

~~2. 92.~~ Mus. ms. 40092

9696.

Handschrift Sign.: Mus. ms. 40092

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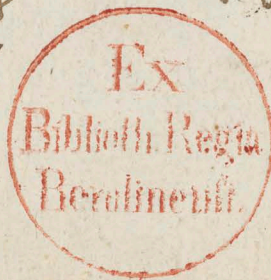
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1802

Mit Sechsen
Was zucht verstant 39
Was weert es doch 37

All welltlich trewe	10
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A dien mes amours	13
Amira mea	14
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Bediuld omb guld	3
Gottes namen faren wir	10
fig stünd an amem morgl	15
Ich hab mich redlich ygalten	16
Kaufft er Ir am roten rotz	18
Marica In list genaden vol	6
Marg mich mem glindt	8

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1701

1	Jan 1	...
2	Jan 2	...
3	Jan 3	...
4	Jan 4	...
5	Jan 5	...
6	Jan 6	...
7	Jan 7	...
8	Jan 8	...
9	Jan 9	...
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12	Jan 12	...
13	Jan 13	...
14	Jan 14	...
15	Jan 15	...
16	Jan 16	...
17	Jan 17	...
18	Jan 18	...
19	Jan 19	...
20	Jan 20	...
21	Jan 21	...
22	Jan 22	...
23	Jan 23	...
24	Jan 24	...
25	Jan 25	...
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31	Jan 31	...

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Mit

Fiern

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Vol gumbt der may	47
Was liebt das freyd	57
Wellt gelt der wirt	63

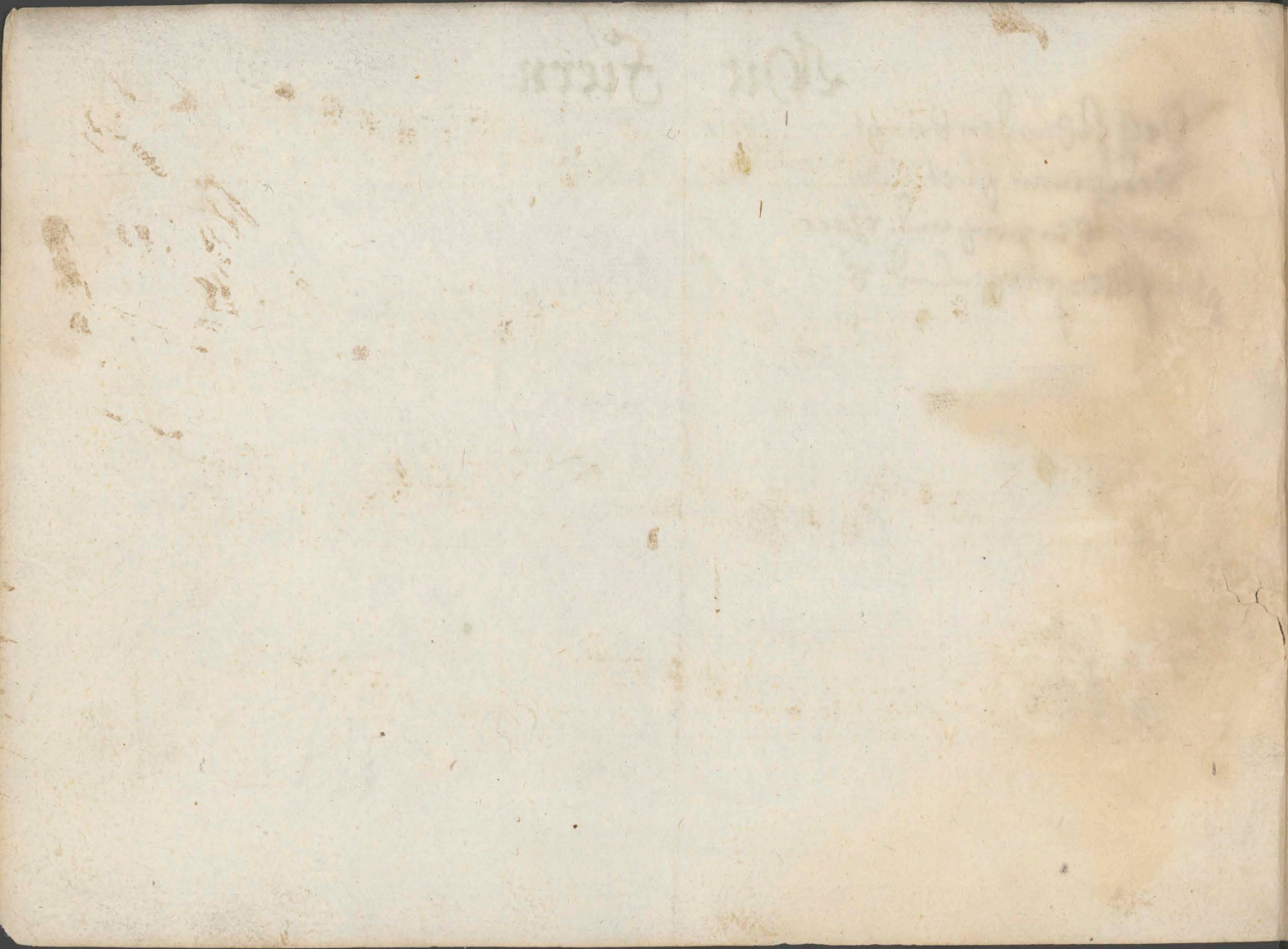
Wit Fiern

Yek stgarden bringt	41
Yederman gnet	47
Zwistgen perg vnd: yzaar	35
Zwistgen perg: Lind: S.	48

1800

1800

1800

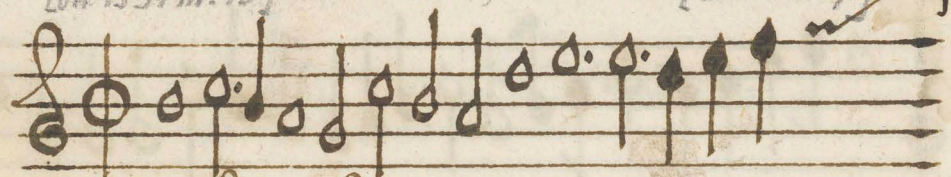


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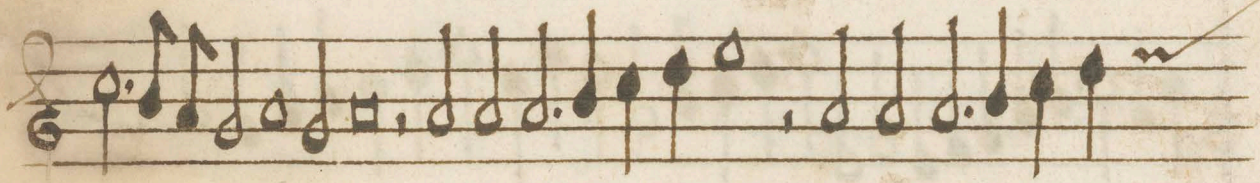
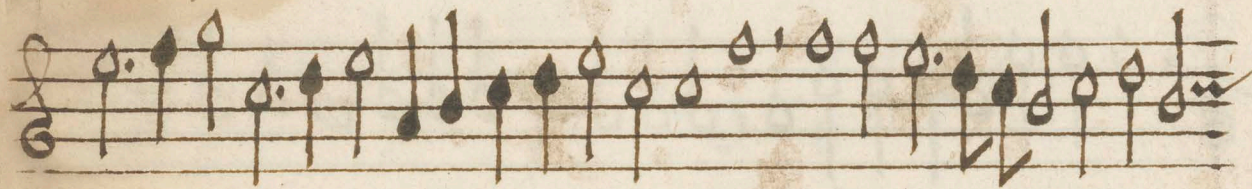
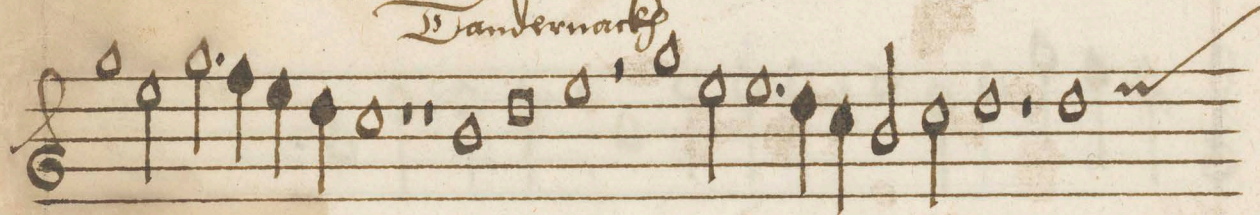
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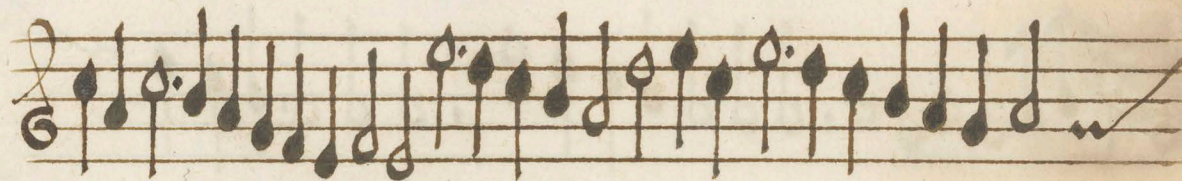
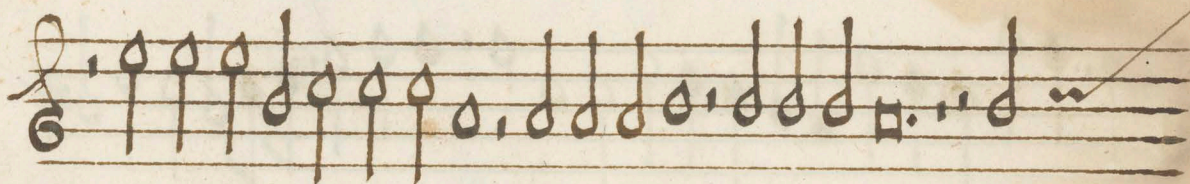
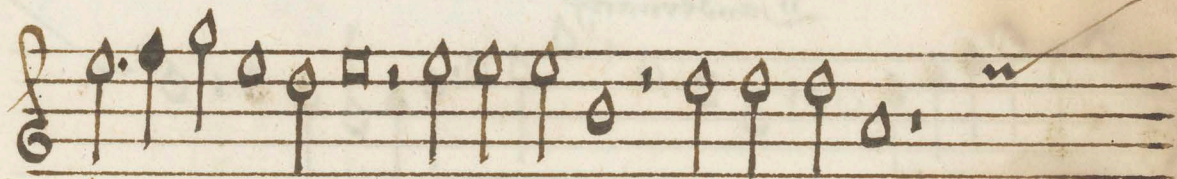
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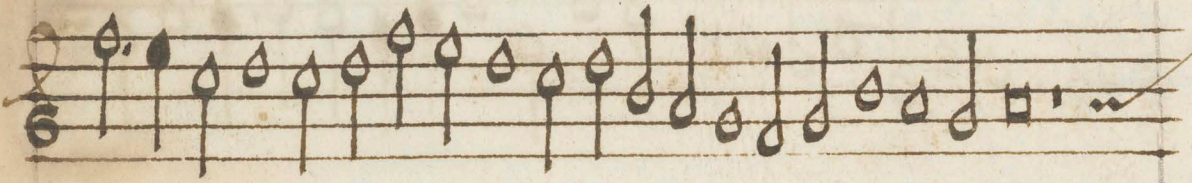
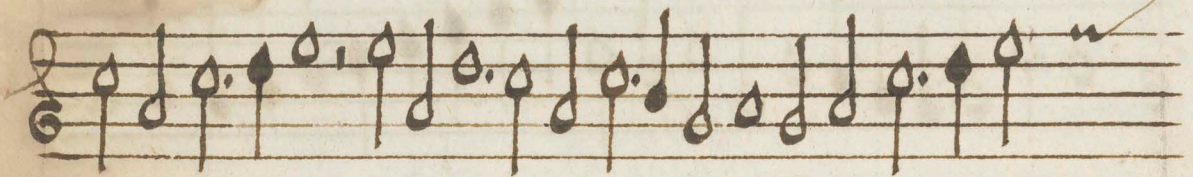
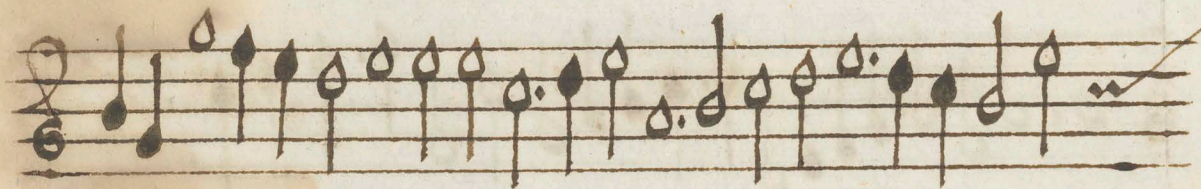
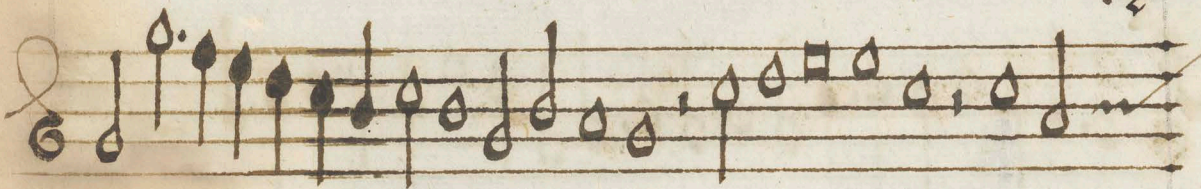
J.

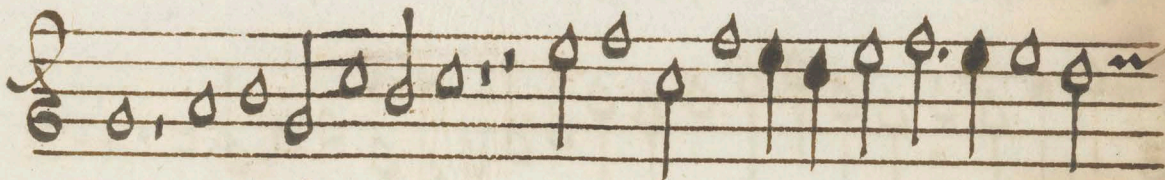
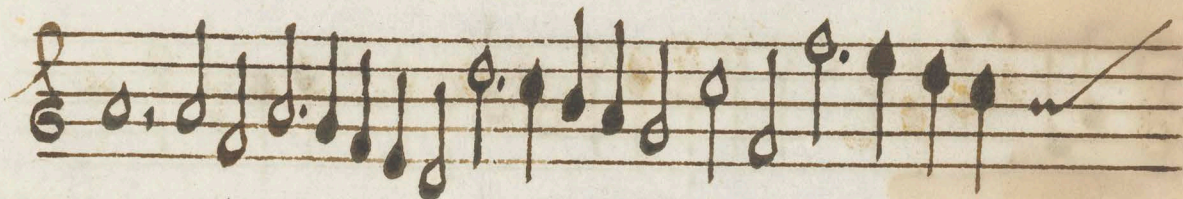
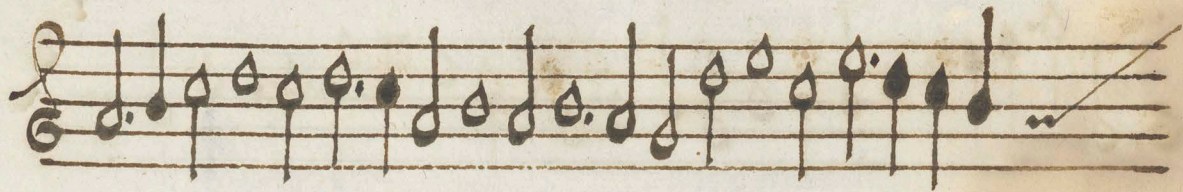


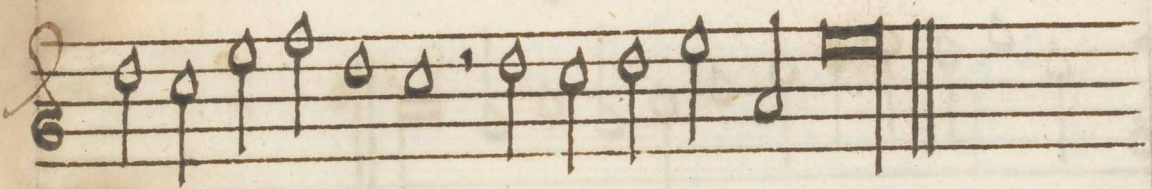
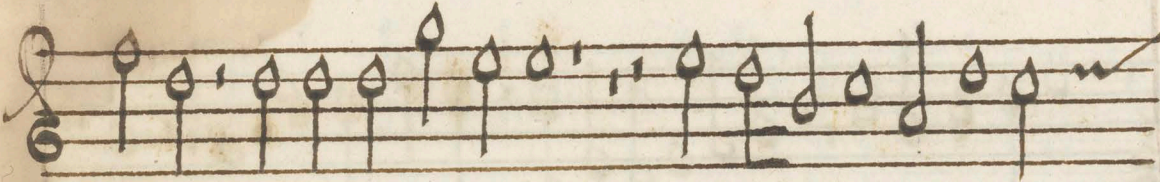
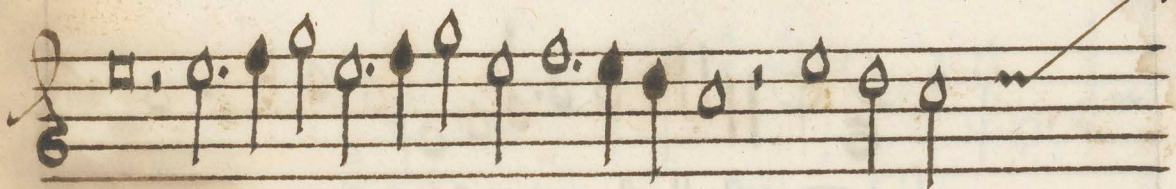
Zandernack











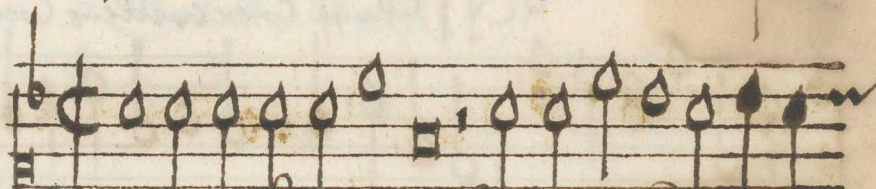
Schmelz und Spiel

This image shows a page of handwritten musical notation on four staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests and bar lines. The second staff contains the title 'Schmelz und Spiel' written in a cursive hand above the notes. The third and fourth staves continue the musical notation, ending with a double bar line and repeat dots. The paper is aged and shows signs of water damage, particularly on the right side.

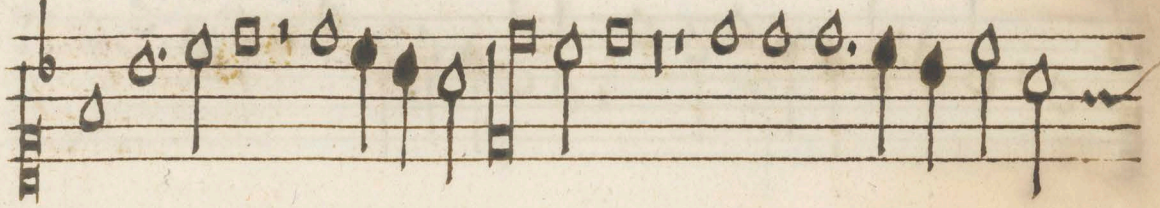
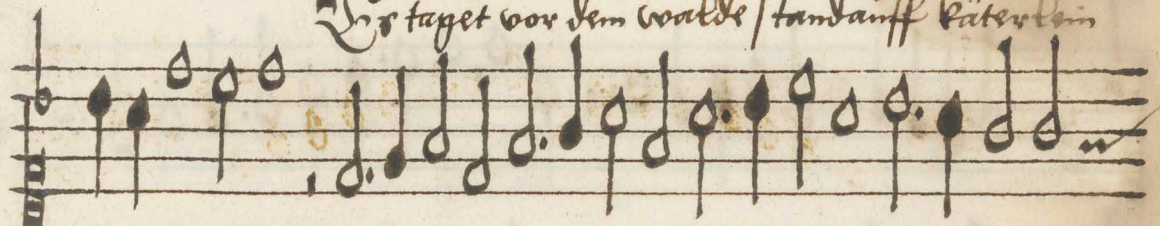
Molniff Coer wellens Coerlyen

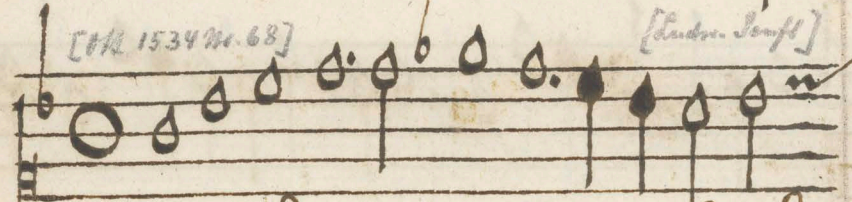
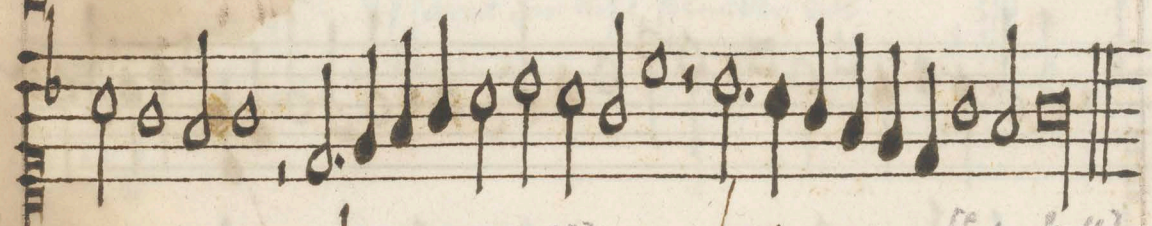
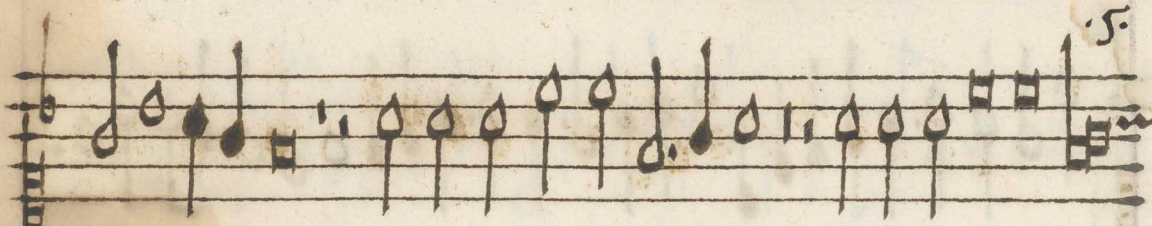
-4-

This page contains a handwritten musical score on four staves. The notation is in a historical style, featuring a treble clef and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. The title 'Molniff Coer wellens Coerlyen' is written in a cursive hand across the second staff. A small number '-4-' is written at the top right of the first staff. The paper shows signs of age, including water damage on the left side.

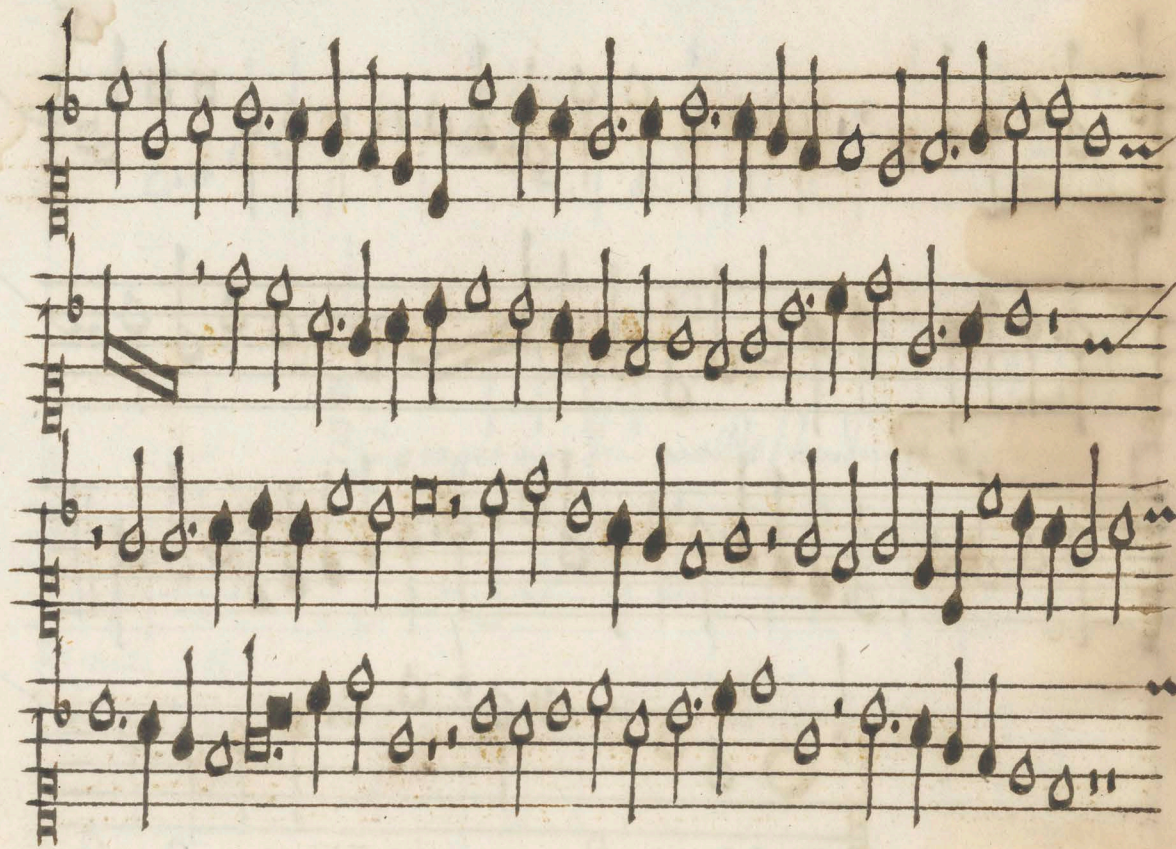


Sie taget vor dem walde standauff Käterlein





Man in der morgens früh auff stand



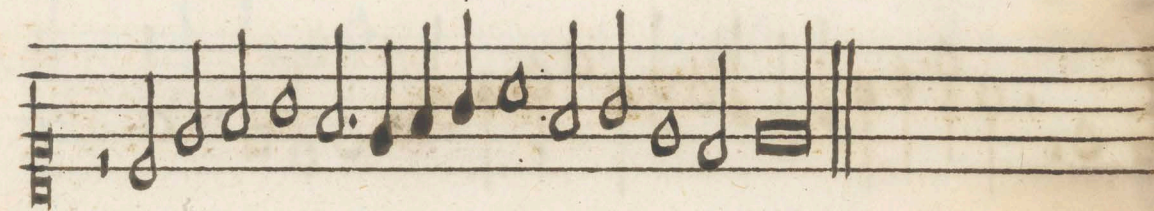
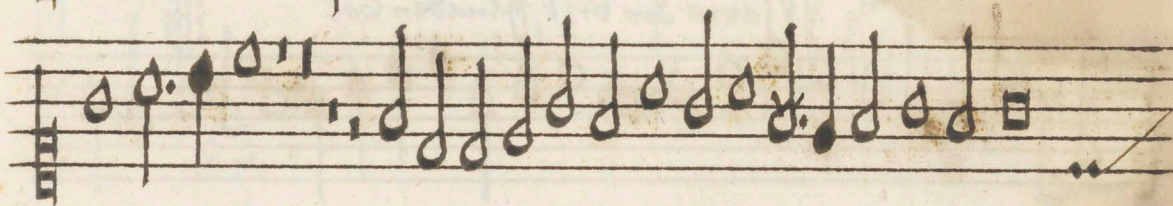
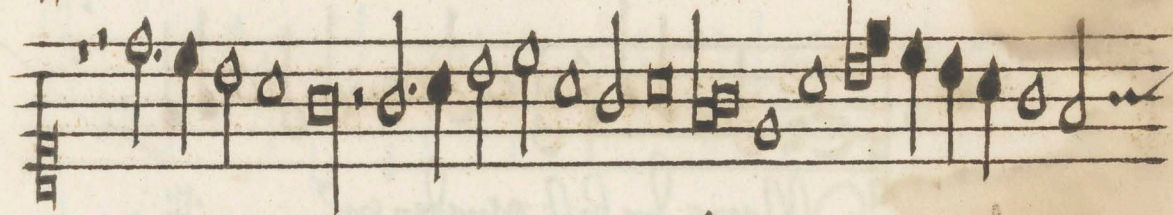
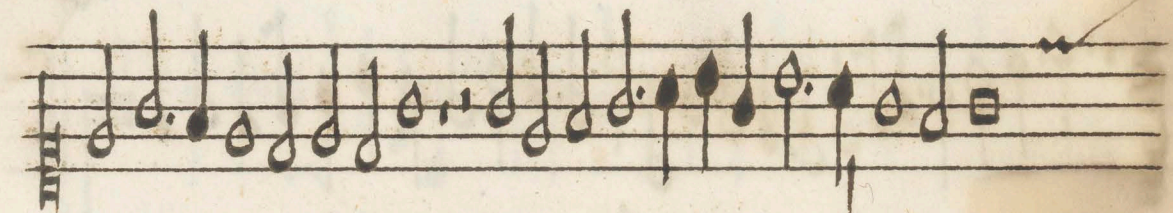
Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, ending with a double bar line and repeat dots.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes.

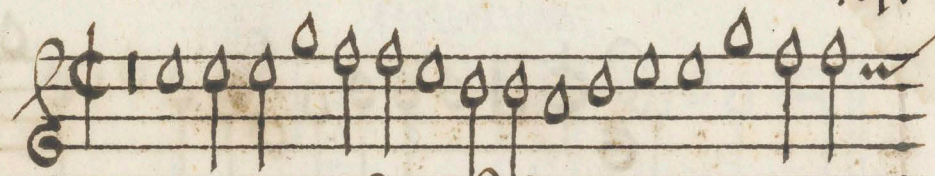
Maria Du bist genaden vol

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes, ending with a double bar line and repeat dots.

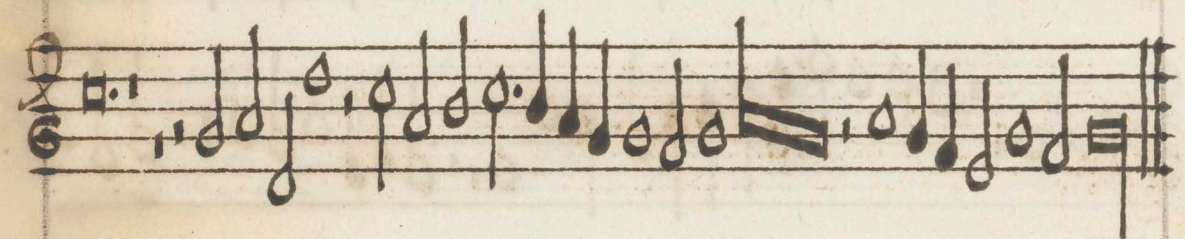
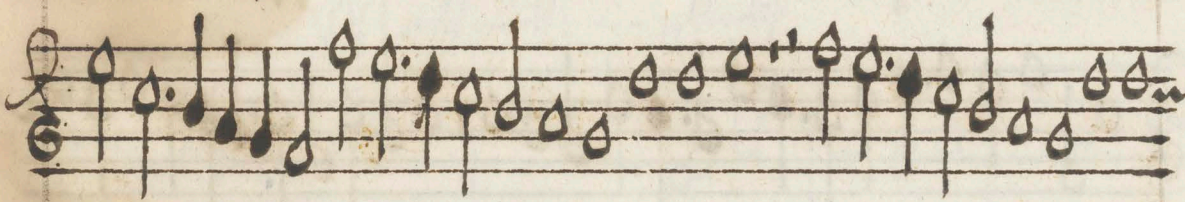
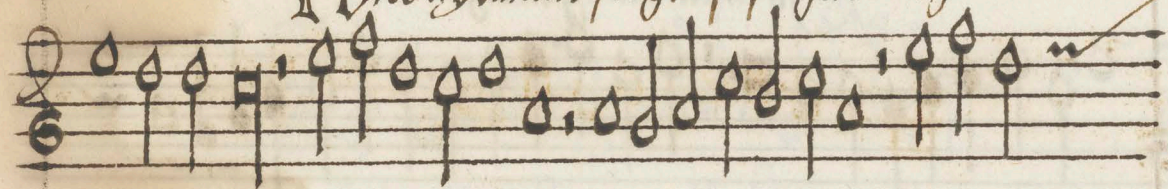
Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes, ending with a double bar line and repeat dots.



.7.



Will nyemant singen so sing aber ich

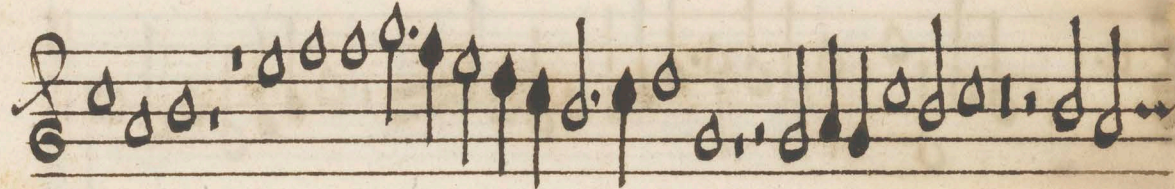


[014 15342-69]

[Ludw. Sempfl.]



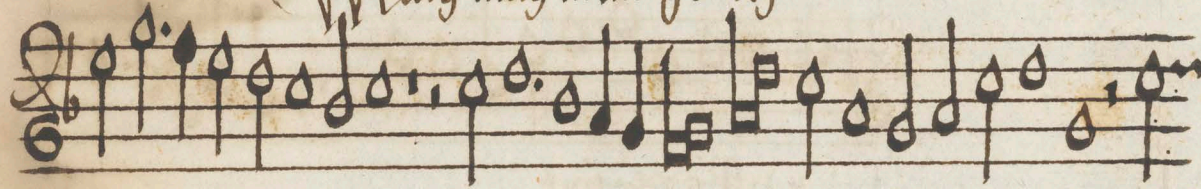
So man lammig marcht

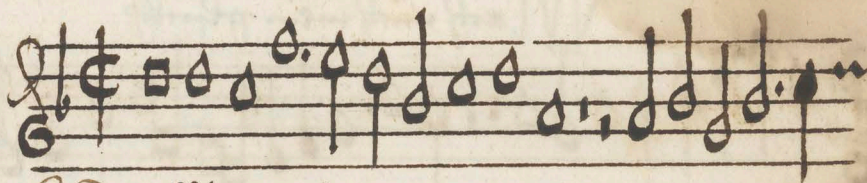
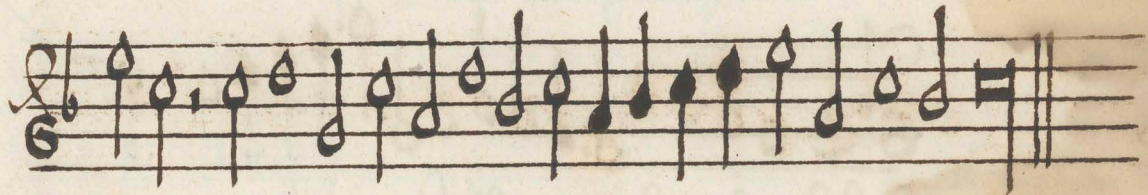
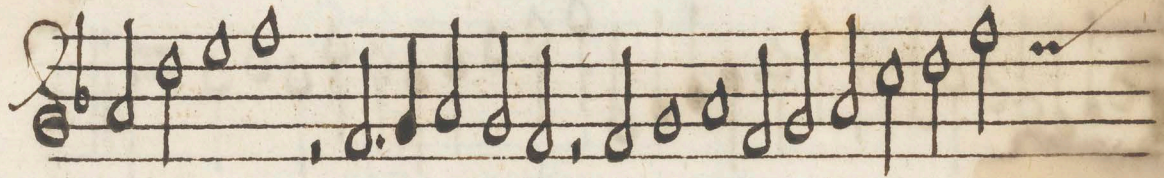


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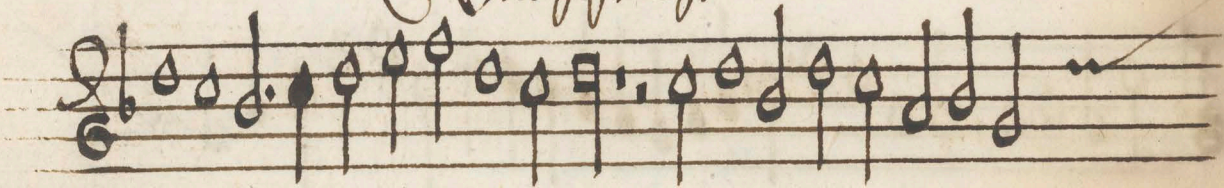


March mich mein glück

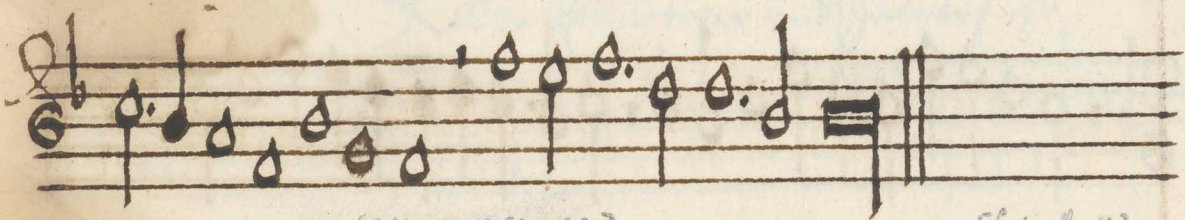
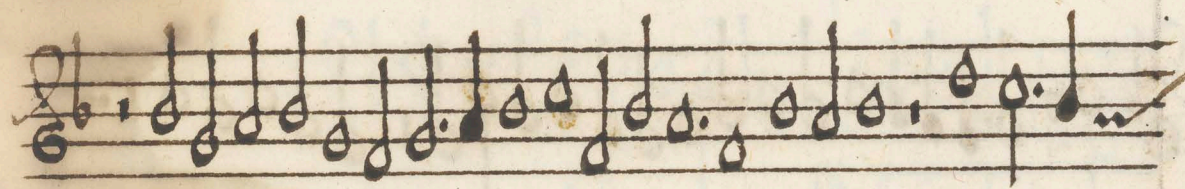
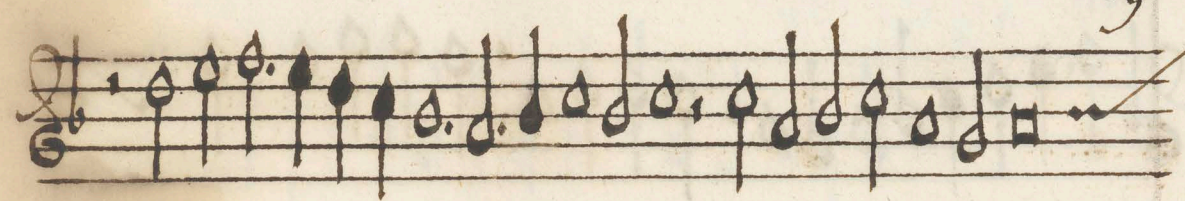




Willig gemacht

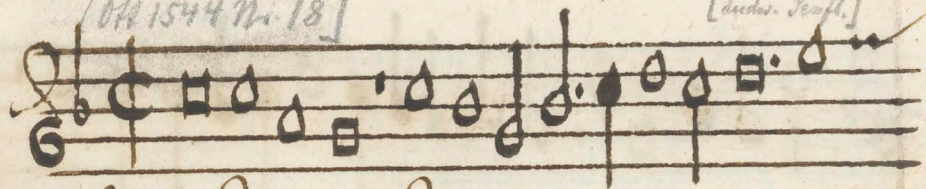


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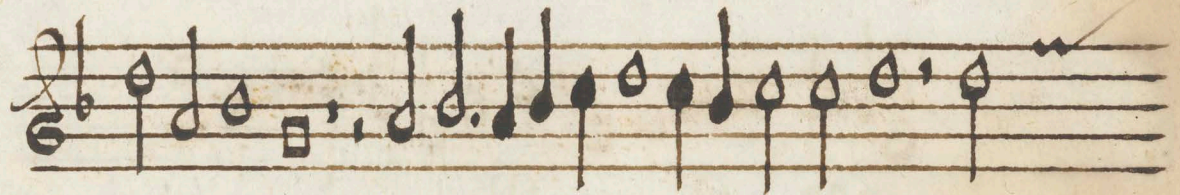
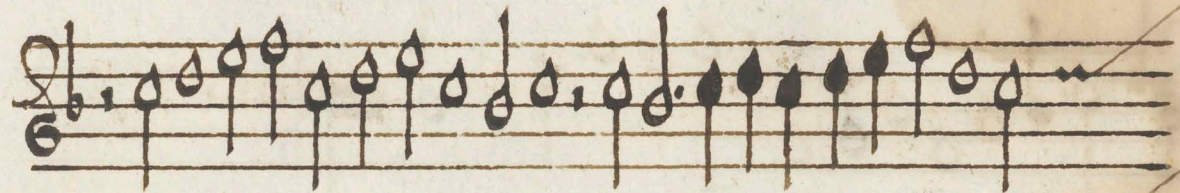
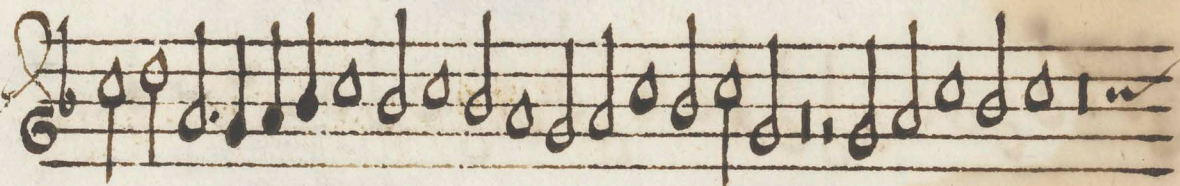
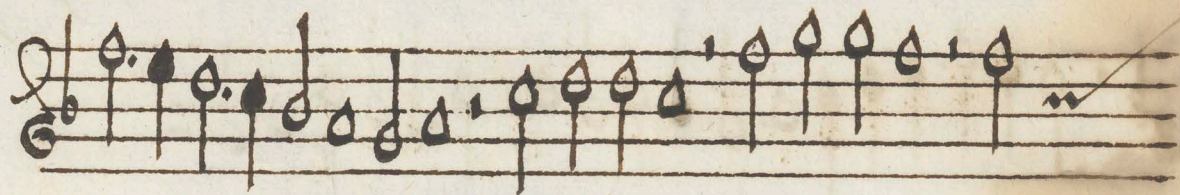


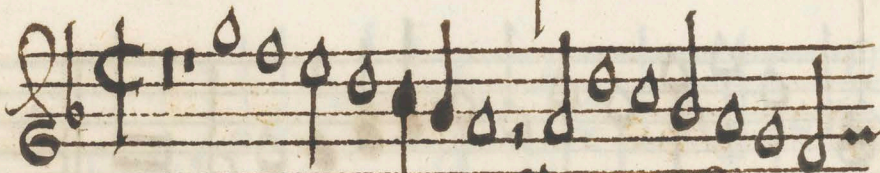
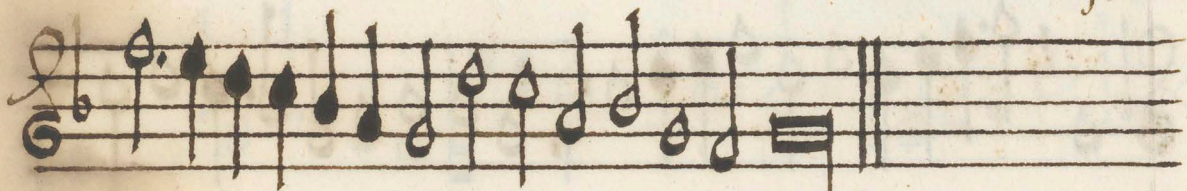
[M 1544 n. 18]

[direct. Tenor.]

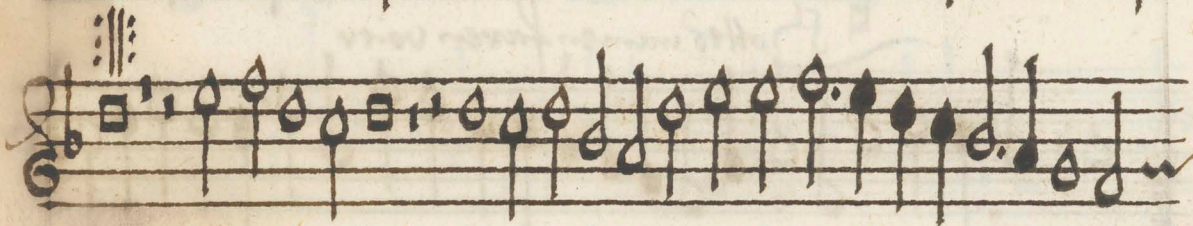
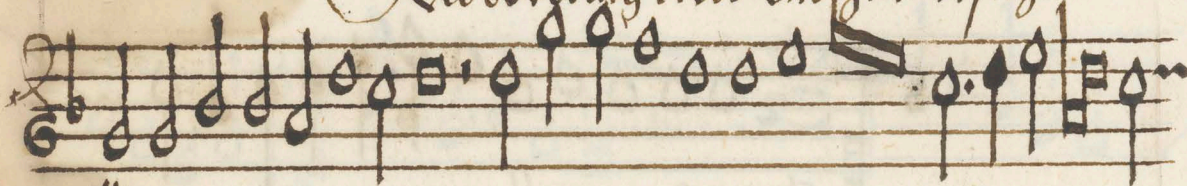


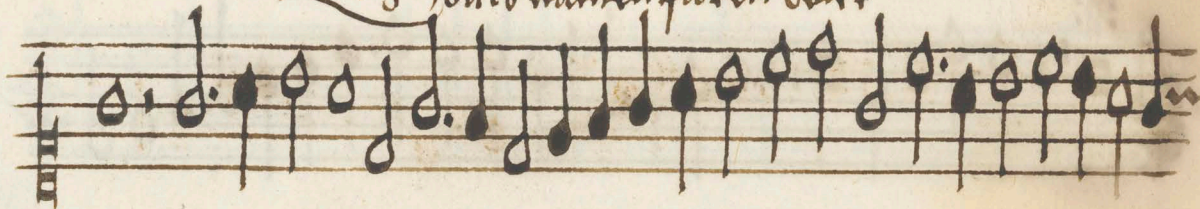
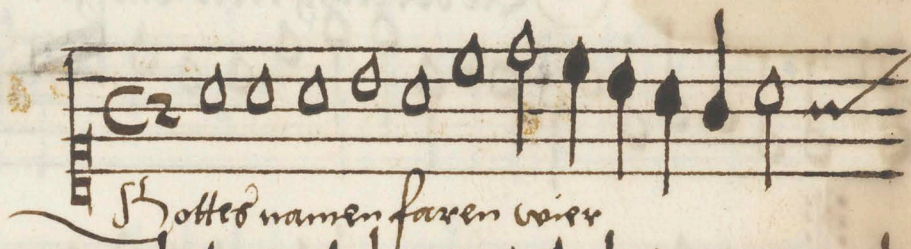
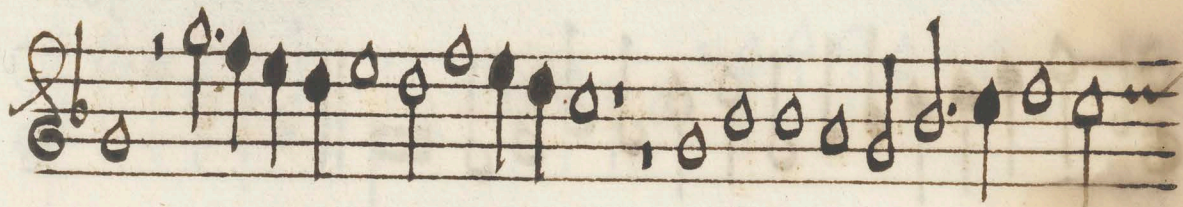
Man sing man sag





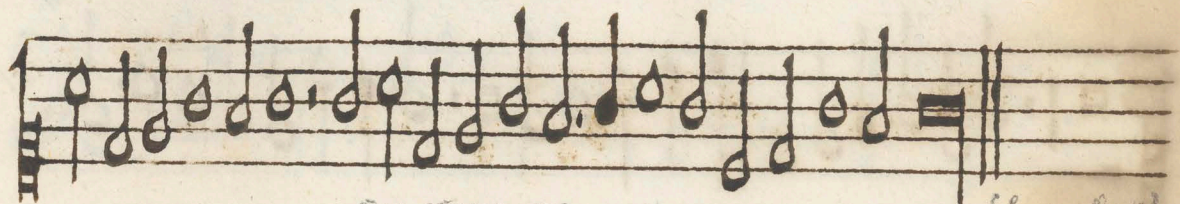
Sei weltlich treu und zückersticht





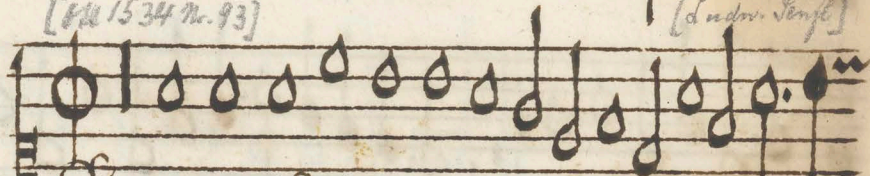
.jj.

