

ta. Et ecce chuz albetz cognata uir-
ripta concepit filium in seruetine fi-
Et huiusmodis est seruis in alic
notatur. seruis: quia non est in
potestate apud dominum. **Et**
fuit maria. **Et** Ecce ancilla domini. **Et**
intra sedm ihu dnm. **Et** Confessio
immu iam uolite timere ecce eu dō
m. **Et** uelae recludet iudiciū pccu
i saluo. nos facit. **Et** **A**ccipiat
sunt dicit qd nra uirginitas: que re-
prensio nos tua qm dignas effu-
ant i ad seruis. **Et** immo pccu
Ecce ego conpccu. **Et** **A**ncilla
im i uolite timere ecce eu dō

Set

Seruis in alic

Misc
236
c

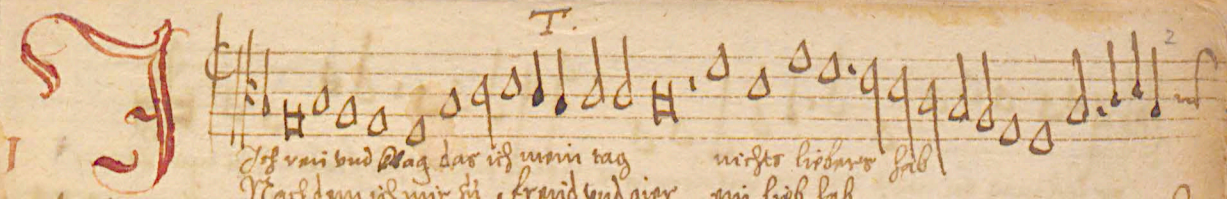
v. Schermer'sche
Familienstiftung

Misc

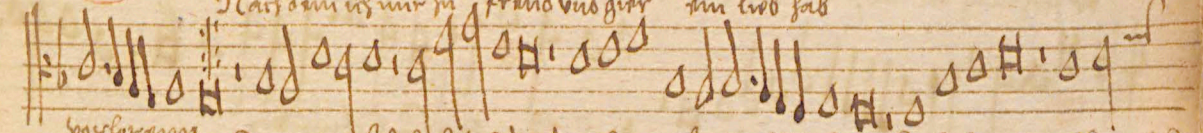
236

c

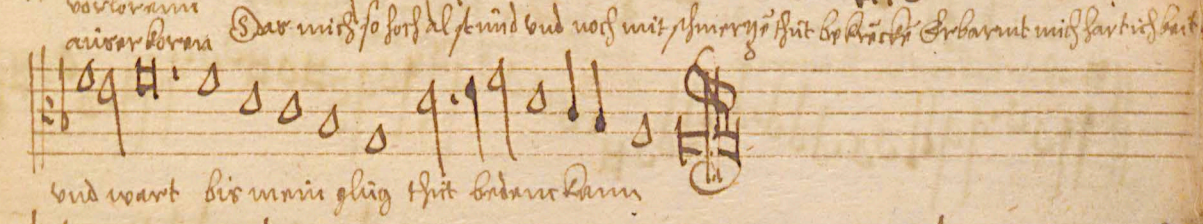
T

I. 

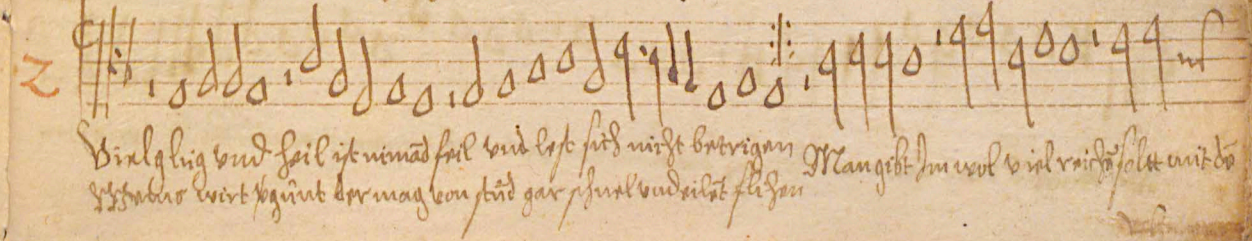
I. Ich wei und sag das ich mein tag nichto liebster hab
 Nach dem ich mir zu freud und gior mi lieb hab



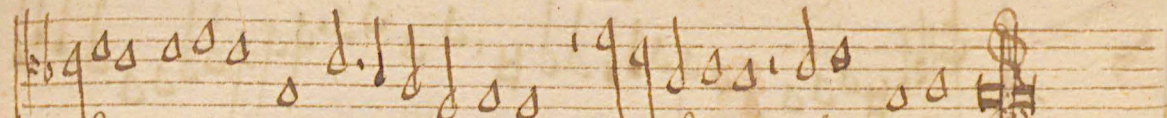
vorloram
 auer boram



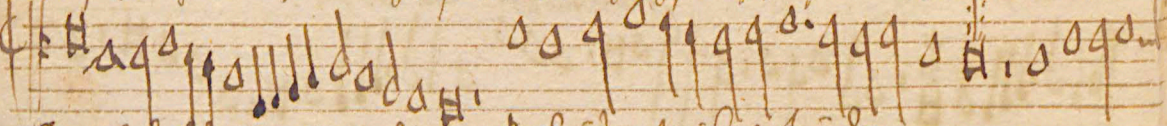
Das mich so fort al kind und noch mit jhmerg' hit bekracht Erbarnt mich hart und hart
 und wart bis mein glug hit bider kam

2. 

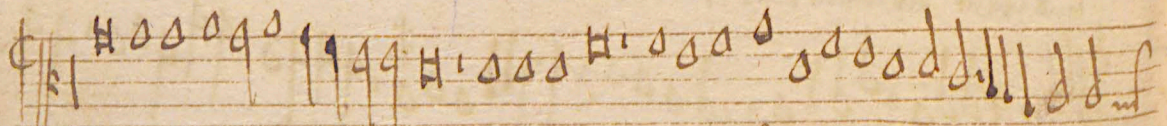
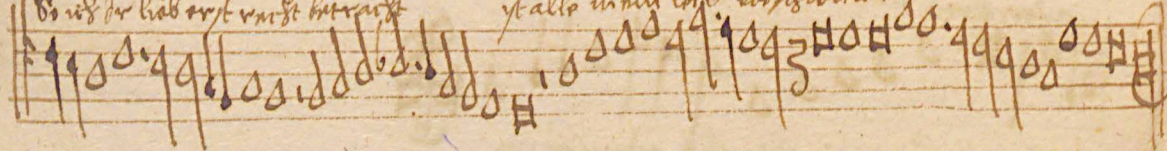
Biel glug und seil ich nimad seil und leyt sich nicht berrigan
 S'habo wirt kuint der mag von stid gar jhret und nit seil zu
 Man gebt ihm wol so ich nicht seil mit do



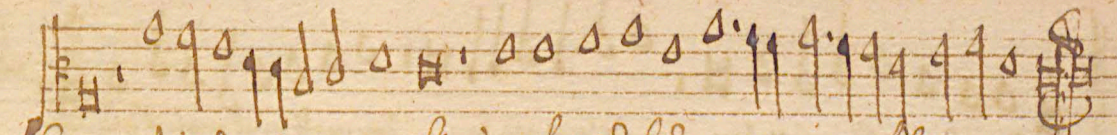
er sich mag bei nacht und tag unfaßlich sein
Dgung so mich die freitlich zu mir kommen



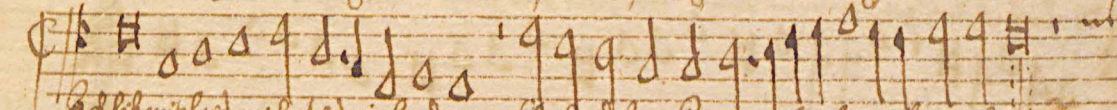
So wenig ich dringende nacht
So ich der hab recht und recht
Zu Sünden taufent Sünden
ist alle mein Leid verurtheilt



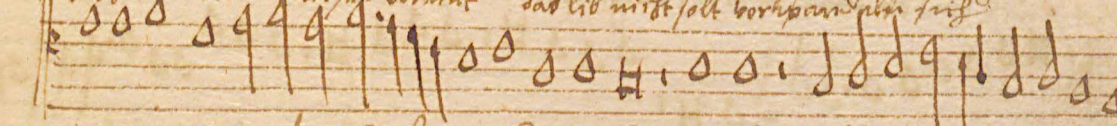
Wol kumpt der May mit mancherley die blühen
Sart noch spierart erquicker dz vorleben



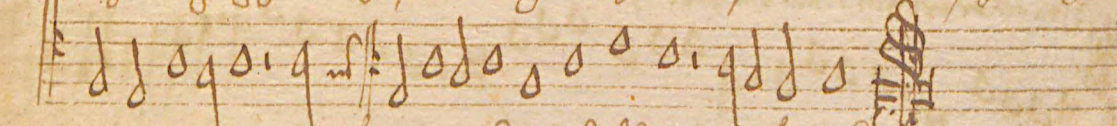
Was dich von mir gewalt das freud sich ganz manigfalt



Das lib mit herd wie fasten dein begehrt
das set vor meinet wer set vor meinet
Bluglich den krieg geseyt auch mich
das lib nicht salt vorhandeln sich



Mei sat unglug gebrantet sein tuch genoms
sein mein sein darib beruht ist fast mit dem die
Sart



woniglicher art
wer fast schon dieg lieblich und freumb

6

Mag ich ungling nicht widerstan
Dö wais ich doch got ist mein künig
unser gnad sein der welt wird unser glänzen
sein zult und gniest die uns man mir erhaben

Got ist nicht vomit ein klain
Gott ist nicht vomit ein klain
mit er sich schreyt bis er erweicht
die mich seinen wort so erweicht

7

Seu adelwart auß mein und gart
Gott ist nicht vomit ein klain
bist ein kron der ich mich sein
ergeben gar glaub mir für war

das sey du mir bruchst sich
das ist der auffall dein ist
sich mir ich hab nicht wofür in der

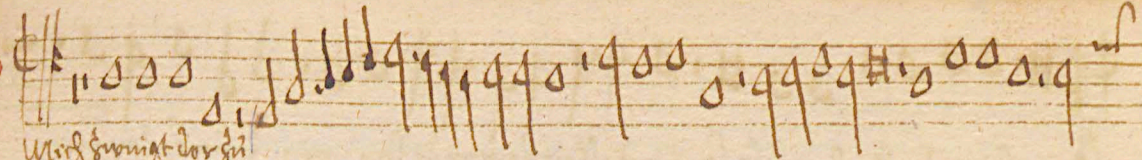
8

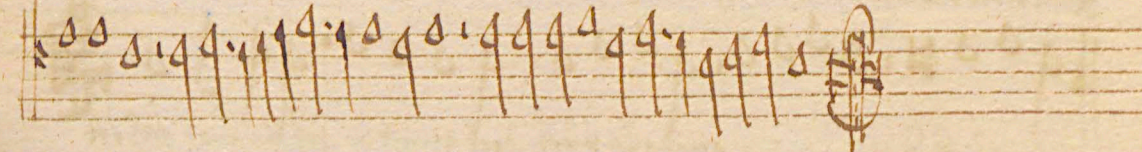
Rein elnis und wist ich mich
mit er sich schreyt bis er erweicht
die mich seinen wort so erweicht
die mich seinen wort so erweicht

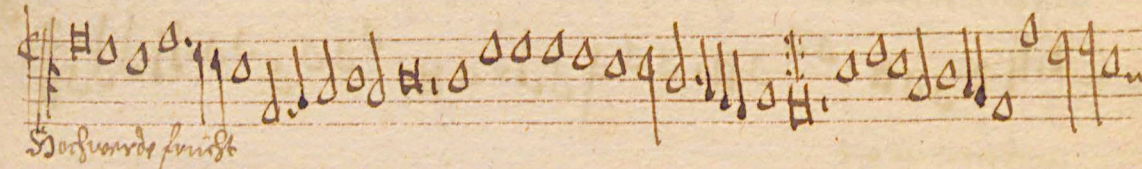
mit gniest dein
gnad gniest dich doch gniest
die hat wer kurt sich oft

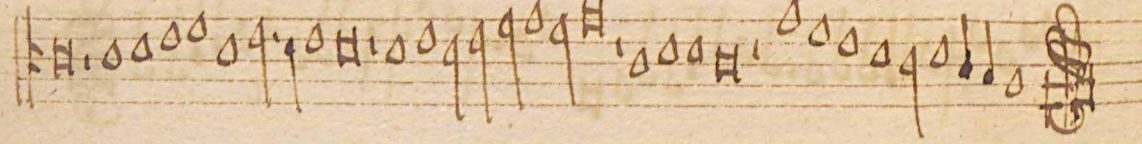
9

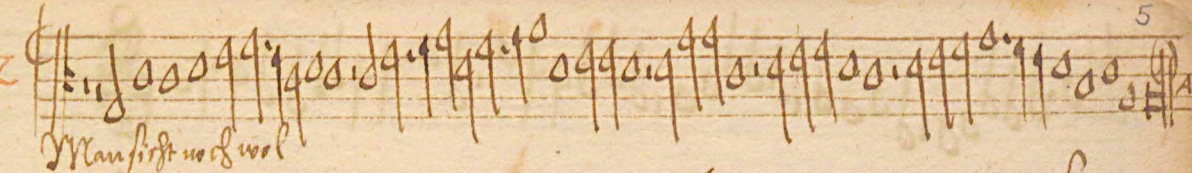
und frucht ein bilt

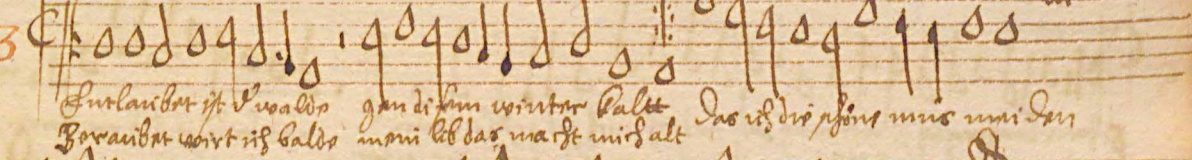
10  *Wird erweigt vor dir*

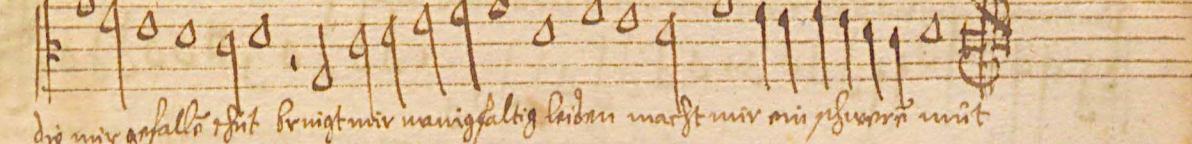


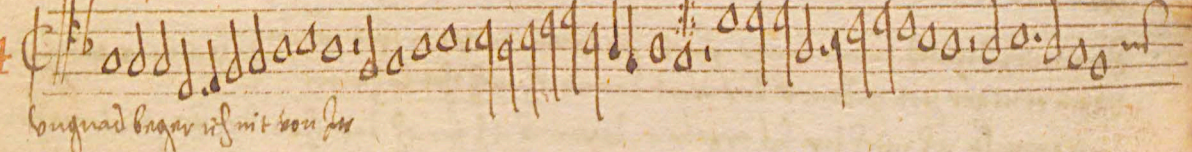
11  *Sich wendet zu dir*

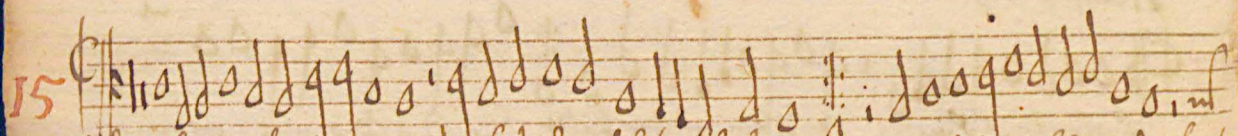
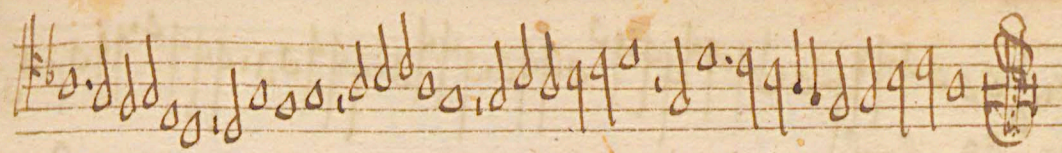


12  *Man sieht noch wol*

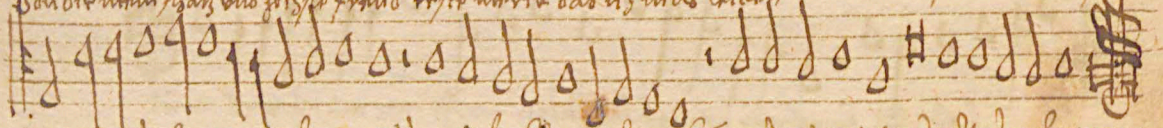
13  *Erleubet ist es baldes gedencken winter kaltes Das ist die zeit uns zu dir
Zerleubet wird es baldes mein leb das macht mich alt*

 *die mir gefallen ist bringet mir manigfaltig loben macht mich zu dir zu dir mit*

14  *begnad begier ist mit dir*



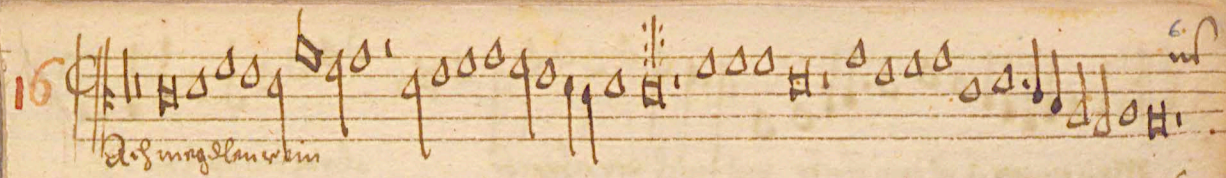
15
Schwer langweilig ist mir mein Seel find ich mich selb geseidam
Von dir mein Seel und firsich fruid riste mirck das ich mich leiden
was lide ist die wo du bist



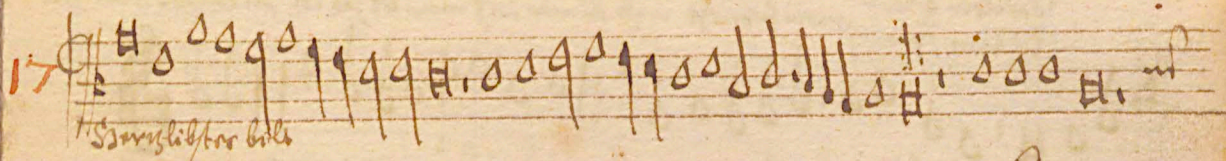
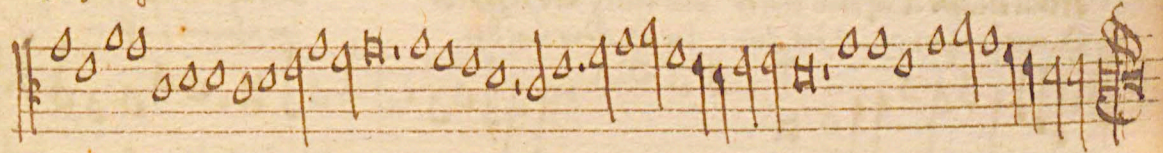
wirt mir zu lang mit schmerzen das ich oft klage so schreit bei tag dein wirt gedocht du seyrum

Dan mich duind mein lange fort du traurem sein ist mein
mein ist mir gar fort gedacht das wort damit ich mich ist langam
Mit was gyal du

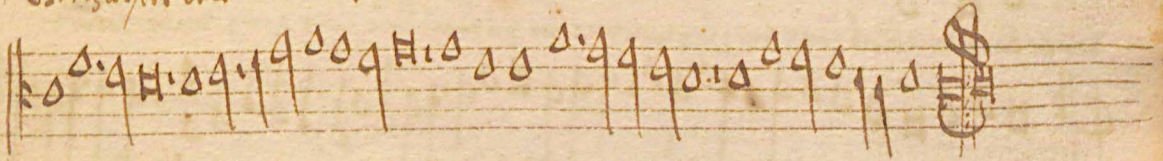
am gnuelt ich mich dir selb gegeben, darumb ich fruid das ich ou die kein kind mag frid
Liden



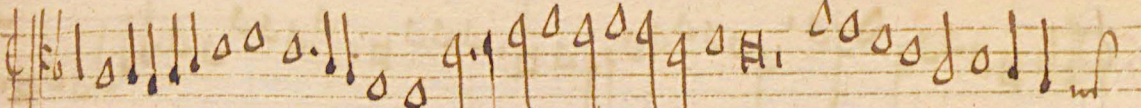
16
Das magelwein



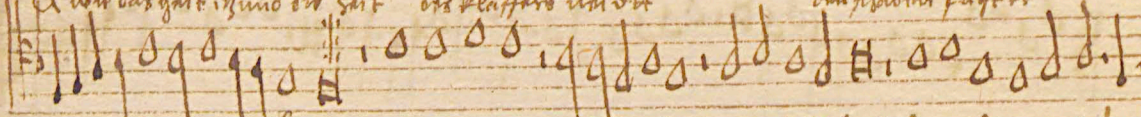
17
Swerzlichter bils



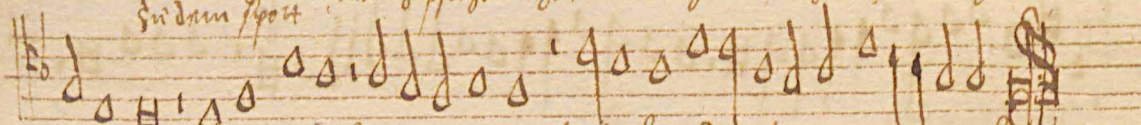
18



Mein einziges & ist dein bleibe und mich vor jehovas
A wie das gant in und die seit des klaffers und die
alweg dir flieg an
den pladen ficht er

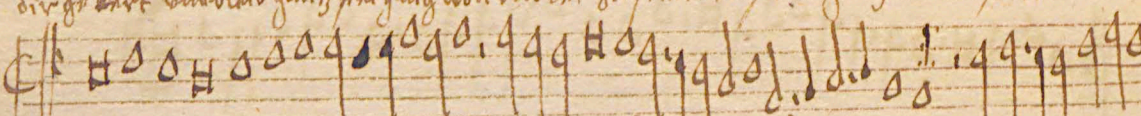


deinem gebot
zu dem zeit
mein gipsicht nicht künne dirg mein lib lab ich du nachher trau sie

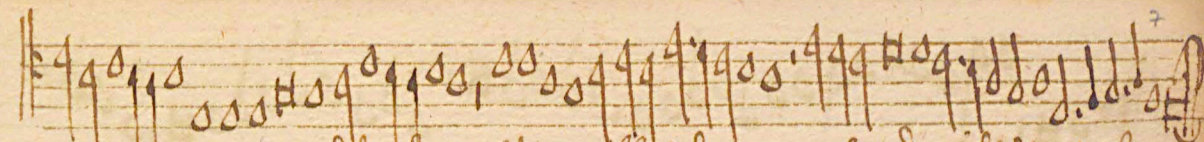


dir gebart und bleib ganz frei glich wouens bei zu frain dan stes ganz bu vor frant

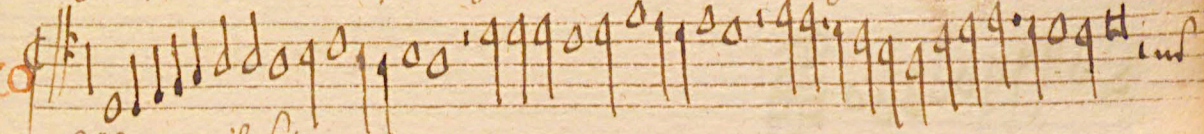
19



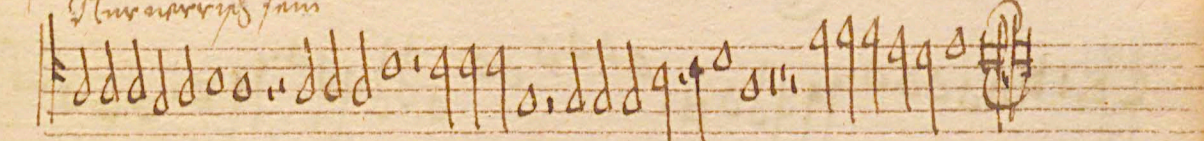
Alud bricht prin die faryn mein das ist dirg lib und mein den
Mein faryn jehmit arf vor laid jafsa der klaffers seit mit mein den
Mit fimm macht sat er



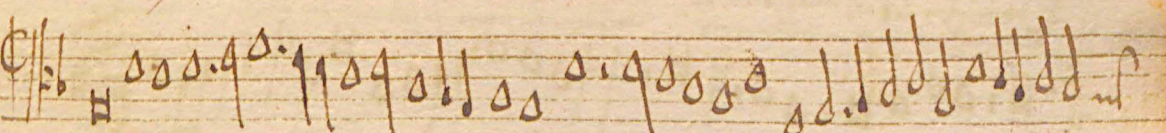
mich brocht du traure und du jehmarig das er erblind dem mir mit gant zu wirt dich du von faryn



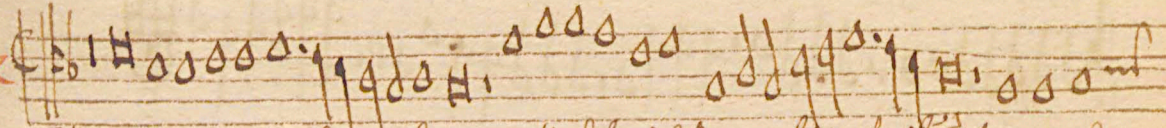
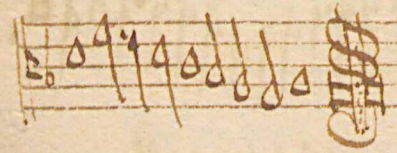
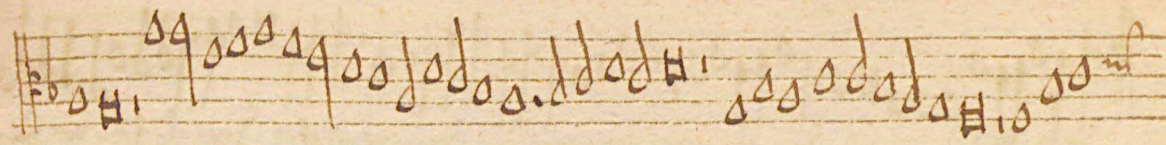
dein einziges sein



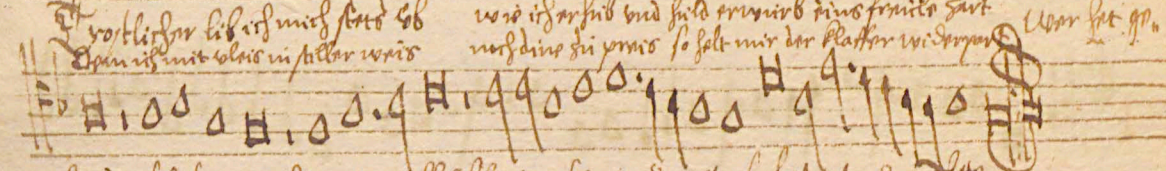
21



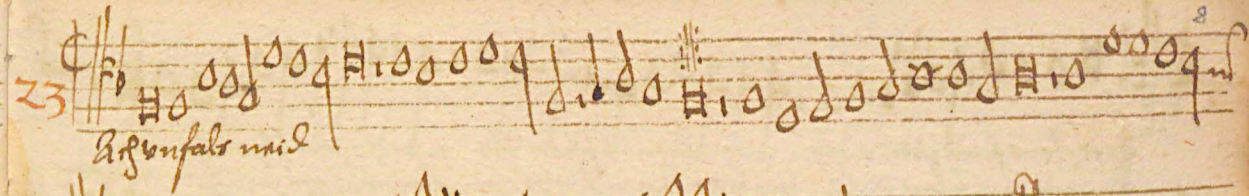
dein einziges art



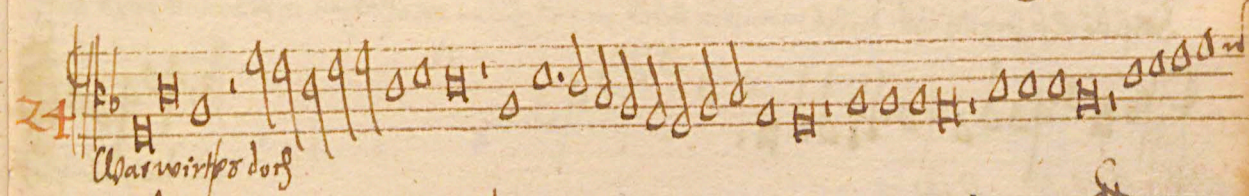
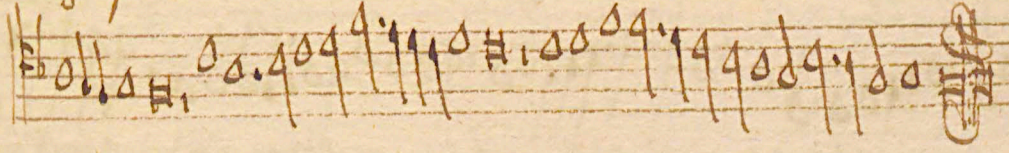
Fortlicher lieb ich mich mit dir
Denn ich mit dir in aller weis
was ich erfuhr und fühl erweirb mich fruchtig
und dich zu mir so fult mich der klatter wider
Wahrheit pp.



