

Abbildungen



Abb. 2a)



Abb. 2b)

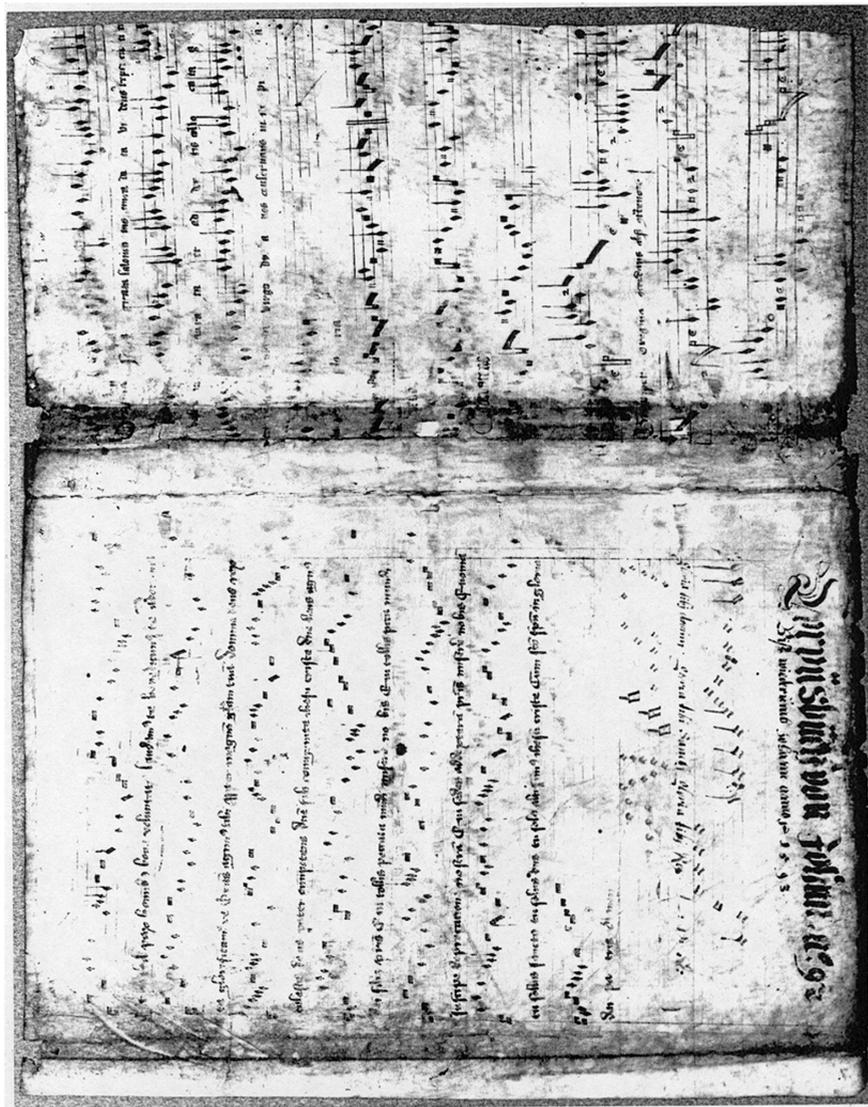


Abb. 2c)

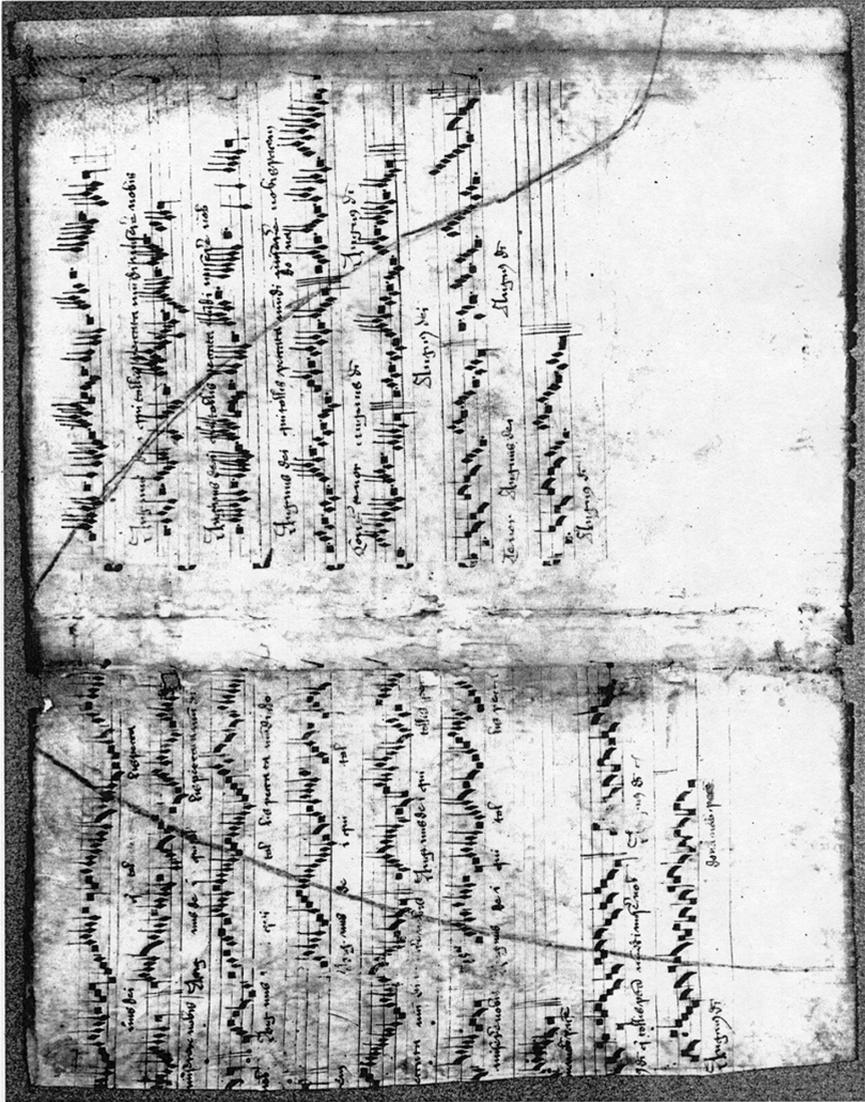


Abb. 2d)

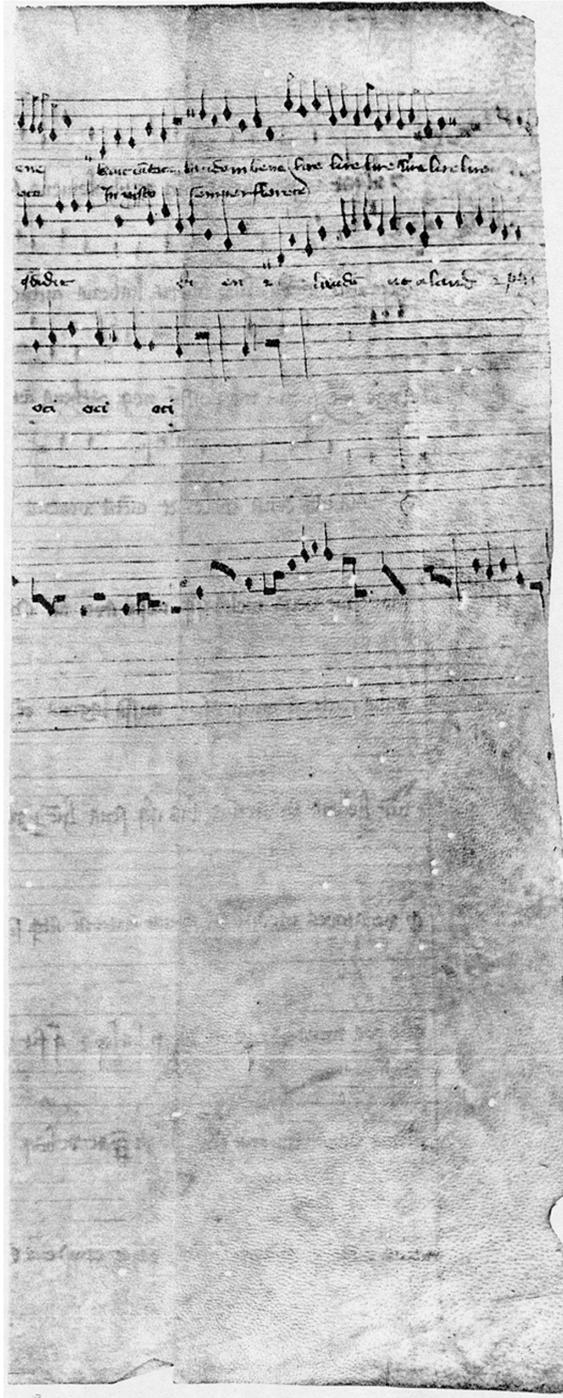


Abb. 2e)



Abb. 2f)



Abb. 2g)

Le sangis d'Amos
 sans a voir nul le con har re vous
 m'es ton ce a mi e si q'ma s'oye est salve
 e se prisi ne bo'it' moat, Quarta do loura
 si souent me po'it' emoit' si oure pe ne pas
 ap
 C'est le sangis
 Secunda po tenor
 174
 175
 176

Abb. 2h)



Abb. 3a)

ex Ms. S. hoda Monasterii S. Georgii Tom. II, Fa 6, XLIX.