A handwritten musical score consisting of four staves. Each staff begins with a treble clef. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The music is written in a historical style, possibly from the 17th or 18th century. The paper shows signs of age, including some staining and discoloration. A small number '15' is written in the top right corner, and a decorative flourish '.jj.' is located above the first staff.

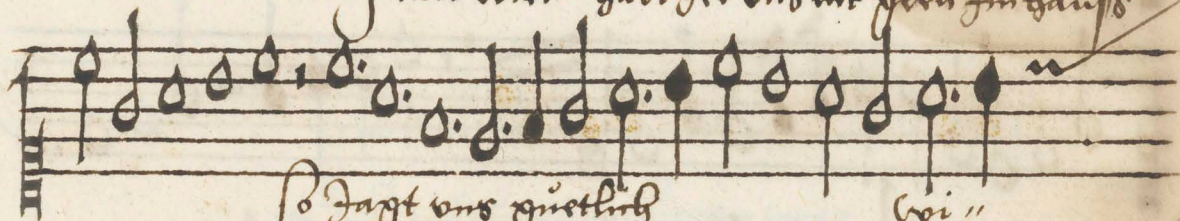


[M 1534 n. 93]

[Ludov. Senfl]

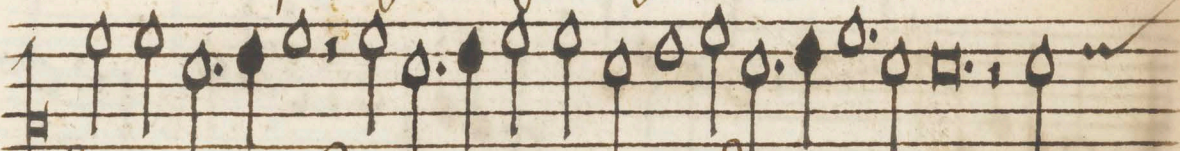


Frue wirtin habt der uns mit gern im hauss



so sagt uns guetlich

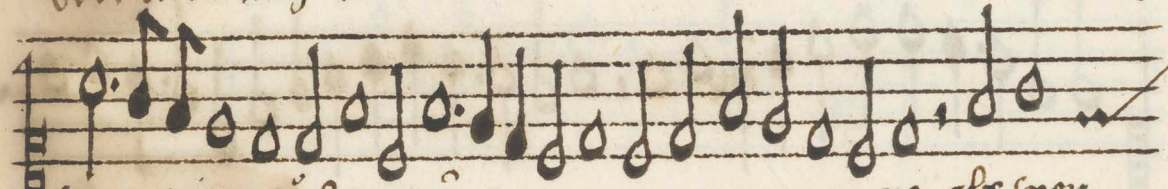
wei "



derumb ans spragt uns guetlich widerumb ans als



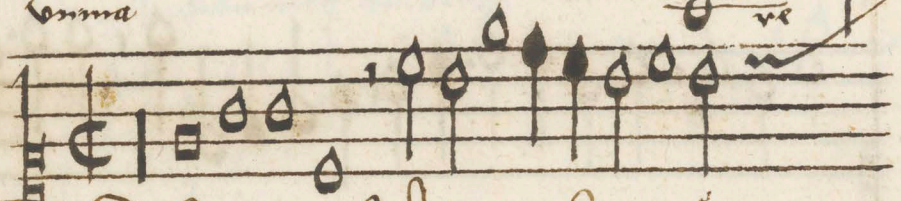
wer wer ein vna ve als



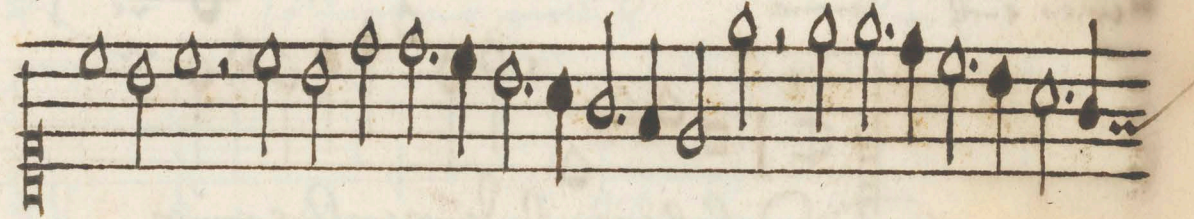
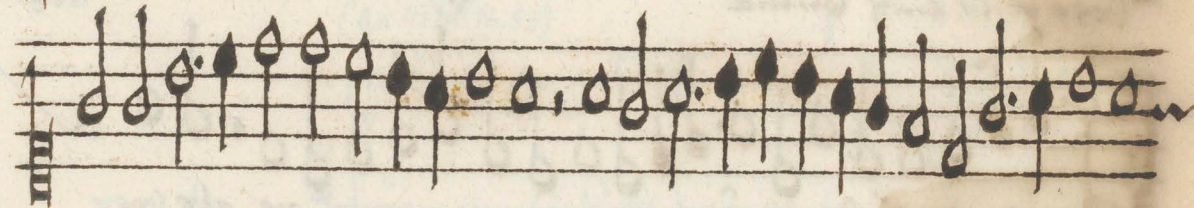
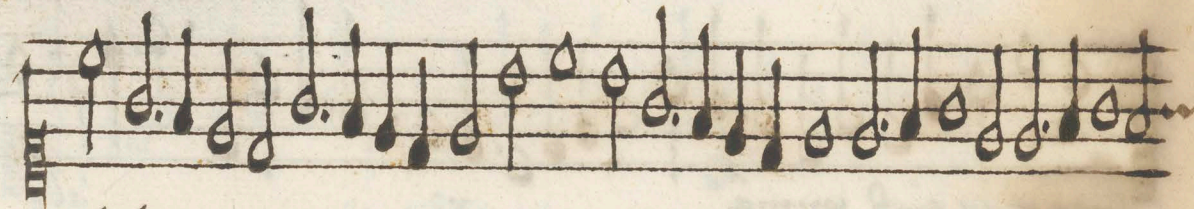
wer wer ein vna ve als wer

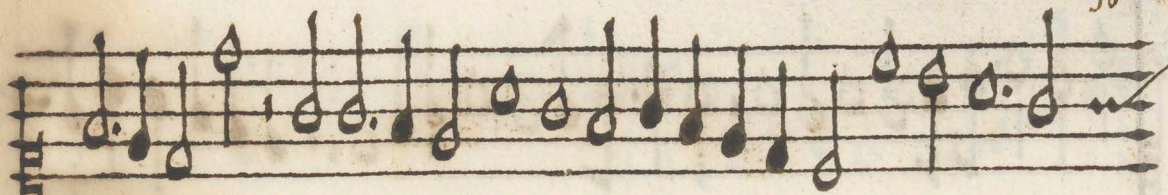


wer ein vna ve

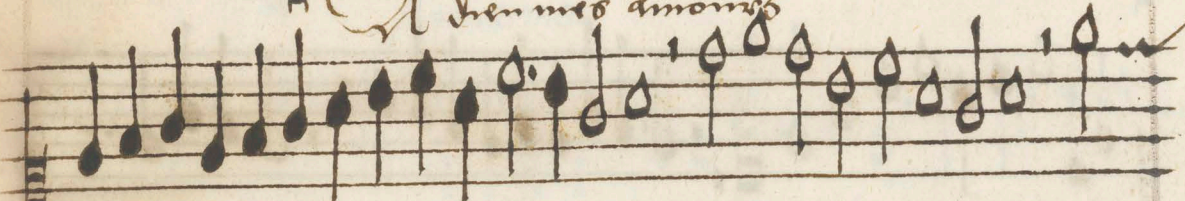


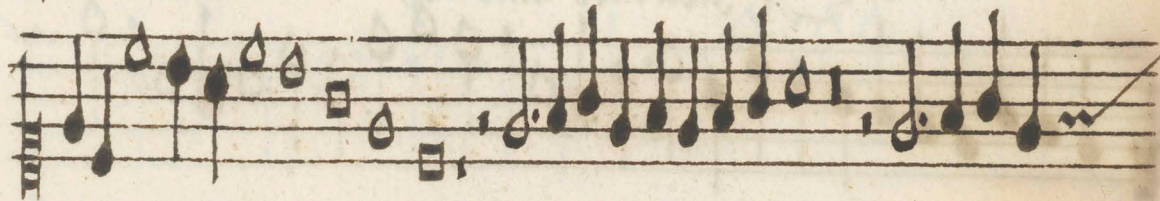
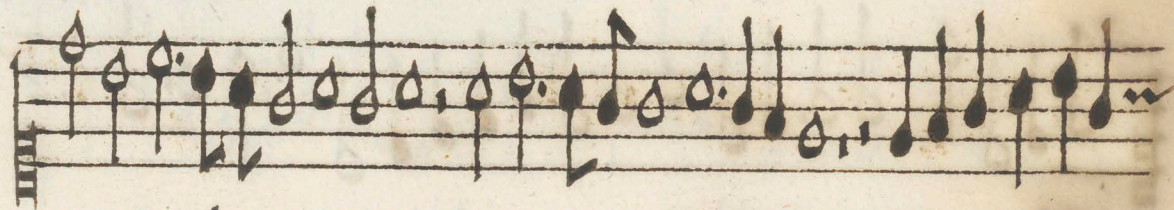
Unfal wan ist deins wesen gung



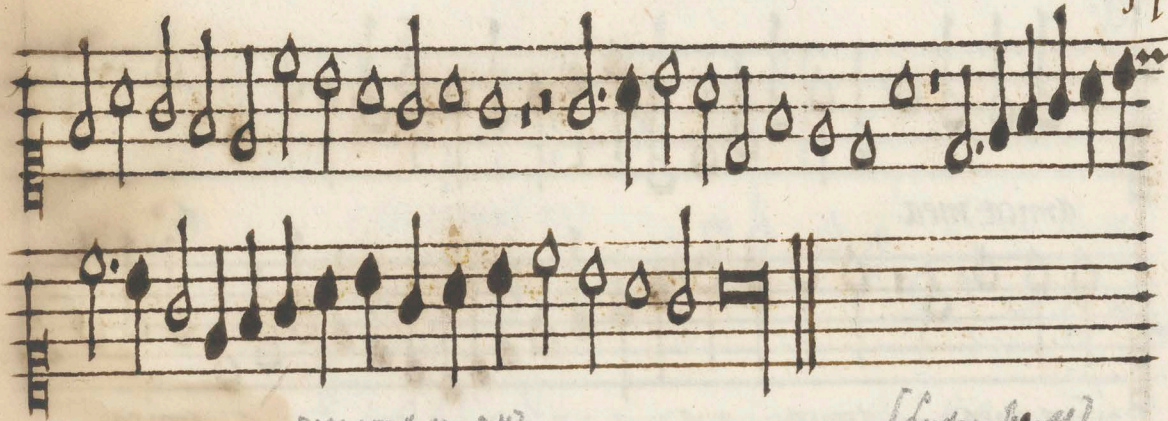


Qu'en mes amours

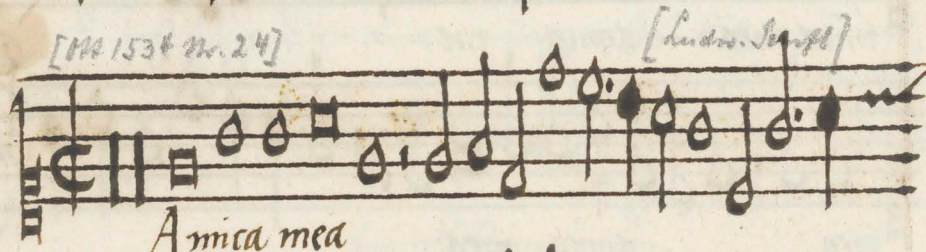




14.

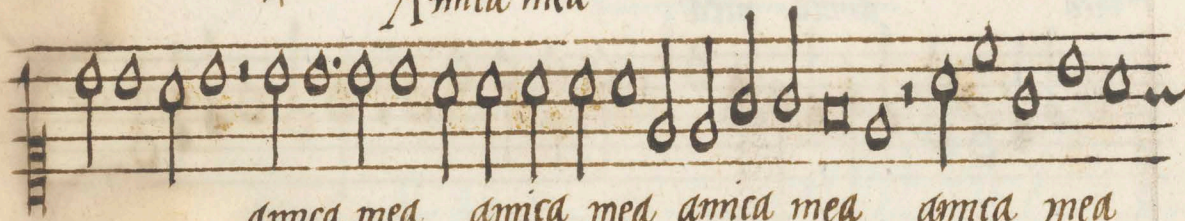


*frühestens an
am Morgen*



*66. 15.
Senfl 1534, 24*

Amica mea



amica mea amica mea amica mea amica mea



amica mea



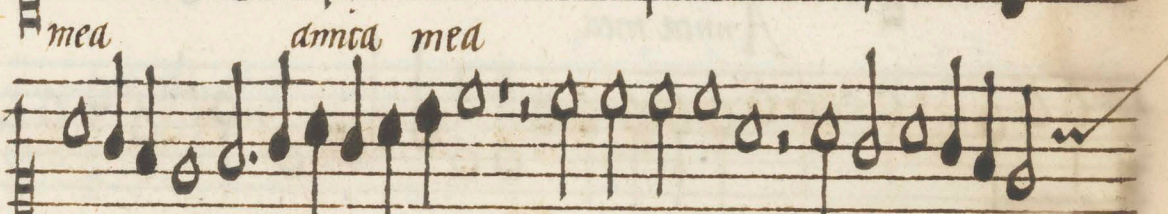
a''



mica mea

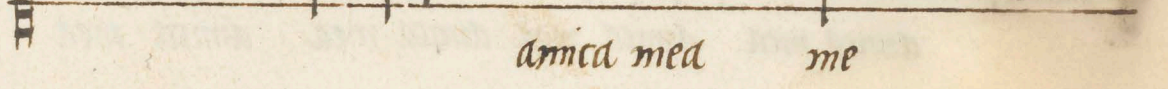
amica me

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mea

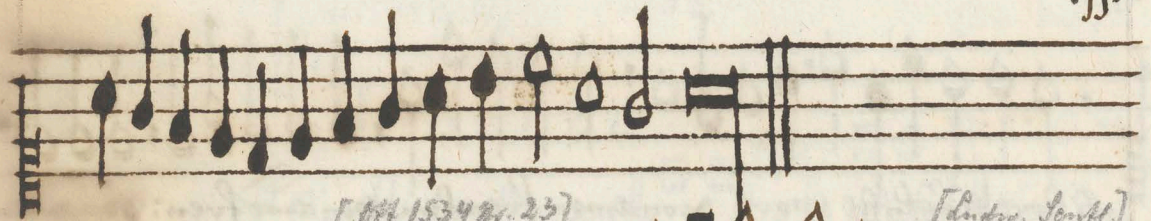
amica mea



amica mea

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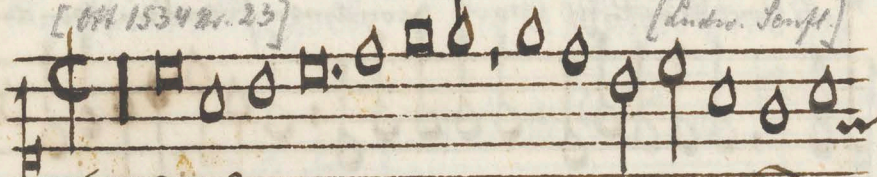
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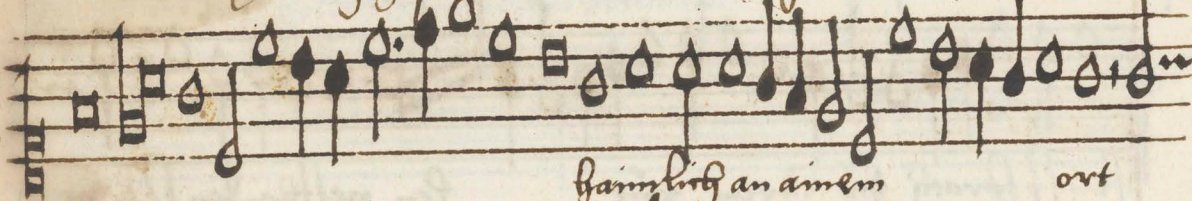
[M 1534 2. 23]

[Andro. Schrift]

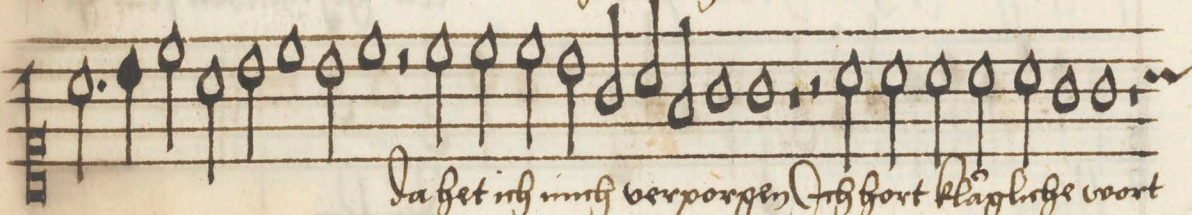
fol. 14.



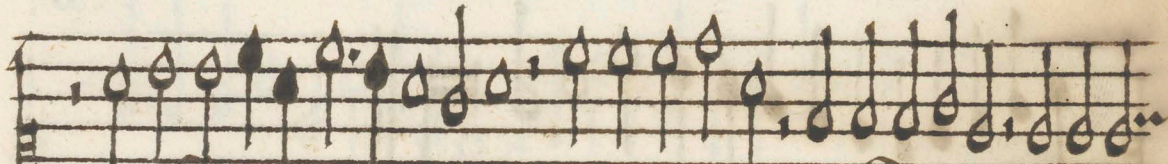
Sig stend an ainem morgen hainlich an ams ort



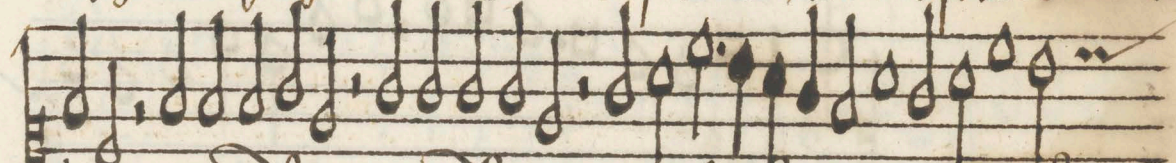
hainlich an ainem ort



Da het ich mich verporgen Ich hort klagliche wort



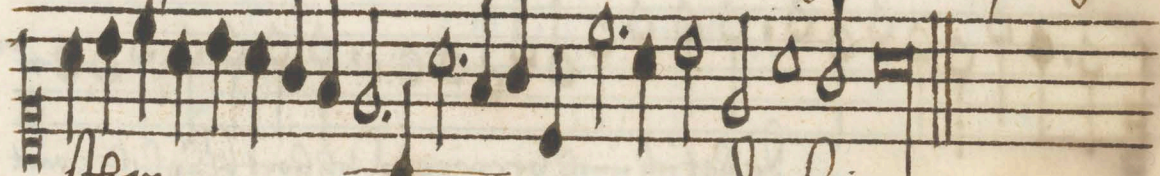
ing Gott klägliche wort von amem freuelin, von amem fren: von amem



freuelin von amem fre: von amem freuelin was hndstg und



sein sprach zu dem yue len gestanden sein ge "



stgay den sein

[621544 Nr. 91]

(5v.)

[Luther. Lenge] 16.

Sie ist mit aller golde das da plessen thut Ich

Sin hier mit fast golde das macht dem vbermiedt

[Orn 1344 Nr. 93]

50

[Ludw. Senfl]

The image shows a page of handwritten musical notation on aged paper. It consists of five staves of music, each with a treble clef and a common time signature (C). The notes are written in a historical style, with stems pointing downwards. The lyrics are written in German cursive script below the staves. The text is: "Ich hab mich redlich gehalten", "ich hab mich redlich gehalten", "Ich hab mich redlich gehalten anderthalbe", "Stund anderthalbe Stund", "Ich hab mich redlich gehalten", "anderthalbe", "Stund". The music ends with a double bar line and repeat dots.

Ich hab mich redlich gehalten

ich hab mich redlich gehalten

Ich hab mich redlich gehalten anderthalbe

Stund anderthalbe Stund

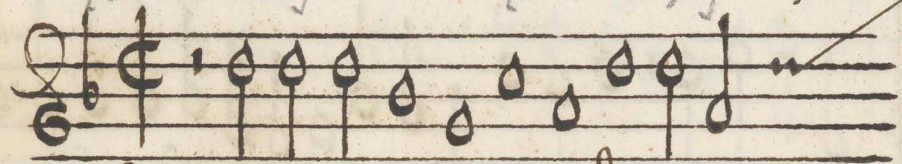
Ich hab mich redlich gehalten

anderthalbe Stund

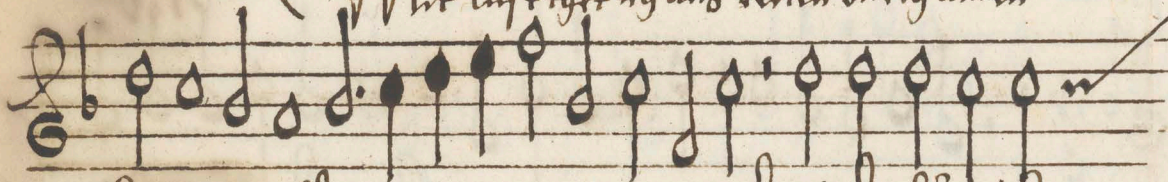
[Nr 15347. 41]

[Lied v. J. J. J.]

.J. J.

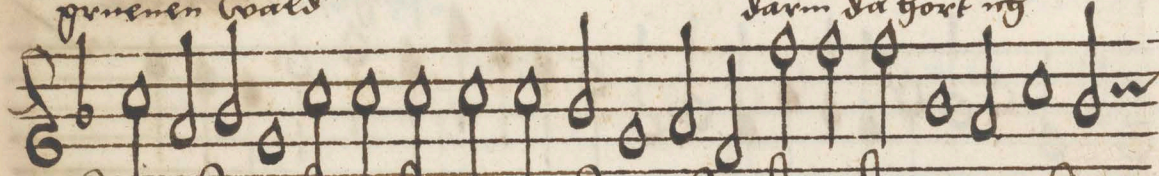


Mit lust tset ich aus reiten durch einen

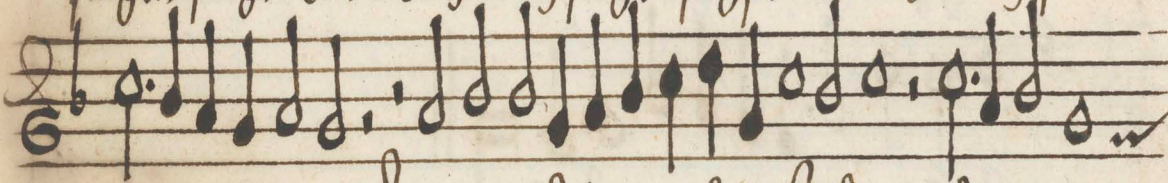


grünen wald

darin da hört ich



singen singen darin da hört ich singen singe darin da hört ich sin "



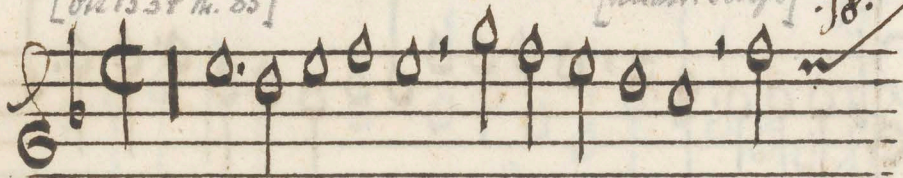
gen durch vogelein wol gestalt wol ge "

Stallt wol gestallt darim da hort ich singen
singen drey vogelein
wol gestallt wol
gestallt wol gestallt

The image shows a handwritten musical score on five staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring various note values including minims, crotchets, and quavers. The lyrics are written in a cursive German hand below the notes. The first staff contains the lyrics 'Stallt wol gestallt darim da hort ich singen'. The second staff continues with 'singen drey vogelein'. The third staff has 'wol gestallt' and 'wol'. The fourth and fifth staves conclude with 'gestallt wol gestallt'. The piece ends with a double bar line.

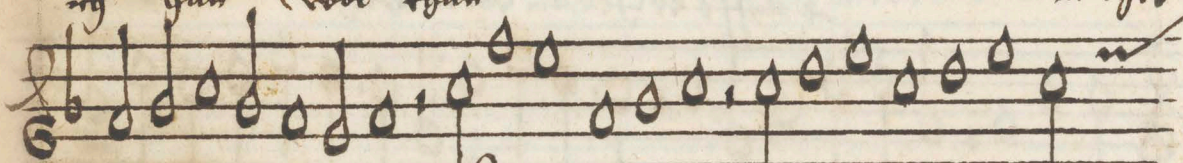
[0121534 n. 85]

[Andr. Sengel] 18.



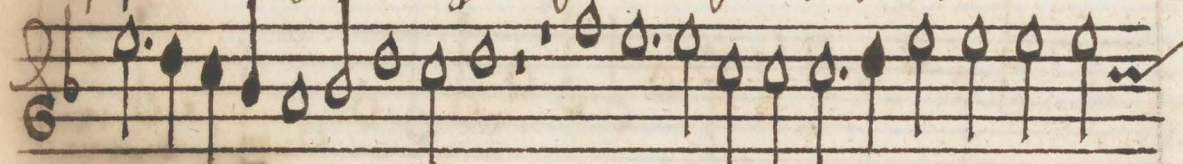
ich dan wol dan

mines



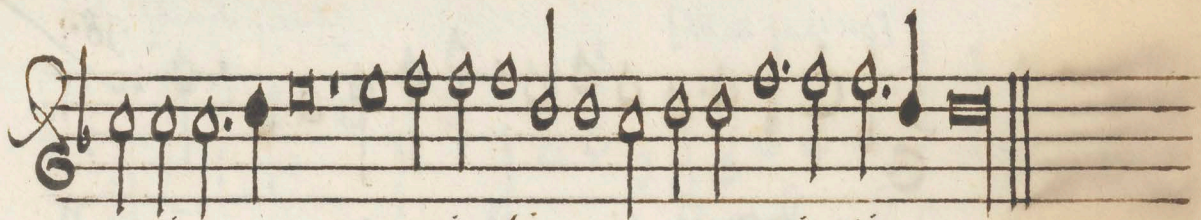
mögste

anderst sein vor mich wol mein Sinnen ginnets beger wol ich mit Her

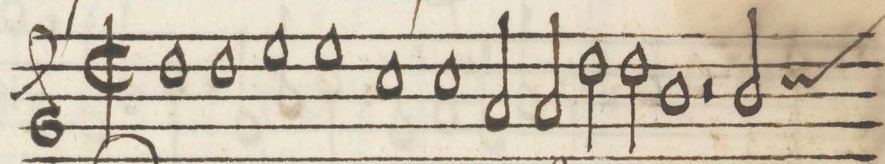


O patientia

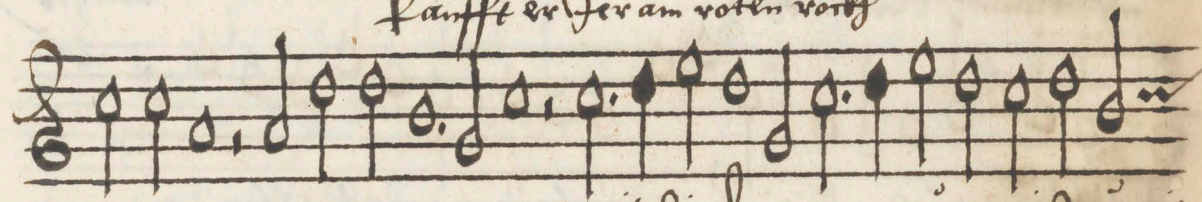
o pati..



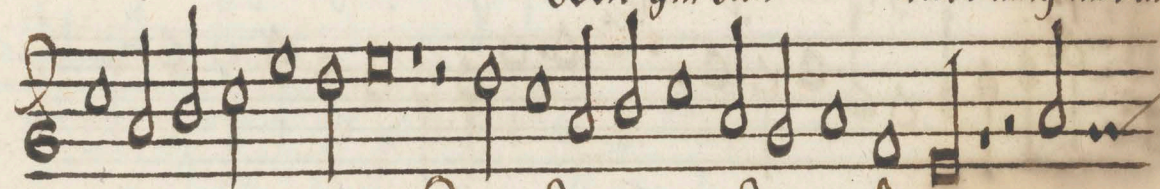
entia o patientia o patientia



Laufft er Der am roten vord



weilt hin dan ruer mich unnt



an Ich kham und ich mag und ich wil dem int

19.

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of eighth and quarter notes.

Sich mag dem nit

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of eighth and quarter notes.

wie du wie du wild

wie du wie du wilt so

Handwritten musical notation on a five-line staff, featuring a treble clef and a series of eighth and quarter notes, ending with a double bar line.

findst du nit

Four empty musical staves.

This page contains several staves of musical notation, which are extremely faint and difficult to read. The notation appears to be a form of shorthand or early musical notation, possibly using letters and symbols on a five-line staff. A large, dark, irregular stain is present on the right side of the page, partially obscuring the notation on the lower staves. The paper is aged and shows signs of wear, including small spots and discoloration.



21



22

26





24

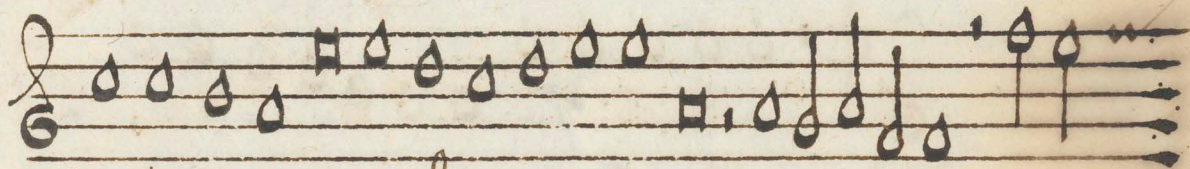


Von yppeligen Dingen, so well wiers geben an

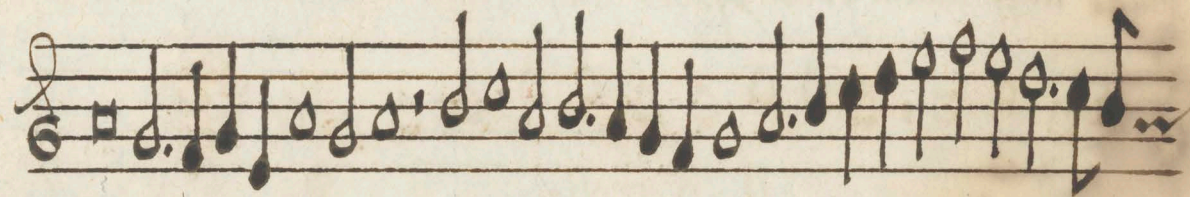
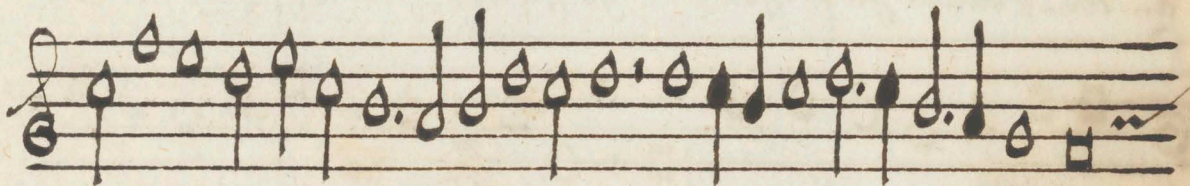
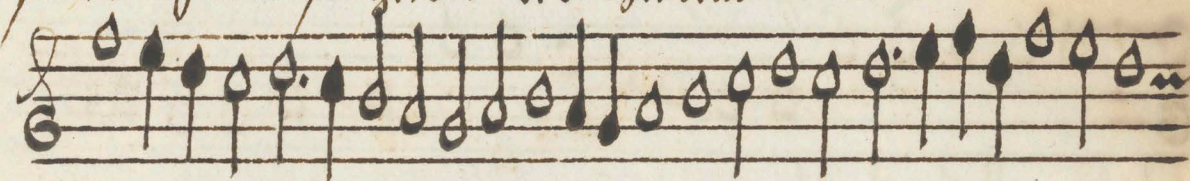
Am klains danon In singen wie ich gesetzen han, es pft garh an ainem

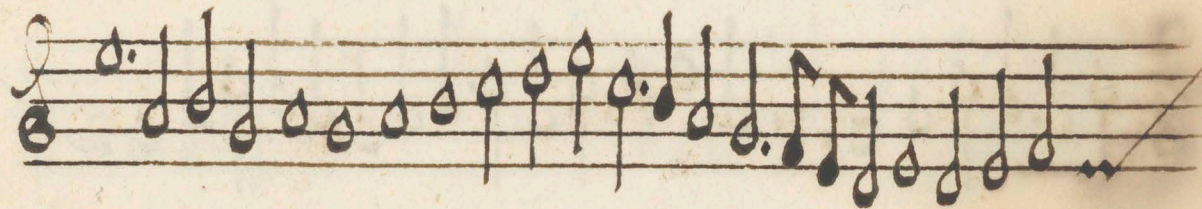
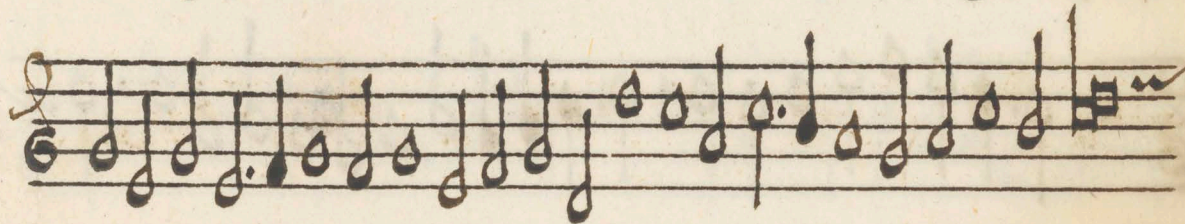
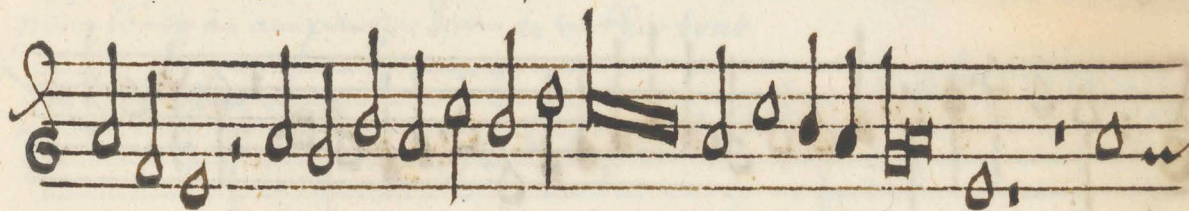
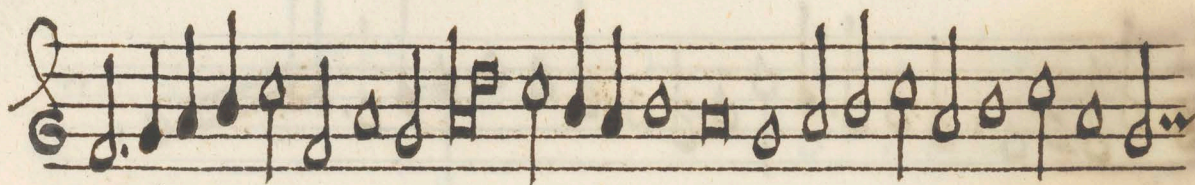
tanze auff ainem ebenen pfadt, da sang ich umbher sthwanke ainmayd In

Irem kranke, gelat von stat, In hülsther wot, die mayd was krad, der

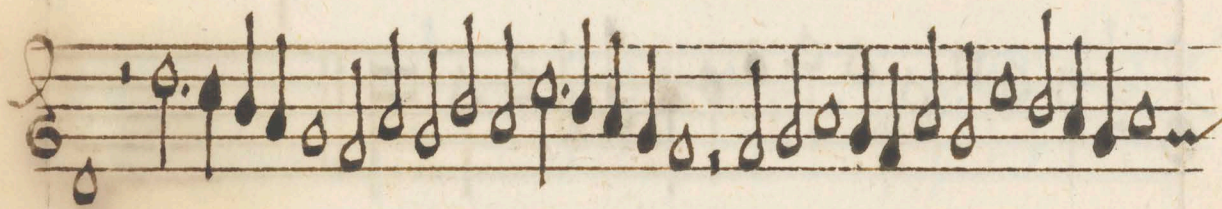
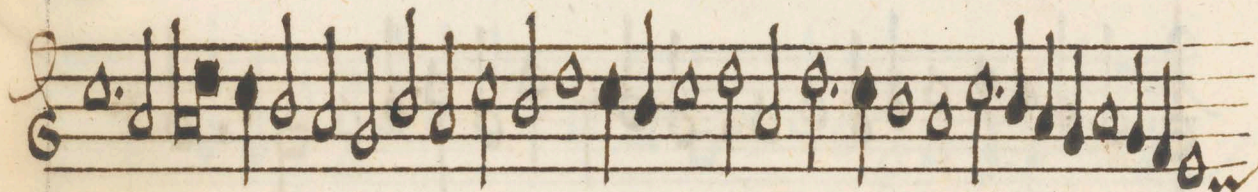
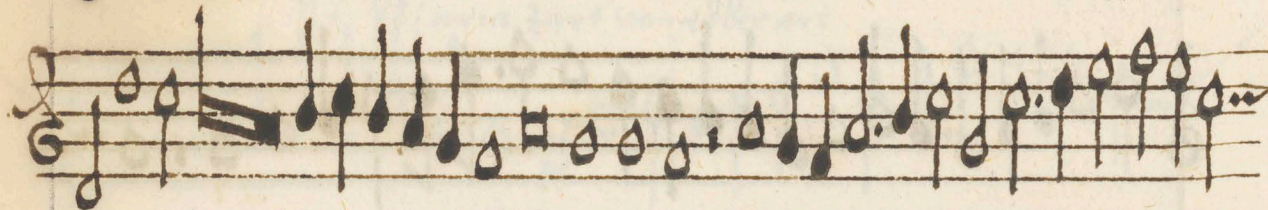
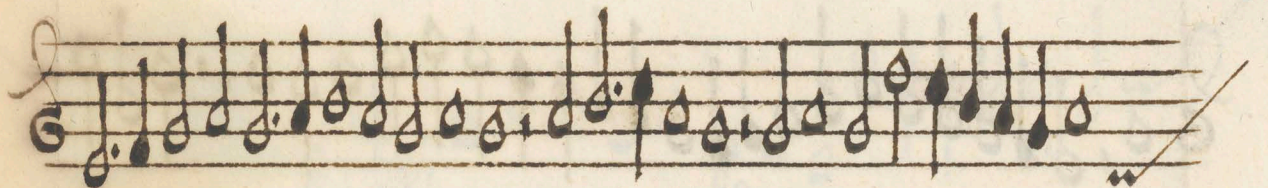


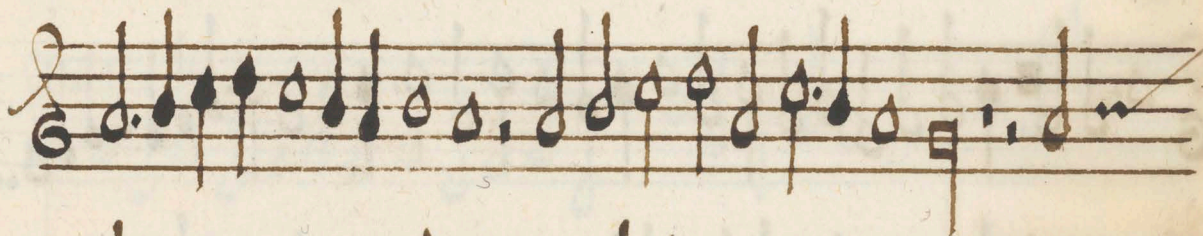
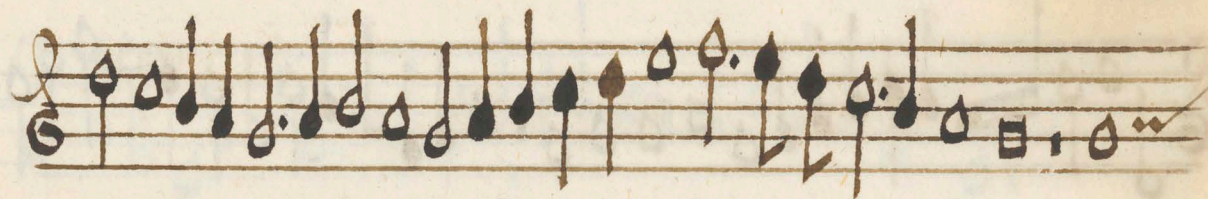
pain t'neq an ain p'antjer Jarin er ombfjer trat





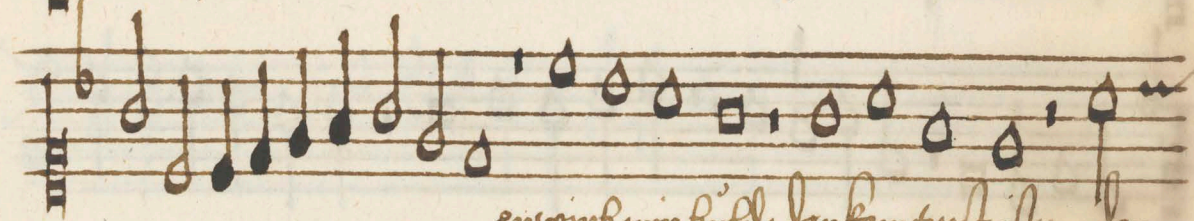
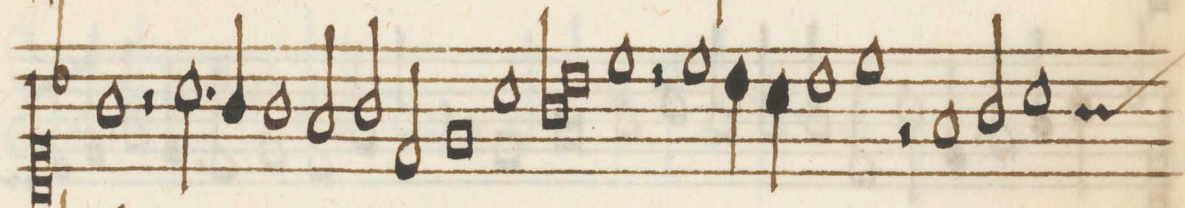
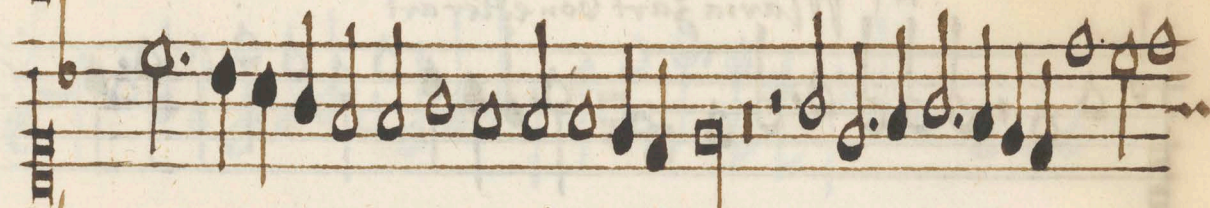
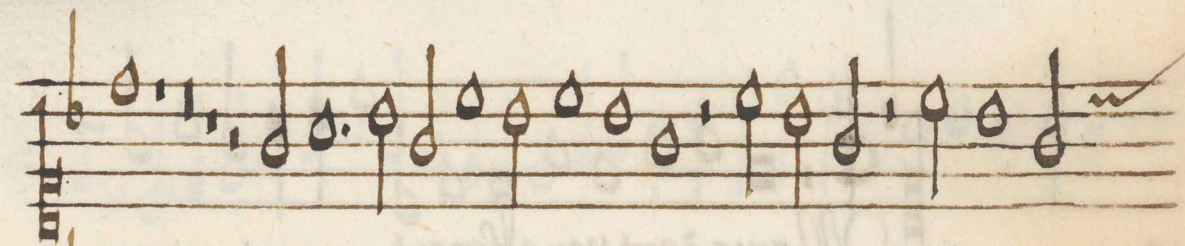
27





28

Handwritten musical score for a piece titled "Maria zart von edler art". The score consists of four staves of music, each beginning with a treble clef and a common time signature (C). The notation is in a historical style, featuring various note values including minims, crotchets, and quavers, along with rests and bar lines. The title "Maria zart von edler art" is written in a cursive hand across the second staff. The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page.

