ABTEILUNG MITTELALTER

BAND 7

DAS BUXHEIMER ORGELBUCH

TEIL I

(Nr. 1–105)

Herausgegeben von

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BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

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Vorwort

Der Faksimile-Ausgabe[1] folgt hier die Übertragung des Buxheimer Orgelbuches. Damit ist nur der Anfang zur Erschließung dieser bedeutendsten deutschen Orgeltabulatur des 15. Jahrhunderts gemacht. An ihrer Auswertung hat die Musikwissenschaft noch viel zu tun. Es ist aber ebenso wichtig, ihre eigenartigen Stücke der Praxis zuzuführen. Sie stehen am Anfang der deutschen Orgelmusik. In ihnen entwickeln sich die ersten Keime einer sich im Laufe der Jahrhunderte zu immer höherer Kunst und Schönheit entfaltenden Blüte. Deshalb geht unsere Übertragung auch von der Praxis aus. Bei den überwiegend dreistimmigen Sätzen mit Violinschlüssel für den Discantus und Baßschlüssel für Tenor und Contratenor wurde die Wiedergabe in orgelmäßiger Weise gewählt. Die Vorlage bietet zwar im weitaus größeren Teil der Stücke Taktstriche, doch entsprechen diese nicht dem heutigen Gebrauch. Wo z. B. eine Melodiegruppe der Oberstimme zusammengehört, fehlen sie. Die alten Orgelmeister hatten ein ungemein feines Verständnis für solche rhythmischen und melodischen Zusammenhänge. Um die Wiedergabe zu erleichtern, mußten Teilungen vorgenommen werden, die aber das Notenbild nicht zerstören durften; deshalb wurden sie zwischen den Notensystemen angebracht und zur Kenntlichmachung als Zusatz gestrichelt. Diese Schreibweise wurde auch dann gewählt, wenn nach einem Zwischenschluß das Ende eines größeren Abschnitts angezeigt werden soll. So ist eine stilgerechte Phrasierung möglich. Da Taktzeichen fehlen, wurden sie, soweit es möglich war, zu Anfang der Stücke eingefügt. Um den Vergleich mit der Faksimile-Ausgabe zu erleichtern, sind innerhalb der Übertragung Blatt- und Zeilenzahlen und neben der letzteren auch die der Takte angegeben. Die Textausgaben mittelalterlicher Literatur dienten hier als Vorbild. Über die Verkürzung der größeren Notenwerte Longa, Brevis und Semibrevis bei Übertragung der schwarzen Notierung ist bereits im Begleitwort zur Faksimile-Ausgabe berichtet worden.

Eine große, vielleicht die größte, Schwierigkeit bereitete die Setzung der Akzidentien. Wohl ist häufig die Erhöhung oder Erniedrigung um einen Halbton angegeben. Im Discantus, der in Noten ausgeschriebenen Stimme, geschieht es durch Caudierung, d. h. durch einen Strich nach unten; im Tenor und Contratenor werden die ♭ durch den Buchstaben bezeichnet; bei *fis, cis, gis, dis* ist der Buchstabe mit einem Häkchen versehen; das *es* wird als *dis* notiert, was sich noch bis in die Zeit der sogenannten Klassik erhielt. Die in der Handschrift vorhandenen Versetzungszeichen sind im Notentext wiedergegeben, die neu hinzugefügten aber über die Noten gesetzt, und zwar ist jede veränderte Note eigens mit dem Akzidens bezeichnet, auch innerhalb eines und desselben Taktes. Fehlen ♯ oder ♭ über einer im selben Takt vorher mit Akzidens versehenen Note, so ist die normale Note zu lesen. Vom Auflösungszeichen ist nur in ganz dringenden Fällen Gebrauch gemacht worden. Hinzugefügte Akzidentien waren in sehr großer Menge nötig; denn die Angaben der Tabulatur allein genügen nicht. Sie sind z. T. auch voraus- und rückwirkend. Es erfordert ein verständnisvolles Einfühlen in die Komposition, um zu entscheiden, wann die Erhöhung oder Erniedrigung eintritt oder aufhört. Vor allem ist hierfür die Vermeidung des Tritonus maßgebend, und zwar nicht nur als Zusammenklang, sondern auch als Intervall in der Melodie des Discantus. Wenn dieser stufen- oder auch sprungweise die übermäßige Quarte erreicht und dann schrittweise umkehrt, darf man annehmen, daß der abwärtsstrebende Leitton zu nehmen ist; das tritt hauptsächlich im Dorischen (auf d) und ihrer Transposition (auf g) auf. Die Vermeidung des Tritonus führt im 5. Ton notwendigerweise zur Auffassung des Lydischen als modernes F-dur. Hier macht sich dann besonders die Neigung zu Modulationen in die Ober- und Unterdominante (auf moderne Weise) geltend. Tritt die übermäßige Quart als Bestandteil des heutigen Dominantseptakkords oder des Dreiklangs der 7. Stufe auf, so wird ihr oberer Ton zum Leitton und ist als solcher aufwärts zu führen. Diesen durchaus modernen Schlüssen begegnen wir hauptsächlich in Tonarten, die den Leitton auf der 7. Stufe besitzen. Sogar die Kirchentonalität wird, wenn auch selten, in der Schlußkadenz durchbrochen; doch ist das dann immer genau bezeichnet. Eine eigenmächtige Änderung der Schlüsse in dieser Richtung wäre aber eine Versündigung an der alten Tonalität. Hier ist zu bemerken, daß der Diskantus häufig beim Schluß aus dem unter der Tonika liegenden Ton noch in den nächsten abwärtsschreitet und dann aus diesem mittels einer kleinen Terz in die Schlußnote springt. Der Tenor wird dann, dem Cantus prius factus entsprechend, stufenweise abwärts geleitet. Der Contratenor aber springt in die höhere Oktave, wobei die zwischen ihm und dem Tenor entstehenden Quintparallelen getarnt werden. Die Komposition endet meist in leeren Quinten oder im Einklang. Die Terz tritt hier nur ganz vereinzelt in späteren Sätzen auf.

Trotz des fol. 169^{r} in der Einführung zur *„ars organizandi"* stehenden Verbots begegnen Quinten-, Oktaven- und Einklangsparallelen noch sehr häufig; das alte Organum ist noch nicht vergessen. Auch ist der Satz durchaus nicht frei von Härten. Die einzelnen Stimmen werden bisweilen unbekümmert geführt, ohne aufeinander Rücksicht zu nehmen. Die abspringende Wechselnote kommt auch außerhalb der Schlüsse vor. Durchgangsnoten überbrücken in Tenor und Contratenor Sprünge; im Discantus dienen sie hauptsächlich dazu, das Figurenwerk zu gestalten. Vorhalte sind häufig zu finden, sogar der Vorhalt mittels Quartsextakkord kommt vor. Manche Reibung der Stimmen läßt sich durch Vorausnahme erklären.

Bereits in der Einleitung zur Faksimile-Ausgabe wurde darauf hingewiesen, daß der Contratenor komplettierende Stimme ist. Die durch ihn entstehende „Zufallsharmonik" kommt besonders beim Fauxbourdon zur Geltung. Konrad Paumann, der ihn von seinen französischen Zeitgenossen, besonders von Dufay übernommen hat, hat ihn auf die Instrumentalmusik übertragen. Auf ihm baut er besonders sein letztes Fundamentum auf, wo er ihn an die Spitze der ganzen Kompositionslehre stellt. Er bemühte sich auch, dem Sinn dieser Zusammenklänge nahezukommen, und es ist ihm gelungen. Manche Wendungen und vor allem seine Schlüsse sind von einer erstaunlichen

[1] Documenta Musicologica. 2. Reihe, Bd. 1. Hrsg. von B. A. Wallner, Kassel und Basel 1955, Bärenreiter-Verlag.

Mannigfaltigkeit und einer seltenen Überzeugungskraft. Ein von ihm mit Vorliebe angewandter Dreiklang baut sich auf der erniedrigten zweiten Stufe des Dorischen auf, also in der Regel (bei d-Dorisch) auf es. Dieser meist überraschend auftretende Es-dur-Dreiklang ist derselbe Akkord, der später (im Barock und dann vor allem bei Mozart) als sogenannte neapolitanische Sexte bezeichnet wird. Solche fortschrittliche Auffassung von der Harmonik führt zu einer ähnlichen von der Tonalität. Im Dorischen findet sich auch die Deutung als heutiges d-moll; Phrygisch wird auch als e-moll und sogar als E-dur behandelt; Lydisch-F-dur wurde bereits erwähnt; neben dem Mixolydischen (G-dur) stehen g-moll und dorisch transponiert, neben Äolisch a-moll; C-dur und Jonisch sind ohnedies identisch, doch wird Jonisch-C-dur auch als Transposition von Lydisch-F-dur betrachtet. So wurden Paumann und seine Schule zu Trägern des Fortschrittes, der sich damals nur deshalb nicht weiter auswirkte, weil mit der Herrschaft der Einzelstimme im imitierenden Satz wieder die alten „kirchentonalen" Modi an Boden gewannen.
Über die Ausführung des Trillers ist Folgendes zu bemerken. Er wird ebenfalls durch Caudierung nach unten bezeichnet; nur ist dann der Cauda unten ein kleines Dreieck angehängt. Dem Triller folgt in der Regel ein ausgeschriebener Nachschlag. Dieser tritt entweder als Doppelschlag auf oder besteht aus vier abwärtsgeführten Fusen (Sechzehnteln); beide Nachschläge werden auch nacheinander angewandt. Gewöhnlich wird der Triller rhythmisch in Fusen ausgeführt; auch Semifusen (Zweiunddreißigstel) treten später bisweilen auf. Der Triller beginnt mit der Obernote, hat also Vorhaltscharakter; durch die Dissonanz wird er zum Ausdrucksmittel[2]. Der von unten beginnende Triller dient jedoch bereits in unserer Handschrift nur der Bewegung und ist, wie später, ausgeschrieben.
Es muß noch darauf aufmerksam gemacht werden, daß weder im Geleitwort zum Faksimiledruck, noch hier näher auf die Konkordanzen zu den Stücken des Buxheimer Orgelbuches eingegangen wird. Sie werden in absehbarer Zeit von berufener Seite besonders behandelt werden[3]. Nur ein kurzer Nachtrag zu Anmerkung 15 des genannten Geleitwortes sei gestattet. Es handelt sich um die Melodie zu *„Christ ist erstanden" „Christus surrexit"*, Nr. 45/46 und 165. Der deutsche Text geht sogar bis auf das 13. Jahrhundert zurück. Die Weise erscheint zuerst in einer im 15. Jahrhundert in Kloster Tegernsee entstandenen Handschrift (Bayerische Staatsbibliothek, Cgm 607) und dürfte wohl bayerischen Ursprungs sein. Ihr Anfang diente bis in die letzten Jahre als Intonation des Priesters bei der in Bayern besonders volkstümlichen Auferstehungsfeier am Karsamstag-Abend; diese ist jetzt durch die Osternachtliturgie abgelöst worden. Die dreimalige, stufenweise ansteigende Wiederholung des *„Christus ist erstanden"* ist dem *„Ecce lignum crucis"* am Karfreitag und dem *„Alleluja"* der Messe der Ostervigil nachgebildet.

München, im Sommer 1955 — Bertha Antonia Wallner

Die Leitung des „Erbes deutscher Musik" fühlt sich verpflichtet, zu dem voranstehenden Vorwort folgende ergänzende Bemerkungen zu machen:
Der Inhalt des Vorworts weicht von den im „Erbe deutscher Musik" üblichen Einleitungen ab, indem es sich mit dem Inhalt der zu veröffentlichenden Quelle kaum beschäftigt. Der Grund dafür liegt darin, daß die Herausgeberin der vorliegenden Übertragung bereits in dem Nachwort zu ihrer Ausgabe des Faksimiles auf Fragen der Entstehung, der Herkunft und des Inhalts eingegangen ist und daß die Behandlung aller dieser Fragen den Rahmen eines Vorwortes (oder auch eines Kritischen Berichts) sprengen würde. Die Benutzer der Übertragung werden gebeten, sich an Hand der Faksimile-Ausgabe über die genannten Fragen zu informieren.
Daß das Vorwort sich sehr stark mit Notations- und Übertragungsproblemen beschäftigt, beruht darauf, daß der Kritische Bericht zu der dreibändigen Übertragung des Buxheimer Orgelbuches erst im letzten Band (Band 39 des „Erbes deutscher Musik") erscheinen wird. Für die Benutzung der Übertragung sind die Bemerkungen der Herausgeberin zur Notation und zur Editionstechnik so unerläßlich, daß es ratsam scheint, das Vorwort zu der gesamten Übertragung ausnahmsweise auf editionstechnischen Fragen aufzubauen.
Ein großer Teil der mit dem Inhalt des Buxheimer Orgelbuches verknüpften Probleme, insbesondere die Herkunft der einzelnen Stücke des Repertoires, werden voraussichtlich erst durch den geplanten Konkordanzen-Band, der die Vorlagen für die intavolierten Stücke enthalten wird, endgültig geklärt werden.

Kiel, im Sommer 1958 — Hans Albrecht

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[2] Der mit der Obernote beginnende Triller hat sich bis in die klassische Zeit hinein erhalten, vgl. die Ausführungen Ph. E. Bachs und Leopold Mozarts, sowie Beethovens eigenhändige Bemerkungen zu seinem op. 53 (Waldsteinsonate). Erst nach Beethovens Tod ließ Hummel den Triller mit der Hauptnote beginnen; an die Stelle der Spannung trat die Virtuosität.

[3] Das „Erbe deutscher Musik" beabsichtigt, einen besonderen Band mit den Vorlagen zu den Stücken des Buxheimer Orgelbuches herauszugeben. Diesen Band wird Heinrich Besseler bearbeiten.

INHALT VON TEIL I

No.

(1) Jhesu bone 1
1: O florens rosa, mater Christi 2
3: Damadame 2
4: W. J. b. d. d. V. 3
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6: Min Liebste zart 4
7: Gedenck daran du werdes ein 4
8: In wunnigklichem schertzen 5
9: Min frönd stet vugemessen 5
10: Ach guter gesell was ziehstu mich 6
11: Leuseruituer 6
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13: Scilicet In alio choro etc. Iste tenor adhuc semel . . 8
14: Wolhin laß vögelin sorgen 8
15: Wolhin laß vögelin sorgen Adhuc semel 10
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17: Jeloymors. M. C. C. b. 14
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20: Ein froublin edel von natuer 19
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24: Magnificat octani toni etc. 21
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26: O werder trost etc. 22
27: Leucht leucht wünniglich 22
28: Leucht leucht wunnigklichen 23
29: Leucht leucht wunniglicher sinnen zin 24
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33: Der winter will hin wichen 26
34: Der winter 27
35: Gaudeamus 28
36: Rorate celi desuper et nubes pluant 32
37: Vil lieber zit uff diser erde 34
38: Con lacrime M. C. C. 38
39: O Rosa bella 38
40: Sub tuam protectionem 39
41: Sequitur Benedicite 41
42: Min freüd mocht sich wol meren 45
43: Portigaler 46
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45: Crist ist erstanden 48
46: Cristus surrexit 49
47: Magnificat primi toni cum differentia 49
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50: Ellend ist gemeyn 54
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52: Vil lieber zit. Jo götz 58

No.

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54: Longus tenor 59
55: Sequitur adhuc semel longus tenor 4or notarum . . . 62
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63: Thun Jors 78
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65: Zum nulben Jare sy dir gesagt 80
66: Begib mich nit myn höchster Hort. vicht 81
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73: Salue Regina Misericordie 94
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85: Min Hertz hatt lange etc. 115
86: Ein güt selig Jar wünsch ich dir 4or 117
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93: Vil lieber zit uff 127
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97: Waß ich begynn etc. 134
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99: Ich beger mit mer. M. C. p. 138
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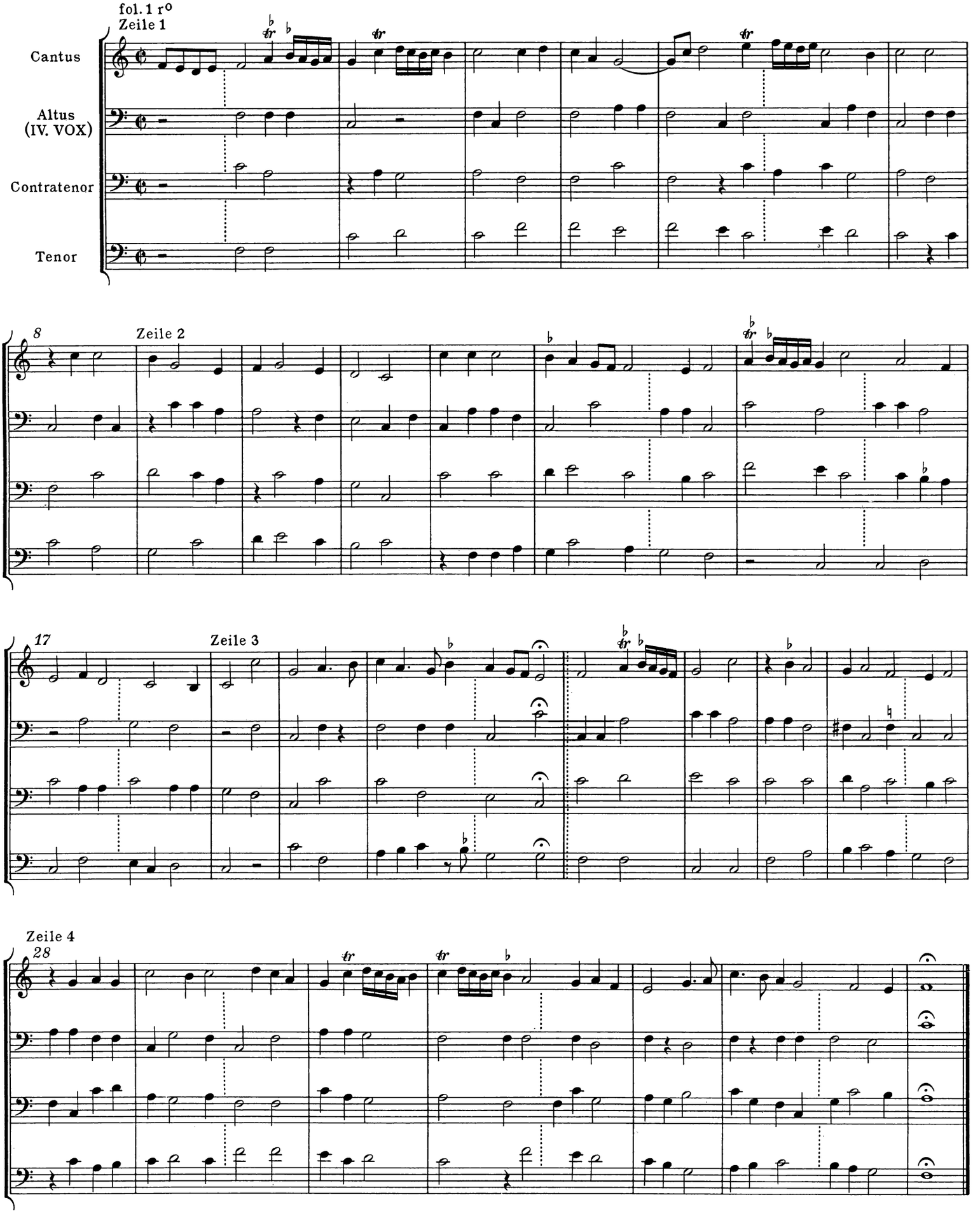
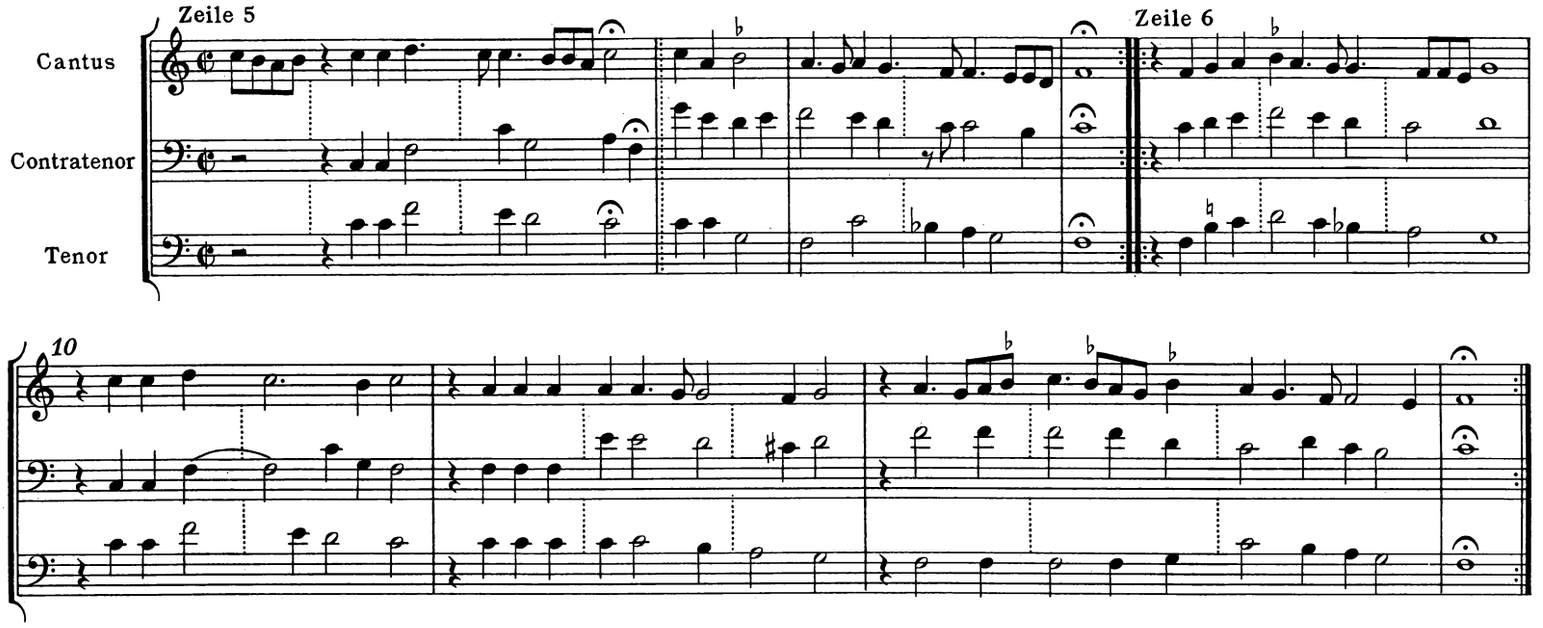
101: Eschlaue 139
102: Aliud Esclaphe 140
103: O rosa bella 141
104: O rosa bellá 142
105: Signit 143

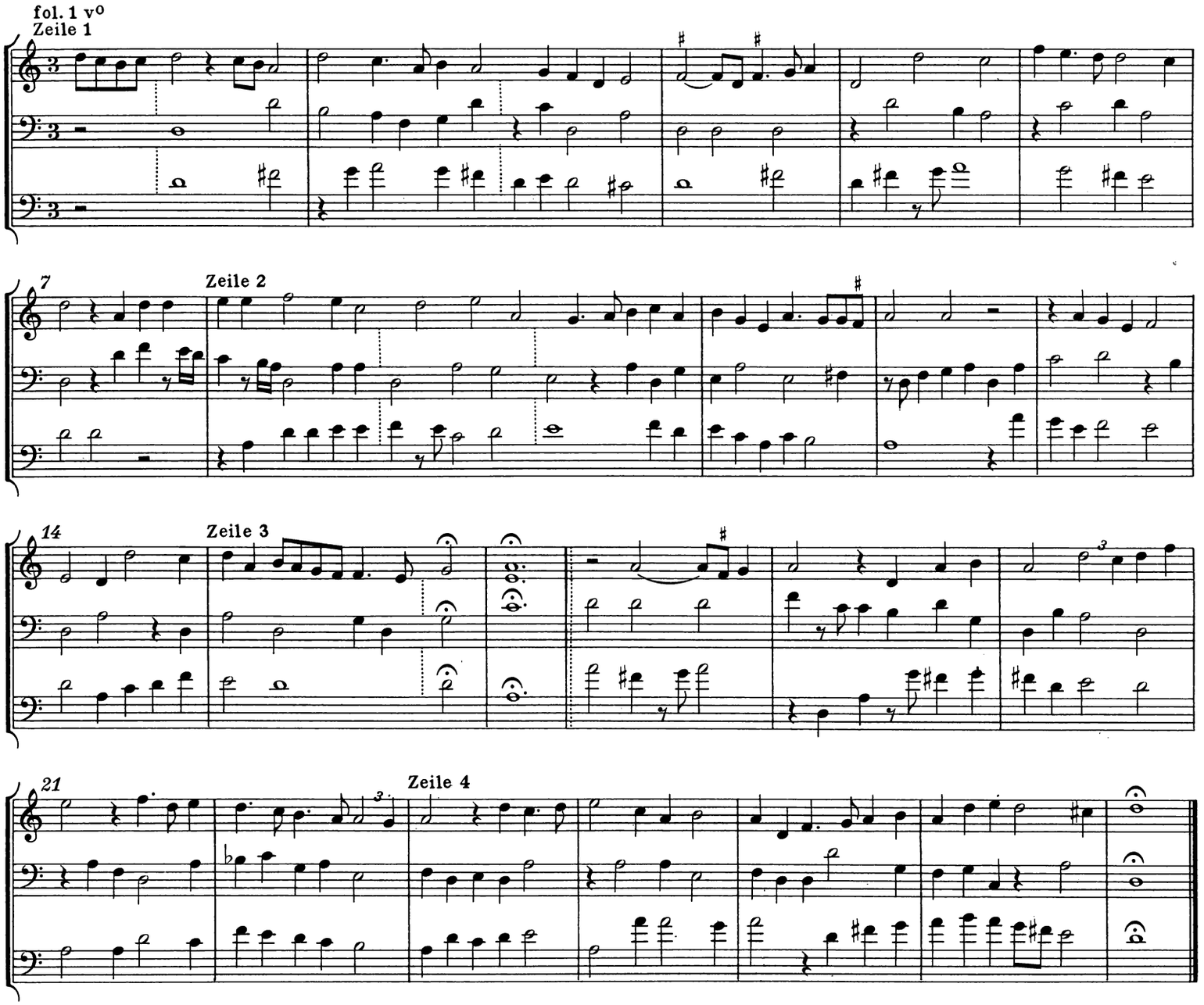
Nº 1. Jhesu bone



Nº 2. O florens rosa, mater Christi



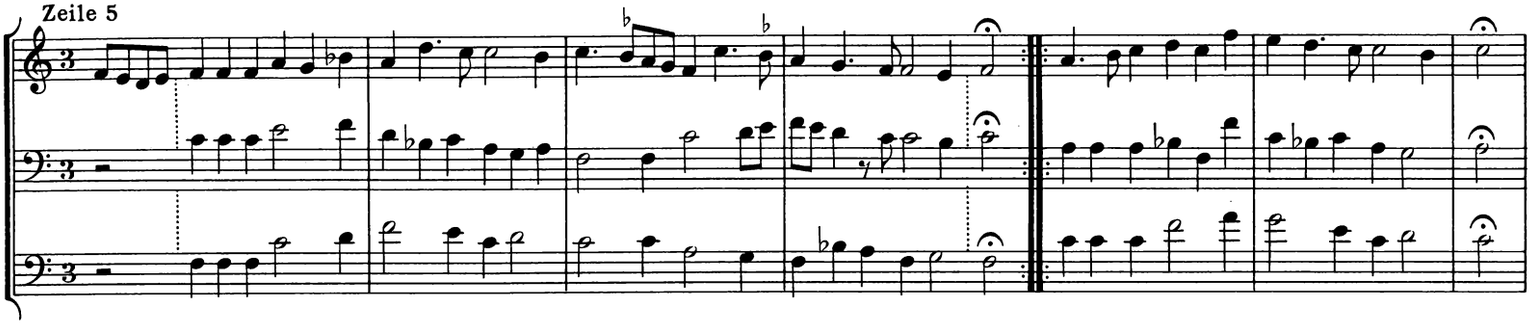
Nº 3. Damadame



Sequitur
Jn mentem veniunt cucumeres

Nº 4. W. J. b. d. d.V.

Zeile 5



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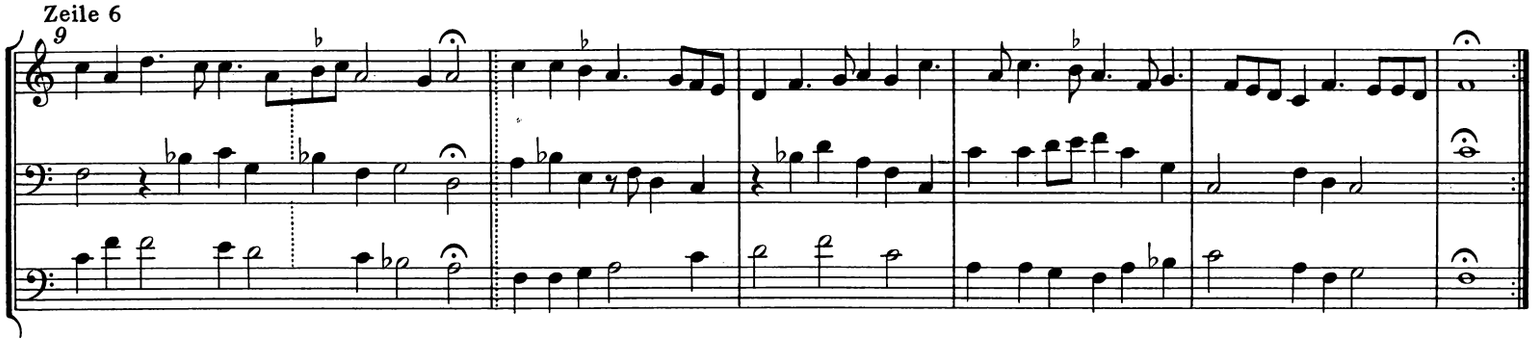
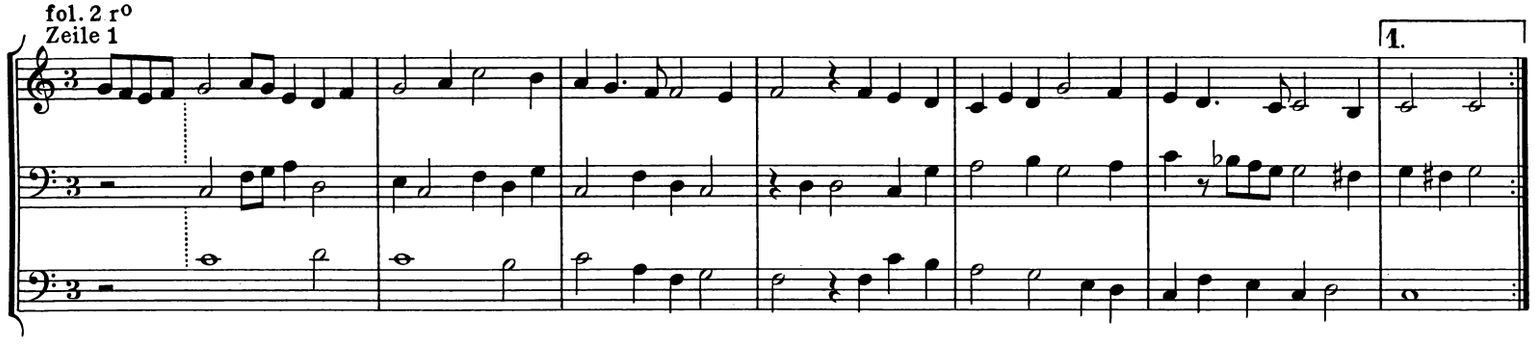
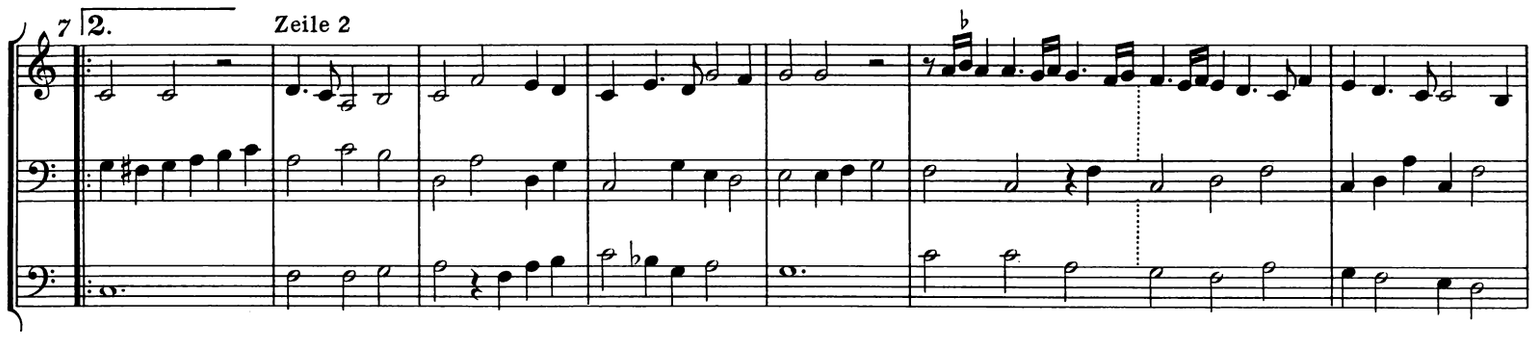


Nº 5. Mir ist zerstört

fol. 2 r°
Zeile 1





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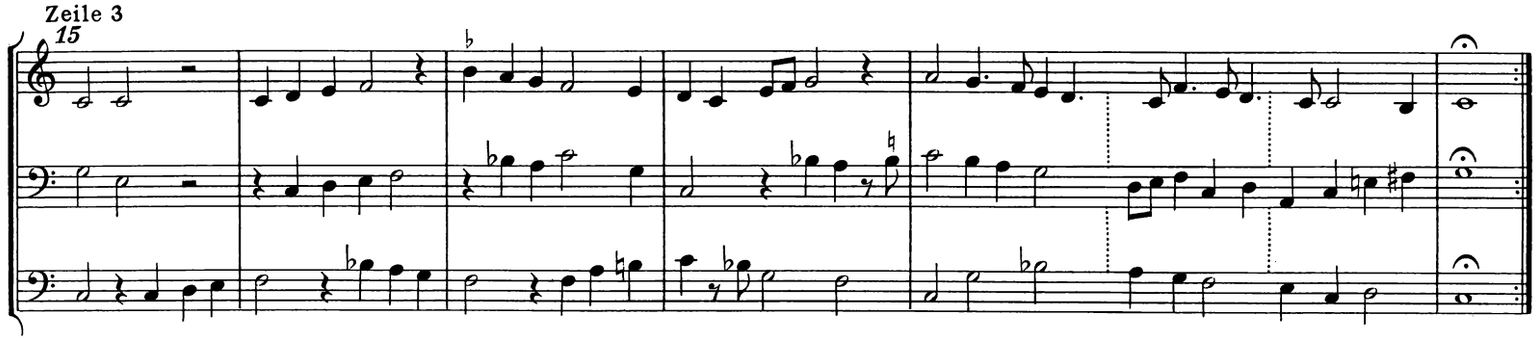
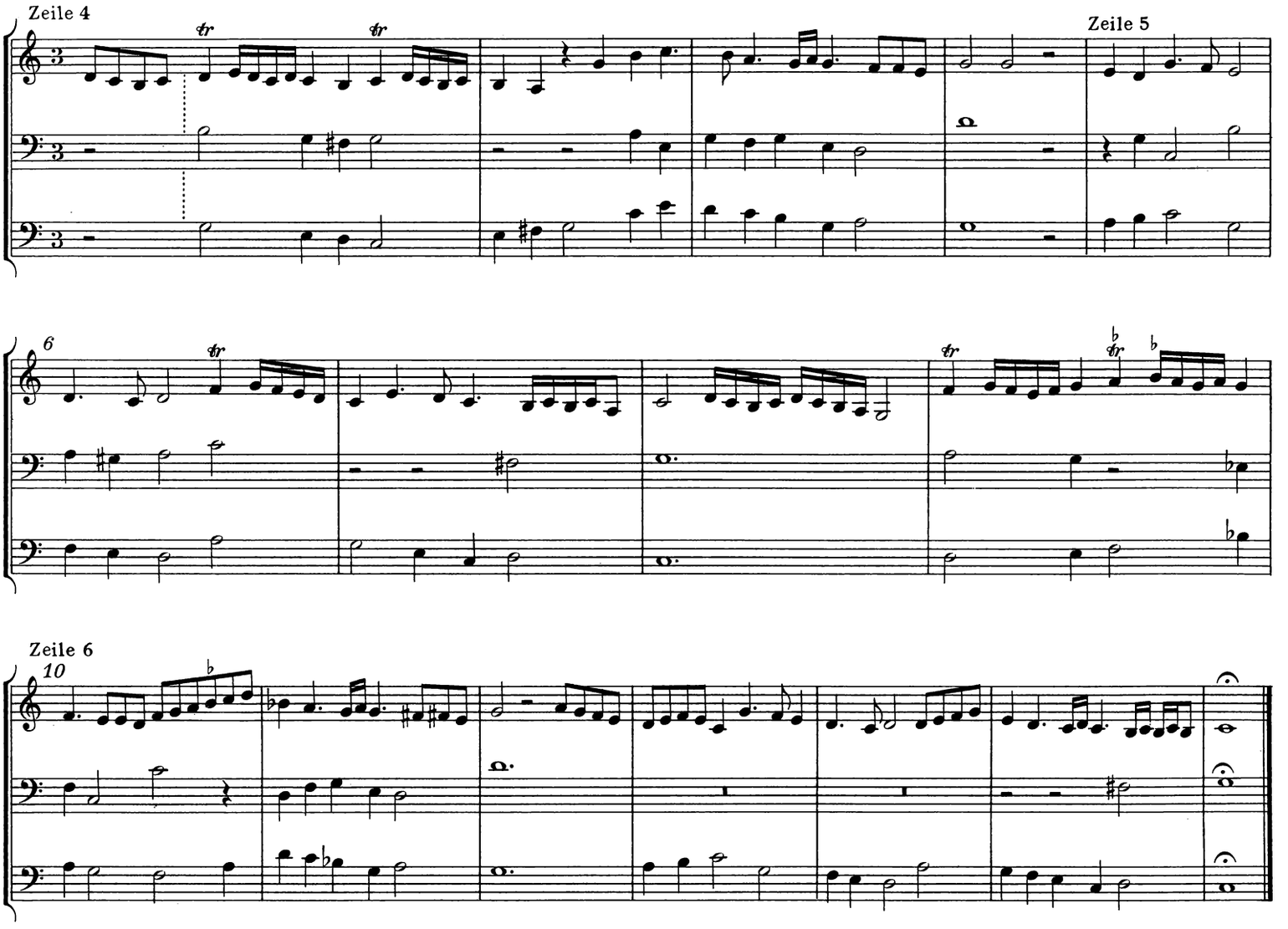
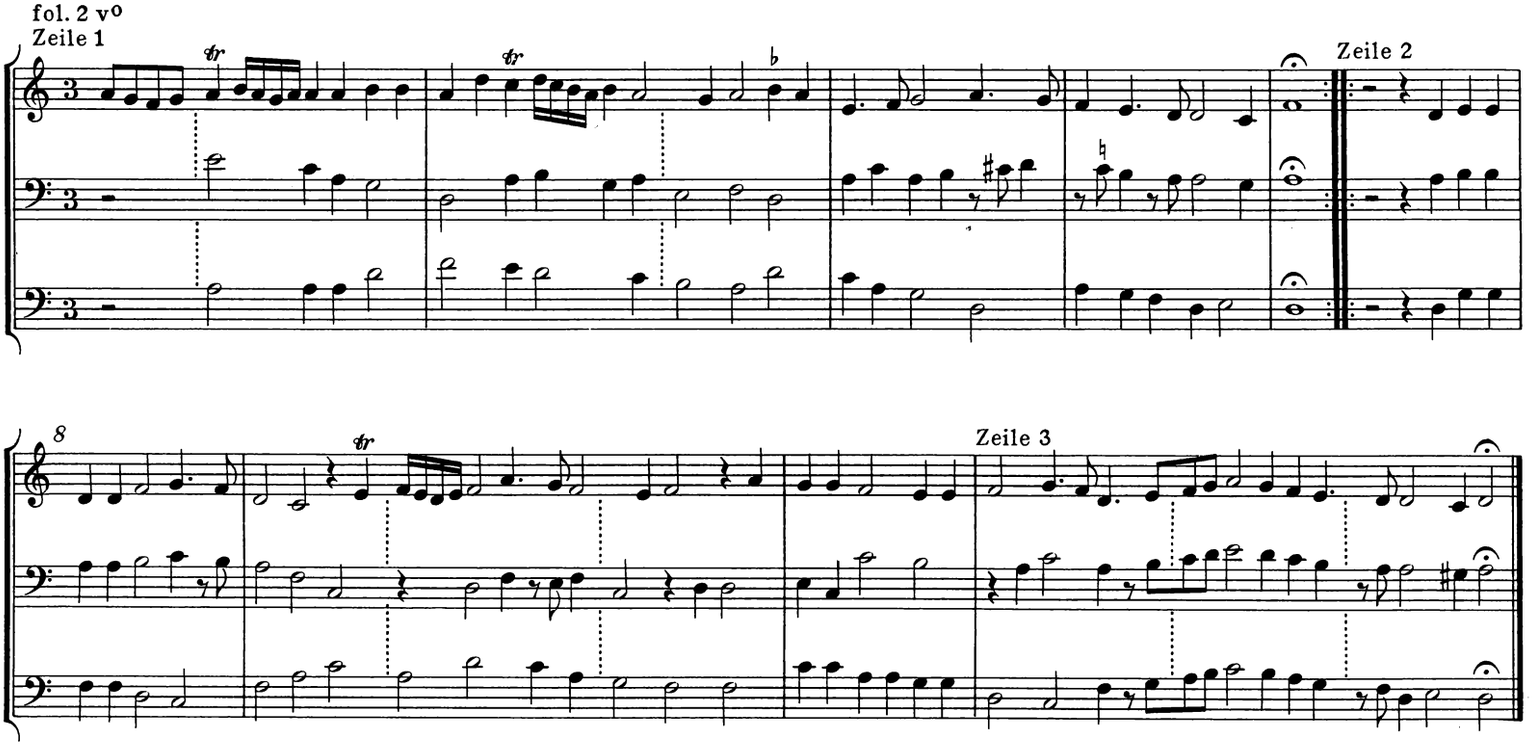


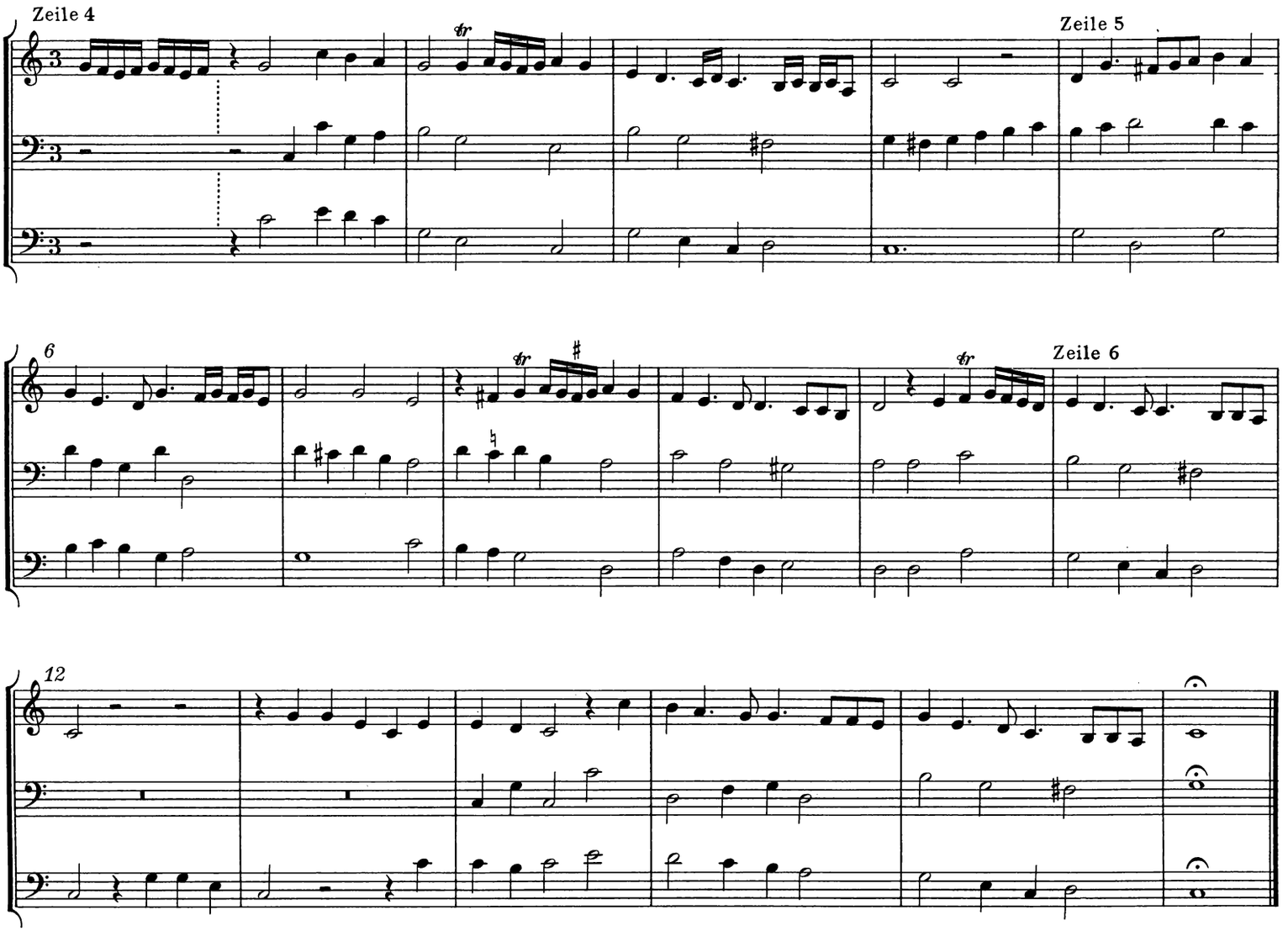
Nº 6. Min Liebste zart



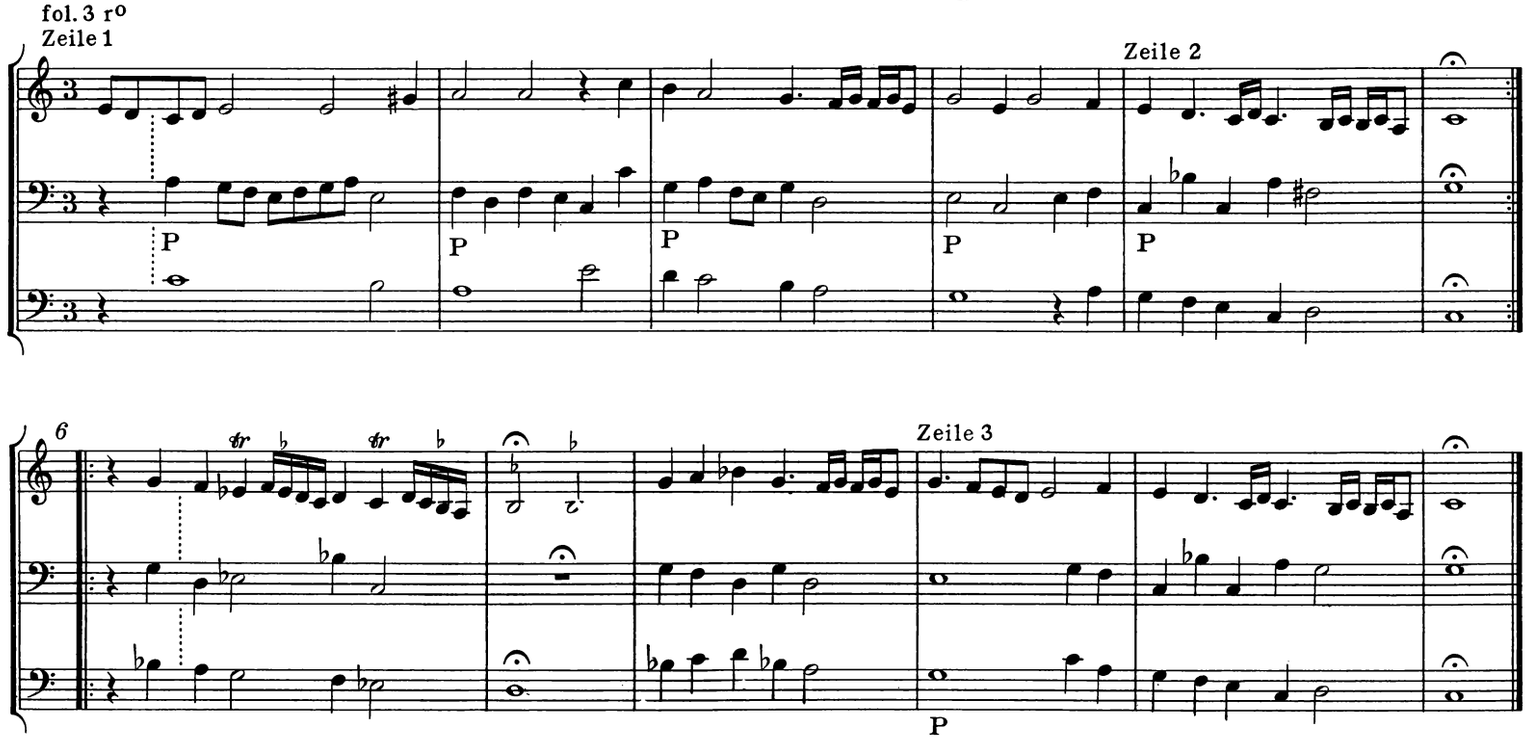
Nº 7. Gedenck daran du werdes ein



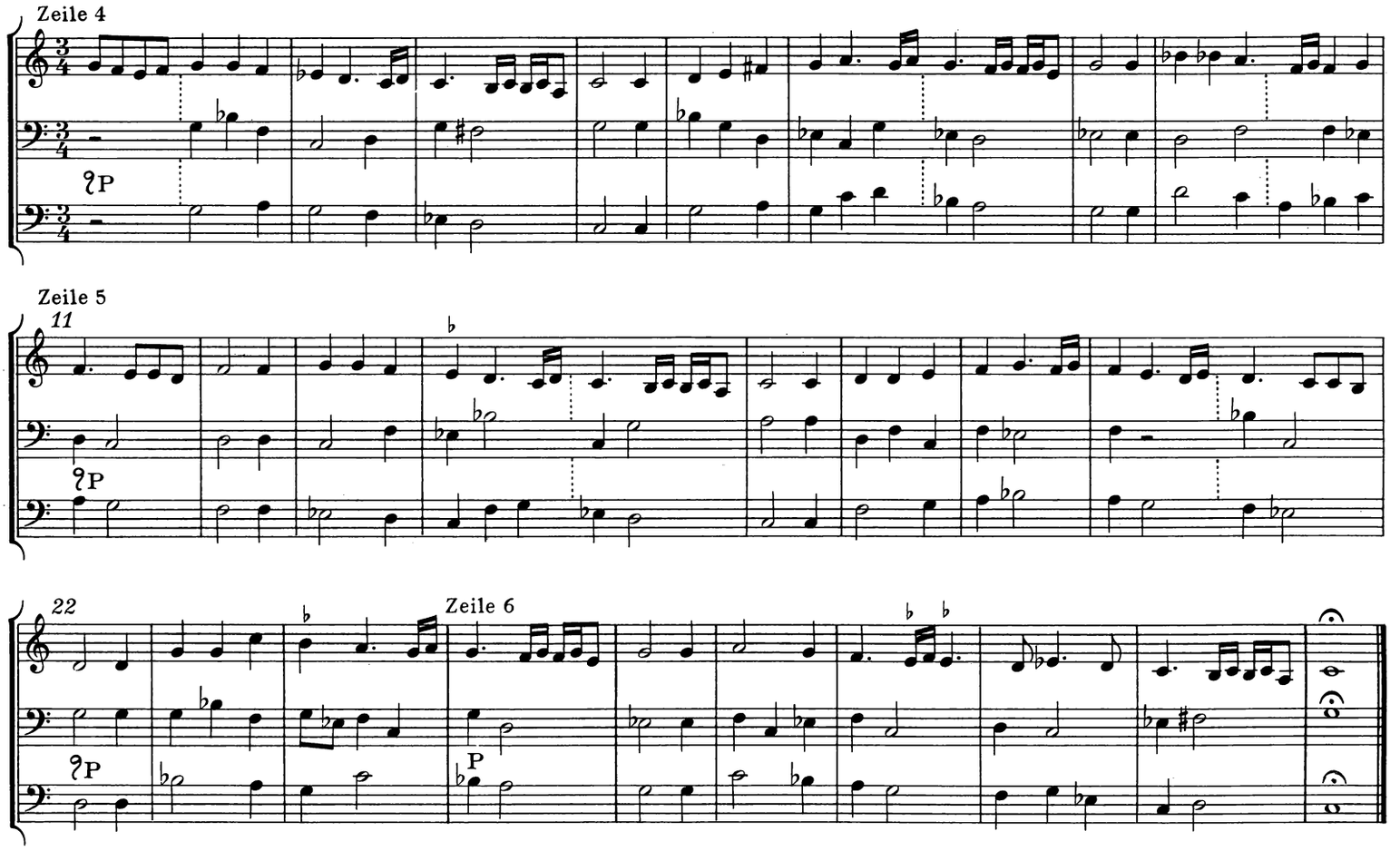
Nº 8. In wunnigklichem schertzen



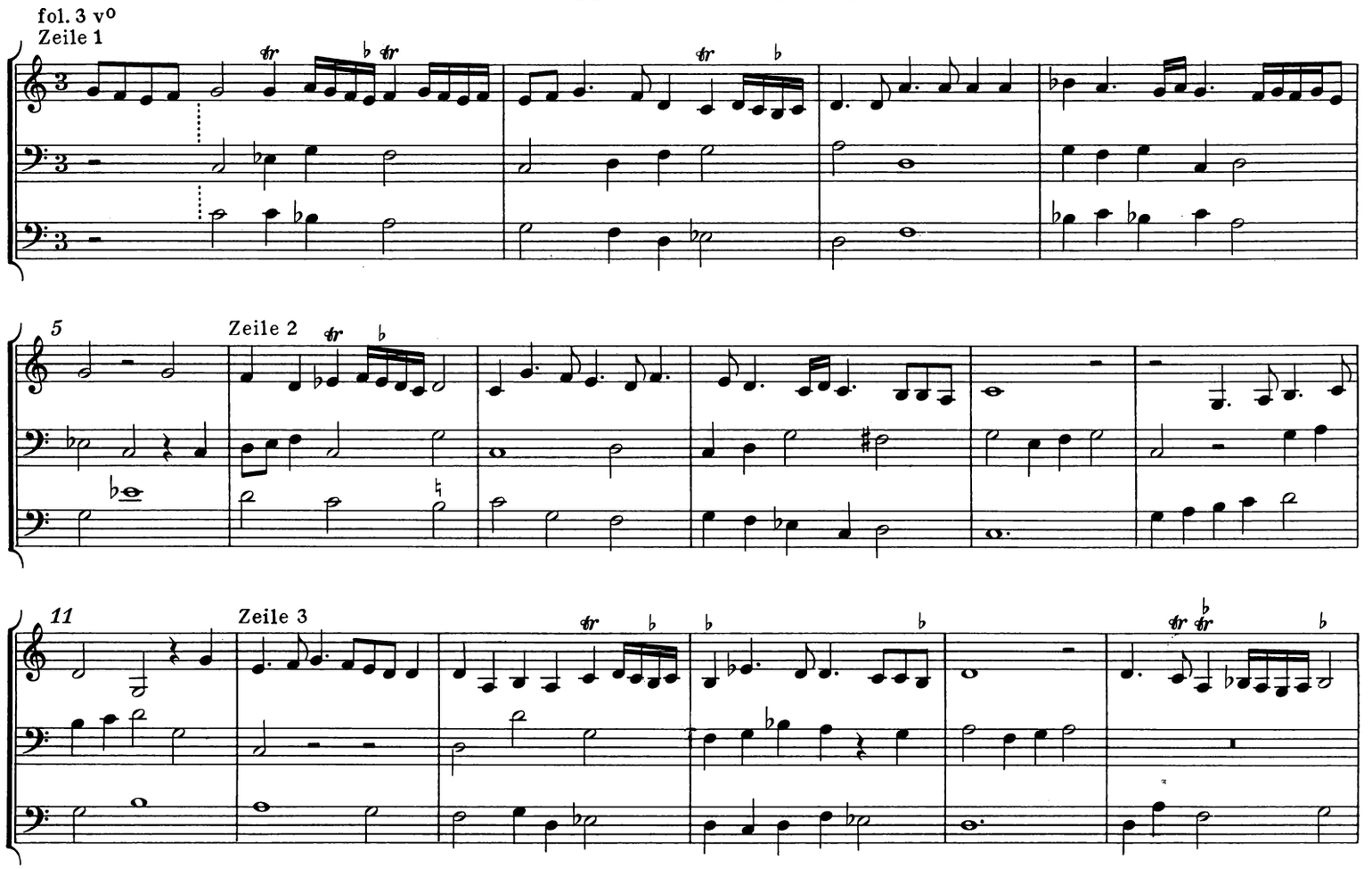
Nº 9. Min frönd stet vugemessen



Nº 10. Ach guter gesell was ziehstu mich



Nº 11. Leuseruituer



17 Zeile 4

22 Zeile 5

27 Zeile 6

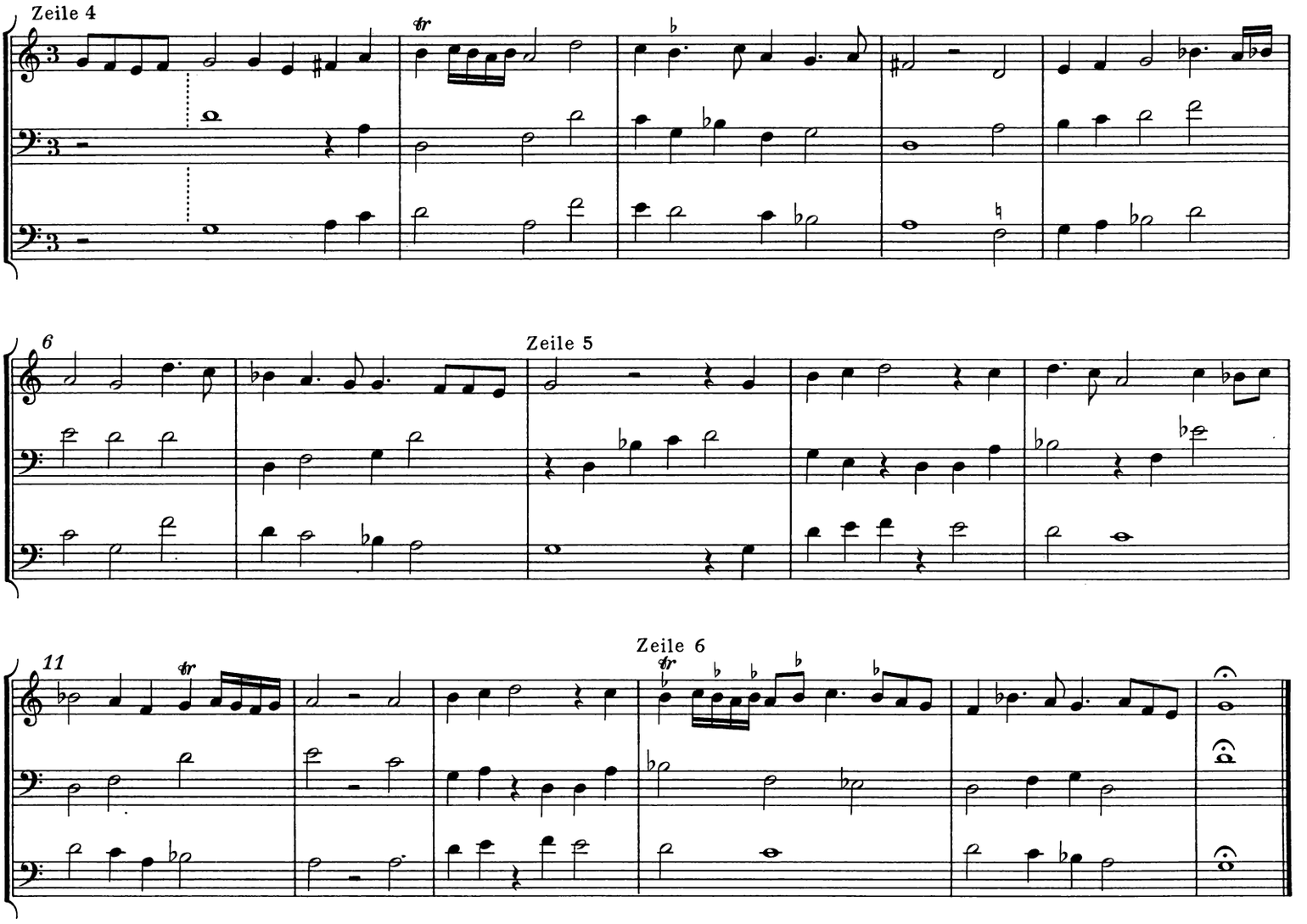
Nº 12. Möcht ich din begern

fol. 4 r°
Zeile 1

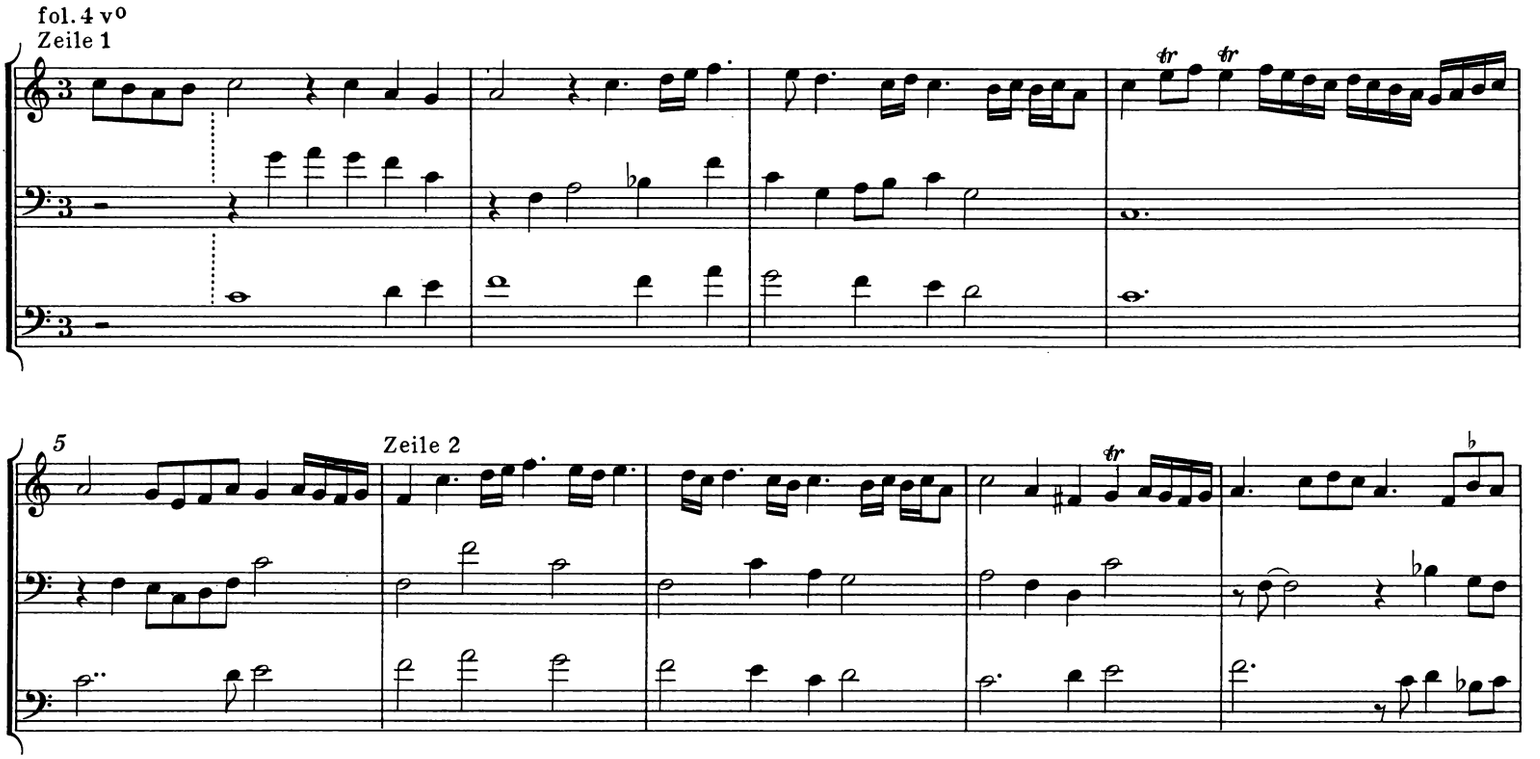
Zeile 2
6

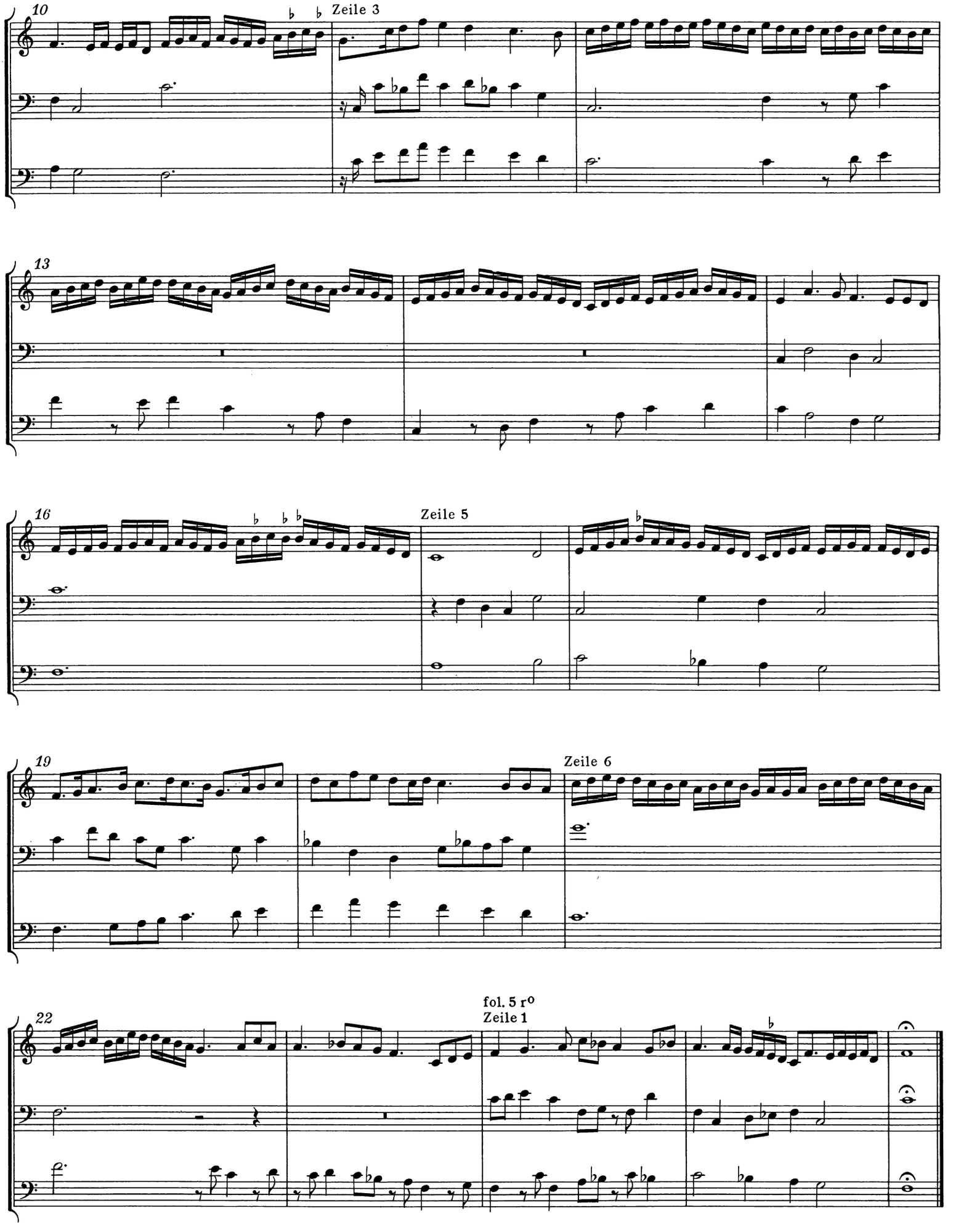
Zeile 3
11

Nº 13. Scilicet In alio choro etc. Iste tenor adhuc semel



Nº 14. Wolhin laß vögelin sorgen




10
Zeile 3
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Zeile 5
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Zeile 6
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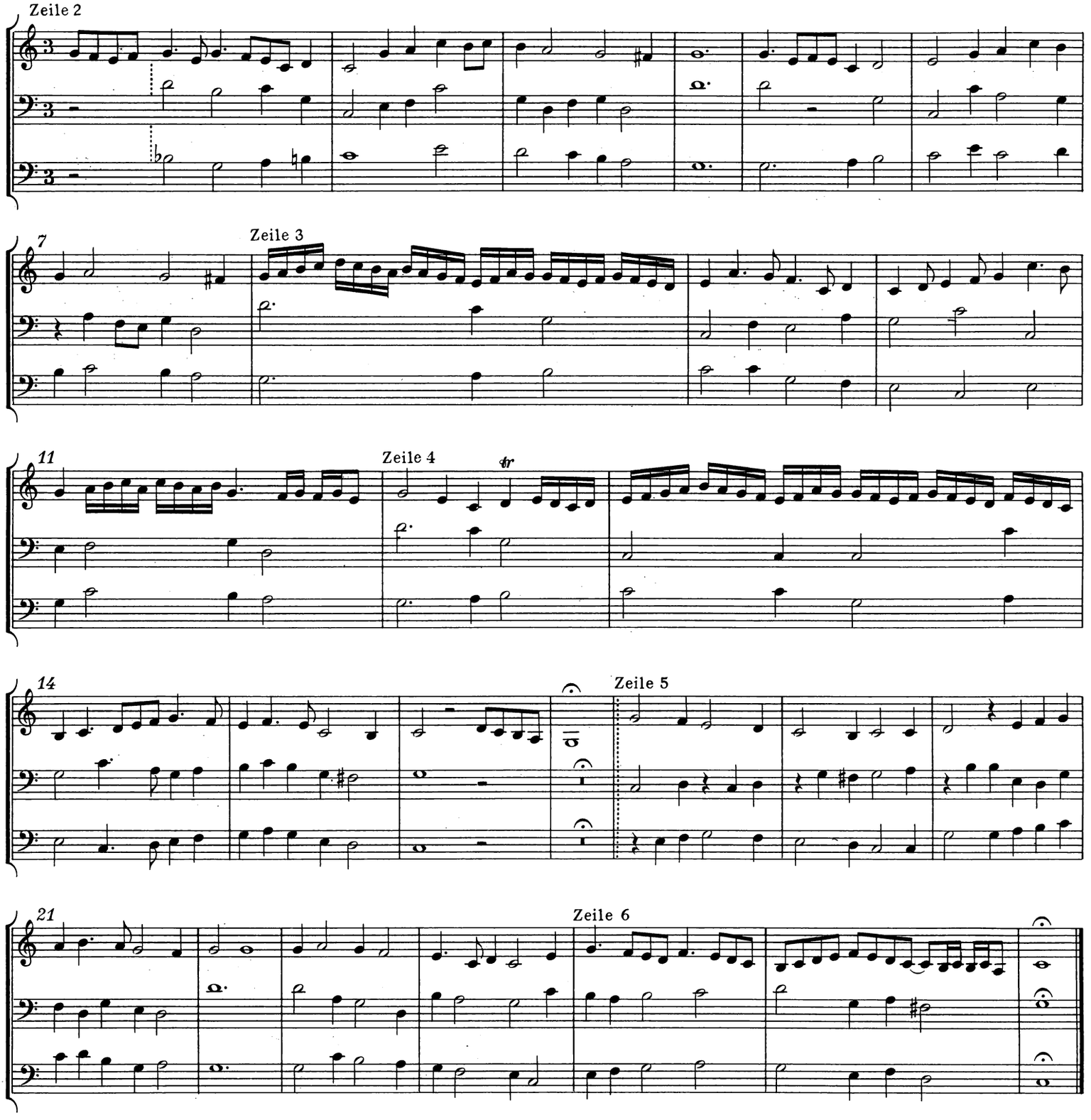
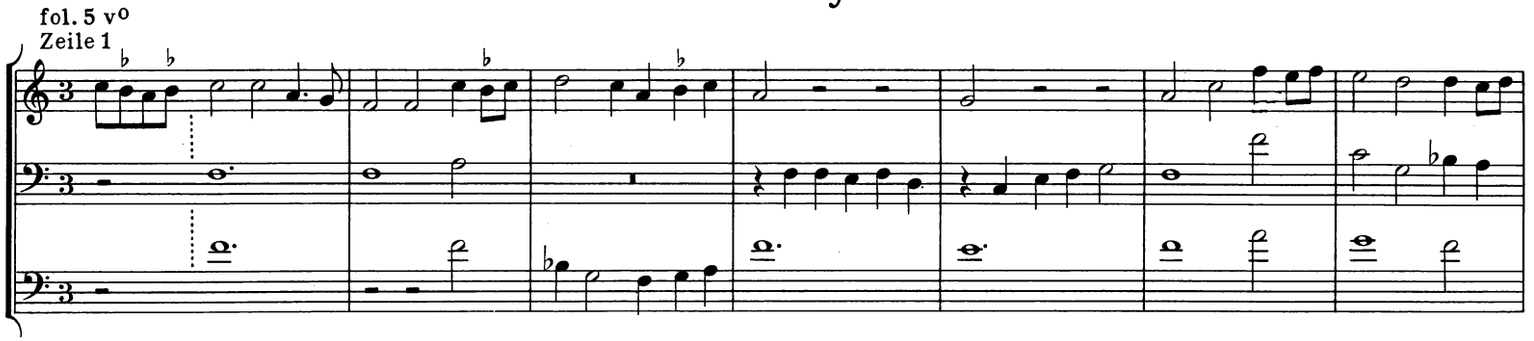
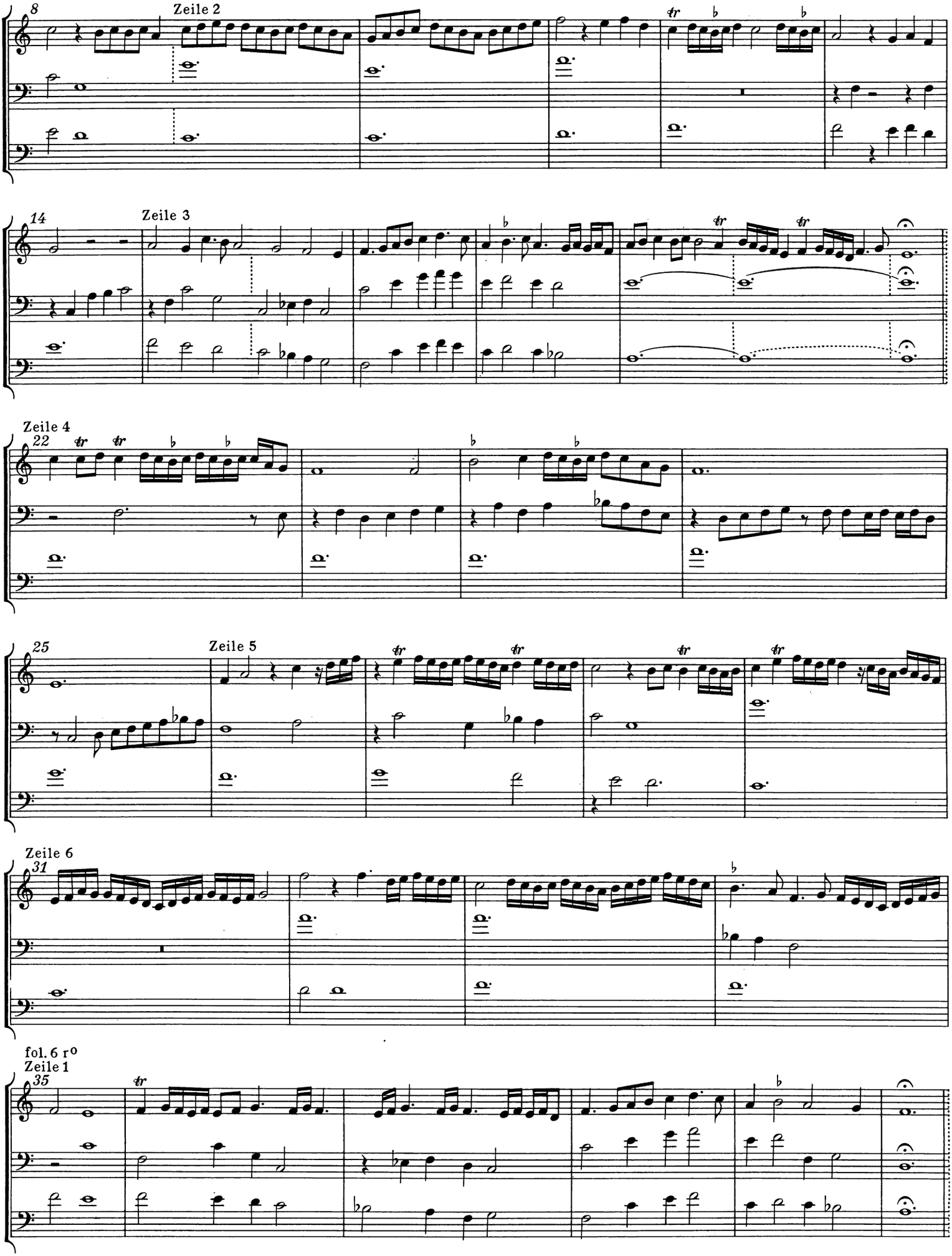
fol. 5 r°
Zeile 1

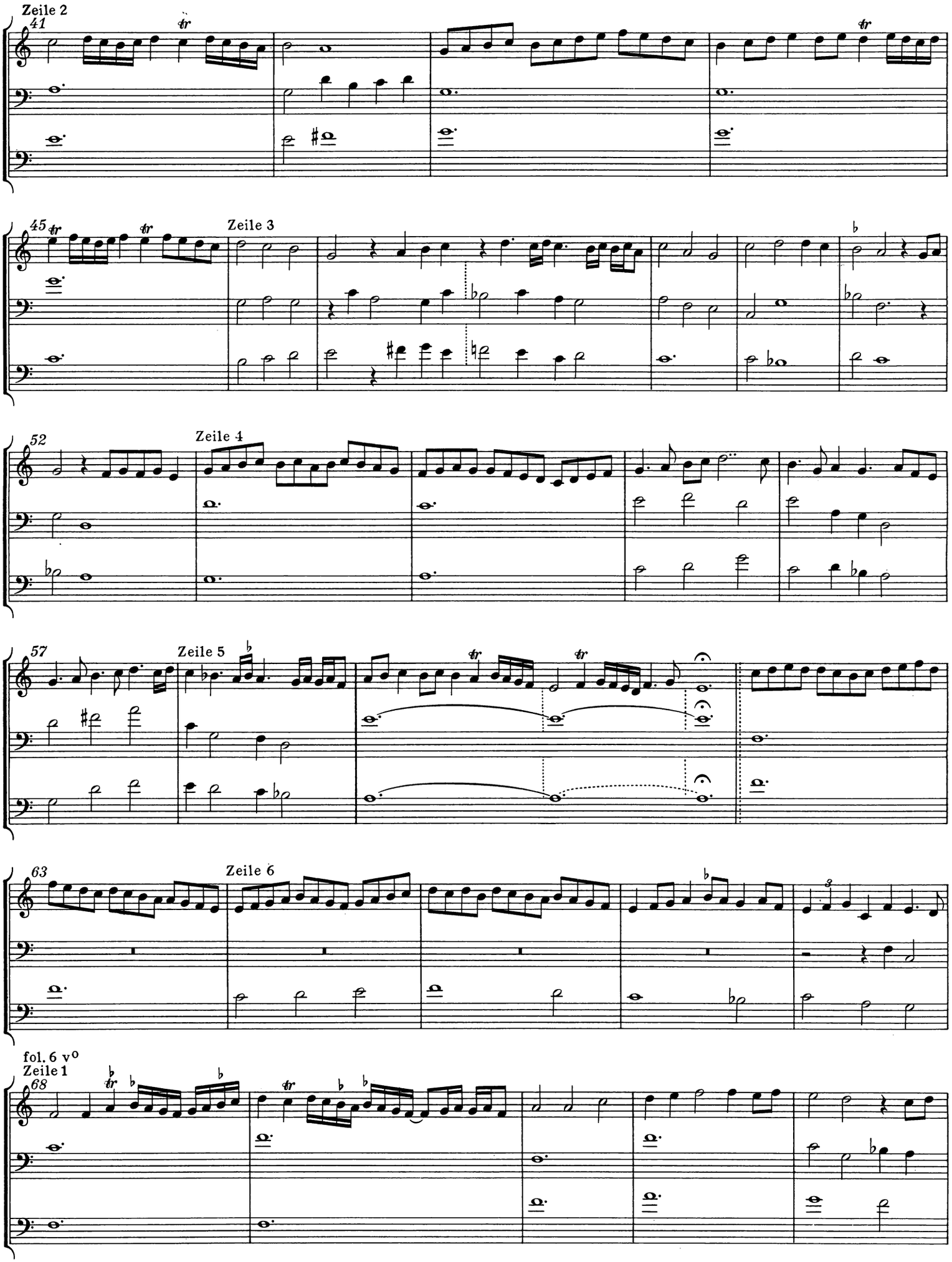
Nº 15. Wolhin laß vögelin sorgen Adhuc semel

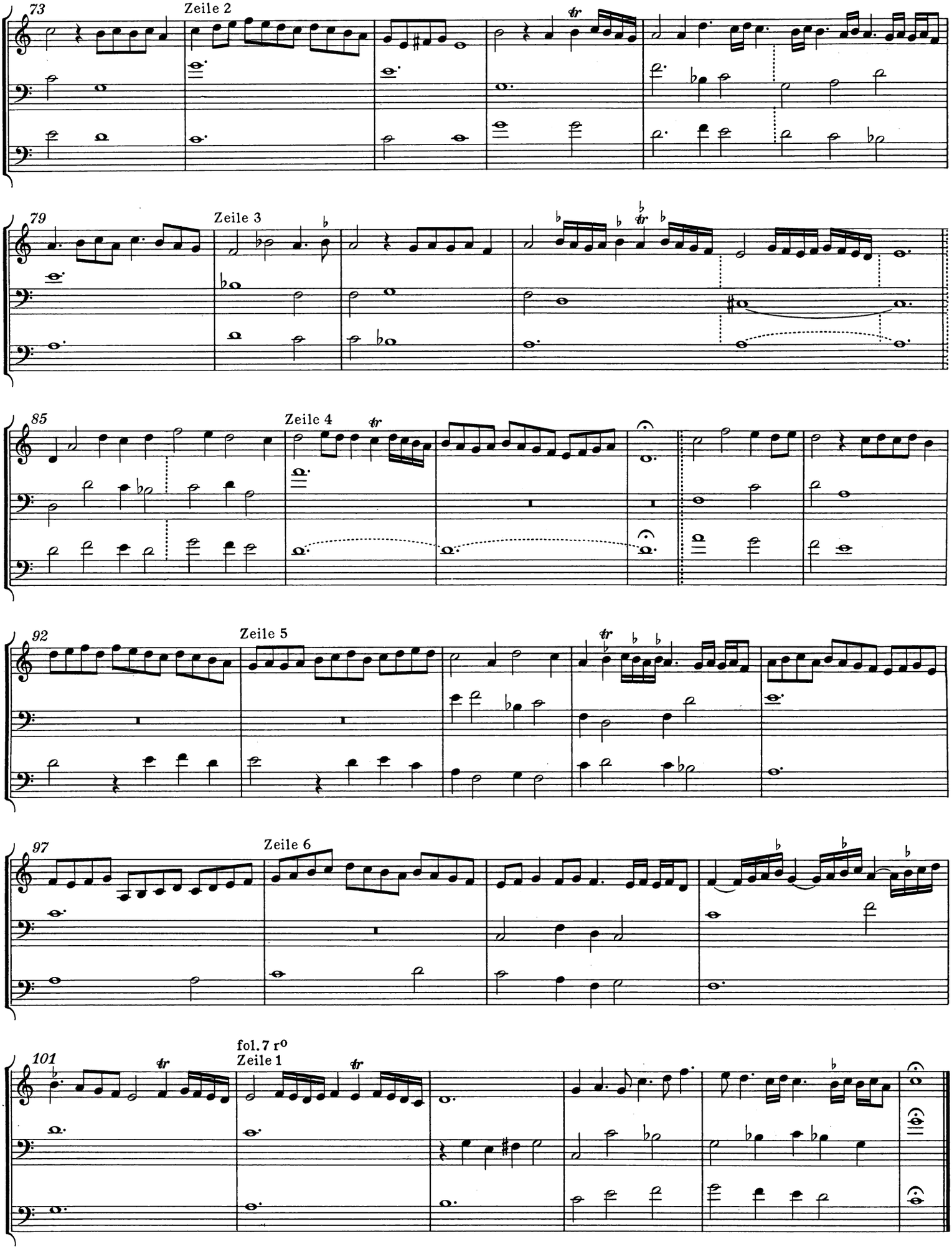


Nº 16. Geloymors




8
Zeile 2
14
Zeile 3
Zeile 4
22
25
Zeile 5
Zeile 6
31
fol. 6 r°
Zeile 1
35

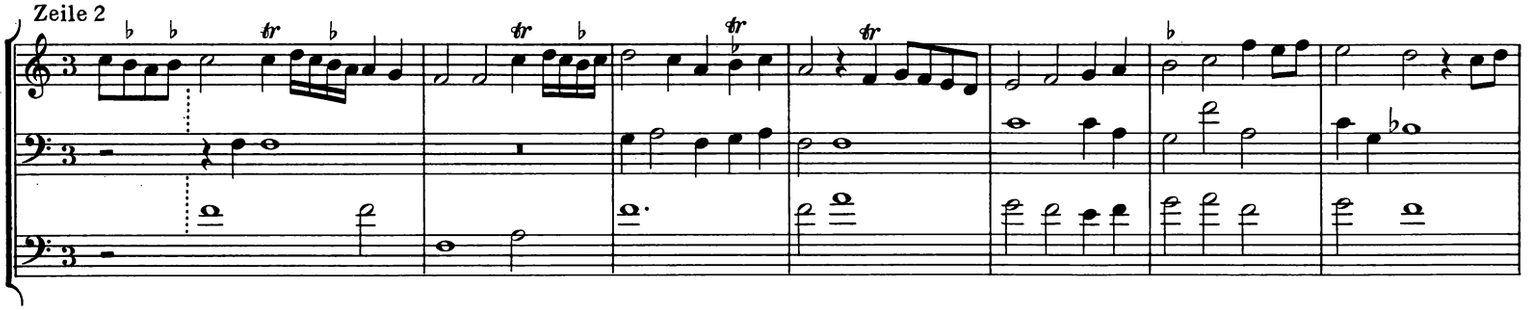

Zeile 2
41
Zeile 3
45
Zeile 4
52
Zeile 5
57
Zeile 6
63
fol. 6 v°
Zeile 1
68


73
Zeile 2
79
Zeile 3
85
Zeile 4
92
Zeile 5
97
Zeile 6
101
fol. 7 r°
Zeile 1

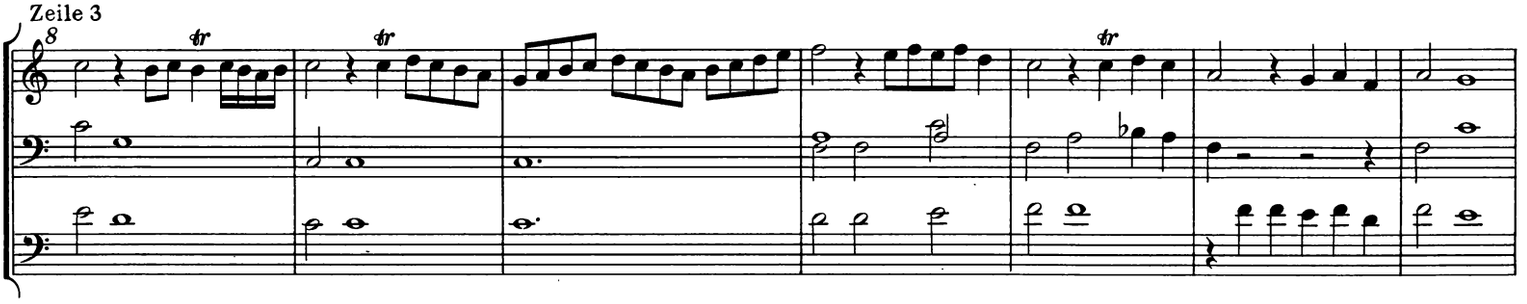
Nº 17. Jeloymors. M. C. C. b.

In Cytaris vel etiam In Organis 3m notarum

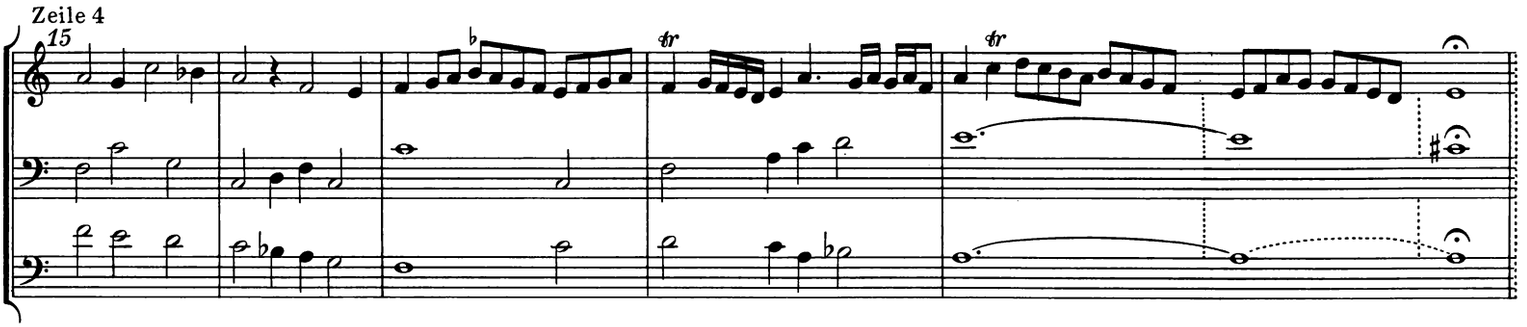
Zeile 2



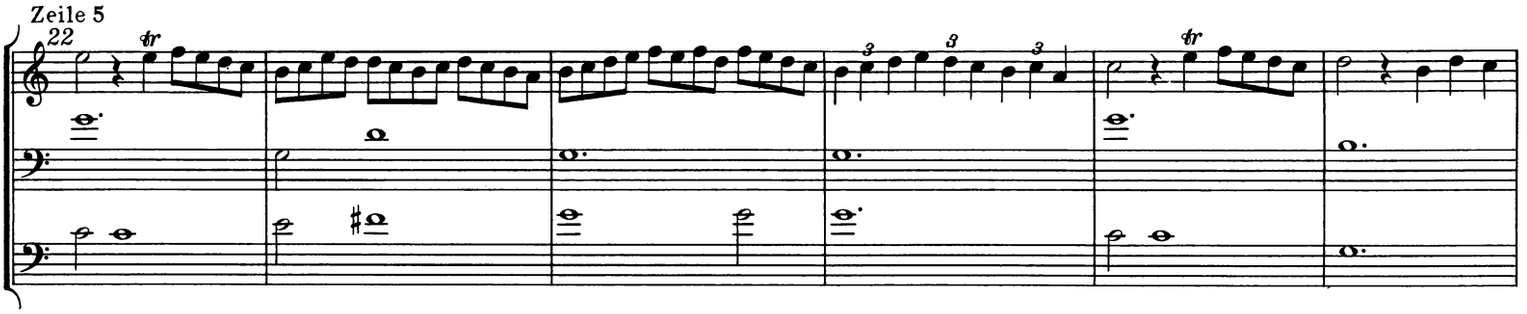
Zeile 3



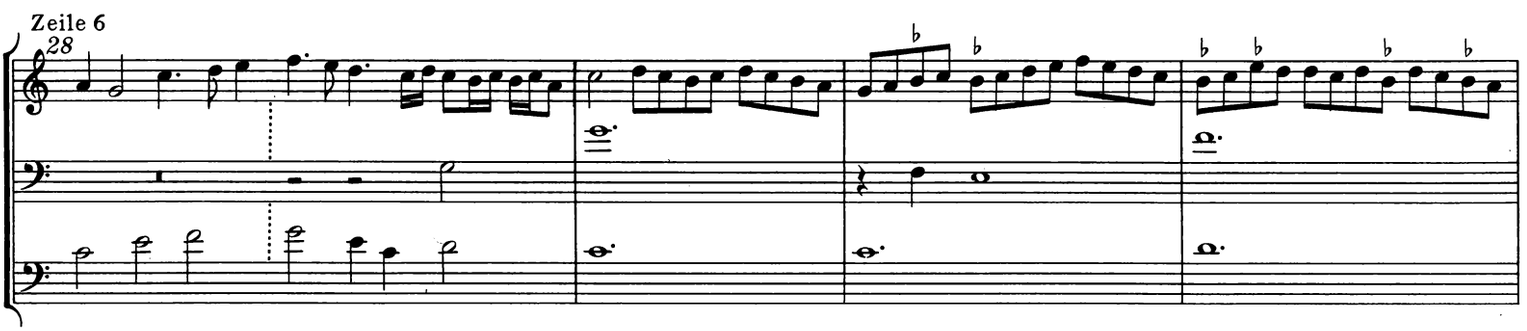
Zeile 4



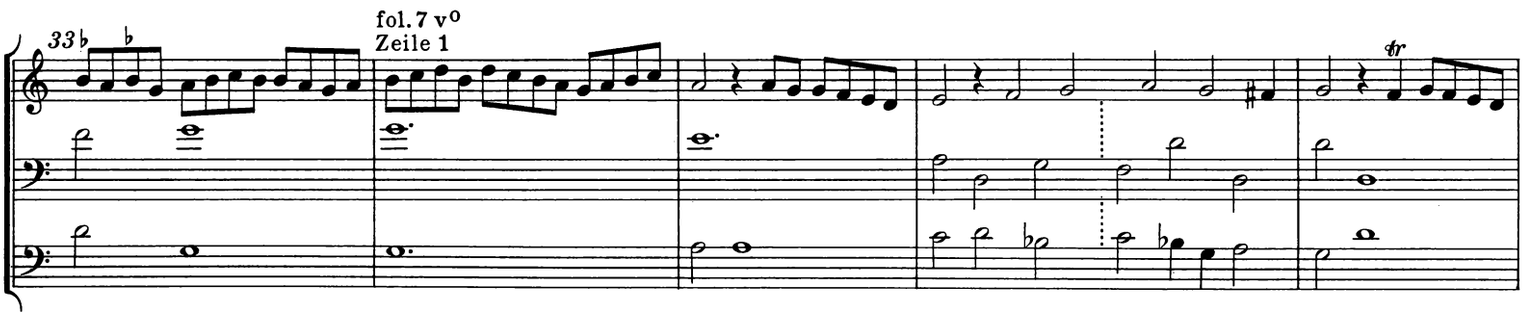
Zeile 5

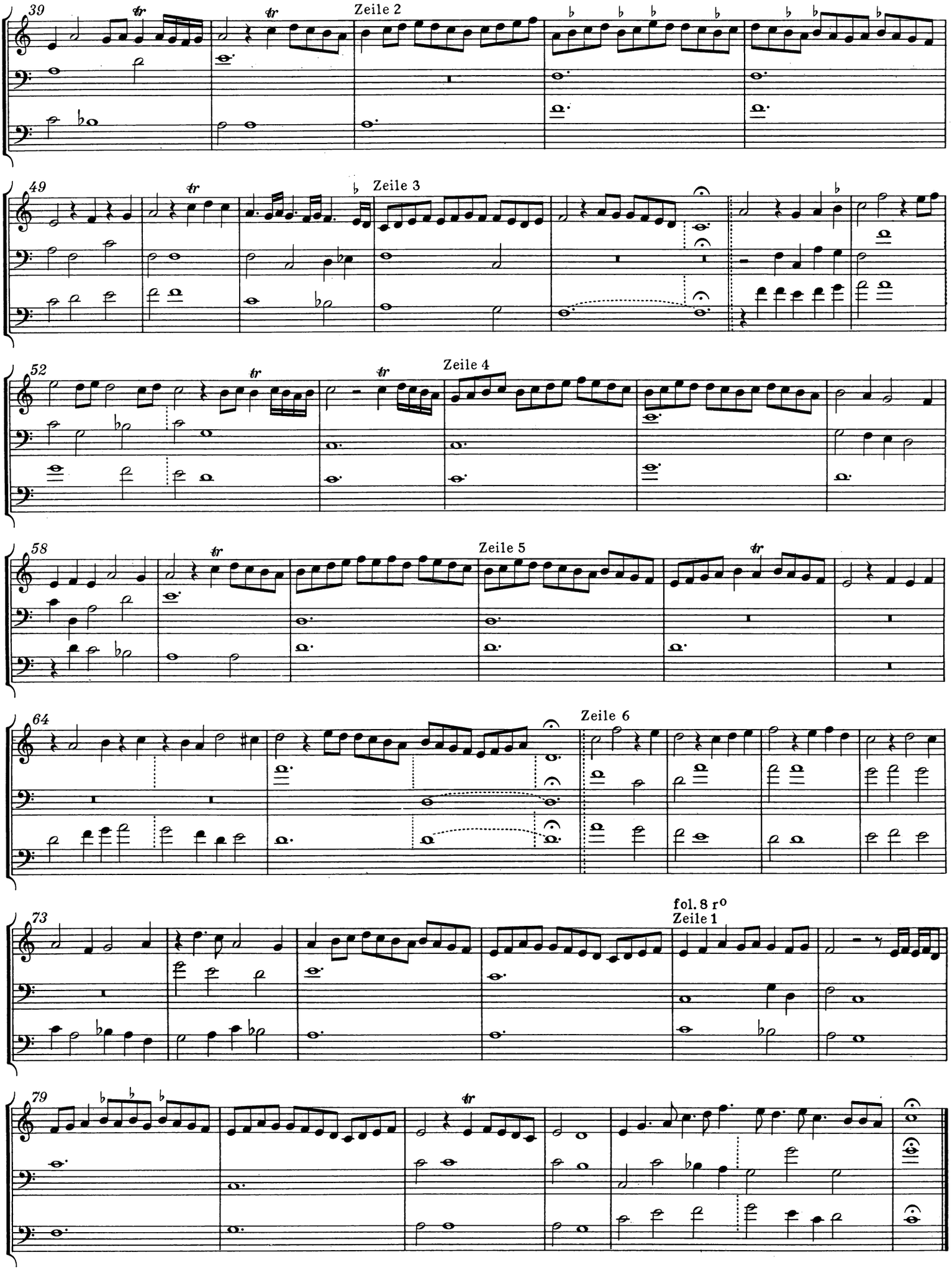


Zeile 6

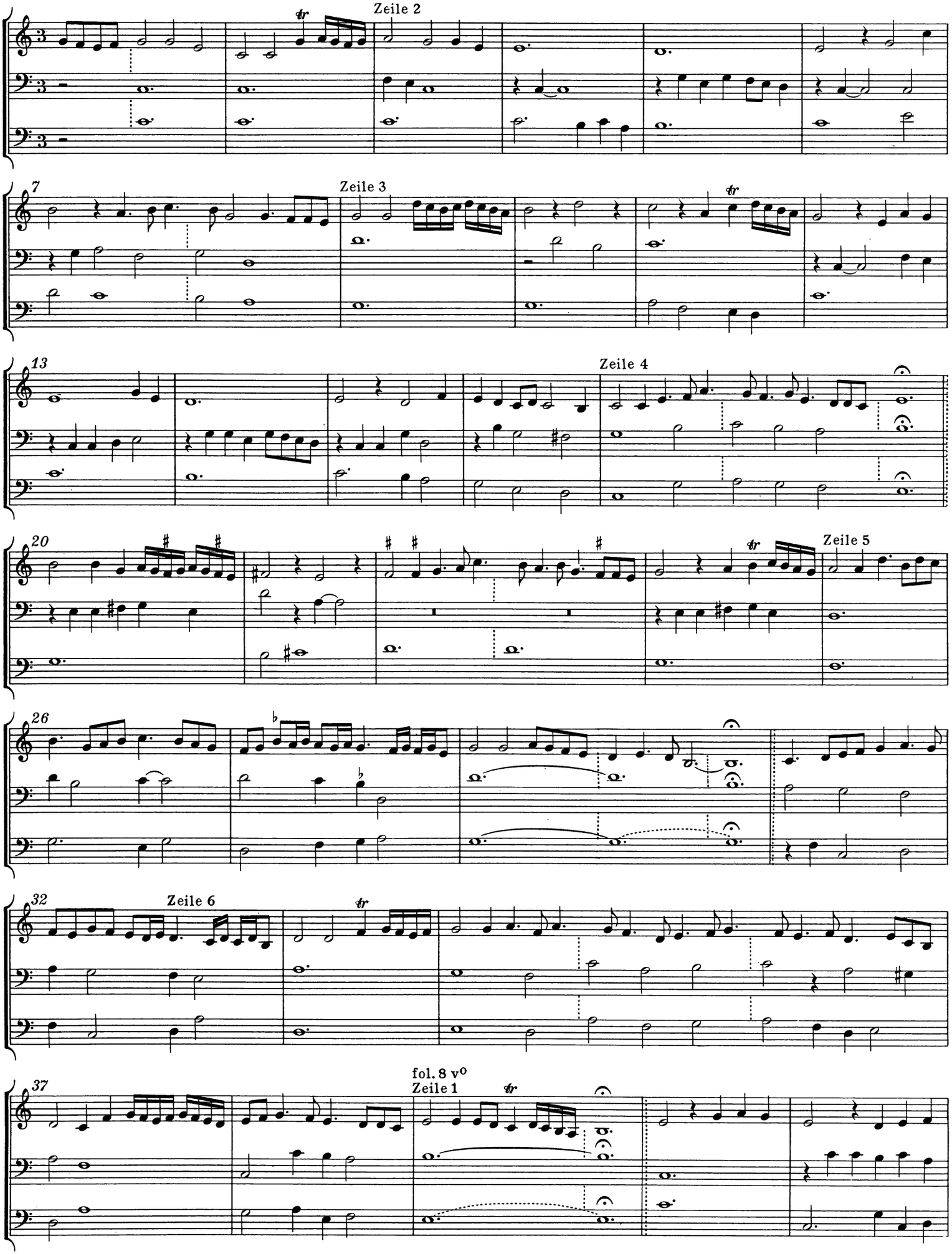


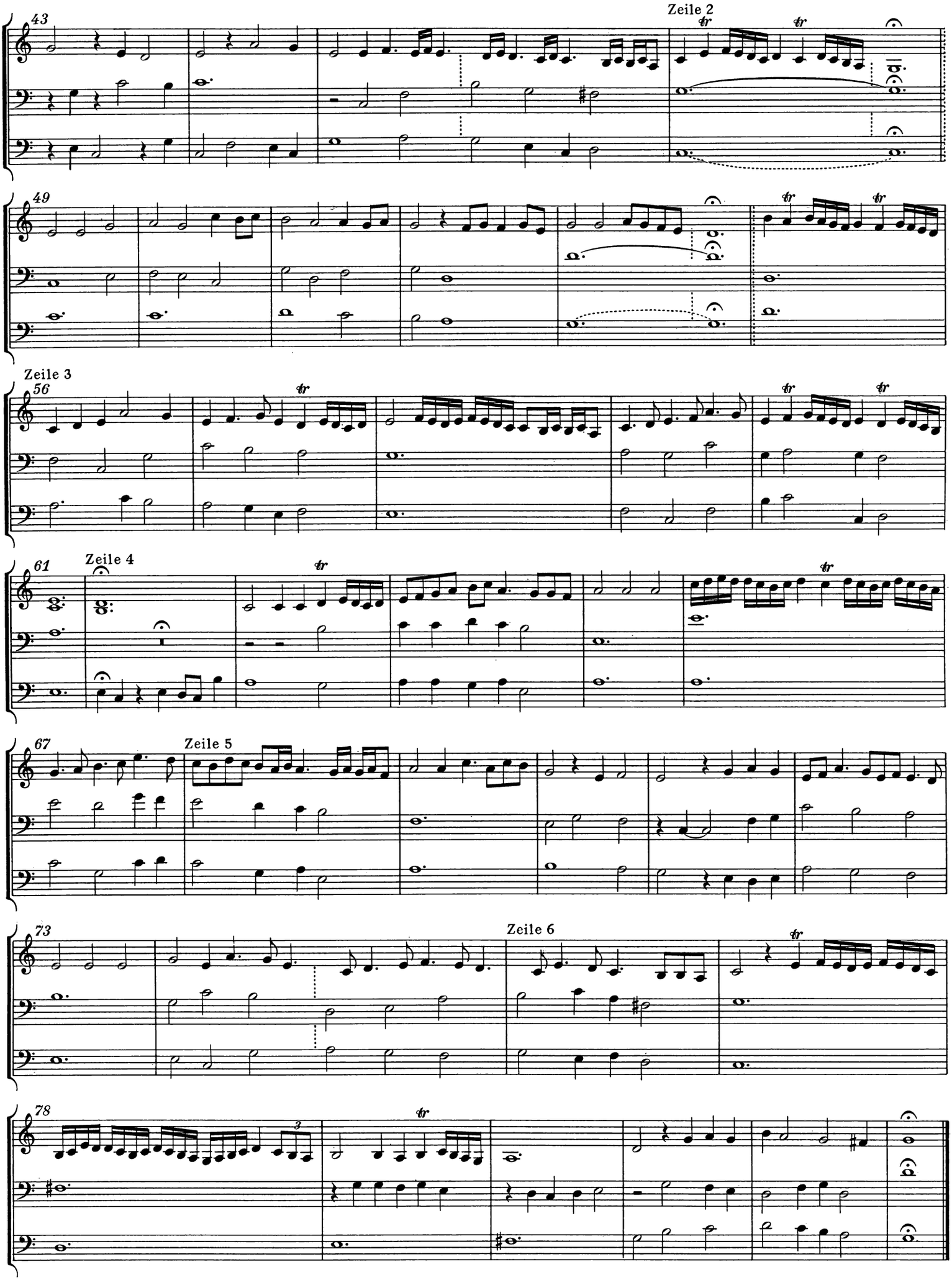
fol. 7 v°
Zeile 1




39
Zeile 2
49
Zeile 3
52
Zeile 4
58
Zeile 5
64
Zeile 6
73
fol. 8 r°
Zeile 1
79

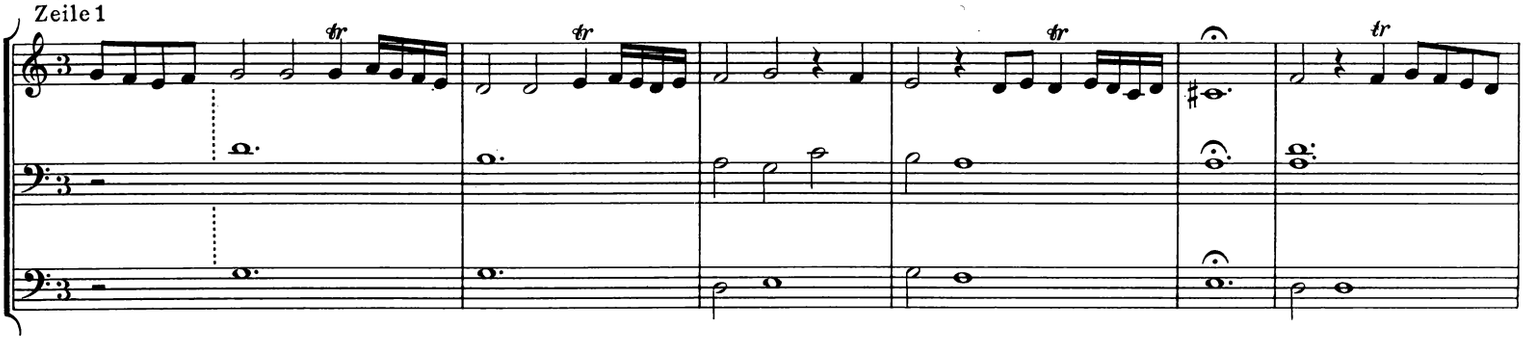
Nº 18. Je loy mors



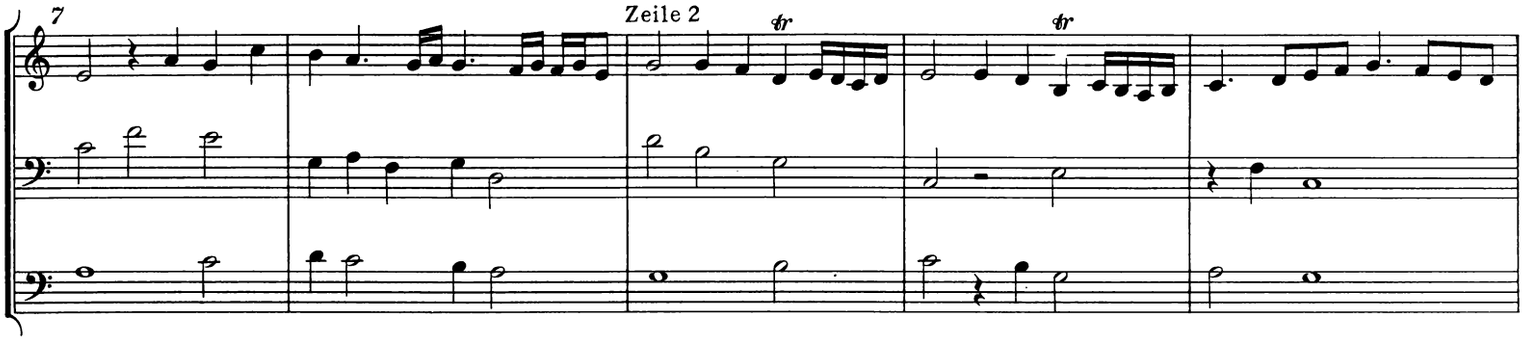

43
Zeile 2
49
Zeile 3
56
61
Zeile 4
67
Zeile 5
73
Zeile 6
78

Nº 19. Ein froüblin edel von natuer

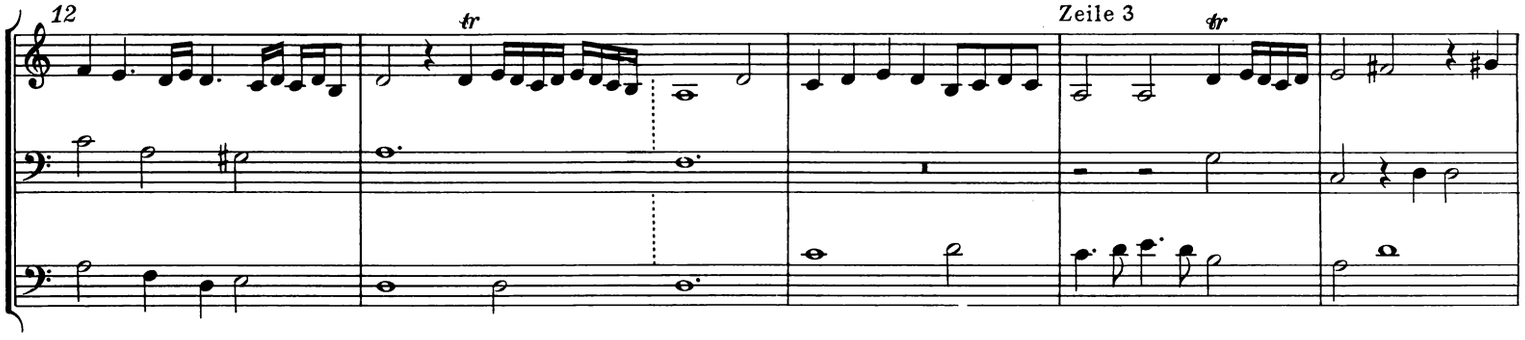
fol. 9 r°
Zeile 1



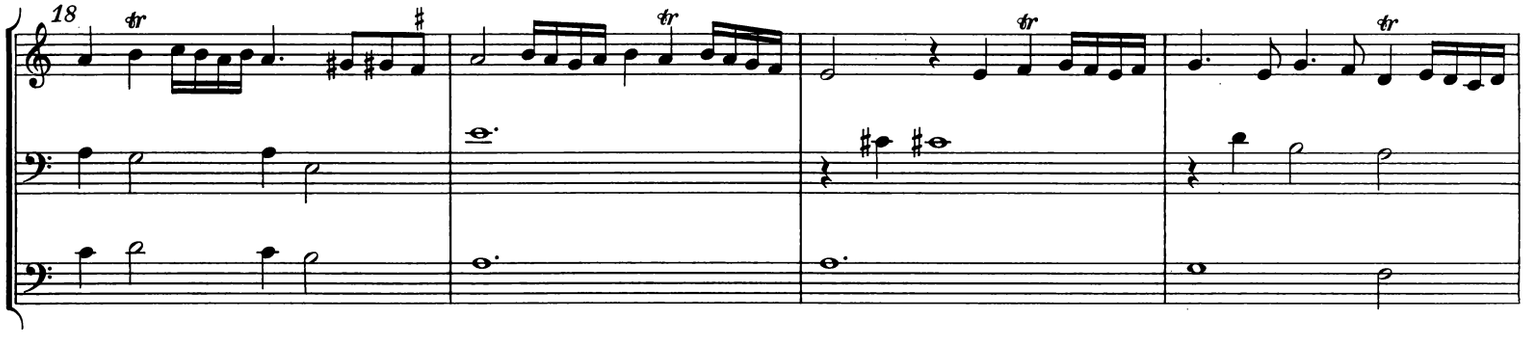
7 Zeile 2



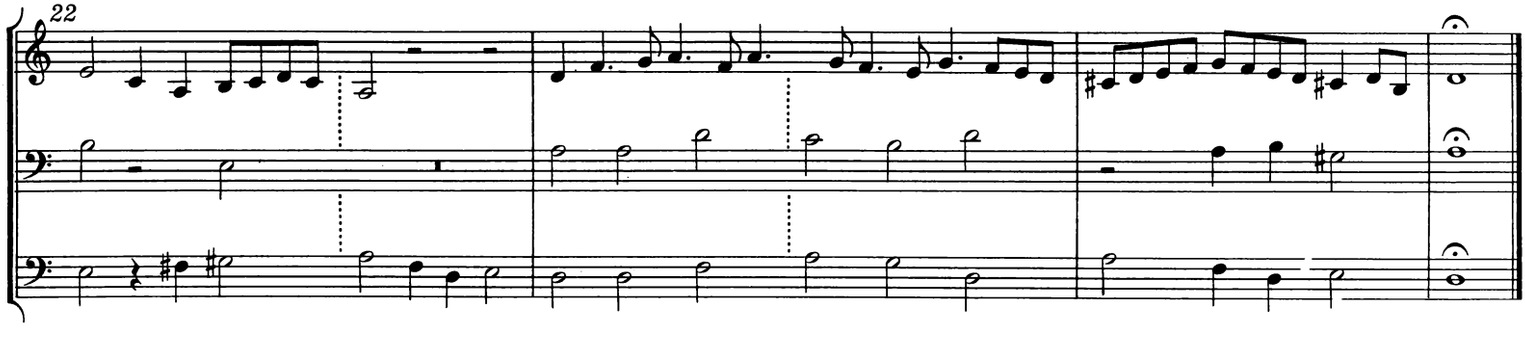
12 Zeile 3



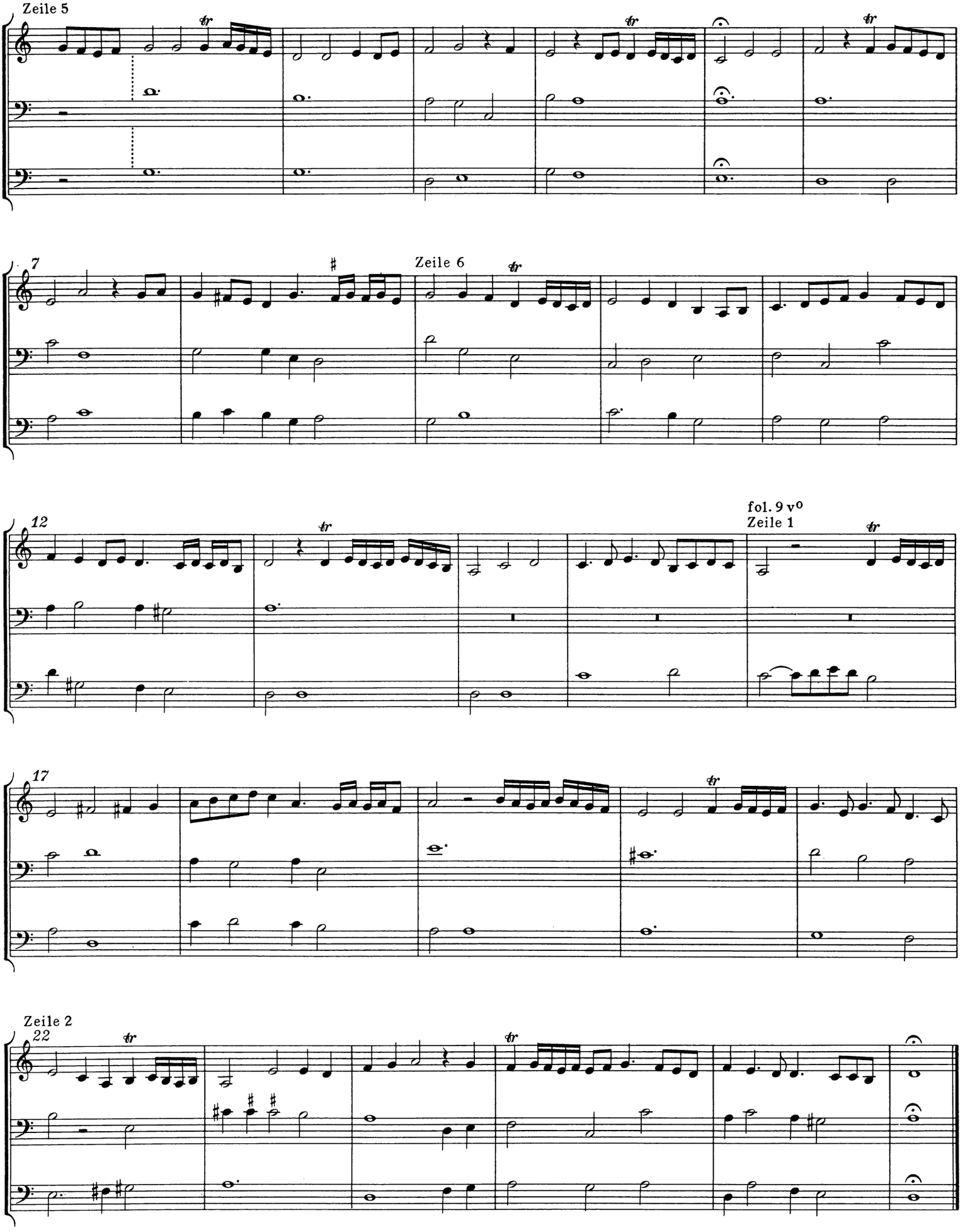
18



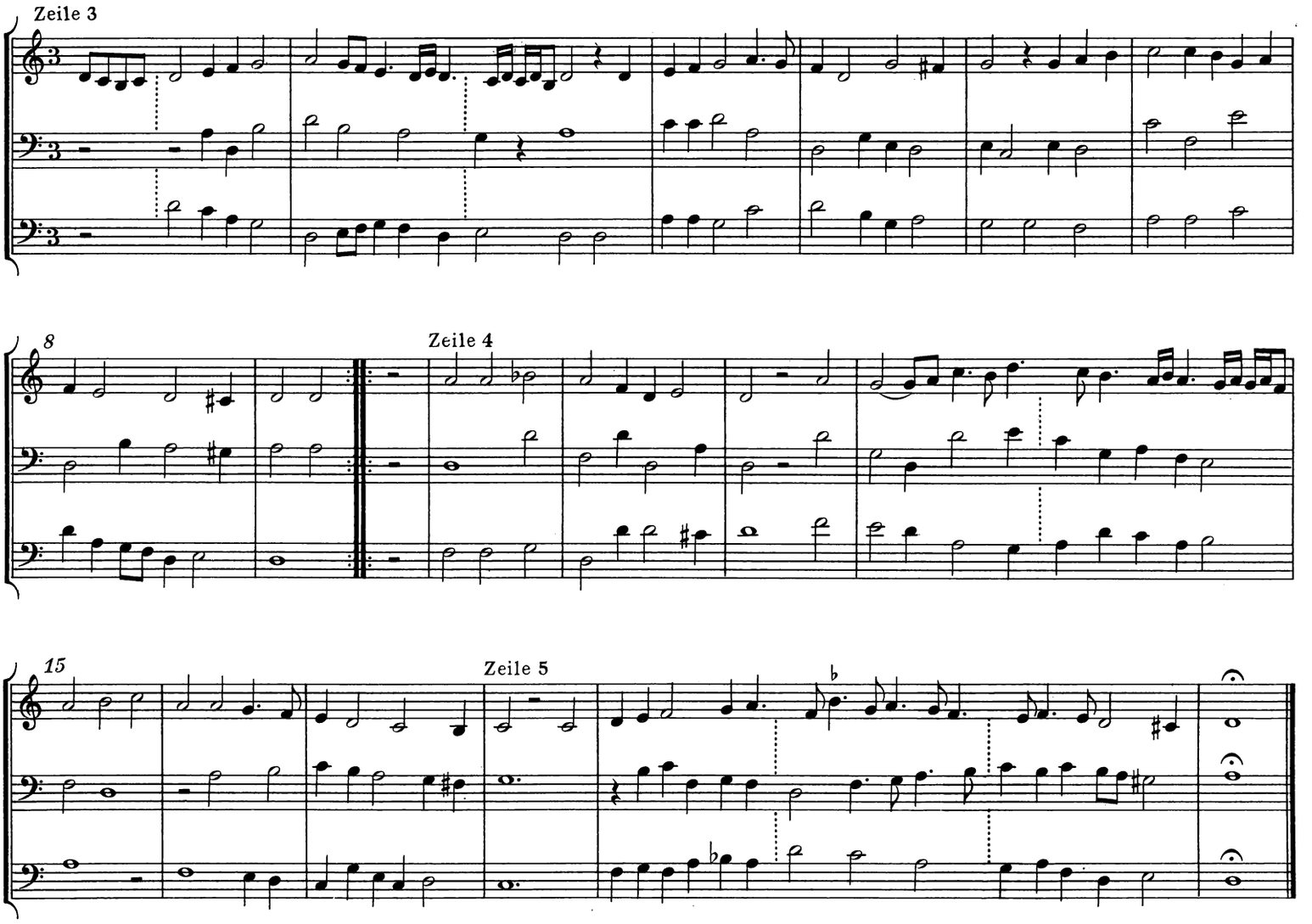
Zeile 4
22



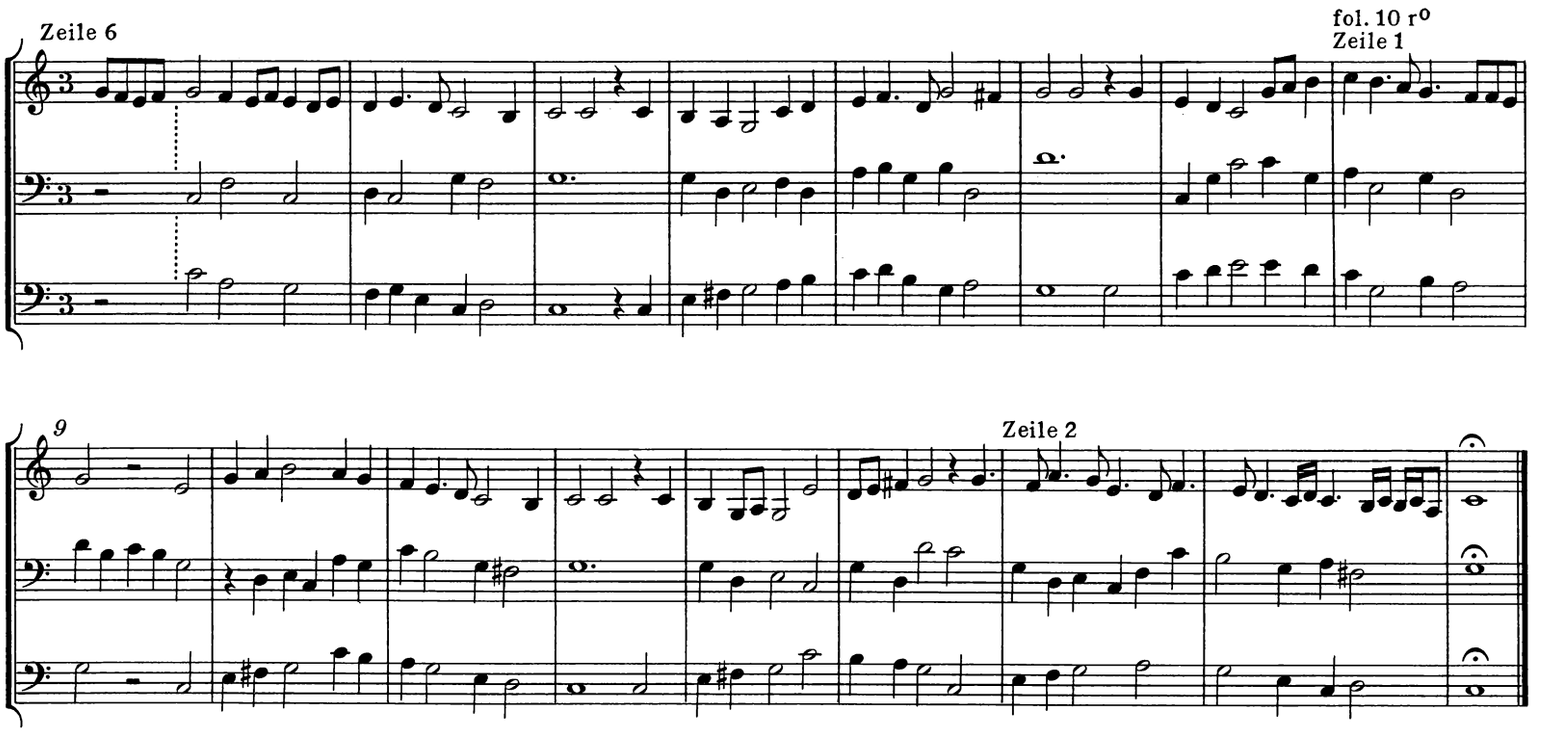
Nº 20. Ein froublin edel von natuer etc.



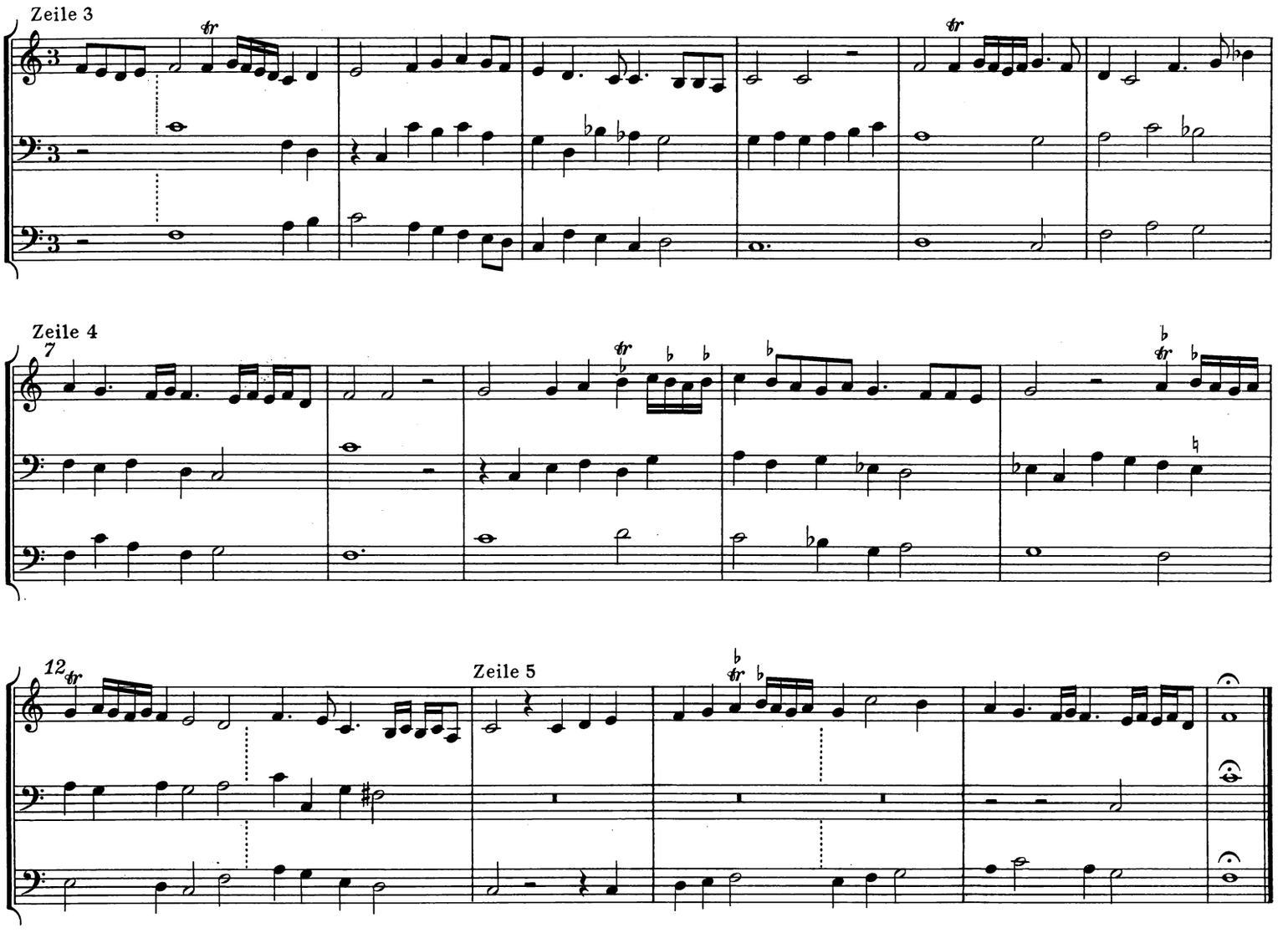
Nº 21. Min troutt geselle etc.



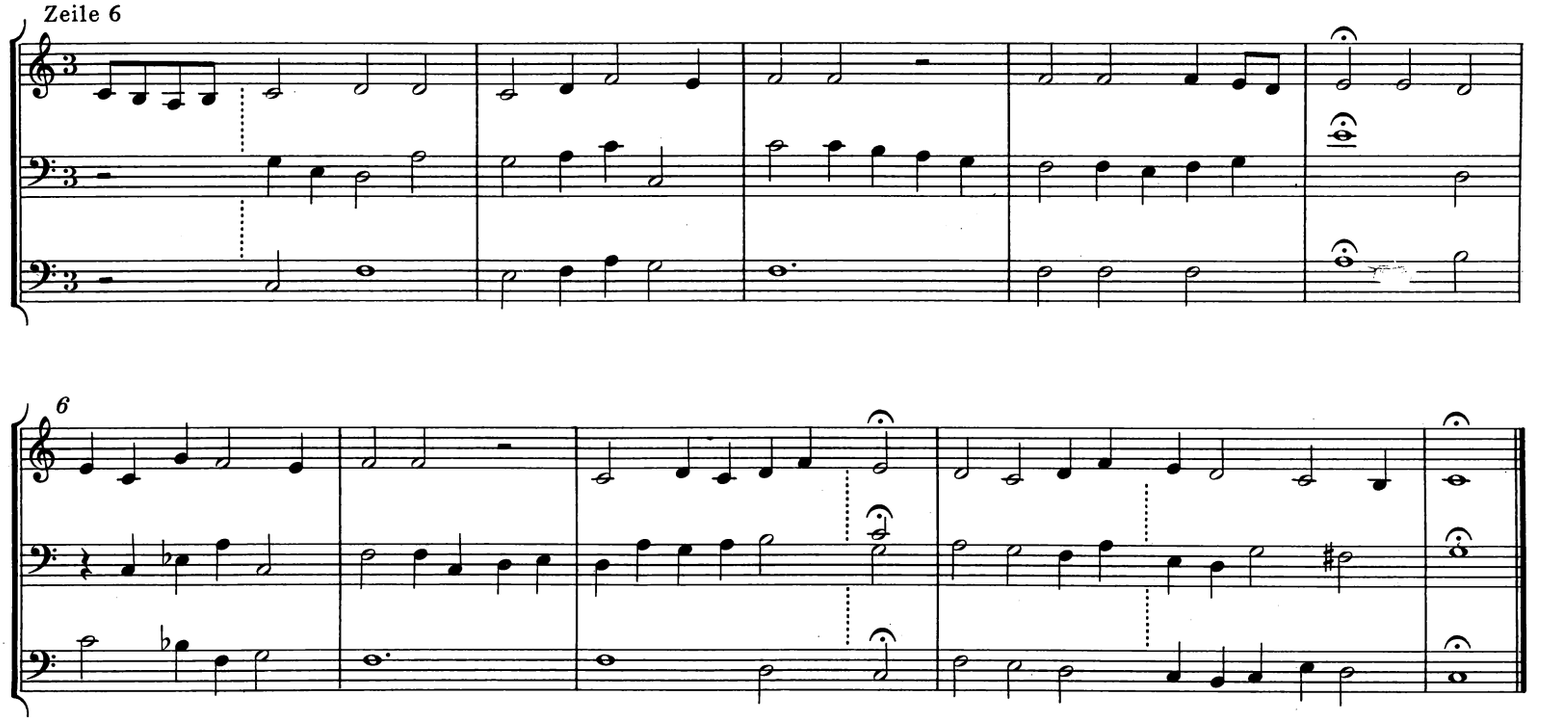
Nº 22. Frow, myn willen nym in güt



Nº 23. Der Sumer etc.

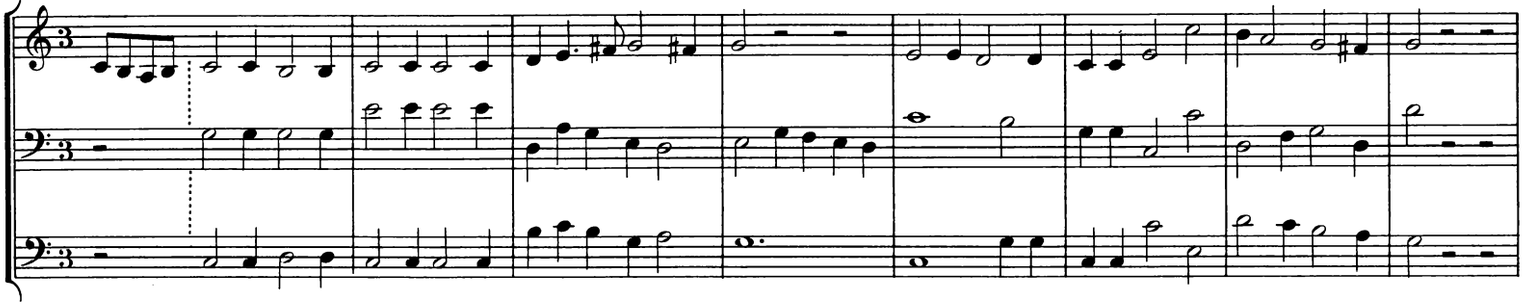


Nº 24. Magnificat octani toni etc.

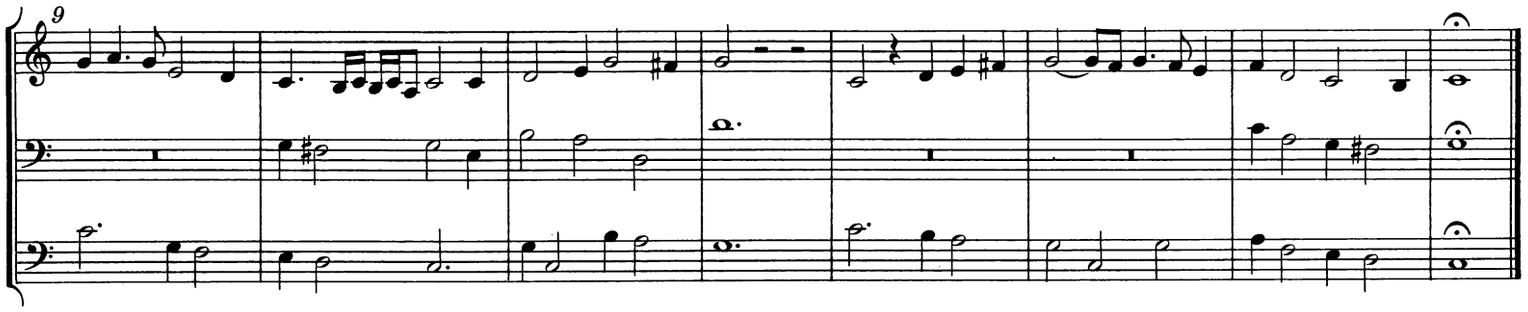


Nº 25. Min Hertz das hätt sich ser gefröwet

fol. 10 v°
Zeile 1

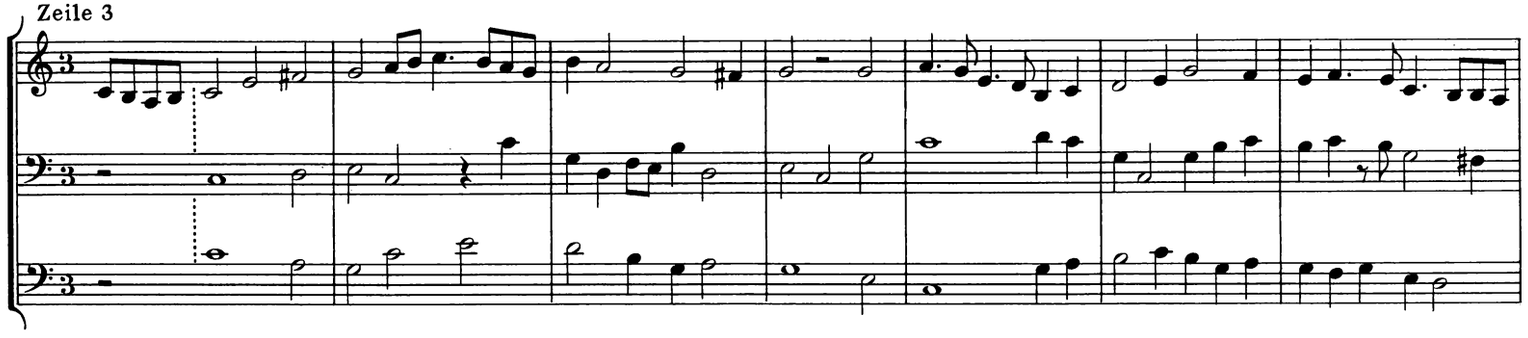


Zeile 2

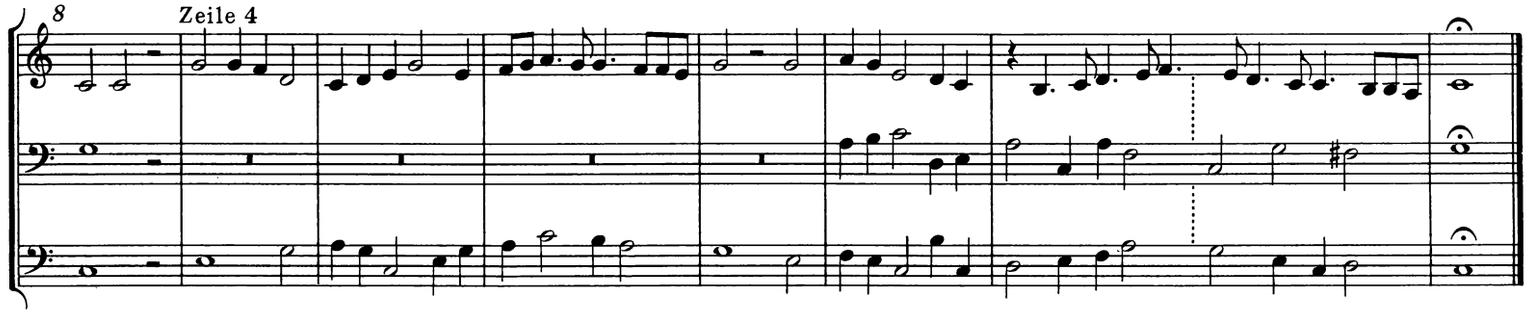


Nº 26. O werder trost etc.

Zeile 3

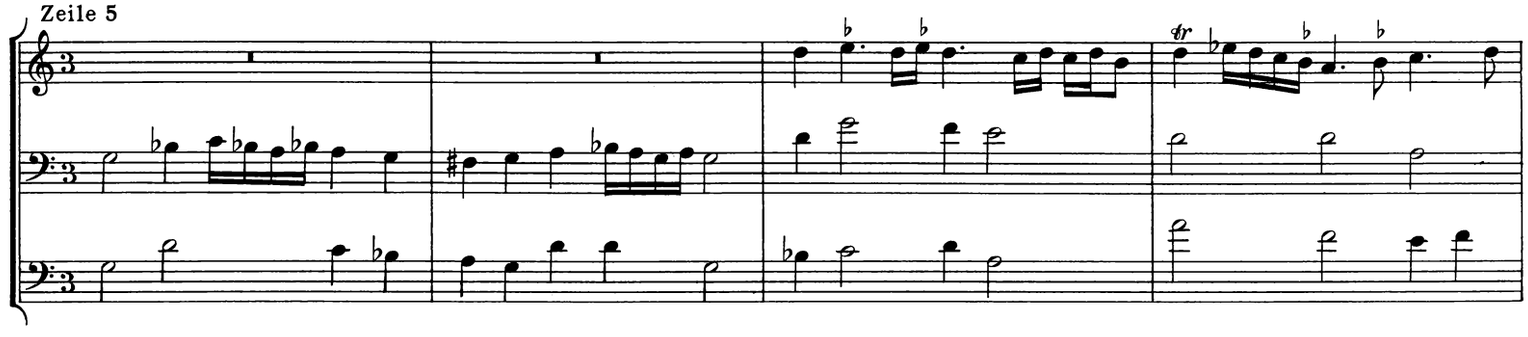


Zeile 4

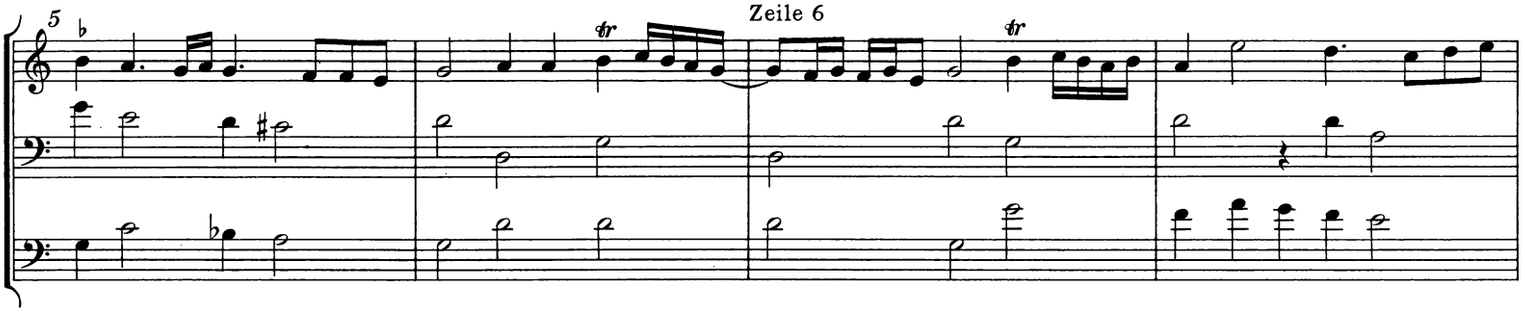


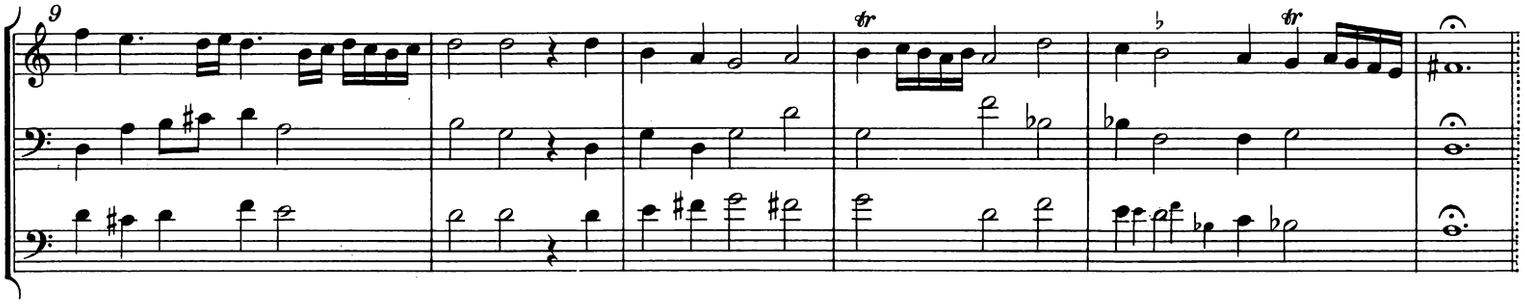
Nº 27. Leucht leucht wünniglich

Zeile 5

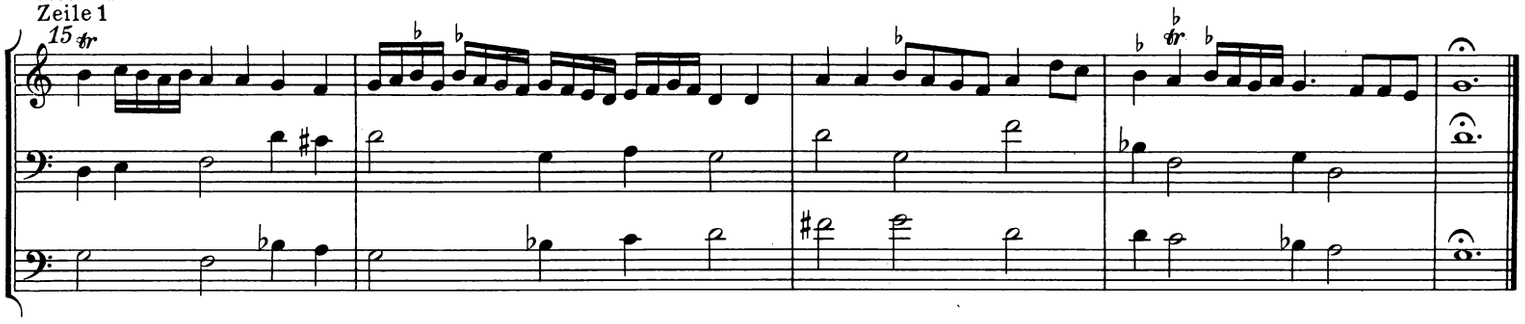


Zeile 6





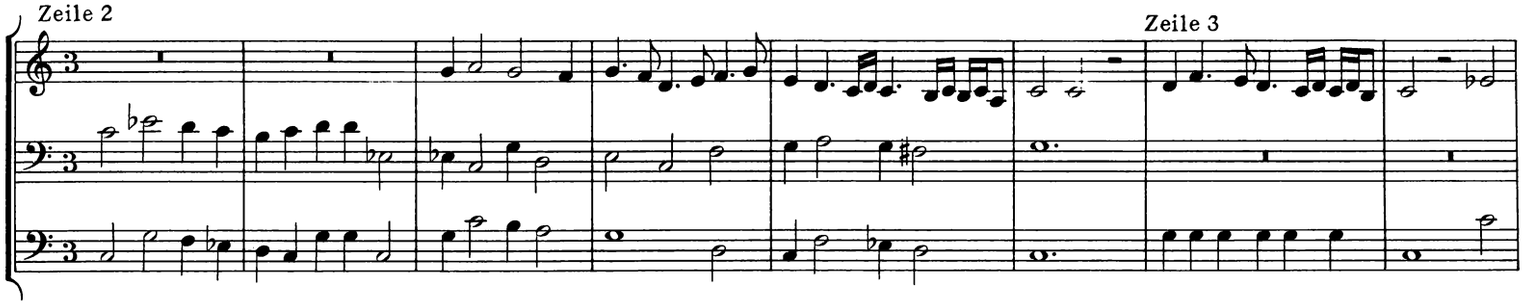
fol. 11 r°
Zeile 1

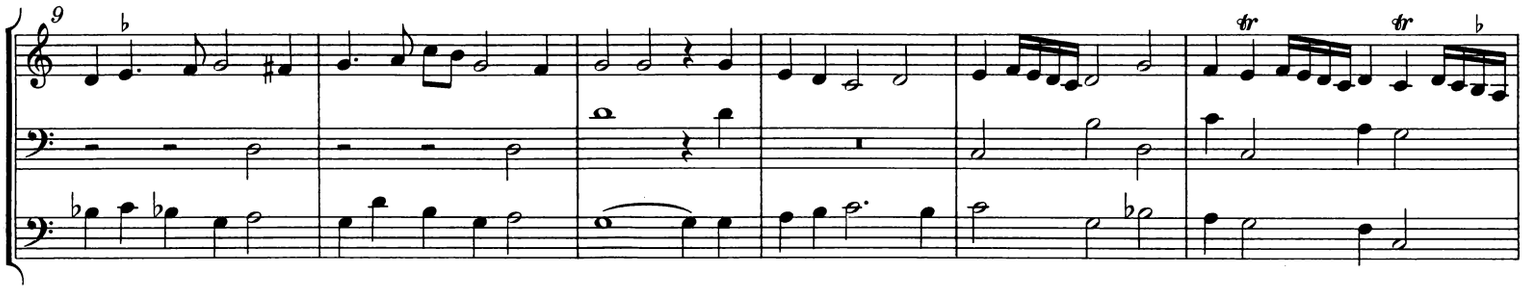


Nº 28. Leucht leucht wunnigklichen

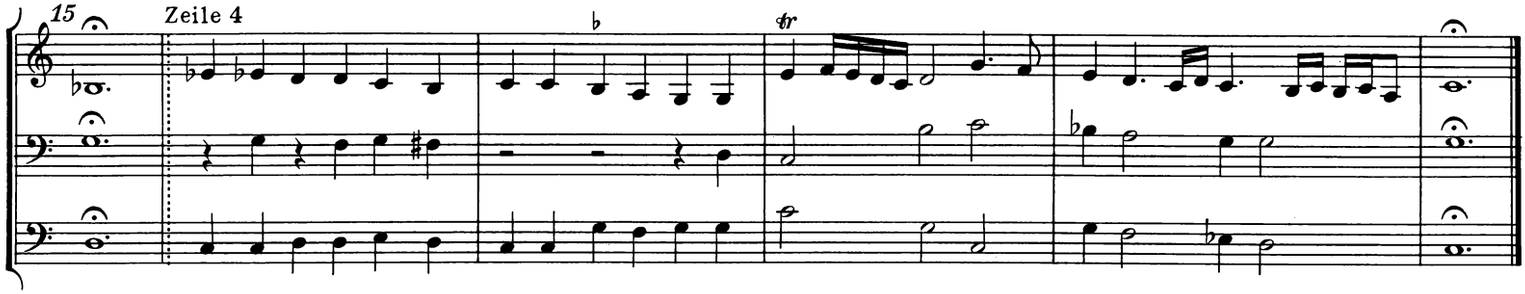
Zeile 2

Zeile 3

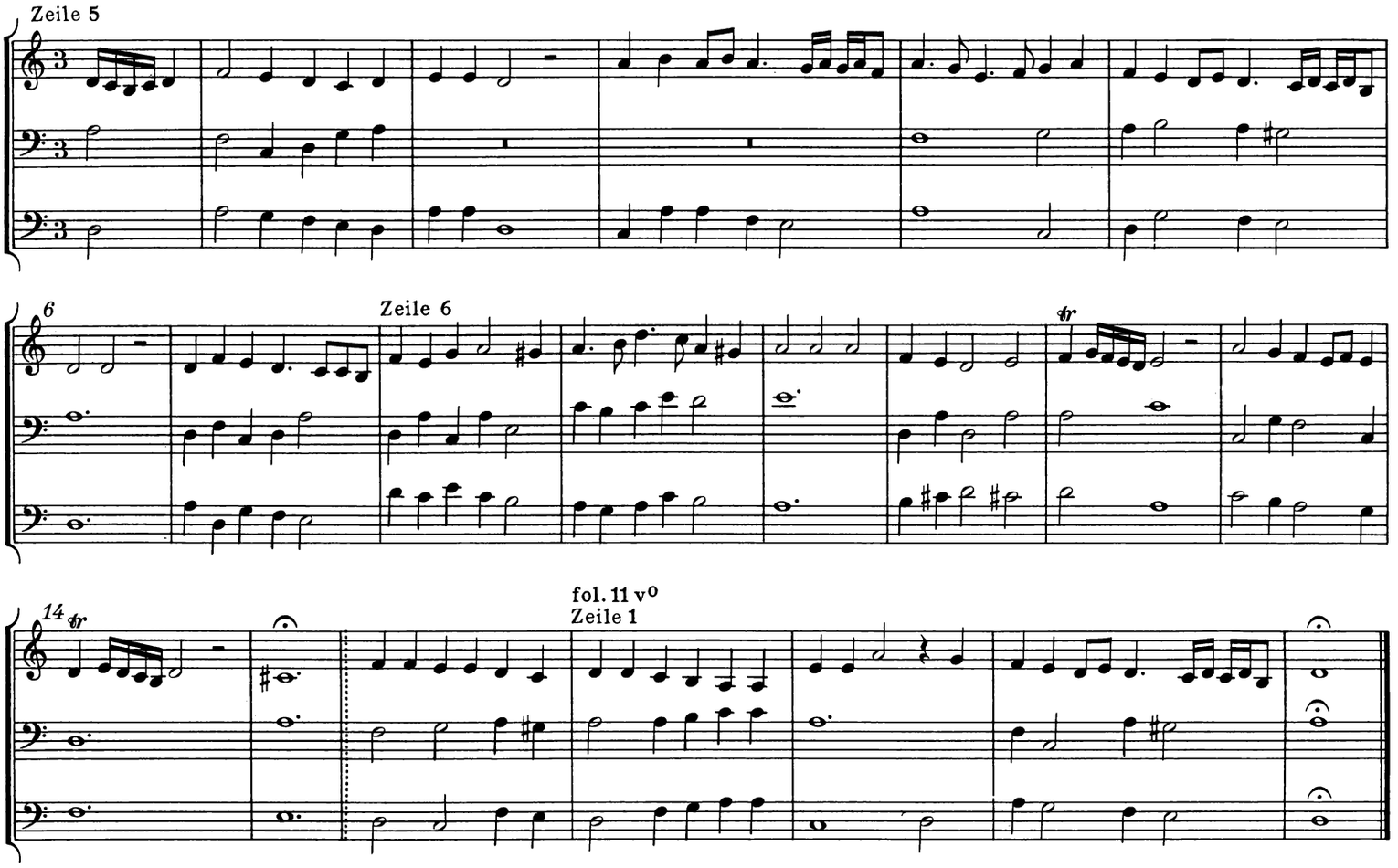




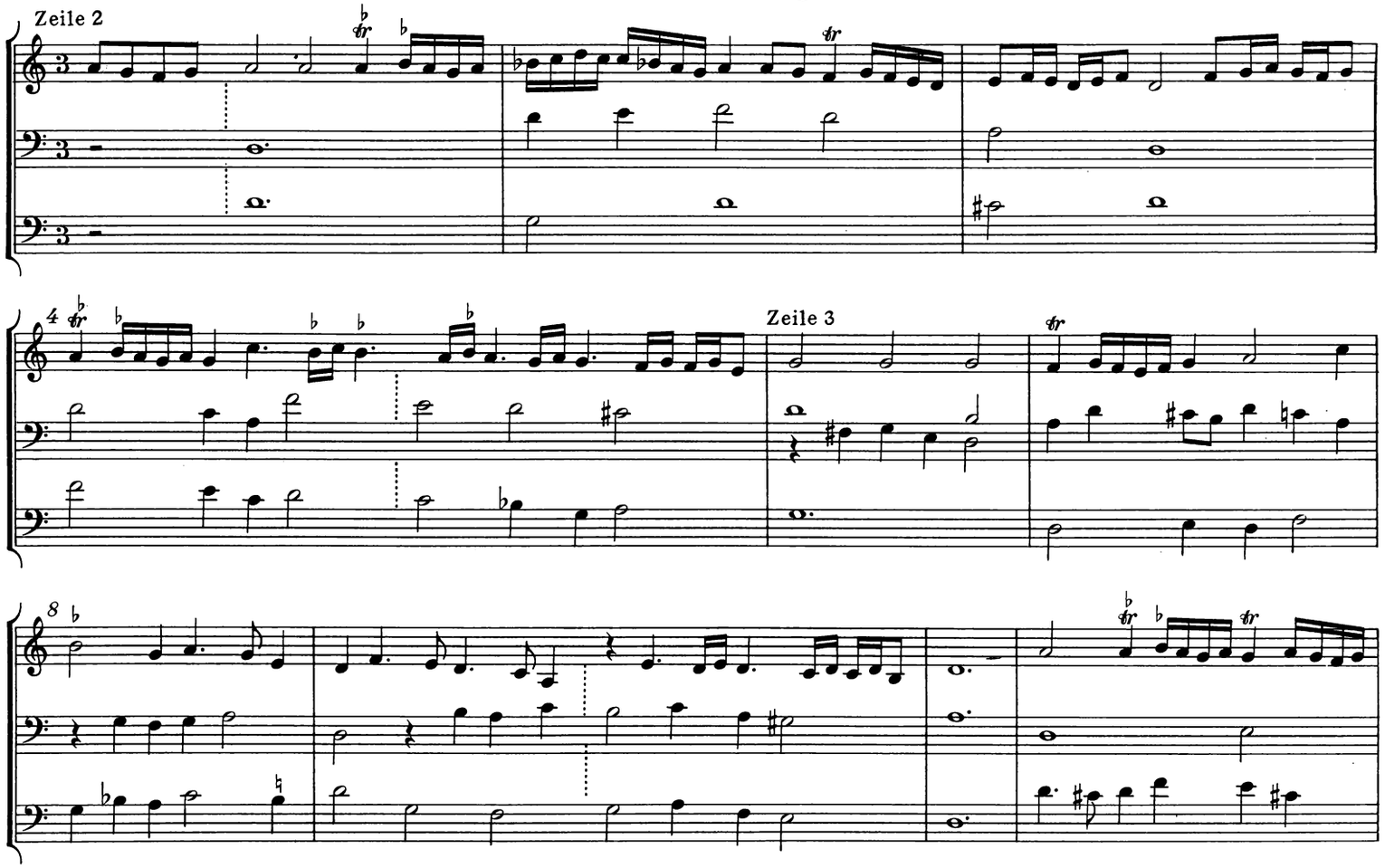
Zeile 4

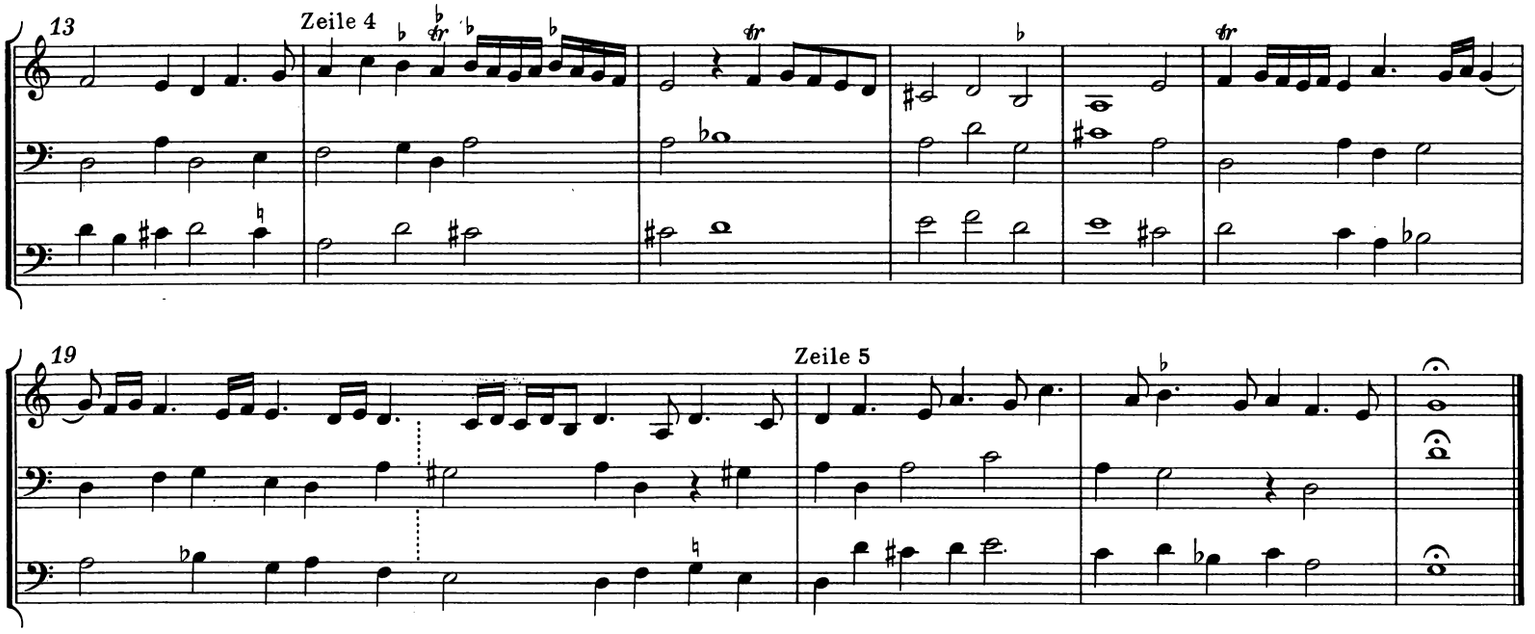


Nº 29. Leucht leucht wunniglicher sinnen zin

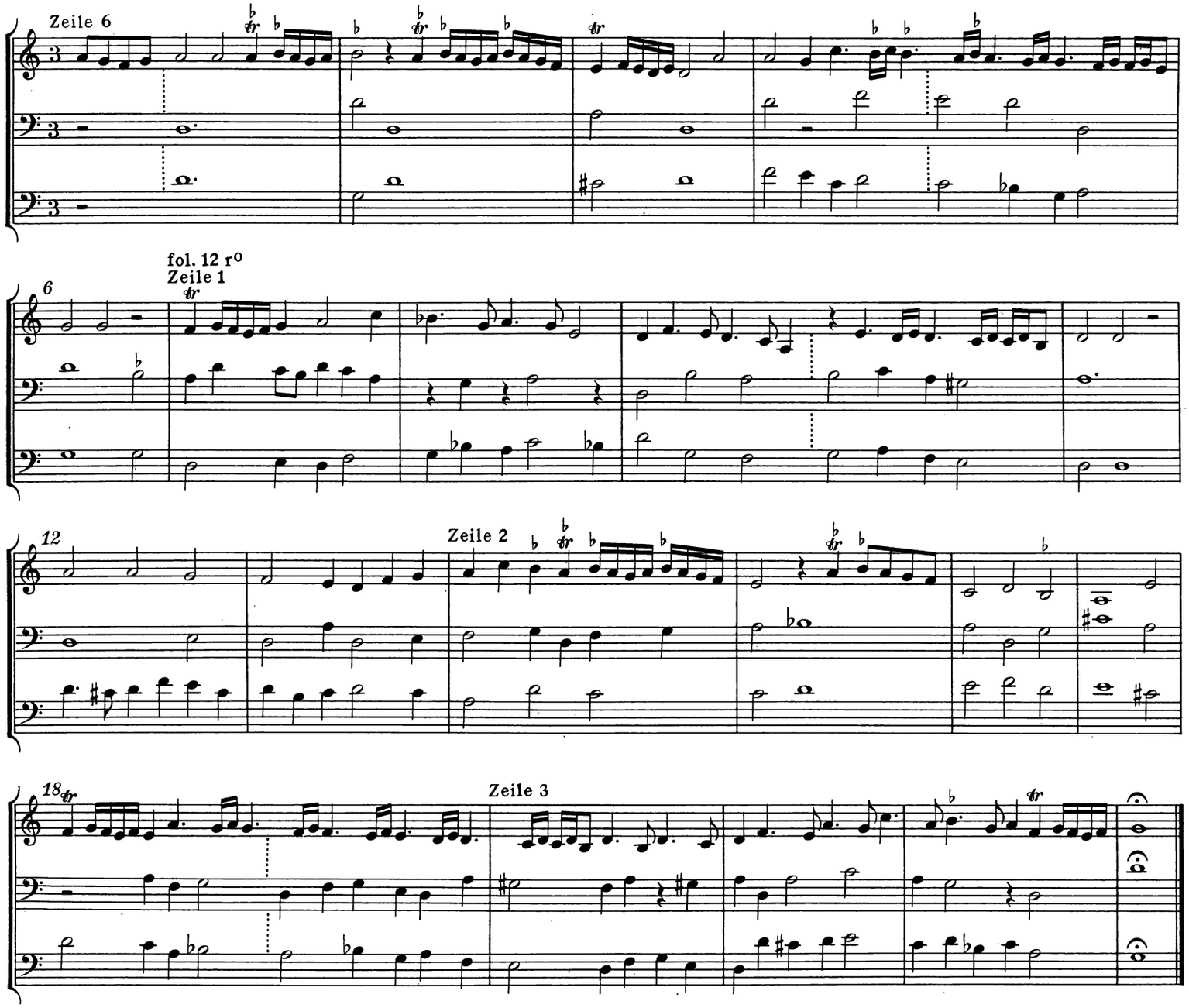


Nº 30. Parleregart

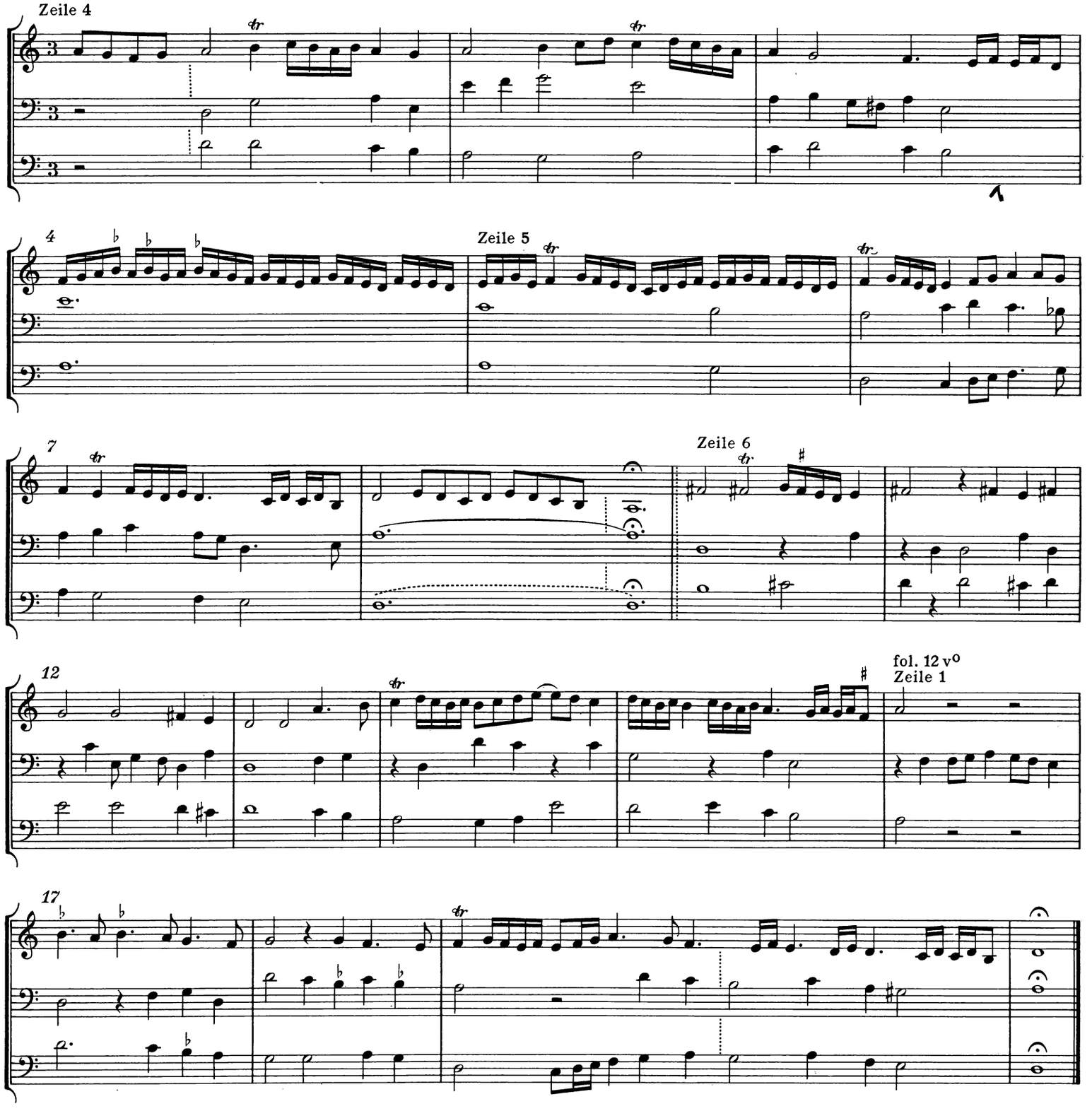




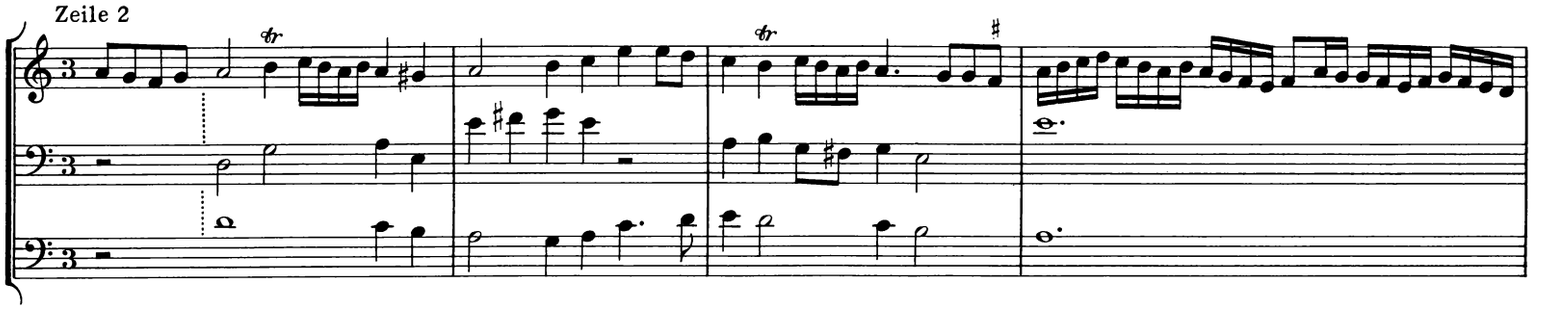
Nº 31. Parleregart etc. Ad huc semel

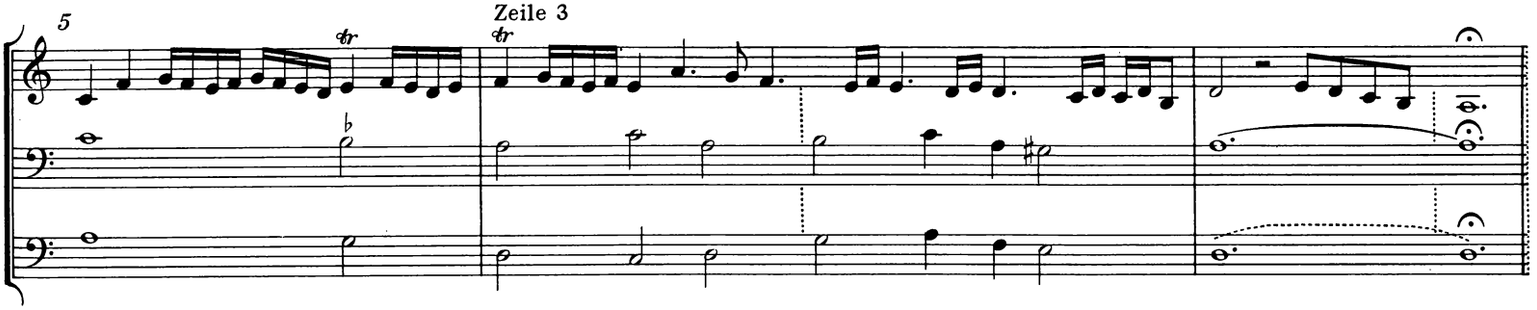


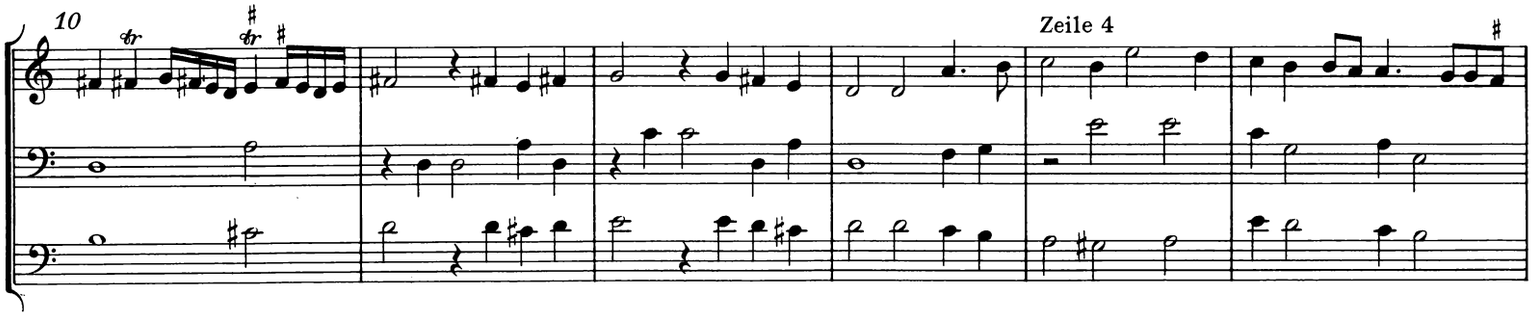
Nº 32. Der winter will hin wichen der was mir hulber also lang

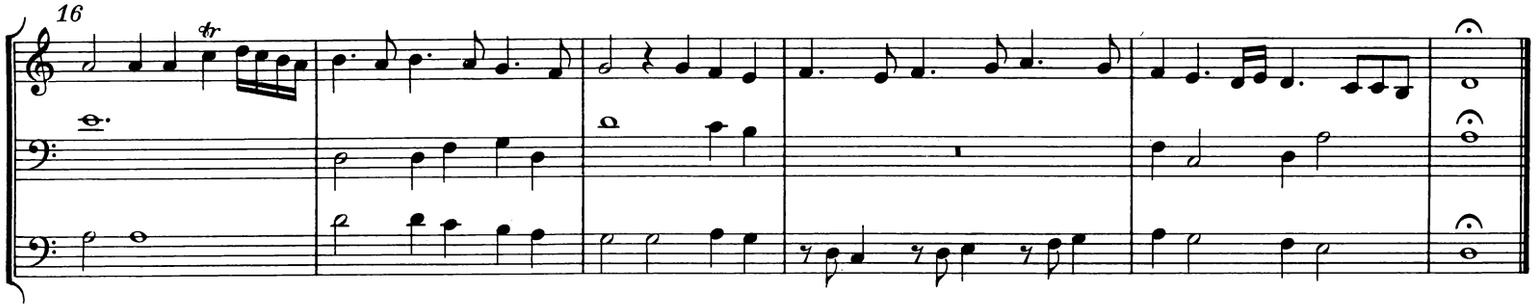


Nº 33. Der winter will hin wichen

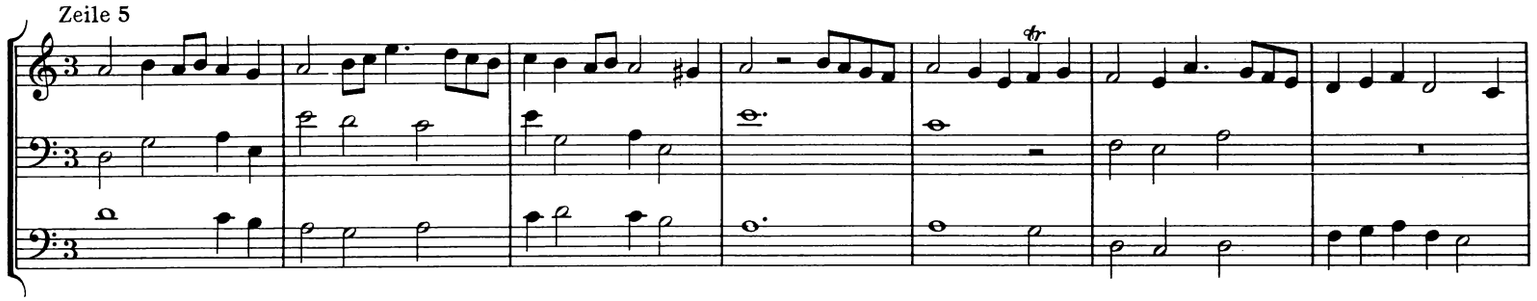


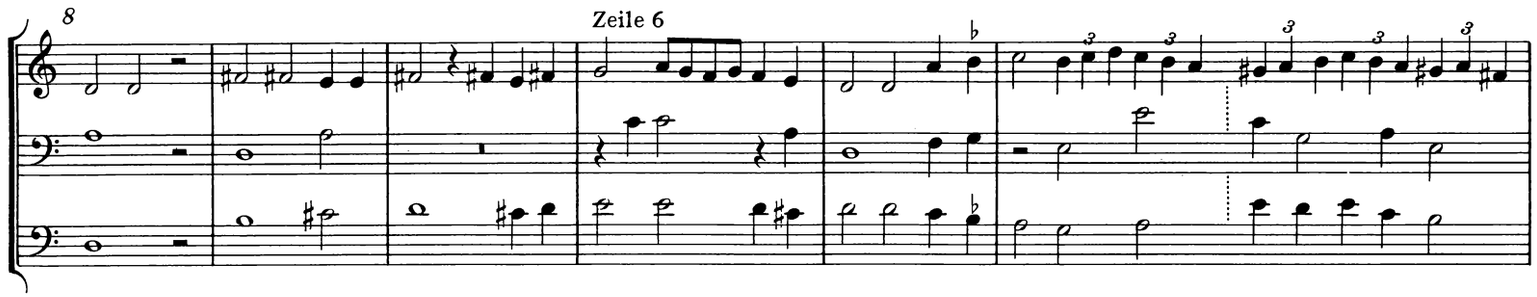


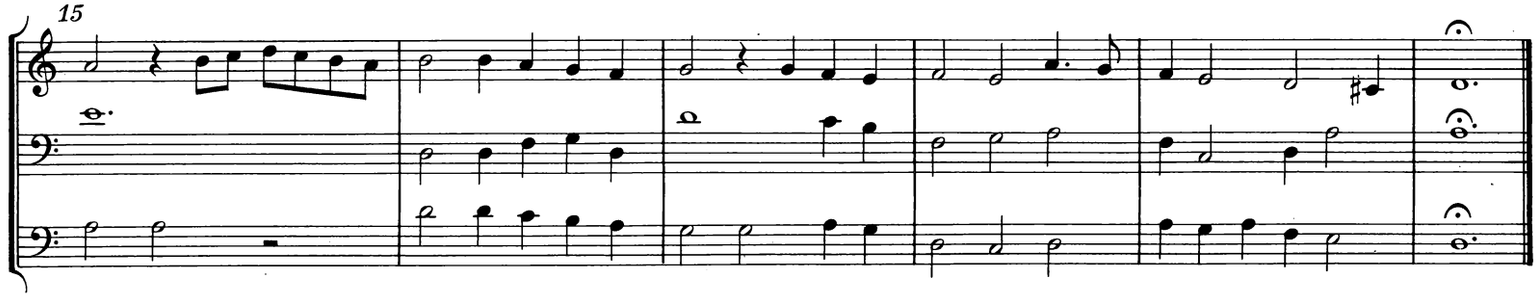




Nº 34. Der winter

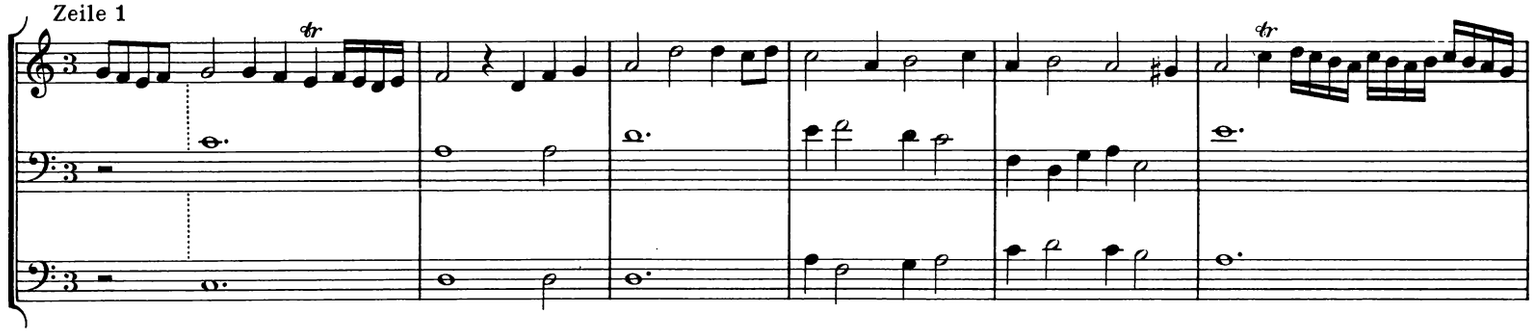




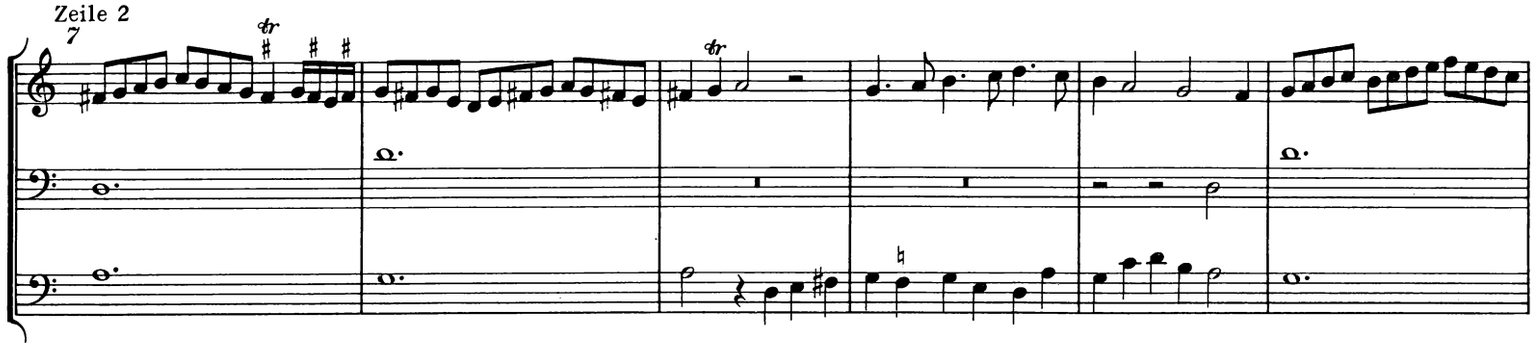


Nº 35. Gaudeamus

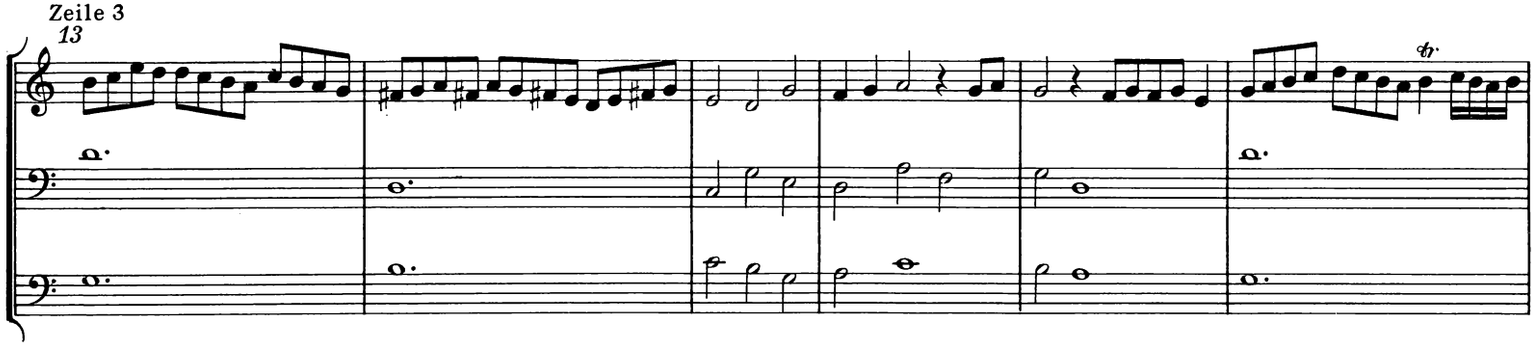
fol. 13 r°
Zeile 1



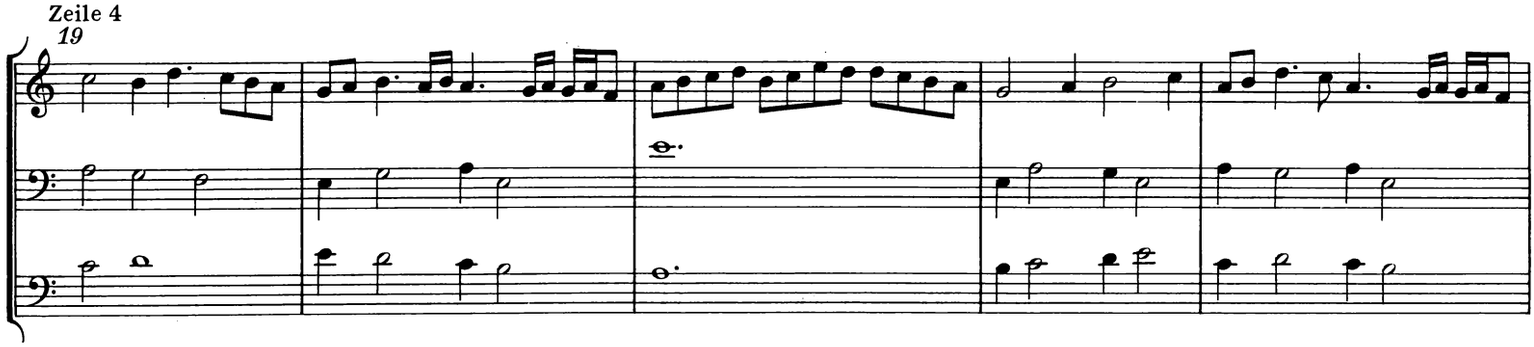
Zeile 2
7



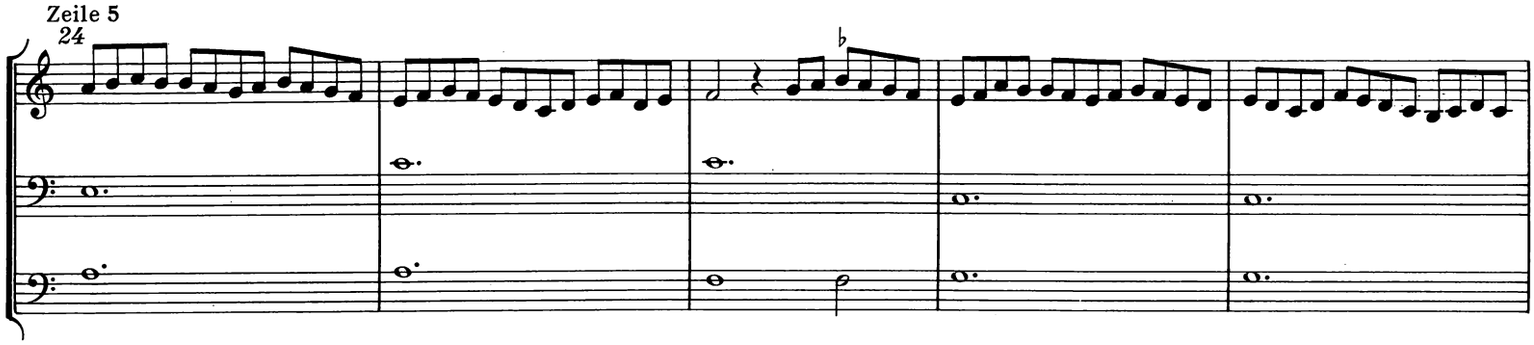
Zeile 3
13



Zeile 4
19

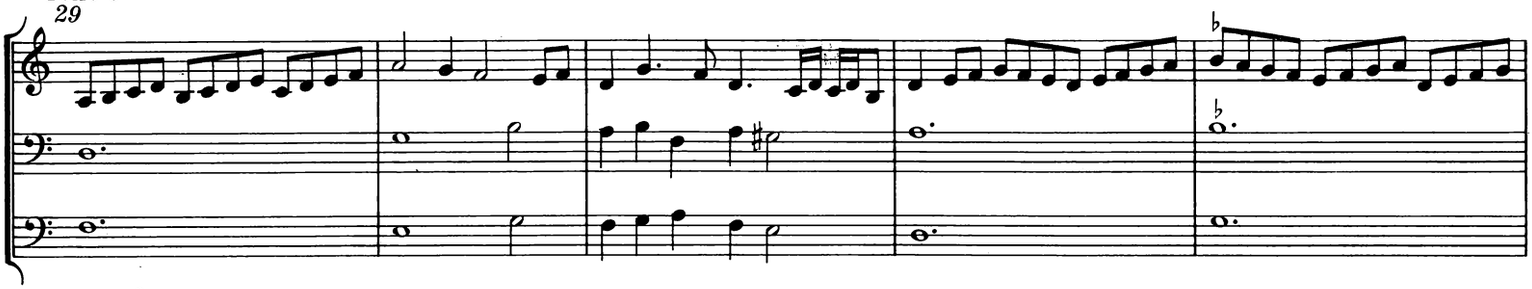


Zeile 5
24



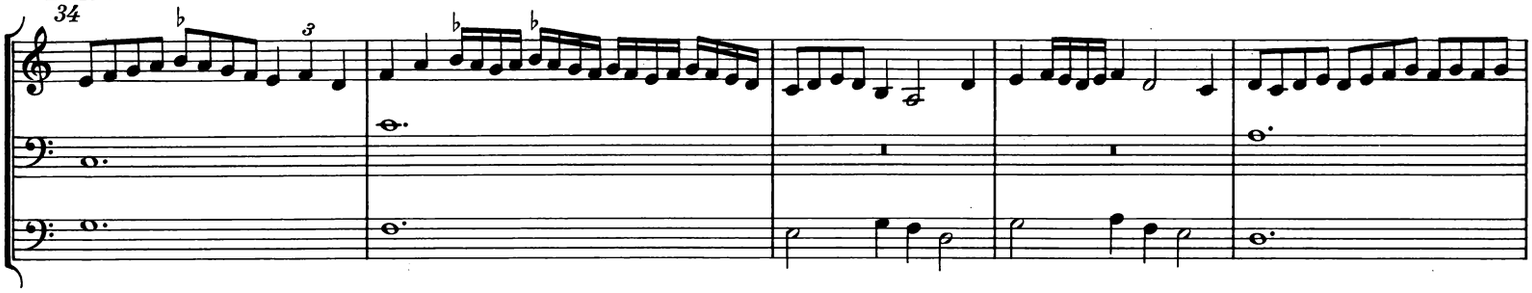
Zeile 6

29



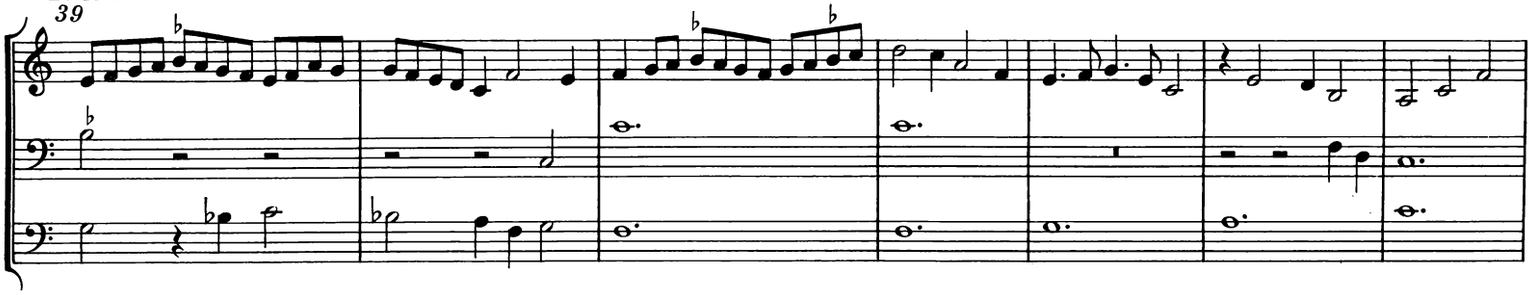
fol. 13 v°
Zeile 1

34



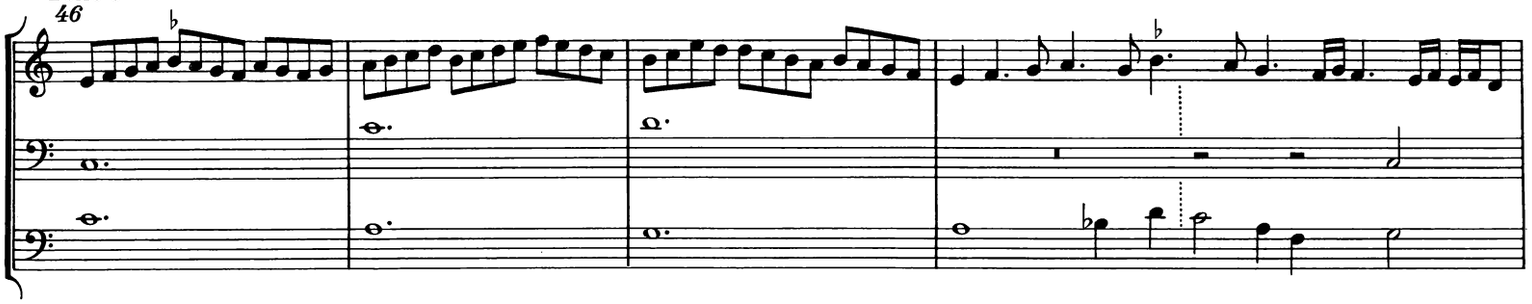
Zeile 2

39



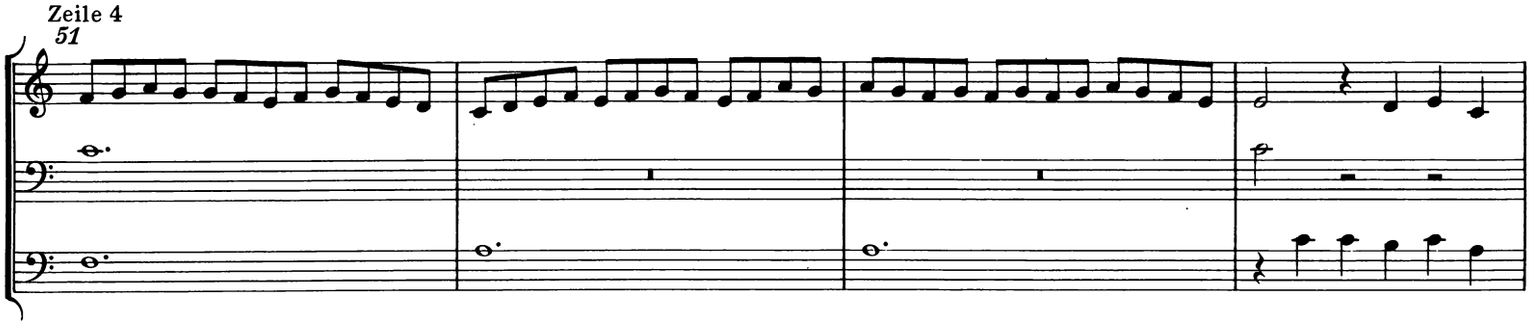
Zeile 3

46



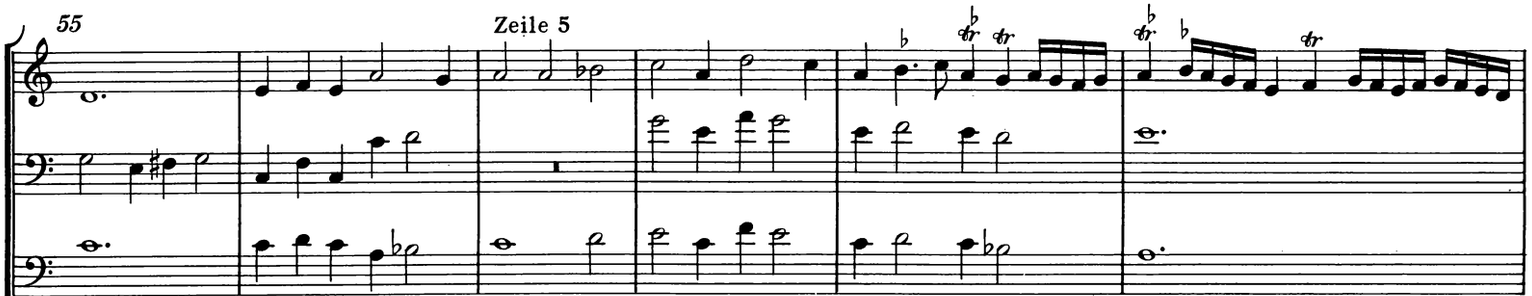
Zeile 4

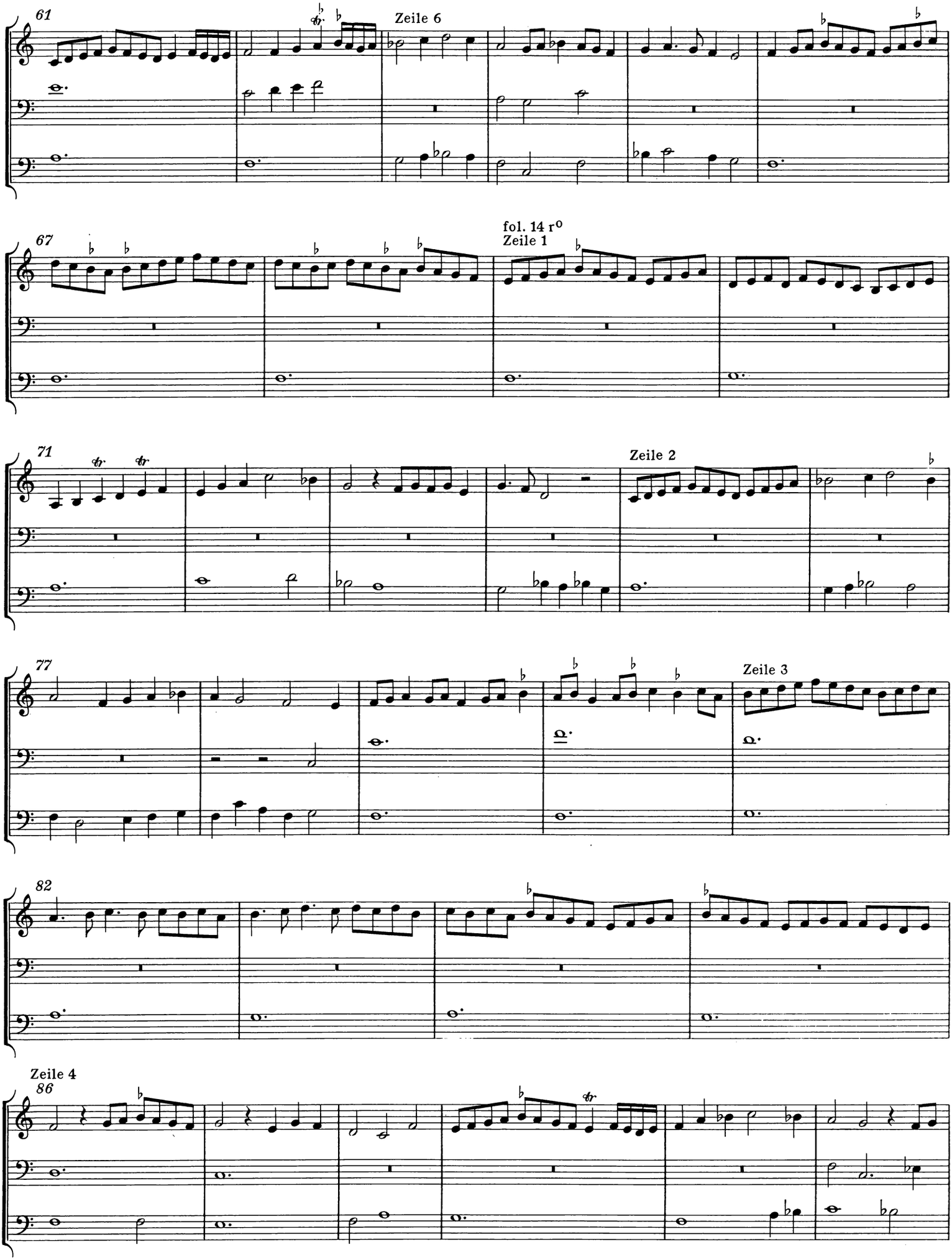
51

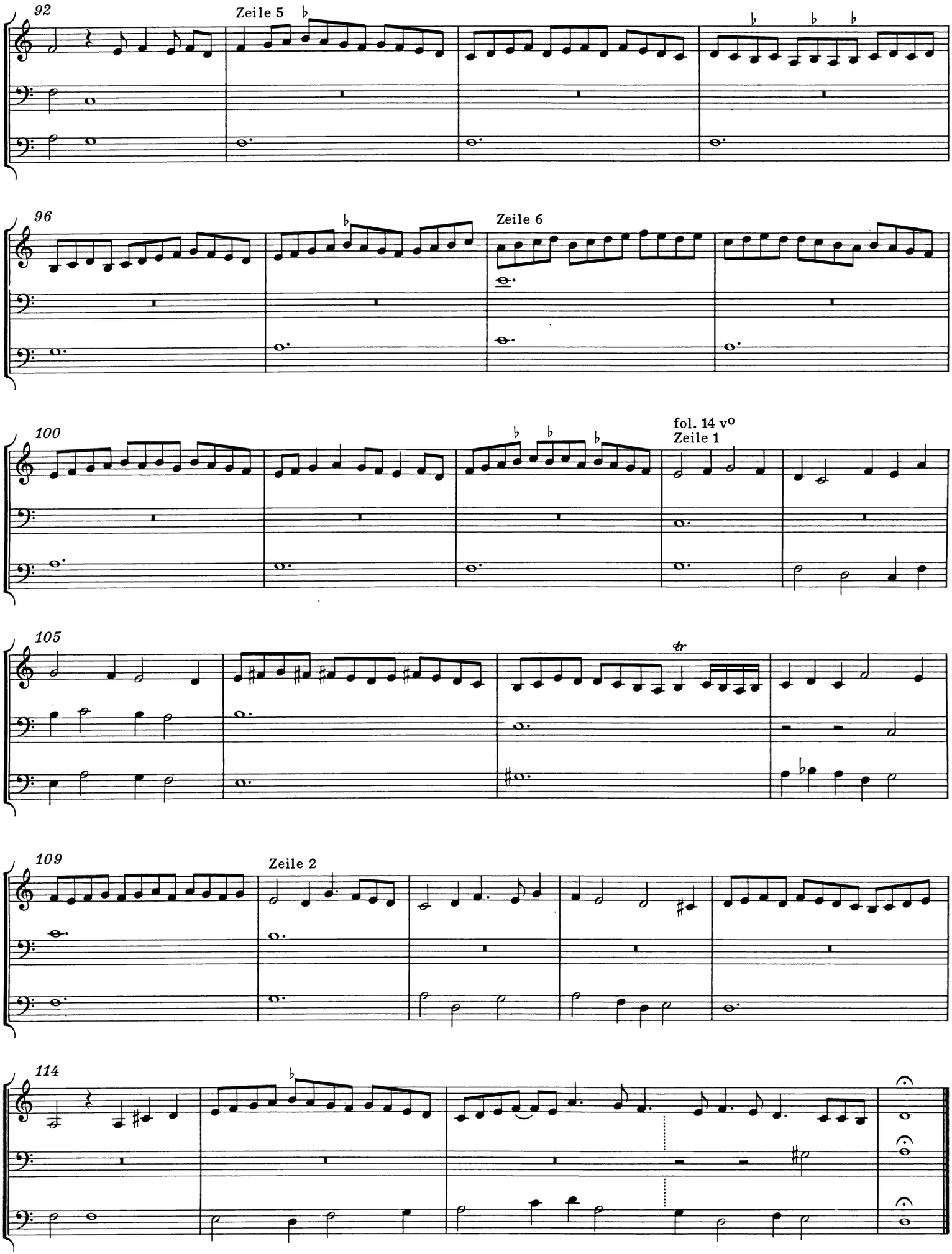


55

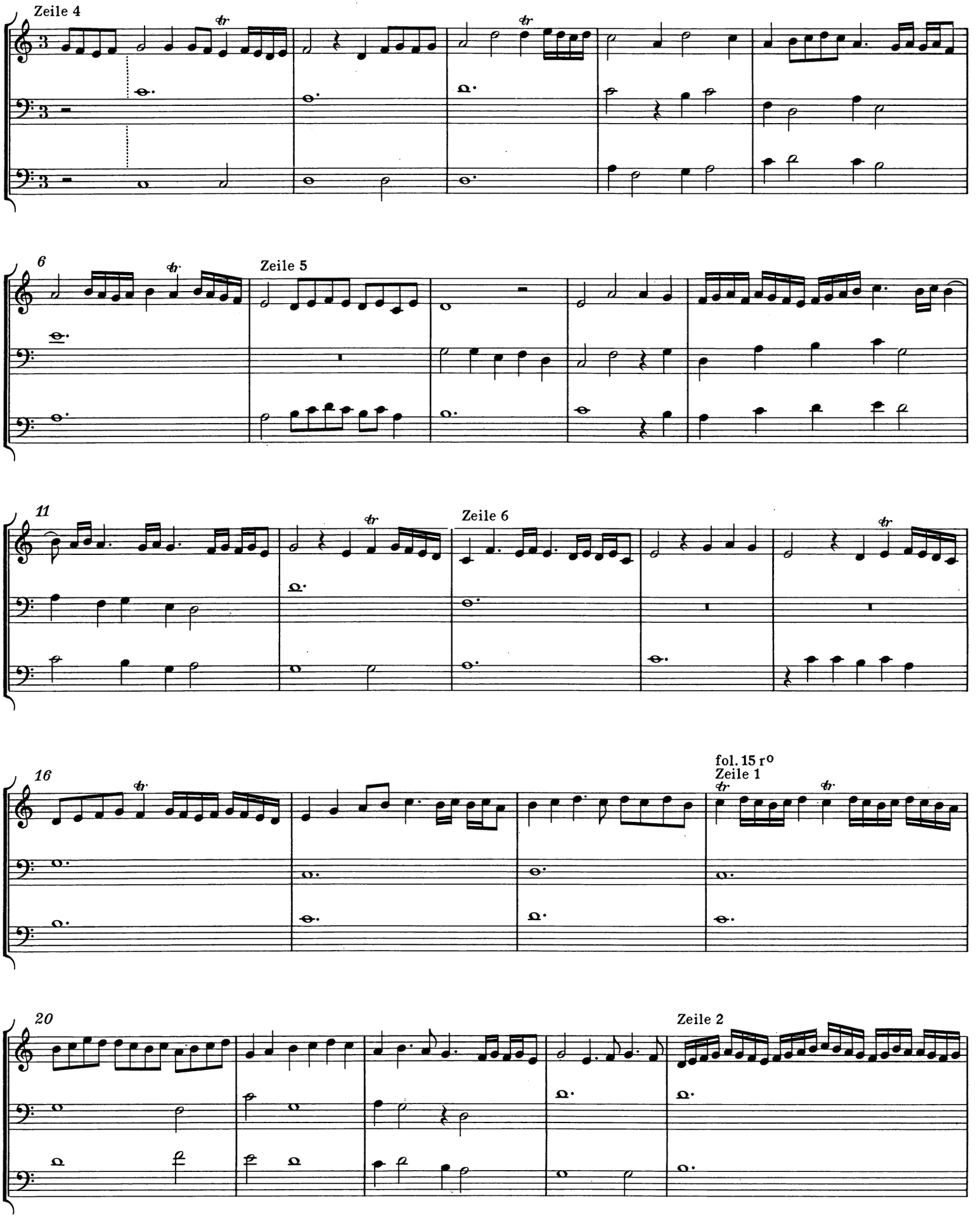
Zeile 5

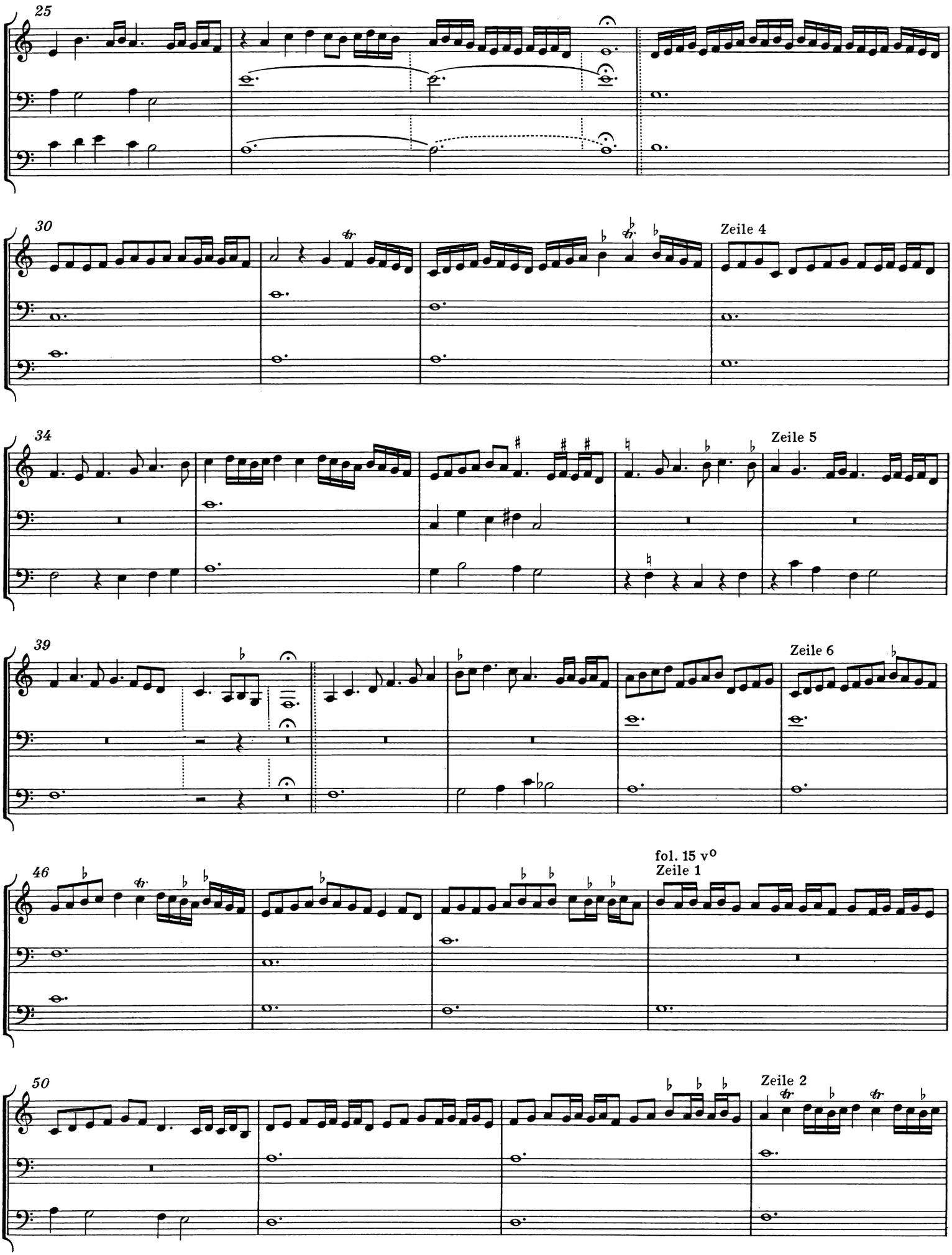


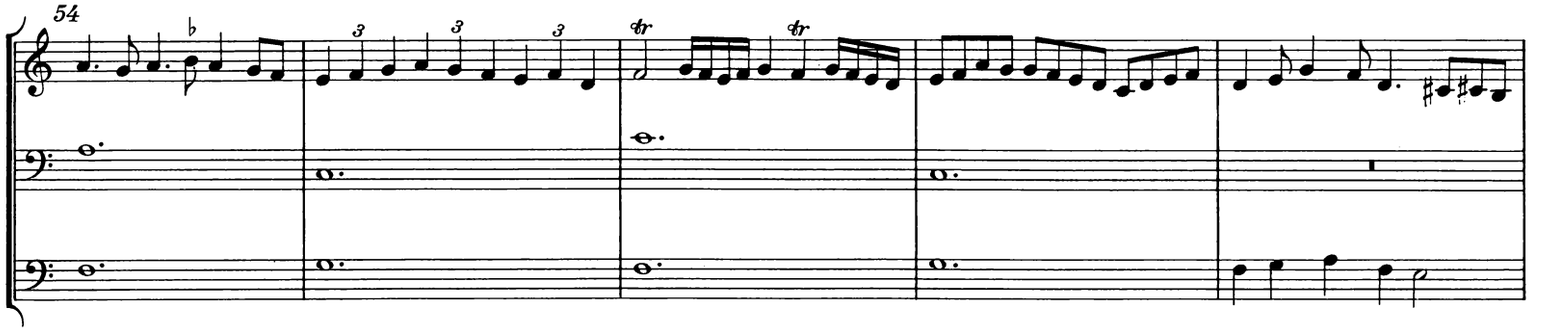

61
Zeile 6
67
fol. 14 r°
Zeile 1
71
Zeile 2
77
Zeile 3
82
Zeile 4
86


92
Zeile 5
96
Zeile 6
100
fol. 14 v°
Zeile 1
105
tr
109
Zeile 2
114

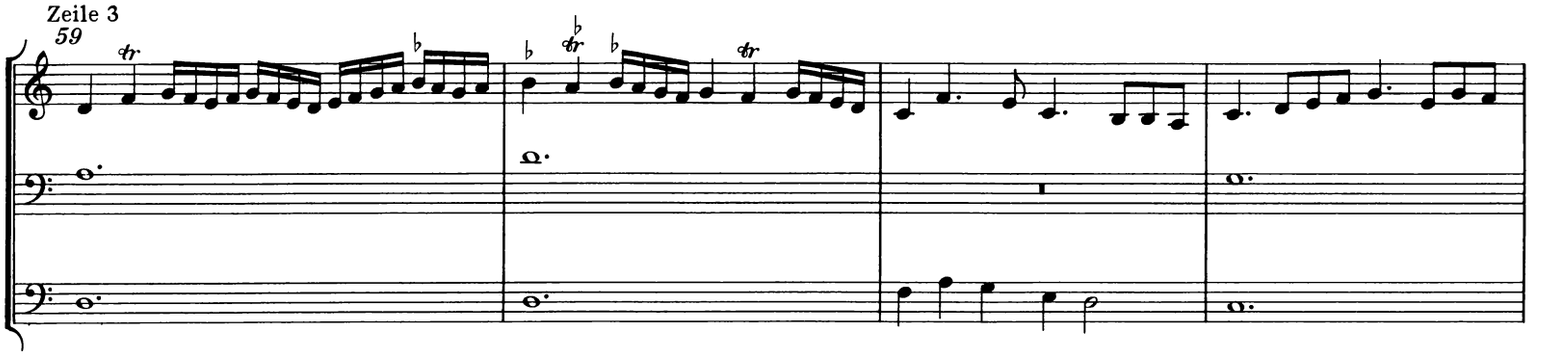
Nº 36. Rorate celi desuper et nubes pluant

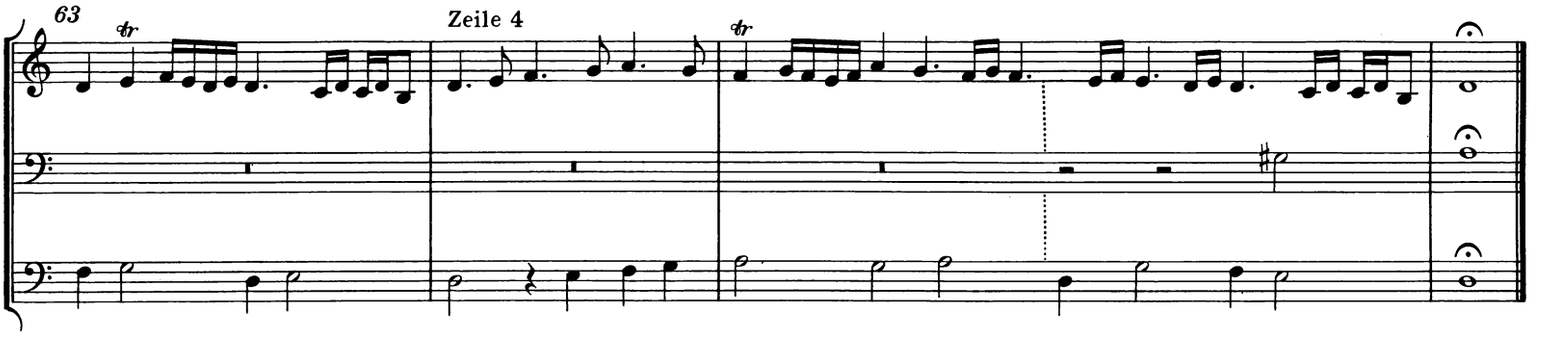



25
30
Zeile 4
34
Zeile 5
39
Zeile 6
46
fol. 15 v°
Zeile 1
50
Zeile 2



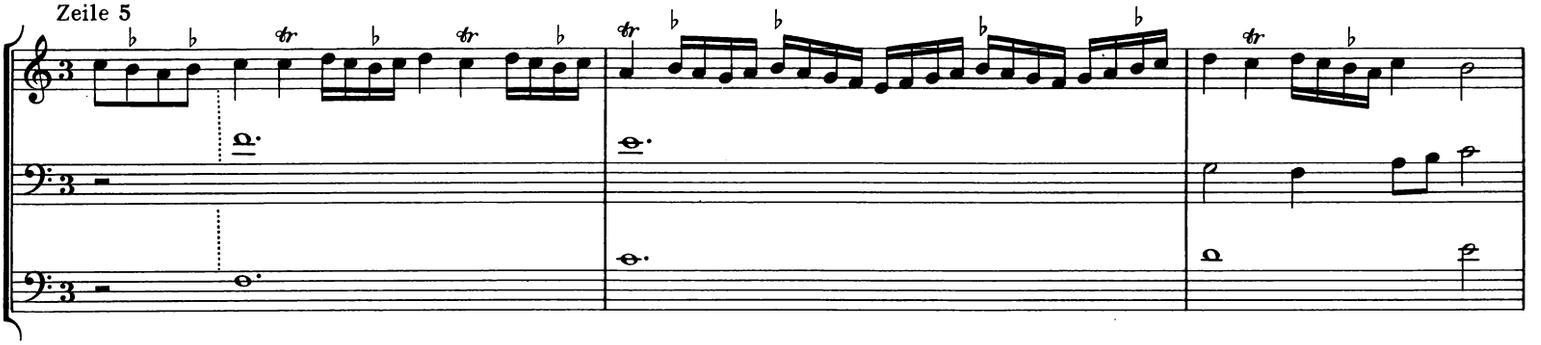
Zeile 3



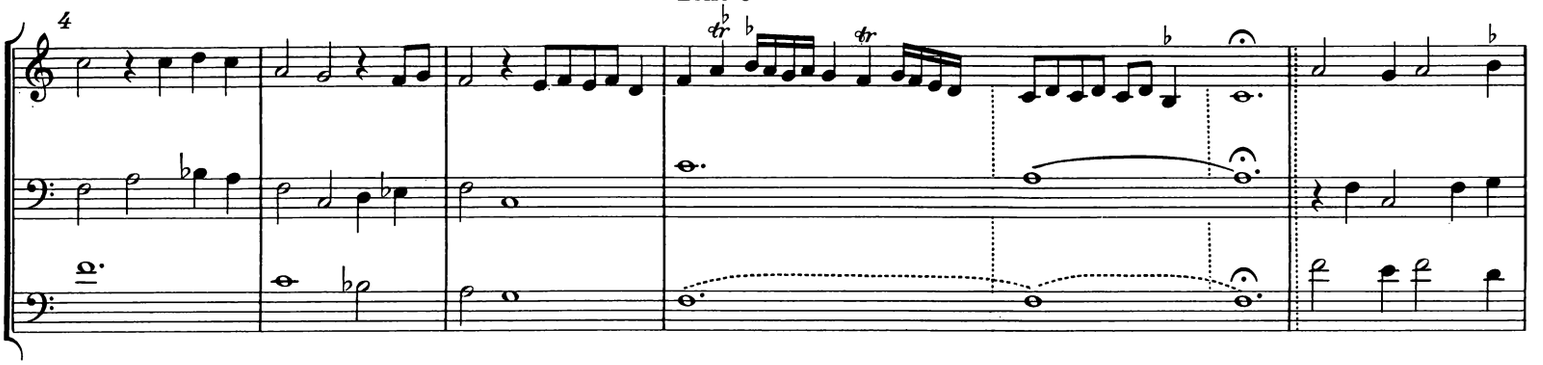


Nº 37. Vil lieber zit uff diser erde

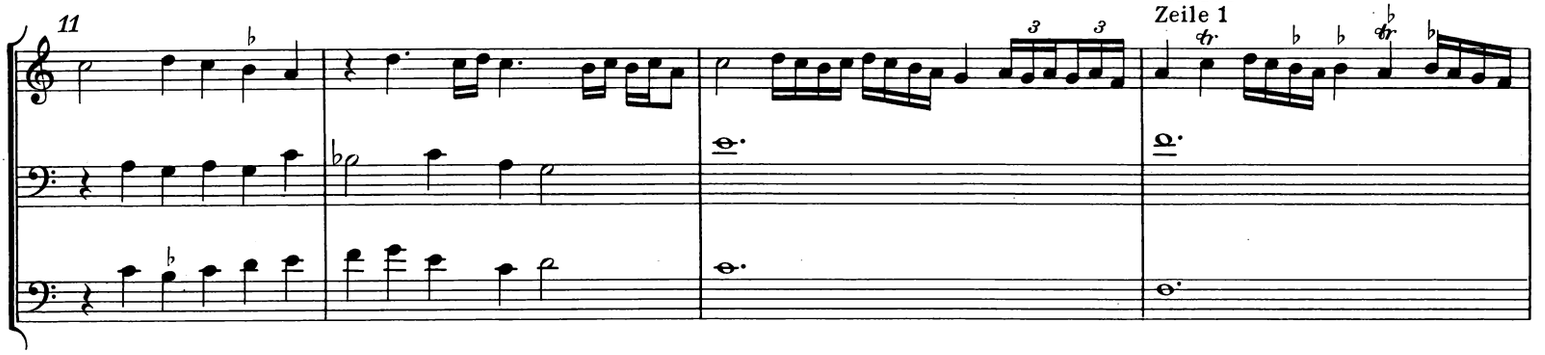
Zeile 5

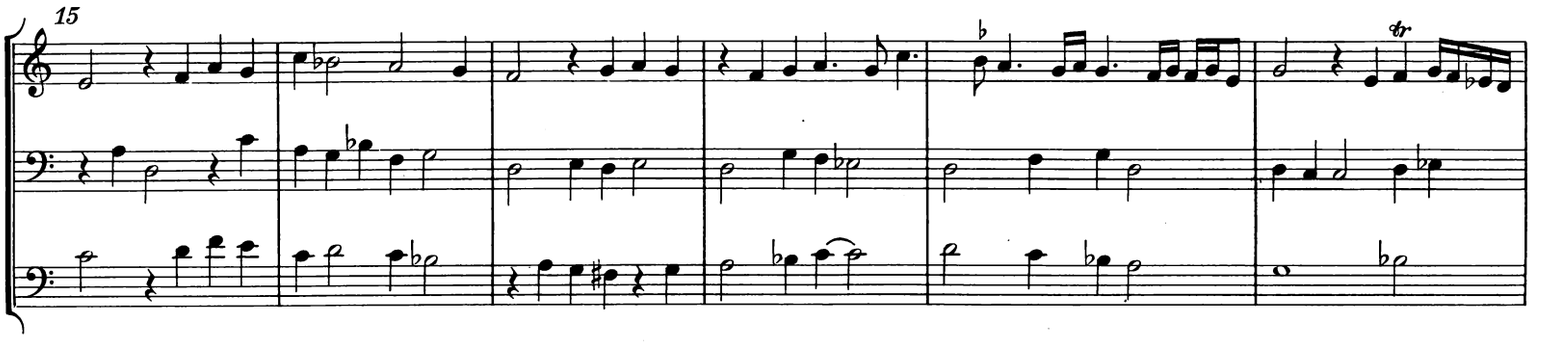


Zeile 6

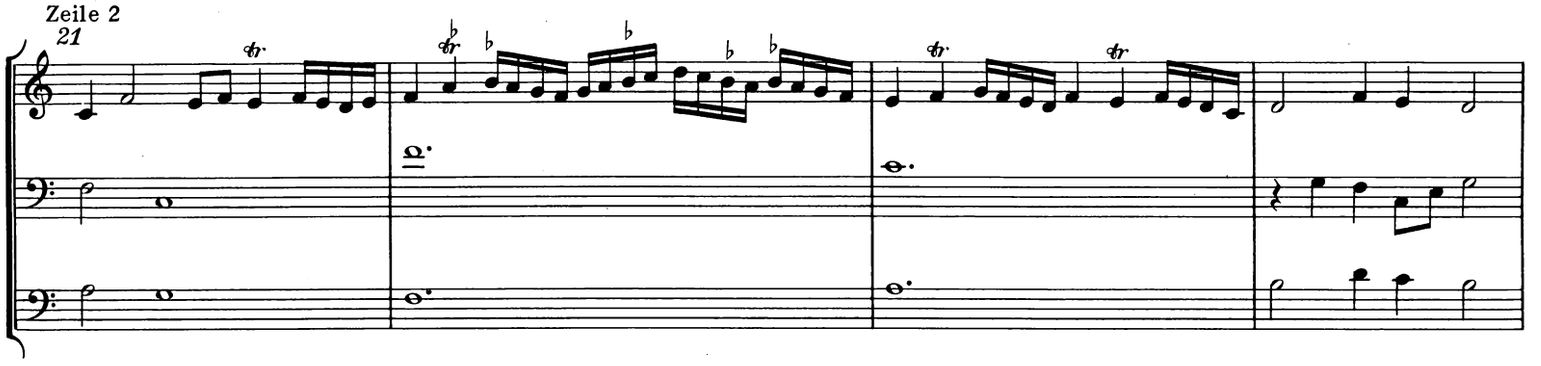


fol. 16 r°
Zeile 1

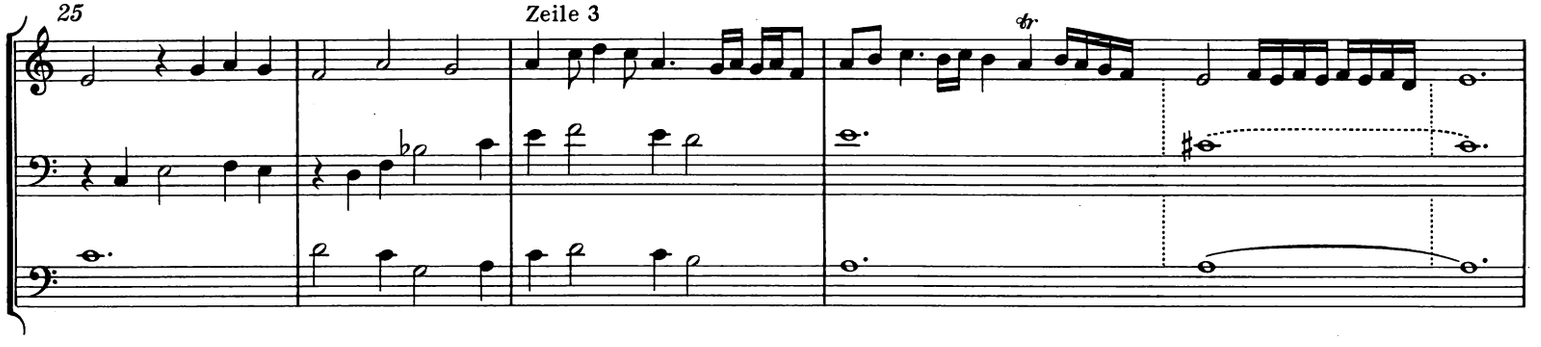




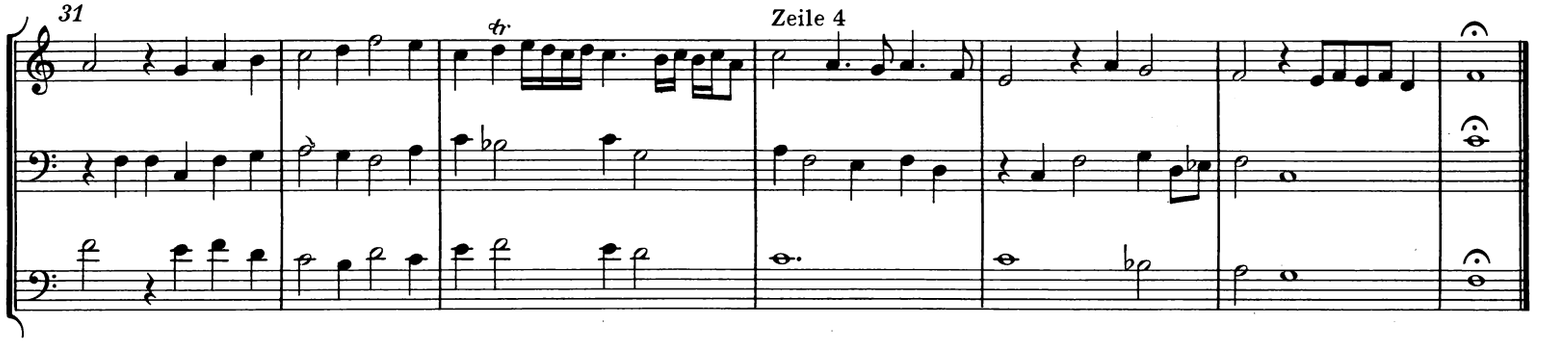
Zeile 2



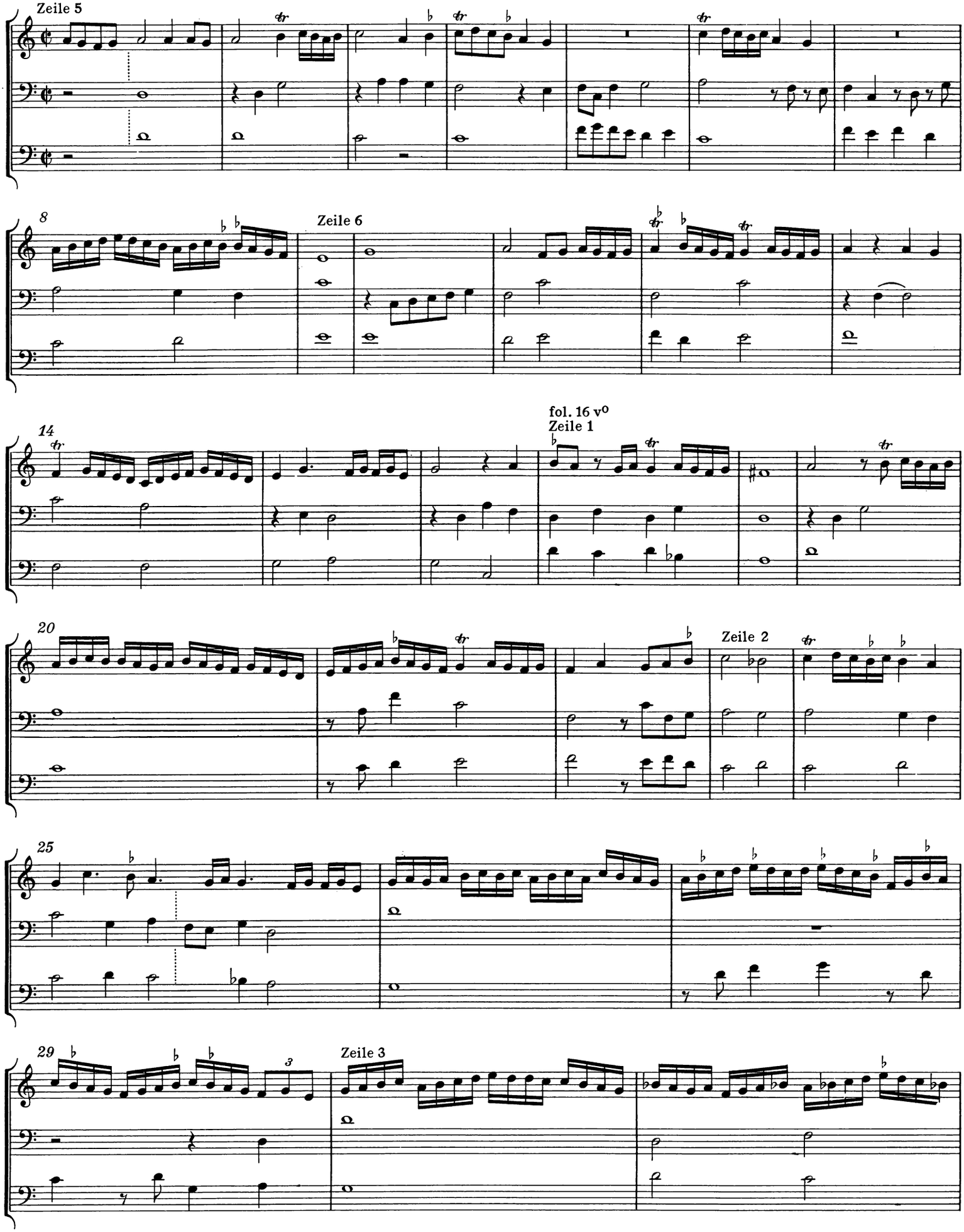
Zeile 3

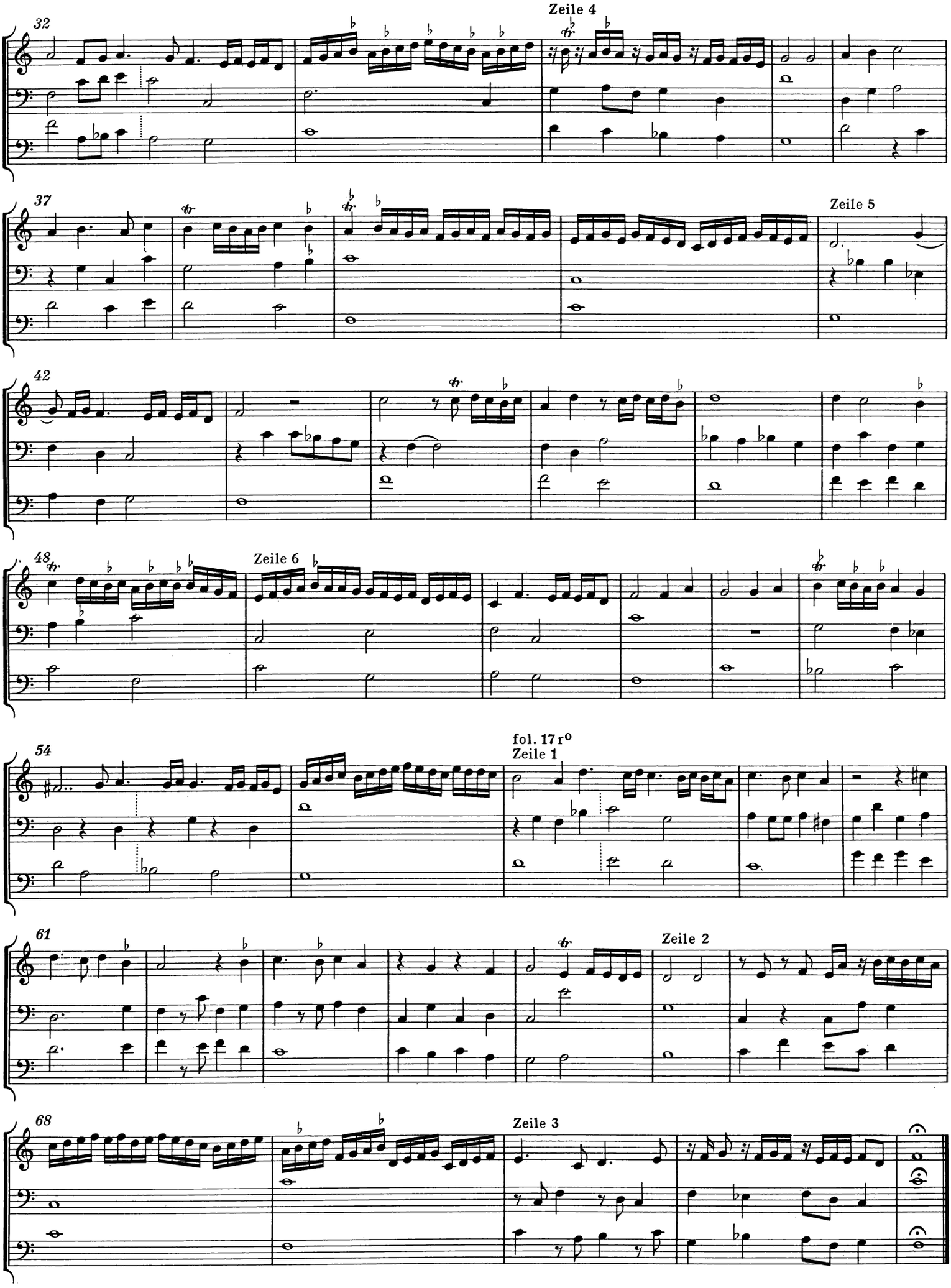


Zeile 4

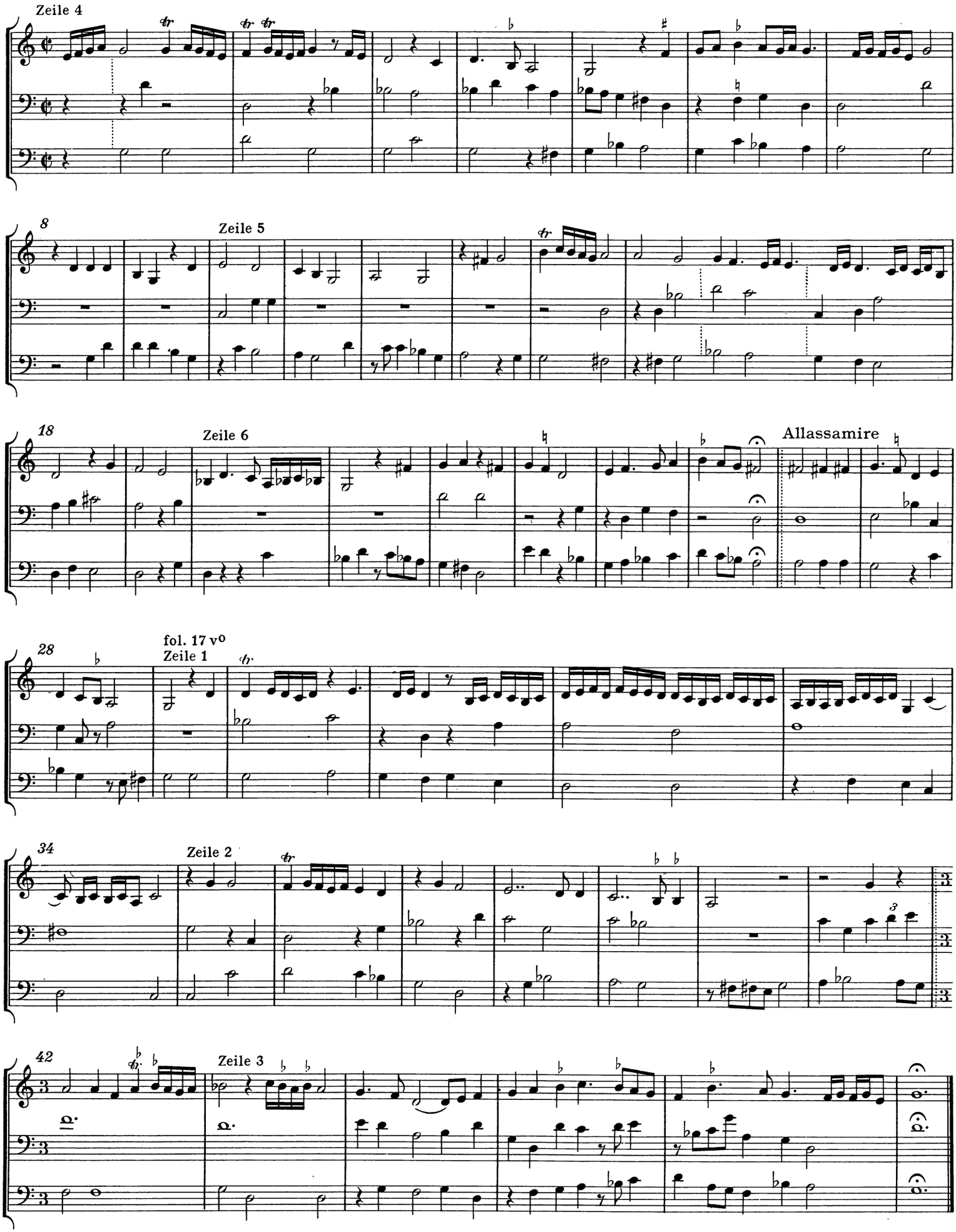


Nº 38. Con lacrime M.C.C.

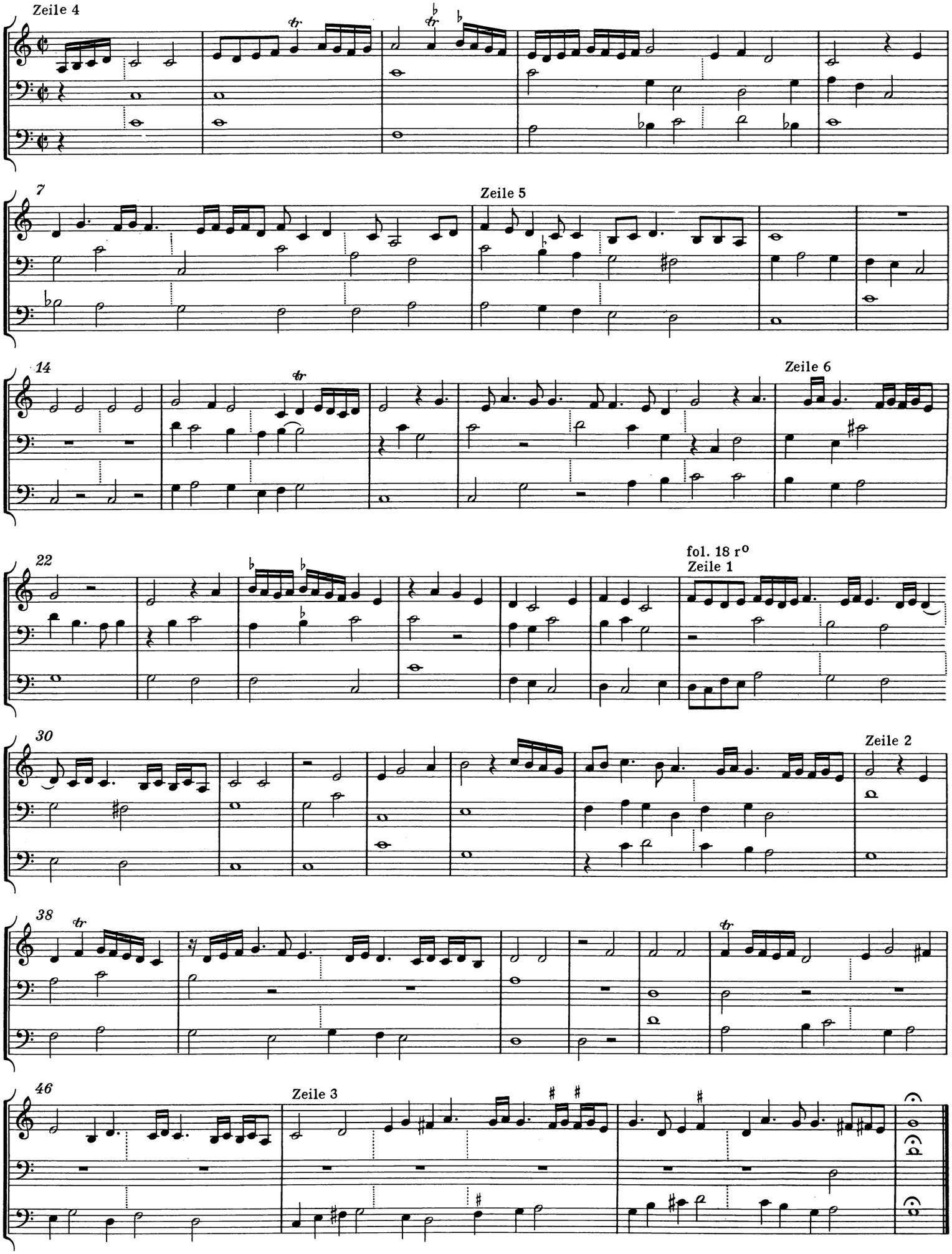



Zeile 4
32
37
Zeile 5
42
48
Zeile 6
54
fol. 17 r°
Zeile 1
61
Zeile 2
68
Zeile 3

Nº 39. O Rosa bella

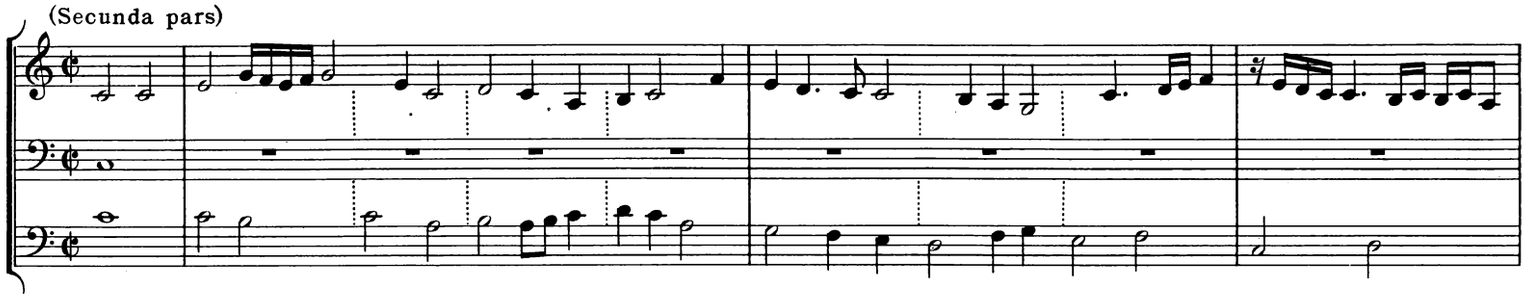


Nº 40. Sub tuam protectionem

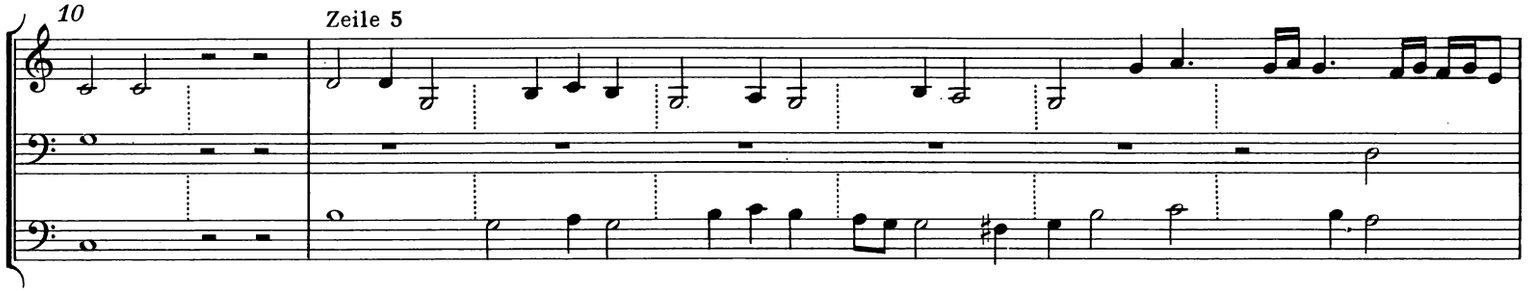


Et propter

Zeile 4
(Secunda pars)

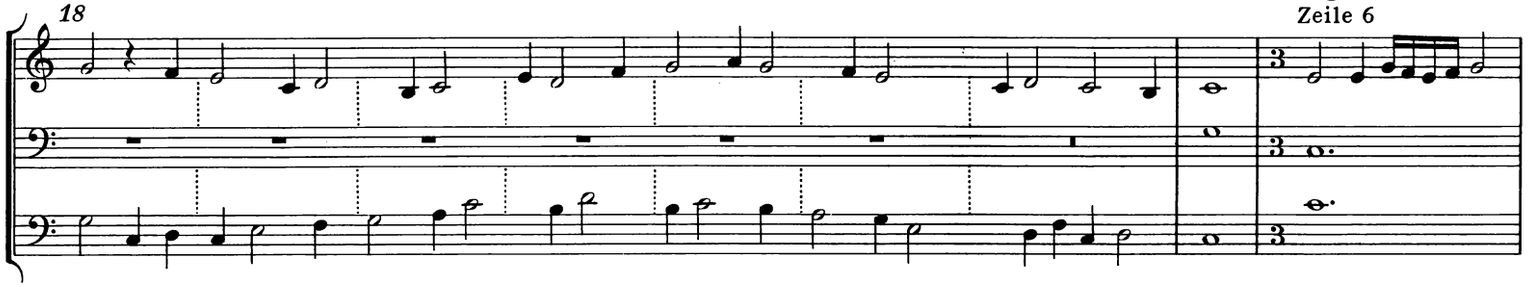


10 Zeile 5

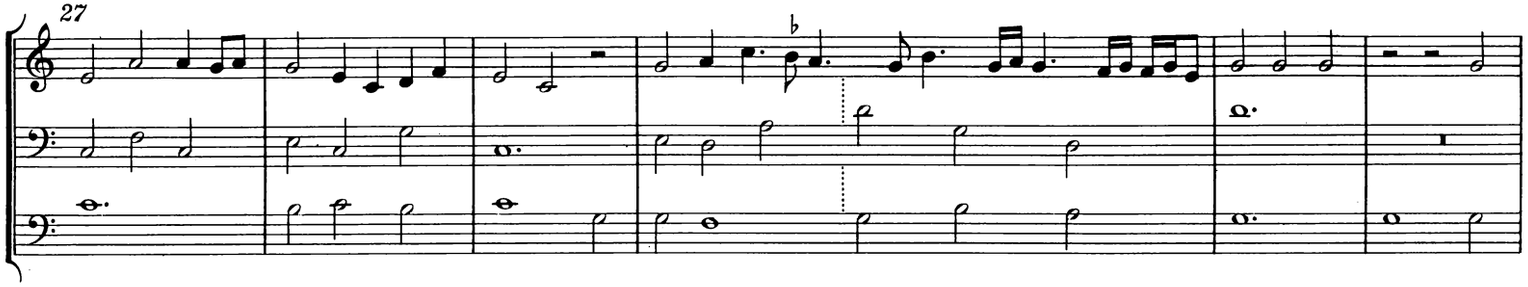


Dei genitaise
Zeile 6

18

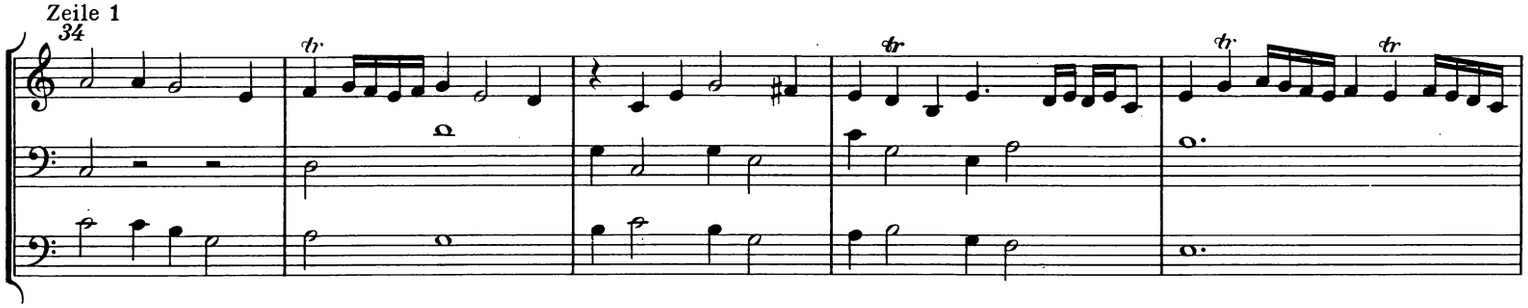


27

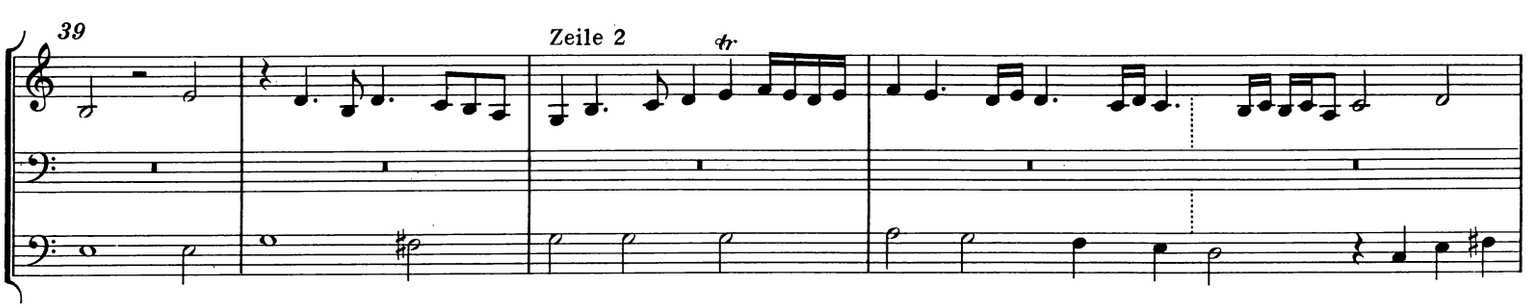


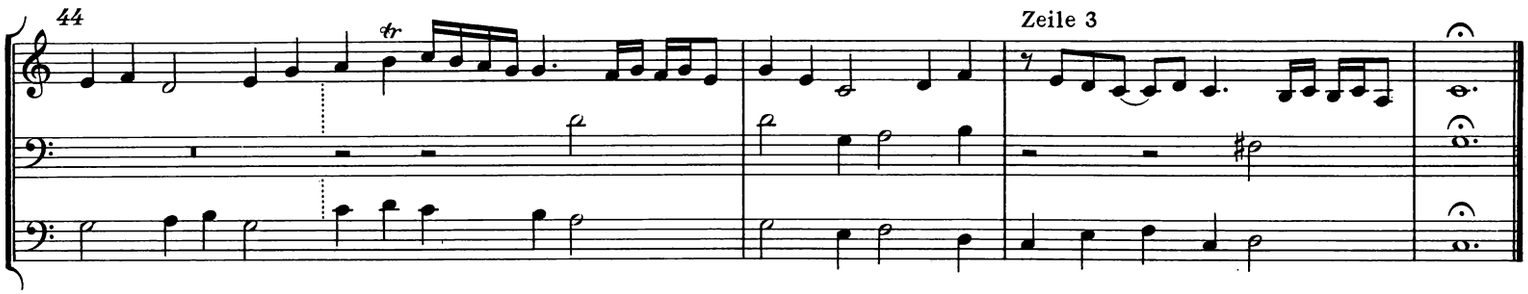
fol. 18 v°
Zeile 1

34

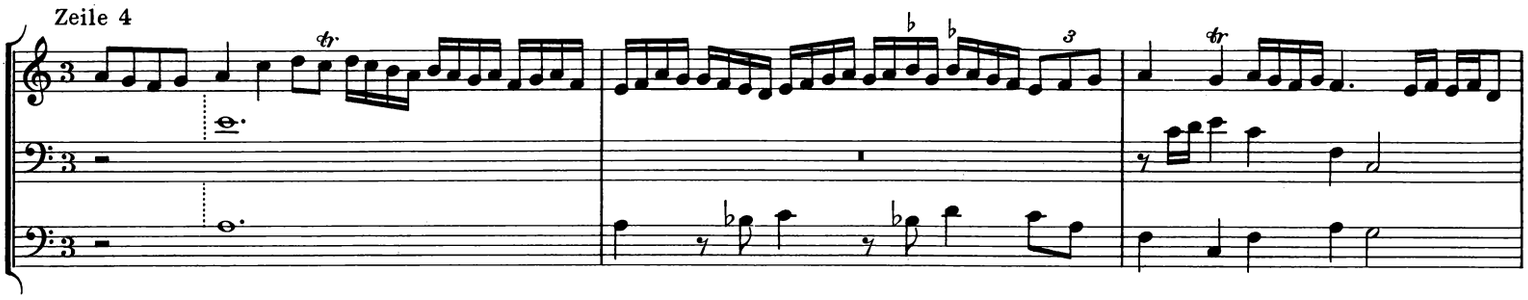


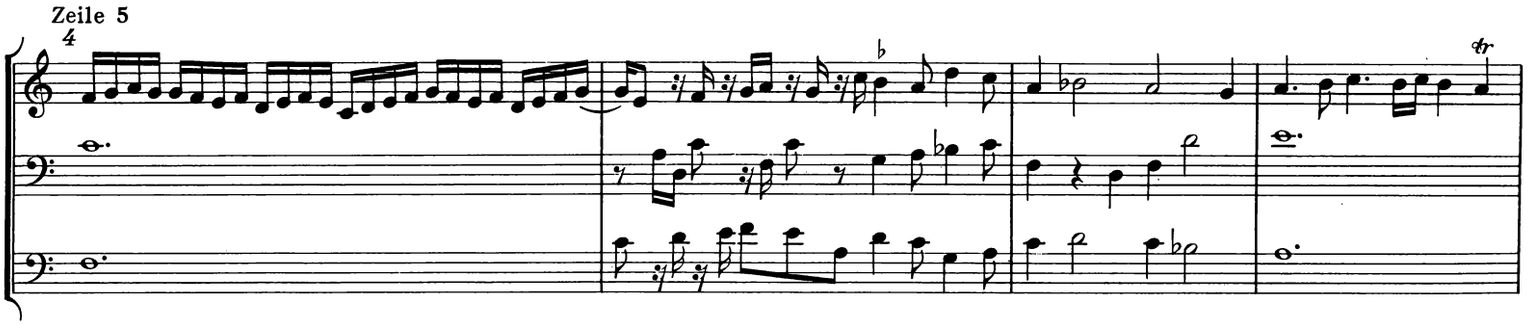
39 Zeile 2

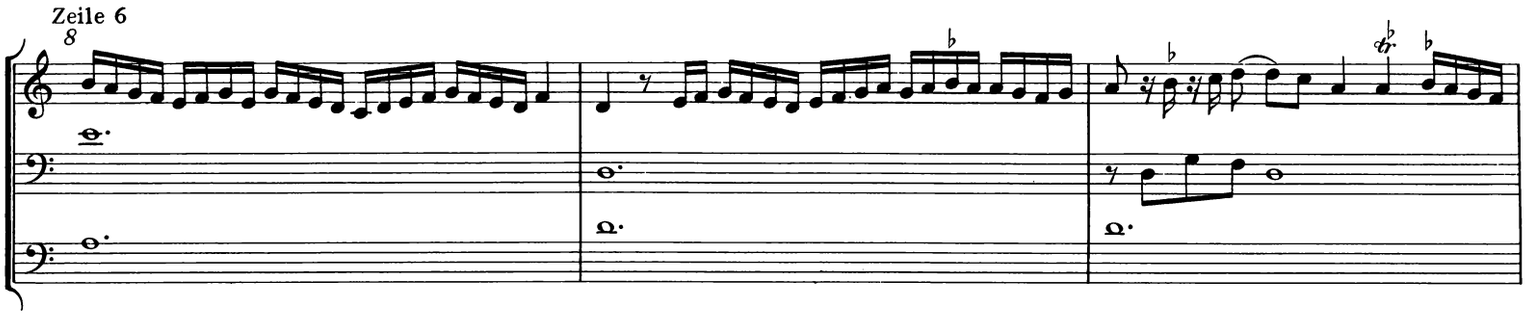


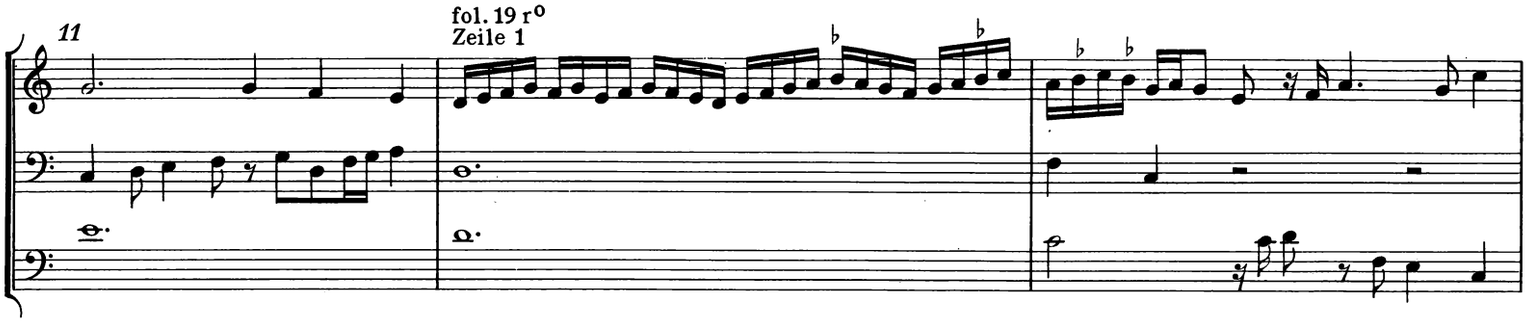


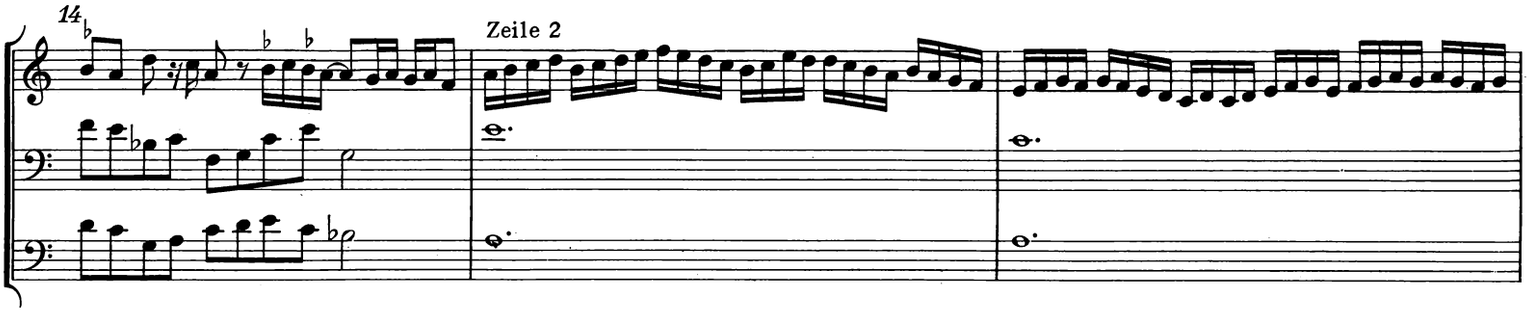
Nº 41. Sequitur Benedicite

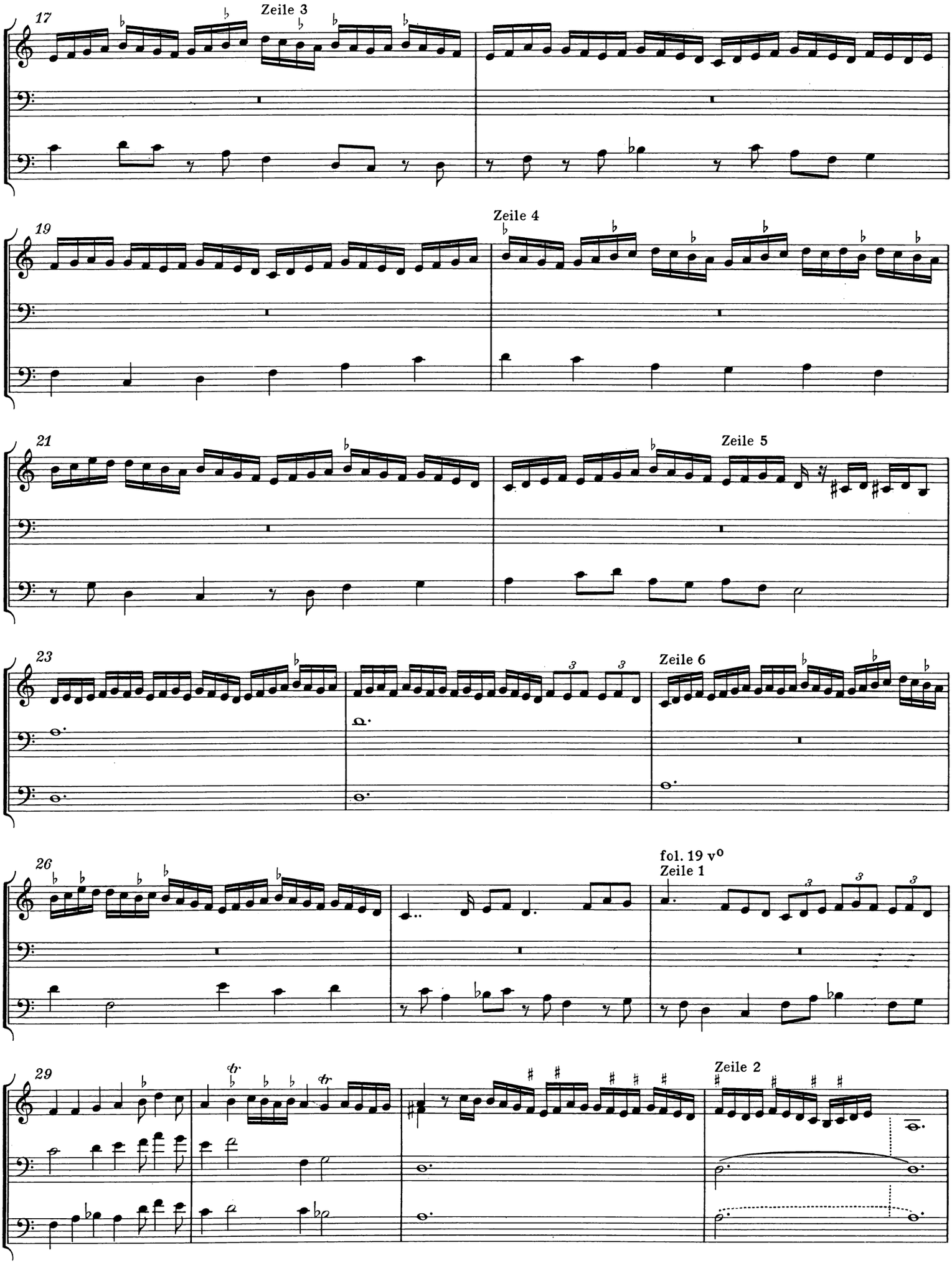


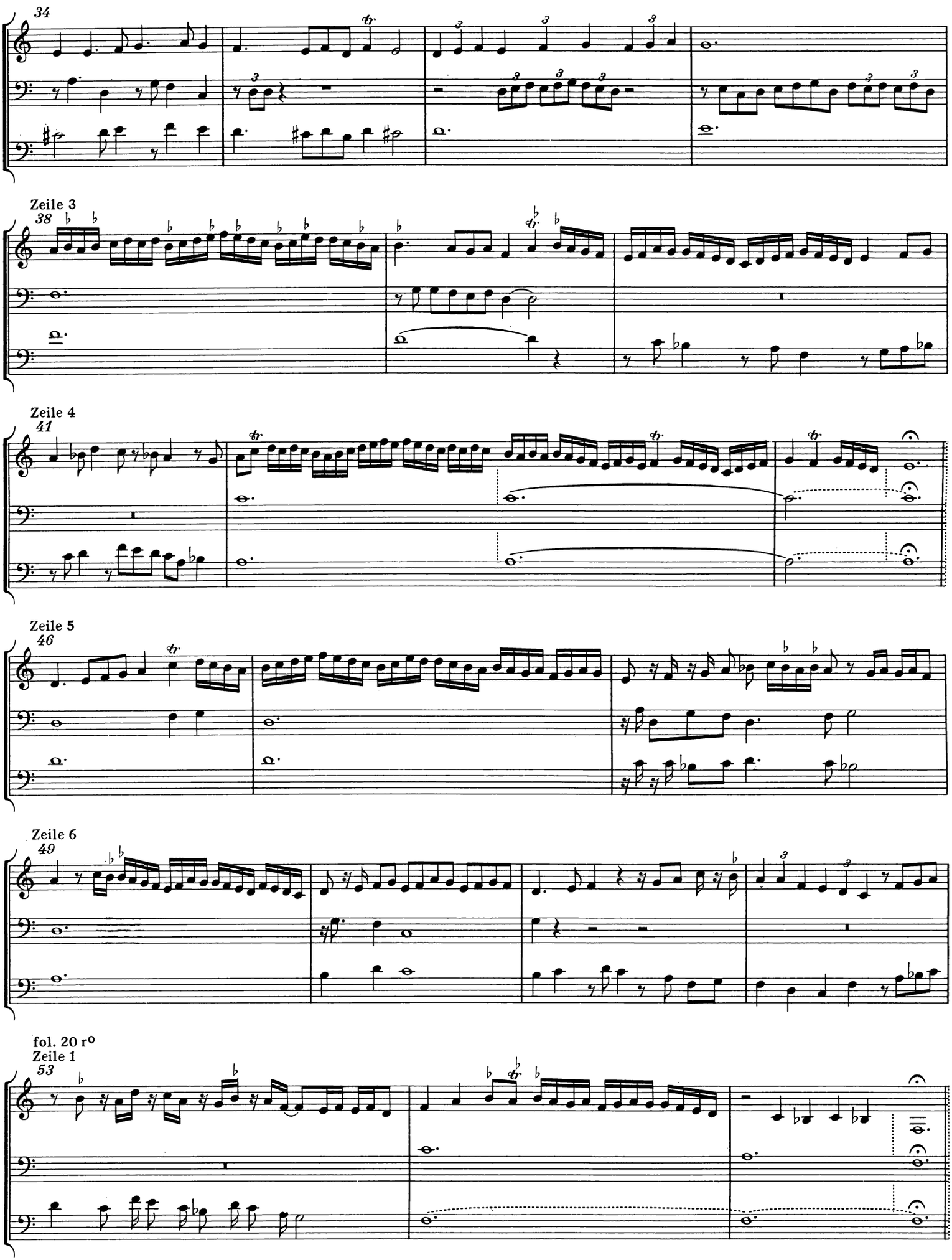


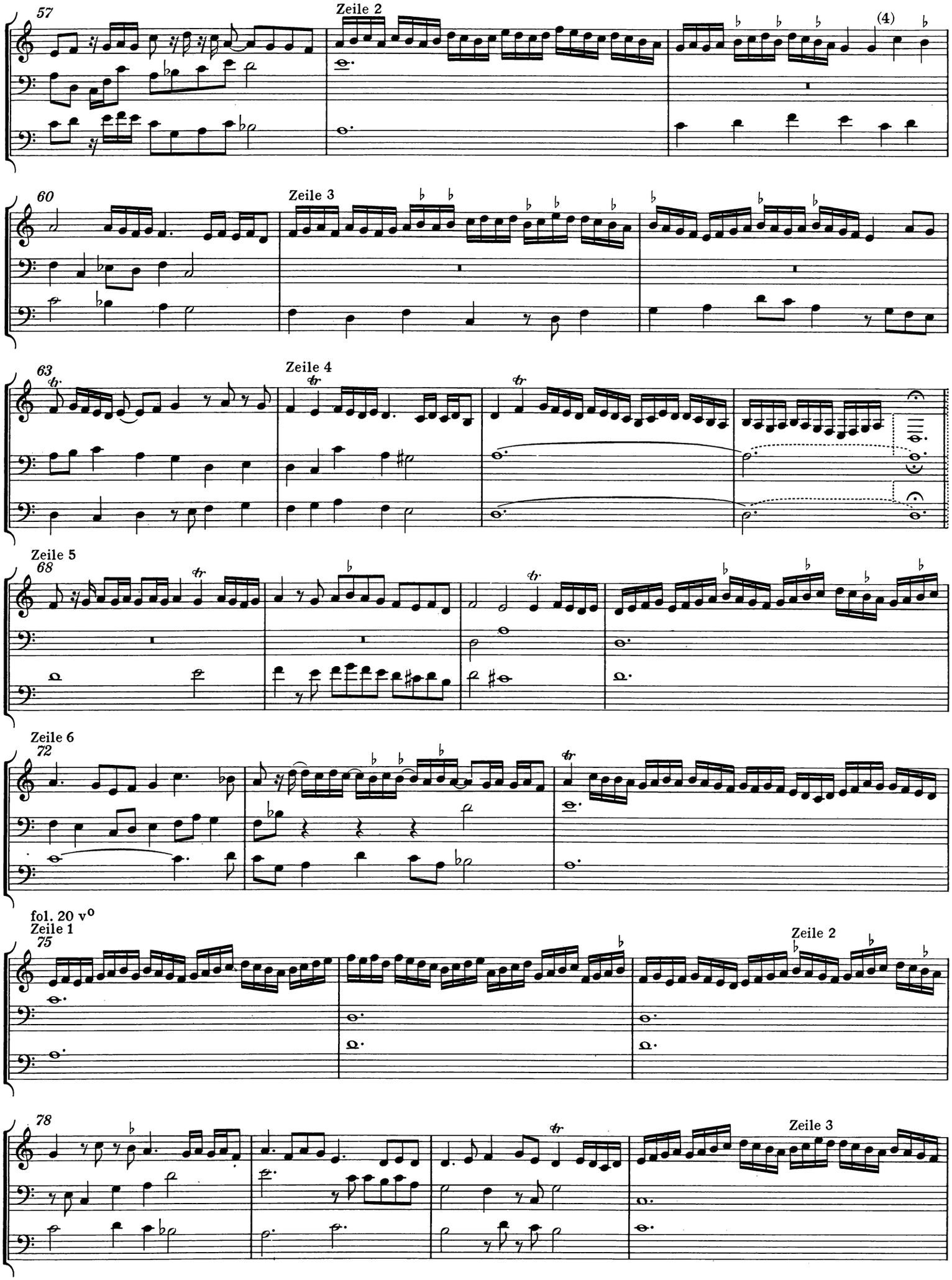


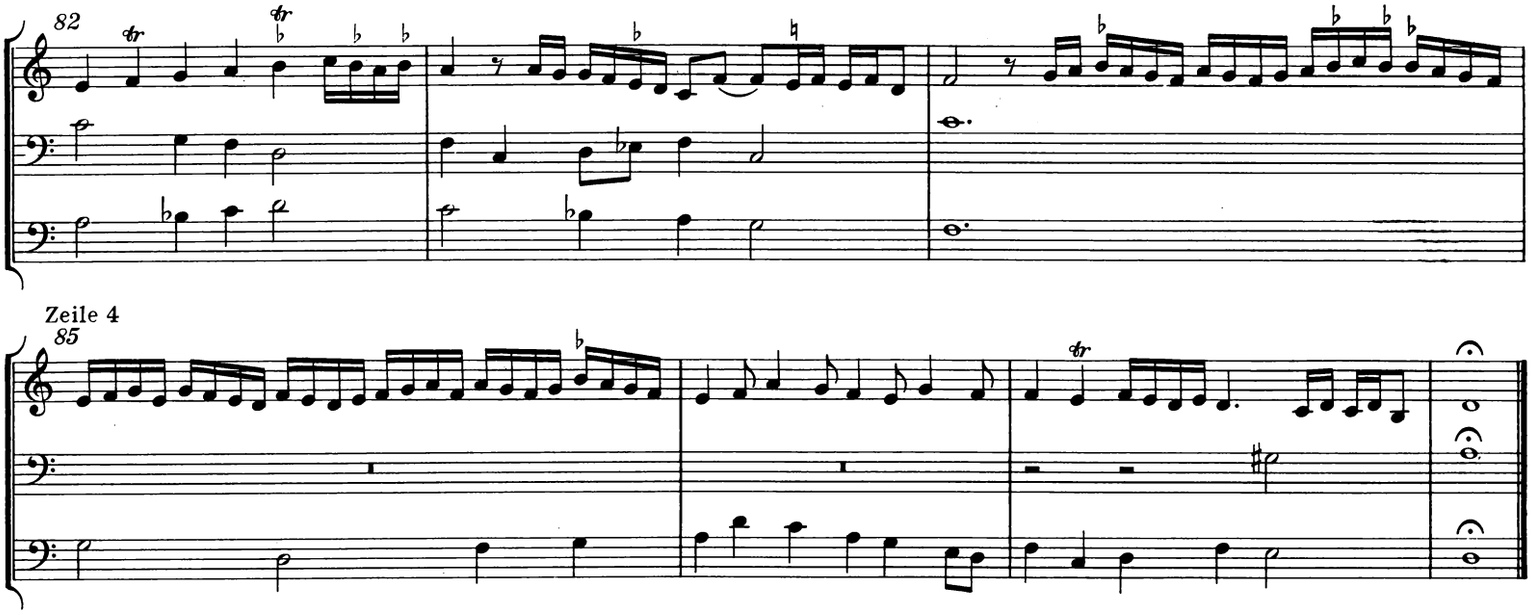




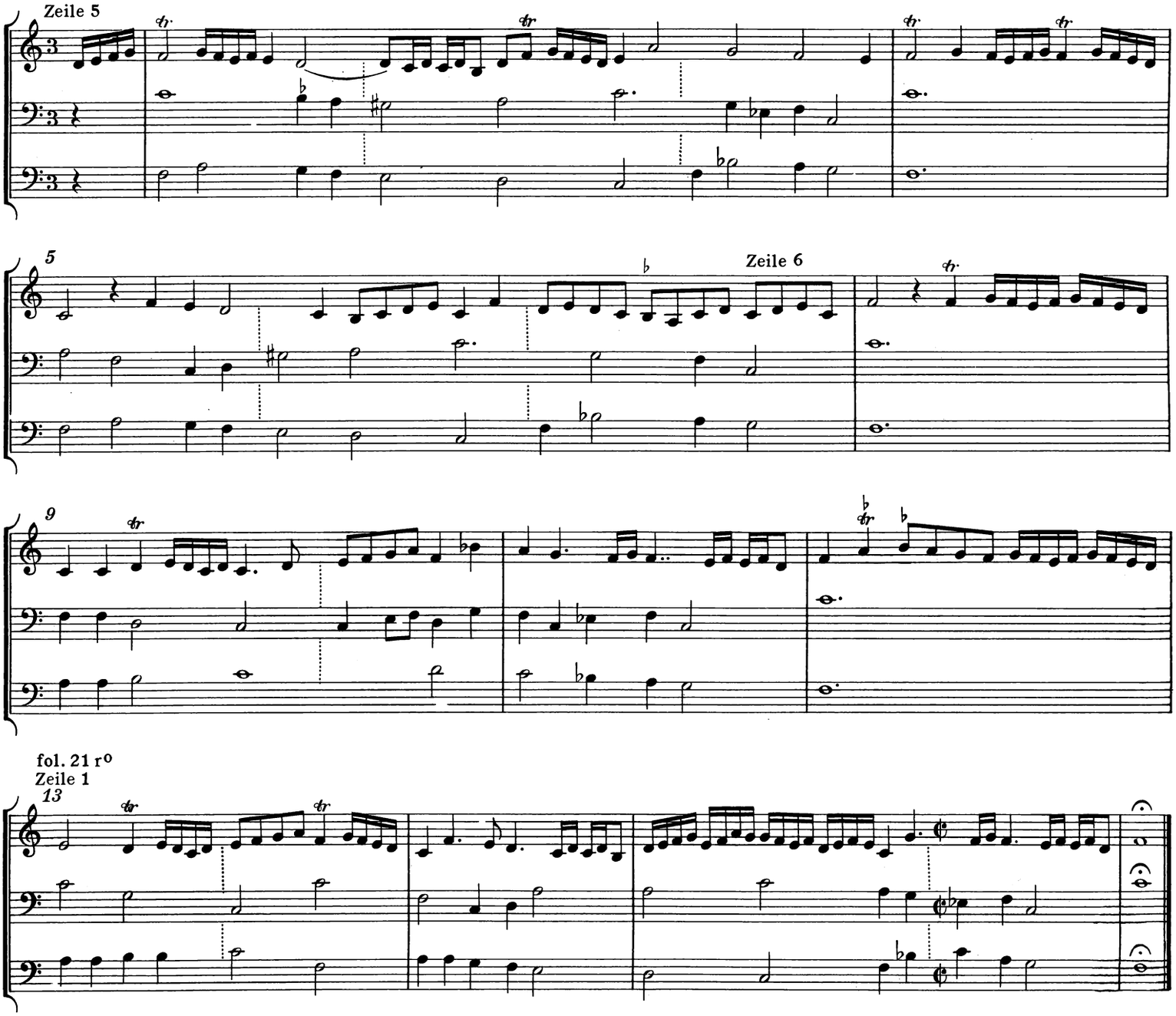

17
Zeile 3
19
Zeile 4
21
Zeile 5
23
Zeile 6
26
fol. 19 v°
Zeile 1
29
Zeile 2


34
Zeile 3
38
Zeile 4
41
Zeile 5
46
Zeile 6
49
fol. 20 r°
Zeile 1
53

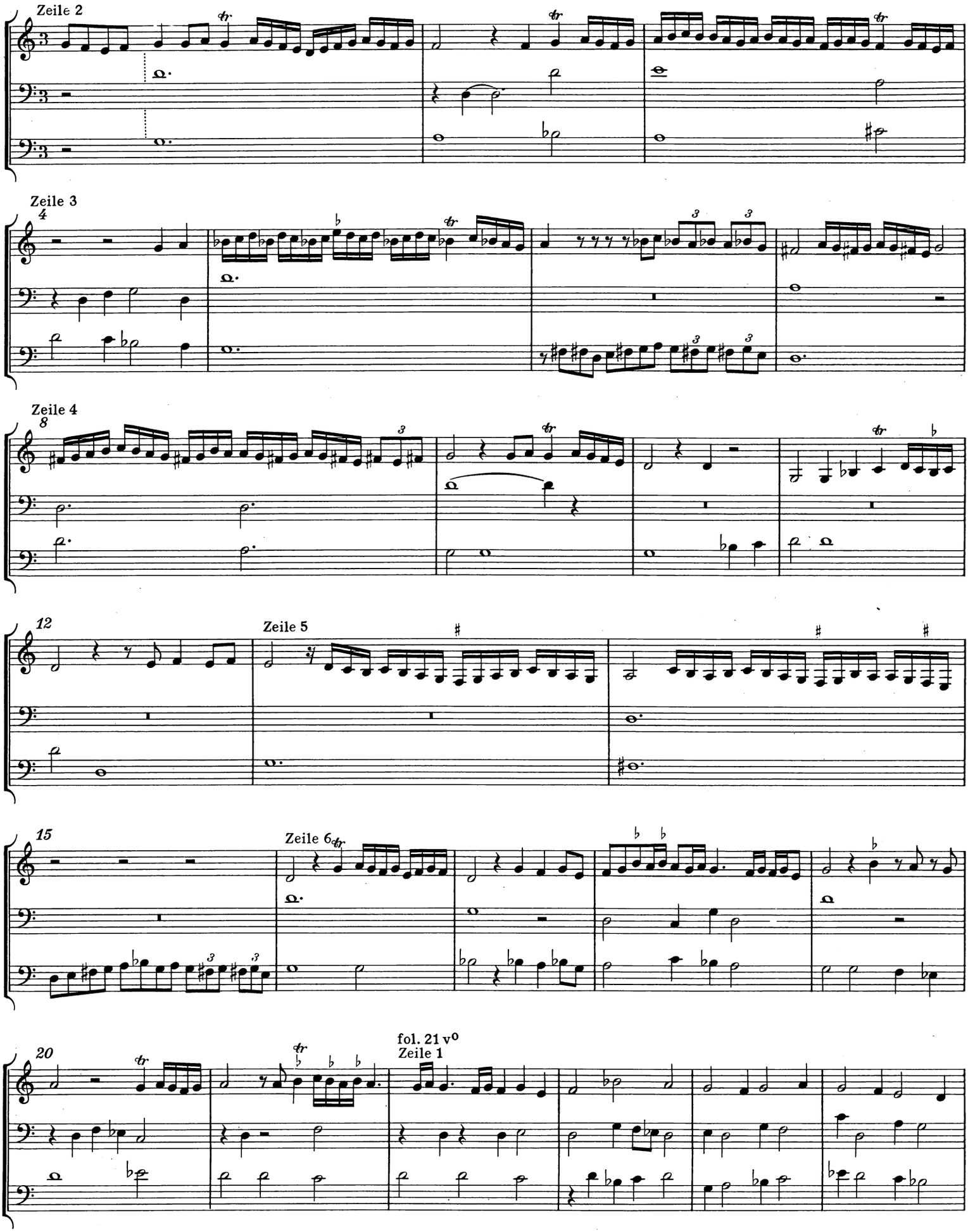

57
Zeile 2
(4)
60
Zeile 3
63
Zeile 4
Zeile 5
68
Zeile 6
72
fol. 20 v°
Zeile 1
75
Zeile 2
78
Zeile 3

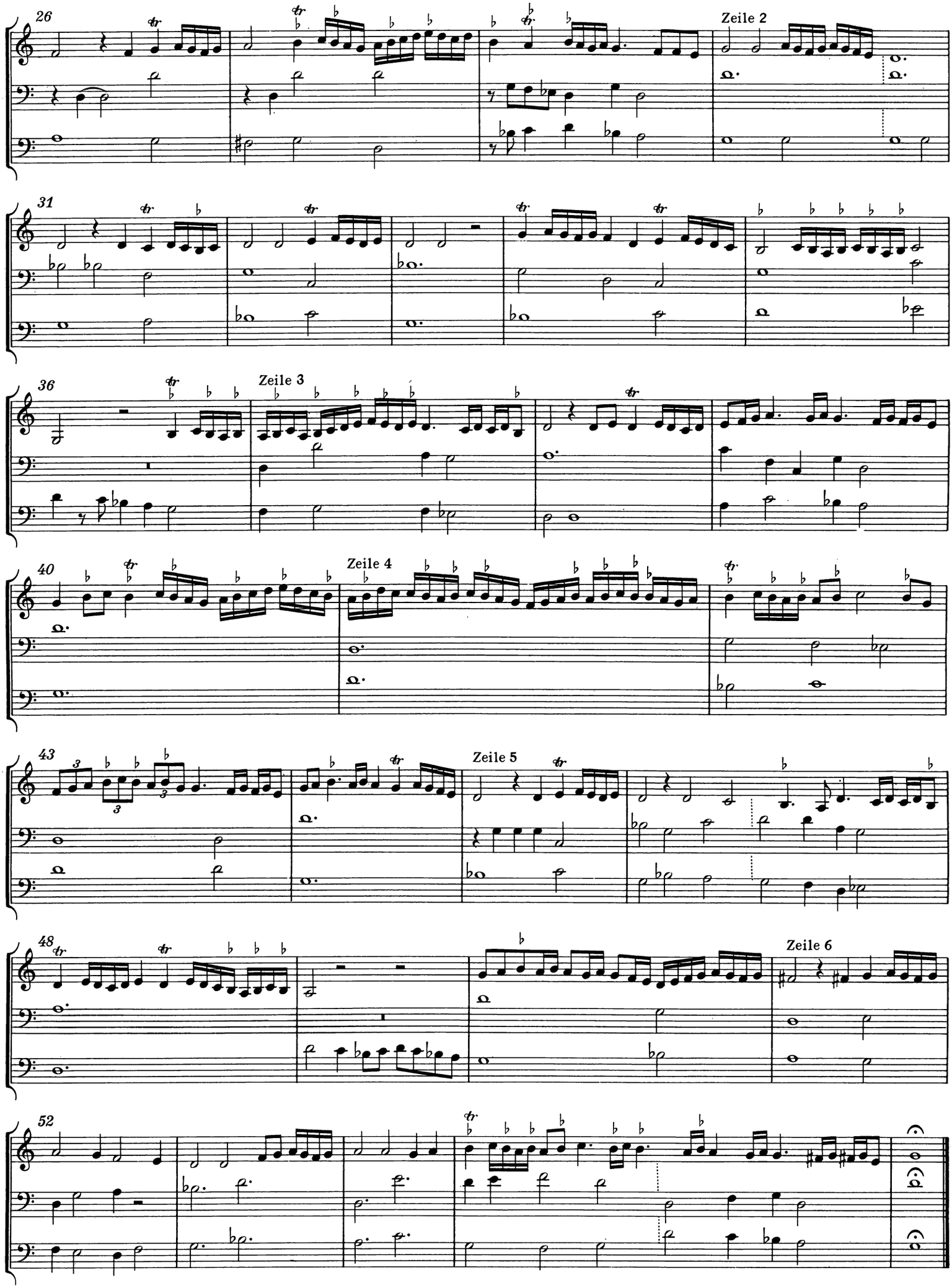


Nº 42. Min freüd mocht sich wol meren



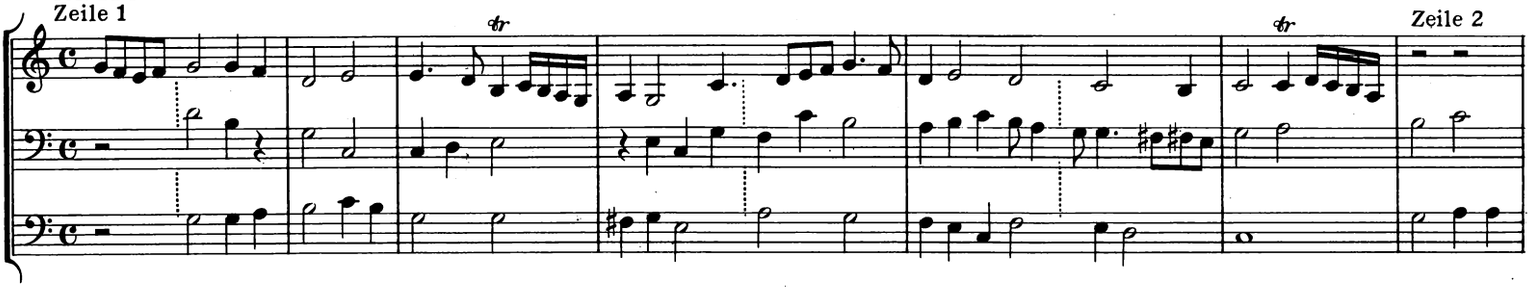
Nº 43. Portigaler



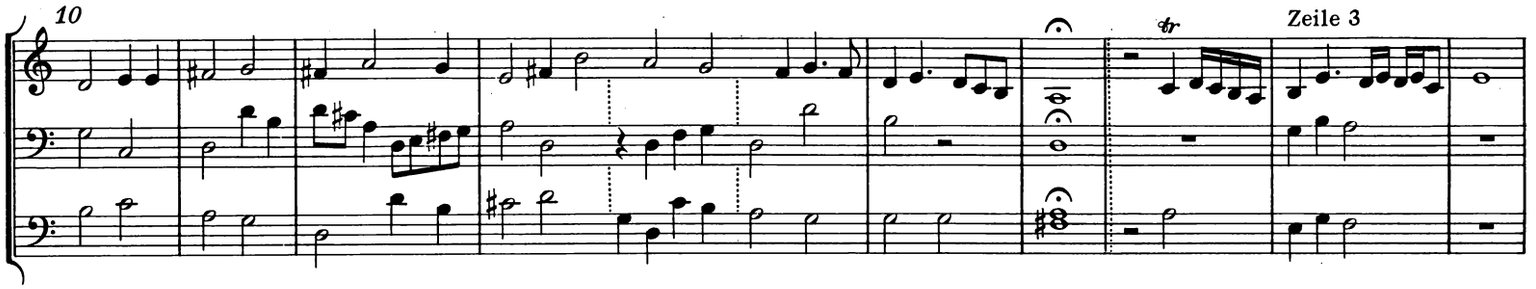

26
Zeile 2
31
36
Zeile 3
40
Zeile 4
43
Zeile 5
48
Zeile 6
52

Nº 44. Surtontes

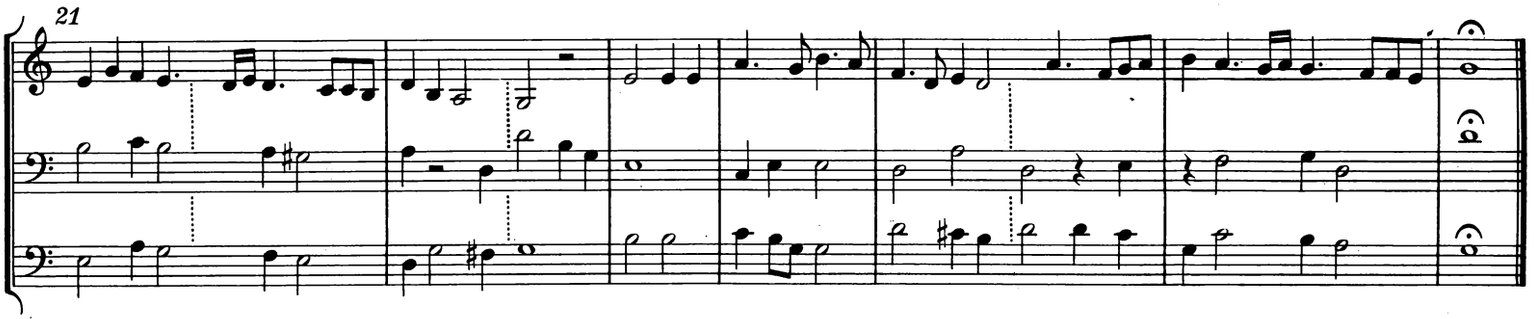
fol. 22 r°
Zeile 1



Zeile 2

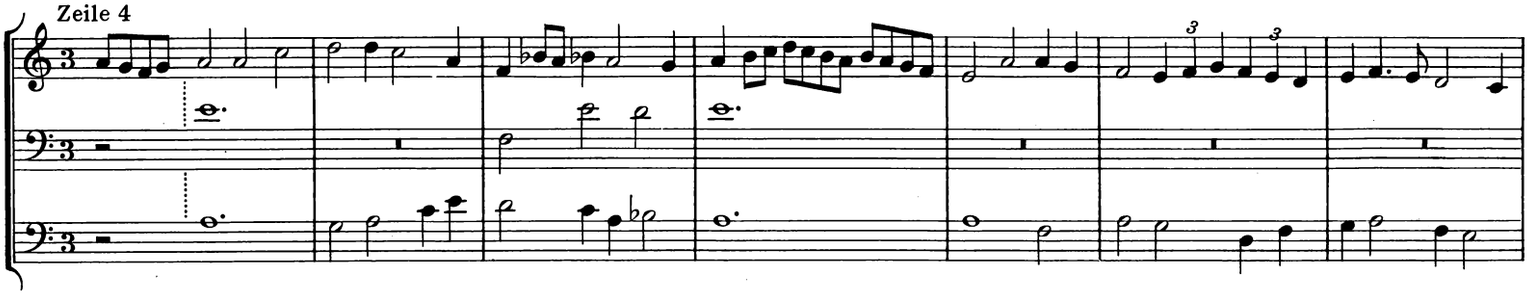


Zeile 3

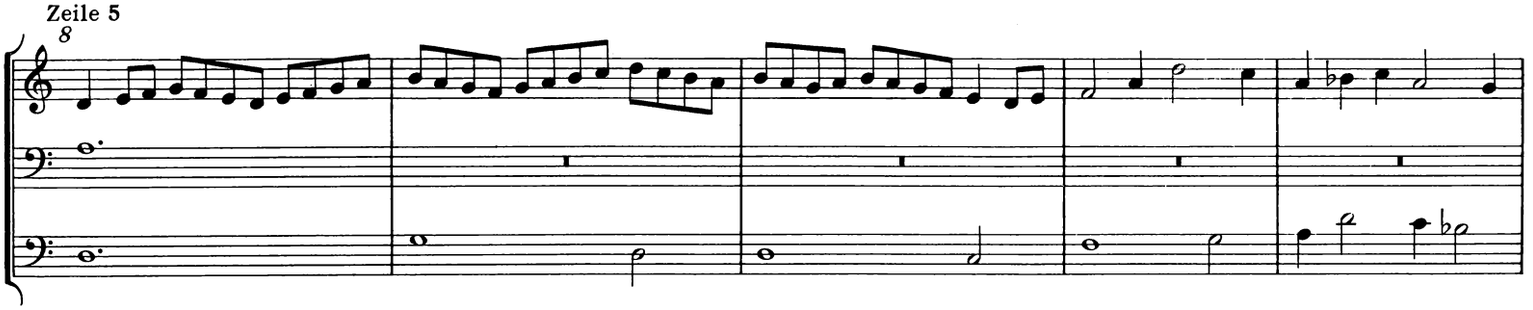


Nº 45. Crist ist erstanden

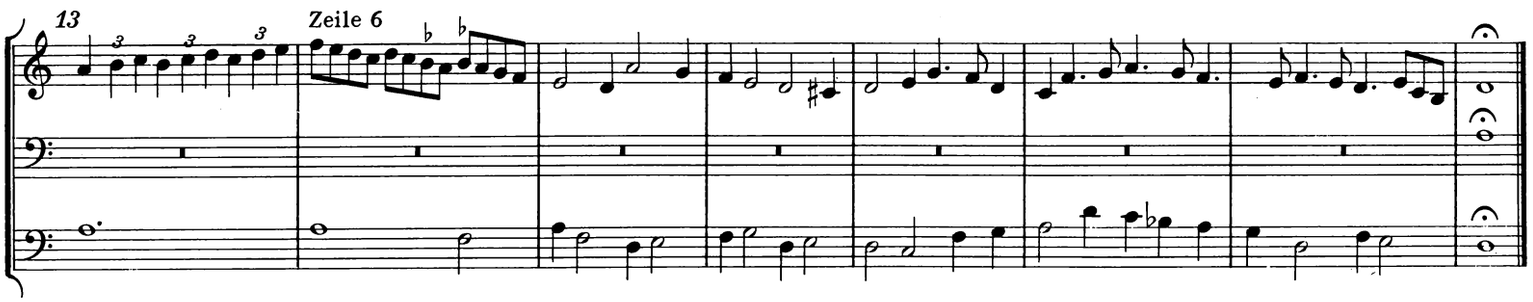
Zeile 4



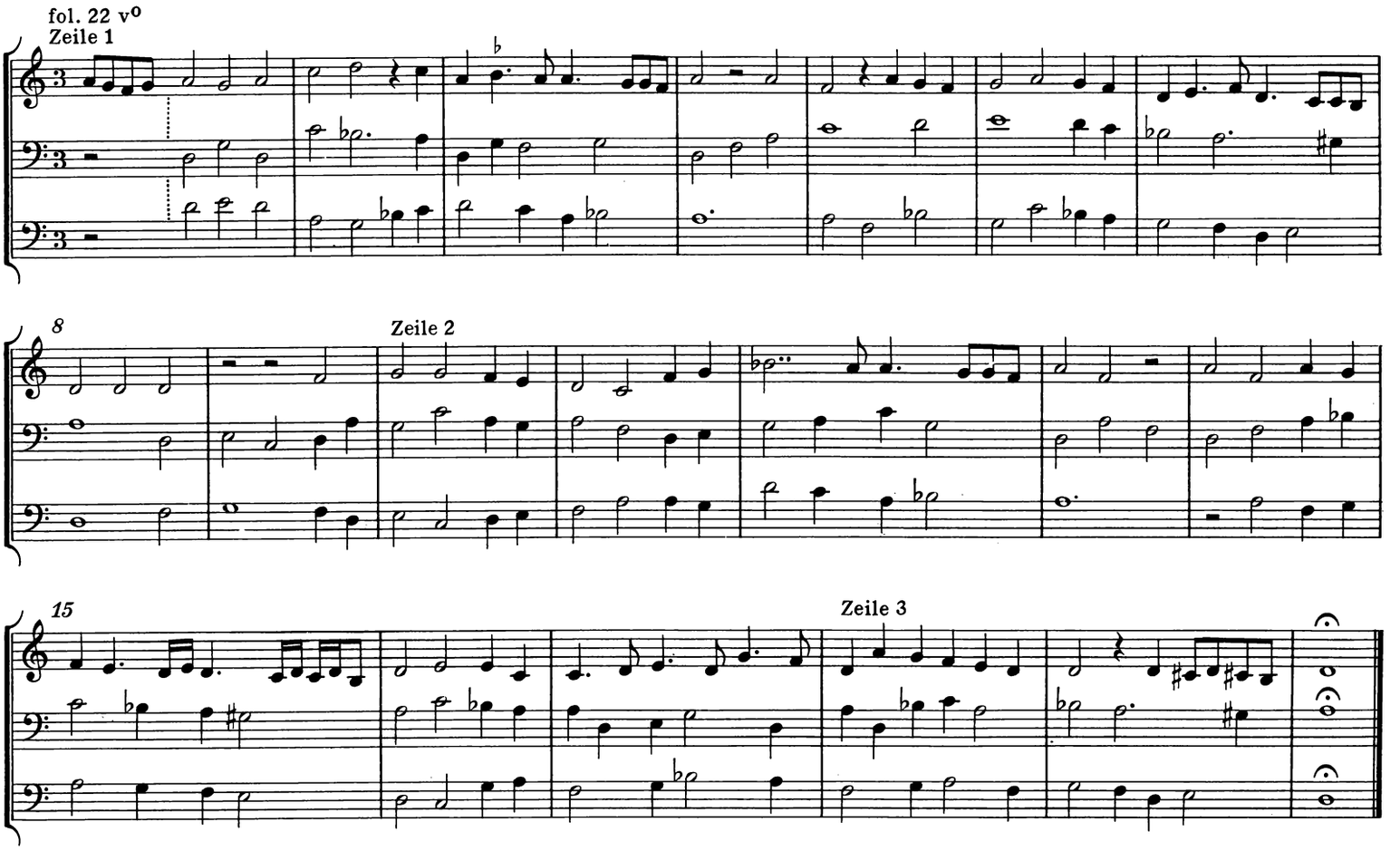
Zeile 5



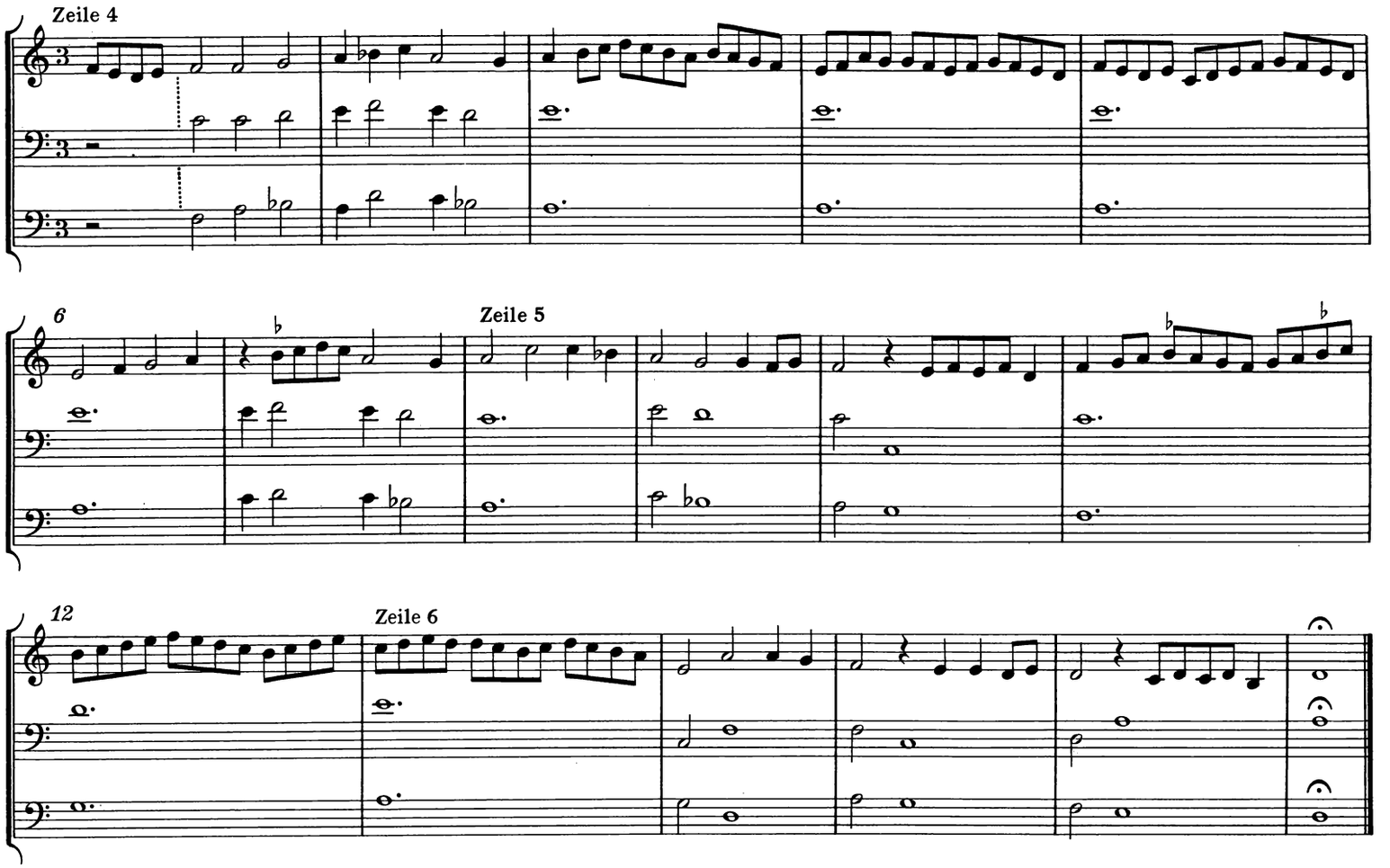
Zeile 6



Nº 46. Cristus surrexit

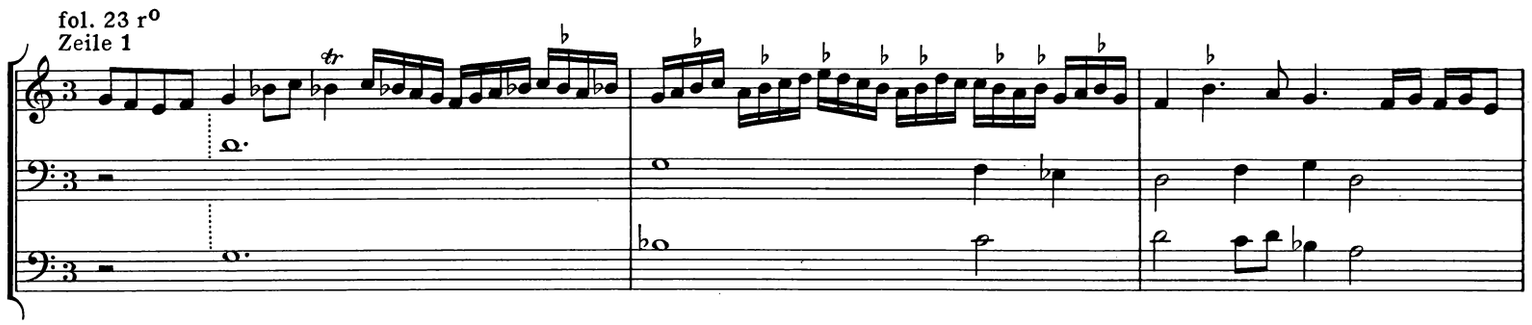


Nº 47. Magnificat primi toni cum differentia

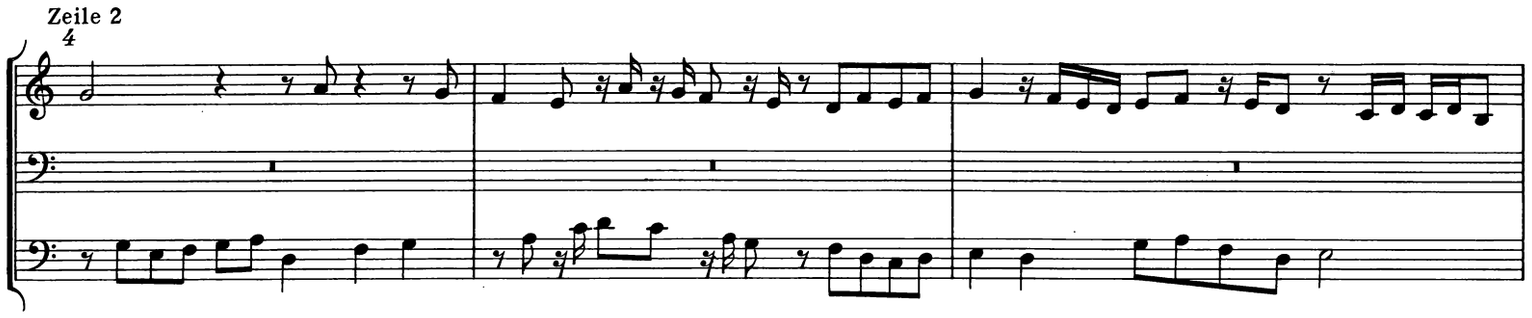


Nº 48. Ellend

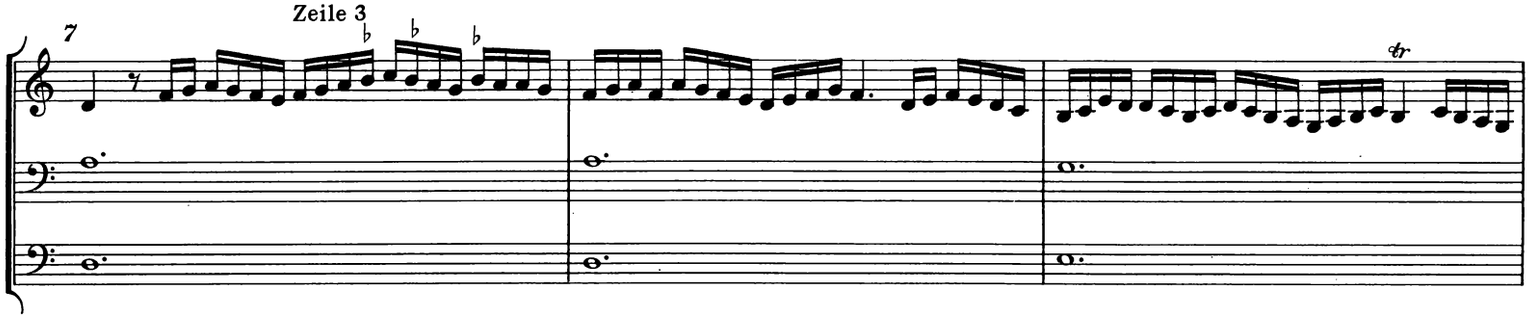
fol. 23 r°
Zeile 1



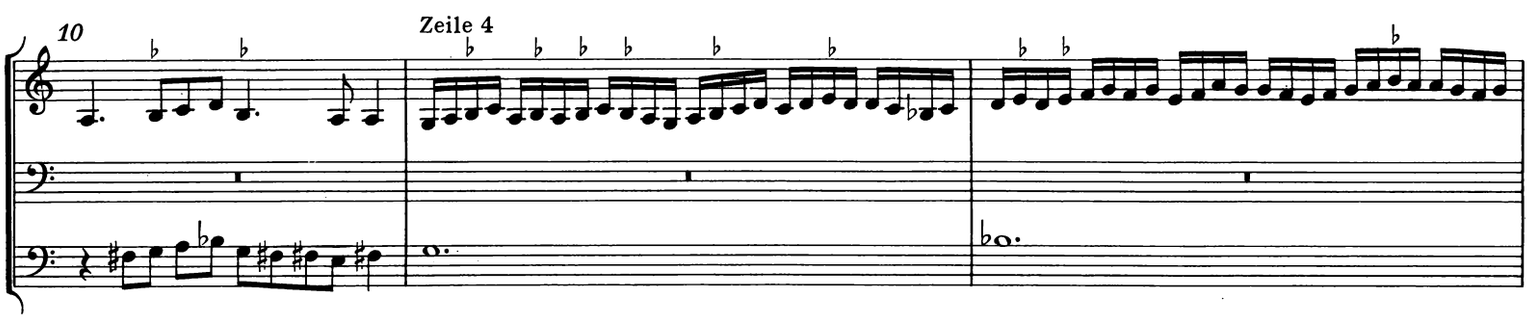
Zeile 2



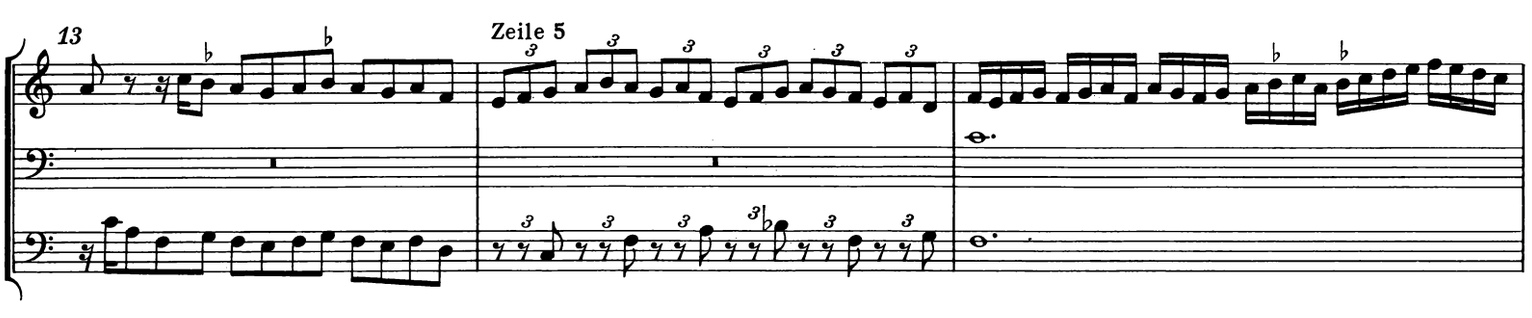
Zeile 3



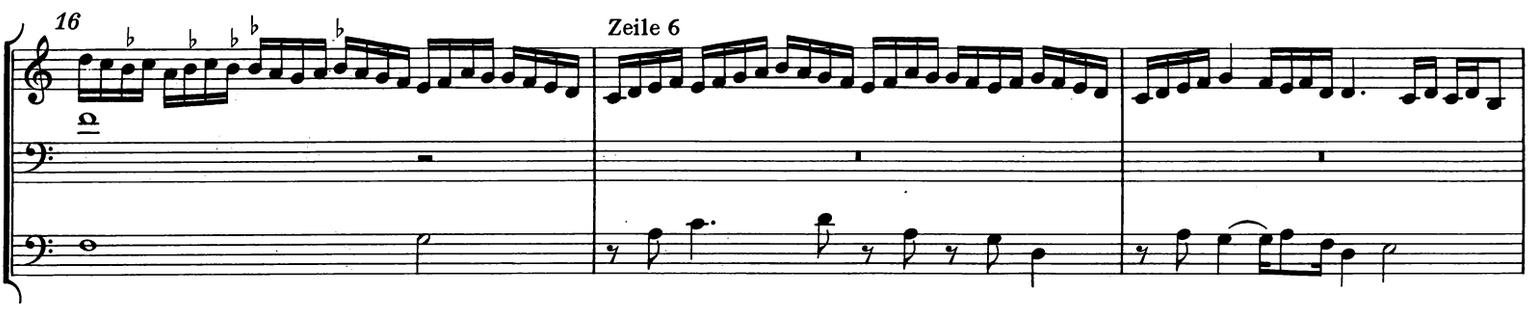
Zeile 4



Zeile 5



Zeile 6



fol. 23 v^{o}
Zeile 1

19

23

Zeile 2

27

Zeile 3

30

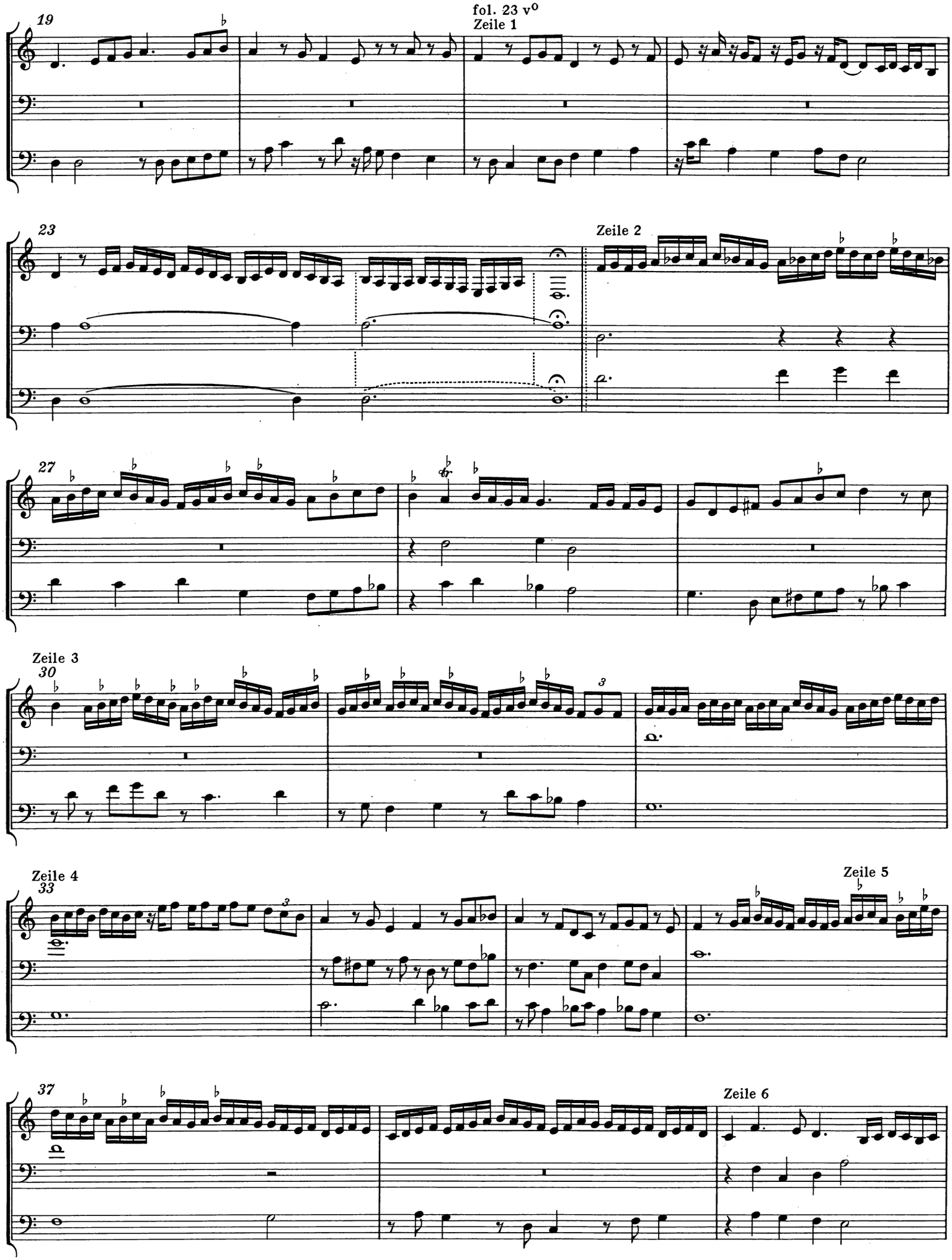
Zeile 4

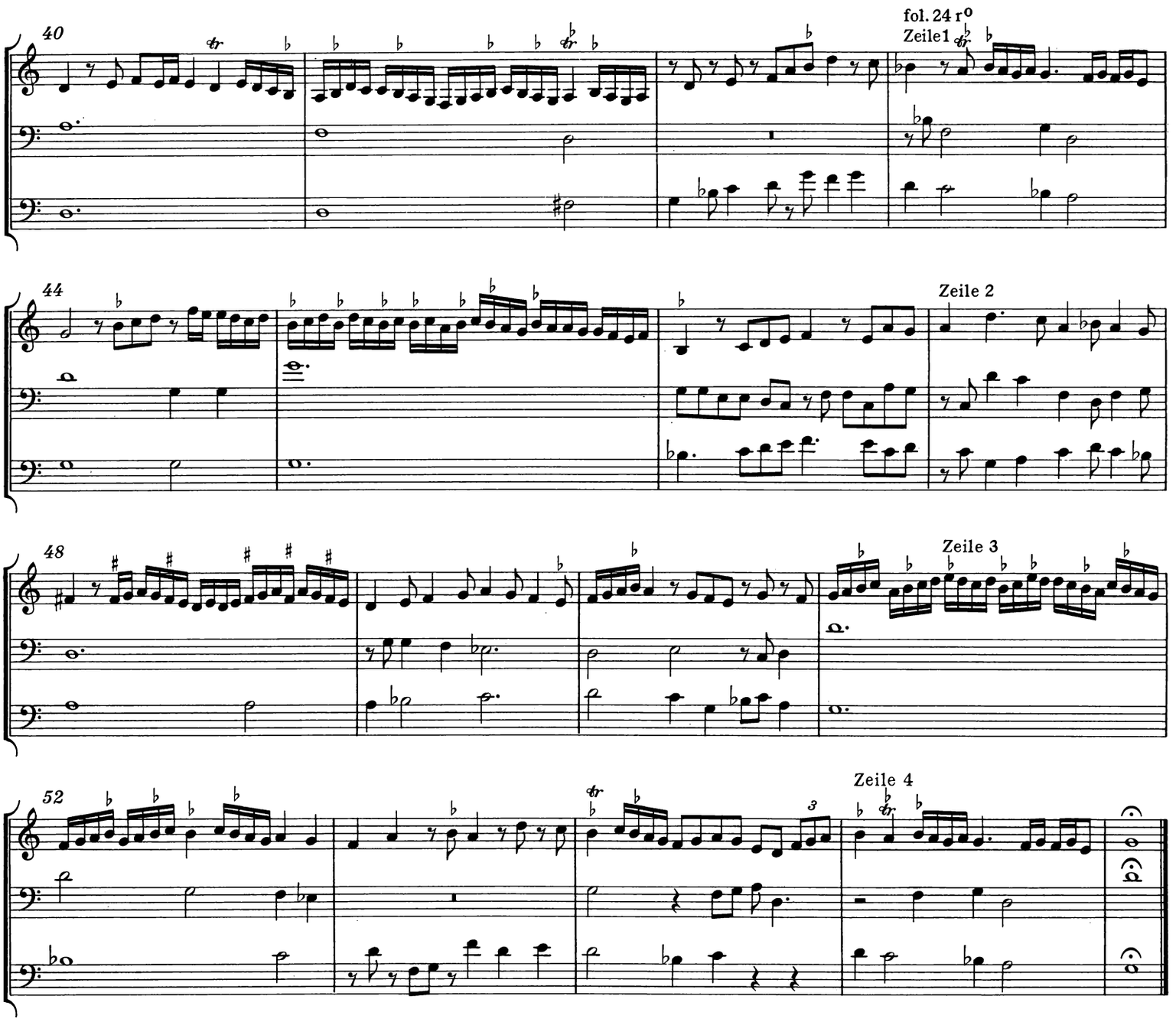
33

Zeile 5

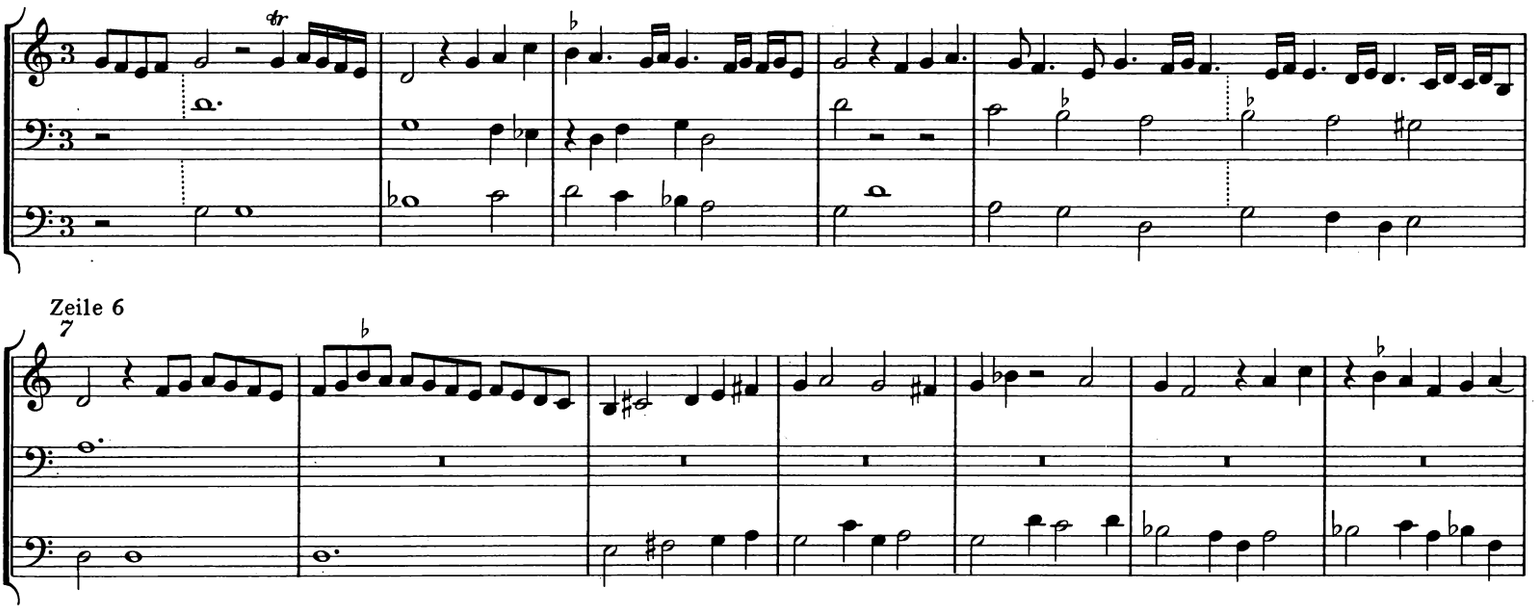
37

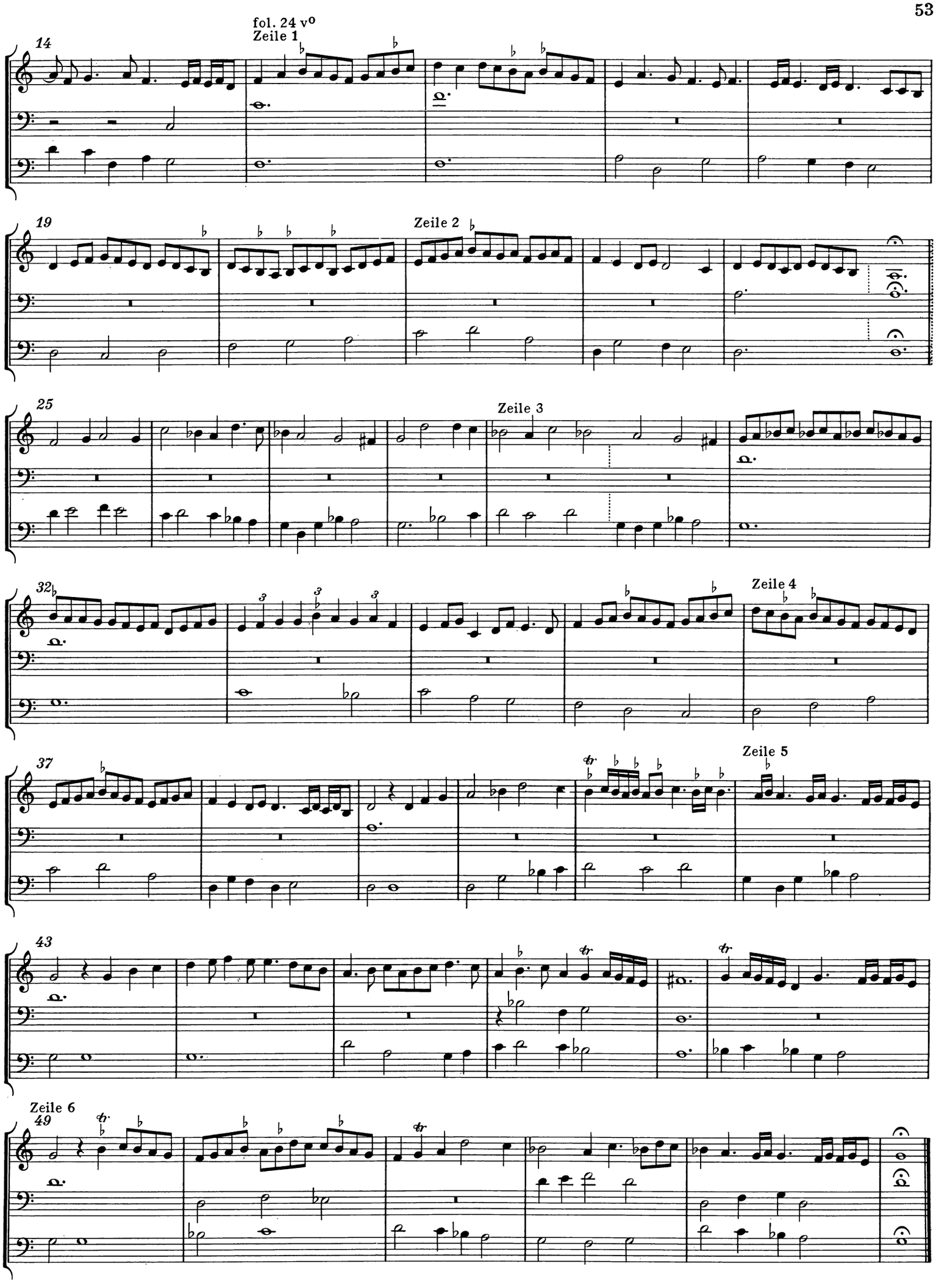
Zeile 6





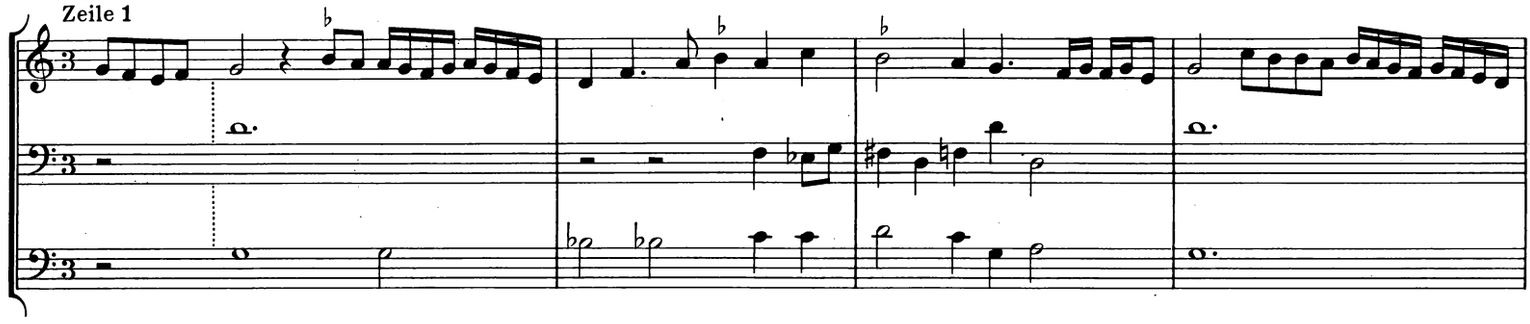
Nº 49. Sequitur adhuc semel Ellend und Jamer



