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1. Resonet in laudibus

Discantus: I Flûte harmonique 8'

Tenor (Cantus firmus ♩ = 88):  {Krummhorn 8', Flauto dolce 4',
Waldflöte 2', Quinte 2 $\frac{2}{3}$ ', Terz 1 $\frac{3}{4}$ '}

Bassus: Ped. Gedackt 8', Nachthorn 2'

Fridolin Sicher
(Aus dessen Tabulaturbuch)



6. Recordare¹⁾Discantus:  II Rohrflöte 8'; Waldflöte 2'

Tenor: I Gemshorn 8'; Rohrflöte 4'

Bassus (C. f. ♩ = 72): Ped. Dolcian 16'u.8'

H[ans] P[uchner]
(Aus Leonh. Klebers Tabulaturbuch)

II Krummhorn 8' an

II Krummhorn 8' ab

1) Über den Bau des Stückes vgl. H. J. Moser, P. Hofhaimer S. 138

9. Salve regina

a) Salve 4stimmig

Discantus: } II } Quintatön 8', Flauto dolce 4', Waldflöte 2';
 Altus: } Terz 1 $\frac{3}{5}$, Krummhorn 8', Geigend Regal 4'
 Tenor (C. f. $\text{♩} = 48$): I Principal 8'
 Bassus: Ped. Gedackt 8', Nachthorn 2'

Johannes Schrem
 (Aus Frid. Sachers Tabulaturbuch)

The musical score is written for a 4-part setting of 'Salve regina'. It consists of three systems of staves. The first system shows the Discantus (a keyboard instrument) and the three vocal parts (Altus, Tenor, Bassus). The Discantus part is written in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are written in a bass clef with a key signature of one flat (B-flat). The second system continues the Discantus and vocal parts. The third system shows the Discantus and vocal parts, with the Discantus part ending with a double bar line and a repeat sign. The vocal parts continue for a few more measures before ending with a double bar line and a repeat sign.