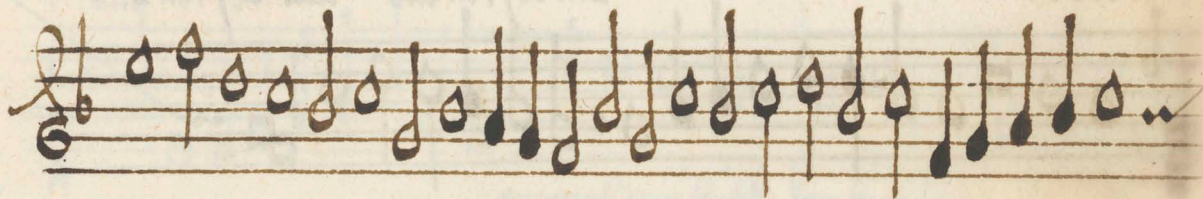
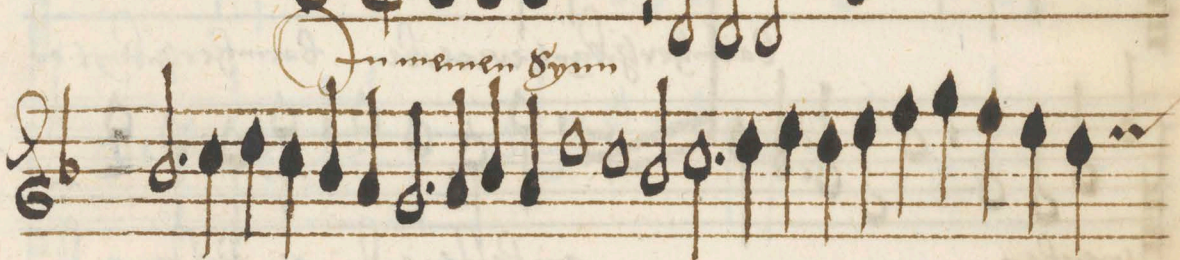
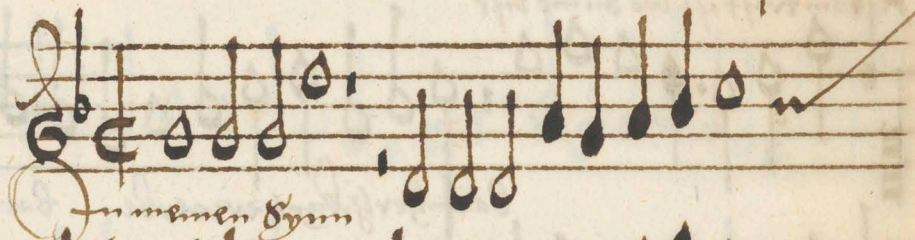
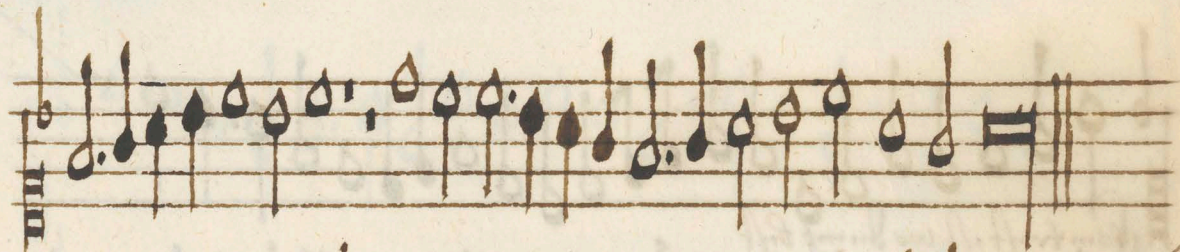


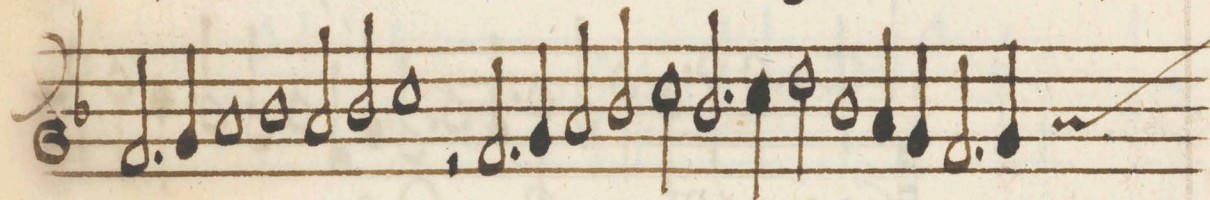
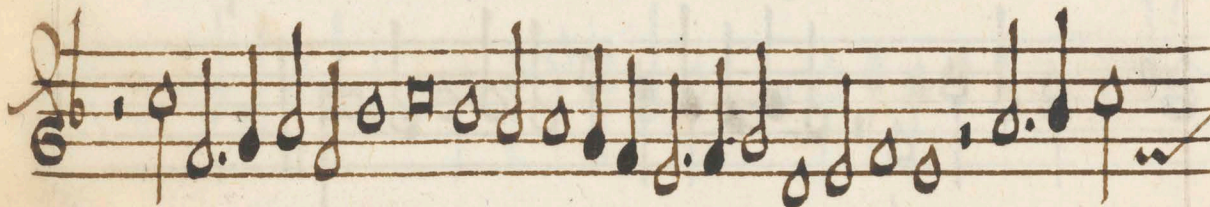
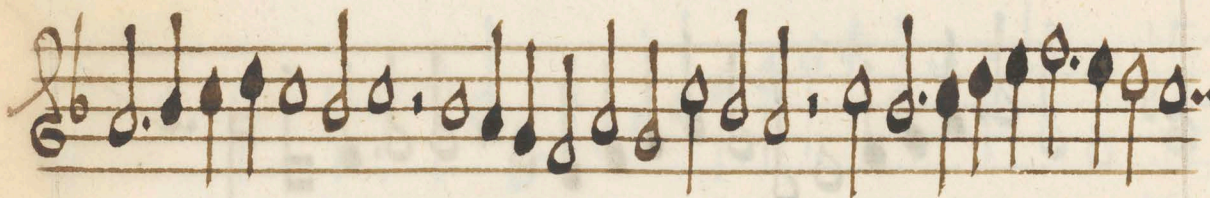
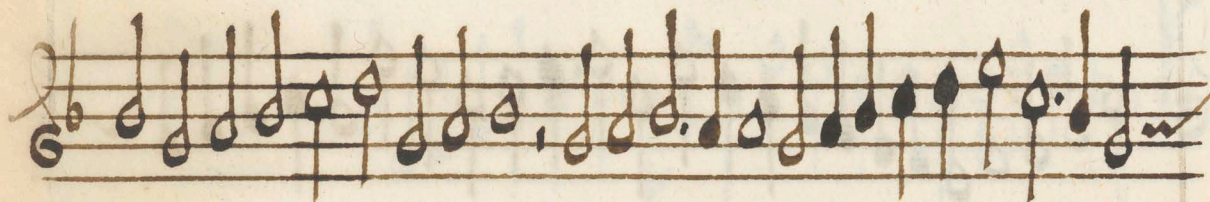
erworb mir Guld, dan kam trost ist dan

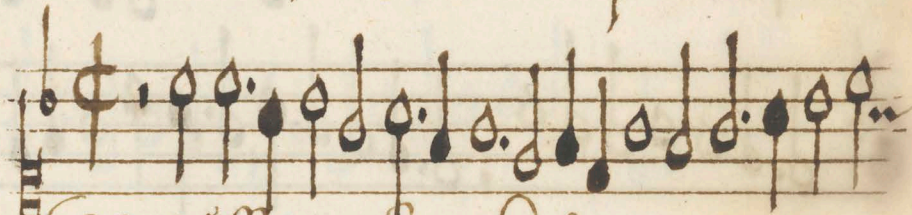
29

Handwritten musical score on five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in a cursive hand below the notes. The text is as follows:

I. *Barmhertzigkeit ist wo du mich bist*
 II. *Barmhertzigkeit erwerben Barmhertzigkeit er*
 III. *werben* *am letzten end am letzten end*
 IV. *am letzten end am letzten end*



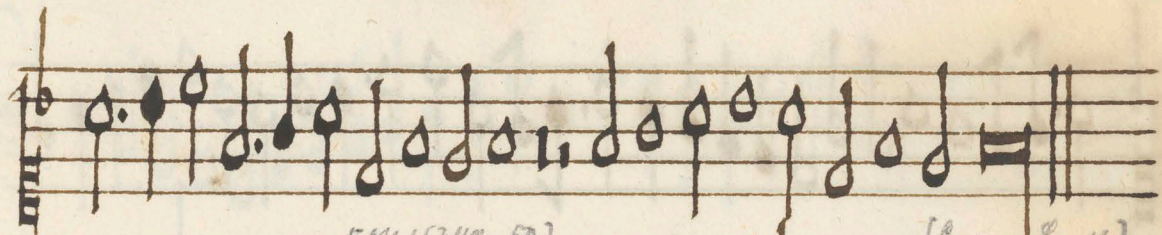




Volant der venter Knaben

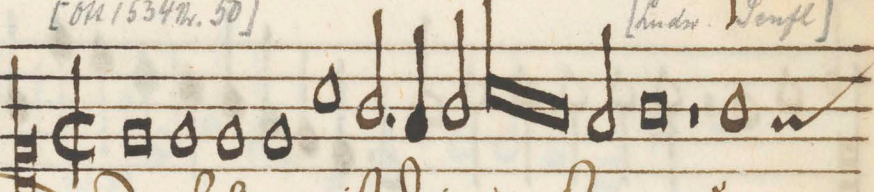
31

A handwritten musical score consisting of four staves. Each staff begins with a treble clef and a common time signature (C). The notation is written in black ink on aged, yellowish paper. The first staff contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The second staff continues the melody with similar note values and includes a few beamed notes. The third staff shows a continuation of the melodic line, with some notes appearing as square symbols. The fourth staff concludes the piece with a final note and a fermata. Four diagonal lines are drawn across the right side of the page, extending from the end of each staff.

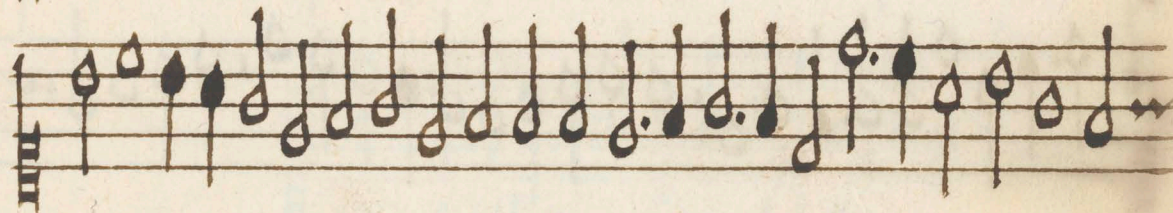
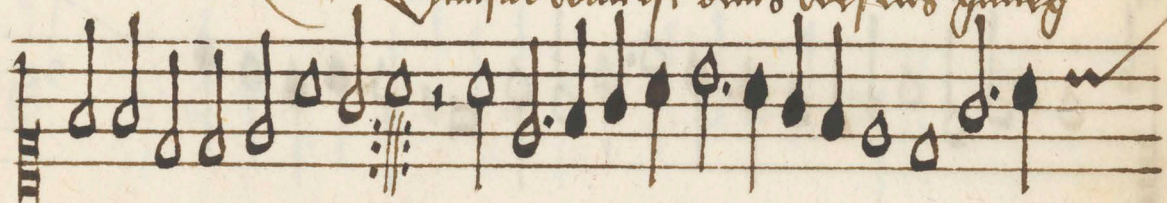


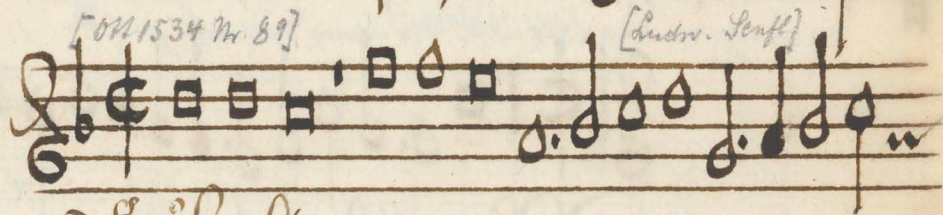
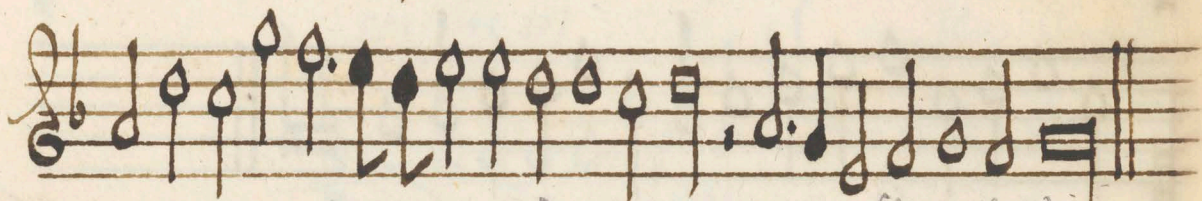
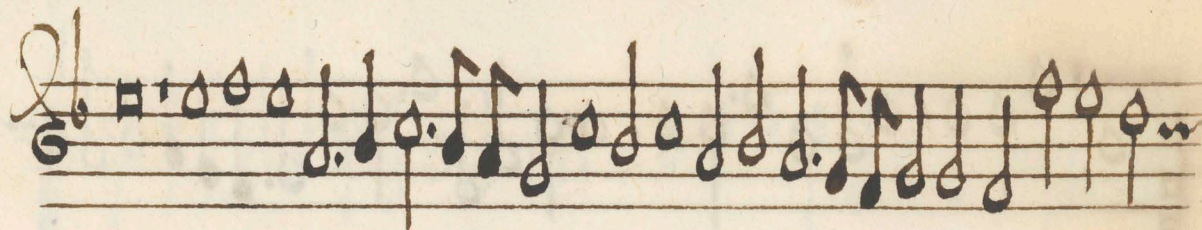
[611/5347. 50]

[Ludw. Senfl]

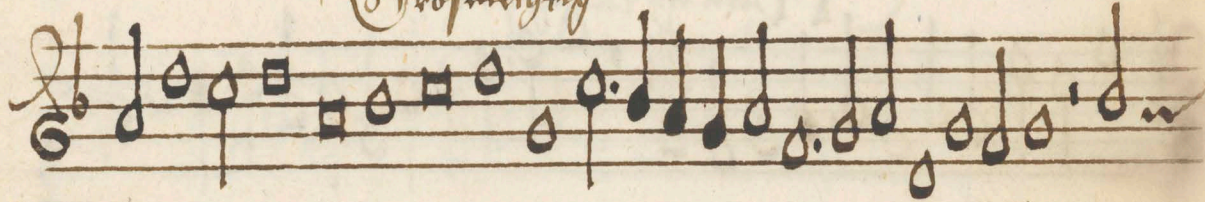


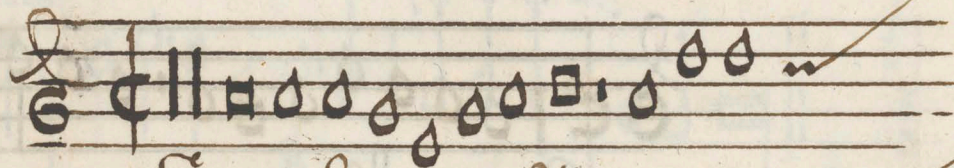
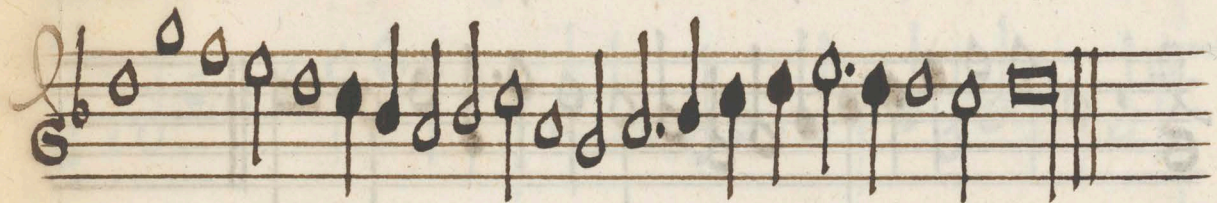
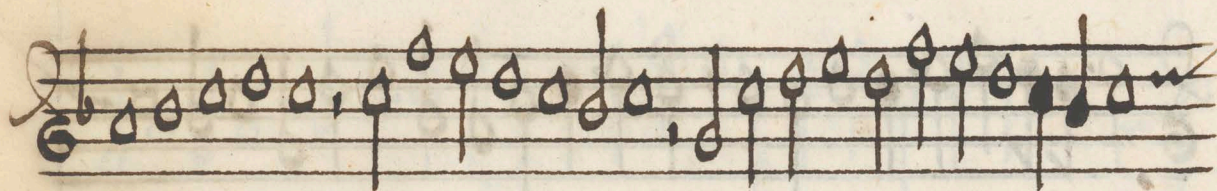
Unfal wann ist deins wesen gines



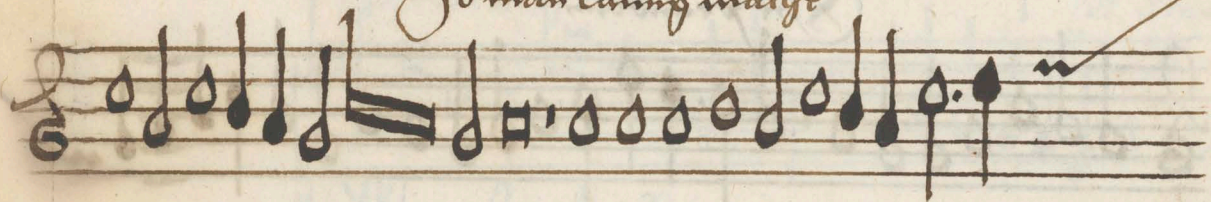


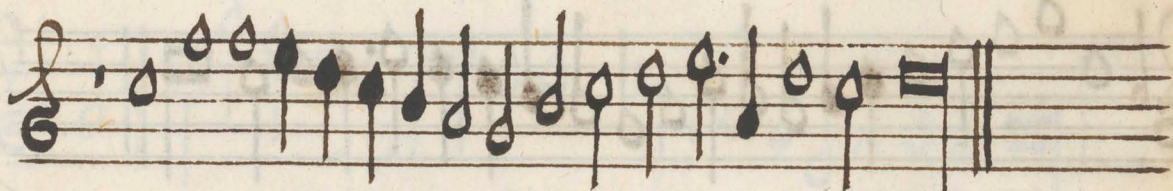
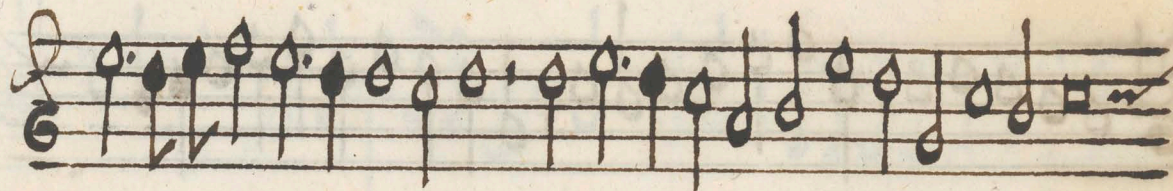
Brösmertig





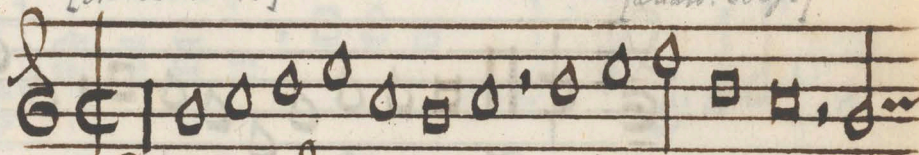
So man Lamm macht



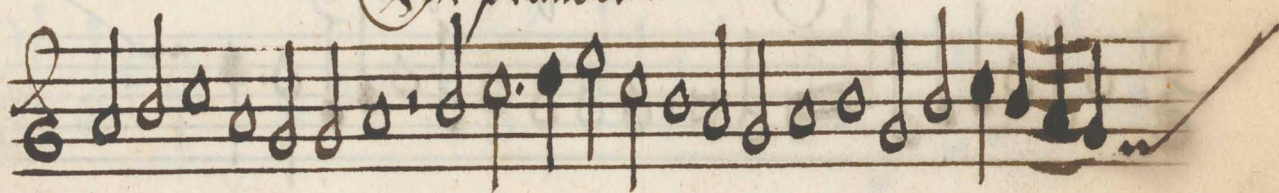


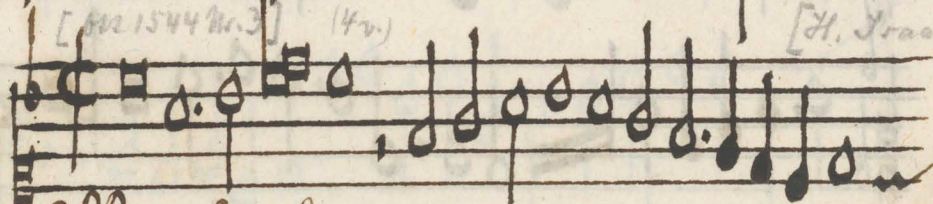
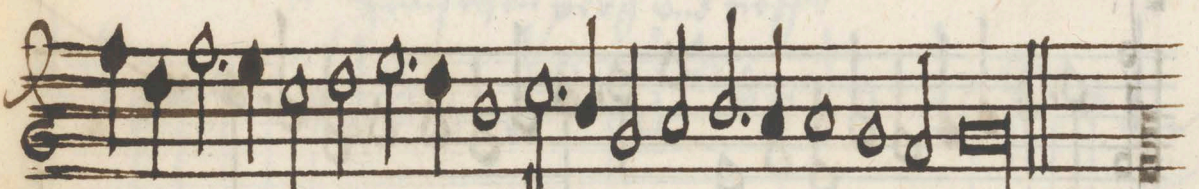
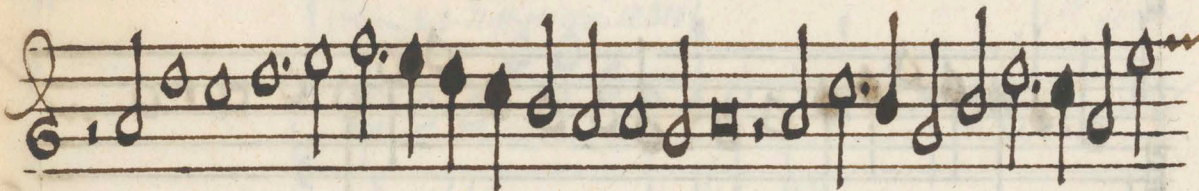
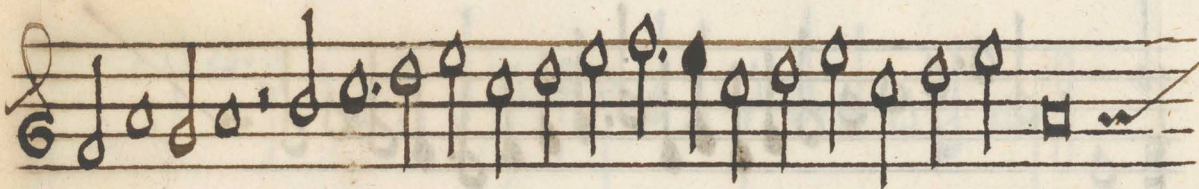
[641 1534 n. 44]

[Andr. Schell]



Die prunlein





Mem fredo allain

A handwritten musical score consisting of four staves. Each staff begins with a treble clef and a common time signature (C). The notation is written in black ink on aged, yellowish paper. The first staff contains a series of eighth and sixteenth notes, ending with a fermata. The second staff features a mix of eighth, sixteenth, and quarter notes, with some notes beamed together. The third staff continues with similar rhythmic patterns, including some dotted notes. The fourth staff includes a double bar line, followed by more notes, and ends with a fermata. There are faint pencil lines and some light-colored markings on the page, possibly from a previous draft or a different instrument.

[Wien, k.k. Hofb. M. No. 18810] [H. Year]

Zwischen berg und treffe

Handwritten musical notation on three staves. The notation is in a single system, with each staff containing a line of music. The notes are primarily quarter and eighth notes, with some rests and accidentals. The staves are connected by a single line on the right side.

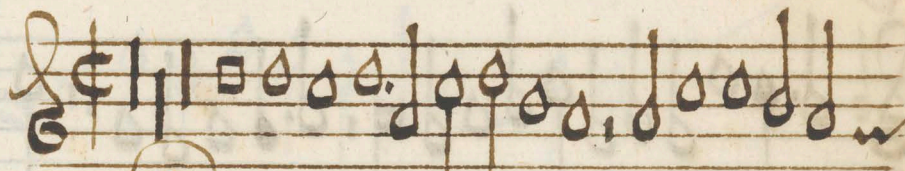
[014 15 34 71. 22]

[Andr. Sengl]

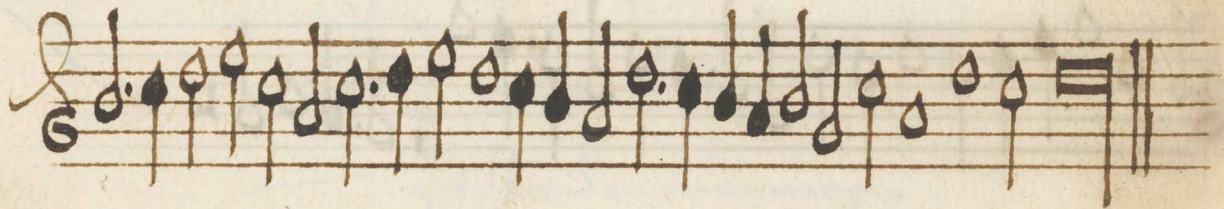
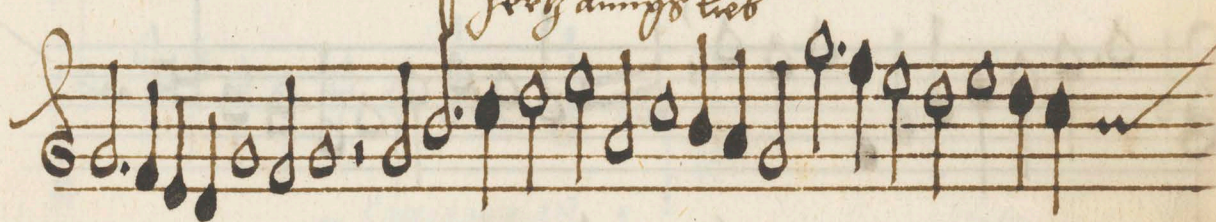
Handwritten musical notation on a single staff, starting with a treble clef and a common time signature (C). The notation consists of a series of notes, including quarter and eighth notes, with some rests and accidentals. The staff is connected to the previous system by a single line on the right side.

fig stünd an einem morgen

A handwritten musical score consisting of four staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The music is written in a cursive, historical style. Each staff concludes with a double bar line and a fermata-like symbol. Three diagonal lines are drawn across the right side of the page, intersecting the staves.



Derz amigs Lieb

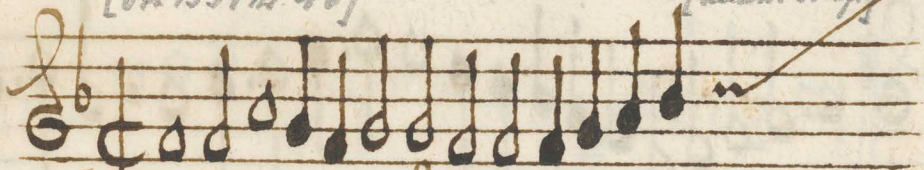


[641 153472. 46]

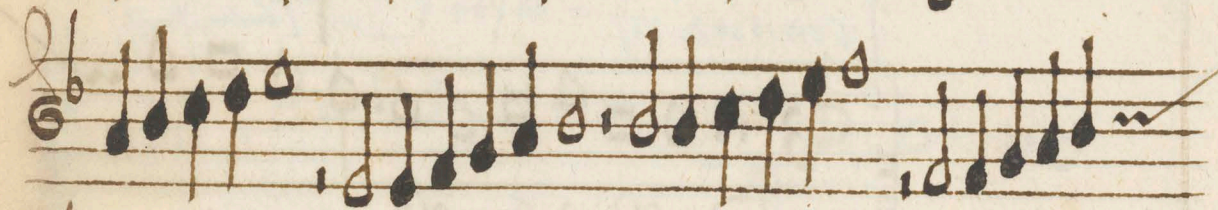
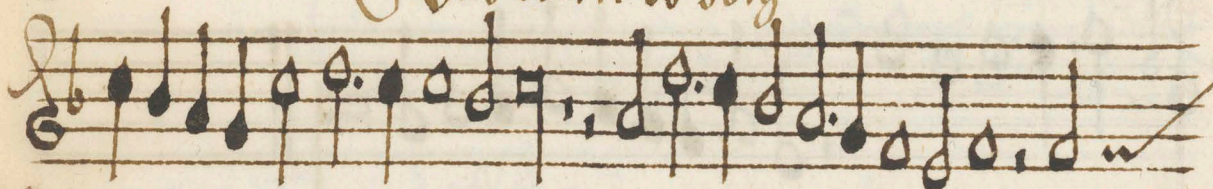
[Andr. Bach]

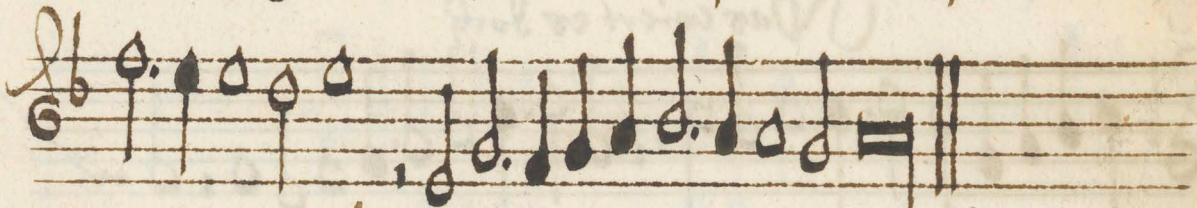
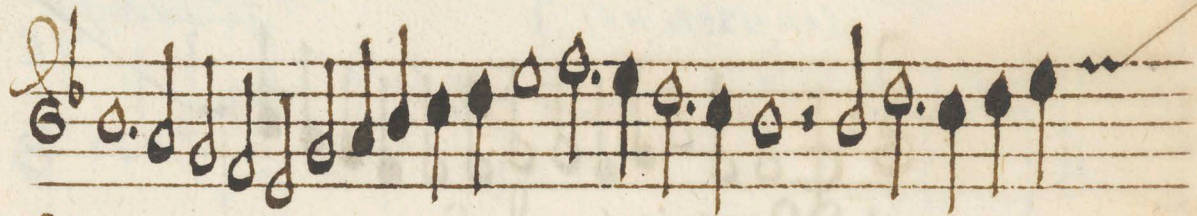
37

41



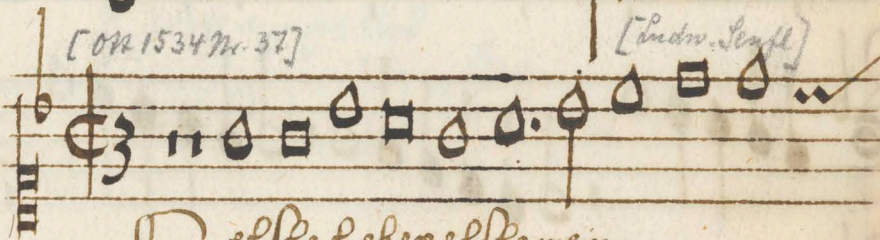
Was wieht es dich



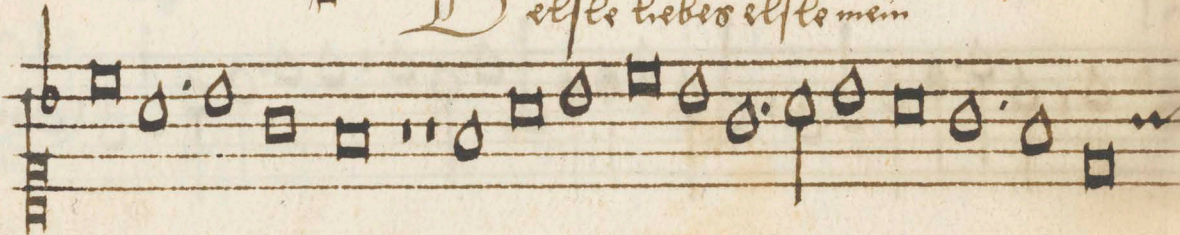


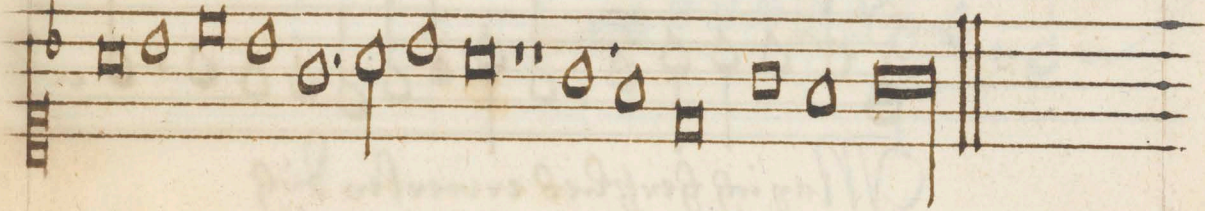
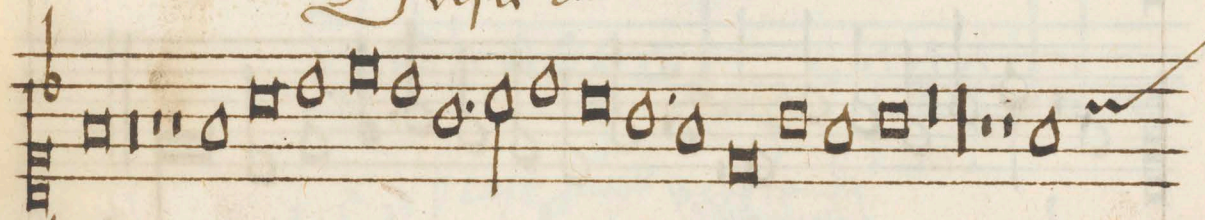
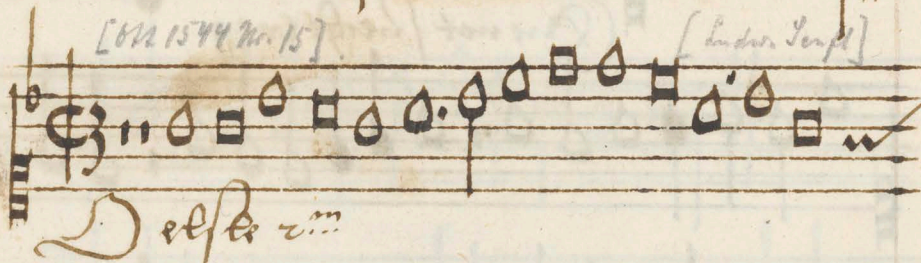
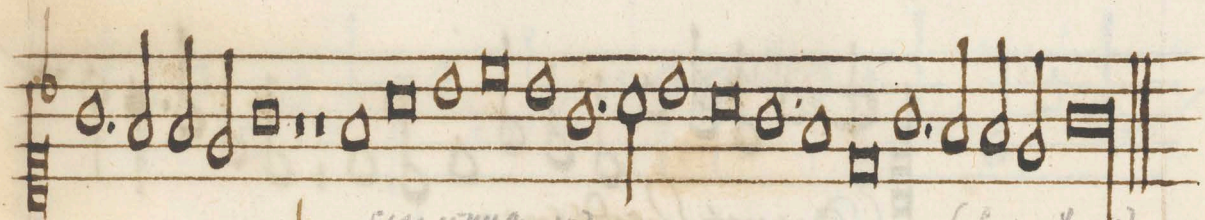
[Op. 1534 Nr. 37]

[Ludw. Seyff]



Deiſte liebes eiſte mein





Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature. The second and third staves also begin with treble clefs. The music consists of quarter and eighth notes with stems pointing down. The first staff ends with a fermata. The second staff ends with a fermata. The third staff ends with a double bar line and repeat dots.

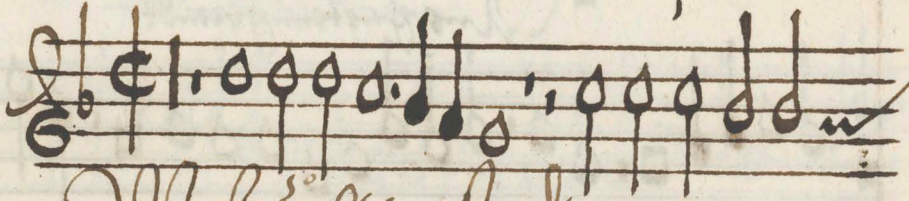
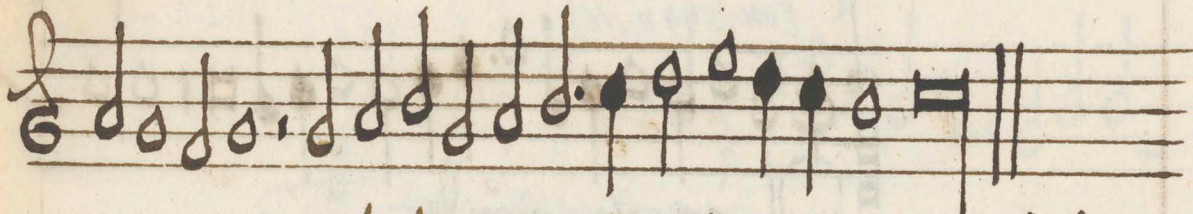
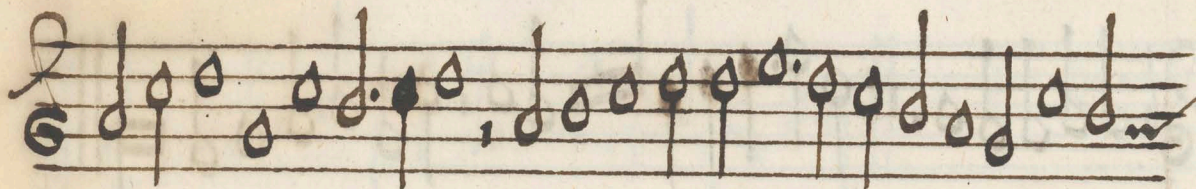
Die not recht wey

[Fors. L, 60]

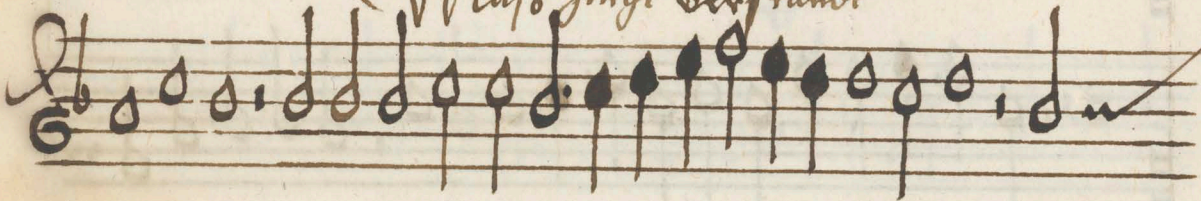
[Andr. Schrift]

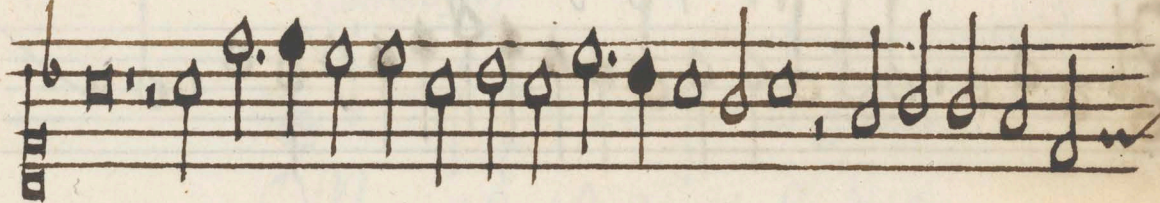
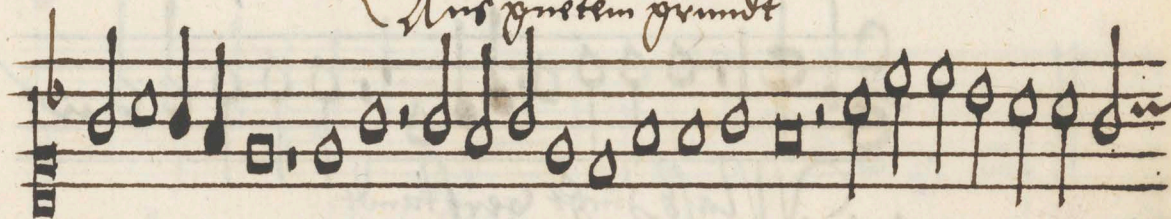
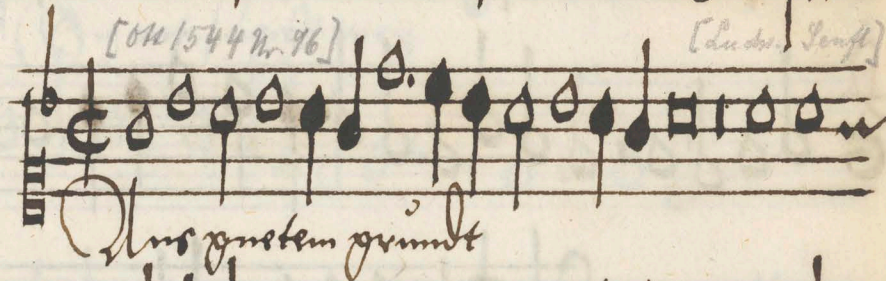
Handwritten musical notation on a single staff. It begins with a treble clef and a common time signature. The music consists of quarter and eighth notes with stems pointing down. The staff ends with a fermata.

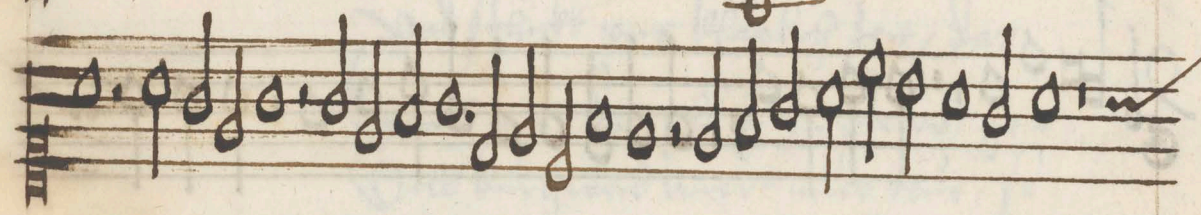
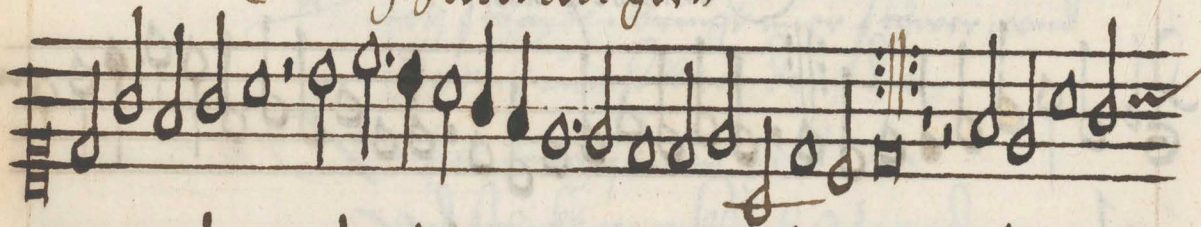
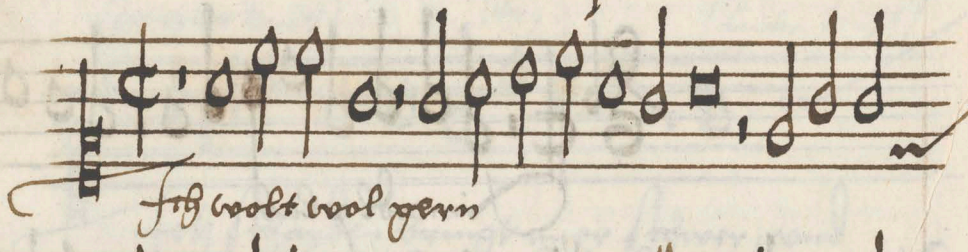
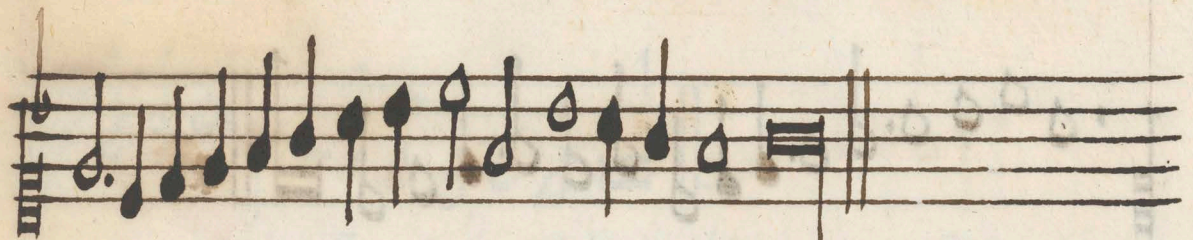
May ich herzhelb erwerben dich

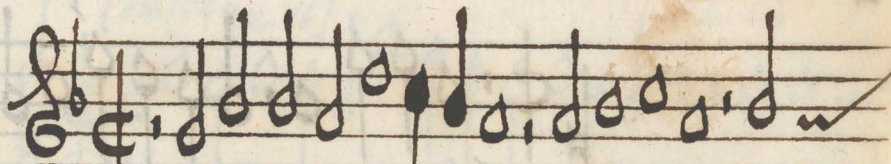
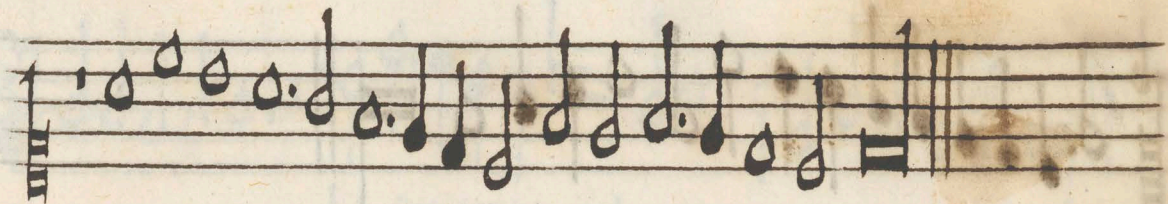


Was zingt verstant

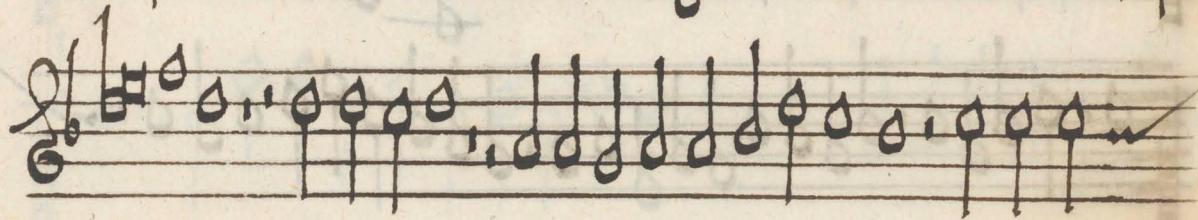
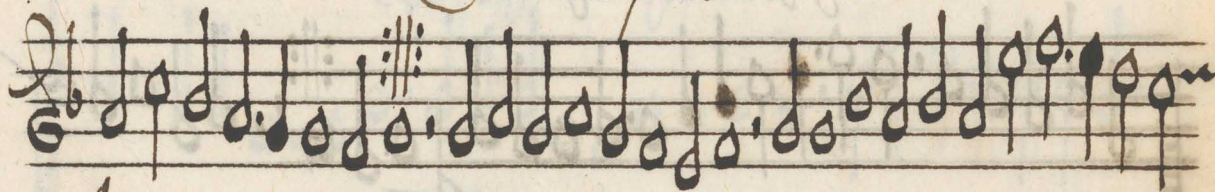


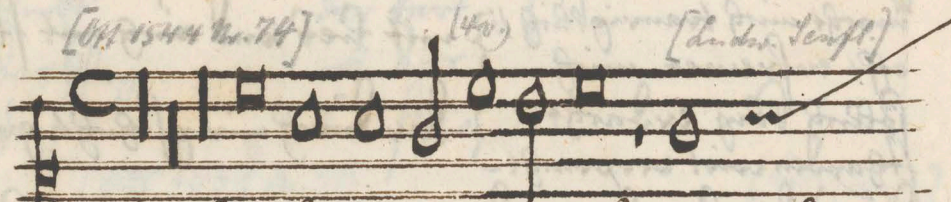
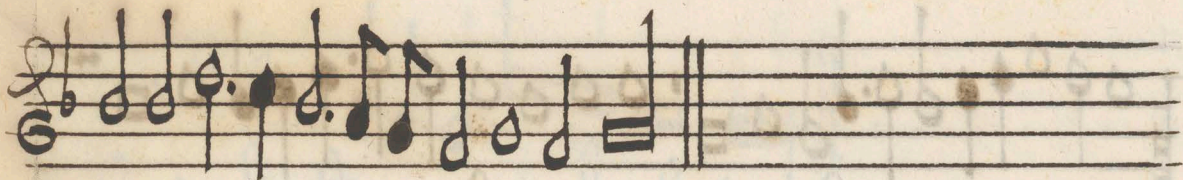