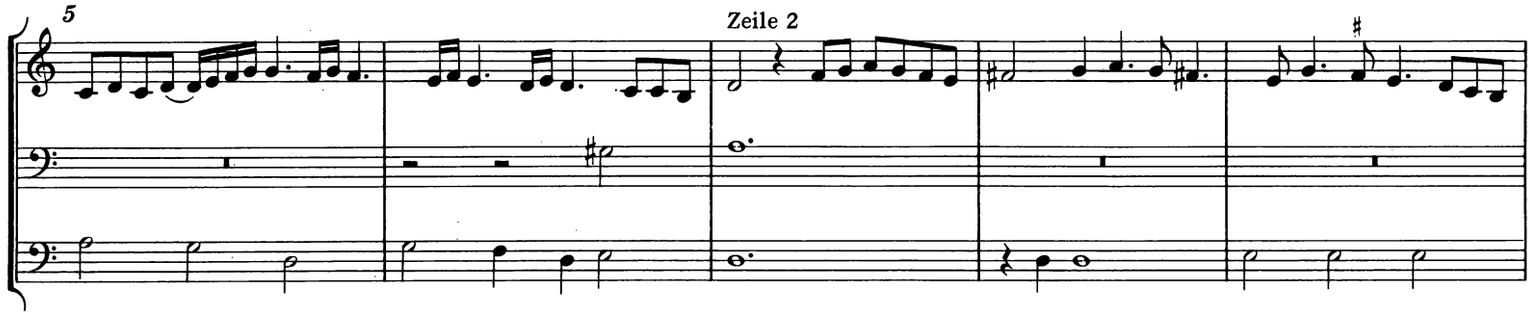

fol. 24 v°
Zeile 1
14
19
Zeile 2
25
Zeile 3
32
Zeile 4
37
Zeile 5
43
Zeile 6
49

Nº 50. Ellend ist gemeyn

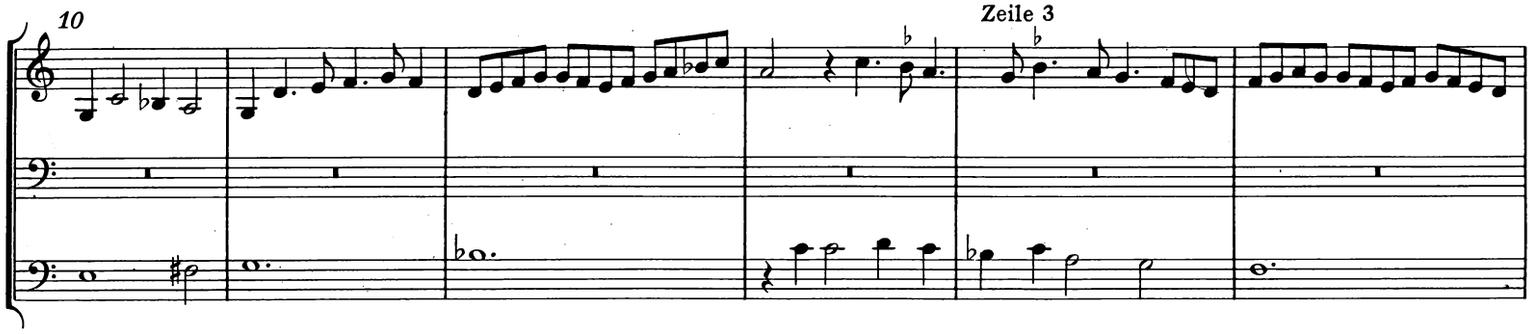
fol. 25 r°
Zeile 1



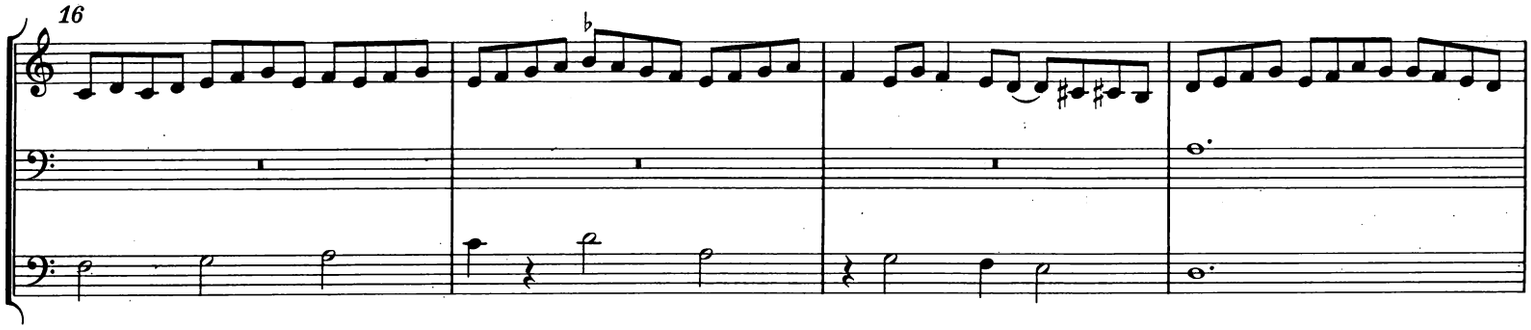
5 Zeile 2



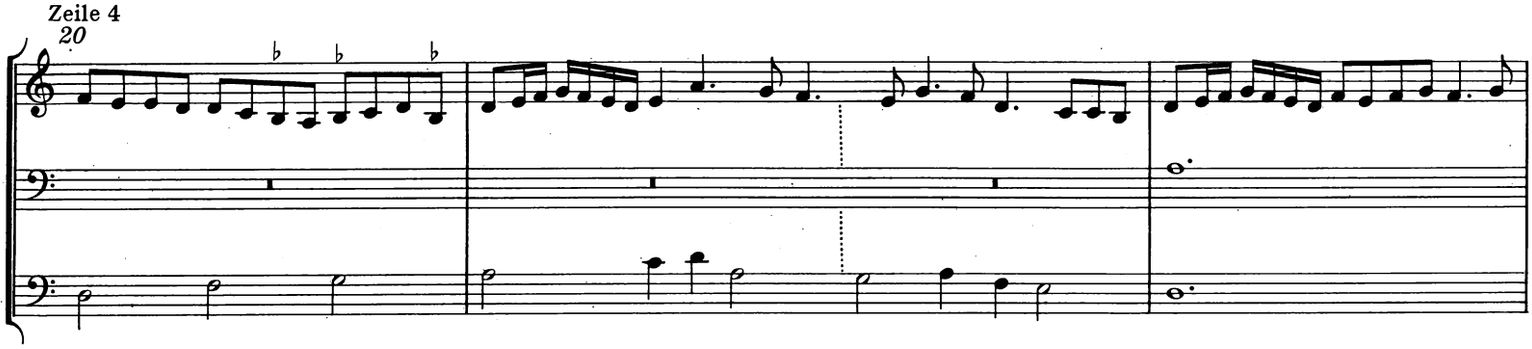
10 Zeile 3

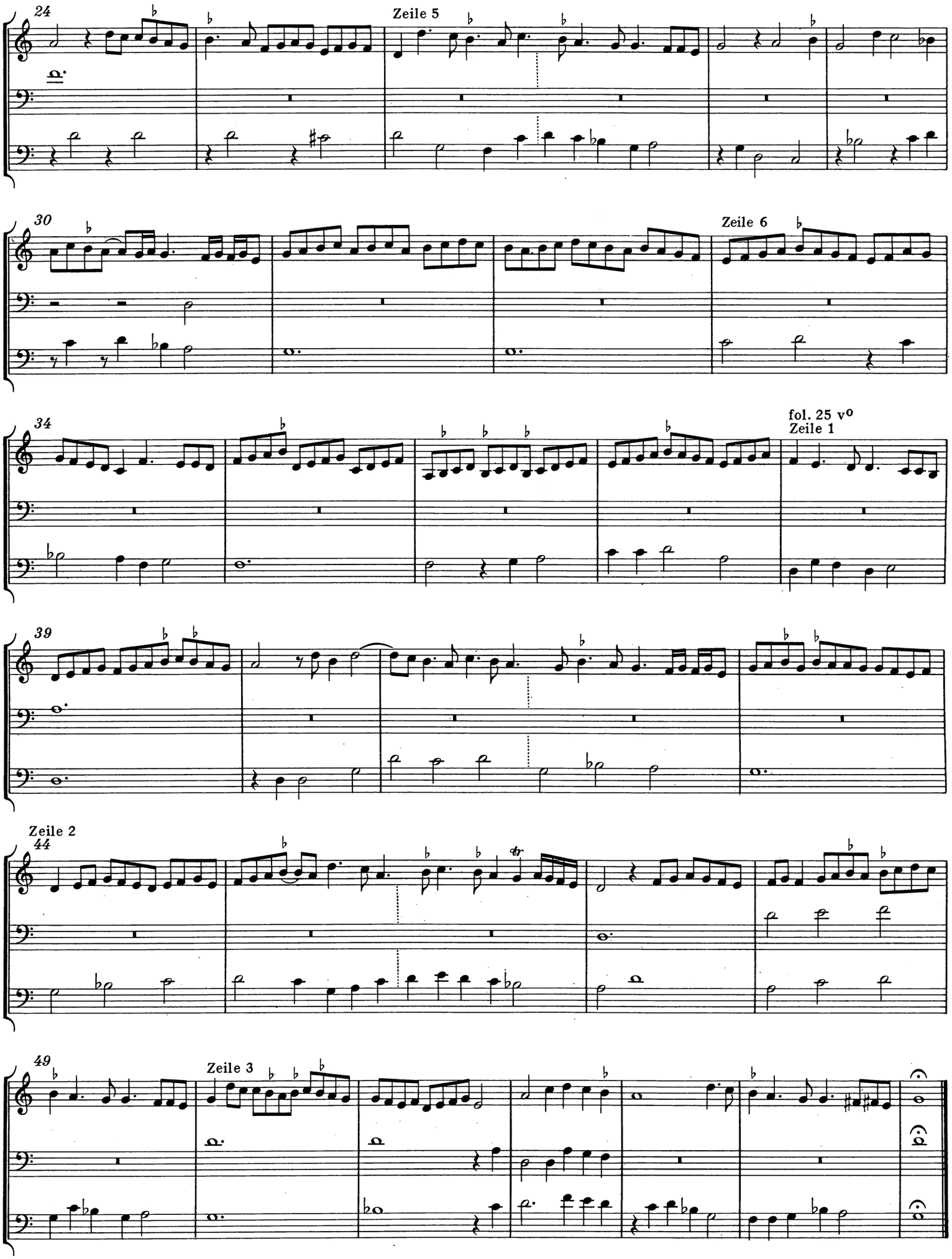


16

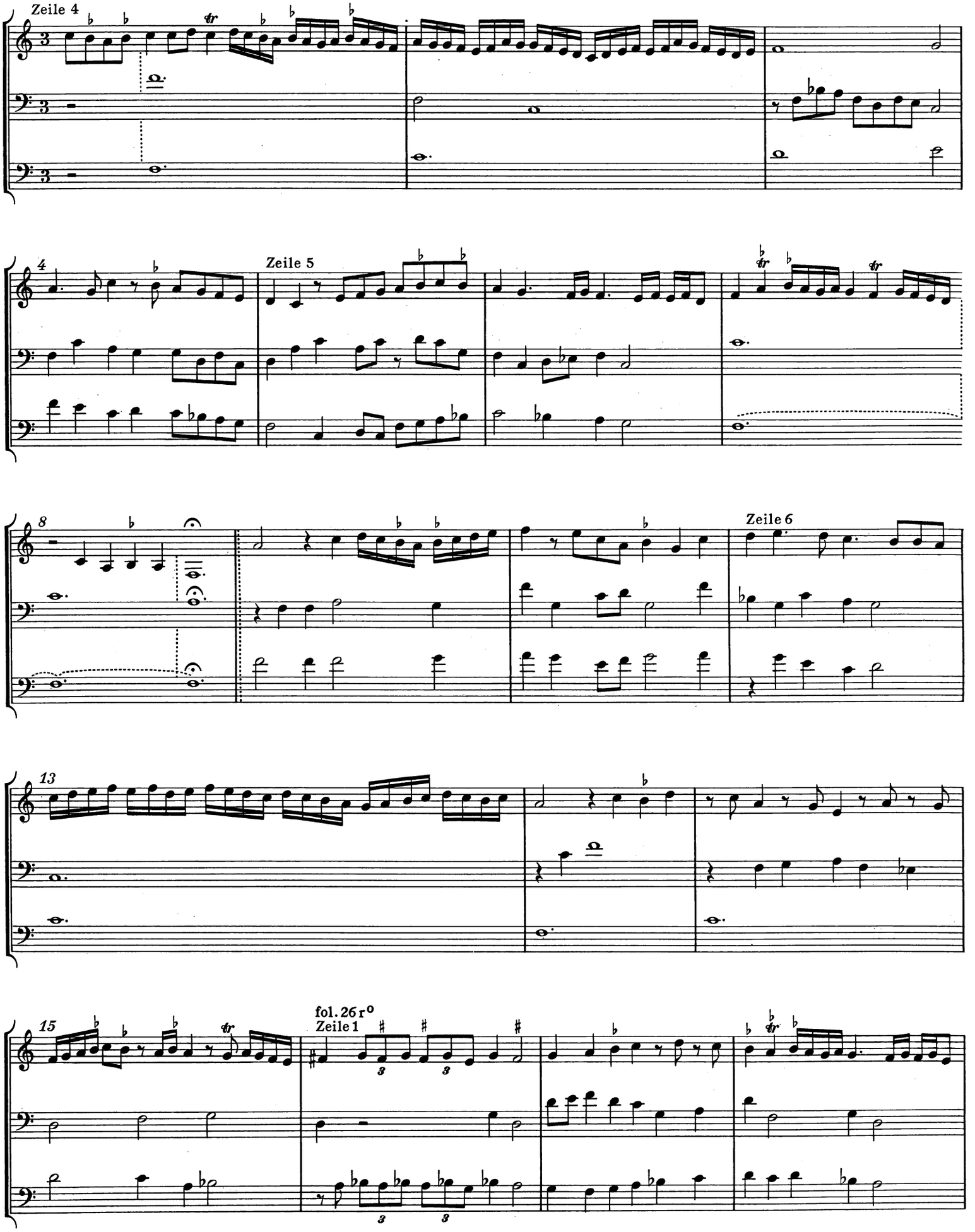


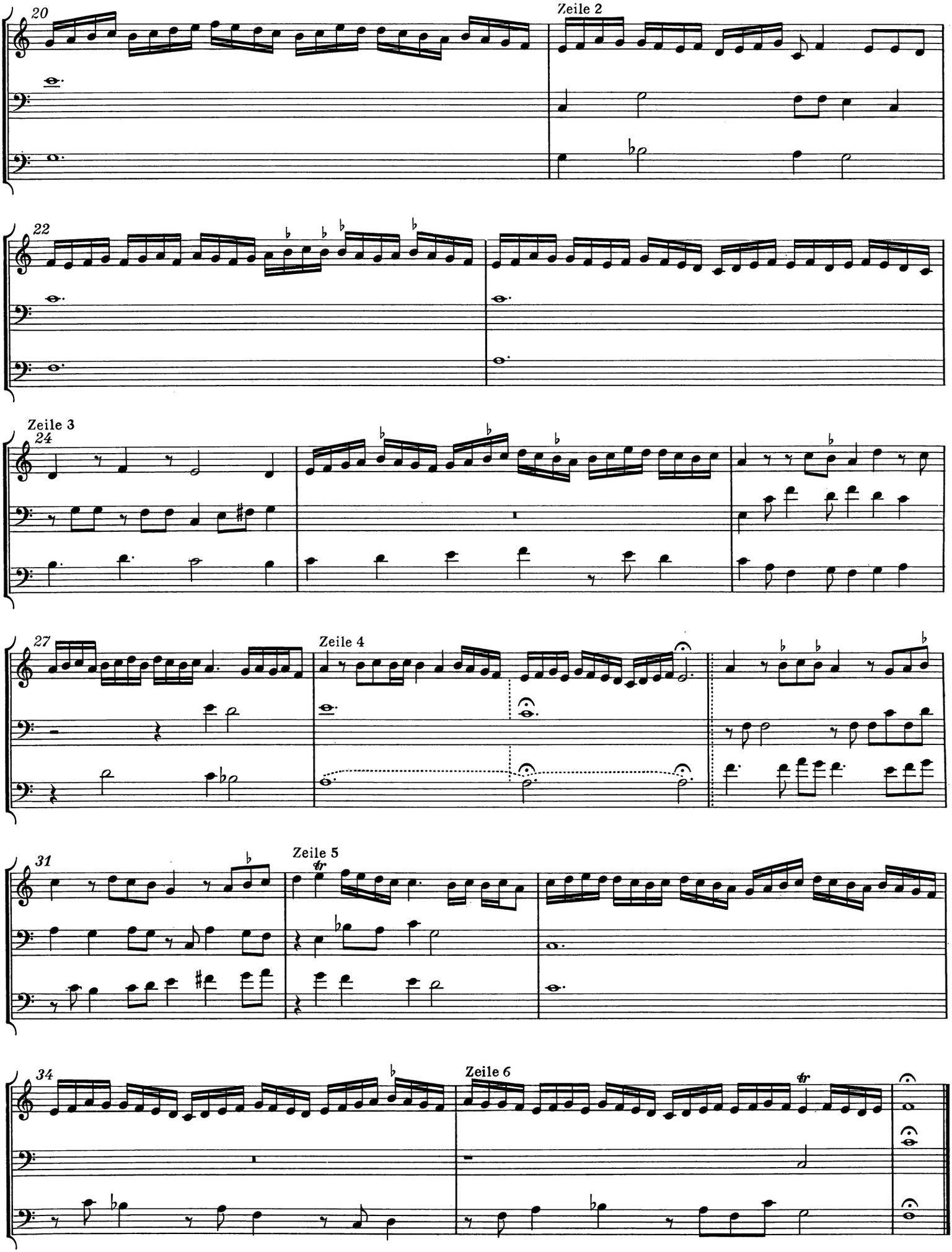
Zeile 4
20



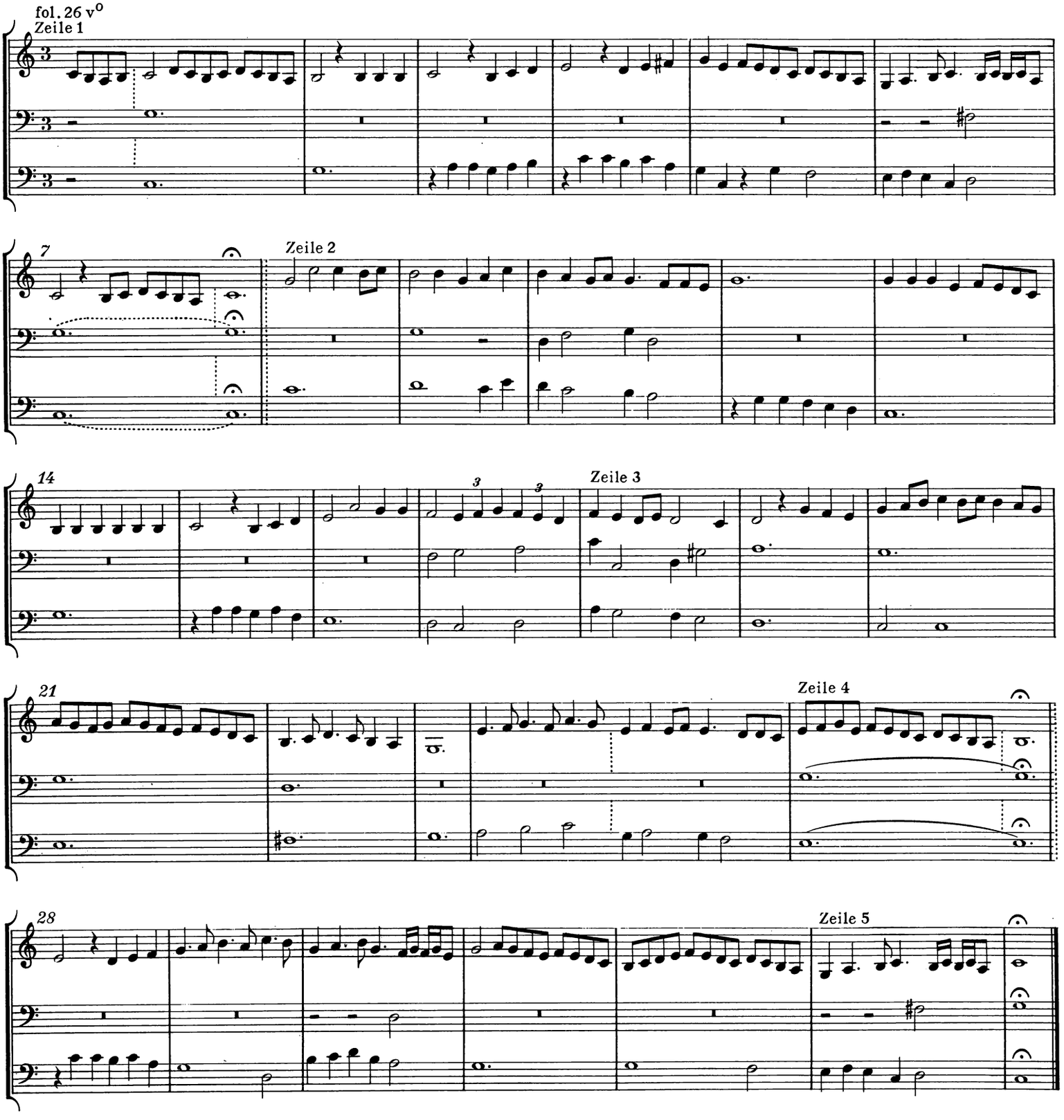

24
Zeile 5
30
Zeile 6
34
fol. 25 v°
Zeile 1
39
Zeile 2
44
49
Zeile 3

Nº 51. Vil lieber zit

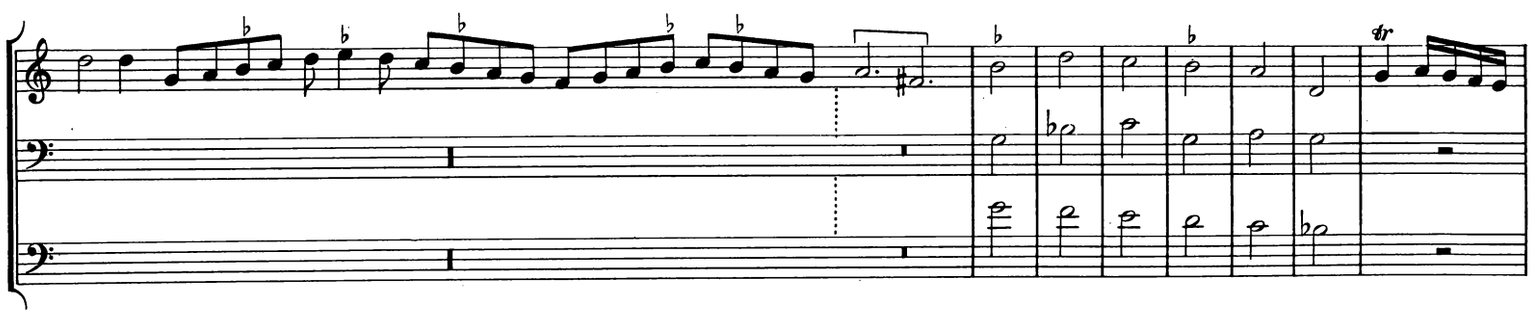


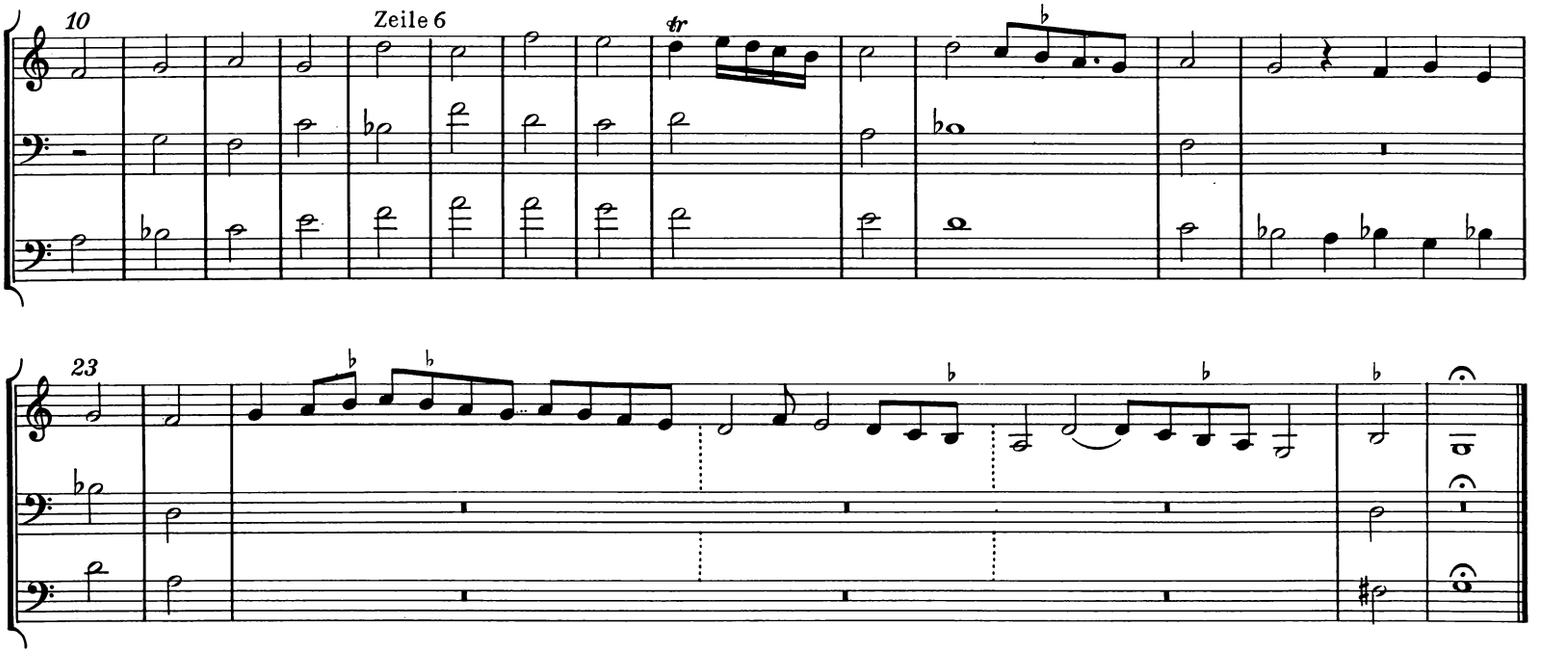

20
Zeile 2
22
Zeile 3
24
27
Zeile 4
31
Zeile 5
tr
34
Zeile 6
tr

Nº 52. Vil lieber zit. Jo götz

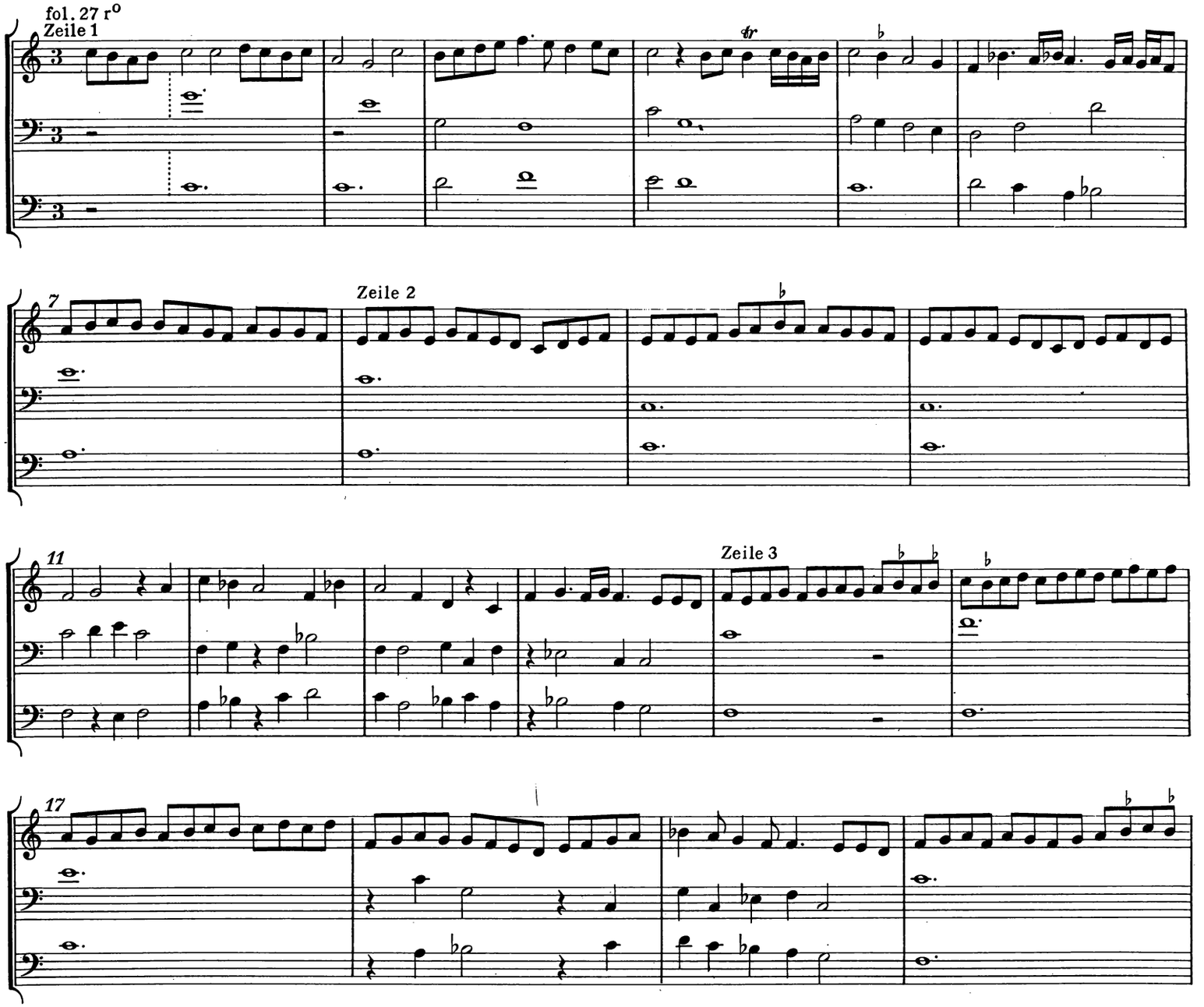


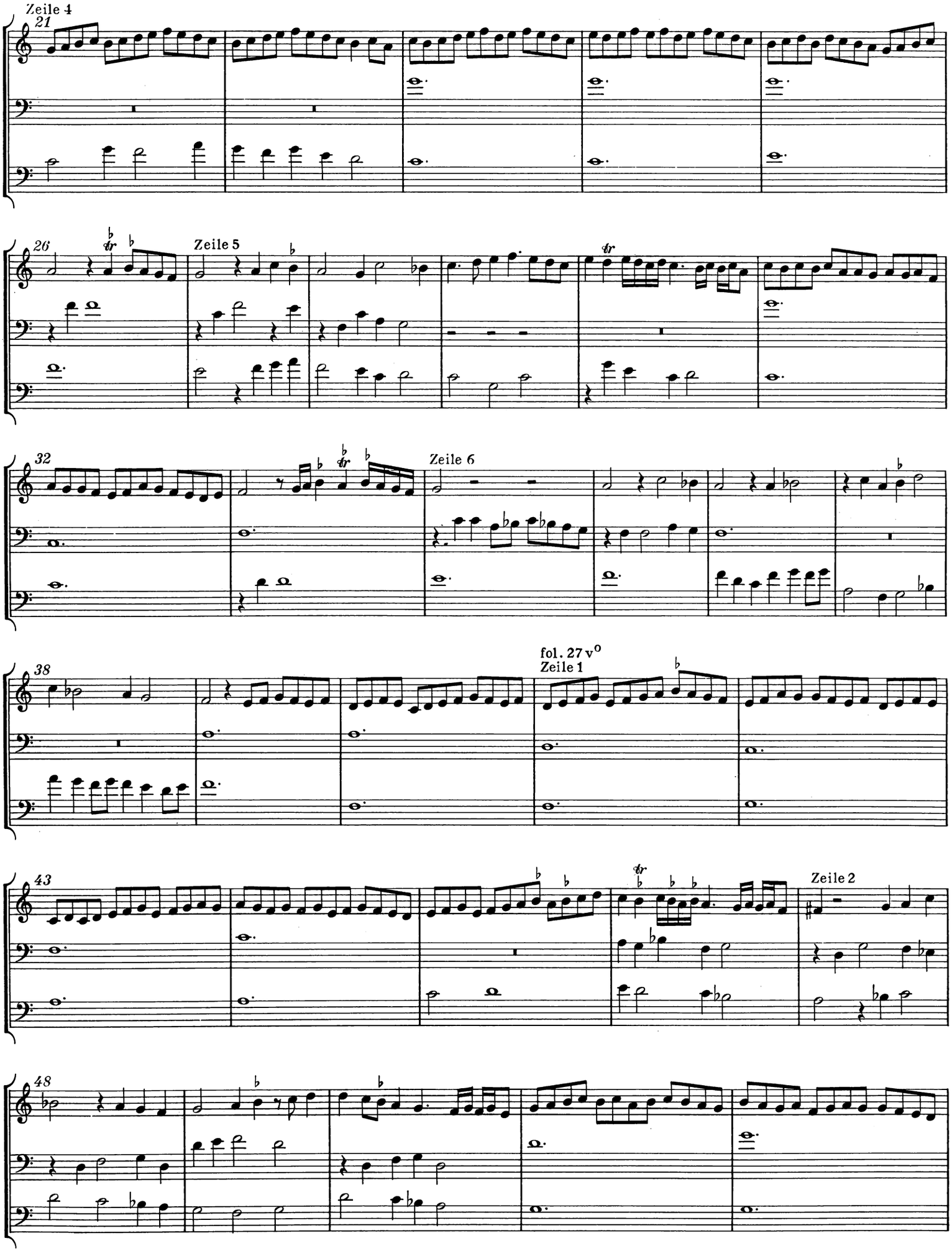
Nº 53. Præambulum super G

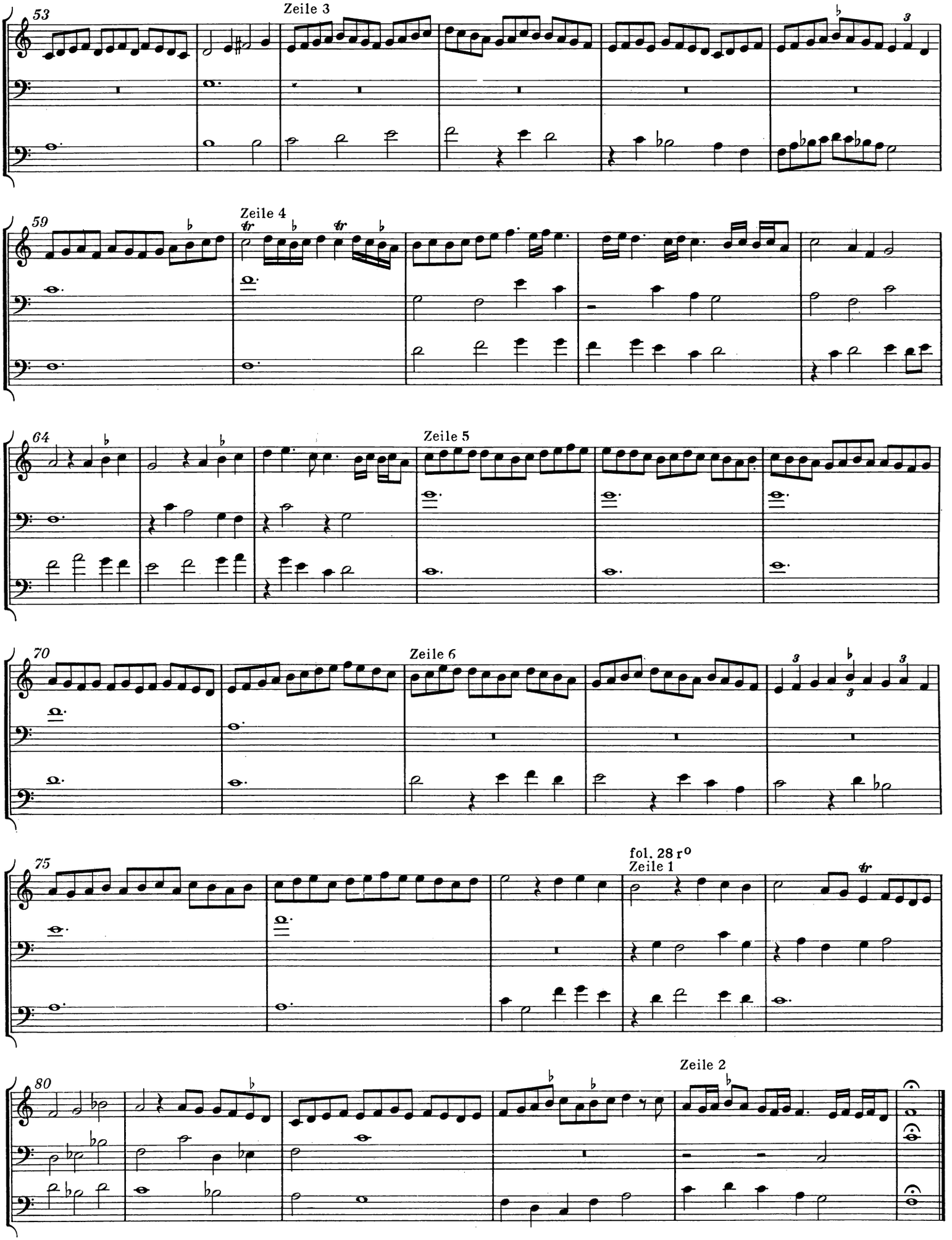




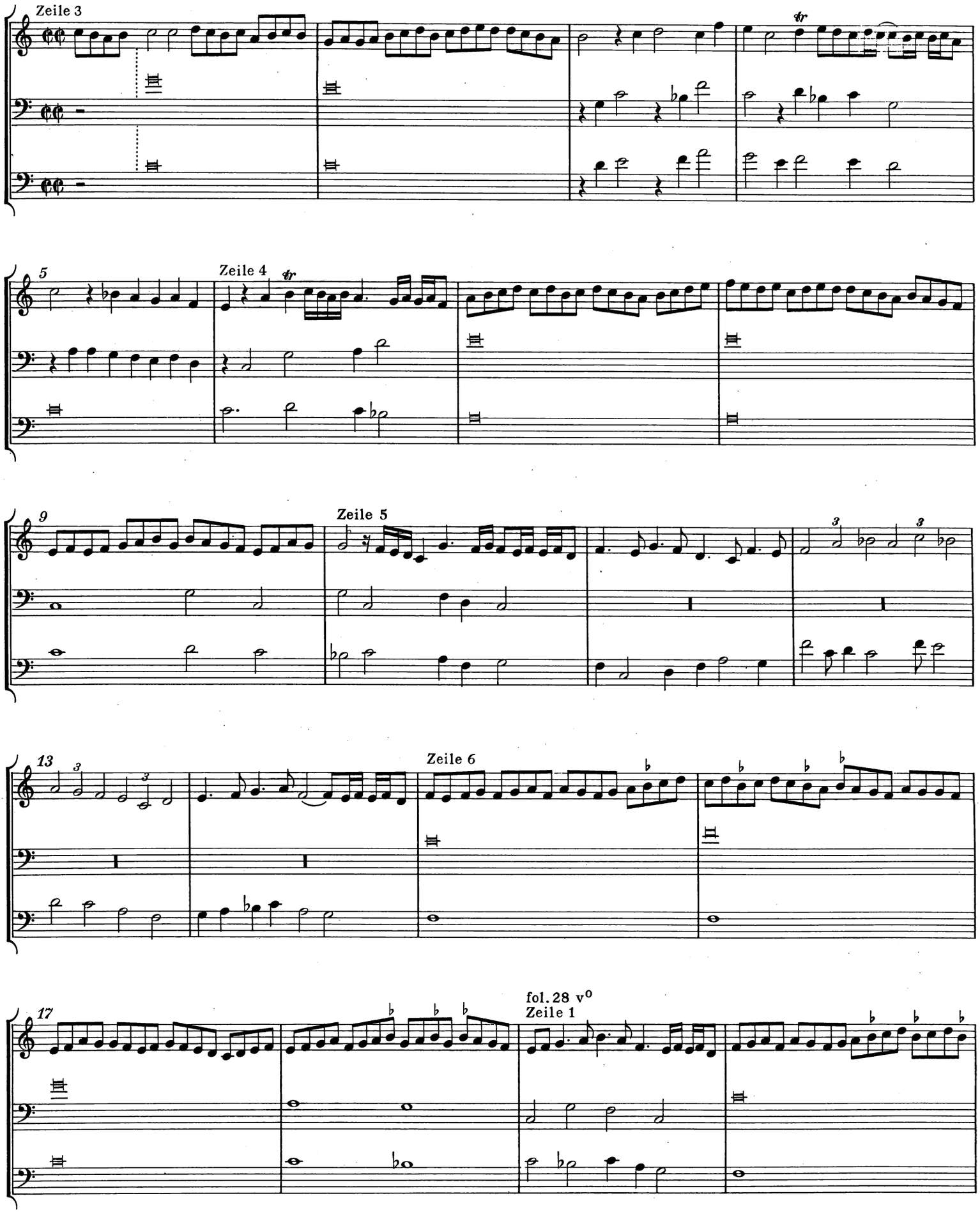
Nº 54. Longus tenor

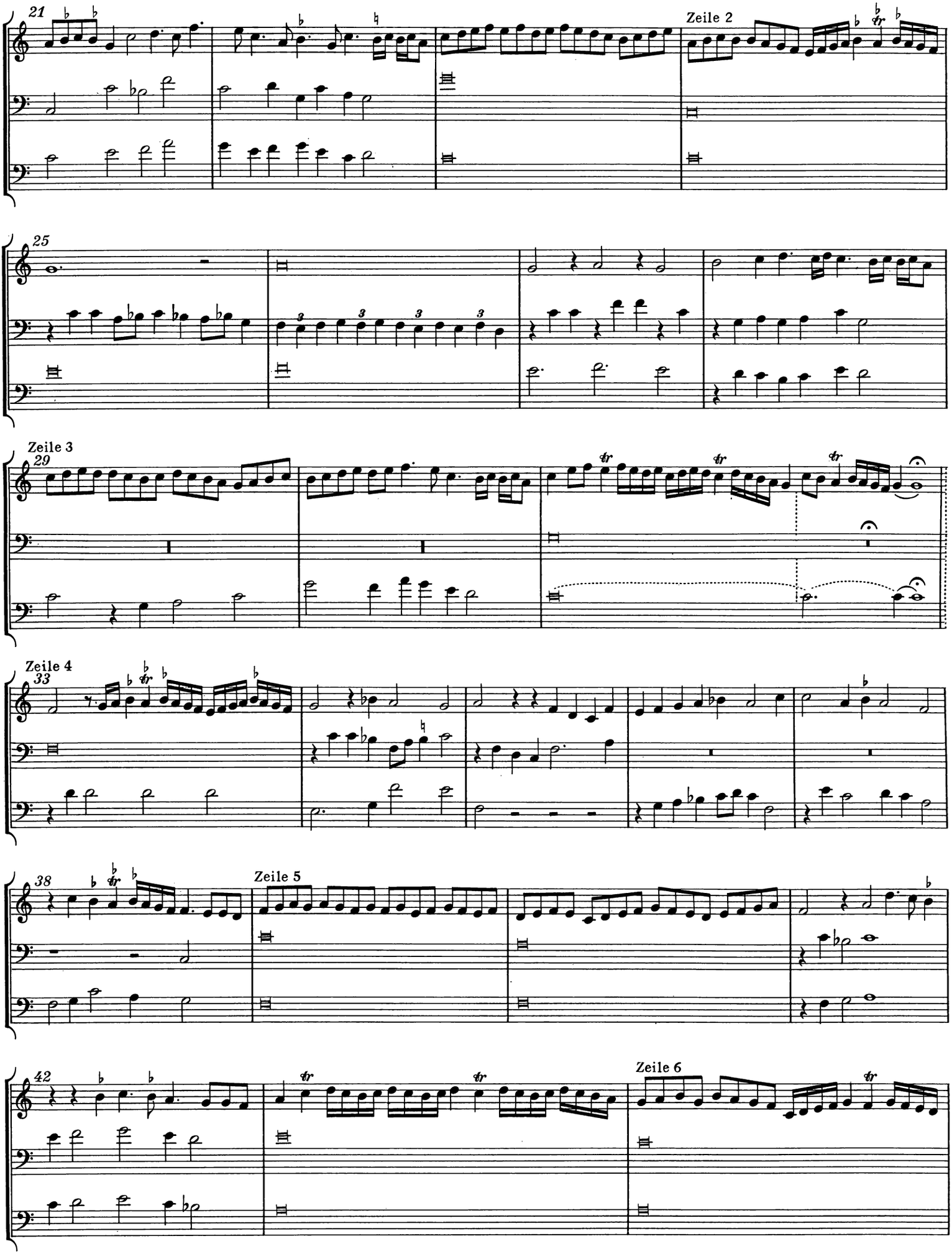


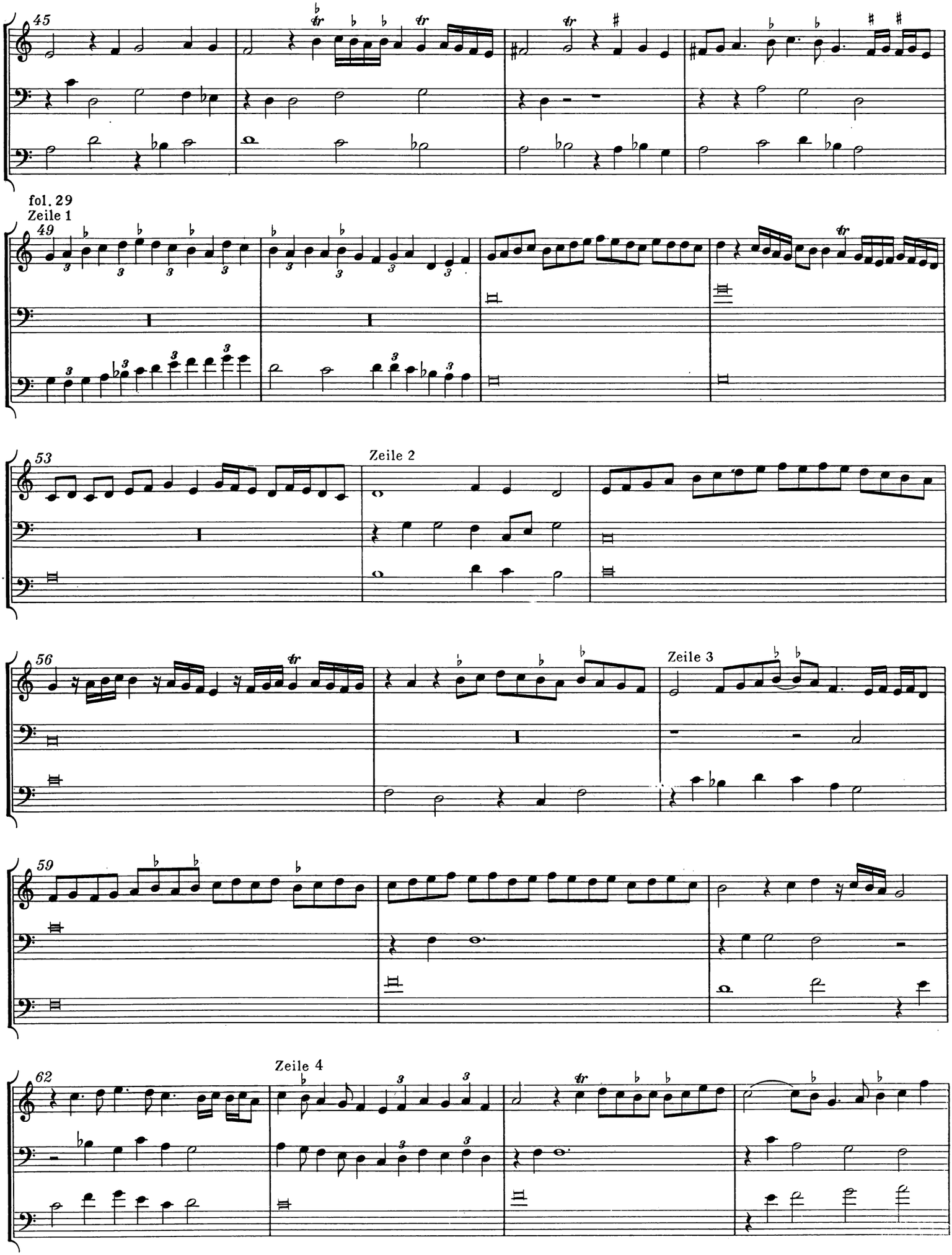

Zeile 4
21
26
Zeile 5
32
Zeile 6
38
fol. 27 v°
Zeile 1
43
Zeile 2
48

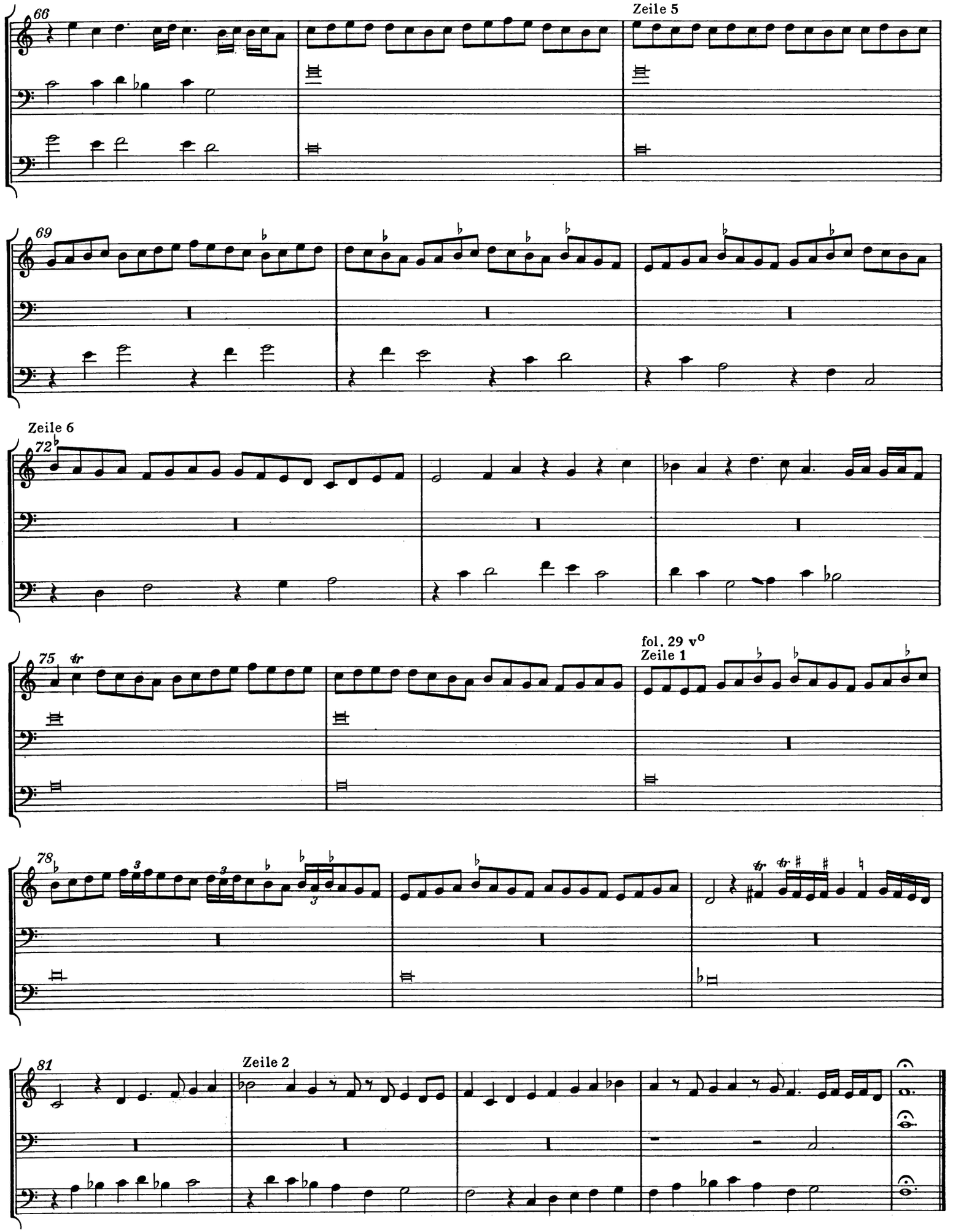

53
Zeile 3
59
Zeile 4
64
Zeile 5
70
Zeile 6
75
fol. 28 r°
Zeile 1
80
Zeile 2

Nº 55. Sequitur adhuc semel longus tenor 4or notarum

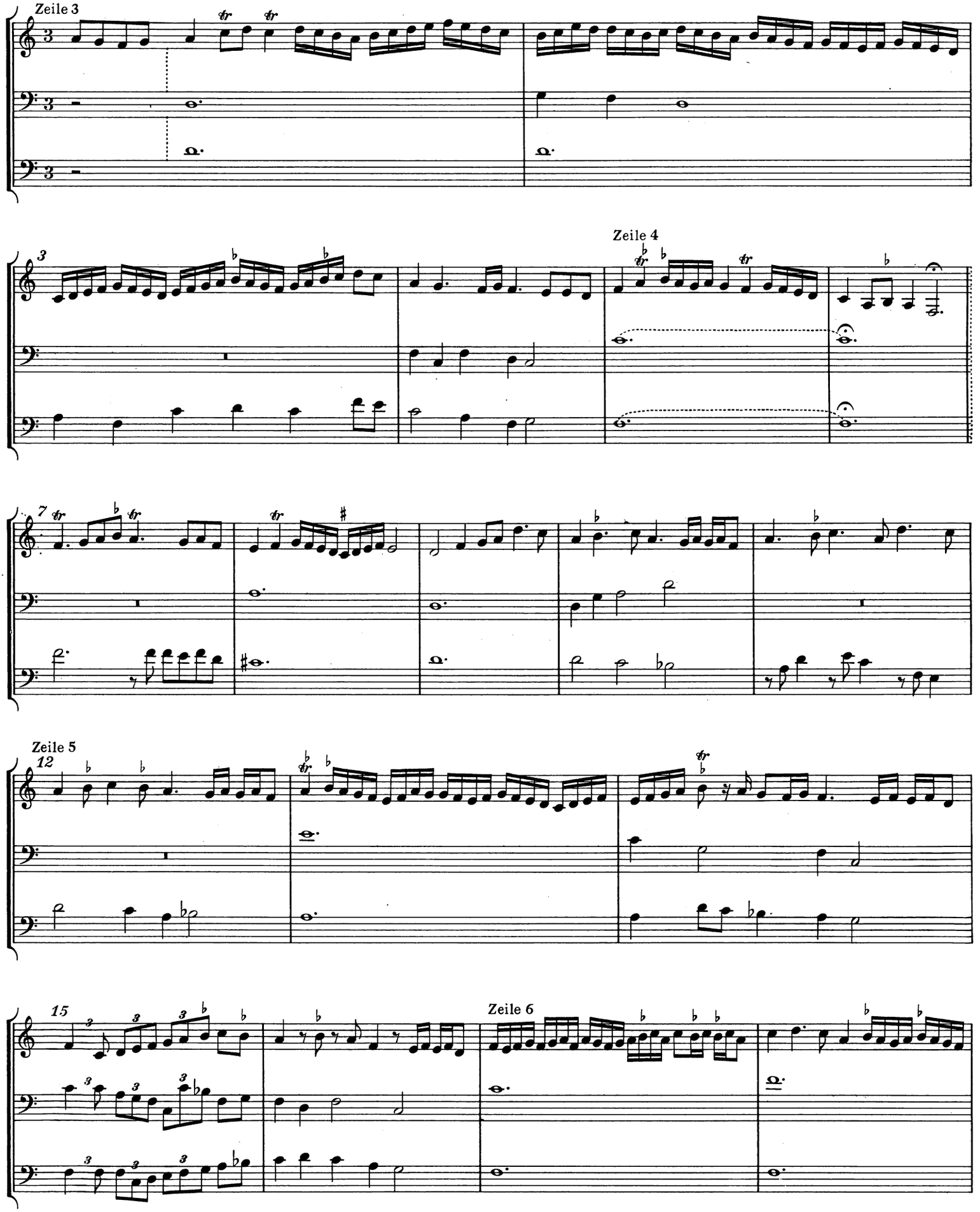



21
Zeile 2
25
Zeile 3
29
Zeile 4
33
38
Zeile 5
42
Zeile 6

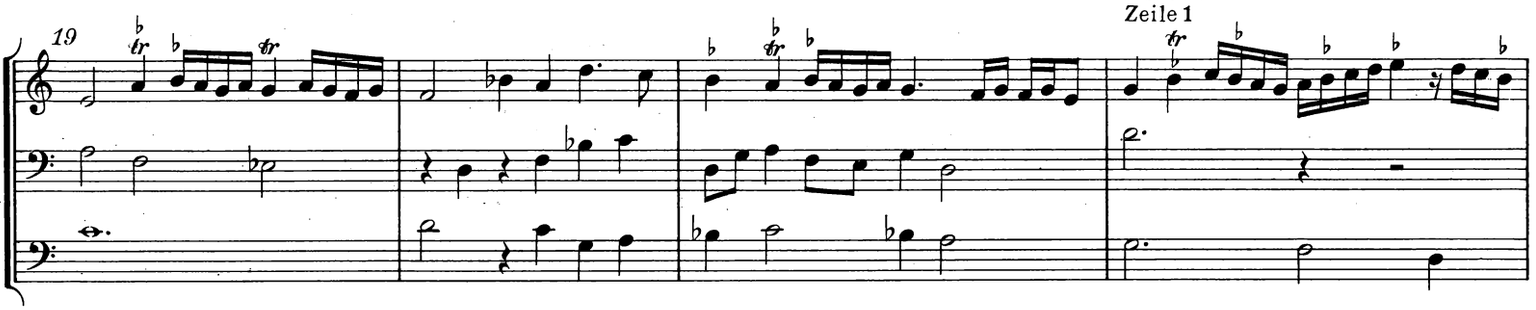

45
fol. 29
Zeile 1
49
53
Zeile 2
56
Zeile 3
59
62
Zeile 4

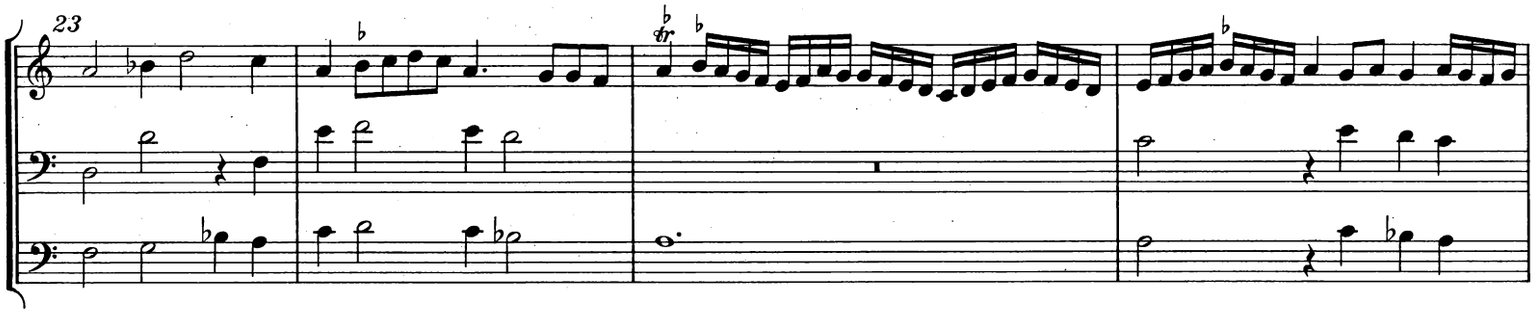

66
Zeile 5
69
Zeile 6
72
75
fol. 29 v°
Zeile 1
78
81
Zeile 2

Nº 56. Collinit 3m notarum

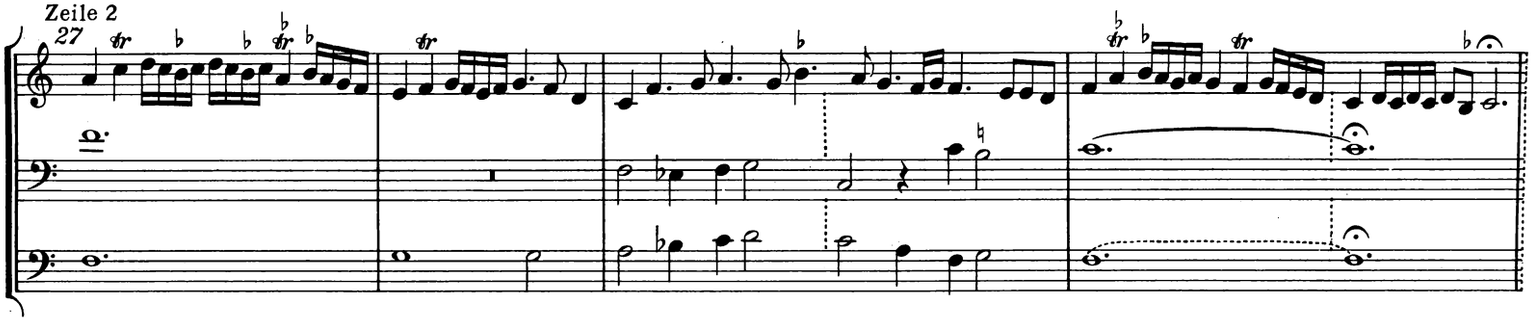


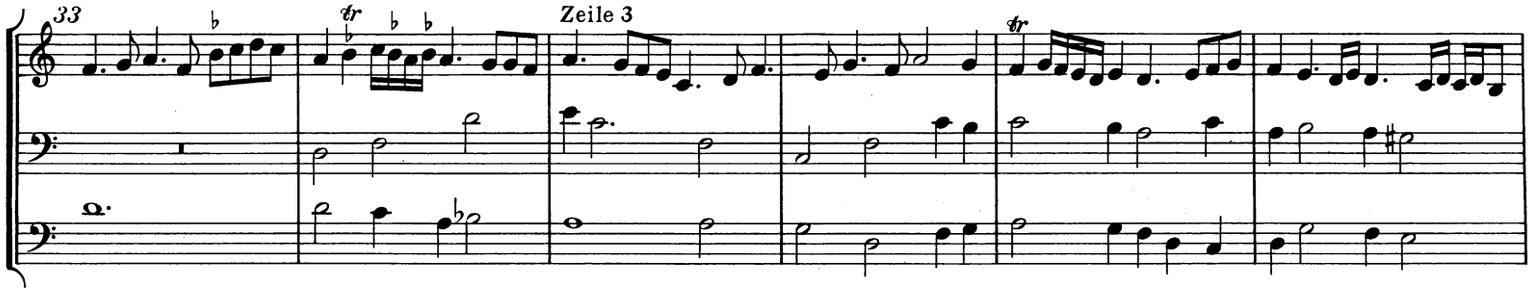
fol. 30 r°
Zeile 1

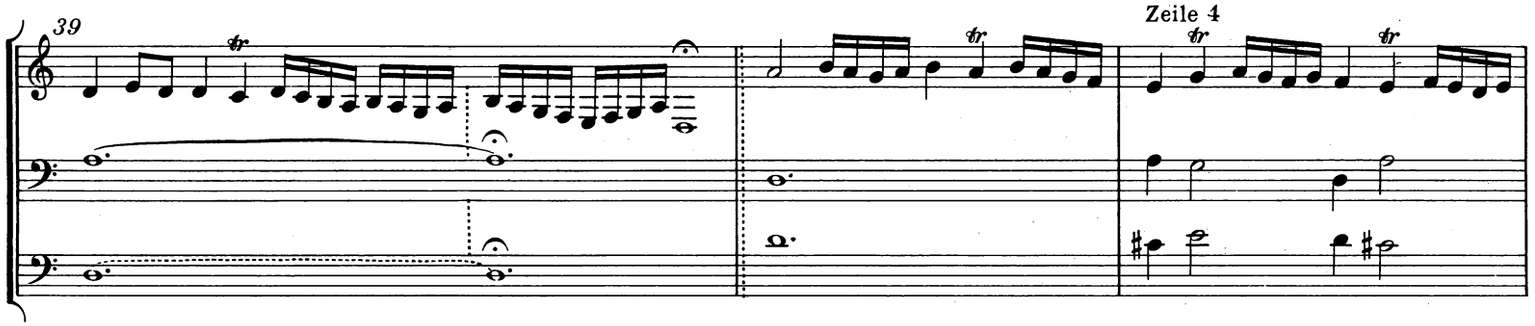


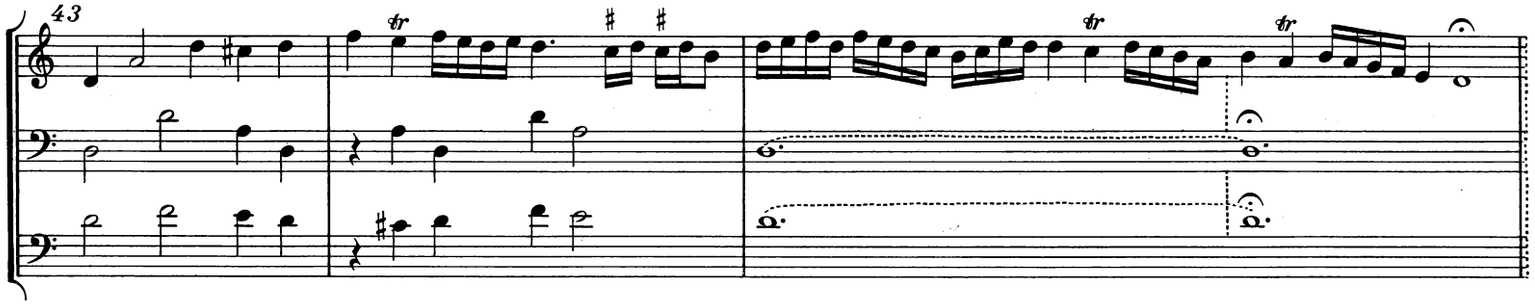


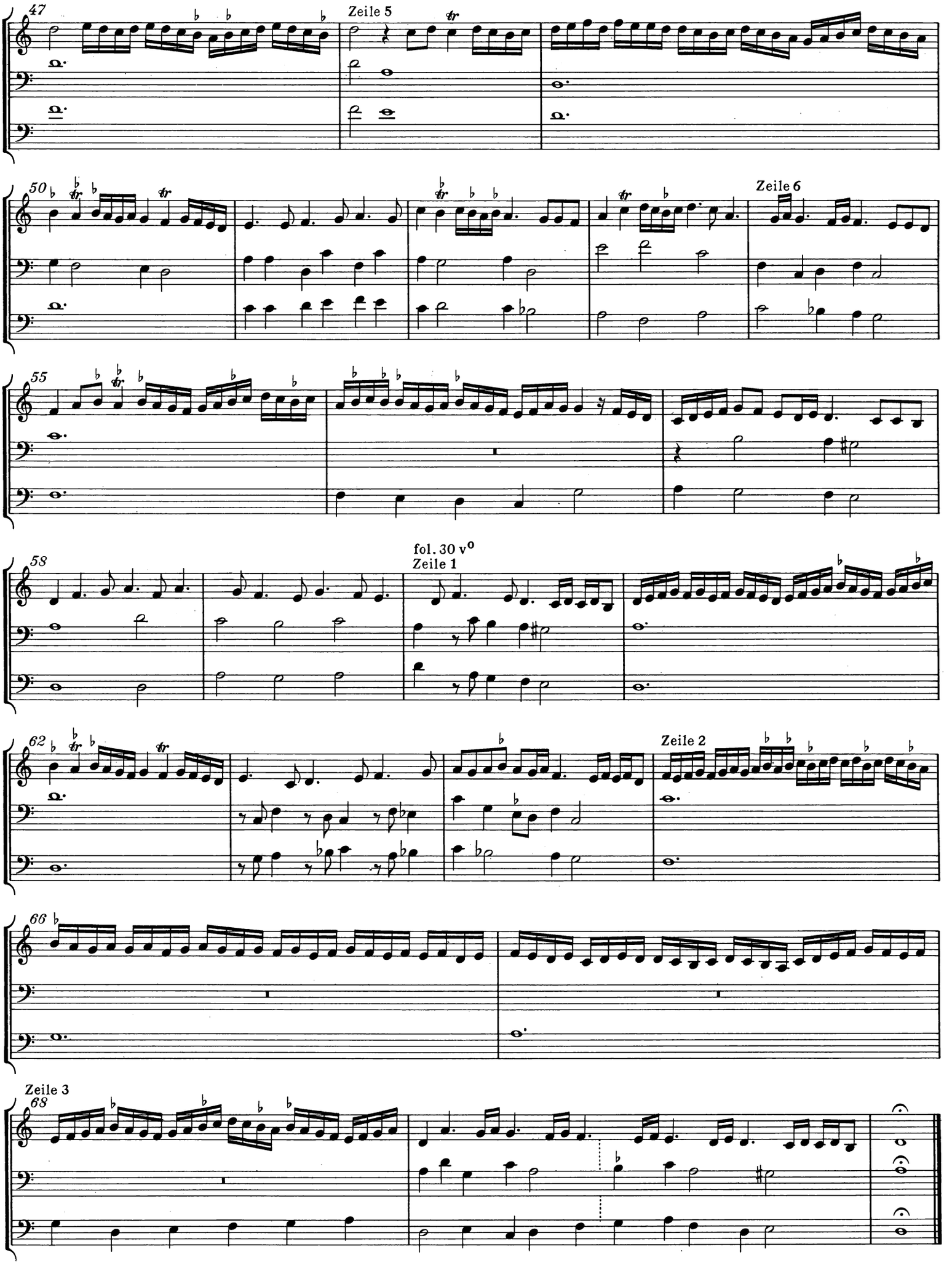
Zeile 2



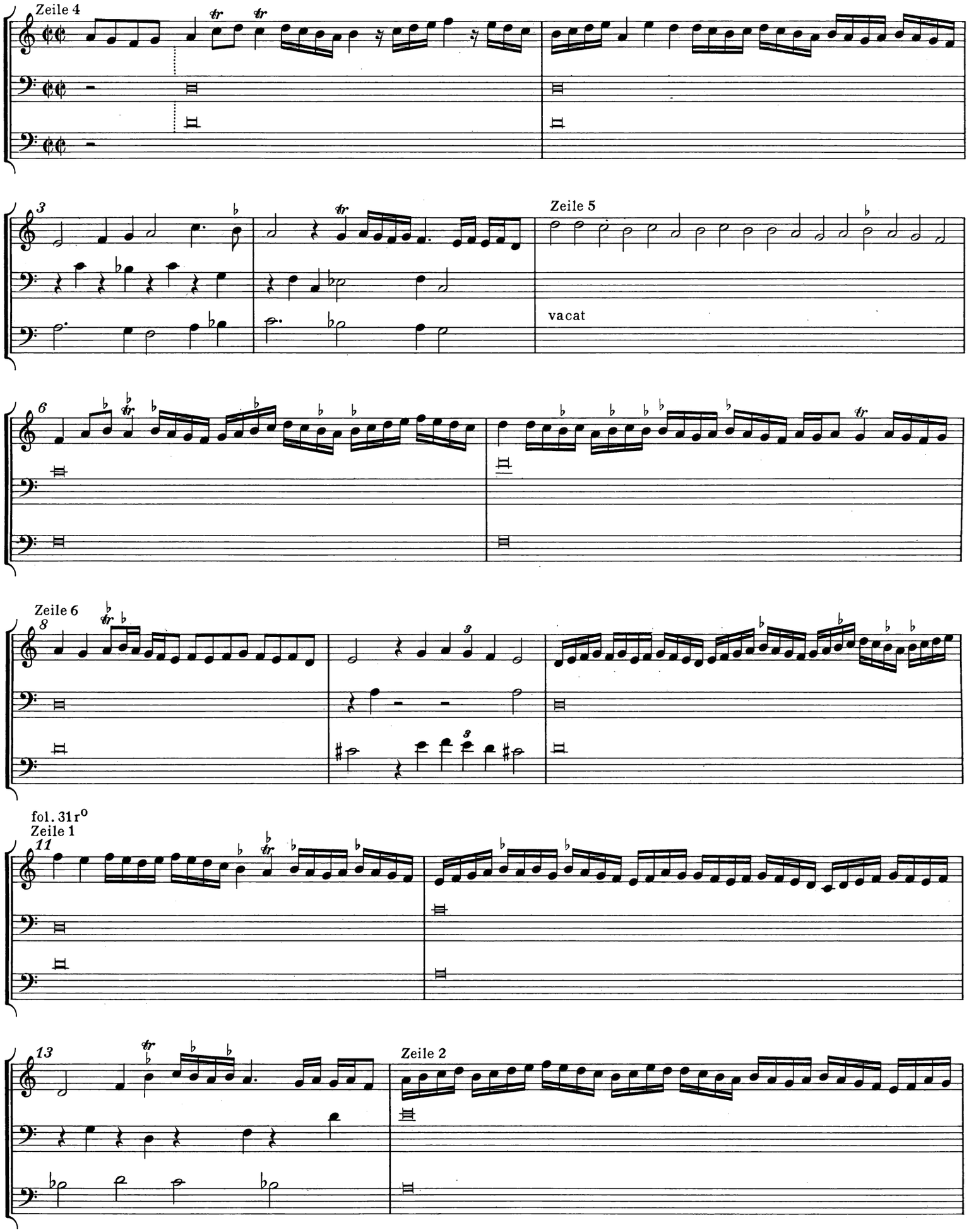


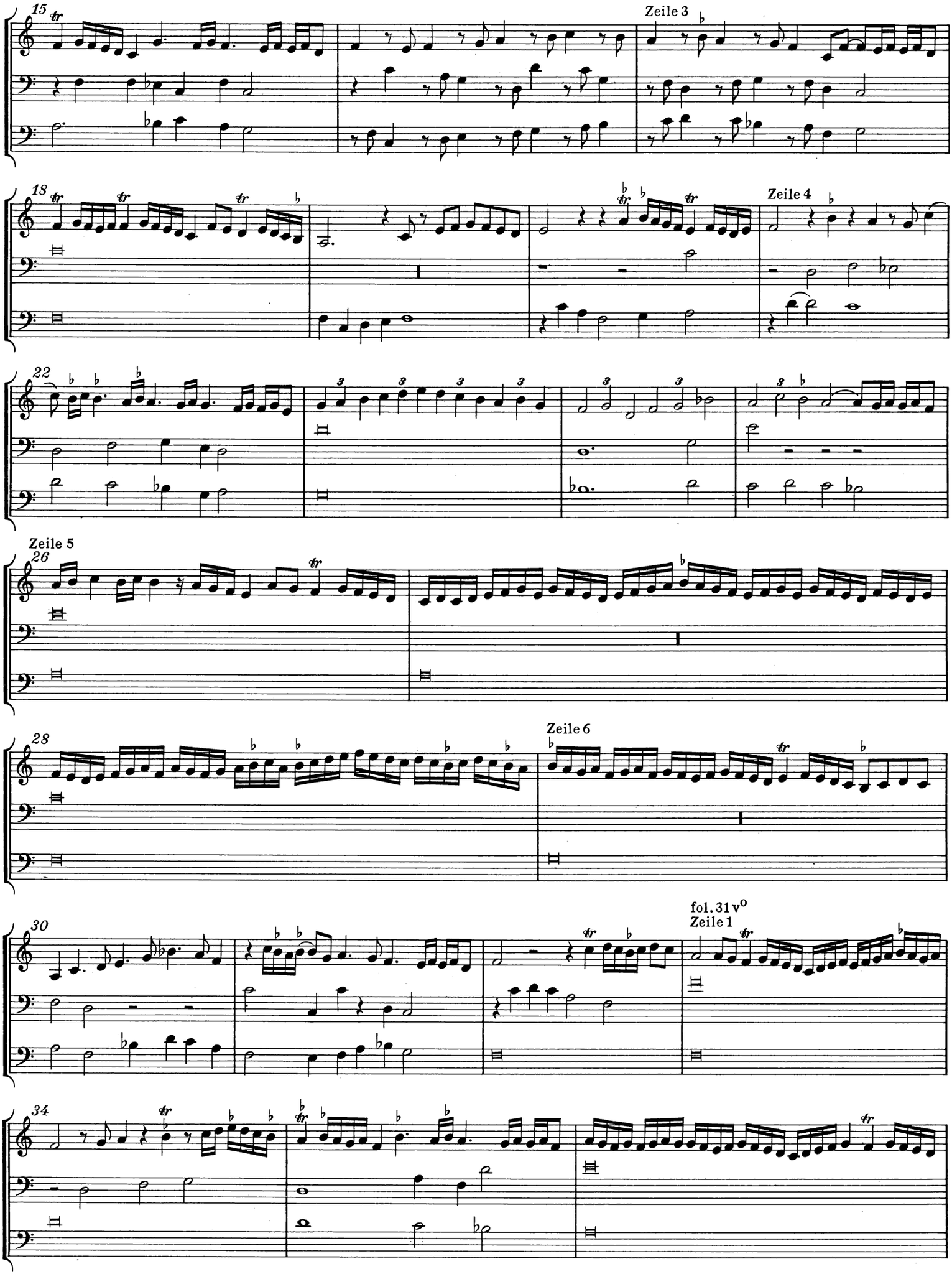





47
Zeile 5
50
Zeile 6
55
58
fol. 30 v°
Zeile 1
62
Zeile 2
66
Zeile 3
68

Nº 57. Sequitur ad huc semel Collinit 4or notarum




15
Zeile 3
18
Zeile 4
22
Zeile 5
26
Zeile 6
28
30
fol. 31 v°
Zeile 1
34

Zeile 2

37

39 tr

Zeile 3

42

Zeile 4

45

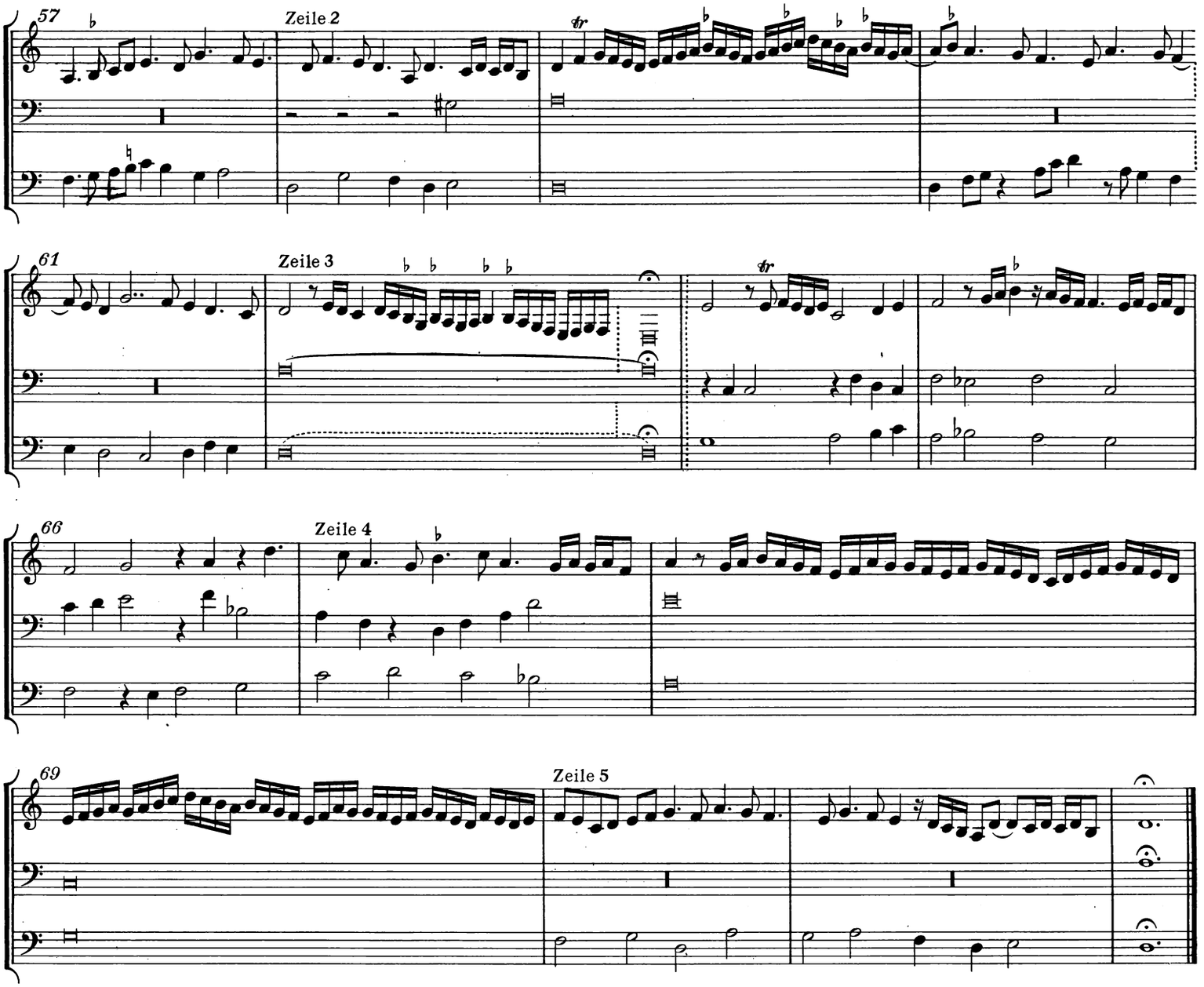
Zeile 5

48

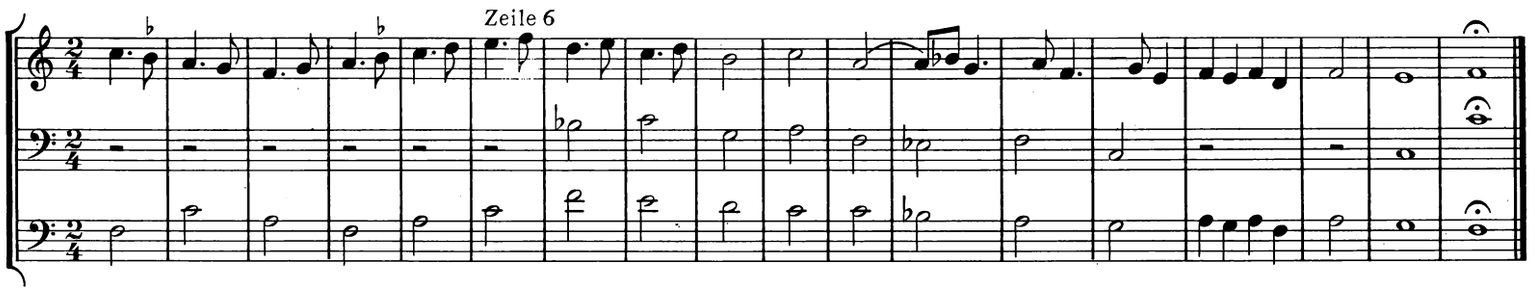
51

fol. 32r°
Zeile 1

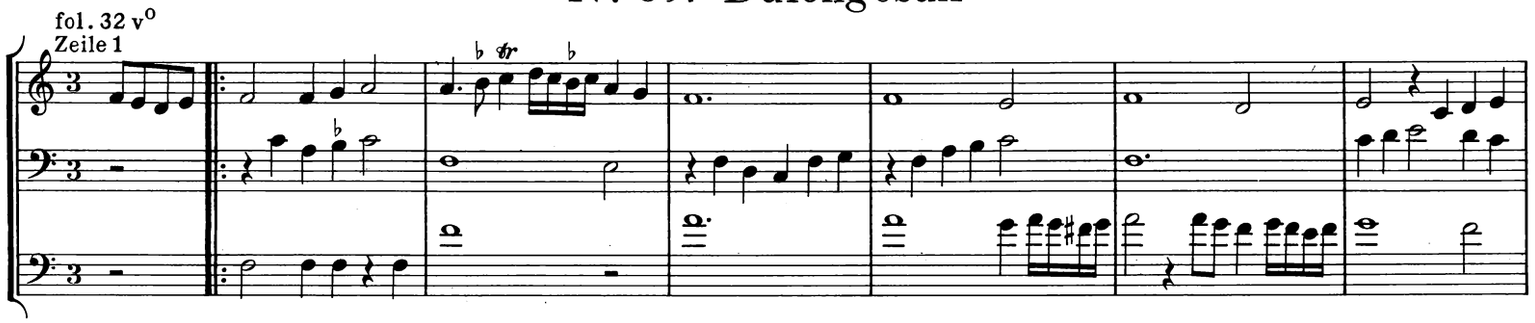
54

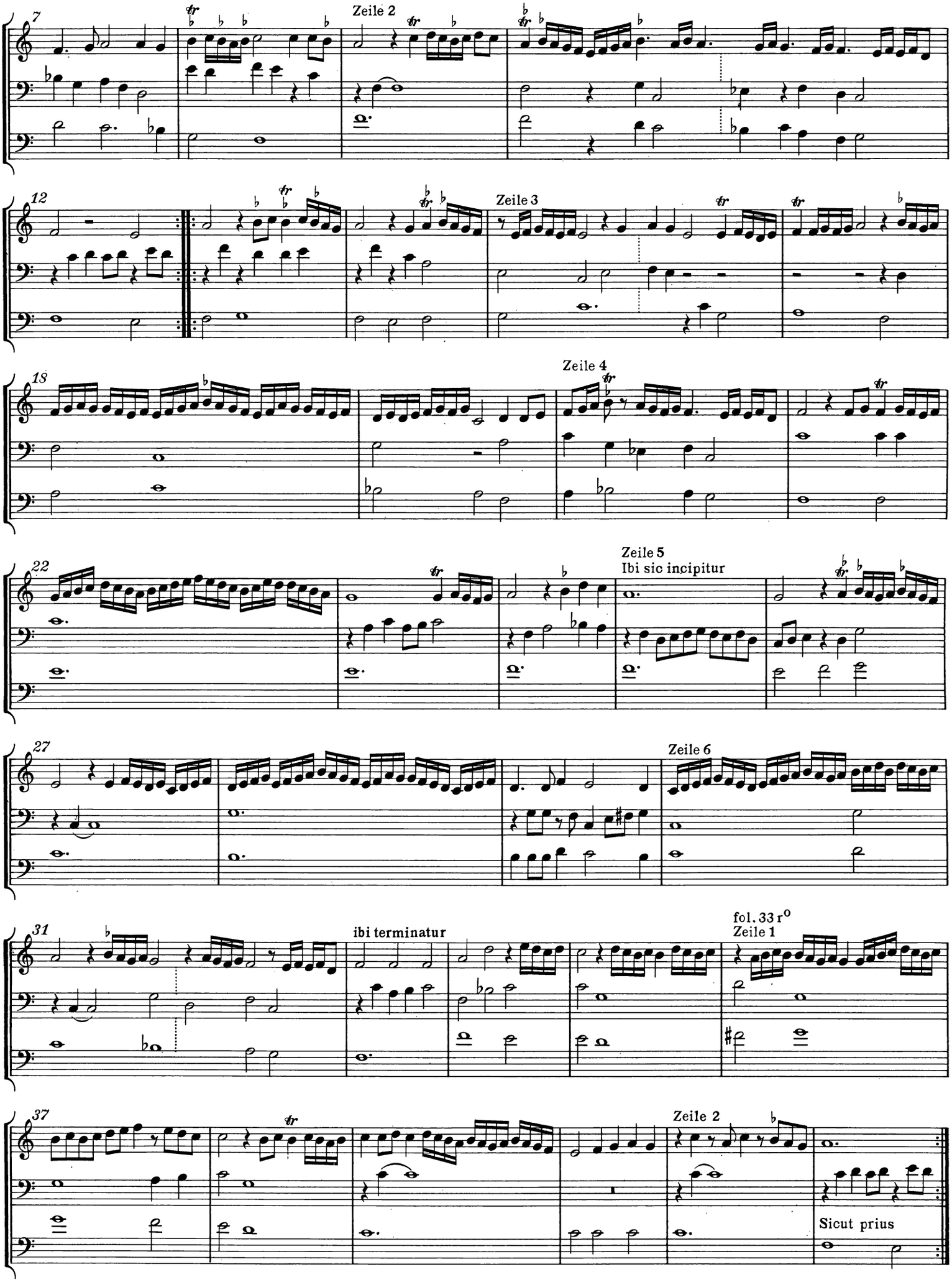


Nº 58. Præambulum super f

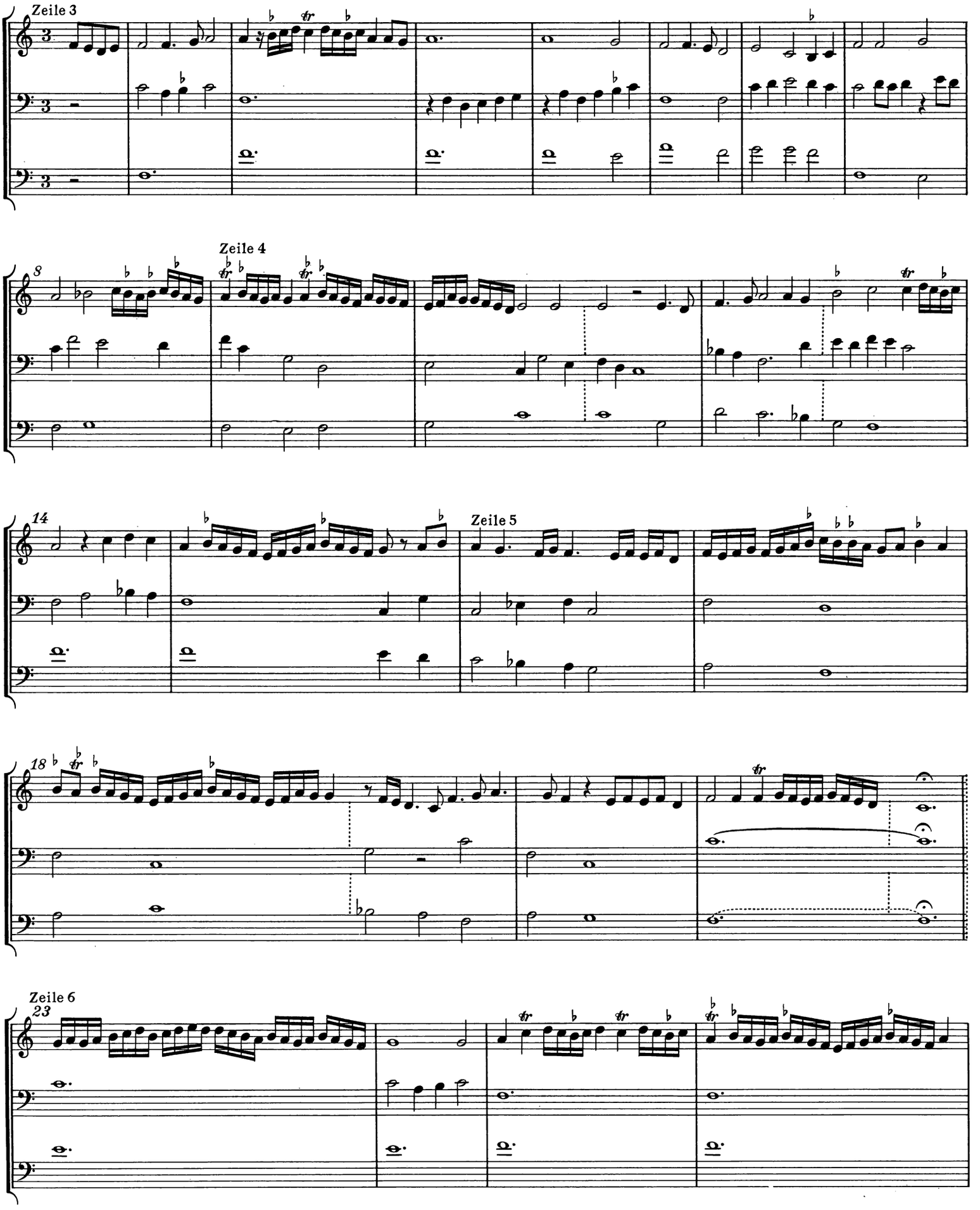


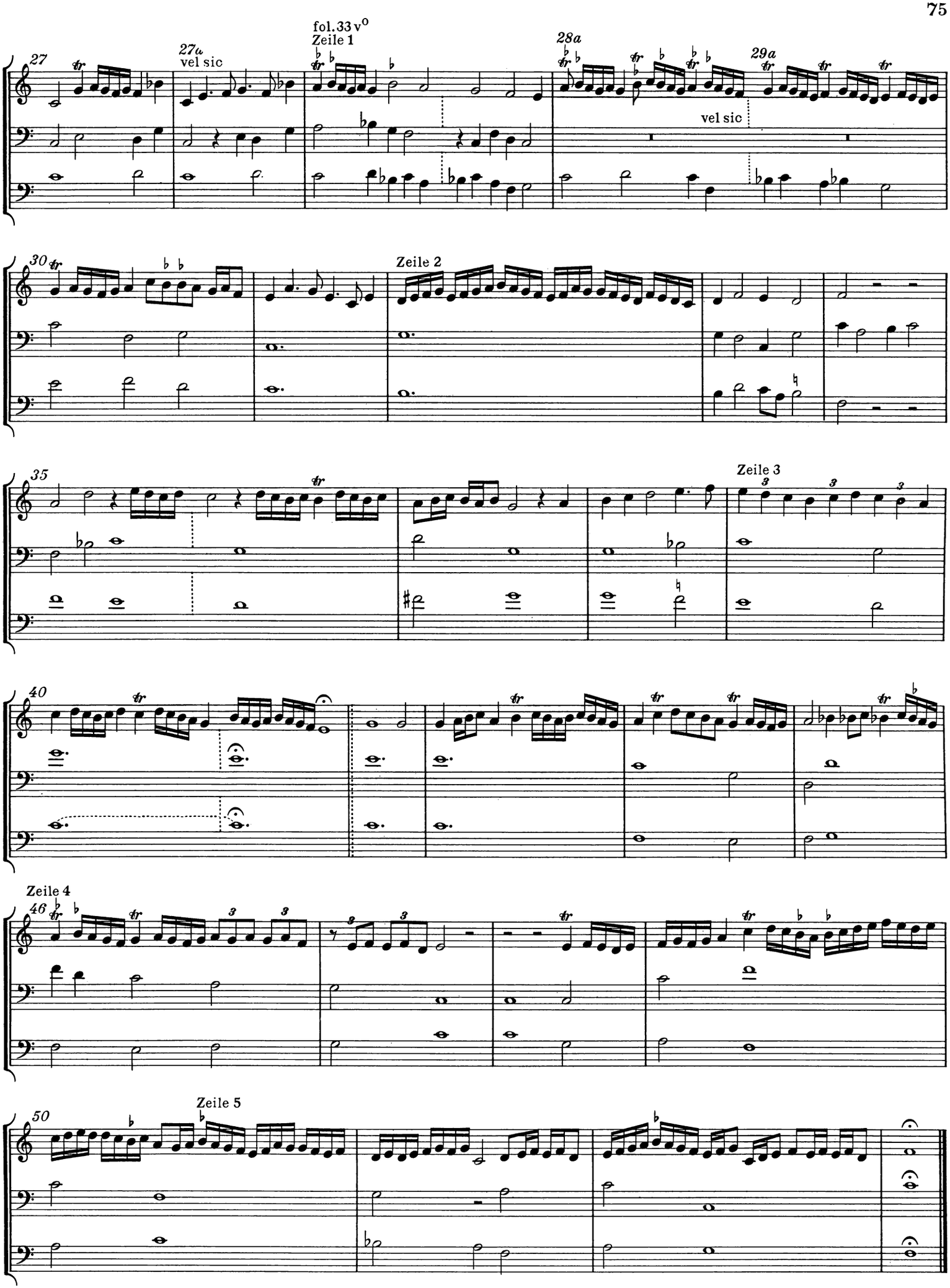
Nº 59. Dulongesux



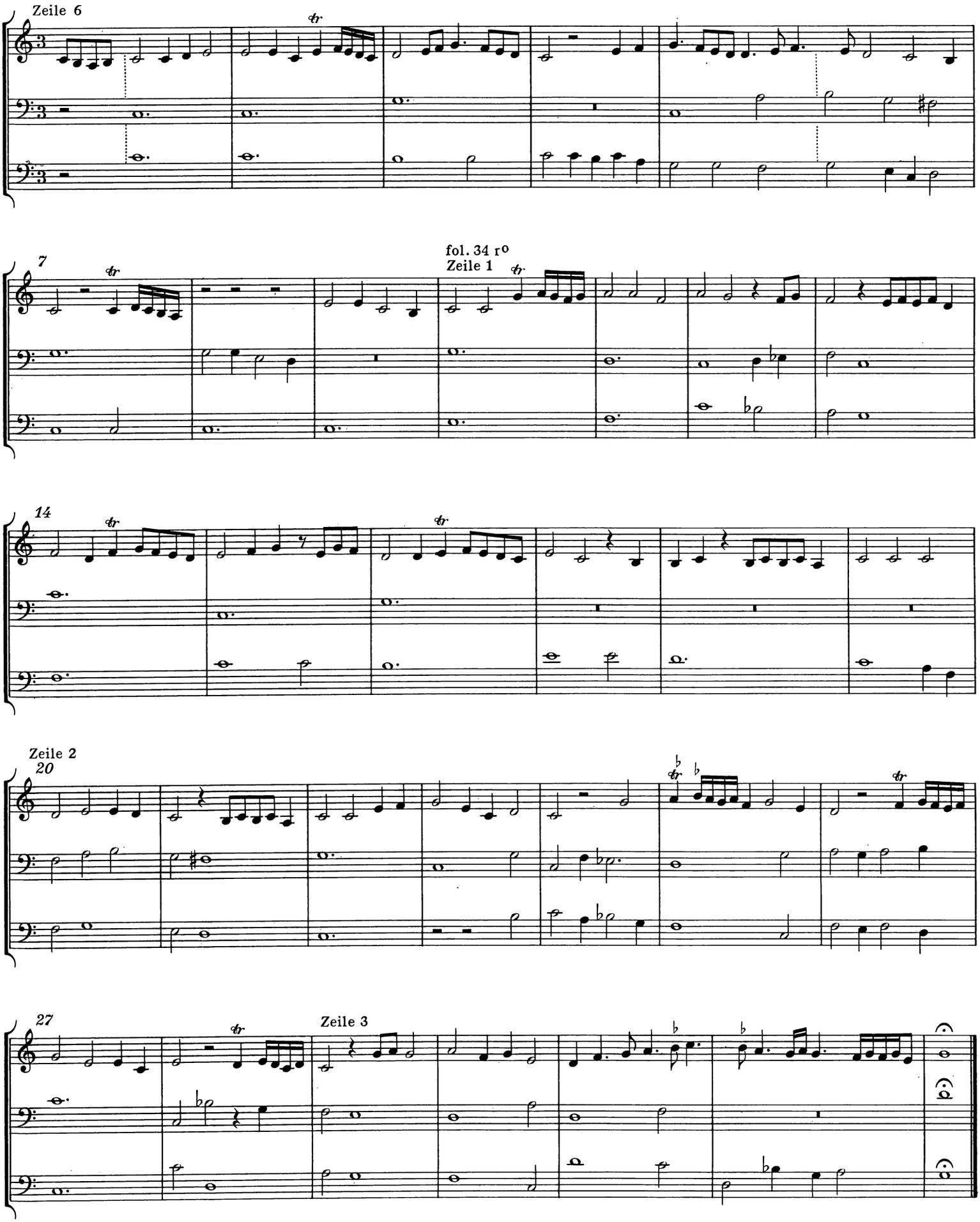

7
Zeile 2
12
Zeile 3
18
Zeile 4
22
Zeile 5
Ibi sic incipitur
27
Zeile 6
31
ibi terminatur
fol. 33 r°
Zeile 1
37
Zeile 2
Sicut prius

Nº 60. Sequitur adhuc semel Dulongesux

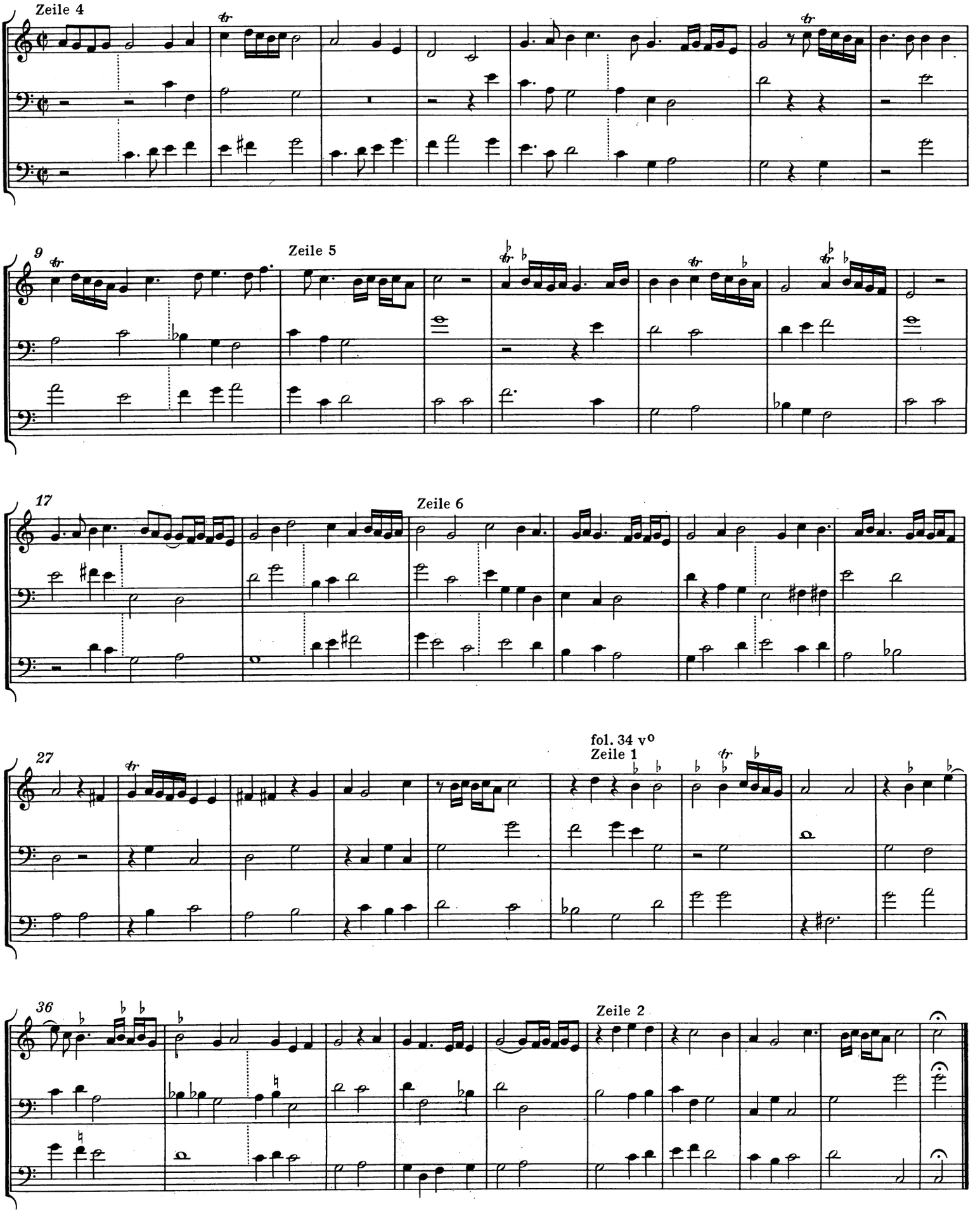



fol. 33 v°
Zeile 1
27
27a
vel sic
28a
29a
vel sic
30
Zeile 2
35
Zeile 3
40
Zeile 4
46
Zeile 5
50

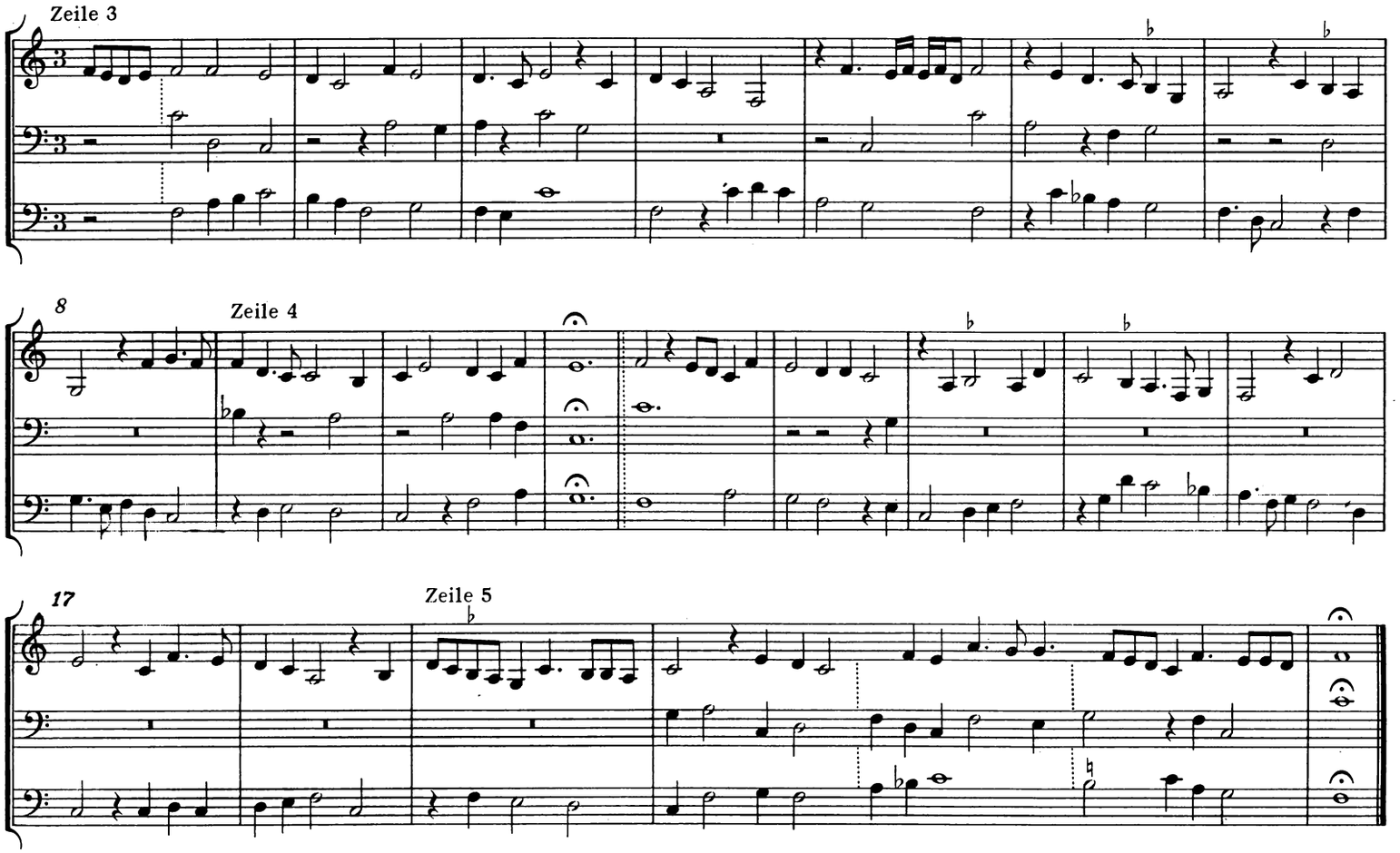
Nº 61. Piusque mammor



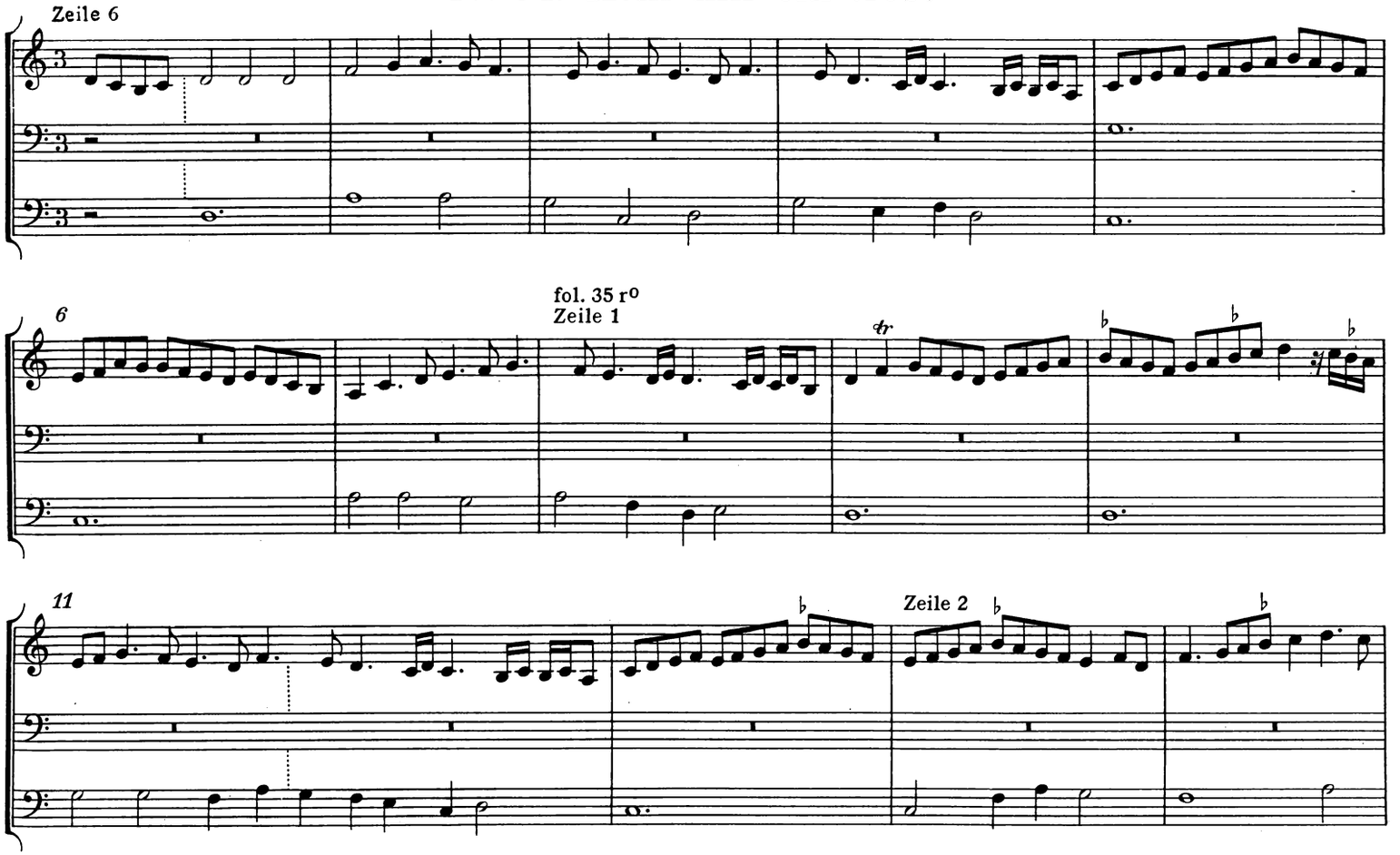
Nº 62. Mombin Imperfay

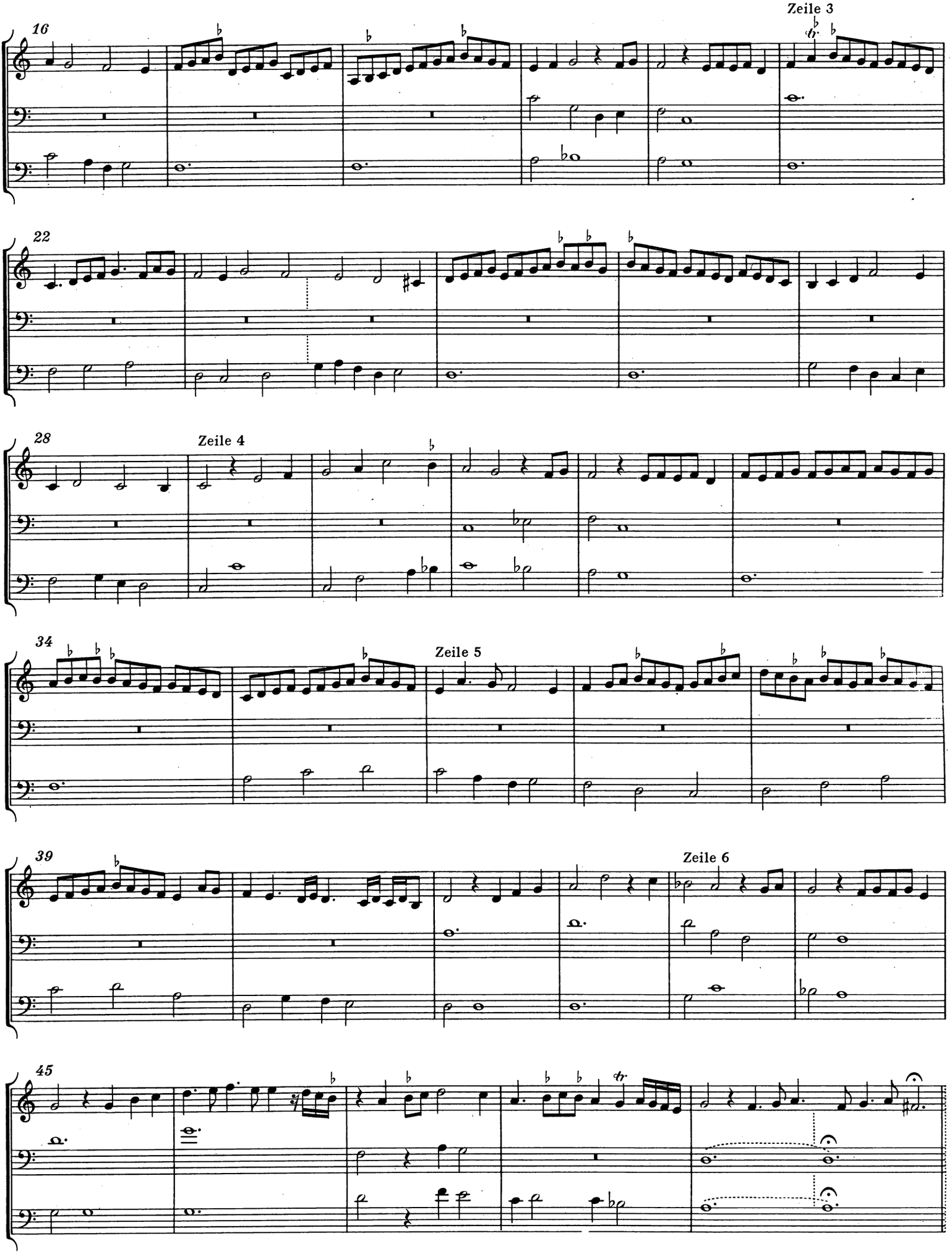


Nº 63. Thun Jors

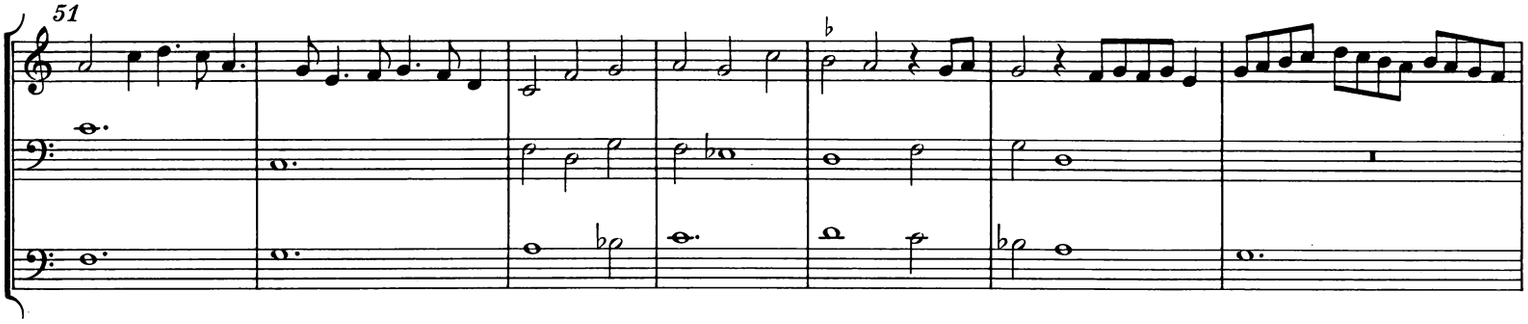


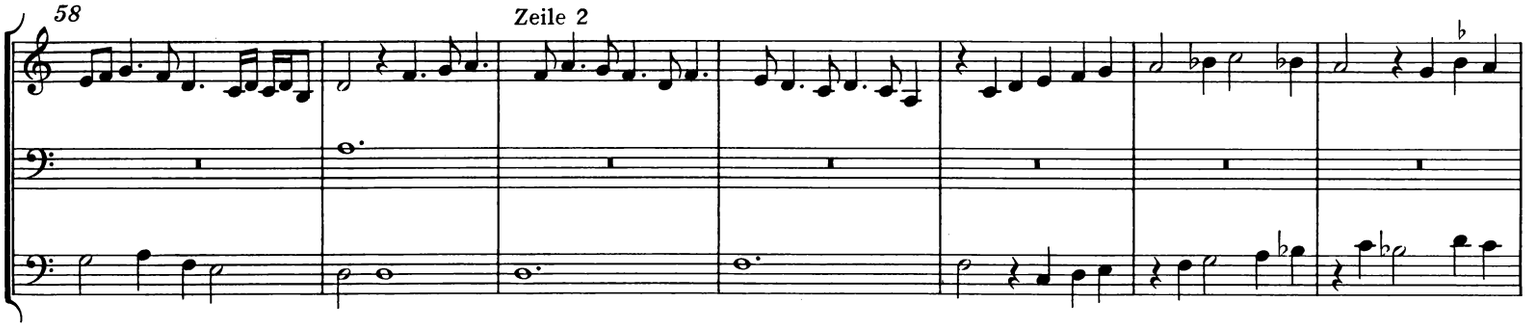
Nº 64. Kem mir ein trost

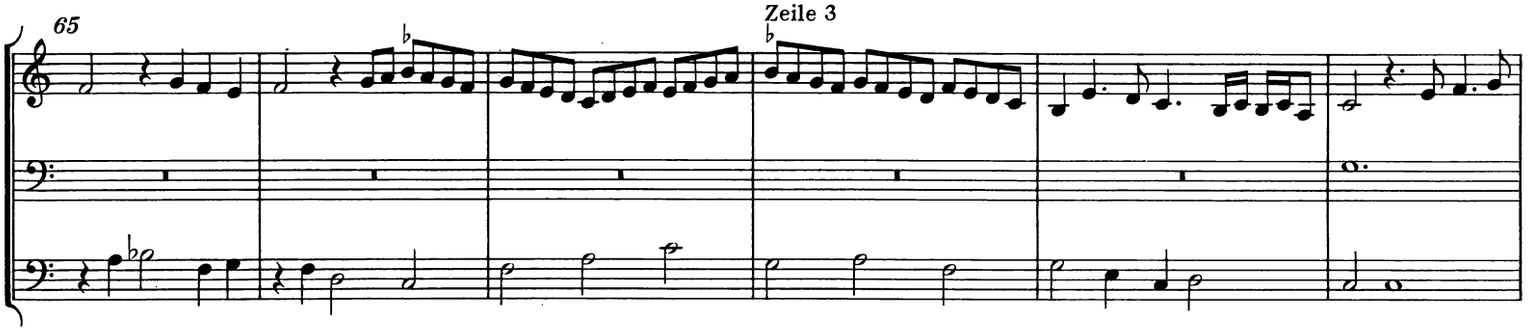


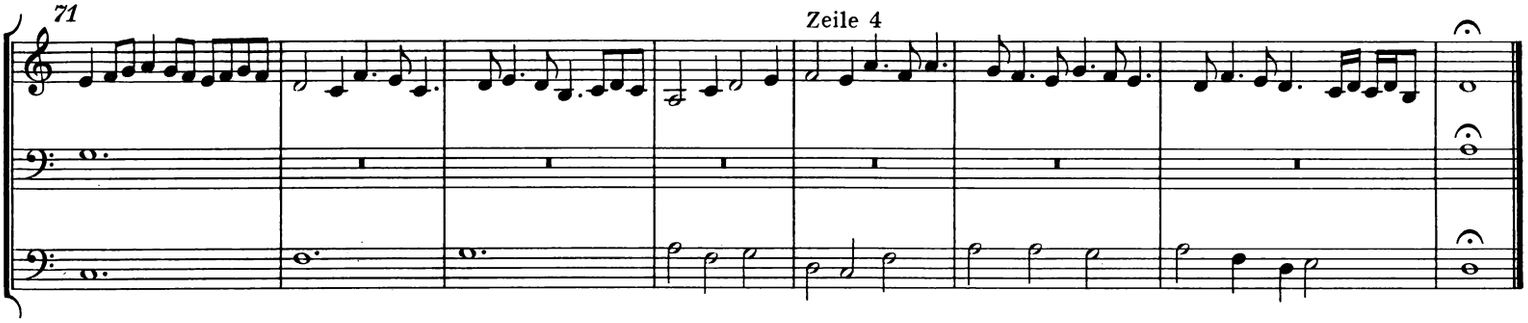

16
Zeile 3
22
28
Zeile 4
34
Zeile 5
39
Zeile 6
45

fol. 35 v°
Zeile 1

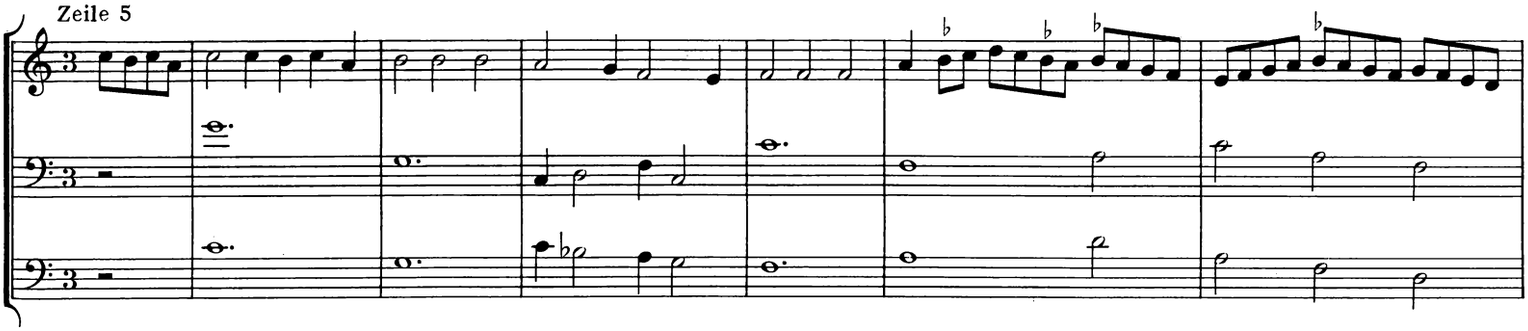


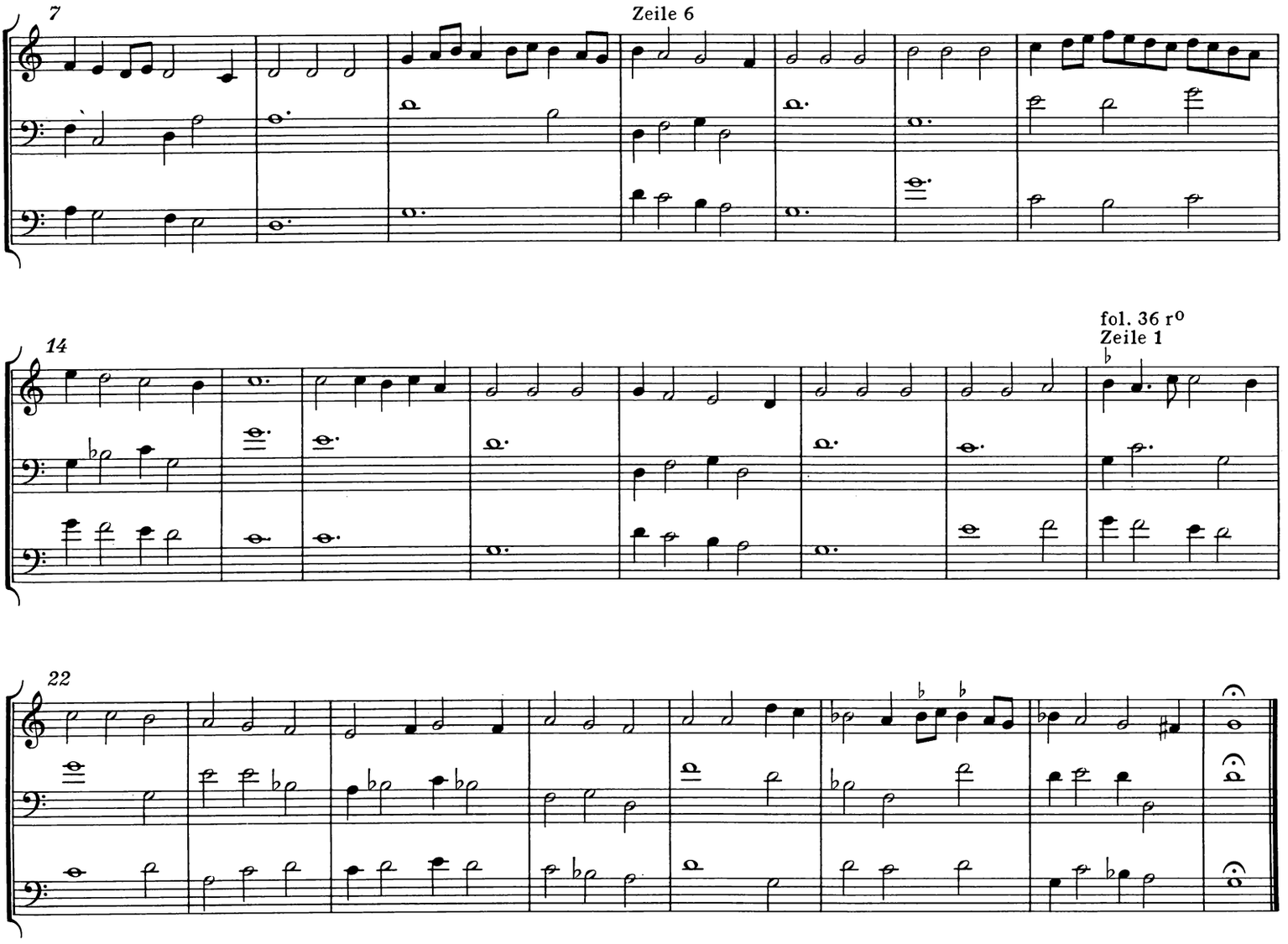




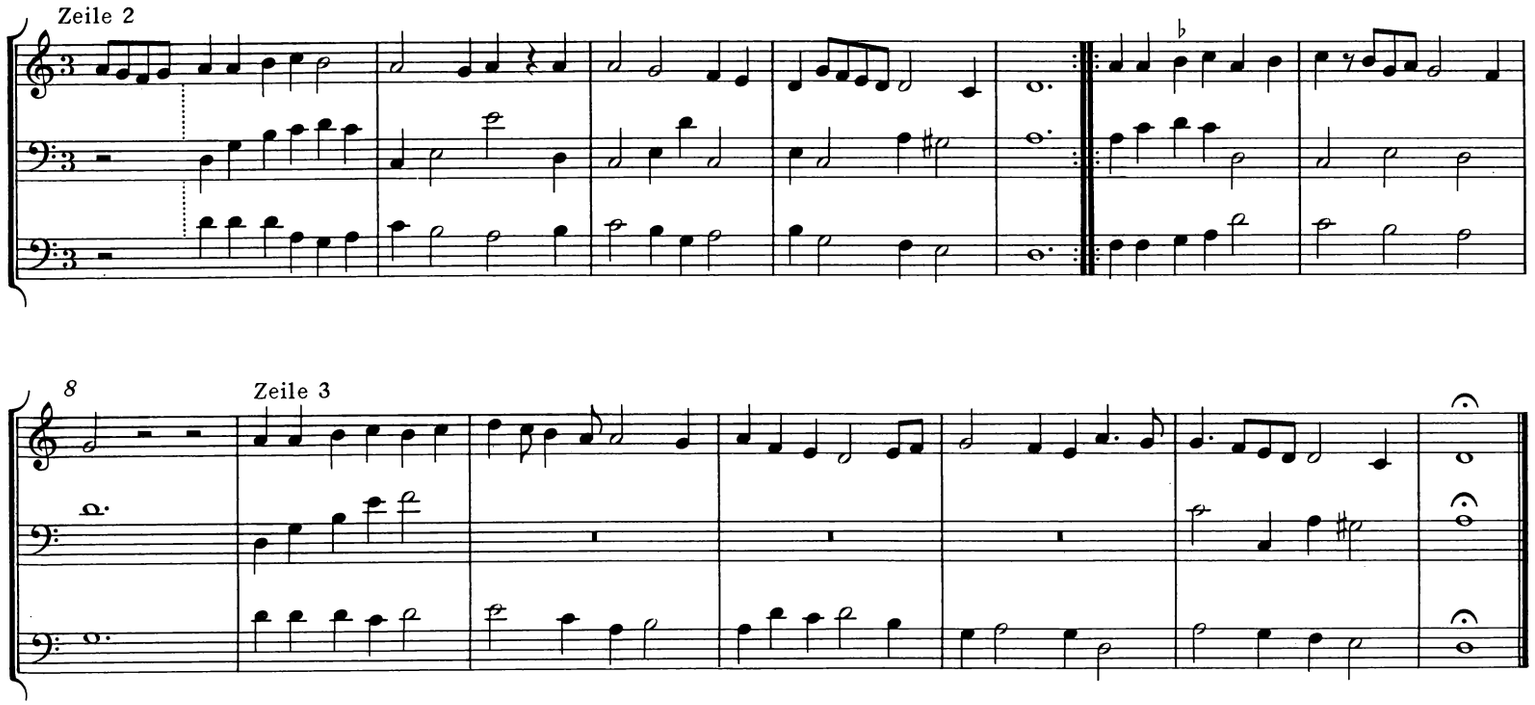


Nº 65. Zum nulben Jare sy dir gesagt

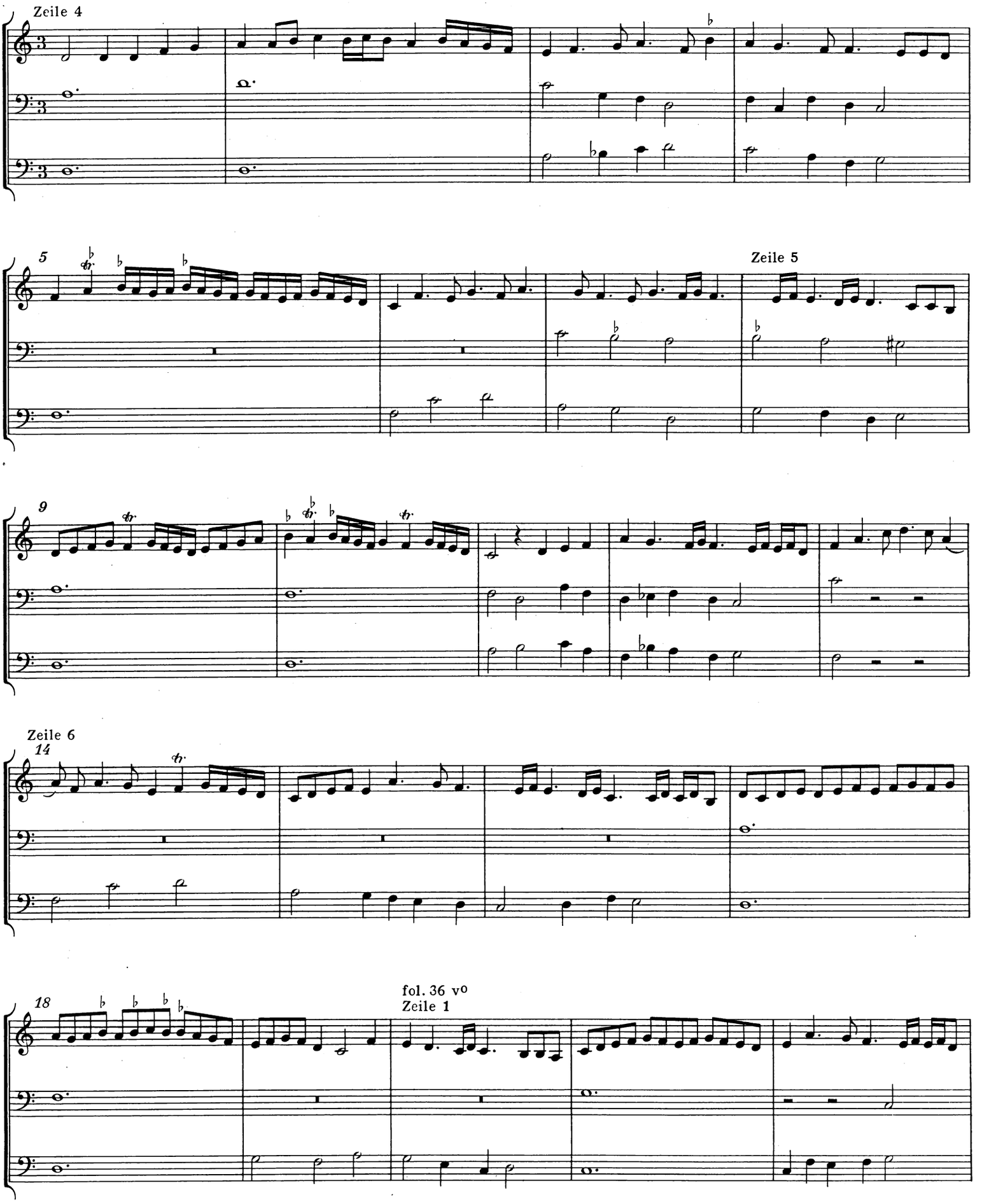


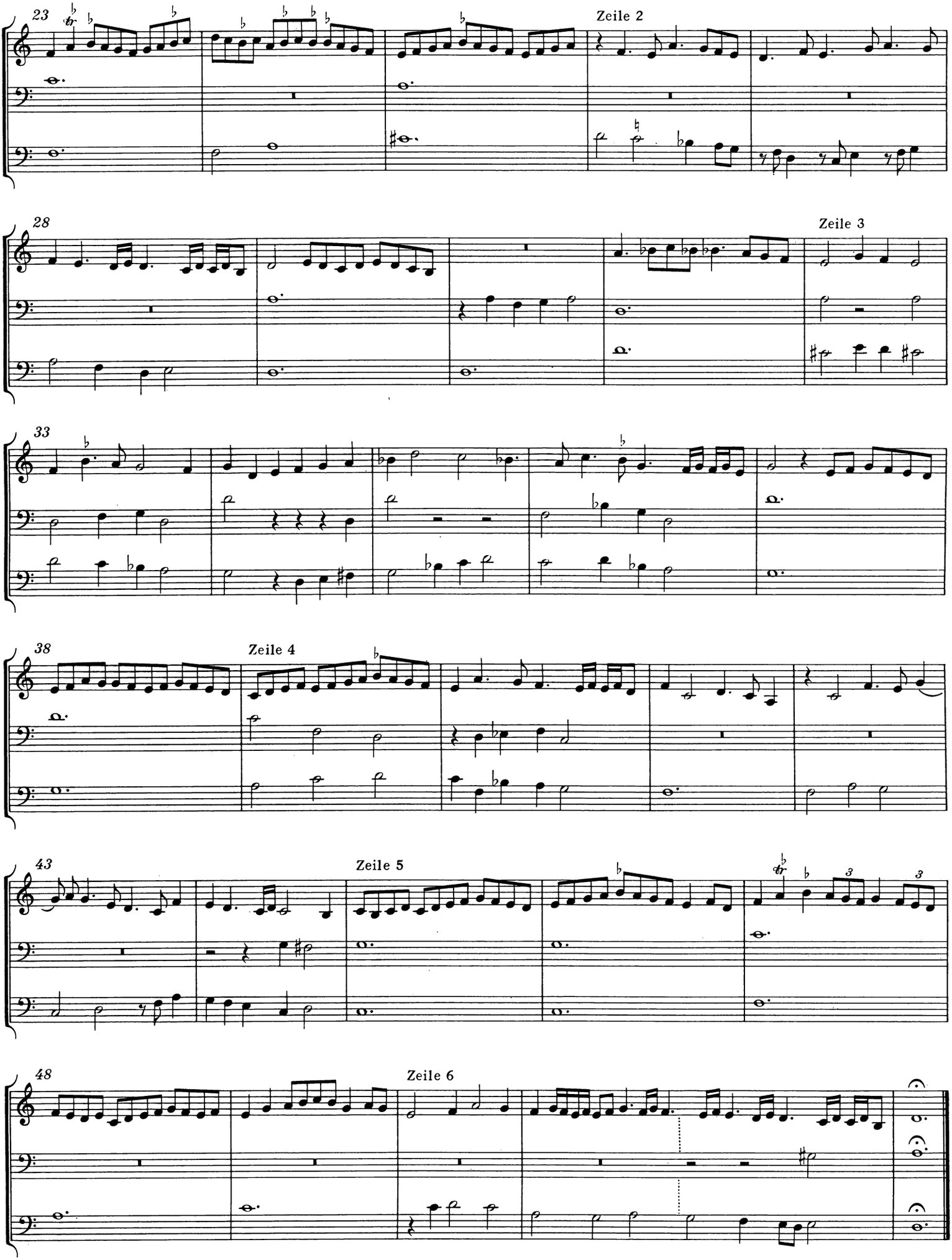


Nº 66. Begib mich nit myn höchster Hort. vicht



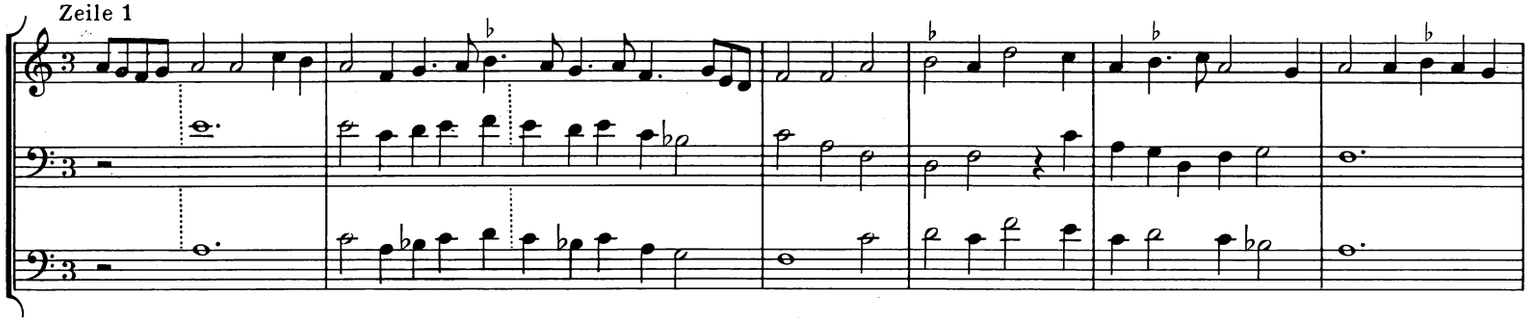
Nº 67. Min Hertz In hohen fröuden



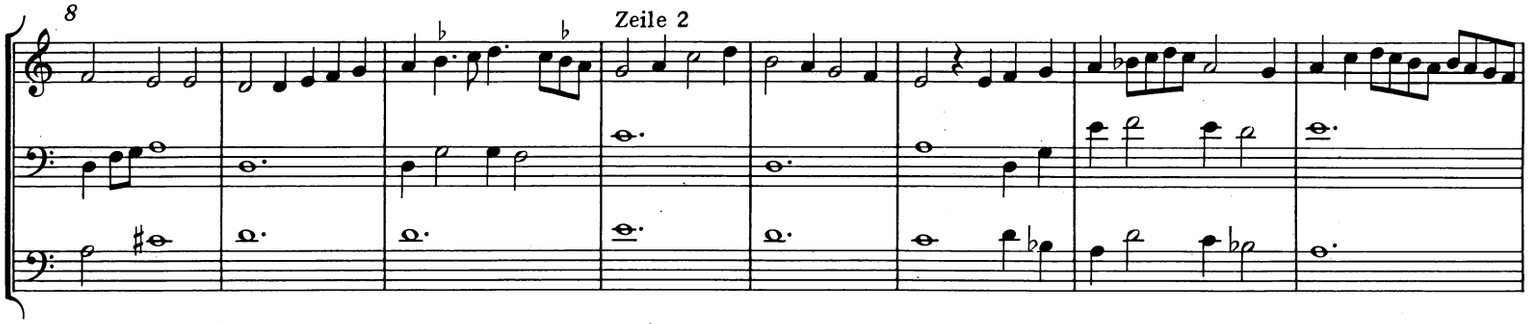

23
Zeile 2
28
Zeile 3
33
38
Zeile 4
43
Zeile 5
48
Zeile 6

Nº 68. Benedicite

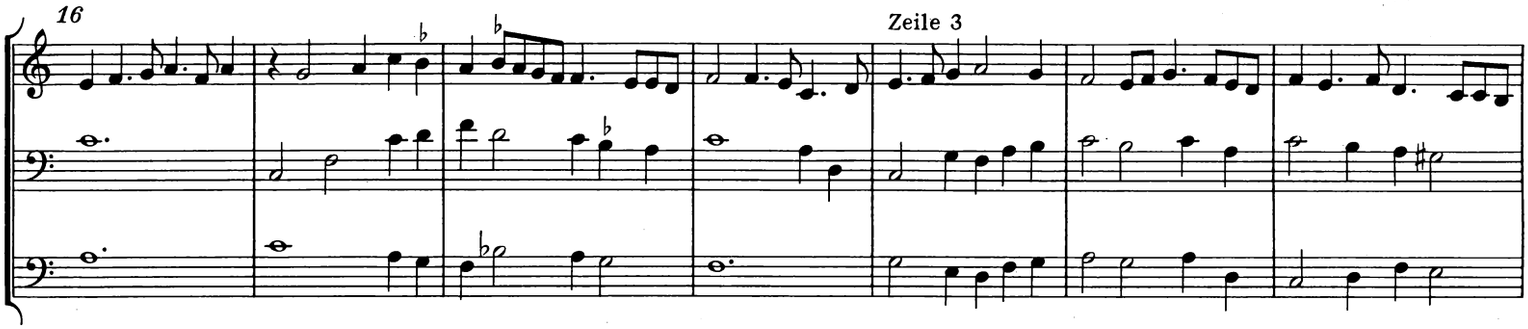
fol. 37 r°
Zeile 1



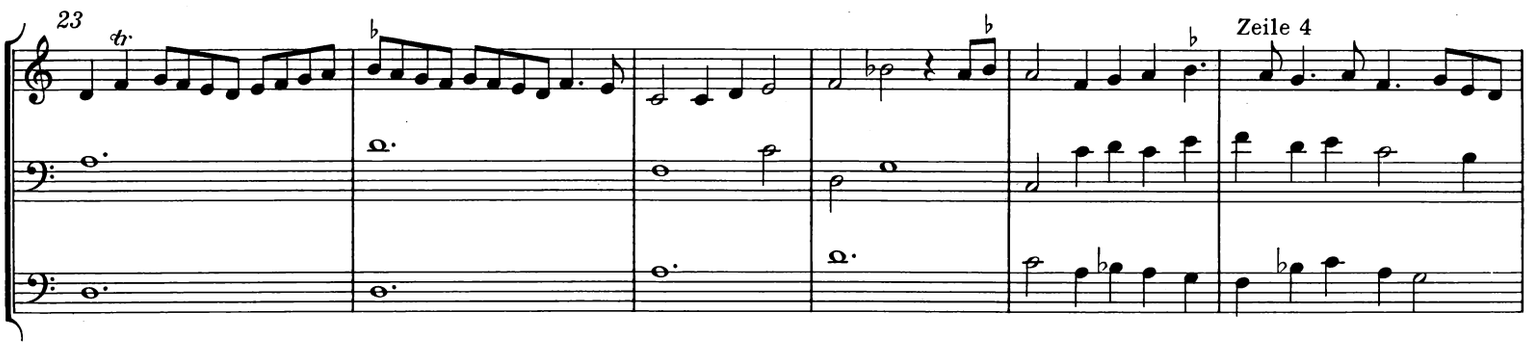
8 Zeile 2



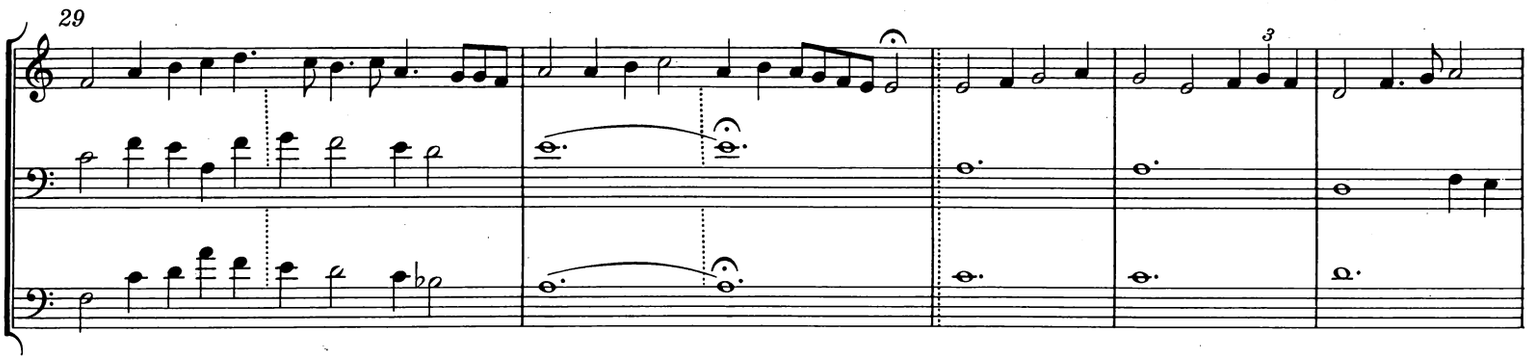
16 Zeile 3

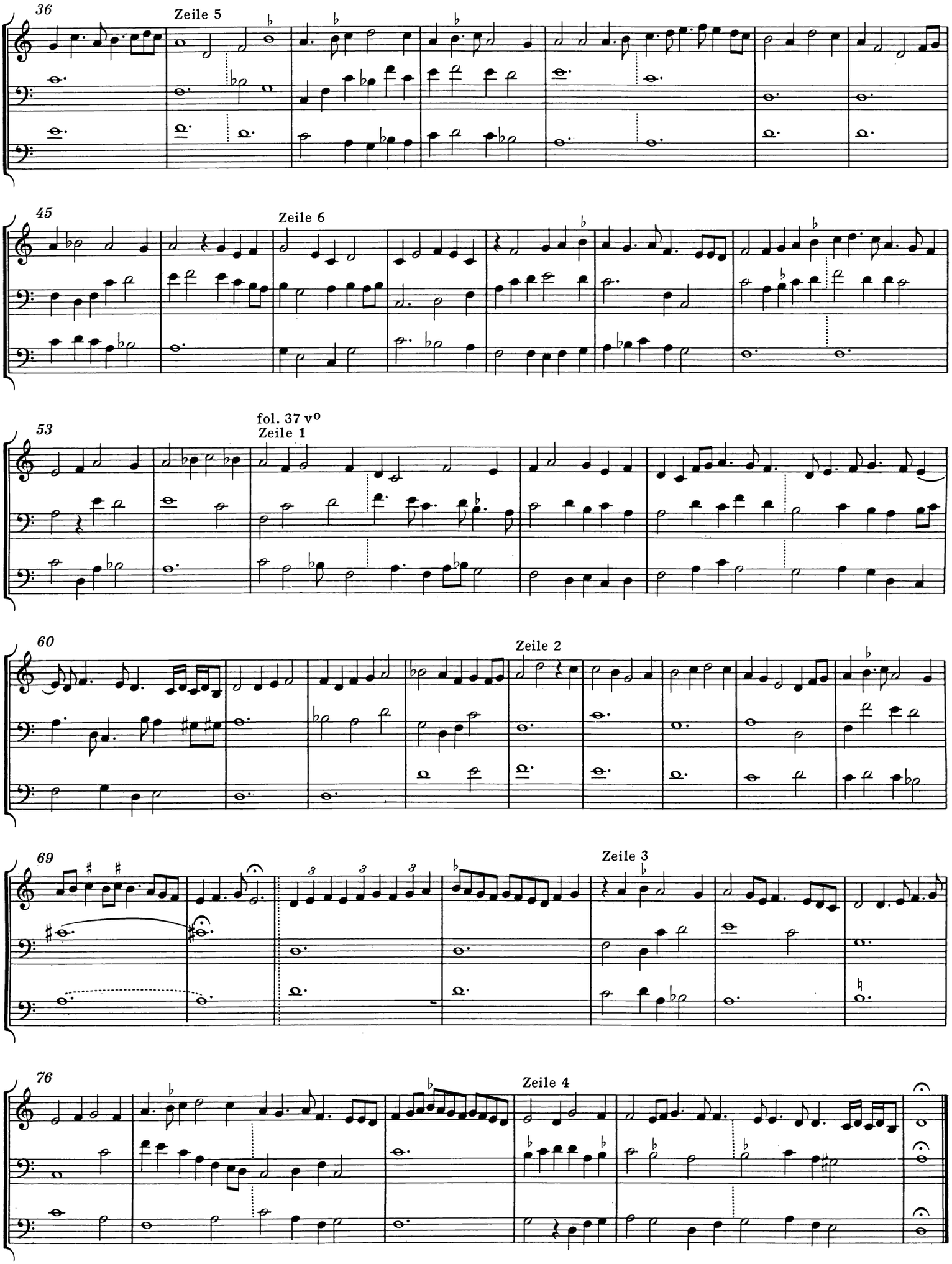


23 Zeile 4

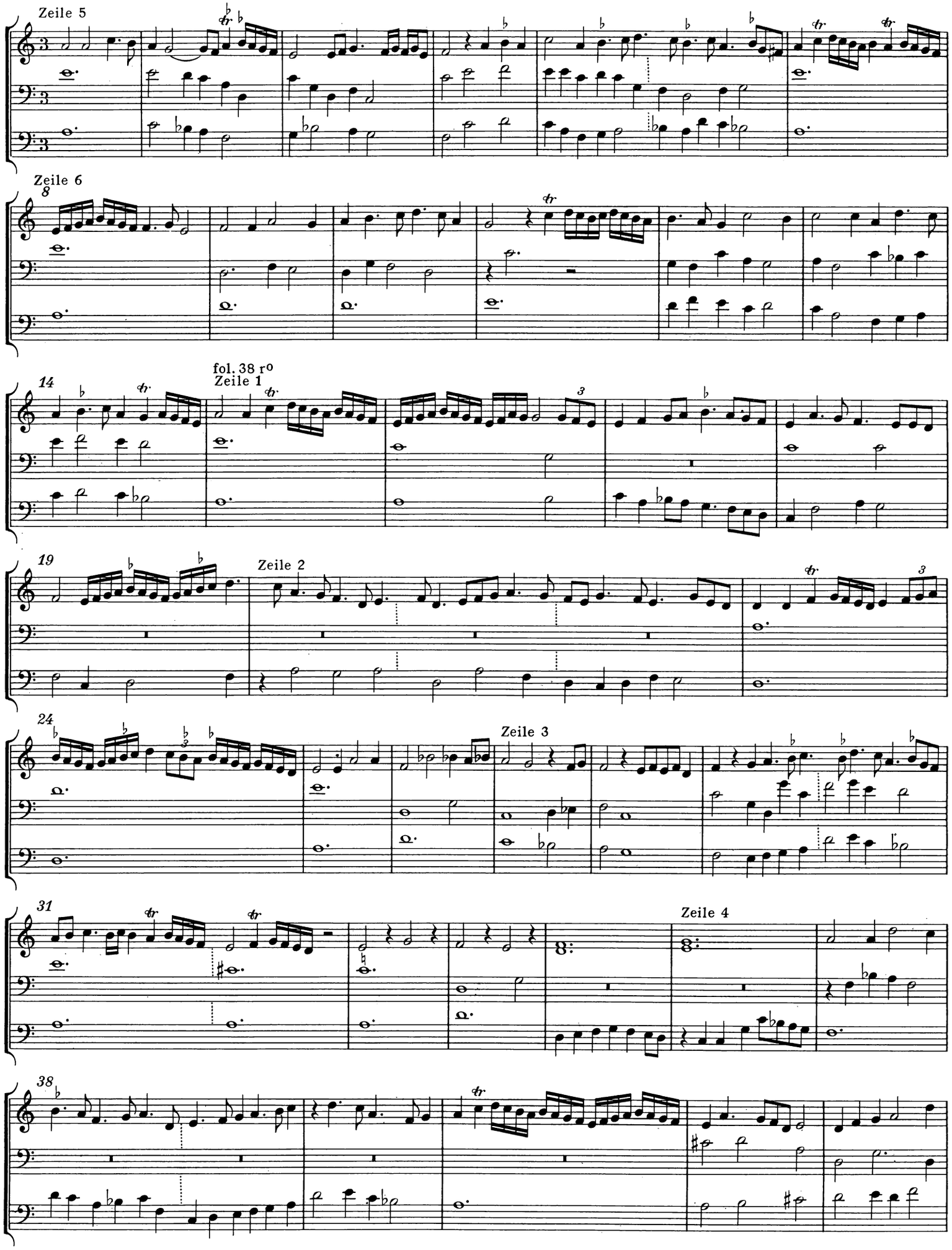


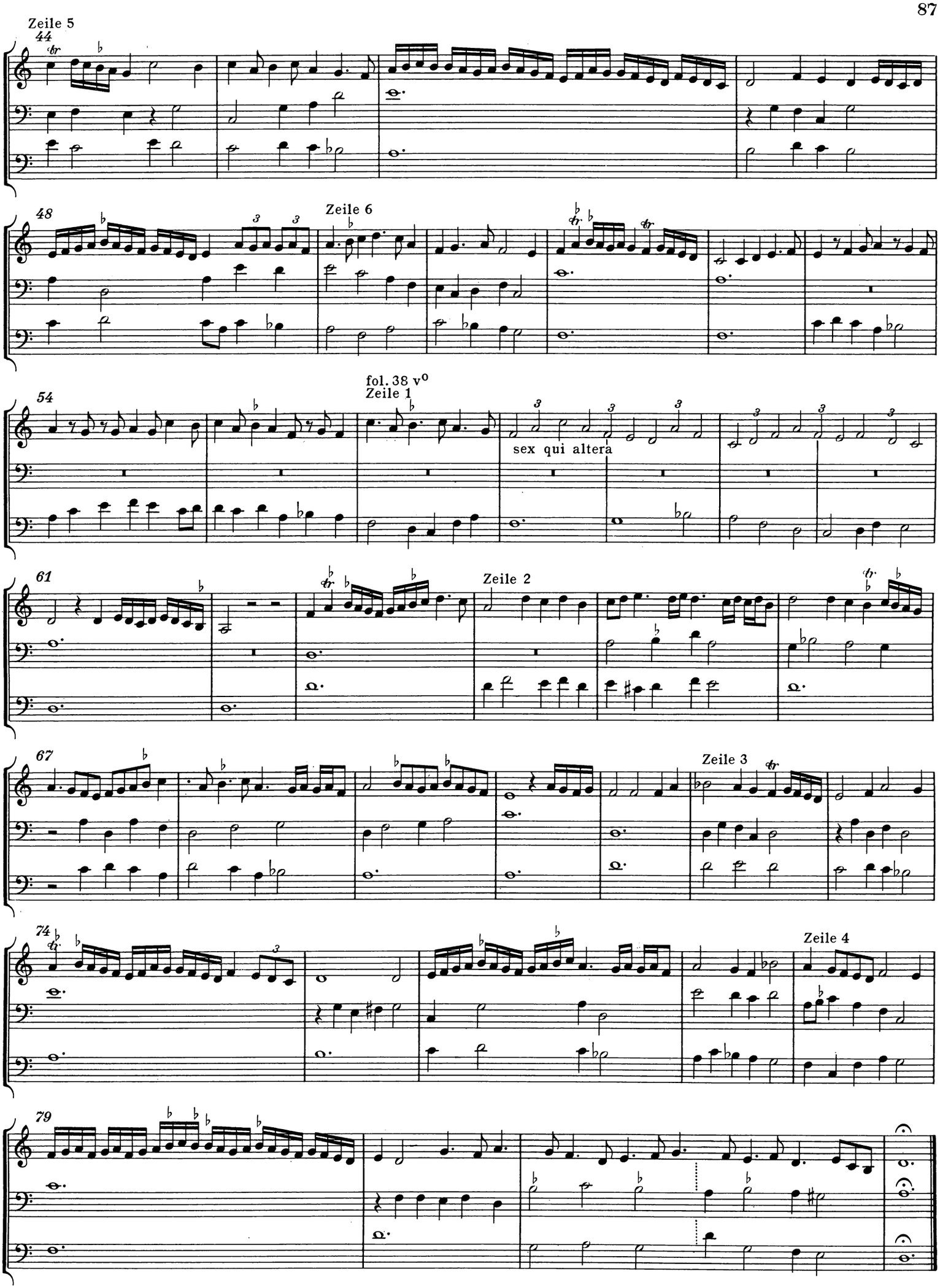
29



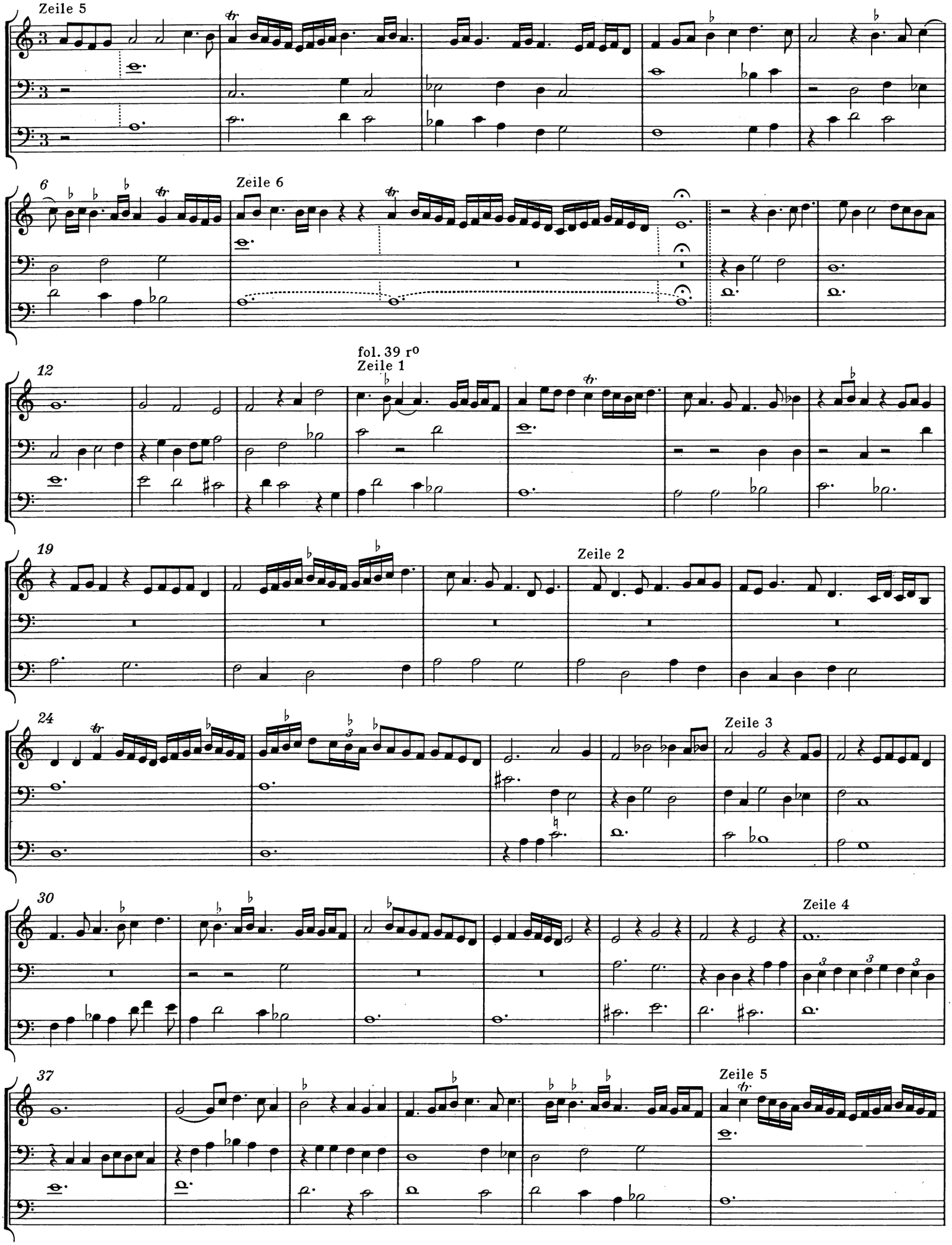

36
Zeile 5
45
Zeile 6
53
fol. 37 v°
Zeile 1
60
Zeile 2
69
Zeile 3
76
Zeile 4

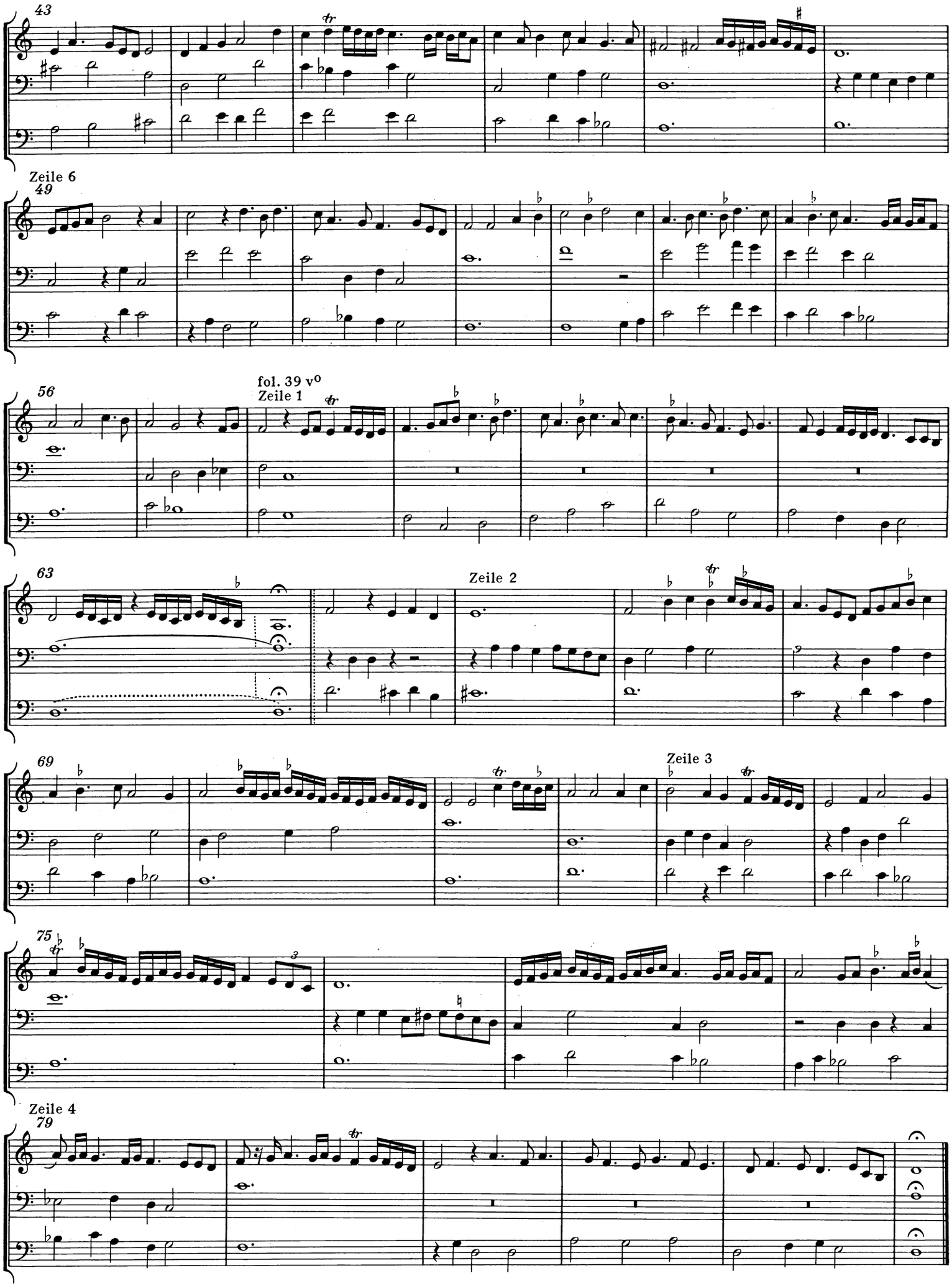
Nº 69. Aliud Benedicite



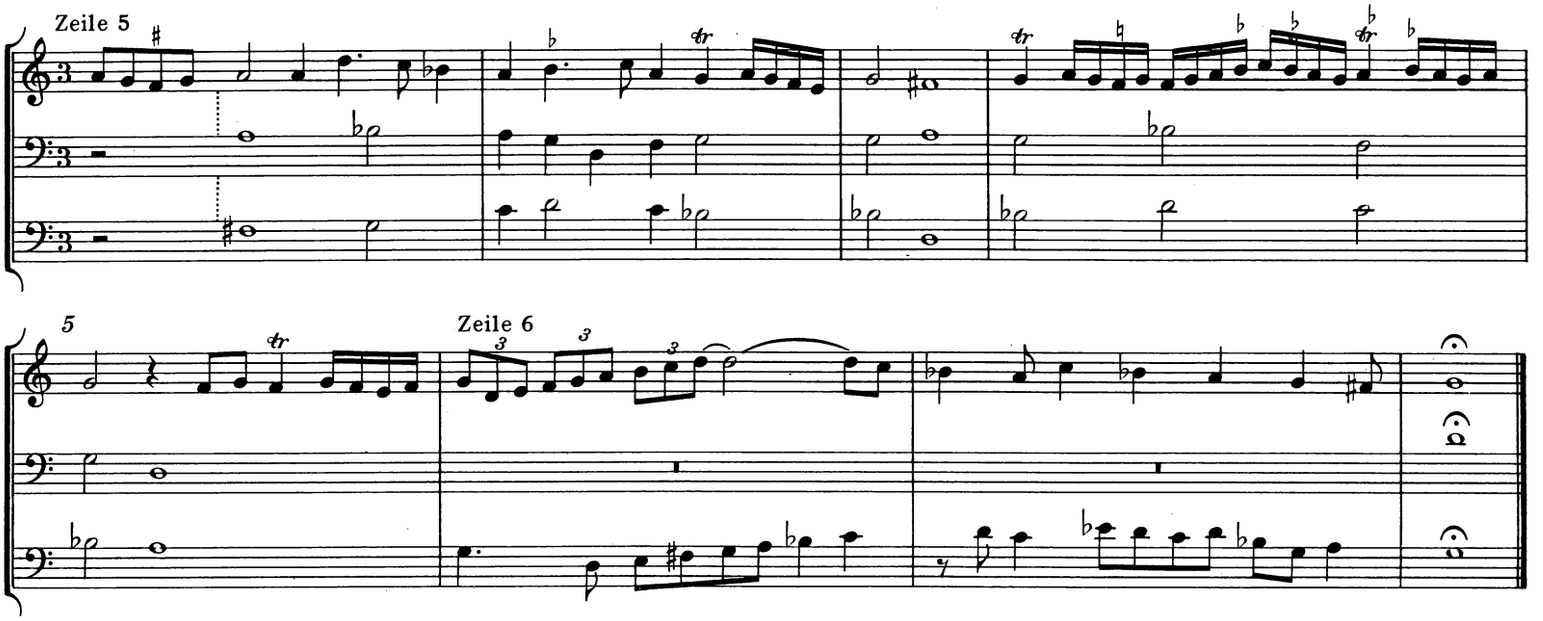

Zeile 5
44
48
Zeile 6
fol. 38 v°
Zeile 1
54
sex qui altera
61
Zeile 2
67
Zeile 3
74
Zeile 4
79

Nº 70. Aliud Benedicite

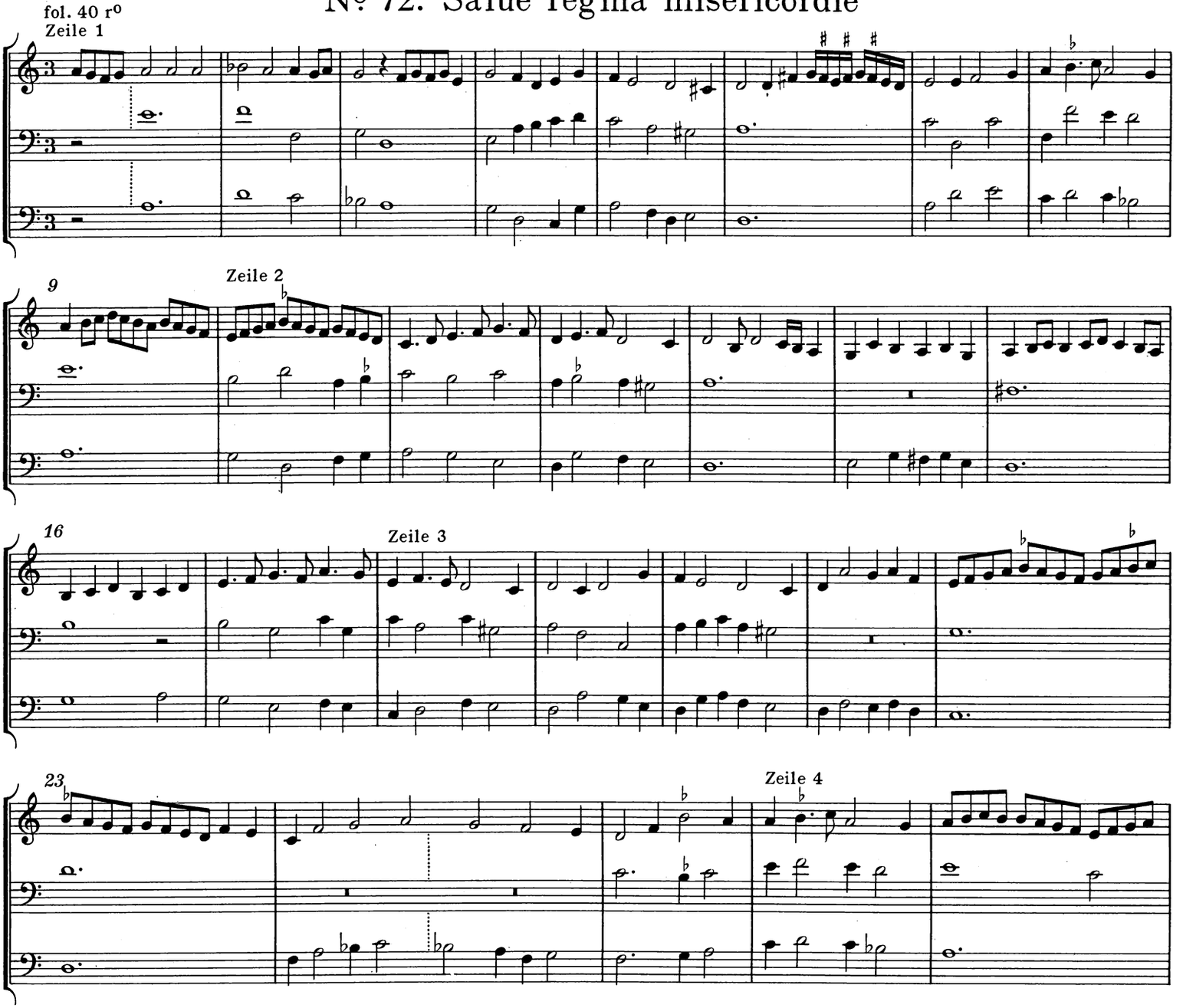


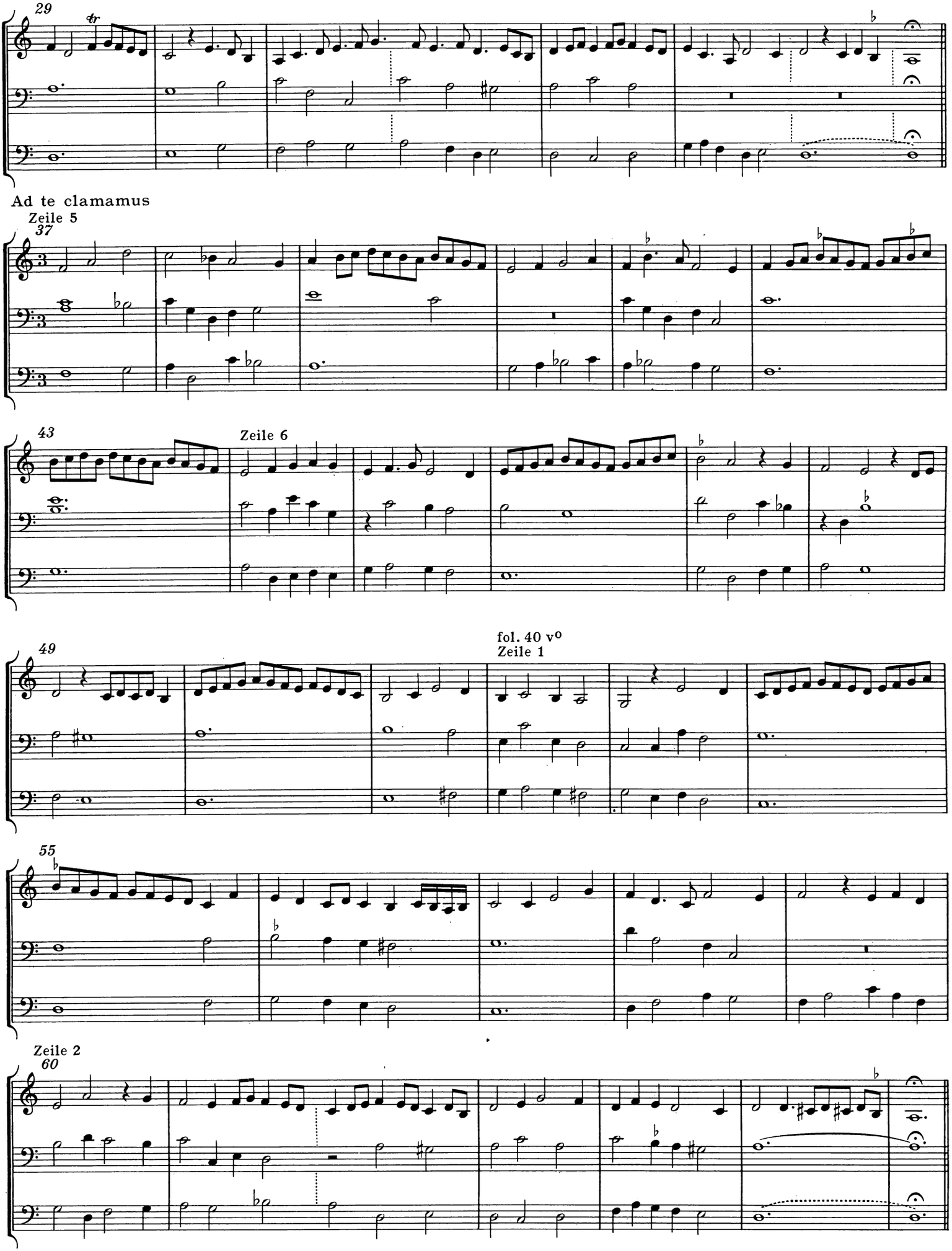

43
Zeile 6
49
56
fol. 39 v°
Zeile 1
63
Zeile 2
69
Zeile 3
75
Zeile 4
79

Nº 71. Sequitur Amen



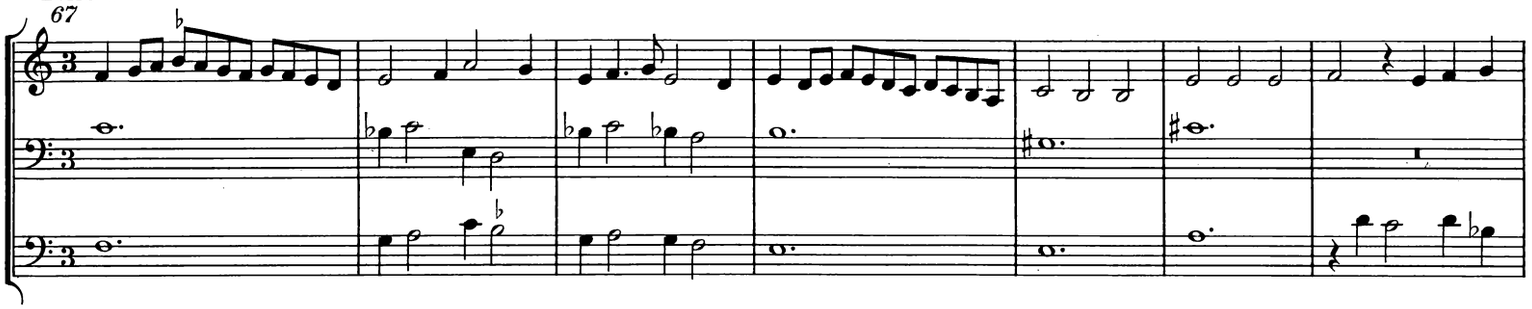
Nº 72. Salue regina misericordie

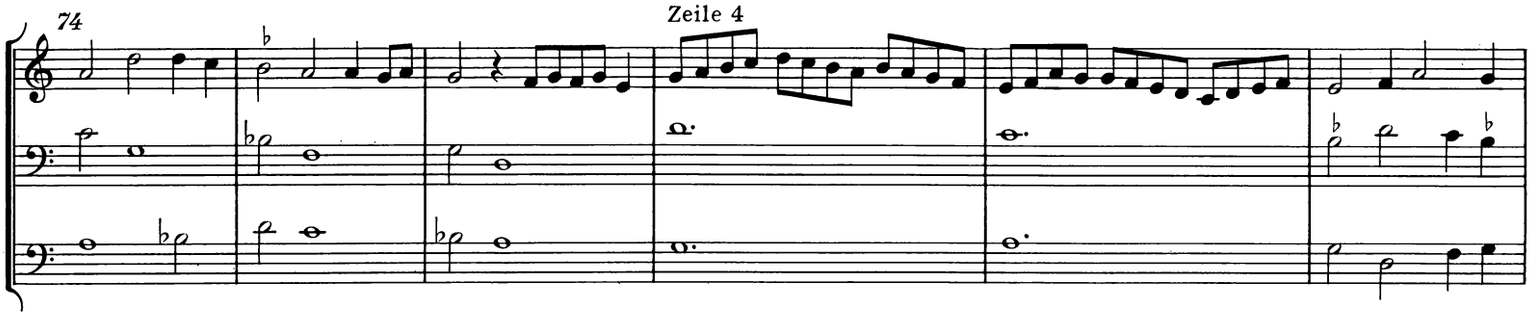


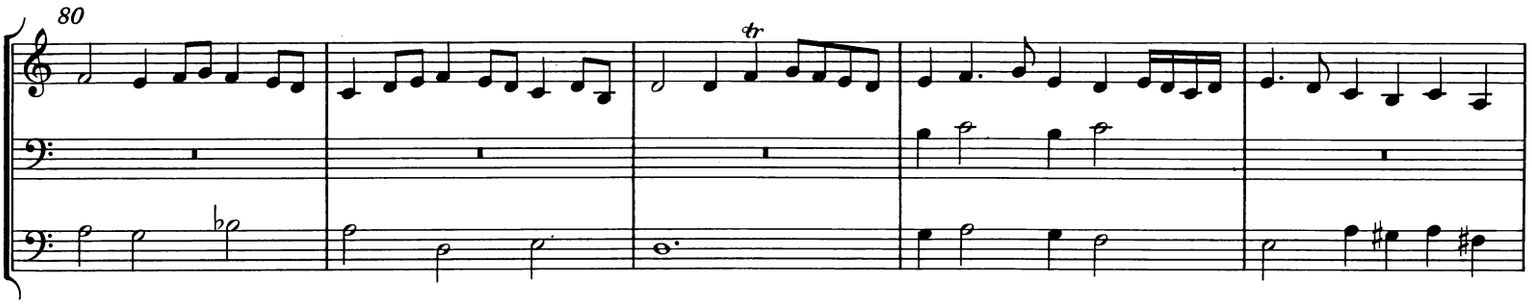

29
Ad te clamamus
Zeile 5
37
43
Zeile 6
49
fol. 40 v°
Zeile 1
55
Zeile 2
60

Eya ergo

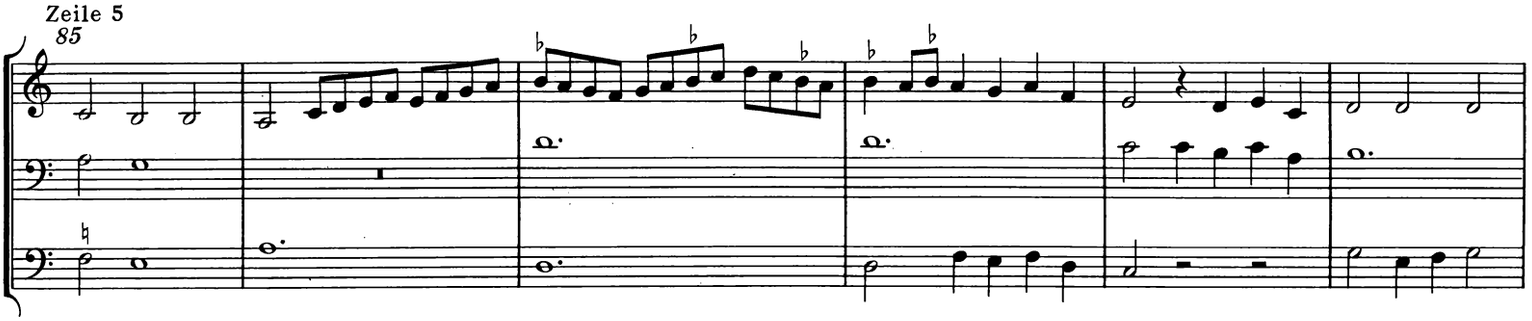
Zeile 3

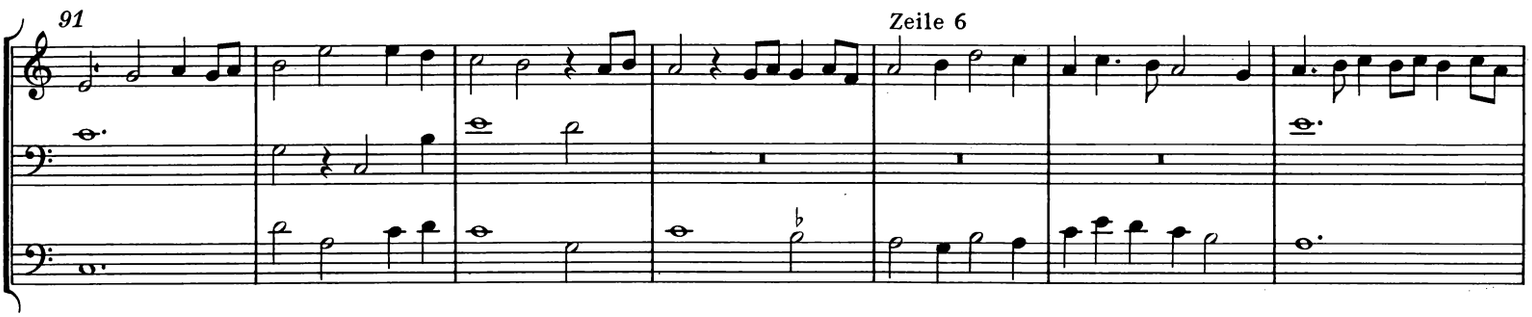


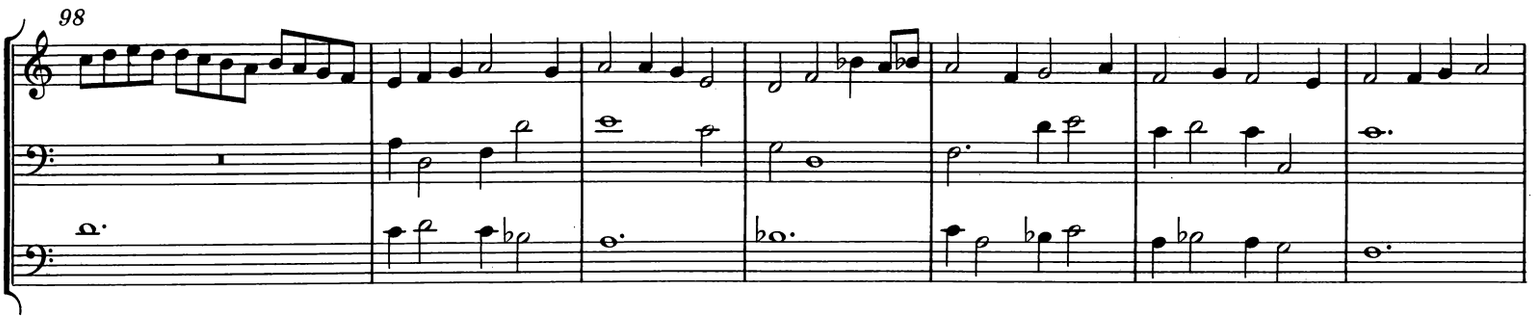




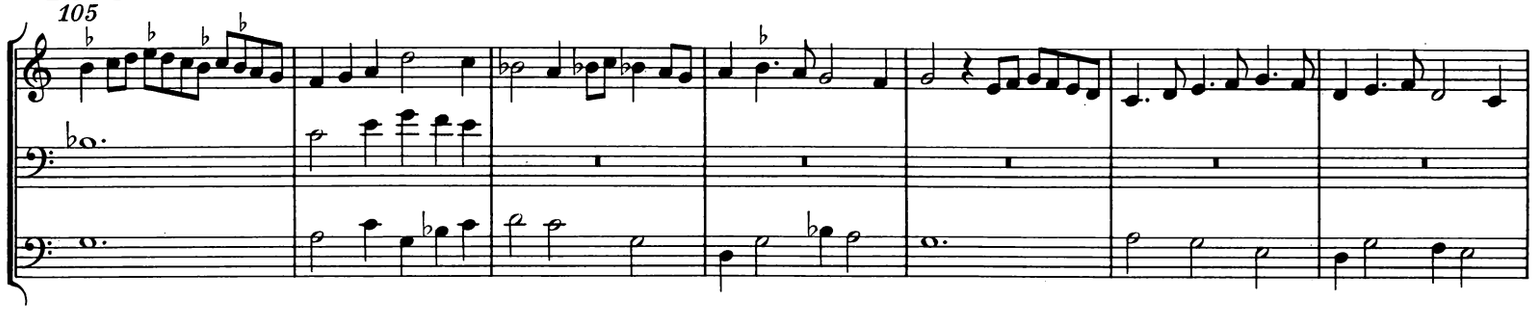
Zeile 5



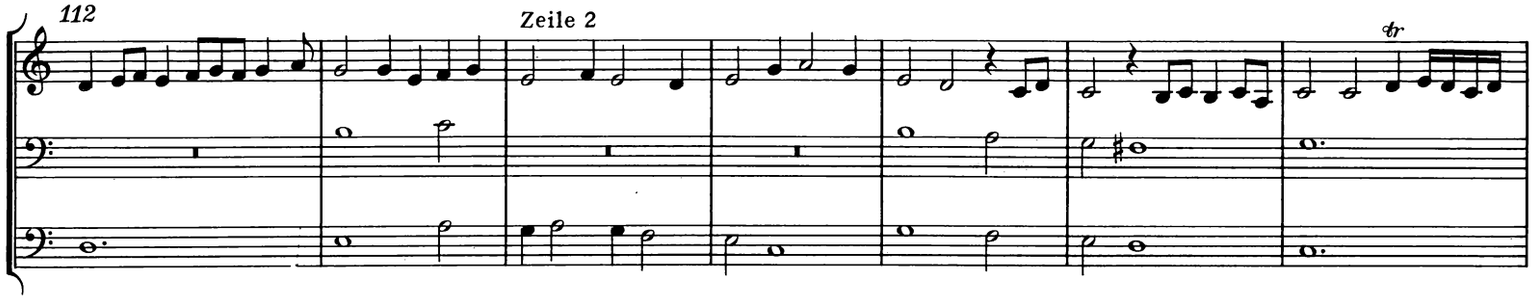




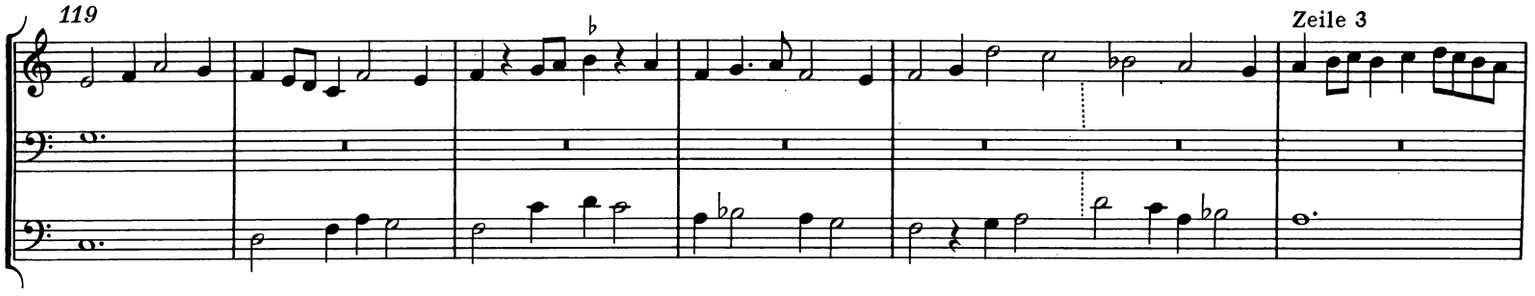
fol. 41 r°
Zeile 1
105



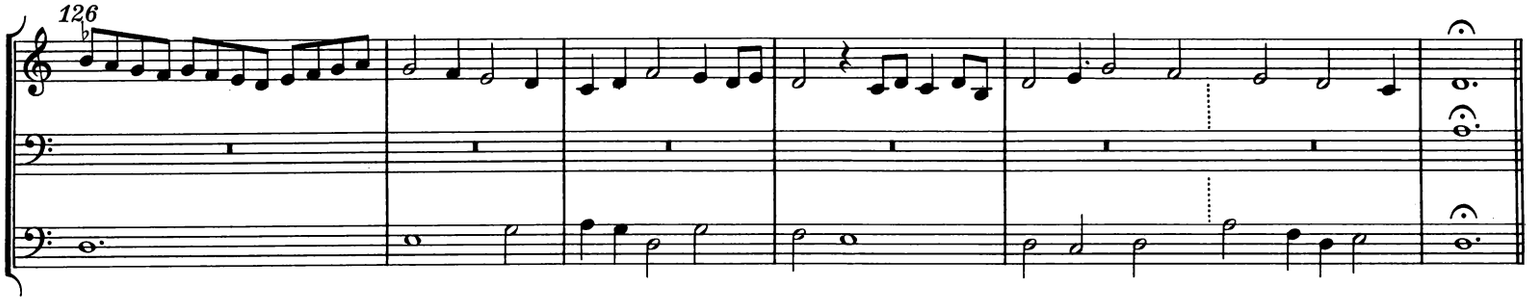
112 Zeile 2



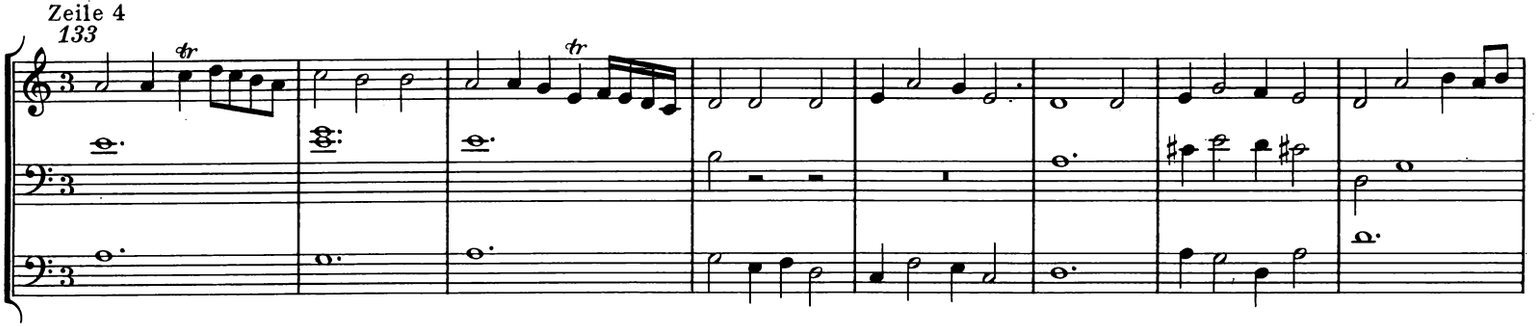
119 Zeile 3



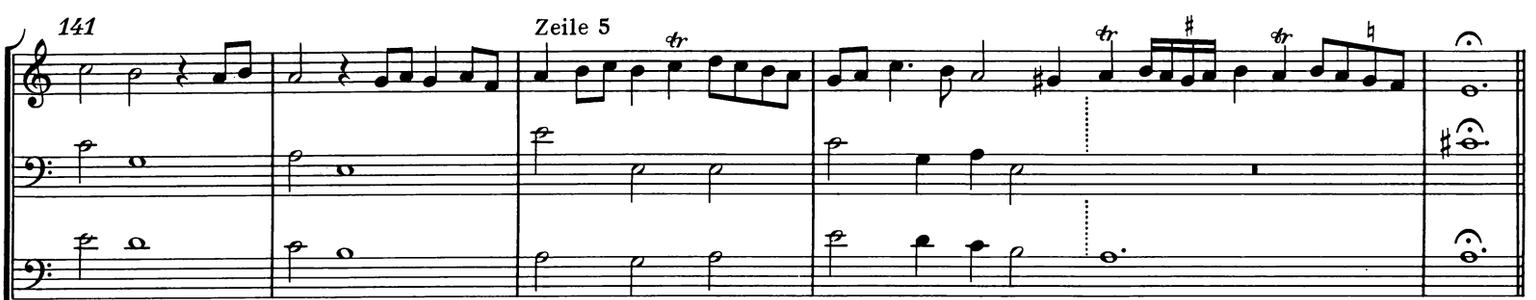
126



O clemens
Zeile 4
133



141 Zeile 5



O dulcis maria

Zeile 6

147

152

fol. 41 v°
Zeile 1

160

Zeile 2

168

Zeile 3

Nº 73. Salue Regina Misericordie

Zeile 4

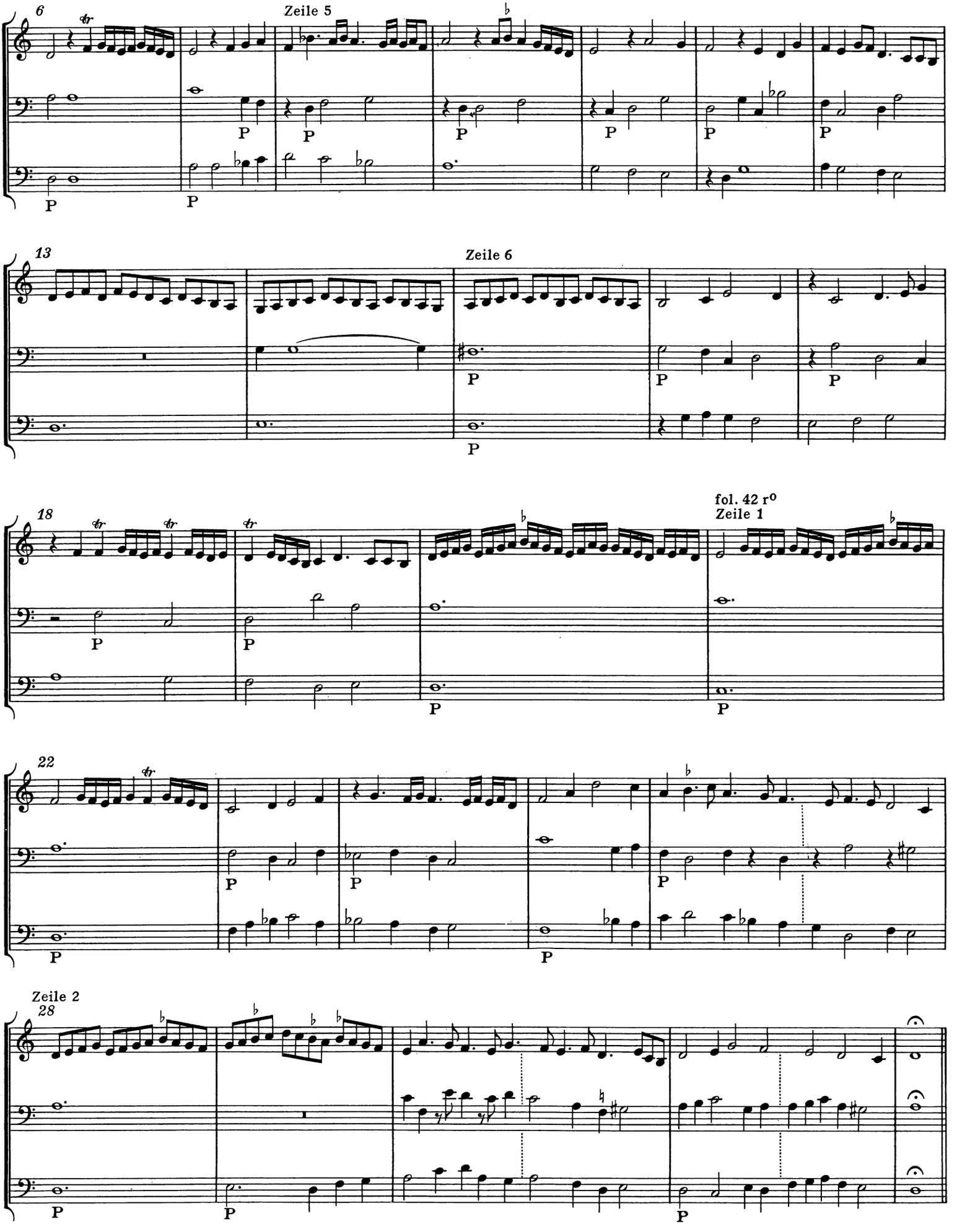
P

P

P

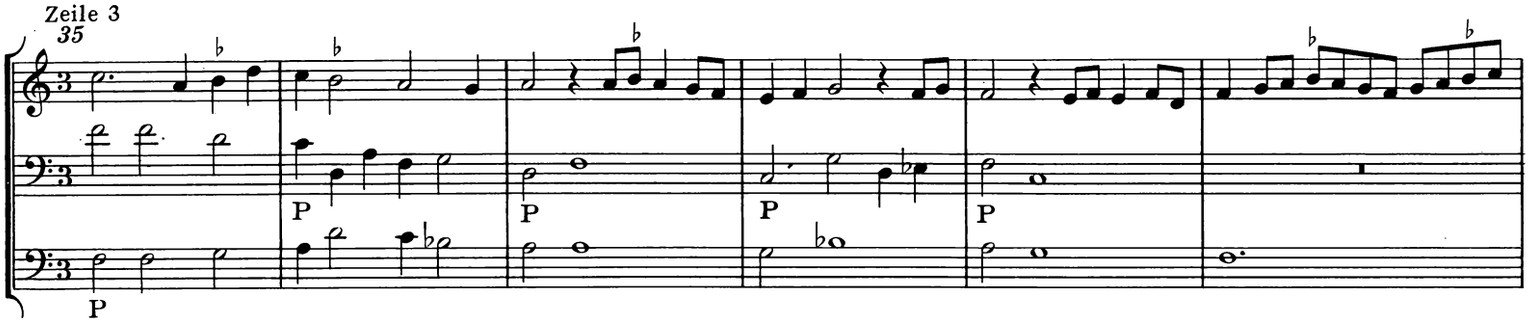
P

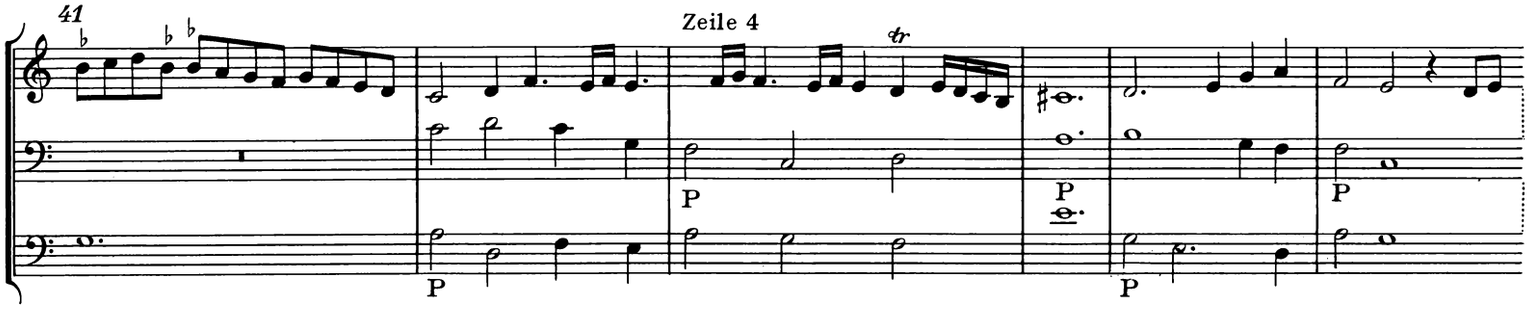
P

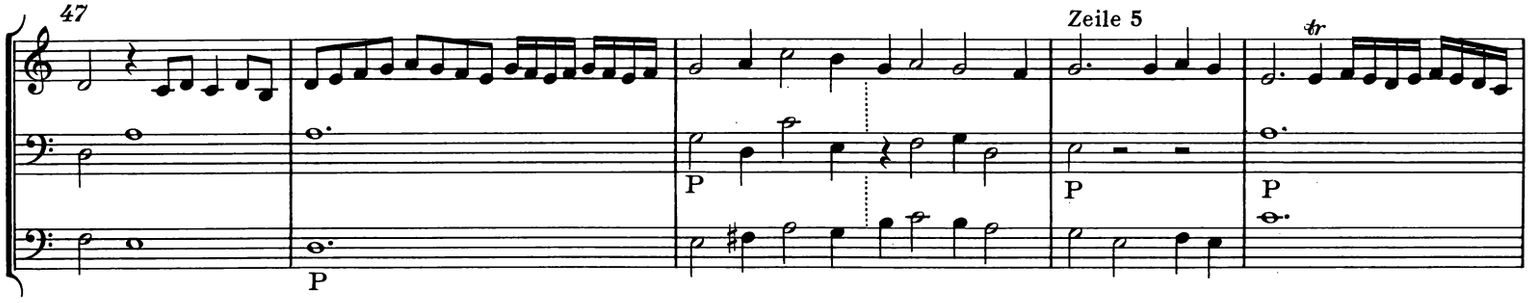

6
Zeile 5
13
Zeile 6
18
fol. 42 r°
Zeile 1
22
Zeile 2
28
P

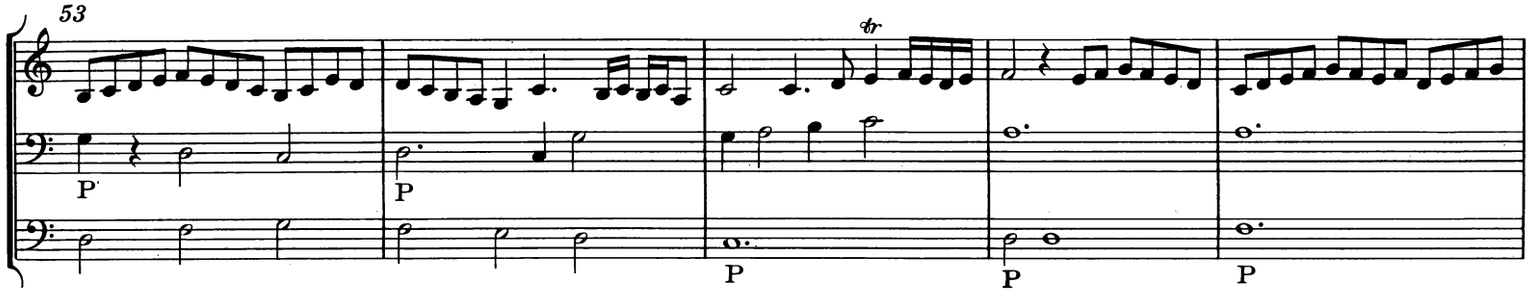
Ad te clamamus

Zeile 3

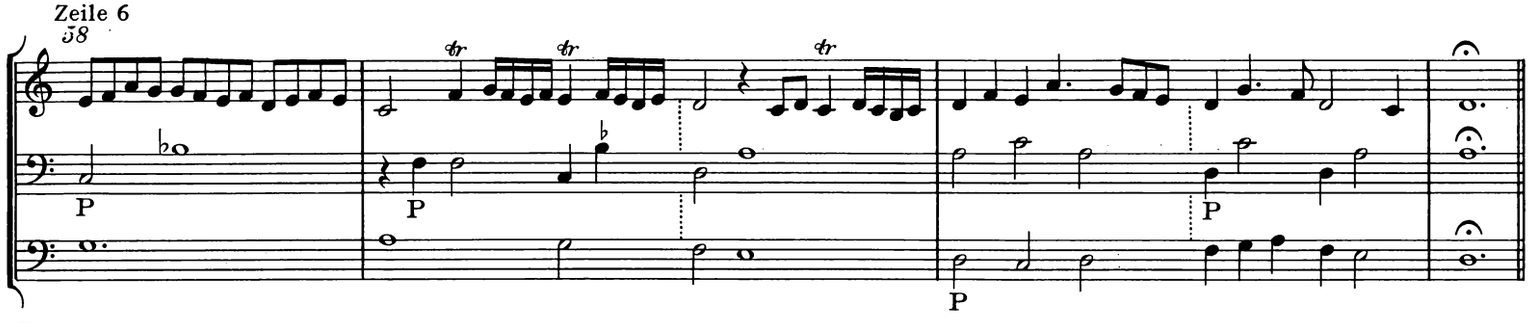








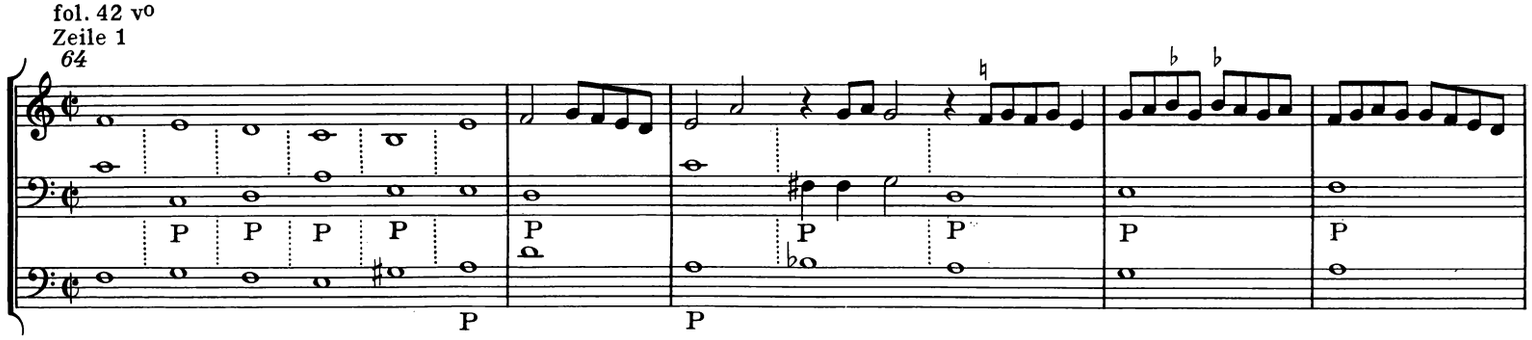
Zeile 6

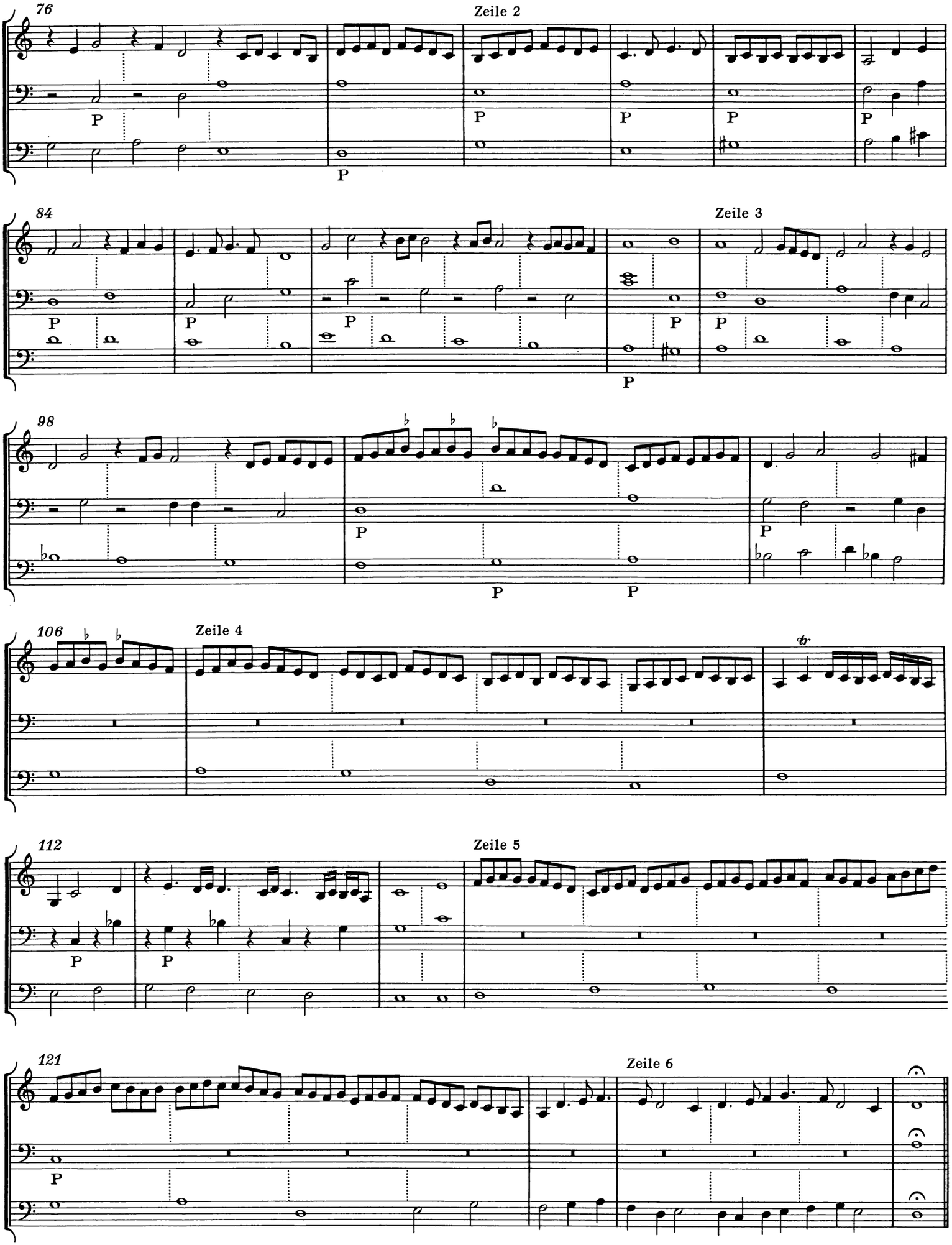


Eya ergo

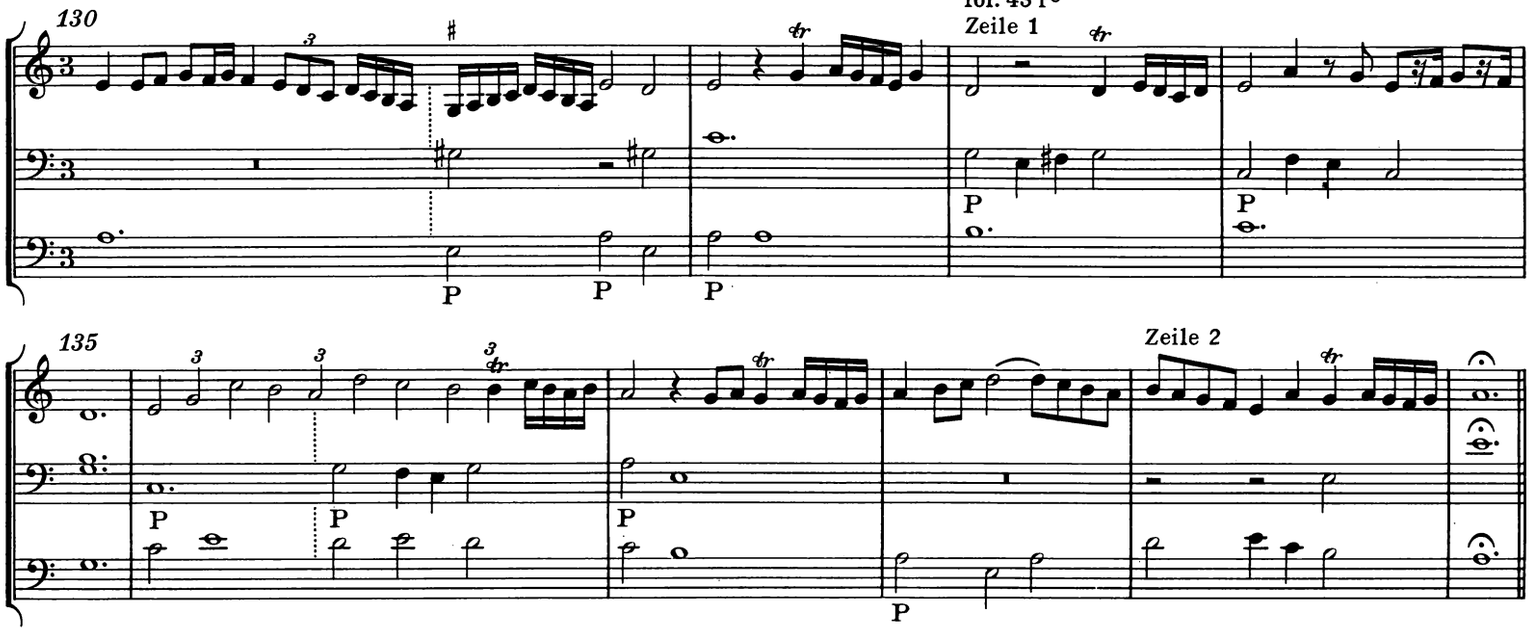
fol. 42 v°

Zeile 1

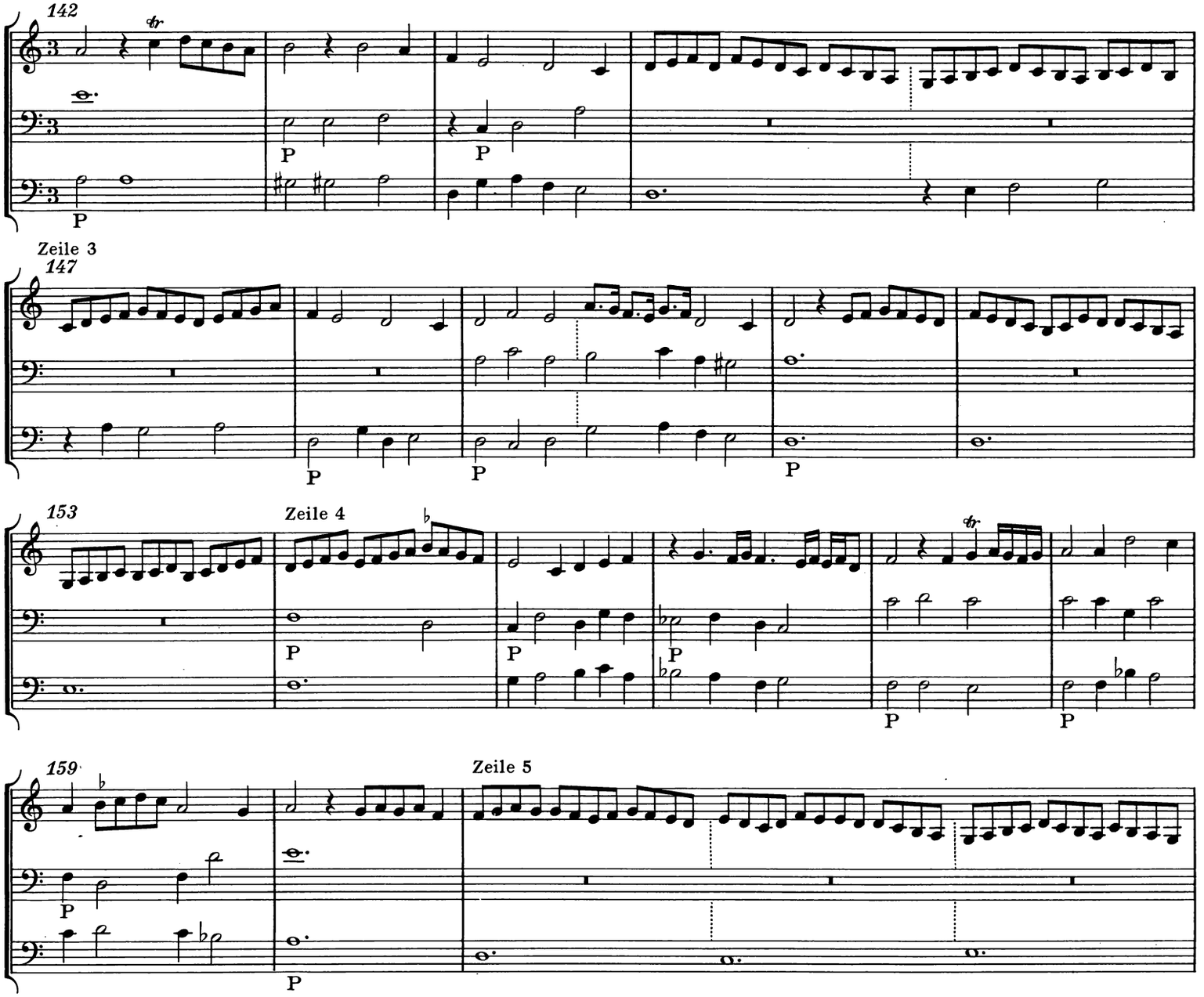


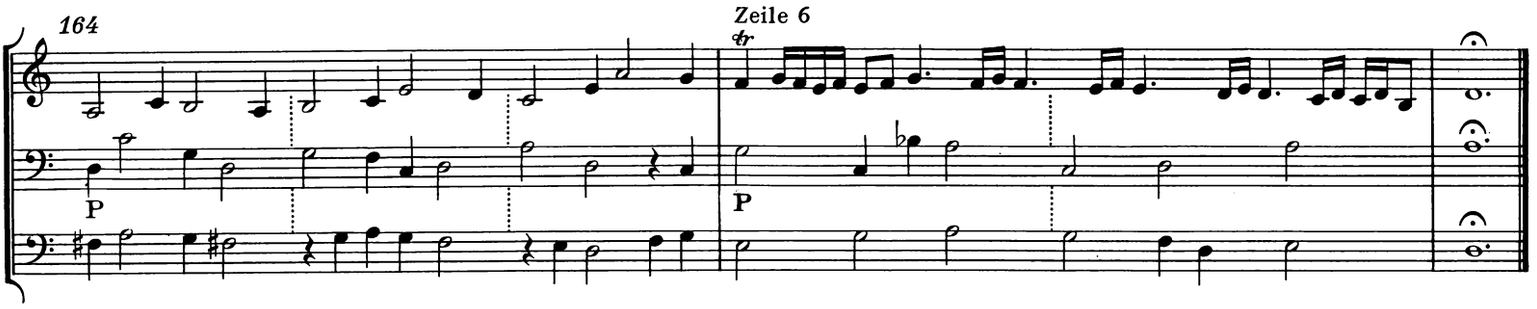

76
Zeile 2
84
Zeile 3
98
106
Zeile 4
112
Zeile 5
121
Zeile 6

O clemens

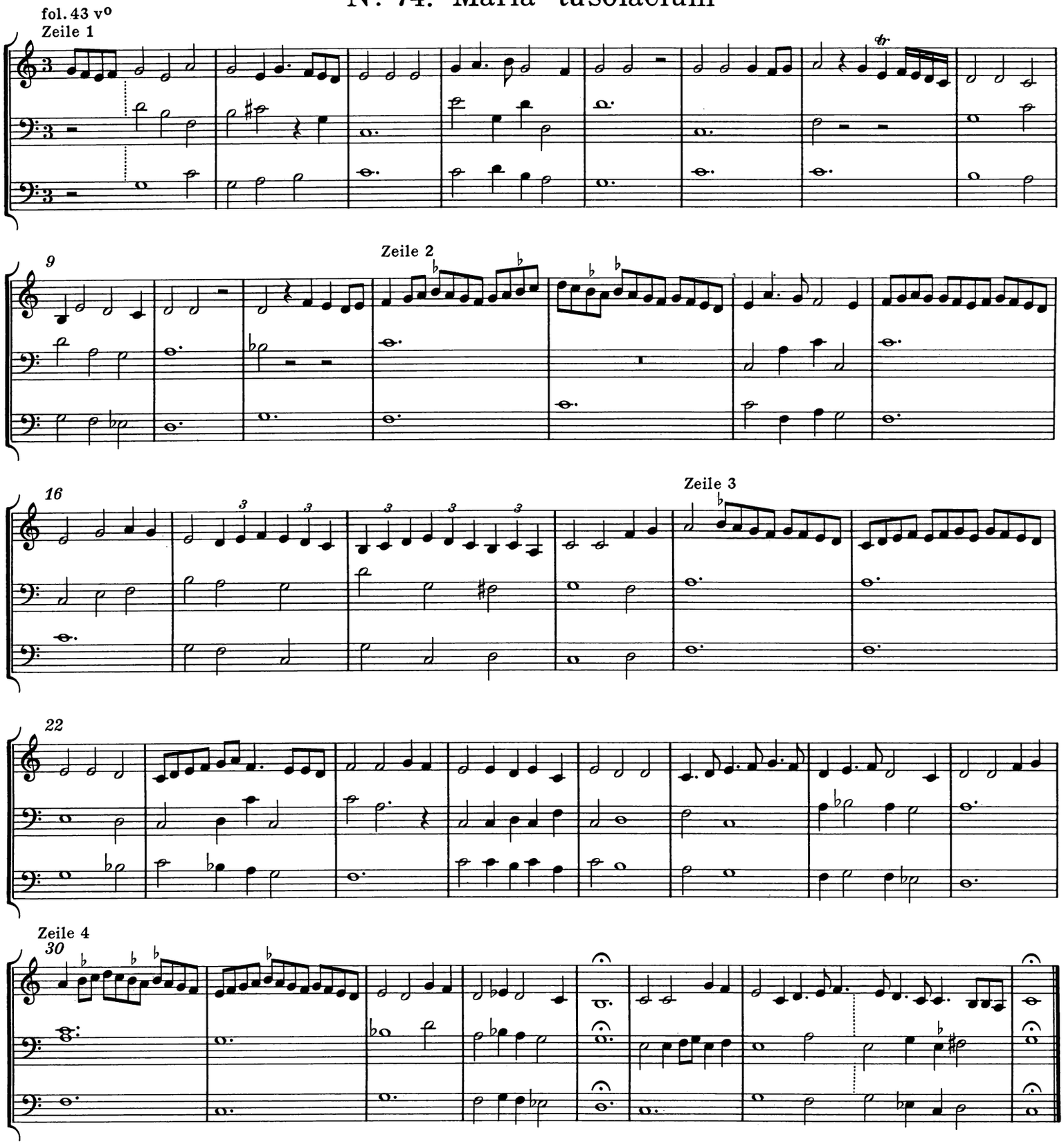


O dulcis maria

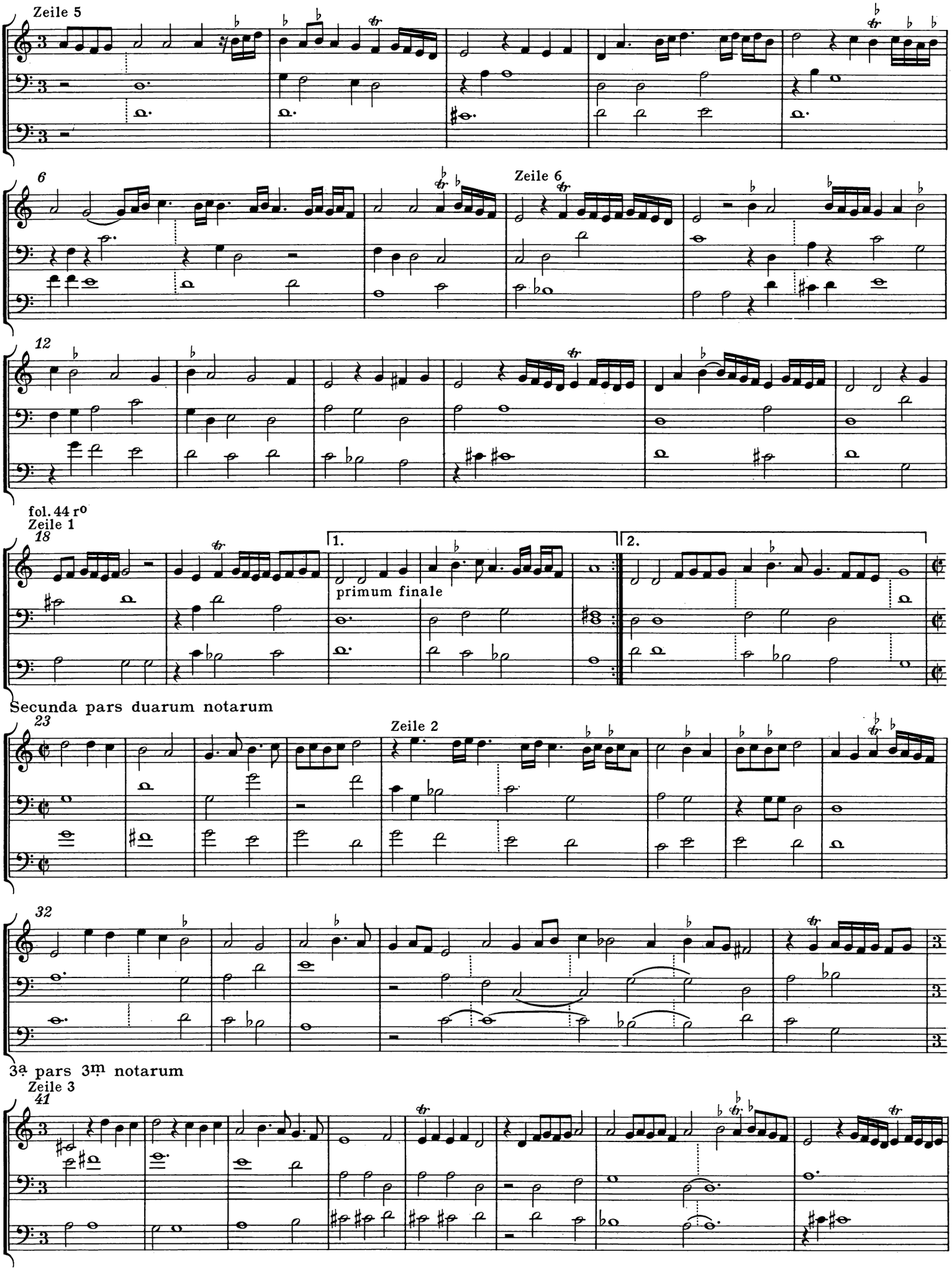




Nº 74. Maria tusolacium

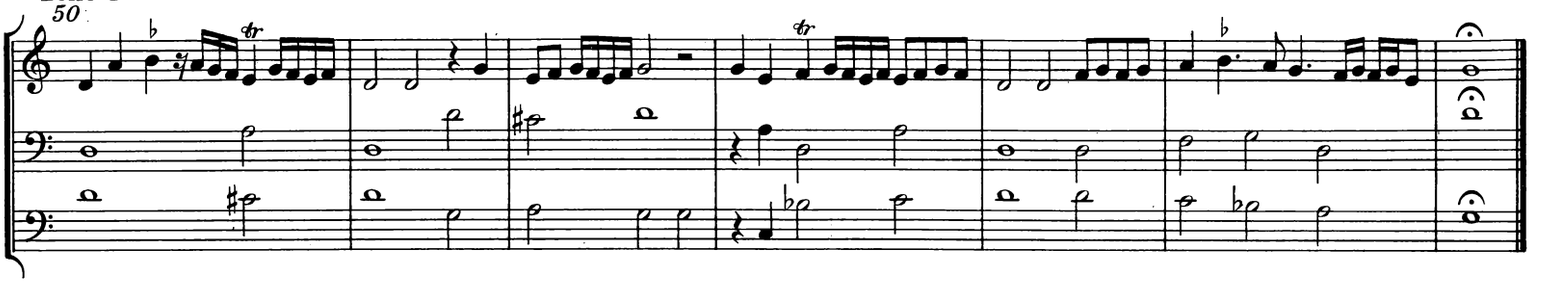


Nº 75. Virginem mire pulchritudinis



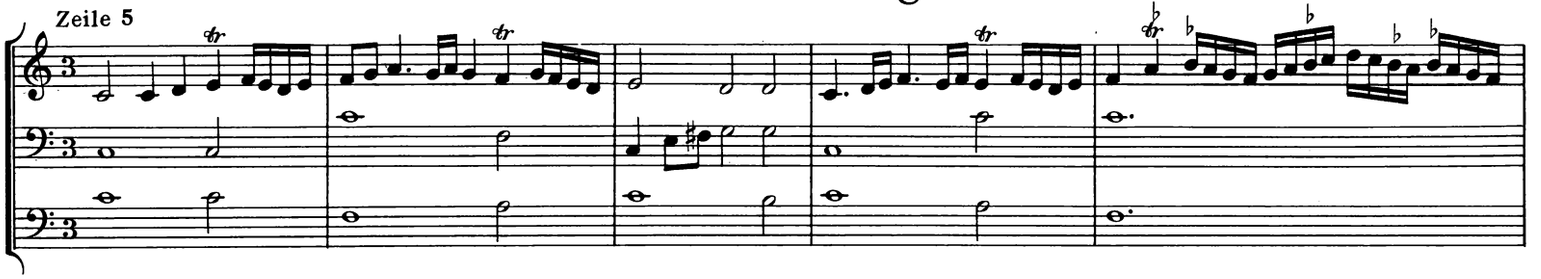
Zeile 4

50

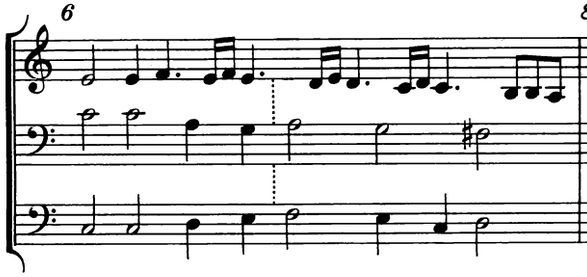


Nº 76. Veni virgo

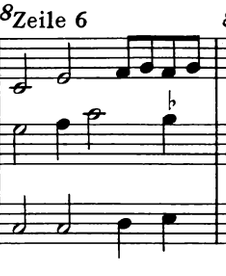
Zeile 5



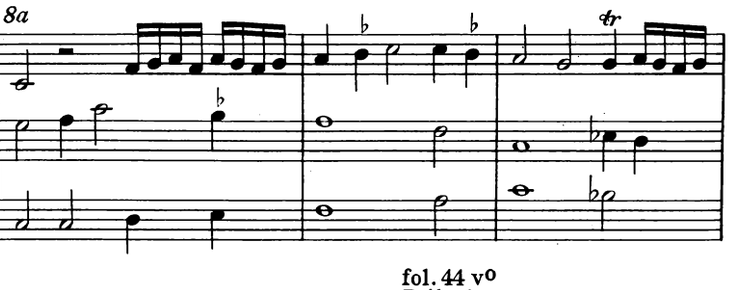
6



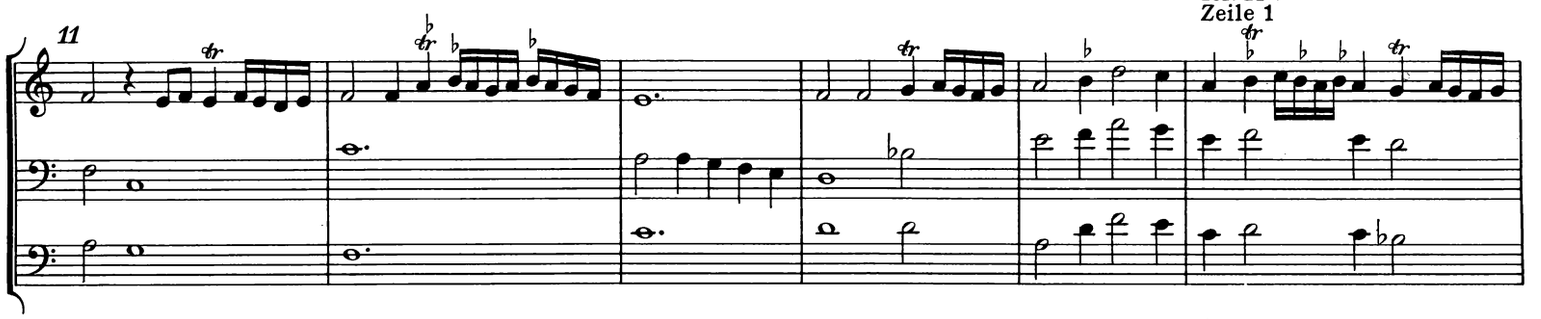
8 Zeile 6



8a

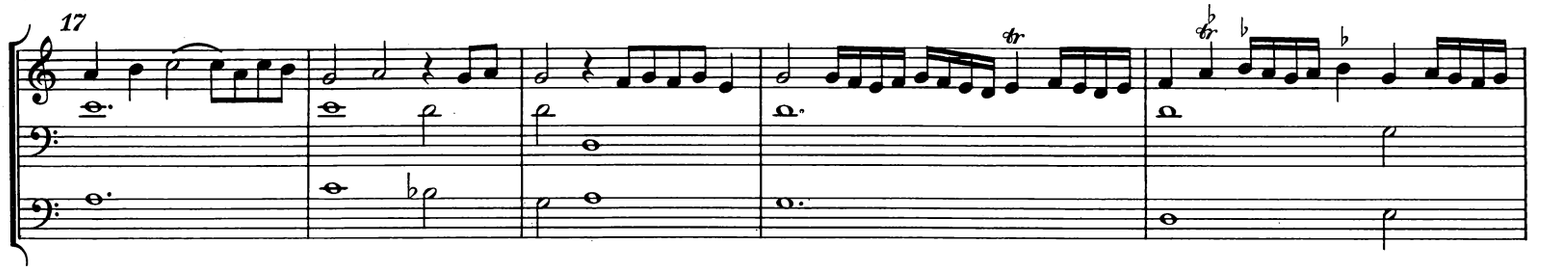


11

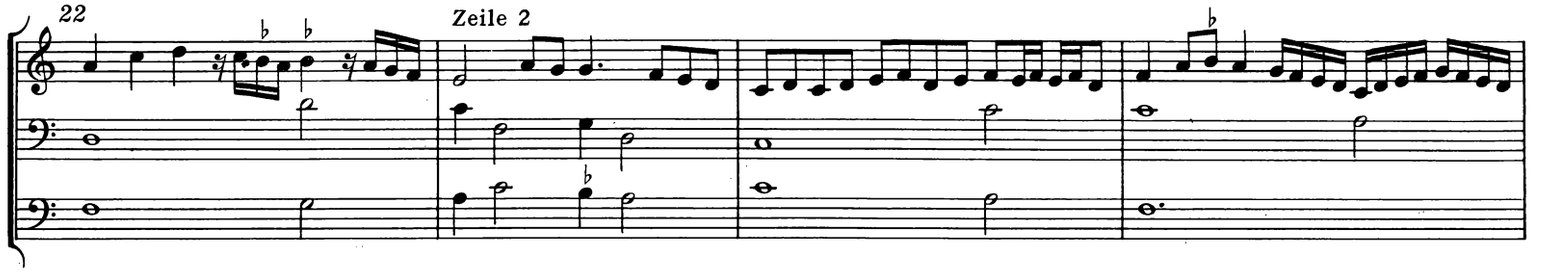


fol. 44 vº
Zeile 1

17

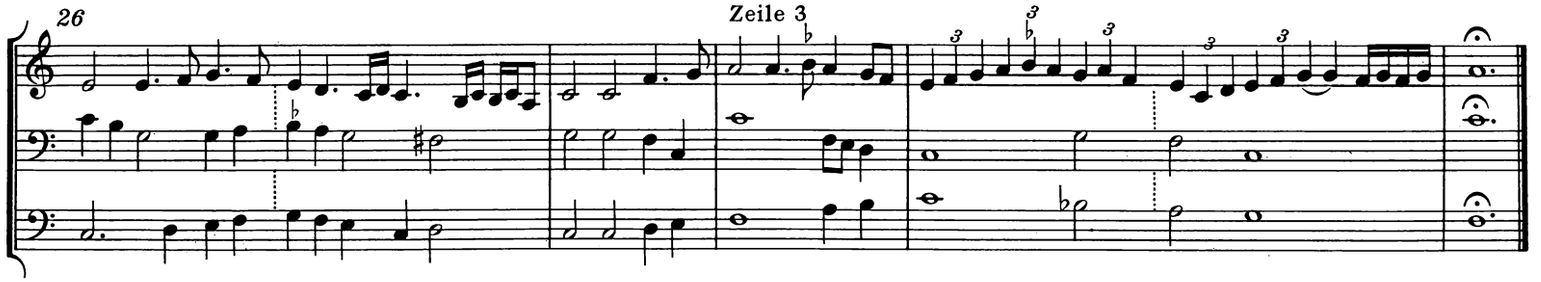


22



Zeile 2

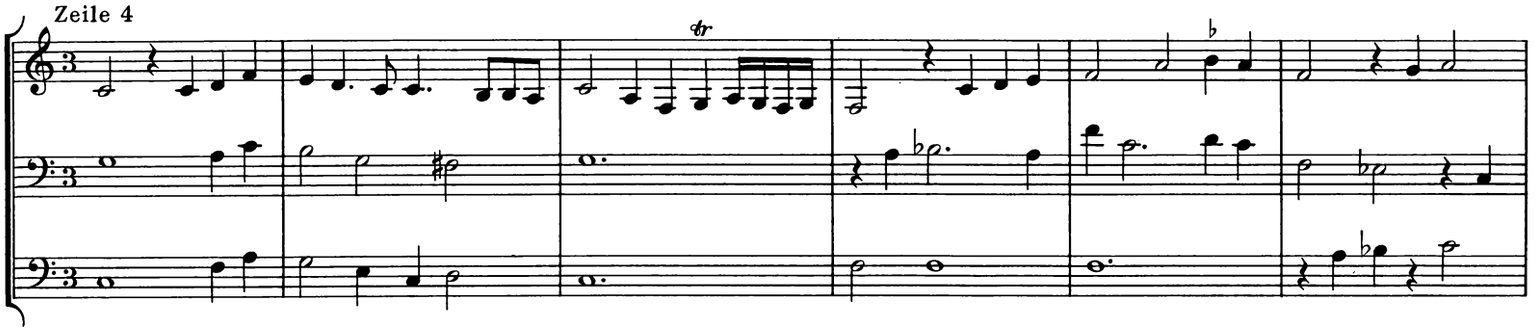
26



Zeile 3

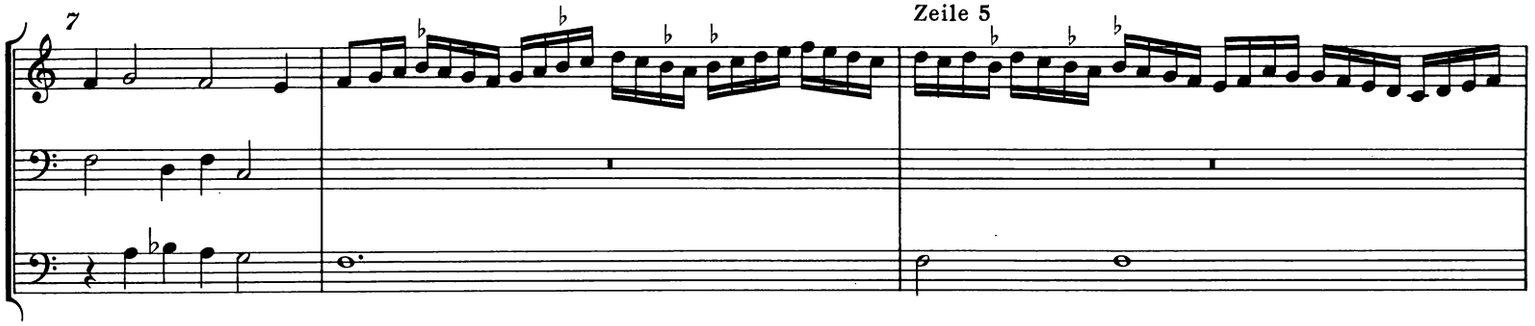
Nº 77. Magnificat / Octani toni

Zeile 4

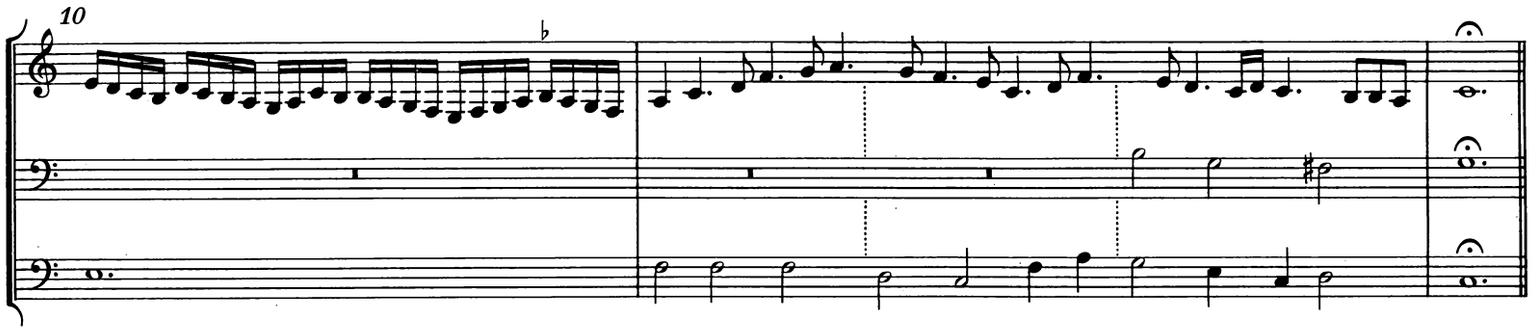


7

Zeile 5



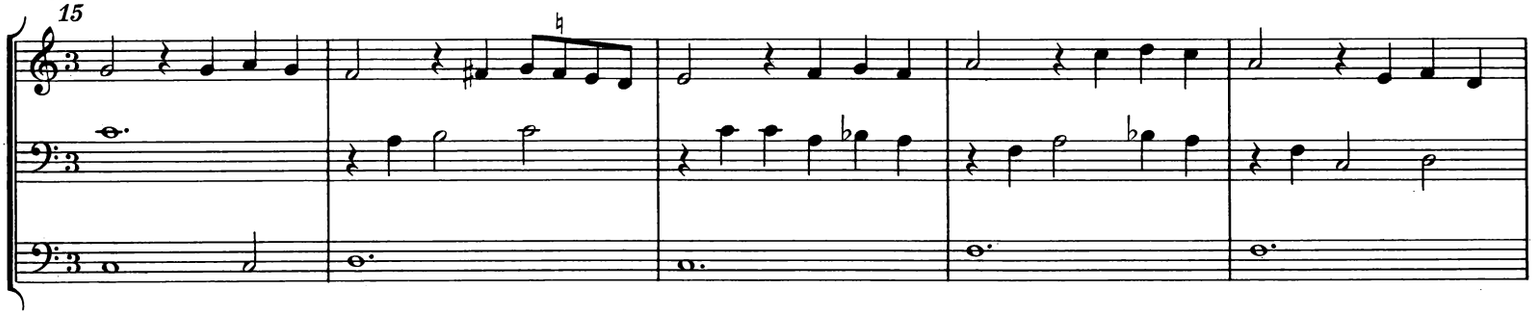
10



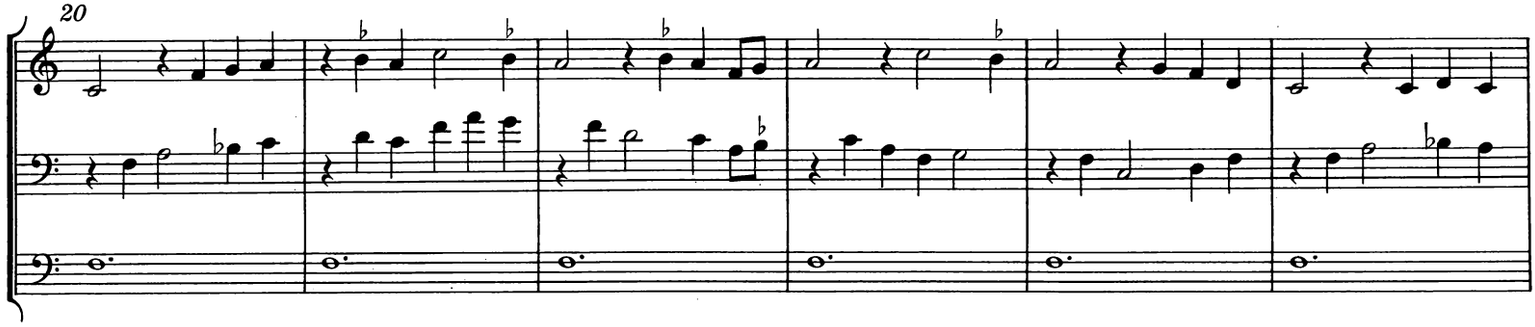
Quia respexit

Zeile 6

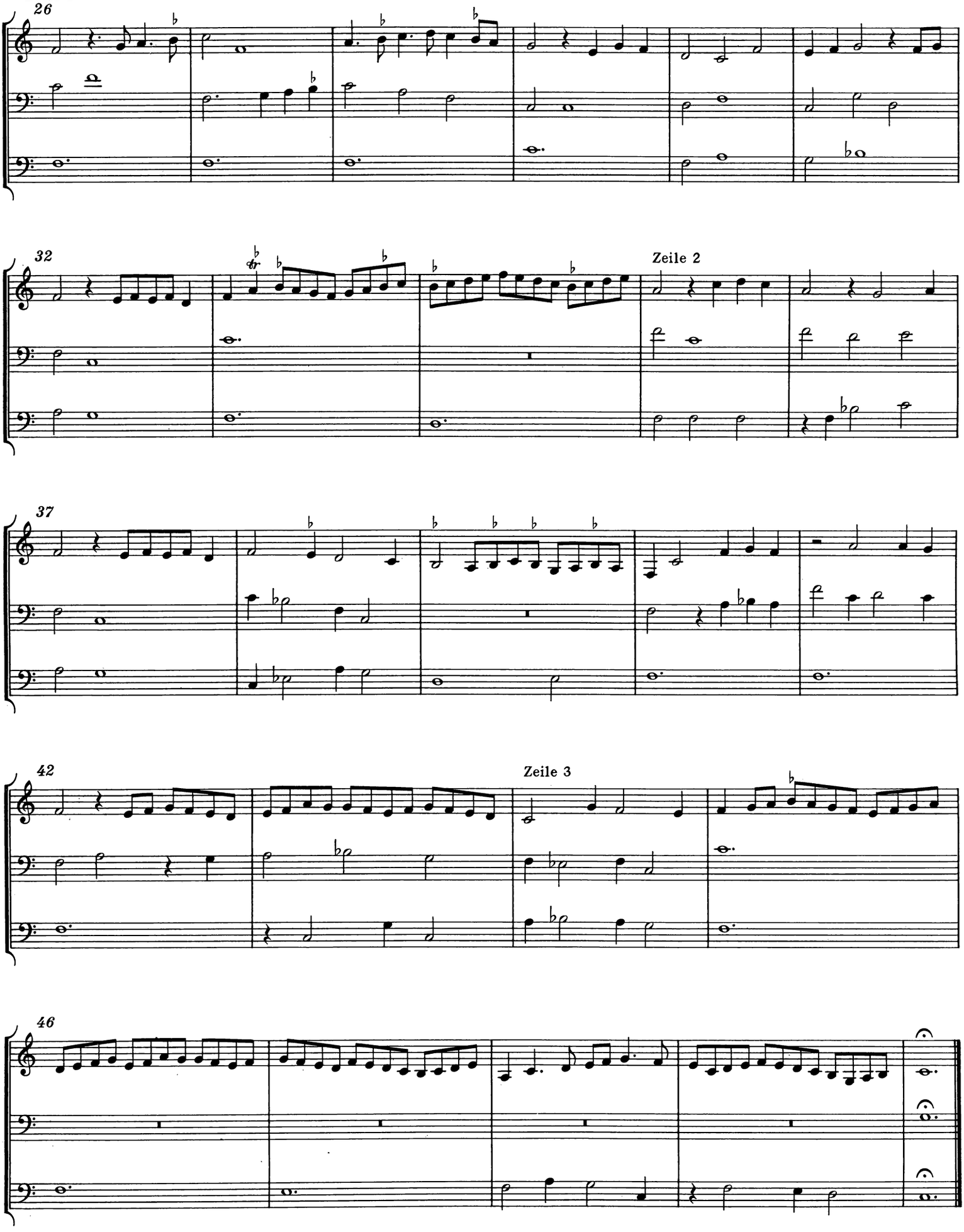
15



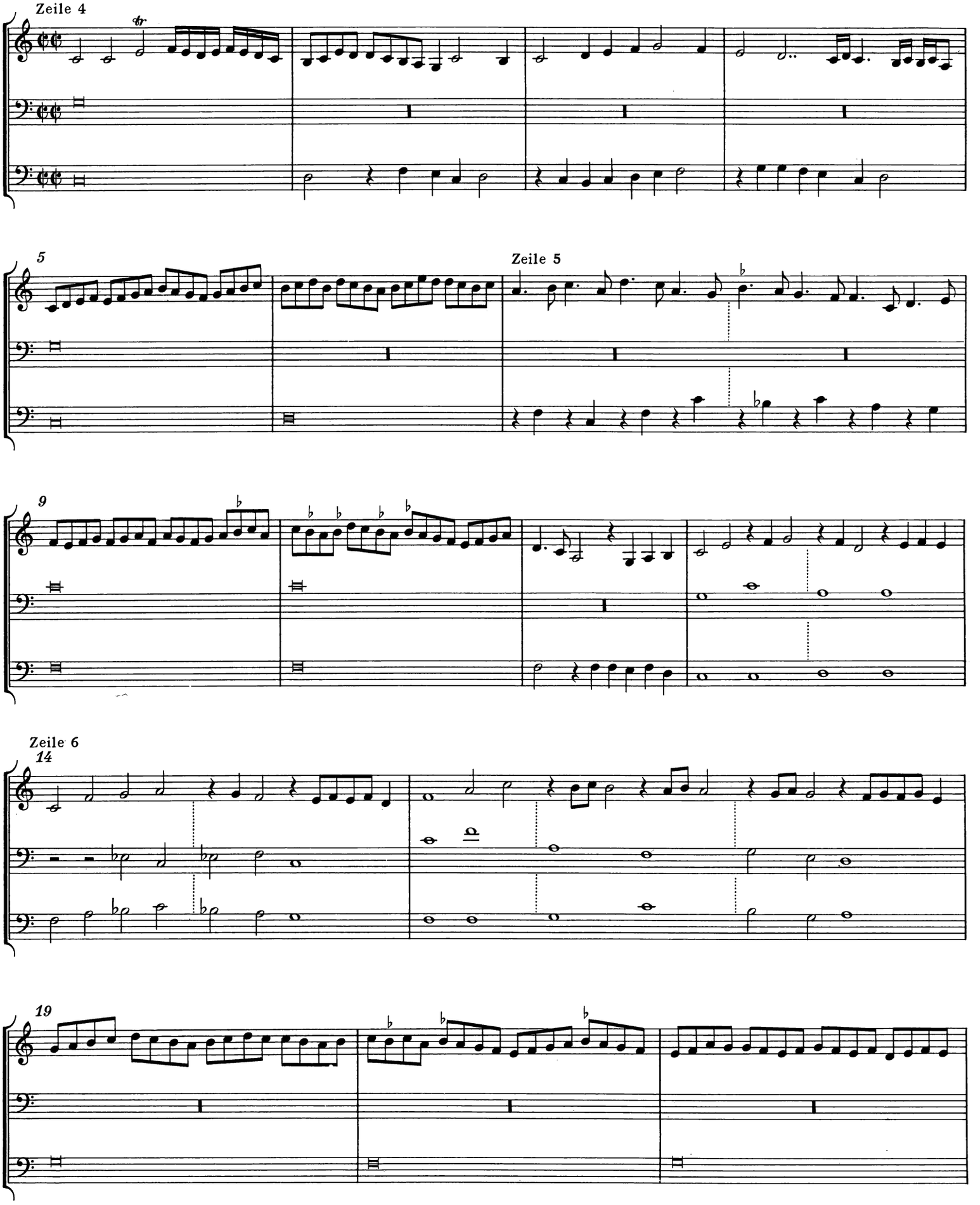
20



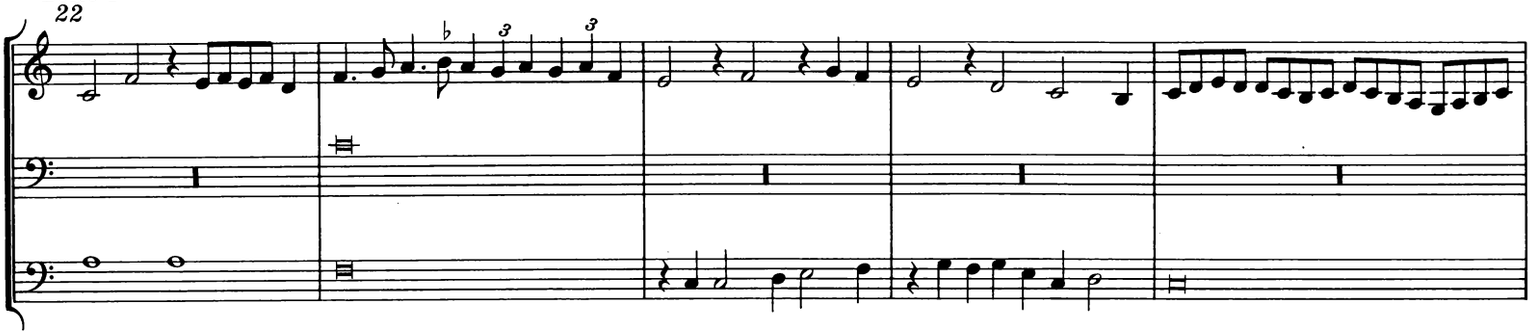
fol. 45 r°
Zeile 1



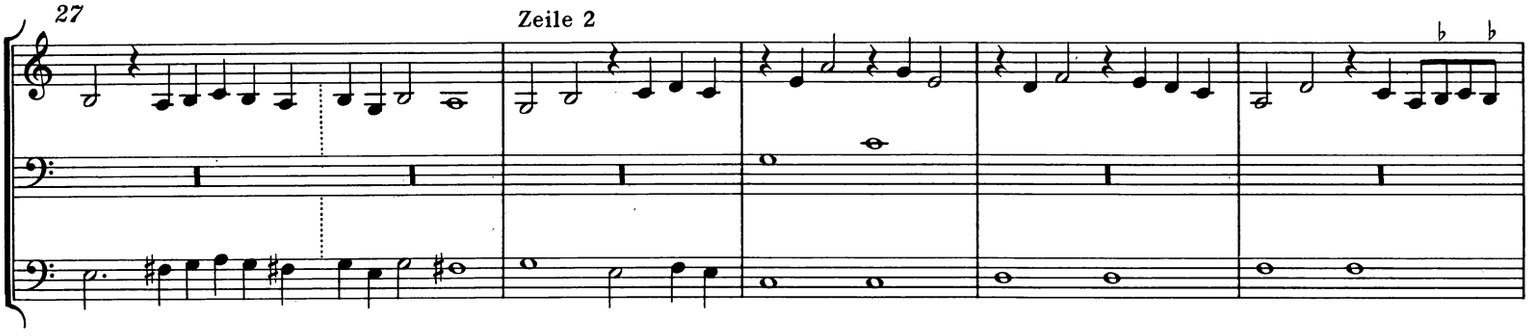
Nº 78. Ympnus: Veni creator spiritus



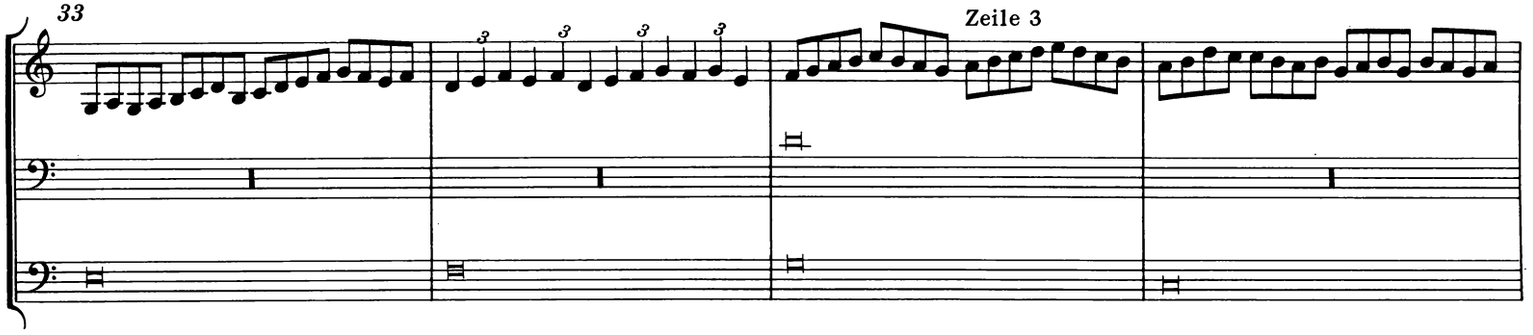
fol. 45 v°
Zeile 1
22



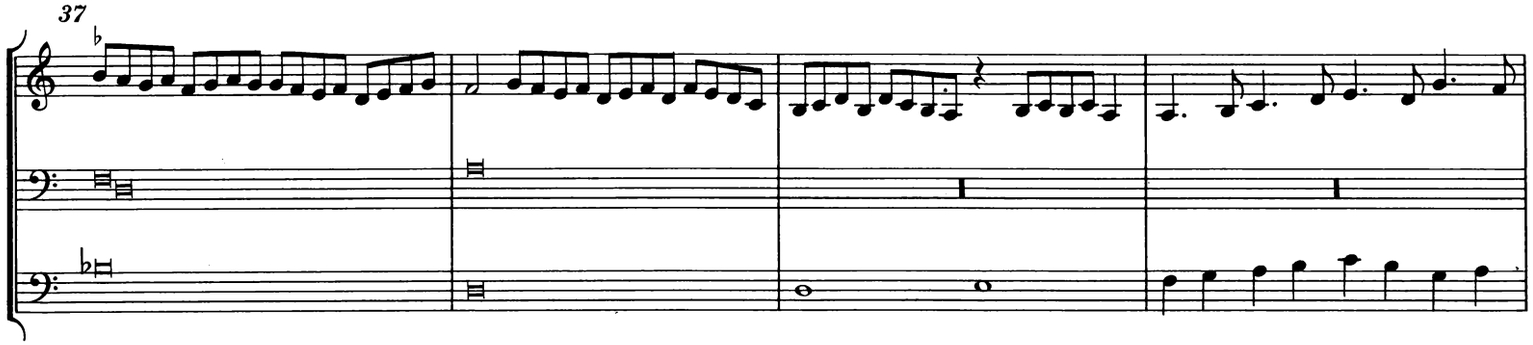
27
Zeile 2



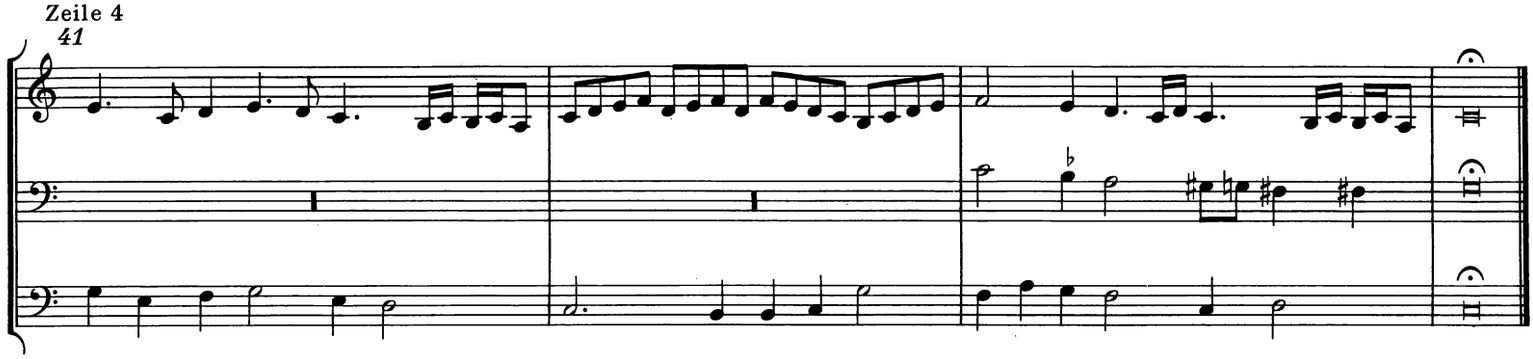
33
Zeile 3



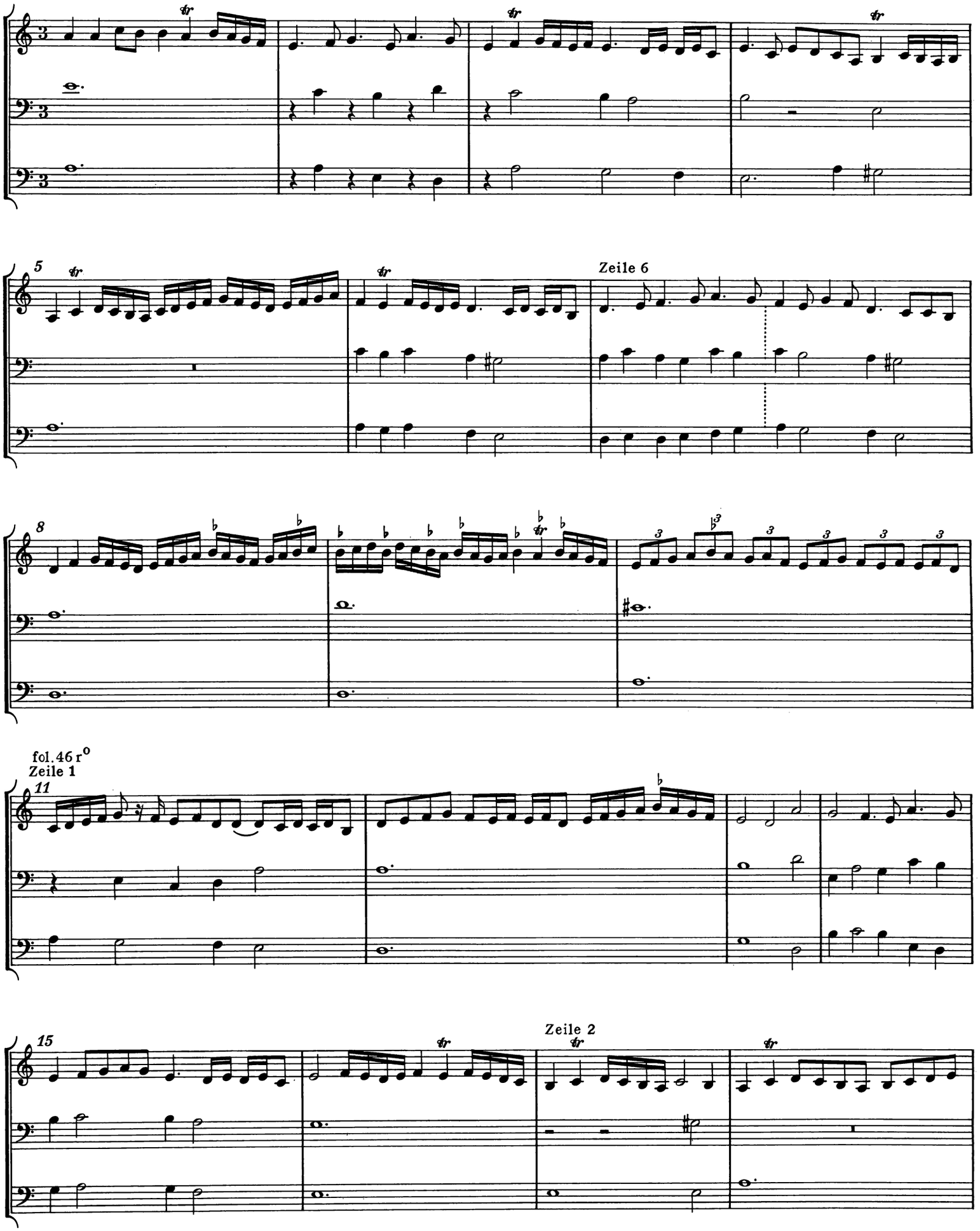
37

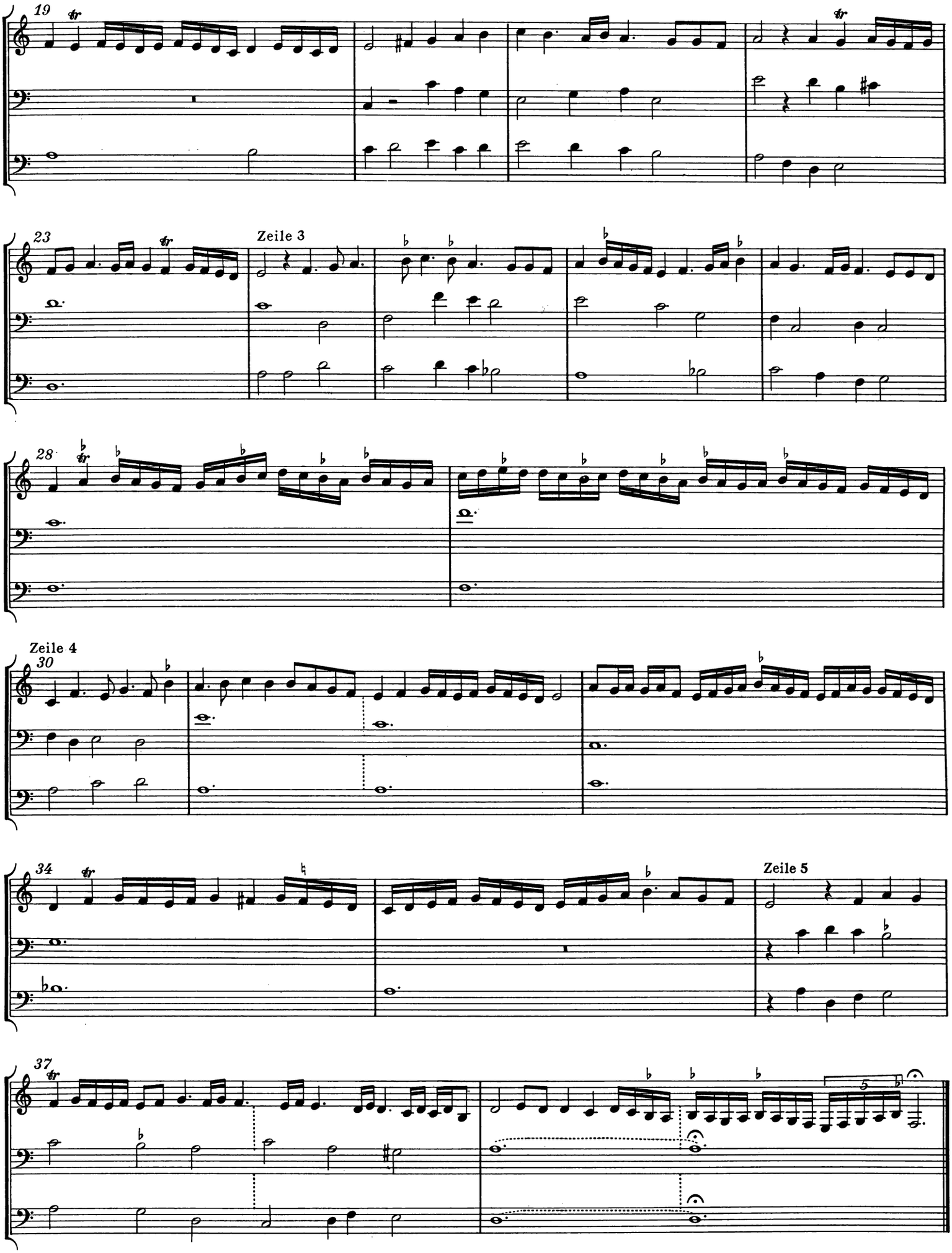


Zeile 4
41

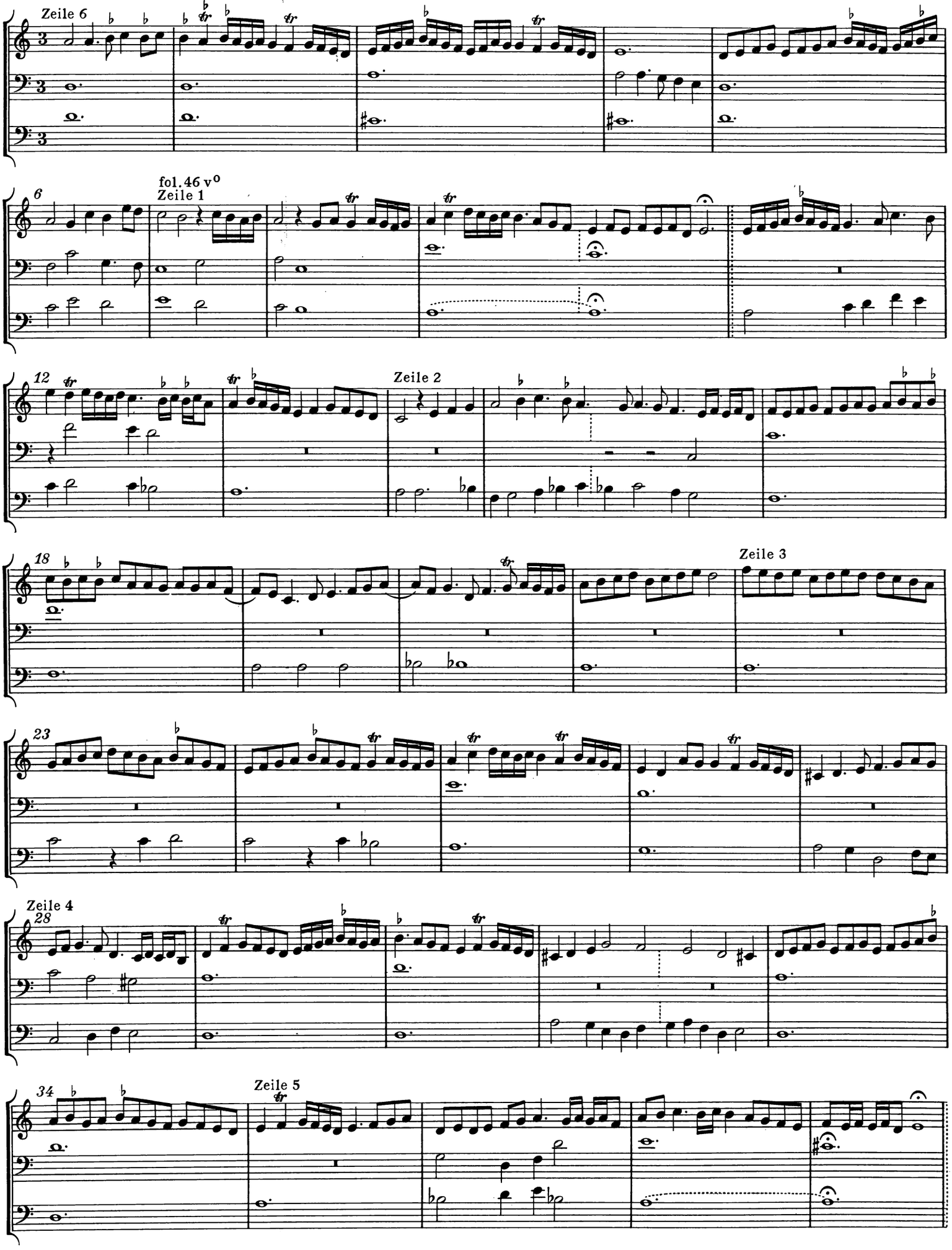


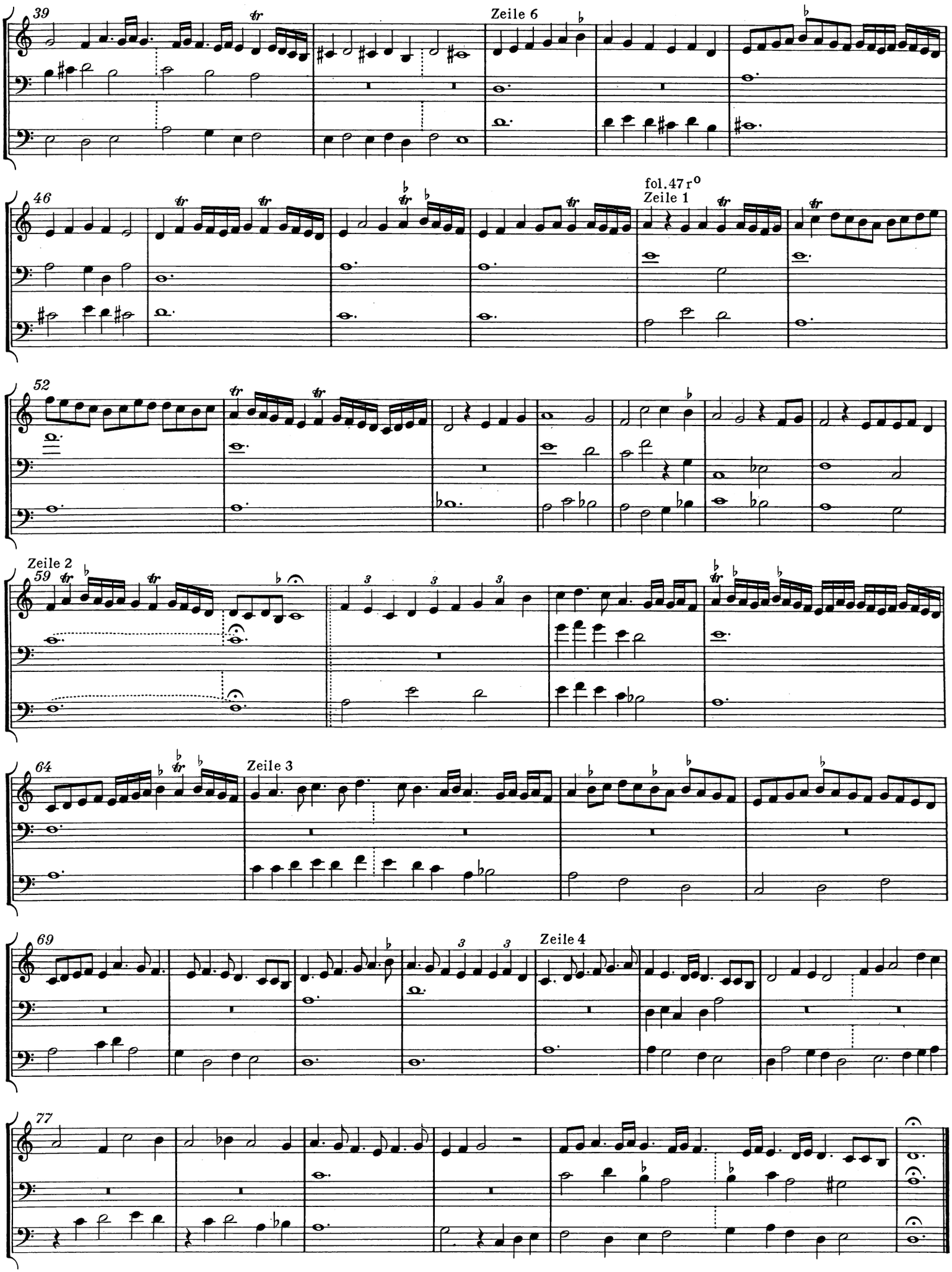
Nº 79. Modocomo Bystu die rechte



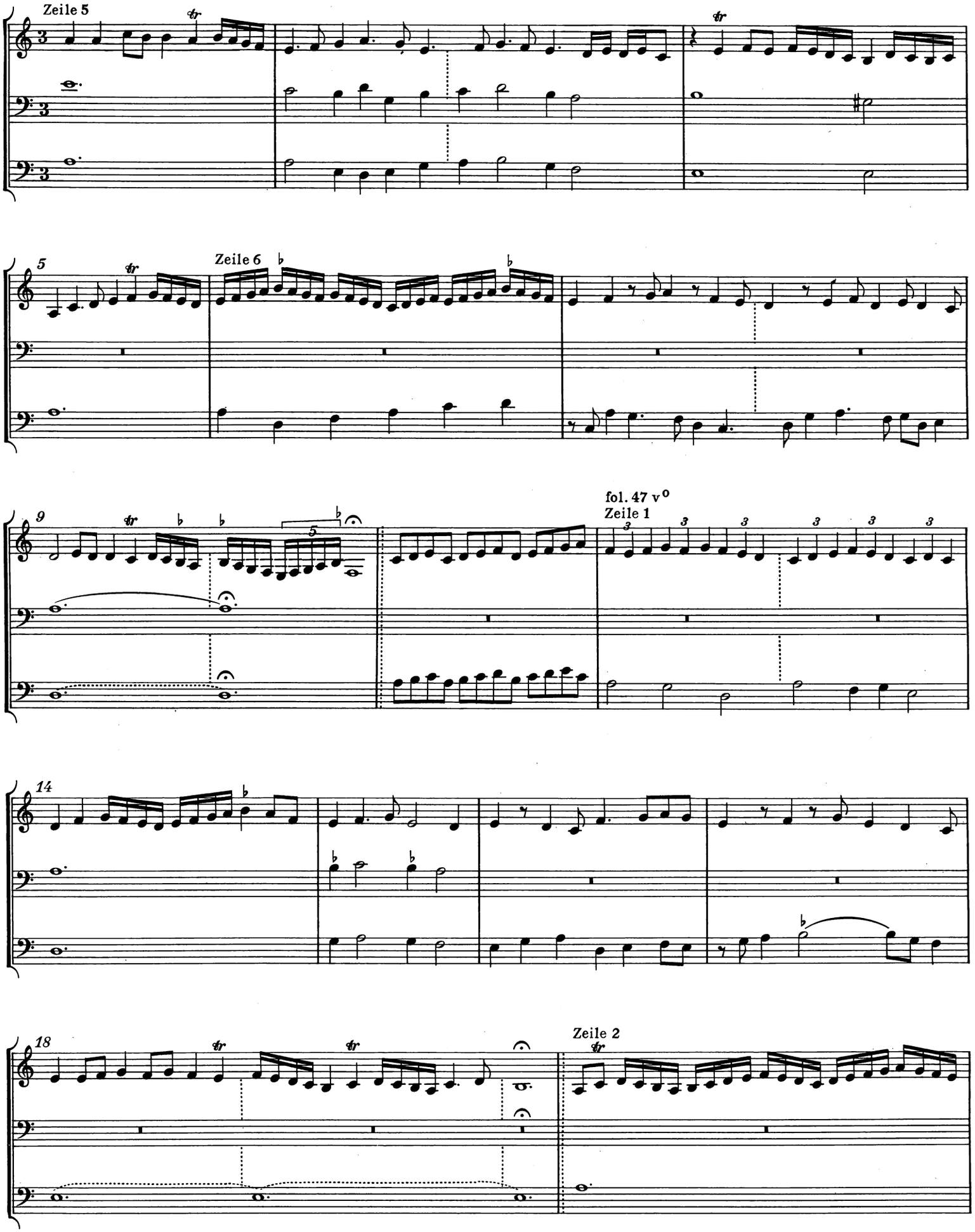

19
23
Zeile 3
28
Zeile 4
30
34
Zeile 5
37

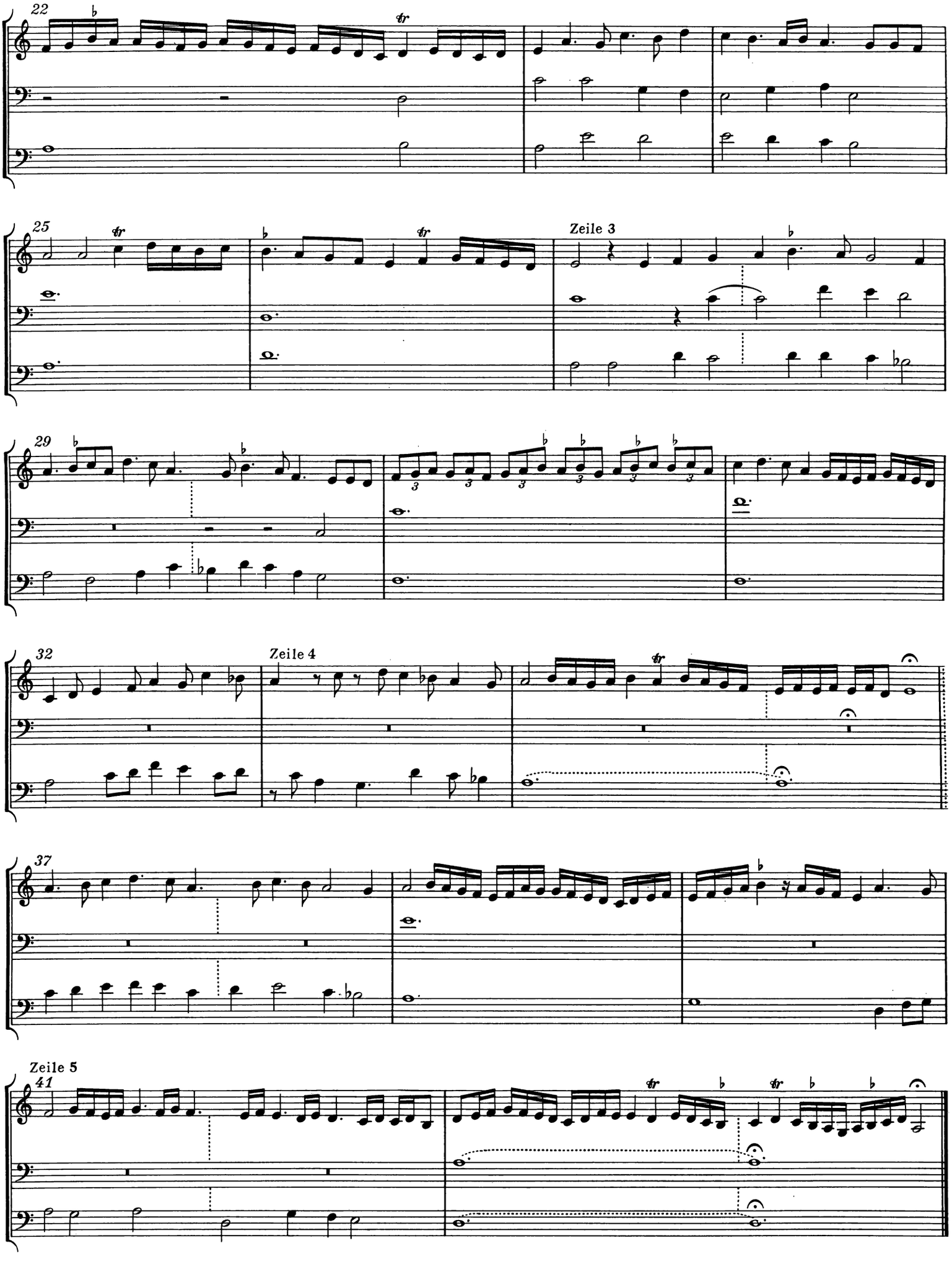
Nº 80. Repeticio



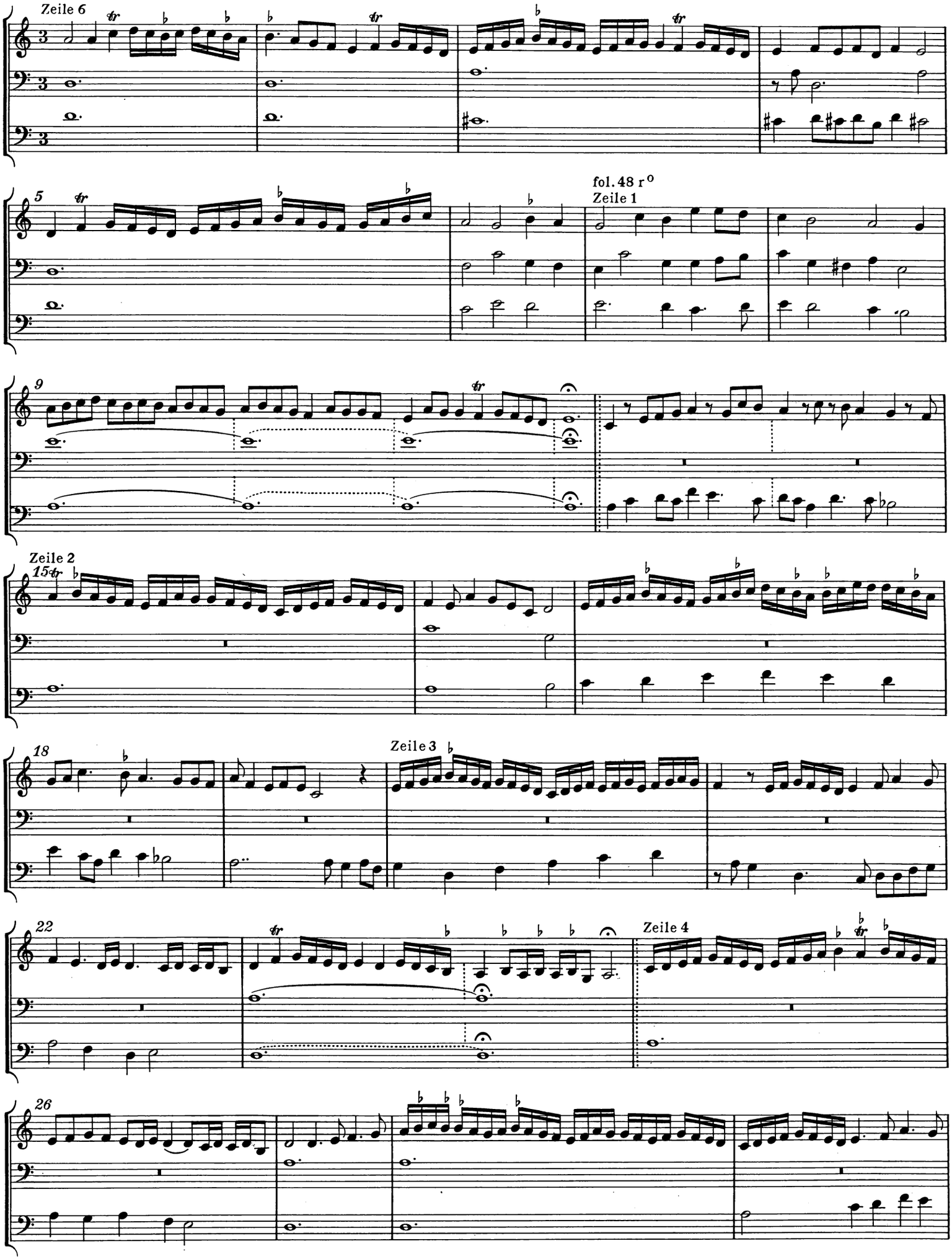

39
Zeile 6
46
fol. 47 r°
Zeile 1
52
Zeile 2
59
64
Zeile 3
69
Zeile 4
77

Nº 81. Modocomor




22
25
Zeile 3
29
32
Zeile 4
37
Zeile 5
41

Nº 82. Repeticio huius



Zeile 5

30

Nº 83. Se le fatze ay pale

Zeile 6

5

fol. 48 v°
Zeile 1

8

14

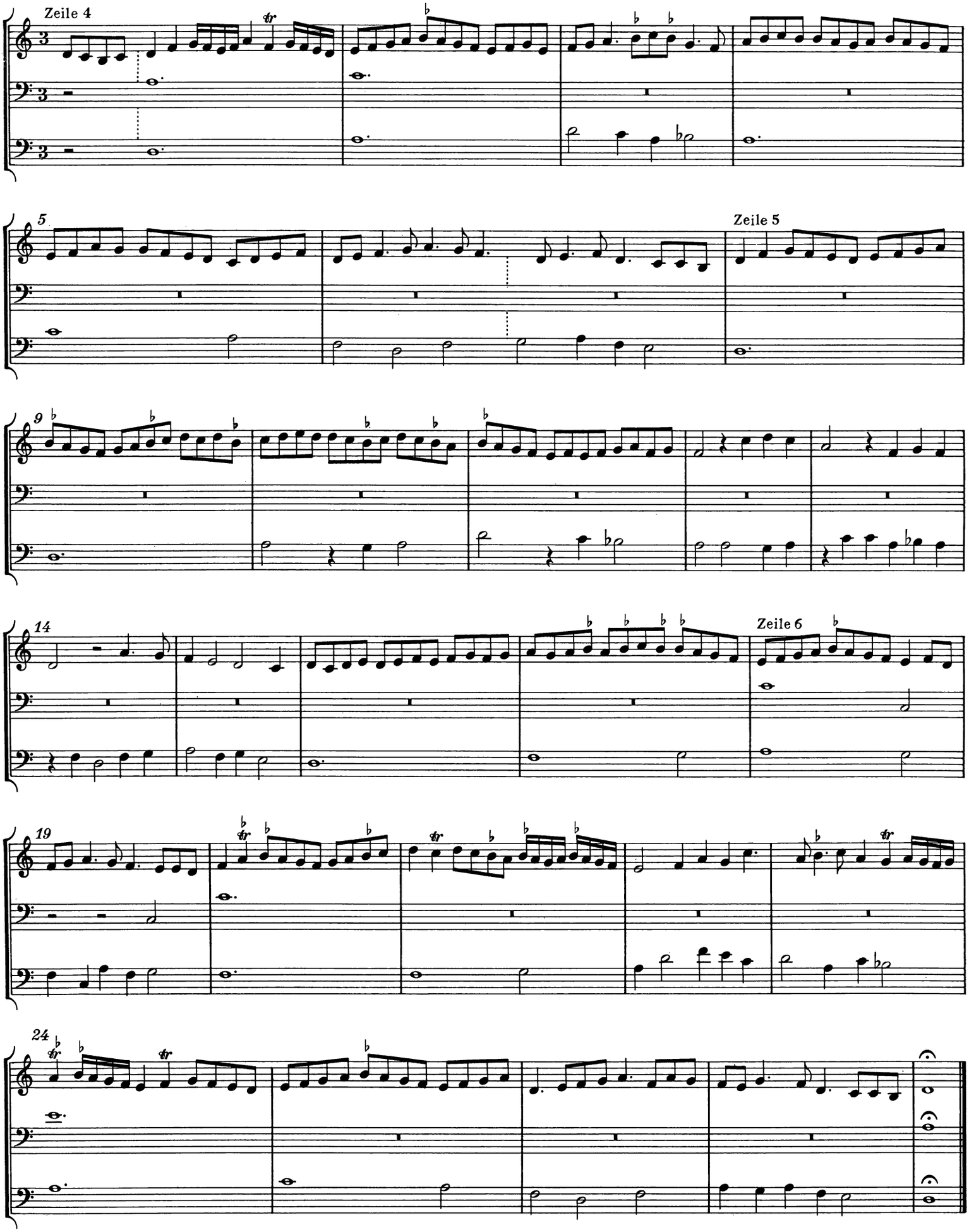
Zeile 2

20

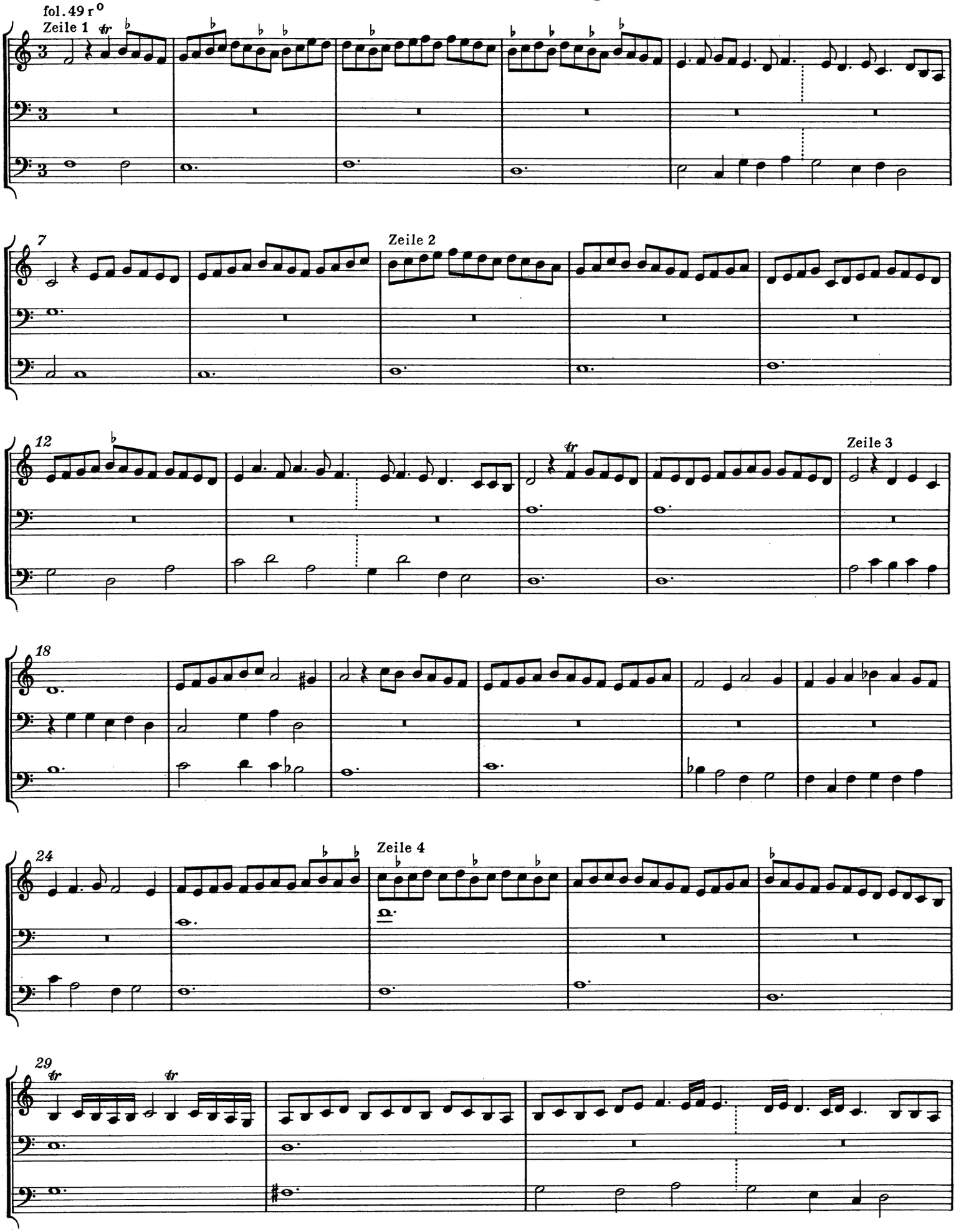
Zeile 3

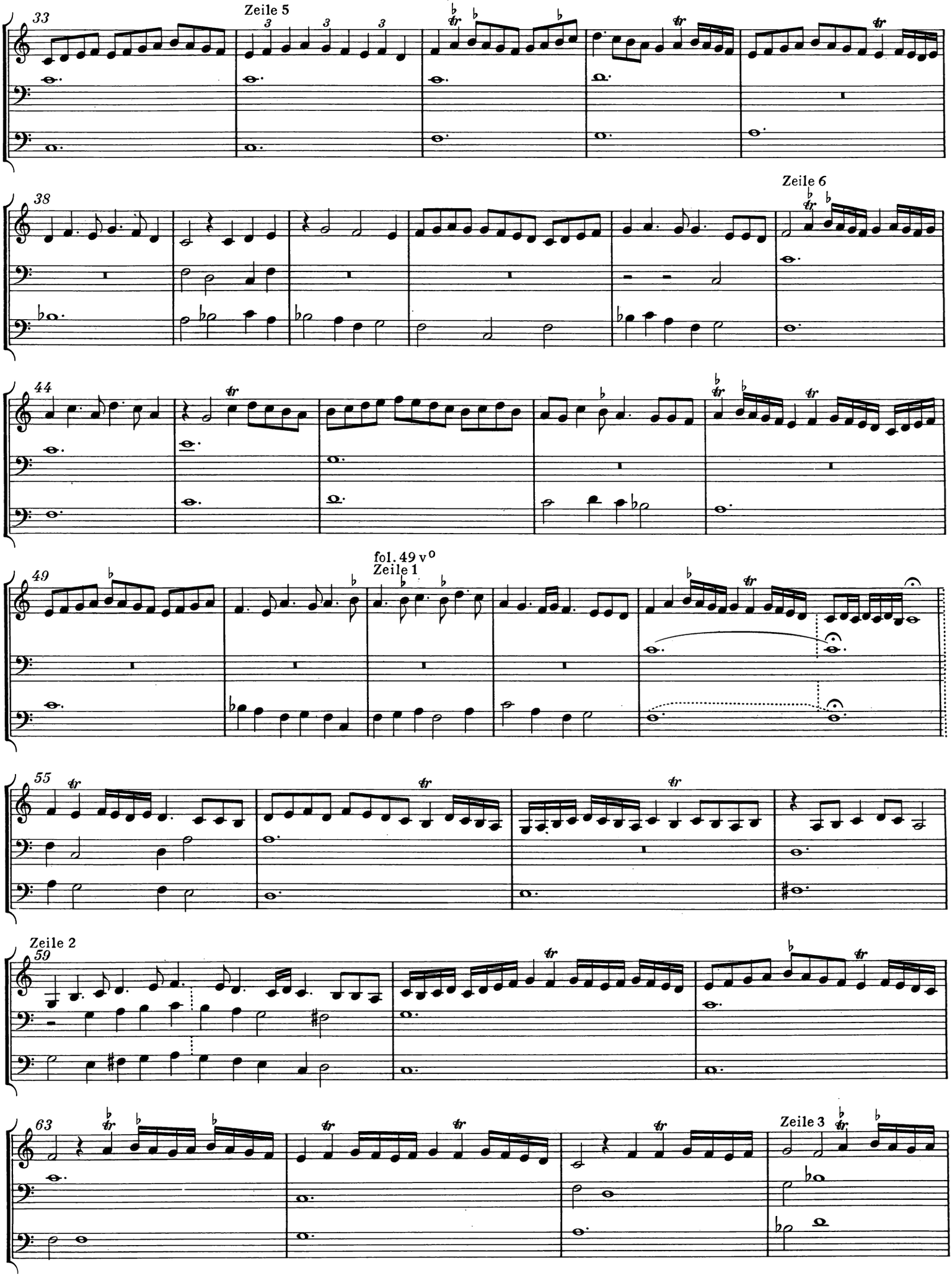
25

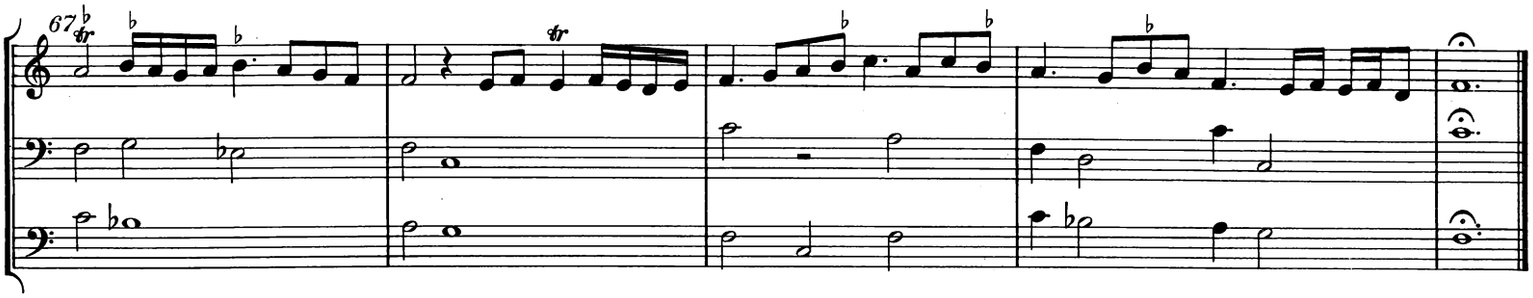
Nº 84. Des meygen Zyt, die



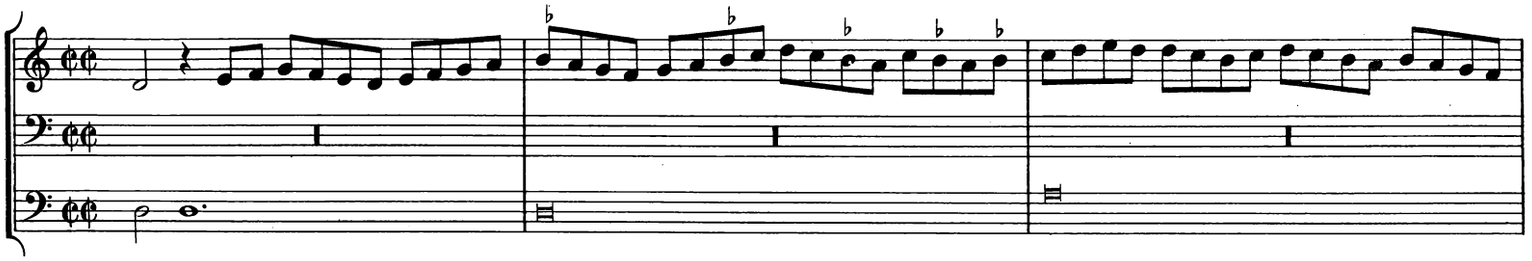
Nº 85. Min Hertz hatt lange etc.

