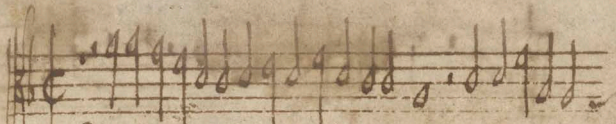
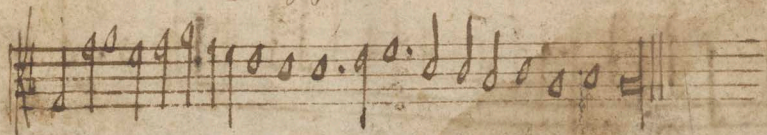


Mus. ms. 40185

1a



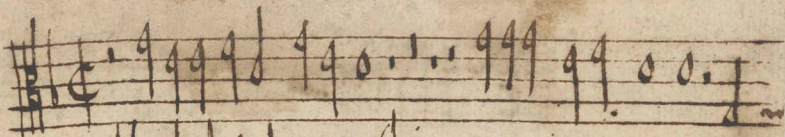
In Zylinder in der Gittern



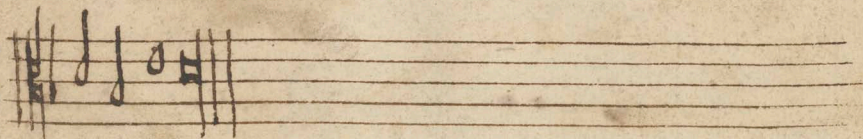
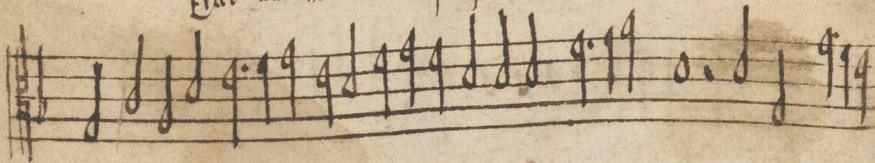
Ferner II 16 ein anderes.

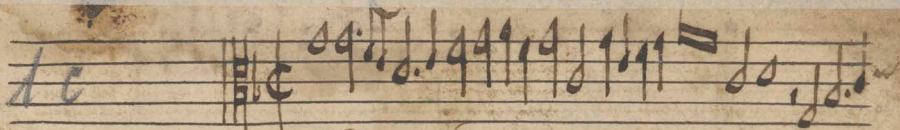
(8A no. 123)

16

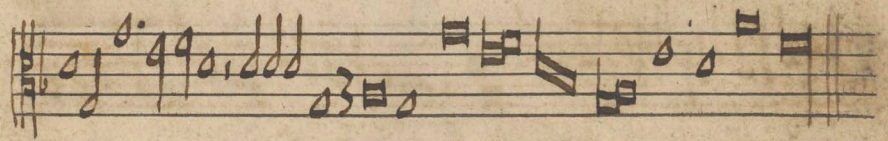
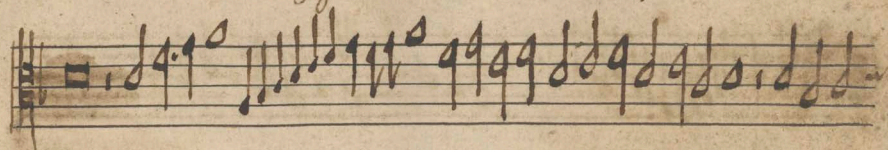


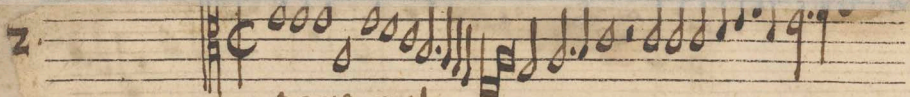
Erleb ich heur des meyer schein



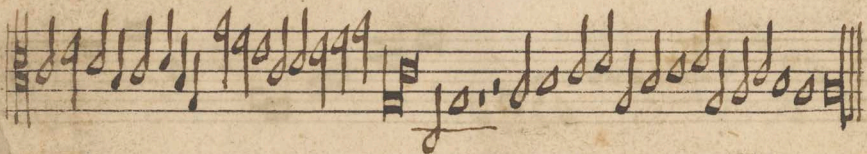
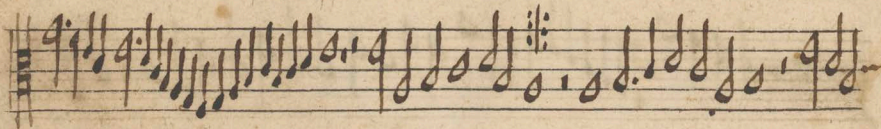


*Ich bin in Goldt*



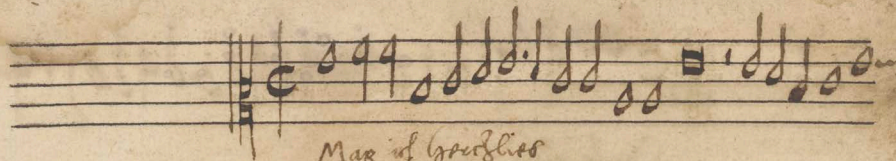


*Spessart ist ein*

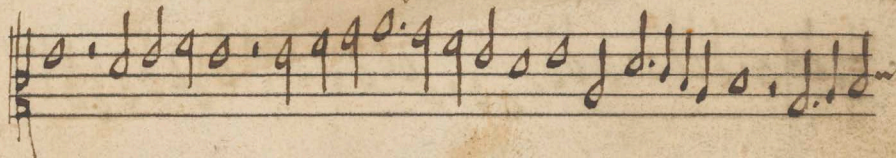




3.

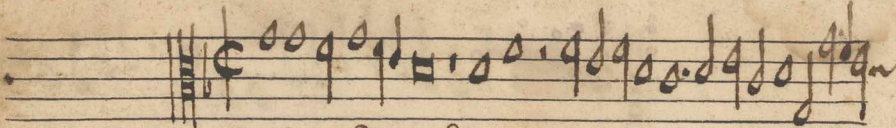


Mag. in G. d. l. i. o.

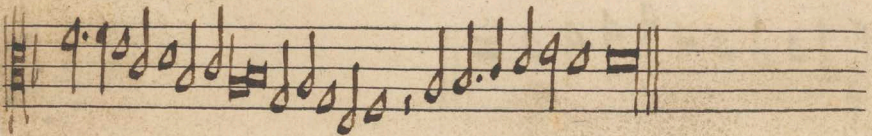
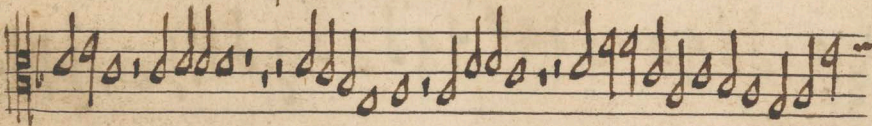


Schöpfer 1513, 57 ein anderes.

4  
2

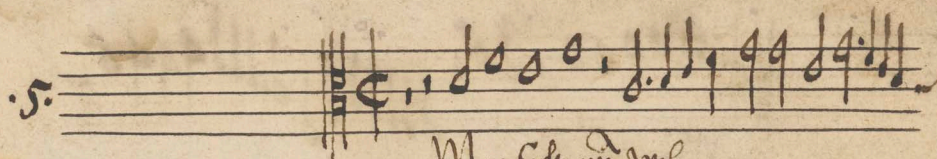


Aufs gind grund;

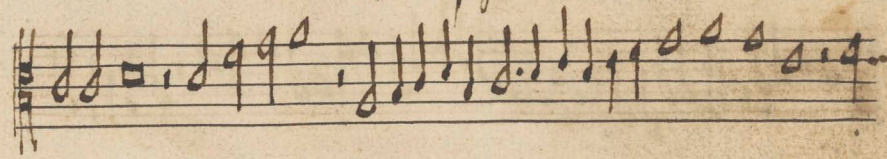


5001. = O.N. 1574 N. 6 (96)

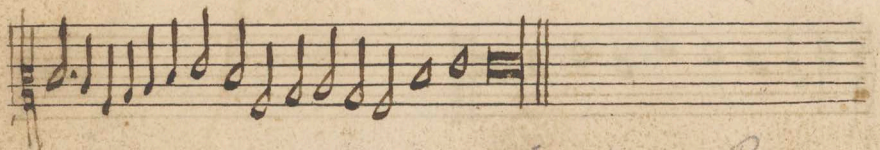
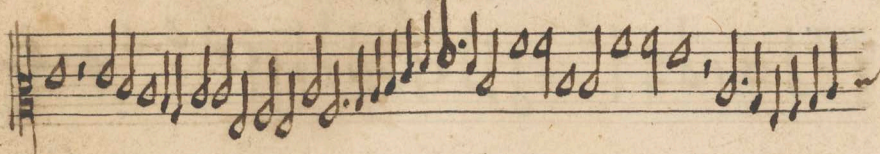
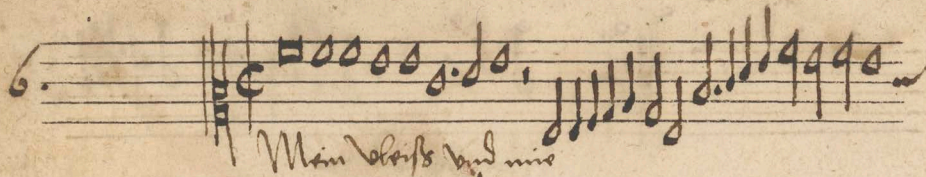
5.



Man frist mit viel

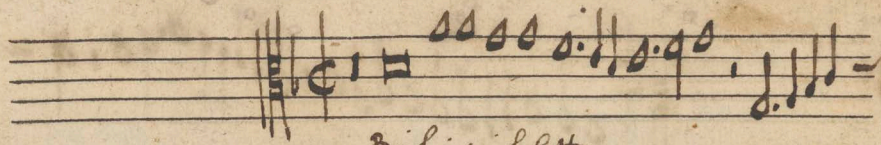


Forscher I, 69

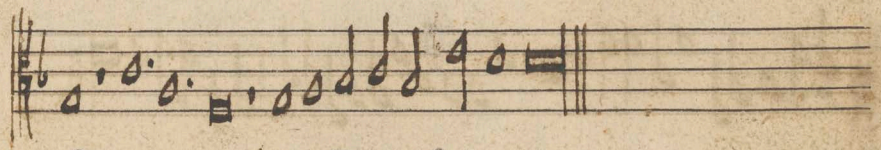
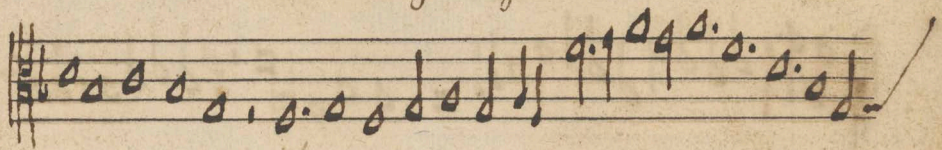


Forster I, 105. Senge. = Recitativ.  
1538 Nr. 8. = O 11 1534, 39.

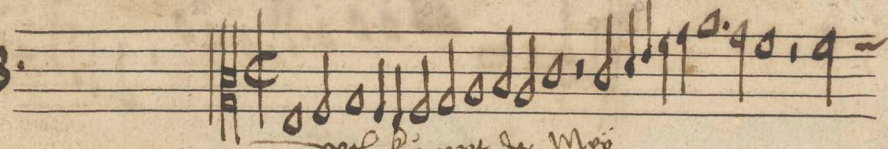
7.



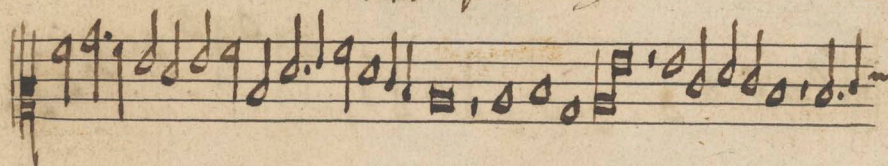
*Beginnt in alt*

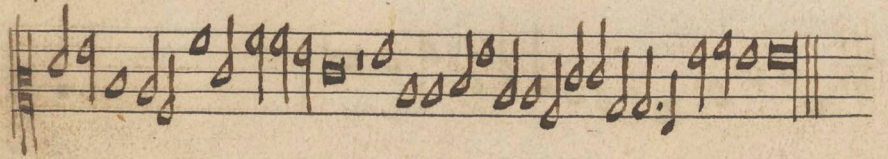


*Reinhard 1515 N. 38. 4 vert.*

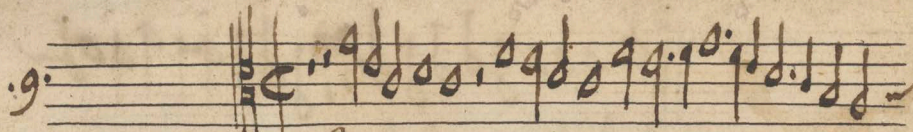
8. 

und kumpt die Wro

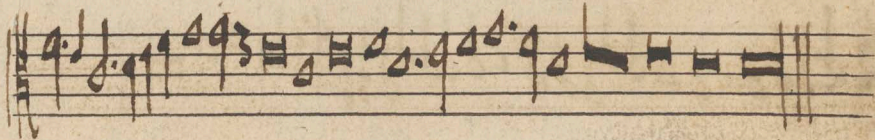
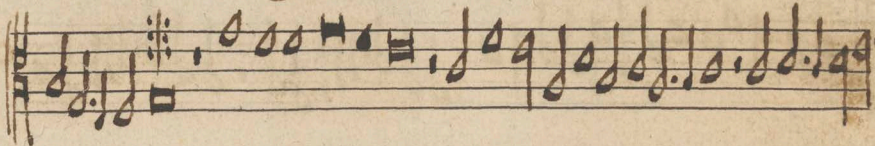




= 021 1574, 56. Forster I, 66.

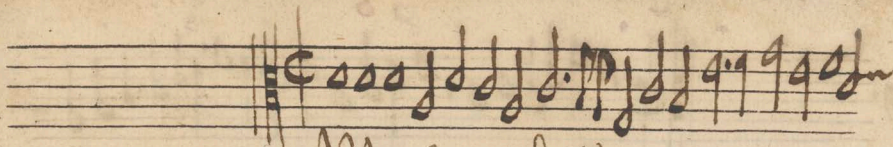


*Co mmet veil l'air*

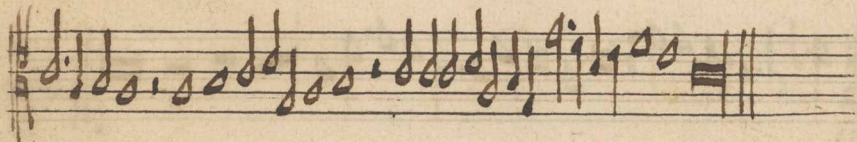
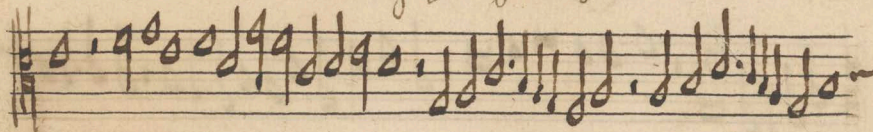


*Fondet I, 52.*

10

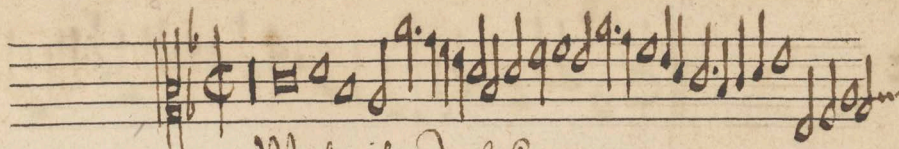


Mit Zwinger Darfen

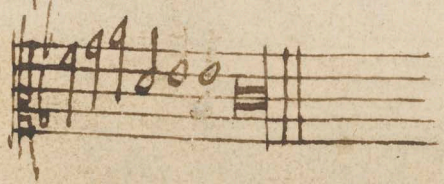
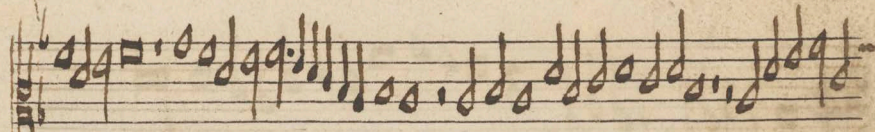
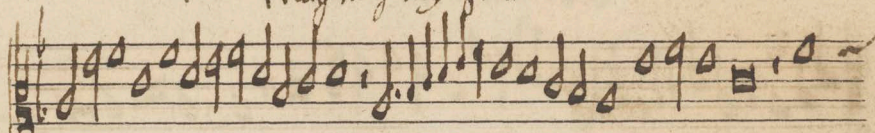




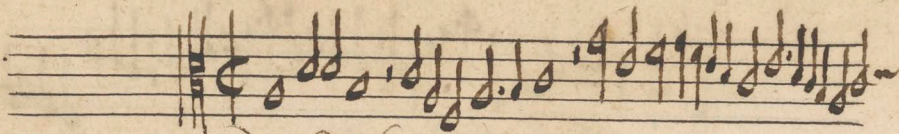
11



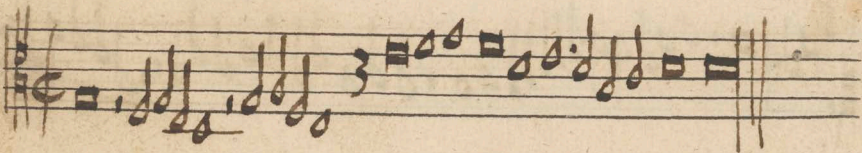
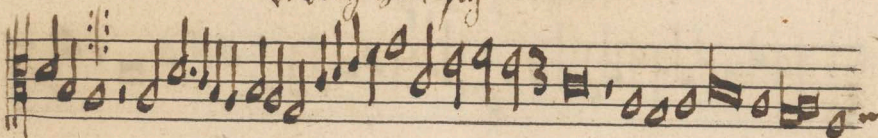
Mag mich nicht



12



*und ruff Gott an*



13.

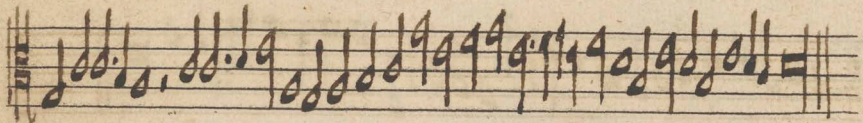
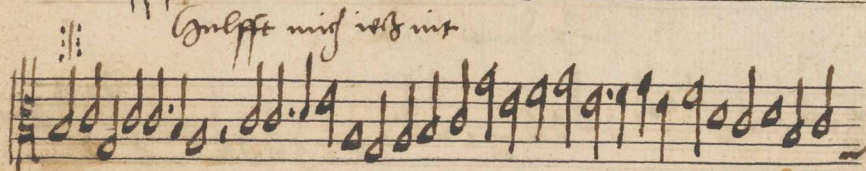
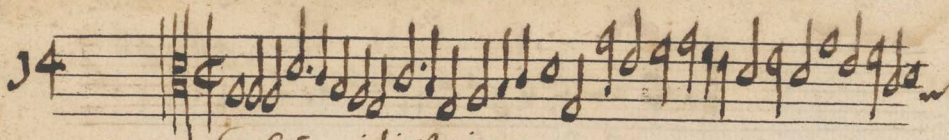
Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several measures of music, including quarter notes, eighth notes, and sixteenth notes, ending with a double bar line.

Es singt Doher

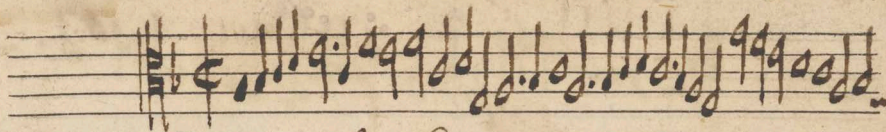
Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of one sharp, and a common time signature. The notation includes various rhythmic values and concludes with a double bar line.

Handwritten musical notation on a five-line staff, the final line of music on the page. It starts with a treble clef, a key signature of one sharp, and a common time signature. The notation ends with a double bar line.

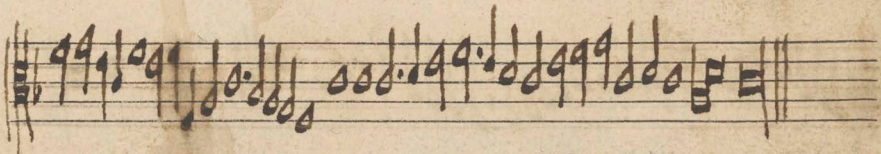
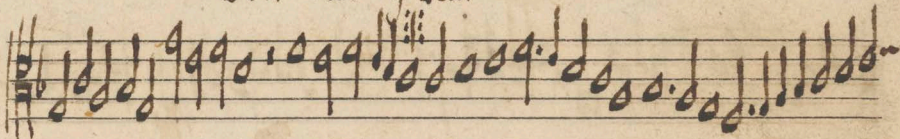
Forscher I, 5



15.

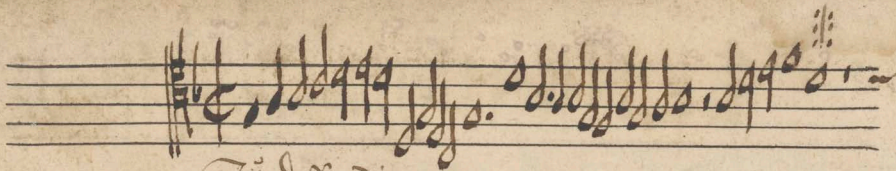


*Wie weil ich bin*

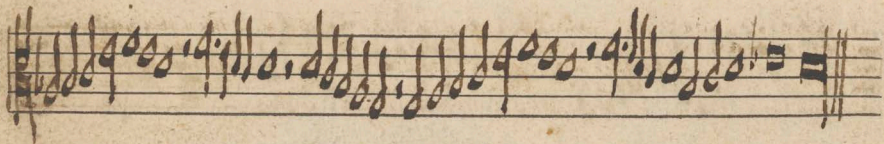
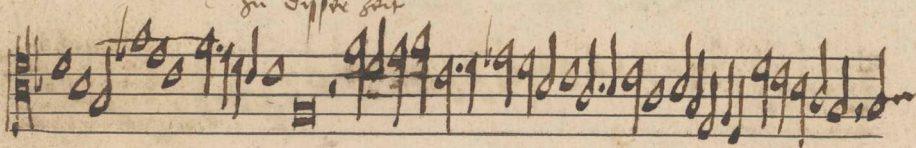


*Gassenhauer, 1535, III. F. Weiss.*

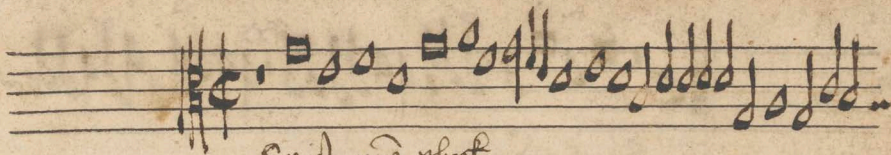
16



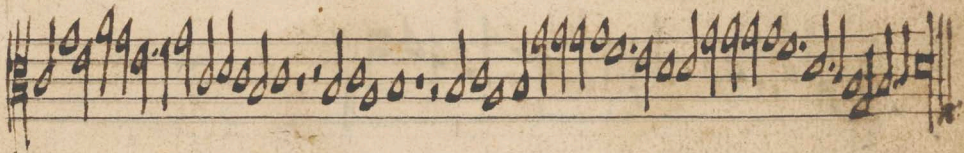
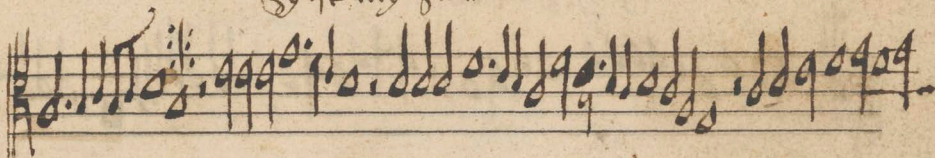
*Zu Duffen Zeit*



17.

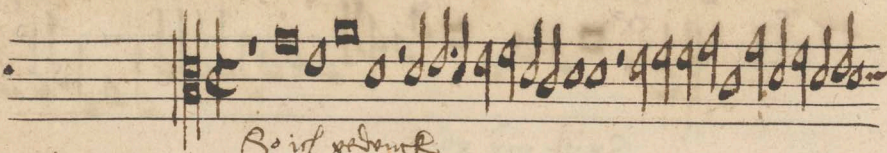


Seiht mich glück

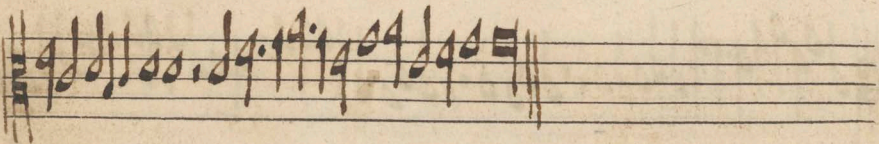
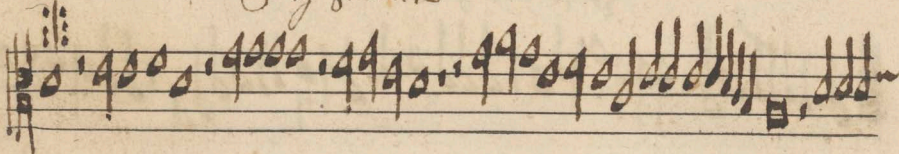


Schwefel 1536, 27 fragl.

18.

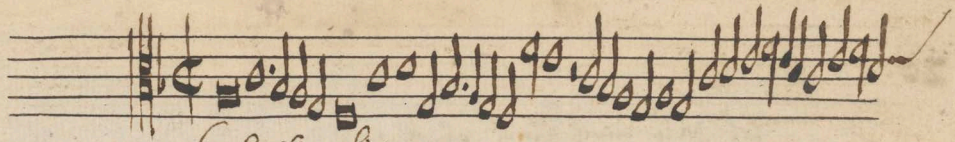


*So ist gebauet*

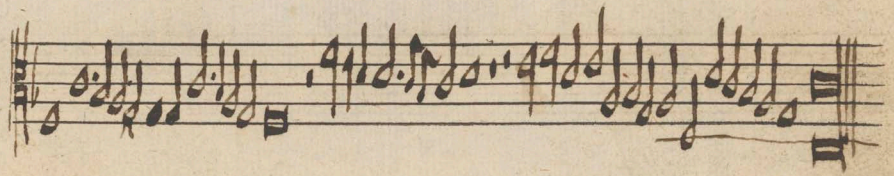
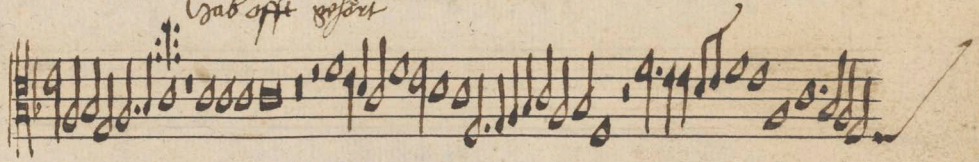




19



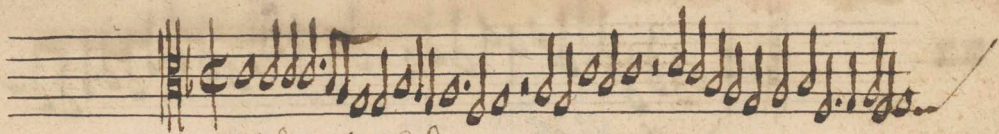
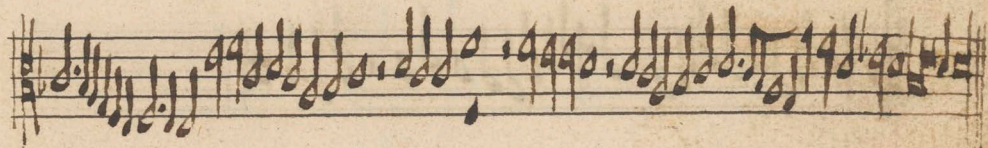
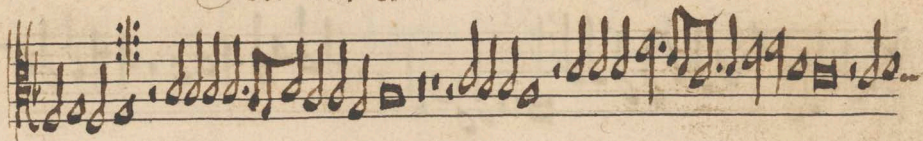
*Sub offe refert*



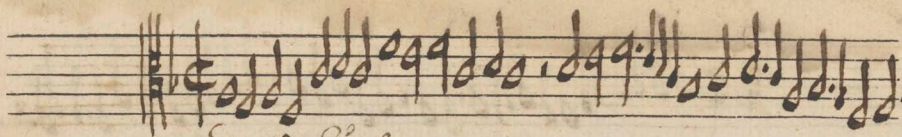
20.

