Notenteil : thematisches Verzeichnis der Sicherschen Orgeltabulatur

Objekttyp: **Index**

Zeitschrift: **Schweizerisches Jahrbuch für Musikwissenschaft**

Band (Jahr): **7 (1938)**

PDF erstellt am: **31.08.2024**

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.
Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.
Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Ein Dienst der *ETH-Bibliothek*
ETH Zürich, Rämistrasse 101, 8092 Zürich, Schweiz, www.library.ethz.ch

http://www.e-periodica.ch

NOTENTEIL

Thematisches Verzeichnis der Sicherschen Orgeltabulatur.

Als erster hat sich *Adolf Thürlings*, der verdiente Erforscher schweizerischer Musikgeschichte im Zeitalter der Reformation, eingehend mit der Sicherschen Orgeltabulatur und ihrem Verfasser beschäftigt[1]. Vor gut dreissig Jahren stellte er eine im ganzen sorgfältige und exakte, bis auf wenige Auslassungen (fo 2, 3, 7 v, 8 r und 17 r Takte 84 bis Schluss) vollständige Übertragung des Tabulaturbuches her, die seit seinem Tode in der Basler Universitätsbibliothek aufbewahrt wird[2]. Die Übertragung ist auf drei (bzw. vier oder fünf) Systemen angelegt, also in Partiturform, nicht im Sinne einer Tabulatur als Orgel- oder Klaviersatz. In einer besondern Arbeit seine Studien zum Abschluss zu bringen, ist Thürlings aber offenbar nicht mehr möglich gewesen.

Eine Anzahl von Sätzen ist im Lauf der letzten Jahre veröffentlicht worden. Johannes Wolf nahm die betreffenden Stücke von Heinrich Isaac und Jakob Obrecht in die beiden Gesamtausgaben auf, Hans Joachim Moser diejenigen Paul Hofhaimers in die Sammlung von dessen Werken[3]. Zwei Liedbearbeitungen haben Leopold Nowak und Adolf Koczirz ihrem Band «Das Gesellschaftslied in Österreich von 1480—1550» einverleibt, nämlich Wolfgang Gräfingers «Kein (Fraw) ding vff erd» und Paul Hofhaimers «Ade mit laid»[4]. Dreizehn Sätze machte Hans Joachim Moser in seiner Sammlung «Frühmeister der deutschen Orgelkunst»[5] der Praxis zugänglich (zu einem weitern Stück, Hofhaimers «T'Andernaken», dient Sicher neben Kleber und Kotter als dritte Quelle). Leider lassen die Moserschen Übertragungen bisweilen die nötige Sorgfalt

---

[1] Die schweizerischen Tonmeister im Zeitalter der Reformation, einige Notizen auch in «Senfls Geburtsort und Herkunft» (DTB III, 2, S. XIII).

[2] Signatur kr VI 613.

[3] Johannes Wolf, Heinrich Isaac, weltliche Werke (DTOe XVI, 1).
— Werken van Jakob Obrecht.
Hans Joachim Moser, Paul Hofhaimer, Anhang: Hofhaimers Werke.

[4] DTOe XXXVII, 2, S. 79 und 81.

[5] Veröffentlichungen der staatlichen Akademie für Kirchen- und Schulmusik I (Berlin 1930).

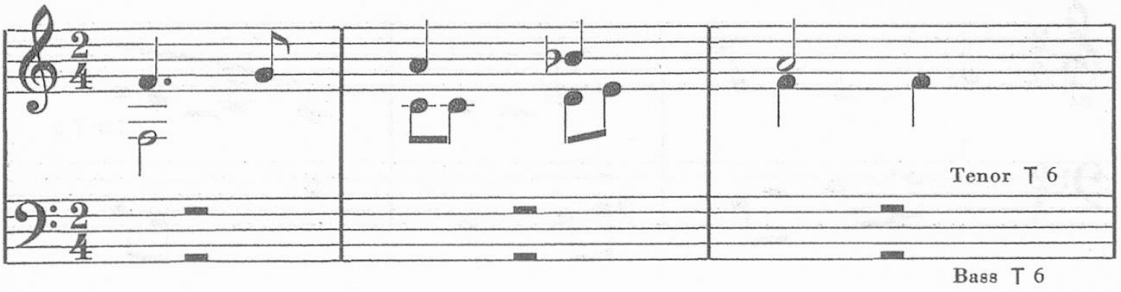
vermissen, was bei der bisher einzigen praktischen Ausgabe besonders zu bedauern ist. Zudem weist Moser irrtümlich das Sicher zugehörige «Sancta Maria» von Johannes Schrem der Tabulatur Klebers zu (wo es als Variante steht), während umgekehrt die dem Katholiken Sicher zugewiesene Bearbeitung des evangelischen Psalmliedes «Aus tiefer Not» der Tabulatur ihres Verfassers Hans Kotter angehört. Aus der Moserschen Sammlung ist schliesslich das anonyme «In dulci jubilo» in die «Alte Weihnachtsmusik für Klavier» von Richard Baum[6] übergegangen.

Diese Neuausgaben genügen, um einen ersten Einblick in die Sichersche Orgeltabulatur zu gewähren. Eine vollständige Veröffentlichung des ganzen Orgelbuches erscheint beim heutigen Stand der Dinge untunlich. Abgesehen von äussern Hindernissen bietet die Tabulatur, wie aus dem Katalog ersichtlich wird, einen zwiespältigen, ja uneinheitlichen Eindruck. Die Mehrzahl der Kompositionen ist keine spezifische Orgelmusik, sondern kaum veränderte, oft wörtliche Übertragung von vokalen Vorlagen. Bei der Flüchtigkeit und Ungenauigkeit der Eintragungsweise Sichers wäre eine sinnvolle Ausgabe mindestens für diese Sätze nicht ohne einen umfassenden kritischen Apparat möglich, den beizubringen neue umfangreiche Studien erfordern würde, die nicht im Ziel der vorliegenden Arbeit liegen. Um künftig aber die Benützung der Tabulatur zu erleichtern, wird ein thematischer Katalog angeschlossen. Da es sich dabei nicht um eine irgendwie für die Praxis gedachte Ausgabe handelt, war es gegeben, unbedingte Treue dem Original gegenüber einzuhalten. Zusätze und selbst Verbesserungen offensichtlicher Fehler sind durch Klammern oder Anmerkungen kenntlich gemacht. Die originalen Notenwerte werden in der in den letzten Jahren bei der Übertragung deutscher Orgeltabulaturen üblichen Weise wiedergegeben, die Brevis als halbe Note, die Semibrevis als Viertelnote und entsprechend die kleinern Werte. Versetzungszeichen haben wie im Original bloss Geltung für die eine Note, vor die sie gesetzt sind. Die Entzifferung der Buchstaben ist oft nicht ohne Schwierigkeiten. Vor allem die sichere Unterscheidung von c und e war nur mit einiger Übung zu erreichen. Noch mehr Mühe bereitete stellenweise das Lesen der vereinzelten Textworte und Anmerkungen, die trotz wiederholten Versuchen und freundlicher Hilfe nicht restlos entziffert werden konnten.

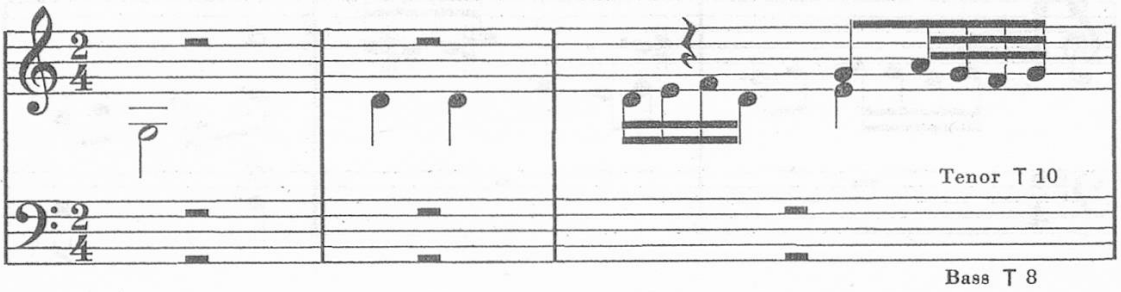
---

[6] Bärenreiter Ausgabe 826.

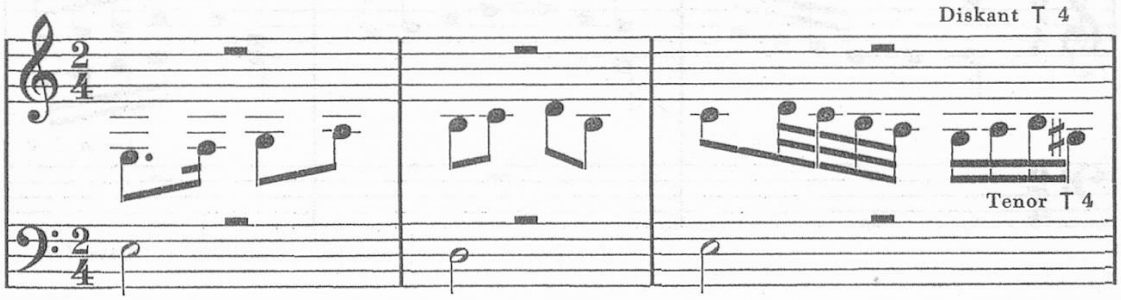
1. Anonym. [Ach Juppiter.]



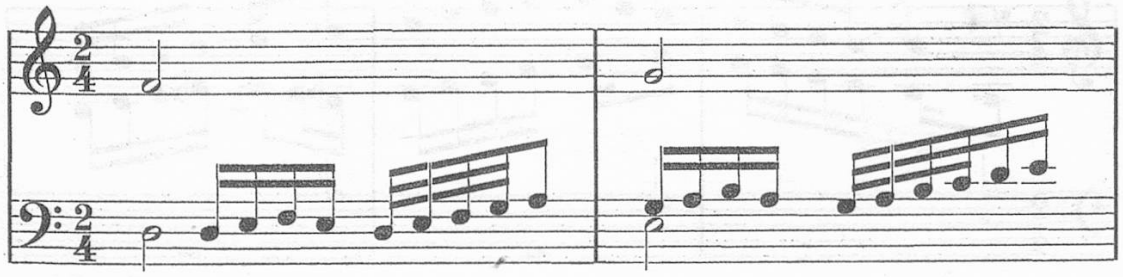
2. Anonym. So wend wir auff den berg.



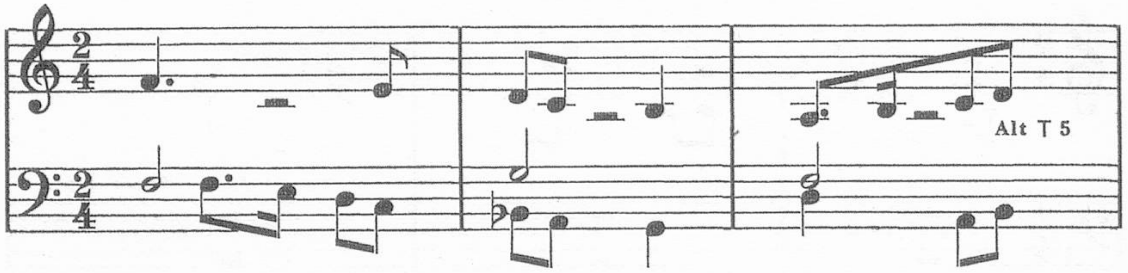
3. Johannes Schrem. Salve Regina.



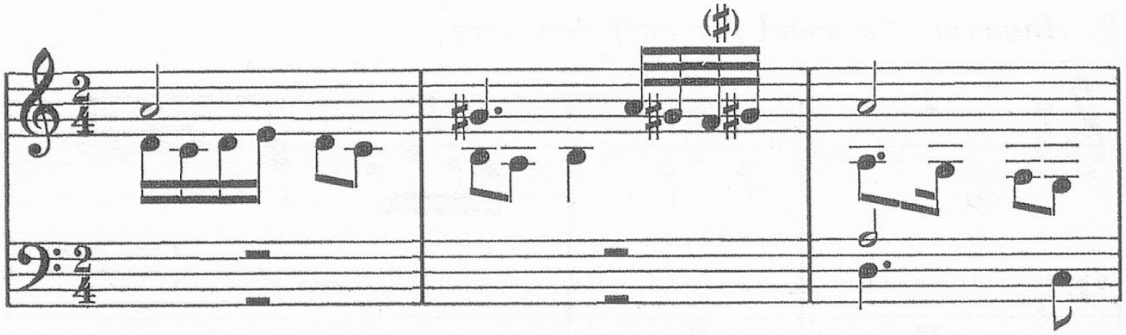
— Ad te clamamus.