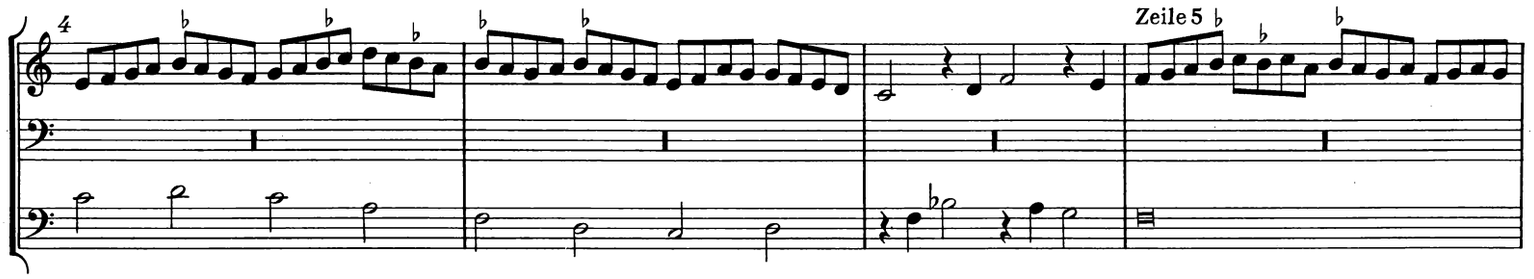


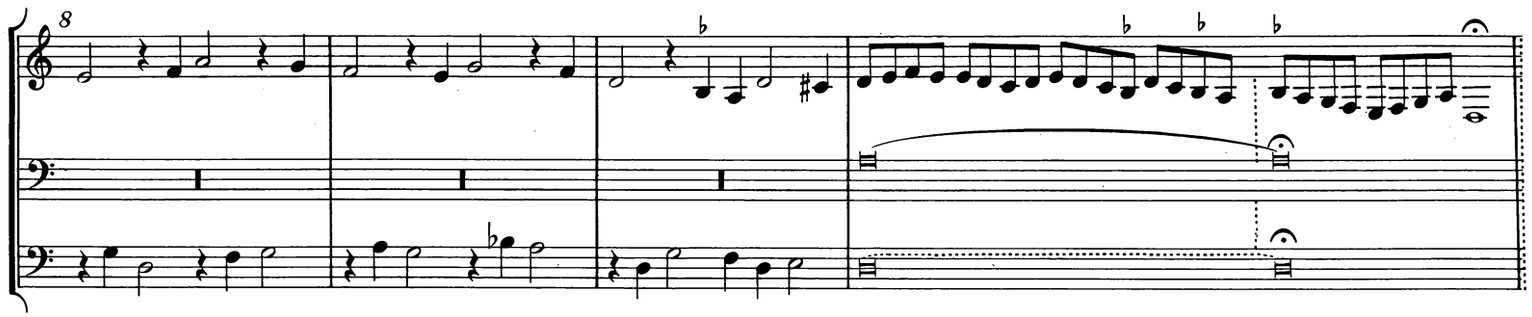

Zeile 5
Zeile 6
fol. 49 v°
Zeile 1
Zeile 2
Zeile 3

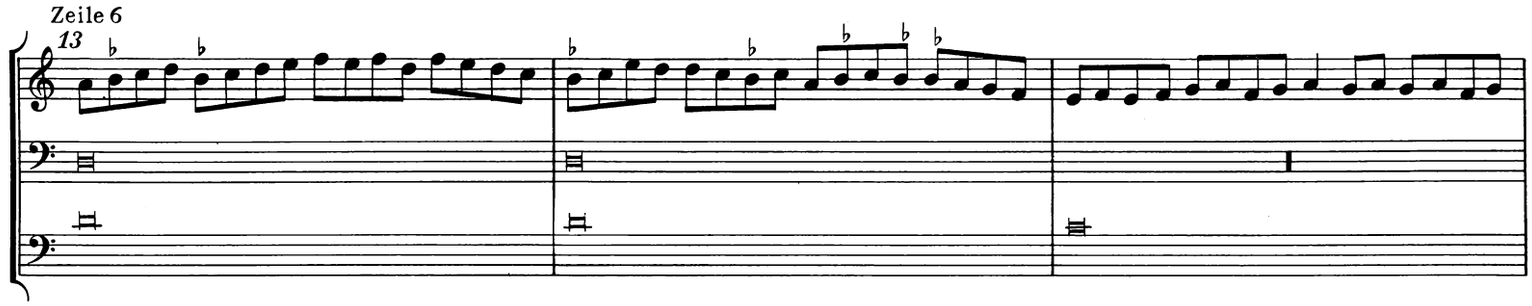


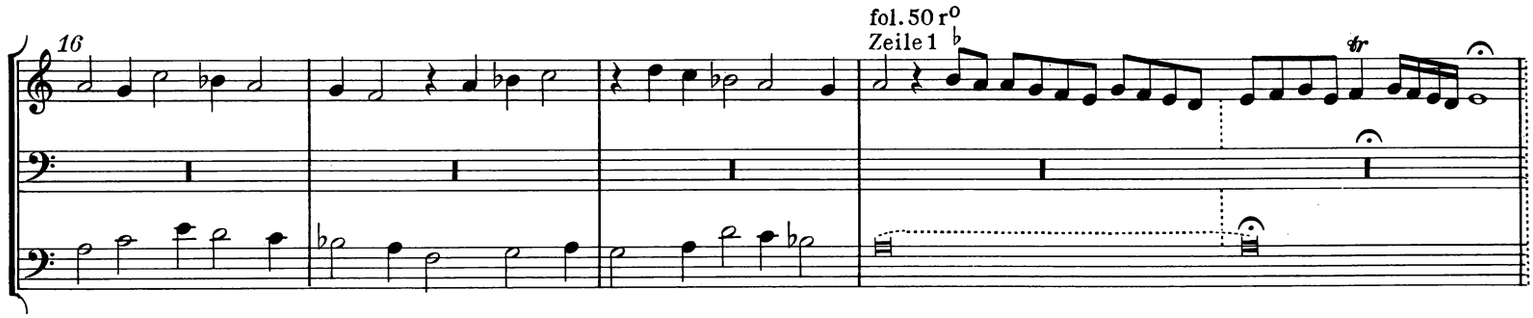
Nº 86. Ein güt selig Jar wünsch ich dir 4or

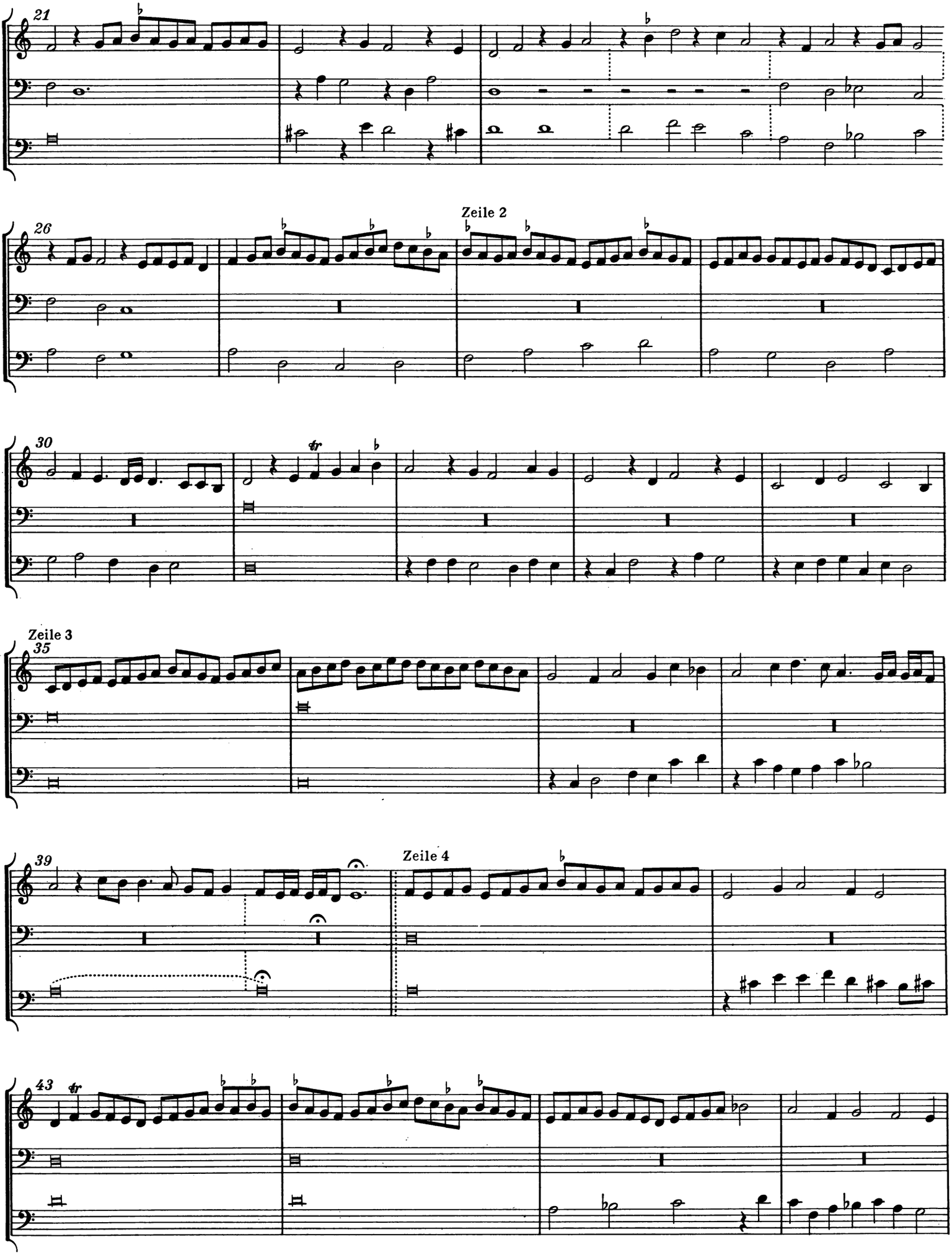






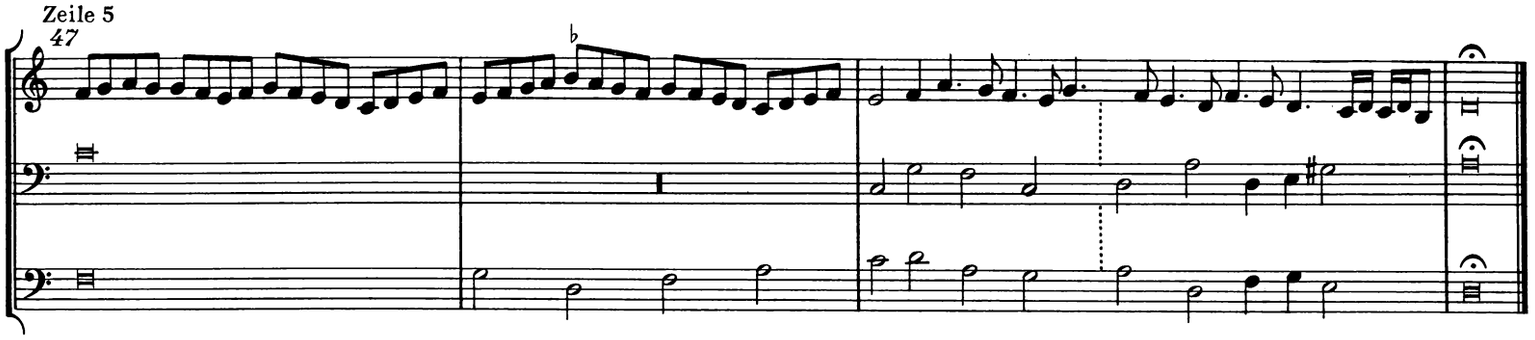





21
Zeile 2
26
30
Zeile 3
35
39
Zeile 4
43

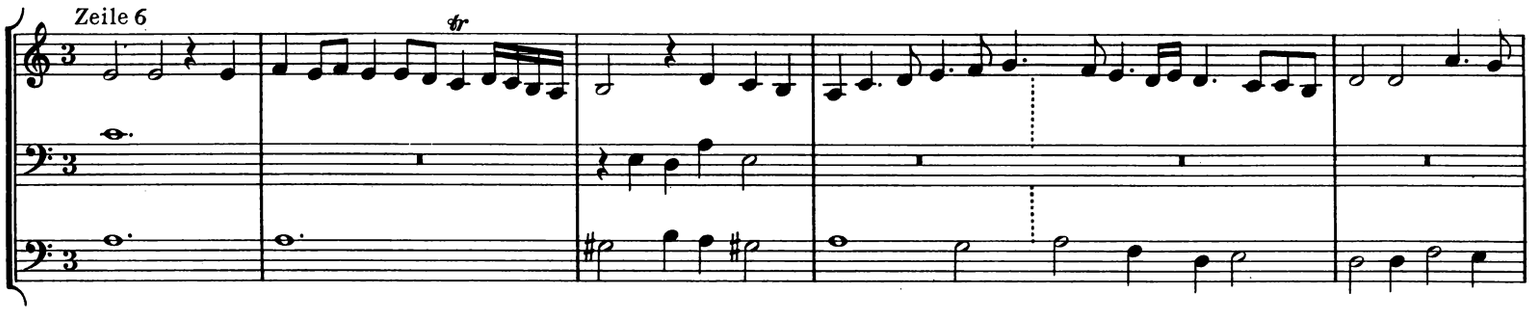
Zeile 5

47



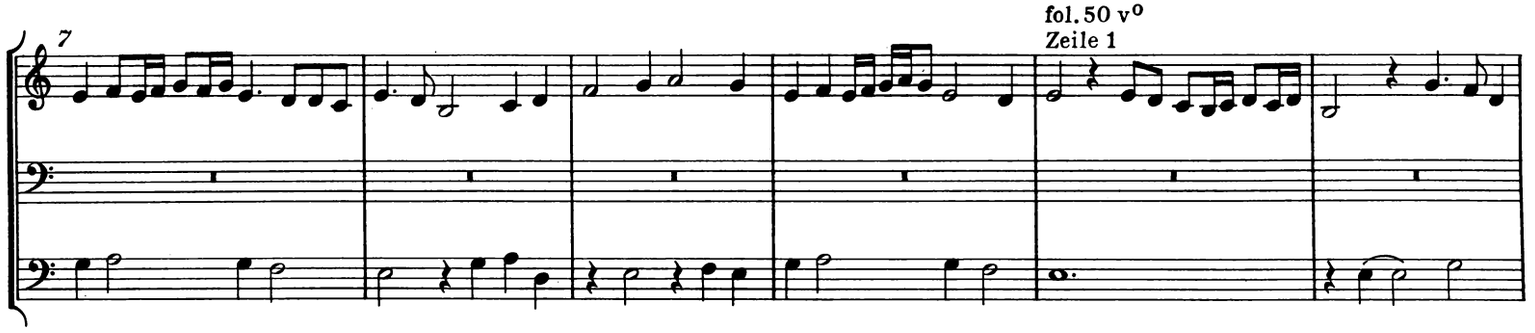
Nº 87. Es für ein buer ins holtze

Zeile 6

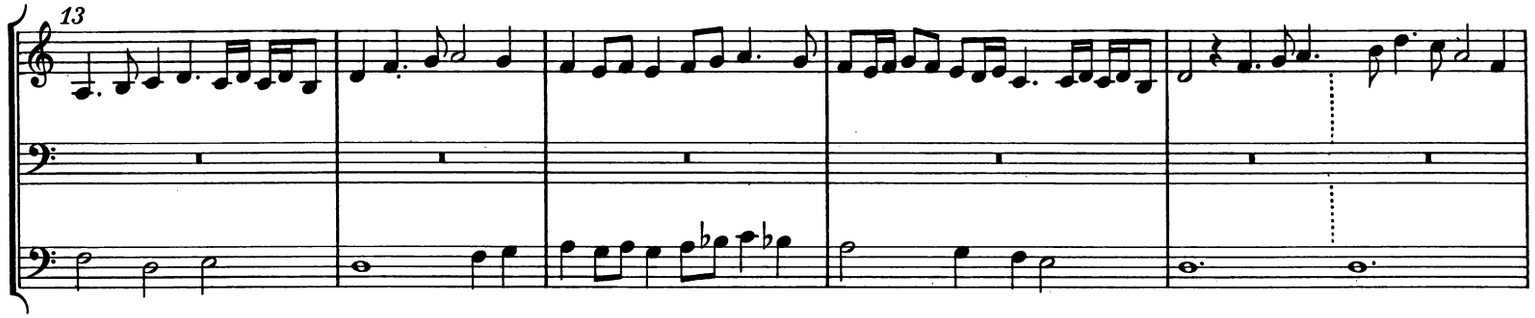


7

fol. 50 v°
Zeile 1

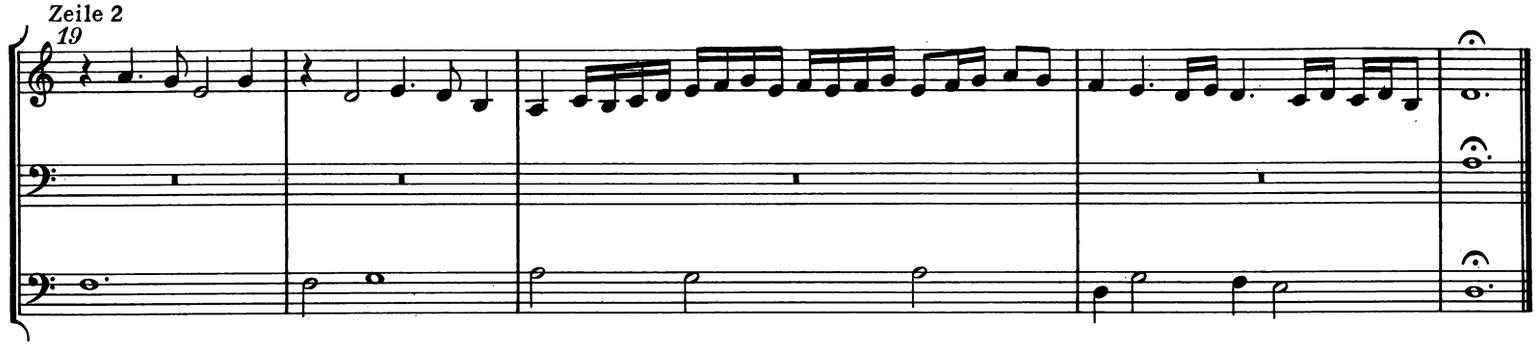


13

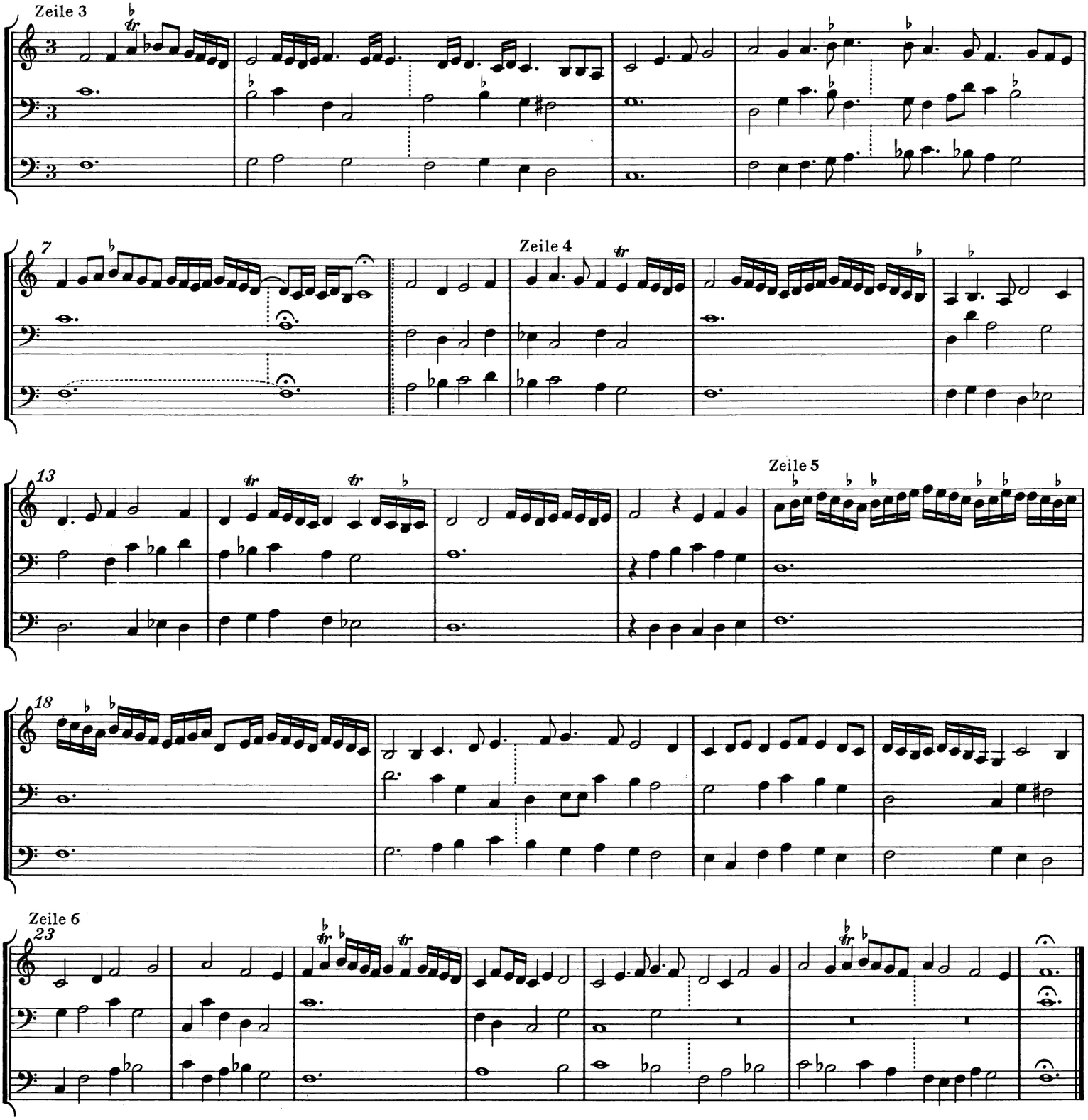


Zeile 2

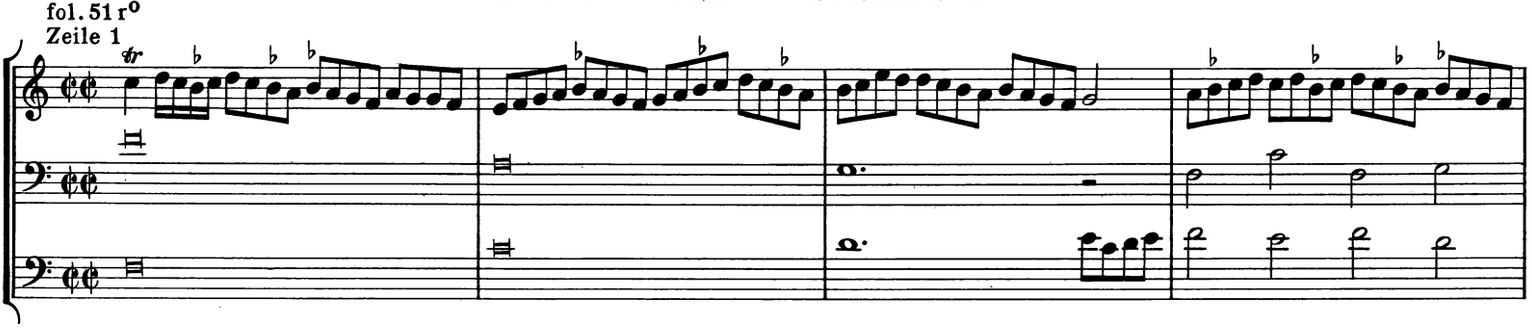
19

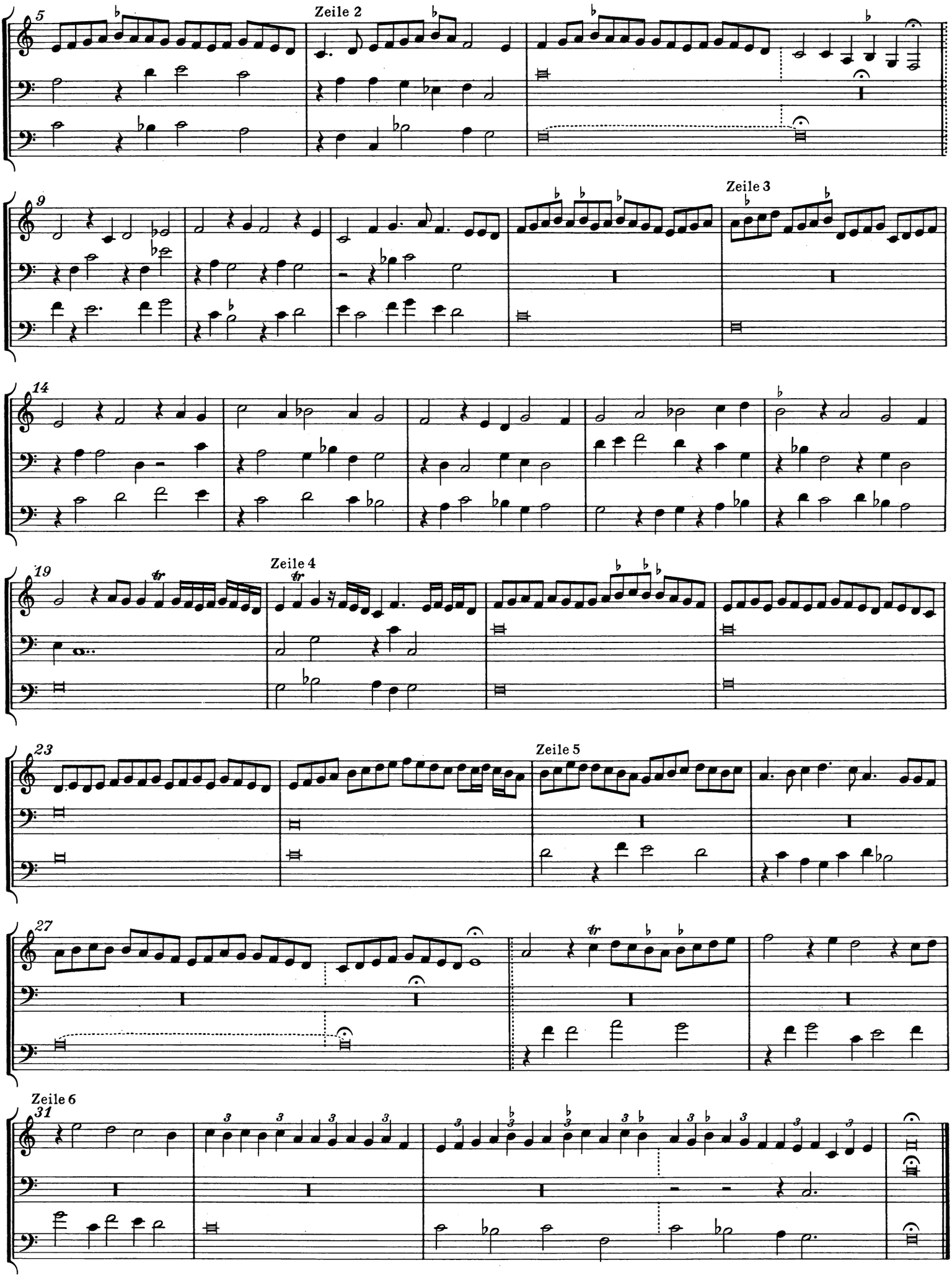


Nº 88. Ich sah ein bild in blaulber weyt



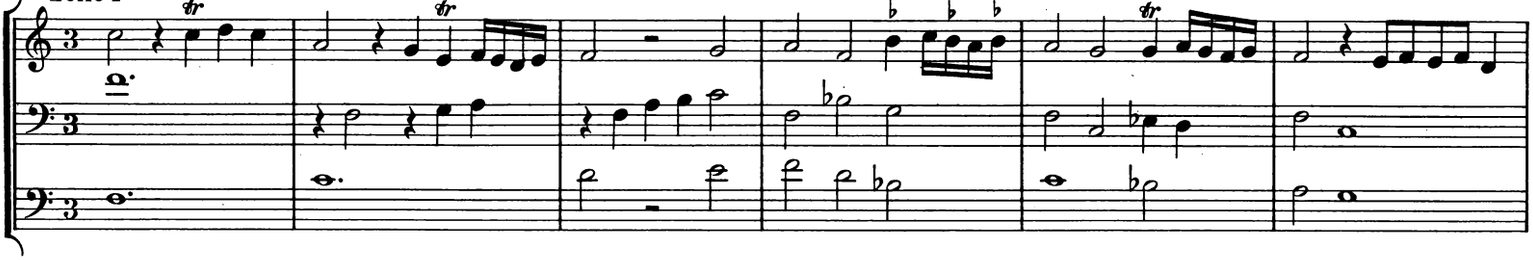
Nº 89. Annavasanna 4or



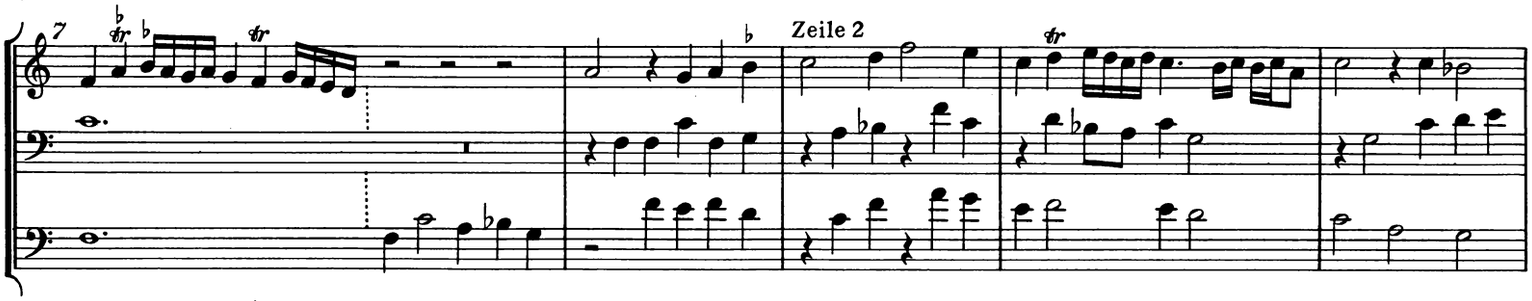

5
Zeile 2
9
Zeile 3
14
19
Zeile 4
23
Zeile 5
27
Zeile 6
31

Nº 90. Annabasanna 3m

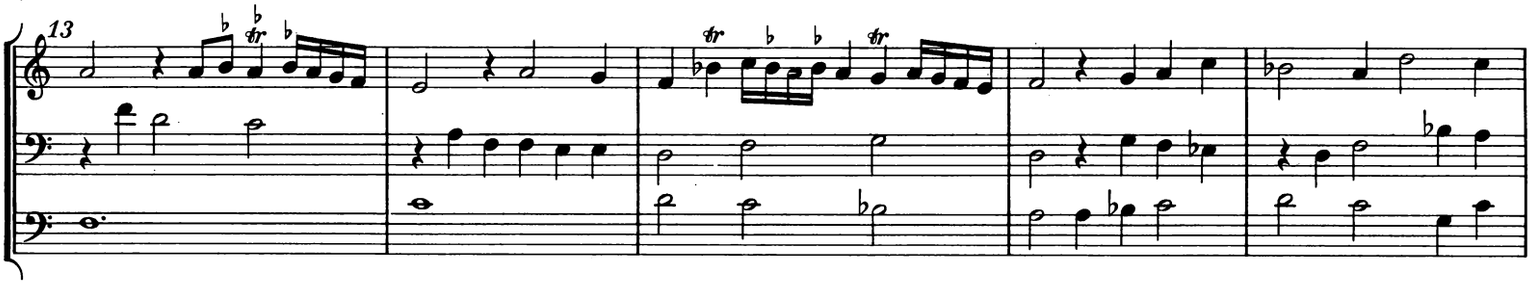
fol. 51 v°
Zeile 1



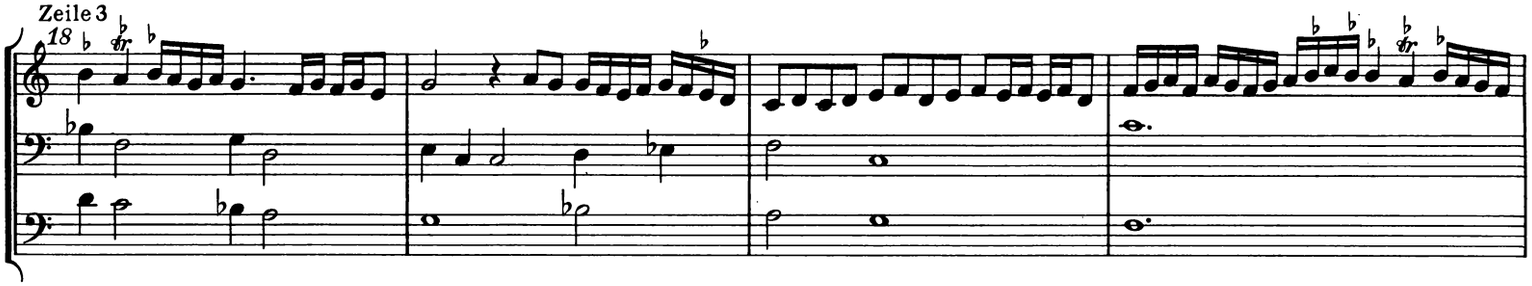
7 Zeile 2



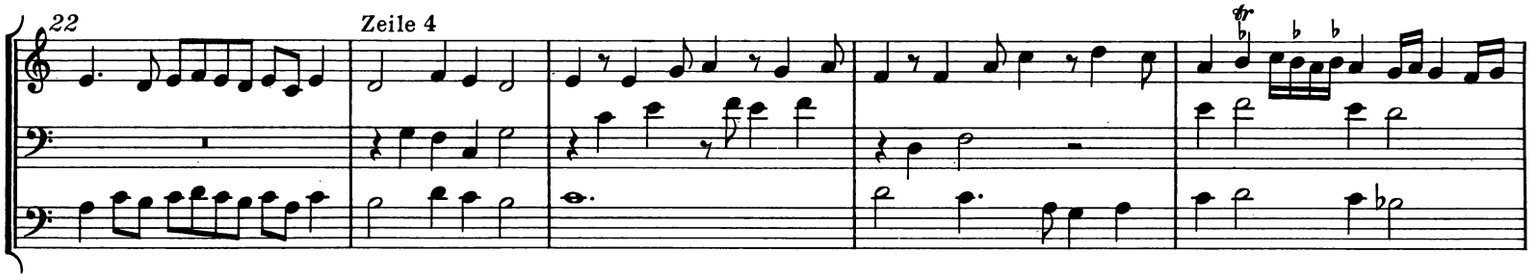
13



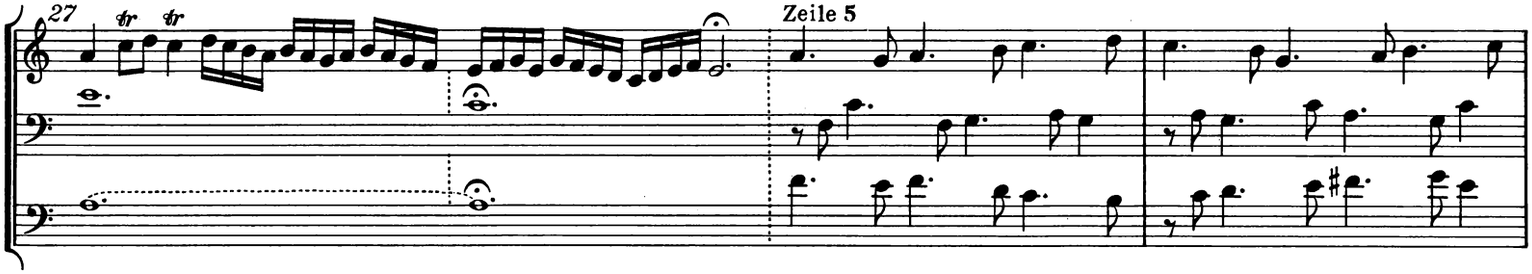
Zeile 3
18



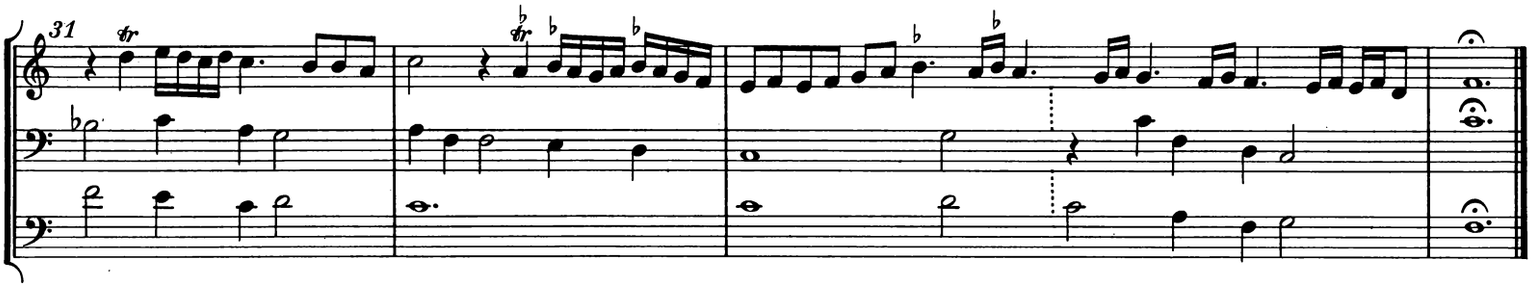
22 Zeile 4



27 Zeile 5

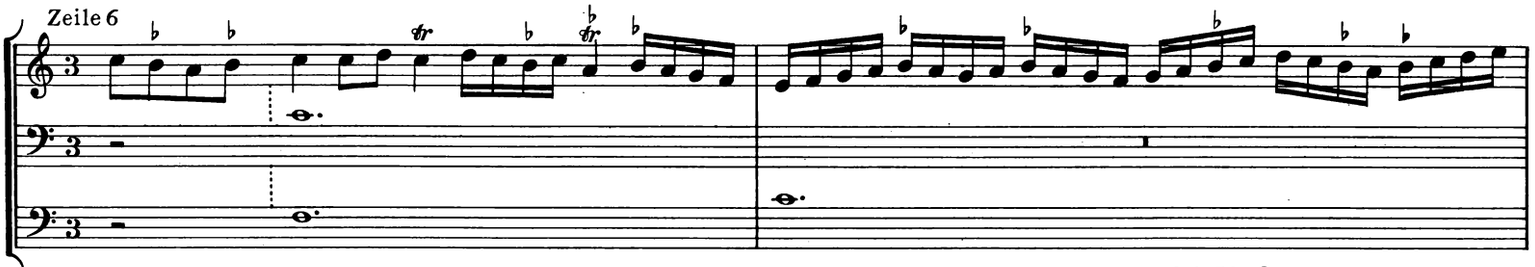


31



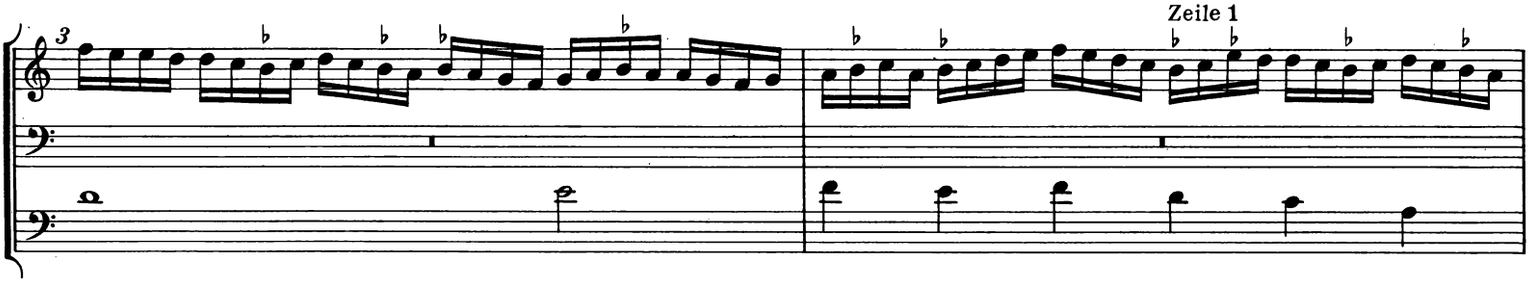
Nº 91. Anna vasanna 3m

Zeile 6

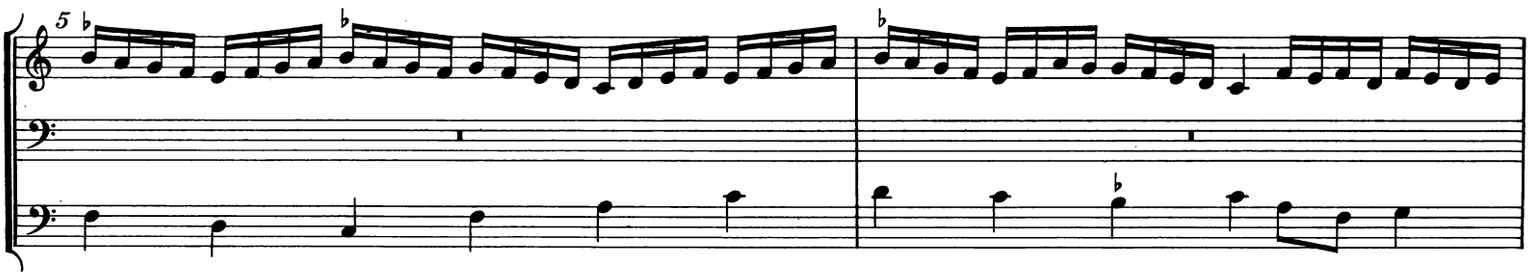


3

fol. 52 r°
Zeile 1

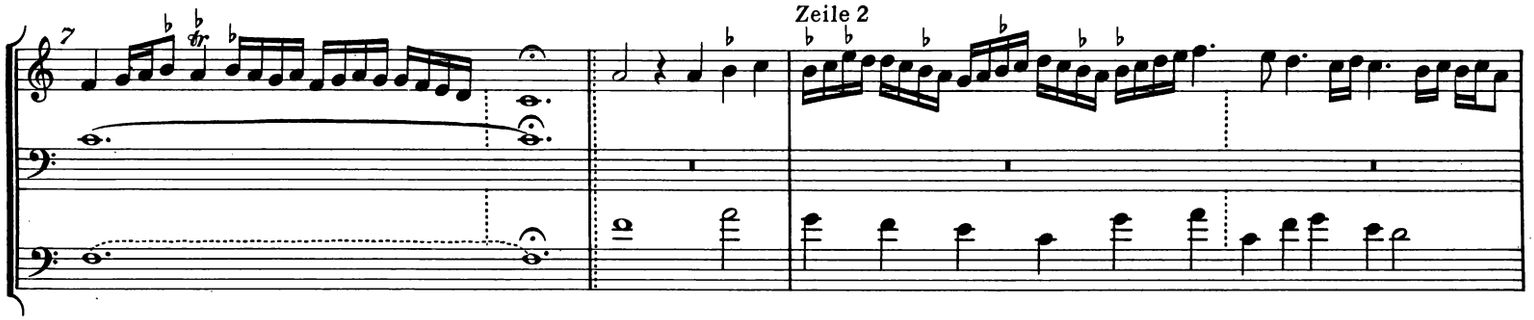


5

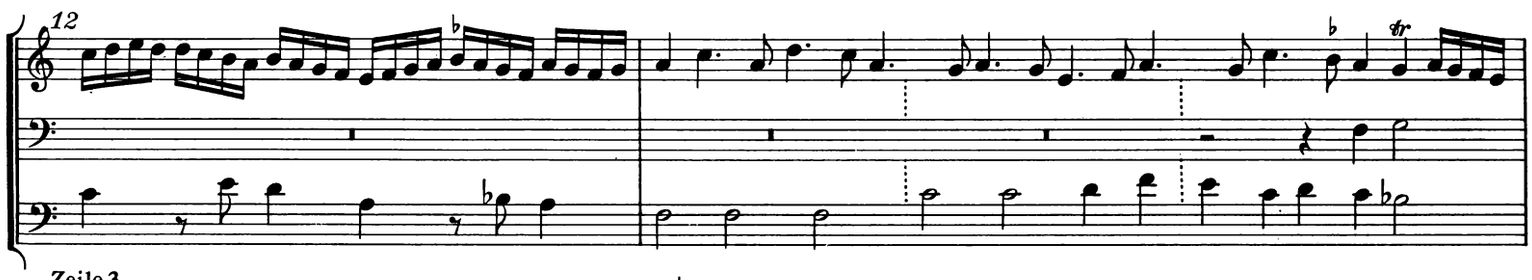


7

Zeile 2

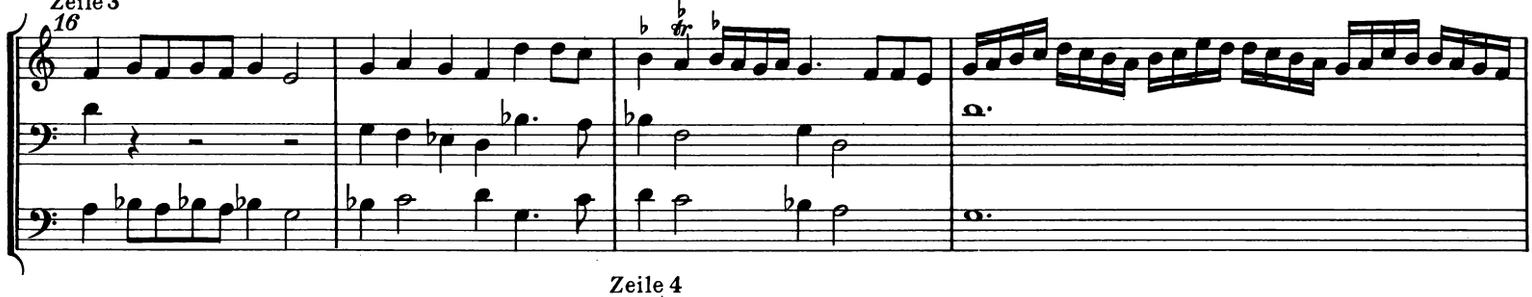


12



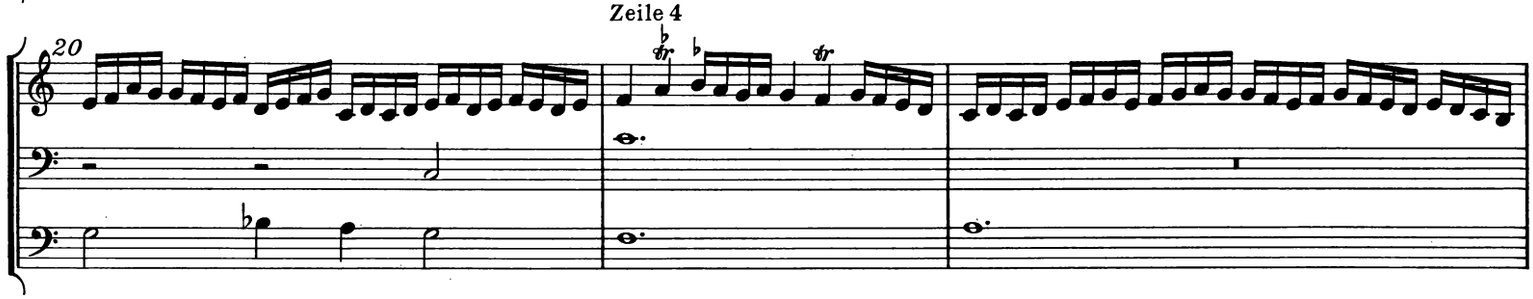
Zeile 3

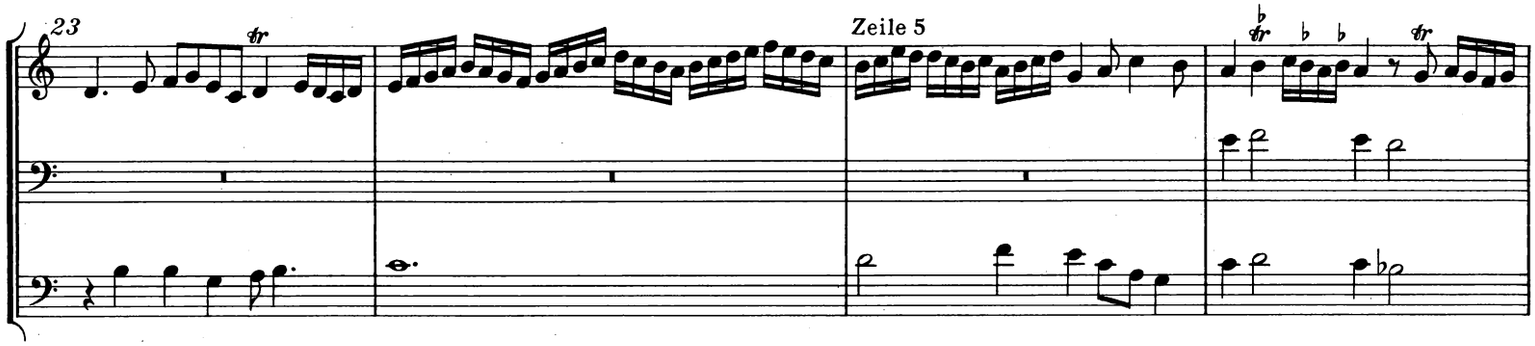
16

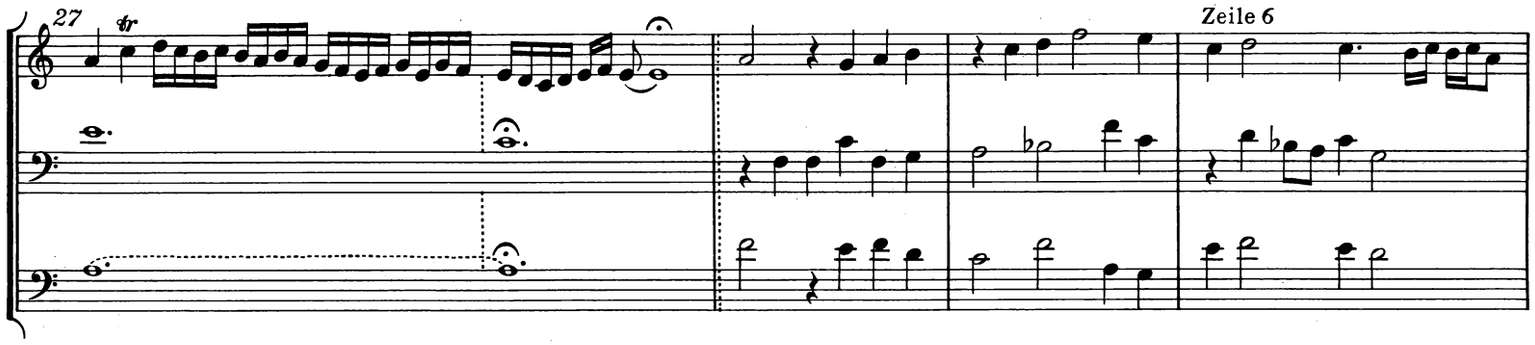


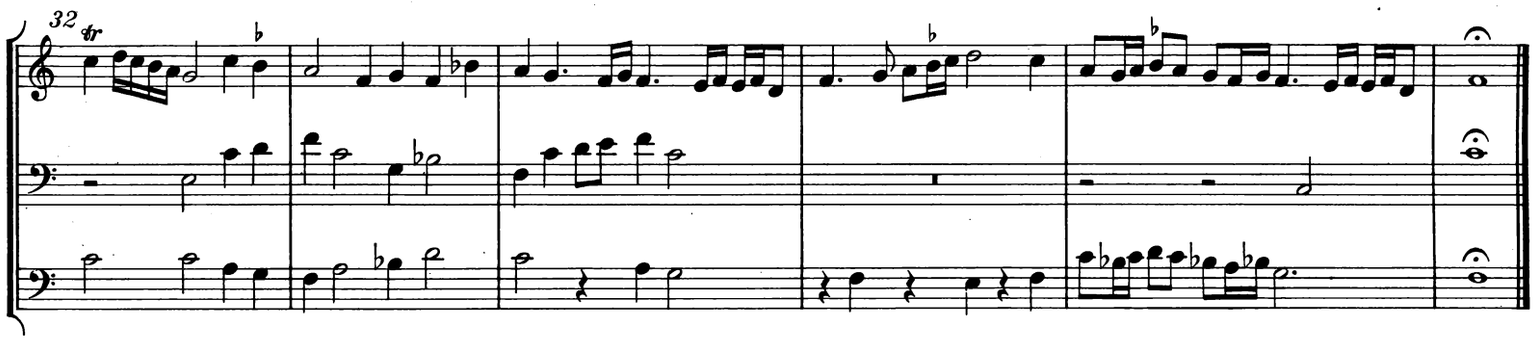
Zeile 4

20

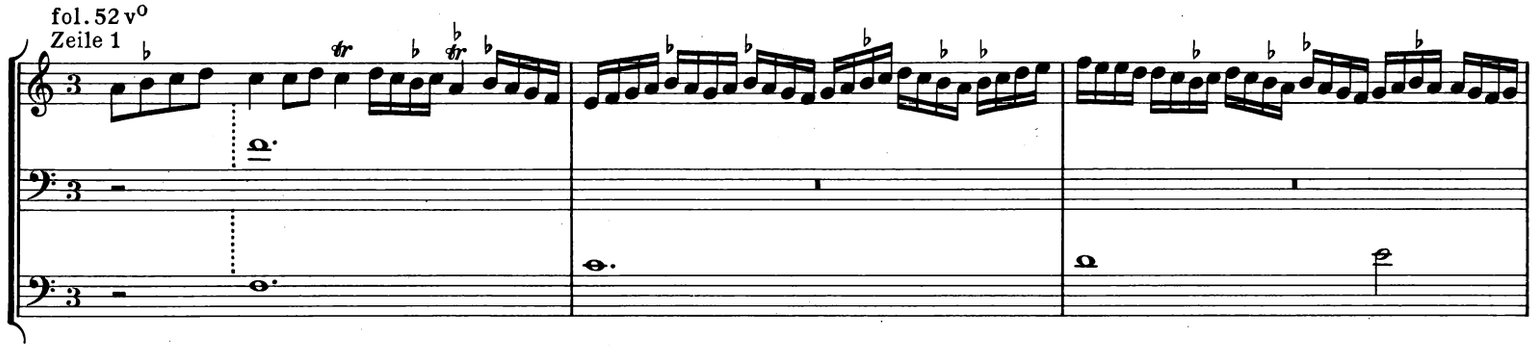


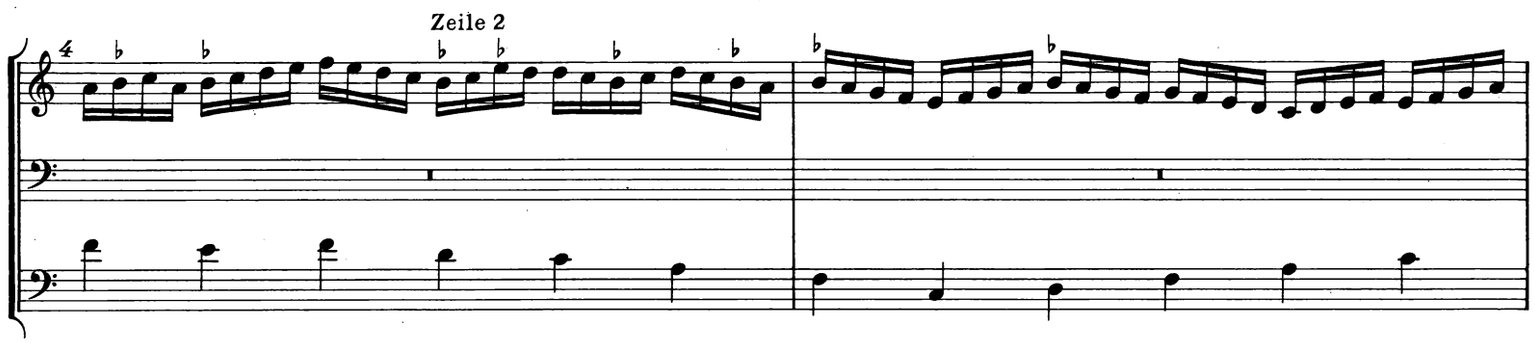


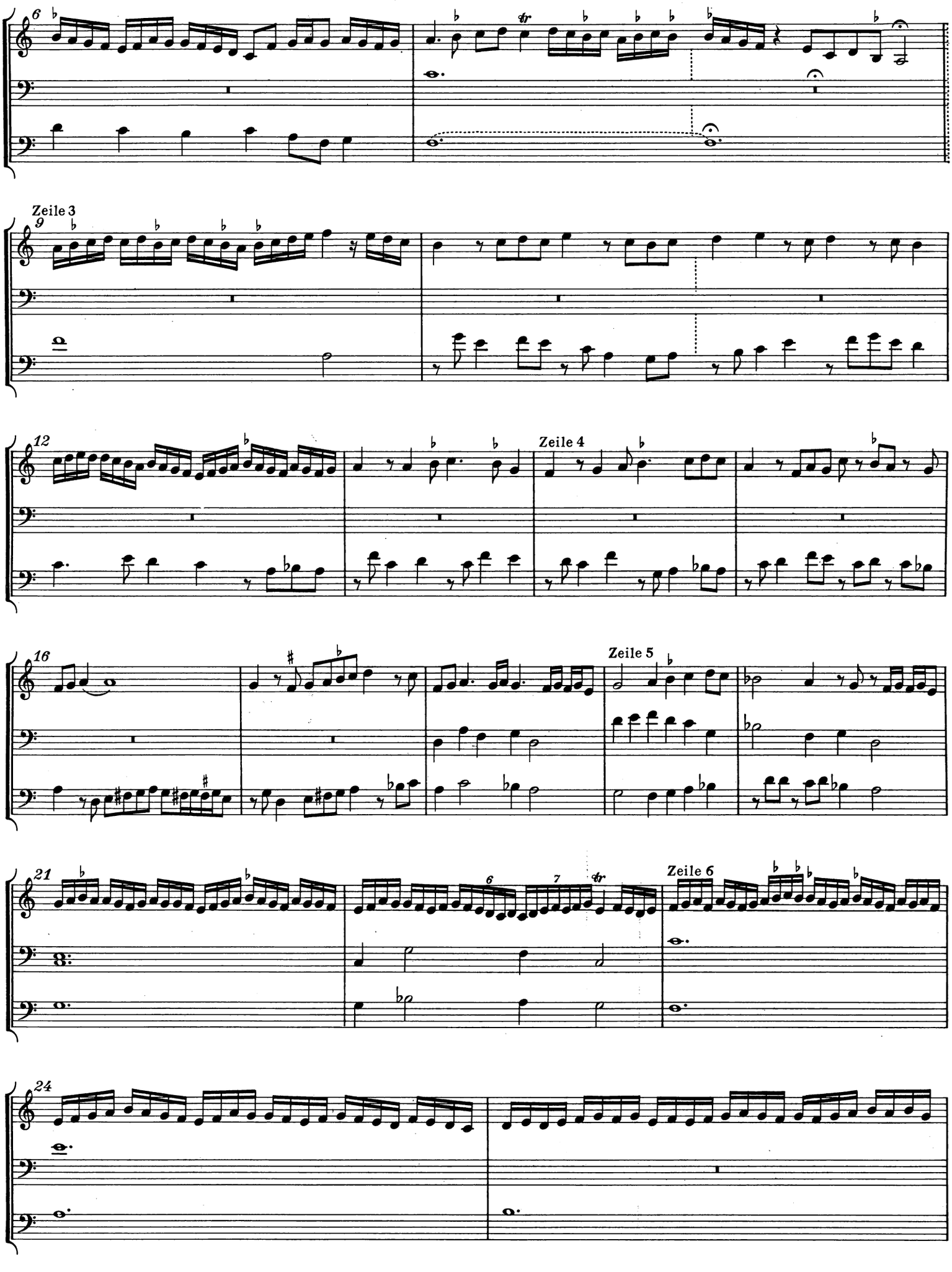




Nº 92. Anna vasanna



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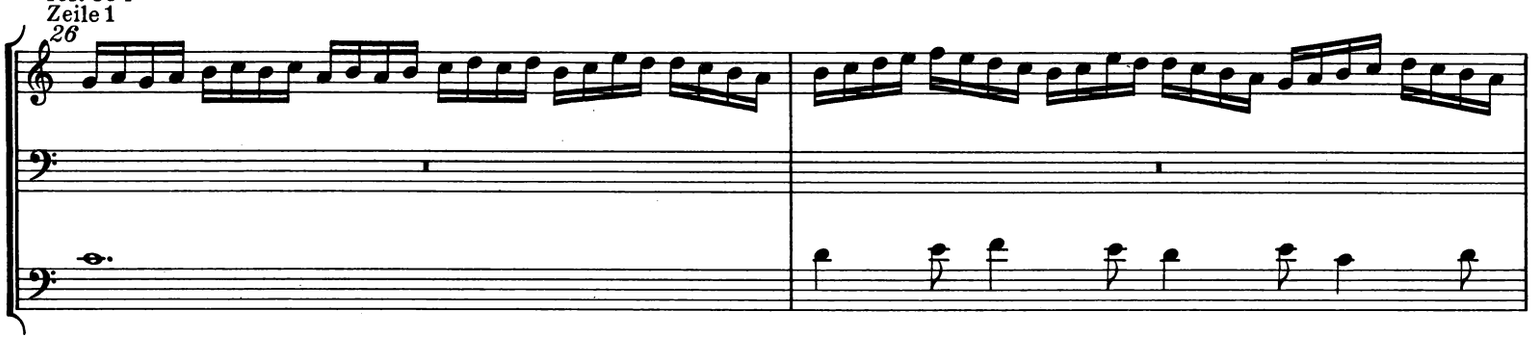

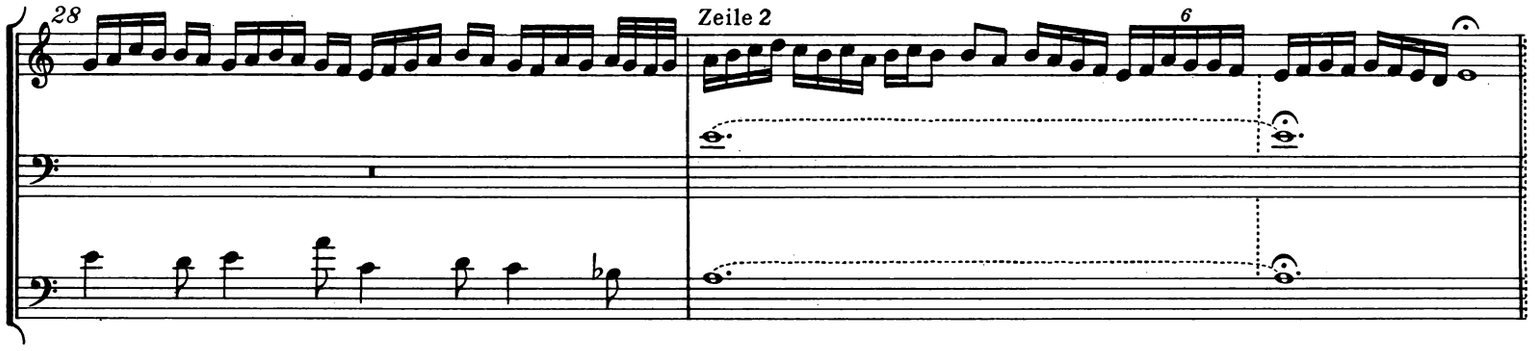

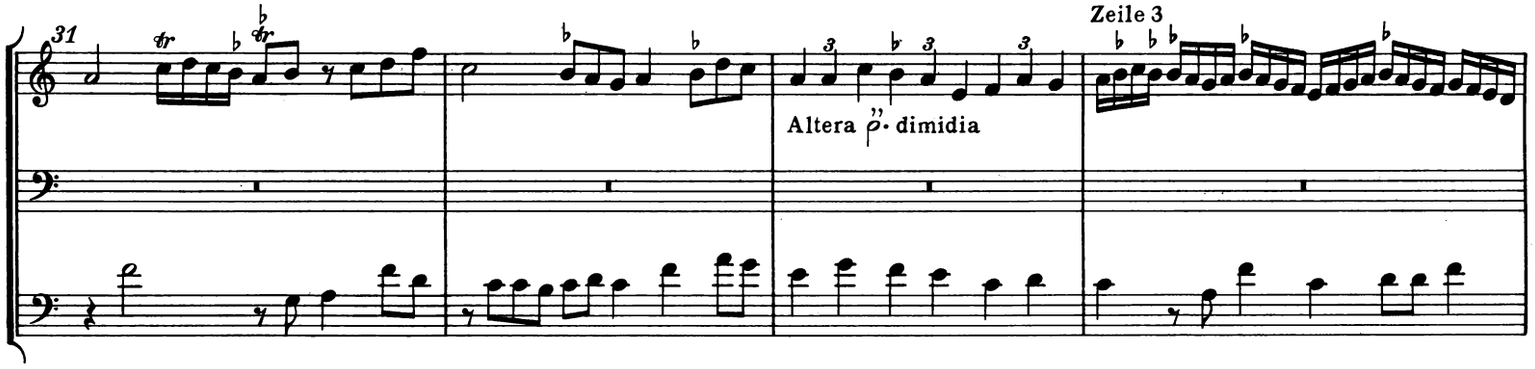

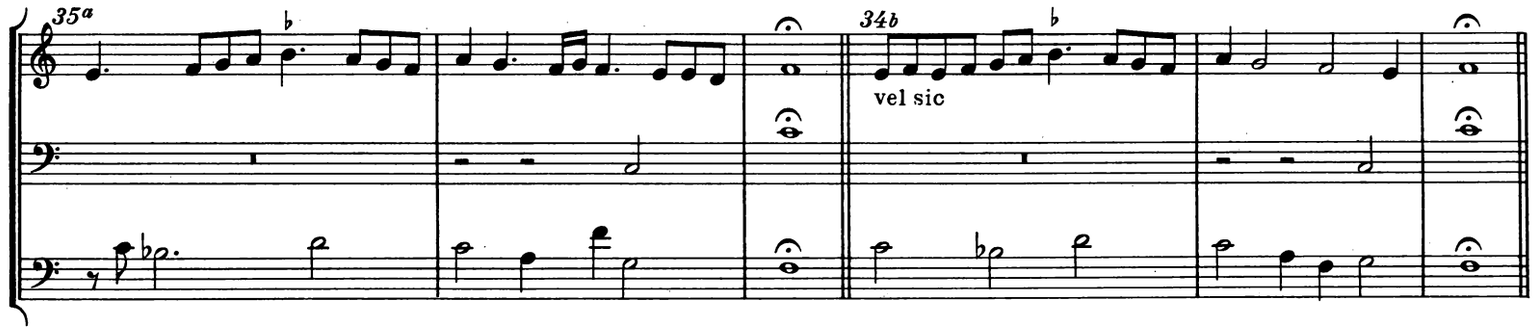

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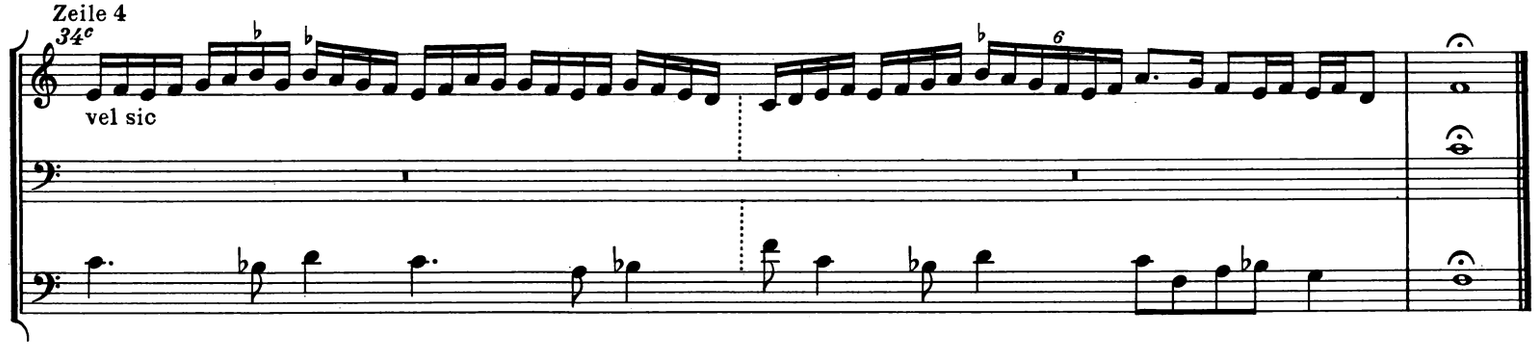
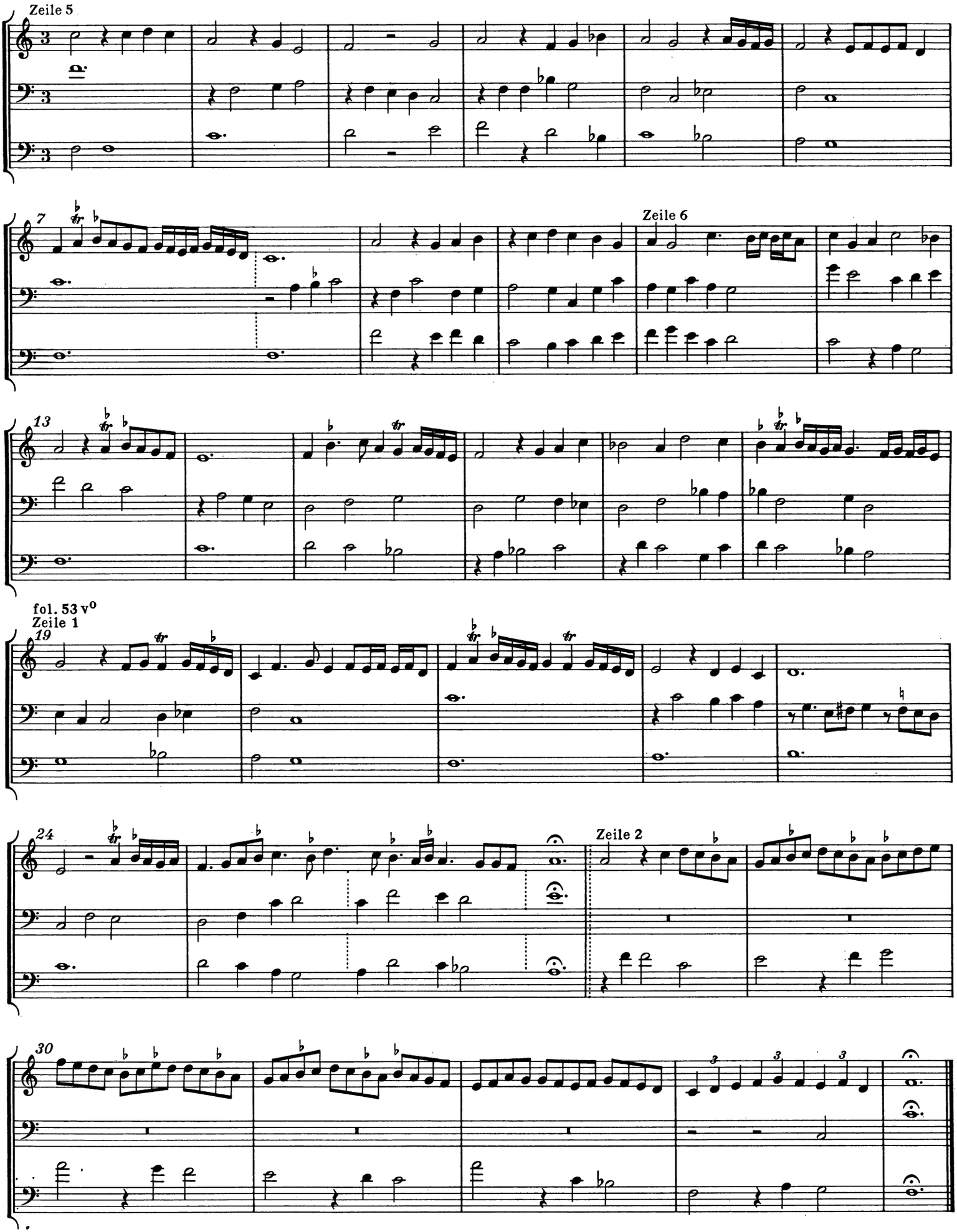
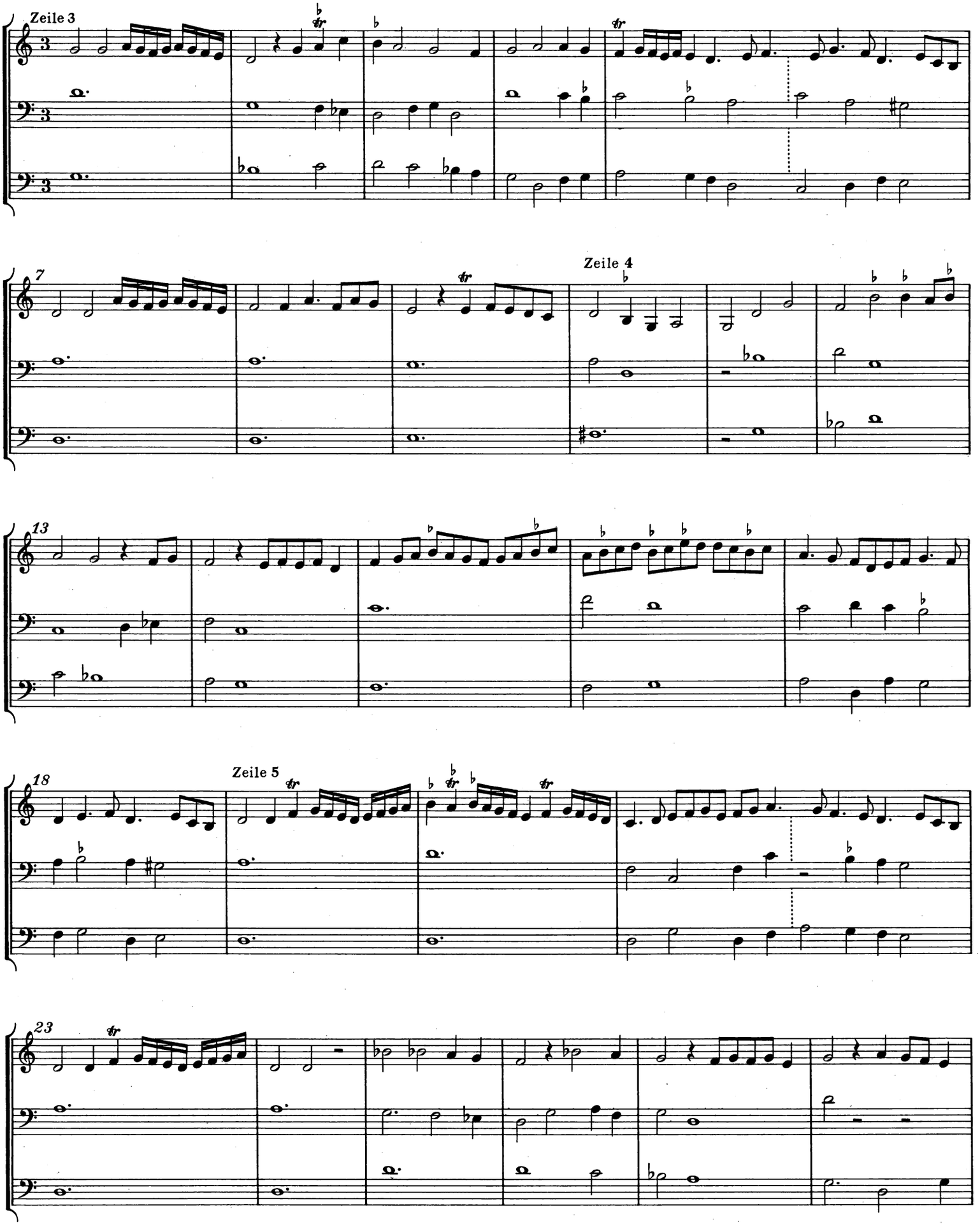
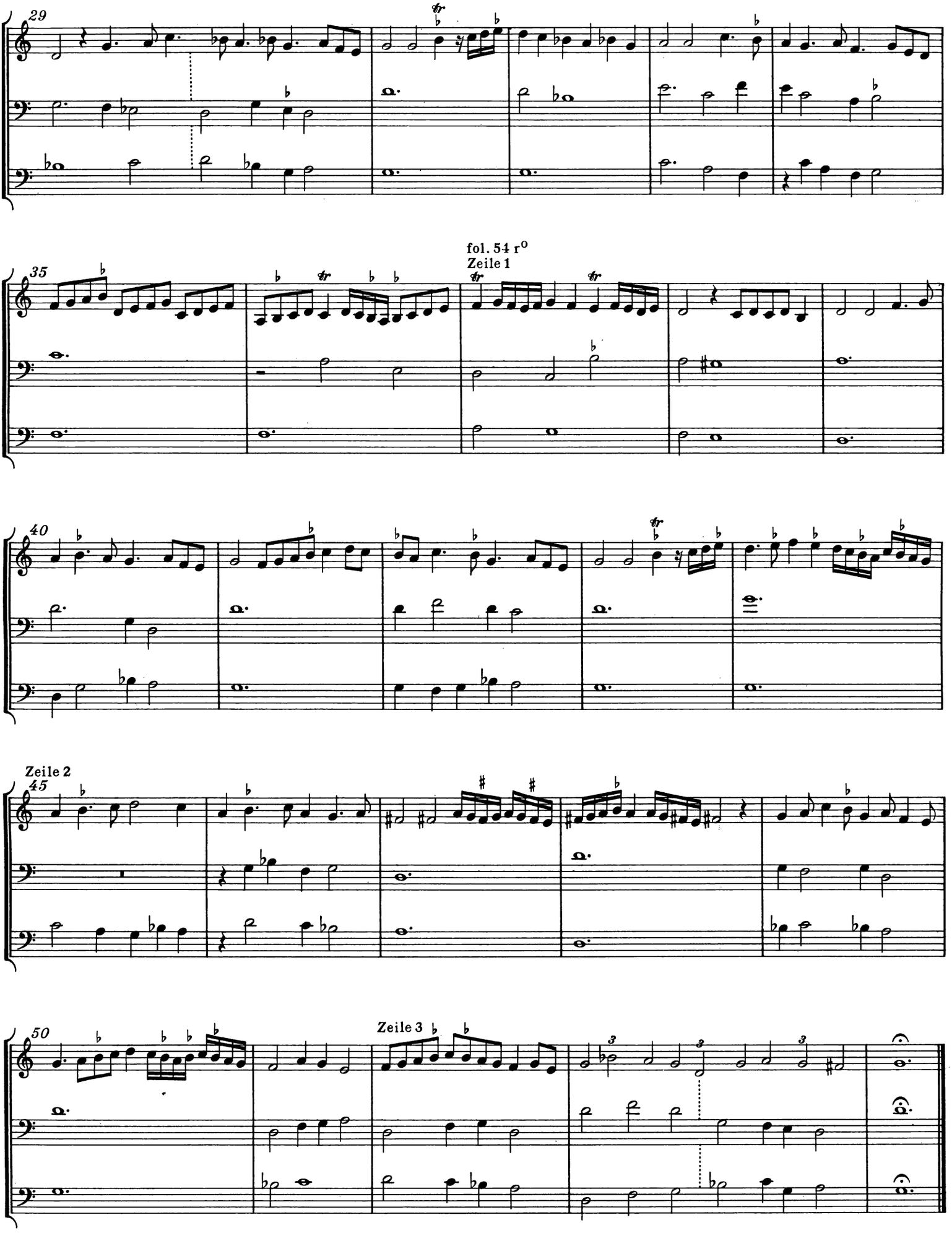


Nº 93. Vil lieber zit uff



Nº 94. Ellend

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35
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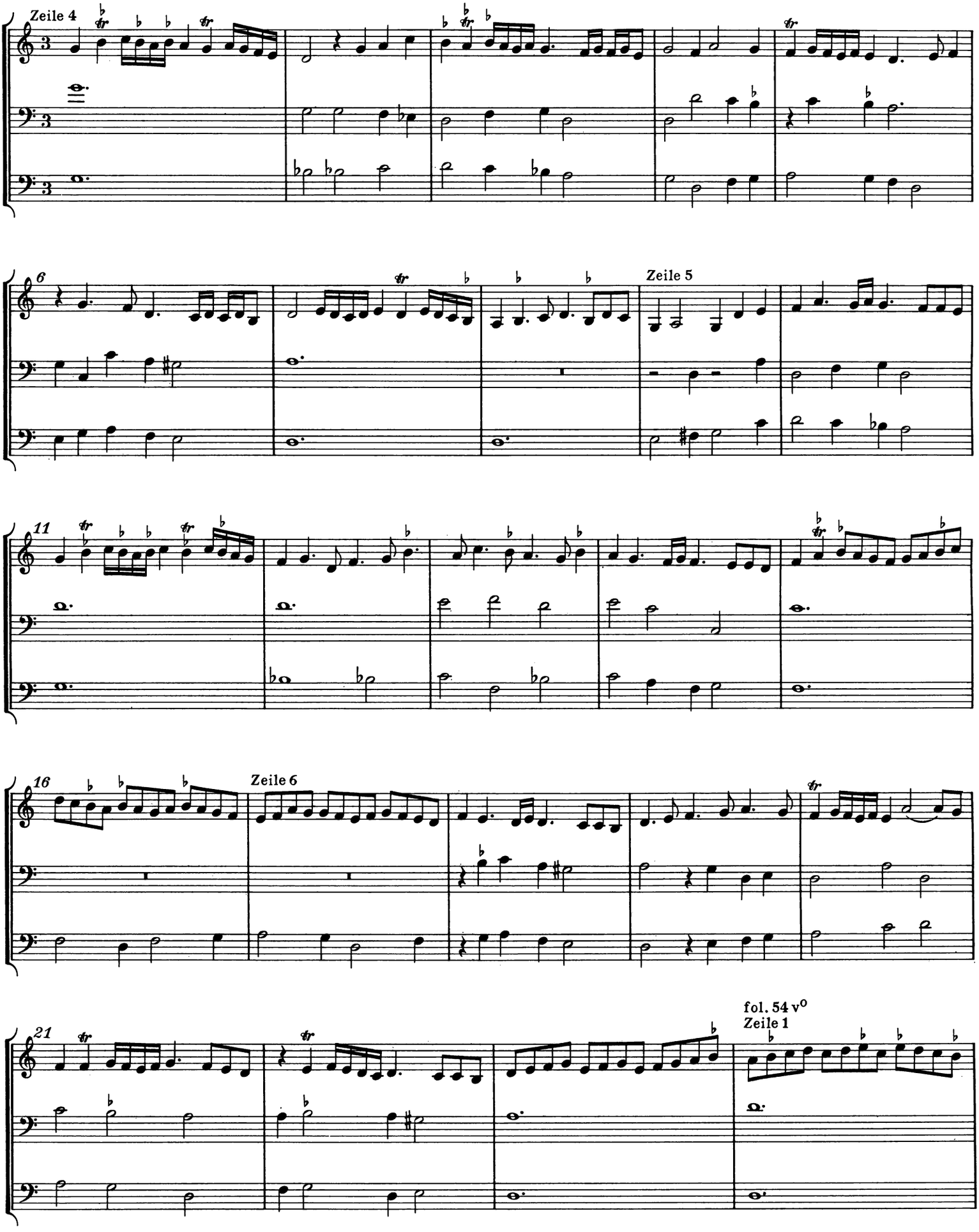
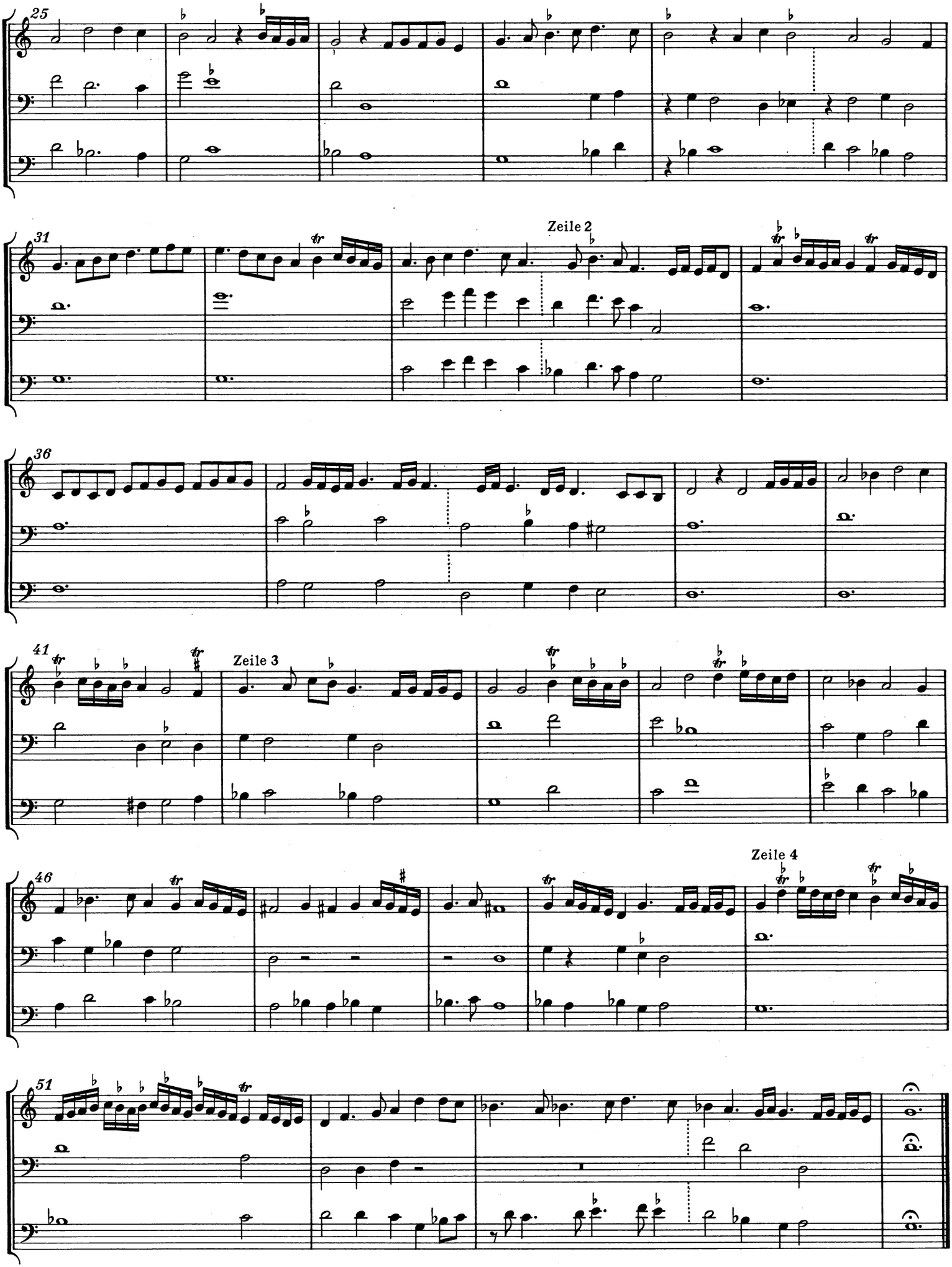
Zeile 3

Nº 95. Aliud Ellend

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Zeile 3
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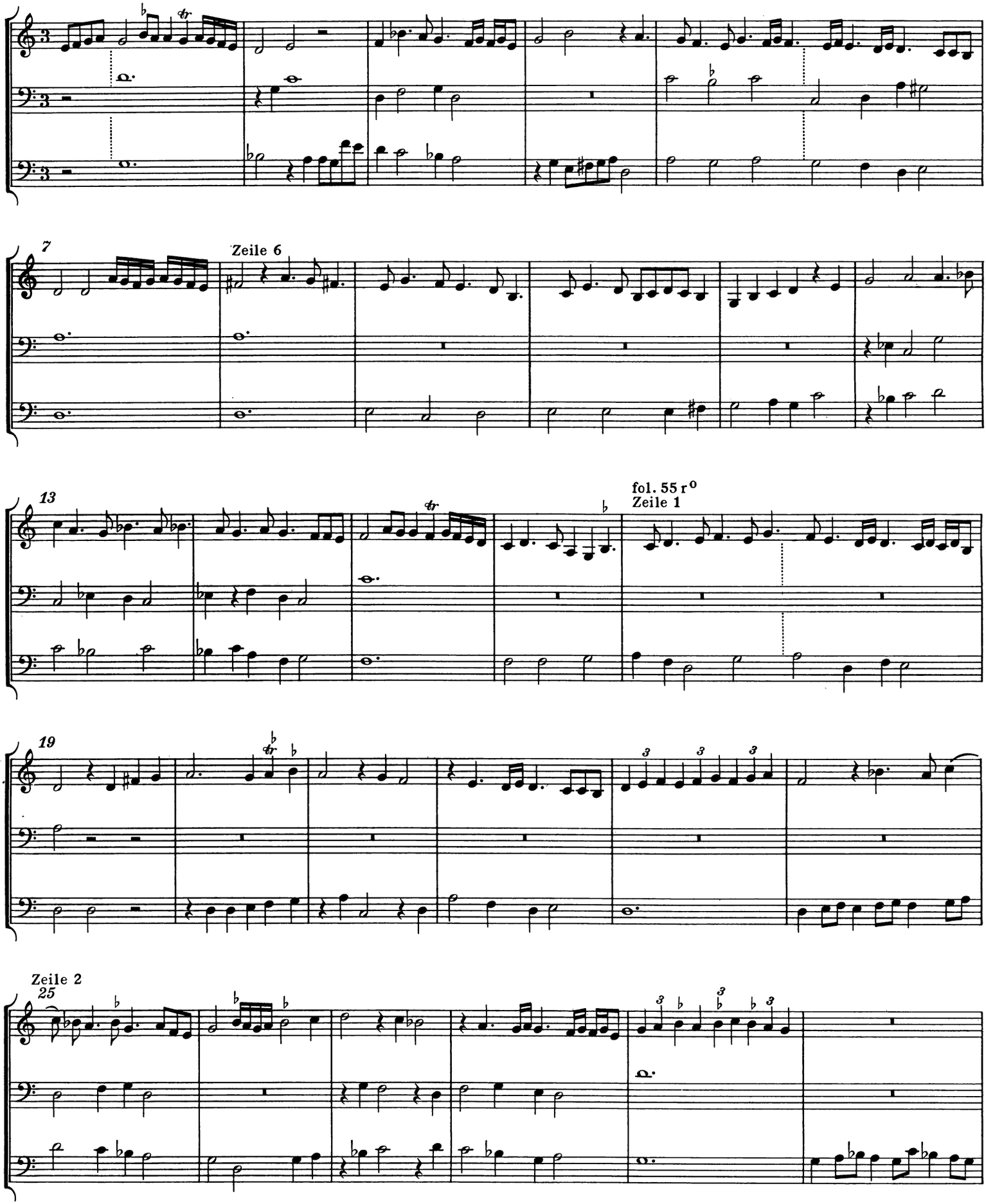
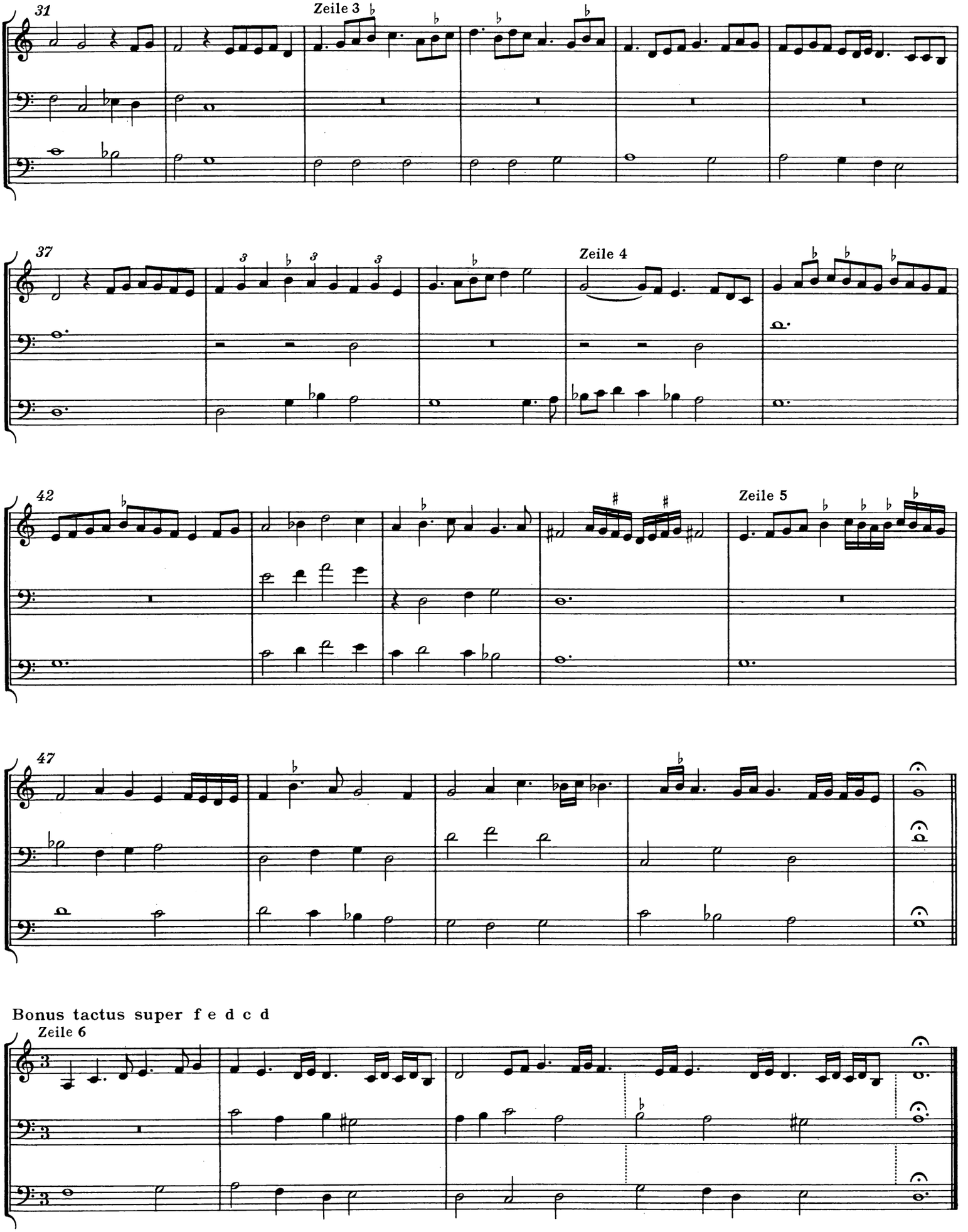
Nº 96. Ellend





Bonus tactus super f e d c d

Nº 97. Waß ich begynn etc.

fol. 55 v°

Zeile 1

7

Zeile 2

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Zeile 3

17

Zeile 4

20

Secunda pars

Zeile 5

24

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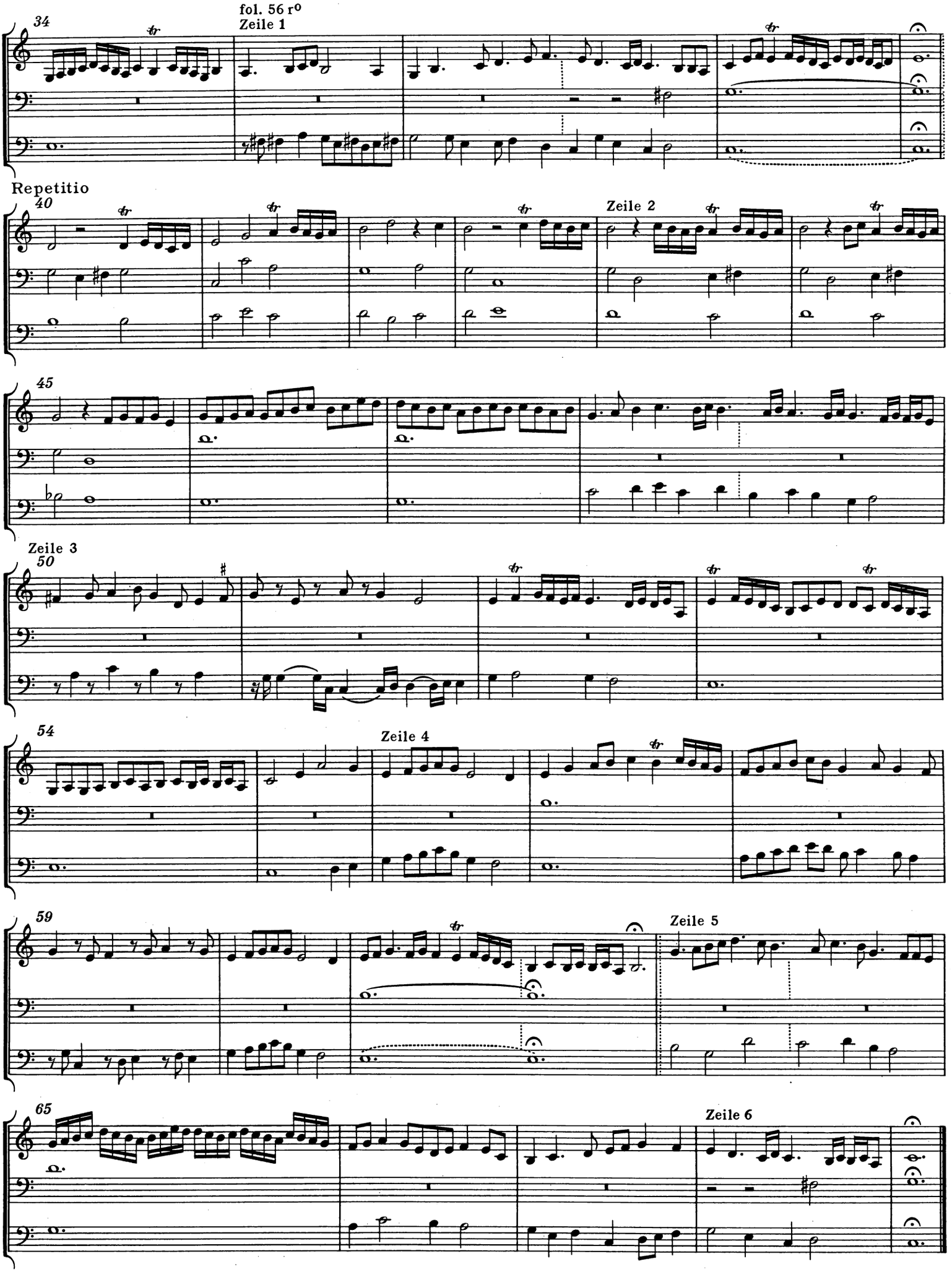
Zeile 6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40
Zeile 2
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50
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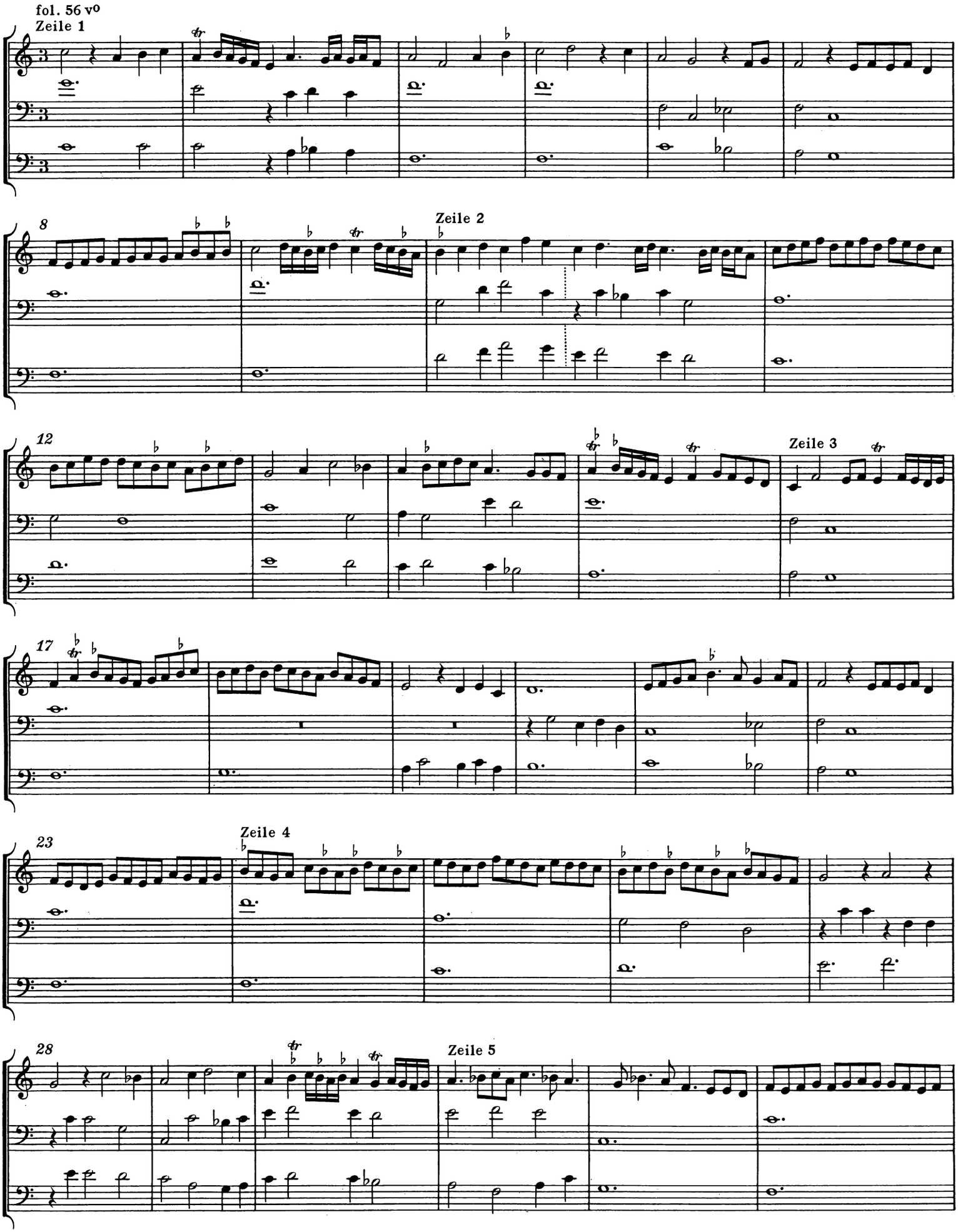
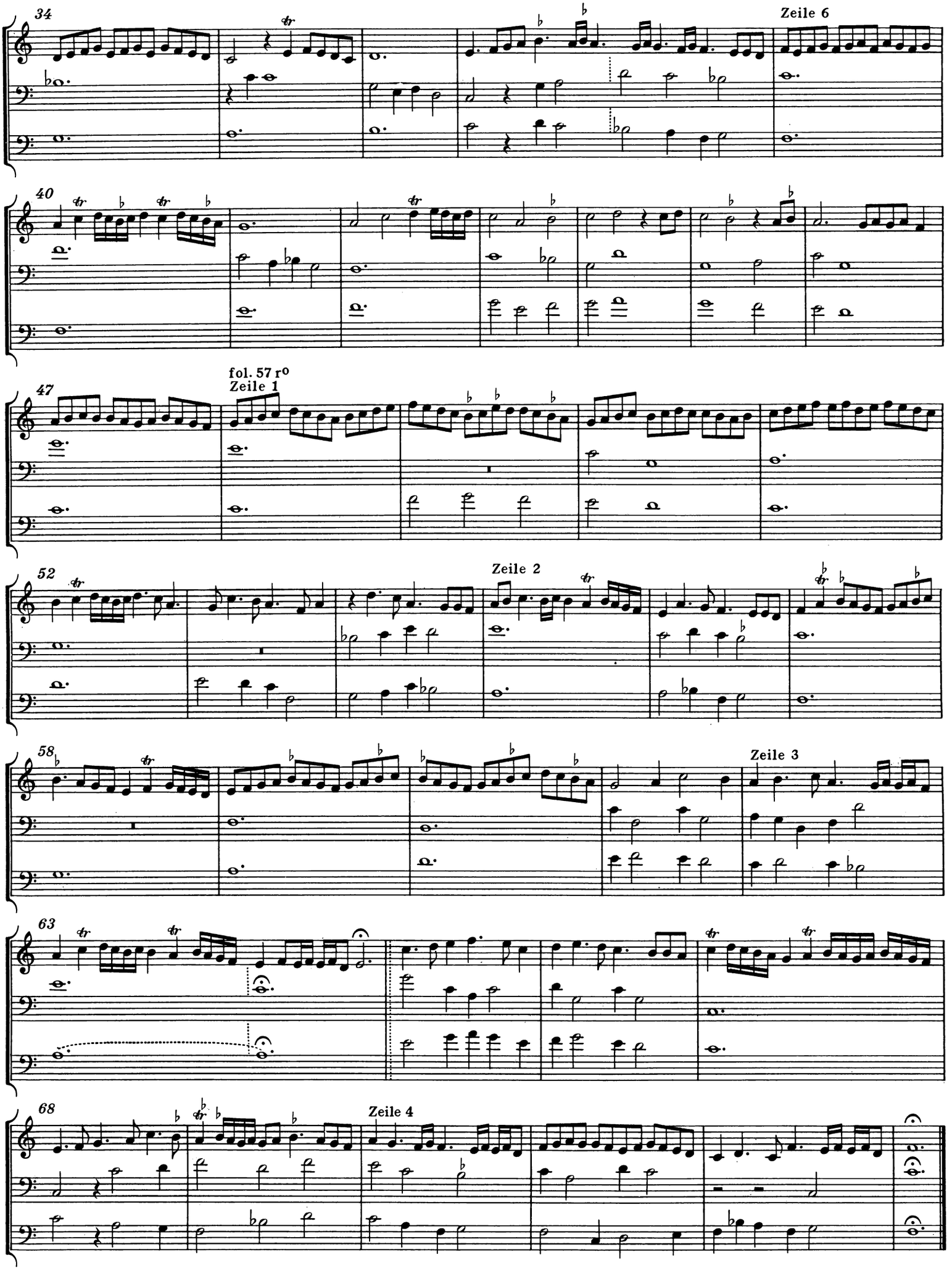
Nº 98. Was ich begynn




34
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40
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fol. 57 r°
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Zeile 3
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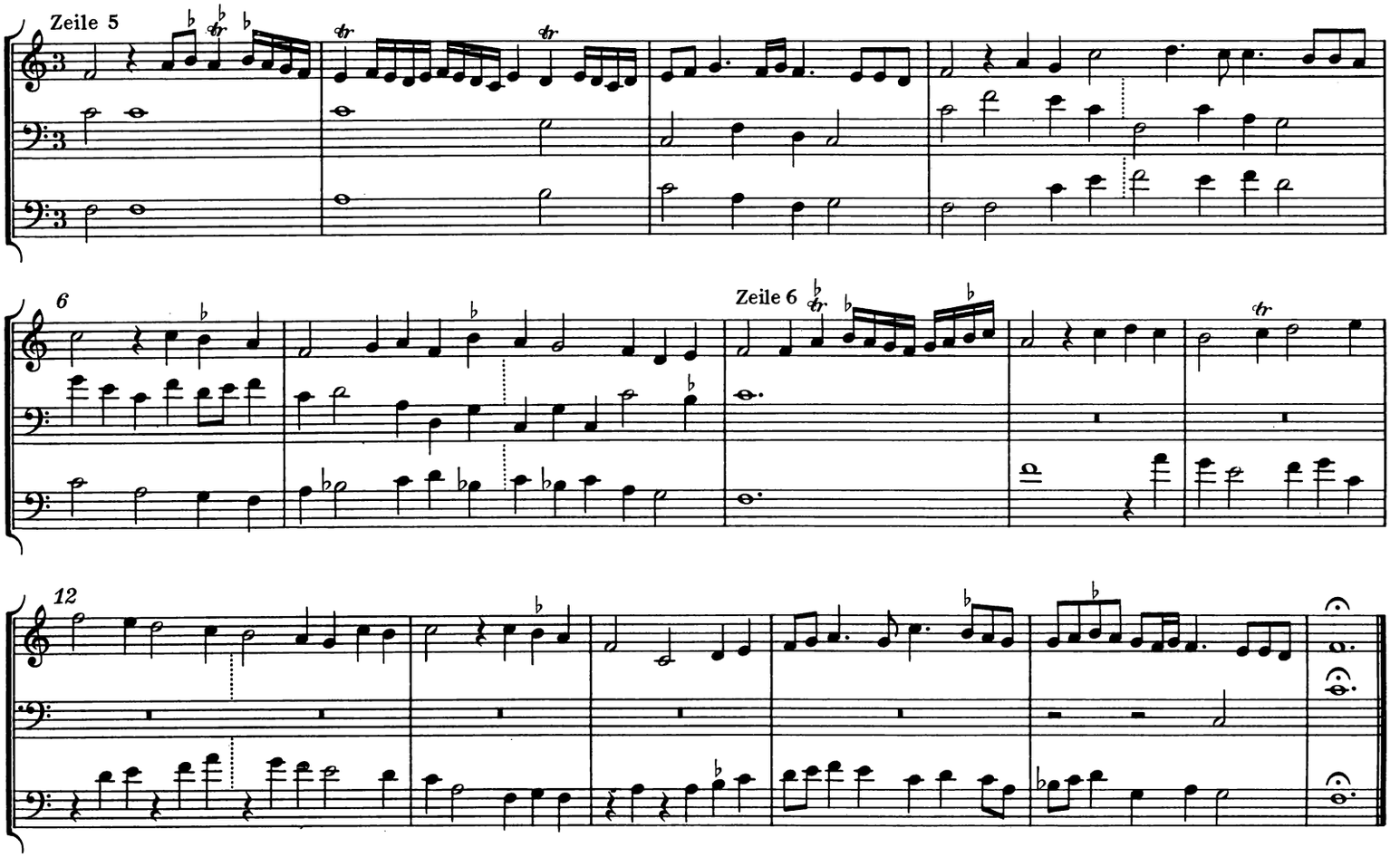
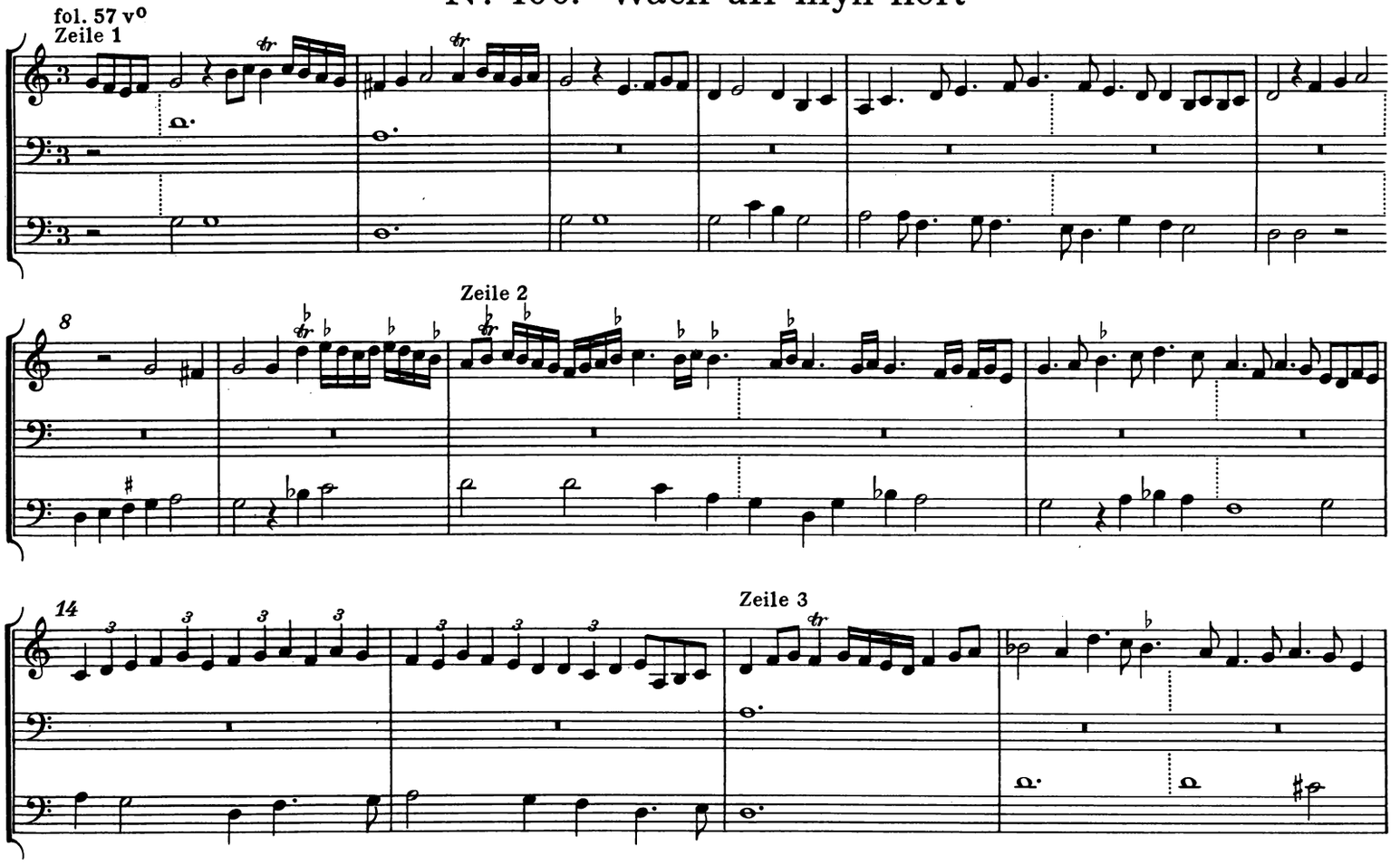
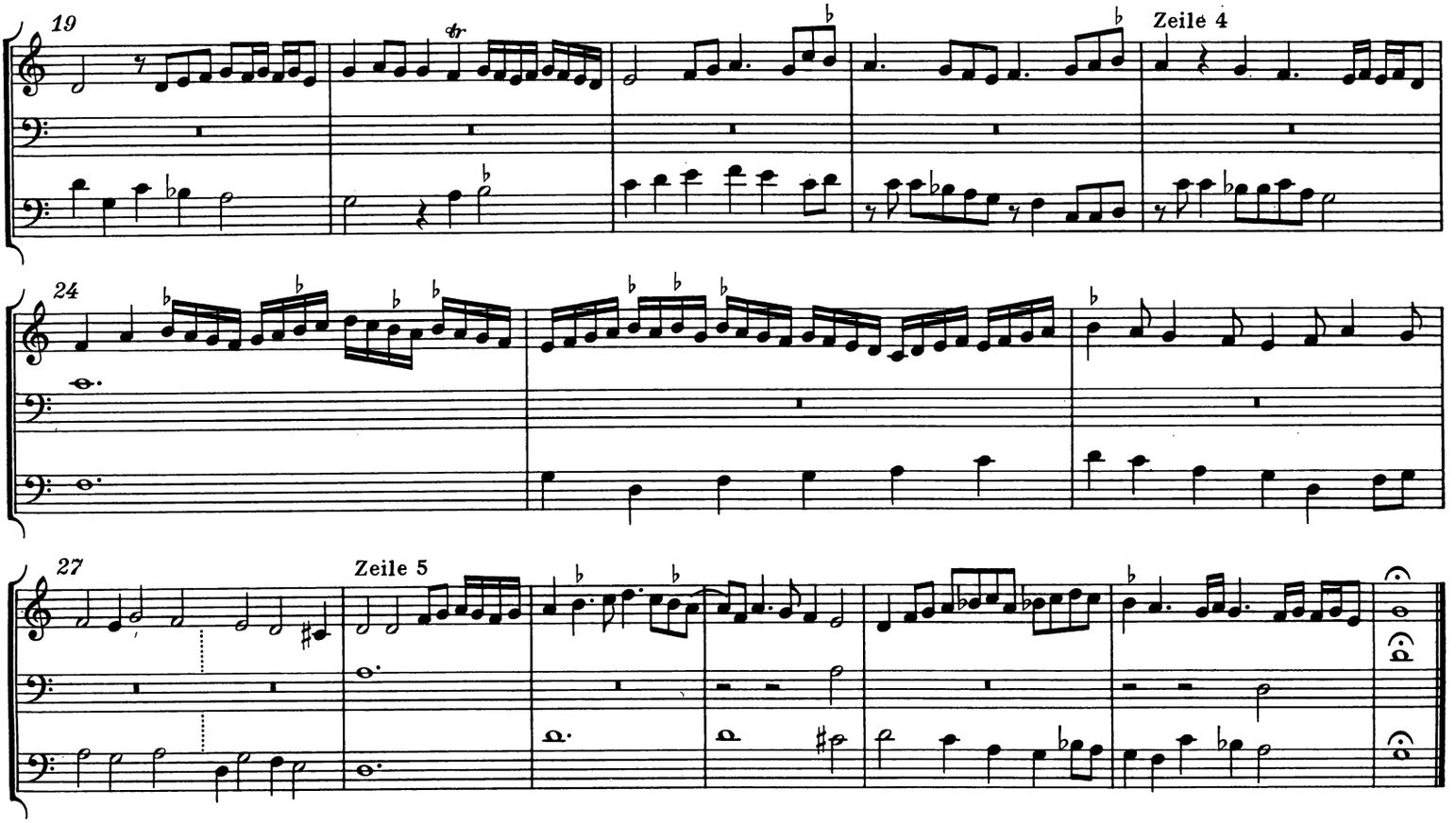
Zeile 4

Nº 99. Ich beger nit mer. M. C. p.

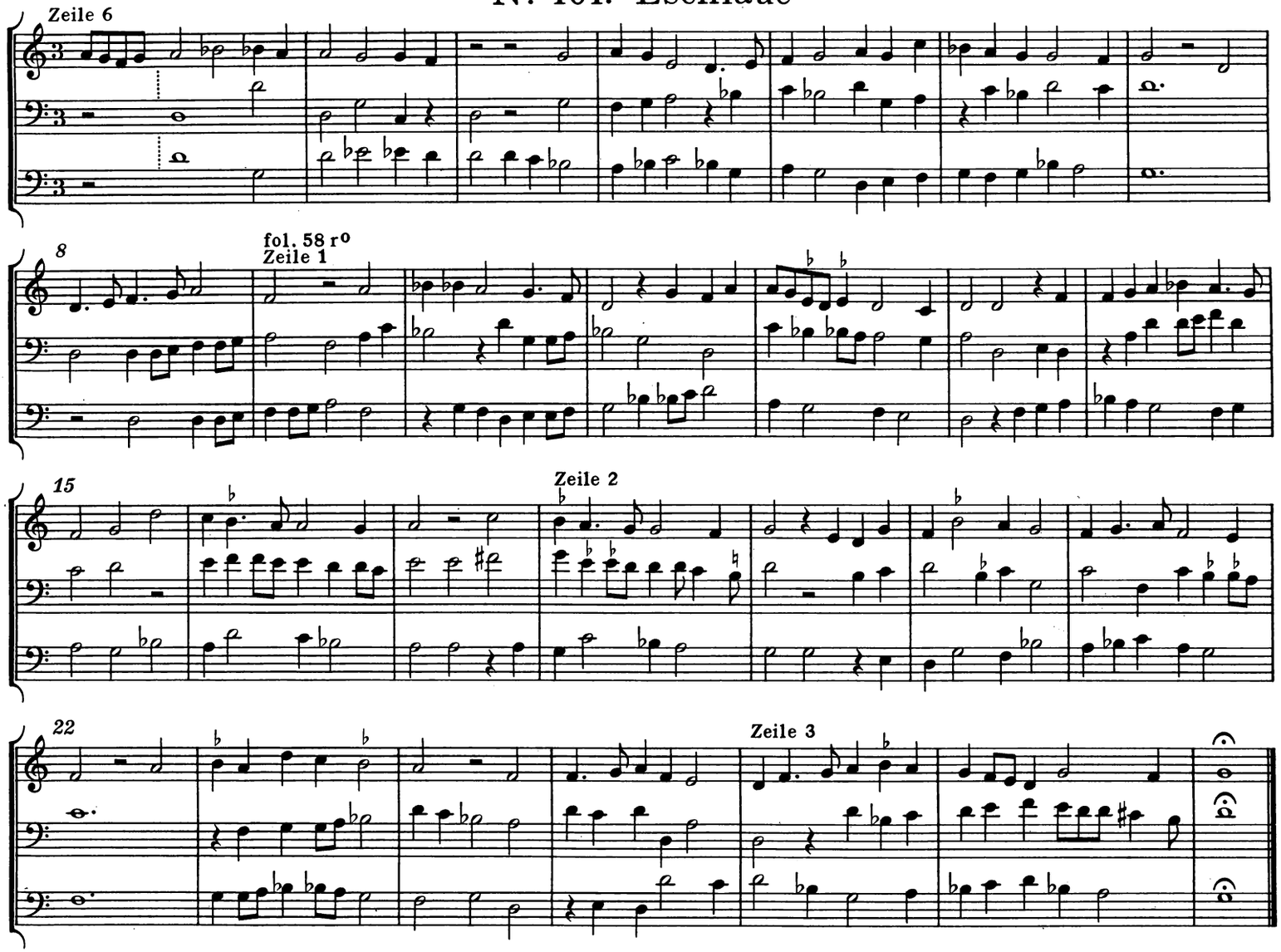


Nº 100. Wach uff myn hort

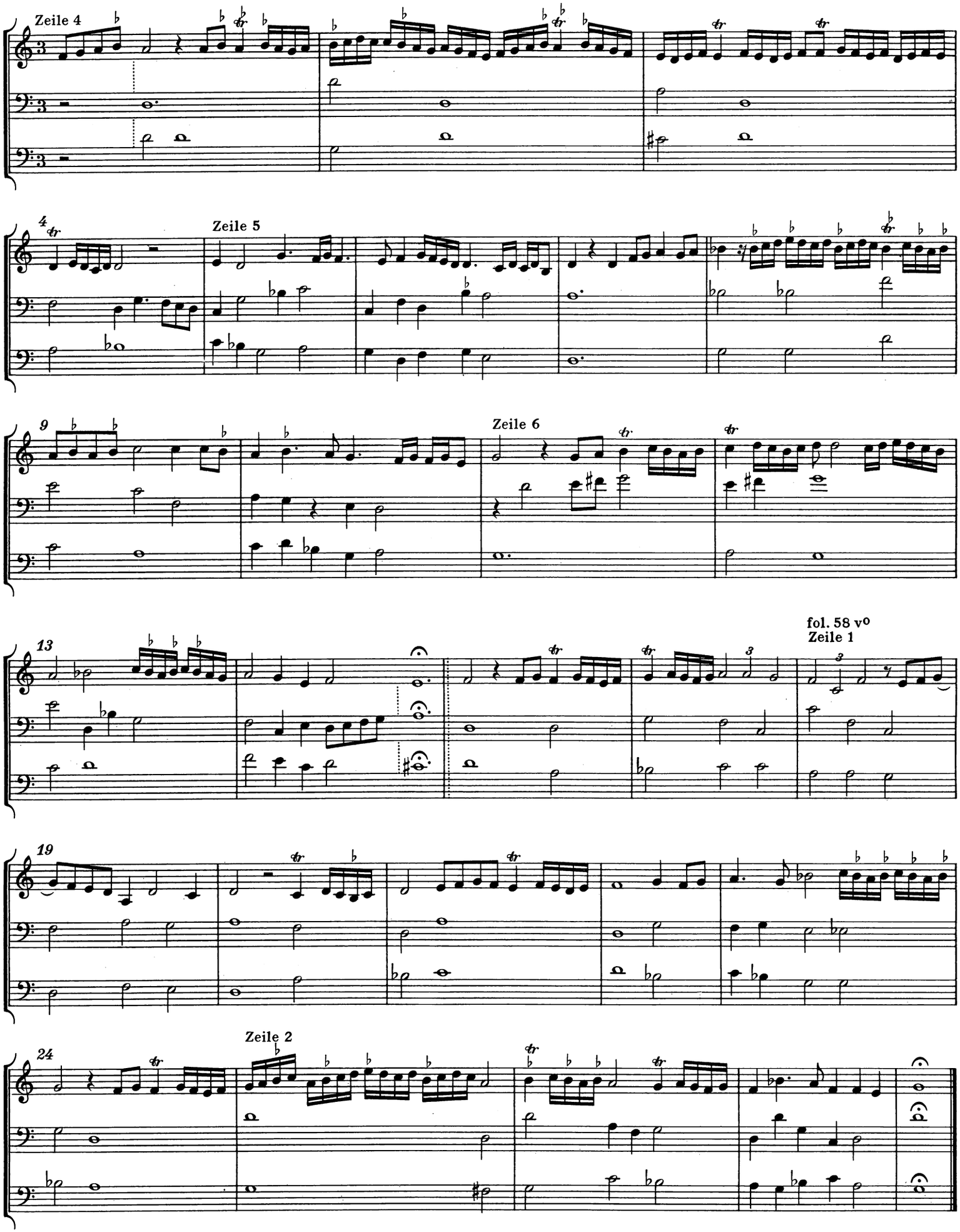




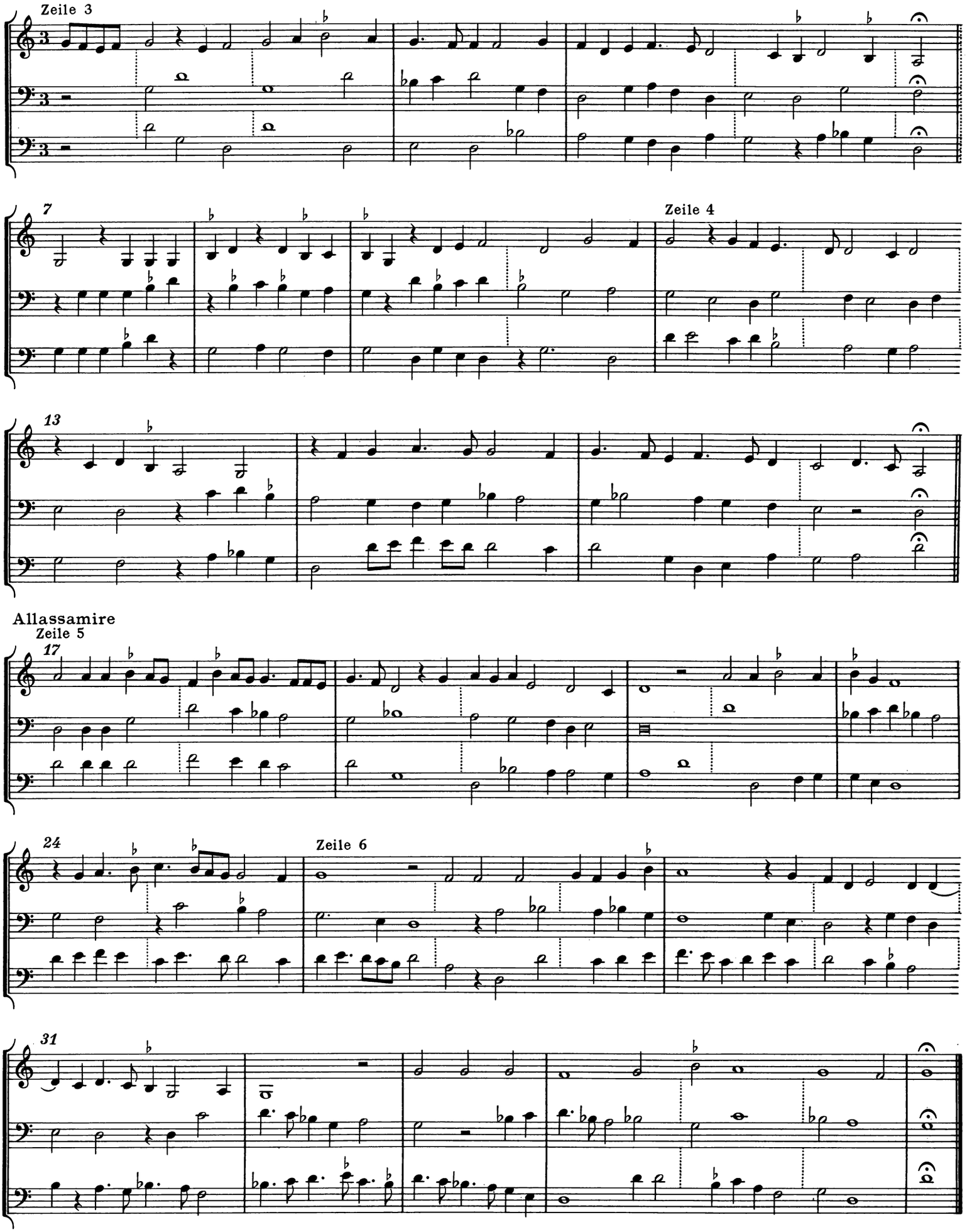
Nº 101. Eschlaue



Nº 102. Aliud Esclaphe



Nº 103. O rosa bella



Nº 104. O rosa bella

fol. 59 r°
Zeile 1

8
Zeile 2

18
Zeile 3

Allassamire
28
Zeile 4

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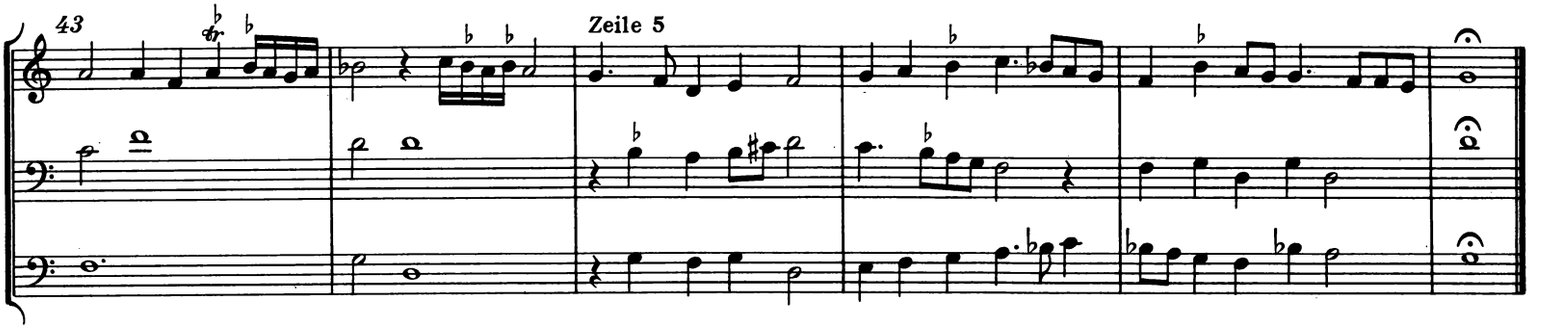
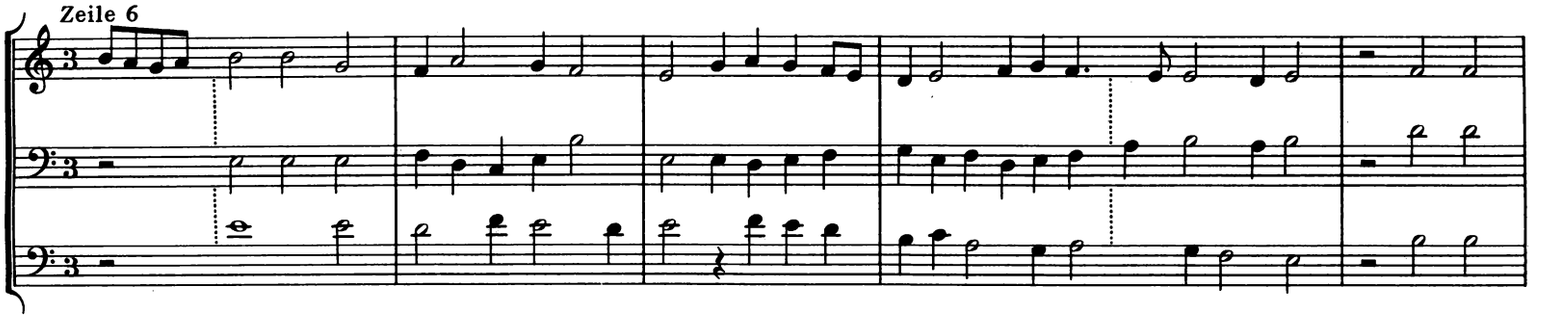
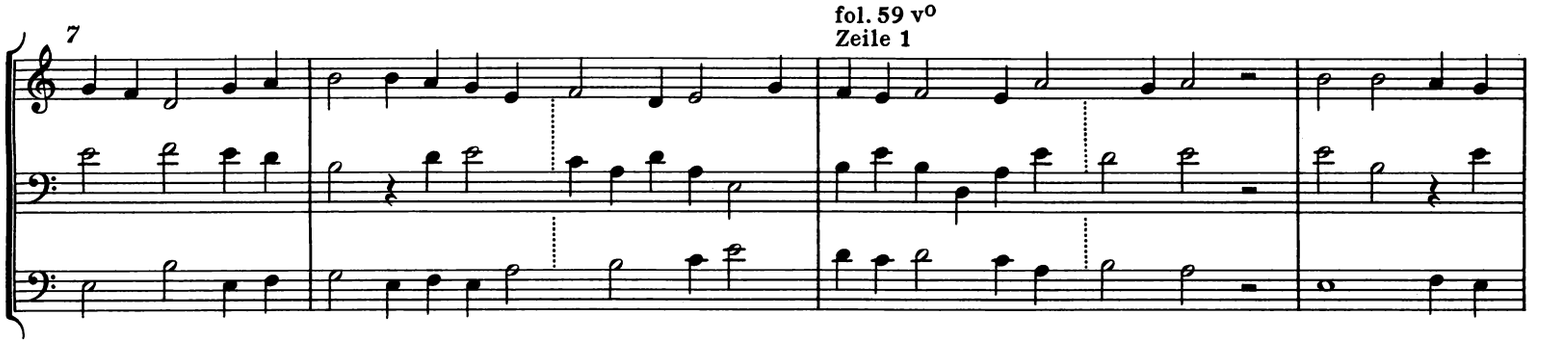
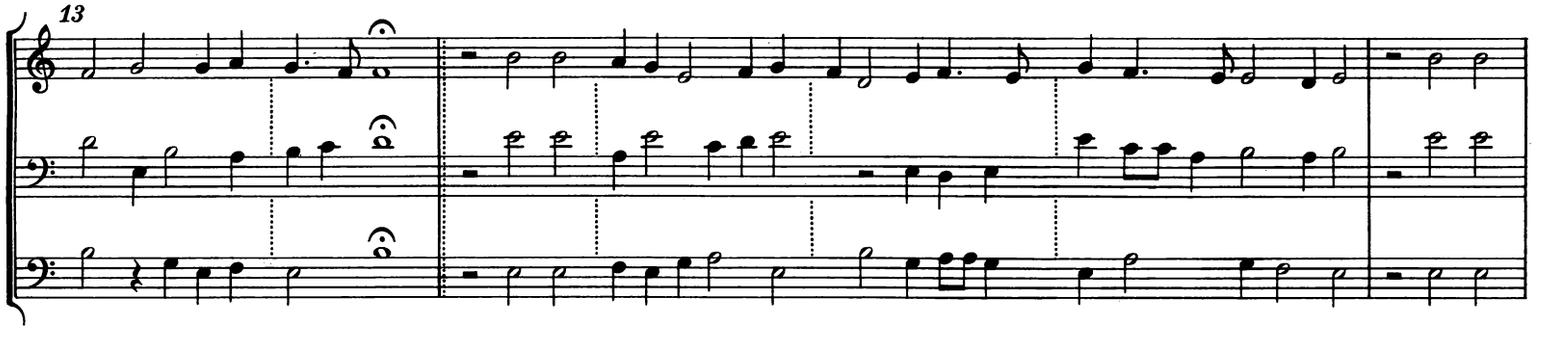
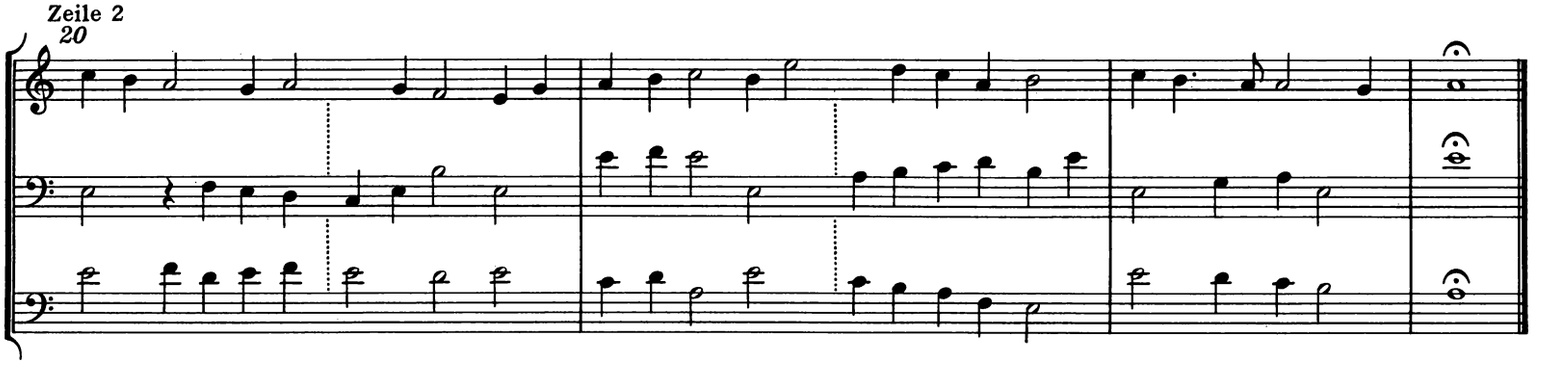


Nº 105. Signit









ABTEILUNG MITTELALTER

BAND 8

DAS BUXHEIMER ORGELBUCH

TEIL II

(Nr. 106–229)

Herausgegeben von

BERTHA ANTONIA WALLNER (†)

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

1 9 5 8

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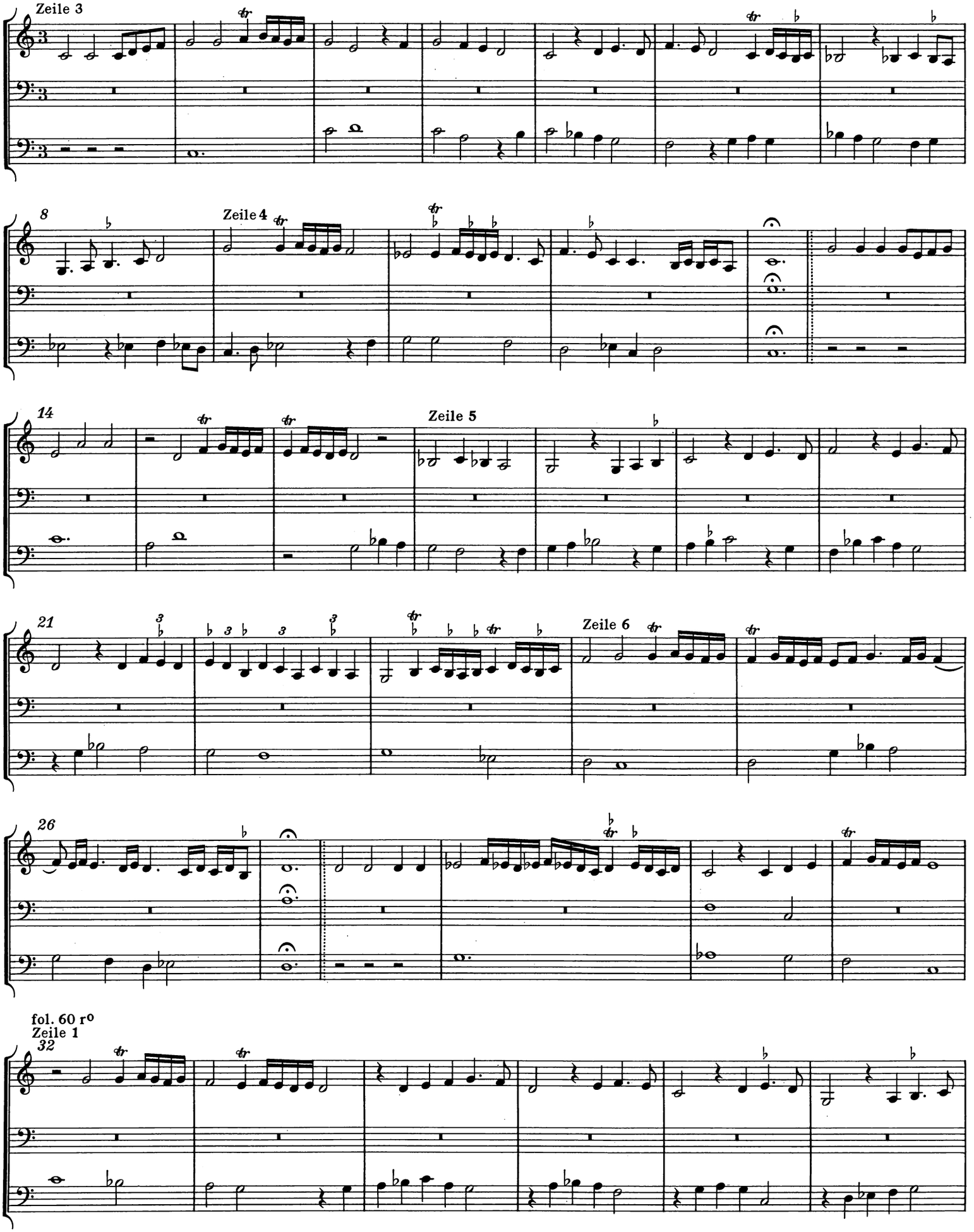

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Nº 107. Der füterer

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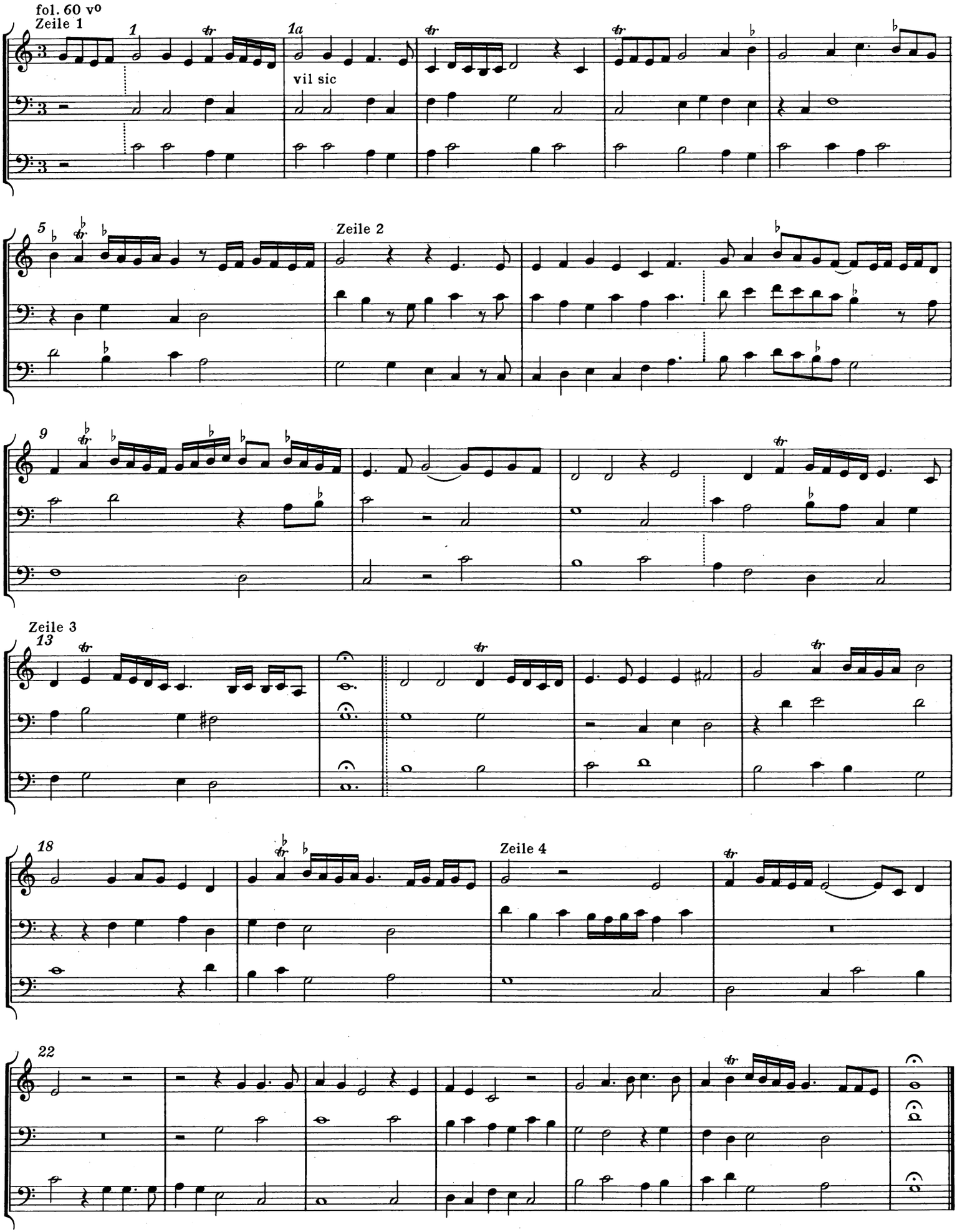
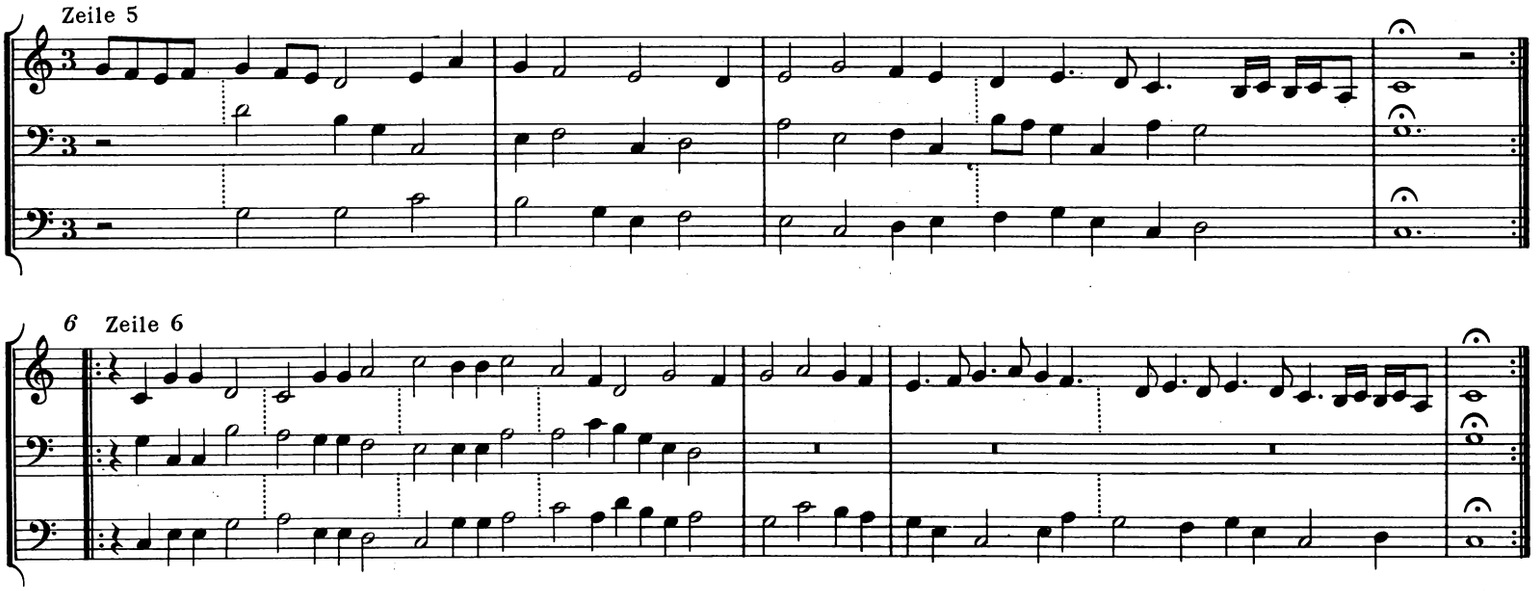
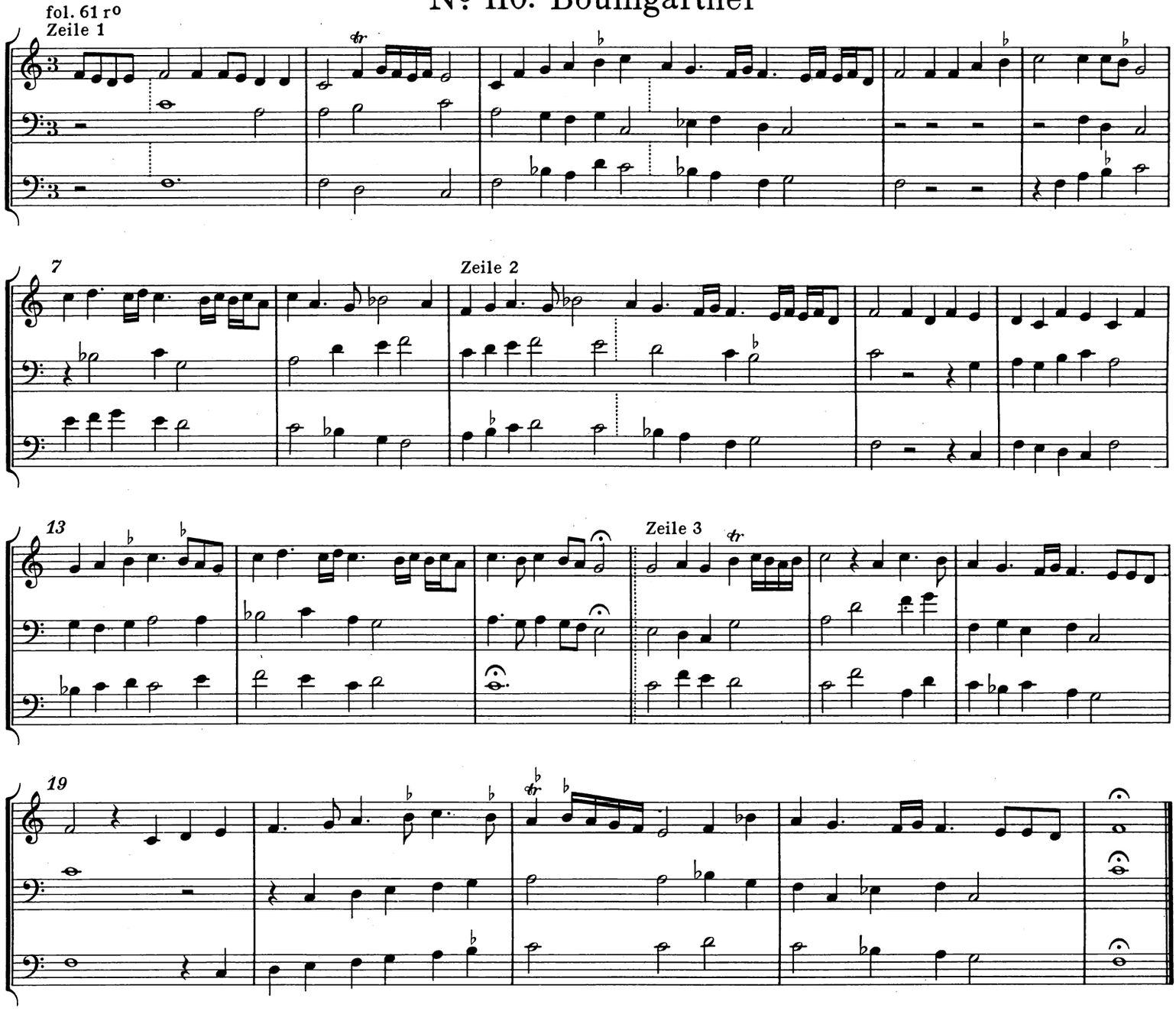
Nº 108. Die süß nachtigall



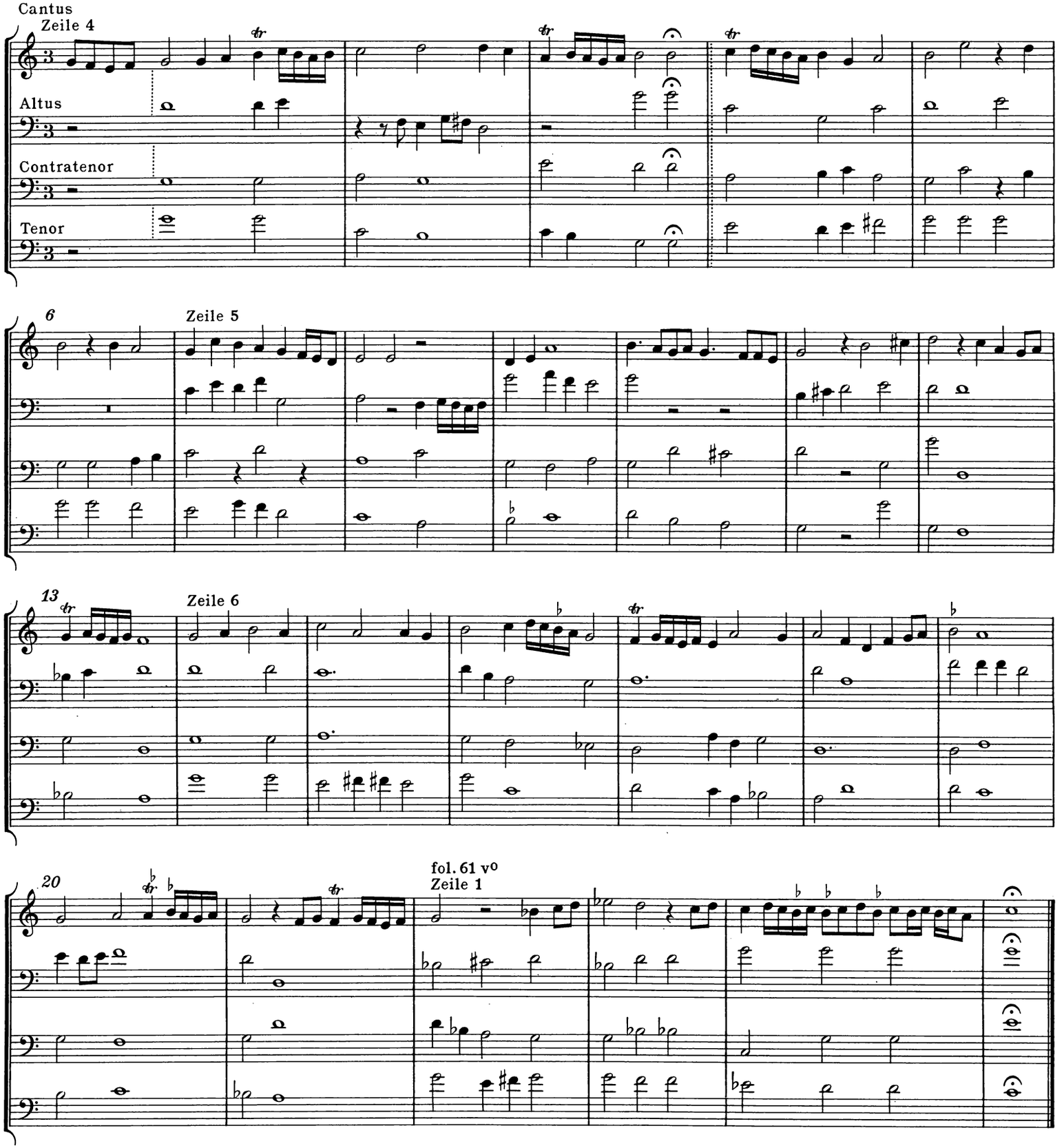
Nº 109. Recht begirlich



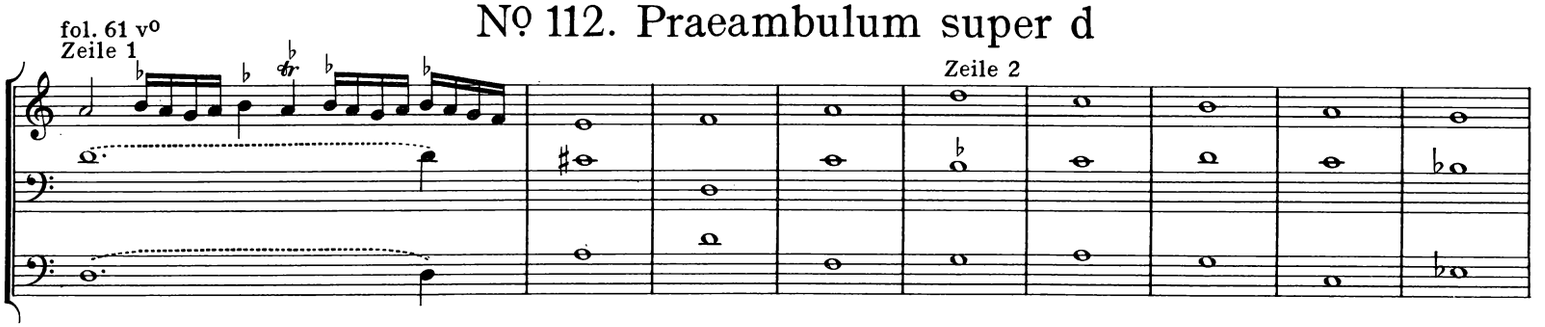
Nº 110. Boumgartner

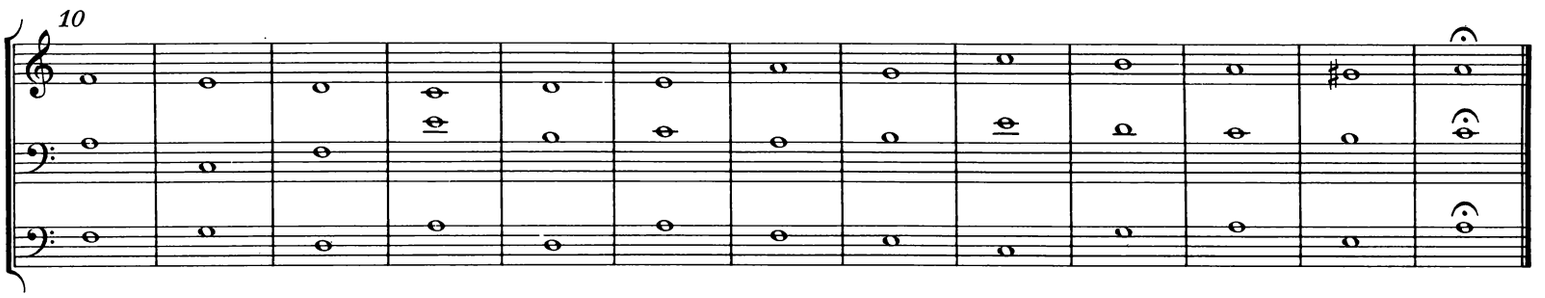


Nº 111. Creature

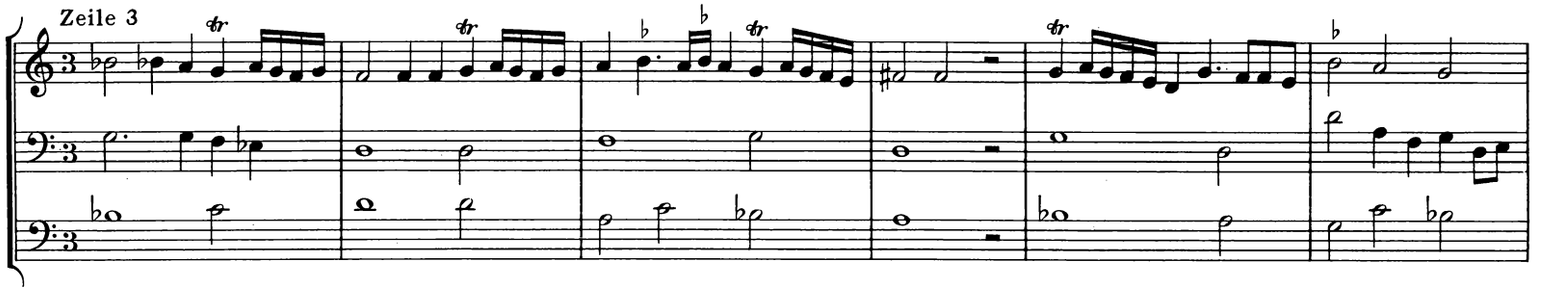


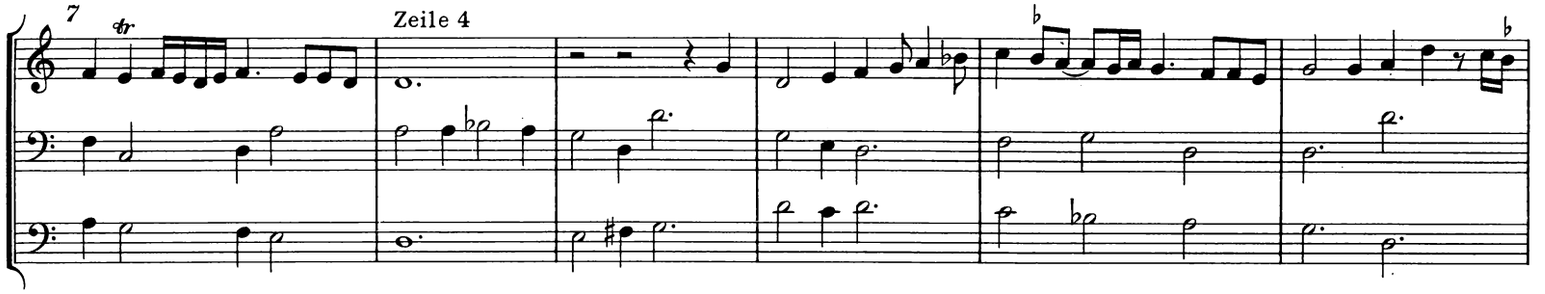
Nº 112. Praeambulum super d

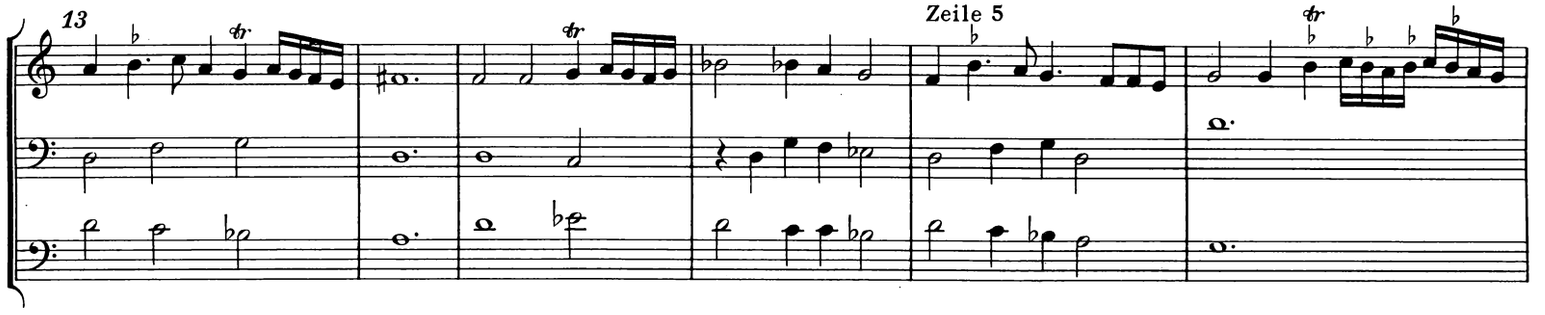


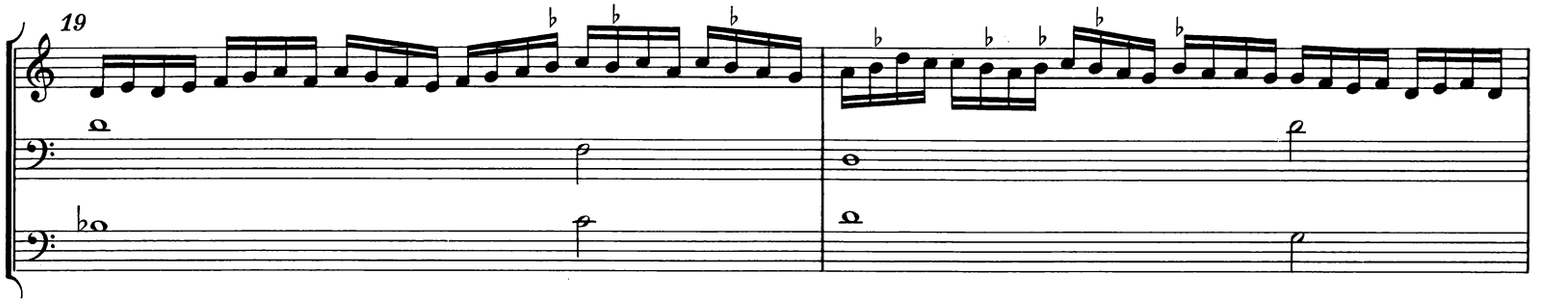


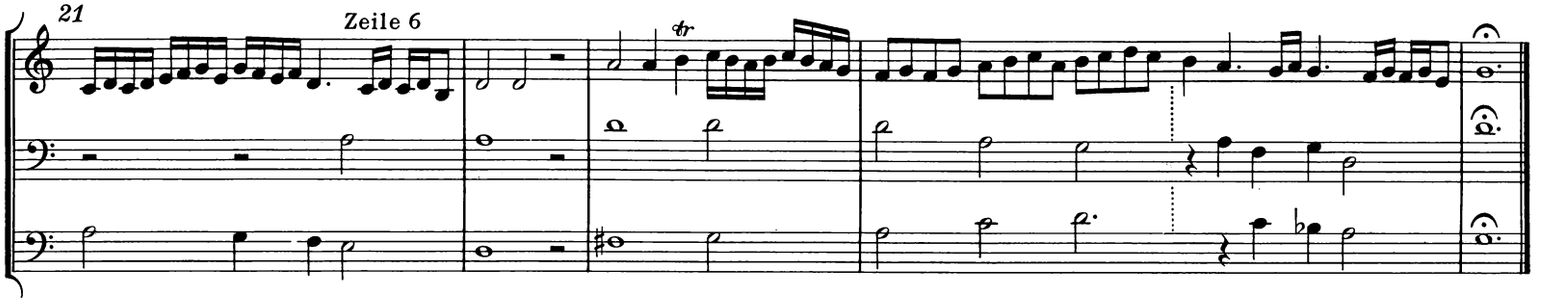
Nº 113. Wilhelmus Legrant



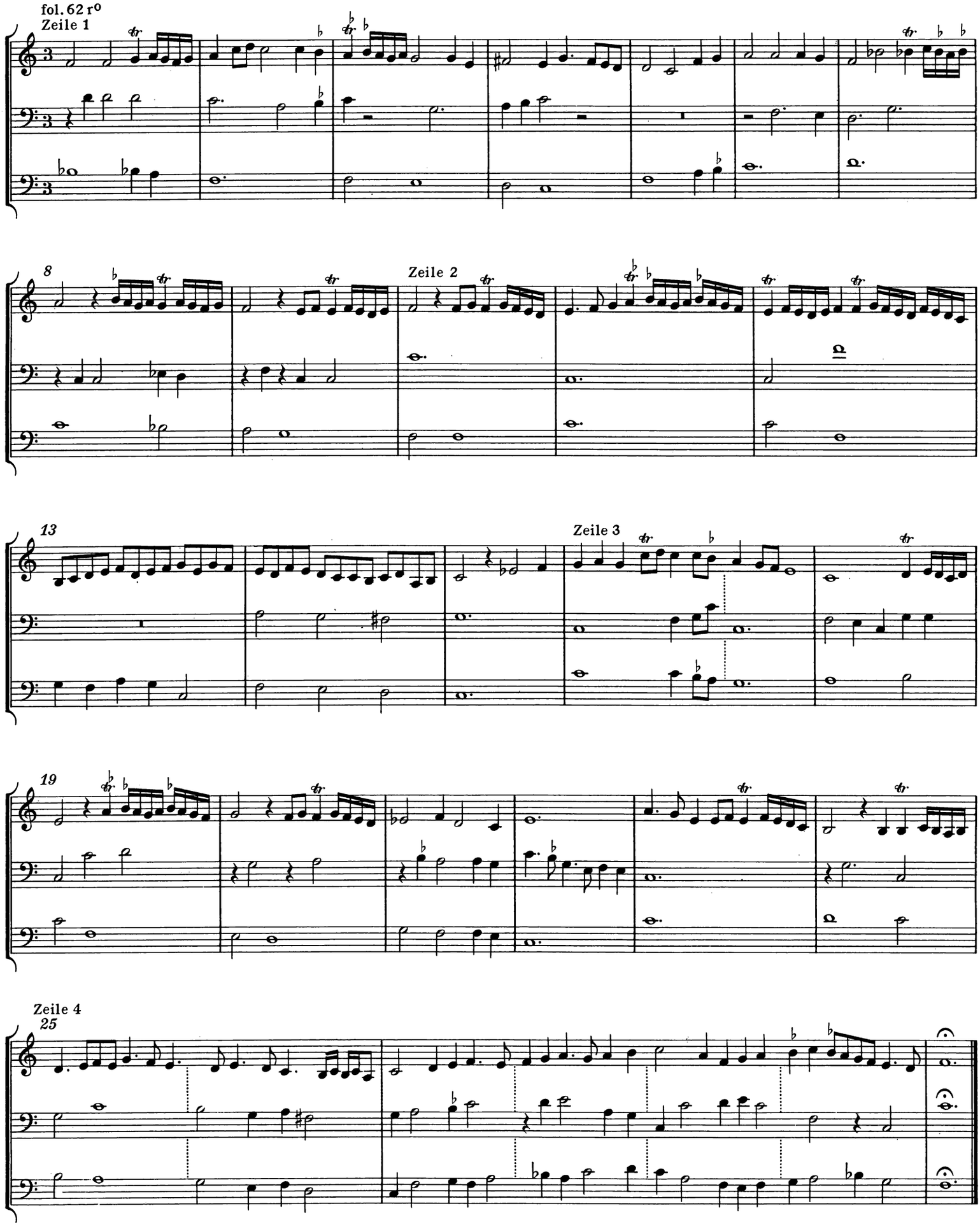




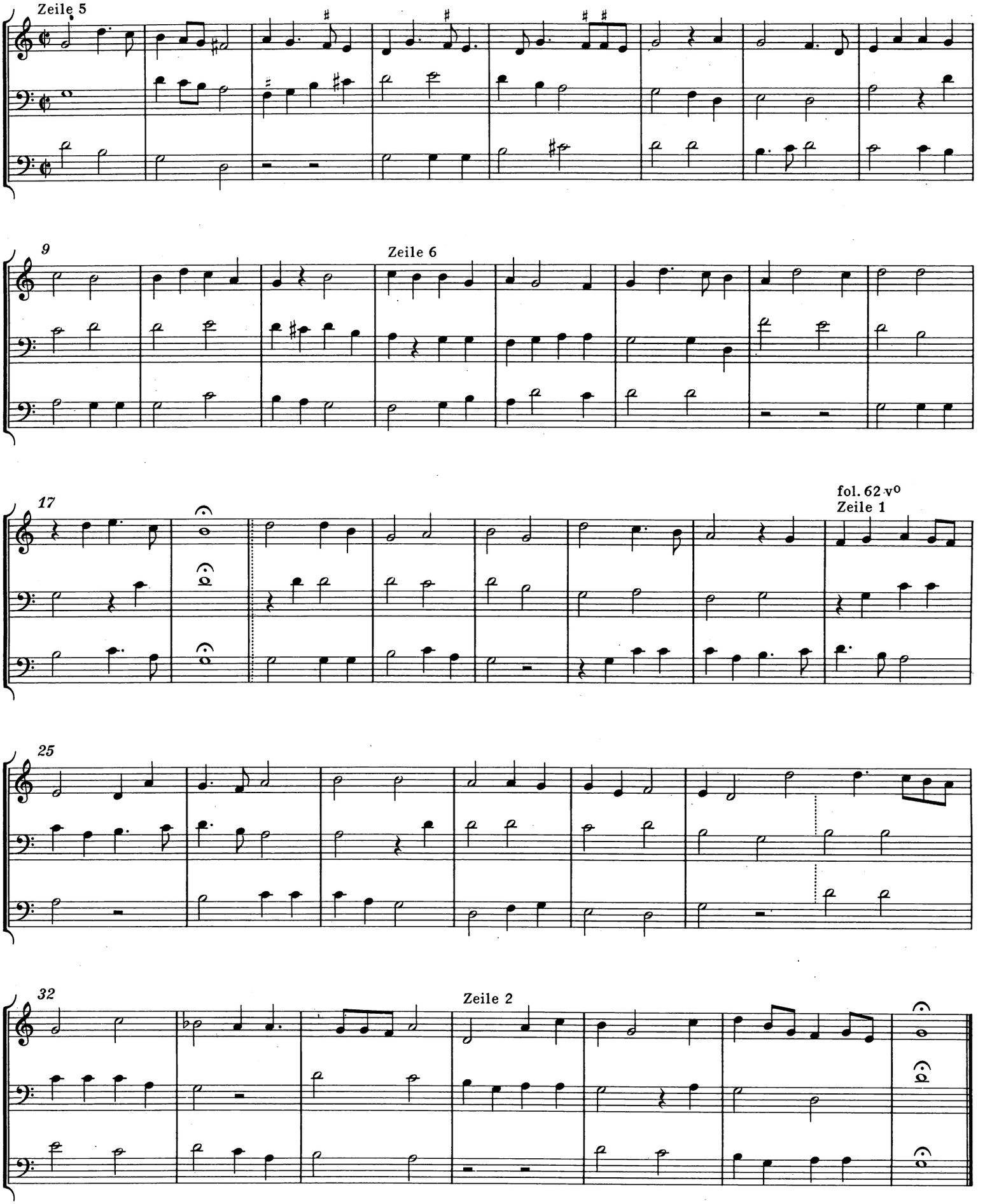




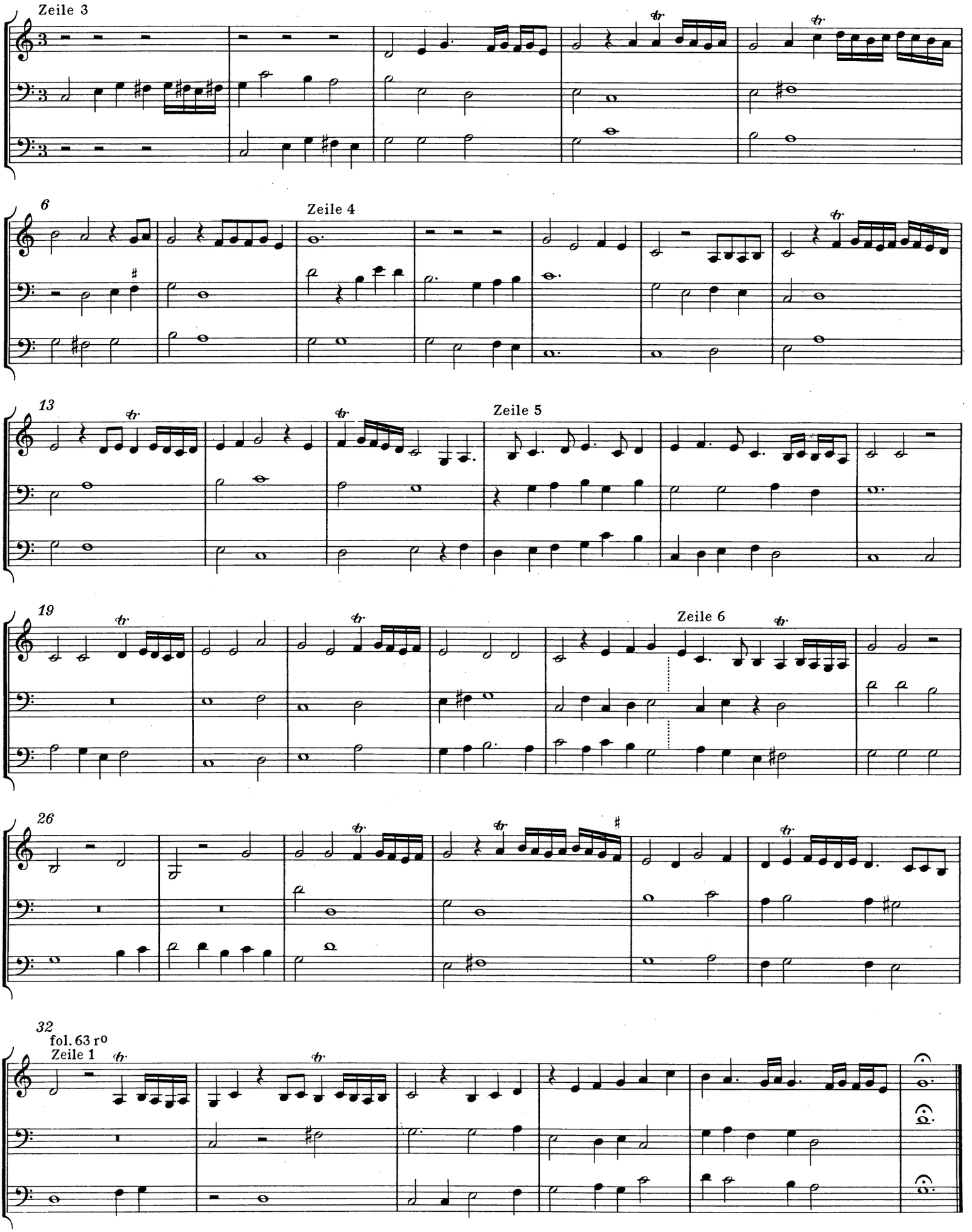
Nº 114. Geytes



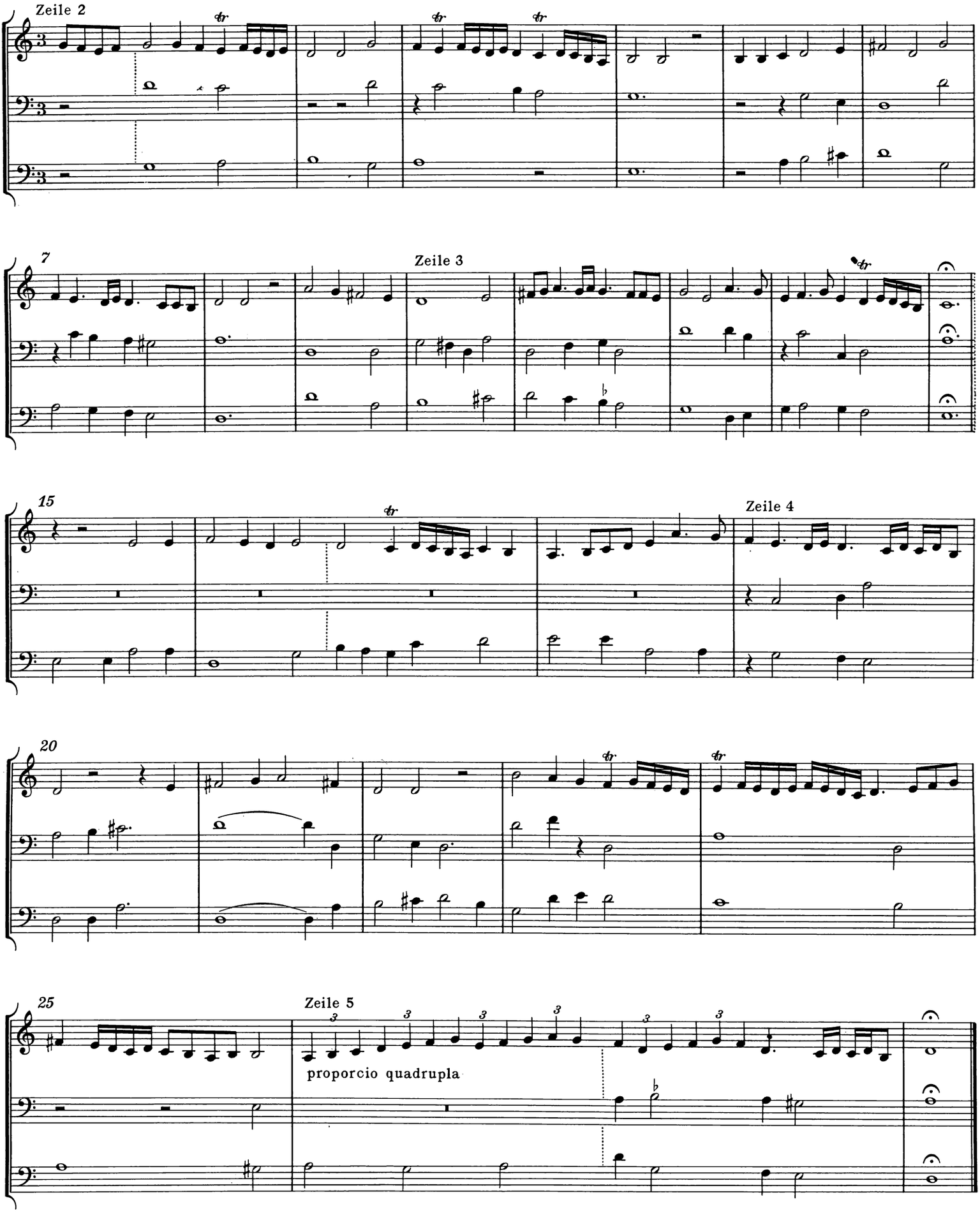
Nº 115. Jacobus viletti Ein buer gein holtze



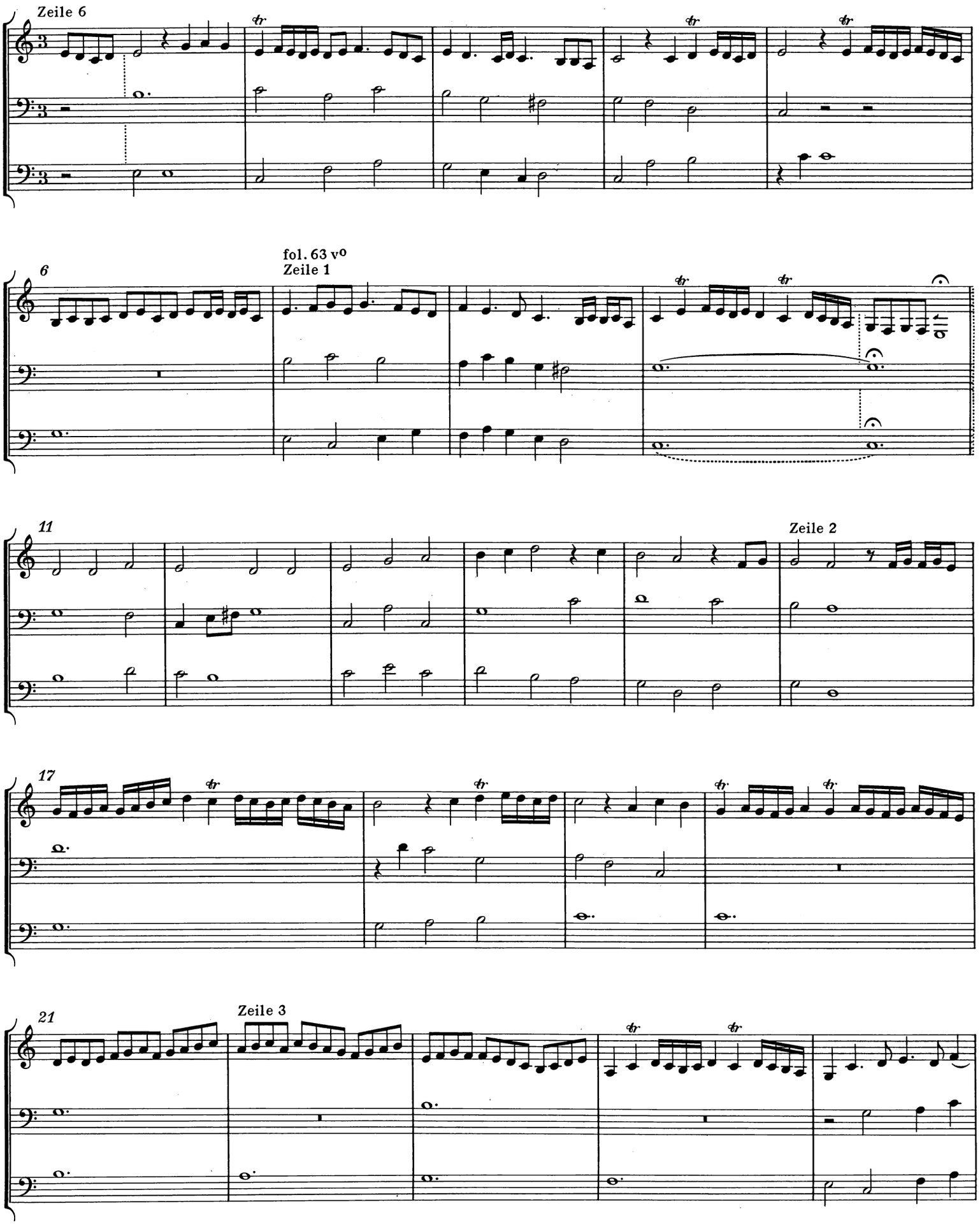
Nº 116. Franckurgenti etc.

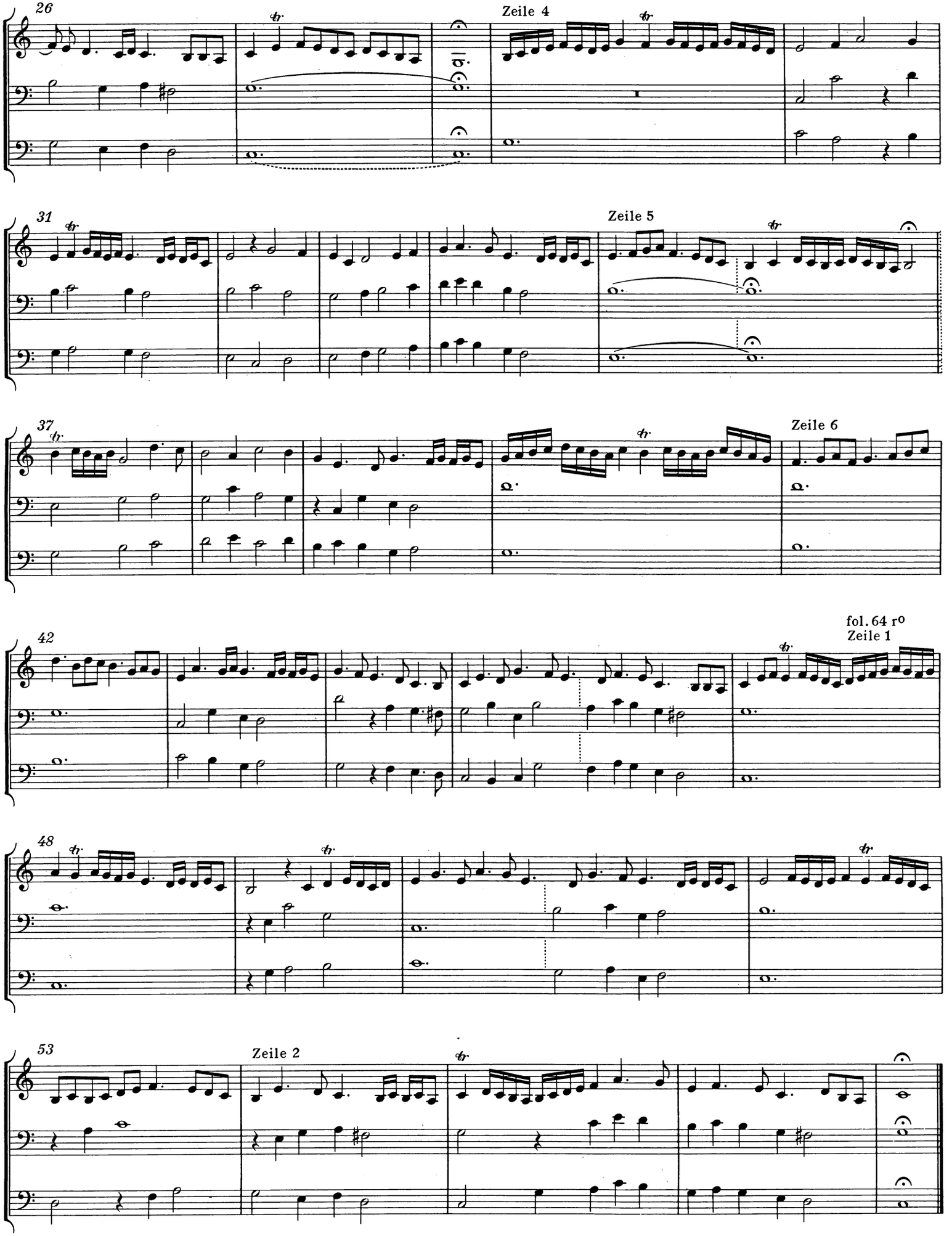


Nº 117. Vierhundert Jare

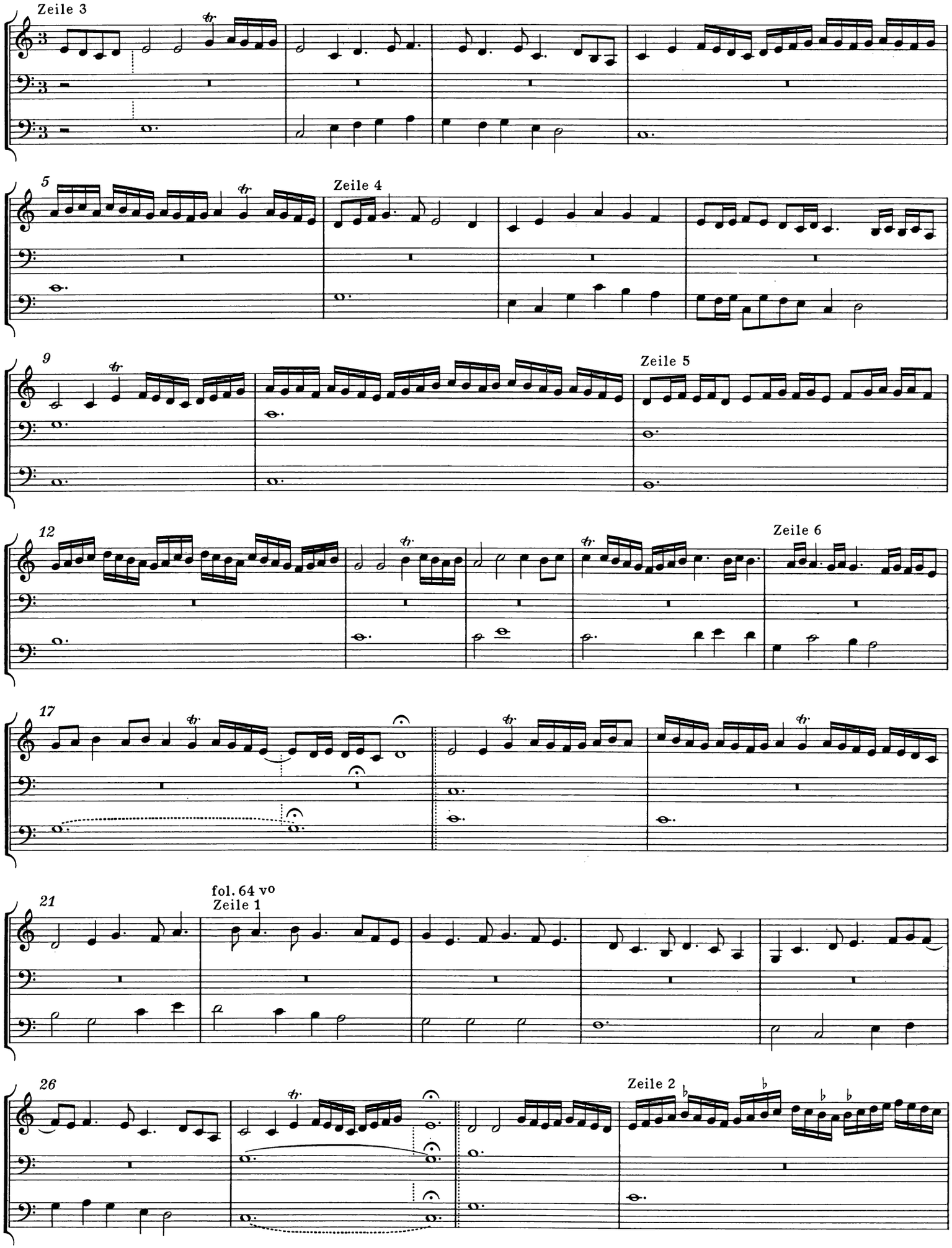


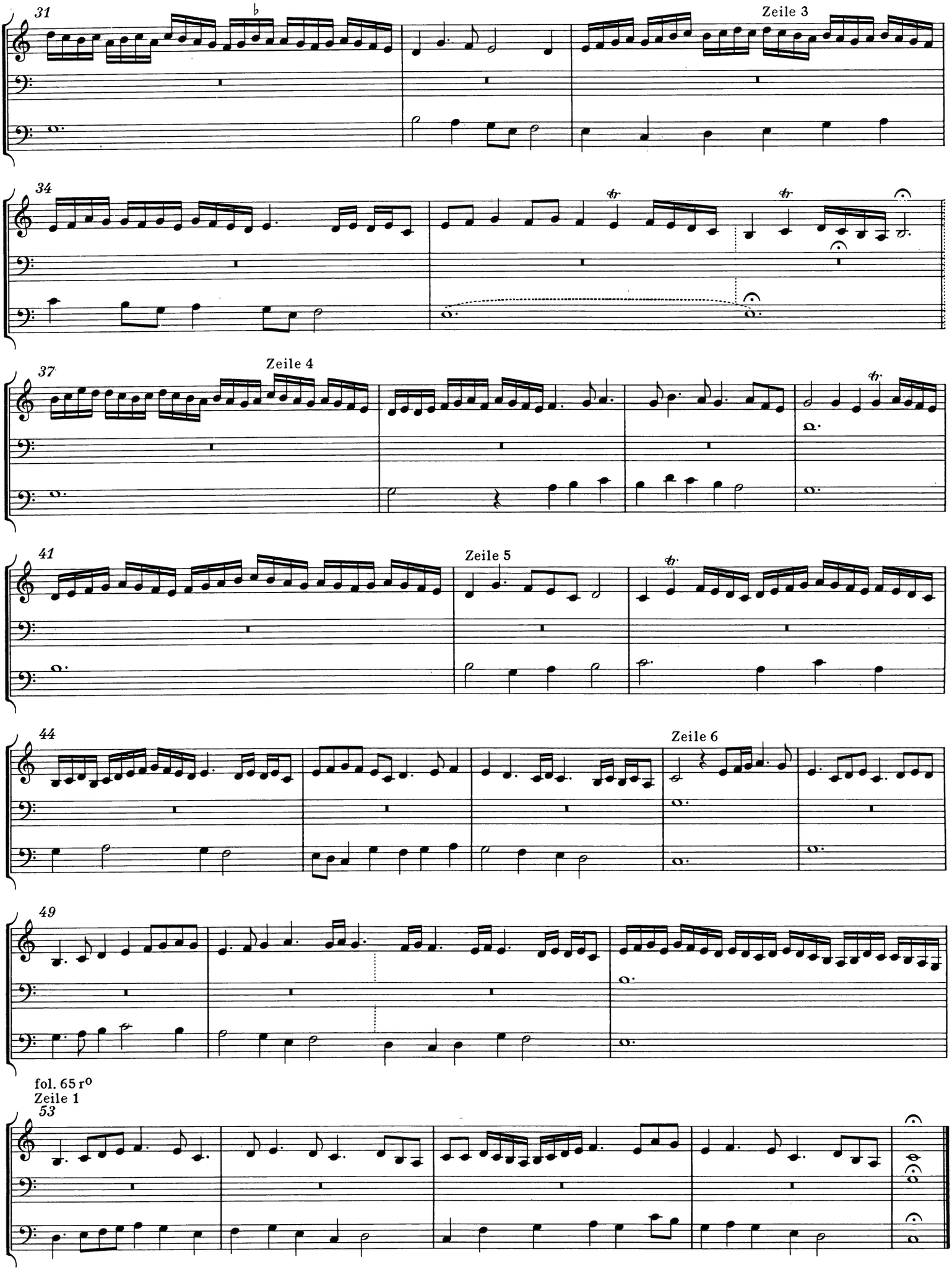
Nº 118. Mi ut re ut e c d c



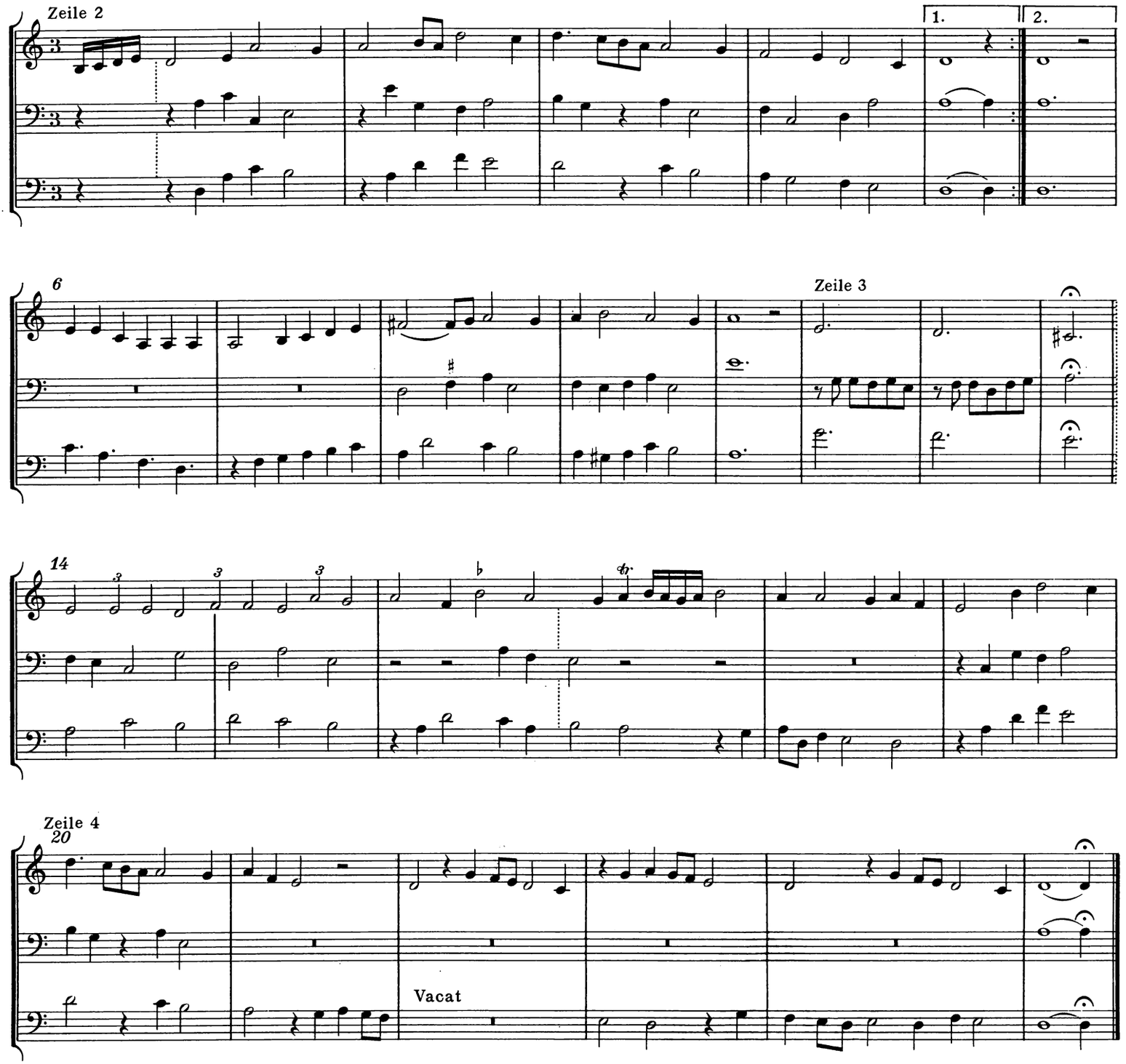

26
Zeile 4
31
Zeile 5
37
Zeile 6
42
fol. 64 r°
Zeile 1
48
53
Zeile 2

Nº 119. Aliud Mi ut re ut E c d c

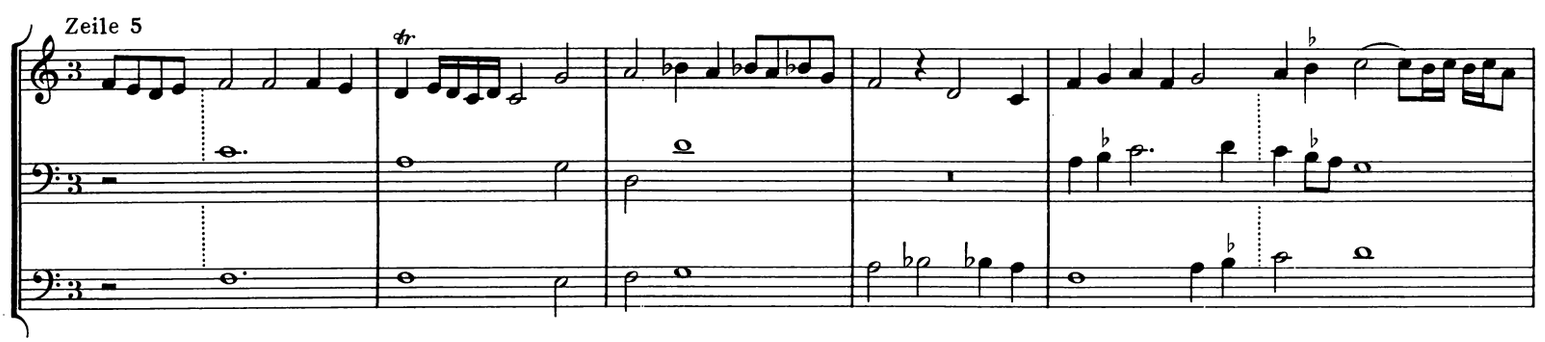


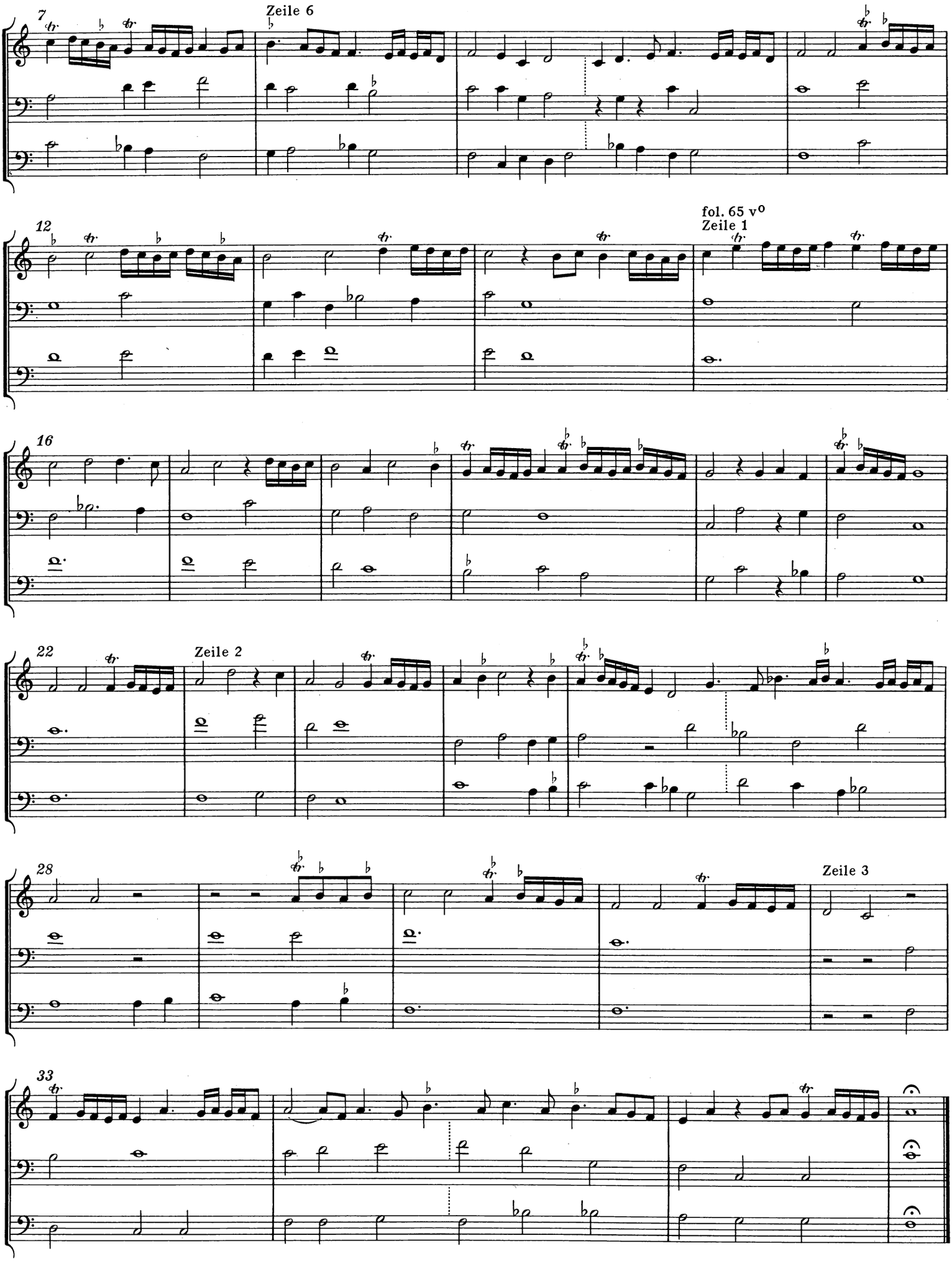

31
Zeile 3
34
37
Zeile 4
41
Zeile 5
44
Zeile 6
49
fol. 65 r°
Zeile 1
53

Nº 120. Arrogamer

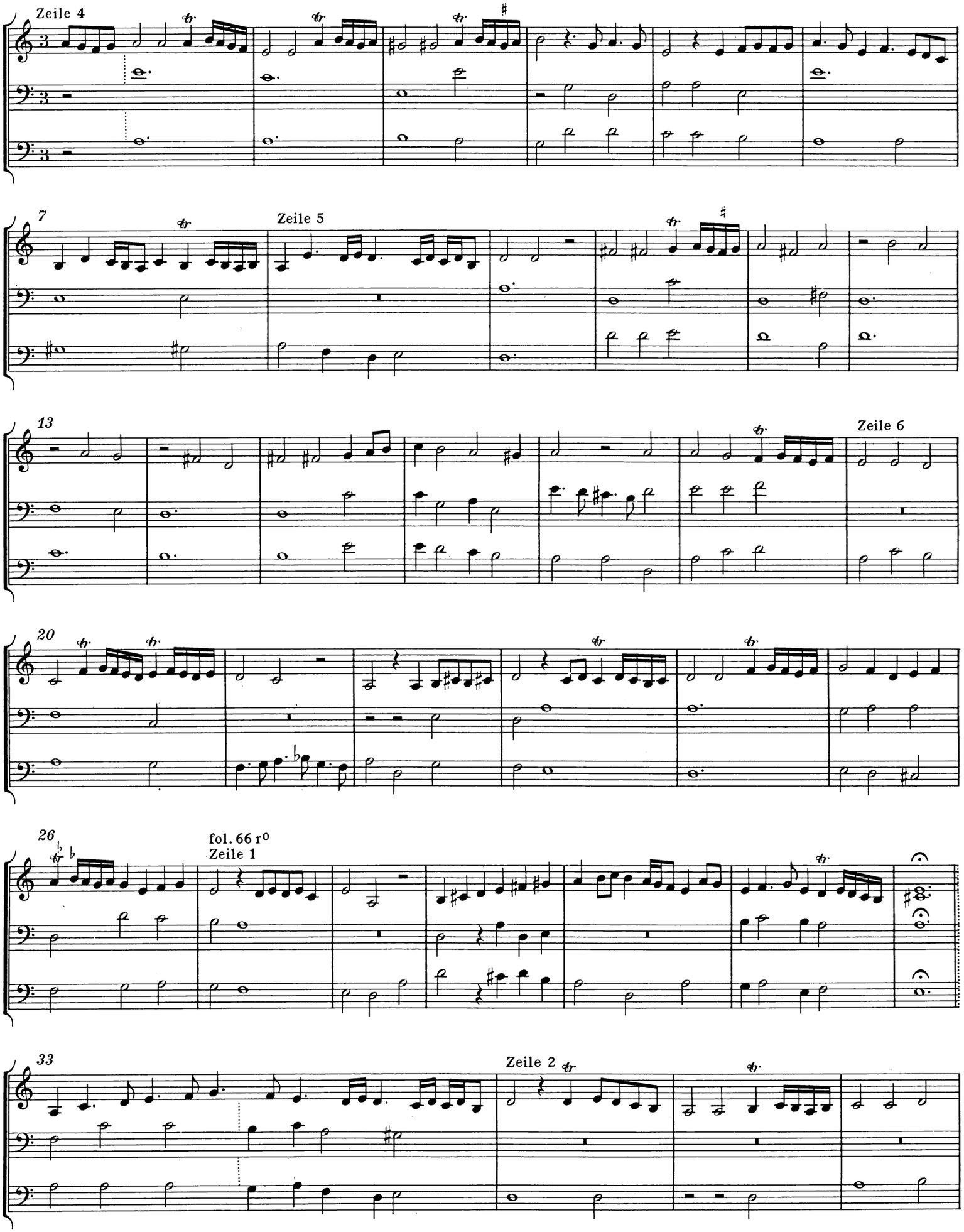


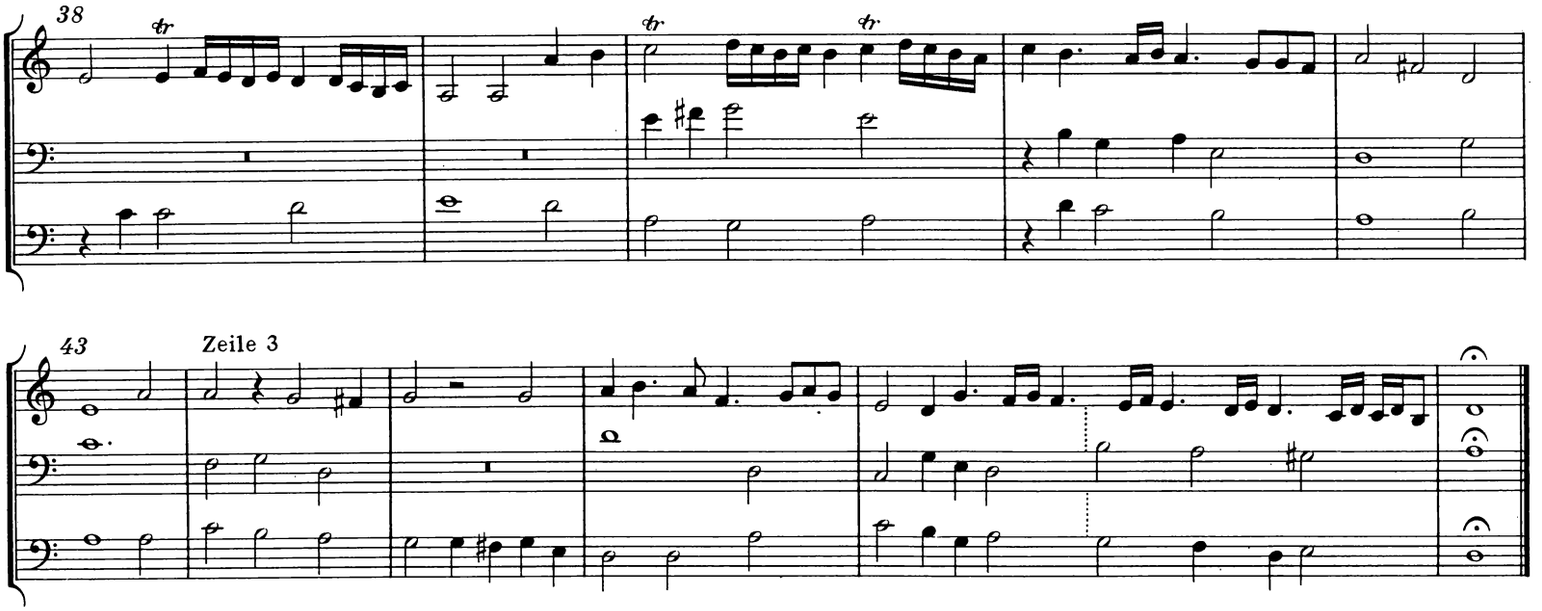
Nº 121. Gragradolor



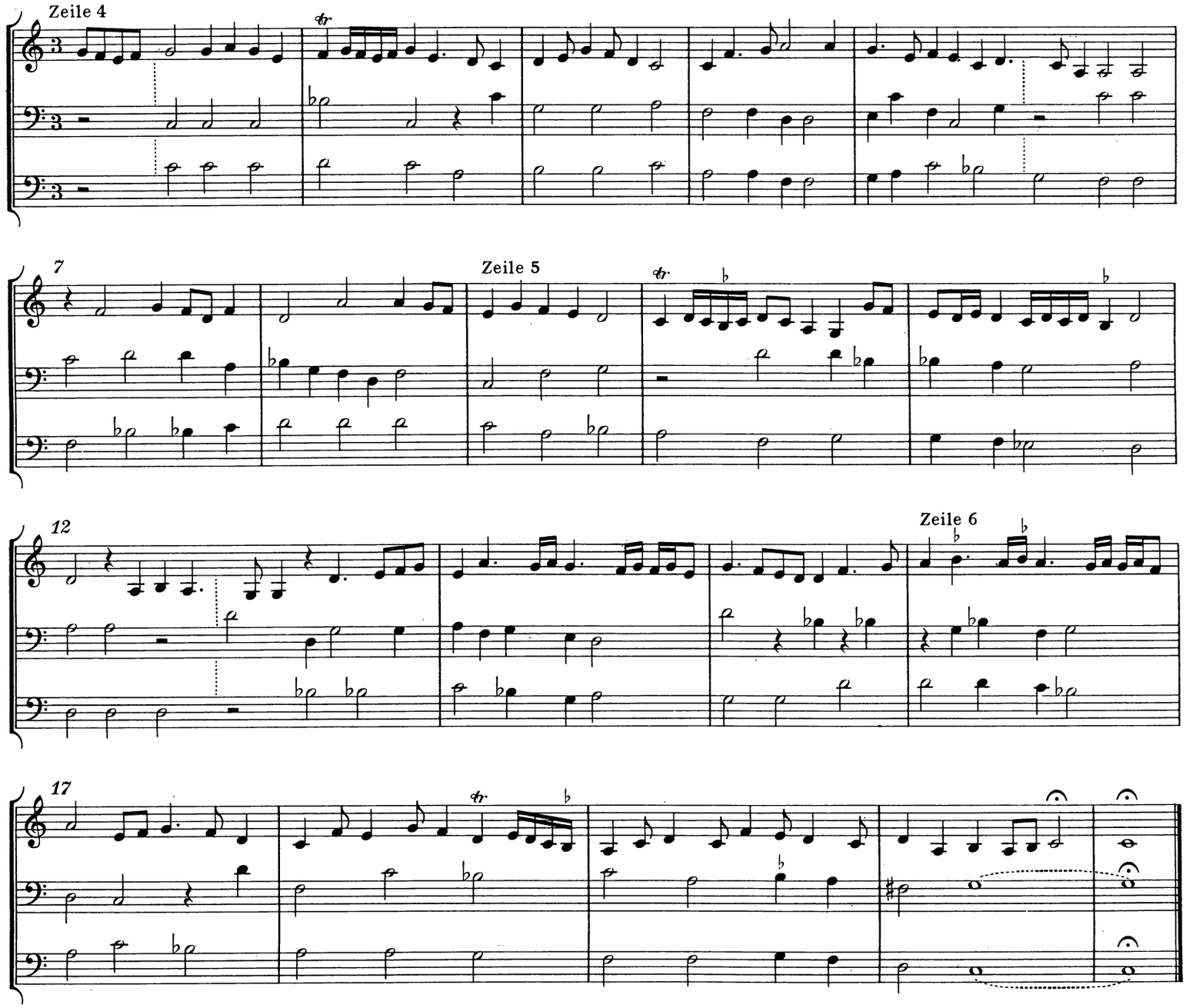

7
Zeile 6
12
fol. 65 v°
Zeile 1
16
22
Zeile 2
28
Zeile 3
33

Nº 122. Sanssoblier

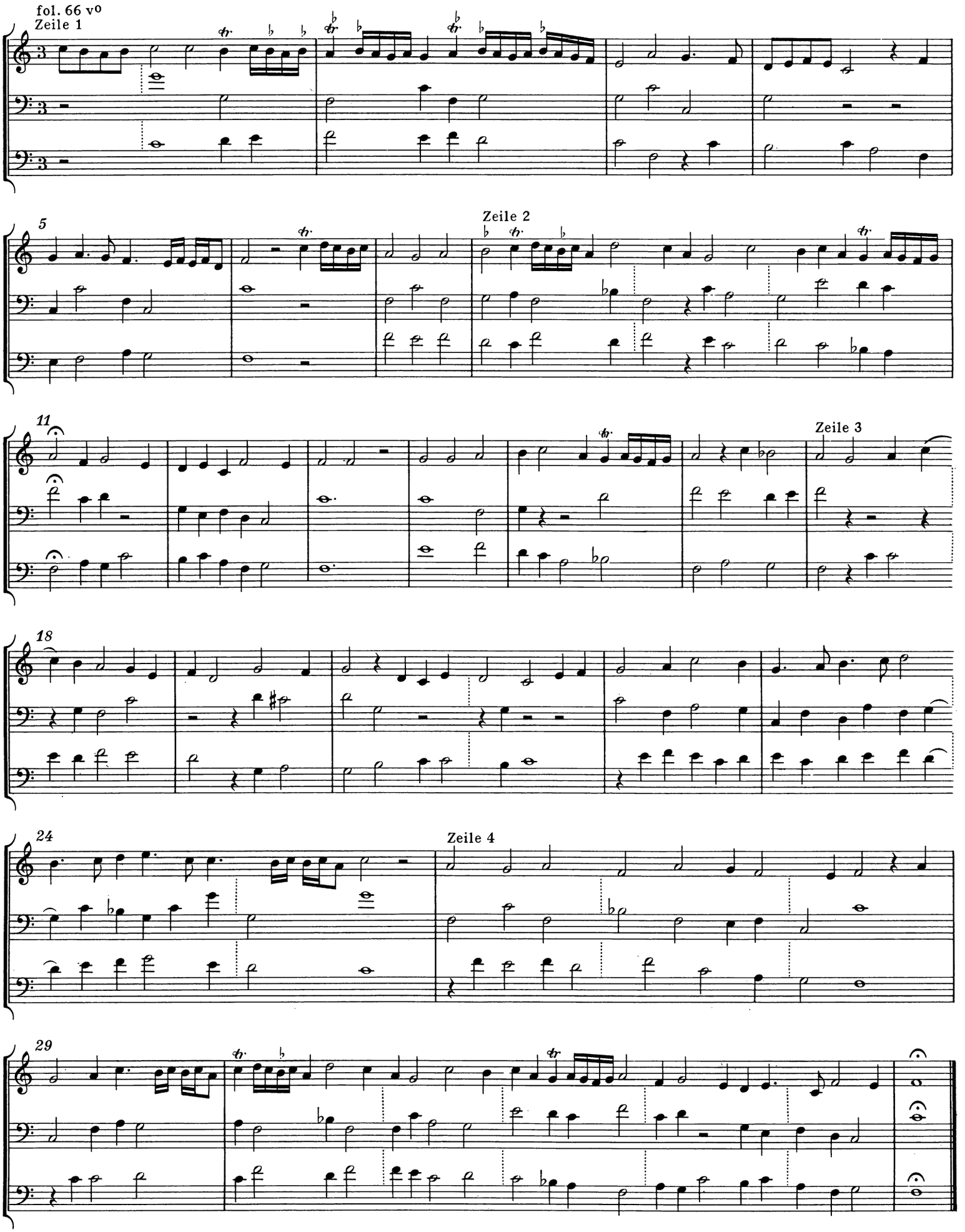




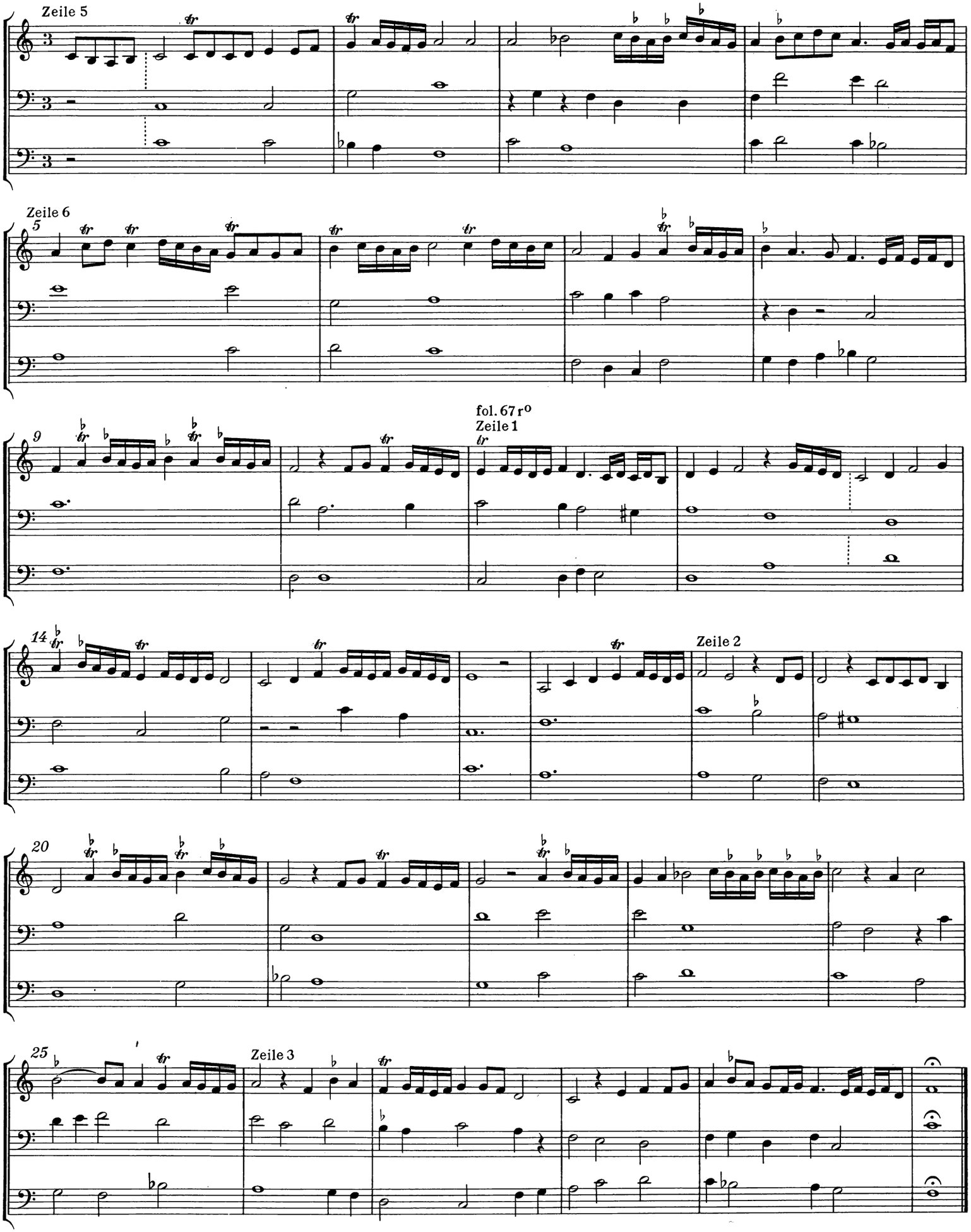
Nº 123. Quatuons



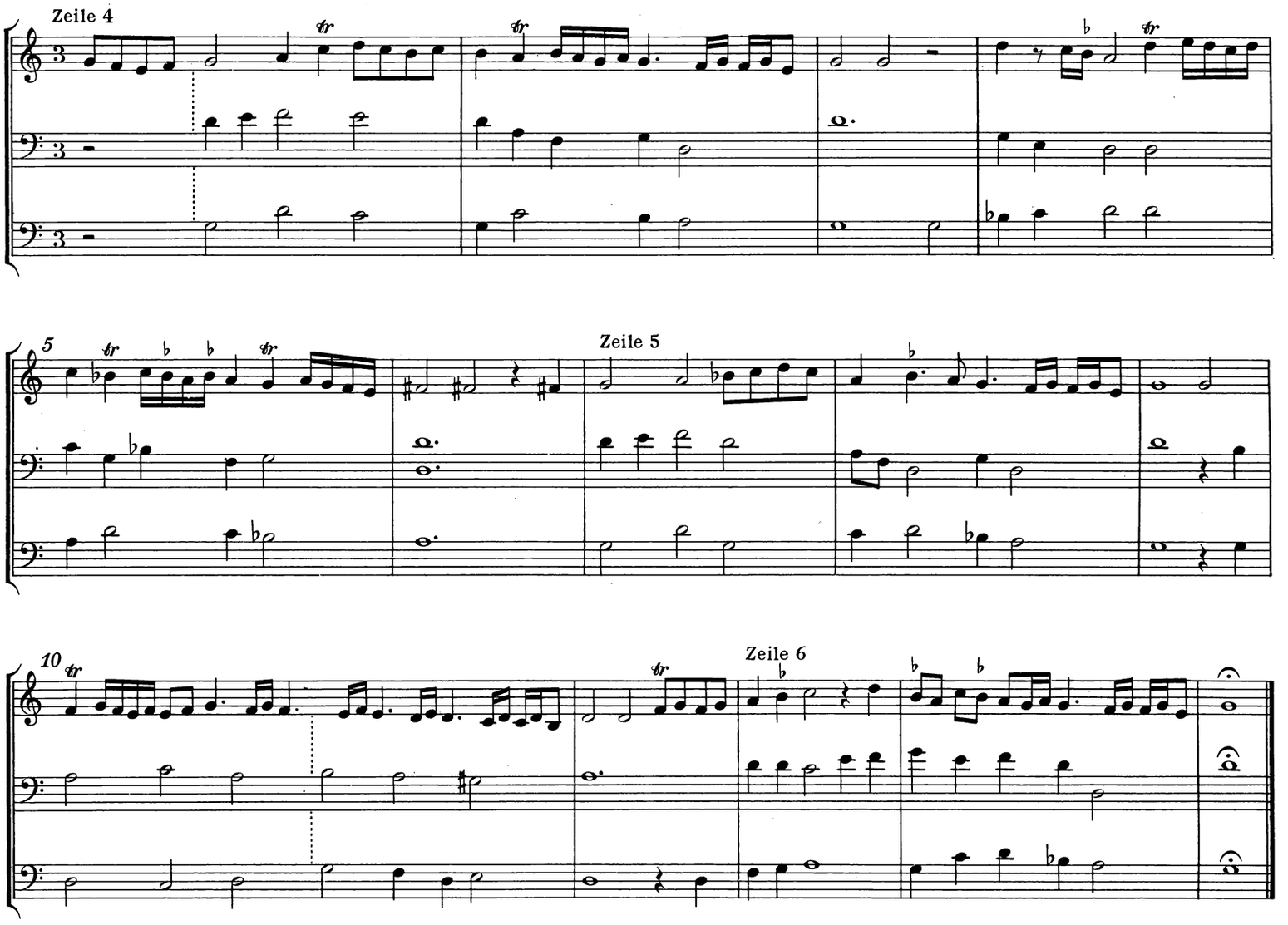
Nº 124. Fortune



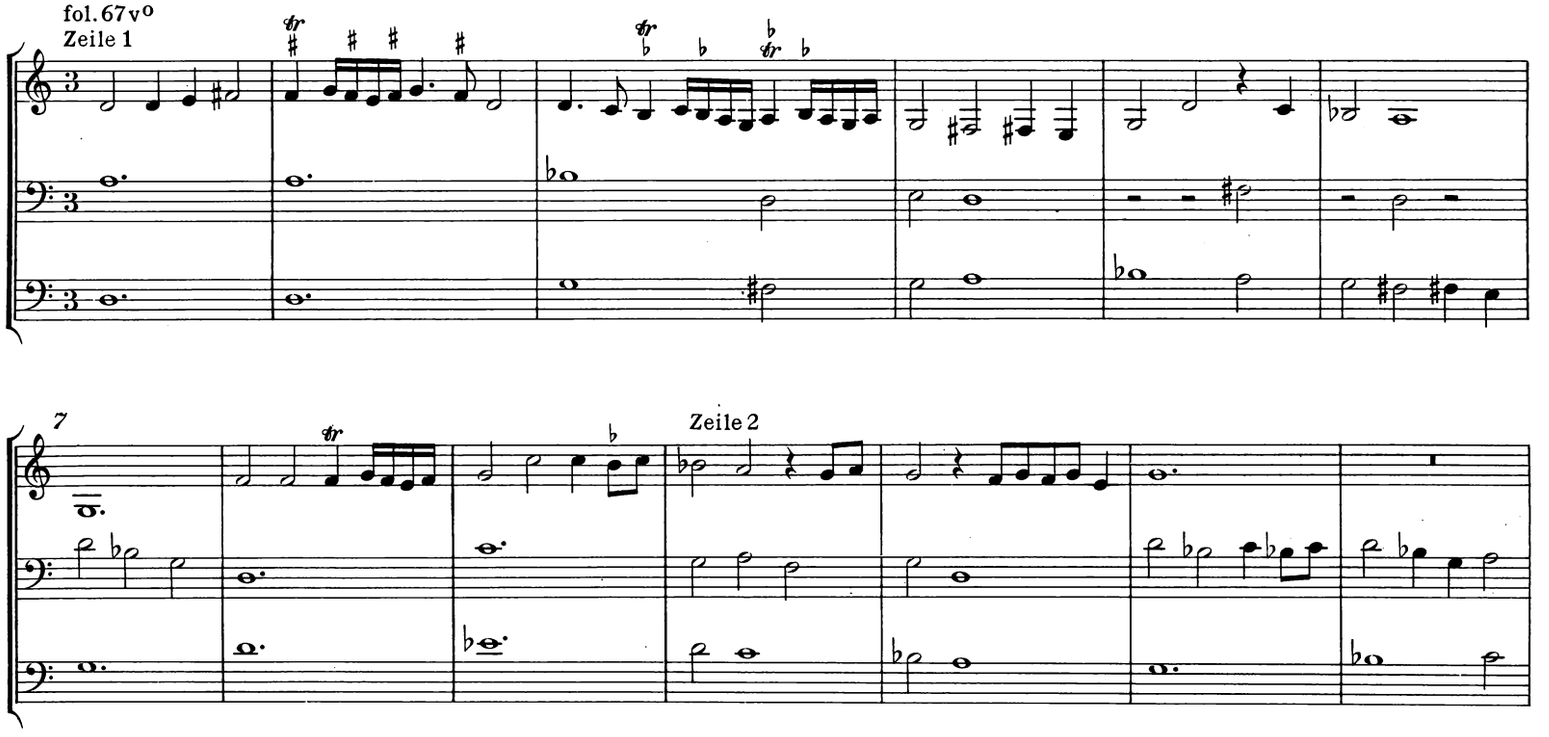
Nº 125. Fates moy

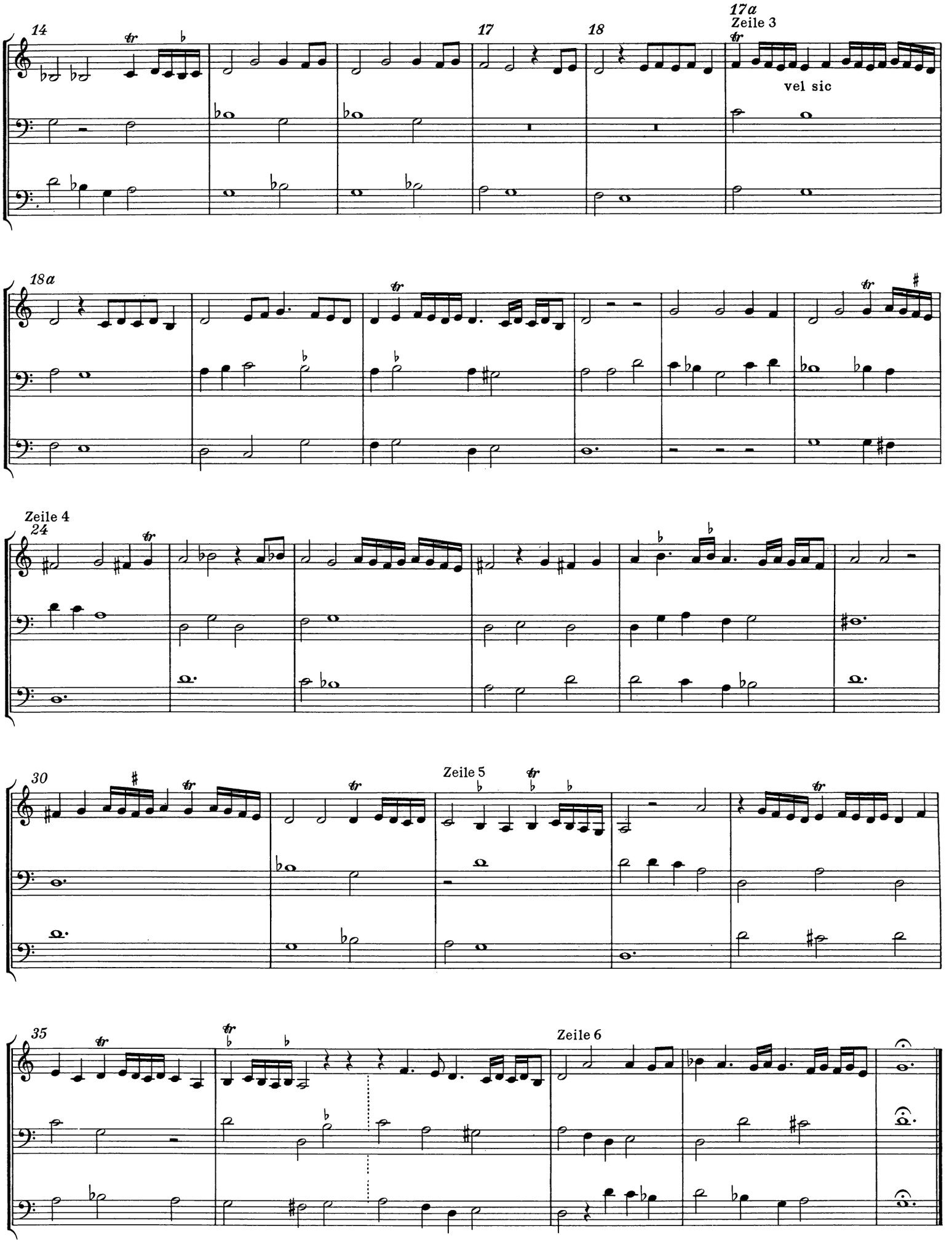


Nº 126. Der einen lieben bulen hatt

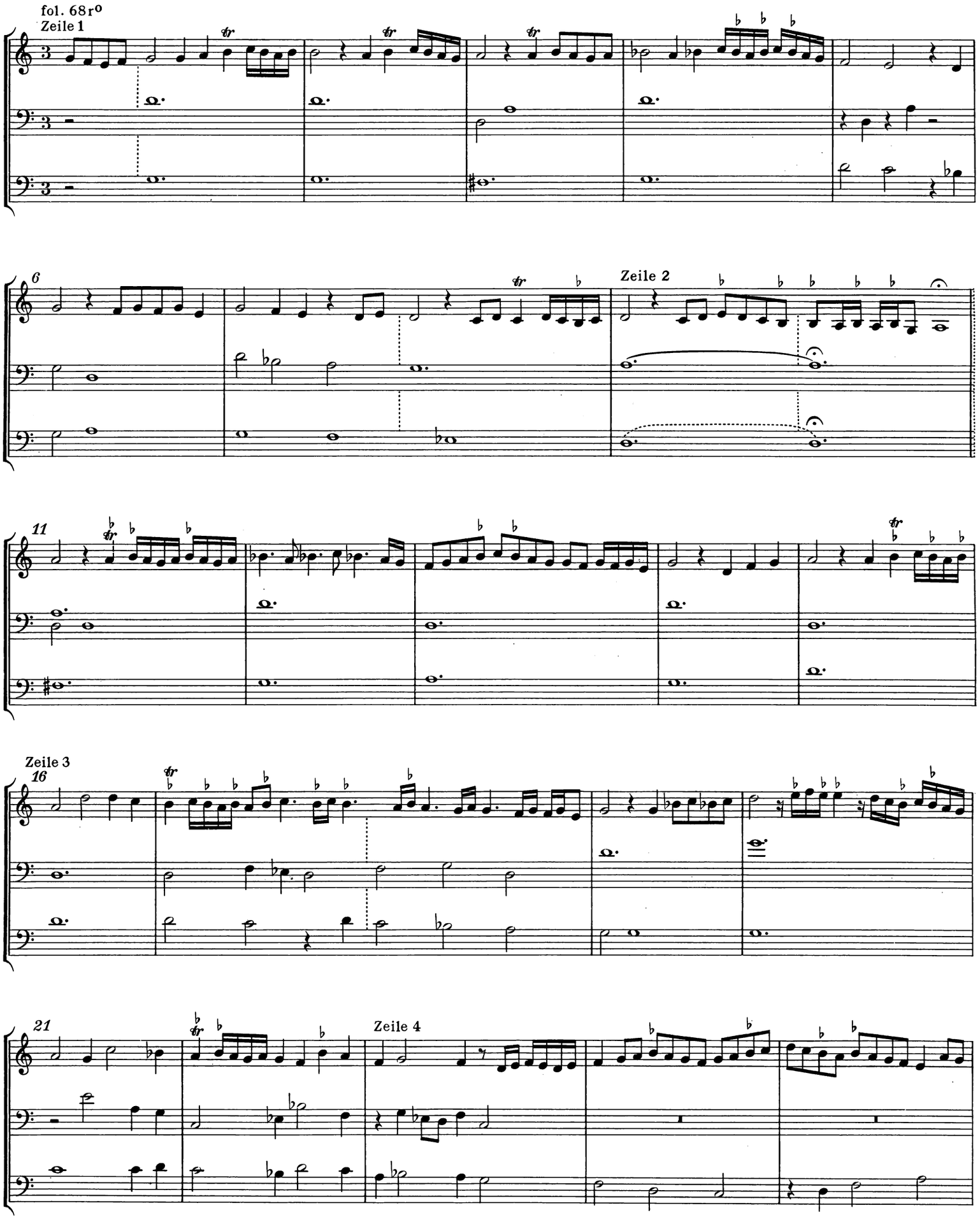


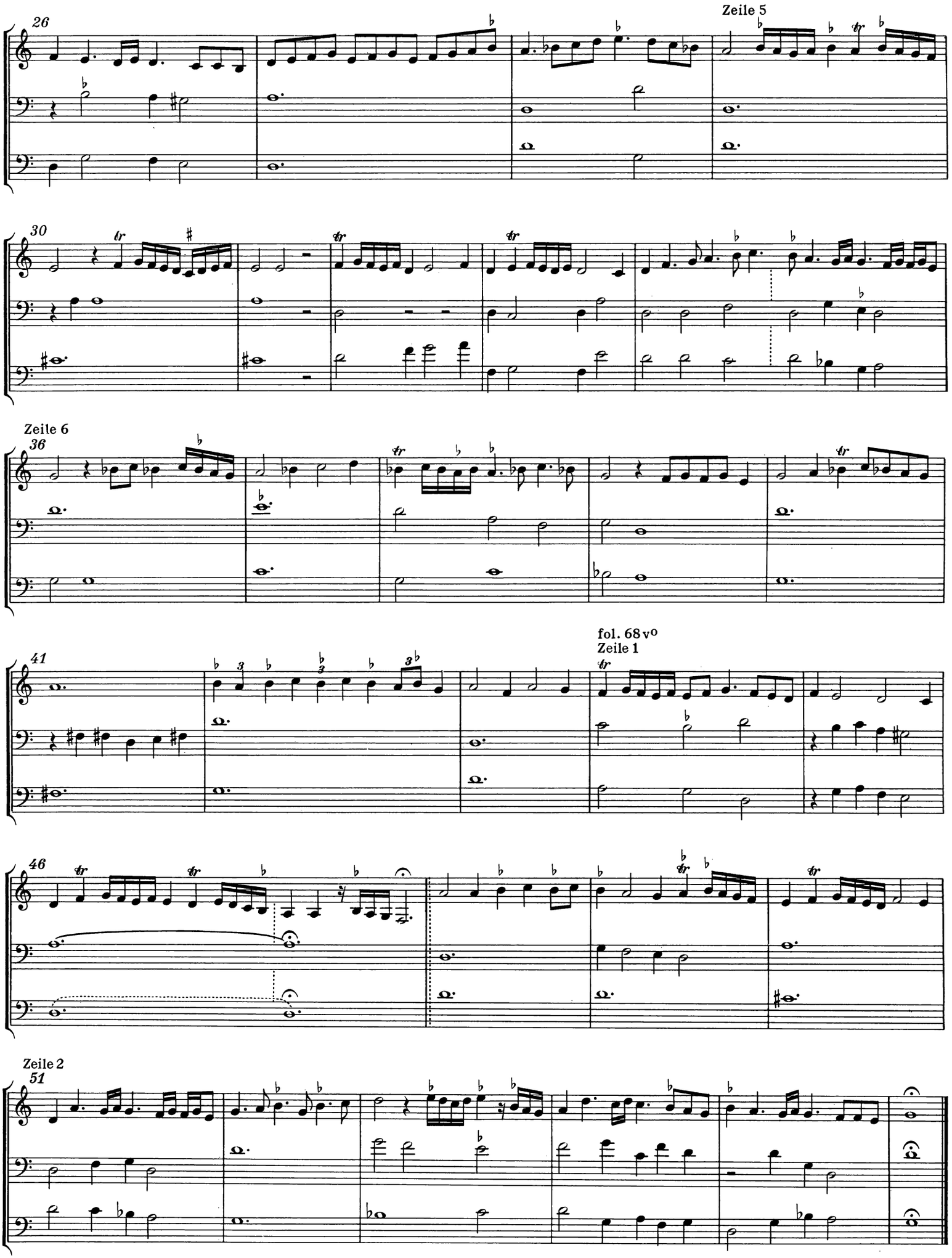
Nº 127. Mille bon Jores



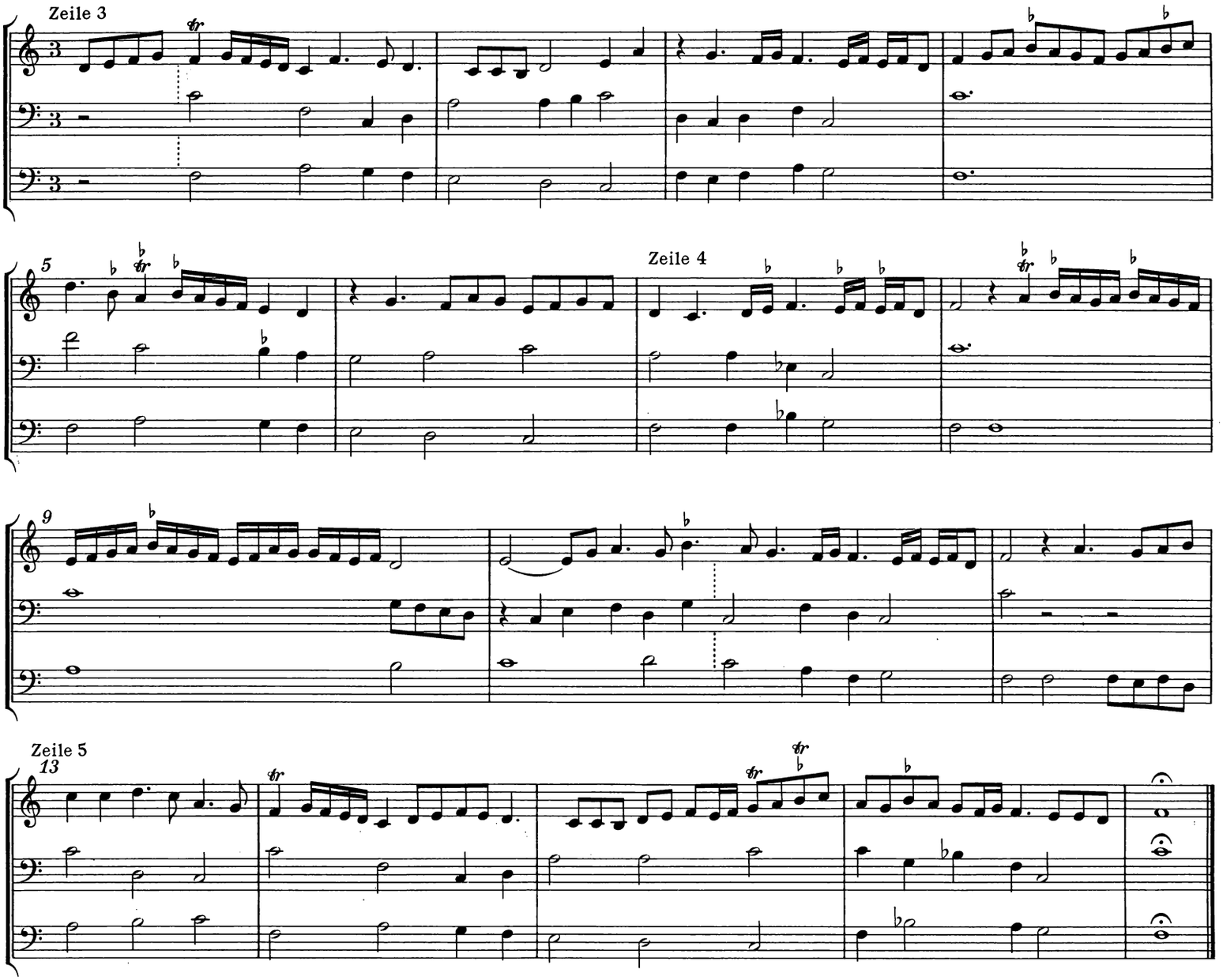

14
17
18
17a
Zeile 3
vel sic
18a
Zeile 4
24
30
Zeile 5
35
Zeile 6

Nº 128. Qui vult messite

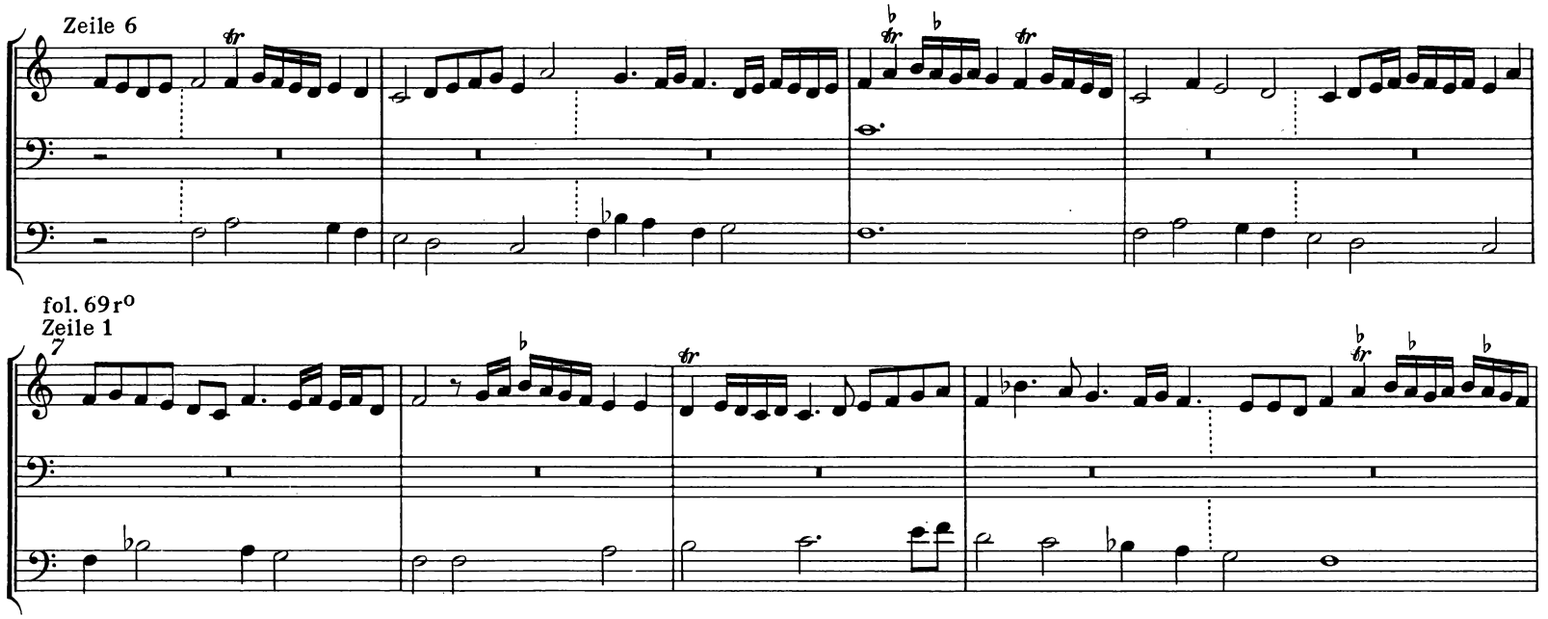



Zeile 5
26
30
Zeile 6
36
41
fol. 68 v°
Zeile 1
46
Zeile 2
51

Nº 129. Myn fröud möcht sich wol meren etc.



Nº 130. Min froud möcht sich wol meren



Zeile 2

12

Zeile 3

Nº 131. Ellend Ich bin Hin ist myn trost 4or notarum

Zeile 4

Zeile 5

5

10

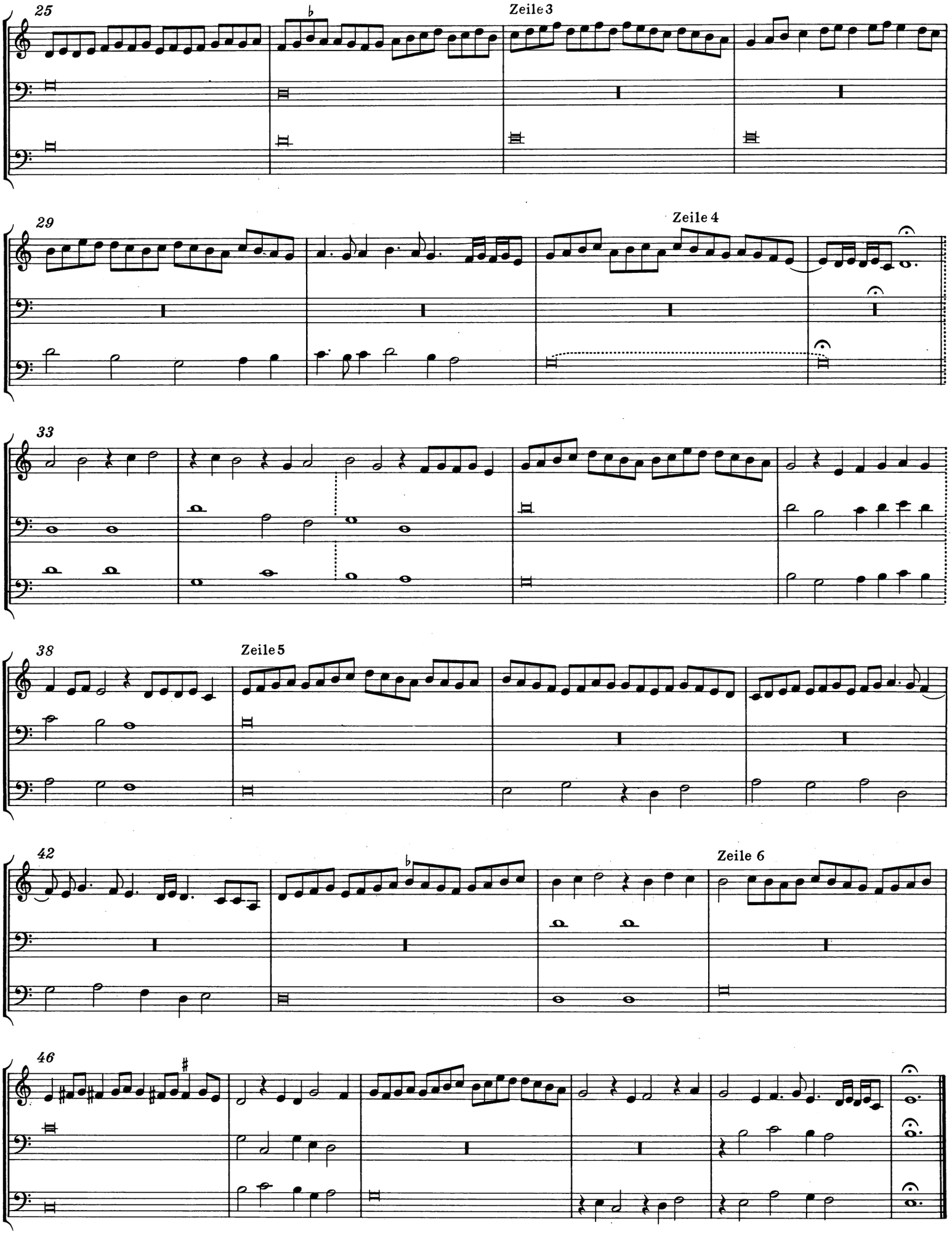
Zeile 6

16

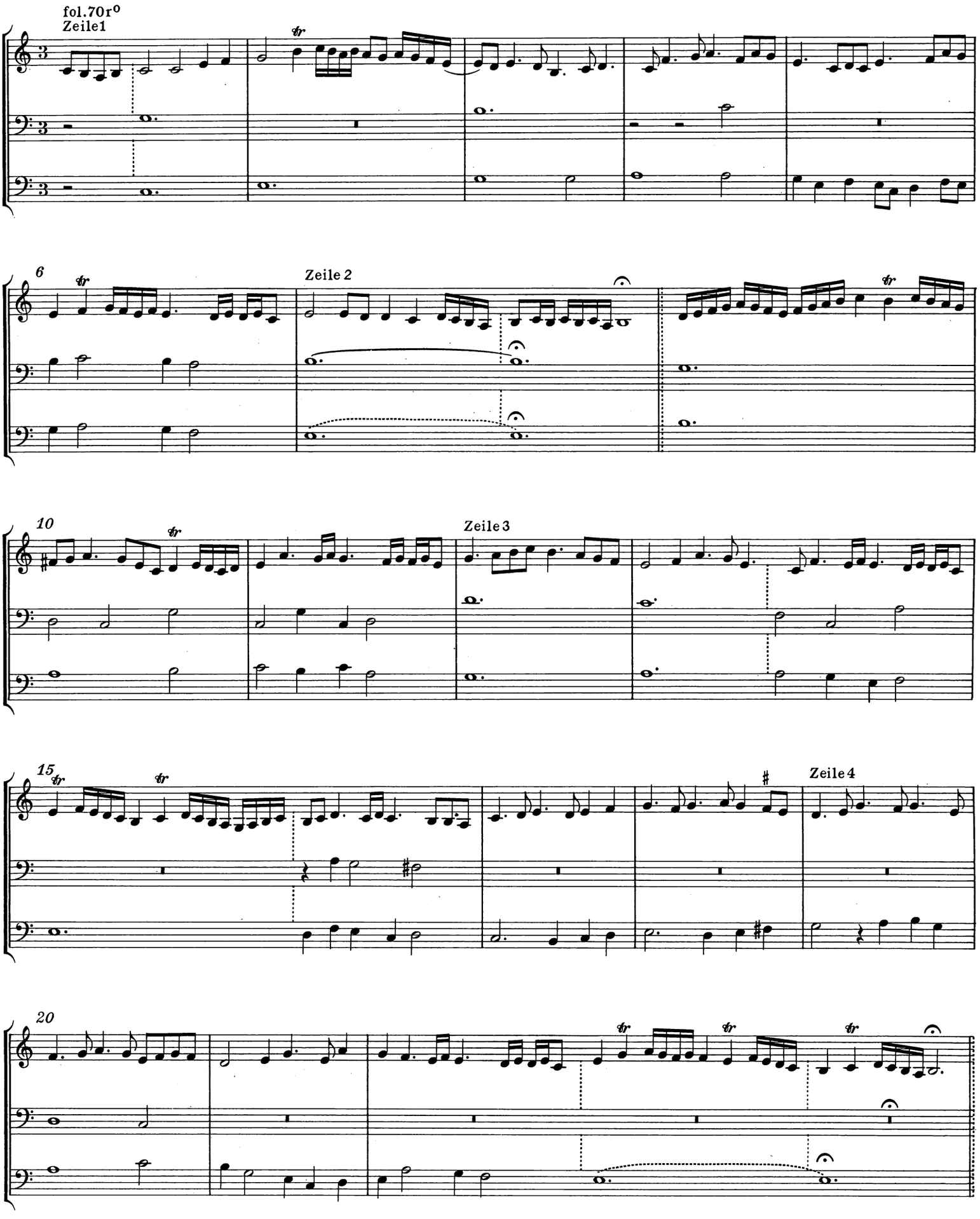
fol. 69 vº
Zeile 1

20

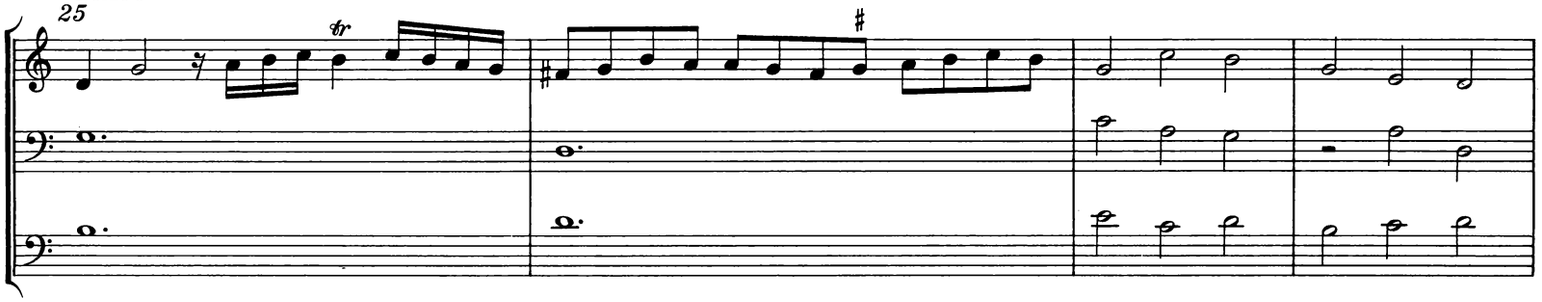
Zeile 2

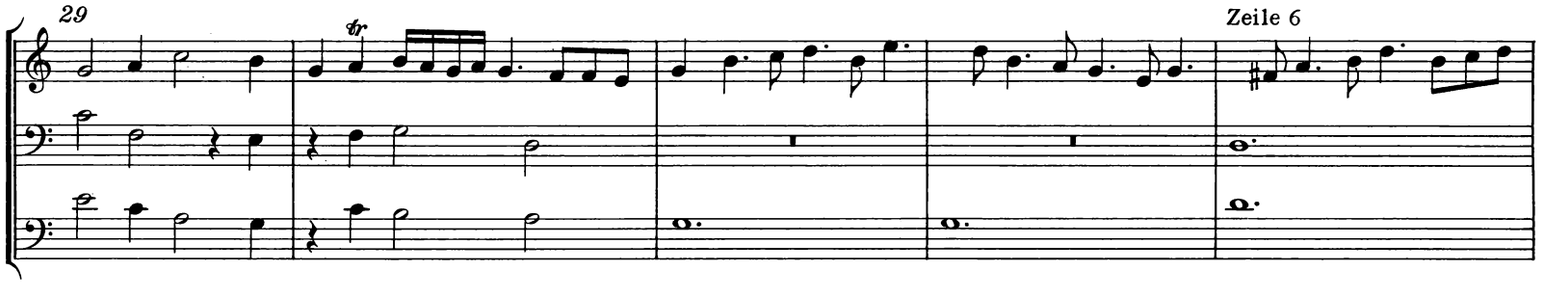

25
Zeile 3
29
Zeile 4
33
38
Zeile 5
42
Zeile 6
46

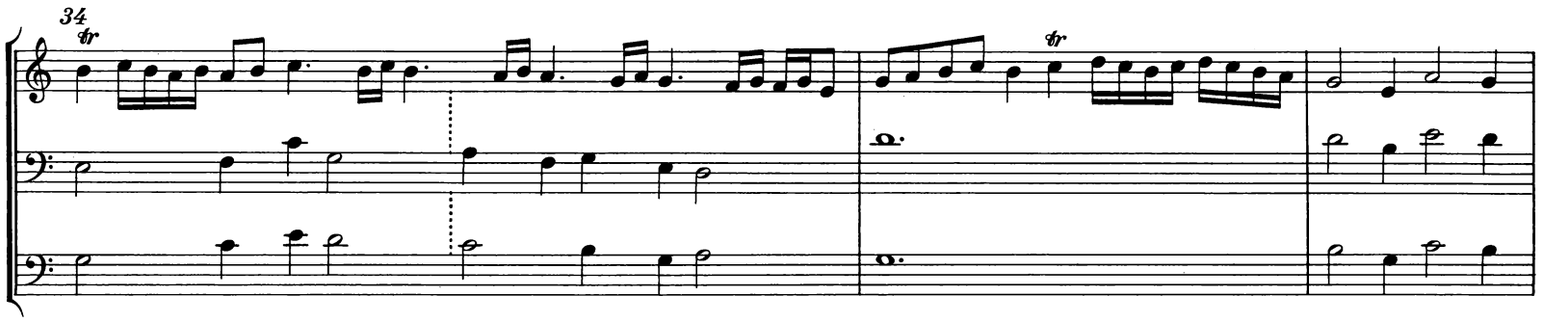
Nº 132. Ellend ich bin Hin ist myn trost. 3m



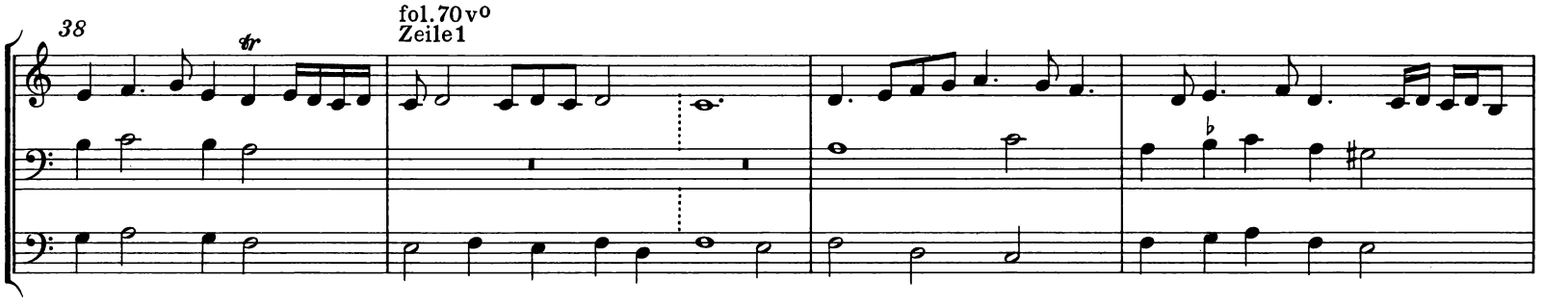
Zeile 5

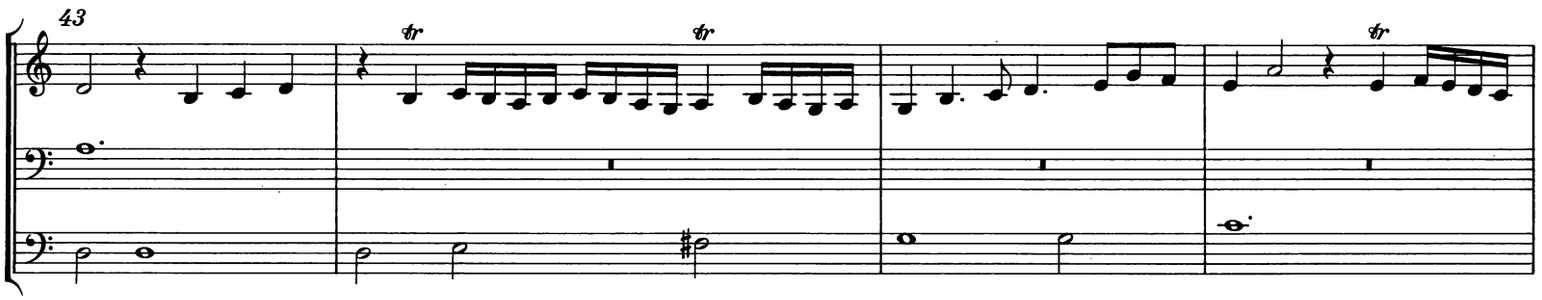




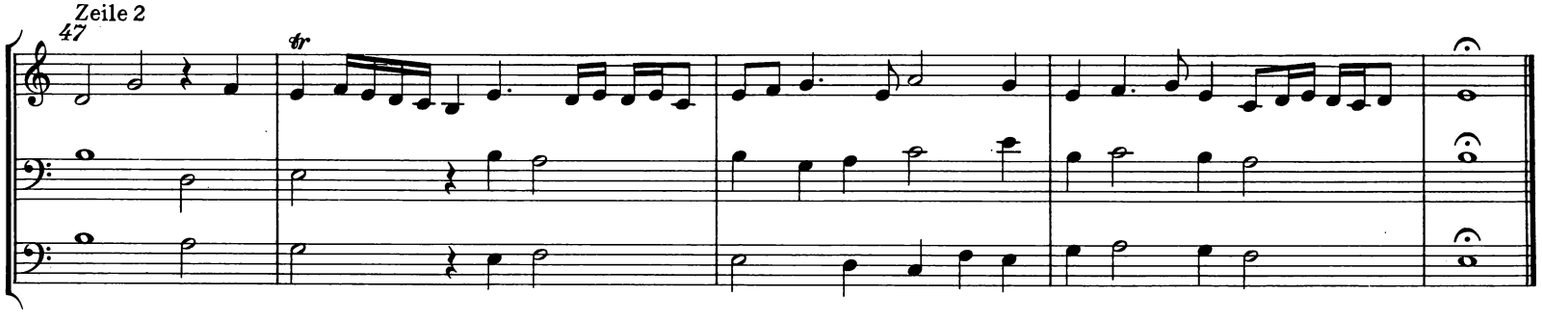


fol. 70 v°
Zeile 1

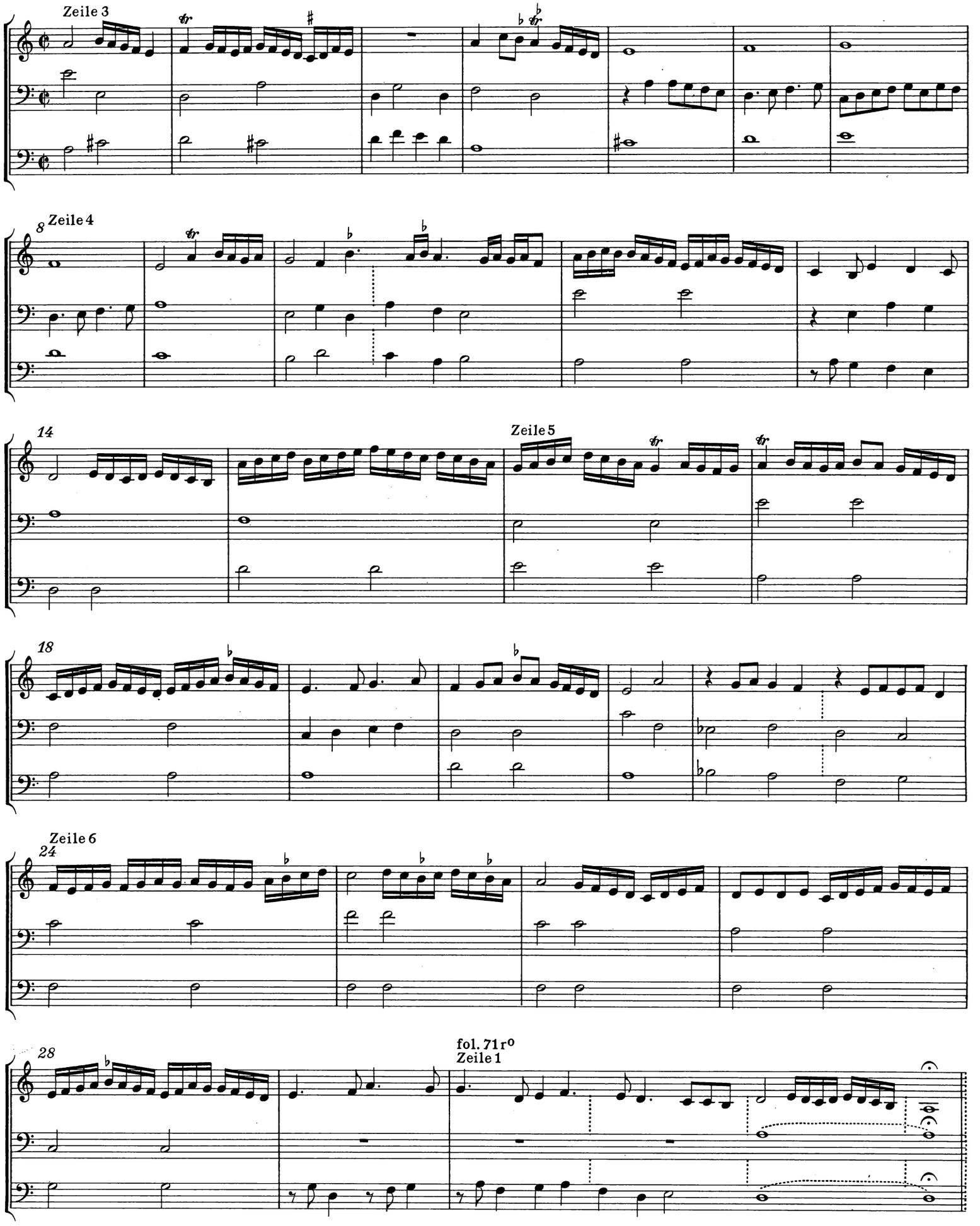


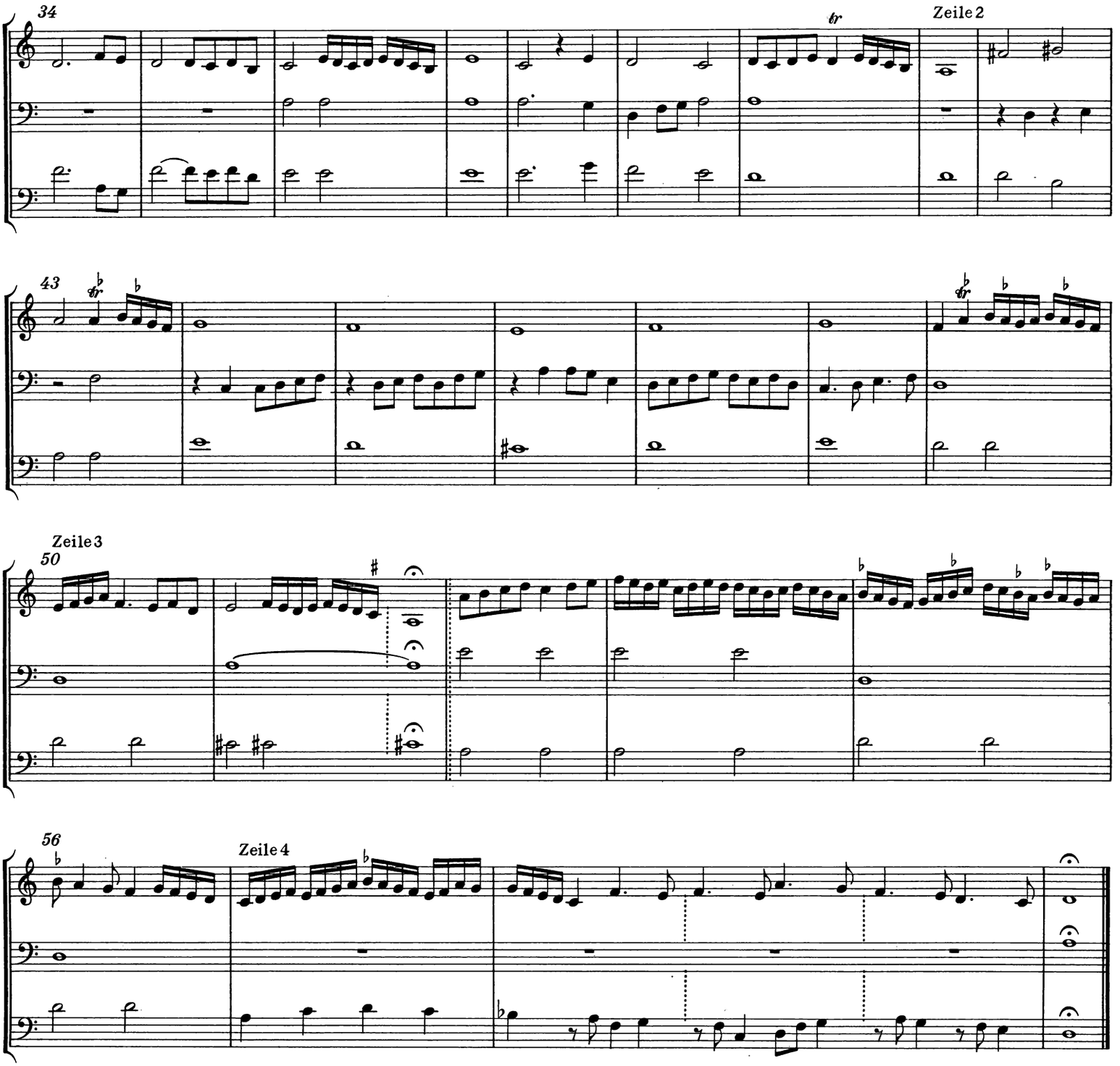


Zeile 2

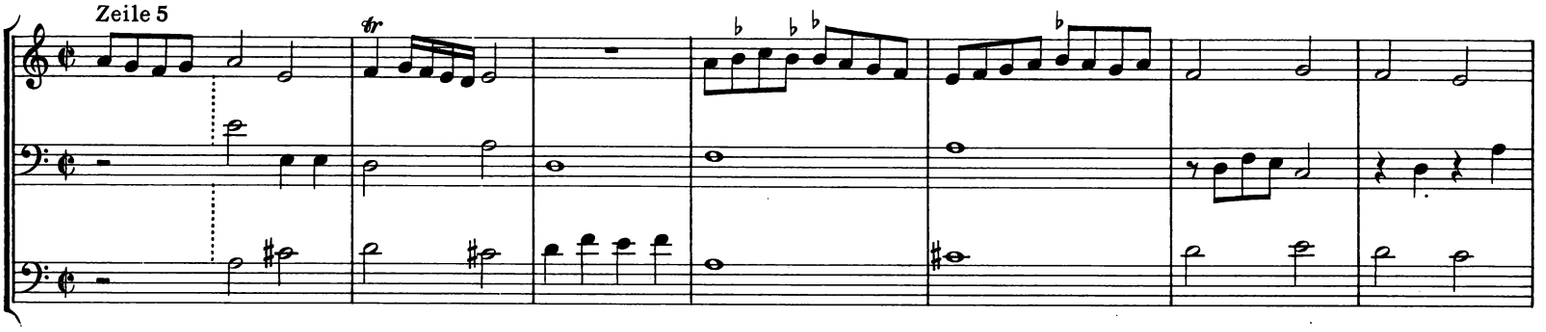


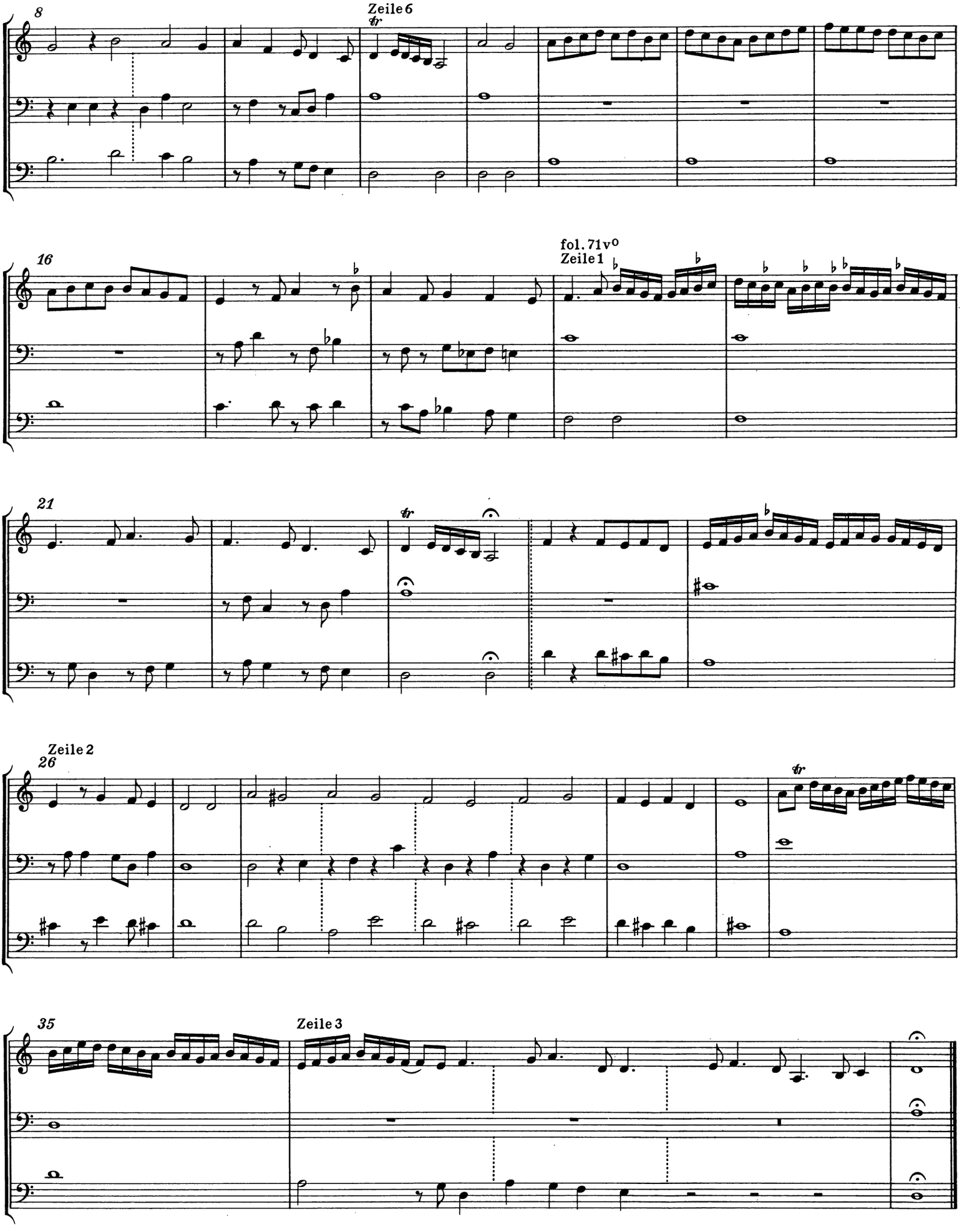
Nº 133. Lardant desier



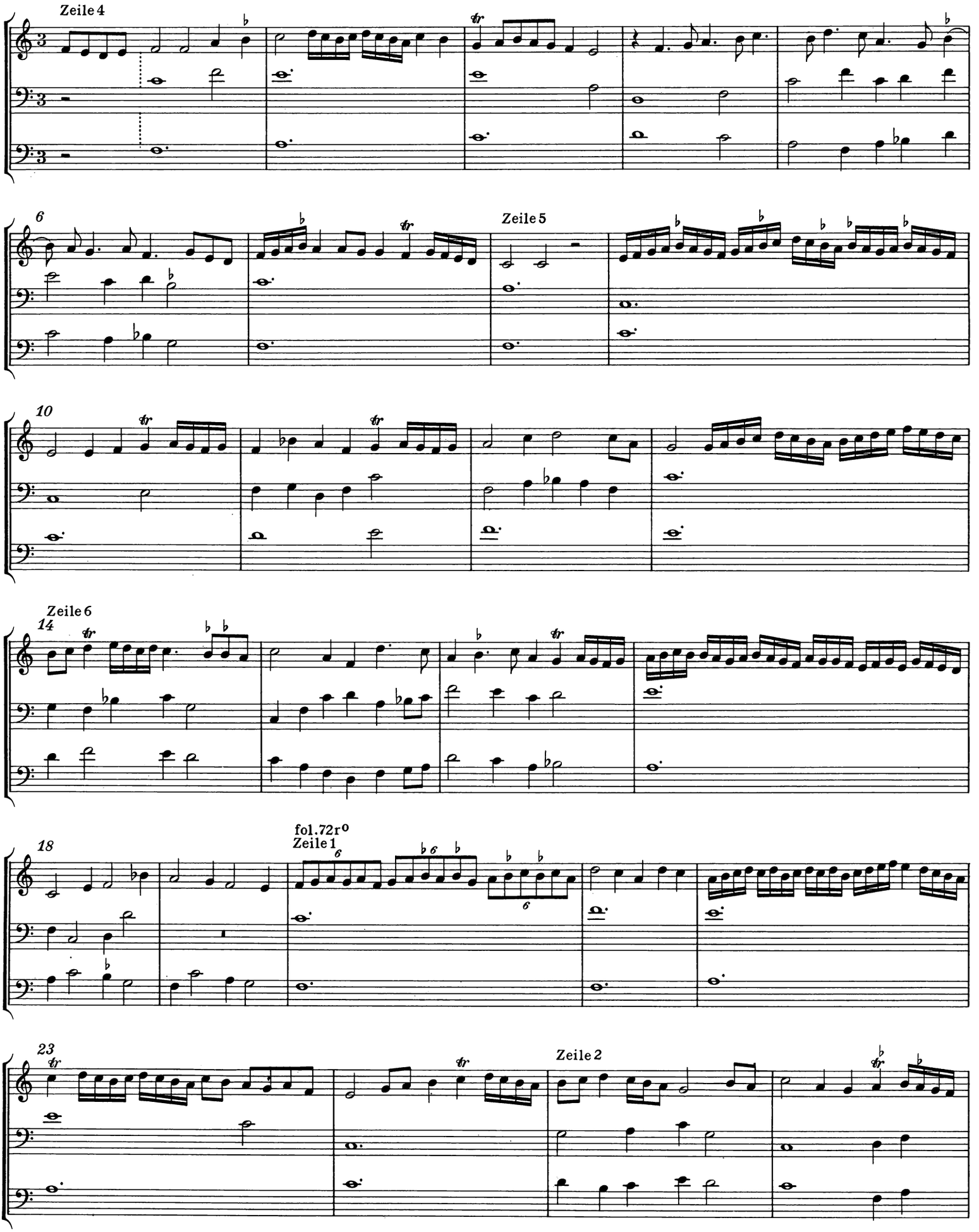


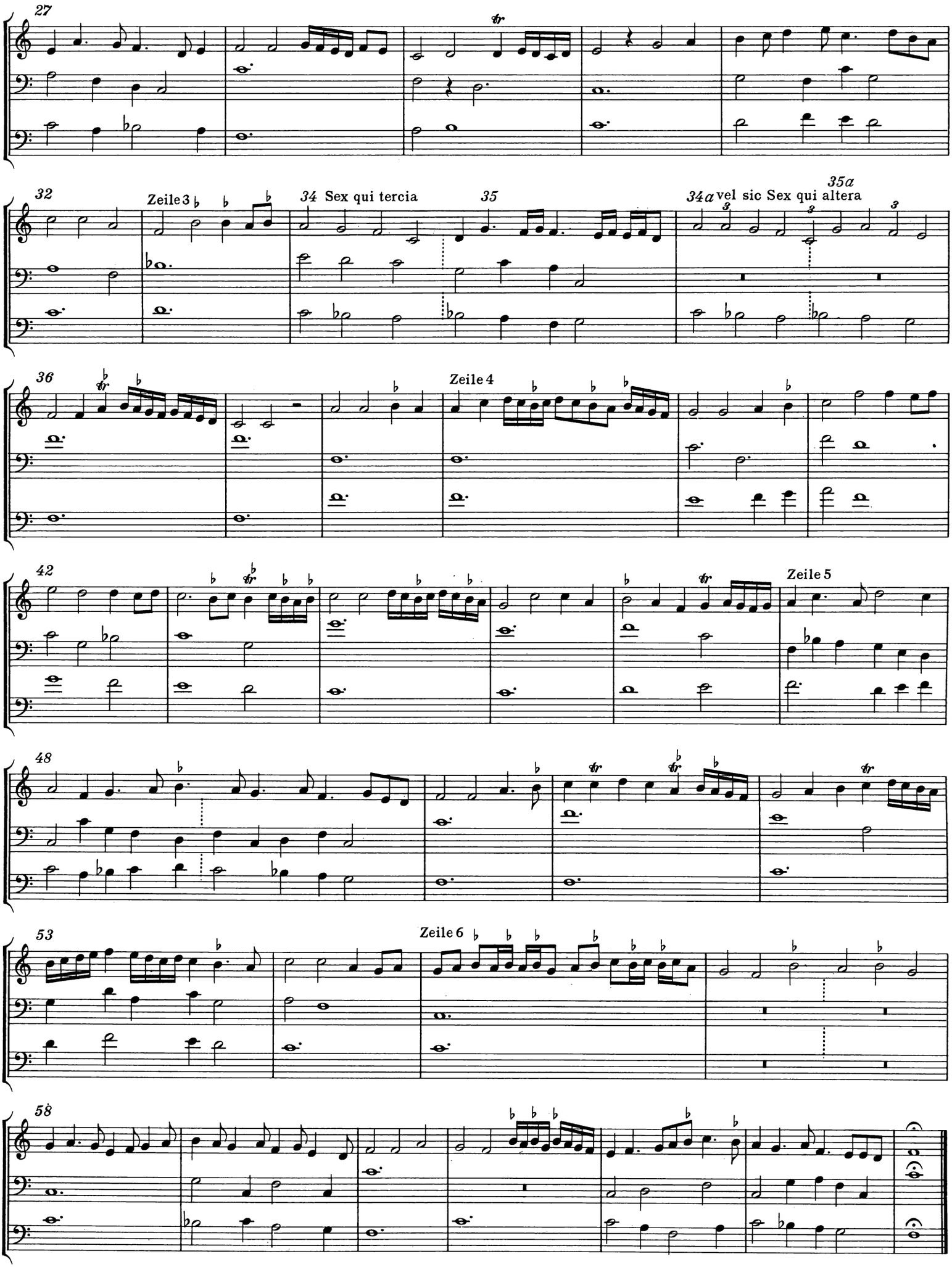
№ 134. Lardant desier



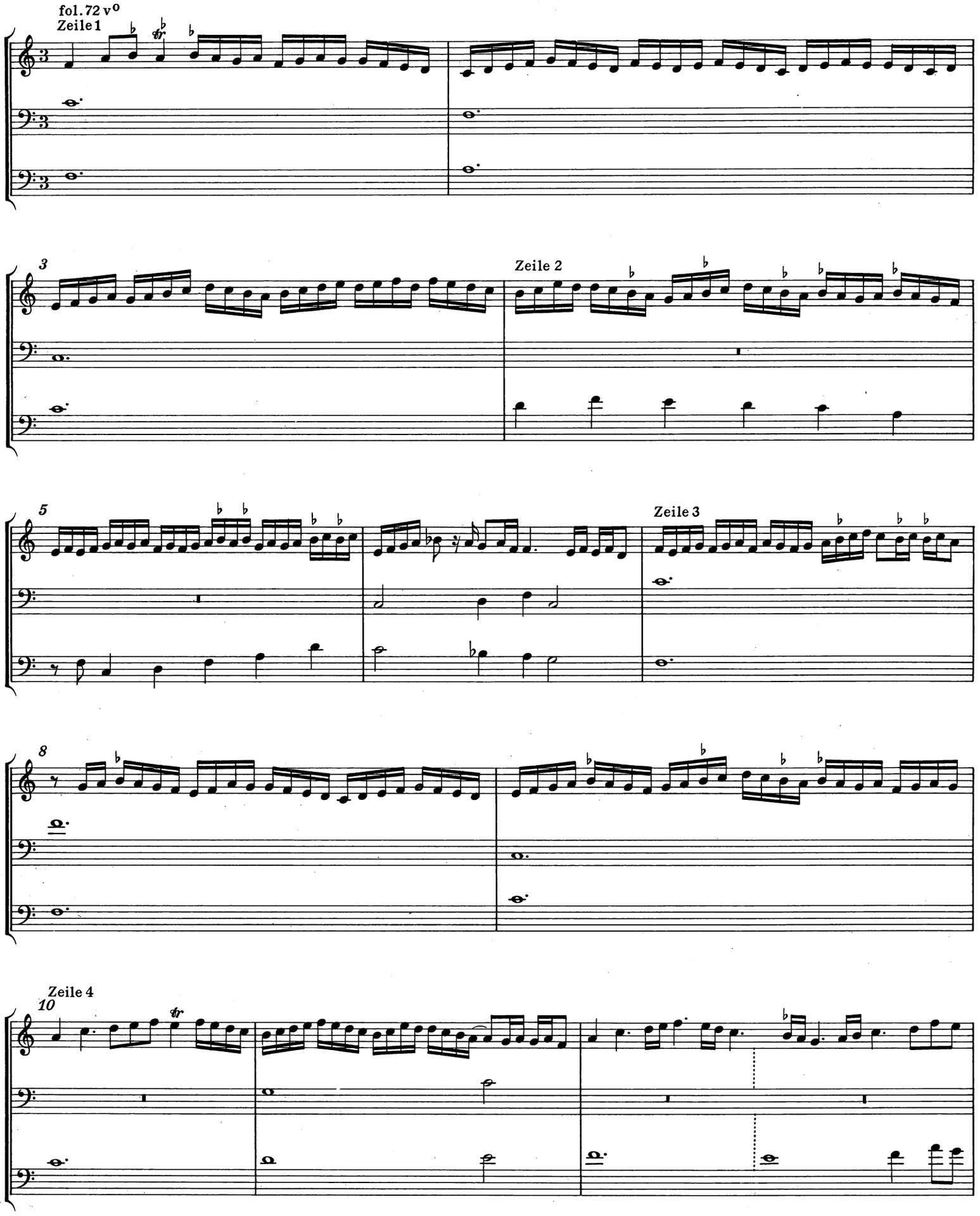

8
Zeile 6
16
fol. 71v°
Zeile 1
21
Zeile 2
26
35
Zeile 3

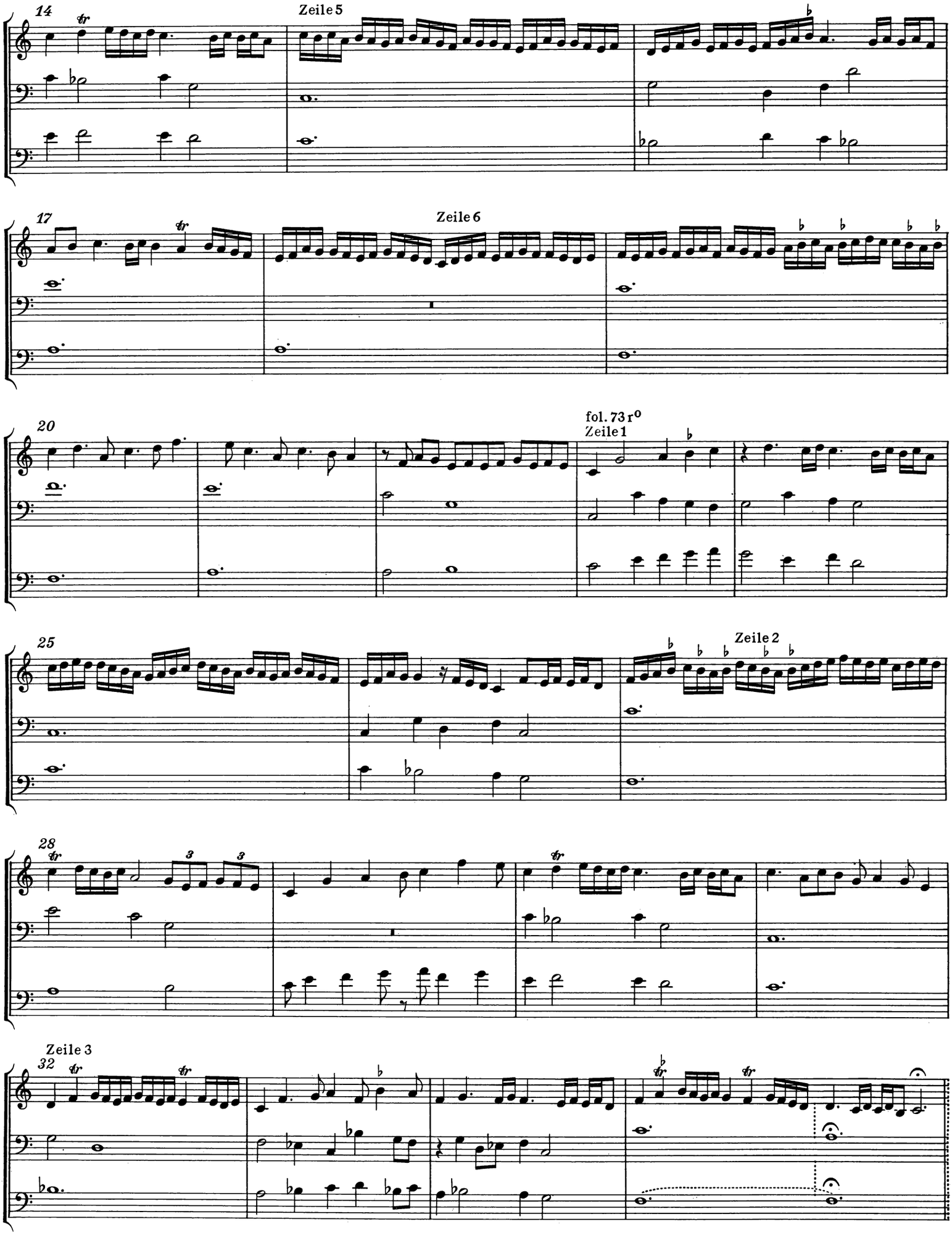
Nº 135. Stüblin etc.