Mays qui vos uenigne aplai san che dame et por ras de pitit domes moy pautte de madalor
 ahant che Sarder dult bñ amontem' suu port d'iterer que de mat sui edantem che
Contatenor **Saa ps.**
Ouor huius **Saa ps**

The image shows a page of handwritten musical notation on ten staves. The text is written in Gothic script, with large decorated initials 'M', 'C', and 'O'. The lyrics are: 'Mays qui vos uenigne aplai san che dame et por ras de pitit domes moy pautte de madalor ahant che Sarder dult bñ amontem' suu port d'iterer que de mat sui edantem che' and 'Contatenor Saā ps.' followed by 'Ouor huius Saā ps'. The music is written with black diamond-shaped notes and stems on the staves. There are also some blank staves at the bottom of the page.

Abb. 4a)

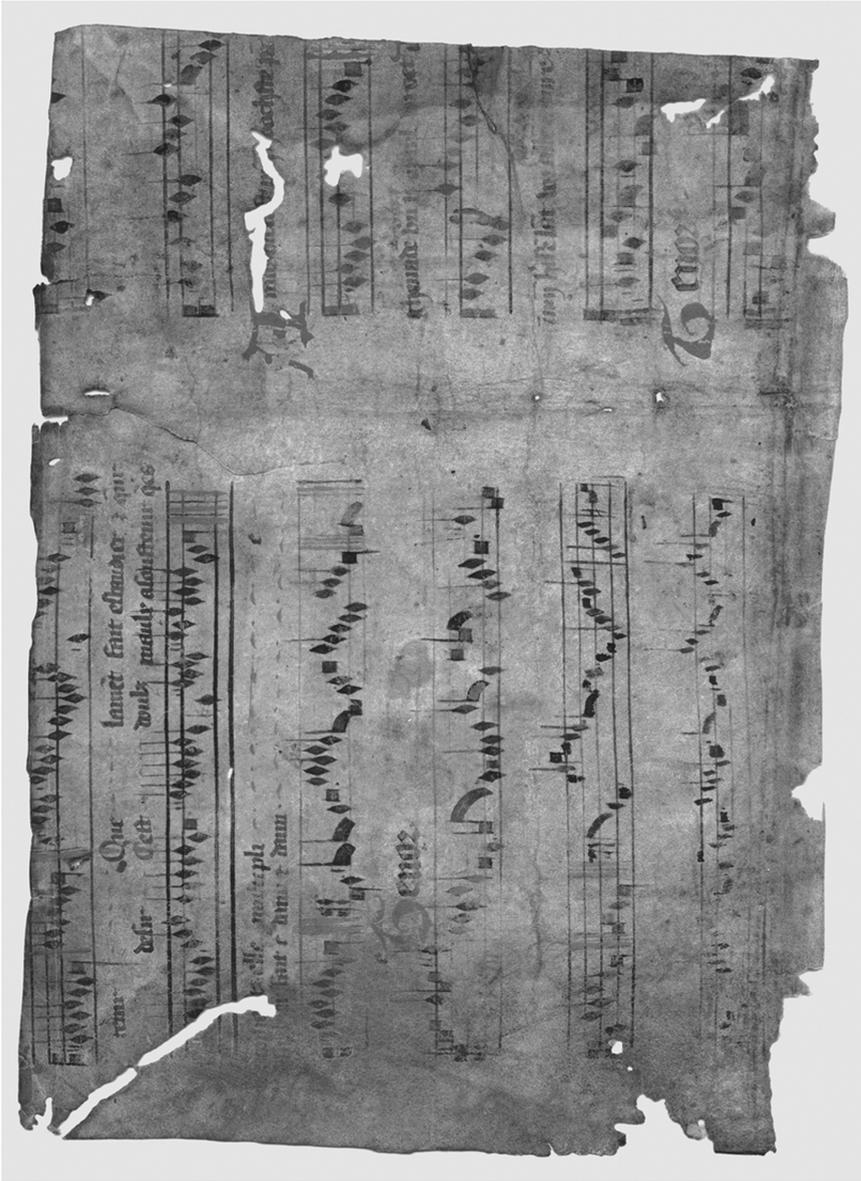


Abb. 5a)



Abb. 5b)