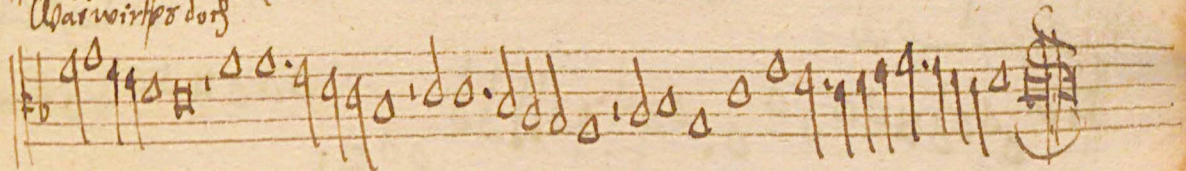
ach das fult mich gemacht mich unblut
kilt von firt und mit so firt und mich



Agensals mich



Was wir der dorf



25

Zeit, denn wann geduldet wird, sein
 kann er so lang ist, so lang ist, sein
 dann dgl sein sein mit letzter sein
 fruntlich genant sein wunden

Sie selbst ist so sorglich Lieb
 die hat manigorts besetzt, sorglich sein an was ist dirgen
 ist da damit besetzt hat

26

ad hilf mich laßt

mir dem fruntlich laßt

27

27

Rosina wo was dringt late

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is written in brown ink on aged paper.

Carol

28

Handwritten musical notation for measure 28, consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation includes various note values and rests.

Was schwarz ist mir ein blaiß

29

Handwritten musical notation for measure 29, consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation includes various note values and rests.

Ein wolt hab ich auf mein

30

30
 Du bist nicht eitel und vorläufig

31

1 Ich armer magelohr Klag mich sehr wie wil mir ni gegeschen
 Das ich den aller besten mein so lang nicht hab gegeschen
 der mir viel weh und seit Notleid

11

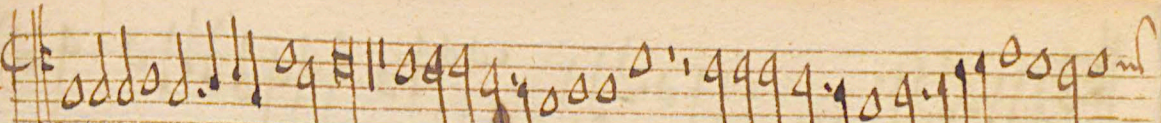
11
 soust keiner auf dieser irden wenn ich gedocht wie so du ghest mein sorg in grosse traurigheit

2 Du nicht frolich war den

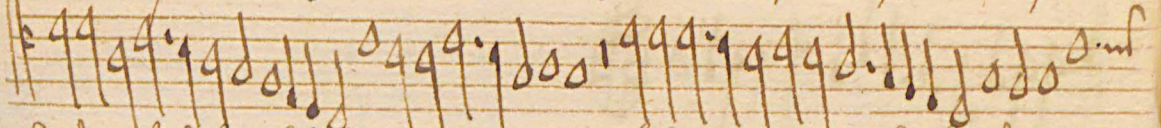
2 Adreiner Ebricht geb mir das glug wo er wart in dem lande, Bawar Du sein geradeu Lieb,
 vor leid und angst für pfande, Das wil ich dir mer danken got, alzeit und alle stunde, wenn
 ich gedacht wie so du ghest, mein sorg in grossen traurigheit Bawar lieber sol mir werden.

3 Er sag mit mannen willen mocht sin, doch war mein sorg sein eigen, viel guts ist mich in du
 vor sich, trau nicht wil ich dir er sagen, Bin falsch hat er an mir erkant, an meine gangen leben
 noch ist der Qual so wol gemitt, für in ihm ist mit küßers gut, worges mein nit in trunnen.

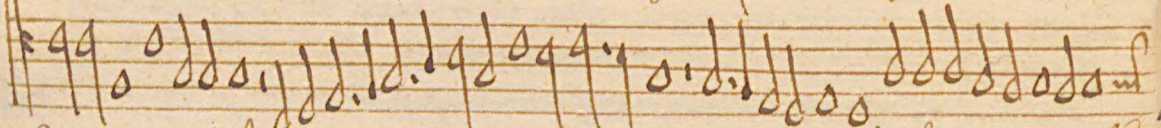
32



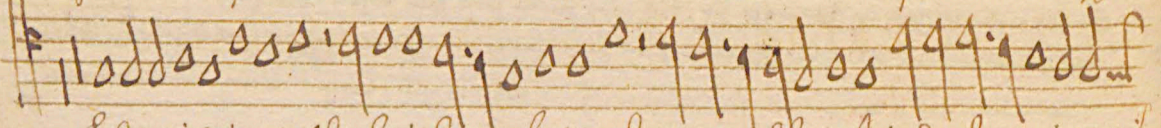
So sat ein parir ein tochterlein das wolt nit langer ein madlen sein du schon mein Marijßle



In dem land wo ich dich nicht So sat ein parir ein tochterlein das wolt nit

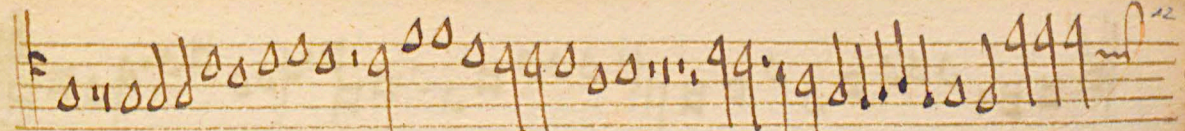


langer ein madlen sein du schon mein Marijßle



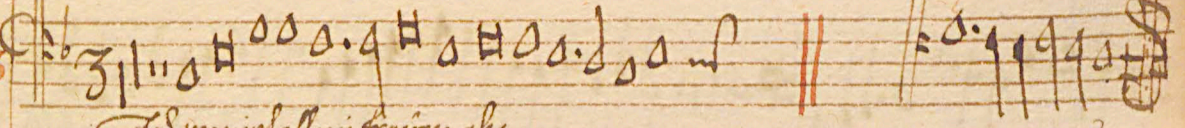
So sat ein parir ein tochterlein das wolt nit in fer ein madlen sein du schon mein Marijßle

22

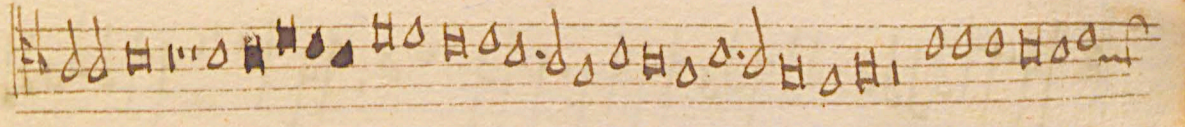
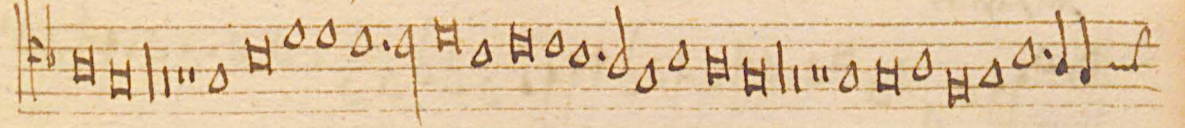


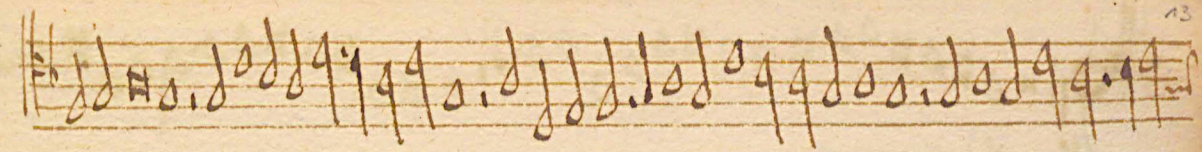
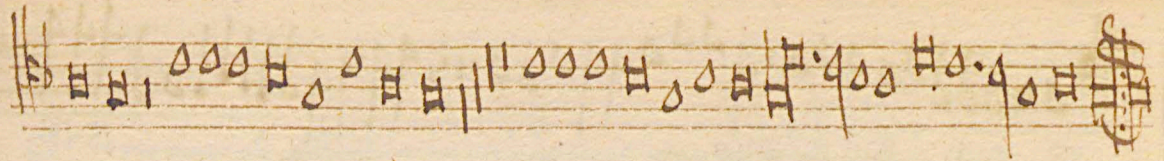
In dem land wo ich dich nicht

33

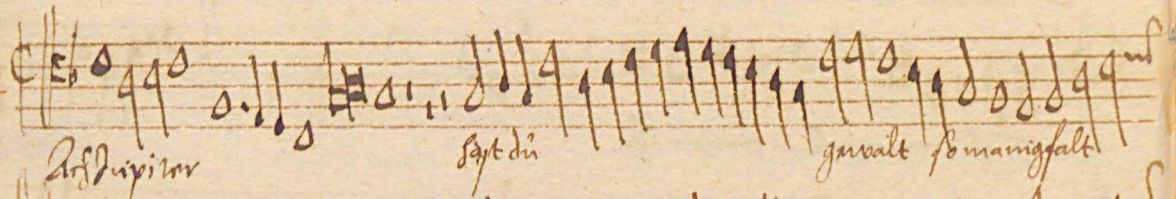


Ich wünsch alleu freuden ab

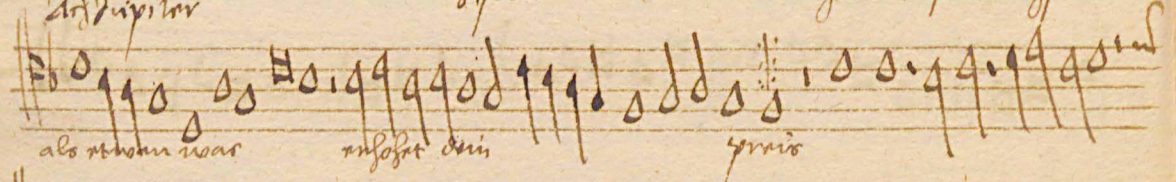




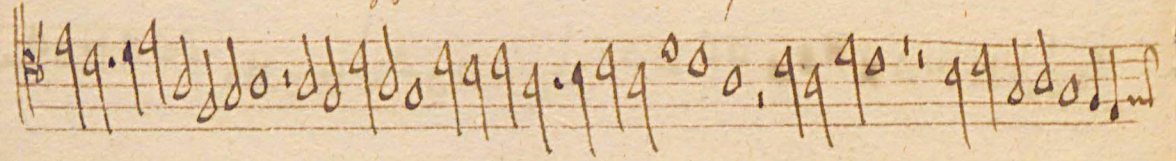
34



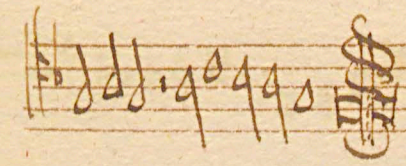
Arbzeiten
sagt du
gewalt so manigfalt



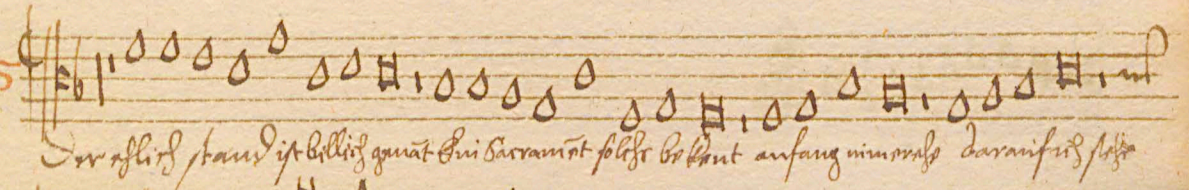
als wenn war
inset dein
gnis



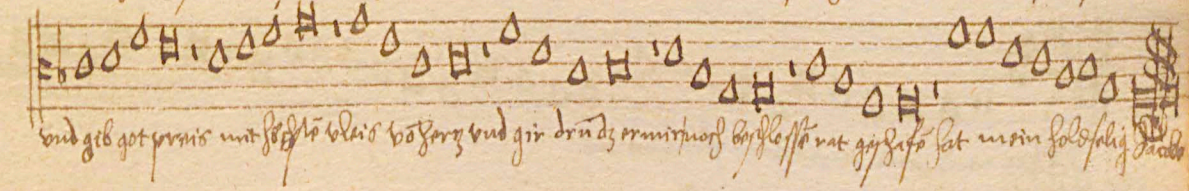
13



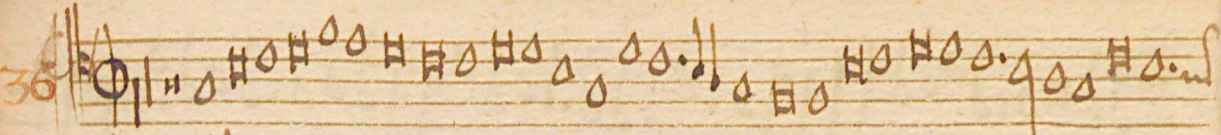
35



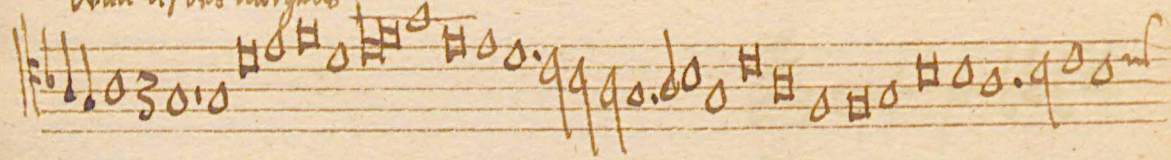
Der rlich stand ist billig gnat Ein Sacrament solch bekant anfang nimmo als daran ist setz

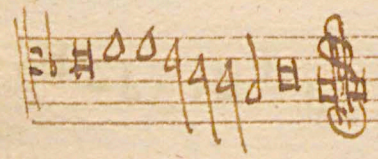


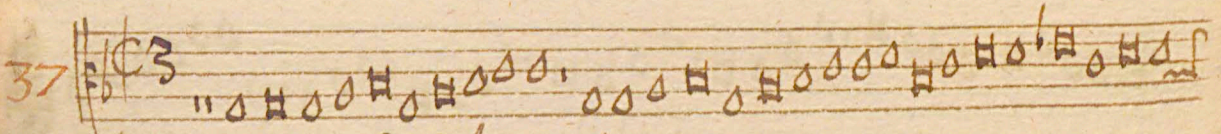
und gib got gnis mit setz so bleis bözerg und gir drudz erminnong byschloß mit gylt so sat mein solchlich dach

36 

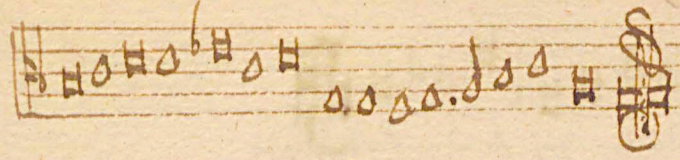
Wan ist das morgens

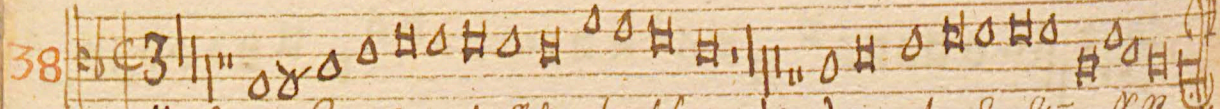




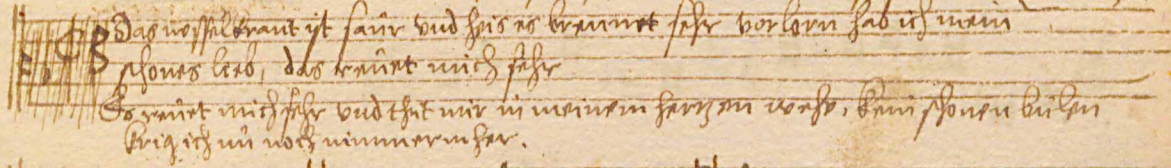
37 

Setzt mir ein weiden für den mir

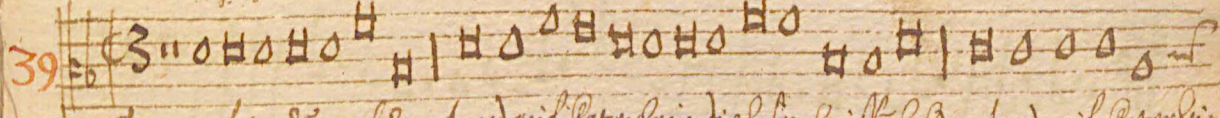


38 

Die Dairer lundt las mir die Kofen kaufte mit dem du erregt noch wol so weffelt raucht
von Brögelin



Das weffelt raucht ist sauer und gibt so braunet sehr vor dem lab ist mein
sonst leib, das raucht mich sehr
So raucht mich sehr und thut mir in meinem faryn so weffelt, dem sonst leib
bringt mich noch mimmern gar.

39 

Er regt für di walds stand auf Patrollein die fassen lauffe bald stand auf Patrollein

Young Voice

Solam bris. So fa so di. Ist mein und ist ein. Ein stand auf dem

40

So sagt für den wasser

41

Wer wolt dir nicht

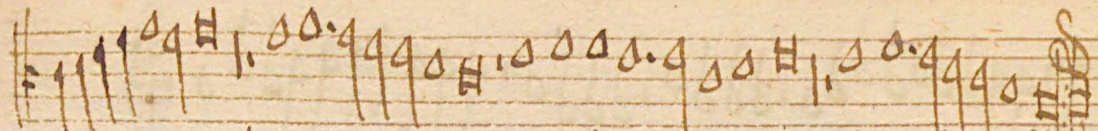
42

Ich bin ein wasser. Ich bin ein wasser. Ich bin ein wasser. Ich bin ein wasser. Ich bin ein wasser.

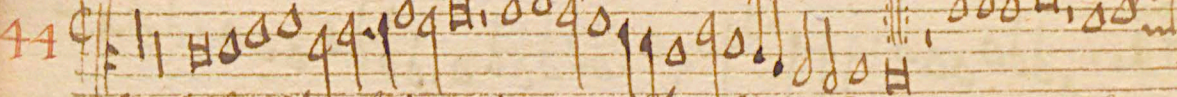
mit wasser kommen wo ich bin abend bin

43

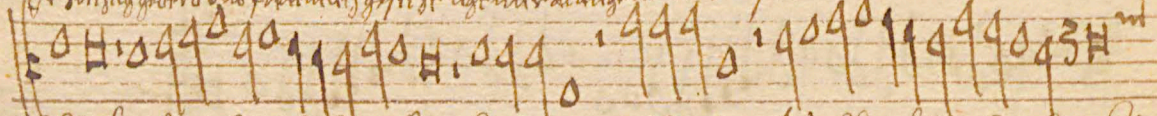
Hand ist ein und fängt so tief. Das ist fängt so tief. Das ist fängt so tief. Das ist fängt so tief. Das ist fängt so tief.



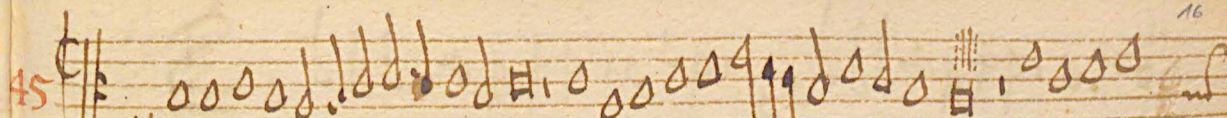
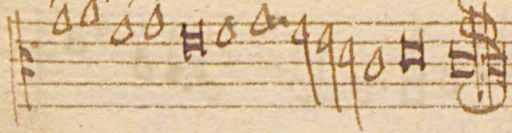
nicht ganz freundlich beiwonnung Infrunden und alsonnit mit phorror bis von dir mein trost
soniger dreyen



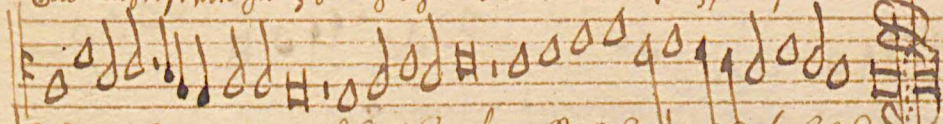
44 So gleichsam lebt auf erden mit der is mit lob vorbin den bin Sei waid wol in was
der dreyen gebord und freundlich gesicht ligt mir alangablich du sin



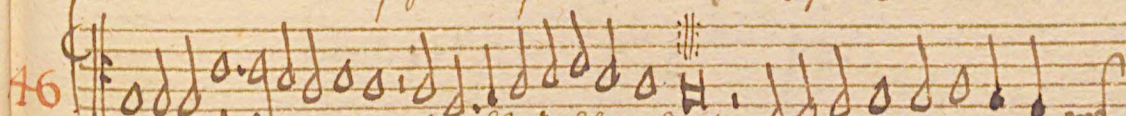
ich sol seijt firs noch und bleibet allein bis in mein grab las is mit ab du leben sie und an dem bin



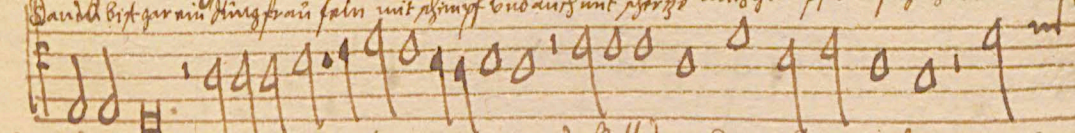
45 Ich bin so gar freundlich kahlisch vrsynen die fergelid gegen mir
Das mich is mit ganz dreyelig und wil man fertz fater sein bei der und waid foyt



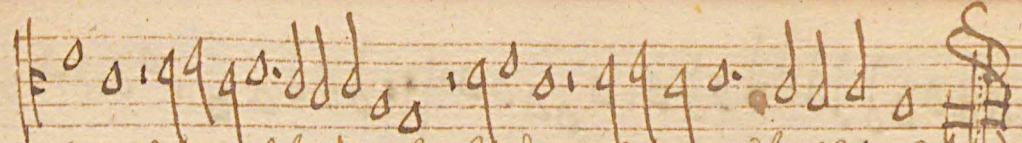
bei leuten bin so fater sein allein bei dir is frolich bin



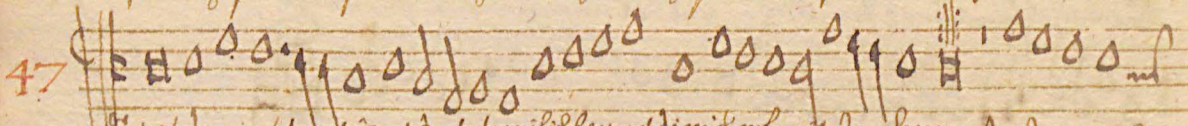
46 Mein grus dich got mein trufel sein is bin dir solt von farrn
Daudel bist gar ein drey frau sein mit schneyf und aisch mit fergze and glimpyf und fug farrt



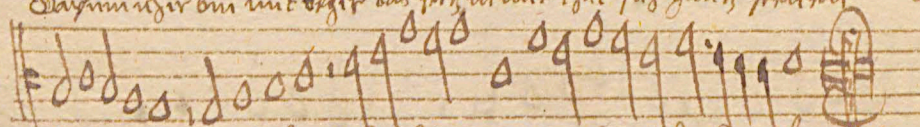
Drey frau die is dir ganz angebore
Dassalb dan is aus fergan foyt in



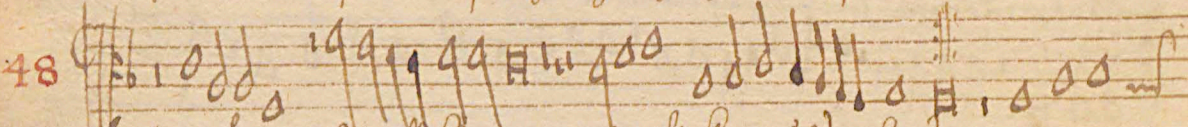
Wenn thut uns al freunde machen In unsern thut uns al freunde machen



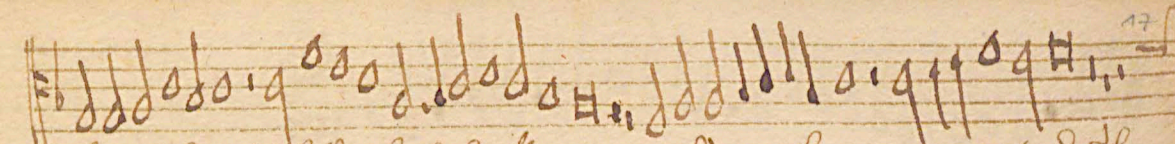
47 Ist er art von künig art ermilid, bewart di mich erfrucht In rhen In dr mit vleit
Darin idir bin mit begier das fern in mir thut sich gehen freun



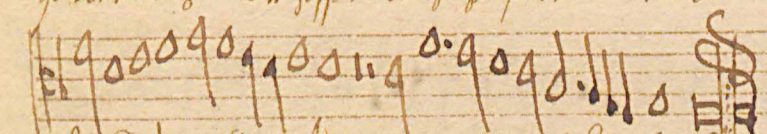
den dinst und was, was sit und kan so d' ich in Jan thi id' al anders farnu lan



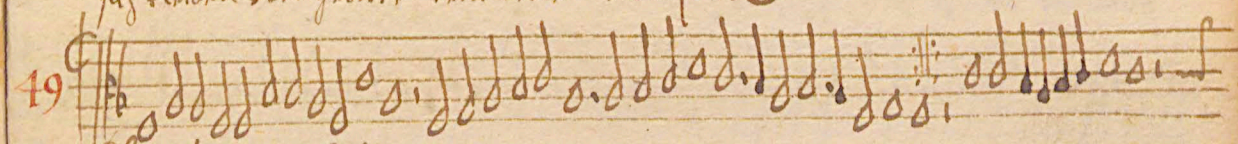
48 Es ist mir frag und grosse klag was gelt von air dem lande der walt pracht
Gold frag kost darf mit viel gelt man getts und sidem gewande



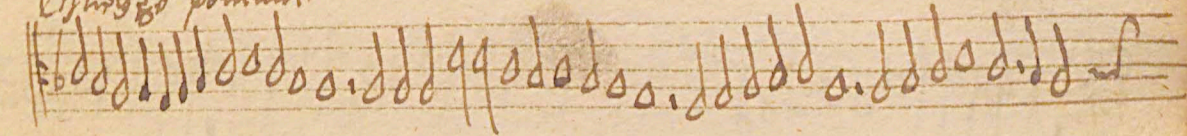
17 ist über macht die scharf bruch zu fure in der wil on was end sil

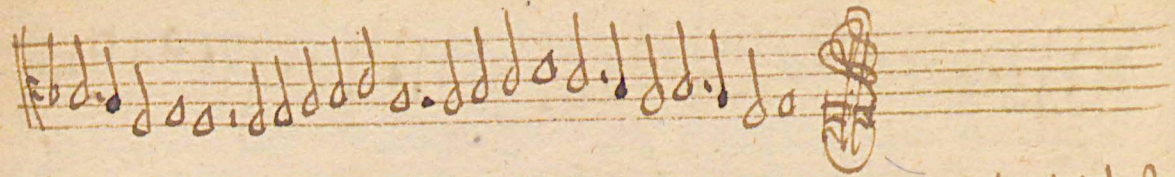


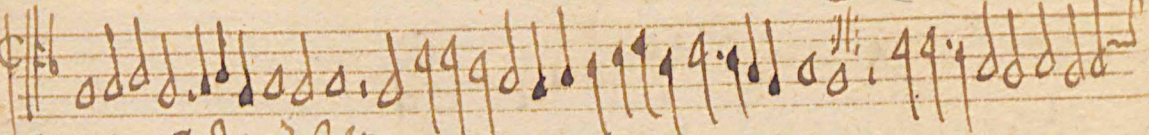
sich Riden über gabire van troem über quire



