auch im «Geistlichen Blumengarten» des P. Placidus Rüttimann von 1685. Zu den späteren rätoromanischen Liedersammlungen siehe MÜLLER, Barockliteratur, S. 27ff.

428

Salve corpus. 1.

Handwritten musical notation for 'Salve corpus' on a five-line staff. The notation consists of rhythmic flags (r, l) and letter notes (a, c, d, e, f) placed on the lines and spaces. The score is divided into several measures by vertical bar lines. The first measure is marked with a '1' above it. The second measure is marked with a '2' above it. The third measure is marked with a '3' above it. The fourth measure is marked with a '4' above it. The fifth measure is marked with a '5' above it. The sixth measure is marked with a '6' above it. The seventh measure is marked with a '7' above it. The eighth measure is marked with a '8' above it. The ninth measure is marked with a '9' above it. The tenth measure is marked with a '10' above it. The eleventh measure is marked with a '11' above it. The twelfth measure is marked with a '12' above it. The thirteenth measure is marked with a '13' above it. The fourteenth measure is marked with a '14' above it. The fifteenth measure is marked with a '15' above it. The sixteenth measure is marked with a '16' above it. The seventeenth measure is marked with a '17' above it. The eighteenth measure is marked with a '18' above it. The nineteenth measure is marked with a '19' above it. The twentieth measure is marked with a '20' above it. The score ends with a double bar line and a fermata-like flourish.

429

O gloriosa  
sa domina.

pppp 1 1 1 pp  
d d d d c d e ed c  
a a a a a a d d a a  
a a a a e a e ca c  
c c c a c a ac a

f ff 1 1 1 pp D 1 pp  
a a a a d d a a a a a a  
d d d e a c a a a a a a  
e e a c a c c d d d d

1 1 1 pp pp D 1 pp 1 1  
e d e d a a c a ff ff e d  
a a a e e e a c a a d d e a  
a c a a c a e e e a a c

1 f # p 1 p D  
c f d a c d c d a a  
a a a a c c a a a a  
a e a c c c a a c

|| Me.

430

Lytania  
B. M. Virg:

The musical score is written on a five-line staff. It begins with a treble clef and a common time signature (C). The notation is a form of mensural notation using letters to represent pitches and vertical lines for rhythm. The notes are primarily 'a', 'c', 'd', and 'e'. There are several systems of notation, each containing multiple measures. Above the notes, there are various symbols: a sharp sign (#), a fermata (⊖), and other rhythmic or performance markings. The paper is aged and has some staining.

431

The image shows a page of handwritten musical notation on four-line staves. The notation is in mensural style, using letters 'a', 'c', 'd', 'e', 'f' for notes and various rhythmic symbols (vertical lines with flags) above the notes. The score is organized into three systems of three staves each. The first system begins with a treble clef, a sharp sign (#), and a circled 'D'. The second system begins with a treble clef, a sharp sign (#), and a circled 'D'. The third system begins with a treble clef and a circled 'D'. Below the first system, there is a section with the title 'Simile est regnum coelorum' written in a large, decorative script. This section includes a large initial 'S' and 'R' and continues with mensural notation. The notation is dense and characteristic of early printed music manuscripts.

432

The image shows a page of handwritten musical notation on five staves. The page is numbered '432' in the top right corner. The notation is written in a historical style, likely from the 16th or 17th century. It features various rhythmic markings such as accents, slurs, and fermatas. The notes are written in a shorthand style, with letters 'a', 'c', 'd', 'e', 'g' representing different pitches. The lyrics 'Jesu dulcis memoria' are written on the third staff. The music is organized into measures by vertical bar lines. The first two staves contain a melodic line with various dynamics like 'pp' and 'ff'. The third staff has the lyrics. The fourth and fifth staves continue the melodic line with more complex rhythmic patterns and dynamics.

<sup>r</sup>c <sup>r</sup>d <sup>r</sup>c | <sup>r</sup>e <sup>r</sup>f | <sup>r</sup>e <sup>r</sup>h <sup>r</sup>f <sup>r</sup>e | <sup>r</sup>e <sup>r</sup>d <sup>r</sup>e - <sup>r</sup>e <sup>r</sup>f  
<sup>r</sup>d <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>d <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>d <sup>r</sup>a <sup>r</sup>a <sup>r</sup>d | <sup>r</sup>d <sup>r</sup>a <sup>r</sup>d | <sup>r</sup>d <sup>r</sup>a  
<sup>r</sup>e <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>e <sup>r</sup>e <sup>r</sup>d | <sup>r</sup>e <sup>r</sup>e <sup>r</sup>e <sup>r</sup>e | <sup>r</sup>e <sup>r</sup>a <sup>r</sup>e | <sup>r</sup>e <sup>r</sup>d  
<sup>r</sup>a <sup>r</sup>c <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>a <sup>r</sup>g <sup>r</sup>e <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>c <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>e

