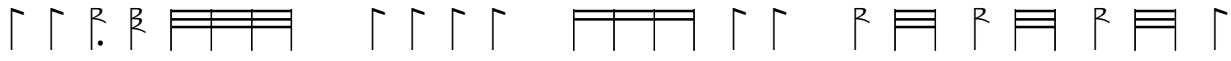


20. Invocabat autem Samson

(à 4 - Gregor Petschin)

Sebastian Ochsenkün

Tablature notation for a four-part setting of "Invocabat autem Samson". The score is written on a single staff with a C-clef and a common time signature. It consists of 40 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated in boxes. The notation includes rhythmic flags, rests, and various accidentals (sharps, flats, naturals). The letters 'a', 'e', 'r', and 'g' are placed on the staff lines to indicate fingerings and articulation. The piece concludes with a C-clef sign at the end of the 40th measure.




 r e a a e e r e e | a e r e e | a r a r e r e e a r a e | r a r e r e e a r a e

45 


 r a a a e r e r e | a r a a r d r | a a a | d r d r a r a




 a d a d r a d | r a a d a a a a | d r d | r e r | r a e e | r r




 a e a r e a r a | a e r a r a r | a a r r r a | a a a




 r r a r r a d a r e a r | a a r e | e a e r d | d r d d r a r e



 e a g r e a r a r a | r r a | a a e r a r e a | r r a e r e



 r a a a e r e a r e | a a a r e a | a e r a e r a e | e r



 r a r e r a r e e r a | a e r e a e a a | r r a a | r e e r



 r a a a a | a a a | r r a r e a | r a a a a a | a

Part 2 - Et columnias quibus

$\text{r r r} \quad \text{r} \quad \text{a e a r e a r e} \quad \text{a} \quad \text{r a r e r e r a r}$
 $\text{a} \quad \text{a a e a r e a r e} \quad \text{r a r d r d r a r d}$

$\text{e a r d a r d a r} \quad \text{r e r a r a} \quad \text{r r a} \quad \text{r e a e r e e} \quad \text{e e a}$
 $\text{a r d a r d a r} \quad \text{r e r a r a} \quad \text{d f e} \quad \text{e e e r e e} \quad \text{e e a}$

$\text{a r e a r e r r} \quad \text{r a a r} \quad \text{e a a a} \quad \text{a e r a e r a}$
 $\text{r r a a r} \quad \text{b e r e r} \quad \text{r r r} \quad \text{r b r a r b r}$

$\text{r a r e f h} \quad \text{e r r r b r e r e r e b} \quad \text{r a r e r a r e a r e a e}$
 $\text{d e e b} \quad \text{r a r} \quad \text{a d e a r}$

$\text{r a e a} \quad \text{e r e r e} \quad \text{e f e f} \quad \text{r a d a} \quad \text{d d a r a r a f e}$
 $\text{r e e e} \quad \text{r r} \quad \text{e r r} \quad \text{a a} \quad \text{e r}$

$\text{r a a a e r e a r e} \quad \text{a a a r d} \quad \text{a d r a r d a}$
 $\text{d r d a} \quad \text{e r e} \quad \text{d a d a r d} \quad \text{d d r a r d a}$

$\text{d a r d a r d a r r} \quad \text{d a r d a r e f} \quad \text{h d a r e a r} \quad \text{a d r e}$
 $\text{a r d a r d a a} \quad \text{r a} \quad \text{r a r e a r} \quad \text{a d r e}$

$\text{e r r r a} \quad \text{f e} \quad \text{r a} \quad \text{d r r}$
 $\text{a a r} \quad \text{a r a r d a d} \quad \text{d r d r d}$

$\text{r a r d r d r d a r a} \quad \text{a e a e r a r a} \quad \text{a d r a} \quad \text{a a a}$
 $\text{d r d r d a r e} \quad \text{r e e r a r a} \quad \text{d a d r a} \quad \text{r d}$

30

r e f e r a r a r a a a e r e r e a

35

a a a a a a r f

e r a e r a a a a a e a r a e r

40

e r e r a a r a a a r r r r a f f e r a e r r

45

r a r r a r a a a a a a a a a a a a

50

a r a r e a e r r a a a a e r e r e e a a a a a a

r a r e a e r r a a a e r e a r e a a

55

r a r d a r e a e r e r r a a a e r e a r e

a a a a a a r a r d a r r a r r a a a a