Ich halt mich zum Glück.

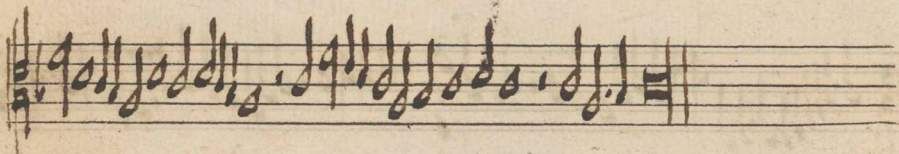
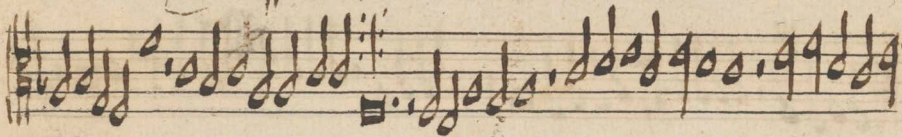
21.

*Ado mir luid*

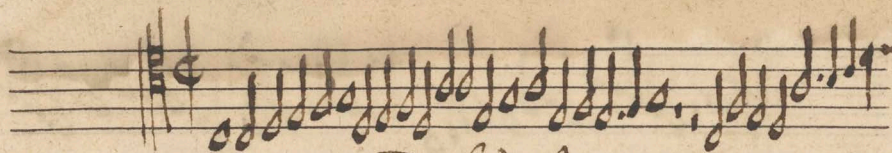
22



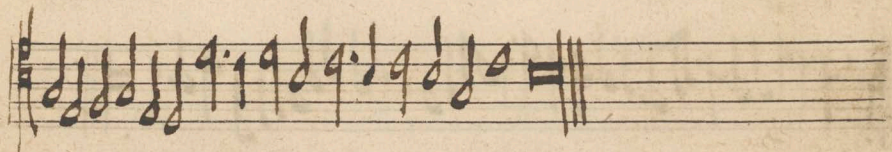
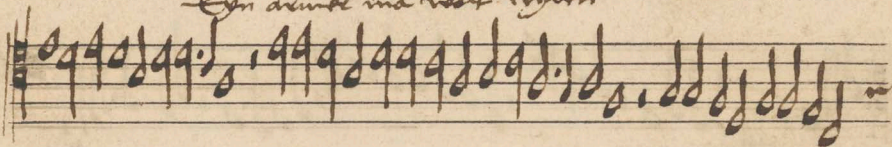
*Saffa lampfa*



*Viell. Schöpfer 1536, 65.*

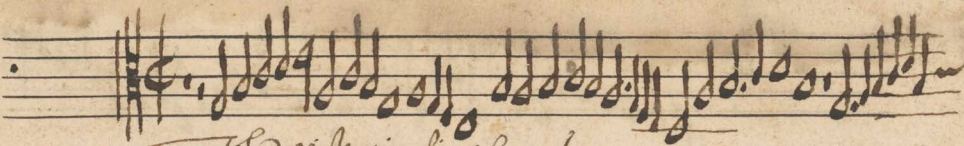


*Eyn arme maech. vngken*

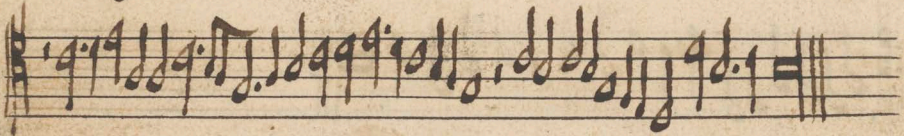
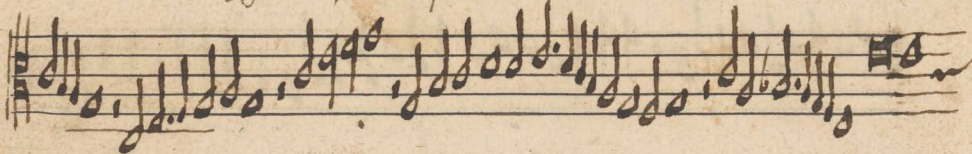


*Reinert. 1575, 6.*

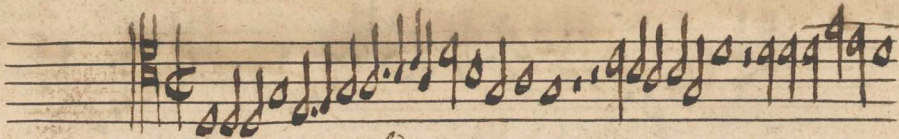
24.



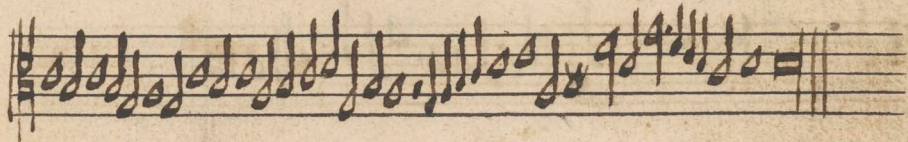
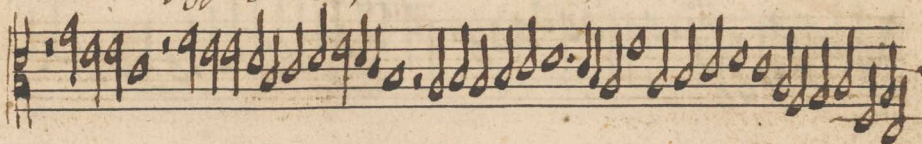
*ist weiß ein fünf bund*



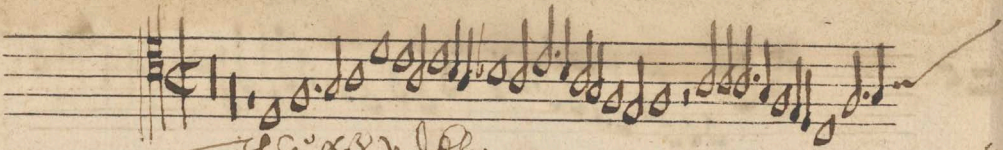
25.



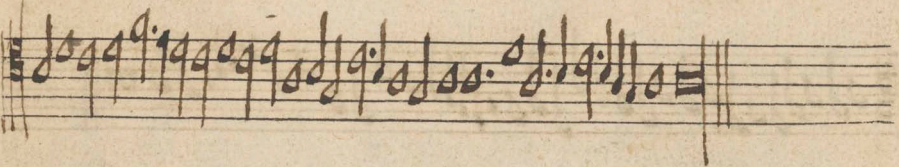
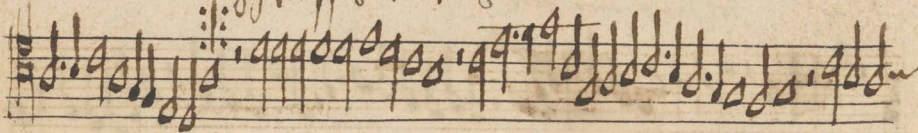
*Sei alle mie fine!*



26.

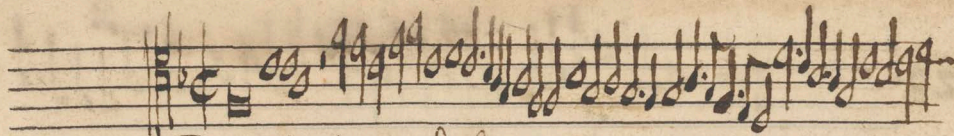


*St. Veit's und Pias*

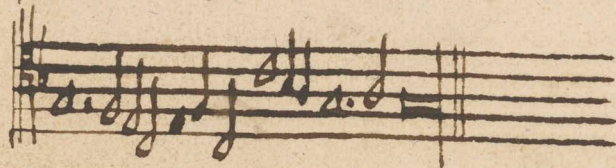
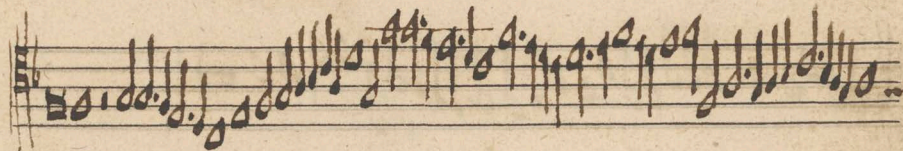
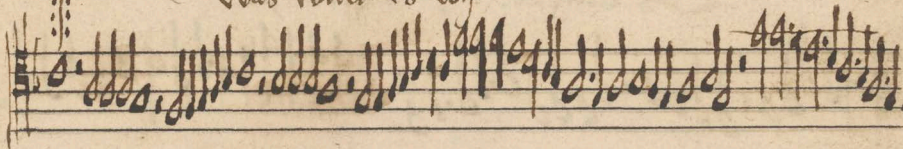




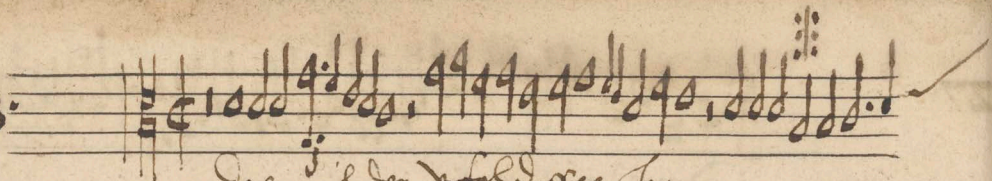
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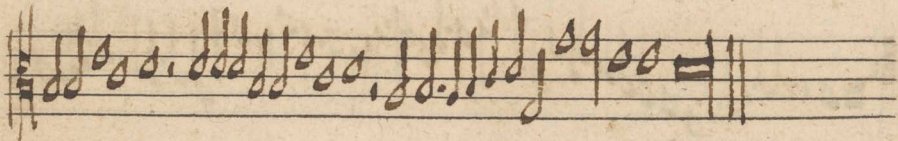
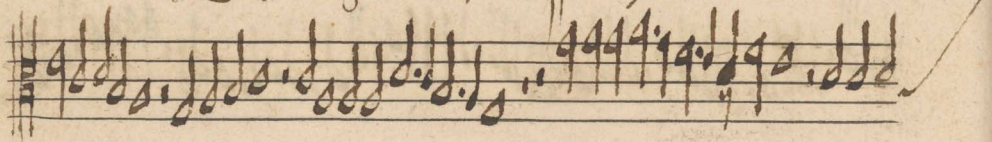
Was hant es dort



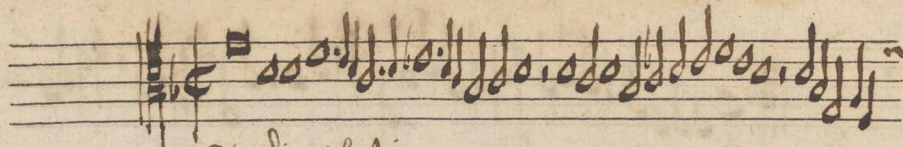
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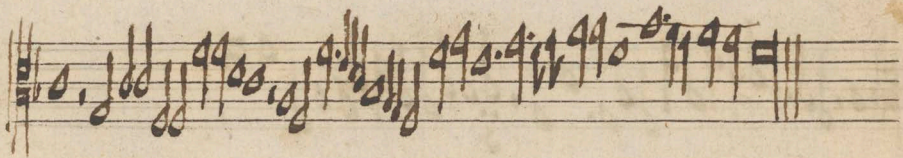
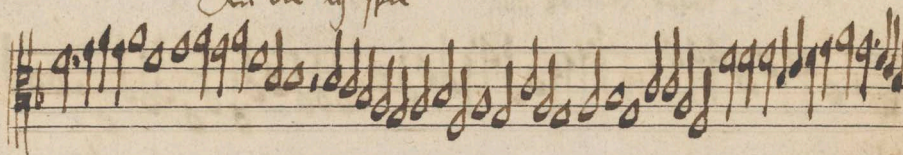
Das mich der Unfall dieses Jahr

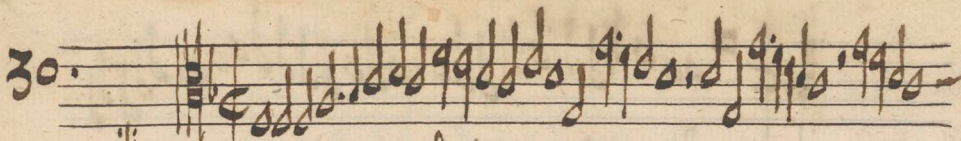


29.

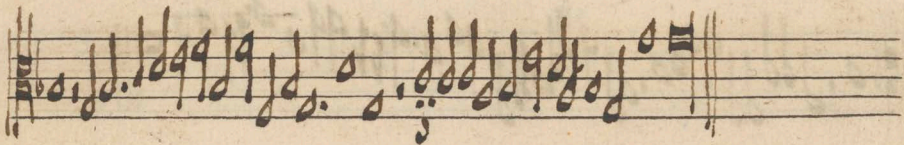
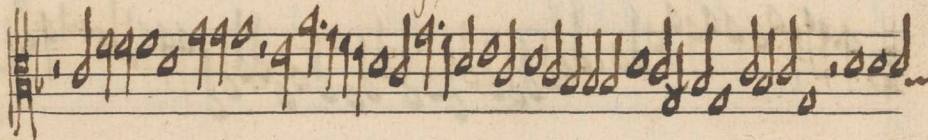


An die inf. Spi

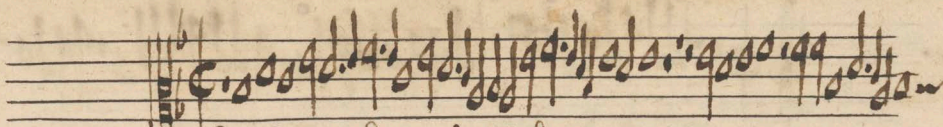




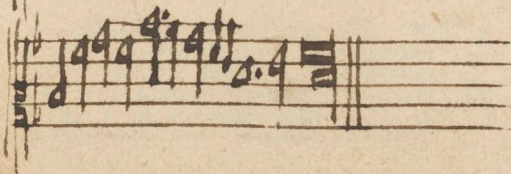
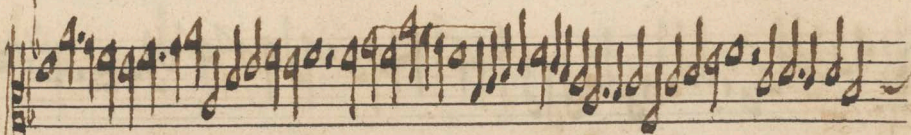
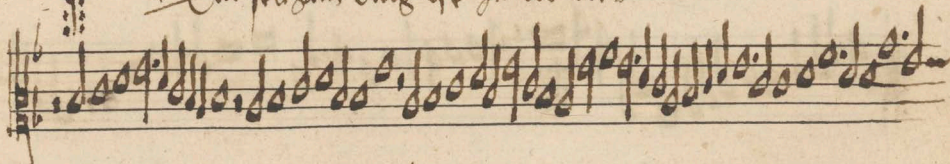
||: *was wie es ist*



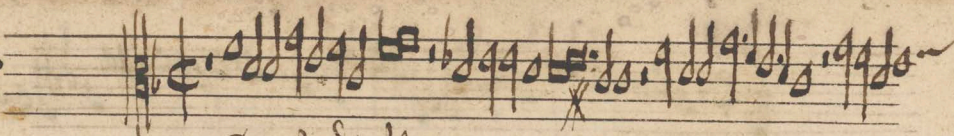
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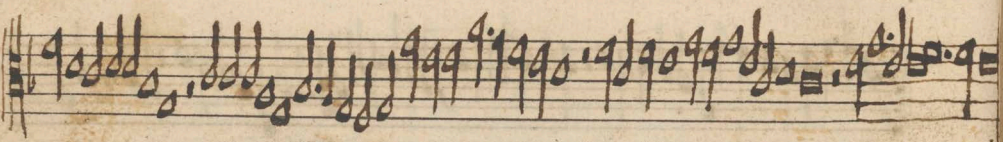
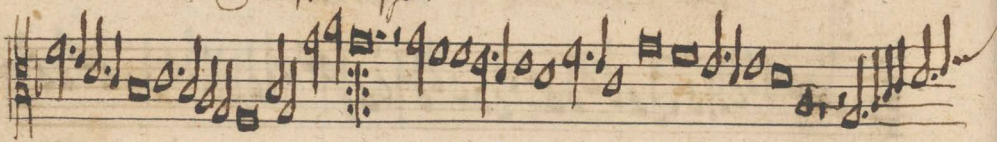
Ein solches Ding ist In der welt



32.



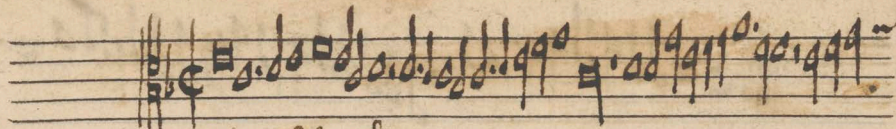
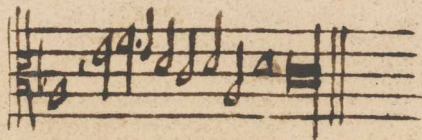
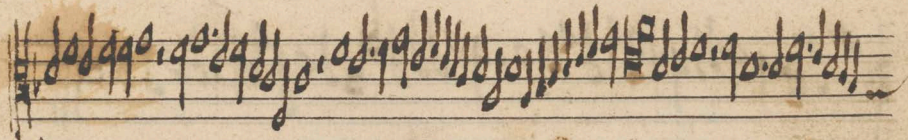
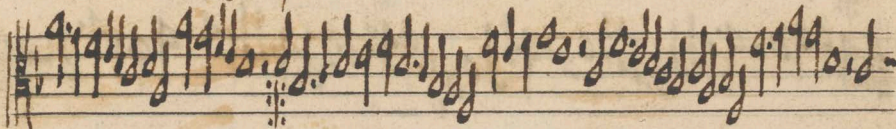
Sie ist Sinnen



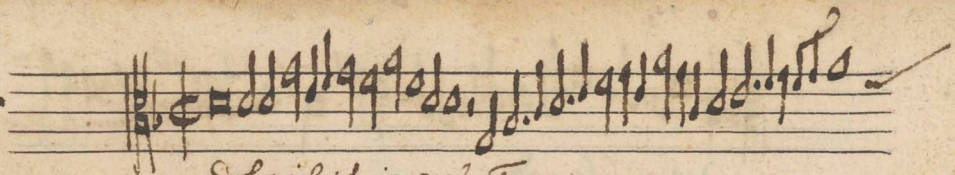
Garranhanell. 1575, 39 ein anderes  
Auch fol. 35 pagl.

33.

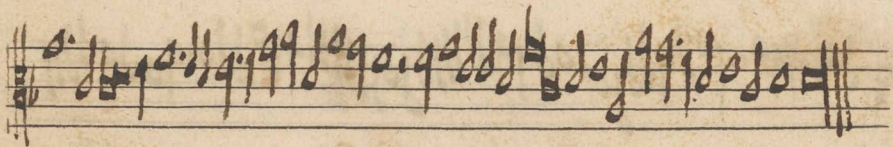
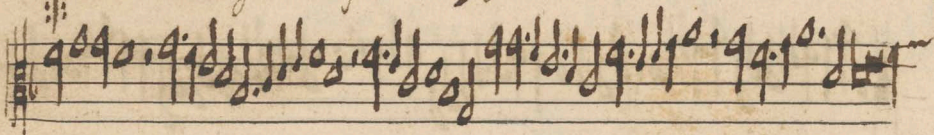
18

*Alf infals nate*

34.

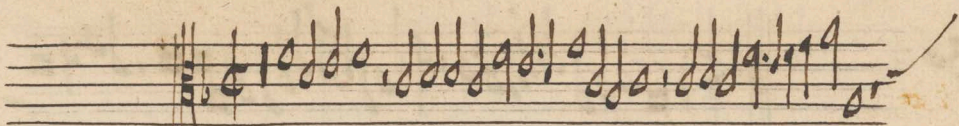


*Gott mit uns verband*

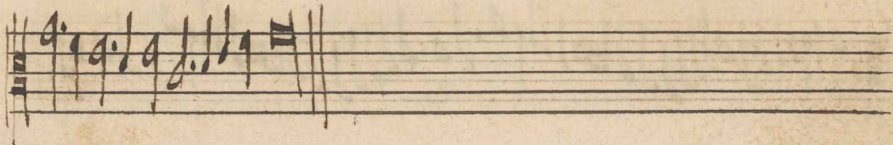
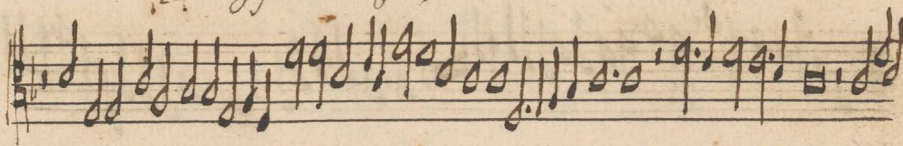




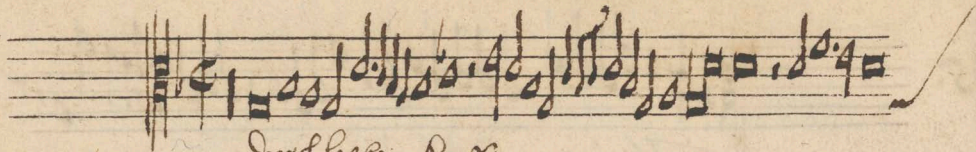
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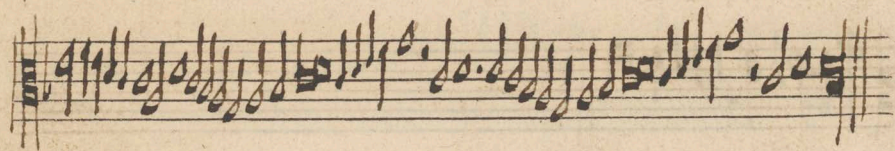
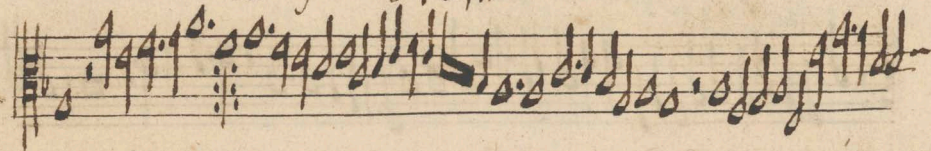
*Instrumento solo*

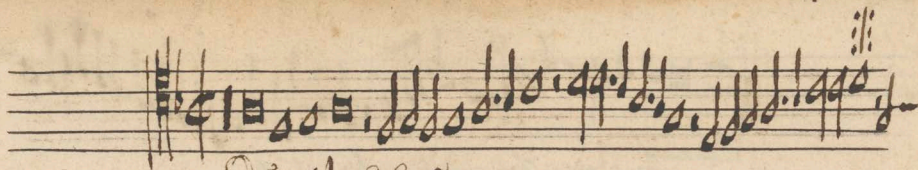


36

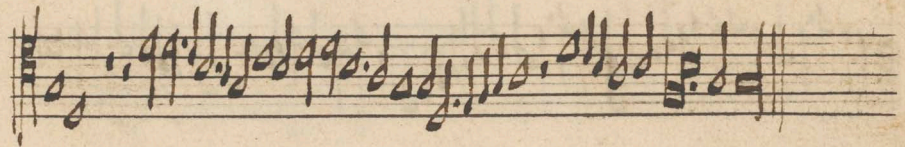
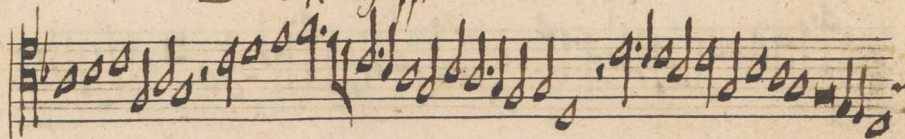


*Immanuel Puffi*

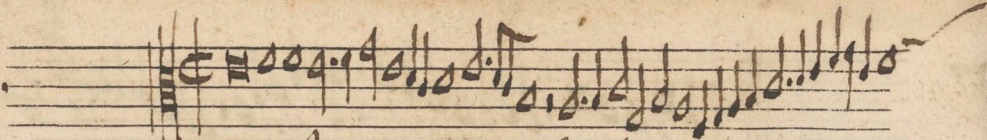




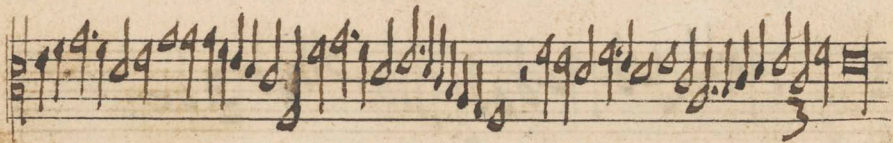
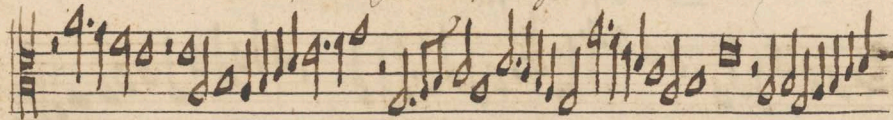
Die Zeit besetzt



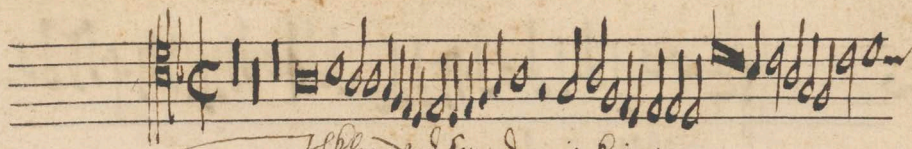
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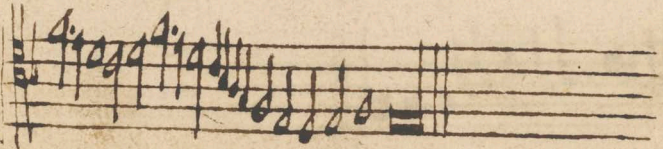
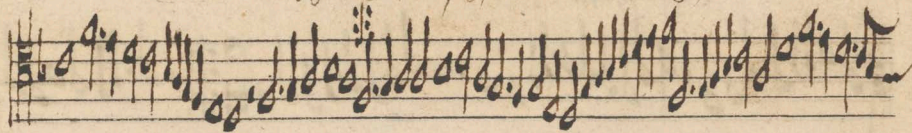
In Stille Jesu es vorher hier