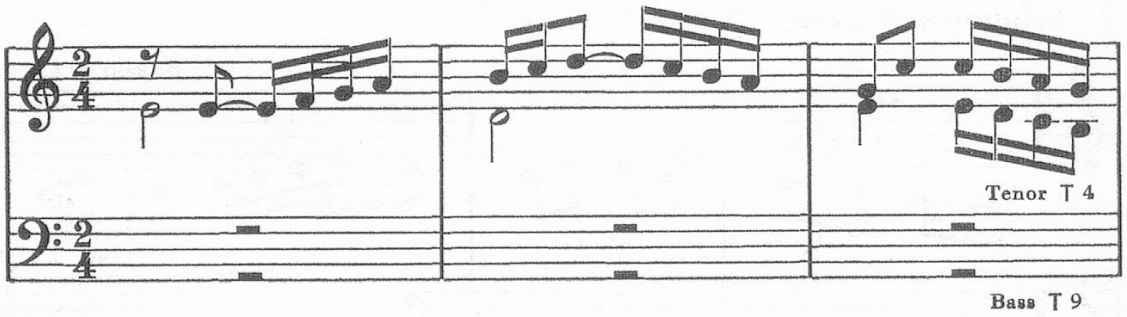
— *[Eia ergo advocata.]*



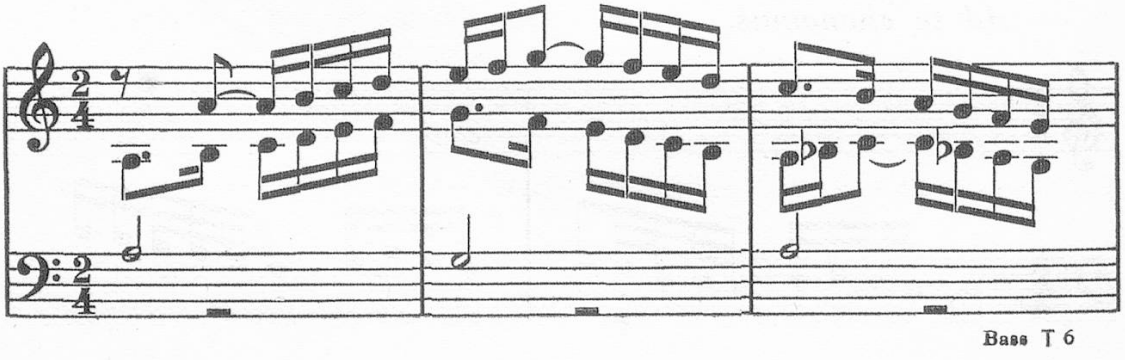
— *O clemens.*



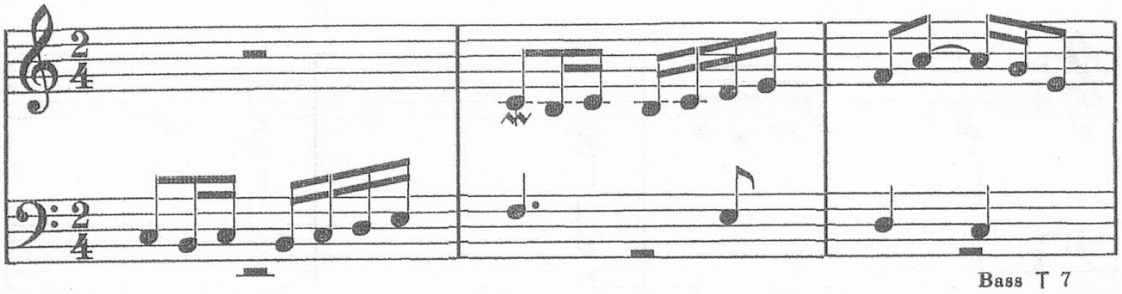
— *O dulcis Maria.*



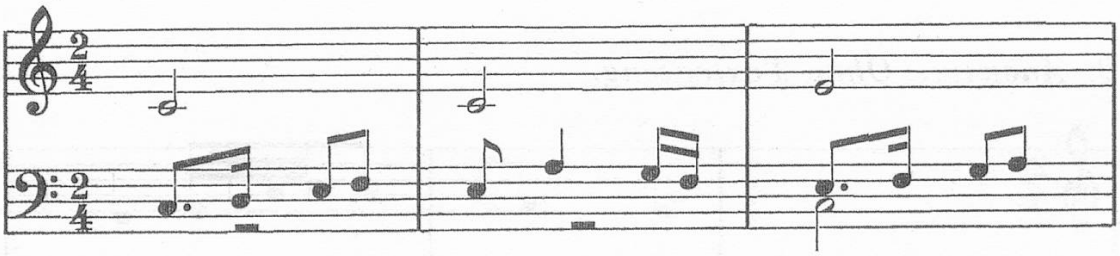
— *O dulcis Maria (II. Anfang).*



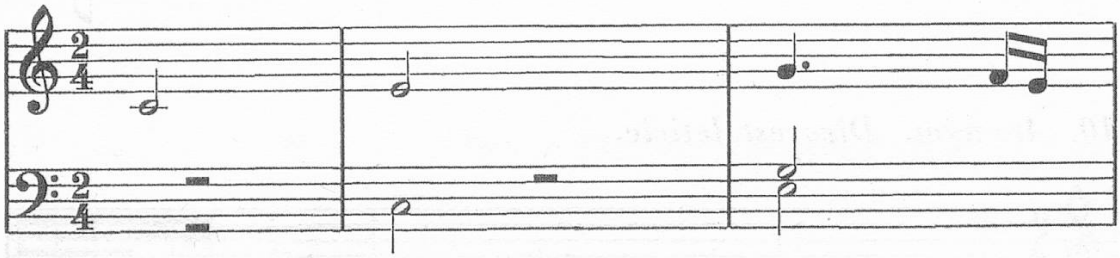
4. [Heinrich Isaac. Tristitia vestra.]



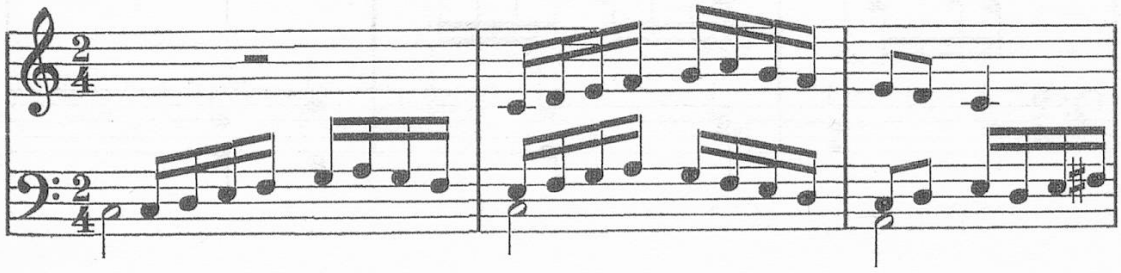
5. [Heinrich Isaac. Der Hund] (I. Teil).



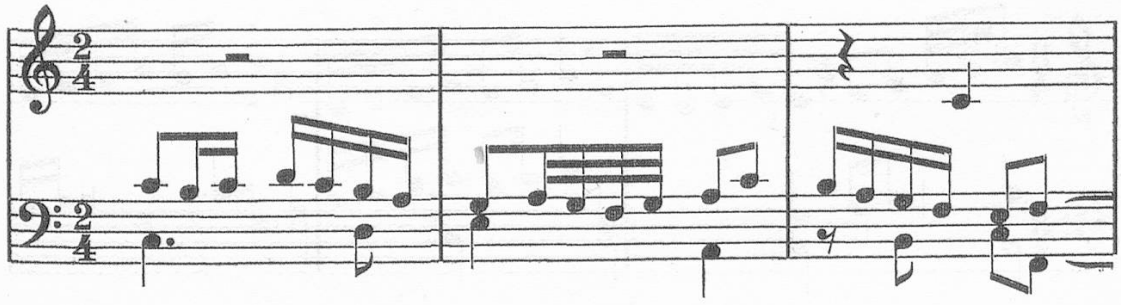
— [Der Hund] (II. Teil).



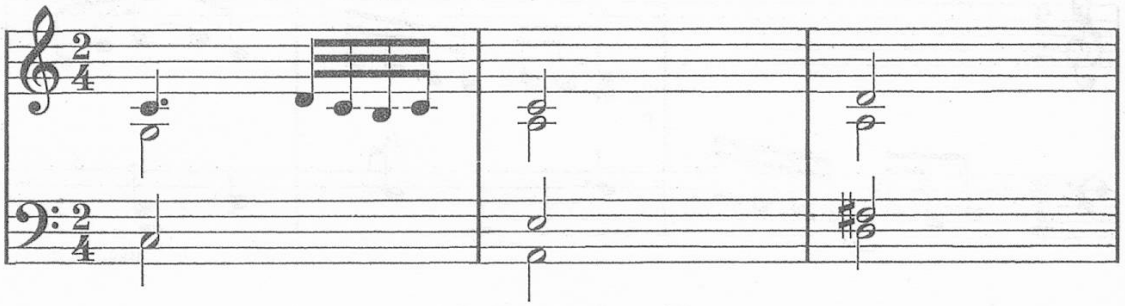
6. Anonym. [Ave Sanctissima.]



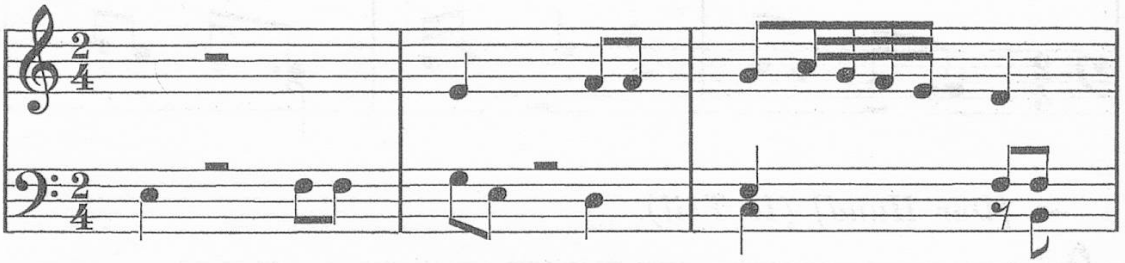
7. Anonym. Ohne Textanfang.



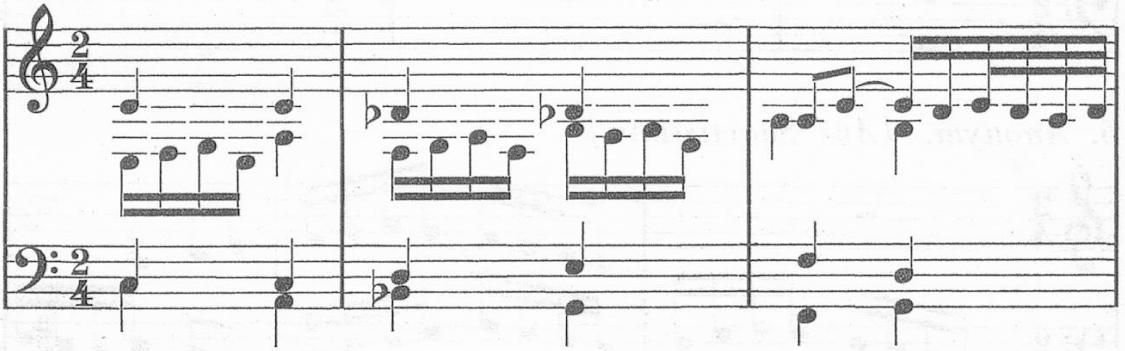
8. Anonym. Ohne Textanfang.



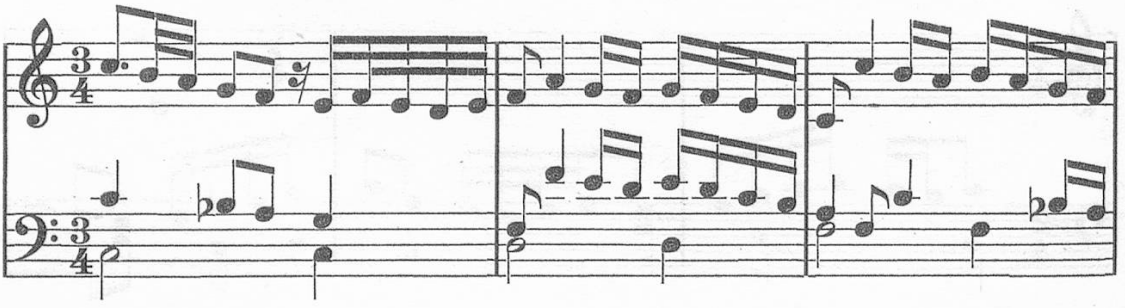
9. Anonym. Ohne Textanfang.



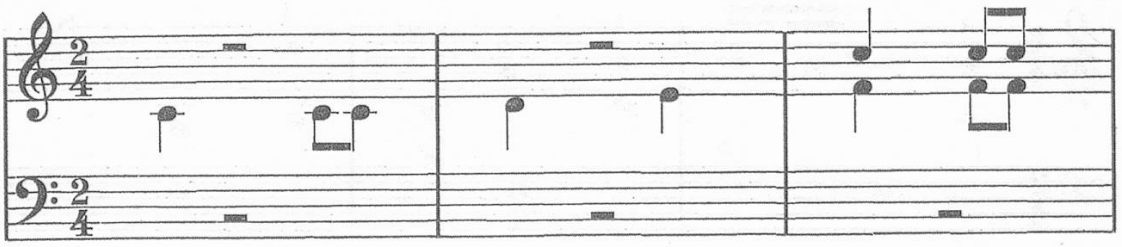
10. Anonym. Dies est leticie.



11. Anonym. Exaudi.

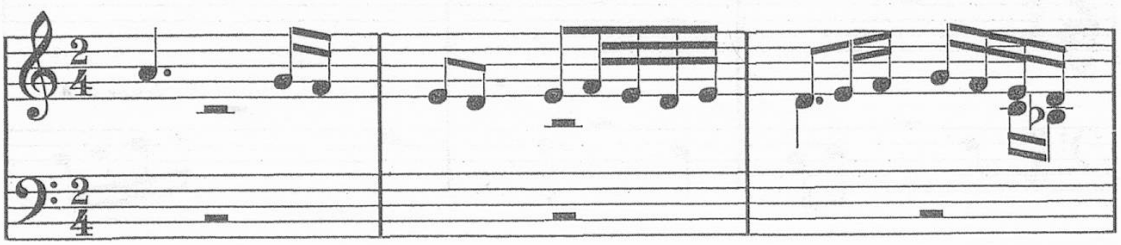


12. Johannes Schrem. Sancta Maria.



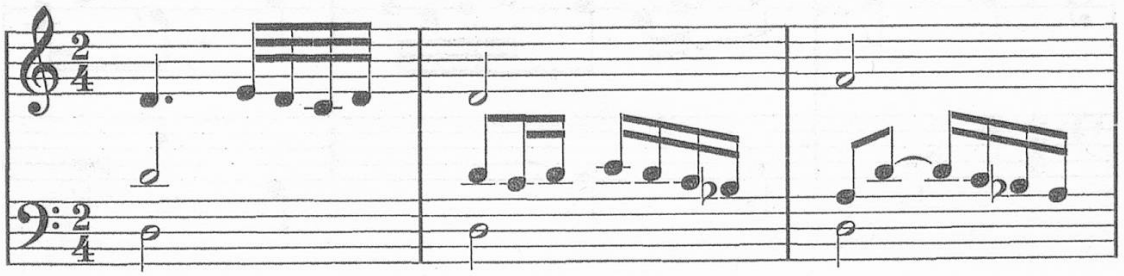
Bass T 9

13. Alexander Agricola. Non Diua parens.

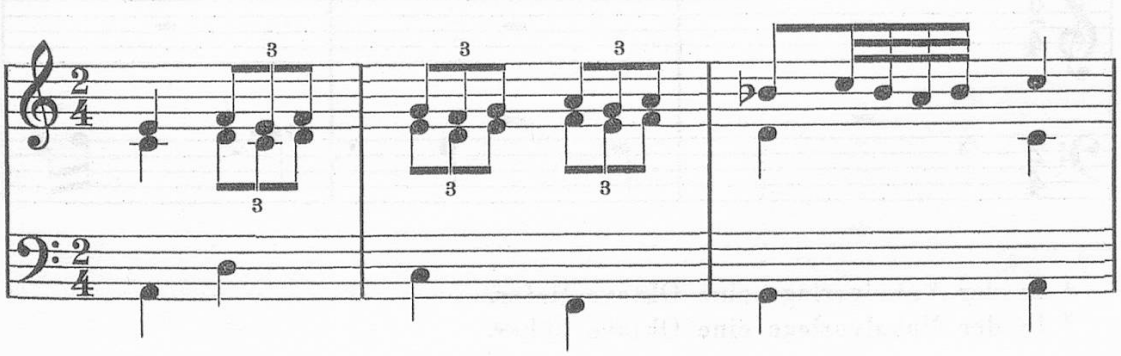


Bass T 5

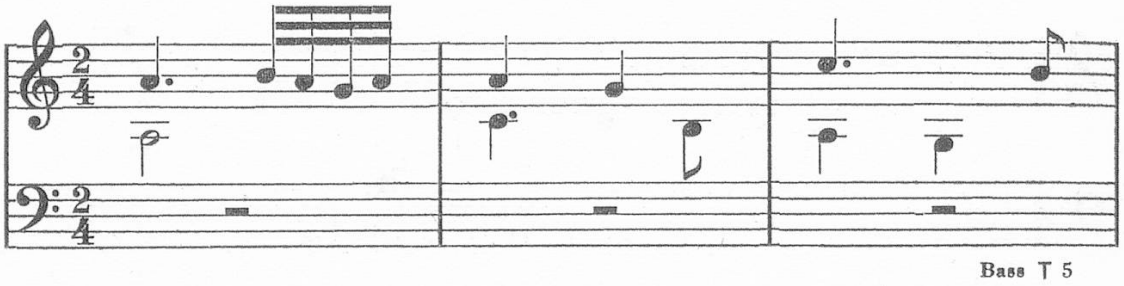
14. Alexander Agricola. Diua parens (prima pars).