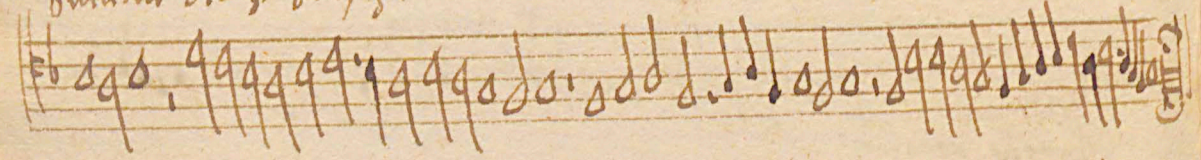
19 Es ist mir frag

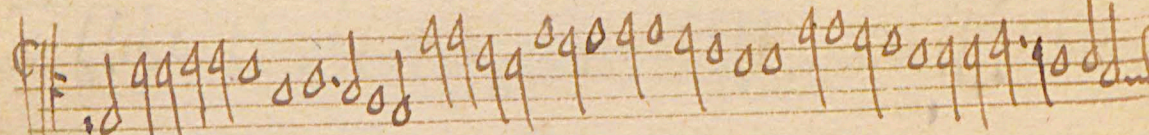




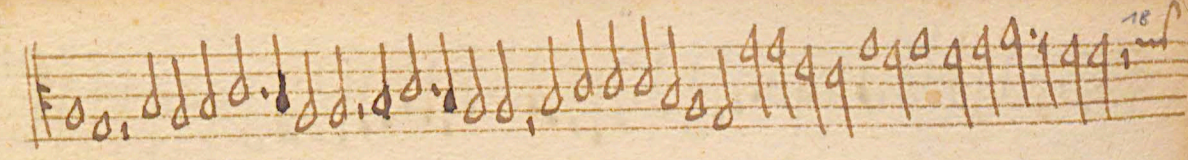
50 

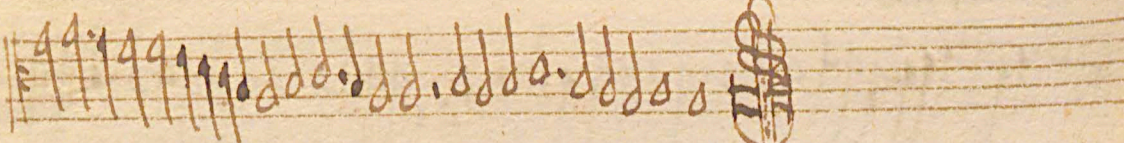
Suntius Brigo Sabiza

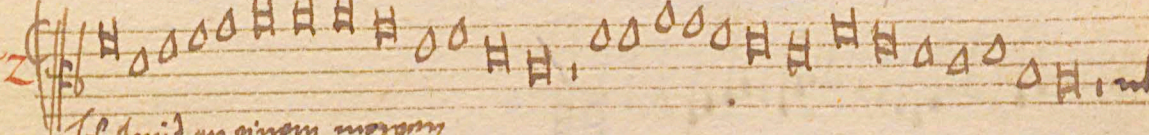


51 

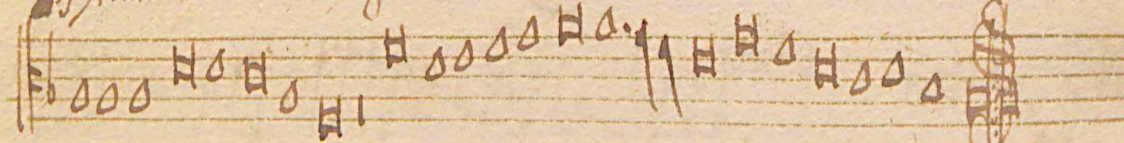
Saballa





52 

Amid an oinon morgan



53

Adagio

54

Allegro

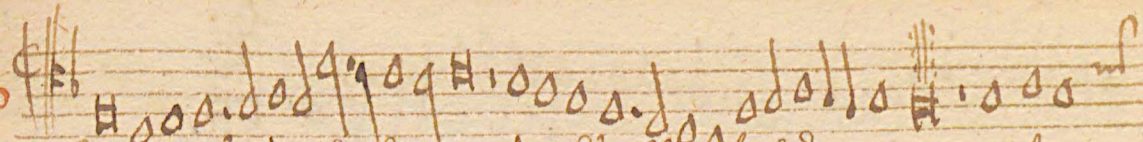
55

Die mich errettet ist labens wort für alles so ich dir gesach
 Keintund vergast du wirt begert du mein lict du aller freyen
 Wenn sie ist schon getrennt art

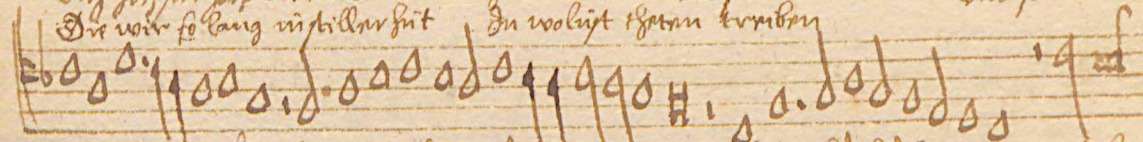
so lictig lictig bud so dert
 sonntlicherm gaboru ward ich grus die sein von wagen

mein In dem grünen waldlein

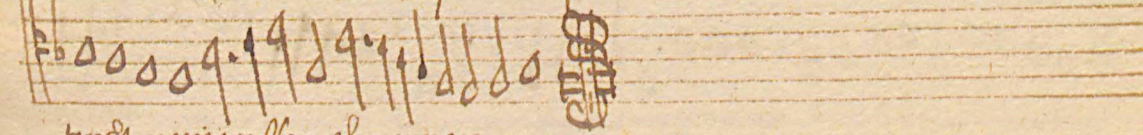
56



Auf Jesu's koste dich nicht blut
 gedurck der lie und fromm den
 Die wir so lang nicht dar sit
 du wohnt in dem krummen
 und so so

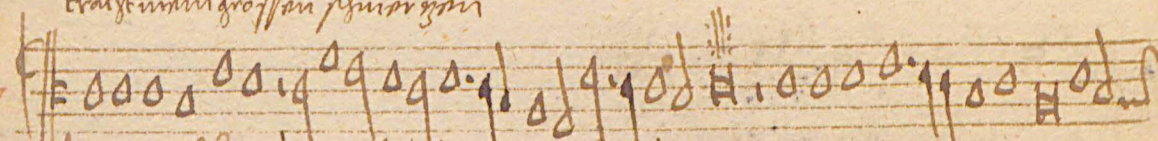


mit unser mag sein brüht große pain
 do setzen in ein solch ich dich
 du einig gro man be.



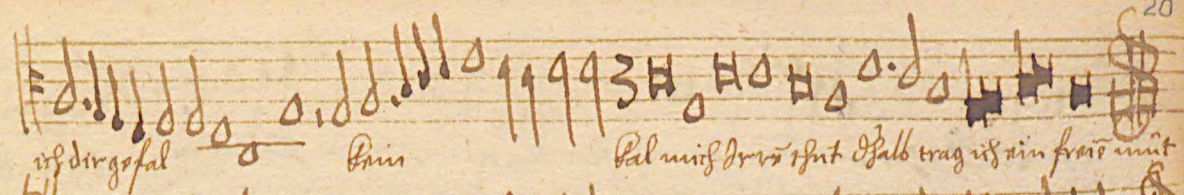
trafft unser grossen schmerz

57



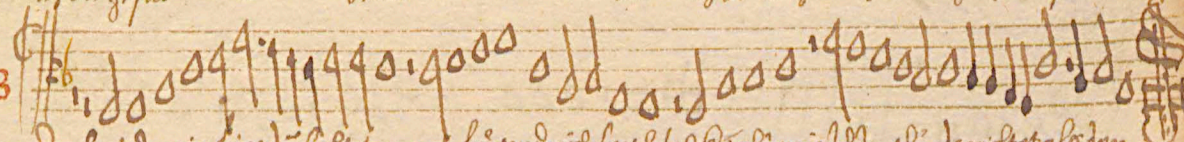
So mit viel leit die pain so wird dich
 gut und kint Süssigkeit
 Leit mit daran was du sich
 süssig ganz was glanz und
 sünder leit so mir allein
 Jung Lieb

20



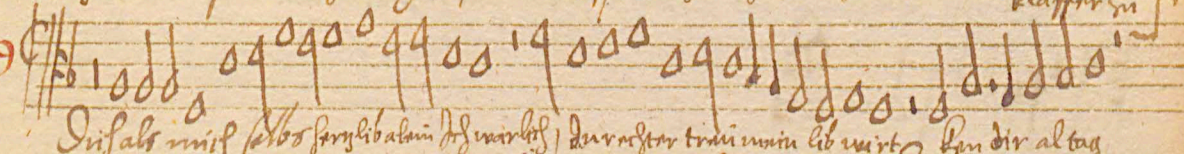
ich dir gefal
 bin
 Hal mich
 der's ist
 Halb trag ich ein
 from mit

58

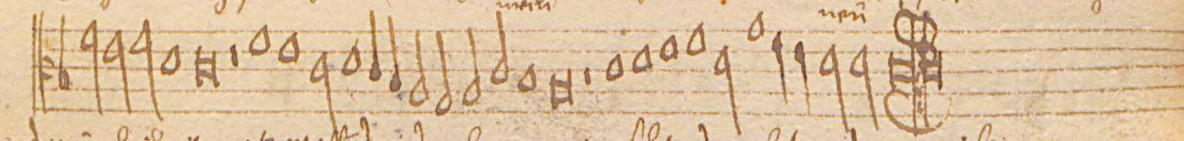


Der sind mir für die
 list bringt
 sein und
 nicht spat
 hab ich
 bei ich
 wie ich
 nicht
 als der
 klaff
 in

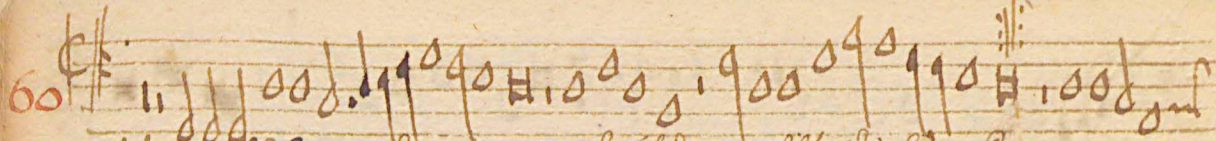
59



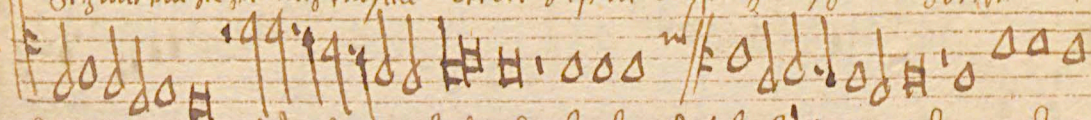
In als mich
 selb
 Jung
 Lieb
 allein
 der
 mich
 durch
 der
 trau
 mein
 lie
 wert
 von
 dir
 al
 tag



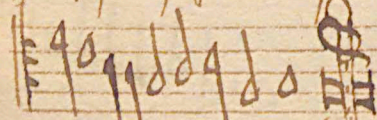
darumb ich mit mag
 vergesse
 dich
 das
 setze
 mein
 sol
 und
 wol
 stete
 dein
 nicht
 sein



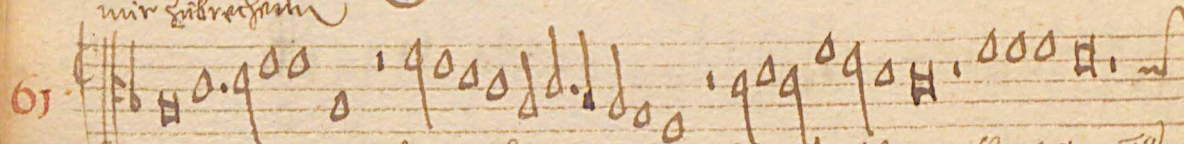
60 Ist wenig ist er nicht für mich ger mein fröhlich gesang als lobt ihm bedankt
Sich mir ein sel heimlich und still bei dir zu sein dein nighen sein mich bracht



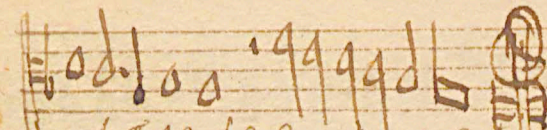
gleich oft auf dich und dank dir mit zu sprechen so gahr und sehr ist dir mit wach mein sorg nicht



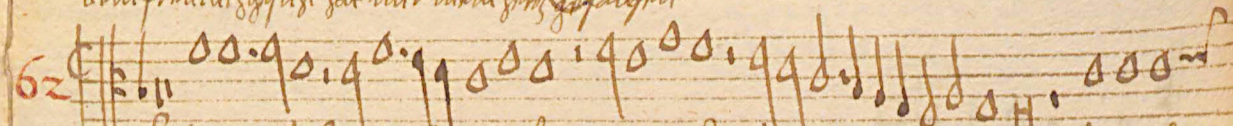
mir zu bedanken



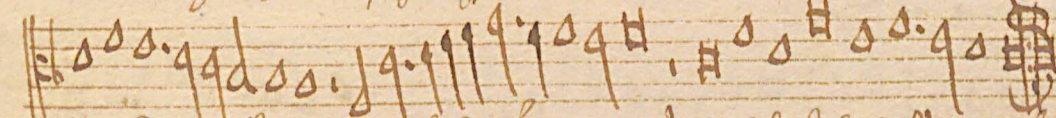
61 Ist für mich ein sel heimlich und still bei dir zu sein dein nighen sein mich bracht
als für mich ein sel heimlich und still bei dir zu sein dein nighen sein mich bracht



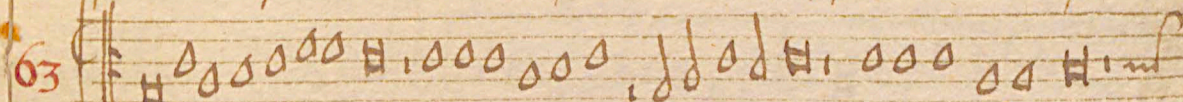
62 dein fröhlich gesang hat mir mein sorg gesungen



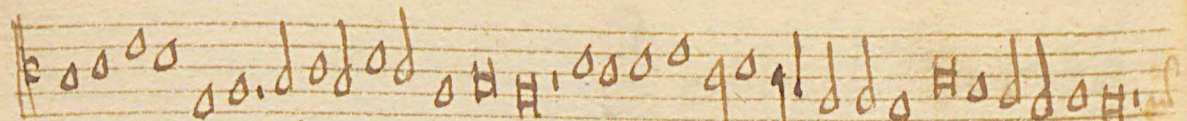
So dringt daher mit sorg und gfer ein nighen dar das ganz und gar
dein sel heimlich und still bei dir zu sein dein nighen sein mich bracht



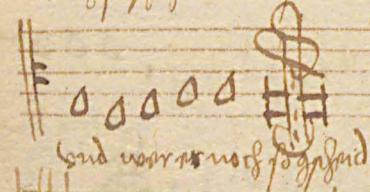
salvor kann fall der walt lauff drum so sein ein Herr auf



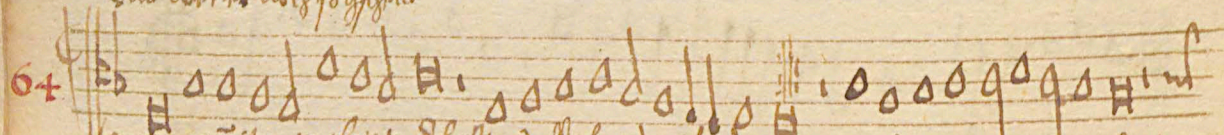
63 Mein sorg hat sich mit lo pflichte zu dir mich ist auf mit der klafferticht ob ein sel heimlich und still



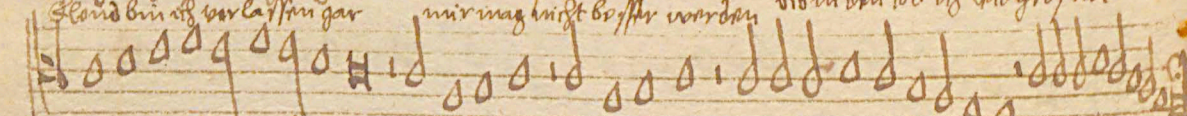
duo salft far ans bste mid sein giftig schind glaub dz of die darumb mit maid sein vumit leid



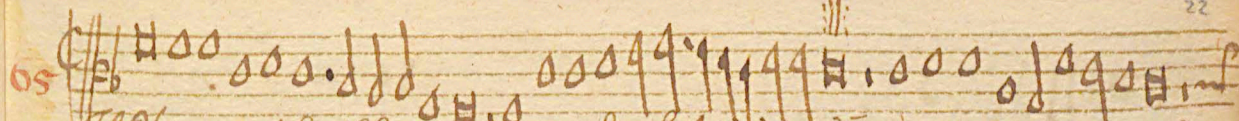
und vorer noch so gend



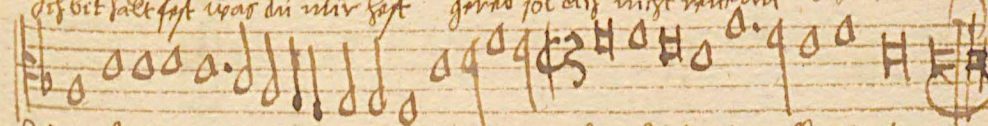
Wongangn yt mir gling und seit und alle frund auf vrom
Kleid bin ich verlassn gar mir mag nicht besser werden
brom den tod is leid gros not



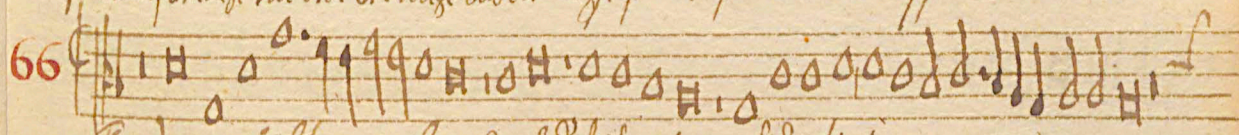
so is die leb mis mriden gusst mir at. o was d'fart mid is mirden
Wes an gros leid vut mir gusst



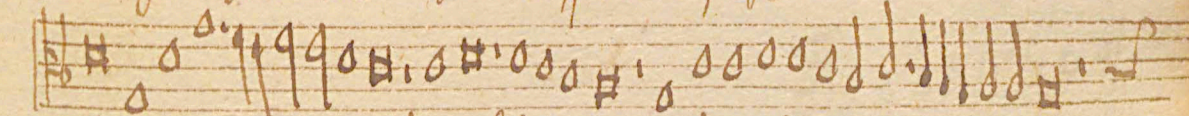
Ich hab gewagt sehr liebt mein ans vasser lieb vud trau
Ich bet salt fyt was du mir fyt gerad sol die nicht mium
Ich wol allein dein eigen sein



in draif bndagt vud wol betragt das du magt sein da stot die aller lypst vum



Ein dng mit laben vud nicht vil d'bi spurt was firs gebirt



mi ider mure was brigt al dng, so find er das yt fyt vud mas

was sonst sein sol das schick sich wol das stinckert ist not arbrit ob schen dran

hat mit vil gut drig unio haben unill

07

Manis treuere ist vrsach mir gubst das ist unio das f klage Ich wolt glaub mir schir of do tod vrliften
 Dan dir allein mein klage schen unio ist schint haben trage

den die also vorliff

68

Ich sal leiff ab von solich sal die ist mit vris zigeniffen In vris speil ist sie in vil
 do ist vortels das du sind mit die si dann vil thui schiffen

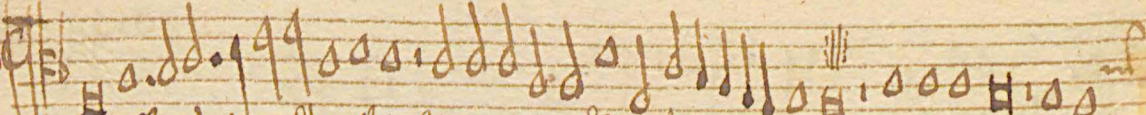
mit frumbder lob beladen das macht vor blut vud ist mit gut In allher schinzen laden

69

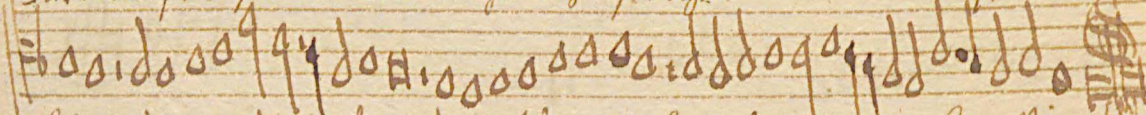
frundlicher grus mit vris ward mir vrsant mir forz vud finno In angablick mit schick
 lalig vud sie unio

schidm ist von Inou gros klage ist trag vud zwinfel schir ist schir sie niun vud der

70

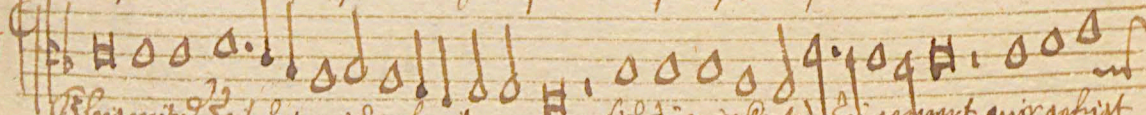


Nach willst du mich dir allein du trümmst in erdrigen
Sich all auf und lyti mir vorrd und geb mich dir für eigen
Kannst du mich pflicht dir zu

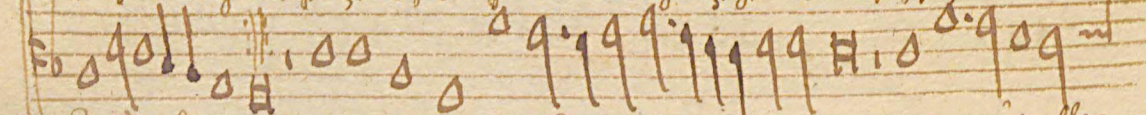


vorstest leyt dir mein dinst gefallen dir glaub für war in frans jar lyti mir ob in allen

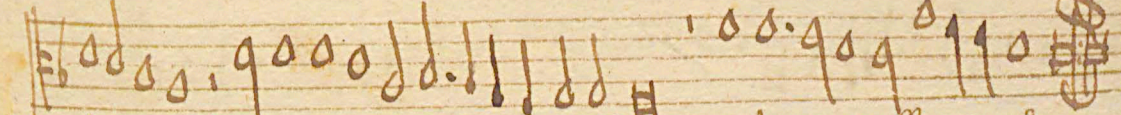
71



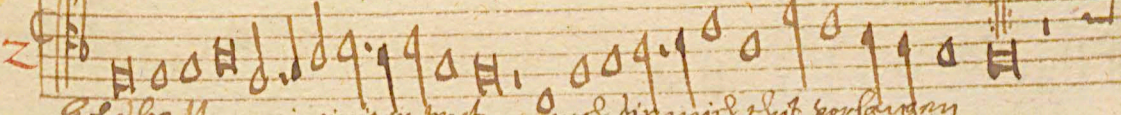
Blug mit gut hat mich gefunt
Dit ist mi lang mit herzum zwang
sich zu mir lirt da zu ge wort quir gefunt
aus ganz gemut das herz gelut mir hab lyti



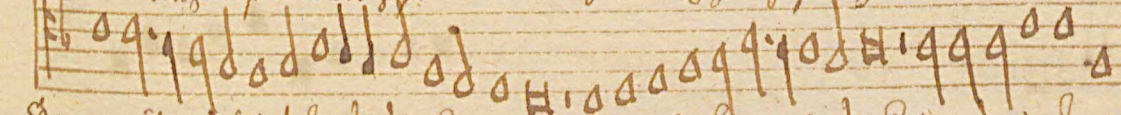
mit frau dinsten
gurt zu vordan
die stital stund aus herzum gemut
mumigemut alles



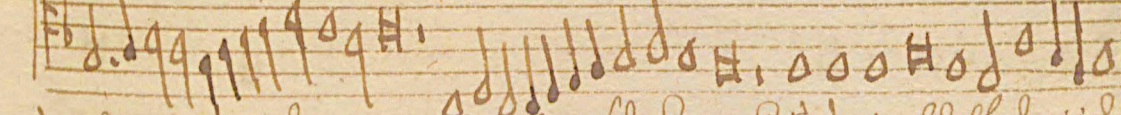
myframen drumb ist dir schon im herzum kron
mi hier mit allen trümmen



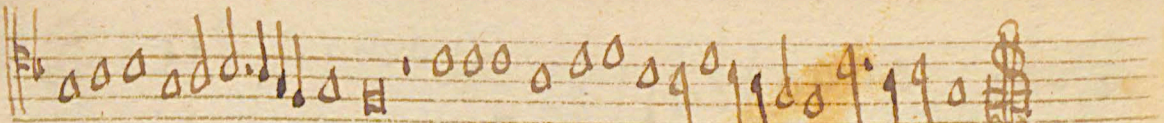
Es ist der U. mein umiger trost
Ein artlioz was in an dir hat
Quod dir mich ist vorlangan
das hat mich gar gefangan



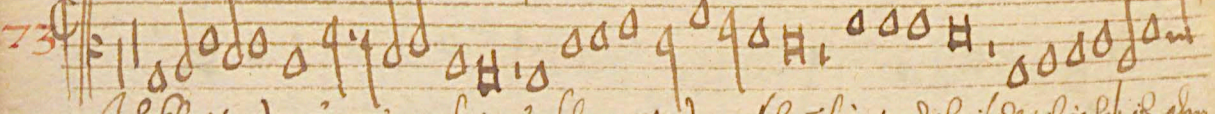
Stary mit bud sui stoffe zu dir son
Du verlas mich darto an dem schon gefalt



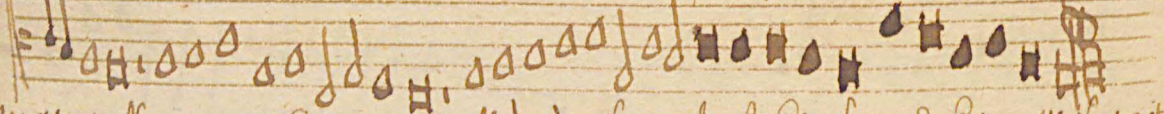
die ist mir gewalt
mich abandern sehr kunnst du dir vord hilf schmi ist vord
gult



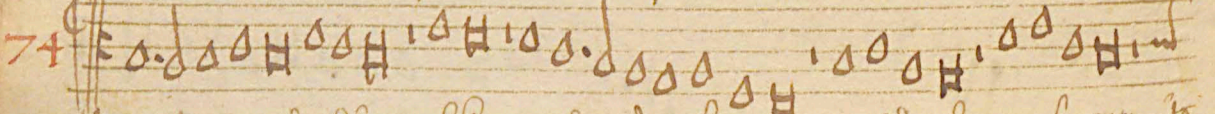
findt trost in im schwach so fern socht and so kein kein stille mein schwach



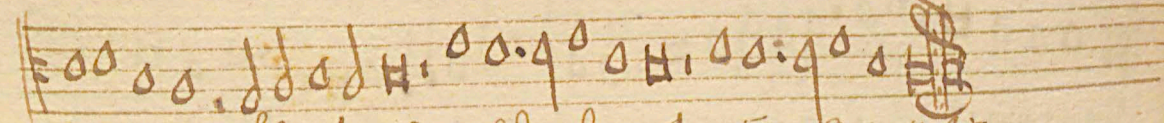
73 Ich klag und mein mein große trau sol ganz und gar solov sein und glaub ich sol ich sol



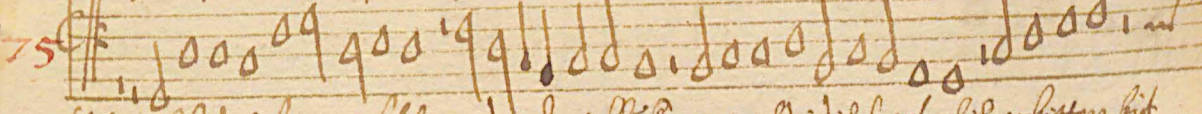
ganz vergessen mag mir kein trost vermissen denn so sei mir also sei kein saw acht keiner Misserat mit



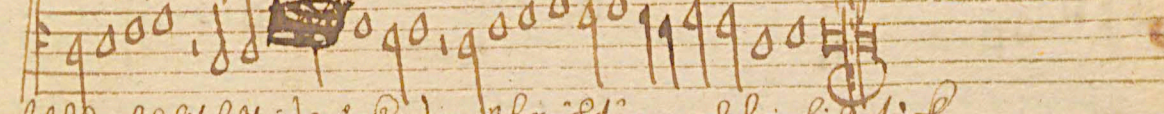
74 Sarciniam meis ich zu wol kan möchte anders sein vorrauch wol meins seins gnuete
begier