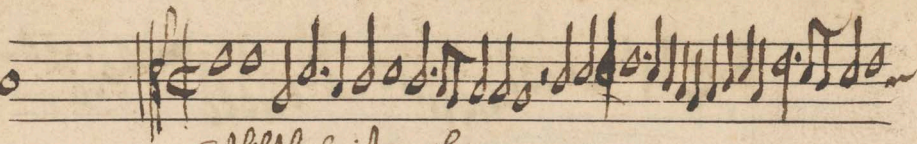
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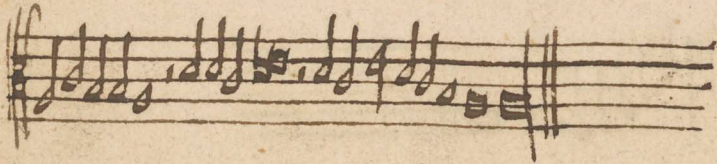
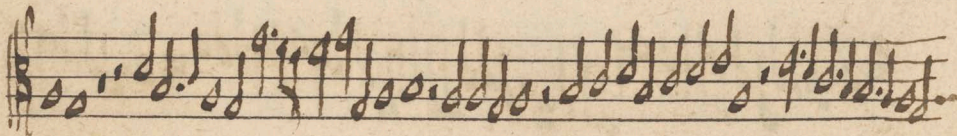
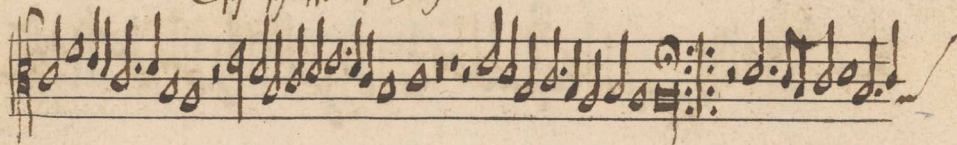
*Ich klag und sag, das mir kein tag,*



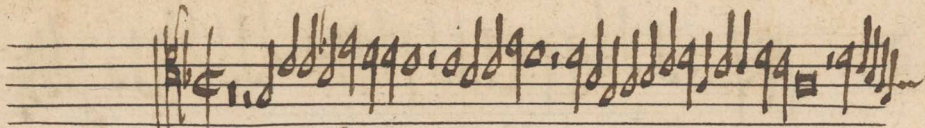
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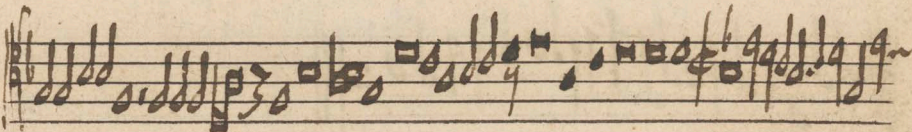
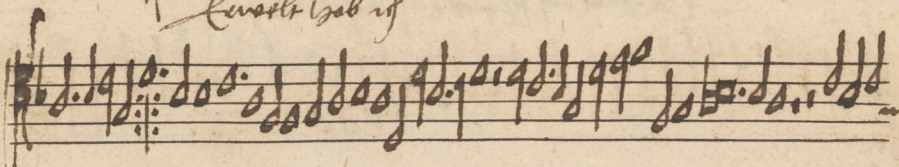
Gotteshafft ist gantz



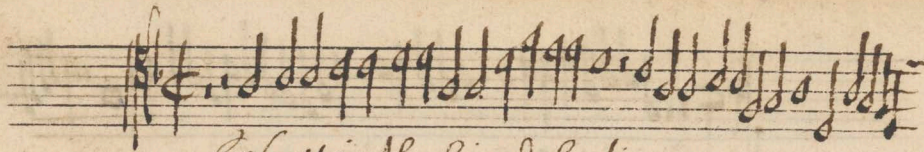
41



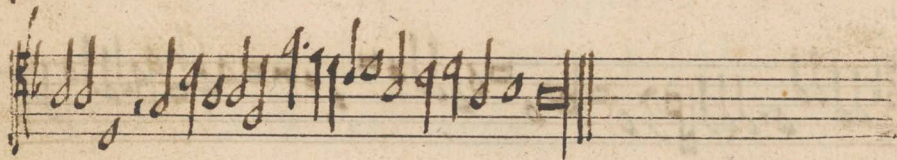
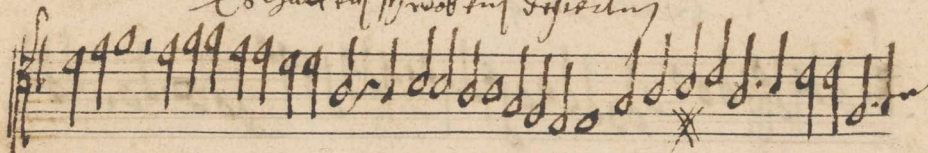
*Leuseth Geb ich*



42



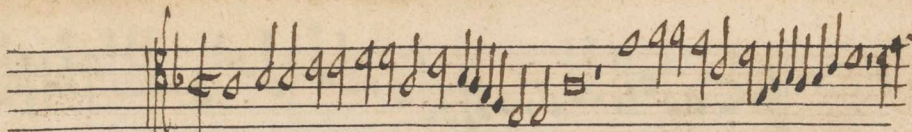
Es Gatt in Schwabing Ingerling



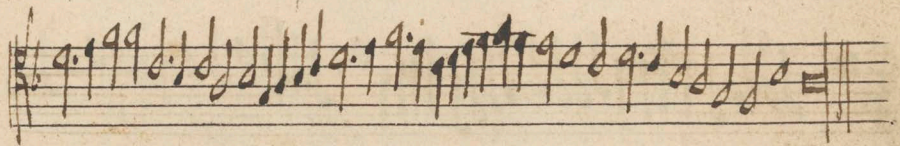
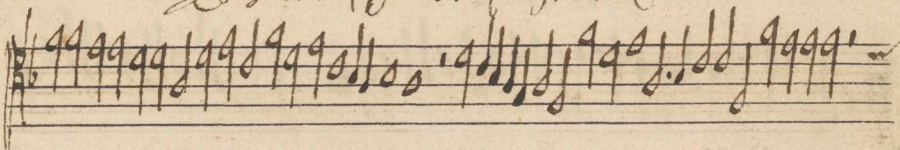
Reinhold. 1535, II. v. Hans Heingel.



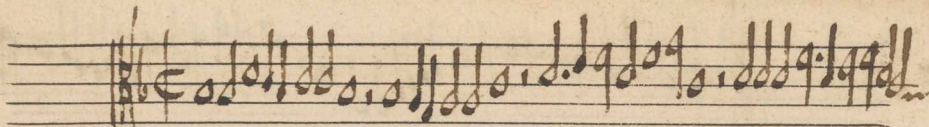
43



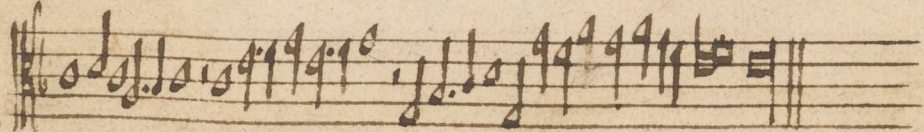
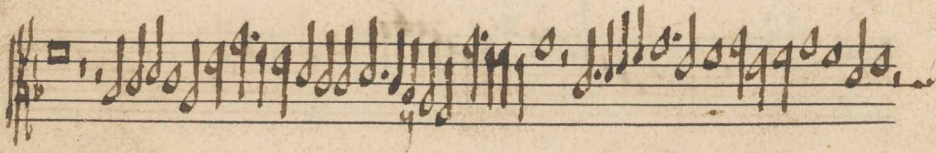
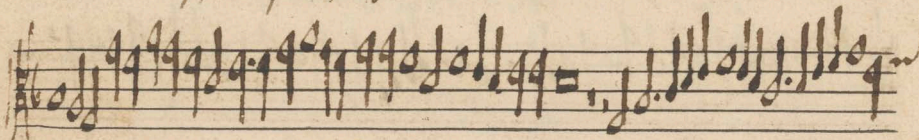
Es Gott im Himmel in der Höhe



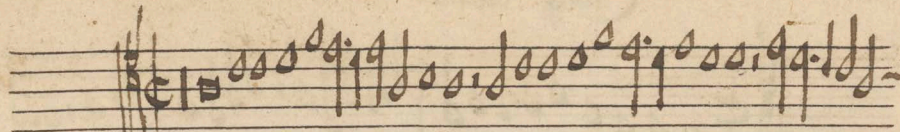
44



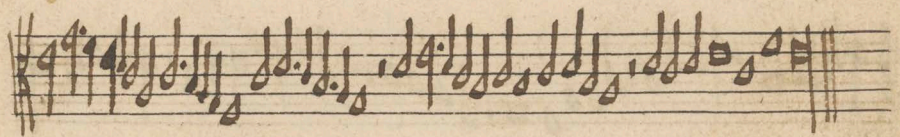
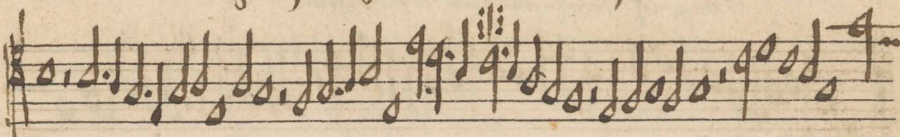
*Man fude x vil*



45



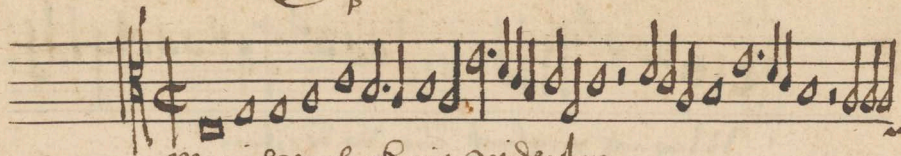
Was ich umguck mit weidestam



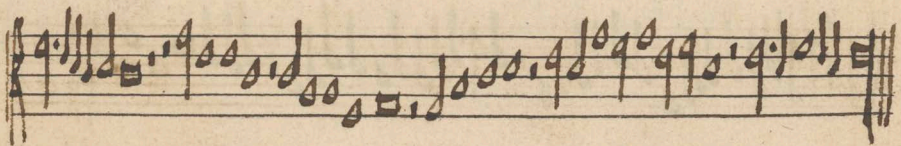
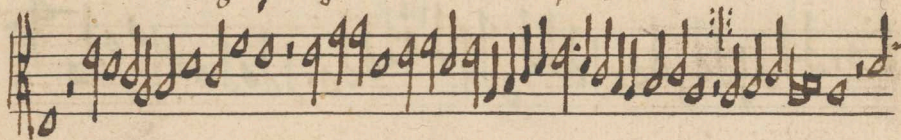
Forscht I ein anders

*Cumq; vocam*

46

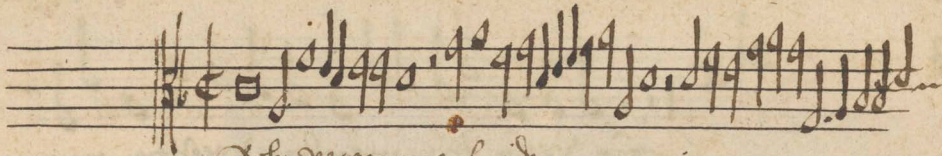


*Mag is anglicus in videretur*

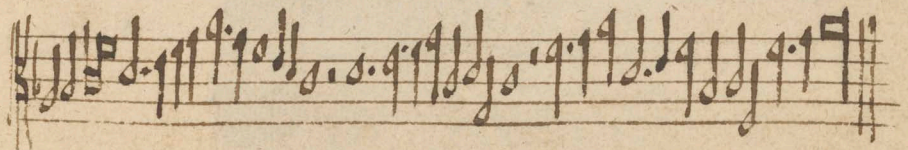
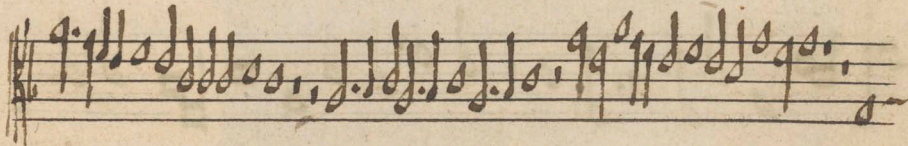
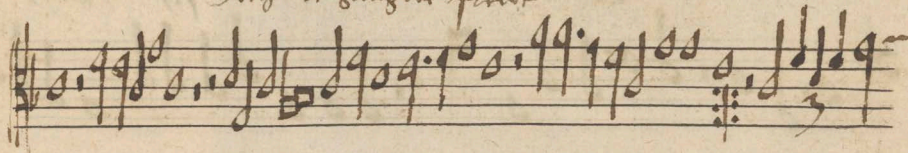


*Forsis in aliis*

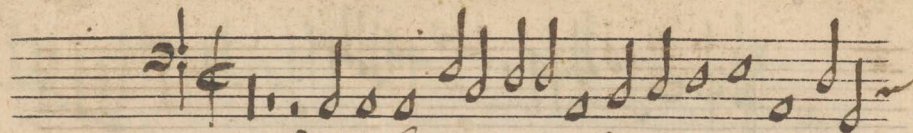
47



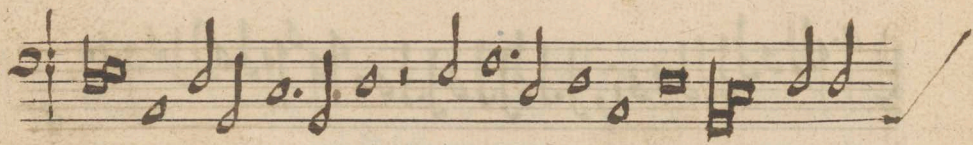
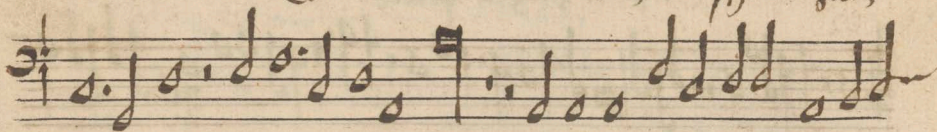
*Arb. vengance frain*



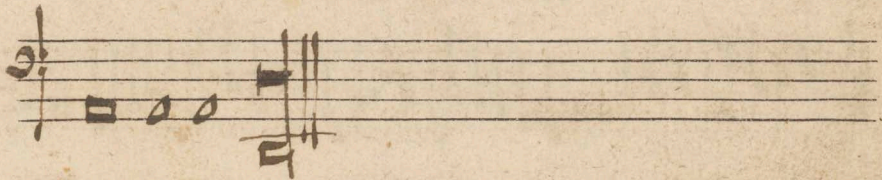
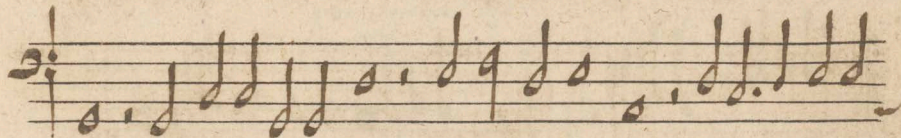
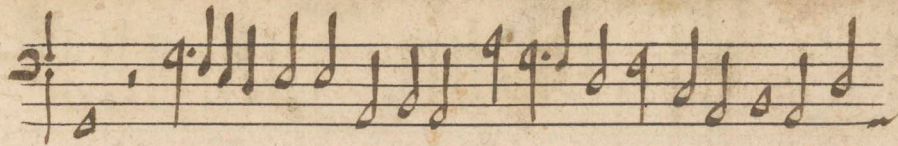
48



Es wolt im meinlich verpffen sein

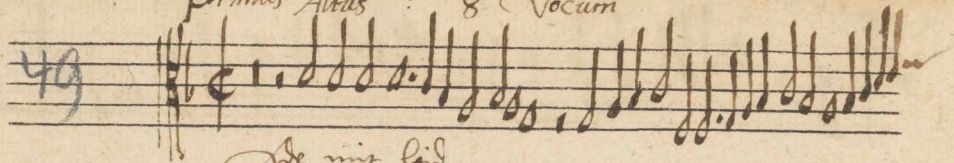


Bey in. Nentur 68 Lied. Nr. 30 ein anderes.

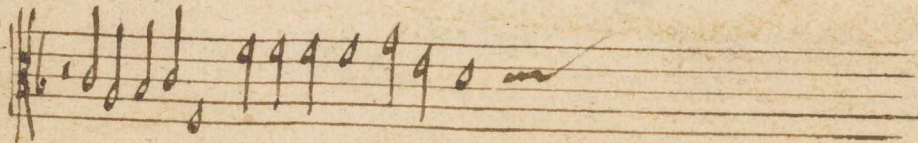
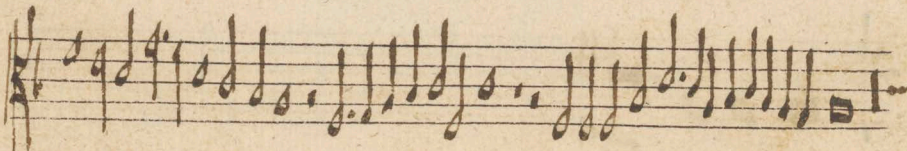
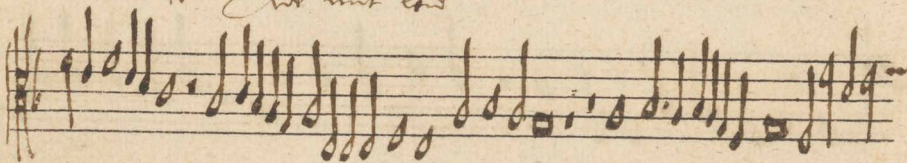


Primus Altus : 8 Vocum

49



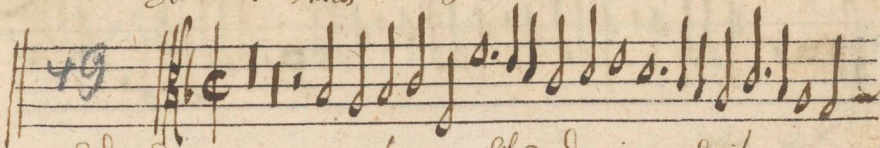
Deus in excelsis



Verbe

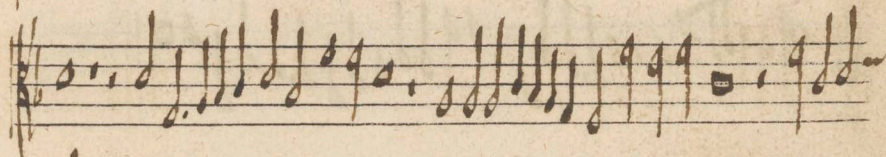
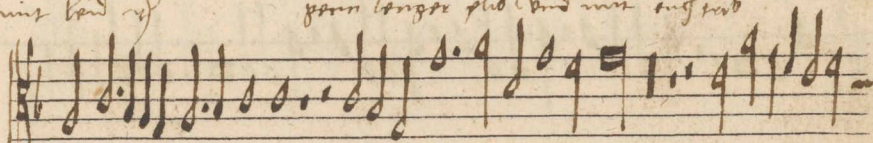


Secundus Altus 8 Vocum

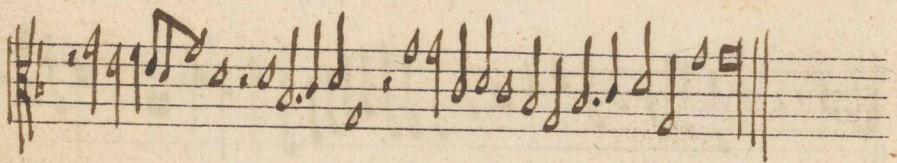
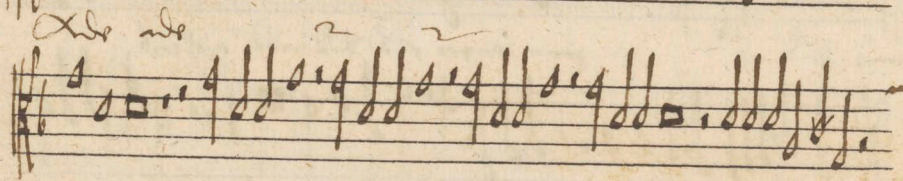
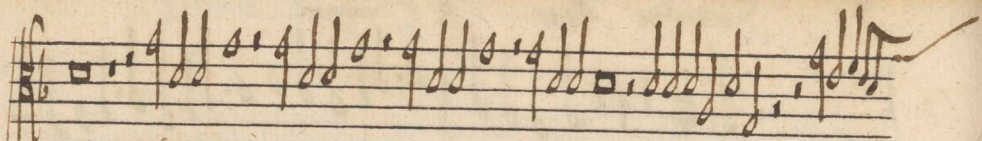


Ich mir kein

gott länger gib und mir aufreib



Vorte.



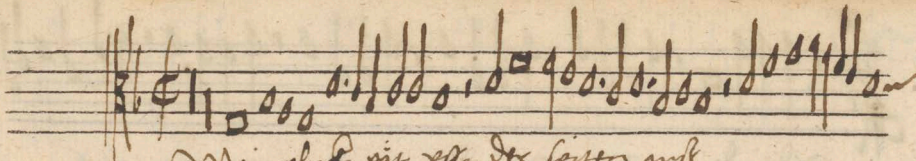
Handwritten musical notation on a five-line staff with a treble clef. The notation consists of a sequence of notes and rests, including quarter, eighth, and sixteenth notes, and a square symbol. The staff ends with a long horizontal line.

*Ado ad*

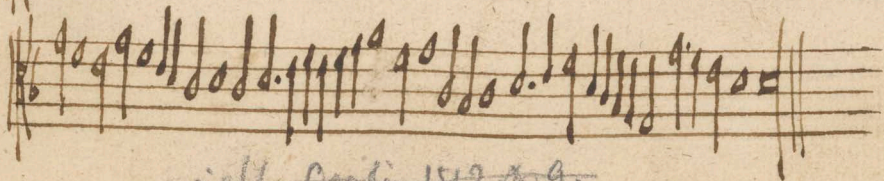
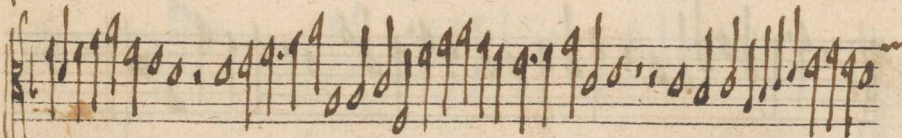
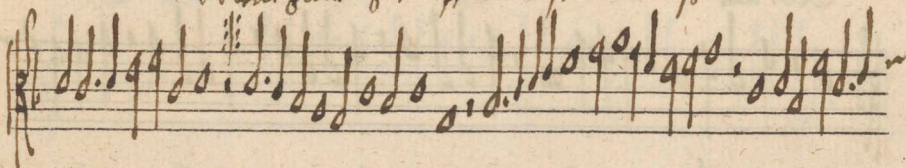
Handwritten musical notation on a five-line staff with a treble clef. The notation consists of a sequence of notes and rests, including quarter, eighth, and sixteenth notes, and a square symbol. The staff ends with a long horizontal line.

Handwritten musical notation on a five-line staff with a treble clef. The notation consists of a sequence of notes and rests, including quarter, eighth, and sixteenth notes, and a square symbol. The staff ends with a double bar line.

50



Wann gluck ist er der fassen auf



viell. Ceglin 1512 n. 9.

*Cumq; Vocu*

51

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. The piece concludes with a double bar line and a fermata.

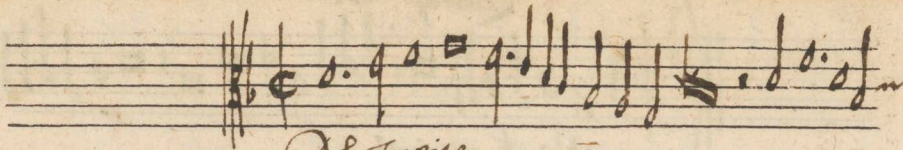
*Alis ab an eius*

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. The piece concludes with a double bar line and a fermata.

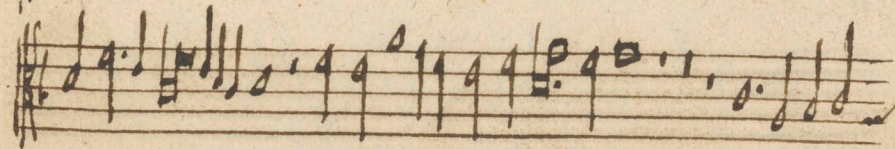
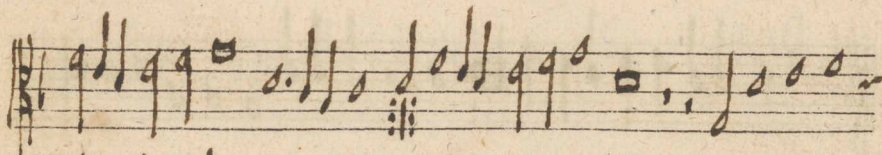
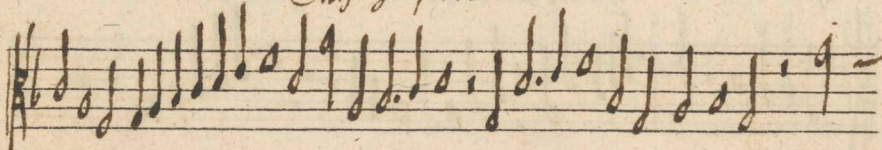
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. The piece concludes with a double bar line and a fermata.