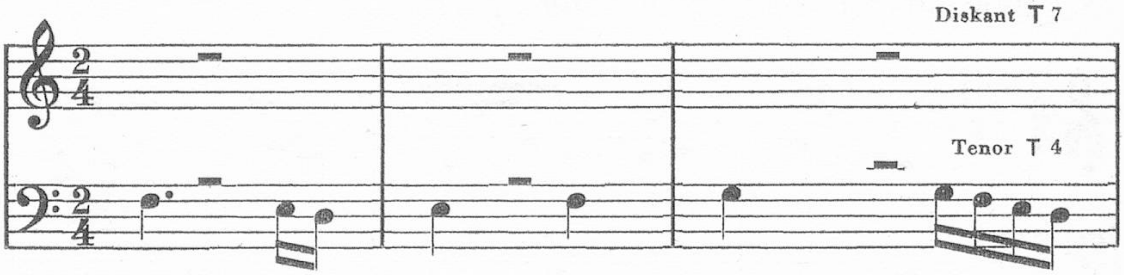
— (altera pars.)



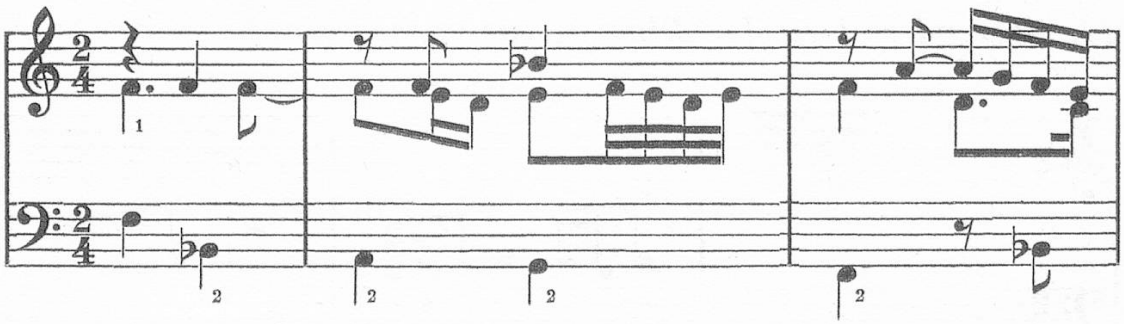
15. [Jakob Obrecht.] Parce domine.



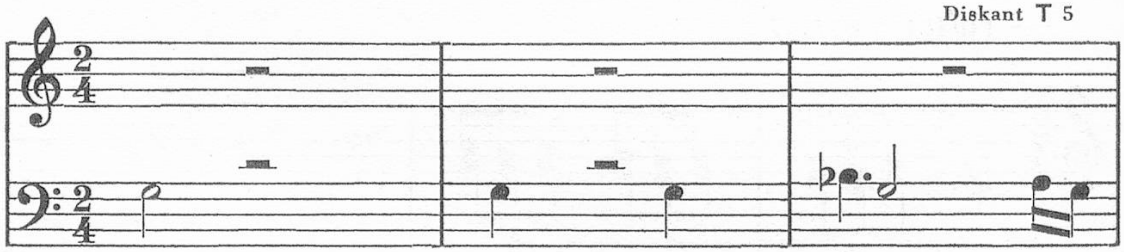
16. Anonym. Imprepel Frantaz.



17. Anonym. Factio for or su fa ps («Fa chio fo hor su fa presto»).



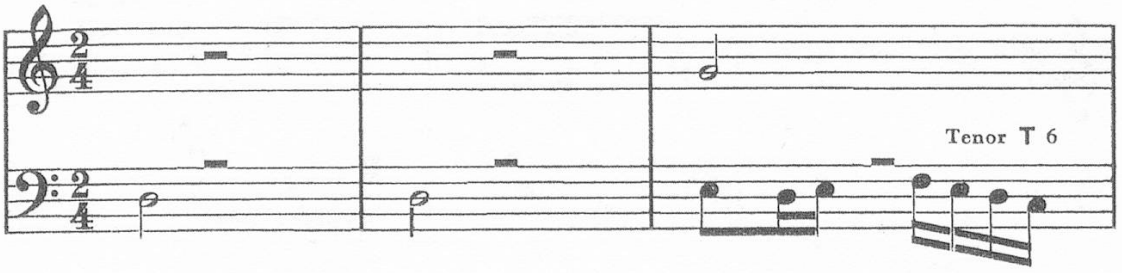
18. Anonym. 2a pars Mater patris, labores etc pro in? (sit?) matoria.



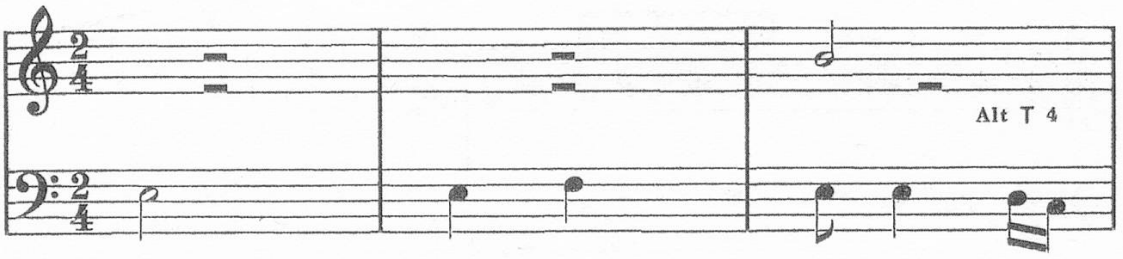
---

[1] In der Vokalvorlage eine Oktave tiefer.
[2] In der Vokalvorlage eine Oktave höher.

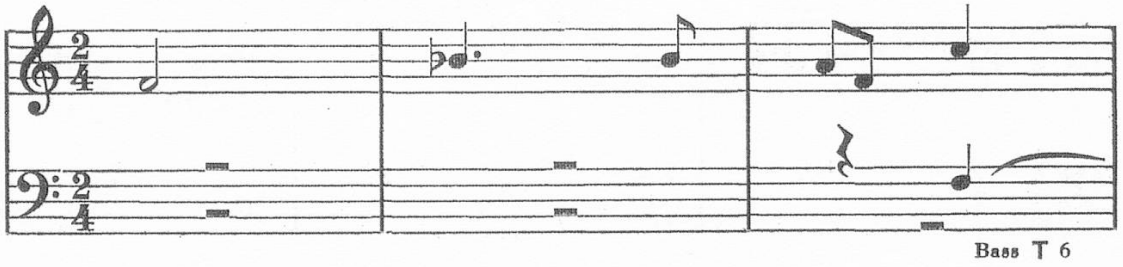
19. *Alexander [Agricola oder Heinrich Isaac]. Si dedero (prima pars).*



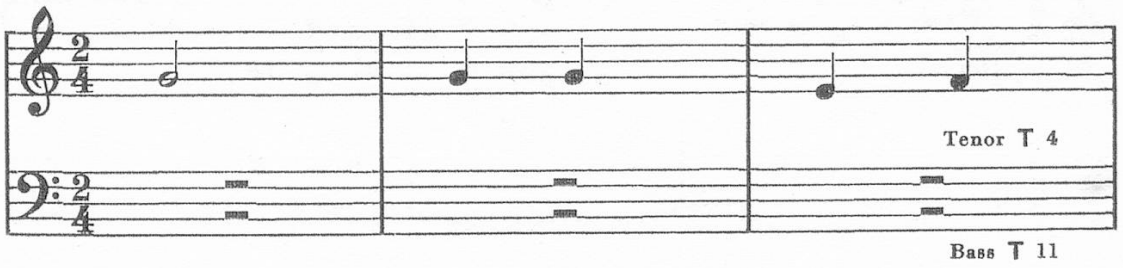
— *Si dormiero (secunda pars).*



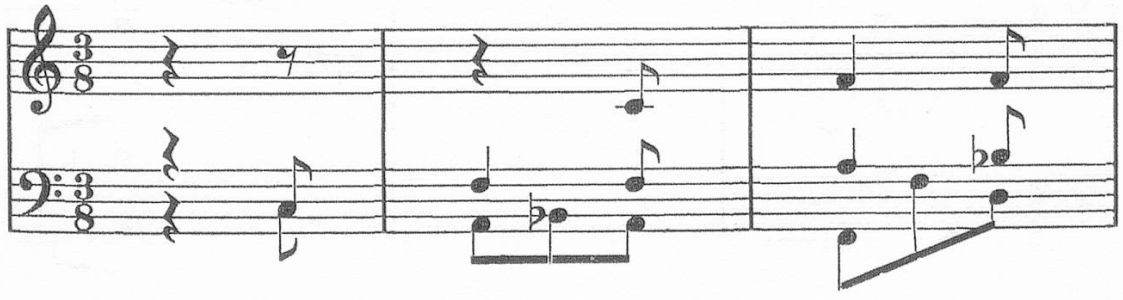
20. *Anonym. Et incarnatus est.*



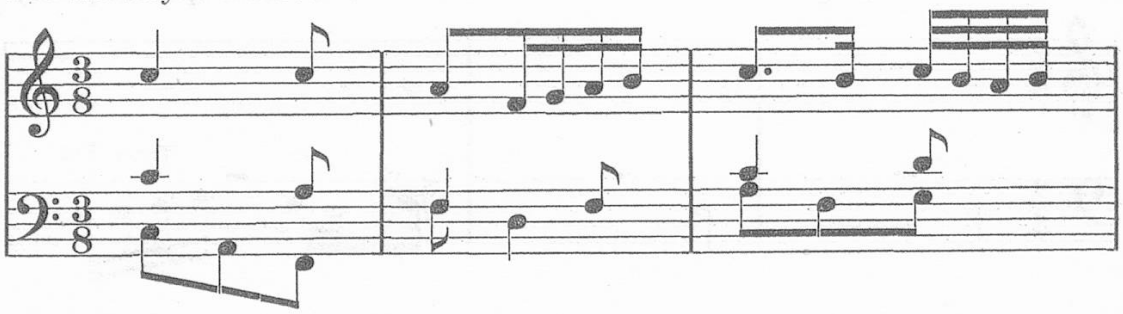
21. *Alexander [Agricola oder Jakob Obrecht]. Si sumpsero pennas.*



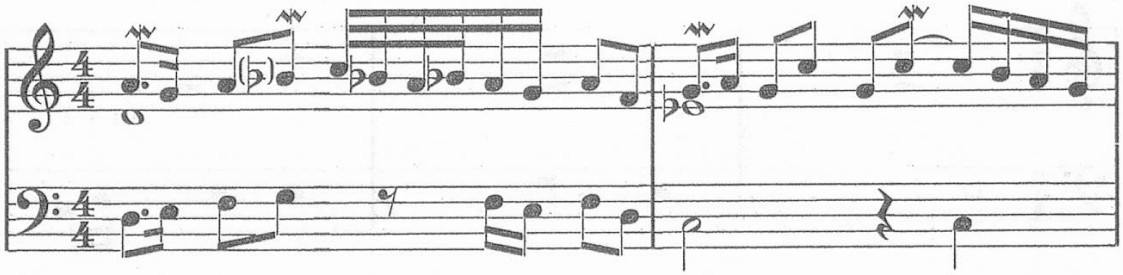
22. *Anonym. In dulci jubilo.*



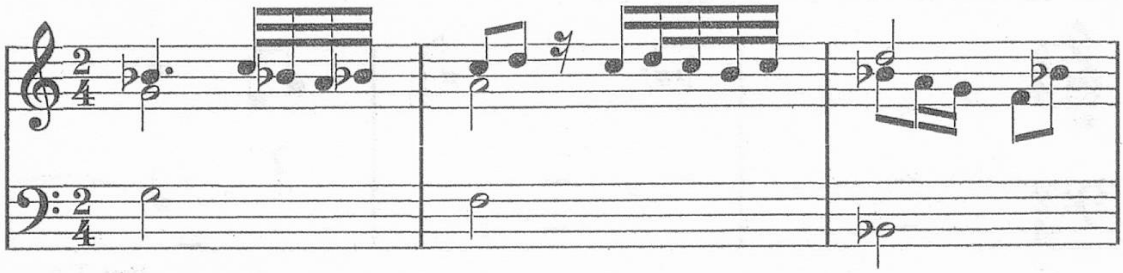
23. Anonym. Resonet in laudibus.



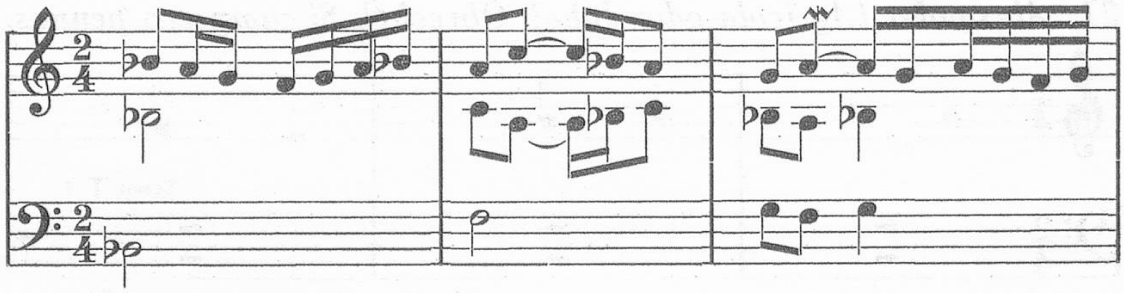
24. Paul Hofhaimer. [Salve regina.]