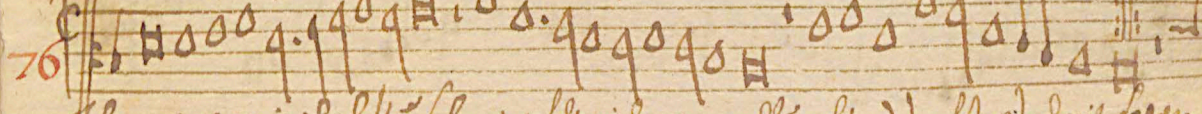
welcht mit for vntal auf mir ligt noch der schen d'paritia d'paritiam



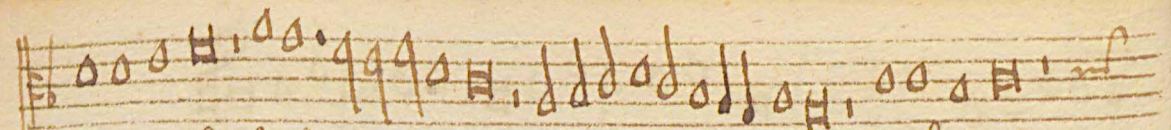
75 Wer so so dich für an solich an die schen ble kan wir vollen dich so verbarlich erbitten bist



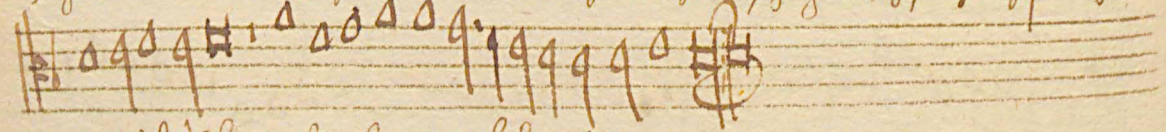
salch freundlich list selten zu rick damit brant zu manch freundlich stück



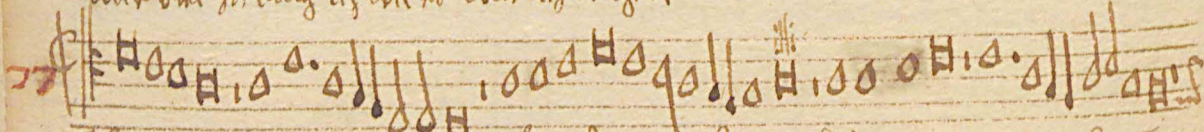
76 Ich wais mit wie ich salt sol mir gefelt ein ferige melle wol und darf fro doch mit sagen
Ich fürcht sie hab mich mit vor gut mein fer ganz prinlich noch in zeit lano in die lung mit sprache



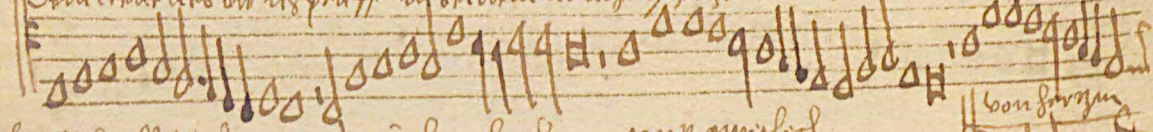
Sag wo mit wies du bist und wo wir wilt das villerst mit pflegen des forst us prang



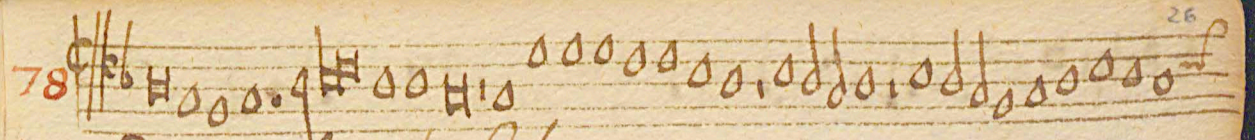
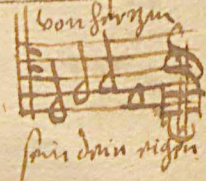
mir viel zu lang us wil so warlich wasen



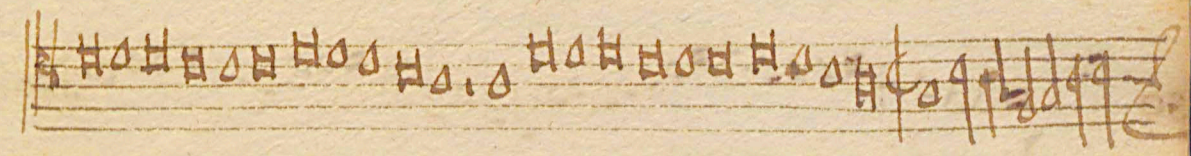
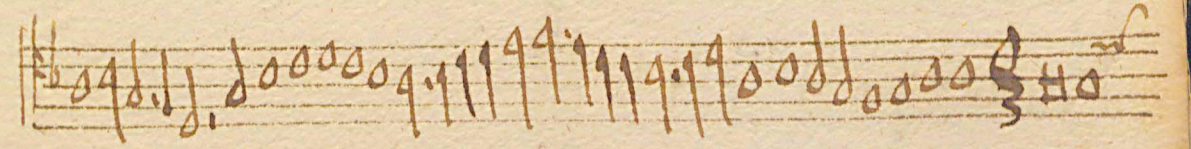
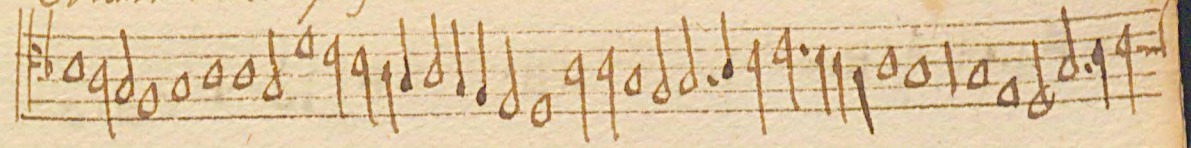
Es ist das 8. was for mich das ermit in mein fornen di digen mir mein forne dir
Denn truer lob die us priff in deinem loblichen fornen



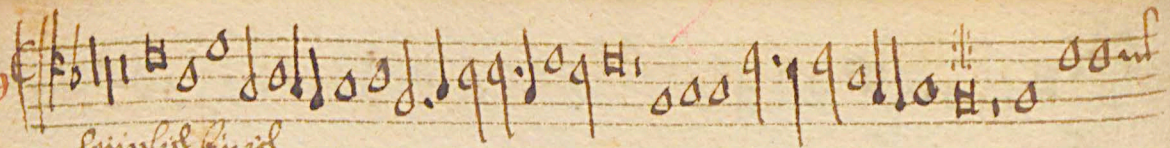
sonderlich ist in fornen demich wil us gang weiglich



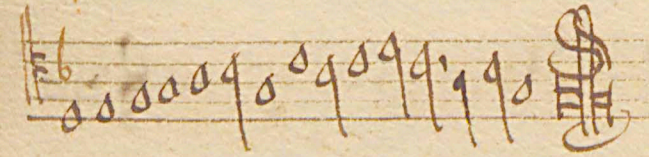
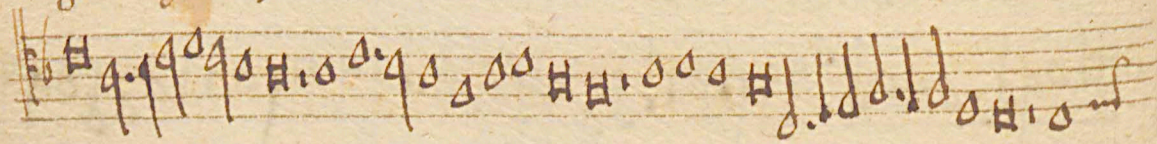
Es war mir mel in fornen for



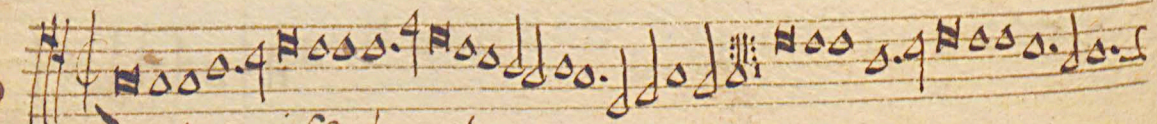
79



Stimlich künig

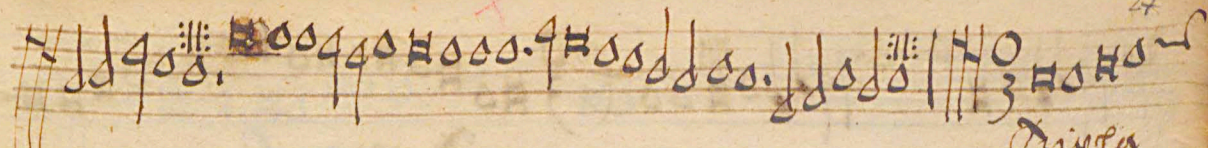


80

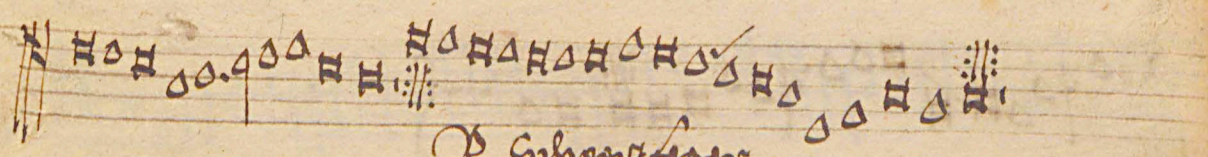
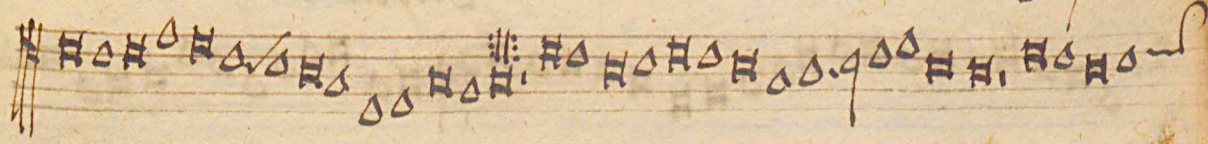


Der kalmisch tanz.

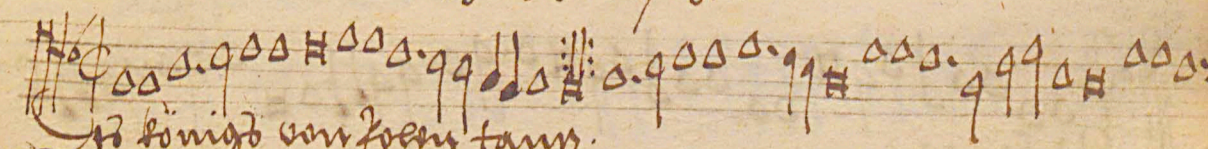
29



Dixen



D. Sibonitz



81

Der kalmisch von kalmisch tanz.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Allegro.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, concluding the piece.

82 Das Königstanz.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Allegro

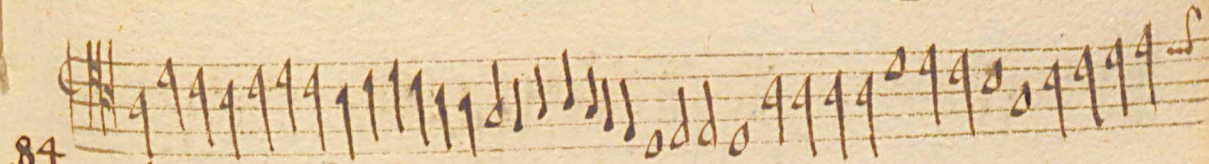
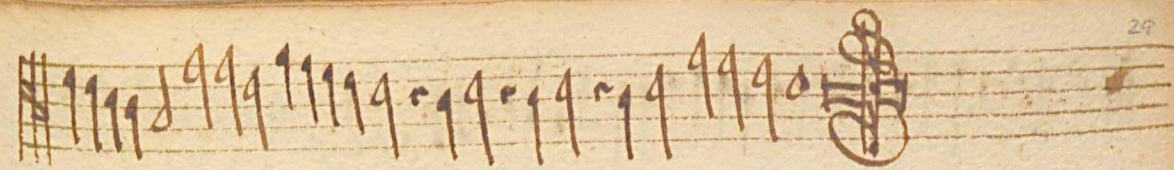
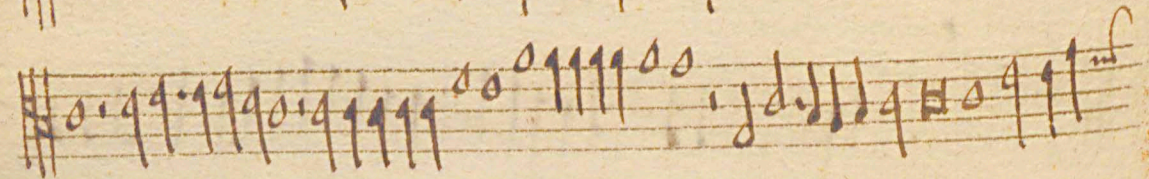
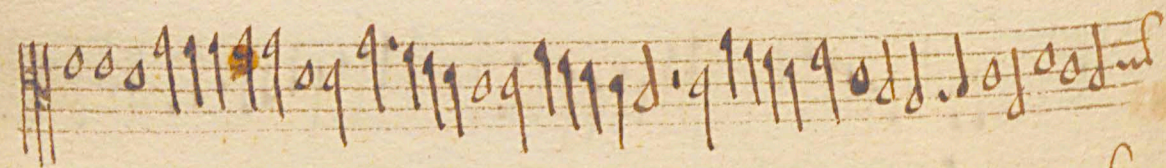
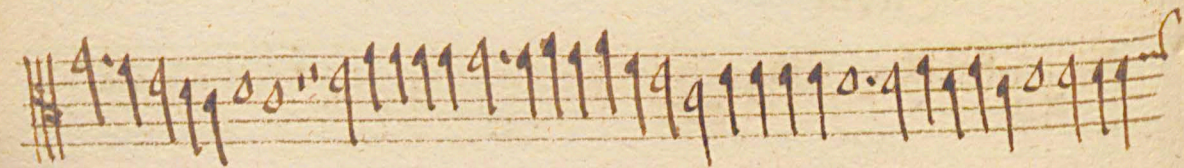
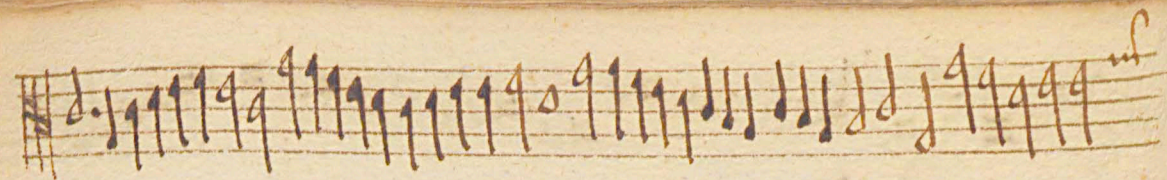
Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

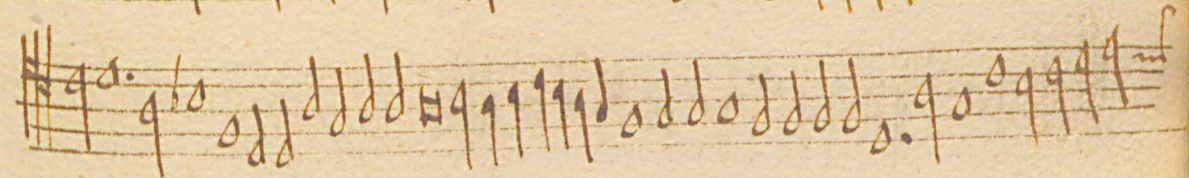
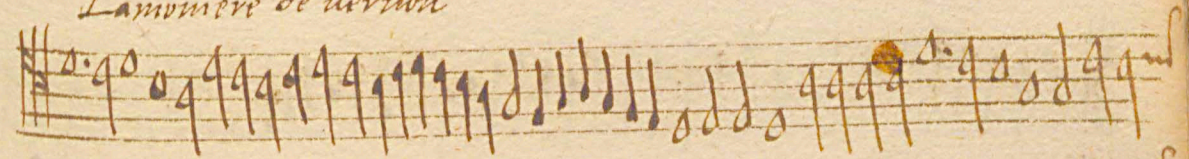
83

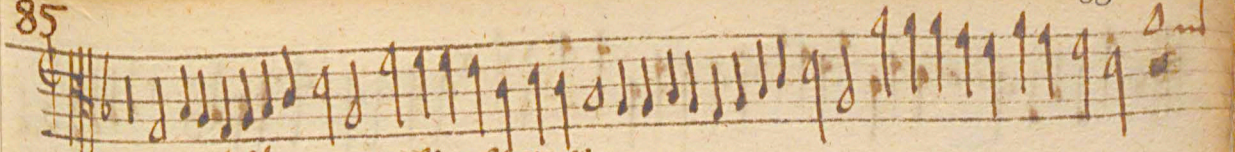
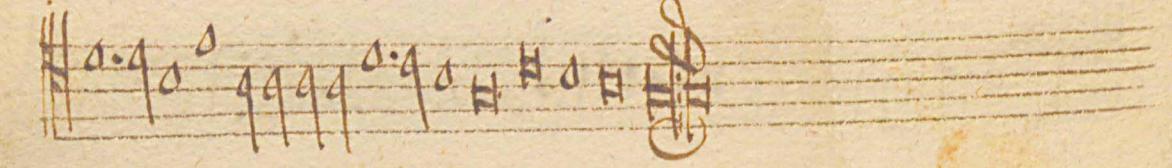
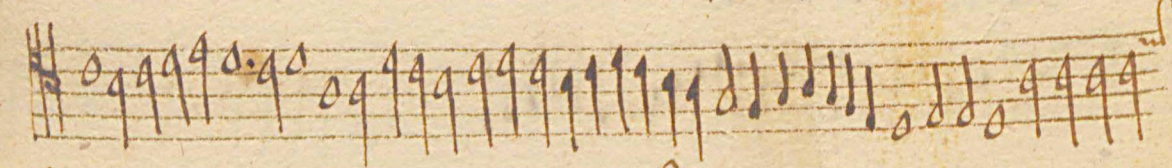
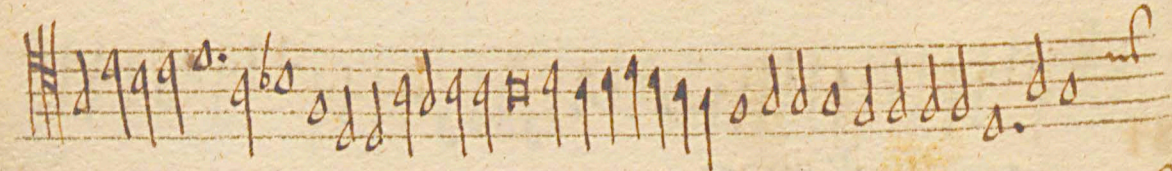
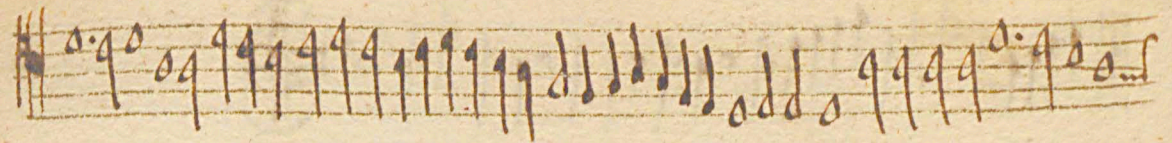
Frais guillard mms

Handwritten musical notation on a five-line staff, concluding the piece.

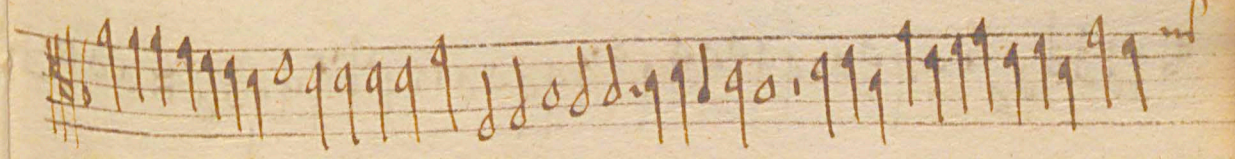
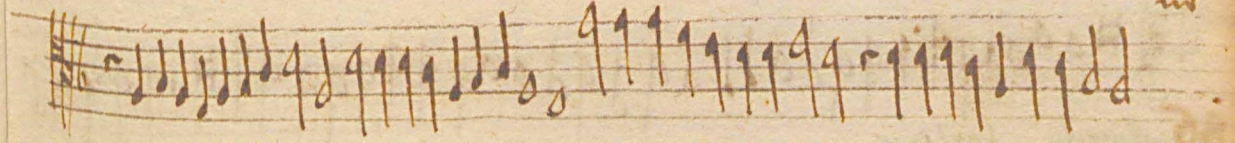
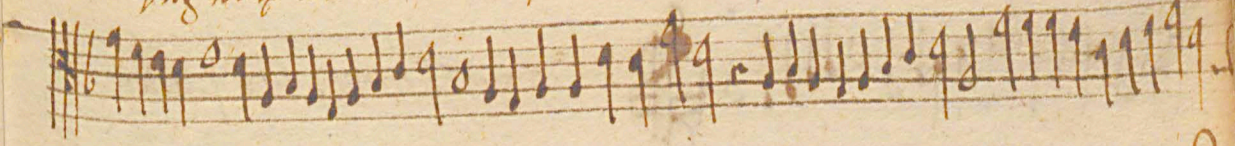


Lamouiere de verrou





Vng dultx ian ian Vne Vesproe



Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation consists of a series of rhythmic figures, primarily eighth and sixteenth notes, with some rests.

Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation continues with rhythmic figures, ending with a double bar line and a repeat sign.

Thomas Cricquillon

Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation continues with rhythmic figures, ending with a double bar line and a repeat sign.

86 Amour patrie

Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation continues with rhythmic figures, ending with a double bar line and a repeat sign.

Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation continues with rhythmic figures, ending with a double bar line and a repeat sign.

Reponse

87 Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation continues with rhythmic figures, ending with a double bar line and a repeat sign.

Audien d'amoirs

Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation continues with rhythmic figures, ending with a double bar line and a repeat sign.

Musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation continues with rhythmic figures, ending with a double bar line and a repeat sign.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams, with a double bar line and repeat sign at the end. The text "Clemens no Papa." is written in cursive to the right of the staff.

88 *Refrainolet q Chantes.*
Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams.

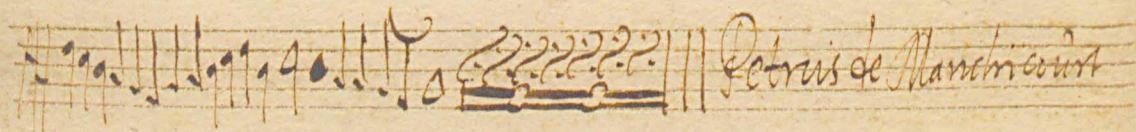
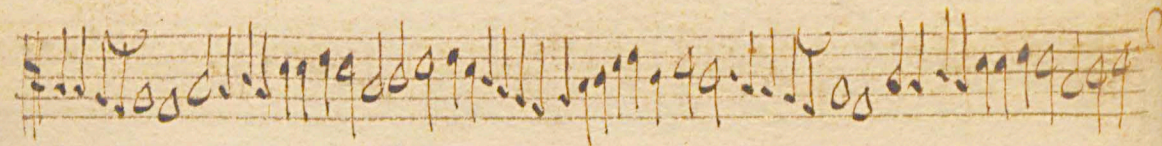
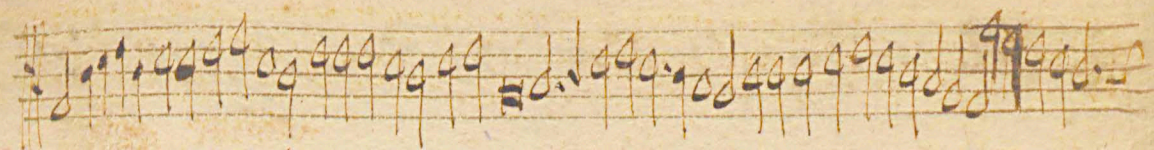
Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams.

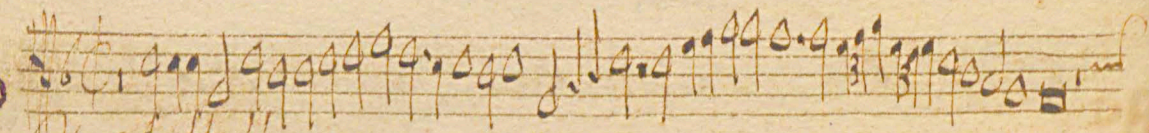
Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams. The text "Thomas Gregillon." is written in cursive below the staff.

89 *Orsus a cop orsus*
Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of rhythmic stems and beams.



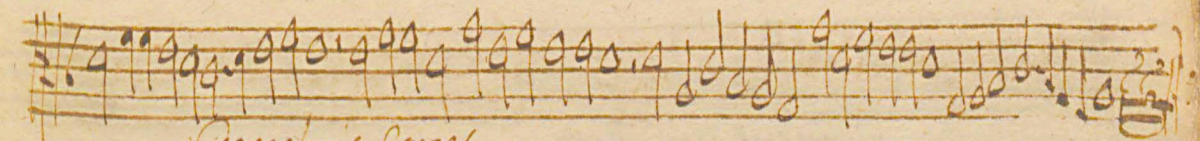
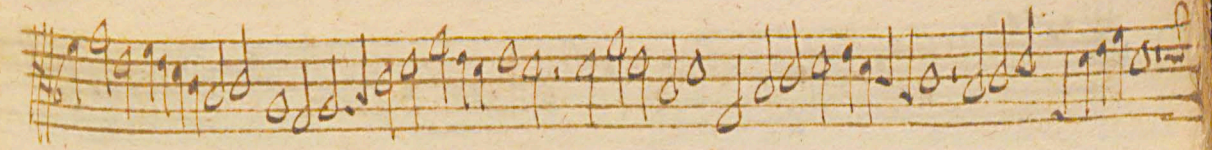
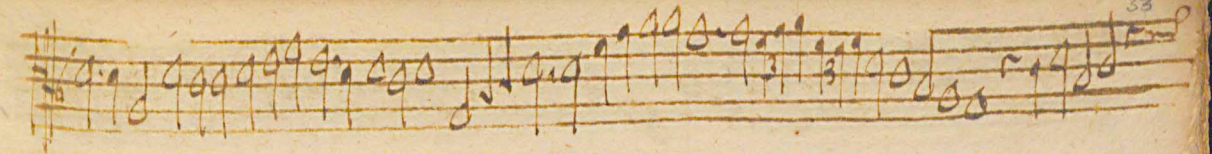
Petrus de Marchicourt

90



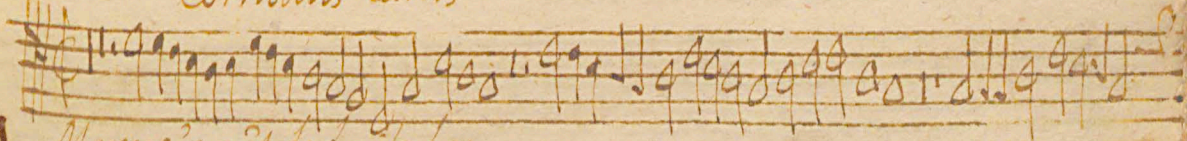
Vng diable blanc.