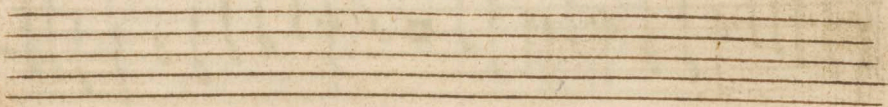
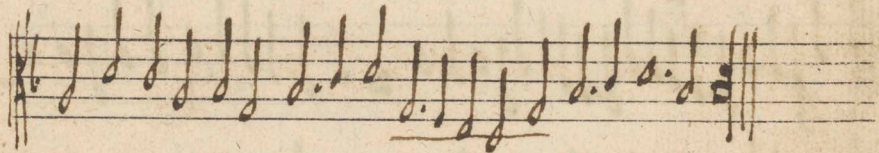
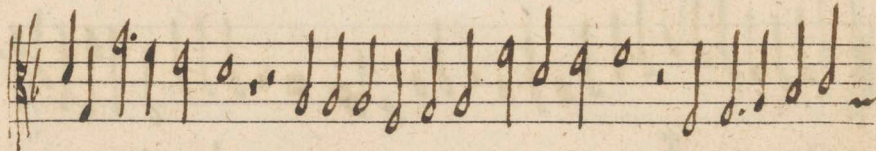
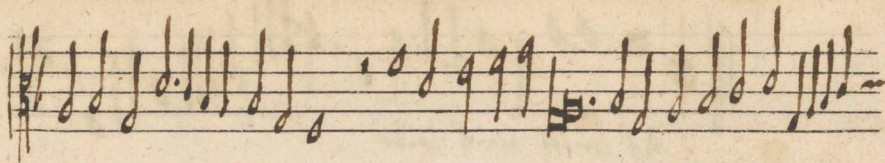
Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

52

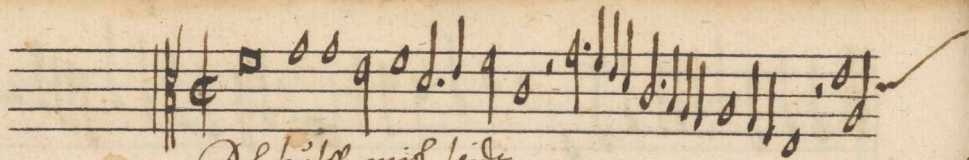


*Org. Juppiter*

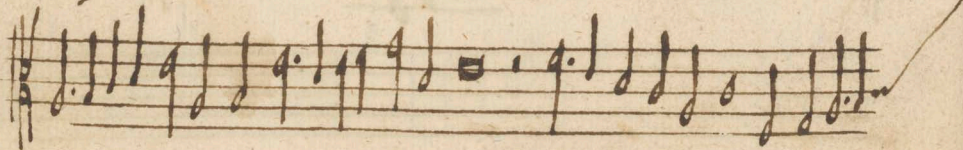
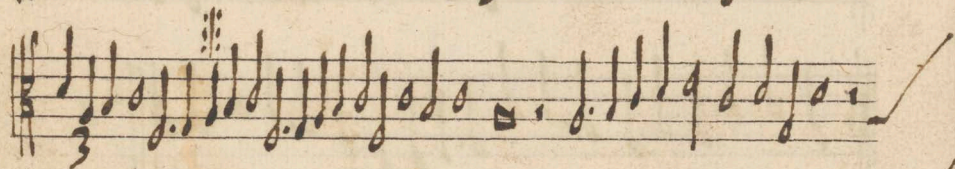
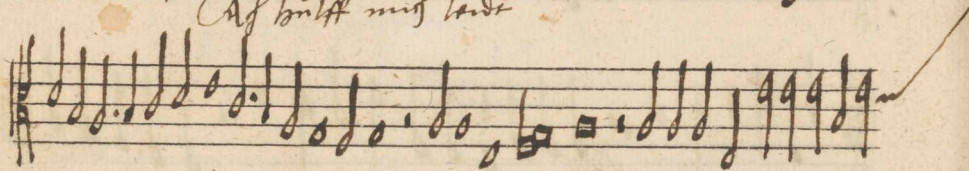




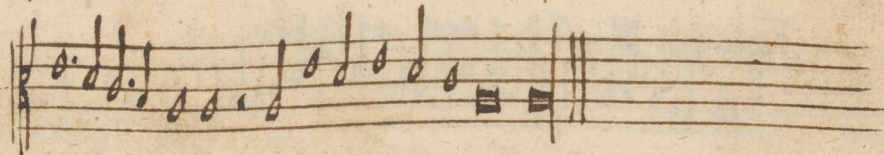
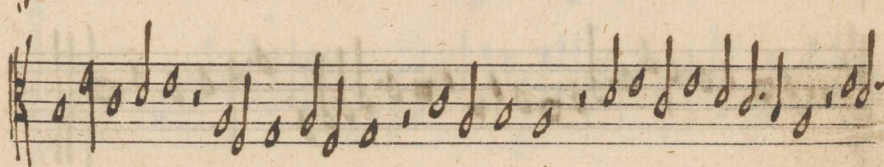
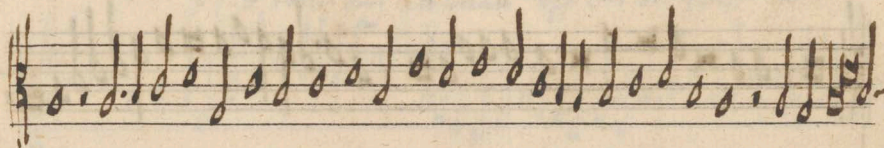
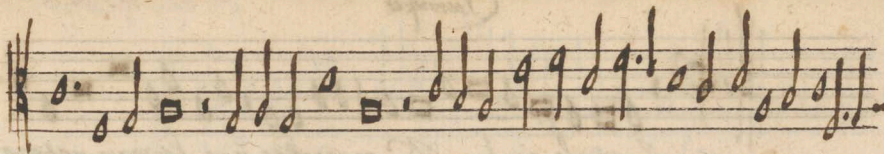
53



*Ag biltt mich laide*







54

Quinque

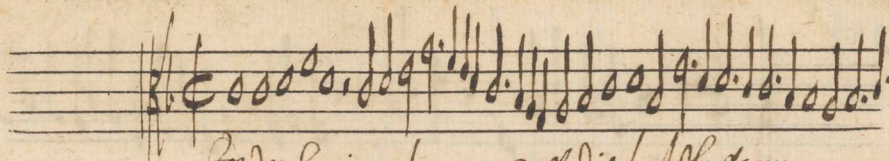
ob tin glaucos 1578

Es vultis in fano in mardis per ferocymator

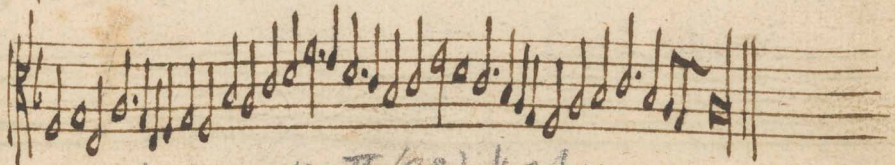
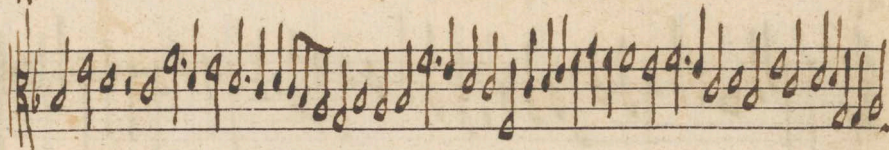
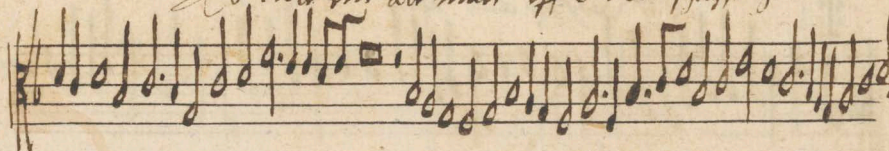
Fors II, 22 in dices

55

32

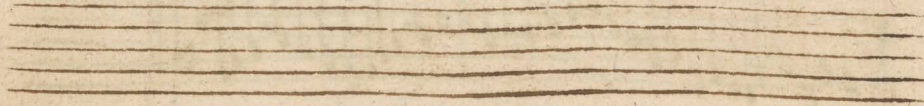
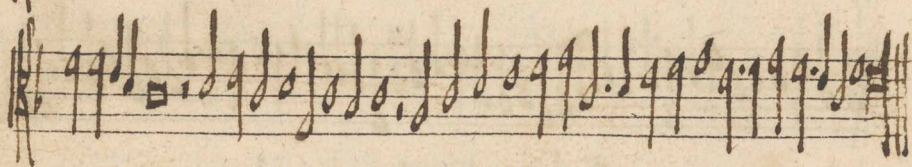
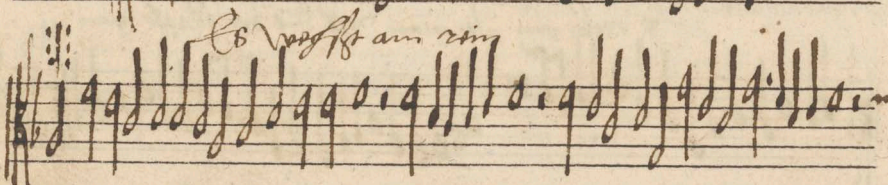
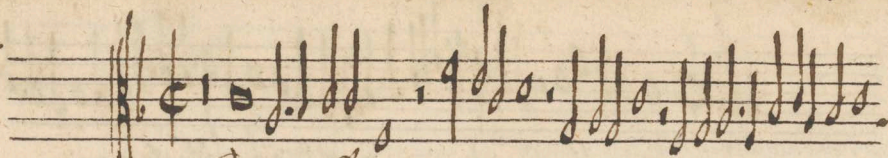


Es wolt sein als man uff die bußflucht gien

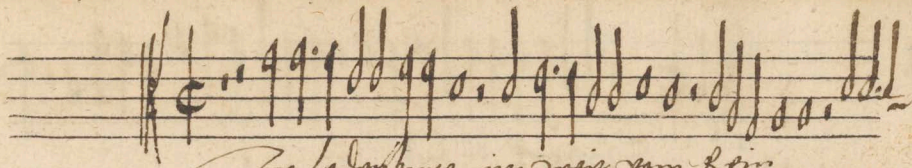


Old 1544, II (92) Mahu.

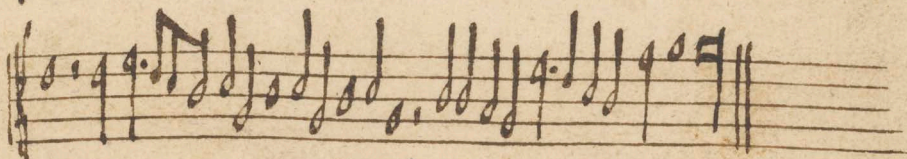
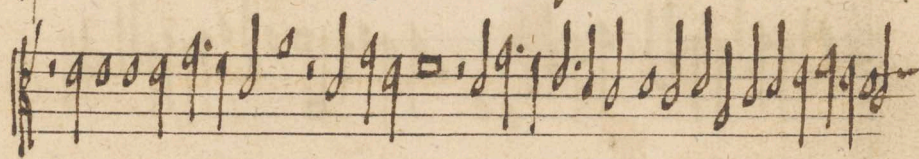
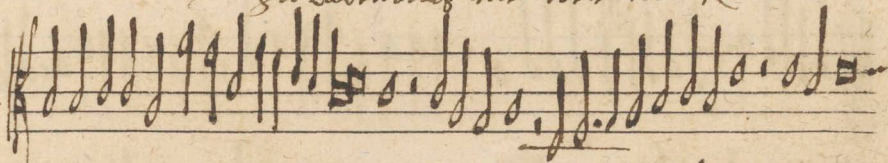
56



57

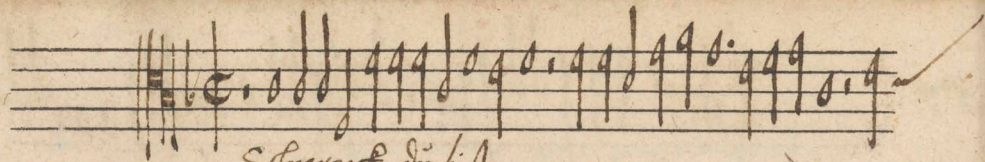


*Zu Ladobenes in voss vom Rhein*

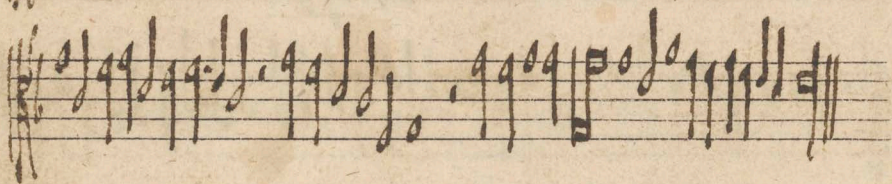
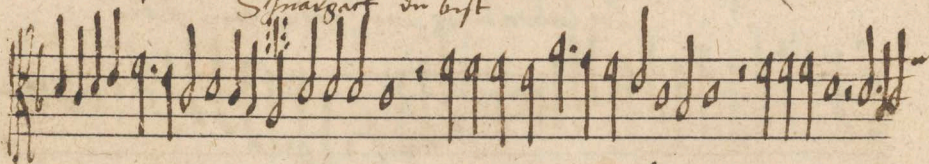


*Reinert. 1535, IV ein andres.*

58

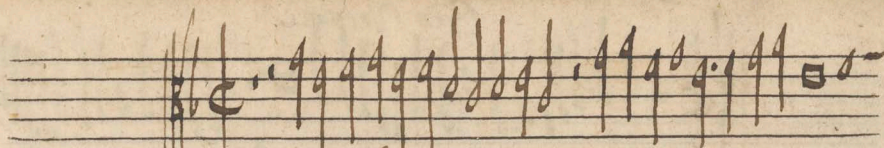


Schnauggart in list

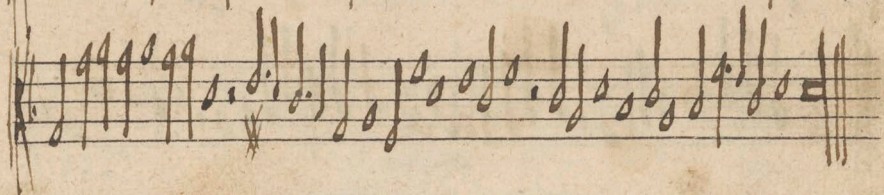
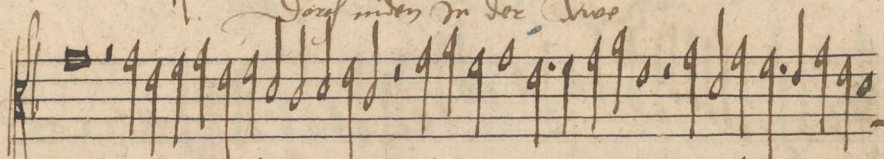


59

34



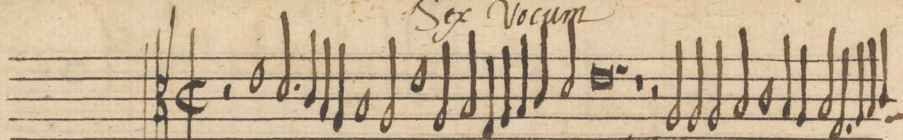
*Joseph wider in der Wiese*



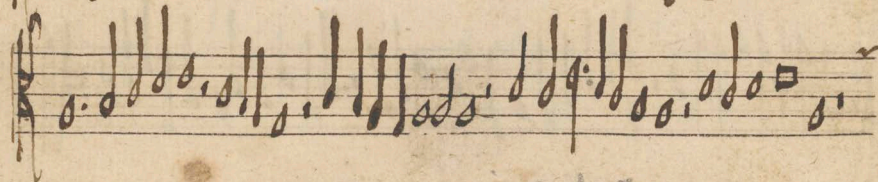
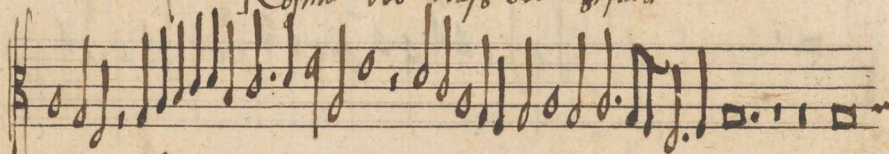
*Vergl. Ochsens K. No. 79 ?*

60

*Sex Vocum*

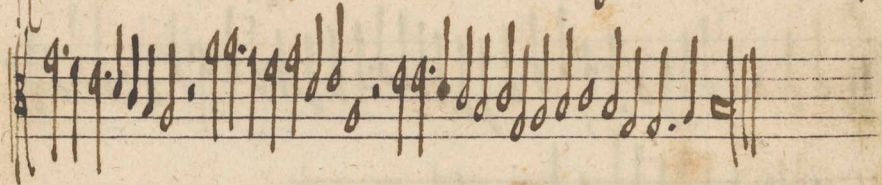
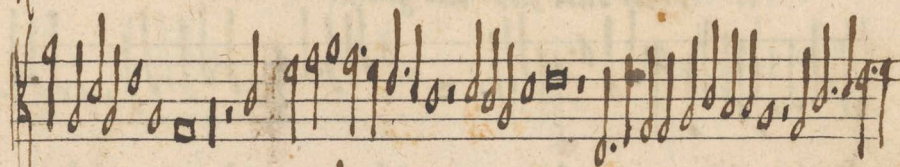
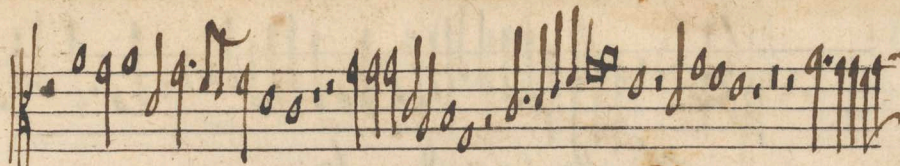


*Rosina Wo rrafs Dein gestalt*

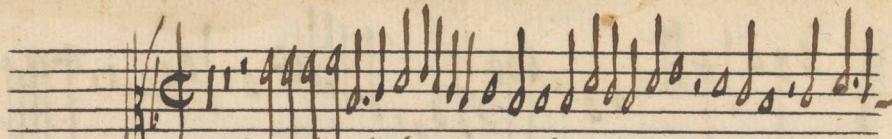


022 1544, 113 ein enderec.

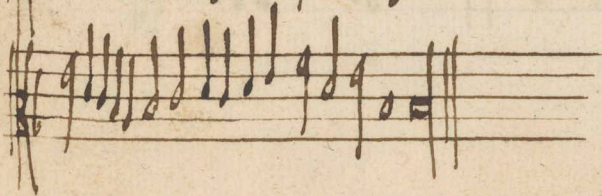
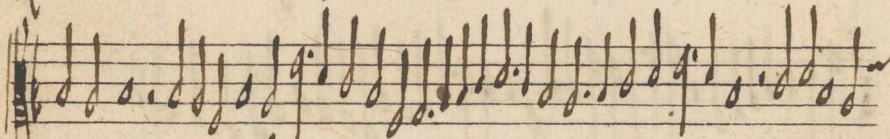
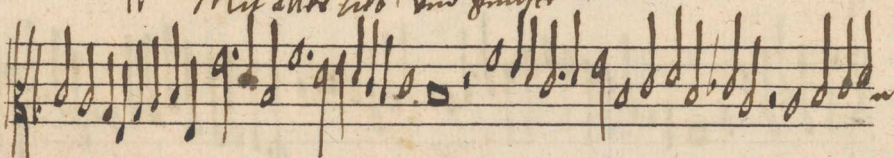




61



*Mit aller lob und zunft*



62

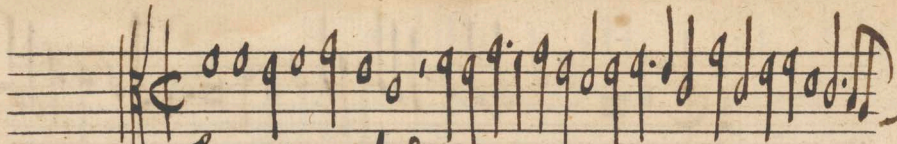
Handwritten musical notation on a five-line staff. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests. The staff ends with a long, sweeping line extending to the right.

*Es ist ein heil'ger Gottesdienst*

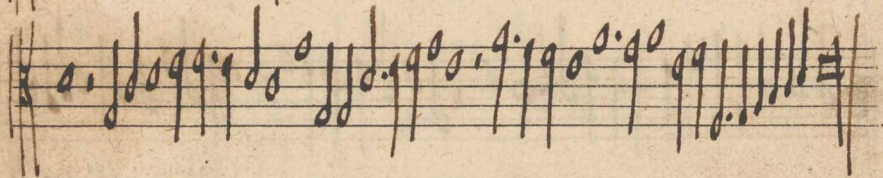
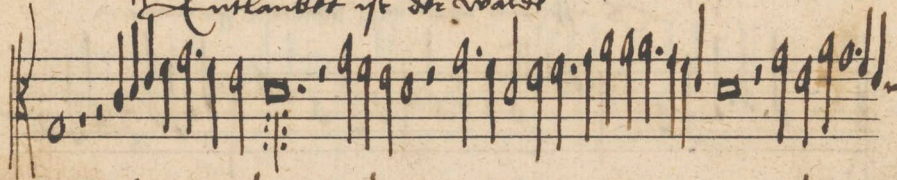
Handwritten musical notation on a five-line staff, continuing from the first staff. It features a treble clef and a key signature of one flat. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The staff concludes with a long, sweeping line.

Handwritten musical notation on a five-line staff, continuing from the second staff. It features a treble clef and a key signature of one flat. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The staff concludes with a double bar line.

63



Einländer ist der wald

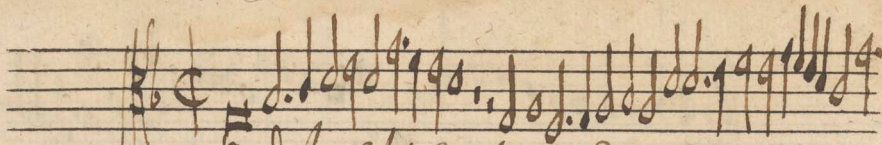


unter Reaburg

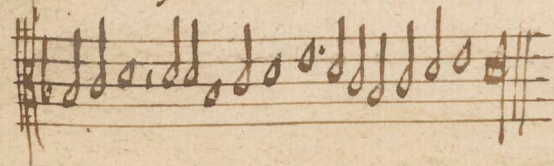
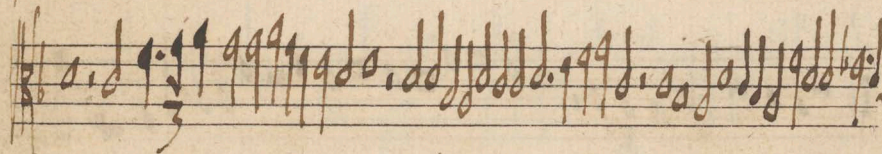
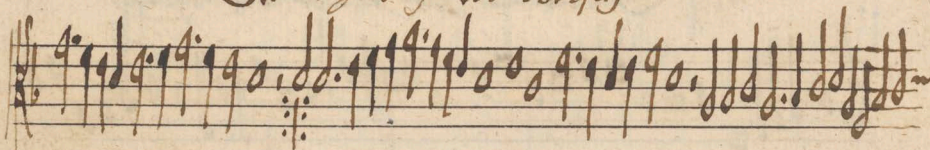
64

*Das neue Jahr bringt uns Glück*

65

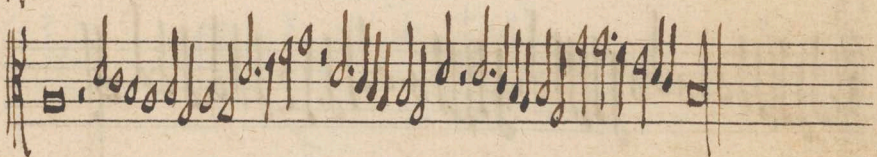
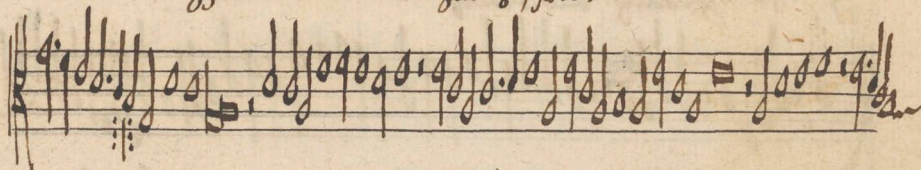
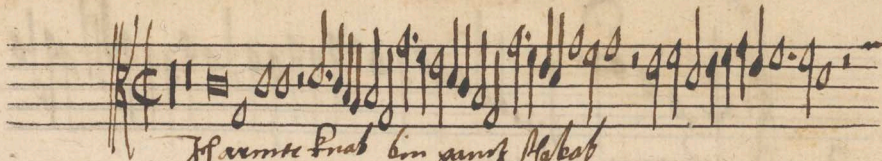


*Behalte dich in der Hand*

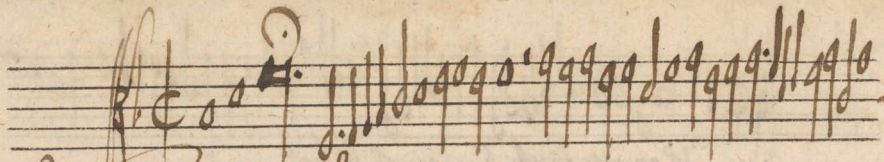


66

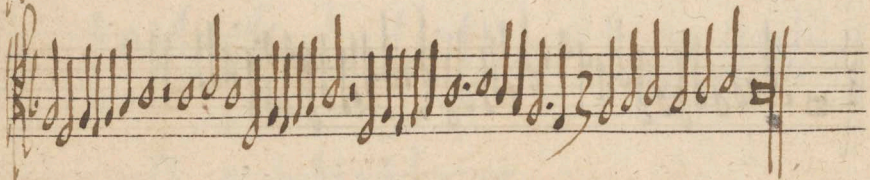
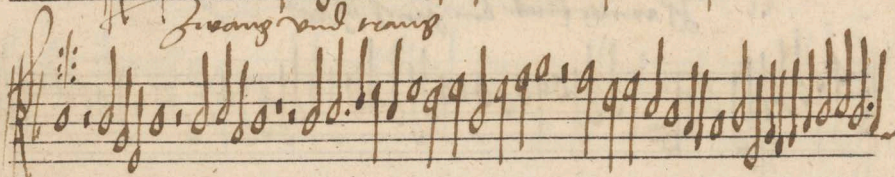
38



67

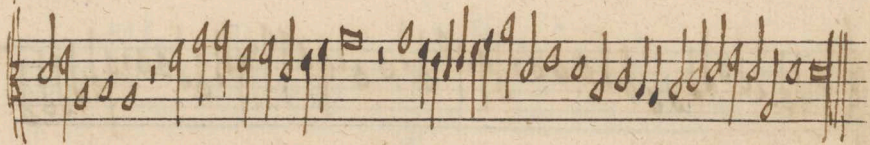
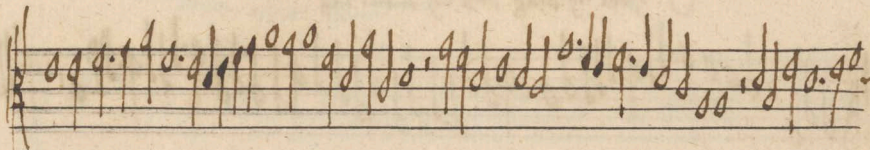
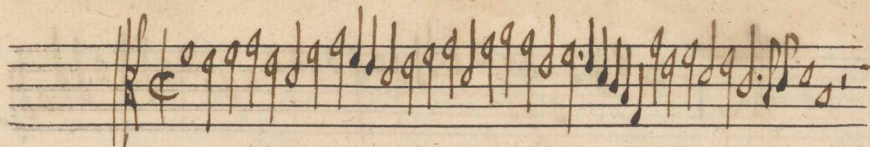


*Zwang und reing*

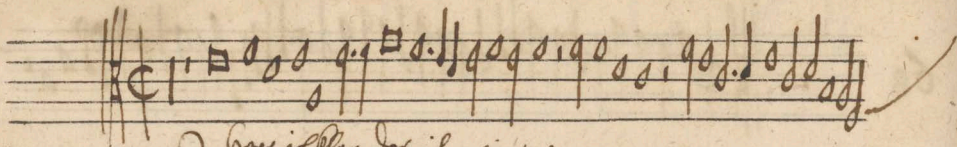




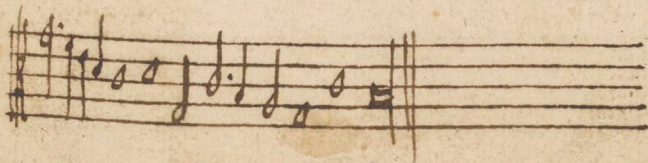
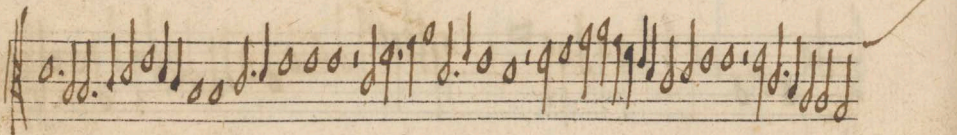
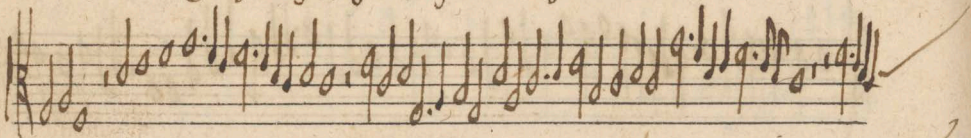
68

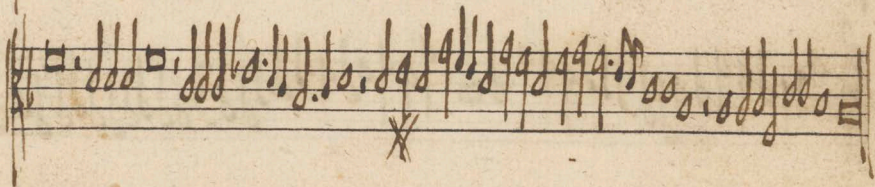
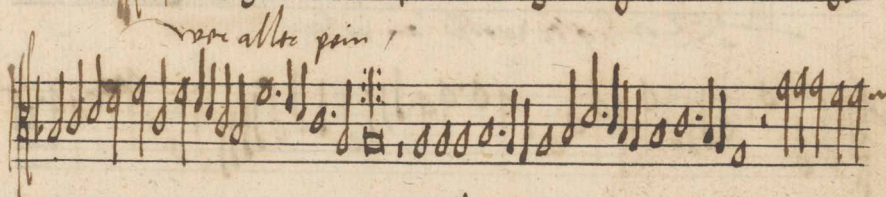
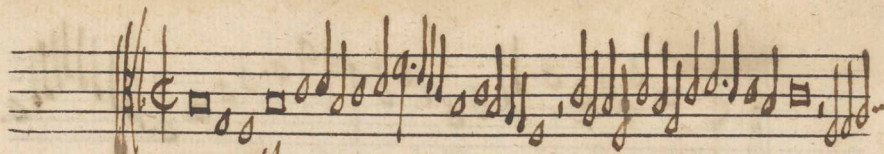