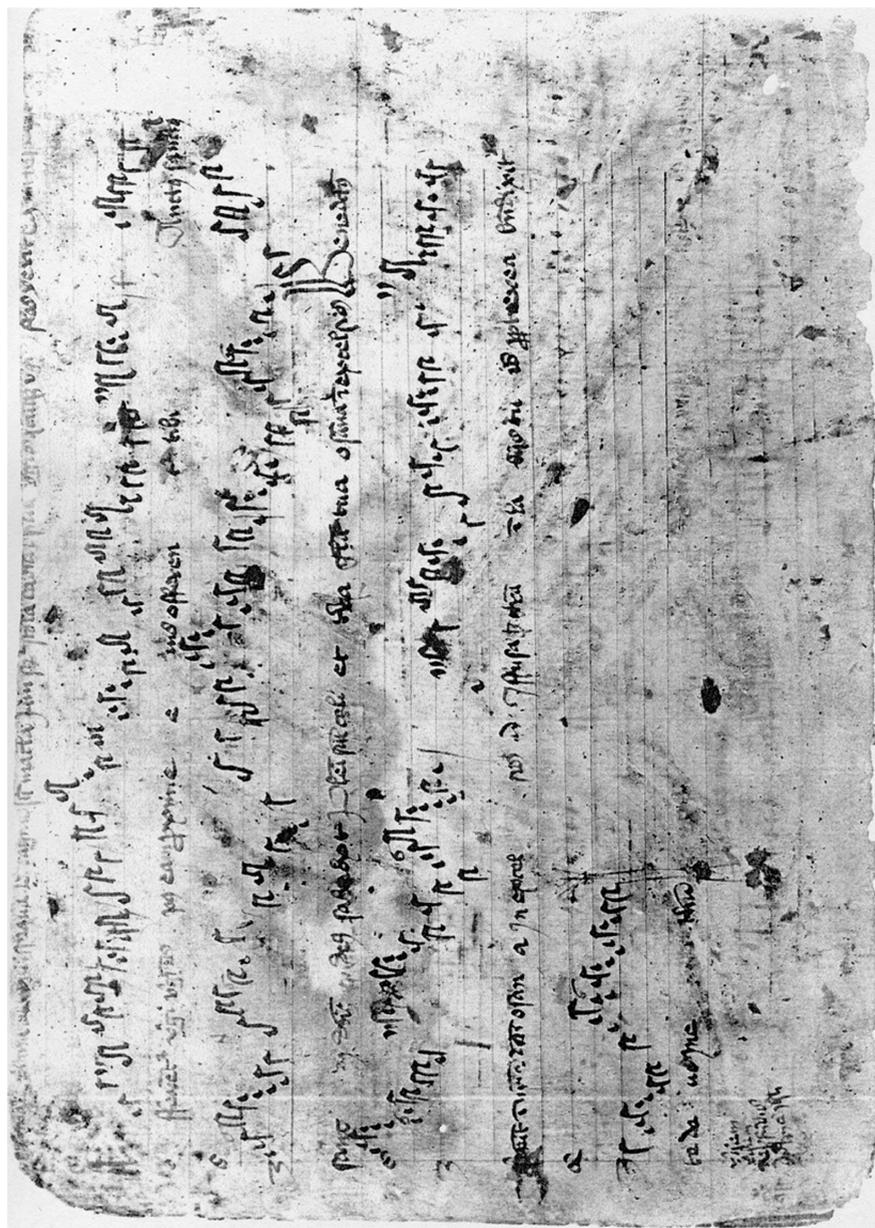


Abb. 6a) unten

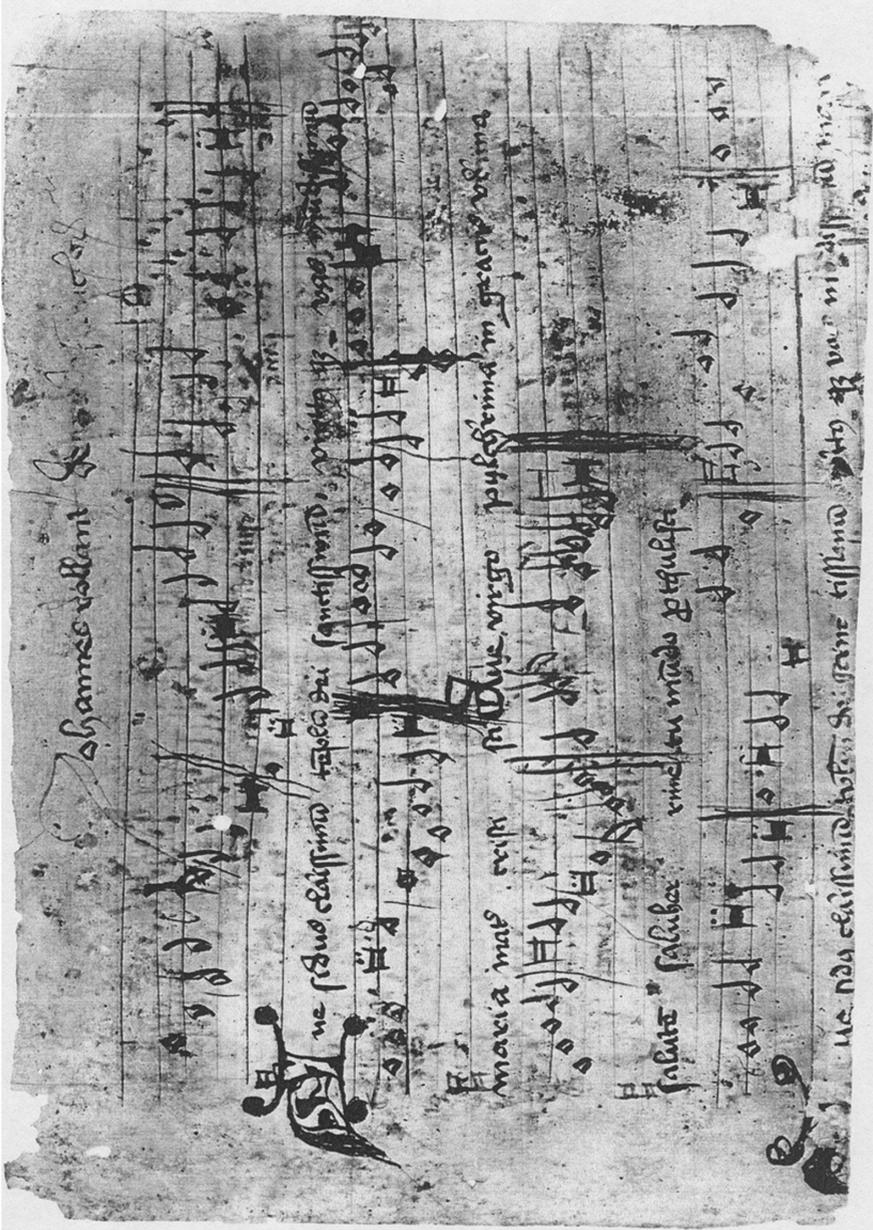


Abb. 6b) oben

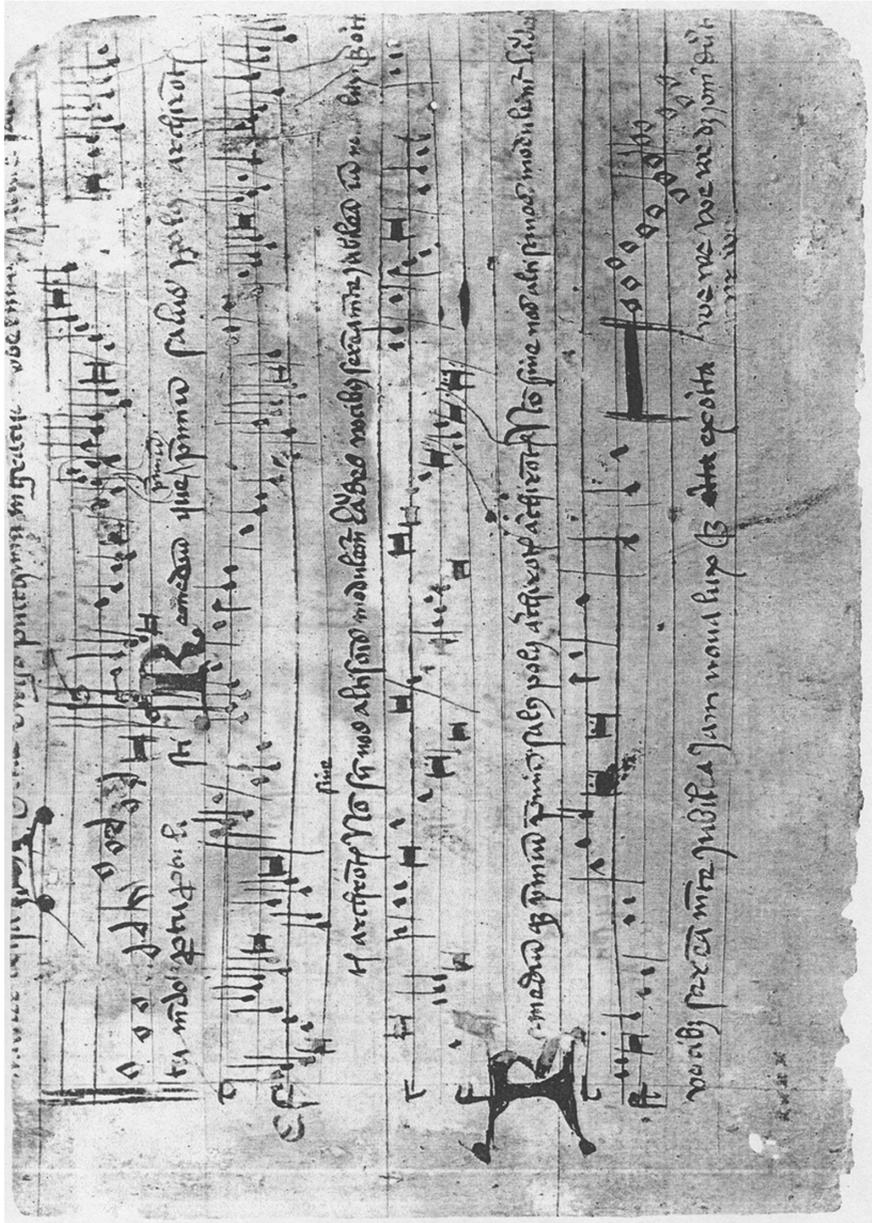


Abb. 6b) unten

quoniam moysi q̄ uia p̄f̄at̄ ut n̄r̄ ab̄duco uel̄ d̄it̄ Eff̄r̄ī d̄uī uirgo nā ill̄ap̄t̄z̄ . . .
eff̄r̄ī Hāc̄ font̄ē dulc̄ē q̄ d̄ēp̄t̄ō p̄t̄uī p̄n̄op̄t̄it̄ d̄ēḡūst̄ē ad̄ f̄r̄ūd̄ā f̄id̄ē p̄z̄ūm̄ q̄ p̄t̄ūm̄
f̄r̄ūd̄ā q̄ m̄āx̄ī ūn̄ē n̄ēd̄ t̄ēr̄ē p̄p̄ēr̄ūl̄ā Hāc̄ s̄īḡn̄ī f̄r̄ō p̄ēr̄ō p̄t̄ō q̄ ūl̄z̄ ut̄ f̄r̄ūm̄ t̄uī p̄ūm̄
ūn̄īp̄t̄ē f̄r̄ūm̄ p̄ēl̄lē s̄īp̄t̄ō p̄ēd̄ēs̄ m̄āx̄ī) d̄īb̄ūs̄ c̄ōr̄d̄ē p̄p̄r̄īāt̄ē Ā. S̄. m̄ōn̄ī t̄ē
ōf̄f̄īt̄ . . .

Abb. 6c) oben

The image shows a page of handwritten musical notation on aged, stained paper. The notation is written in a medieval Gothic script. At the top, there is a line of text: "et per tota impet tua". Below this, a large, ornate initial 'Q' is decorated with intricate flourishes. To the right of the 'Q', there is a line of text: "Iste qui me honoris sui amicitia deus nimis oportuit participare est". Below the 'Q', there is a line of text: "et supra habere multitudine". At the bottom, there is a line of text: "et interea pro bonis bonis notariis laudare". The page is filled with musical notation, including various note values and clefs. The paper shows signs of age, with some staining and discoloration.

Abb. 6d) oben

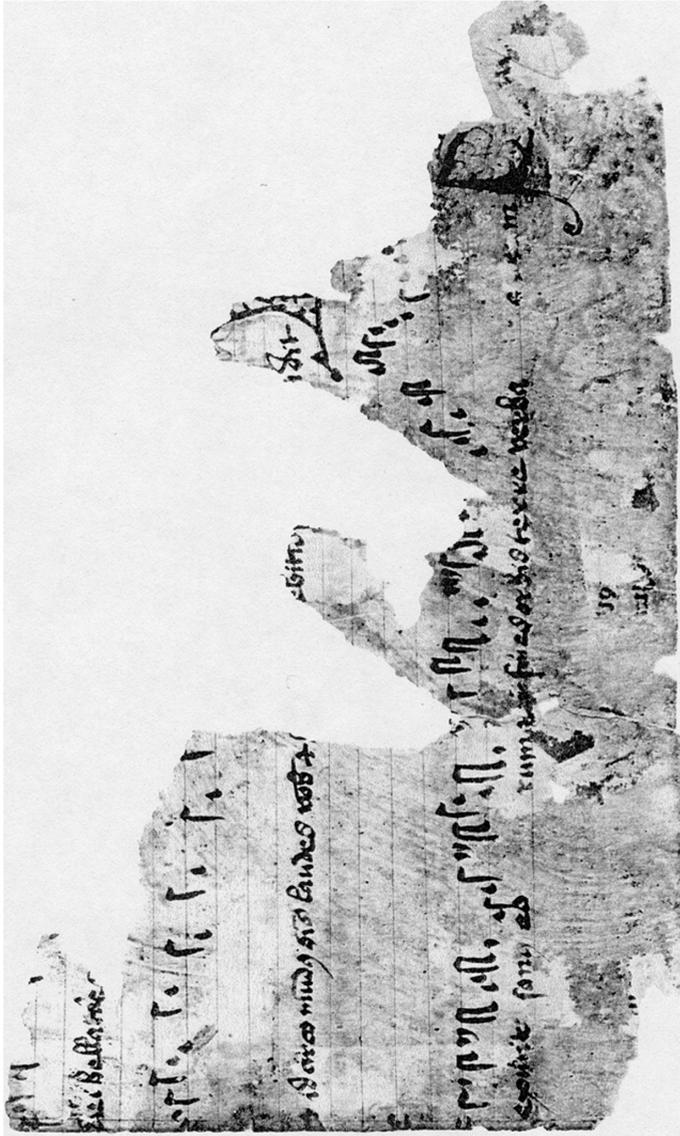


Abb. 6c)