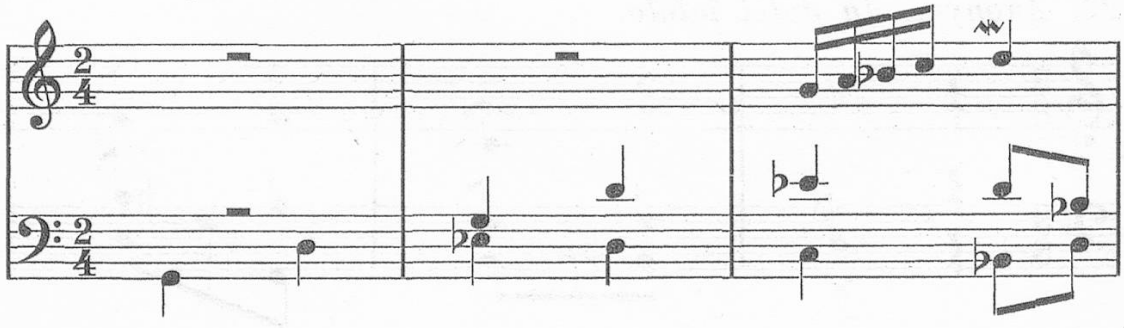
— *Ad te clamamus.*



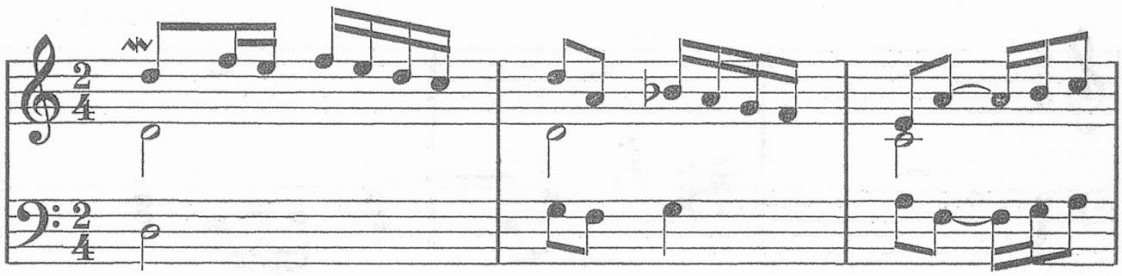
— *Eya ergo.*



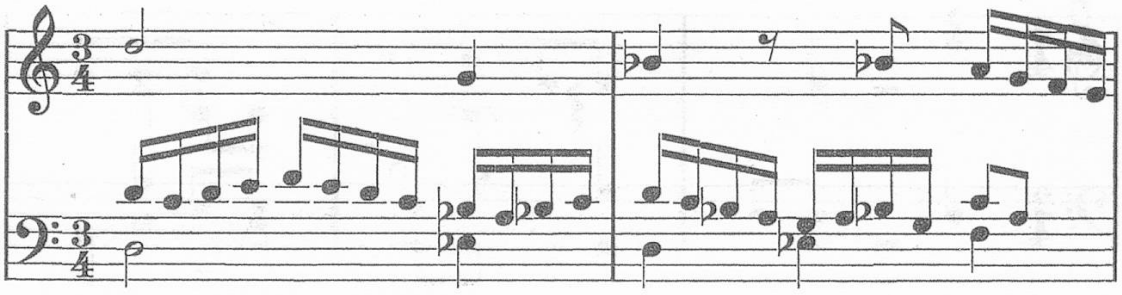
Nobis post hoc Johannis Kotter.



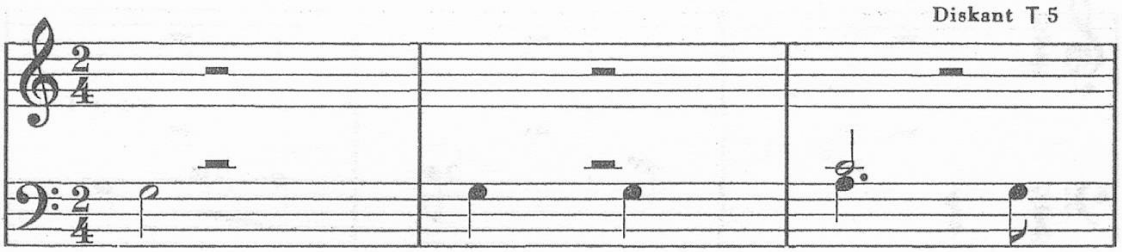
— *O clemens.*



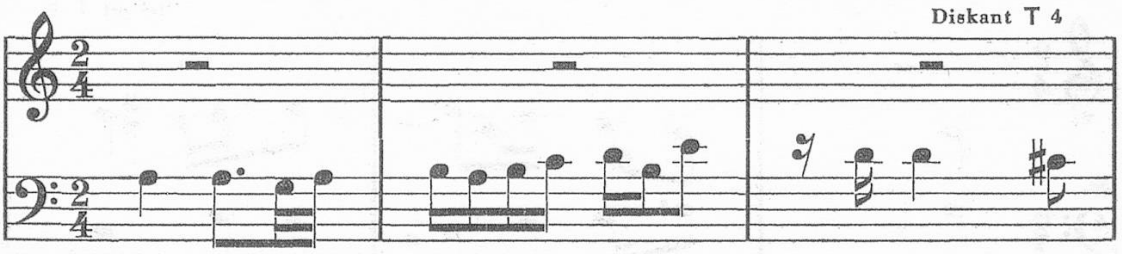
— *O dulcis Maria.*



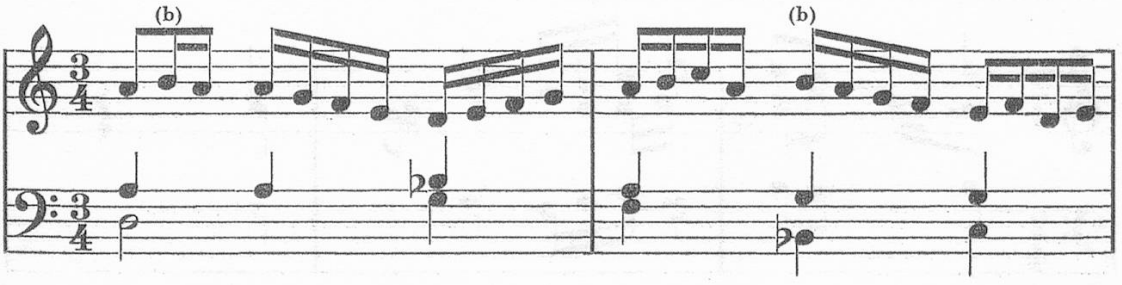
25. Anonym. Et incarnatus est (II).



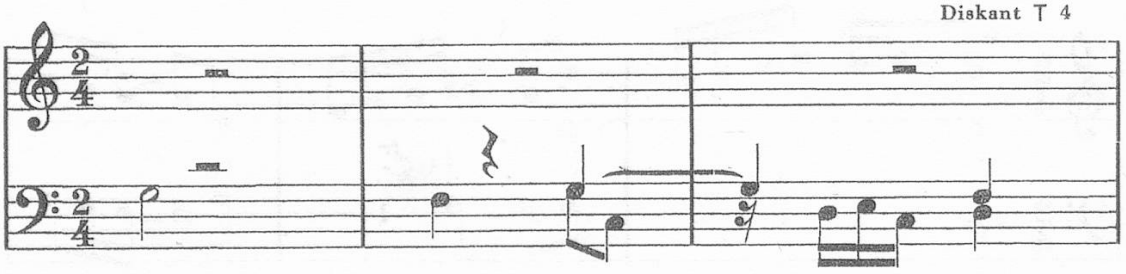
26. Anonym. Duo.



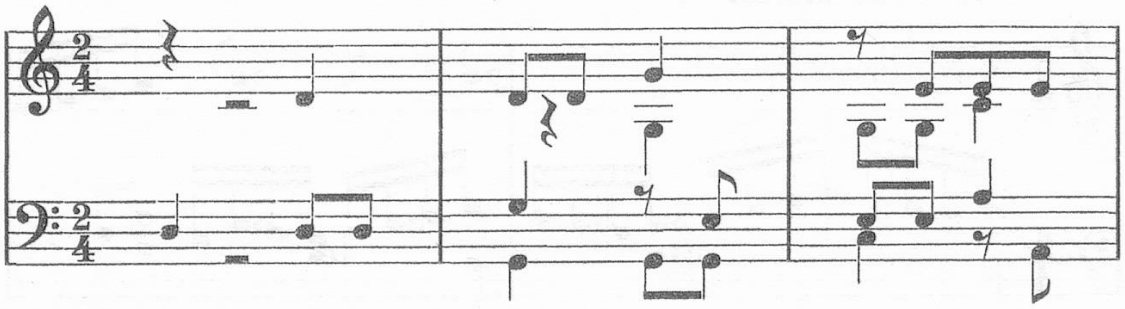
27. [Paul Hofhaimer.] Tandernack [«T'Andernaken»].



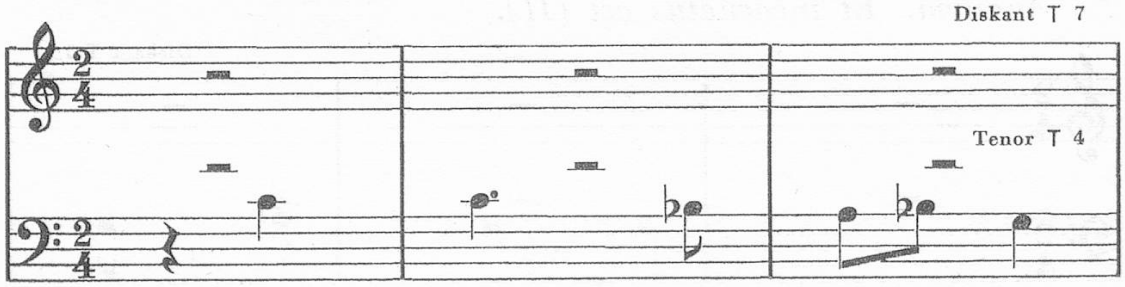
28. *Anonym. Mon cuer languit.*



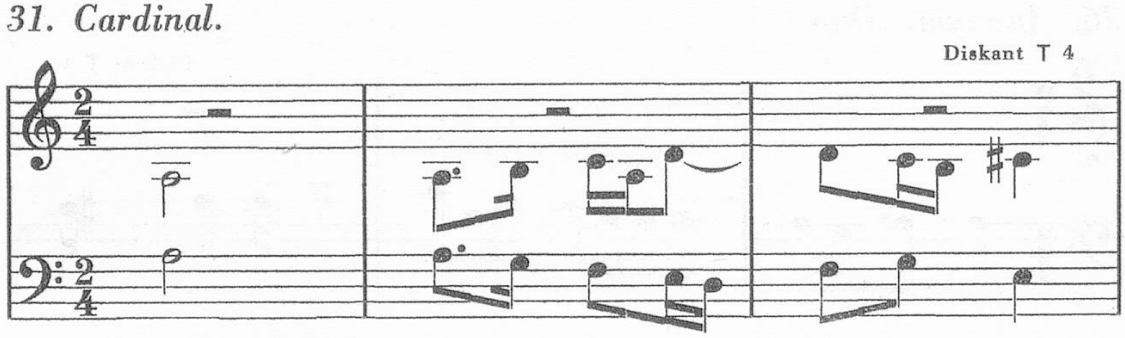
29. *Anonym. Nun denck ich seer vyl hin und her.*