69

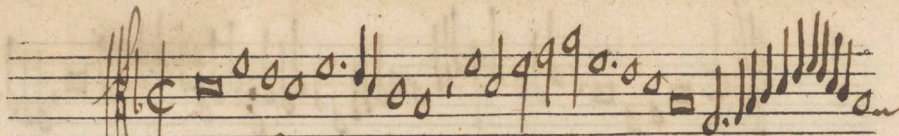


O Gock is das das is mein tag

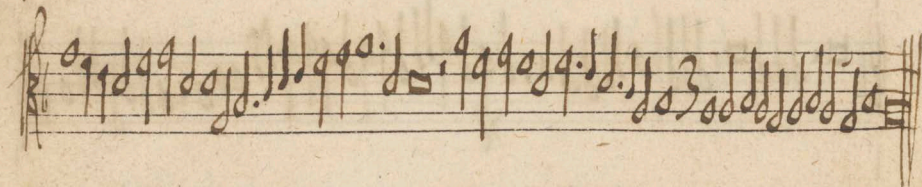
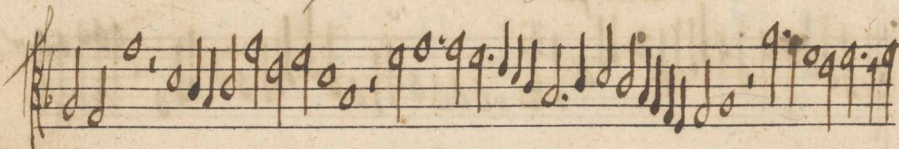




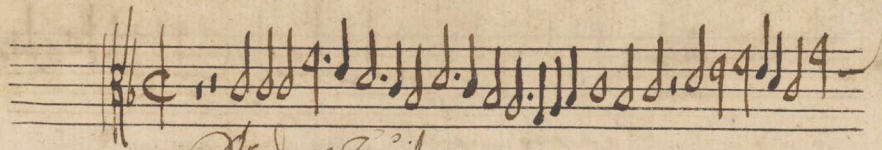
71



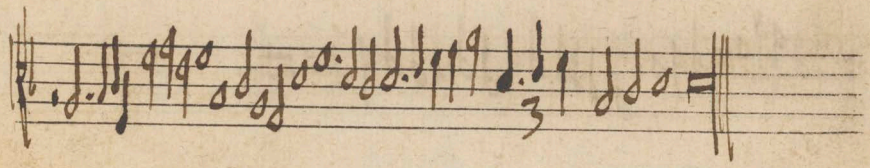
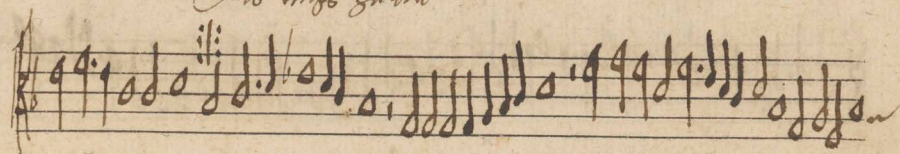
*Das Instrumente an jeder*



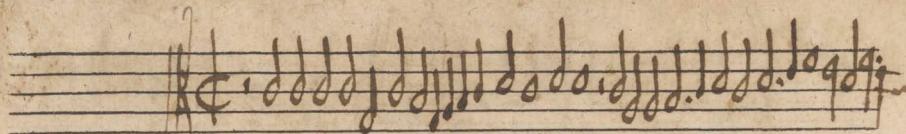
72



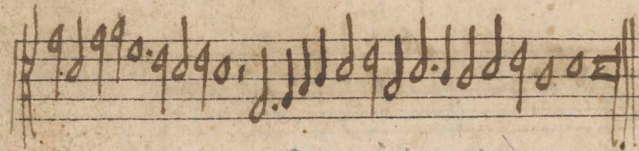
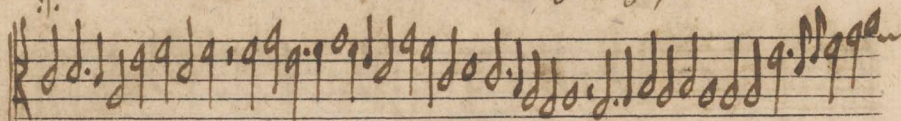
*Als unsers Zuversicht*



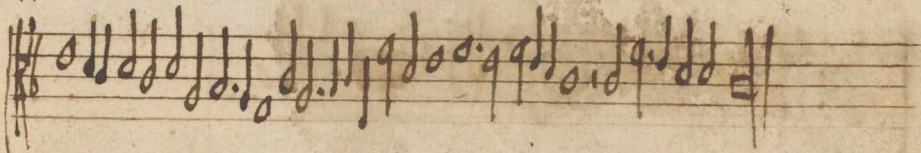
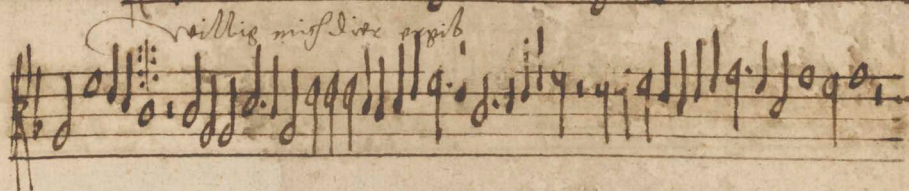
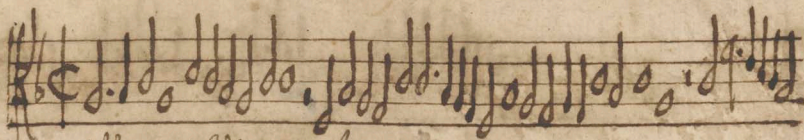
73



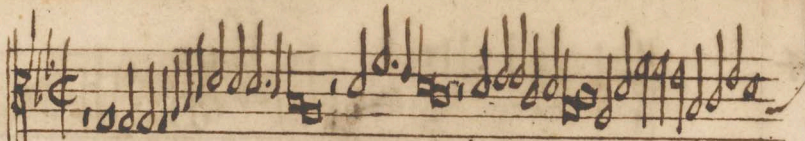
||: *Armeo mündim Lay mig see*



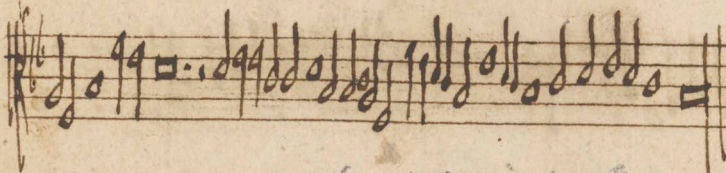
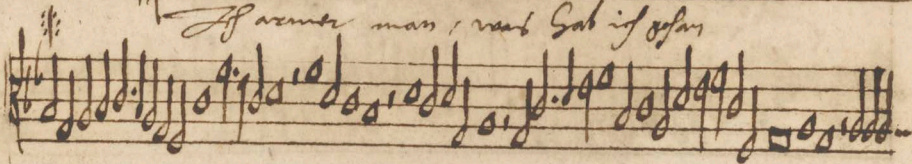
*Fenster in der Zeit ande.*



75



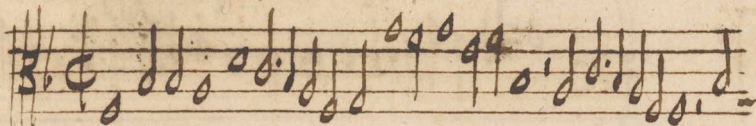
*Es werde man, was Got ist ofen*



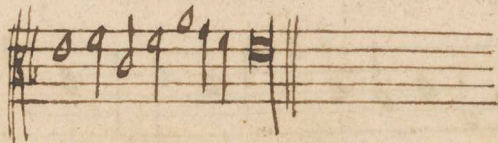
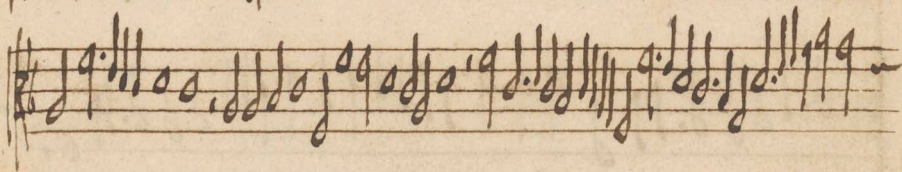
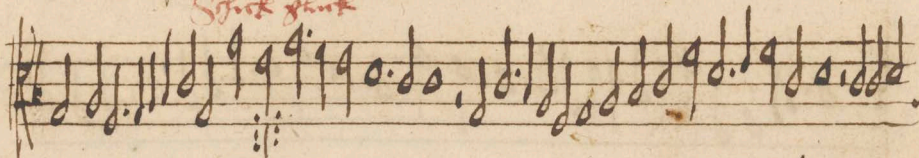
*Das 1544 n. 160. 110 ein andere*



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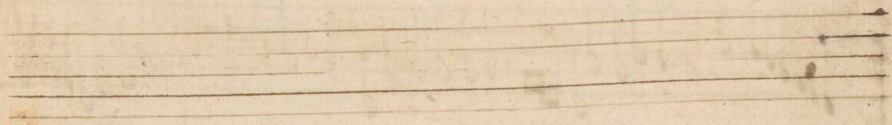
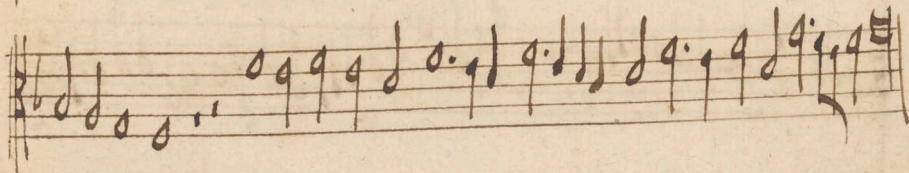
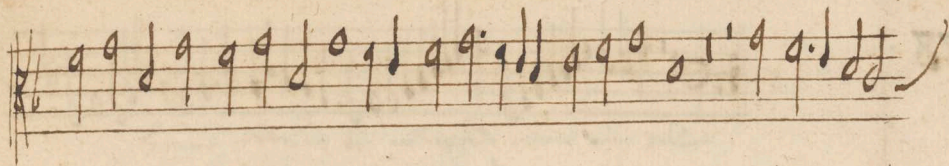
*Schick stark*



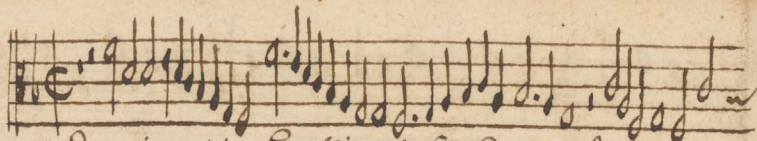
*Aequale*

7 7

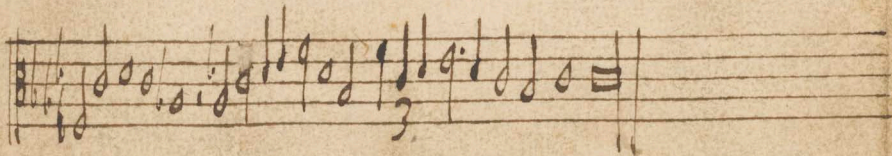
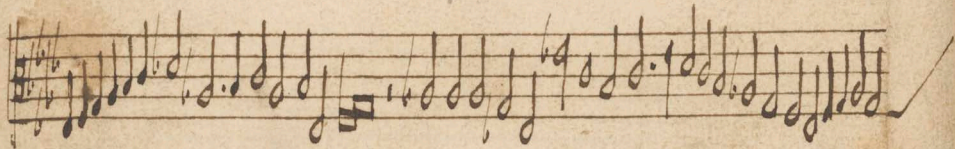
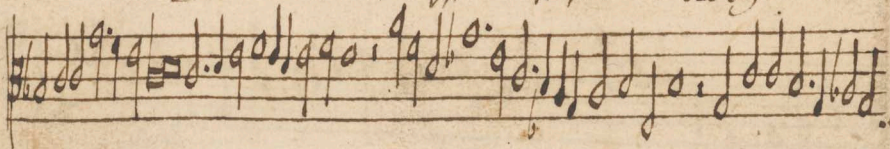
A handwritten musical score on aged paper, titled "Aequale" in red ink. The score consists of four staves of music, each beginning with a treble clef and a common time signature (C). The first staff has two "7" characters written above it. The notation is in a single melodic line, featuring a variety of note values including minims, crotchets, and quavers, with some notes beamed together. The music concludes with a fermata on the final note of each staff.



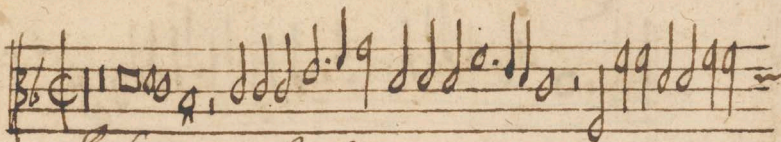
78



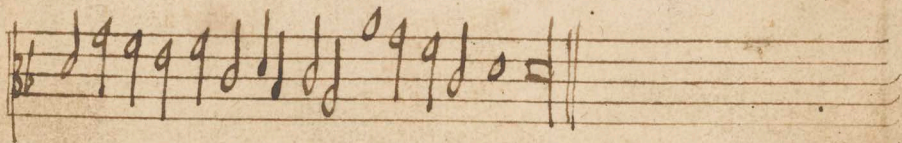
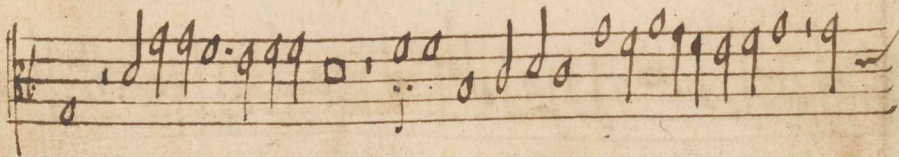
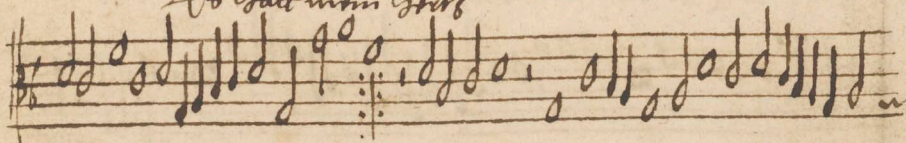
Das mir mein Lufflein ist gefallen word



79

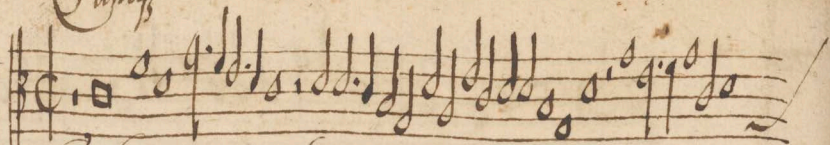


*So Gott mein Geist*

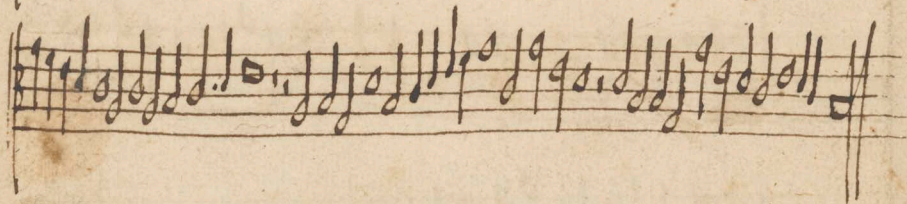
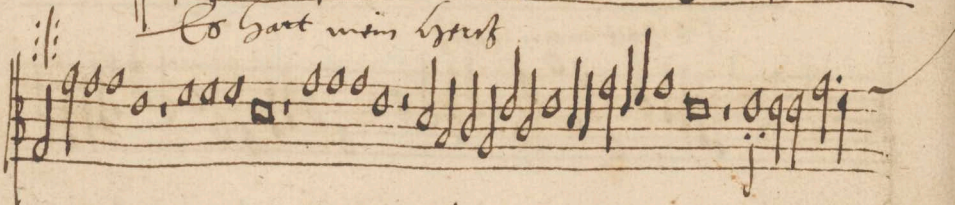


80

Quintz

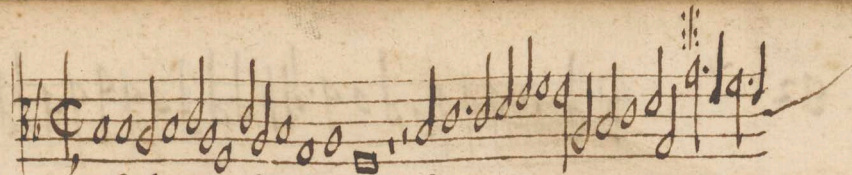


Es hat mein Herr

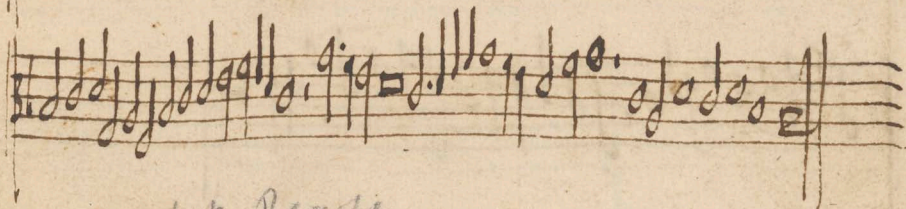
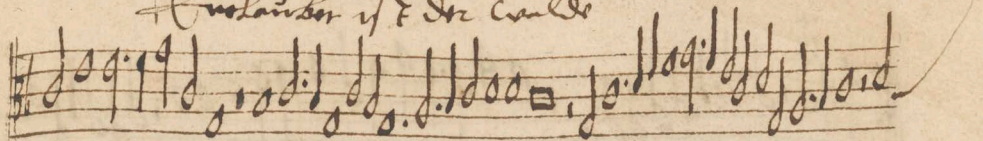


81

46

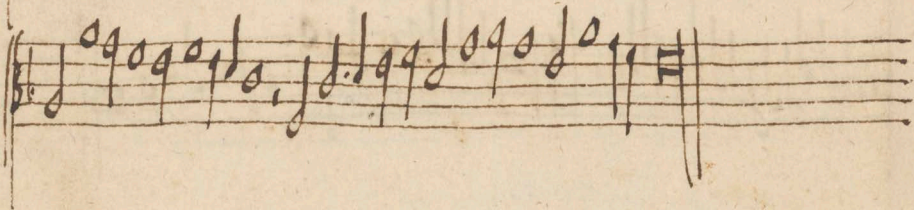
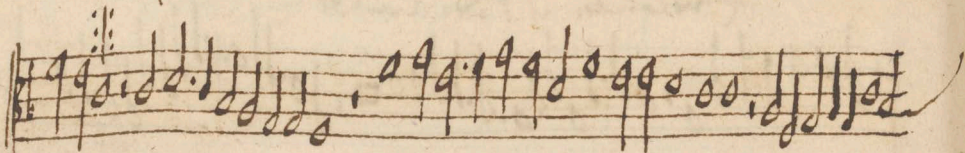
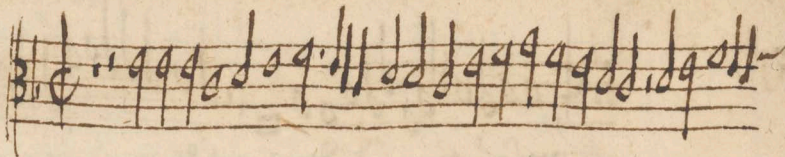


Einlauber ist der Canker



mit der Beating.

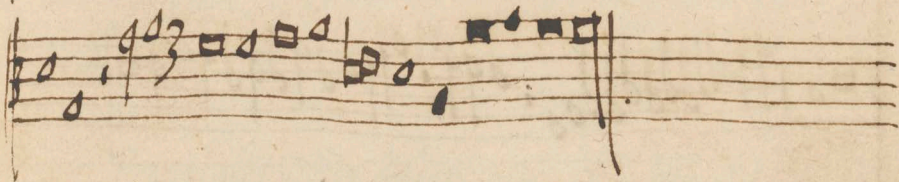
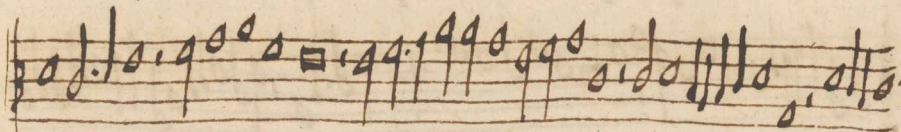
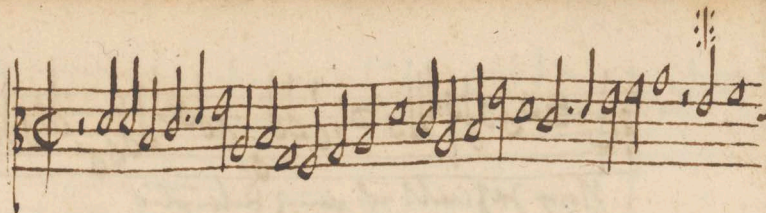
82



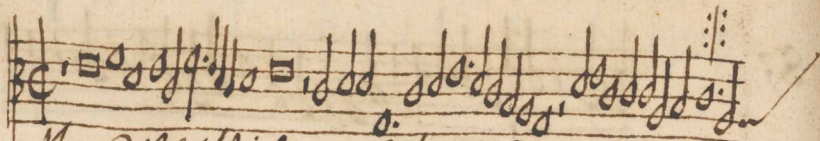


83

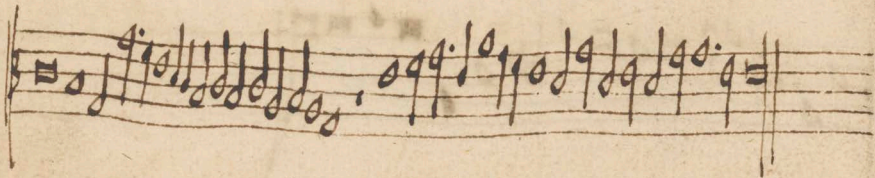
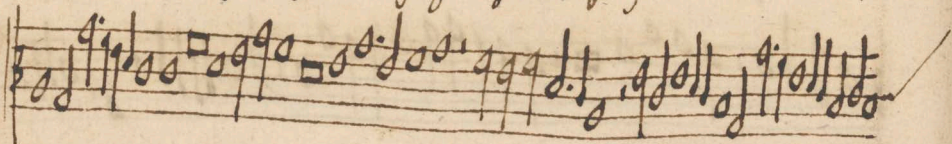
47



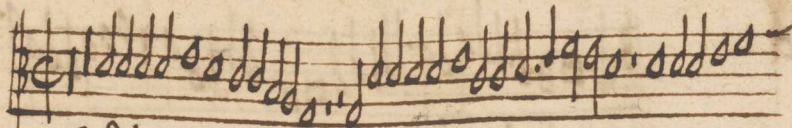
84



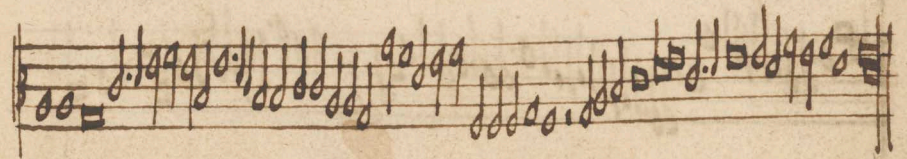
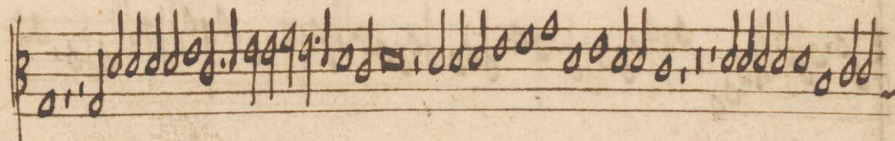
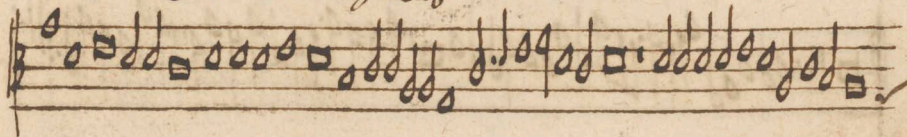
Nun ist die Zeit, ist ganz d'berwältigt



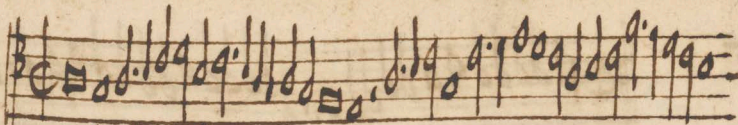
85



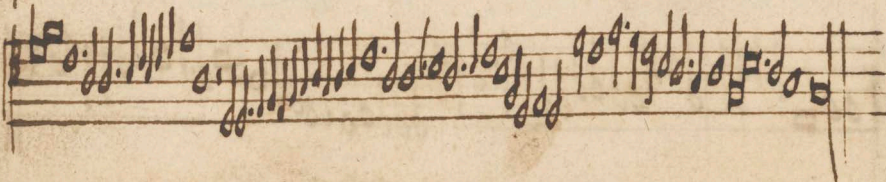
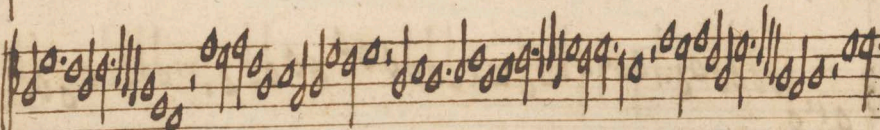
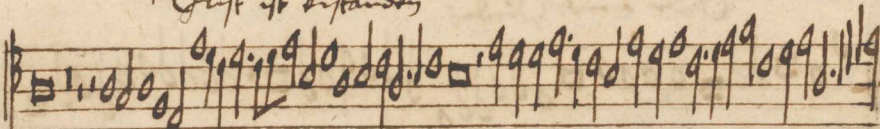
*O In amto Qindab*



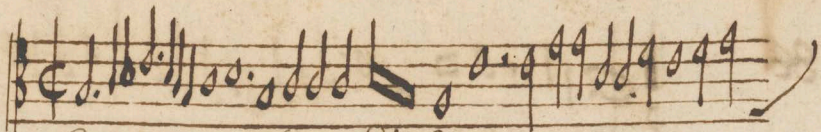
86



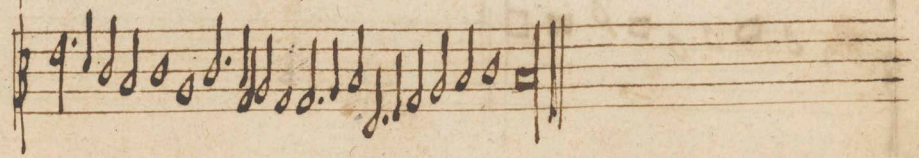
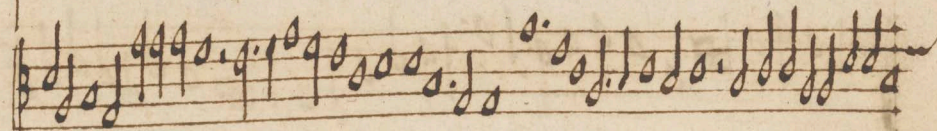
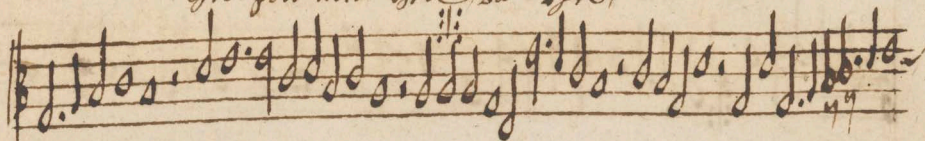
*Just it erstanden*