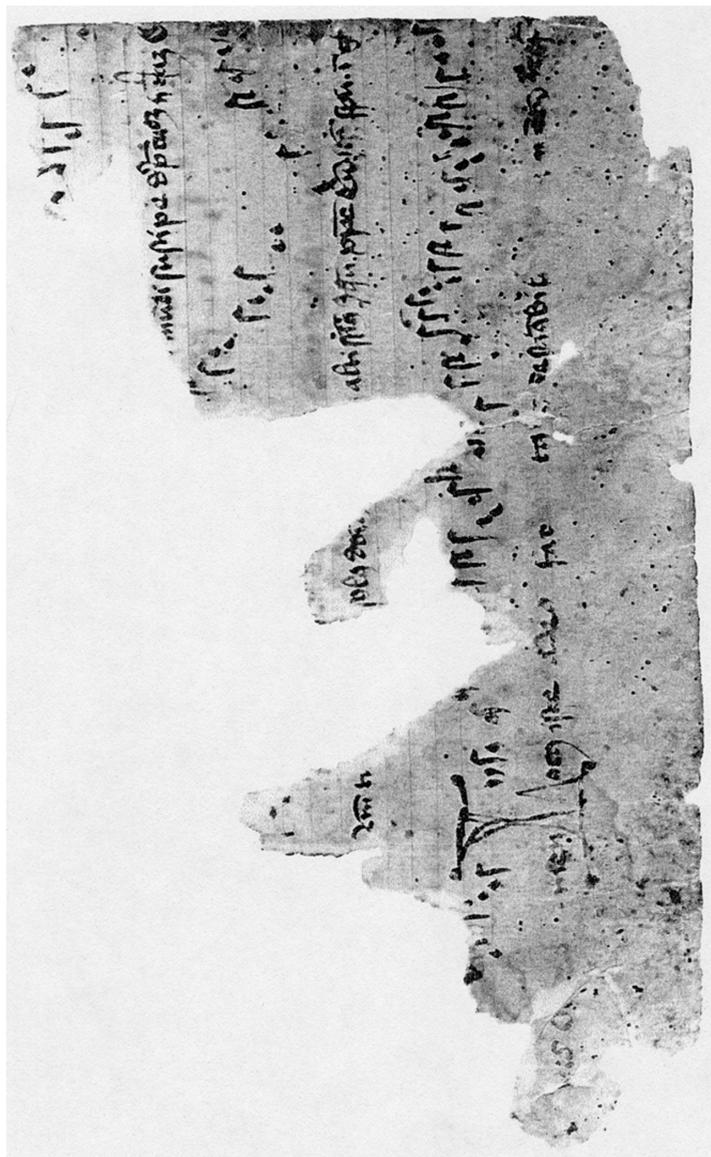


Abb. 6f)

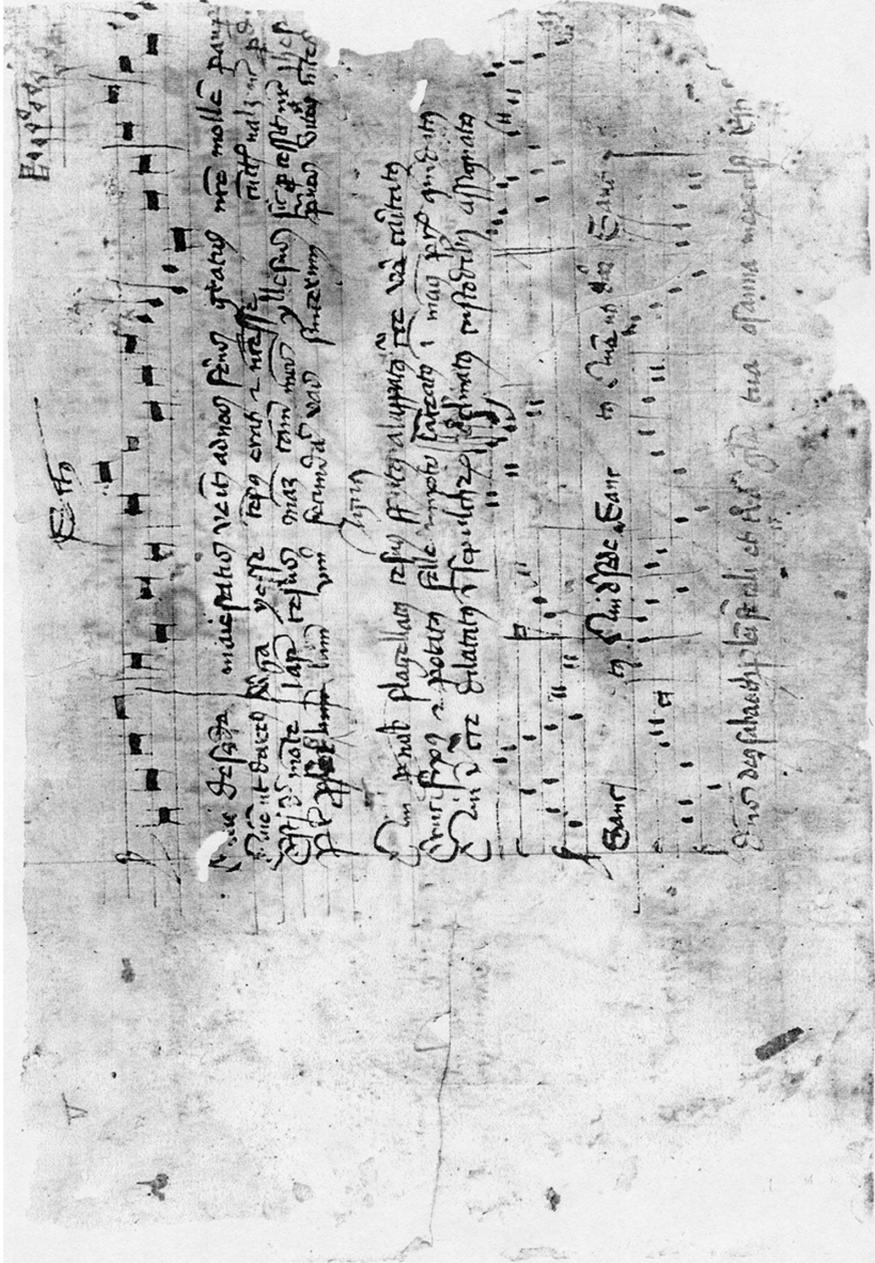


Abb. 6g)

The image shows a page of an antique manuscript, possibly a musical score, with significant wear, staining, and discoloration. The page is oriented horizontally but the text and notation are written vertically. The text is handwritten in a dark ink and includes several instances of "Et tunc". The musical notation consists of a series of horizontal lines (staves) with vertical stems and dots, indicating notes and rests. The text and notation are interspersed, with the text often appearing below or above the staves. The overall appearance is that of a well-used and aged document, possibly from a religious or liturgical context.

Abb. 6h)

Handwritten musical score on aged paper, featuring a large initial 'D' and Latin text. The text includes: *Deus in excelsis deus*, *qui tollis peccata mundi*, *qui sedes ad dexteram patris*, *qui suscipis precas nostras*, *qui sedes in excelsum*, *qui sedes in excelsis*, *qui tollis peccata mundi*, *qui sedes ad dexteram patris*, *qui suscipis precas nostras*, *qui sedes in excelsum*, *qui sedes in excelsis*. The score is written on multiple staves with musical notation and a large initial 'D'.