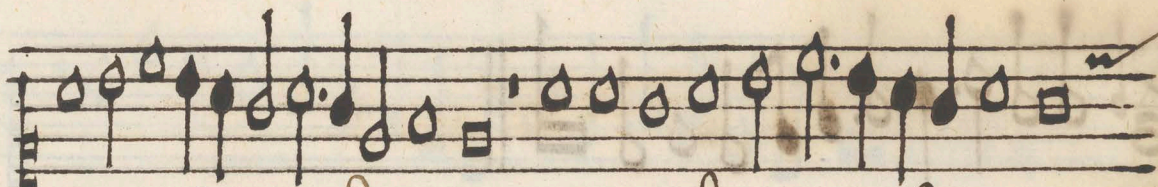


Dim ad plab

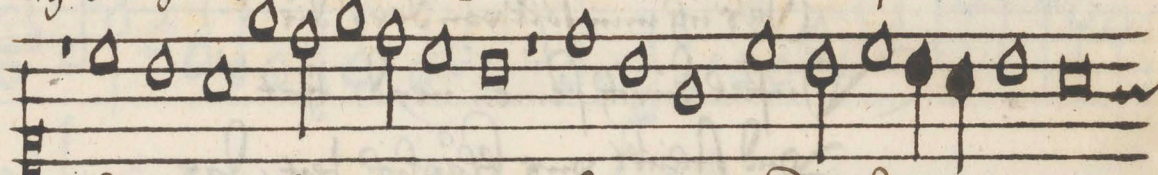




Jetz steyden bringt mir schwer, und
Was ich nun soll von der, die
Unfal durch seinen weyd, hat
Und stehet uns klägling zeit, das
Künd mir das glück zu stewart, ge //
Vill kühnheit wiert mir tenn, so



macht mich trauriglich! } mit Lieb und angst mit stmerzen,
oft erfreuet mich }
sollig plag erdacht! } dar durch mir pficht groß leyden,
steyden wirt verpracht }
denck dich steydens end! } mit wesen inner in steyden,
ich von hinnen lund }



hat sy mein quinet bewart, erst wer ich brand von hertzen,
und ist langweylich mir, das ich die steyen soll meiden
dich bleibt mein hertz bey dir, plintz sticht die zeit mit freuden

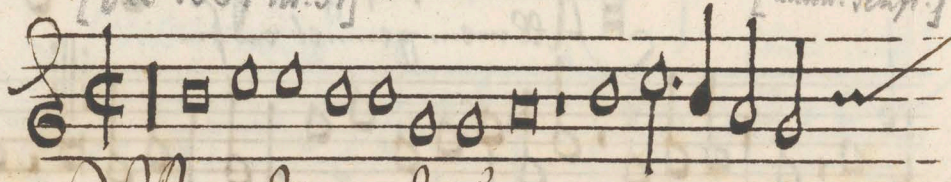


so ich gedem
o plinck das klag
hilff uns zu sa

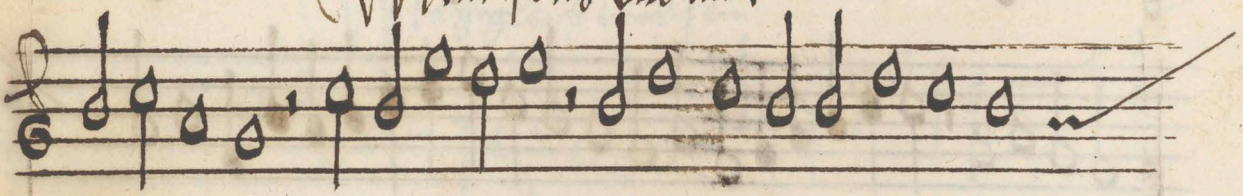
der furt
ich die
men stier

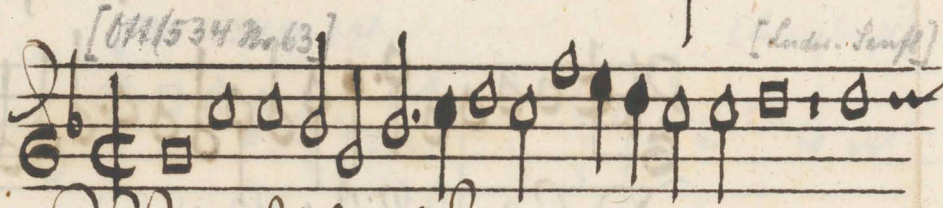
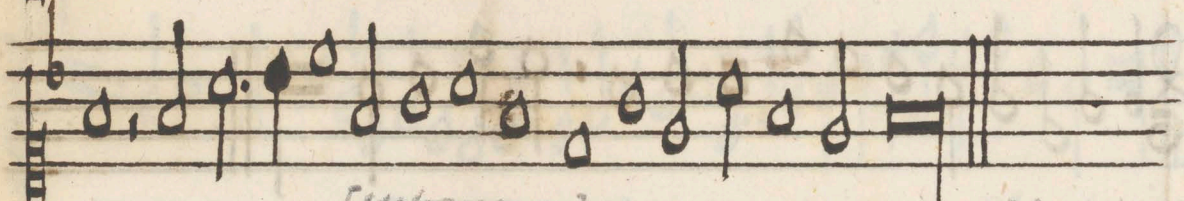
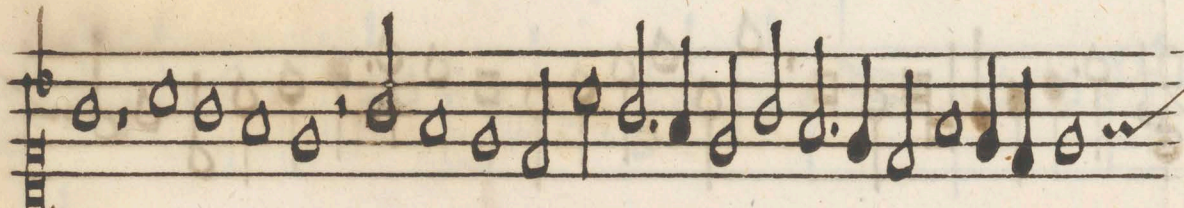
[ott 1534 m. 39]

[Luth. Text]

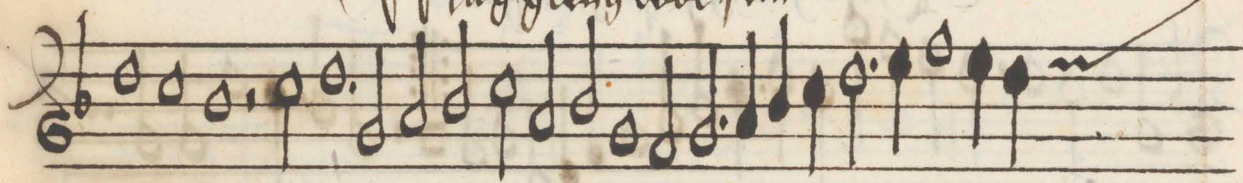


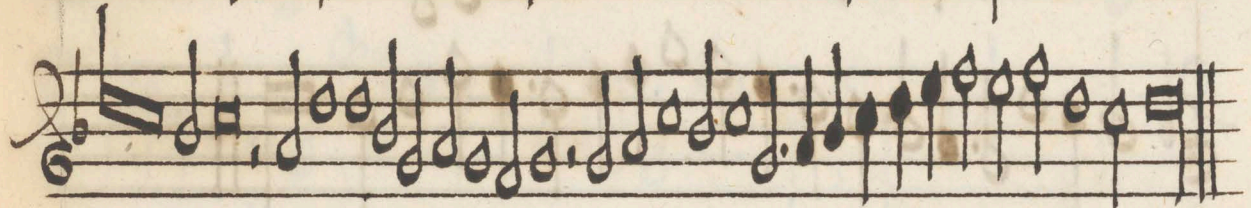
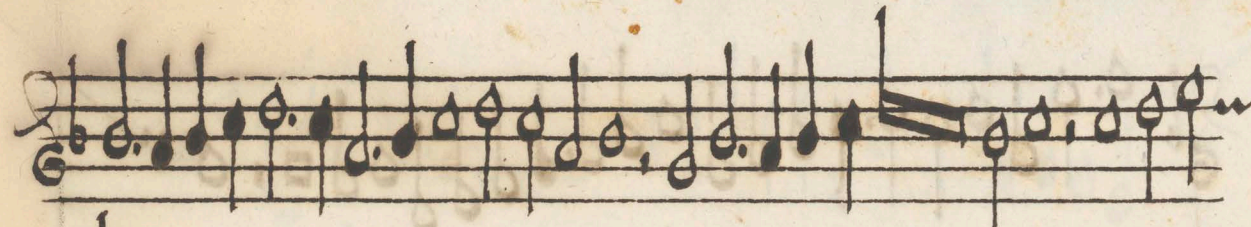
Mein flets und mine





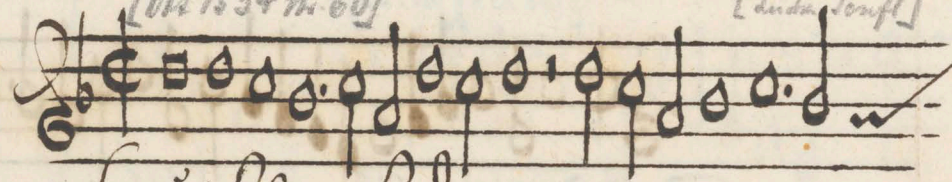
Mag gleich wol sein



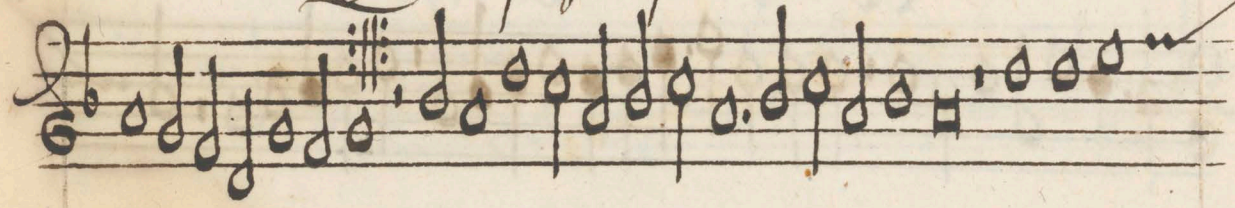


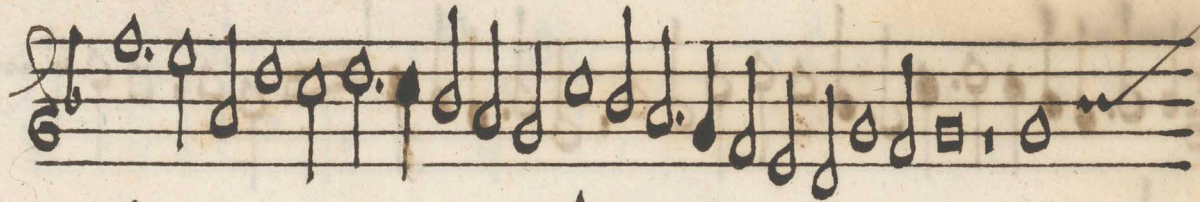
[011 1534 11-60]

[Liedes Schrift]



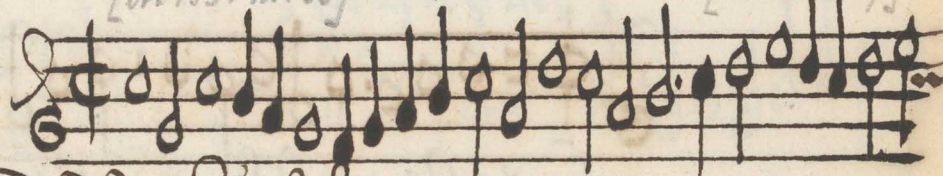
Leint seligam sind





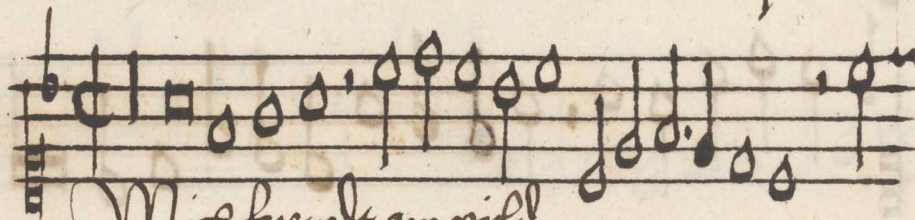
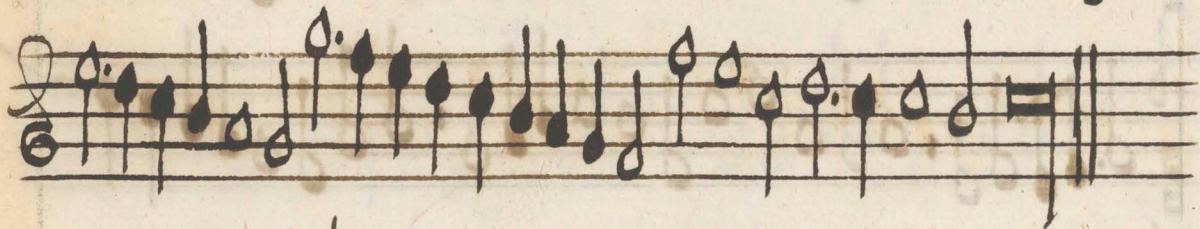
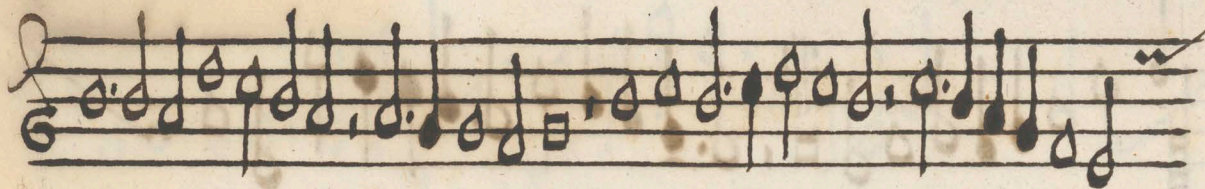
[OM 1534 Nr. 53]

[Liedes. Kunst]

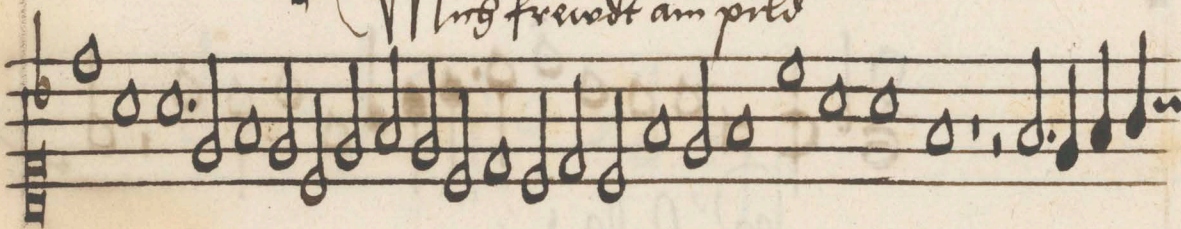


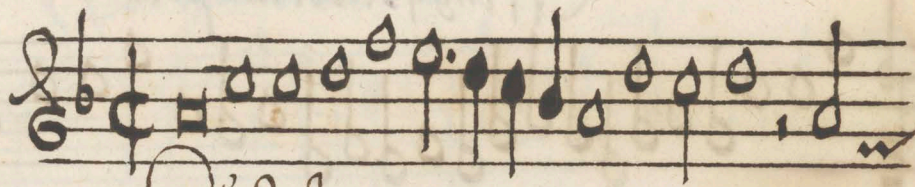
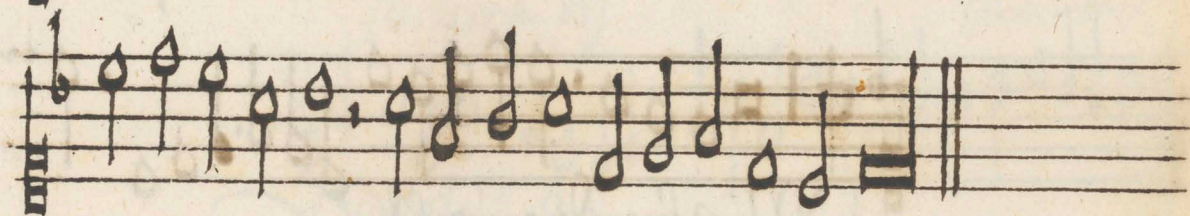
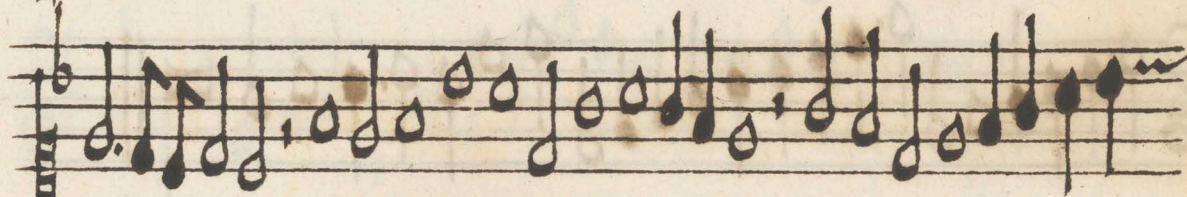
Wol künnt der may



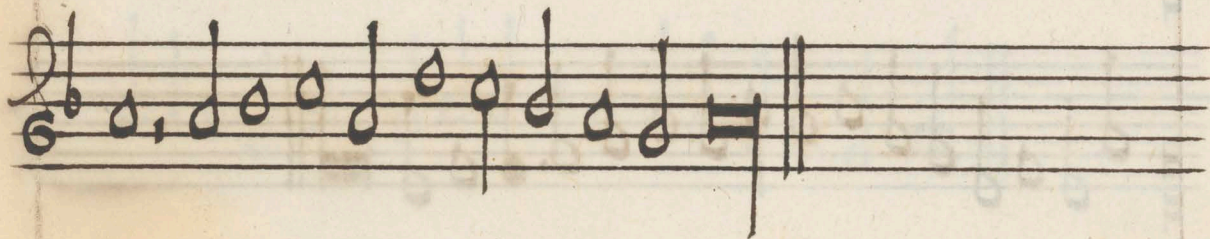
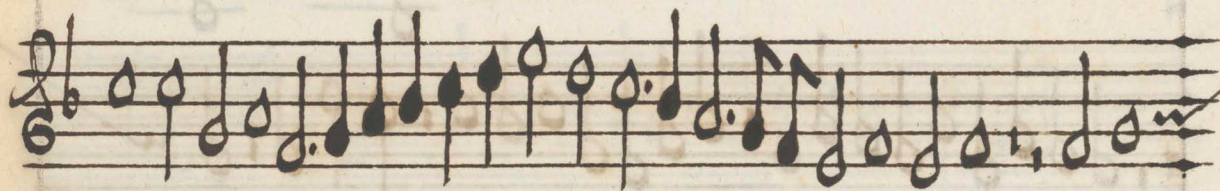
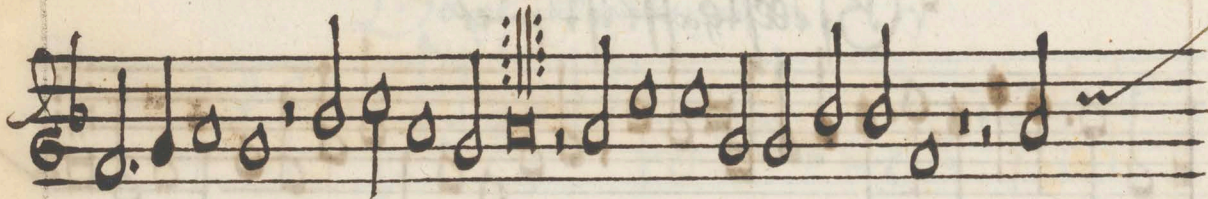
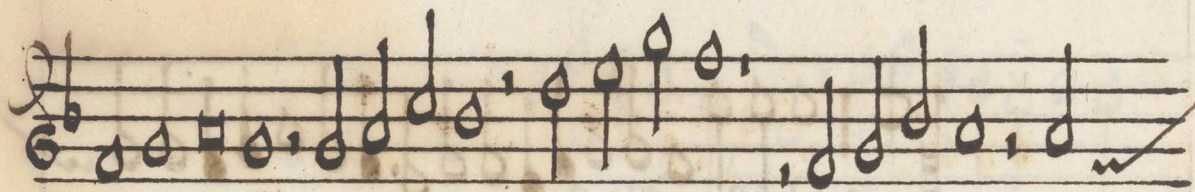


Mir freuet am pild





Um edle zeit



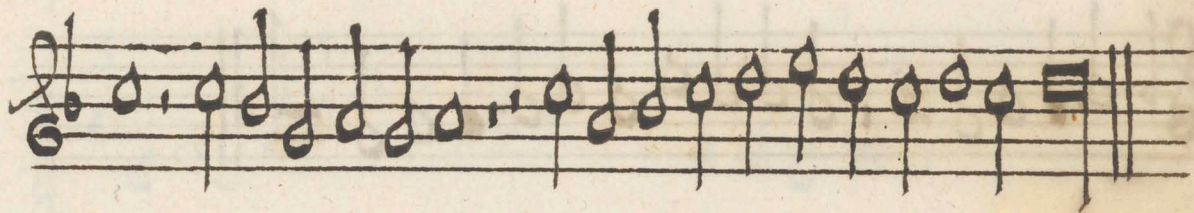
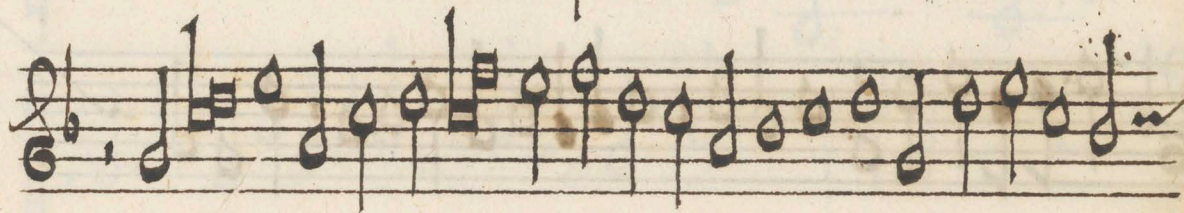
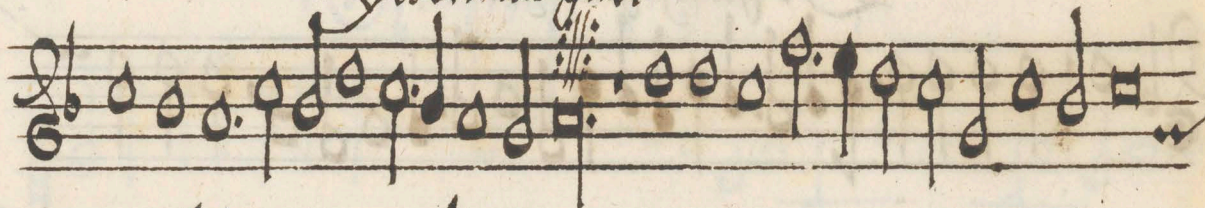
Beeest gafft ist gnet

This image shows a page of handwritten musical notation on four staves. The notation is written in black ink on aged, yellowish paper. The first staff begins with a treble clef and a common time signature (C). The lyrics "Beeest gafft ist gnet" are written in a cursive hand across the first two staves. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests. The fourth staff concludes with a double bar line and repeat dots. There are some faint blue ink markings or bleed-through visible in the background.

A handwritten musical score on four staves. The notation is in a single system with a treble clef and a common time signature (C). The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The second staff contains the handwritten lyrics "D' plink' hat werd" in a cursive script. The third and fourth staves continue the musical notation. The piece concludes with a double bar line and repeat dots.



Jederman ginet



Handwritten musical score for a piece titled "Der Klaffers art". The score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The title "Der Klaffers art" is written in cursive across the second and third staves. The music consists of a series of notes, primarily quarter and eighth notes, with some rests. The fourth staff concludes with a double bar line. There are some faint markings and a double bar line with repeat dots on the third staff.

[0111534 n. 74]

[Lieder. Tenor]

Zwanzigen berg und treffe tal und treffe
tal und treffe tal da ligt ain
freyer straf fen der semes puelens der
Bemes puelens mit ga "

ben mag der fenes pins lens

mit haben mag mit haben mag der mites in faren las

fen las

[1021/544 n. 2] fen [Lied der Senf]

I Heim hoch erklingt sein nam verglingt Ist

Handwritten musical score on four staves. The lyrics are written in German cursive script below the notes. The music consists of a single melodic line with various note values and rests. The lyrics are:

Uns d'ringet got yeg
ben der well zu
gnet das edel p'net, in even lassen le ben
sem gnad an gne O tem radt aing lamm und leit zu al
ler zeit gnet regimmet arummet erkent

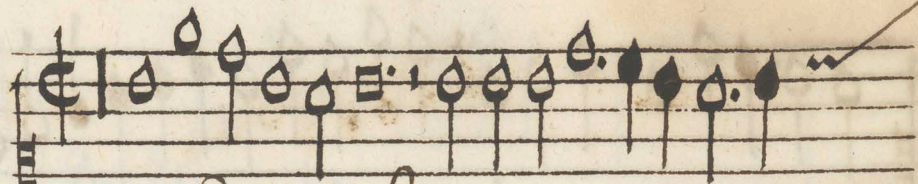
mit rechter maß verstan mit rechter maß ver

ten mit unterlaß ten gen got well das lassen gste

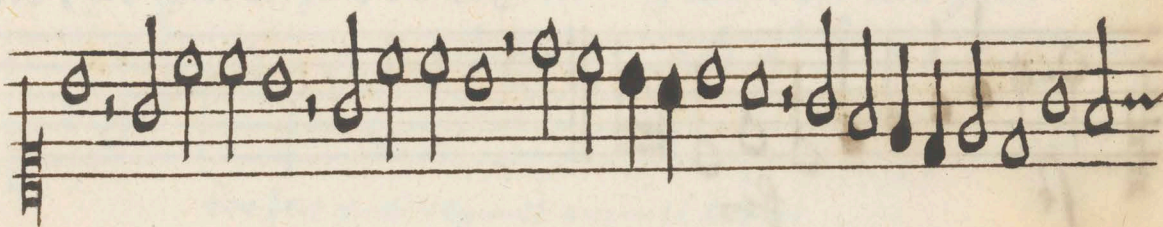
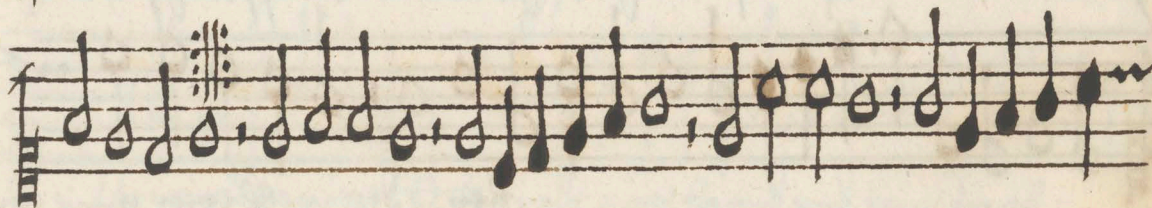
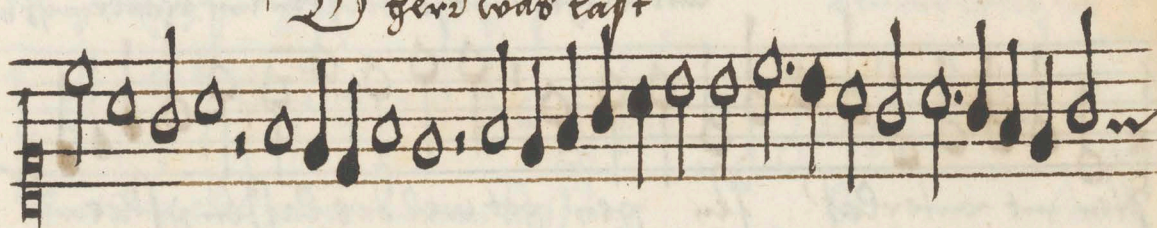
gen der well vier umg ver

ß

gen



D'herd was last



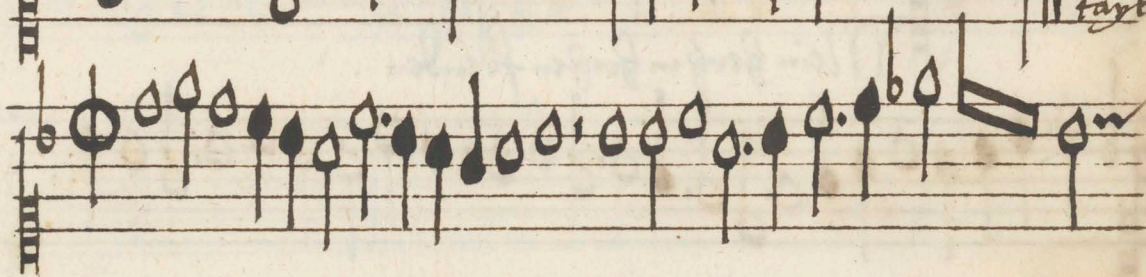
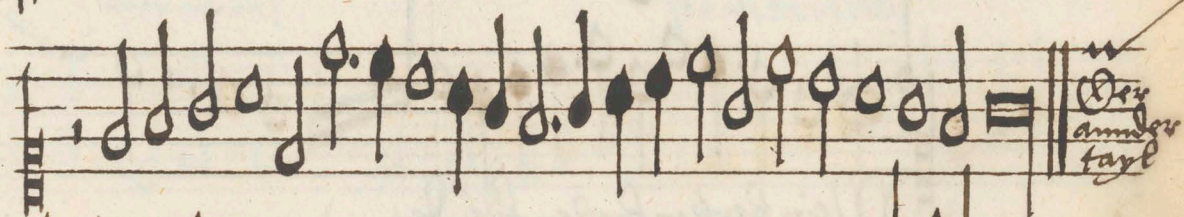
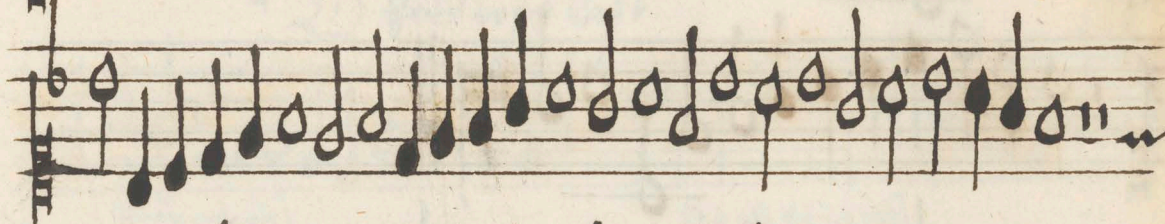
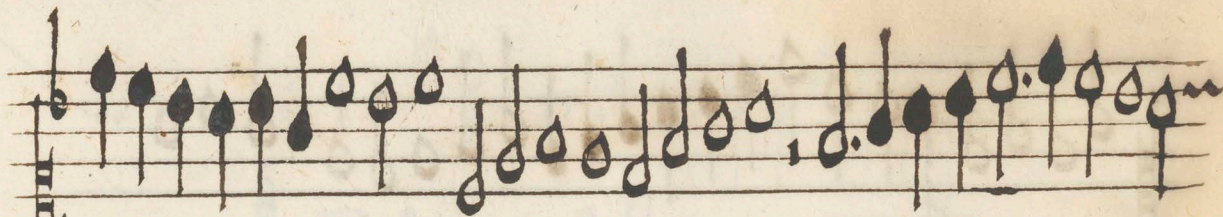
Two staves of handwritten musical notation. The first staff contains a sequence of notes, and the second staff continues the sequence with a double bar line at the end.

[161/534 Nr. 65] [Ludw. Senft]

A staff of handwritten musical notation with a treble clef and a double bar line.

Mein Herz in Sorgen freuden

A staff of handwritten musical notation with a treble clef.

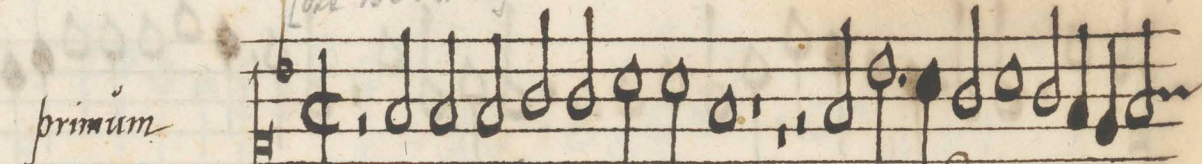


A handwritten musical score consisting of four staves. The notation is a form of early musical notation, possibly mensural or tablature, featuring notes with stems and various rhythmic markings. The first three staves end with a diagonal line, while the fourth staff concludes with a double bar line. The paper shows signs of age, including some staining and a small mark in the top right corner.

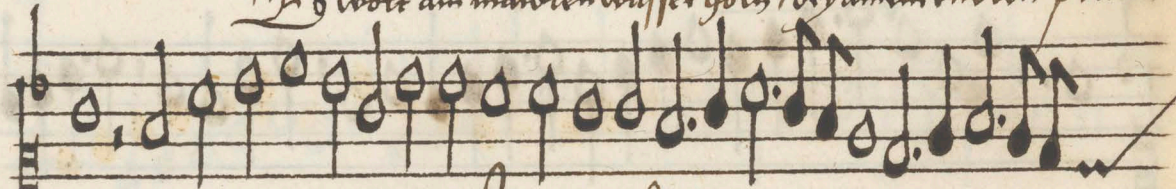
[622 15342-62]

[Luchs. Langst]

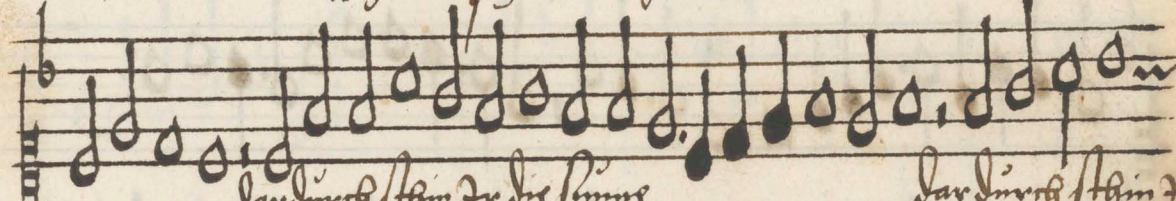
primium



Es wolt am mandlen wasser holz, bey amem kuelen grün //

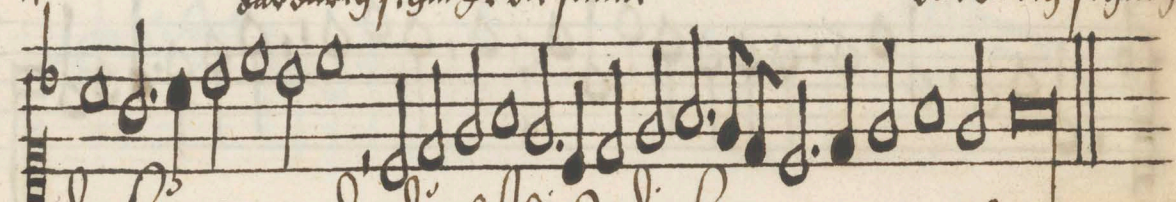


es get am sthewers gemet an



dar durch sthewers zu die summe

dar durch sthewers zu



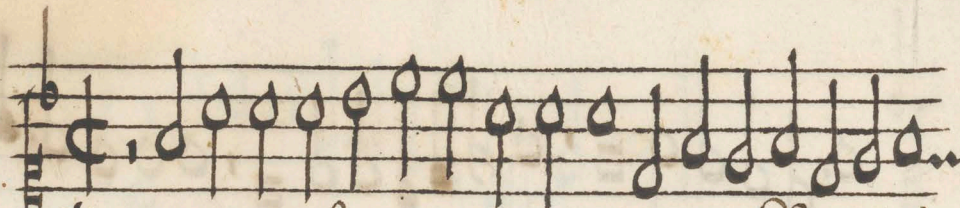
die summe

dar durch sthewers zu die sum

ne

• Mit Forster II 23 im Schechinger

Secundum



Es wolt am mayden wasser Golt bey einem kuelen prim



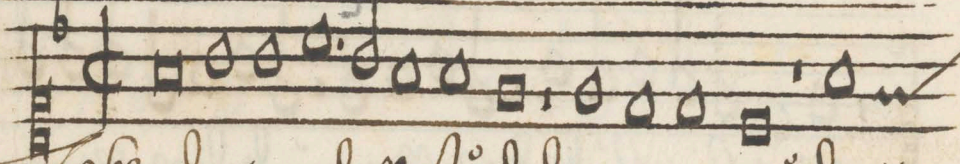
men, sy het am stonerens gemet an



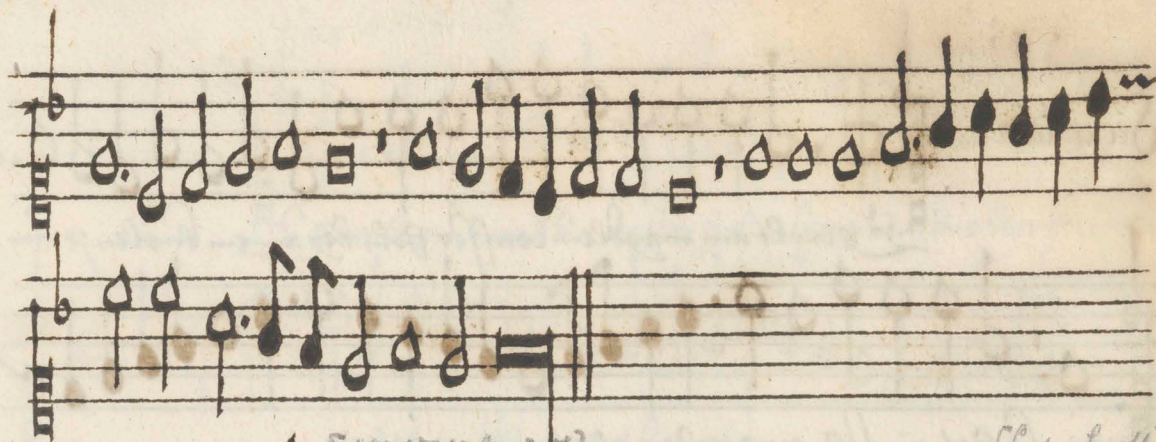
dar durch stin fr dy prim

[Fors. 2, 33]

primum



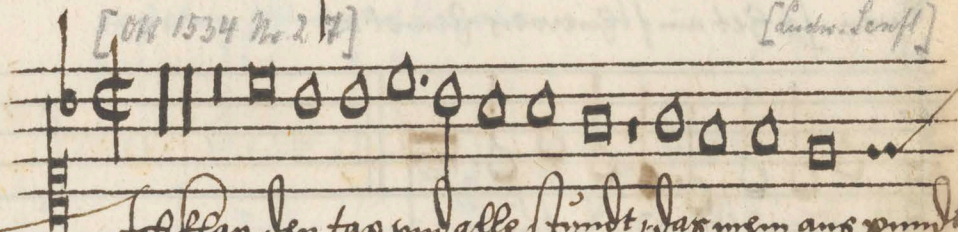
sig klag den tag und alle stund, das mein ans primd mit



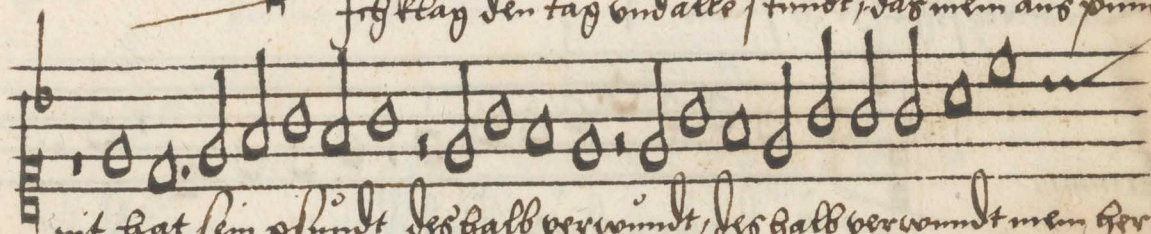
[DK 1534 No. 27]

[Ludw. Senff]

Secundum



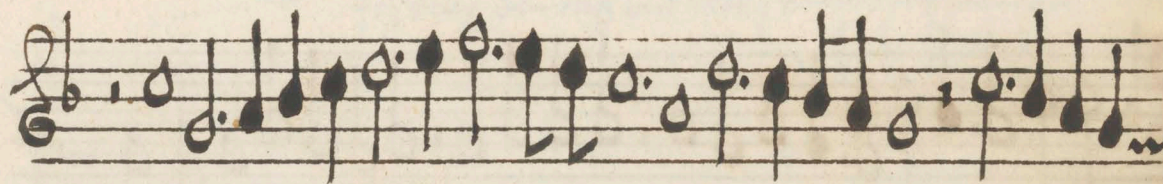
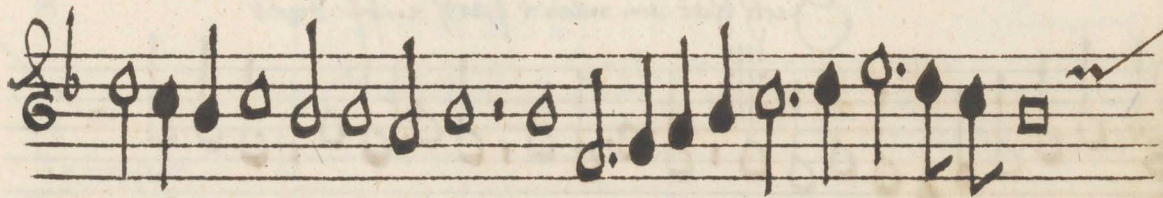
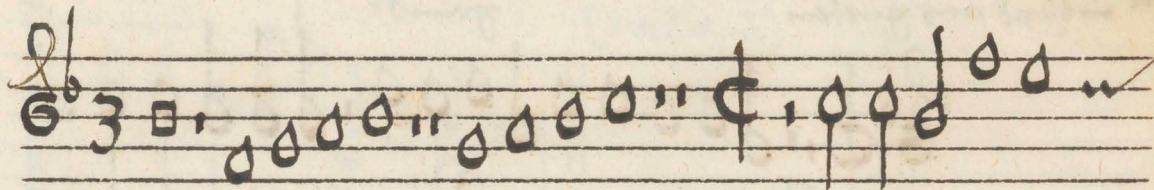
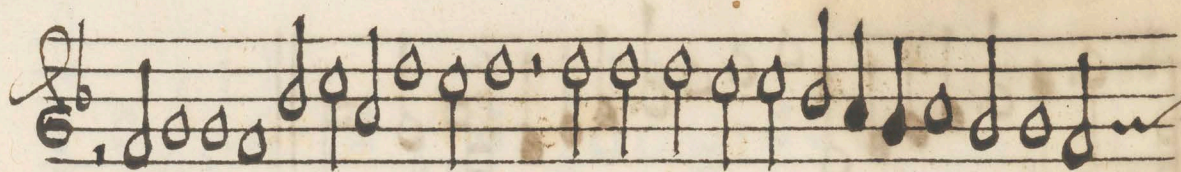
figkay den tag und alle stündt, das man auß pündt

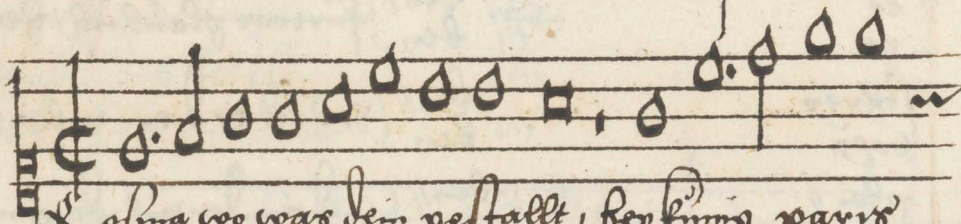


mit got sein pfündt des halbs verwündt, des halbs verwündt man Gerly

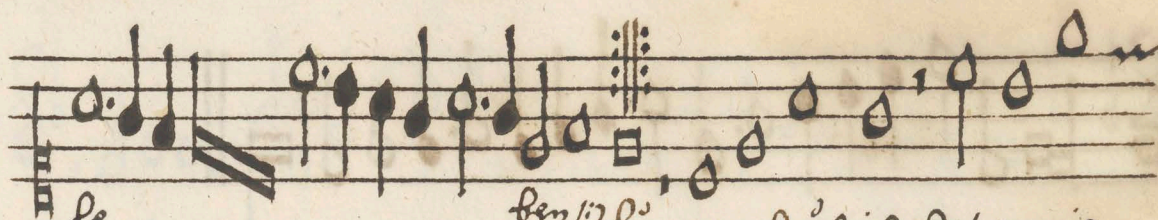
in Layd ans gnetem [Jona II, 48] gerndt [Lieder. Schrift]

Sich hat am neuen Jahr auff brät



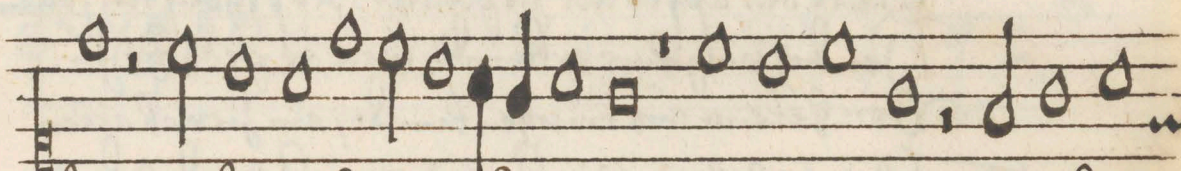


Kosma wo was den gestallt, bey künig warr
 Da er den apfel het zu gewallt, der sthönsten sollen
 Het die ungelim erlanndt, weil er gedacht zu
 Von helena aus kriechen lannndt, am jier ob allen
 Jig wars het pontius seiner zeit, gesessen die der
 Eudonia het unnessen weit, vor seiner sthönne

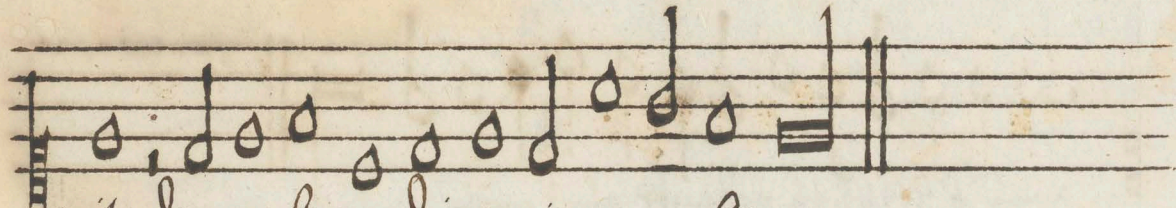


le
ge
strey
wey
plei"
wei

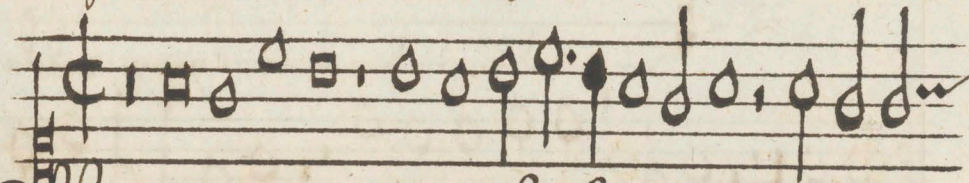
ben! } für war gläub'ig, het paris
ben }
ben }
rhen! } und ander wil, darumb'ig
rhen }



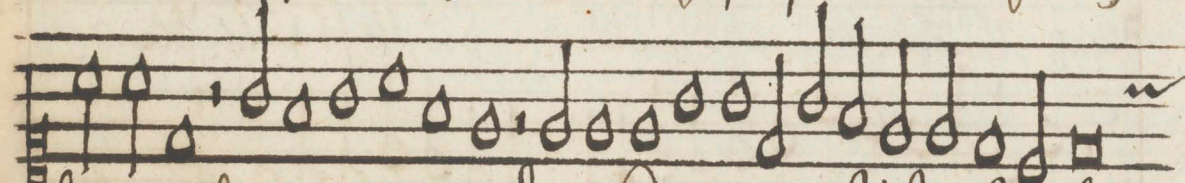
ing, mit demer sthön geseygen, vennis wer mit, begabt da
der, die sthöne zuegemessen, mit der dro gast, unig hart und
wil, der aller kaine verwen, und frewen dem, hier will'ig



mit, der pferde wer die werie rhen
fast, lieb haben die beses sen
sein, die weid ich leb mit treu en