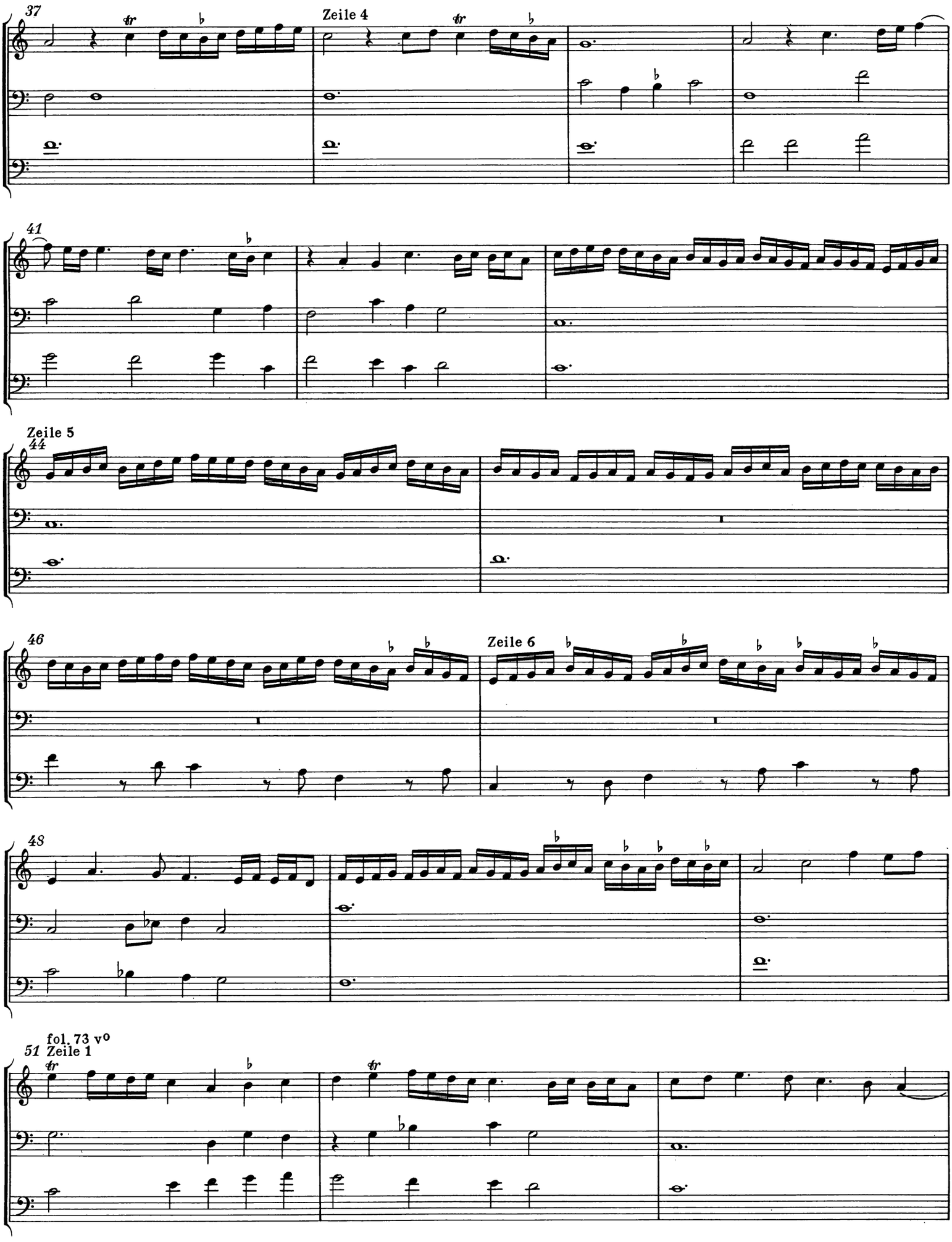



27
32
Zeile 3
34 Sex qui tercia
35
34a vel sic Sex qui altera
35a
36
Zeile 4
42
Zeile 5
48
53
Zeile 6
58

Nº 136. Stüblin

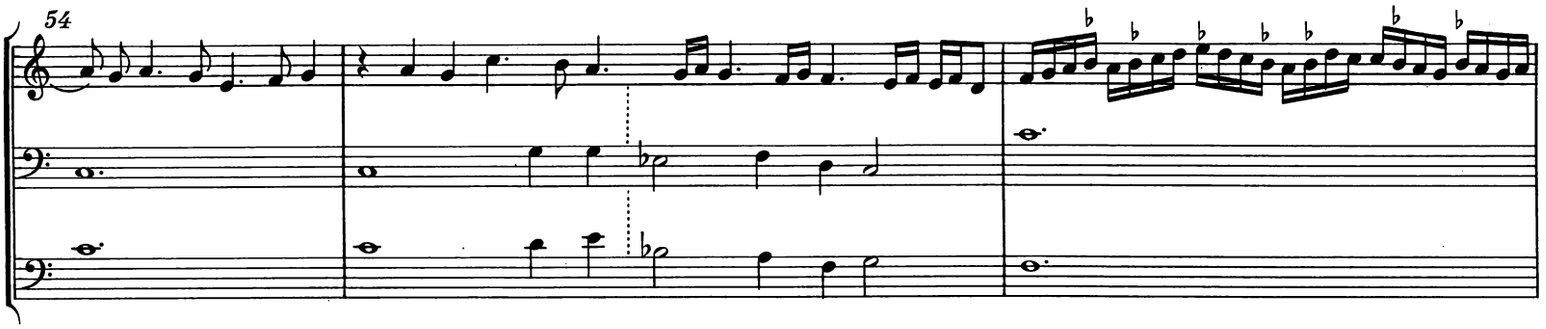



14
Zeile 5
17
Zeile 6
20
fol. 73 r°
Zeile 1
25
Zeile 2
28
Zeile 3
32

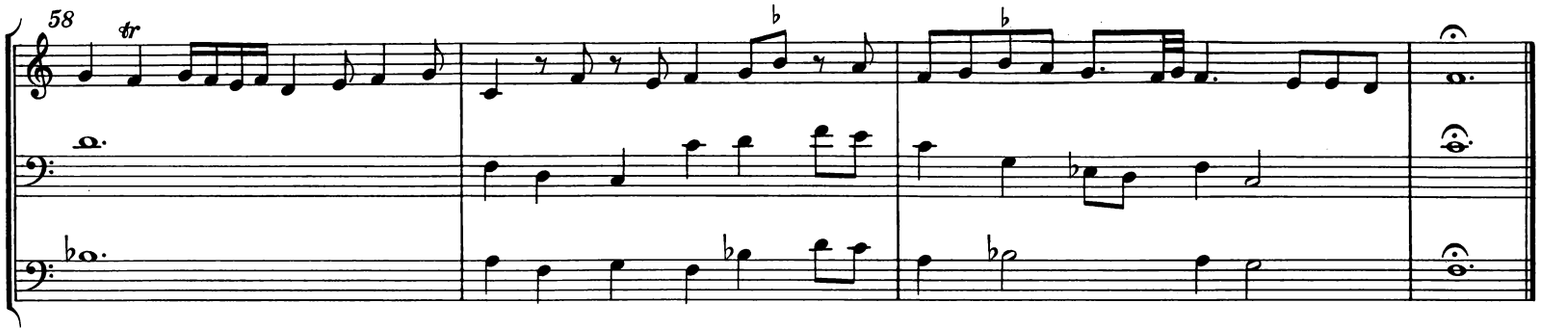

37
Zeile 4
41
Zeile 5
44
46
Zeile 6
48
fol. 73 v°
51 Zeile 1

Zeile 2

54

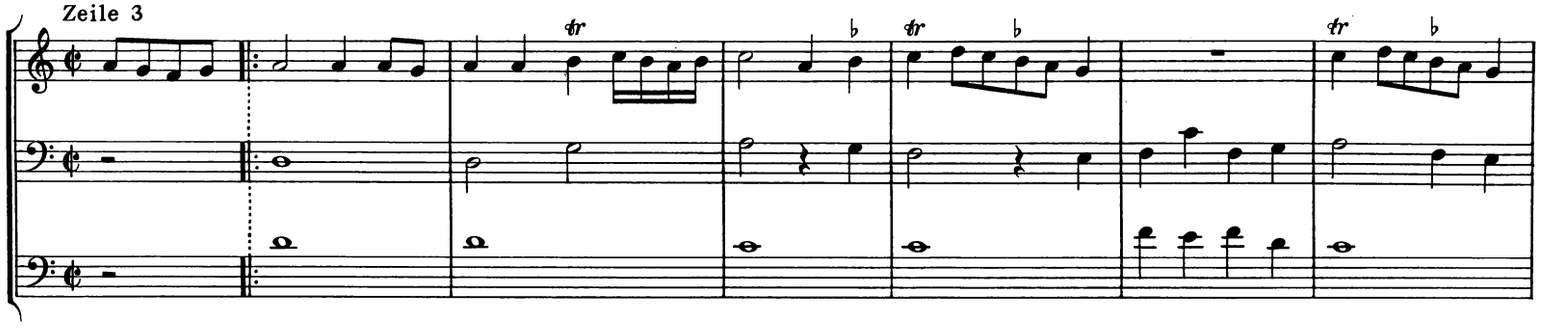


58



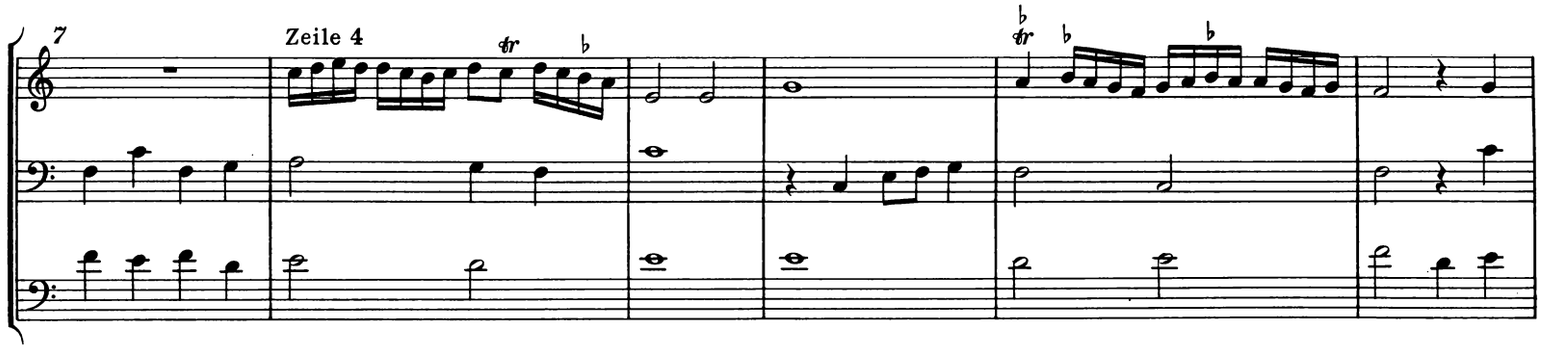
Nº 137. Con lacrime

fol. 73 v°
Zeile 3



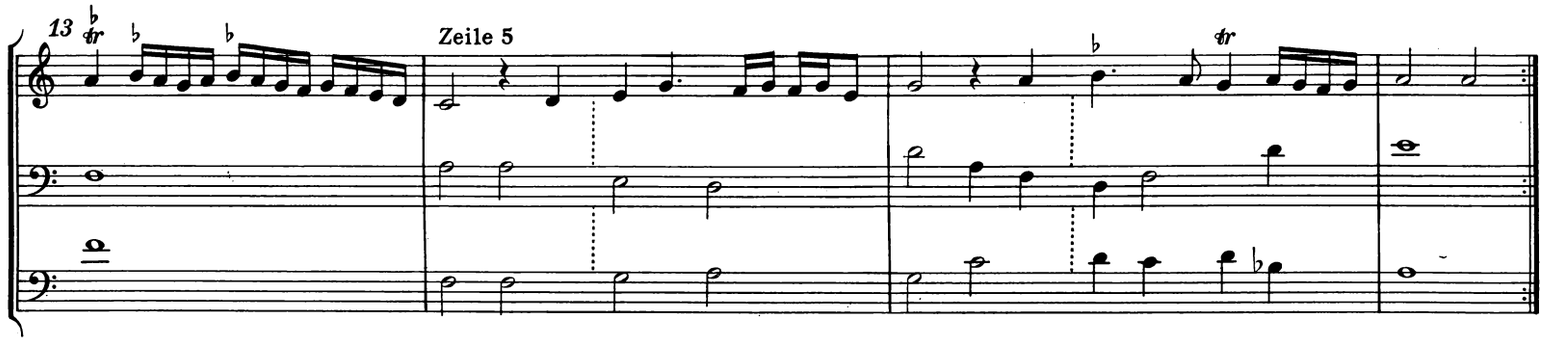
7

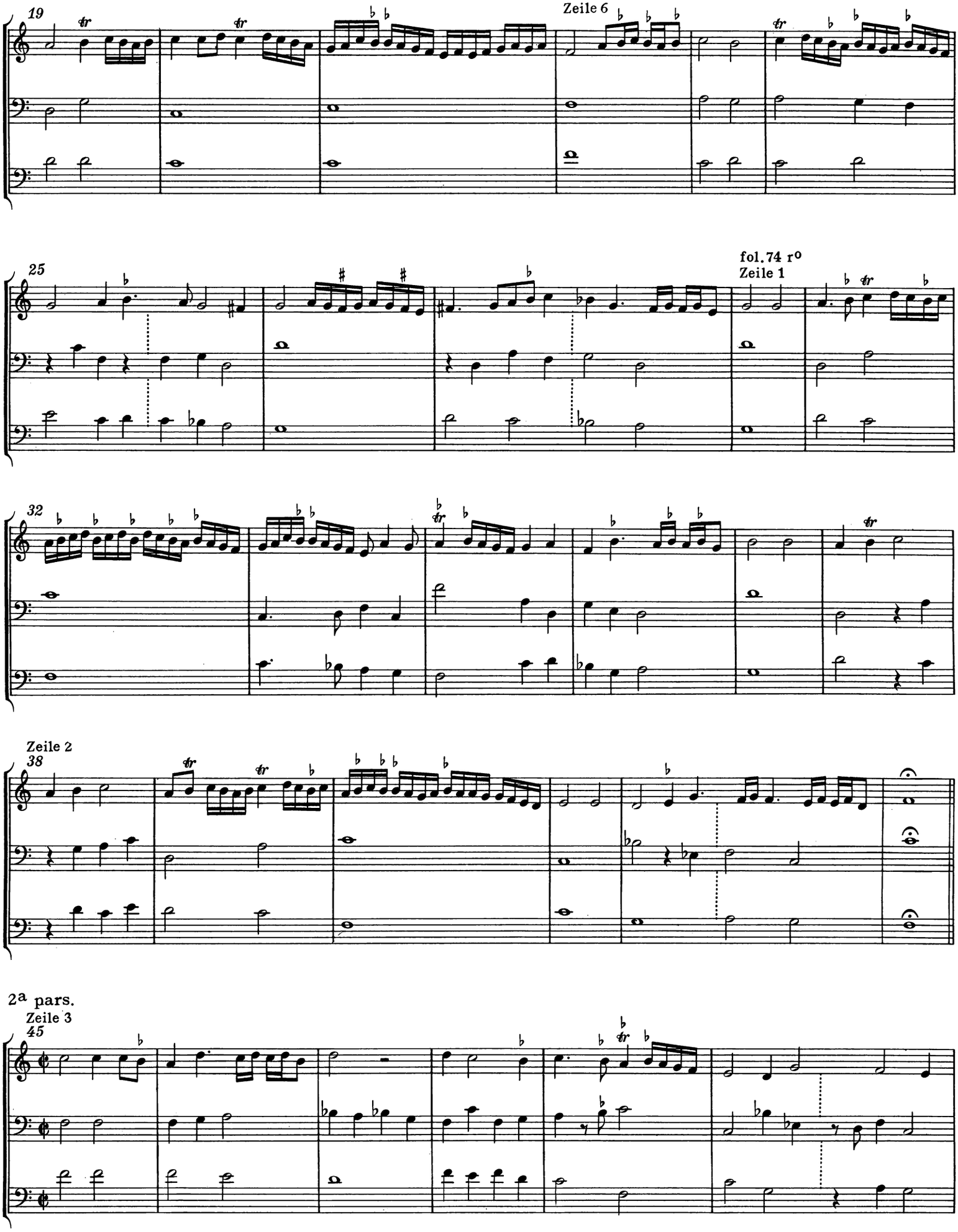
Zeile 4

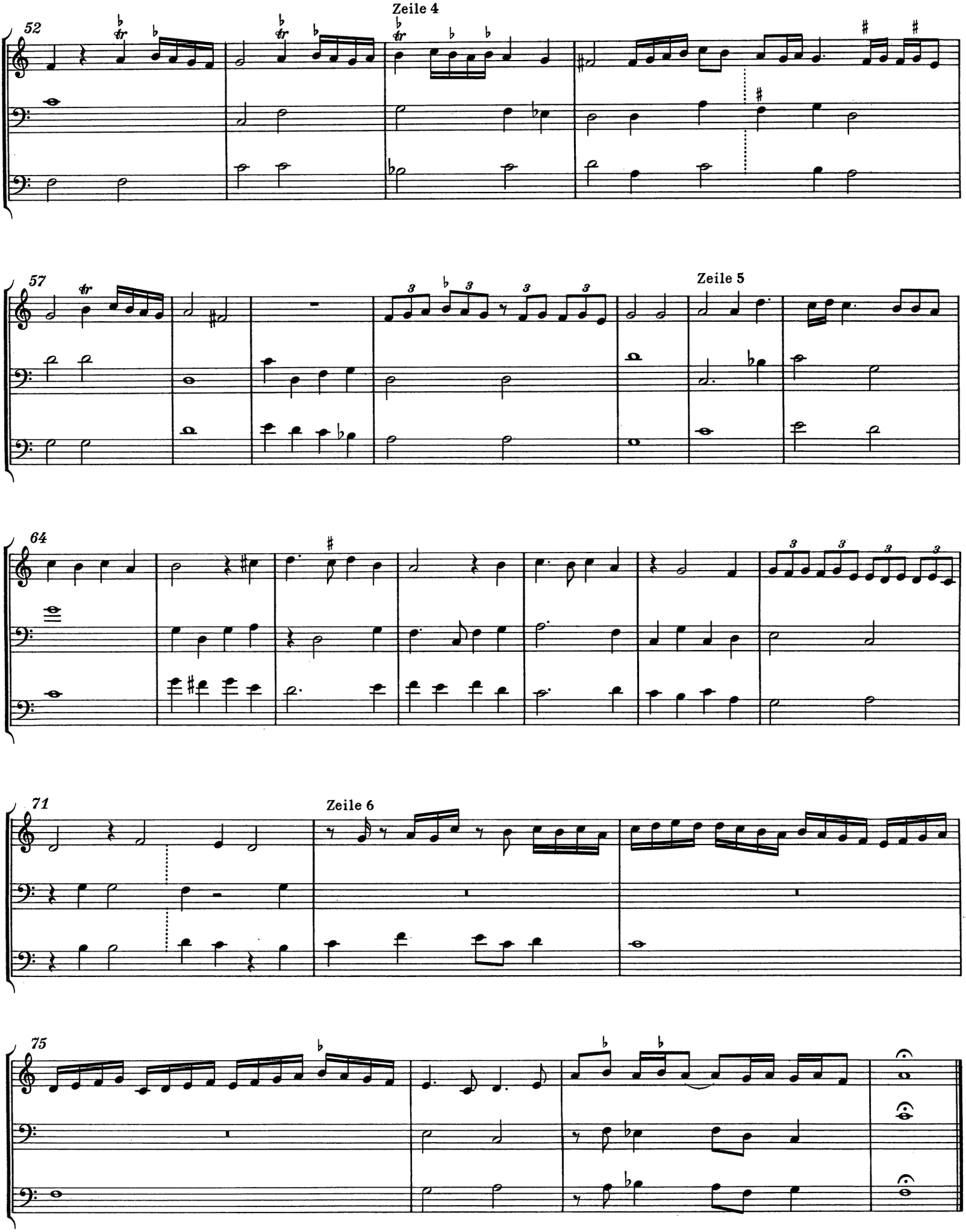


13

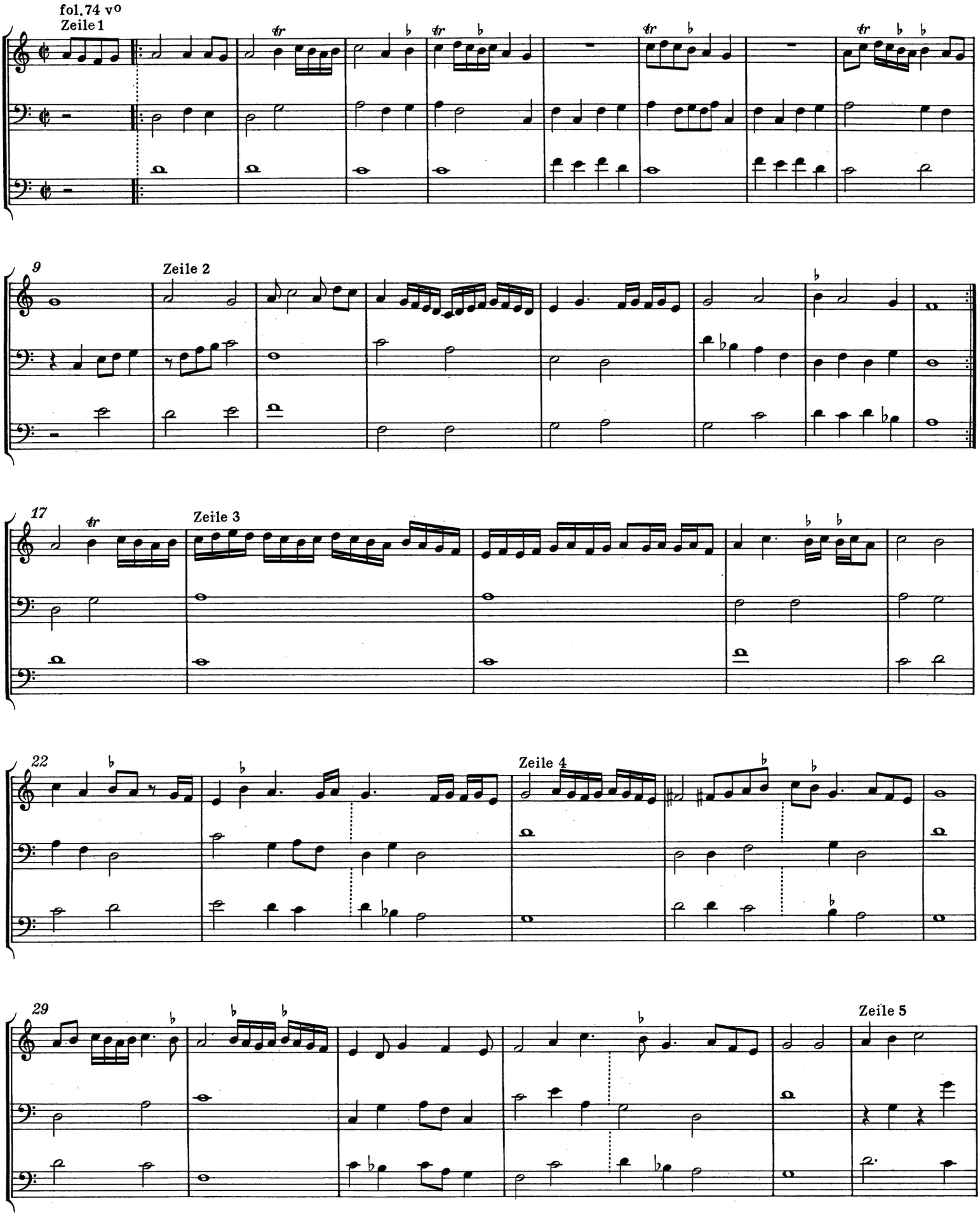
Zeile 5

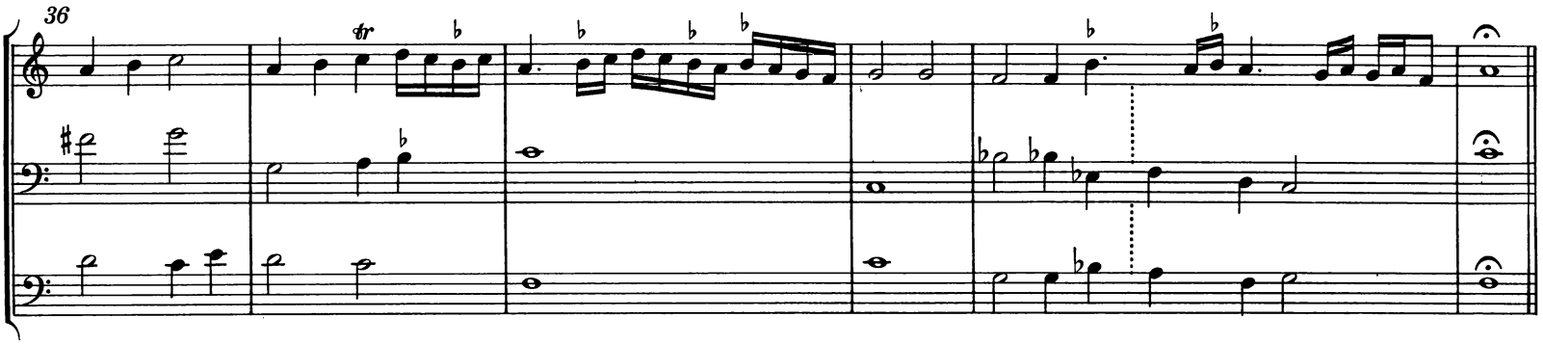



19
Zeile 6
25
fol. 74 r°
Zeile 1
32
Zeile 2
38
2a pars.
Zeile 3
45


Zeile 4
52
57
Zeile 5
64
71
Zeile 6
75

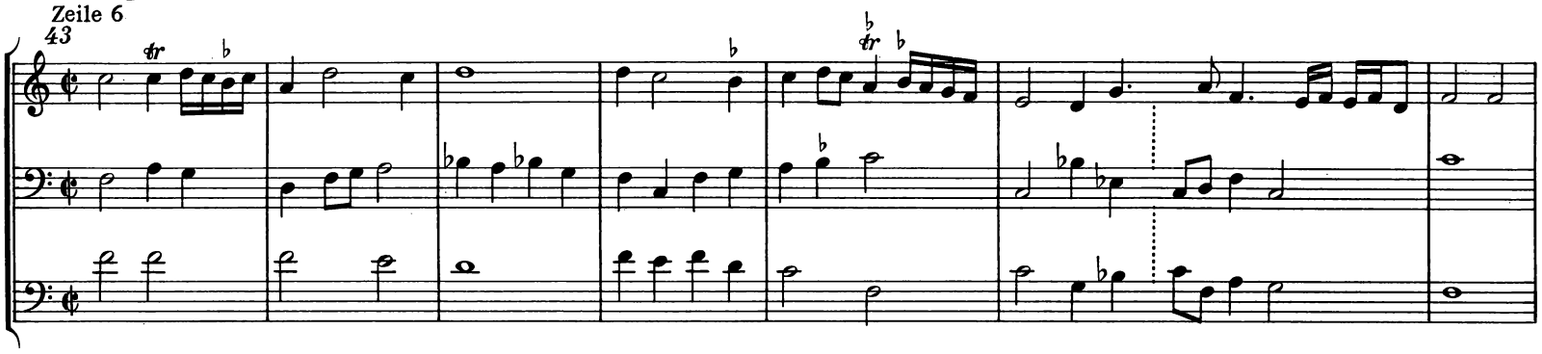
Nº 138. Con lacrime

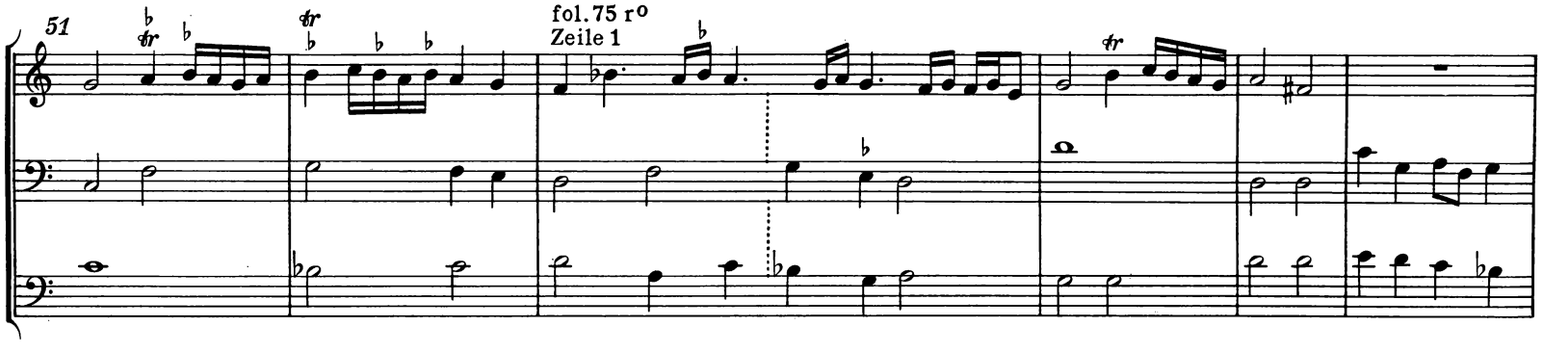


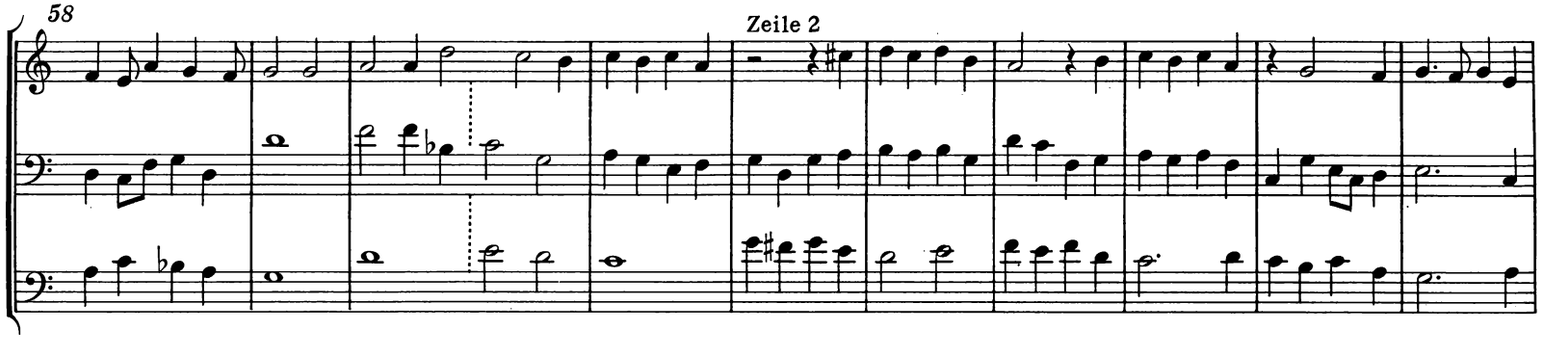


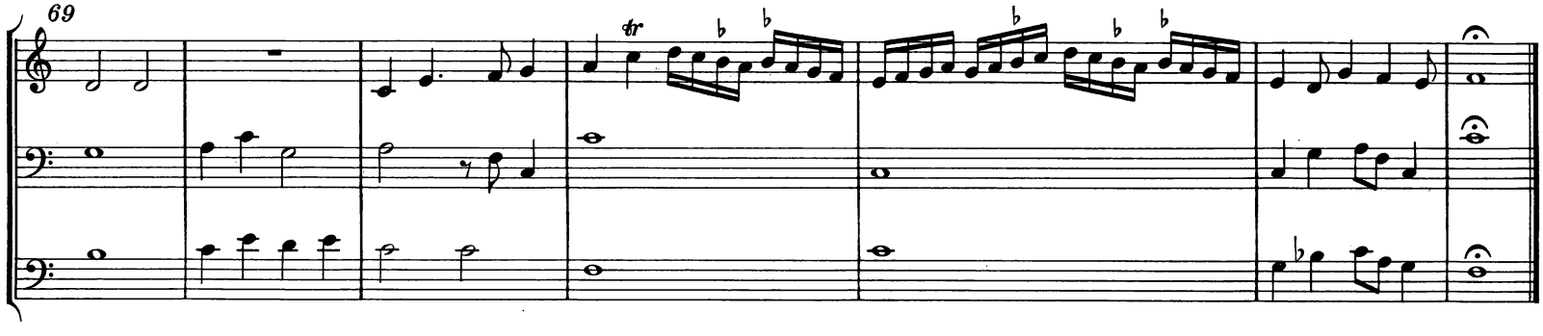
Secunda pars

Zeile 6

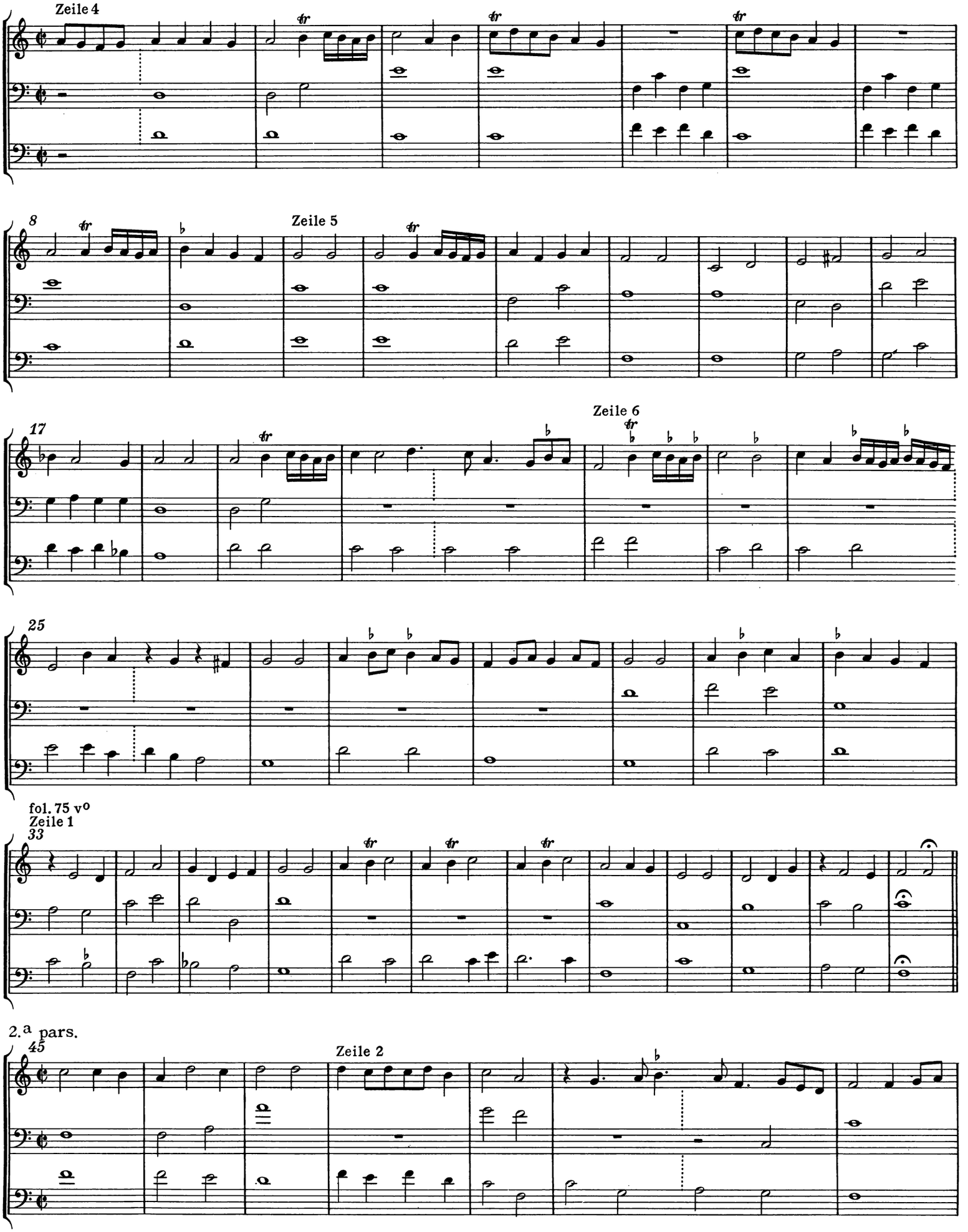








Nº 139. Con lacrime



53 Zeile 3

61 fol. 75 v°

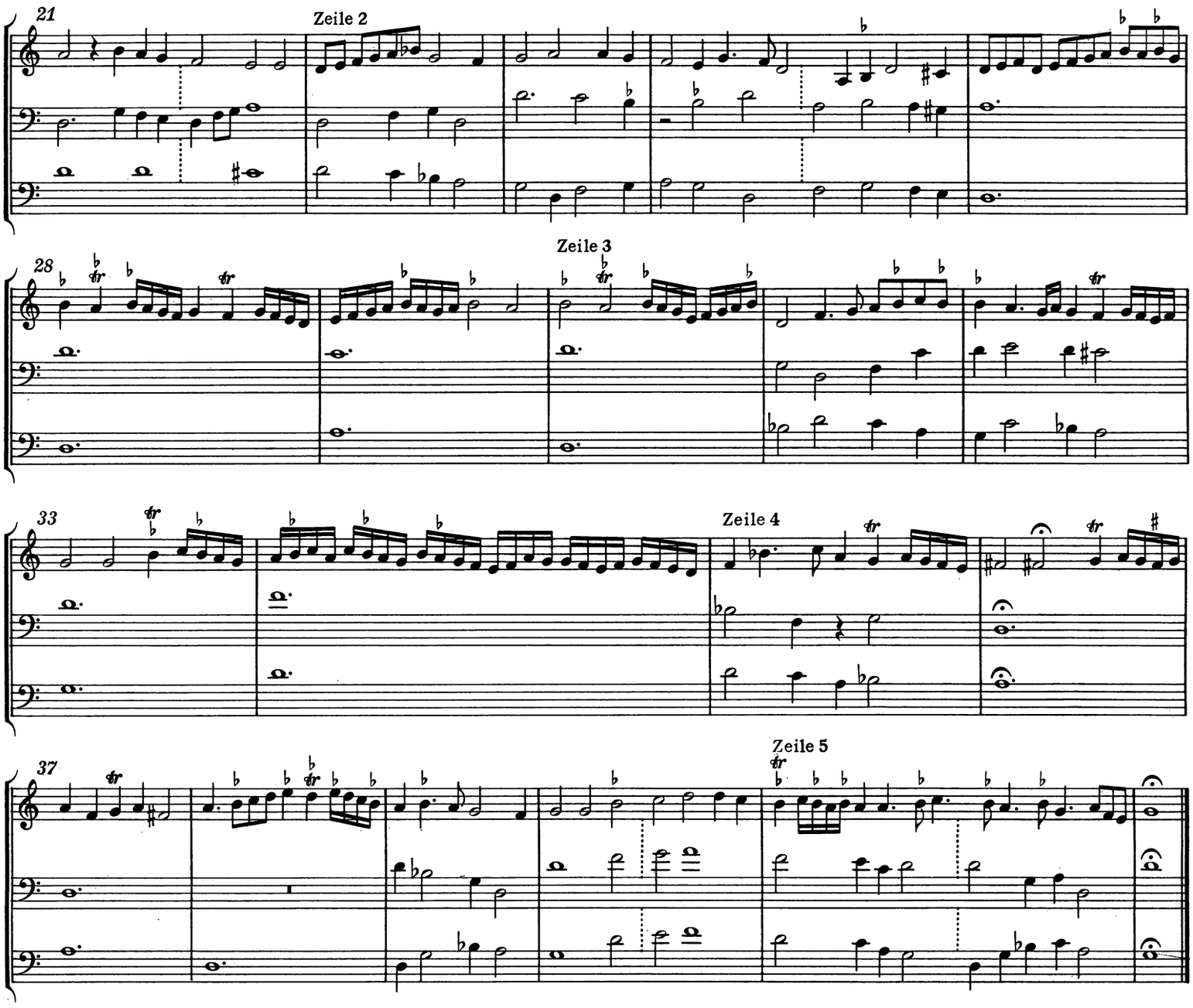
69 Zeile 4

Nº 140. Ich bin bÿ Jr Sie weyßt nit darumb

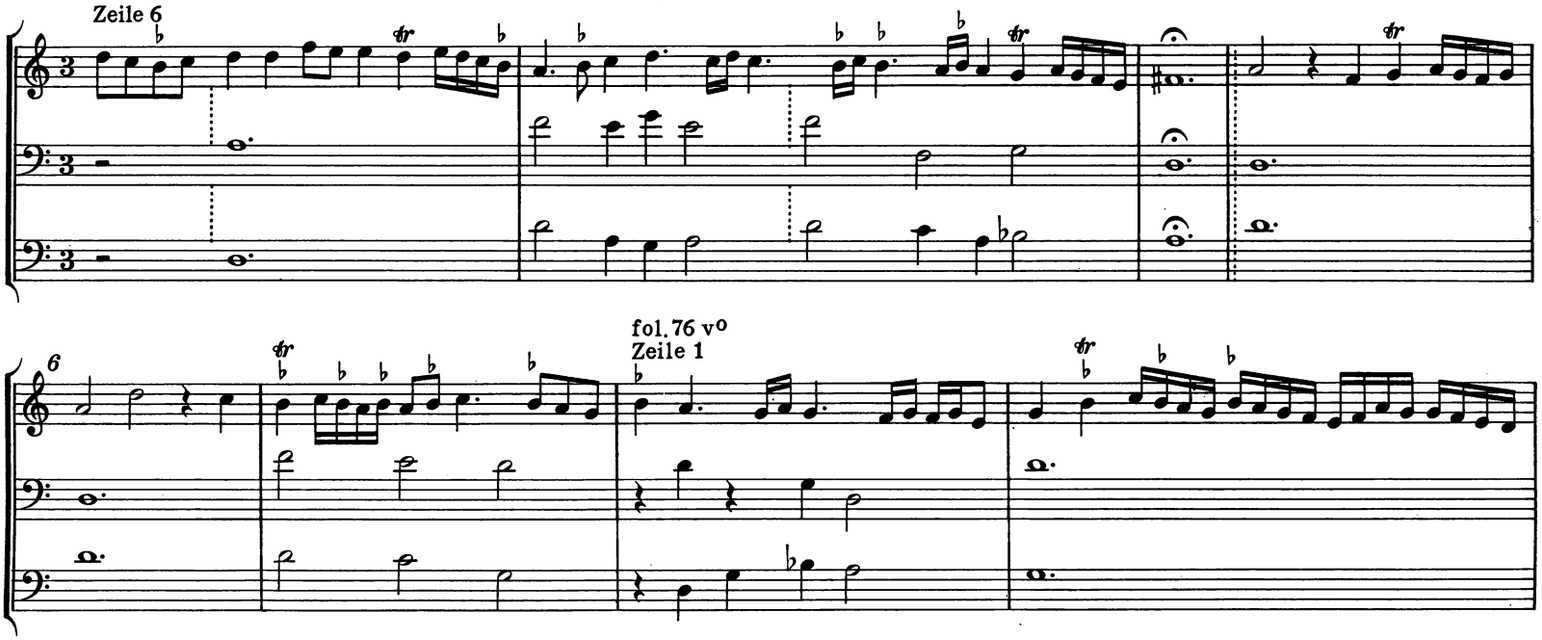
Zeile 5

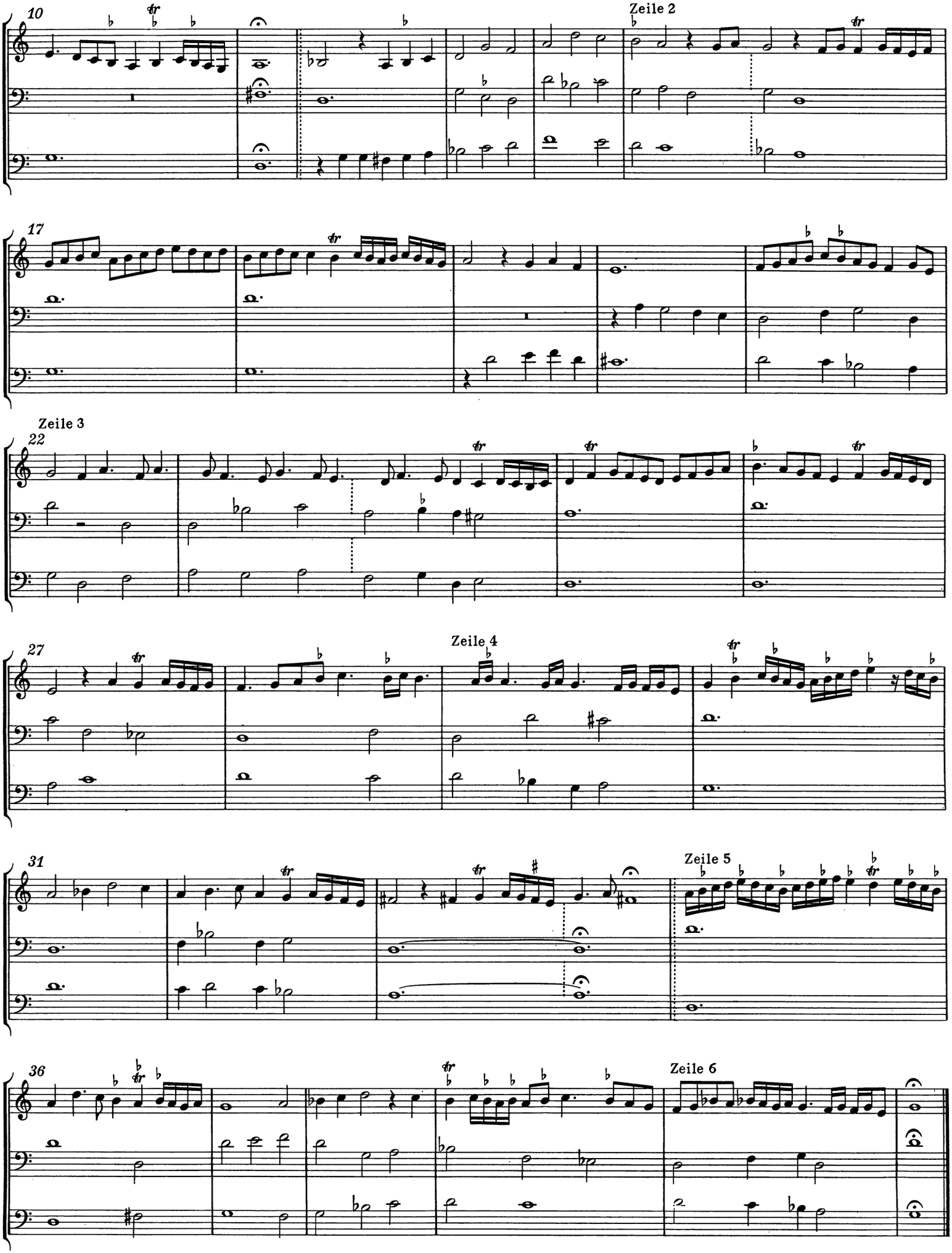
7 Zeile 6

14 fol. 76 r° Zeile 1

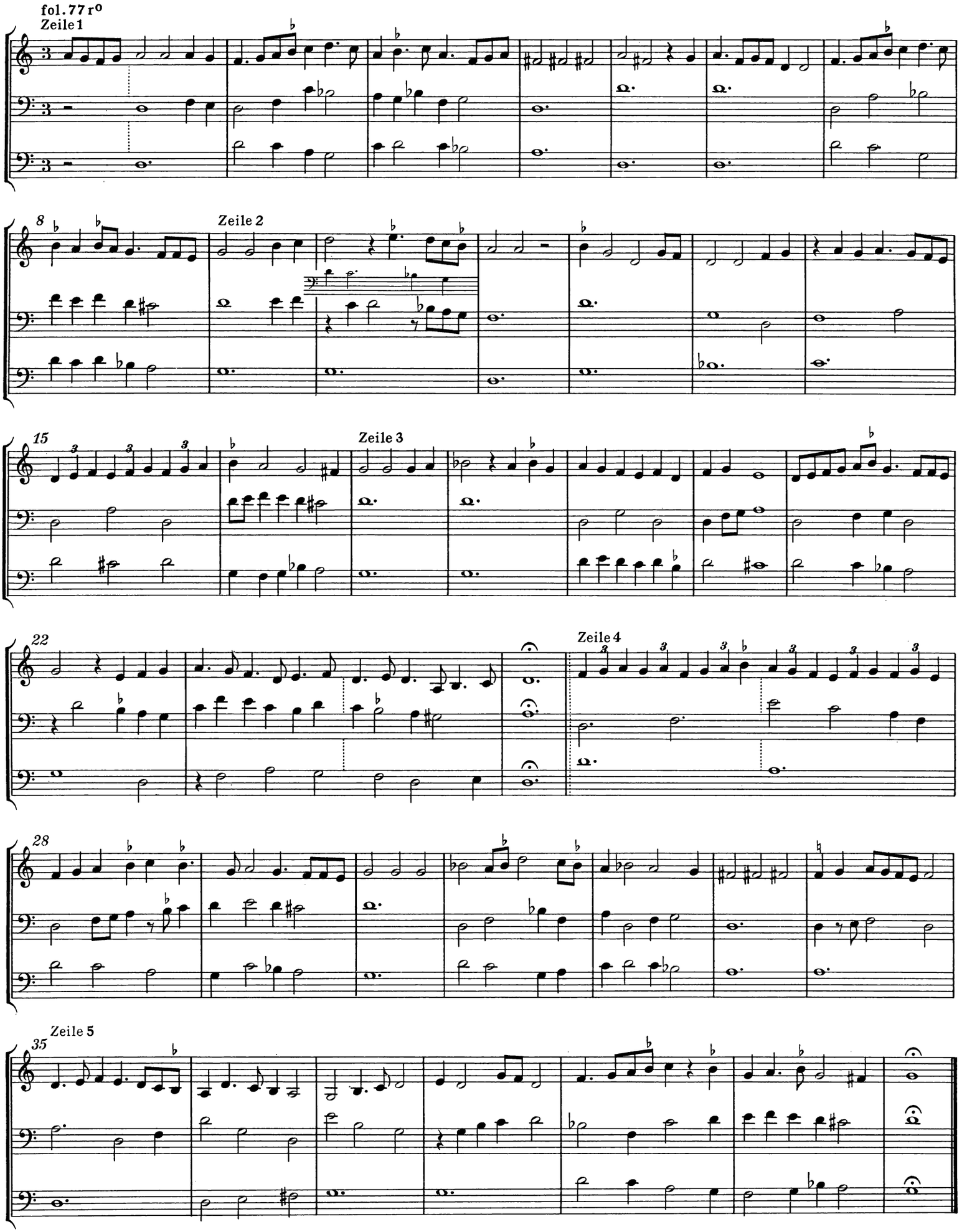


Nº 141. Ich bin by Jr Sie weßt nit darumb

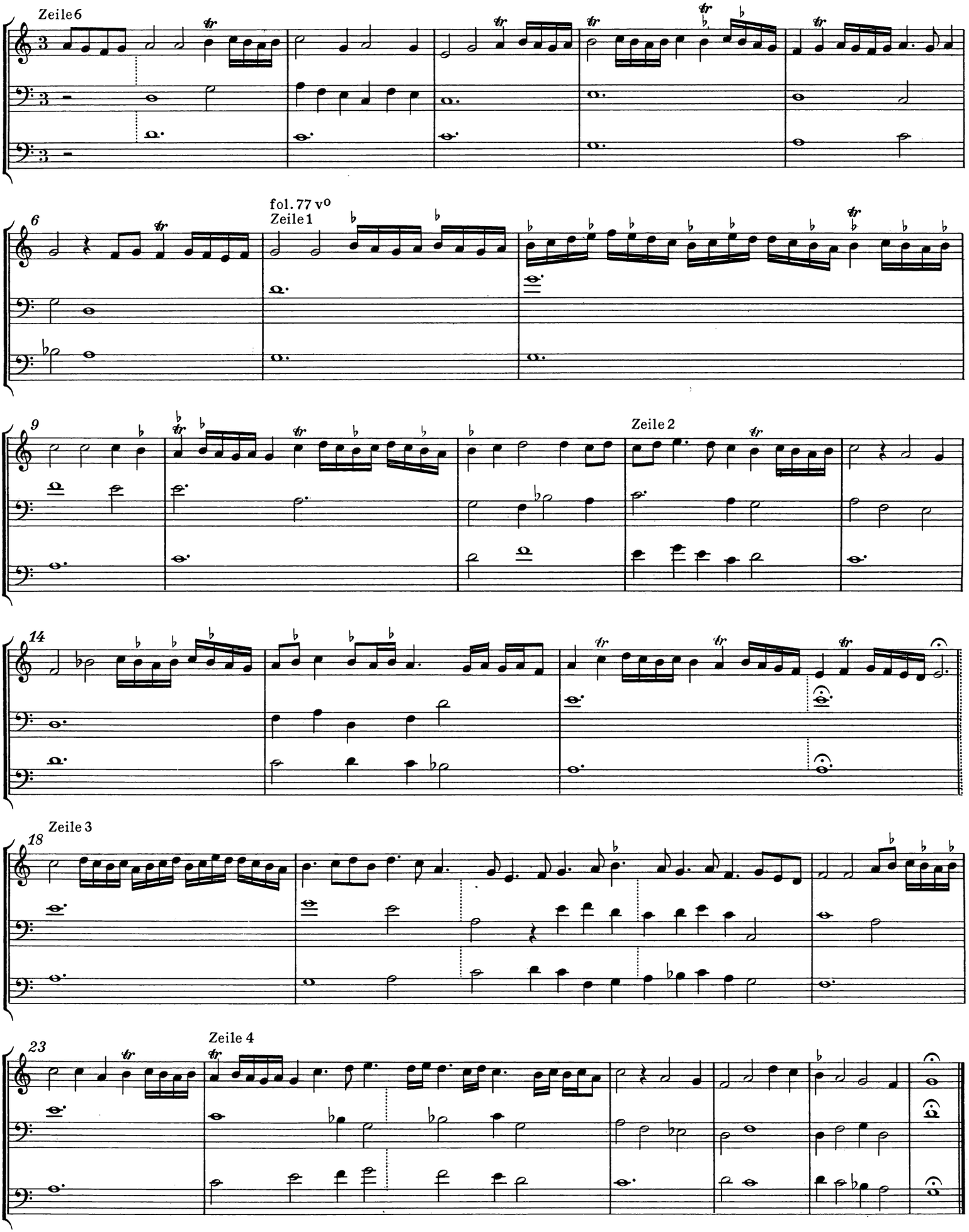



10
Zeile 2
17
Zeile 3
22
27
Zeile 4
31
Zeile 5
36
Zeile 6

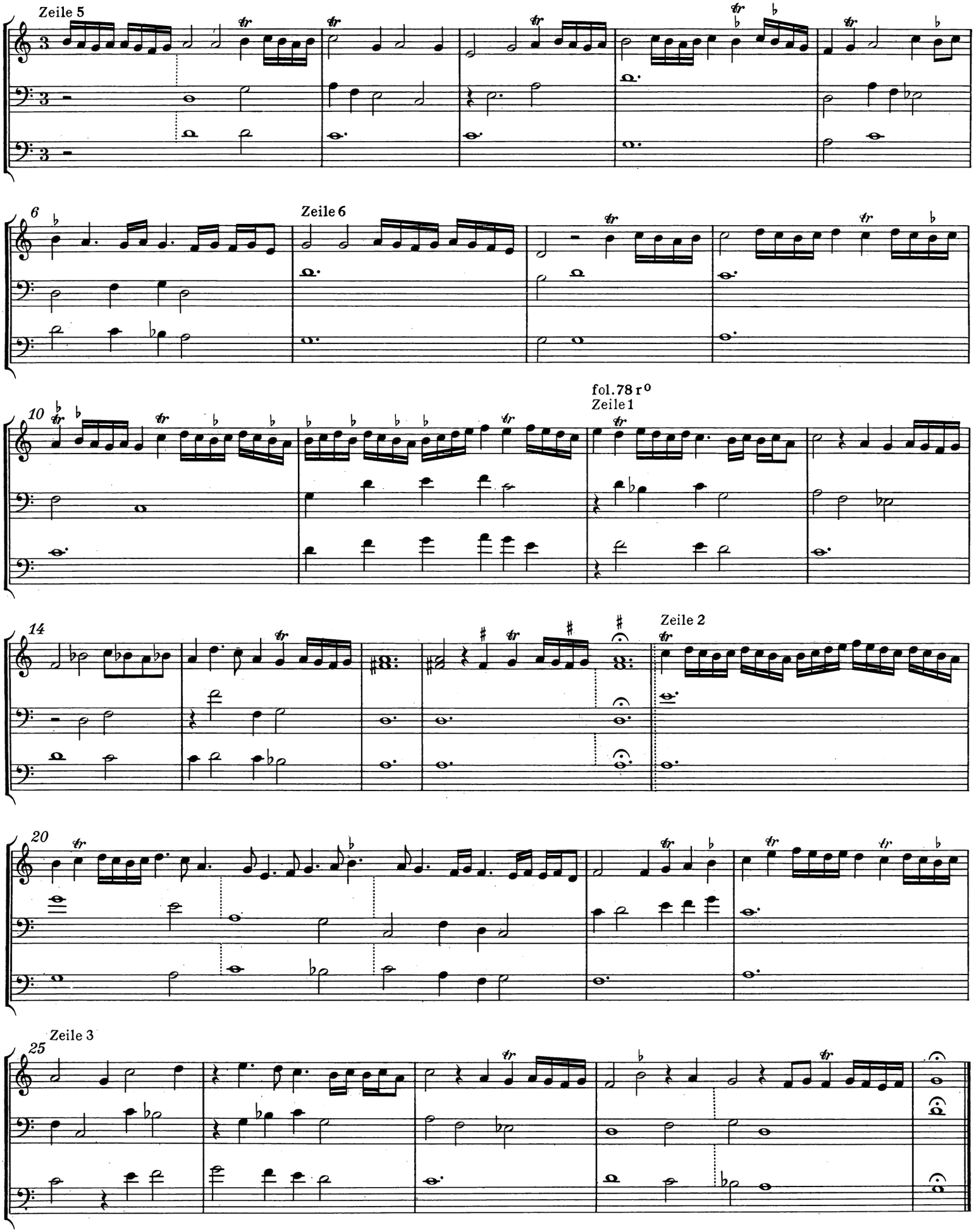
Nº 142. Ich bin by ir



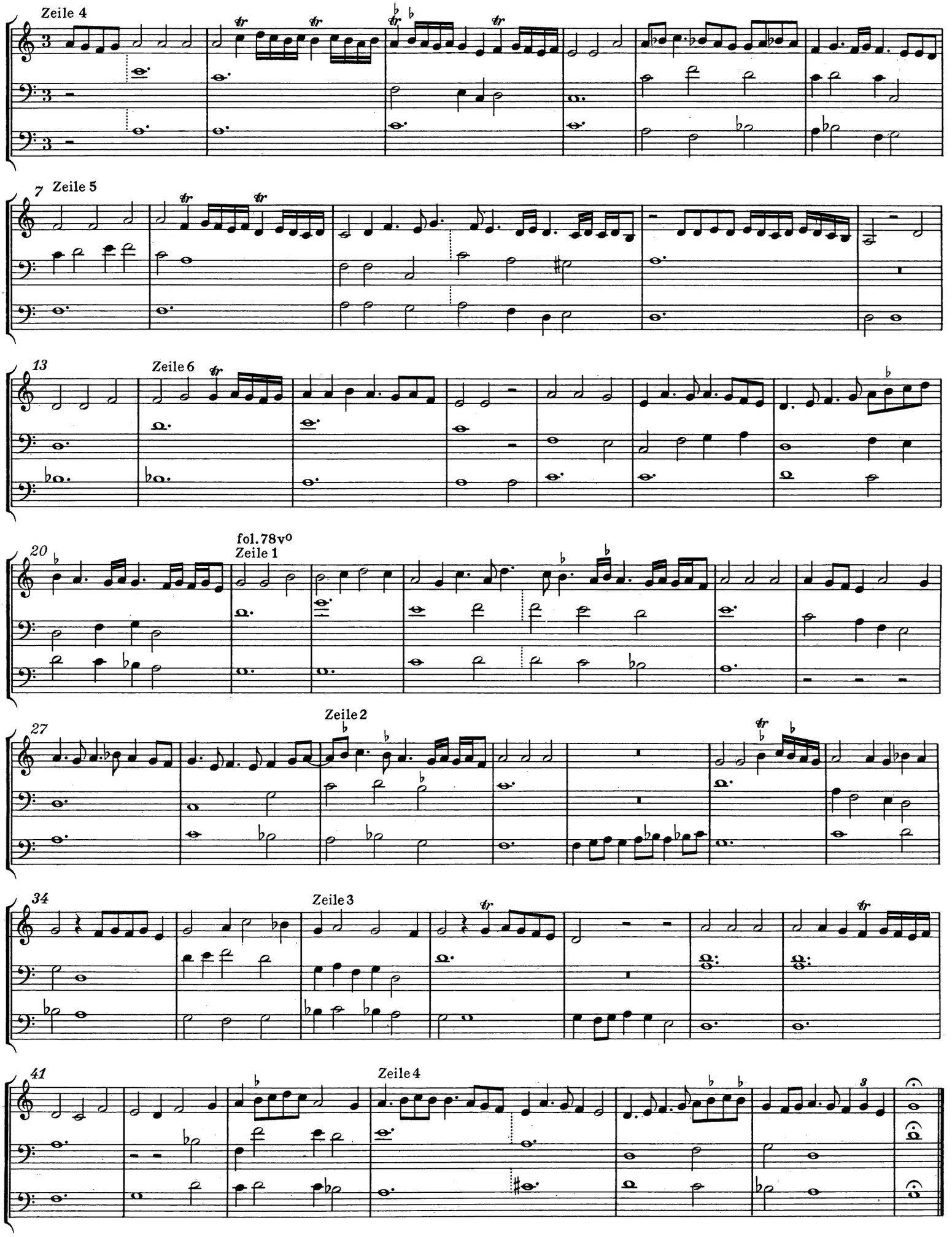
Nº 143. Adyen matres belle



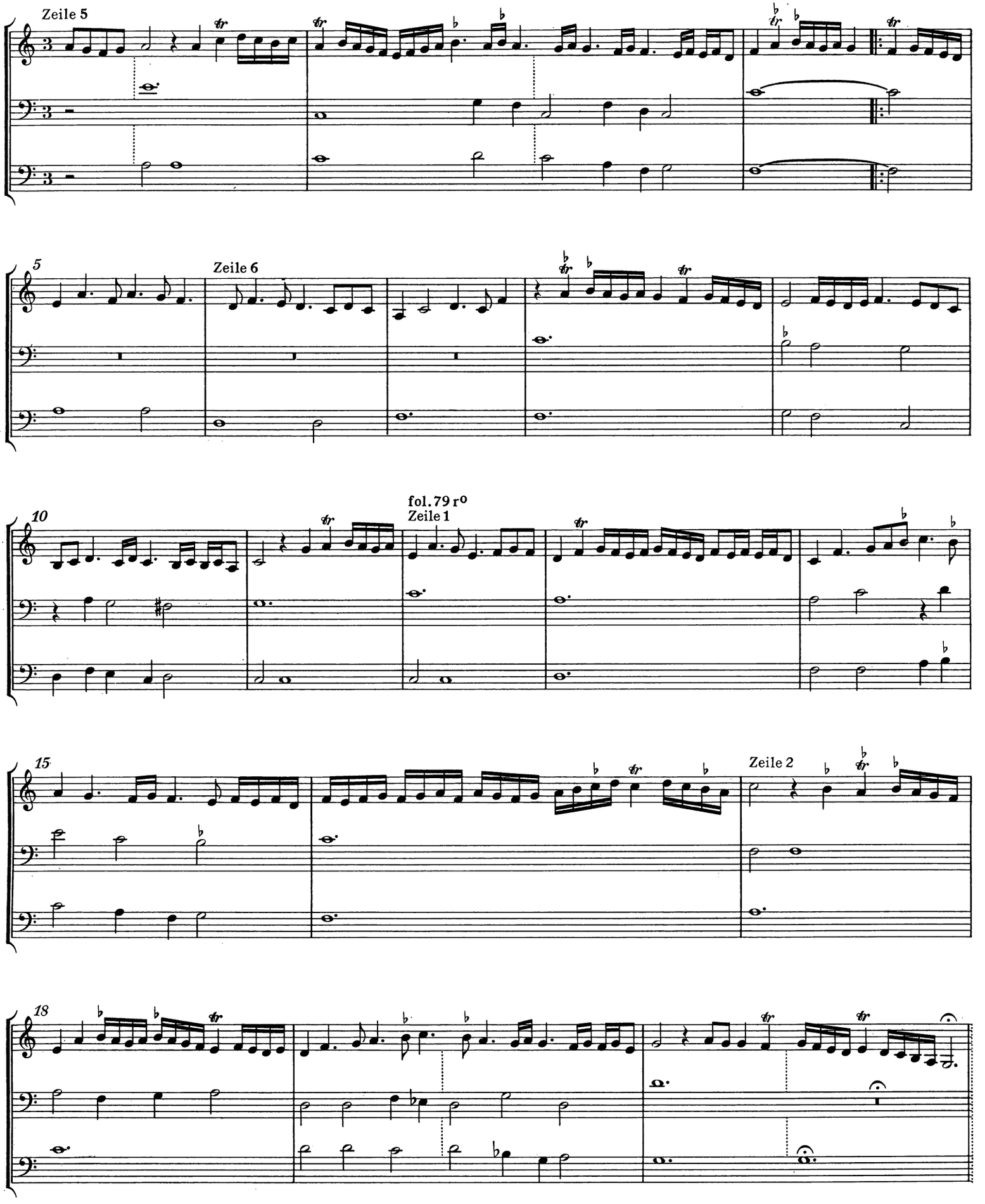
Nº 144. Adyen matres belle



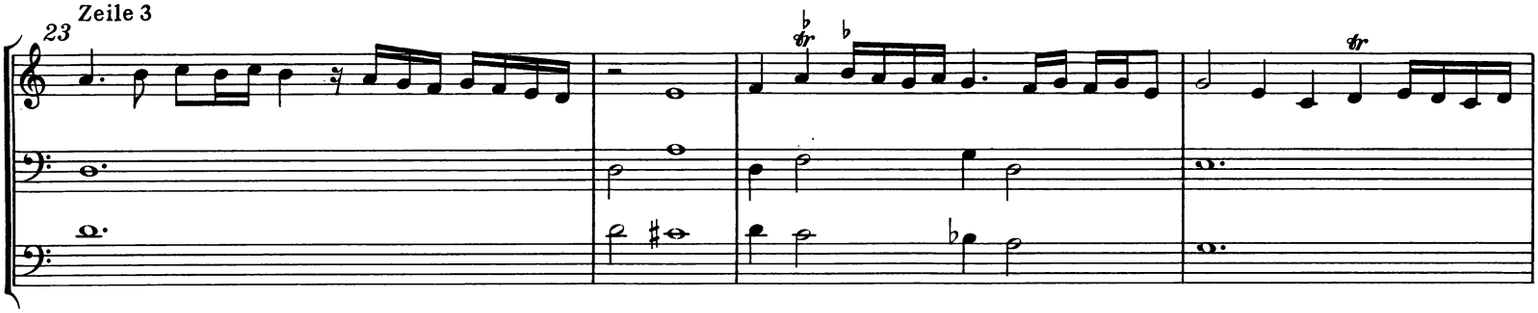
Nº 145. Luffil



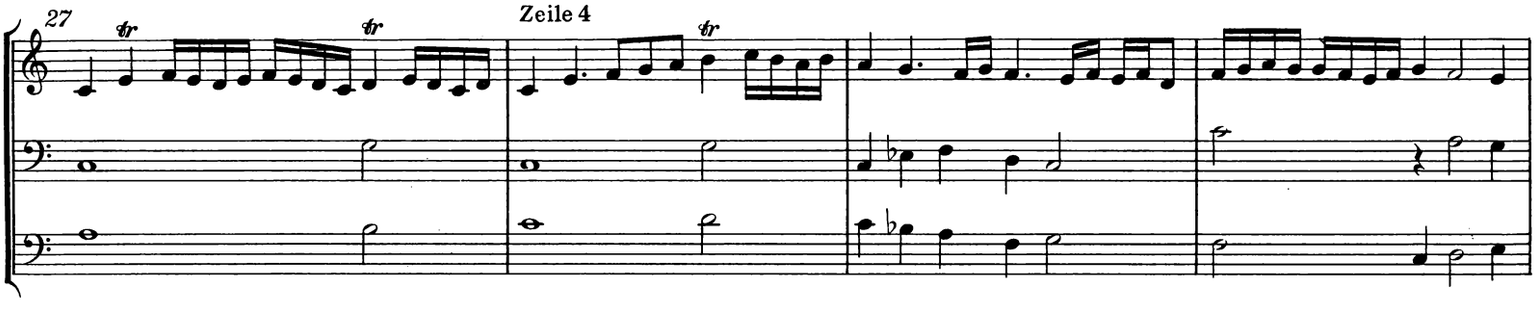
Nº 146. Des Klaffers nÿd tüt mich mÿden etc.



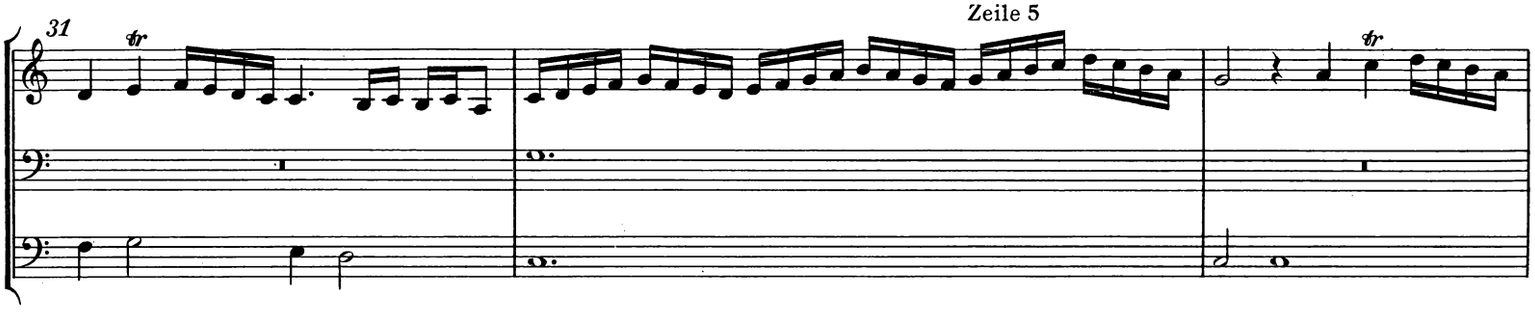
Zeile 3



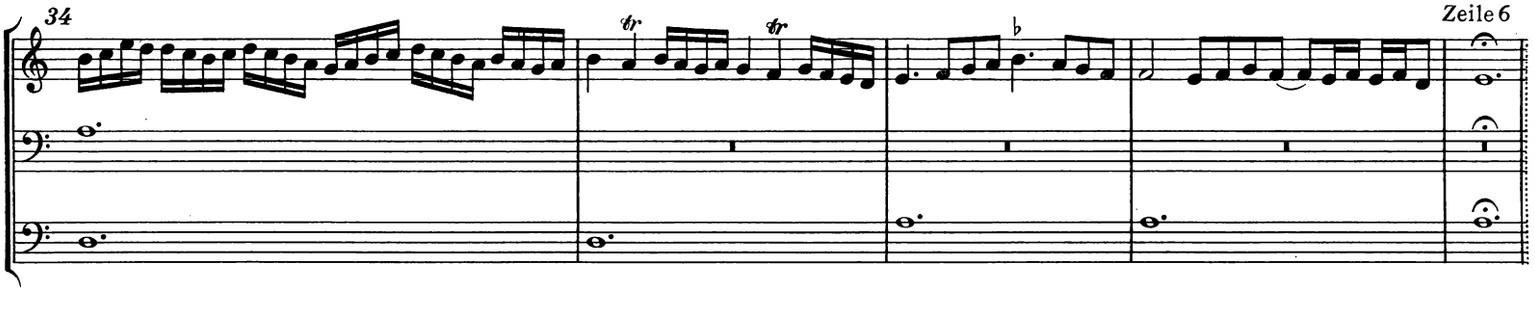
Zeile 4

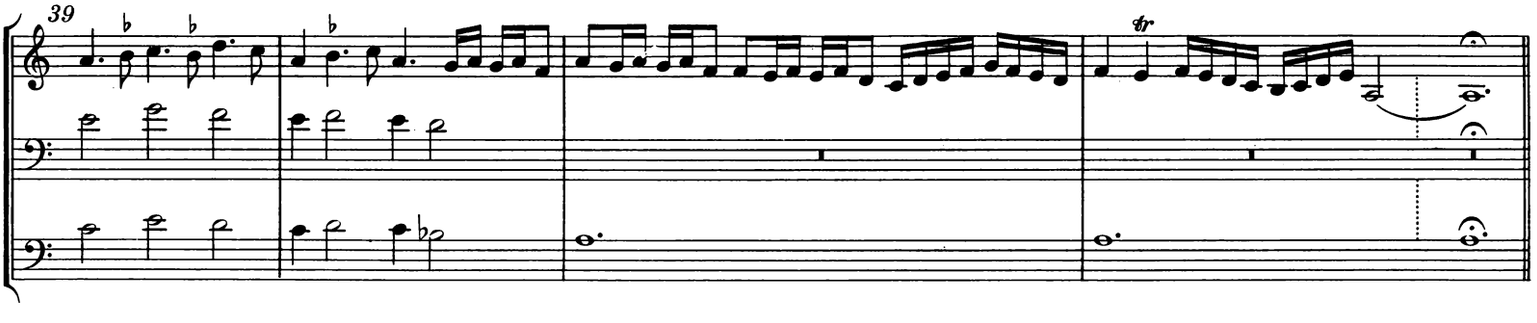


Zeile 5

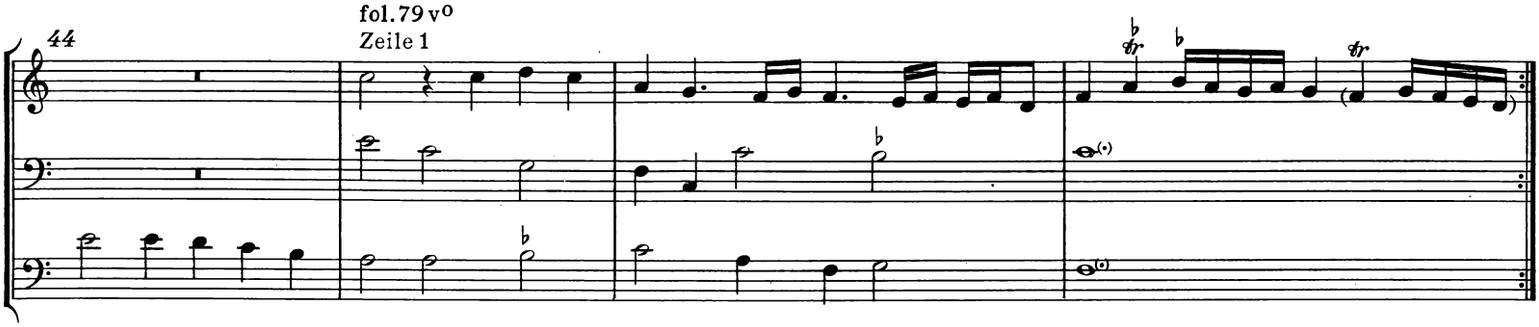


Zeile 6

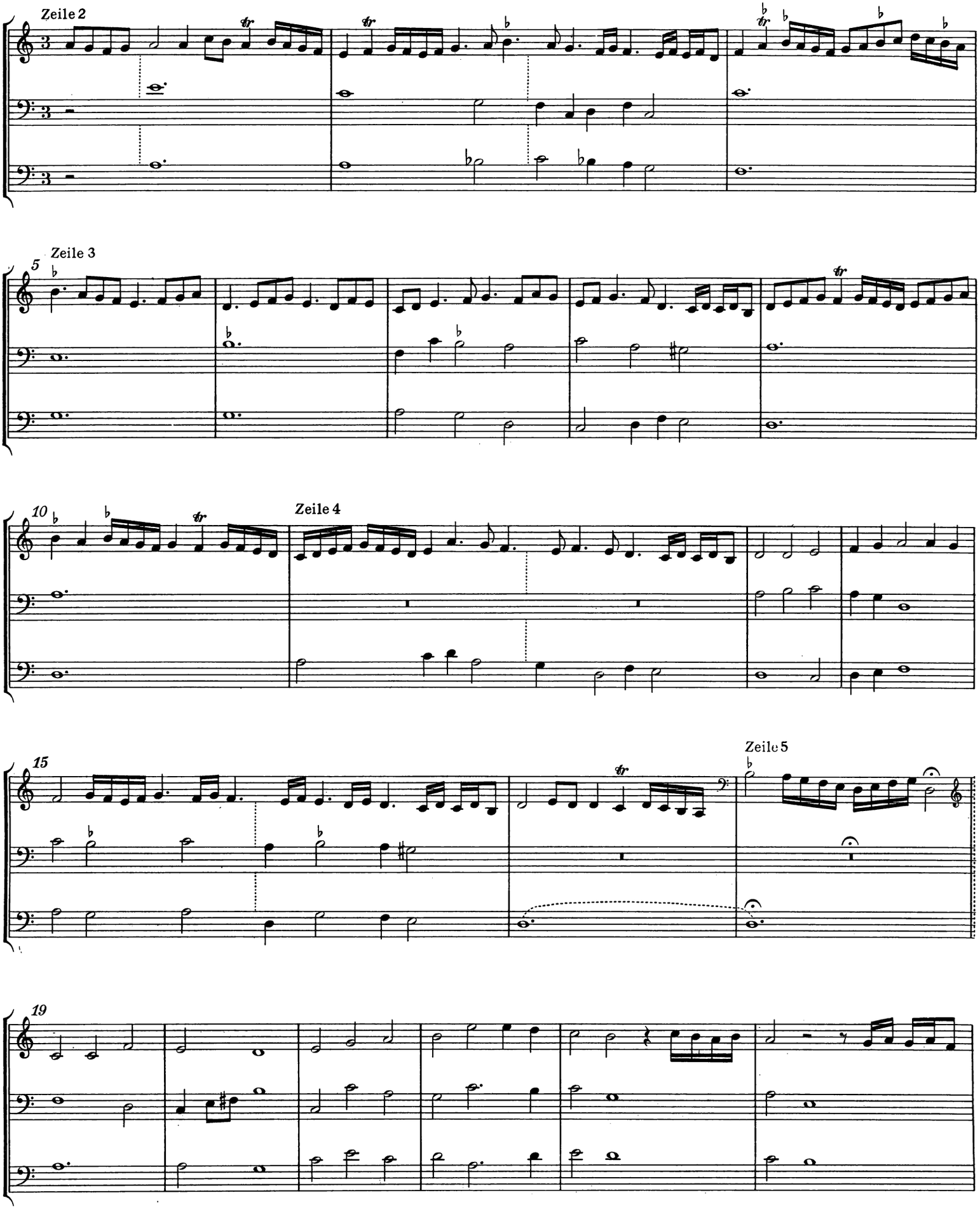


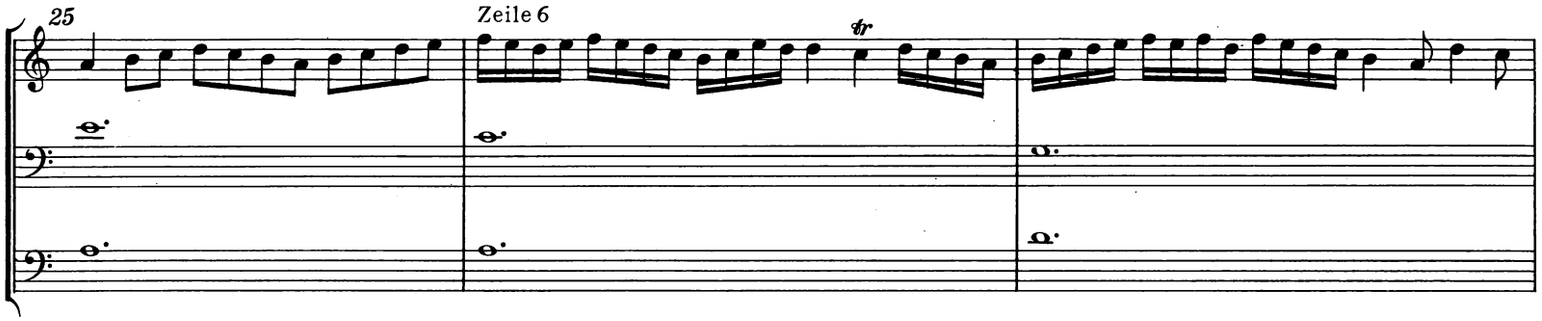


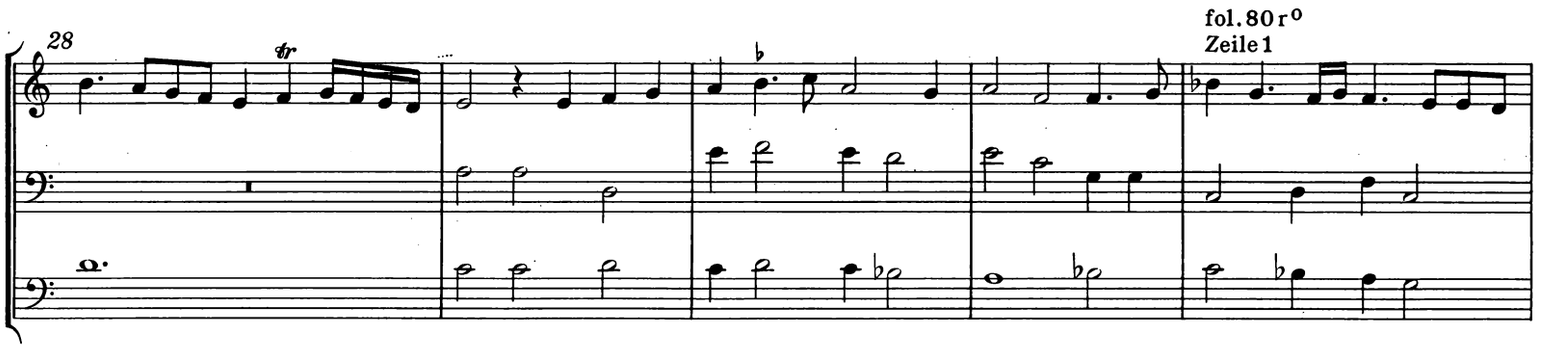
fol. 79 v°
Zeile 1

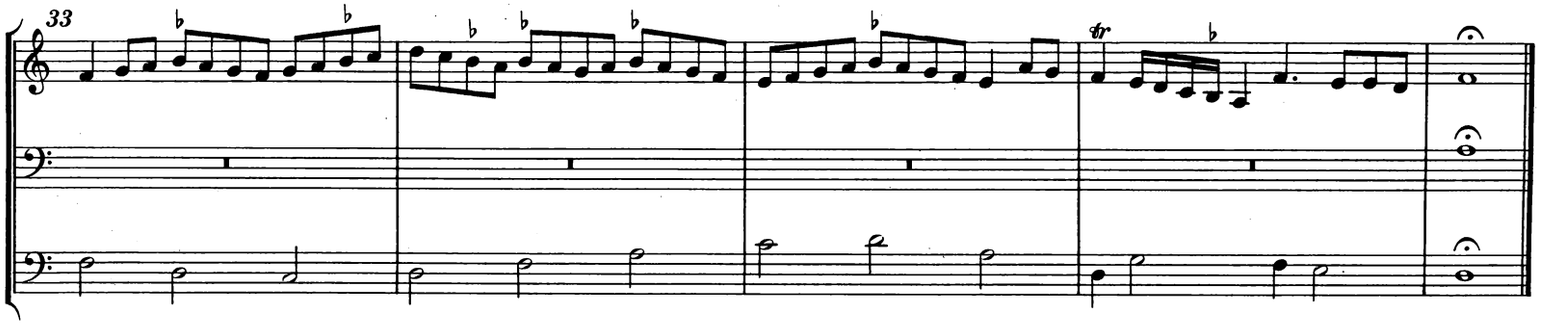


Nº 147. Gedencken mir vil senen bringt

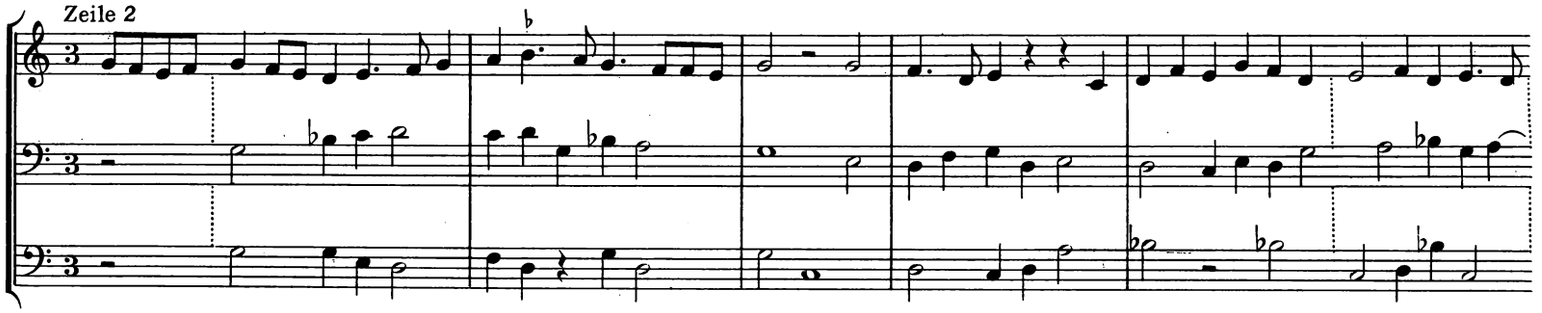


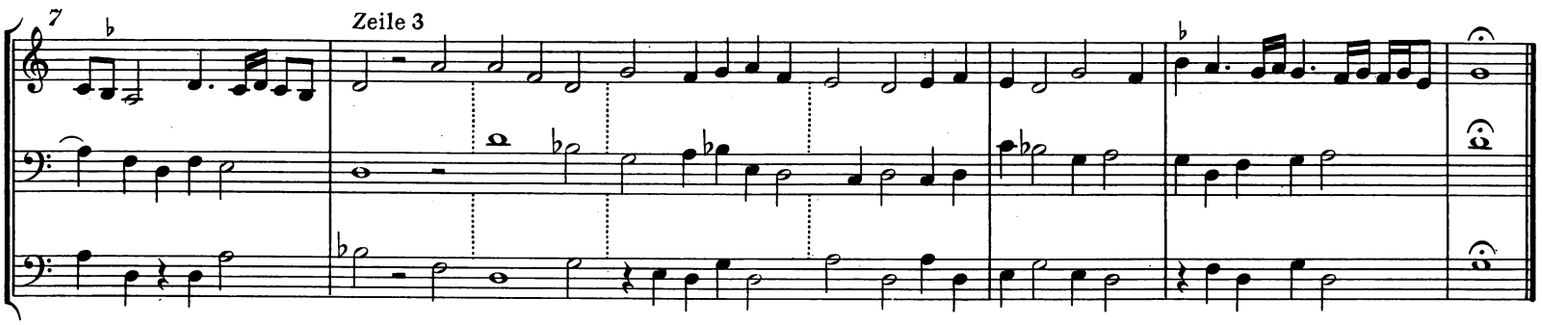




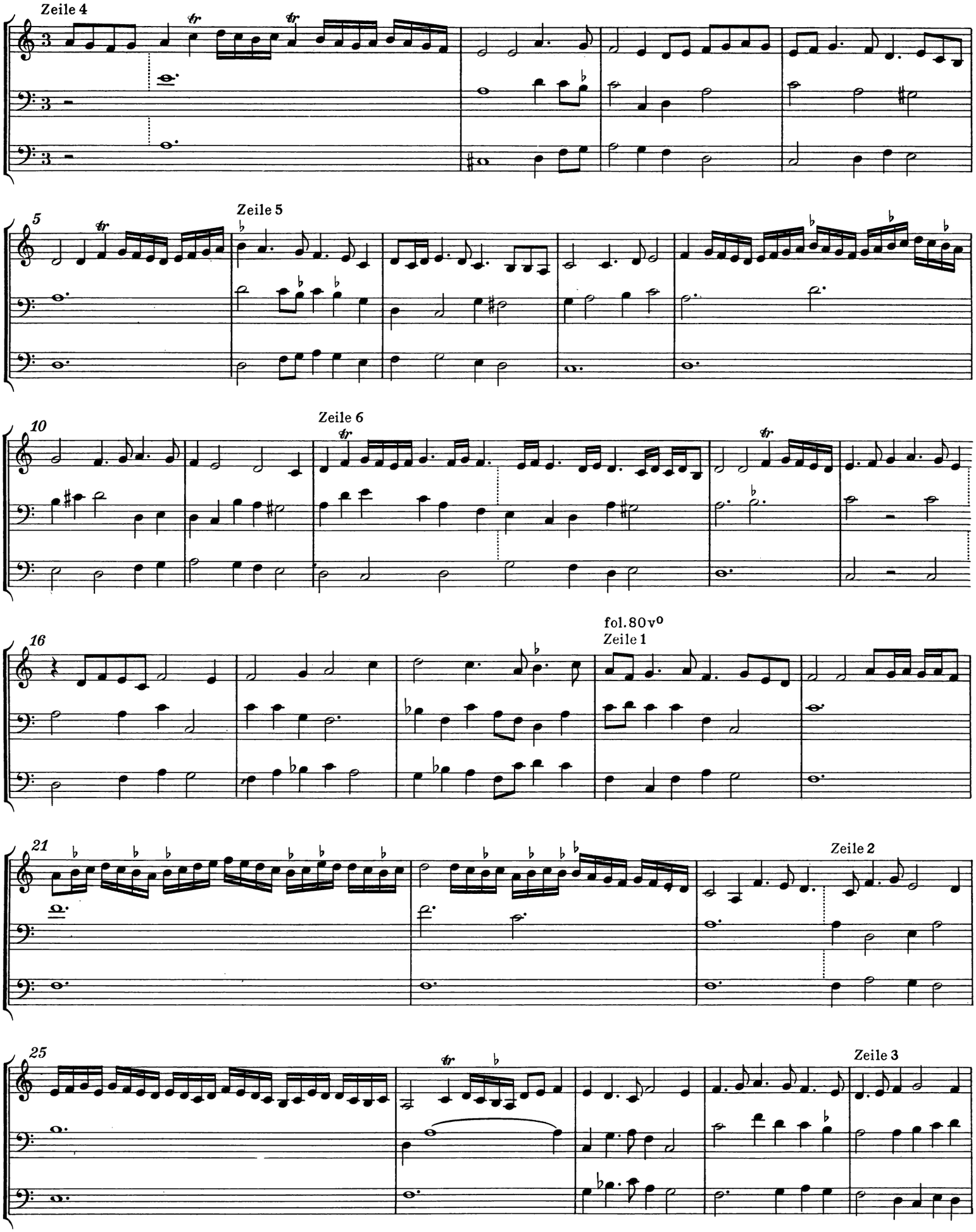


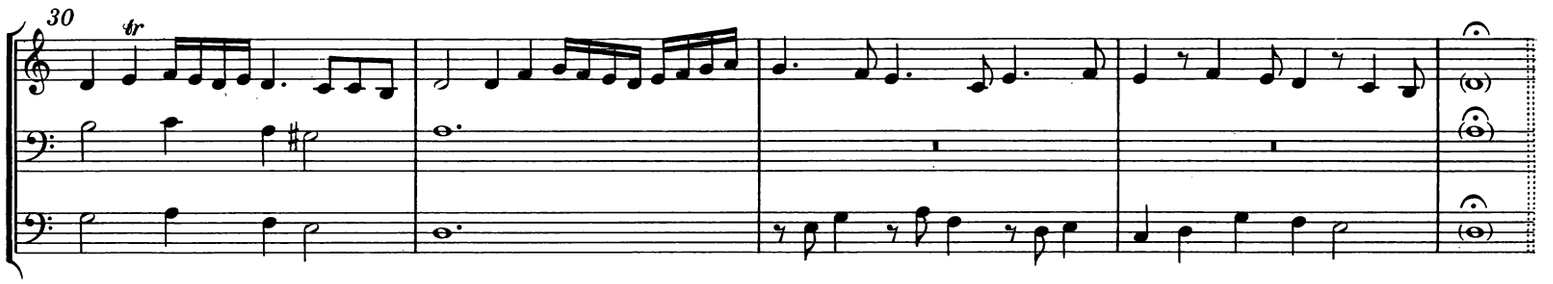
Nº 148. Spÿra



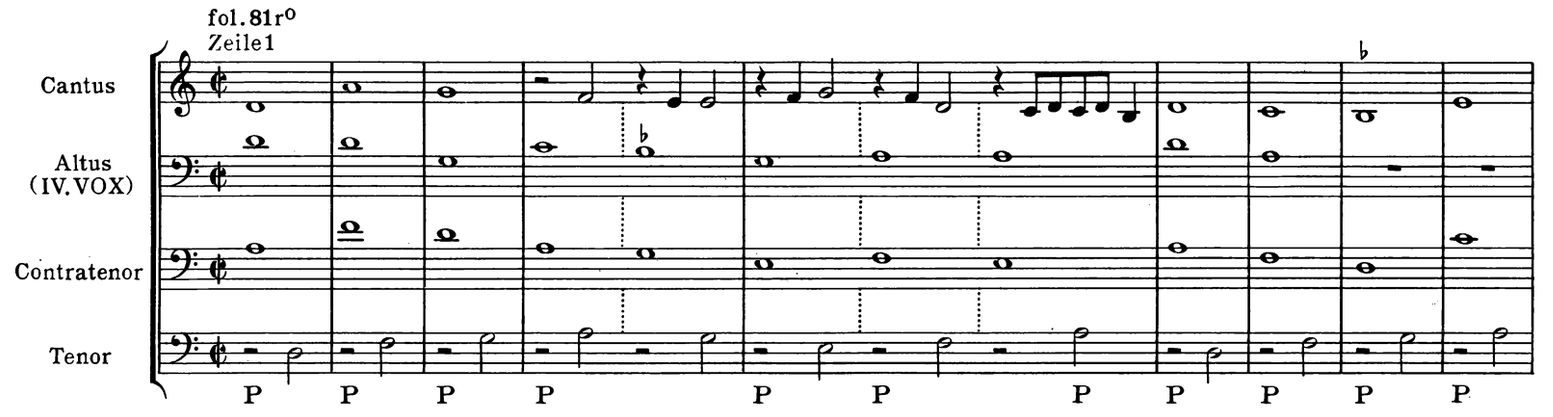


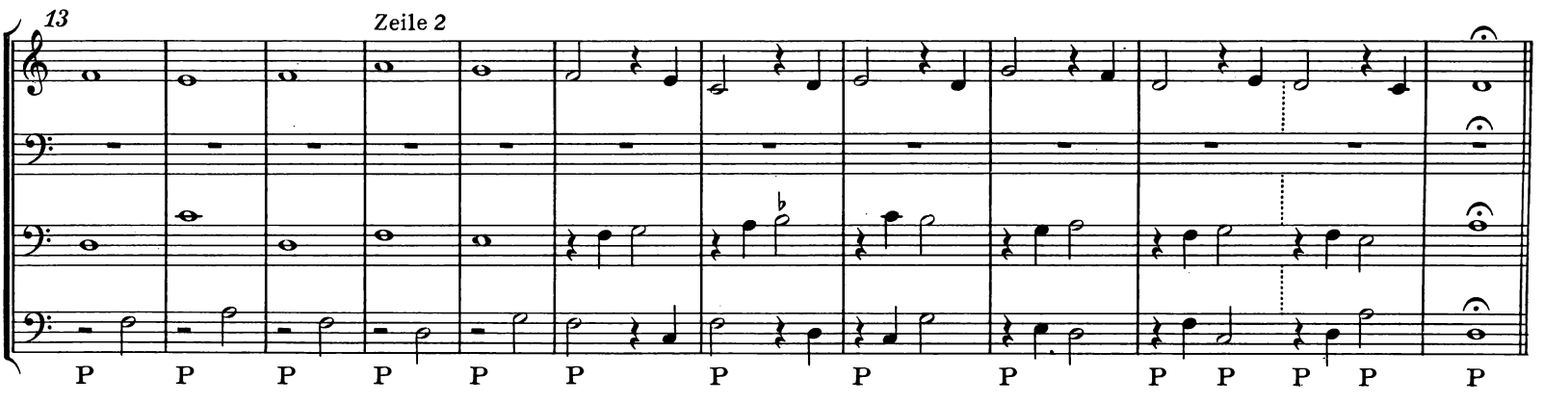
Nº 149. Salue sancta parens etc.



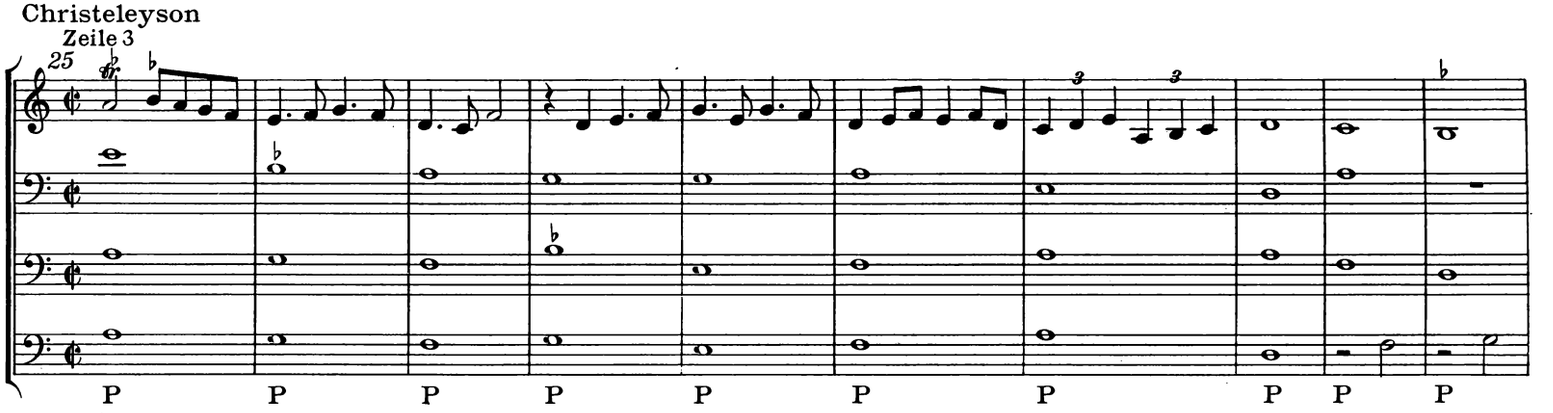


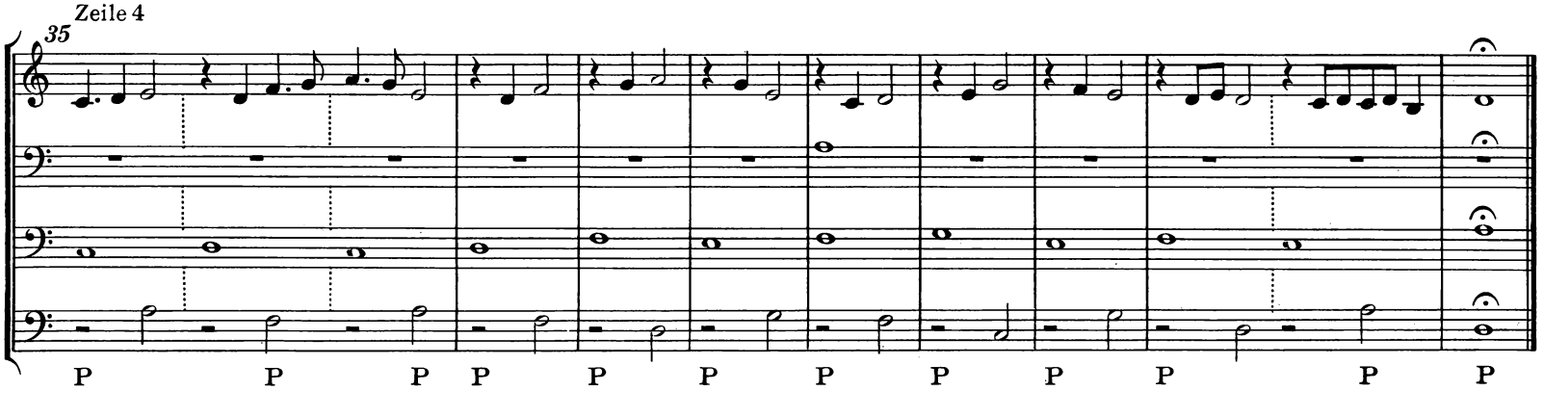
Nº 150. Kyrieleyson de S. maria v.





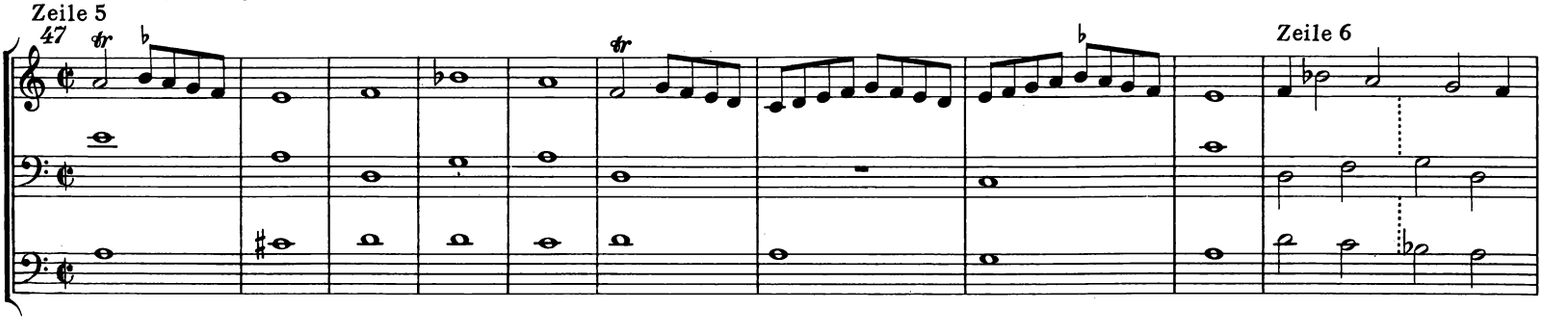
Christeleyson

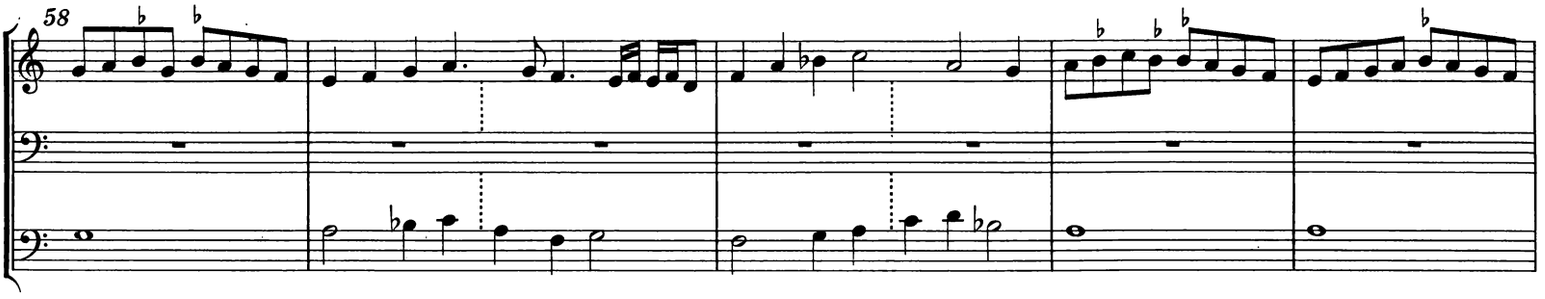




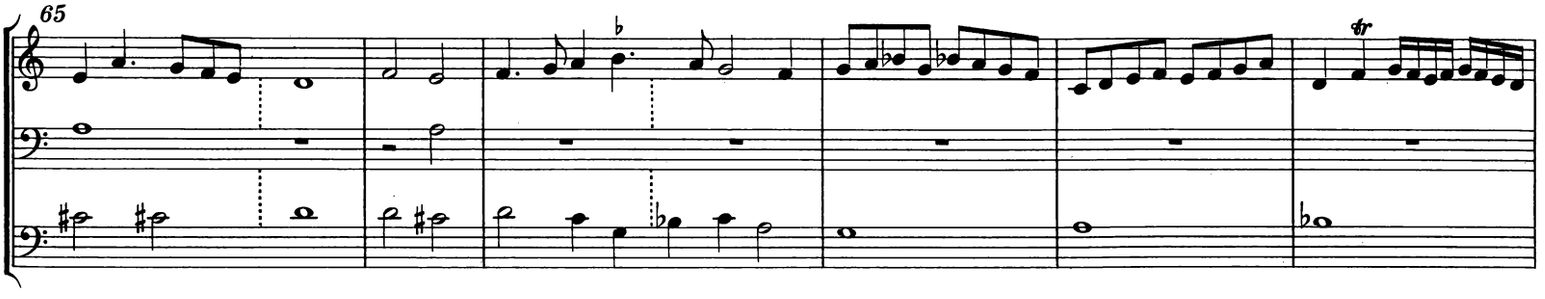
Ultimum Kyrieleyson

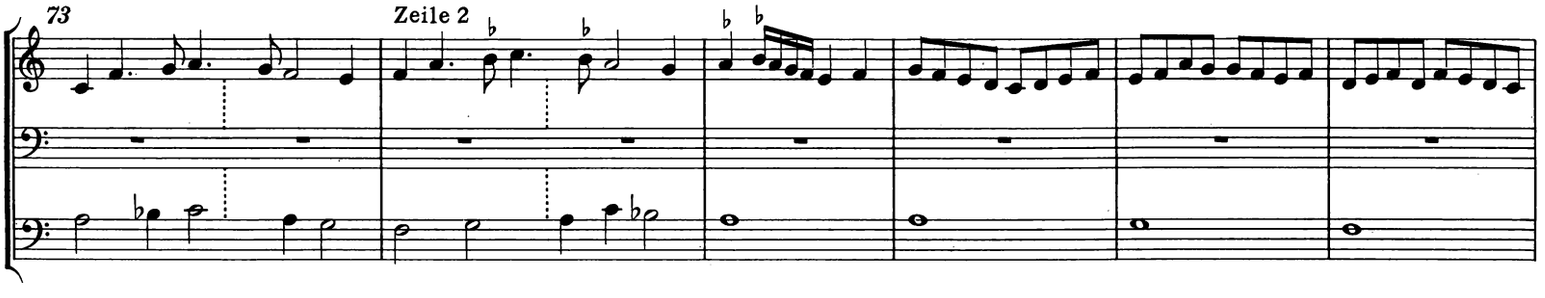
Zeile 5

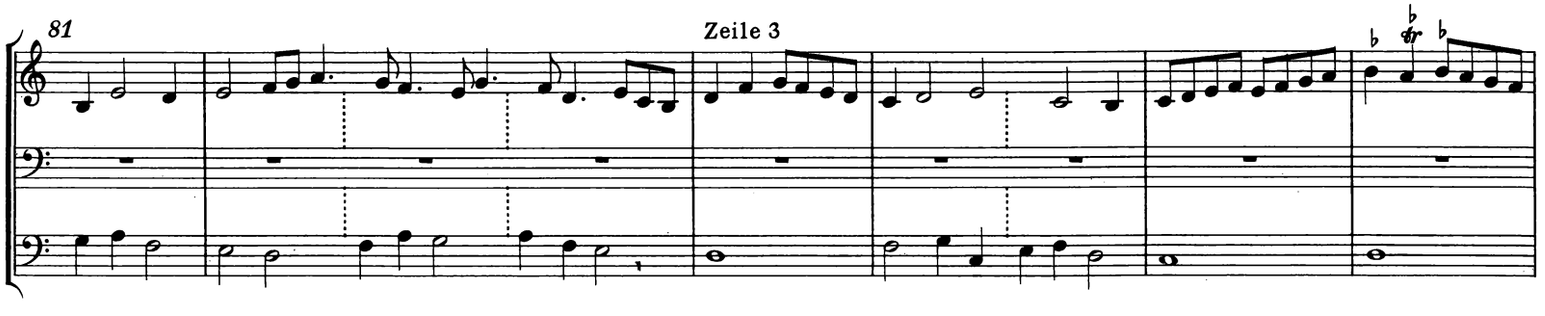


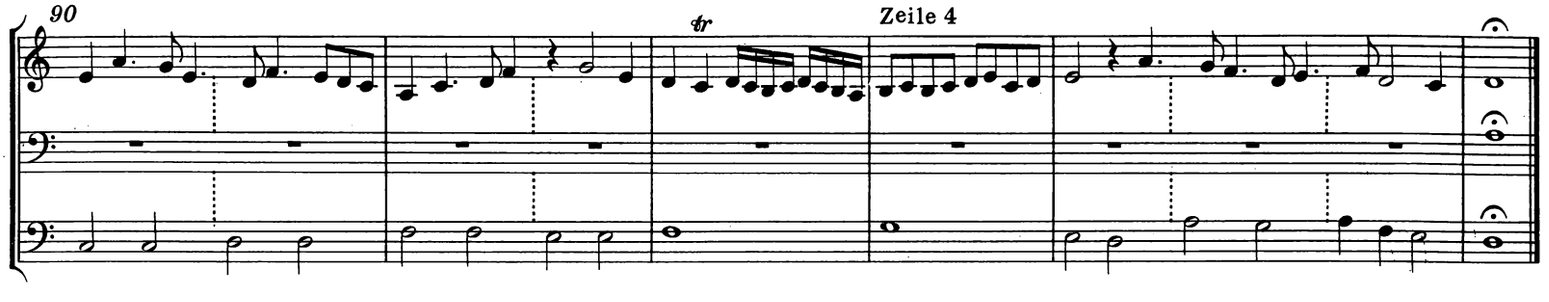


fol. 81 v°
Zeile 1

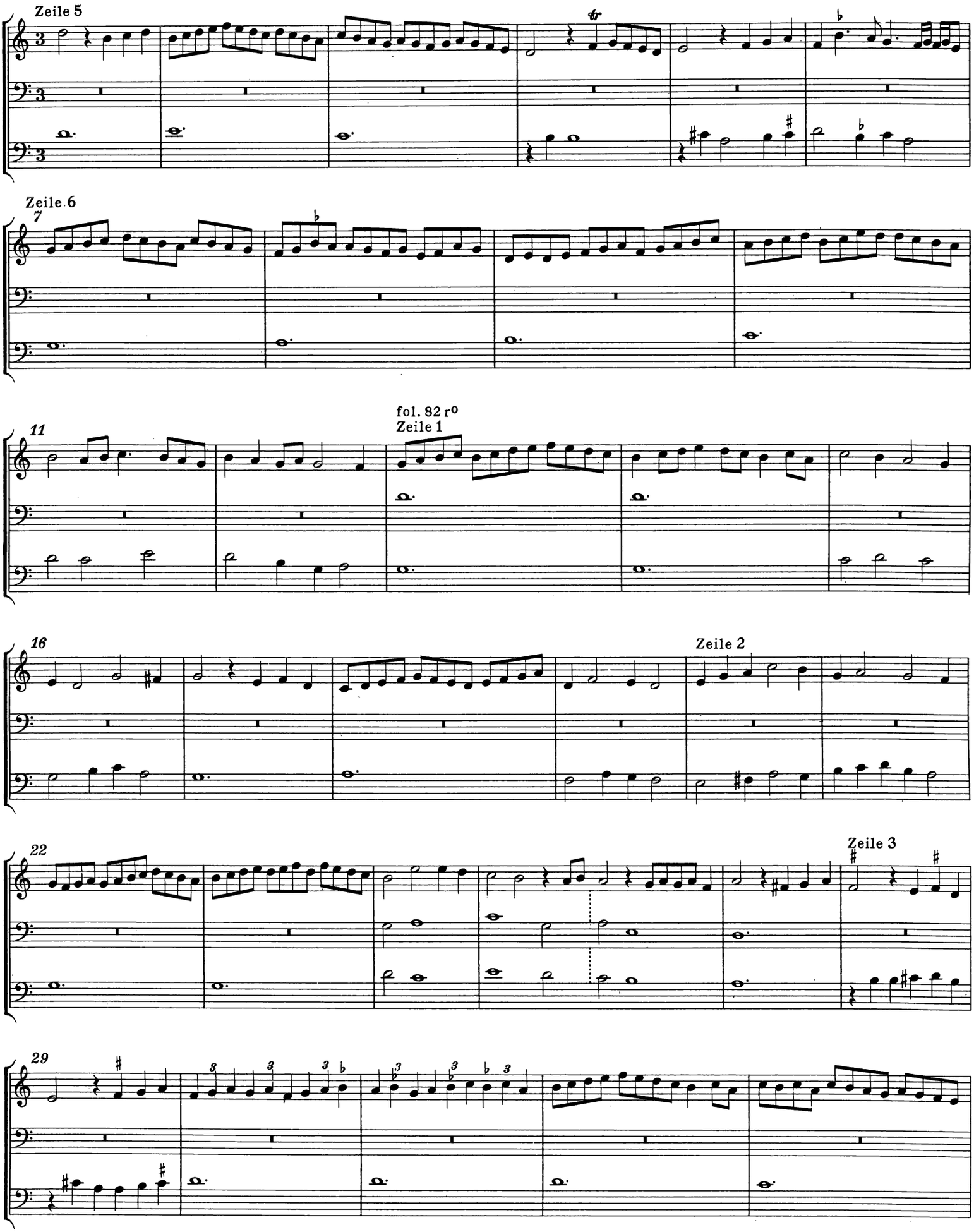




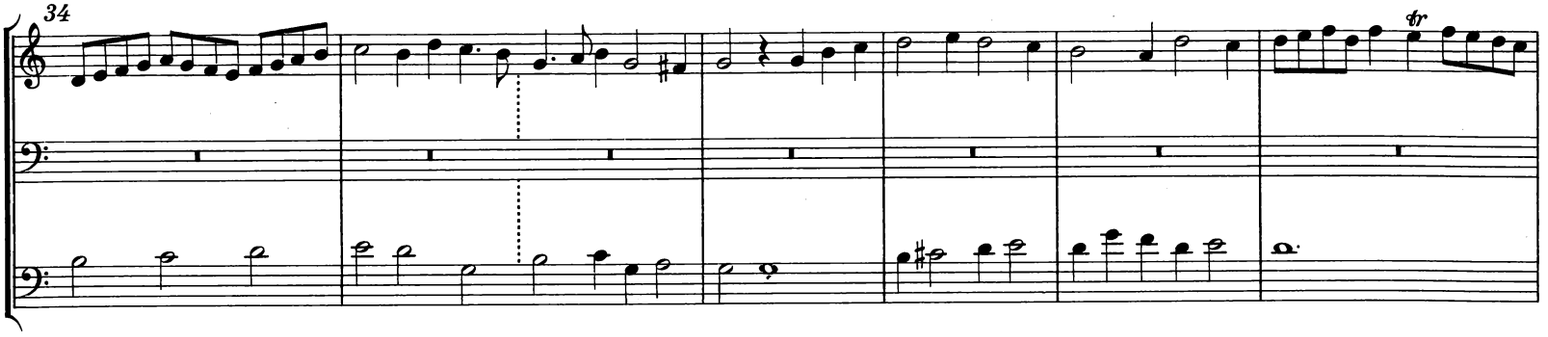


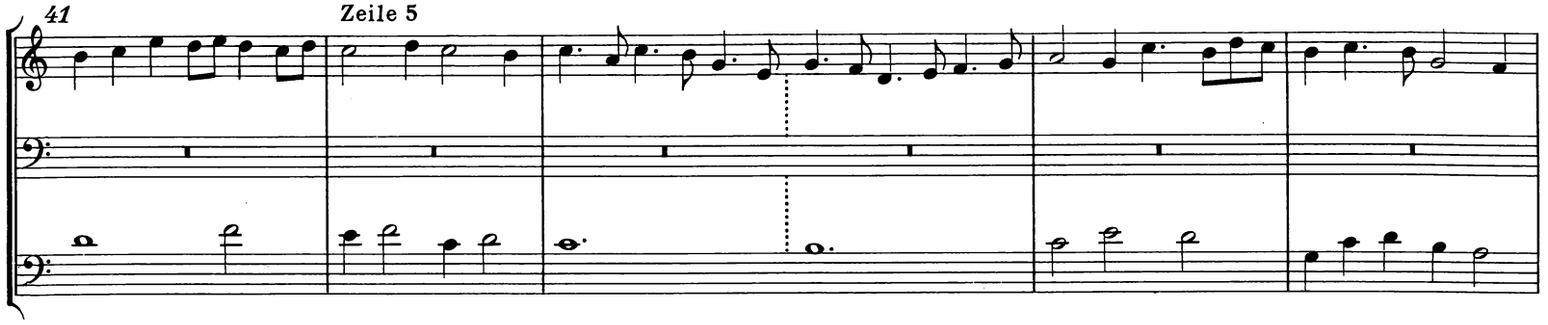


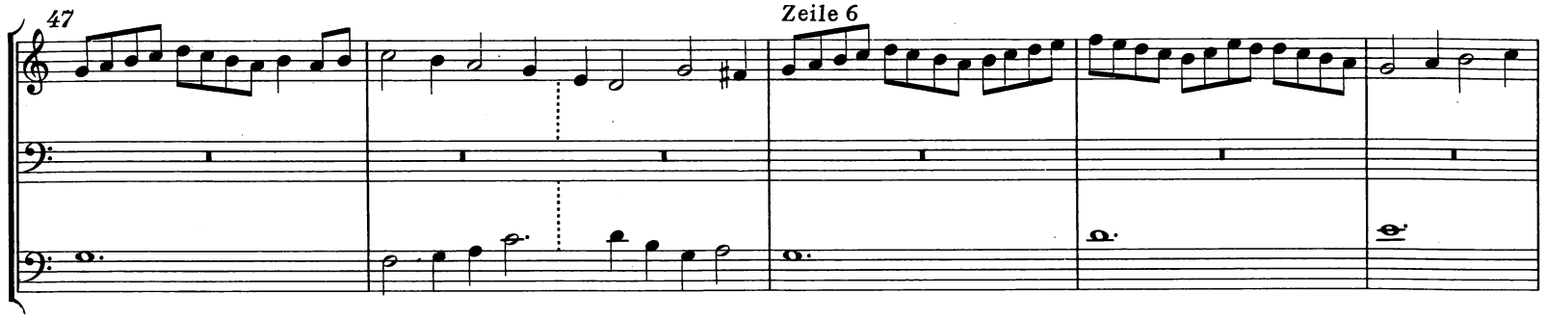
Nº 151. Et in terra pax hominibus de S. maria

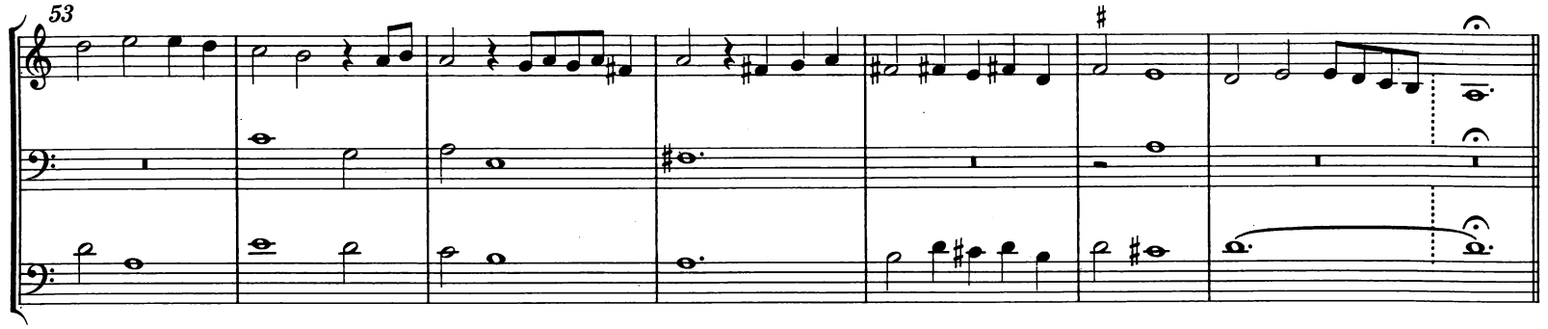


Zeile 4





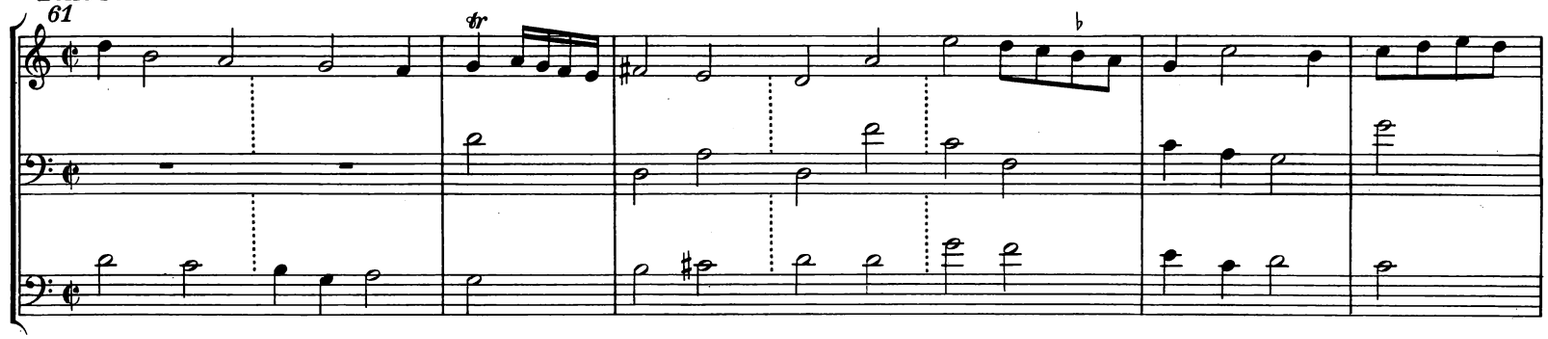


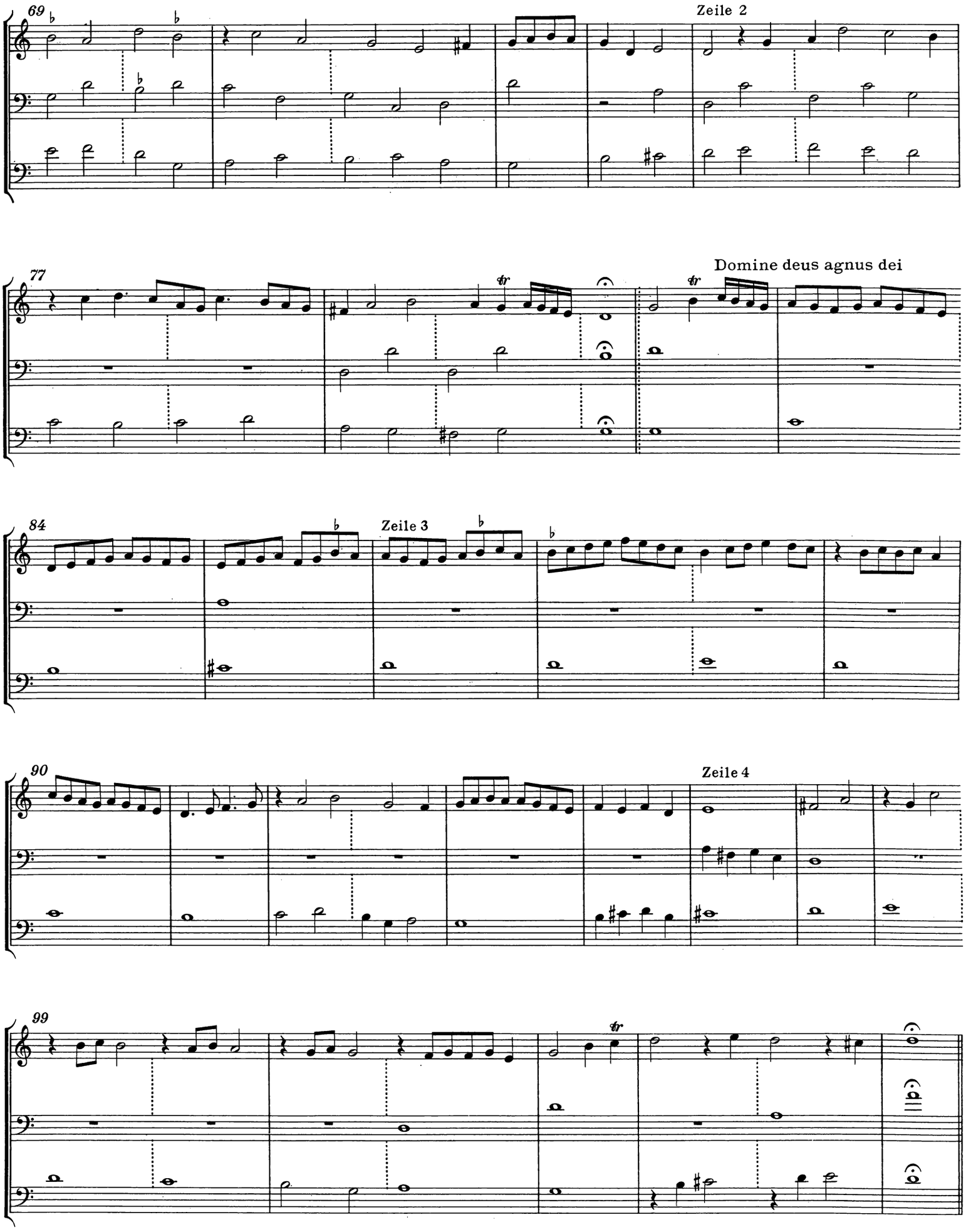


Domine deus rex celestis

fol. 82 v°

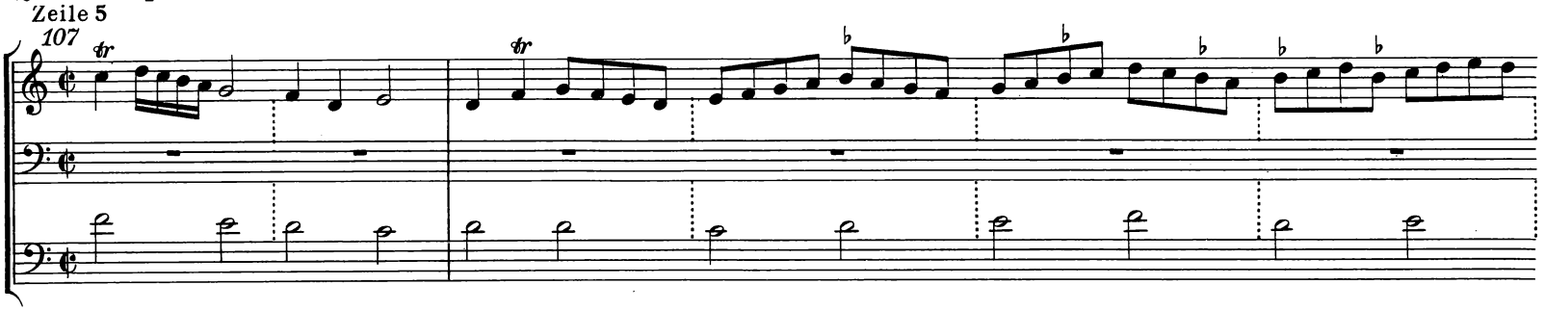
Zeile 1

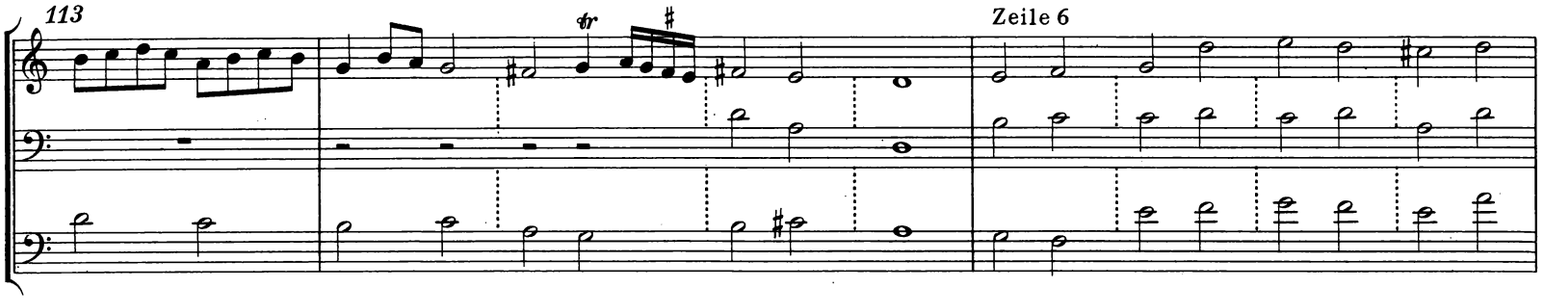


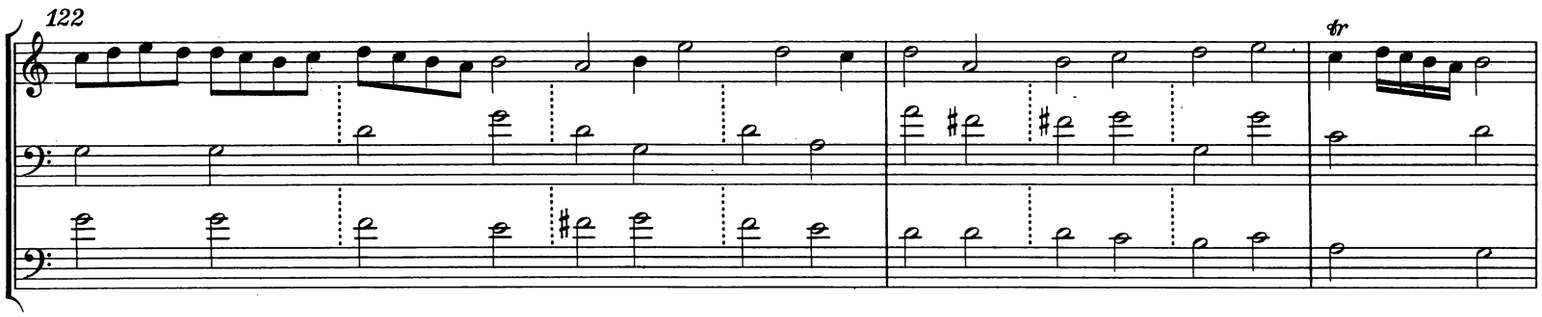

69
Zeile 2
77
Domine deus agnus dei
84
Zeile 3
90
Zeile 4
99

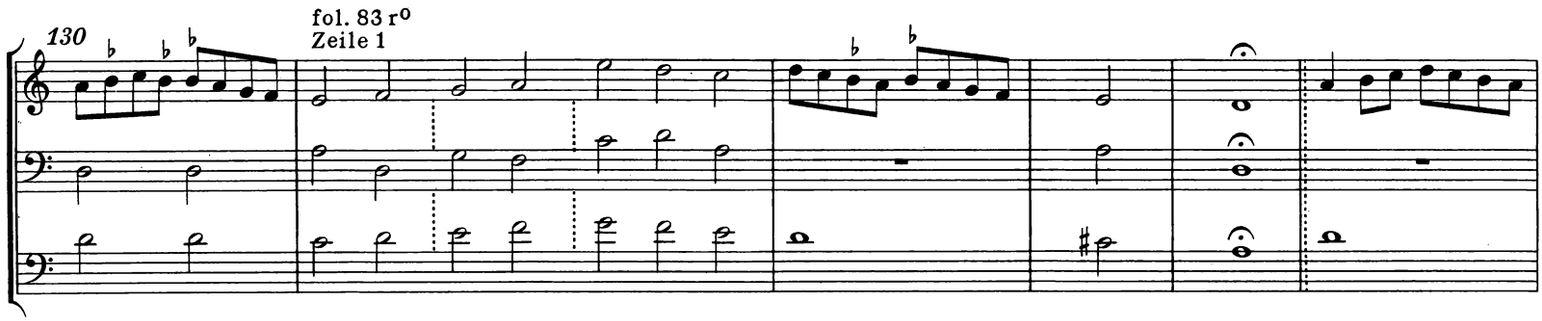
Qui tollis peccata mundi miserere nobis

Zeile 5

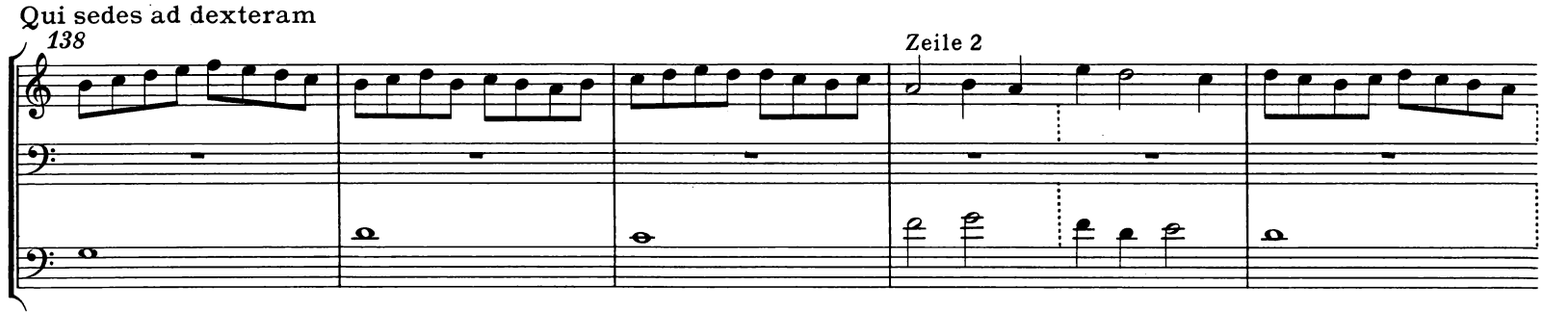


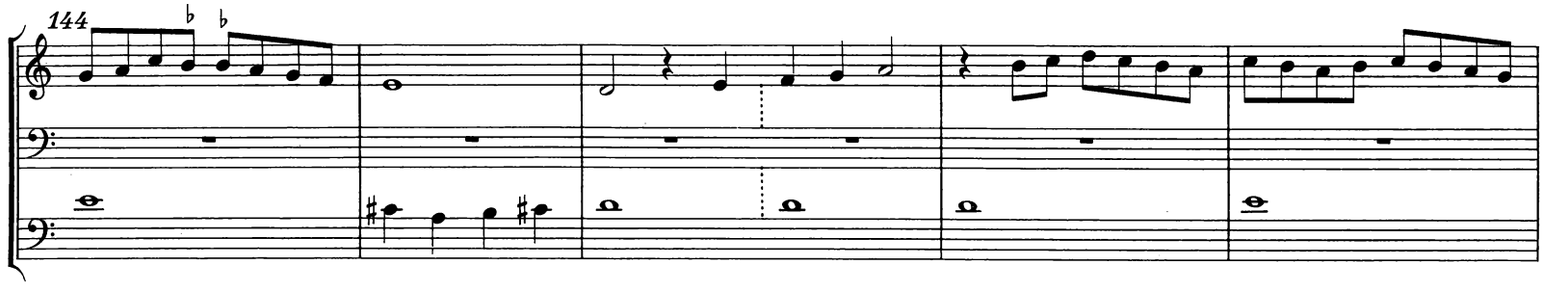






Qui sedes ad dexteram





Zeile 3

150

Quoniam tu solus sanctus

161

Zeile 4

Tu solus dominus

168

Tu solus altissimus

Zeile 5

176

Cum sancto spiritu

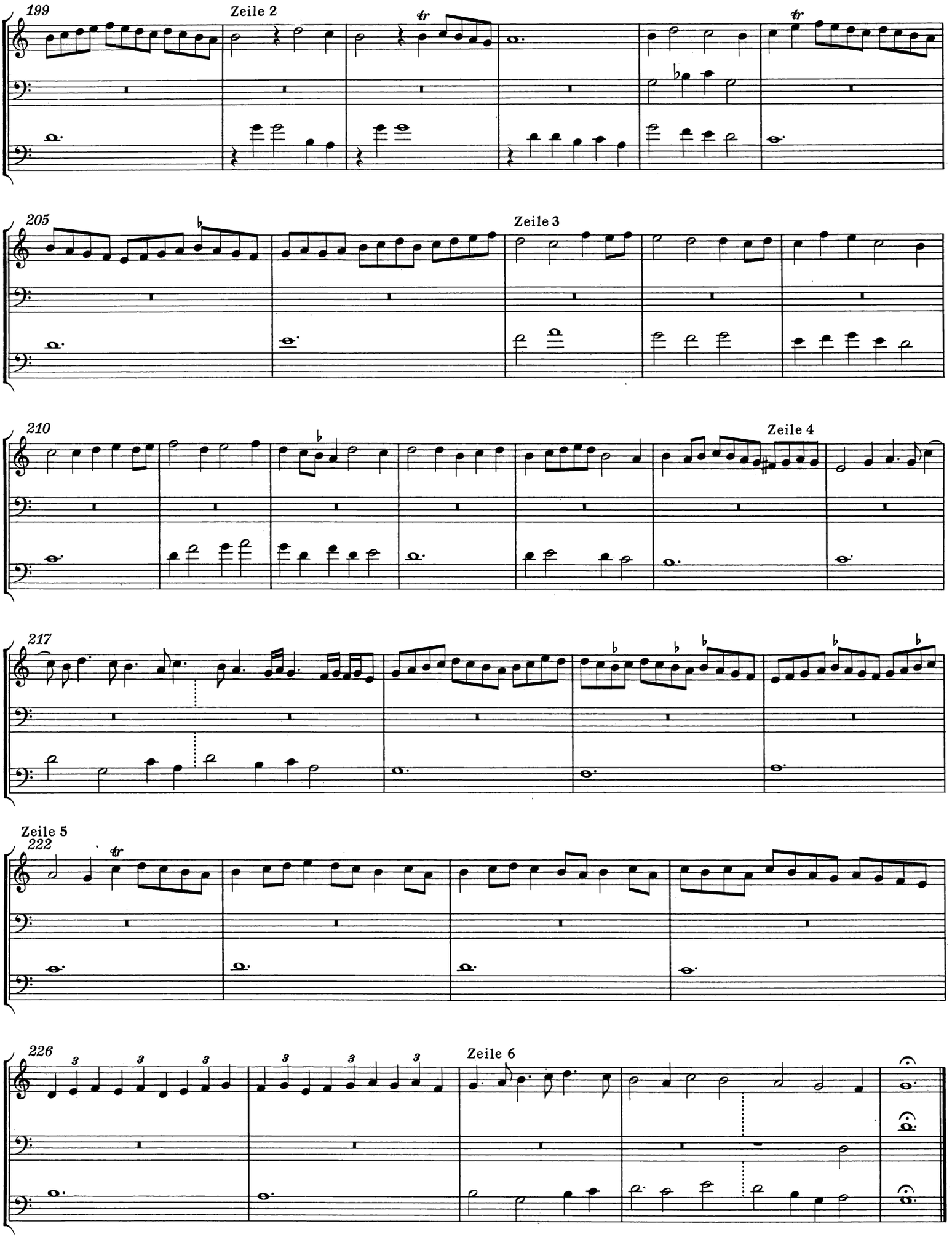
Zeile 6

186

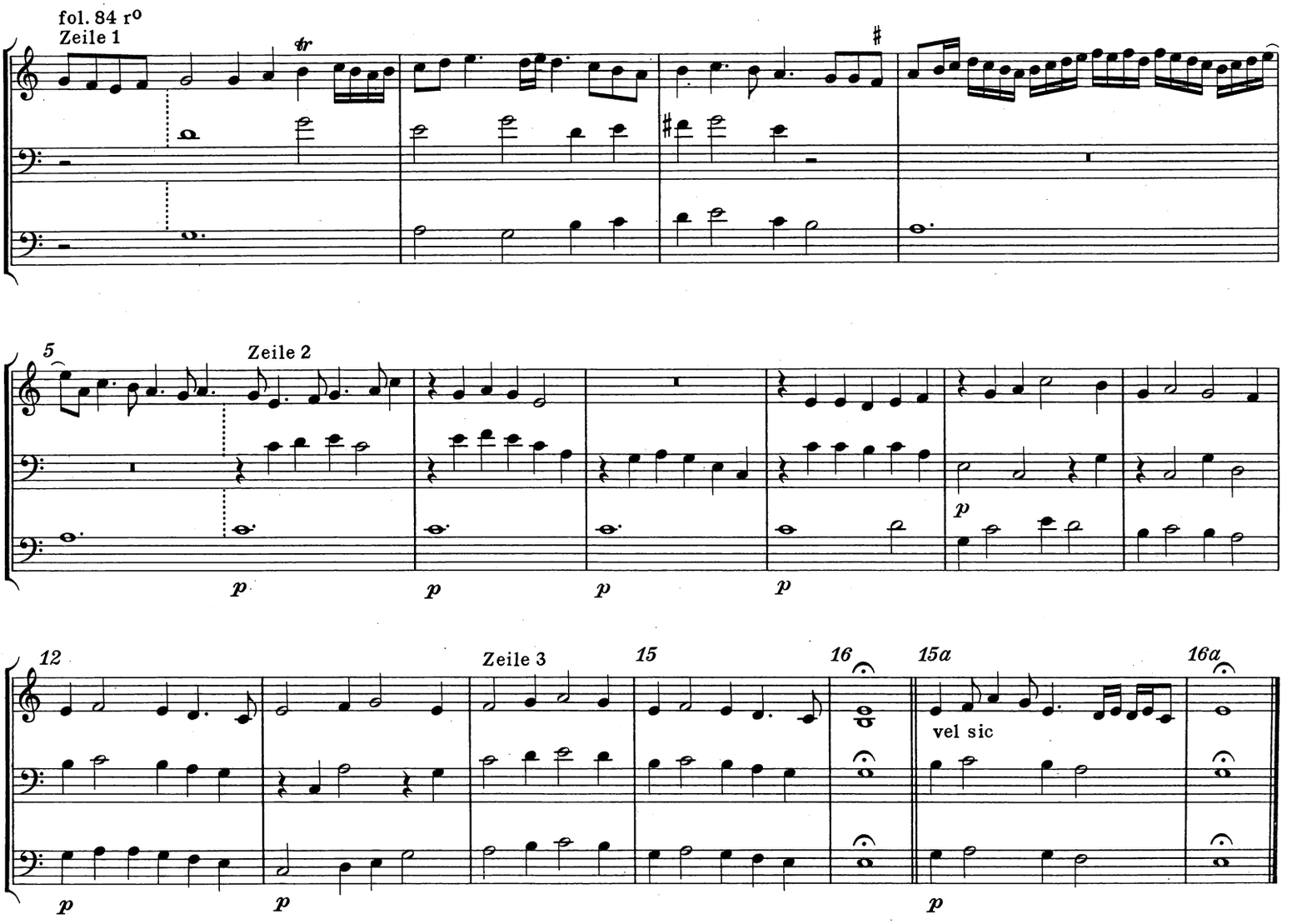
192

fol. 83 v°

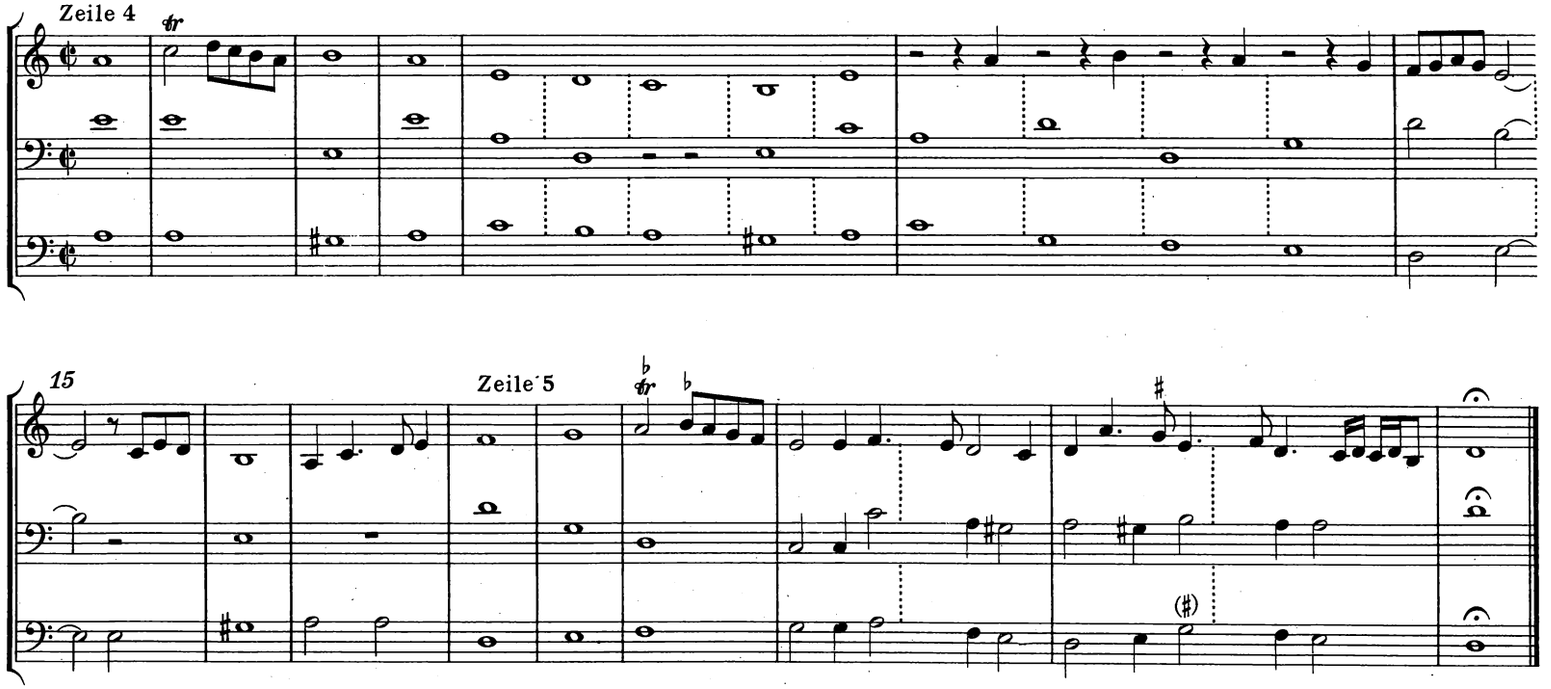
Zeile 1


199
Zeile 2
205
Zeile 3
210
Zeile 4
217
Zeile 5
222
226
Zeile 6

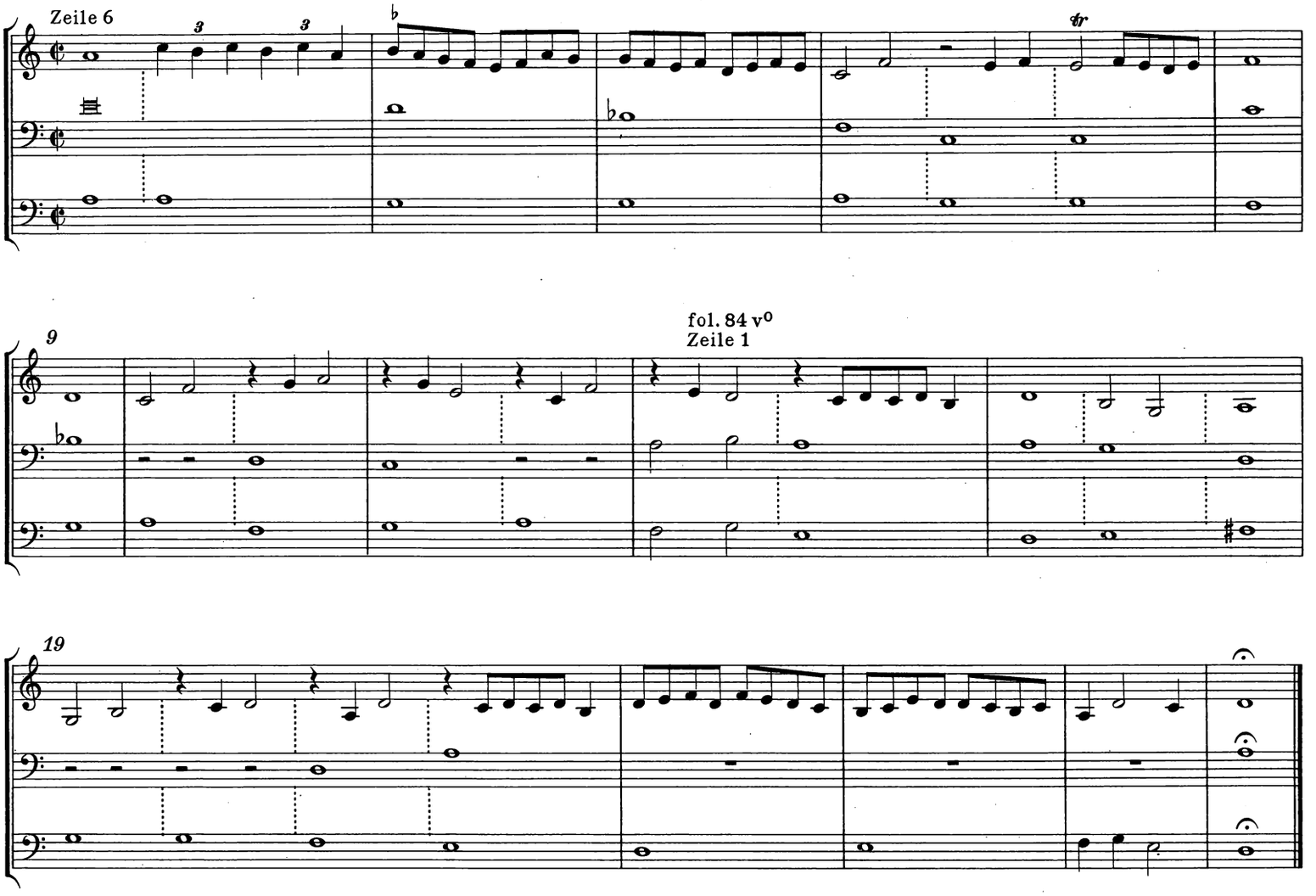
Nº 152. Kyrieleison pascale



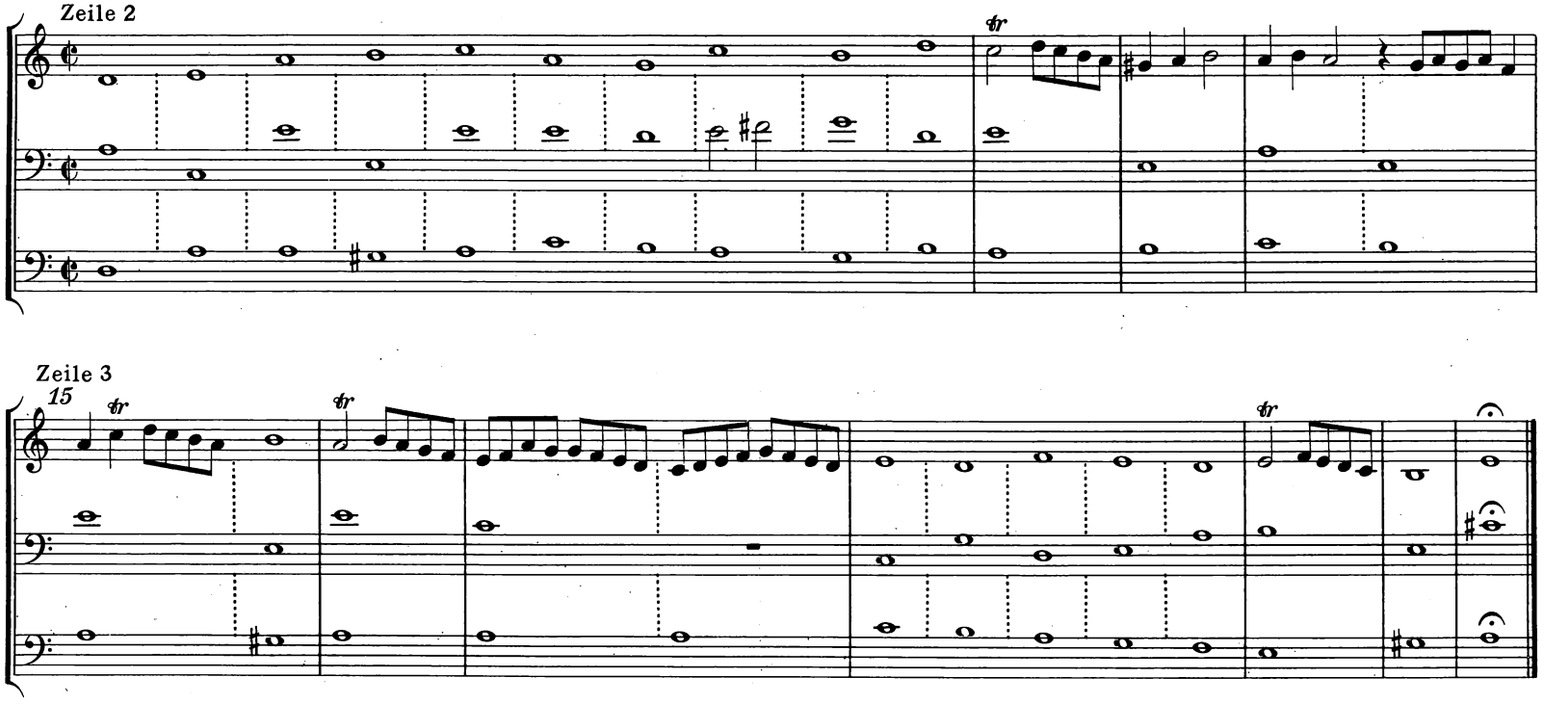
Nº 153. Kyrie Angelicum



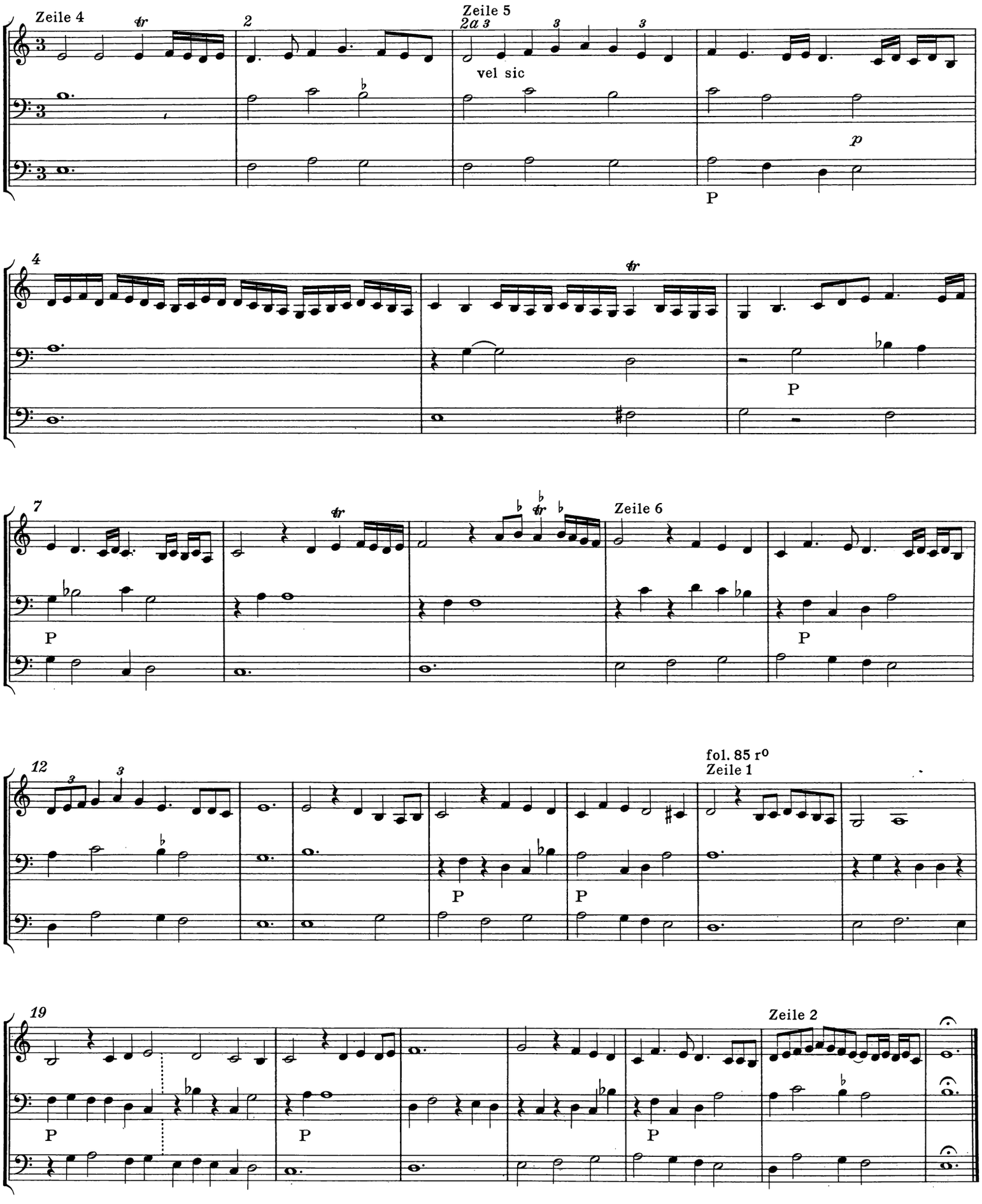
Nº 154. Christeleyson



Nº 155. Ultimum Kyrieleison



Nº 156. Sanctus angelicum



Nº 157. Sequitur Kyrieleison de Apostolis

Zeile 3

13

Zeile 4

Christeleison

22

Zeile 5

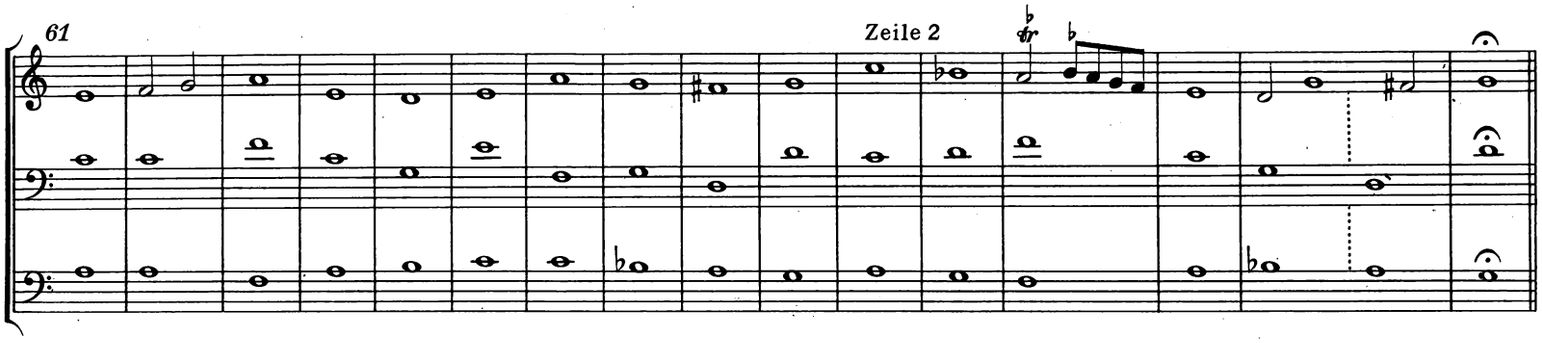
35

Zeile 6

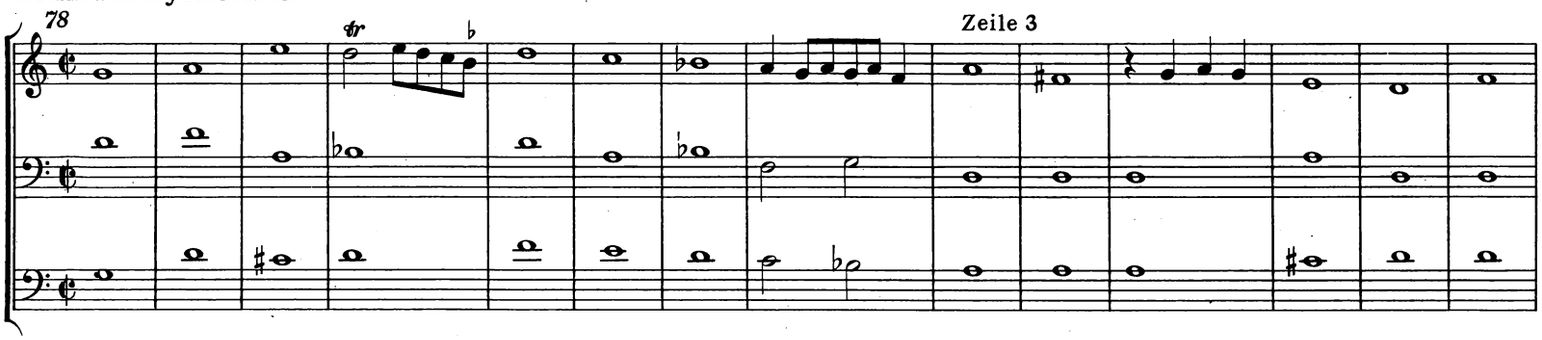
Quartum Kyrieleison

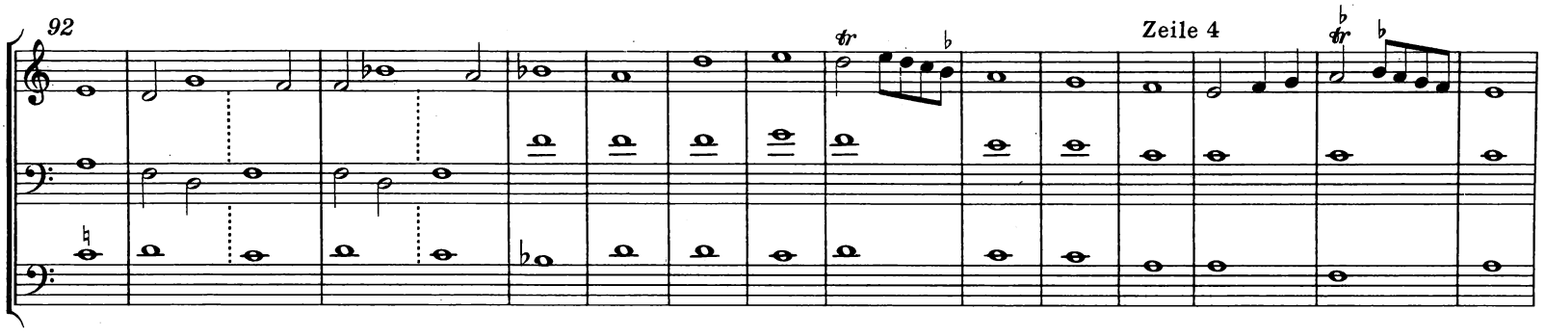
44

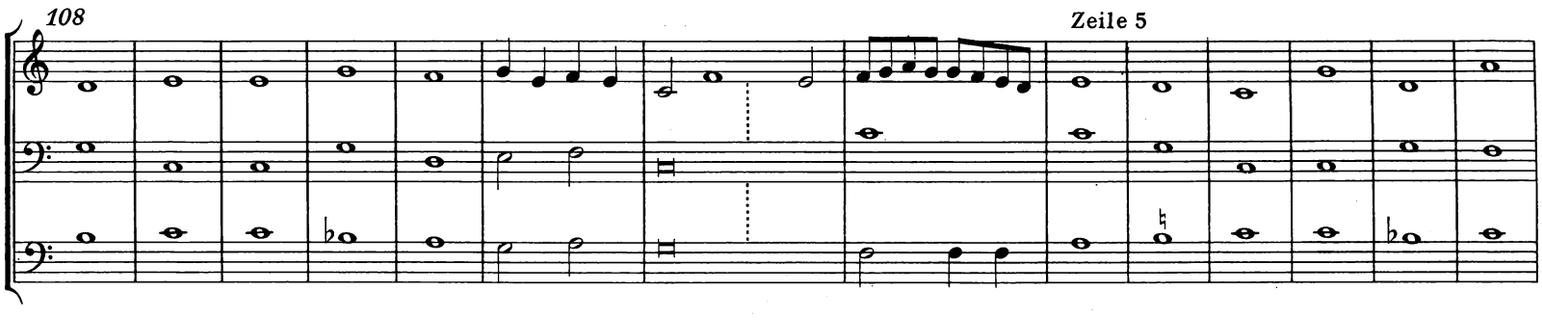
fol. 85 v°
Zeile 1

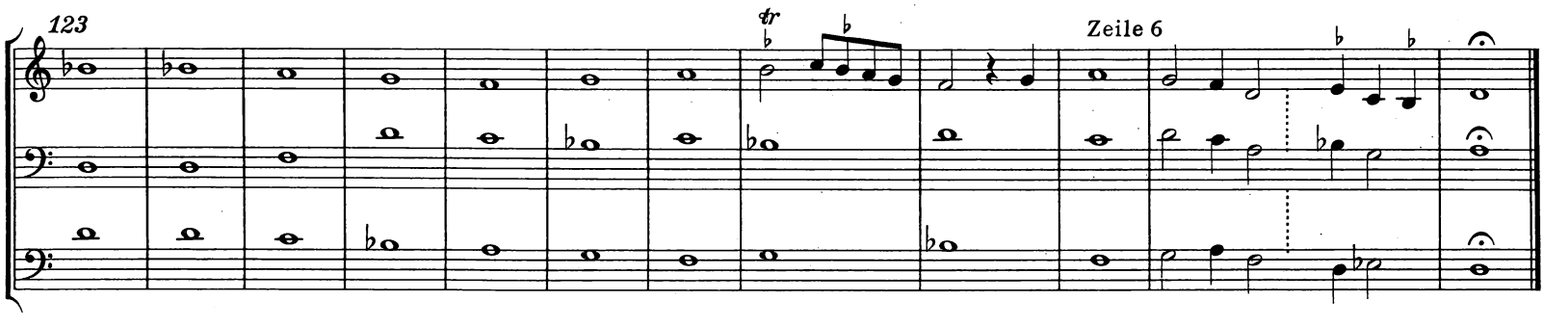


Ultimum Kyrieleison



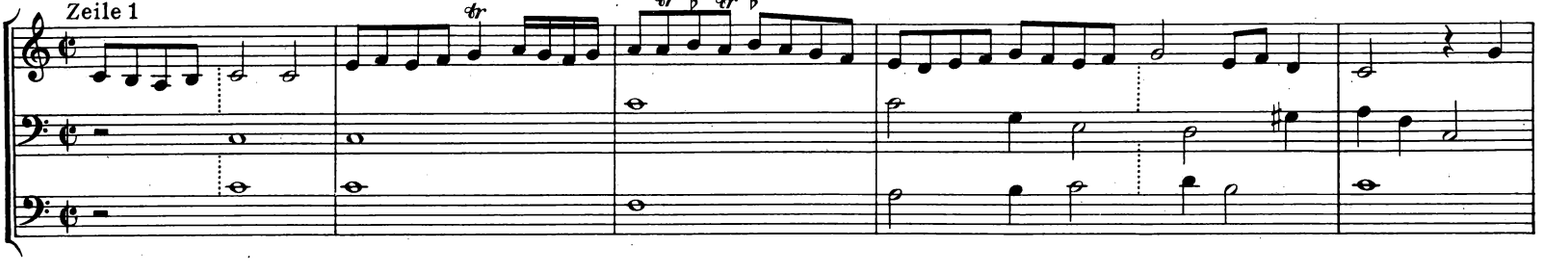




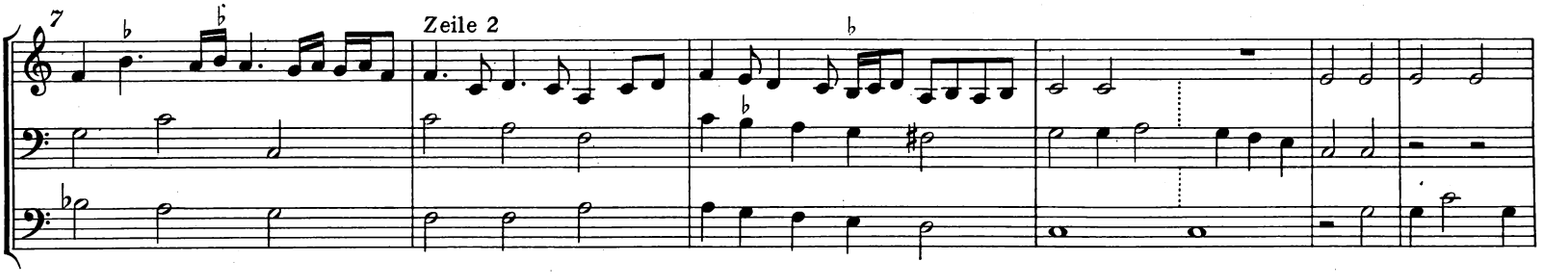


Nº 158. Sub tuam protectionem

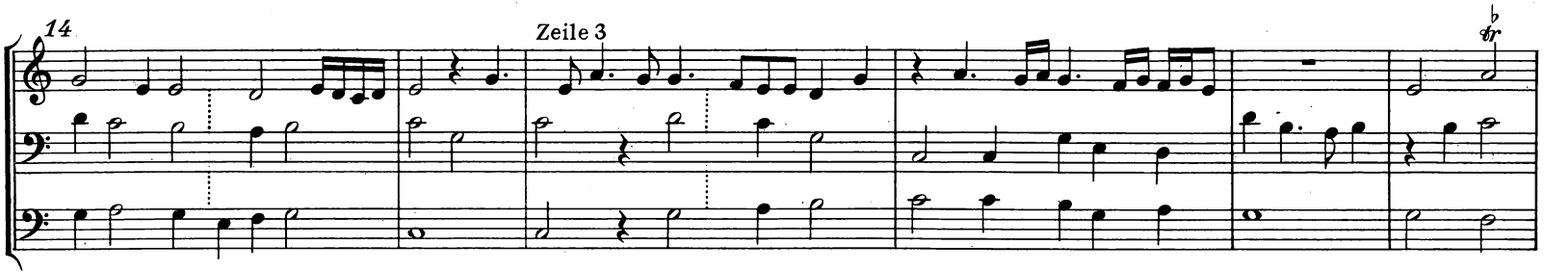
fol. 86 r°
Zeile 1



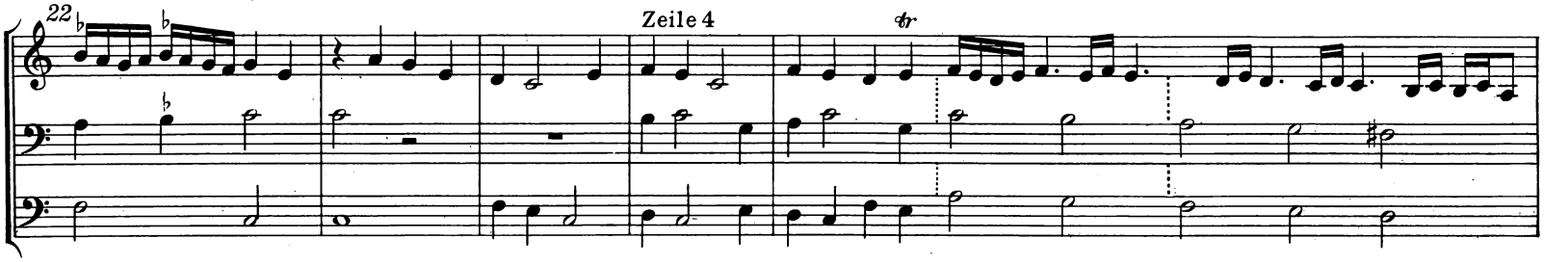
7 Zeile 2



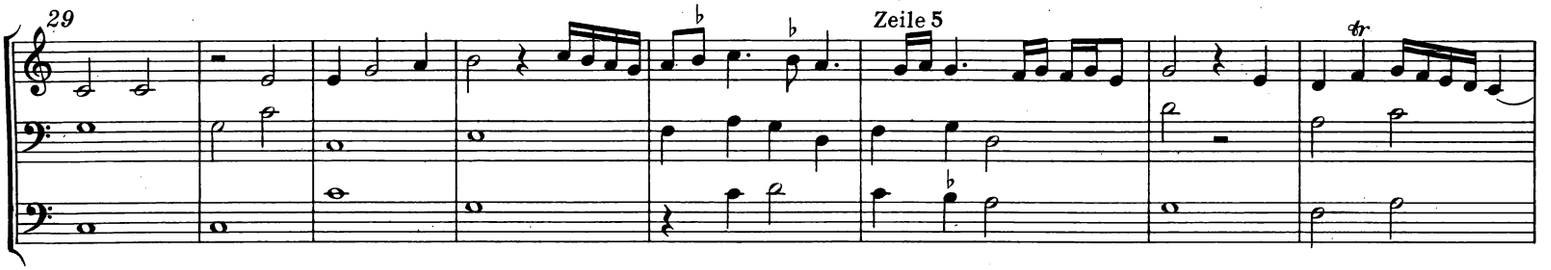
14 Zeile 3



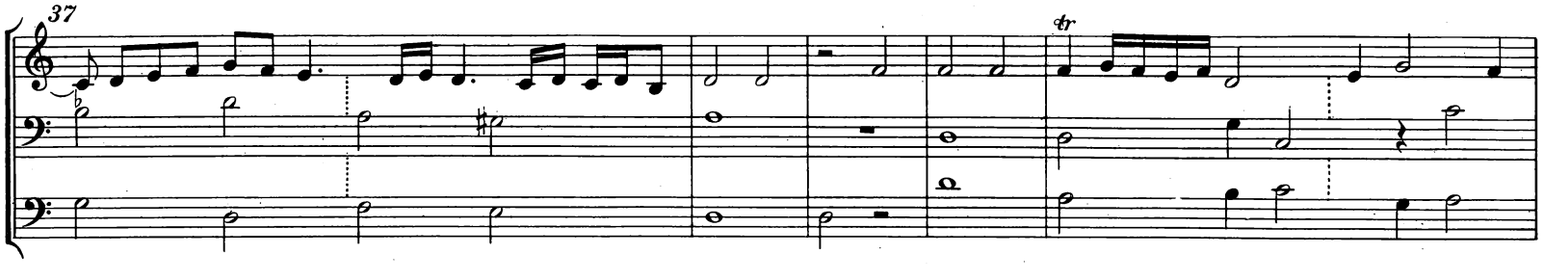
22 Zeile 4



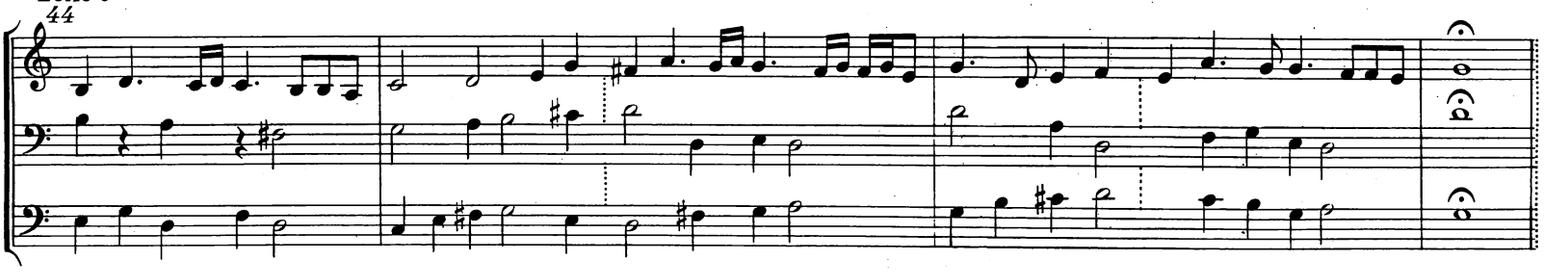
29 Zeile 5



37



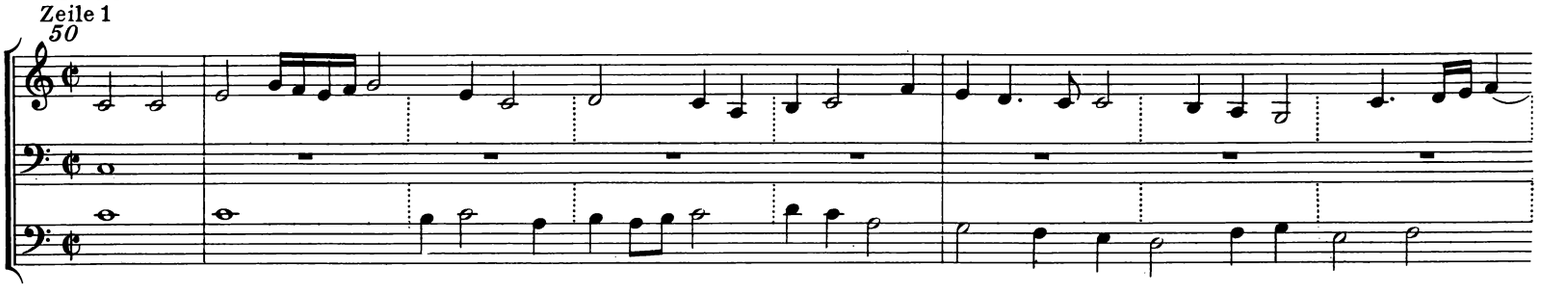
Zeile 6
44

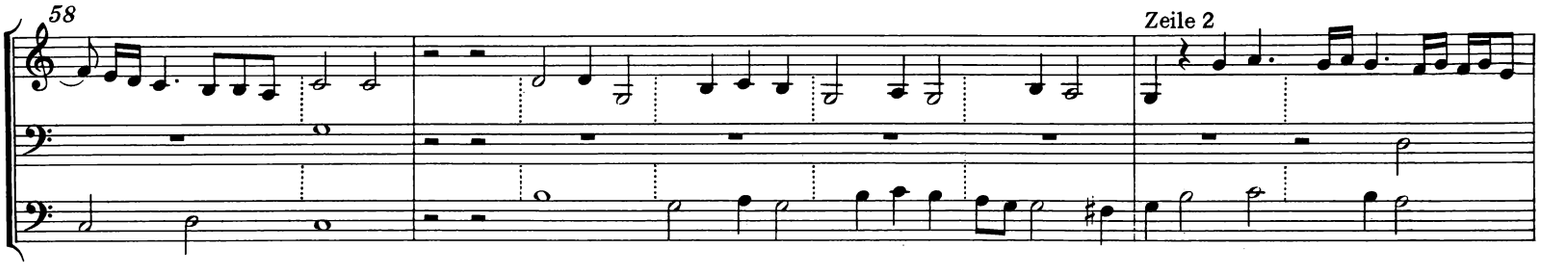


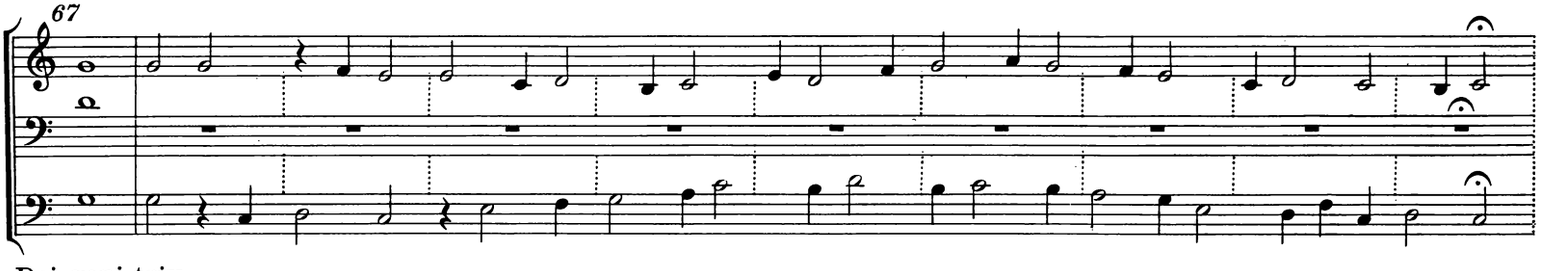
Et propter hoc

fol. 86 r°

Zeile 1

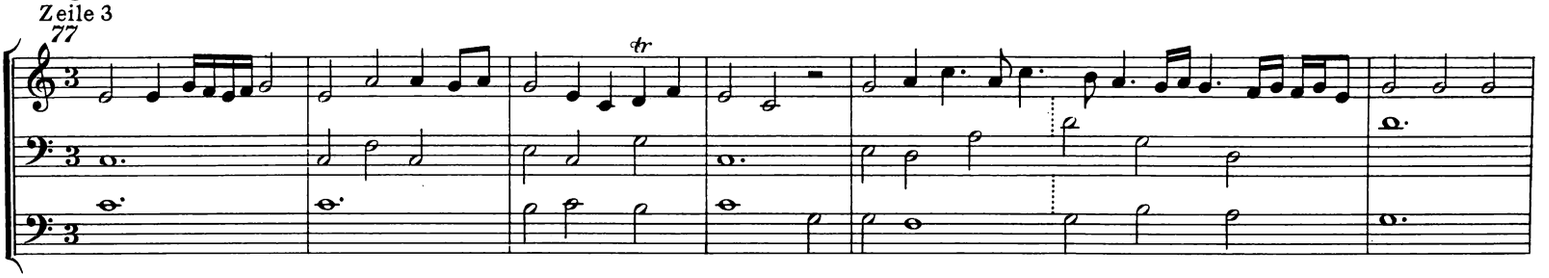


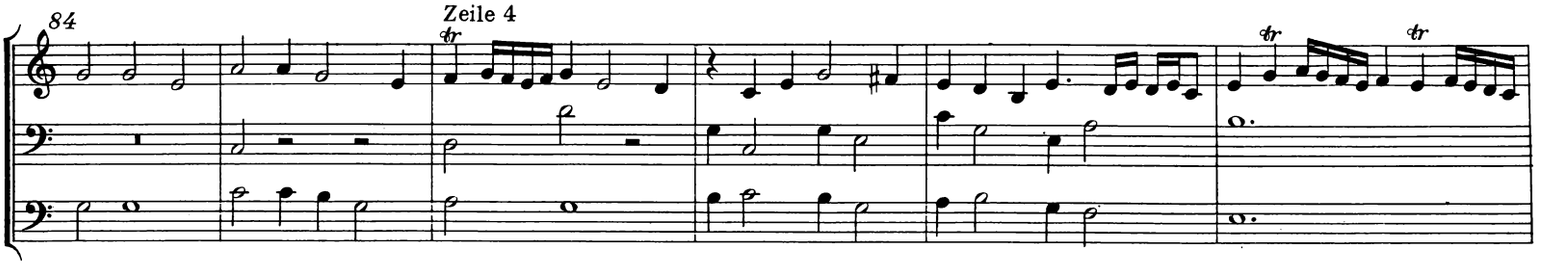


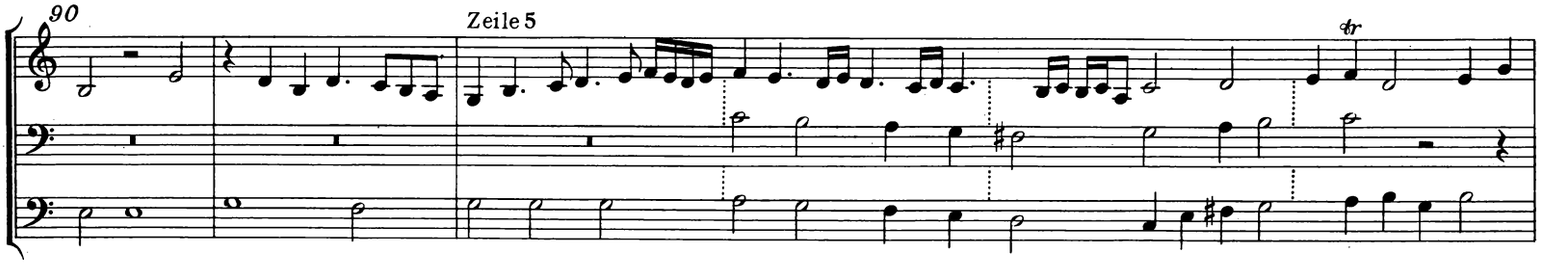


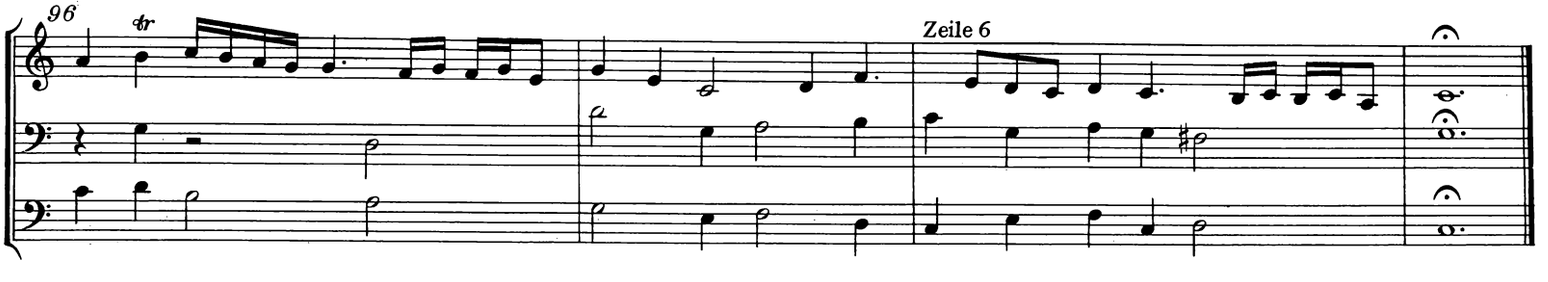
Dei geni trix

Zeile 3









Nº 159. Aue regina

fol. 87 ro

Zeile 1

Zeile 2

7

IV. Vox (altus)

10

Zeile 3

16

Zeile 4

Secunda pars Sequitur Funde preces

Zeile 5

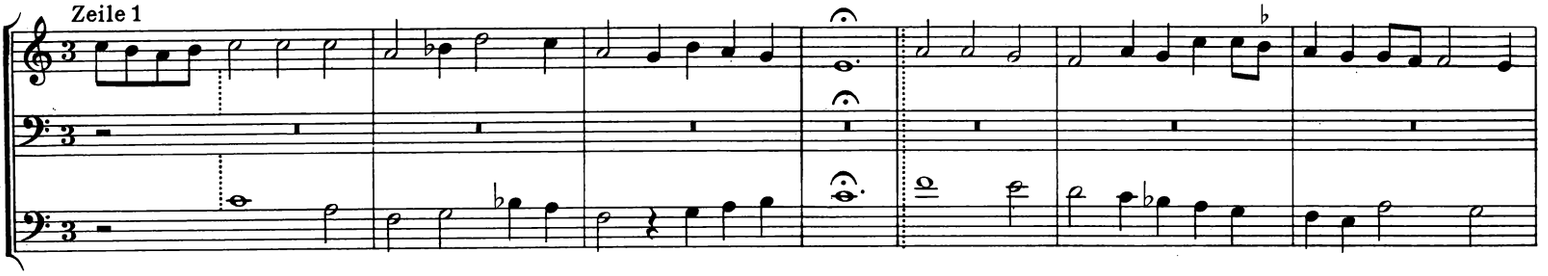
22

Zeile 6

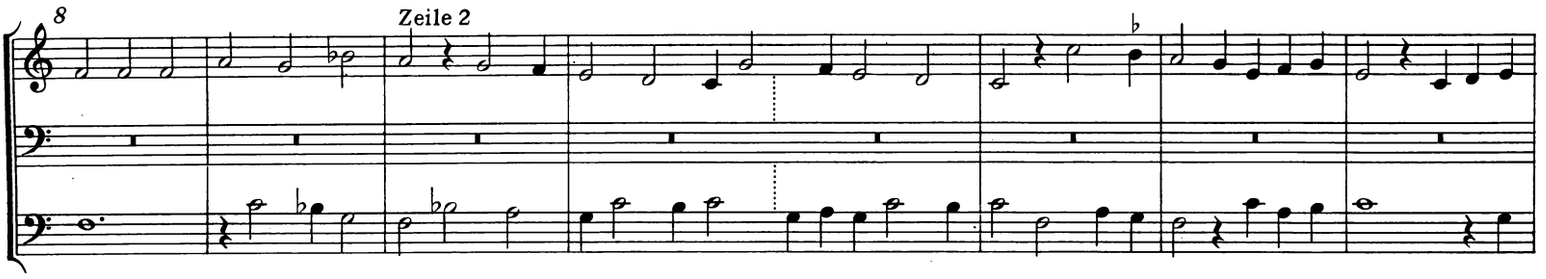
29

Nº 160. Aue regina

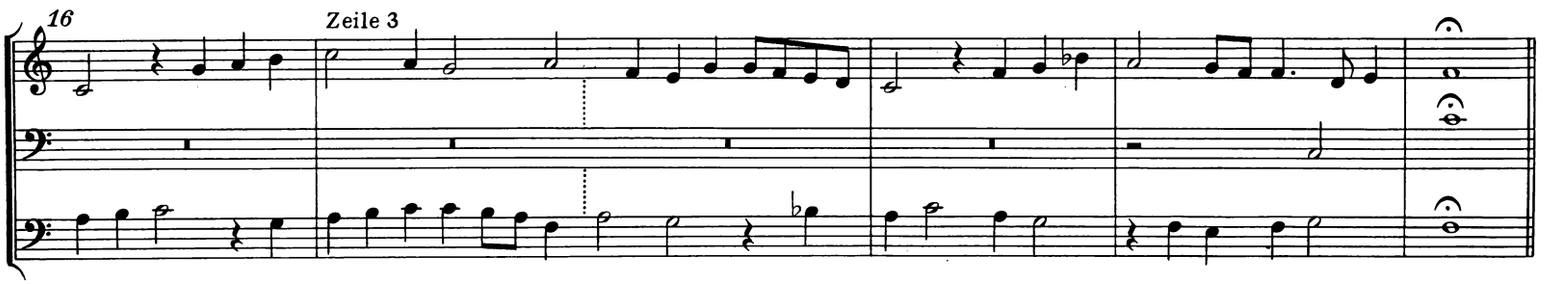
fol. 87 v°
Zeile 1



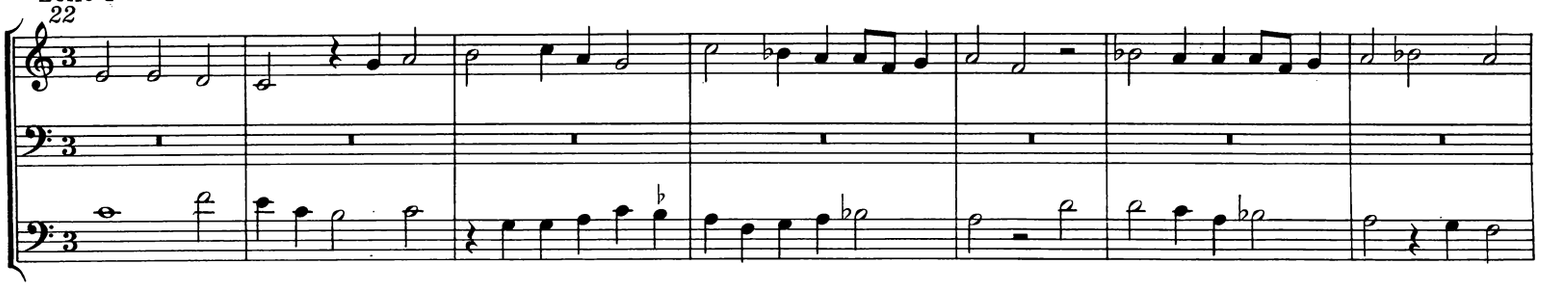
8 Zeile 2



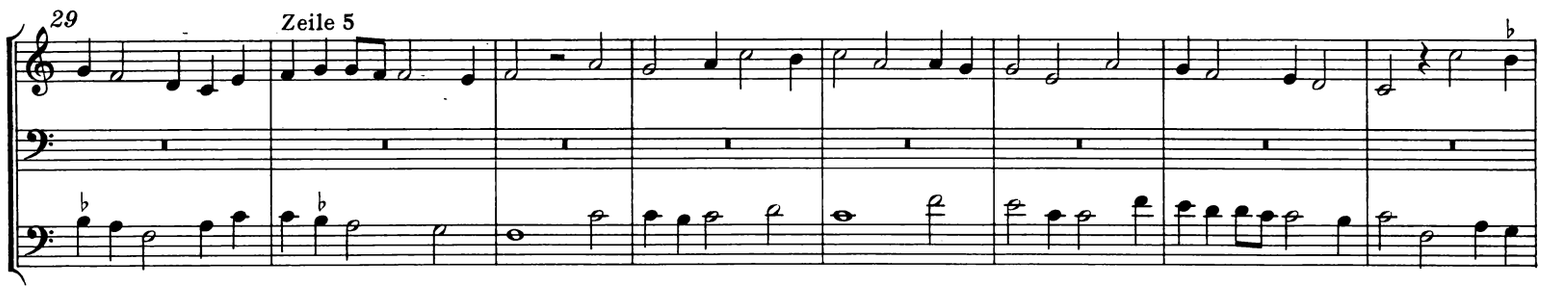
16 Zeile 3



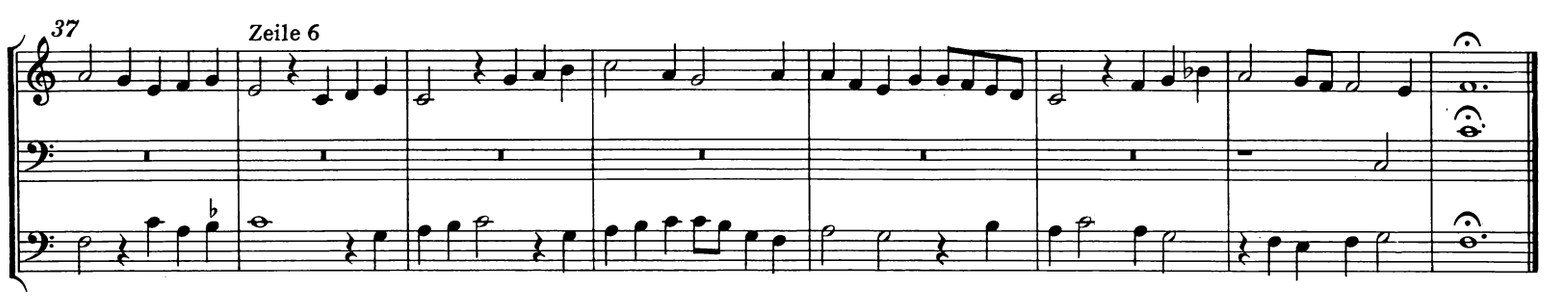
2ª pars Funde preces
Zeile 4
22



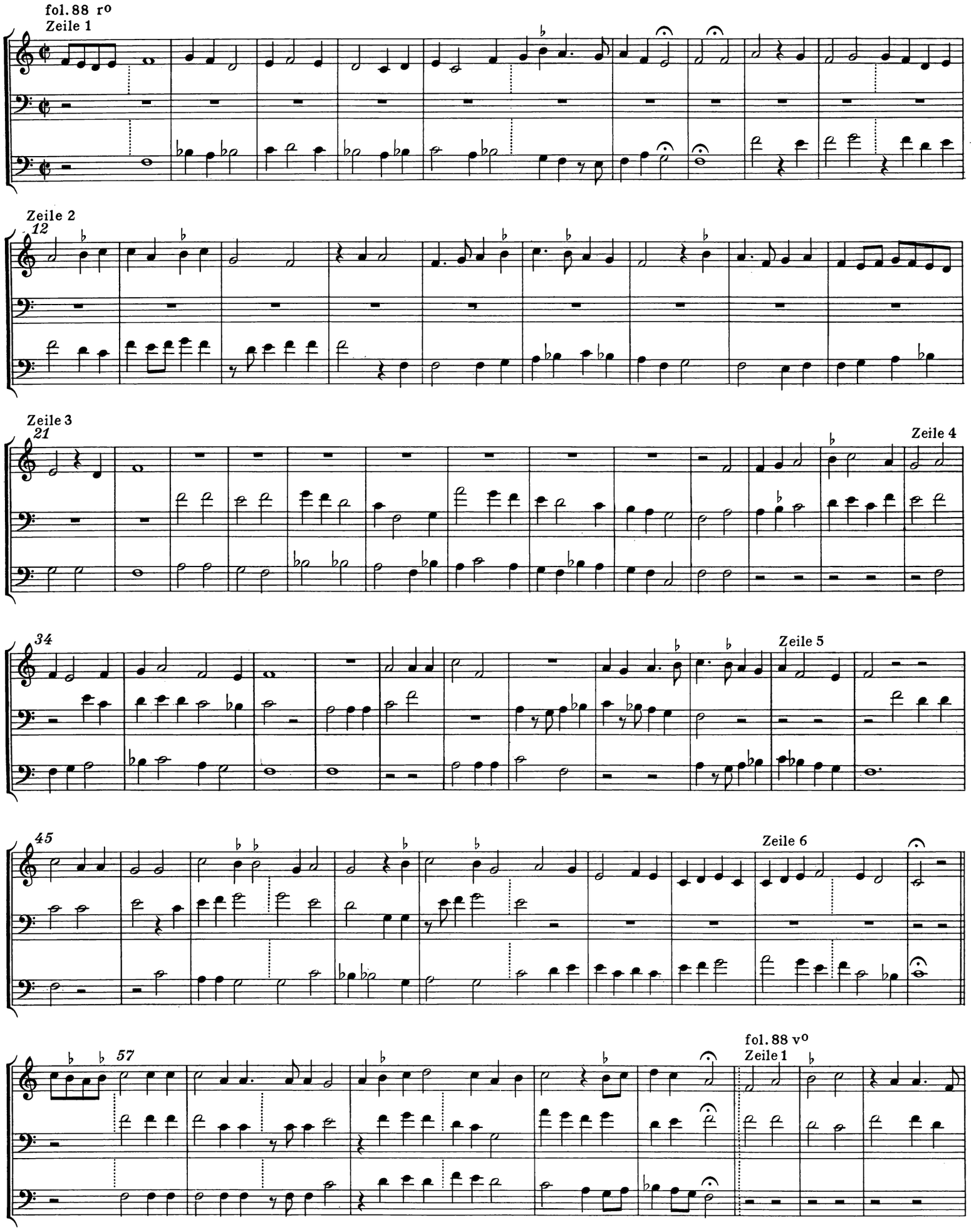
29 Zeile 5

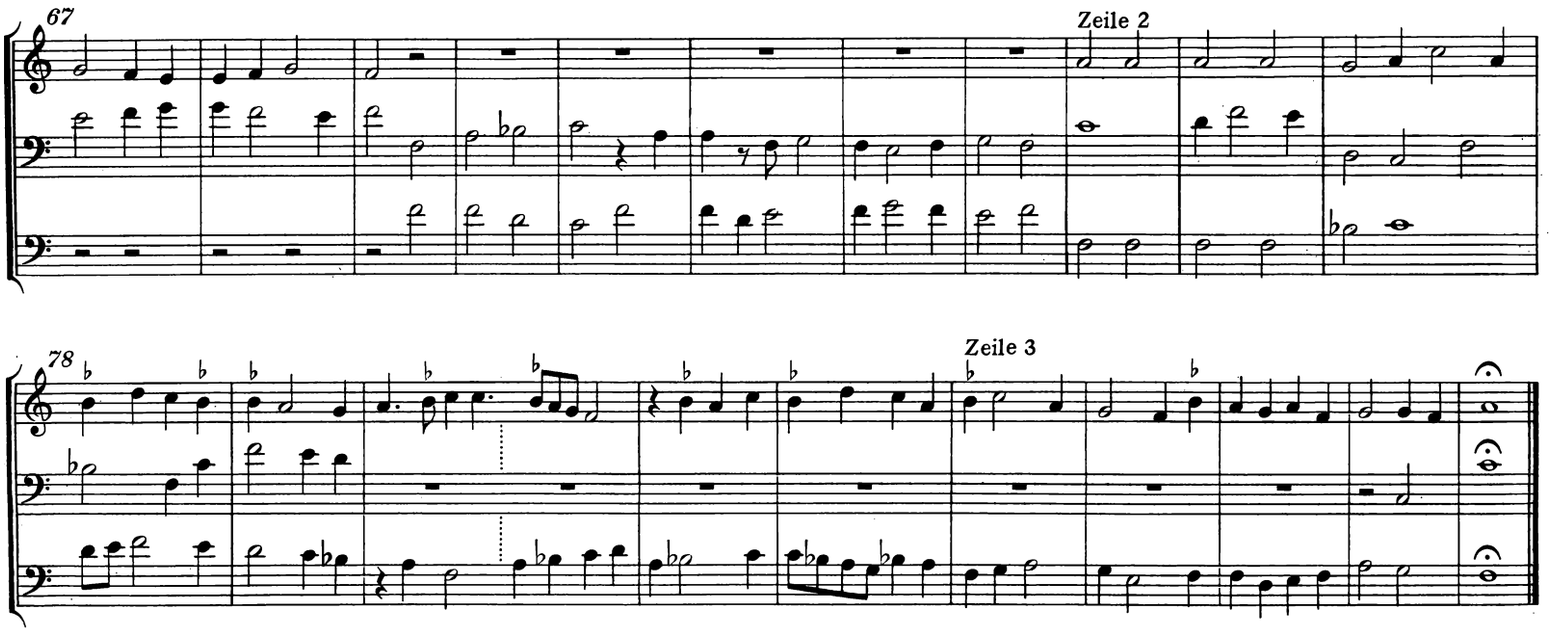


37 Zeile 6

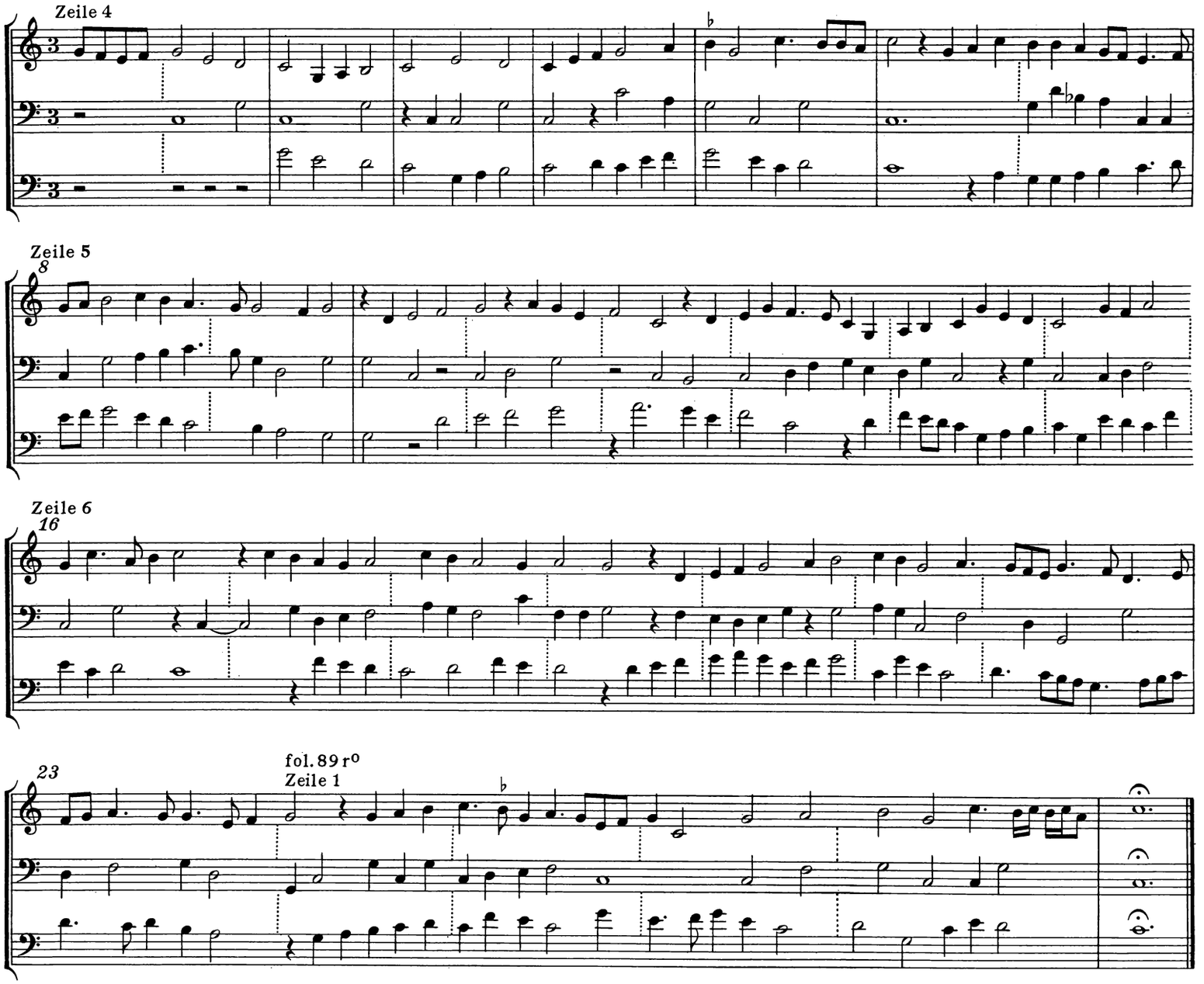


Nº 161. Descendi Inortum micum

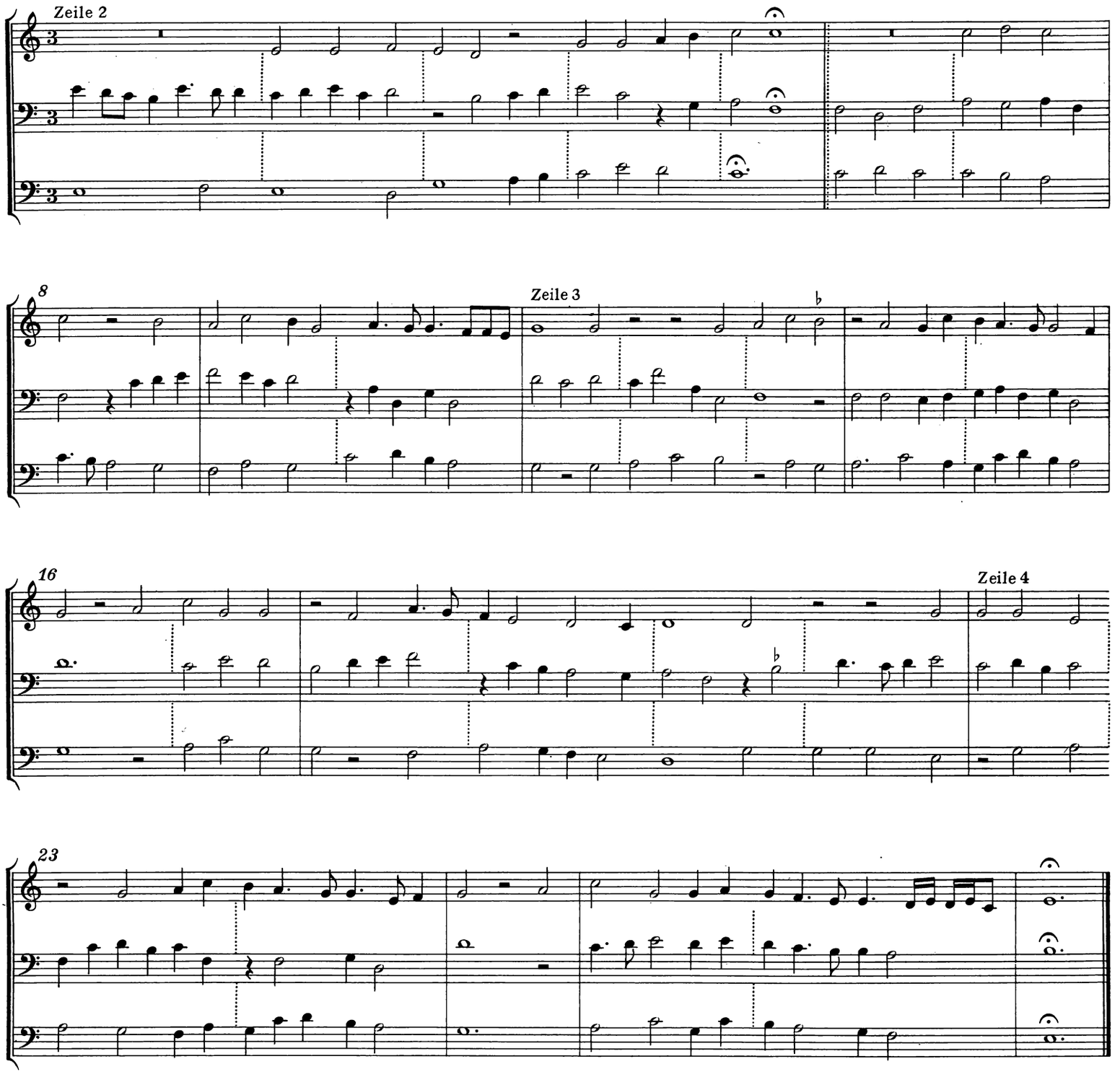




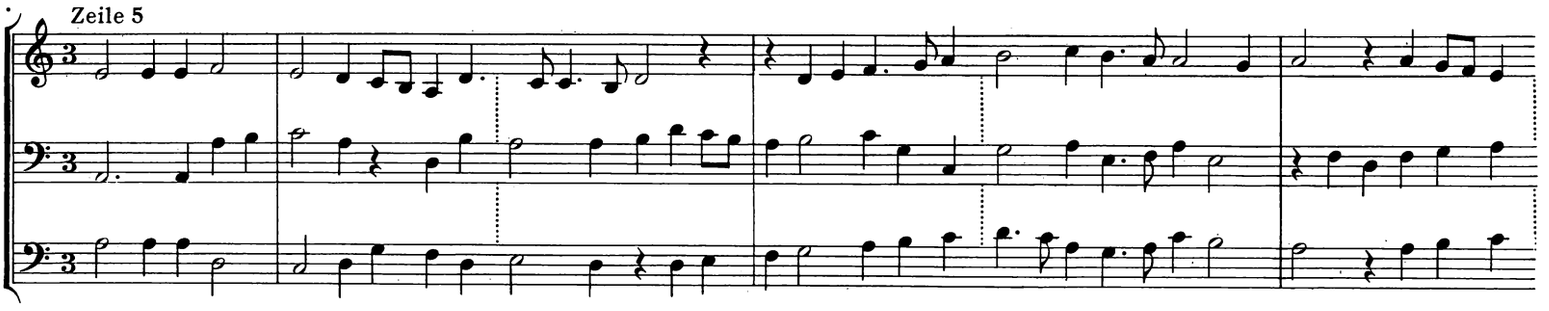
Nº 162. Jo. Tonrroutt

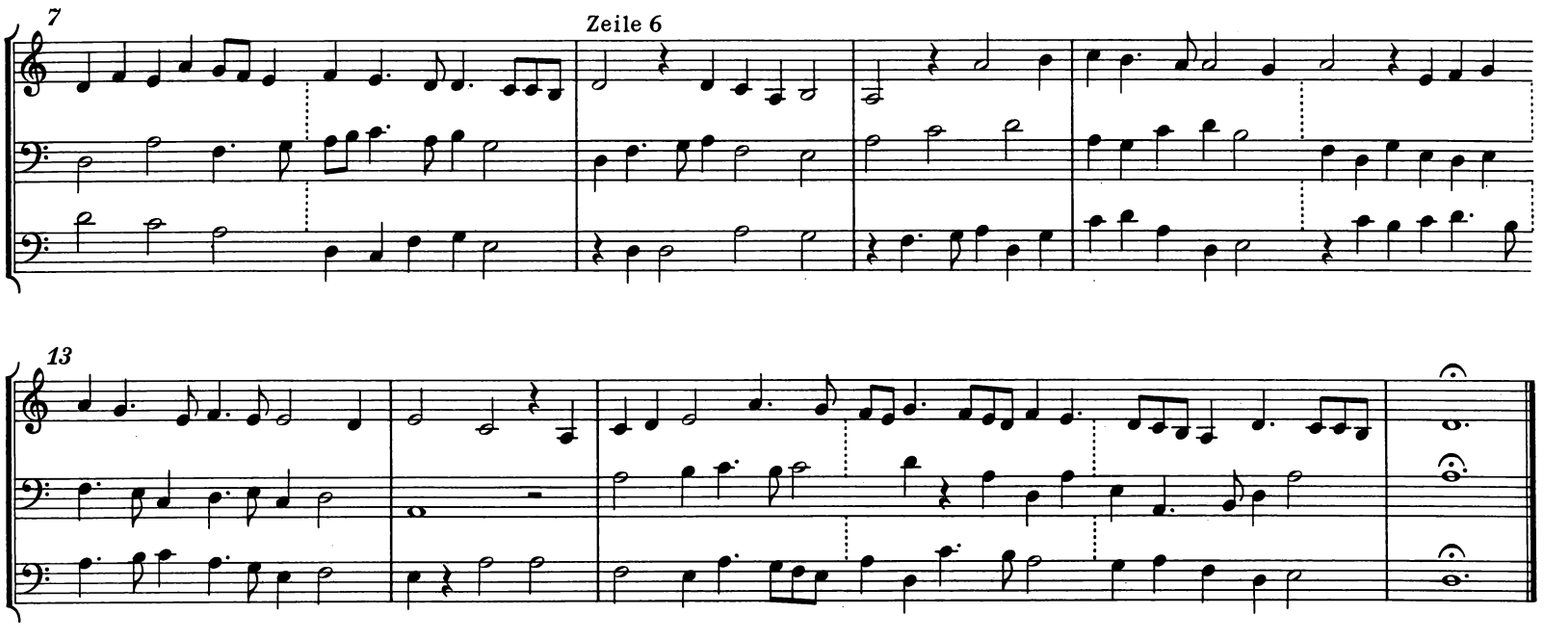


Nº 163. Pange Lingua etc.

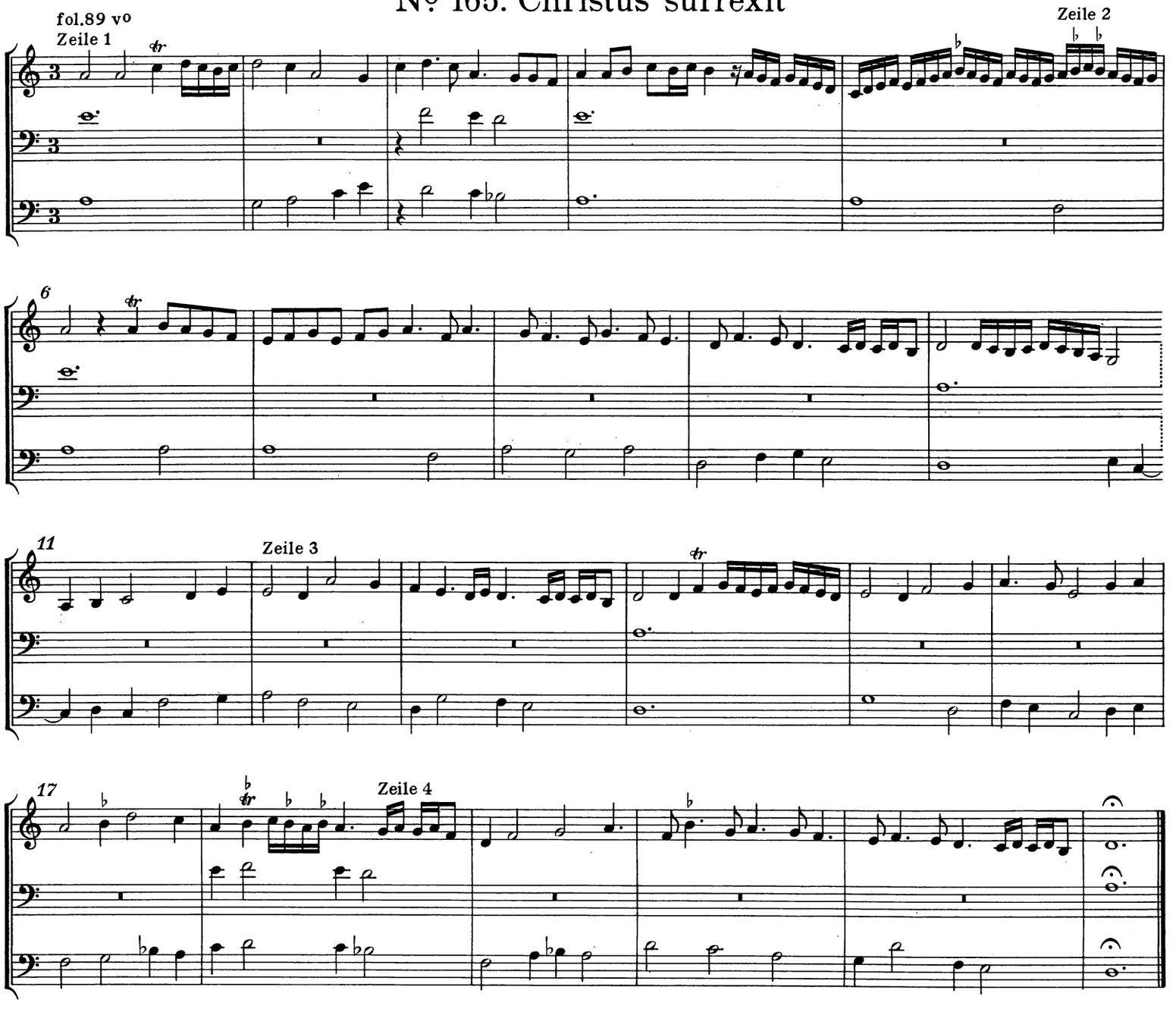


Nº 164. Nach diner Lieby stett mir myn synn

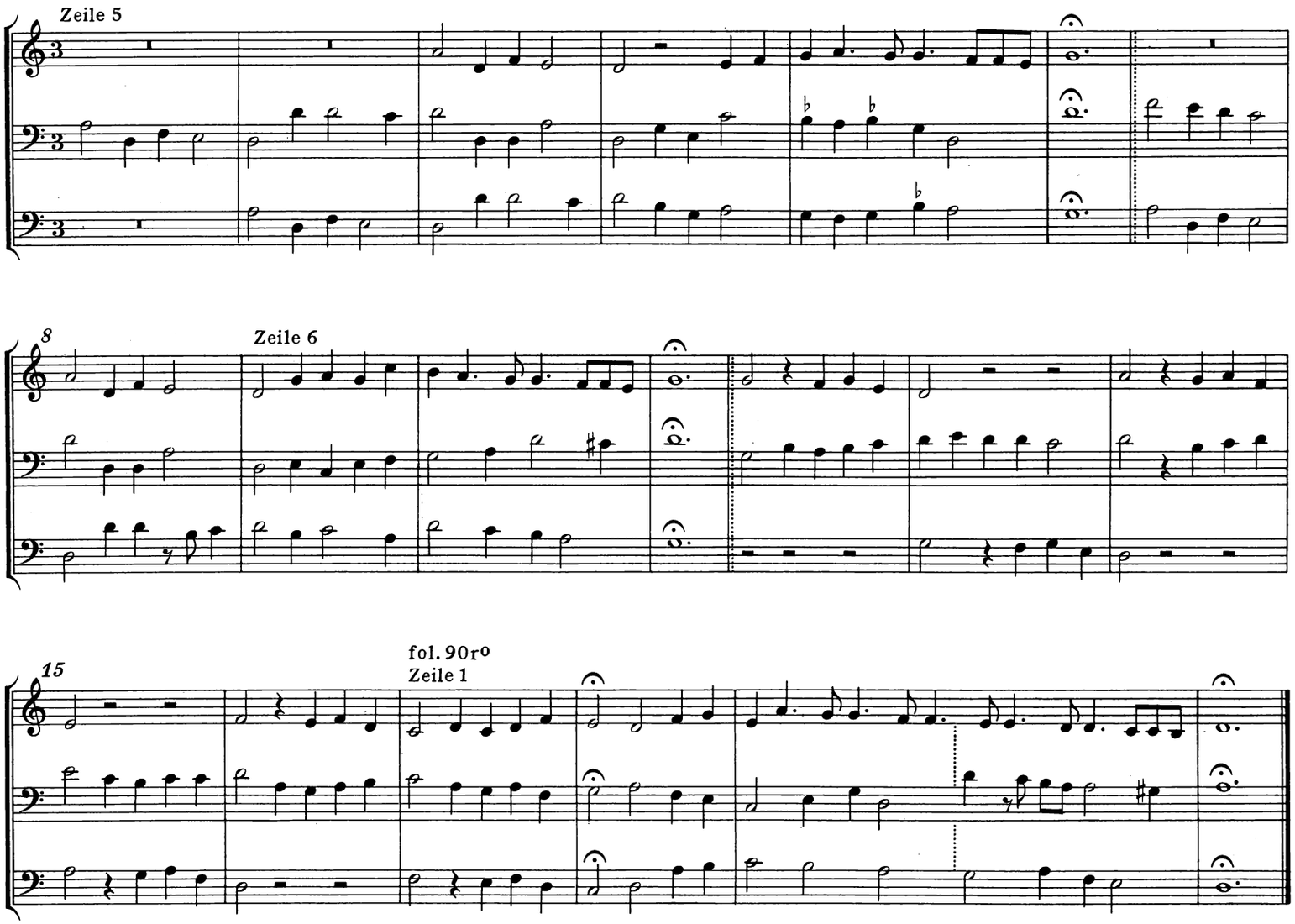




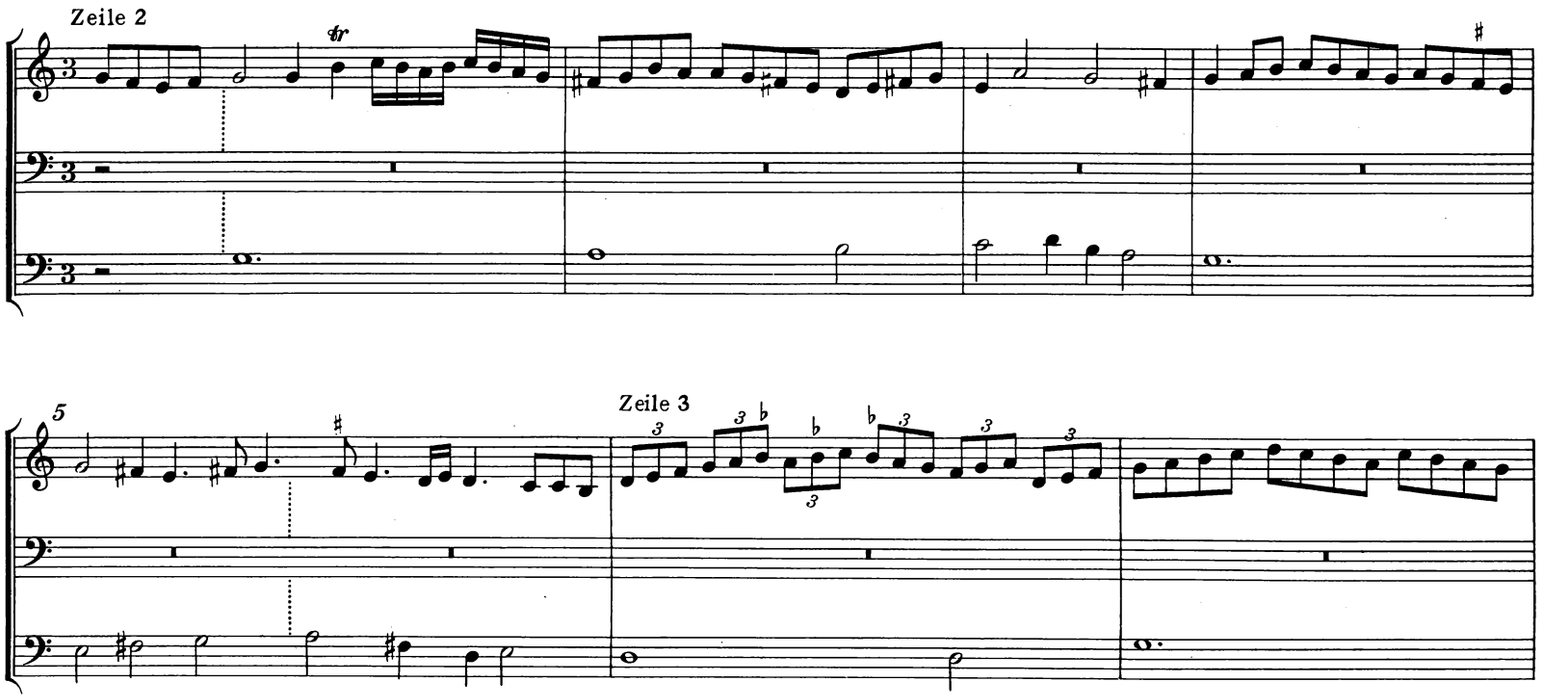
Nº 165. Christus surrexit

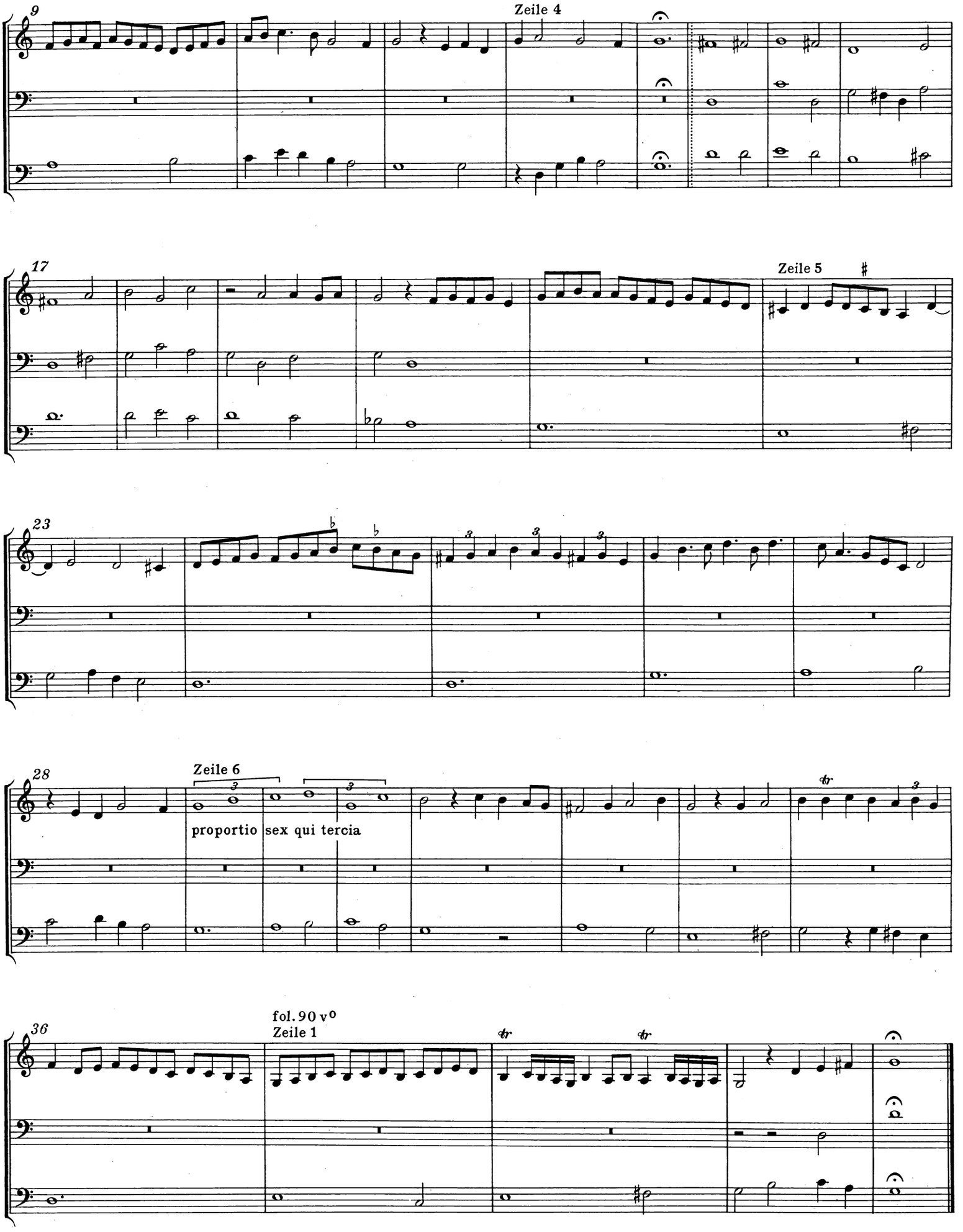


Nº 166. Christus surrexit mala nostra texit
Et quos dilexit Hos ad celes vexit

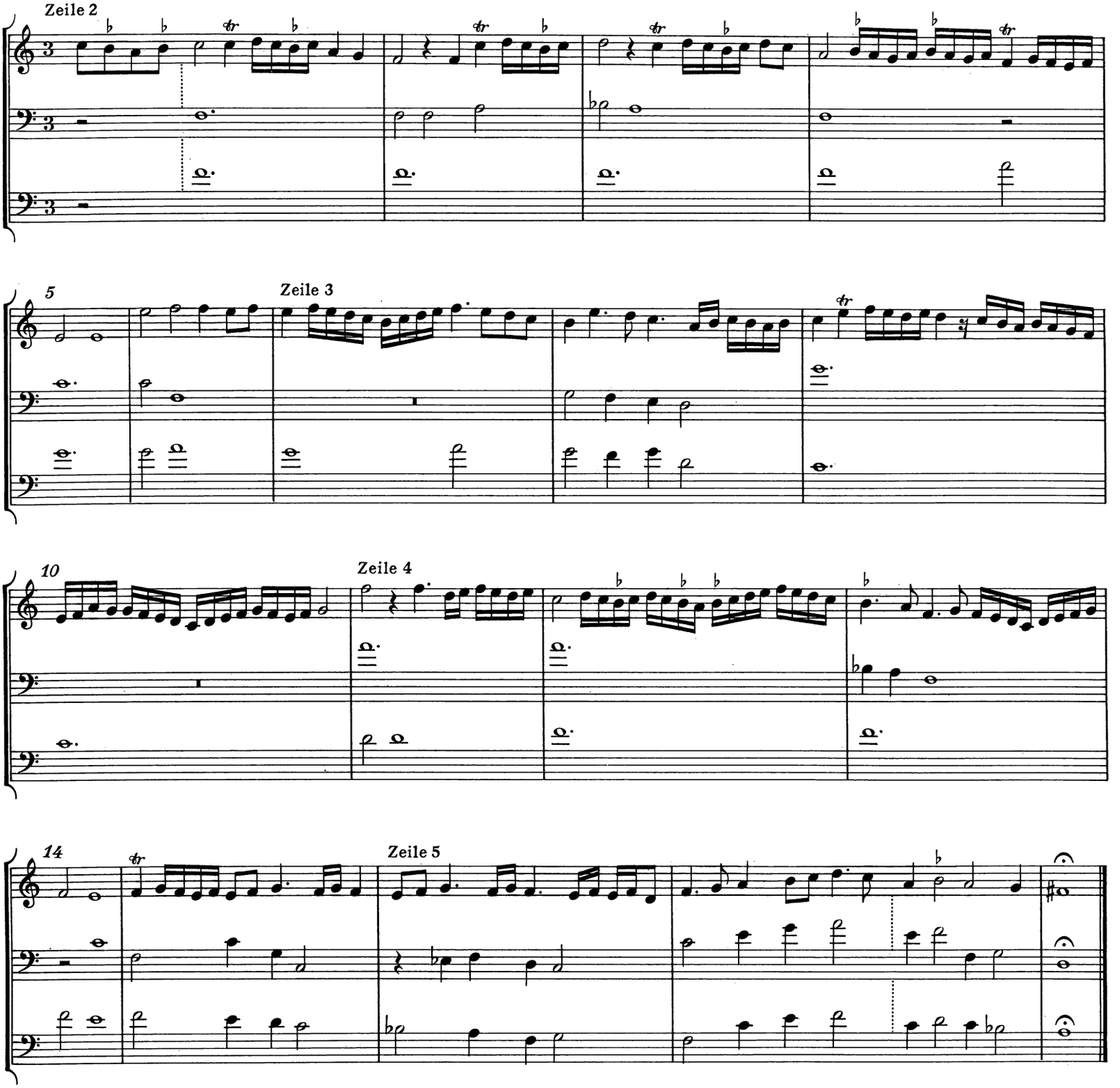


Nº 167. Dies est Leticie Jn ortu regali

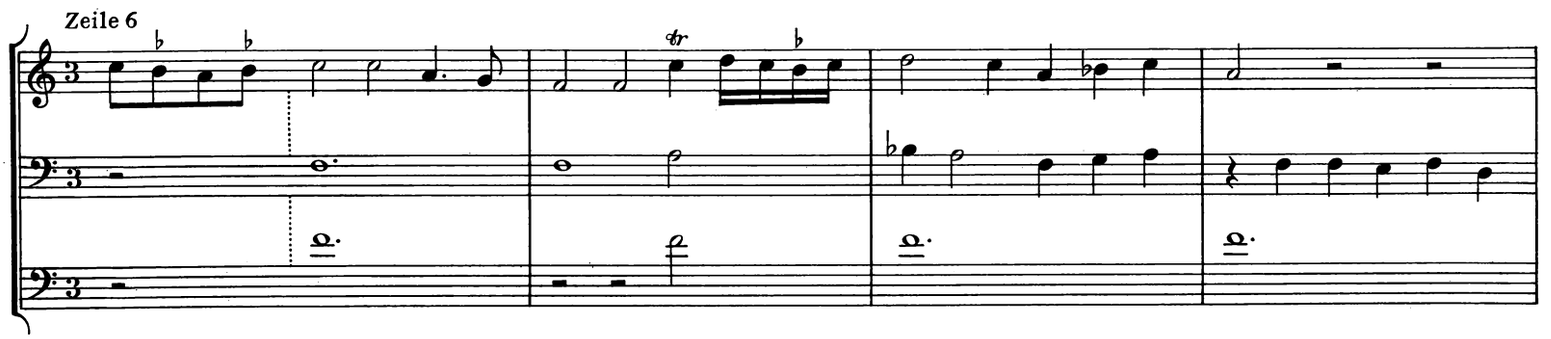



9
Zeile 4
17
Zeile 5
23
28
Zeile 6
proportio sex qui tercia
36
fol. 90 v°
Zeile 1

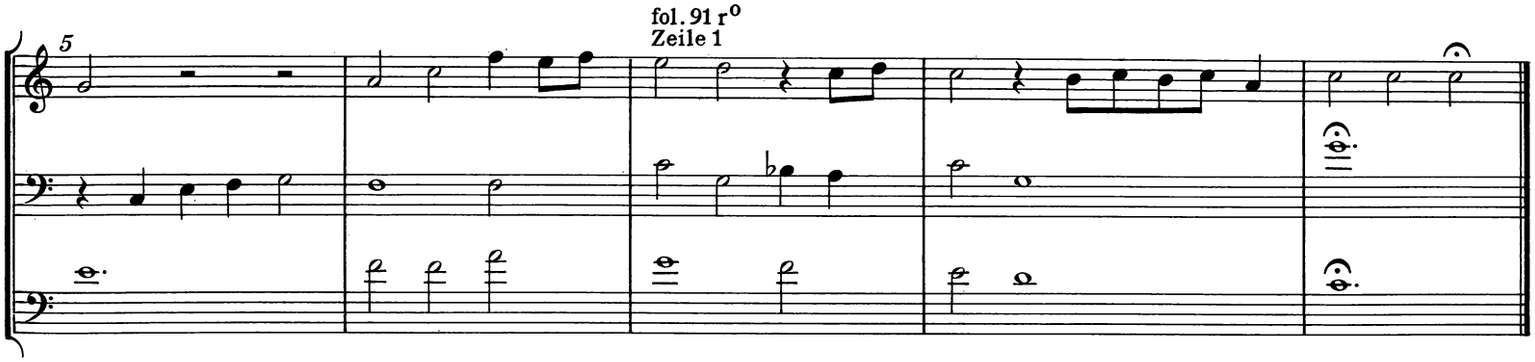
Nº 168. Inicium Jeloemors



Nº 169. Aliud Inicium Jeloemors

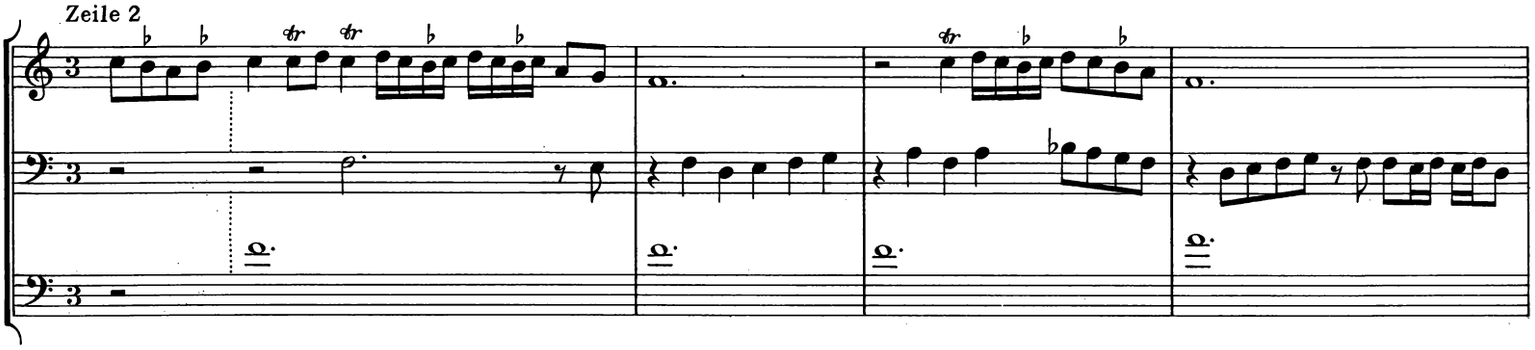


fol. 91 r°
Zeile 1

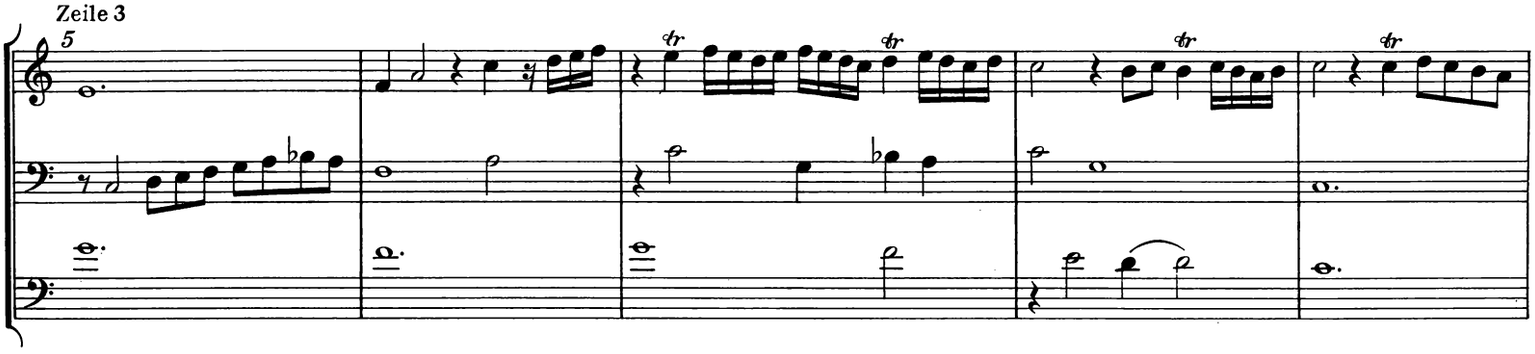


Nº 170. Sequitur tercium Inicium Jeloemors

Zeile 2

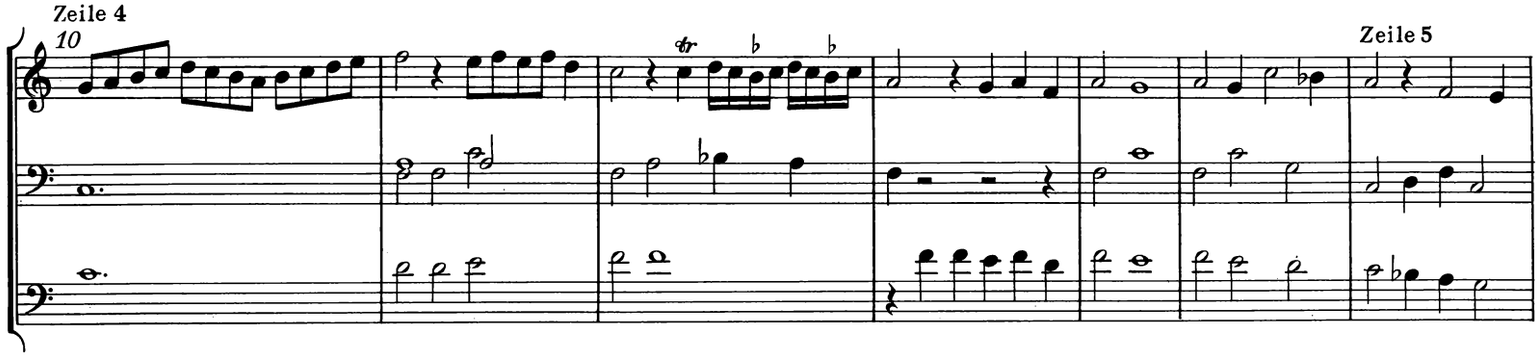


Zeile 3

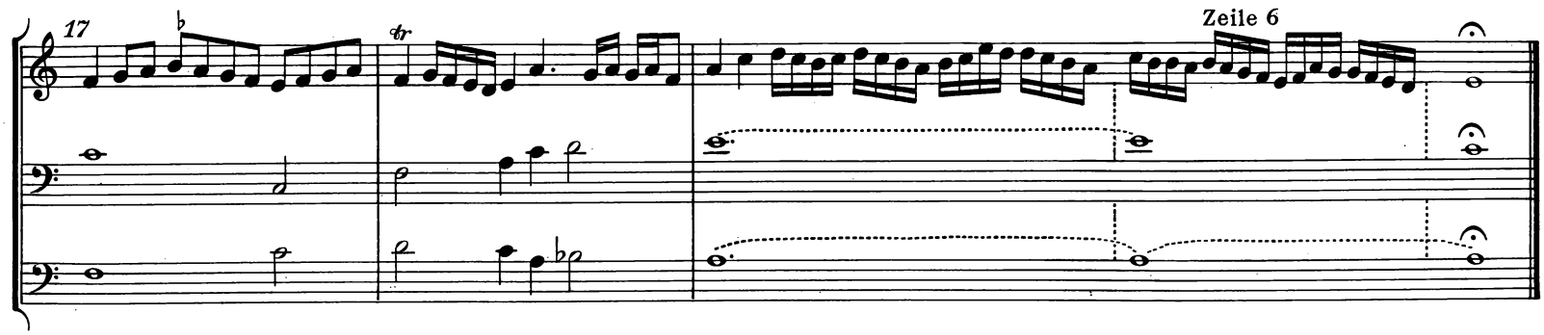


Zeile 4

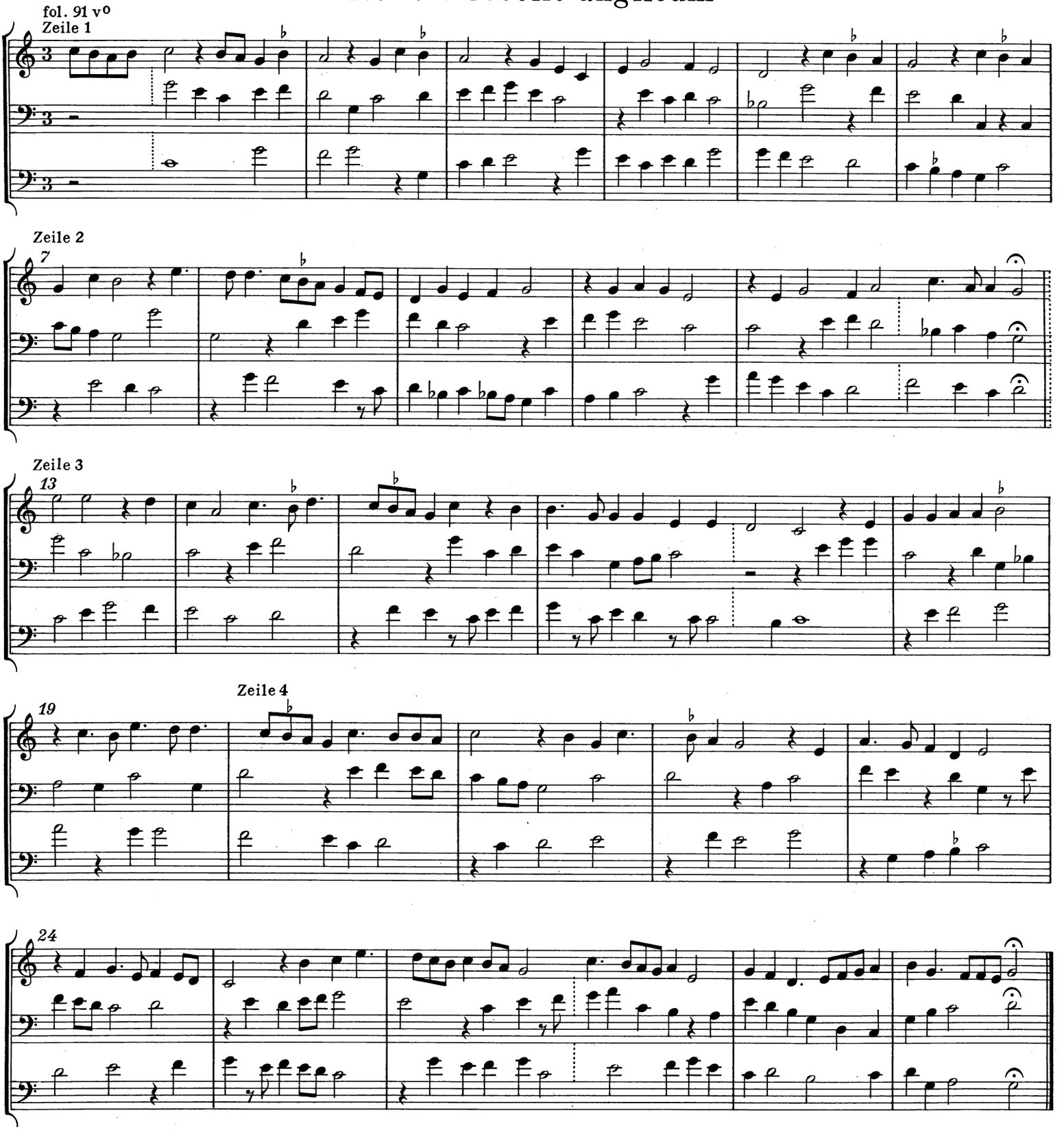
Zeile 5



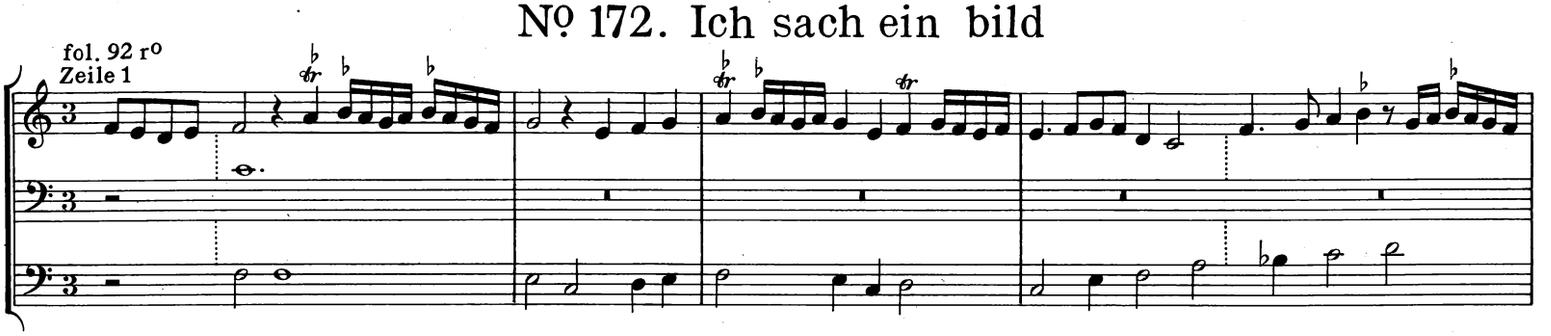
Zeile 6

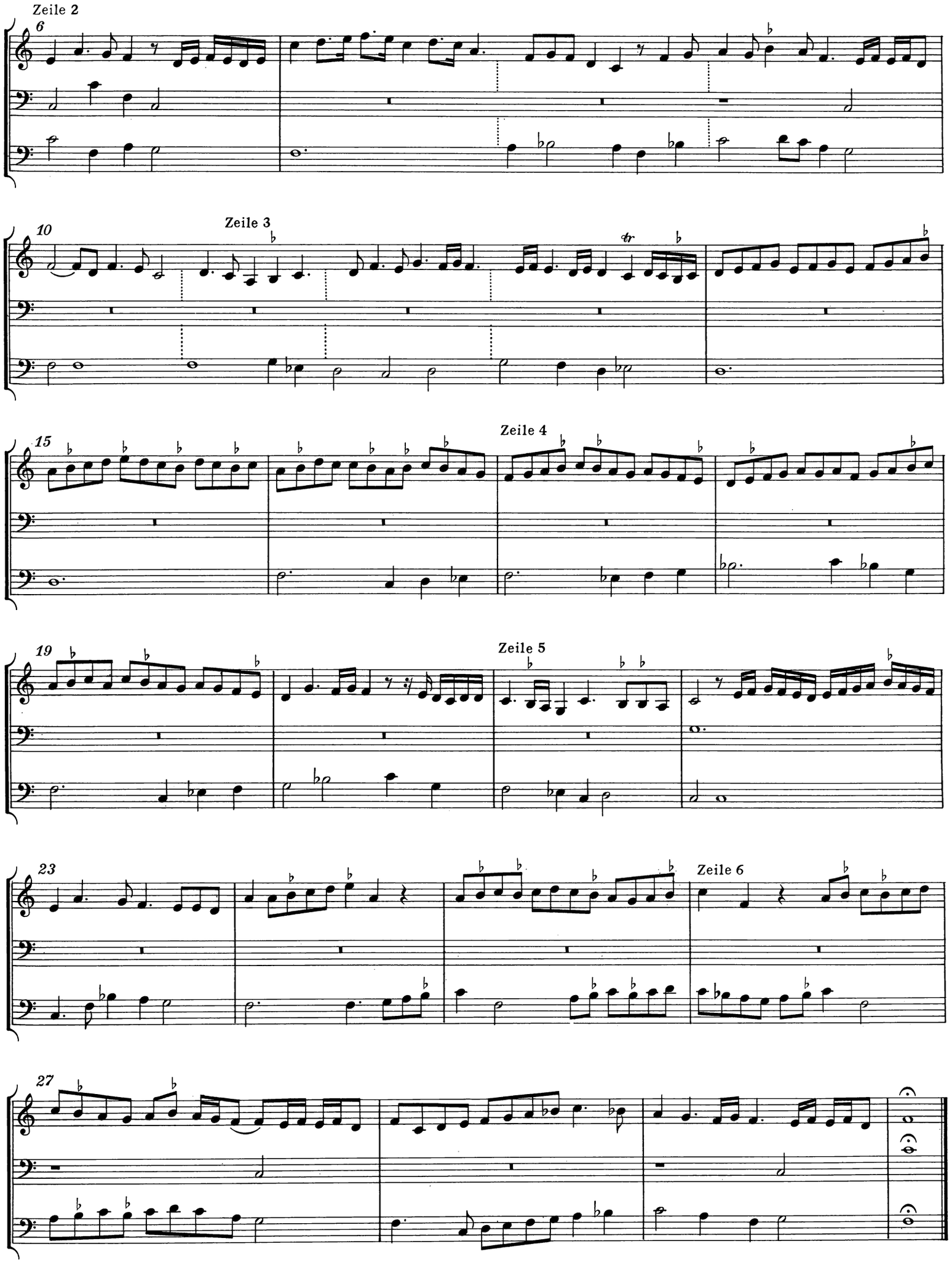


Nº 171. Sebelle anglicum

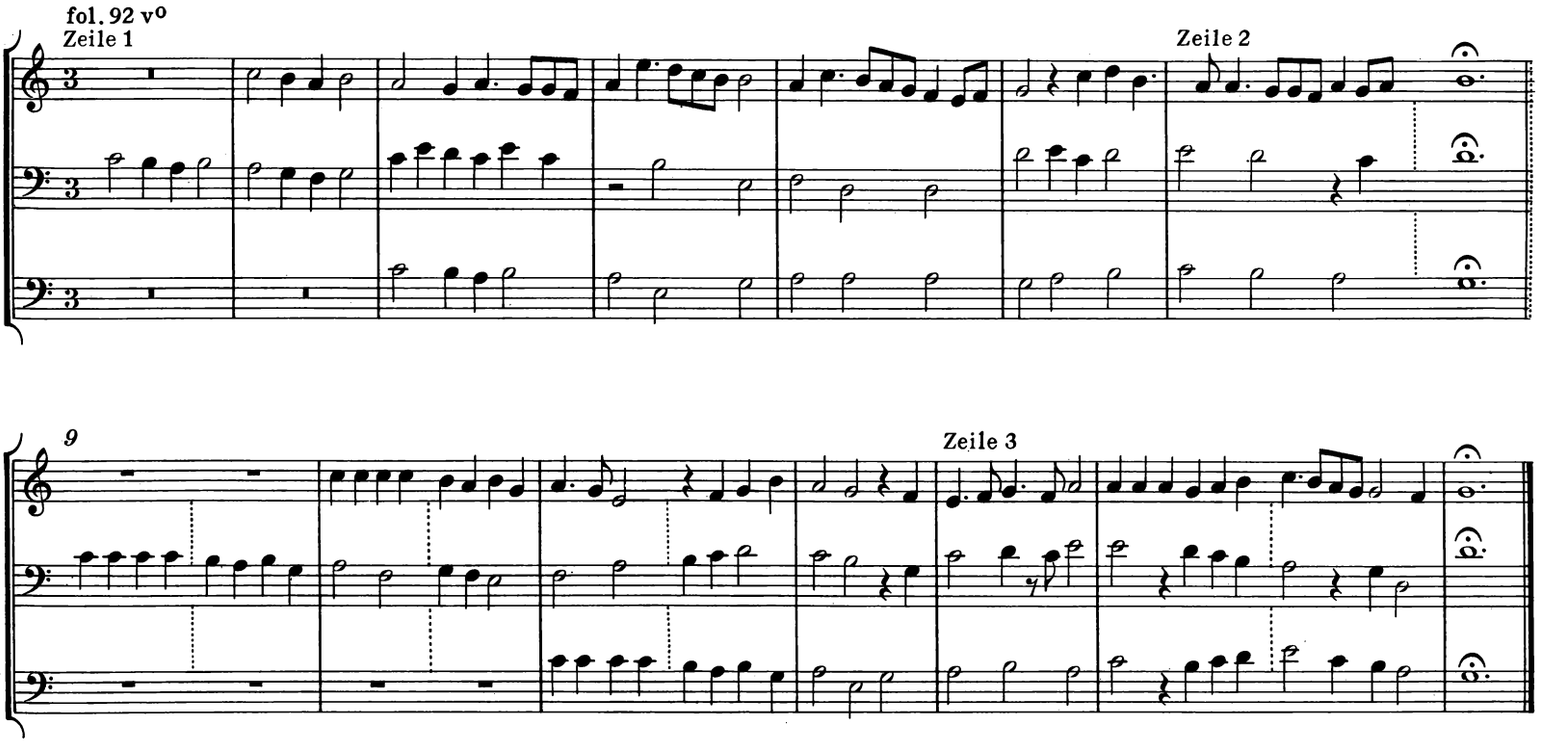


Nº 172. Ich sach ein bild

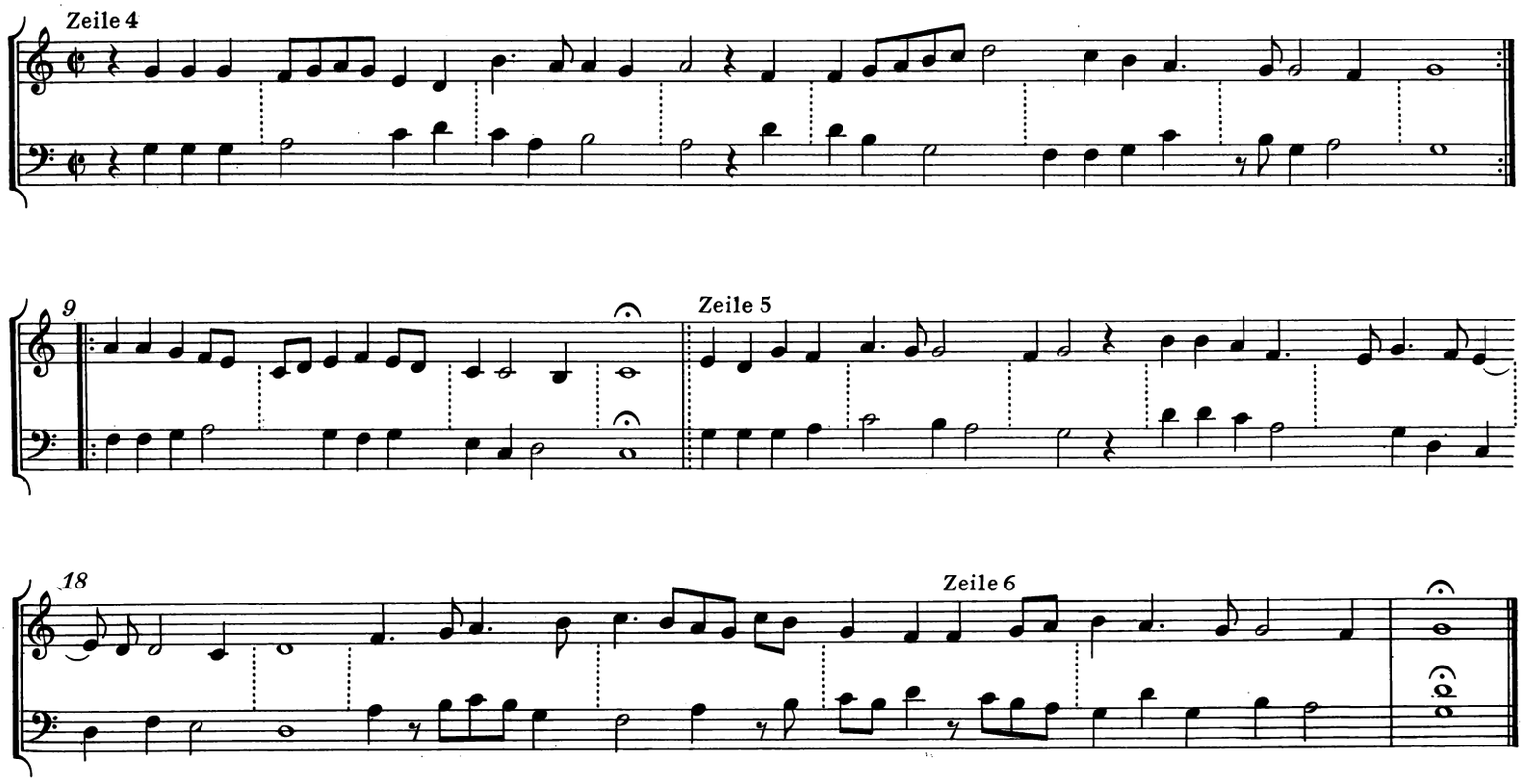



Zeile 2
6
10
Zeile 3
15
Zeile 4
19
Zeile 5
23
Zeile 6
27

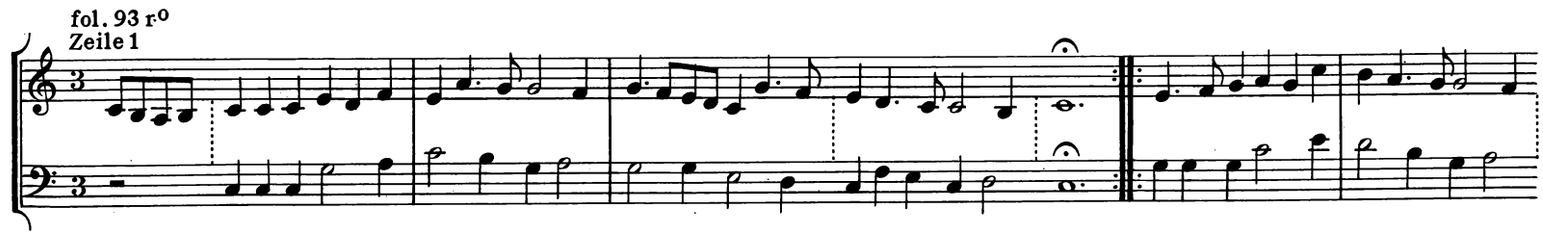
Nº 173. Trinck und gib mir auch



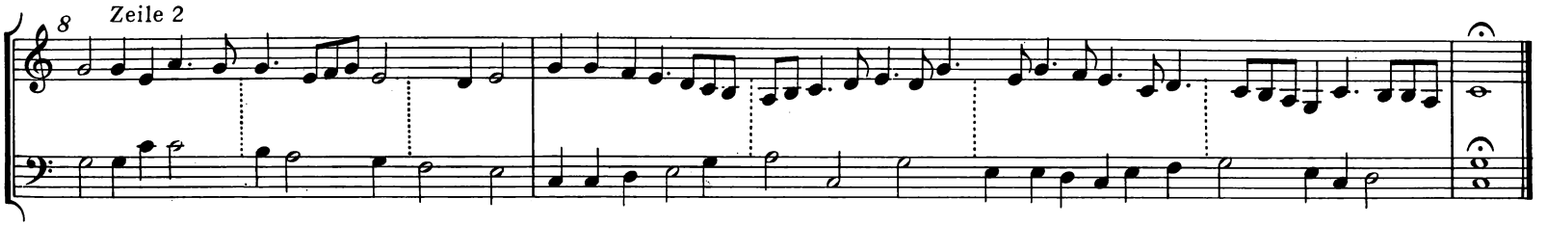
Nº 174. Die vaßnacht bringt trurig zit



Nº 175. Wann ich betracht die vasenacht



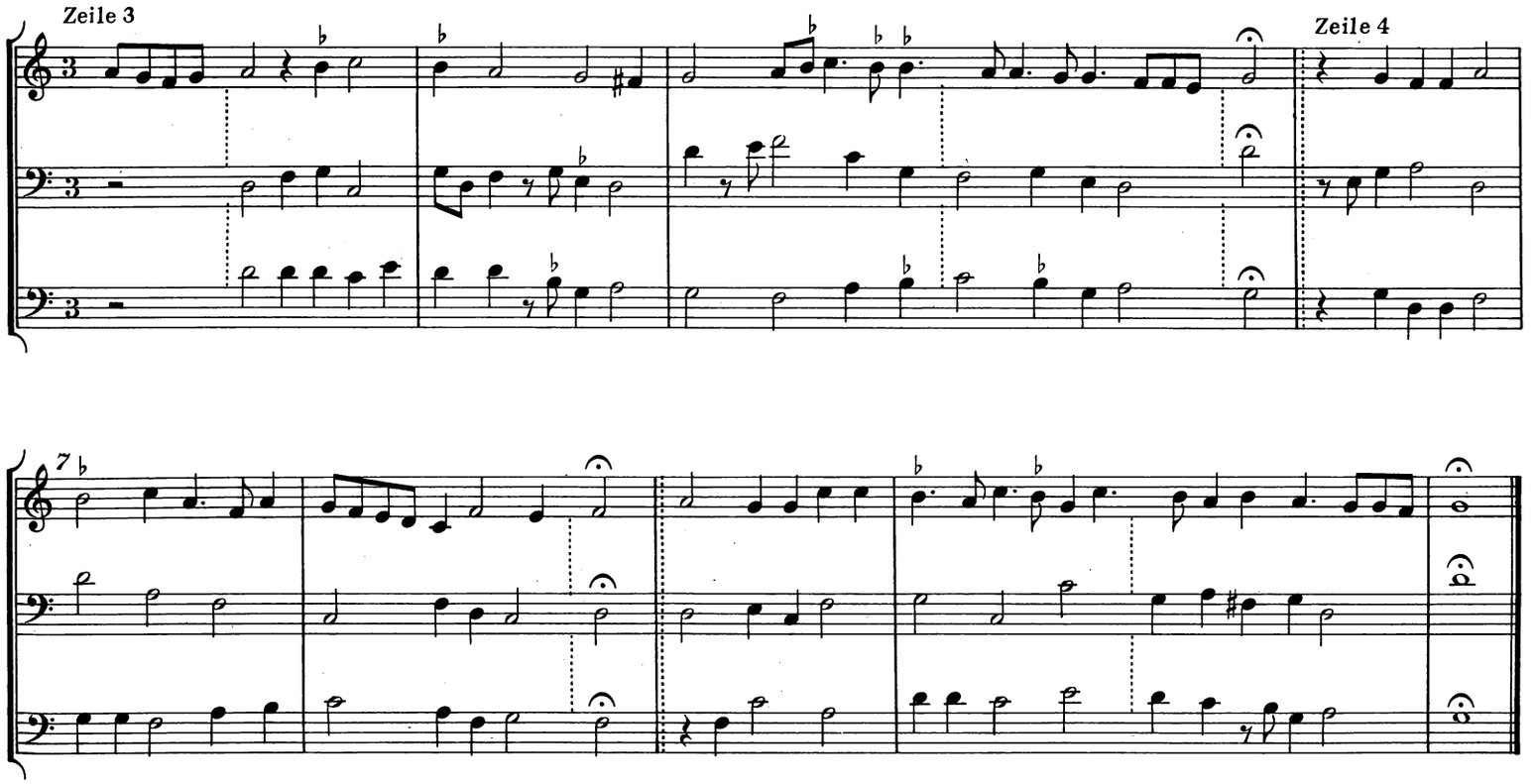
Zeile 2



Nº 176. Gantz itel trulb

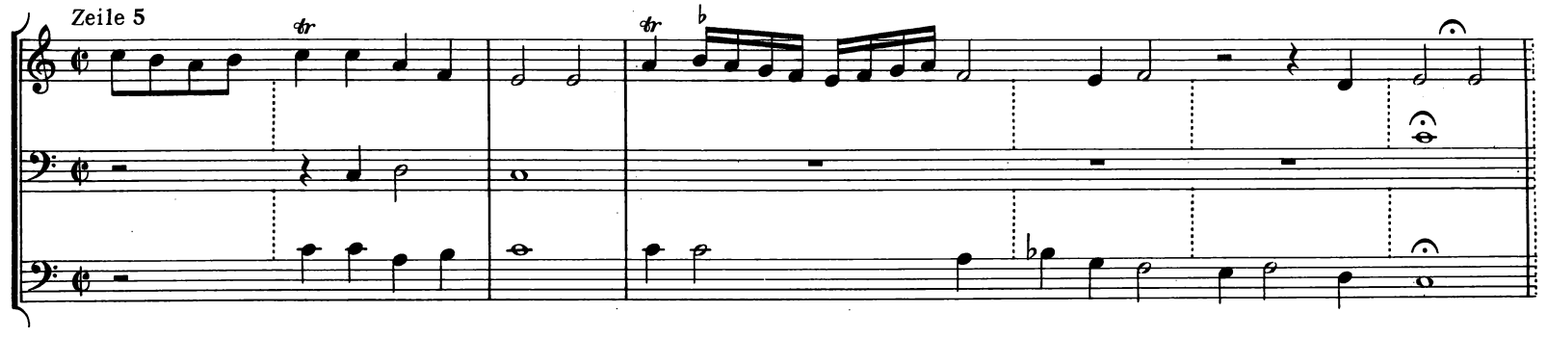
Zeile 3

Zeile 4

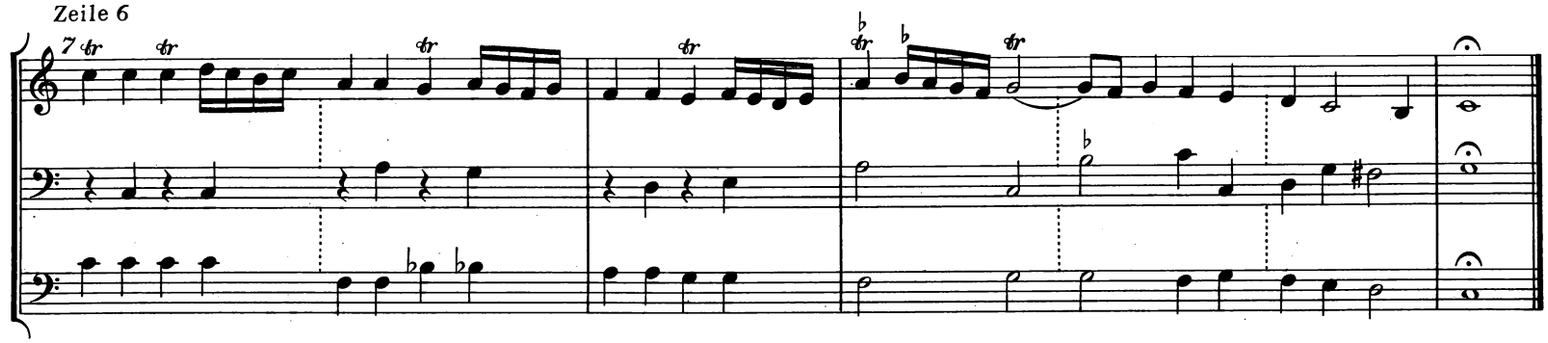


Nº 177. Der dickel mit siner Hoülberin

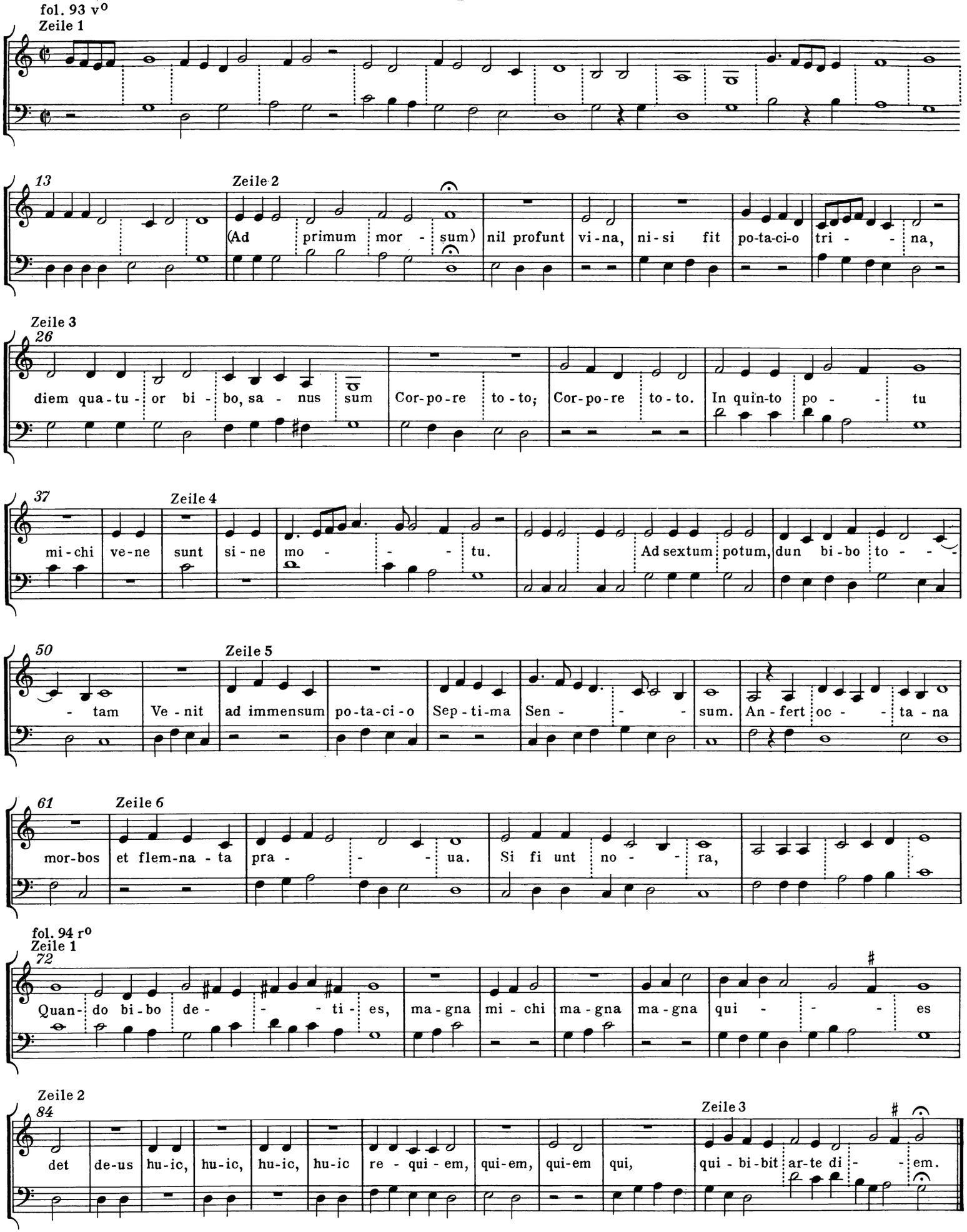
Zeile 5



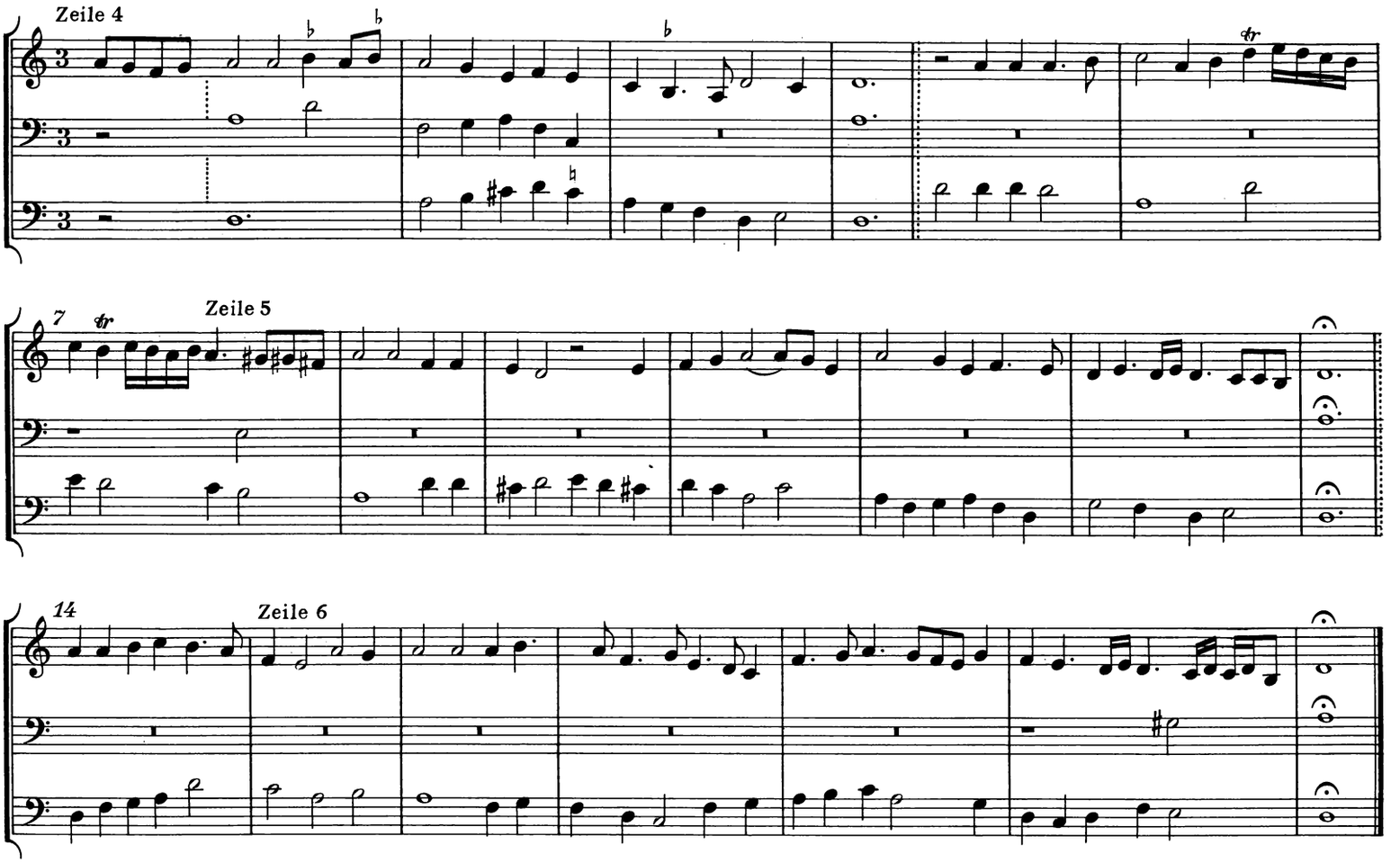
Zeile 6



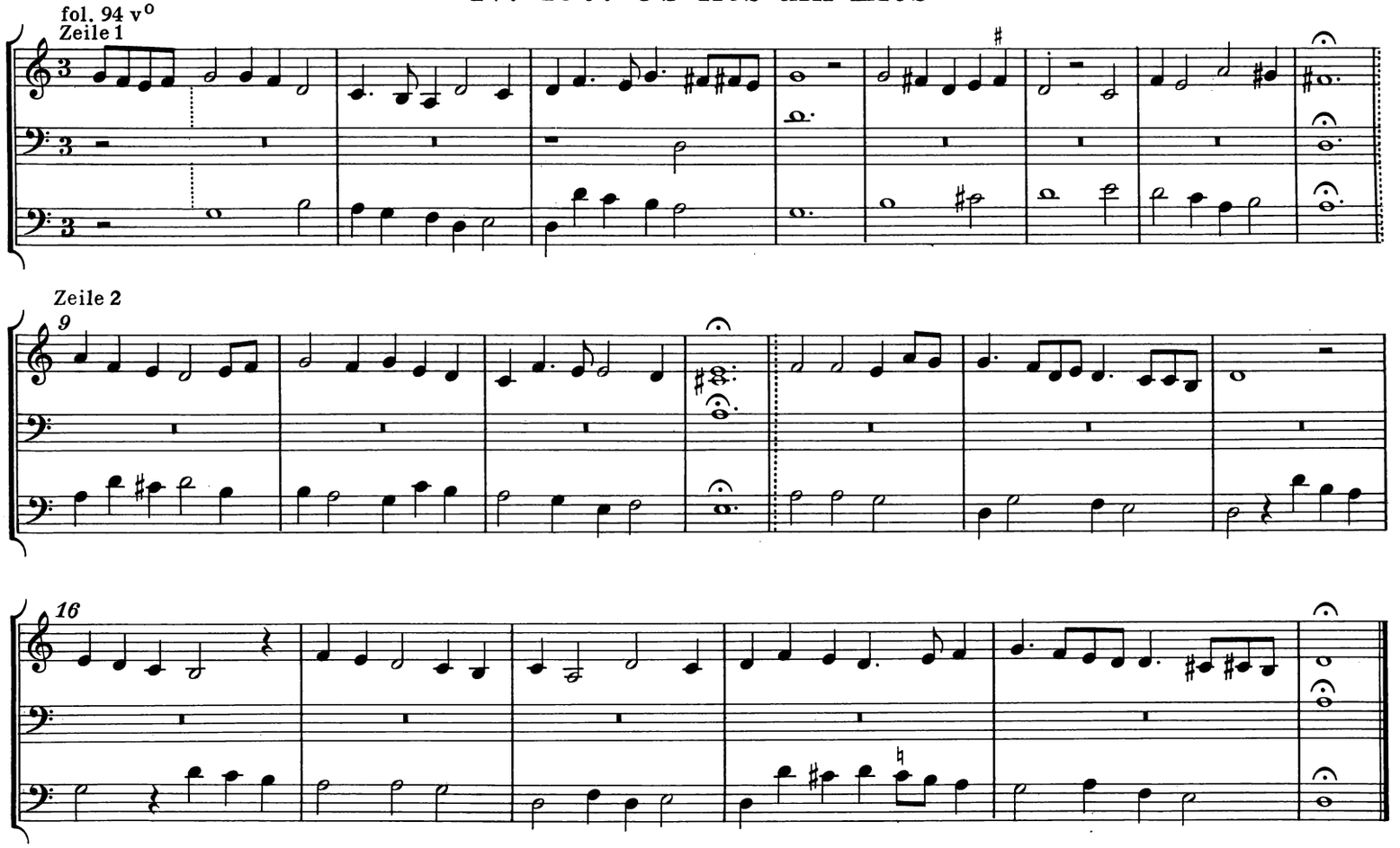
Nº 178. Ad primum morsum



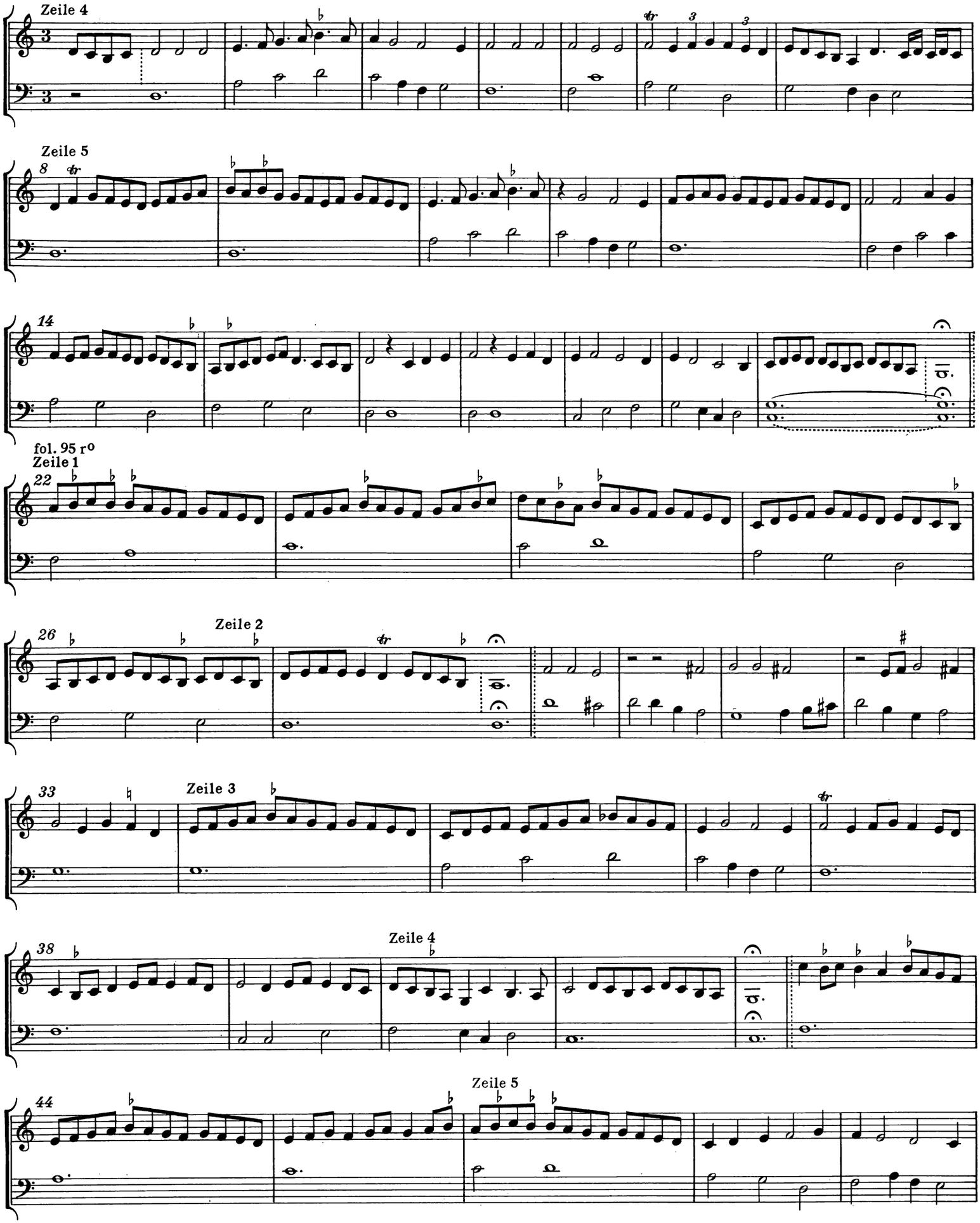
Nº 179. Die ich erlbelt und mir gevelt

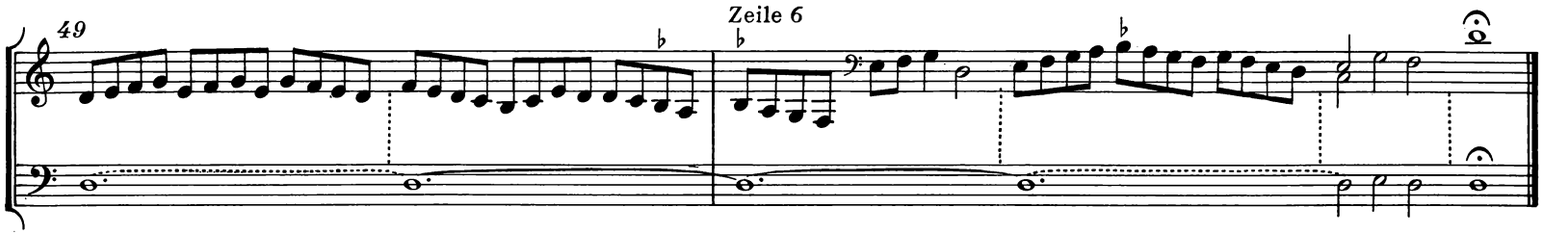


Nº 180. Ob lieb din Lieb

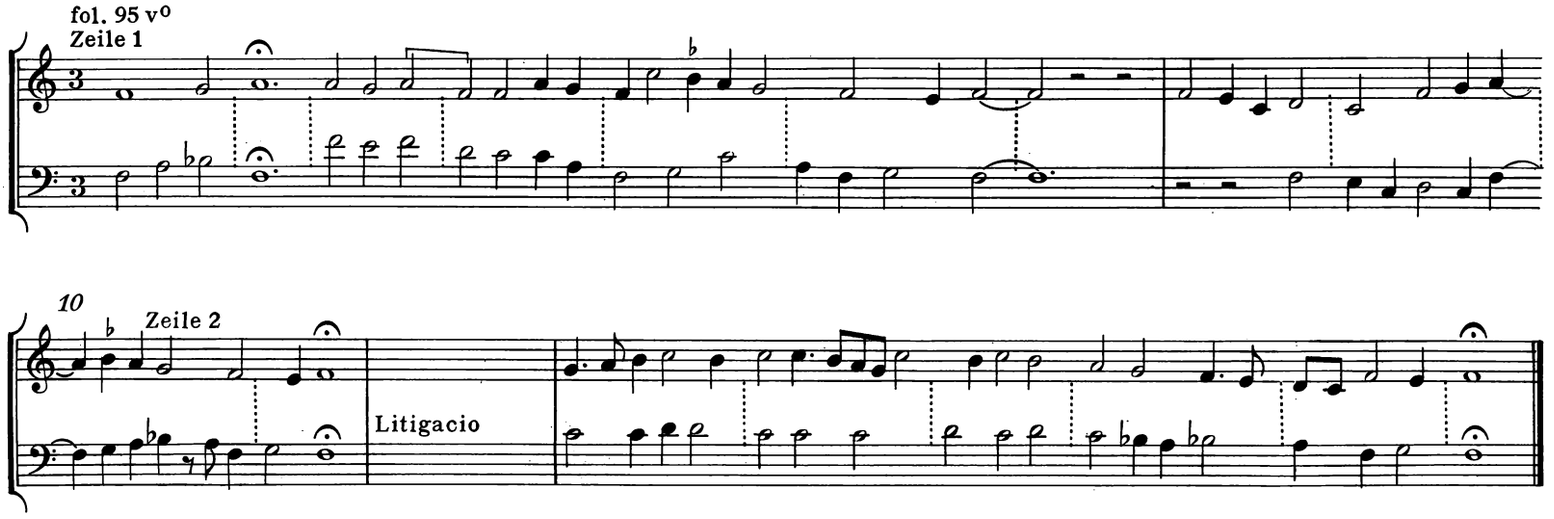


Nº 181. Min hertz In hohen freüden

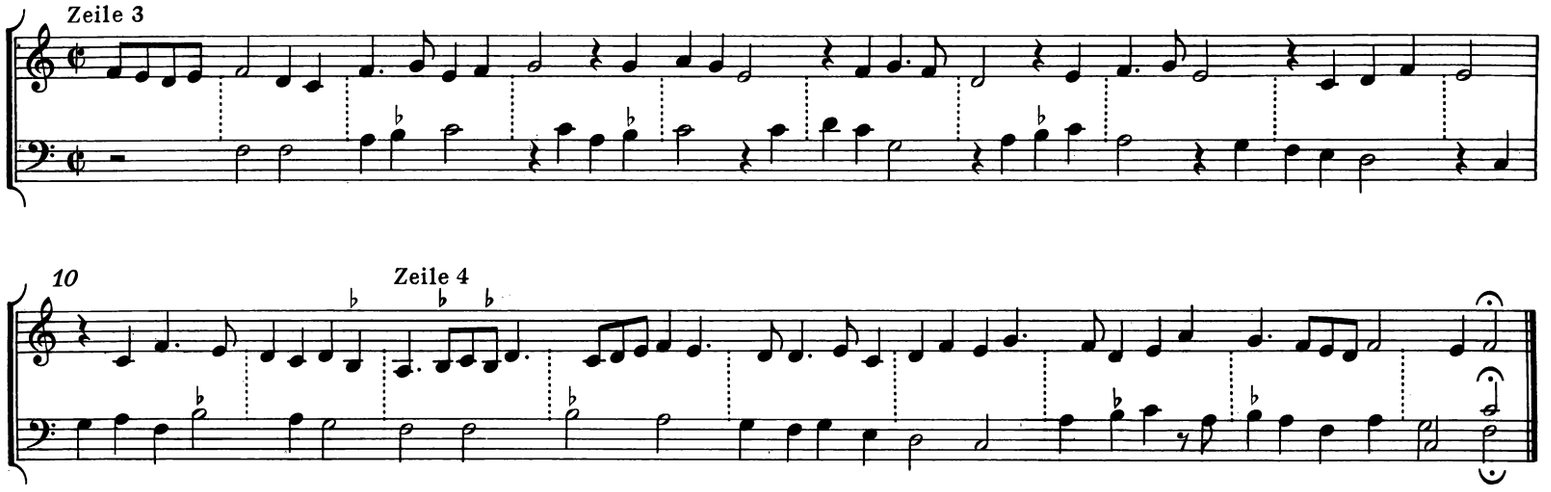




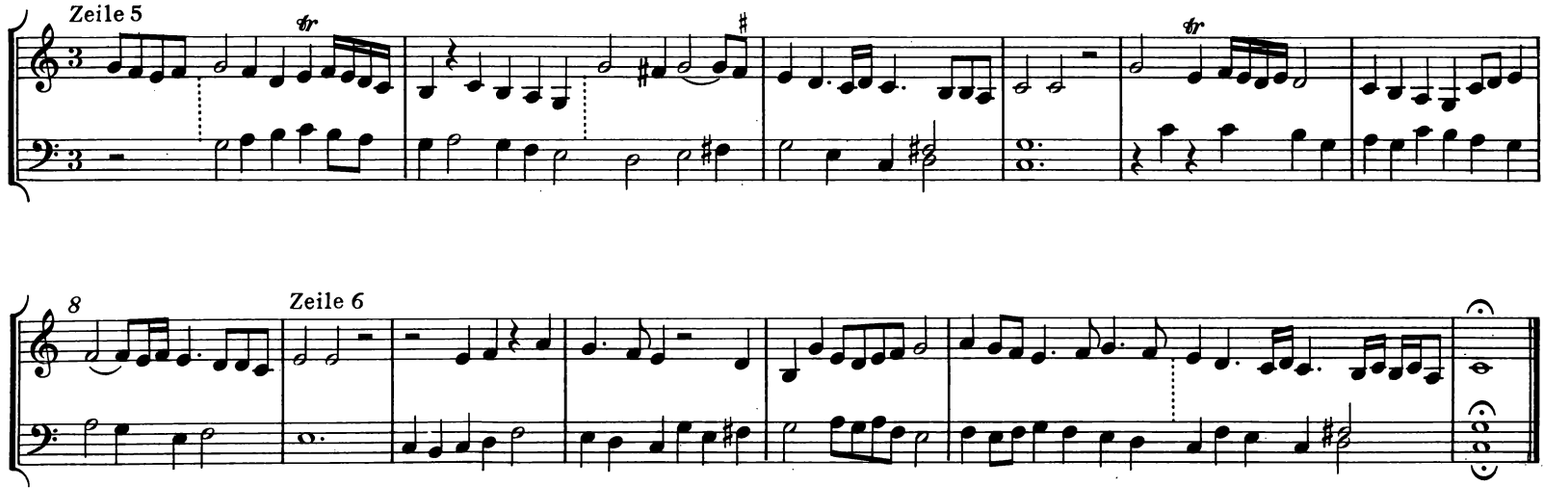
Nº 182. Es für ein bulber Jns holtze



Nº 183. Ker uber her zu mir ker her

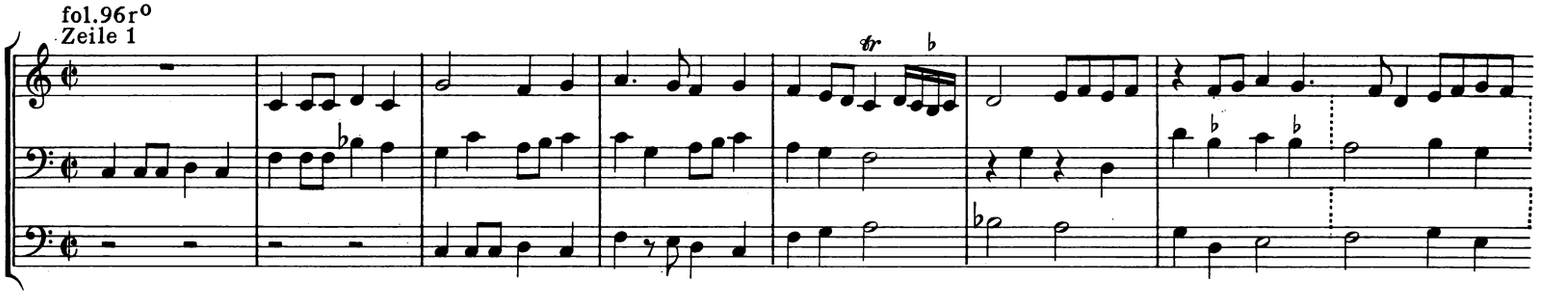


Nº 184. Einiger trost

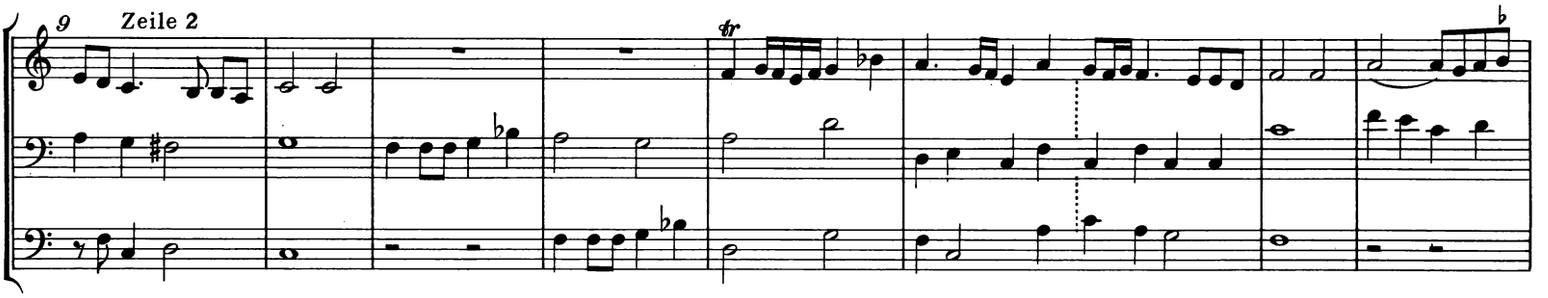


Nº 185. Allegalea

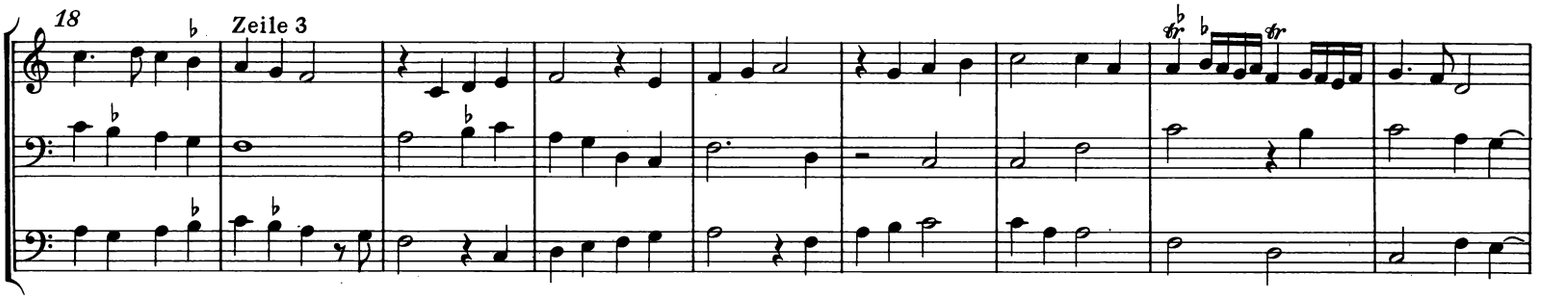
fol.96r°
Zeile 1



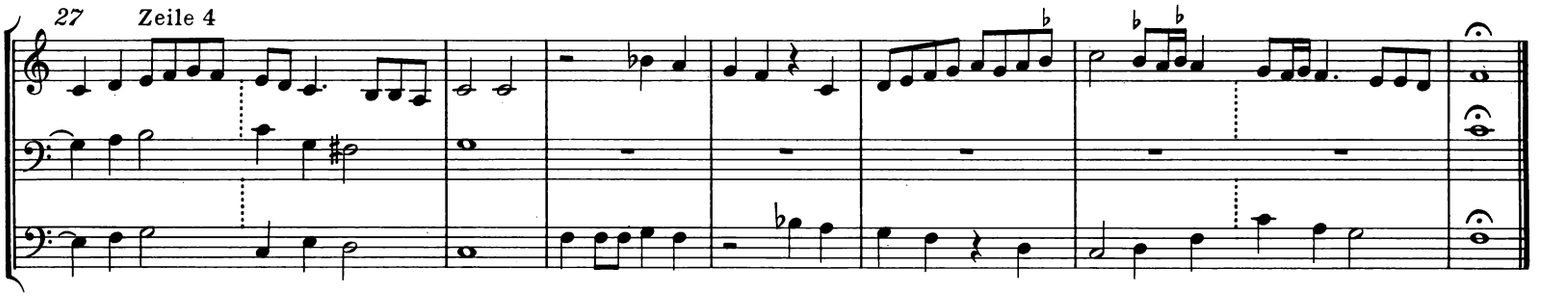
9 Zeile 2



18 Zeile 3

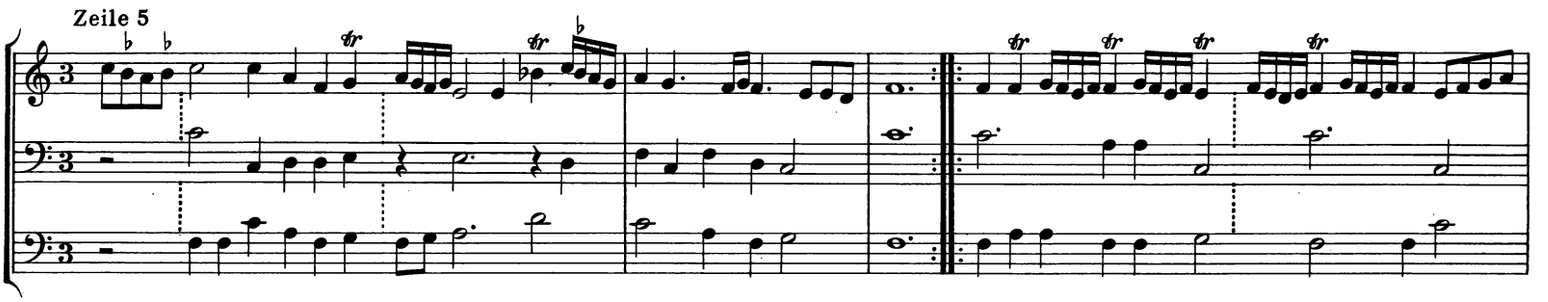


27 Zeile 4

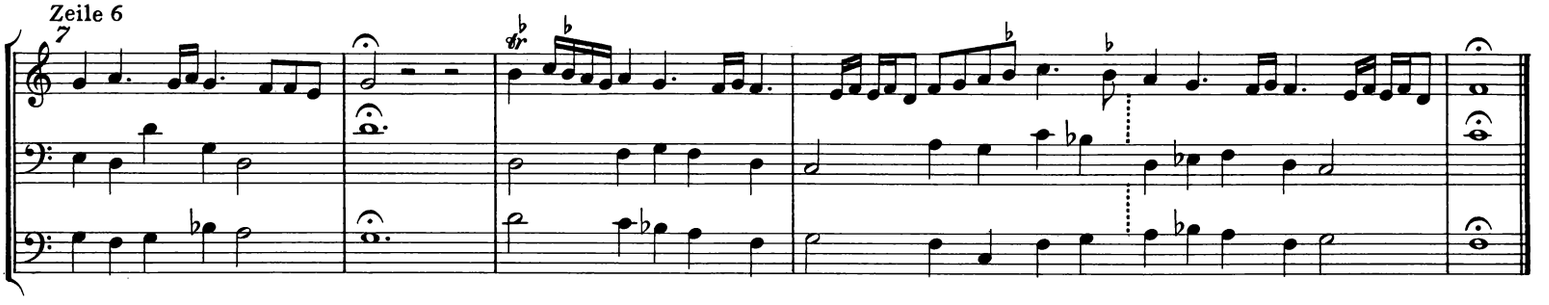


Nº 186. Woluff gesell von hynnen. W. K.

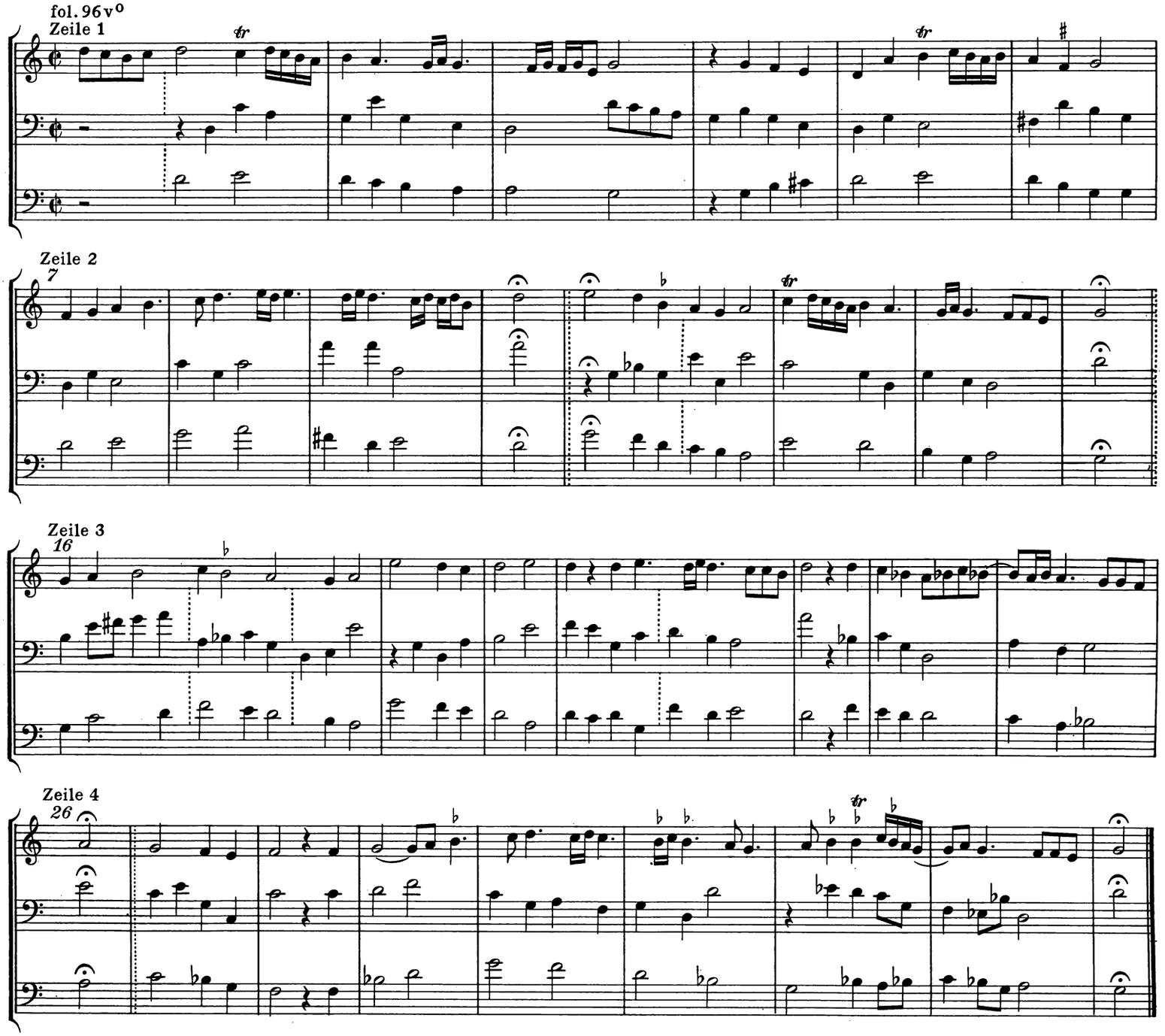
Zeile 5



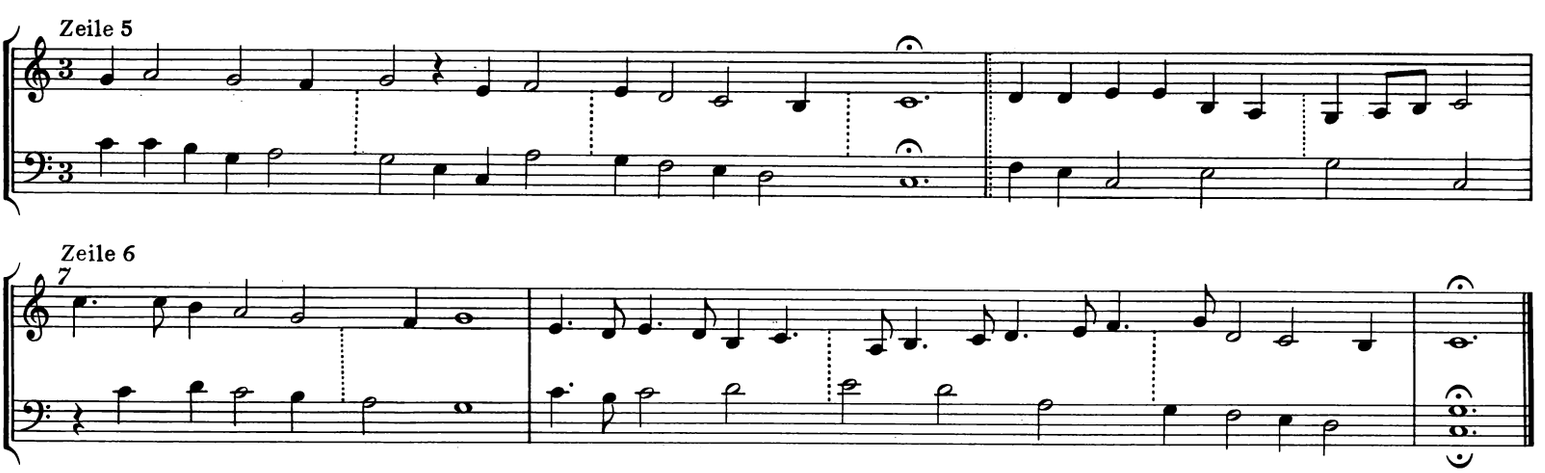
Zeile 6
7



Nº 187. Min synn die sind mir trübt W. K.



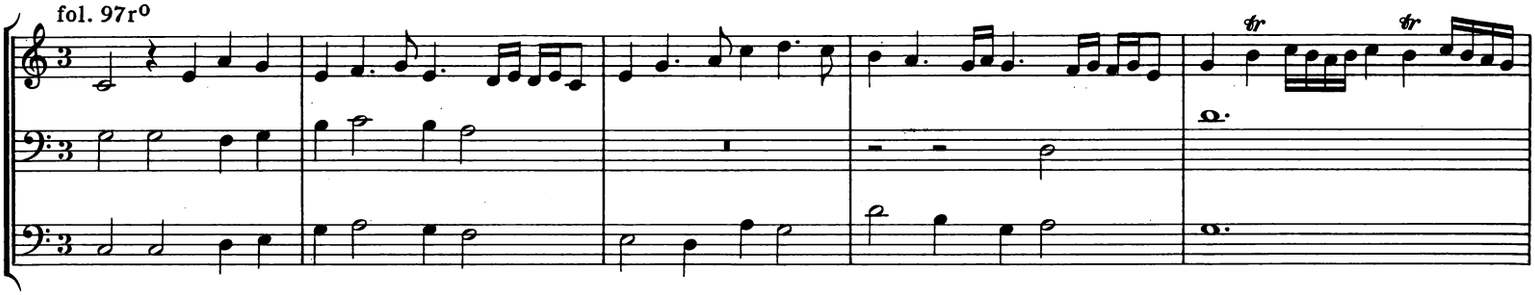
Nº 188. Füren Jo myn hertz das brindt



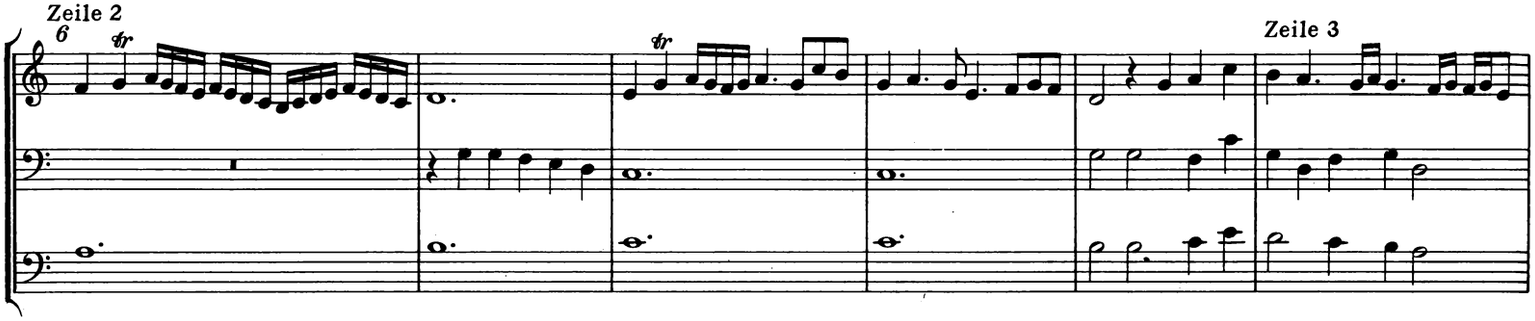
Nº 189. Incipit Fundamentum M.C.P.C.

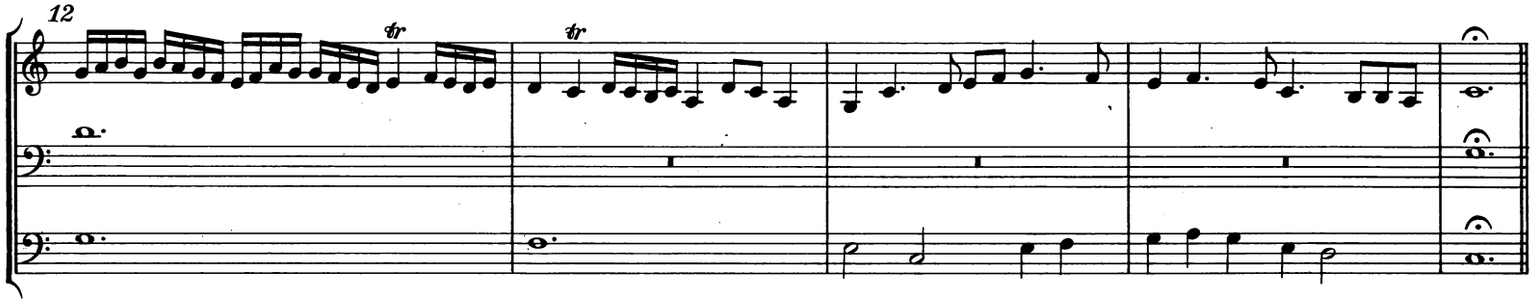
Ascensus cum descensu

fol. 97r°



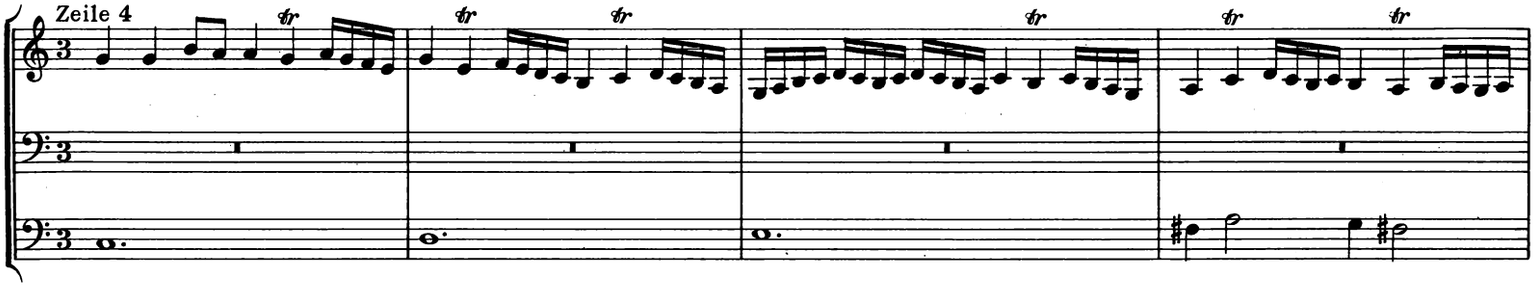
Zeile 2



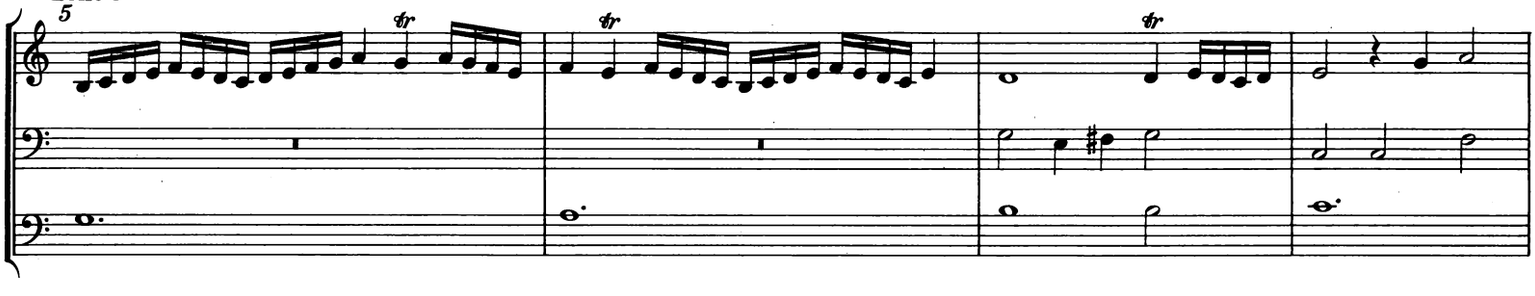


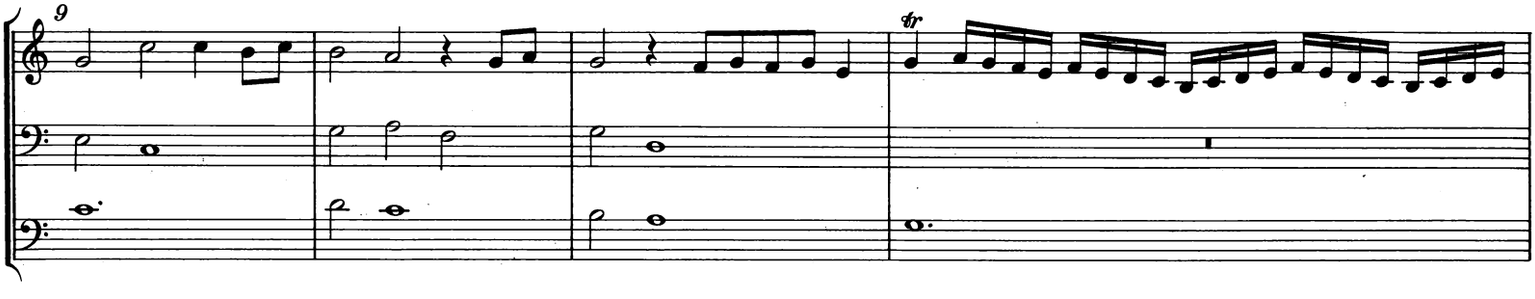
Alcus ascensus cum descensu

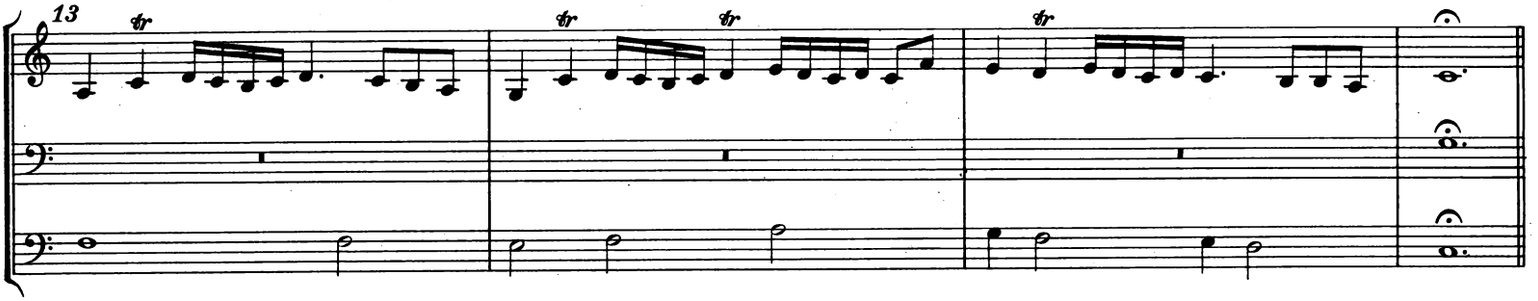
Zeile 4



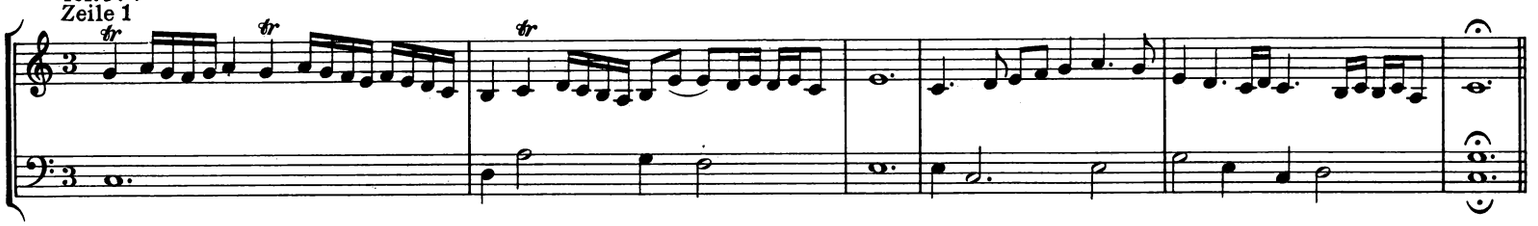
Zeile 5



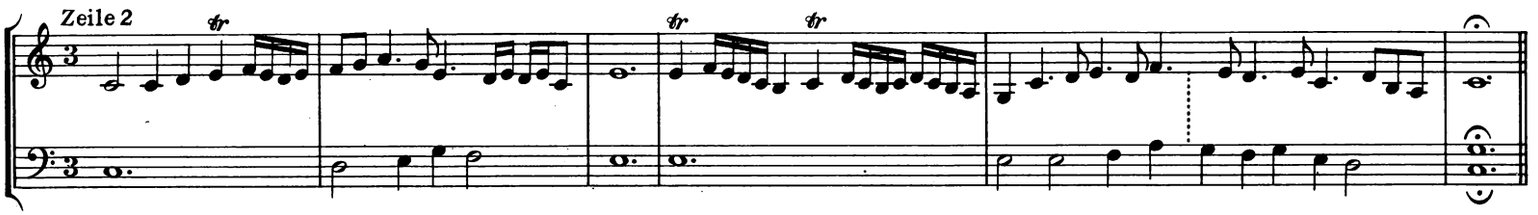




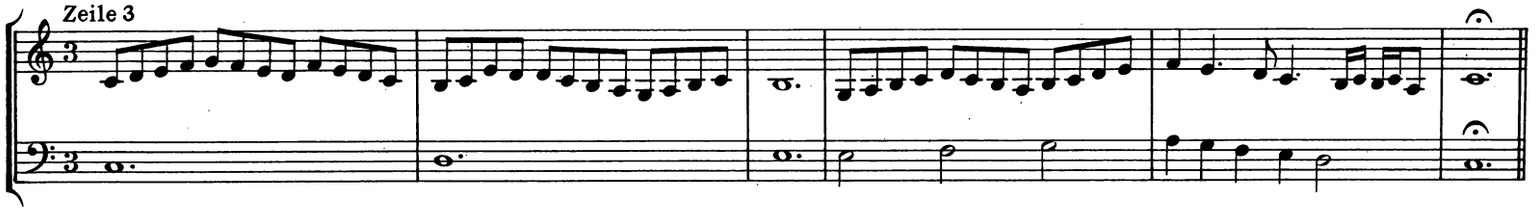
Ascensus cum descensu Cde
C.d.e.E.d.c.
fol. 97v°
Zeile 1



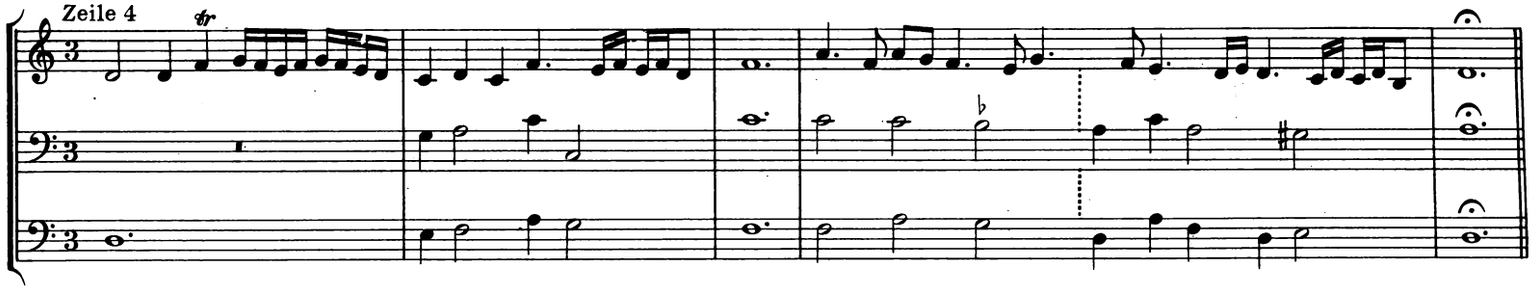
Zeile 2



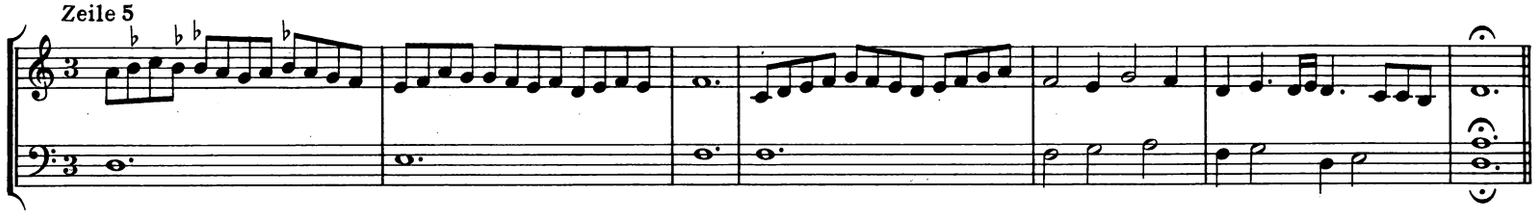
Zeile 3



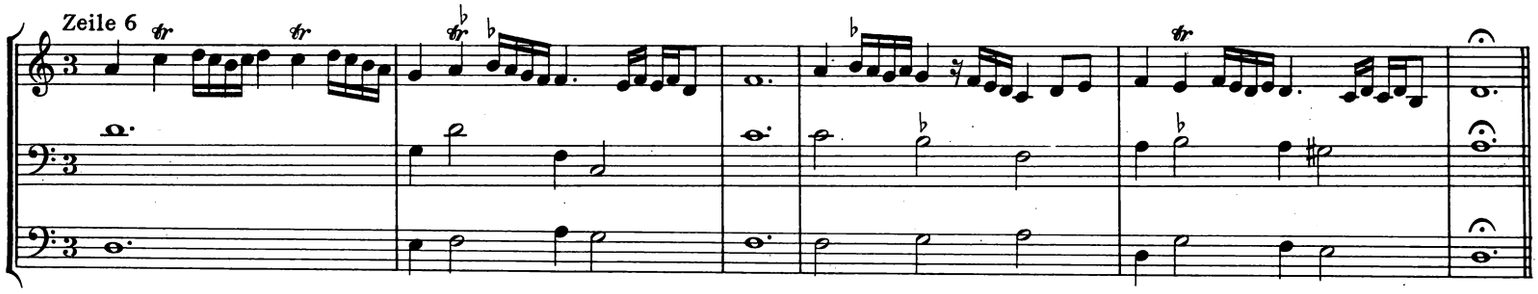
D.e.f.f.e.d.
Zeile 4



Zeile 5



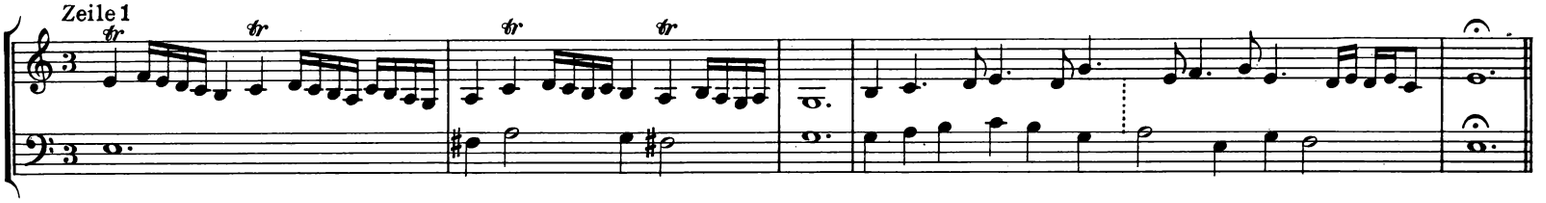
Zeile 6



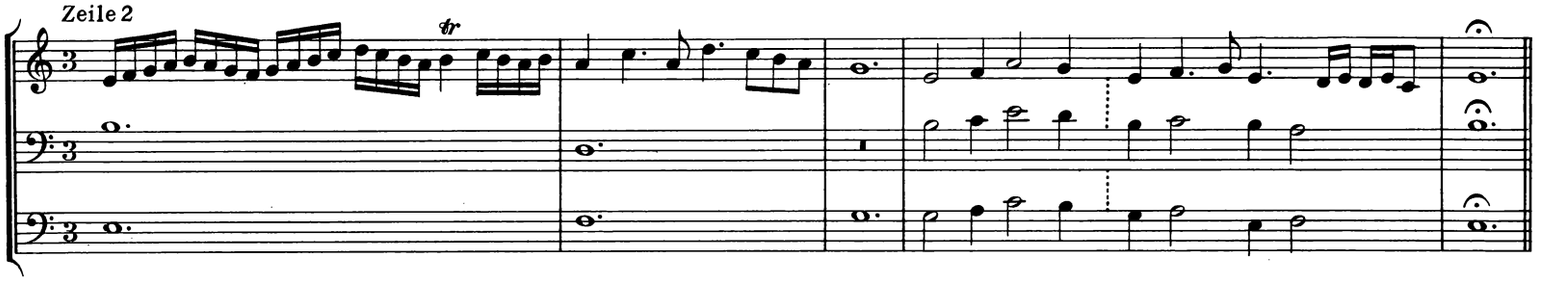
E.f.g.G.f.e.

fol. 98 r°

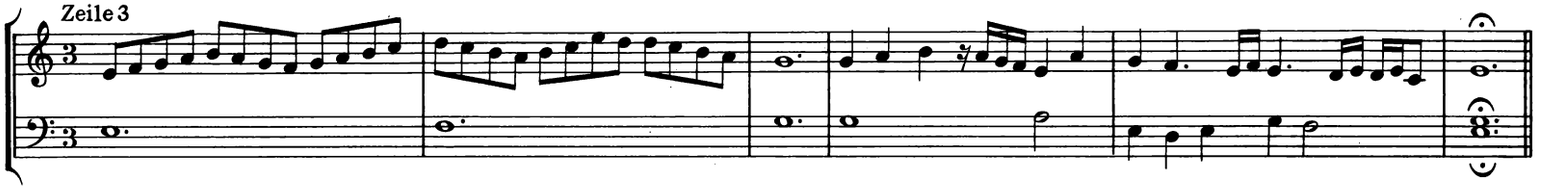
Zeile 1



Zeile 2

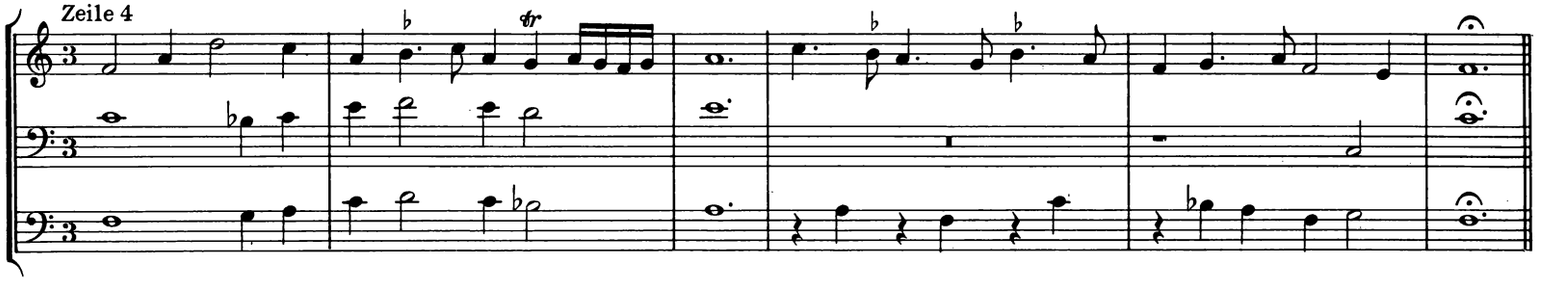


Zeile 3

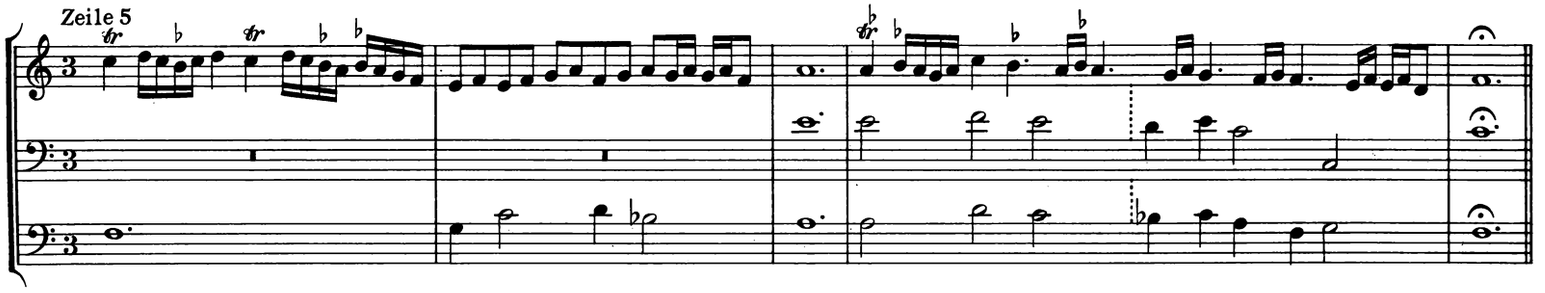


F.g.a.A.g.f.

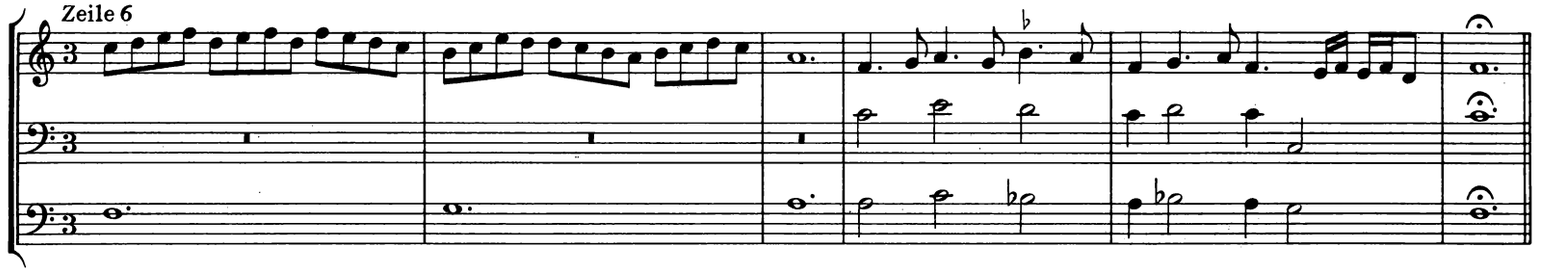
Zeile 4



Zeile 5



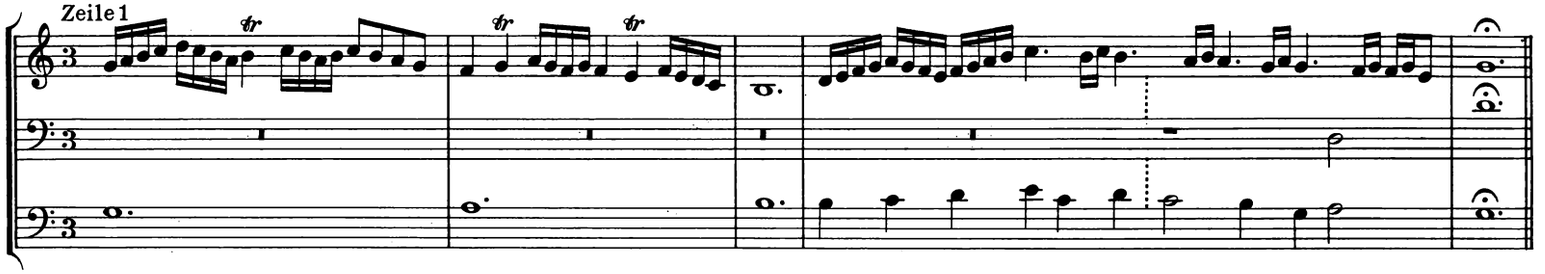
Zeile 6



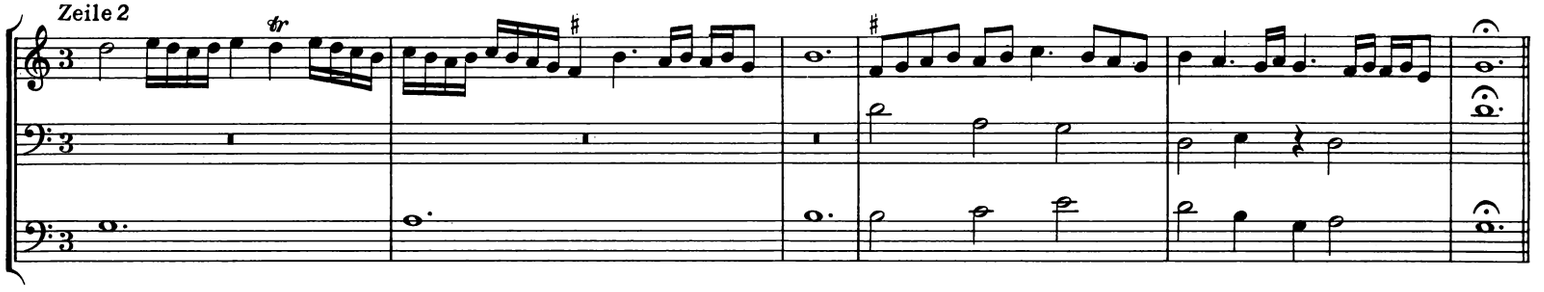
G.a.h.H.a.g.

fol. 98 v°

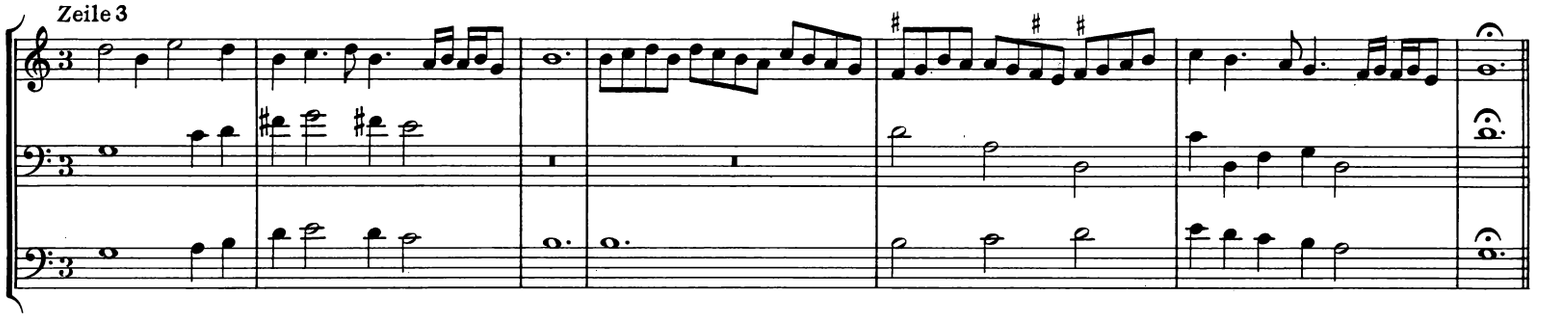
Zeile 1



Zeile 2

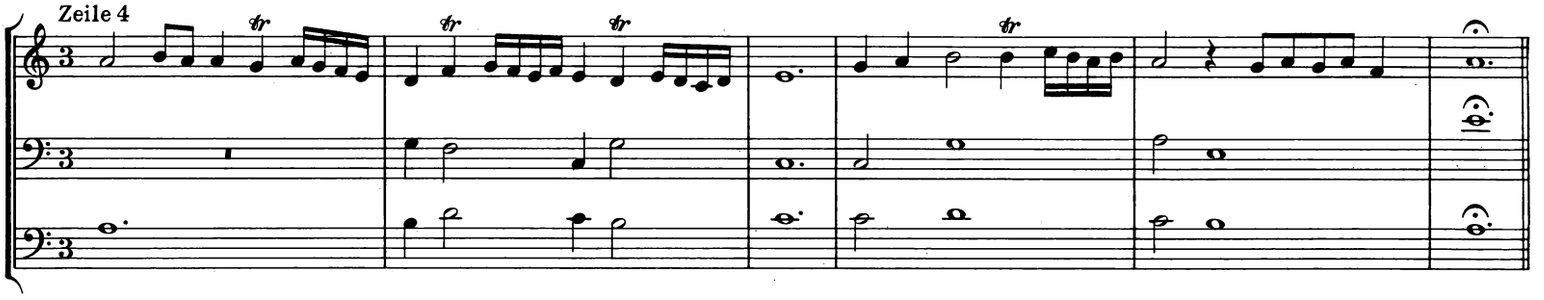


Zeile 3

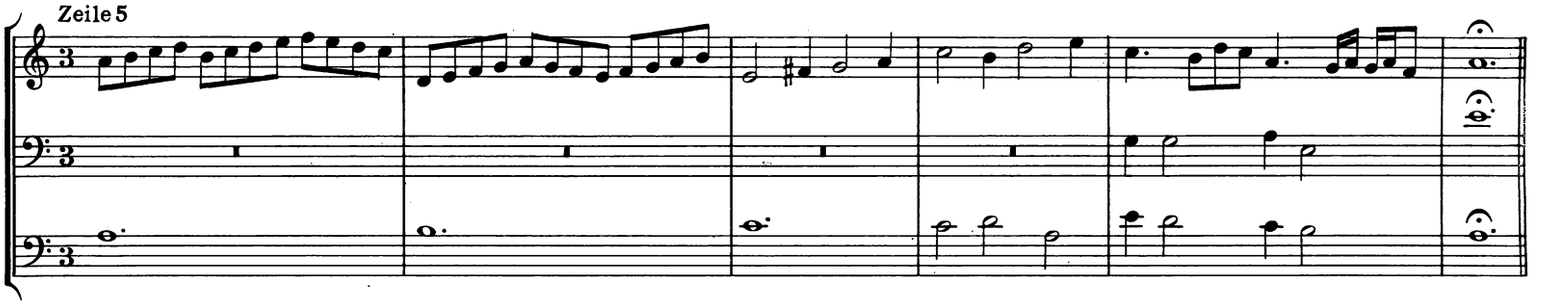


A.h.c.c.h.a.