Abb. 6i) oben

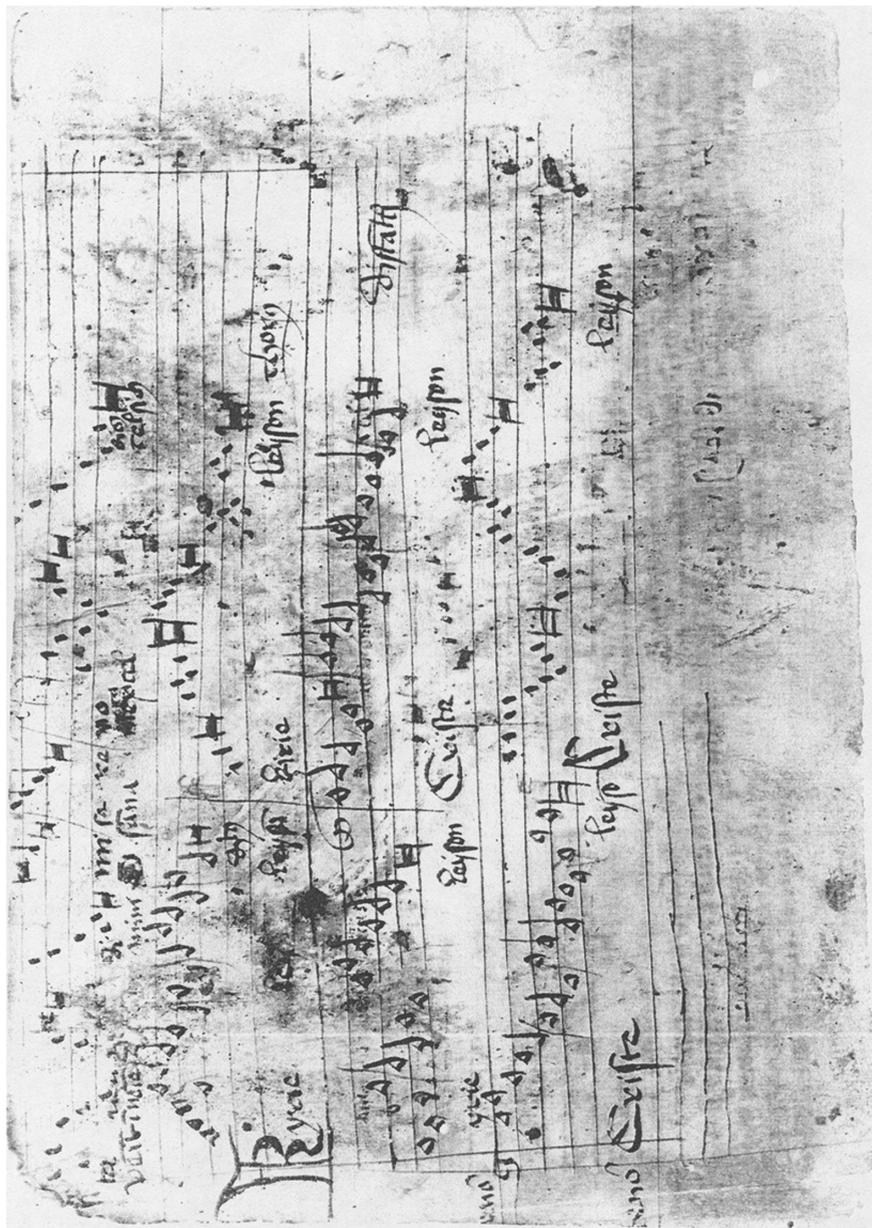


Abb. 6i) unten

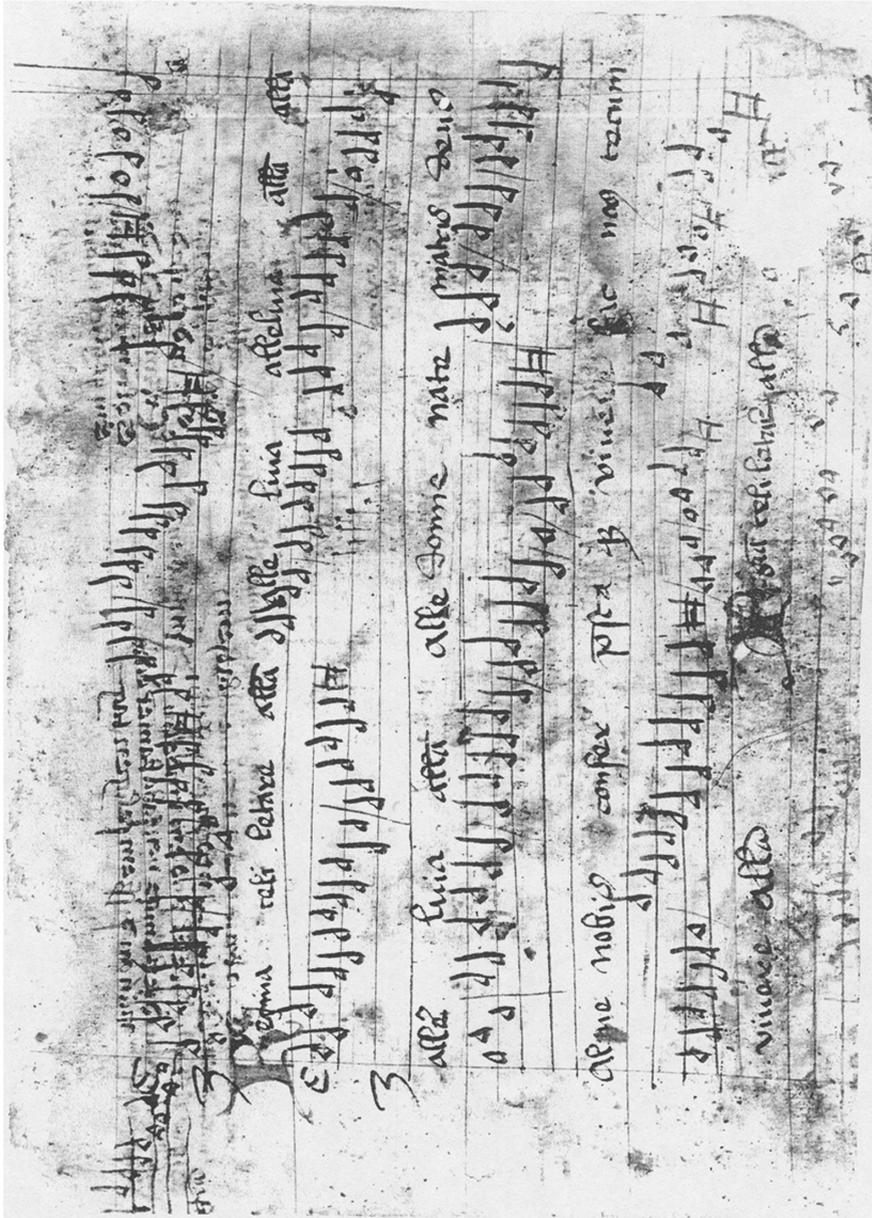


Abb. 6k) oben

The image shows a page from an old manuscript, oriented vertically. It features several staves of handwritten music. The notation consists of square neumes on a four-line red staff. The text is written in a Gothic script, likely a liturgical language. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side. The text is arranged in columns, with some words appearing to be part of a larger phrase or prayer.

Some legible text fragments include:
 - "p vine fac nos" (written vertically on the left)
 - "pue nam" (written vertically on the right)
 - "Vor uns gndet" (written at the bottom, right side)
 - "nucuat" (written at the bottom, right side)
 - "Sines spino" (written at the bottom, right side)
 - "Beyne beu" (written at the bottom, right side)
 - "Dnstr pntio" (written at the bottom, right side)