33

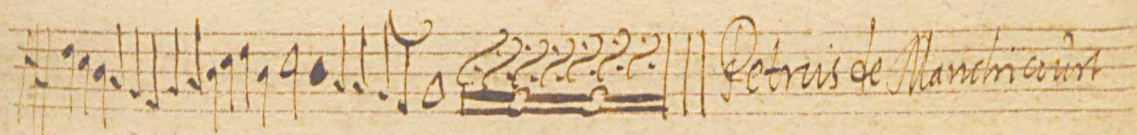
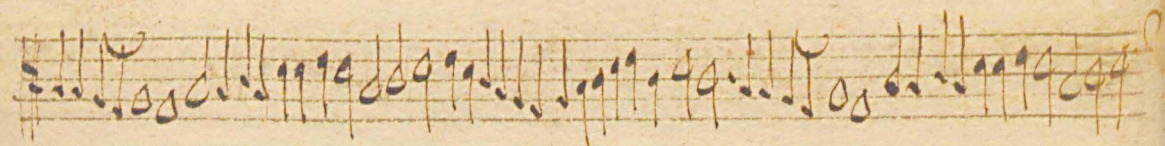
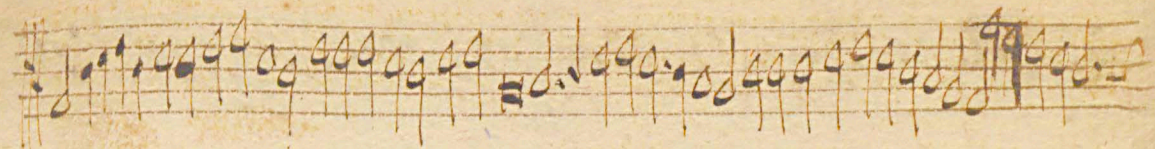


Cornelius Carnis

91

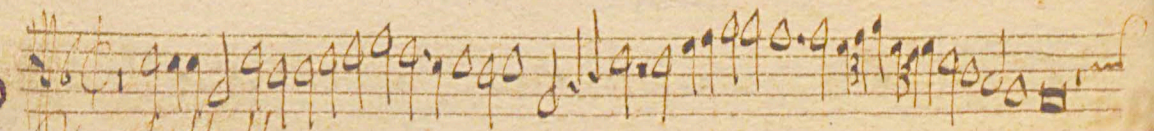


Mamre a cul de foule de n

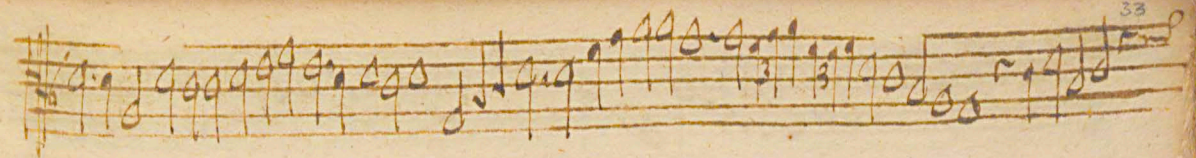


Petrus de Manchicourt

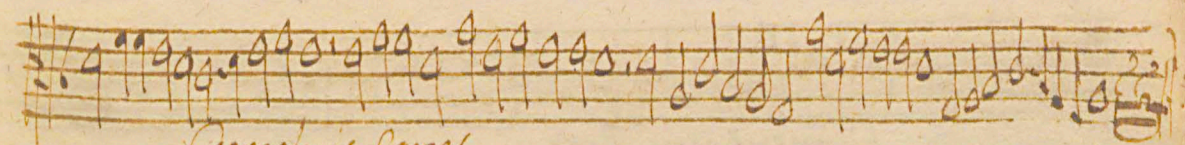
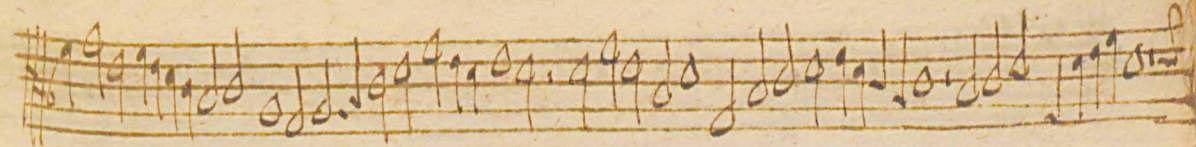
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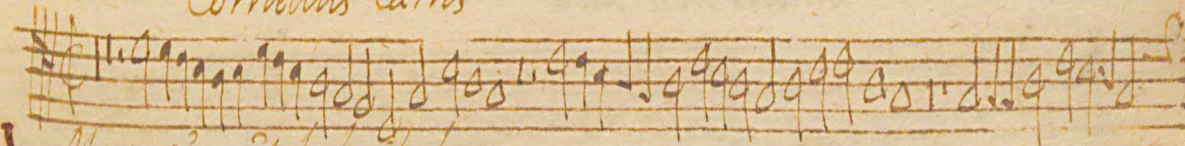
Vng diable blanc.



33

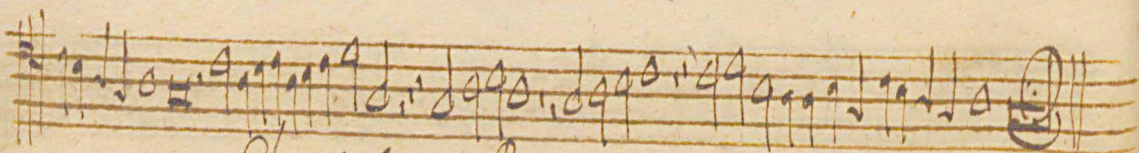
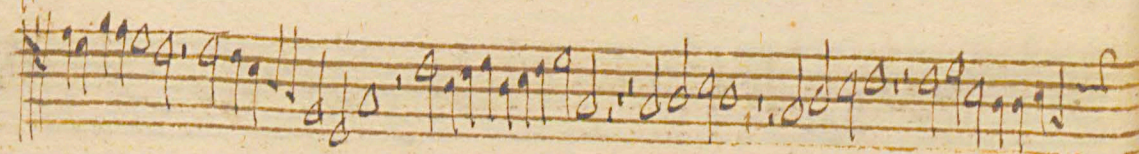
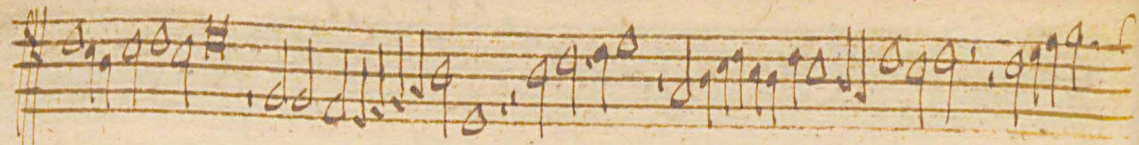


Cornelius Carnis

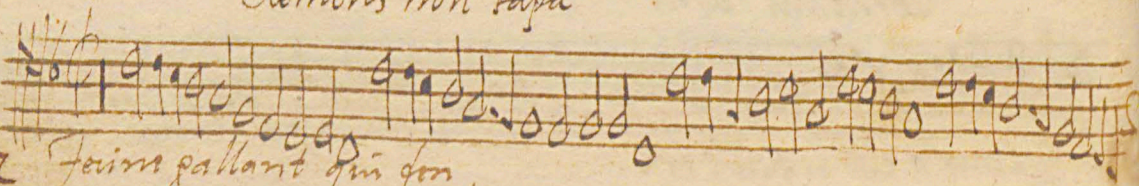


91

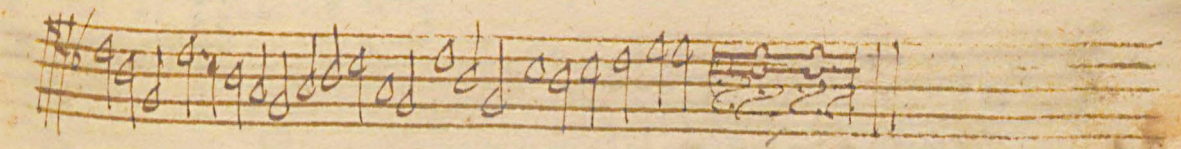
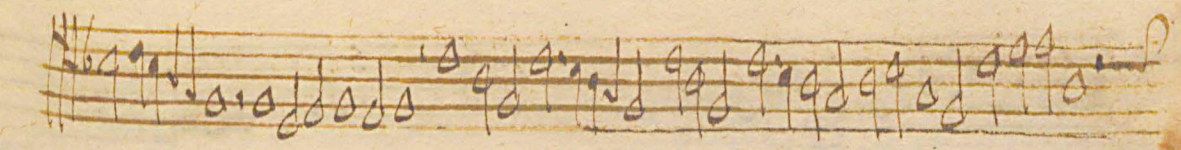
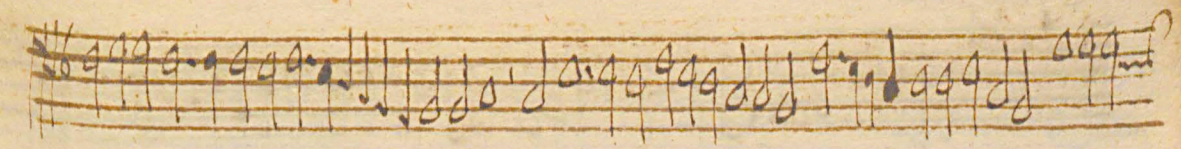
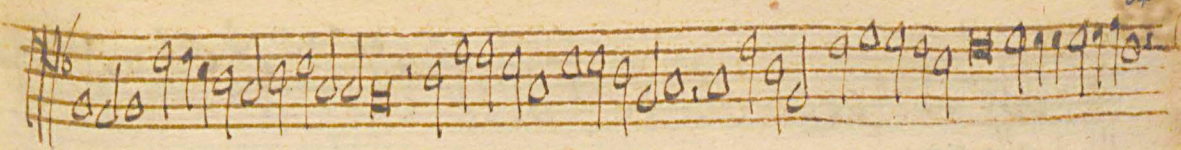
Mamie a cuit de bouledin

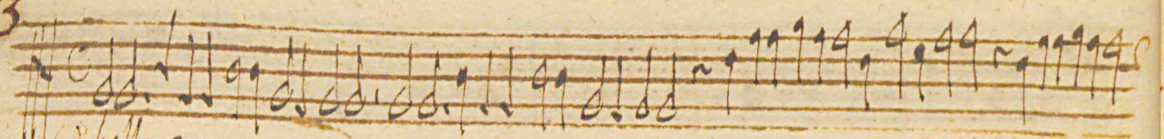


Clemens non Papa

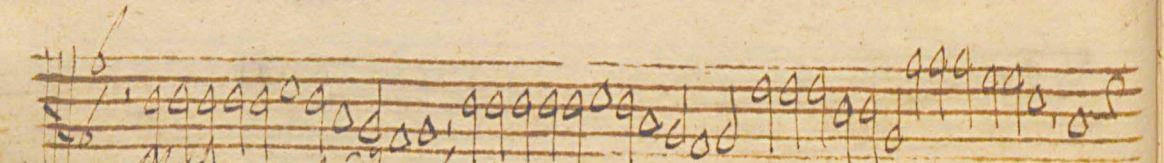
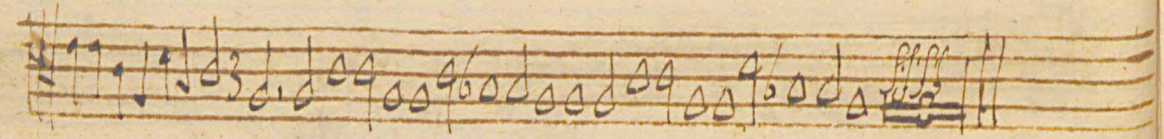
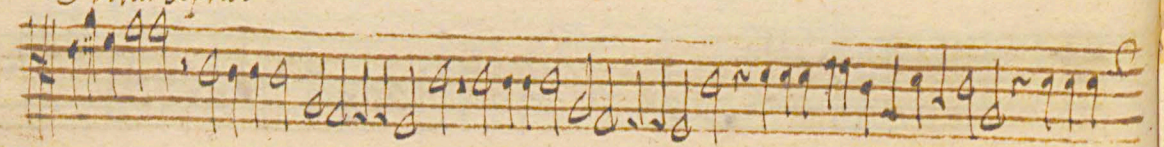


97 *Faire gallant qui son.*

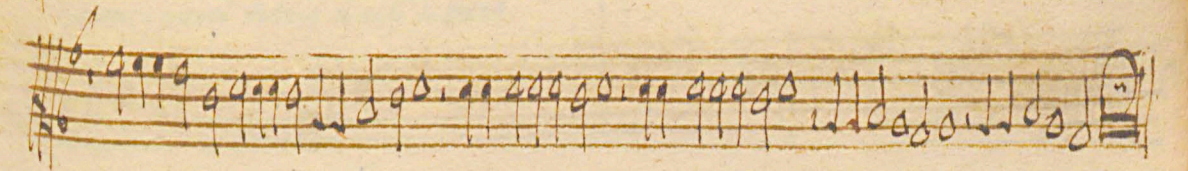
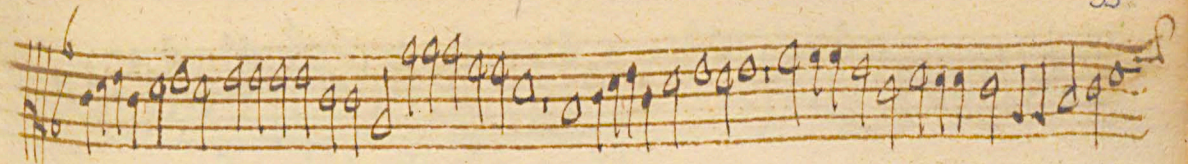




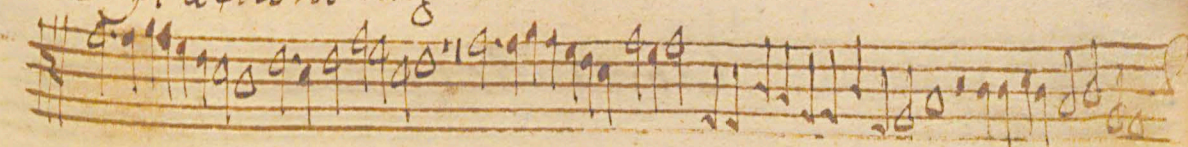
Ohlla sopra.

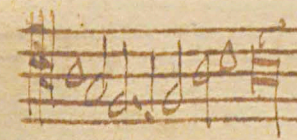
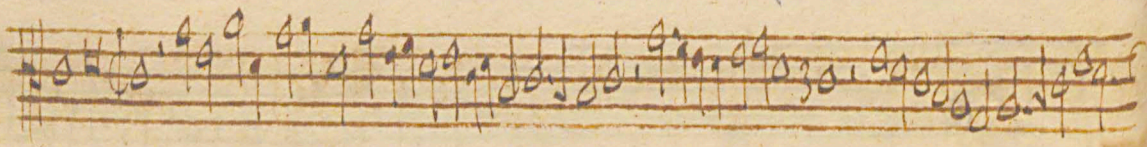
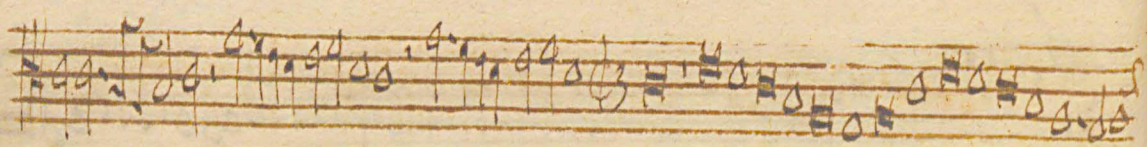
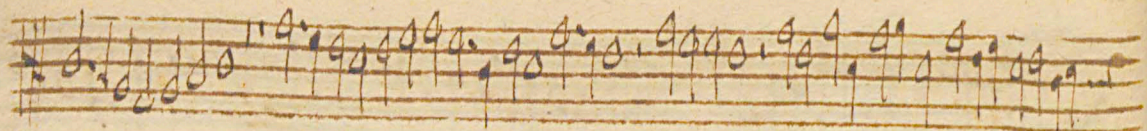


Magnam in m fact.



Placunt ung

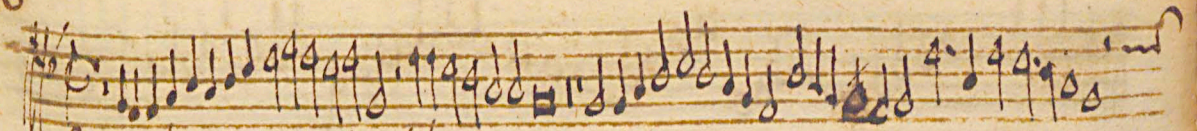




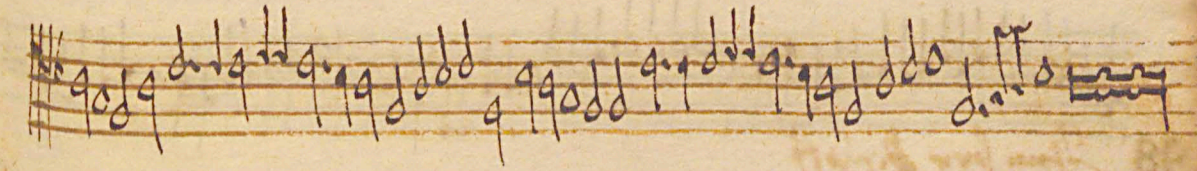
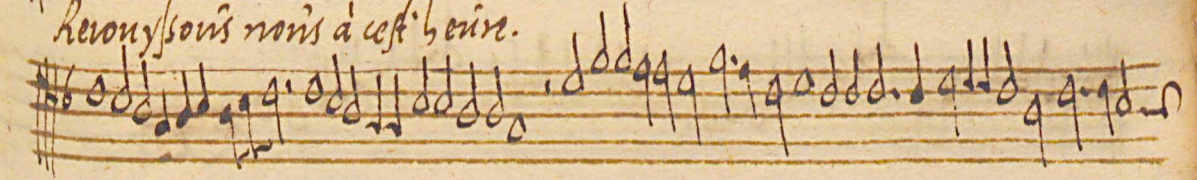
Glorianus de Rose

96

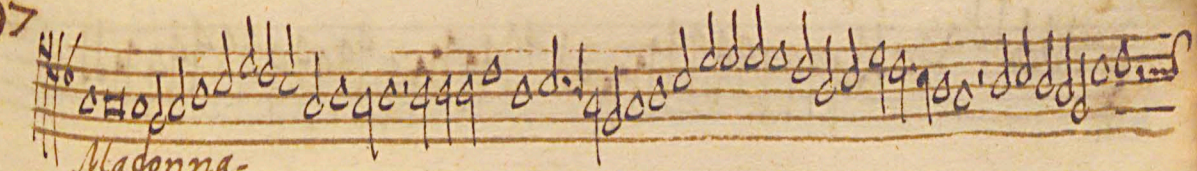
36



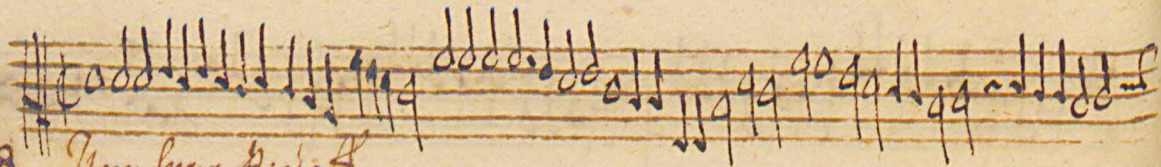
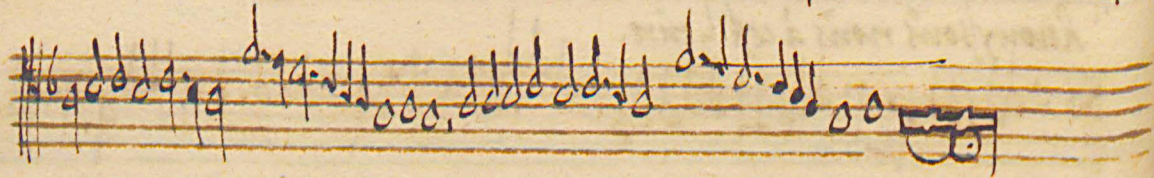
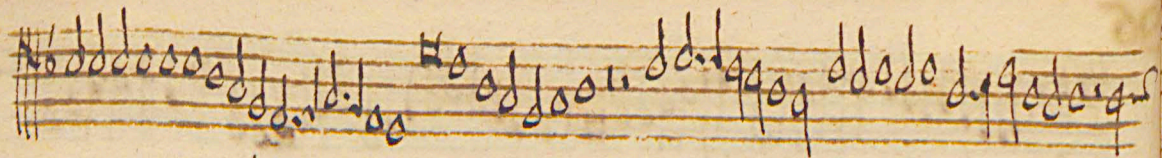
Requiesceis nous à cest heure.



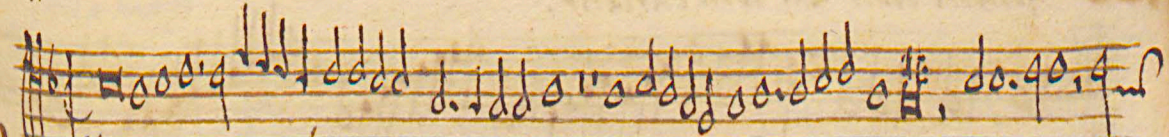
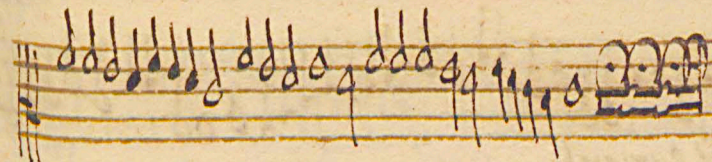
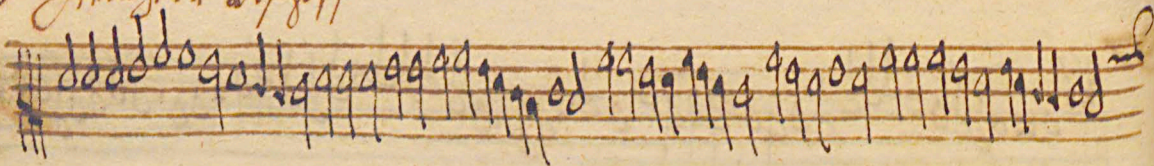
97



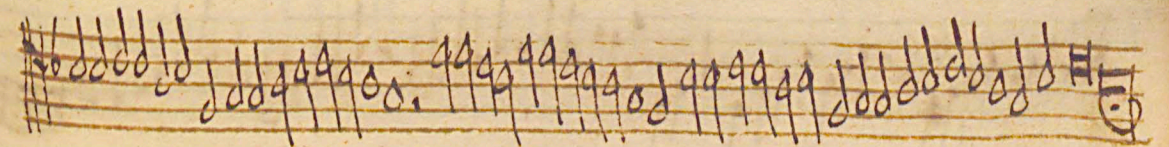
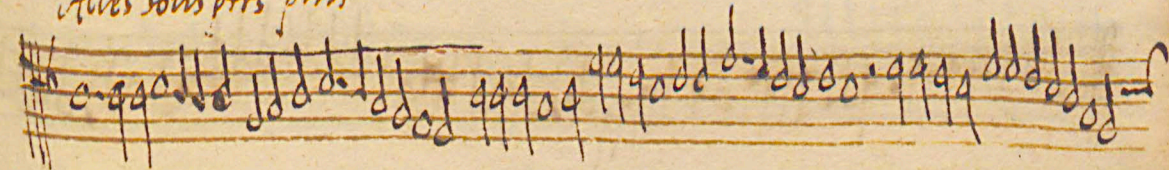
Madonna-



98 *Ann. sacre. Dip. Hoff*

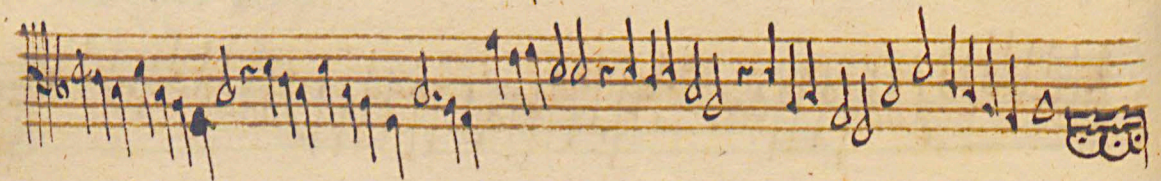
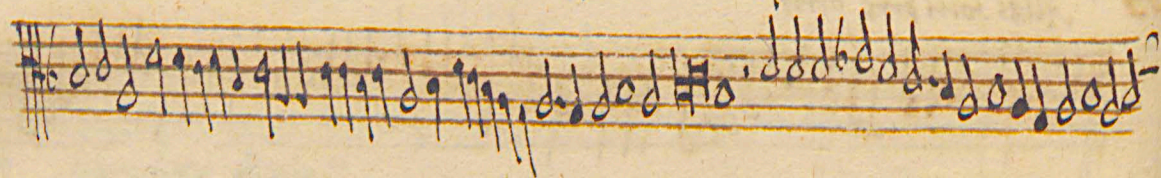
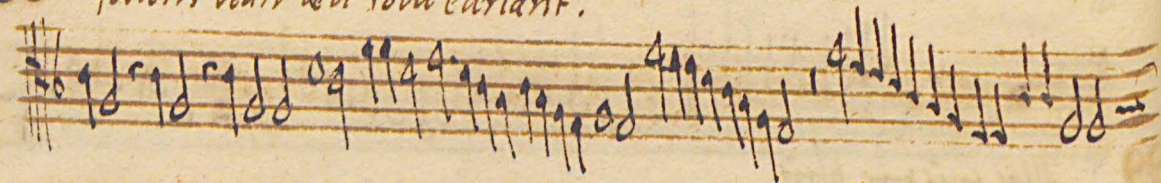


99 *Alles sous pres blis*



100

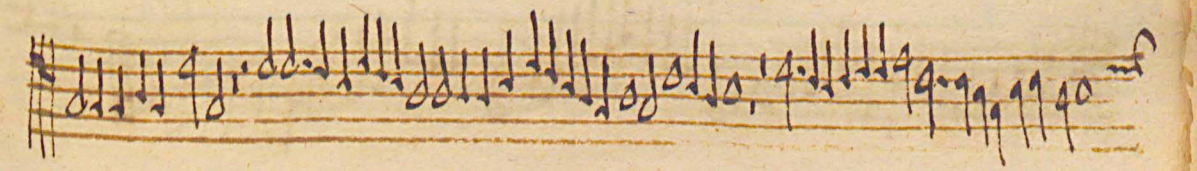
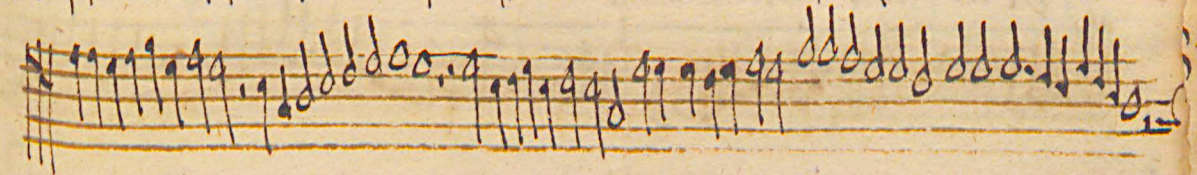
Je vous veur veu tout curiant.



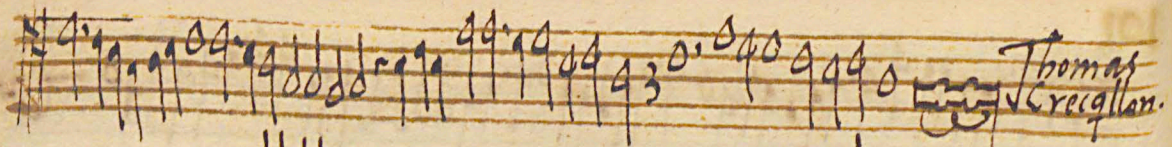
38

101

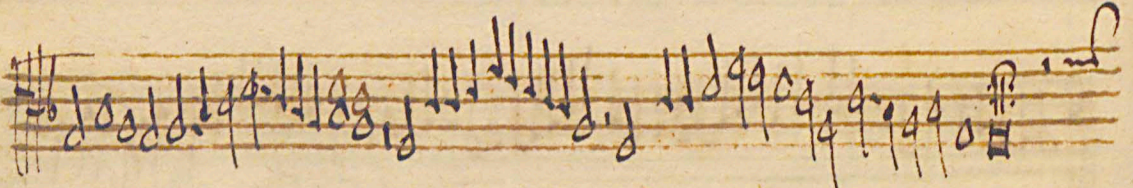
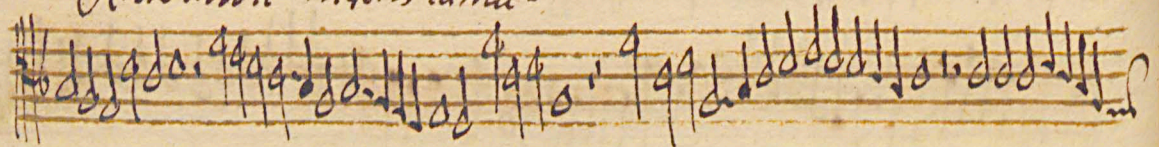
Tha mon



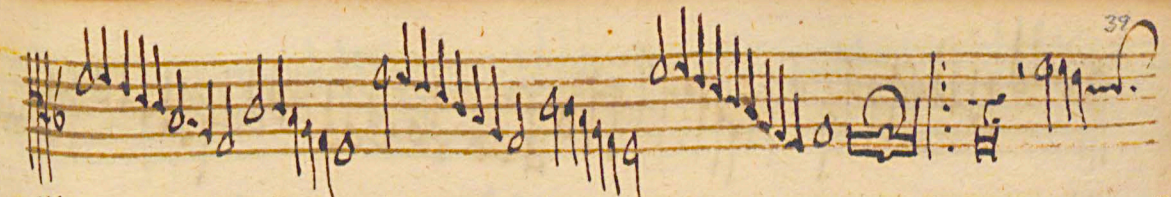
Thomas
Crecqllan.