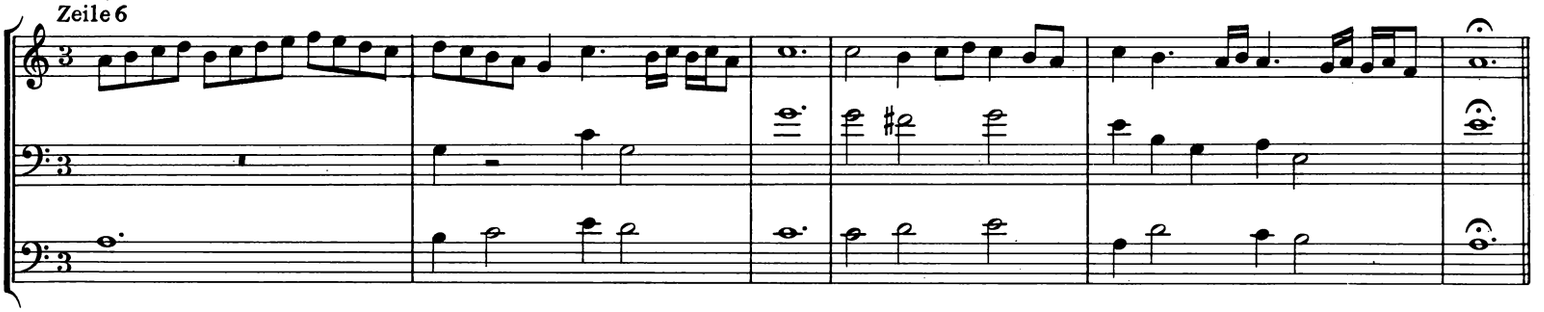
Zeile 4



Zeile 5



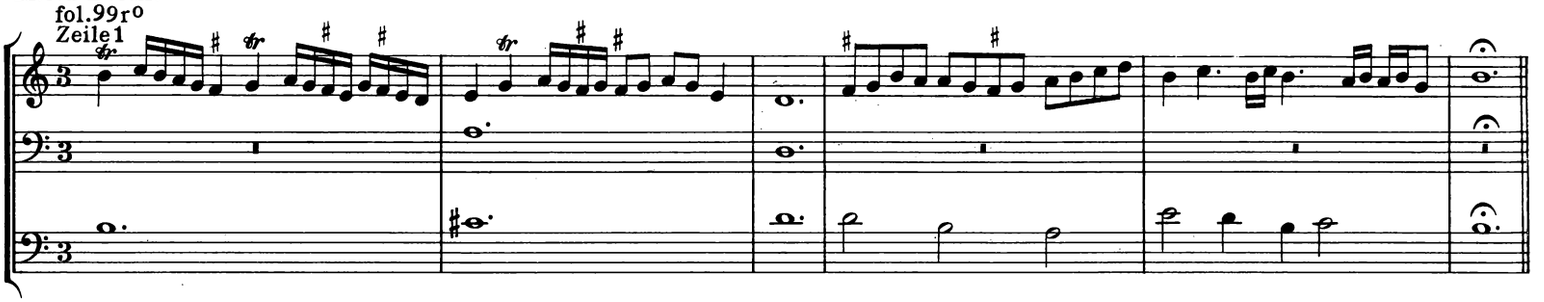
Zeile 6



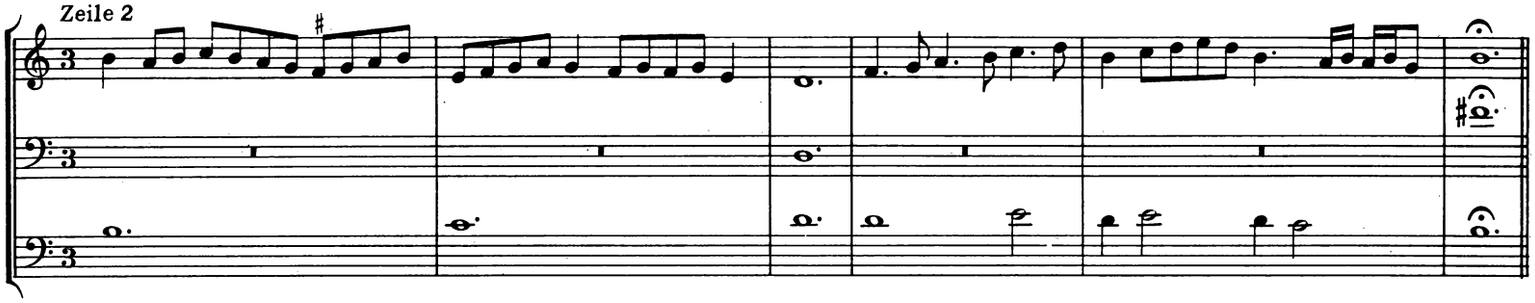
H.c.d.d.c.h.

fol. 99r°

Zeile 1



Zeile 2



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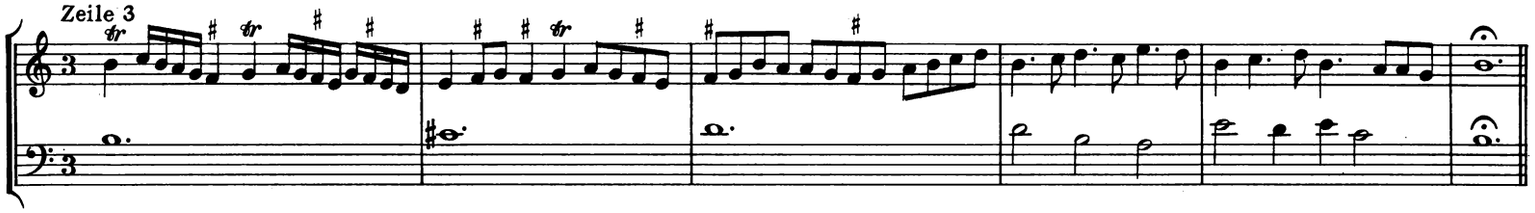
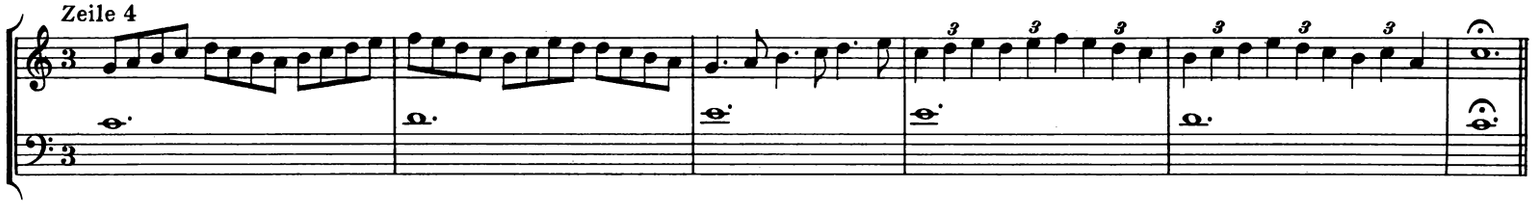
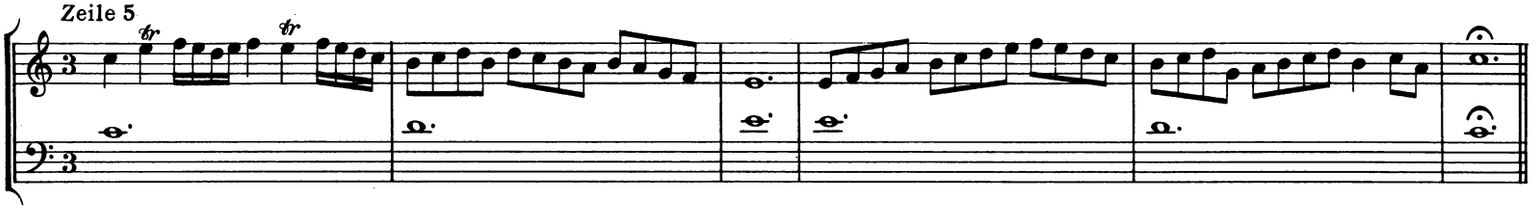


Ĉ.d̂.ê.Ê.d̂.ĉ.

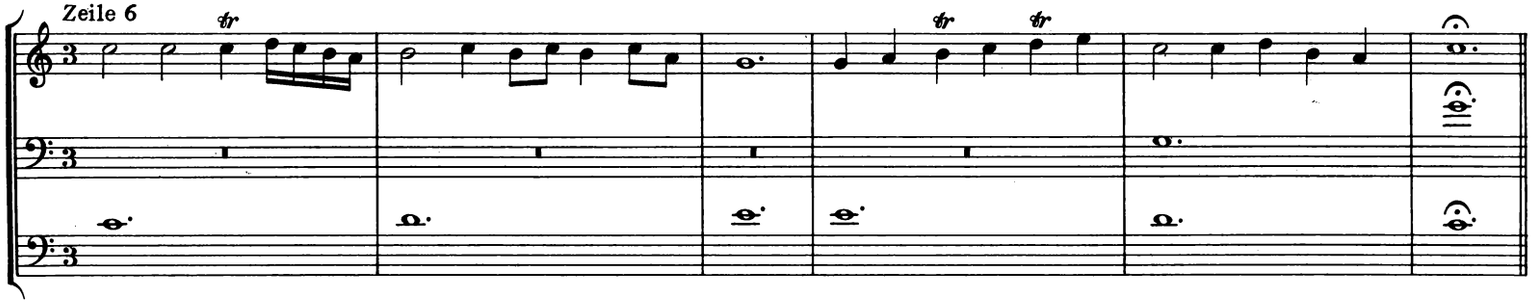
Zeile 4



Zeile 5



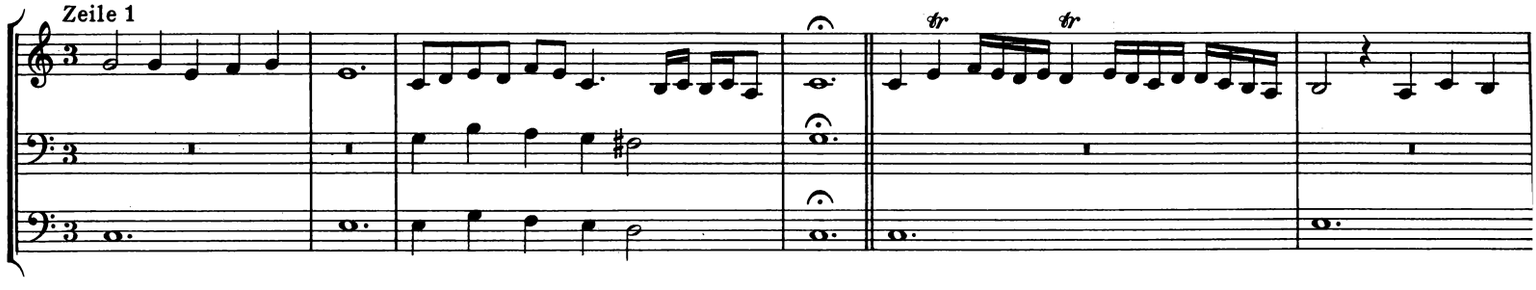
Zeile 6



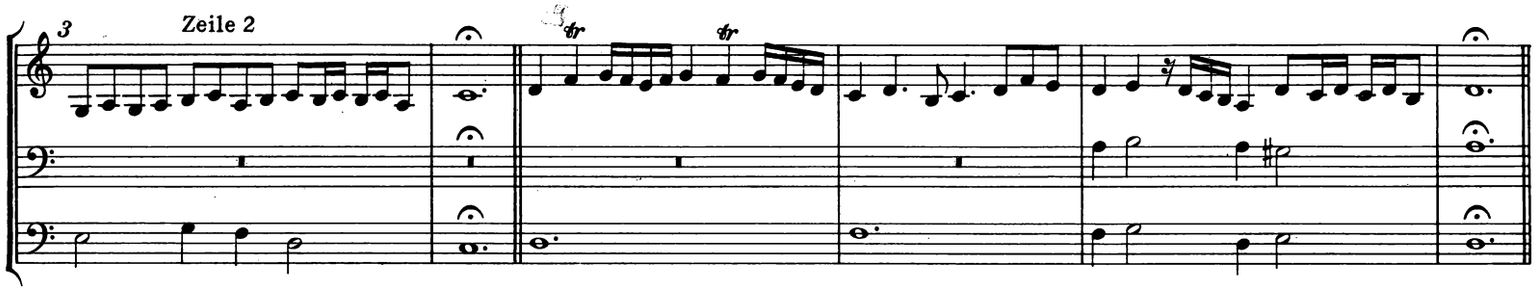
Ad 3as Ascensus cum descensu

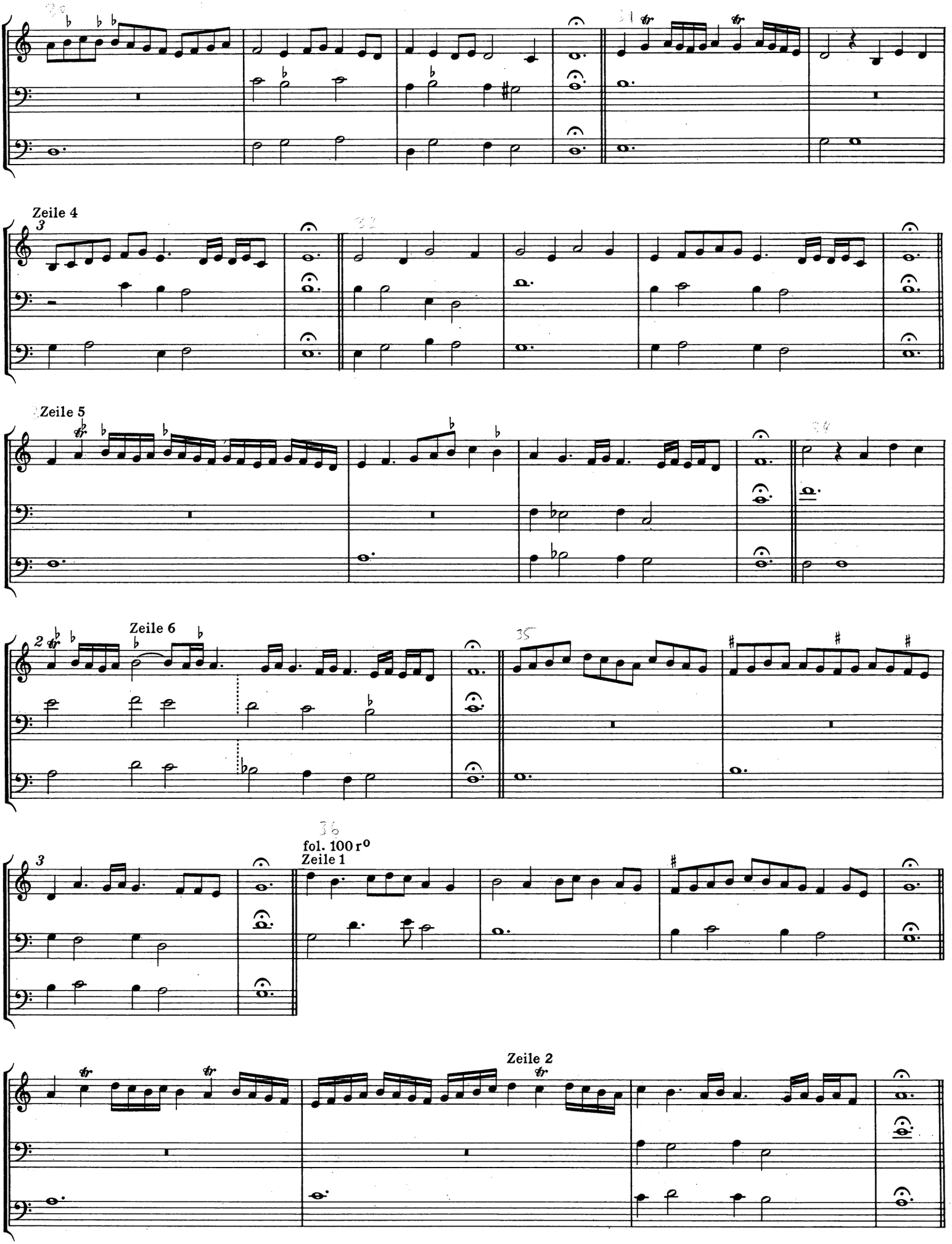
fol. 99v°

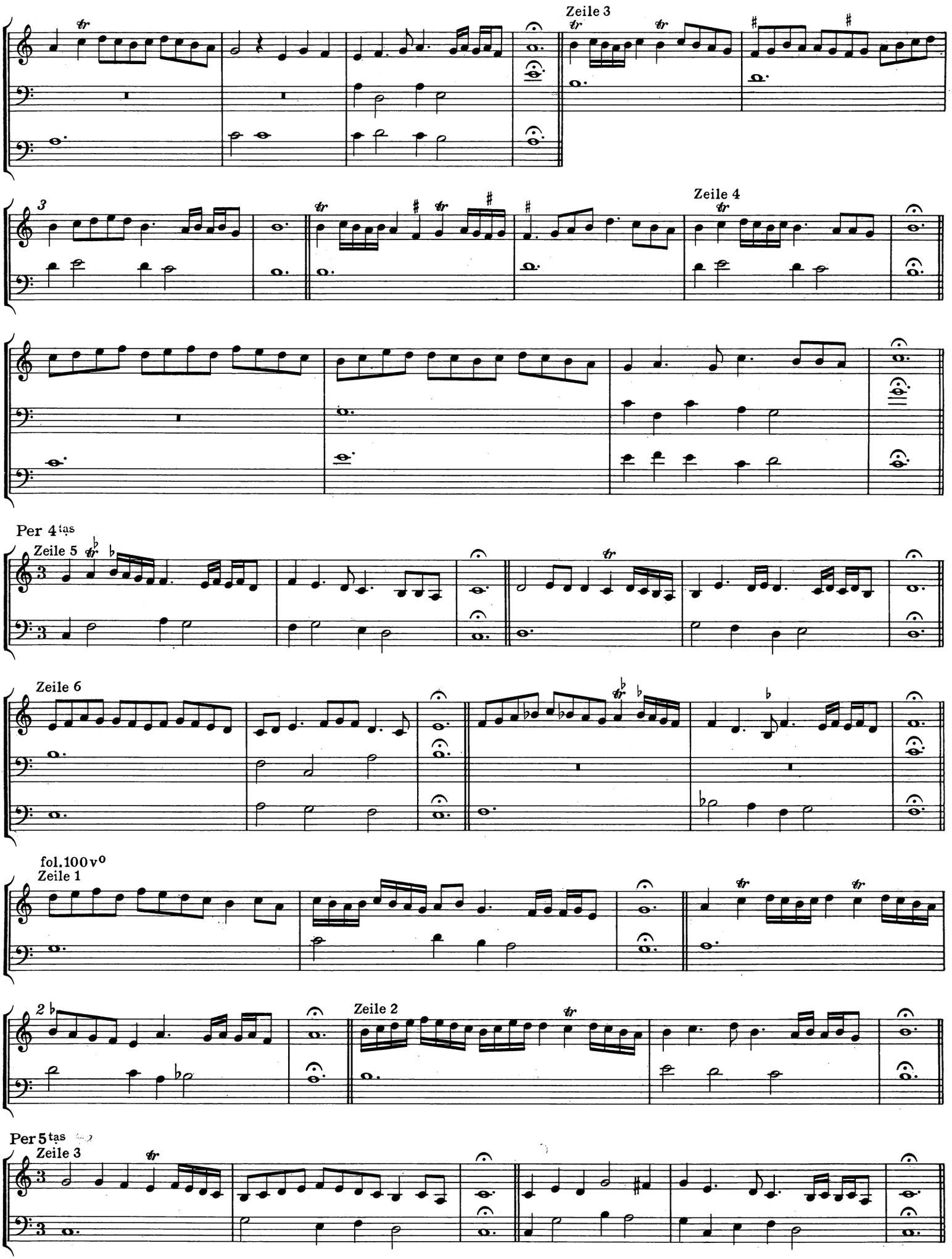
Zeile 1

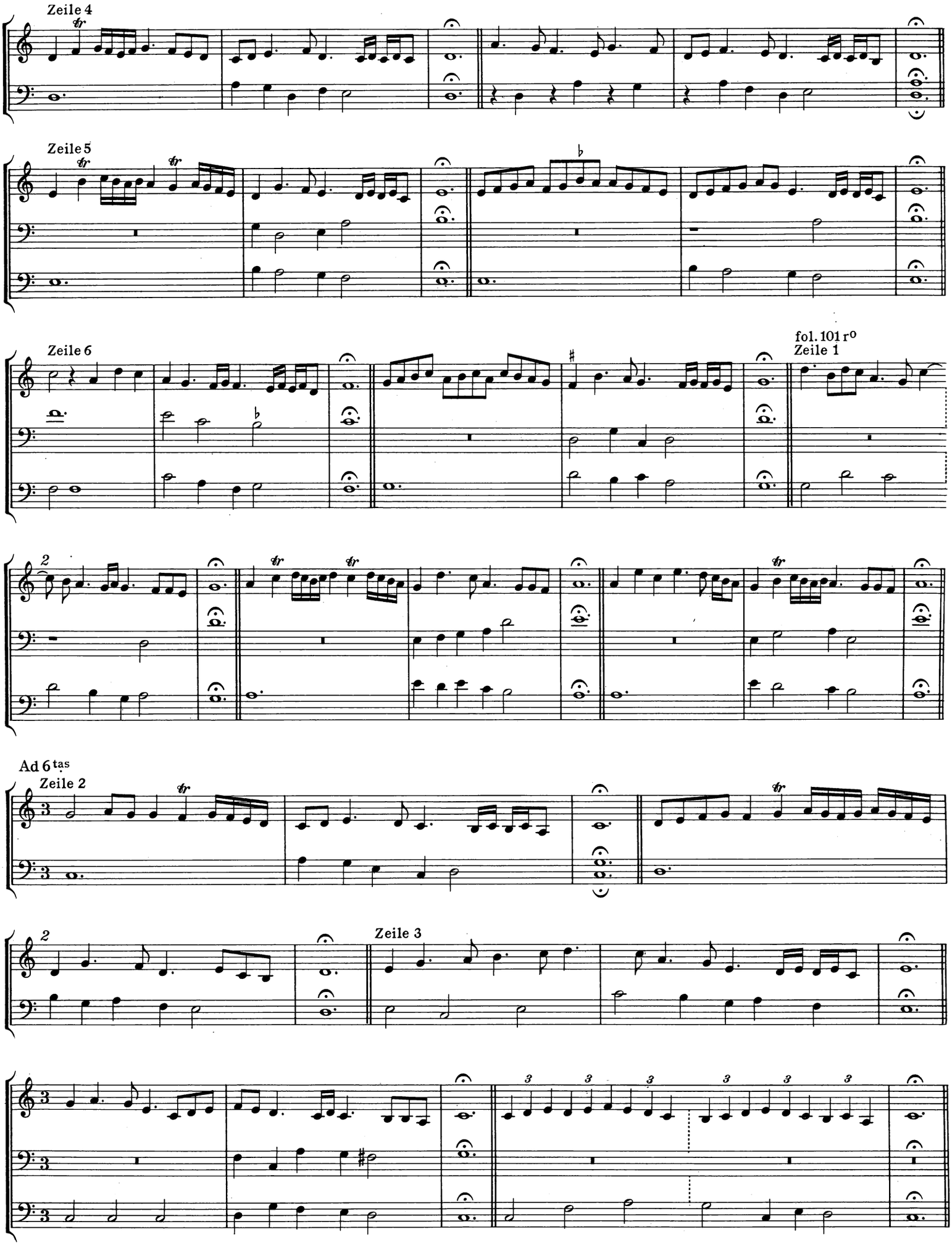


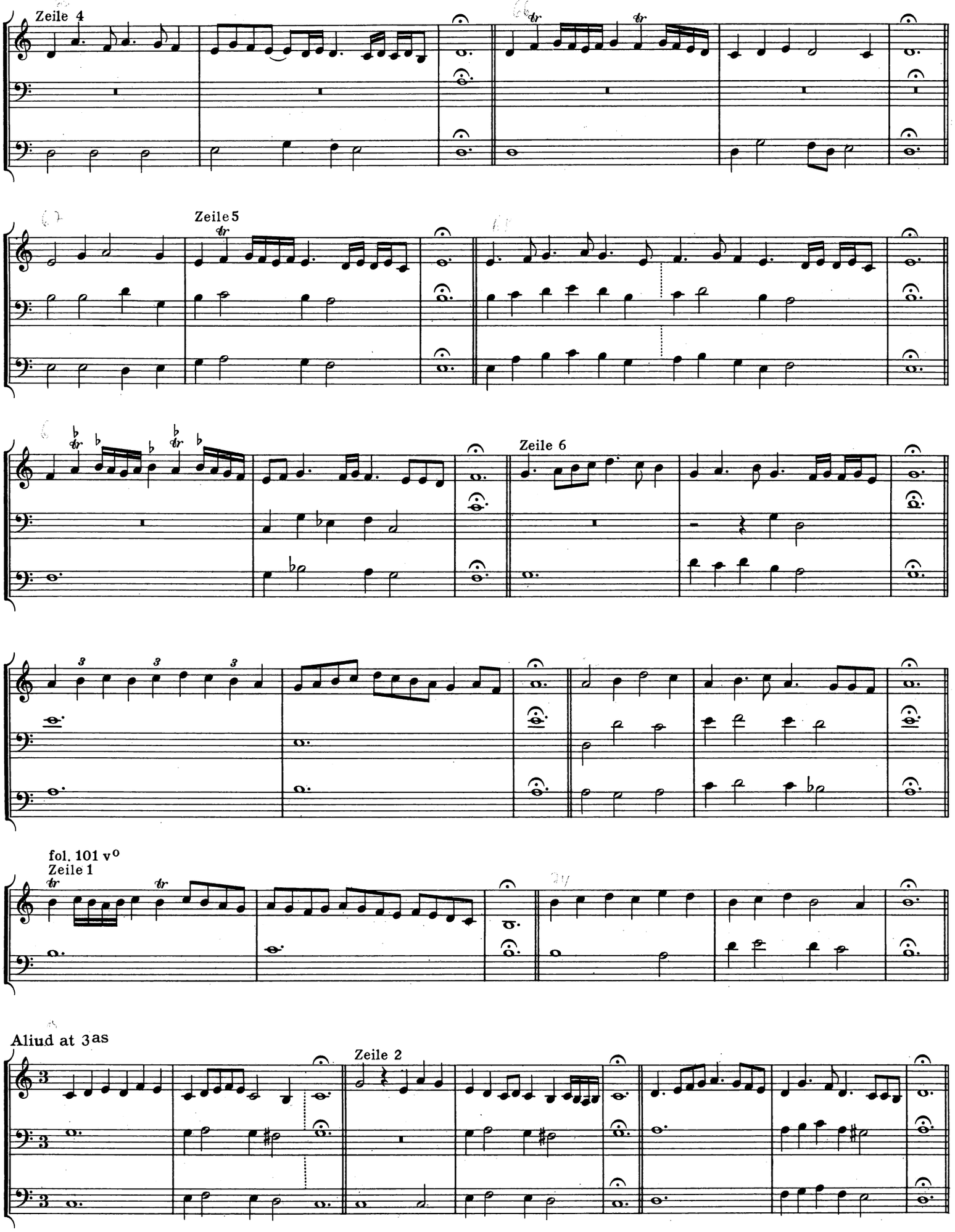
3 Zeile 2

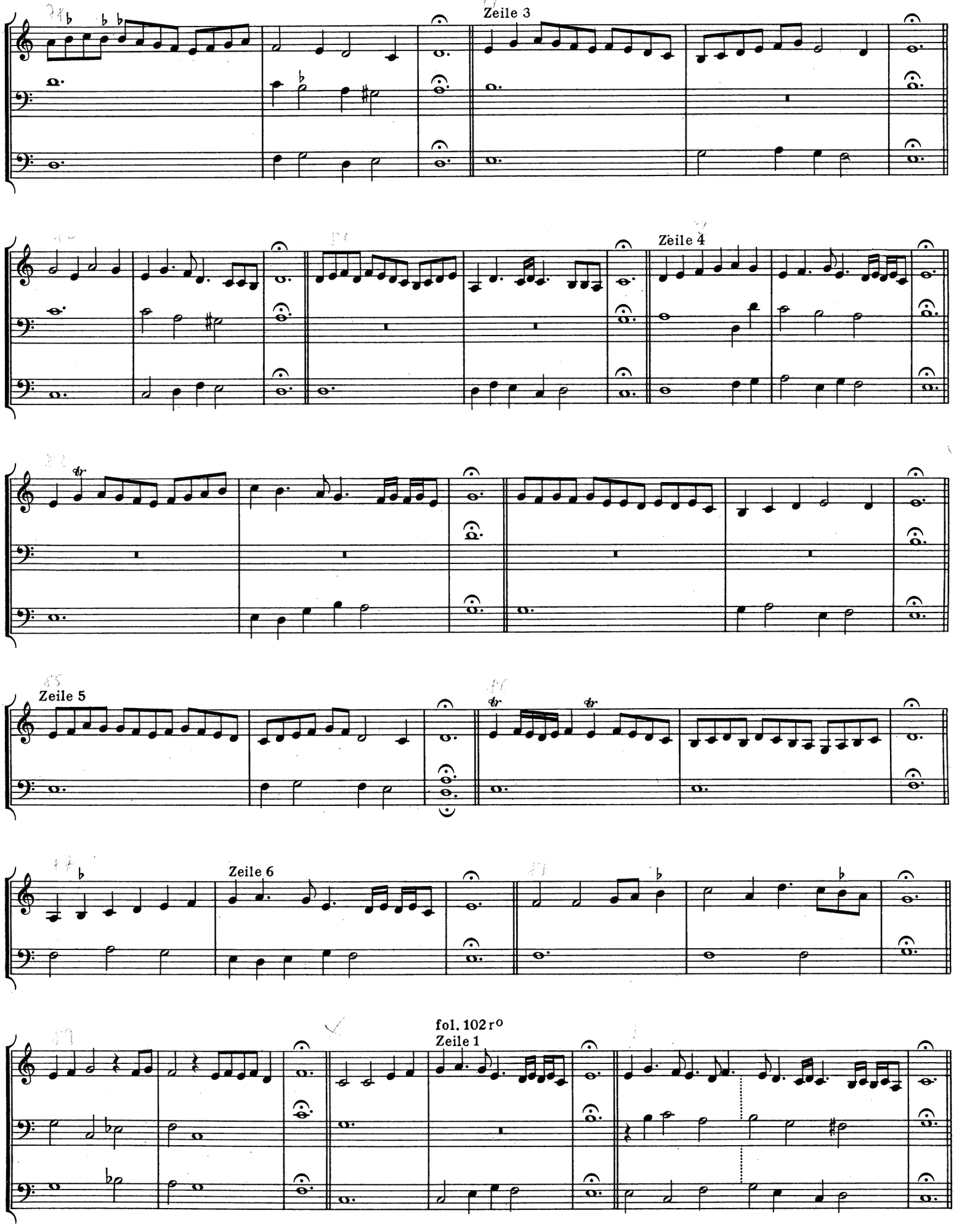


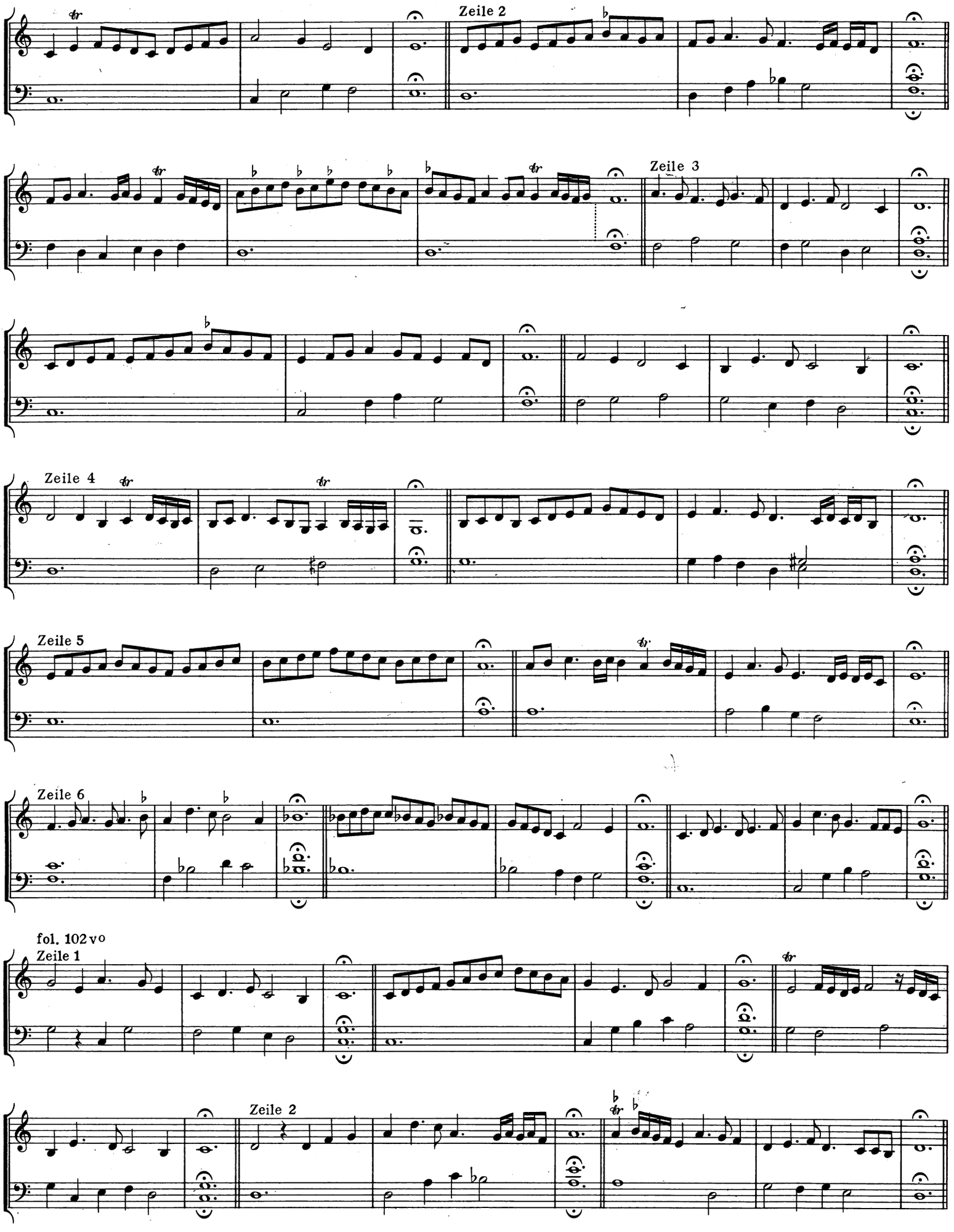

Zeile 4
Zeile 5
Zeile 6
fol. 100 r°
Zeile 1
Zeile 2

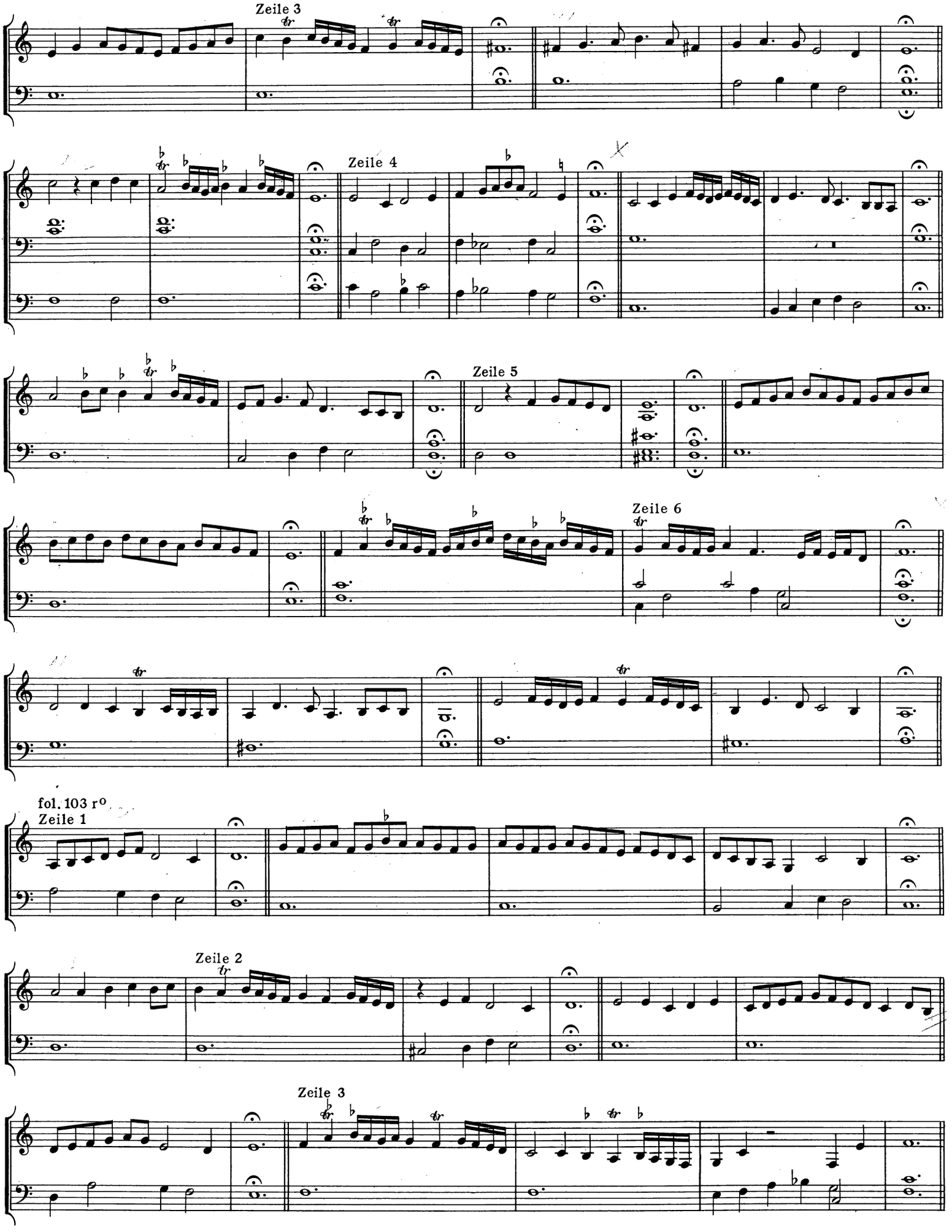

Zeile 3
Zeile 4
Per 4tas
Zeile 5
Zeile 6
fol. 100 vo
Zeile 1
Zeile 2
Per 5tas
Zeile 3

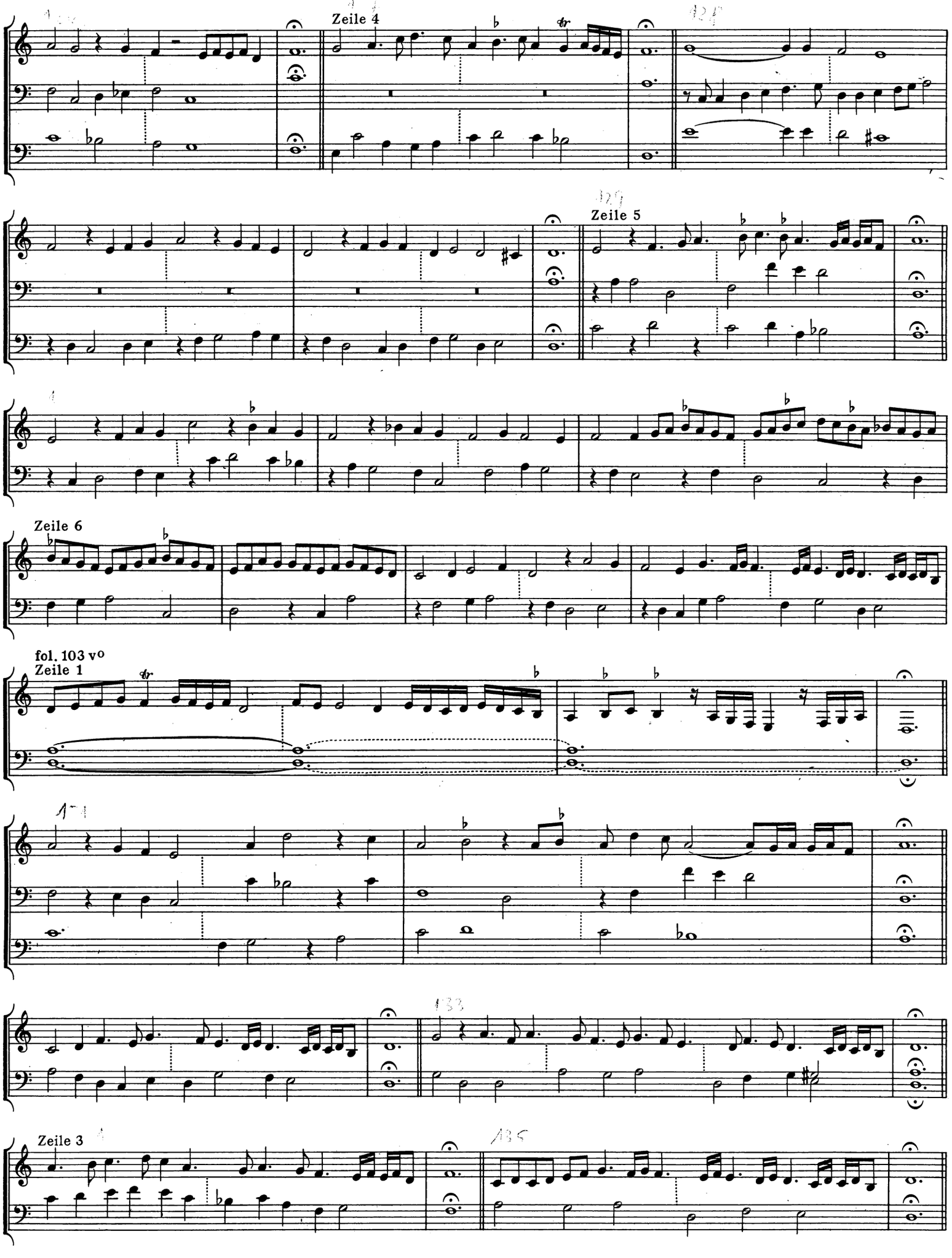

Zeile 4
Zeile 5
Zeile 6
fol. 101 r°
Zeile 1
Ad 6 tas
Zeile 2
Zeile 3

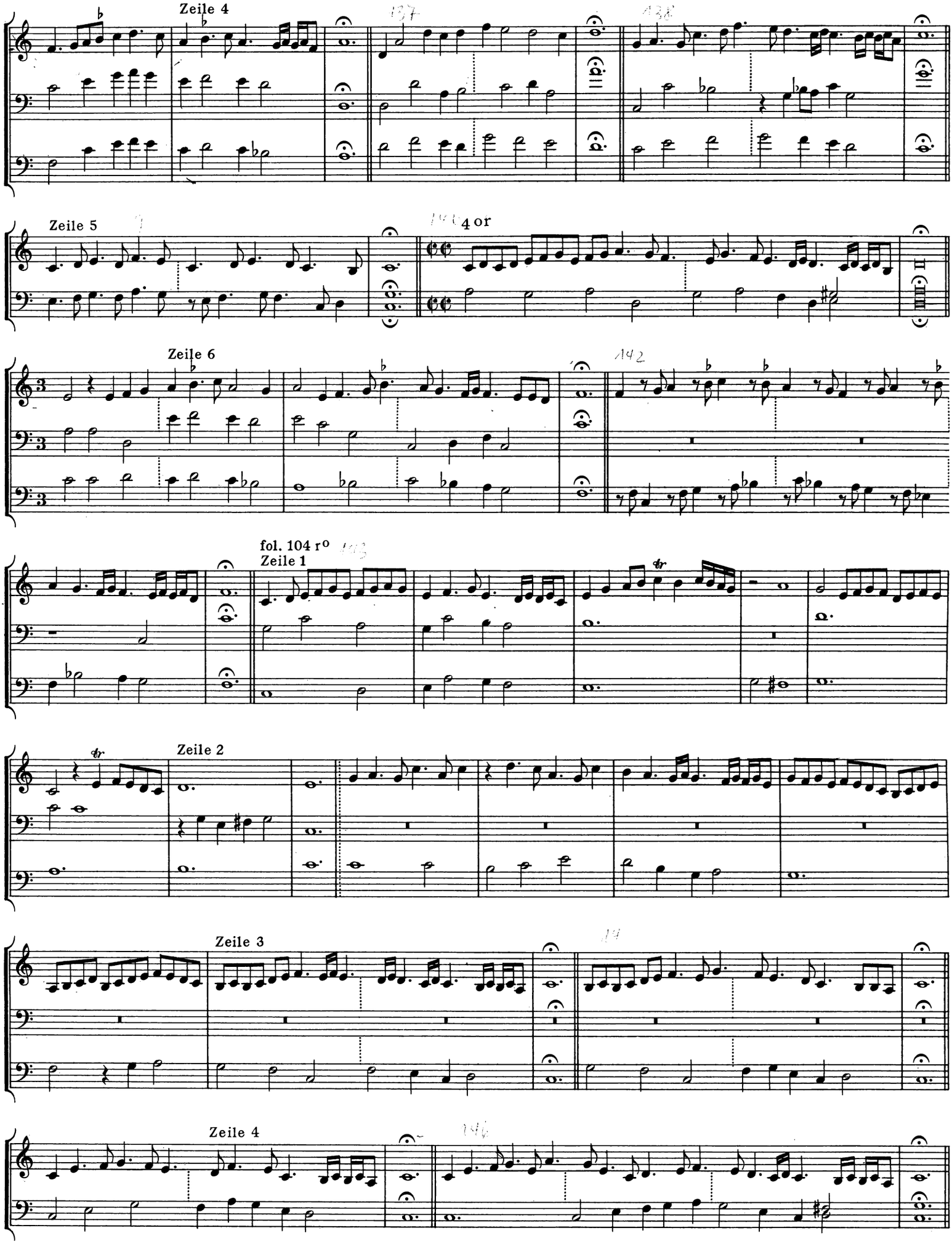

Zeile 4
Zeile 5
Zeile 6
fol. 101 v°
Zeile 1
Aliud at 3as
Zeile 2


Zeile 3
Zeile 4
Zeile 5
Zeile 6
fol. 102 r°
Zeile 1


Zeile 2
Zeile 3
Zeile 4
Zeile 5
Zeile 6
fol. 102 vo
Zeile 1
Zeile 2


Zeile 3
Zeile 4
Zeile 5
Zeile 6
fol. 103 r°
Zeile 1
Zeile 2
Zeile 3


Zeile 4
Zeile 5
Zeile 6
fol. 103 v°
Zeile 1
Zeile 3


Zeile 4
Zeile 5
4 or
Zeile 6
fol. 104 r°
Zeile 1
Zeile 2
Zeile 3
Zeile 4

In idem Redeuntes

C Zeile 5 Zeile 6

(P)

fol. 104 vo

D Zeile 1

(P)

E Zeile 2

(P)

F Zeile 3

(P)

G Zeile 4

(P)

A Zeile 5 Zeile 6

(P)

Super C Redeuntes

fol. 105 r°

Zeile 1

C

(P)

7

Zeile 2

(P)

Super F Redeuntes

Zeile 3

F

(P)

7

Zeile 4

(P) (P) (P) (P)

Bonus Tactus

6♯

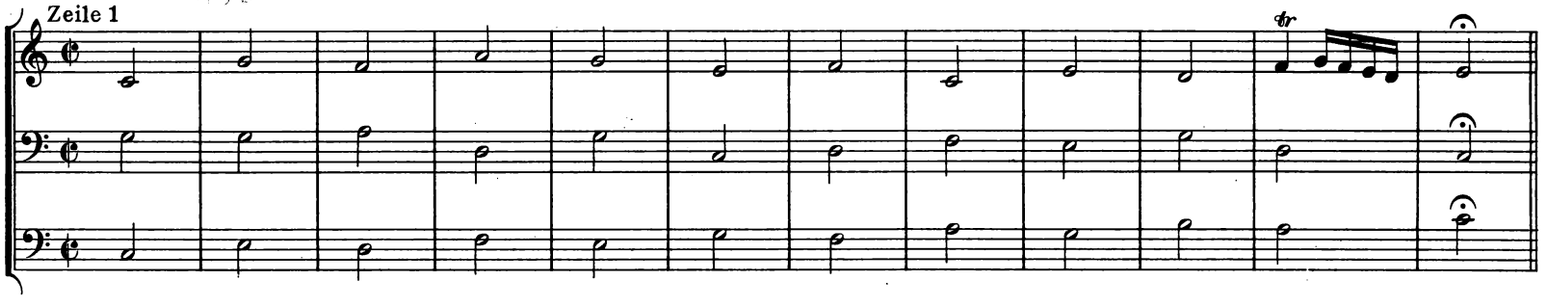
Zeile 6

Concordancie M. C. P. C.

Per 3^as ascensus

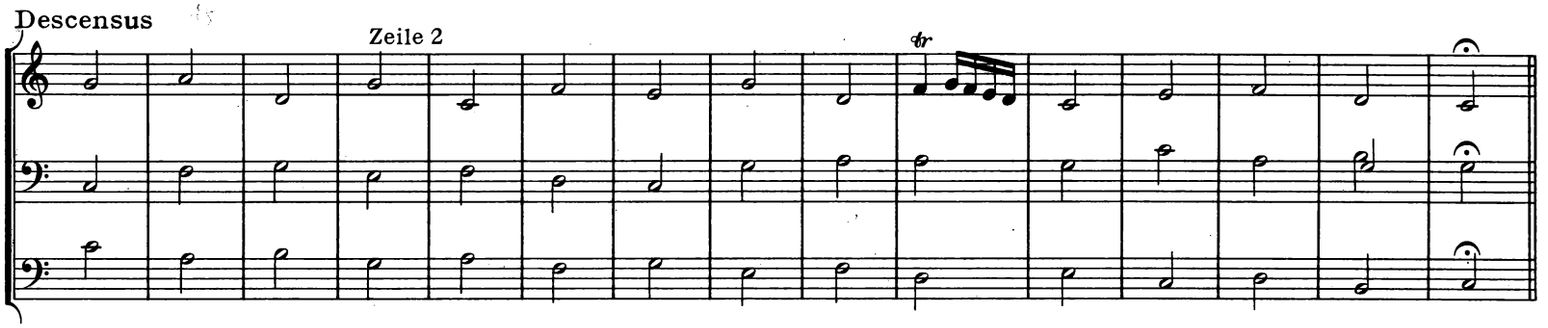
fol. 105 v^o

Zeile 1



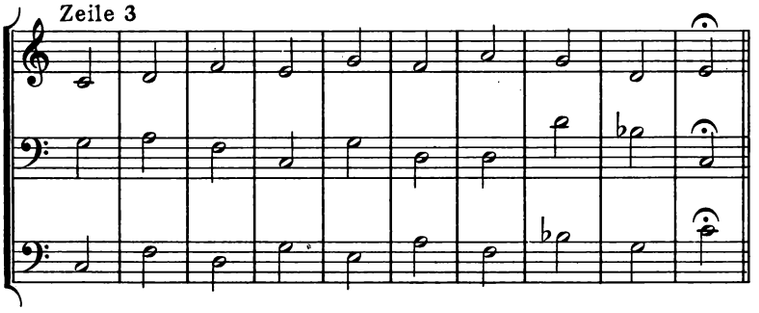
Descensus

Zeile 2



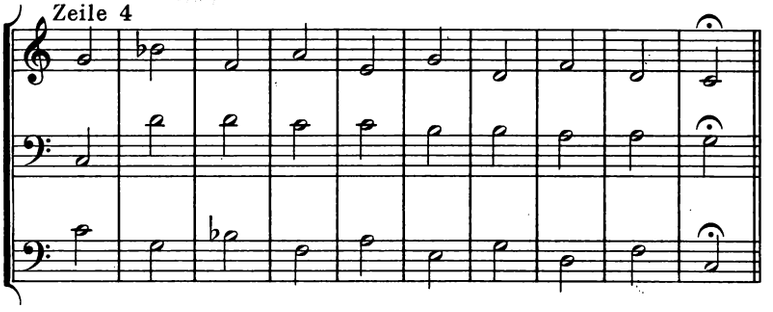
Per 4^tas ascensus

Zeile 3



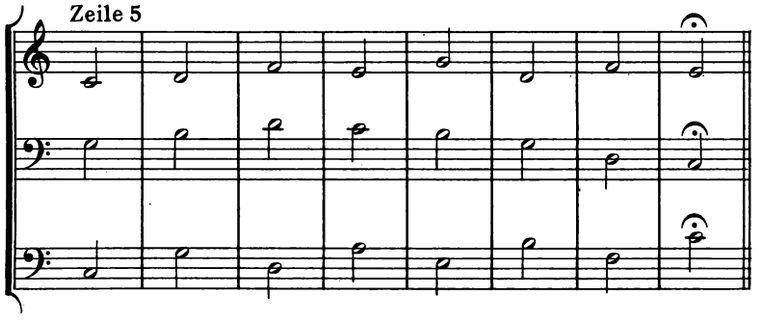
Descensus

Zeile 4



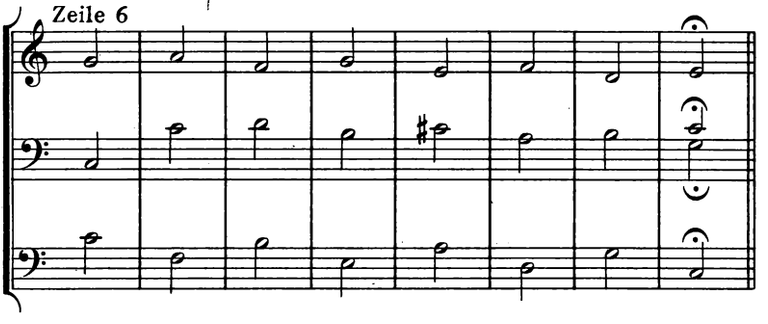
Per 5^tes ascensus

Zeile 5



Descensus

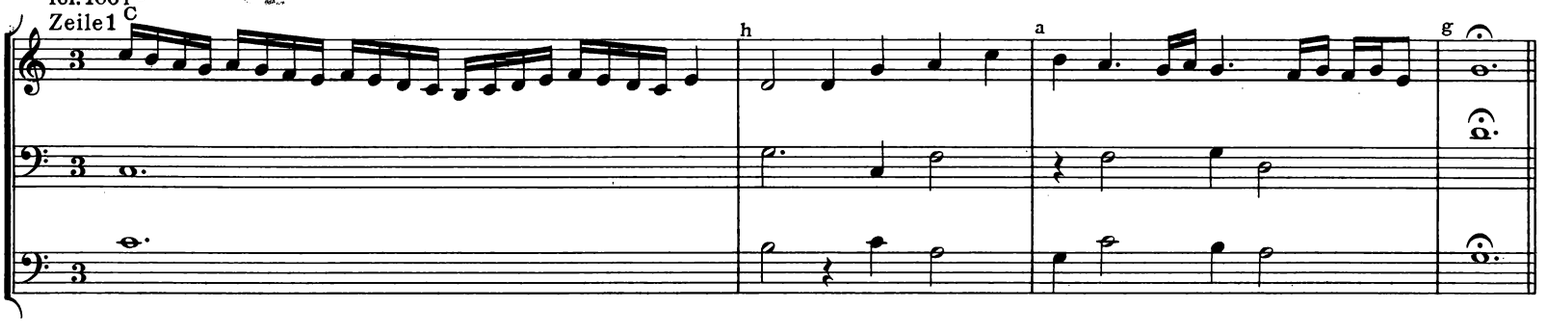
Zeile 6

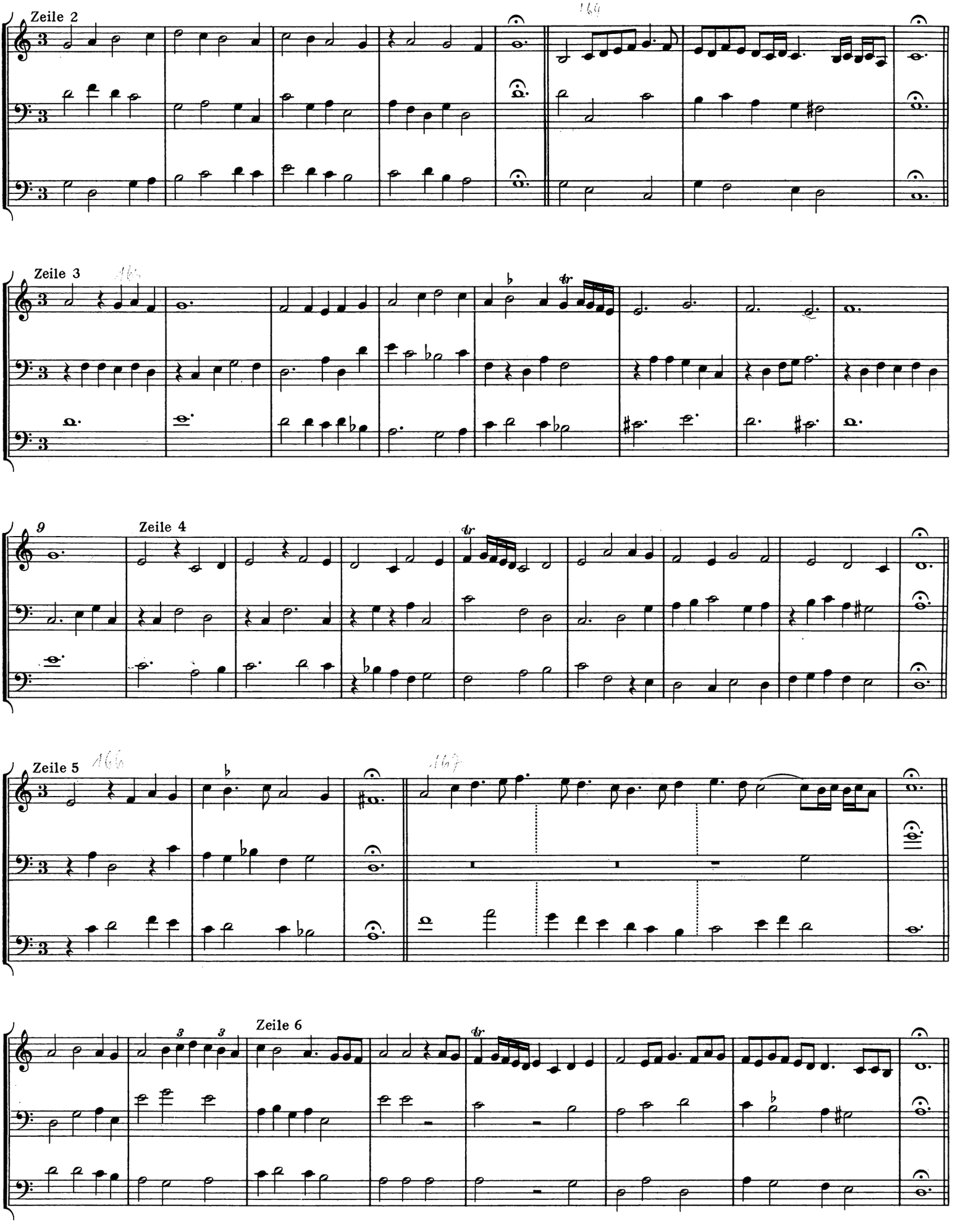


Fundamentalis punctus

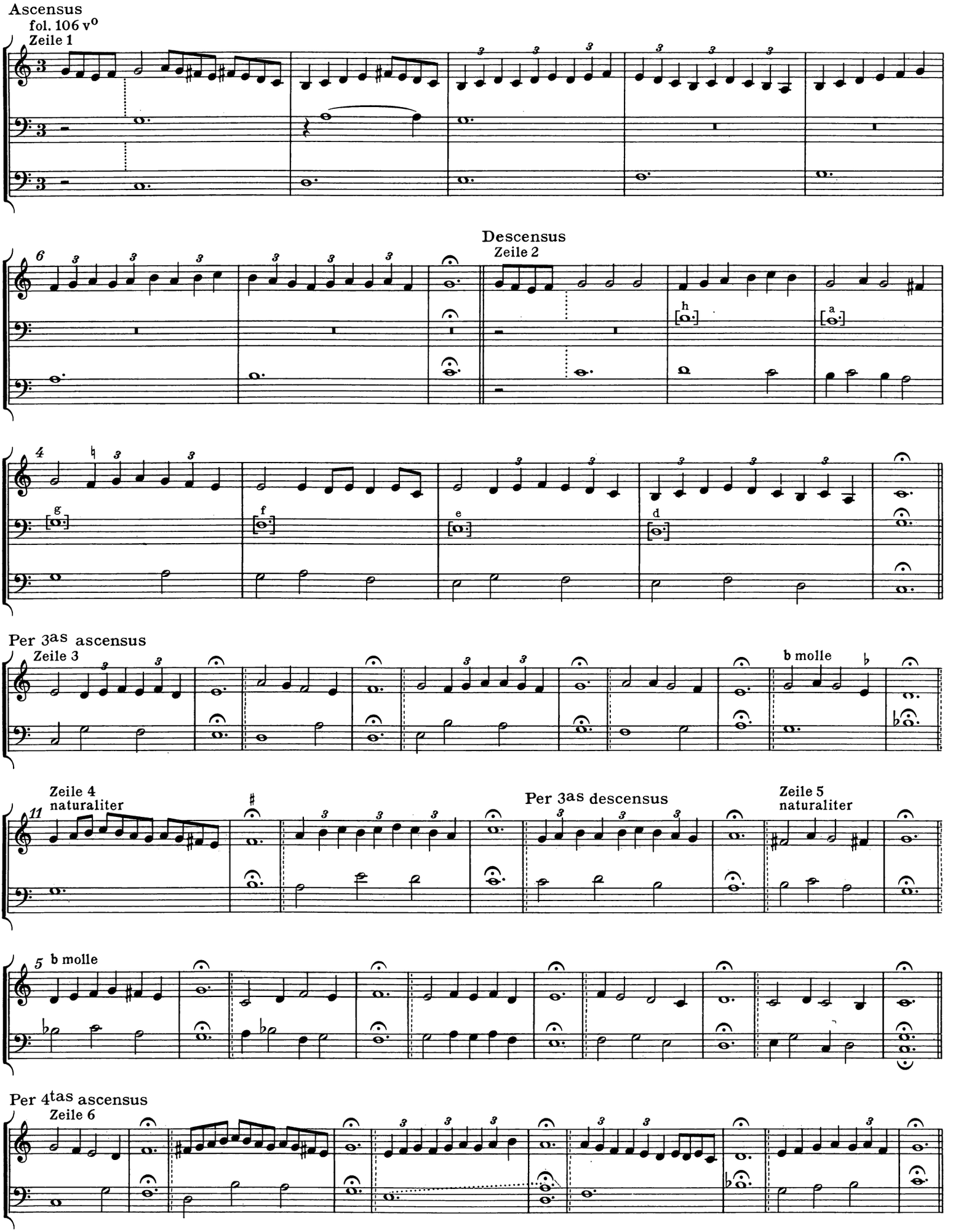
fol. 106 r^o

Zeile 1




Zeile 2
Zeile 3
9
Zeile 4
Zeile 5
Zeile 6

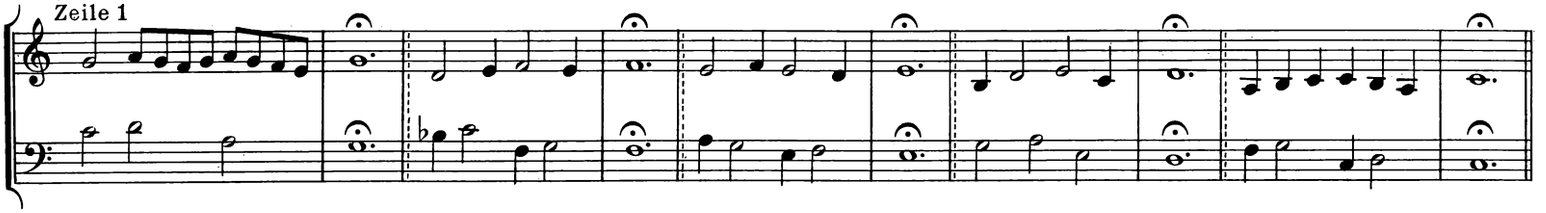
Nº 190. Sequitur aliud fundamentum



Descensus per 4tas

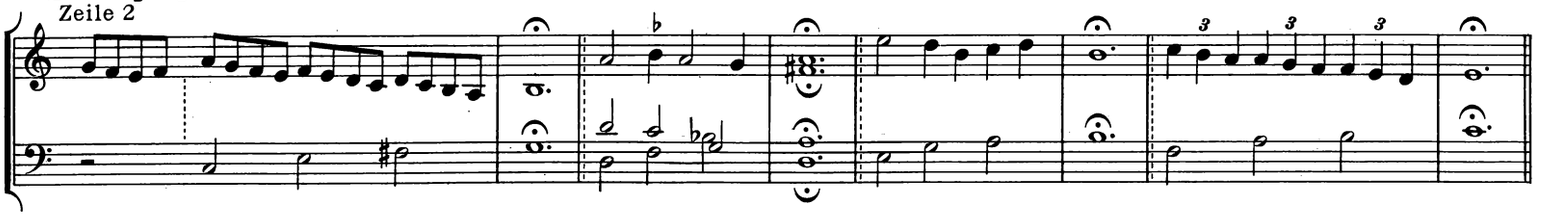
fol. 107 r°

Zeile 1



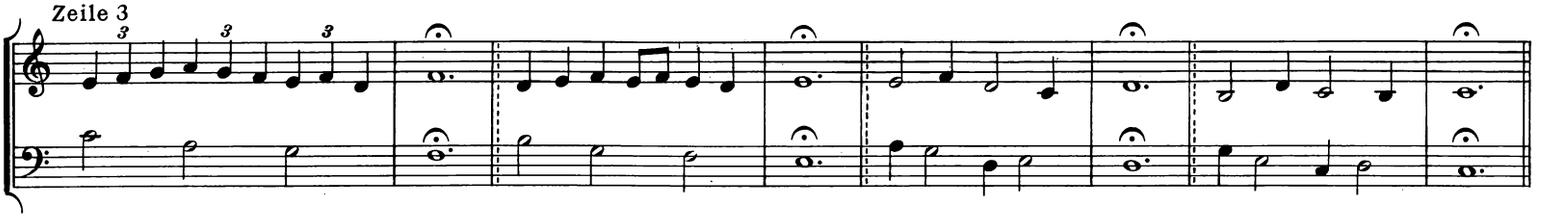
Sequitur [per] 5tas ascensus

Zeile 2



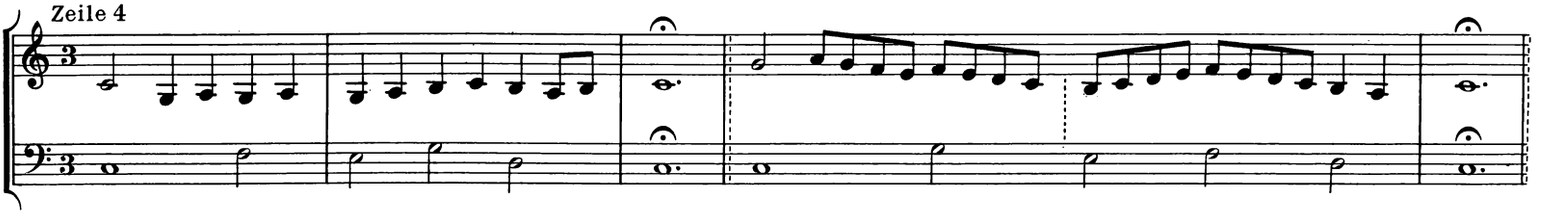
Descensus

Zeile 3

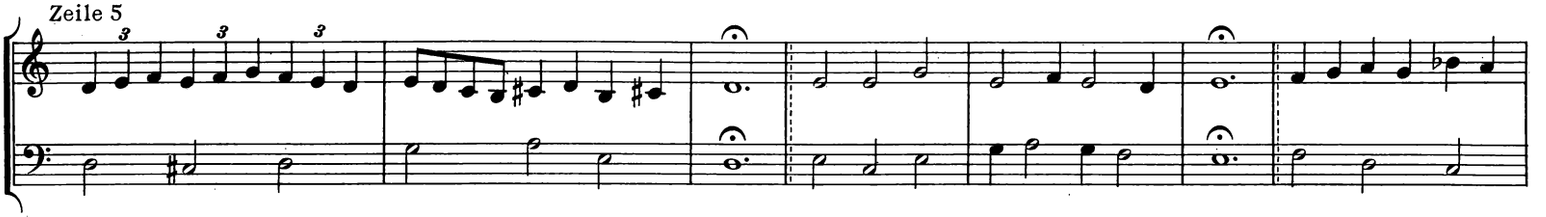


Secuntur Redeuntes In Idem

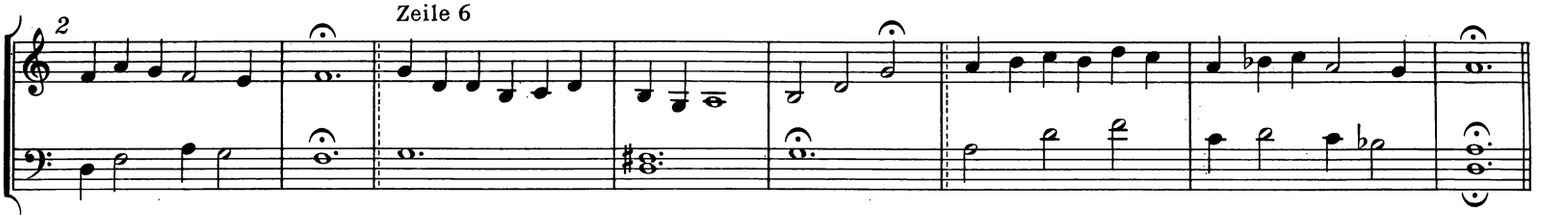
Zeile 4



Zeile 5



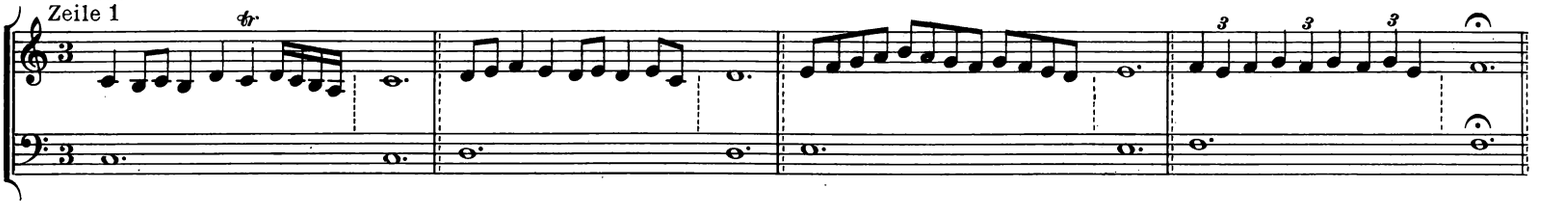
Zeile 6



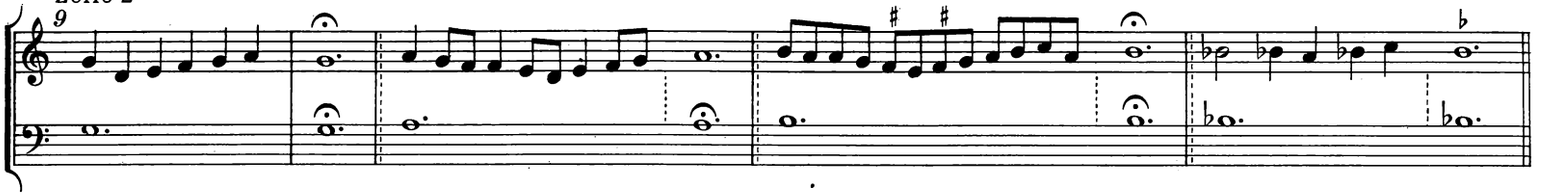
In Idem Secuntur duplices

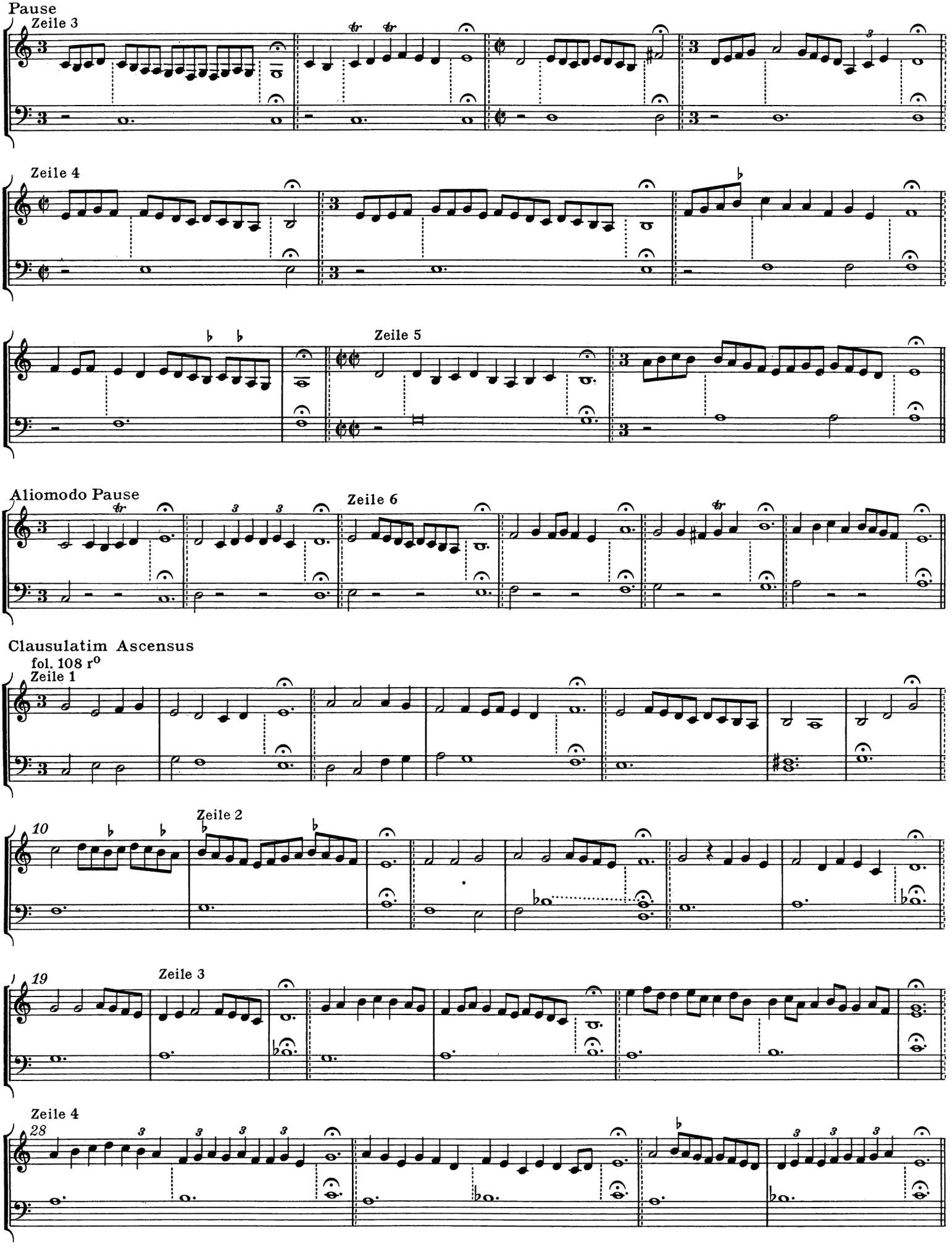
fol. 107 v°

Zeile 1

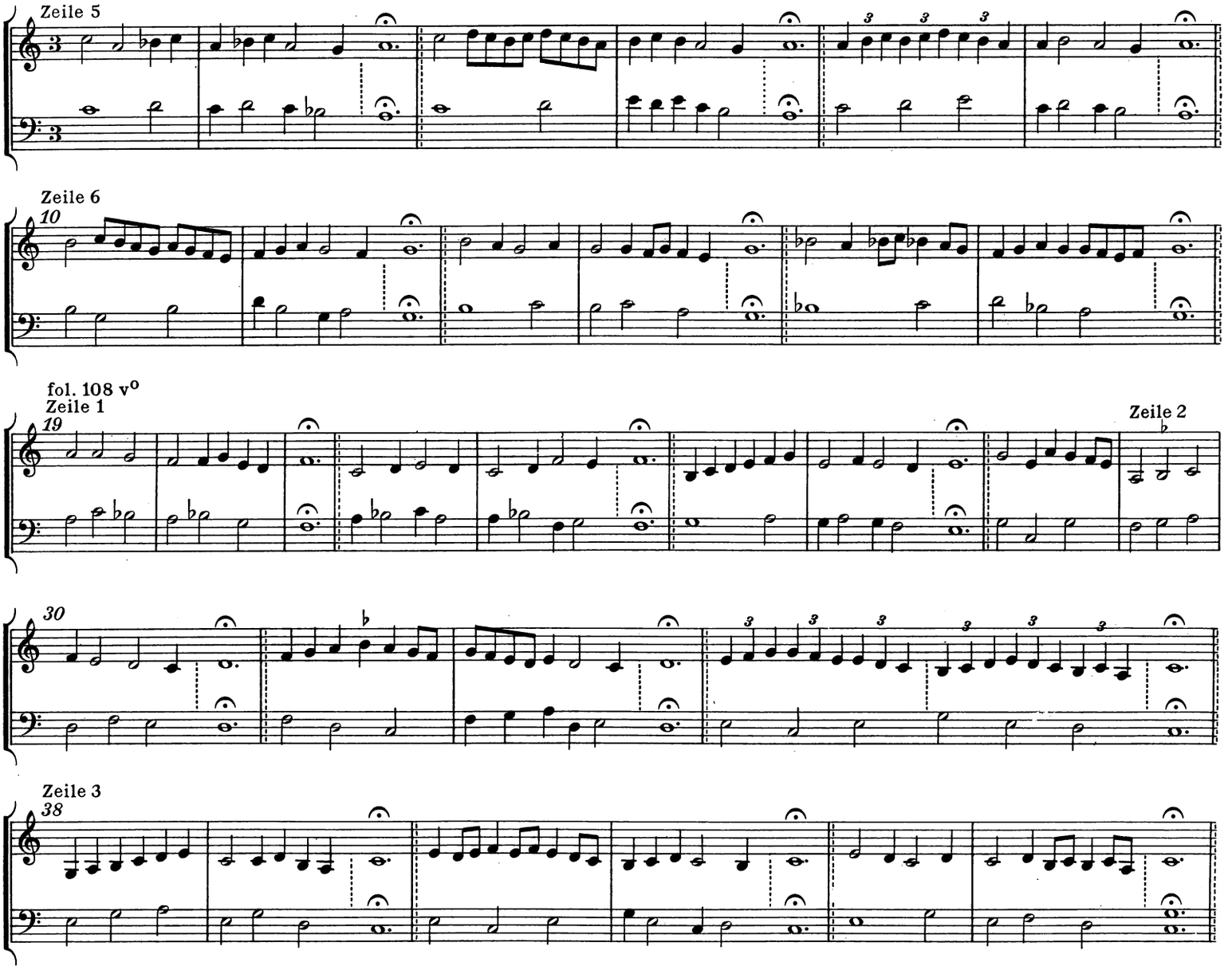


Zeile 2

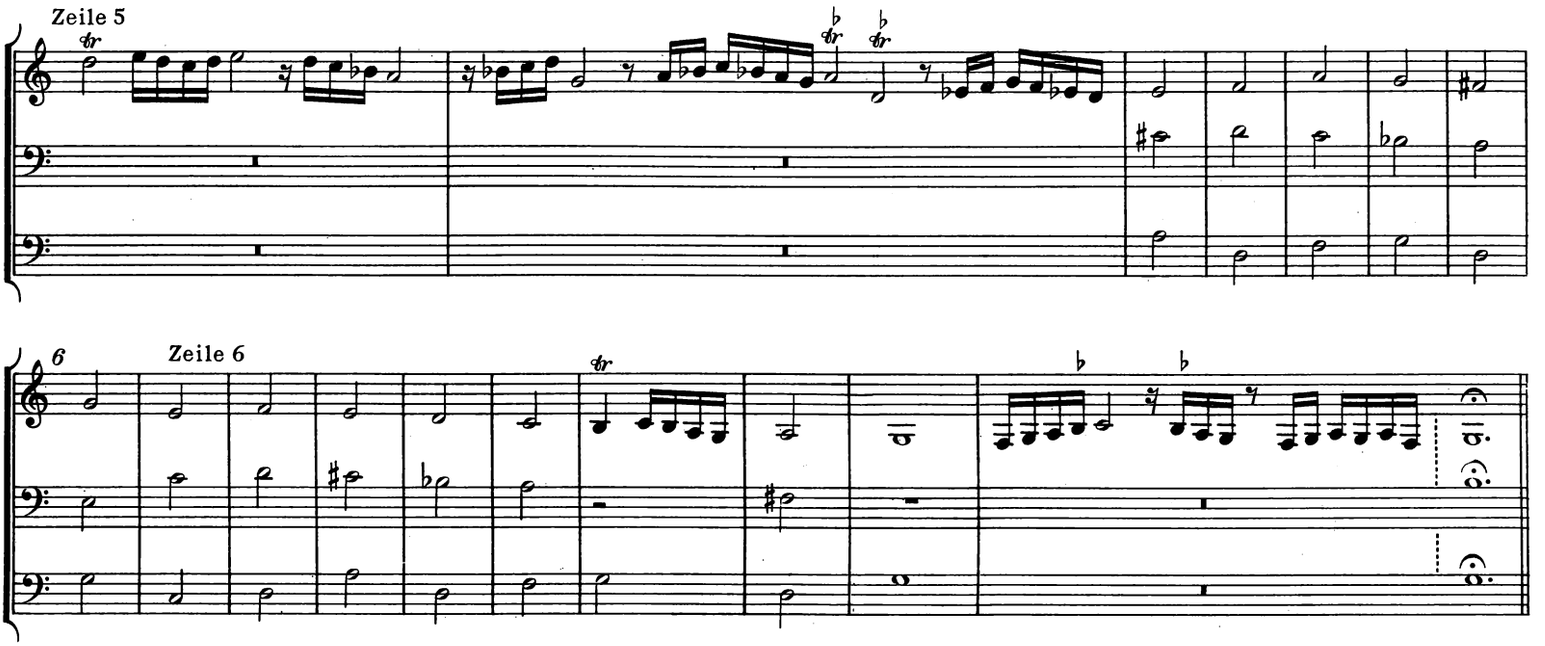



Pause
Zeile 3
Zeile 4
Zeile 5
Aliomodo Pause
Zeile 6
Clausulatim Ascensus
fol. 108 r°
Zeile 1
10
Zeile 2
19
Zeile 3
Zeile 4
28

Descensus

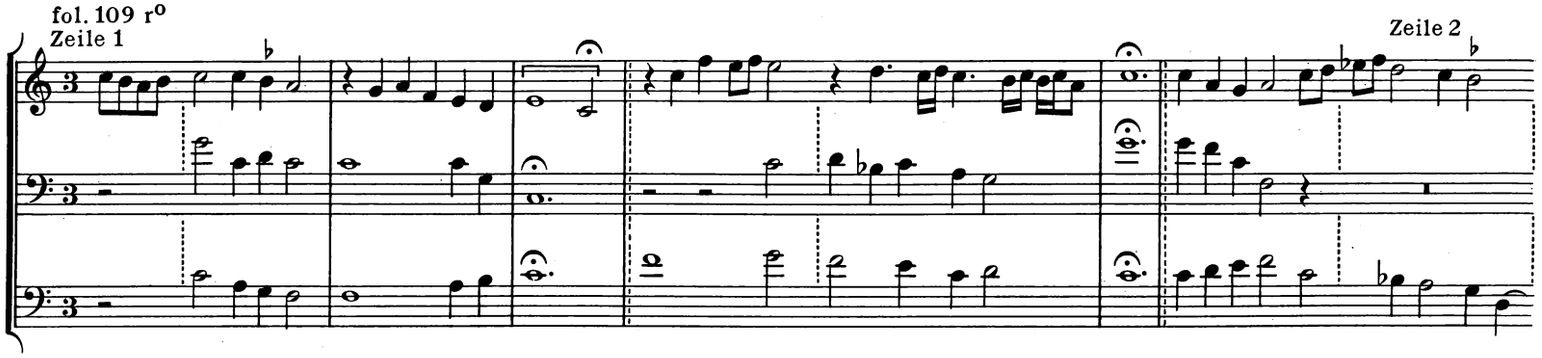


Nº 191. Praeambulum Super C vel super C et $\overline{C}$

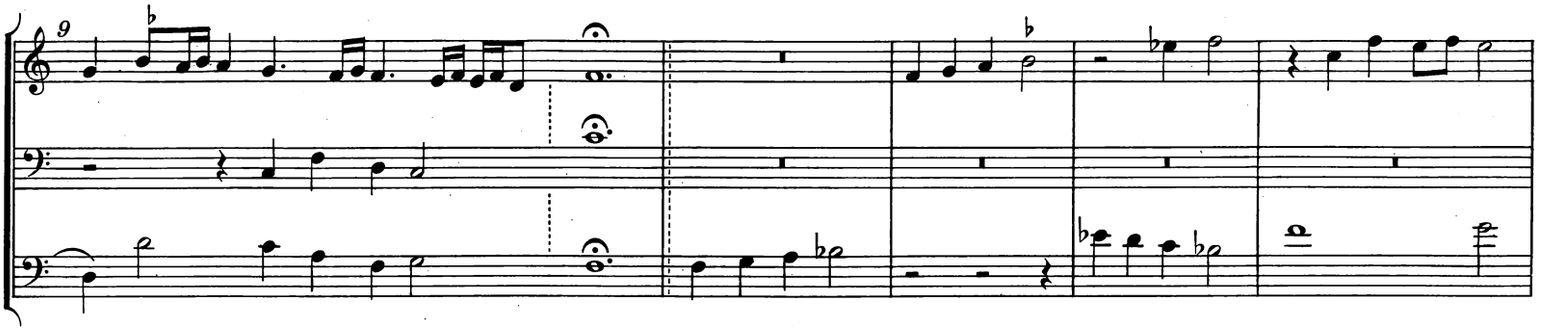


Nº 192. Min lieby zart

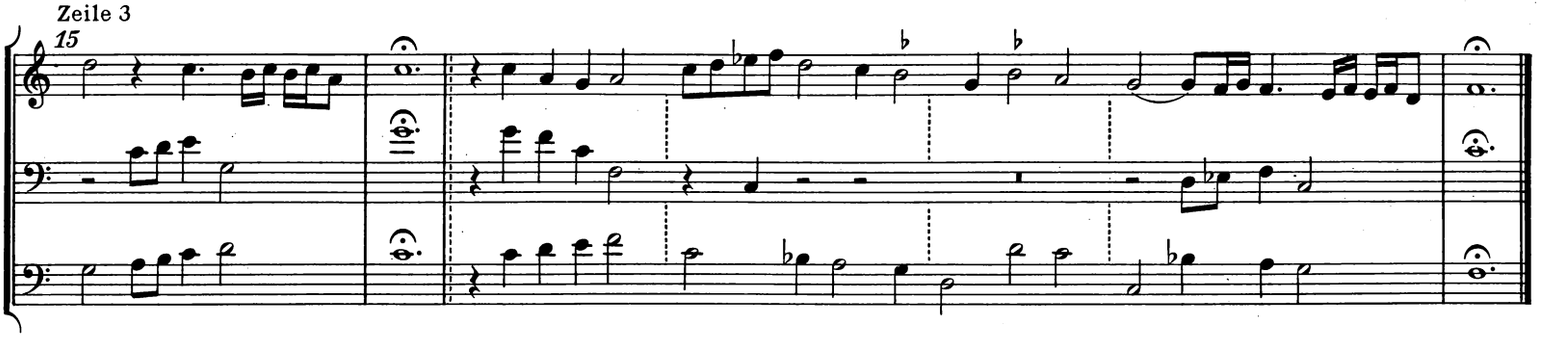
fol. 109 r°
Zeile 1



Zeile 2

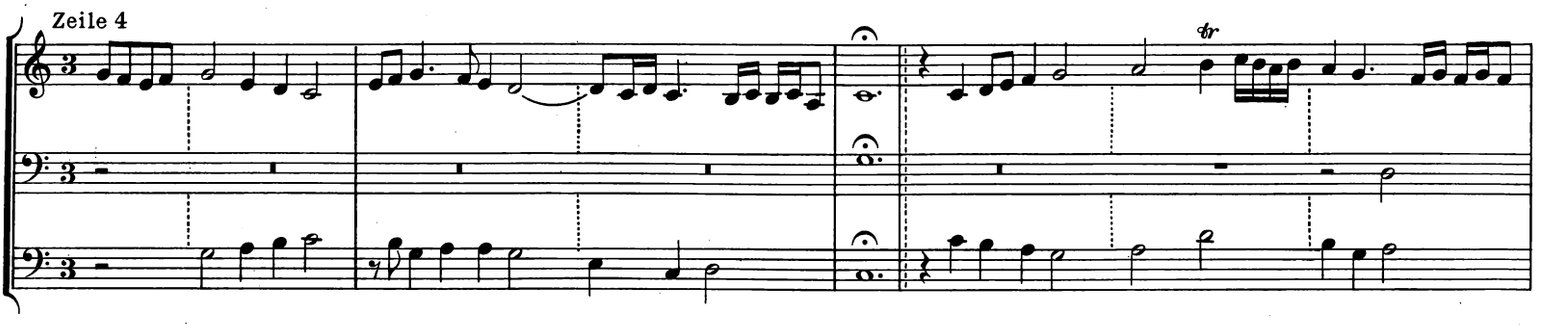


Zeile 3

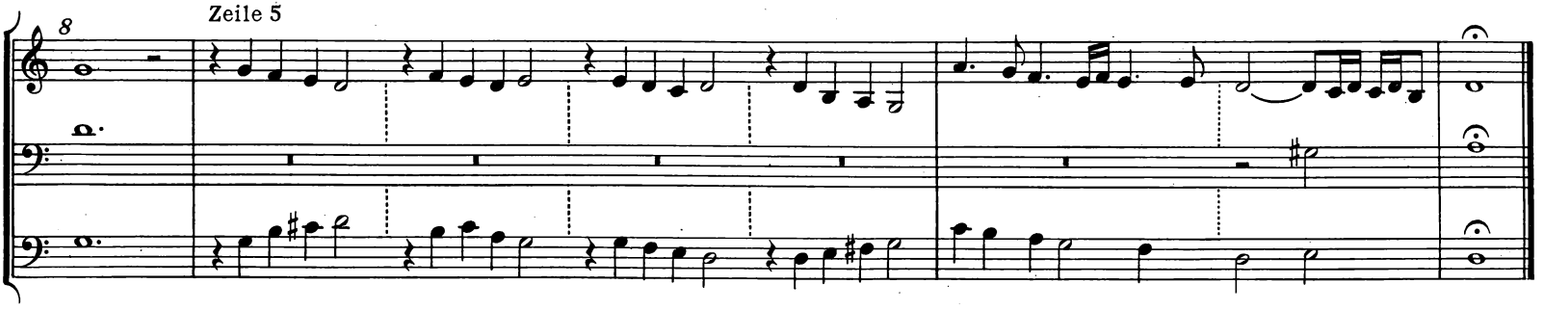


Nº 193. Ich laß nit ab

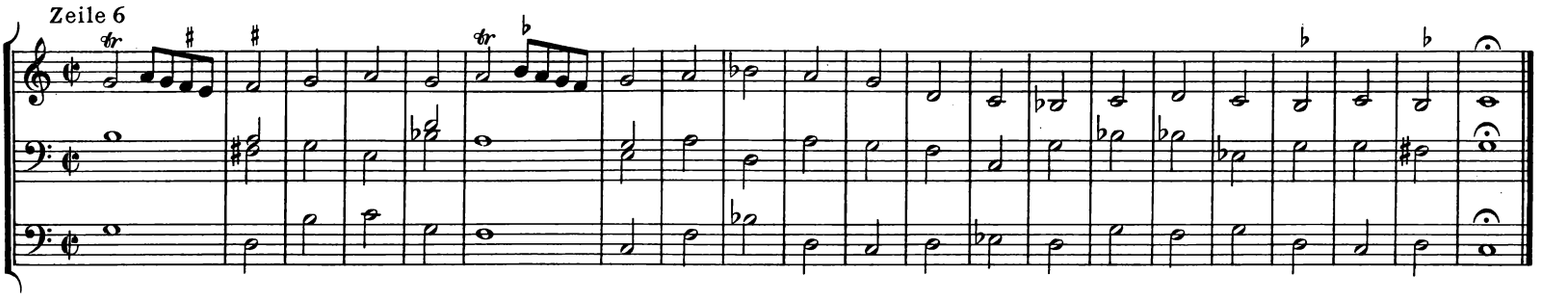
Zeile 4



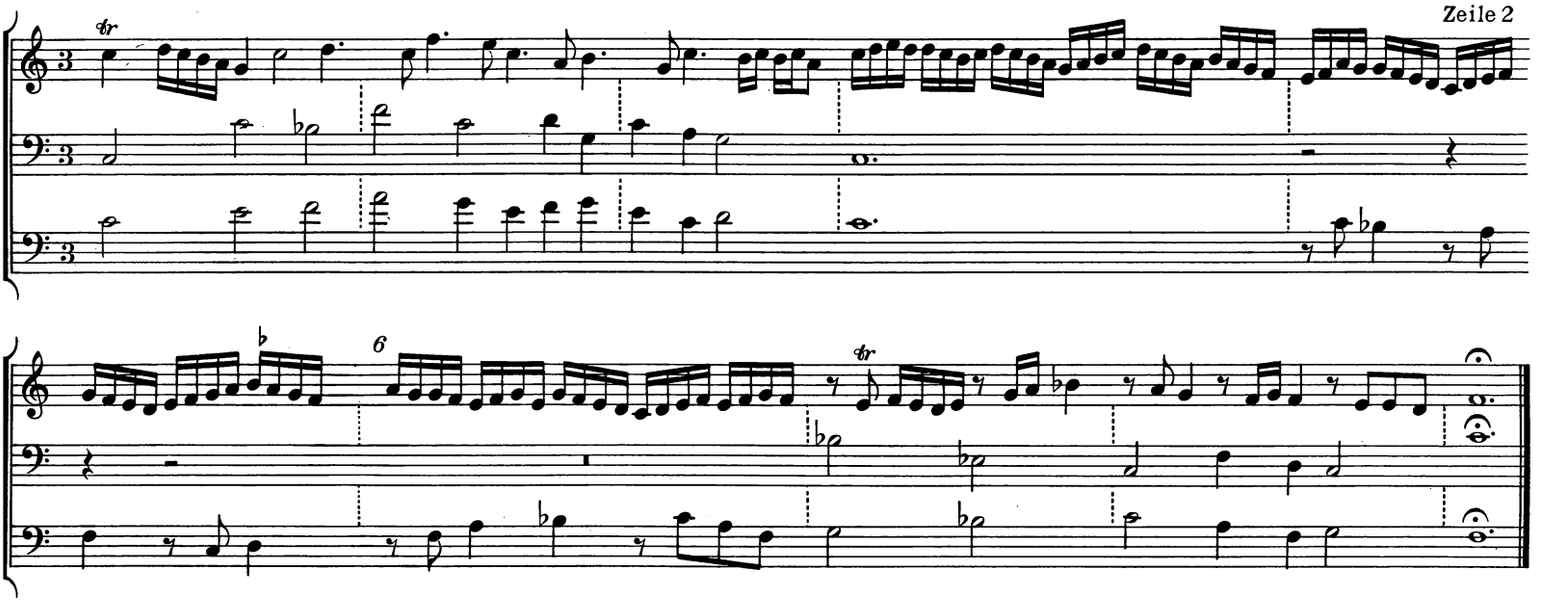
Zeile 5



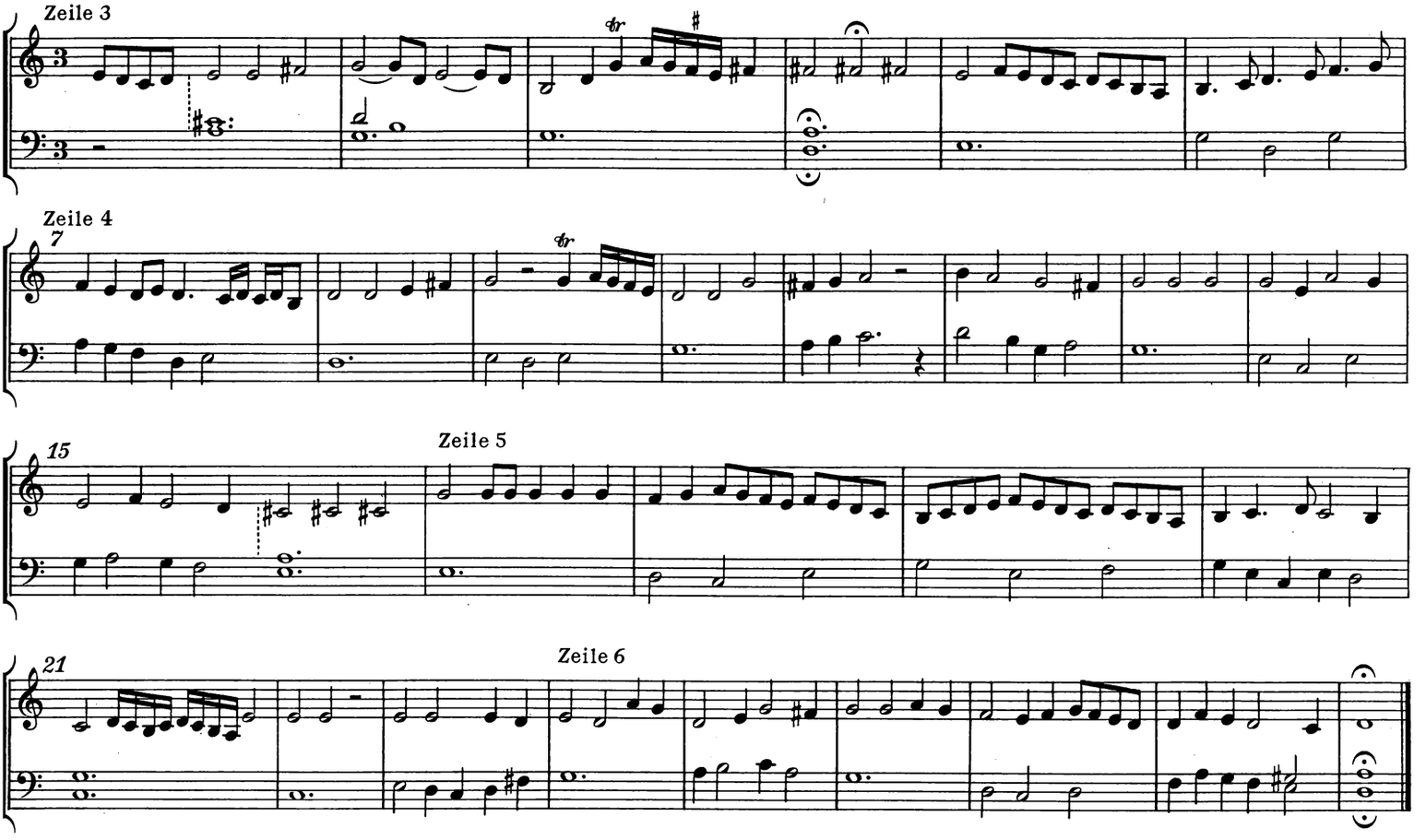
Nº 194. Praeambulum super C



Nº 195. Praeambulum super f

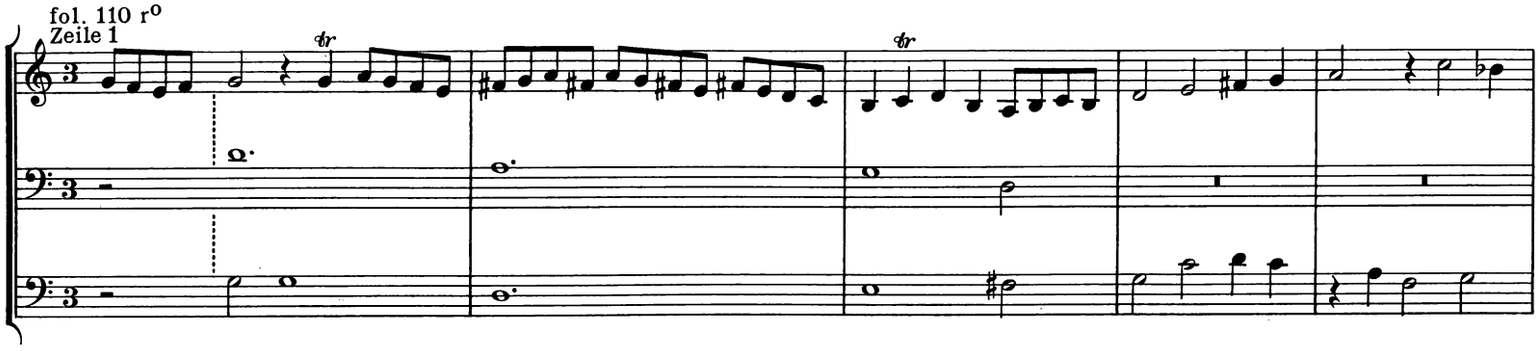


Nº 196. Adyeu matres

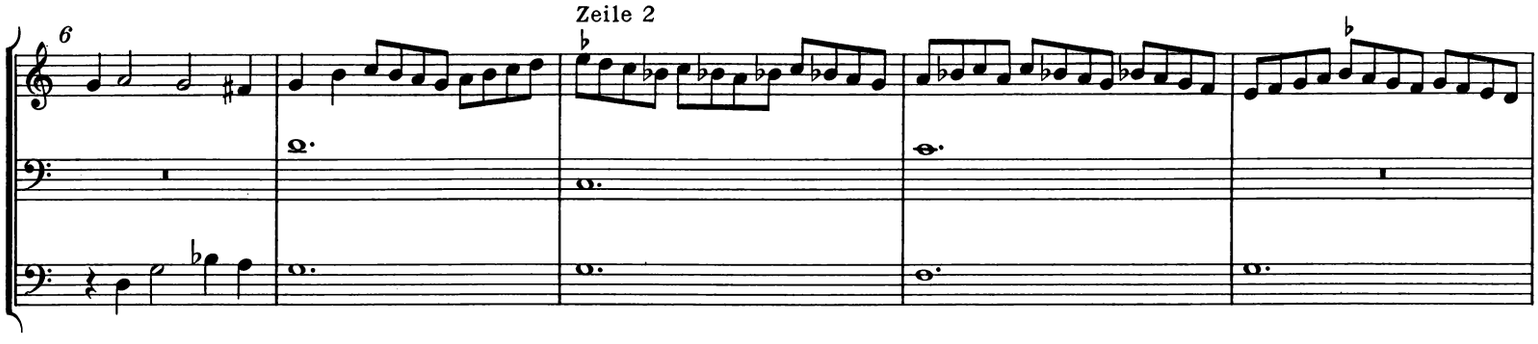


Nº 197. Hertz mut und all myn synn

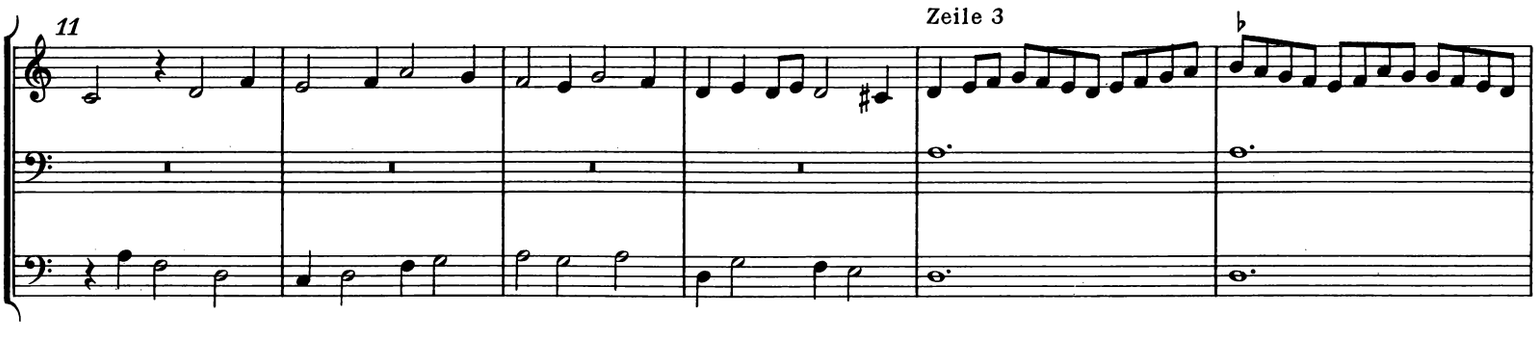
fol. 110 r°
Zeile 1



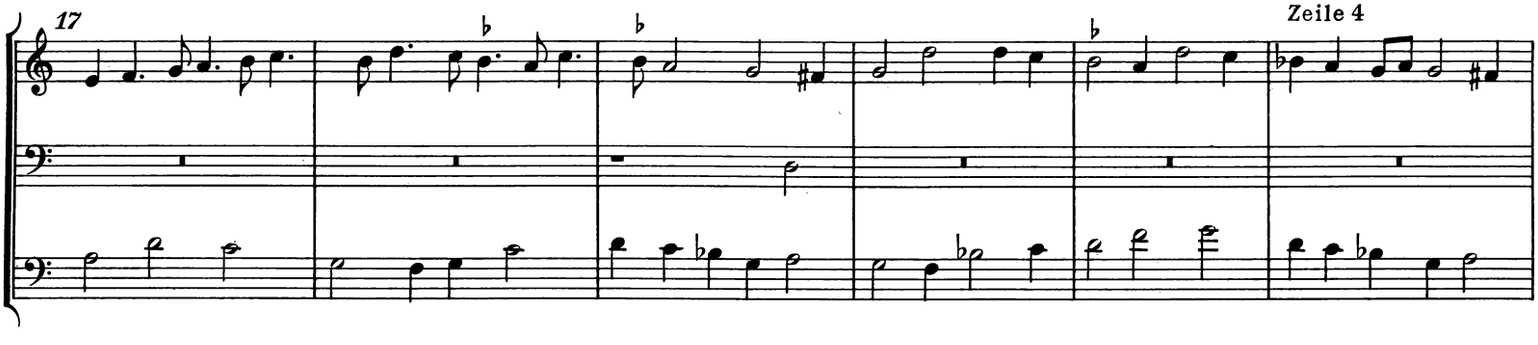
Zeile 2

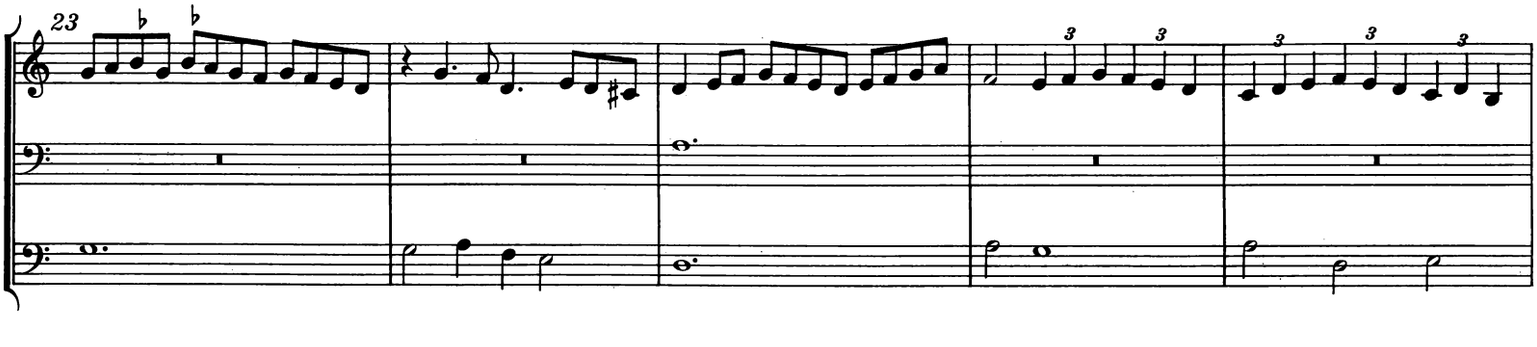


Zeile 3

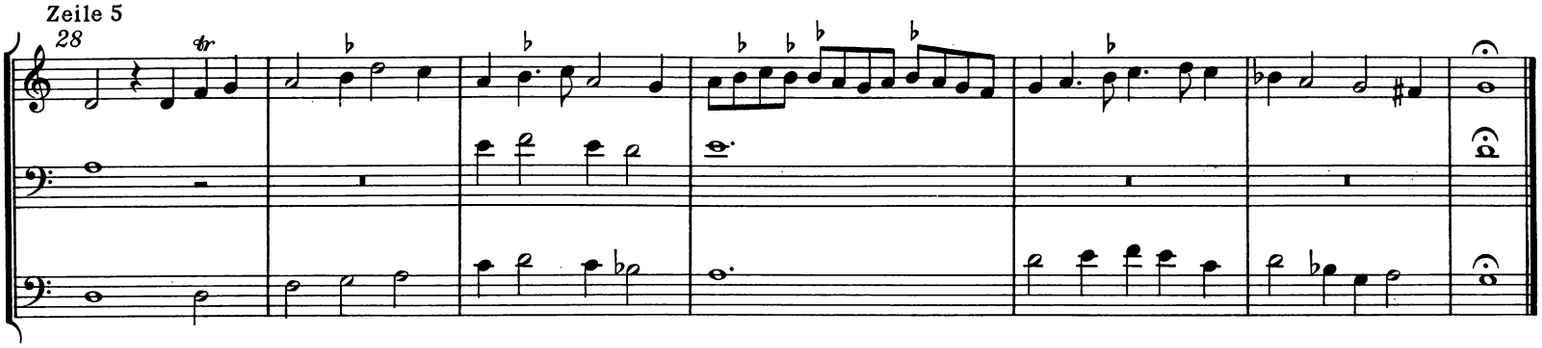


Zeile 4



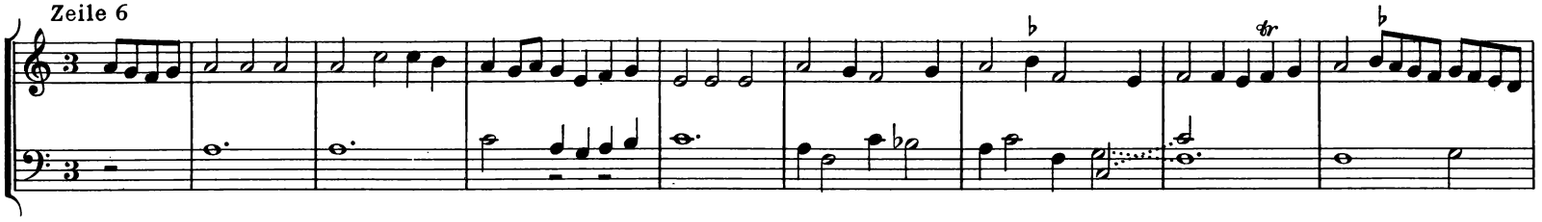


Zeile 5

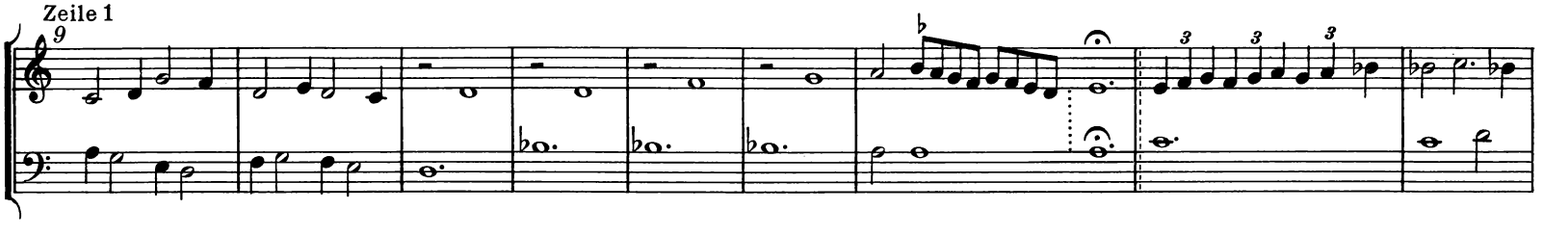


Nº 198. Luffile

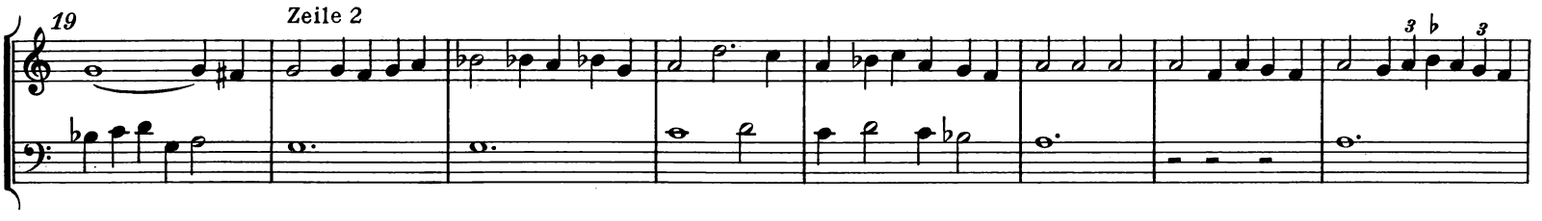
Zeile 6



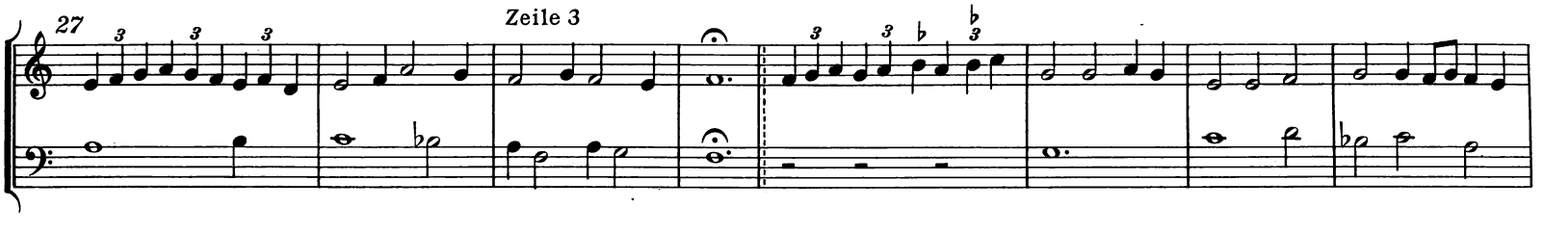
fol. 110 v°
Zeile 1



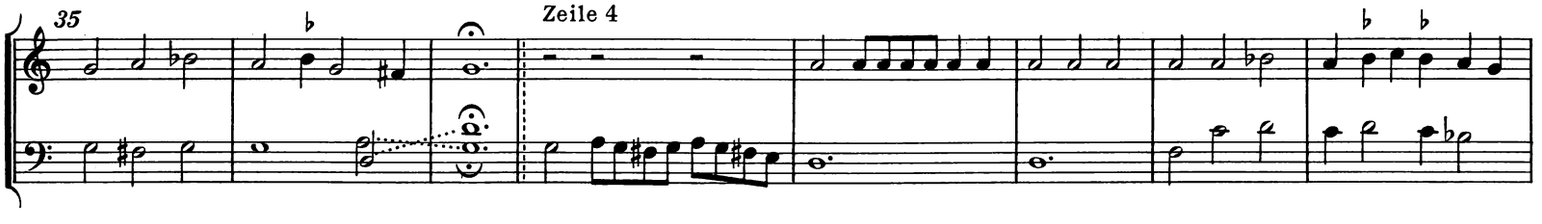
Zeile 2



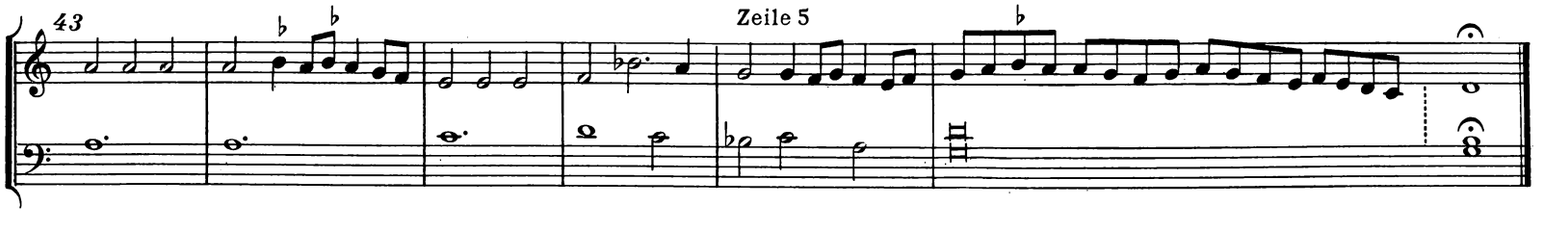
Zeile 3



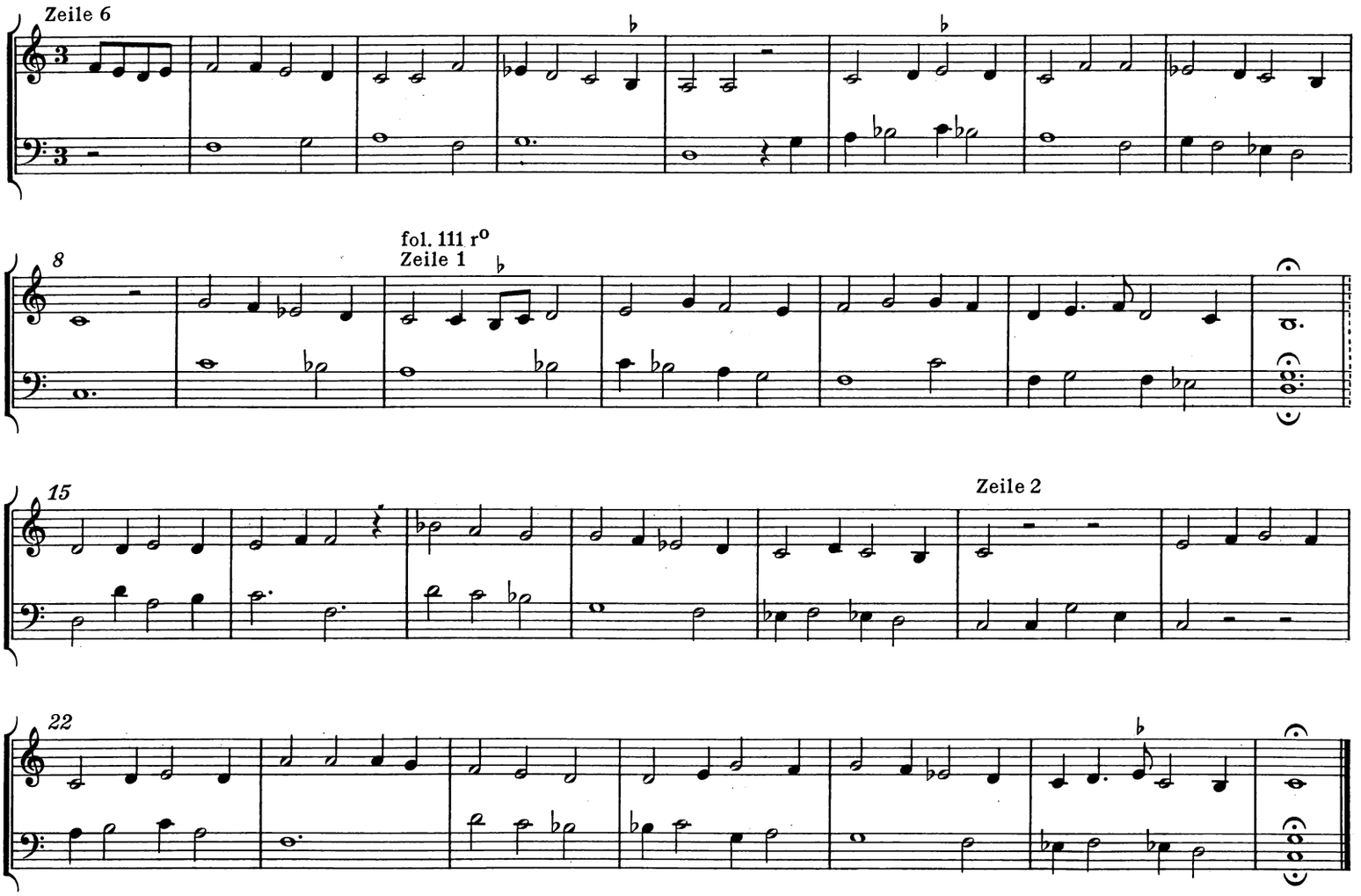
Zeile 4



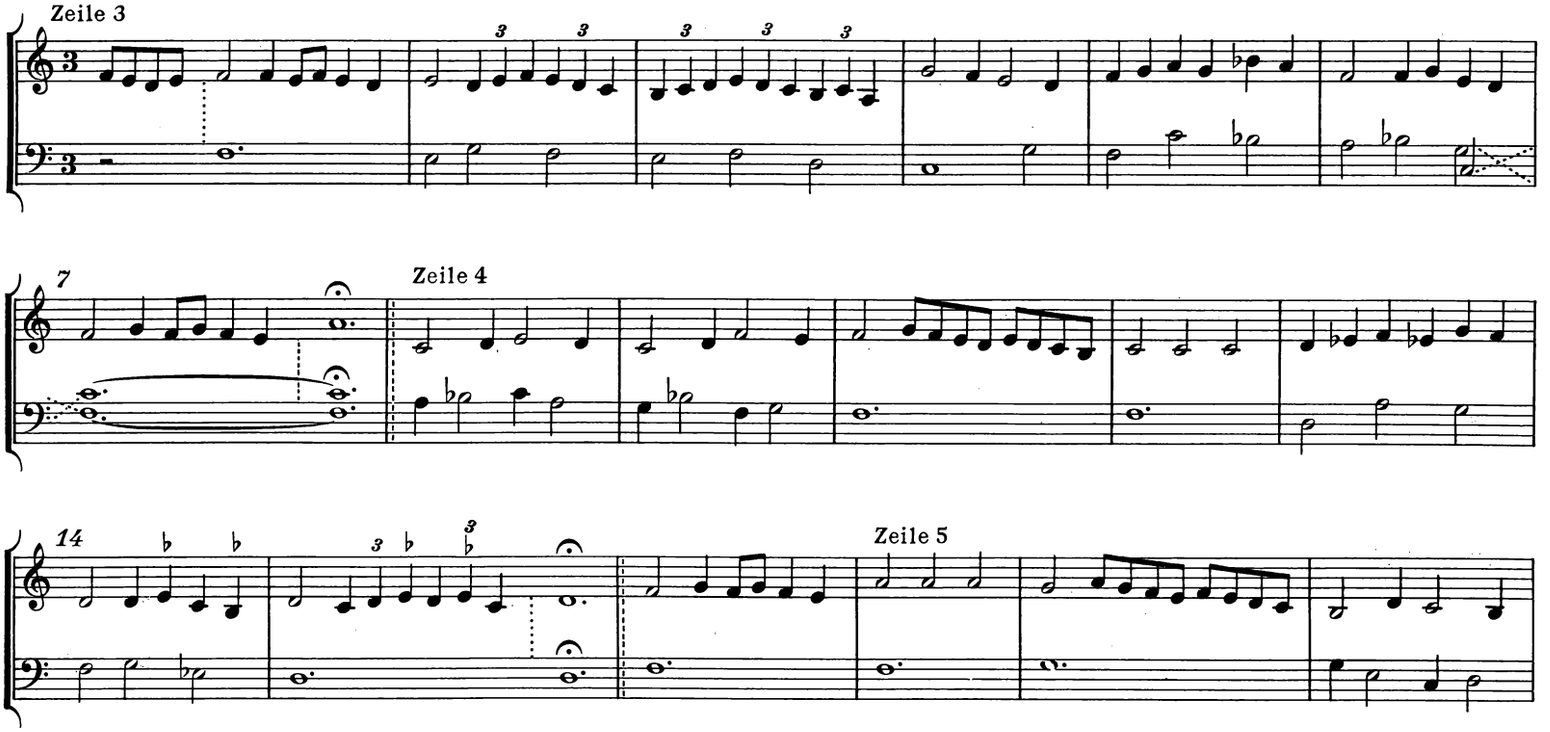
Zeile 5

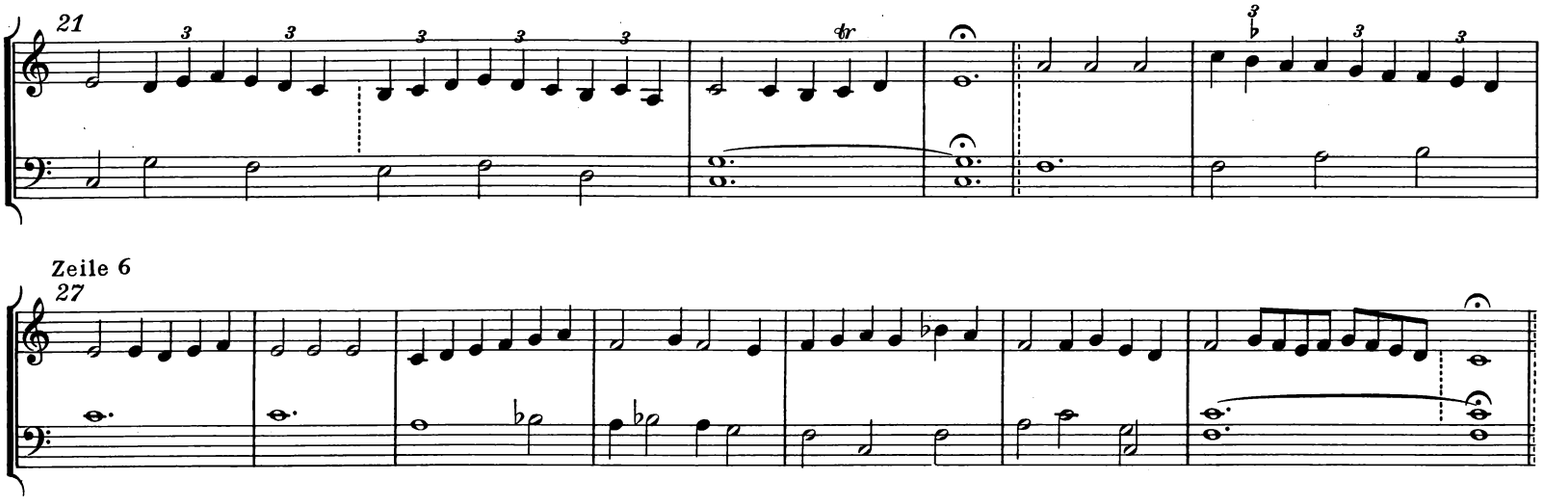


Nº 199. Vierhundert Jar uff diser erde

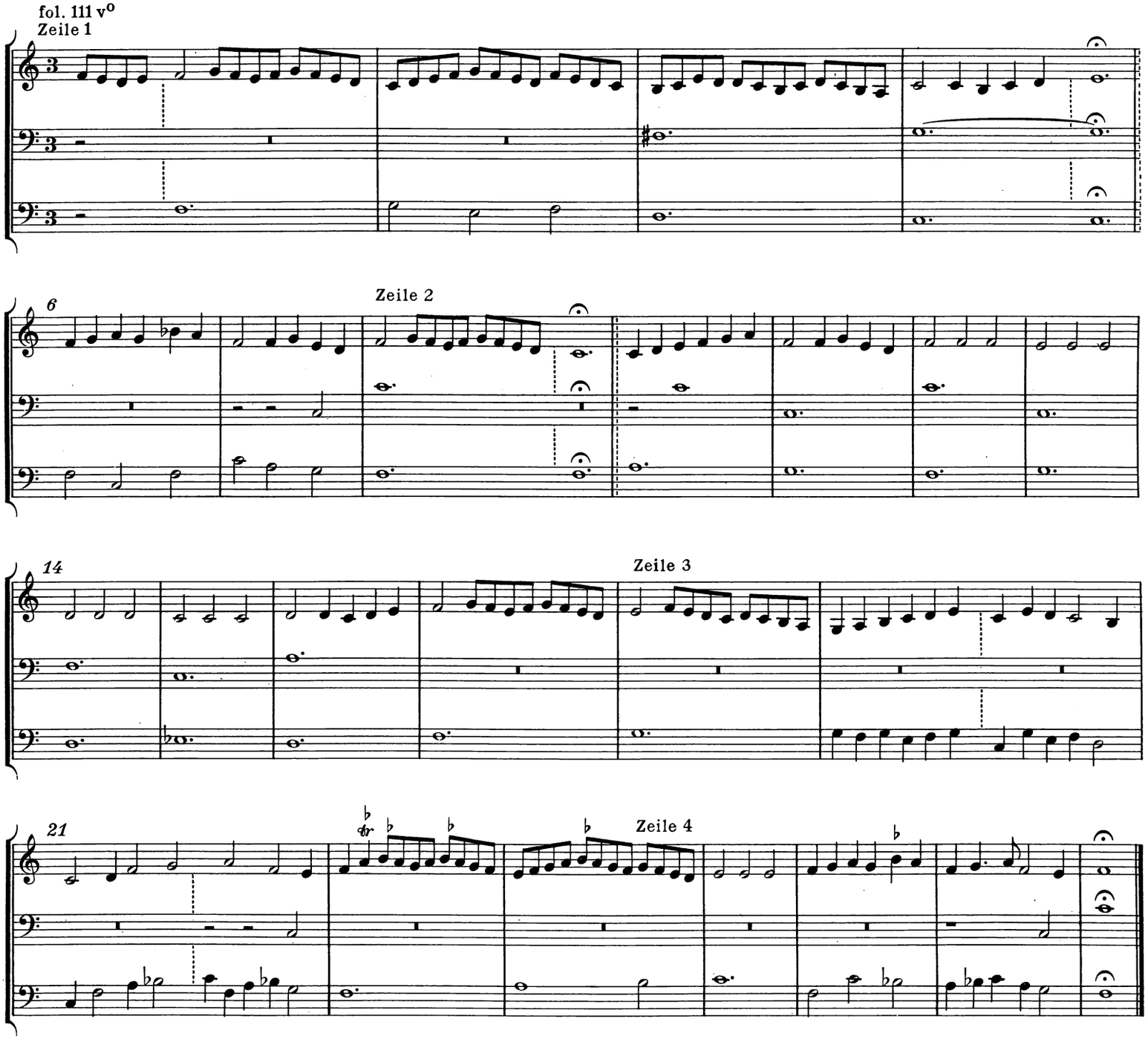


Nº 200. O gloriosa domina

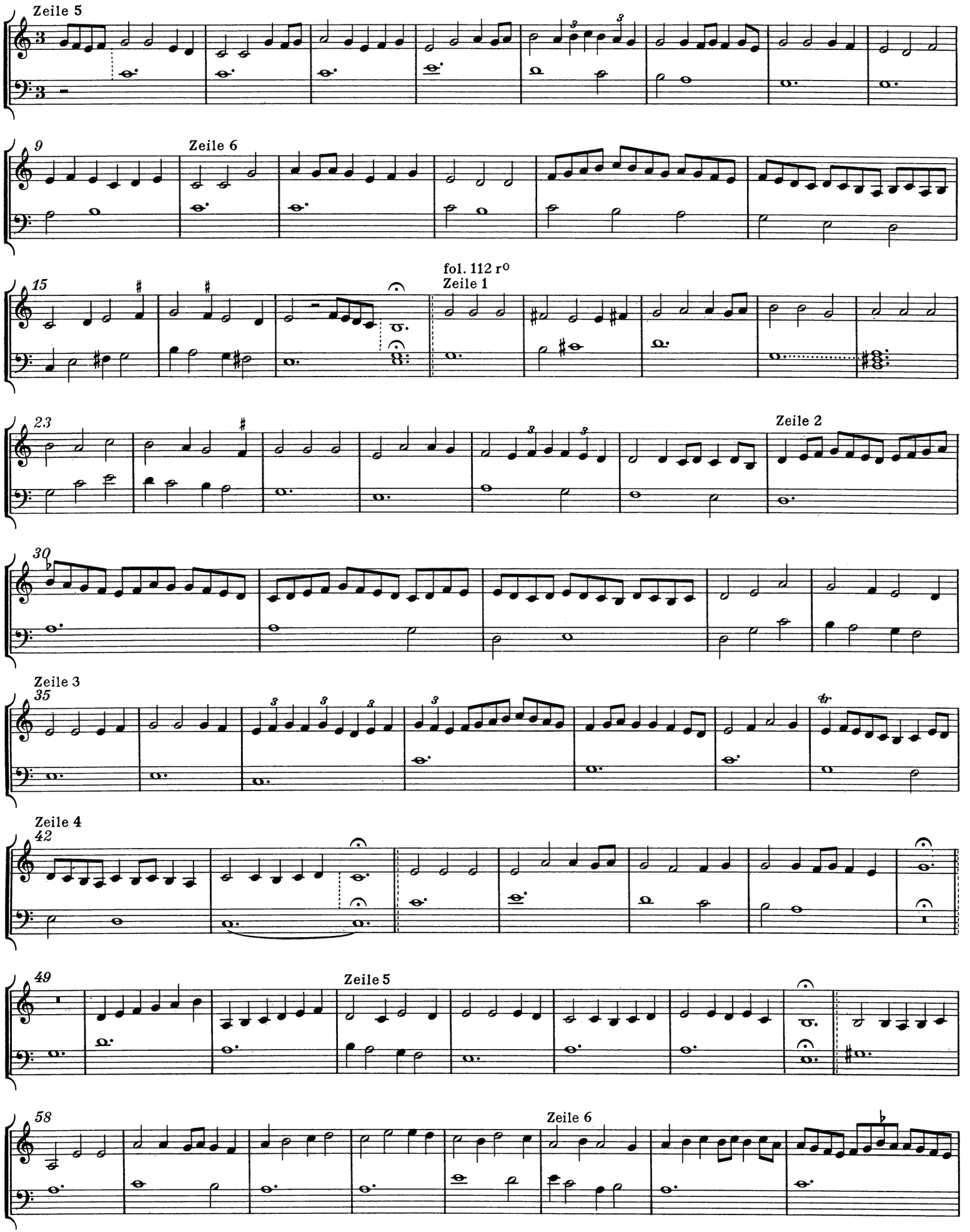




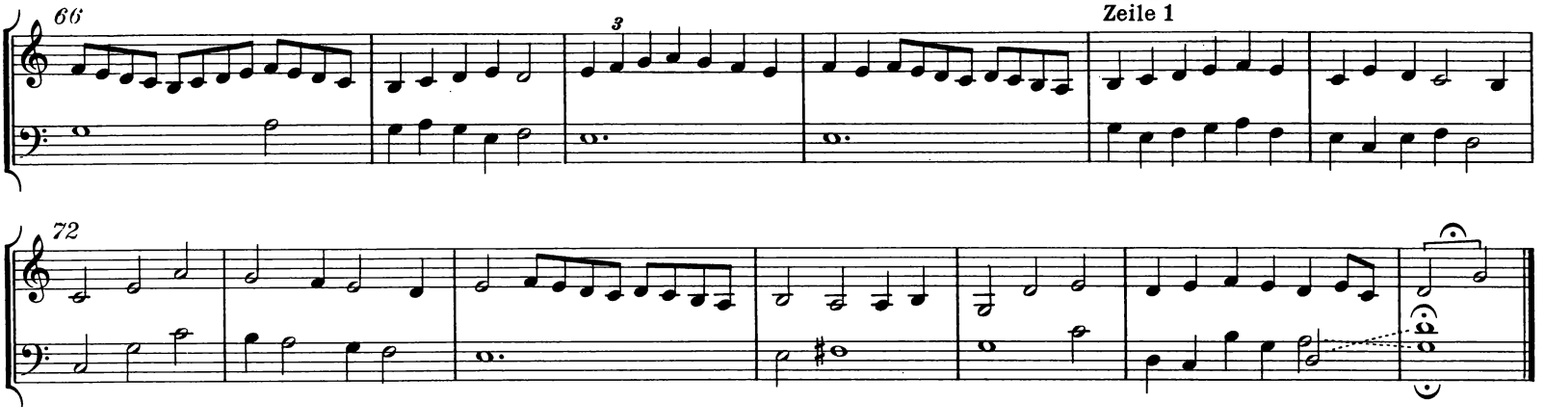
Nº 201. O gloriosa domina



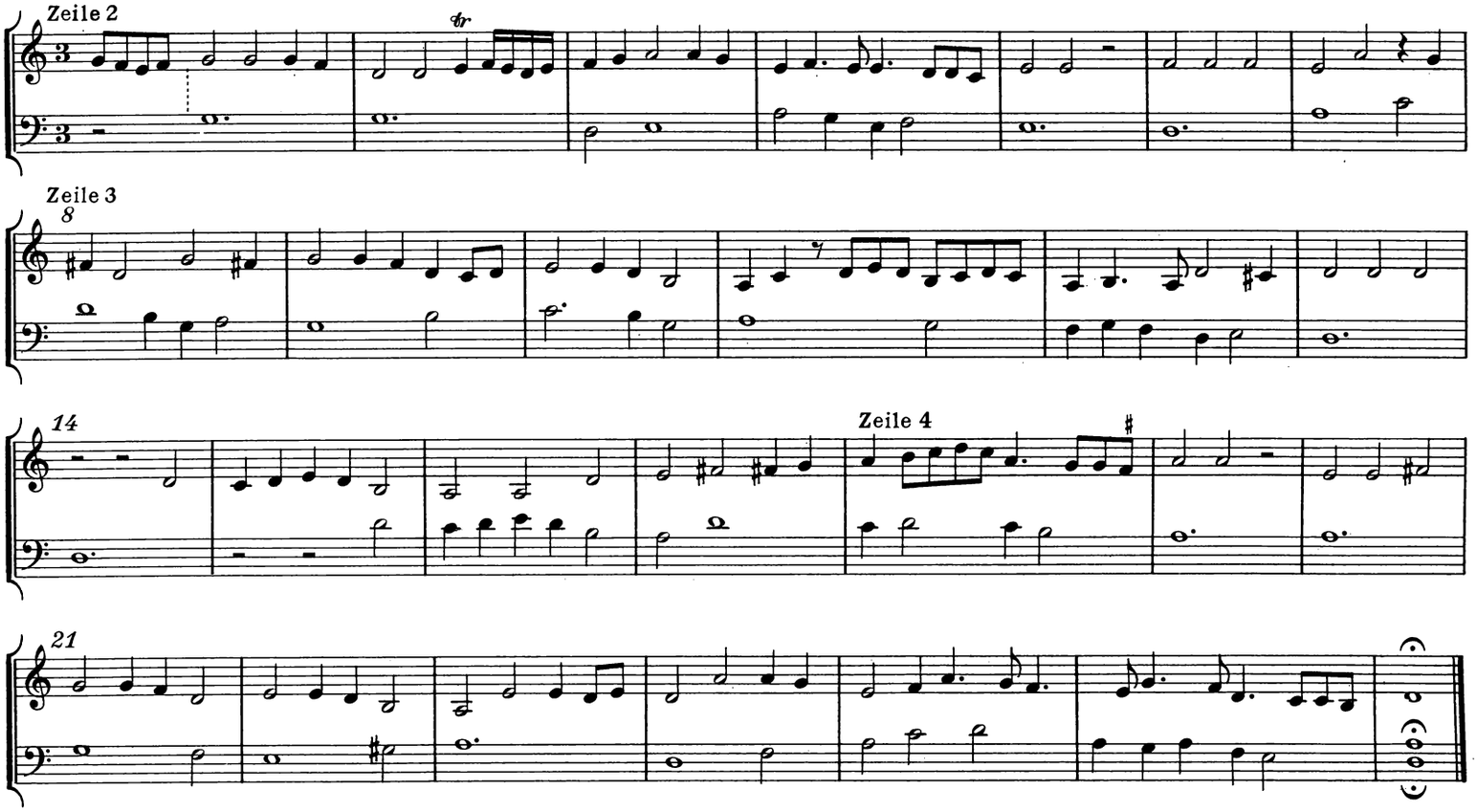
Nº 202. Jeloemors



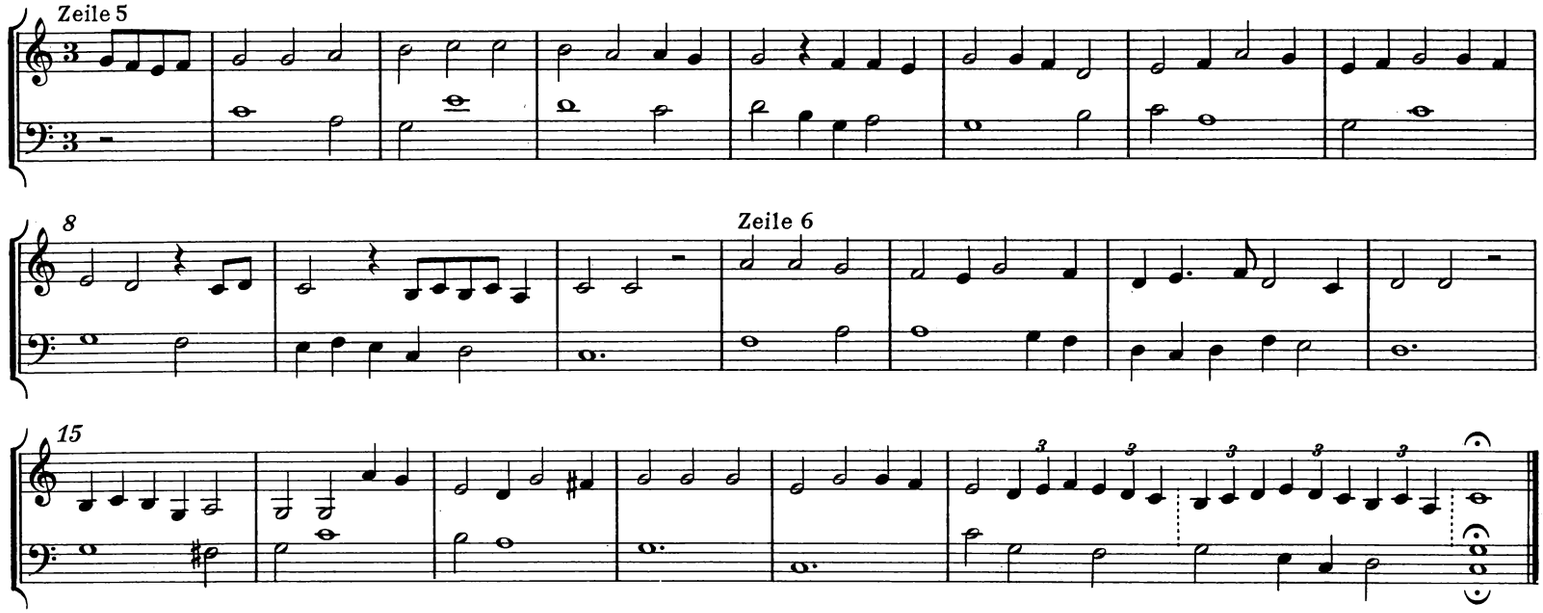
fol. 112v°
Zeile 1



Nº 203. Ein fröulin edel von natuer



Nº 204. Biß wolgemüt mir liebstes fröulin



Nº 205. Was ich begynn 6 2 12 notarum (6 𝅗𝅥 12 ♩).

fol. 113r°

Zeile 1

Zeile 2

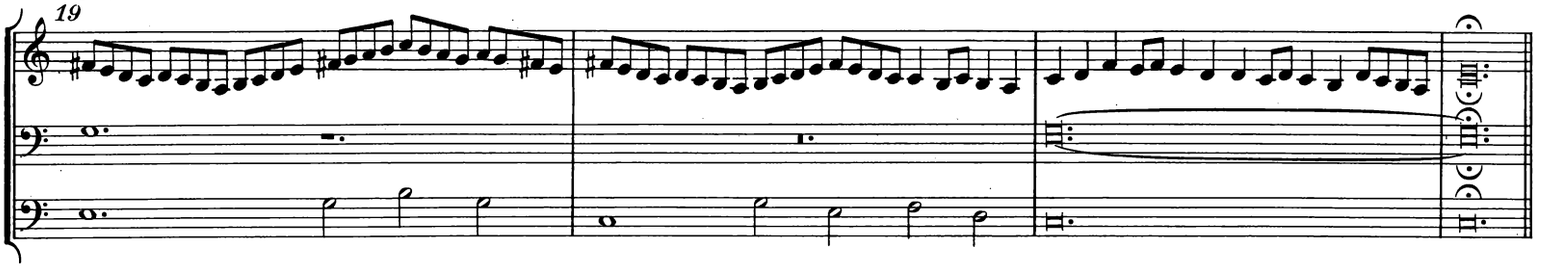
Zeile 3

Zeile 4

Secunda pars illius

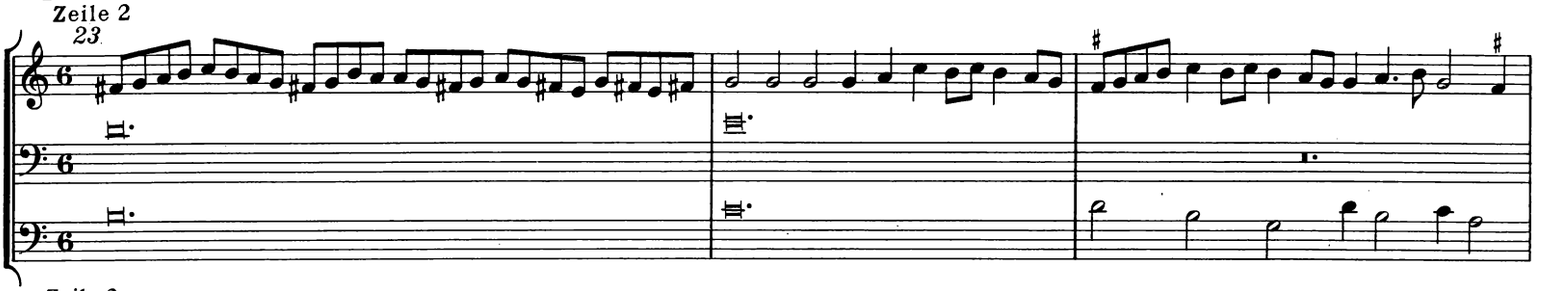
Zeile 5

Zeile 6

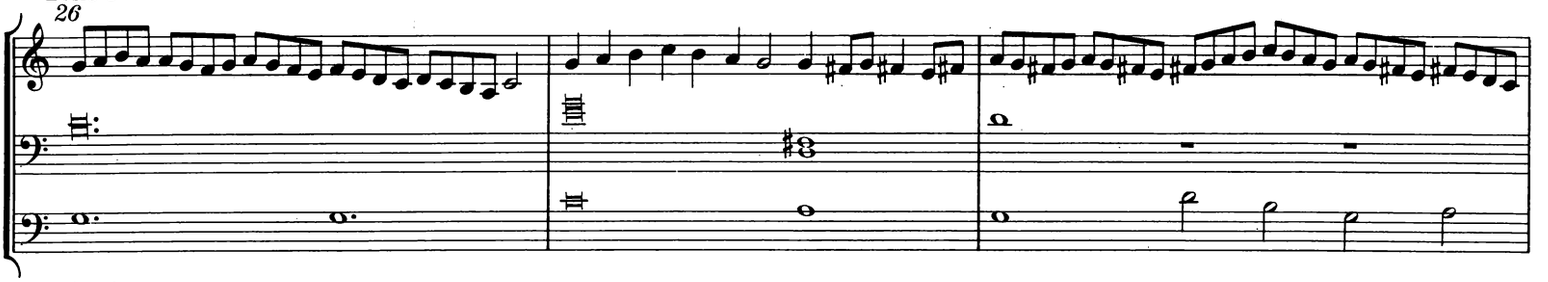


Repeticio

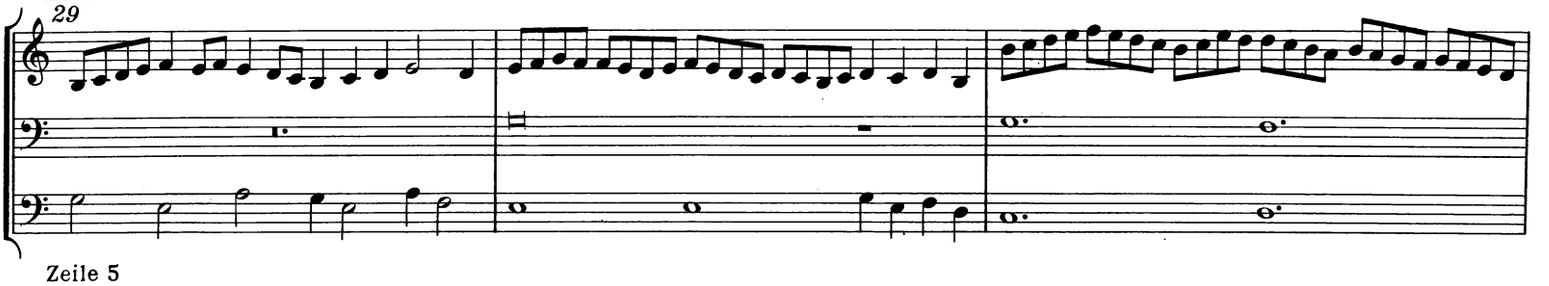
Zeile 2



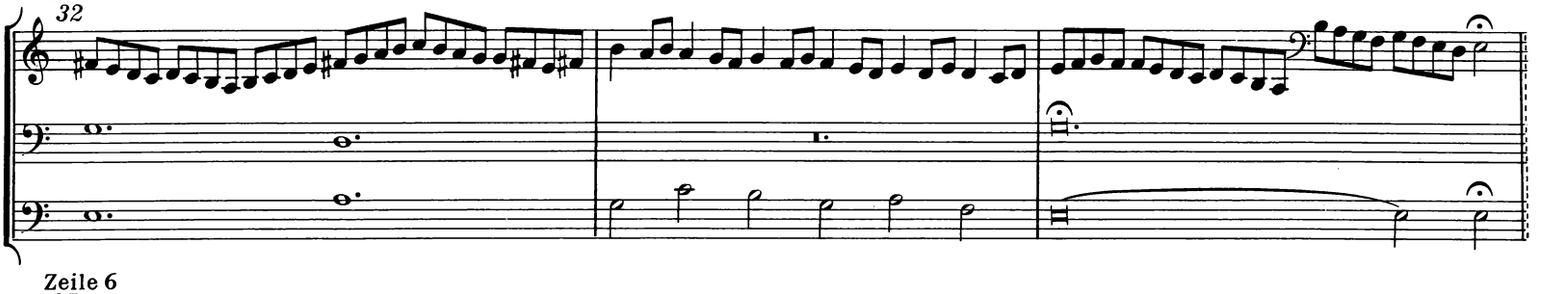
Zeile 3



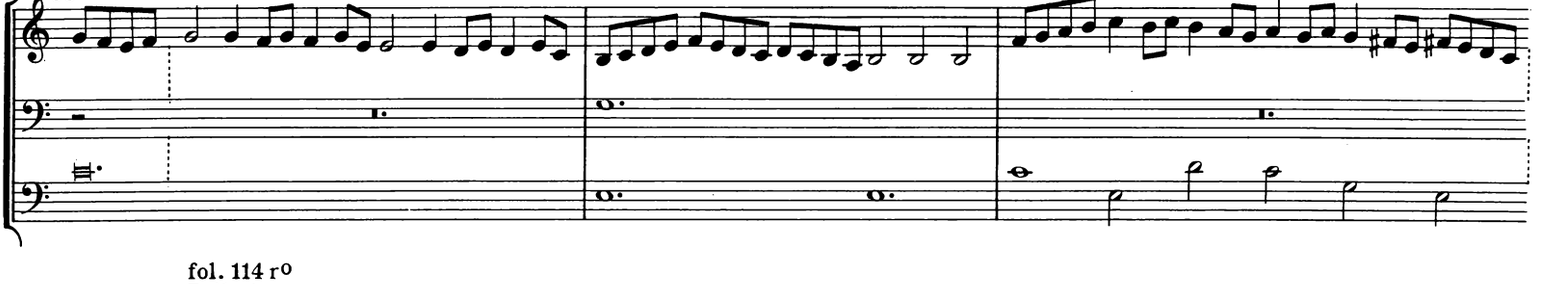
Zeile 4



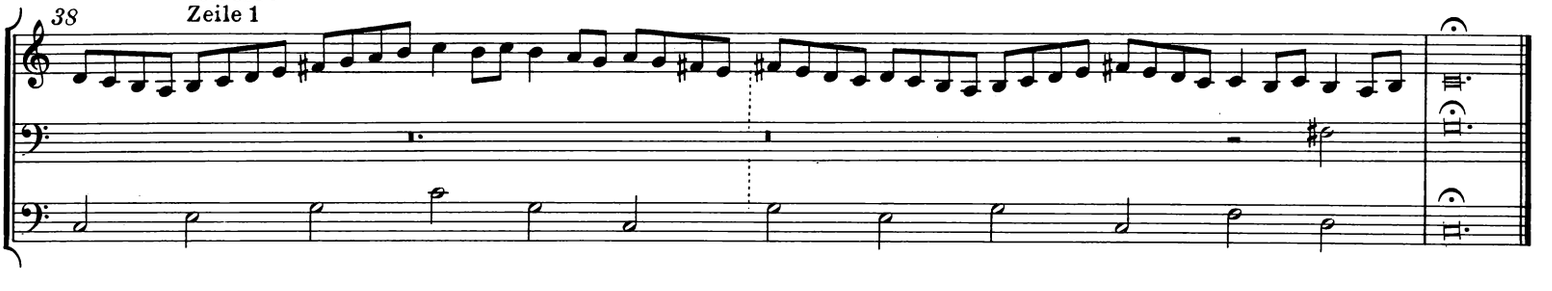
Zeile 5



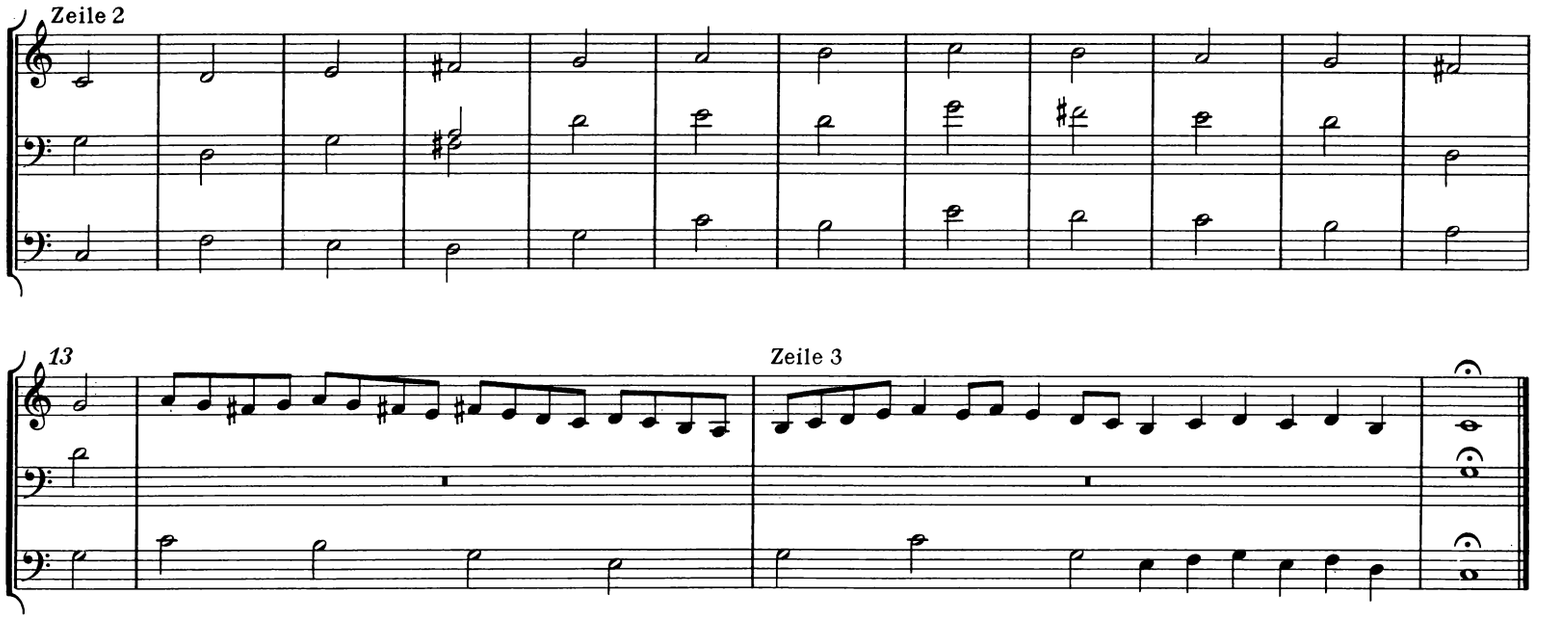
Zeile 6



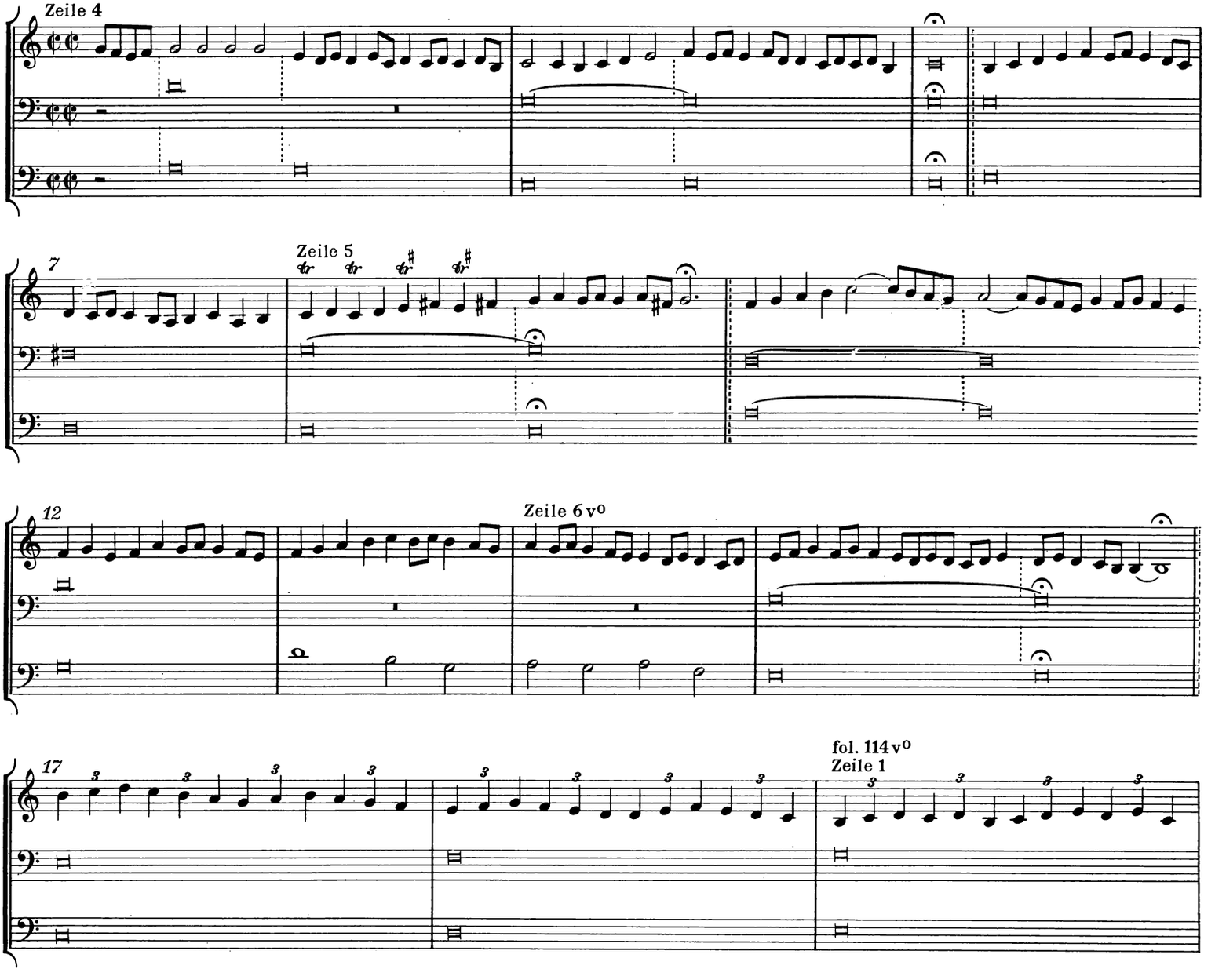
fol. 114 r°
Zeile 1

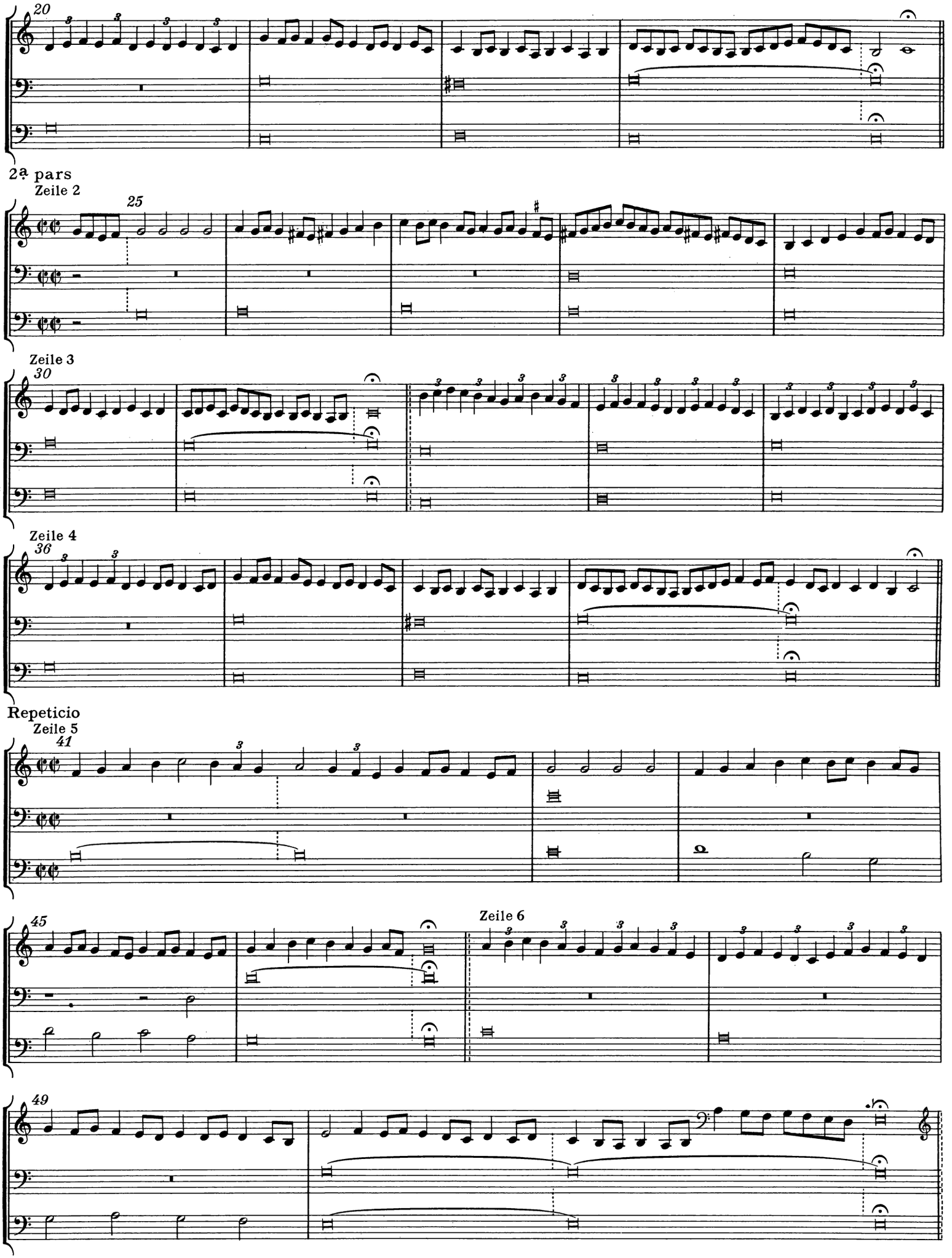


Nº 206. Sequitur praeambulum super C vel G nel C^{c}



Nº 207. Secunda mensura. Waß ich begynne 4^{or} notarum




20
2a pars
Zeile 2
25
Zeile 3
30
Zeile 4
36
Repeticio
Zeile 5
41
45
Zeile 6
49

fol. 115 r°

Zeile 1

53

56

Zeile 2

60

Zeile 3

65

Nº 208. Tercia mensura waß ich begynn 3m notarum

Zeile 4

Zeile 5

7

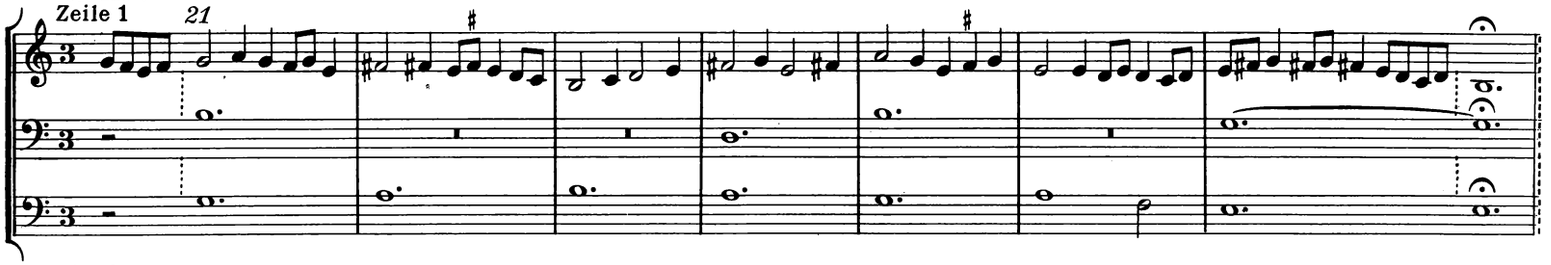
Zeile 6

14

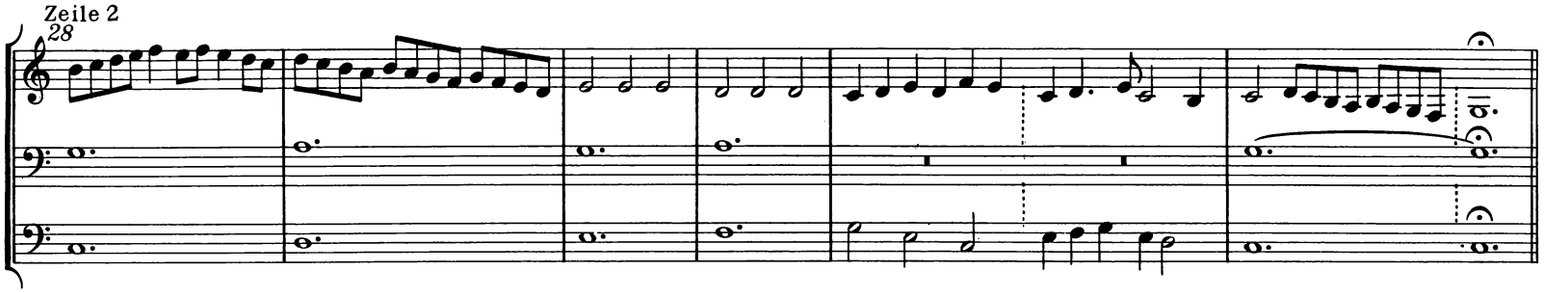
Secunda pars.

fol. 115 v°

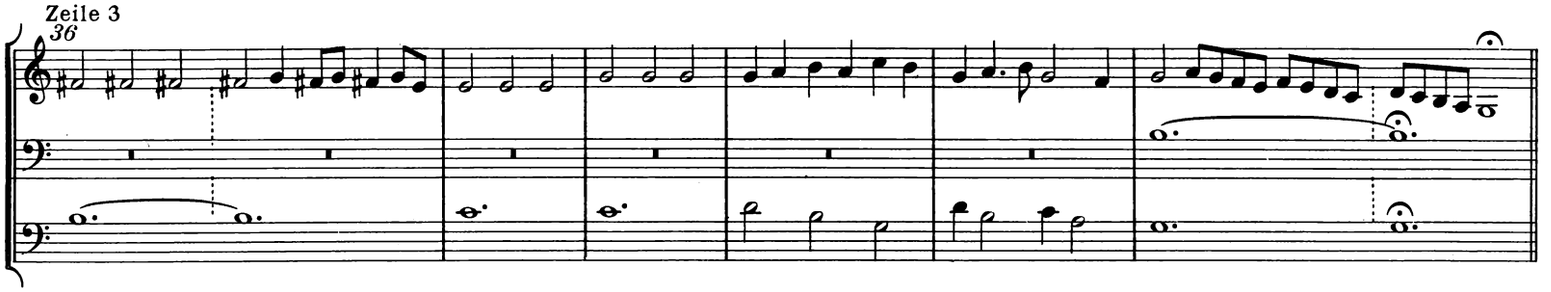
Zeile 1



Zeile 2

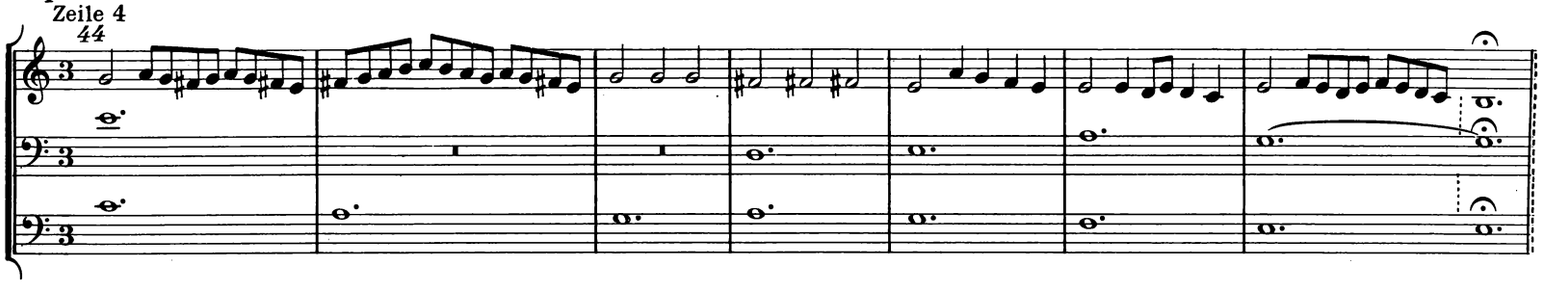


Zeile 3

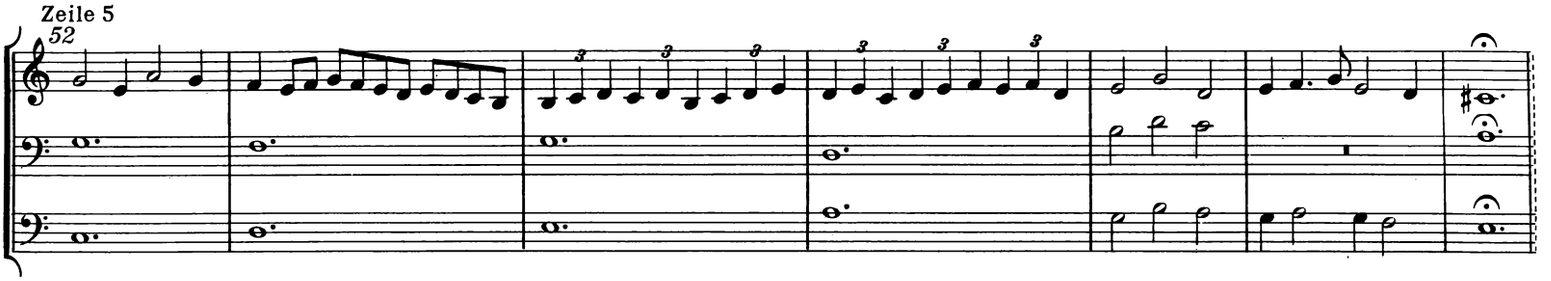


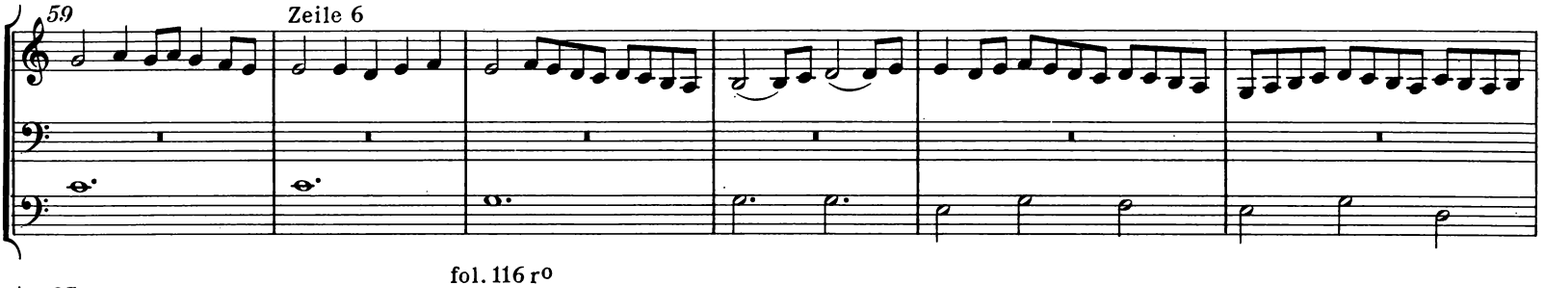
Repeticio

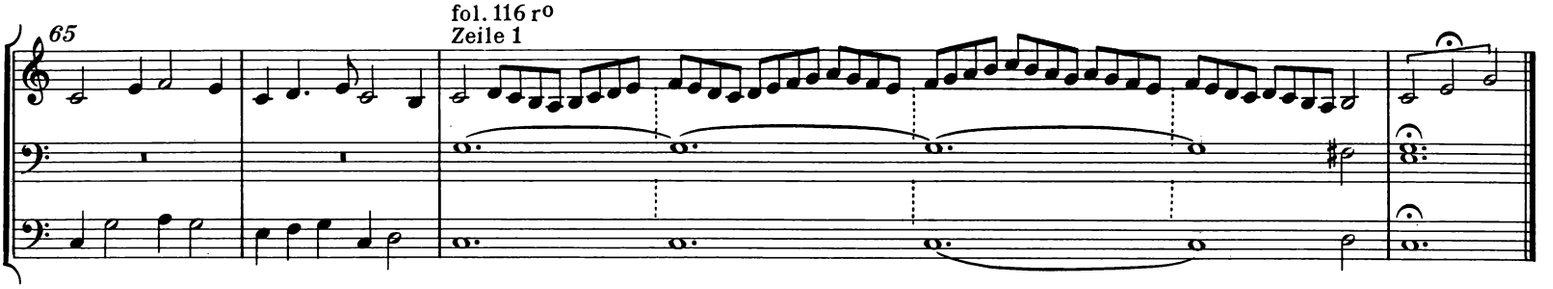
Zeile 4



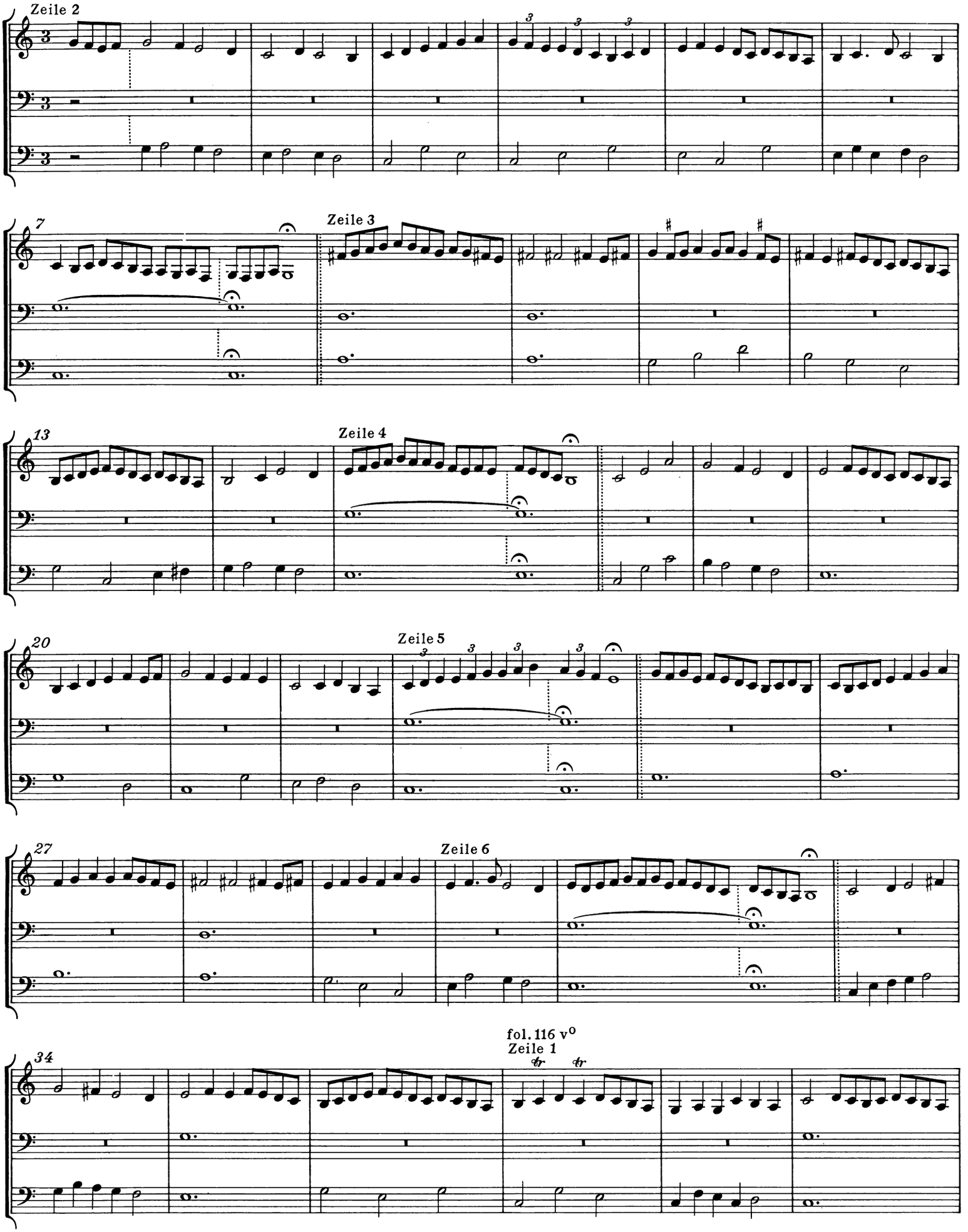
Zeile 5







Nº 209. Waß ich begynn 3m notarum



40 Zeile 2

47

Zeile 3
52

58 Zeile 4

64 Zeile 5

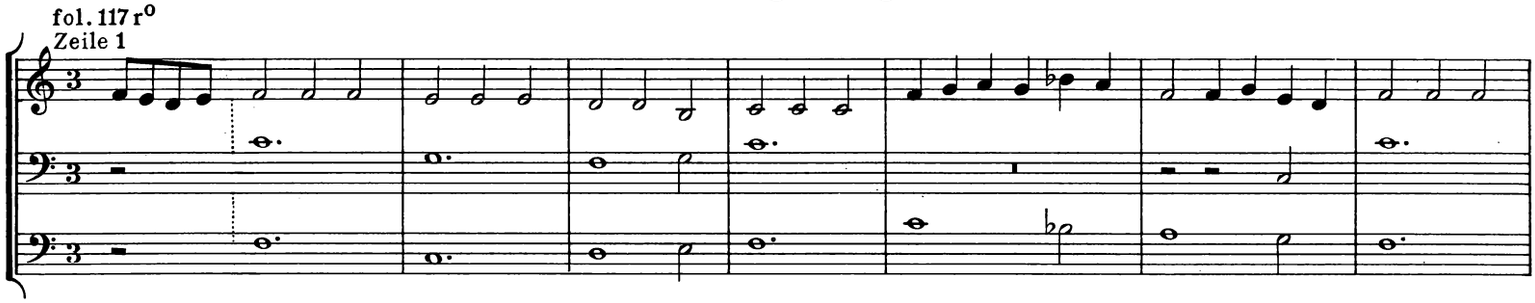
Nº 210. Praeambulum super f

Zeile 6

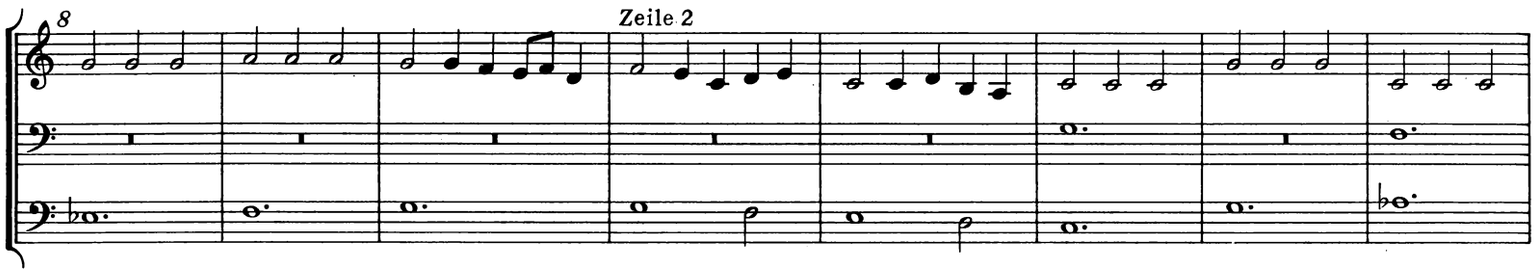
Nº 211. O regina gloriae

fol. 117 r°

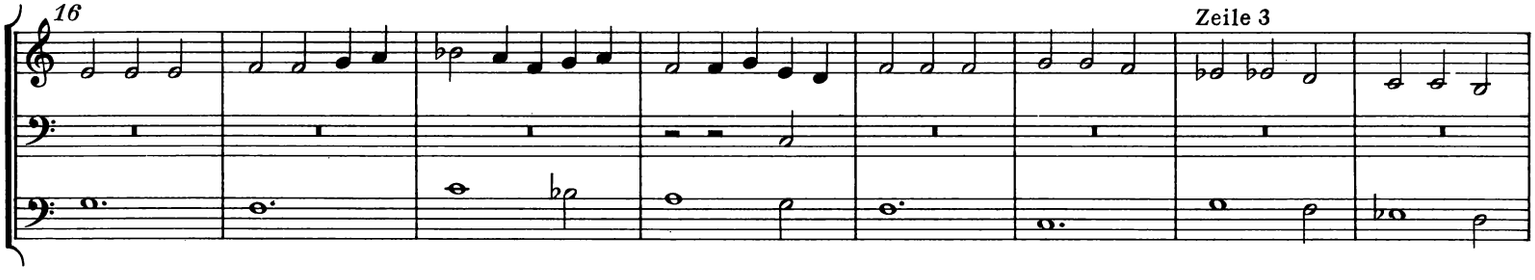
Zeile 1

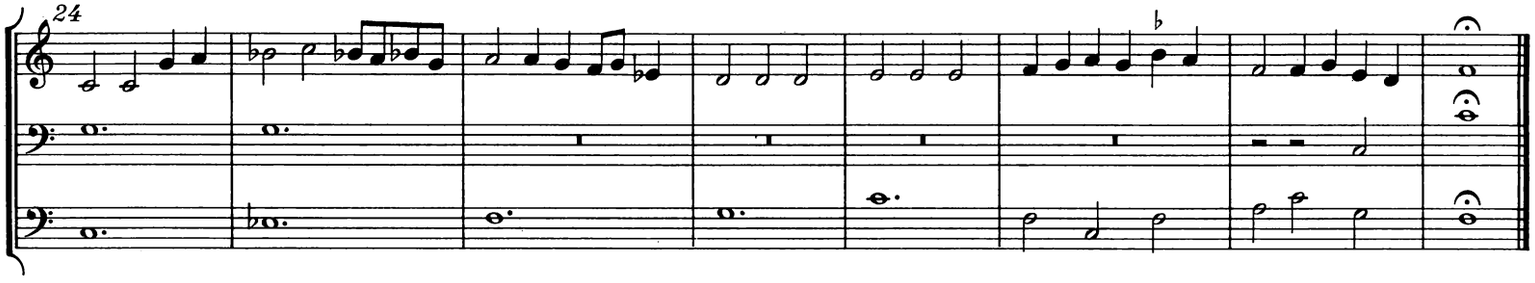


Zeile 2



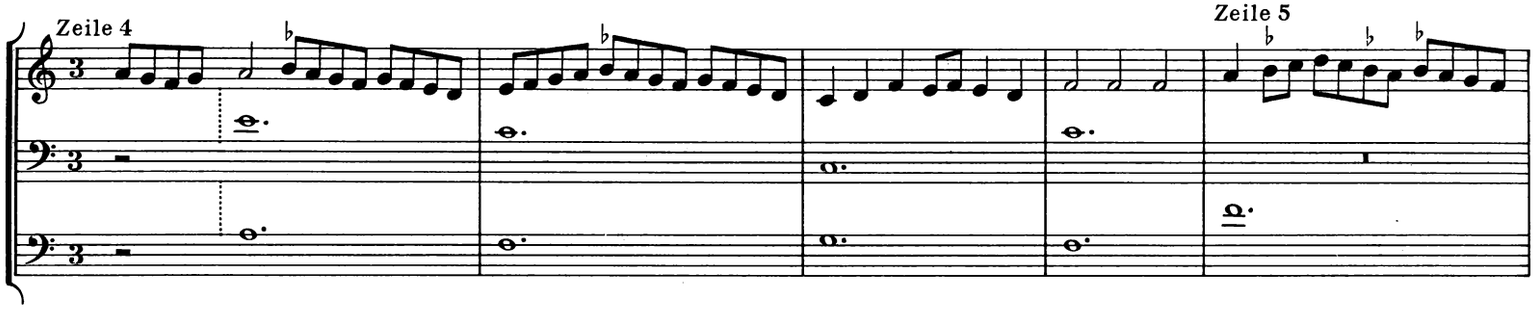
Zeile 3





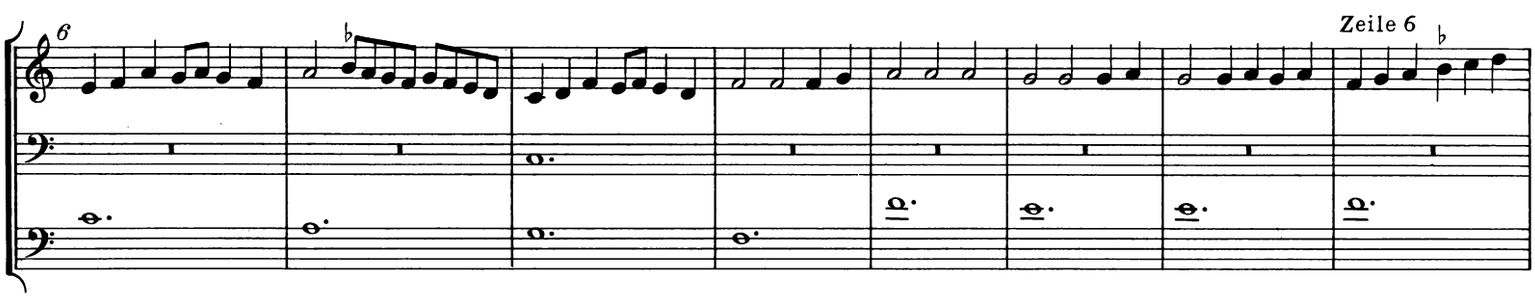
Nº 212. My ut re ut E c d c

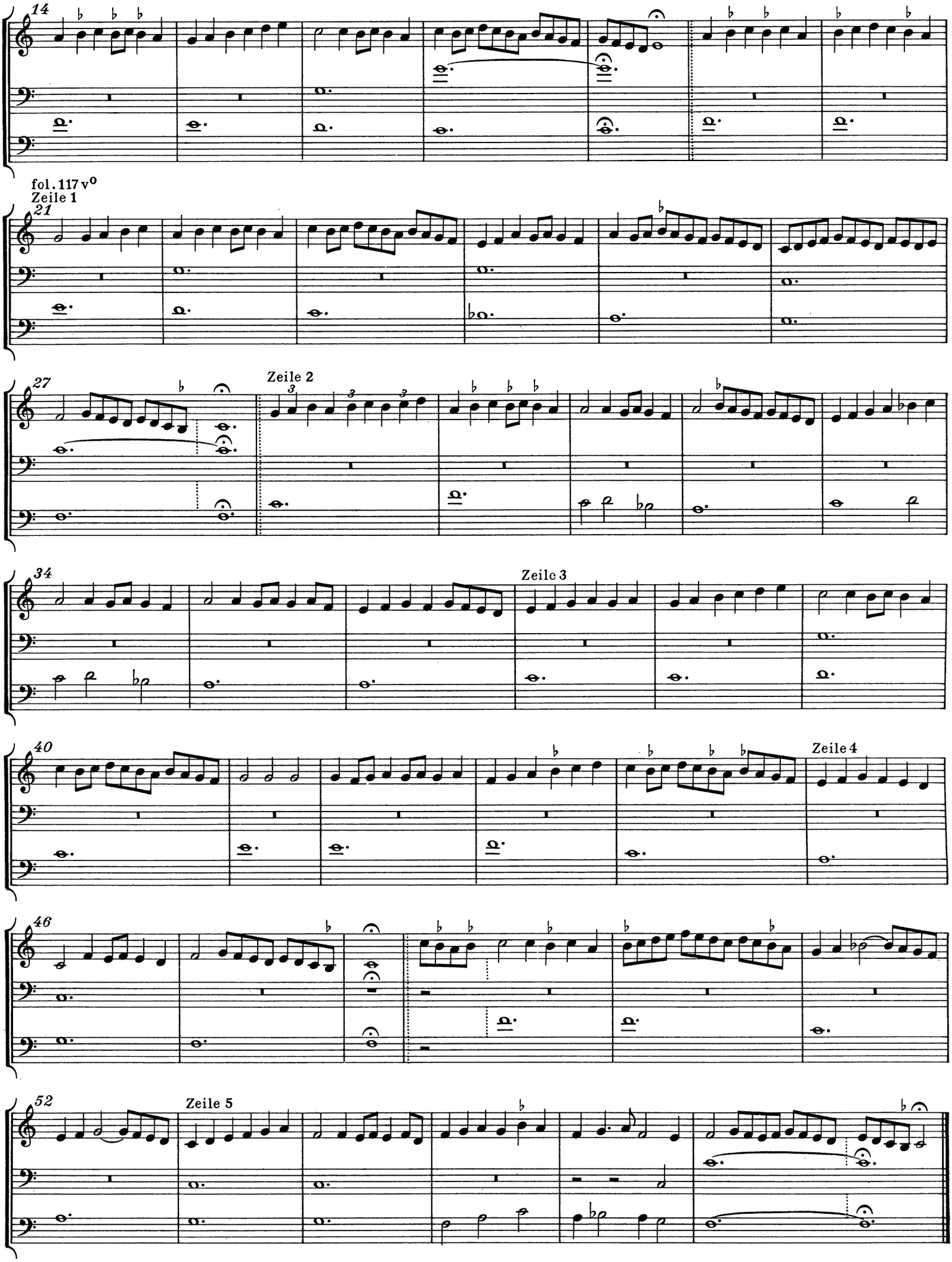
Zeile 4



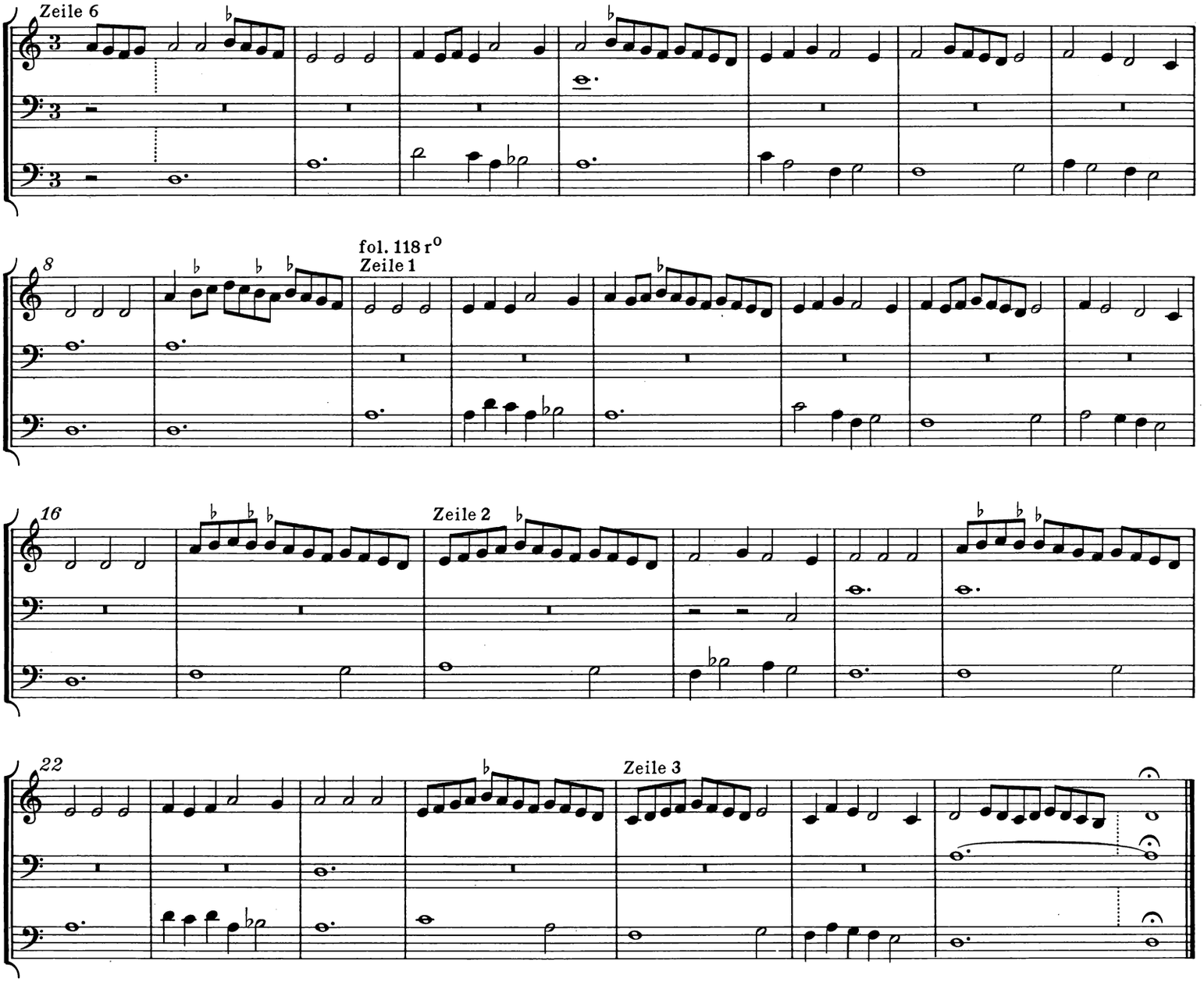
Zeile 5

Zeile 6

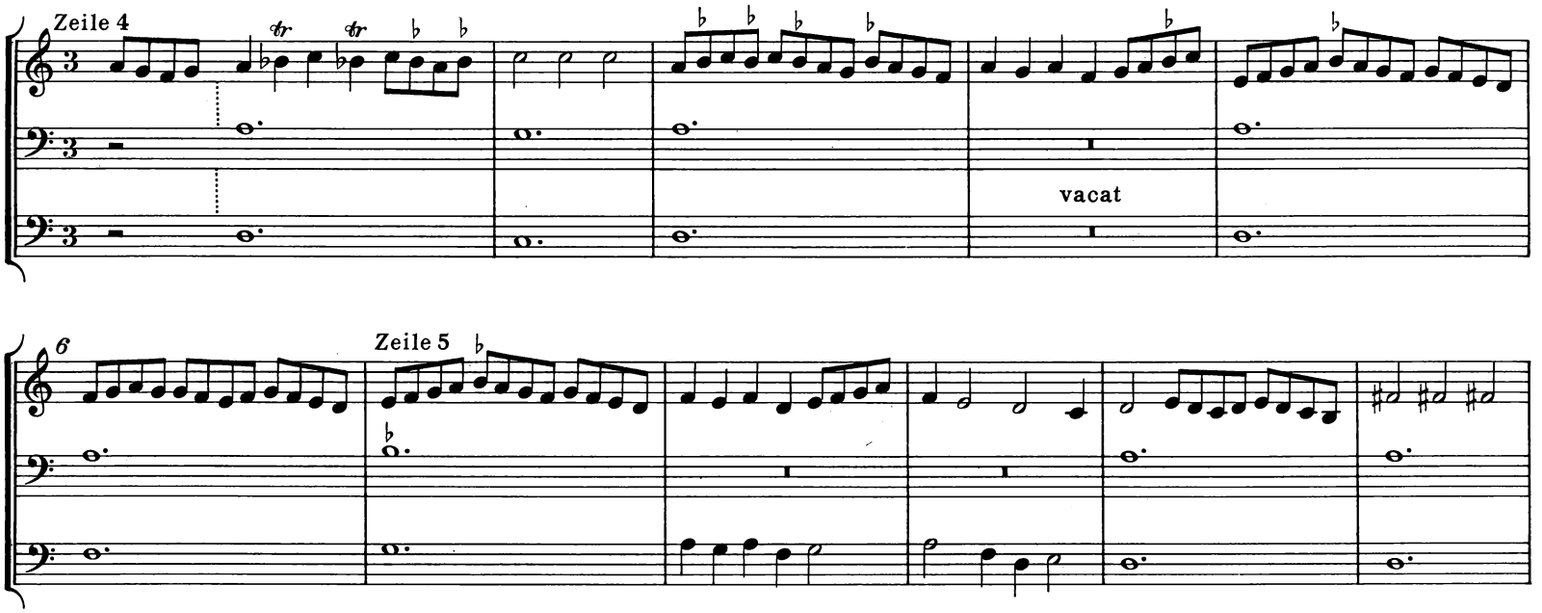


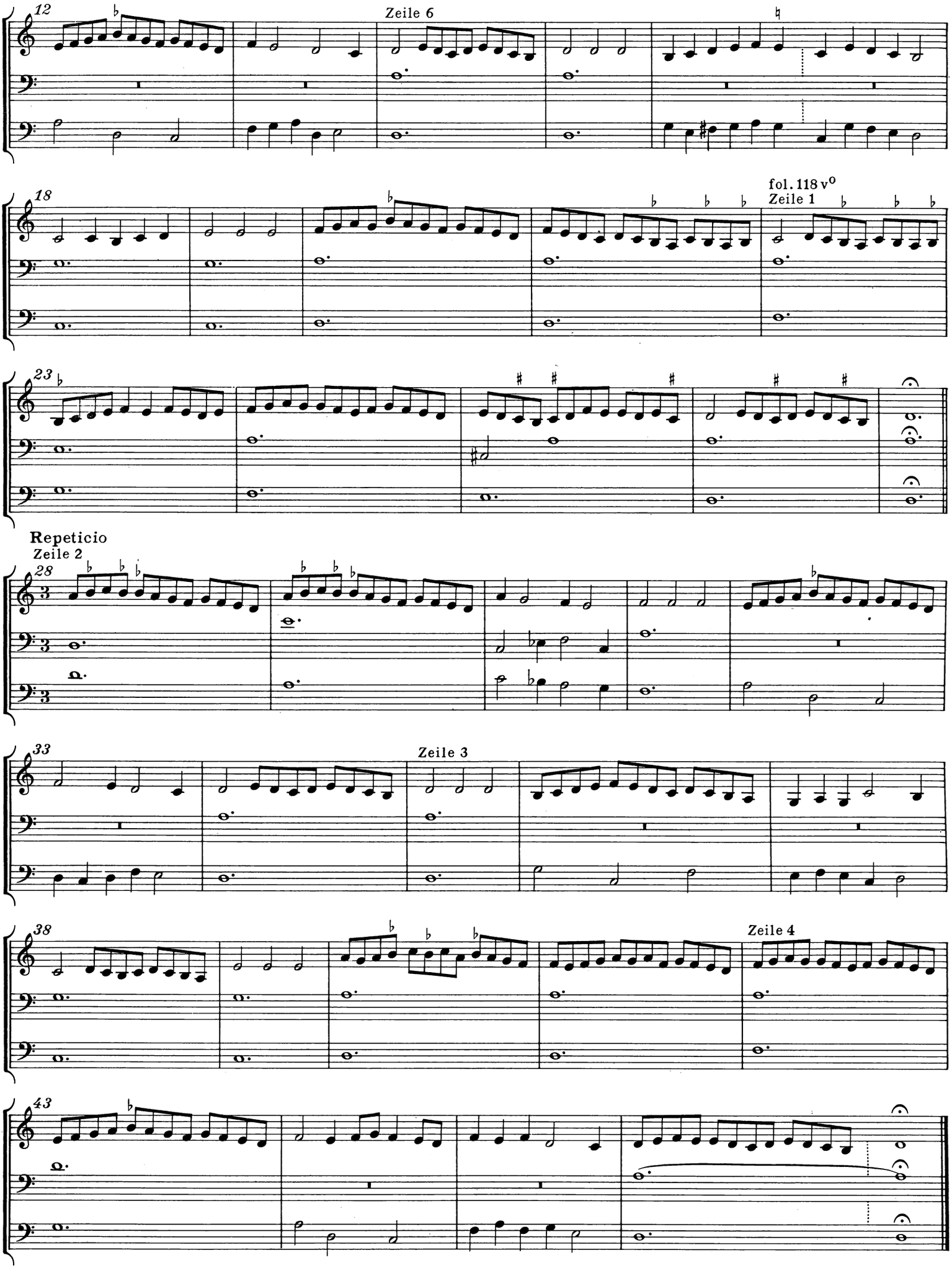

14
fol. 117 v°
Zeile 1
21
27
Zeile 2
34
Zeile 3
40
Zeile 4
46
52
Zeile 5

Nº 213. Des meyen zit die fört daher

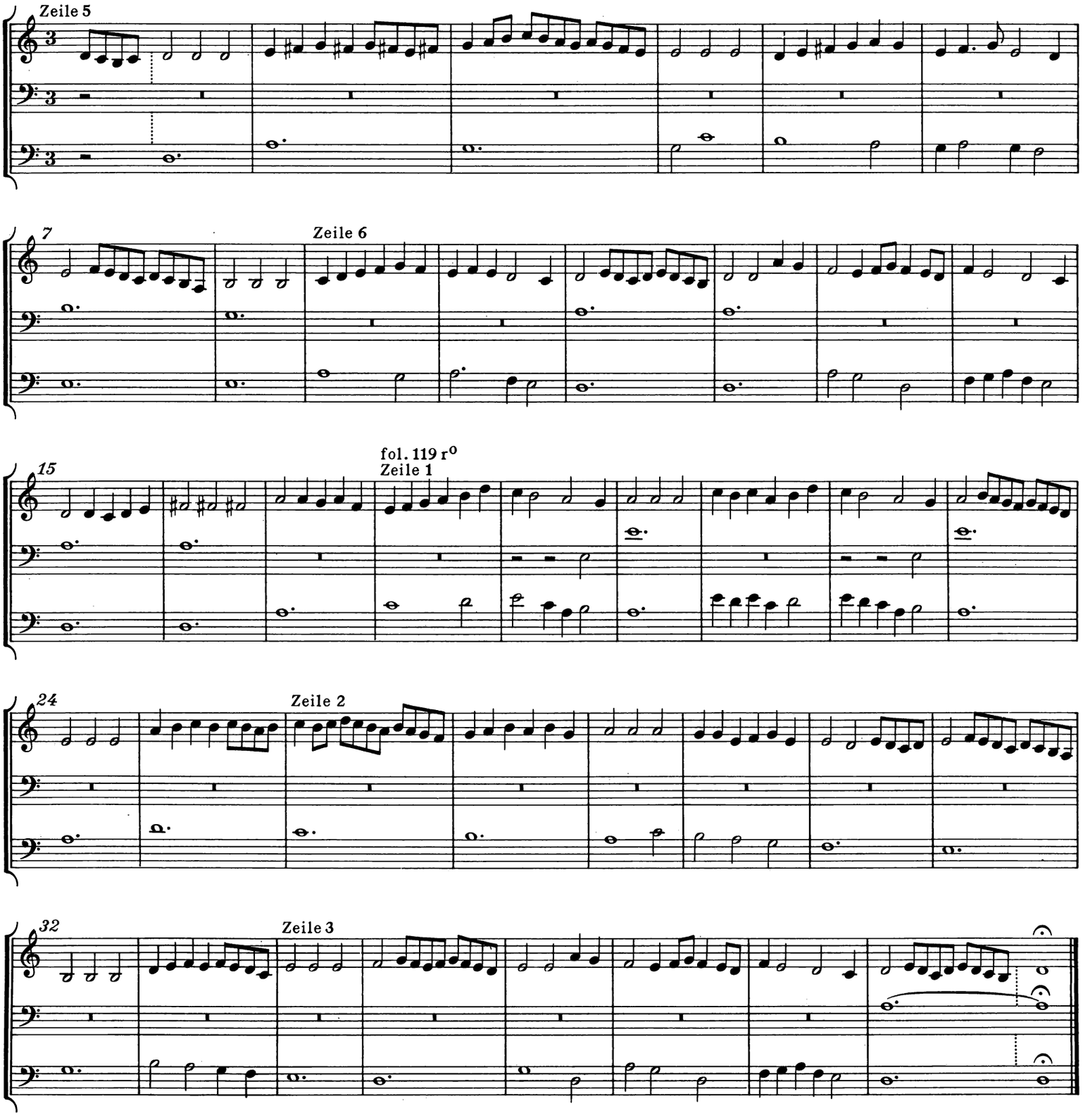


Nº 214. Mit gantzem willen etc.

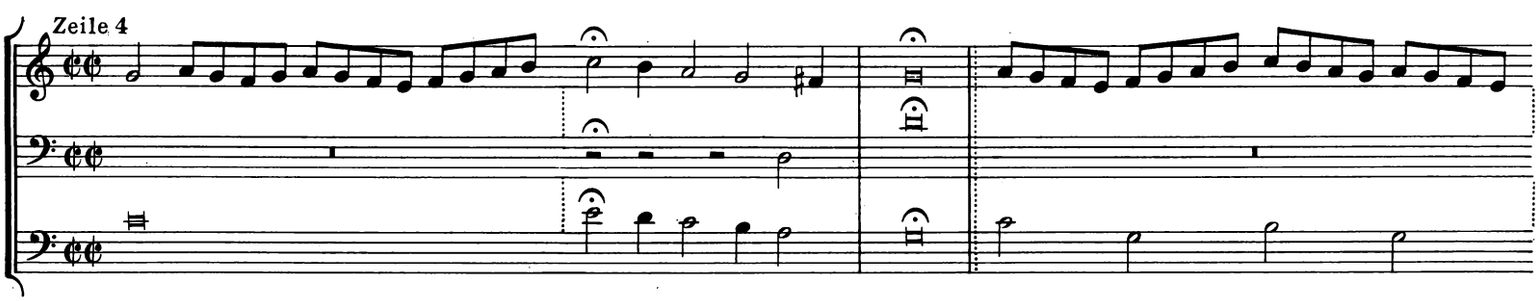



12
Zeile 6
18
fol. 118 v°
Zeile 1
23
Repeticio
Zeile 2
28
33
Zeile 3
38
Zeile 4
43

Nº 215. Möcht mich gedencken dringen da hin



Nº 216. Praeambulum super C



5

Nº 217. Vil lieber zit

Zeile 5

Zeile 6

6

13

fol. 119 v°
Zeile 1

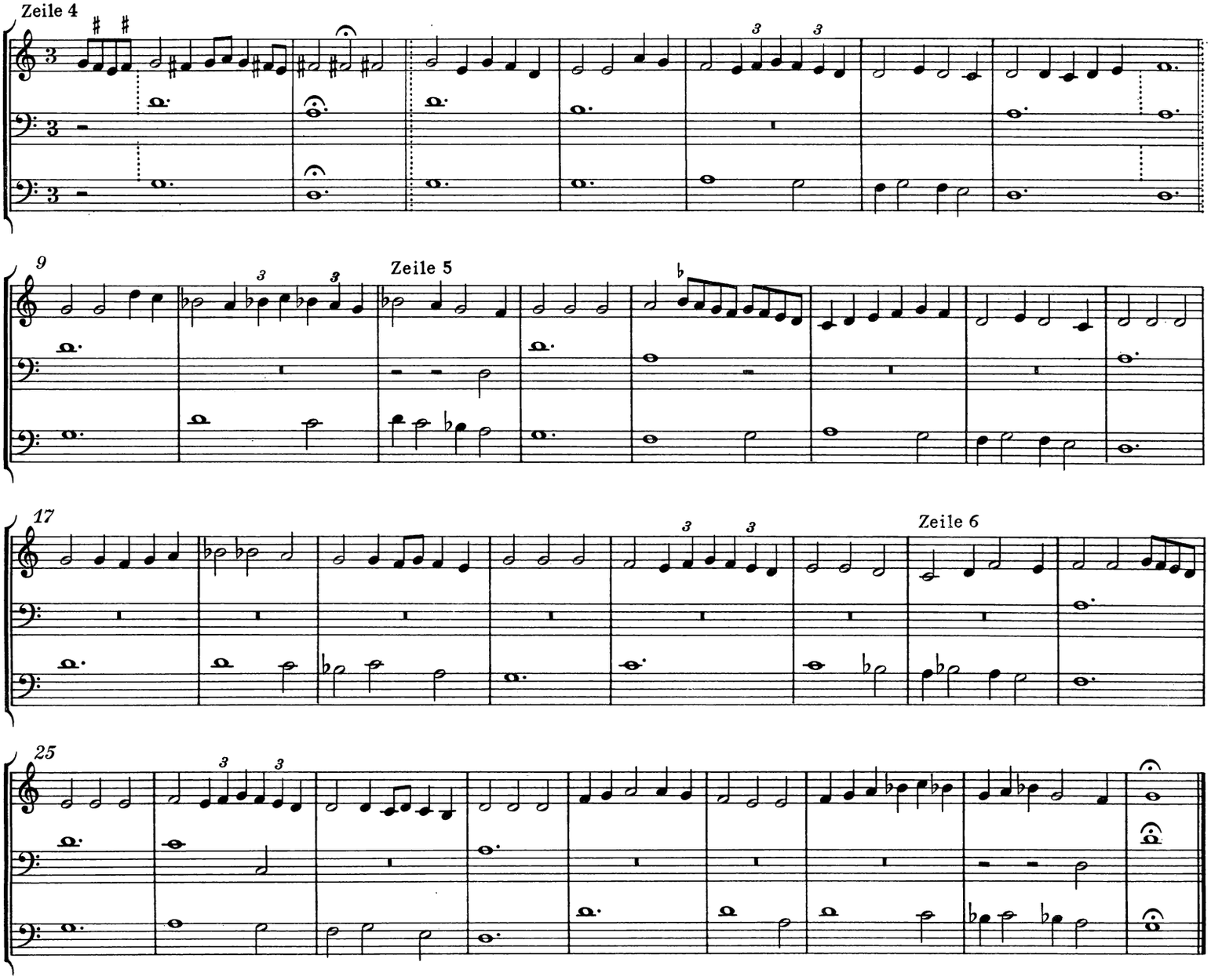
20

Zeile 2

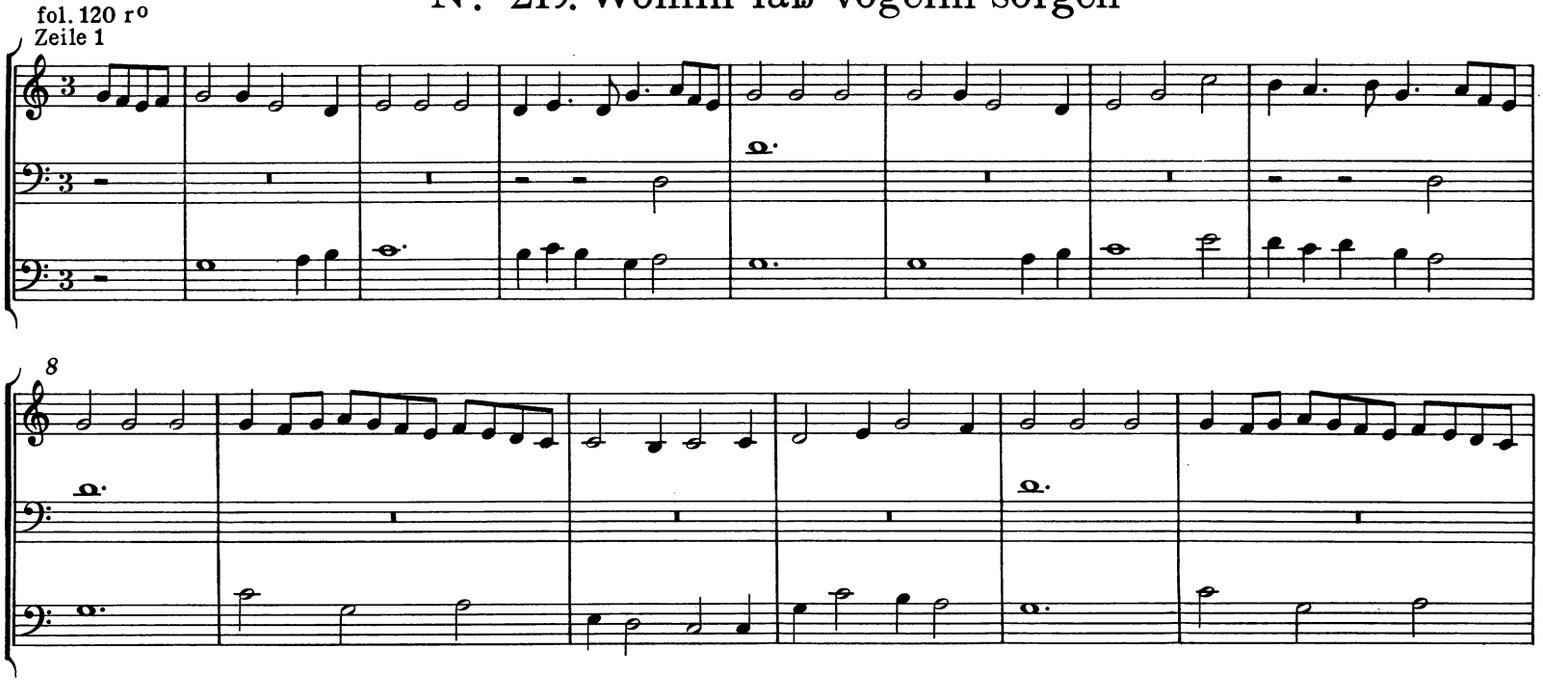
28

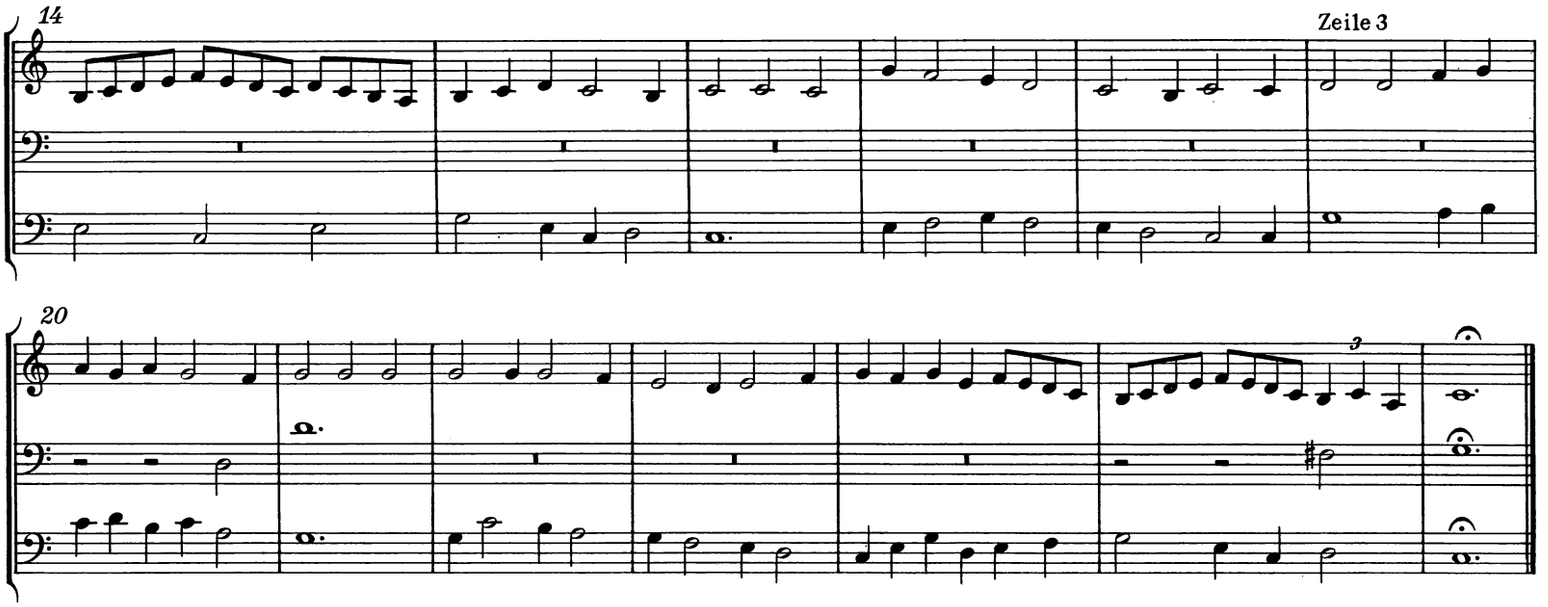
Zeile 3

Nº 218. Wach uff myn Hört etc.

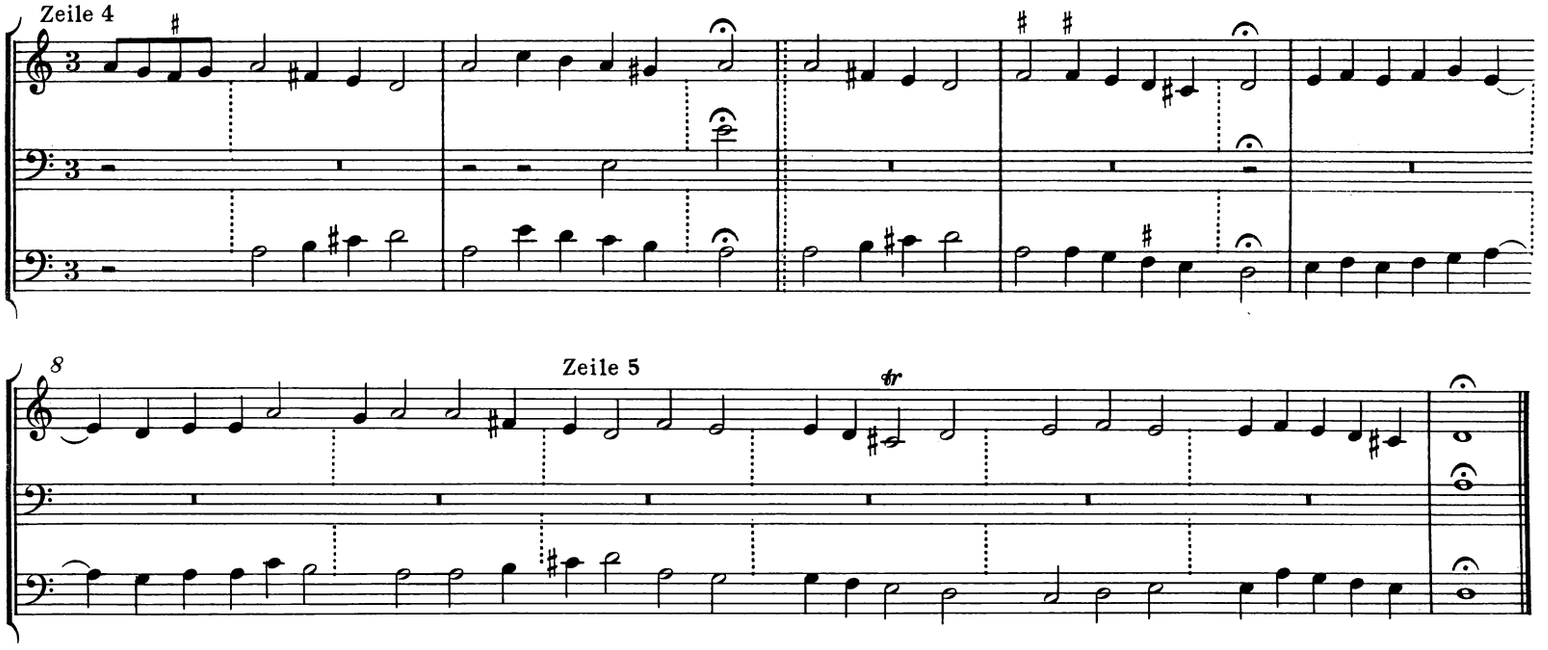


Nº 219. Wolhin laß vögelin sorgen

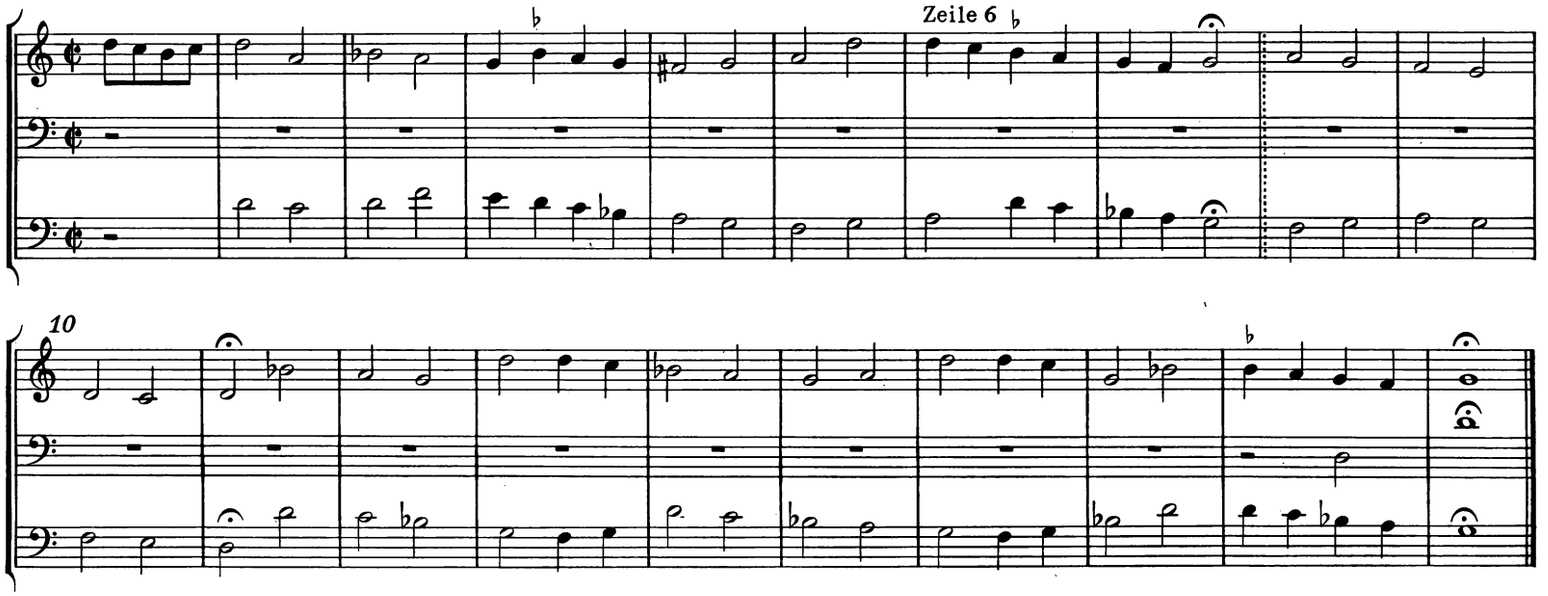




Nº 220. Lieblich vernülbet

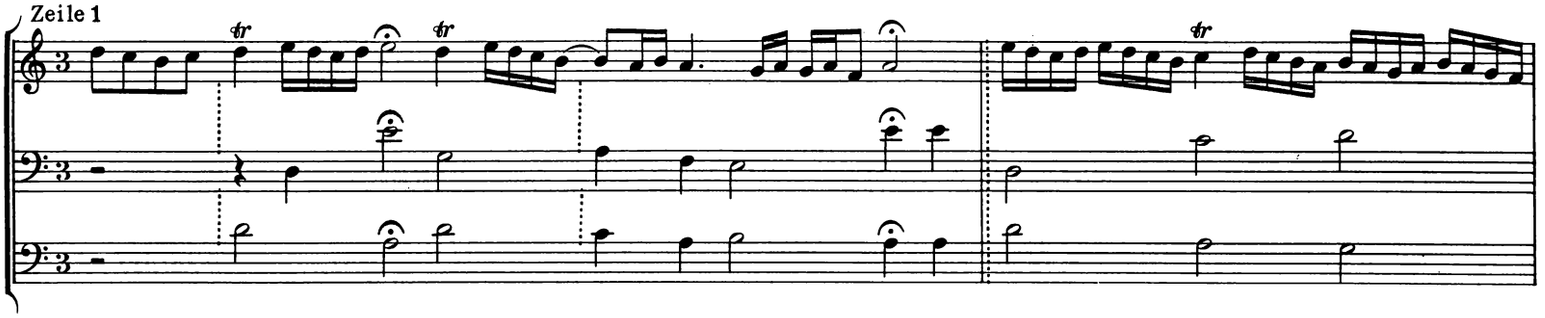


Nº 221. Lieb ist aller welt ein meisterinne

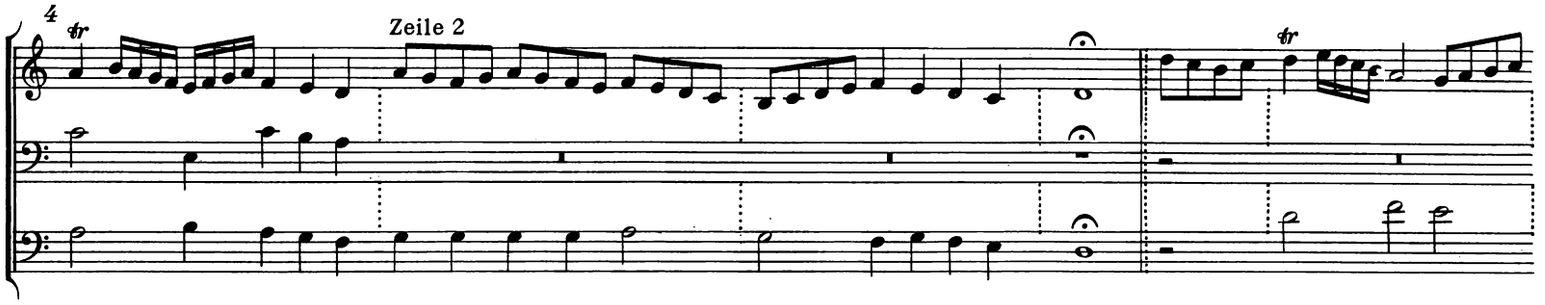


Nº 222. Patrem omnipotentem

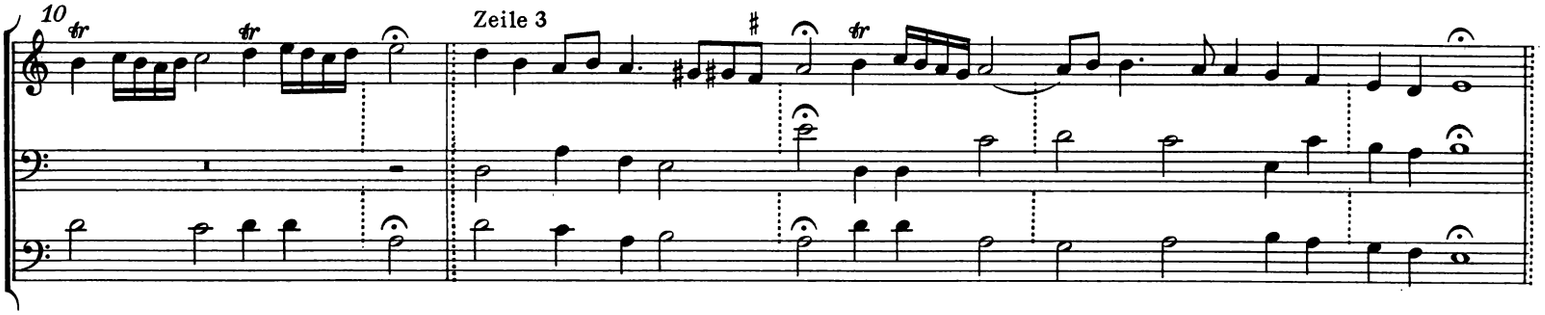
fol. 120 v°
Zeile 1



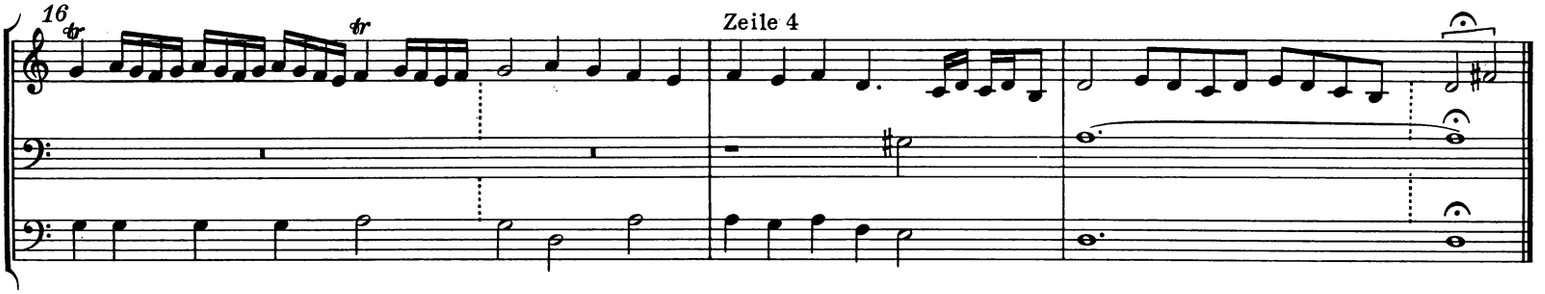
4 Zeile 2



10 Zeile 3

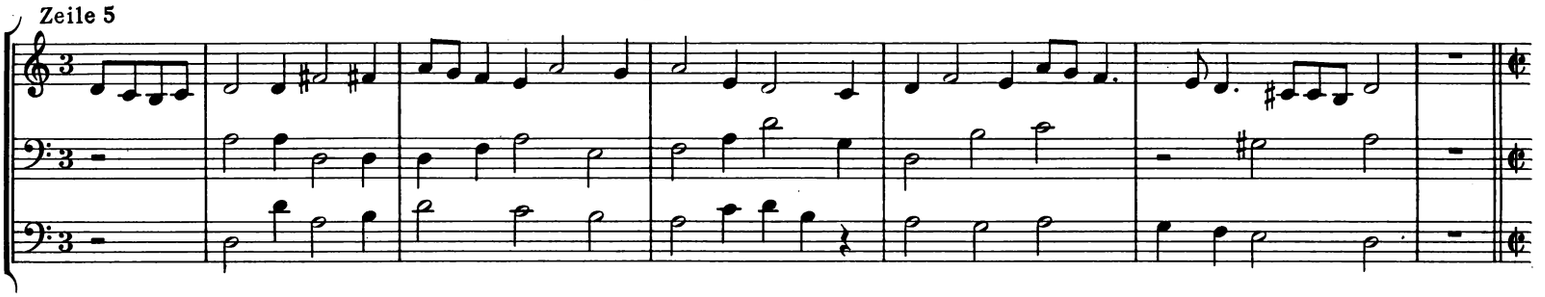


16 Zeile 4

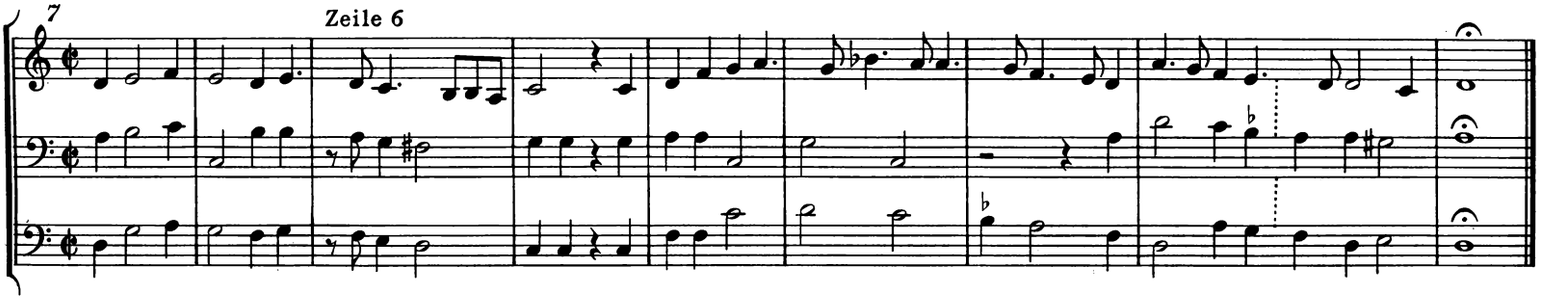


Nº 223. Sequitur Losa Hennßlin etc.

Zeile 5

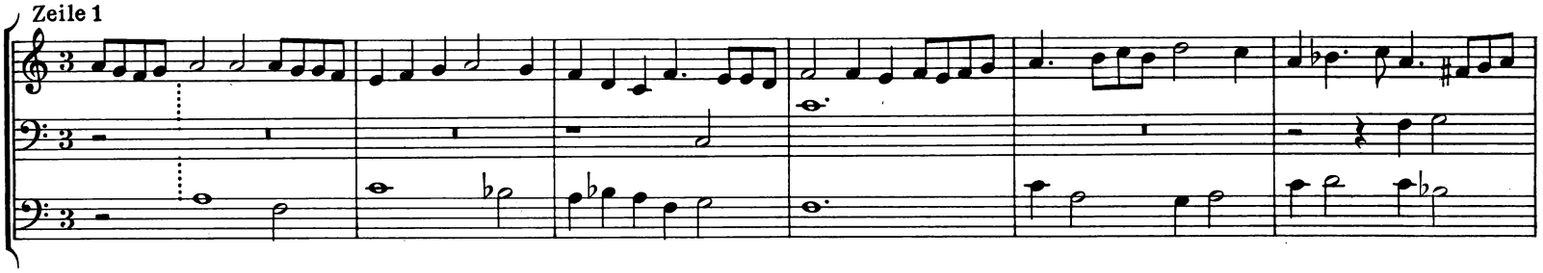


7 Zeile 6

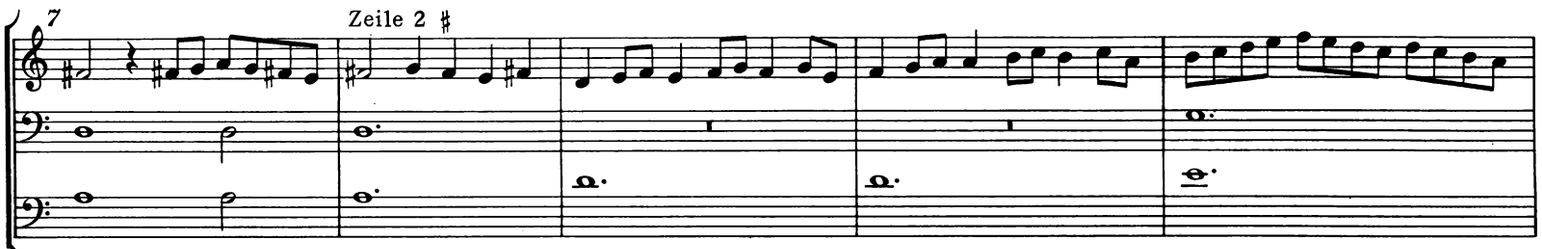


Nº 224. Benedicite

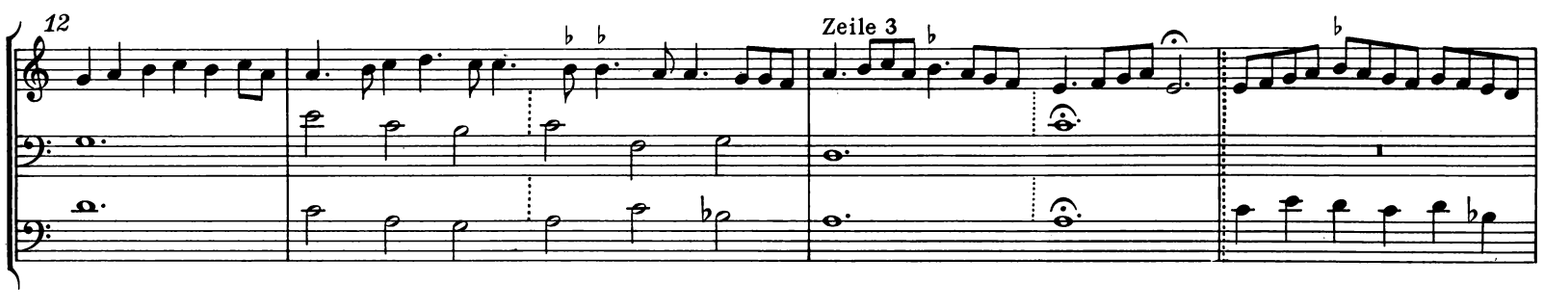
fol. 121 r°
Zeile 1



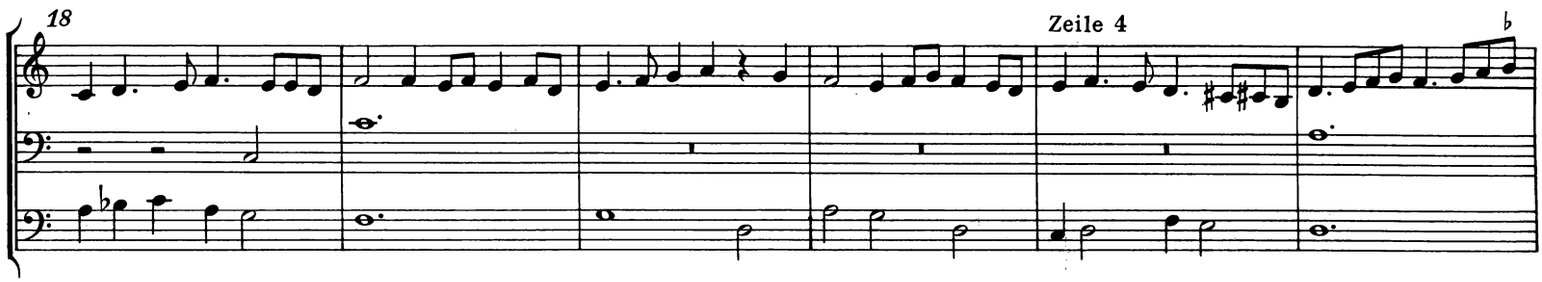
7 Zeile 2



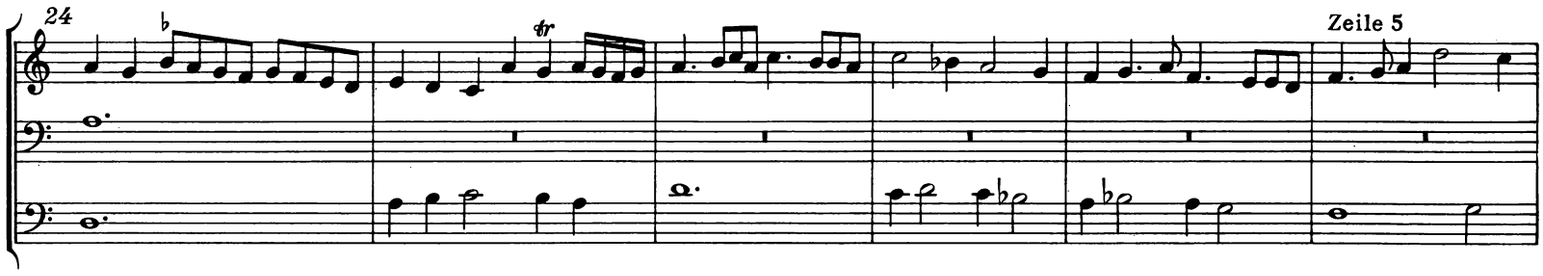
12 Zeile 3



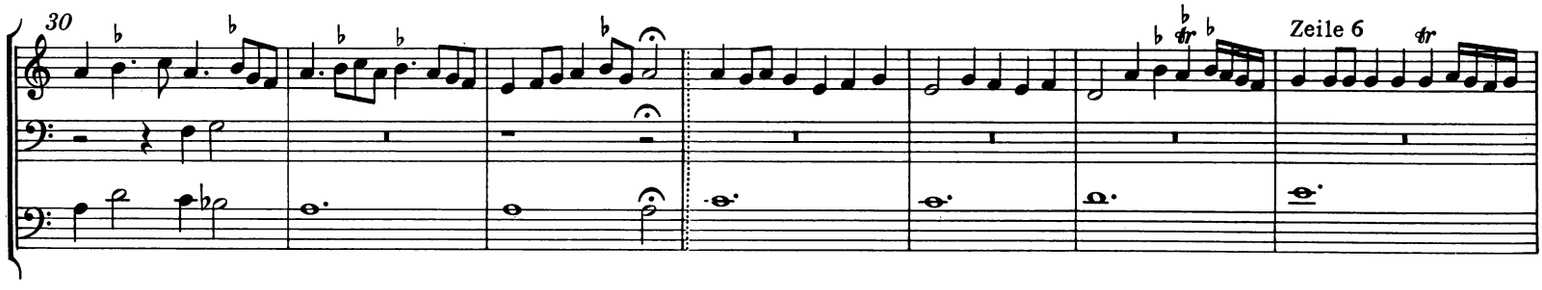
18 Zeile 4



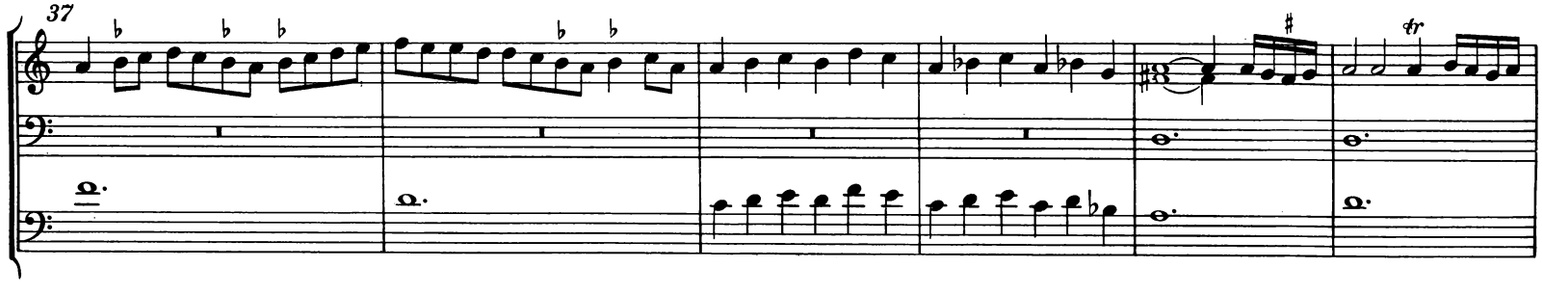
24 Zeile 5



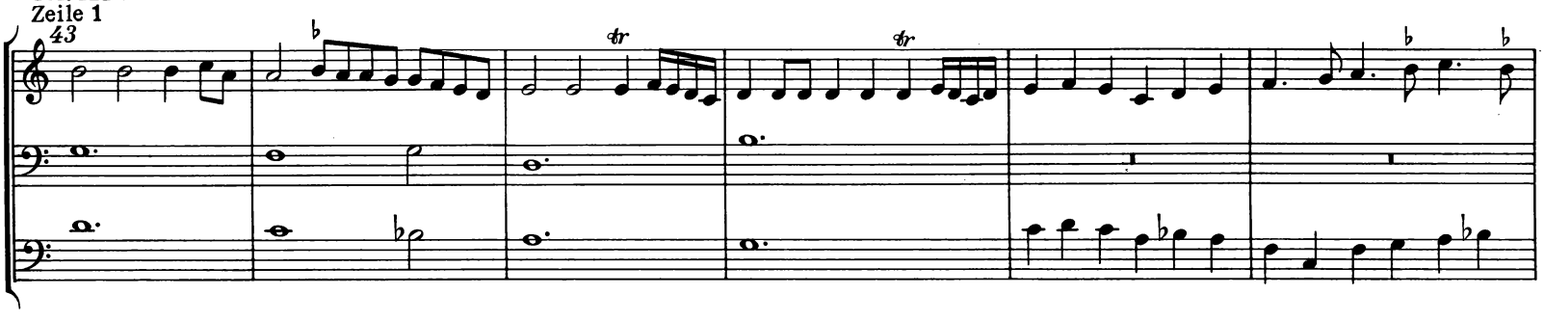
30 Zeile 6

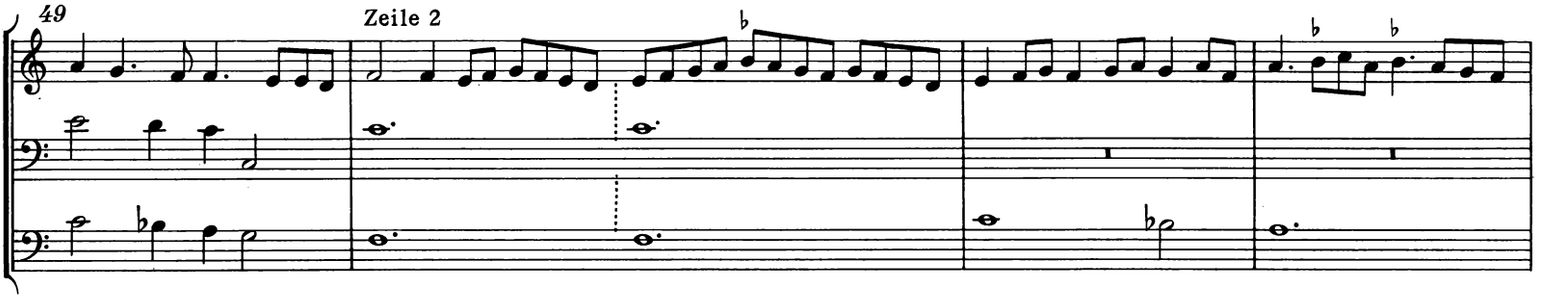


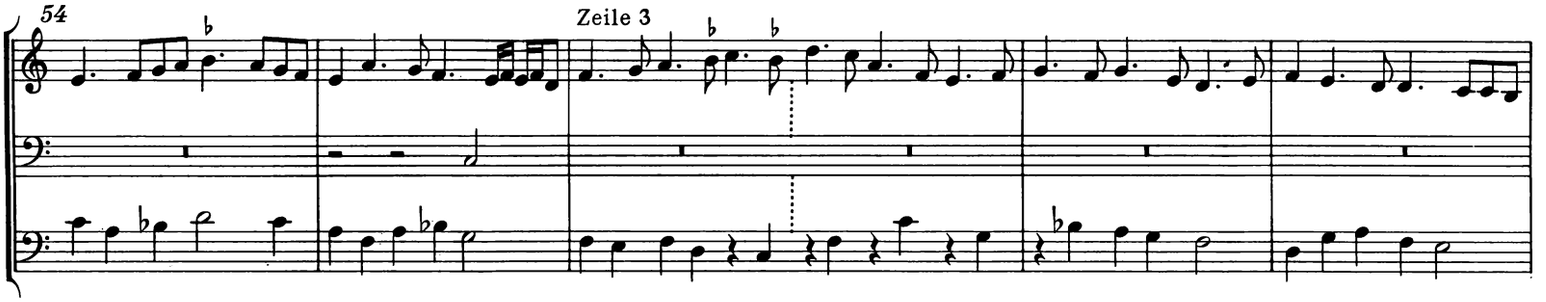
37

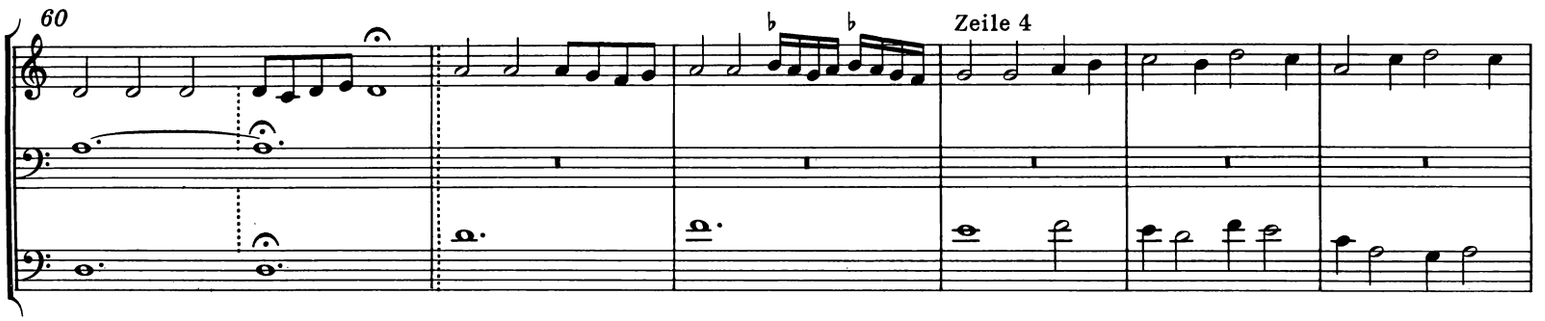


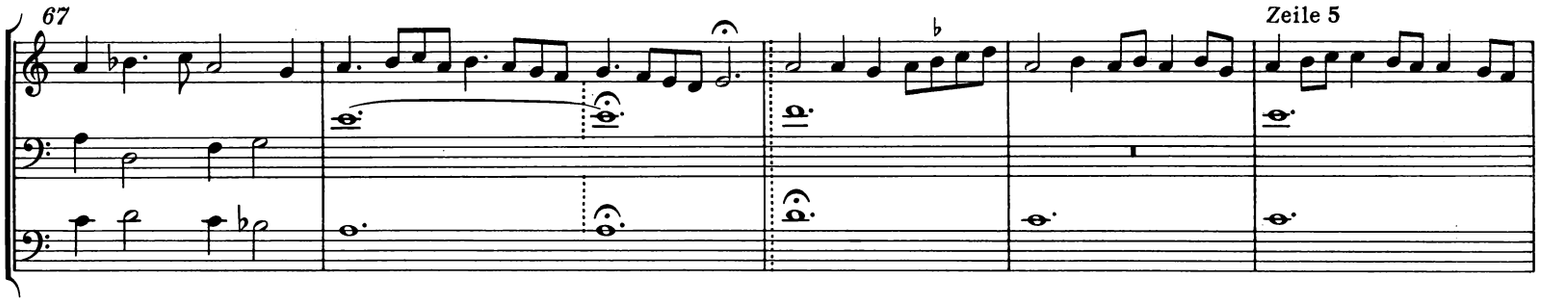
fol. 121 v°
Zeile 1

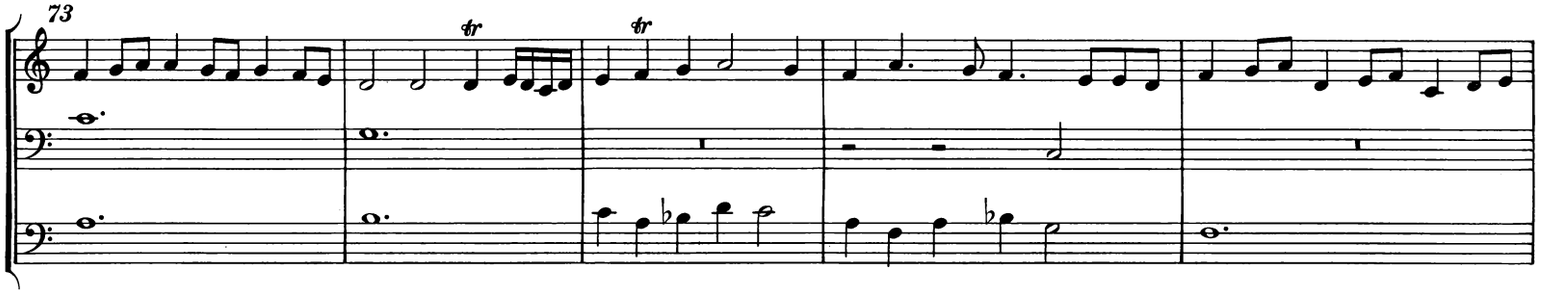




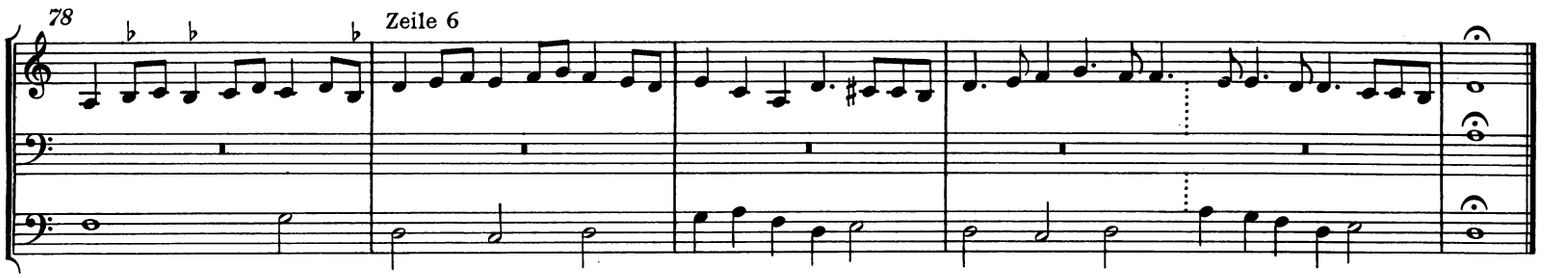






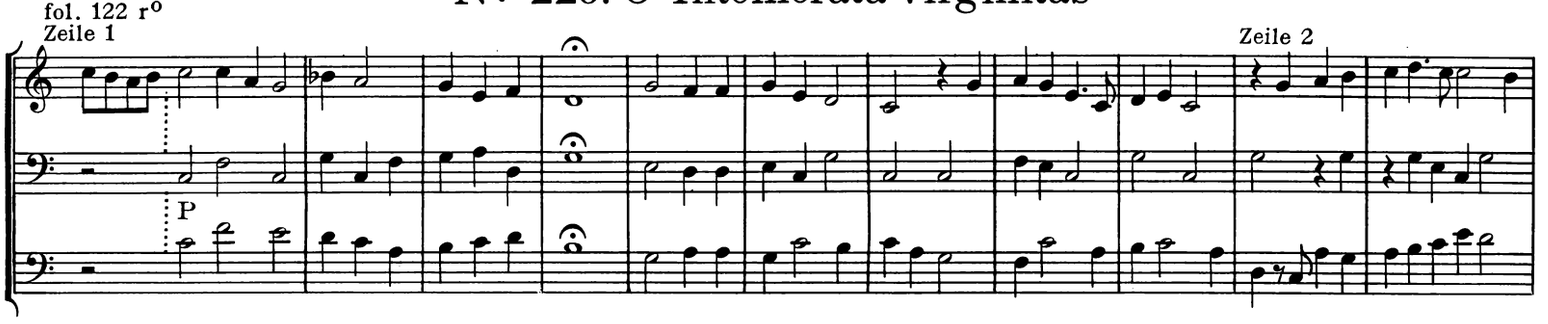


78 Zeile 6



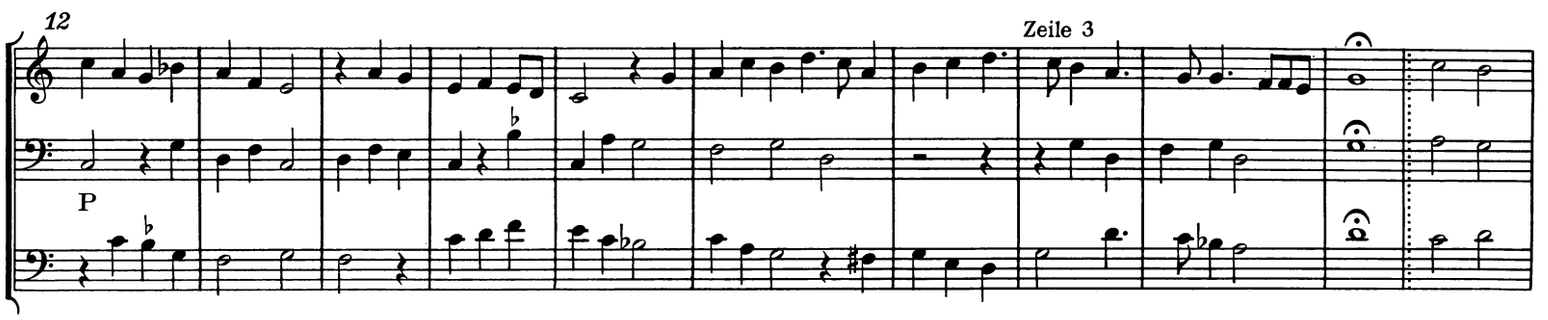
Nº 225. O Intemerata virginitas

fol. 122 r° Zeile 1

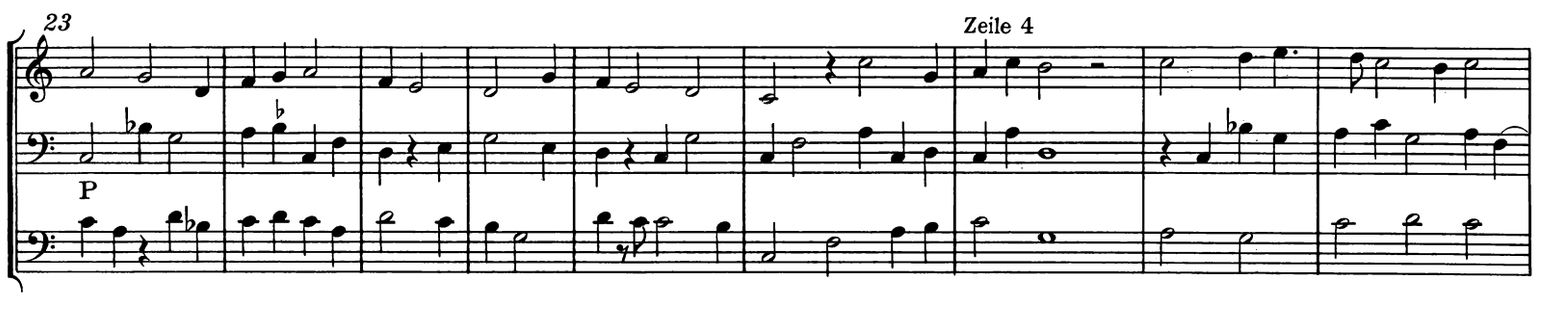


Zeile 2

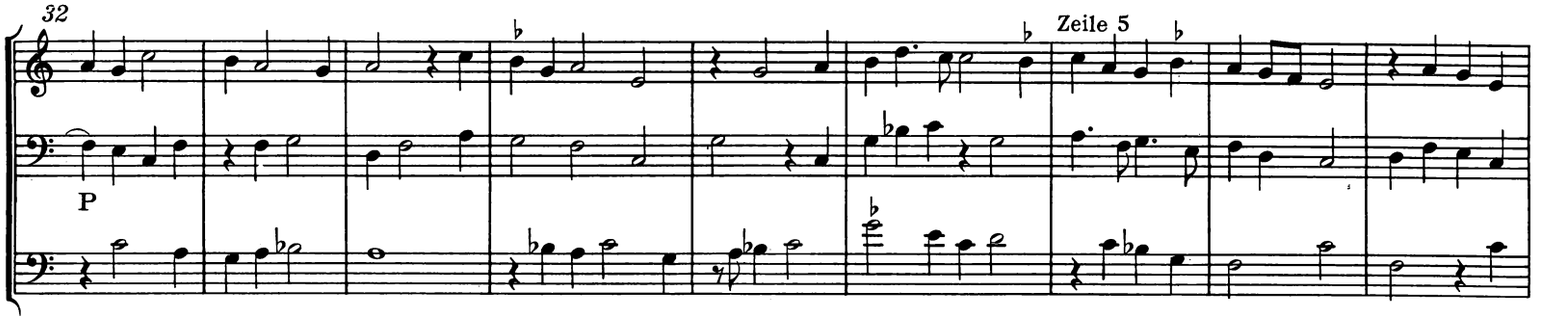
12 Zeile 3



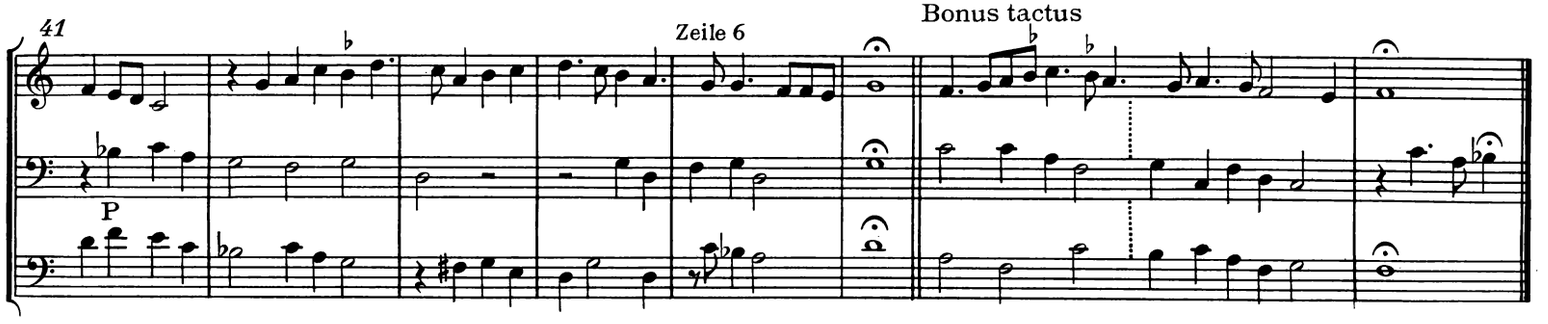
23 Zeile 4



32 Zeile 5



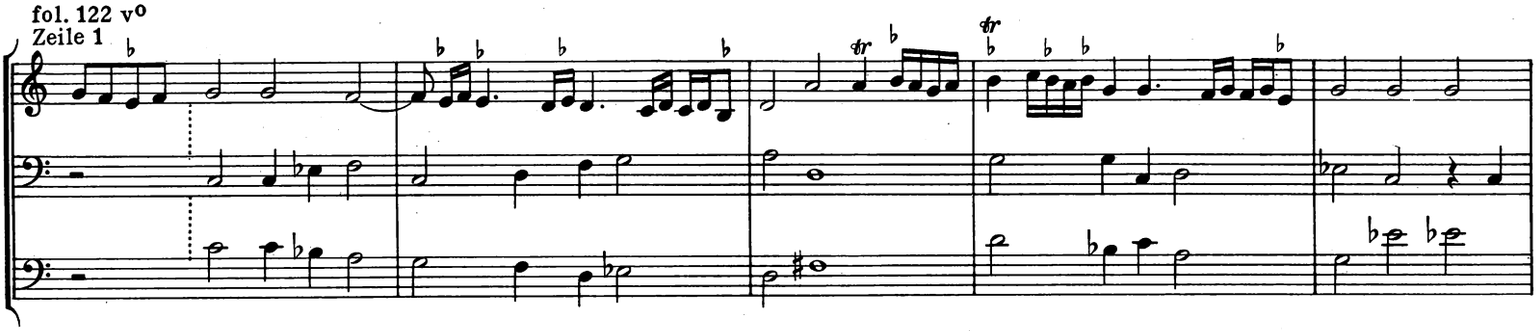
41 Zeile 6 Bonus tactus



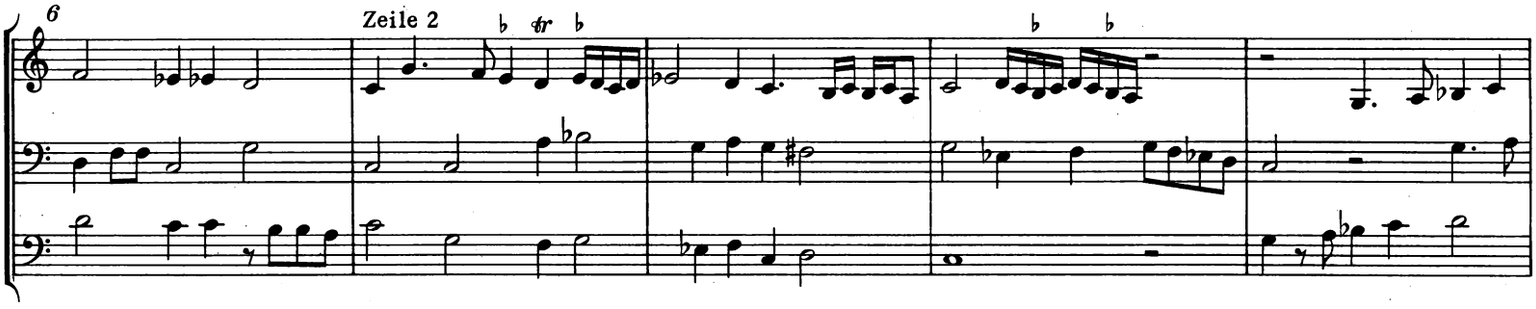
Nº 226. Leuseruituer

fol. 122 v°

Zeile 1

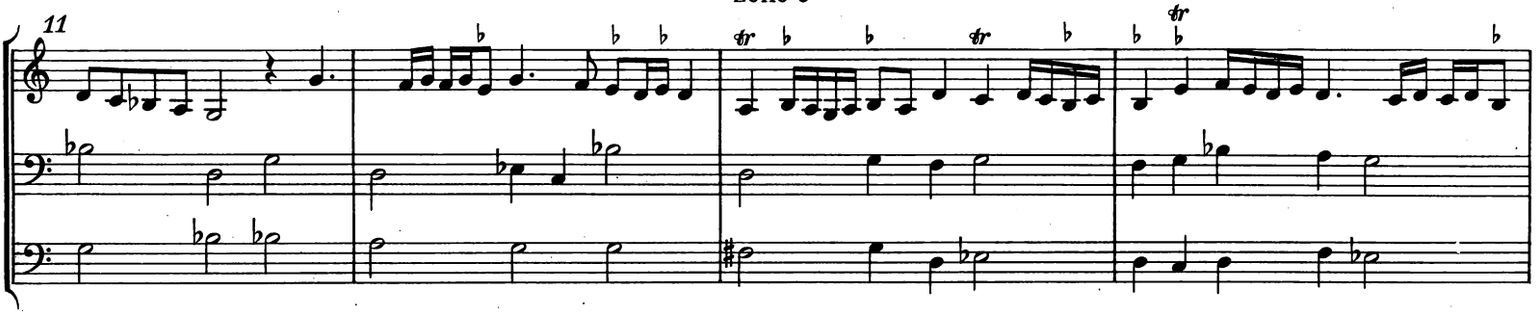


6 Zeile 2



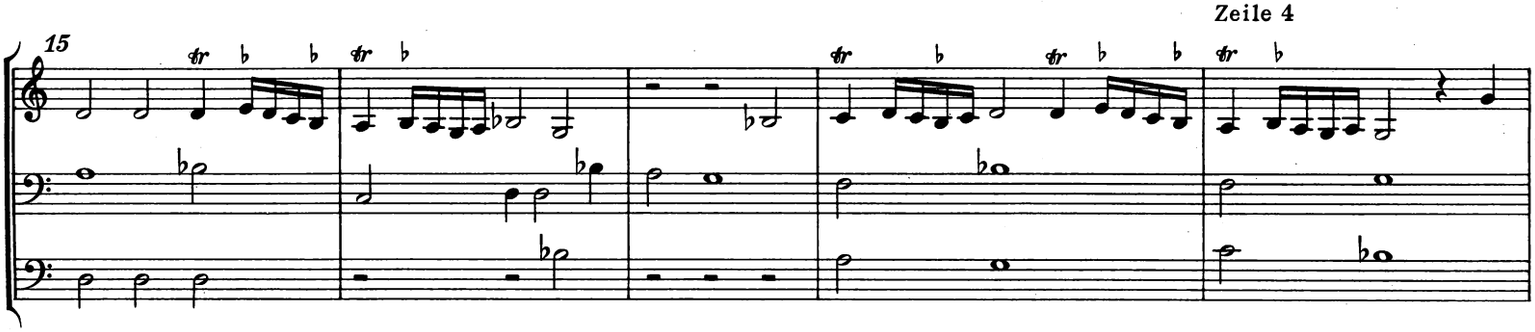
Zeile 3

11

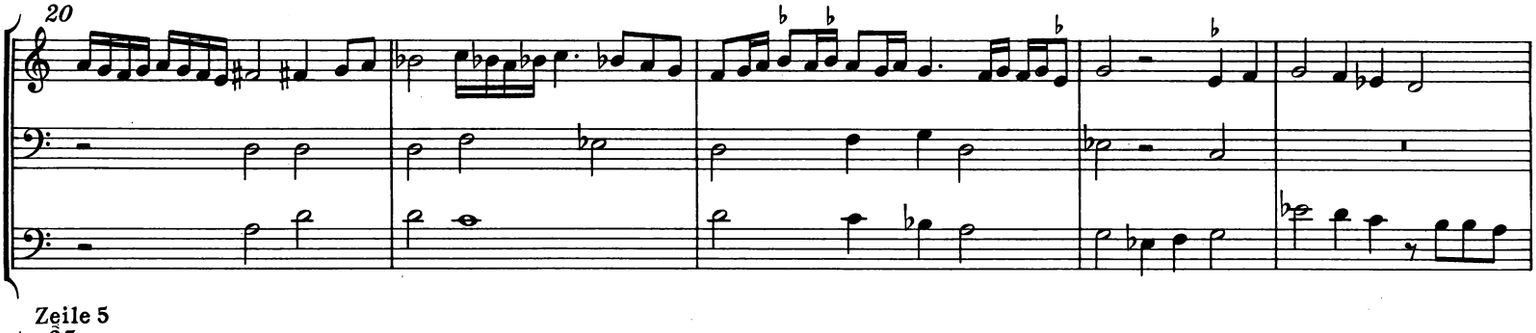


Zeile 4

15

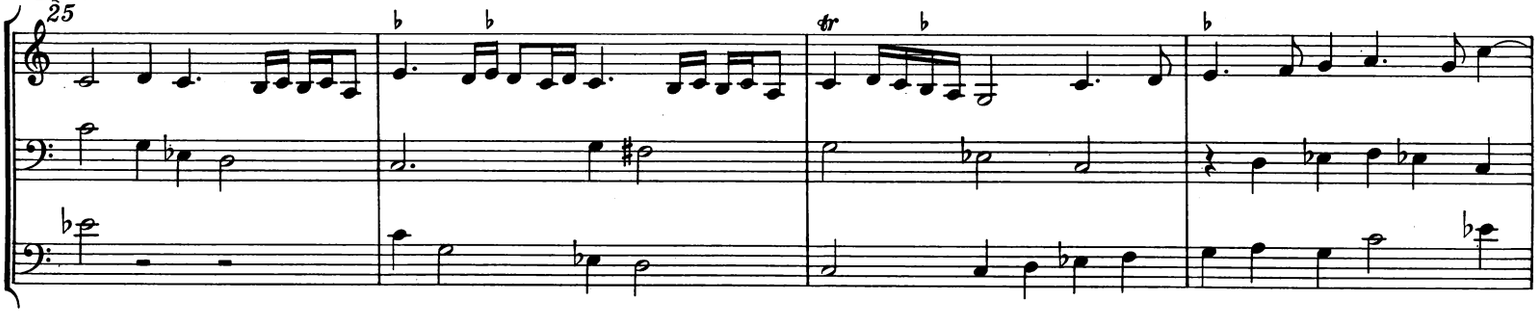


20

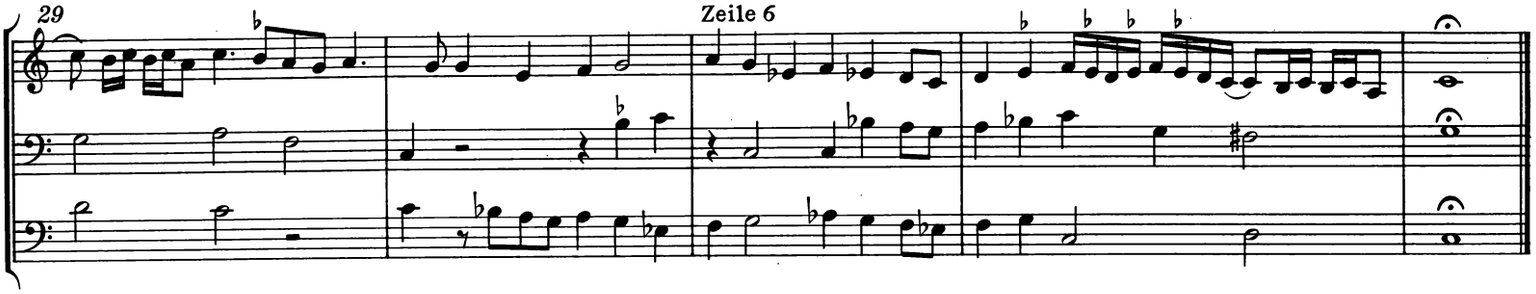


Zeile 5

25

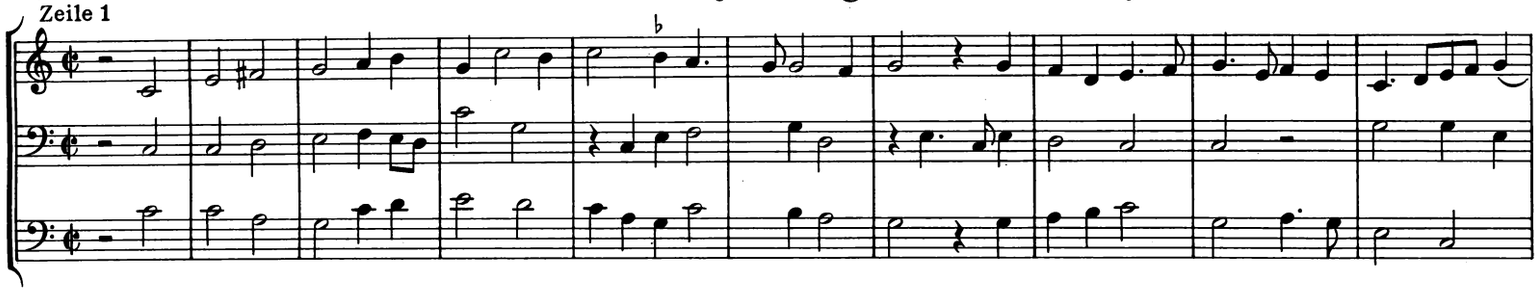


29 Zeile 6



Nº 227. Bekenne myn klag die mir an lyt

fol. 123 r° Zeile 1



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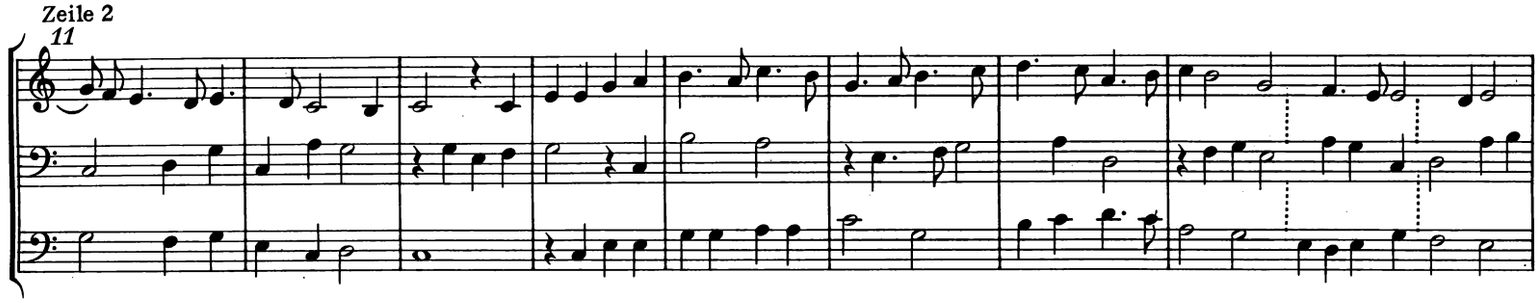
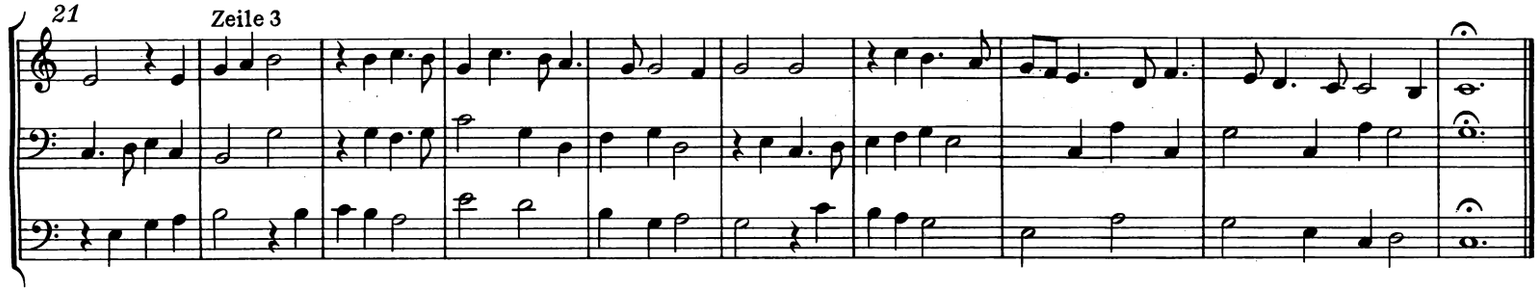
11

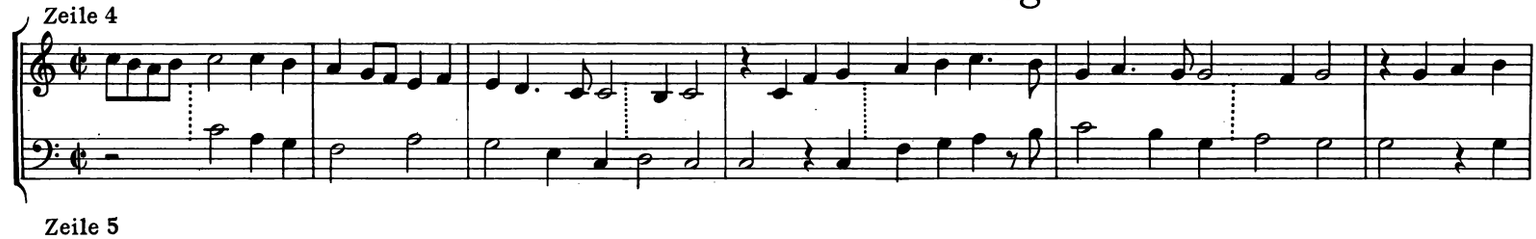


21 Zeile 3



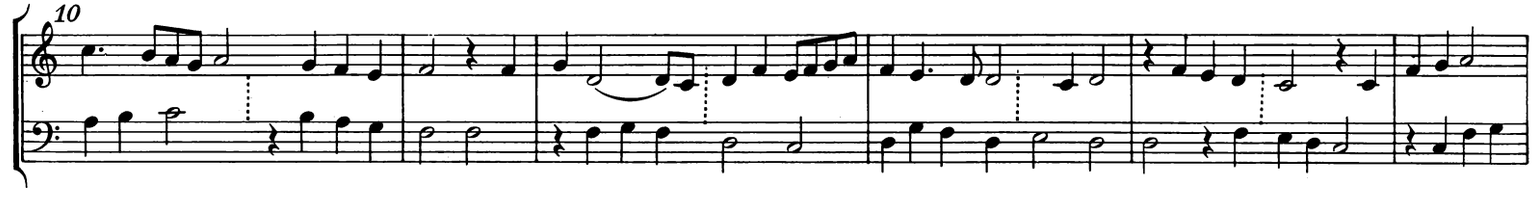
Nº 228. Pulcherrima de virgine

Zeile 4

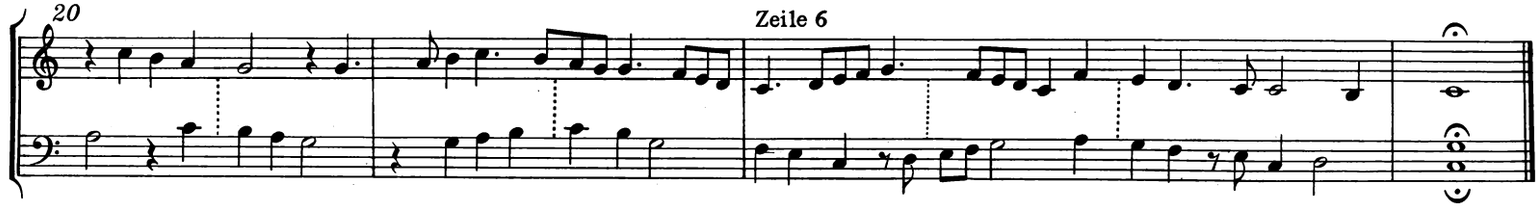


Zeile 5

10

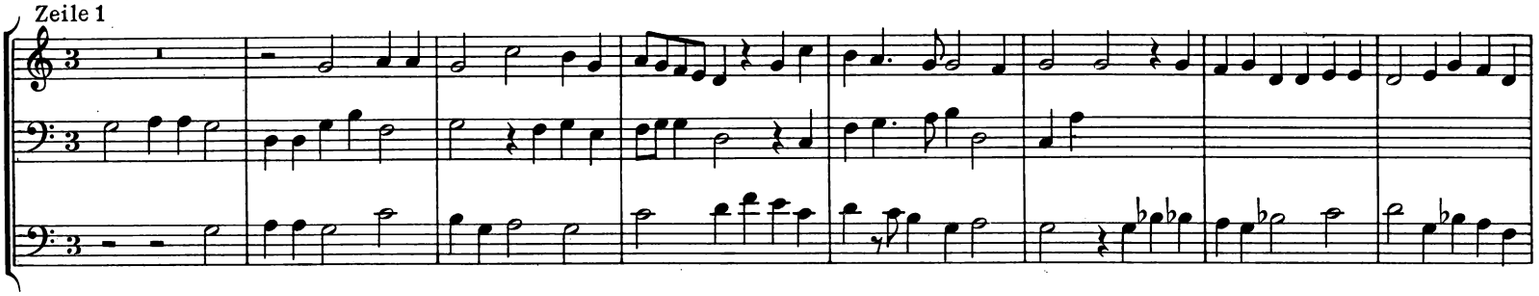


20 Zeile 6



Nº 229. Sig seld und heil

fol. 123 v°
Zeile 1



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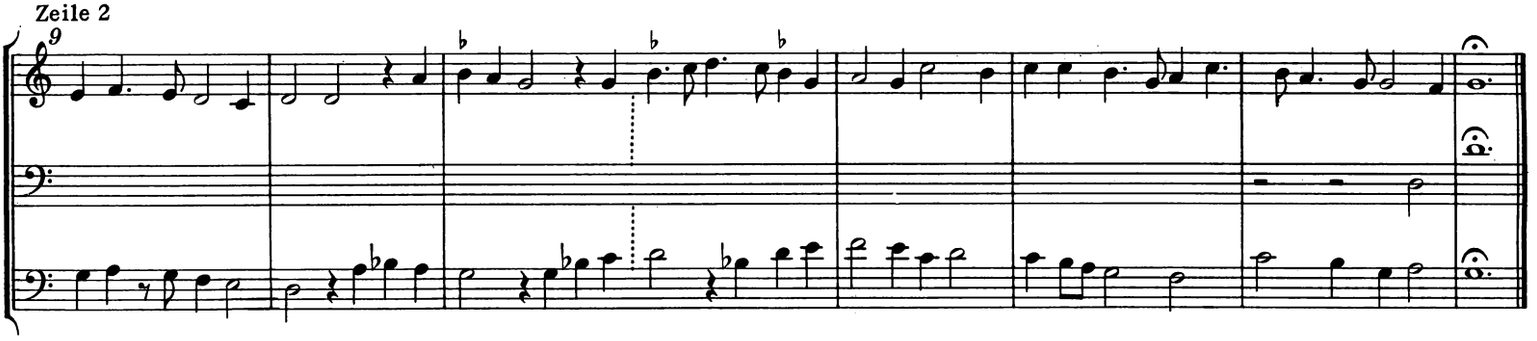
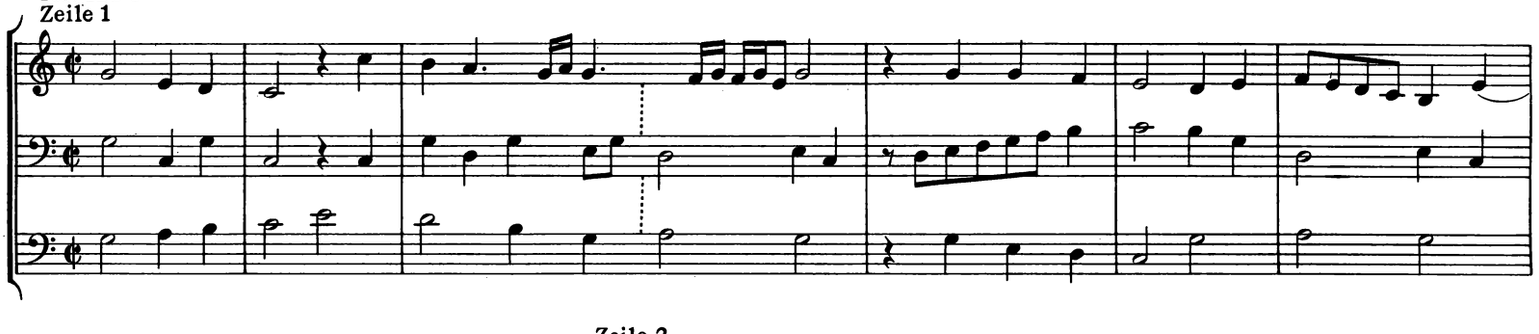


Nº 230.

fol. 124 r°
Zeile 1



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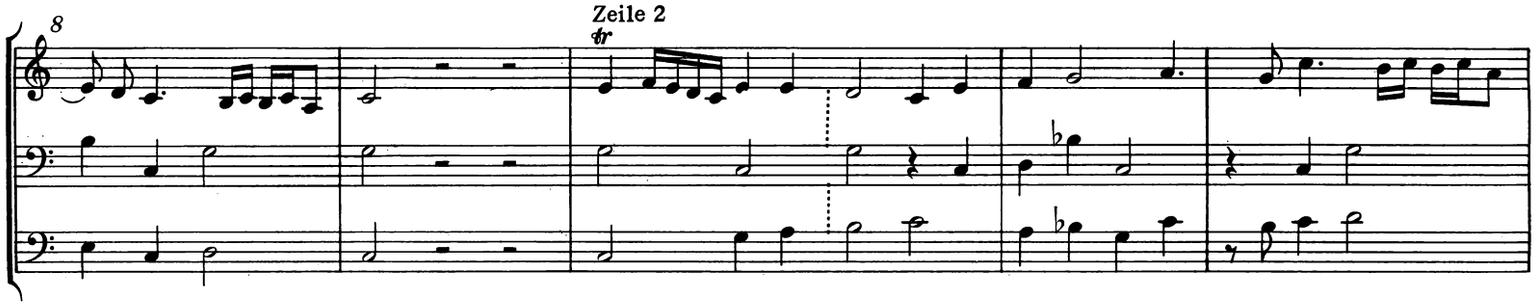

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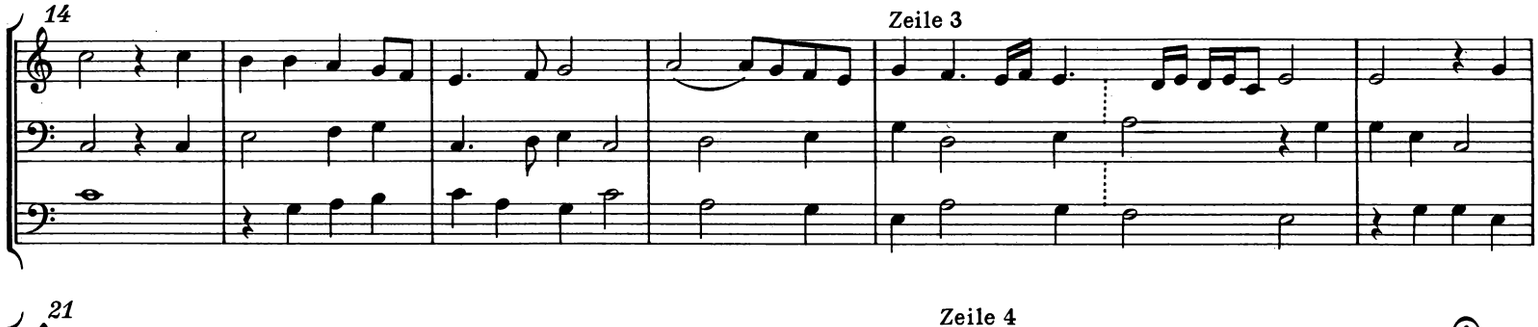

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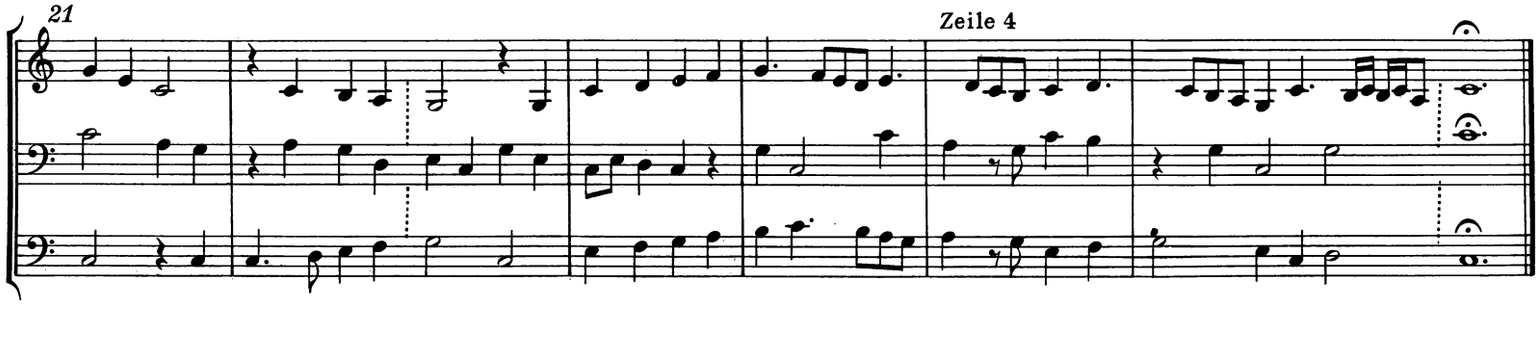

ABTEILUNG MITTELALTER

BAND 9

DAS BUXHEIMER ORGELBUCH

TEIL III

(Nr. 230-256

und kritischer Bericht

für die gesamte Neuausgabe)

Herausgegeben von

BERTHA ANTONIA WALLNER (†)

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

1 9 5 9

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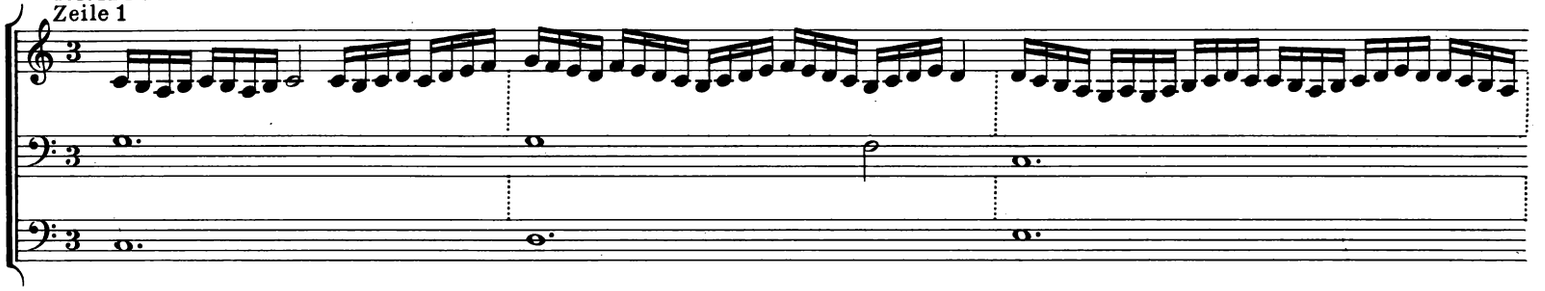
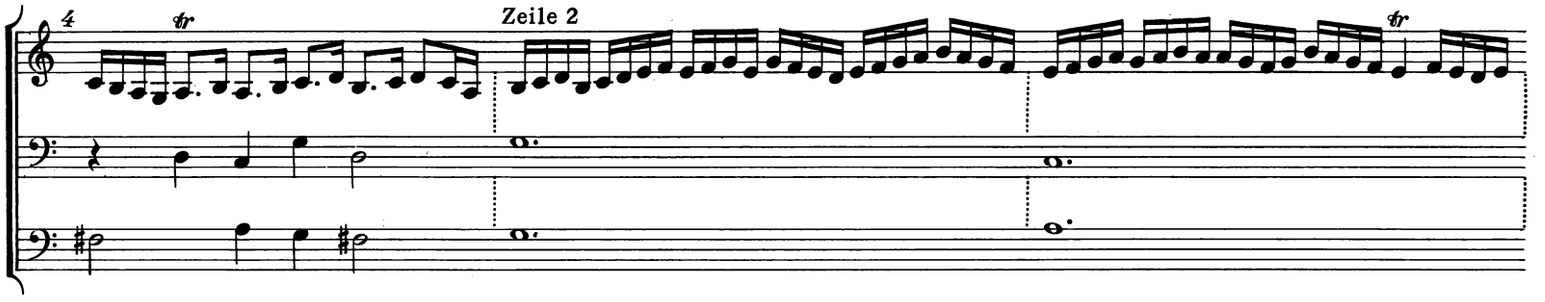
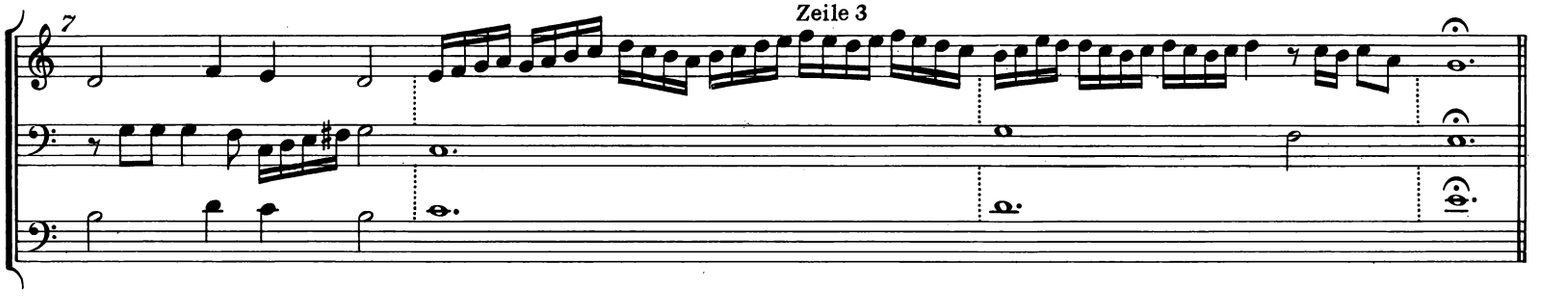
Nº 231. Fundamentum organizandi

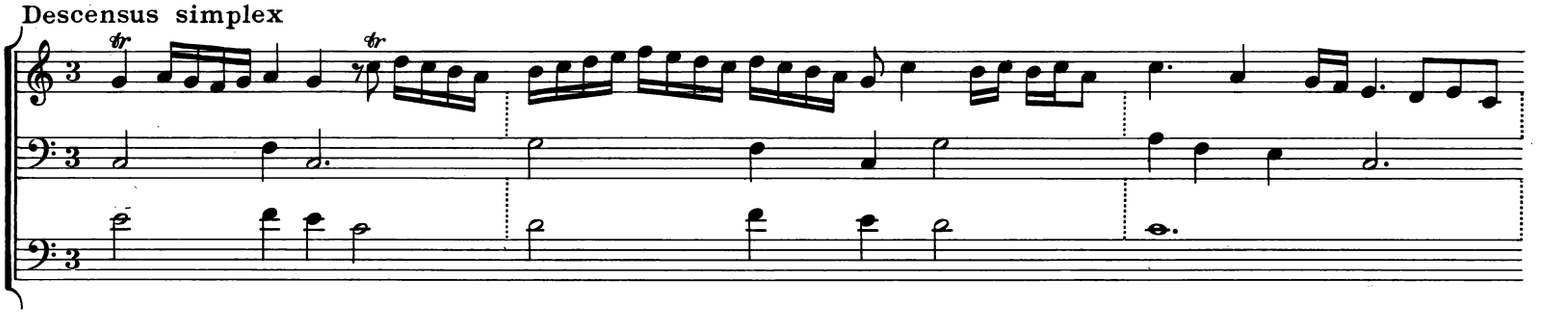
Ascensus Simplex
fol. 124 v⁰
Zeile 1







Descensus simplex



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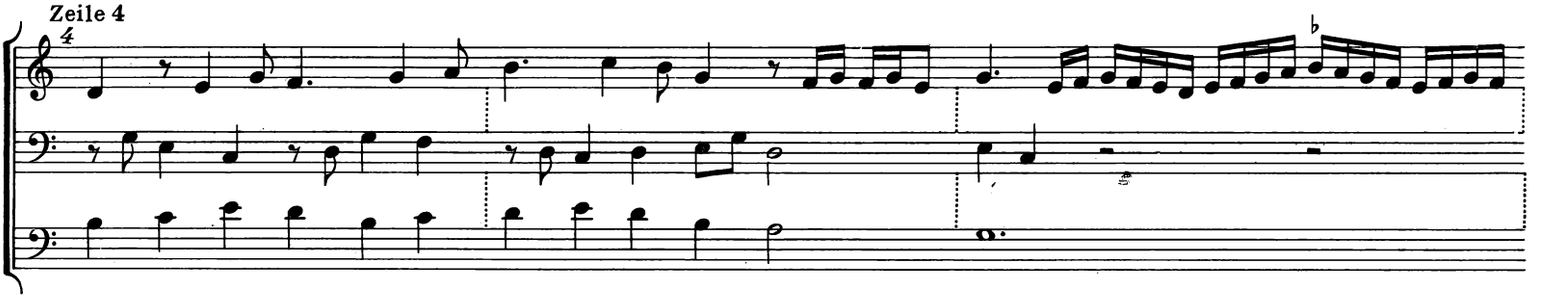
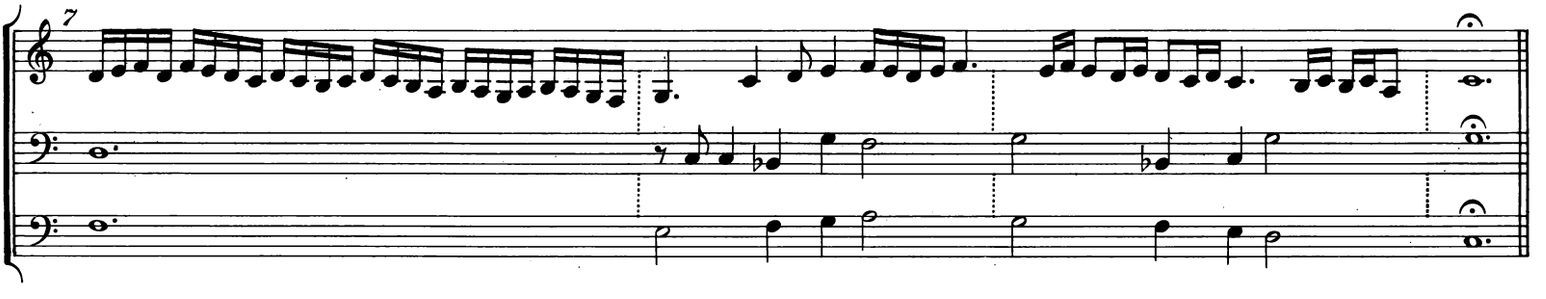
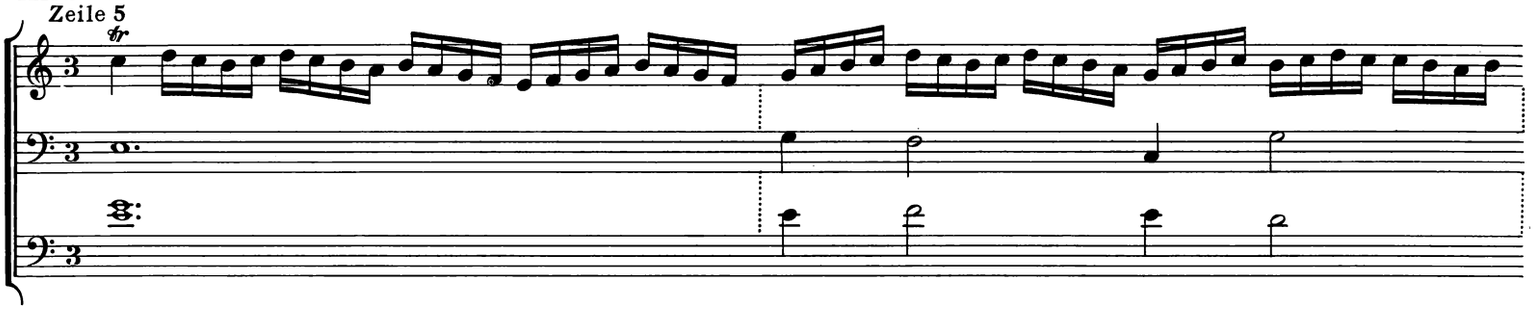
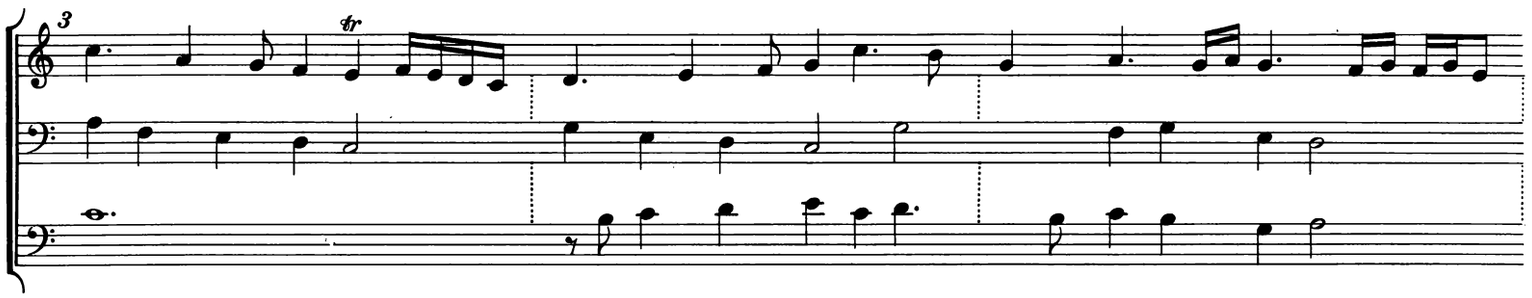




Aliud similiter

Zeile 5





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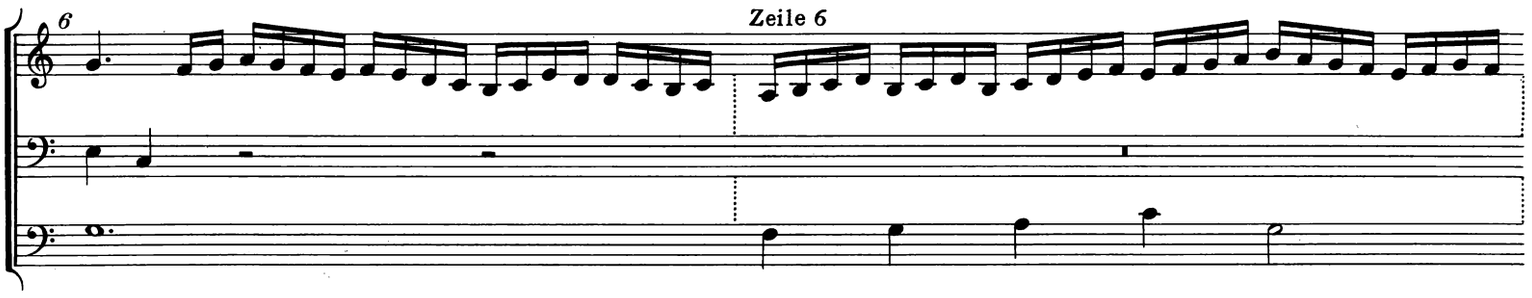
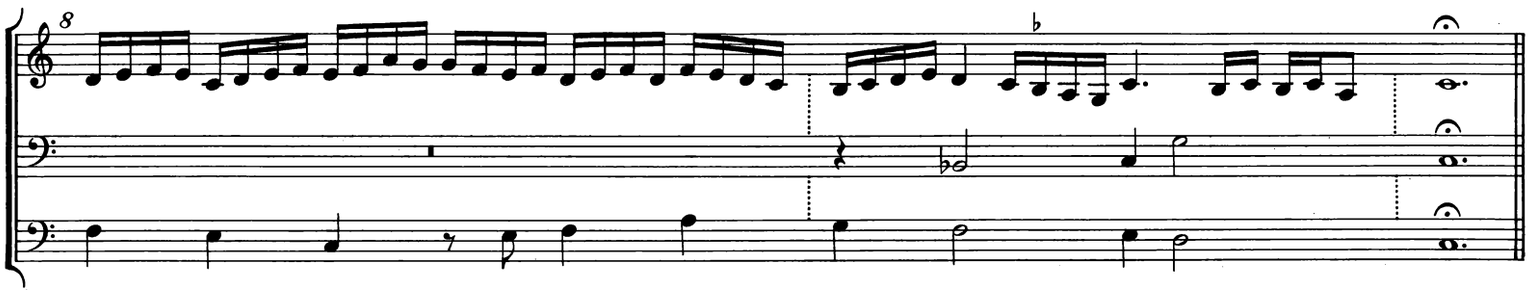
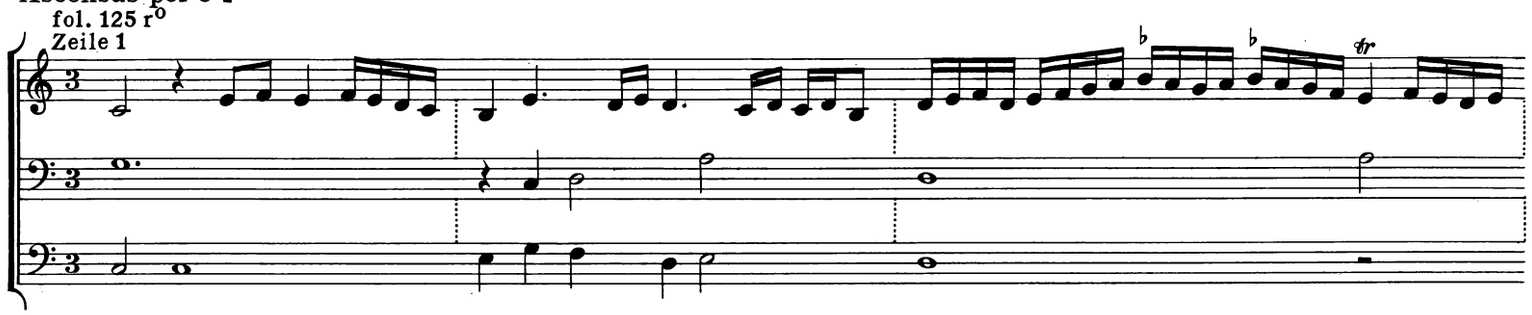


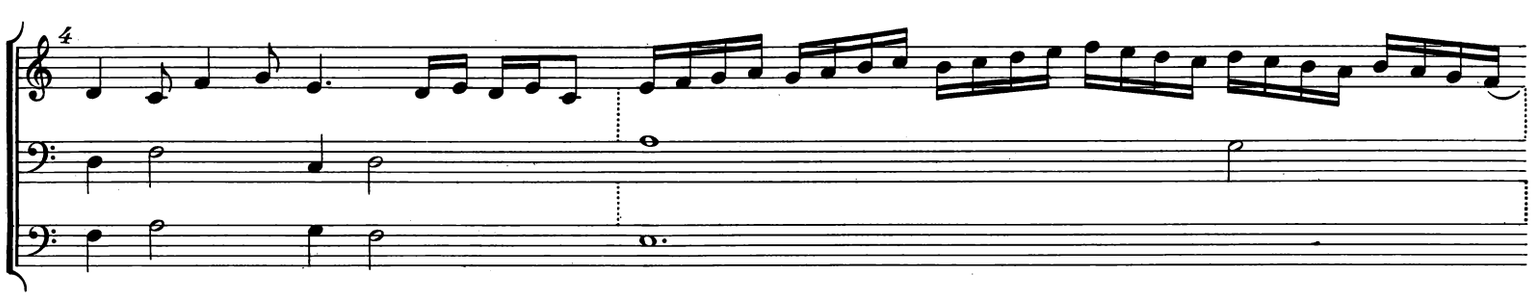


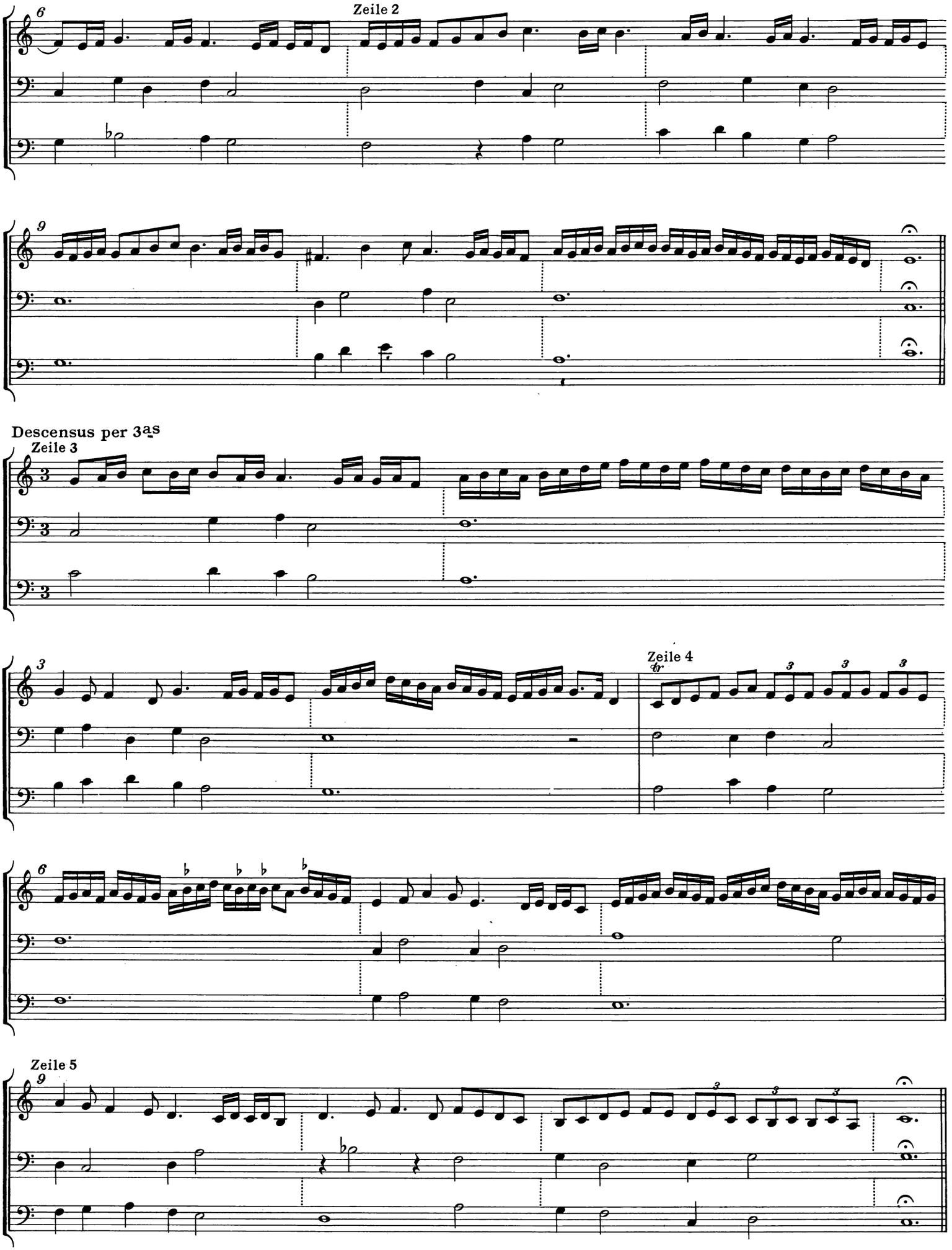
Ascensus per 3as

fol. 125 r°

Zeile 1

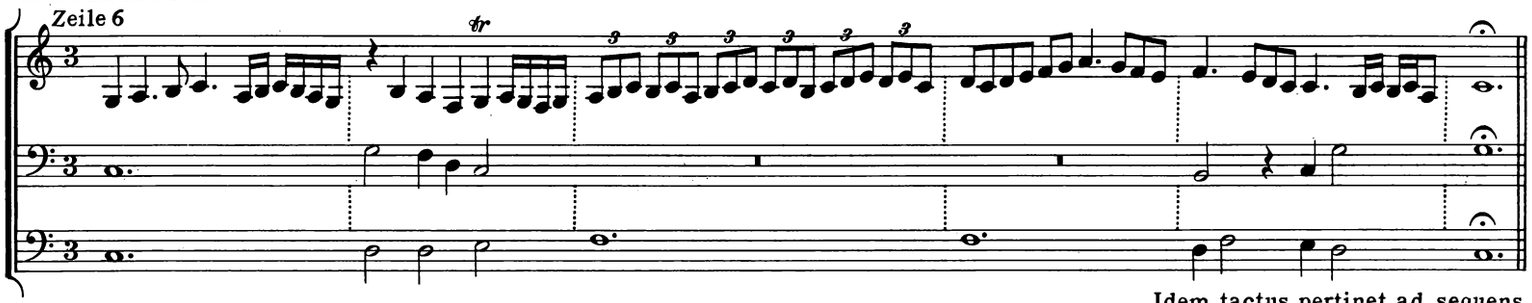





Zeile 2
Descensus per 3as
Zeile 3
Zeile 4
Zeile 5

ut re fa fa re ut

Zeile 6

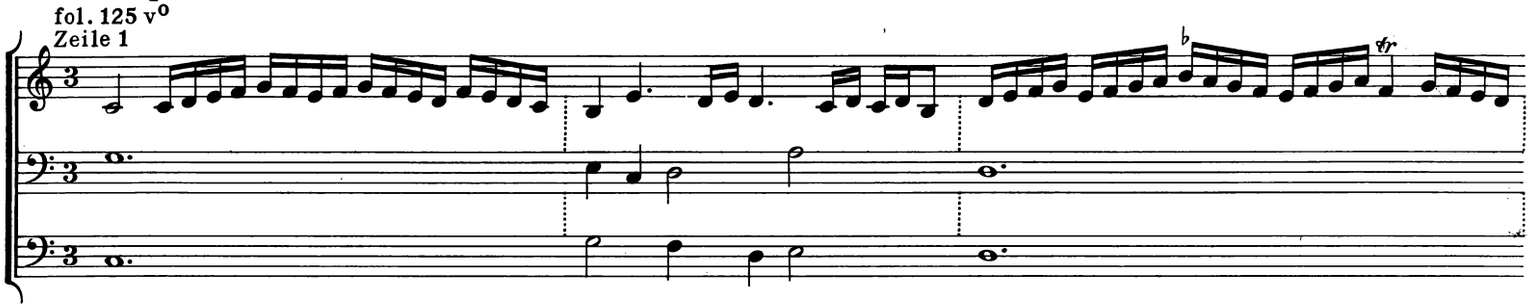


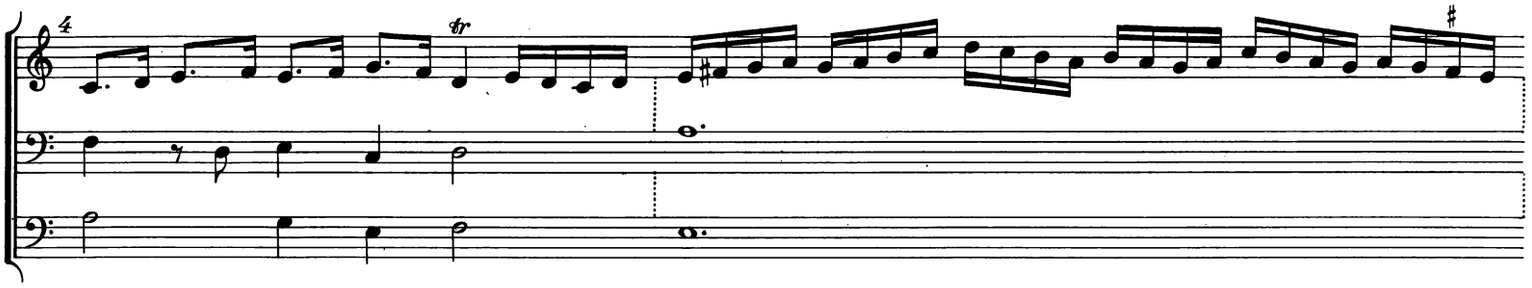
Idem tactus pertinet ad sequens solum usque tale signum