<sup>r</sup>e <sup>r</sup>d <sup>r</sup>c | <sup>r</sup>d | <sup>r</sup>d <sup>r</sup>d <sup>r</sup>e | <sup>r</sup>d <sup>r</sup>e <sup>r</sup>f <sup>r</sup>f | <sup>r</sup>f <sup>r</sup>e | <sup>r</sup>d <sup>r</sup>d  
<sup>r</sup>d <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>d <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a  
<sup>r</sup>e <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>a <sup>r</sup>e <sup>r</sup>d | <sup>r</sup>e <sup>r</sup>e | <sup>r</sup>a <sup>r</sup>a  
<sup>r</sup>a <sup>r</sup>c <sup>r</sup>a | <sup>r</sup>c | <sup>r</sup>c <sup>r</sup>a | <sup>r</sup>c <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>e <sup>r</sup>a | <sup>r</sup>c

<sup>r</sup>e | <sup>r</sup>f <sup>r</sup>e <sup>r</sup>d | <sup>r</sup>e <sup>r</sup>d <sup>r</sup>d <sup>r</sup>e | <sup>r</sup>d <sup>r</sup>a | <sup>r</sup>d <sup>r</sup>d | <sup>r</sup>c <sup>r</sup>c  
<sup>r</sup>a | <sup>r</sup>a <sup>r</sup>d <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a | <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a  
<sup>r</sup>e | <sup>r</sup>d <sup>r</sup>e <sup>r</sup>a | <sup>r</sup>e <sup>r</sup>a <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>a | <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>e <sup>r</sup>e  
<sup>r</sup>a | <sup>r</sup>e <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>a <sup>r</sup>c <sup>r</sup>a | <sup>r</sup>c | <sup>r</sup>c | <sup>r</sup>c <sup>r</sup>e <sup>r</sup>a <sup>r</sup>a

<sup>r</sup>e <sup>r</sup>d <sup>r</sup>f | <sup>r</sup>f <sup>r</sup>e <sup>r</sup>f | <sup>r</sup>f <sup>r</sup>f <sup>r</sup>f | <sup>r</sup>e <sup>r</sup>d | <sup>r</sup>e <sup>r</sup>f <sup>r</sup>e <sup>r</sup>d  
<sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | <sup>r</sup>d <sup>r</sup>a | <sup>r</sup>a <sup>r</sup>a <sup>r</sup>a  
<sup>r</sup>e <sup>r</sup>a <sup>r</sup>d | <sup>r</sup>e <sup>r</sup>a <sup>r</sup>d | <sup>r</sup>d <sup>r</sup>d | <sup>r</sup>c <sup>r</sup>a | <sup>r</sup>c <sup>r</sup>a <sup>r</sup>a  
<sup>r</sup>a <sup>r</sup>c <sup>r</sup>c | <sup>r</sup>e <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>e <sup>r</sup>c <sup>r</sup>c | <sup>r</sup>a <sup>r</sup>c | <sup>r</sup>a <sup>r</sup>e <sup>r</sup>c

<sup>r</sup>d <sup>r</sup>c <sup>r</sup>d | <sup>r</sup>d  
<sup>r</sup>a <sup>r</sup>a <sup>r</sup>a | We.  
<sup>r</sup>e <sup>r</sup>e <sup>r</sup>a |  
<sup>r</sup>c <sup>r</sup>a <sup>r</sup>c

[434] Hernach volgen allerhand teutsche Gesängli, Däntz, Gassenhauer und sonst kurzweilige Stikhl:<sup>819</sup>

Eß wolt ein Meidlin holen kielen Win

+ 434

Hernach volgen Allerhand Teüt,  
 so gesungli, Däntz, Gassenhauer,  
 was Vnd sonst kurzweilige Stikhl:

The image shows a handwritten musical score on aged paper. At the top, there is a title in German: "Hernach volgen Allerhand Teüt, so gesungli, Däntz, Gassenhauer, was Vnd sonst kurzweilige Stikhl:". The number "434" is written in the top right corner. Below the title, the first line of music is written in a cursive hand. The lyrics "Eß wolt ein Meidlin" and "lin solan bilden" are written below the first two staves. The music consists of several staves of vocal lines and lute tablature. The tablature uses letters 'a', 'c', 'd', 'e' to represent fret positions on the strings. There are various rhythmic markings above the staves, including 'p', 'r', 'pp', 'r.p', and 'rr'. The score ends with a double bar line and a repeat sign.