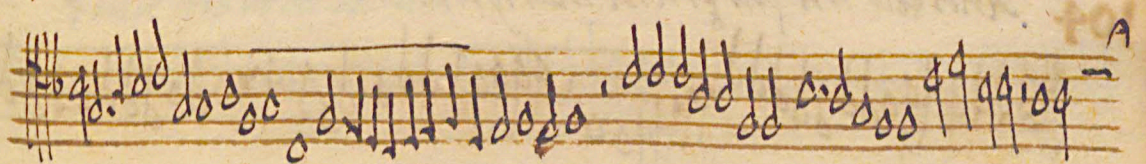
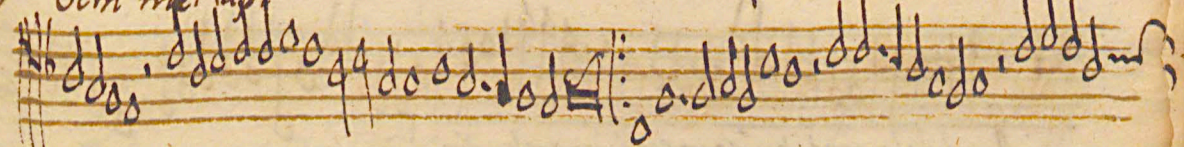
102 *Alix avoît avdons lama.*

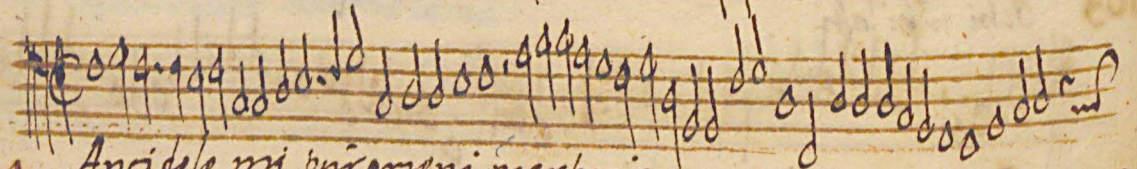
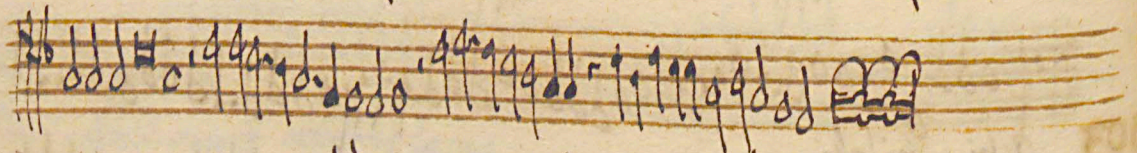
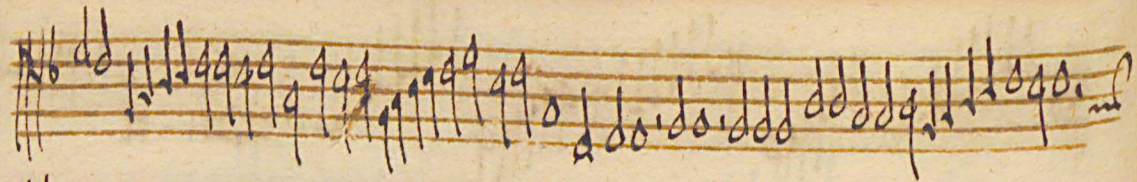


39

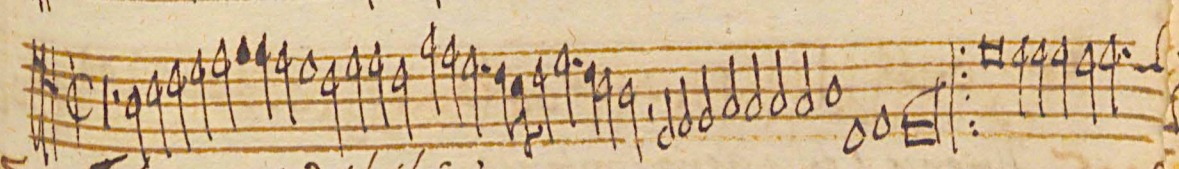
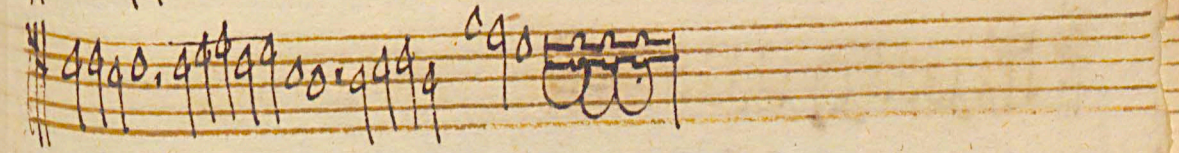
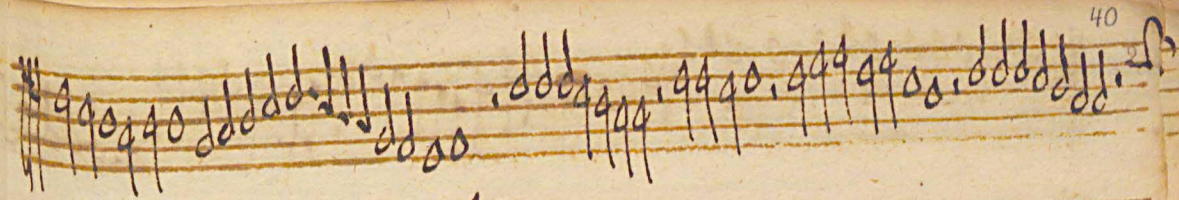
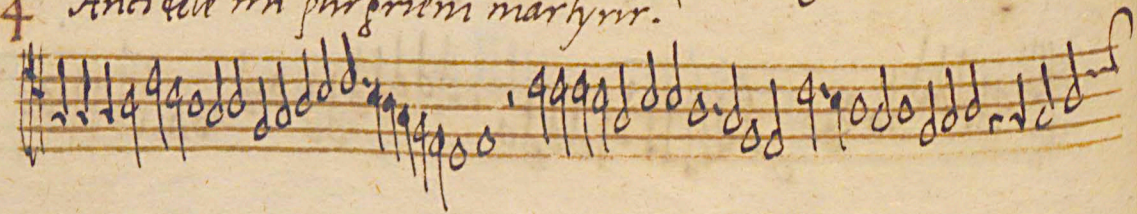


103 *Ochi miei labi*

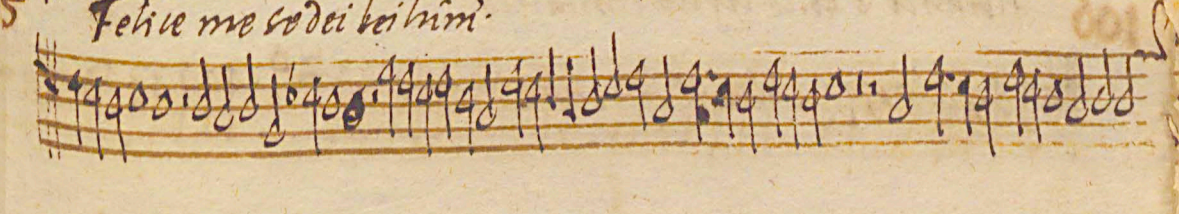


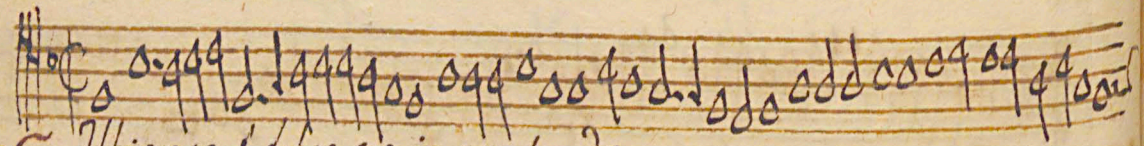
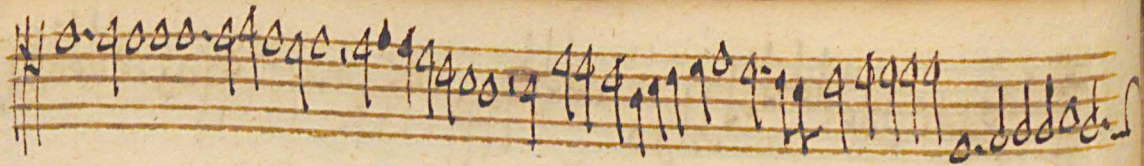


104 *Anci dele mi pūgrini marlyri.*

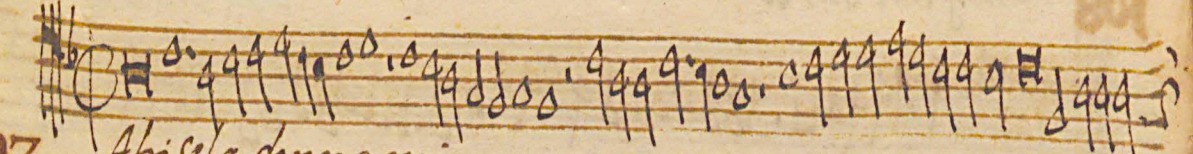
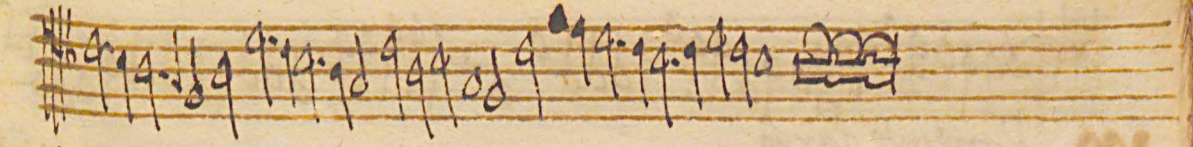
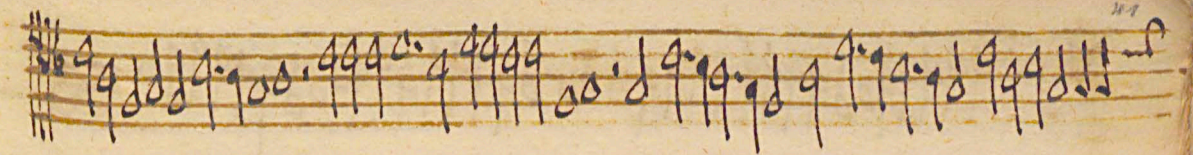
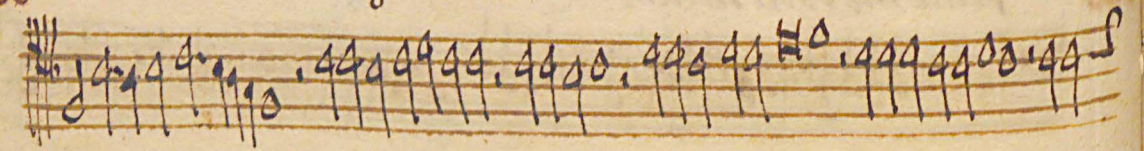


105 *Felice me sedei beilimi.*

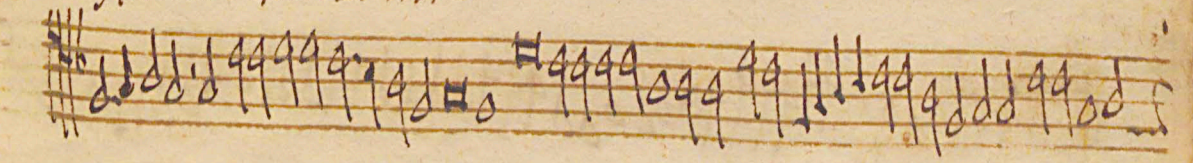


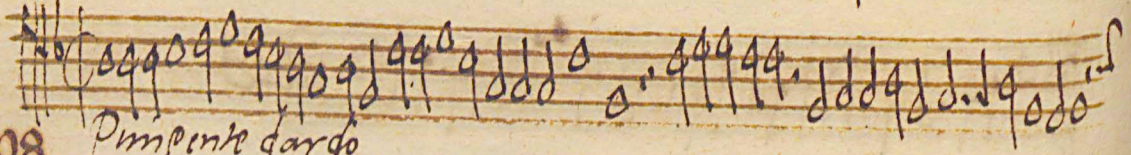
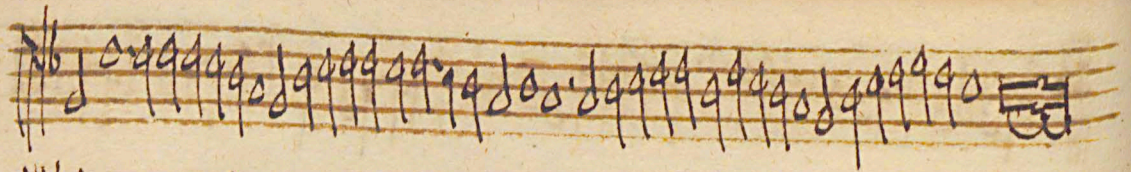


106 Albiano e dolce agrio cantando

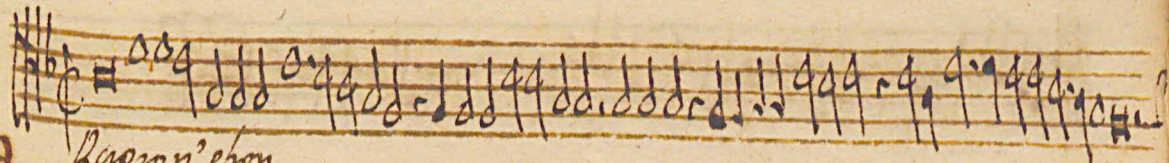
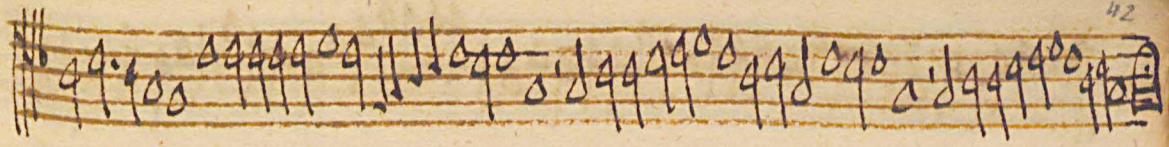
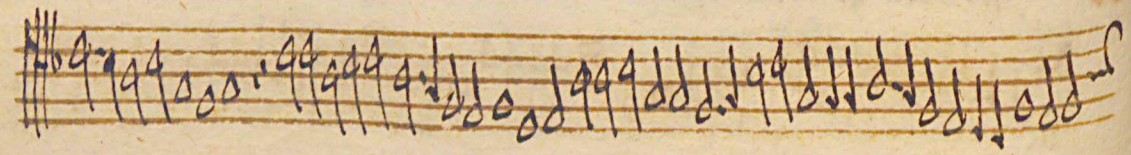
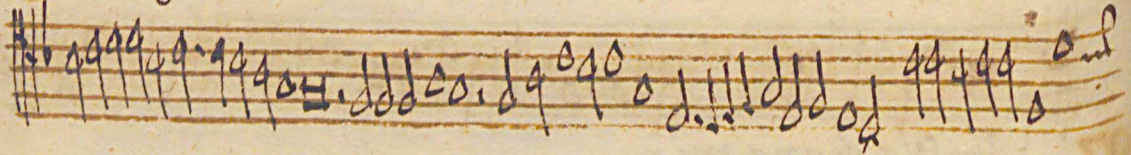


107 Atrisela donna mi.

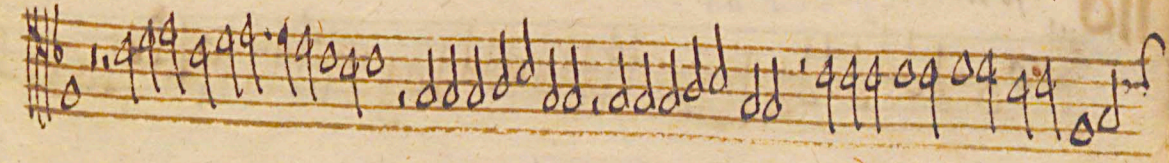
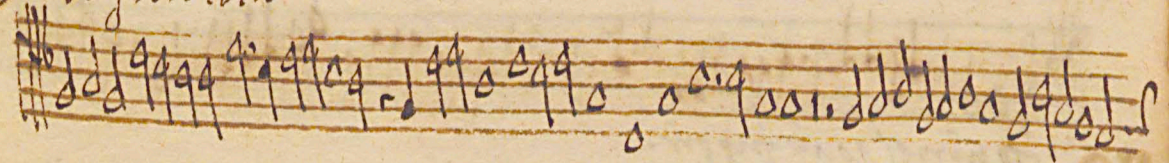


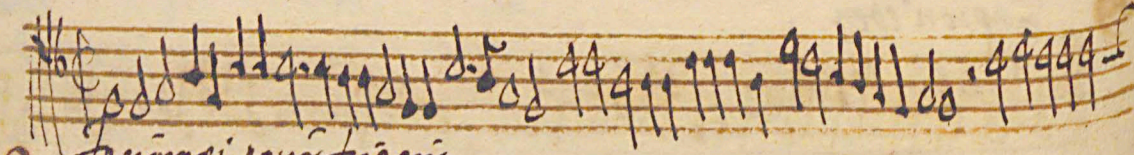
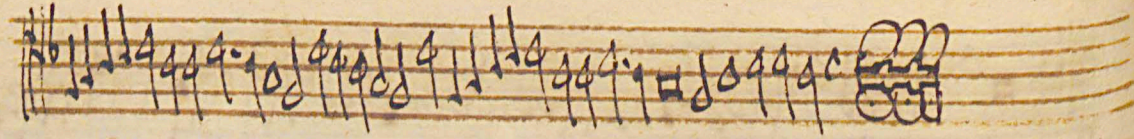
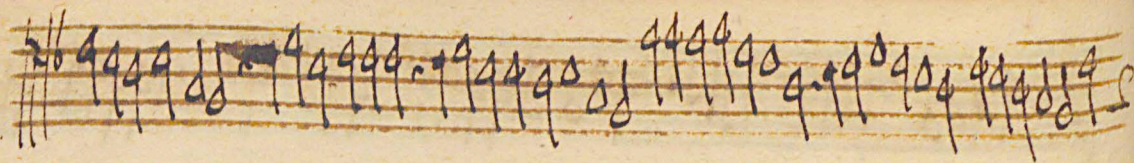


108 *Pungente dardo*

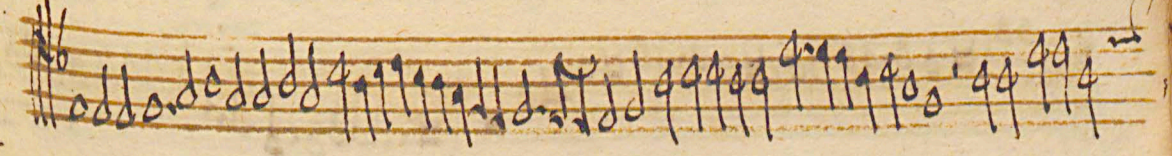
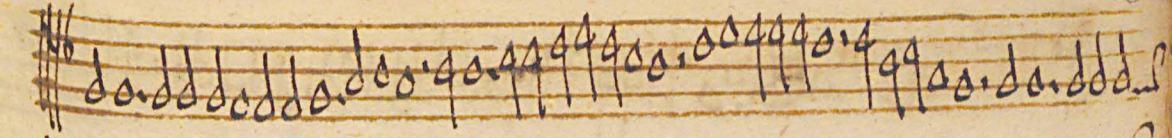
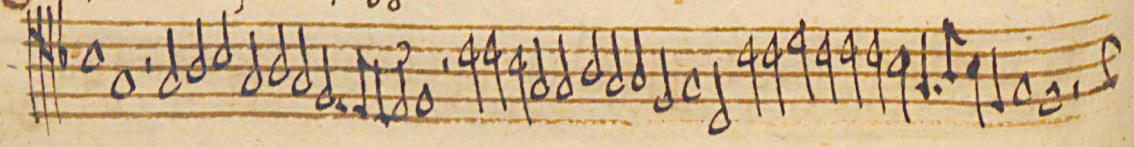


109 *Rapron'eben*

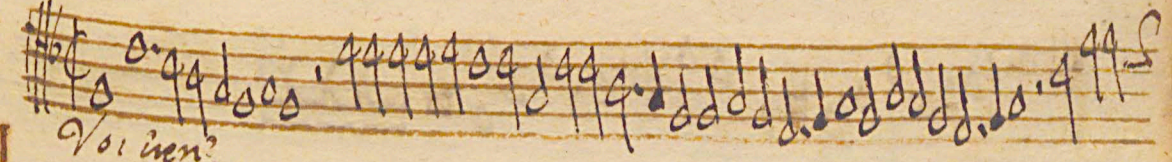


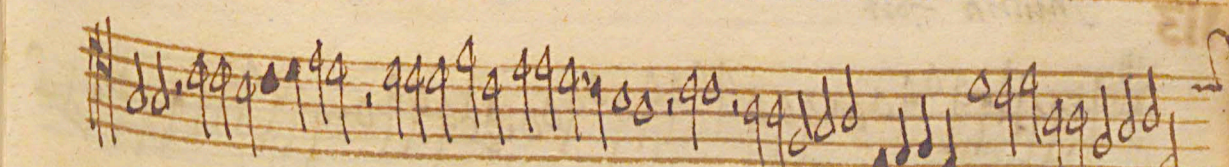
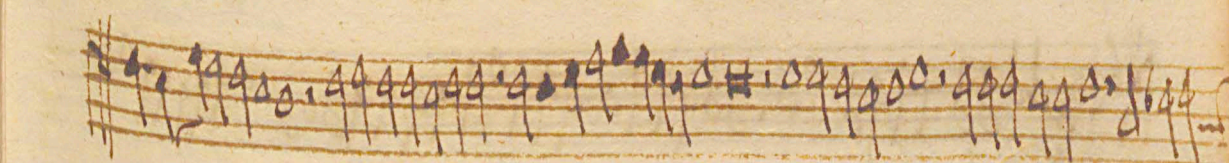
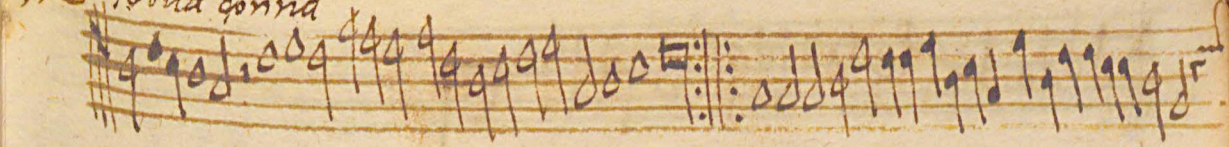
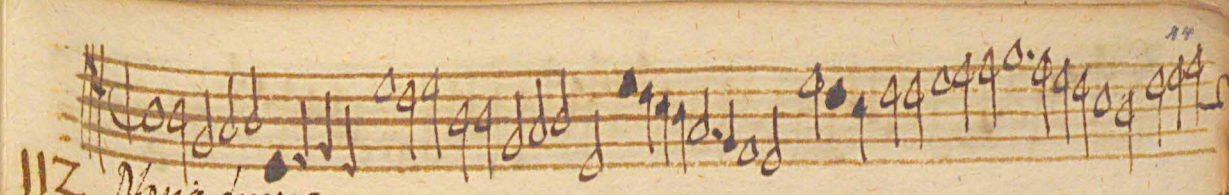
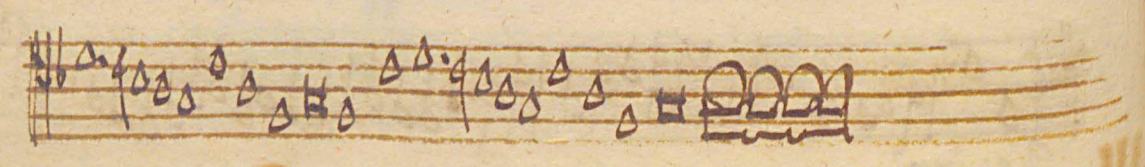
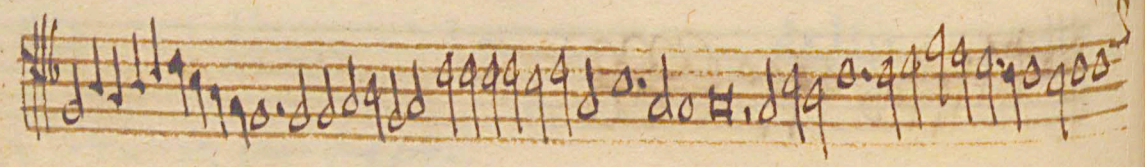
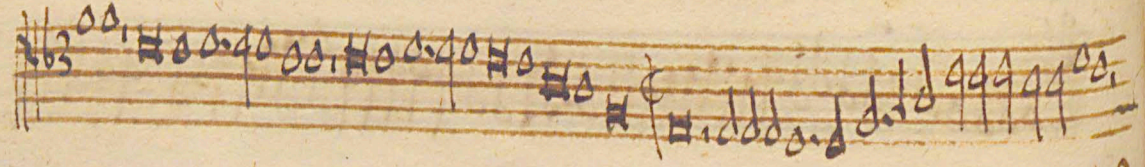
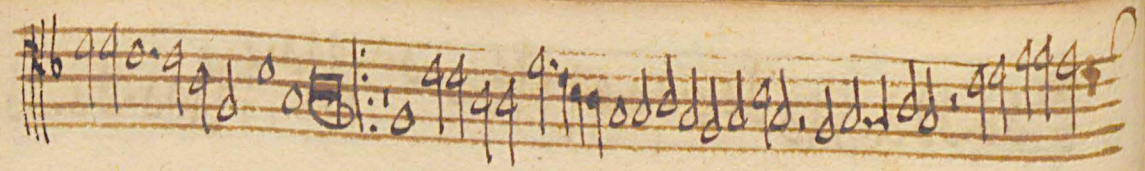


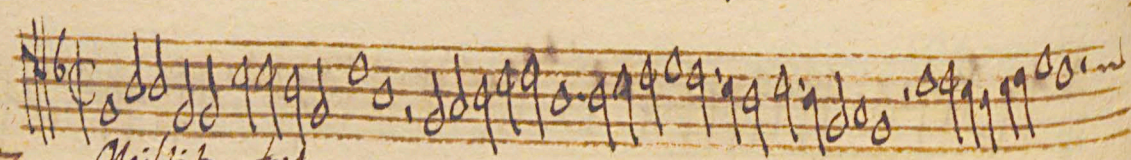
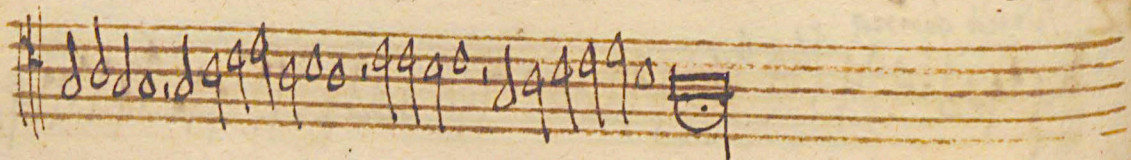
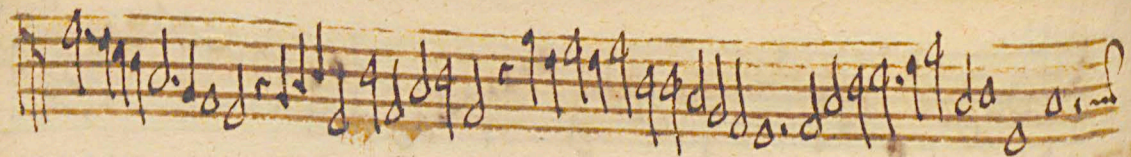
110 To nörrei pour fuggir.