Nem anings am allam gefelst mir begir ich



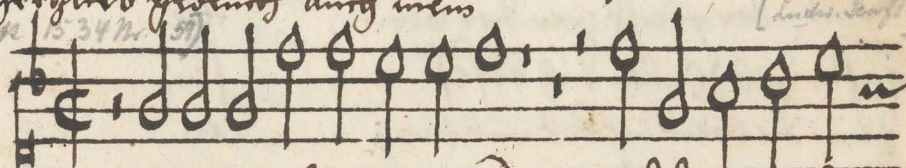
zu der trag begir ich und mag kein zeit noch stund gesund on die mit sein



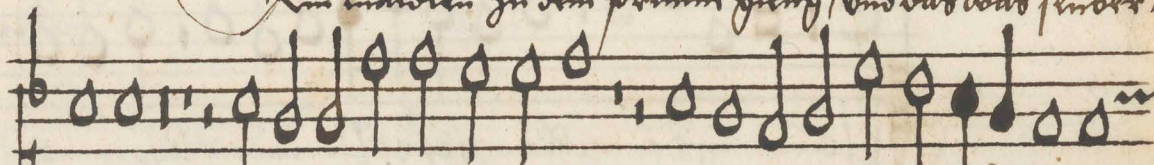
Das ist der Berglieb gedentt auß mein

[100 15 34 71 159]

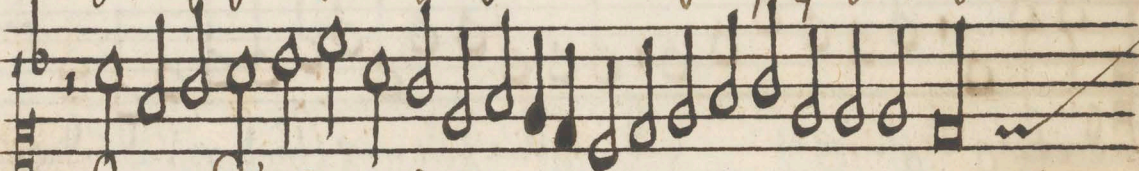
[Lutes. Kunst]



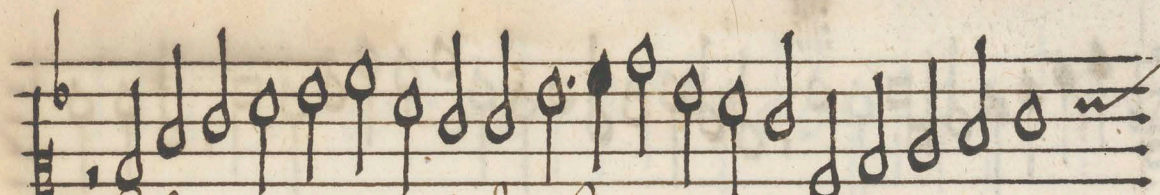
Am wandlen zu dem prunn gienng, und das was selber,



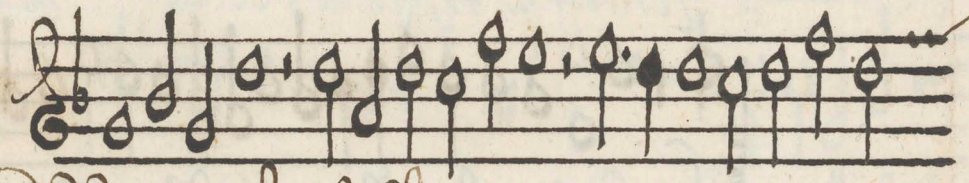
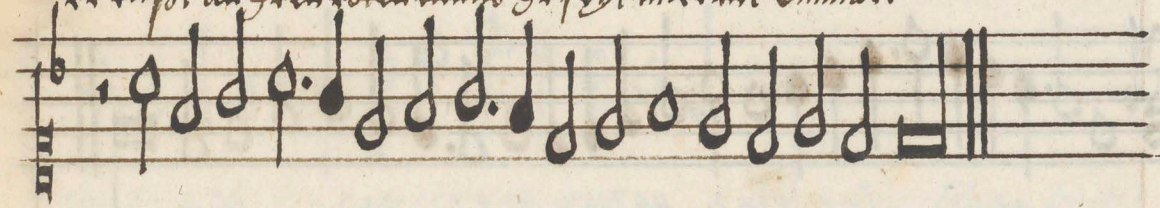
leinge, begegnet Ir am Jünger Knab, er grüesst so züchtig leinge



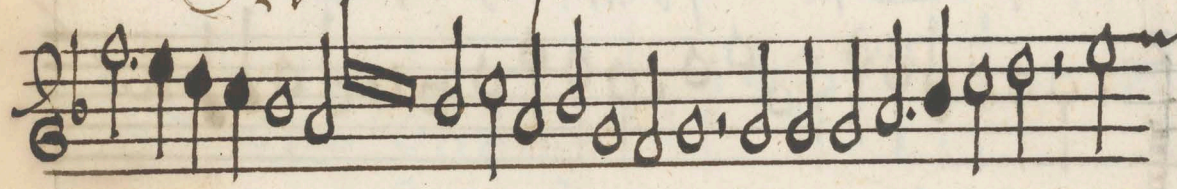
Dy setzt zu küneglein neben Ir

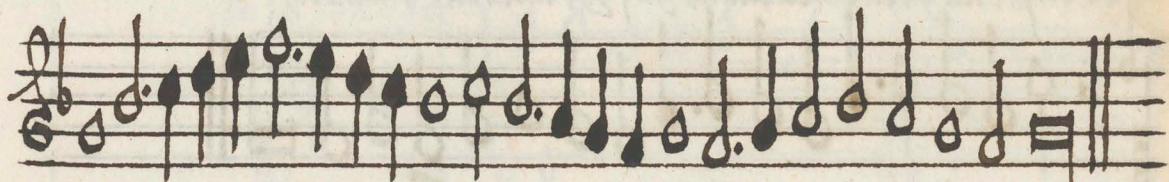
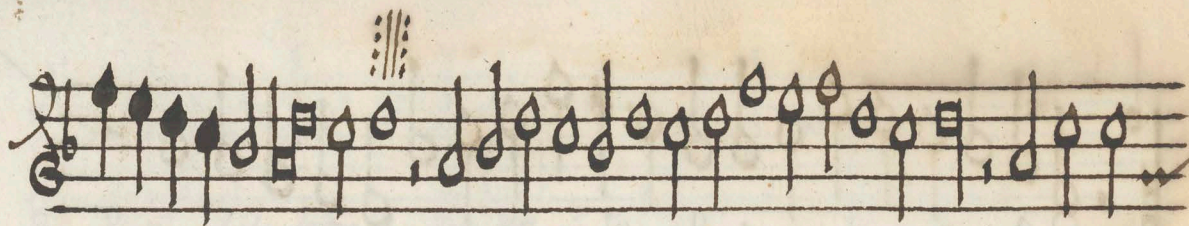


er kusst an Juen roten mund
Du setz mich mit Gmäre



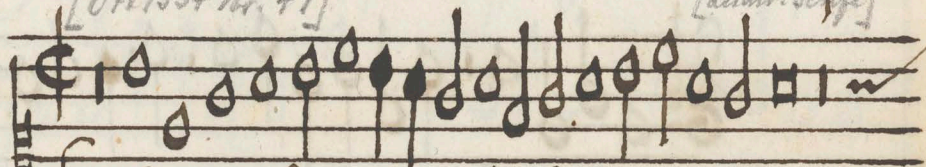
Was liebt das fremd



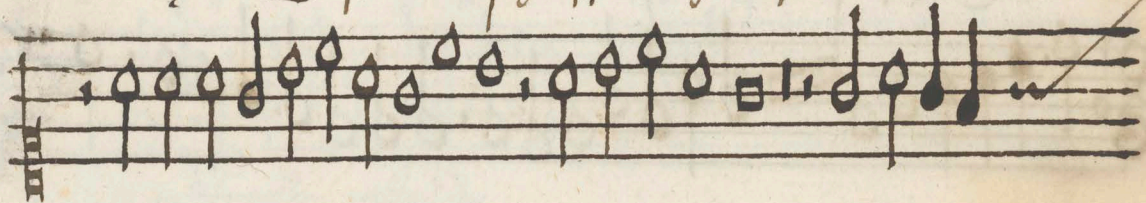


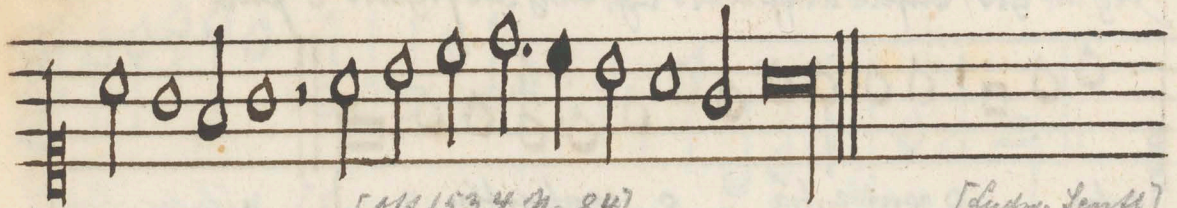
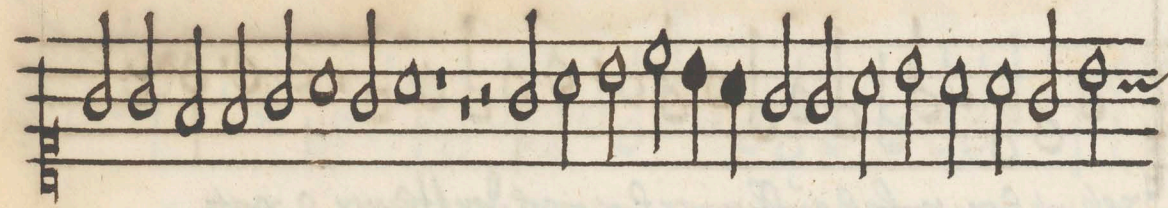
[OM 1534 Nr. 49]

[Ludw. Senfl]



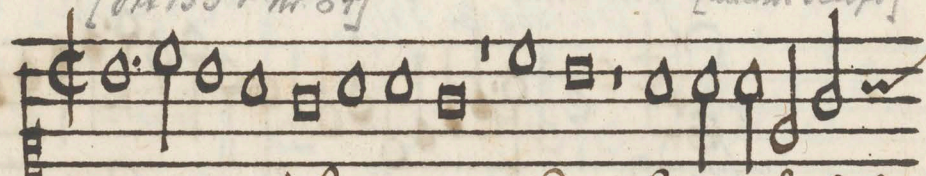
Lass ab alle stgriffte von fimmefrauo lob



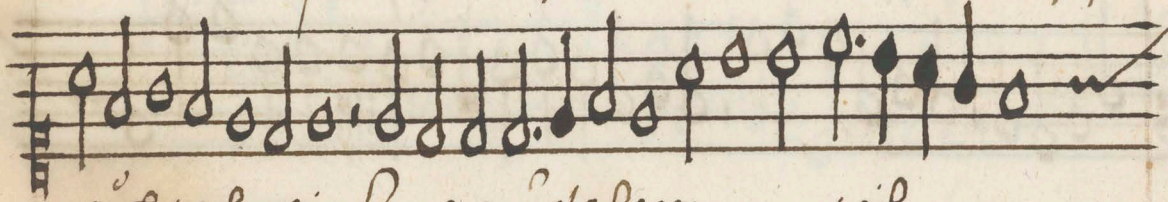


[M. 1534 N. 84]

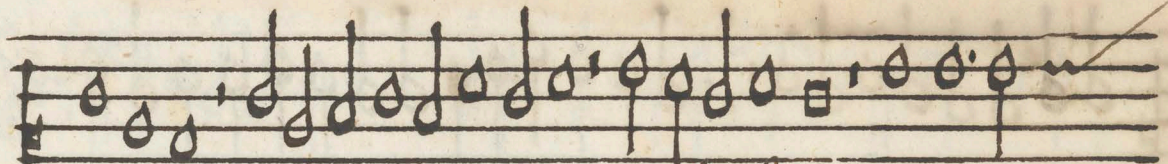
[Ludw. Senft]



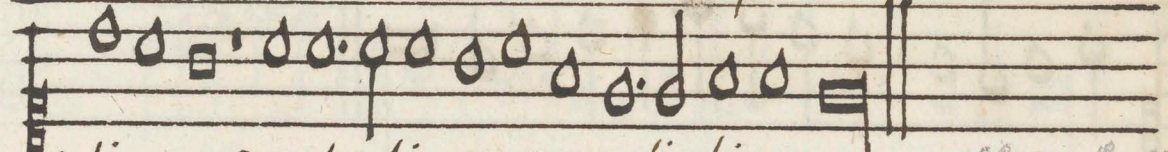
Patientia mißung kan wol began mocht anders sein wer



ang wol mein, sinns guntts beger wil



gehmt her, unſel auß mir lict nach der ſtuer o pati



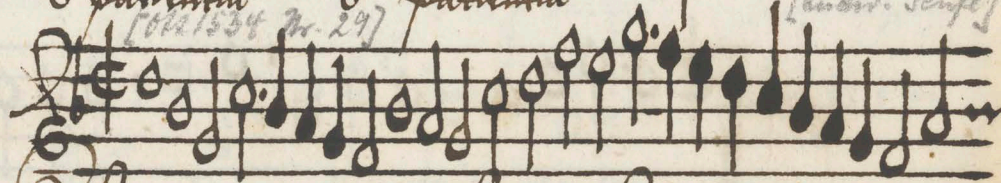
entia

o patientia

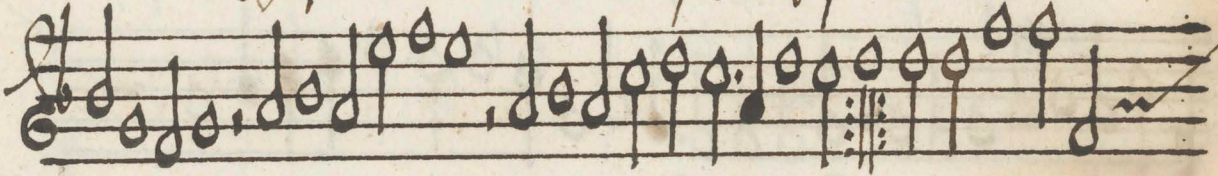
o

patientia

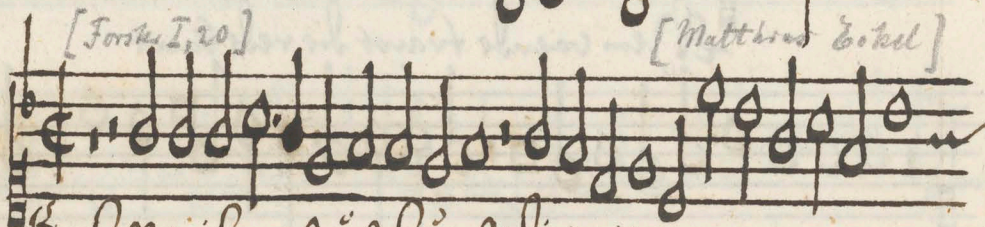
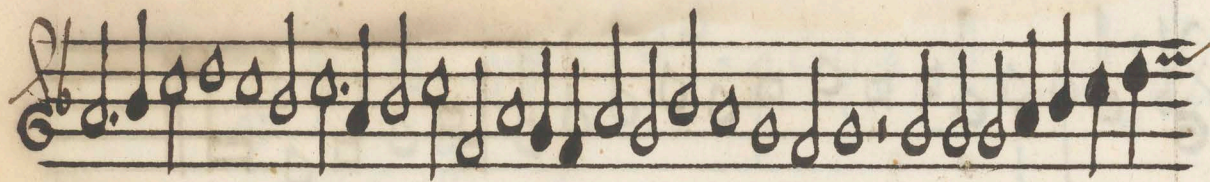
[Andr. Senfl]



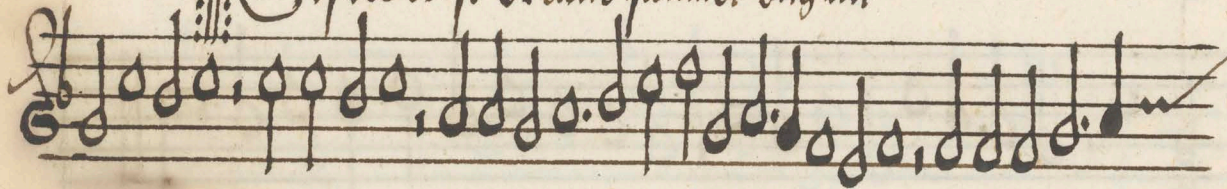
Doſta wann wöll vore ſtöllig ſein

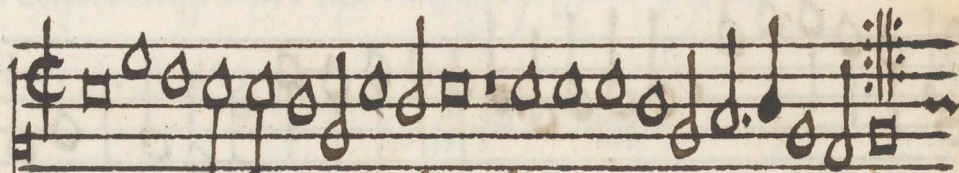
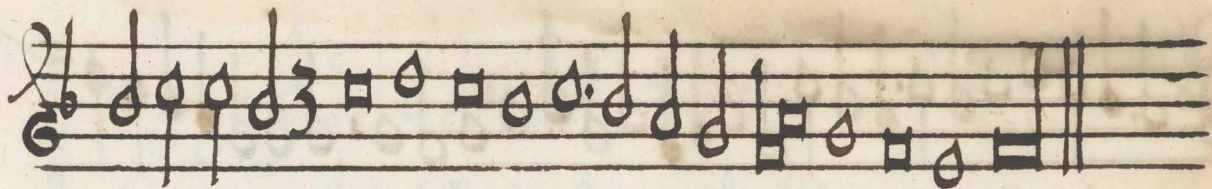


59

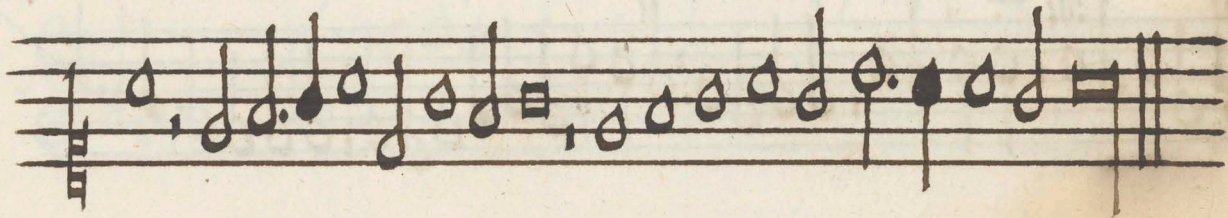
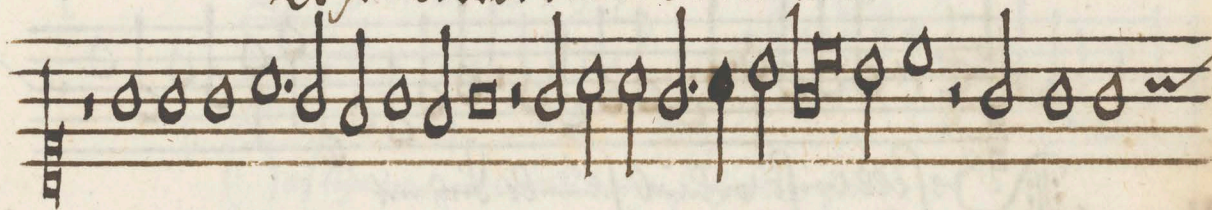


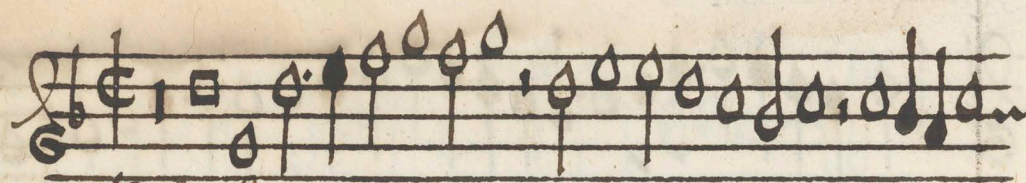
Besee wiß vrländ sänndt dirg mit



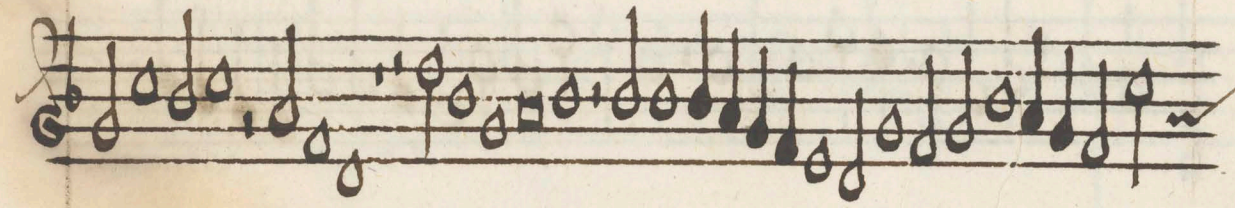
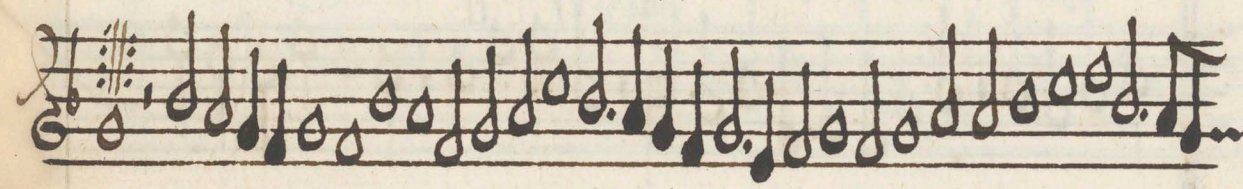
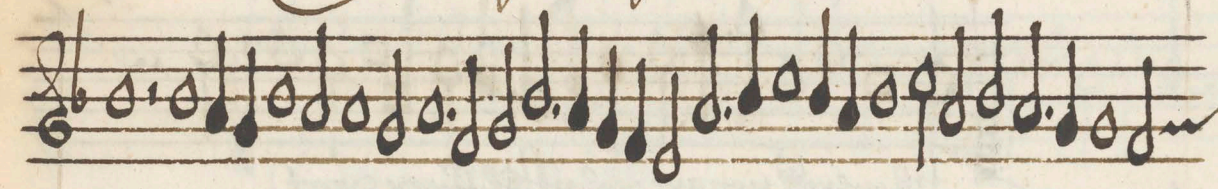


Mein weende trawot die rebe lauwot





Bist Ding unses haben weis



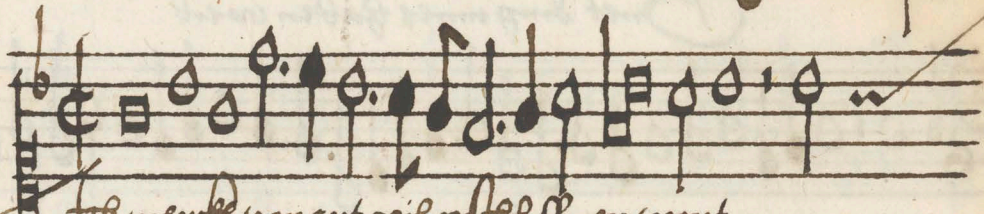
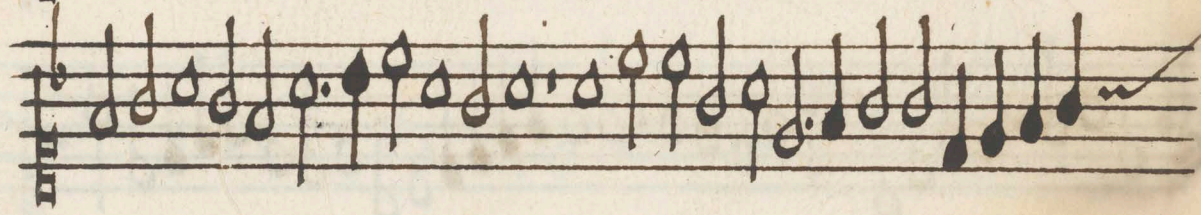
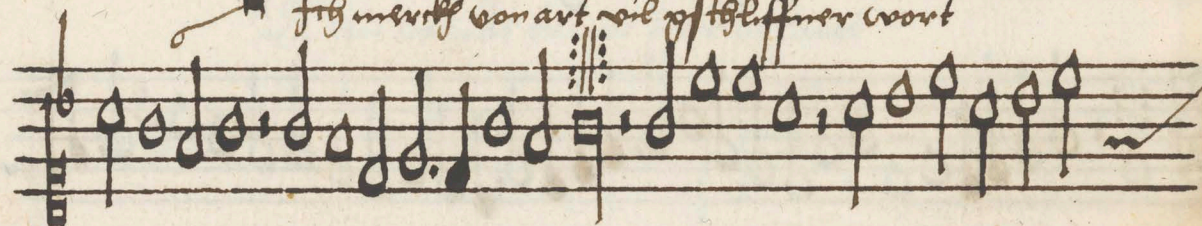
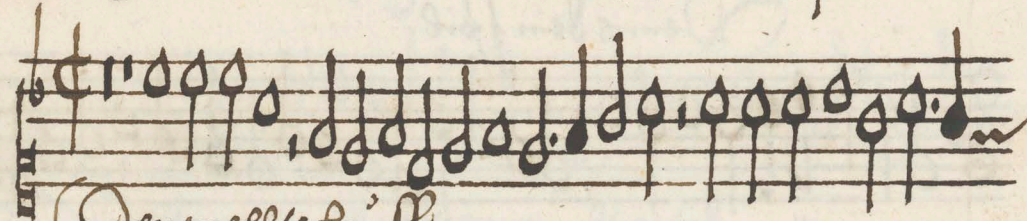
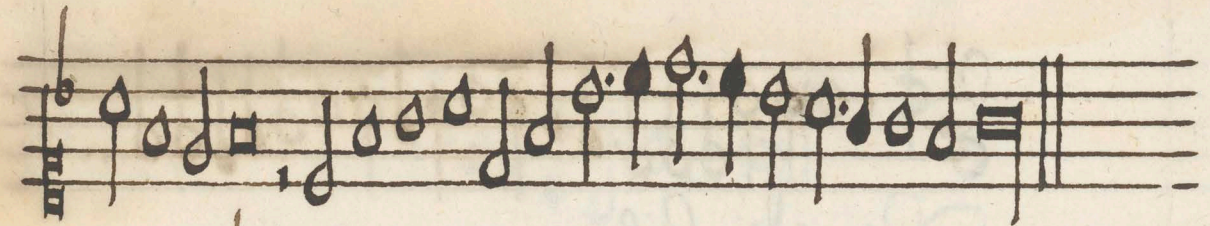


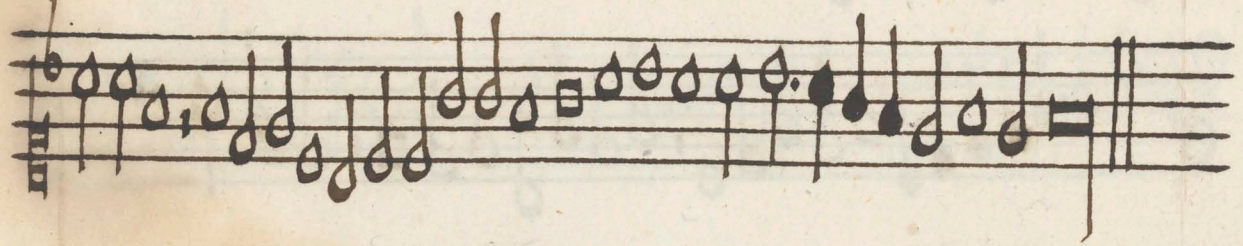
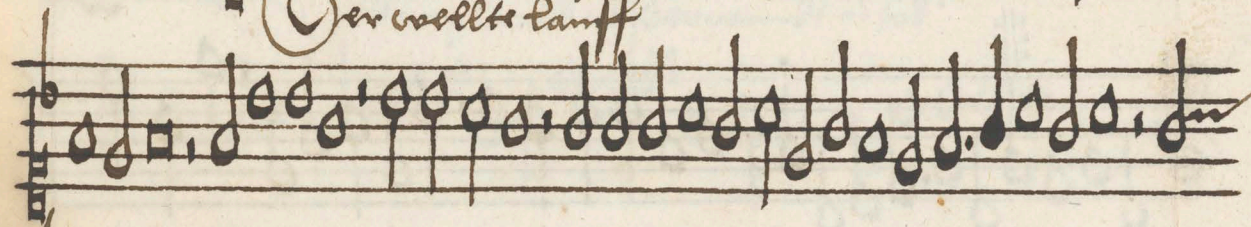
fig merck von art vil of gliffner wort

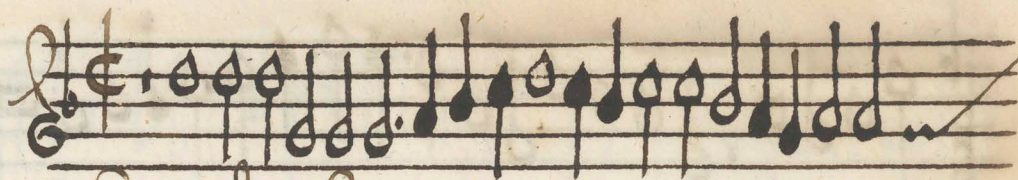


61

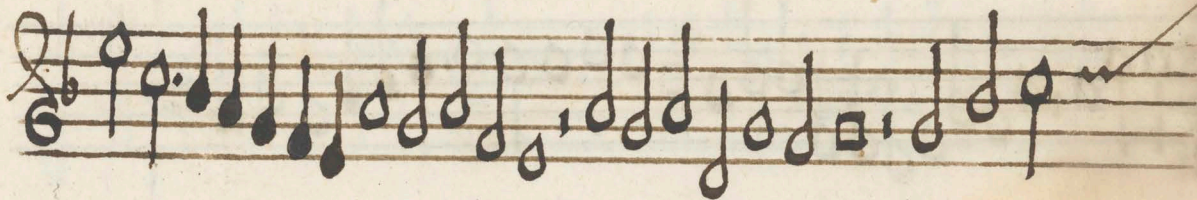
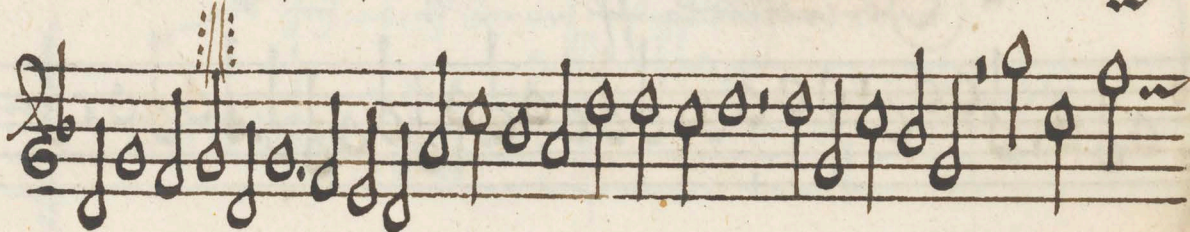
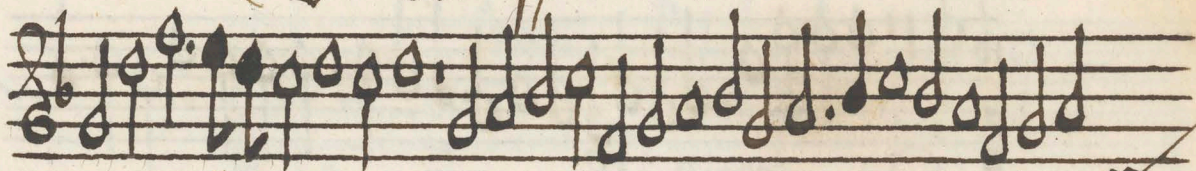


Der wellte lauff





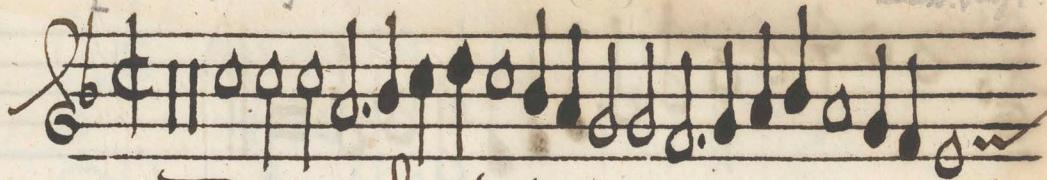
Venus dein Spiel



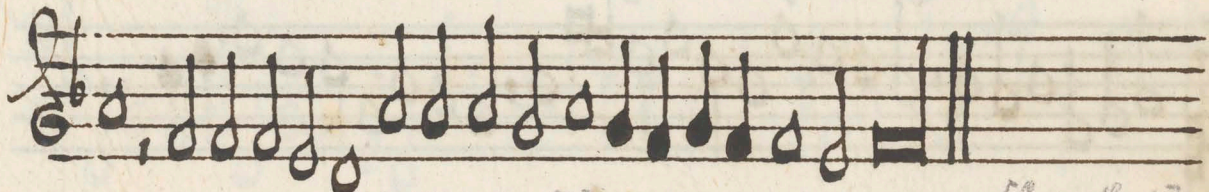
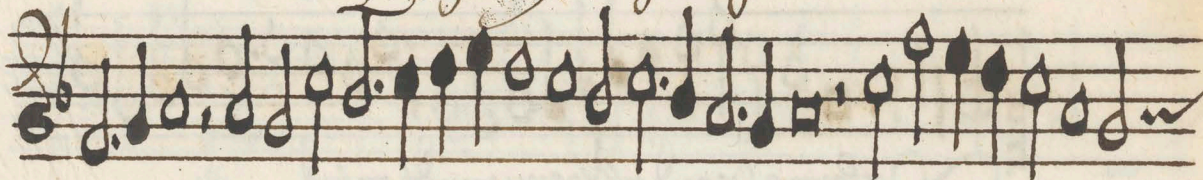
[1534 Nr. 11]

(4v)

[Ludov. Senfl.]

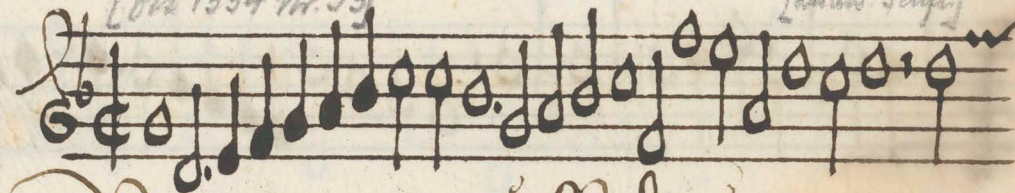


Dus werden zwingt

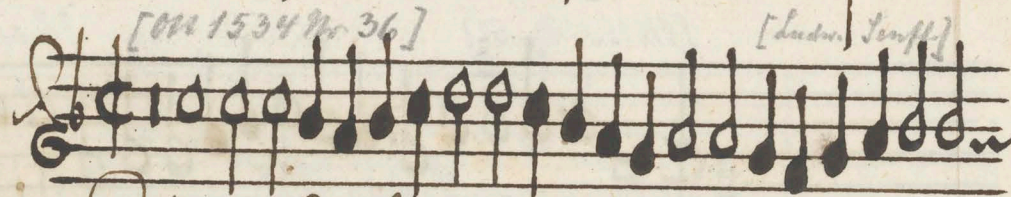
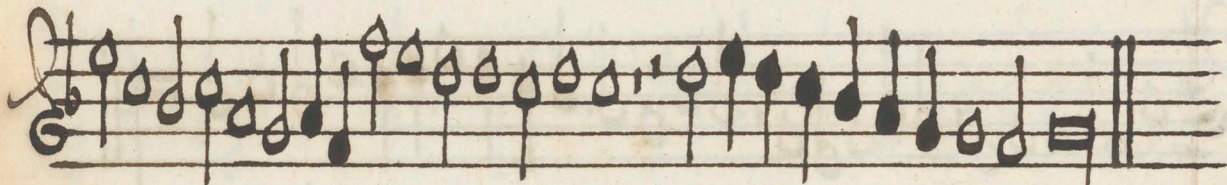
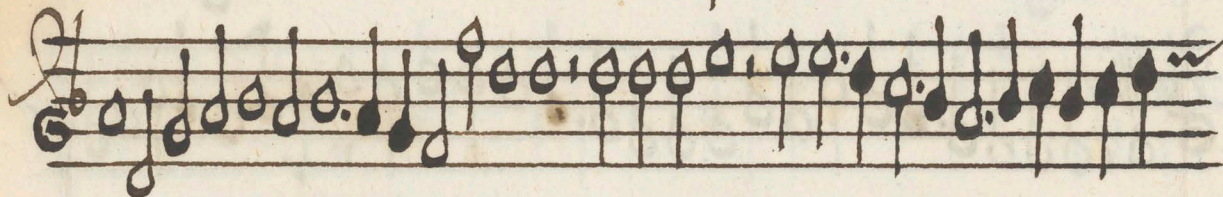
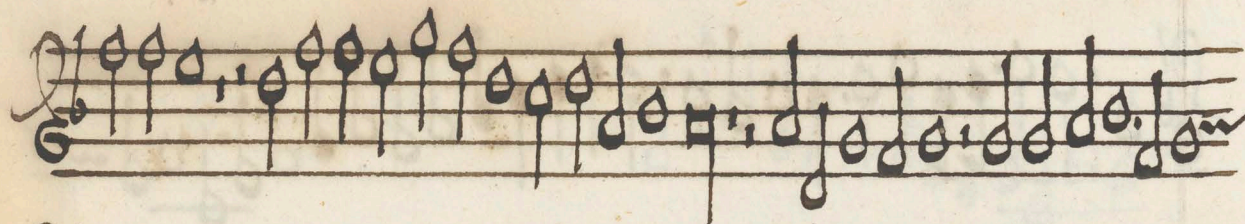


[1534 Nr. 53]

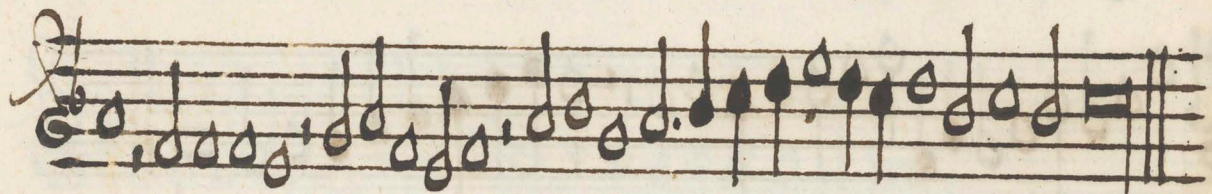
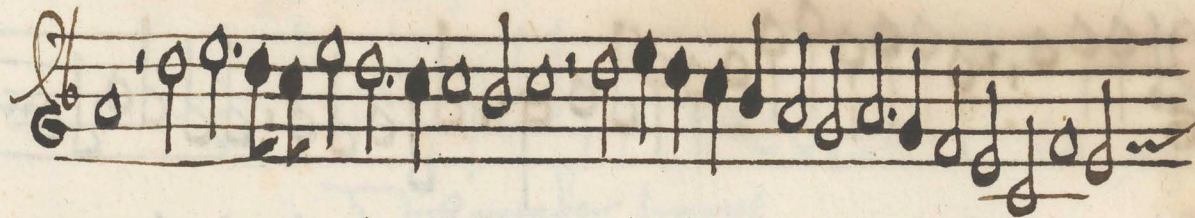
[Ludov. Senfl.]



Don Gerben ist bin gneßten Ding

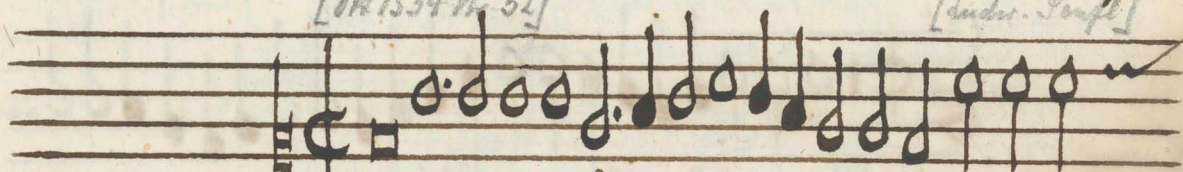


L'air grassé end plus

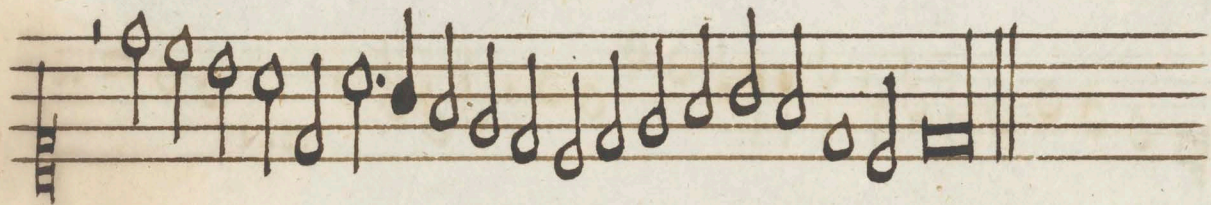
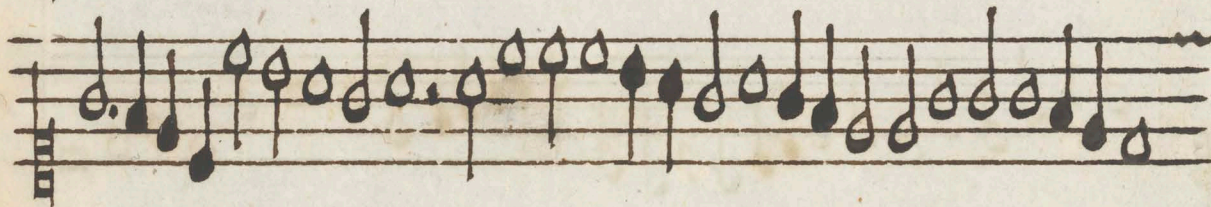
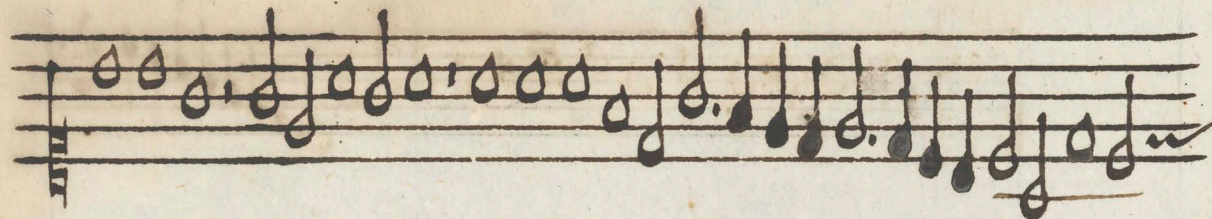


[JK 1534/2, 52]

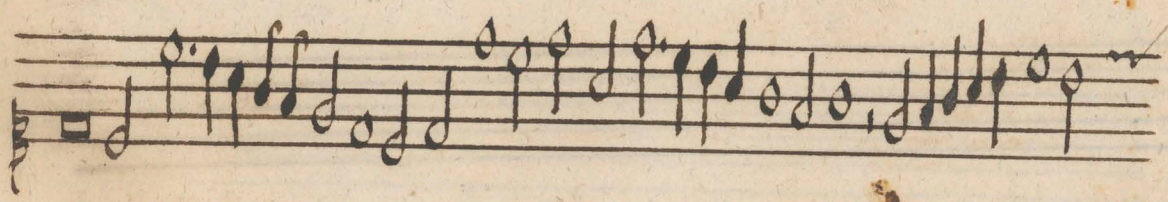
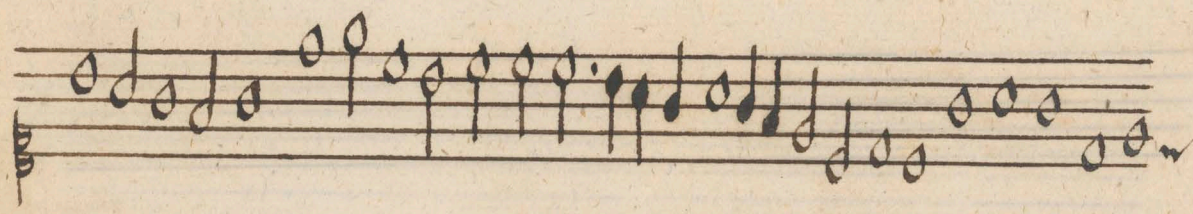
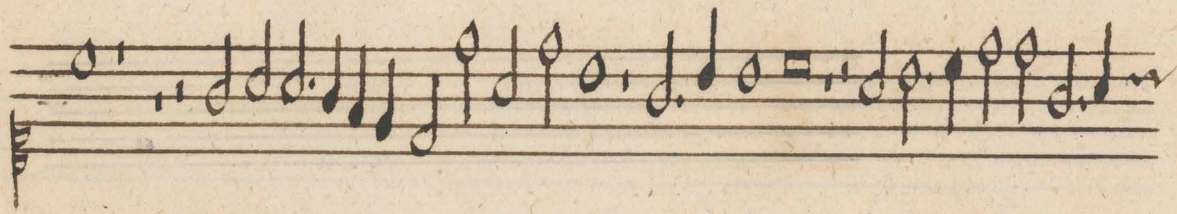
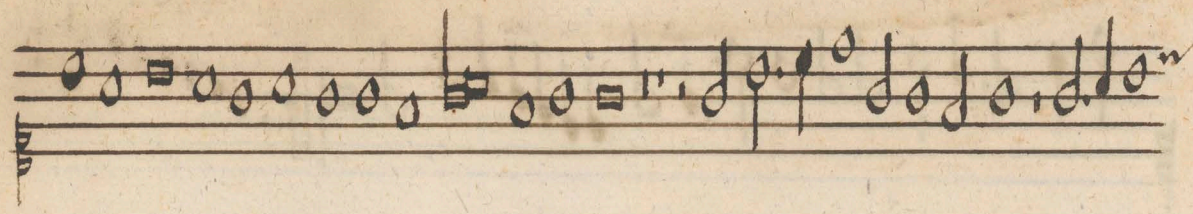
[Luther. Simple]

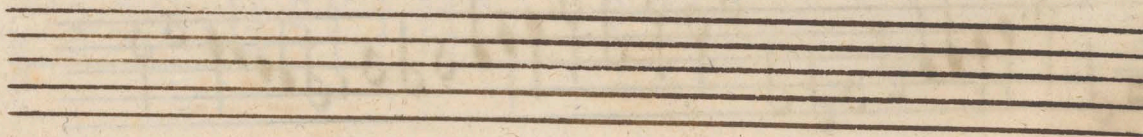
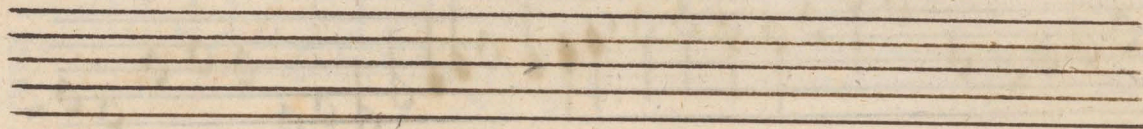
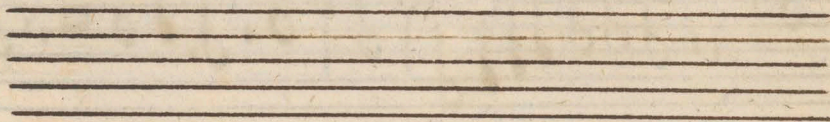
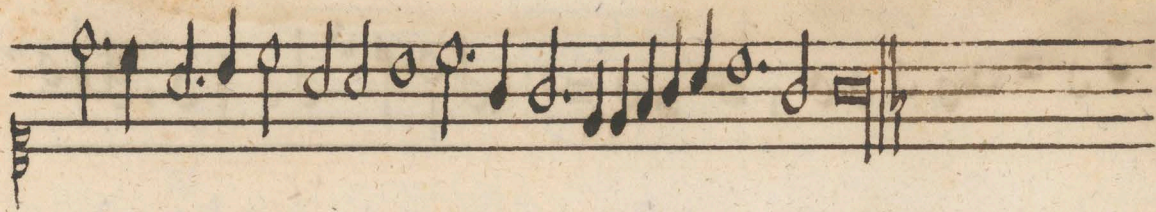


