

16. Exultent et l[a]etentur
 (Jacob Meiland)
 [Psalm 39:17]

Sixt Kargel

1. R. R.

C

r a d a r d a r a b d a r d a r d d f r f e r d f r f d f r

e e e e e e e e e e e e e e e e

5

R R R R R R R R R R R R R R R R

d d r d b b a a r a e a r f f a a a a a a a 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

e f e r f e r e f e f d f d f d f d f d f d f

e e e e r r r r r r r r r r r r r r r r

10

R R R R R R R R R R R R R R R R

d h g d g f d f g d f h b d a b d d b d a r a b f b f b f i h k k k h a h

d d d d d d d d d d d d d d d d d d

1)

2)

R R R R R R R R R R R R R R R R

i h f f i f a r e f r e f f e r f e f e r e f a b d f a b d f a

g g g g g g r r r r r r r r r r r r

1) Chord indistinct (on edge of page). Bracketed note c in orig.
 2) c in orig. (overstrike missing).

Musical notation for measures 17-20. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and grace notes. Note heads are labeled with letters like h, k, a, r, d, f, g, b, e, etc.

[20]

Musical notation for measure 20. The notation continues the rhythmic patterns from the previous measures, with note heads labeled h, d, a, r, a, b, g, e, f, etc.

Musical notation for measures 21-24. The notation shows a continuation of the rhythmic patterns and note heads from the previous measures, with note heads labeled a, b, r, e, f, etc.

[25]

Musical notation for measure 25. The notation shows a continuation of the rhythmic patterns and note heads from the previous measures, with note heads labeled e, r, f, e, r, e, f, e, r, e, etc.

Musical notation for measures 26-29. The notation shows a continuation of the rhythmic patterns and note heads from the previous measures, with note heads labeled d, r, a, h, b, r, a, r, d, r, a, etc. A circled 'C' is present at the end of the staff.

Part 2 - Ego vero egenus

1 | R R R R R R R R
a h a r d r d f
C
2 | R R R R R R R R
f f f e r f e r f e
g h f
3 | R R R R R R R R
f d f d f a r
r a a a

4 | R R R R R R R R
d h d f h a r a
f b
5 | R R R R R R R R
a e r a e a r e
a a r
6 | R R R R R R R R
e r a d r a g a r e f
a a h
1)

7 | R R R R R R R R
h f d d f d
f f
8 | R R R R R R R R
d r a g d r a
a a
9 | R R R R R R R R
d d f f a a
f f a a
10 | R R R R R R R R
f a r a d r a g a a
a a a a
a a a a

11 | R R R R R R R R
h i h f
h h p p p h
h
12 | R R R R R R R R
e f e r f d r a
f f
13 | R R R R R R R R
h a d a r e f
e r a
14 | R R R R R R R R
h f d r a
f f
2)

15 | R R R R R R R R
f e r f e r e a
e e
16 | R R R R R R R R
a r d a r d a
a a
17 | R R R R R R R R
f a r a d r a
f r f
a

1) 2 rhythm flags double value in orig.

2) In orig., 2 bracketed notes c (overstrike missing) and 4 rhythm flags $\frac{1}{2}$ value.

20

1)

2)

25

30

3)

C

1) Rhythm flag appears dotted in orig.

2) Note one course higher in orig., which is impossible.

3) Note one course lower in orig.