<sup>819</sup> Zu den folgenden 17 weltlichen Liedern, inklusive fünf Tänzen siehe MÜLLER, Musikgeschichte, S. 219ff.; [www.cittern.theaterofmusic.com/manuscript/berchtersches.html](http://www.cittern.theaterofmusic.com/manuscript/berchtersches.html)

[435] Proportio oder der Galliarda daruf  
Salve mi puella. Dantz

435

Proportio

duz du gal,

Ligada daruf

Salve mi puella.

The image shows a handwritten musical score on aged paper. At the top left, the number '435' is written. The score is divided into two main sections. The first section, titled 'Proportio', consists of four staves of music. The first two staves are labeled 'duz du gal,' and the next two are labeled 'Ligada daruf'. The notation is a form of early shorthand, with letters 'a', 'c', 'd', 'e', 'g' and rhythmic flags above the notes. The second section, titled 'Salve mi puella.', consists of three staves of music. The first two staves are labeled 'Salve mi puella.' and the third is labeled 'Ligada daruf'. The notation continues with similar shorthand and rhythmic flags. A sharp sign (#) is visible at the end of the third staff in the second section.

[436] Alte Wiber und Satan. Ein Dantz  
 Nachdantz  
 Nachdantz

436.

The image shows a handwritten musical score on five systems of staves. Each system contains two staves of music with lyrics written below. The notation is a form of early printed music, likely using a system of letters and rhythmic flags. The lyrics are: 'Alte Wiber', 'Satan', 'Dantz', 'Nachdantz', and 'Nachdantz'. The score includes various musical notations such as letters (a, c, d, e, g), rhythmic flags, and repeat signs. The number '436.' is written in the top right corner of the first system.

[437] Teitscher Dantz  
 Nachdantz  
 Salve mi puella alio modo

437

*Teitscher*  
*Sauls.*

*Nachd.*

*Salve mi puella, alio modo.*

438

Chy passa per questa strada.

The image shows a handwritten musical score on aged paper. At the top right, the number '438' is written. The title 'Chy passa per questa strada.' is written in a cursive hand. The score consists of a vocal line and a lute tablature line. The vocal line is written on a five-line staff with a treble clef and a common time signature. It contains several measures of music with notes and rests. The lute tablature line is written on a six-line staff and uses letters 'a', 'c', 'd', 'e', 'f', 'g' to represent fret positions. Above the tablature, there are various rhythmic markings and accidentals. The score is divided into systems by vertical bar lines. The handwriting is in a historical style, likely from the 16th or 17th century.



[440] Galliarda  
 Der Marti gieng den Schachen auf. Dantz

440.

*Galliarda* 3/4

Da. 1.

*Der Marti* 3/4  
 gieng den Schach  
 auf Dantz.

*Der Marti* 3/4  
 gieng den Schach  
 auf Dantz.

Handwritten musical notation for Galliarda and Der Marti, featuring rhythmic patterns and dance steps. The notation includes notes with stems and flags, and rests, organized into measures. The piece is in 3/4 time and consists of two parts, each with a repeat sign. The notation is written in a historical style, likely from a 16th-century manuscript.

[441] So wünsch ich ire ein gute Nacht  
 Waß wöln wir uf den Abend thun. Dantz

441

So Wünsch  
 Ich irn ein  
 gute nacht.

Was wöln  
 wir v' den  
 abend thun. Dantz.

Handwritten musical notation on a five-line staff, featuring rhythmic notation (letters 'd', 'a', 'c', 'g', 'e') and a large initial 'P'.

The notation consists of several systems of rhythmic notation. Each system typically has three lines of notes. The notes are represented by letters: 'd' for downbeats, 'a' for upbeats, 'c' for common time, and 'g' for half notes. Some notes have flags or stems. There are also some larger letters like 'P' and 'M' that might indicate specific rhythmic values or phrasing. The notation is arranged in a structured, grid-like fashion across the staff.

[442] Weiß mir ein Bliemlein ist hipsch und fein  
Gassenhauer

442

Weiß mir ein  
Bliemlein ist  
hipsch und fein  
Gassenhauer

Handwritten musical notation on a five-line staff, featuring rhythmic notation (n, r, f) and letter-based notes (a, c, d, e). The notation is organized into measures by vertical bar lines. The text 'Weiß mir ein Bliemlein ist hipsch und fein Gassenhauer' is written across the staff. The notation includes various rhythmic values and note heads, with some notes having stems and flags. The piece concludes with the word 'Verte.' at the bottom right.





<sup>820</sup> Zum Tellen-Lied siehe SALIS, Ursprung, Gestalt und Wirkung des schweizerischen Mythos vom Tell, S. 10; NEHLSSEN, Wilhelmus von Nassauen, S. 474f.