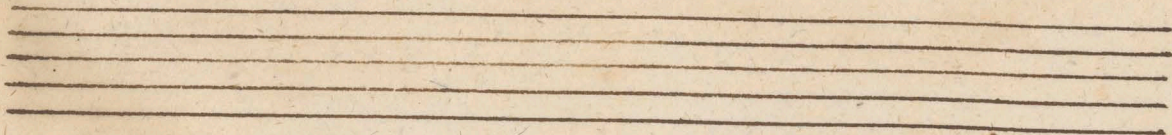
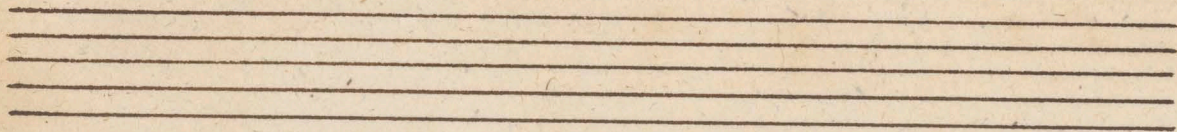
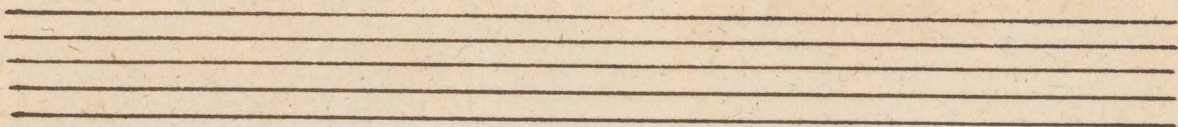
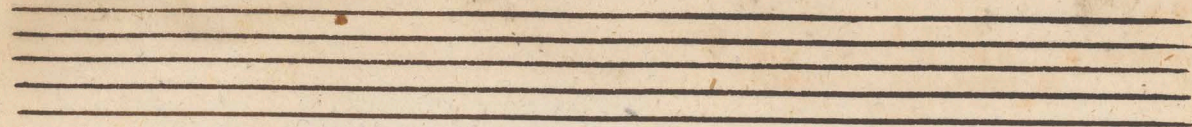
Welt geelt her vorent