111 Voi ven?

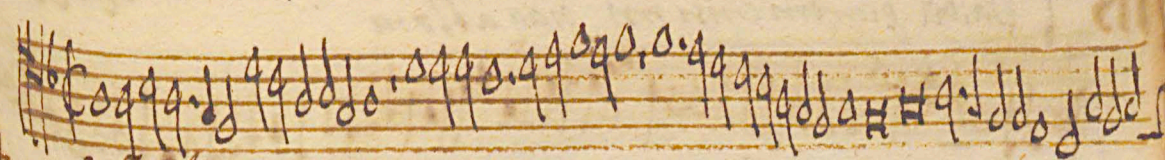
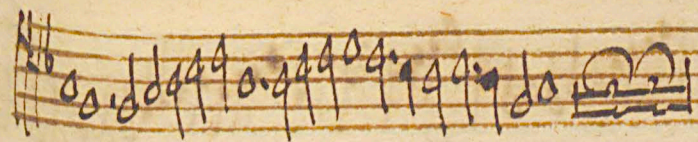
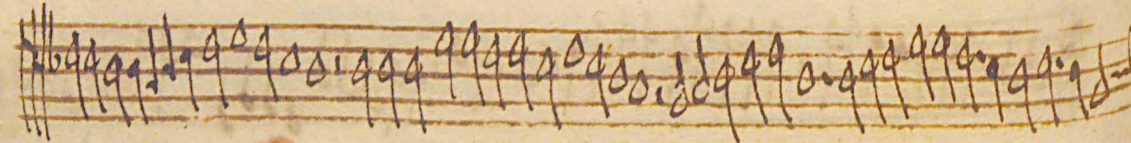






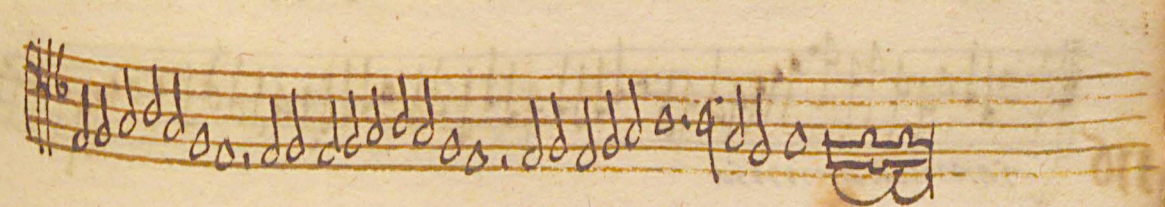
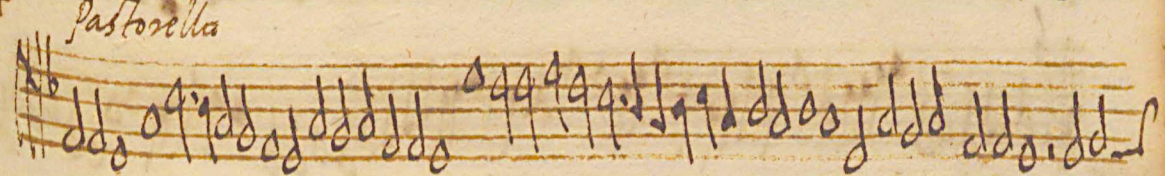
113

Molto fort



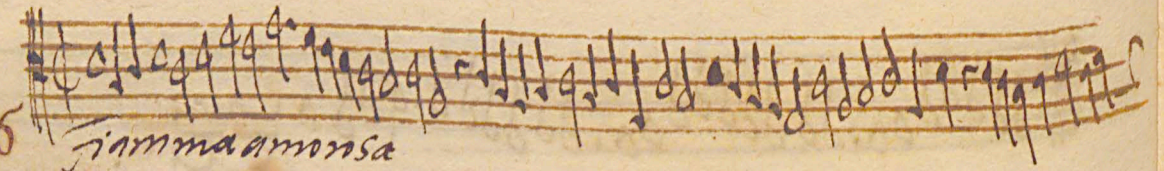
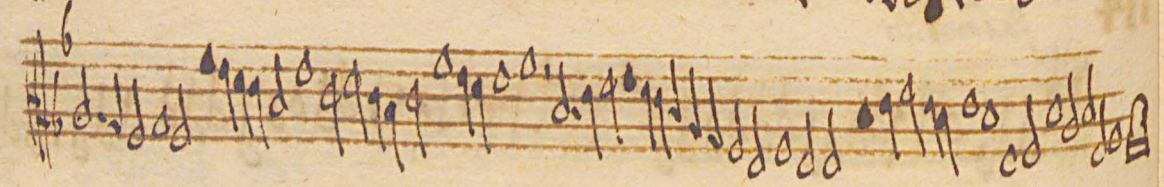
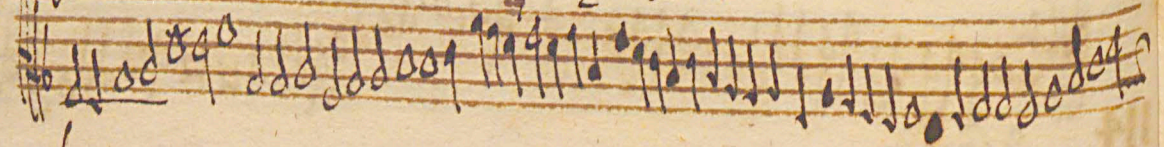
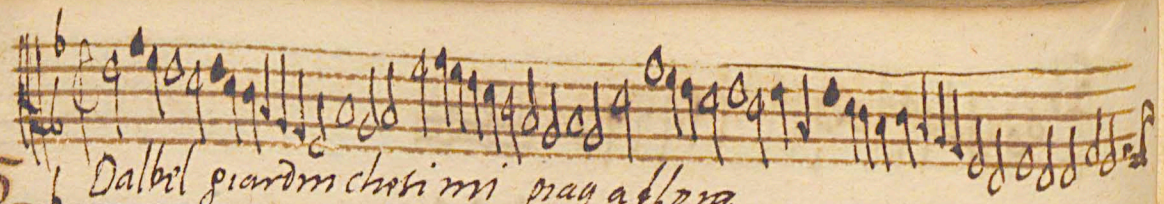
114

Pastorella



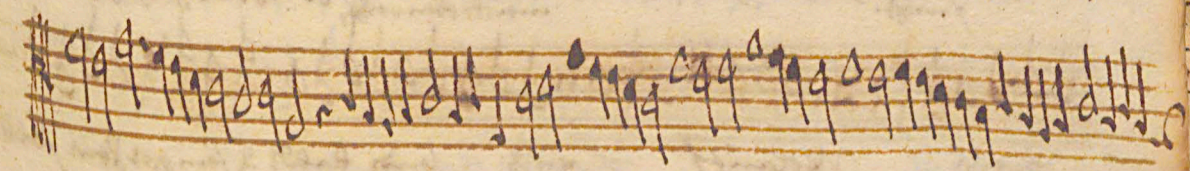
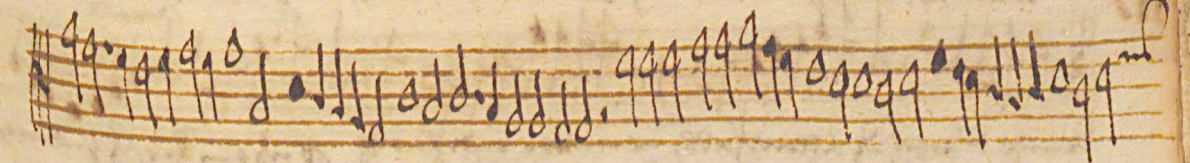
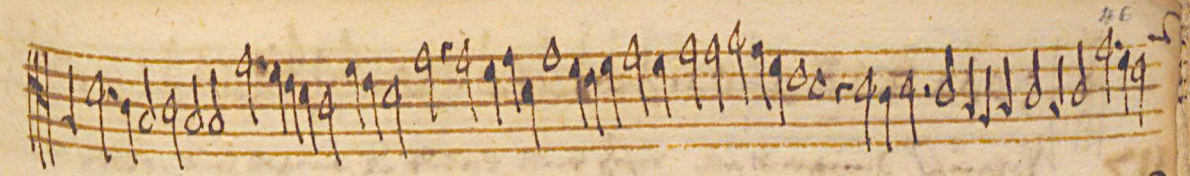
115

Dal bel giardino ch'è in mi mag a l'ora



116

Famma amosa



117

Wolafft, Ding und der, rufft und baltet, 2. singet sein selber dinstags
 maer.

Dinstags dinstags dinstags, in rufft und baltet, ob ich ein dinstags dinstags
 maer.

baltet Wolafft, rufft und baltet, 2. singet sein selber

Wolafft, rufft und baltet, 2. singet sein selber, rufft und baltet, 2. singet sein selber

2. singet sein selber, rufft und baltet, 2. singet sein selber

Wolafft, rufft und baltet, 2. singet sein selber, rufft und baltet, 2. singet sein selber

Wolafft, rufft und baltet, 2. singet sein selber, rufft und baltet, 2. singet sein selber

Wolafft, rufft und baltet, 2. singet sein selber, rufft und baltet, 2. singet sein selber

Wiff 9 9 9 9 9 *do laufft der zwo gressz daber
trunter gemit*

Mit kampf darbin erfallen *al und gressz er zu mit, und gressz in mit und
kinds / daz*

118

Wann selb betruibt ist mir mein hertz und lid gar in gresssem schmerz

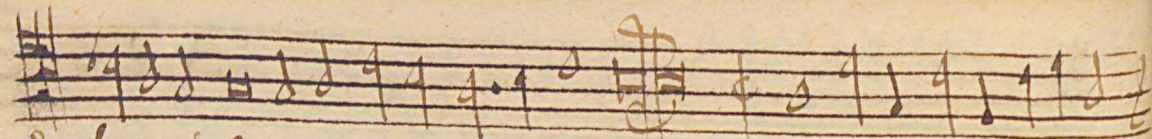
118

ach mit traurigem sinne schied ich sinne ab *ij von himm*

ach mit traurigem sinne schied ich sinne ab *ij von himm*

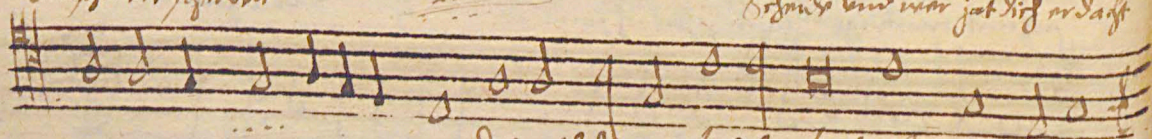
schiden von leb und dz ist noch *ach und ach und immerdar ach wie san hofe*

schiden bringe mir das schwere schiden *bringt mir*

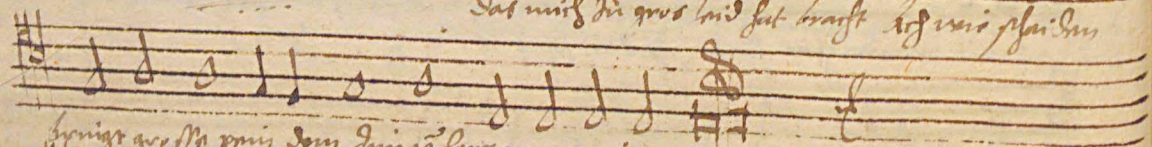


Das schwere schneiden

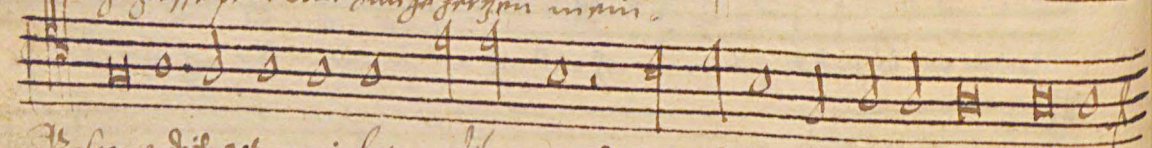
Schneide' und was jetzig erdacht



Das mich die gros' leid' hat bracht' jetz' mein' schneiden

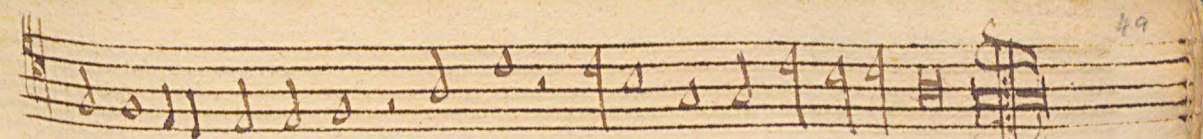


bringe' grosse' pain' dem' diuig' sorgen' mein'



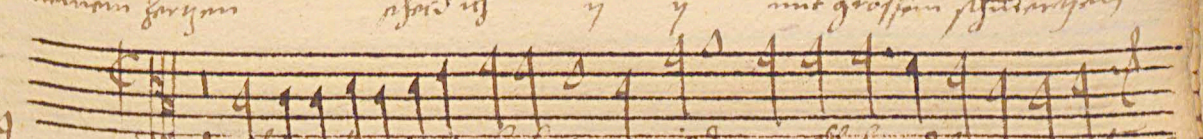
Es' sage' dich' got' mein' fain' lib'

Dich' mit' ferner' mehr' be'leid' dich' von'



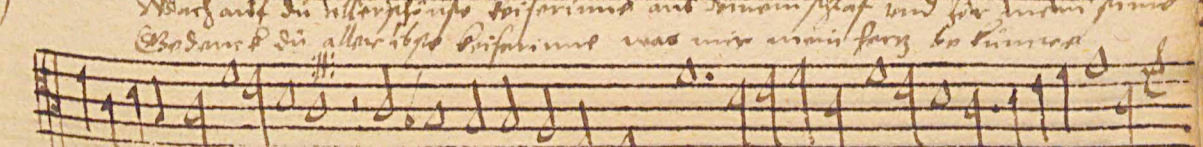
meinen' sorgen'

schon' ist' ij' ij' mit' grossen' schmerzen'

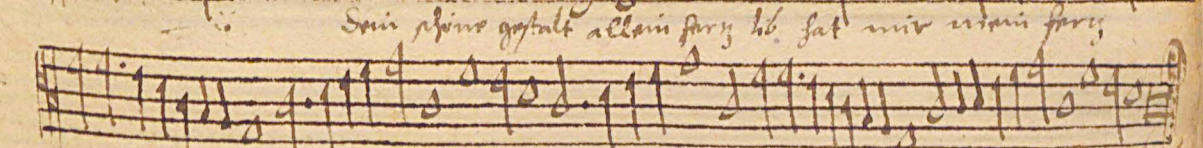


119

Wach' auf' die' aller' sorg' schmerzen' aus' dem' schlaf' und' für' mein' pain'



Sein' schone' gestalt' allein' sorg' h'c' hat' mir' mein' sorg'



schaffen'

ij' ij' ij'



[Blank musical staff with ten horizontal lines]

[Blank musical staff with ten horizontal lines]







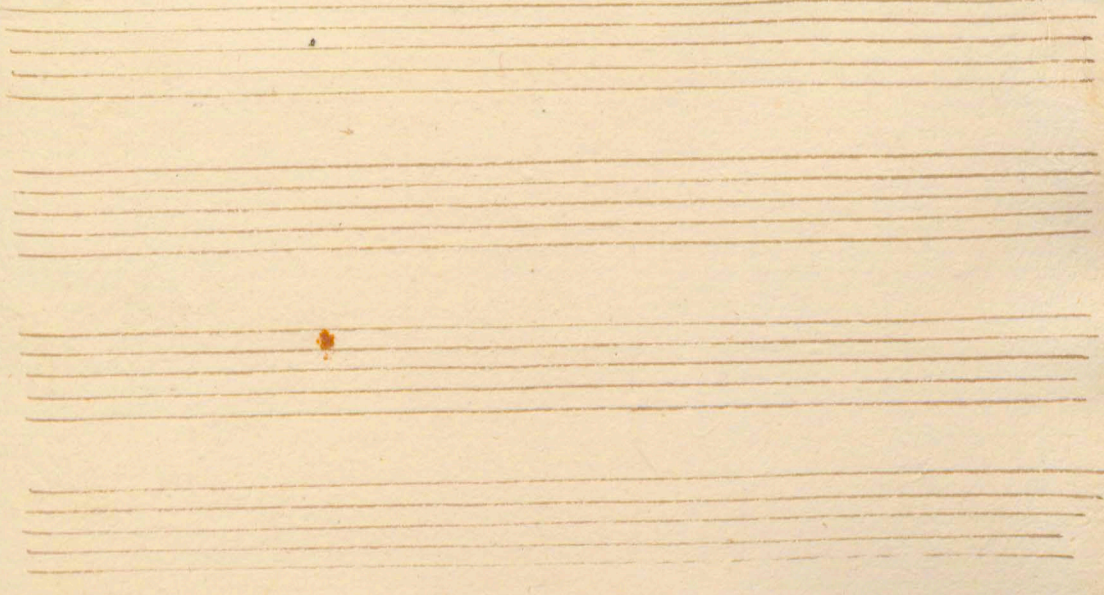


[Blank musical staff with ten sets of five-line notation]

[Blank musical staff with ten sets of five-line notation]

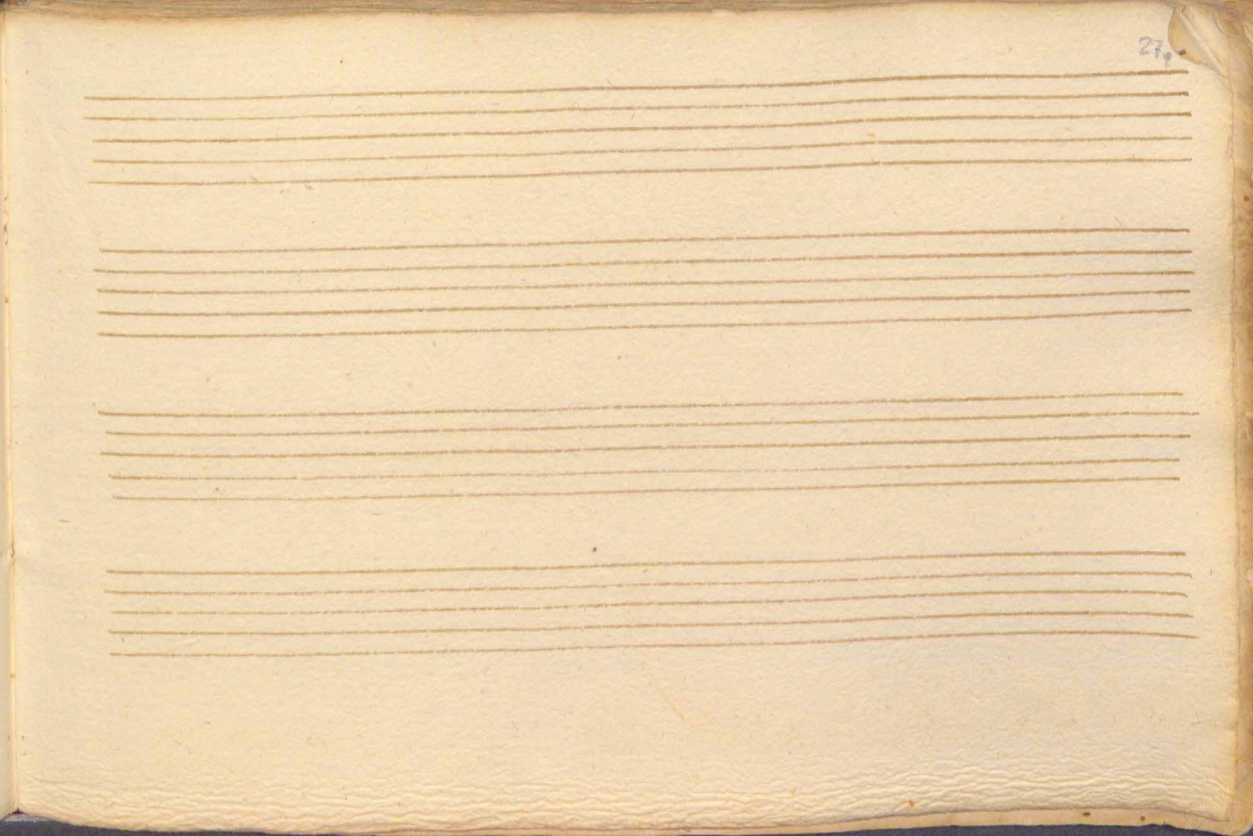














Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.

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III
Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

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19.
Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals.

Wachtmeister Doffan vlla

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Handwritten musical notation on a five-line staff, featuring various note values and rests.

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Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests, with some notes marked with a '1' above them. The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests, with some notes marked with a '1' above them. The piece concludes with a double bar line and a repeat sign.

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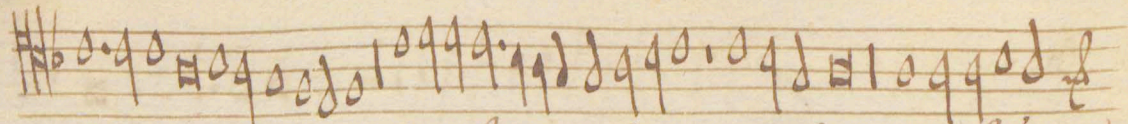
Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a sequence of notes and rests, with some notes marked with a '1' above them. The piece concludes with a double bar line and a repeat sign.

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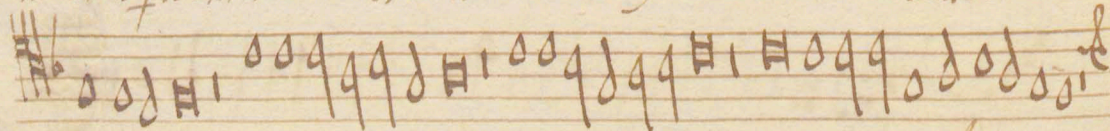
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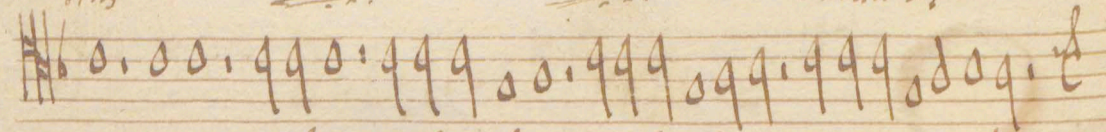


ut videat q te oderunt Et sanctum nome eius nome eius et sanctu nome

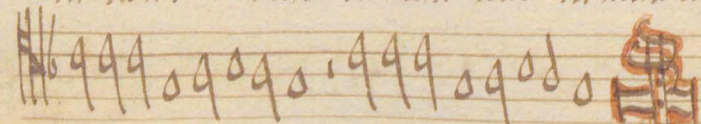


eius

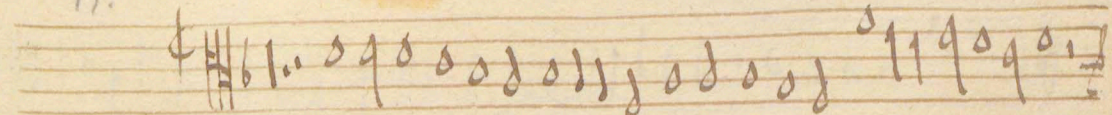
O mater Sophia



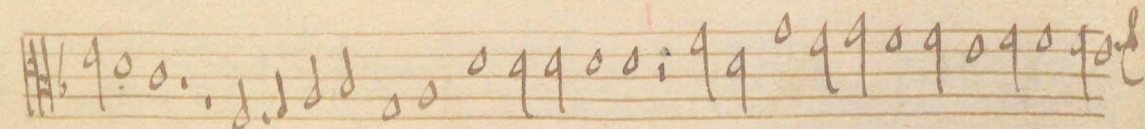
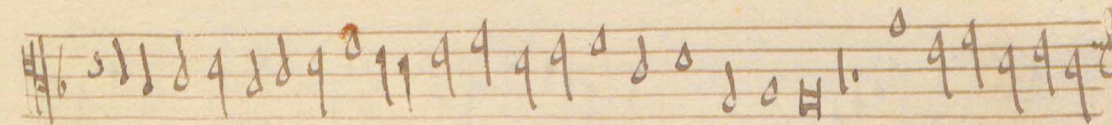
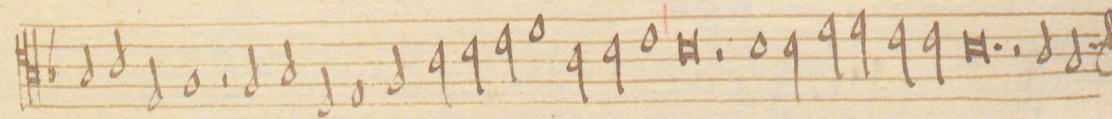
tu tu mi tu mihi tu mihi sola tu mihi sola pla et placet

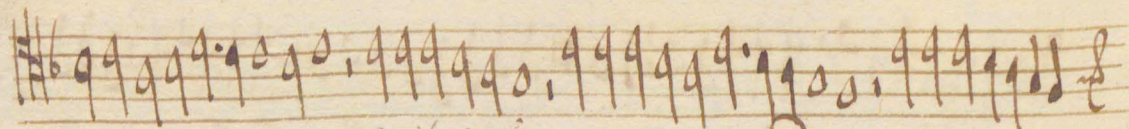


tu mihi sola placet

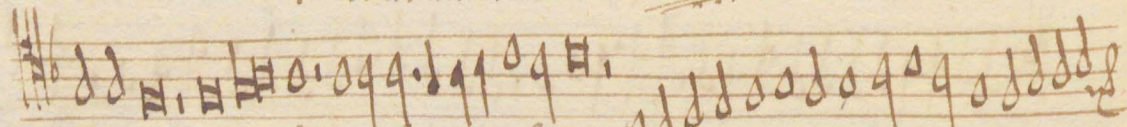


O diuina Geni de fonda

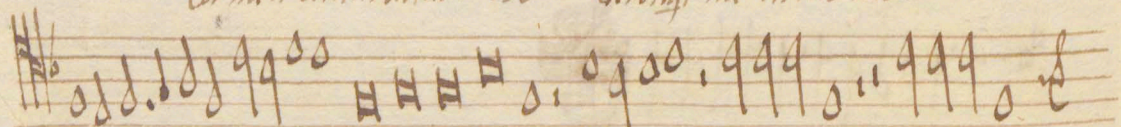




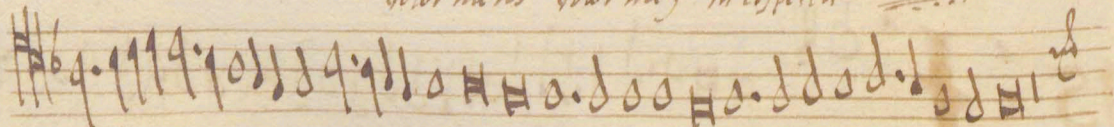
i conturbaverunt me



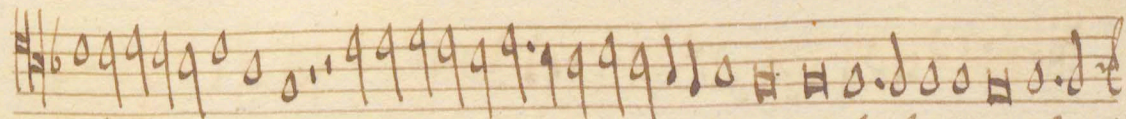
Cor meum conturbatum est dereliquit me virtus mea



dolor meus dolor meus in conspectu

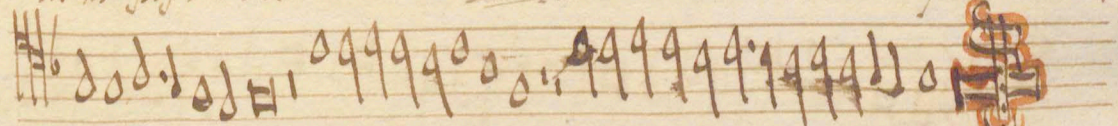


me o semper Ne derelinquas me Domine Rex maris

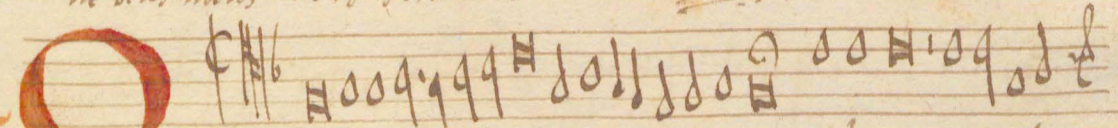


ne discessis a me

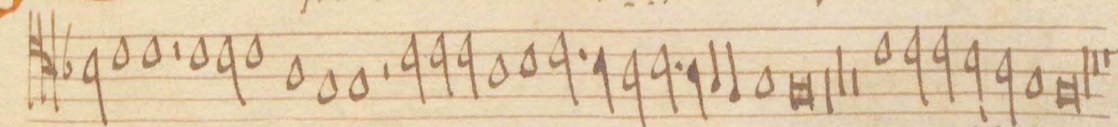
Ne derelinquas me Domine



ne Deus meus ne discesseris a me



prima virtutum Sophia mea Wise



ra nec no vulneras nec celo sanctas oia mea generosissima

In te Domine speravi non confundar in aeternum



M

Et sub umbra alarum miserere mei Deus Quoniam in te confisit anima mea

protege donec transeat iniquitas mea

Clamabo ad Deum altissimum qui benefecit mihi, misit de caelo et liberauit me

dedit mi obprobrium concitatores me misit Deus misericordiam suam et Veritatem suam

et eripuit animam meam miserere mei Deus quia in te confidit anima mea

fidit anima mea me a confidit anima mea mea me

a confidit anima mea

15

non me transierunt irae tuae et terrores tui

137

Musical staff with notes and a large red initial 'I' at the beginning.

In te Domine speravi nō confundar met: in iustitia tua libera me

Musical staff with notes.

in iustitia alt me auro tua accelera ut eruas me Esto mihi in Deū protectorem et in

Musical staff with notes.

locū refūgij ut saluū me facias Quoniam fortitudo mea et refūgiū meūm es

Musical staff with notes.

tū et pp nomō tuū edūces me et emittēs me edūces me de laqō qm absconserūt

Musical staff with notes.

mihī Quoniam tu es protector meū In manus tuas dō spūm meūm.

Musical staff with notes.

redemisti me Domine Veris Veritatis In te Dne speravi

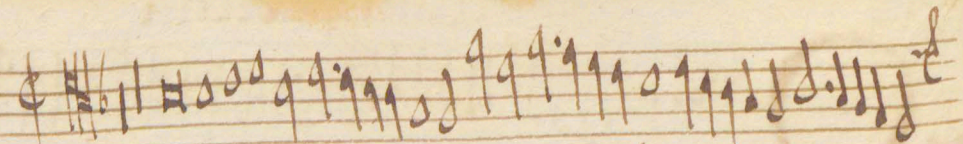
Musical staff with notes.