87

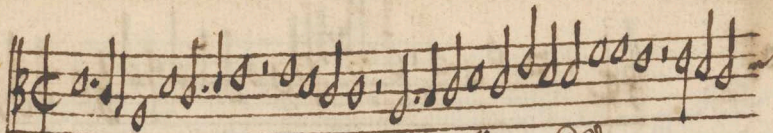


*Gott Gott mein Gott, halt dich!*

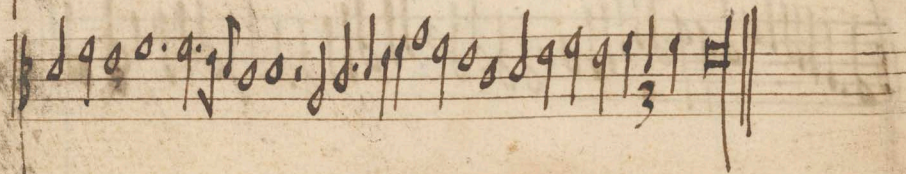
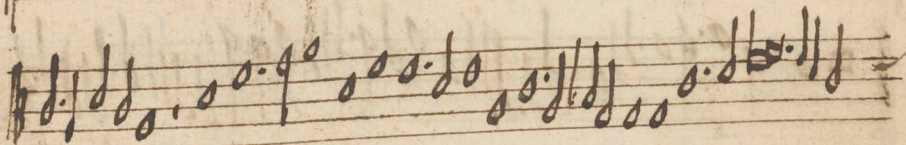
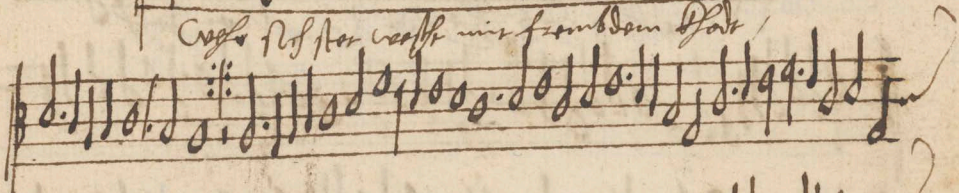


88

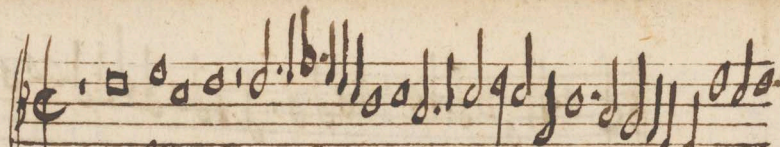
*erhöhet erhöhet hört neues mehr*



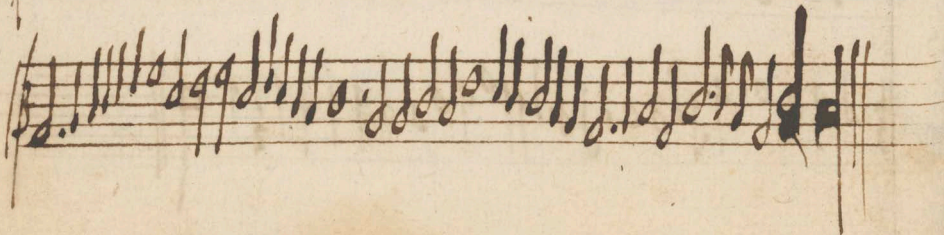
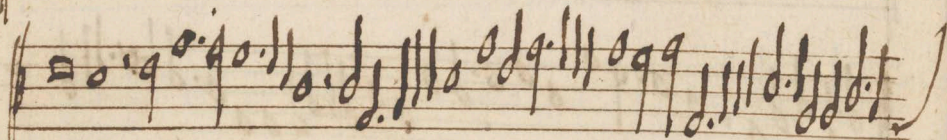
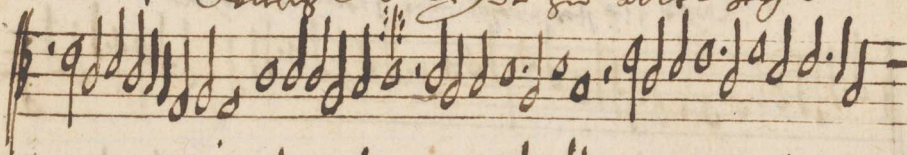
*Wegs der Herr weisse mir fremdem Gade*



90

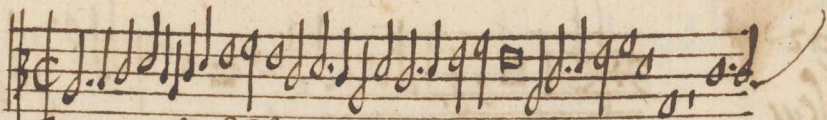


Wohlthun das Eynde zu allen Zeit



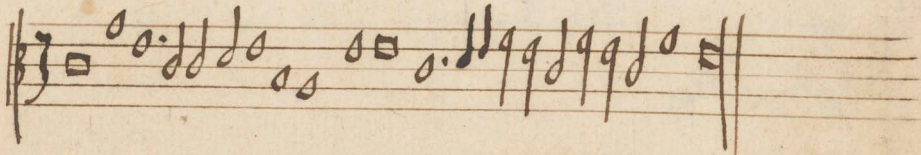
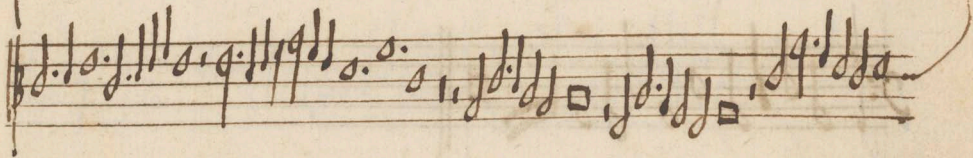
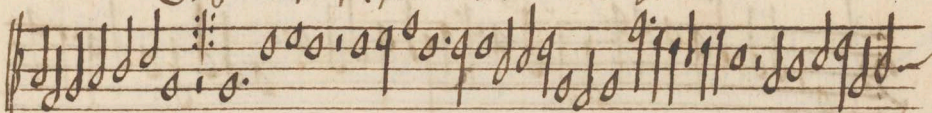


91

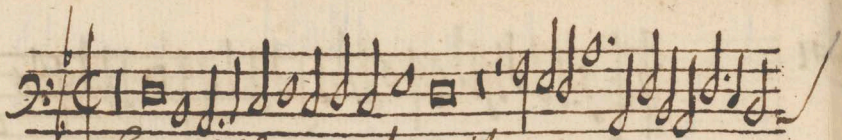


*Crache auf's Reich allein vil Gold*

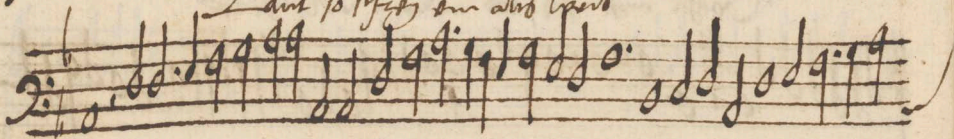
*Reich*



92  
Bassus



Laut & Mäßig ein altes Lied



93

*Sf Handravn lin*

Annal fol. 59. Veglin 29 fraglin.

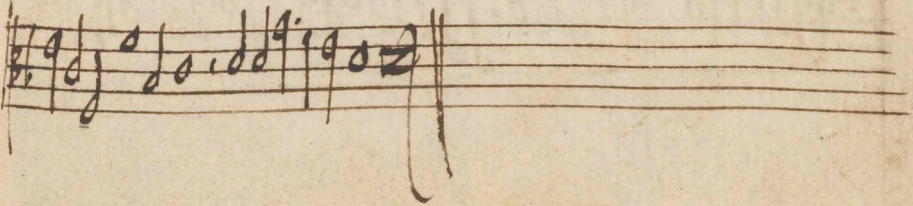
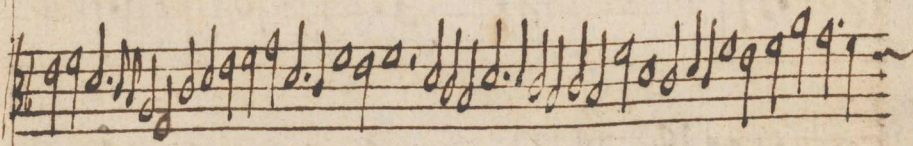
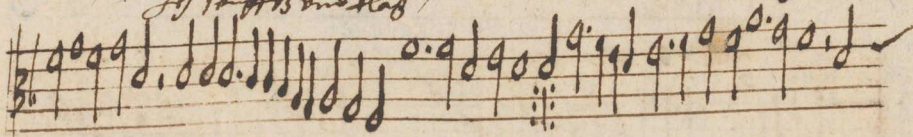
94

Handwritten musical score on four staves. The notation is in a single system with a treble clef and a common time signature (C). The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests and accidentals. The paper shows signs of age and staining.

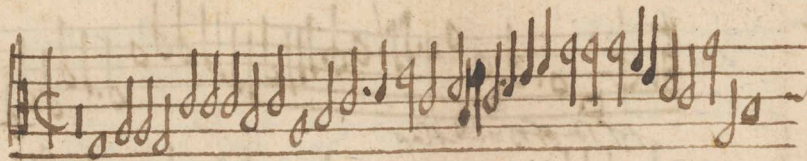
*was mir erst furch*



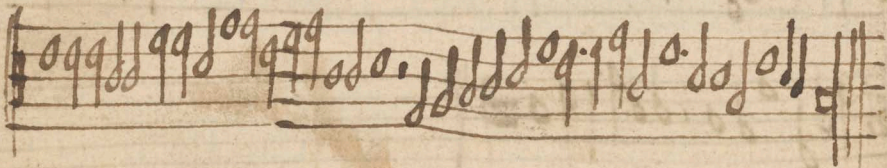
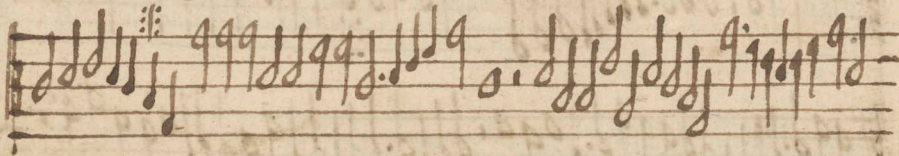
*Sig. 12. 13. und 14. 8*



96

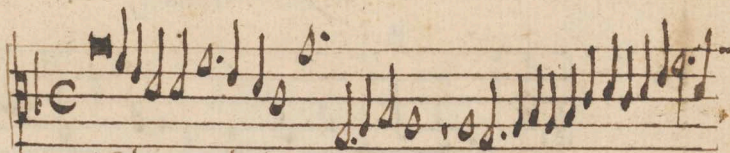


Das - er - st - ar - ke

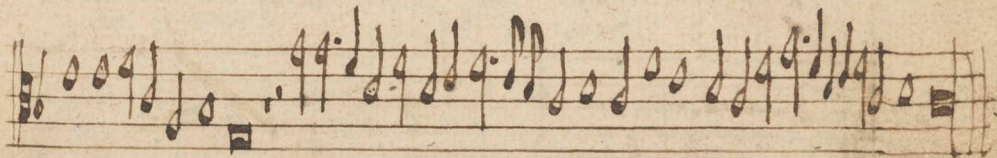
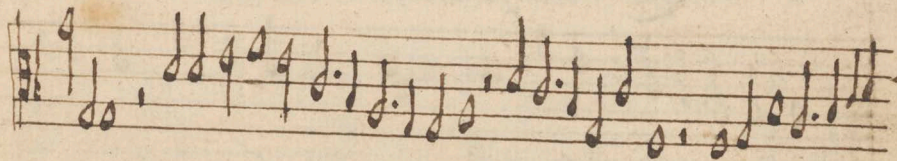


97

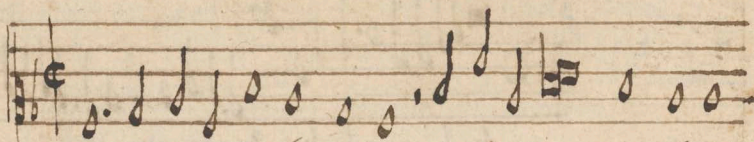
97



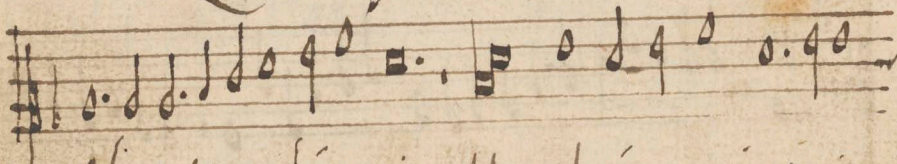
Brich mir ich bis Alexi an mir



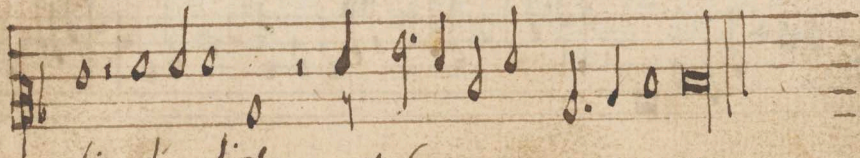
98



Quæ nãna sumemus me n bris



Alimenta cadu cis Hac de us in perio

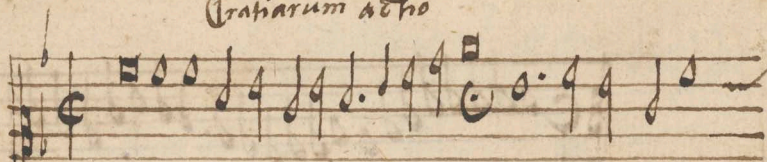


sint benedicta tu

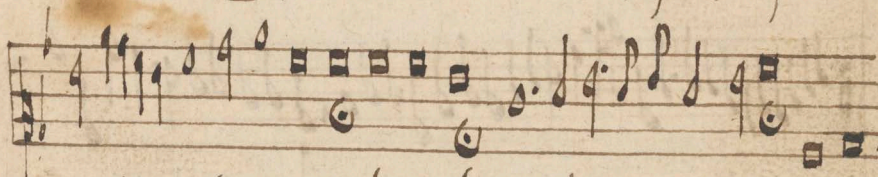


## Gratiarum actio

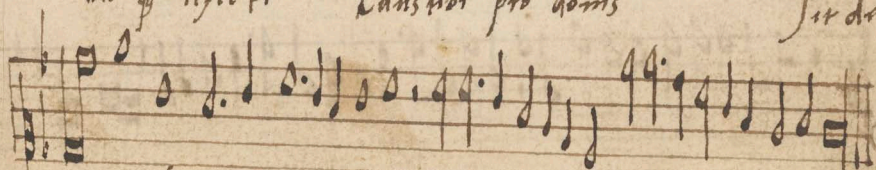
99



Quod sumus vi libris dapibus po =

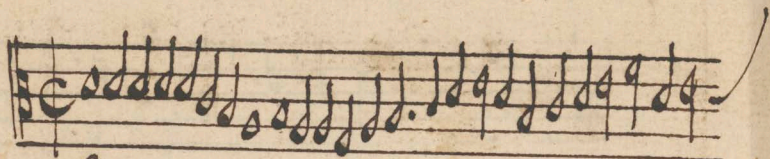


tū q̄ refecti laus tibi pro donis sit de-

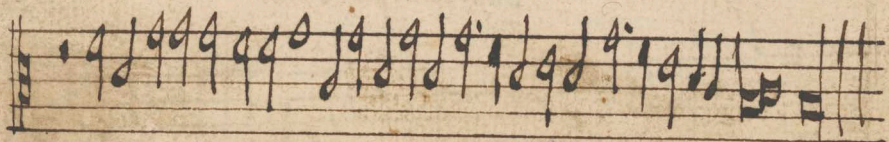
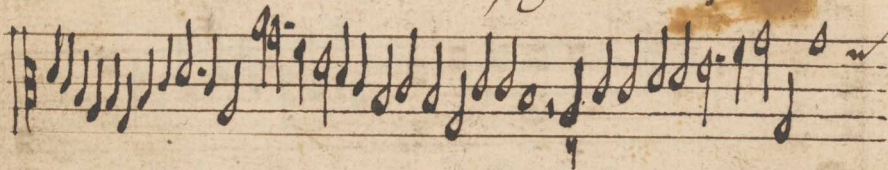


us Alme tū is sit de us Alme tū is

100

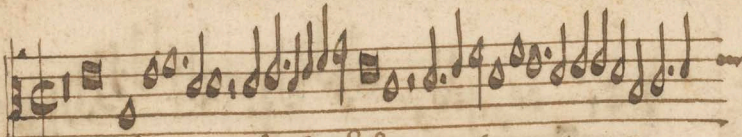


*Die weiber mit den flößen.*

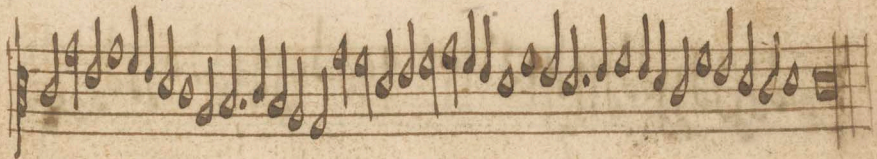
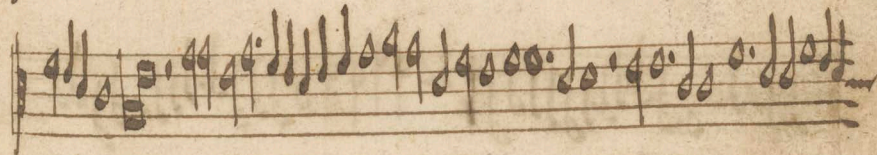
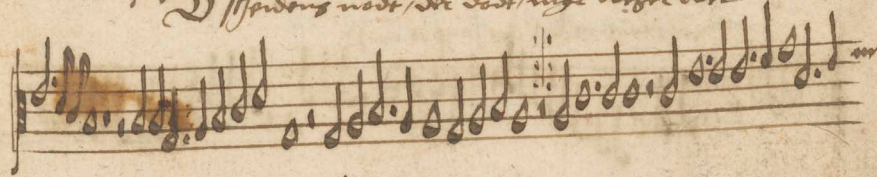


*Forscher II, 37 in anderer - Ochsenschern für 76 pag. 100*

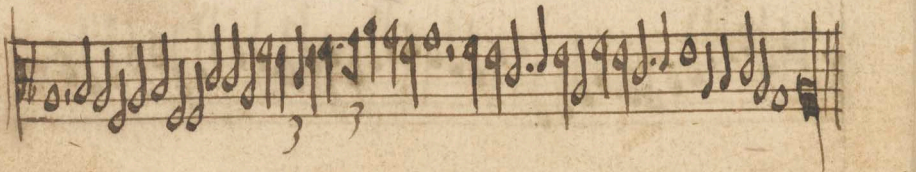
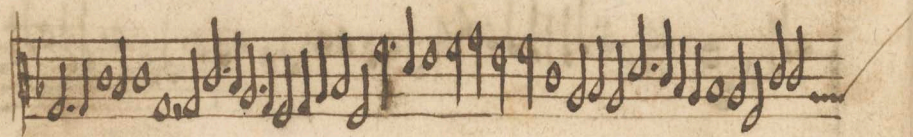
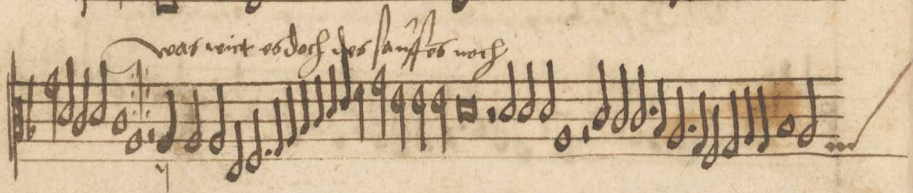
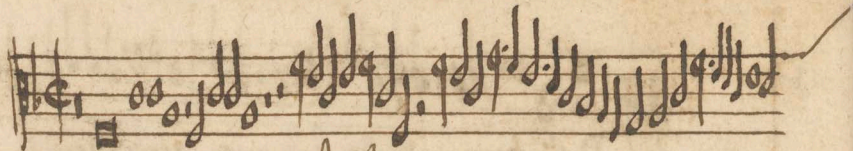
101



*Die Heiden nach der Lohringer Kugel*

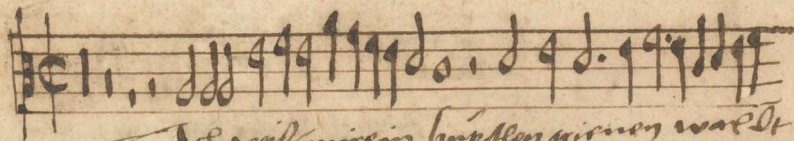


102

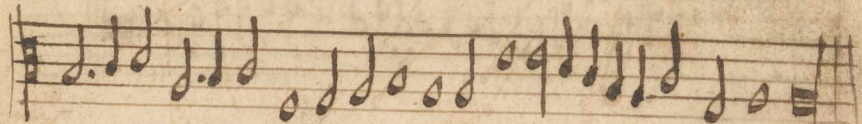
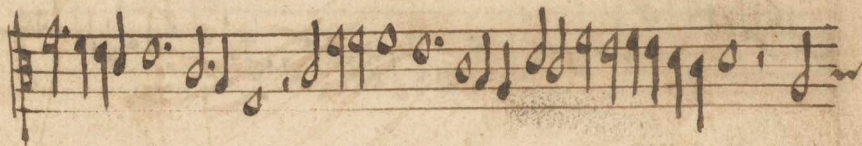
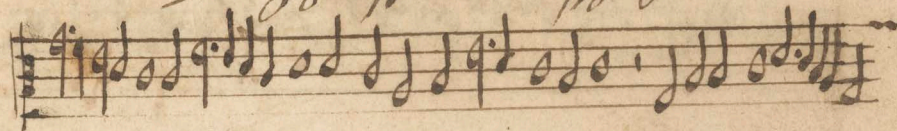


103

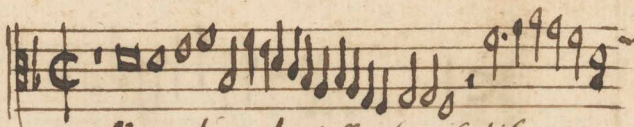
57



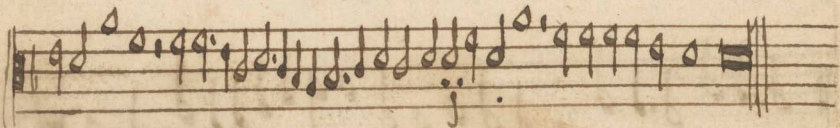
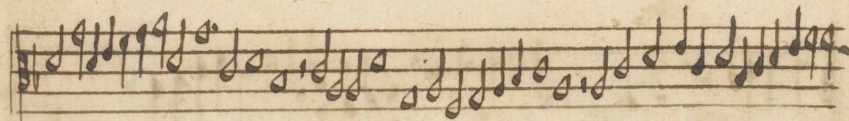
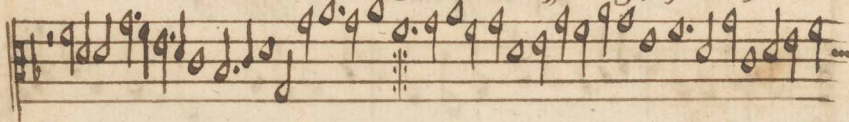
*Ich weiß mir ein küsschen grüner waldt*



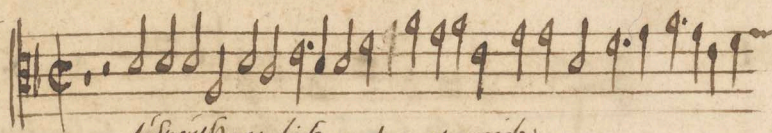
104



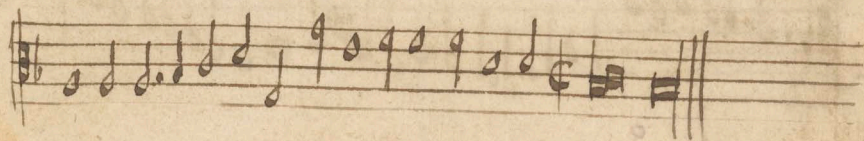
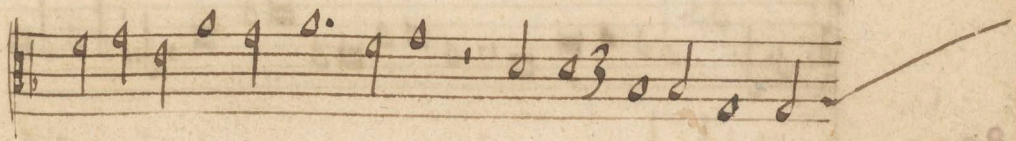
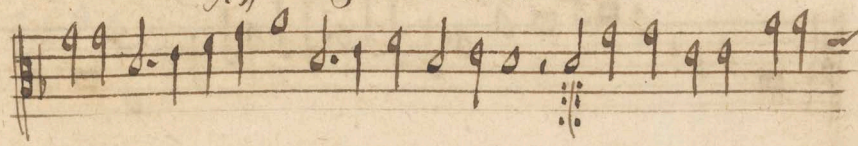
*Kann gluck der hoffnung tröstlich sein*



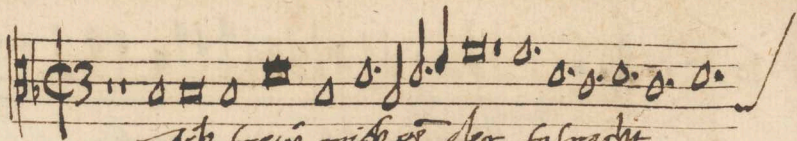
105



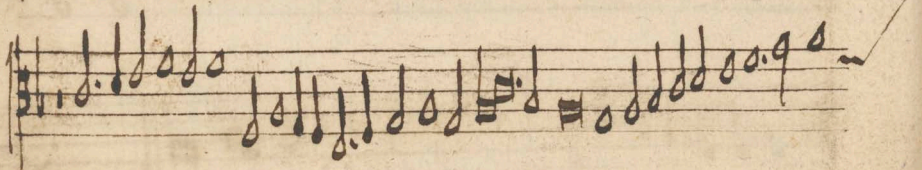
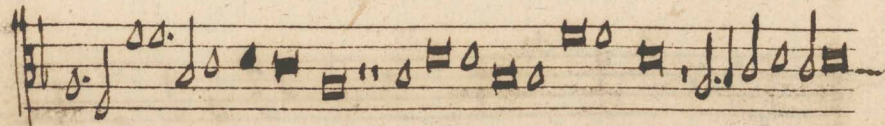
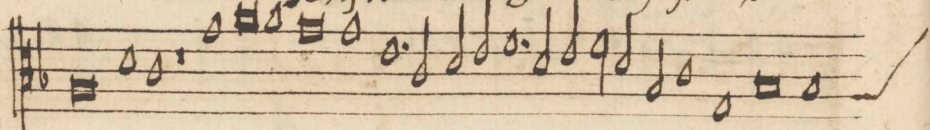
*Aufrecht reg dich und erret mich:—*



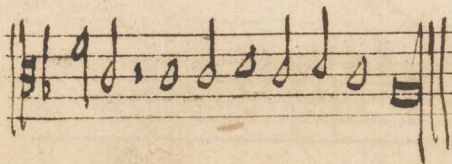
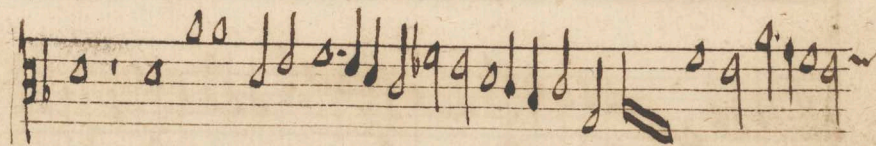
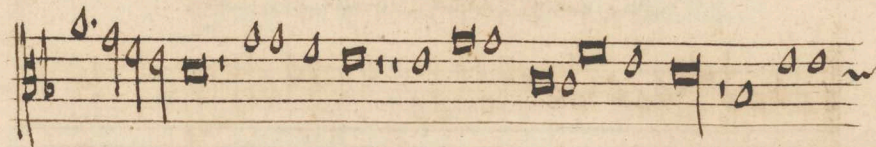
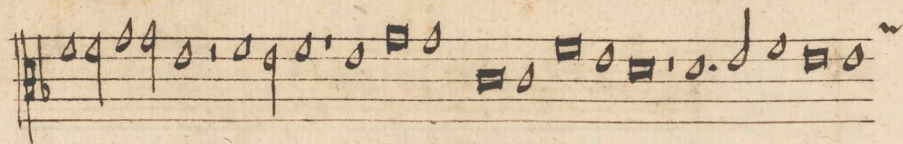
106