Abb. 6k) unten

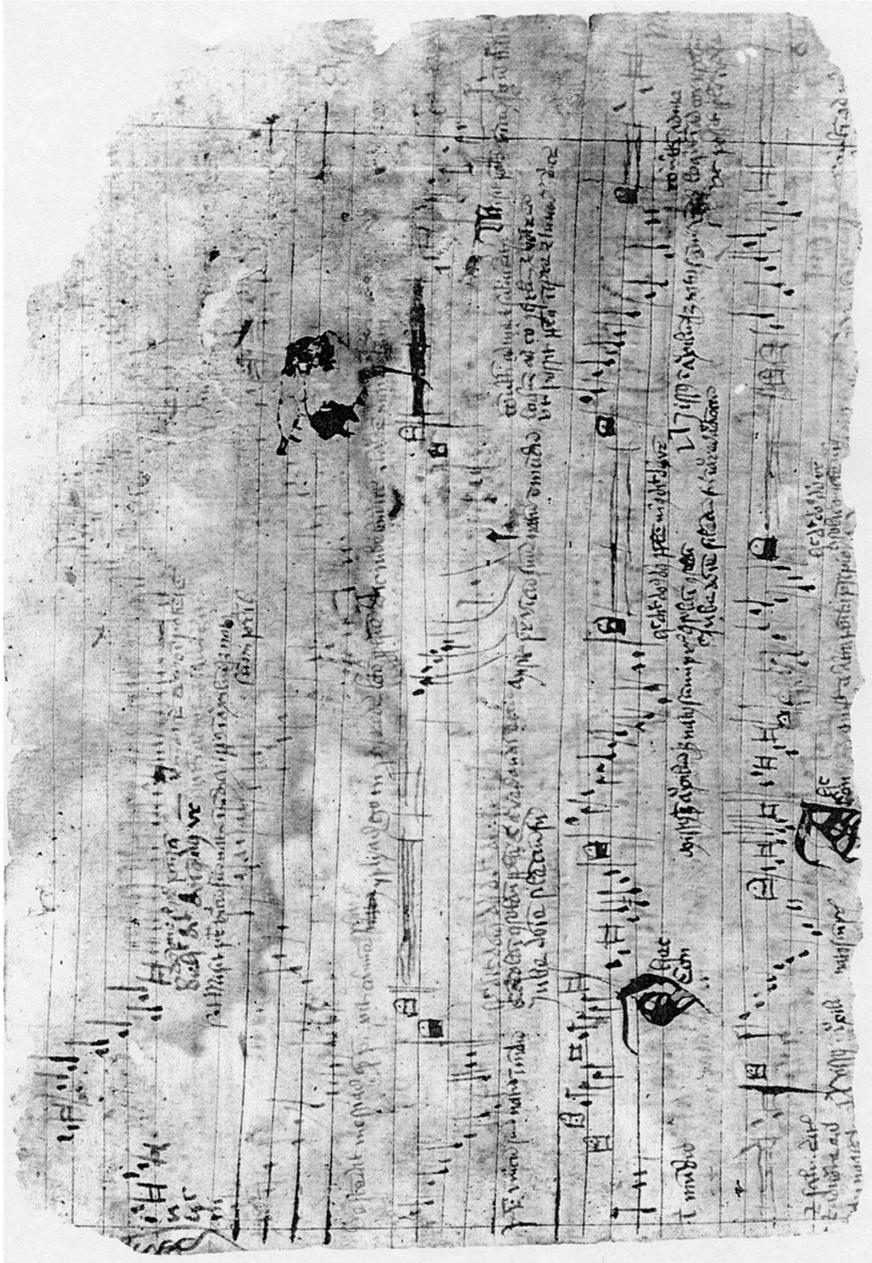


Abb. 61) oben

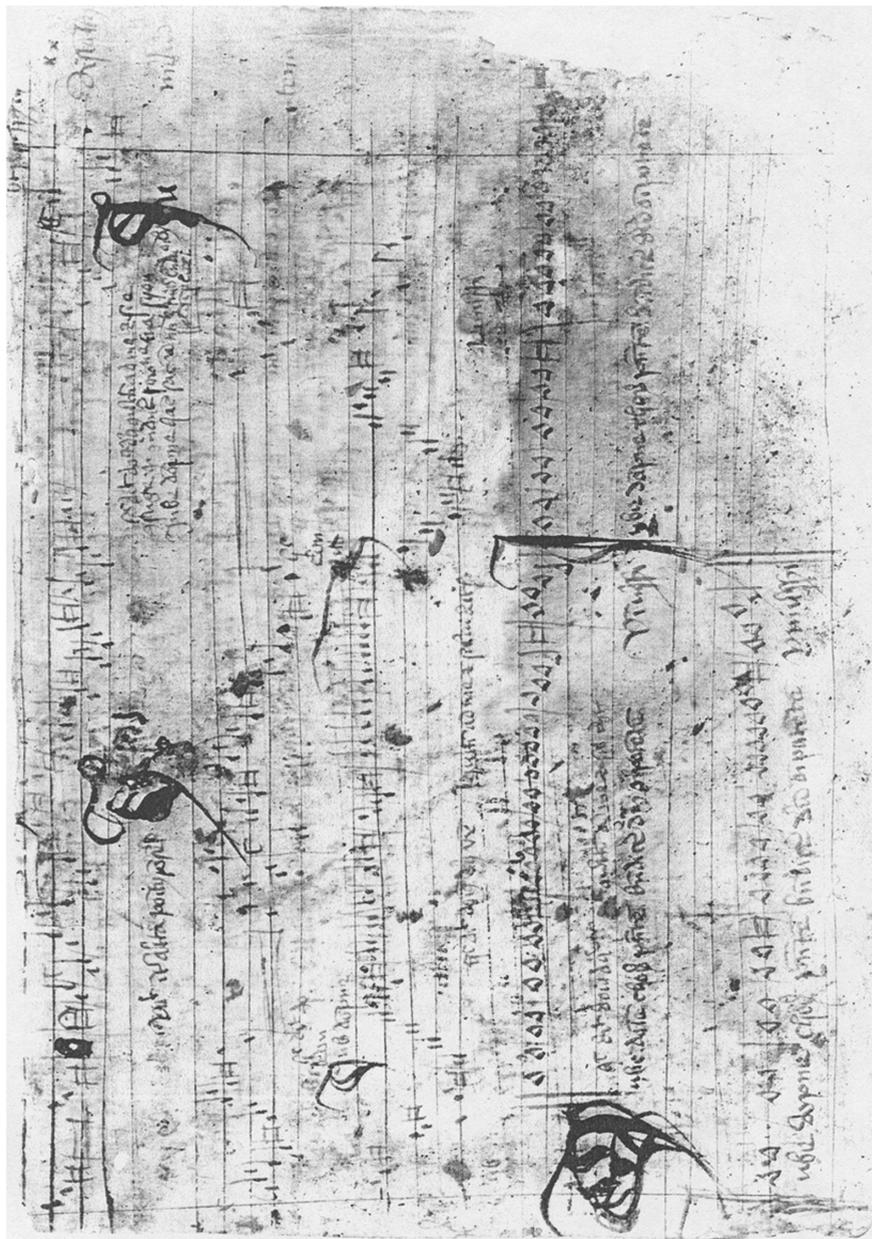


Abb. 61) unten

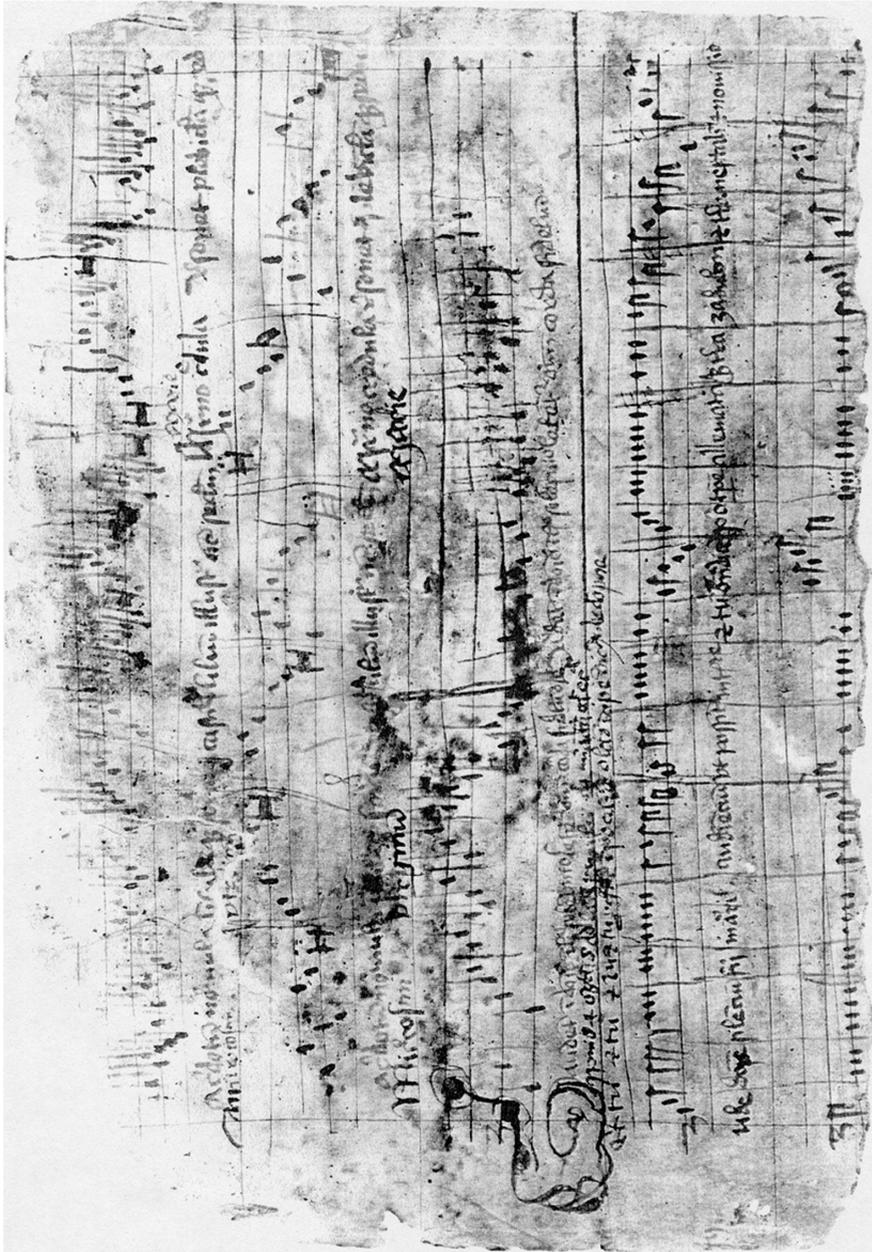


Abb. 6m) oben

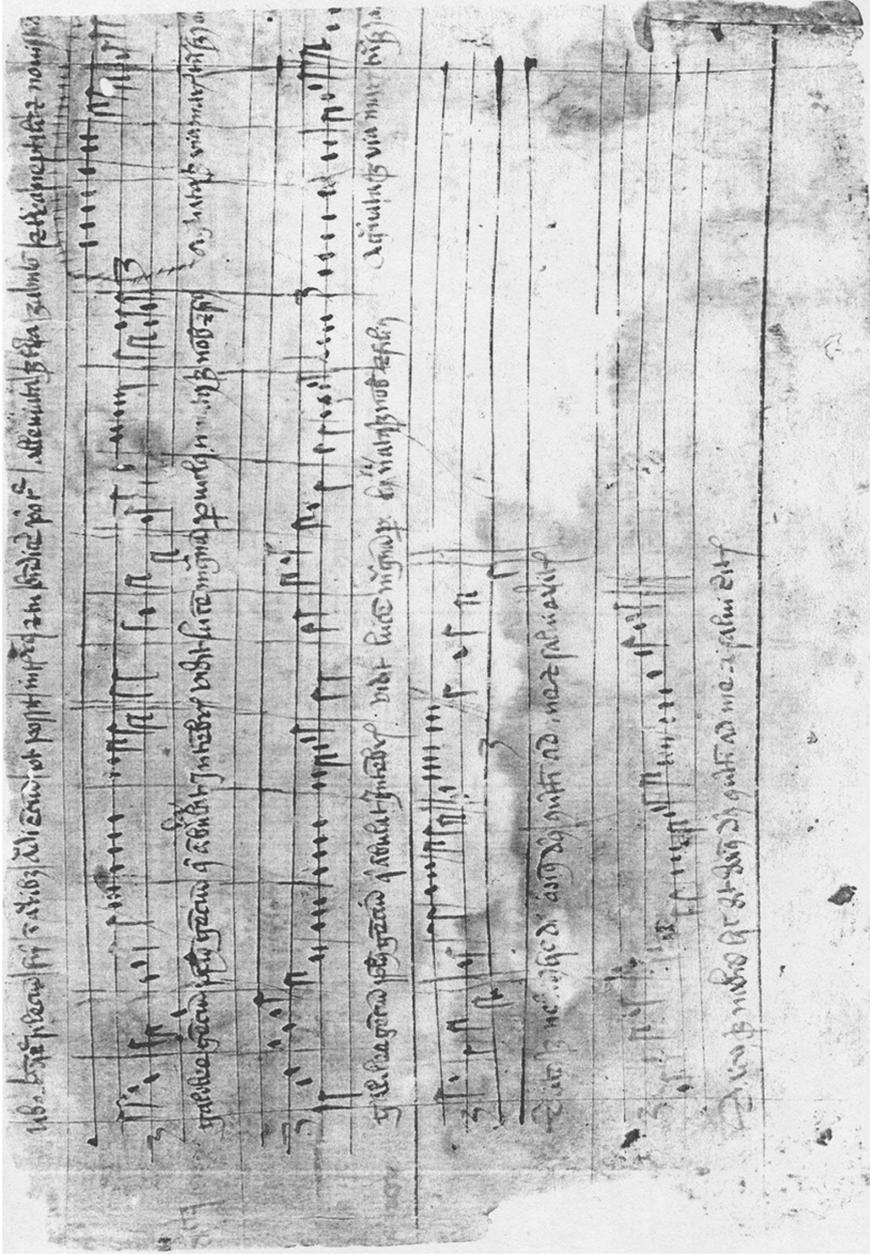


Abb. 6m) unten

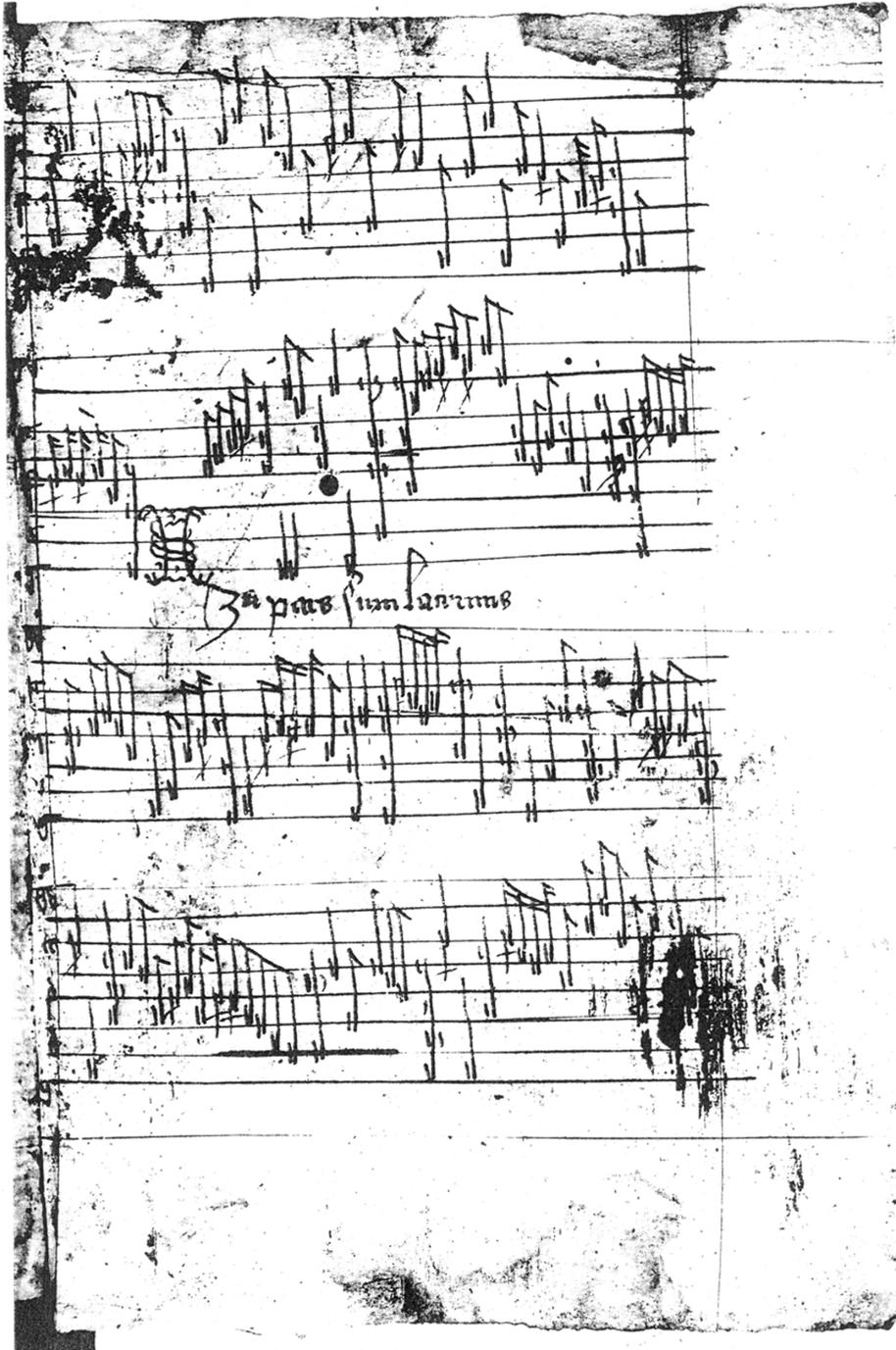


Abb. 7a)



Abb. 7b)



Abb 7c)

The image shows a page of handwritten musical notation on four systems of staves. Each system consists of a vocal line (top staff) and a lute line (bottom staff). The notation is dense and characteristic of early printed music. The lyrics are written in a Gothic script below the vocal lines.

The first system of notation is at the top of the page. The second system begins with the lyrics: *Ich fare do hyn rae & mus sin*. The third system begins with the lyrics: *Alende du heft umb vanaen mich*. The page shows signs of age, including dark smudges and ink bleed-through from the reverse side.

Abb. 7d)

lingua eumbrata ✓ ✓ ✓ I Longa □