In te Domine speravi

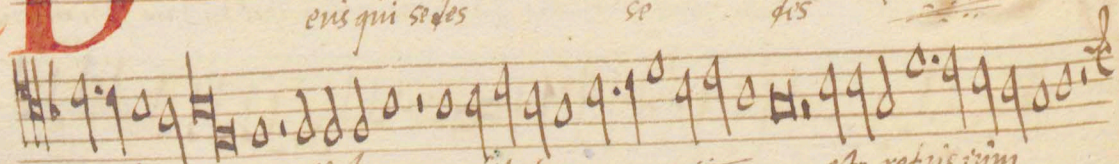
Musical staff with notes.

Non confundar nequēquā nequēquā

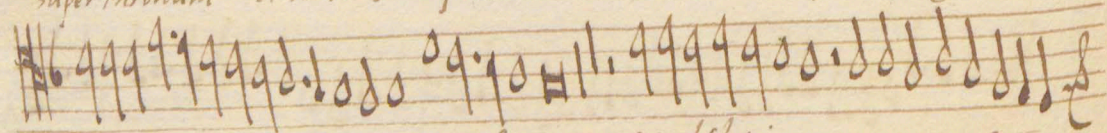
12 **D**



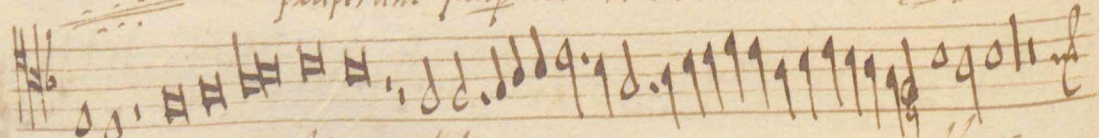
ens qui sedes se des



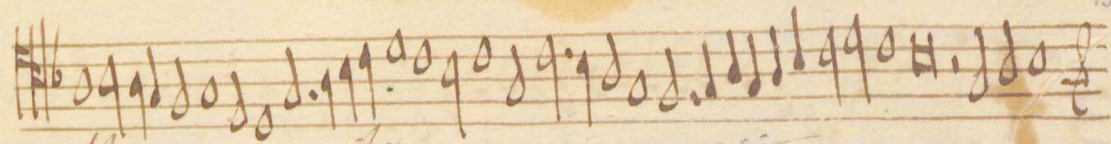
super thronum et iudicas aequitatem esto refugium



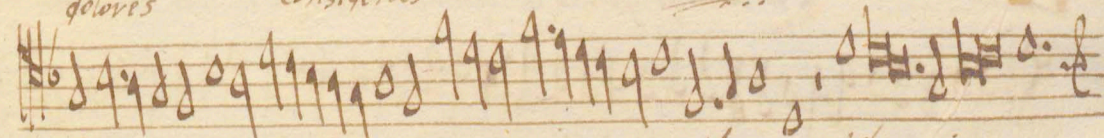
pauperum pauperum in tribulatione



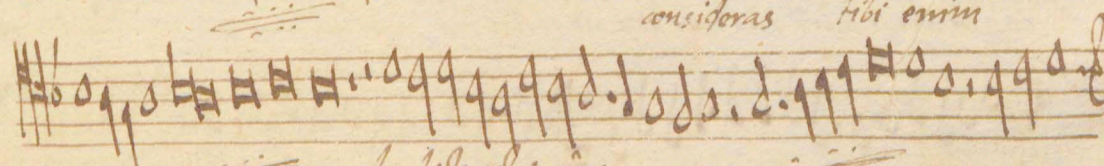
quia tu solus laboras et dolores



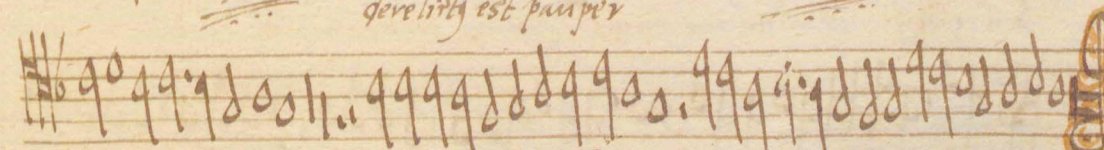
dolores consideras



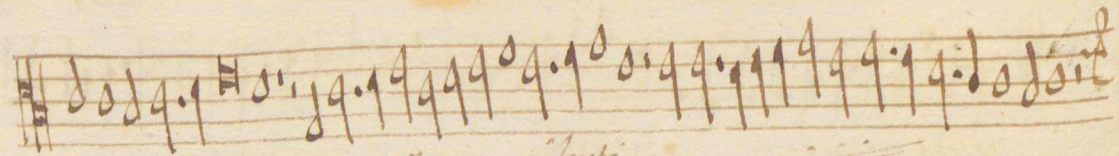
consideras tibi enim



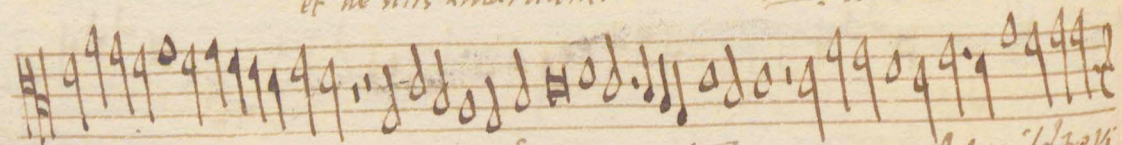
delevit est pauper



in pullo tu eris adiutor



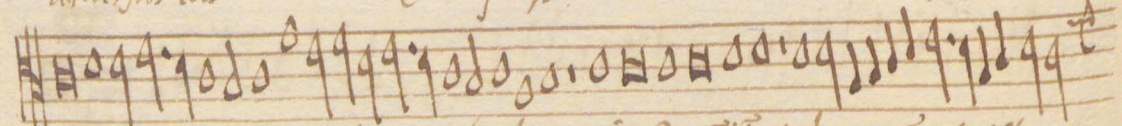
et ne sitis amarulenti



aduersus eas

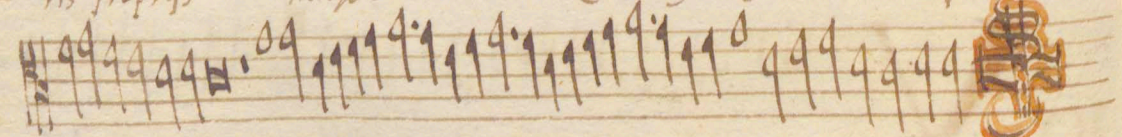
Uires quoque

estote subditi

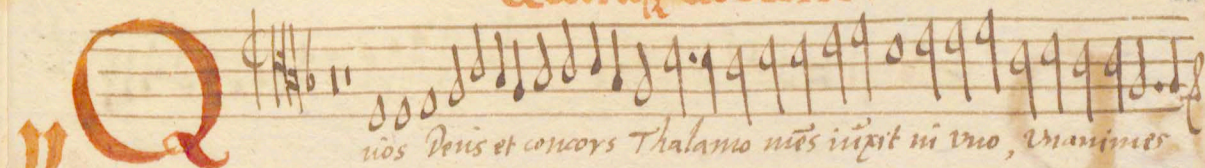


ris proprijs

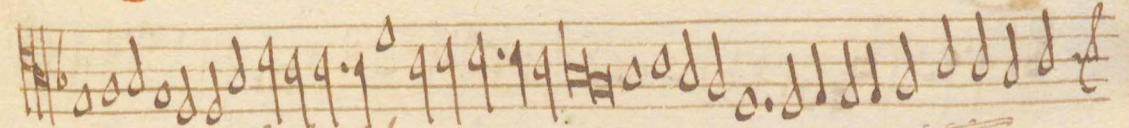
tamquam Sara Abrahæ Quos Deus coniunxit homo non separet



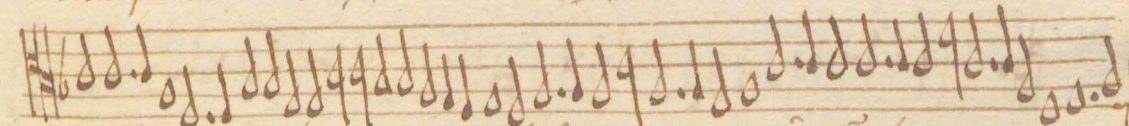
Quinq; uocum



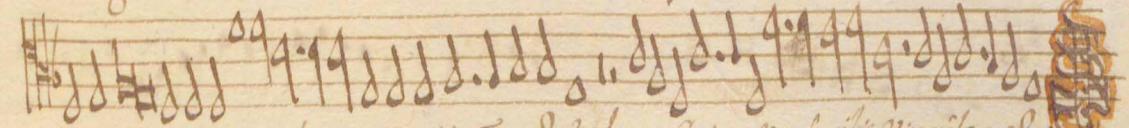
uos Deus et concurs Thalamo nres iunxit in uno, unanimes



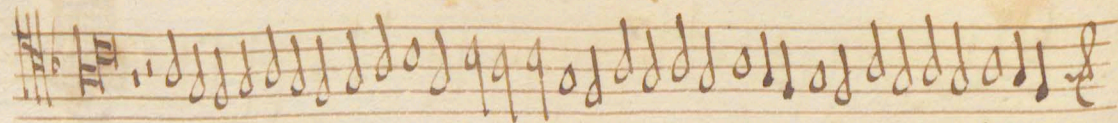
sitis pectora iuncta fide



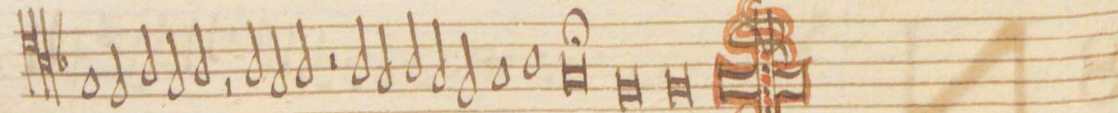
Coniugio noceat nil vis inimica malorum Aspice proueniunt fata serena pro



et velut aeris vitis conerit vno Inter vos facilis vincula nectat amor.

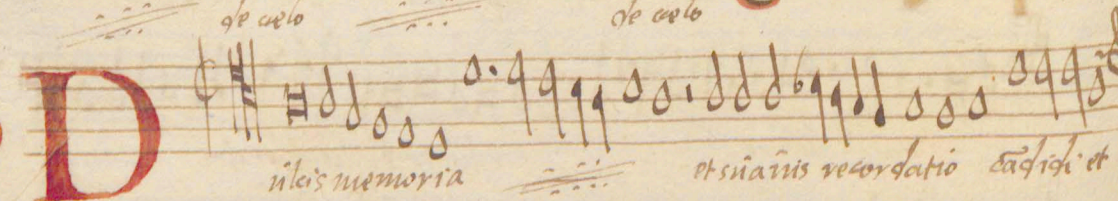
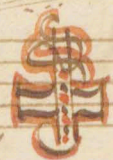


ra de celo



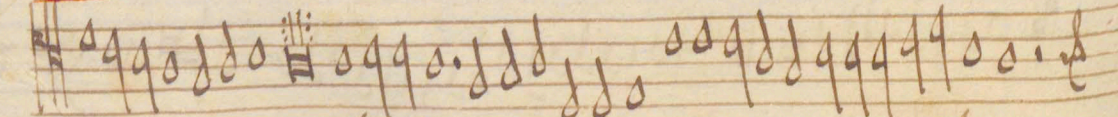
de celo

de celo



ileis memoria

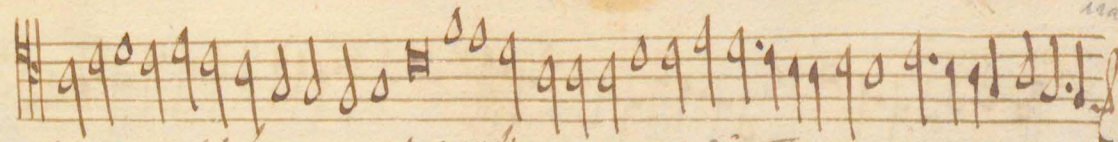
et suañis recordatio eadisi et



syncori amici

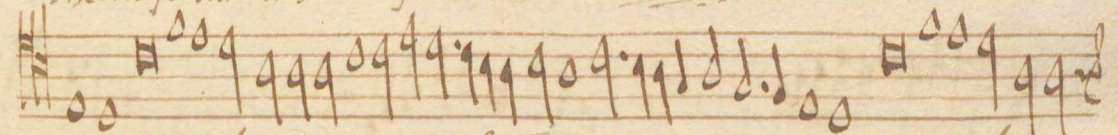
Falsoru autē fratru memoria

vulnerat



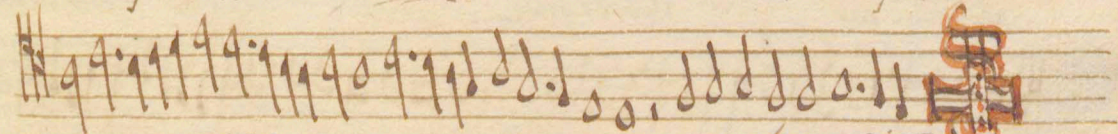
viscera perturbans

præcordia

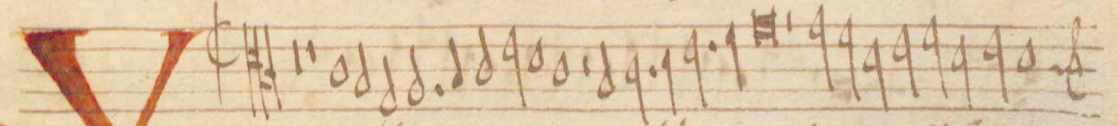


præcordia

præcordia



præcordia



10



iri diligite uxores viri diligite

uxores vestras

nobiscū Chre maneto *Extinguū lucem*

nec patiāre tuam

Extinguū *lucem nec patiāre tuam*

Extinguū ij *lucem nec patiāre tuam ij*

extinguū lucē nec patiāre tuam

8 N

esciens mater Virgo virū peperit sine dolore

sine dolore *saluatorē seculorū*

ipm̄ regē Angelorū sola virgo lactabat vbe.

sericordia
gbris respe..

Xisti Petrum in atrio
Mariam Magdalenam

in Conuicio
et Latronē in crucis pa..

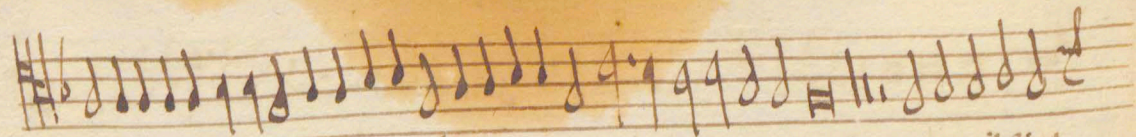
ti
bulo Concede mihi Omnipotēs Deo
ut cū Petro dignē flā

Cum Maria Magdalenā perfectō amore

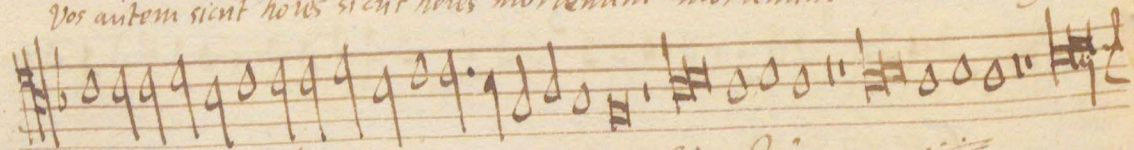
te diligam
et cum Latrone ij in secula se..

cū cruce te iudicam

V
espera nūc Venit nobis cū chre maneto

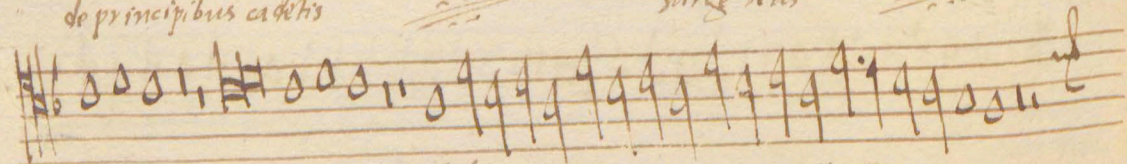


Vos autem sicut heres sicut heres moriennini moriennini et sicut vng

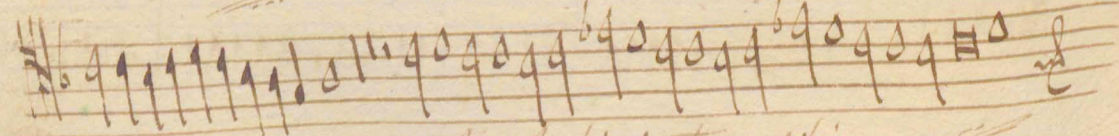


de principibus cadetis

Surge Deus

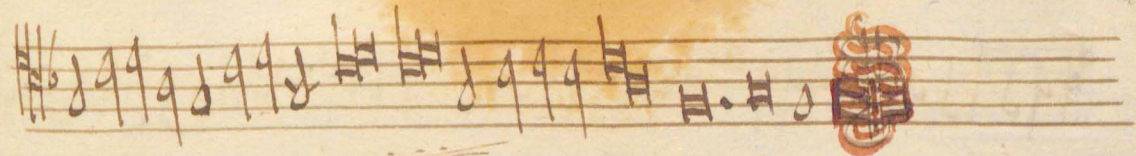


iudica terram

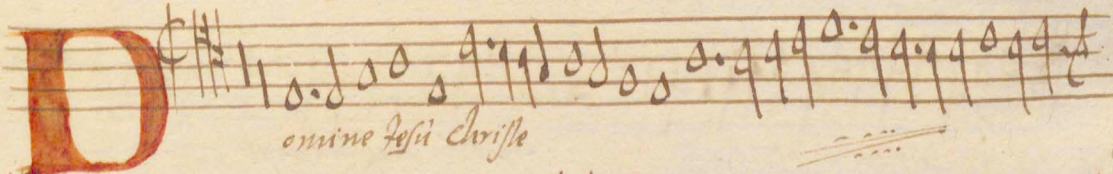


Quoniam

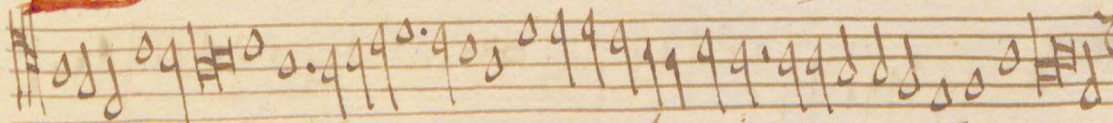
tui hereditabis in oibz gentibus



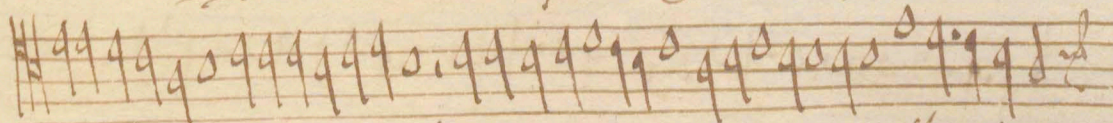
6



omine Jesu Christe



respicere digneris



sup me miseru

peccatorem oculis mi

Justificate *eripite*
pauperē et egenum *de manu*
peccatorum *liberate* *Nesci*
erunt *neque intellexerunt in tenebris*

70

ambulant et moribuntur *oia fundamenta terra.*
Ego dixi dñs estis
et filij excelsi

et Veritas Domini manet in aeternum

Gloria patri et filio et Spiritui Sancto

erat in principio et nunquam et semper

et in secula seculorum Amen

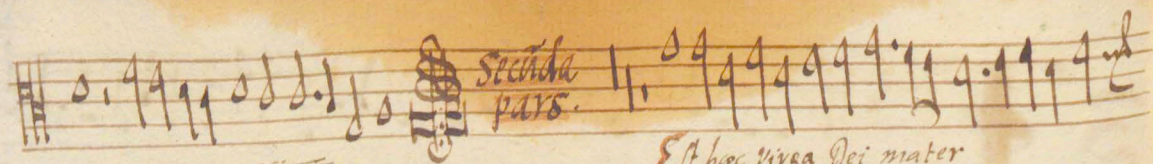
ens stat in congregatione iudicium in medio Deorum iudicabit

usquequo iudicatis iniquitatem et facies impiorum suscipitis

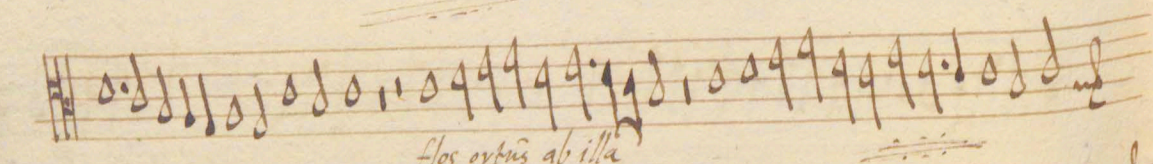
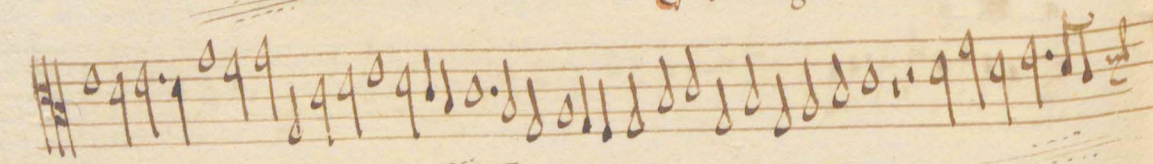
iudicare egeno et pupillo

humile et pauperem

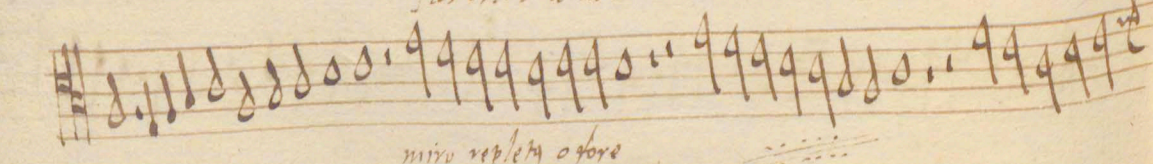
Secunda pars.



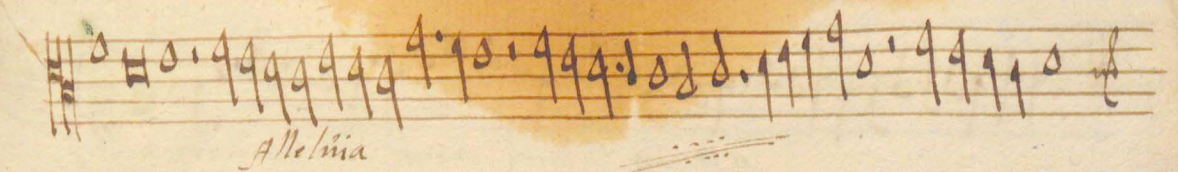
Est haec virga Dei mater



flos ortus ab illa



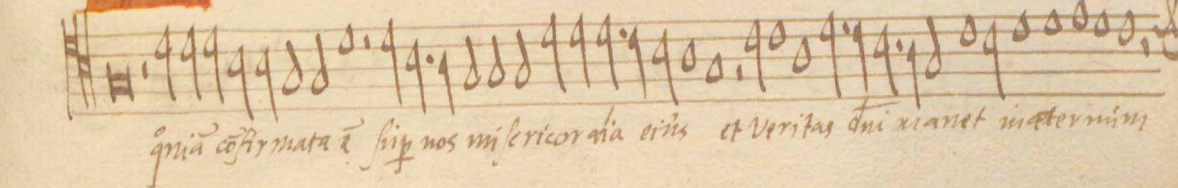
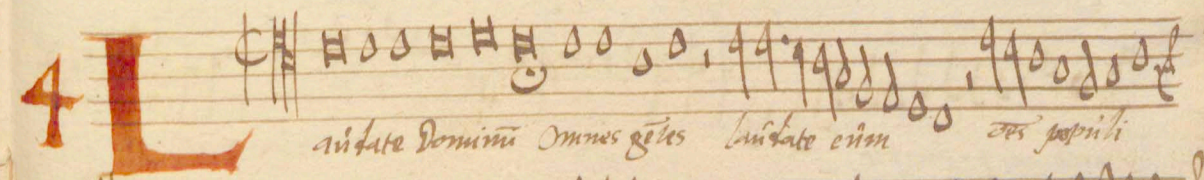
mirus repleti o tere



Alleluia



Laudate Dominum omnes gentes laudate eum omnes populi



quia confirmata est super nos misericordia eius et veritas domini exanet in aeternum

tempore regna tenet Iste dies latus vultus animosq; regit Conuenient

alio tristia forte die Sumite Vina iuuat aios reparatq; foientq; Attenuant

cuias tristitiamq; fugat Vina nouas renouat in lignita corpora vires Vina nouas renouat

pauperumq; fugat Talia bacche Vir es cu de te comoda q; tes inmerito purlu q; h'et nido feras.

3 F nchta stirps fesse iurgā prohipt amenam

de q' processat flos

mivo repletq; odo

ve Alleluia

nigni tam senes quā iuuenes. In aeterno igni cruciantur rustici q̄ nō s̄iunt tā figi ut gustare vale.

ant bonim huiusm̄ vini Meum ē propositū in taberna mori et vinū ap̄

ponere scienti ori ut dicant cūm venerint Angelorū chori Reḡ sit propicius hūc potatori.

Dilige in tabernā dilige tabernā illam nullo tempore spreui neq̄ spernam: donec san.

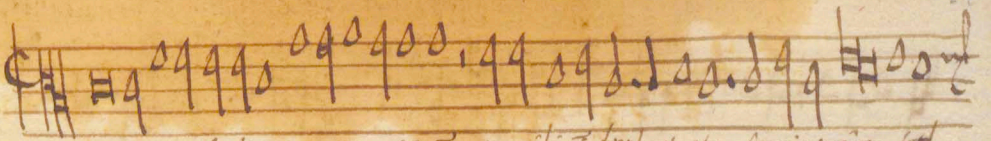
Etos Angelos Venientes cernam cantantes pro ebrijs

aeternam

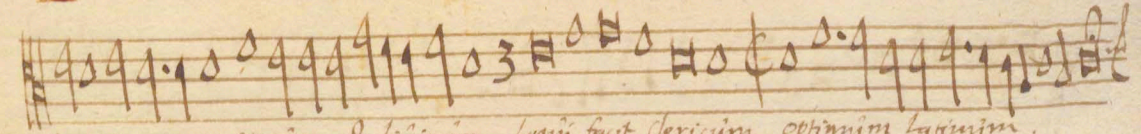
Non eadem facies anni non aëris item perpetuo vultus

non color vnḡ adest Nunc pluuies caelo nebuloq̄ contrahit. Auster At boreas alio

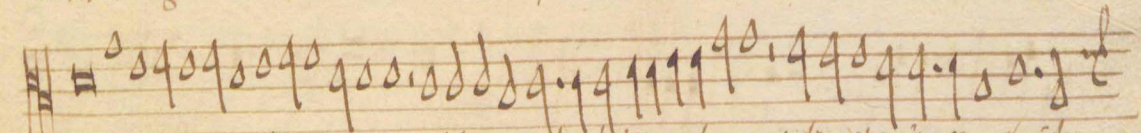
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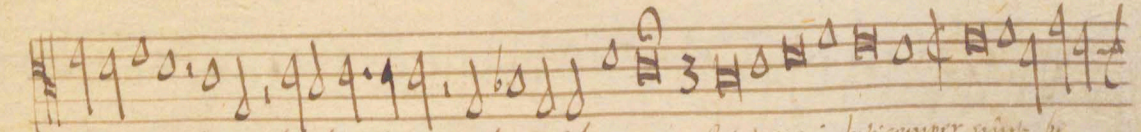
erit in convivijs Vini Vina Vinum, masculinum dicitur atq; femininum sed



in Neutro genere Vinum est femininum Loqui facit clericum optimum latinum.

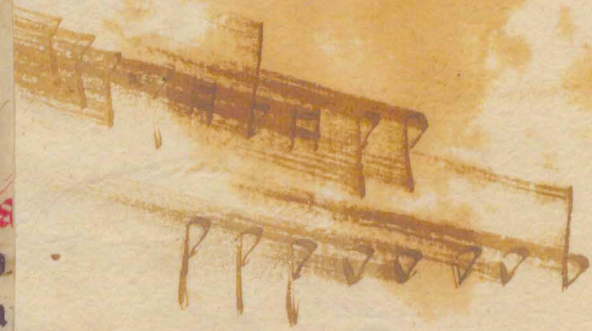


volo niter via Vinum ptransire vinum facit retulas leniter salire et dicescit pauperes claudos



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PHH H A T O I R

1a

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Ligatus est in
vinculis. **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.**

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