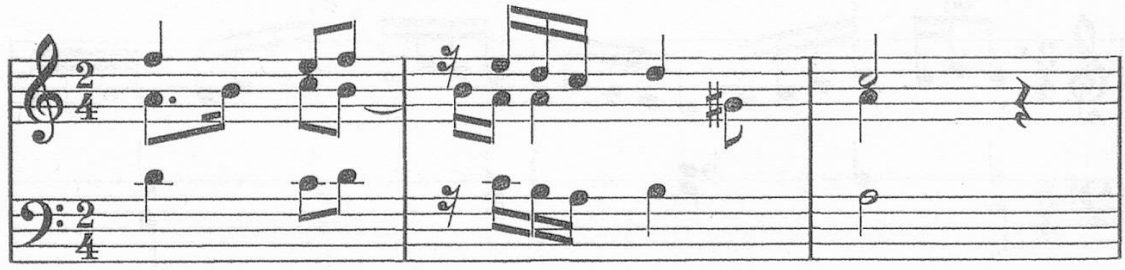
30. *Heinrich Isaac. Helas.*



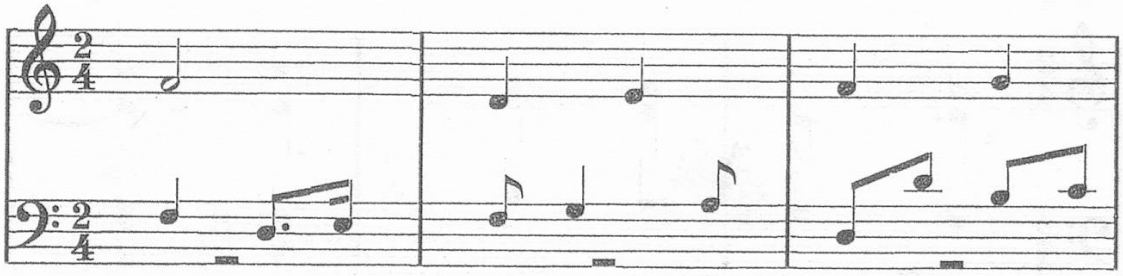
31. *Cardinal.*



32. *Anonym. Ohne Textanfang.*

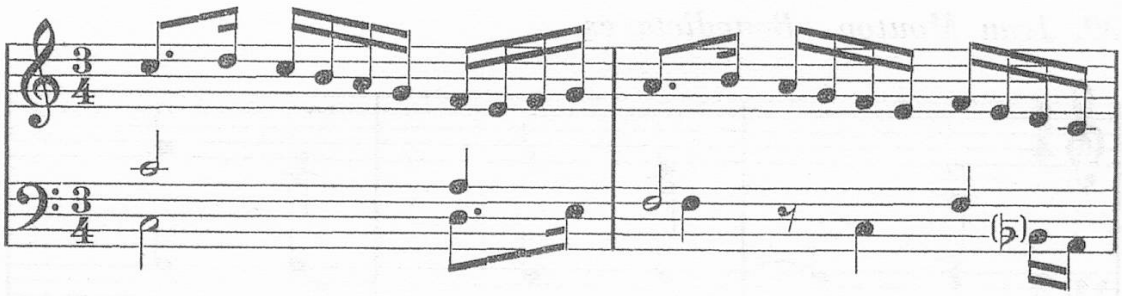


33. Ludwig Senfl. Ich stund ain ainem morgen.

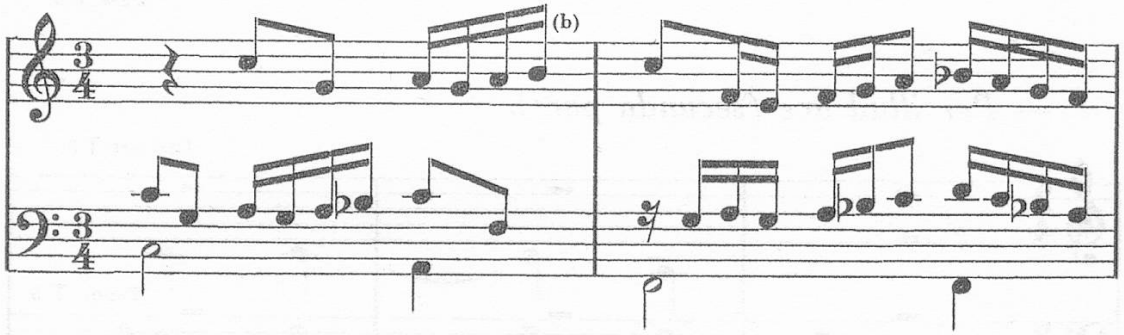


Bass T 10

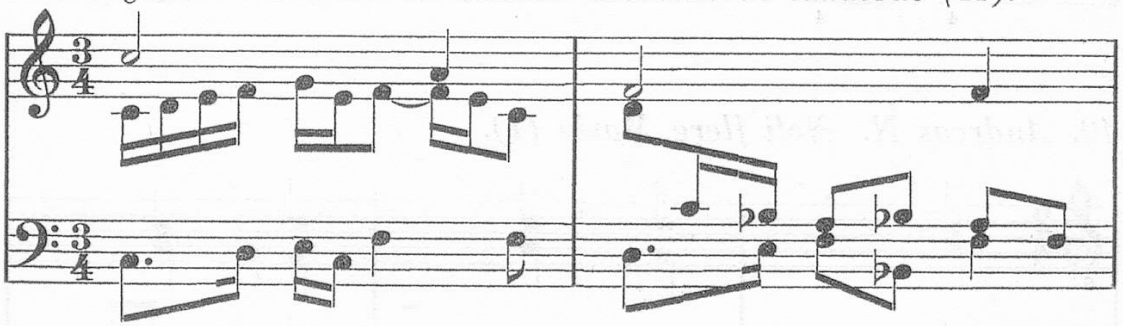
34. Fridolin Sicher. Resonet in laudibus.



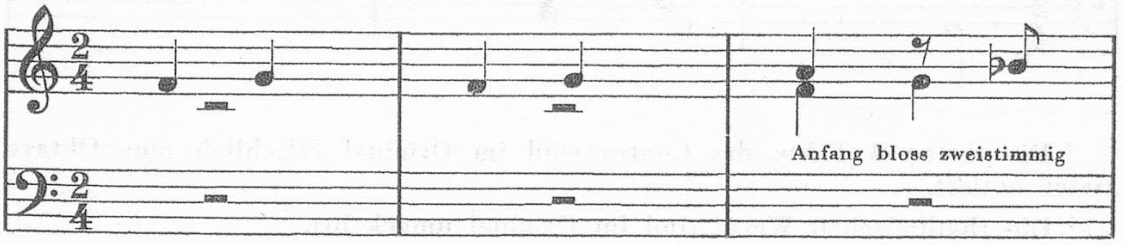
35. Magister Bernhard in Salem. Resonet in laudibus (I).



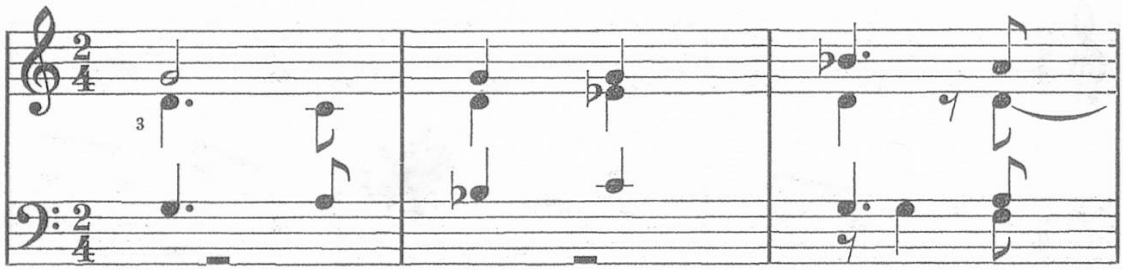
36. Magister Bernhard in Salem. Resonet in laudibus (II).



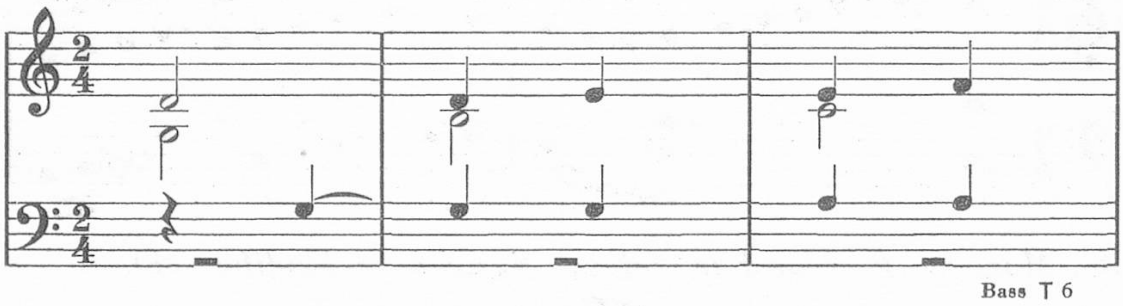
37. Anonym. Inviolata.



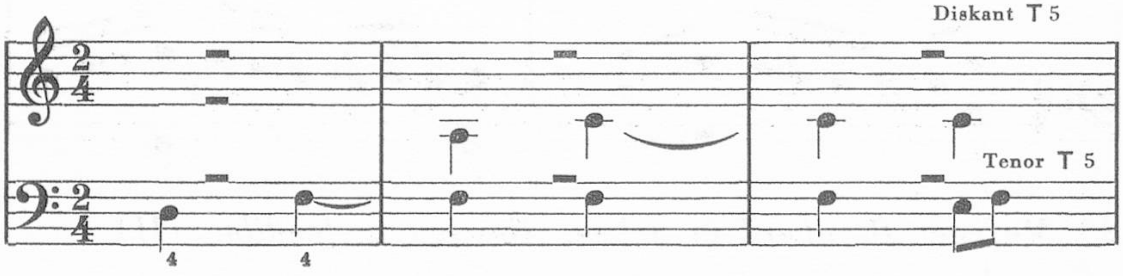
38. [Pierre de la Rue]. frolich wessen («Ein fröhlich Wesen»).



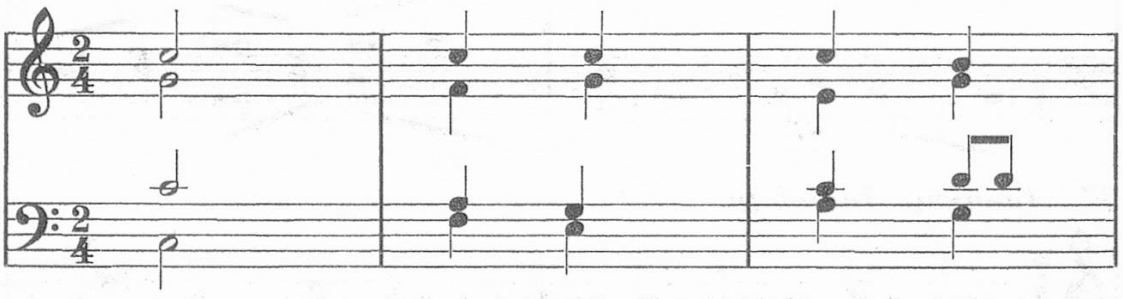
39. Jean Mouton. Benedicta es.



— Per illud ave (secunda pars).



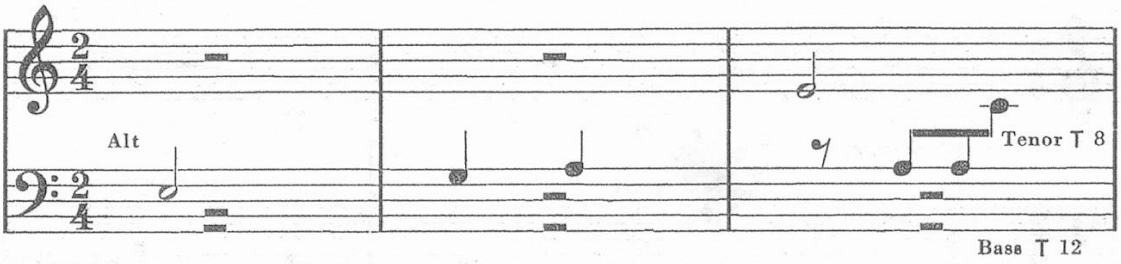
40. Andreas N. Noli flere Maria (I).



[3] Die ersten 4 Takte des Contra sind im Original fälschlich eine Oktave tiefer notiert.

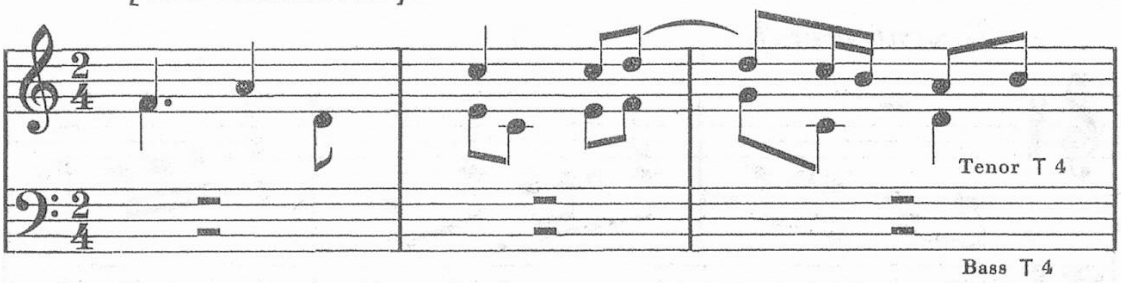
[4] Die rhythmischen Werte sind im Original umgekehrt.

41. Jean Mouton. O pulcherrima mulierum.

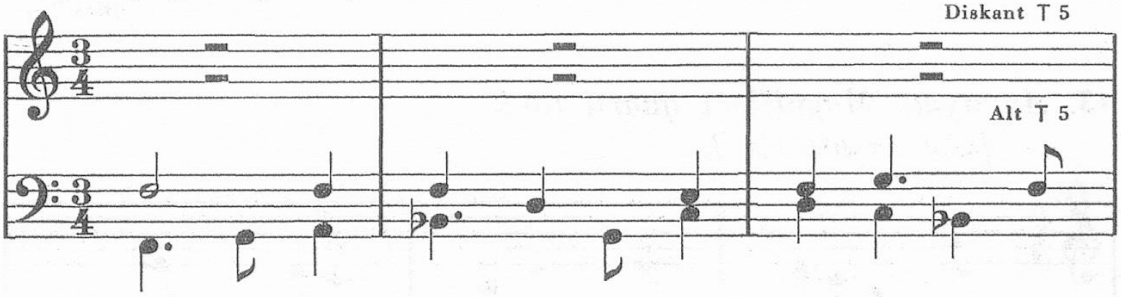


42. Anonym. Quintus tonus («Magnificat quinti toni»).

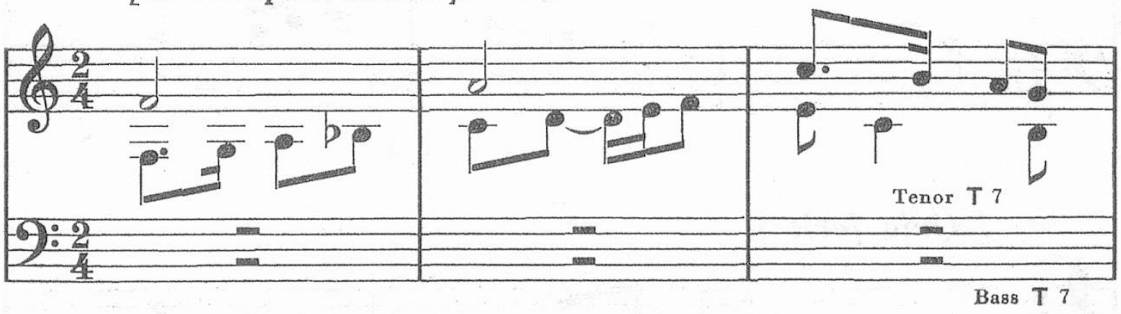
— [«Et exsultavit»].



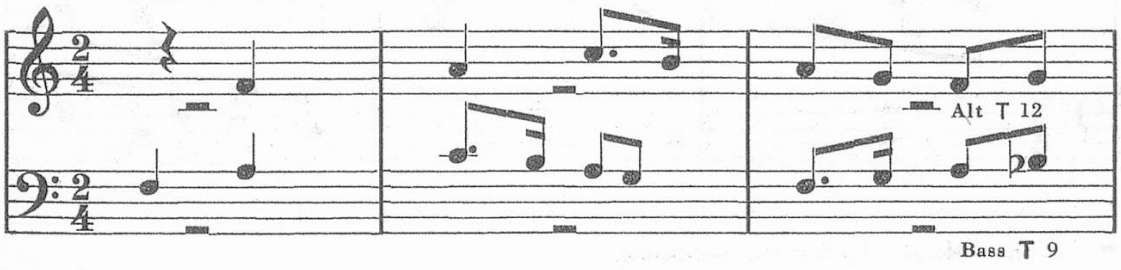
— [«Quia fecit»].



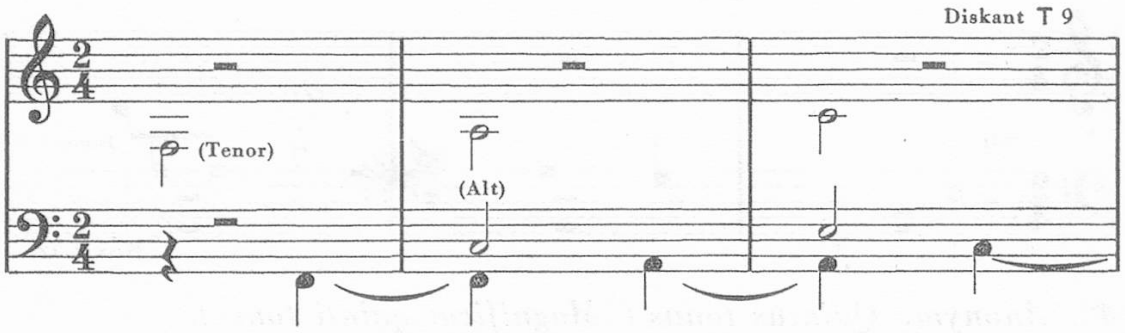
— [«Fecit potentiam»].