 ruffinaria ^ ^ ^
 Cetera 4 | 1 | 1 | 1 |
 Cavendia () () ()
 Longuissimumae | | |
 Haecceproes X X X
 Morbante [Musical notation]
 Concordantia [Musical notation]

Longa □
 Brevis |
 Minus |
 Gemina |
 Tripla |||
 Quarta ||||

ad p. v. m. notaz talis s
 p. p. talis notaz s. h. c. u. d.
 m. m. talis p.
 m. m. talis s.

p. p. p. ad
 p. p. p. p. p.
 p. p. p. p. p.

ee	solami	fant	pe	regolent	ge	ralant
efe	solami	solant	ne	de	ee	ee
faut	fe	regolent	ge	a	ffe	ff
re	soler	ee	e	f	ff	ff
pe	ee	ee	ee	e	ff	ff

[Musical notation with stems and flags]

28
 12
 9
 6
 3
 1

Dices
 Alamine
 Lavent
 p. c. o. n. g. e.
 Soler
 Soler
 Soler

regolent
 regolant
 fant
 Ofant
 Conant

Caves

Abb. 7e)

ten it me hez fiederle pofoz repplan: zu
hutenbach fteubing in de son p ea me 1792
no me hat Vengchessin ub'lig hat: es me g'bra
Sait

Sie widerstentt allehdy v fipiff g'it
by lapoz zu d'ub'lig 1792 sum p by g'nes
lenhust pme: zu-tulden- vng amue d'ues