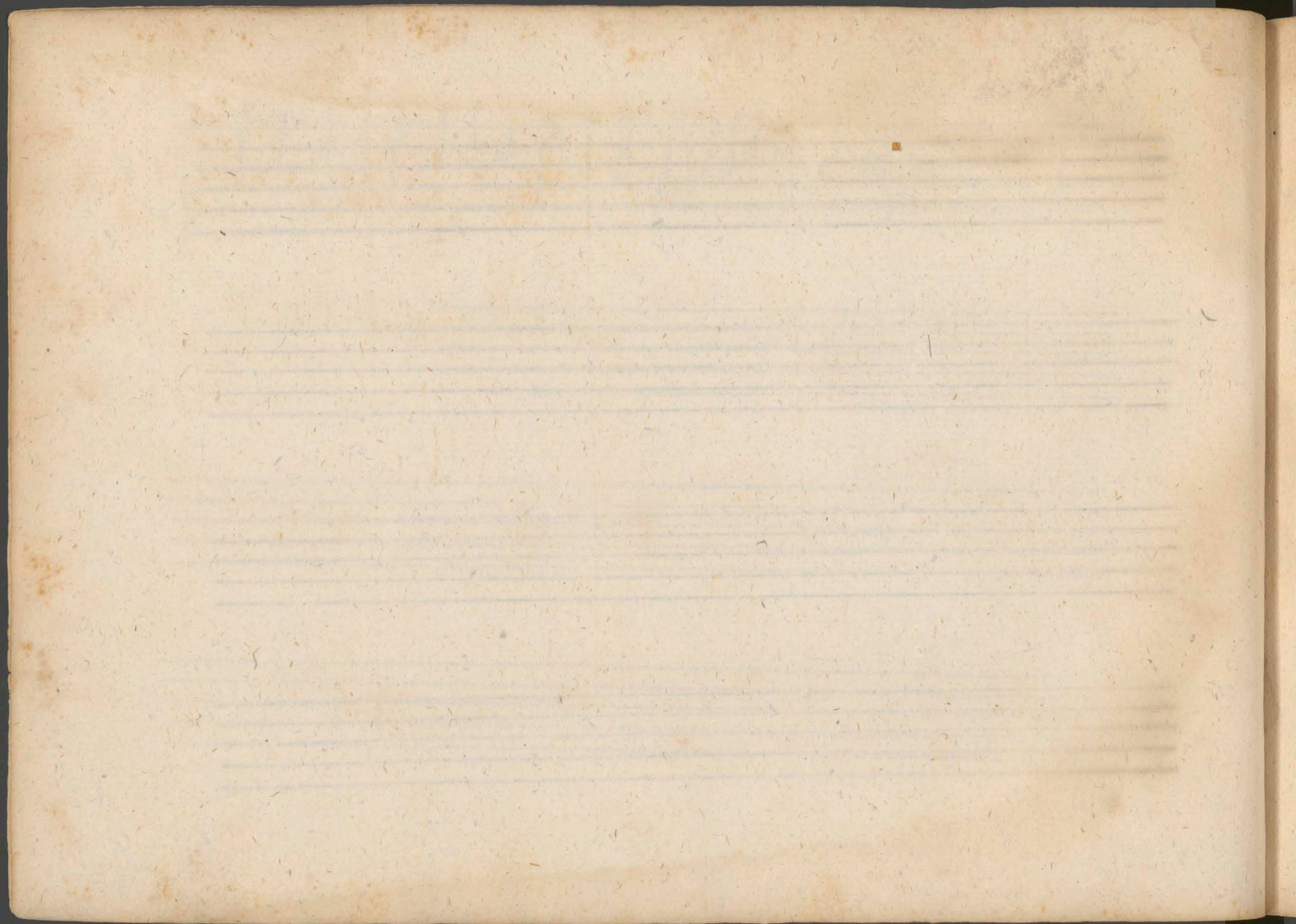


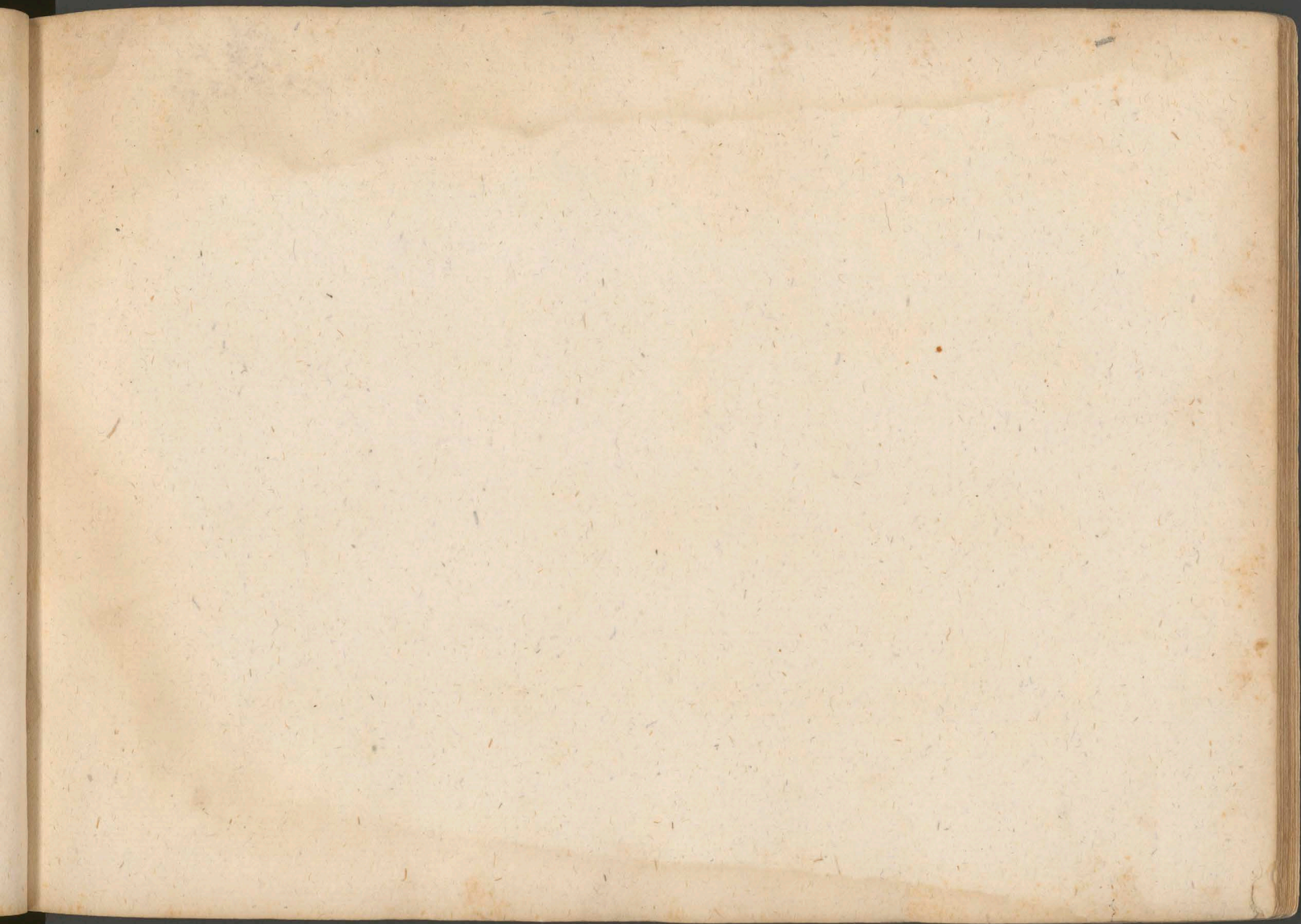




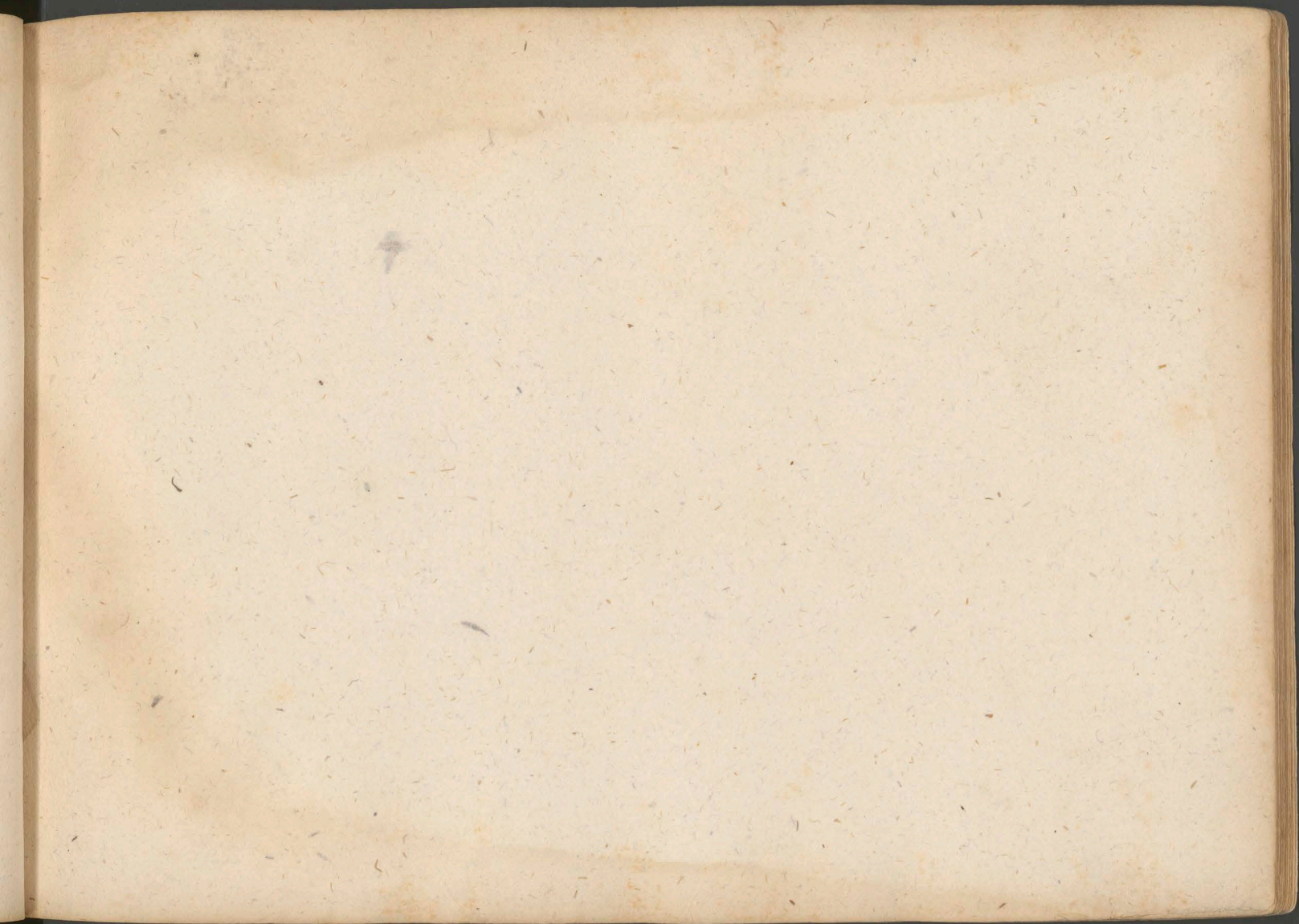


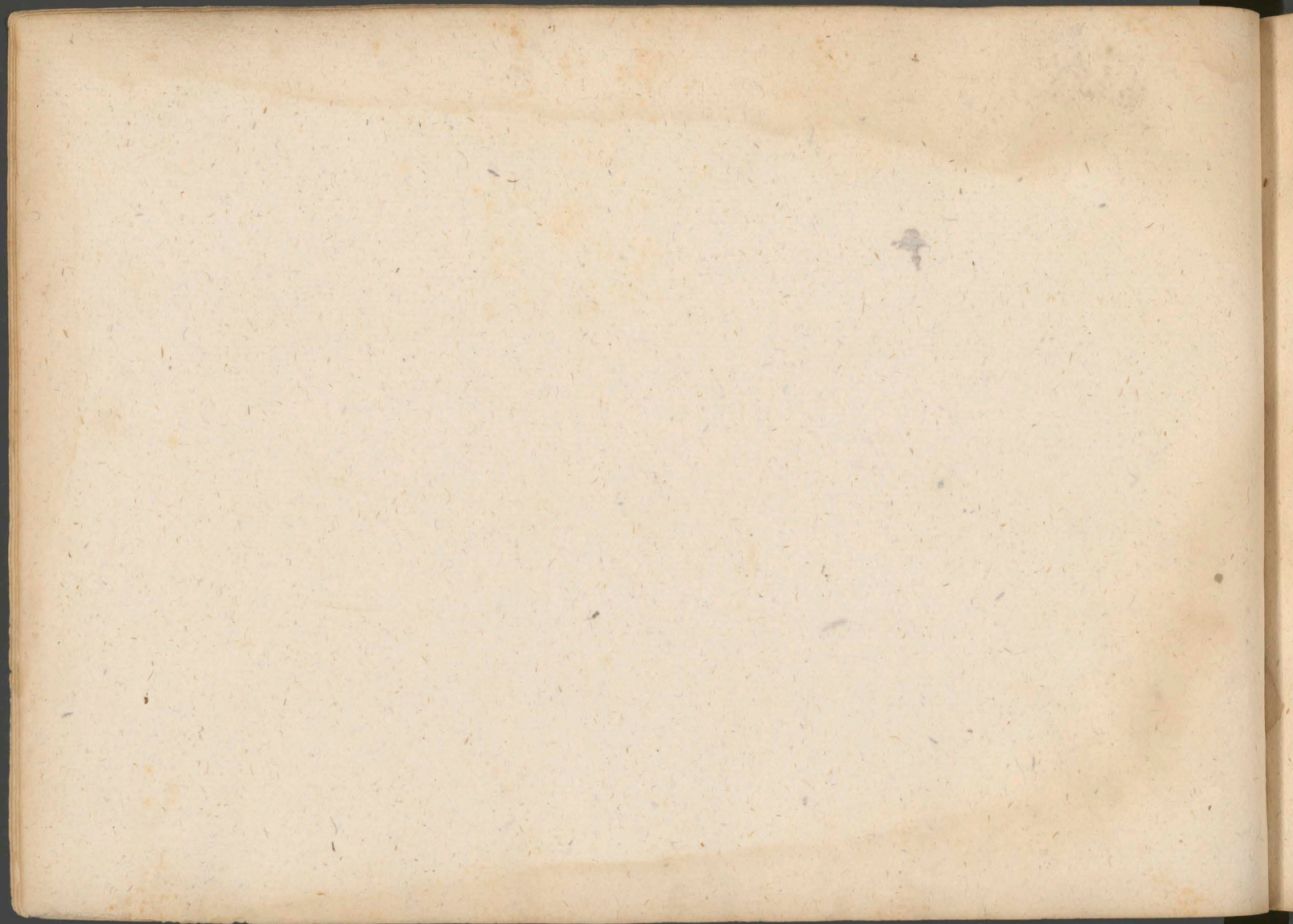


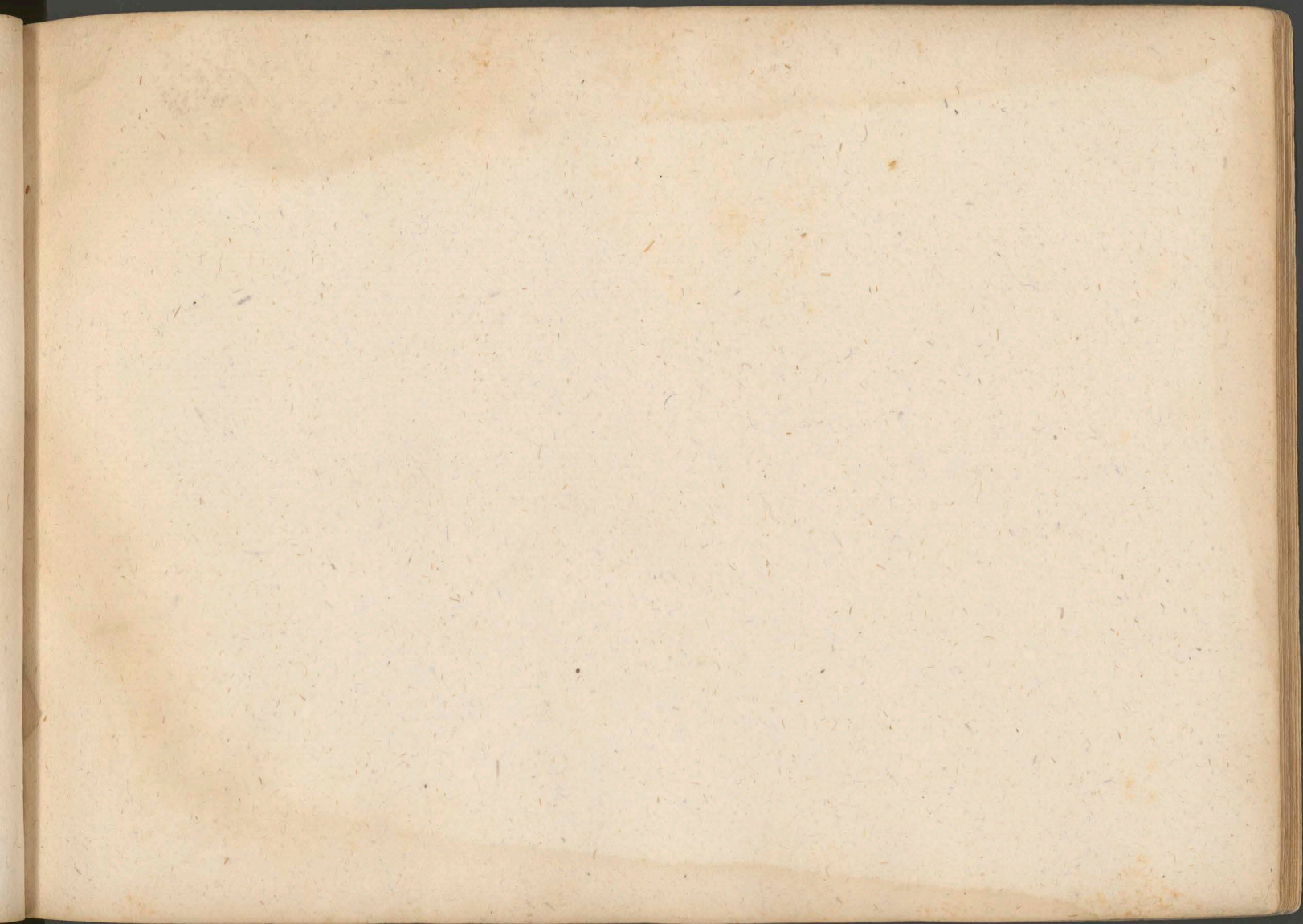








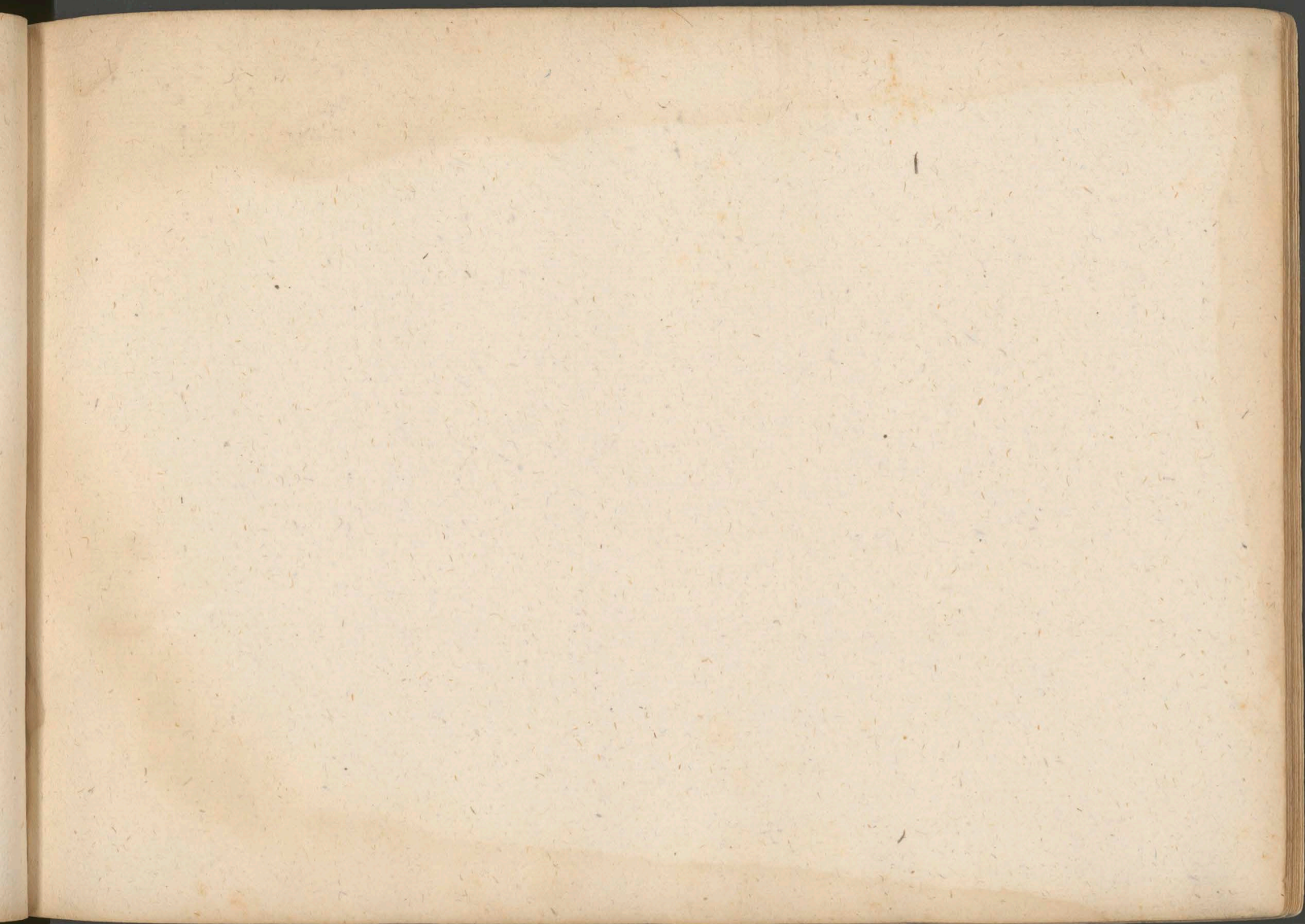






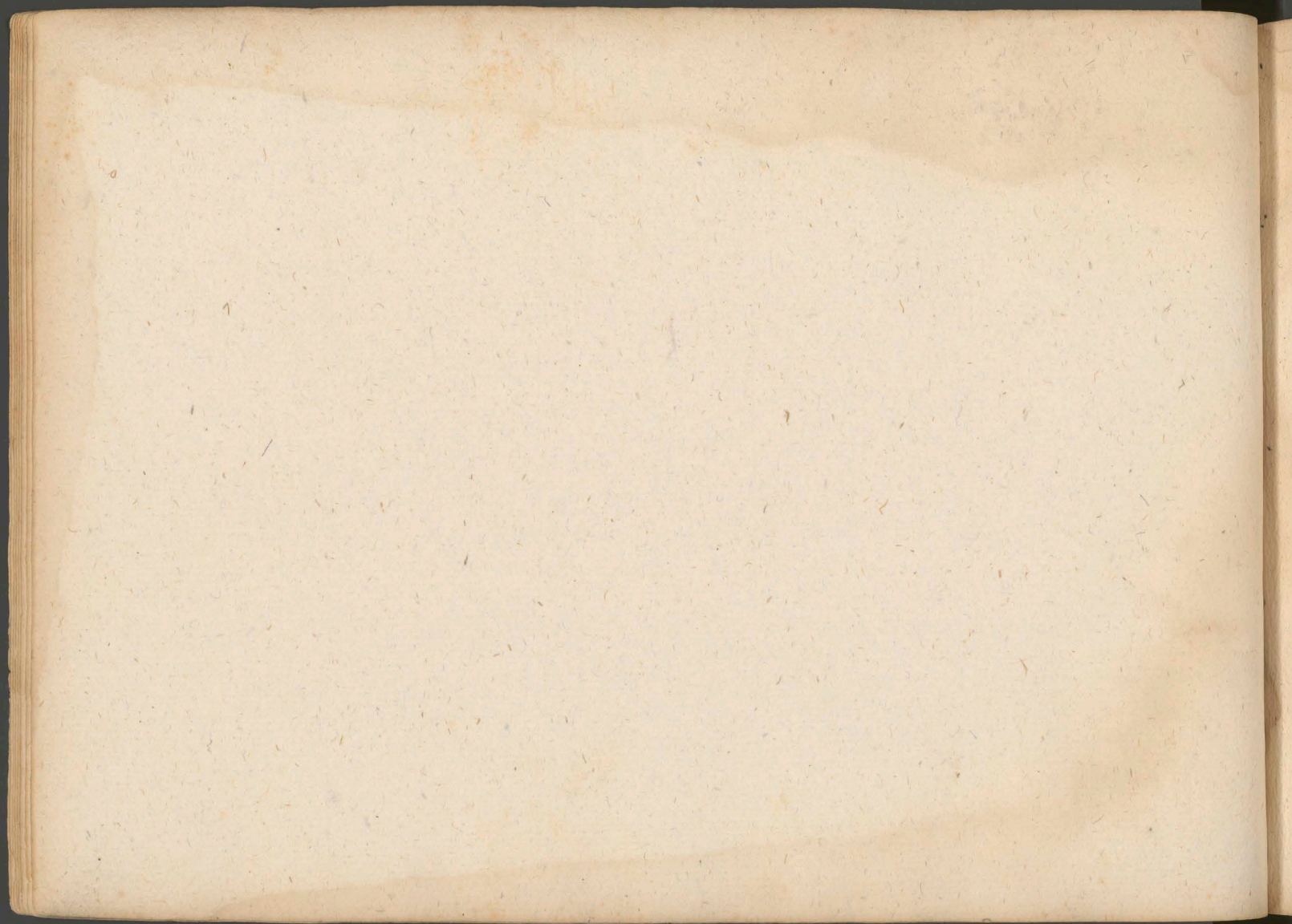


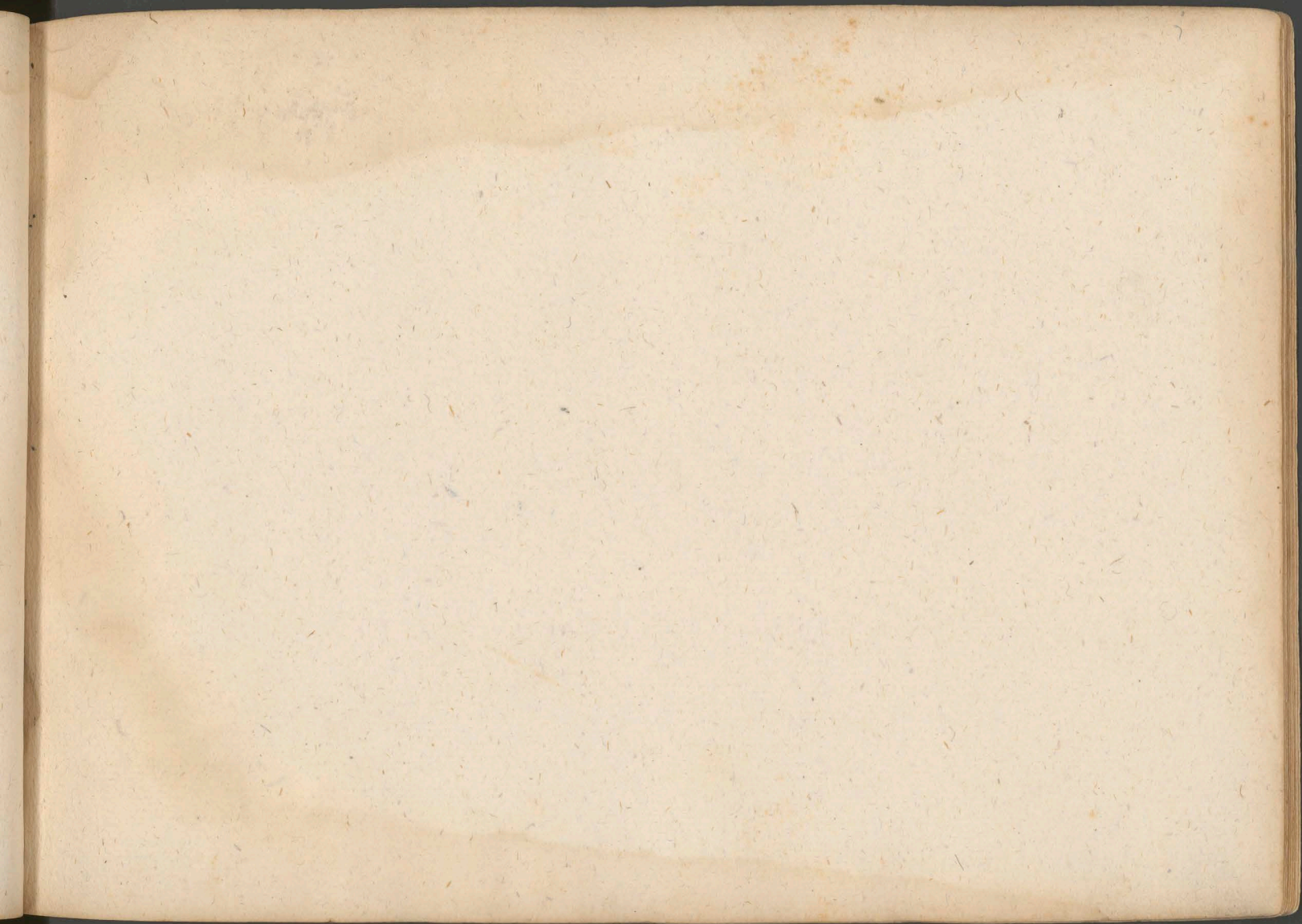




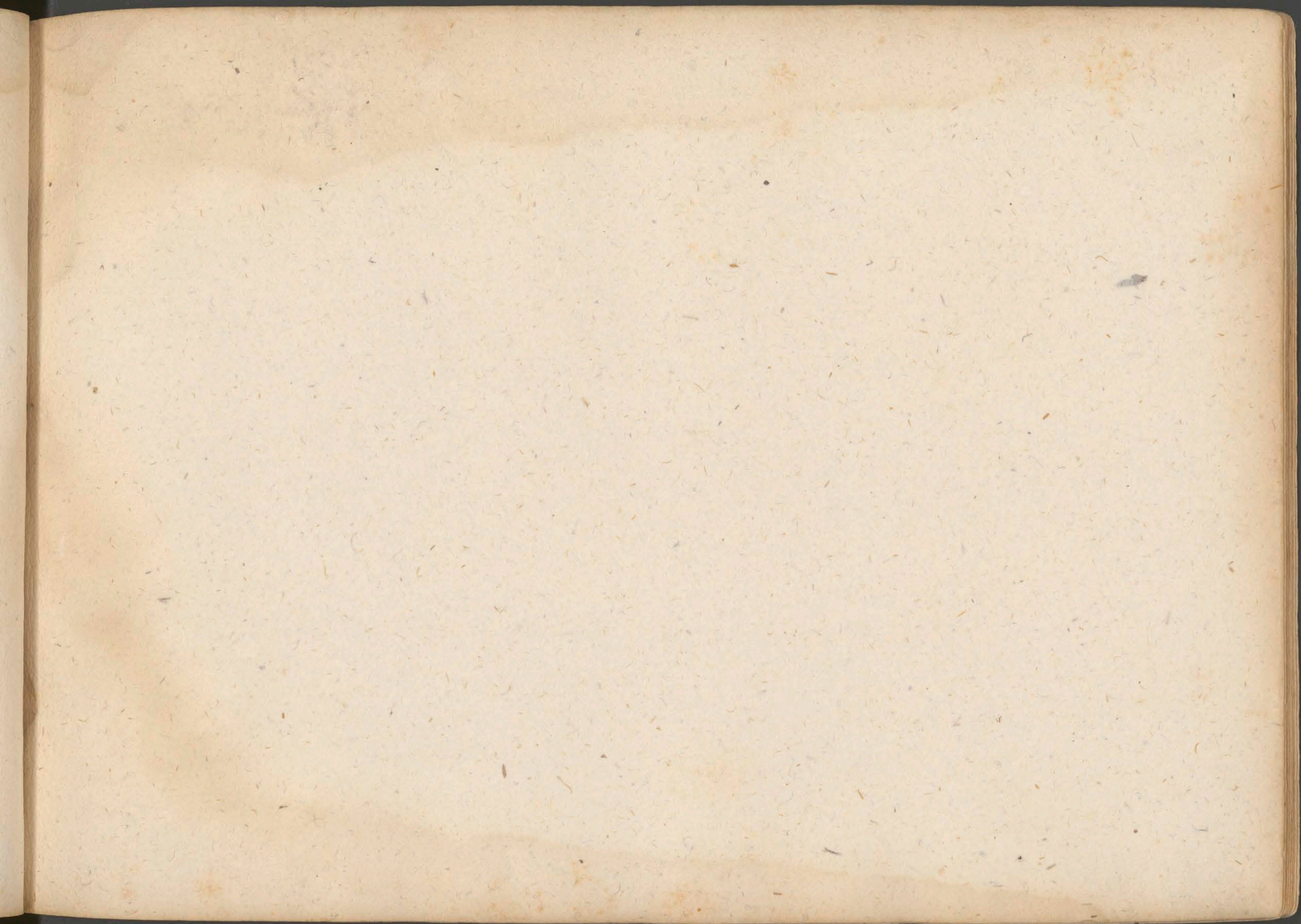




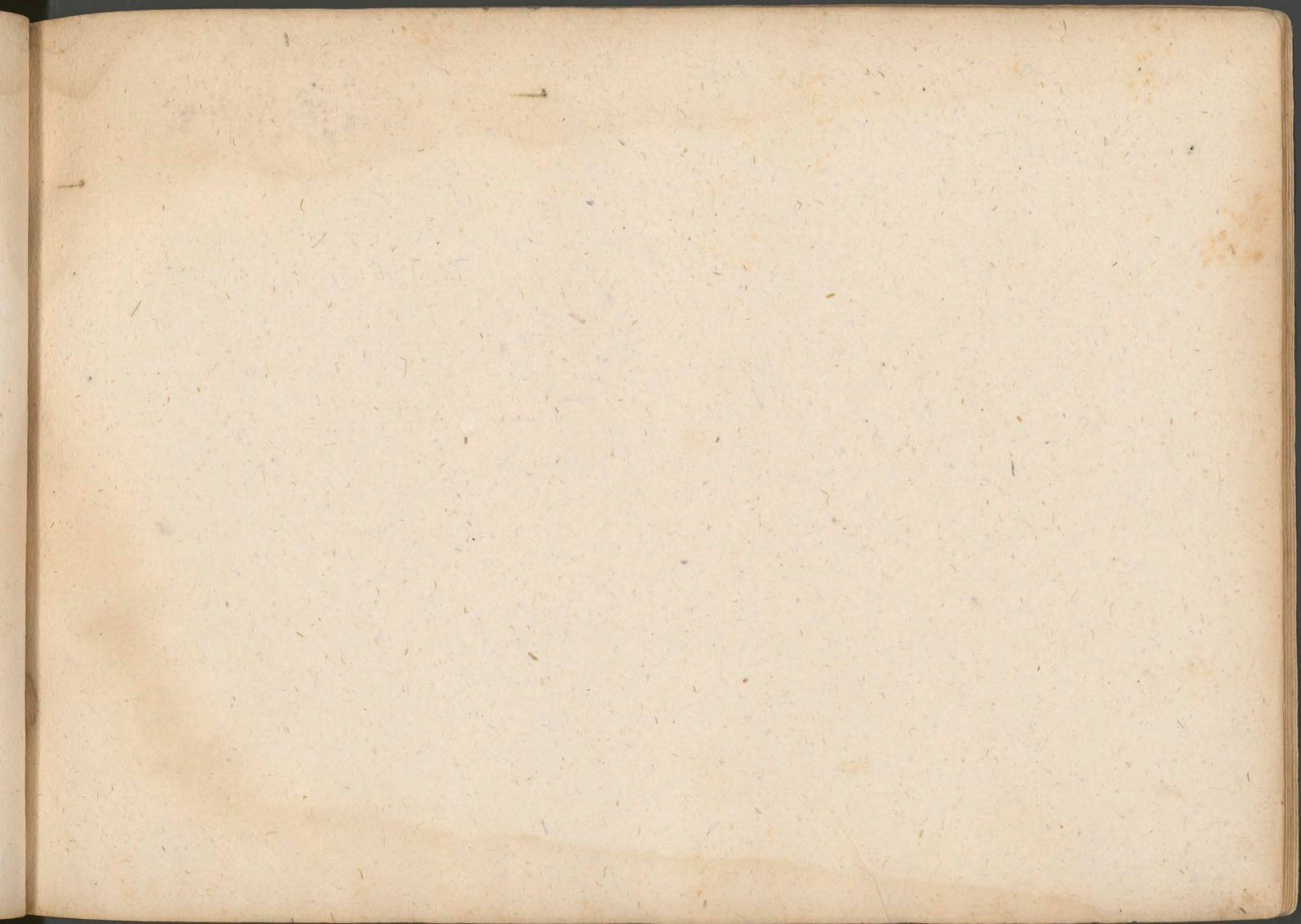




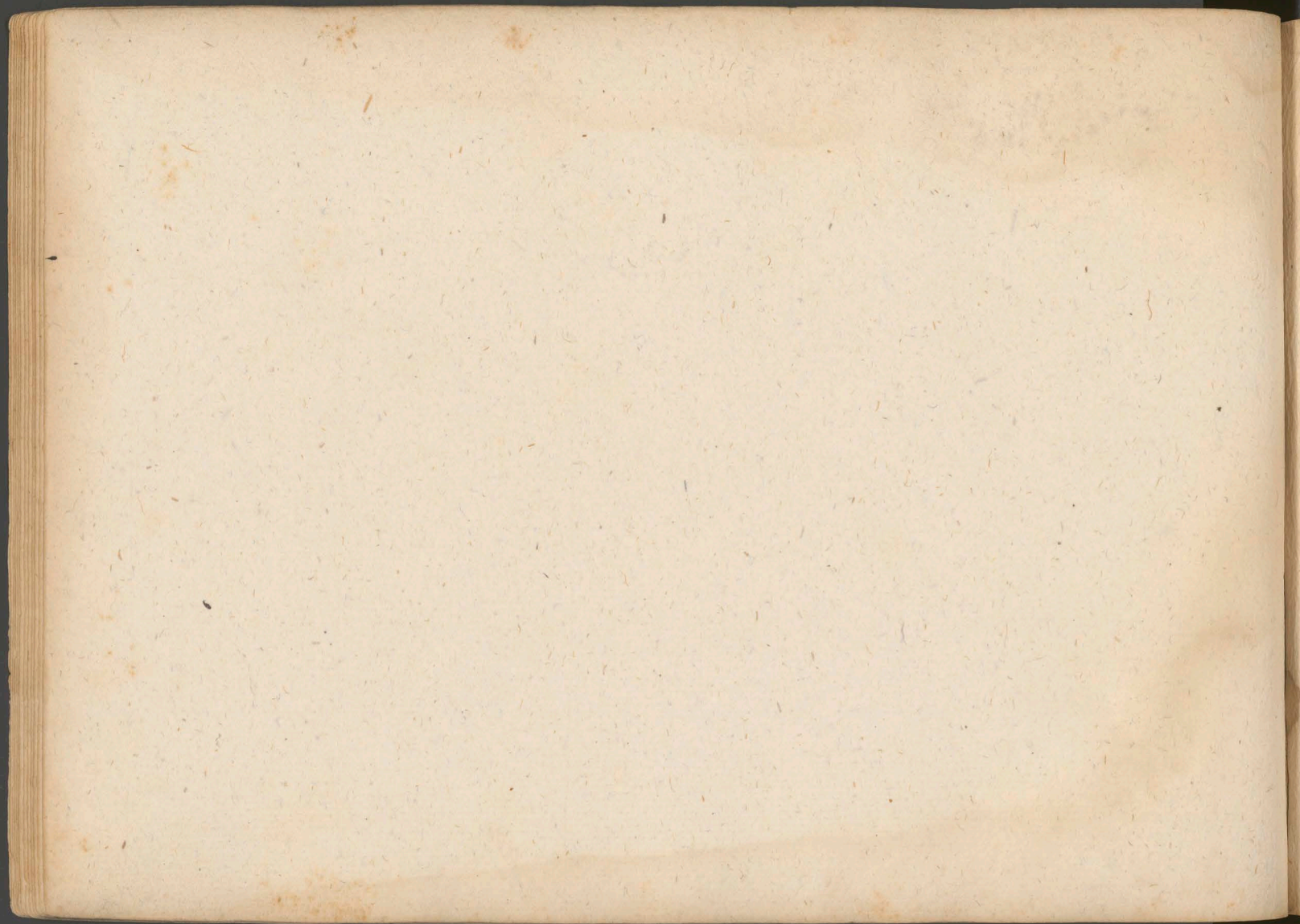


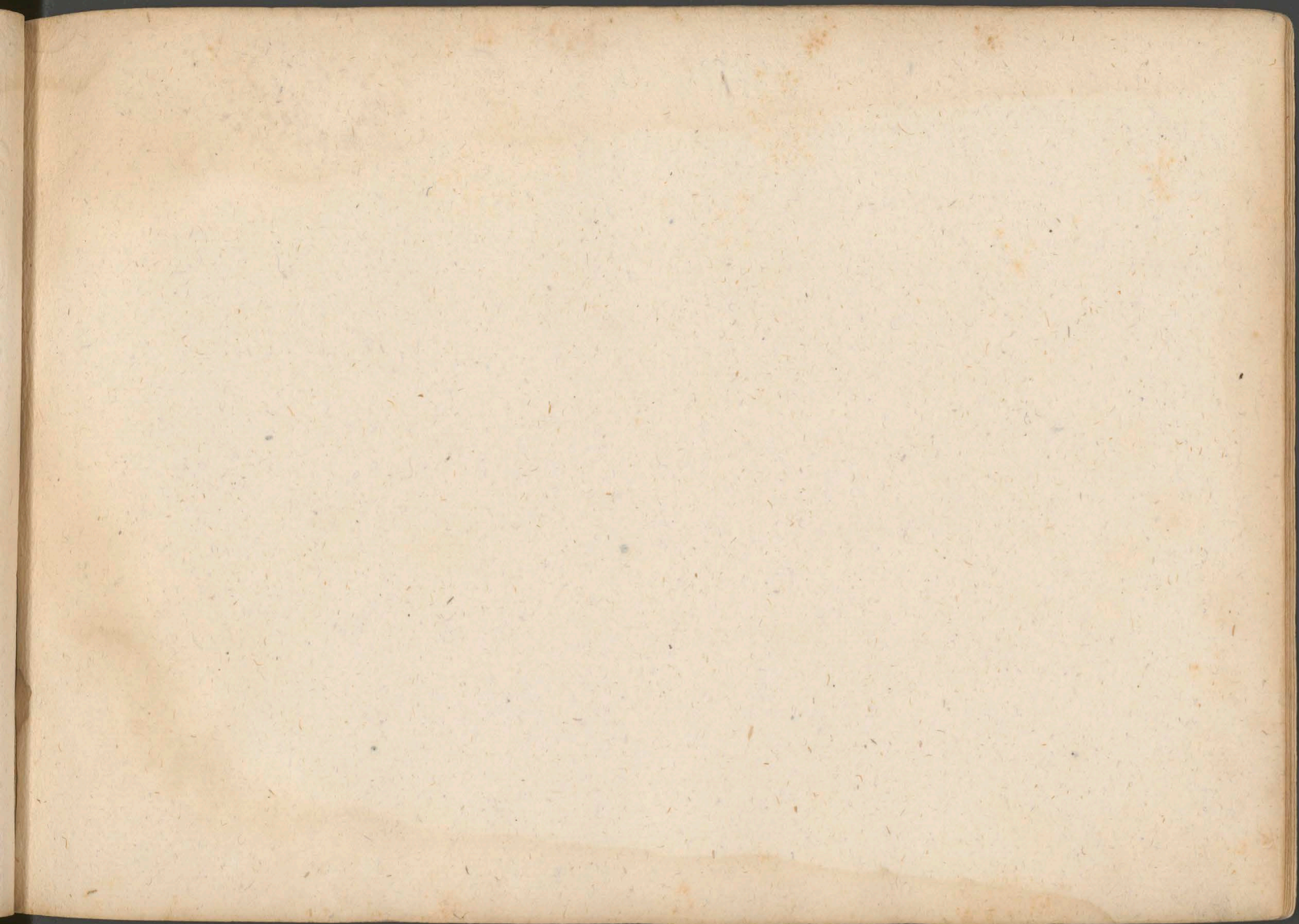














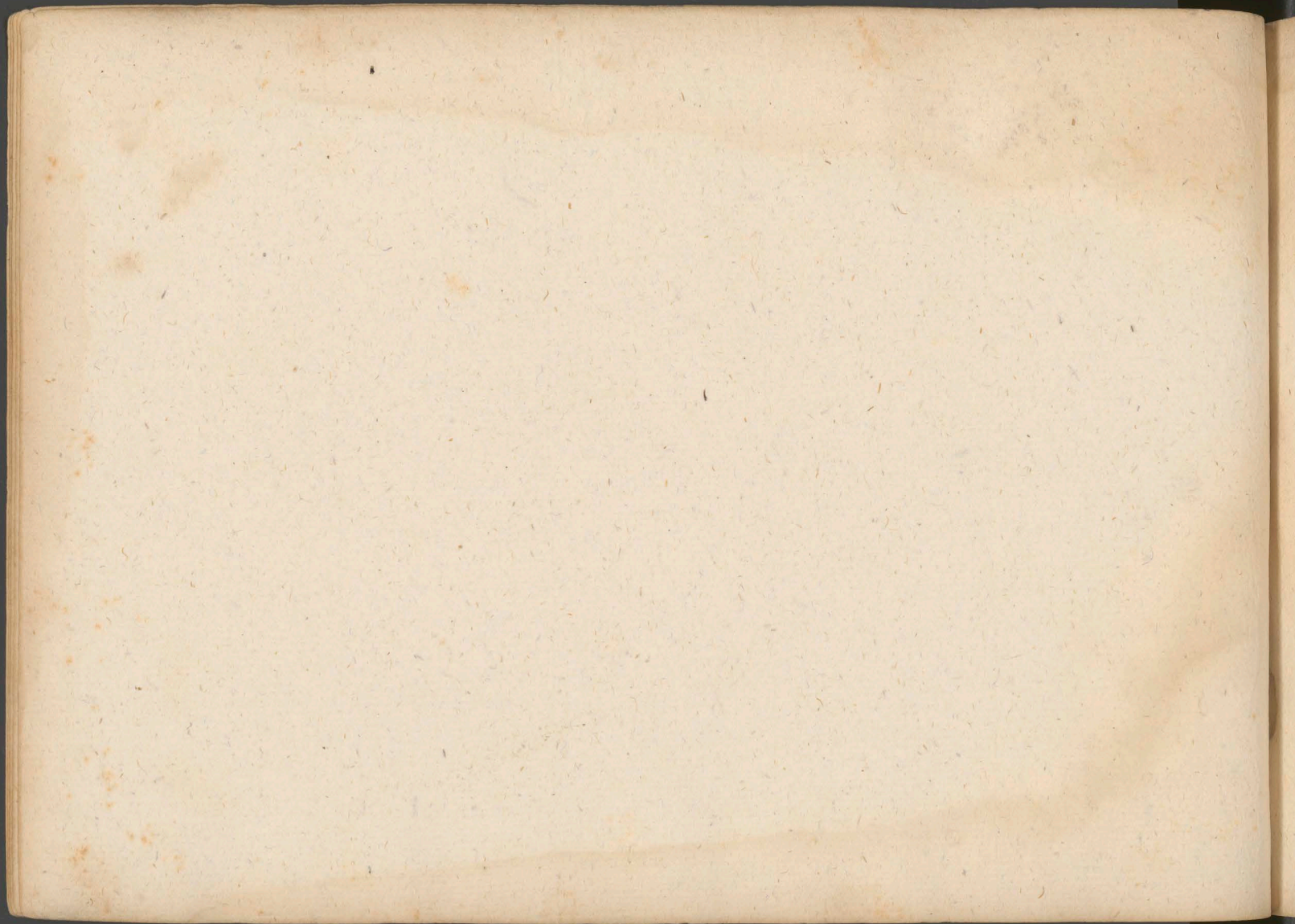






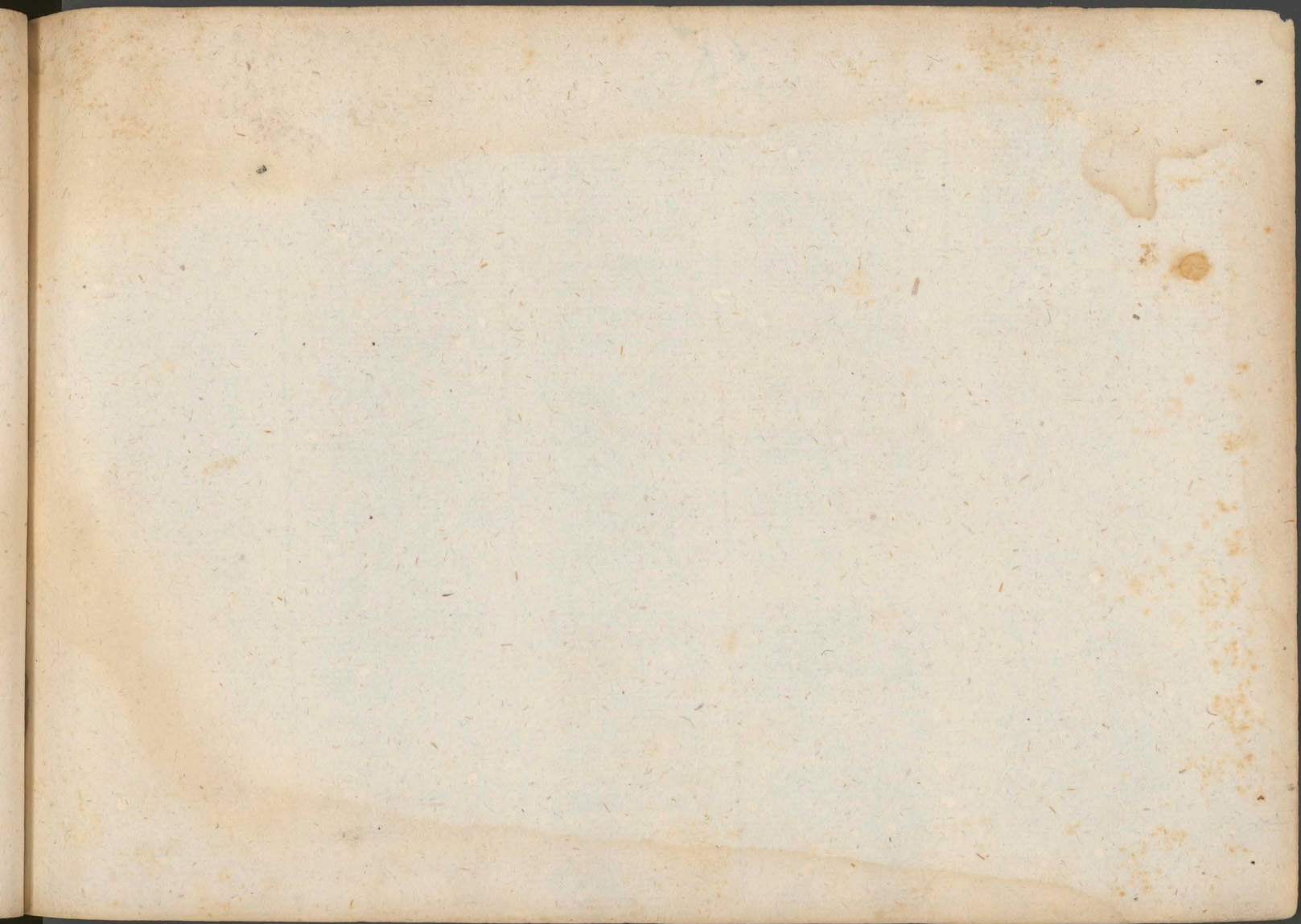




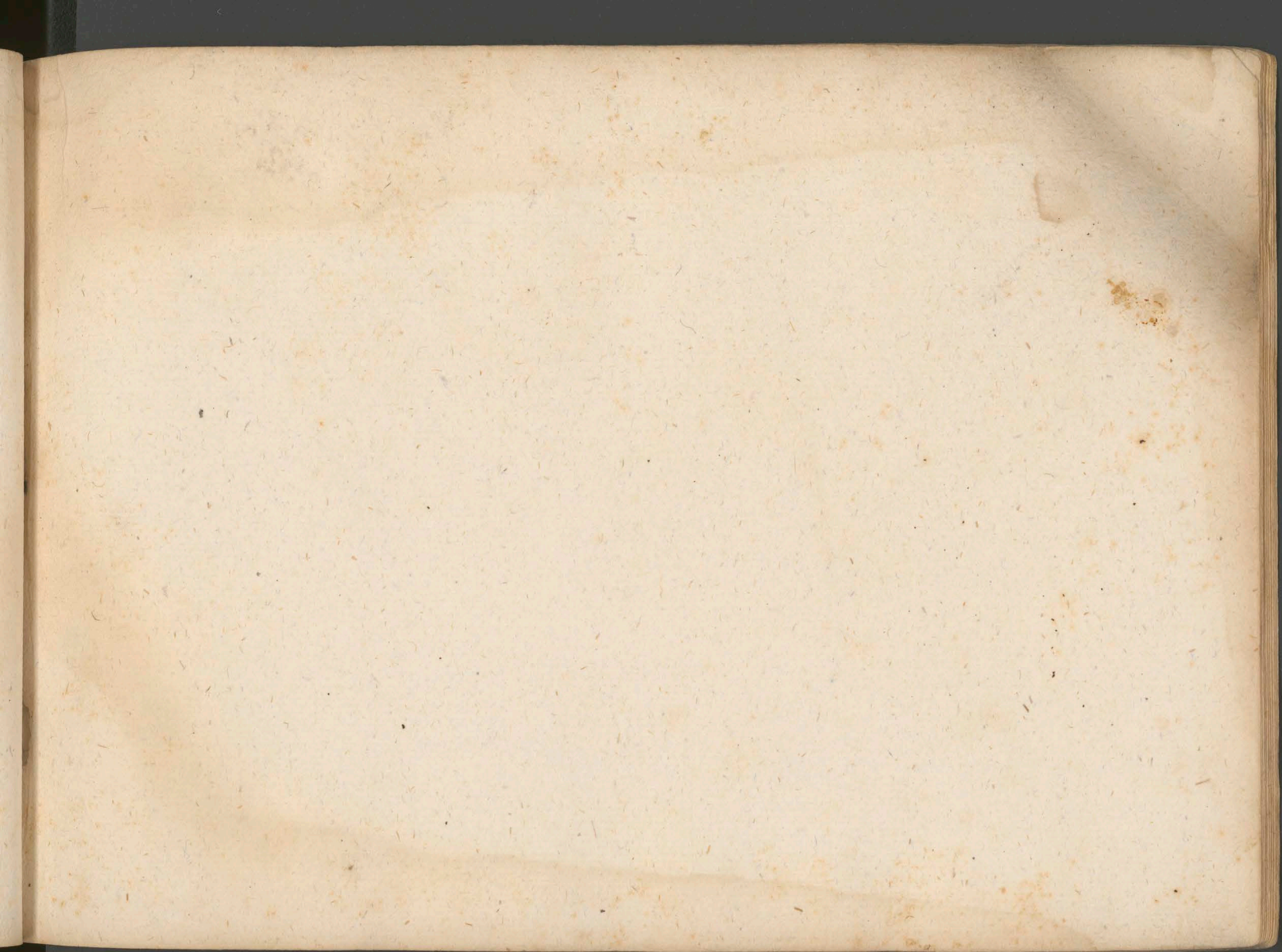




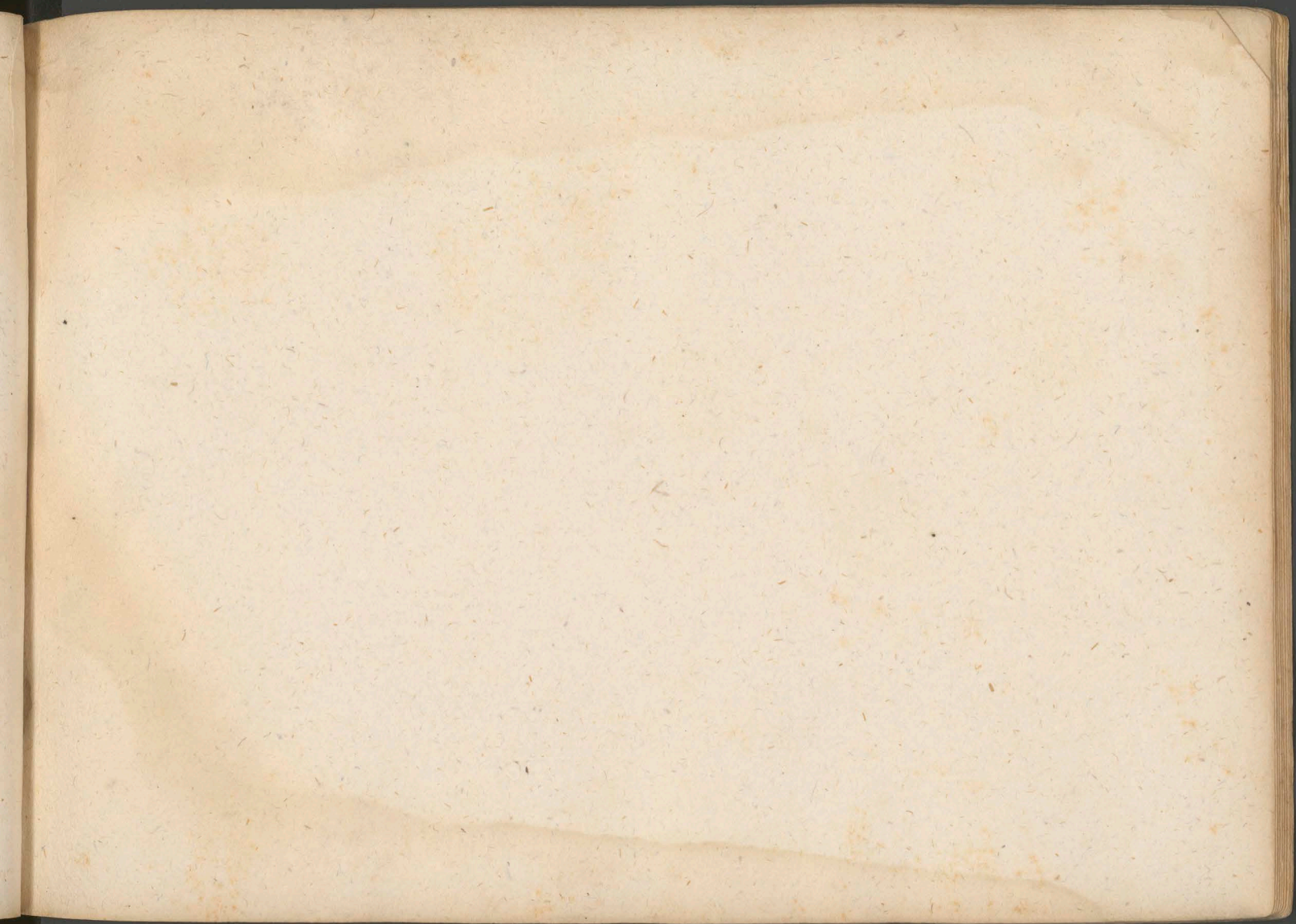


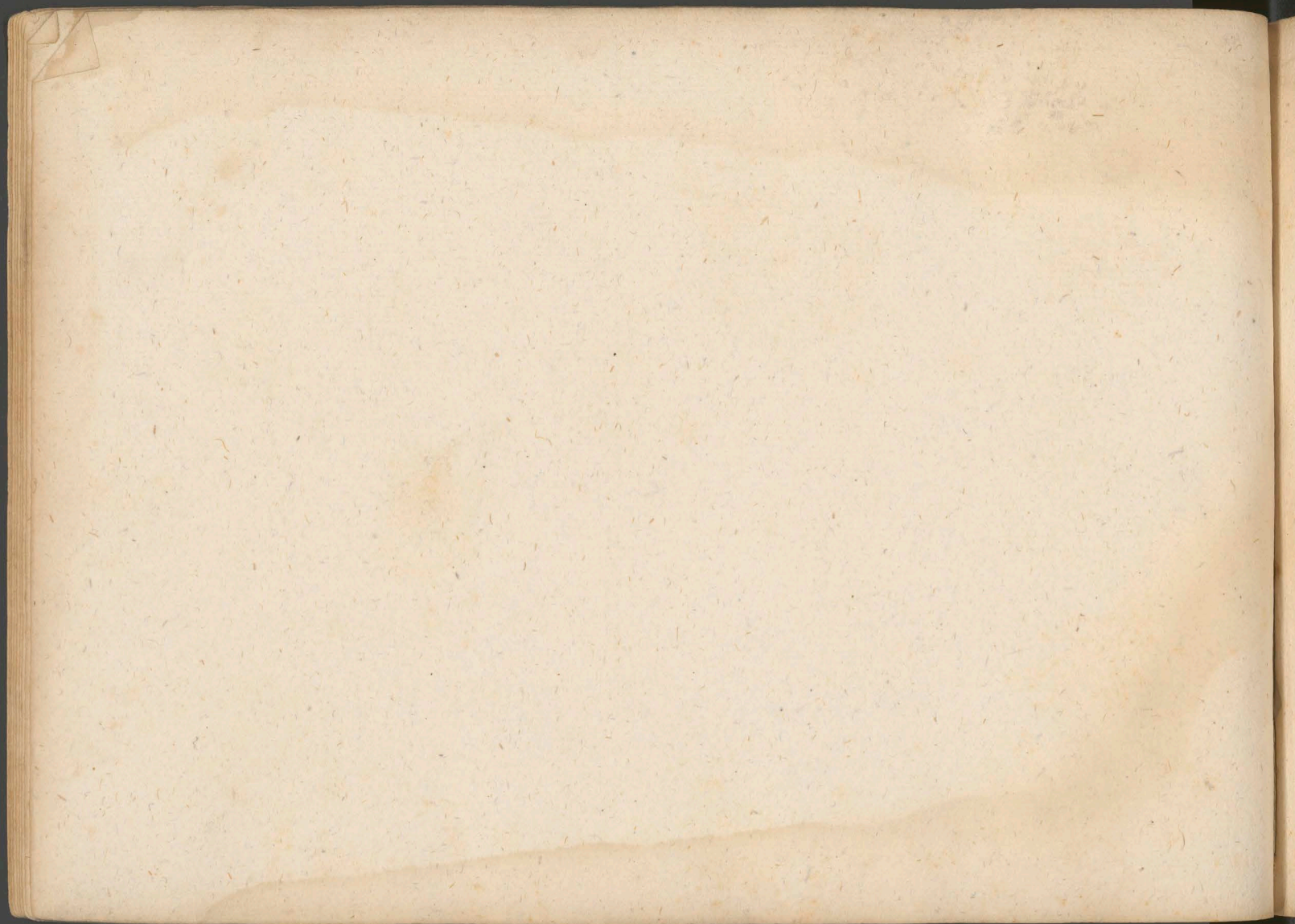














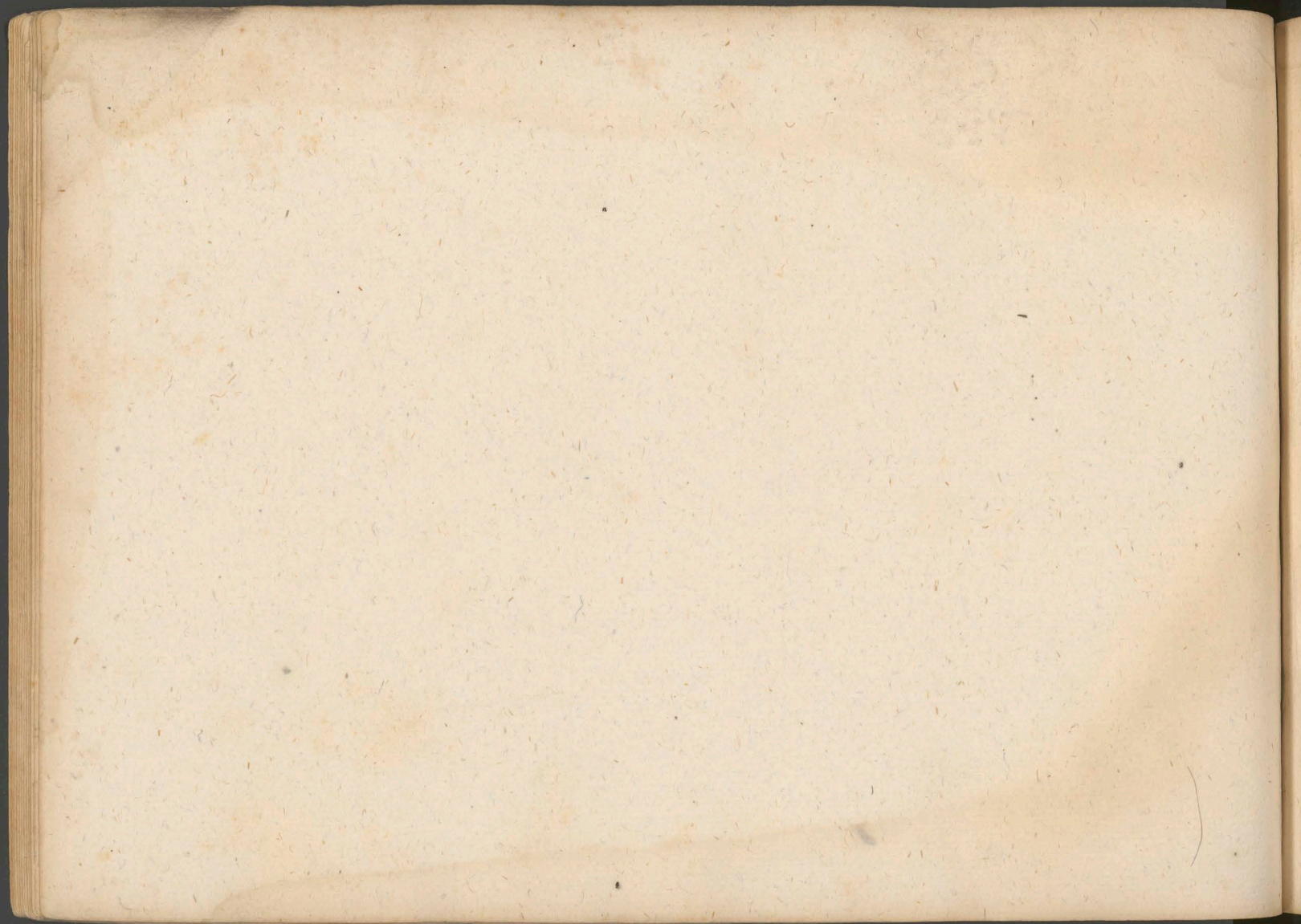


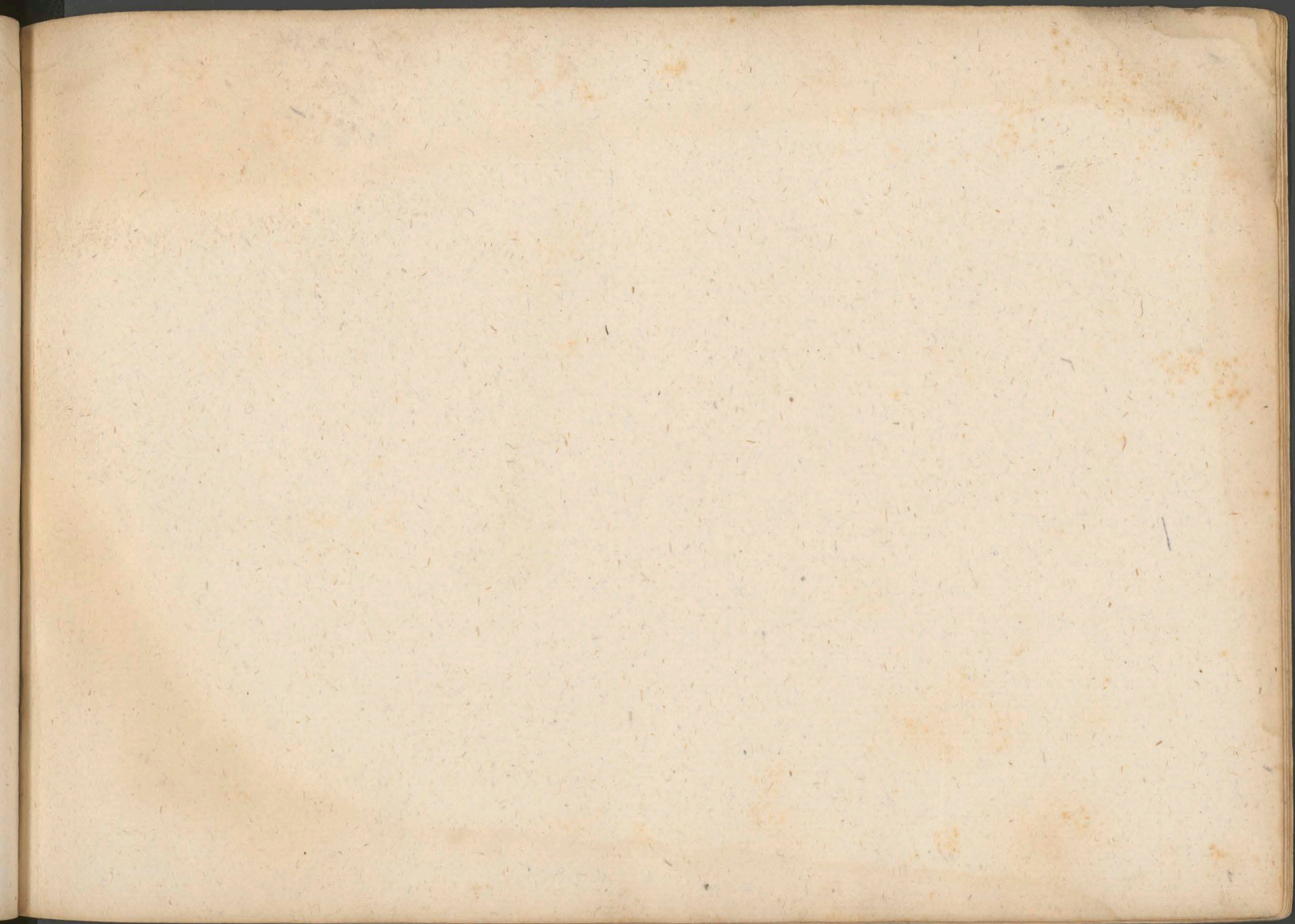






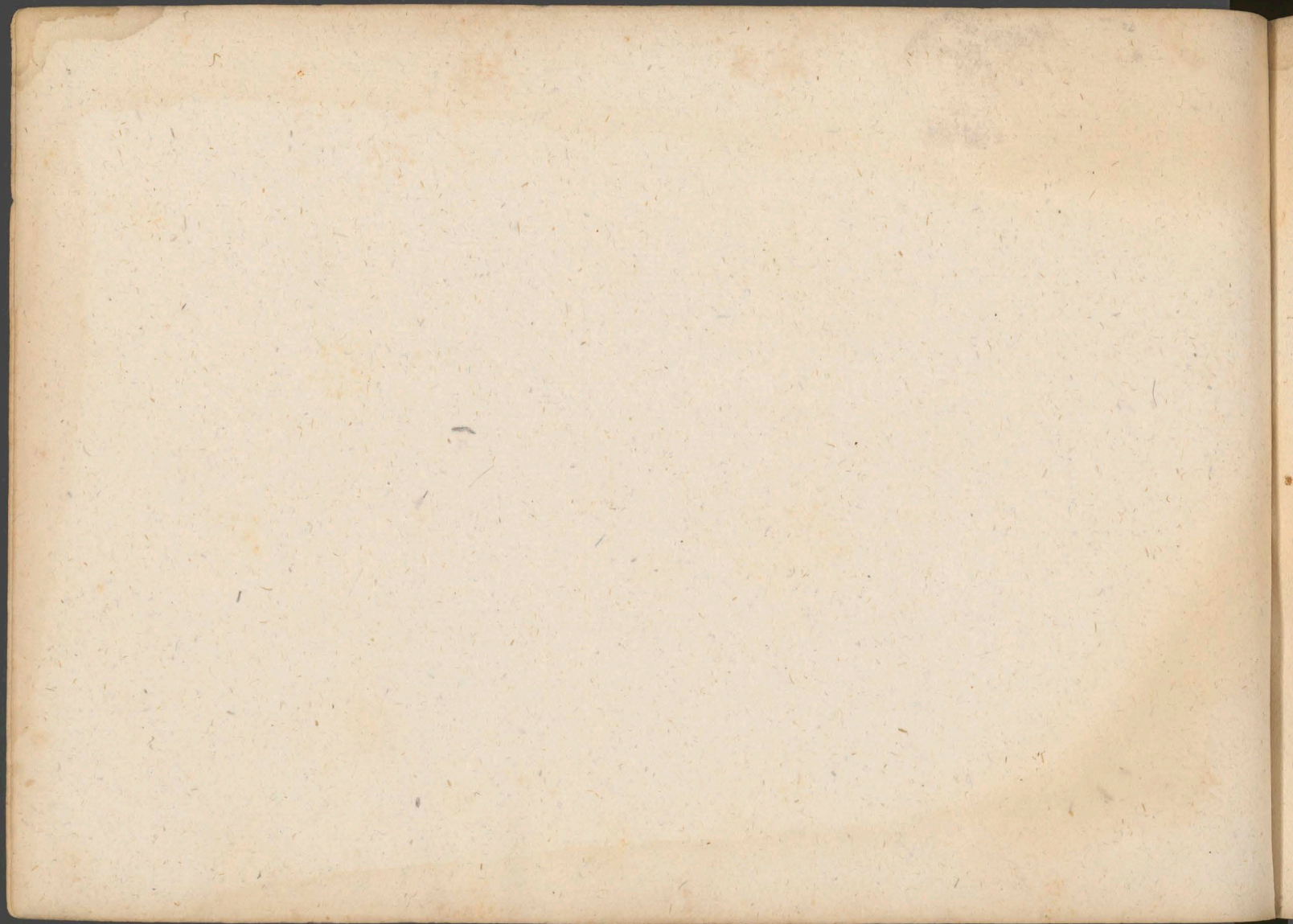


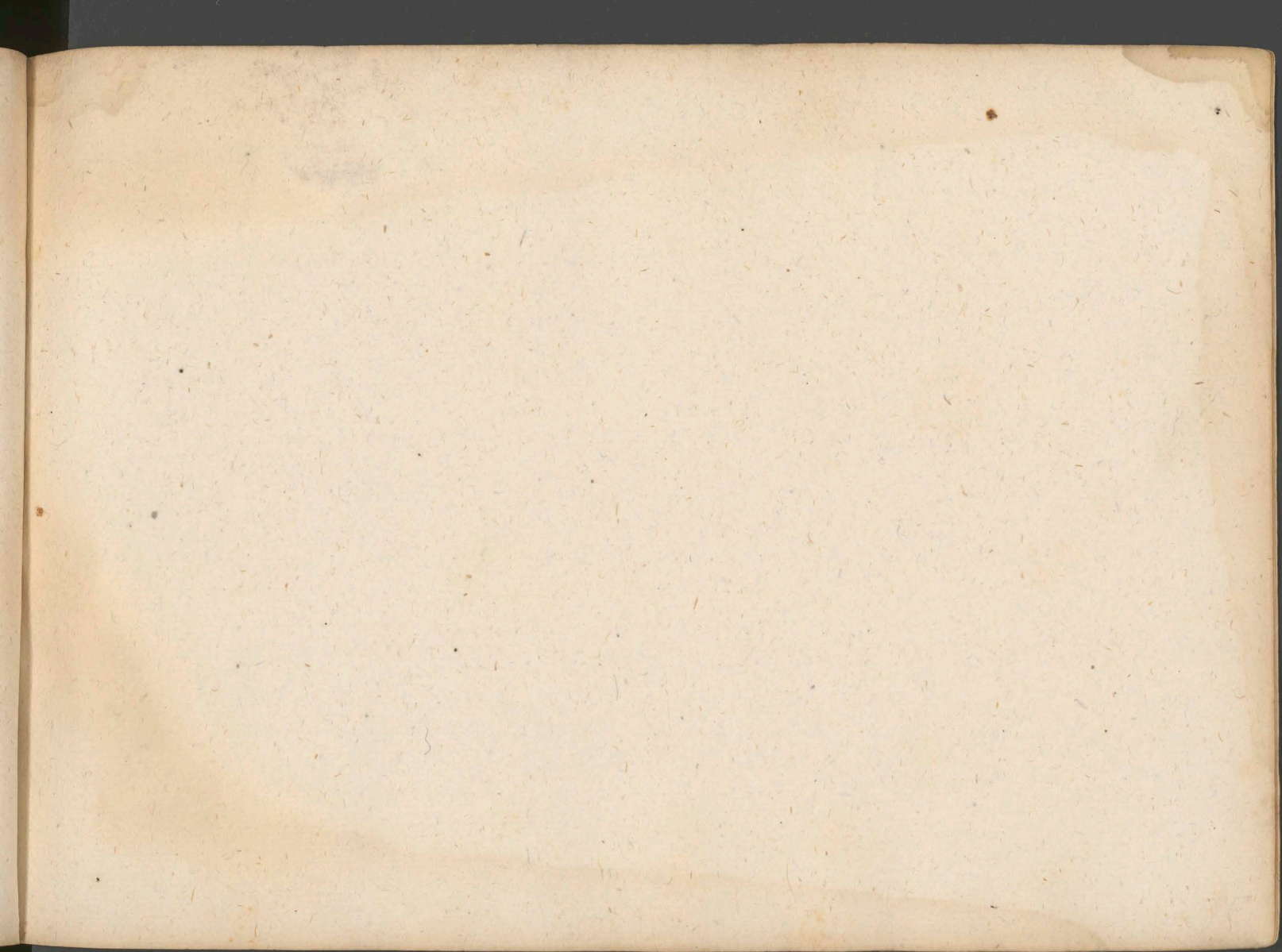


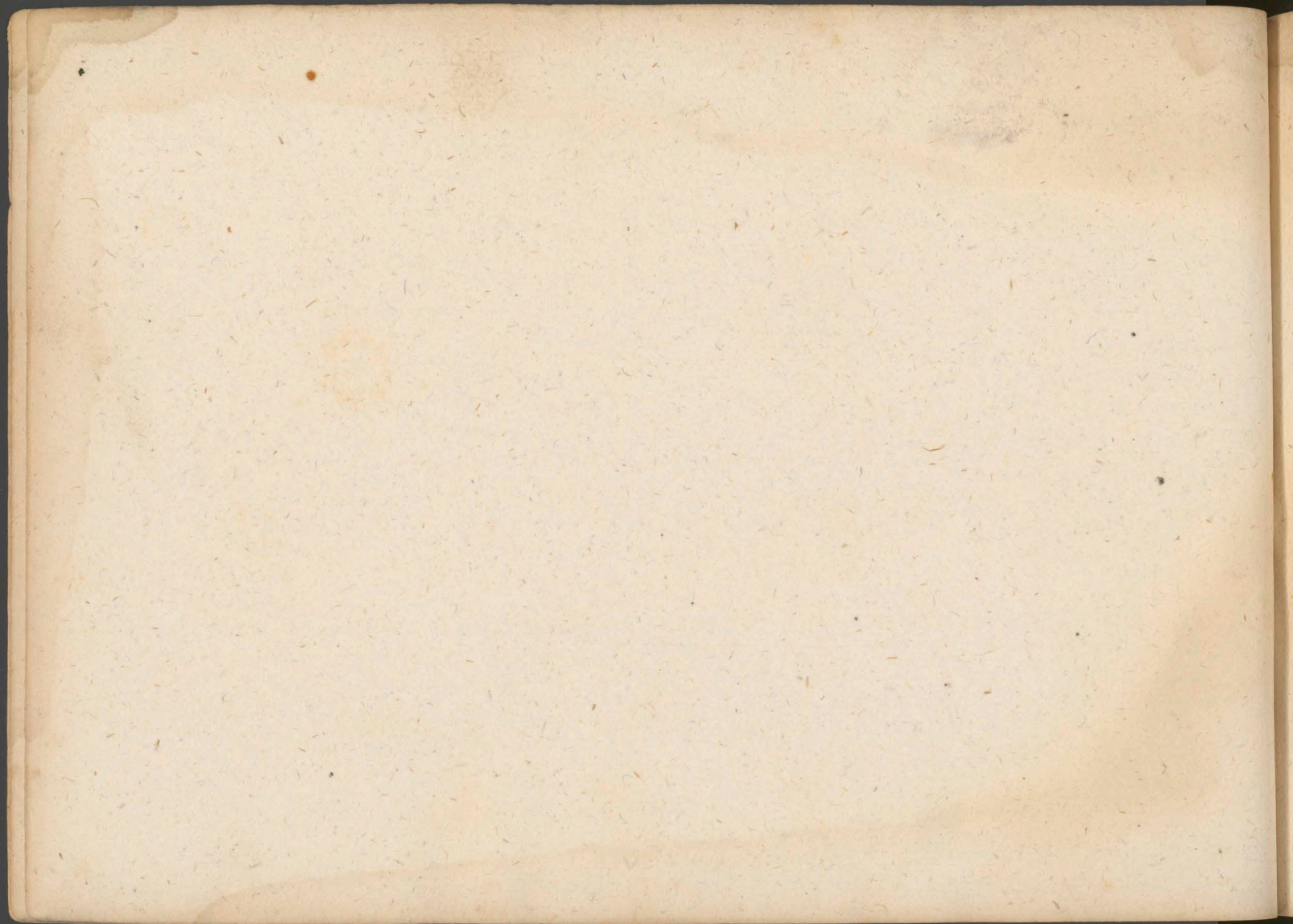


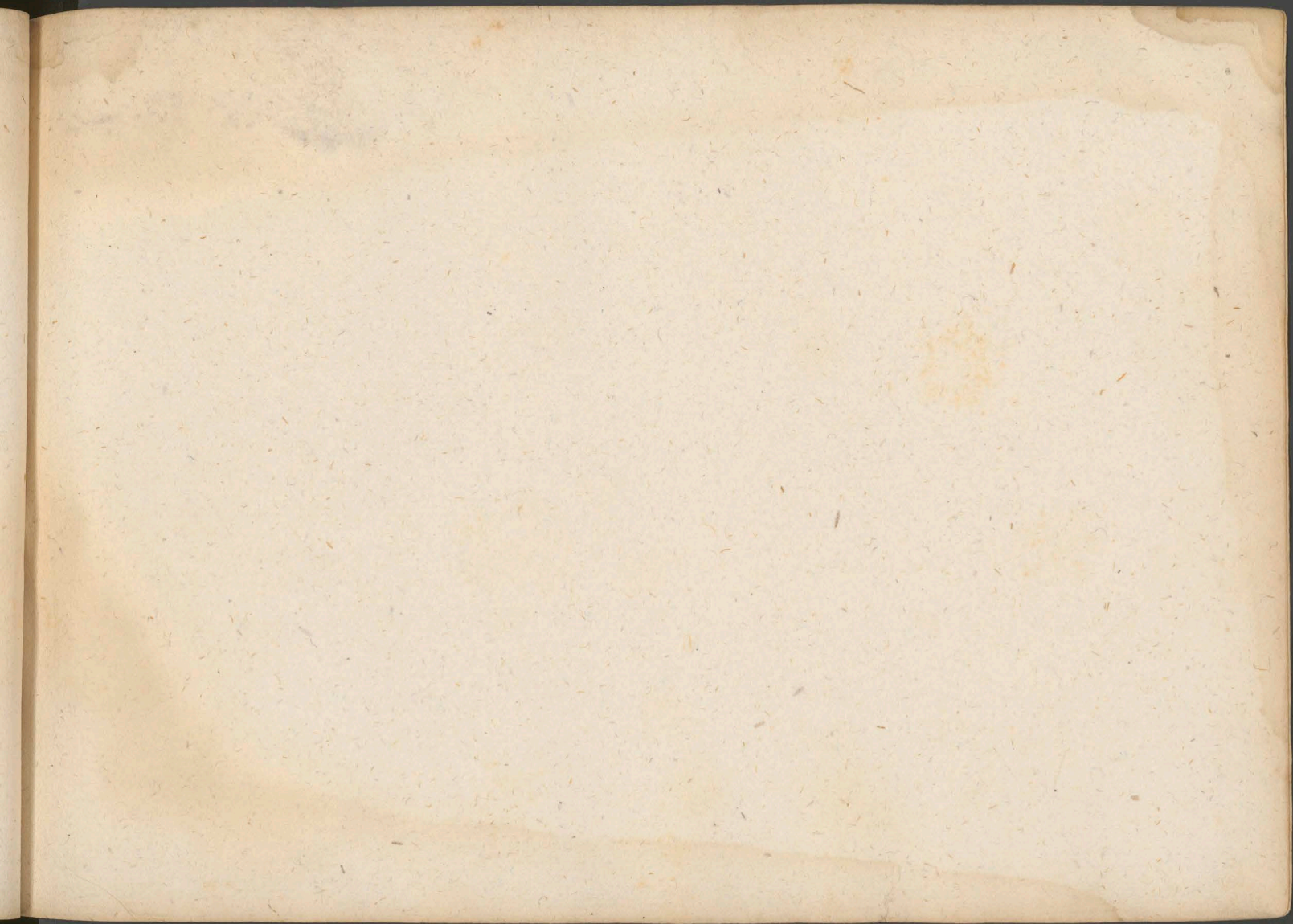


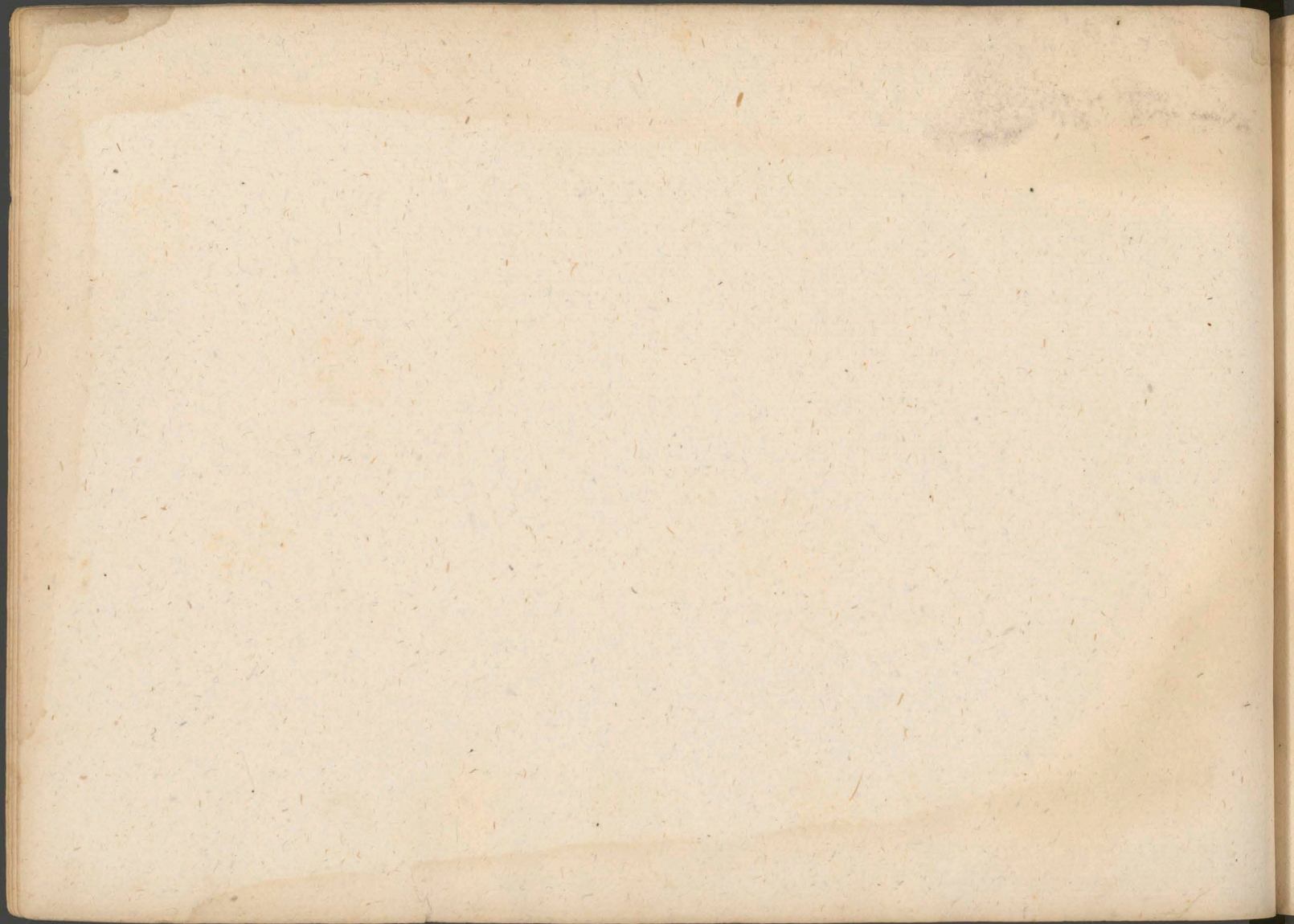




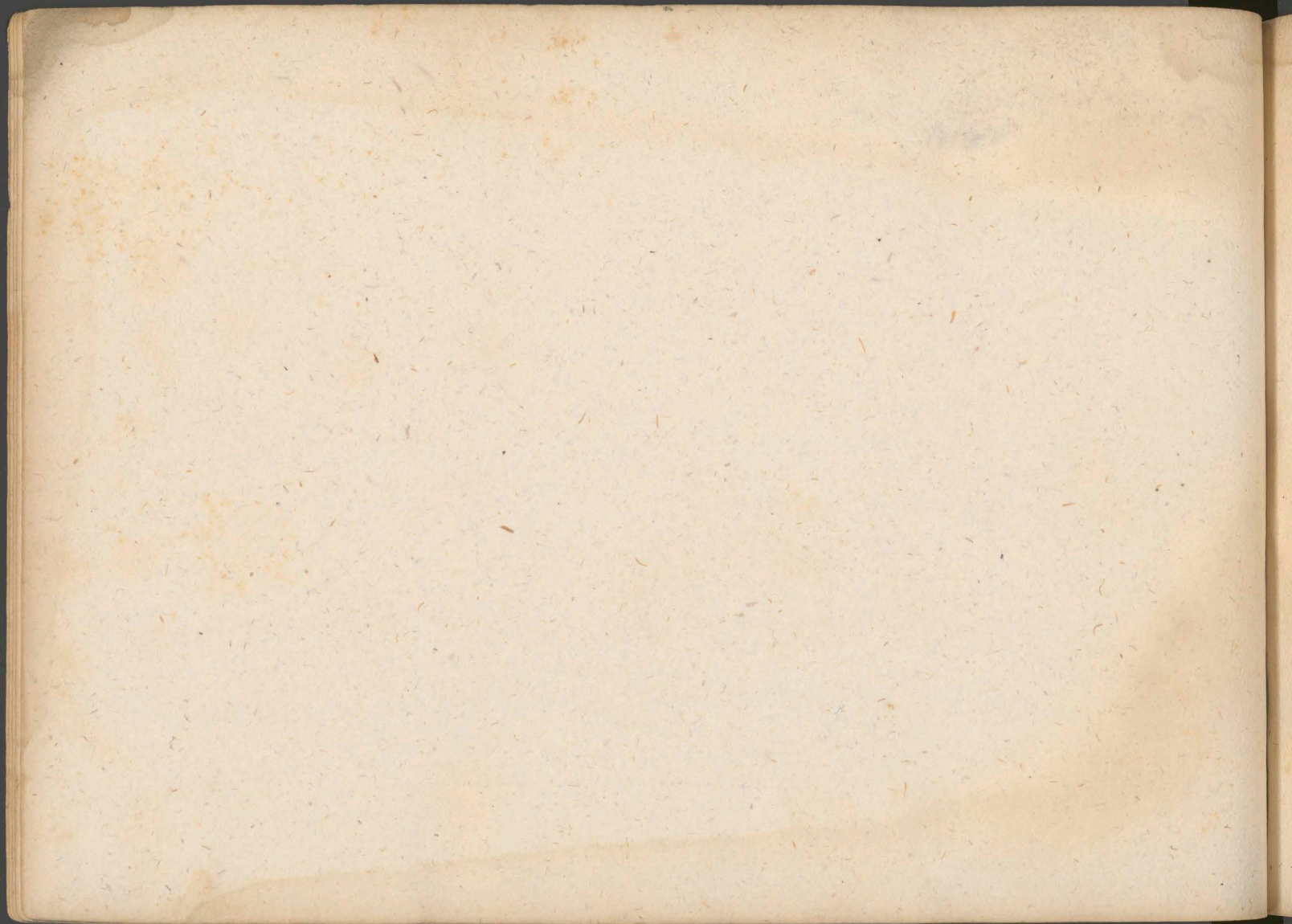


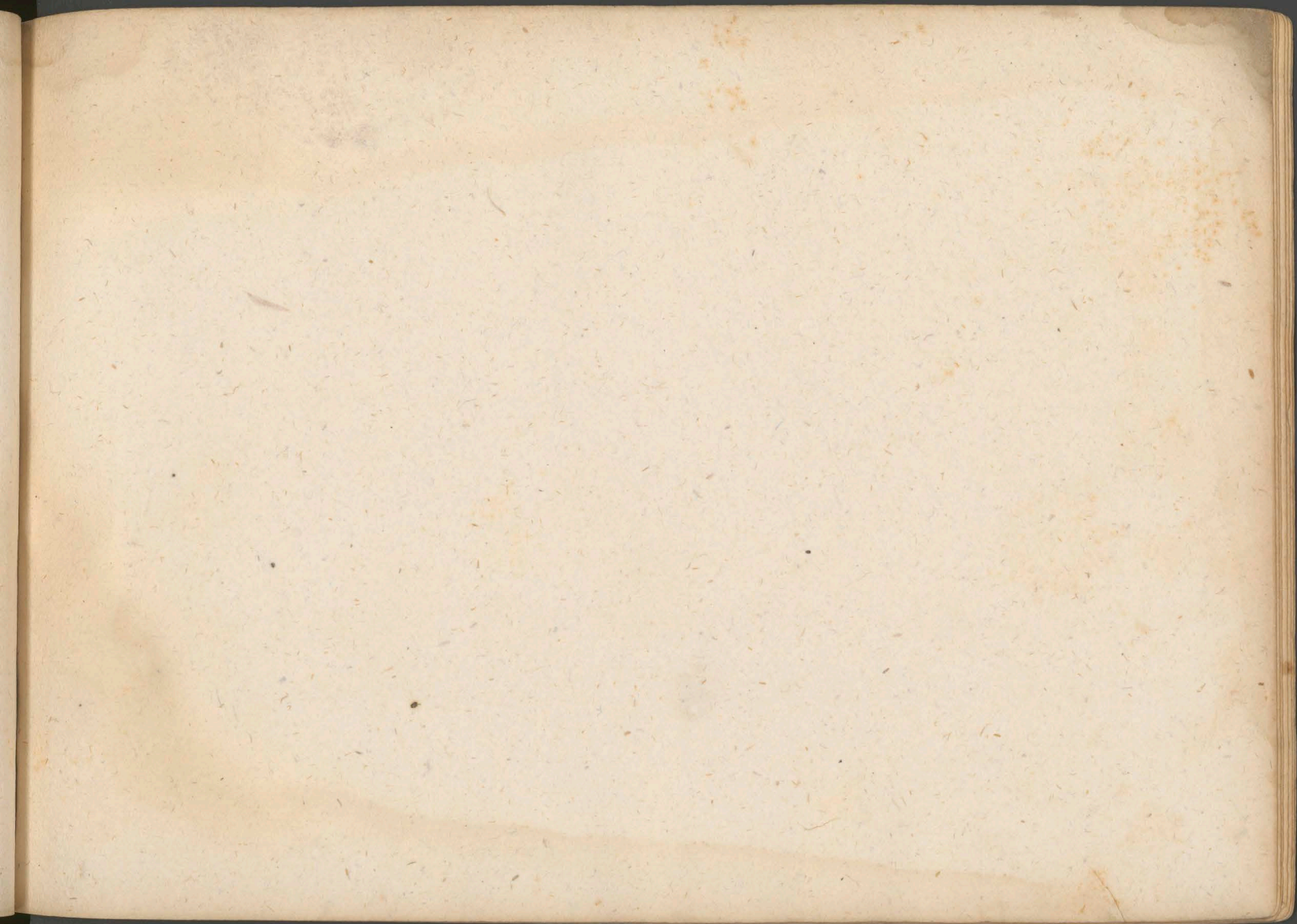








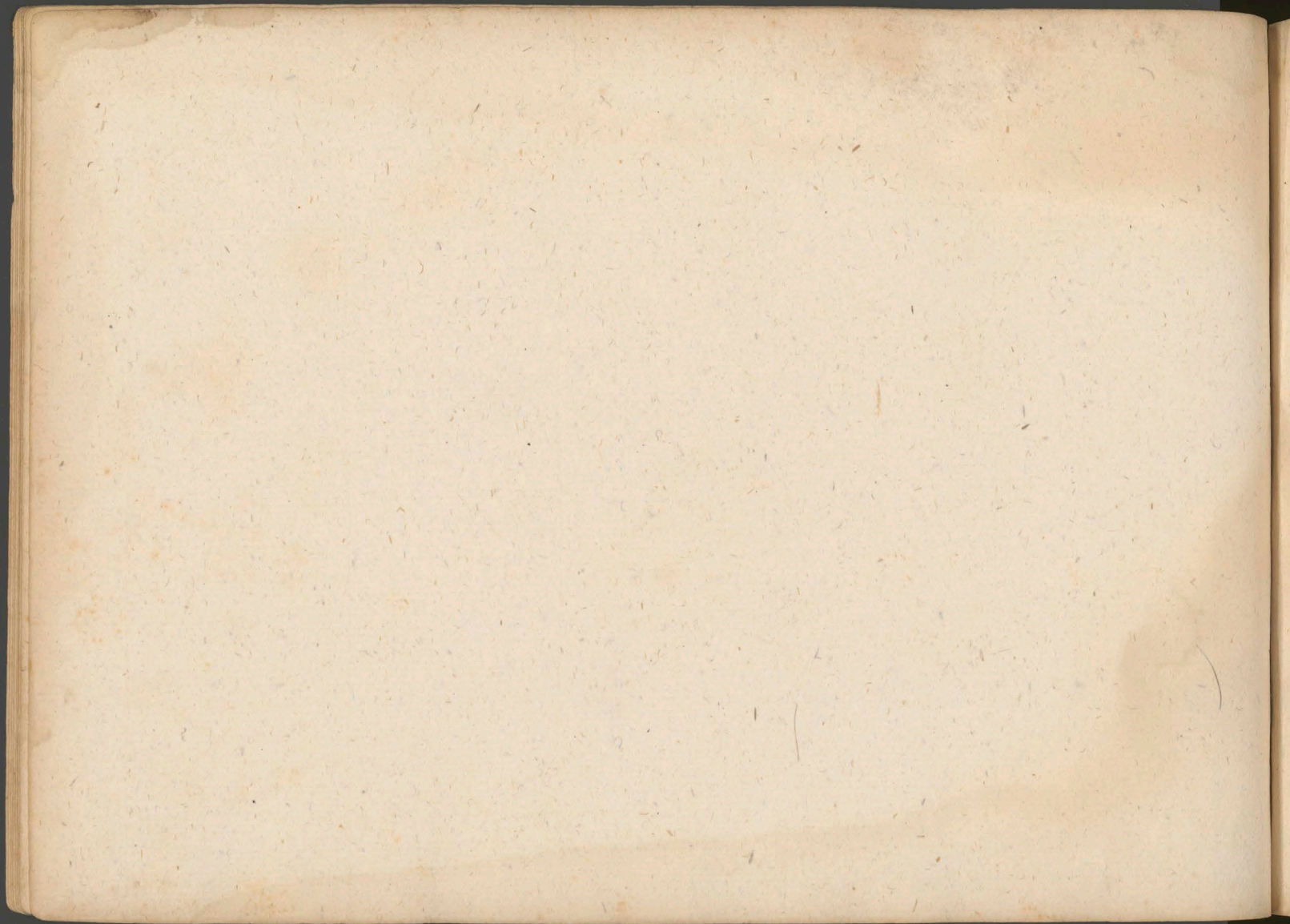














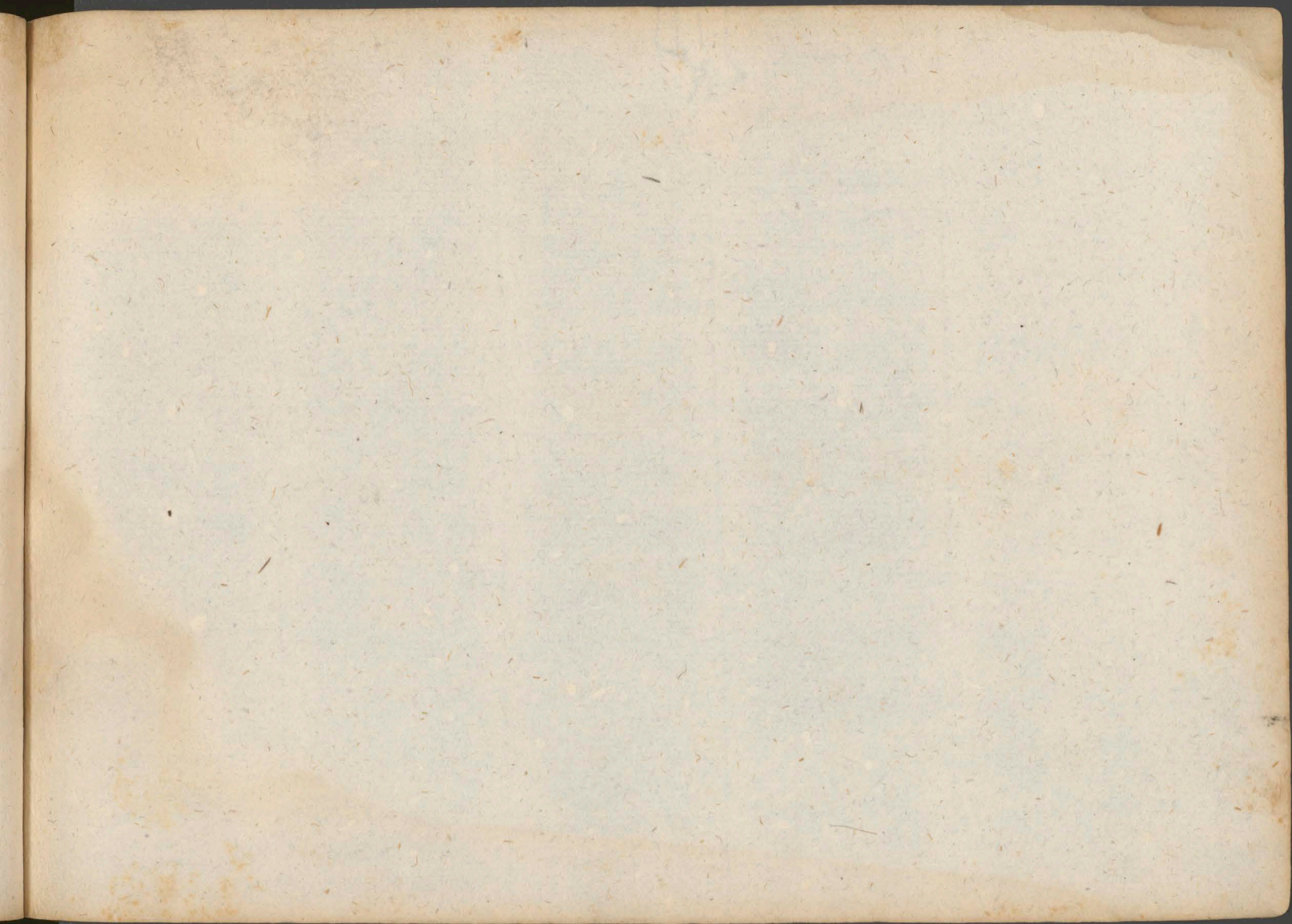




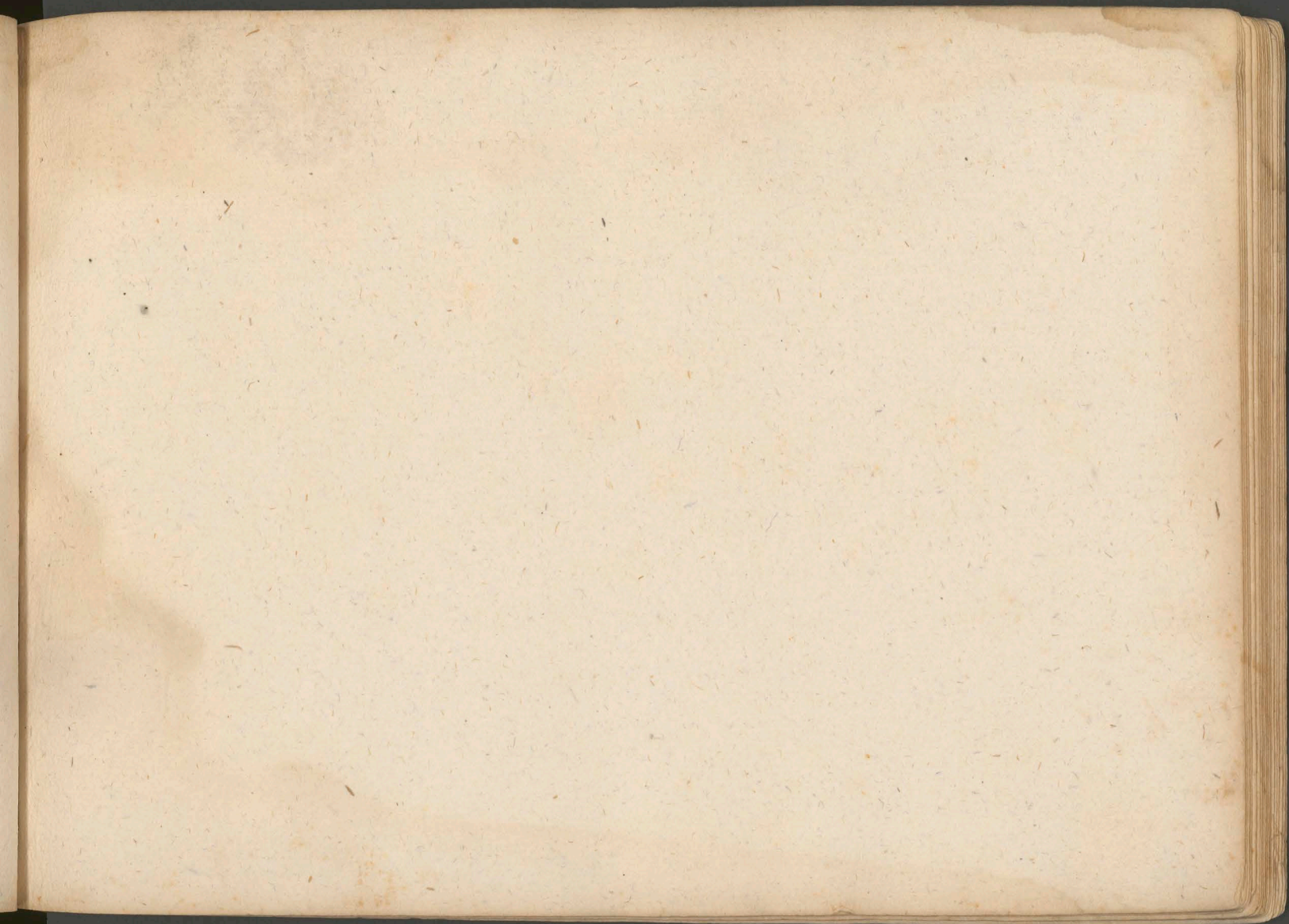












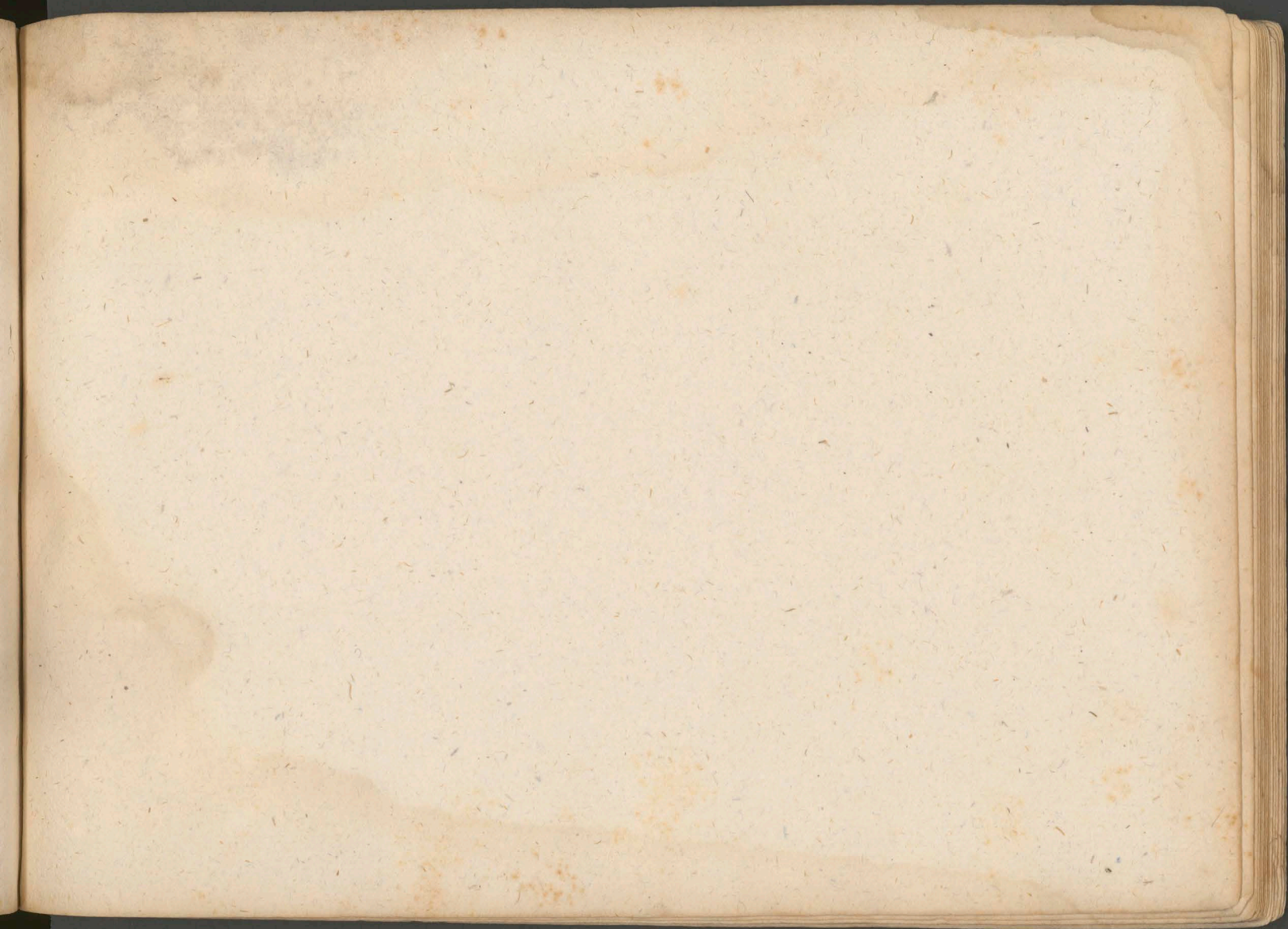








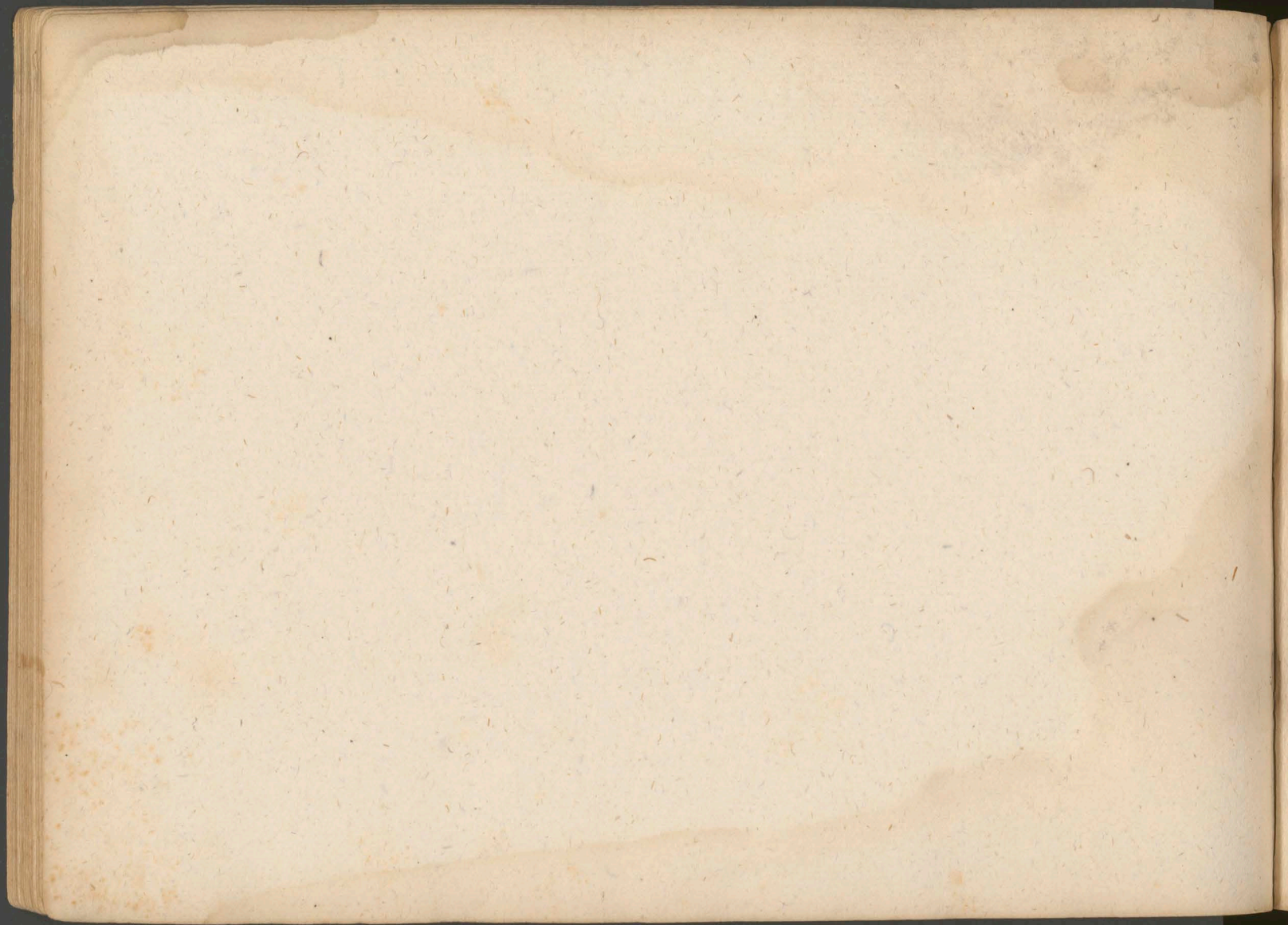










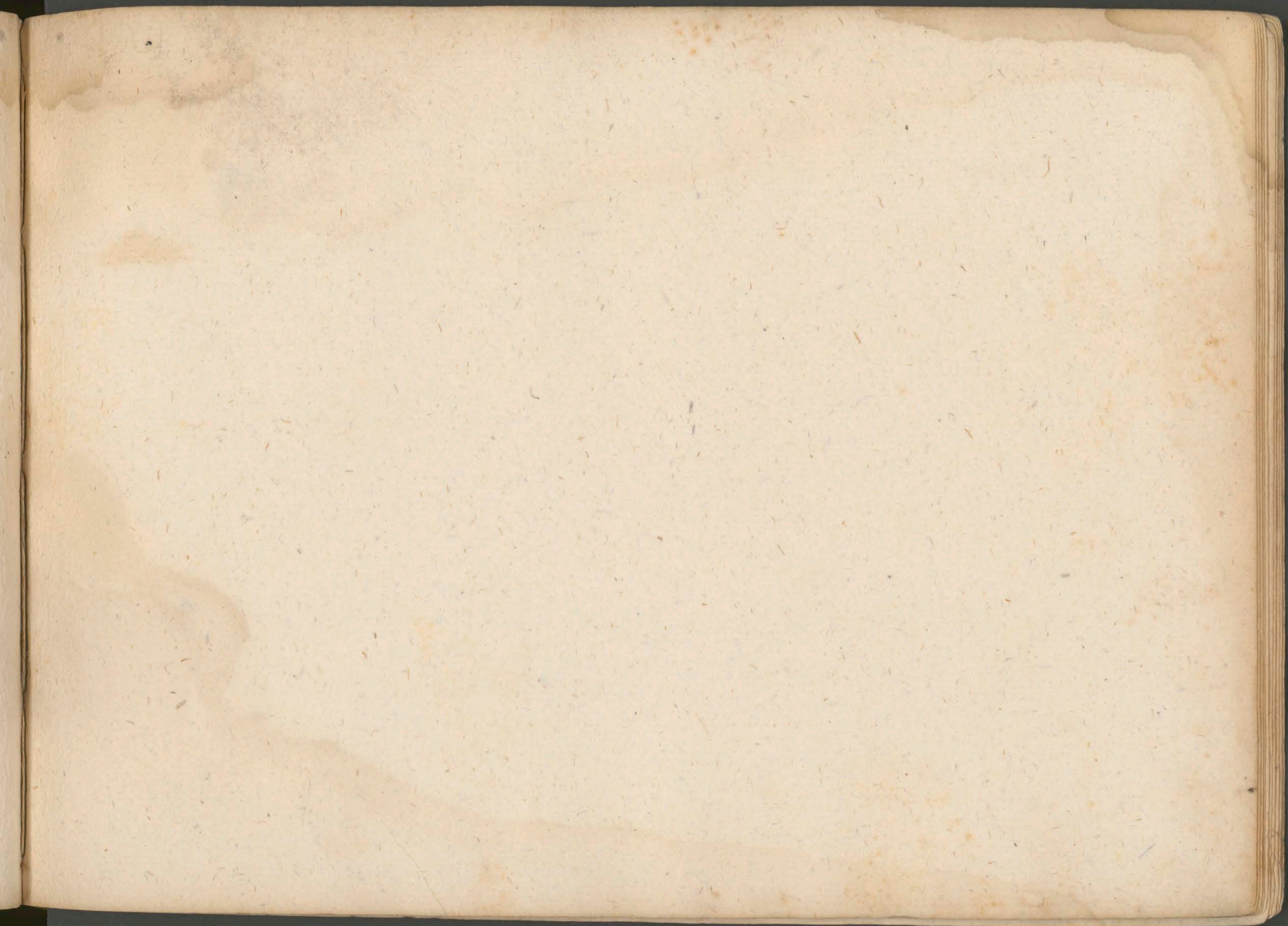






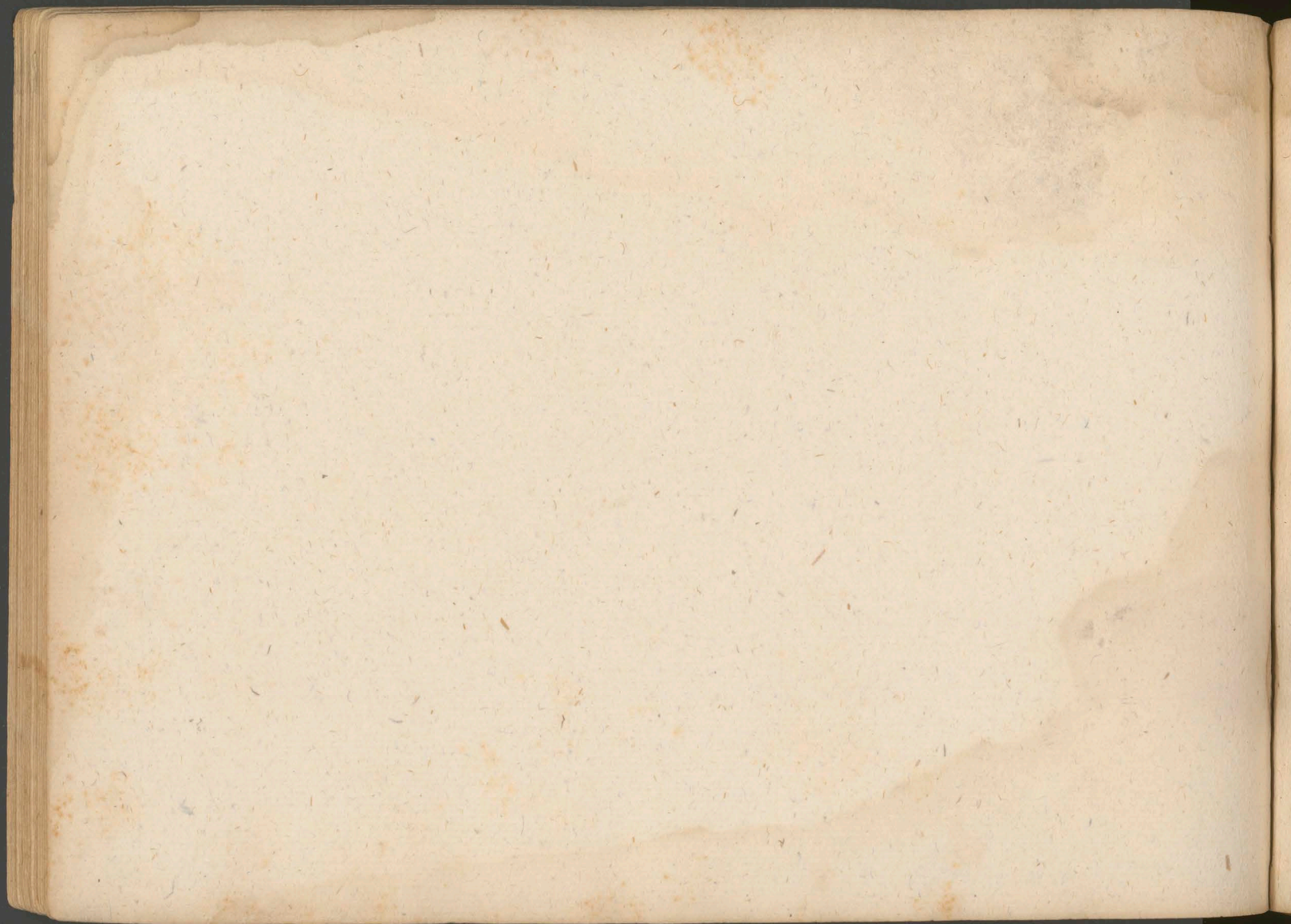






































































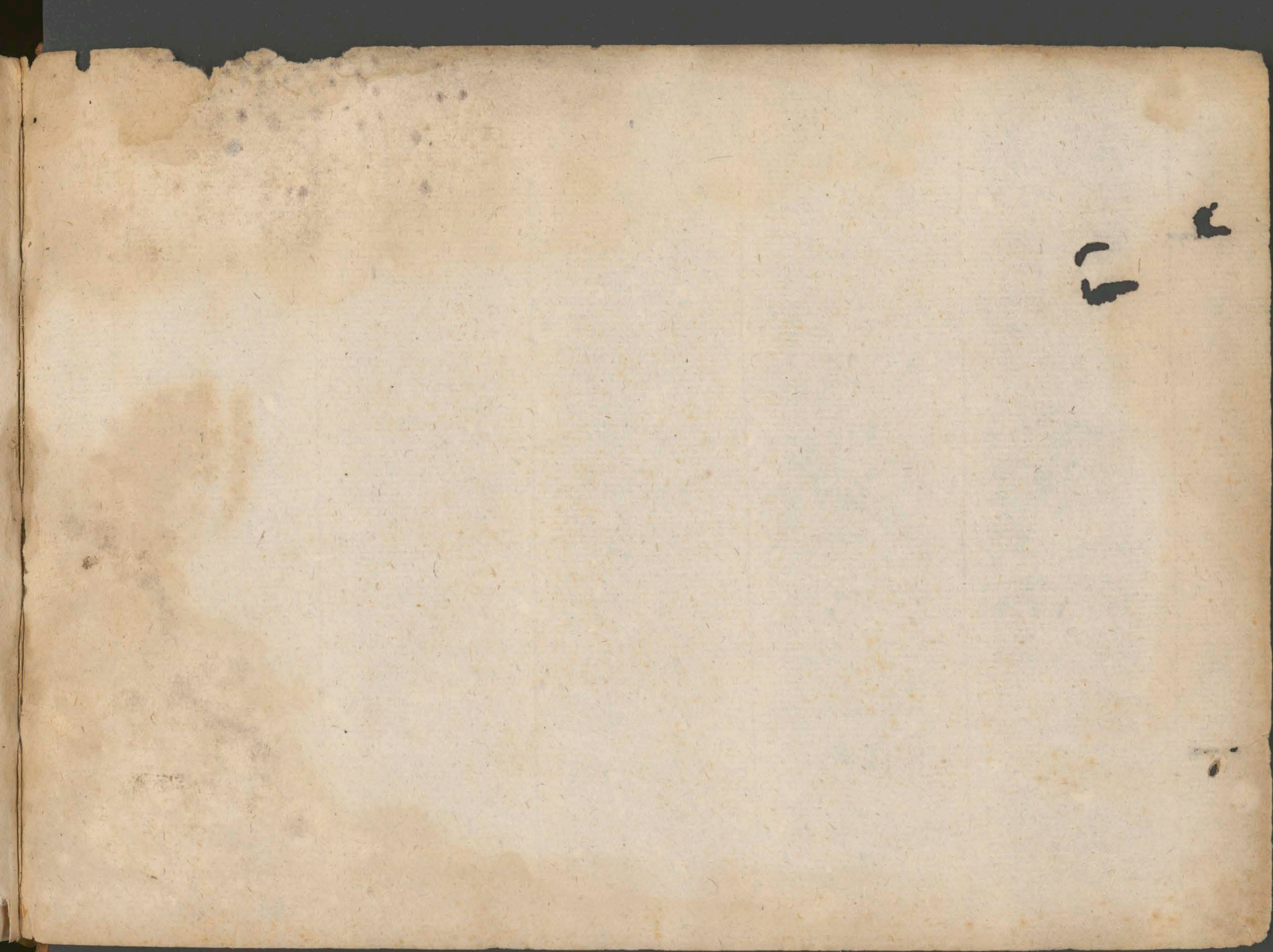


















Handschrift der Berliner Staatsbibliothek

Signatur Mus.ms. 40 092.

Discantheft

- Thandernackh 5 voc. (L.Senfl) = Ott 1534 No.98.
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 Stuttg.L.B. 34.
 Kopenhagen 1872
- Geduld umb huld 5 v. (L.Senfl) Basel F X 1-4 No.104
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- Wolauff wier wellens weckhen (L.S.) Ott 1534 No.92
 München St.B.3155, No.66.
 " U.B.328-31 fol.75
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 " Iselin No.77
- Es taget vor dem walde 5 v.(L.Senfl) Forster V No.43
 München St.B.3155 No.78
 Basel, F.X 1-4 No.75.
- Wan ich des morgens früe auff stand
 5 v.(L.Senfl) Ott. 1534 No.68
 München St.B.No.68
 " U.B.328/31 Fol165(♯)
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- Maria du bist genaden voll
 5v.(L.Senfl) Basel F.X.1-4 No.52
 München U.B.328/31 F.75
- Will nyemant singen (L.Senfl) Schöffler & Apiar.No.57.
 München St.B.3155No.77
 " U.B.328/31F.64.
- So man lang macht (L.Senfl) Ott 1534 No.69
 München St.B.No.85
 " U.B.328/31f.67
- Mach mich mein glückh (L.Senfl) Ott 1534 No.44
- Willig genaigt (L.Senfl) Ott 1544 No.3.
- Man sing man sag (L.Senfl) Ott 1534 No. 18
 Forster V No.41(5 voc.)
 München U.B.328/31f.72.
 München St.B.3155 No.63.
- All weltlich trew vnd zueuersicht (L.Senfl) Basel F.X.1-4 No.95
 München St.B.3155No.67.
- Frau wirtin 5 voc. (L.Senfl) Ott 1534 No.93
 Zwickau 1 Fol.21

1848

Memorandum

[Faint, illegible text, likely bleed-through from the reverse side of the page]

- Unfal wan ist 5 v. (L.Senfl) Forster V No.29
 Adieu mes amours
- Ich stund - Amica mea 5v.(L.Senfl)Ott 1534 No.24
 Ich stund an einem morgen 5v.(L.S.)Ott 1534 No.23
 Es sit nit alles golde 5v.(L.S.) Ott 1544 No.91
 Ich hab mich redlich ghalten 5v.(L.S)Ott 1544 No.93,
 München St.B.3155,
 no.92.
 Mit lust thet ich ausreiten Ott 1544 No.25 L.Senfl
 Forster 1549 Othmayer No30
- Patientia 5 voc. (L.Senfl) Ott 1534 No. 85
 Kaufft er jer ain rôten rockh
 Von yppiklichen dingen
- Maria zart (L.Senfl) Regensburg Cod.Pernerⁿ
 S.206-209.
 München St.B.3155
- In meinen Synn (Senfl) Forster I No.111.
 Wolauff jer reuters knaben München St.B.3155 No.80.
- Unfal wan ist (L.Senfl) Ott 1534 No.50.*
 Wan ich lang suehh (L.Senfl) Ott 1534 No.17.
 München U.B.328/31 Fol.47
 & 81.
- Groszmechtig (L.Senfl) Ott1534 No.89
 Basel F.X.1-4 No.28
 Zwickau 1 No 22.
- So man lang macht (L.Senfl) Ott 1534 No.69
 München St.B.3155 No.85
 " U.B.328/31Fol.67
- Die bründlein (L.Senfl) Ott 1534 No.44
 H.Isaac
 Mein frewd allain (L.Senfl) Ott 1544 No.3.
 München St.B.3155 No.82
 Wien 18810
- Zwischen perg vnd tieffe tal (Isaac) Wien 18810
 35 Ich stund an ainem morgen(Senfl) Ott 1534No.22
 Basel FX1-4 No.19
 München St.B.3155 No.63.
 München U.B.328/31 F.80.

*
 Unfal wan ist zu ergänzen:Basel FX1-4 No.26
 Zwickau 1 Fol.21

Unfall war ist 5 v. (L. Senfl) Forster V No. 29
Adien mes amours

Ioh stand - Amier mes 5v. (L. Senfl) Ott 1534 No. 24
Ioh stand an einem morgen 5v. (L. S.) Ott 1534 No. 23
Es ist mit alles gelbe 5v. (L. S.) Ott 1544 No. 21

Ioh heb mich redlich ghalten 5v. (L. S.) Ott 1544 No. 22
München St. B. 3155
no. 22.
Ott 1544 No. 22 L. Senfl
Forster 1549 Othmayer No. 30
Mit lust thet ich ausreifen

Patientia 5 voc. (L. Senfl) Ott 1534 No. 82
Kauft er für ein roten rockh
Von ypphlichen dingen

Maria caru (L. Senfl) Regensburg God. Perner
S. 206-209.
In meinem Gymn

Wolant für vorters klaben

Unfall war ist (L. Senfl) Ott 1534 No. 20.*

Wen ich lang zweih (L. Senfl) Ott 1534 No. 17.
München U. B. 328731 Hol. 47
& 81.

Grossmochtig (L. Senfl) Ott 1534 No. 89
Basel F. X. 1-4 No. 28
Zwickau 1 No. 22.

So man lang macht (L. Senfl) Ott 1534 No. 89
München St. B. 3155 No. 82
" U. B. 328731 Hol. 47

Die prindlein (L. Senfl) Ott 1534 No. 44
H. Isaac
(KLEINER) Ott 1544 No. 3.

Zwischen derk und tieffe tal (Isaac) Wien 18810

Ioh stand an einem morgen (Senfl) Ott 1534 No. 22
Basel FXI-4 No. 19
München St. B. 3155 No. 63.

* Unfall war ist zu ergänzen: Basel FXI-4 No. 26
Zwickau 1 Hol. 21

- Leut seltsam sind (Senfl) Ott 1534 No.60
München U.B.328/31 F.22
- Hertz ainigs lieb (Senfl) Ott 1534 No.55
- Was wiert es doch (Senfl) Ott 1534 No.46 "Grafinger"
Forster 1539 No.24
Basel, Iselin No.2
St.Gallen, Heer Fol.73.
- O elsle (Senfl) Ott 1534 No.37
Schöffler & Apiar.No.9
- O elsle (Senfl) Ott 1544 No.15
Basel FX1-4 No.6
München U.B.328/31 Fol.66
- Die not suecht weg (Senfl) Ott 1534 No.47
München St.B.3155 No.84
" U.B.328/31 Fol.87