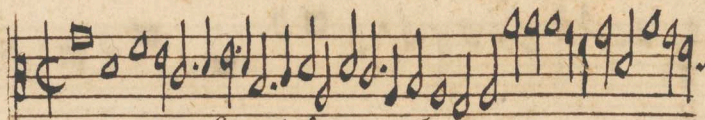
Ich freu mich gar der fastnacht



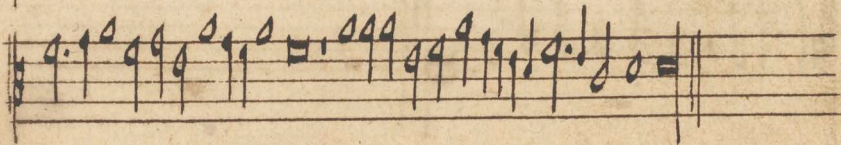
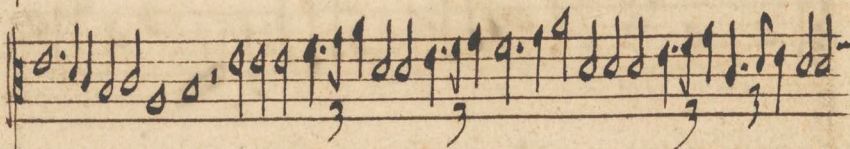
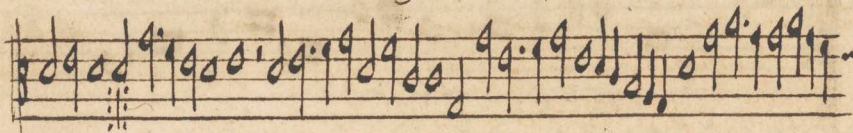




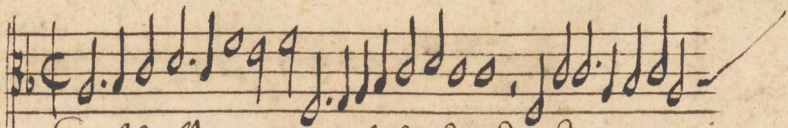
107



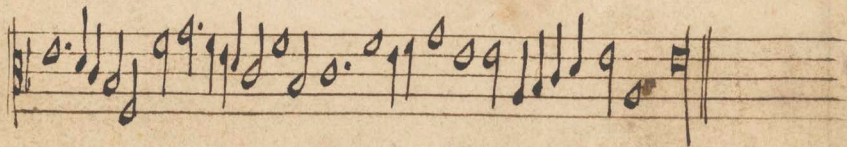
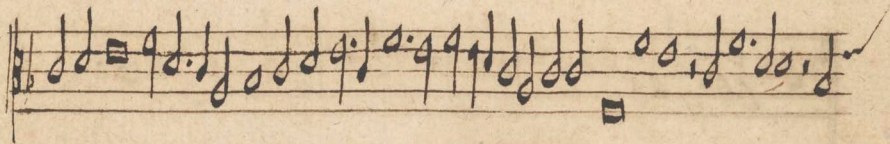
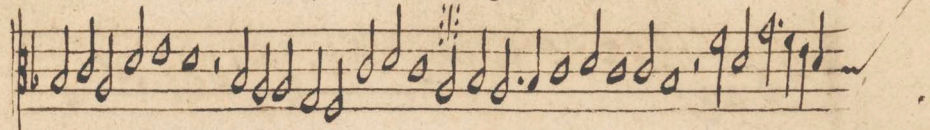
Wie ganz lustig, darzu freundlich,



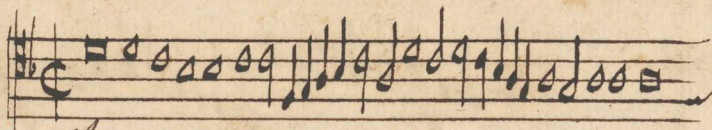
108



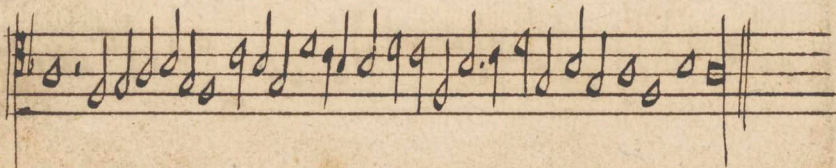
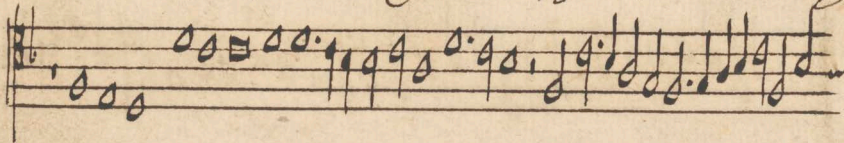
Großherrschaft mein, ich bin der der sein



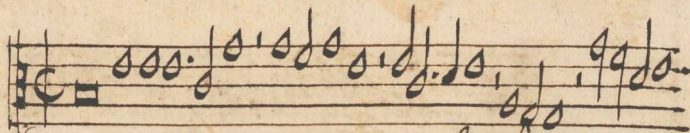
109



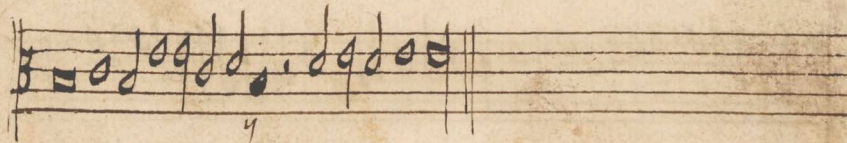
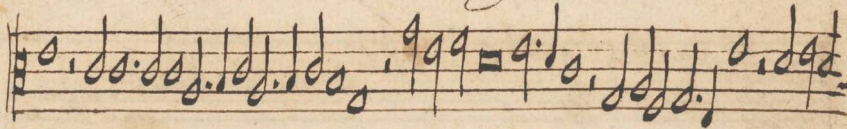
Mag ich mein Grotz / aus Hymnen mit Singen Preis



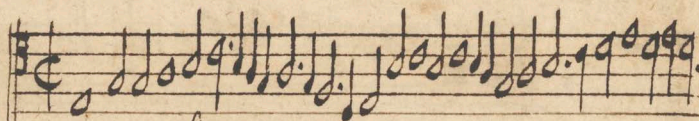
1 10



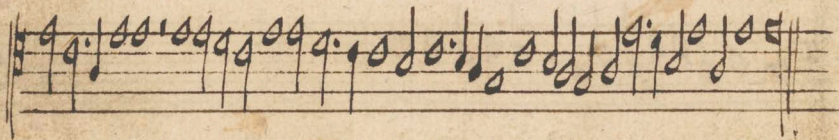
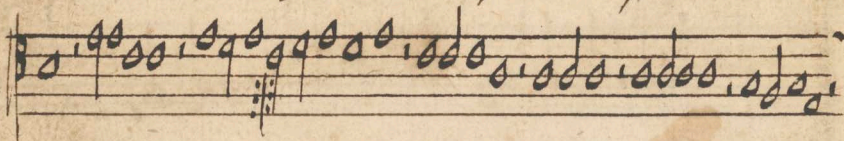
Wem's gluck wol willt Gatt wider vil.



iii

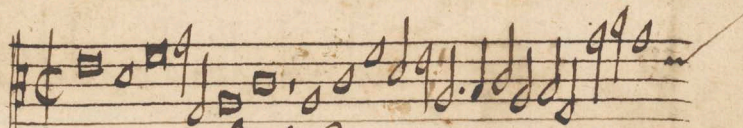


*lais lang and vil, muss' uncrer spil*

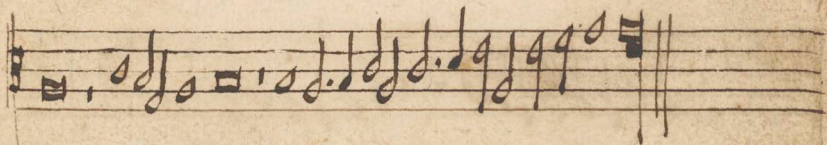
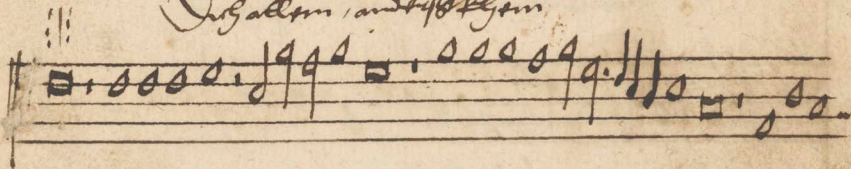


*Kgl. B. 211 Berlin. Ms. num. 7354 que 8. Tenor*

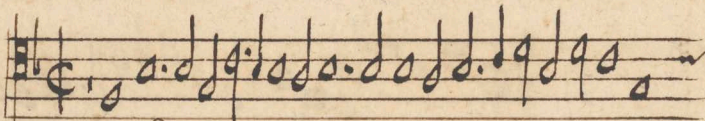
112



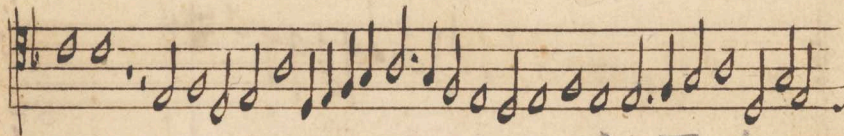
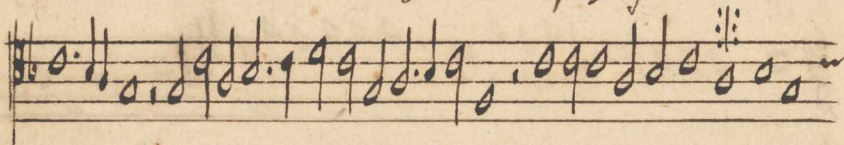
*Organo in andropegin*



113

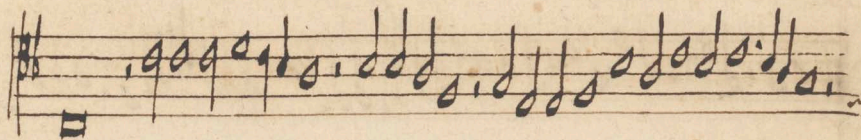
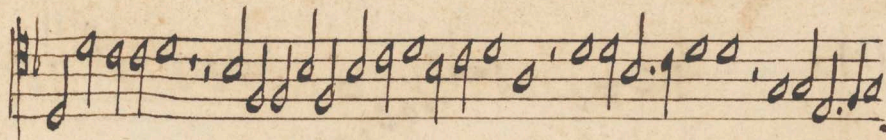


Wilt Du mit gmaß, ein fady f

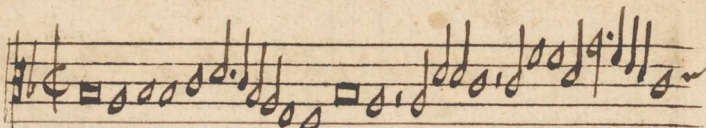


Vergl. Kriesslein 1540 Nr. 74. Zu. Frosch.

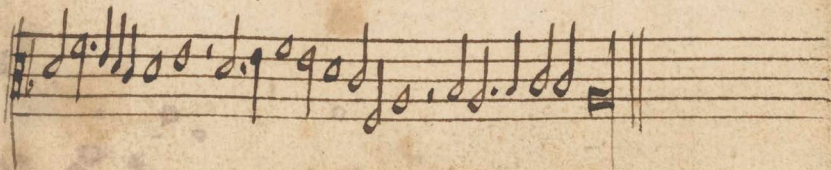
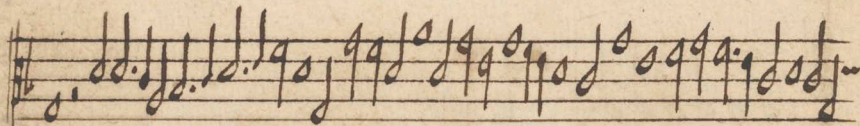
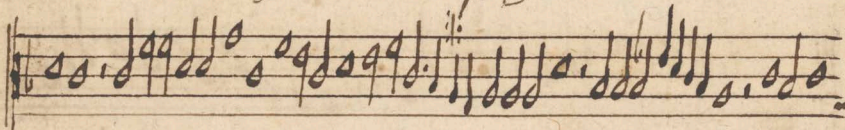




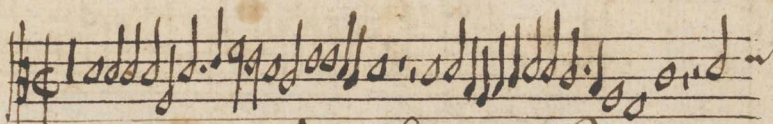
114



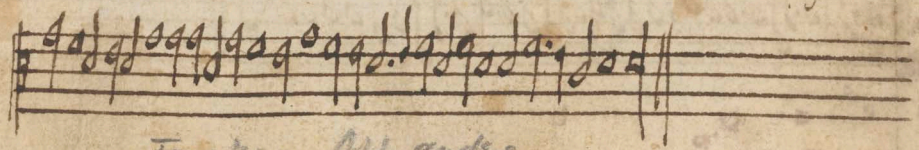
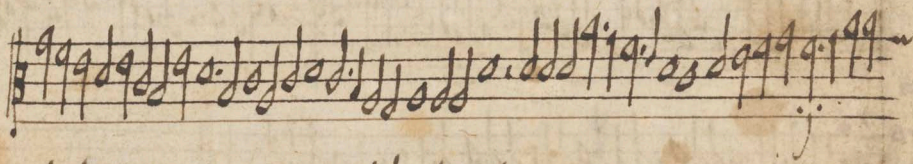
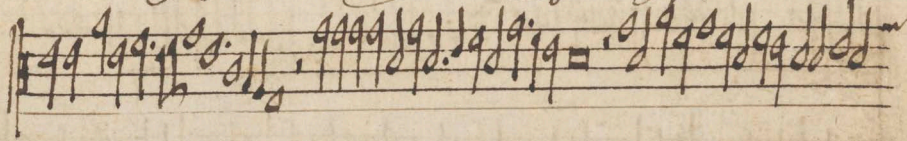
*Dich allein, andrerz Gein*



115



*Ich armes Kindlein das mich so*

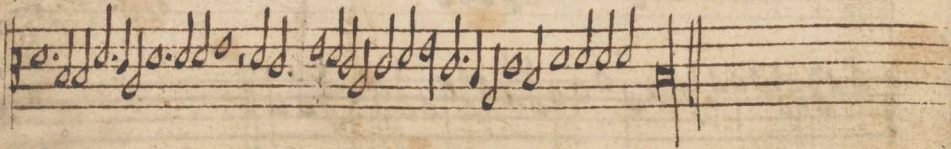
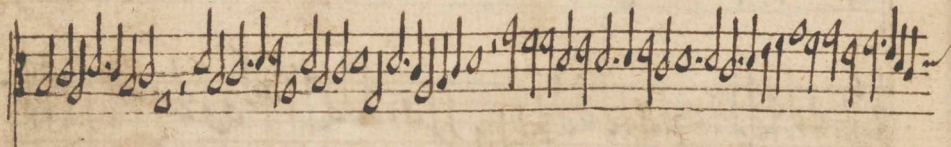
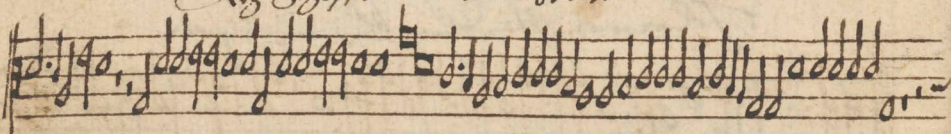


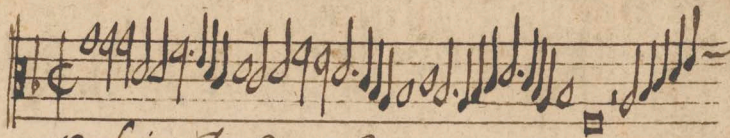
*Forsich. Ist ander.*

116

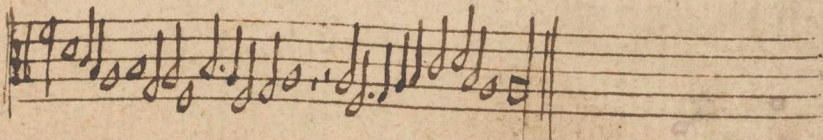
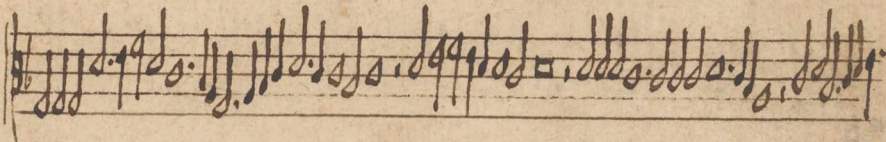
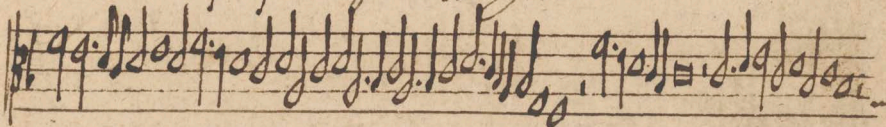


*Als Christen wird in demen*

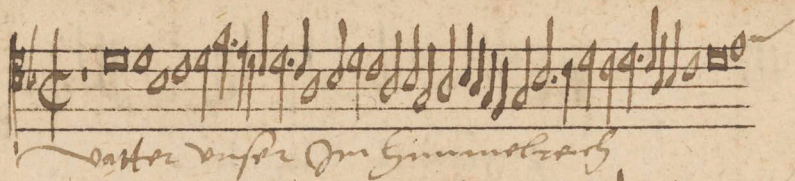




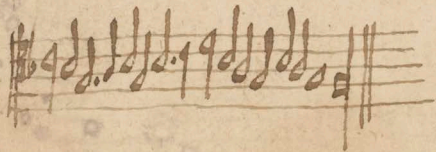
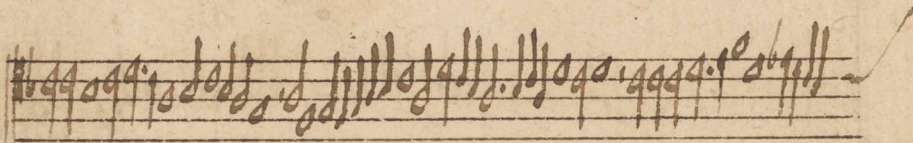
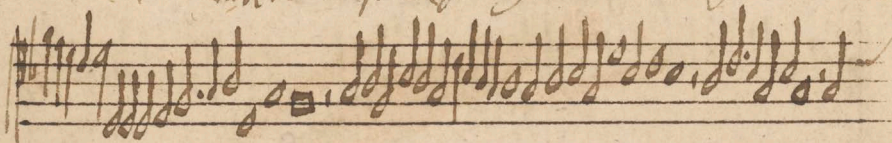
*Proficiat Je hoven Goren*

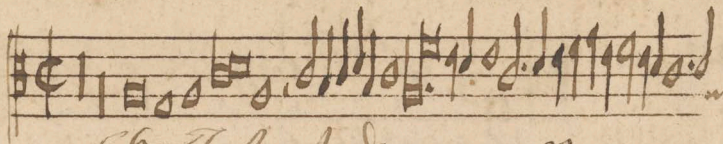


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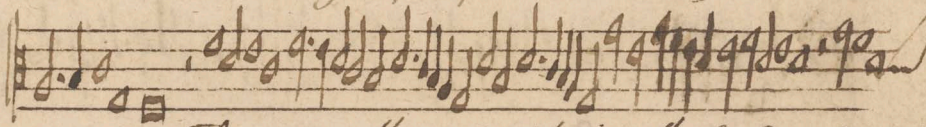
Wasser unserm Himmelreich



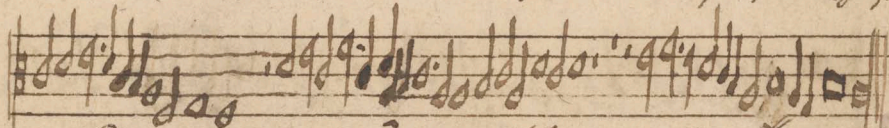


Christ ist entstanden

y



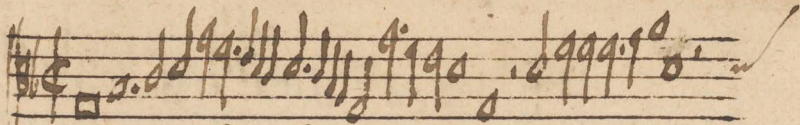
So der manne alle Jesu sein alle fro sein Geist ist



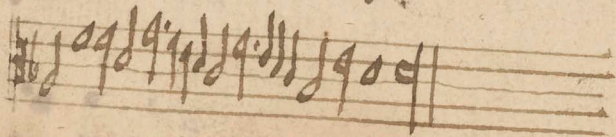
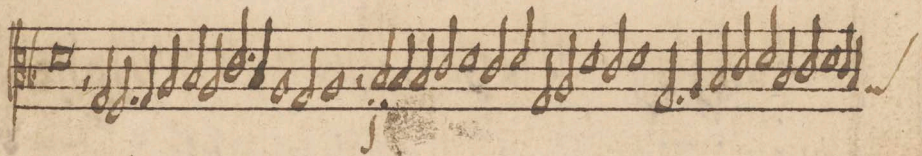
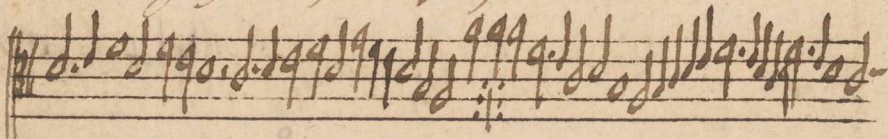
unsar recht sein

y<sup>3</sup>

alabama halle Maria

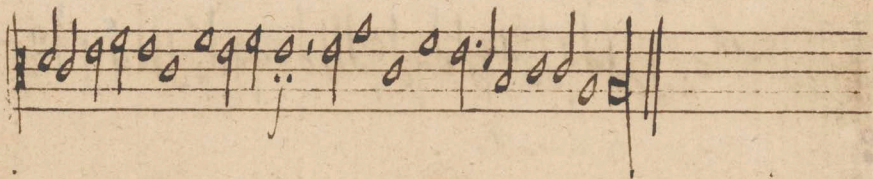
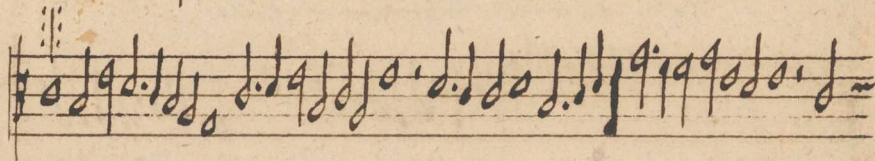
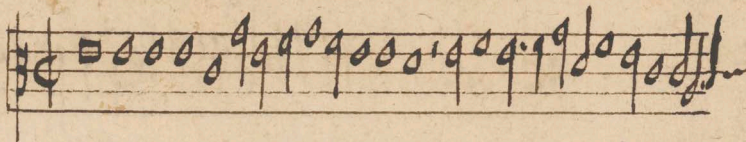


*Ich wandt den Berg*

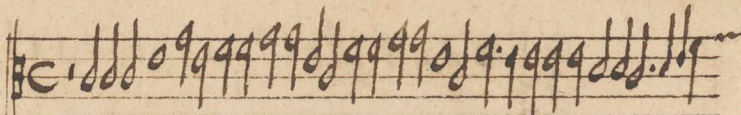




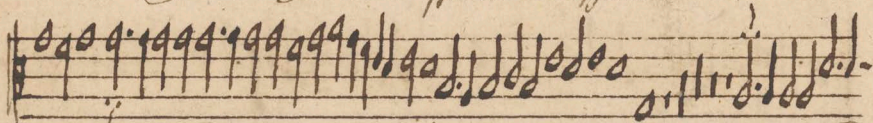
121



67

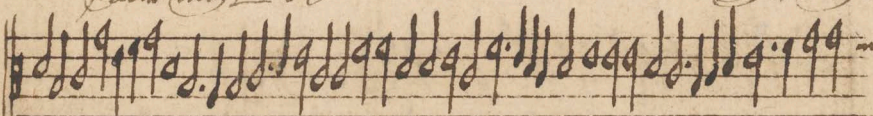


So runde wie alle Duffe beim nieffalle

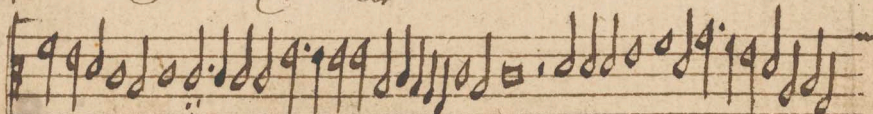


*Fantasia L. M.*

*Fantasia L. M.*

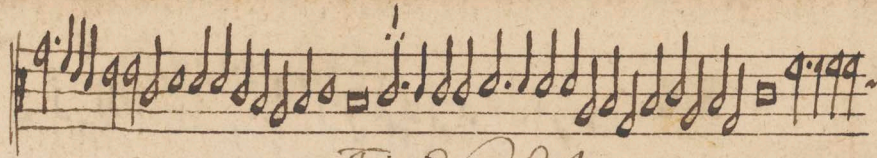


So runde wie alle

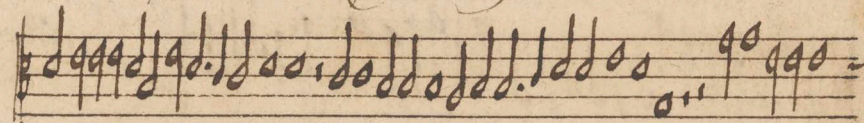


*Fantasia L. M.*

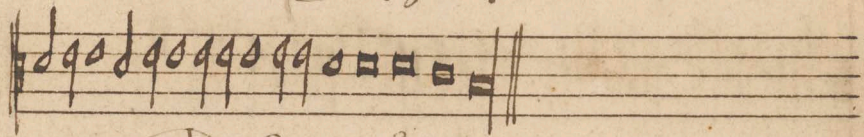
So runde



*Tant en ay l'at.*



*Tant's gar ains*



*Tant's gar ains*

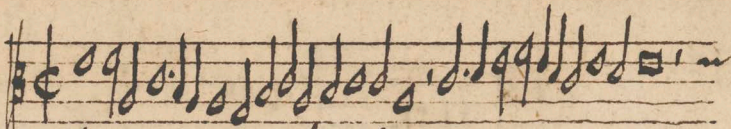
123

Best. Gott sich nicht und Jammer an

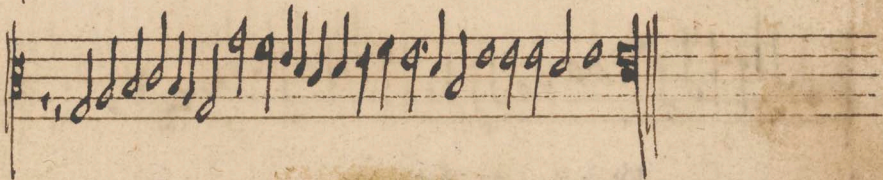
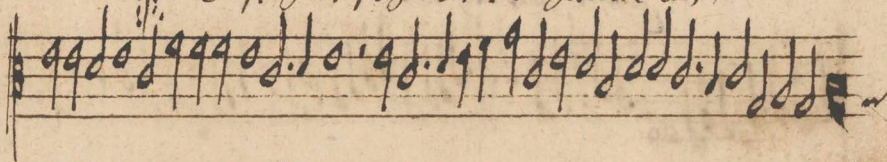
Schöpfer 1513 ein andere.  
Bey a. wech. fraglich.