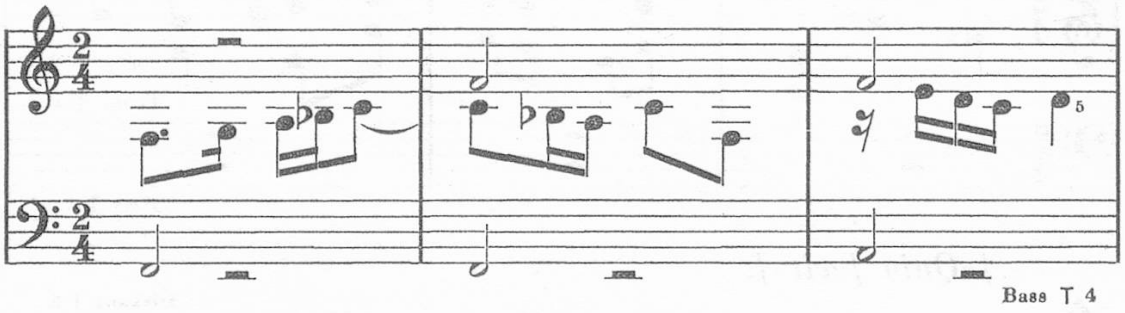
— Esurientes.



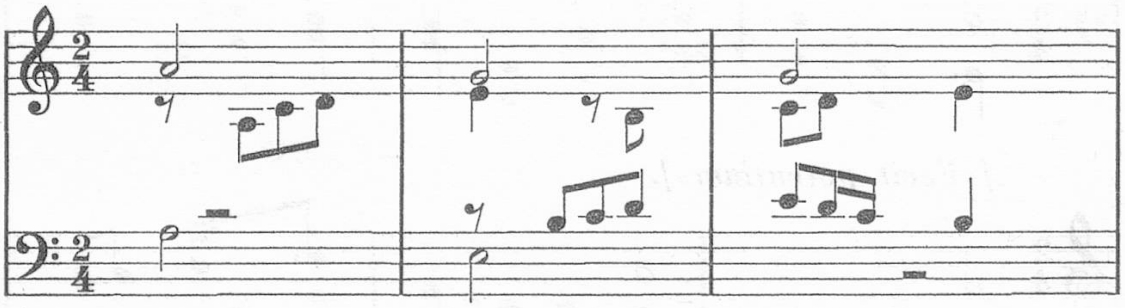
— *Sicut locutus.*



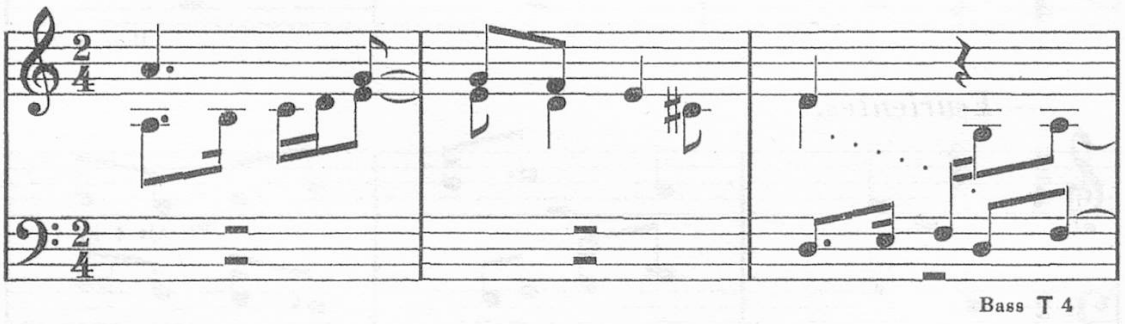
— *[«Sicut erat»].*



43. Anonym. Magnificat quarti toni.
— *[«Et exsultavit»].*

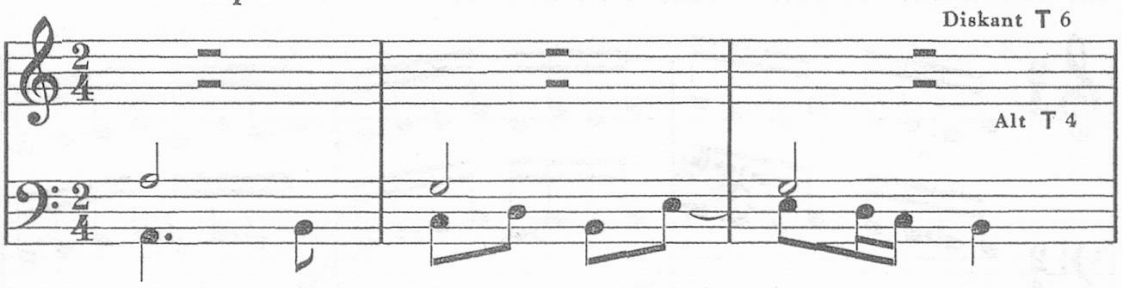


— *[«Quia fecit»].*

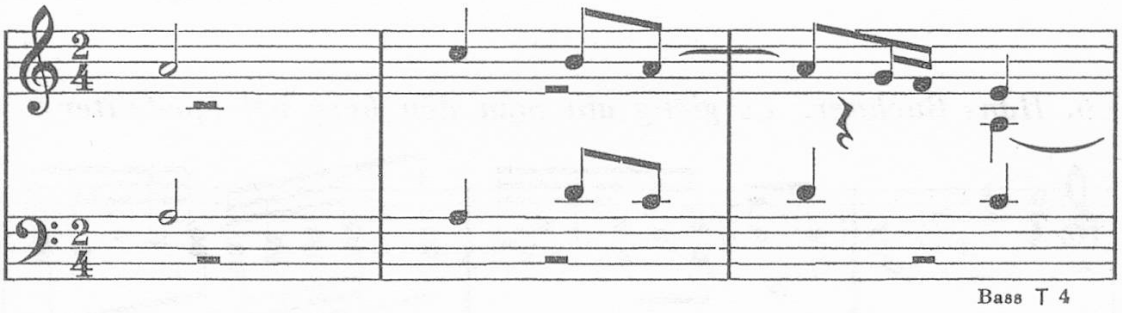


[5] Eine Oktave tiefer im Original.

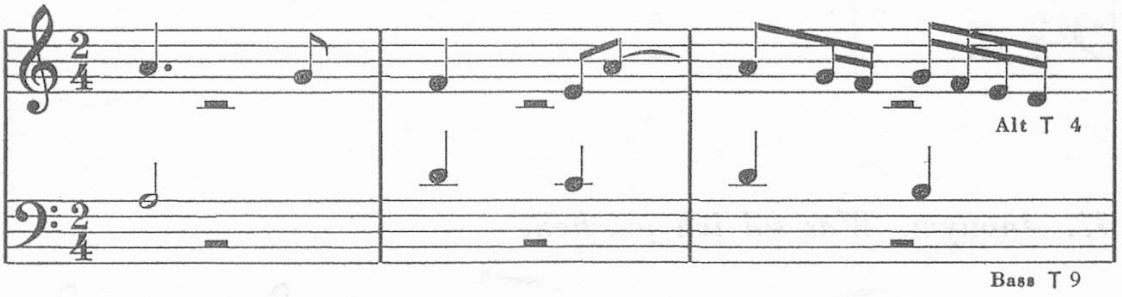
— *Fecit potentiam.*



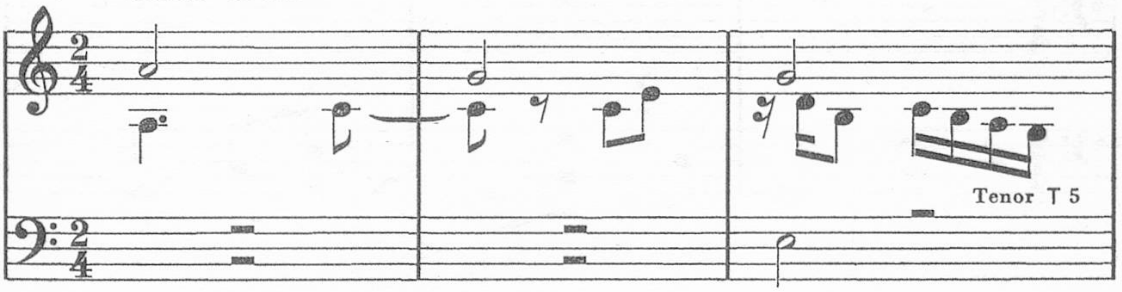
— *Esurientes.*



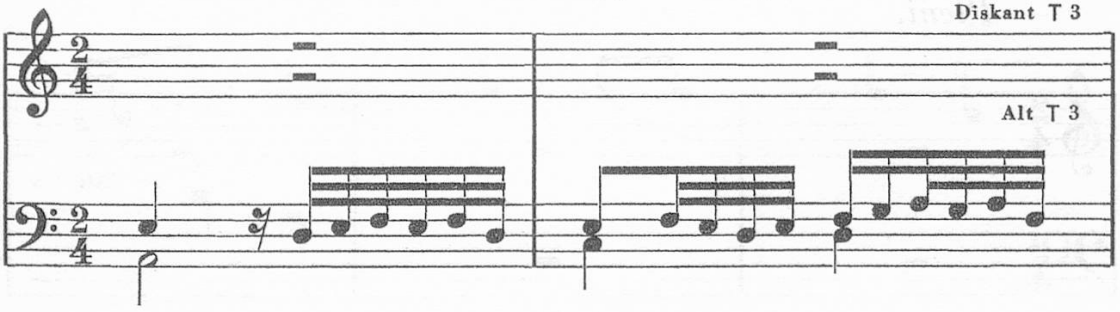
— *Sicut locutus.*



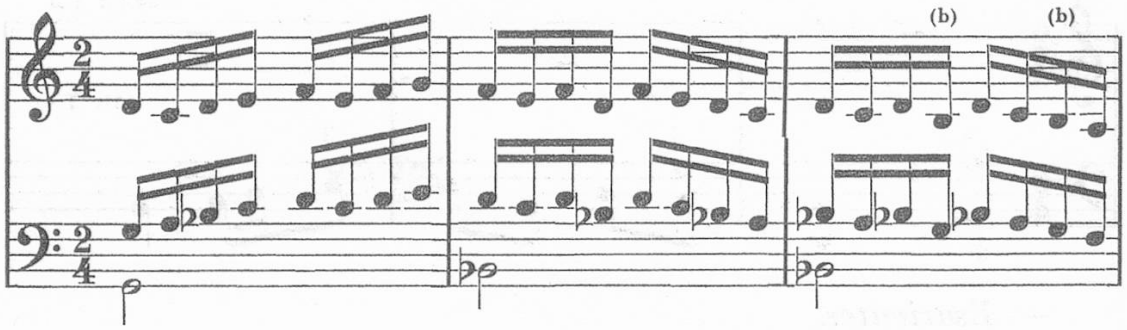
— *Sicut erat.*



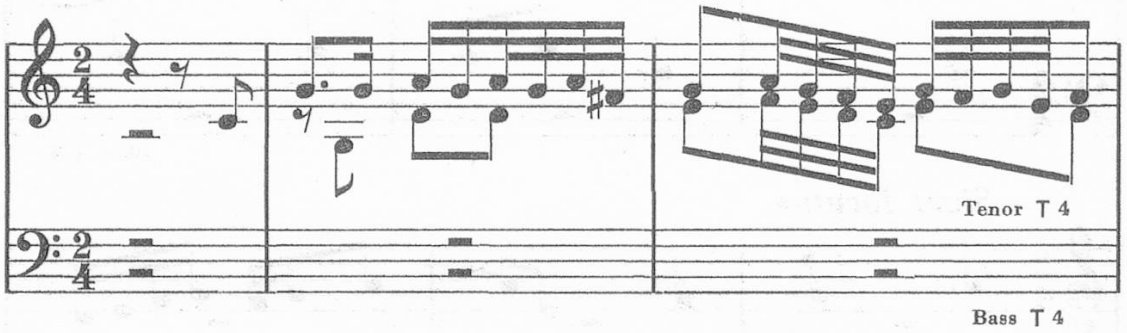
44. Hans Buchner. Fortuna in mi (pedaliter).



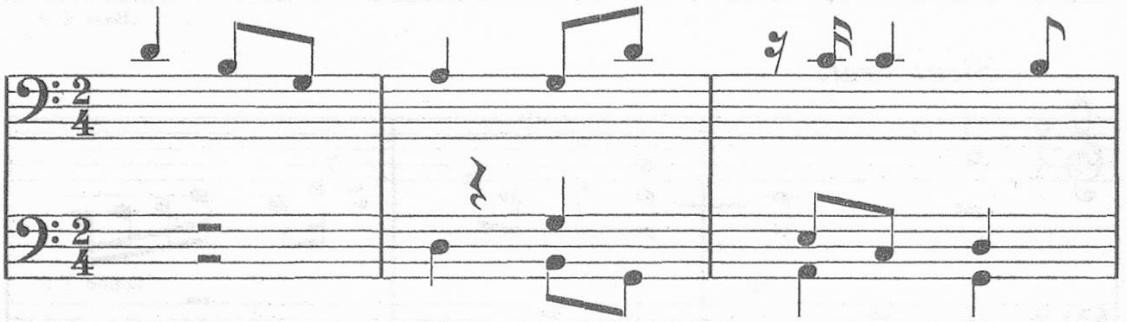
45. Anonym. A solis ortu(s) cardine I.



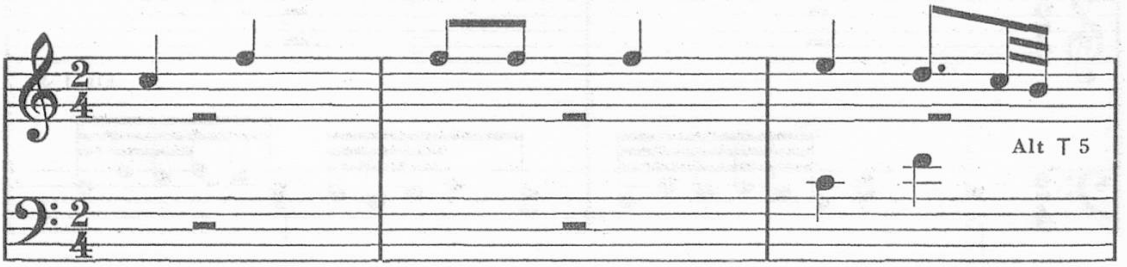
46. Hans Buchner. Es gieng ain man den berg uff (pedaliter).