Ascensus per 5tas

fol. 125 v°

Zeile 1





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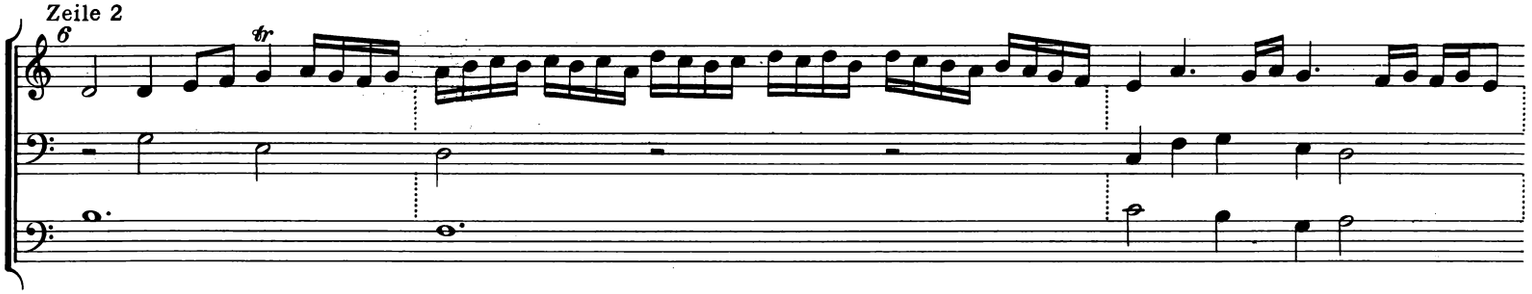
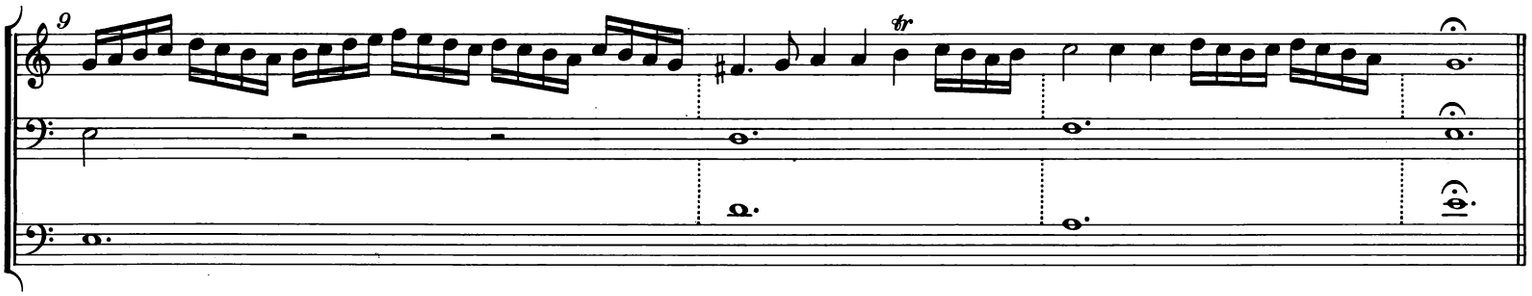
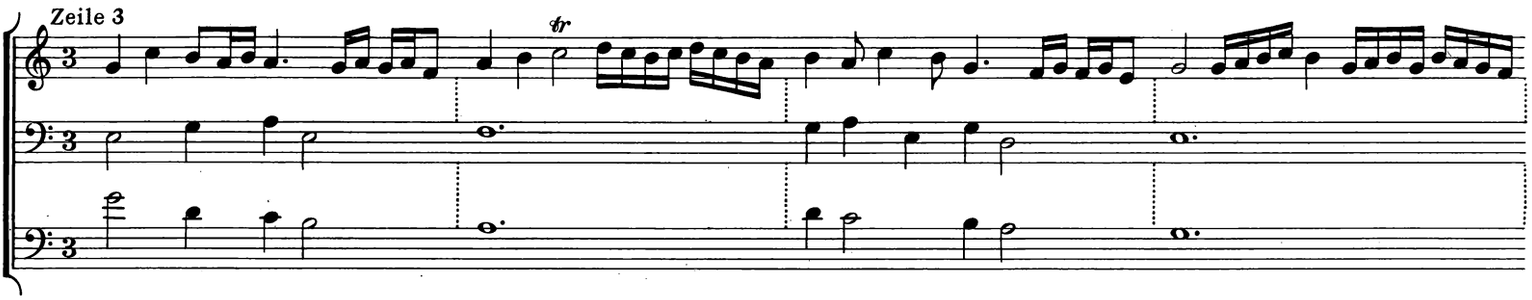
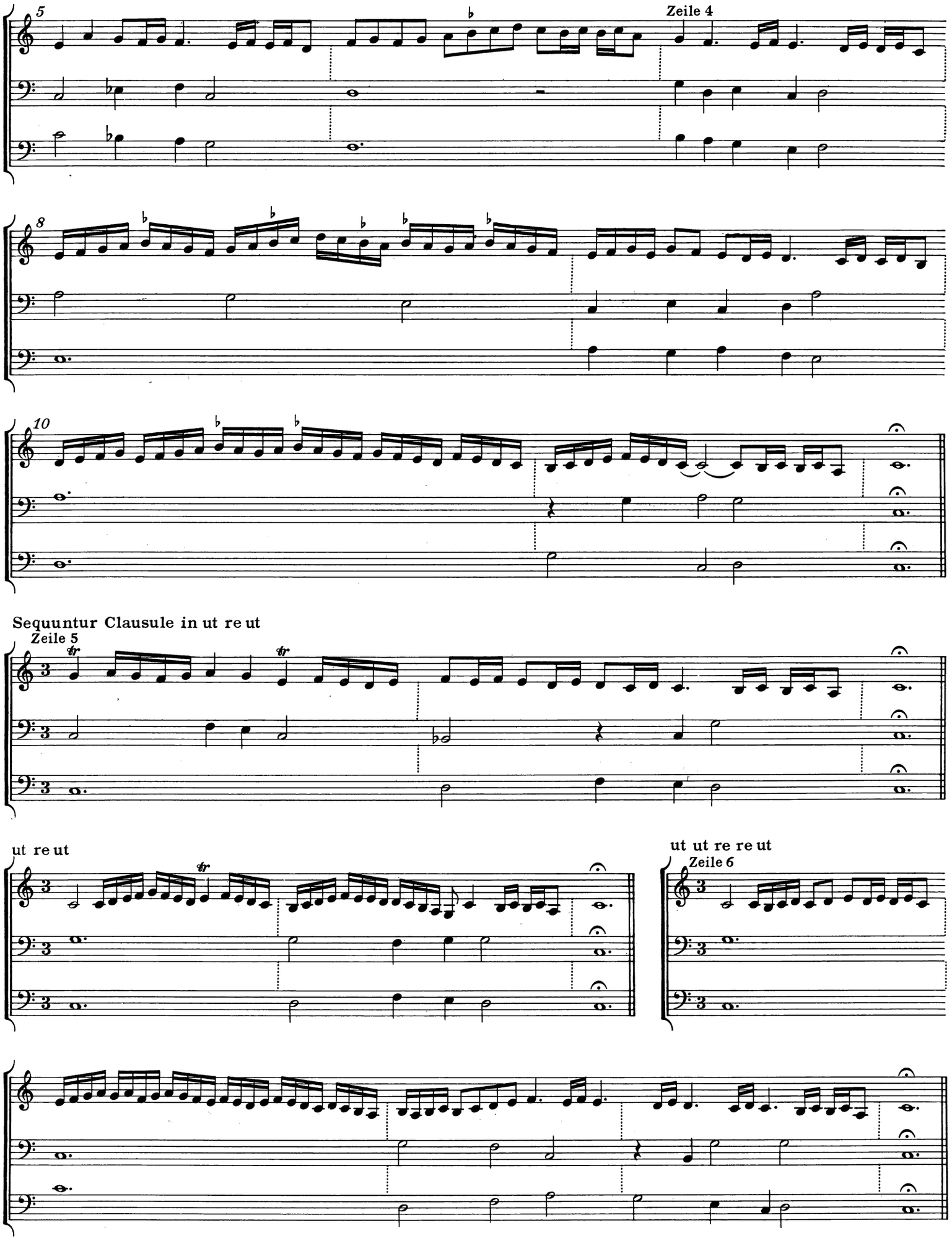




Per 5tas descensus

Zeile 3

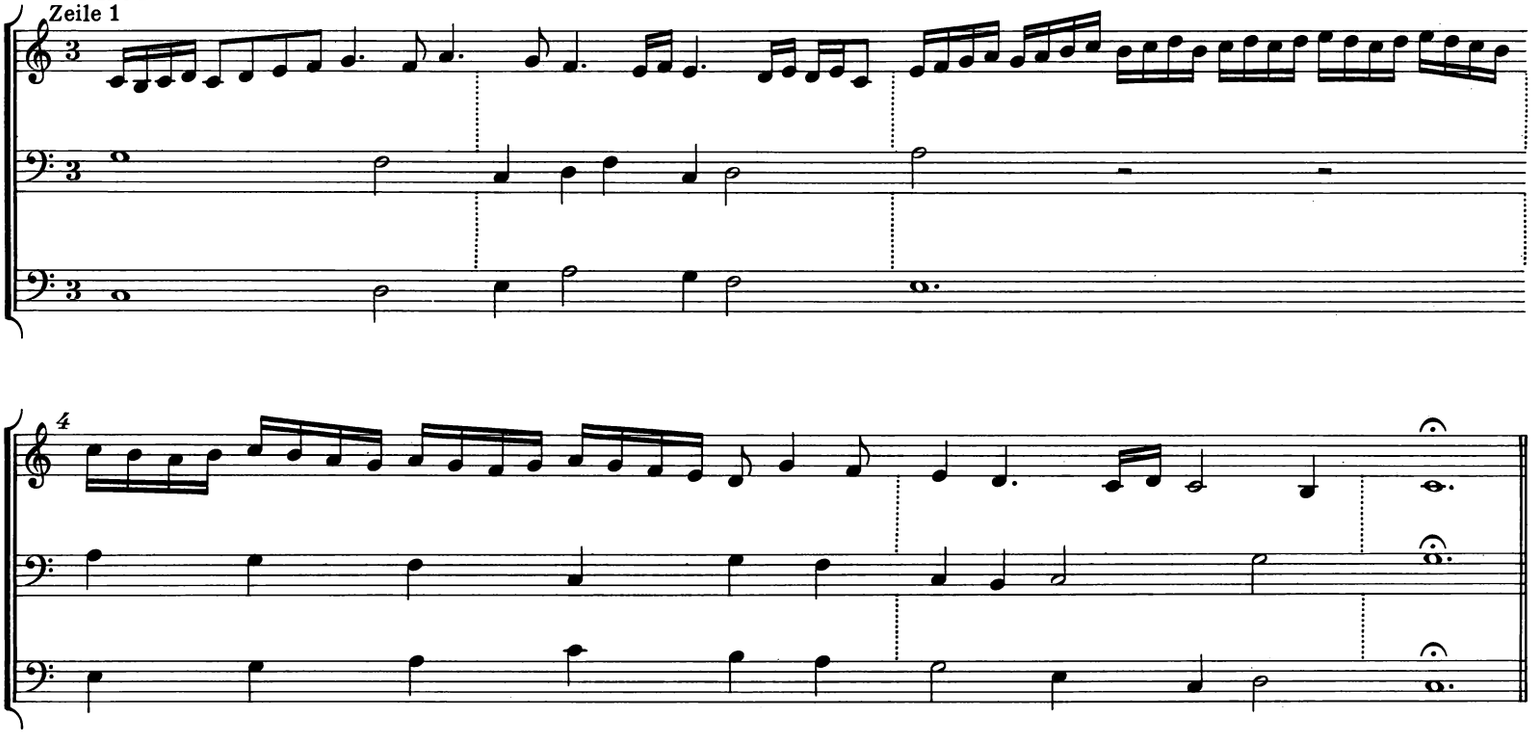



5
Zeile 4
8
10
Sequuntur Clausule in ut re ut
Zeile 5
ut re ut
ut ut re re ut
Zeile 6

Clausule de ut In mi. ut re mi mi re ut

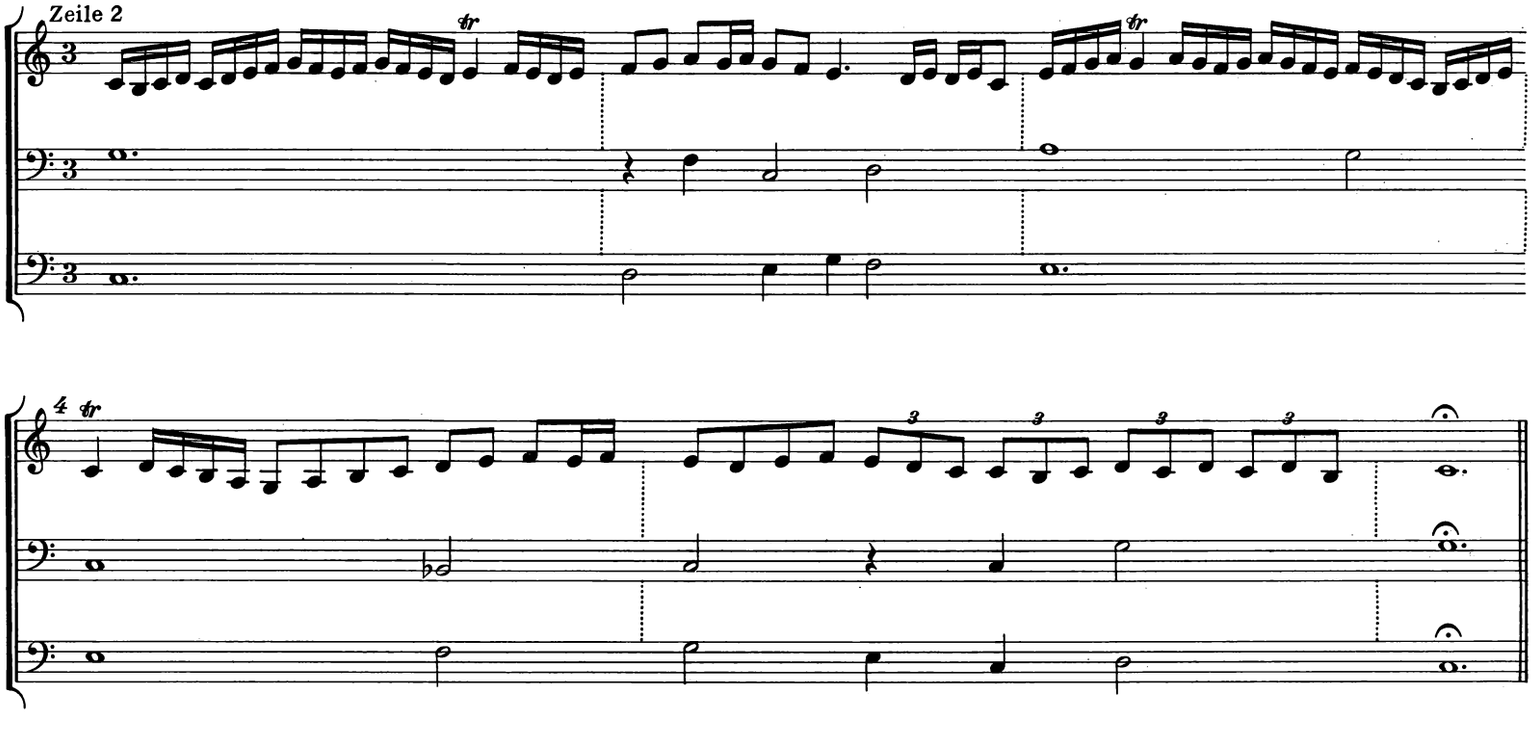
fol. 126 r°

Zeile 1



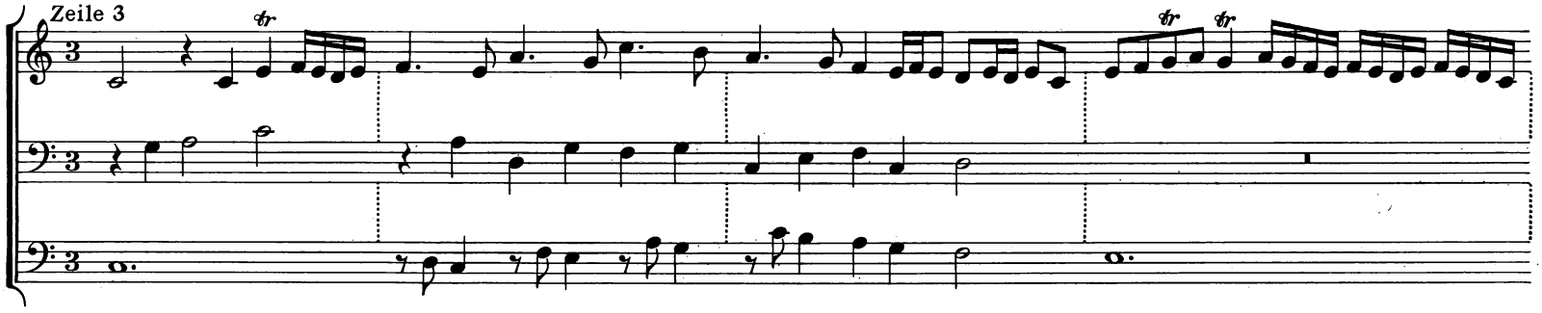
ut re mi mi re ut

Zeile 2

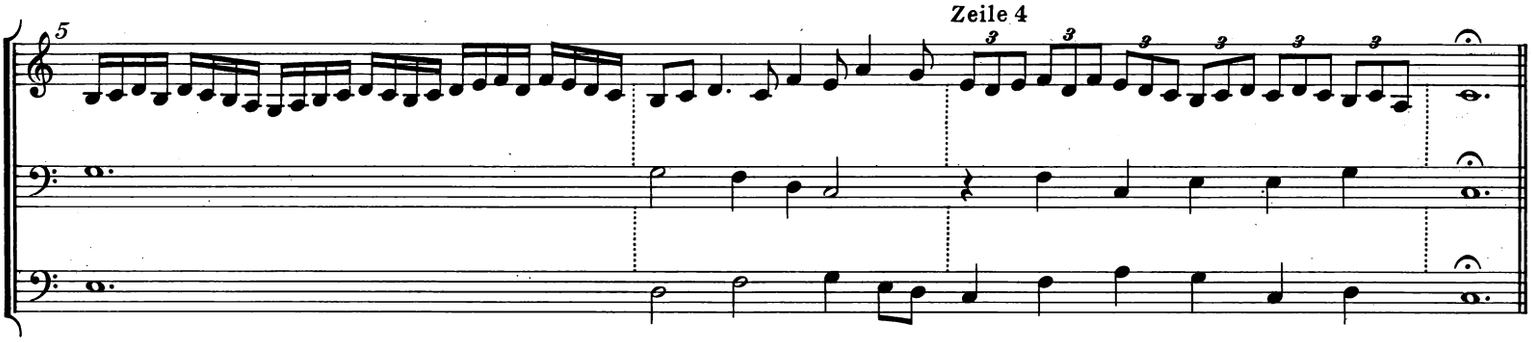


ut re re mi mi re re ut

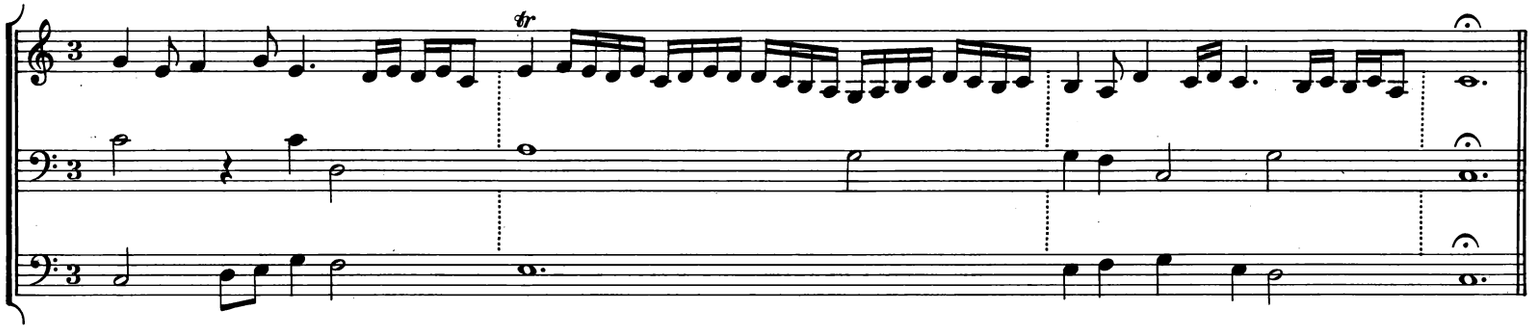
Zeile 3



Zeile 4

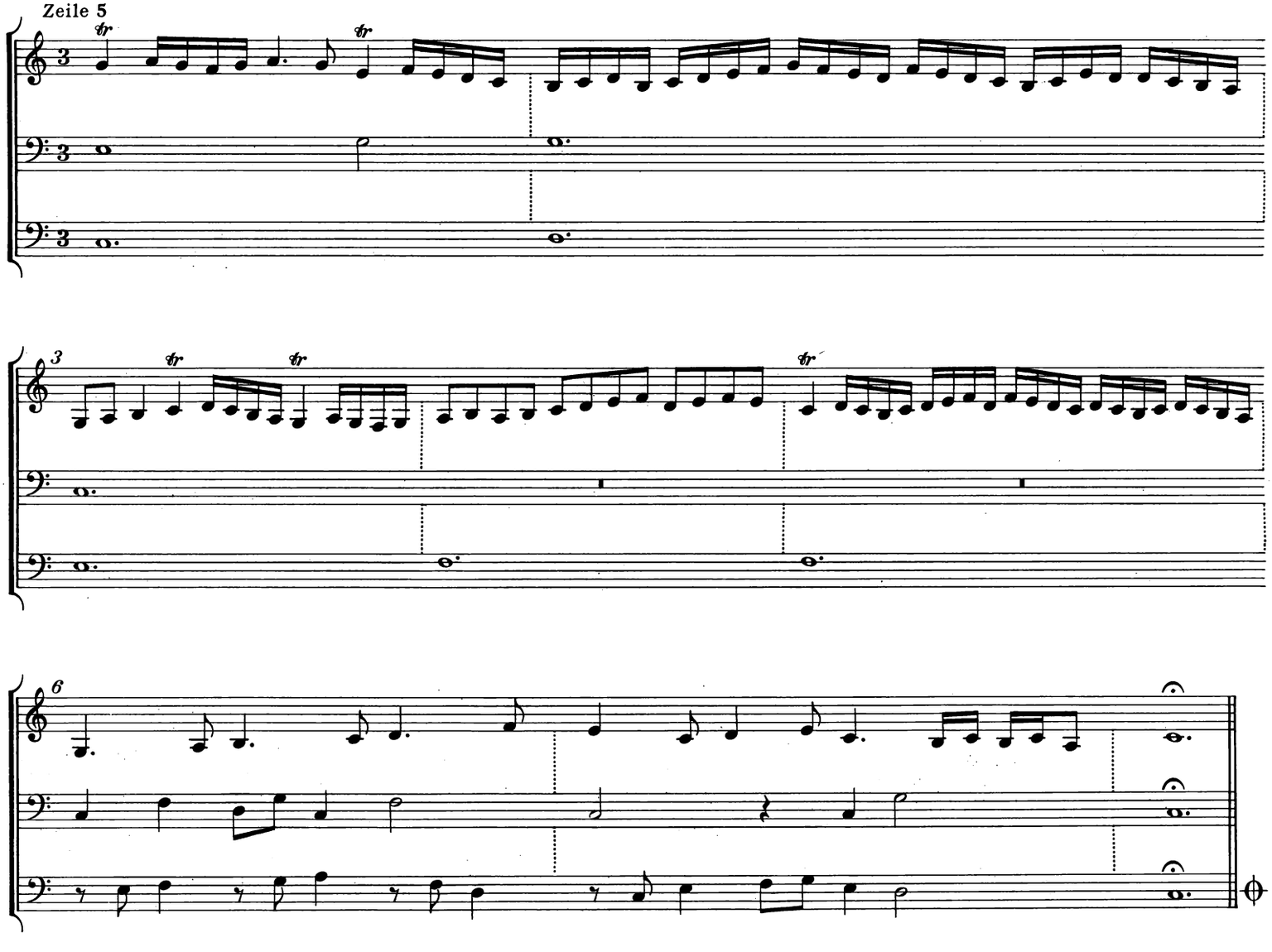


ut mi mi ut



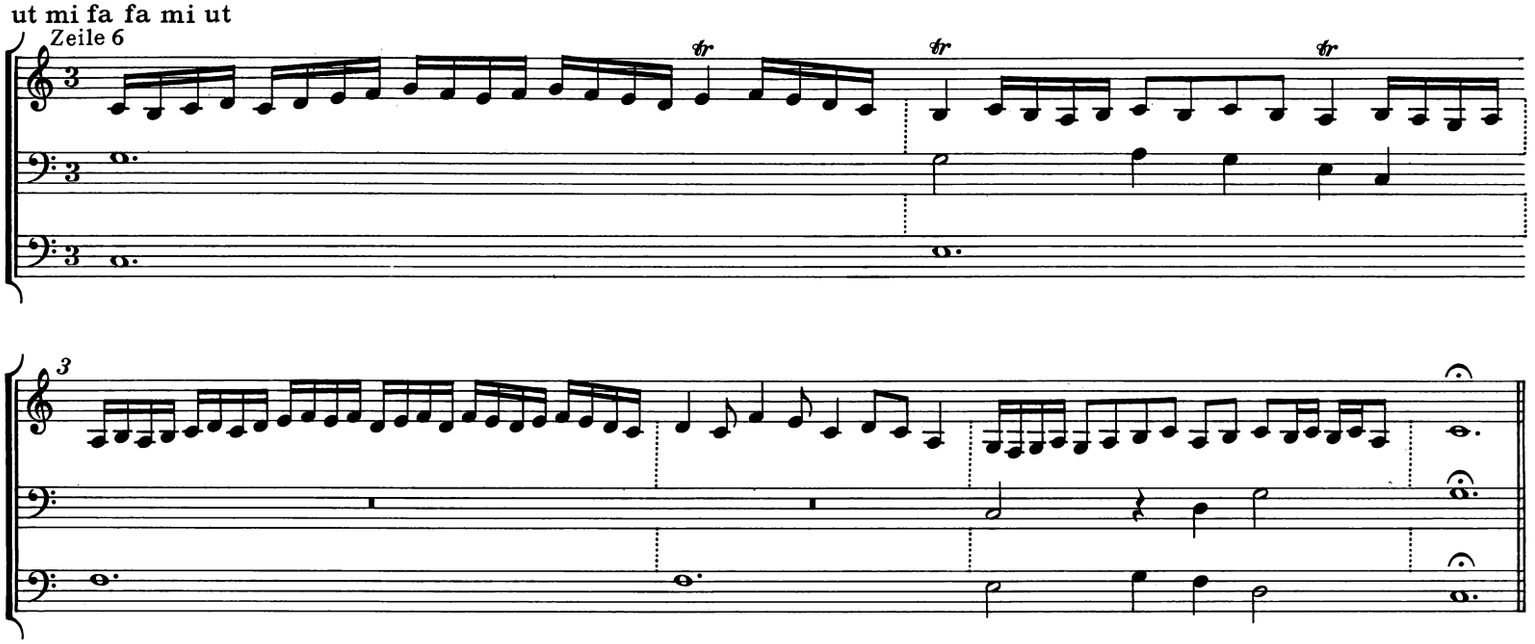
Clausule de ut in fa et contra ut re mi fa fa mi re ut

Zeile 5



ut mi fa fa mi ut

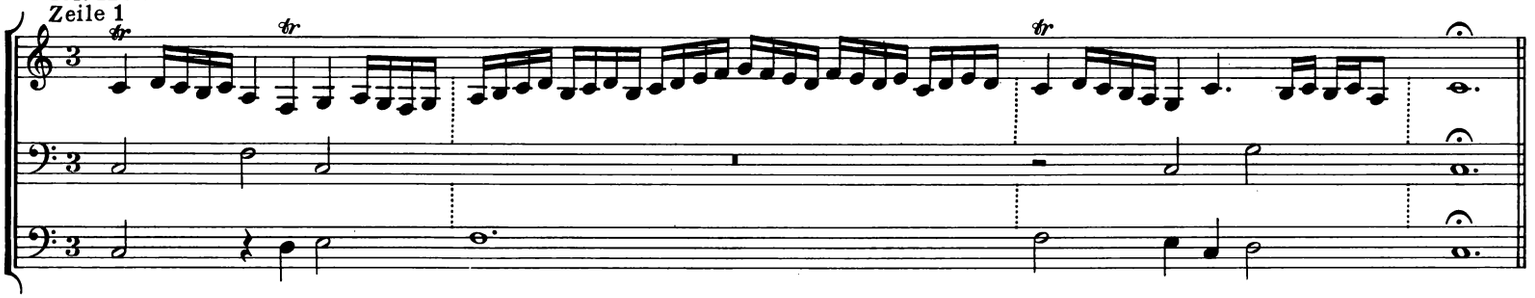
Zeile 6



ut fa fa ut

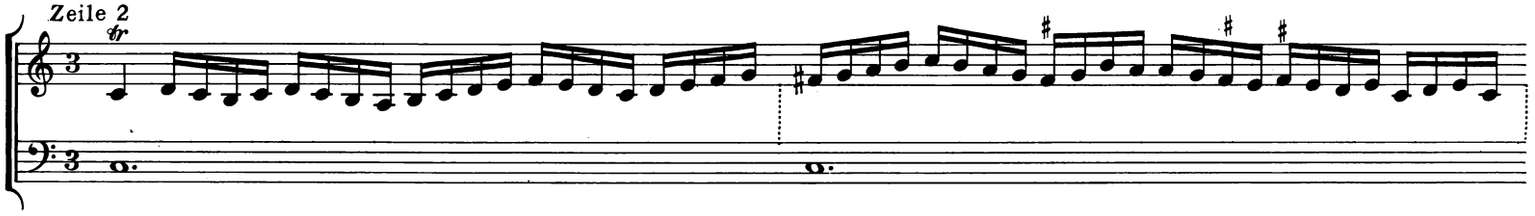
fol. 126 v°

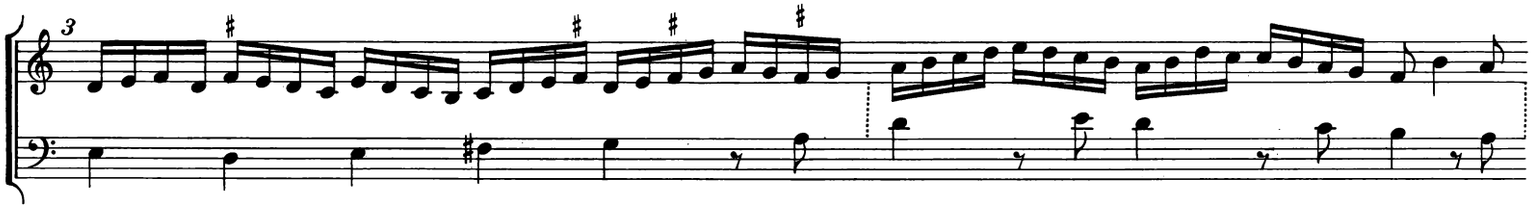
Zeile 1



Clausule de ut in sol et contra ut re mi fa sol sol fa mi re ut

Zeile 2





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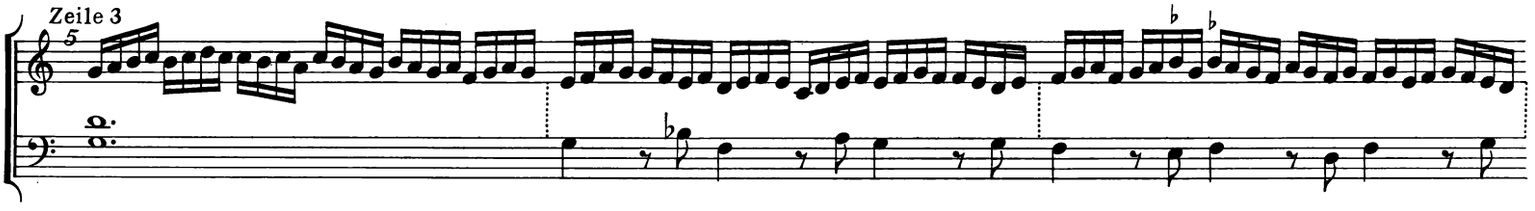

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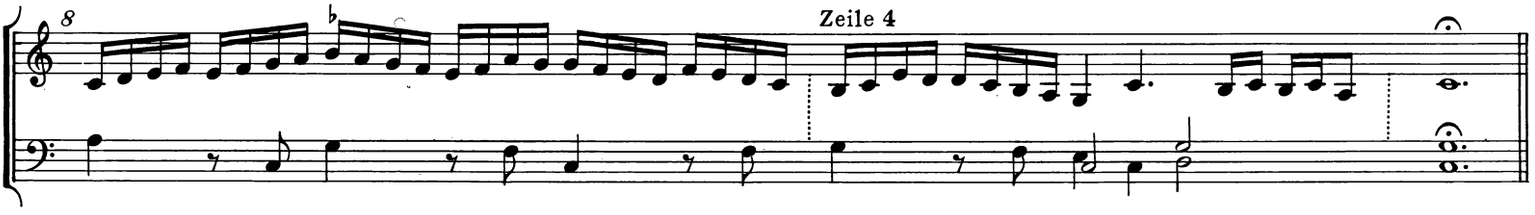
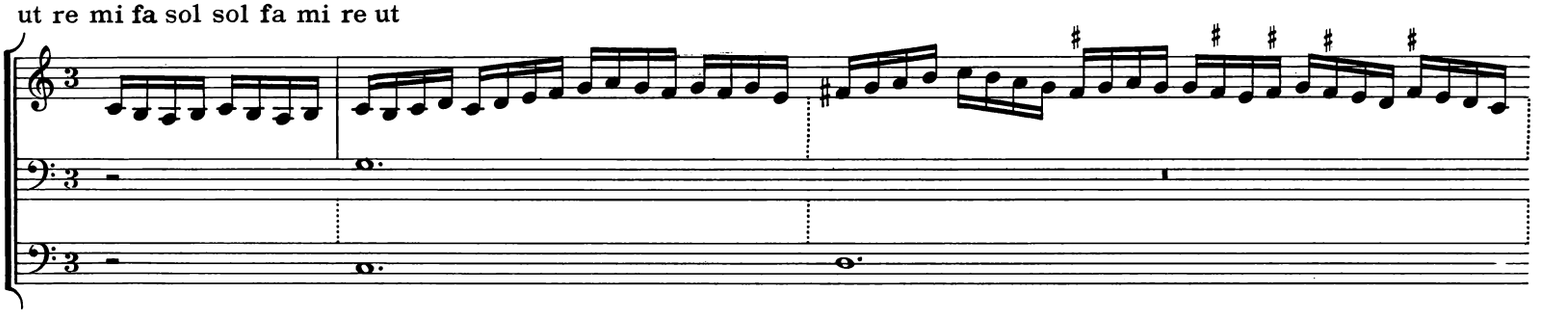


ut re mi fa sol sol fa mi re ut



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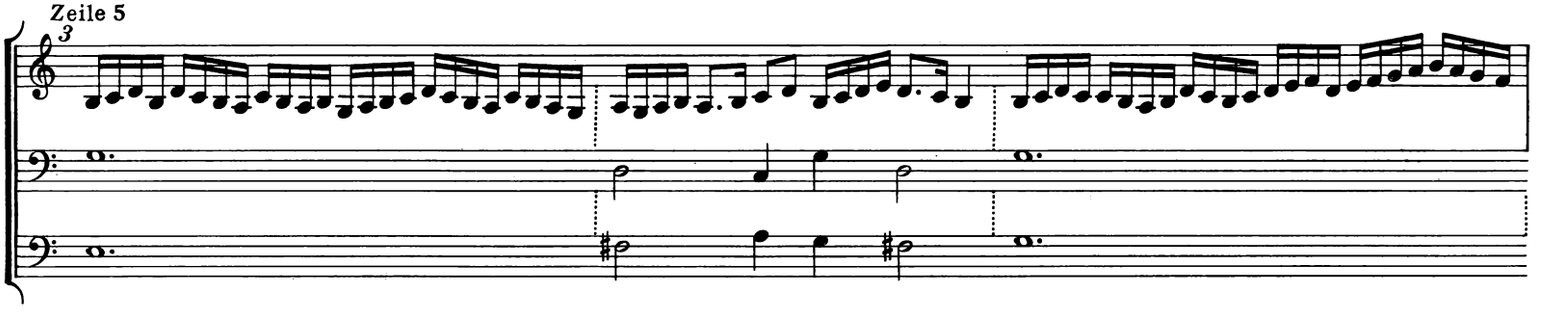

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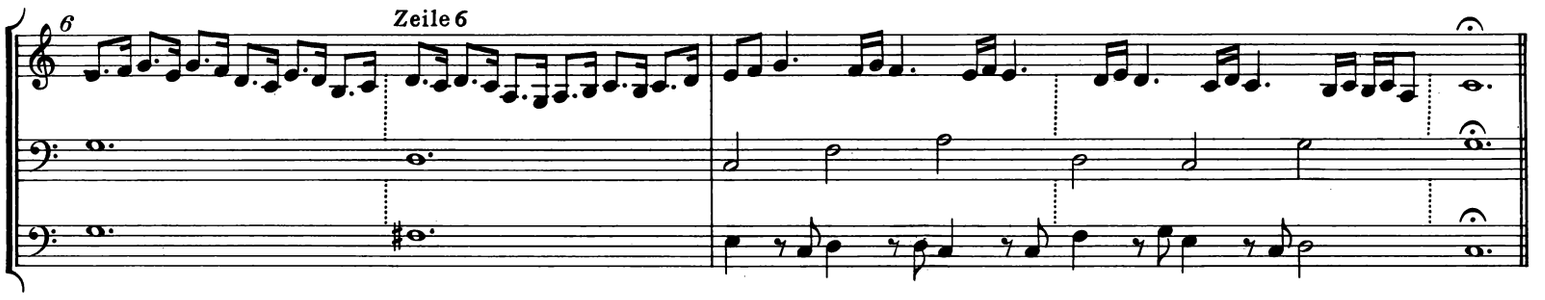
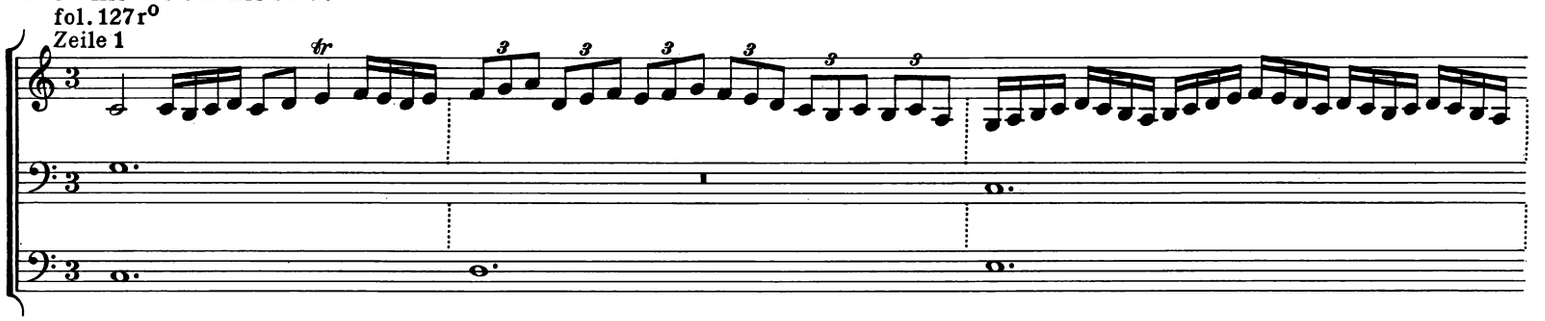
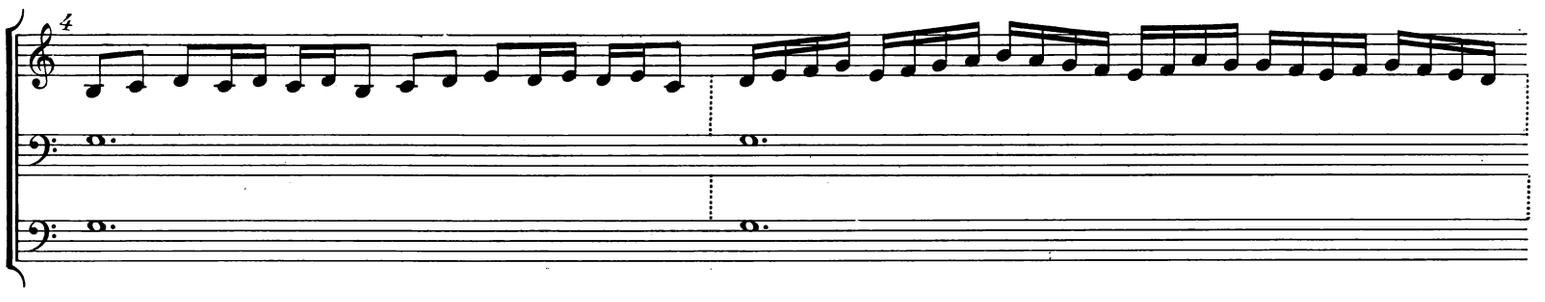


ut re mi sol sol mi re ut

fol. 127r°

Zeile 1





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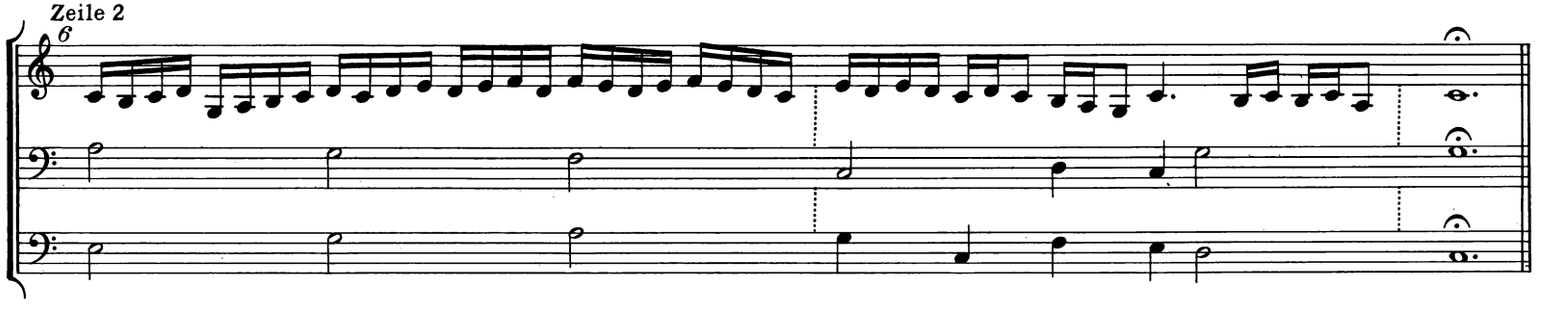
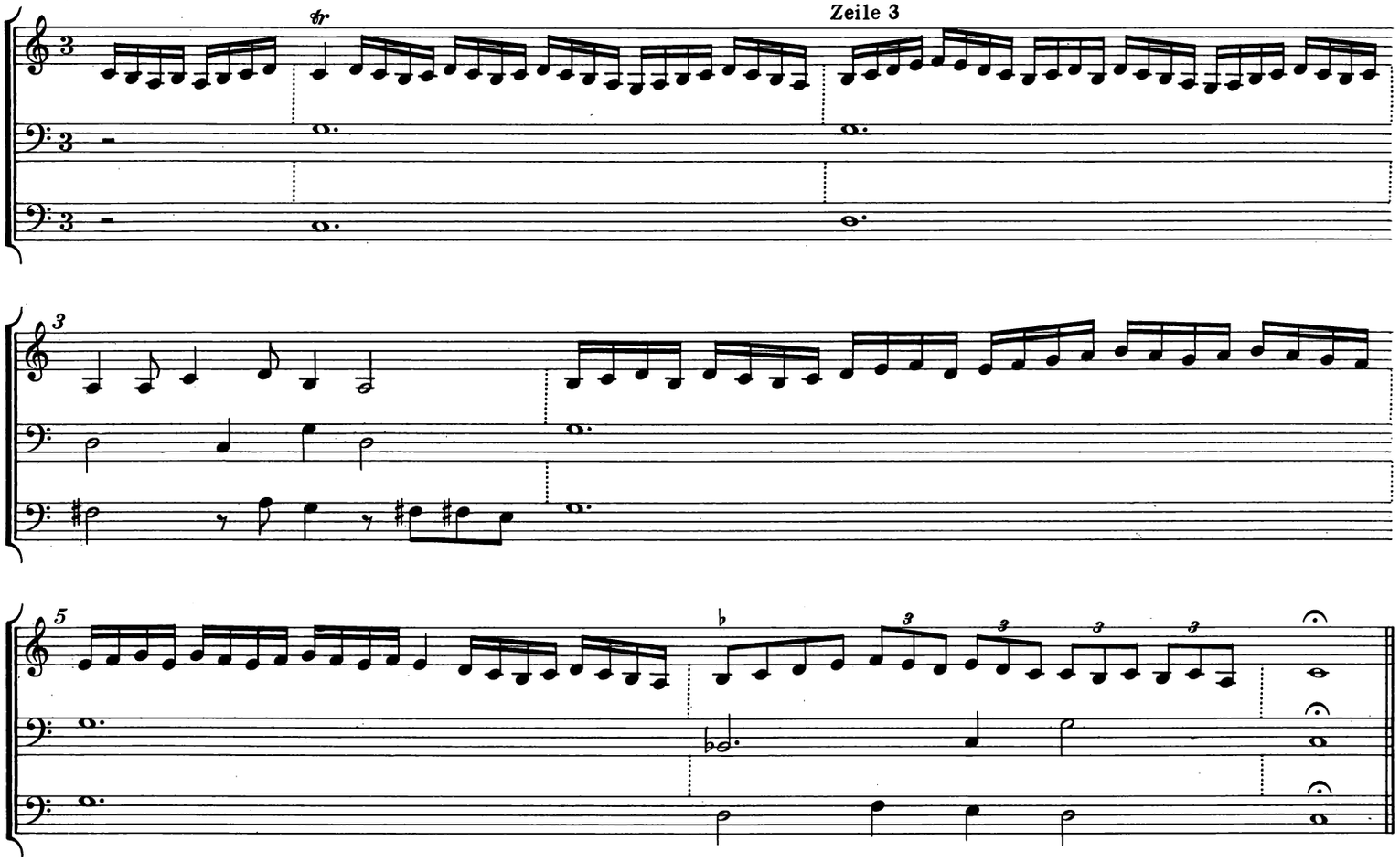


ut re fa sol sol fa re ut

Zeile 3



ut mi fa sol sol fa mi ut

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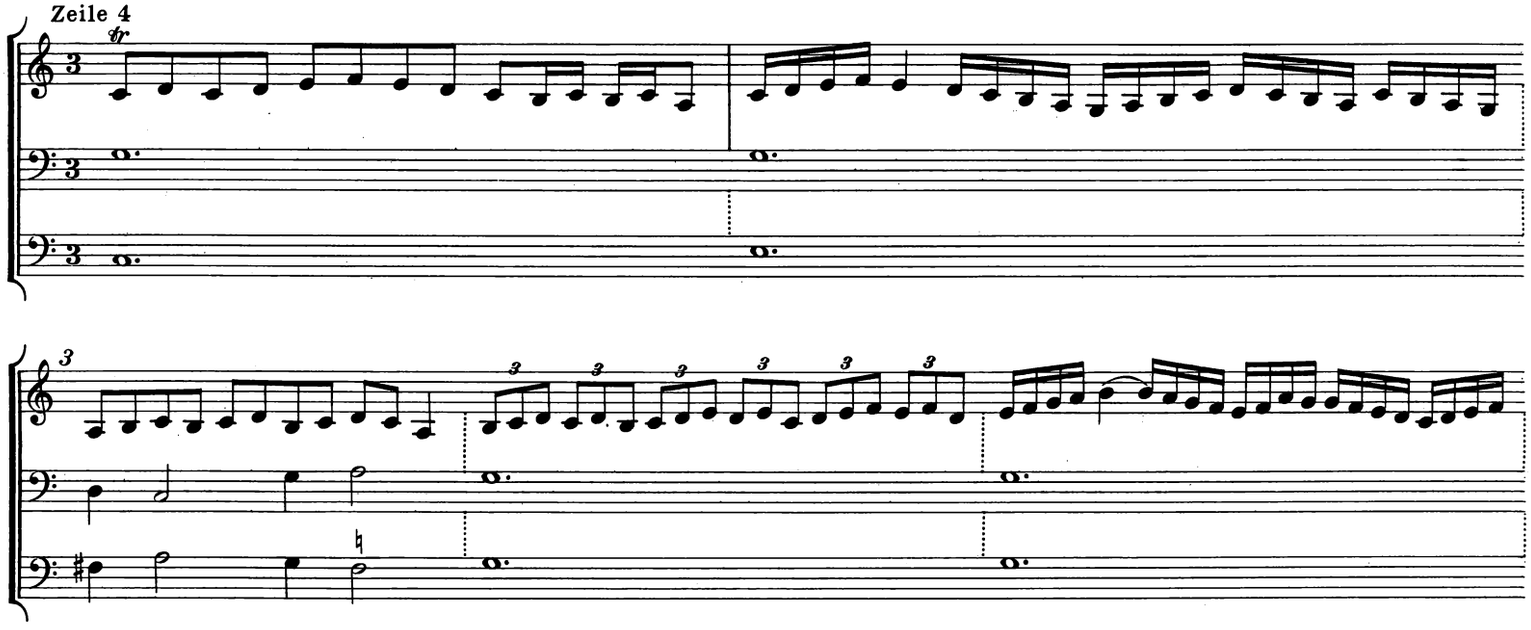

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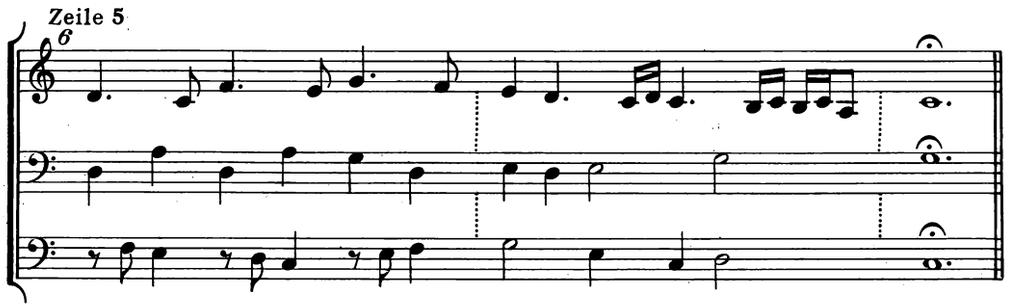
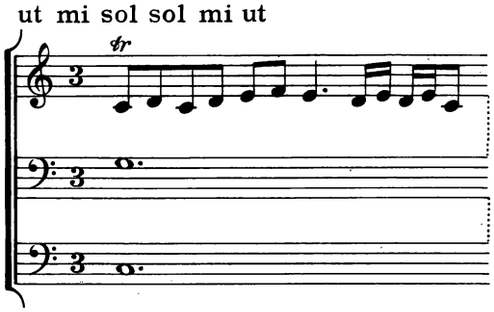
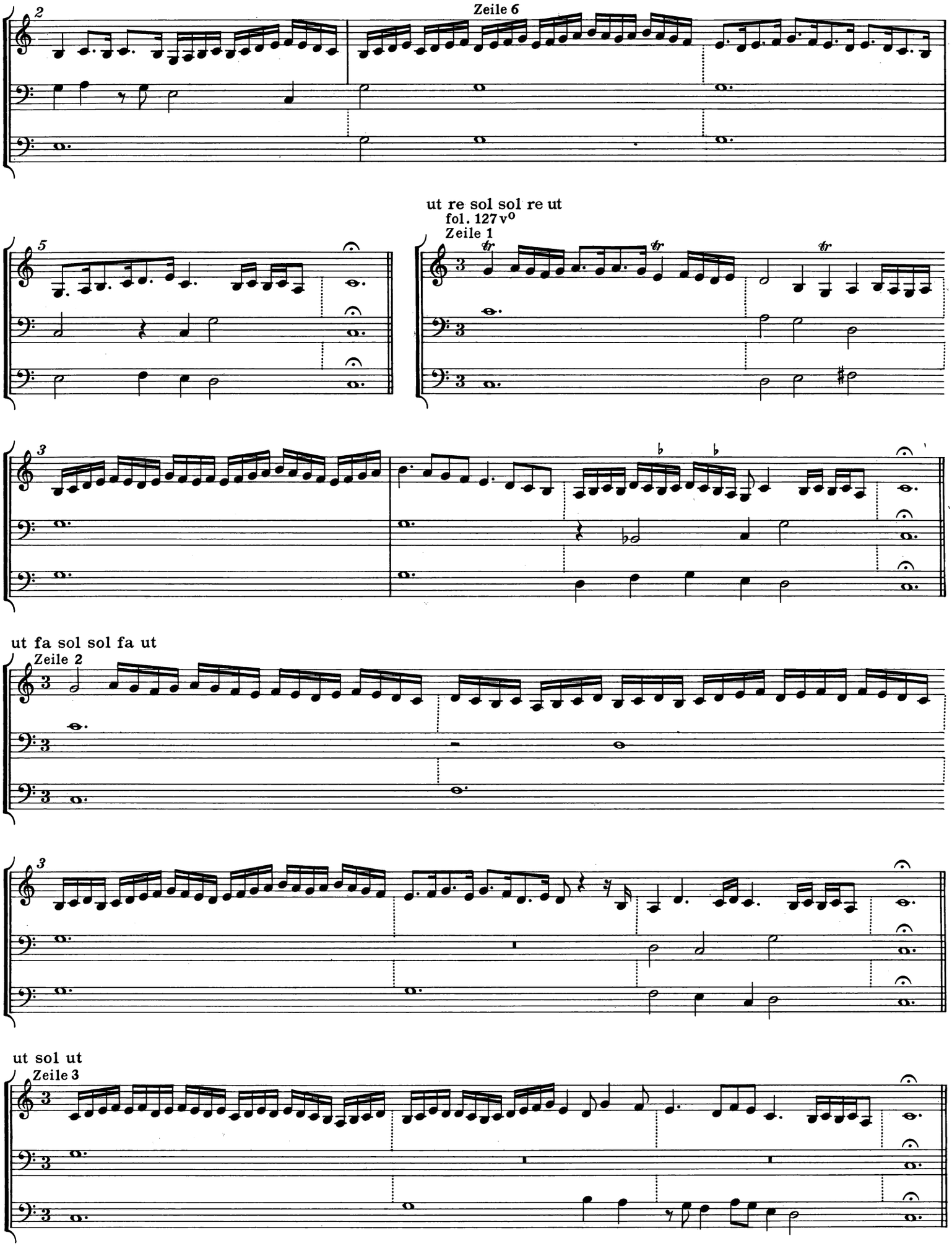
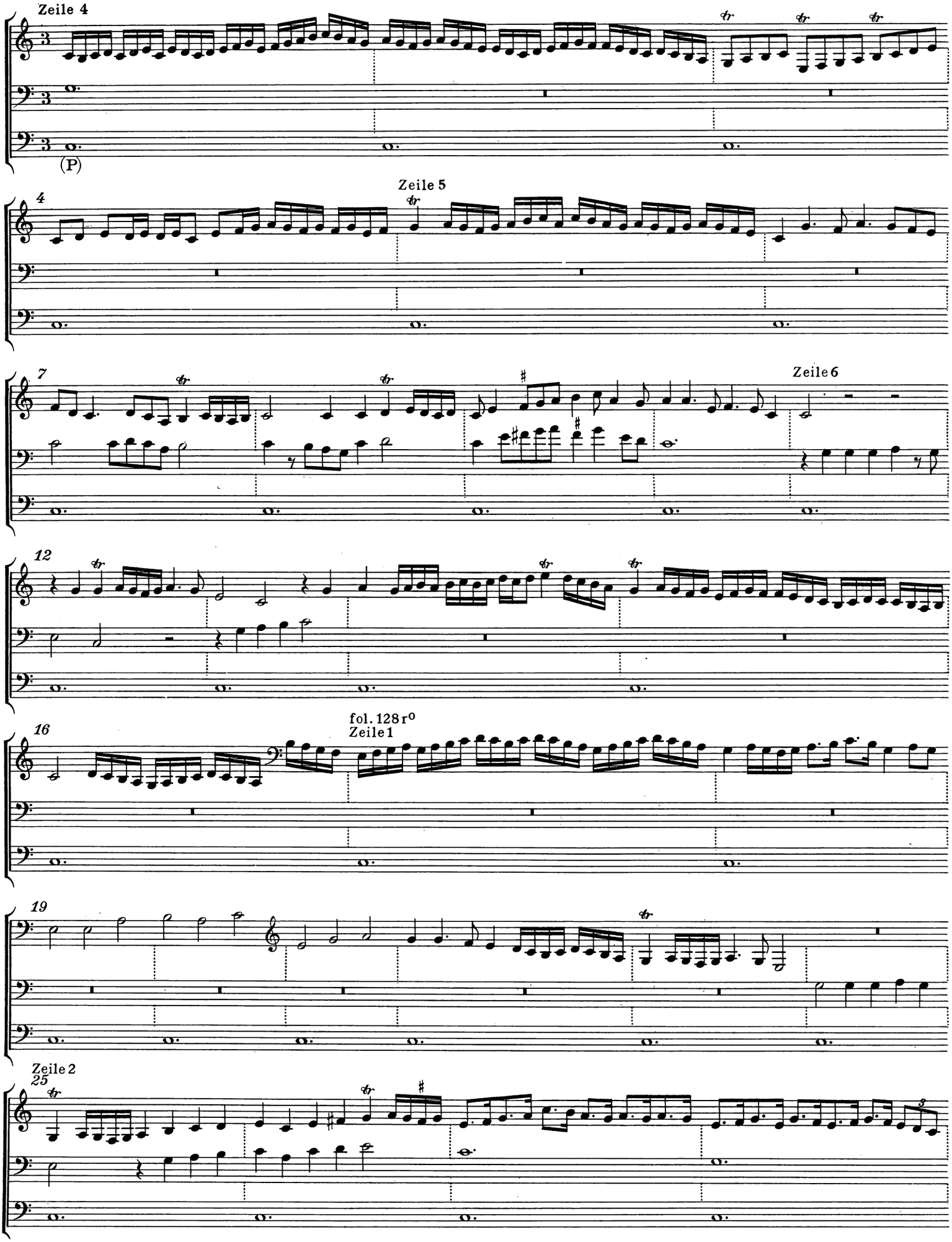


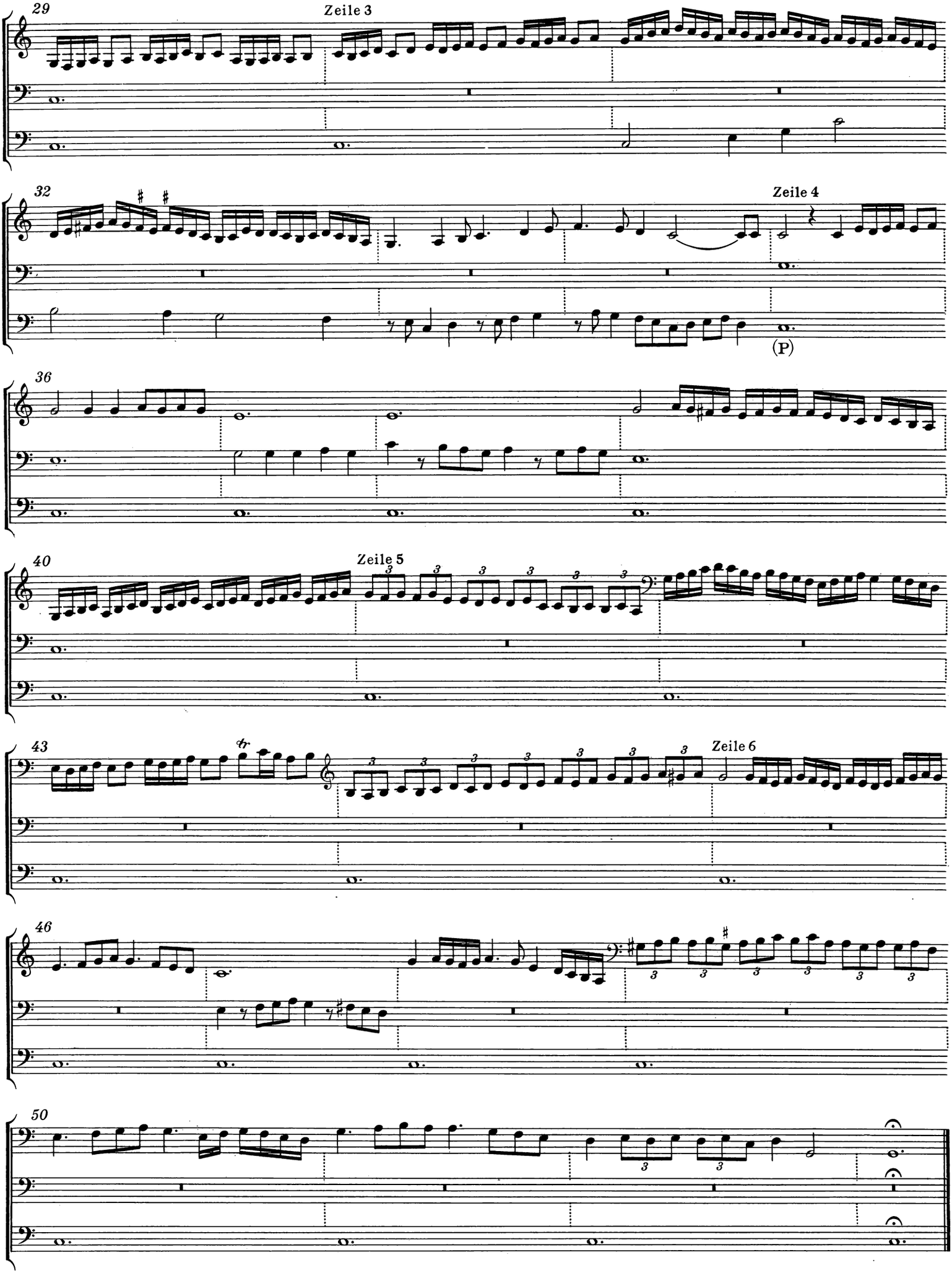
ut mi sol sol mi ut



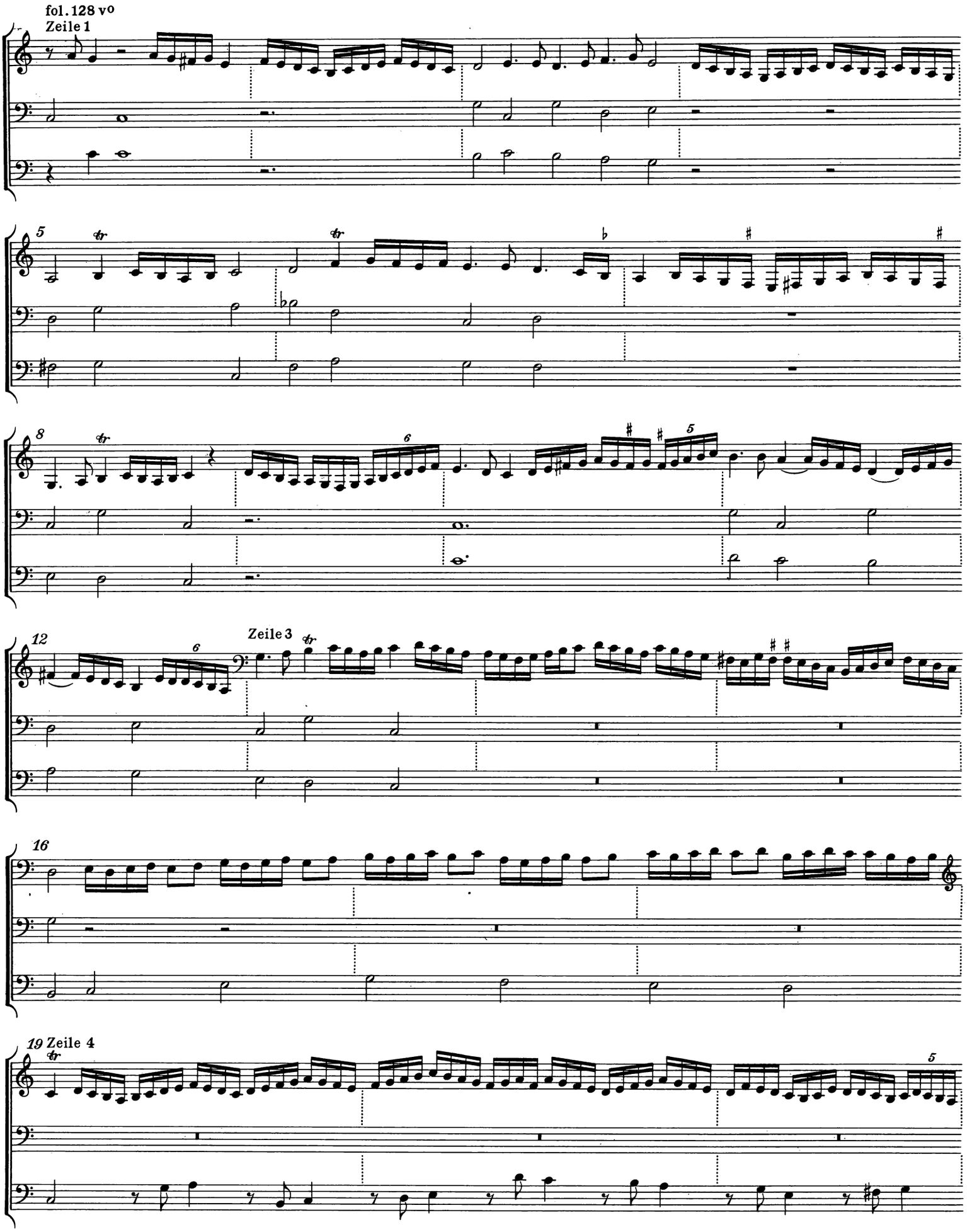

Zeile 6
ut re sol sol re ut
fol. 127v°
Zeile 1
ut fa sol sol fa ut
Zeile 2
ut sol ut
Zeile 3

Redeuntes In Idem




29
Zeile 3
32
Zeile 4
(P)
36
40
Zeile 5
43
Zeile 6
46
50

Nº 232. Praeambulum super C



Zeile 5

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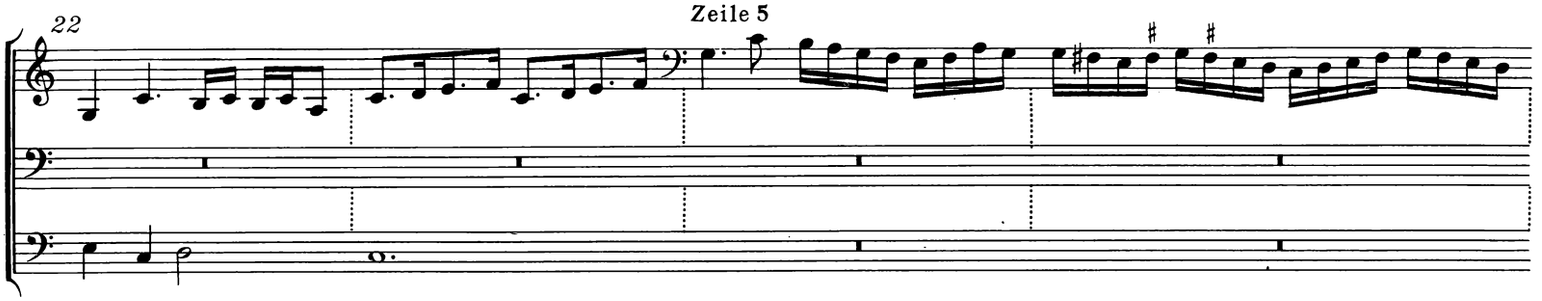

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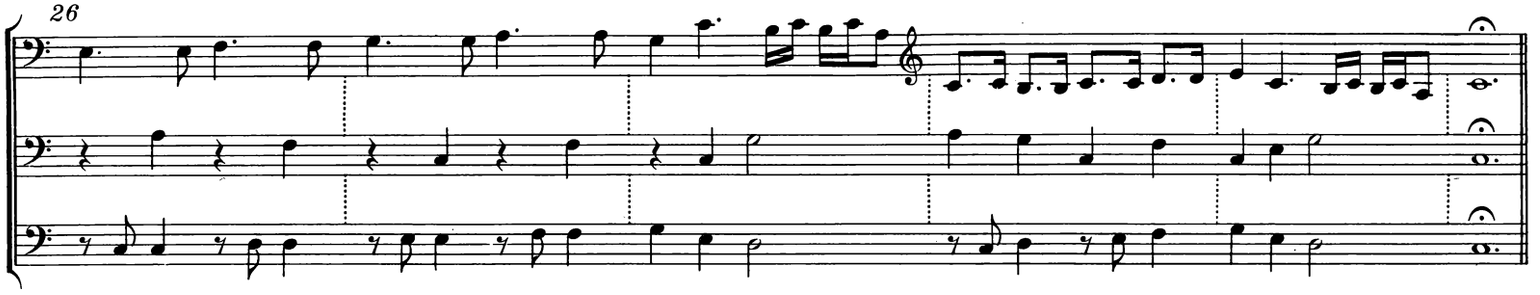
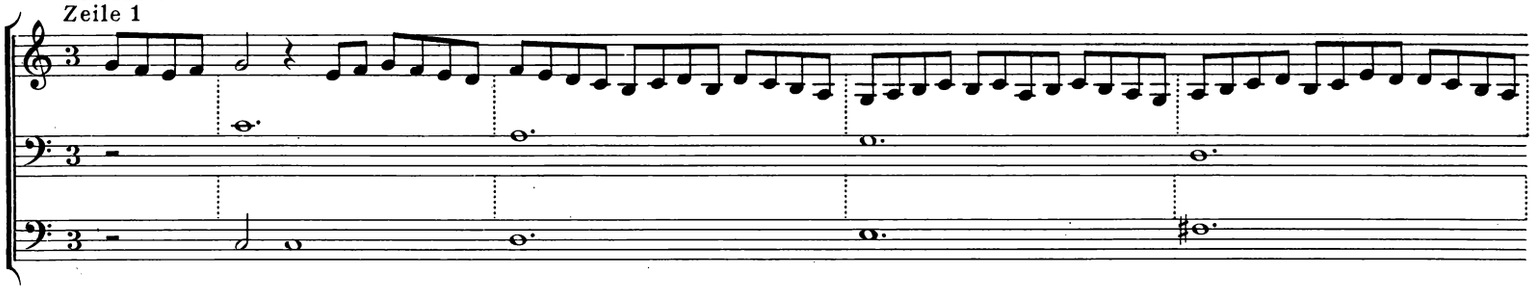


Sequitur altera mensura Ascensus simplex

fol. 129 r°

Zeile 1



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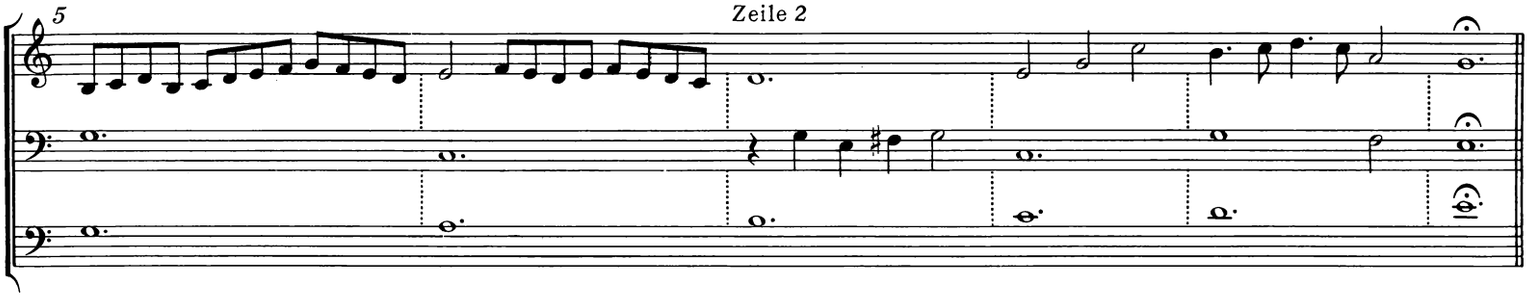
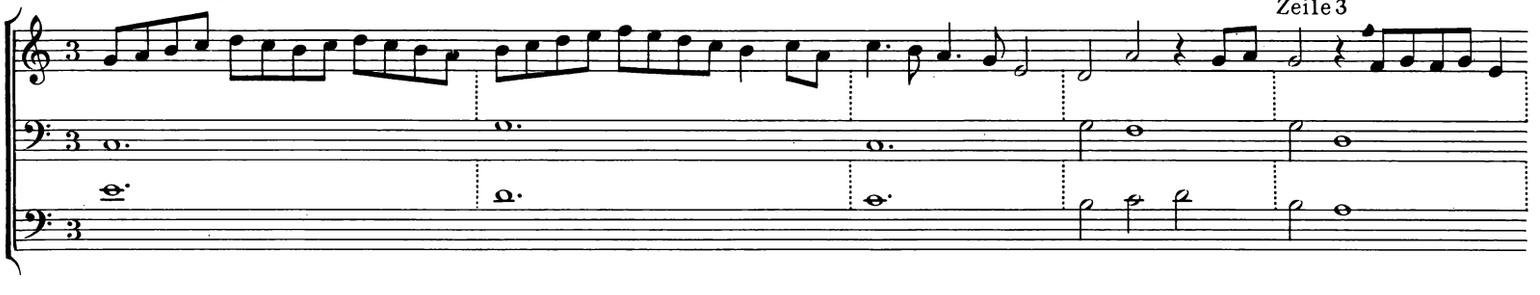
Zeile 2



Descensus simplex

Zeile 3



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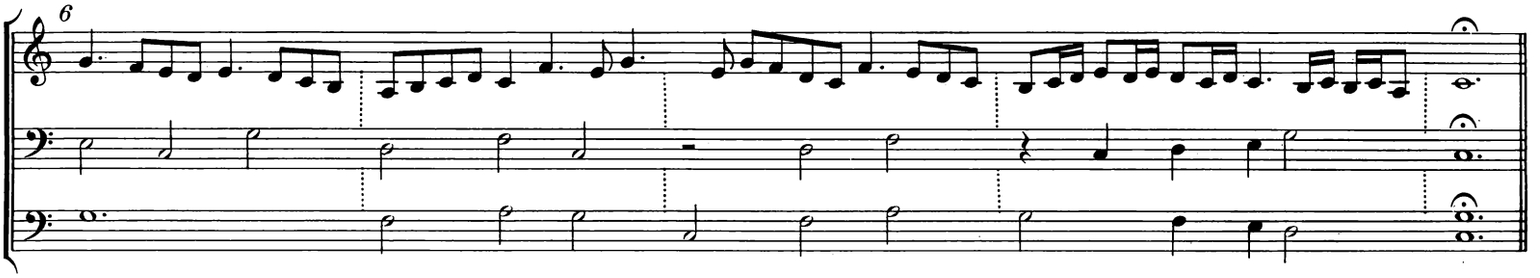
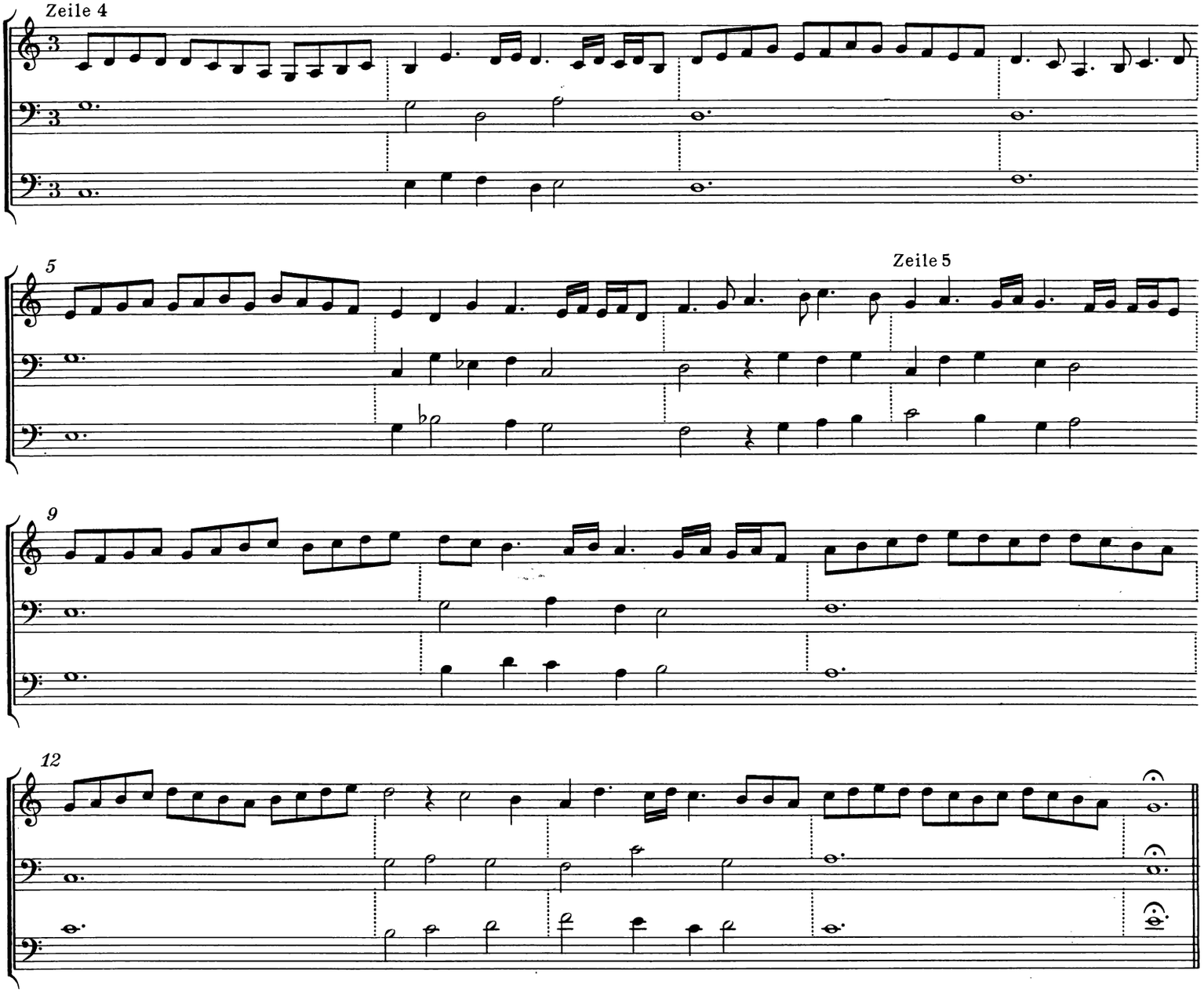
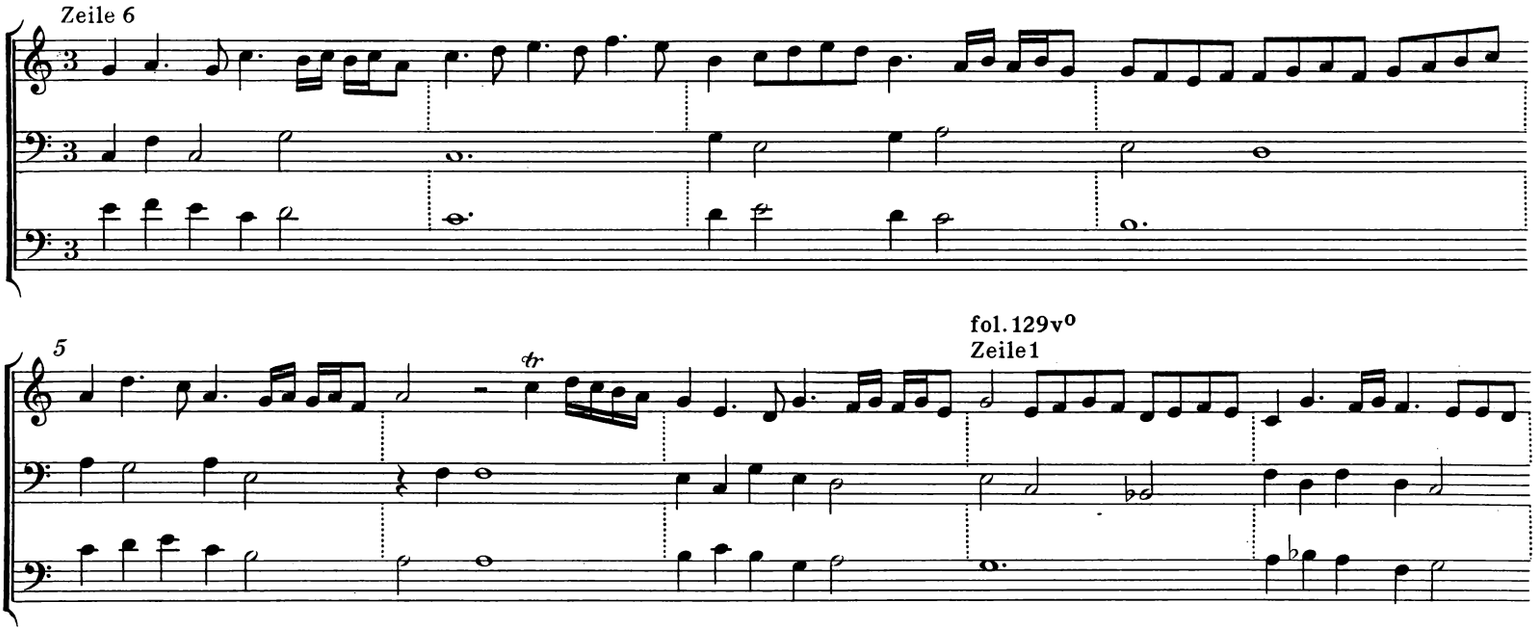
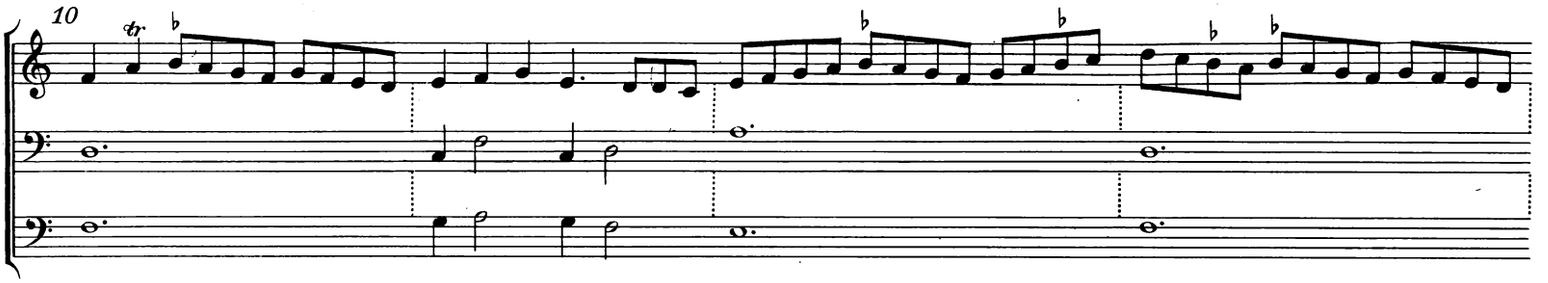


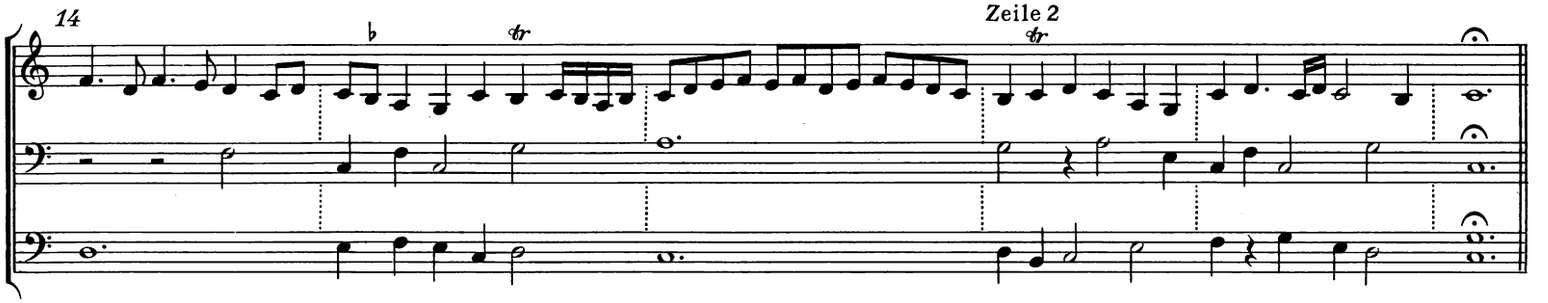
Sequitur ascensus per 3as



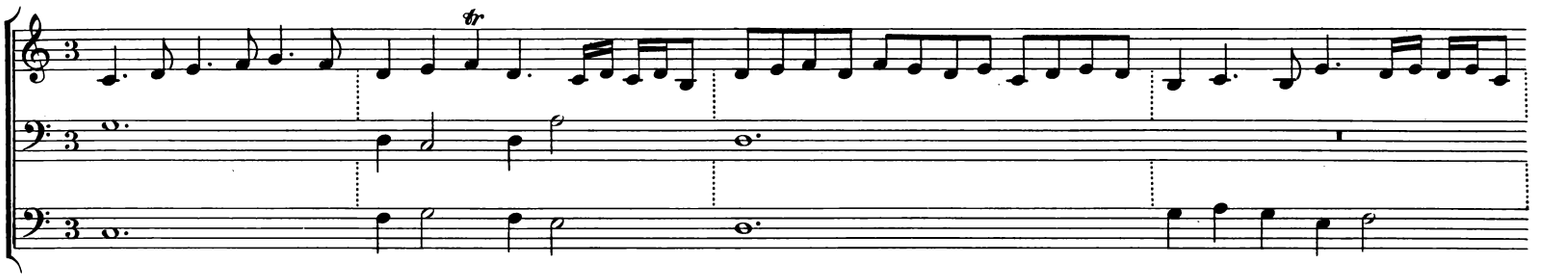
Descensus per 3as

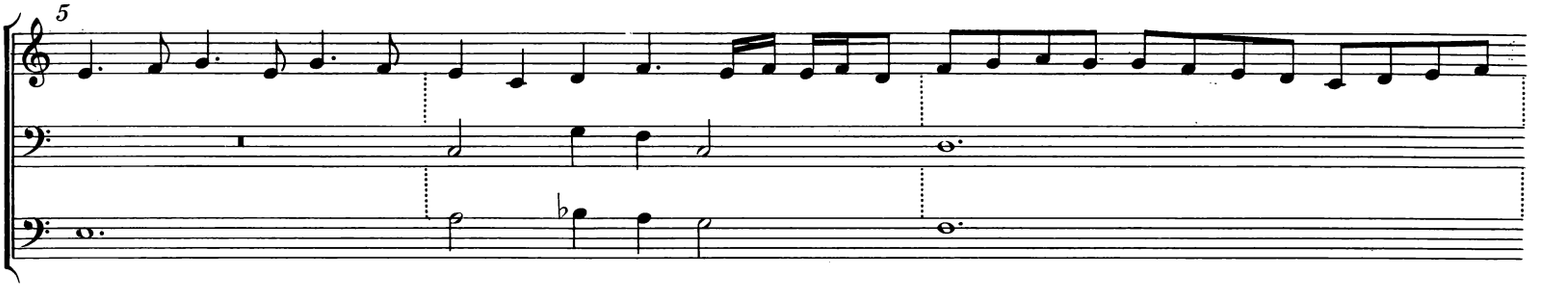


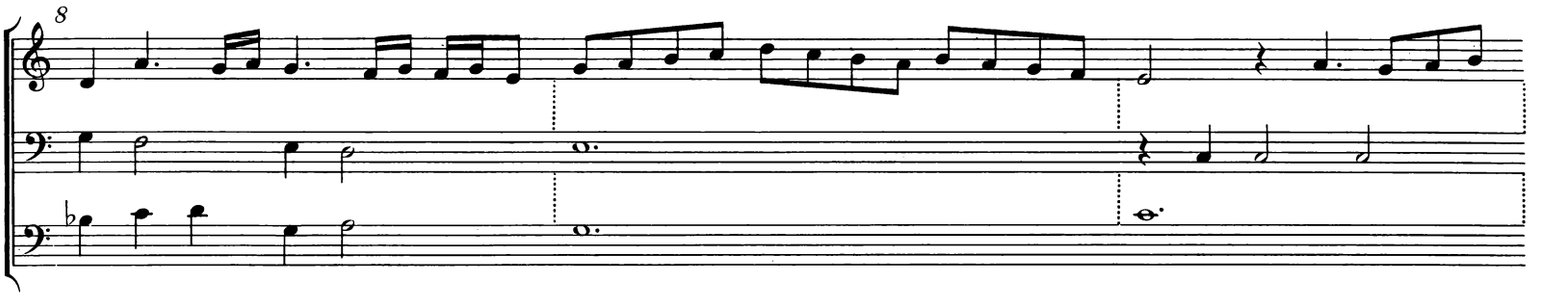


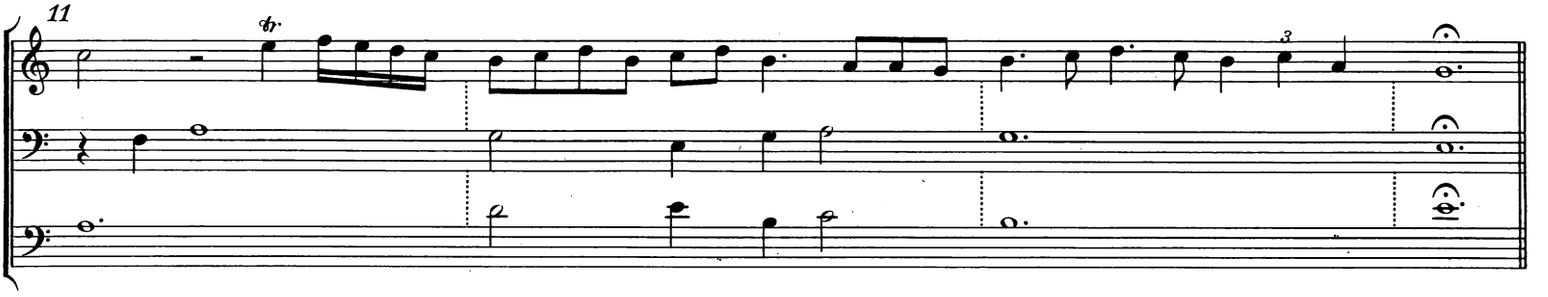


Ascensus per 4tas



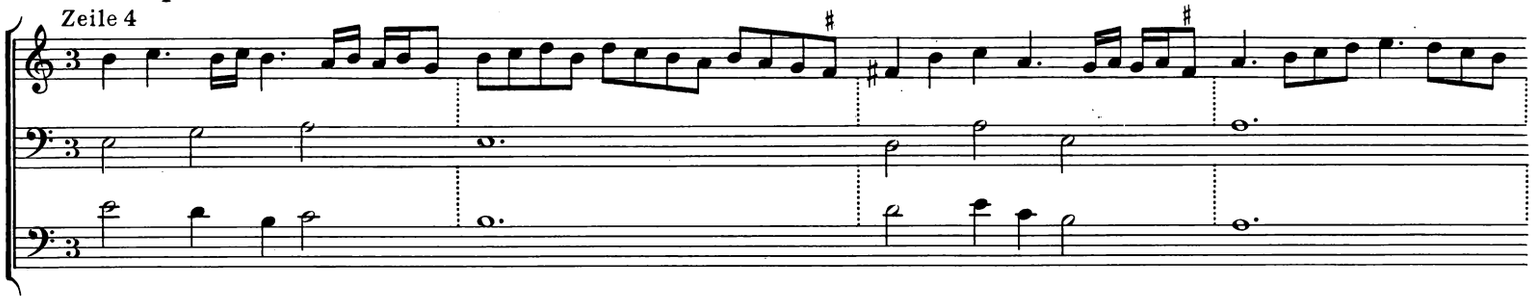






Descensus per 4tas

Zeile 4



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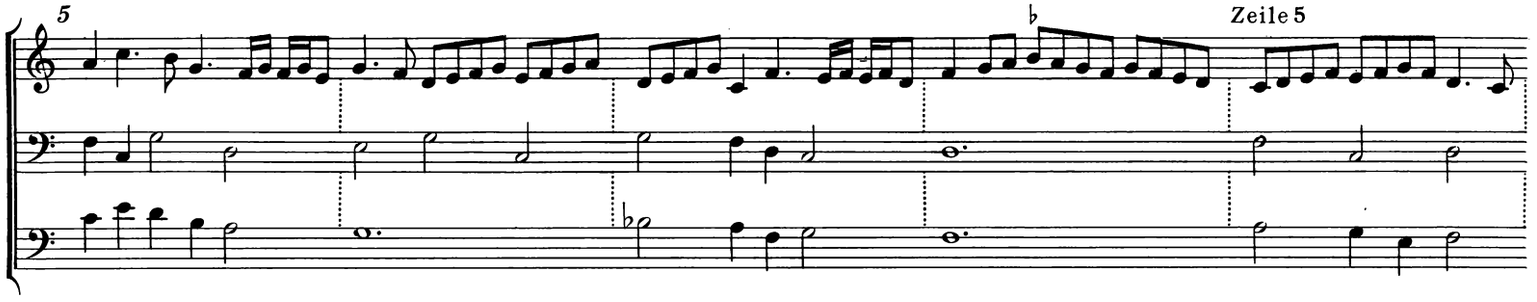

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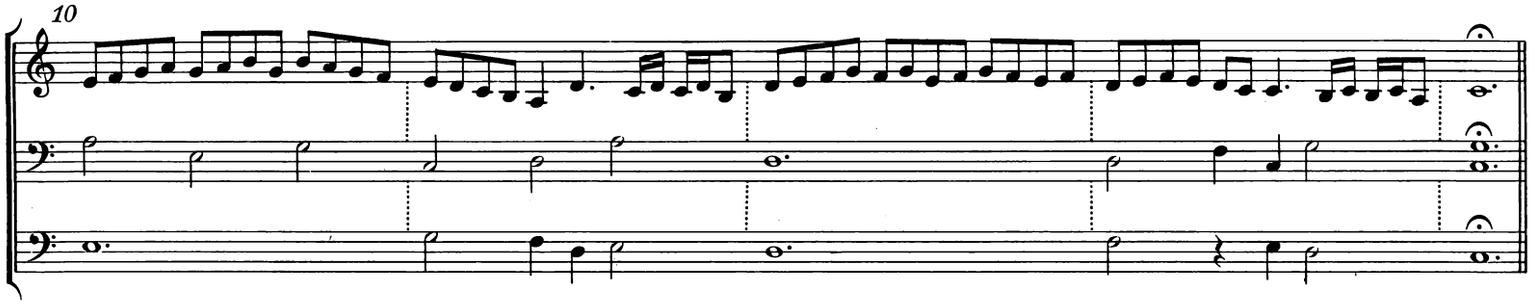
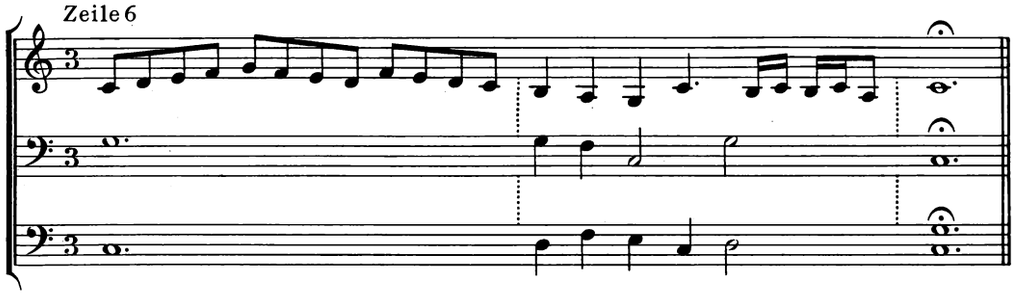
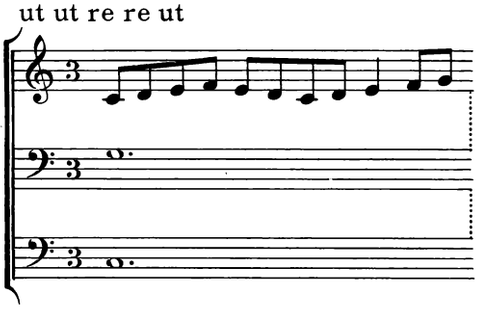


Secuntur Clausule
Ut re ut.

Zeile 6



ut ut re re ut



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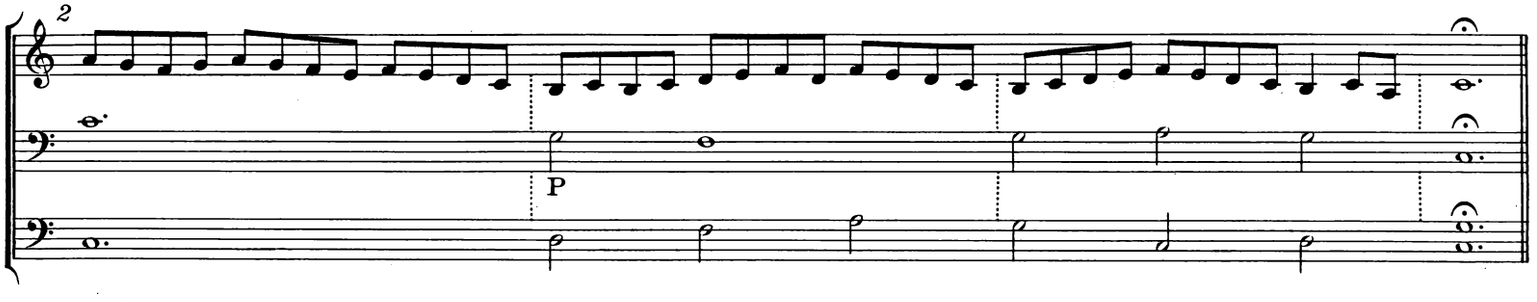
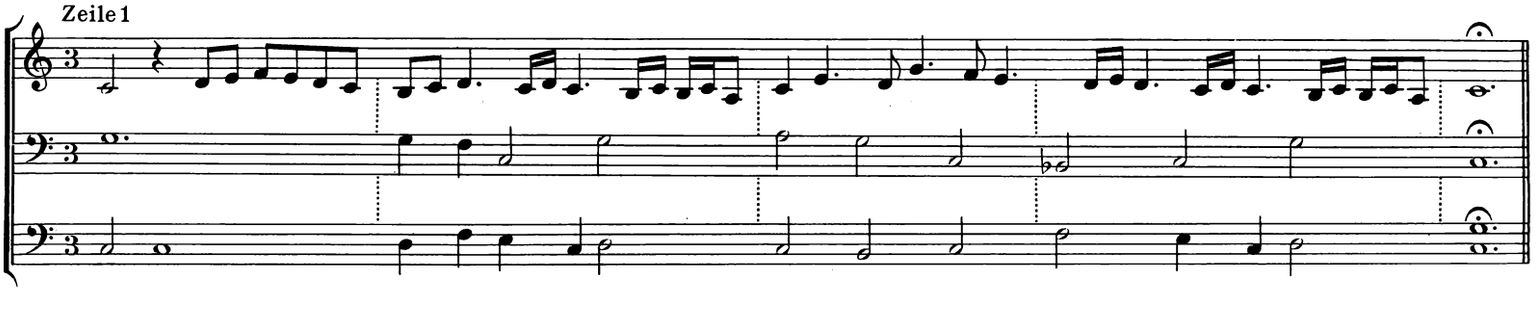
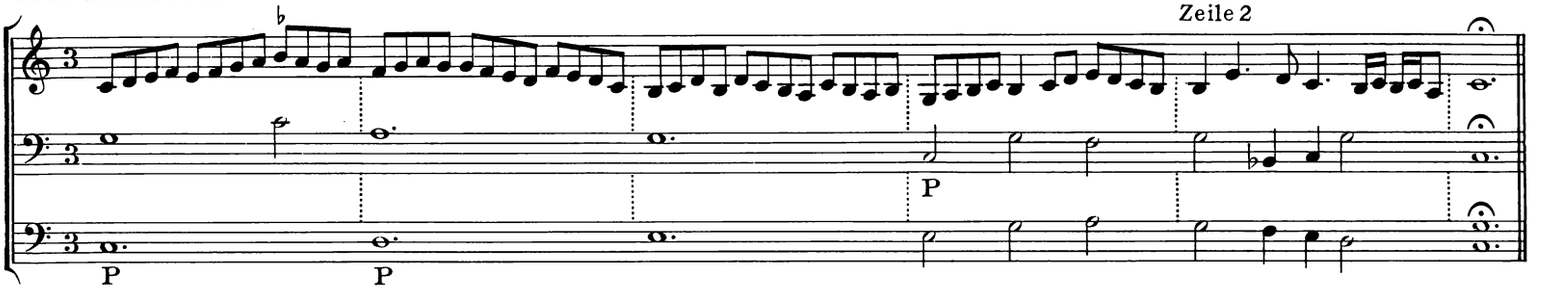


ut re ut hd ut ut.

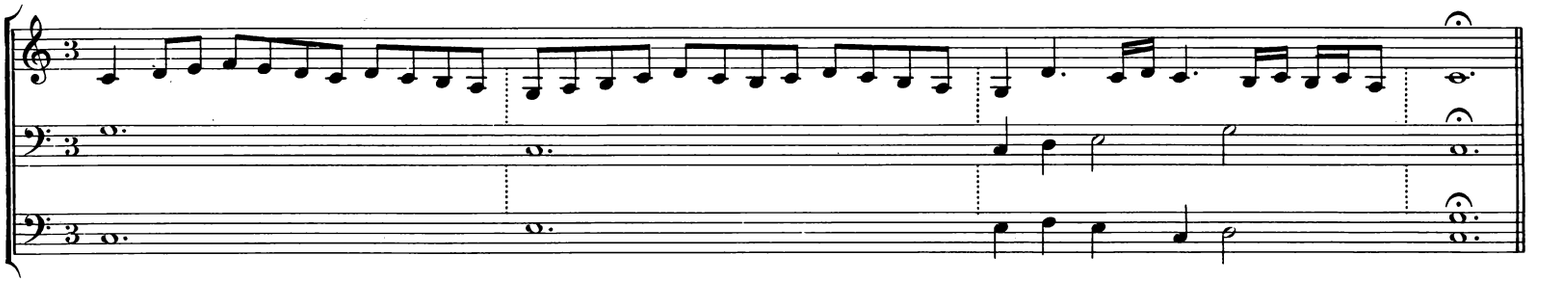
fol. 130 r°
Zeile 1



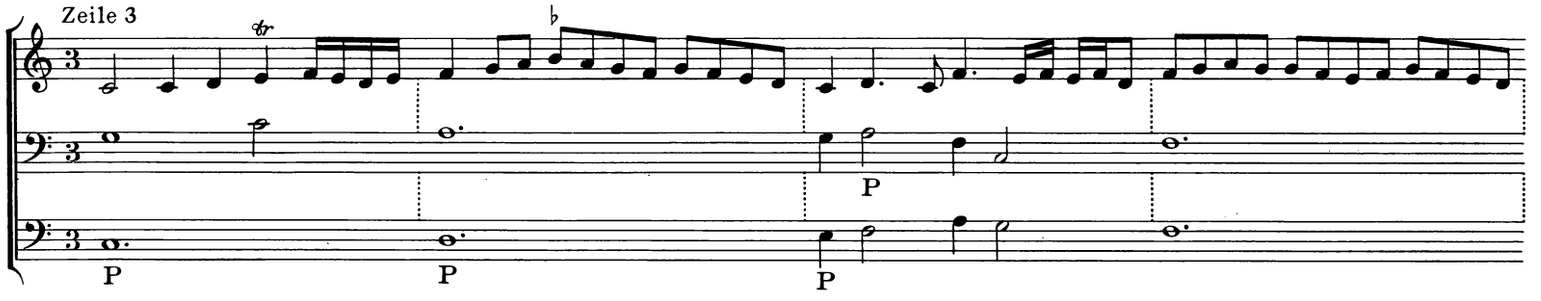
ut re mi mi re ut

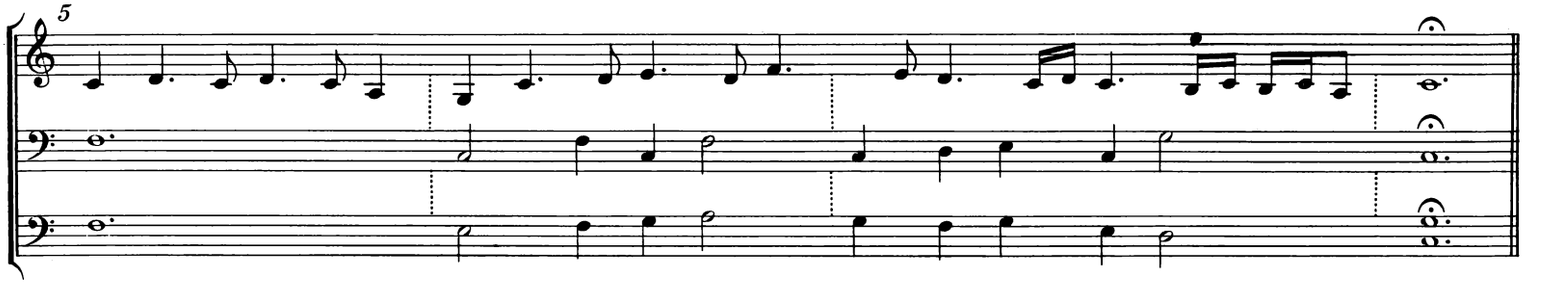


ut mi mi ut

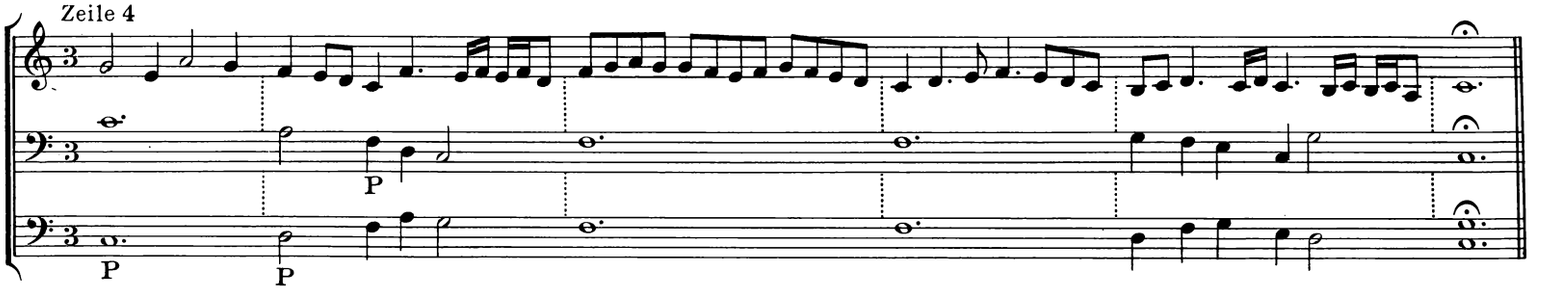


ut re mi fa fa mi re ut





ut re fa fa re ut



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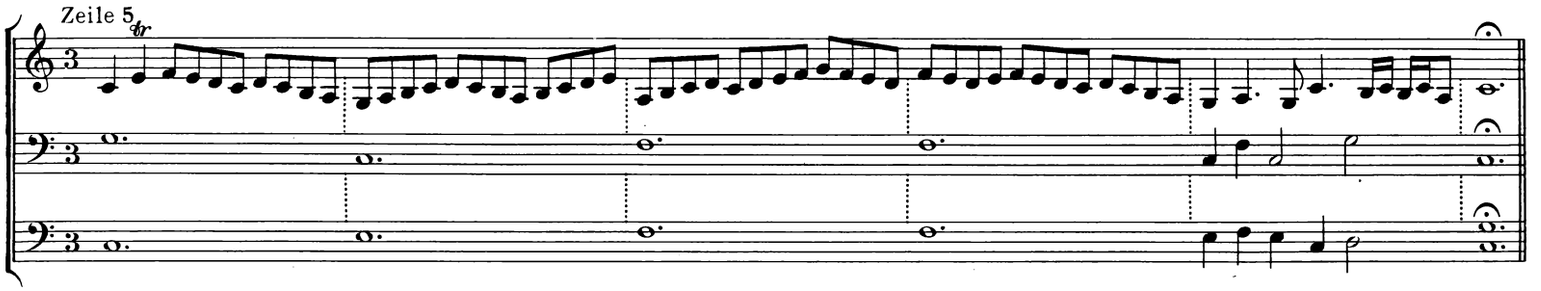
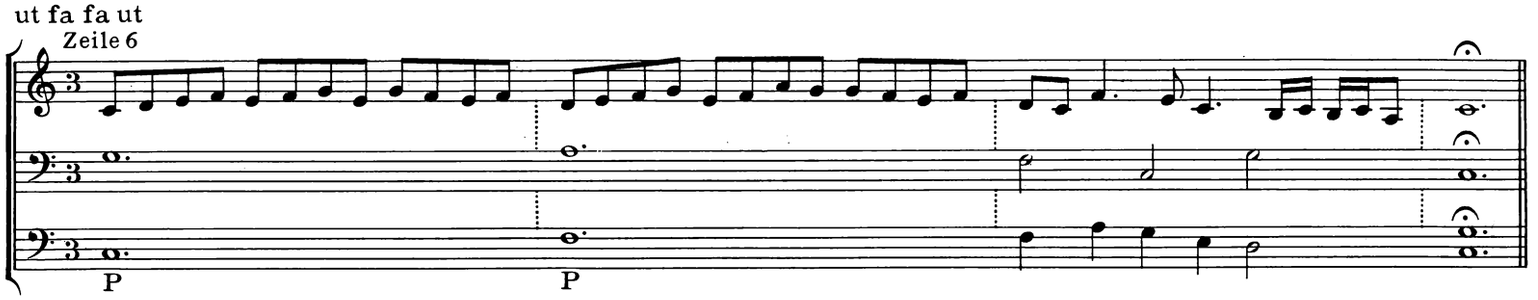
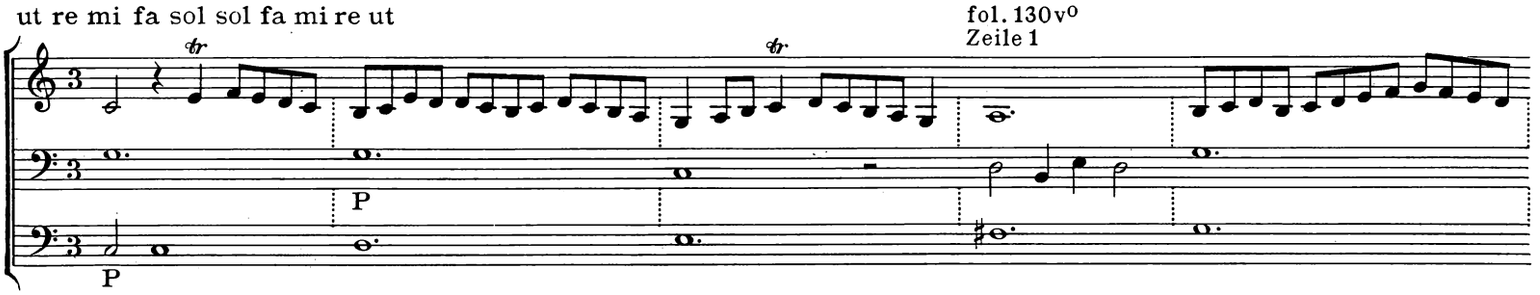
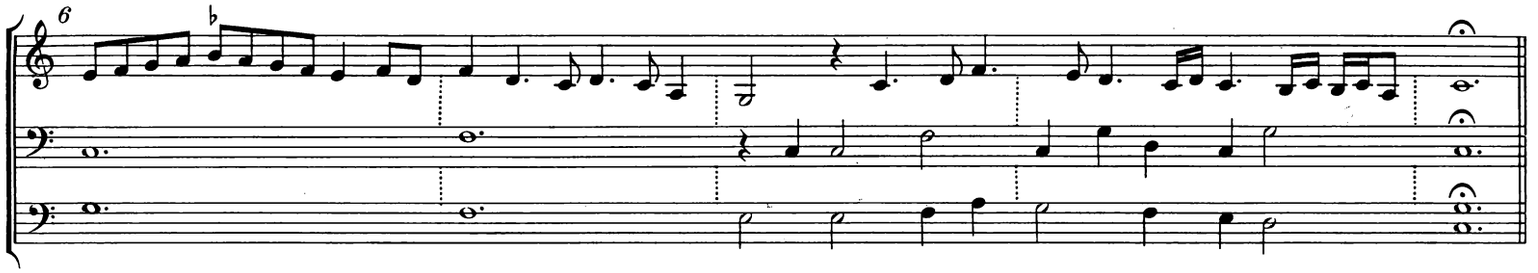


ut fa fa ut

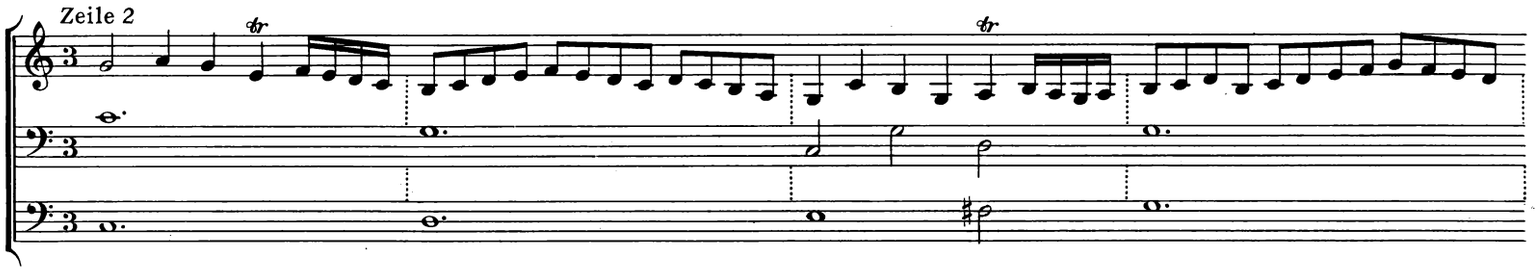


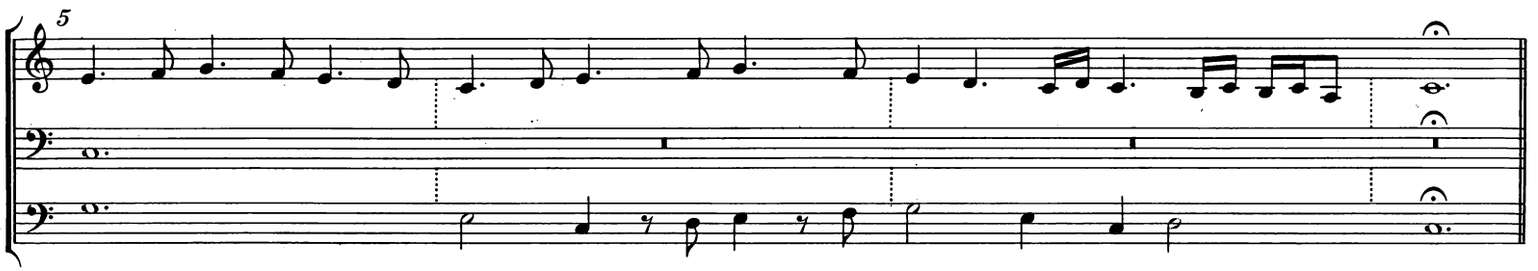
ut re mi fa sol sol fa mi re ut





ut re mi sol sol mi re ut





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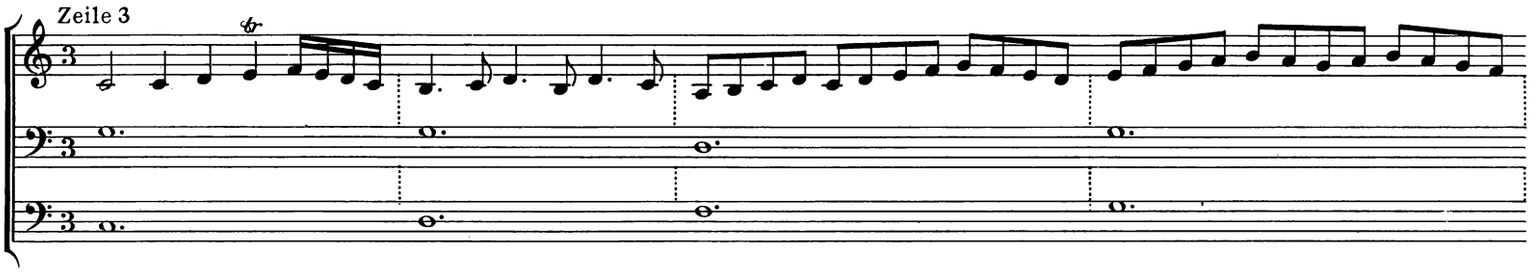
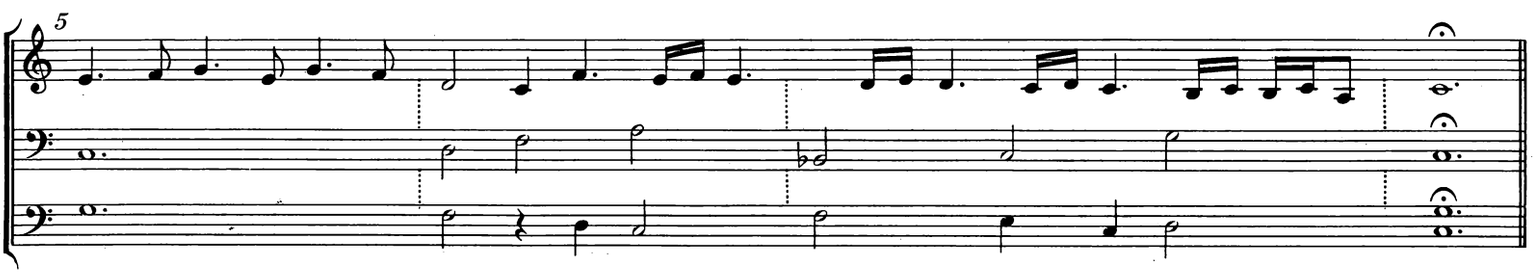
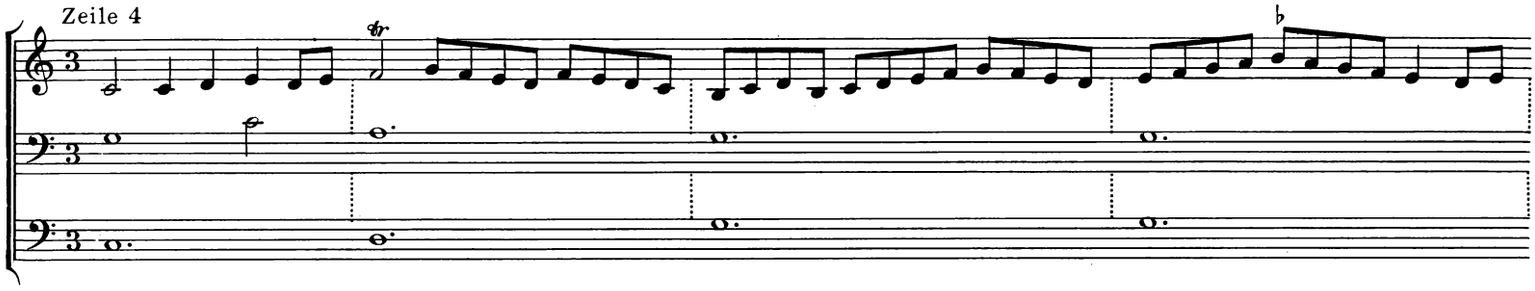




ut re sol sol re ut

Zeile 4



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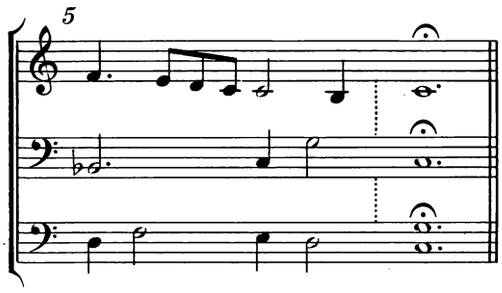
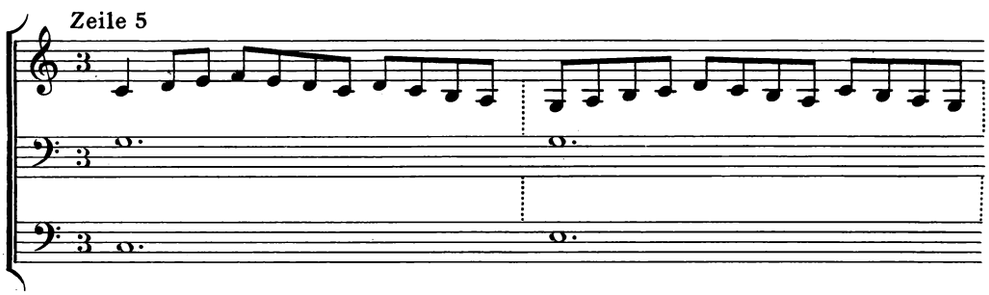


ut mi fa sol sol fa mi ut

Zeile 5



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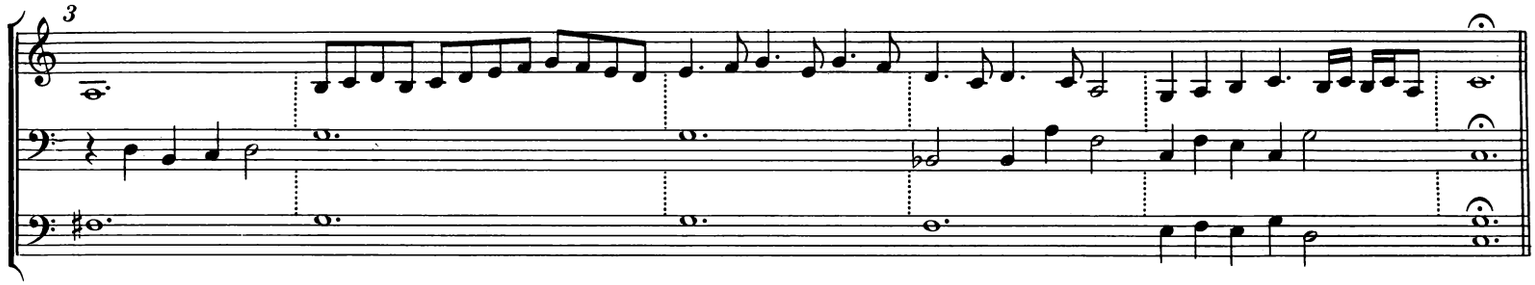
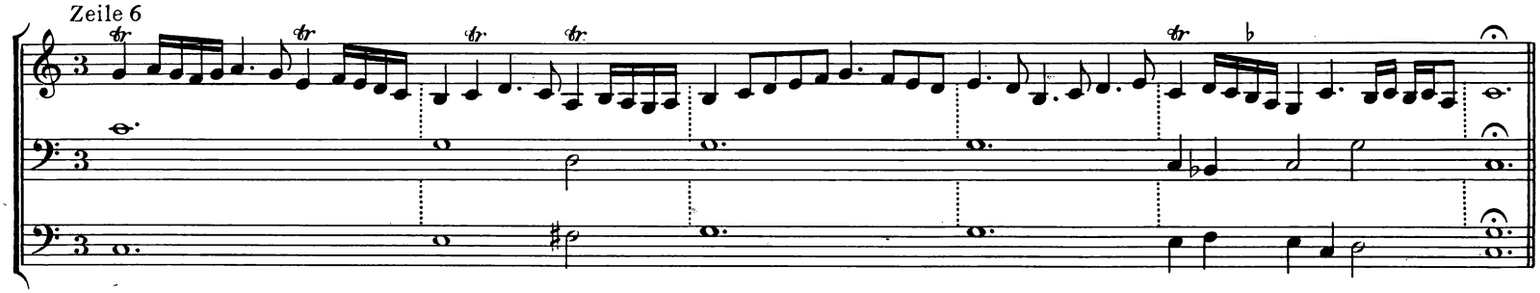


ut mi sol sol mi ut

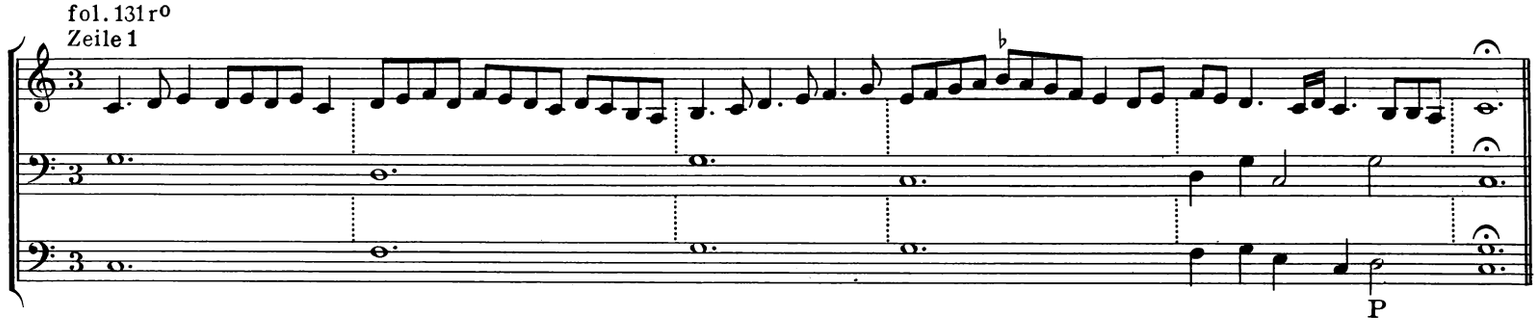
Zeile 6



ut fa sol sol fa ut

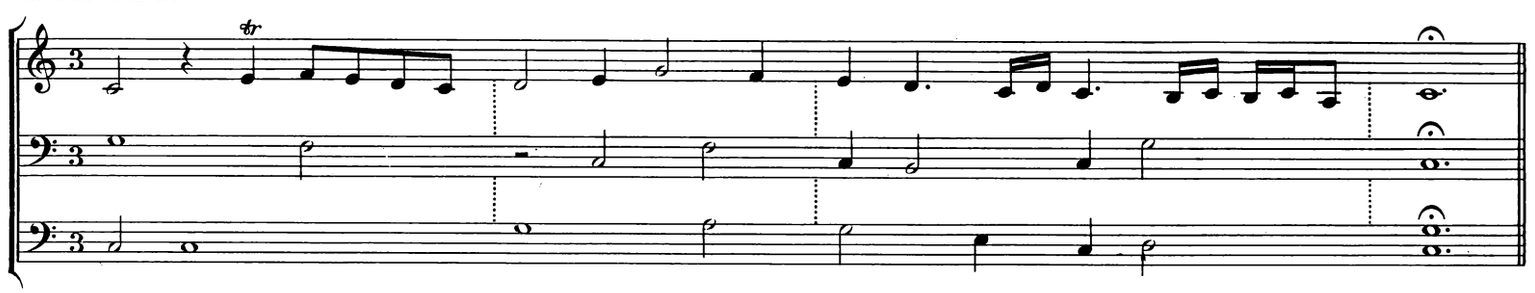
fol. 131 r°

Zeile 1



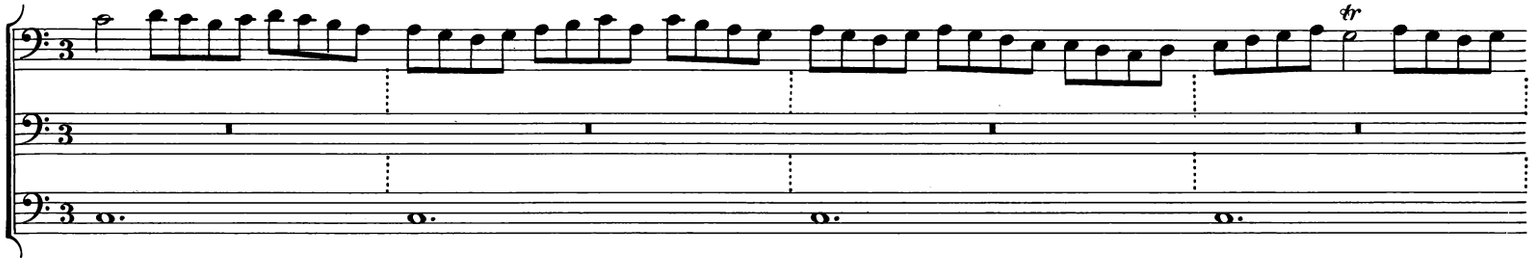
P

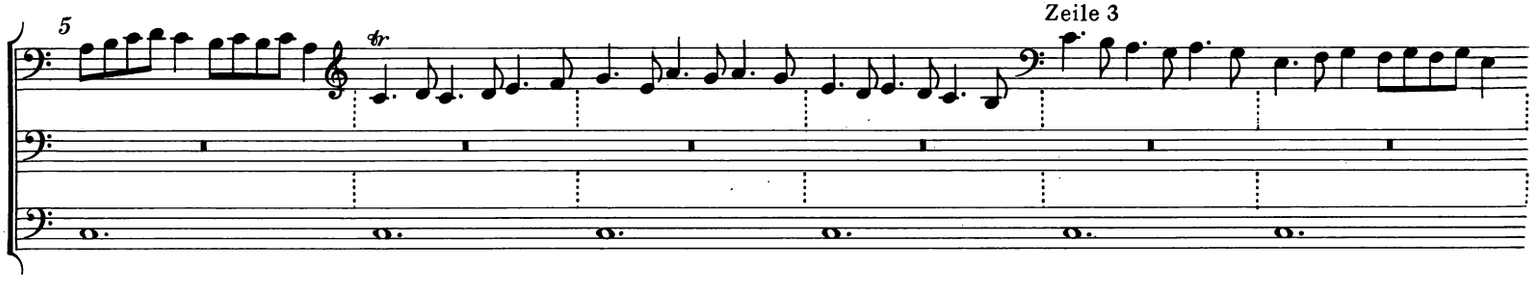
ut sol sol ut

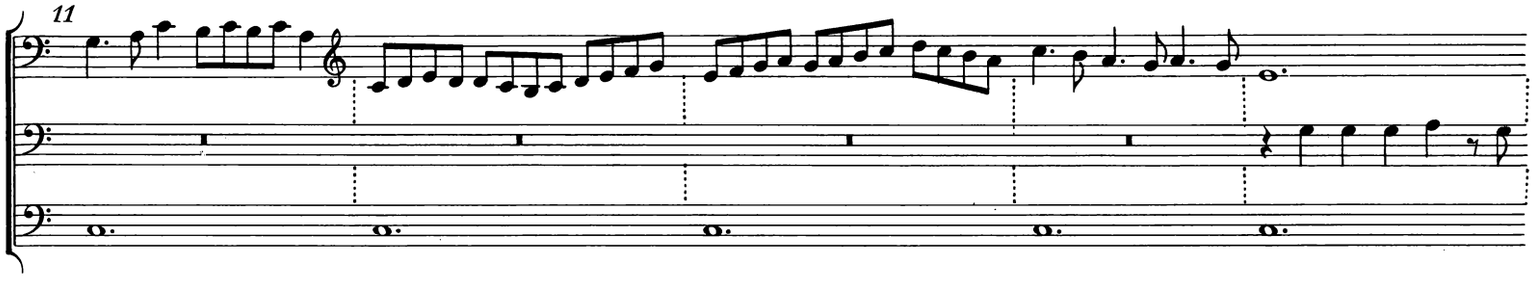


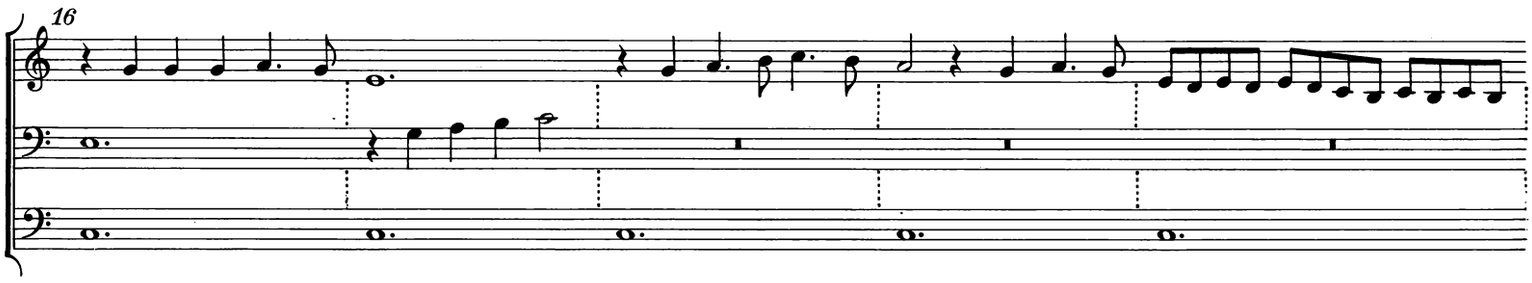
Sequuntur Redeuntes In Idem

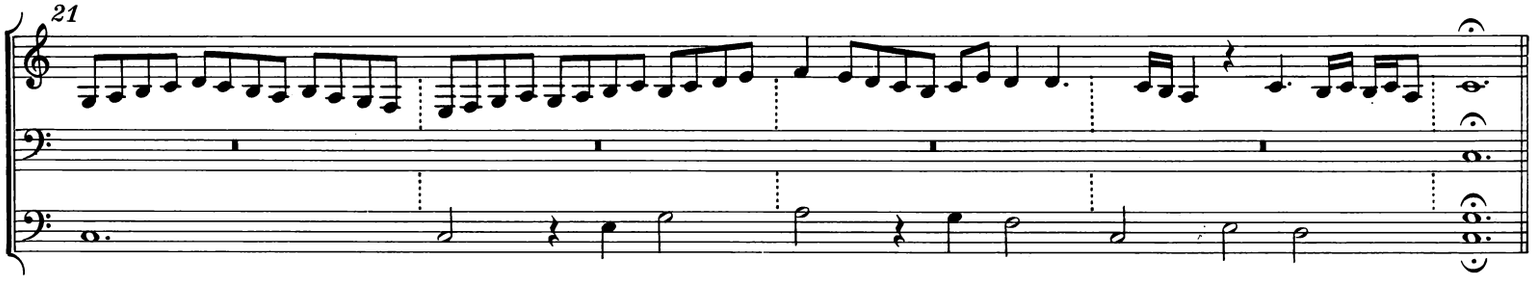
Zeile 2





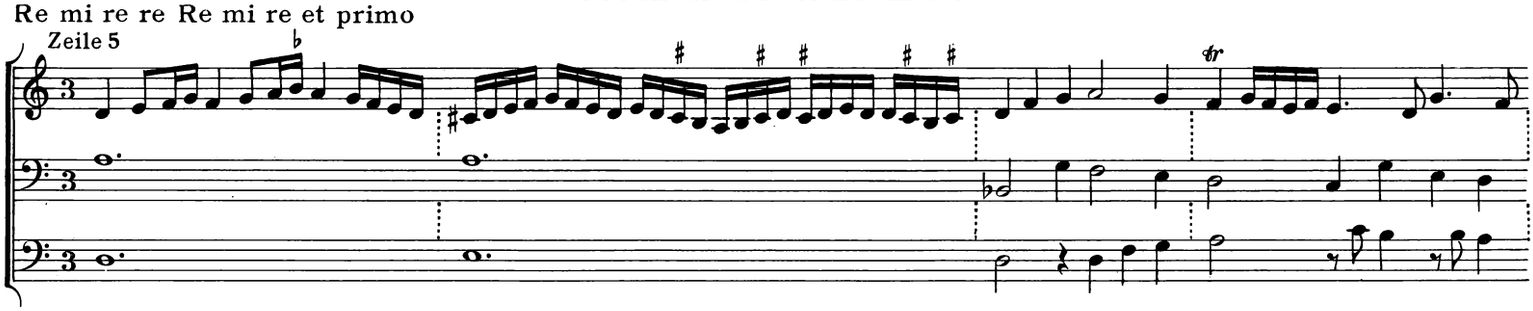


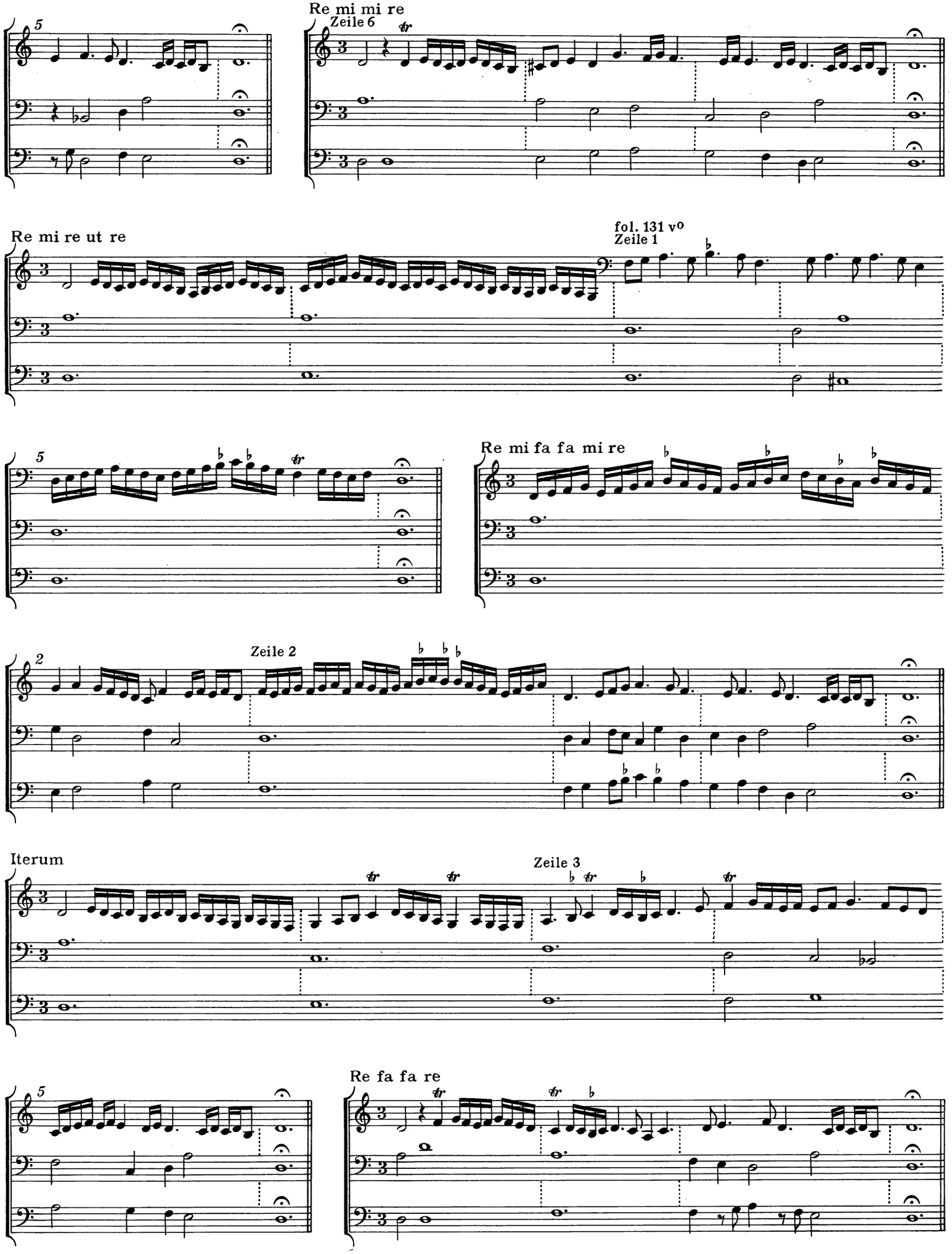




Secuntur Clausule In Re

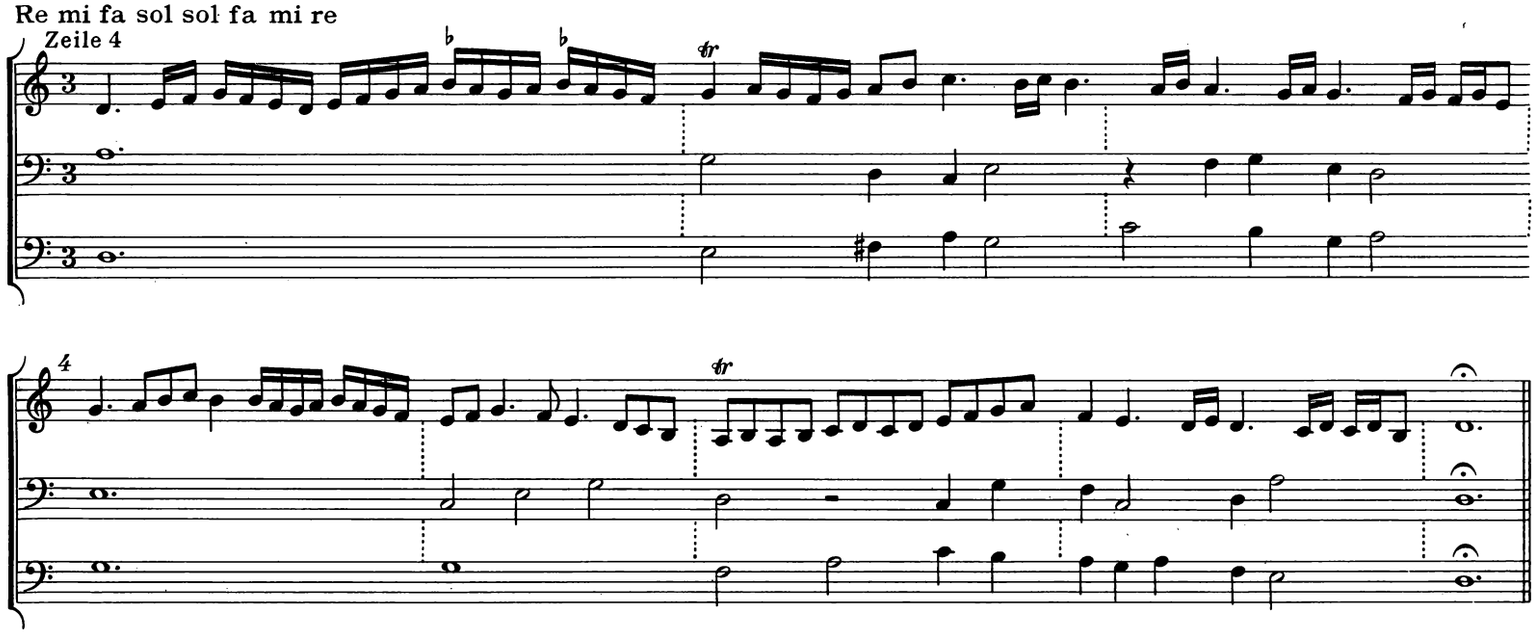
Re mi re re Re mi re et primo




Re mi mi re
Zeile 6
Re mi re ut re
fol. 131 vo
Zeile 1
Re mi fa fa mi re
Zeile 2
Iterum
Zeile 3
Re fa fa re

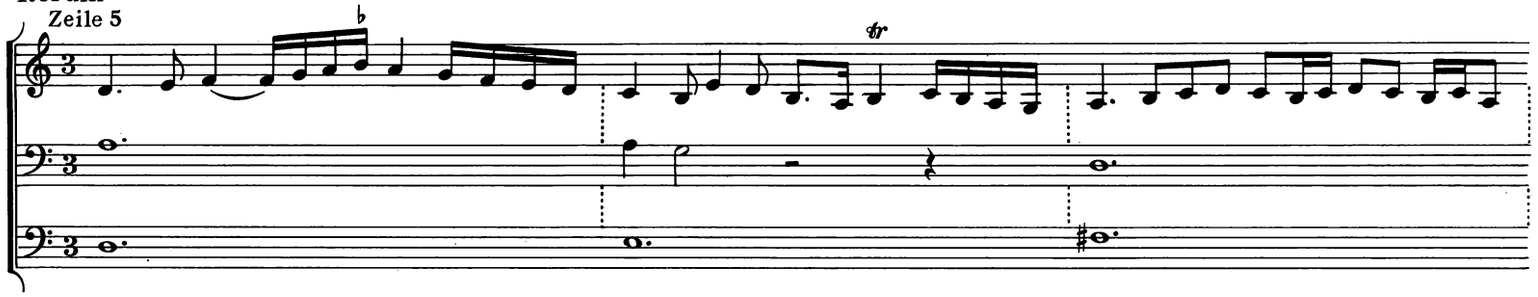
Re mi fa sol sol fa mi re

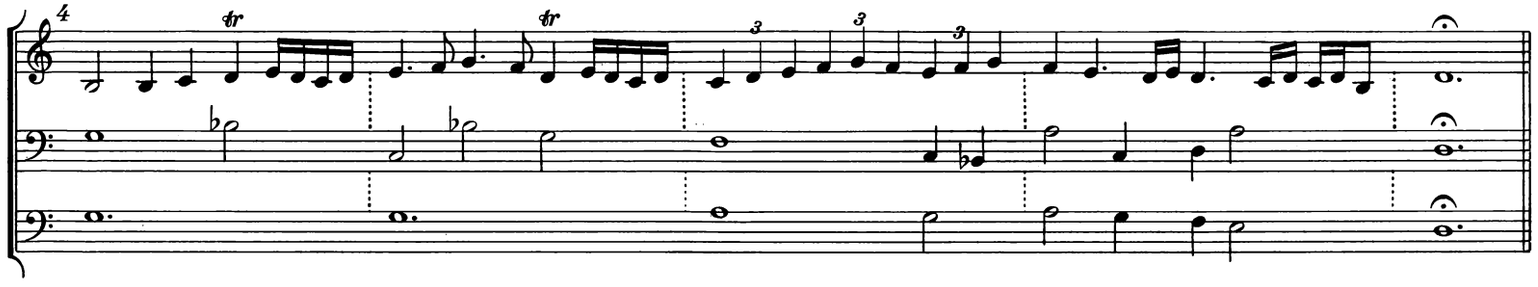
Zeile 4



Iterum

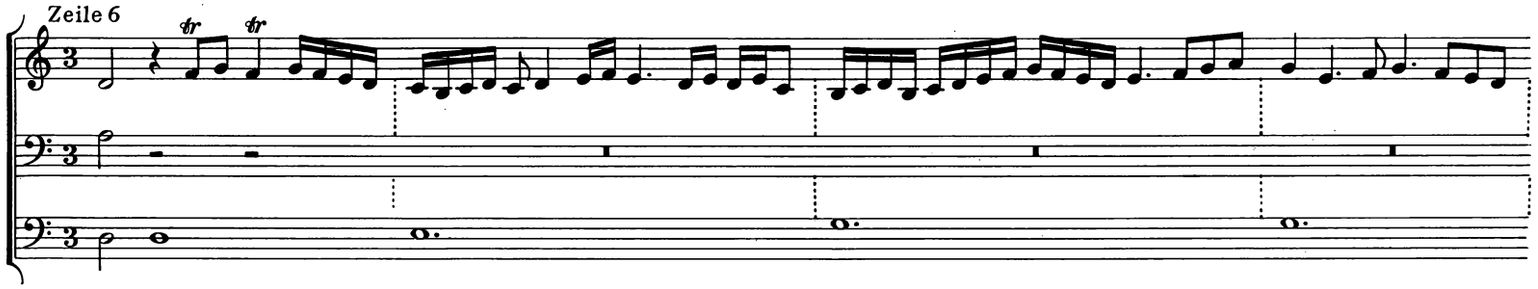
Zeile 5

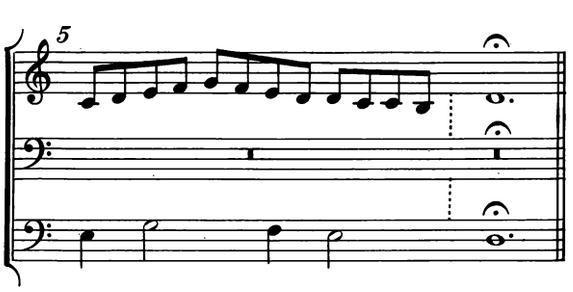




Re mi sol sol mi re

Zeile 6

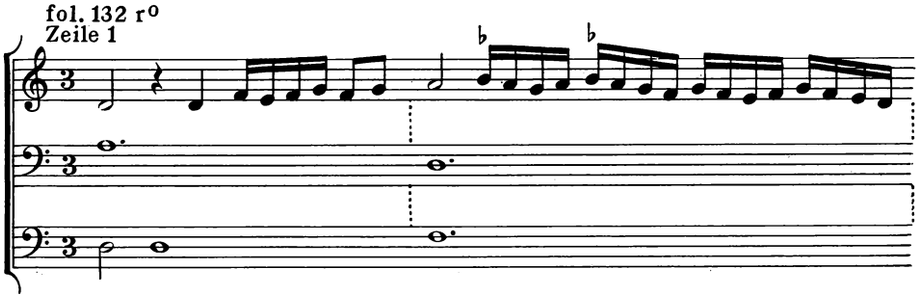


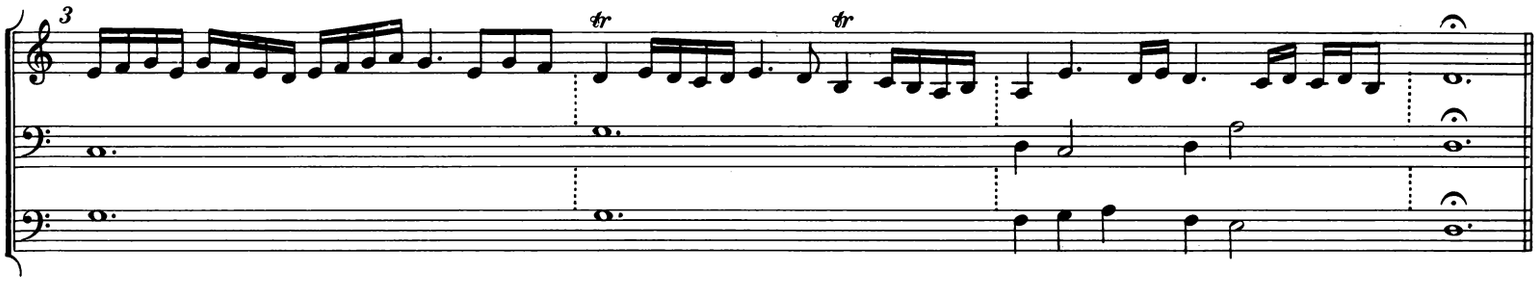


Re fa sol sol fa re

fol. 132 r°

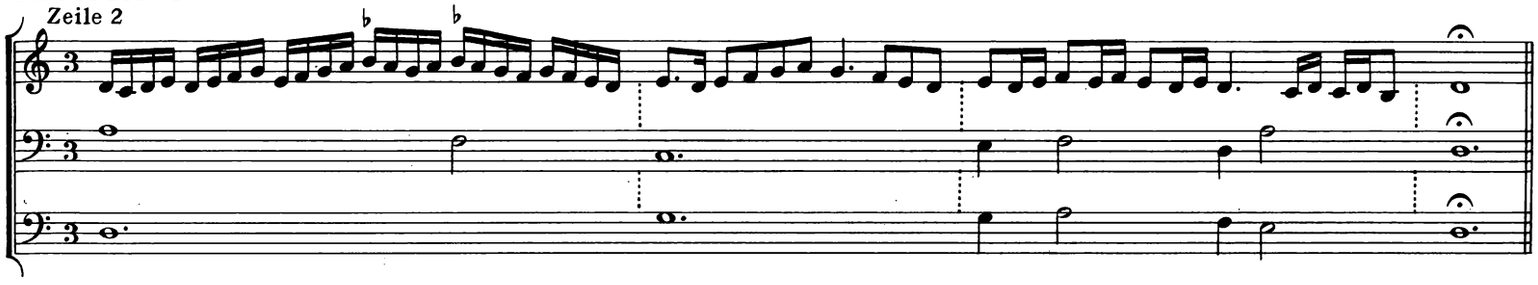
Zeile 1





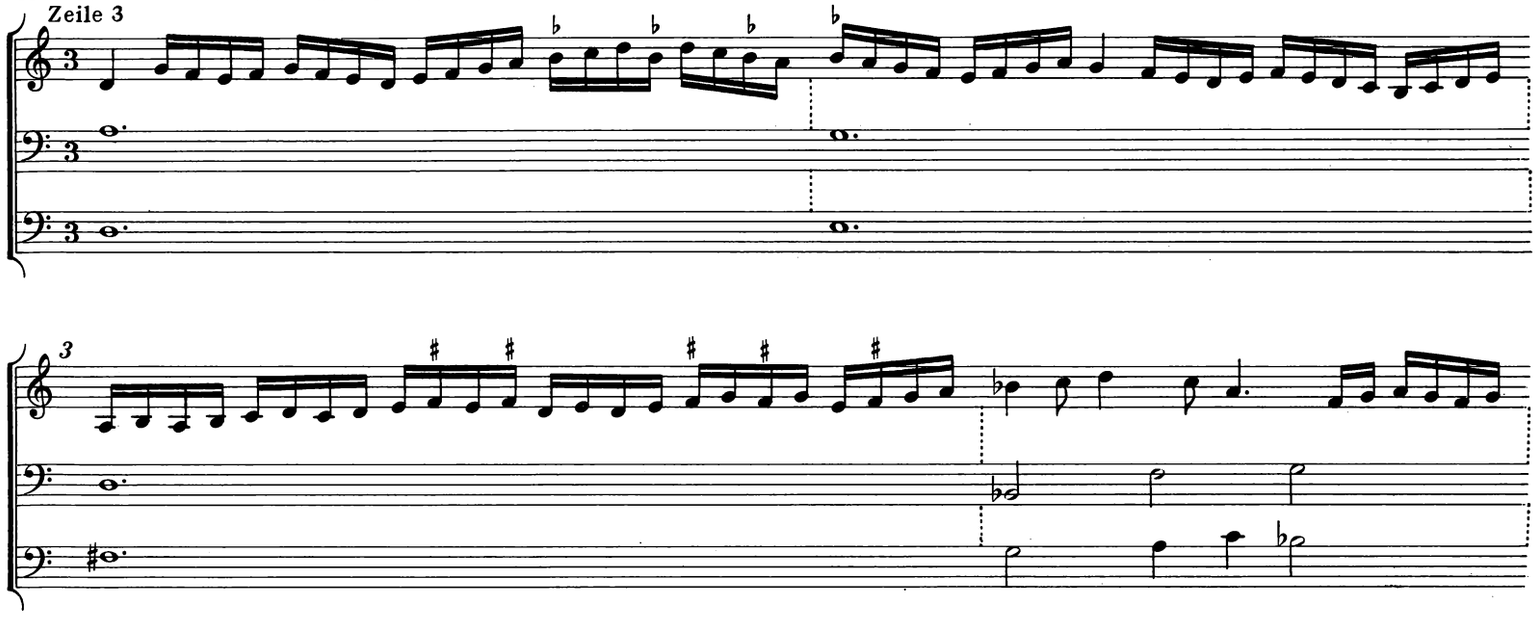
Re sol sol re

Zeile 2

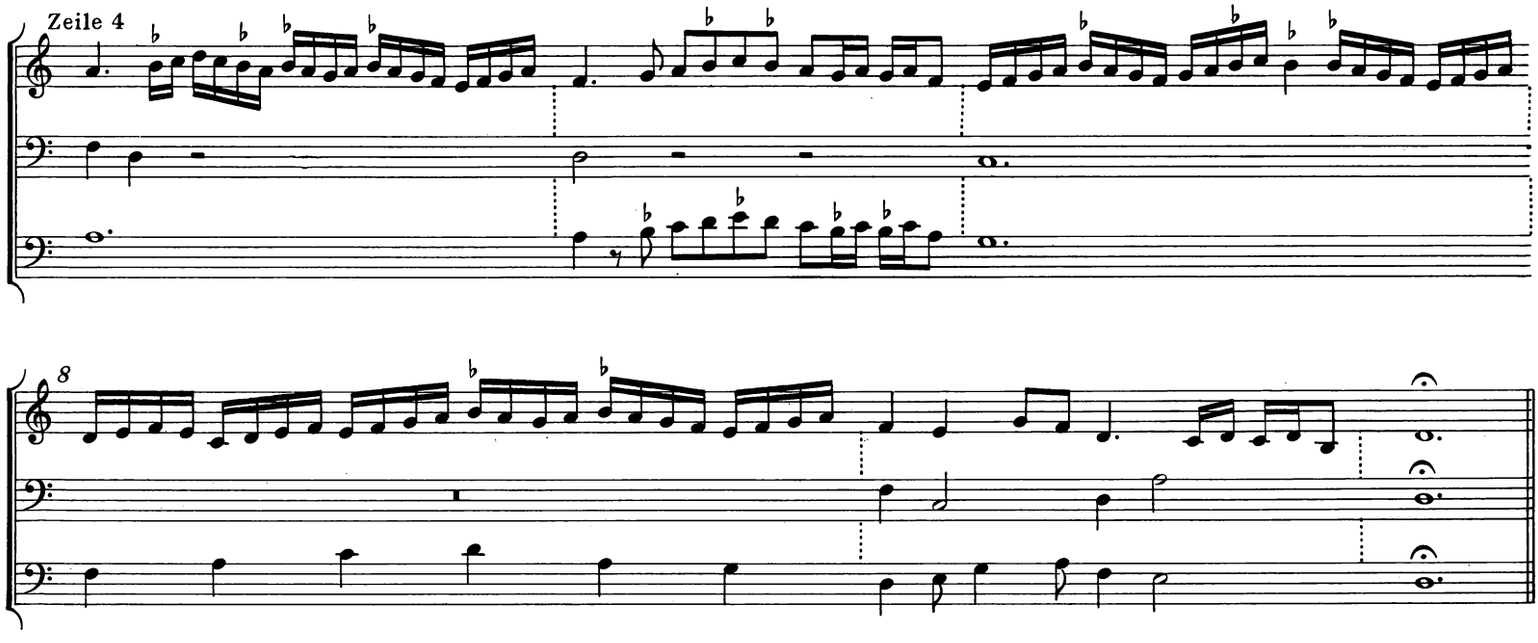


Re mi fa sol la La sol fa mi re

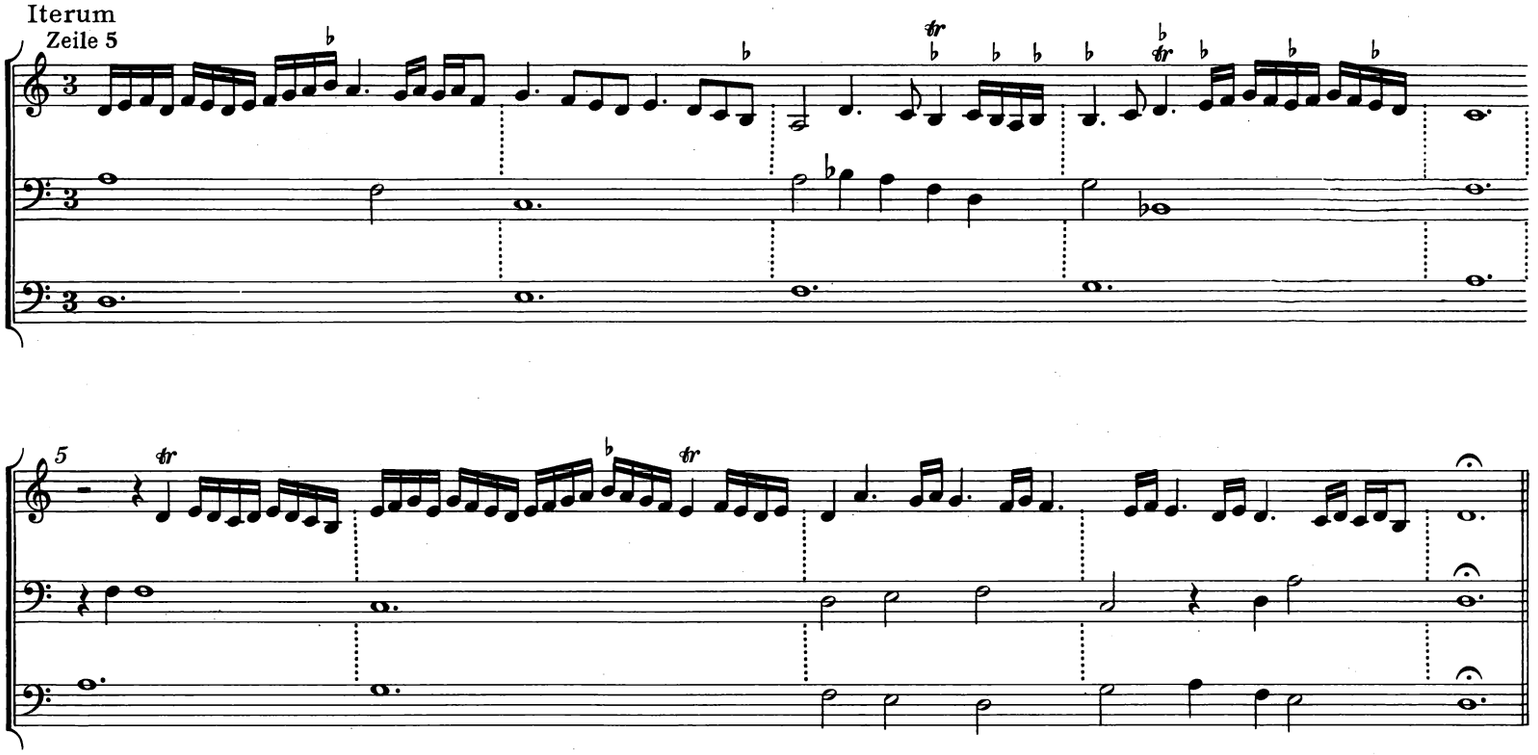
Zeile 3



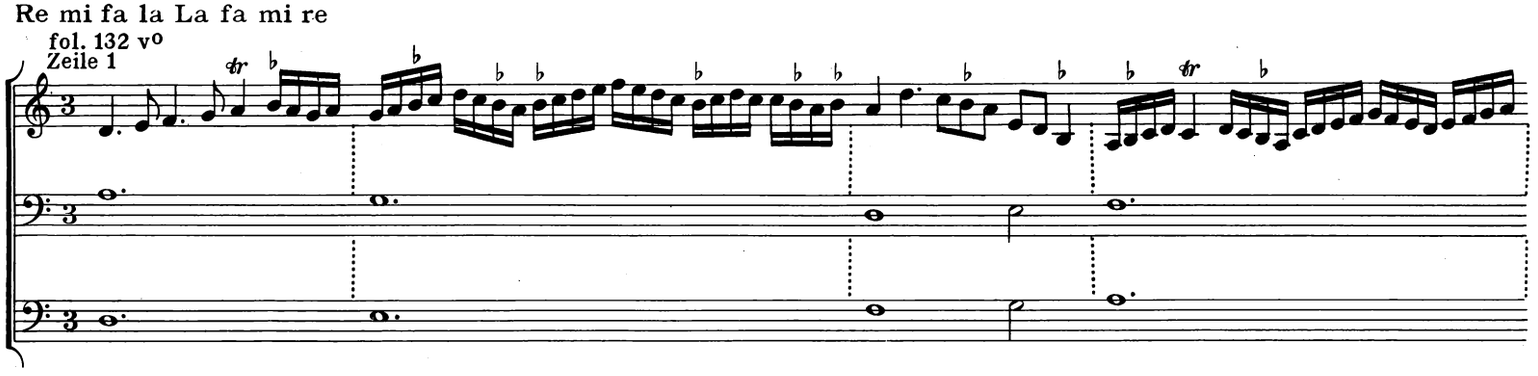
Zeile 4



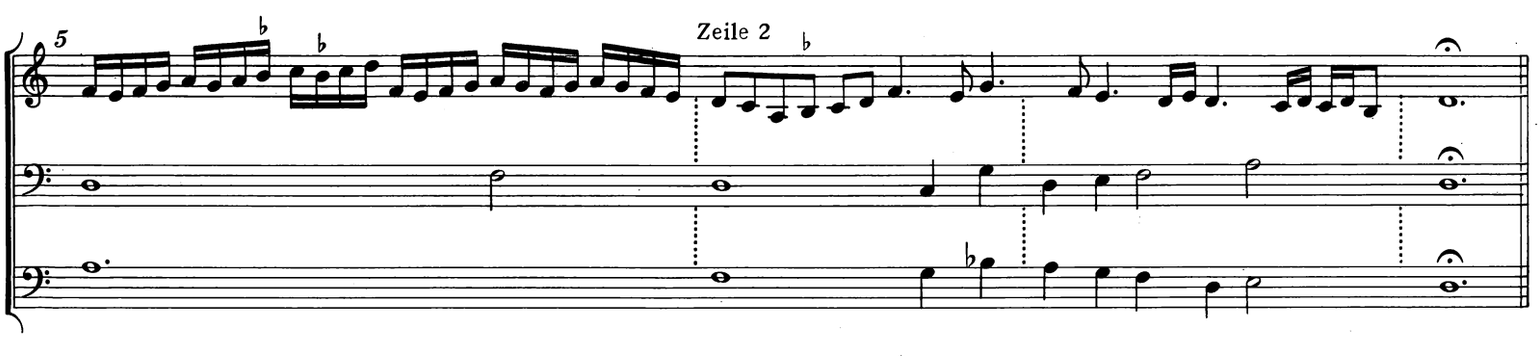
Iterum
Zeile 5



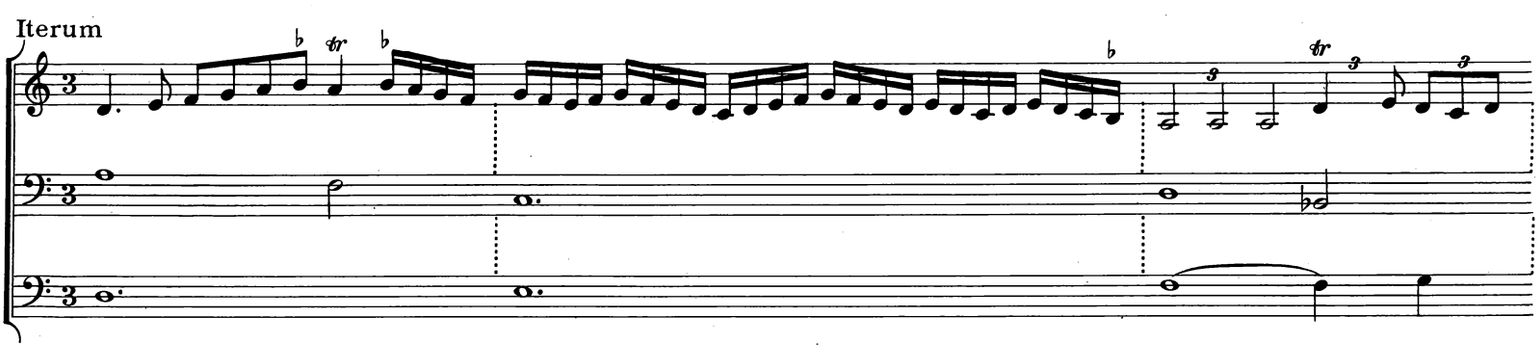
Re mi fa la La fa mi re
fol. 132 v°
Zeile 1



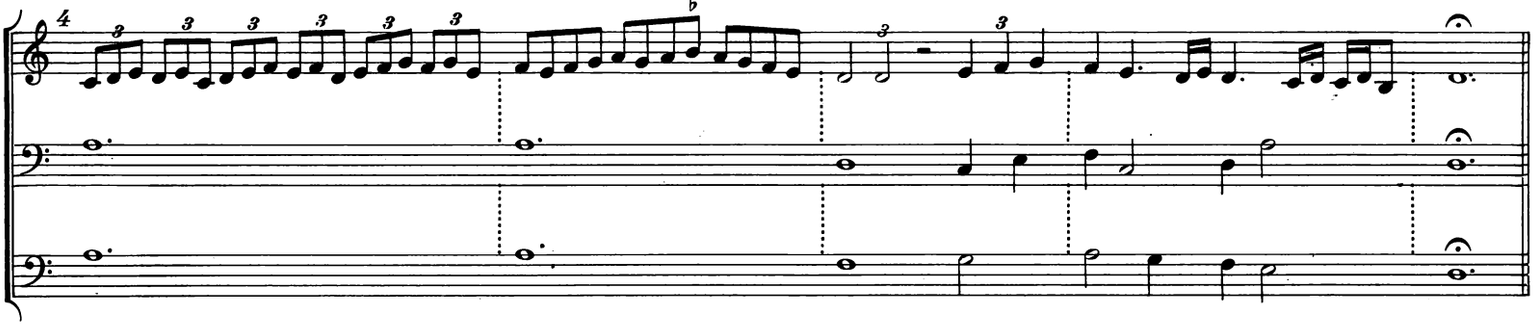
Zeile 2



Iterum

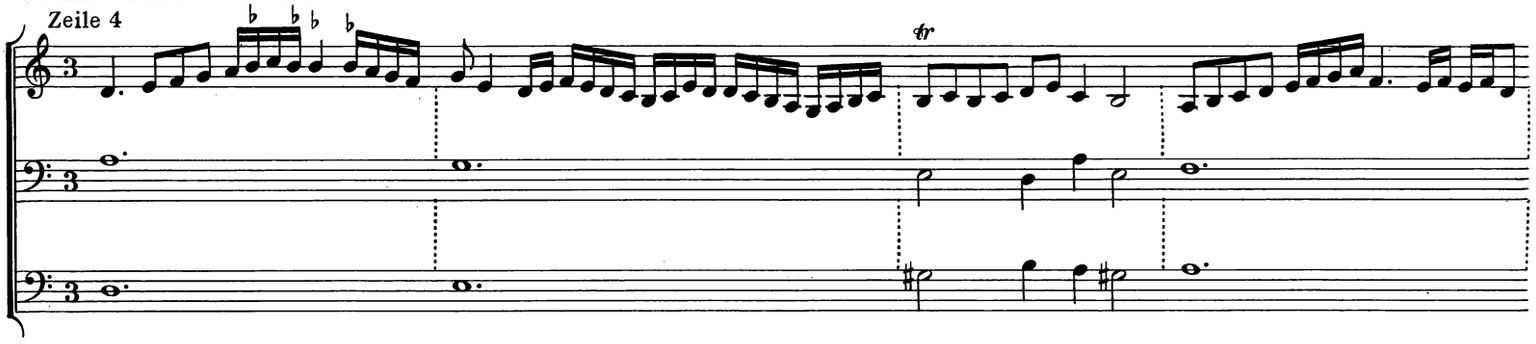


Zeile 3

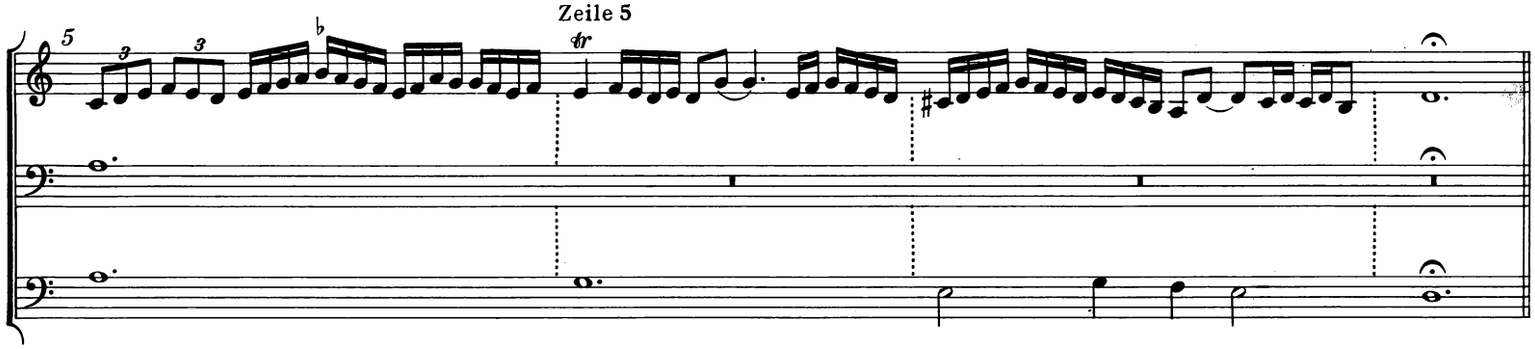


Re mi sol la la sol mi re

Zeile 4

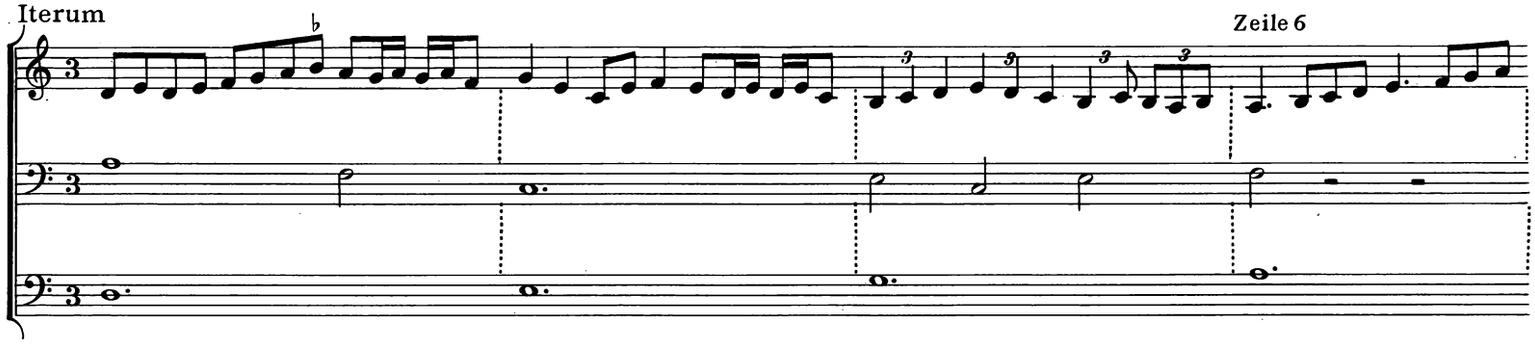


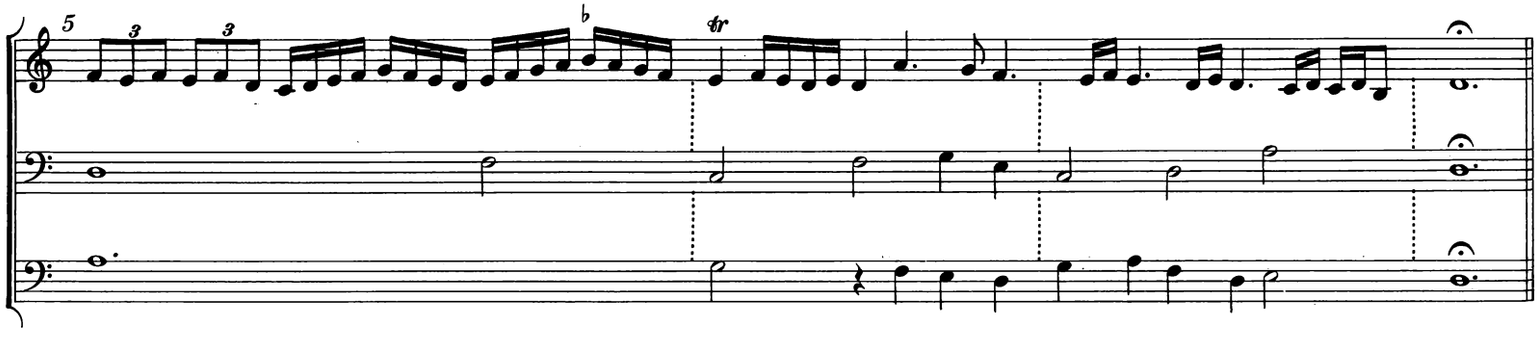
Zeile 5



Iterum

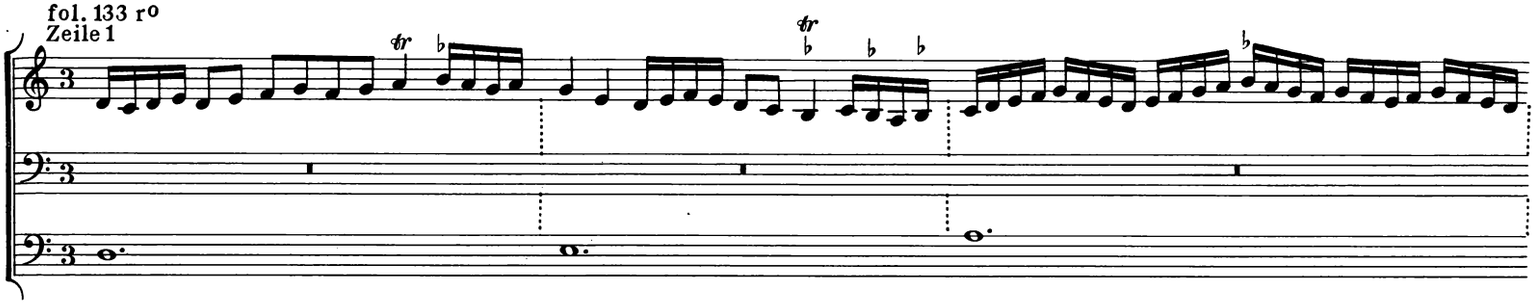
Zeile 6

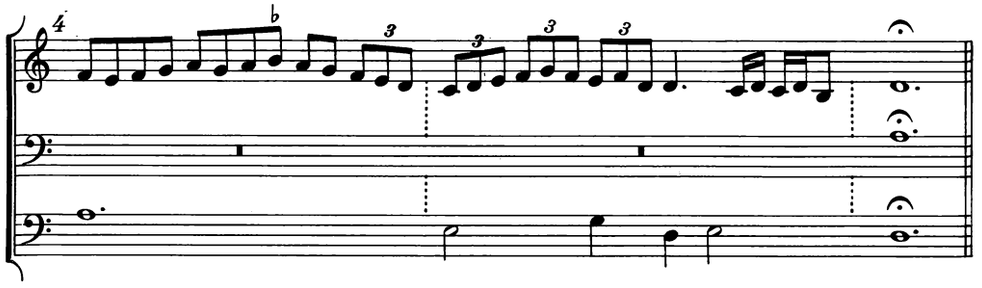




Re mi la La mi re

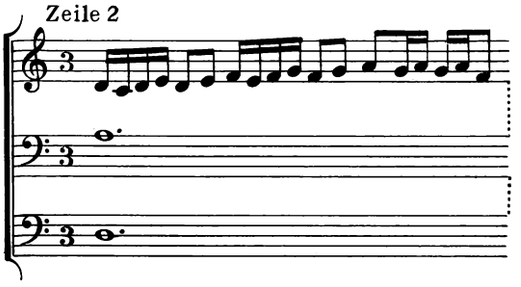
fol. 133 r°
Zeile 1

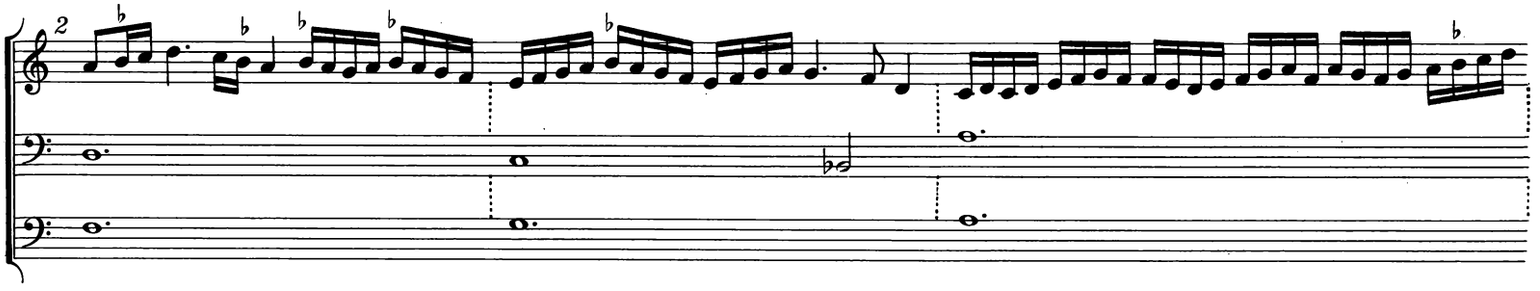




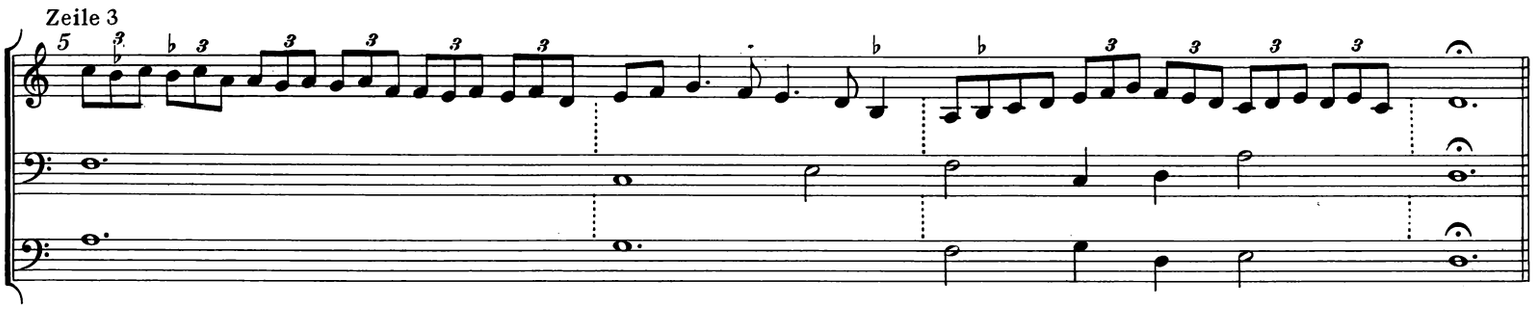
re fa sol la La sol fa re

Zeile 2



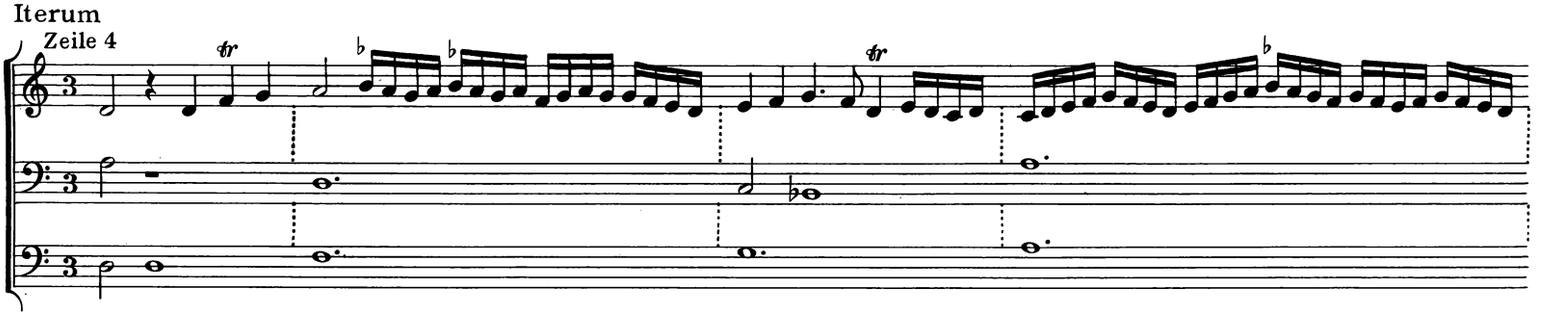


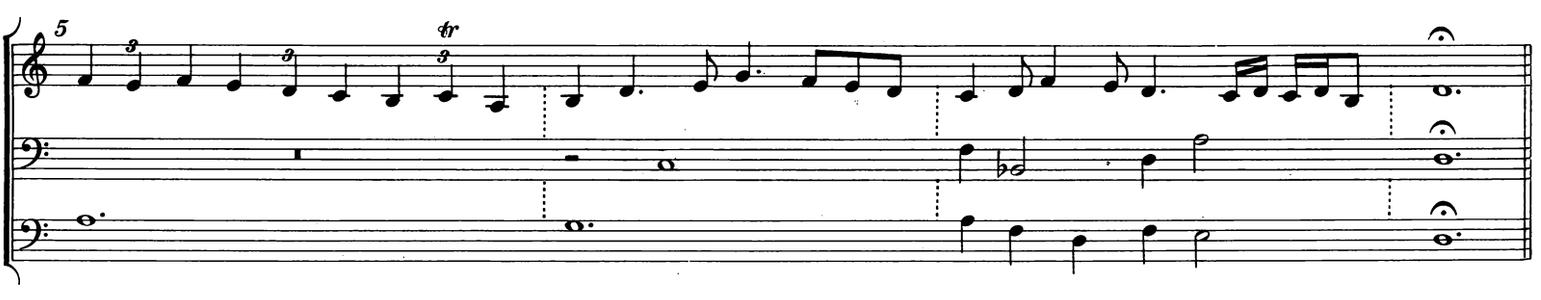
Zeile 3



Iterum

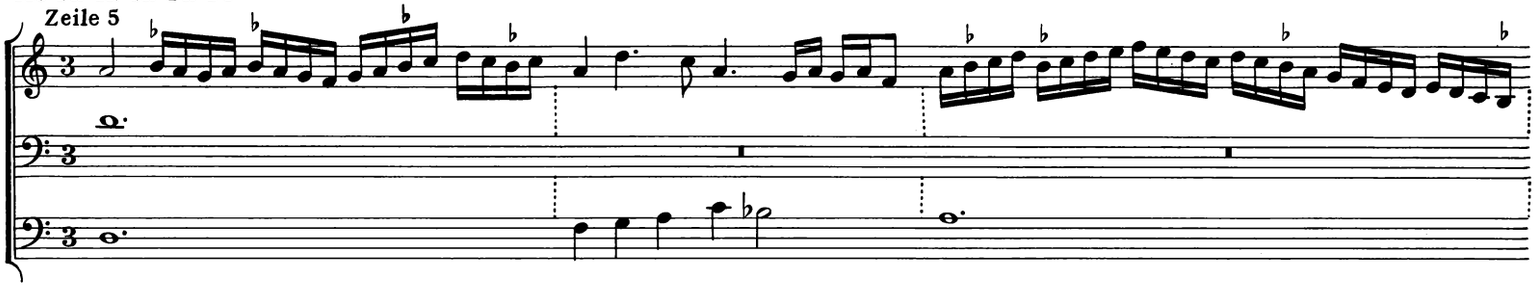
Zeile 4

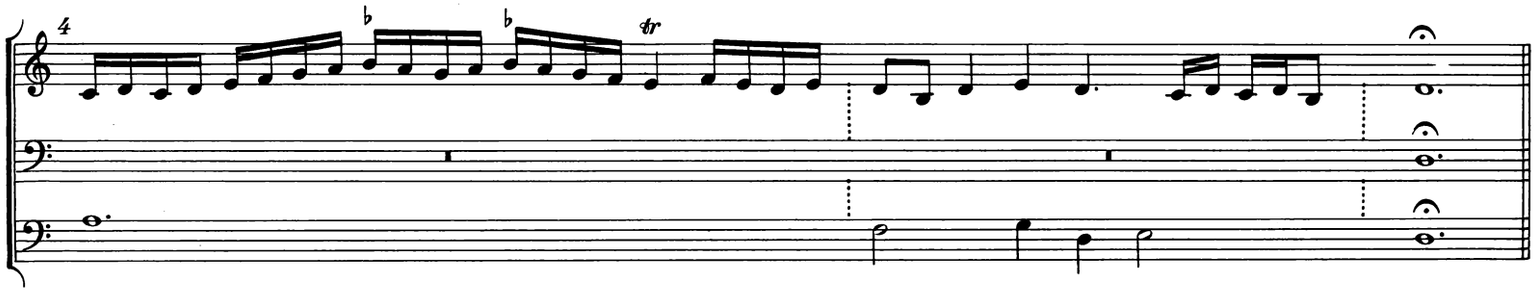




Re fa la la fa re

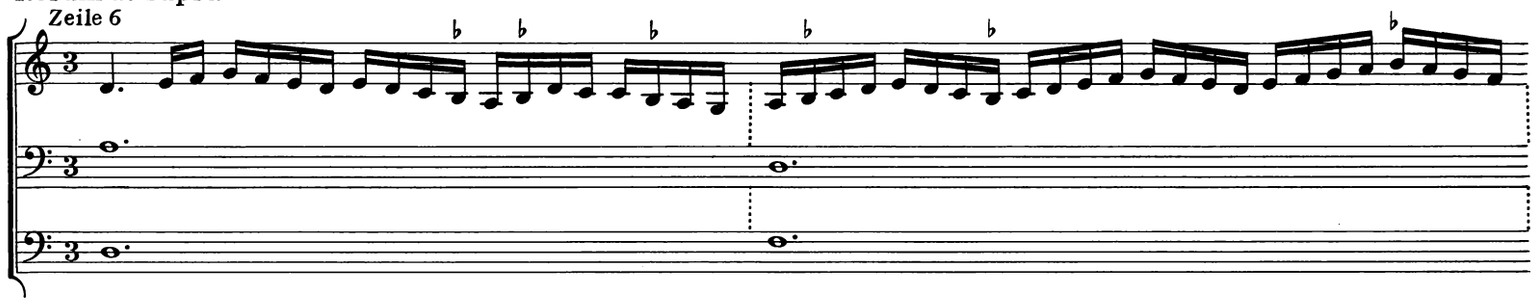
Zeile 5

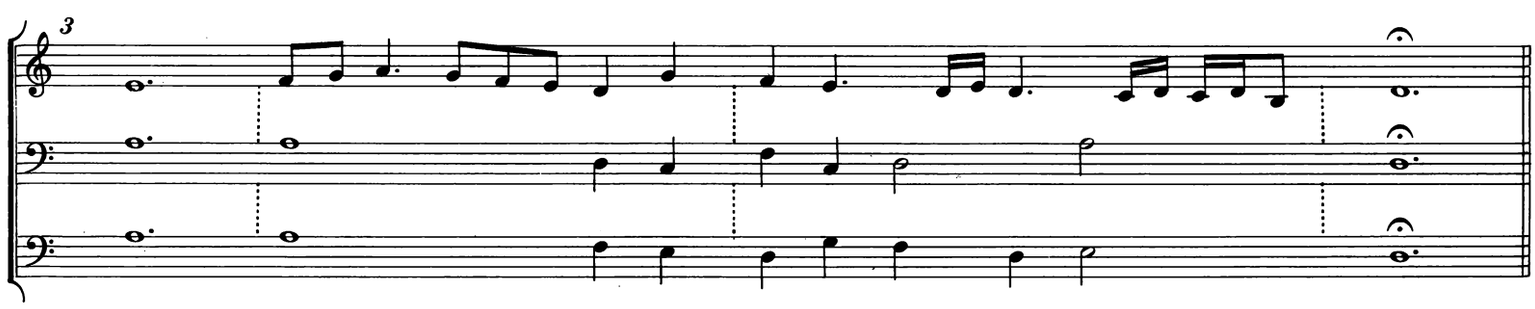




Iterum ut supra

Zeile 6

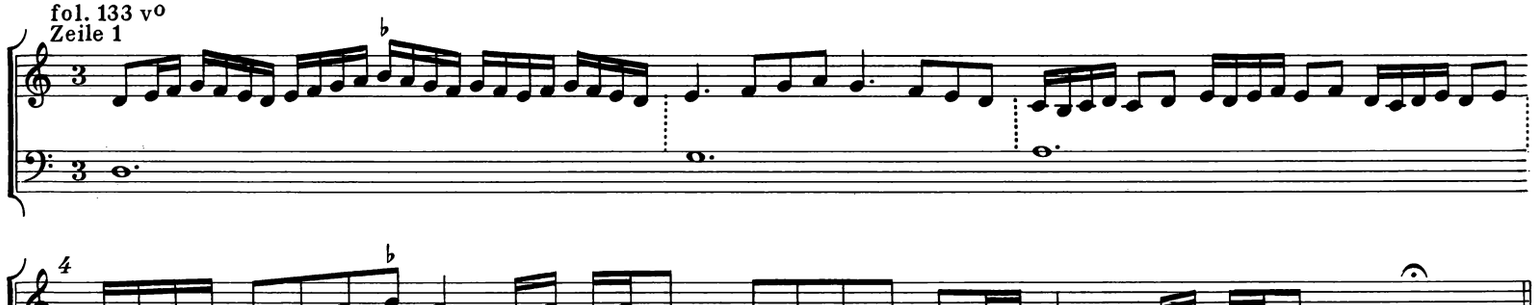


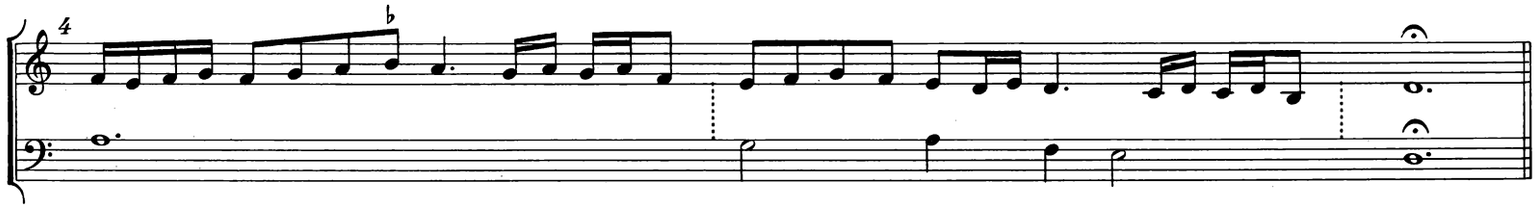


Re sol la la sol re

fol. 133 v^{o}

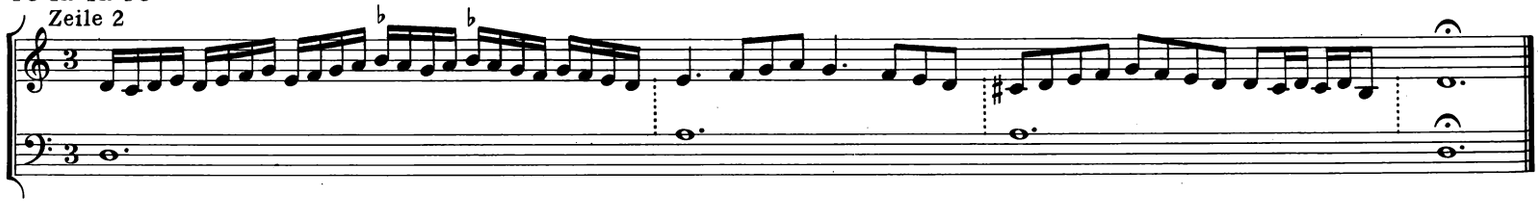
Zeile 1



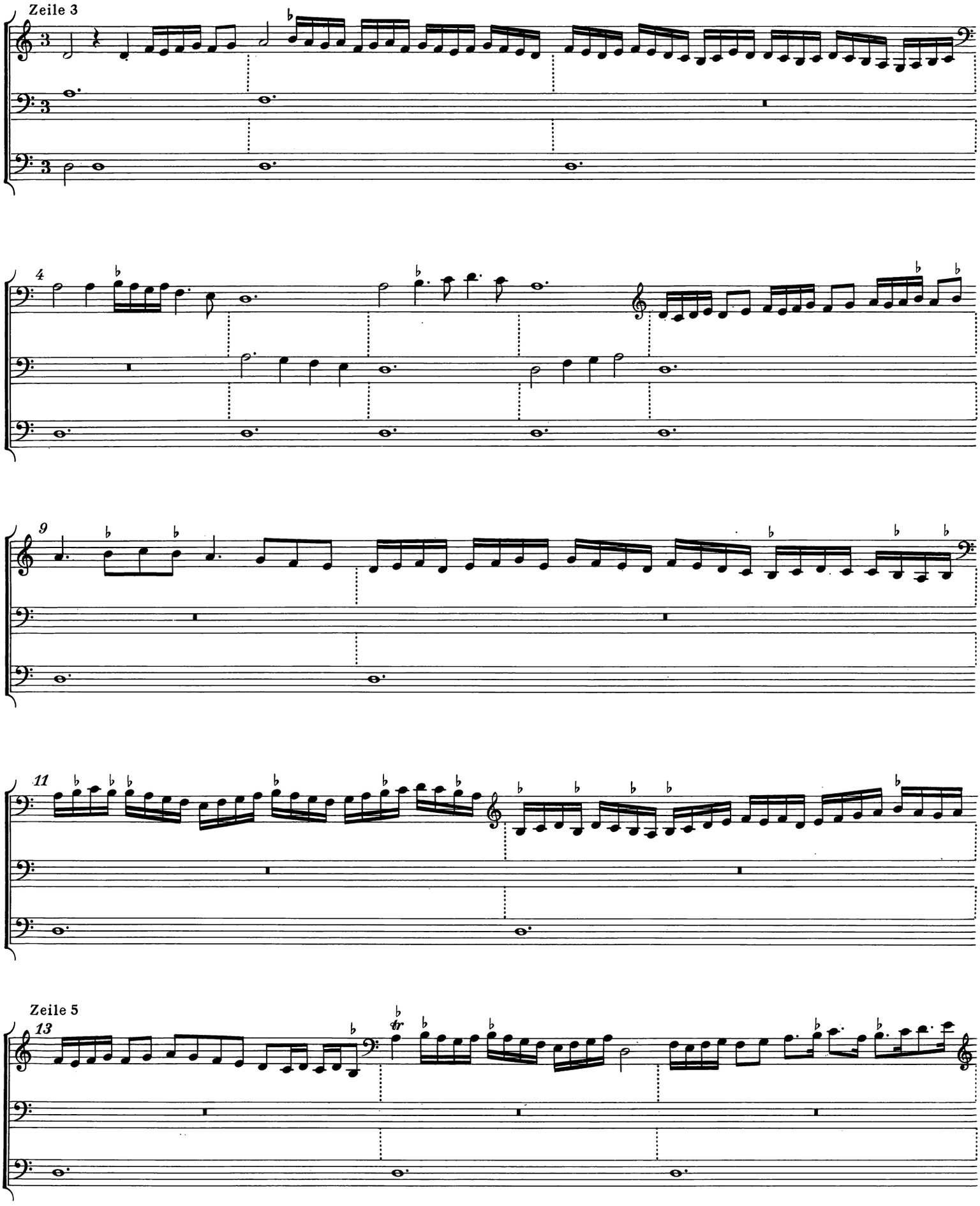


re la la re

Zeile 2



Redeuntes In Idem



16

Zeile 6

19

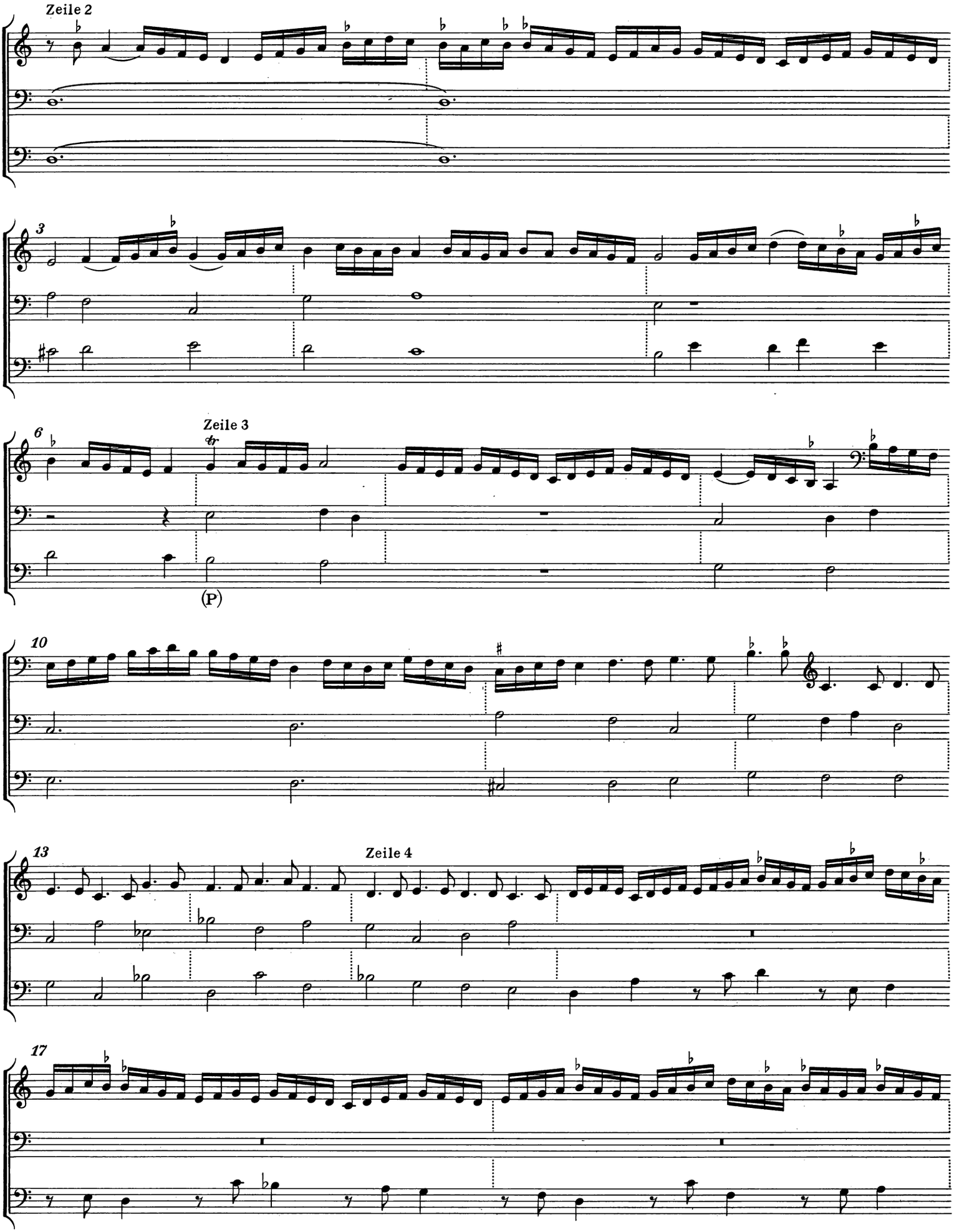
21

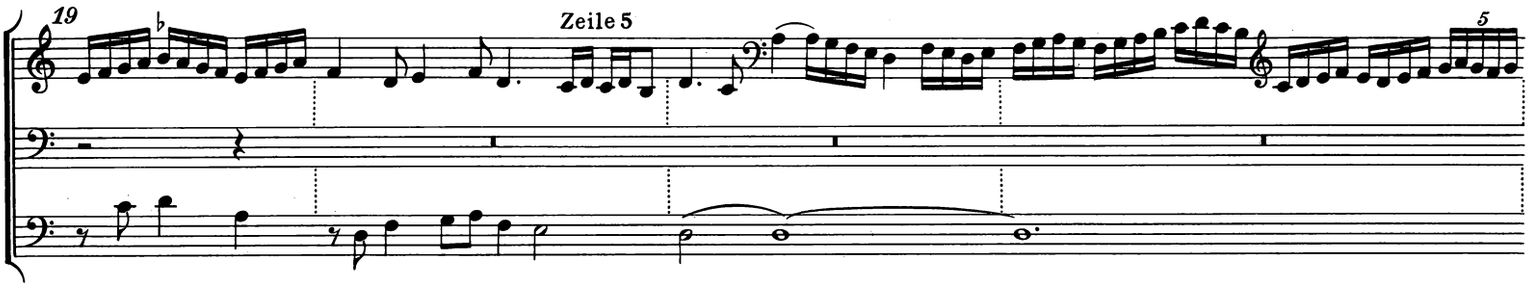
fol 134 r°
Zeile 1

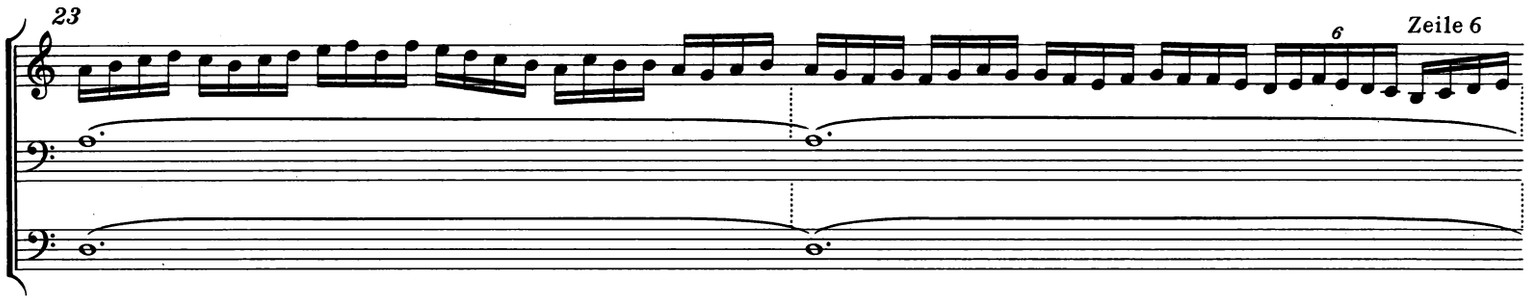
24

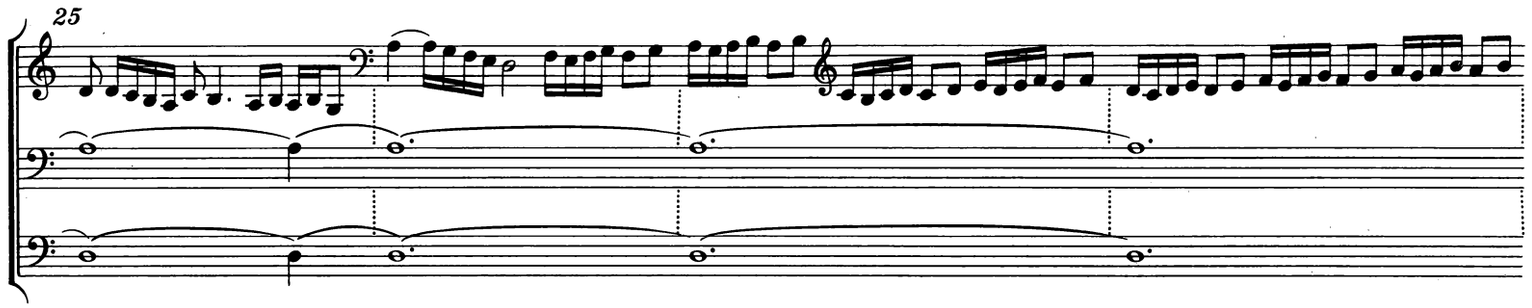
28

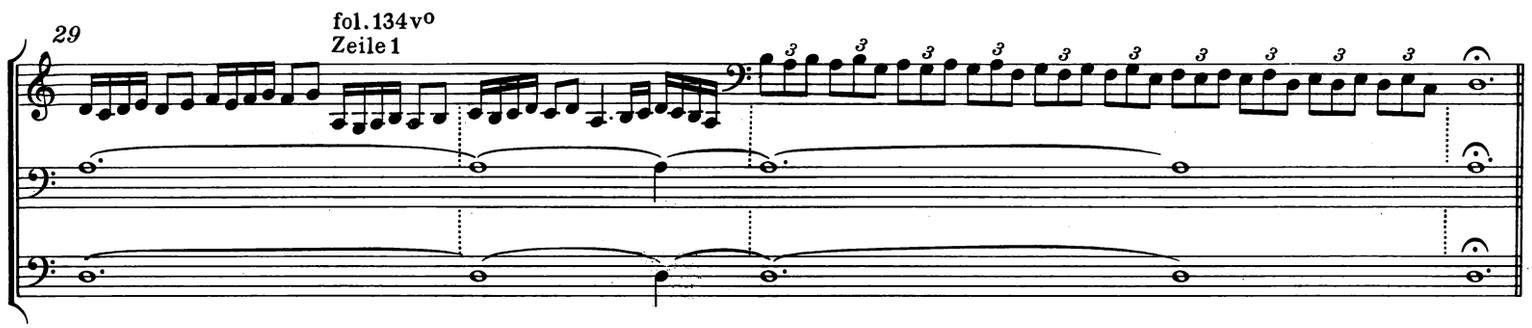
Praeambulum super D



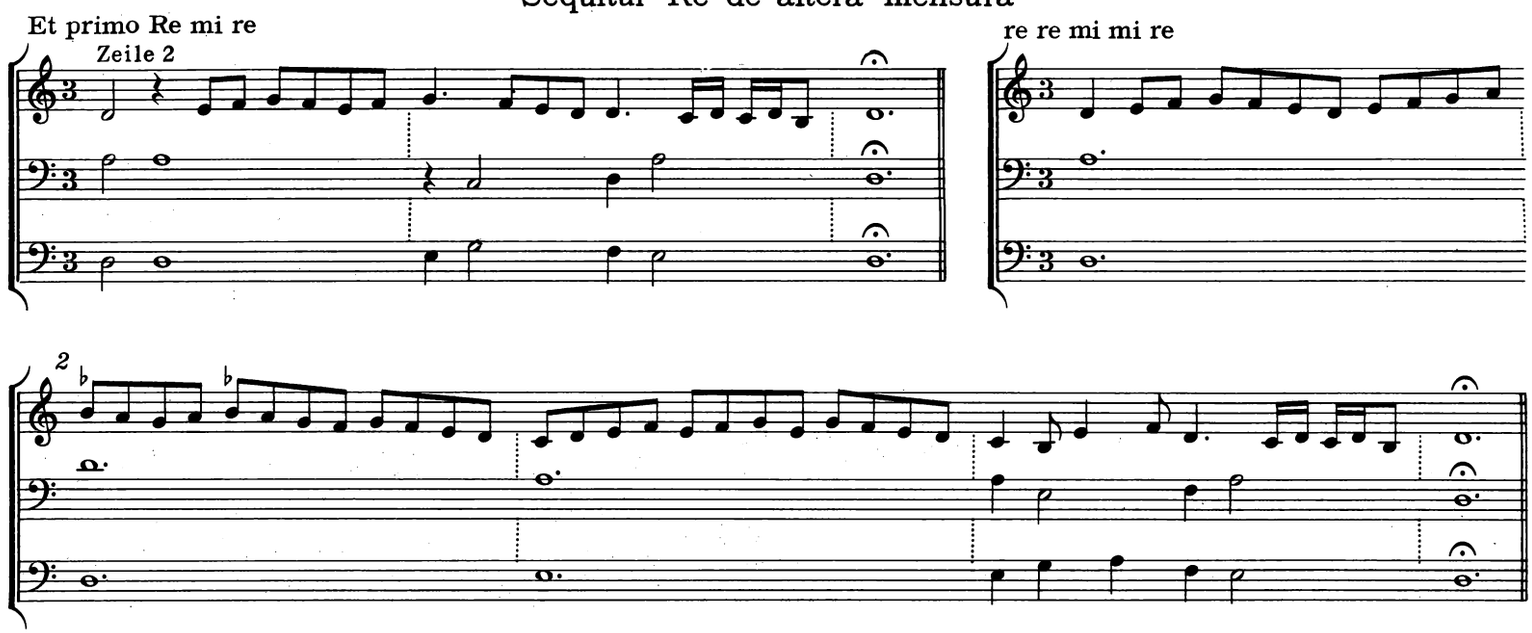






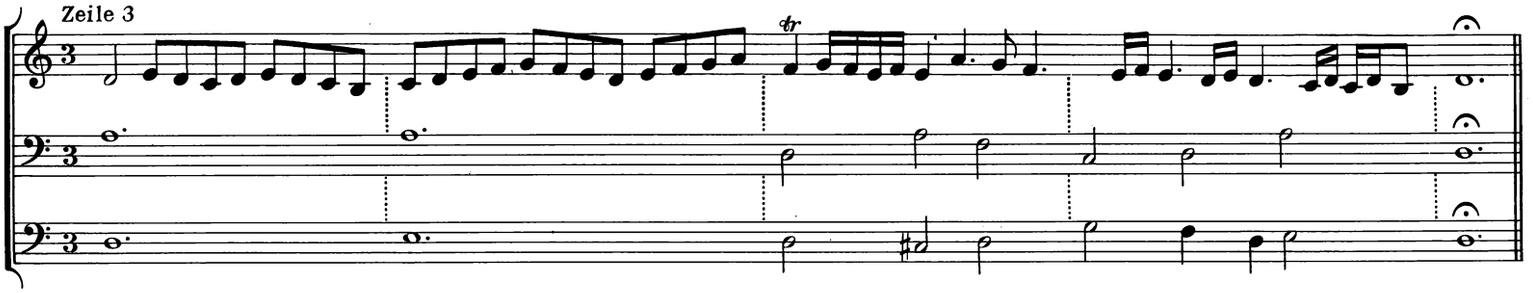


Sequitur Re de altera mensura



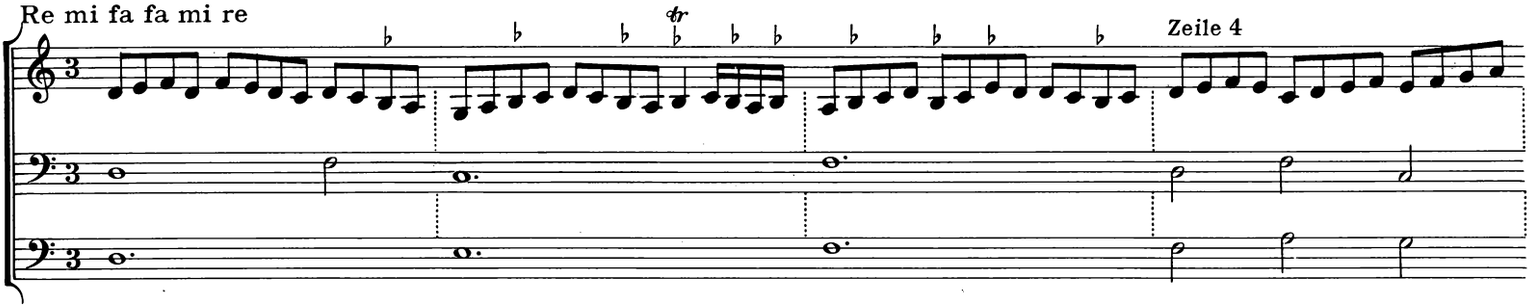
re mi re ut re

Zeile 3



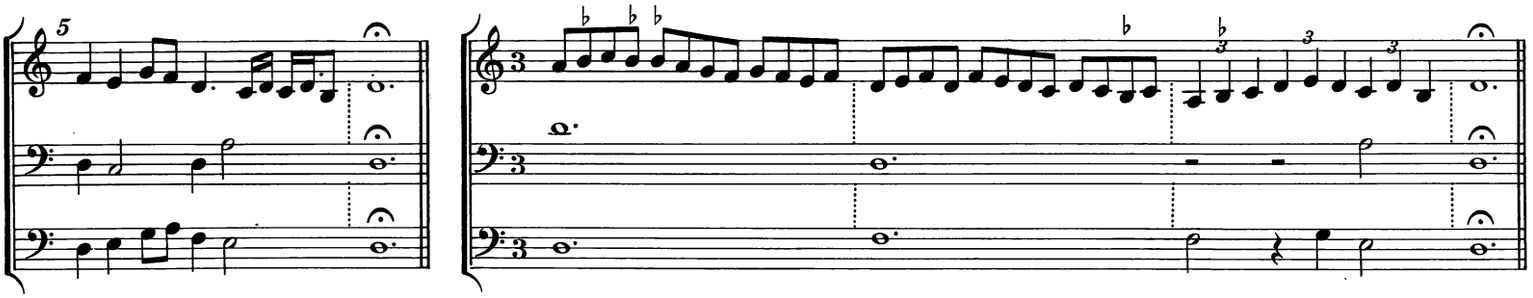
Re mi fa fa mi re

Zeile 4



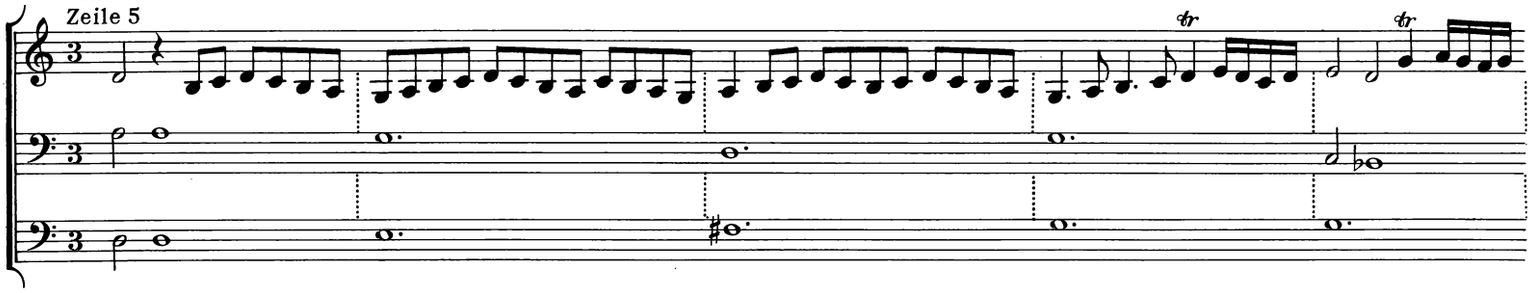
5

Re fa fa re



Re mi fa sol sol fa mi re

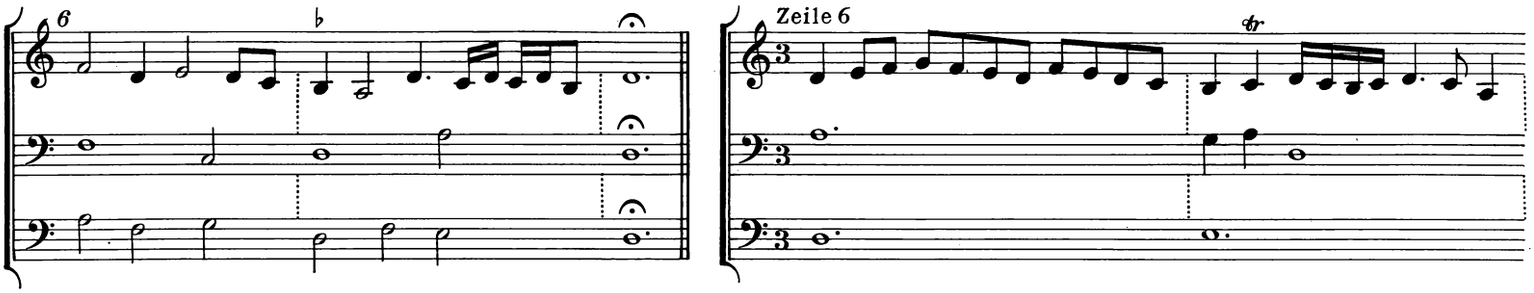
Zeile 5



6

Re mi sol sol mi re

Zeile 6



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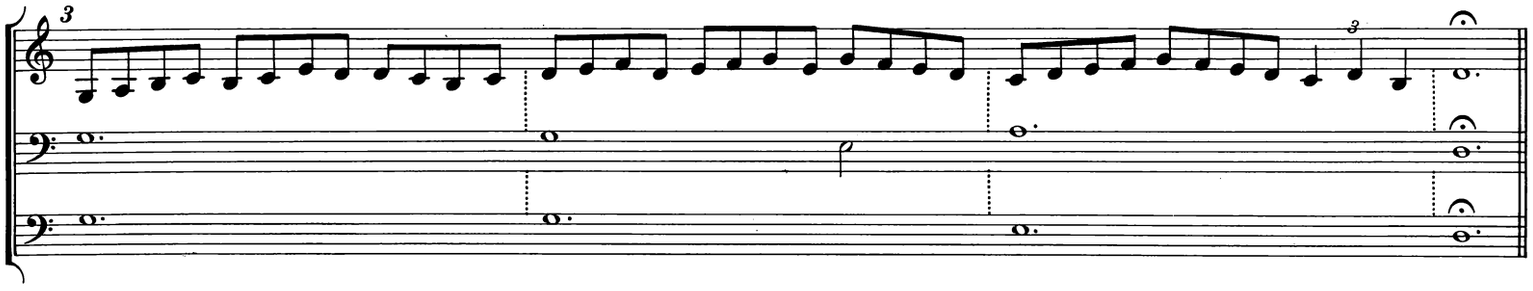
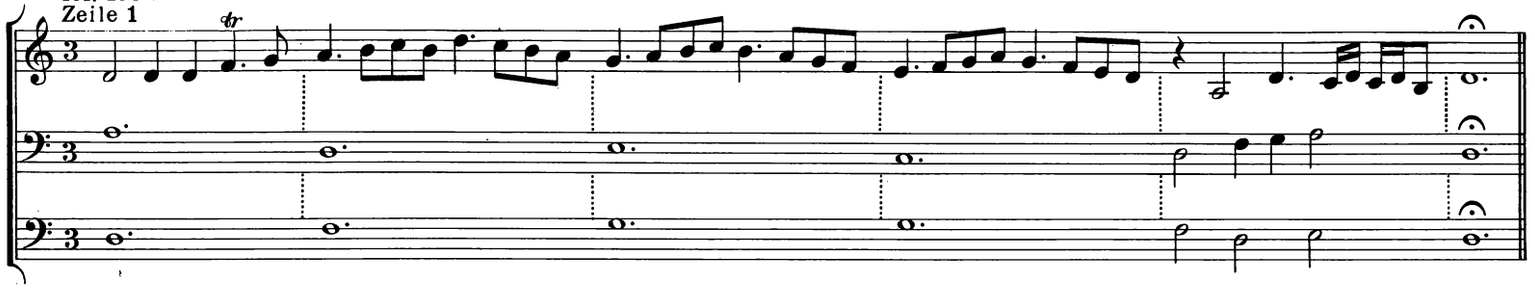
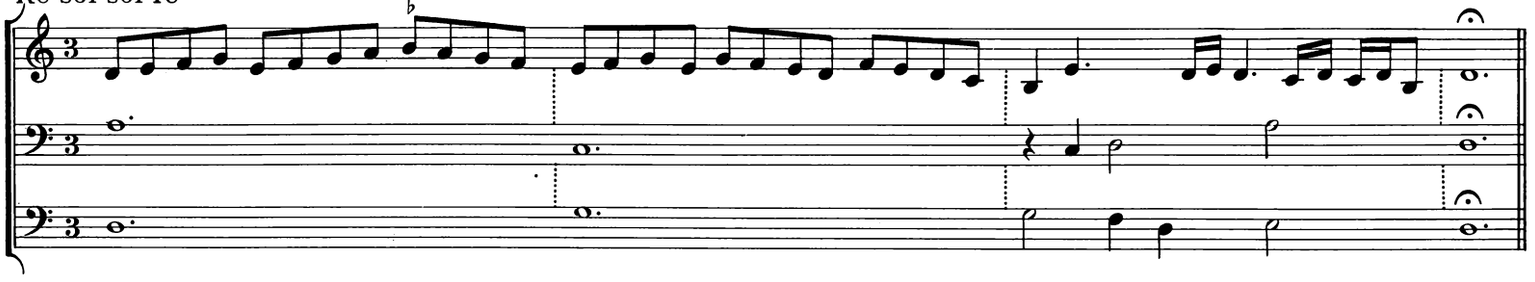


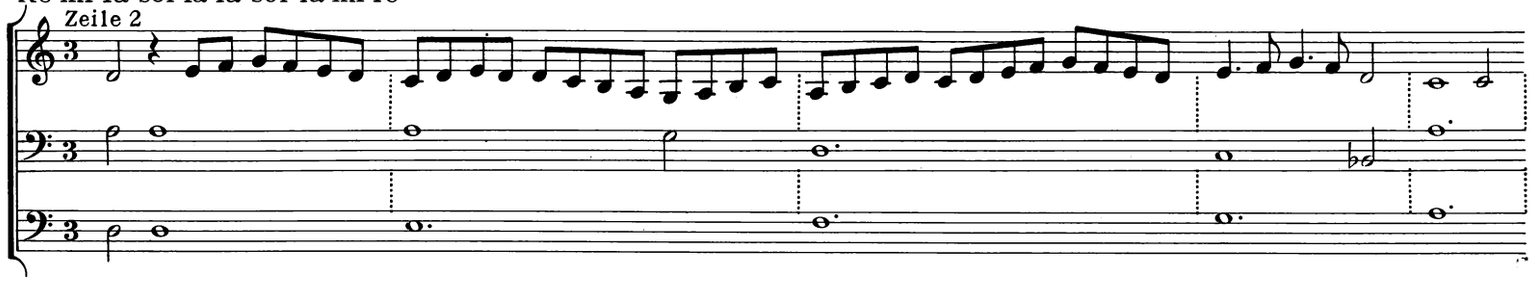
Re fa sol sol fa re
fol. 135 r°
Zeile 1

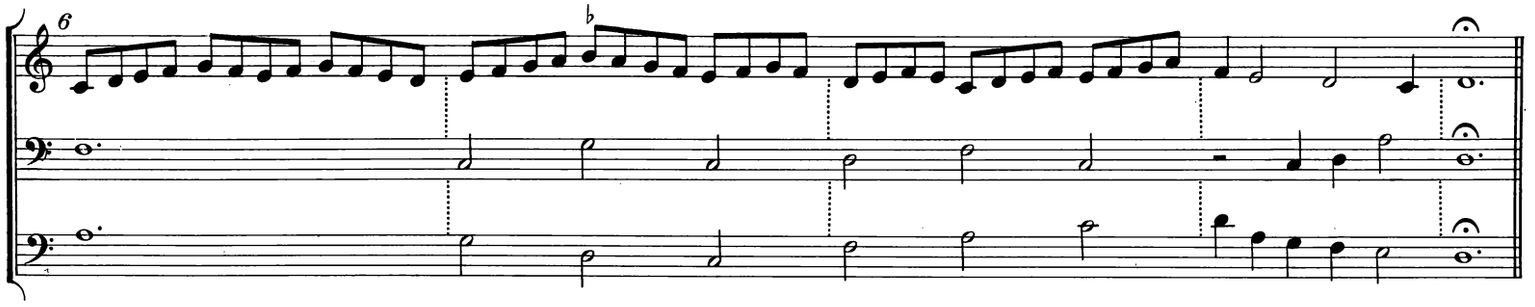


Re sol sol re

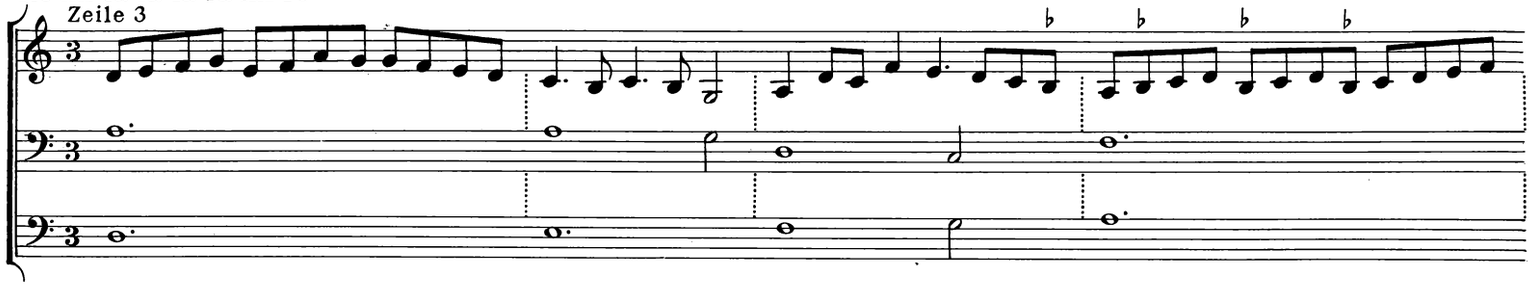


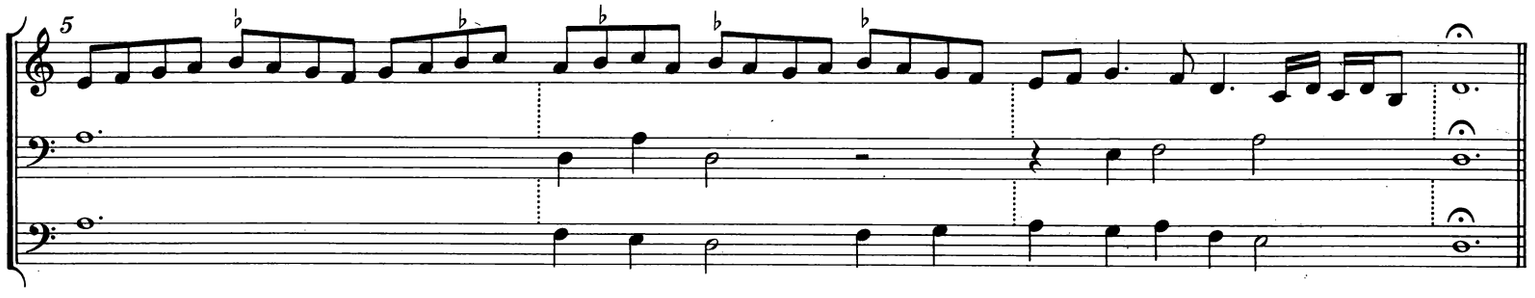
Re mi fa sol la la sol fa mi re
Zeile 2





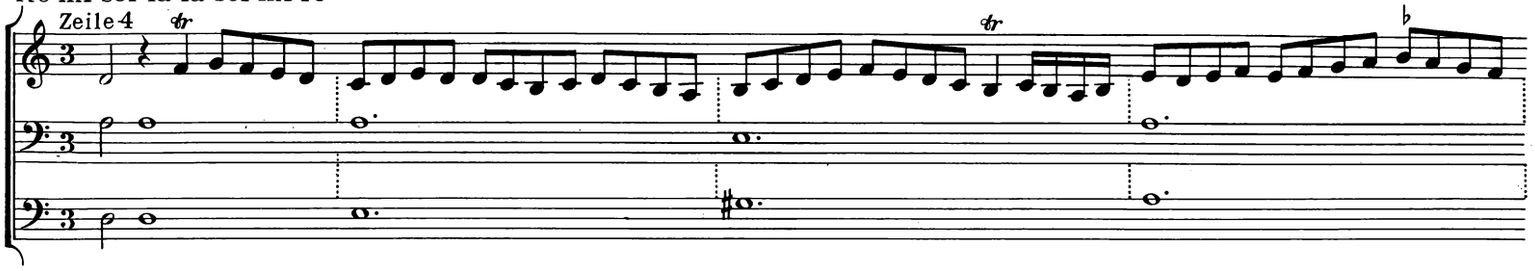
Re mi fa la la fa mi re
Zeile 3





Re mi sol la la sol mi re

Zeile 4



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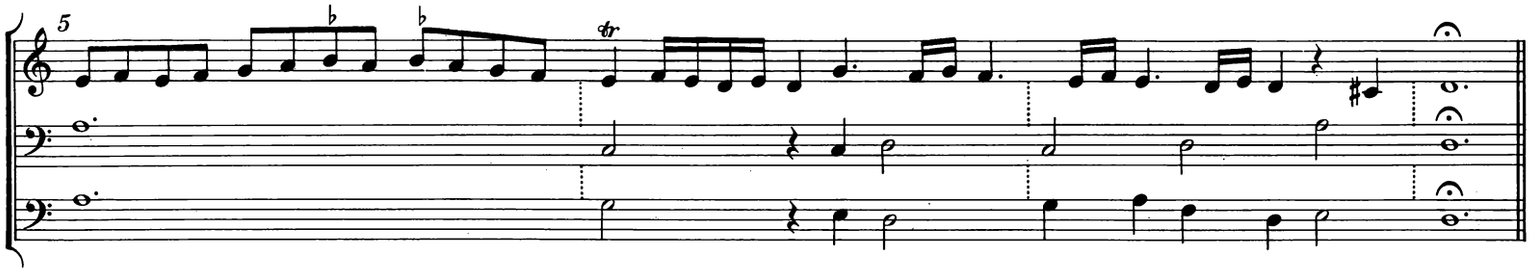
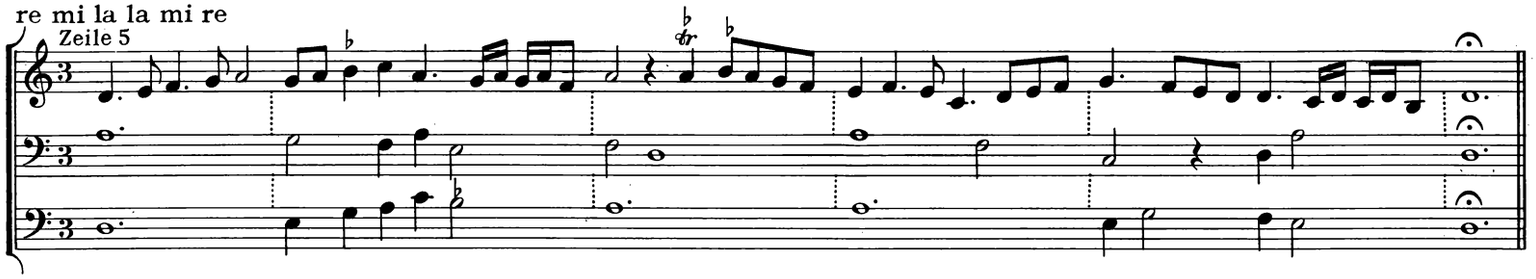
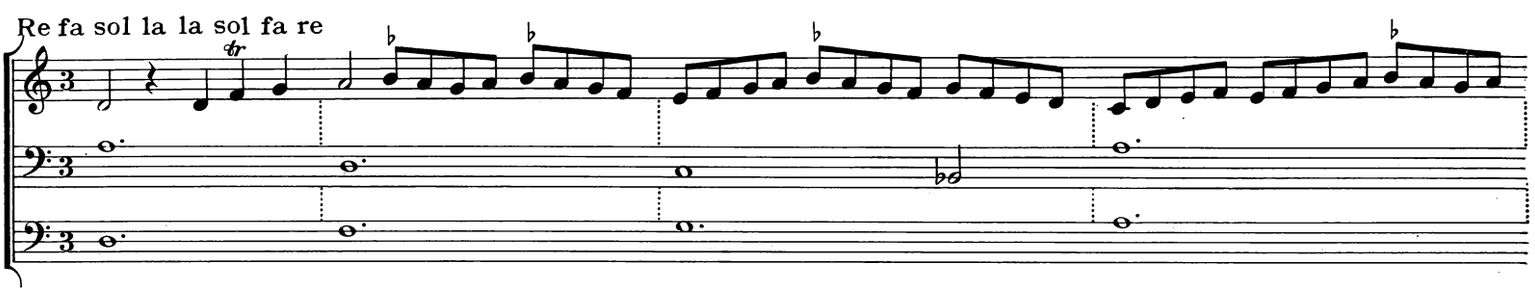


re mi la la mi re

Zeile 5

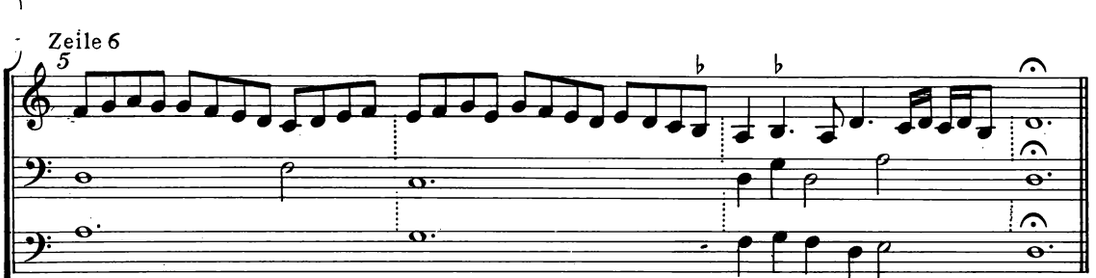


Re fa sol la la sol fa re

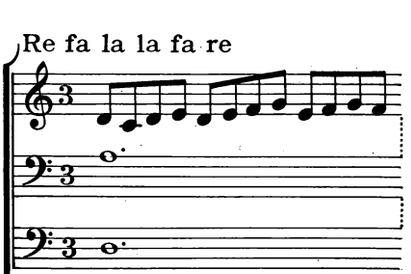


Zeile 6

5



Re fa la la fa re



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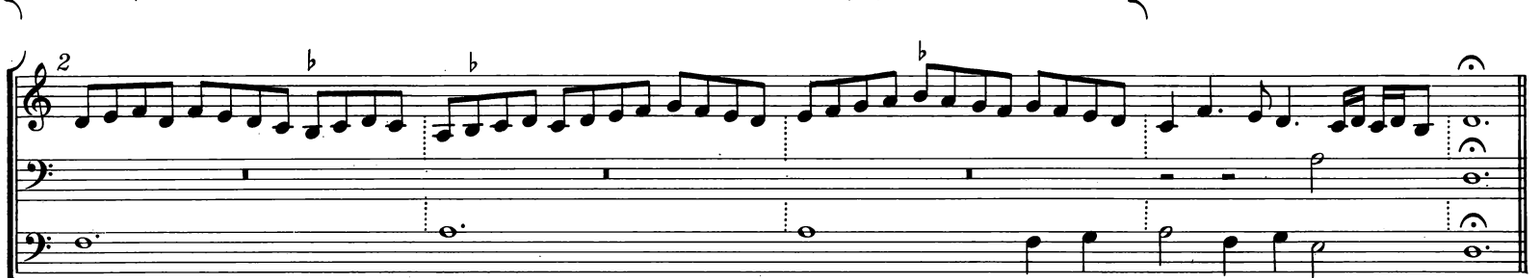
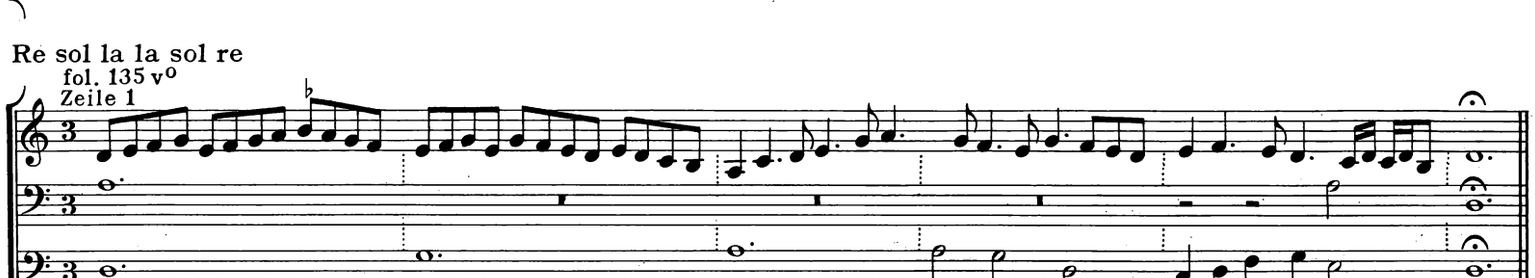


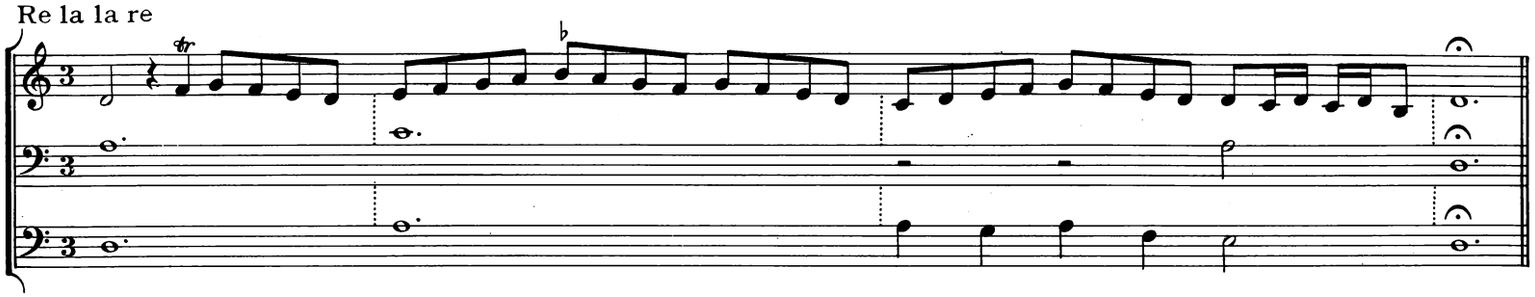
Re sol la la sol re

fol. 135 v°

Zeile 1

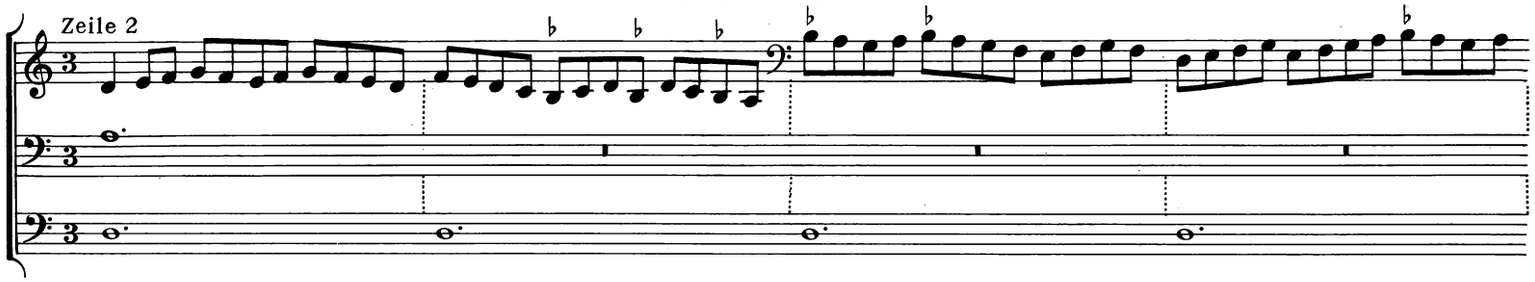


Re la la re



Redeuntes In Idem

Zeile 2



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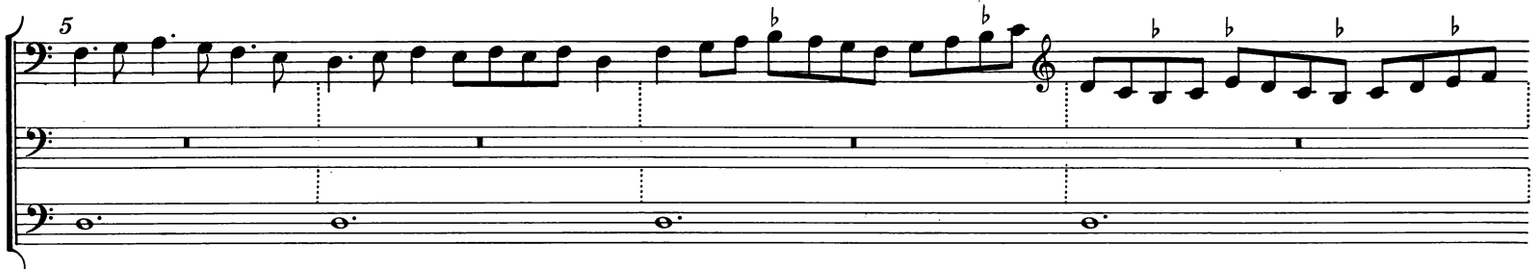

Zeile 3

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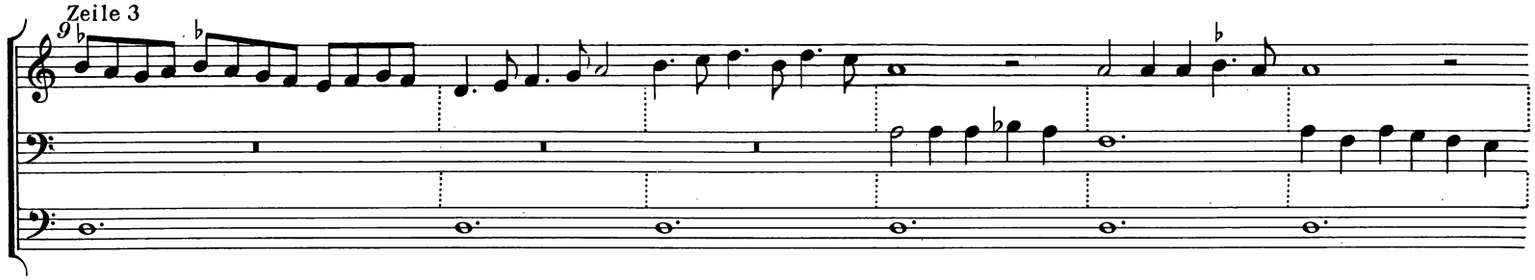
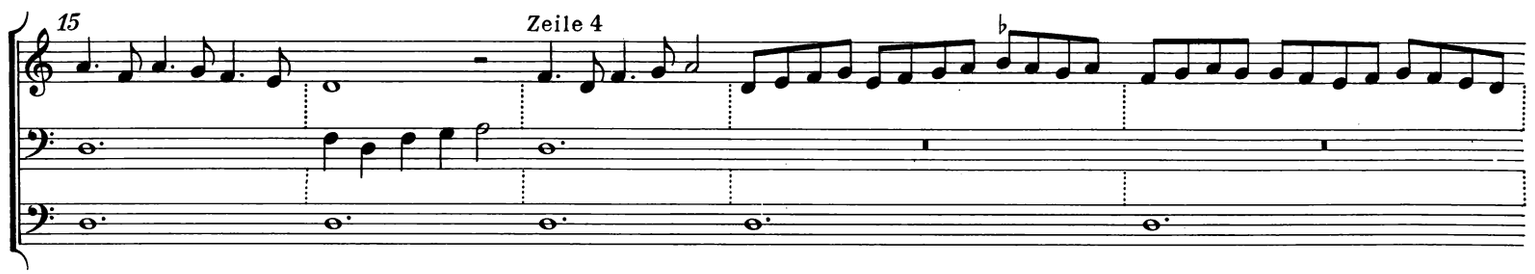


15 Zeile 4



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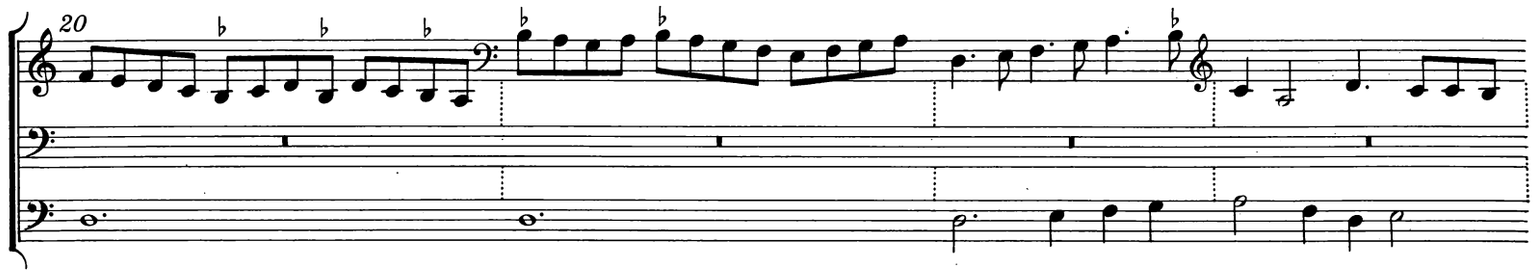

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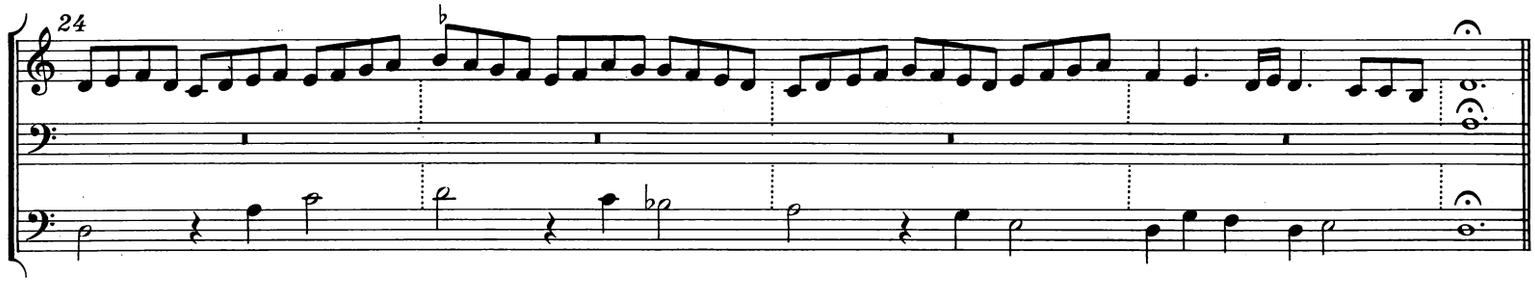


Incipiunt Clausule super E

mi fa mi
Zeile 5

Iterum

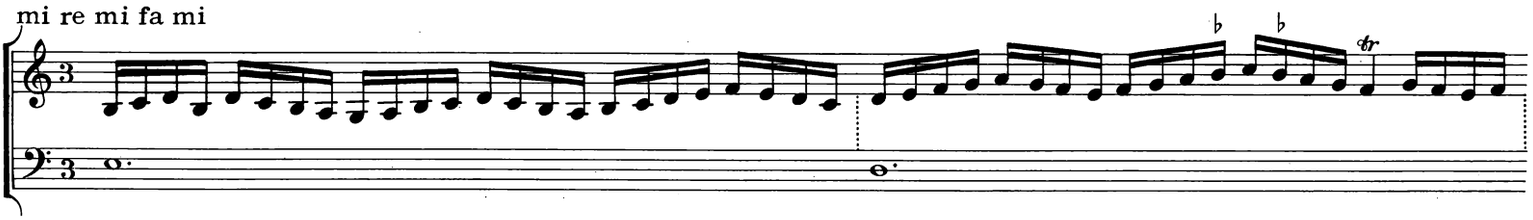
mi mi fa fa mi
Zeile 6

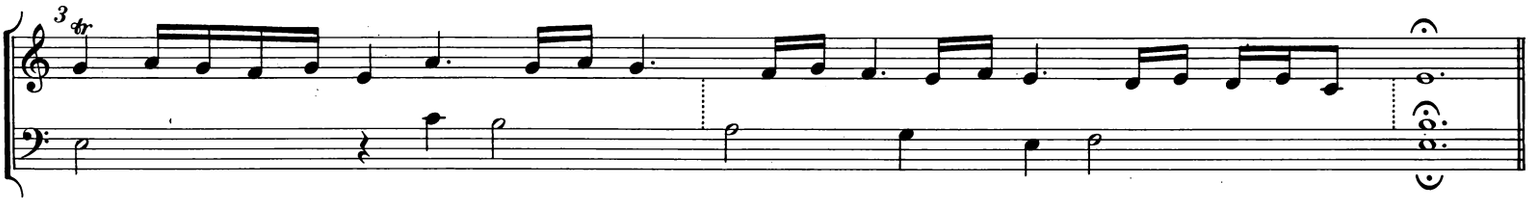
mi fa mi re mi
fol. 136 r°
Zeile 1

mi re re mi re mi mi fa mi

Zeile 2

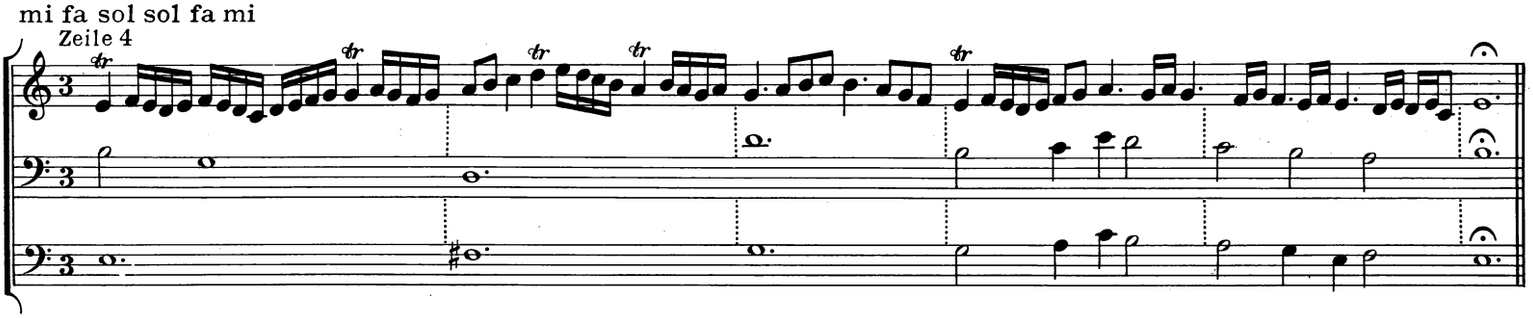
mi re mi fa mi





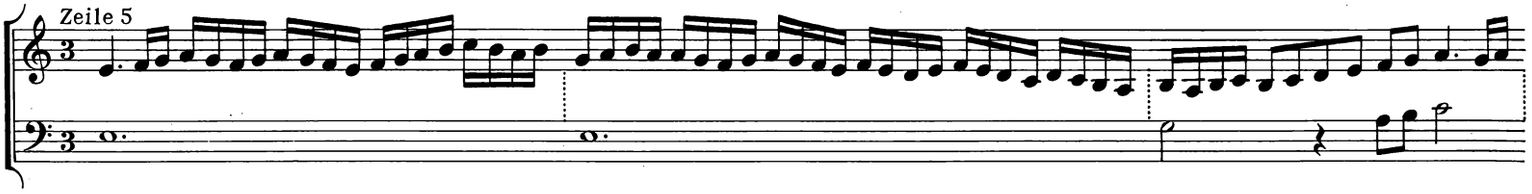
mi fa sol sol fa mi

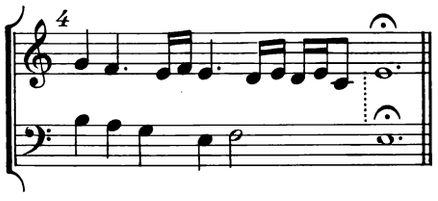
Zeile 4



mi mi sol sol mi

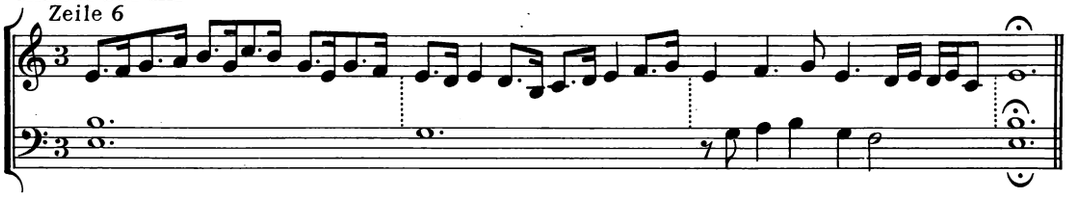
Zeile 5



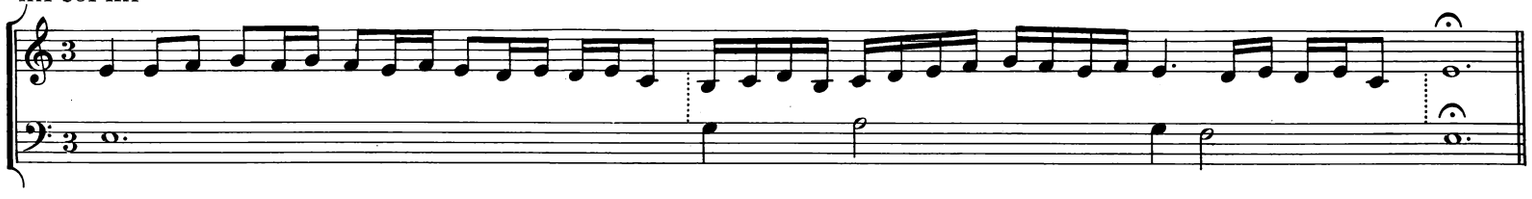


mi sol sol mi

Zeile 6



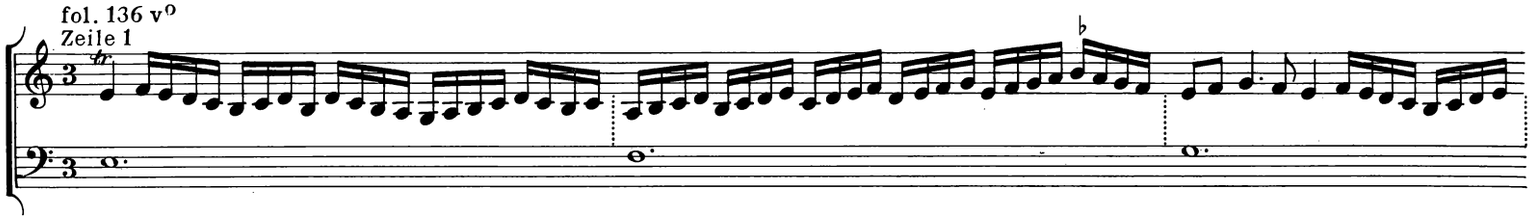
mi sol mi

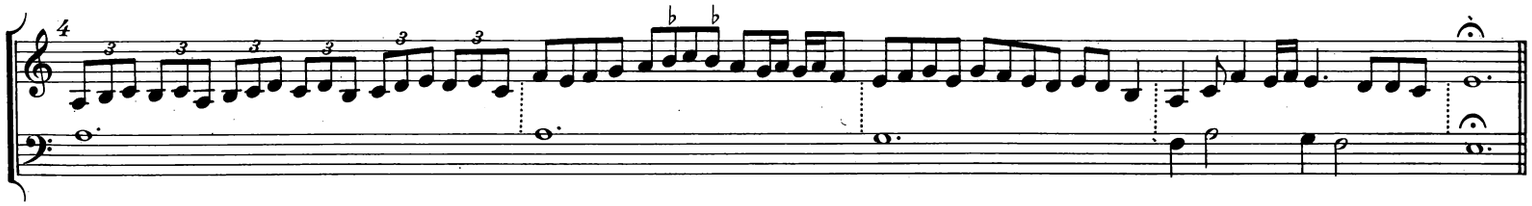


mi fa sol la la sol fa mi

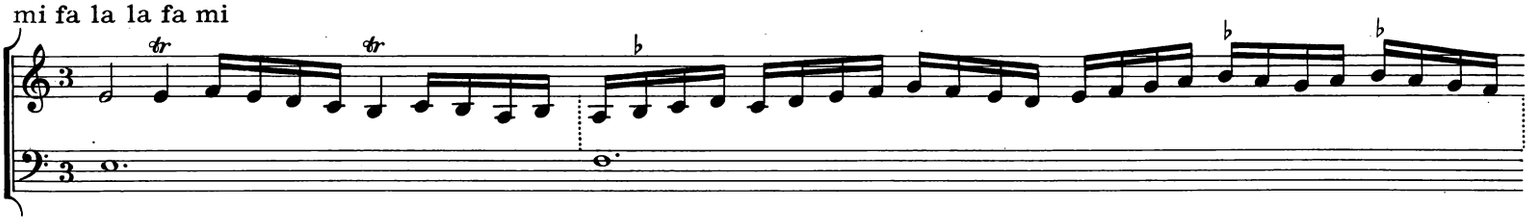
fol. 136 v°

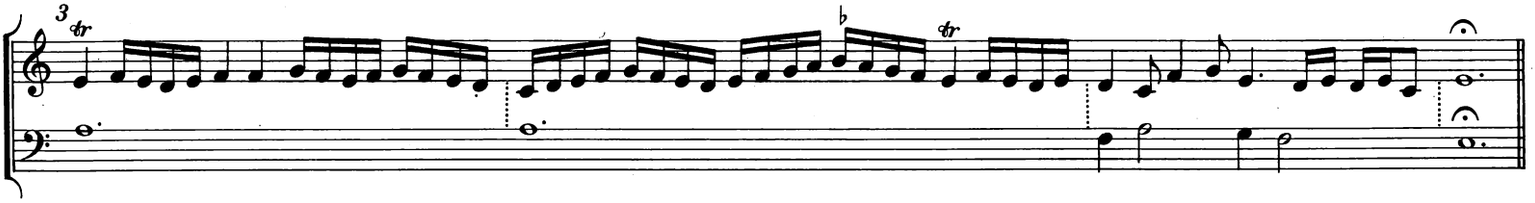
Zeile 1





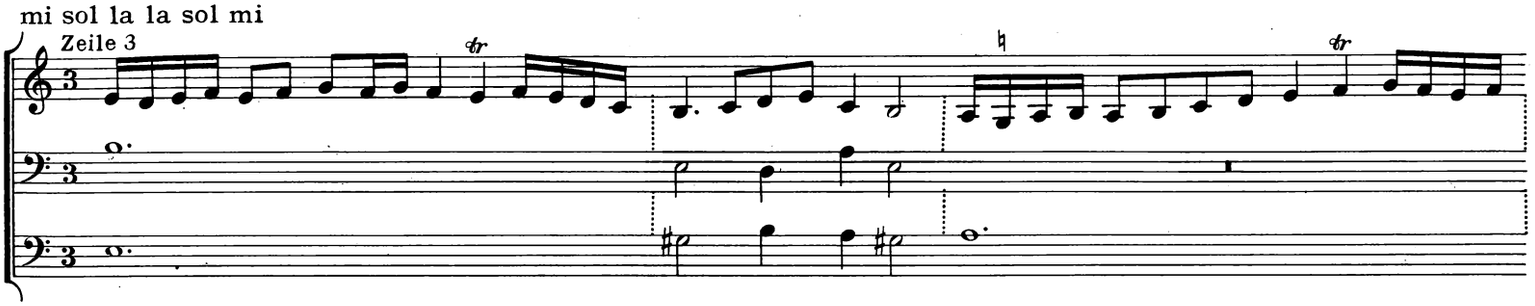
mi fa la la fa mi

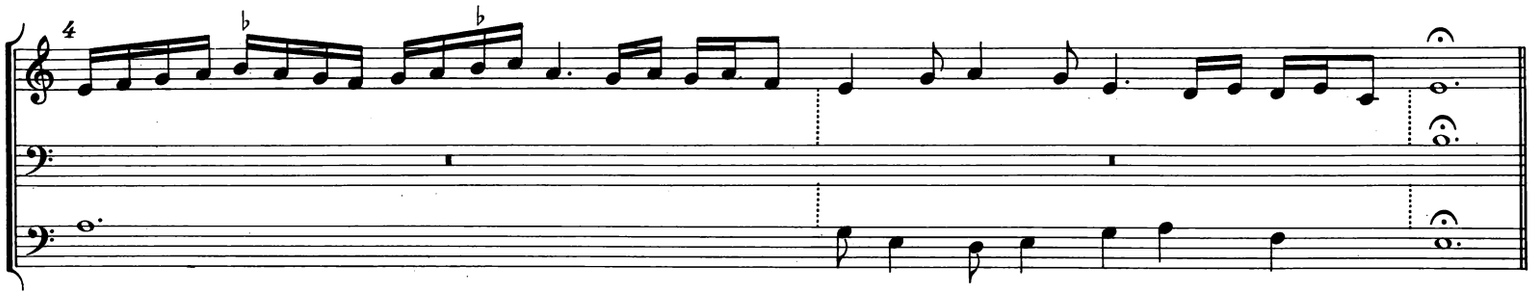




mi sol la la sol mi

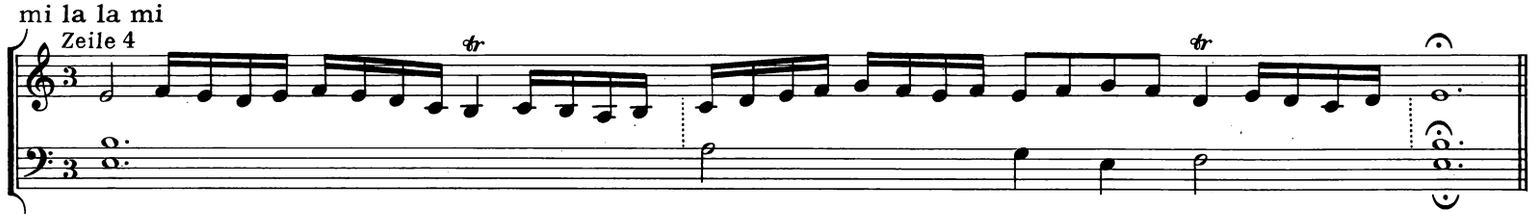
Zeile 3



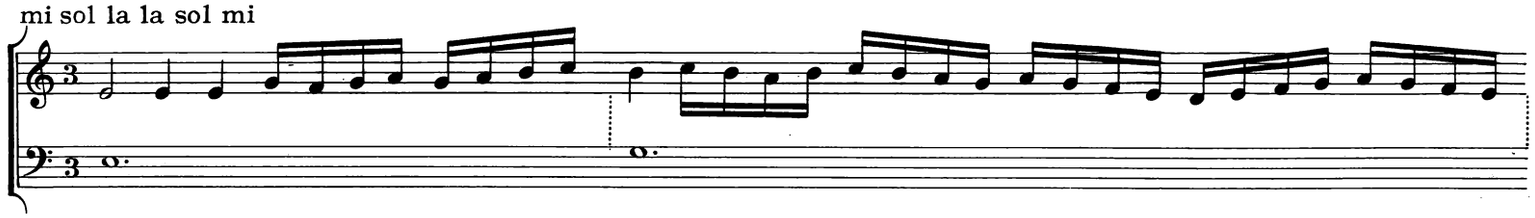


mi la la mi

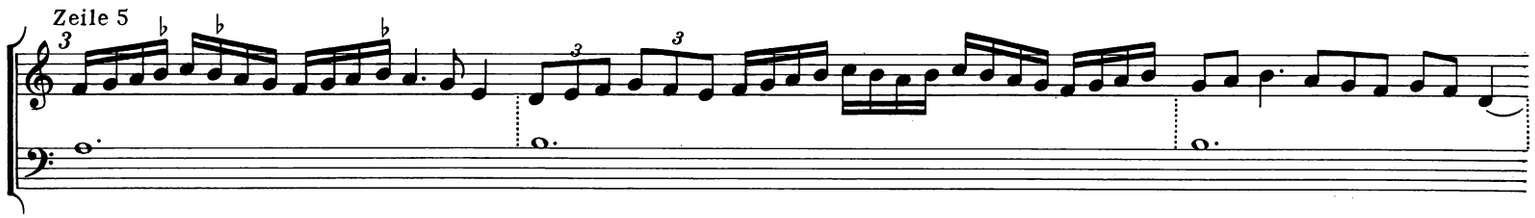
Zeile 4

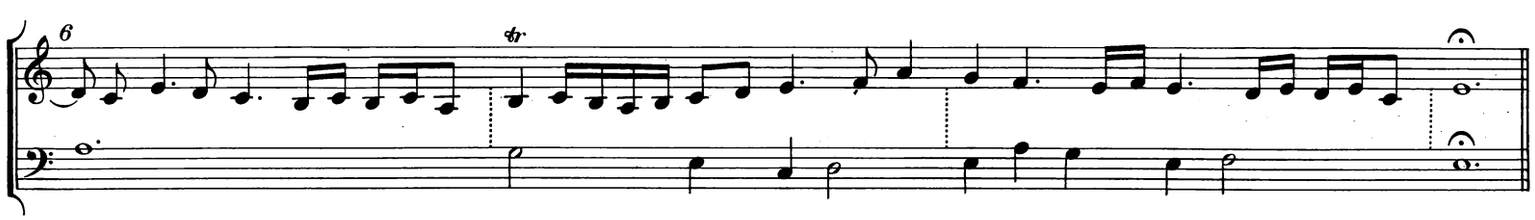


mi sol la la sol mi



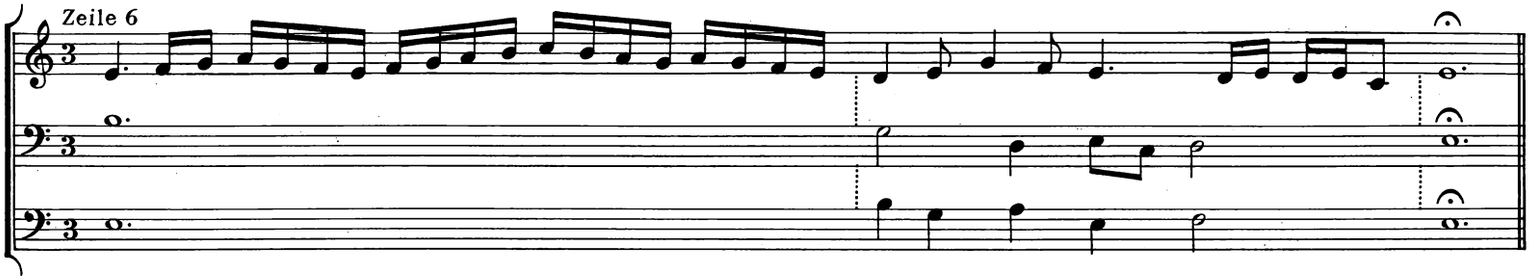
Zeile 5





mi h mi

Zeile 6



Redeuntes In mi

fol. 137 r°

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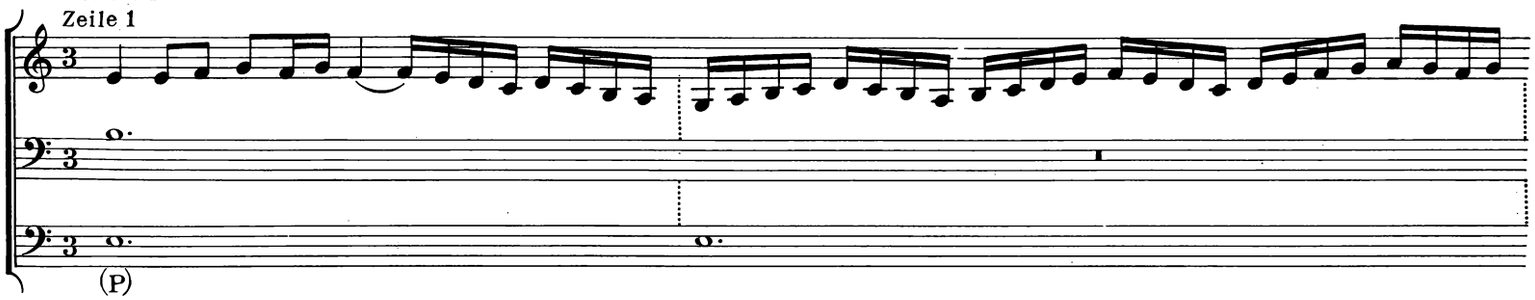

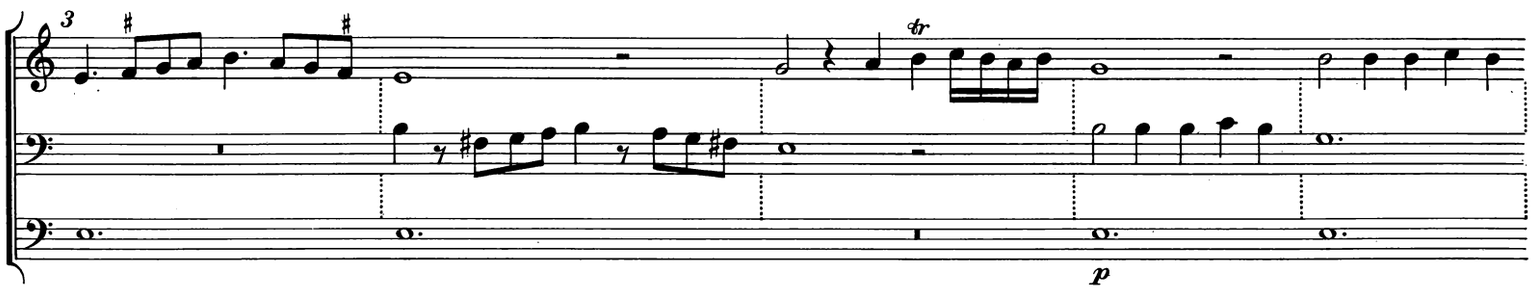

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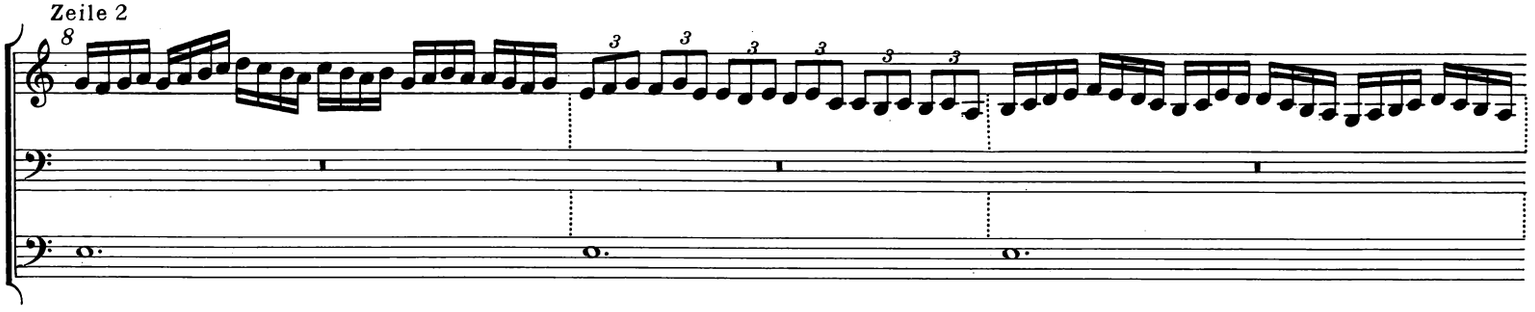

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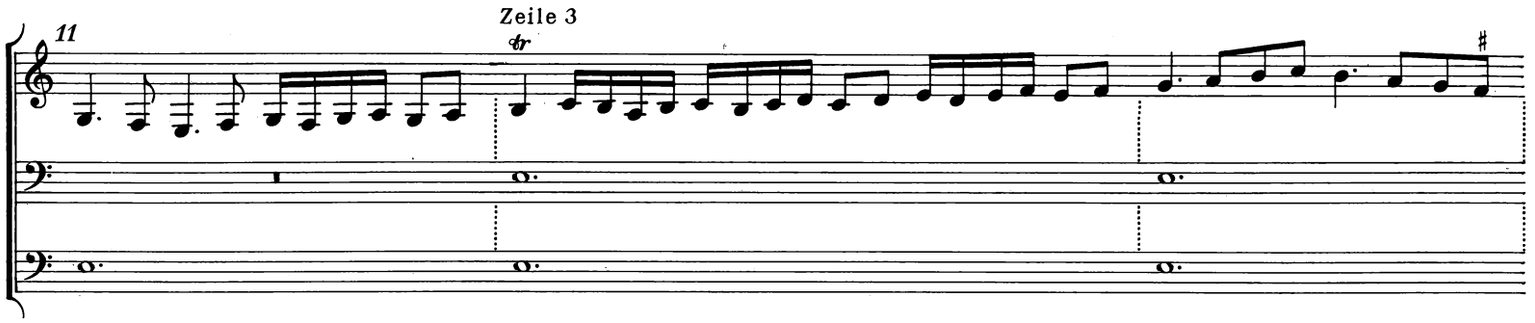
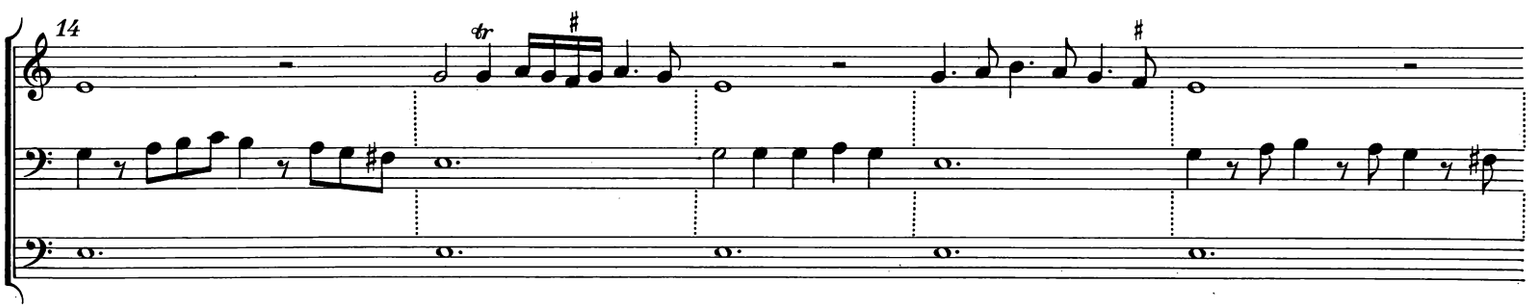
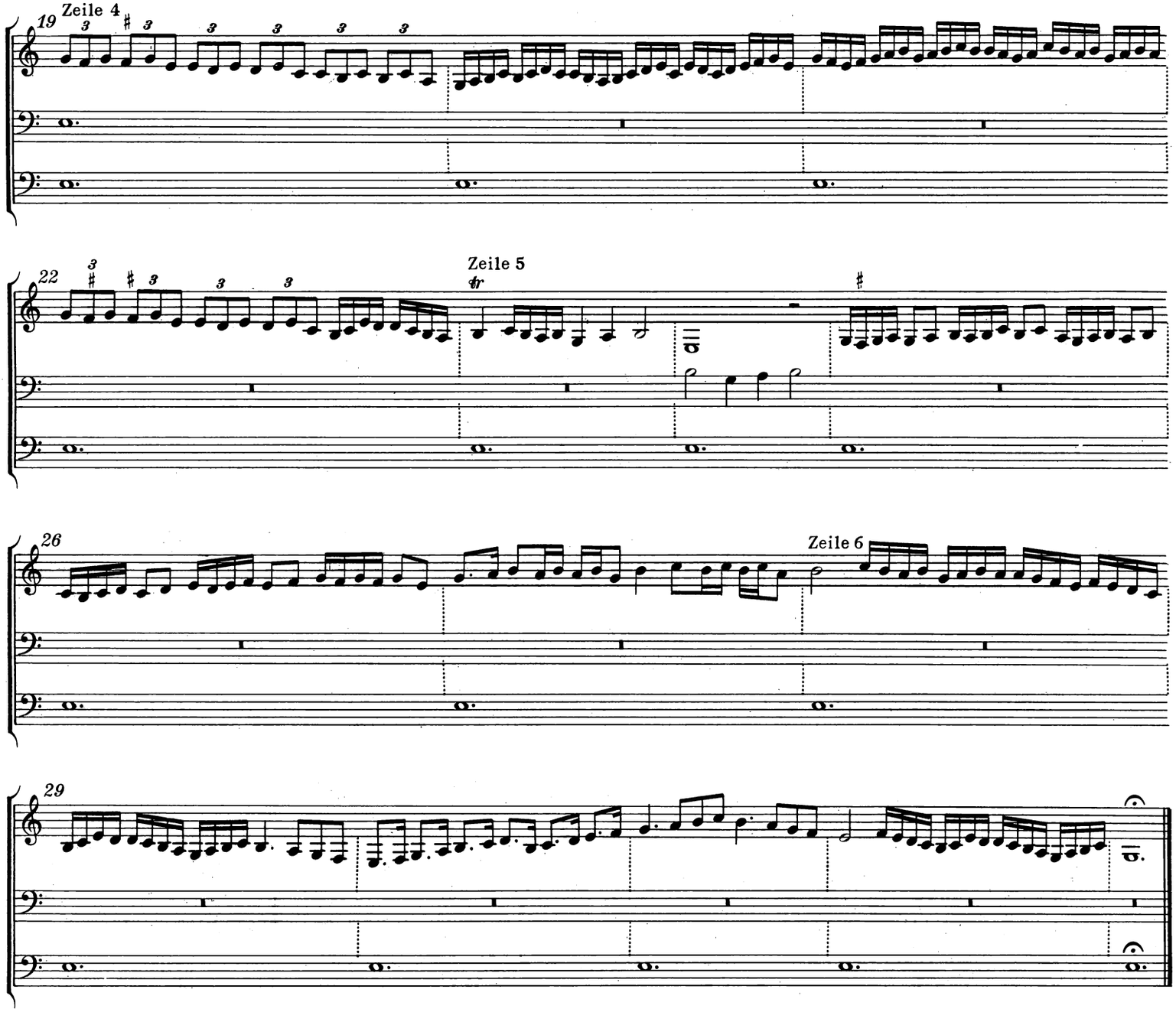
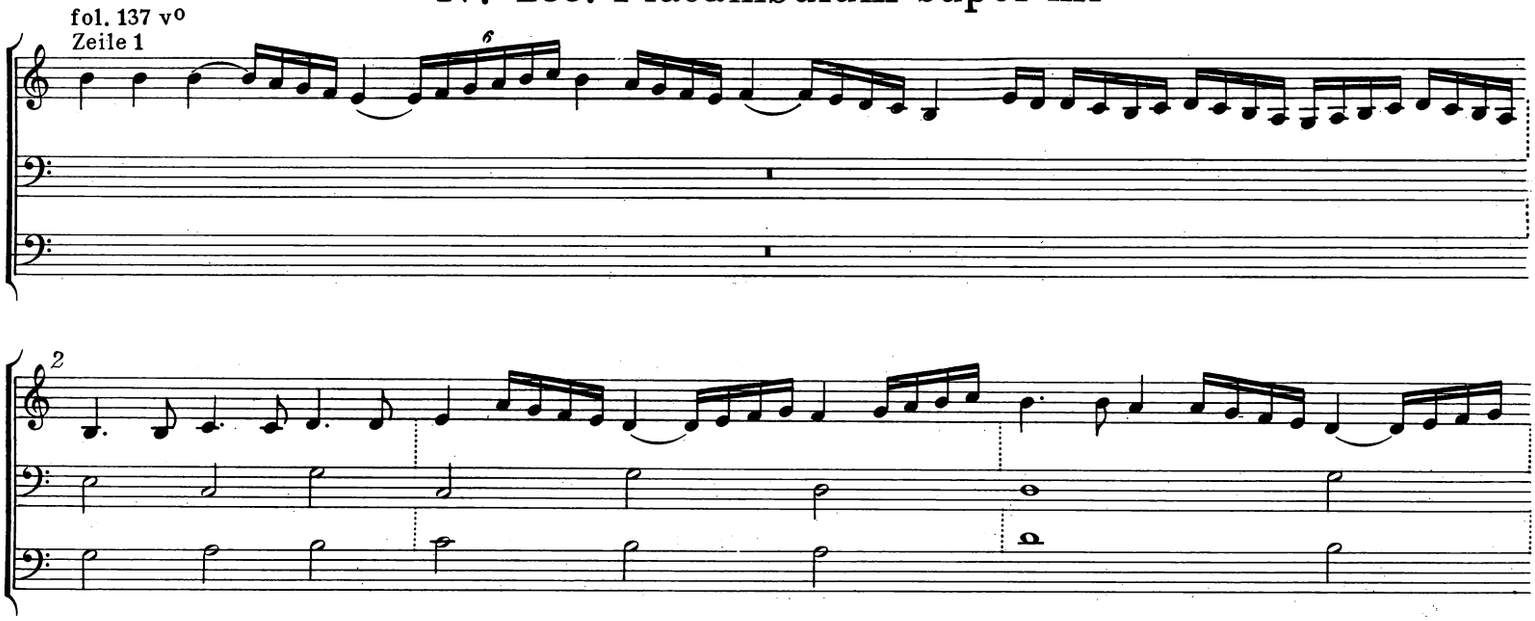
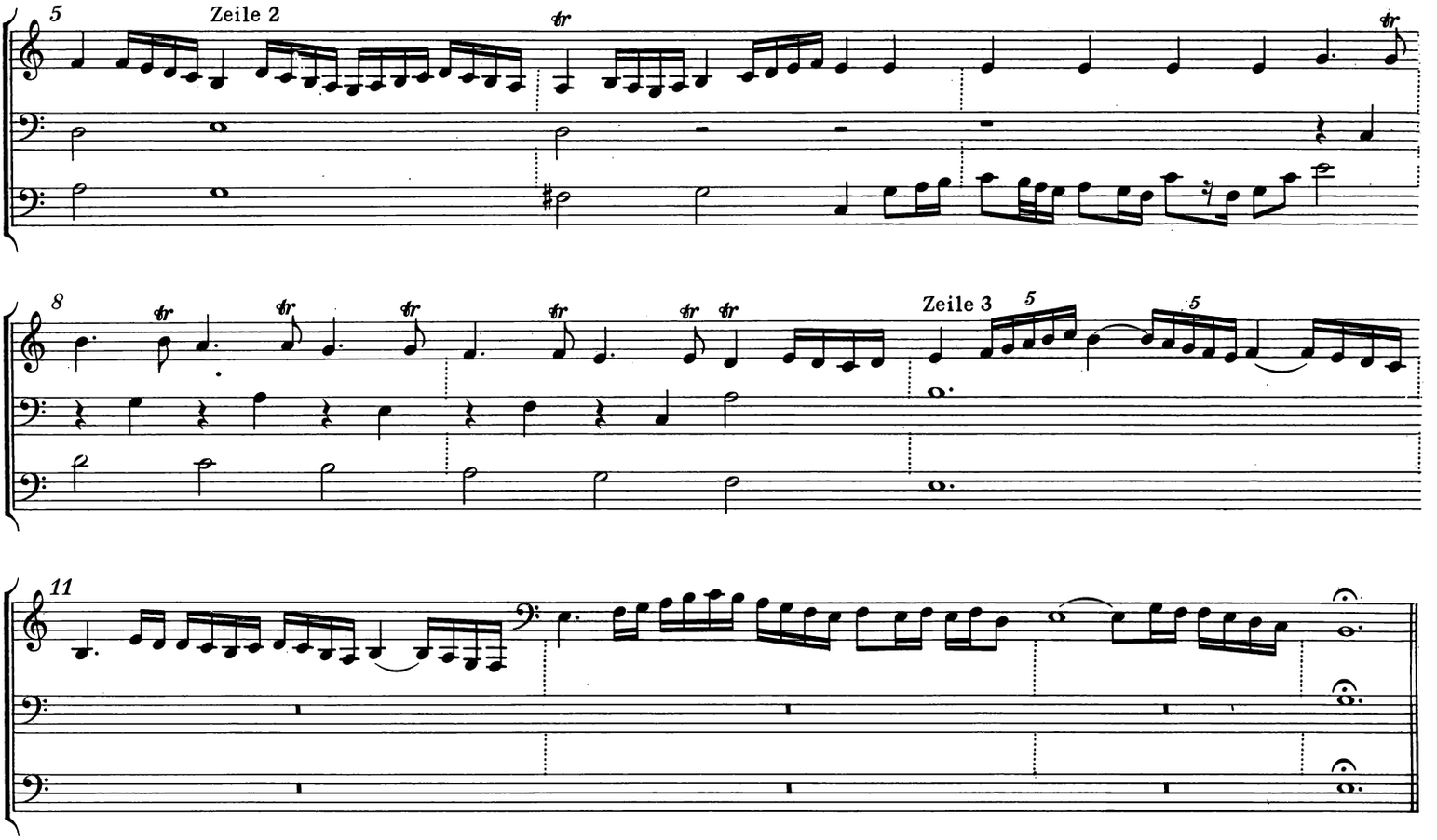






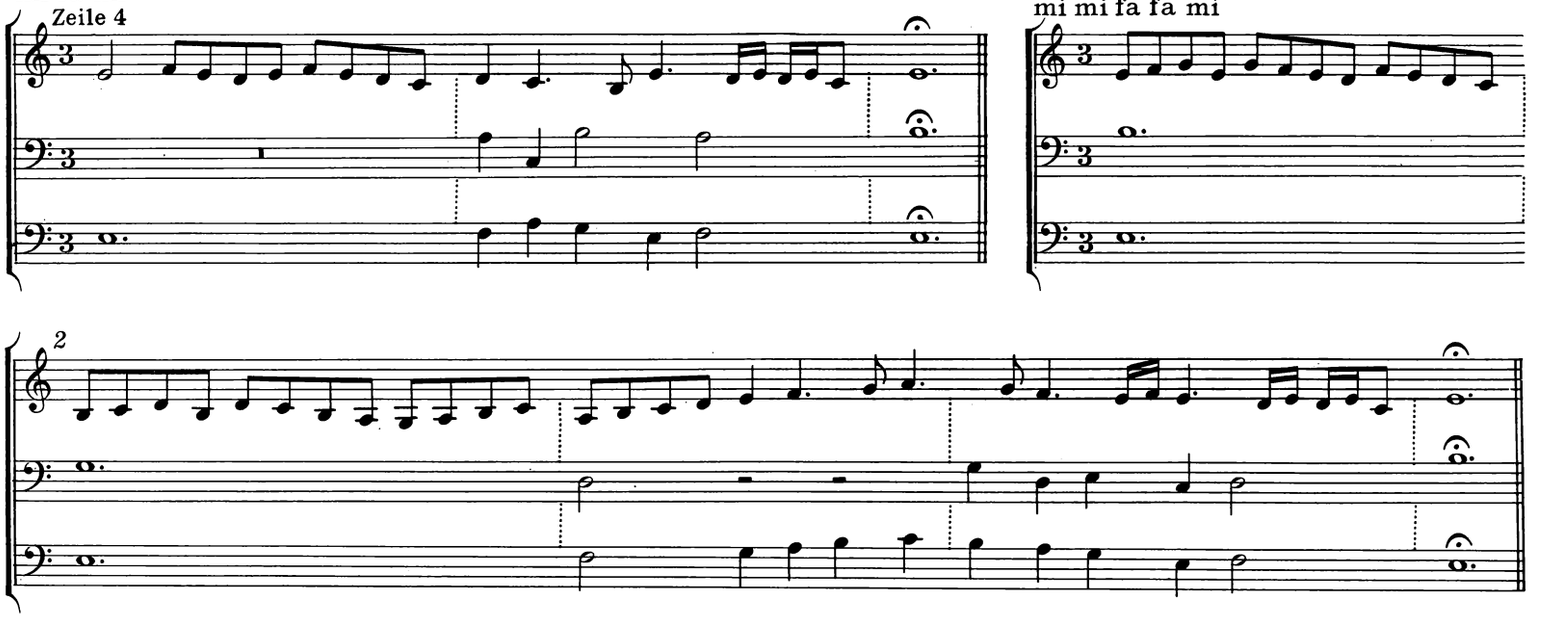
Nº 233. Praeambulum super mi



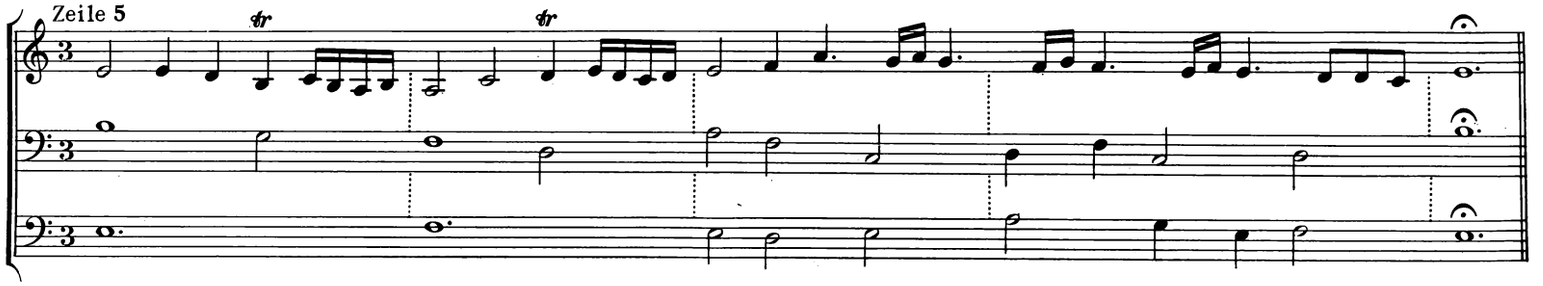


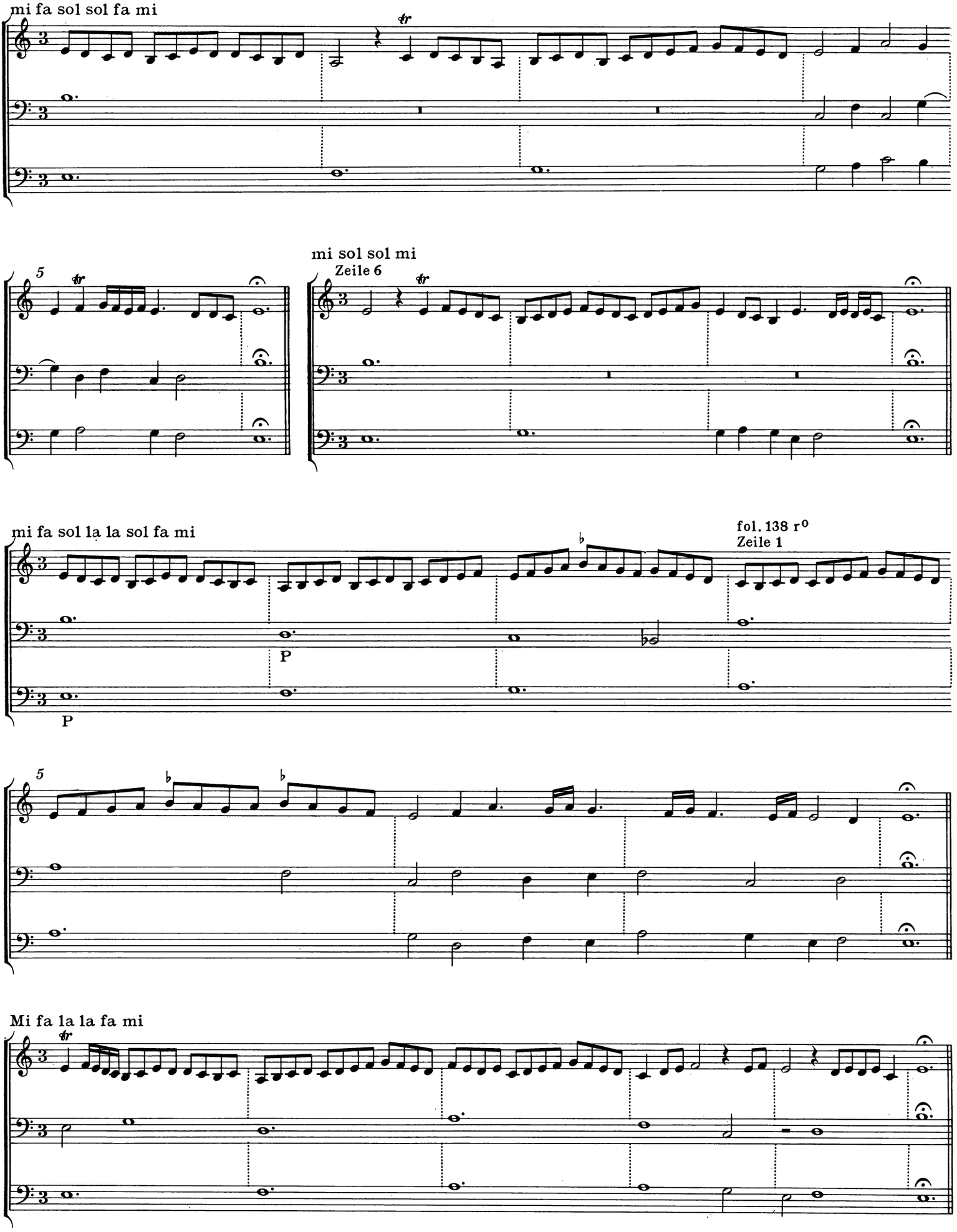
Secuntur clausule In mi altera mensura

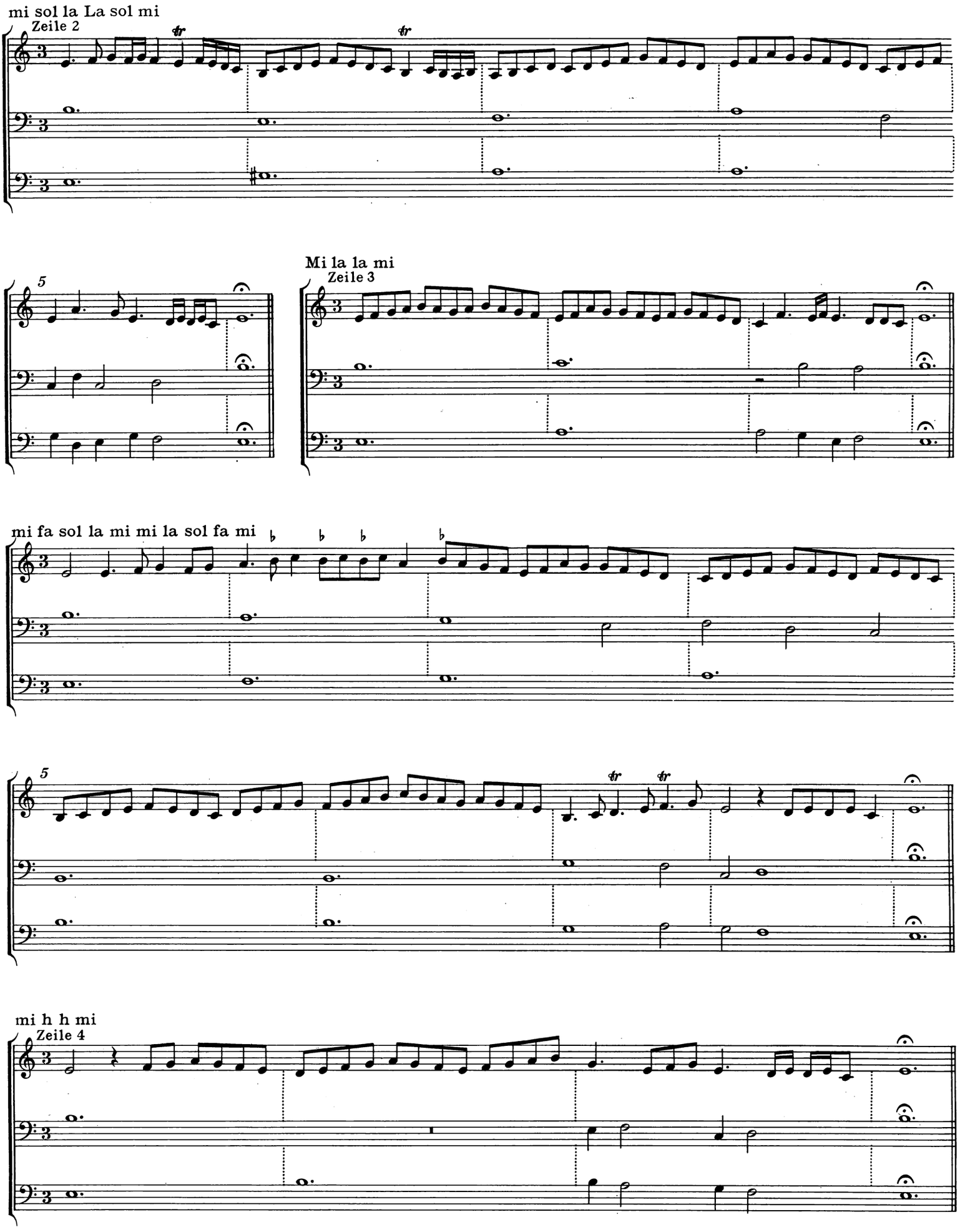
mi fa mi



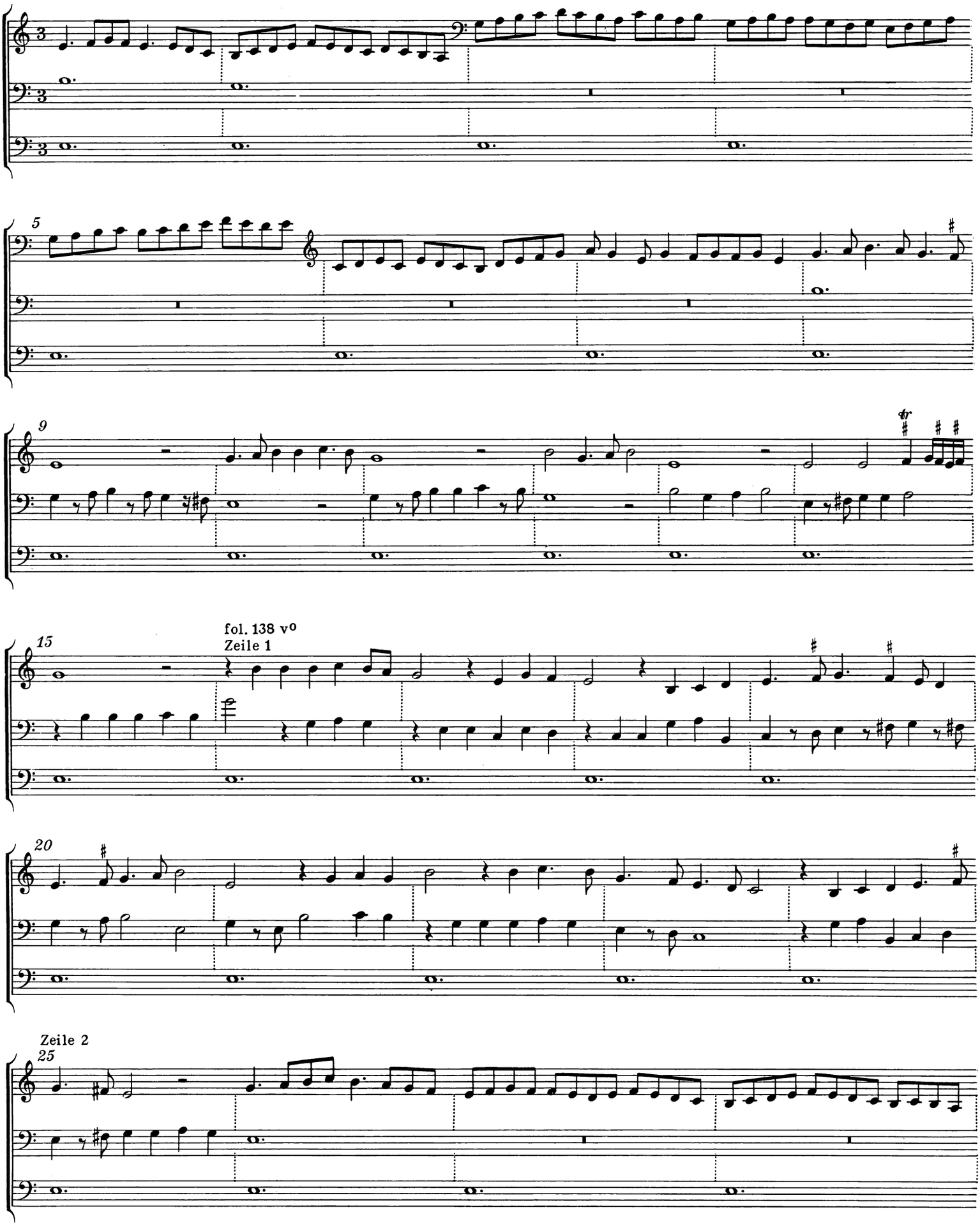
mi fa mi re mi




mi fa sol sol fa mi
mi sol sol mi
Zeile 6
mi fa sol la la sol fa mi
fol. 138 r°
Zeile 1
P
P
Mi fa la la fa mi


mi sol la La sol mi
Zeile 2
5
Mi la la mi
Zeile 3
mi fa sol la mi mi la sol fa mi
5
mi h h mi
Zeile 4