Lanzat f'ausche p'ont vntze d' d'of
m'echer vng'ano g'ot b'ansche vntsch

Alle Gebet heuch dief f'imbach m'ent' p'tze
sonen v'ij m'f' allid' in' weill' q' d'ed
pedly v' p'p'ace p'm'm' q' v'ig'ho d'ed
B'ahoe v' p'p'ace v'ed'ed' p'm'm' d'ed
G'esp' v'v'p' v'f'ug'p'le d'ed v'v'g'el p'ed' v'v'v'v'v'

son d' f' p' p' g'p'oto v'v'v'v' v' d' f' v'v'v'

Abb. 8a)

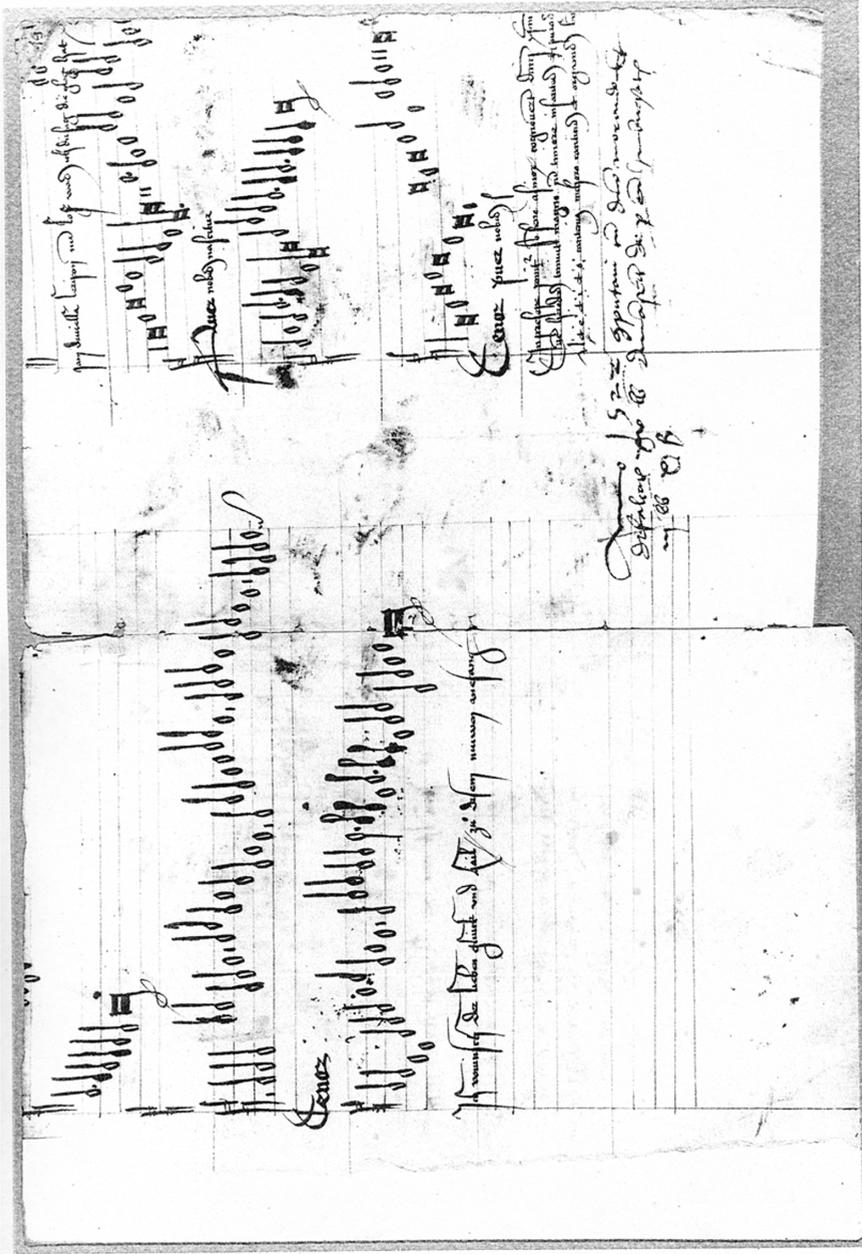


Abb. 8b)

Organo

Das Gindeleht

Linor

Das Gindeleht

Bass

Das Gindeleht

Das Gindeleht was man uff et wenig im Jahr Das fruchtigste
 weil zumeist sein Land erst kam so das uff Das
 manneht das Land wachst fast mit selbsten von neu
 Das selben manneht sel fin dret dreyten

Abb. 9a)

A handwritten musical score on ten staves. The notation is dense, featuring many beamed notes and rests. The score is written in a cursive hand. At the top right, there is a handwritten '2.' and a signature 'Sya'. On the right side of the second staff, there is a handwritten 'Tano'. On the right side of the fifth staff, there is a handwritten 'Alto'. On the right side of the seventh staff, there is a handwritten 'Sya'. At the bottom of the page, there is a block of handwritten text in a cursive script, which appears to be lyrics. The text is written in a dark ink on a light-colored paper.

2.
Sya

Tano

Alto

Sya

Kof & Sie fuer weymen ungen stang die us pndhof zu. Gungon nung
Grolst mir us nait ungen fery nur edd, Kof enden yf, In Rung
funt. Daran fery had In f. Gullig byt

Abb. 9b)

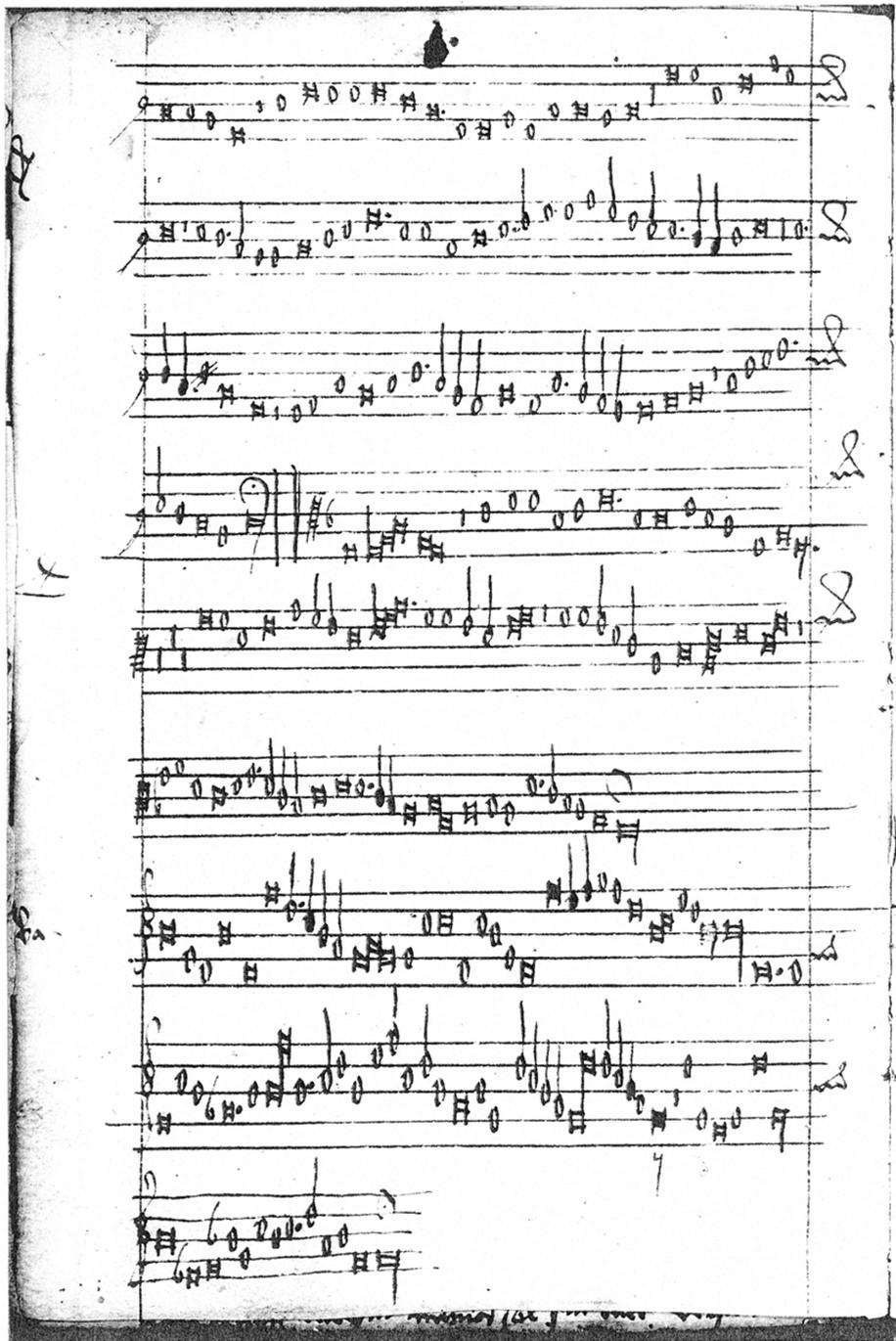


Abb. 9c)