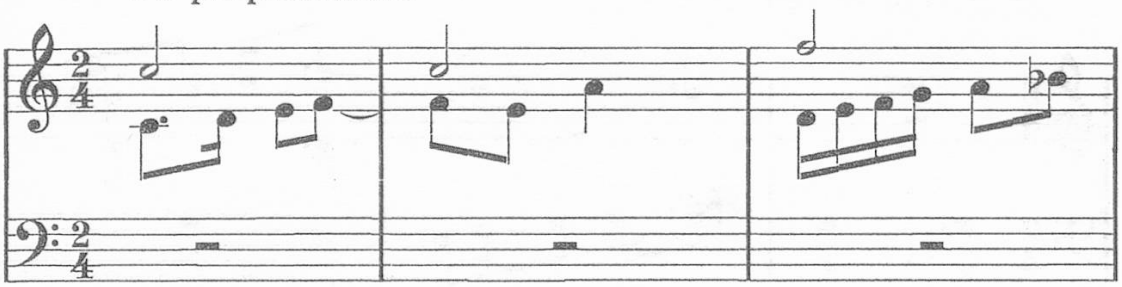
47. Anonym. Was sol ich machen.



48. Anonym. [Te Deum].
— Pleni.

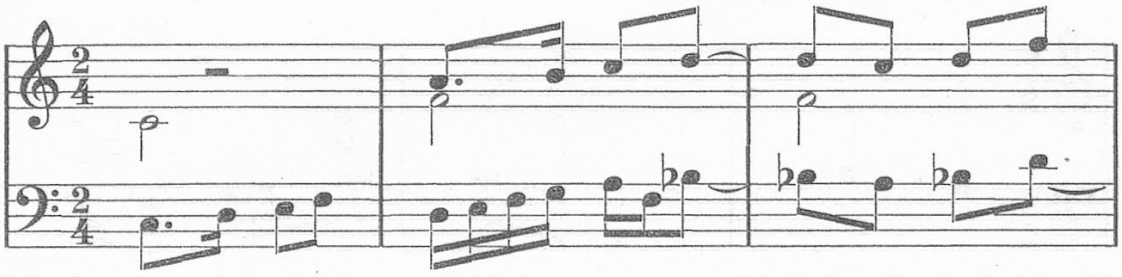


— *Te prophetarum.*

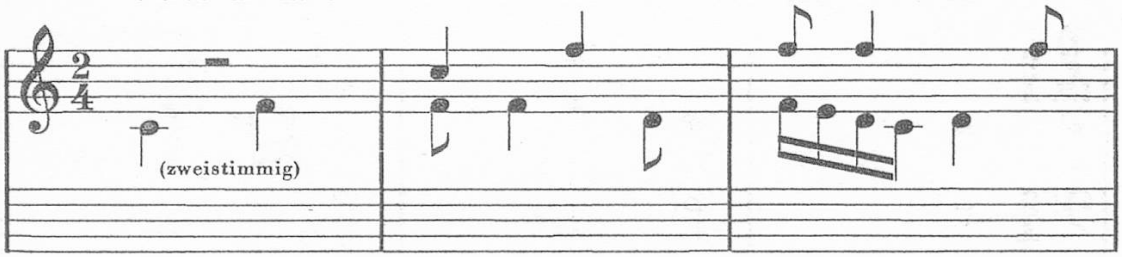


Bass ⊤ 7

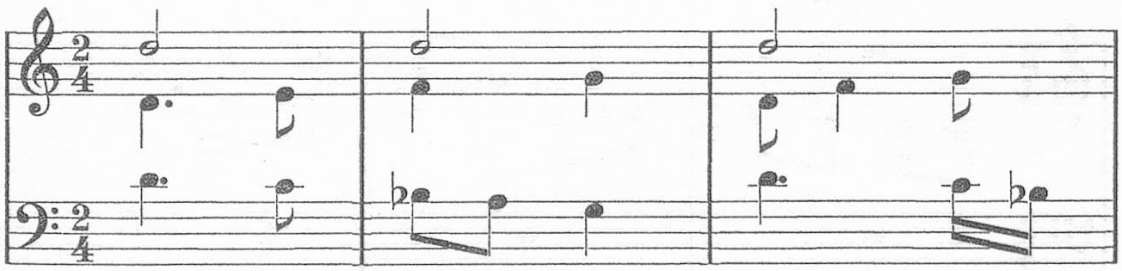
— *Te per orbem.*



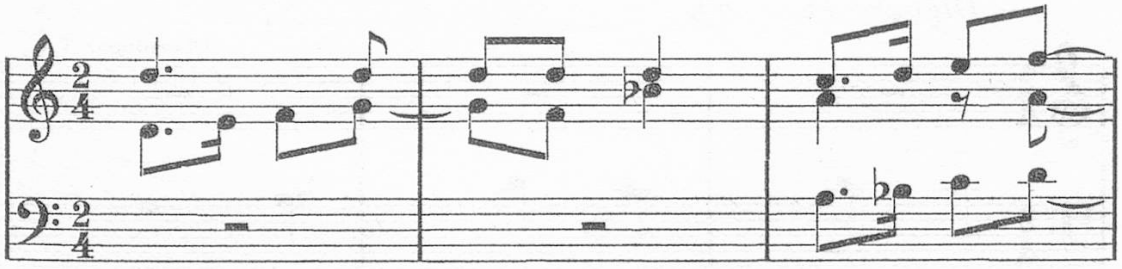
— *Venerandum.*



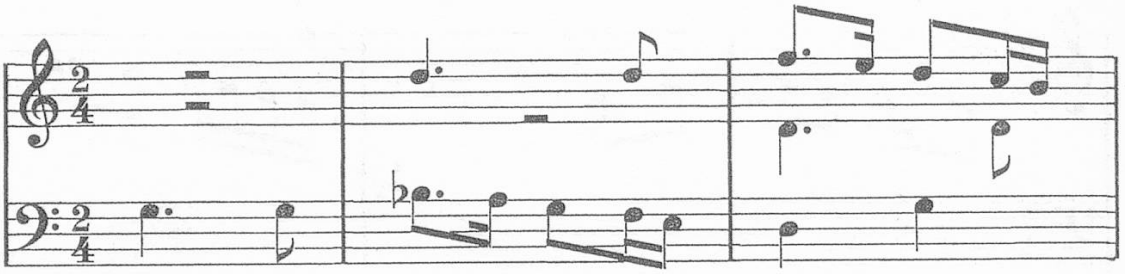
— *Tu rex.*



— *Tu ad liberandum.*

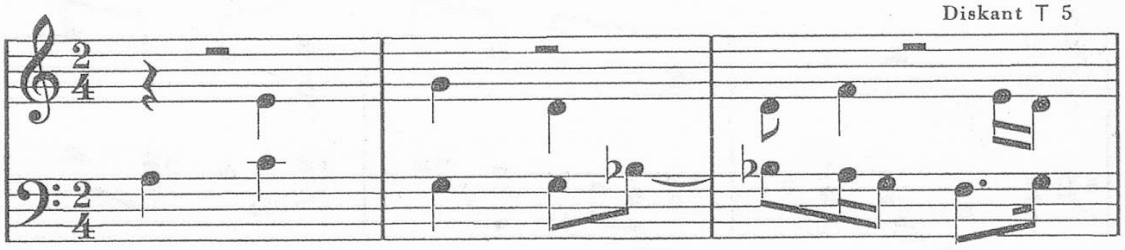


— *Tu ad dexteram.*



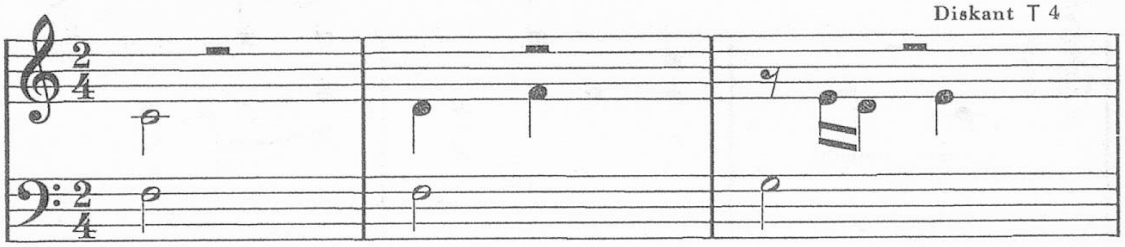
— *Te ergo quaesumus.*

Diskant T 5

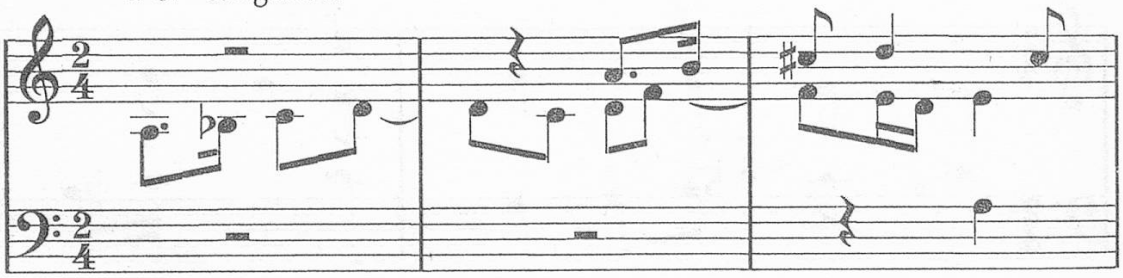


— *Salvum fac.*

Diskant T 4

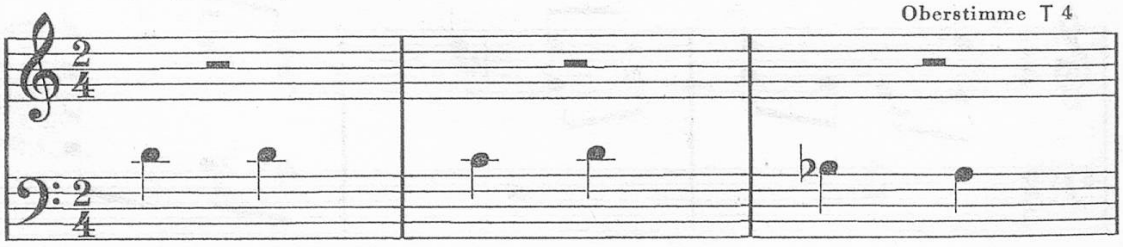


— *Per singulos.*

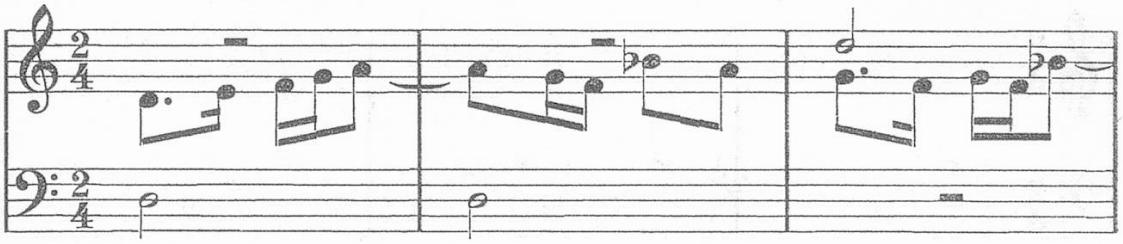


— *Dignare (Canon).*

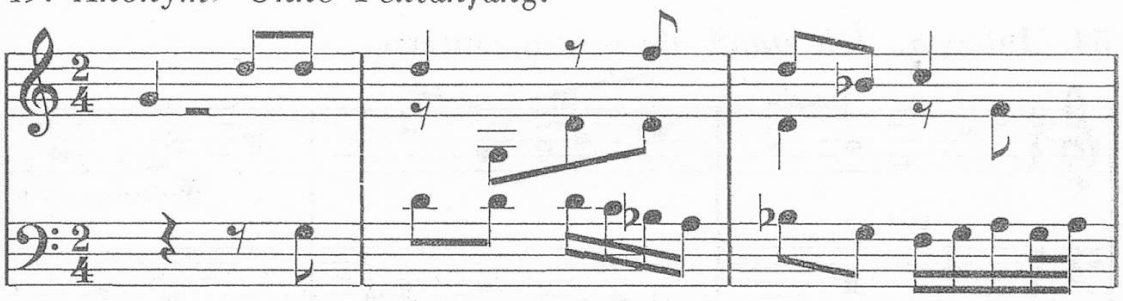
Oberstimme T 4



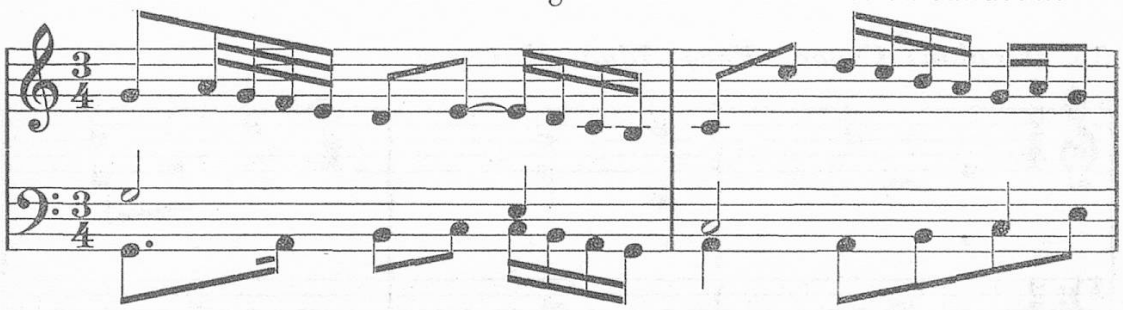
— *Erat una.*



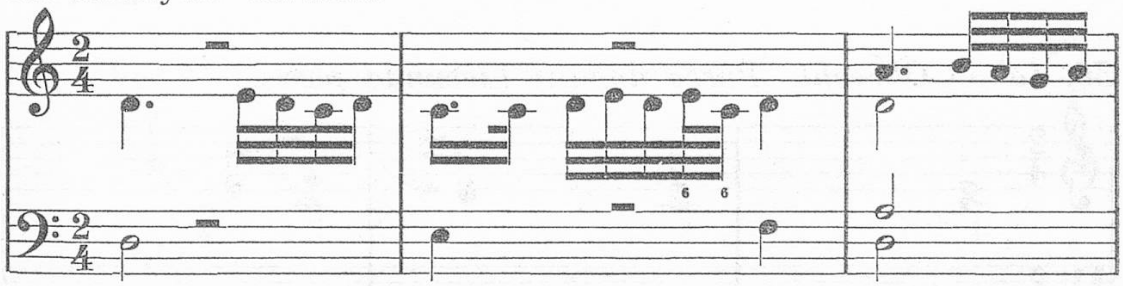
49. Anonym. Ohne Textanfang.