- Mag ich hertzlieb erwerben dich (Senfl) Ott 1534 No.48
Forster I No.60.
München St.B.3155 No.83
- Masz zucht verstandt (Senfl) Forster I No.111.
München St.B.3155 No.80.
- Aus gutem grundt (Senfl) Ott 1544 No.96
Forster 1556 No.520.
Basel Iselin No.82
München St.B.3155 No.81.
- Ich wolt wol gern
- Ain adl. plab (Senfl) Ott 1534 No.65
München U.B.328/31 F.140.
- Jetz schayden bringt mier schwer (Senfl) Ott 1544 No.74.
Berg & Neuber No.22
München St.B.3155 No.10
" U.B.328/31 Fol.98
Wien 18810 Fol.10.
- Mein fleis vnd müe (Senfl) Ott 1534 No.39.
Forster 1539 No.105.
Basel FX1-4 No.4
München St.B.3155 No.82
" Forster " 3156 No.11
- All mein gemuet vnd sin (Senfl) Ott 1534 No.37
Routterledig No.9
- Mag gleichwol sein (Senfl) Ott 1534 No.63 No.88
München U.B.328/31 F.80.
- 50 Vrsach mich fast zwingt (Senfl) Forster II No.48
- 69 Mein ainigs ain allain (Senfl) München St.B. 3155 No.89.

Heute einige Lieb	
Was wird es doch	(Genf)
	Ott 1534 No. 46 Forster 1539 No. 24 Basel Iacim No. 2 St. Gallen, Herr Kollz.
O elaf	(Genf)
	Ott 1534 No. 37 Schöffer & Aglar No. 2
O elaf	(Genf)
	Ott 1544 No. 12 Basel XXI-4 No. 6 München U.B. 328731 Vol. 66
Die rot weicht weg	(Genf)
	Ott 1534 No. 47 München St. B. 3122 No. 84 " U.B. 328731 Vol. 87
Mag ich herzlich erworben dich	(Genf)
	Ott 1534 No. 48 Forster I No. 60 München St. B. 3122 No. 82
Manz kucht verstand	(Genf)
	Forster I No. 111 München St. B. 3122 No. 80
Am gutem Grund	(Genf)
	Ott 1544 No. 96 Forster 1536 No. 2 Basel Iacim No. 82 München St. B. 3122 No. 81
Ich will wol gern	
Ain adl - plin	
Jetzt schaden bringt mir schwer	(Genf)
	Ott 1544 No. 74 Bey Anuber No. 22 München St. B. 3122 No. 10 " U.B. 328731 Vol. 98 Wien 18810 Vol. 10
Mein Flein und me	(Genf)
	Ott 1534 No. 32 Forster 1539 No. 102 Basel XXI-4 No. 4 München St. B. 3122 No. 82 " 3126 No. 11
All mein Gemut und ein	
Mag gleichwol sein	(Genf)
	Ott 1534 No. 62 München U.B. 328731 T. 80
So Vronch mich fast zwangt	

- Leut seltzam sind (Senfl) Ott 1534 No.60
München U.B.328/31 F.22
- Wol khumbt der may (Senfl) Ott 1534 No.55
Forster 1539 No.66 "Grefinger"
Basel FX1-4 No.41
" FX22-24
München U.B.328/31 F.18.
Zwickau 1 Fol.29.
Ulm Schermer 236 a-d
- Mich frewdt ain pildt
Khumb edle zeit
- Gsellshaft ist gut (Senfl) München St.B.3155 No.86
- Ob glück hat neyd (Senfl) Gassenhauerl. No.4
München U.B.328/31 f.154
Wien 18810 Fol.11
- Yederman guet (Senfl) Salblinger No.87
Finck No.55
München U.B.328/31 f.148
- De klaffers art
- Zwischen perg (Senfl) Ott 1534 No.94
München U.B.328/31 f.120.
- Theur hoch erleucht (Senfl) Ott 1544 No.52.
- O herr was last
- 2 Mein hertz in hohen freuden (Senfl) Ott 1534 No.65
München U.B.328/31 F.140.
- 3 Es wollt ain maidlein primum (Senfl) Ott 1534 No.62
Reutterliedlein No.10
"Schechinger"
Forster 1540 No.23
"Schechinger"
München ST.B.3155 No.87
- 4 Es wolt ain maydlein.secundum
Stolzer
- 5 Ich klag den tag, primum (~~Senfl~~) ~~Senfl~~ Forster I No.33
- 6 Ich klag den tag .secundum (Senfl) Ott 1534 No.27
Reutterliedlein No.9
München St.B.3155 No.88
Berlin 400 93
- 7 Sich hat ain neue sach auff drät (Senfl) Forster II No.48
- 8 Rosina wo was dein gestallt
- 69 Mein ainigs ain allain (Senfl) München St.B. 31 55 No. 89.

Offt 1534 No. 60
München U.B. 328731 T. 22
Offt 1534 No. 55
Forster 1539 No. 86 "Gretzing"
Basel III-4 No. 41
" FX22-24
München U.B. 328731 T. 18
Wolke I Vol. 28
Ulm Sehermar 238 a-8

(Senzl)
(Senzl)

Leit satzen sind
Wol kumpt der may

München St. B. 3155 No. 86
Gassenhauer I. No. 4
München U.B. 328731 T. 124
Wien 18810 Vol. 11

(Senzl)
(Senzl)

Gaelische ist gut
Op gluck hat moye

Saldinger No. 87
Tisch No. 55
München U.B. 328731 T. 148

(Senzl)

Yeherman gret

Offt 1534 No. 24
München U.B. 328731 T. 120

(Senzl)

De Klaffers art
Zwischen party

Offt 1544 No. 52

(Senzl)

Their hoch erleucht
O herr was laet

Offt 1534 No. 65
München U.B. 328731 T. 140

(Senzl)

Offt 1534 No. 62
Reuterliebden No. 10
"Sobehinger"
Forster 1540 No. 25
"Sobehinger"
München St. B. 3155 No. 87

(Senzl)

Es wollt ein maldlein primm

Offt 1534 No. 87
Reuterliebden No. 9
München St. B. 3155 No. 88
Berlin 400 95

(Senzl)

Es wollt ein maldlein secundum

Ich klag den tag, primm (Senzl)
Ich klag den tag, secundum (Senzl)

Forster II No. 48

(Senzl)

Sich hat ein newe sach außt dret
Roatne wo was dein gentsch

München St. B. 3155 No. 89

(Senzl)

Mein sinige ein allain

Ain maidlen zu dem prunnen gieng (Senfl) Ott 1534 No.59
Forster 1540 No.52

Was liebt das freud

Lasz ab all schrift

(Senfl) Ott 1534 No.49
München St.B.3155No.
90.

Patientia

(Senfl) Ott 1534 No.84
Forster 1539No.104.
München St.B.1501
No.31
Zürich Tabulatur No.8

Hoscha wan wöll wir schöllig sein(Senfl) Ott 1534 No.29

Gesell wisz vrlaub

(H.Eckel) Forster I No.20

Mein werde trawt die rede lawt

Guet ding mues haben weil

Ich merckh von art vil gschliffner wort

Derwelte lauff

(Senfl) Finck No.54

Venus dein spil

Vrbring ward ich verwundt in tod(Senfl) München St.B.3155
No.93.

Dich meyden zwingt

(Senfl) Ott 1544 No.11.

Von hertzen ich bin gruessen dich(Senfl) Ott 1534 No. 53

Laub grasz vnd plüe

(Senfl) Ott 1534 No.36

Wellt geltt dier wiert

(Senfl) Ott 1534 No.52.

36 Tonsatz ohne Textanfang: $\bar{g} \bar{g} \bar{g} \bar{a} \bar{g} \bar{h} \bar{c} - \bar{g} \bar{g} \bar{f}$ etc. MHC

A. Geering.

Ein Mädchen zu dem grünen Baum (Senf) Ott 1534 No. 22
Tosater 1540 No. 22

Was liebt das Fräulein
Lass ab all schrift
(Senf) Ott 1534 No. 42
München St. B. 312 No. 20

Patientin
Erlach Fabrikator No. 8
(Senf) Ott 1534 No. 84
Tosater 1539 No. 104
München St. B. 1501
No. 31

Hochs wenn wohl wir nobilität sein (Senf) Ott 1534 No. 29
Genf wie Urlaub (H. Eckel) Tosater I No. 20

Mein werbe frucht die rebe lauw
Gut ding unser haben weil

Ich merckh von art vil geschiffner wort
Bewerter lauff (Senf) Fink No. 24

Venus dein epil

Vrbring ward ich verwundt in tod (Senf) München St. B. 3122
No. 23

Dich meiden zwangt (Senf) Ott 1544 No. 11

Von herzen ich bin erlassen dich (Senf) Ott 1534 No. 23

Lamp eras und pille (Senf) Ott 1534 No. 26

Wiltt gelit dir wiert (Senf) Ott 1534 No. 22

Tosater ohne Textanfang: e e e a e h o - e e e e

A. Feuring