124

69

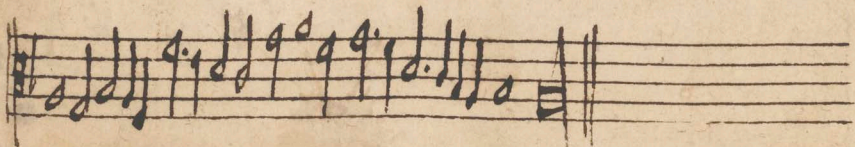
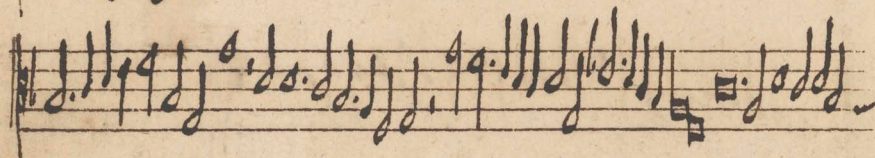
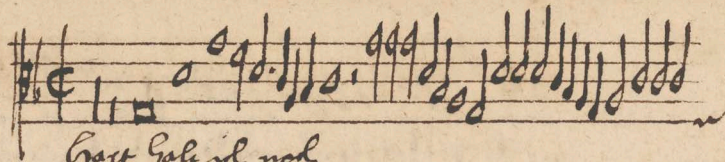


*Christe, habet mich in der Hande an,*



*ditto.*

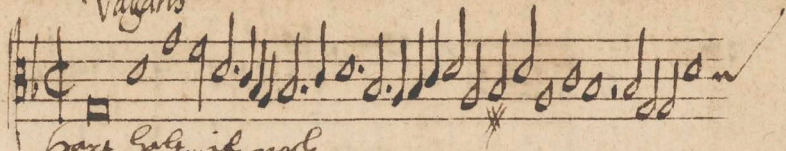
125



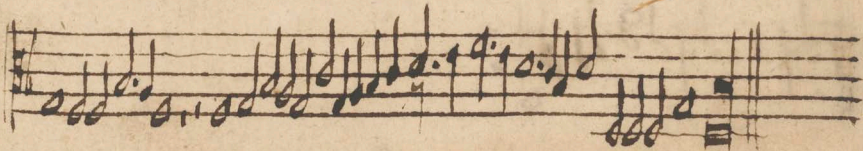
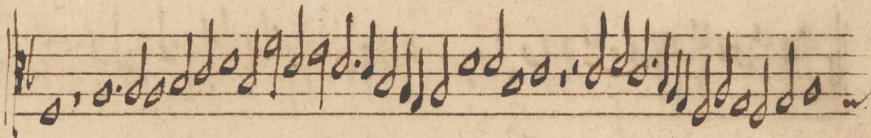
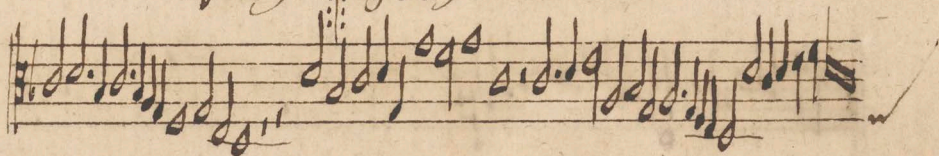
126

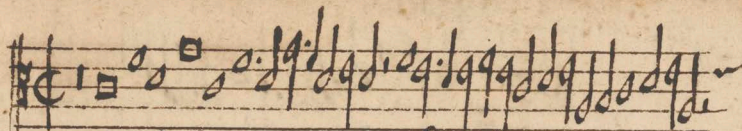
Vagans

70

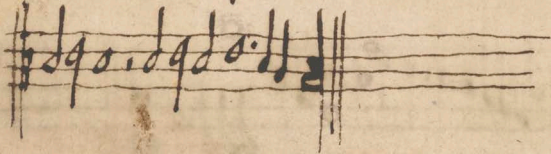
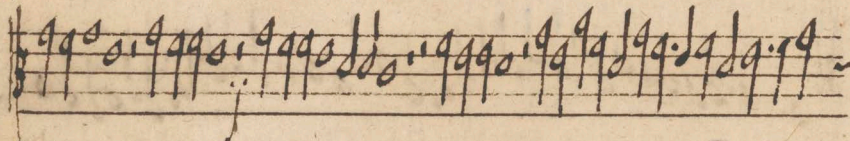
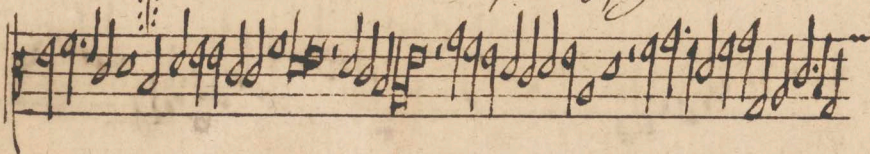


hart Gal. ich noch

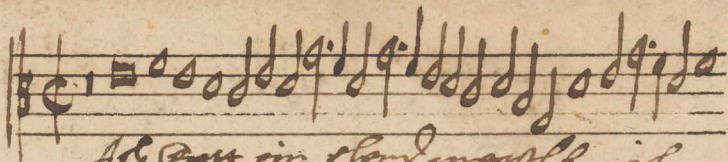




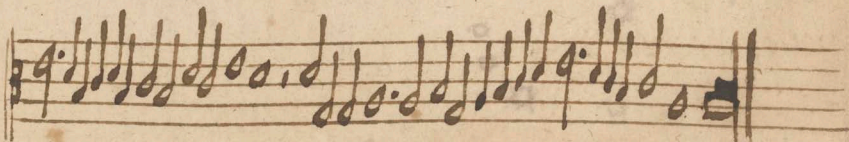
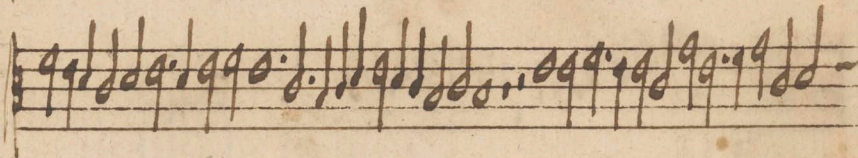
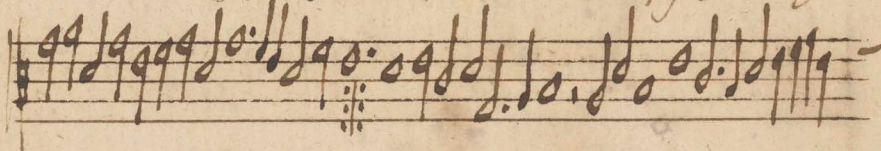
Wie Kulerij, new fundig sij



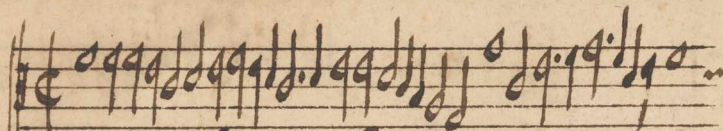




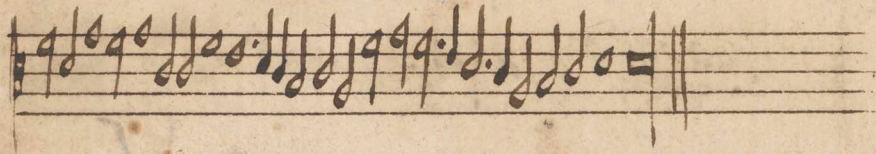
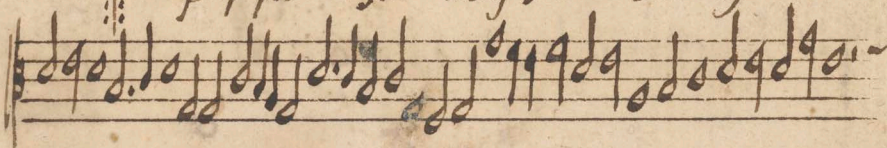
Als Gott im Standen warf er sie



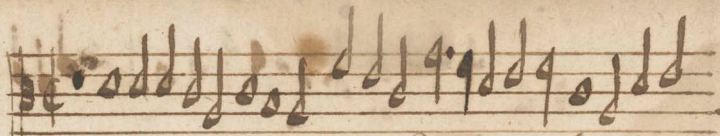
129



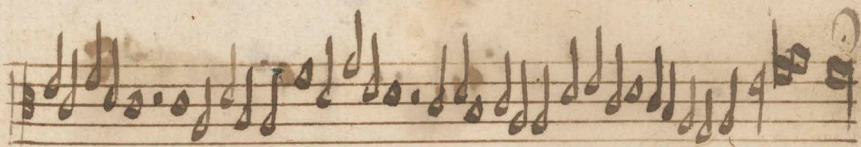
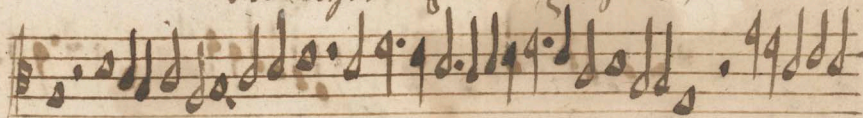
*Papisten Ihm nach dem brand*



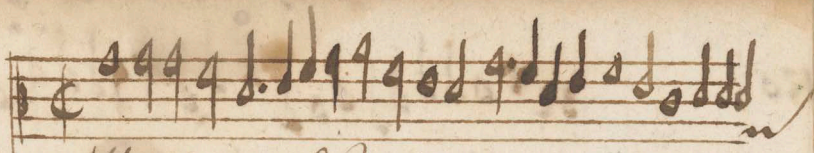
130



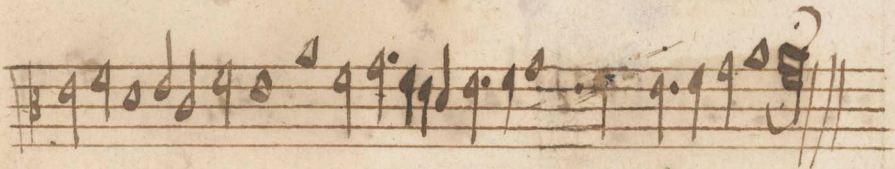
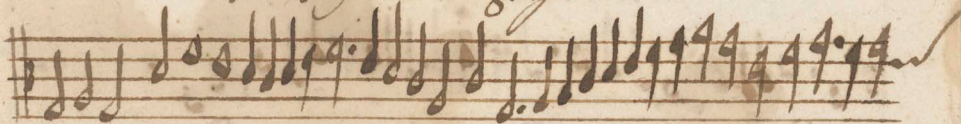
*Manifera magno Quisquis magis*

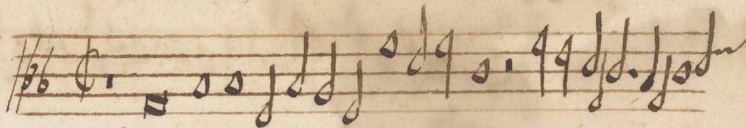


131

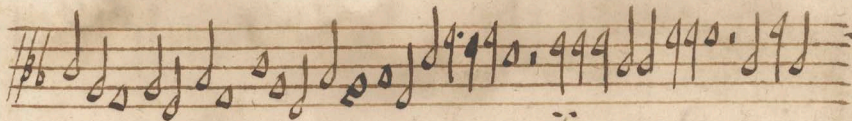
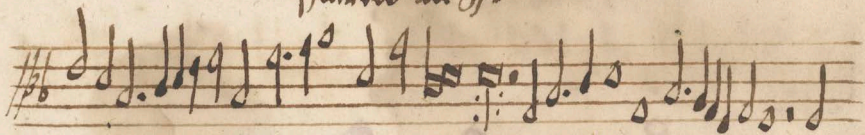


*Mosig mit al. Fein*

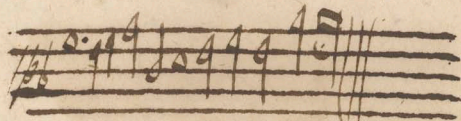




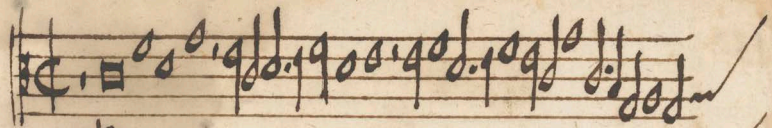
*Diminuendo and fr*



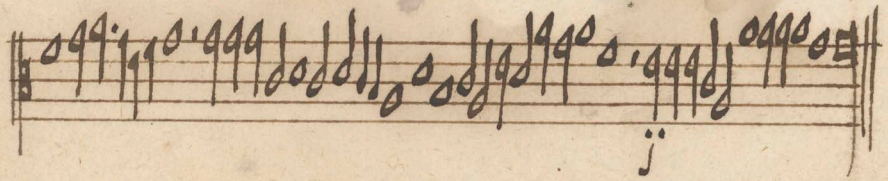
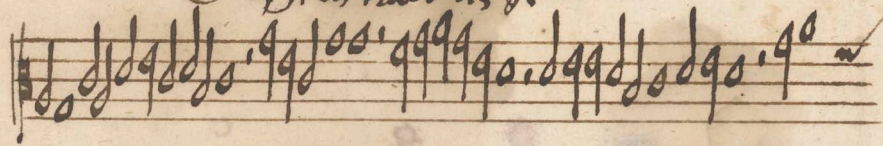
*f*

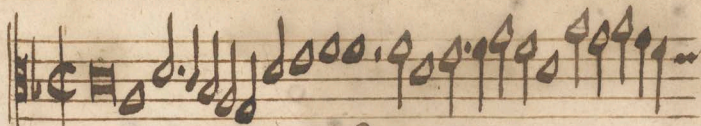


133

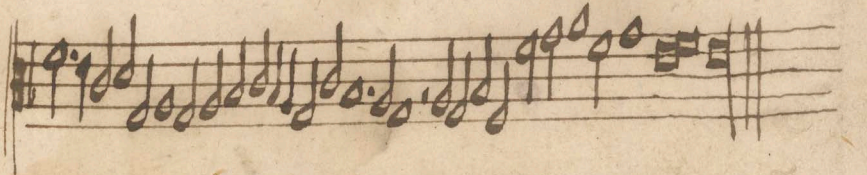
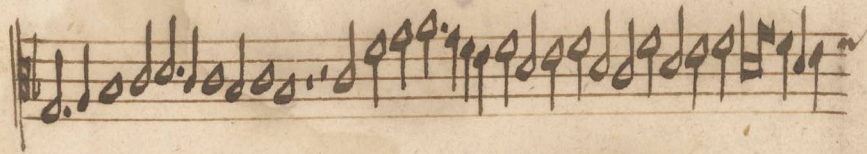
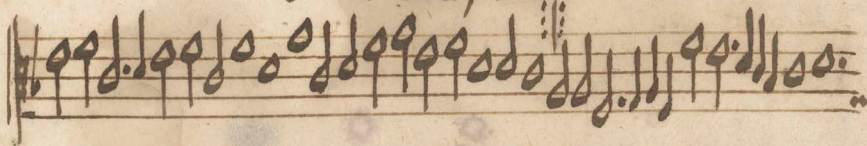


*Sten raus ins de*

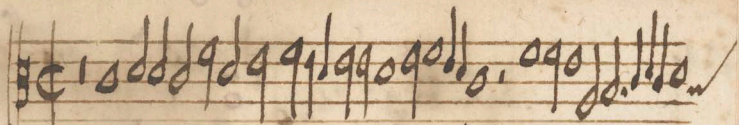




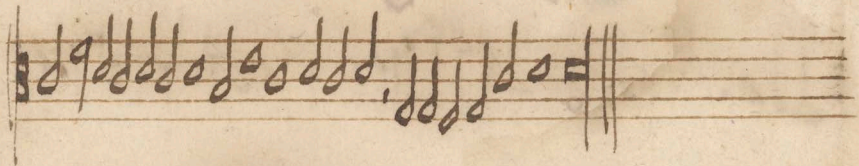
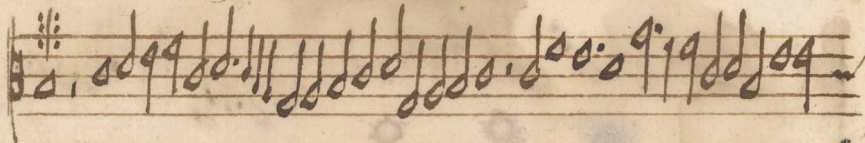
*Wass hebt das kind*



135

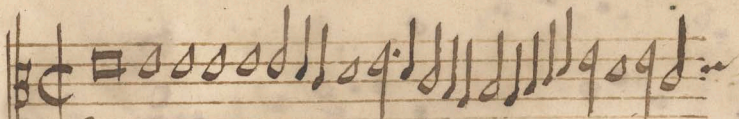


*Ich hab's geerbt / ganz vñtzeigt*

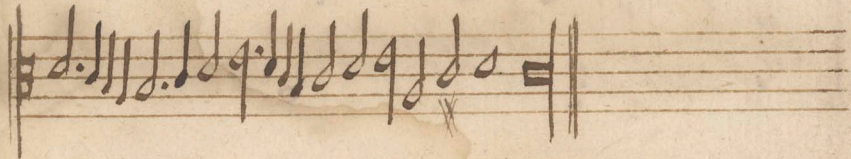
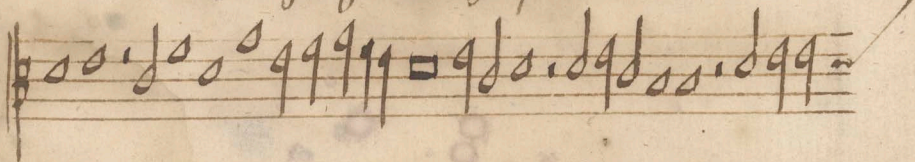




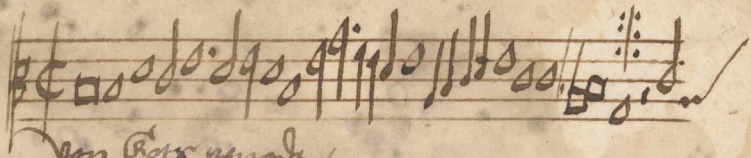
136



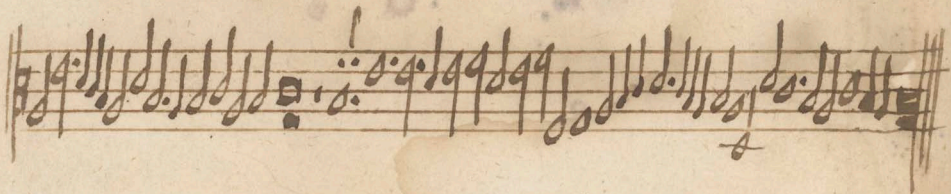
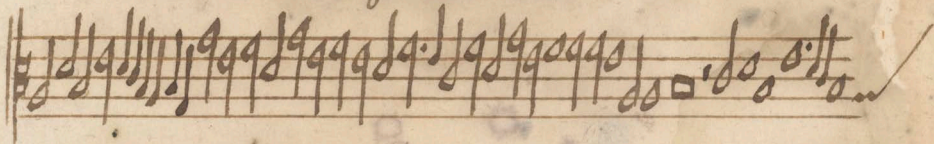
Gott ges gemacht In sinem Coorts



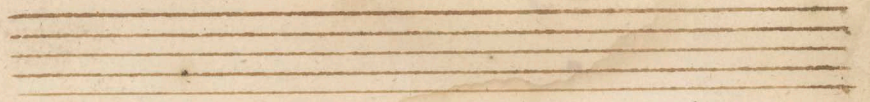
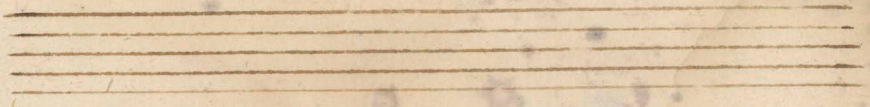
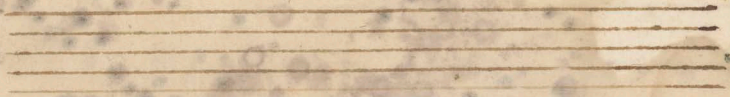
137

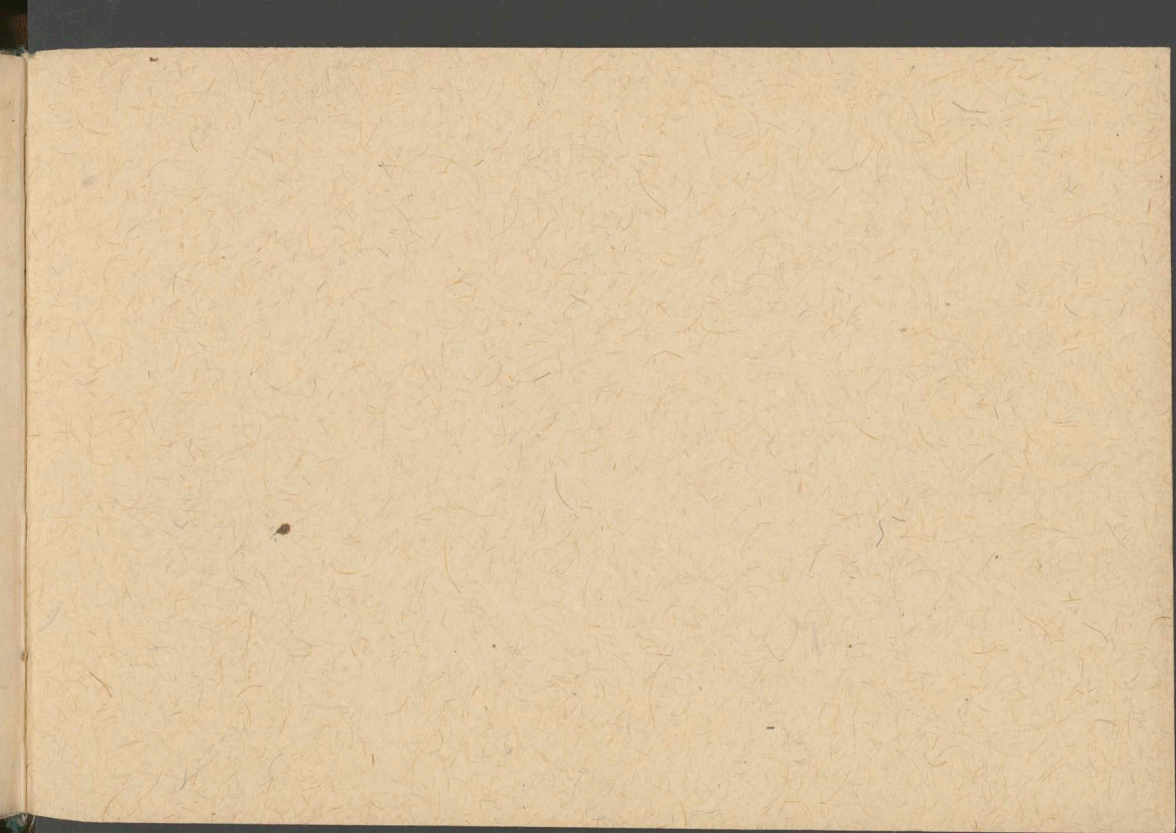


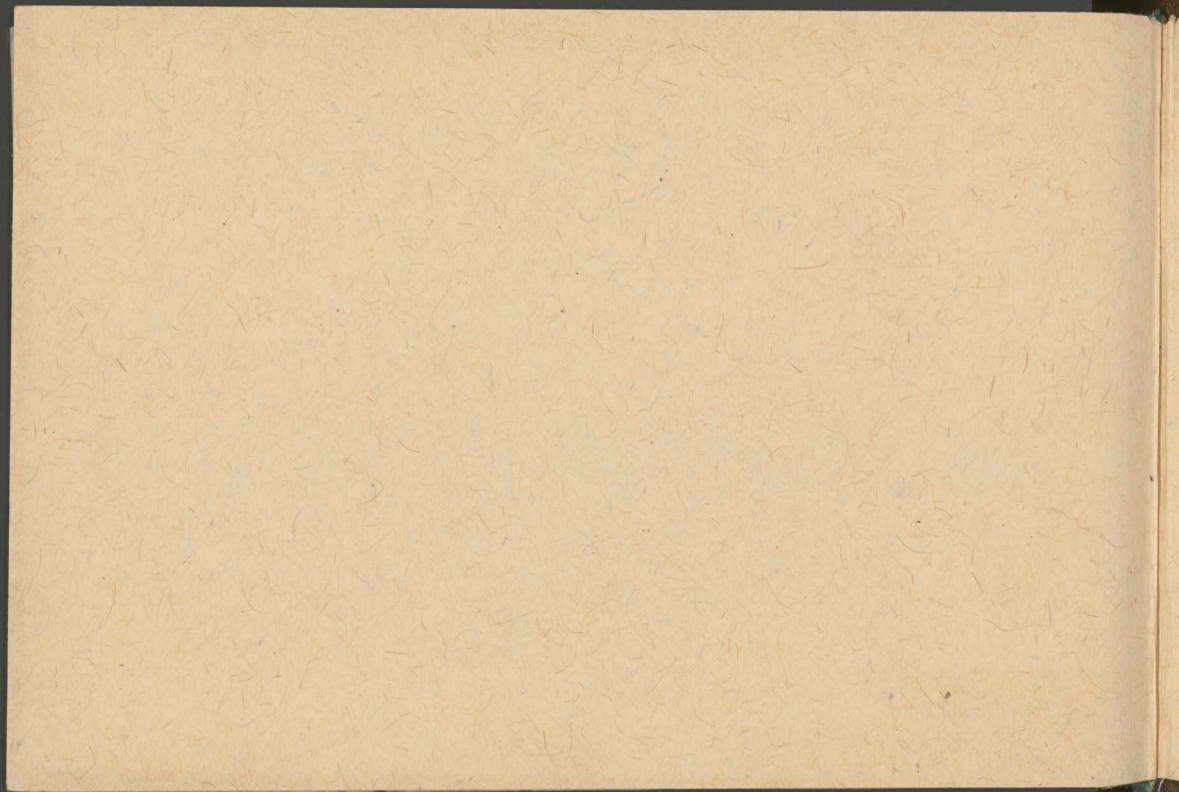
von Bors gemacht



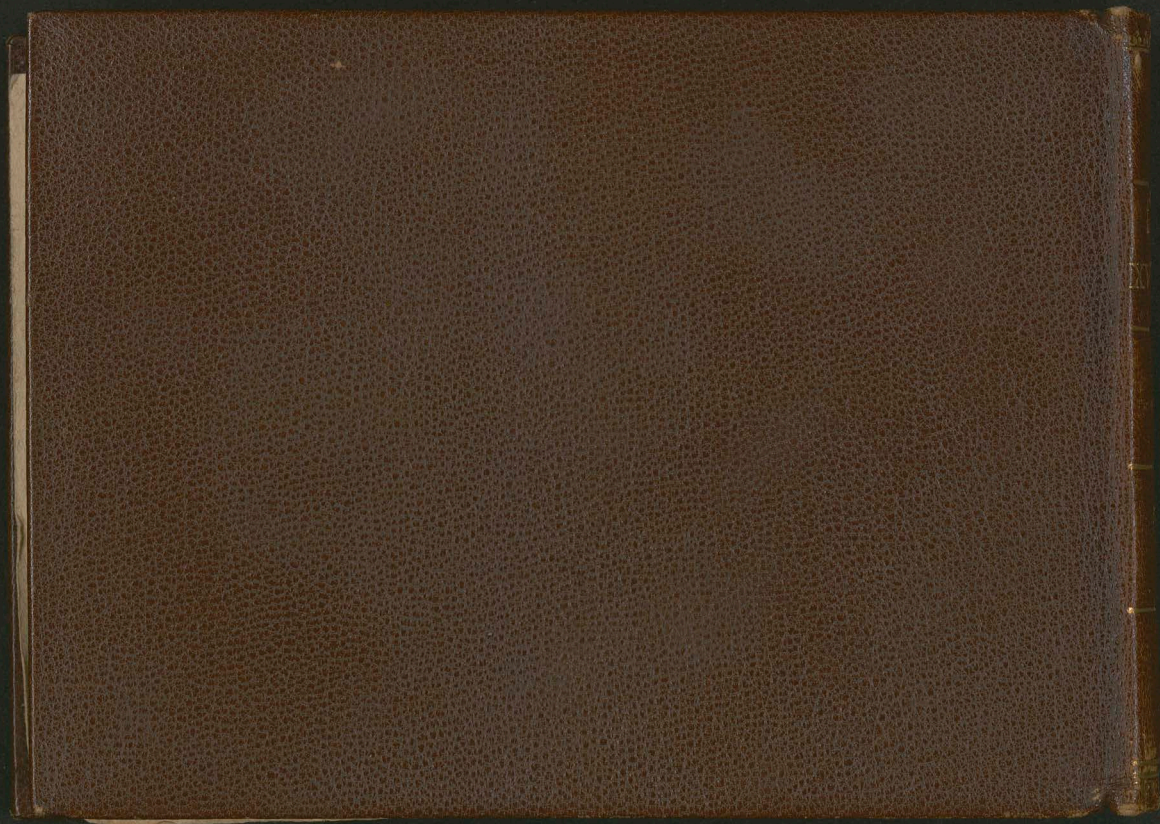








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