Redeuntes In Idem mi de eadem mensura



29 5 Zeile 3

33

37 Zeile 4

Sequitur mensura duarum notarum
Et primo Ascensus simplex

Zeile 5

Descensus

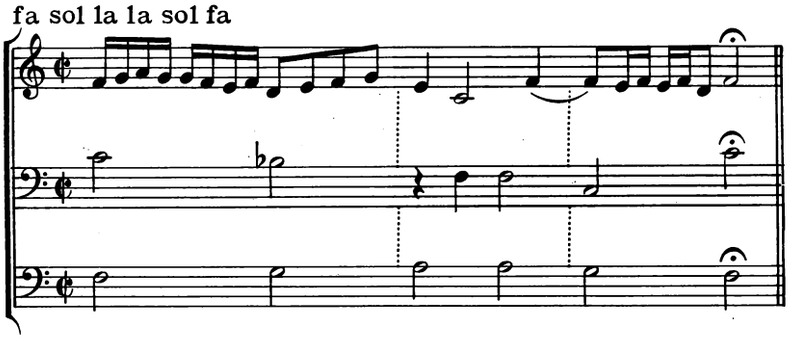
Zeile 6

Clausule super fa
Et primo fa sol fa

fol. 139 r°
Zeile 1

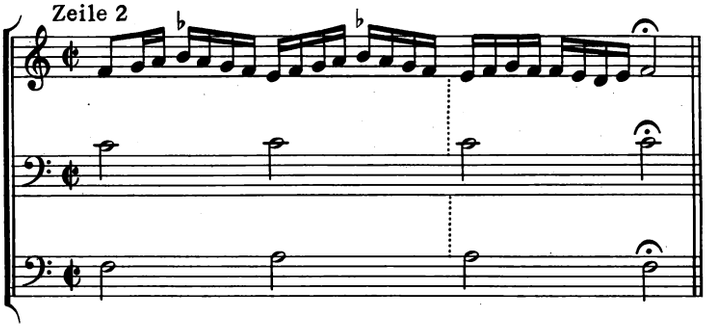
fa fa sol sol fa

fa sol la la sol fa

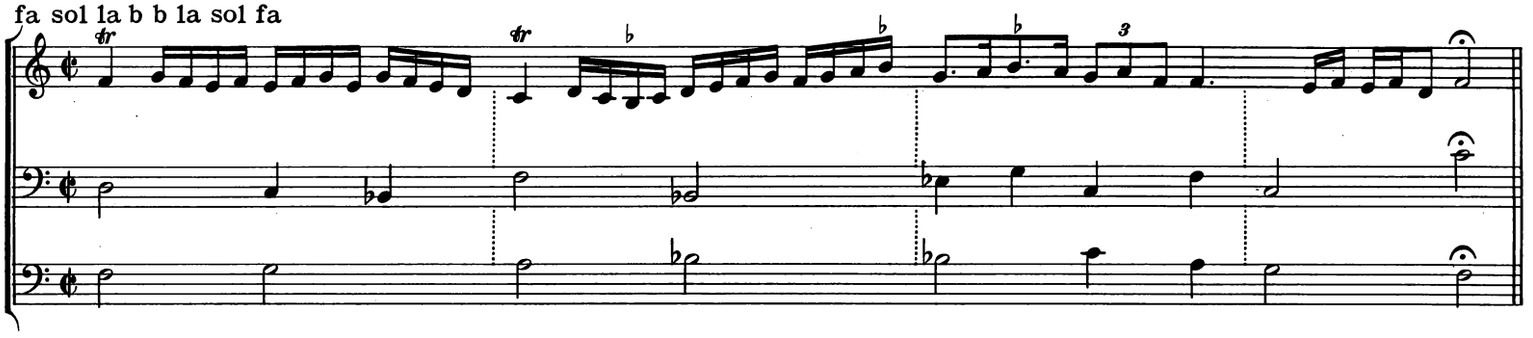


fa la la fa

Zeile 2

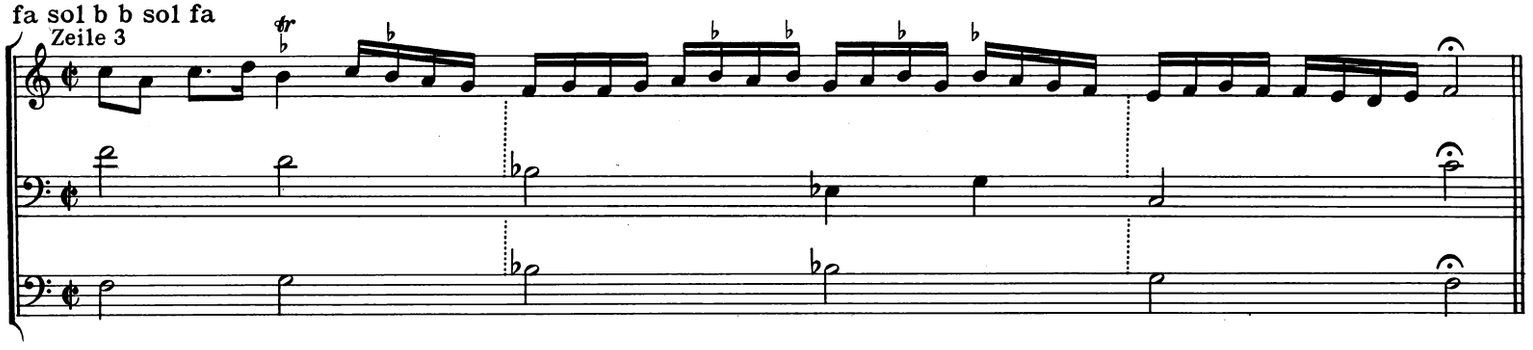


fa sol la b b la sol fa

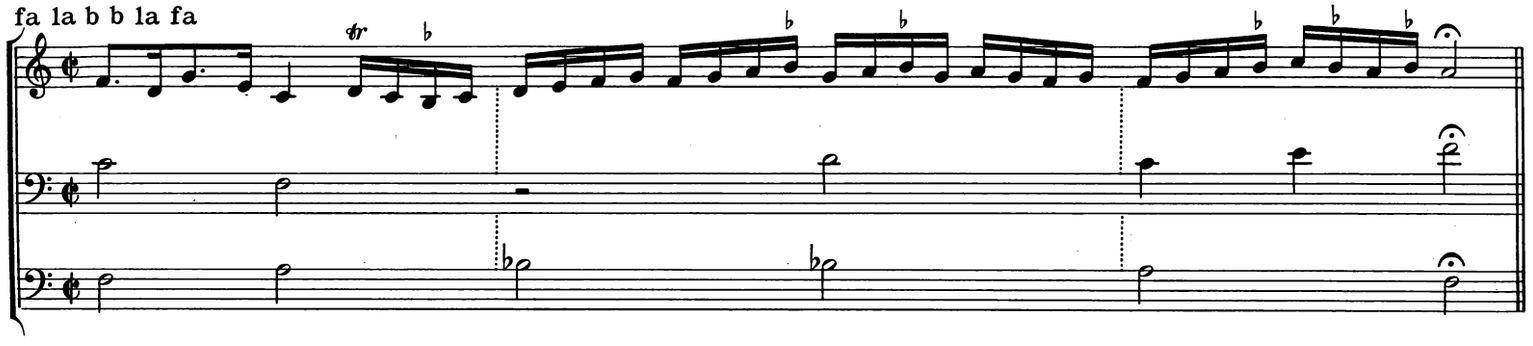


fa sol b b sol fa

Zeile 3

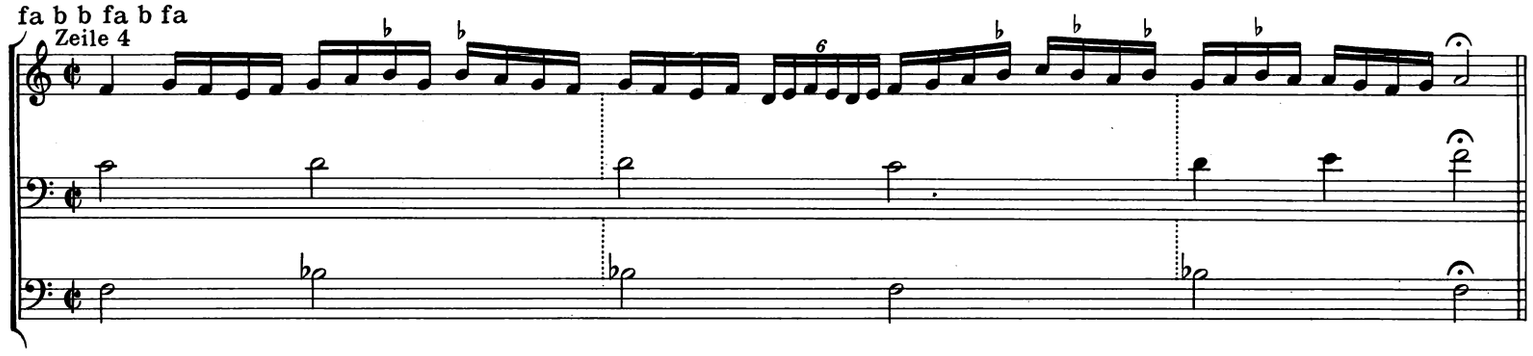


fa la b b la fa

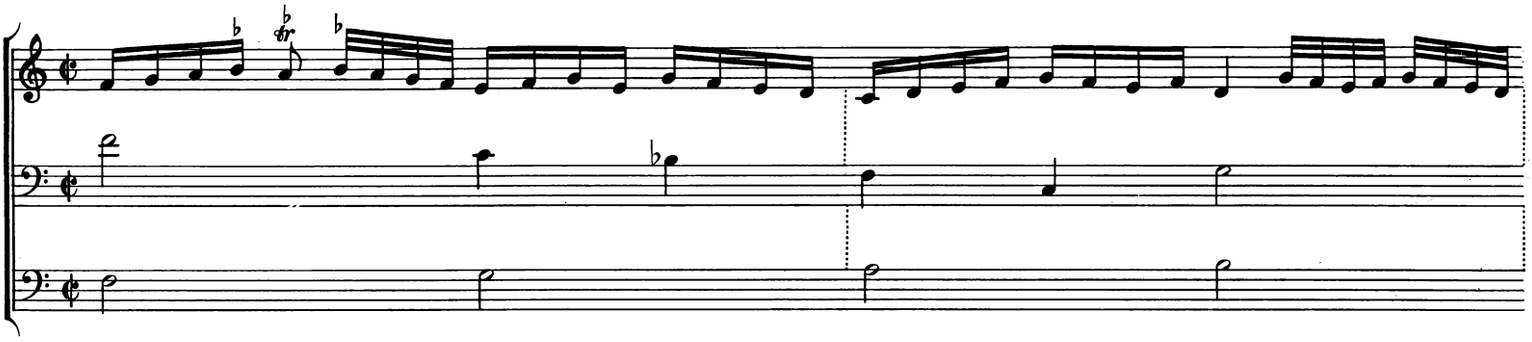


fa b b fa b fa

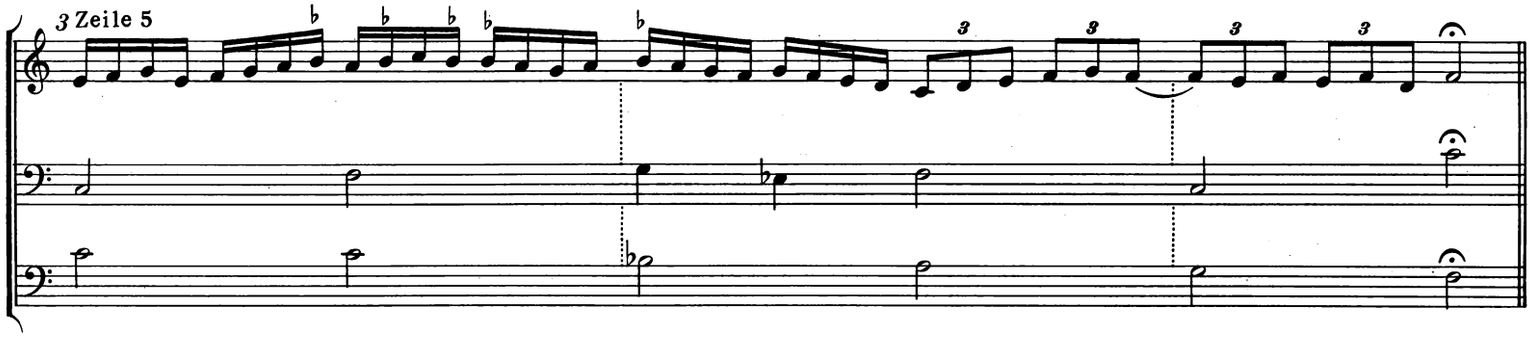
Zeile 4



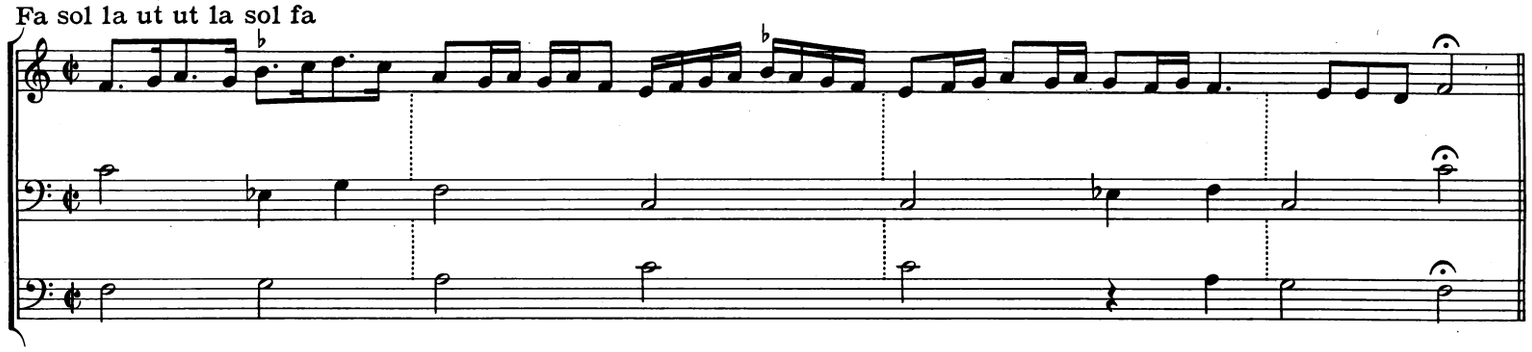
fa sol la h ut ut h la sol fa



3 Zeile 5

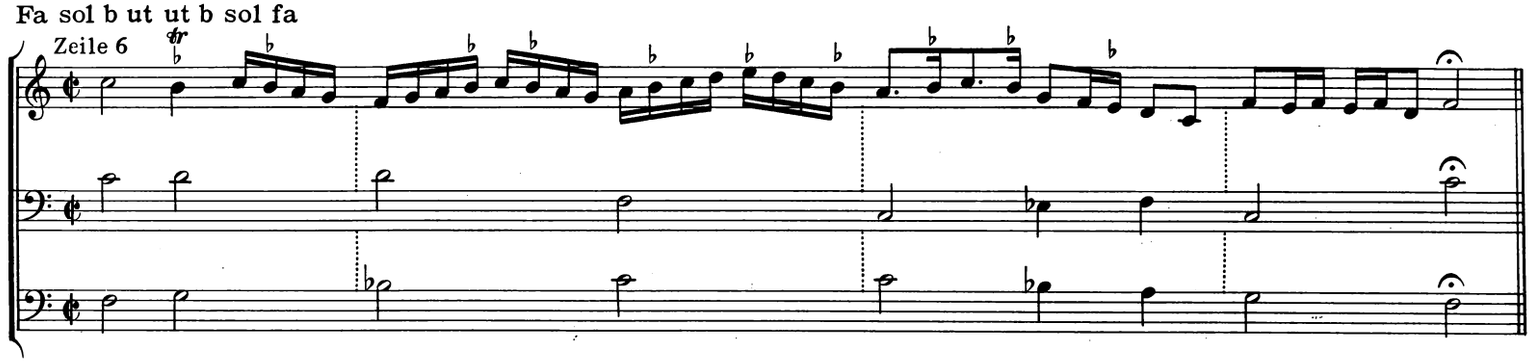


Fa sol la ut ut la sol fa

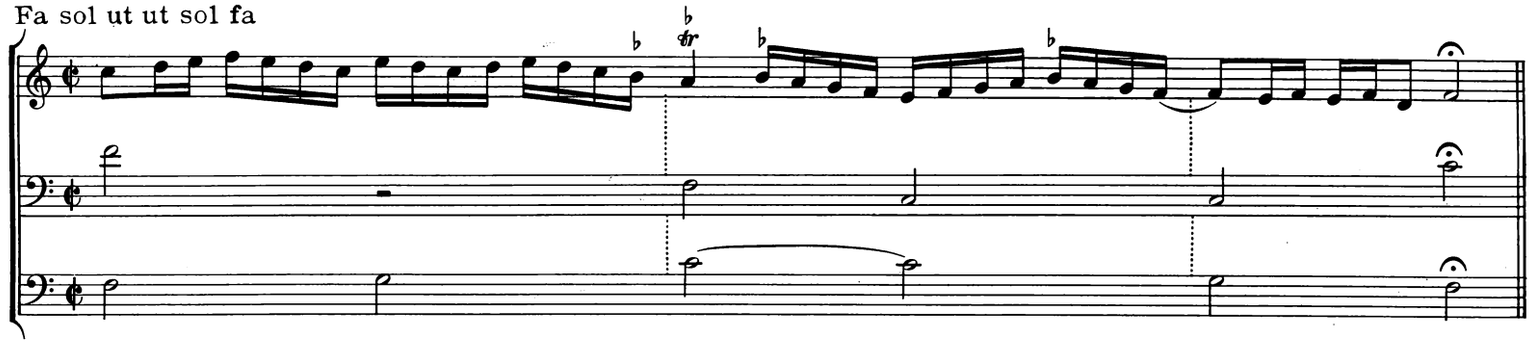


Fa sol b ut ut b sol fa

Zeile 6



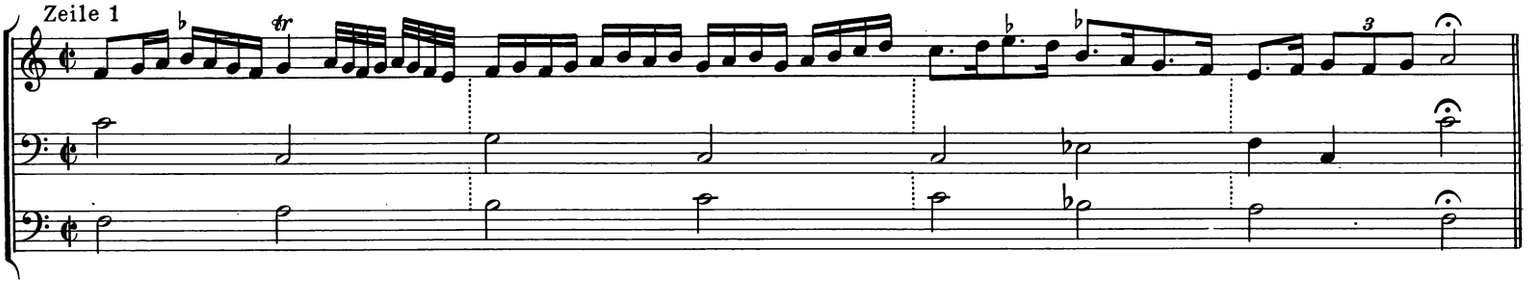
Fa sol ut ut sol fa



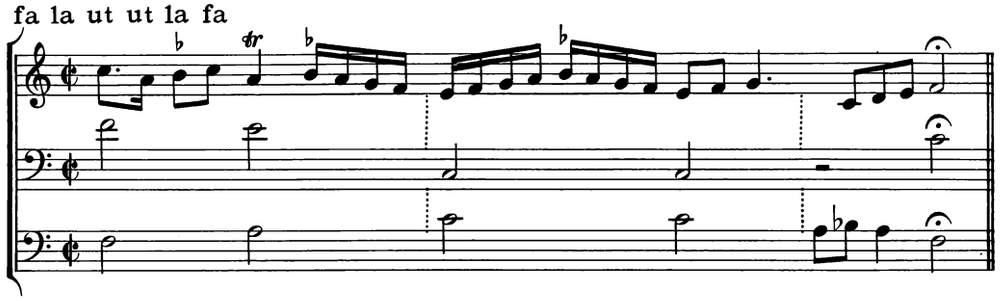
fa la h ut ut b la fa

fol. 139 v°

Zeile 1

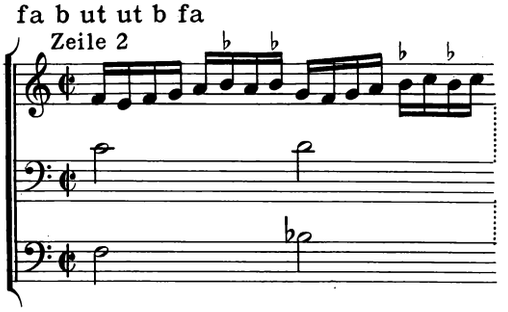


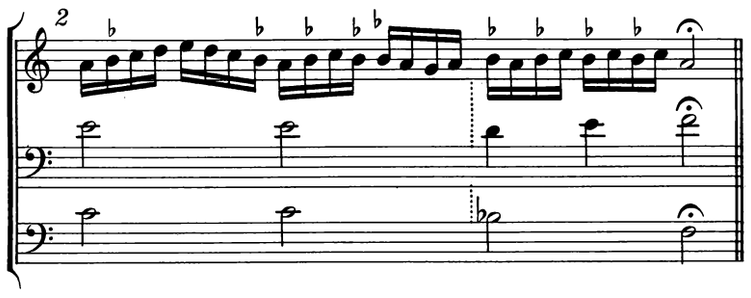
fa la ut ut la fa



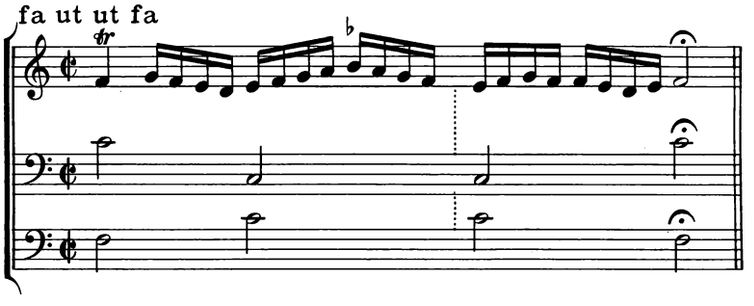
fa b ut ut b fa

Zeile 2

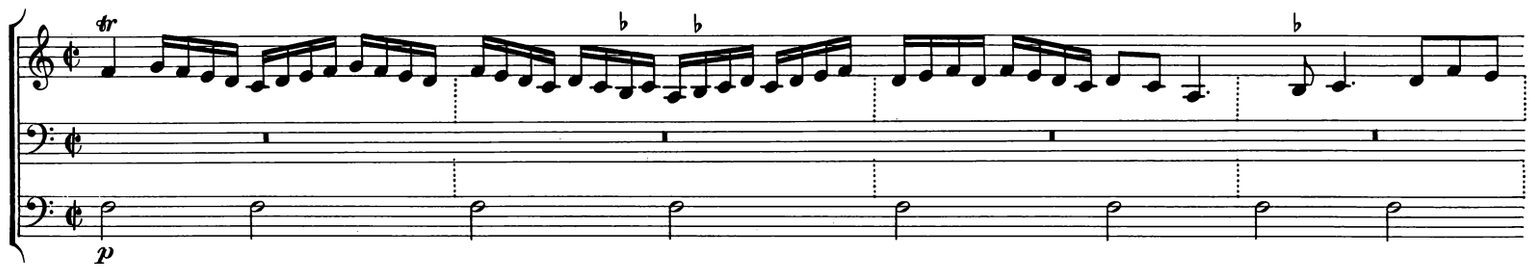


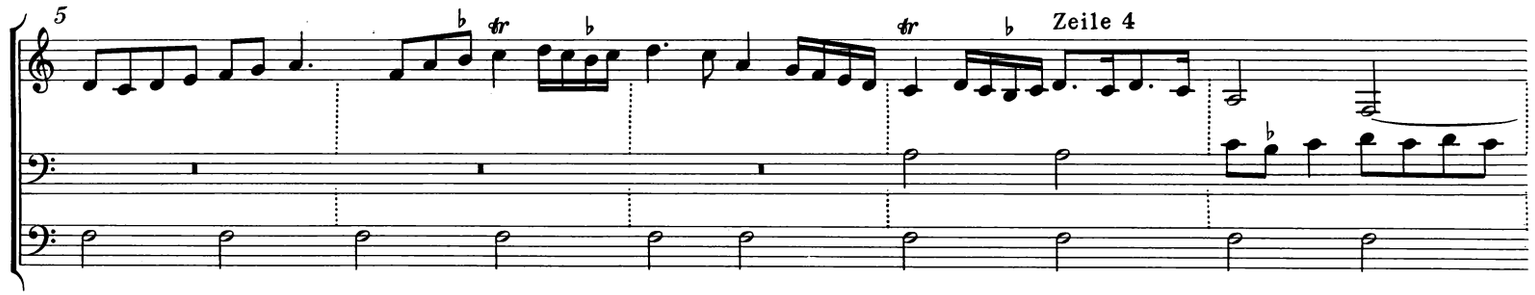


fa ut ut fa

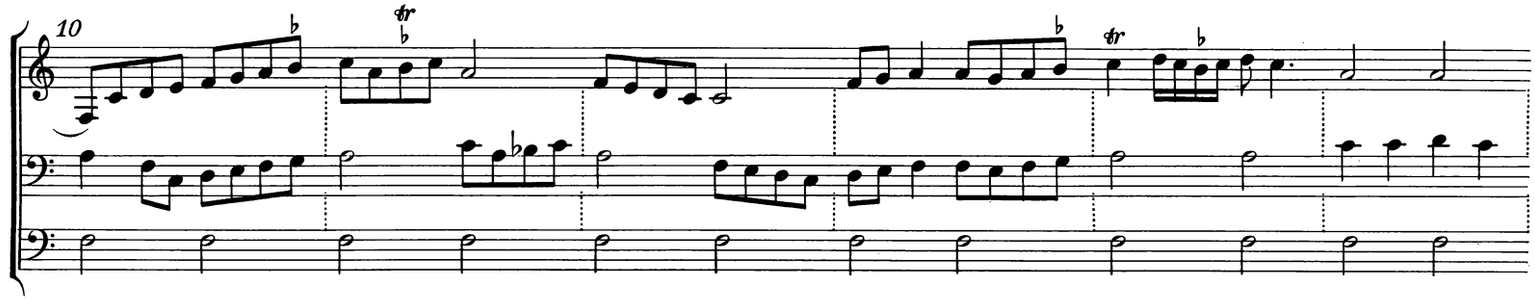


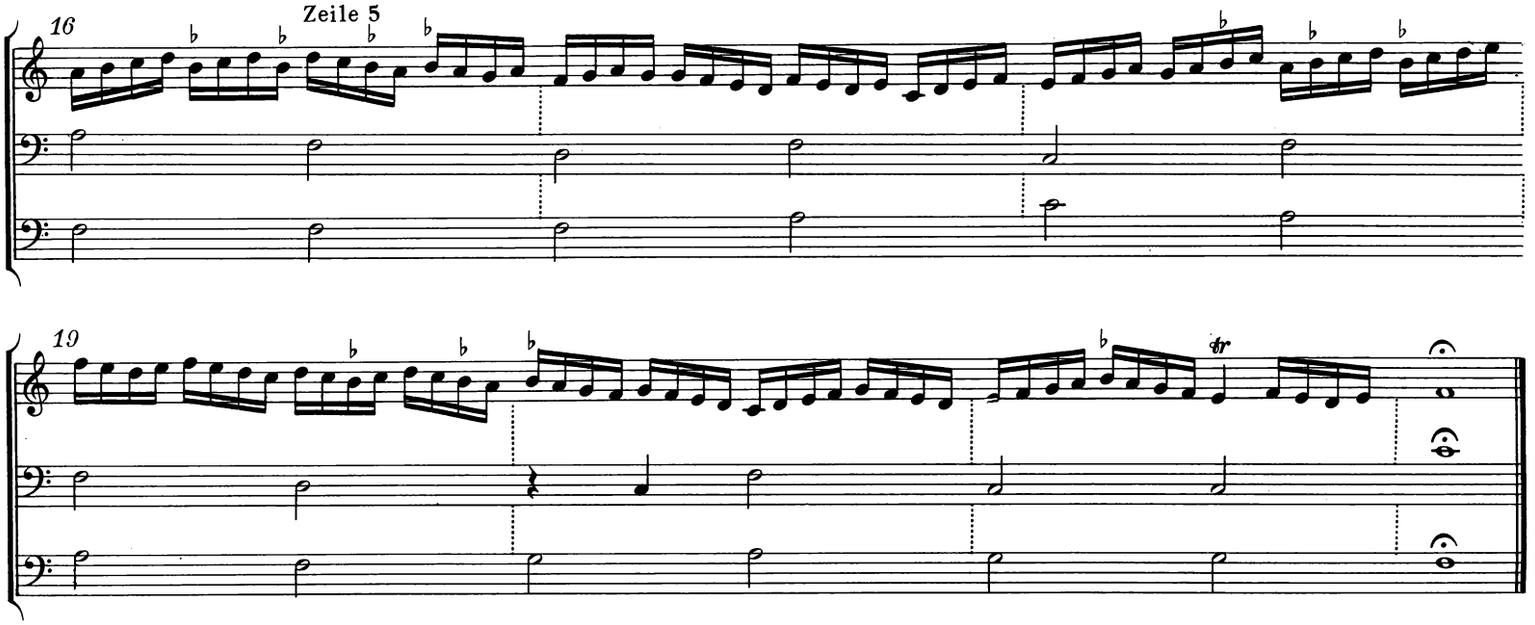
Redeuntes In fa



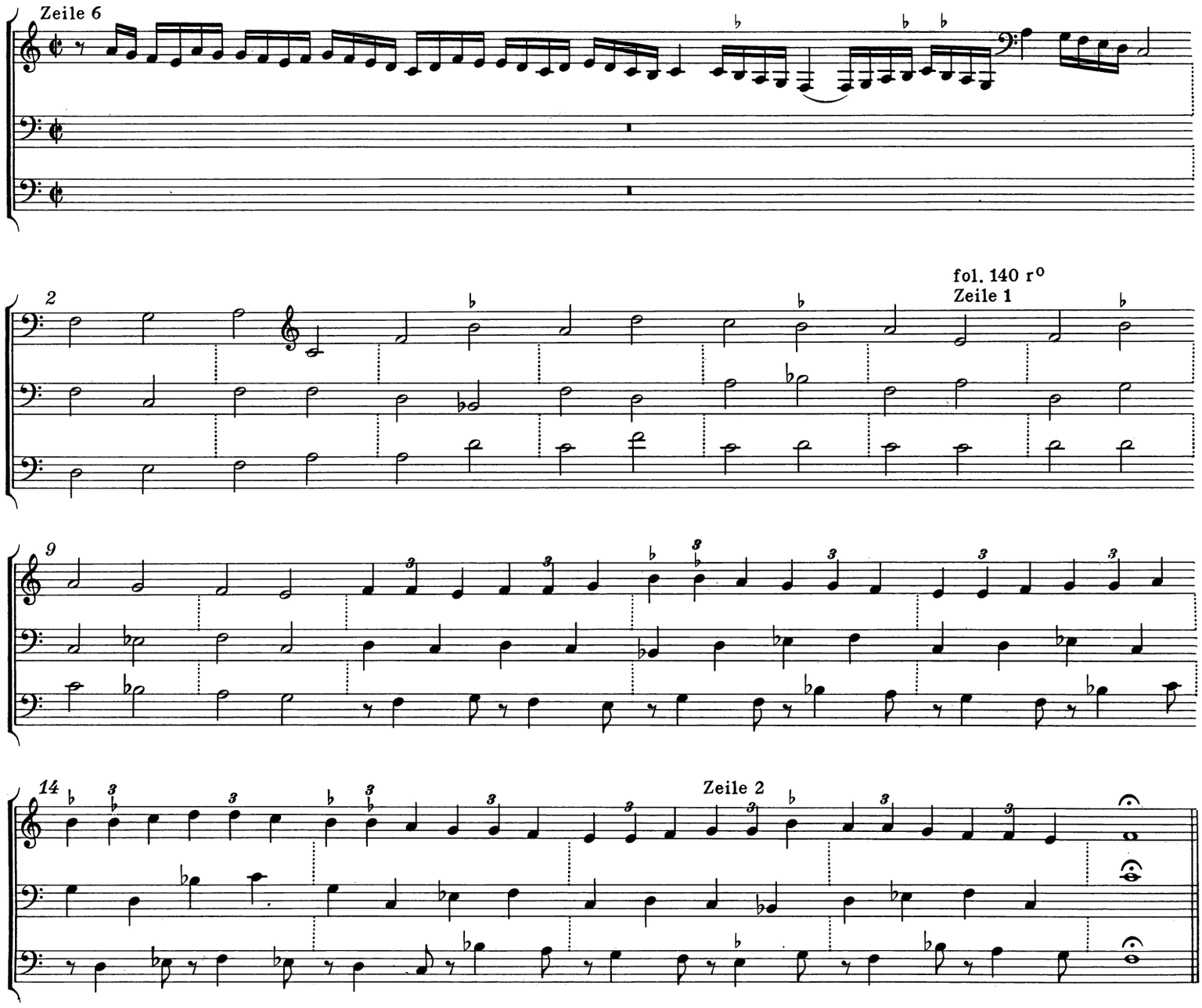


Zeile 4



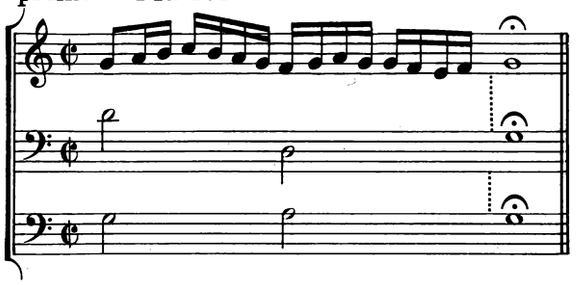


Nº 234. Praeambulum super f

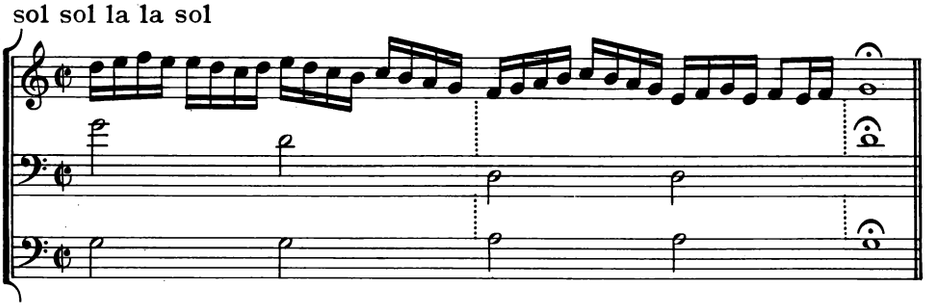


Sequuntur Clausule super sol 2

primo Sol la sol

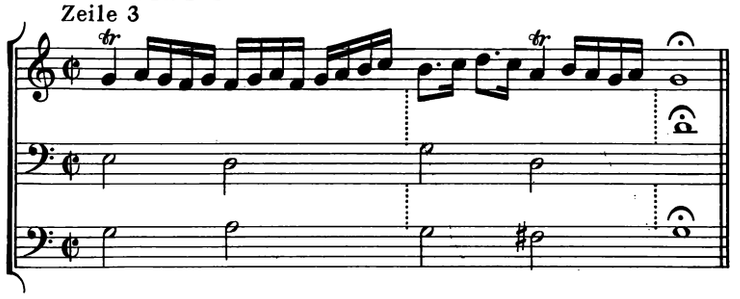


sol sol la la sol

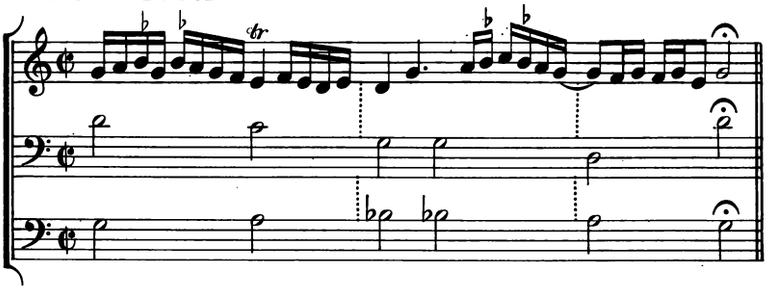


sol la sol fa sol

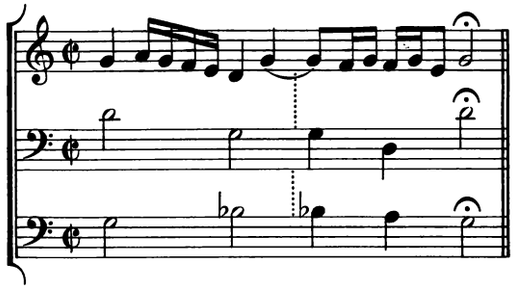
Zeile 3



sol la b b la sol

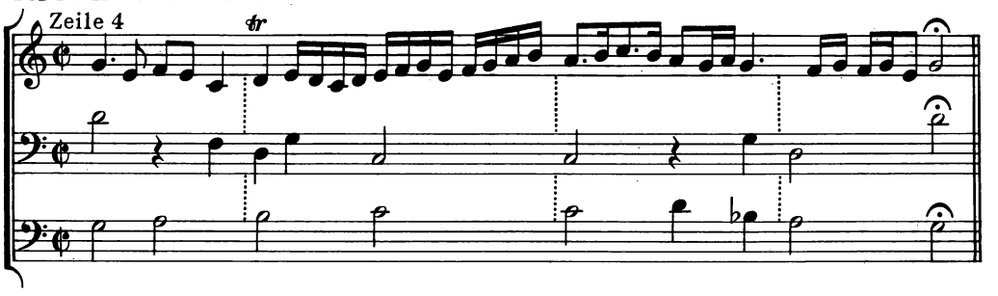


sol b b sol

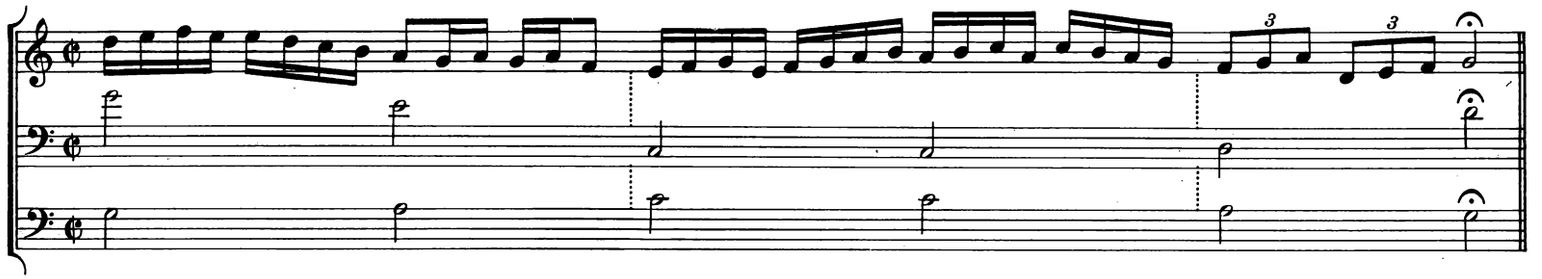


sol la h ut ut h la sol

Zeile 4

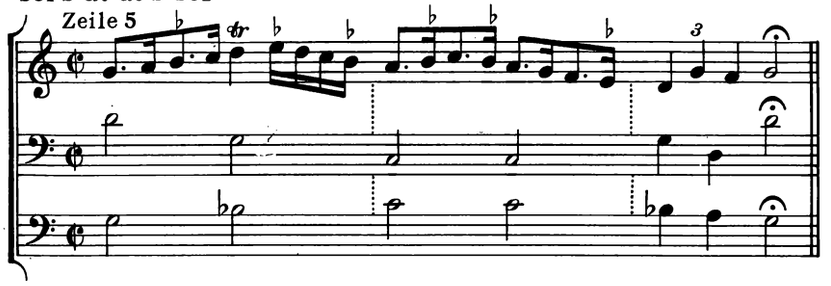


sol la ut ut la sol

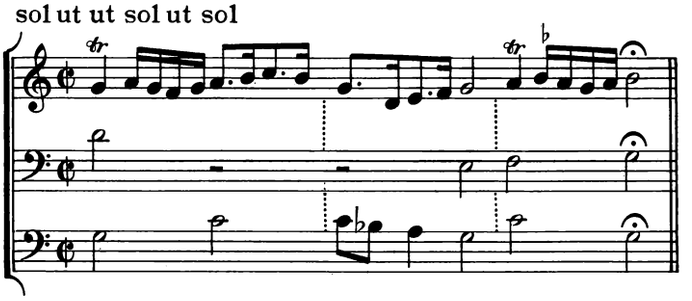


sol b ut ut b sol

Zeile 5

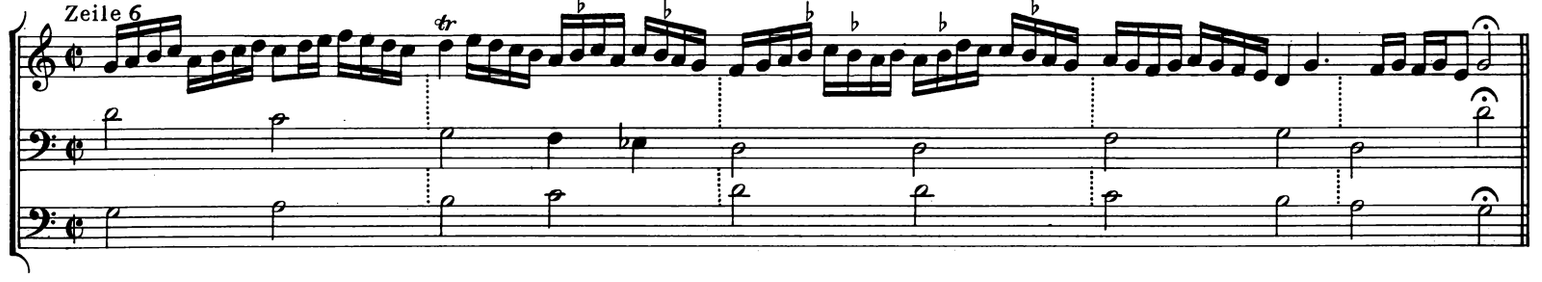


sol ut ut sol ut sol



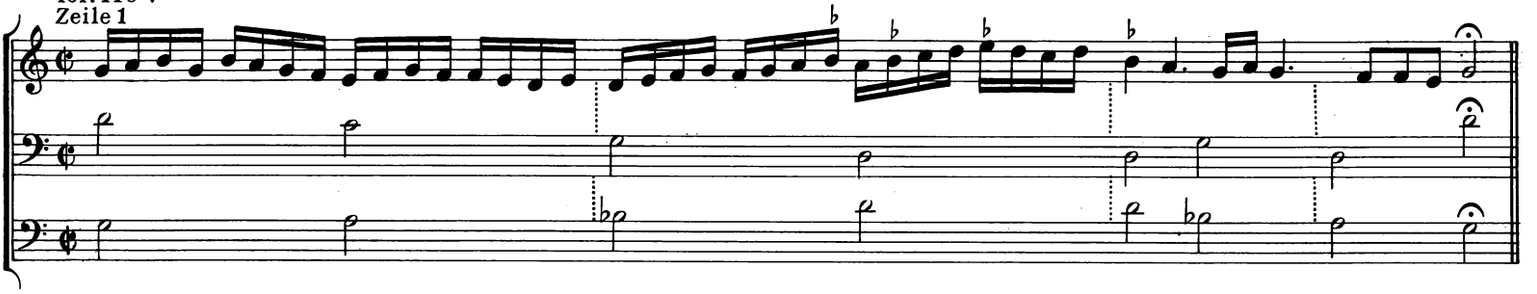
sol la h ut re re ut h la sol

Zeile 6

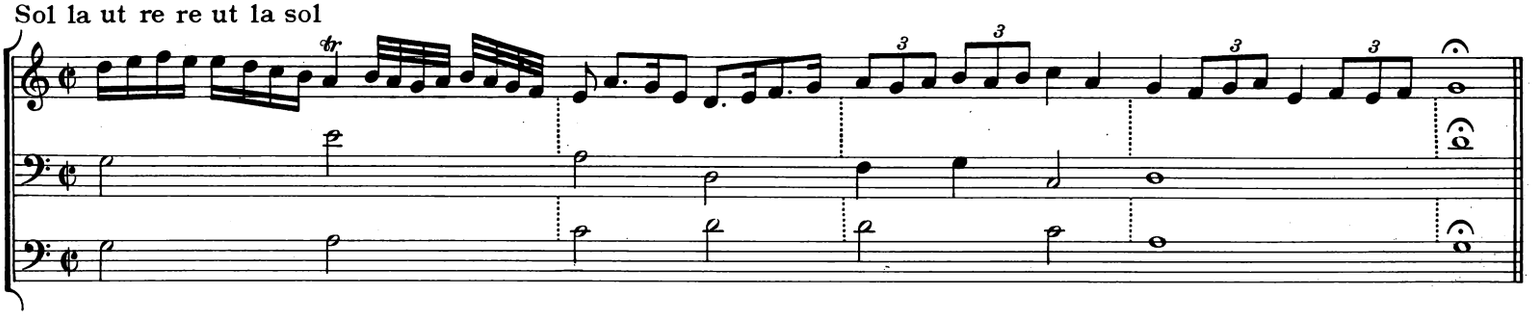


Sol la b re re b la sol

fol. 140 v°
Zeile 1

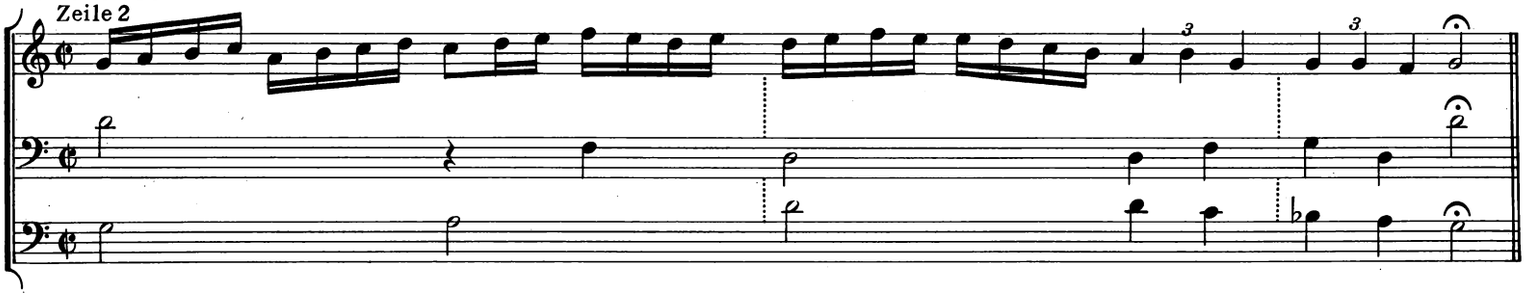


Sol la ut re re ut la sol

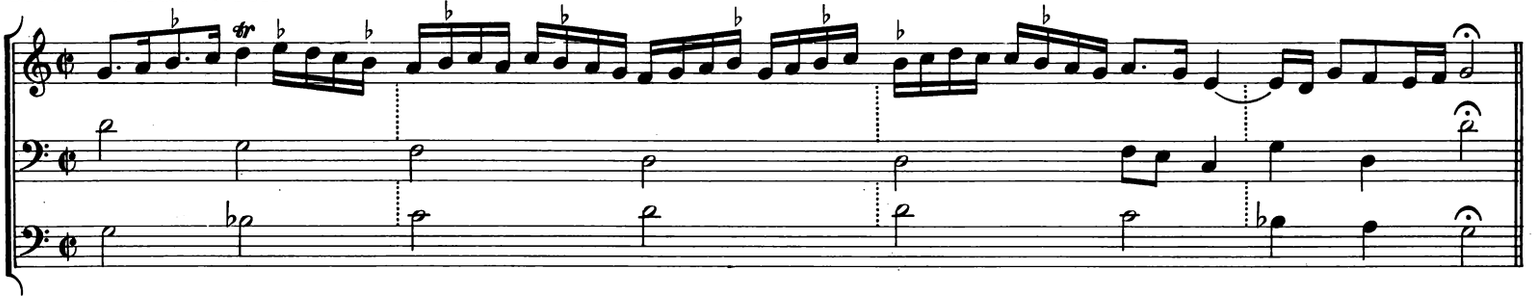


sol la re re la sol

Zeile 2

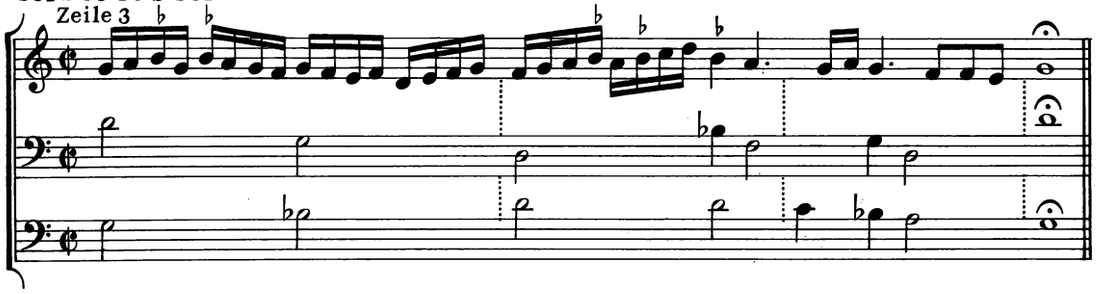


sol b ut re re ut b sol

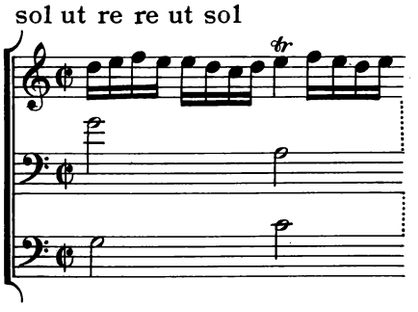


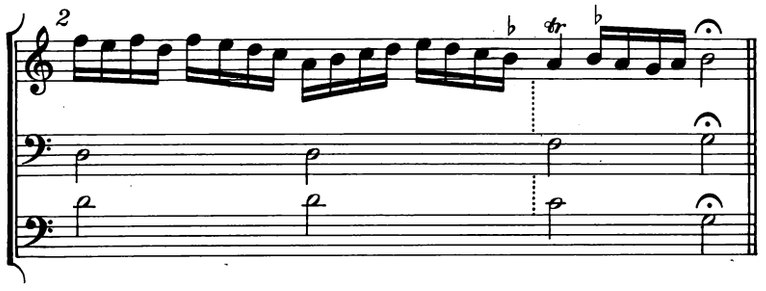
sol b re re b sol

Zeile 3

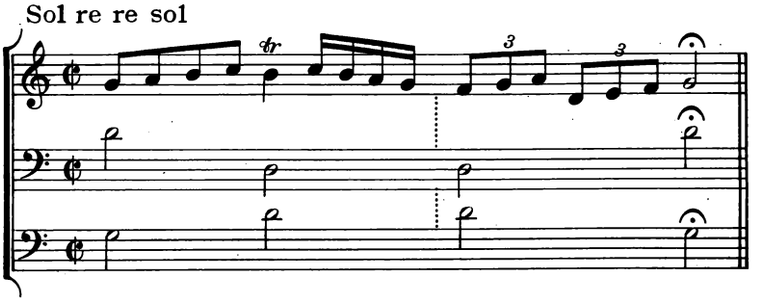


sol ut re re ut sol





Sol re re sol



Redeuntes in sol

Zeile 4

(P)

5

Zeile 5

9

12

Clausule super La

La b la la b b la

Zeile 6

La b la sol la sol la b la

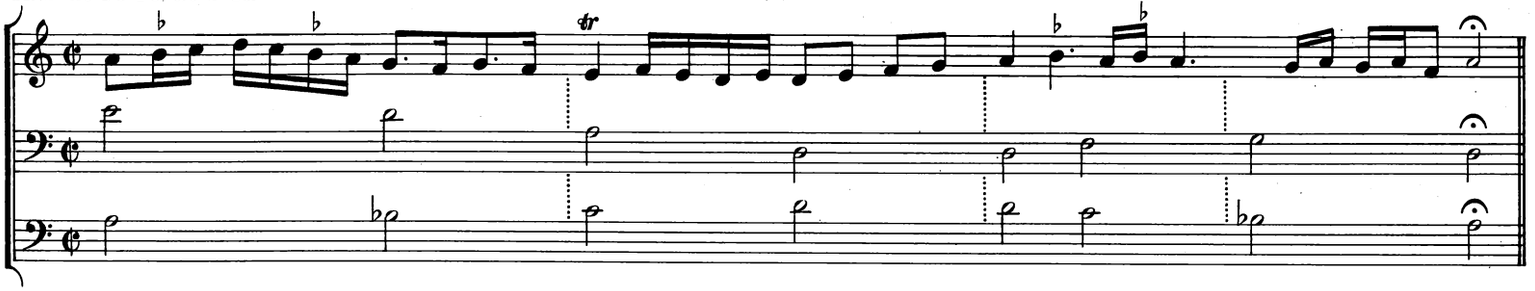
La b ut ut b la

fol. 141

Zeile 1

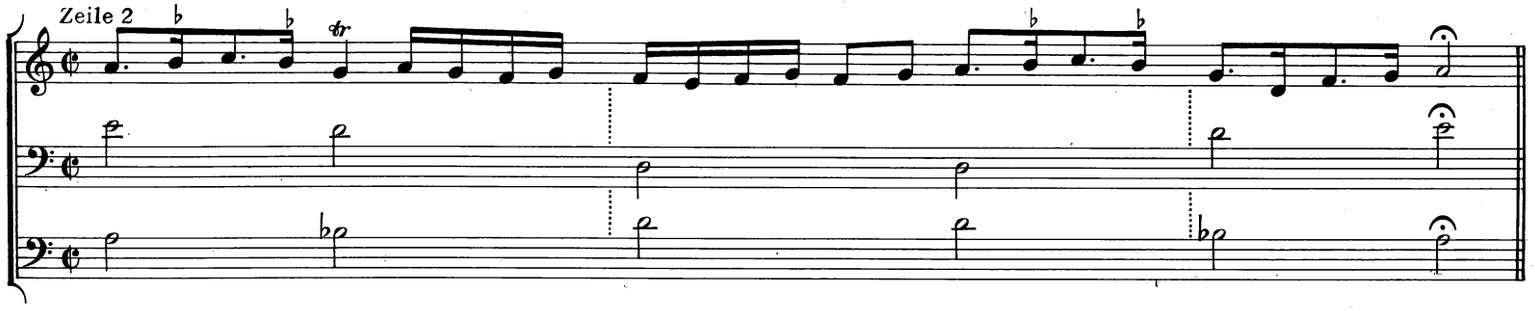
La ut ut la

la b ut re re ut b la

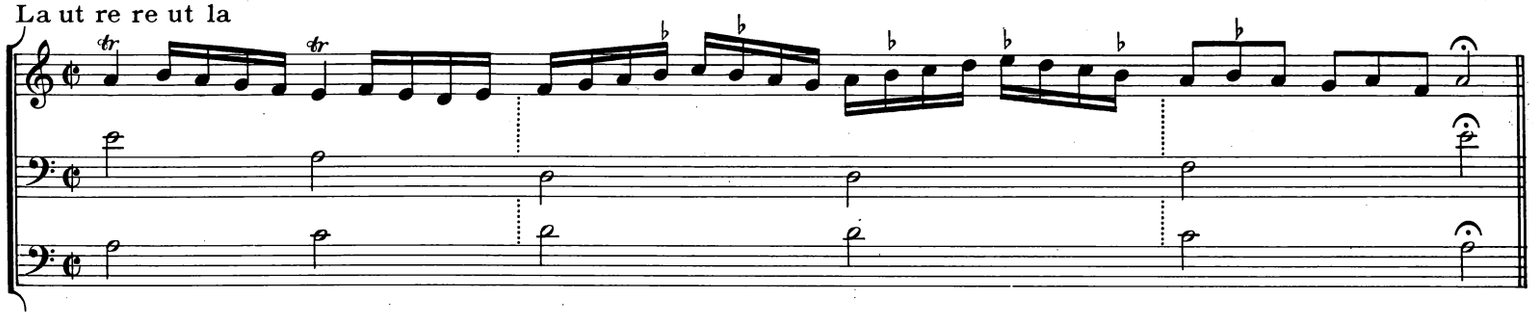


La b re re b la

Zeile 2

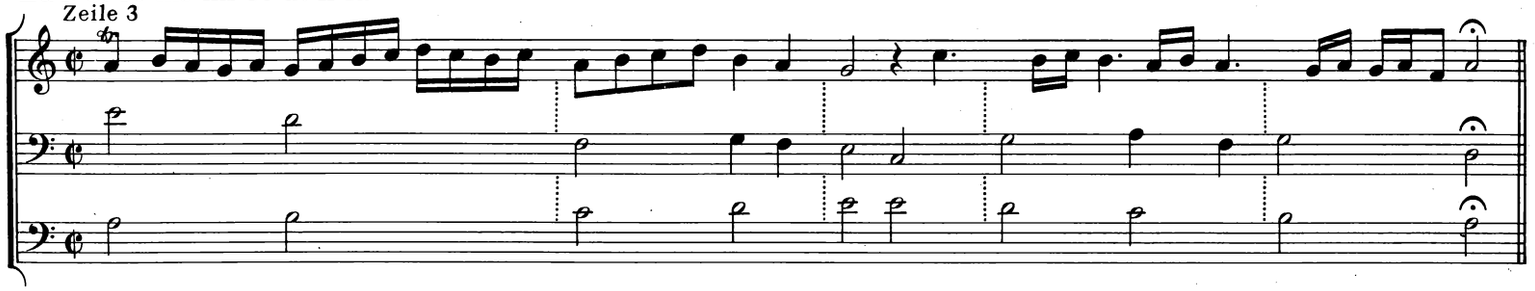


La ut re re ut la

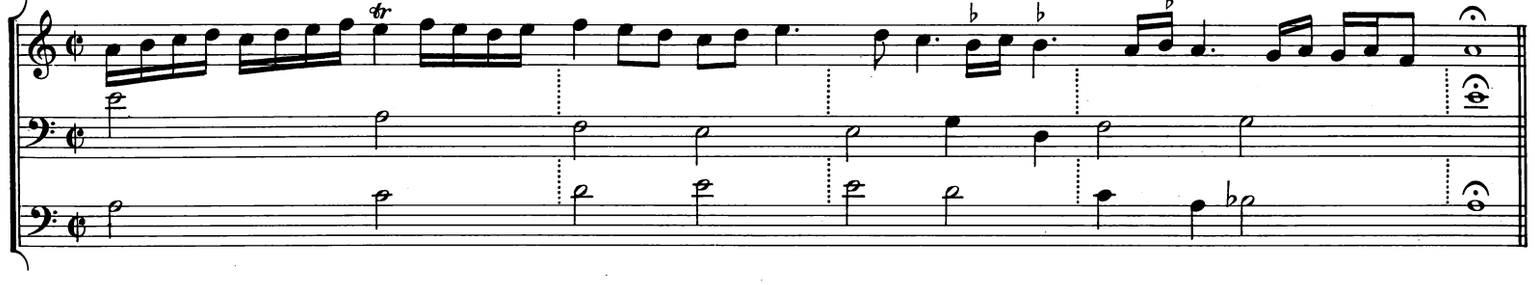


La h ut re mi mi re ut h la

Zeile 3

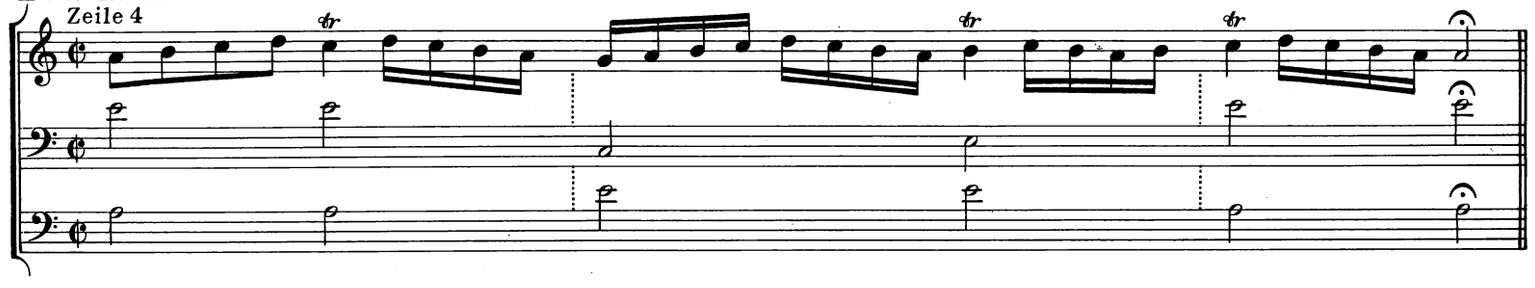


La ut re mi mi re ut b la

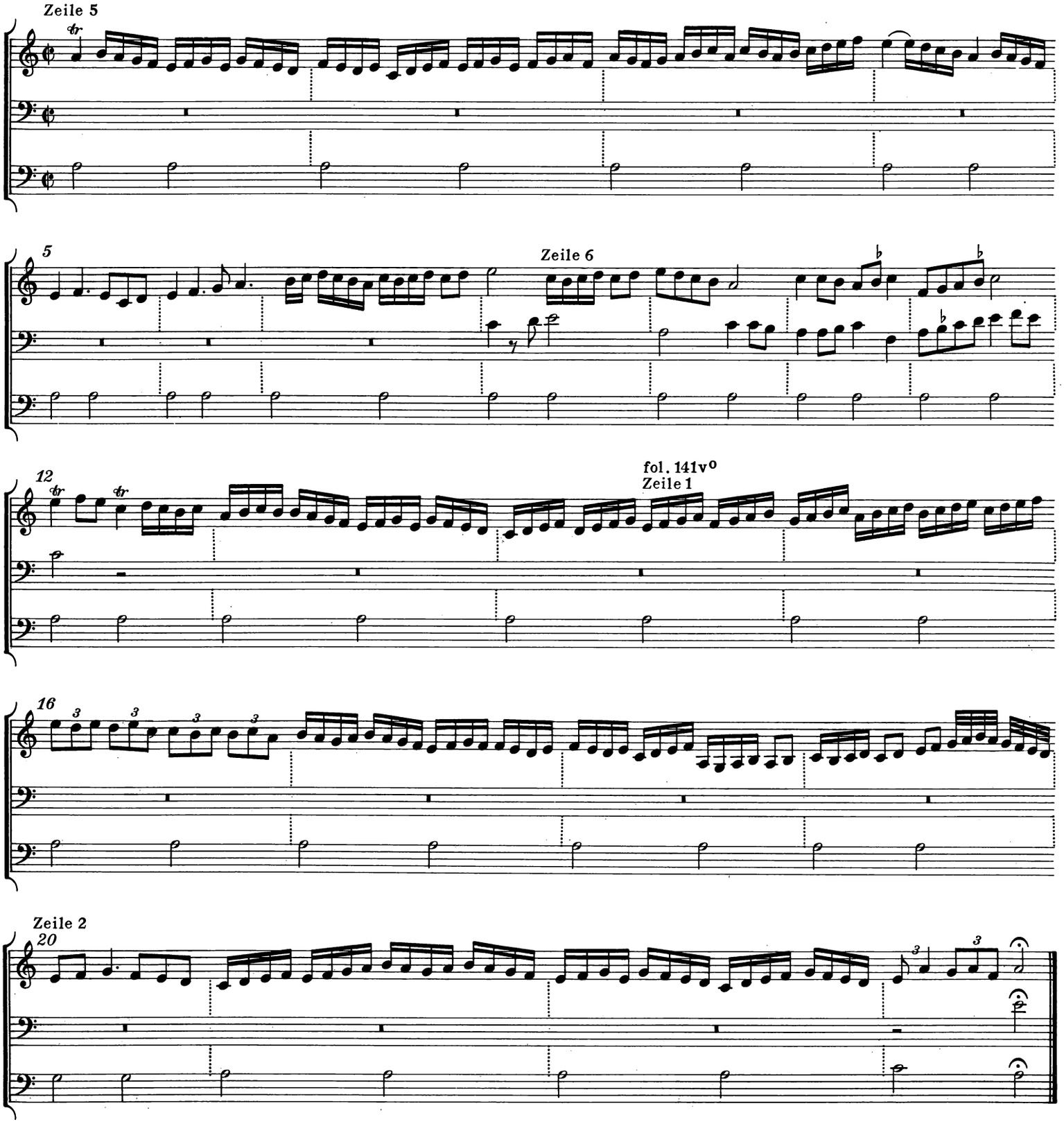


La la mi mi la la

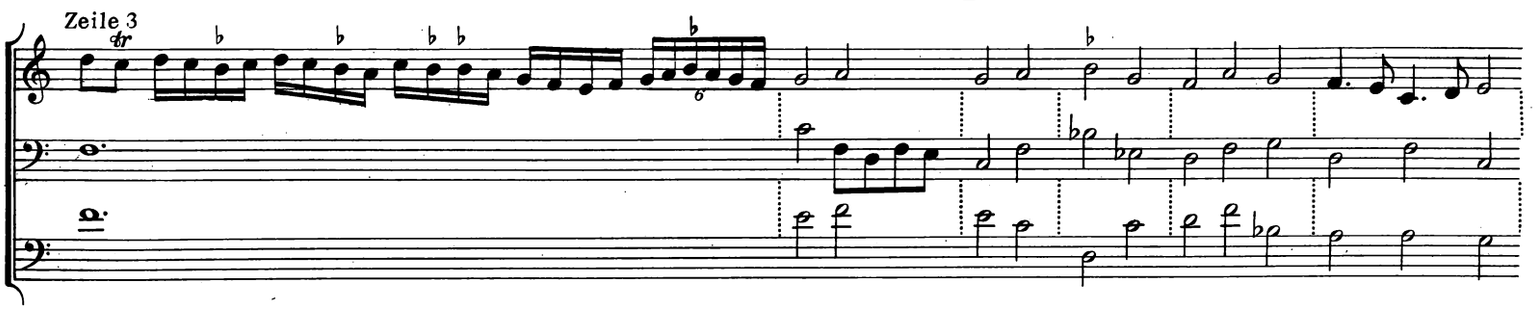
Zeile 4



Redeuntes in La



Nº 235. Praeambulum super f



Zeile 4

7

13
tr

Zeile 5

16

20

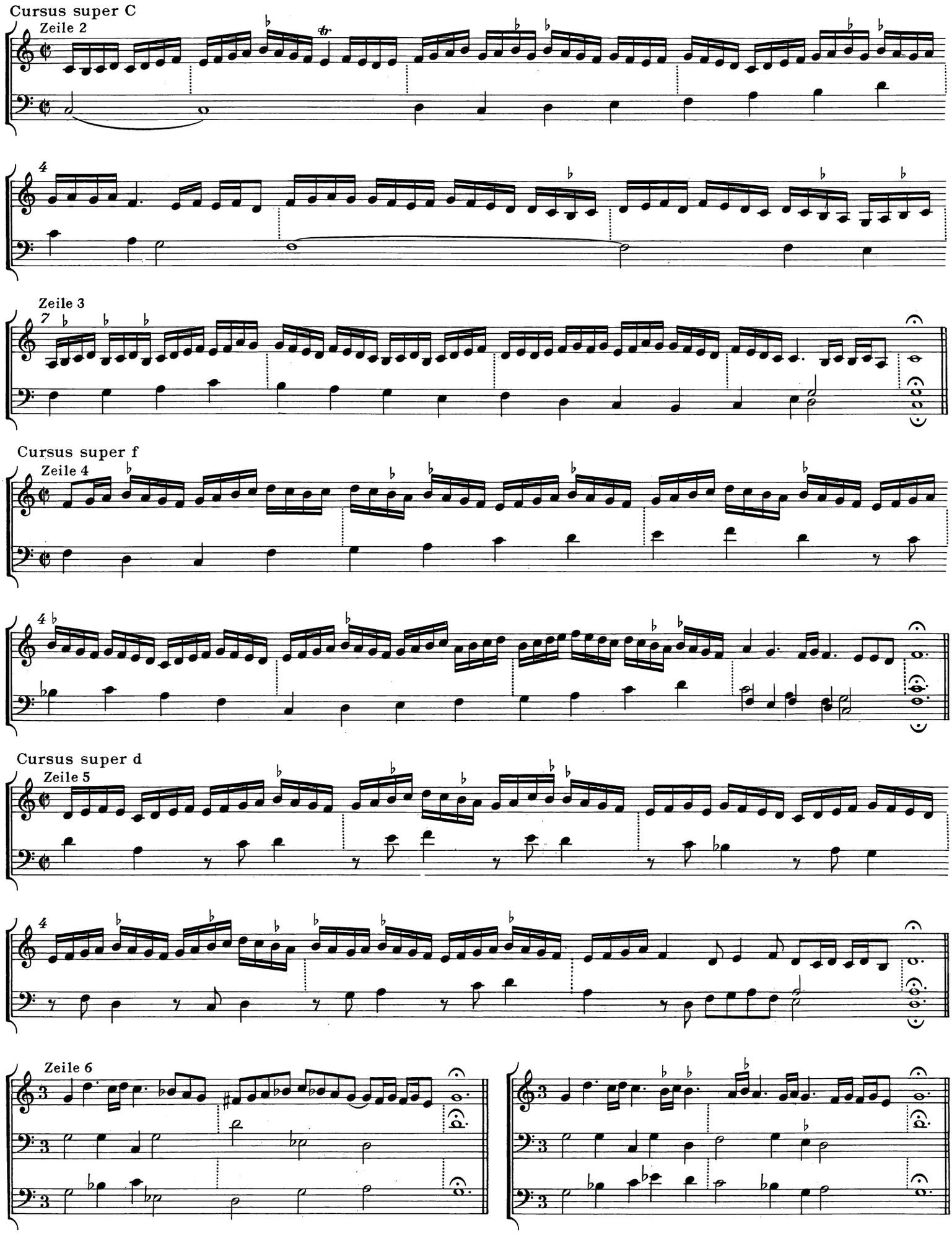
Zeile 6

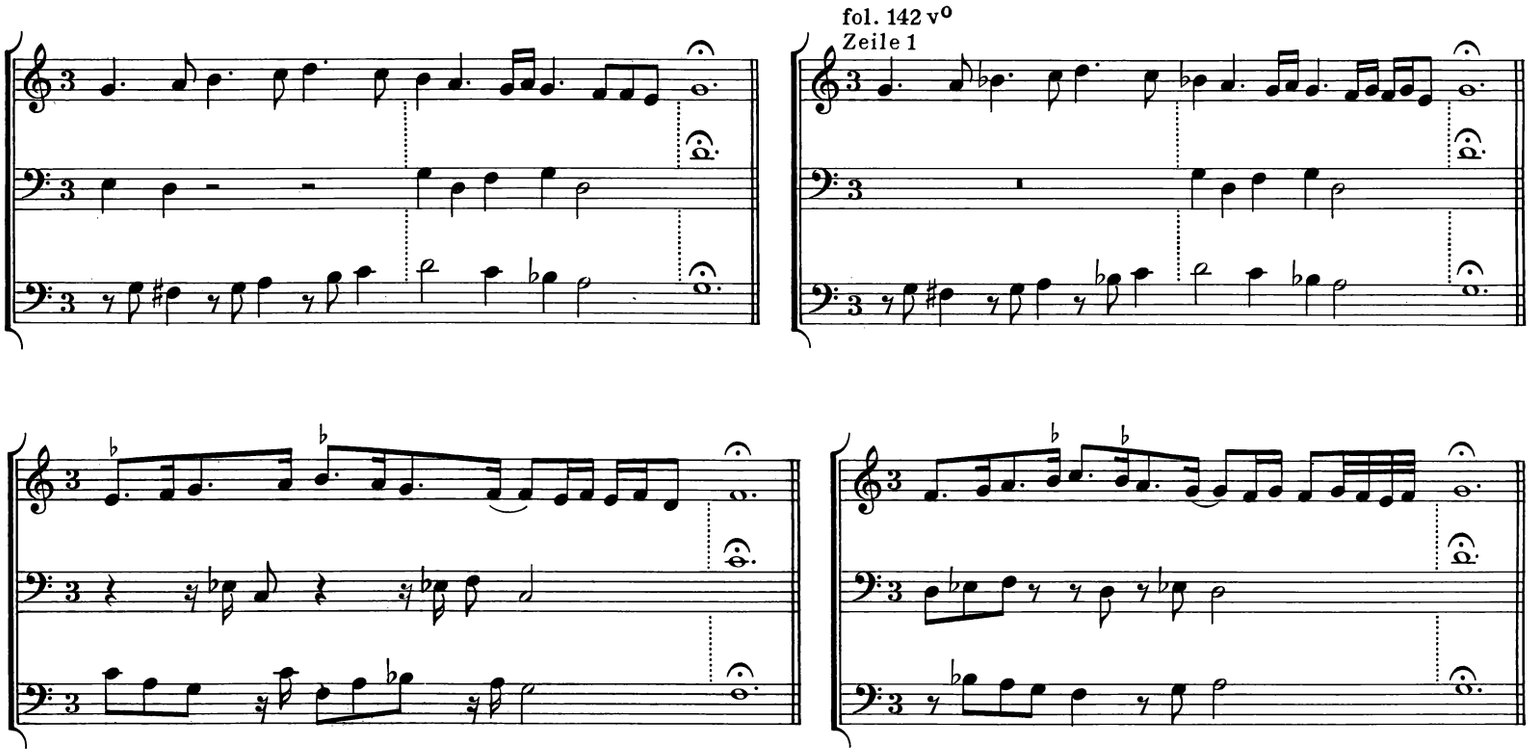
23

5

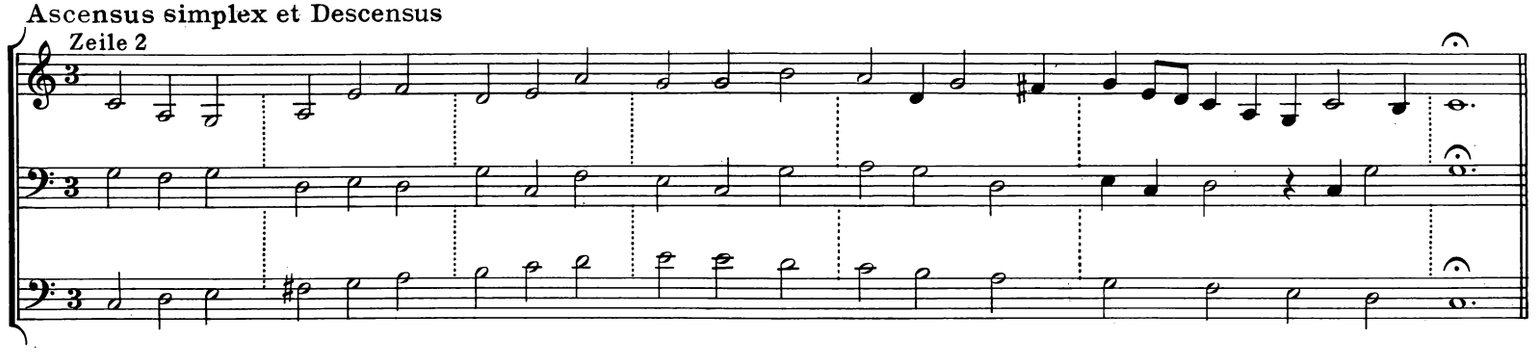
fol. 142 r^{c}
Zeile 1

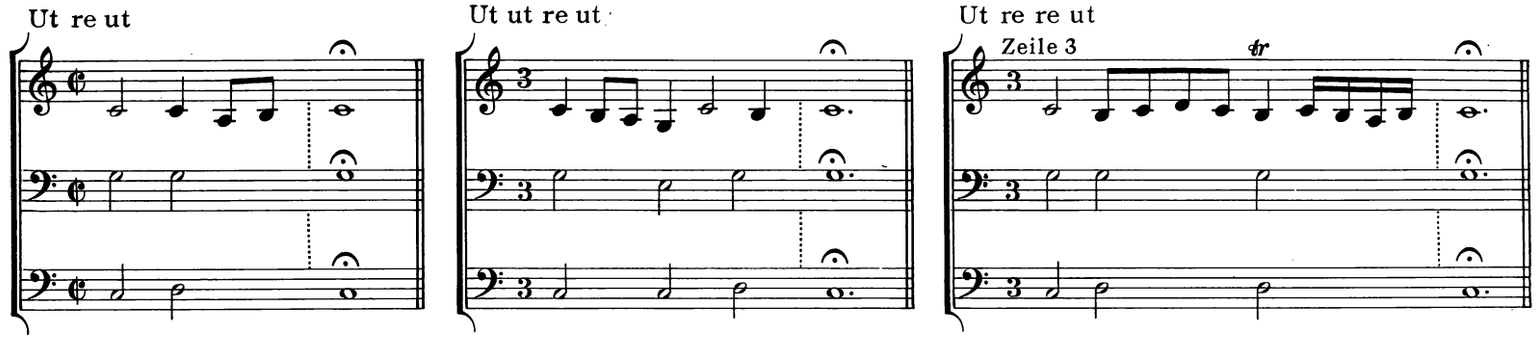
6

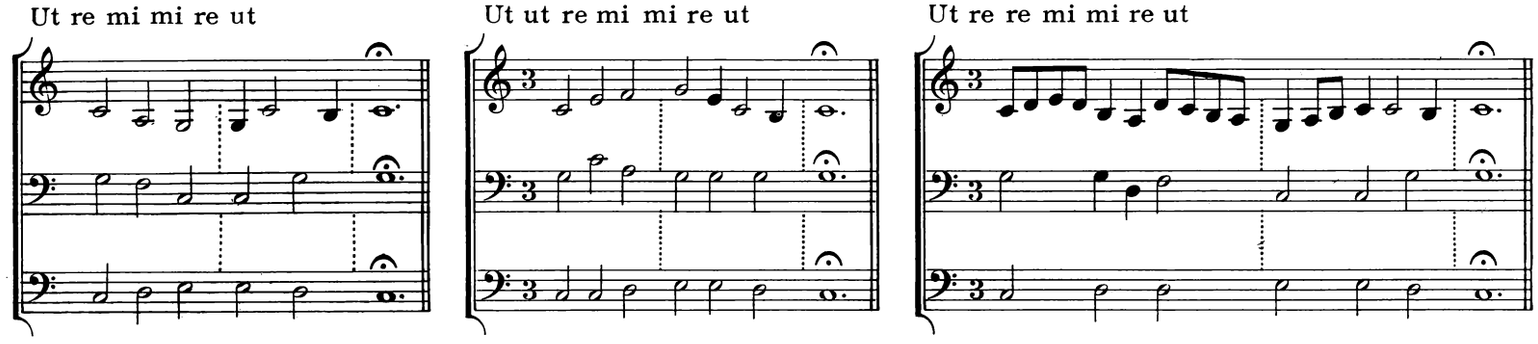

Cursus super C
Zeile 2
Zeile 3
Cursus super f
Zeile 4
Cursus super d
Zeile 5
Zeile 6



Nº 236. Sequitur fundamentum magistri Conradi pauman Contrapuncti

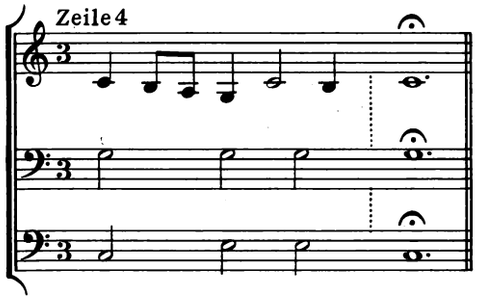




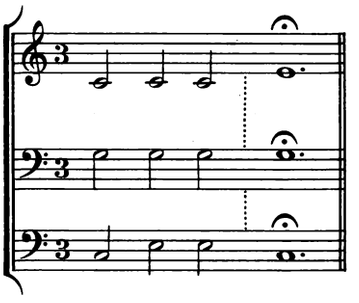


Ut mi mi ut

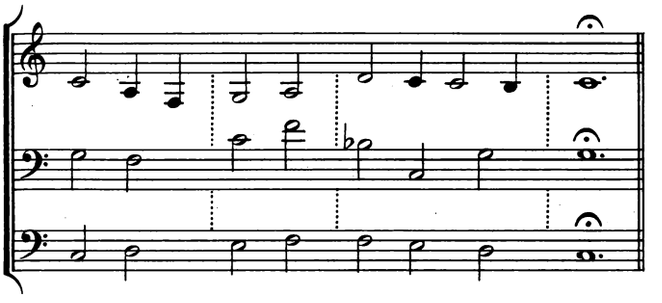
Zeile 4



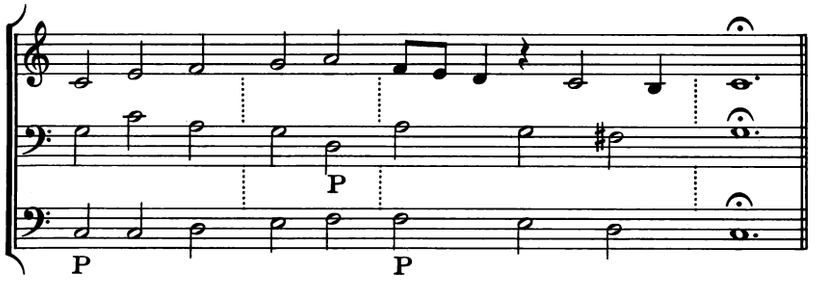
Ut mi mi ut



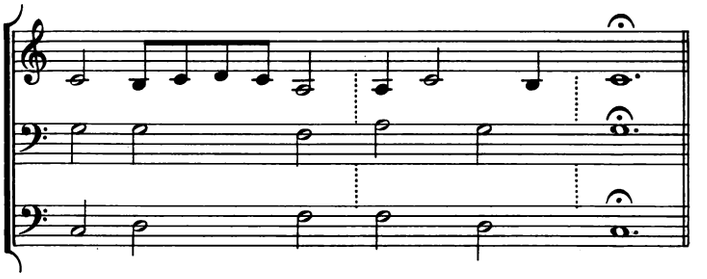
Ut re mi fa fa mi re ut



Ut ut re mi fa fa mi re ut

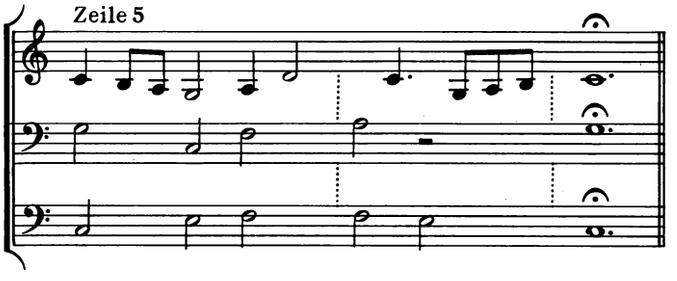


Ut re fa fa re ut

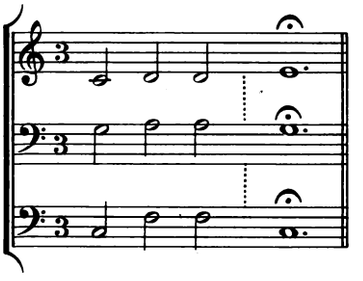


Ut mi fa fa mi ut

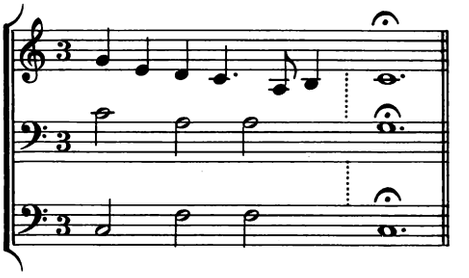
Zeile 5



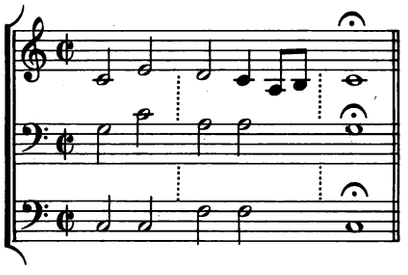
Ut fa fa ut



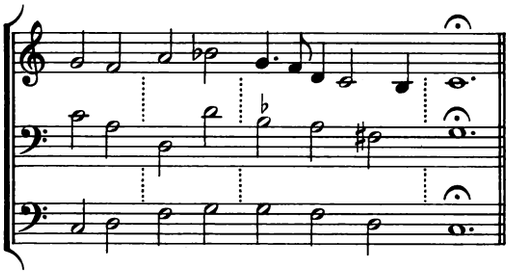
Ut fa fa ut



Ut ut fa fa ut

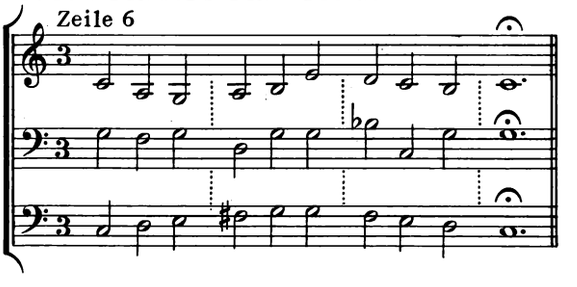


Ut re fa sol sol fa re ut

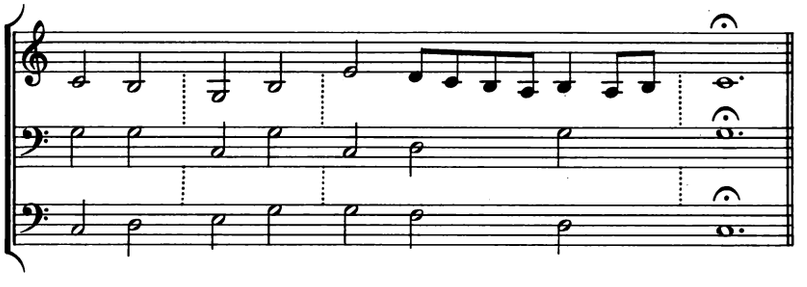


Ut re mi fa sol sol fa mi re ut

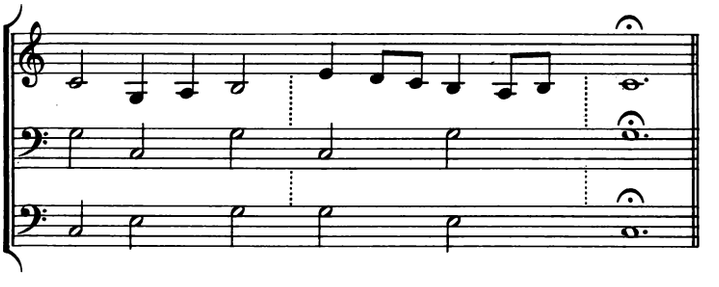
Zeile 6



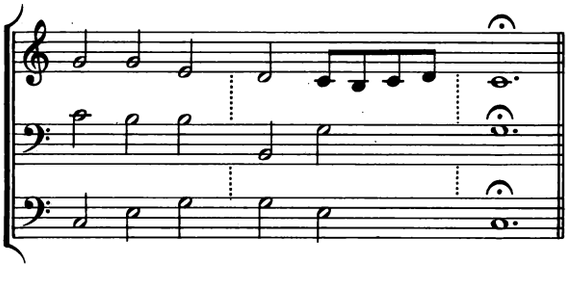
Ut re mi sol sol fa re ut



Ut mi sol sol mi ut

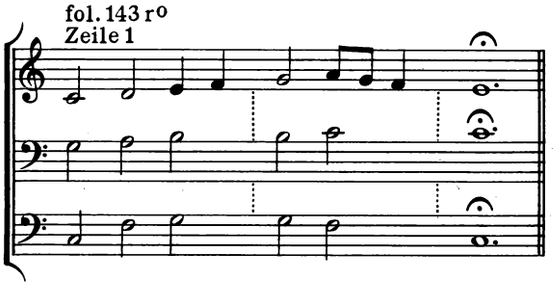


Ut mi sol sol mi ut

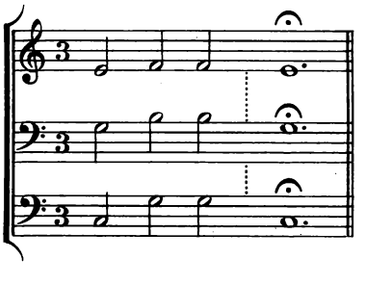


Ut fa sol sol fa ut

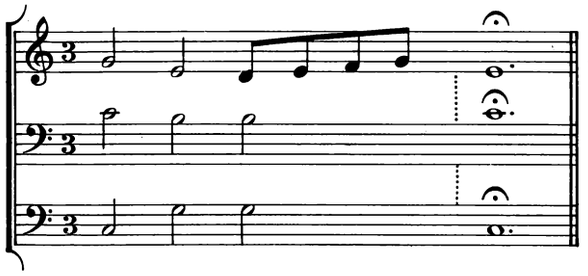
fol. 143 r°
Zeile 1



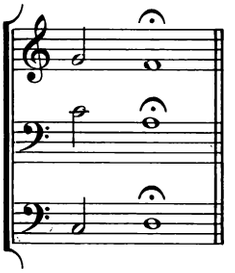
Ut sol sol ut



Ut sol sol ut



Ut re



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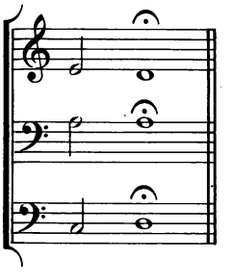

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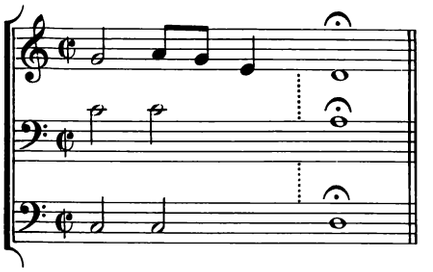
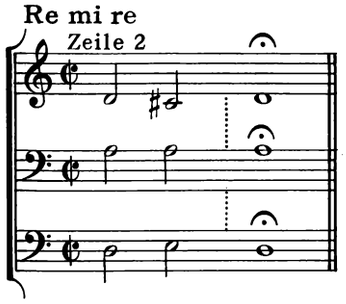


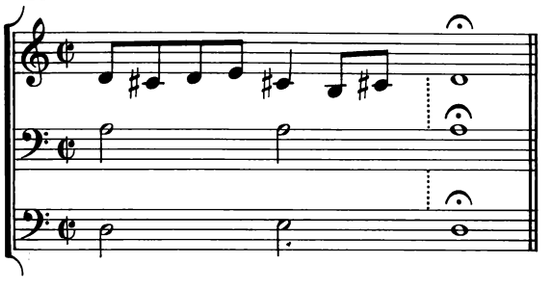
Sequitur Re et eius tactus

Re mi re

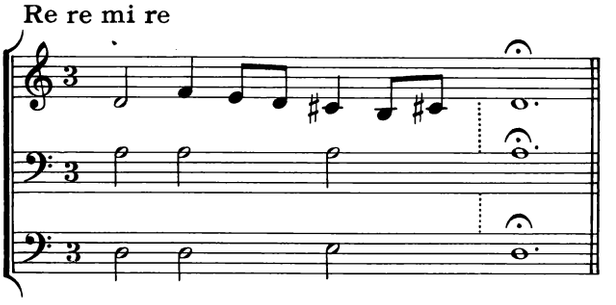
Zeile 2



Re mi re



Re re mi re



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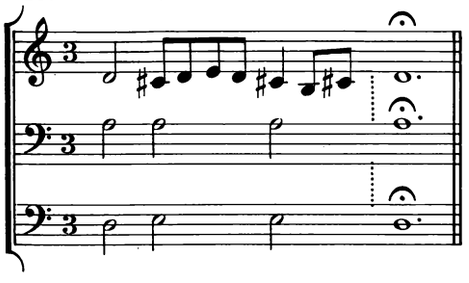

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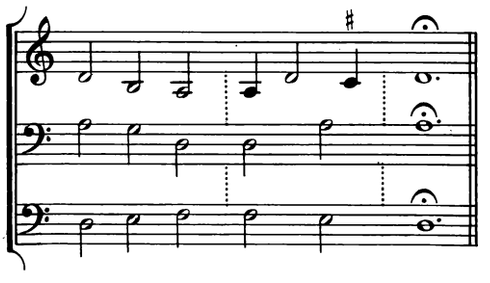

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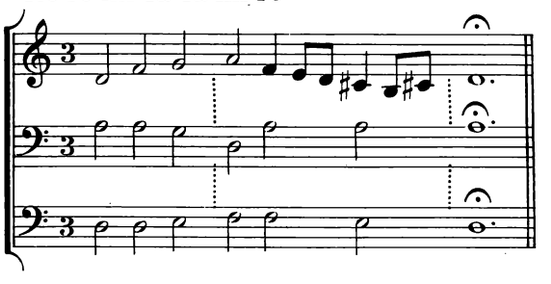
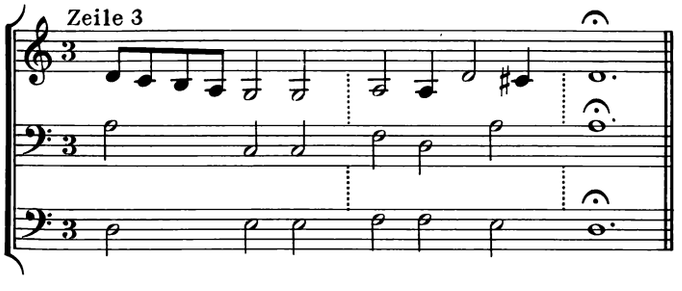
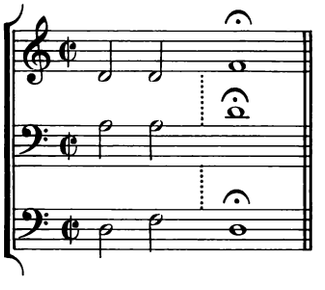


Re mi mi fa fa mi re

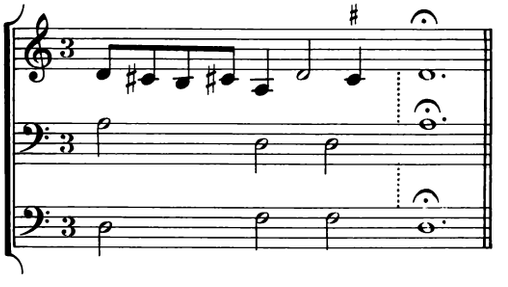
Zeile 3



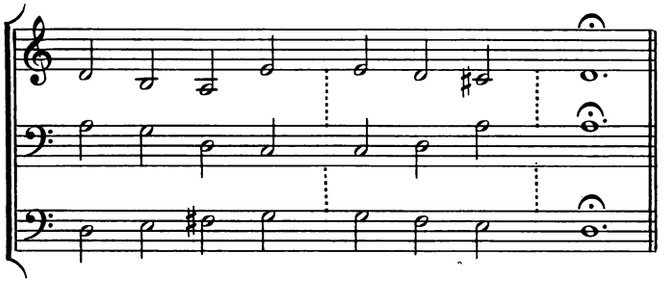
Re fa re



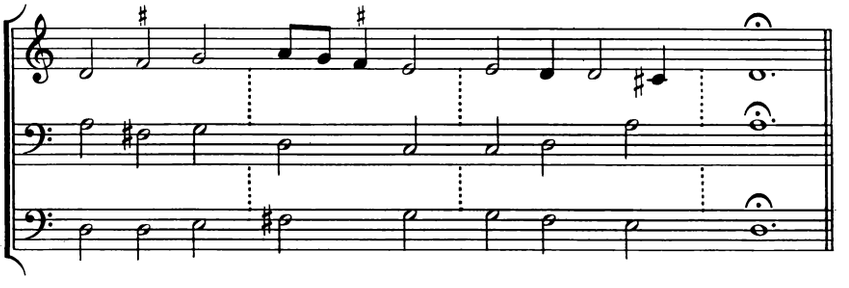
Re fa fa re



Re mi fa sol sol fa mi re

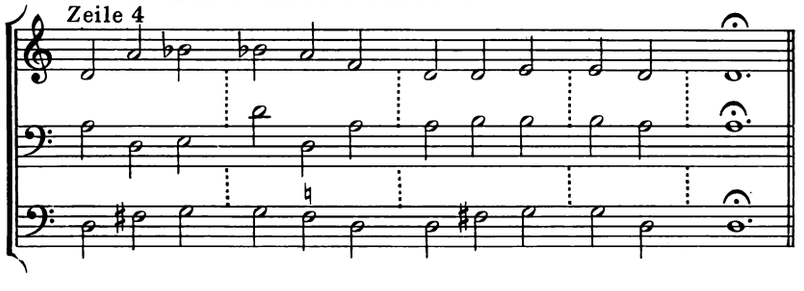


Re re mi fa sol sol fa mi re

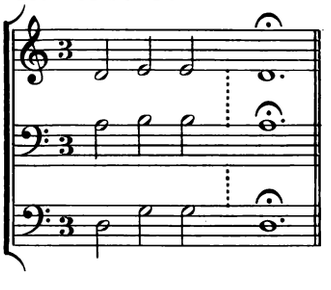


Re fa sol sol fa re re fa sol sol re re

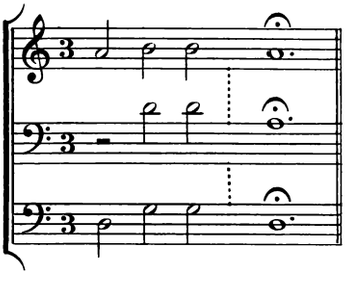
Zeile 4



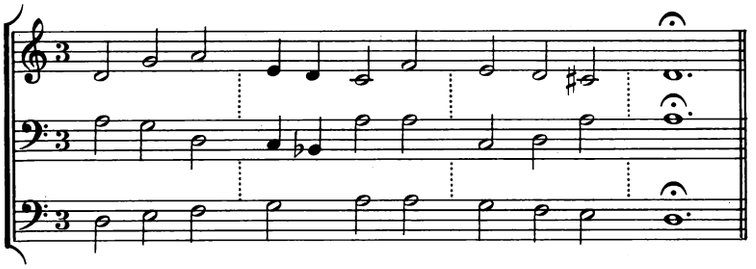
Re sol sol re



Re sol sol re

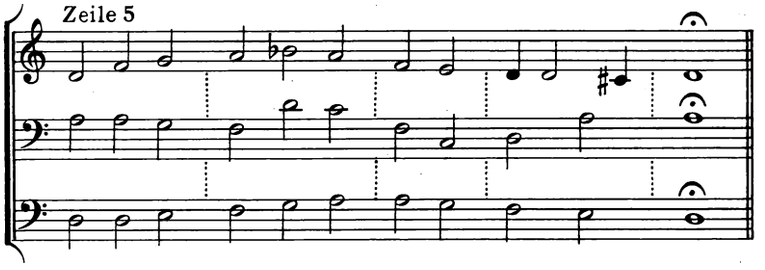


Re mi fa sol la la sol fa re

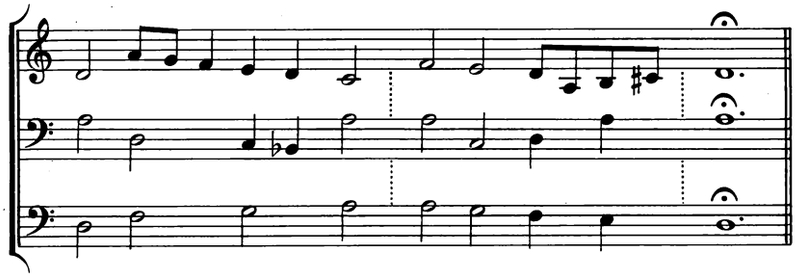


Re re mi fa sol la la sol fa mi re

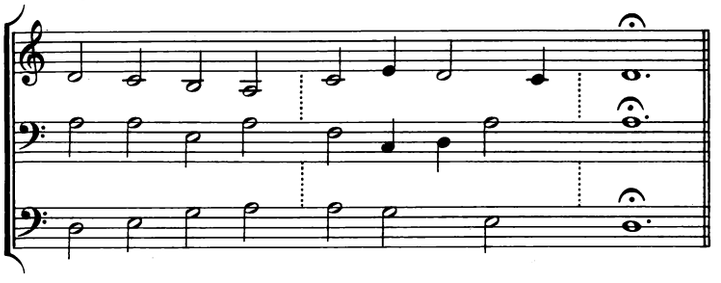
Zeile 5



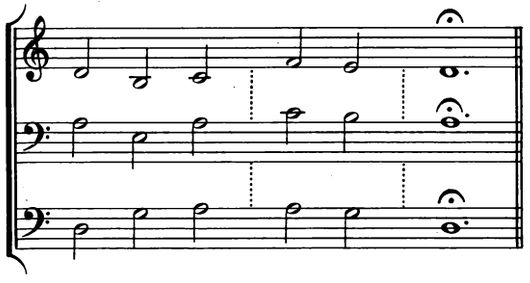
Re fa sol la la sol fa re



Re mi sol la la sol mi re

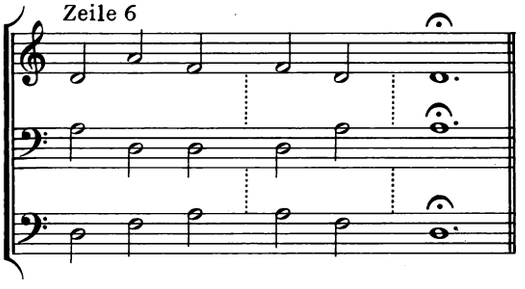


Re sol la la sol re

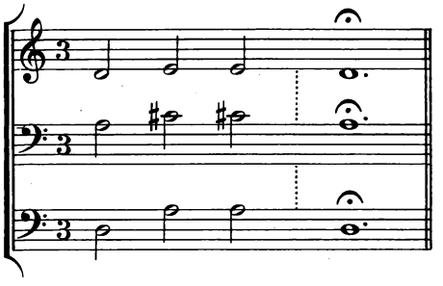


Re fa la la fa re

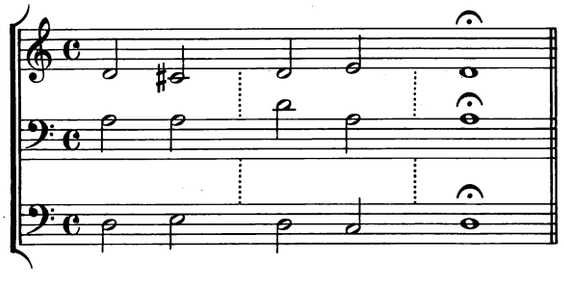
Zeile 6



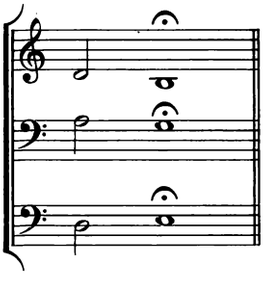
Re la la re



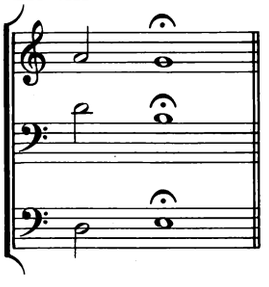
Re mi re ut re



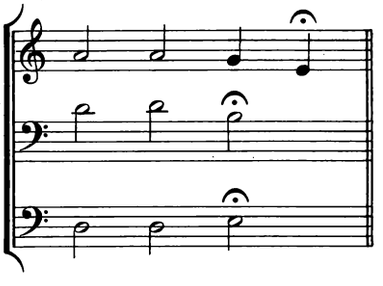
Re mi



Re mi



Re re mi

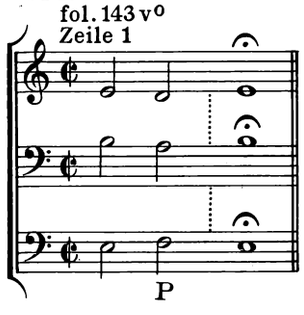


Sequitur mi cum tactibus suis

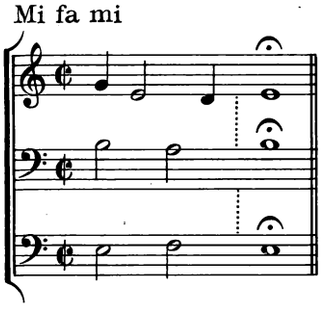
Mi fa mi

fol. 143 v°

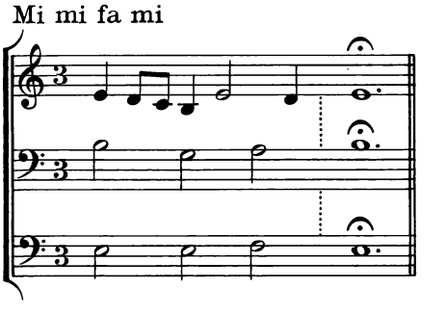
Zeile 1



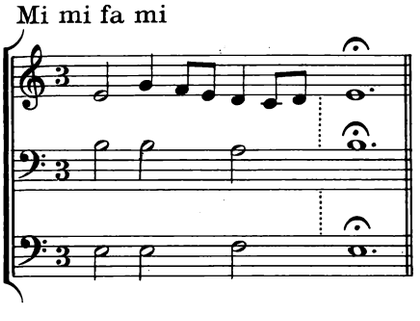
Mi fa mi



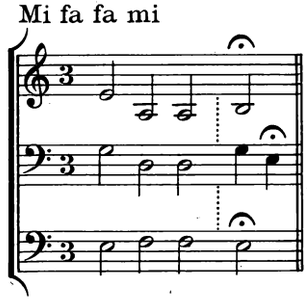
Mi mi fa mi



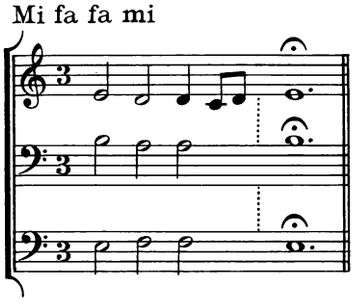
Mi mi fa mi



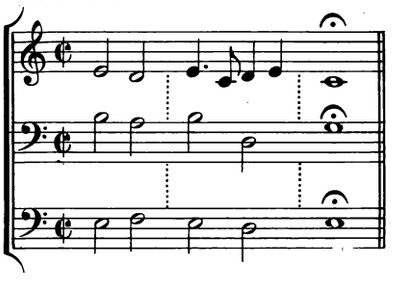
Mi fa fa mi



Mi fa fa mi

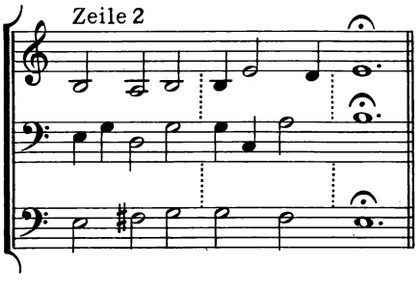


Mi fa mi re mi

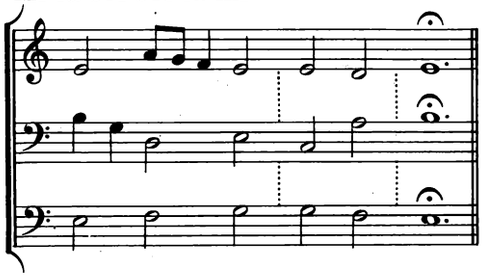


Mi fa sol sol fa mi

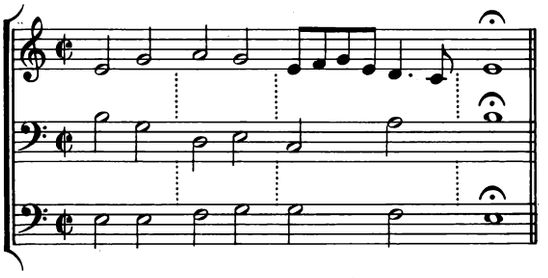
Zeile 2



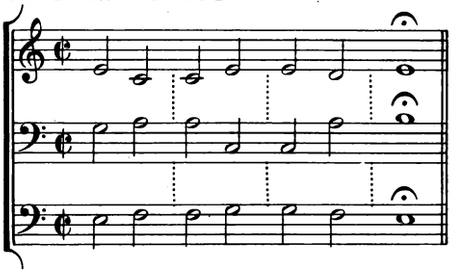
Mi fa sol sol fa mi



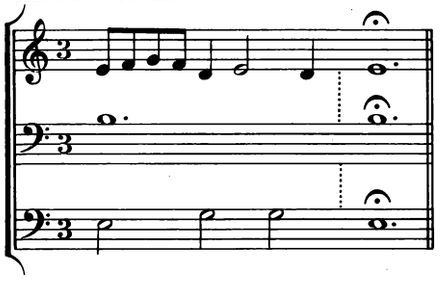
Mi mi fa sol sol fa mi



Mi fa fa sol sol fa mi

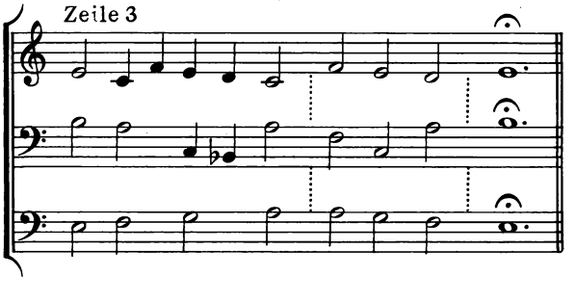


Mi sol sol mi

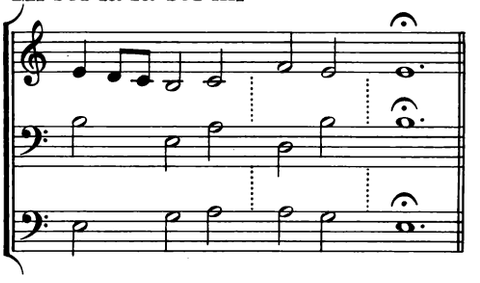


Mi fa sol la la sol fa mi

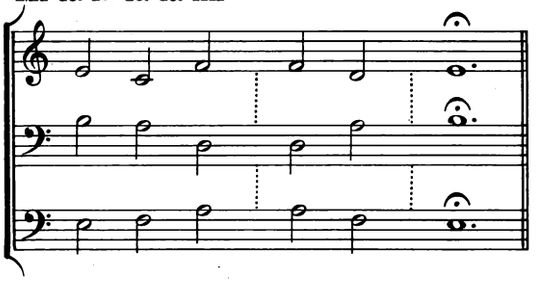
Zeile 3



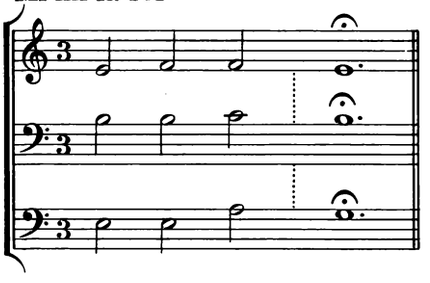
Mi sol la la sol mi



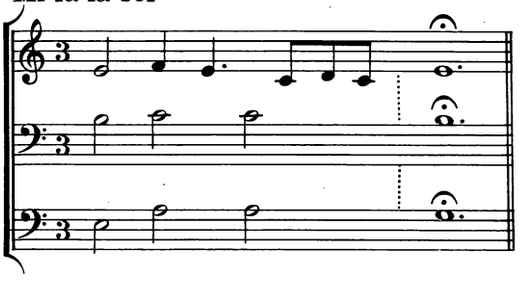
Mi fa la la fa mi



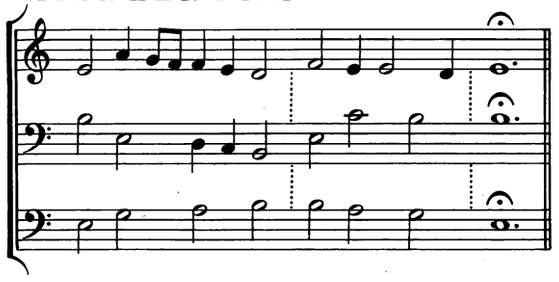
Mi mi la sol



Mi la la sol

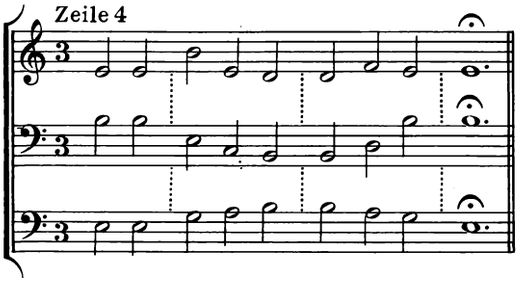


Mi sol la h h la sol mi

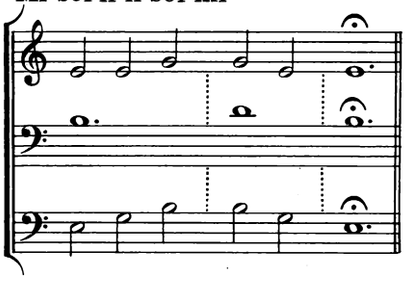


Mi mi sol la h h la sol mi

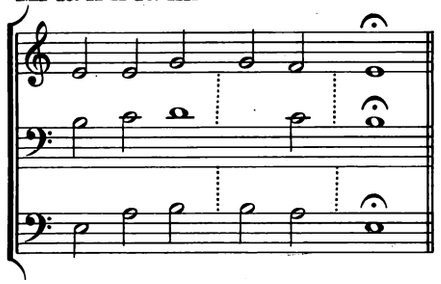
Zeile 4



Mi sol h h sol mi



Mi la h h la mi



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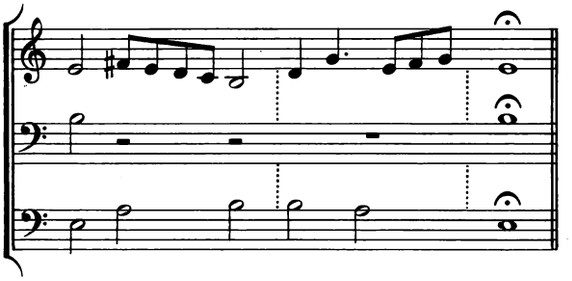
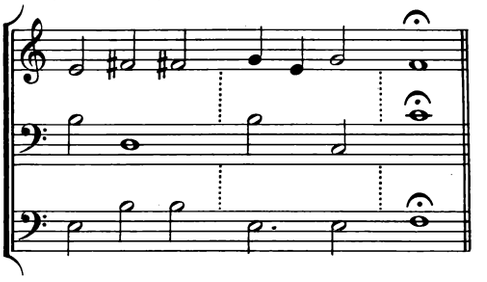


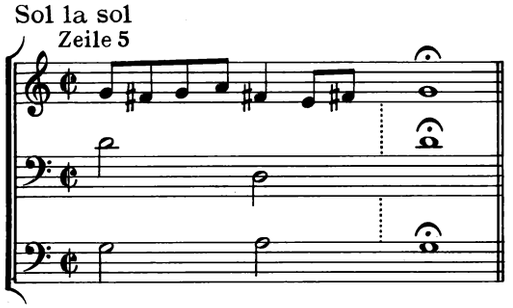
Mi h h mi fa



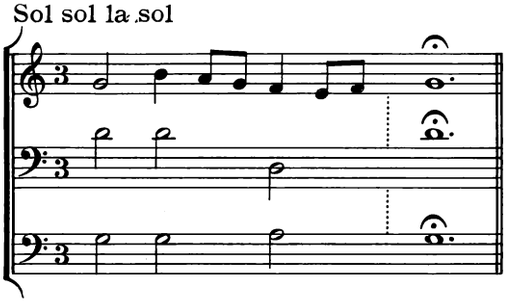
Sequitur sol cum tactibus suis

Sol la sol

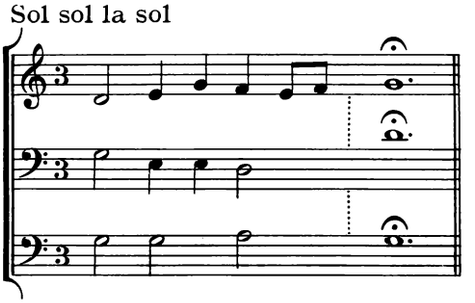
Zeile 5



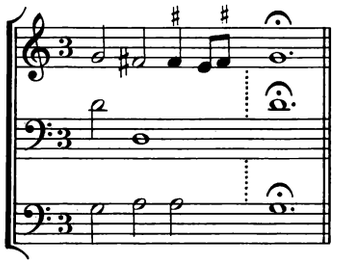
Sol sol la sol



Sol sol la sol



Sol la la sol



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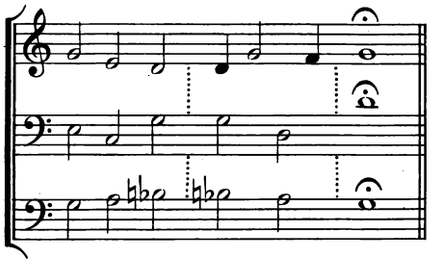
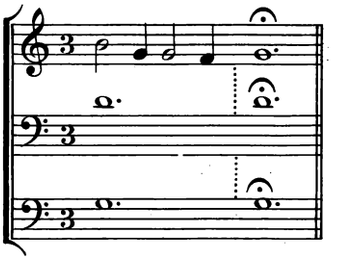
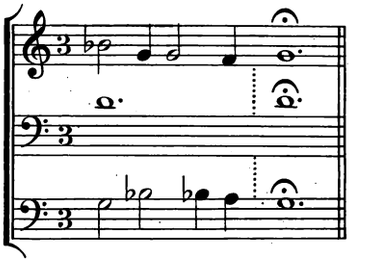


Sol sol

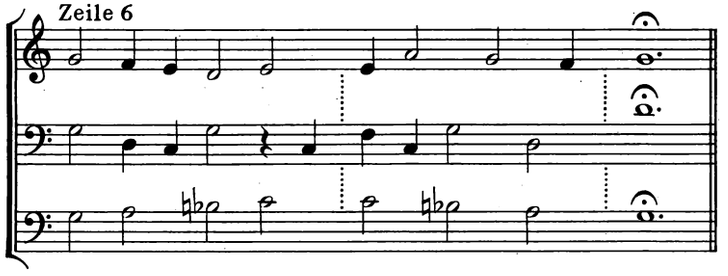


Sol b b sol

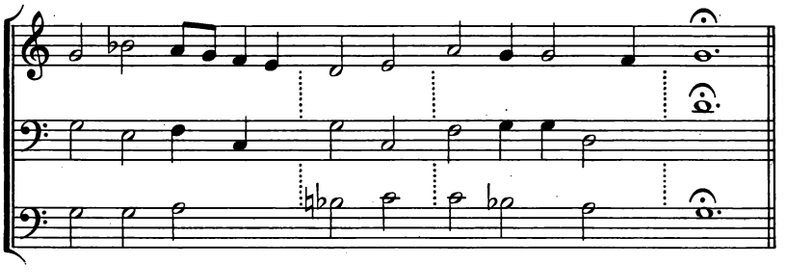


Sol la b ut ut b la sol

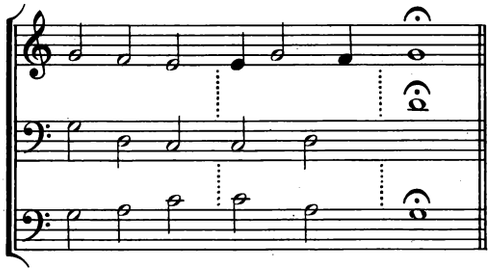
Zeile 6



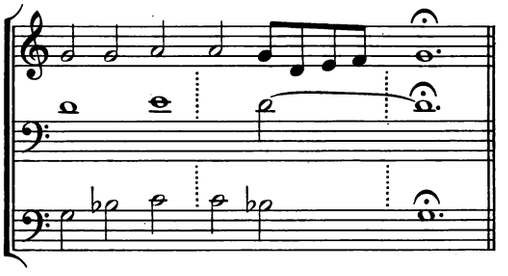
Sol sol la b ut ut b la sol



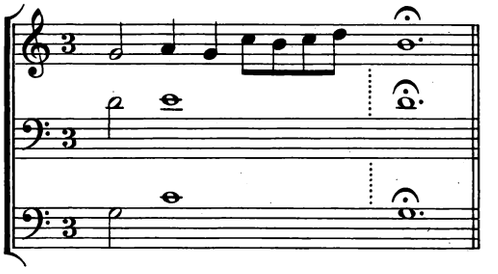
Sol la ut ut la sol



Sol b ut ut b sol



Sol ut sol

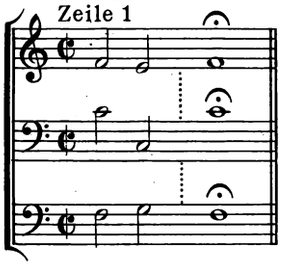


Sequitur fa cum tactibus suis

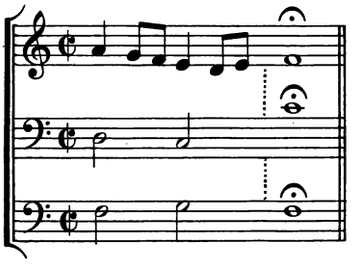
Fa sol fa

fol. 144 r°

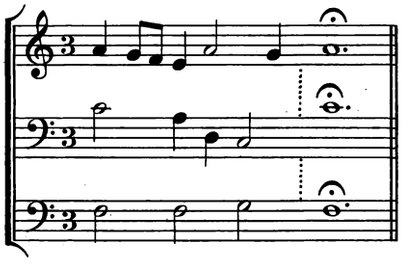
Zeile 1



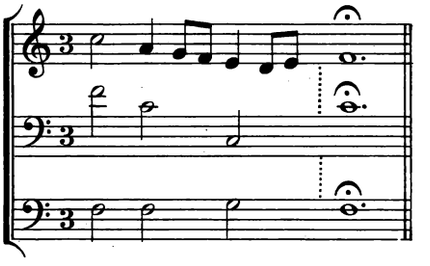
Fa sol fa



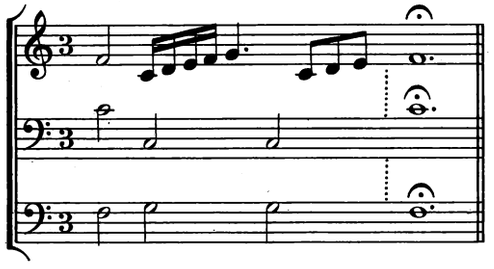
Fa fa sol fa



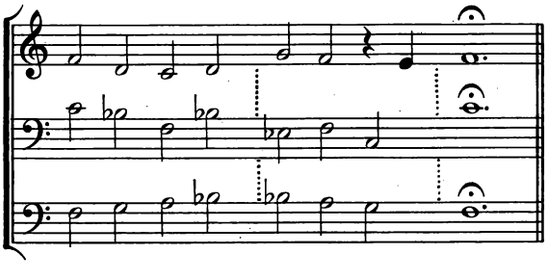
Fa fa sol fa



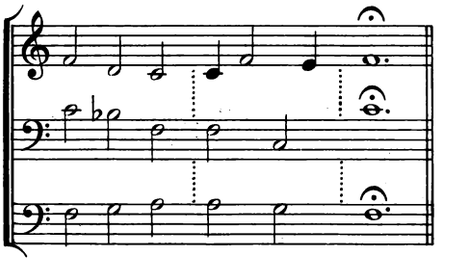
Fa sol sol fa



Fa sol la b b la sol fa

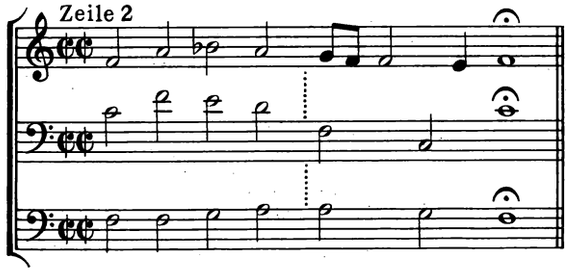


Fa sol la la sol fa

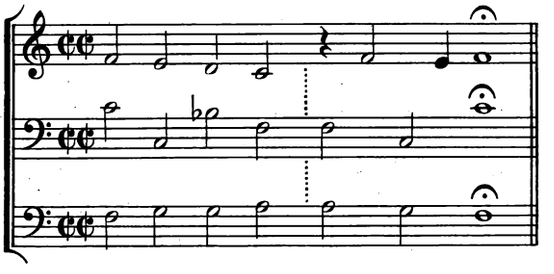


Fa fa sol la la sol fa

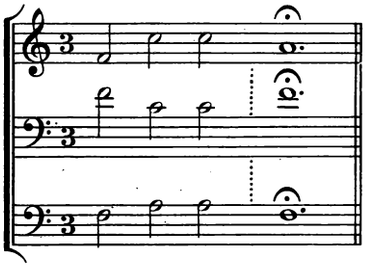
Zeile 2



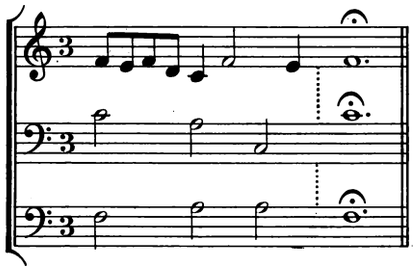
Fa sol sol la la sol fa



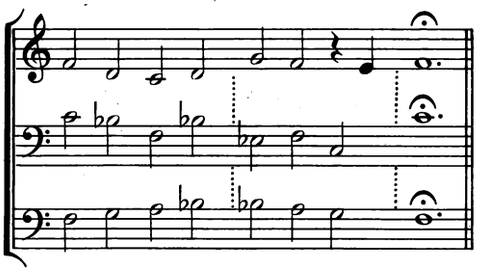
Fa la la fa



Fa la la fa

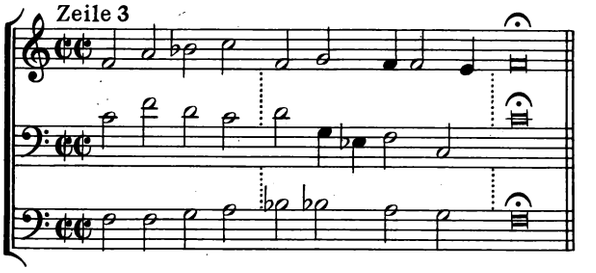


Fa sol la b b la sol fa

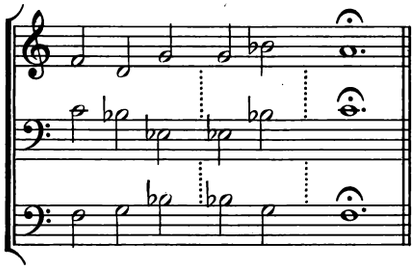


Fa fa sol la b b la sol fa

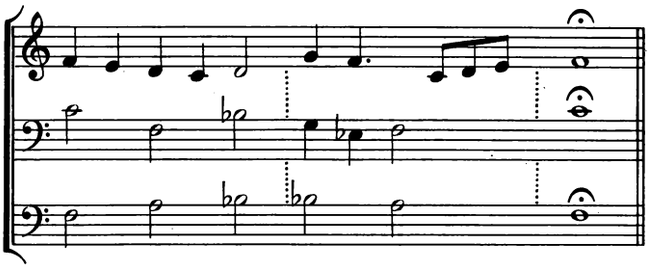
Zeile 3



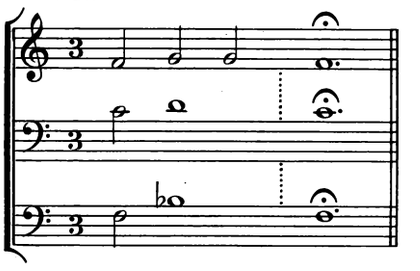
Fa sol b b sol fa



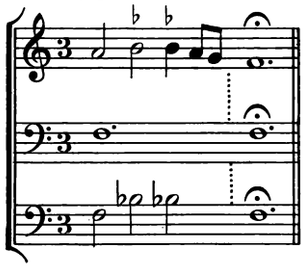
Fa la b b la fa



Fa b fa

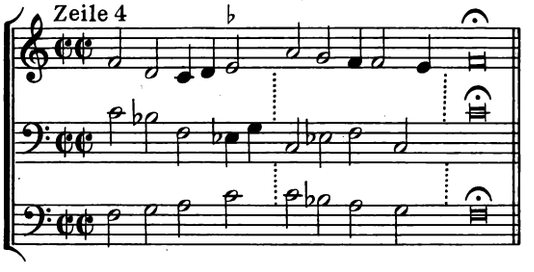


Fa b b fa

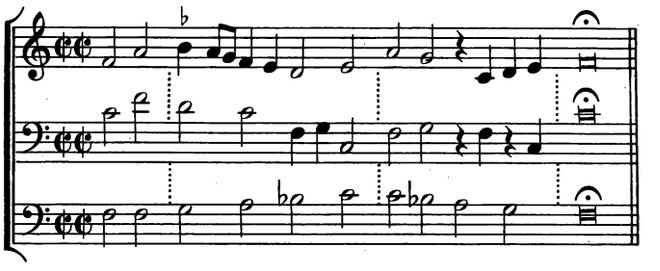


Fa sol la ut ut b la sol fa

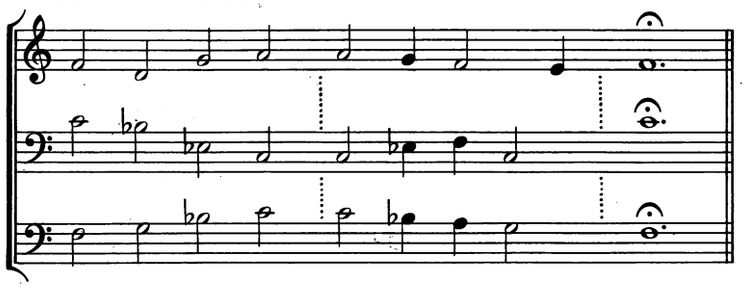
Zeile 4



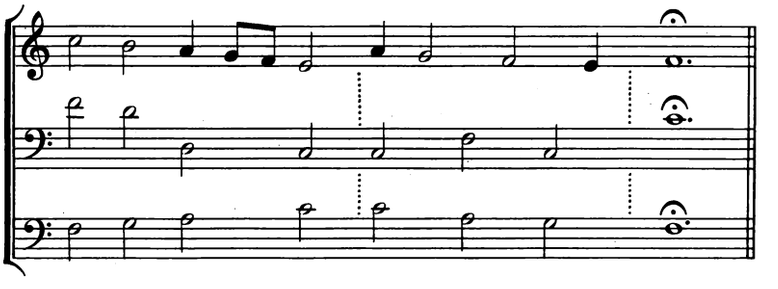
Fa fa sol la b ut ut b la sol fa



Fa sol b ut ut b sol fa

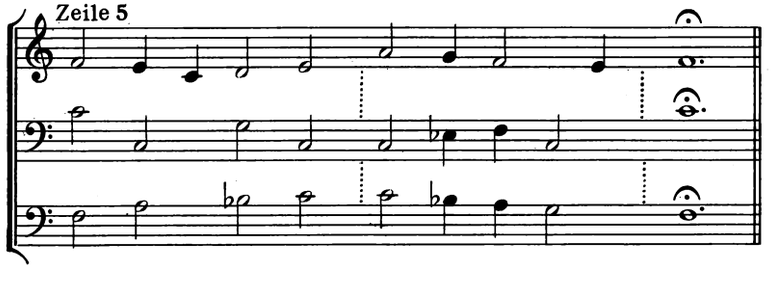


Fa sol la ut ut la sol fa

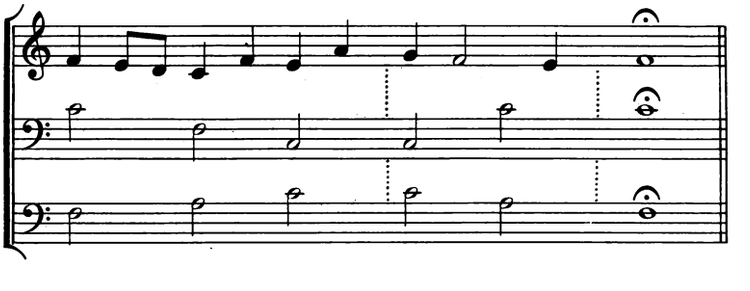


Fa la b ut ut b sol fa

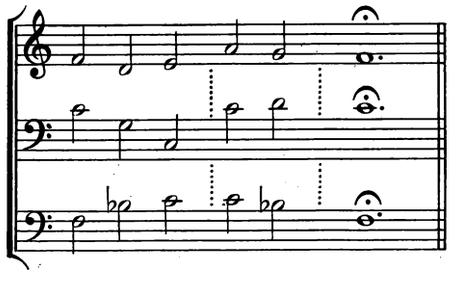
Zeile 5



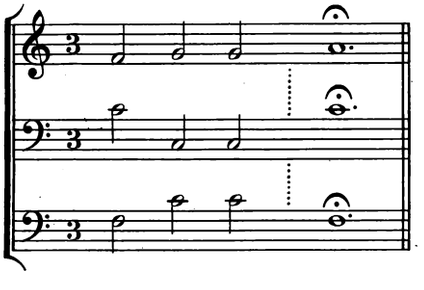
Fa la ut ut la fa



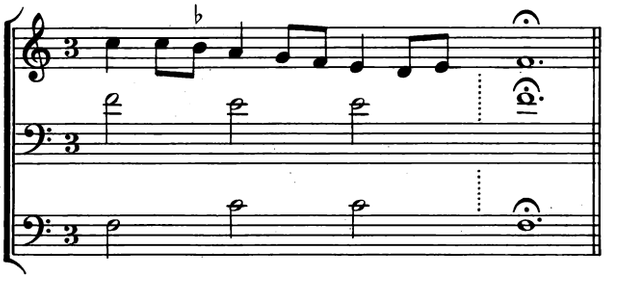
Fa b ut ut b fa



Fa ut ut fa



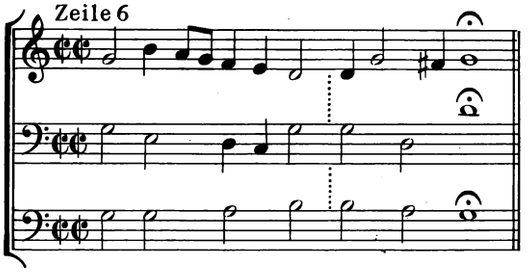
Fa ut ut fa



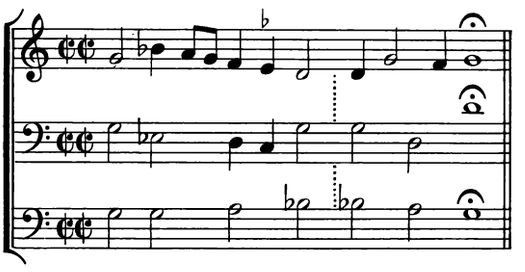
Sequitur sol iterum

Sol sol la h h la sol

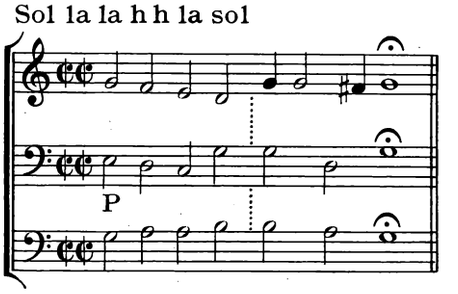
Zeile 6



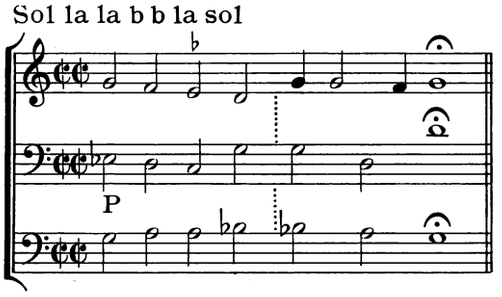
Sol sol la b b la sol



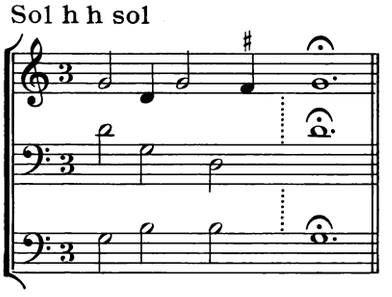
Sol la la h h la sol



Sol la la b b la sol



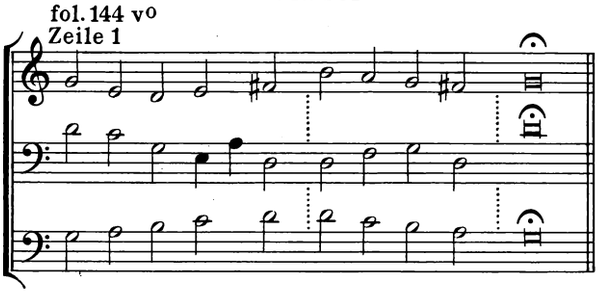
Sol h h sol



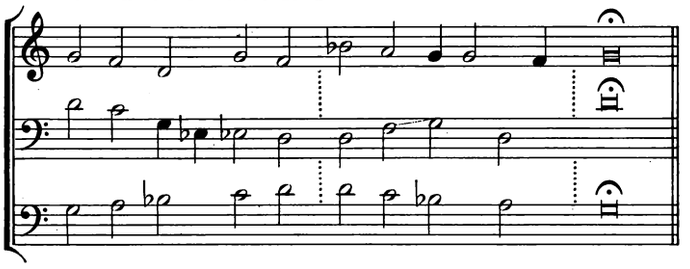
Sol la h ut re re ut h la sol

fol. 144 v°

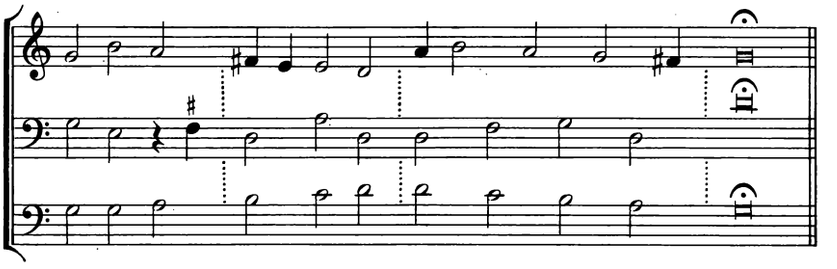
Zeile 1



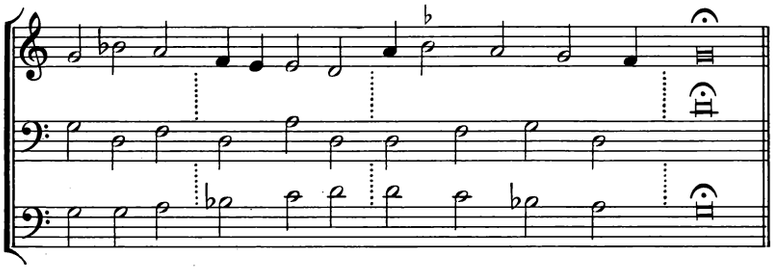
Sol la b ut re re ut b la sol



Sol sol la h ut re re ut h la sol

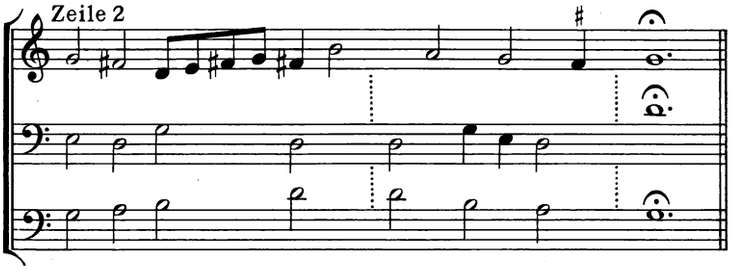


Sol sol la b ut re re ut la b sol

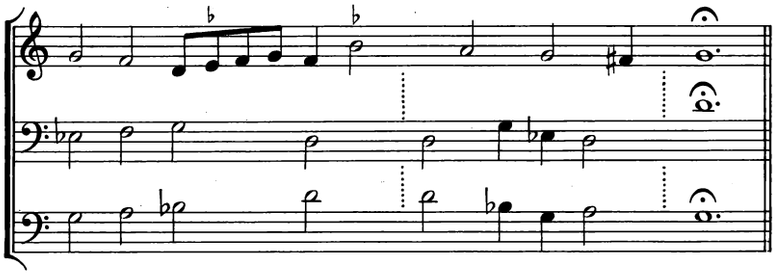


Sol la h re re h la sol

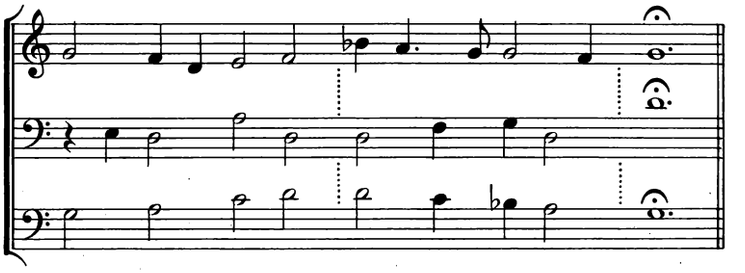
Zeile 2



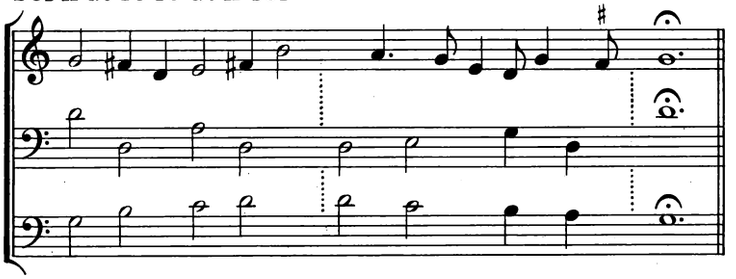
Sol la b re re b sol la sol



Sol la ut re re ut la sol

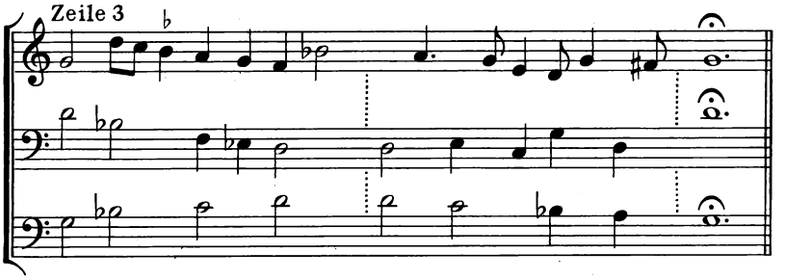


Sol h ut re re ut h sol

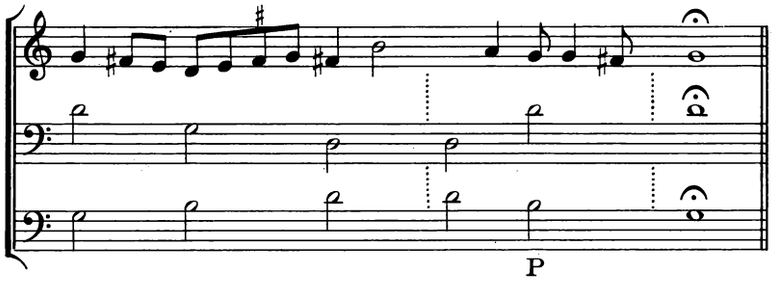


Sol b ut re re ut b sol

Zeile 3



Sol h re re h sol



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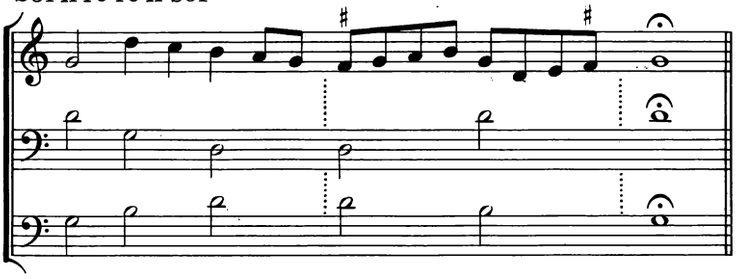
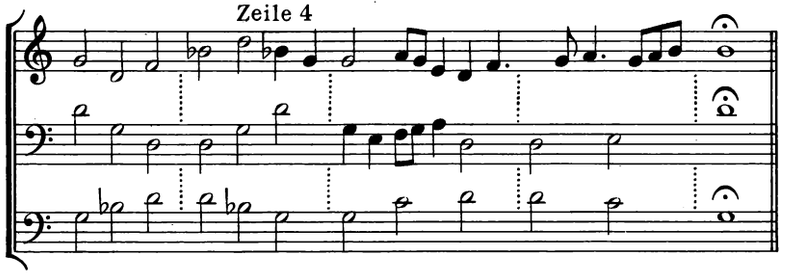
Sol h re re h sol

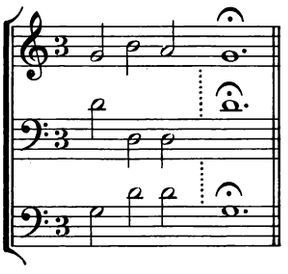


Sol b re re b sol sol ut re re ut sol

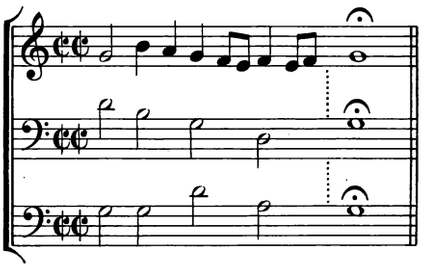
Zeile 4



Sol re re sol



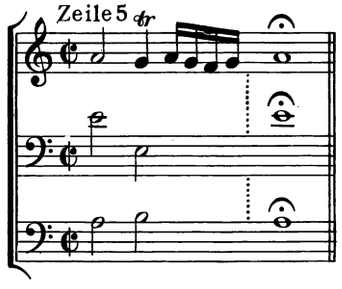
Sol sol re la sol



Sequitur la cum tactibus suis

La h la

Zeile 5



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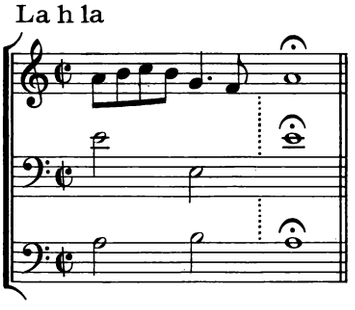

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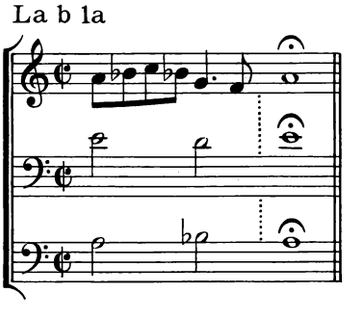

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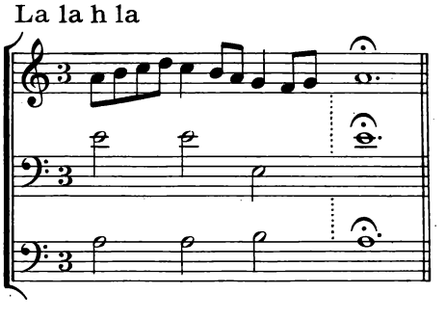

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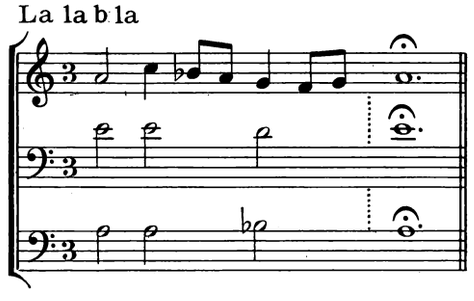

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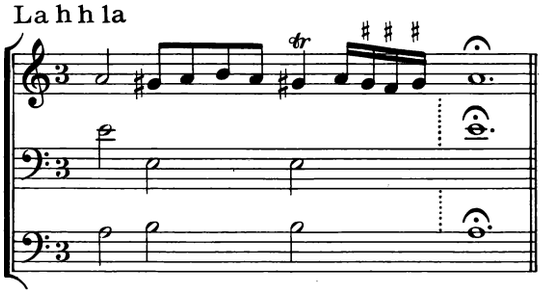
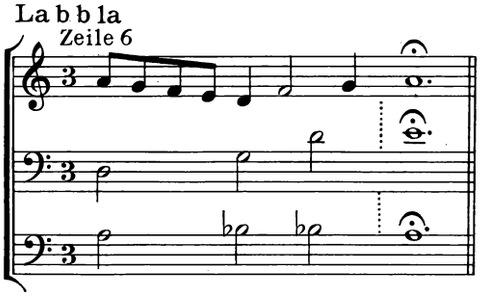


La b b la

Zeile 6



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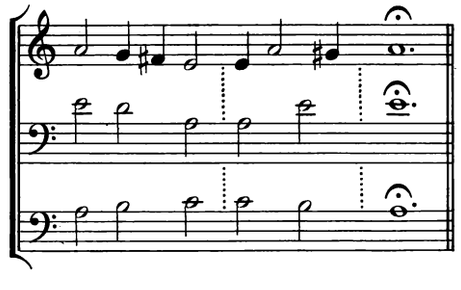

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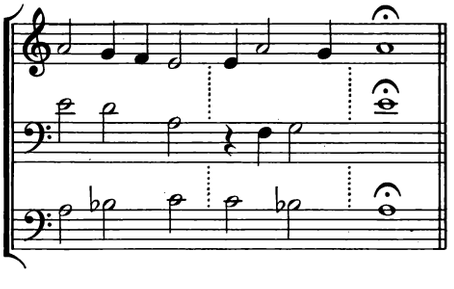

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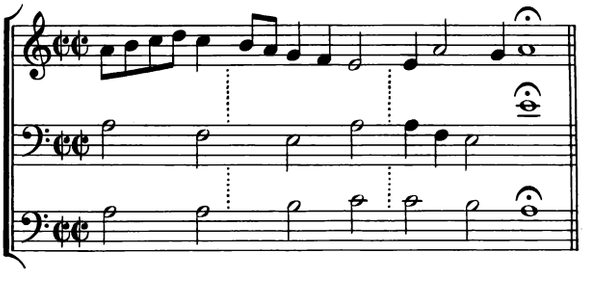

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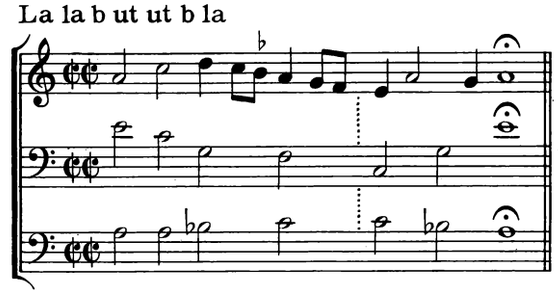
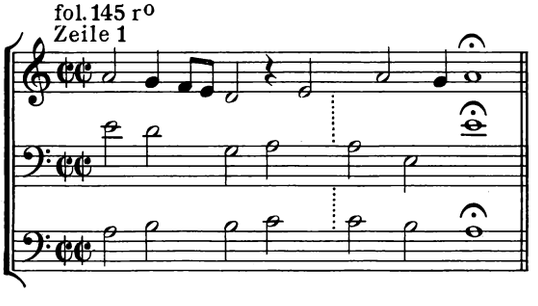


La h h ut ut h la

fol. 145 r°

Zeile 1



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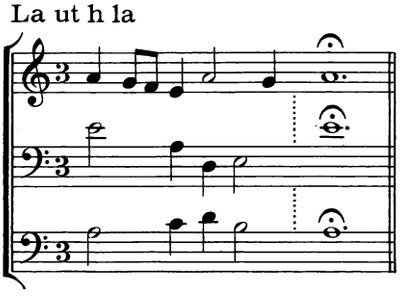

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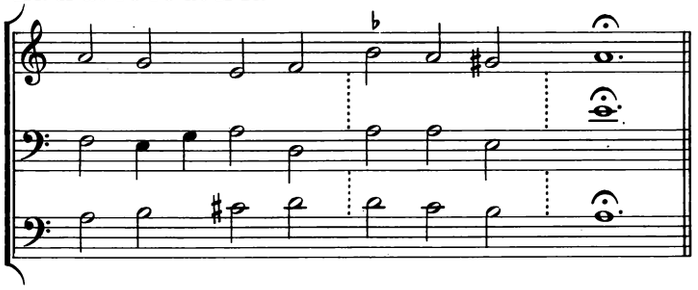

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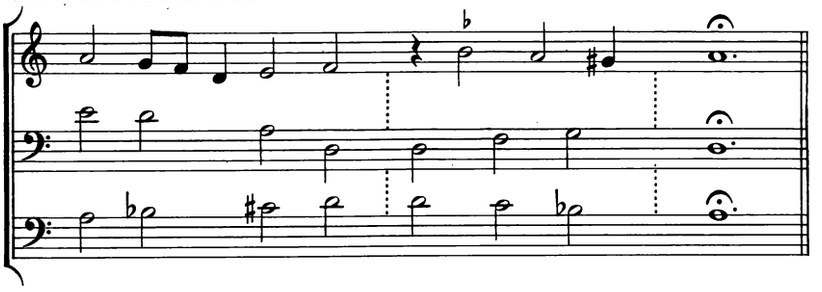

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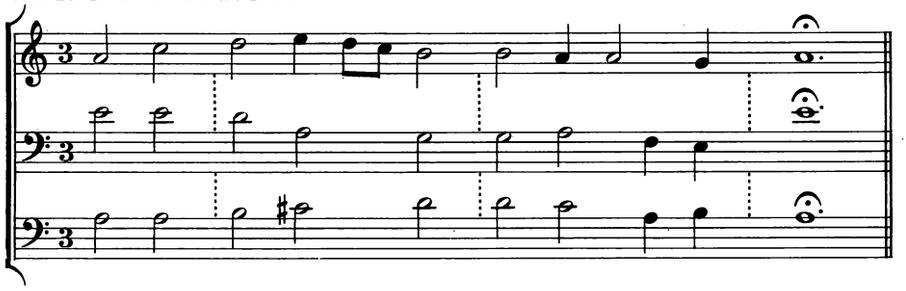
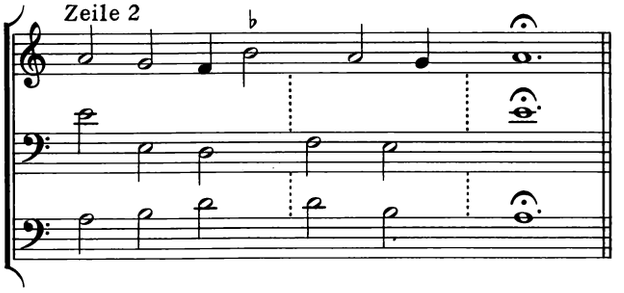


La h re re h la

Zeile 2



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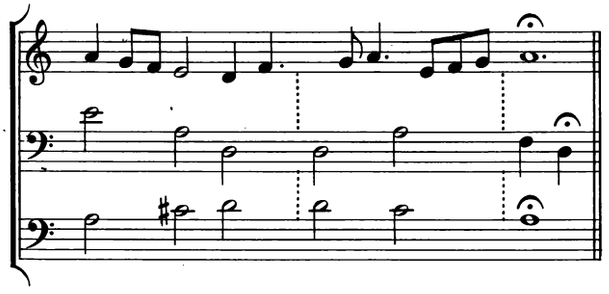

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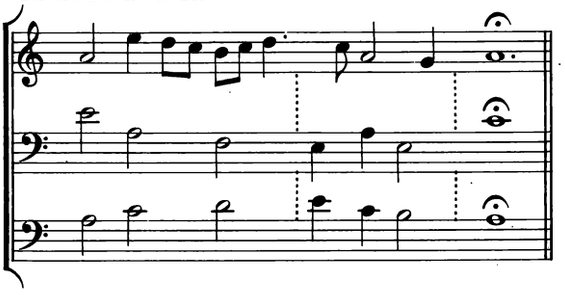

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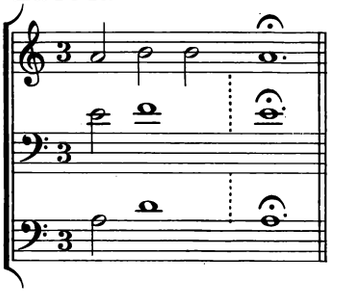

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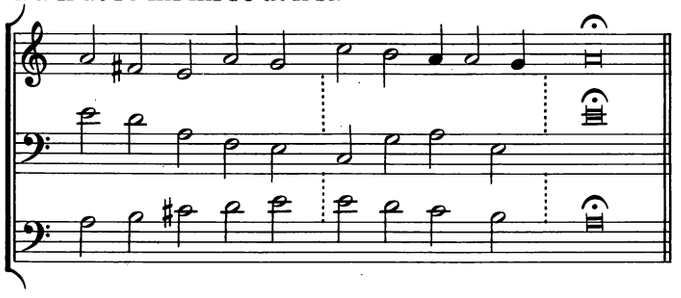

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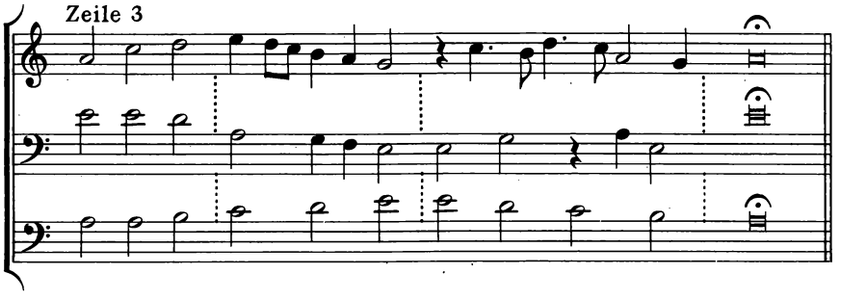
Zeile 3



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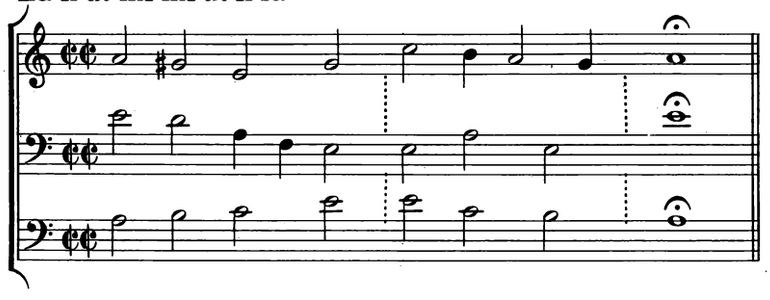

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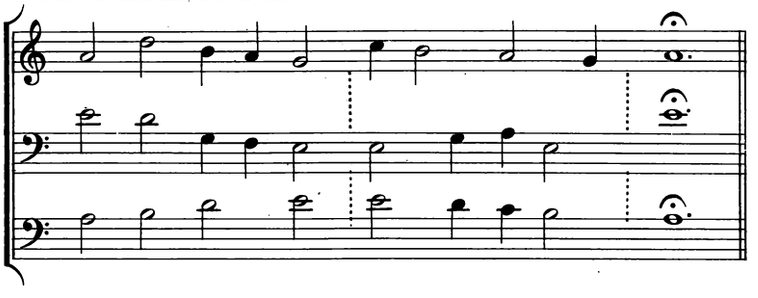

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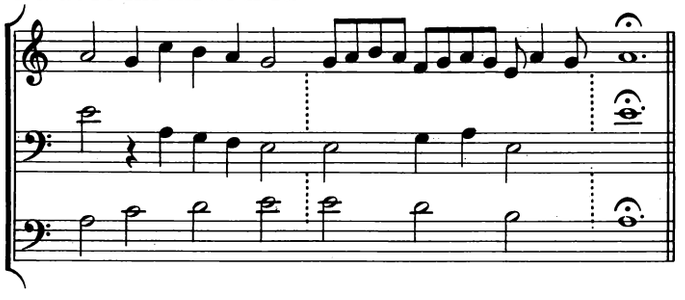
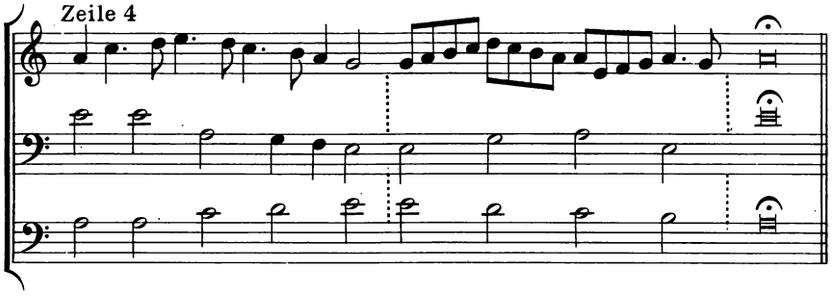


La la ut re mi mi re ut h la

Zeile 4



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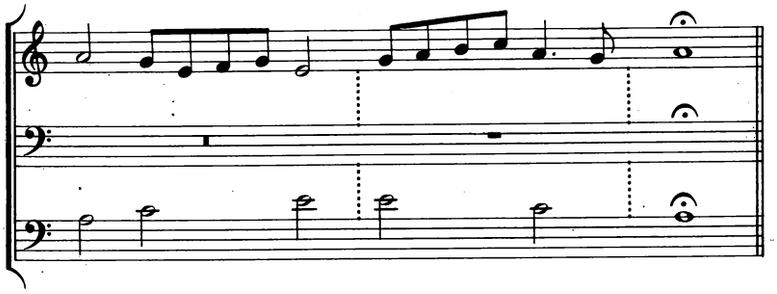

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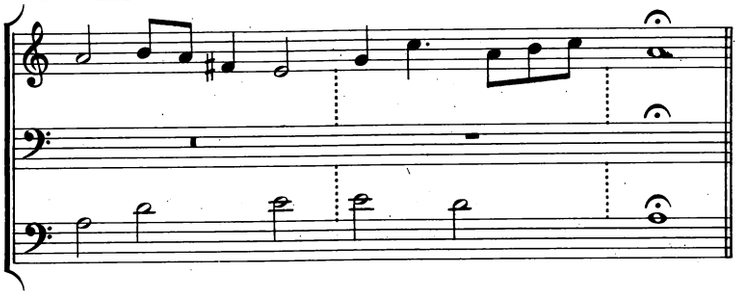
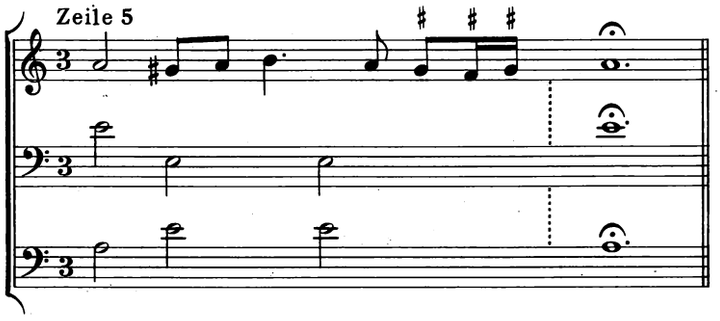
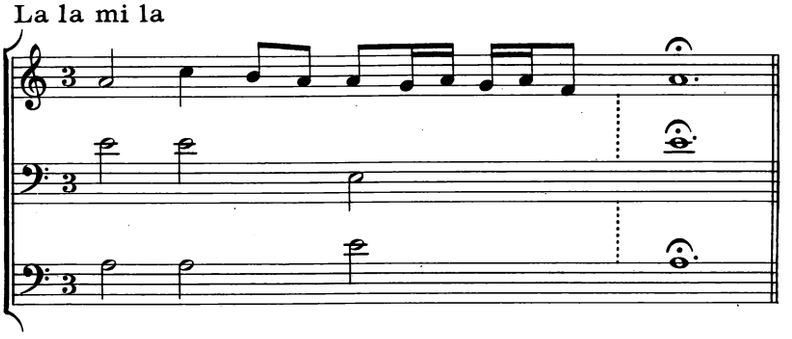


La mi mi la

Zeile 5

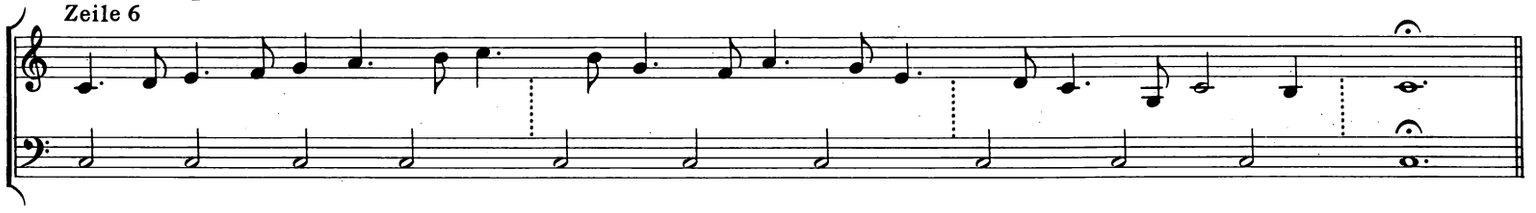


La la mi la

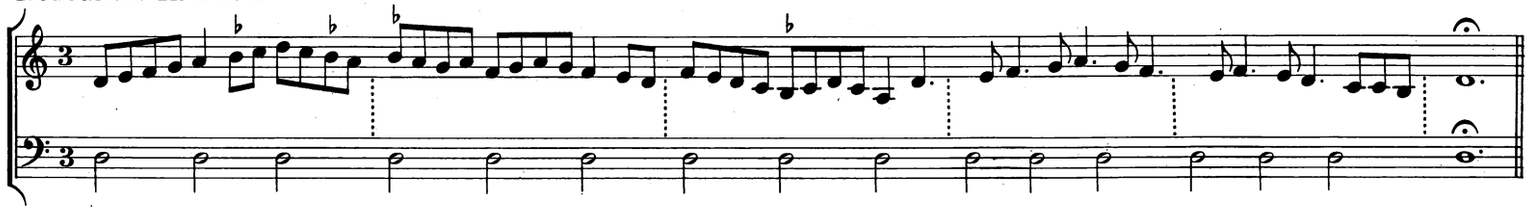


Redeuntes super ut et fa

Zeile 6



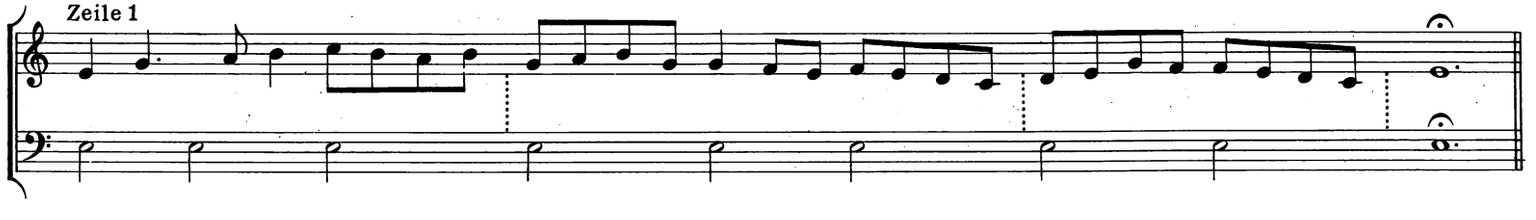
Redeuntes In d et a



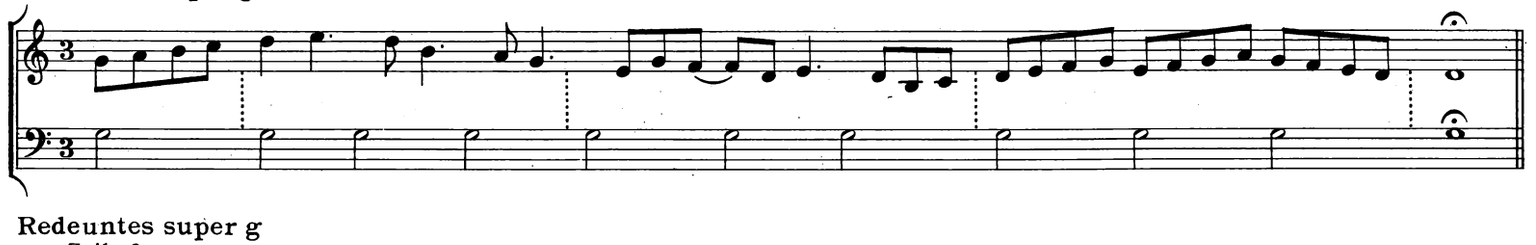
Redeuntes super e

fol. 145 v°

Zeile 1

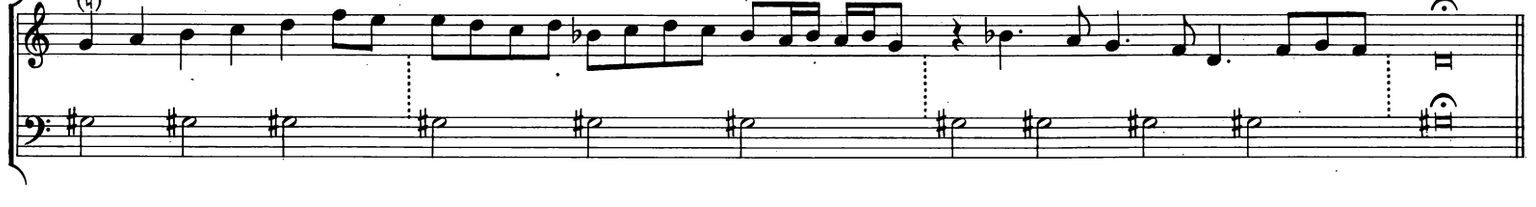


Redeuntes super g



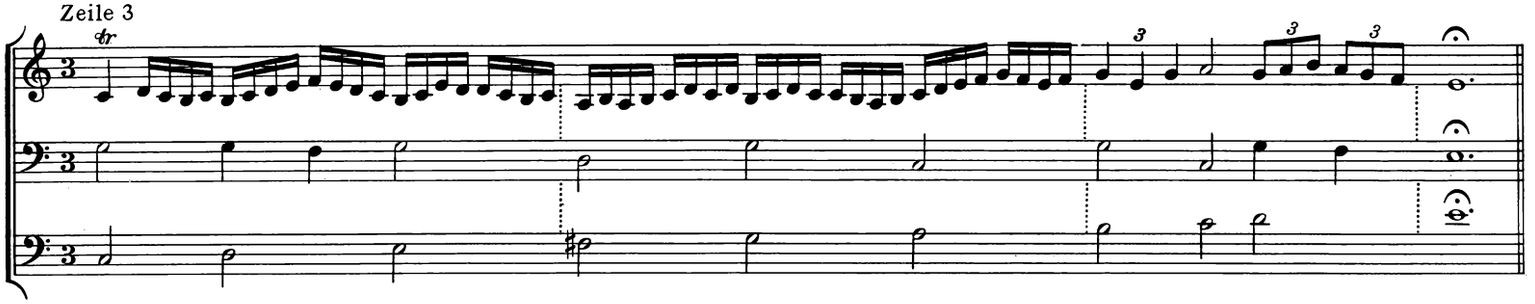
Redeuntes super g

Zeile 2



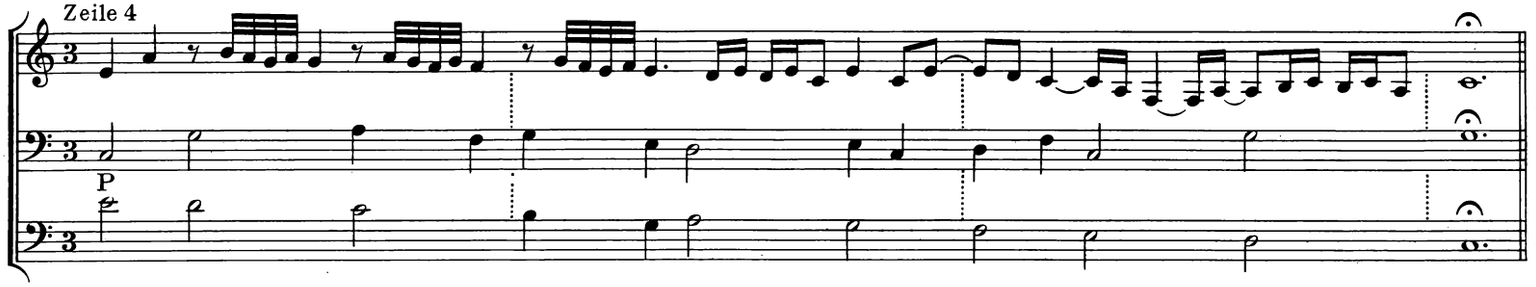
Ascensus simplex

Zeile 3



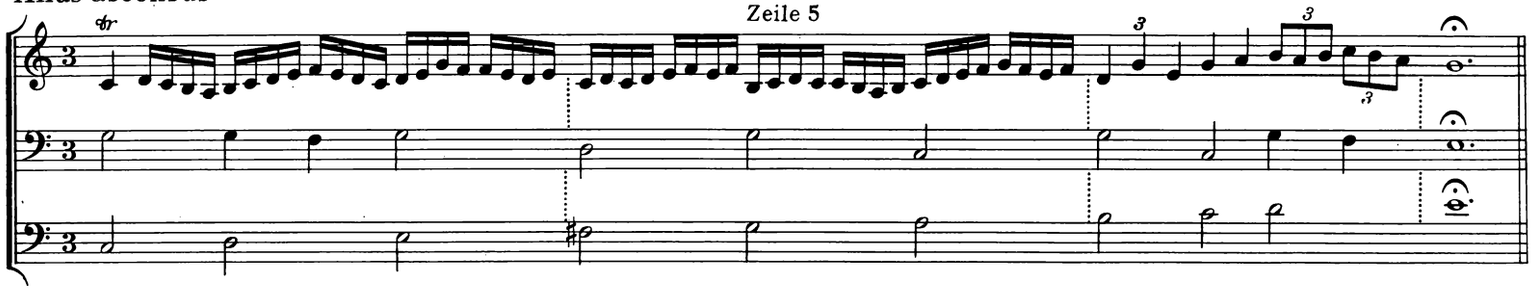
Descensus

Zeile 4

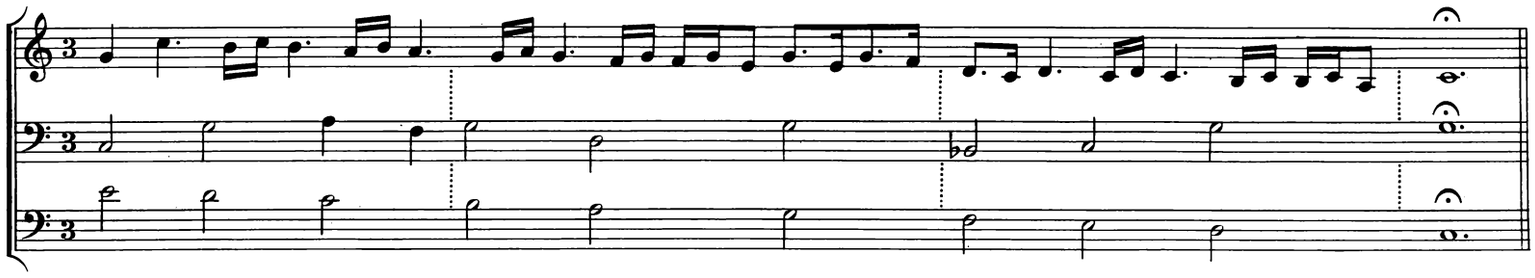


Alius ascensus

Zeile 5

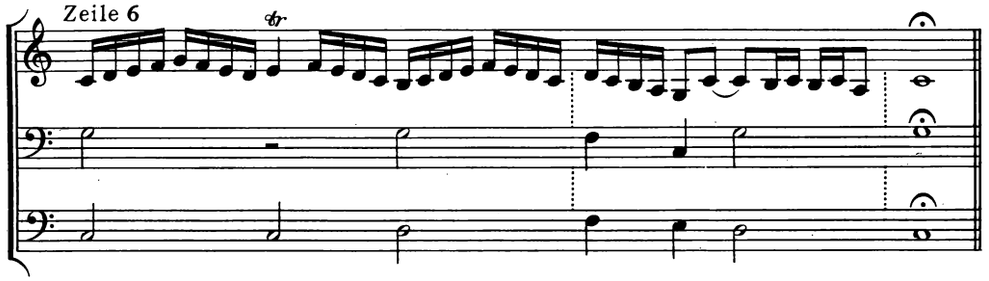


Alius descensus

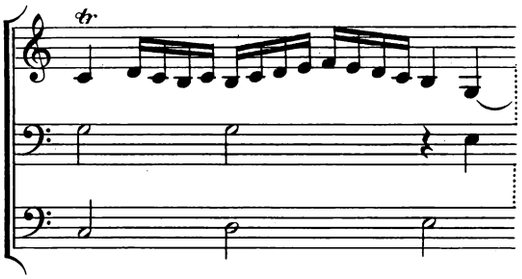


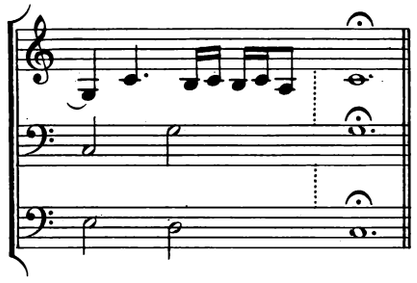
ut ut re mi re ut

Zeile 6

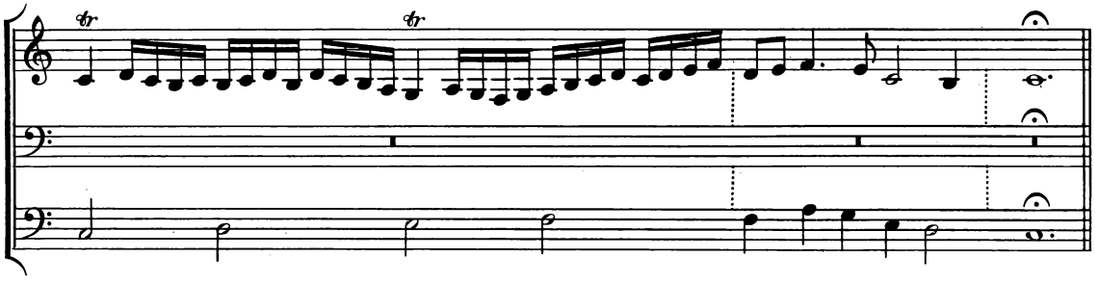


ut re mi mi re ut





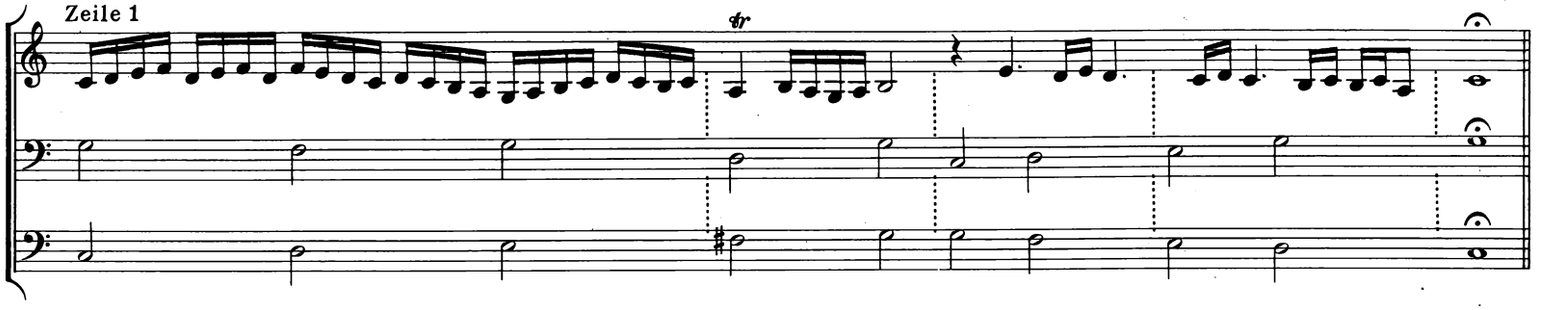
ut re mi fa fa mi re ut



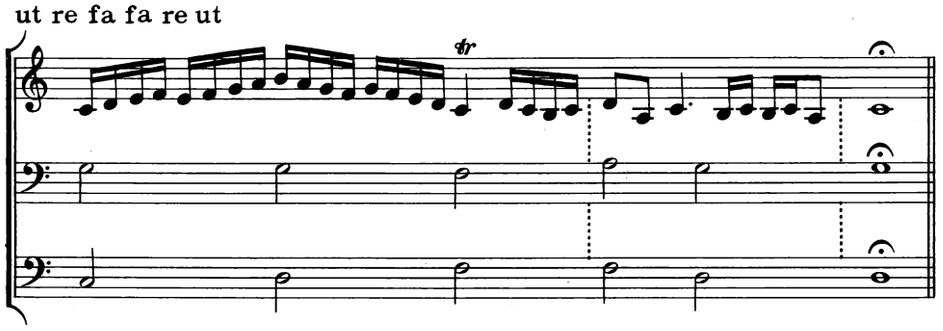
ut re mi fa sol sol fa mi re ut

fol. 146 r°

Zeile 1



ut re fa fa re ut



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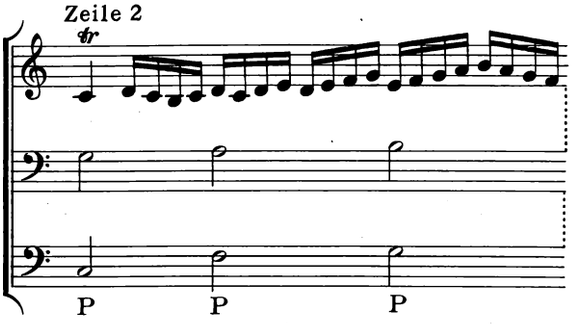

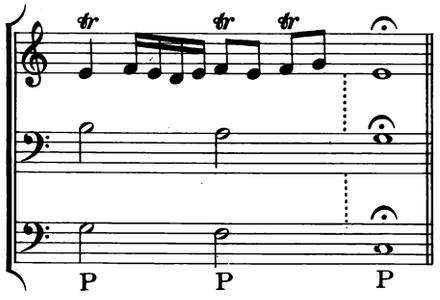

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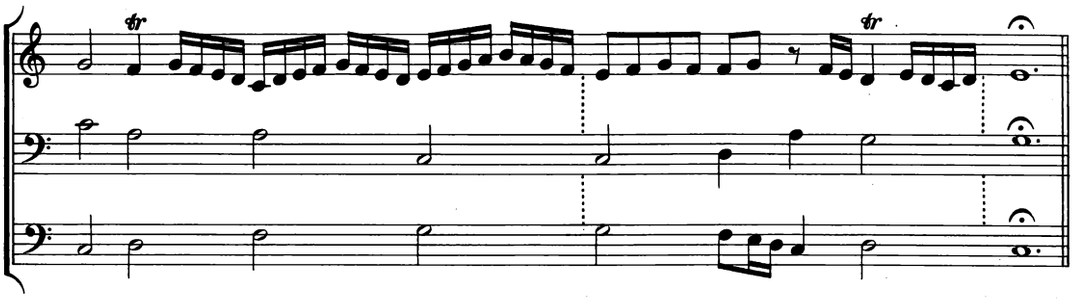

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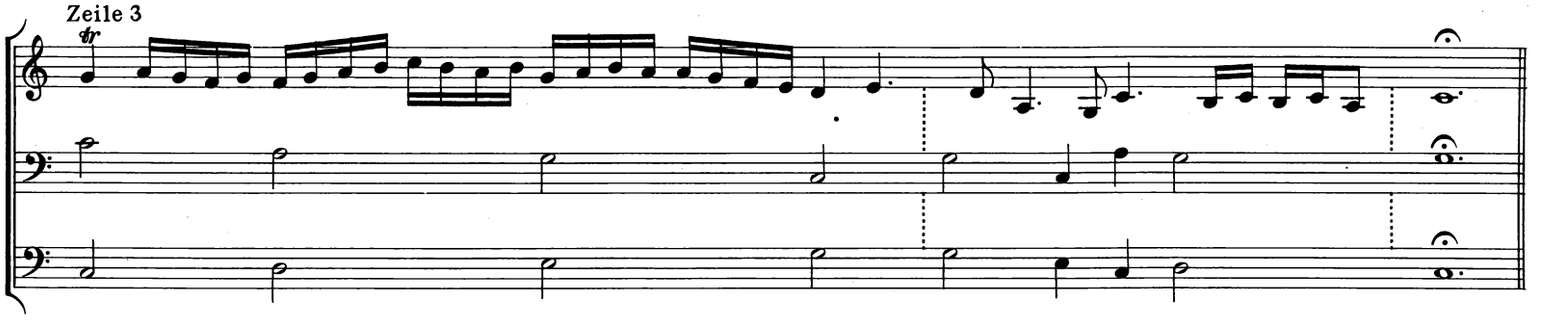

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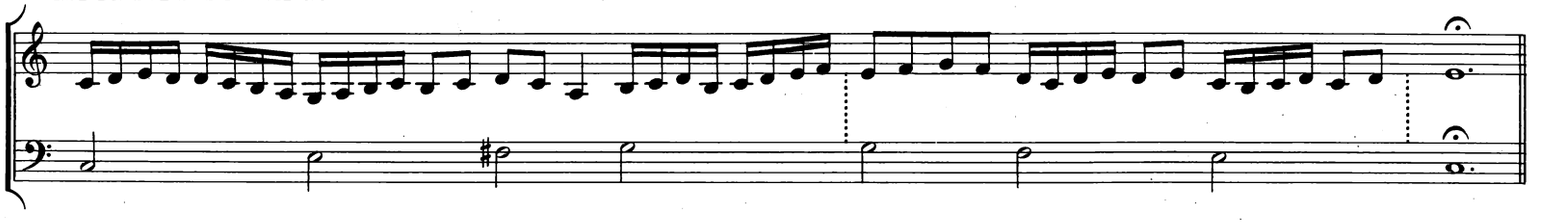

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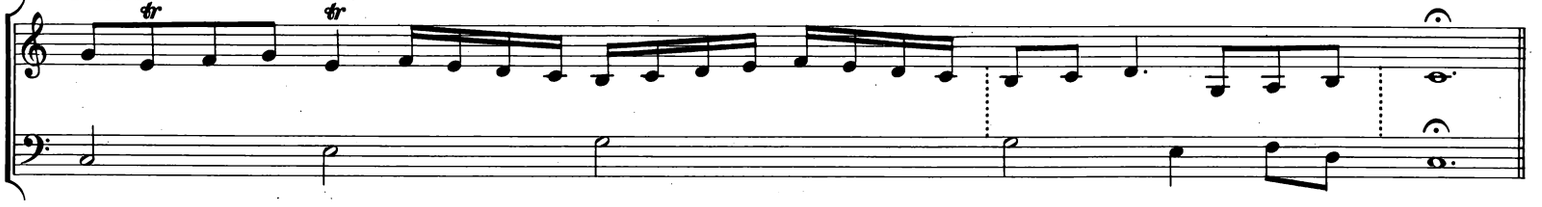

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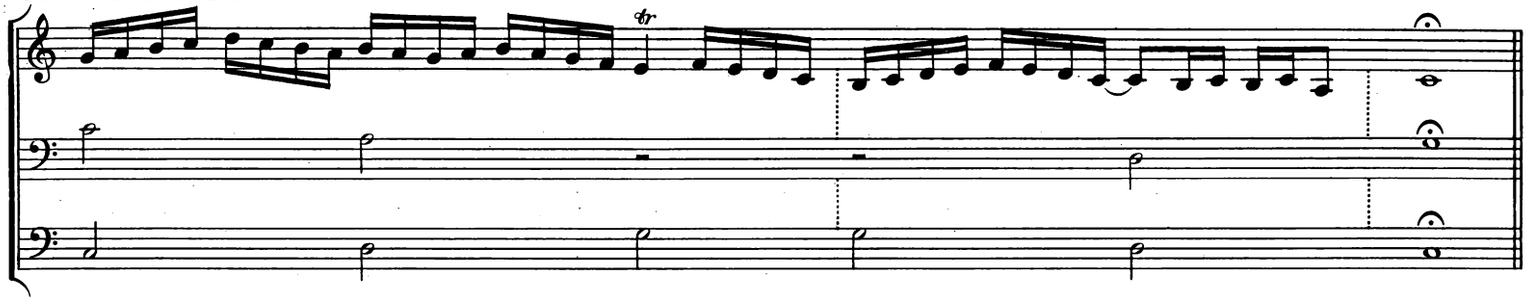

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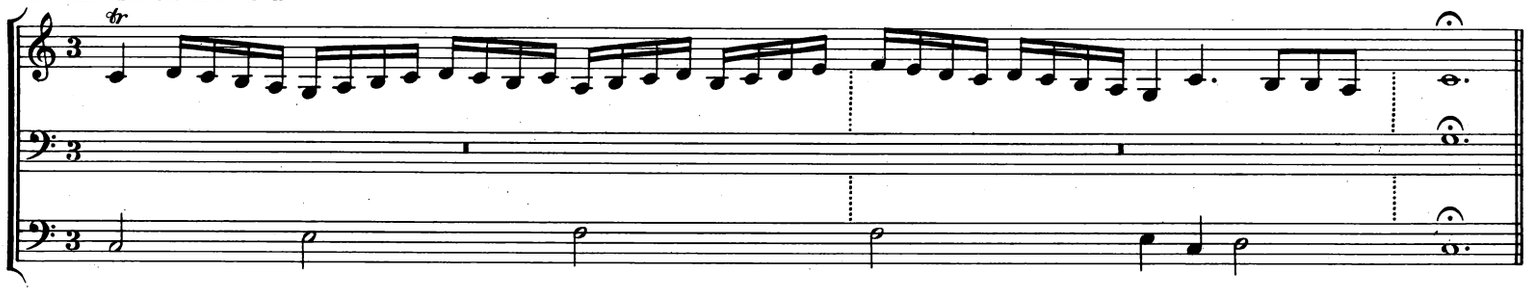

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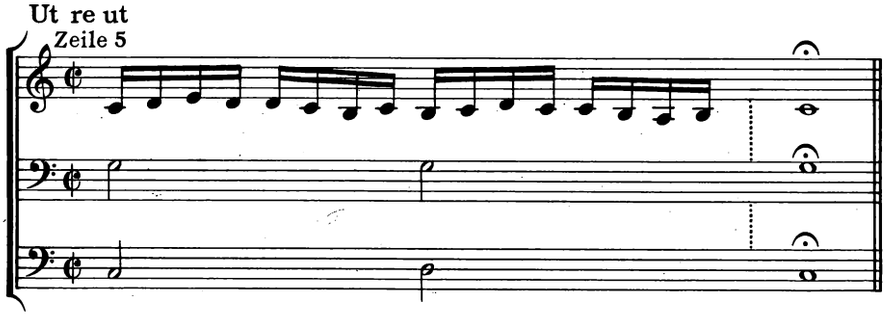

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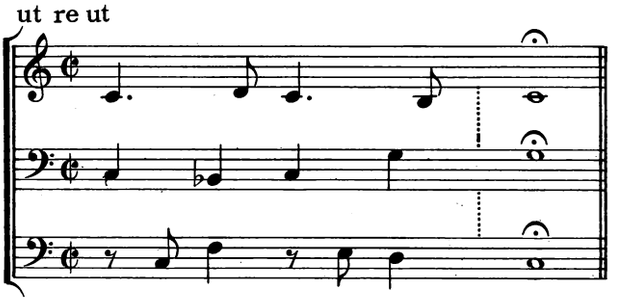

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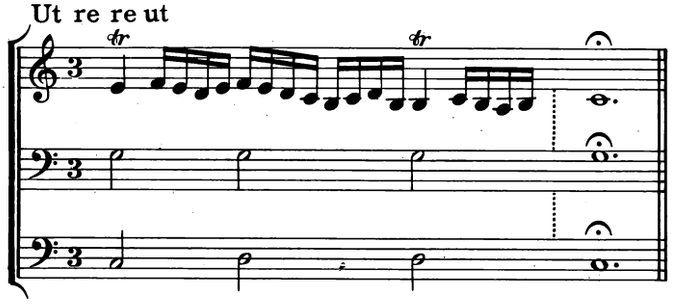

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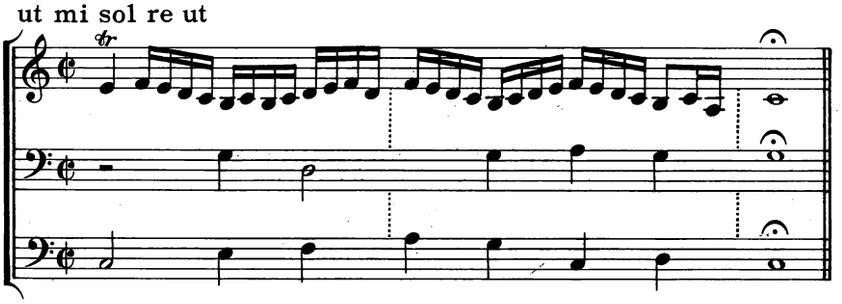

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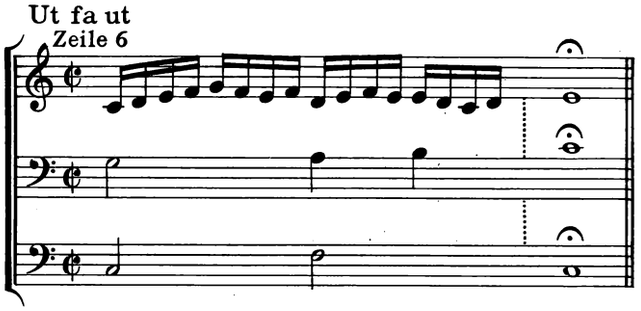

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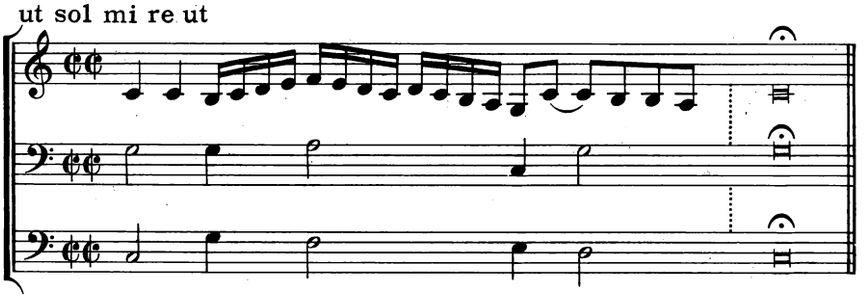

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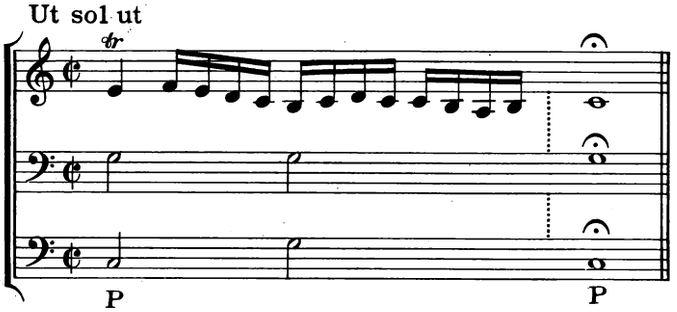

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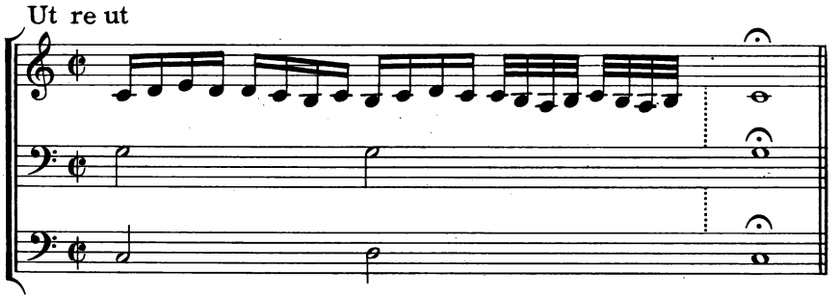

ut re ut

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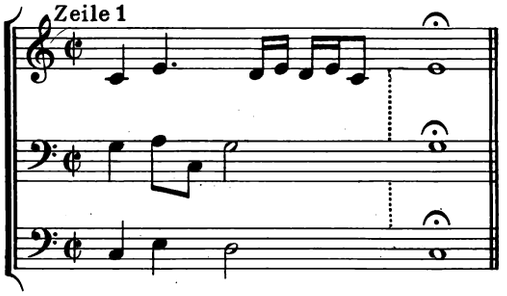

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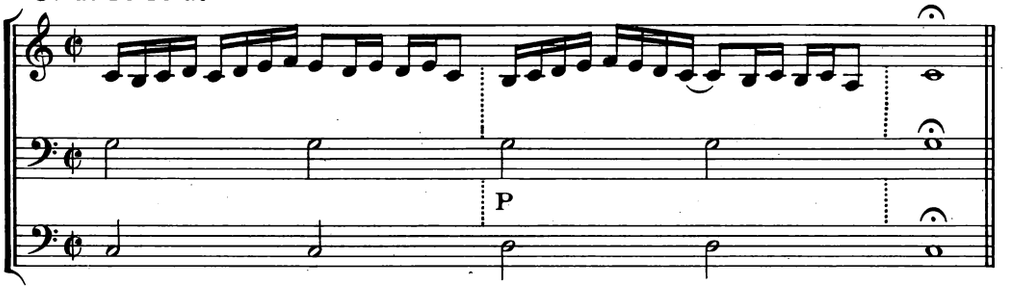

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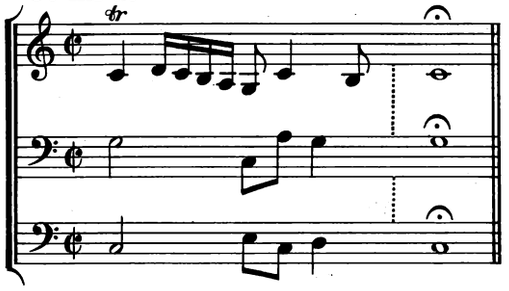

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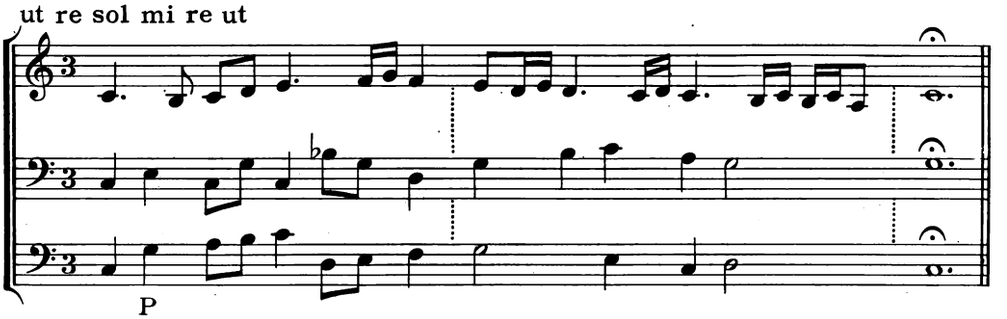

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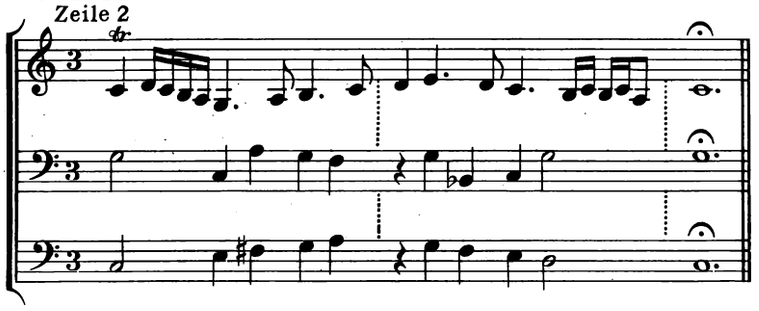

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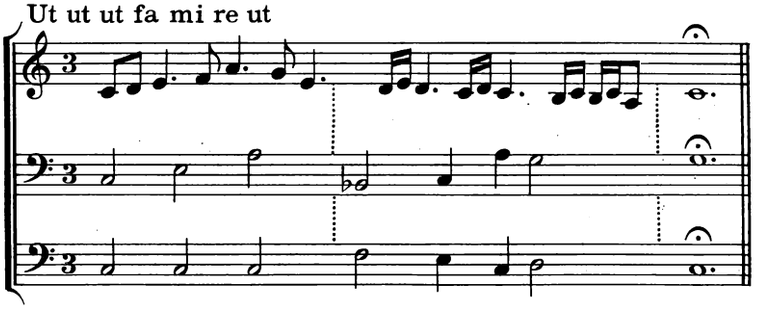

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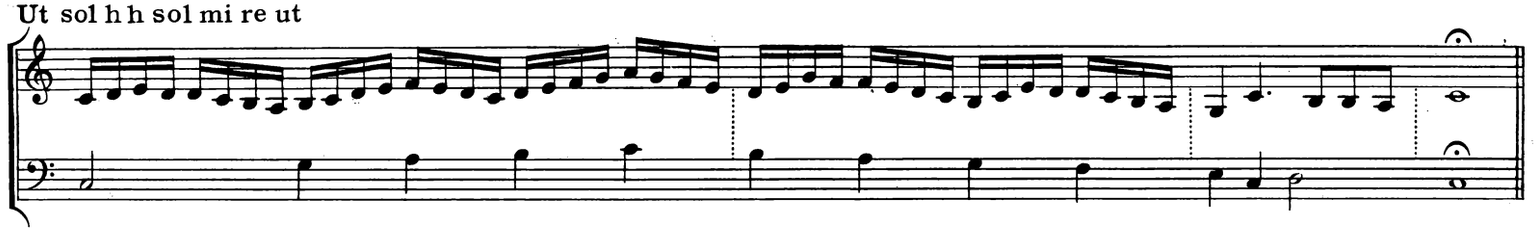

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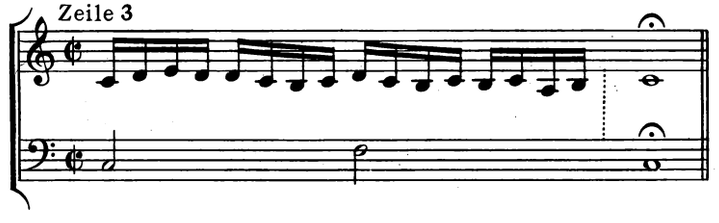

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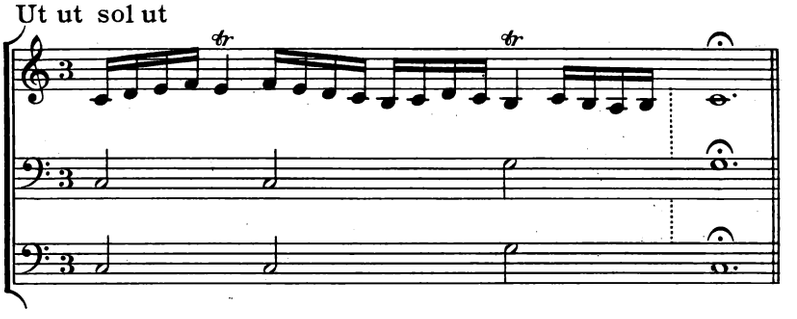

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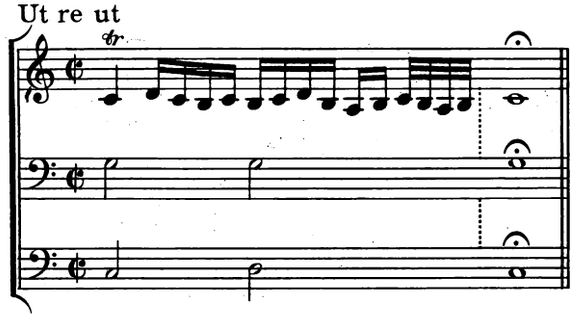

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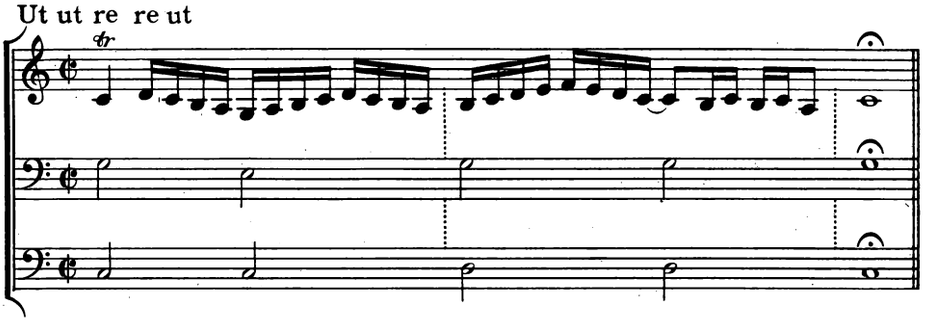

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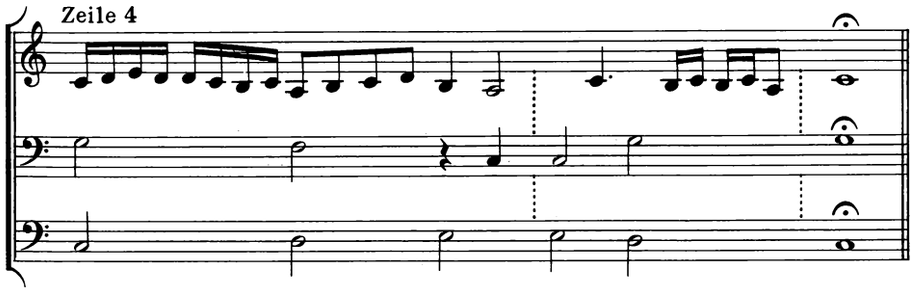

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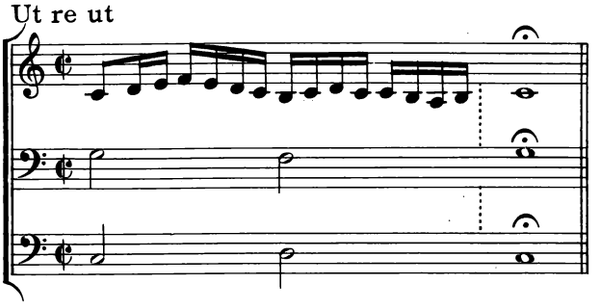

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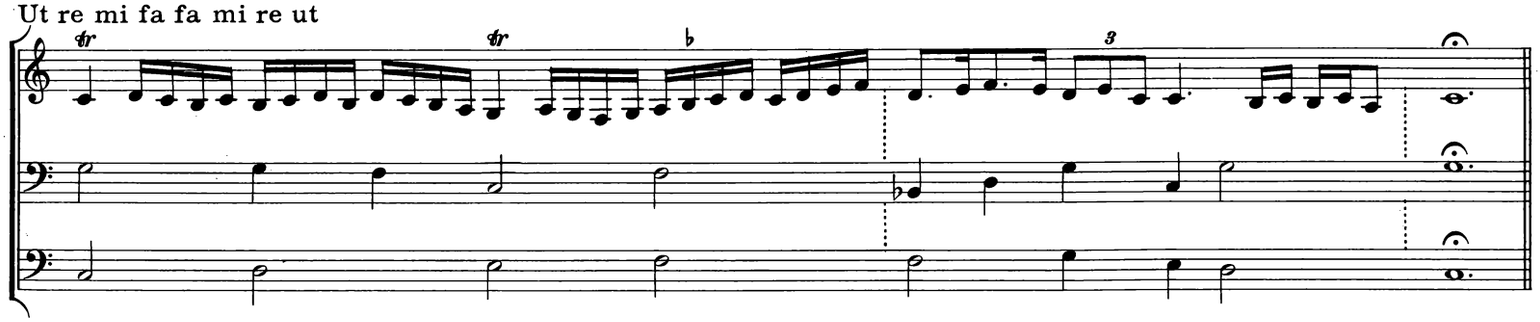

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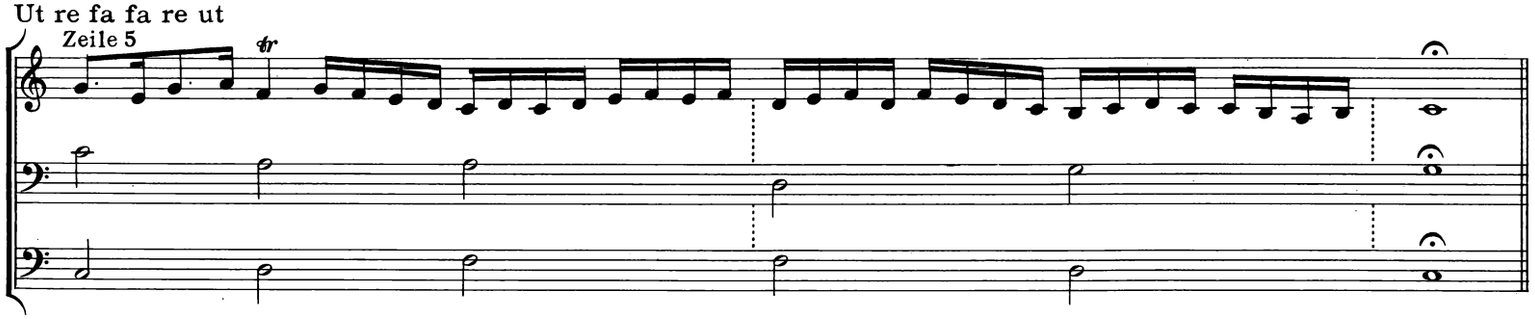

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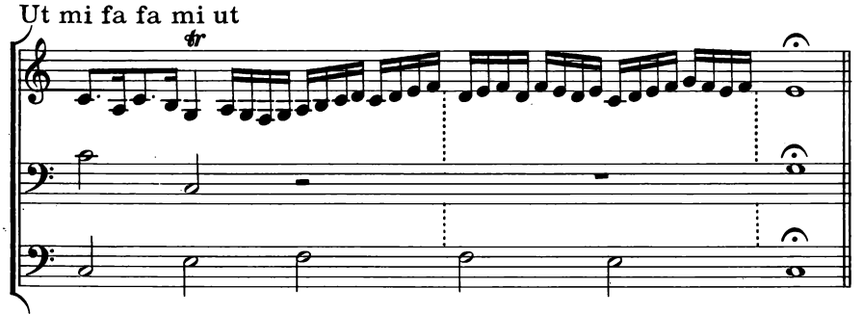

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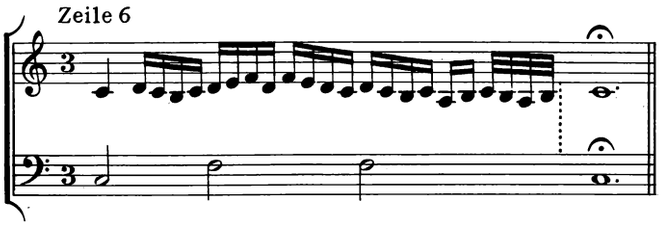

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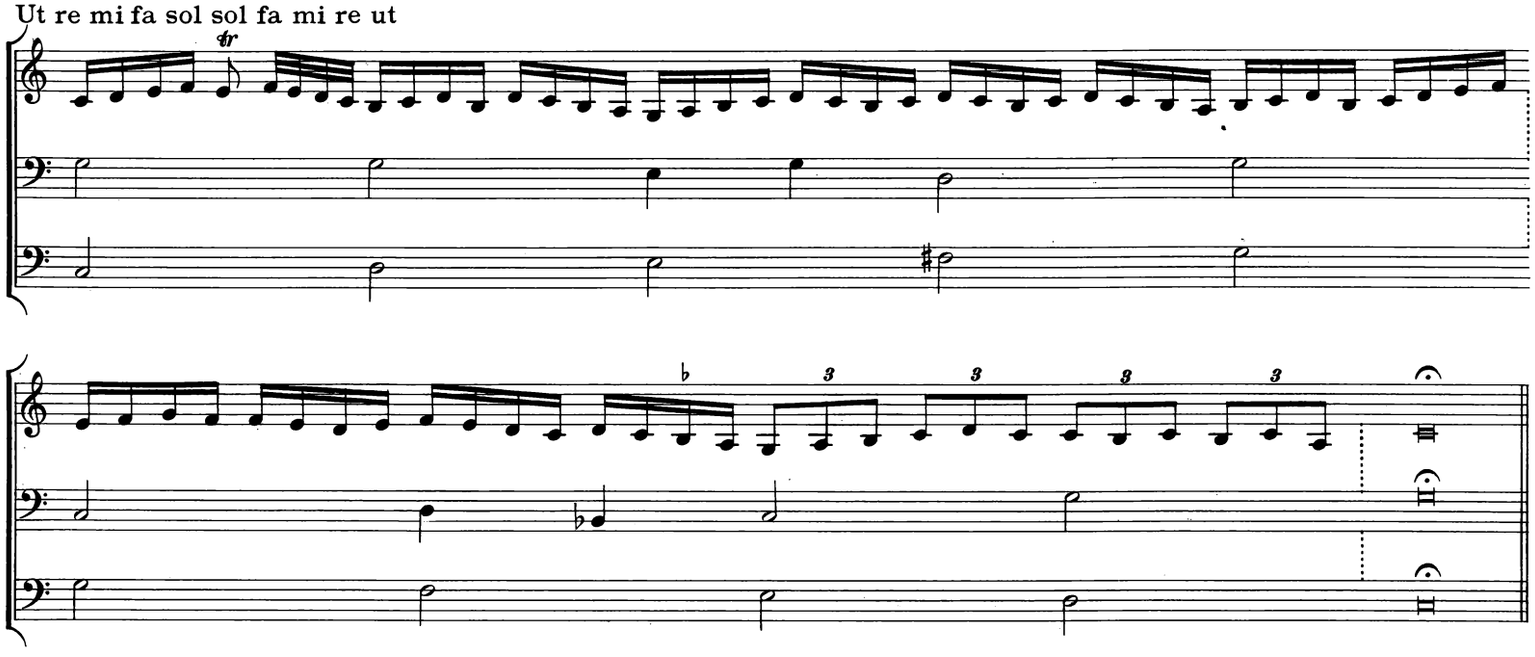

Ut re mi sol sol mi re ut

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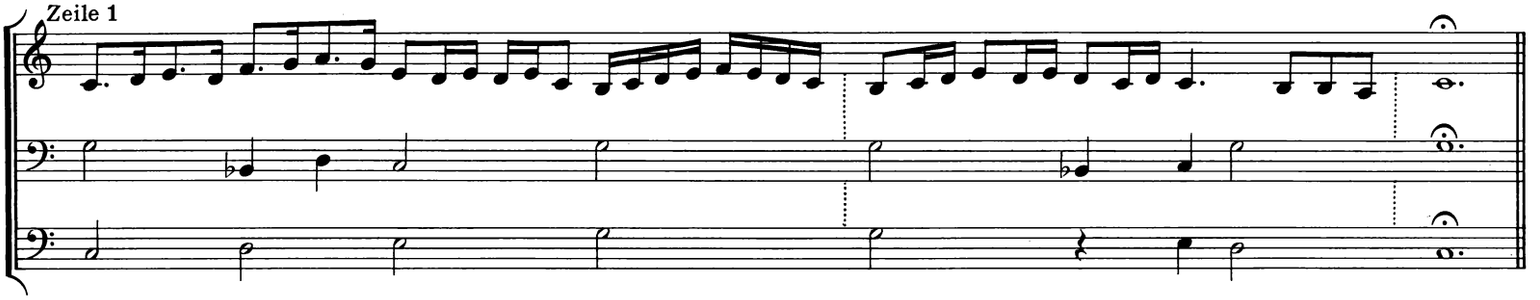

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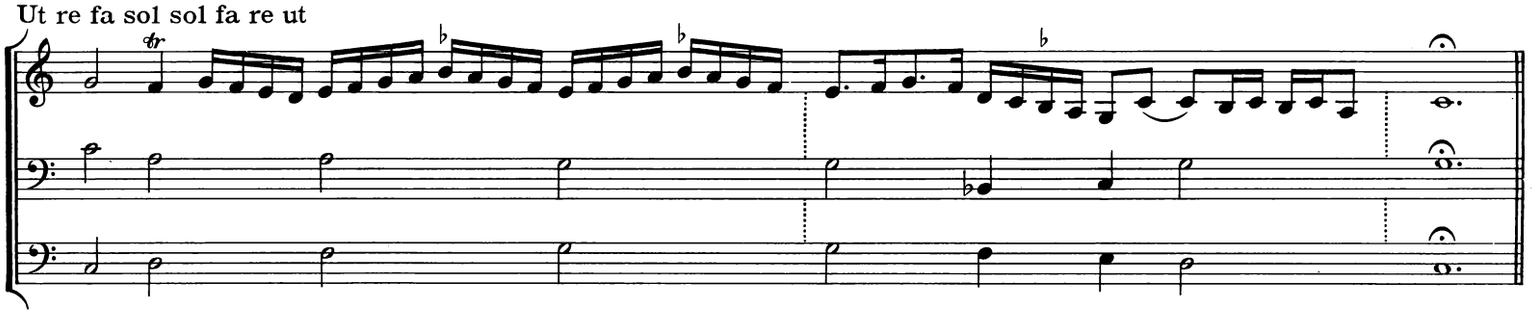

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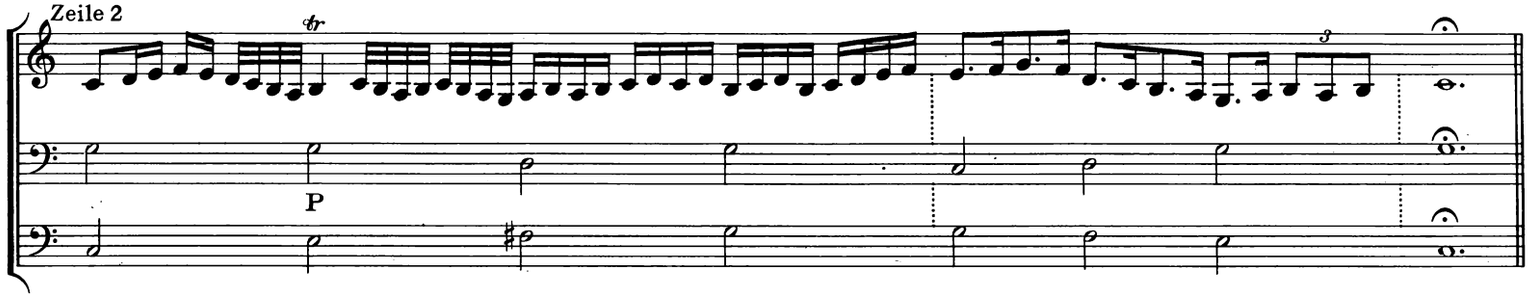

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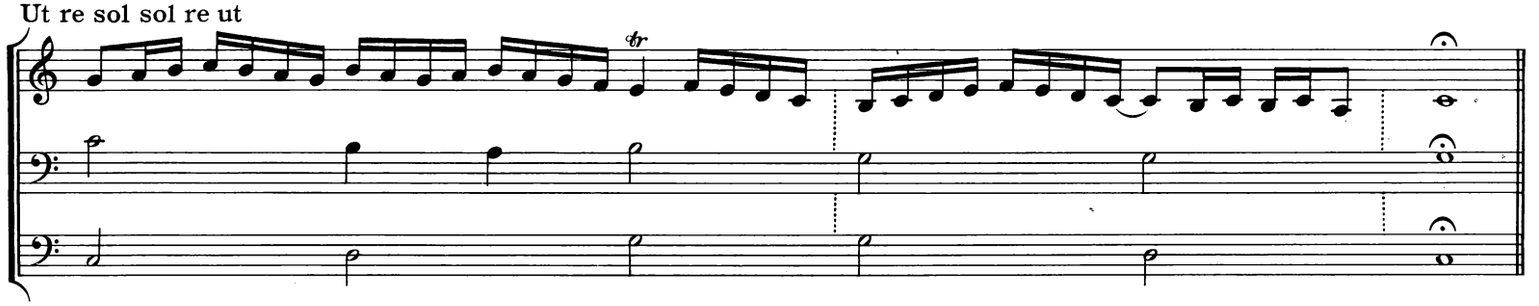

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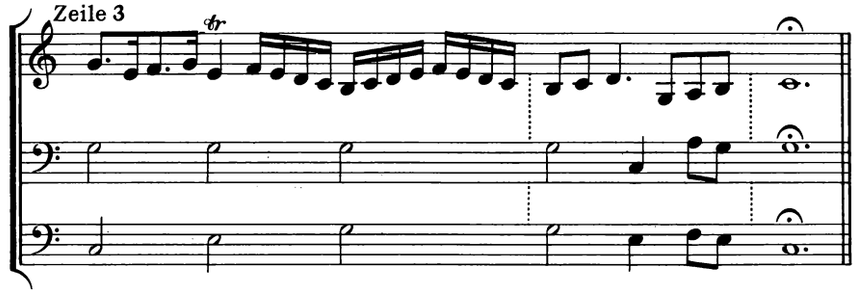

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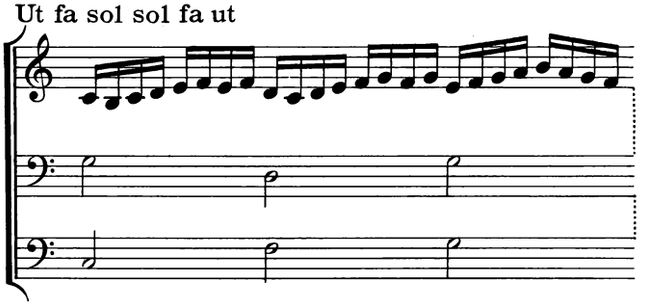

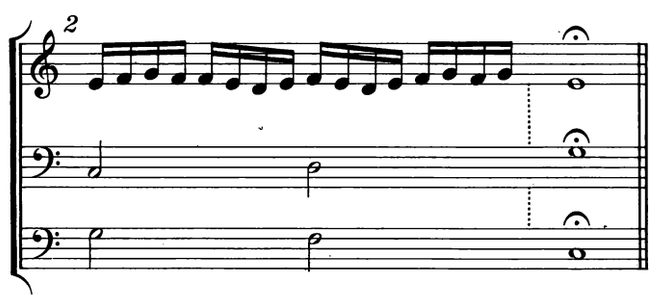

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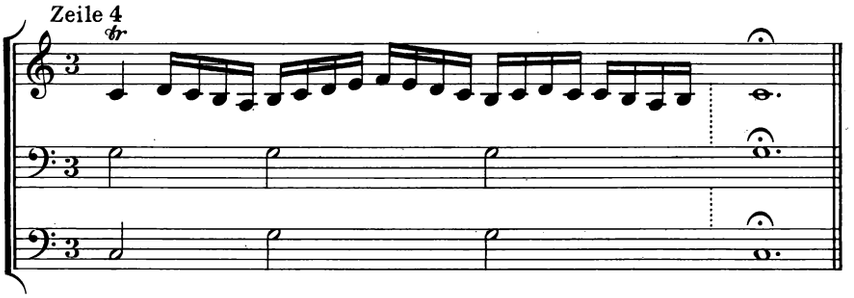

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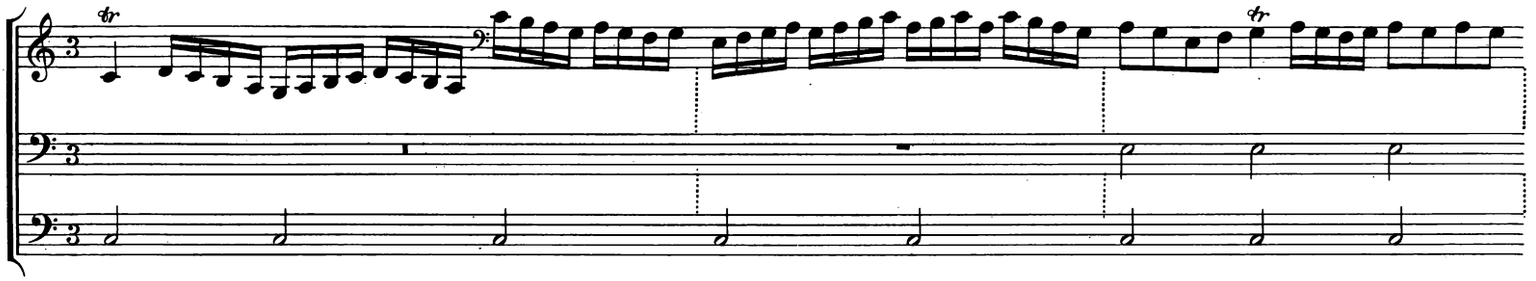

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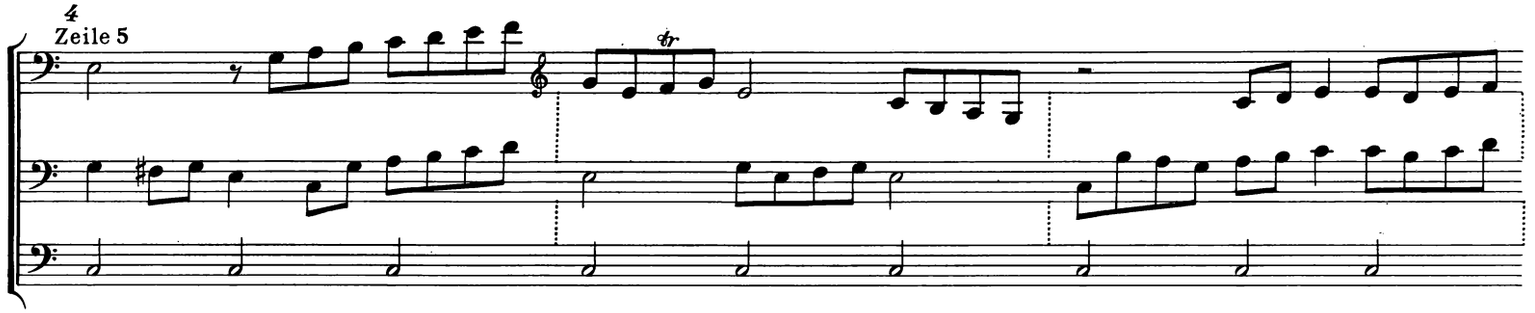

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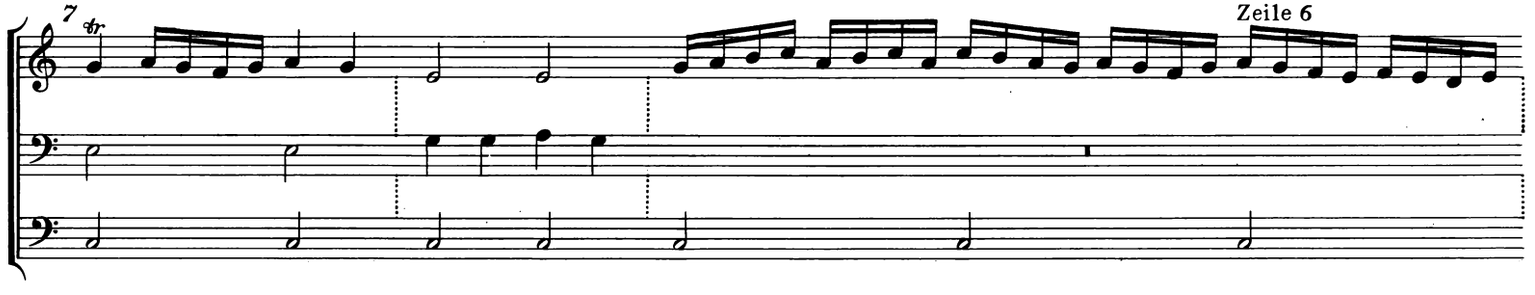
Zeile 6



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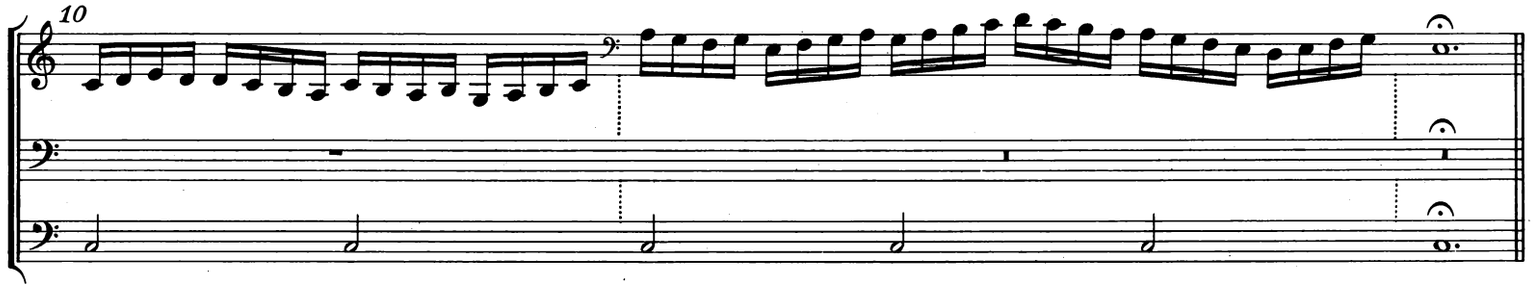

Sequitur Re

Re mi re

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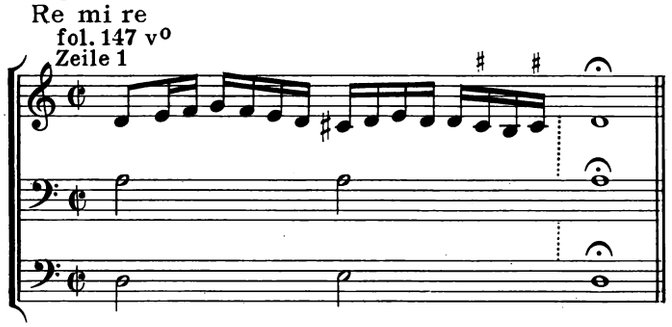

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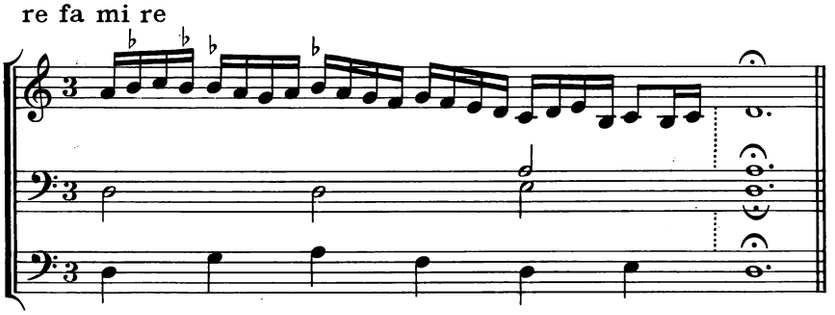

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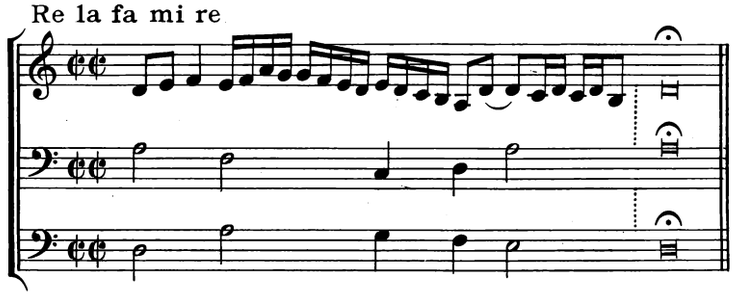

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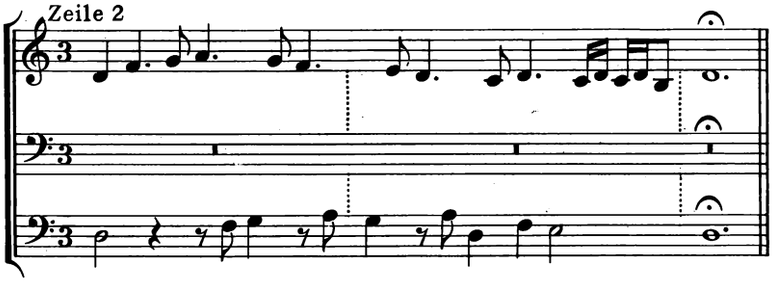

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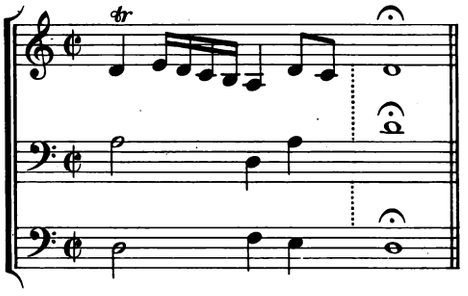
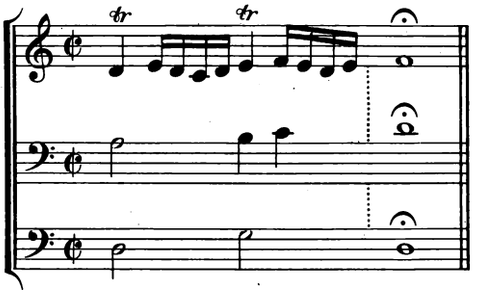
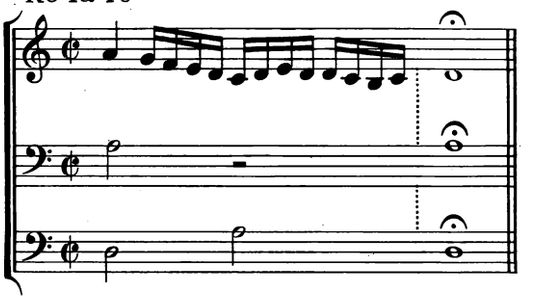


Re sol re

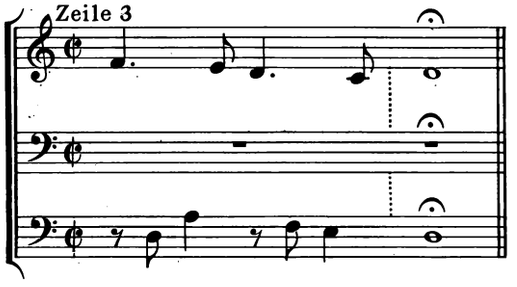


Re la re

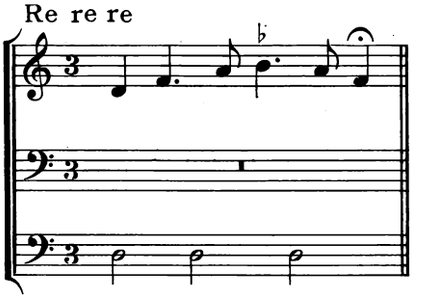


re mi re

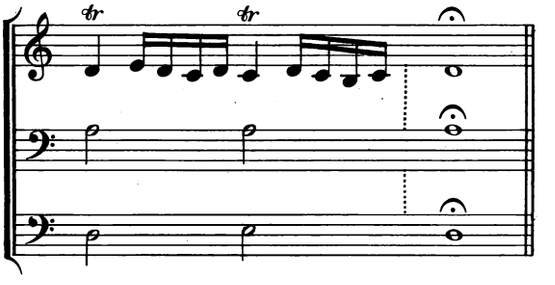
Zeile 3



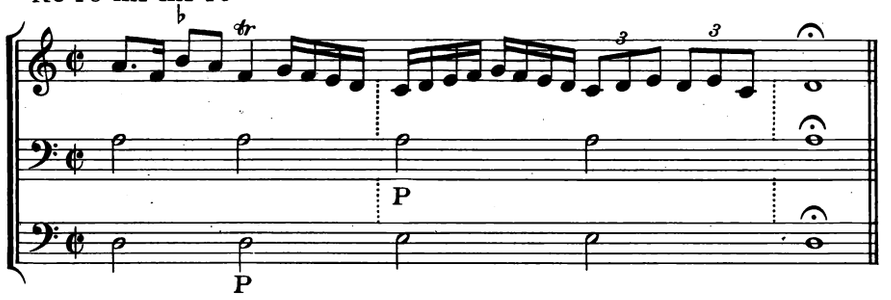
Re re re



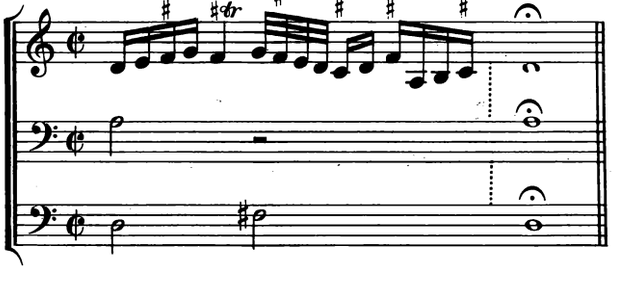
Re mi re



Re re mi mi re

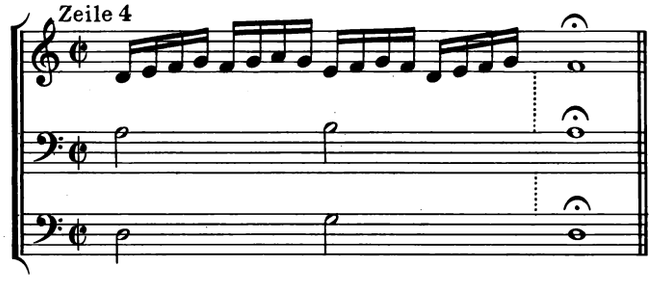


Re fa re

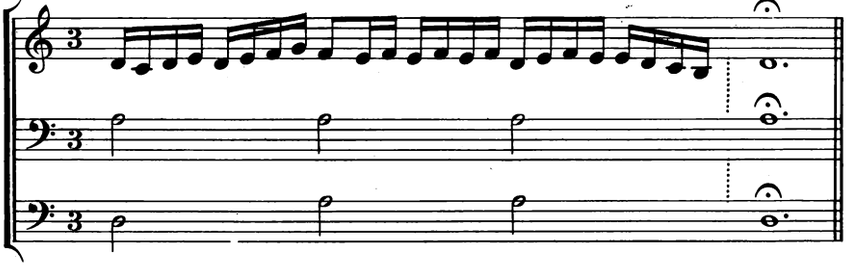


Re sol re

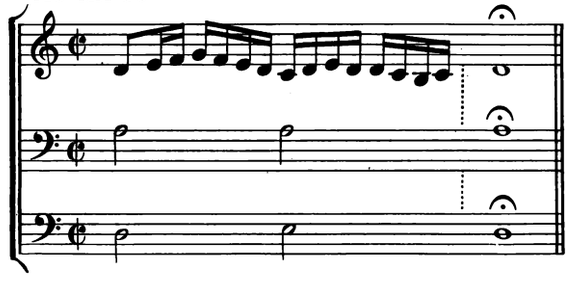
Zeile 4



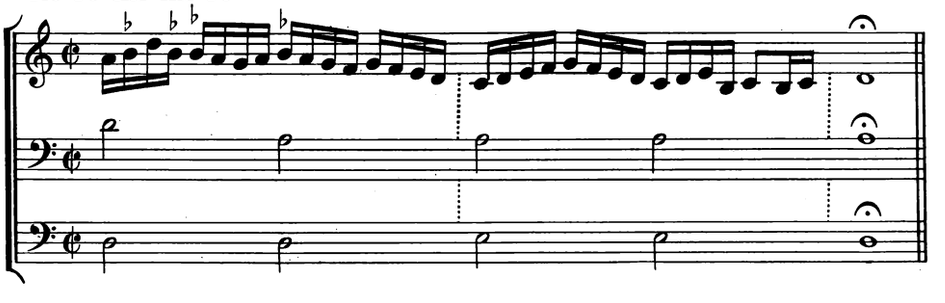
Re la la re



Re mi re

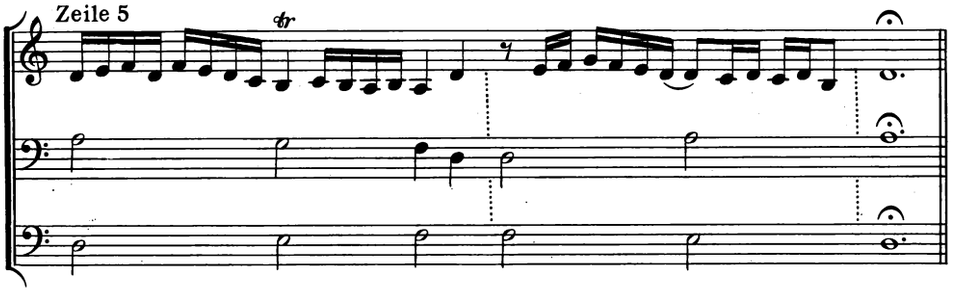


Re re mi mi re

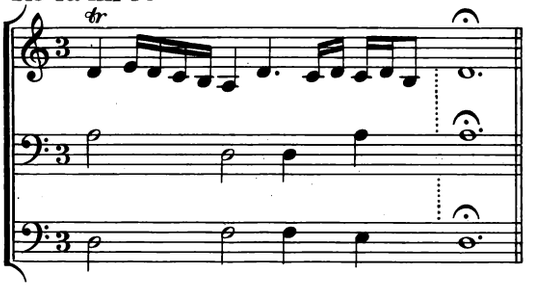


Re mi fa fa mi re

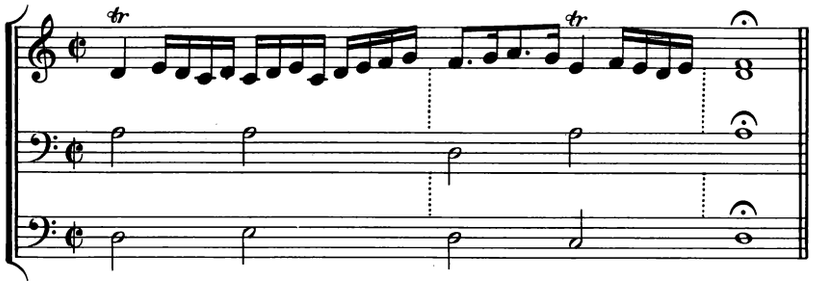
Zeile 5



Re fa mi re

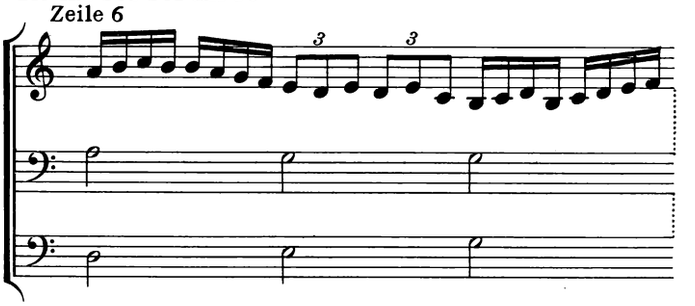


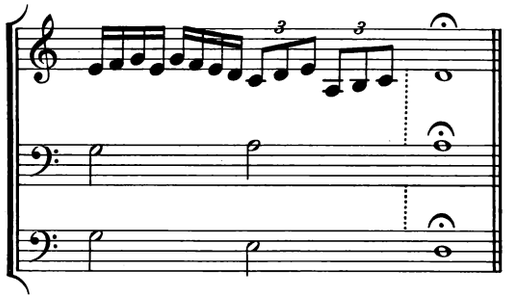
Re mi re ut re



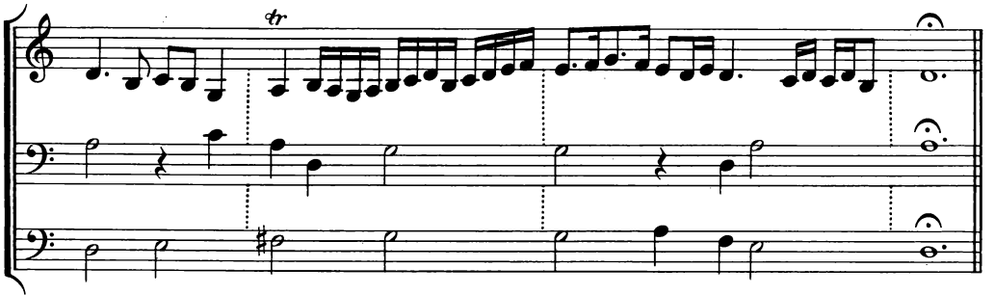
Re mi sol sol mi re

Zeile 6





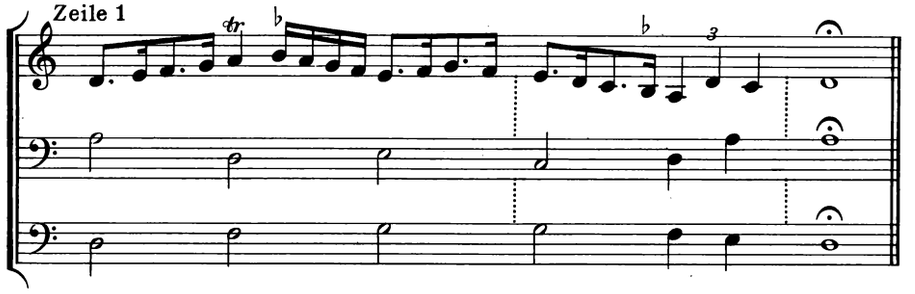
Re mi fa sol sol fa mi re



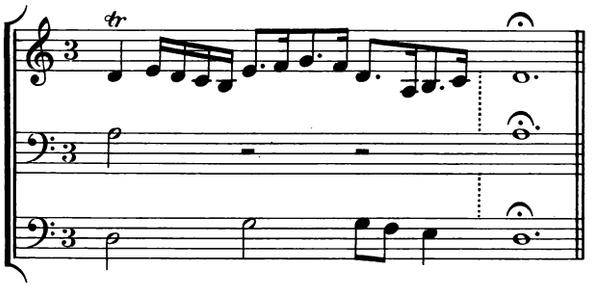
Re fa sol sol fa re

fol. 148 r^{o}

Zeile 1

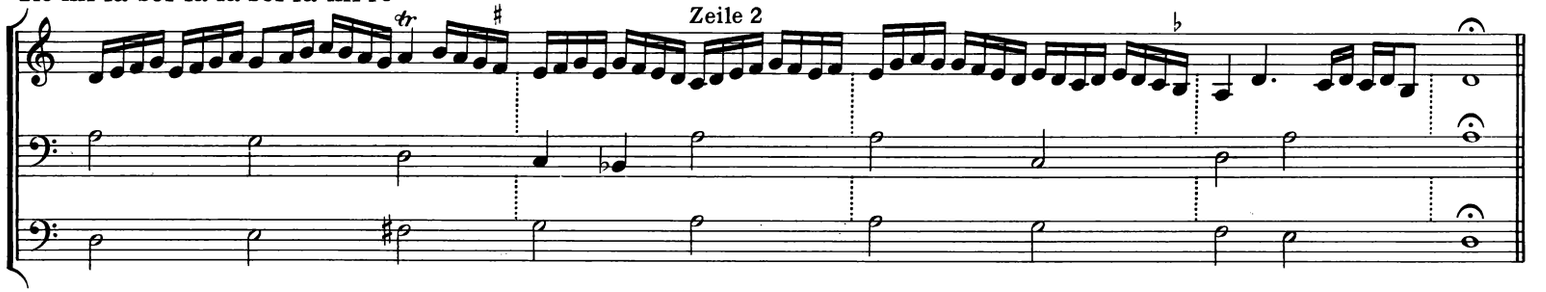


Re sol sol re

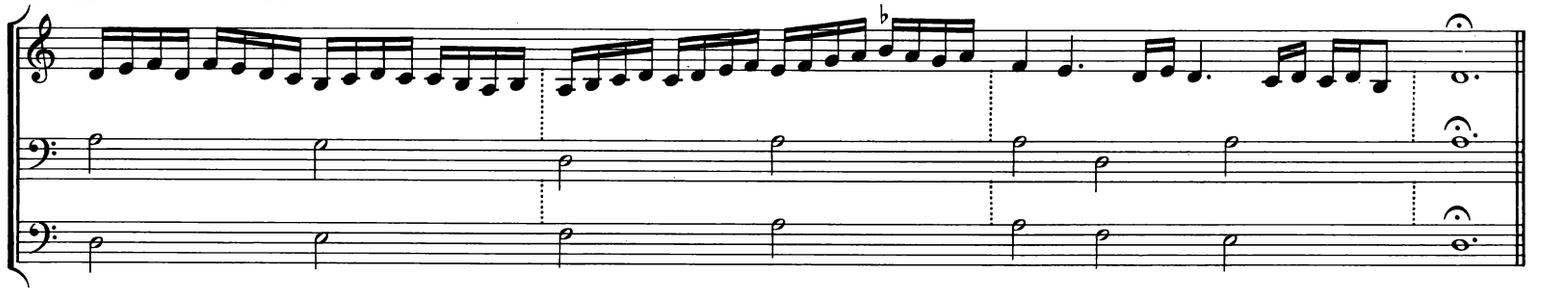


Re mi fa sol la la sol fa mi re

Zeile 2

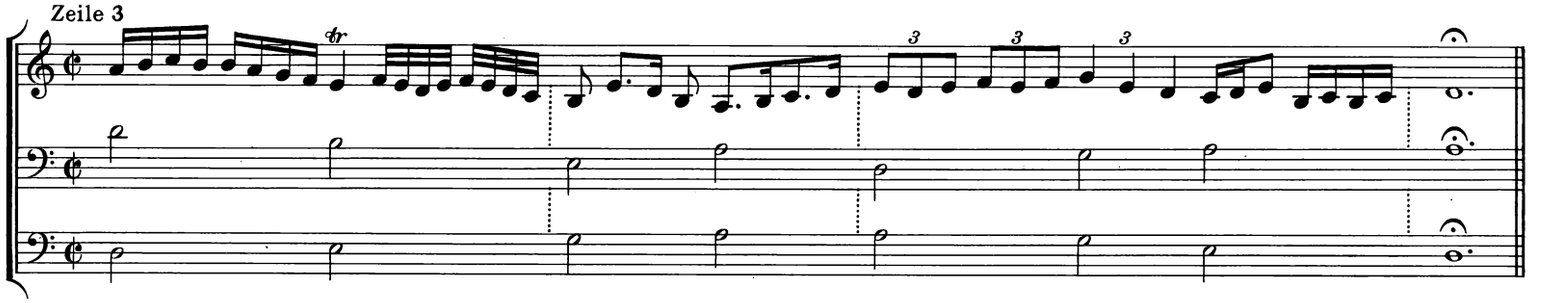


Re mi fa la la fa mi re



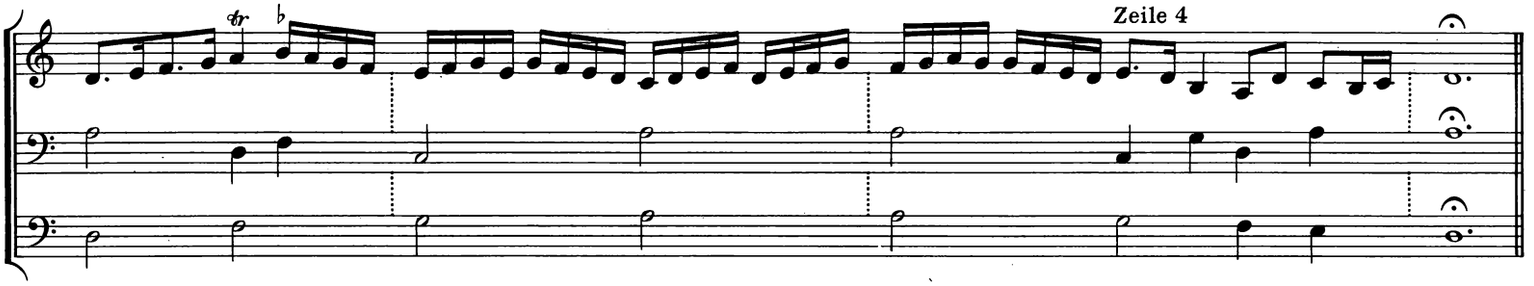
Re mi sol la la sol mi re

Zeile 3

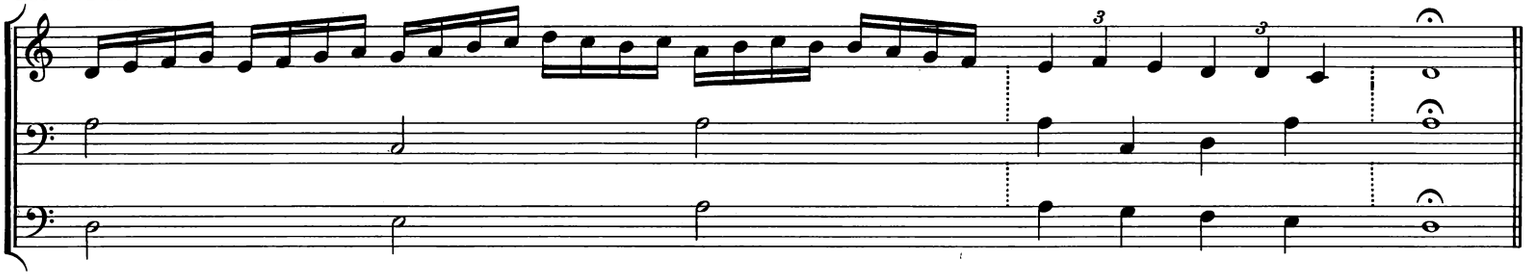


Re fa sol la la sol fa re

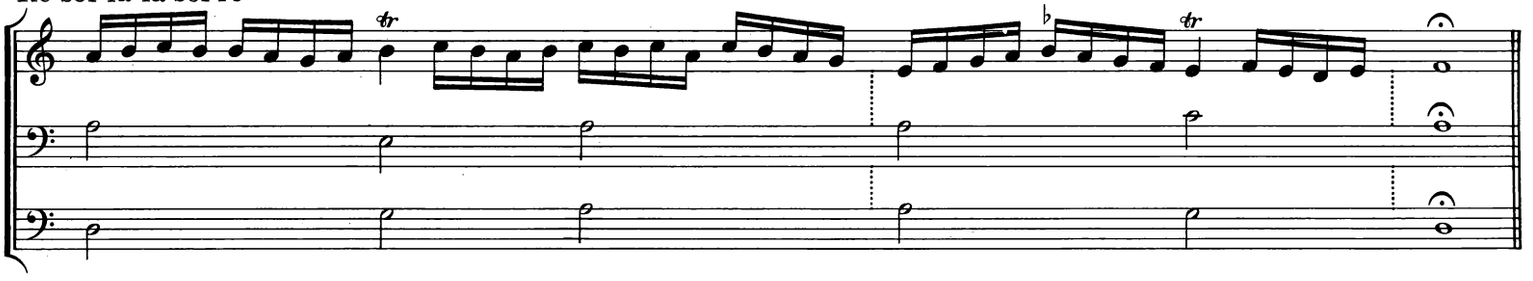
Zeile 4



Re mi la la mi re

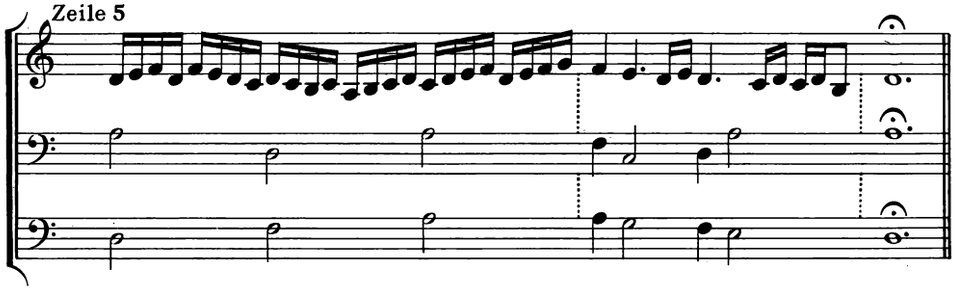


Re sol la la sol re

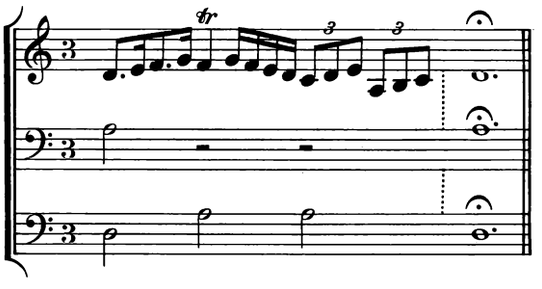


Re fa la la fa mi re

Zeile 5

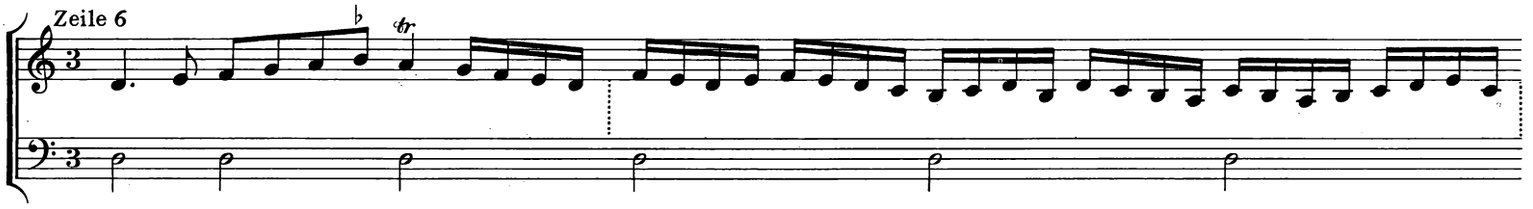


Re la la re

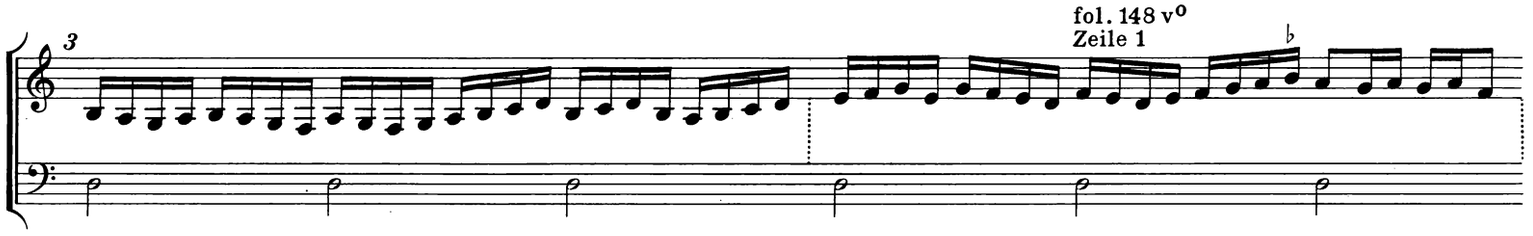


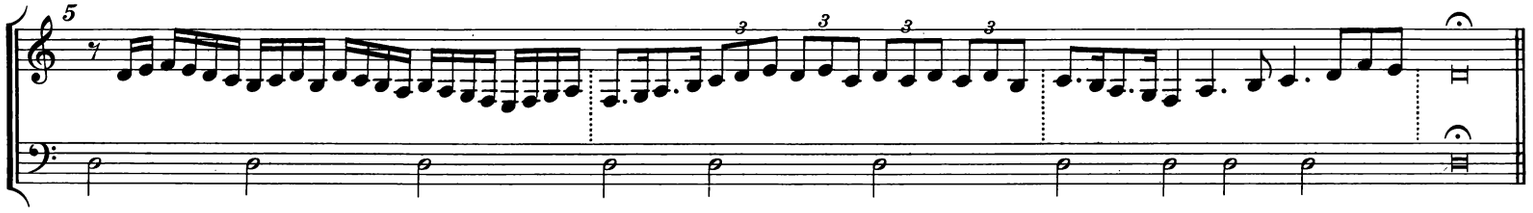
Secuntur Redeuntes In Re

Zeile 6



fol. 148 v°
Zeile 1

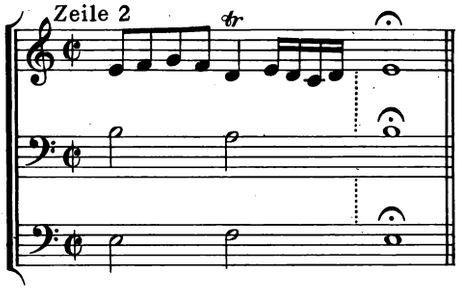




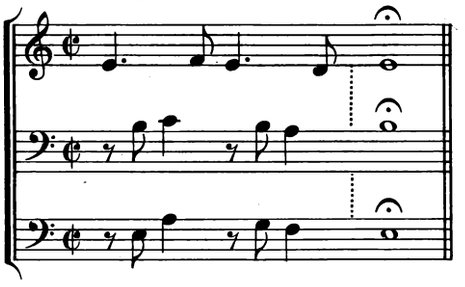
Sequitur mi

Mi fa mi

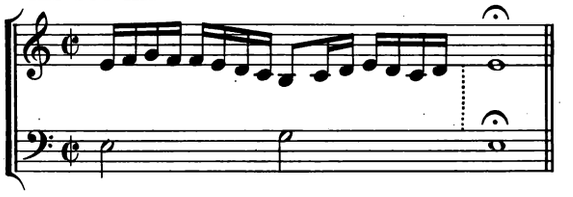
Zeile 2



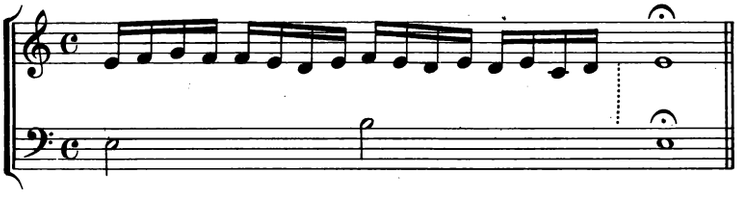
Mi fa mi



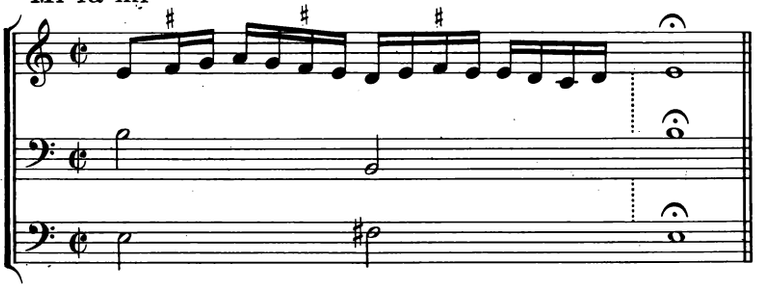
Mi sol mi



Mi h mi

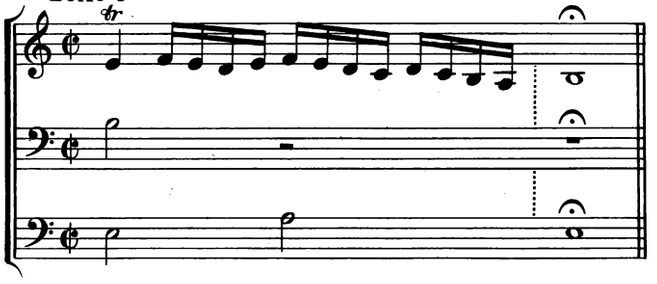


Mi fa mi

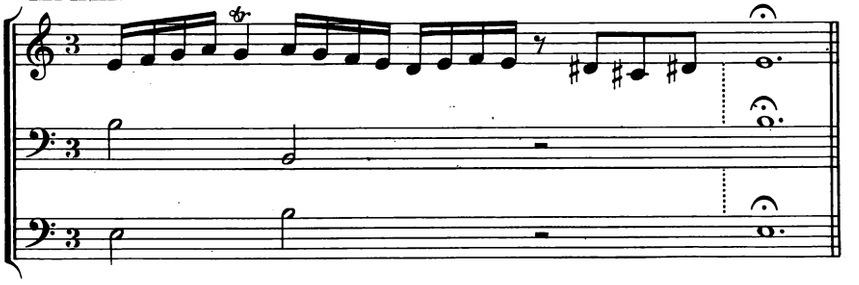


Mi la mi

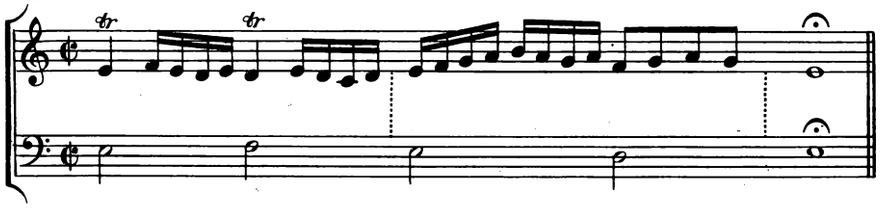
Zeile 3



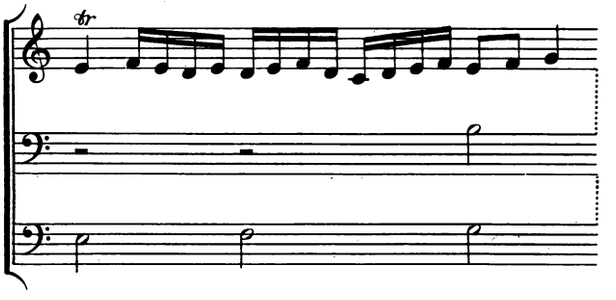
Mi h mi

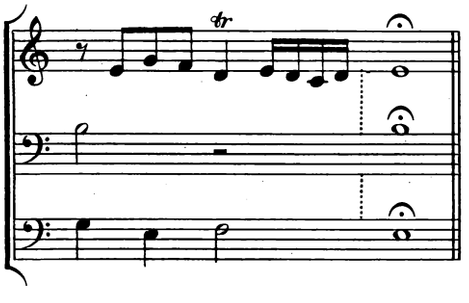


Mi fa mi re mi



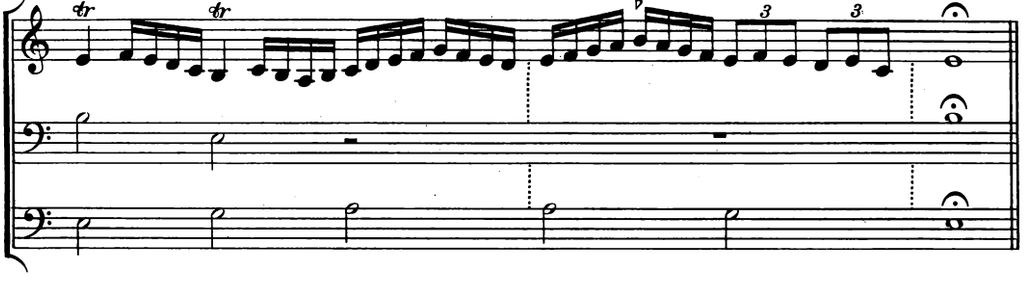
Mi fa sol sol fa mi



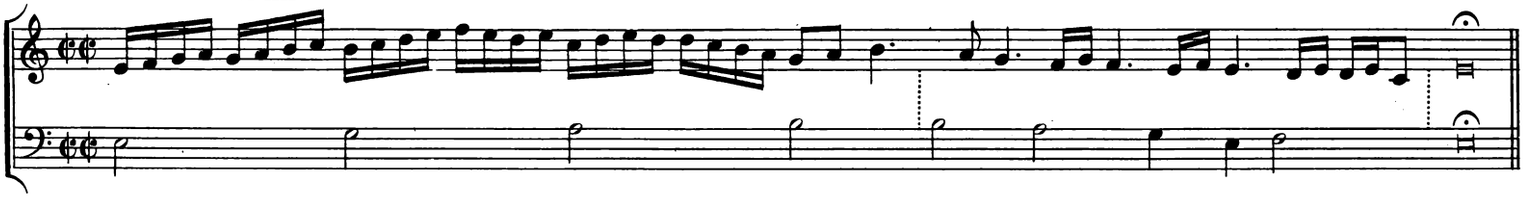


Mi sol la la sol mi

Zeile 4

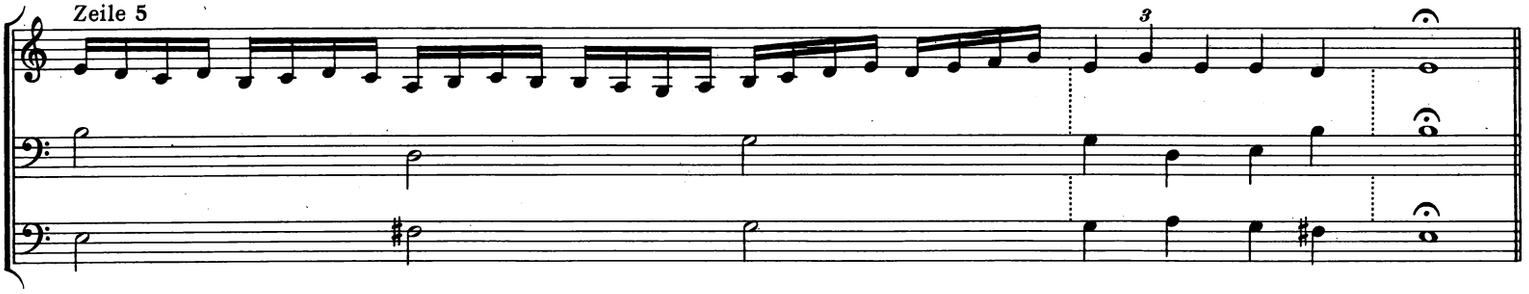


Mi sol la h h la sol mi

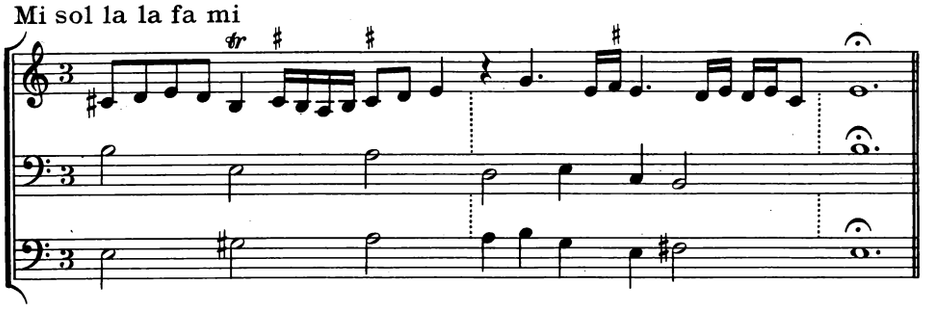


Mi fa sol sol fa mi

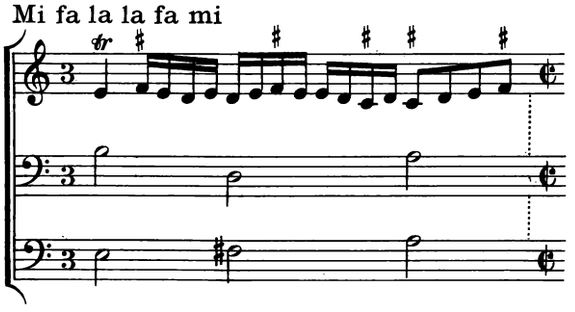
Zeile 5

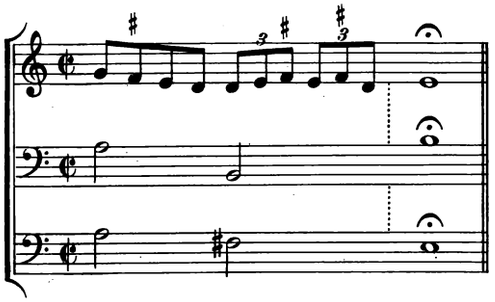


Mi sol la la fa mi



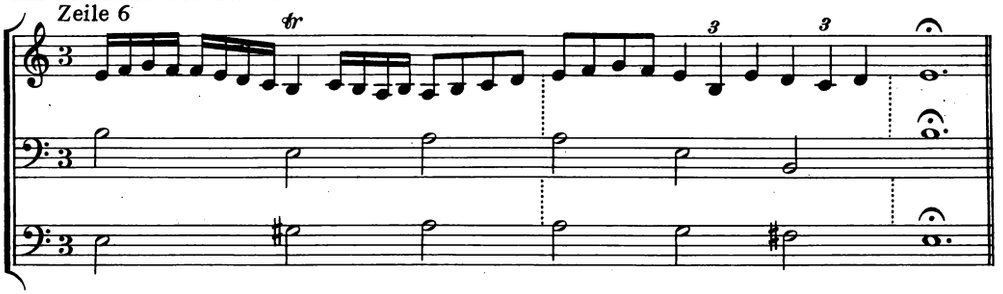
Mi fa la la fa mi



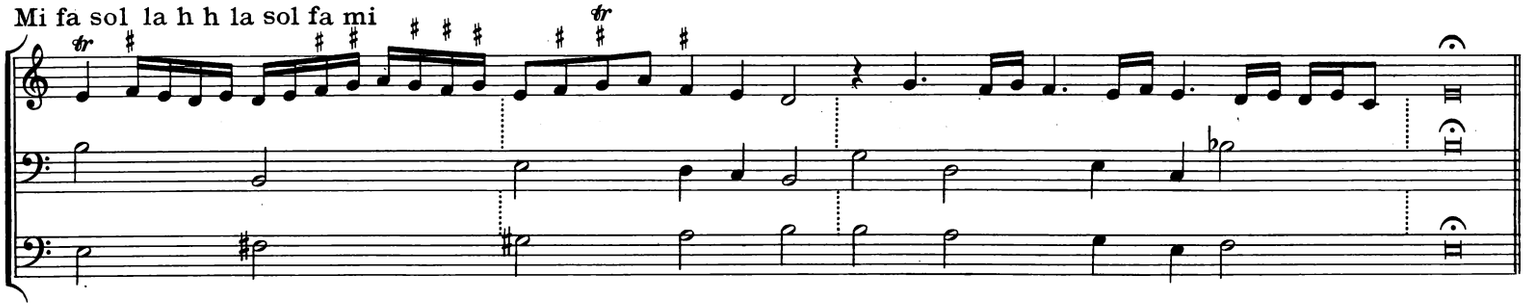


Mi sol la la sol fa mi

Zeile 6



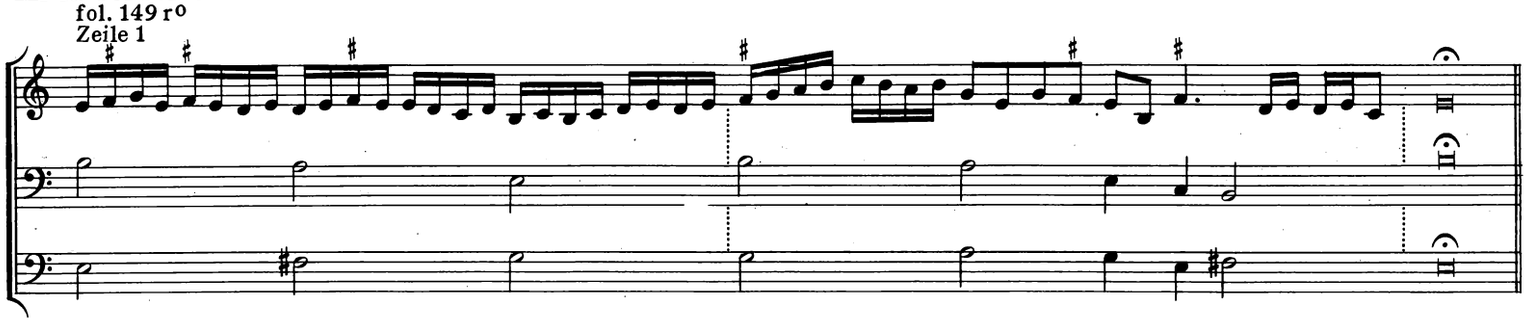
Mi fa sol la h h la sol fa mi



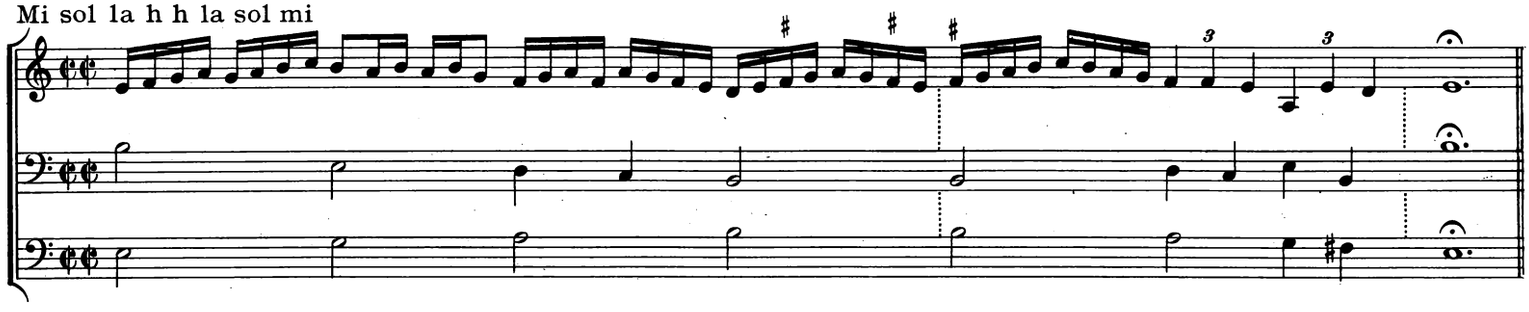
Mi fa sol sol la sol fa mi

fol. 149 r°

Zeile 1

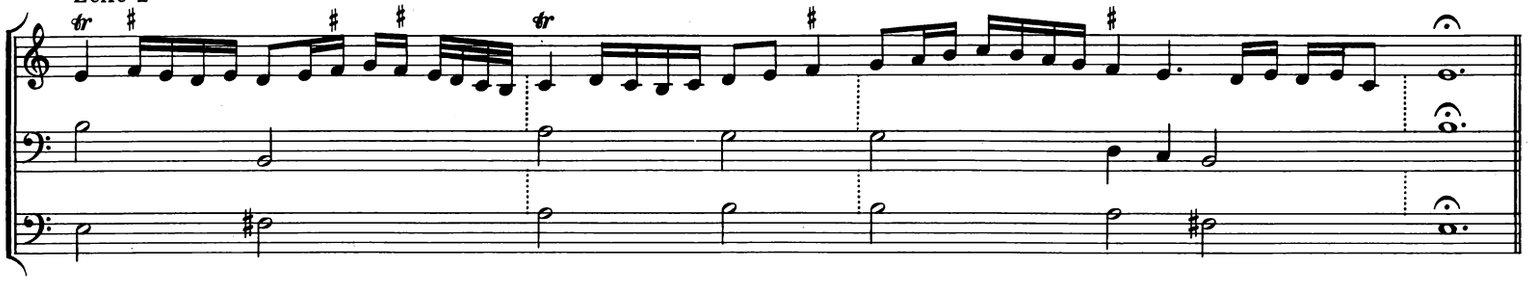


Mi sol la h h la sol mi

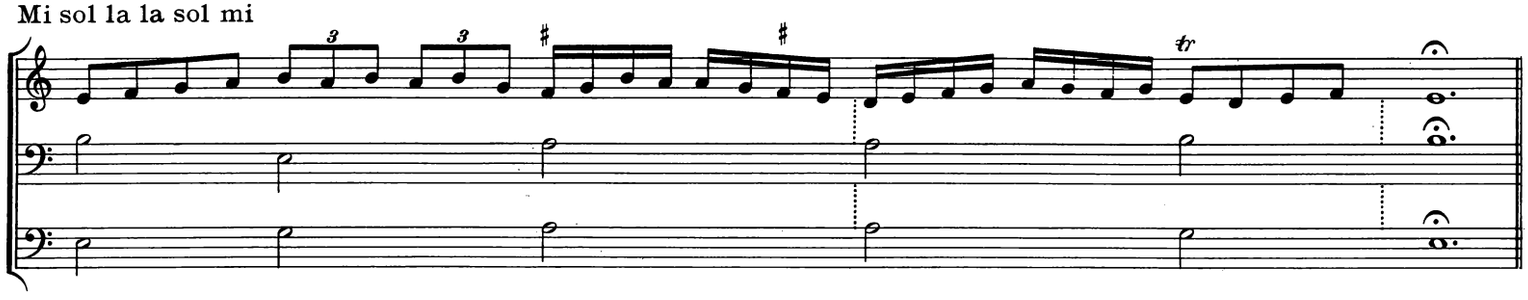


Mi fa la h h la fa mi

Zeile 2

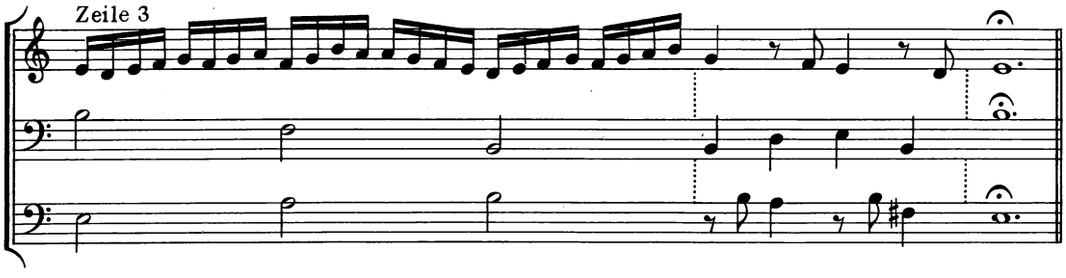


Mi sol la la sol mi

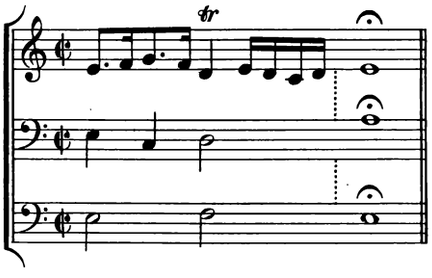


Mi fa h h fa mi

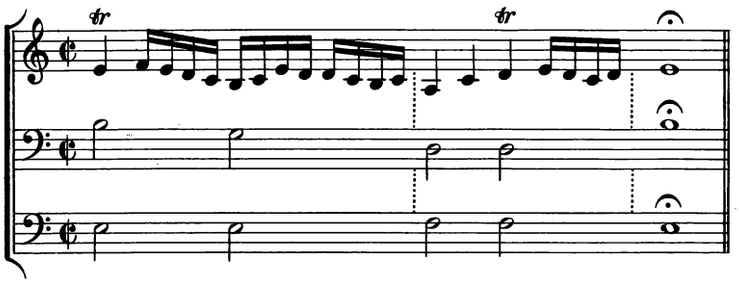
Zeile 3



Mi fa mi

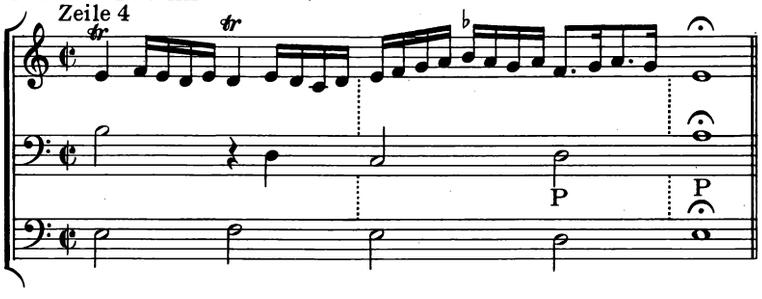


Mi mi fa fa mi

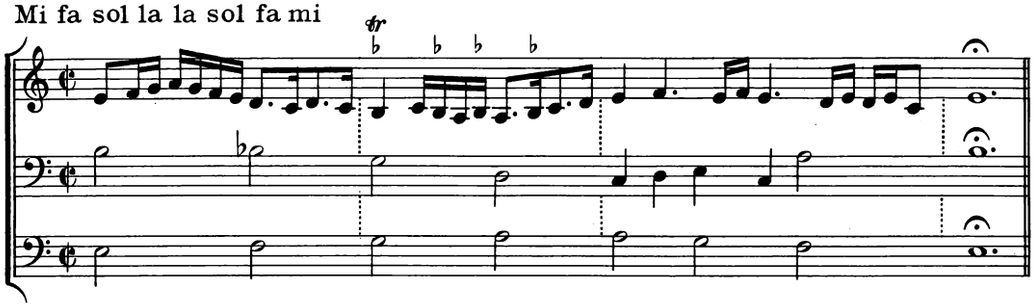


Mi fa mi re mi

Zeile 4

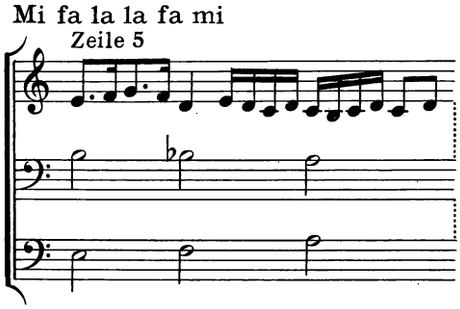


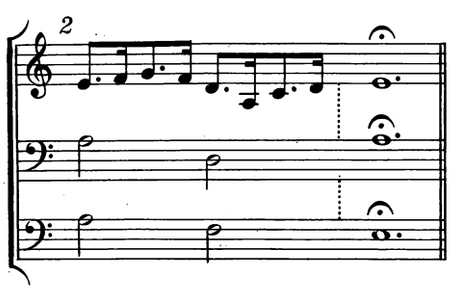
Mi fa sol la la sol fa mi



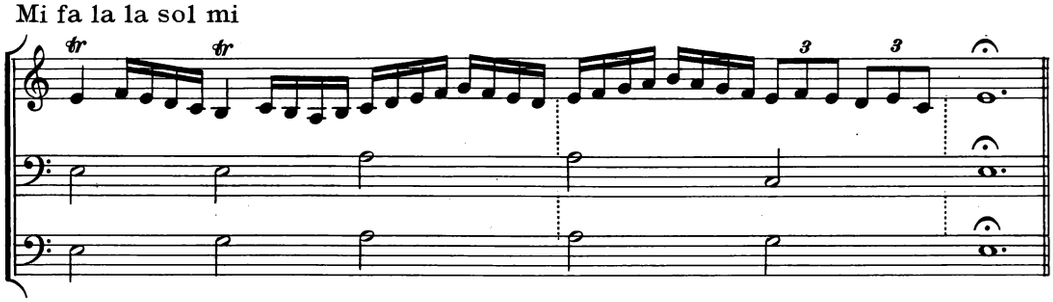
Mi fa la la fa mi

Zeile 5



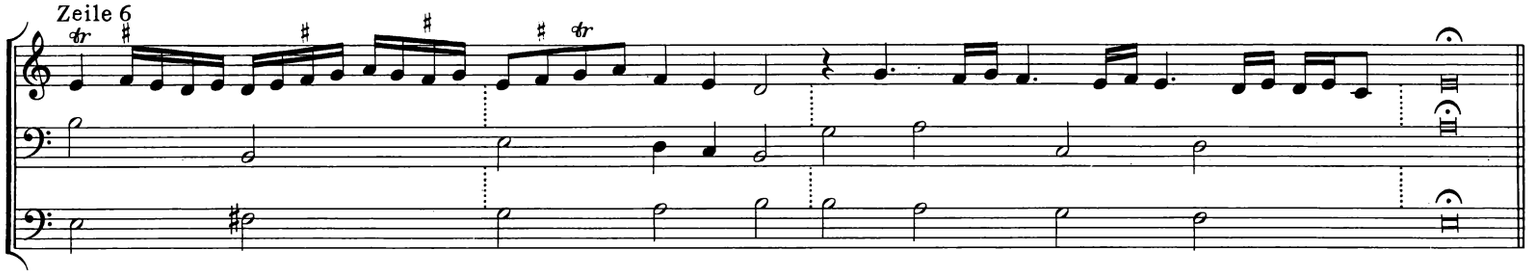


Mi fa la la sol mi

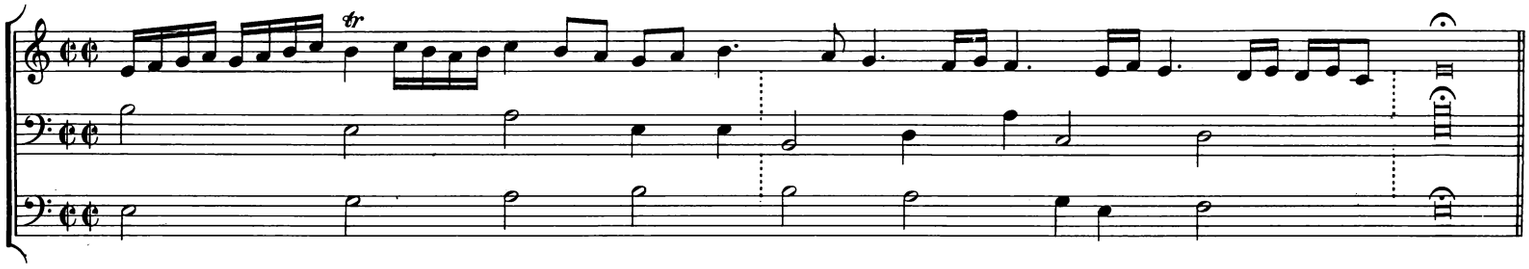


Mi fa sol la h h la sol fa mi

Zeile 6

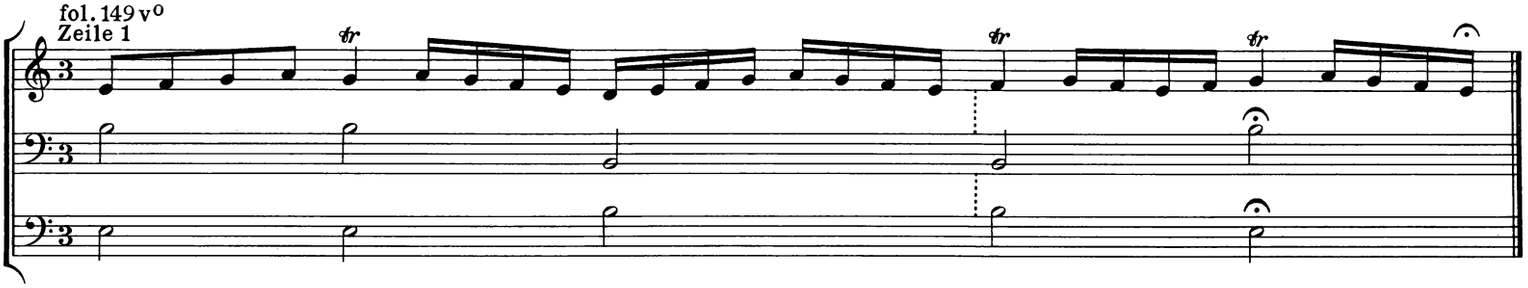


Mi sol la h h la sol fa mi



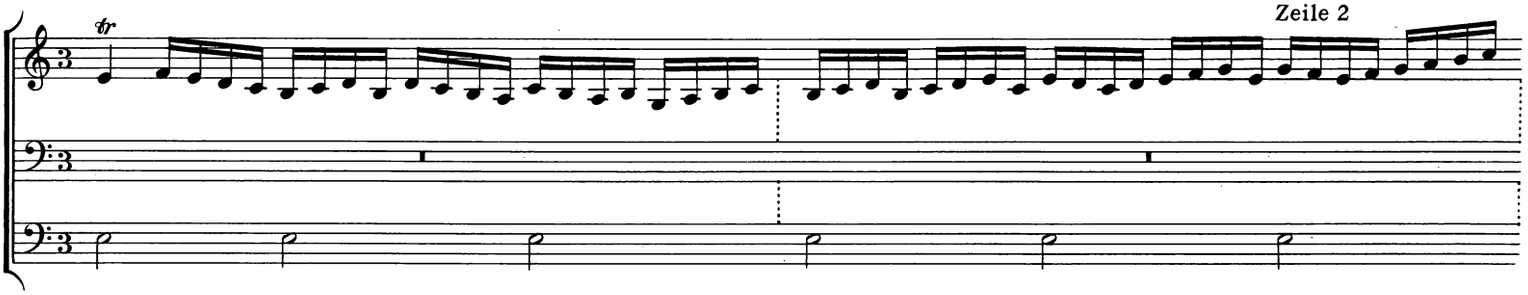
Mi mi h h mi

fol. 149 v°
Zeile 1



Redeuntes In mī

Zeile 2



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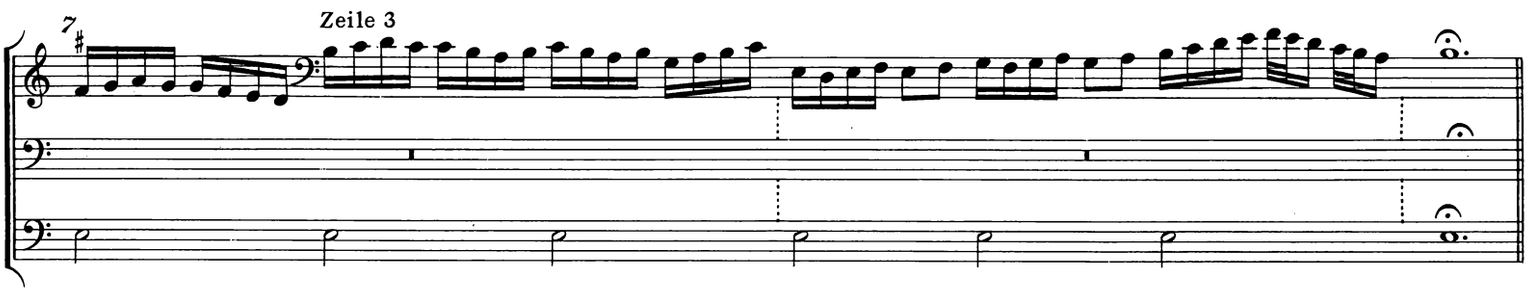
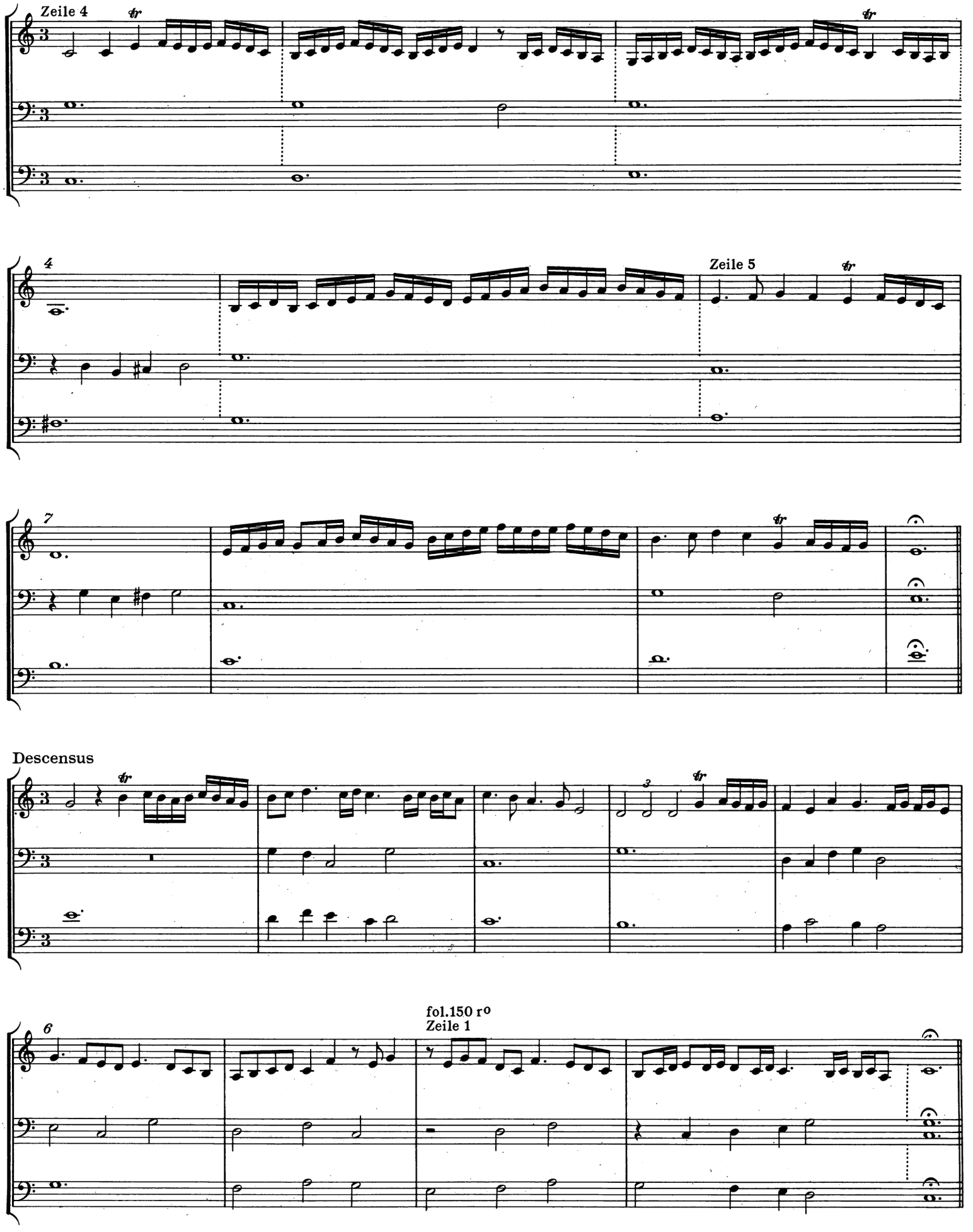
Zeile 3



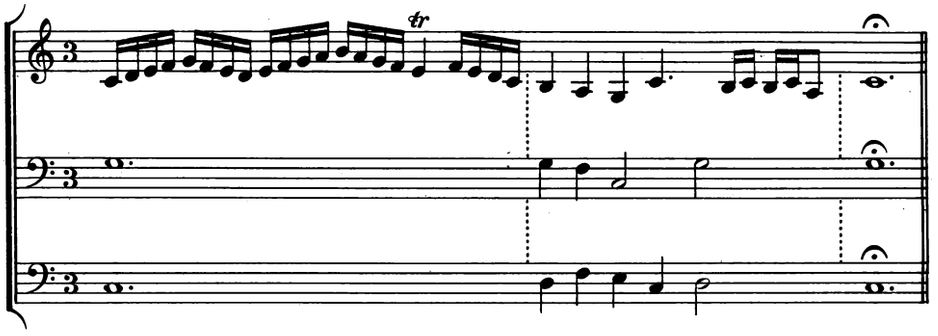
Ascensus Simplex



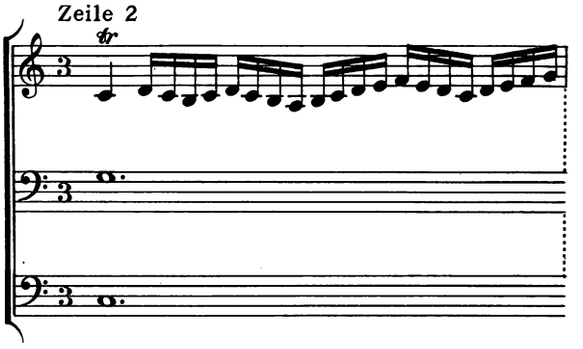
Descensus

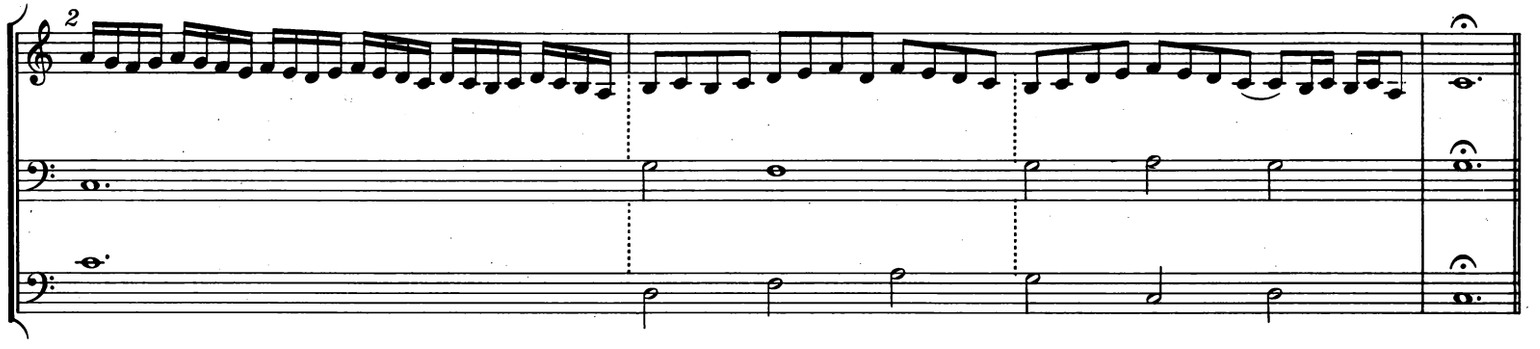
fol.150 r°
Zeile 1

Sequitur ut
ut re ut

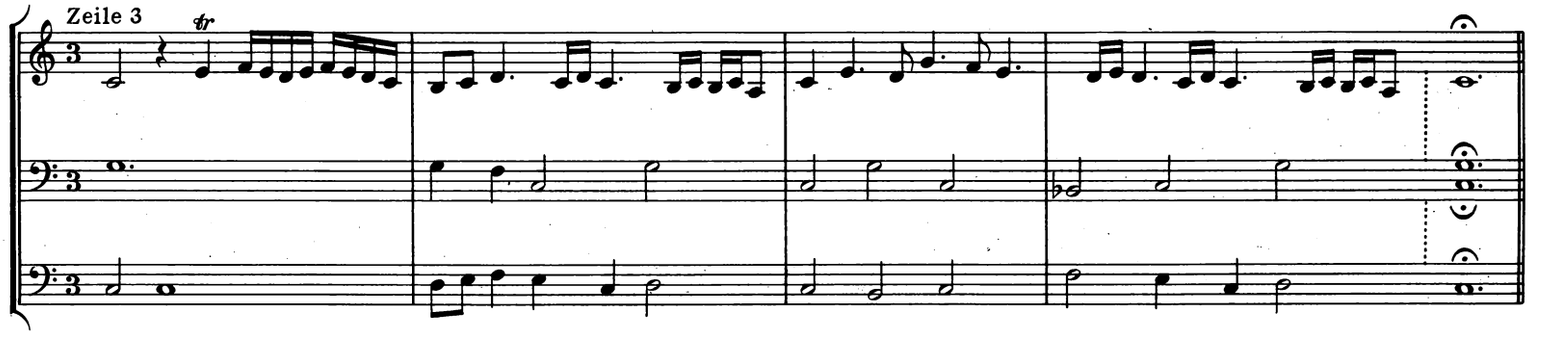


Ut re ut
Zeile 2

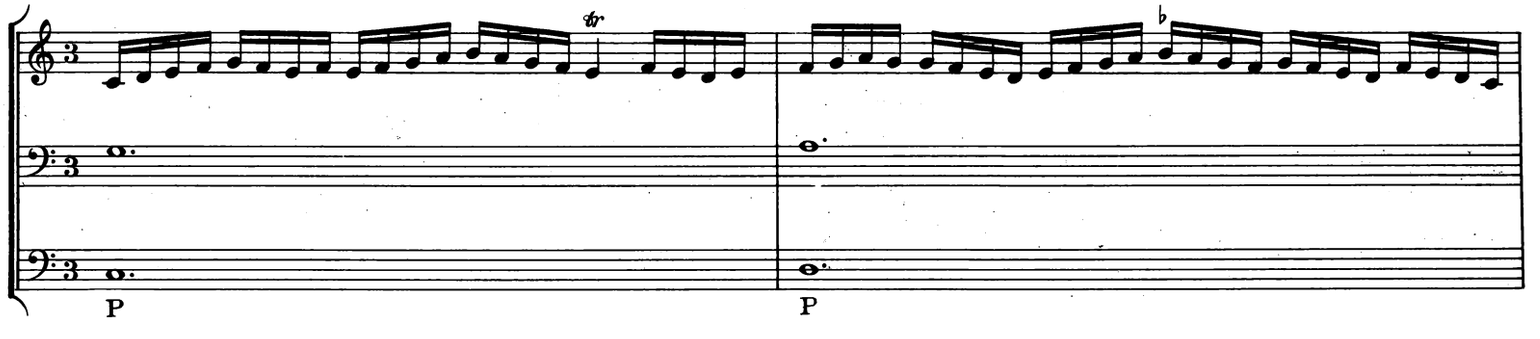




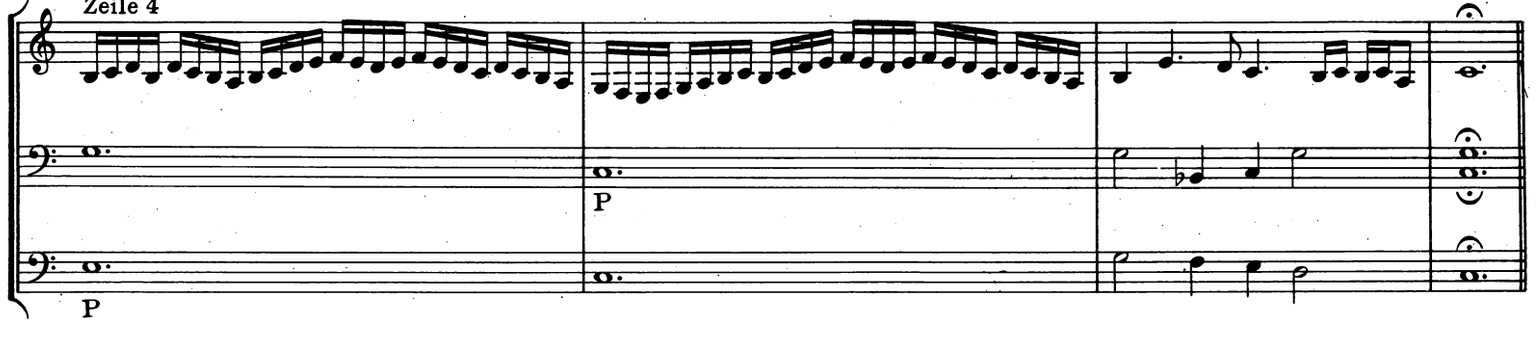
ut re re ut h ut
Zeile 3



Ut re mi ut sol ut

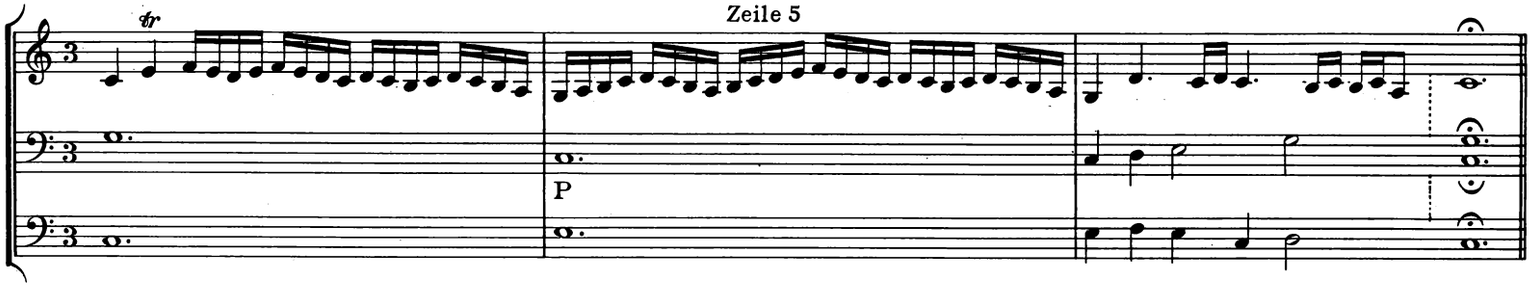


3 Zeile 4

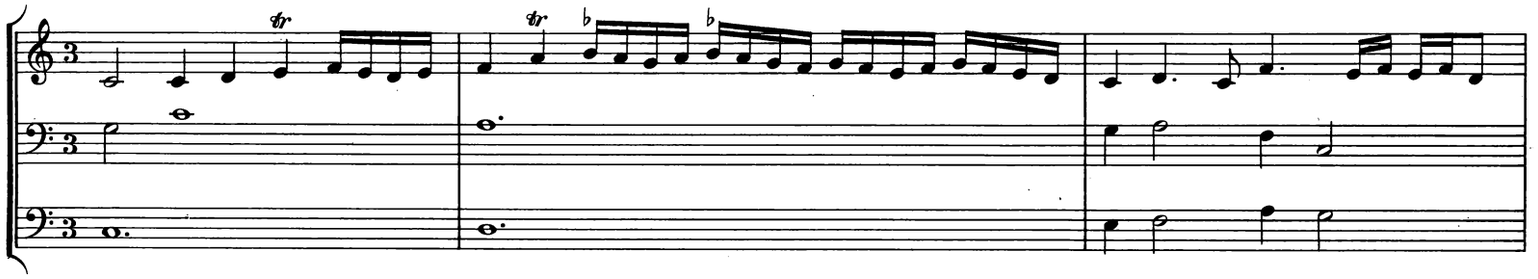


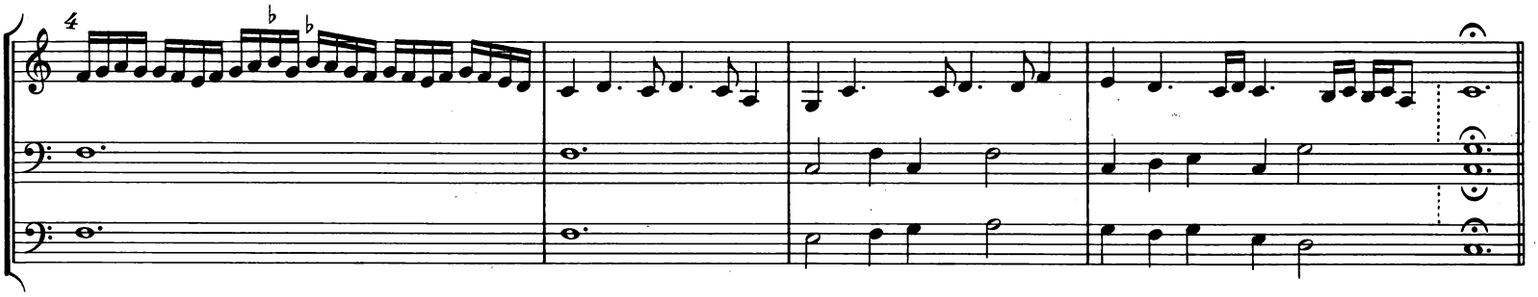
ut mi mi ut

Zeile 5



Ut re mi fa fa mi re ut





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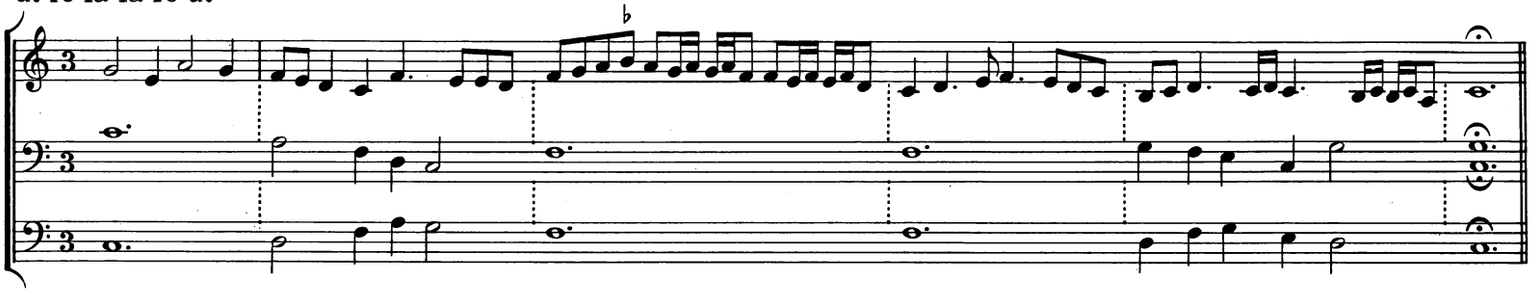
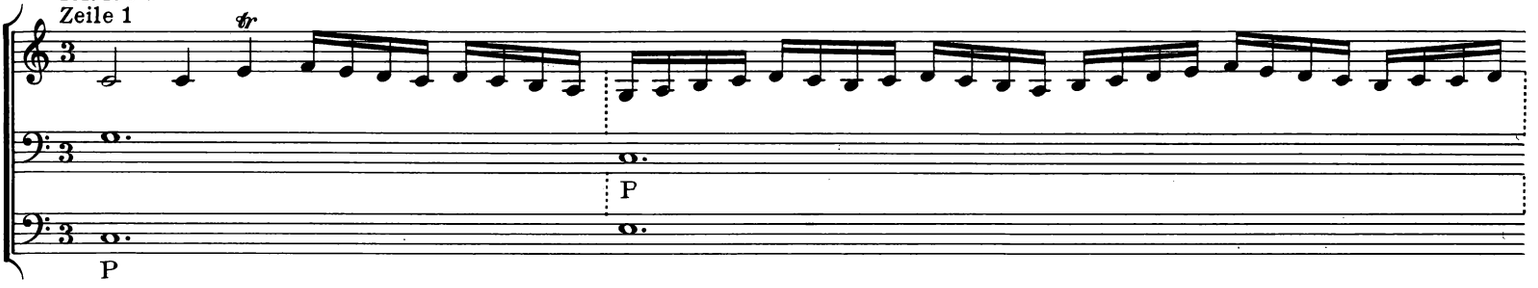
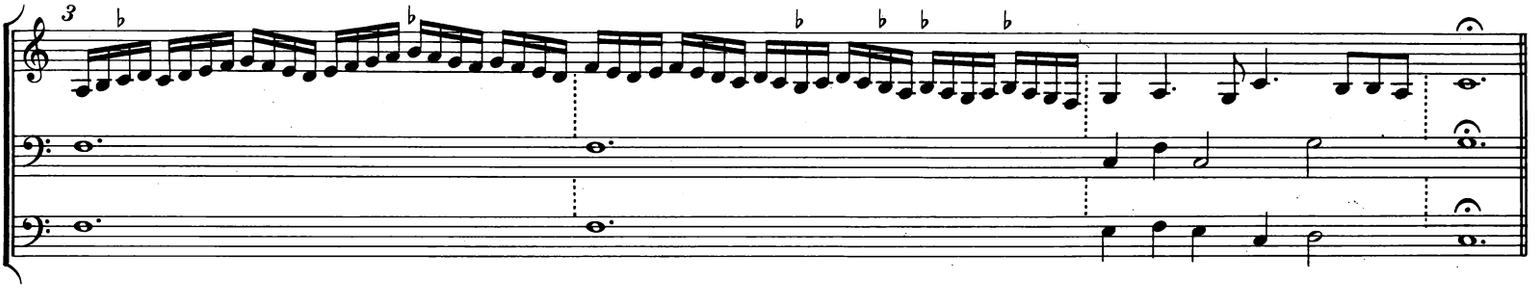


ut mi fa fa mi ut

fol. 150 v°
Zeile 1





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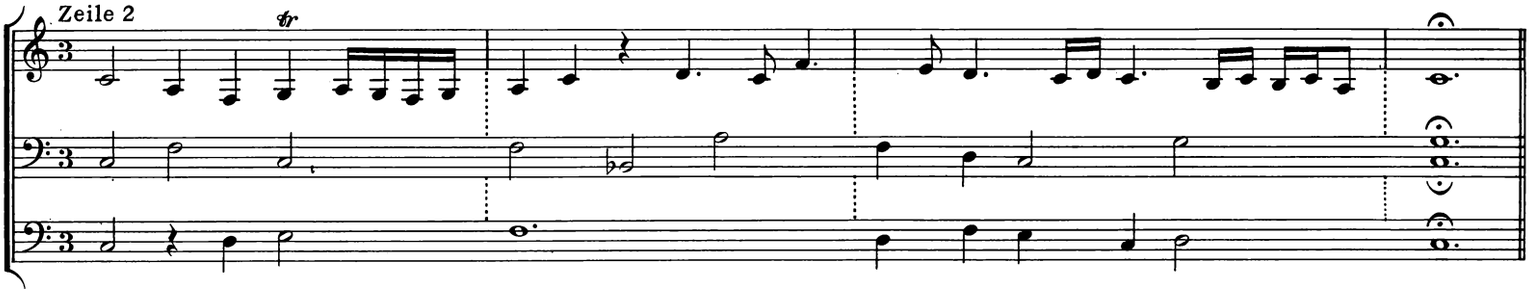

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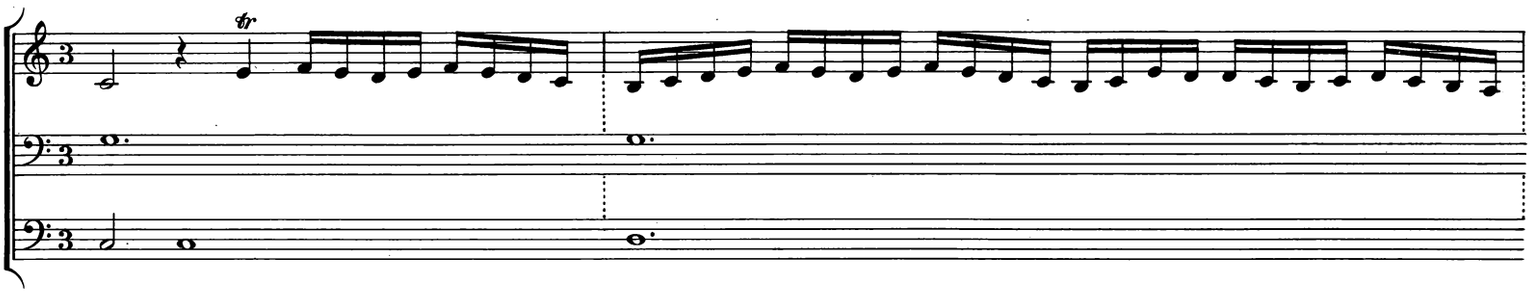

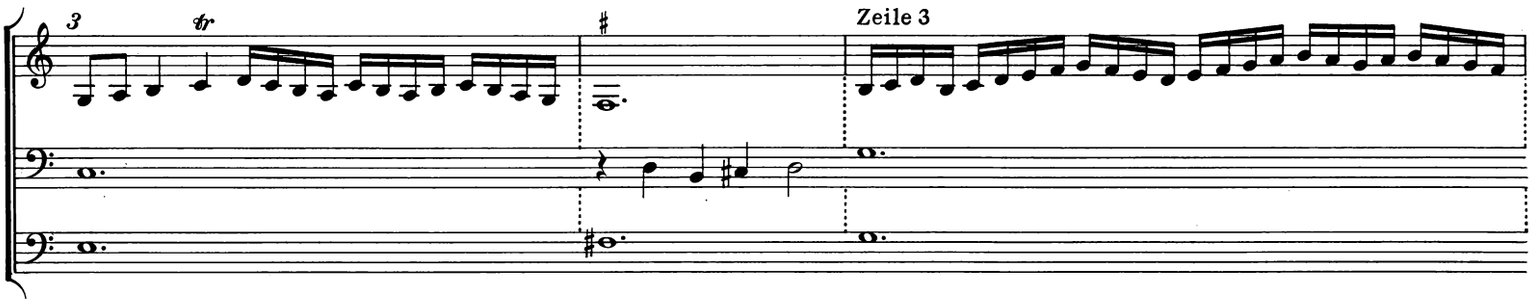

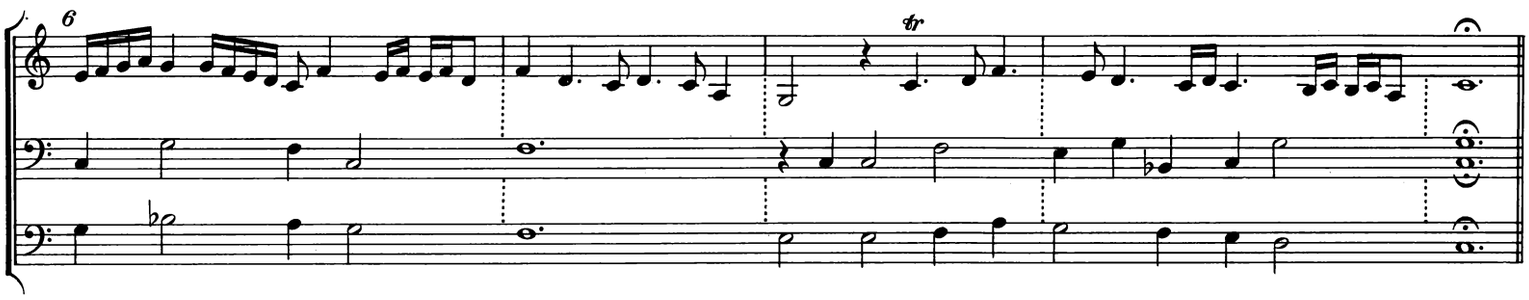

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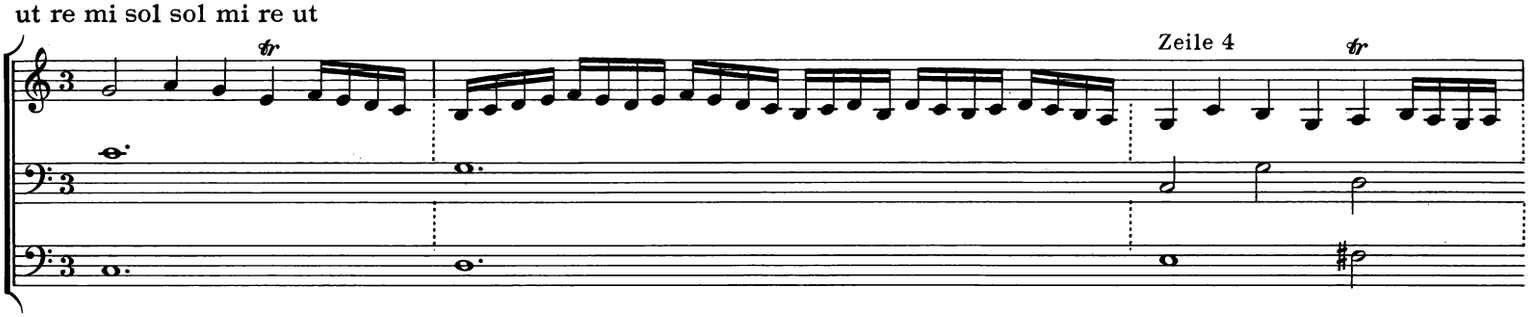

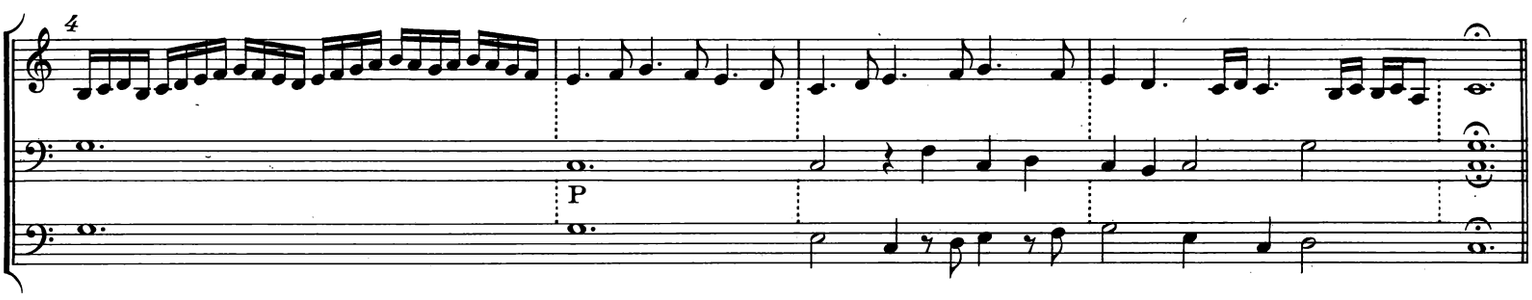

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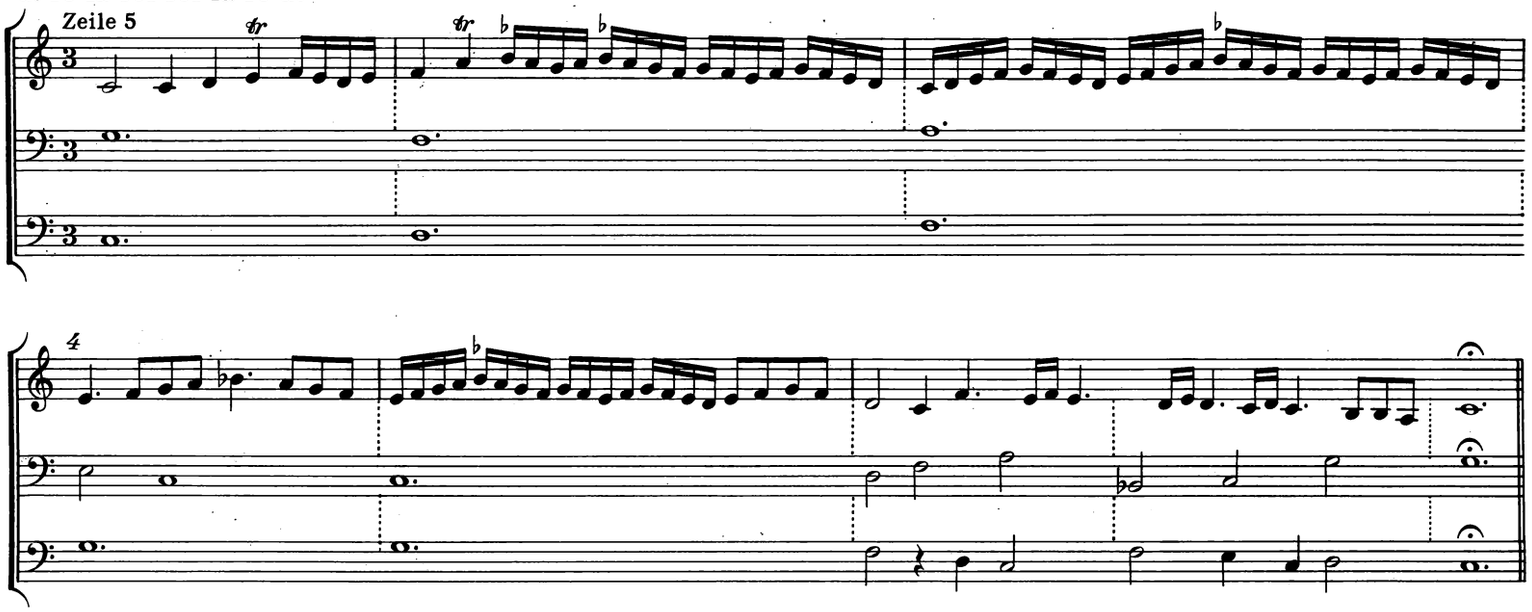

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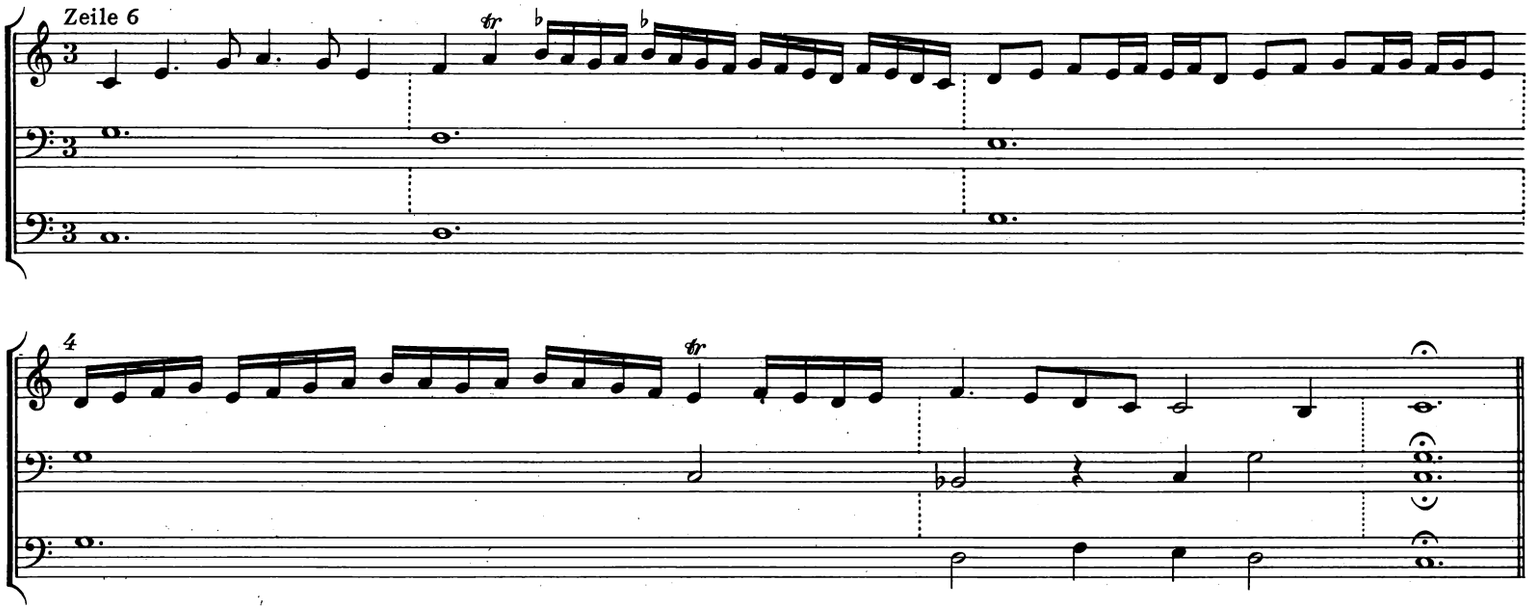

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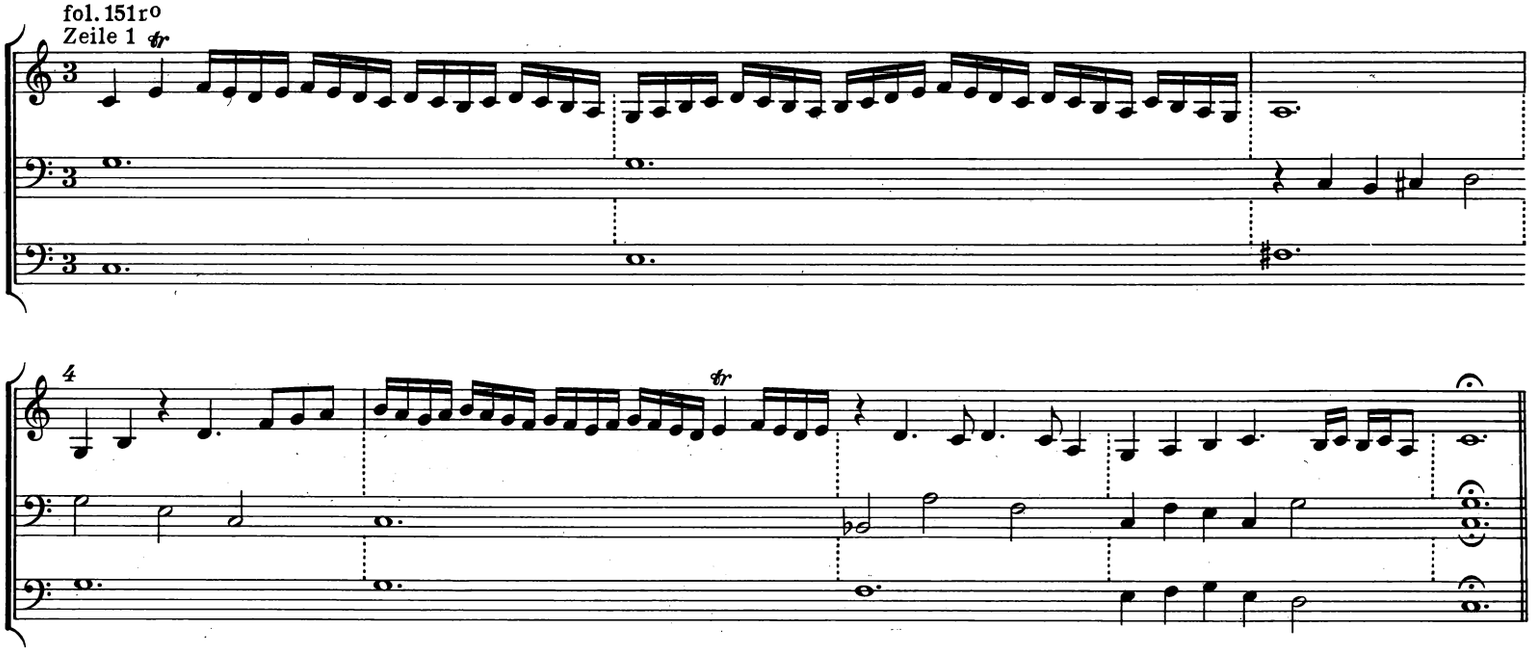
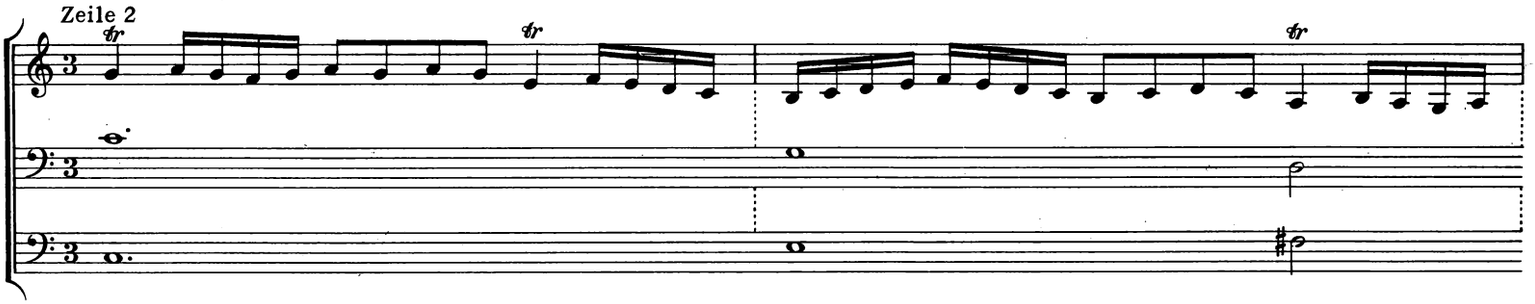
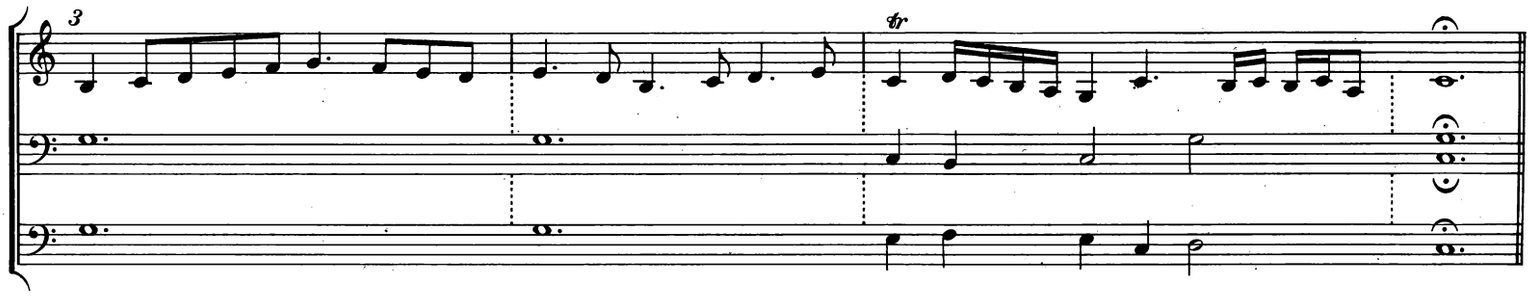


ut mi sol sol mi ut

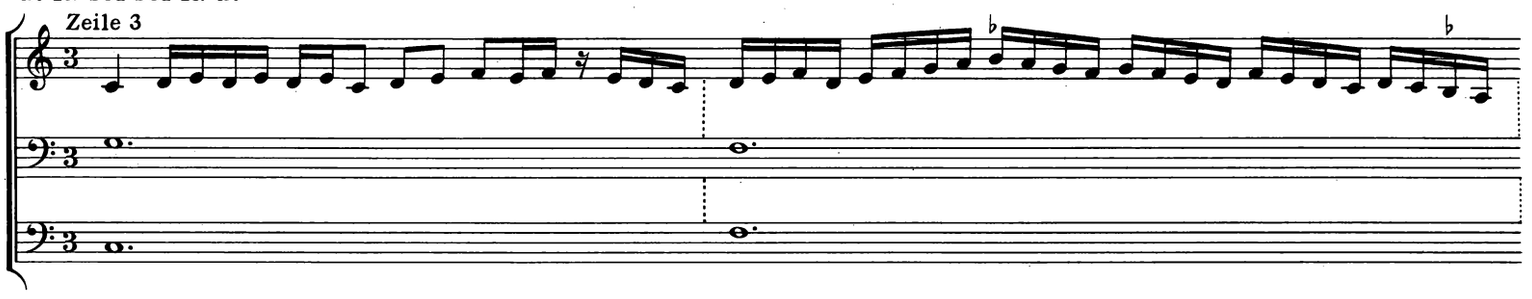
Zeile 2

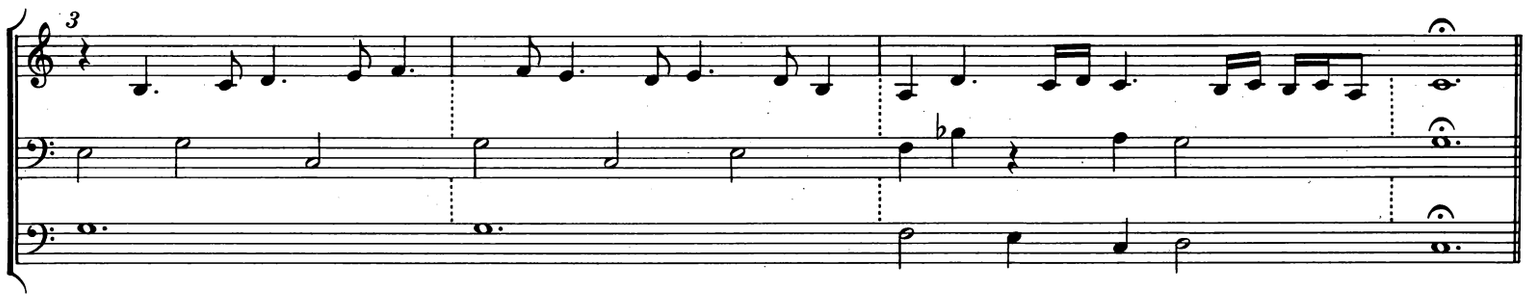




ut fa sol sol fa ut

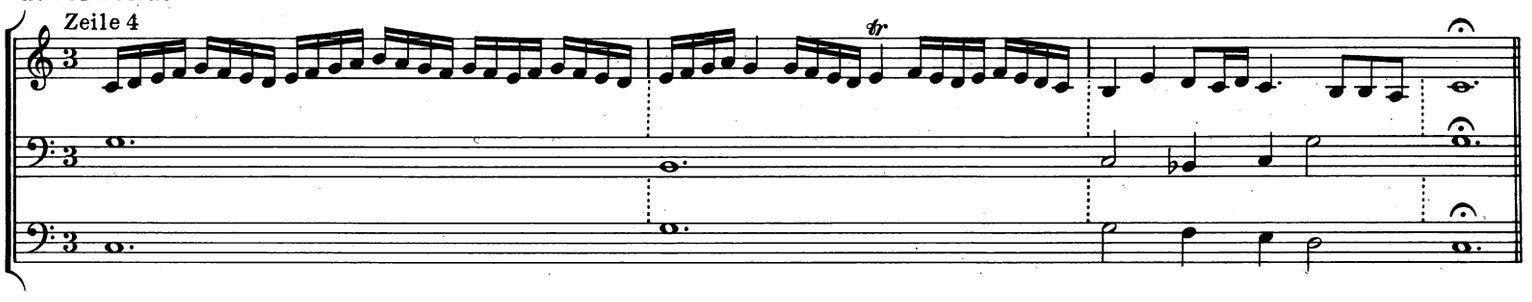
Zeile 3



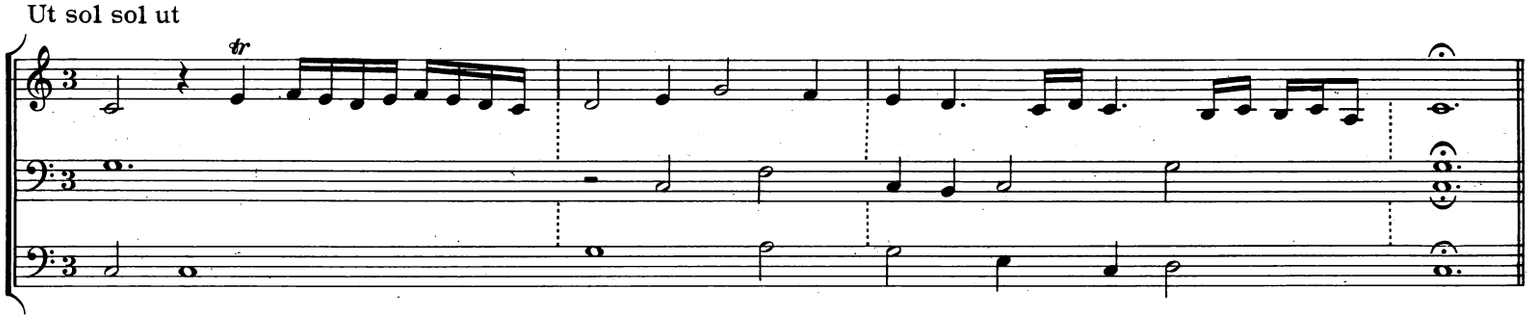


ut sol sol ut

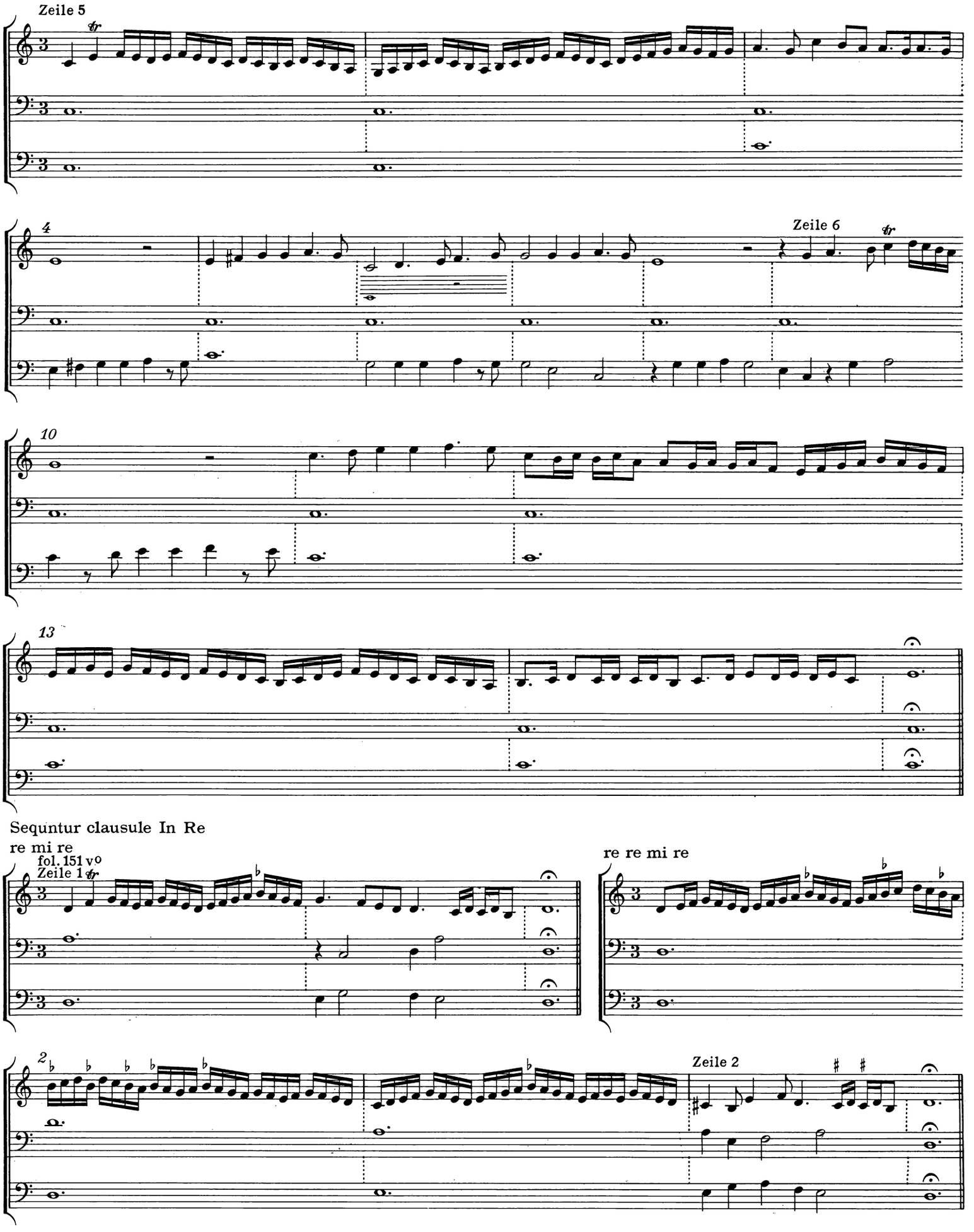
Zeile 4



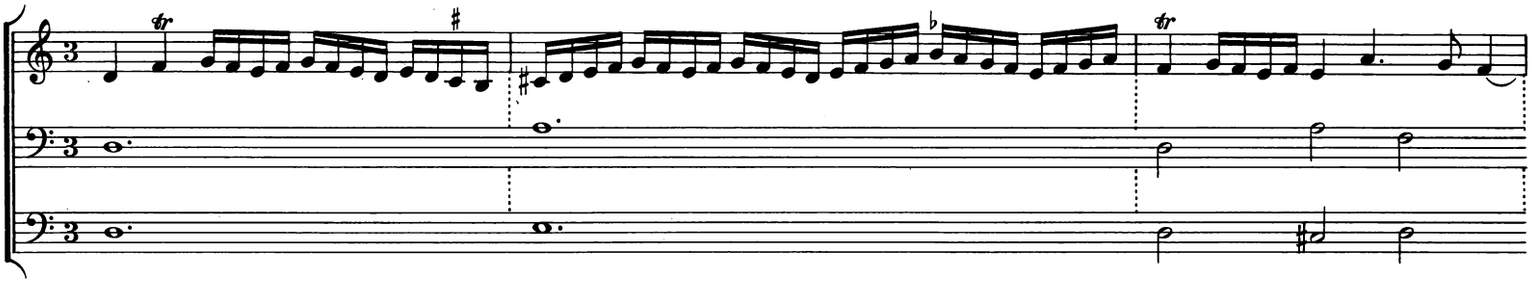
Ut sol sol ut



Redeuntes In ut

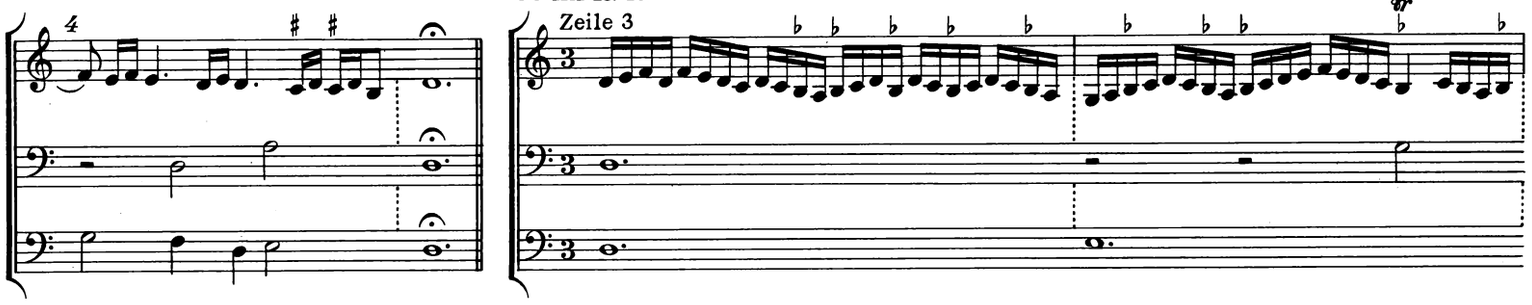


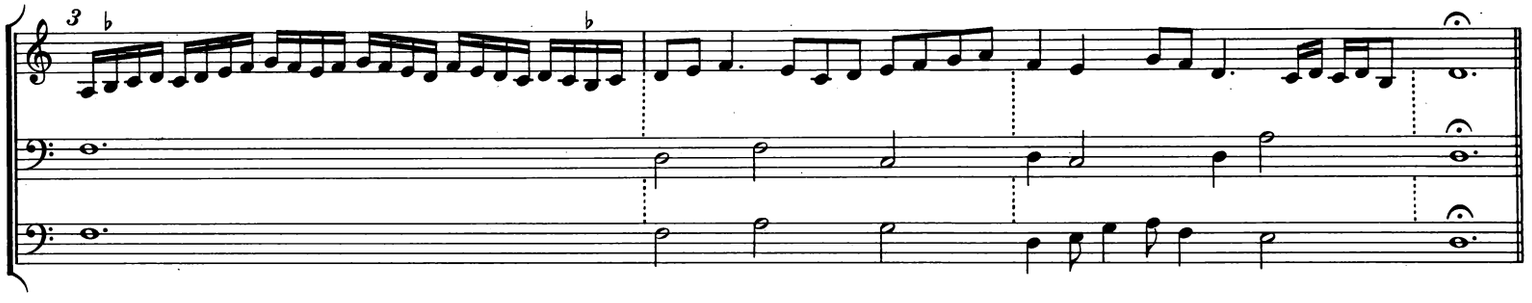
re mi re cis re



re mi fa fa mi re

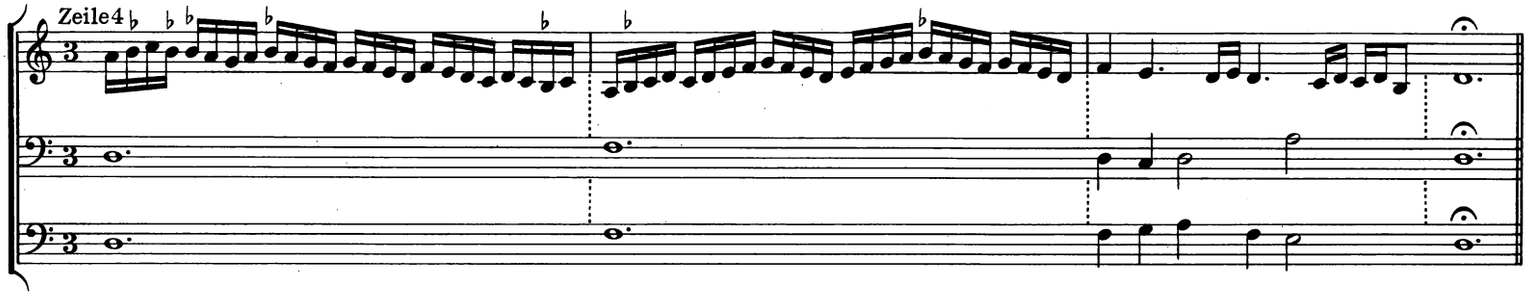
Zeile 3





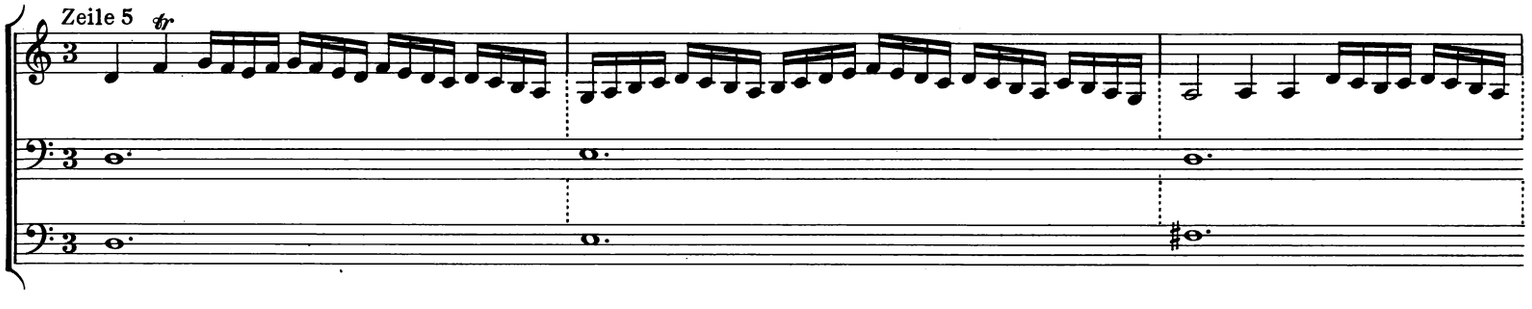
re fa fa re

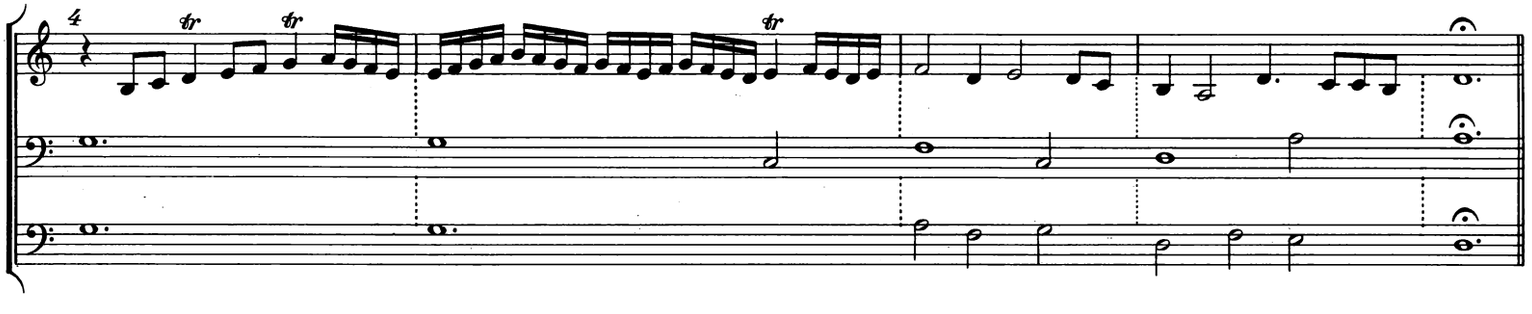
Zeile 4



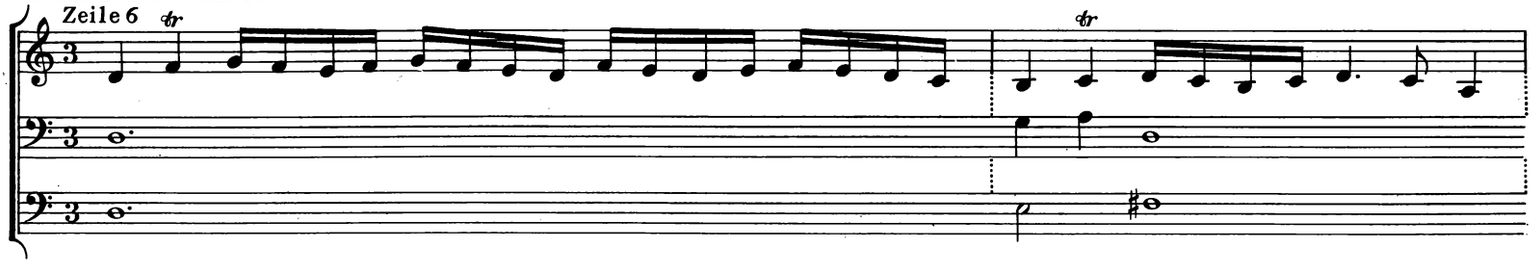
re mi fa sol sol fa mi re

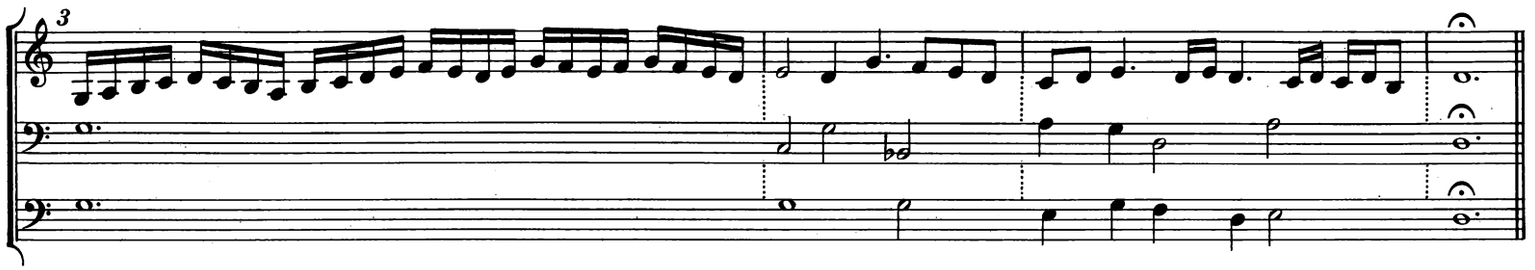
Zeile 5



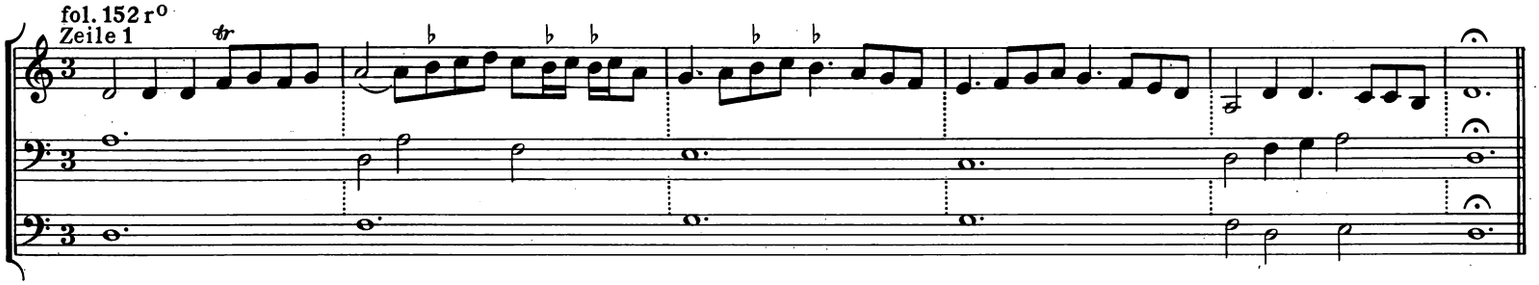


re mi sol sol mi re

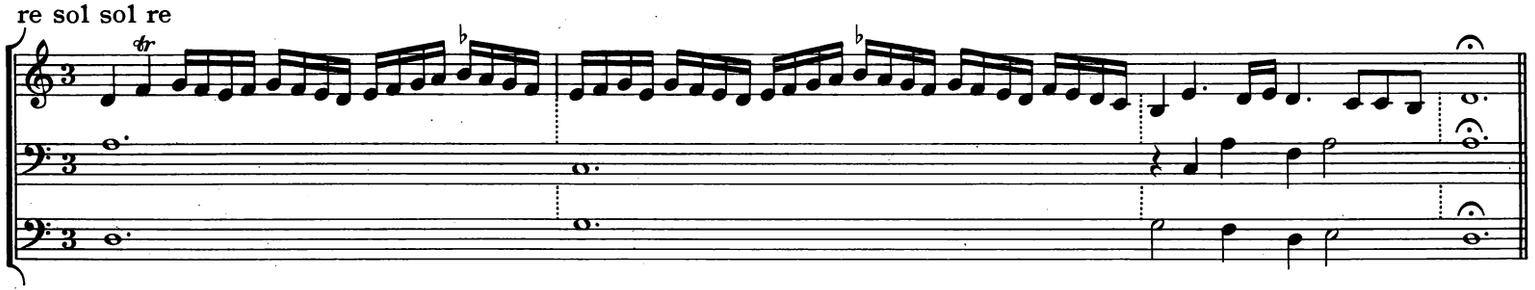




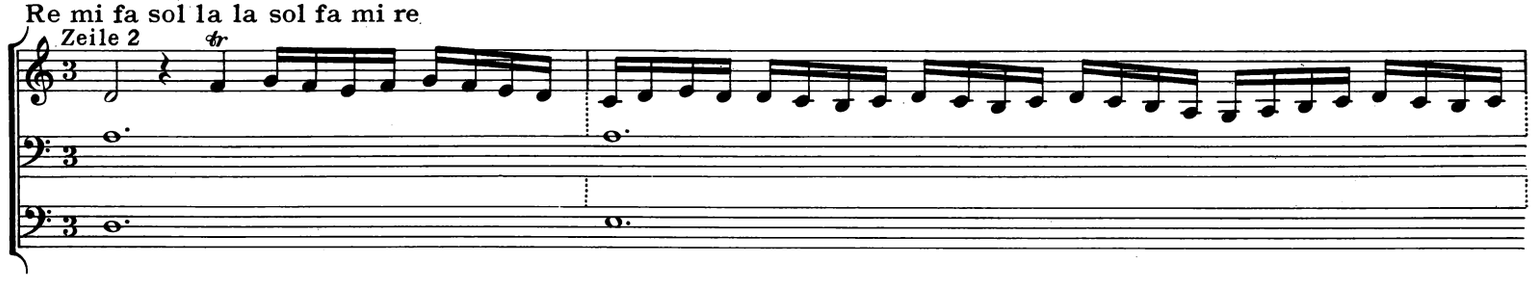
re fa sol sol fa re

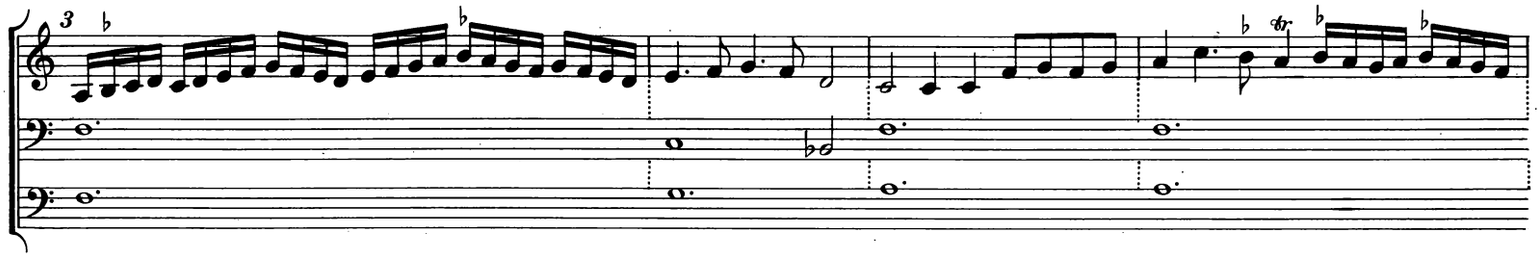


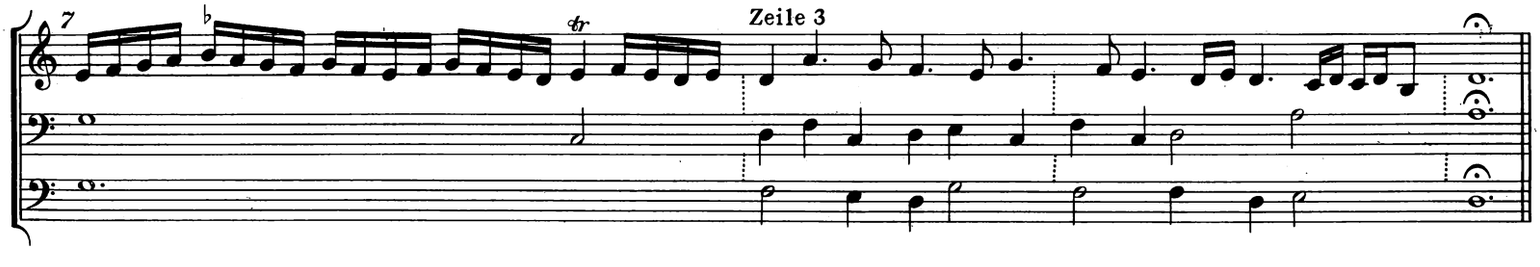
re sol sol re



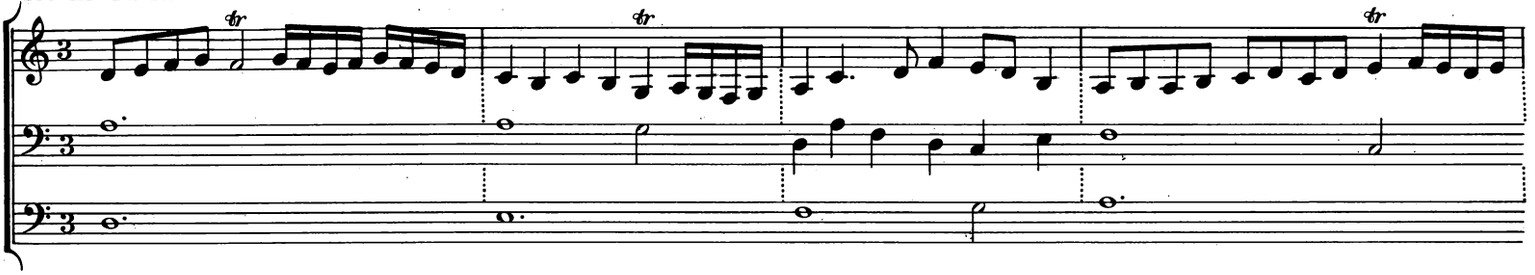
Re mi fa sol la la sol fa mi re

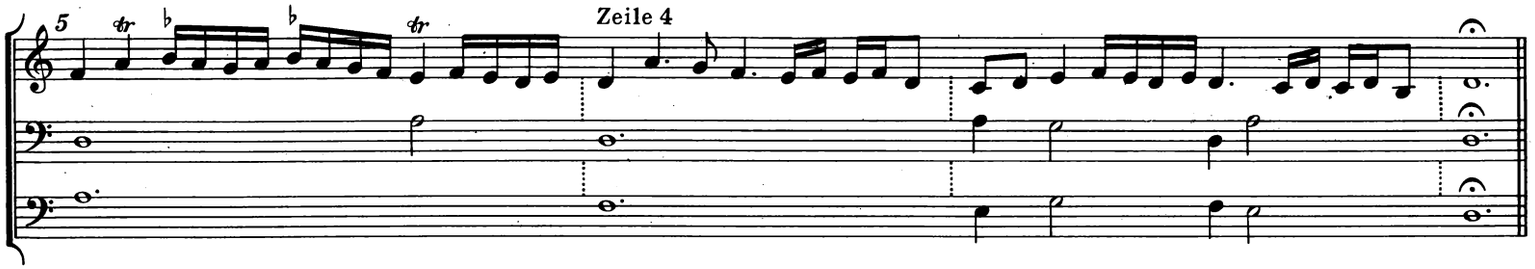




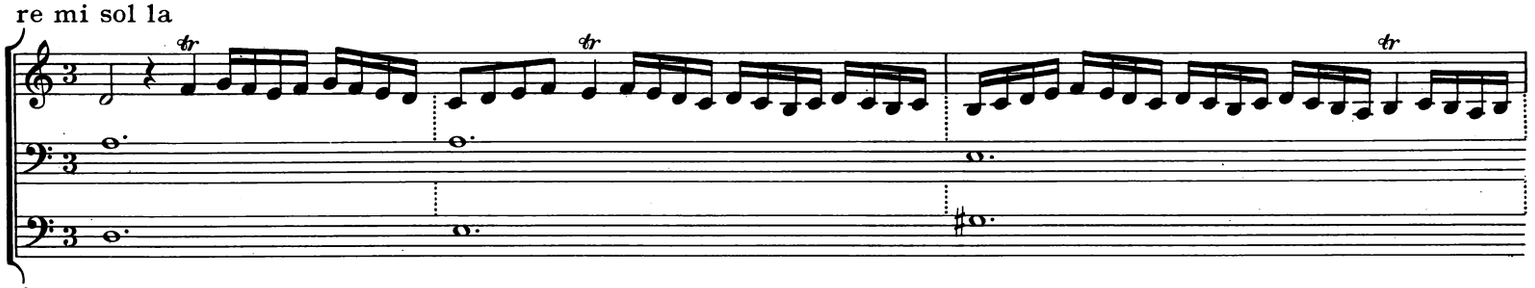


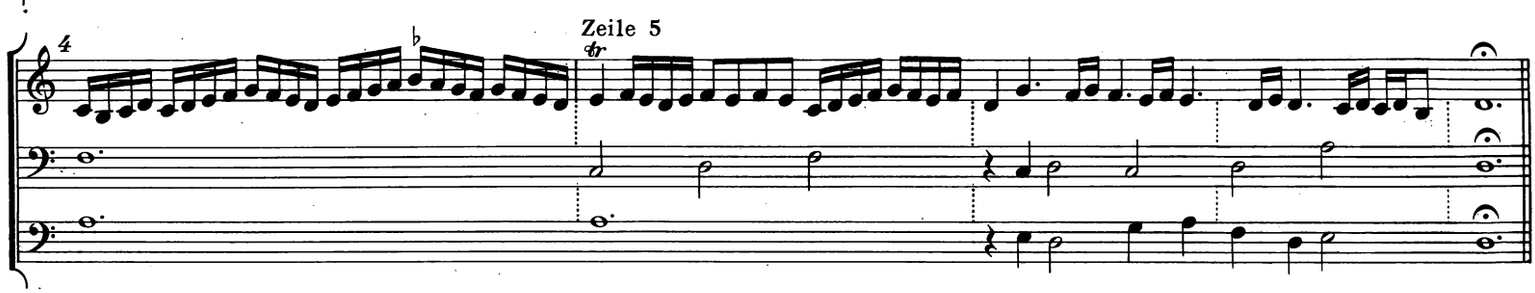
Re mi fa la la fa mi re



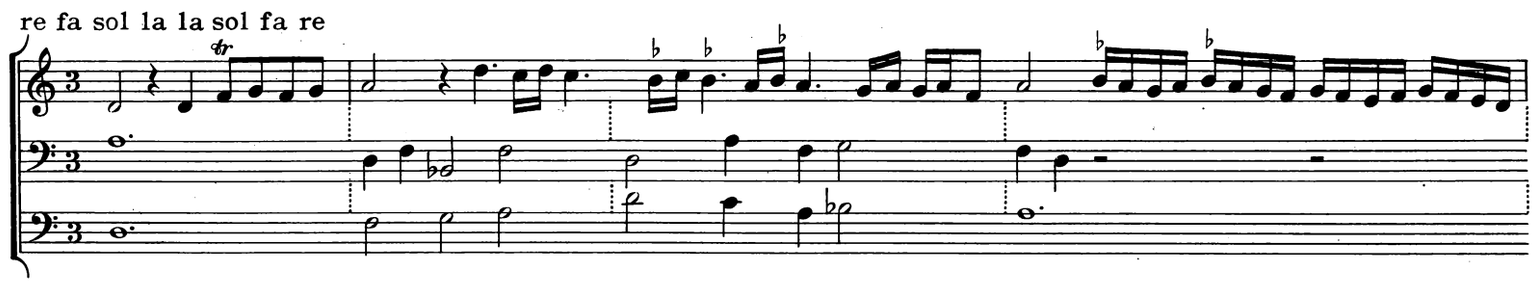


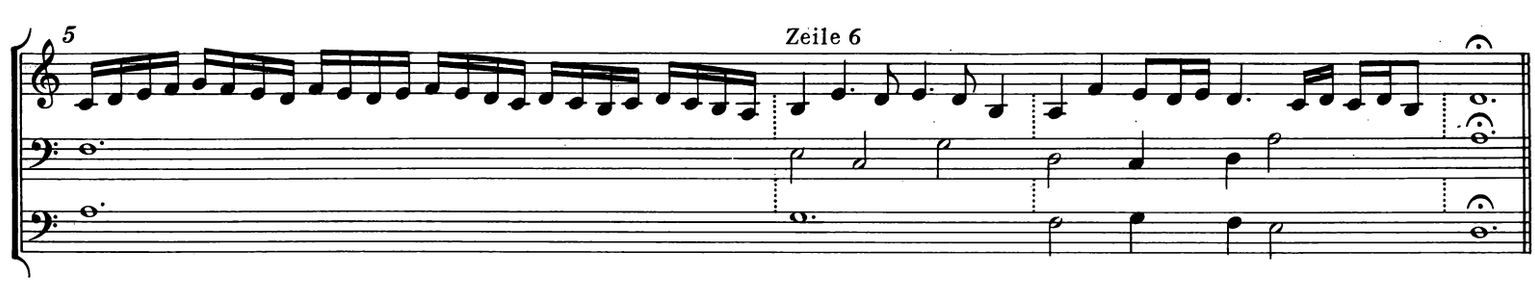
re mi sol la





re fa sol la la sol fa re





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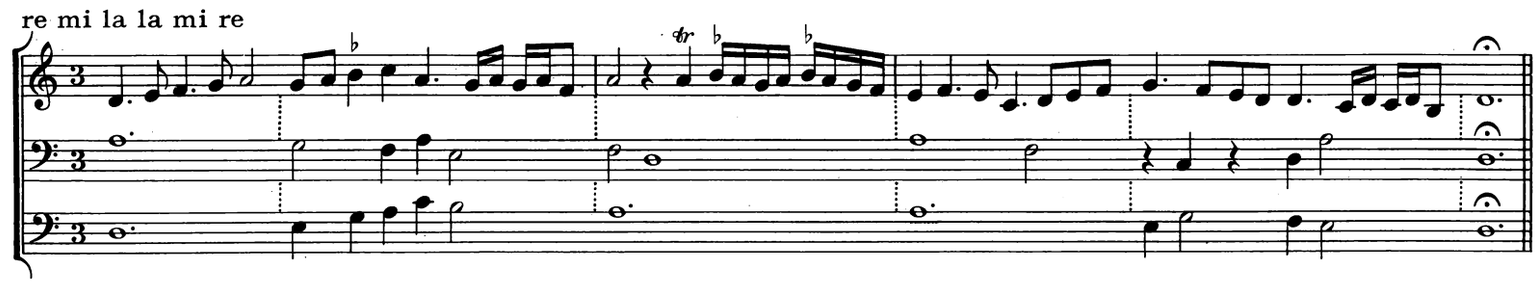
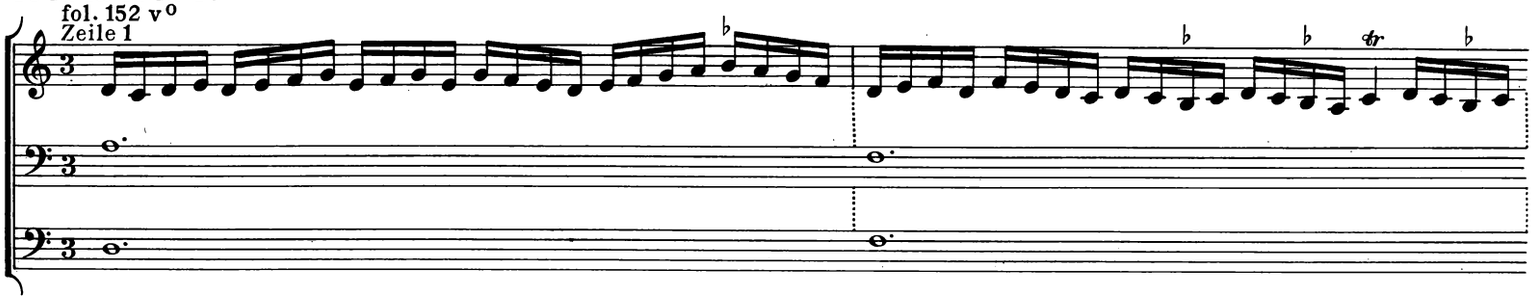
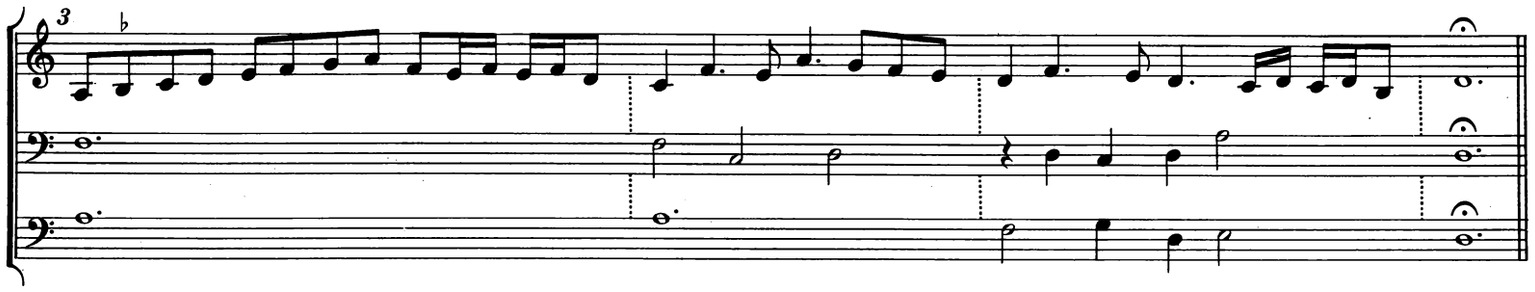


re fa la la fa re

fol. 152 v°

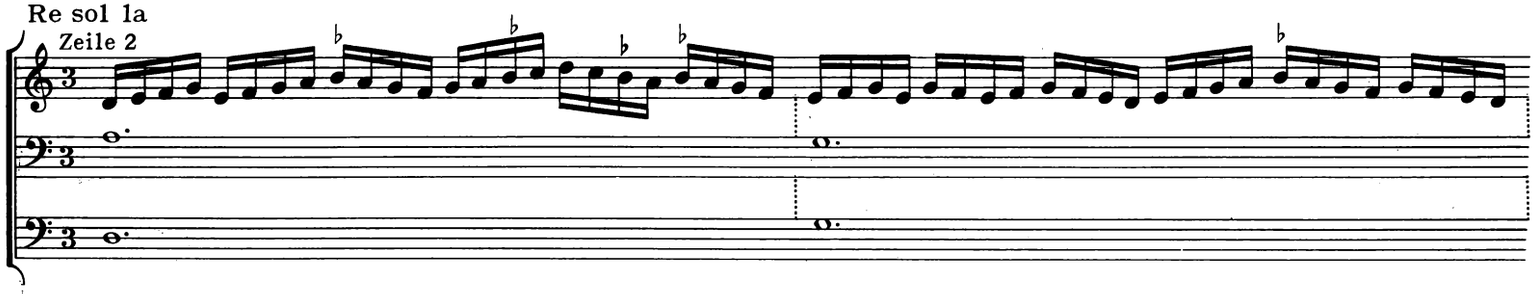
Zeile 1

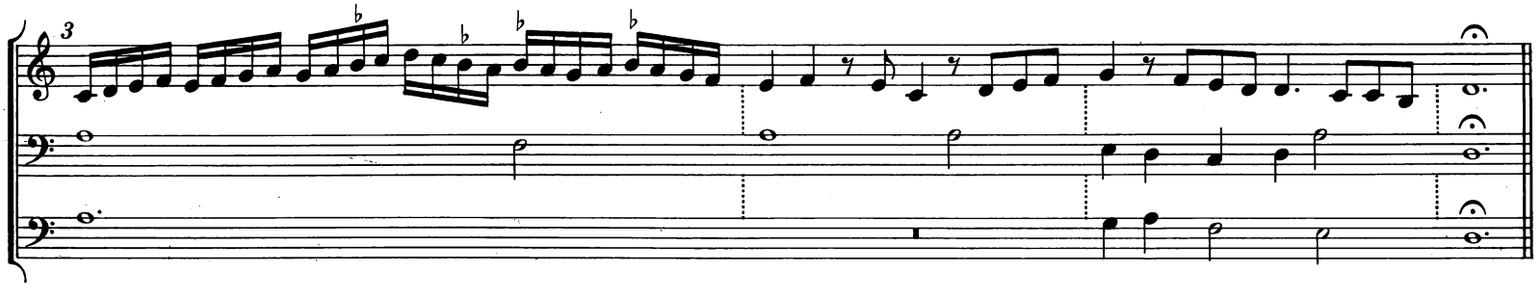




Re sol la

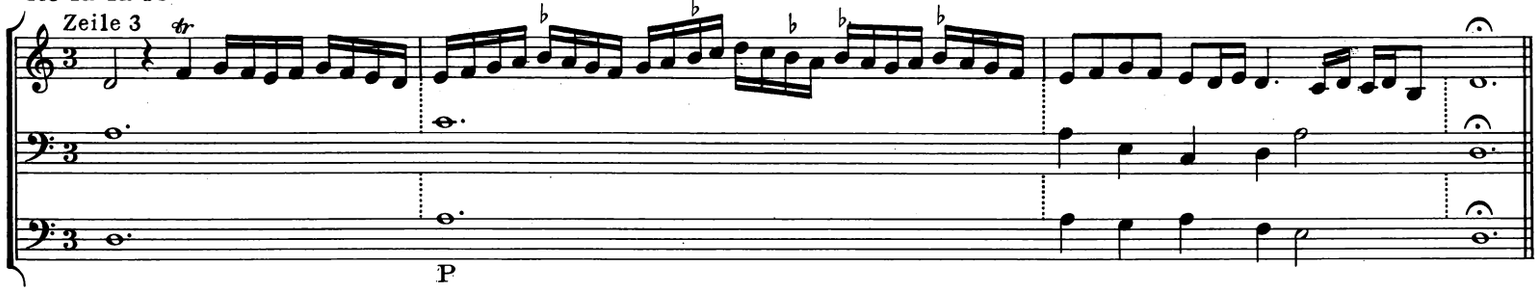
Zeile 2





Re la la re

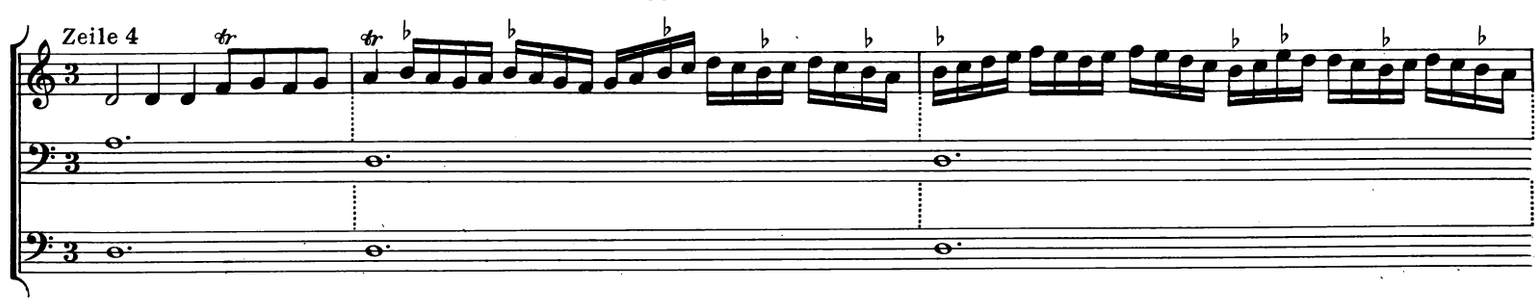
Zeile 3

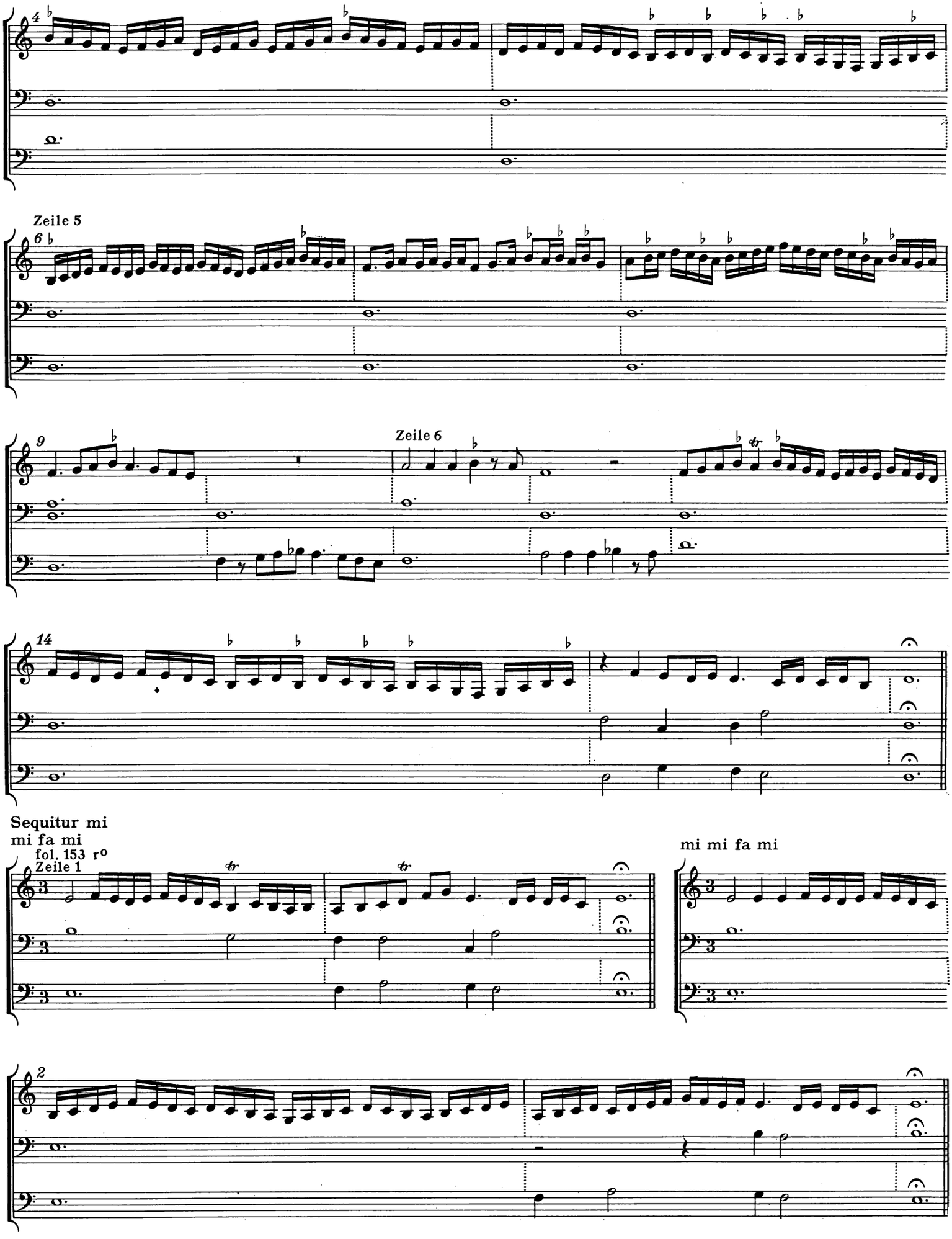


P

Redeuntes In idem Re

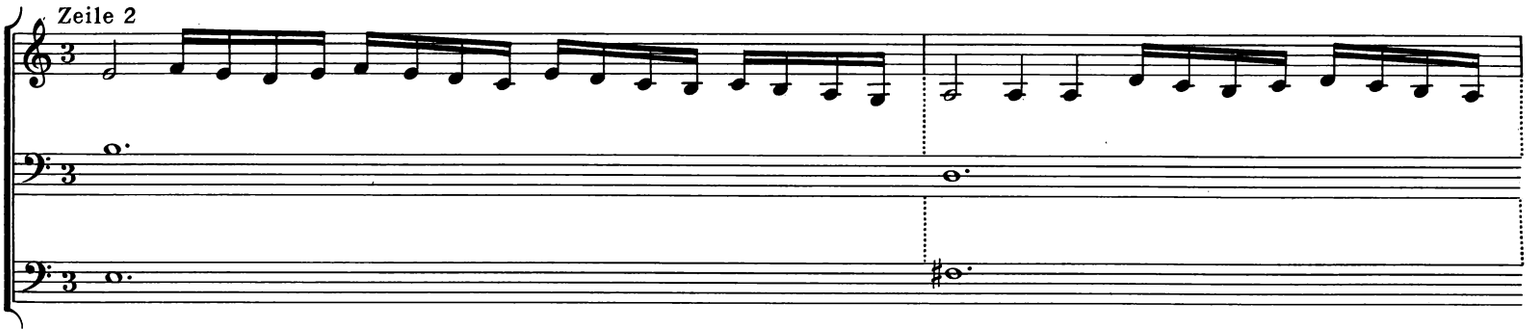
Zeile 4

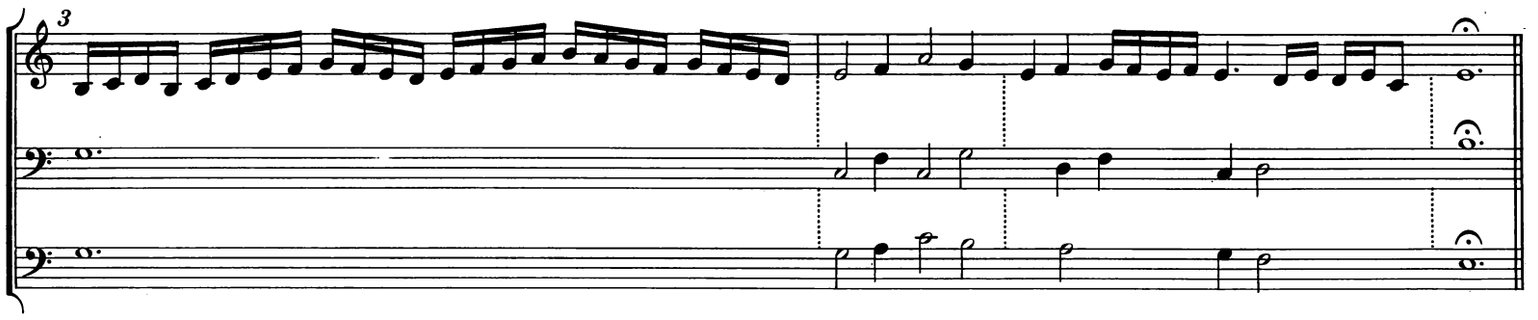



Zeile 5
Zeile 6
Sequitur mi
mi fa mi
fol. 153 r°
Zeile 1
mi mi fa mi

mi fa sol sol fa mi

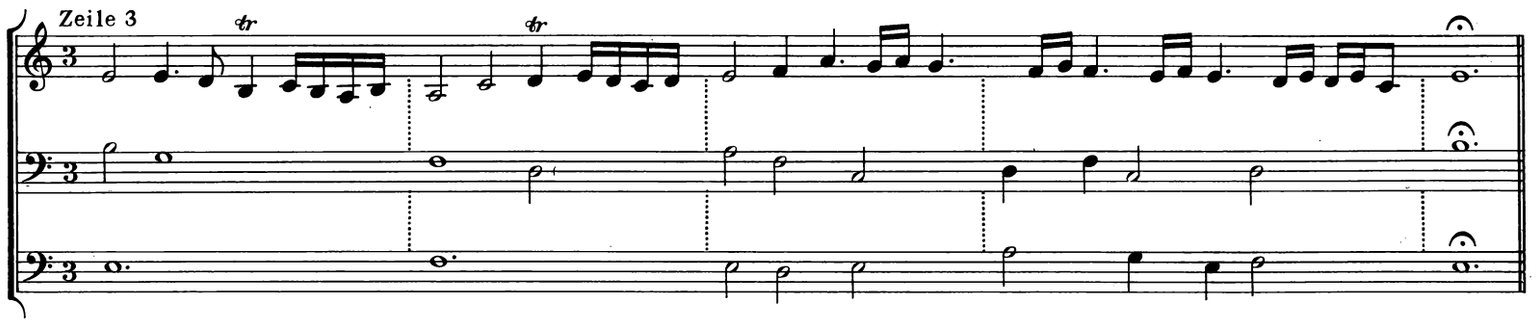
Zeile 2



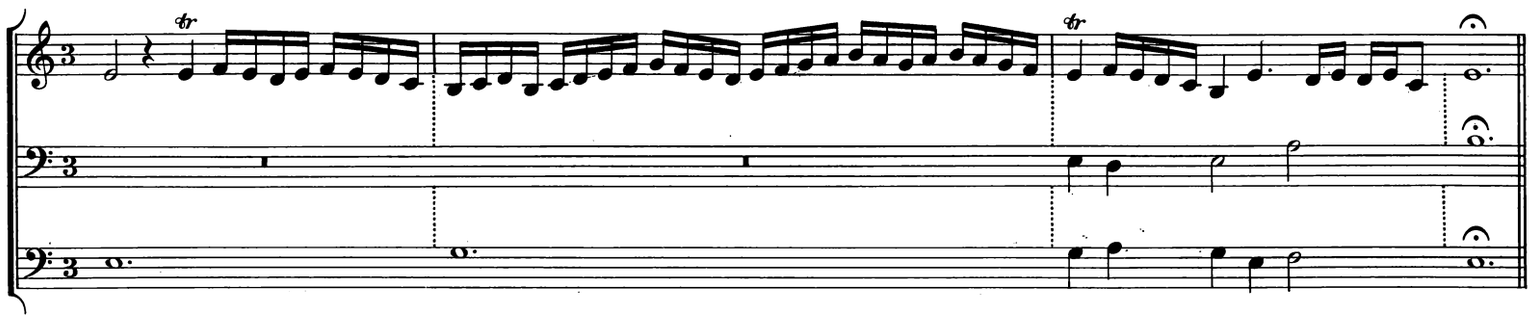


mi fa mi re mi

Zeile 3

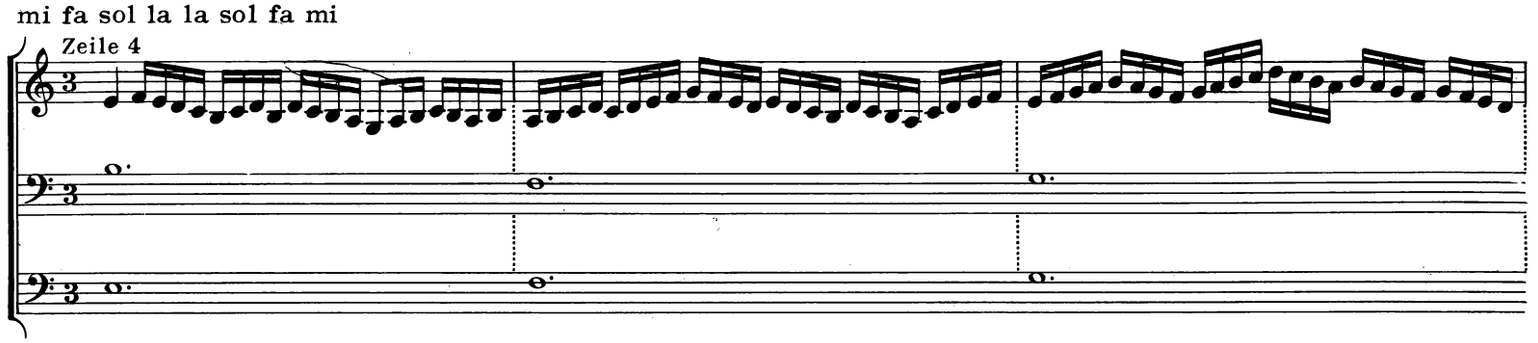


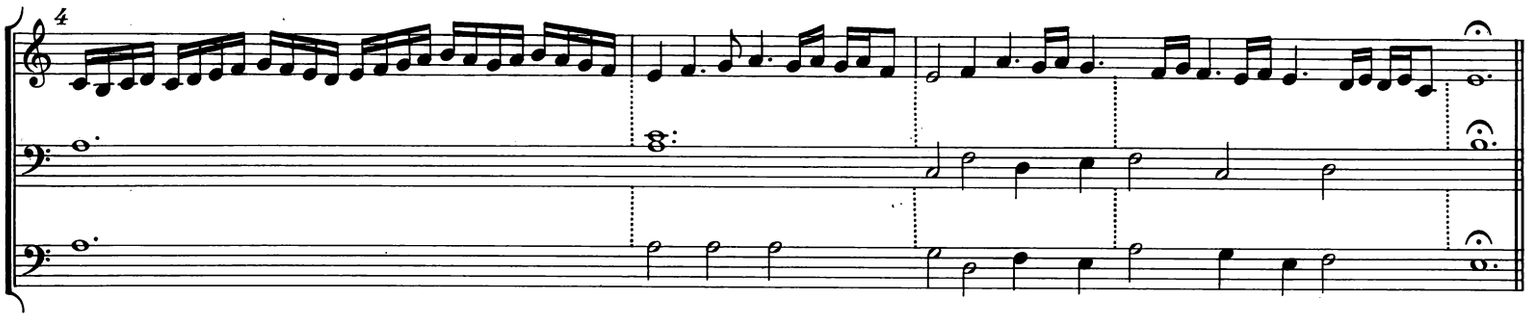
mi sol sol mi



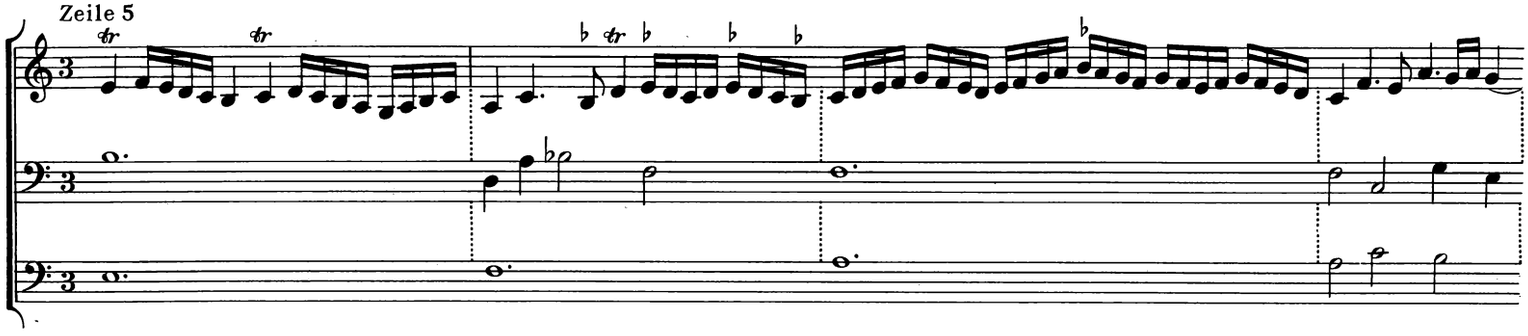
mi fa sol la la sol fa mi

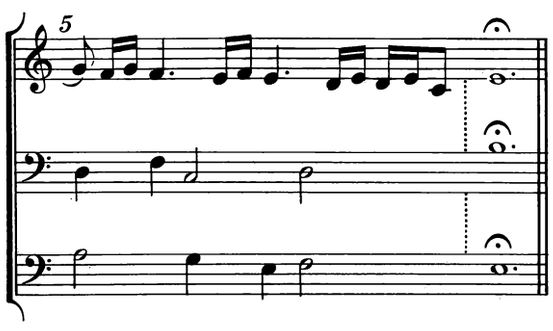
Zeile 4



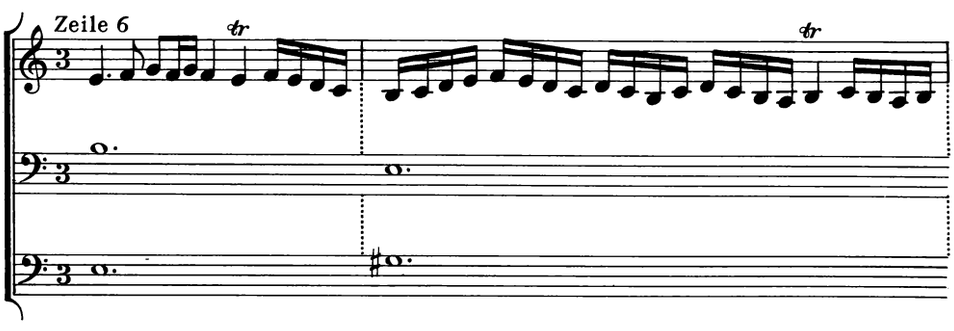


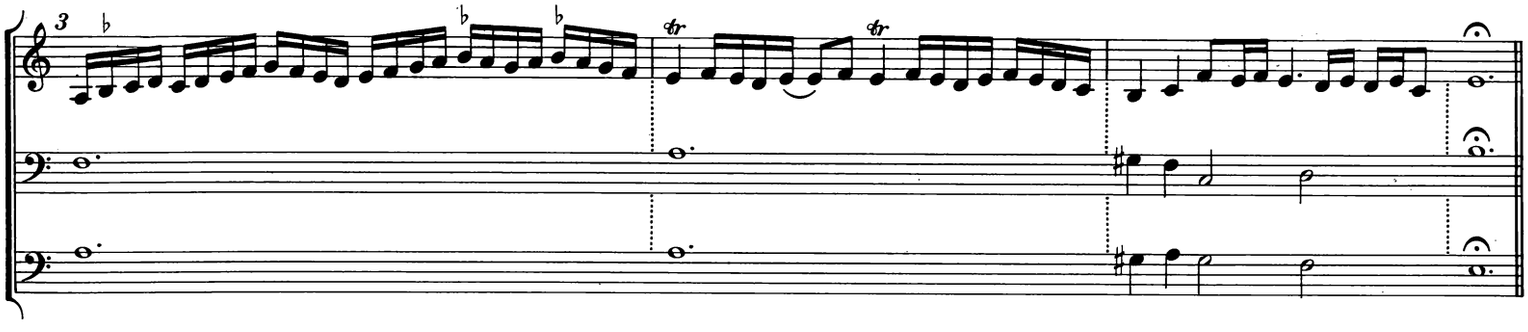
mi fa la la fa mi
Zeile 5



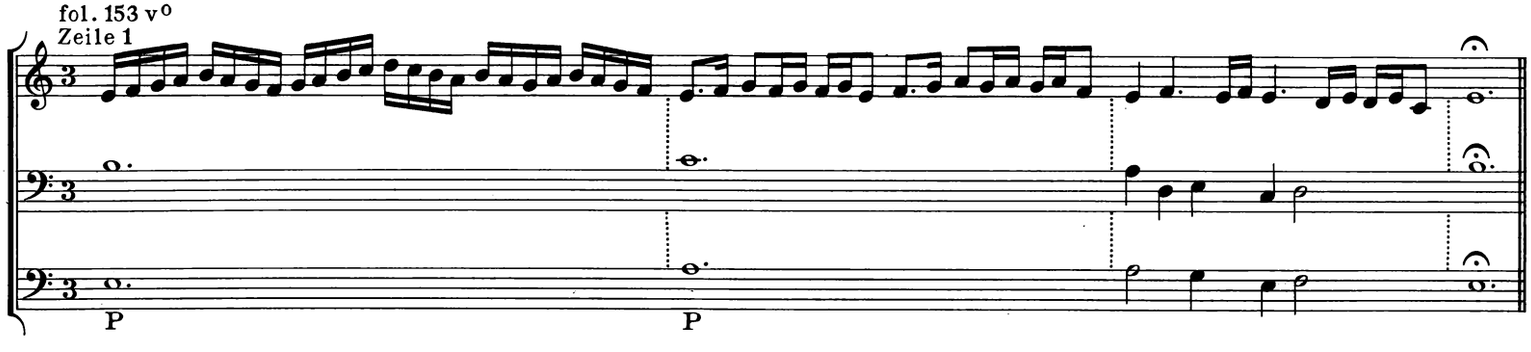


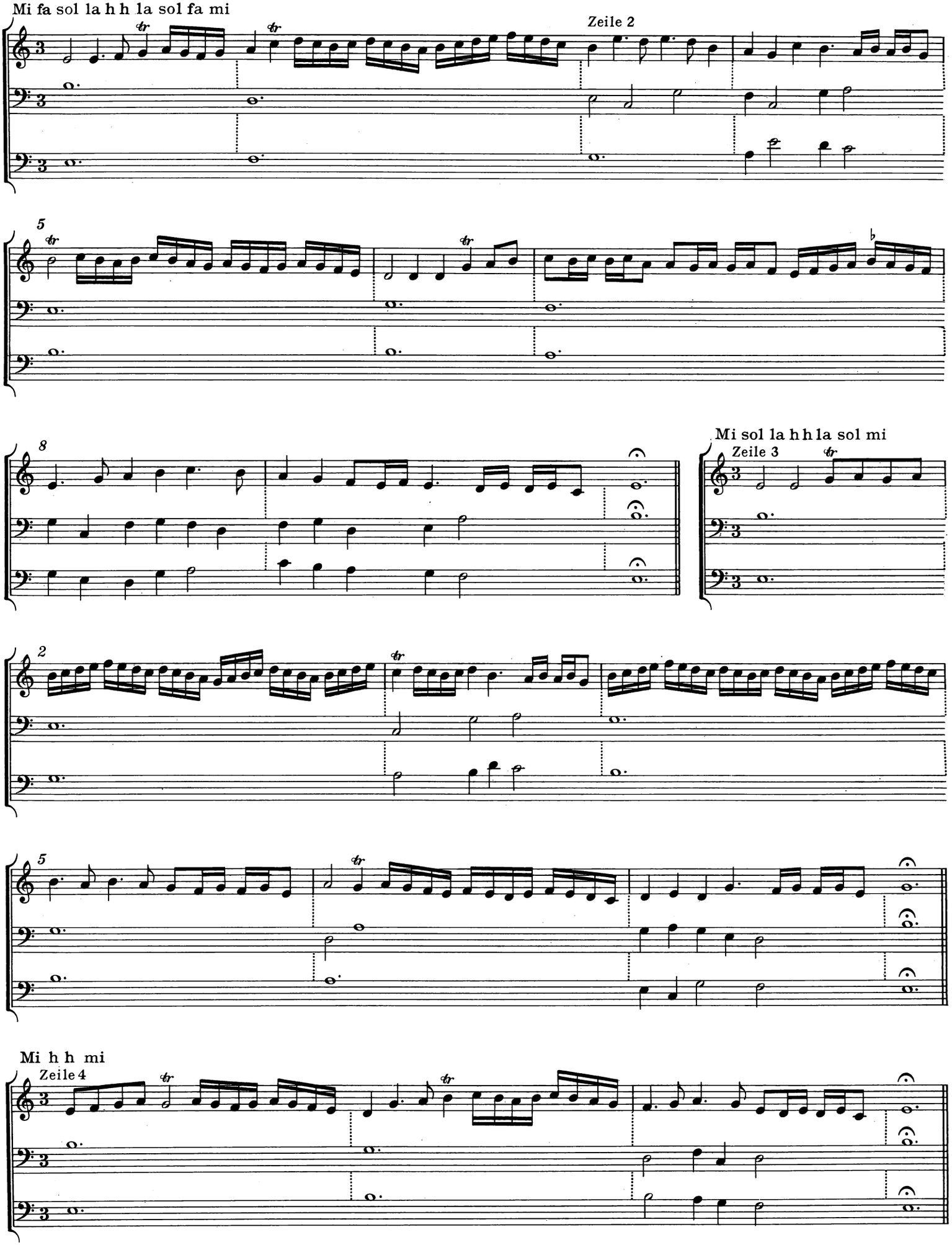
mi sol la la sol mi
Zeile 6



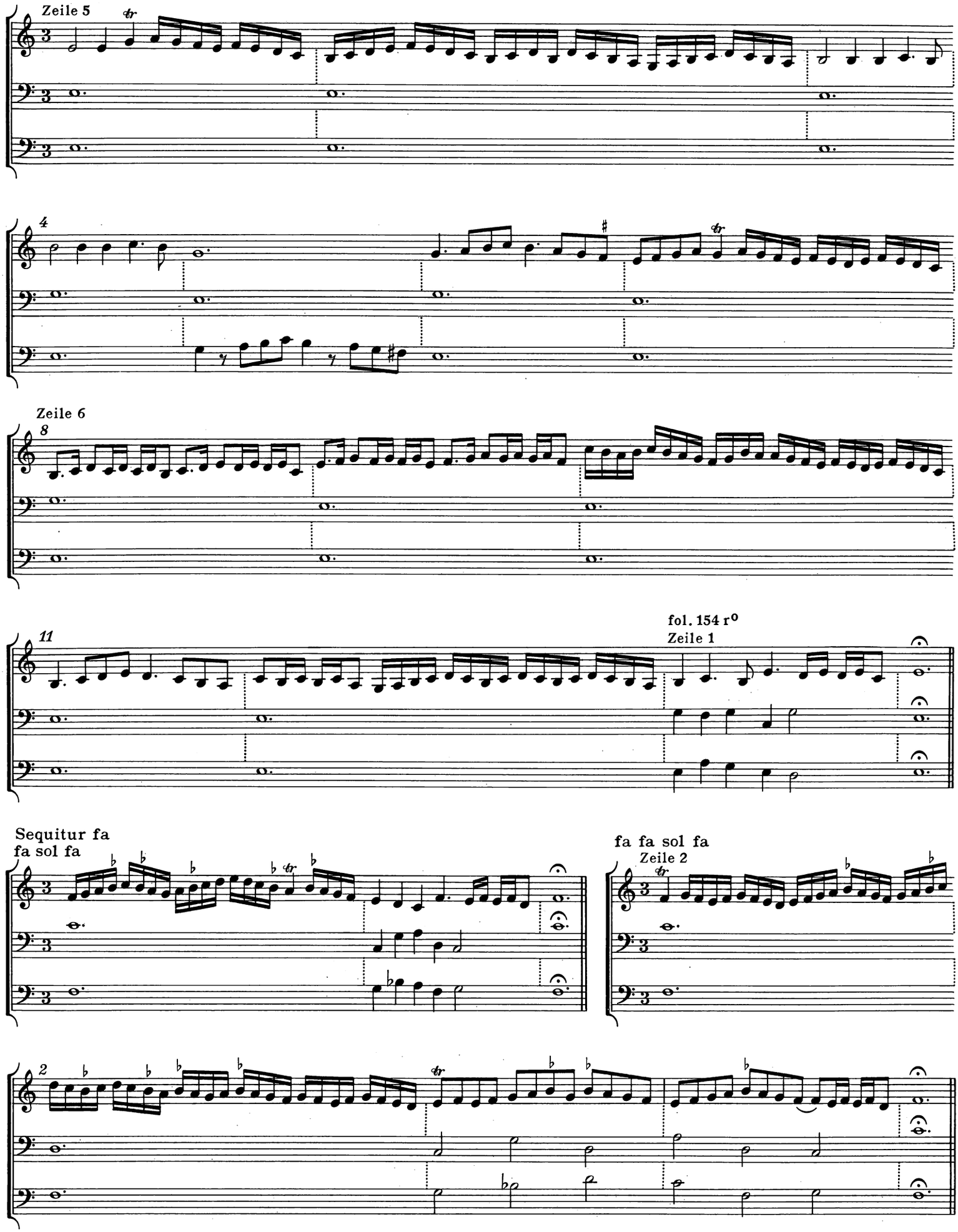


Mi la la mi
fol. 153 v°
Zeile 1

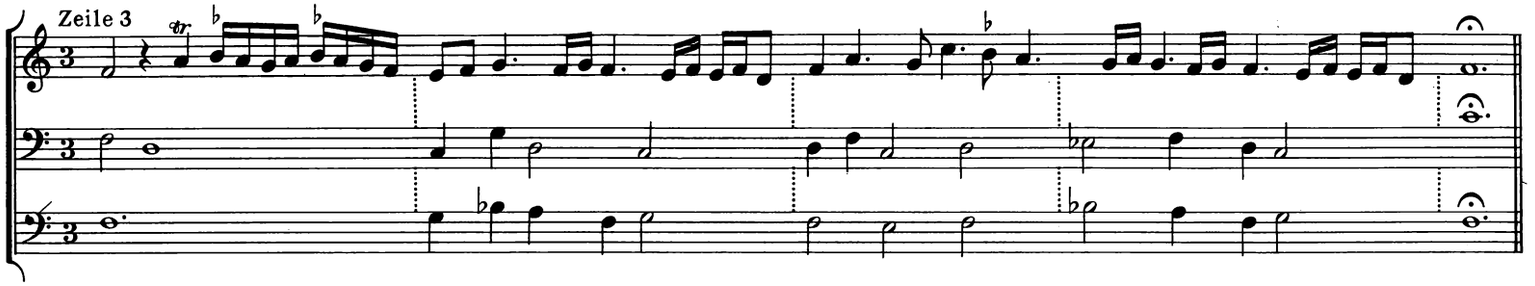



Mi fa sol la h h la sol fa mi
Zeile 2
5
8
Mi sol la h h la sol mi
Zeile 3
2
5
Mi h h mi
Zeile 4

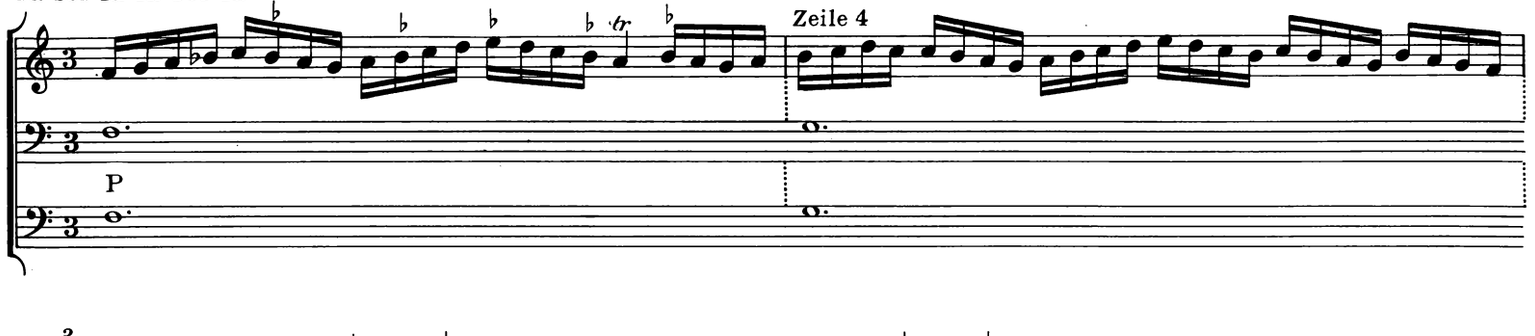
Sequitur Redeuntes In mi

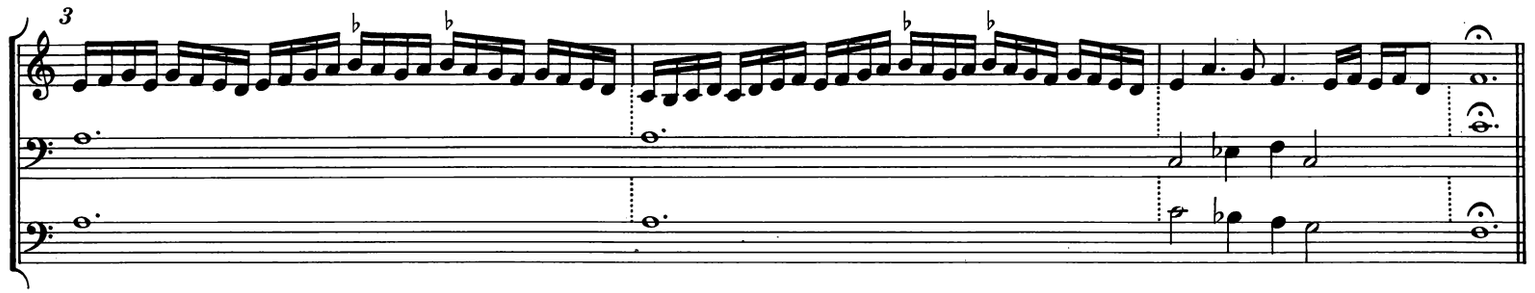


fa sol fa mi fa

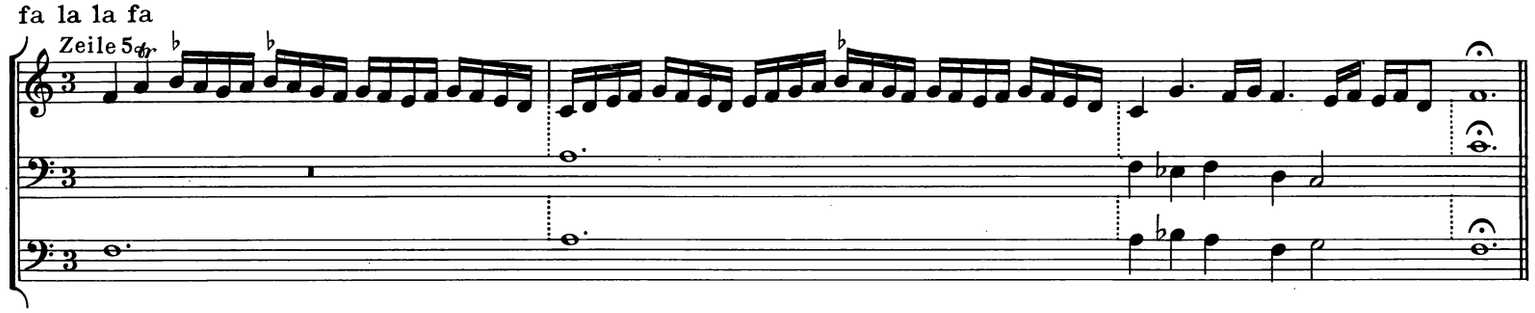


fa sol la la sol fa

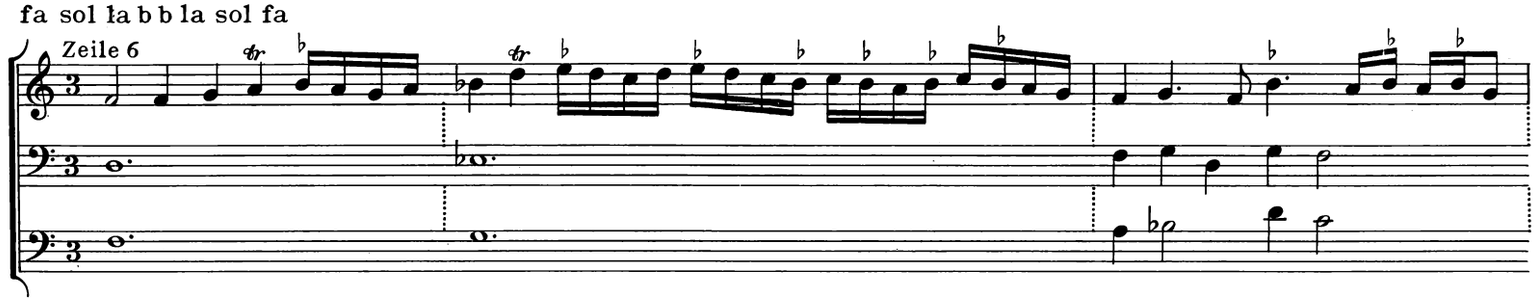


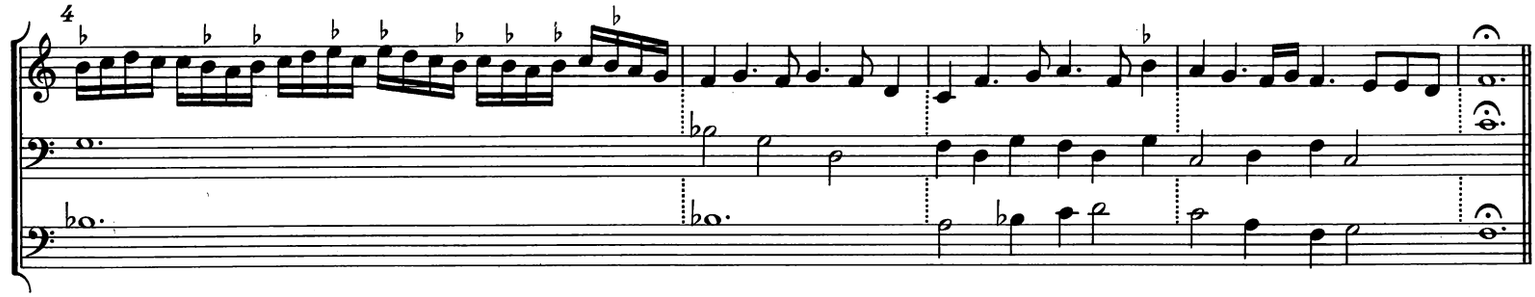


fa la la fa



fa sol la b b la sol fa

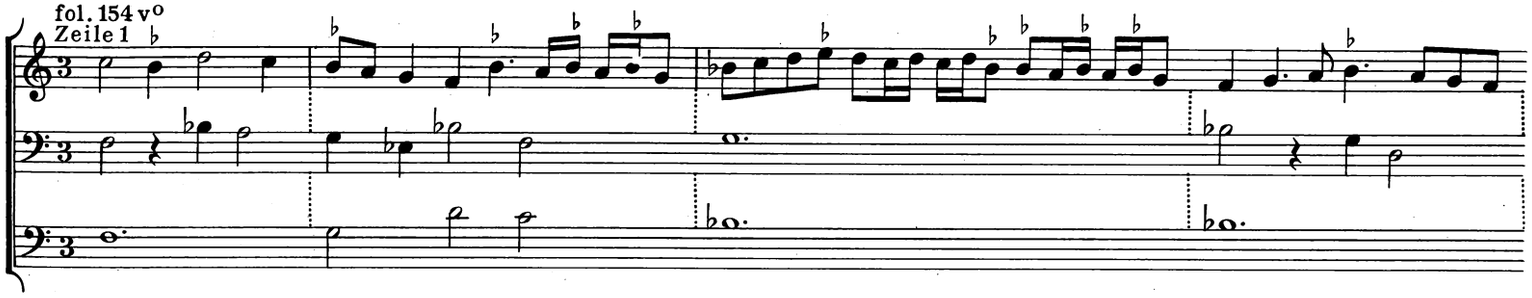


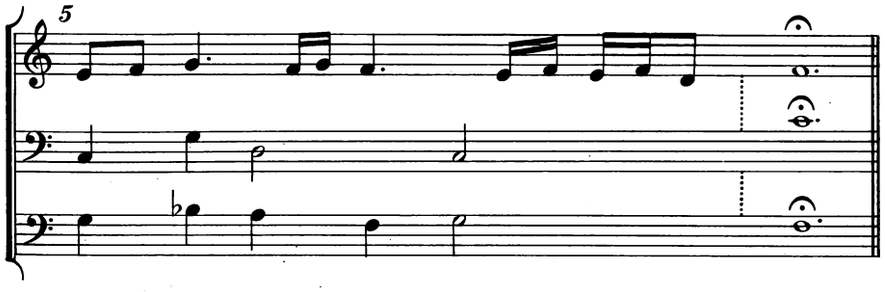


fa sol b b sol fa

fol. 154 v°

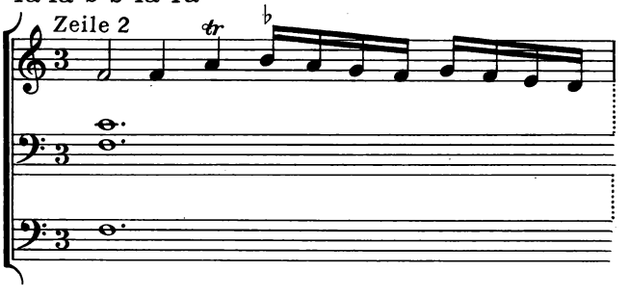
Zeile 1

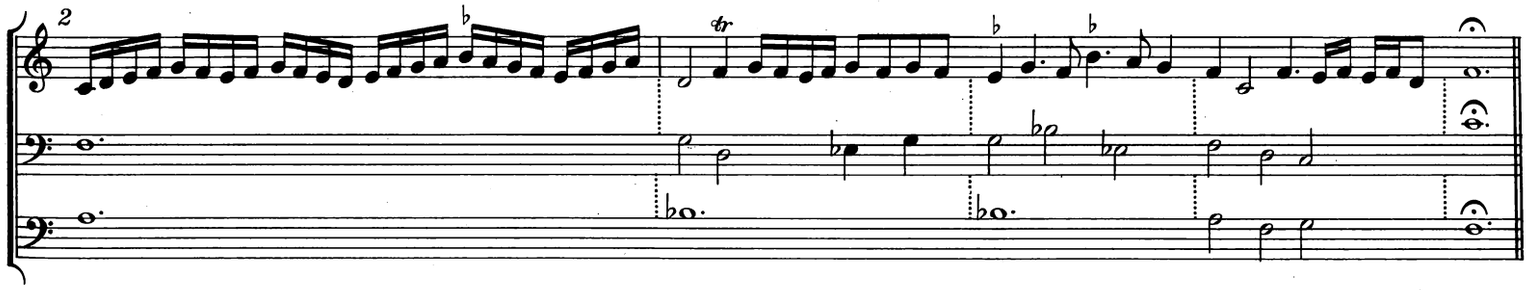




fa la b b la fa

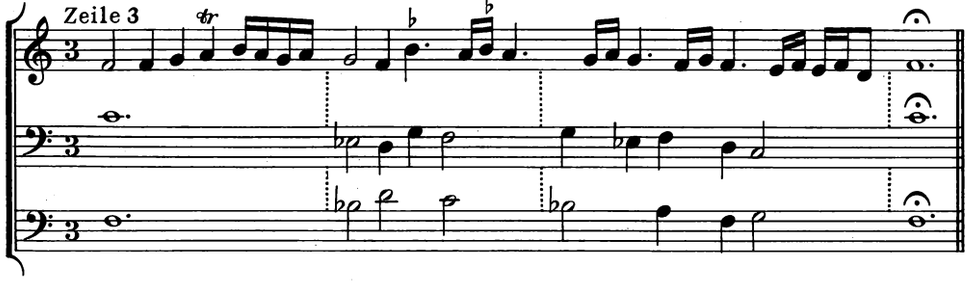
Zeile 2



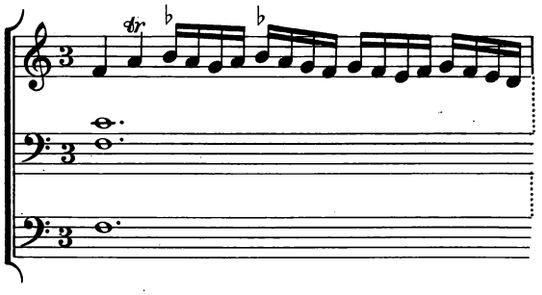


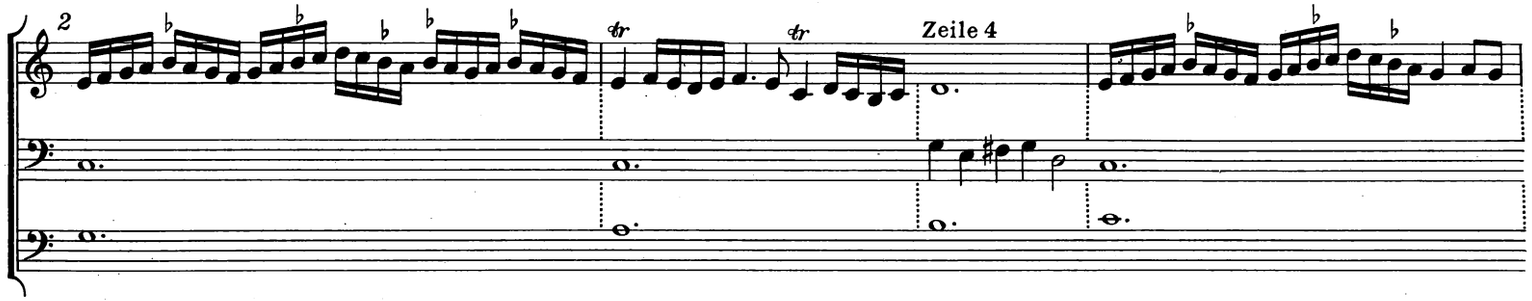
fa b b fa

Zeile 3

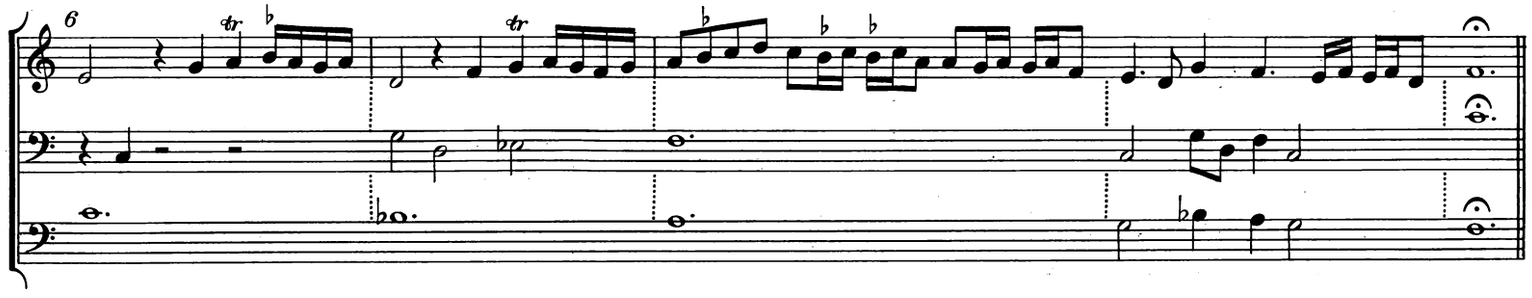


Fa sol la ut ut la sol fa



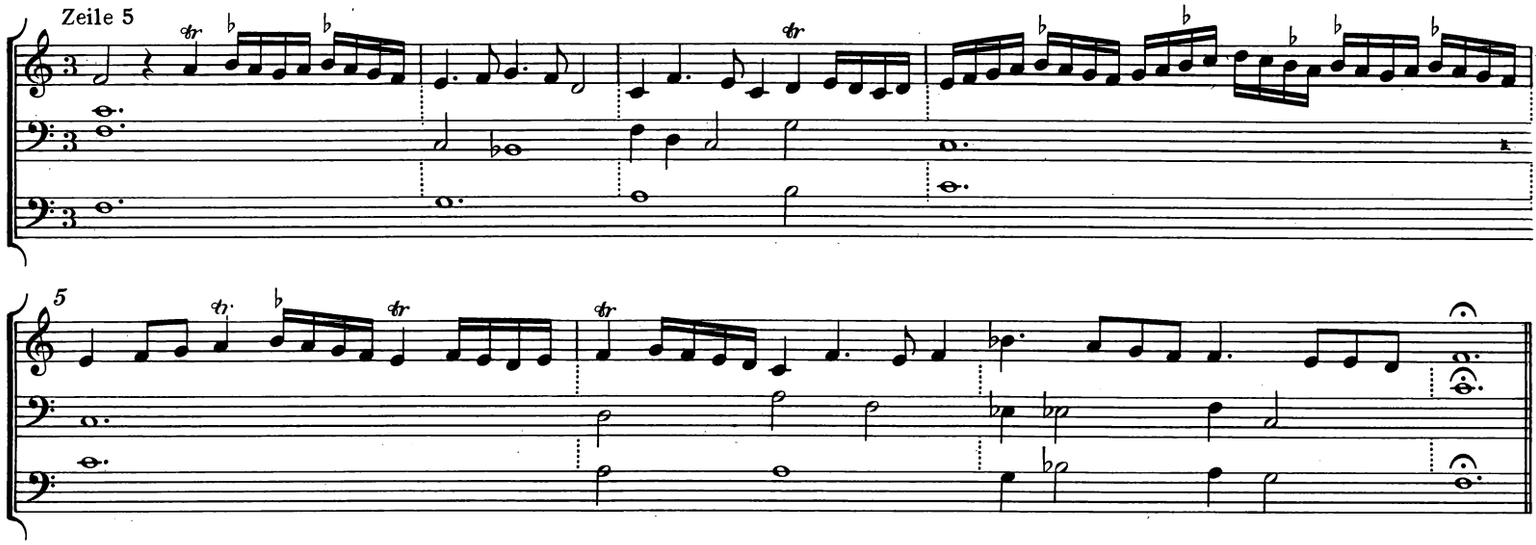


Zeile 4



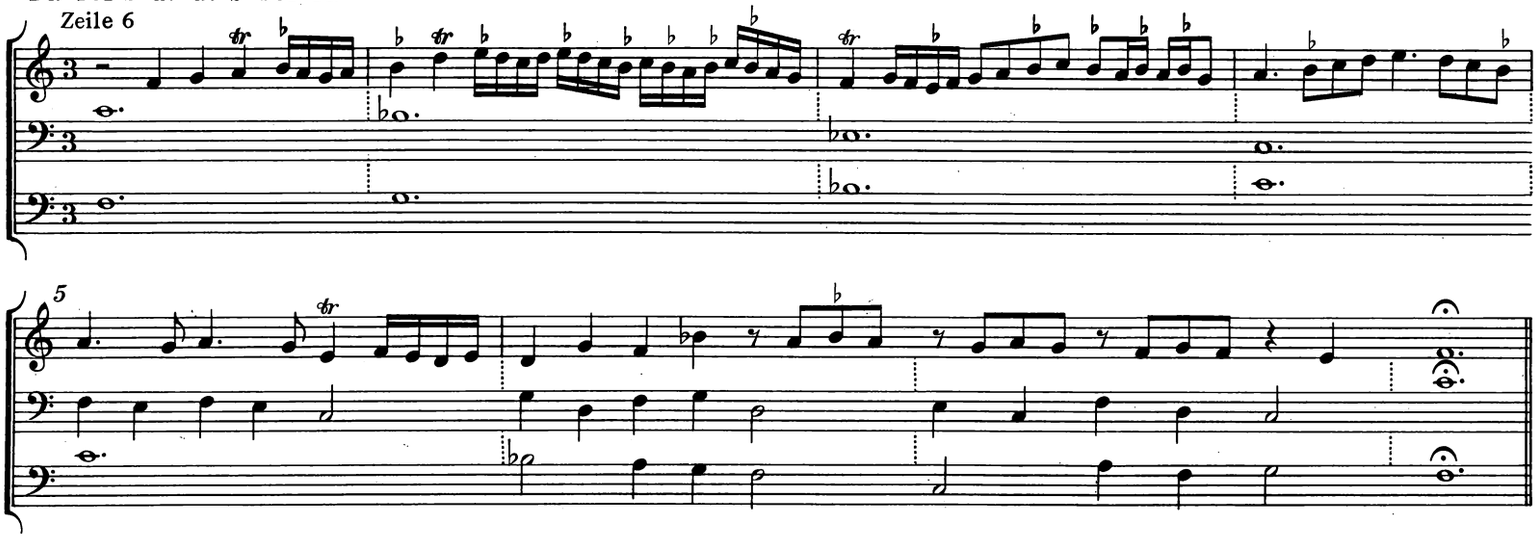
Fa sol la ut ut la sol fa

Zeile 5



Fa sol b ut ut b sol fa

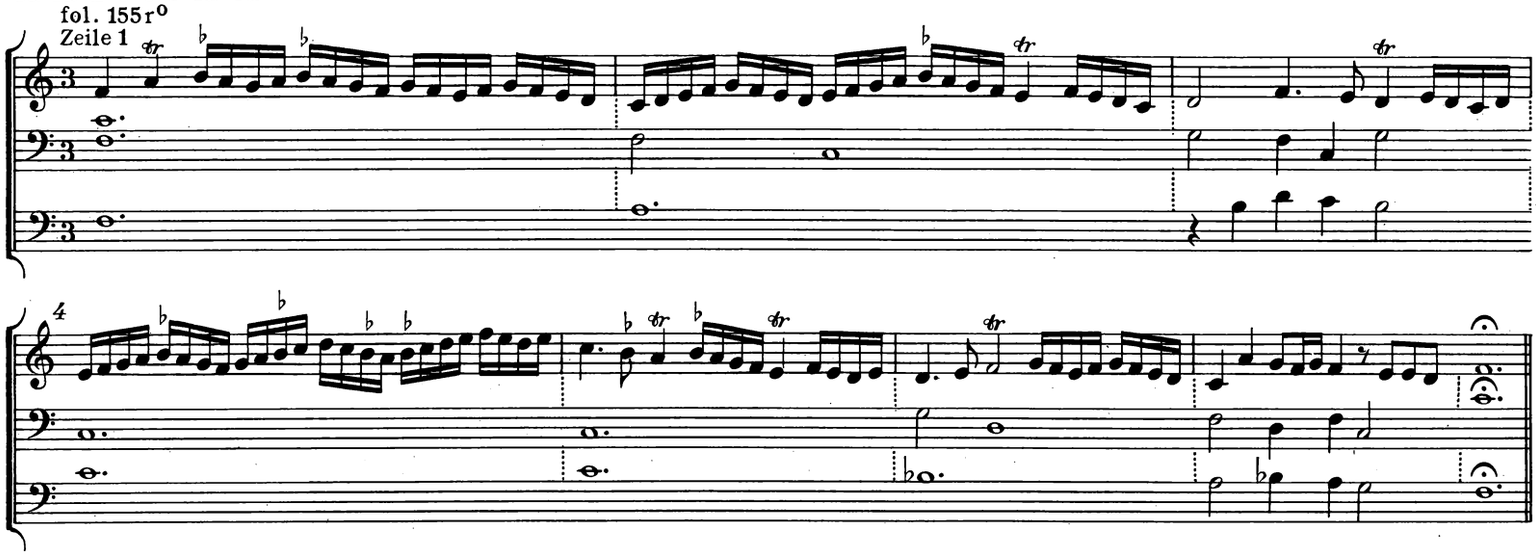
Zeile 6



fa la h c̄ c̄ b la fa

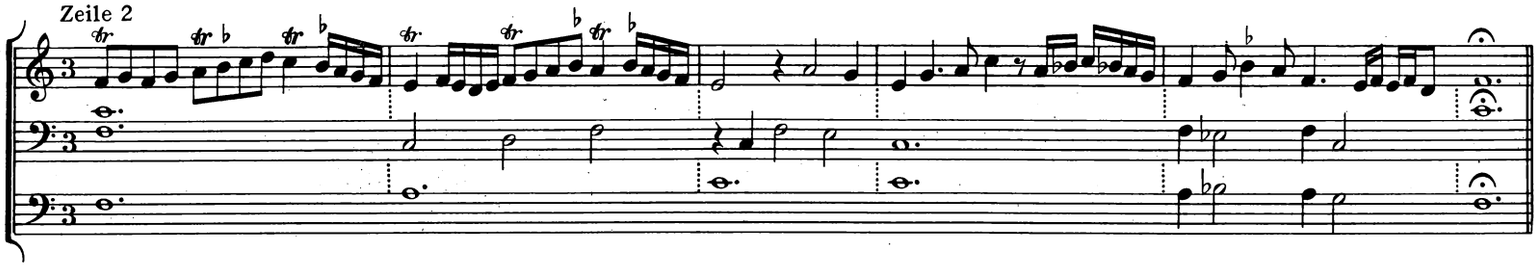
fol. 155r°

Zeile 1



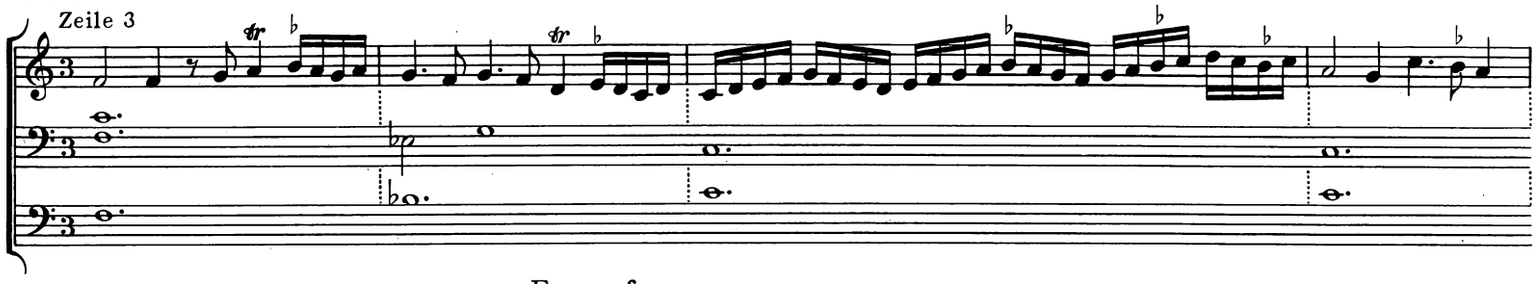
fa la c̄ c̄ la fa

Zeile 2



Fa b c c b fa

Zeile 3



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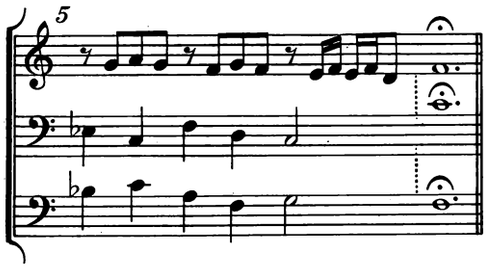
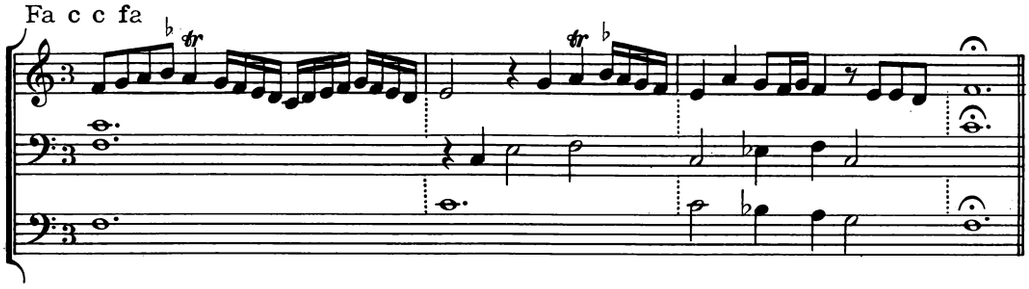
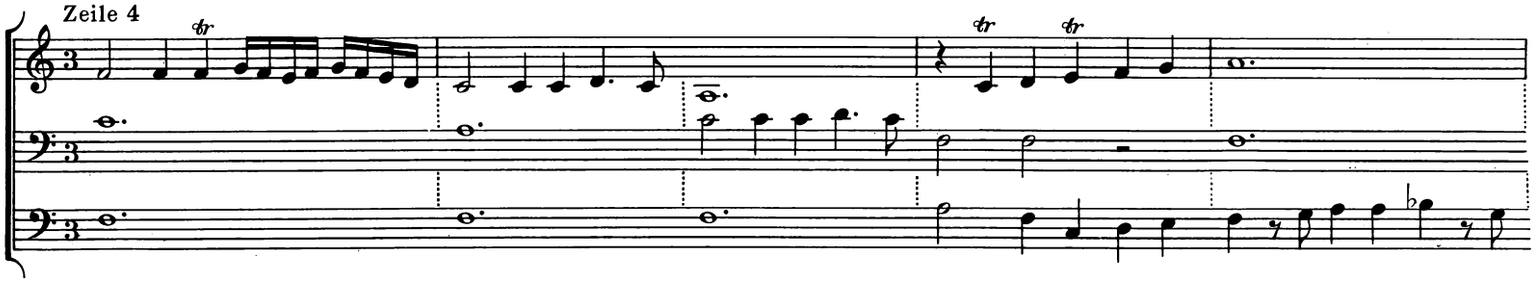


Fa c c fa



Redeuntes In fa

Zeile 4



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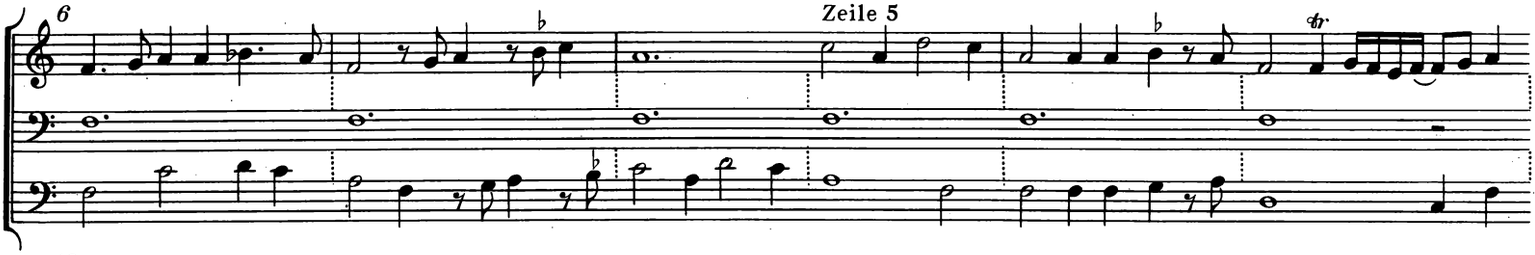
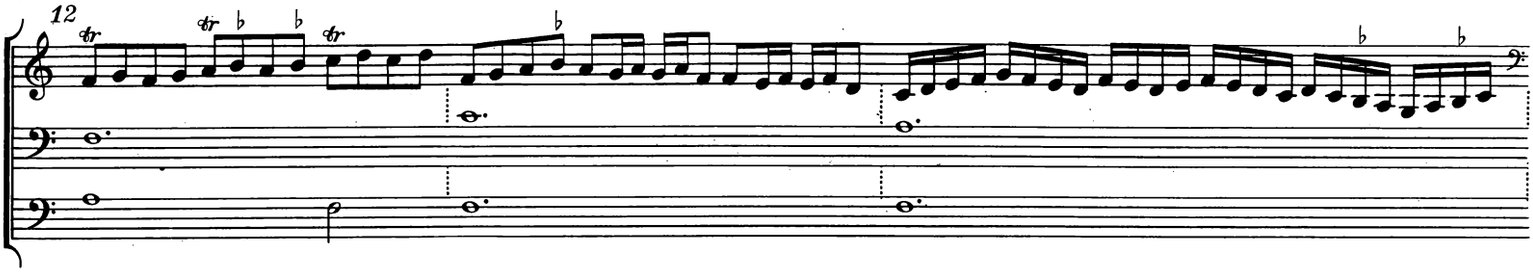
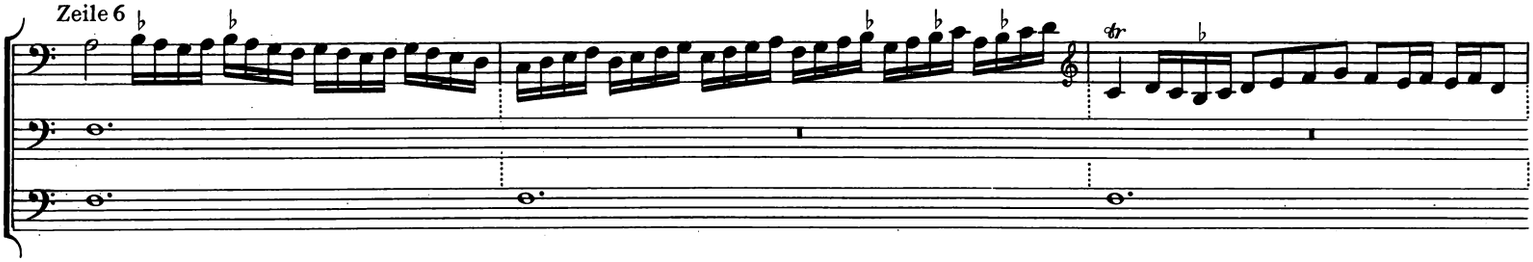


Zeile 5

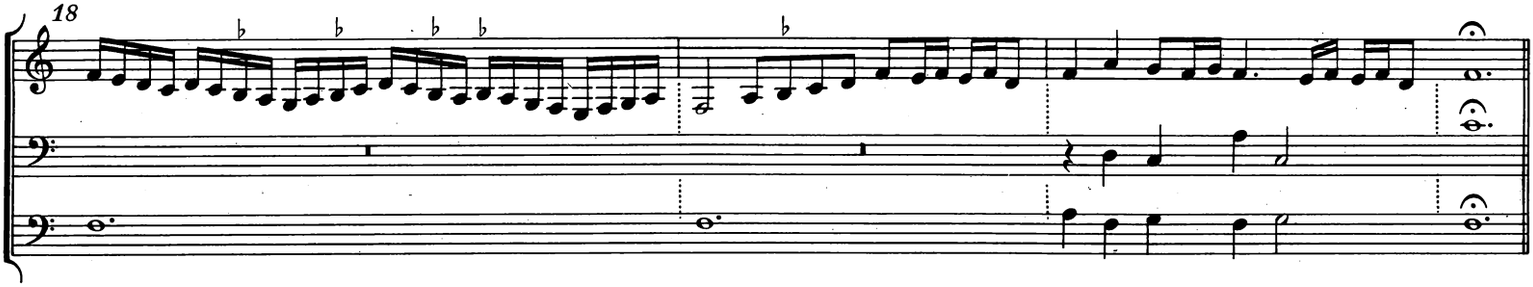
12



Zeile 6



18

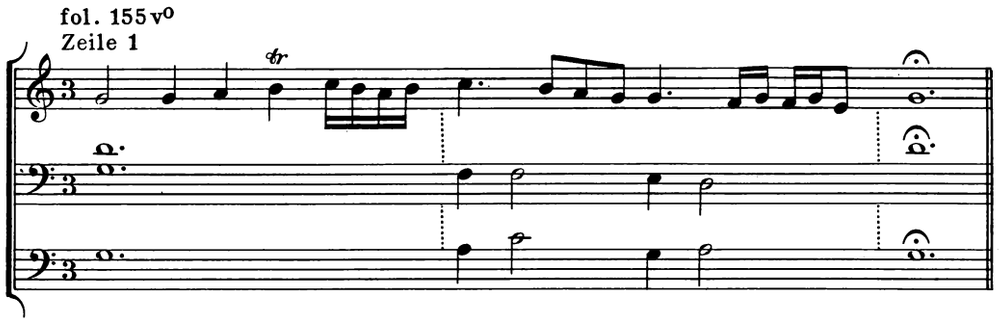


Sequitur sol

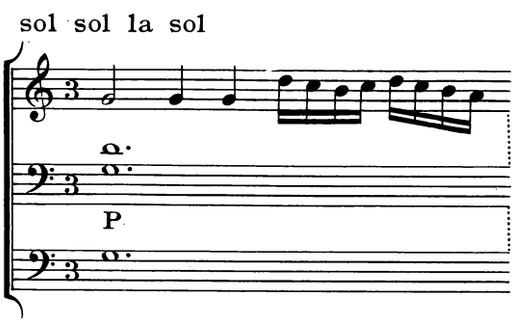
sol la sol

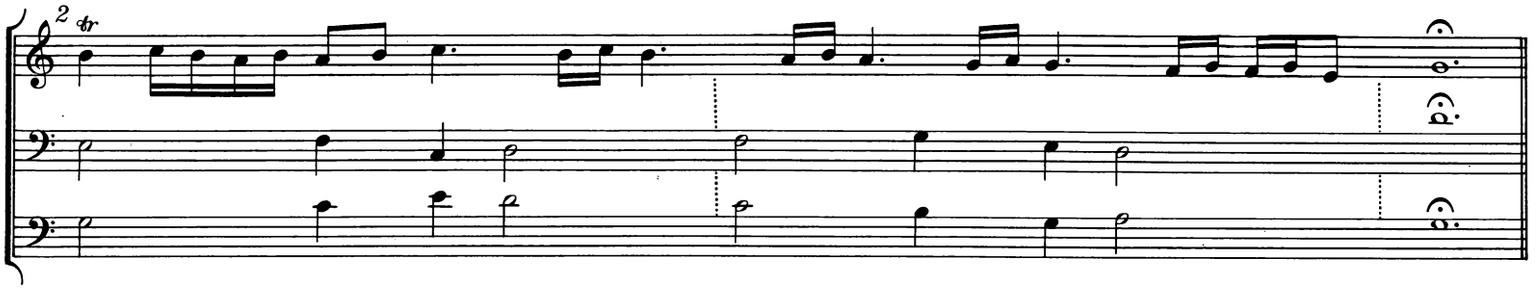
fol. 155v°

Zeile 1



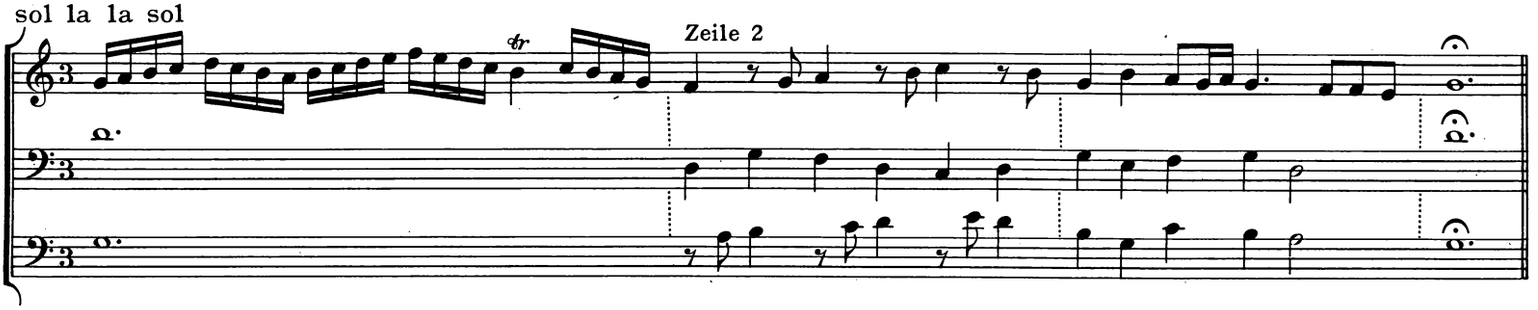
sol sol la sol



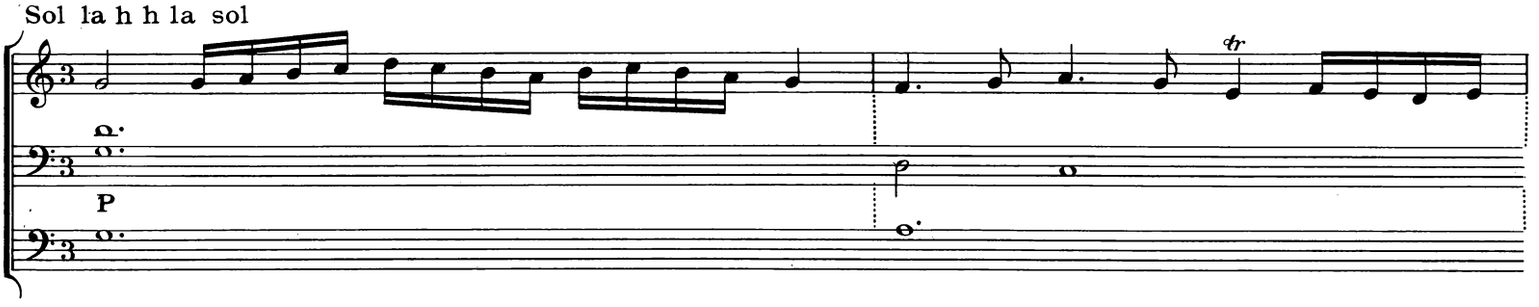


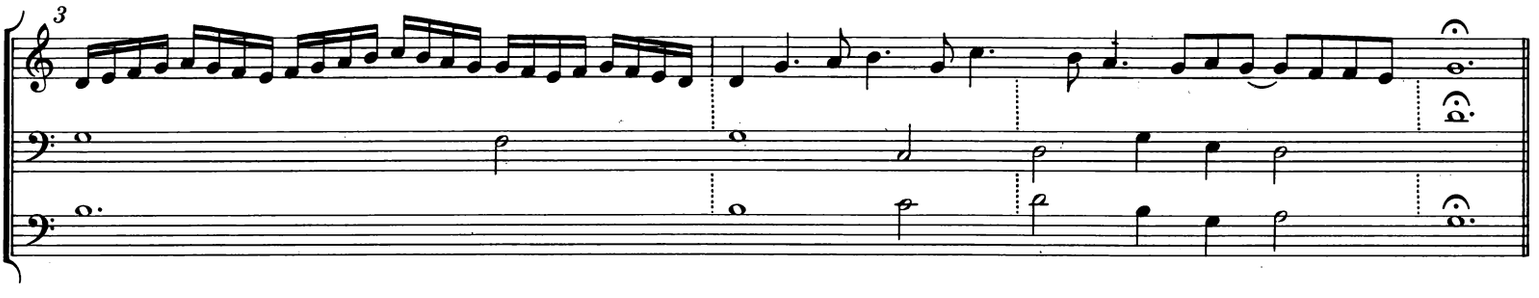
sol la la sol

Zeile 2



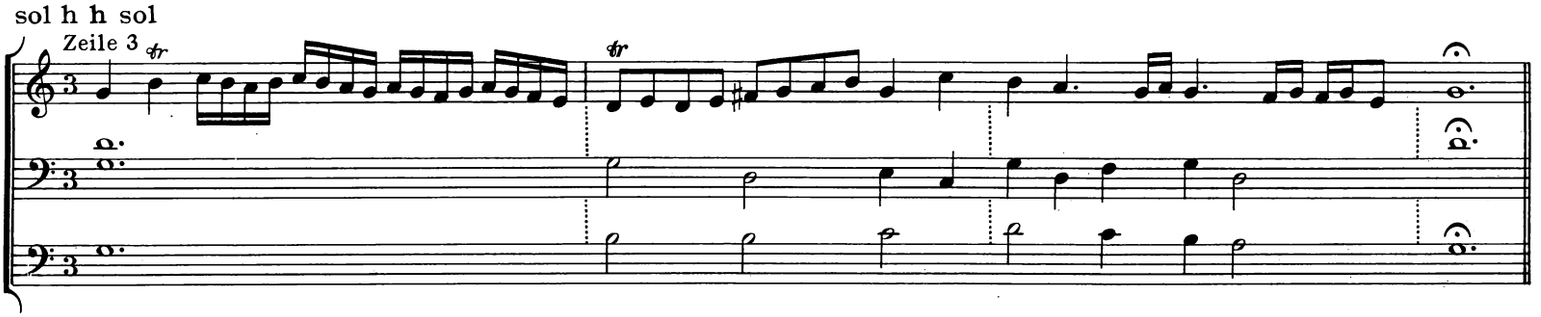
Sol la h h la sol



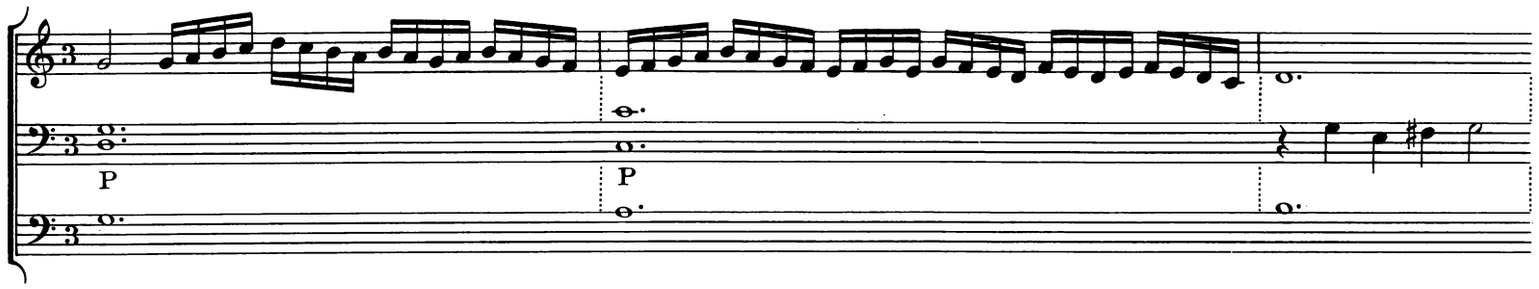


sol h h sol

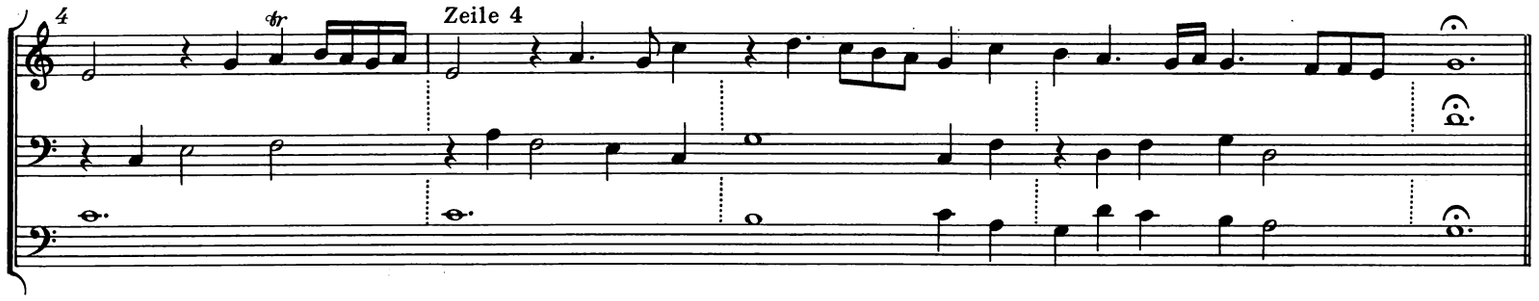
Zeile 3



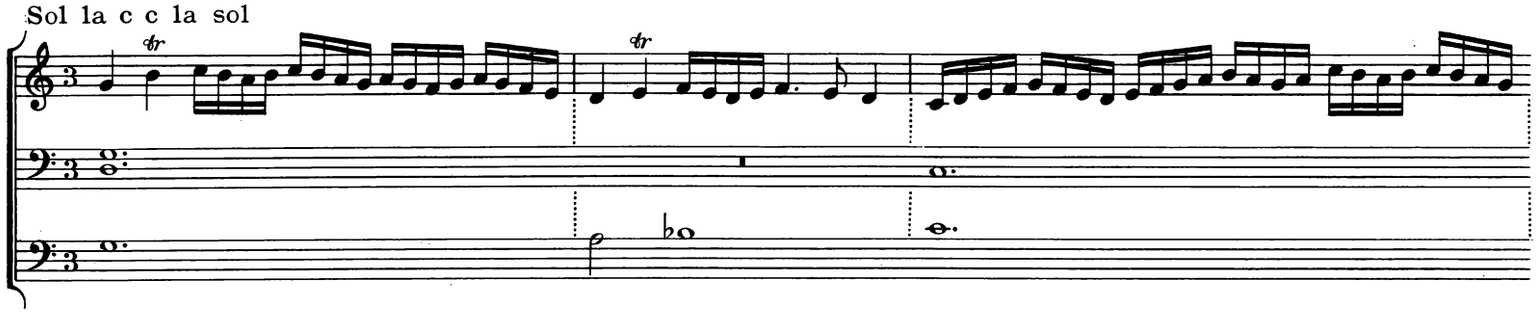
sol la h c̄ c̄ h la sol



Zeile 4

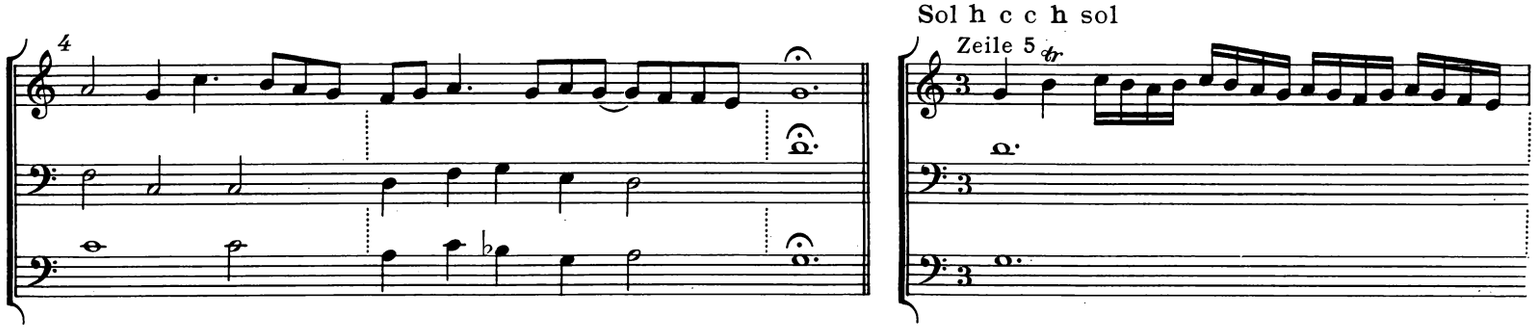


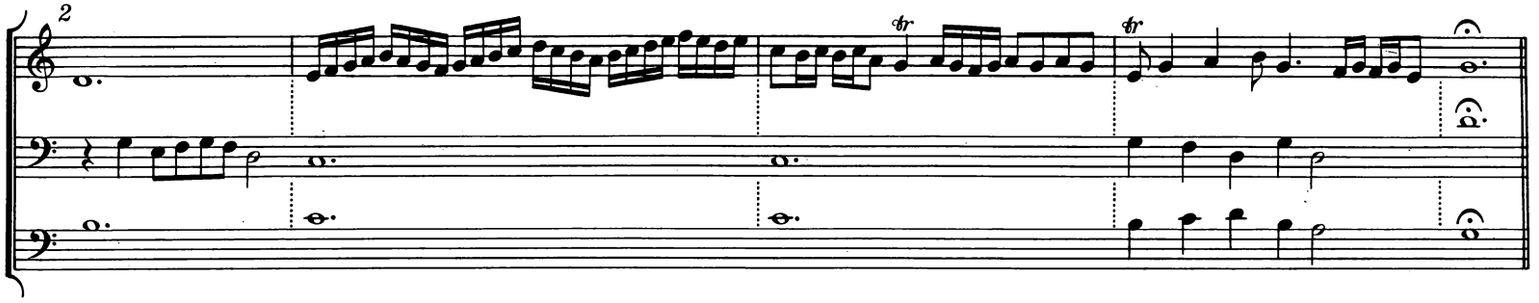
Sol la c c la sol



Sol h c c h sol

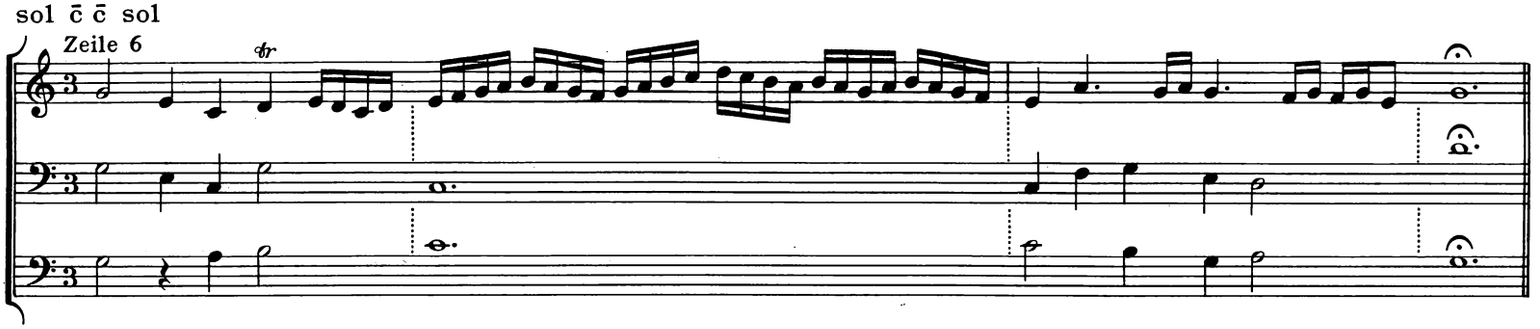
Zeile 5



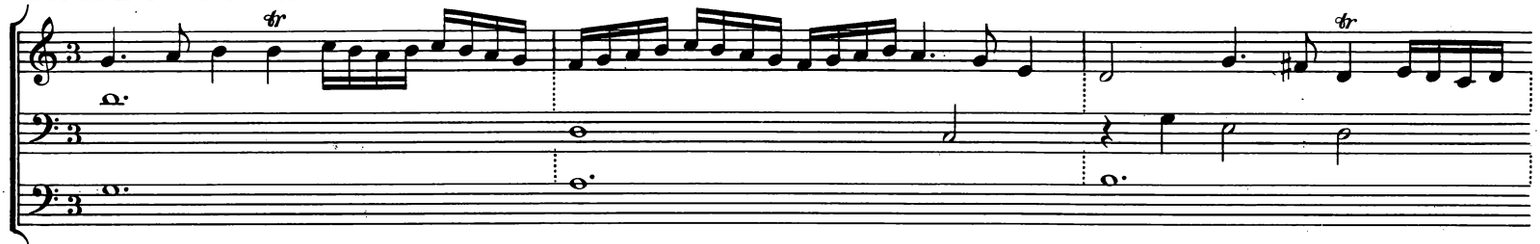


sol c̄ c̄ sol

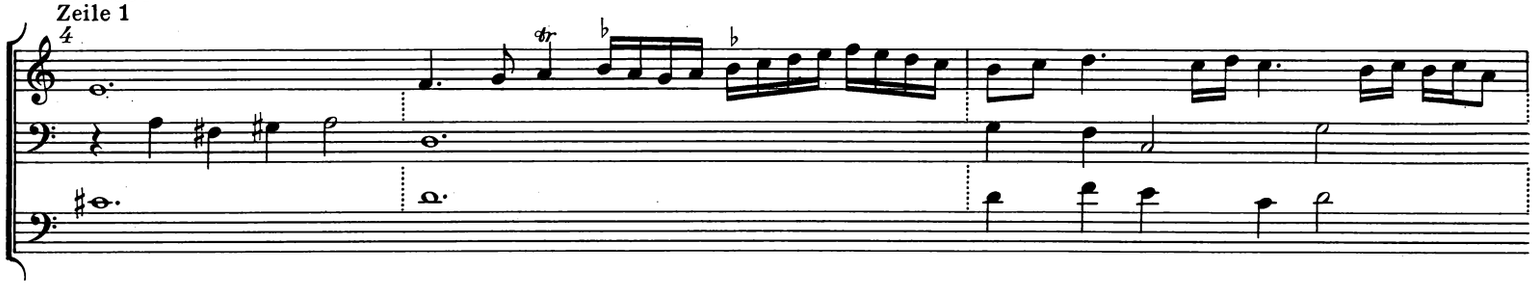
Zeile 6

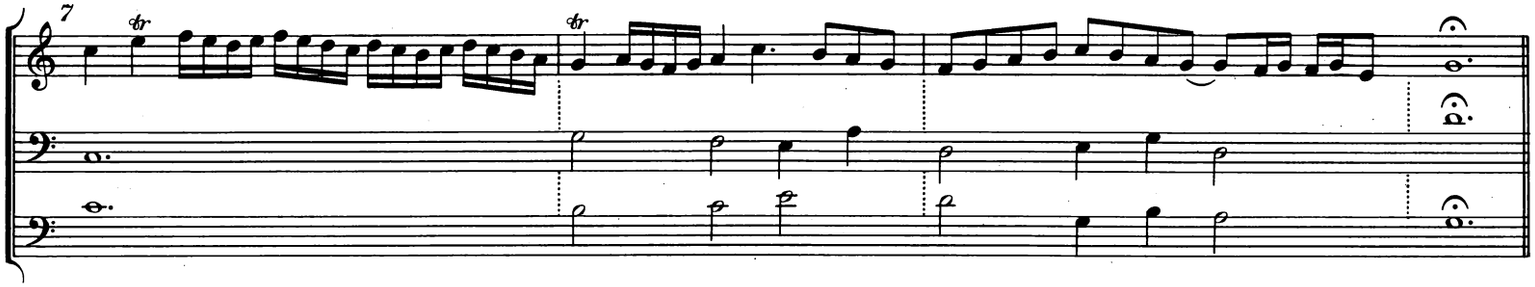


Sol la h c d d c h la sol

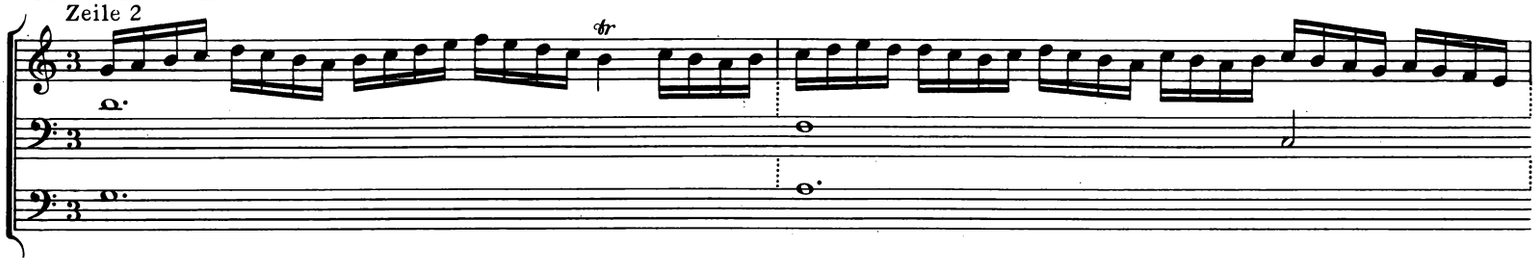


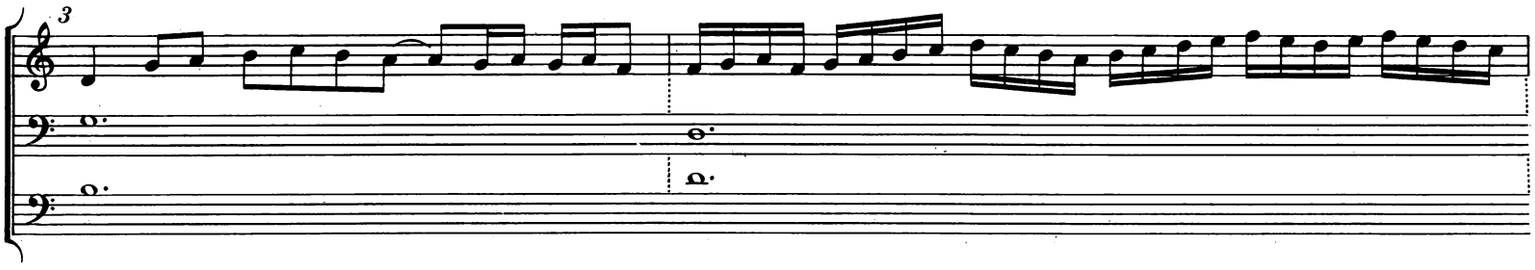
fol. 156 r°
Zeile 1

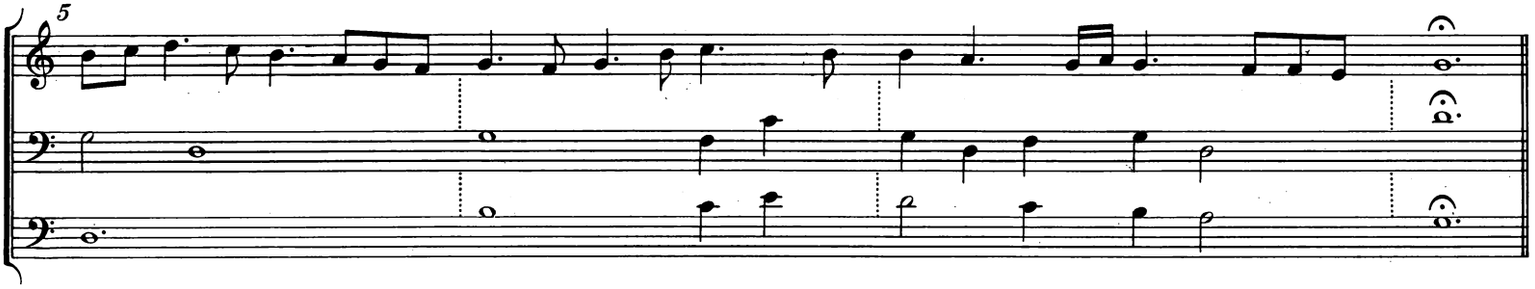




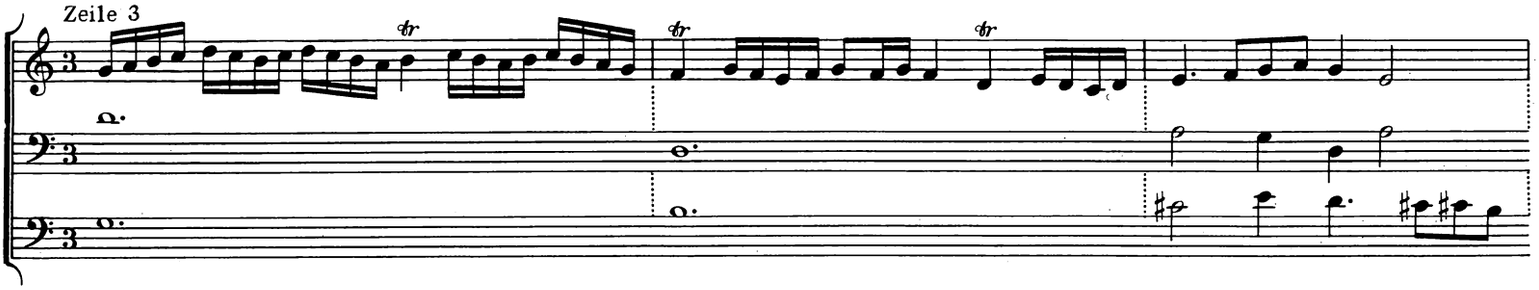
Sol la h d d h la sol
Zeile 2

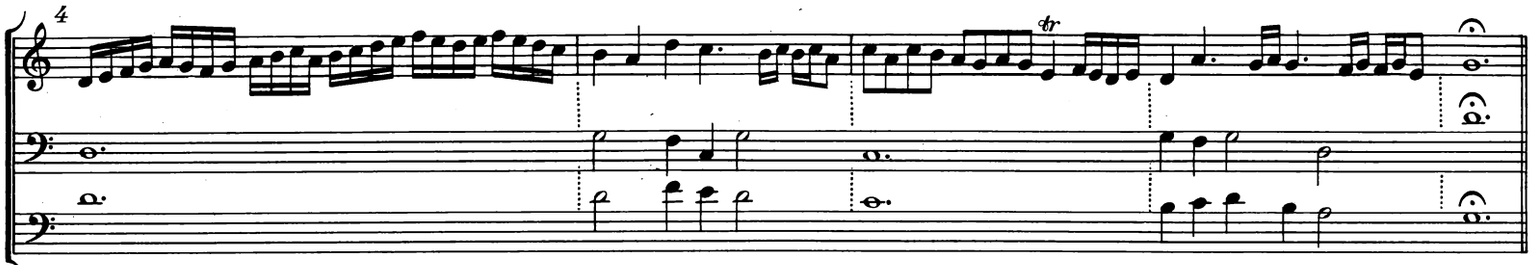




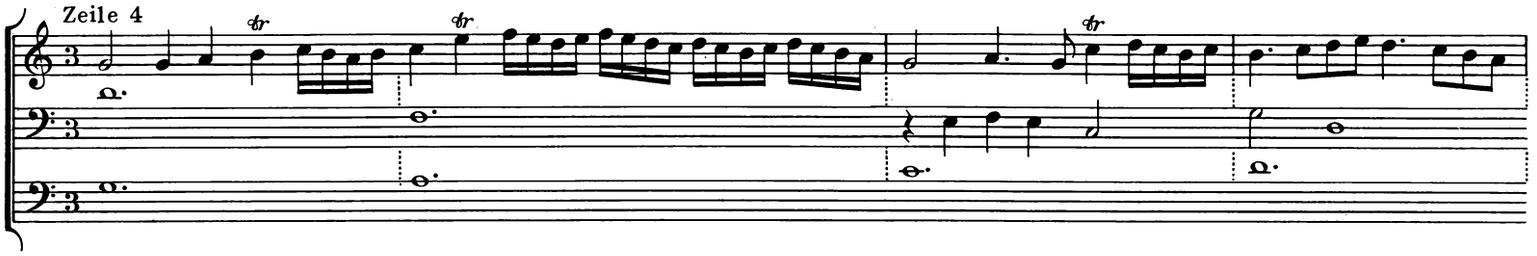


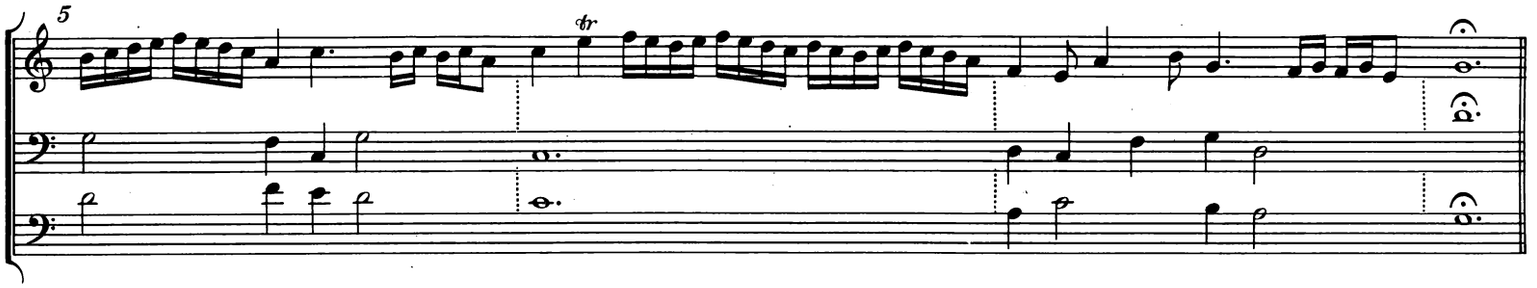
Sol h c d̄ d̄ c h sol
Zeile 3



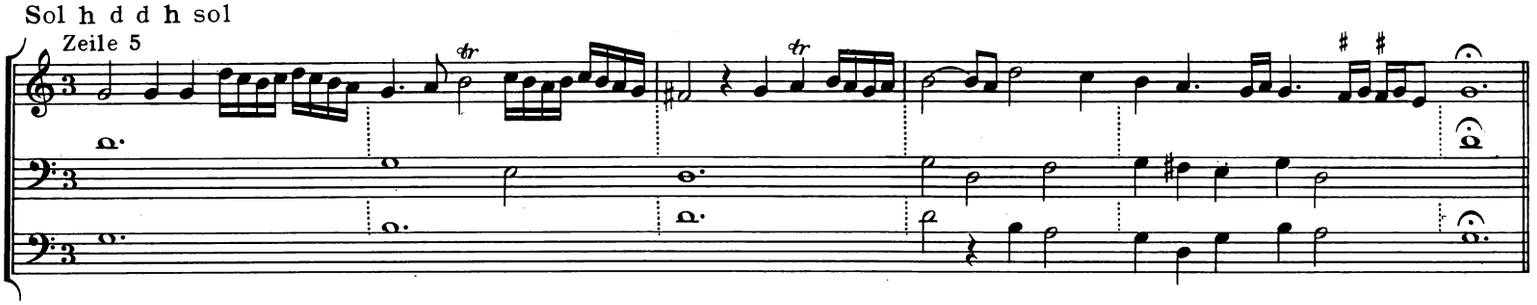


Sol la c d d c la sol

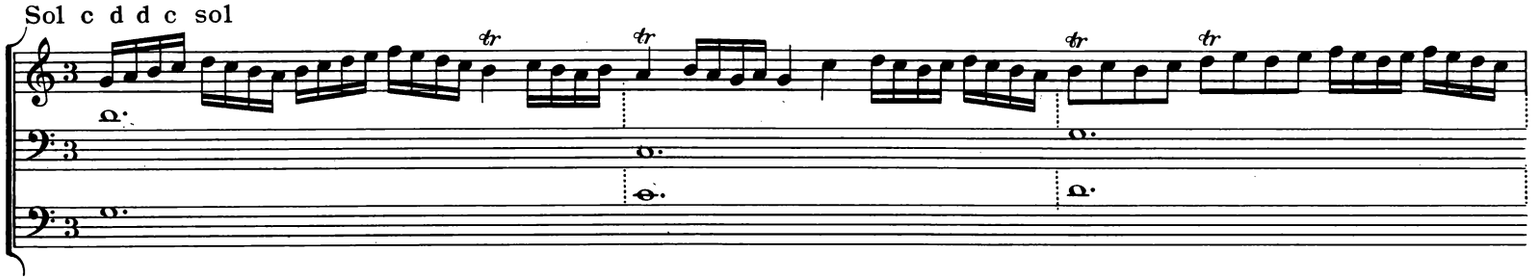


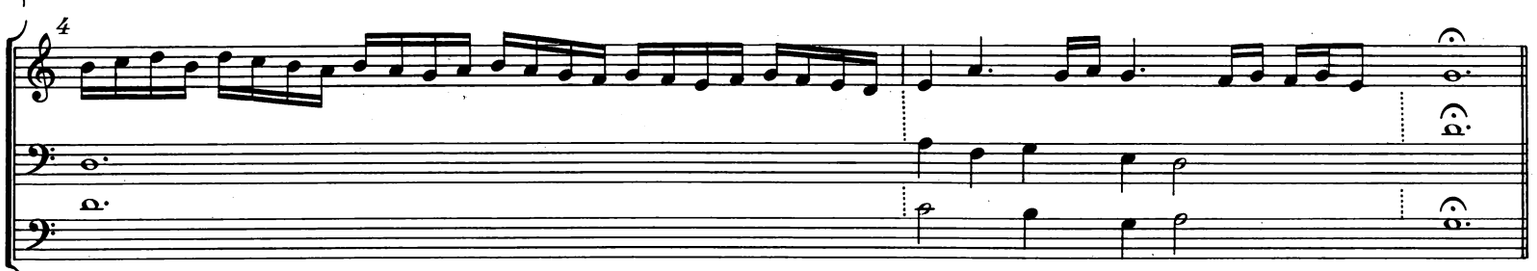


Sol h d d h sol

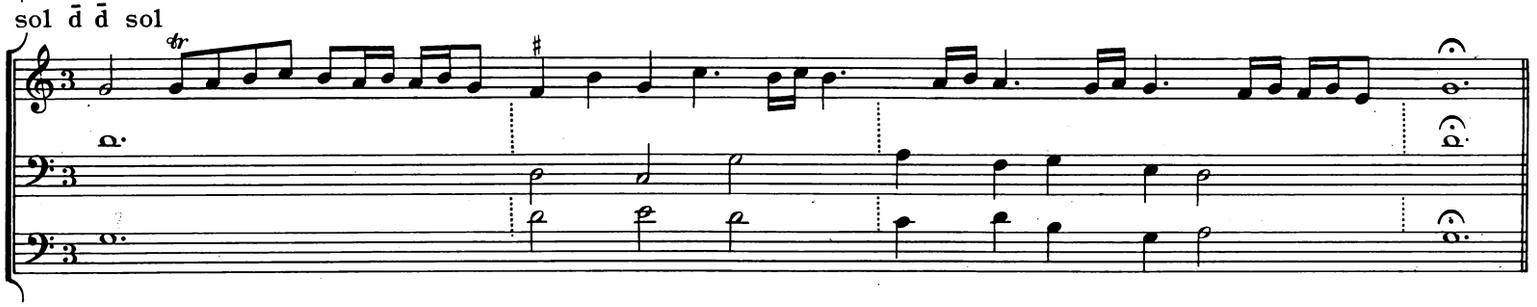


Sol c d d c sol



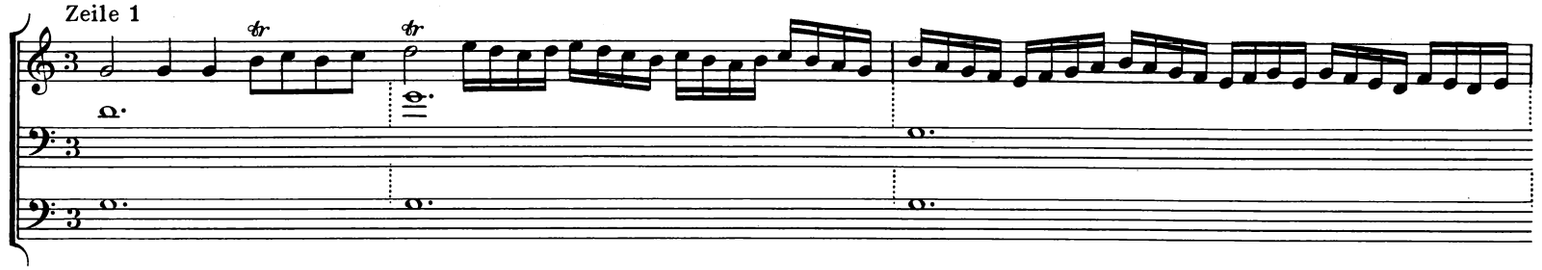


sol d̄ d̄ sol

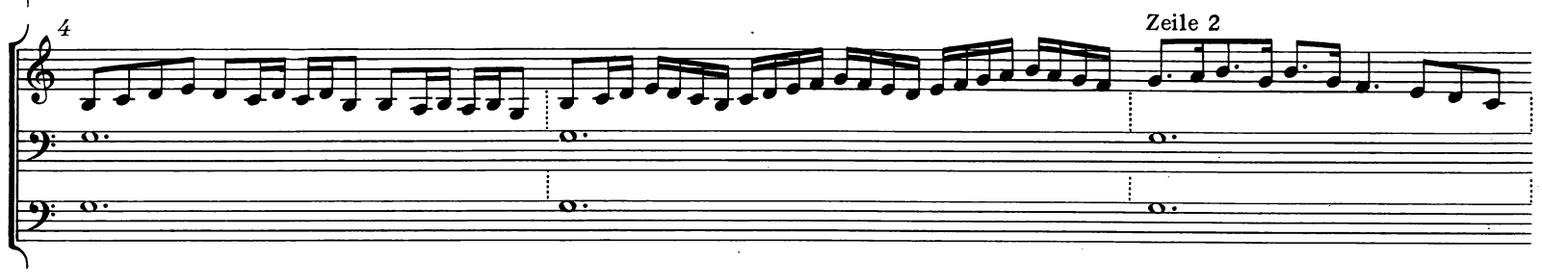


Redeuntes in sol

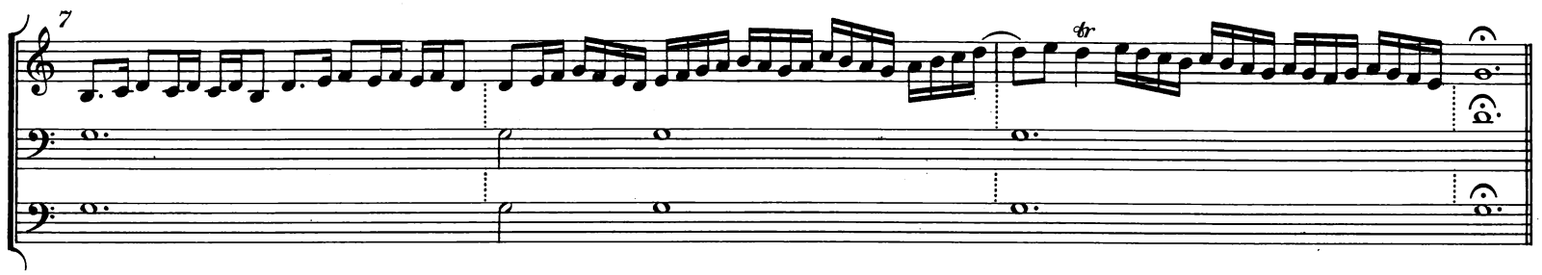
fol. 156 v°
Zeile 1



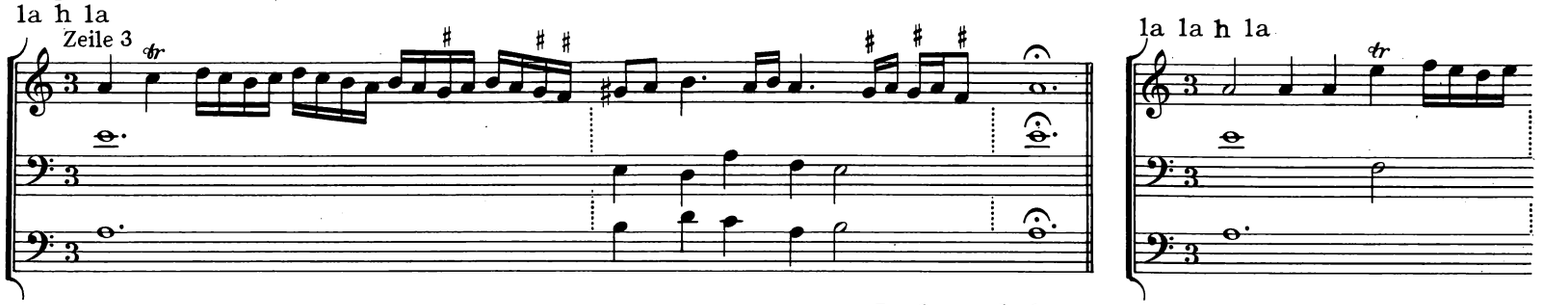
4 Zeile 2



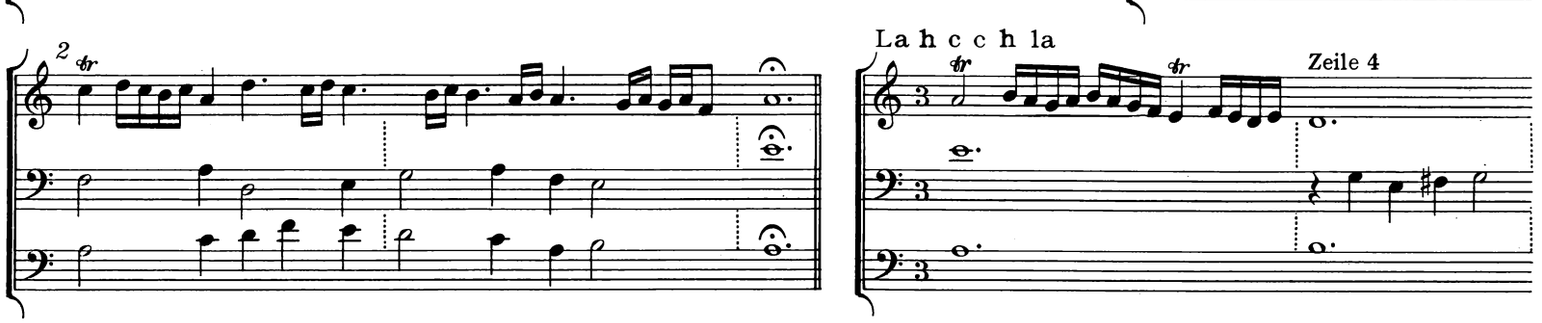
7



Sequitur la
la h la
Zeile 3



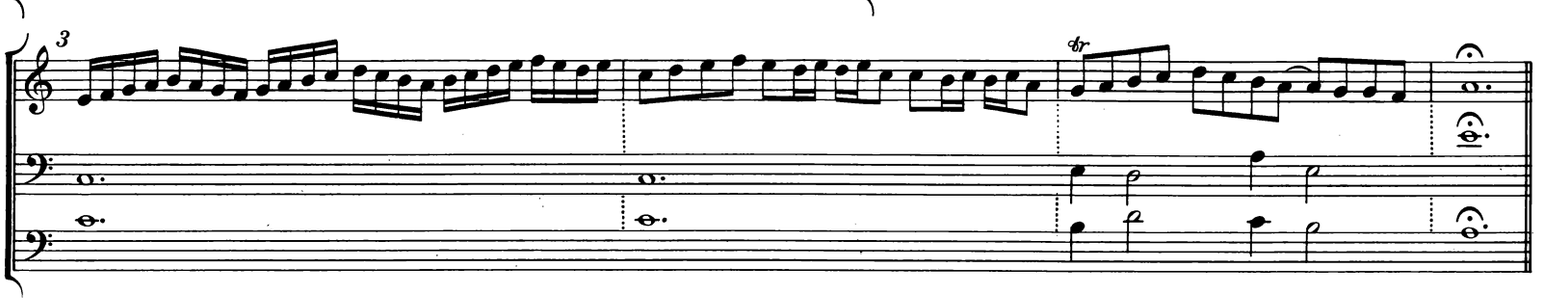
la la h la



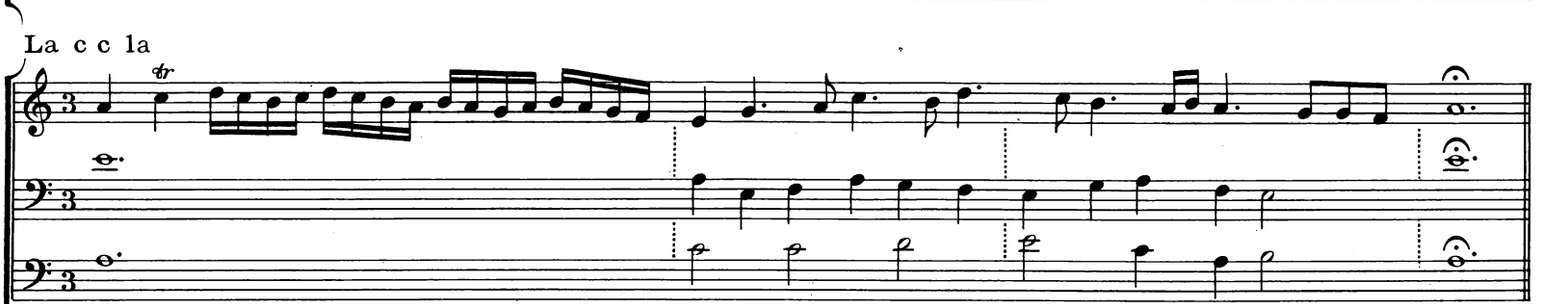
2

La h c c h la
Zeile 4

3

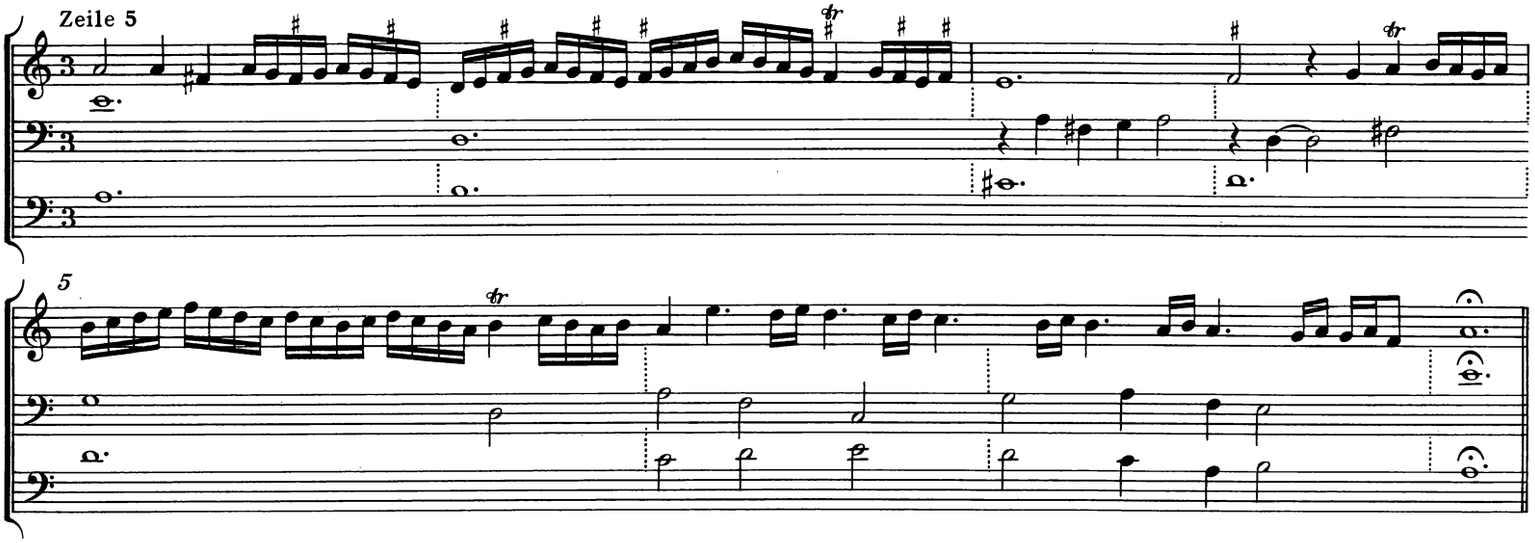


La c c la



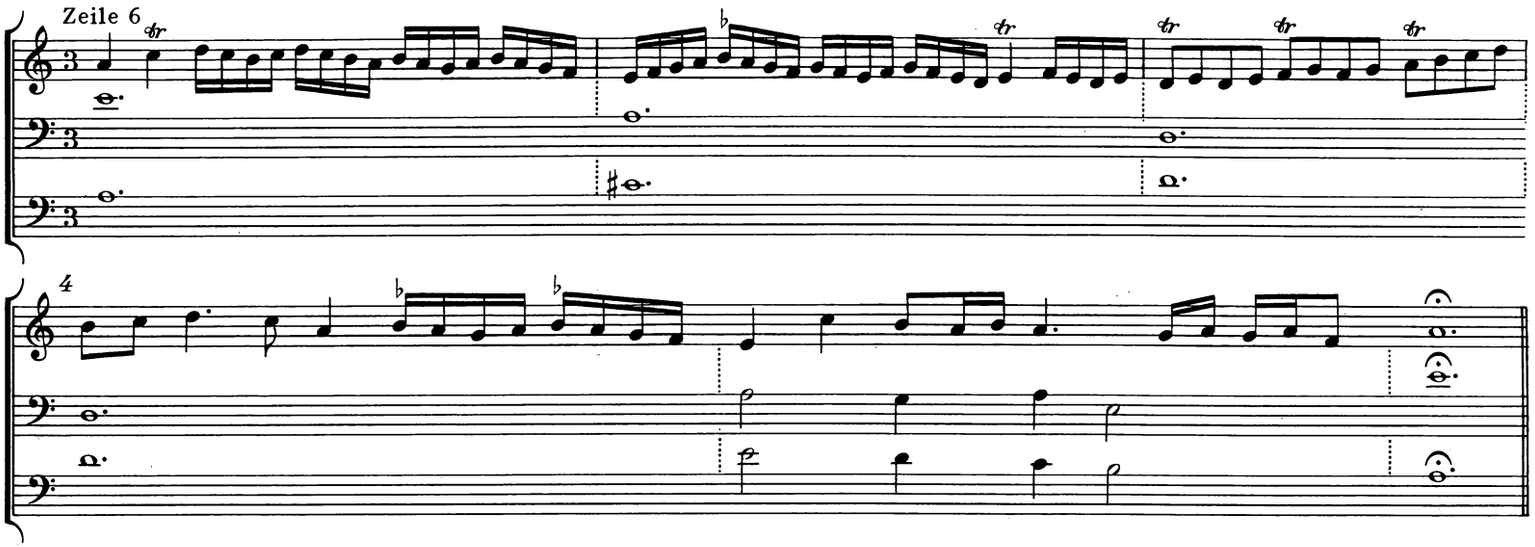
La h c d d c h la

Zeile 5



La c d d h la

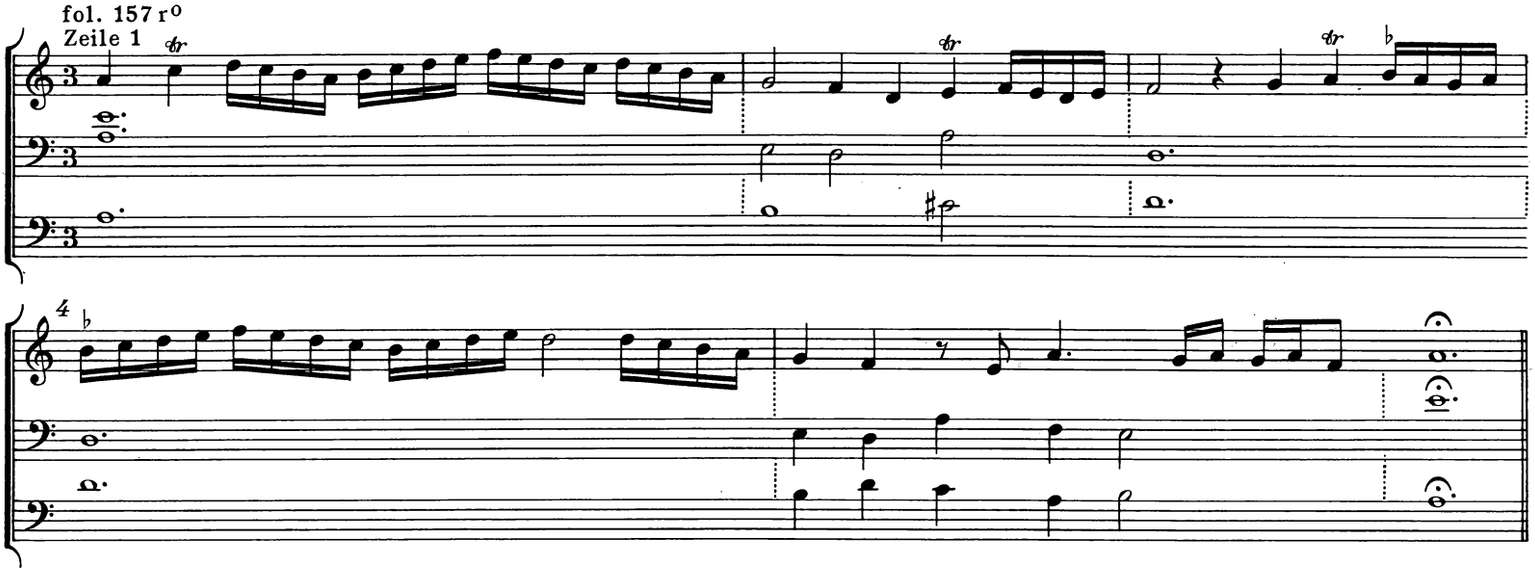
Zeile 6



La h d d h la

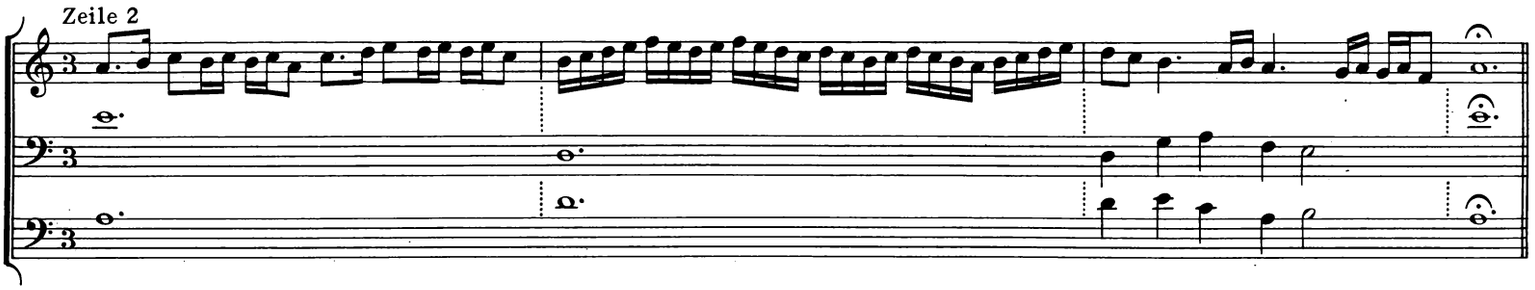
fol. 157 r°

Zeile 1

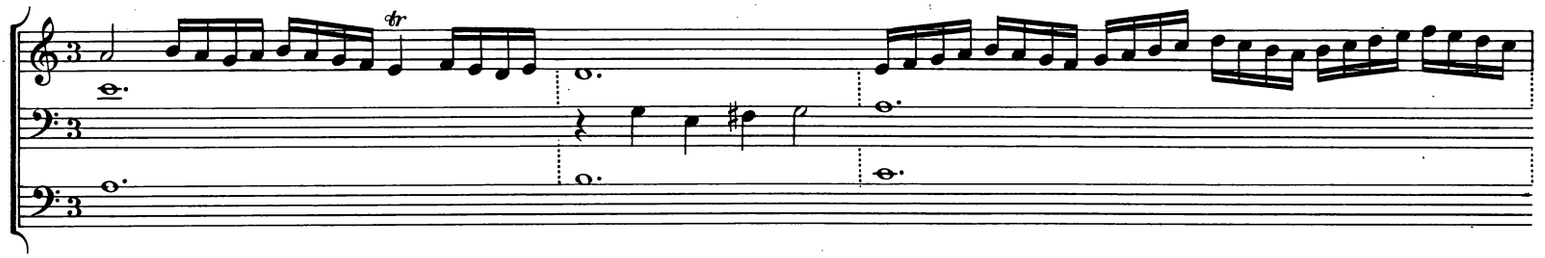


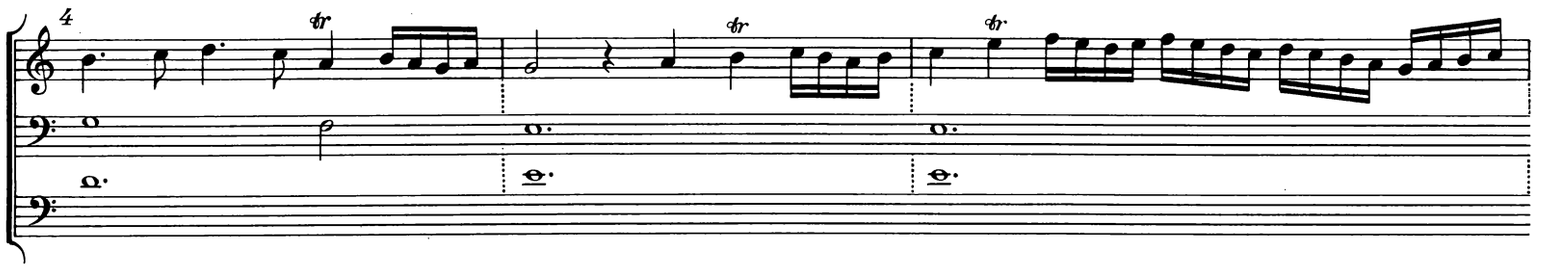
La d d la

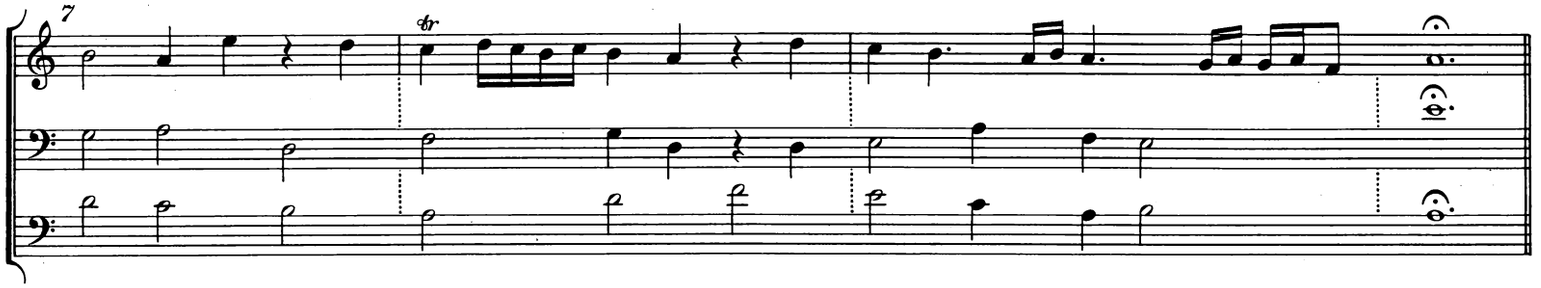
Zeile 2



La h c d e e d la h la

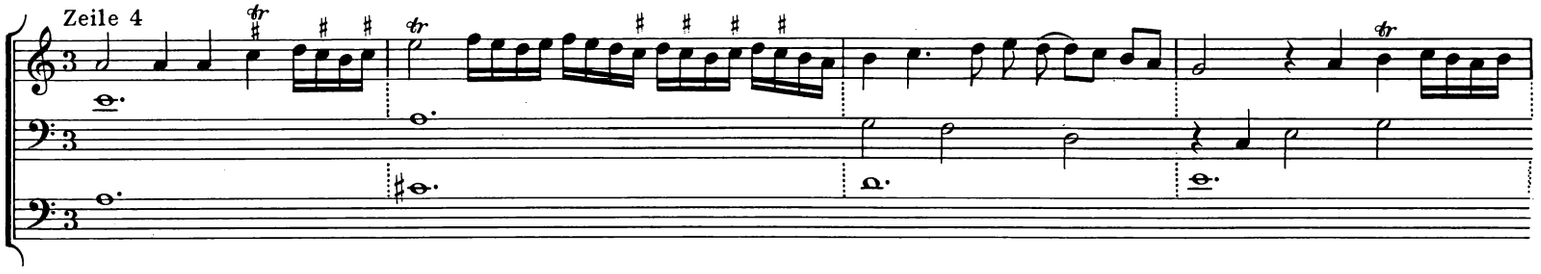


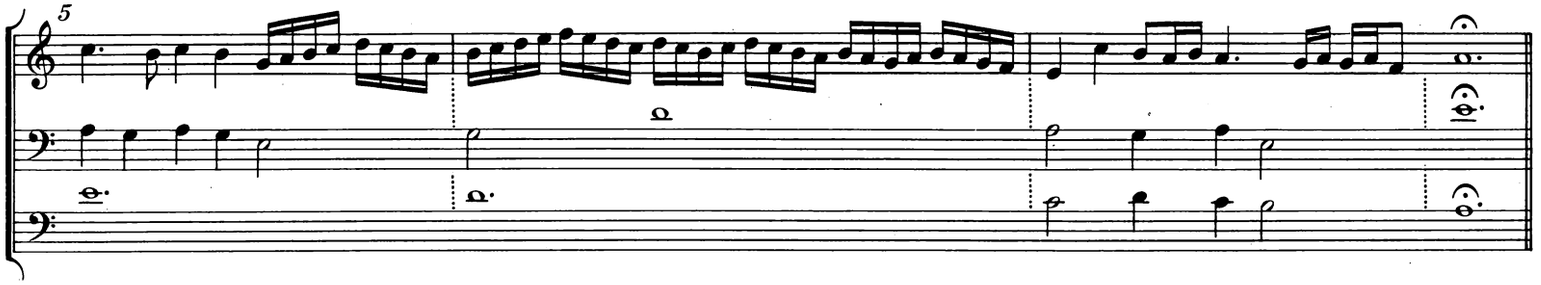




La c d e e d c la

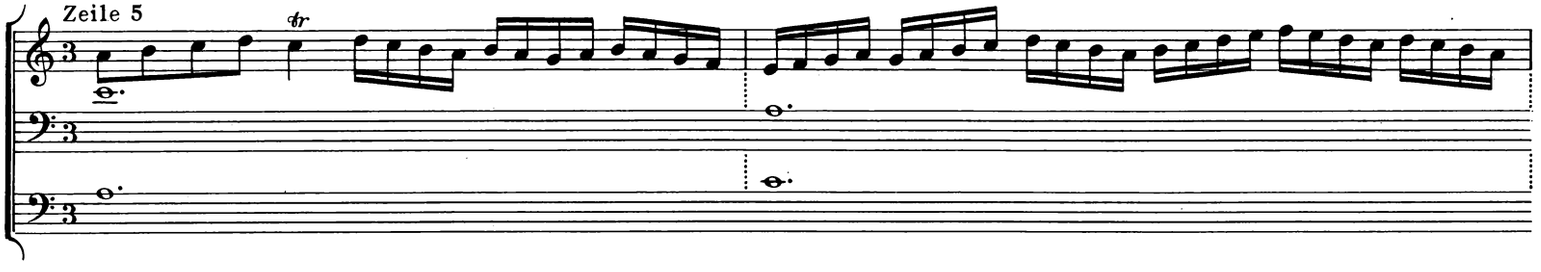
Zeile 4

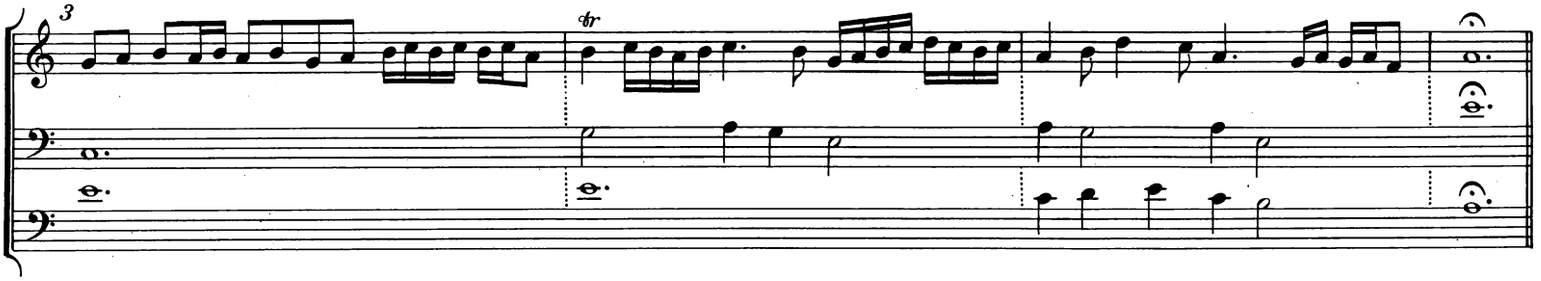




La c e e c la

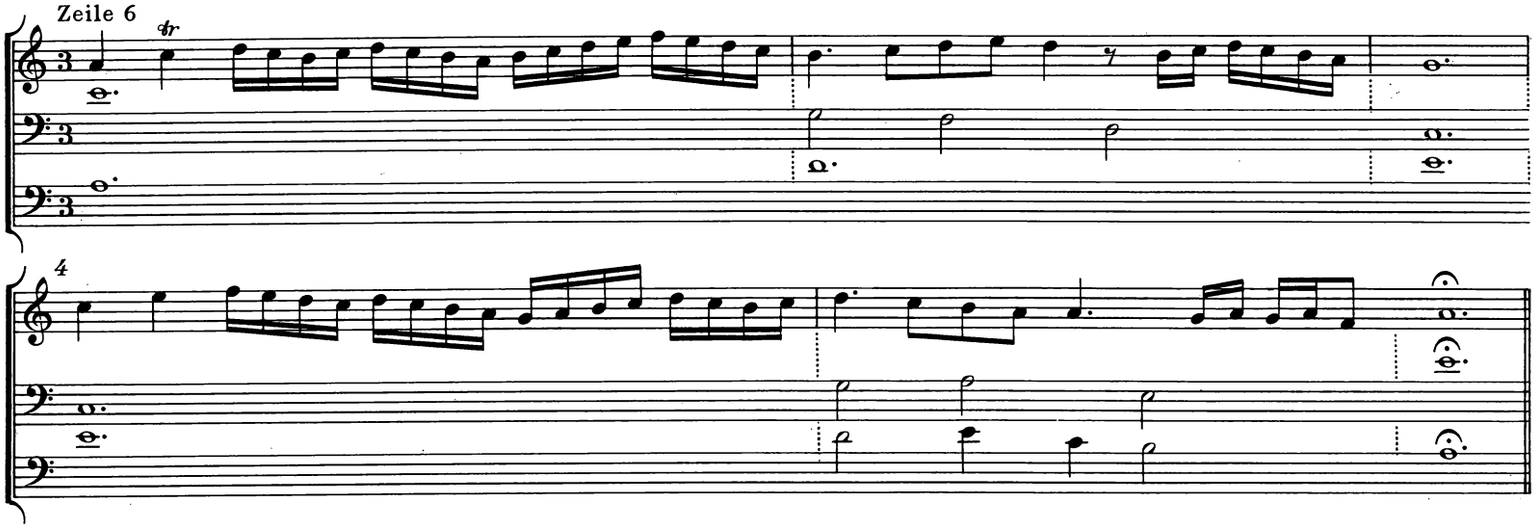
Zeile 5





La d e e d la

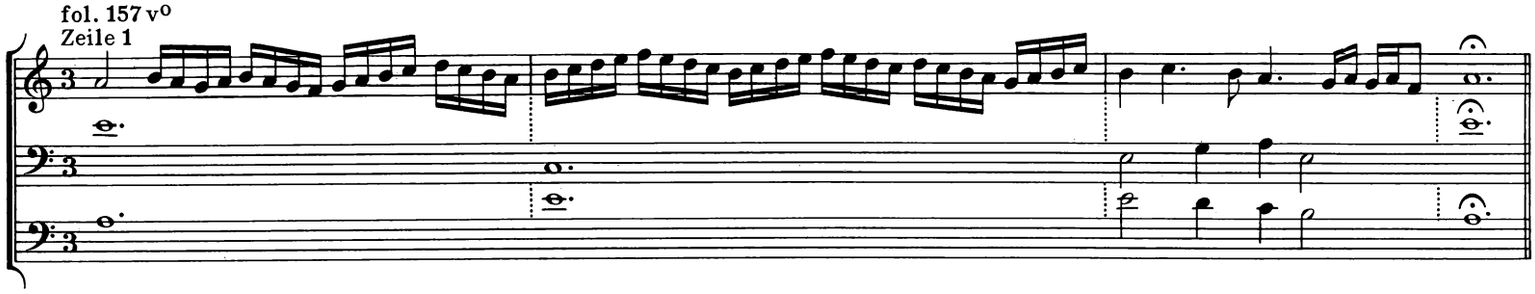
Zeile 6



La e e la

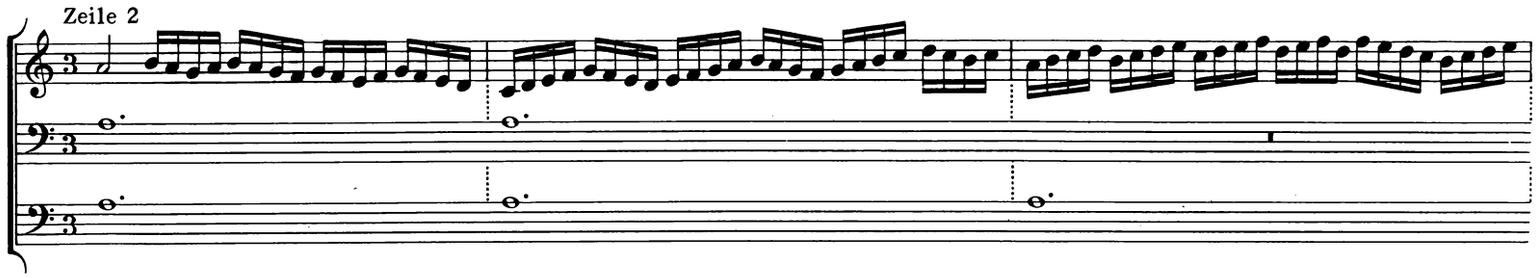
fol. 157 v°

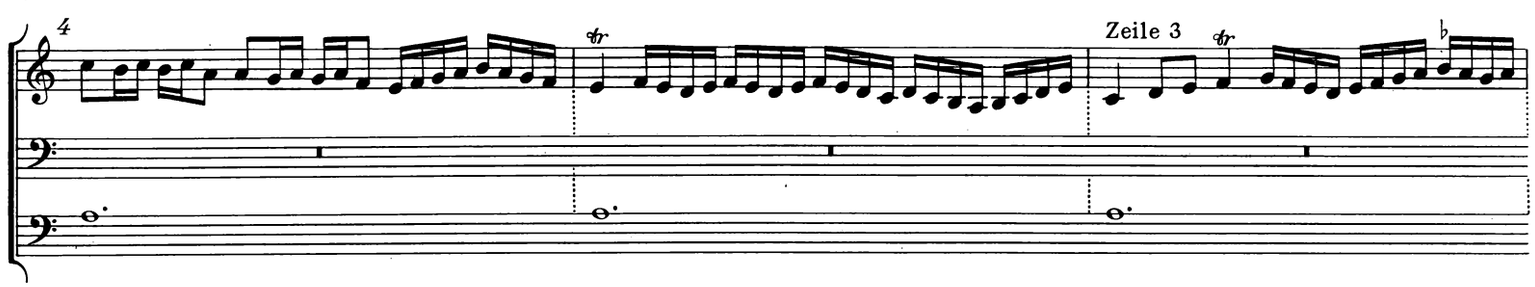
Zeile 1



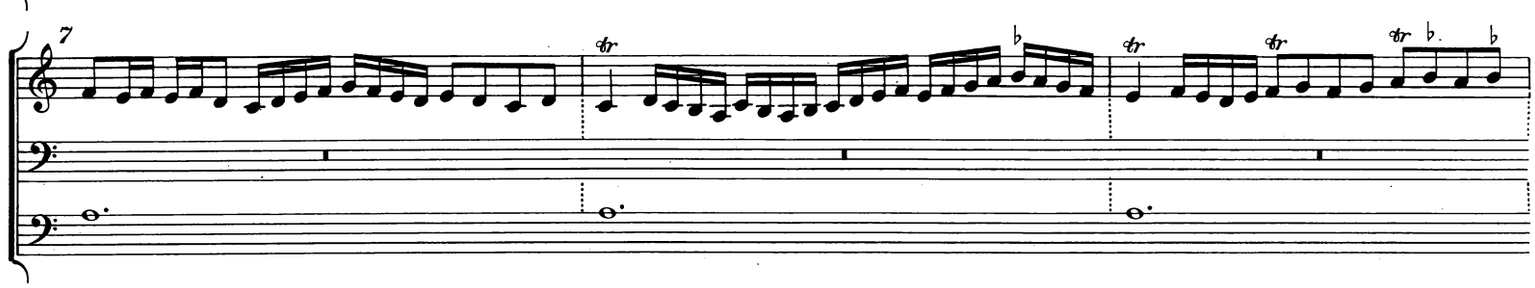
Redeuntes In La

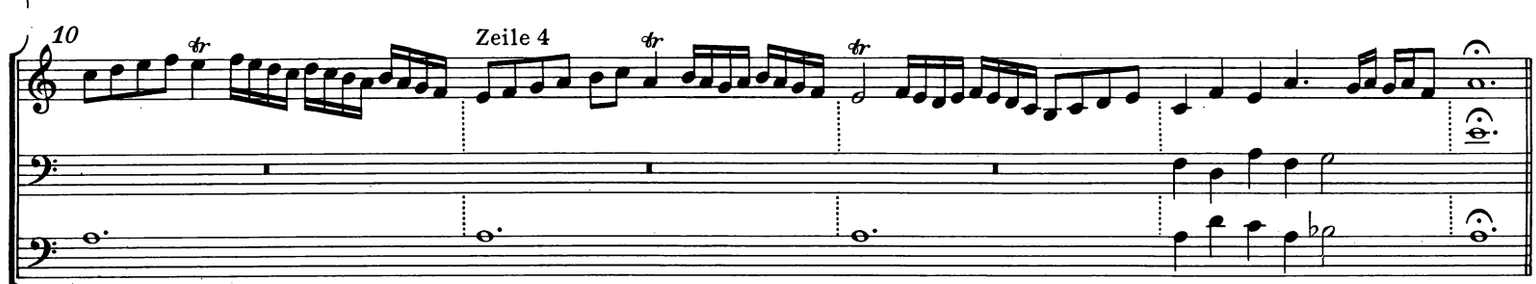
Zeile 2





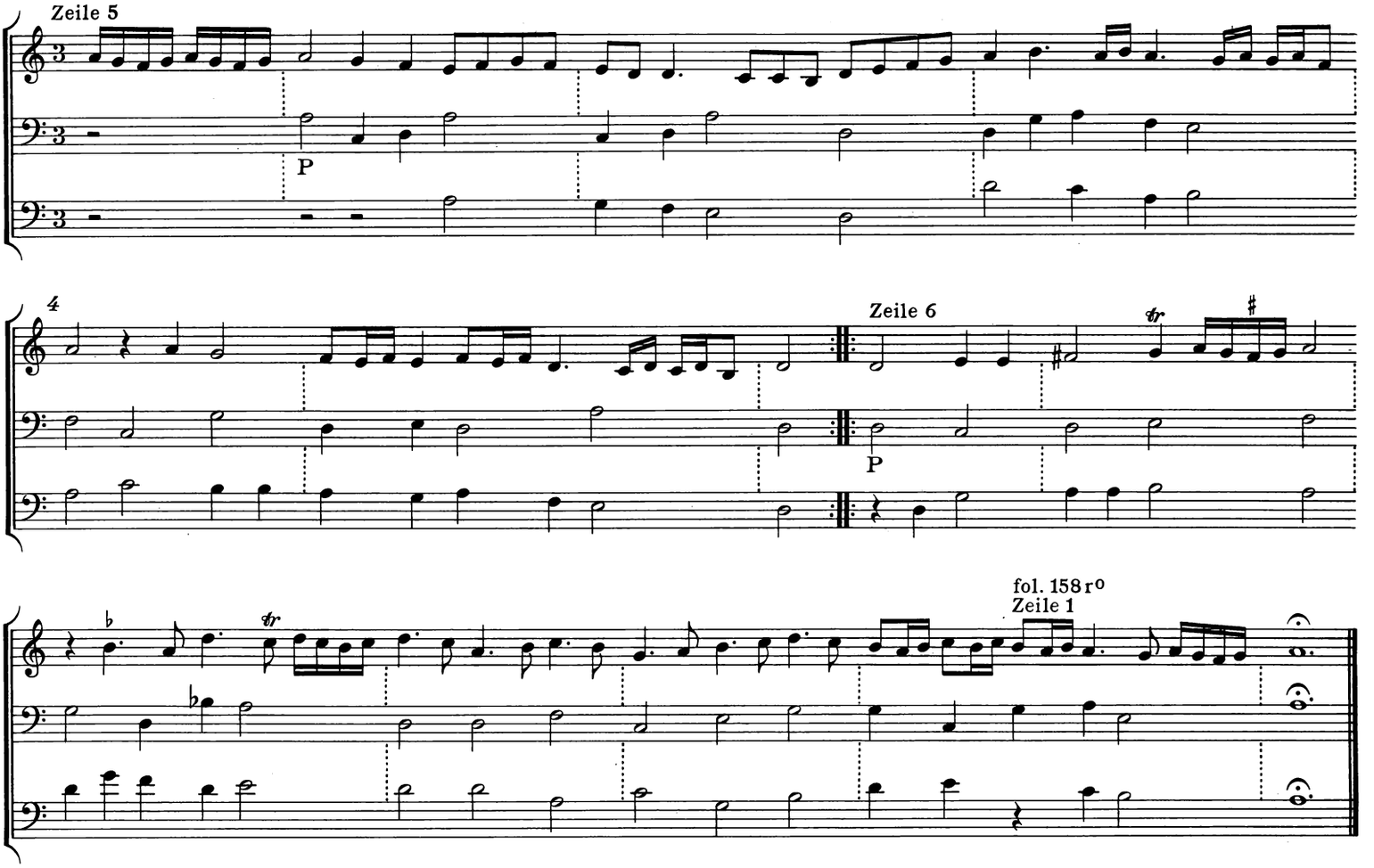
Zeile 3



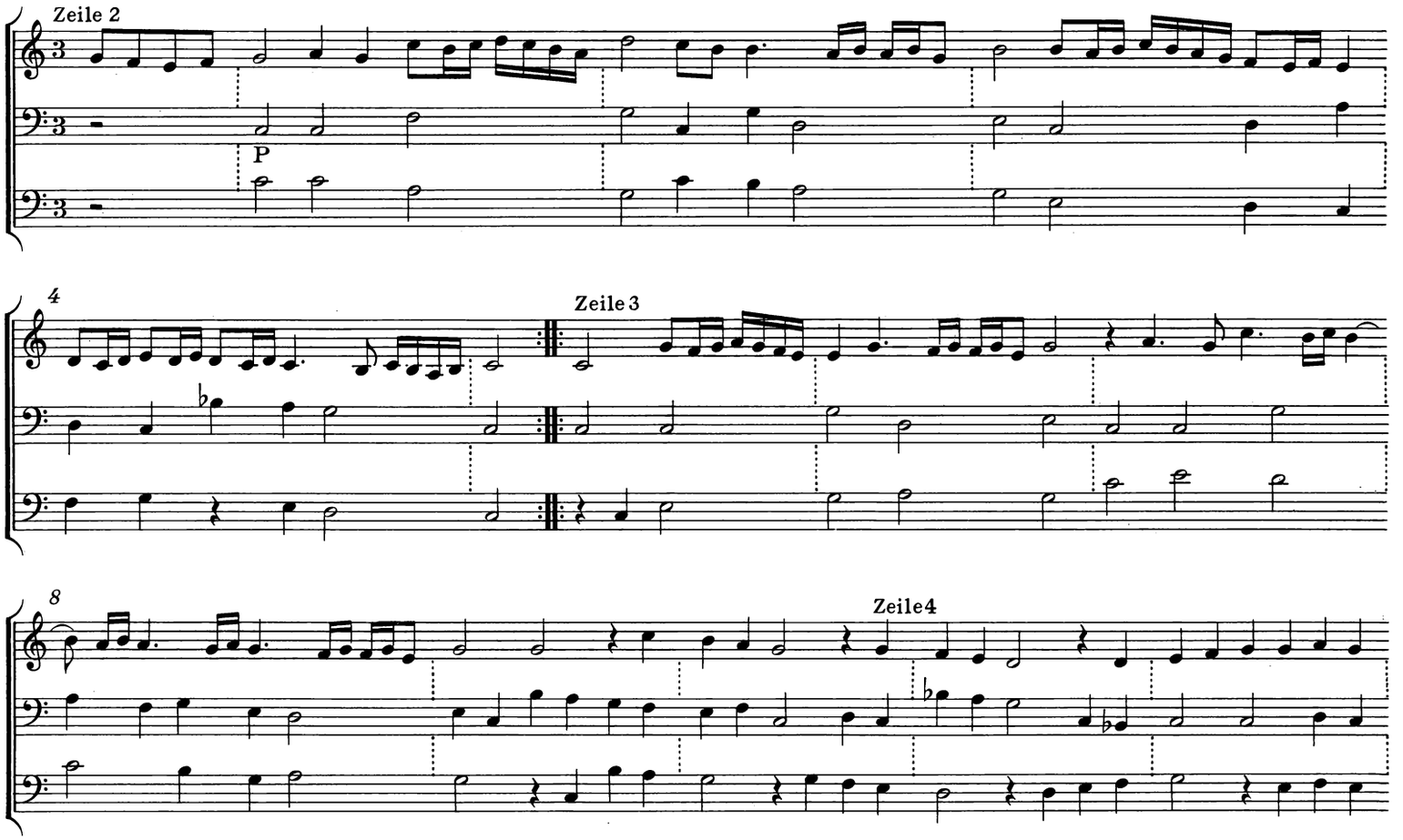


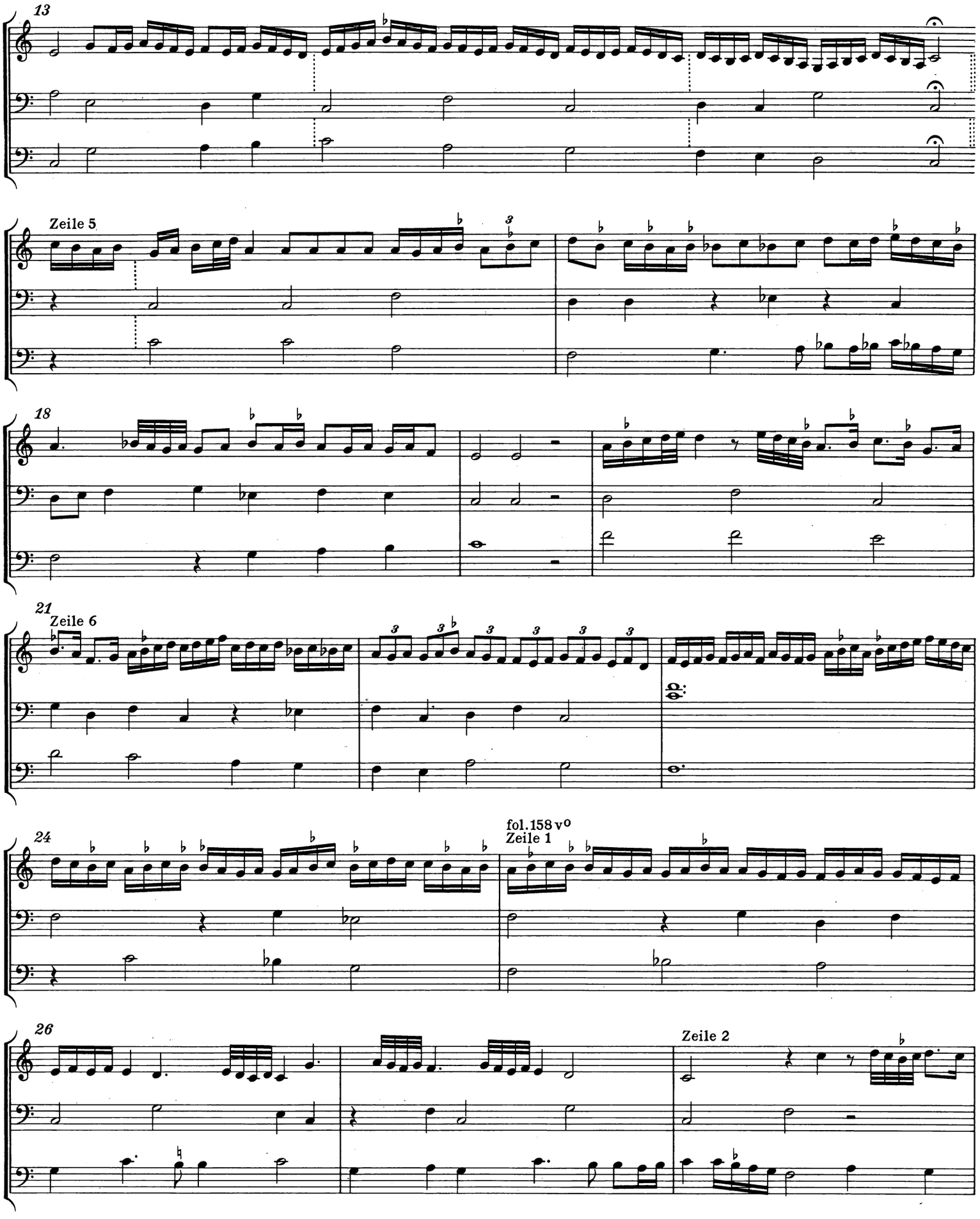
Zeile 4

Nº 237. Wunschlichen schön

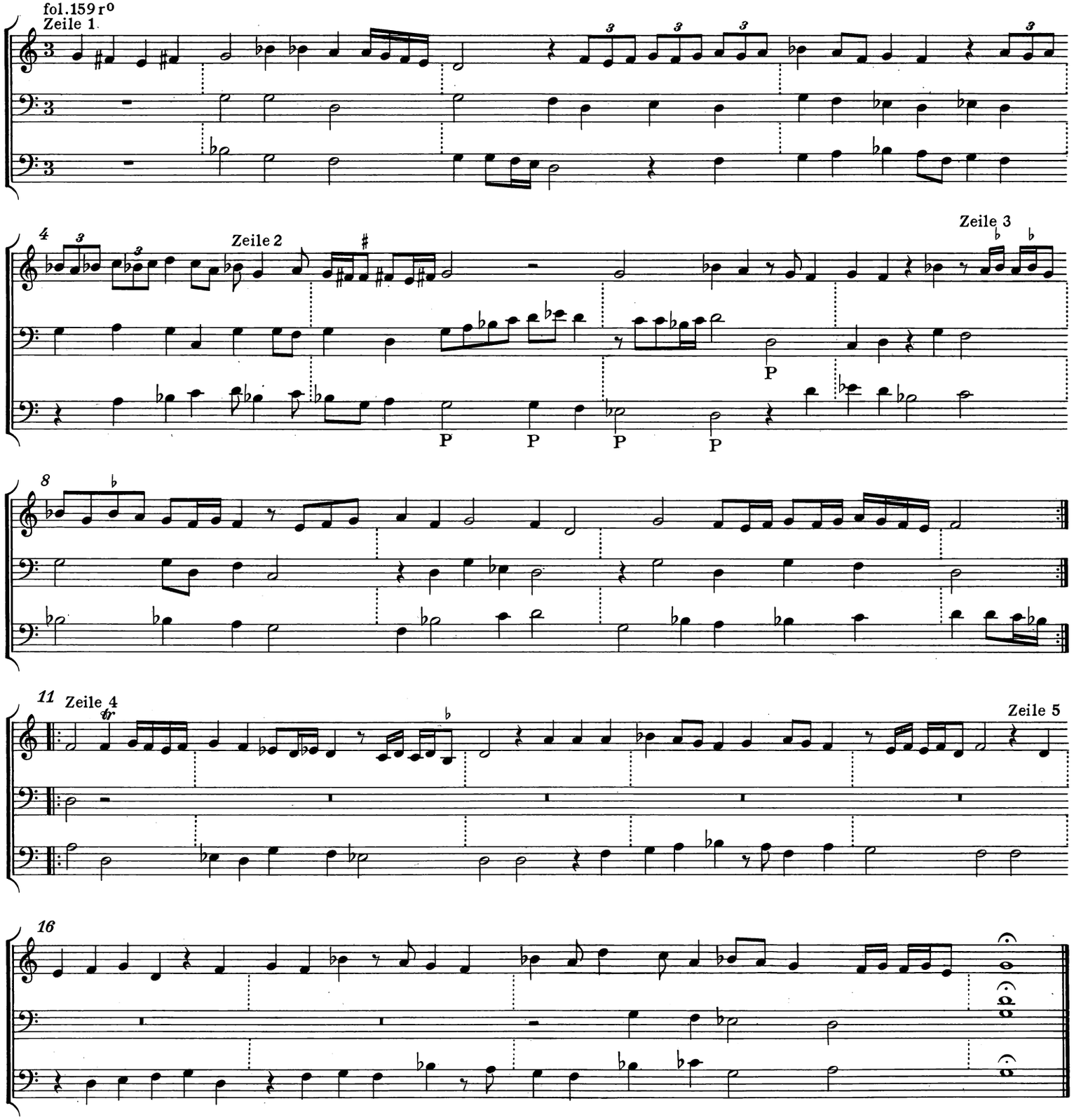


Nº 238. Eß ist vor als gewesen Scherz

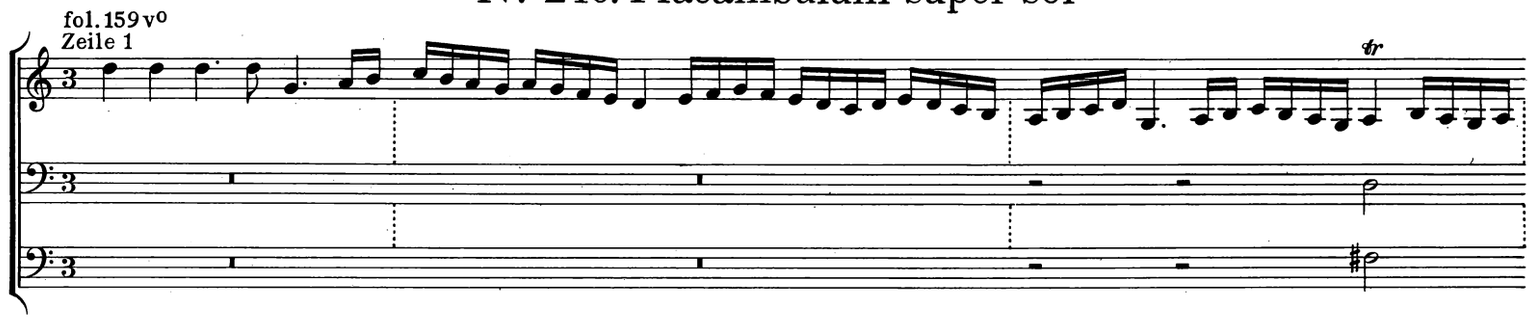


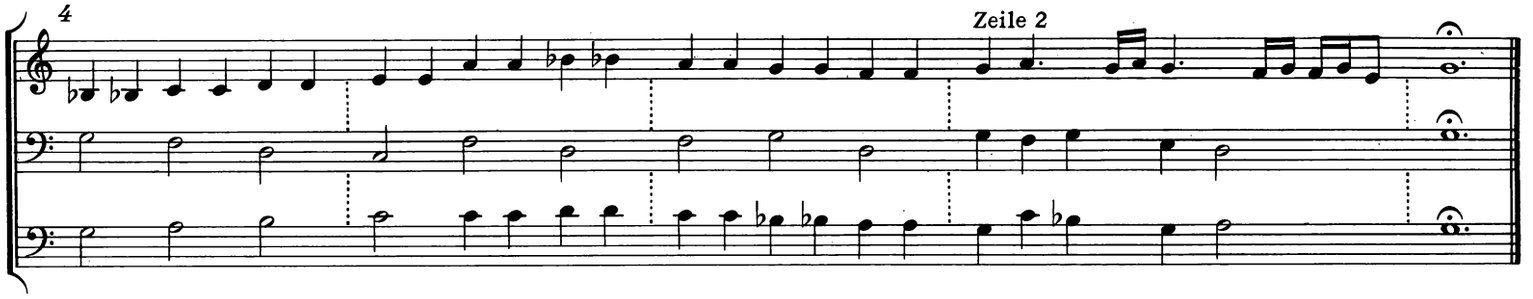

13
Zeile 5
18
21
Zeile 6
24
fol. 158 v°
Zeile 1
26
Zeile 2

Nº 239.

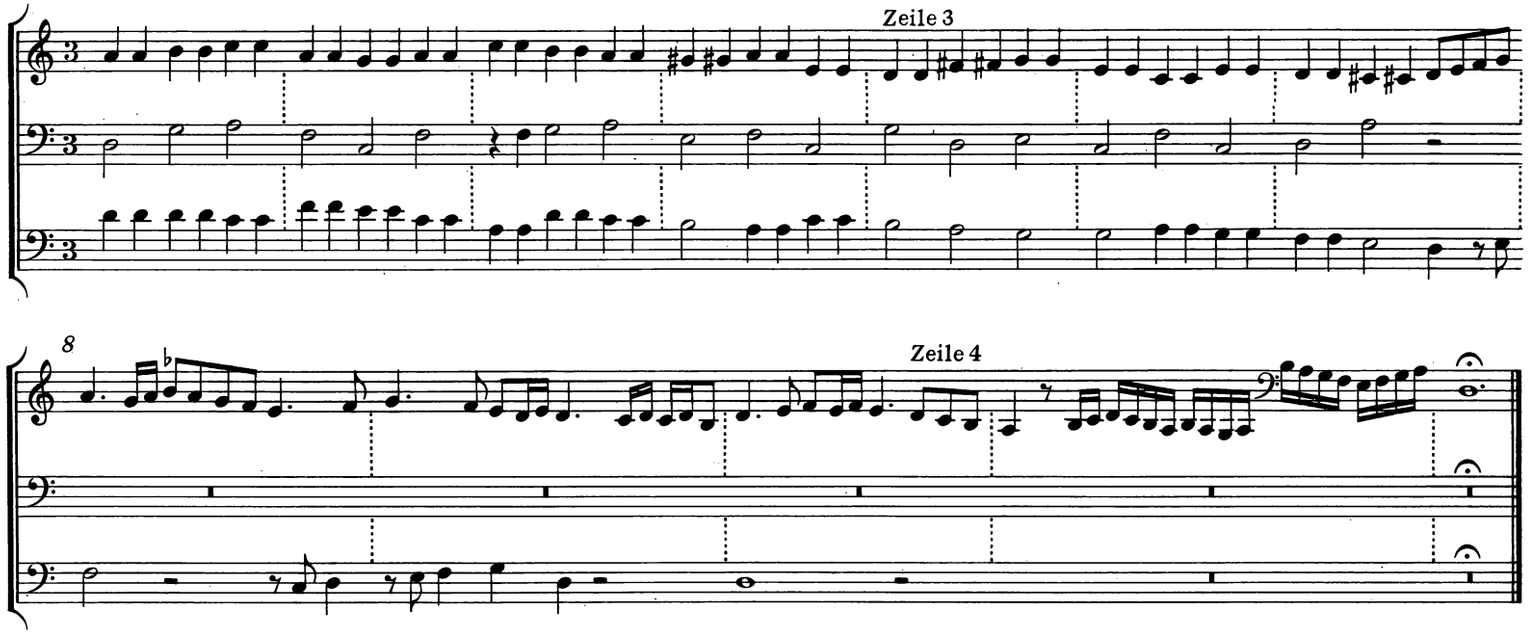


Nº 240. Praeambulum super sol

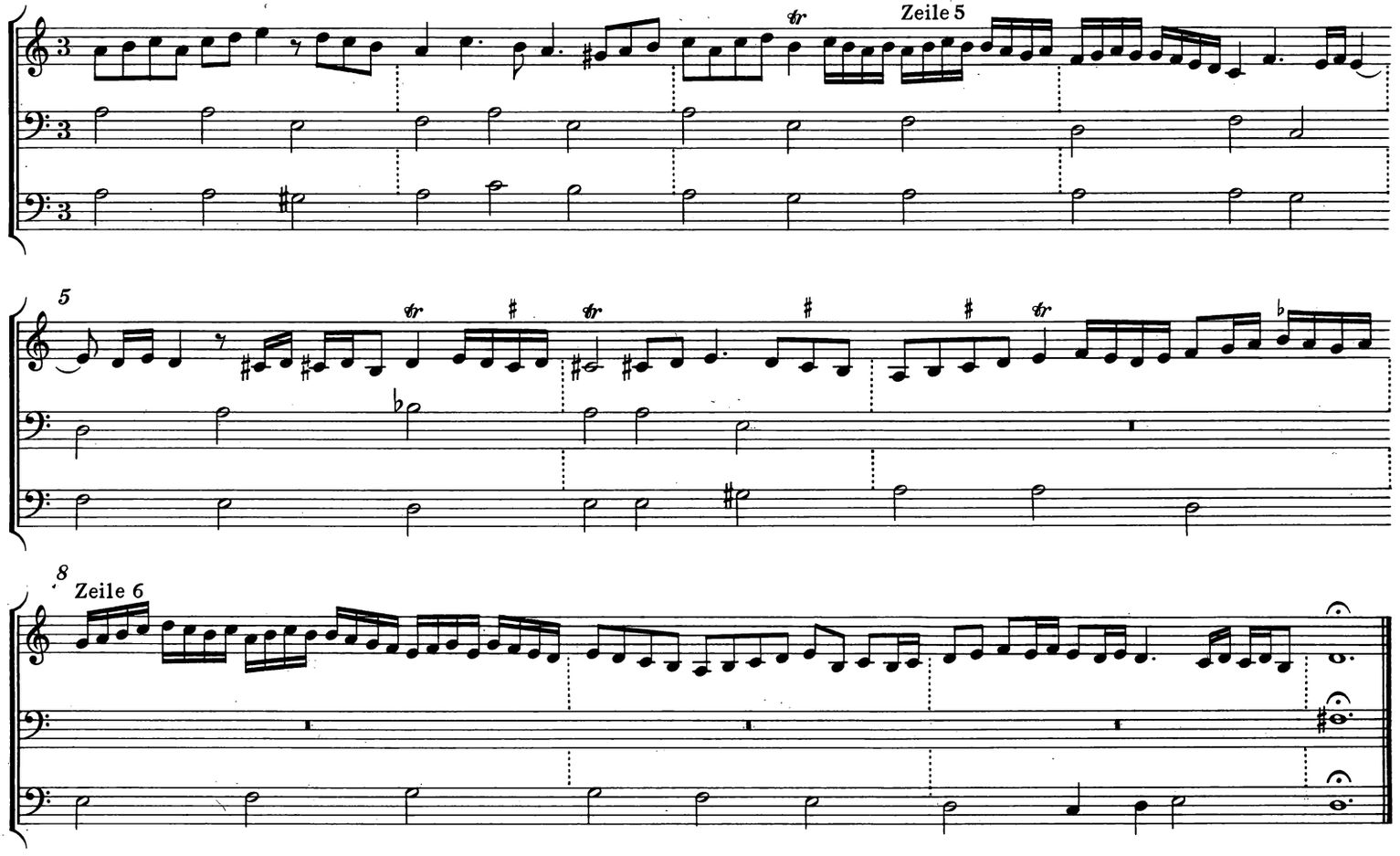




Nº 241. Praeambulum super Re



Nº 242.



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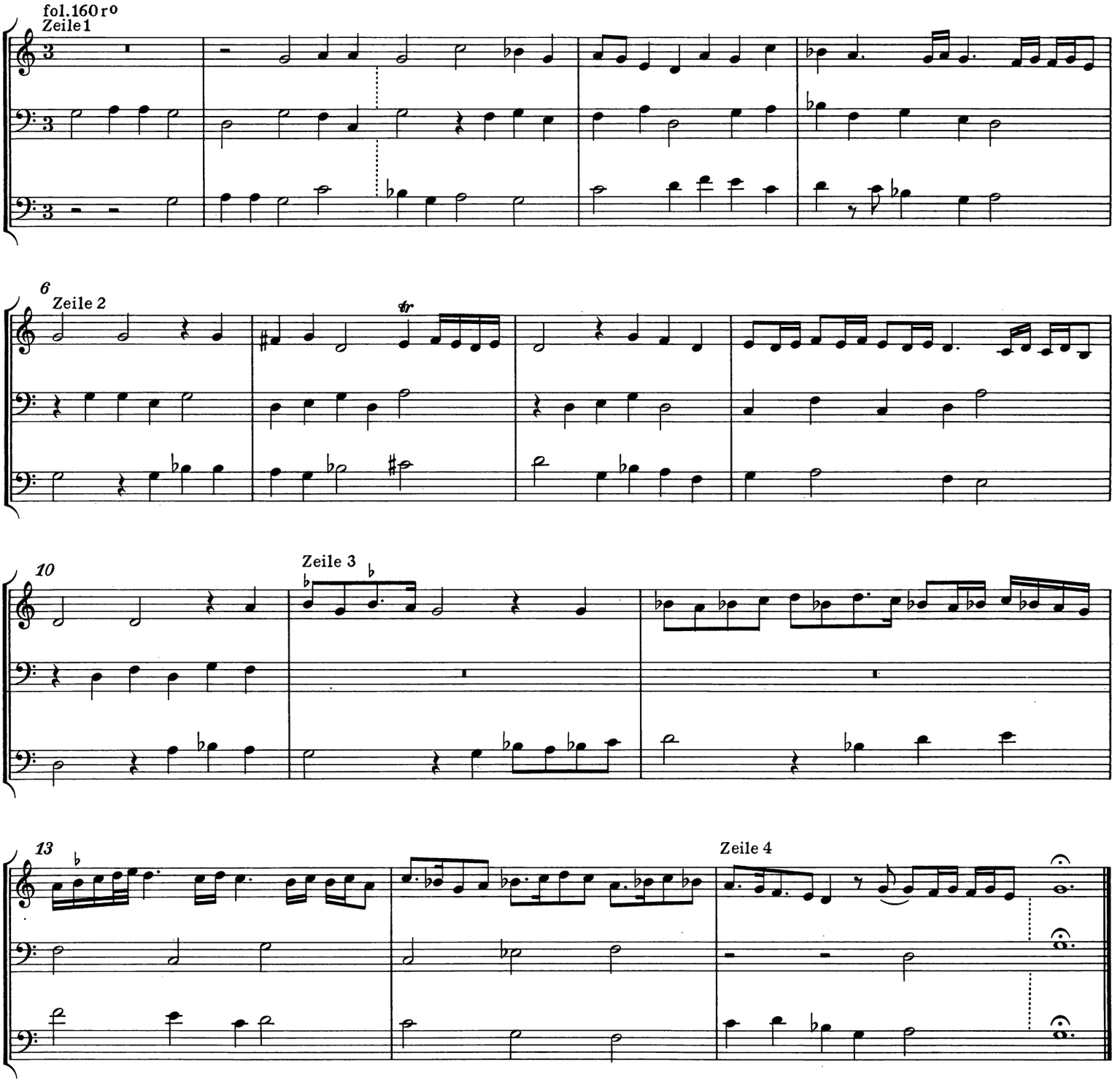

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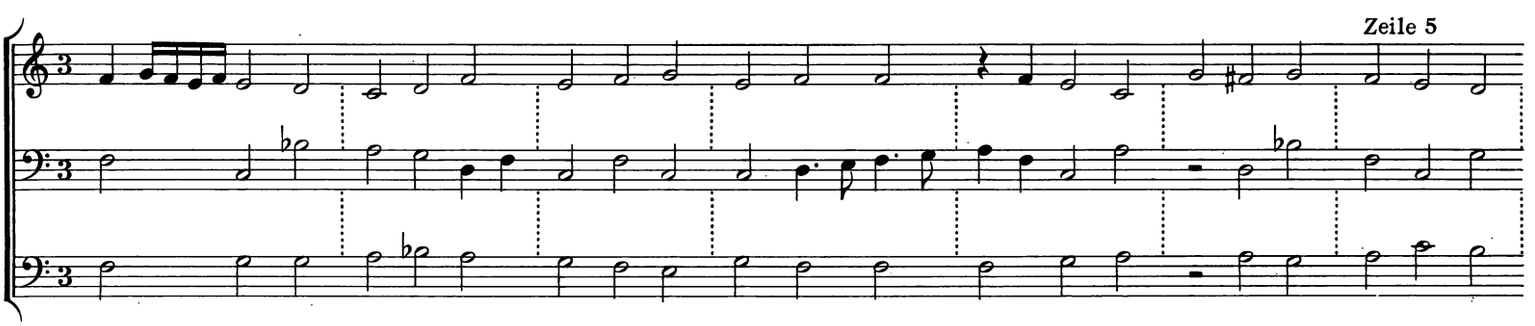
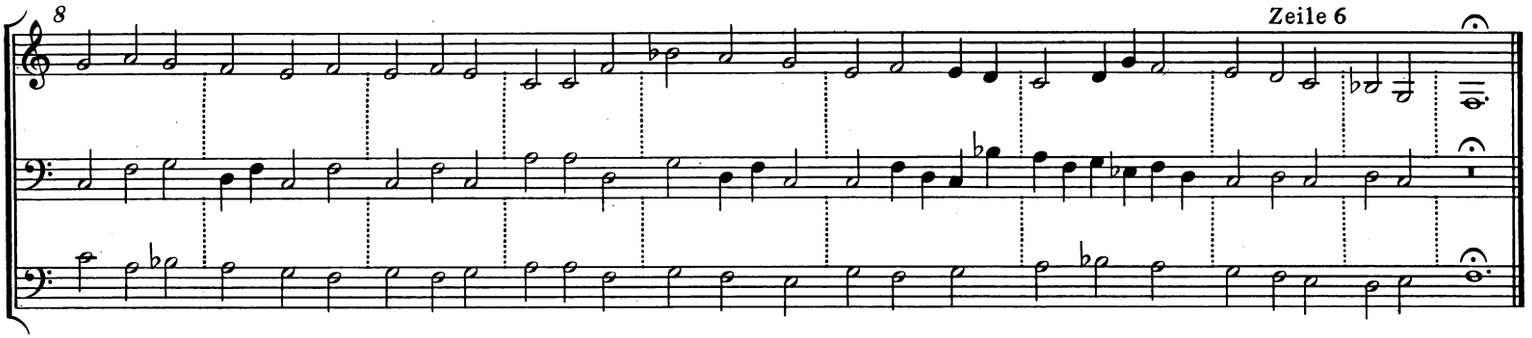
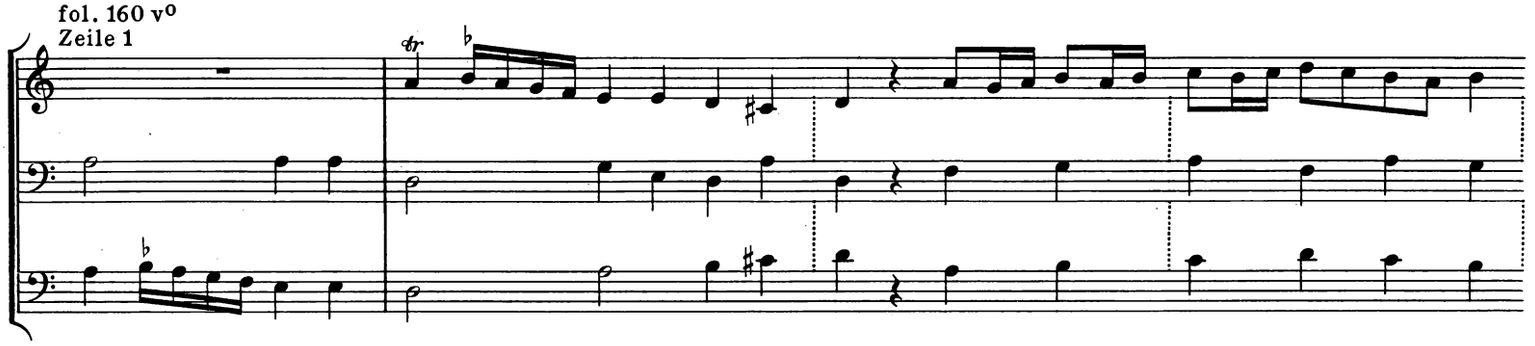
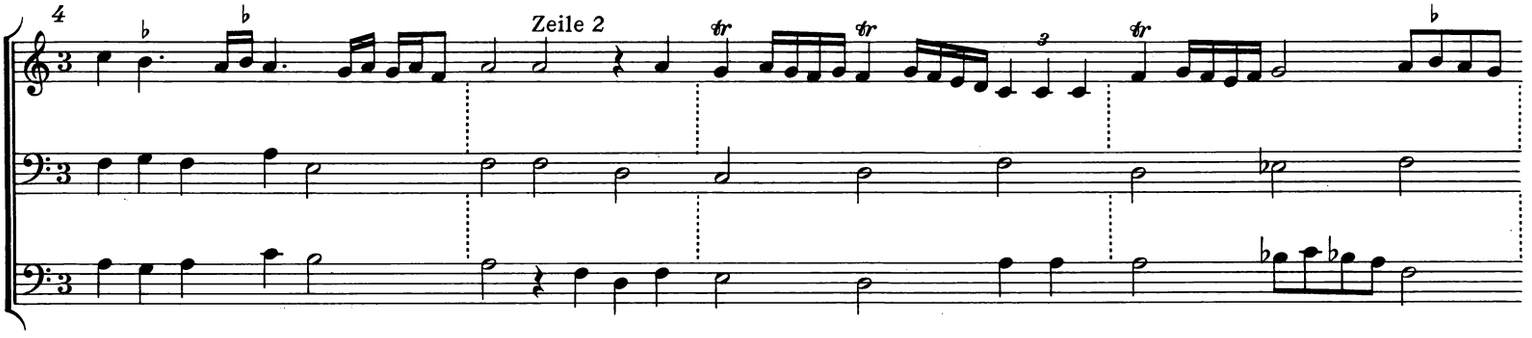
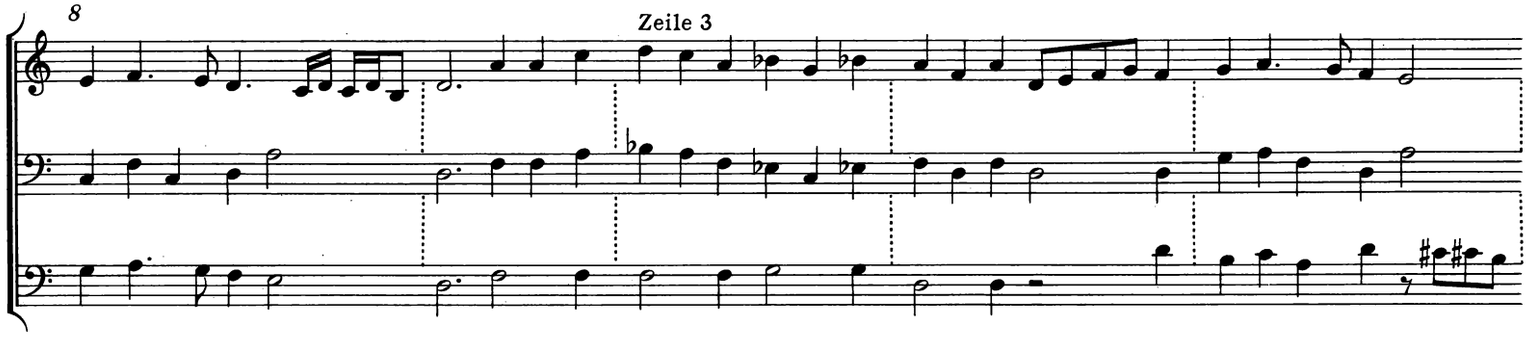


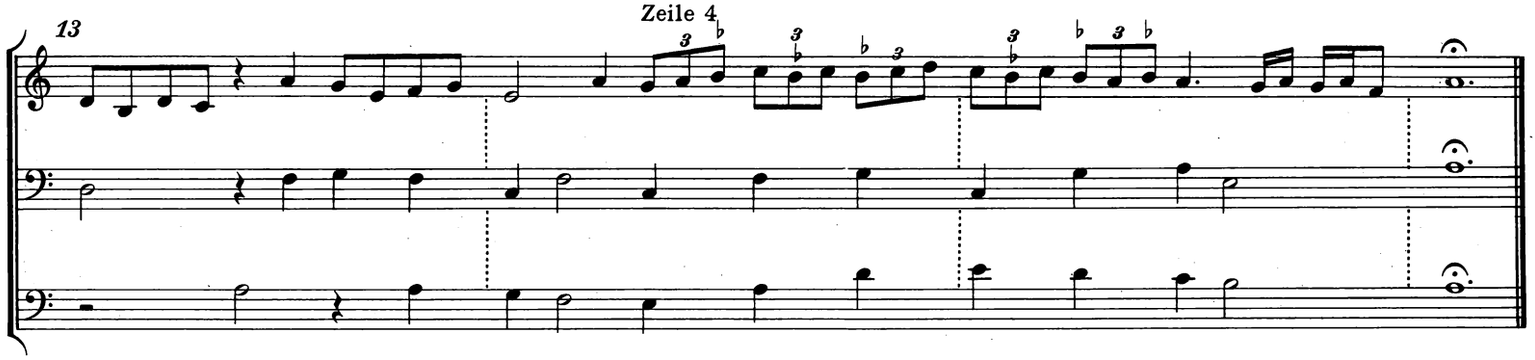


Nº 245.









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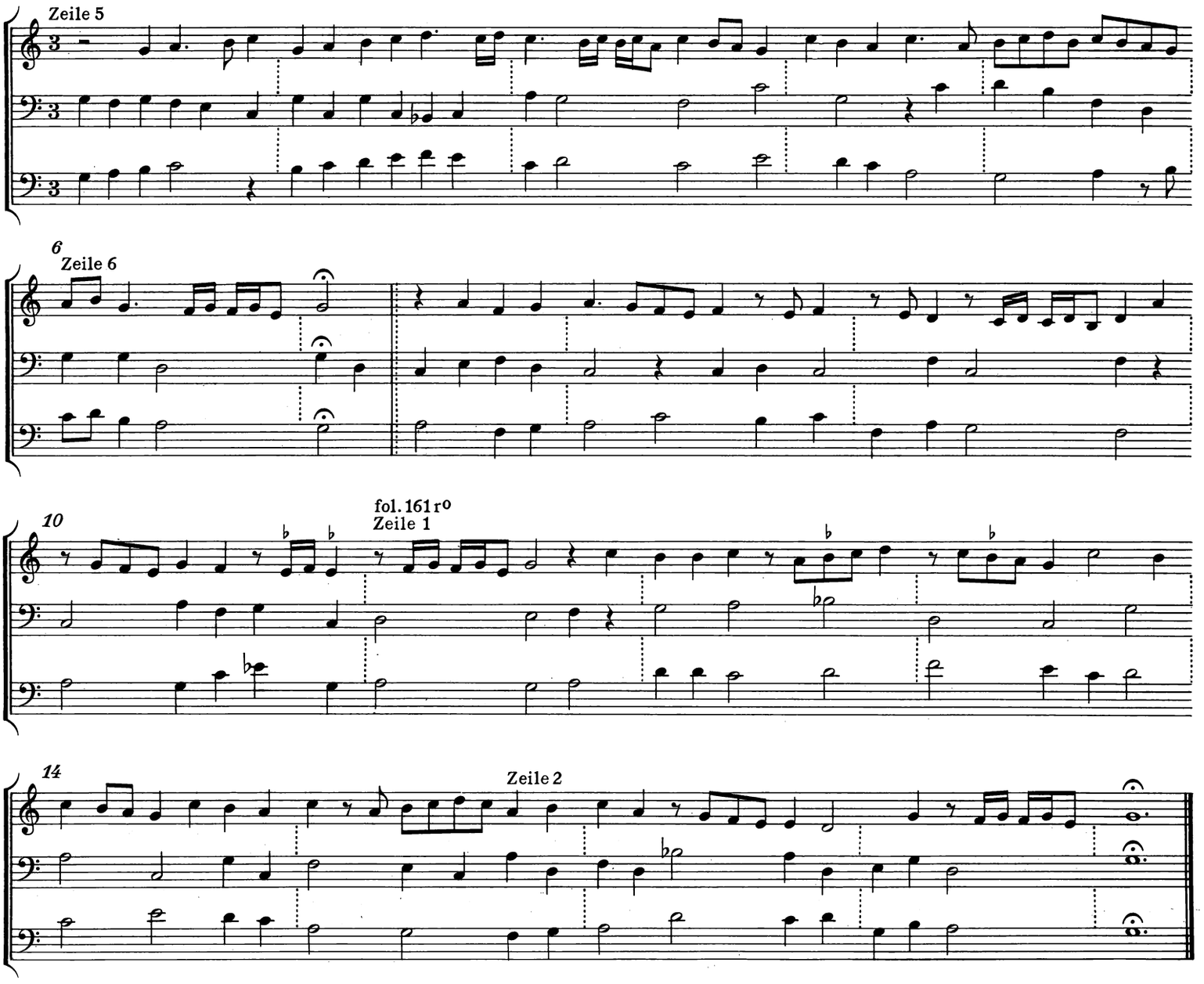
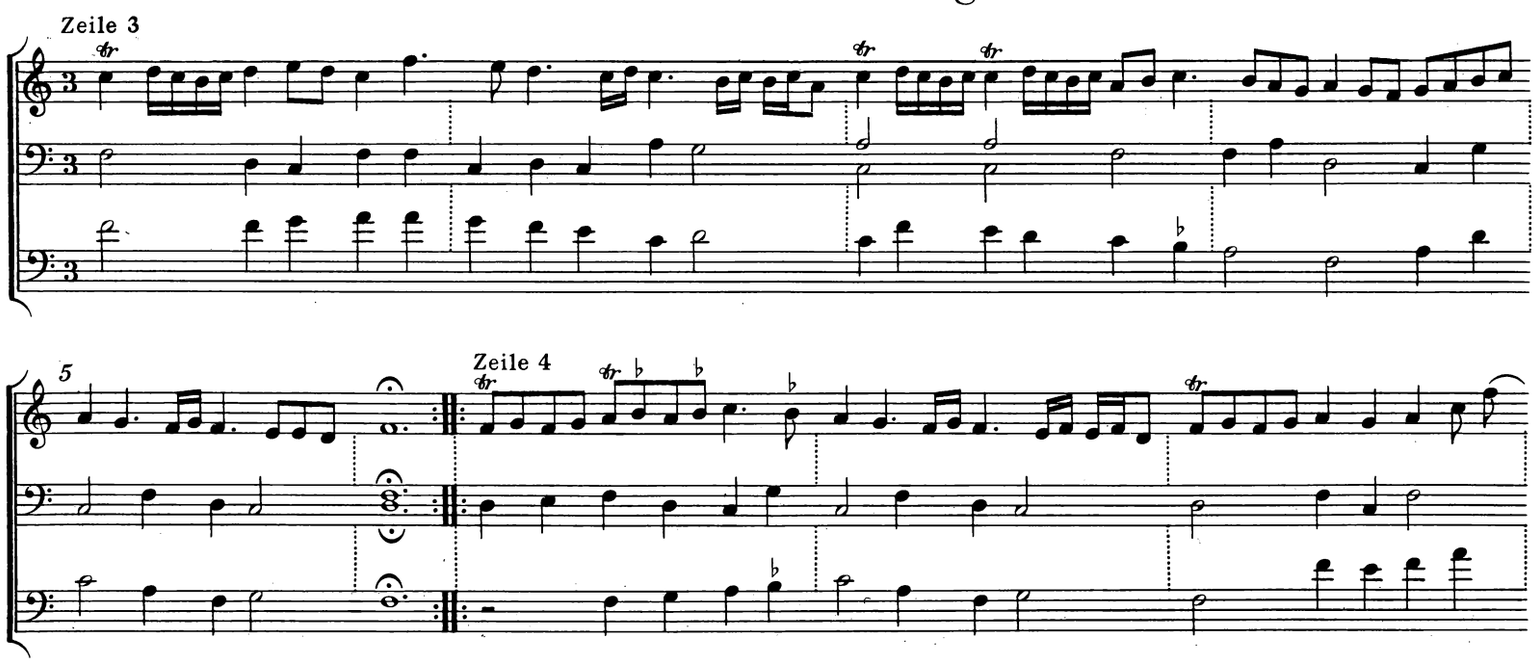
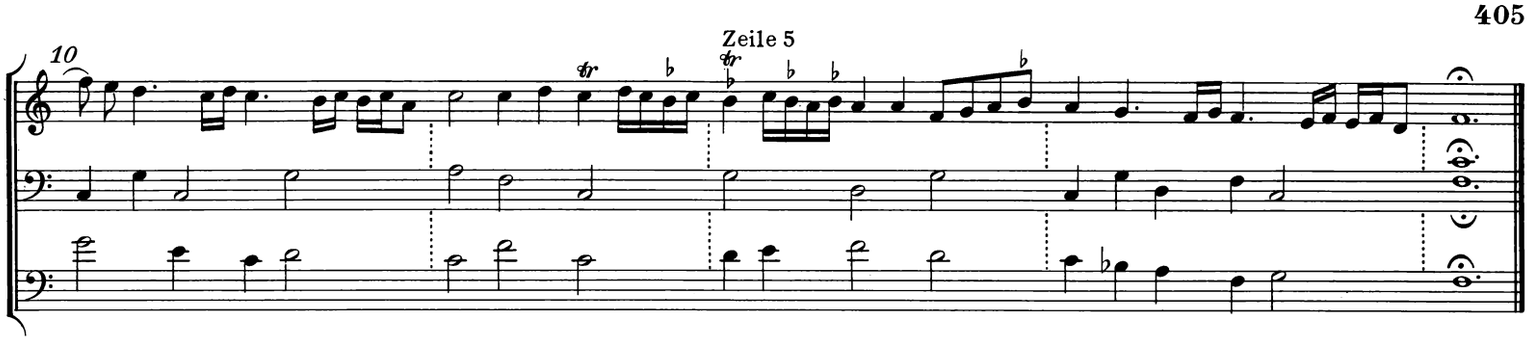
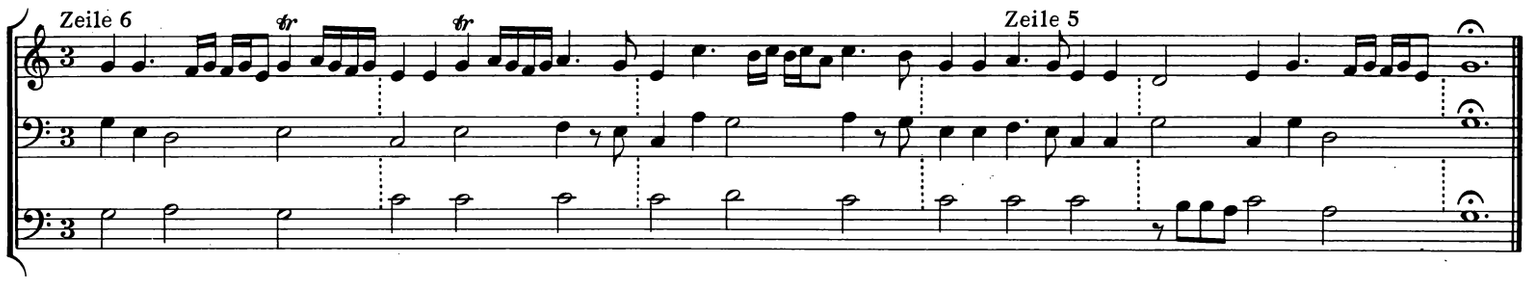


Nº 247. Die wie lang

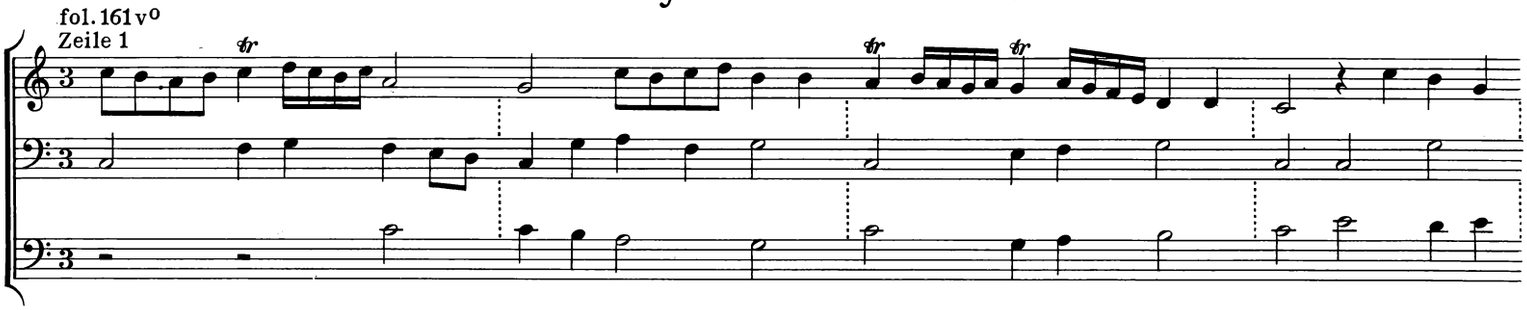


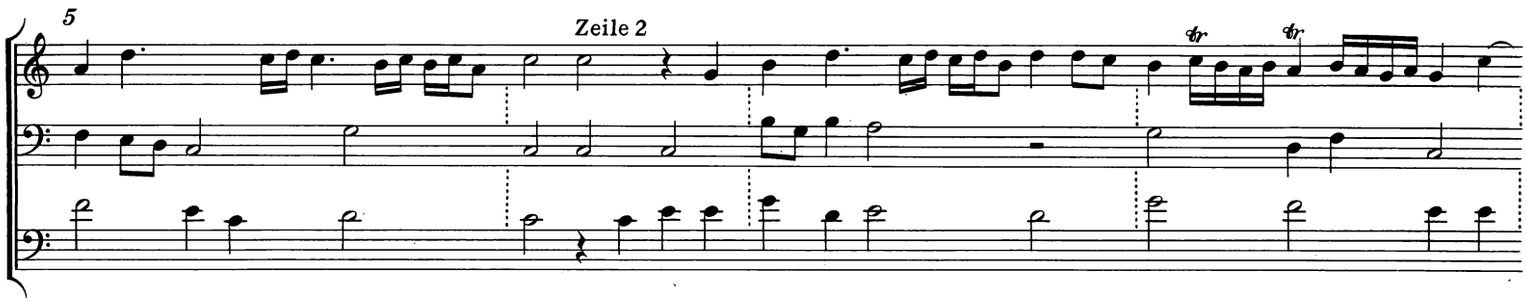


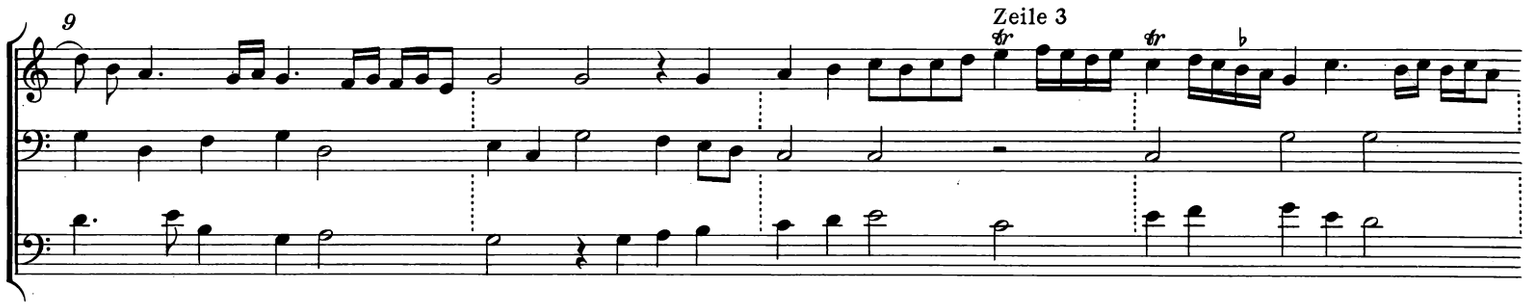
Nº 248. Magnificat 8 toni

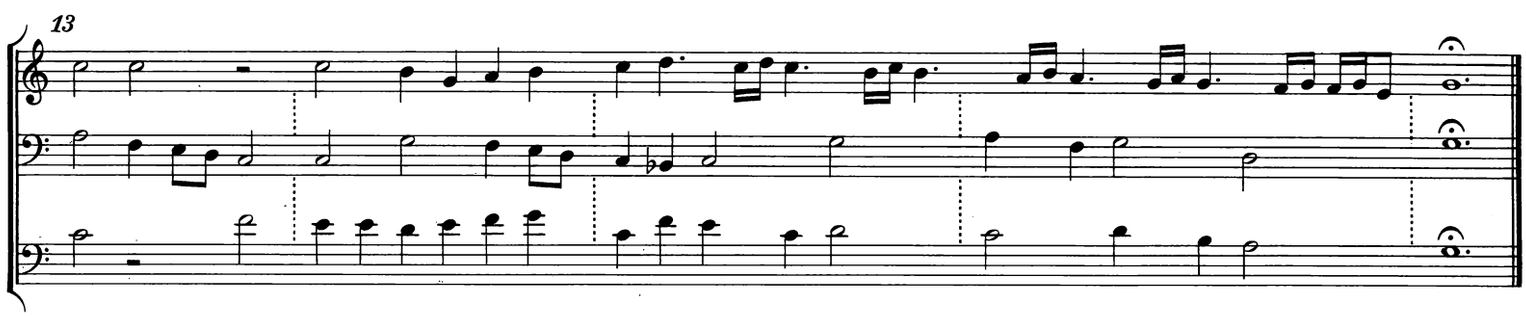


Nº 249. Seyd ich dich hertzlieb

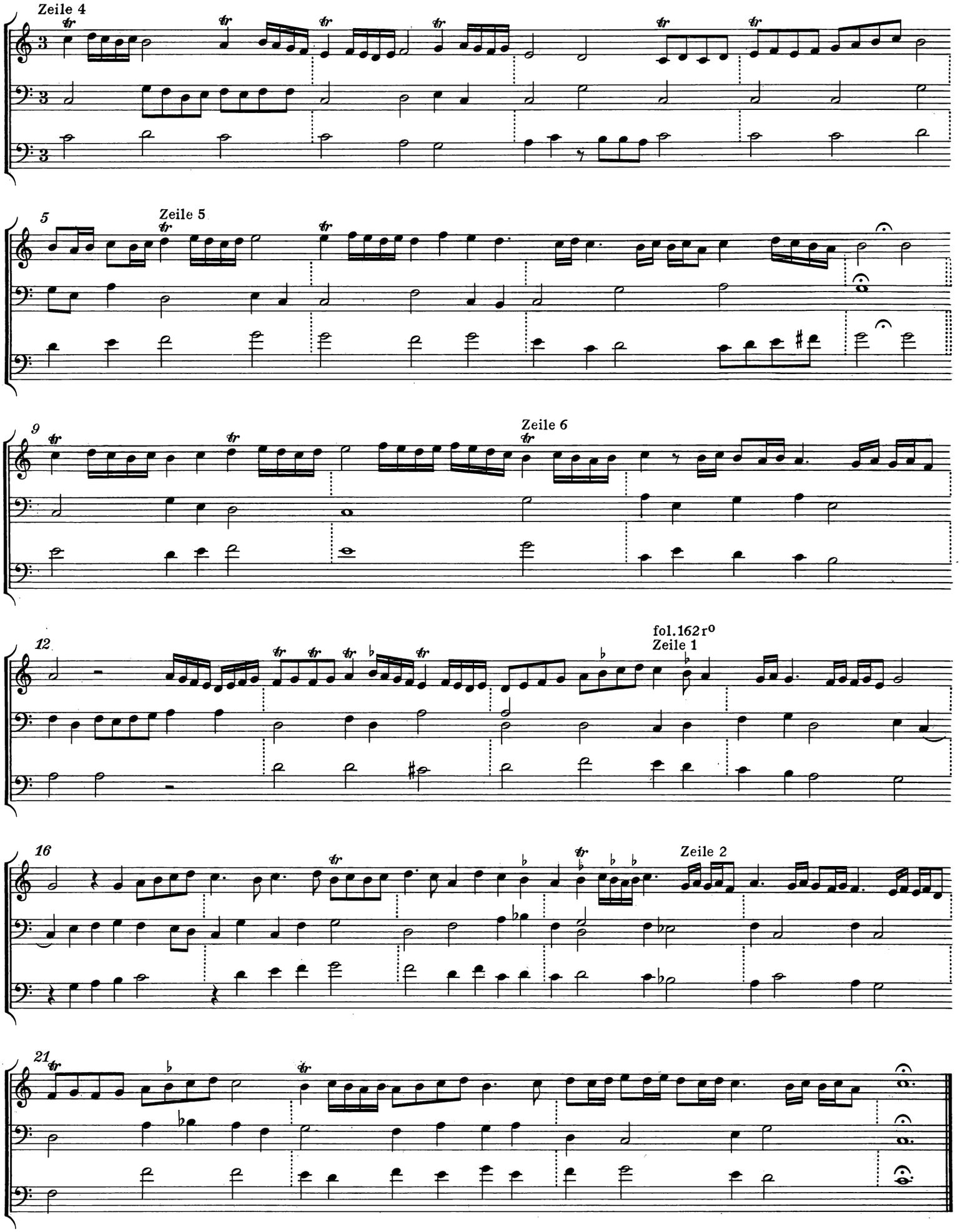




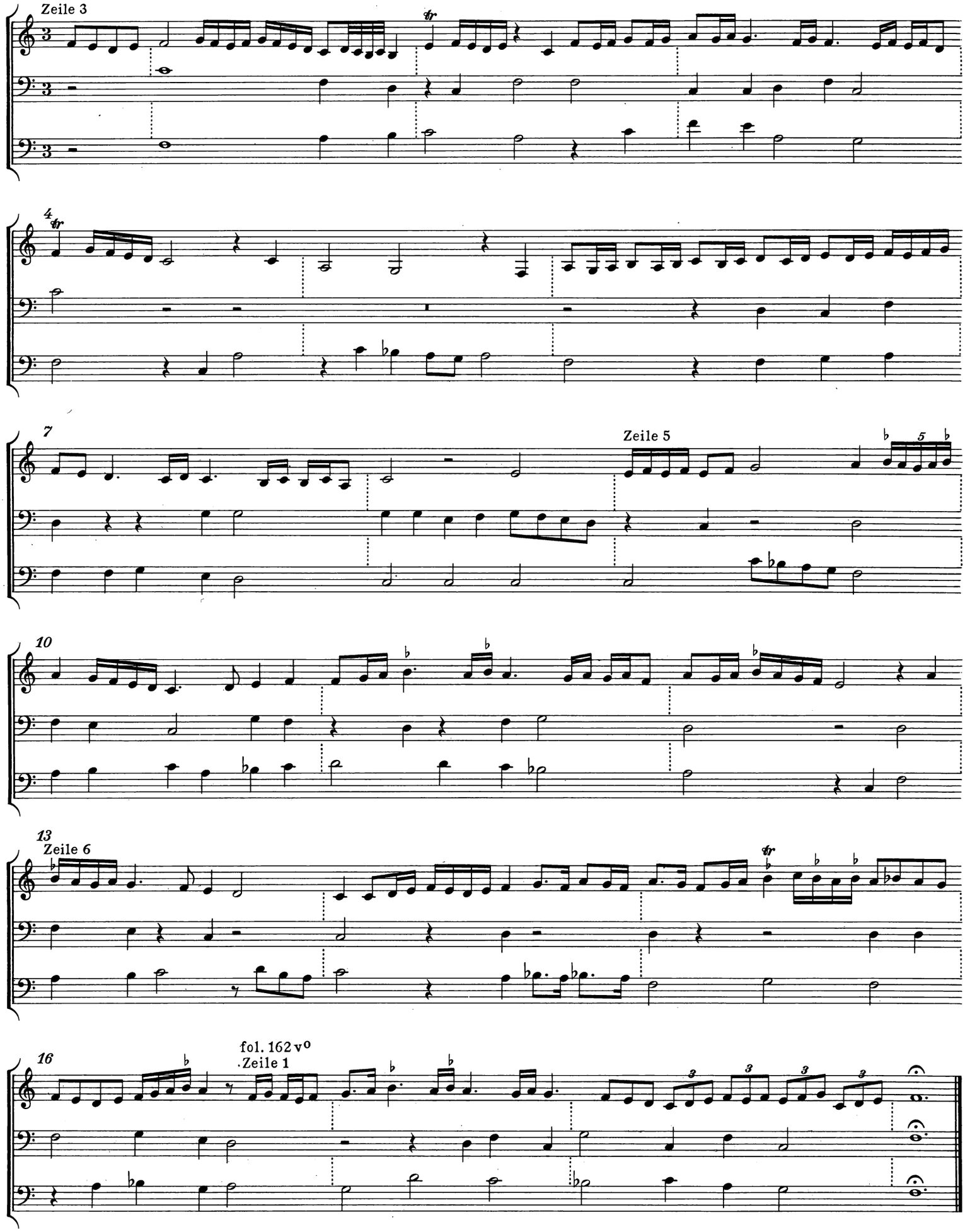




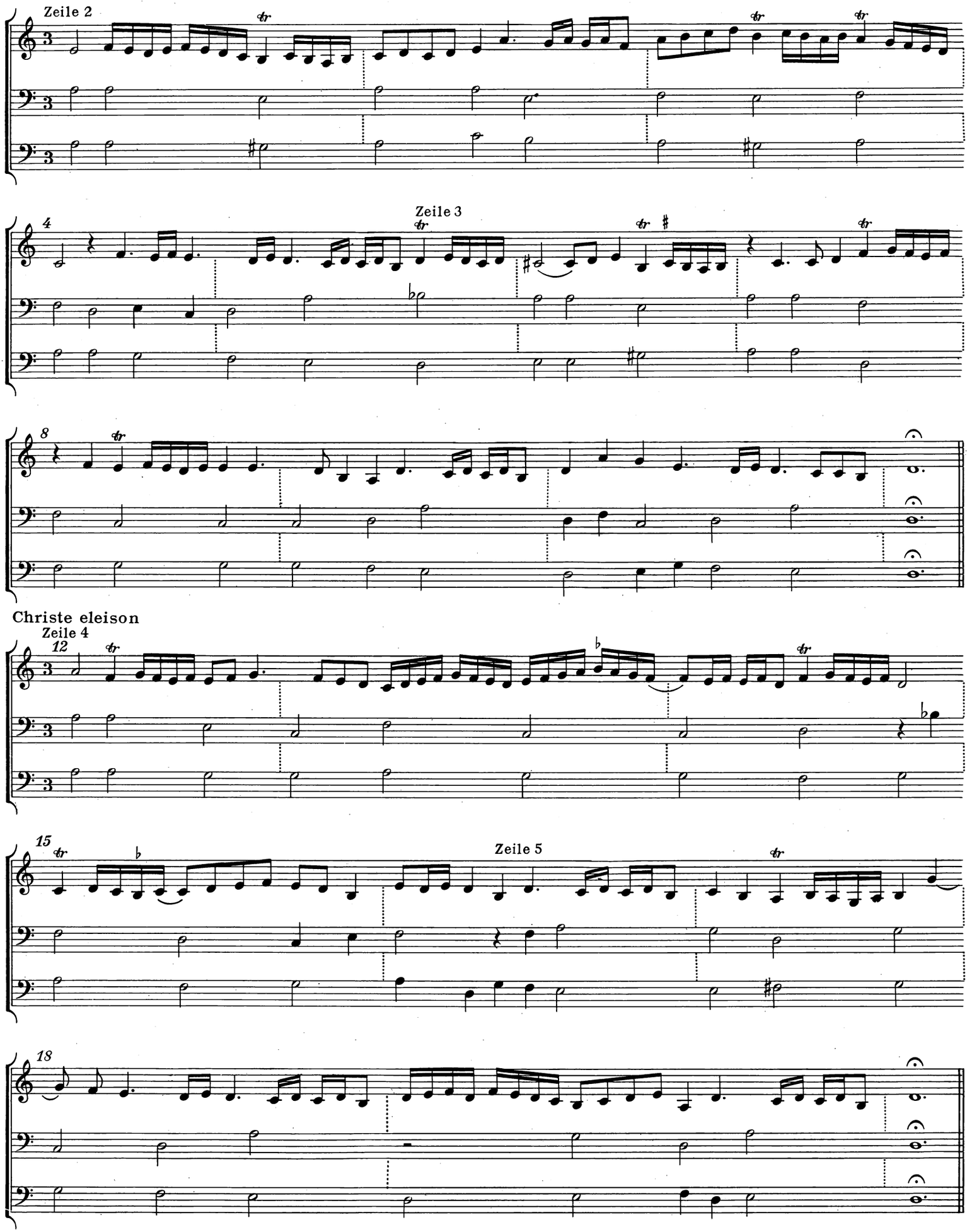
Nº 249a.



Nº 250. Salue Radix Josophanie

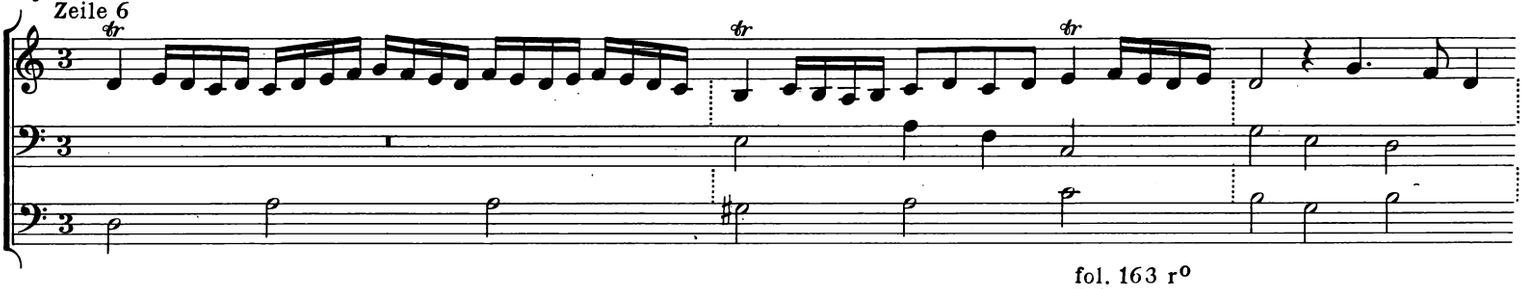


Nº 251. Kyrie Angelicum

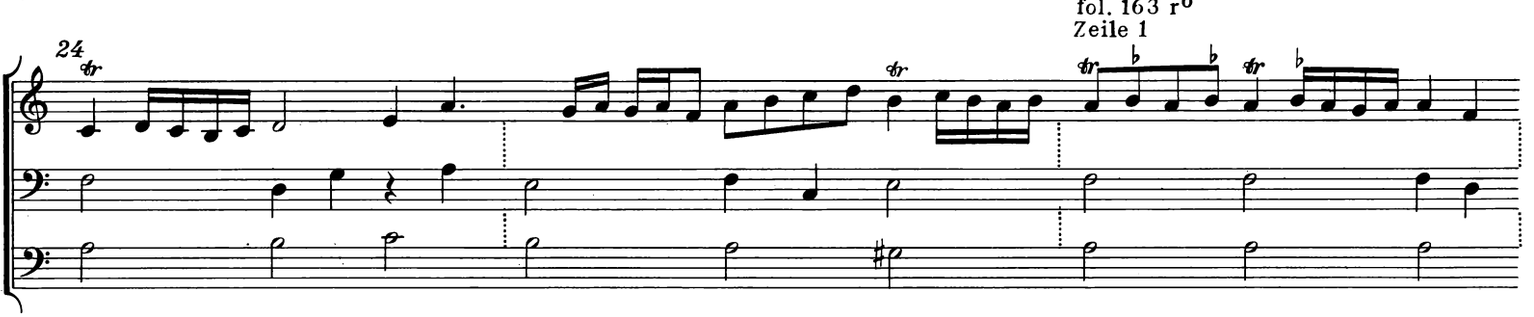


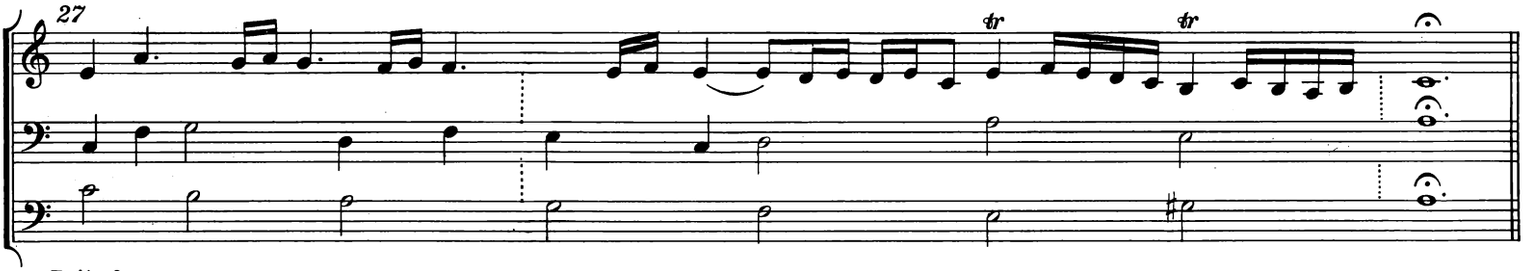
Kyrie eleison

Zeile 6

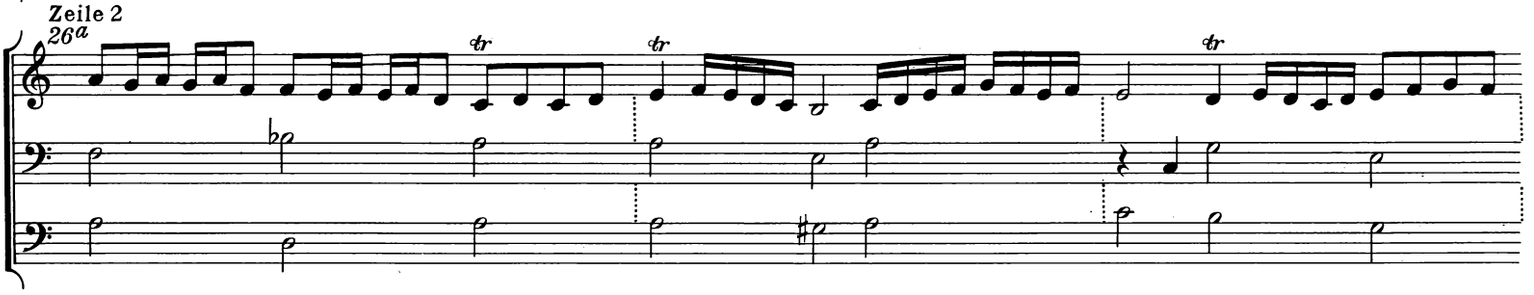


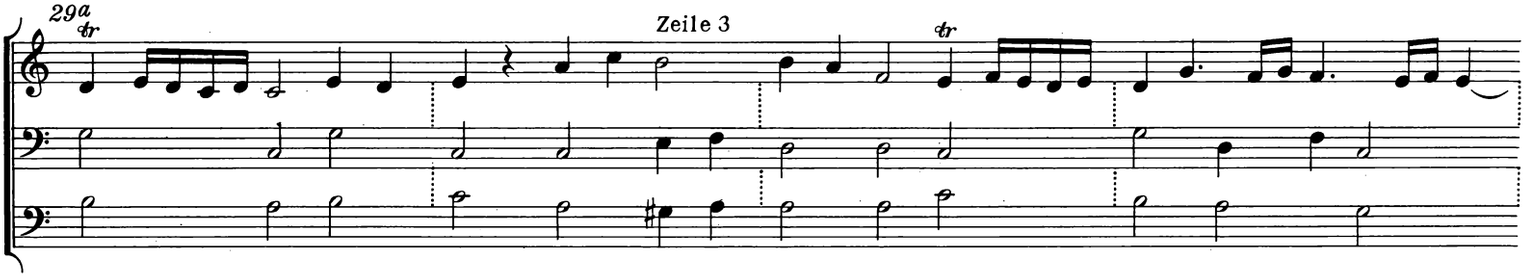
fol. 163 r°
Zeile 1





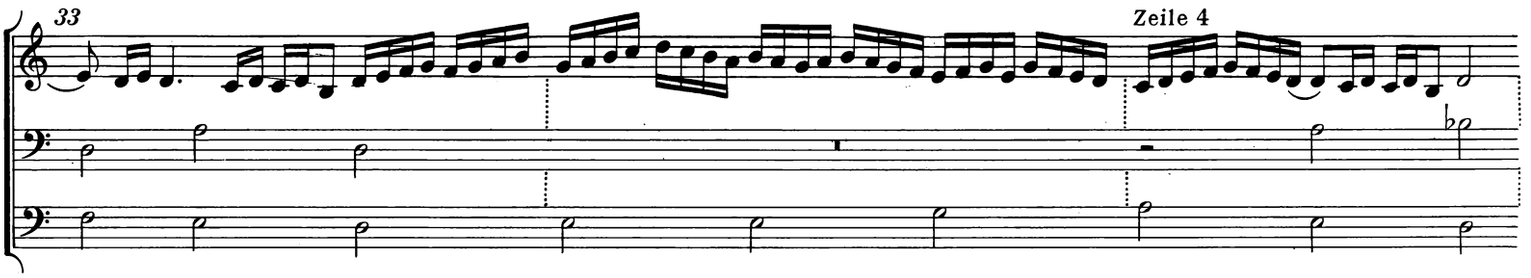
Zeile 2

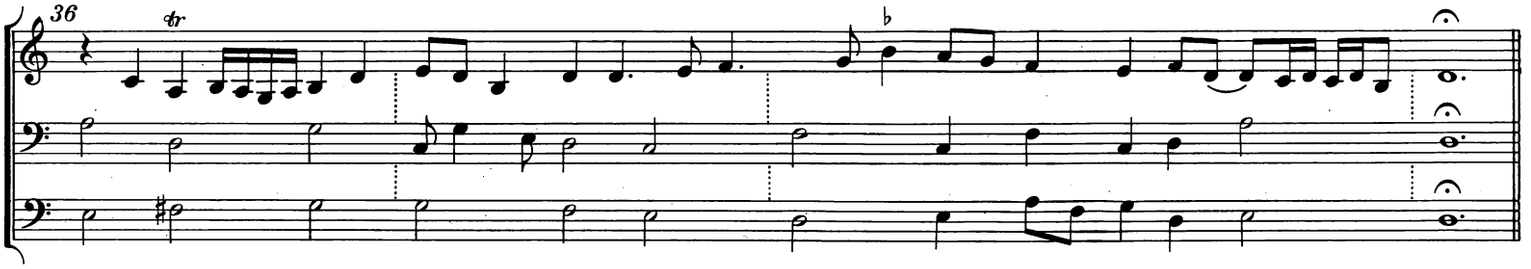




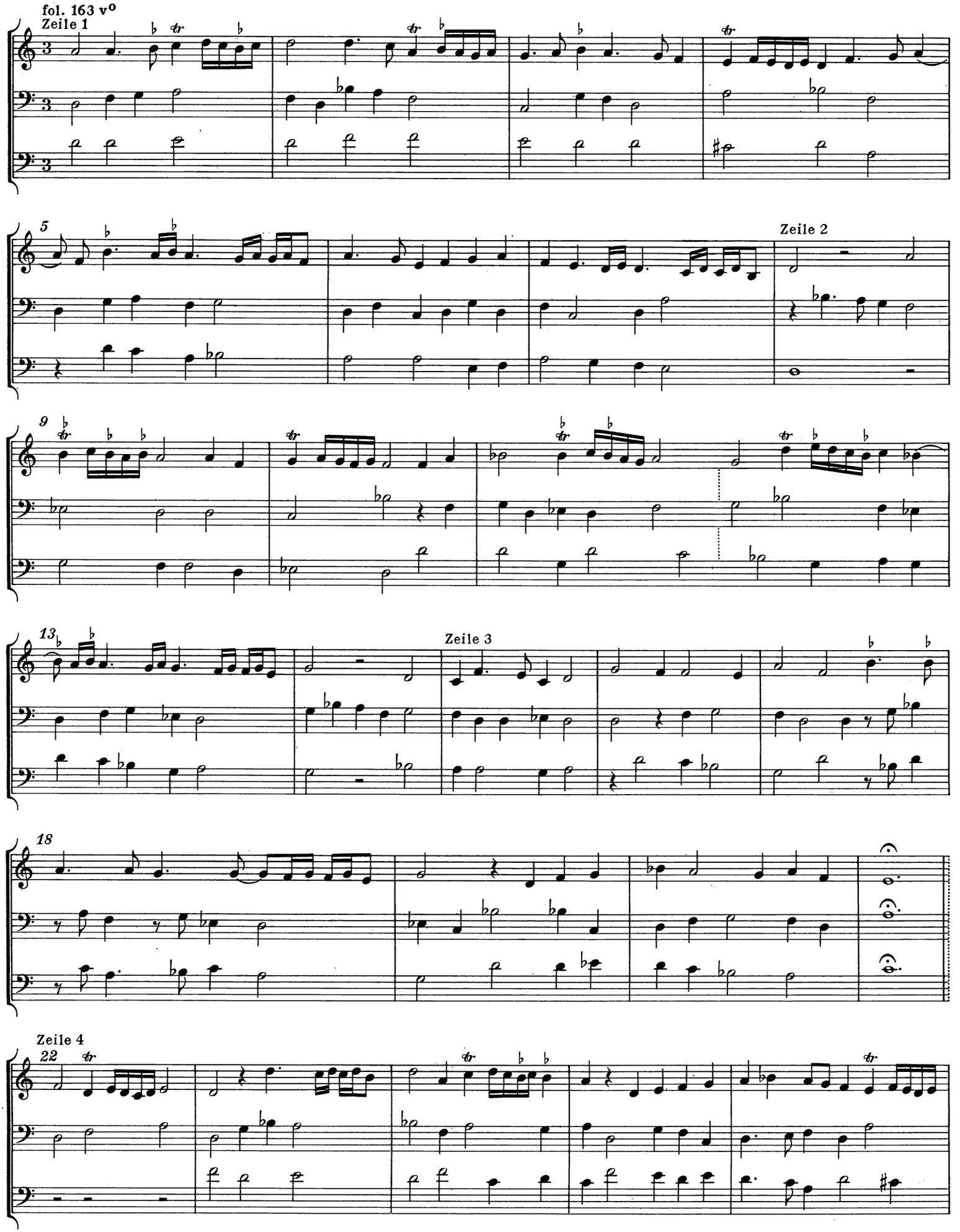
Zeile 3

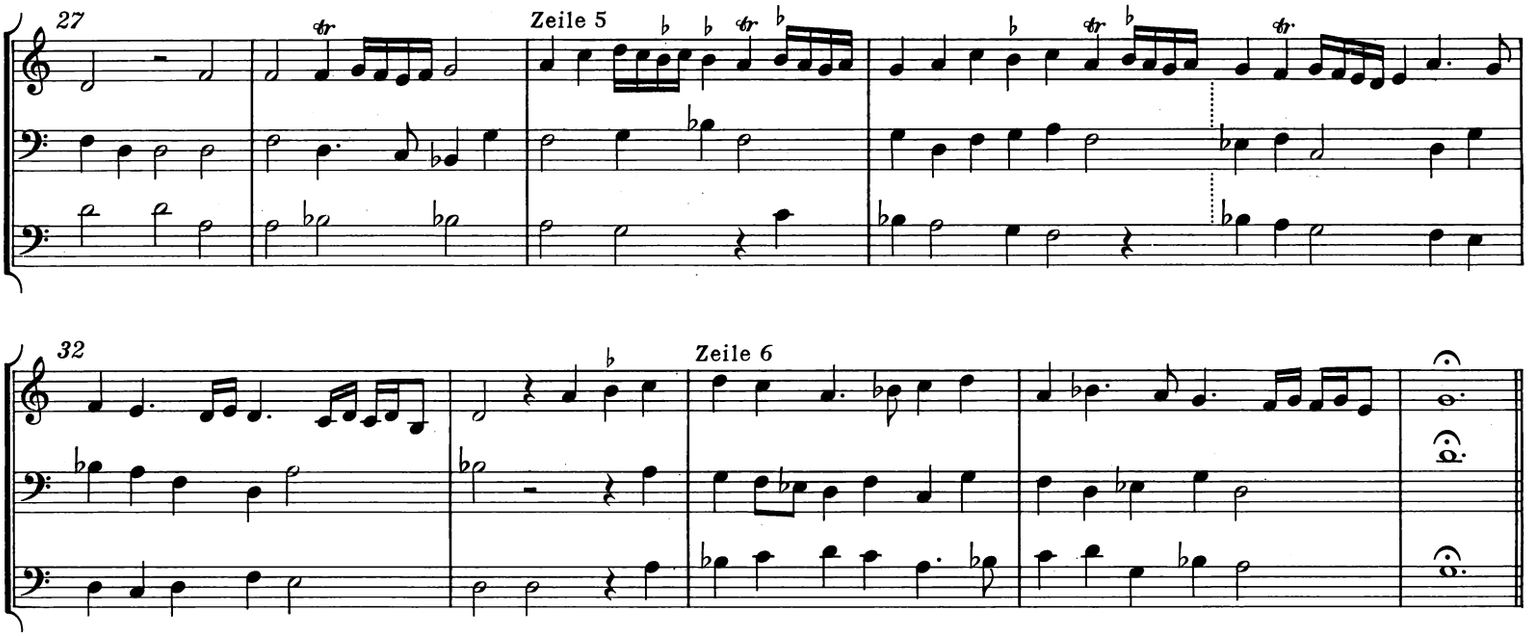
Zeile 4





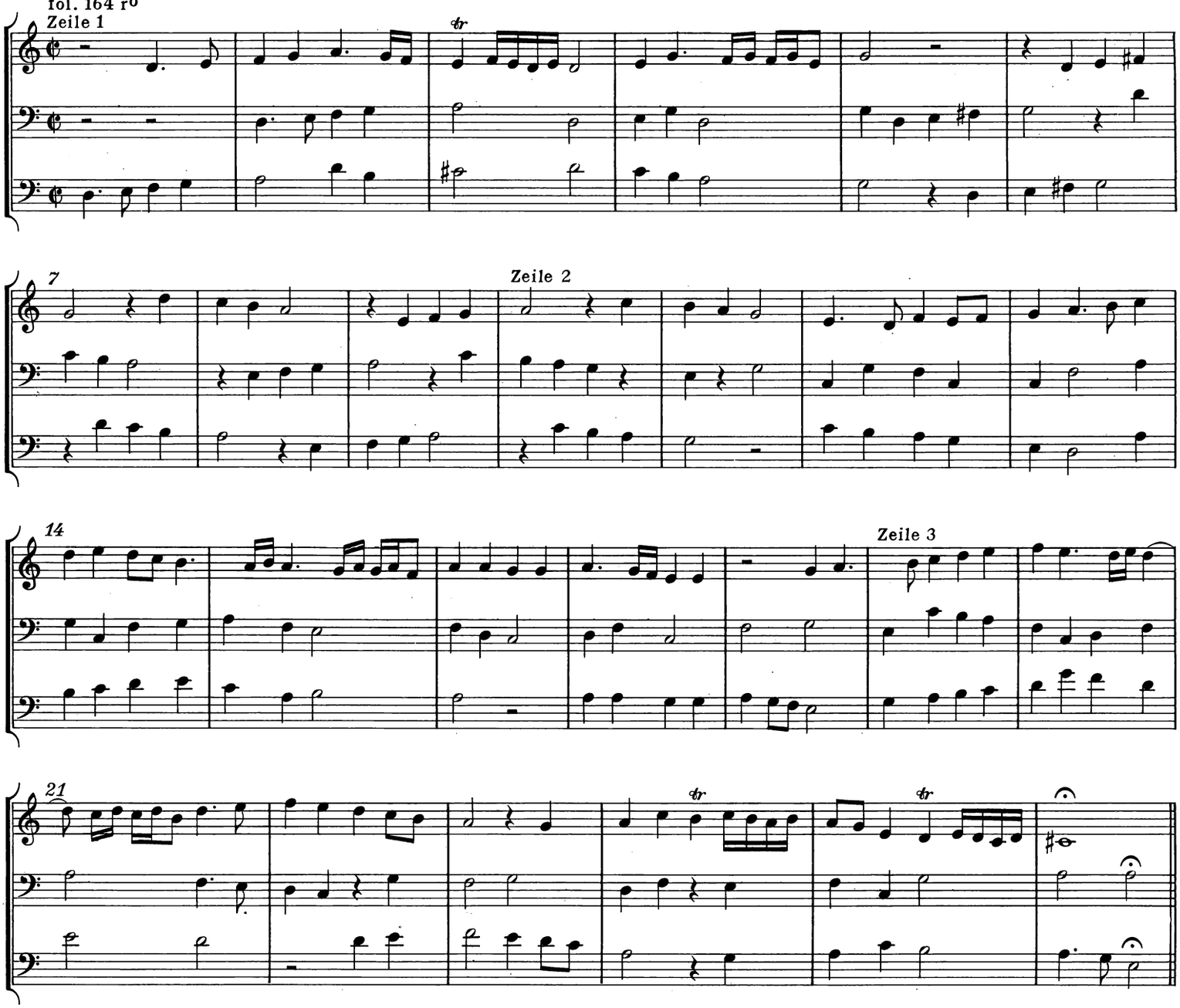
Nº 252. Tant apart



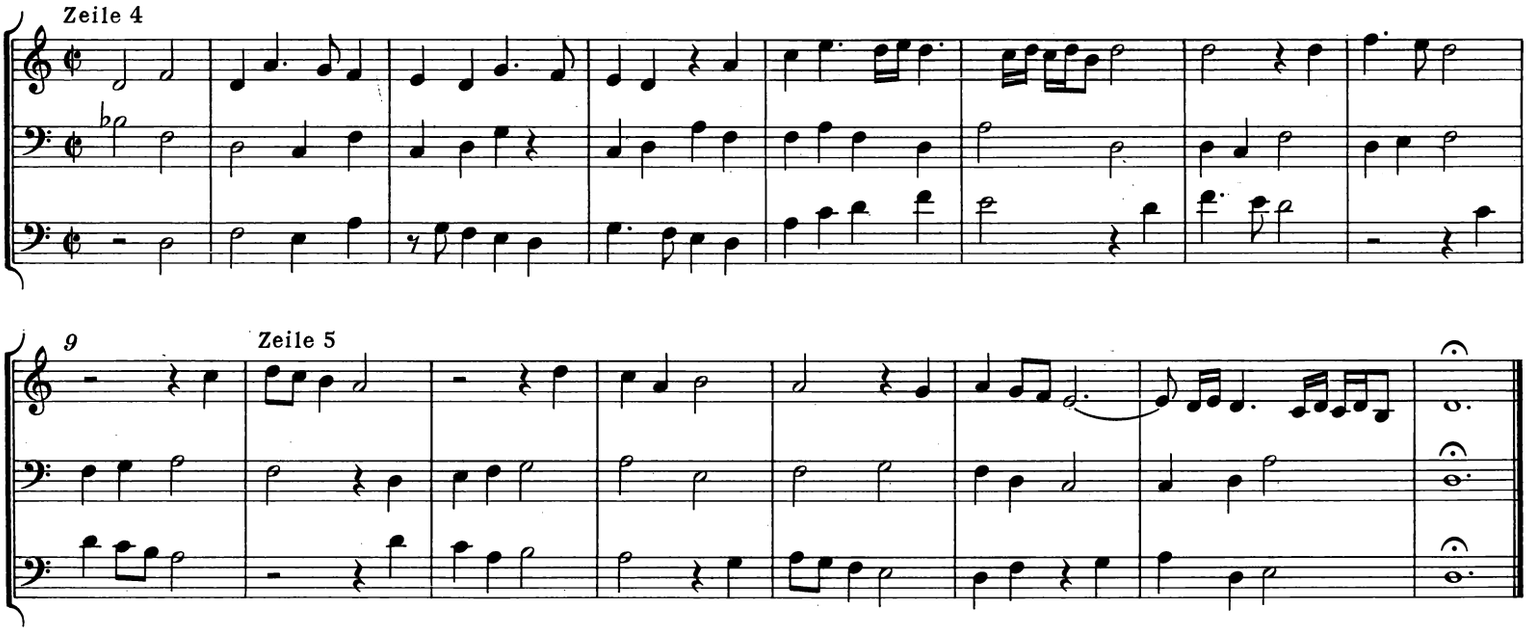


Nº 253.

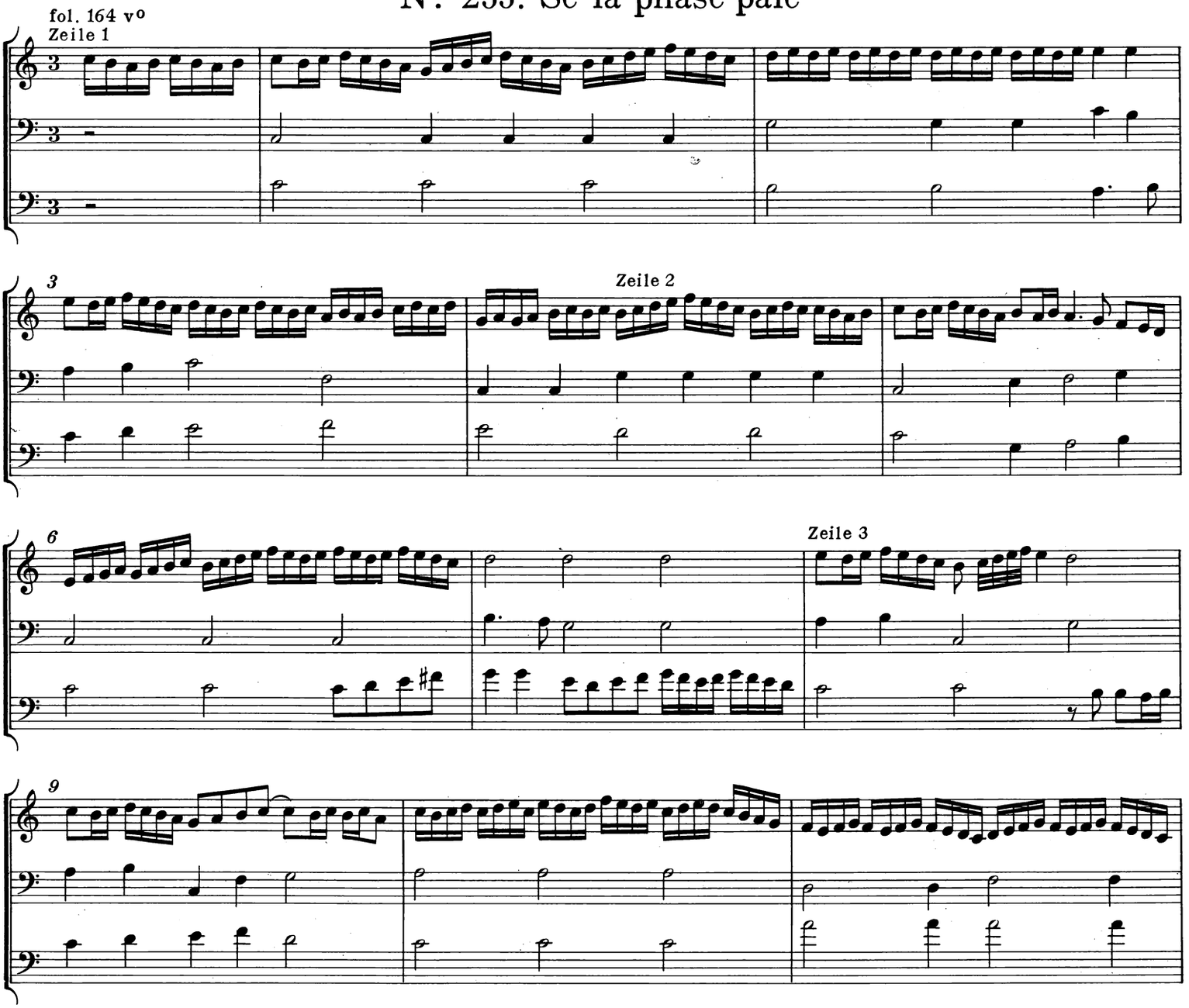
fol. 164 r°



Nº 254.



Nº 255. Se la phase pale



Zeile 4

12

15

Zeile 5

18

Zeile 6

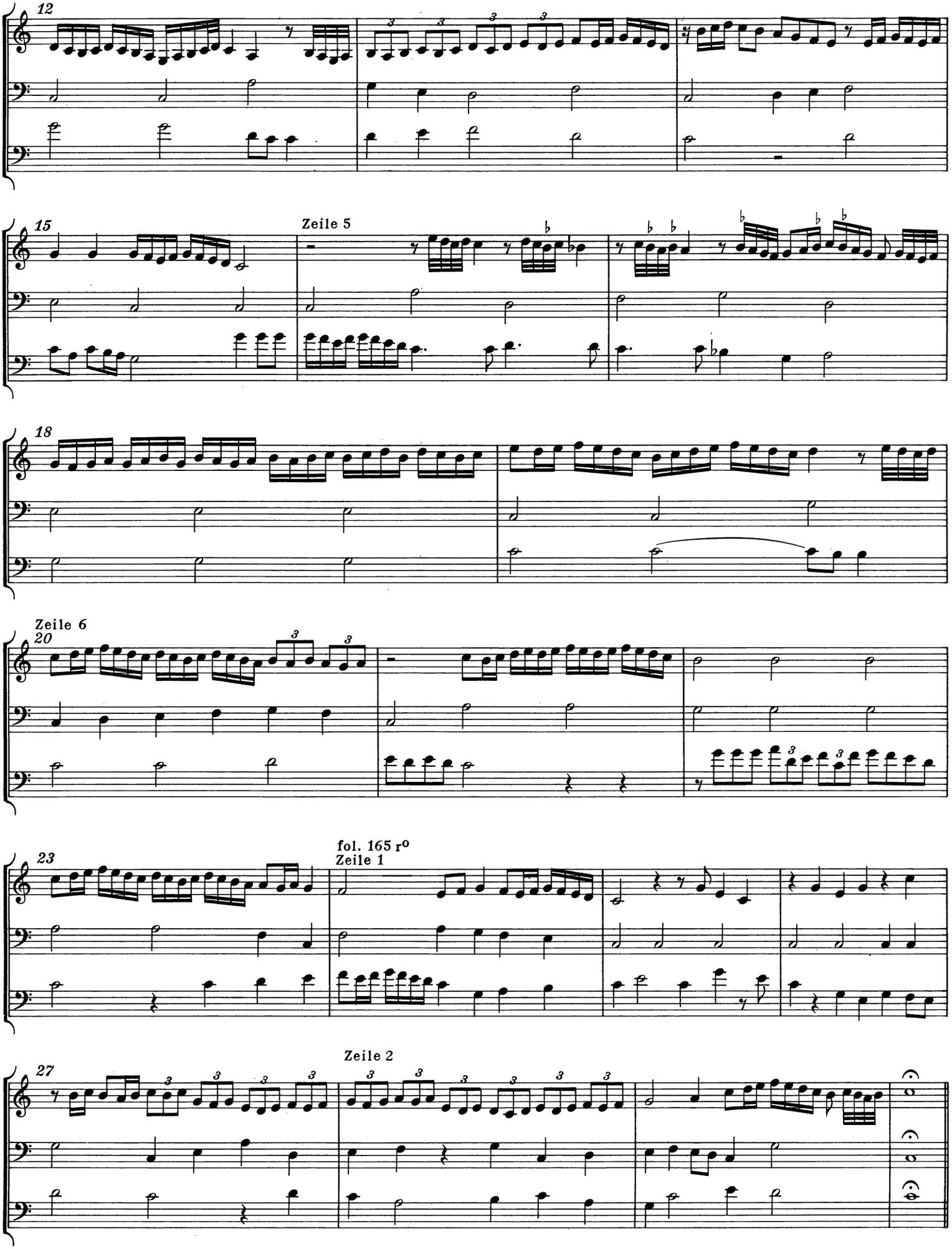
20

23

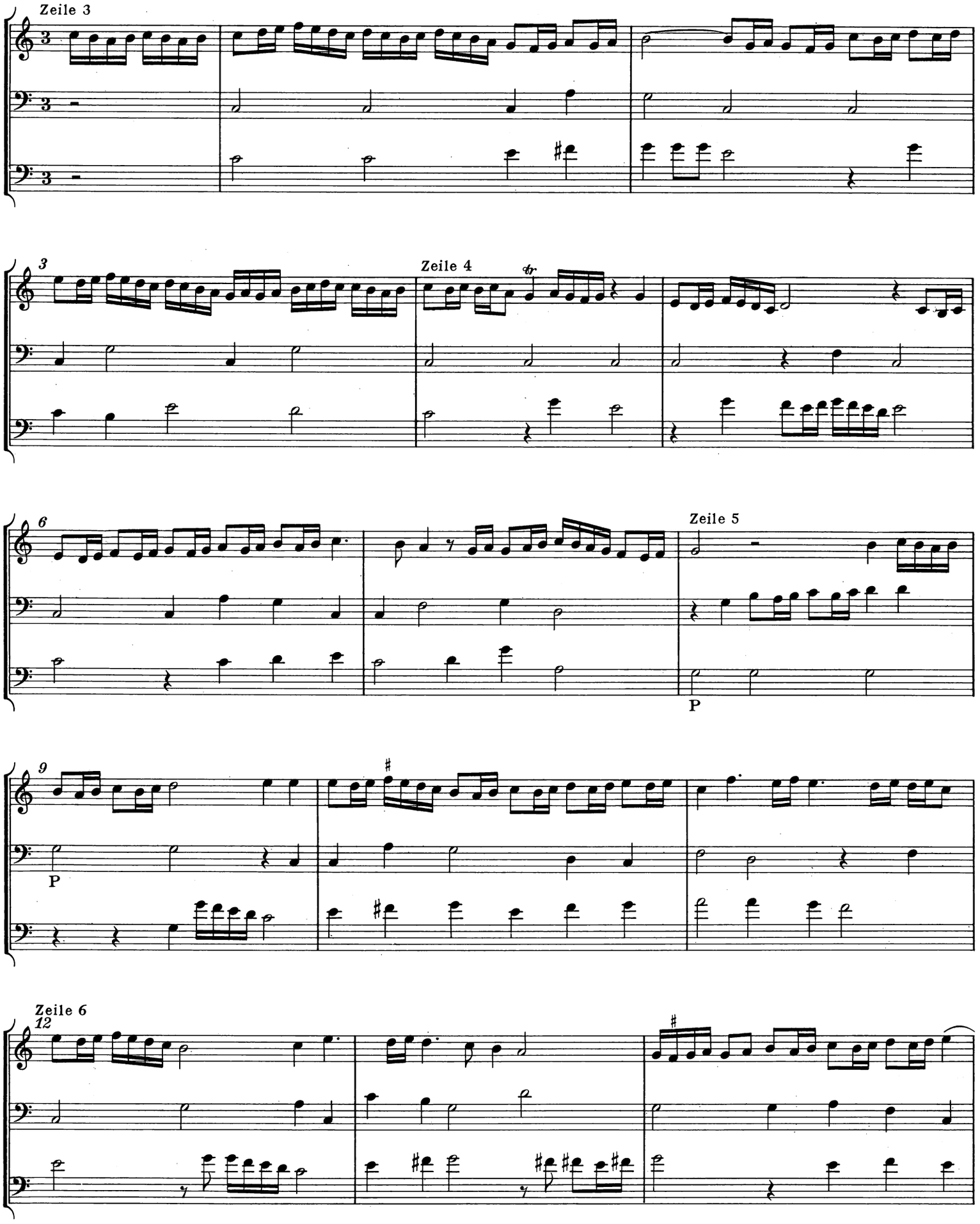
fol. 165 r°
Zeile 1

27

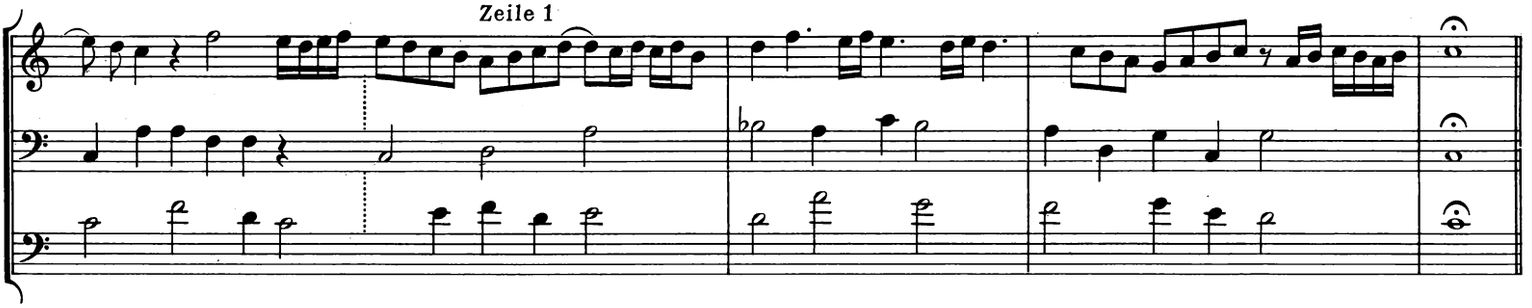
Zeile 2



Nº 256. Lesouenir

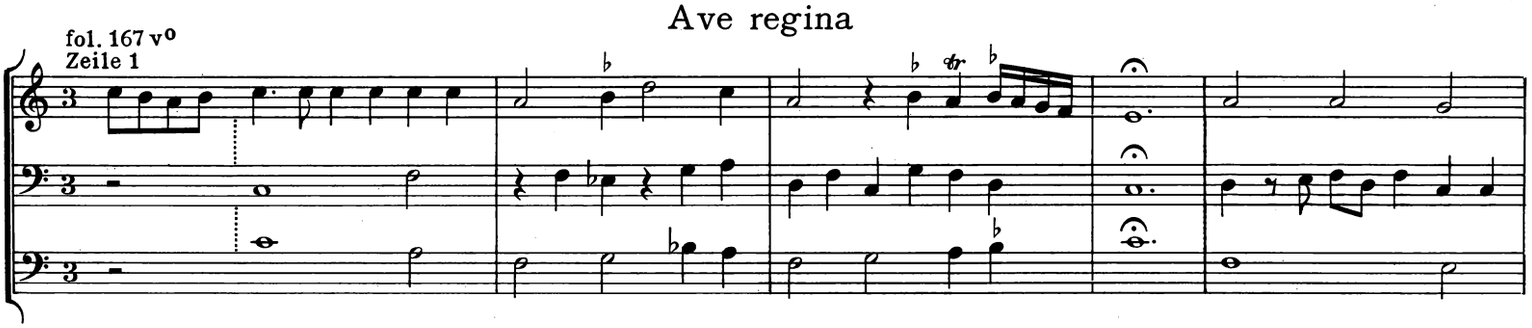


fol. 165 v°
Zeile 1

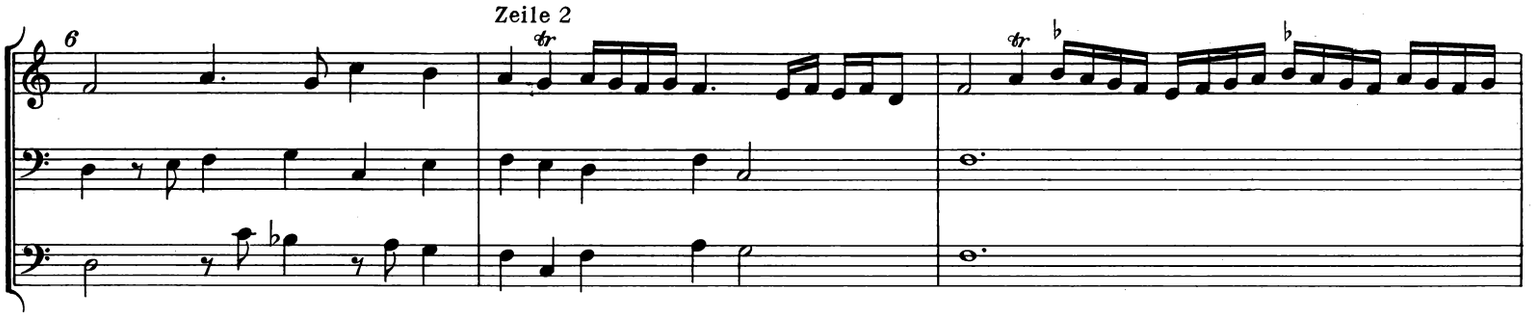


Ave regina

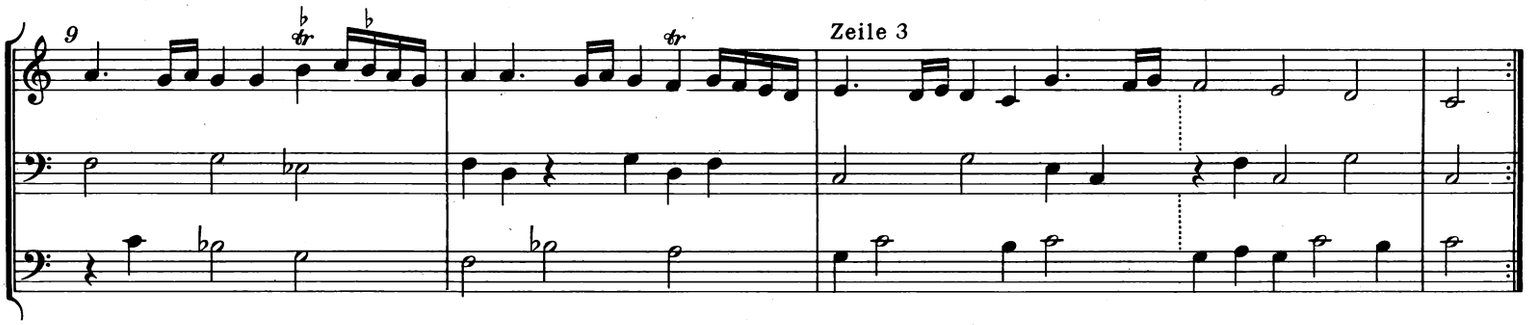
fol. 167 v°
Zeile 1



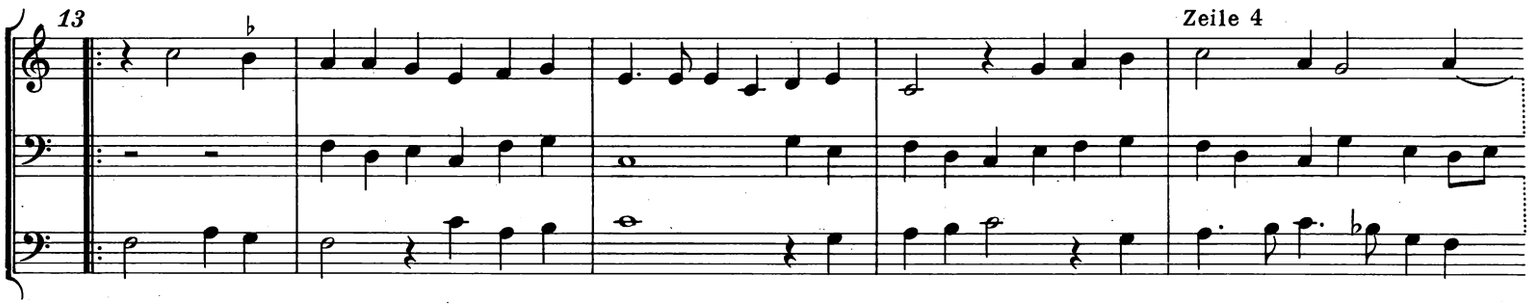
Zeile 2

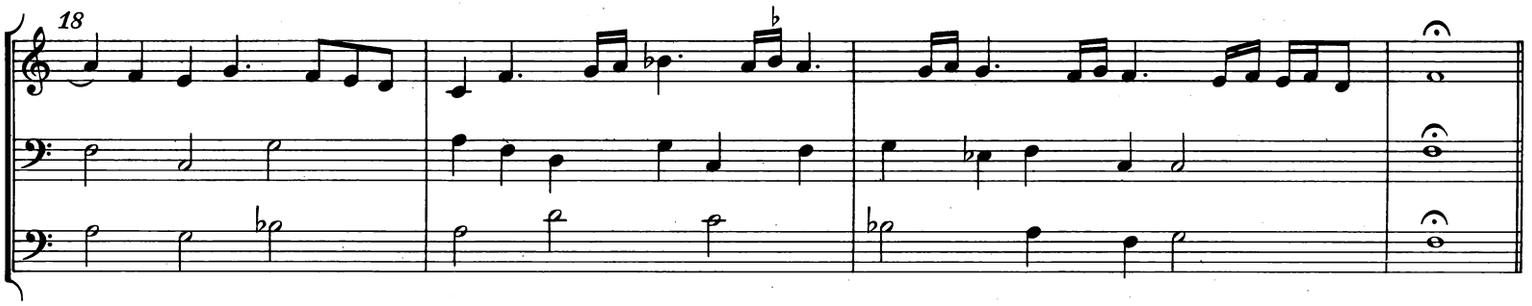


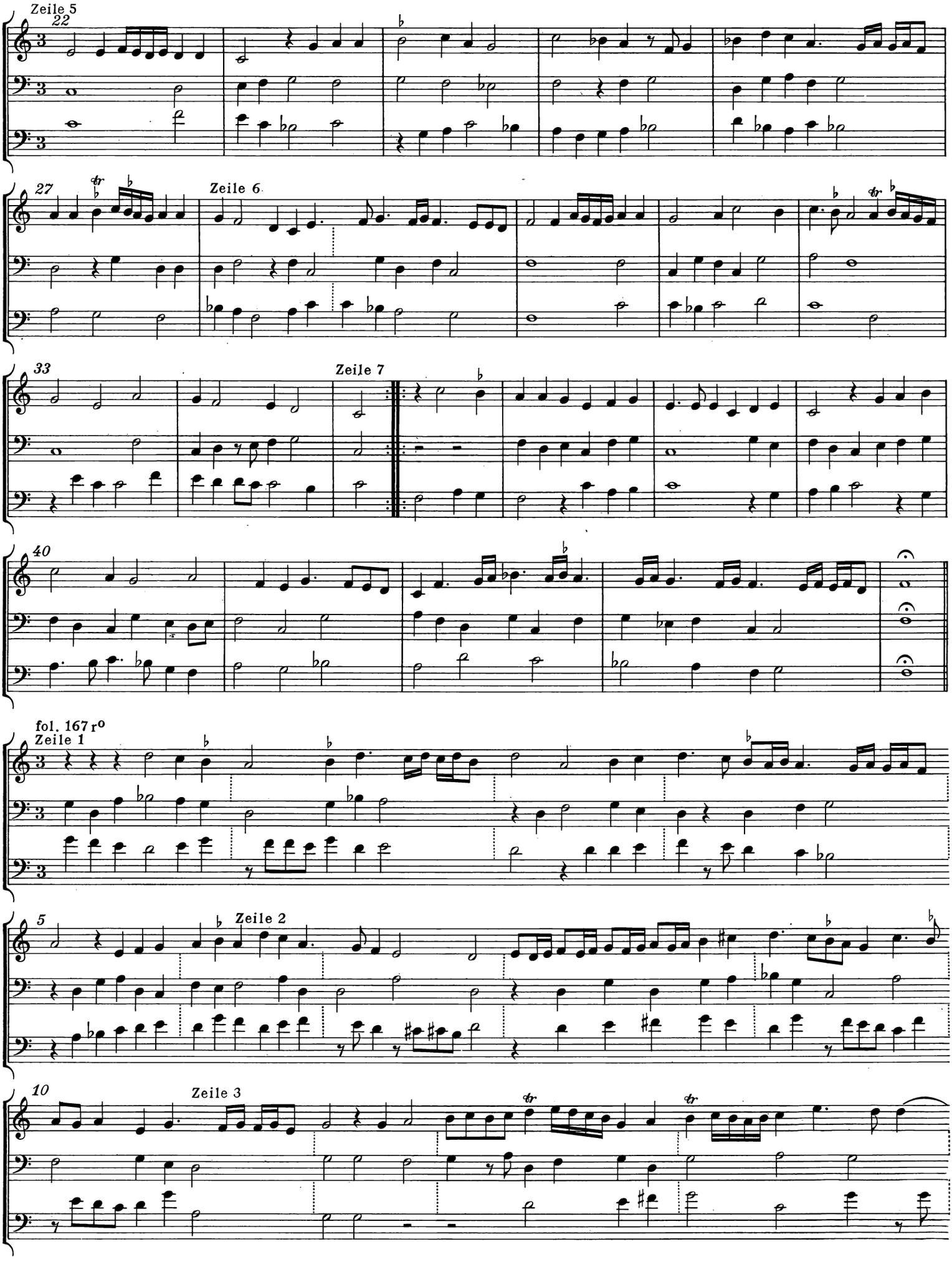
Zeile 3



Zeile 4






Zeile 5
22
27
Zeile 6
33
Zeile 7
40
fol. 167 r°
Zeile 1
5
Zeile 2
10
Zeile 3

Zeile 4

14

18

Zeile 5

22

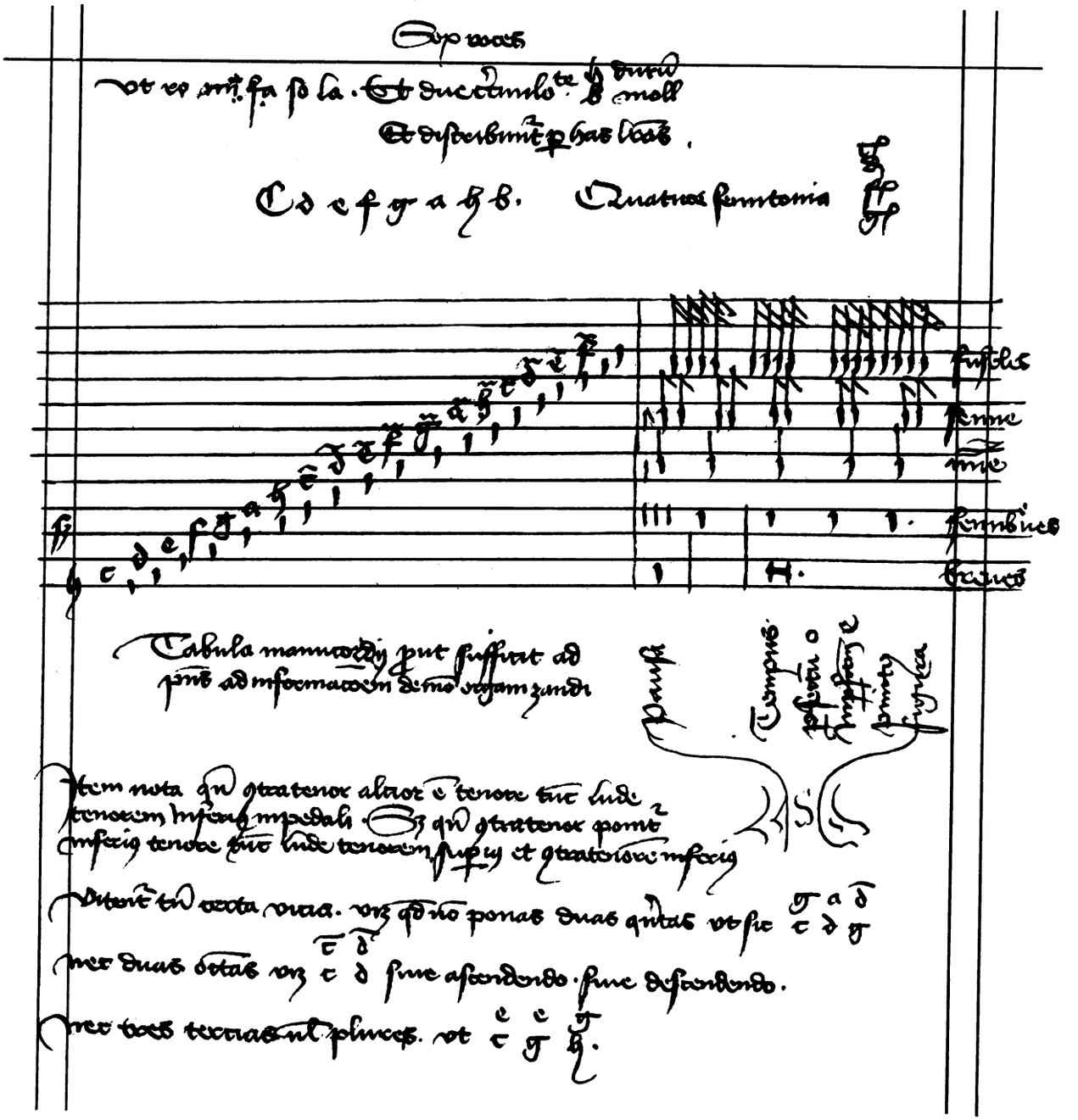
27 Zeile 6

Zeile 7

31

fol. 167 v°

fol. 168 r°



Tabula manucordij prout suffert ad praesens ad informacionem de modo organizandi.

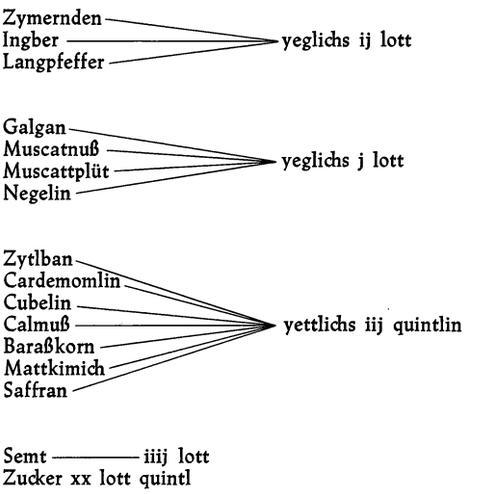
Item nota quando contratenor altior est tenore tunc lude tenorem inferius in pedali. Sed quando contratenor ponitur inferius tenore tunc lude tenorem superius et contratenorem inferius.

Vitentur tamen texta vicia. Videlicet quod non ponas duas quintas g a d
vt sic c d g

nec duas octavas videlicet c d siue ascendendo, siue descendendo nec tres tercias nel plures vt e e g.
c d c g h.

Letzte Seite des Originals (nicht foliiert).

Der obere Teil der Seite 169v° ist mit Tinte unkenntlich gemacht. Leserlich sind lediglich die Initiale S, weiter unten einige Buchstaben (an oder pu), am Schluß der Buchstabe F., wohl Anfangsbuchstabe des Namens des Schreibers oder Verfassers. Auf der unteren Hälfte steht folgendes Rezept für ein Purgiermittel.



Diß ding alle werden vnder einander temperiert zu bulver vnd ein zymliche löffel vol getan In einen bechern vol güts weins. vnd ob oder nach tisch getruncken. macht sichtiglichen zwey oder drey stülgang.