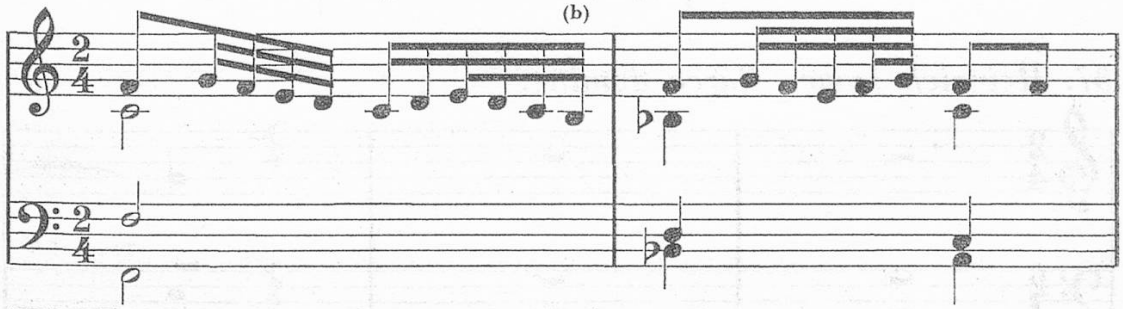
50. Fridolin Sicher und Hans Orgelmacher. Resonet in laudibus.



51. Anonym. Carmen.

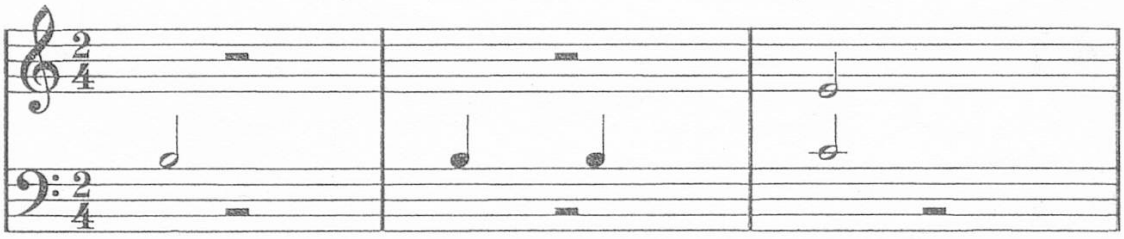


52. Andreas N. Noli flere Maria (II).

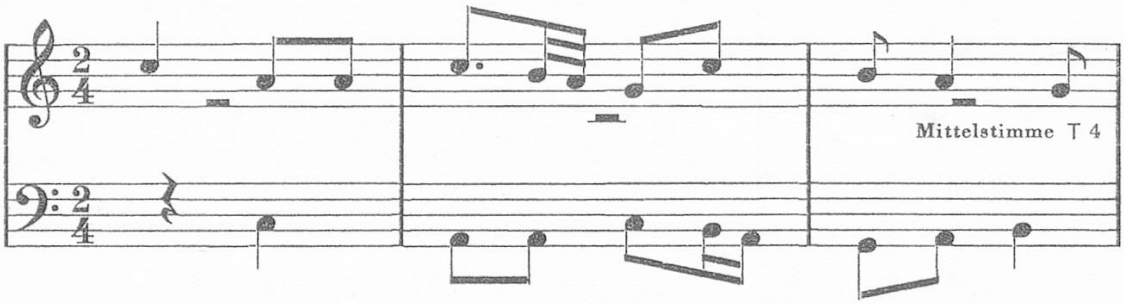


[6] Fusae im Original.

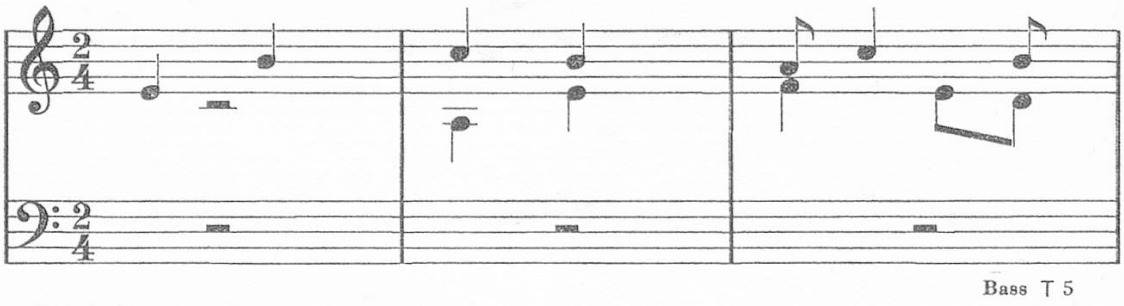
53. Jean Mouton. Q . . . (Text unleserlich, Fragment).



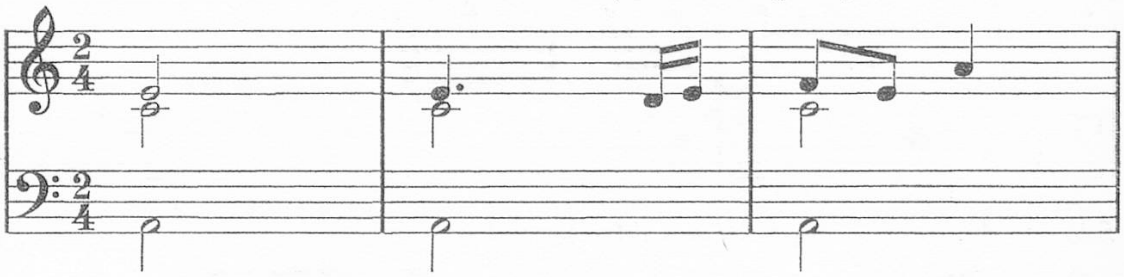
54. Anonym. Ich stund ain ainem morgen.



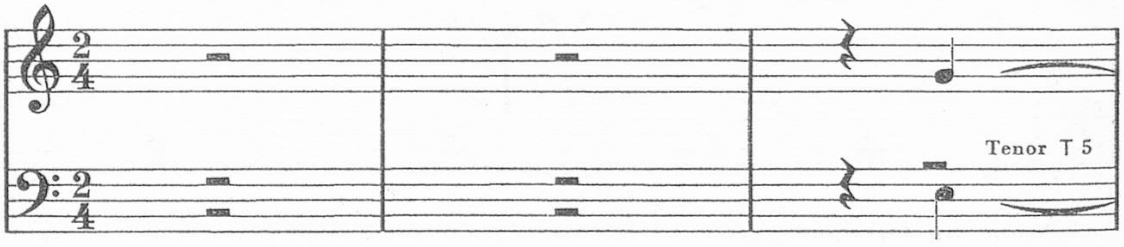
55. Nicolaus Craen. Ecce video celos.



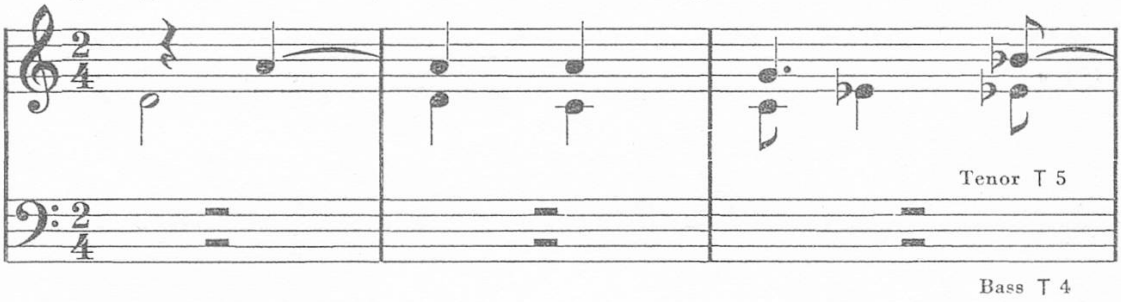
56. Jakob Obrecht. Parce domine (secunda pars).



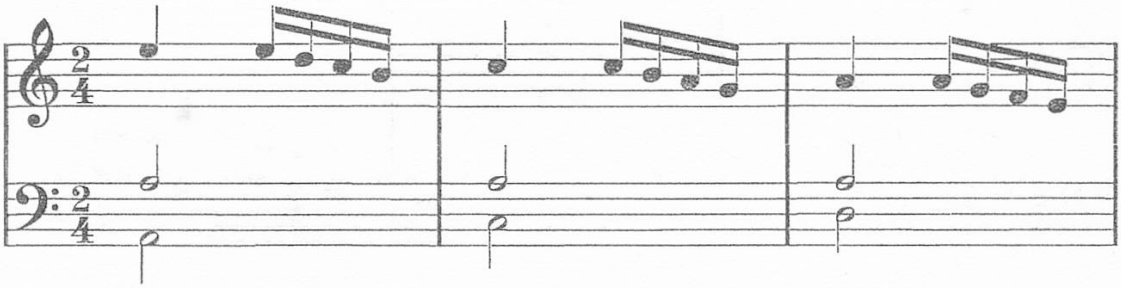
57. Heinrich Isaac. Parce domine.



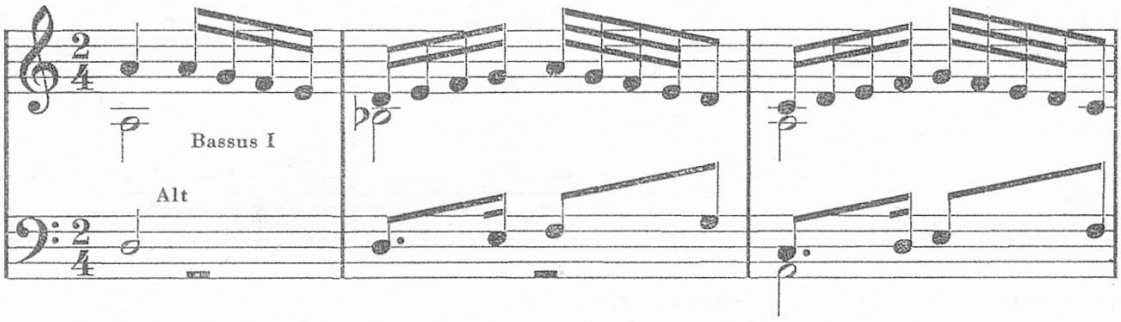
58. [Josquin des Prés]. Tribulatio et angustia.



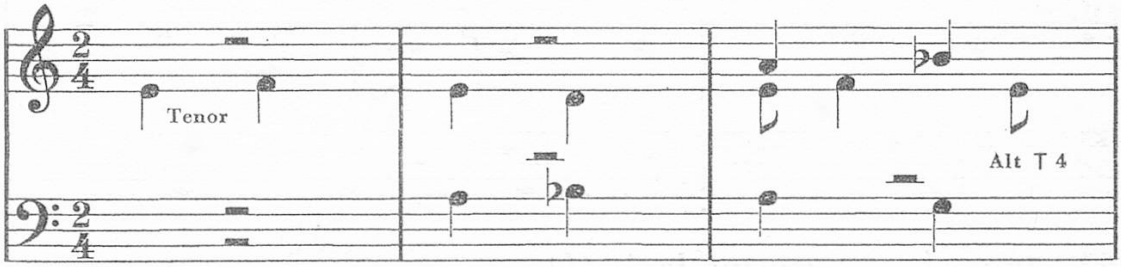
59. Anonym. Ex(s)ultet celum.



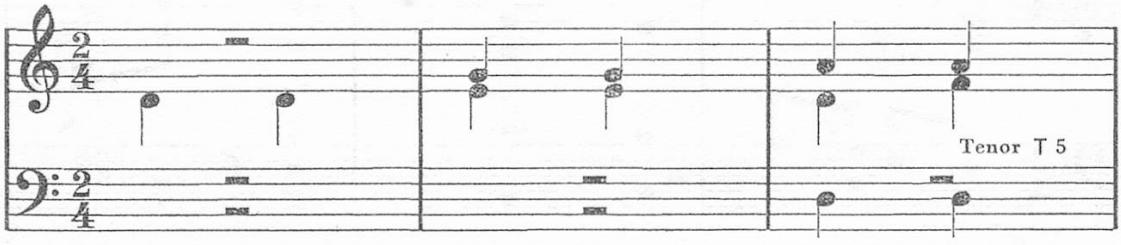
60. Anonym. Christe sanctorum decus (I).



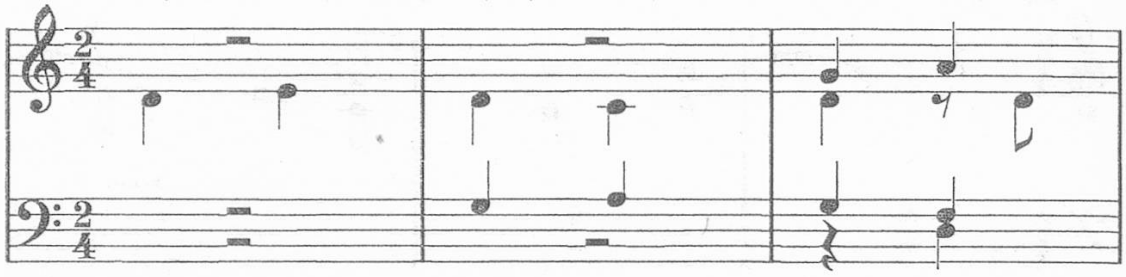
61. Anonym. Christe sanctorum decus (II).



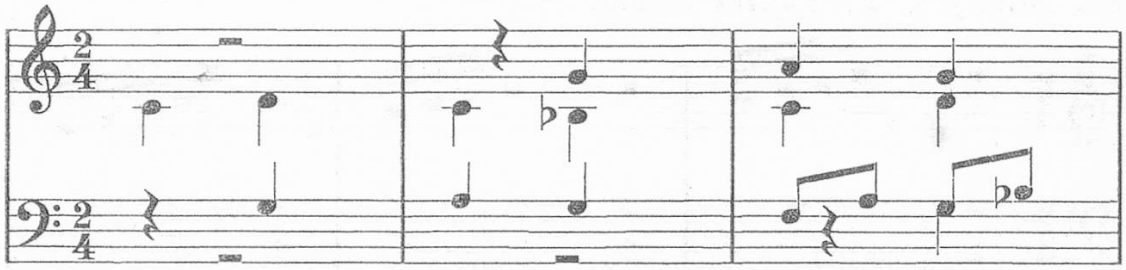
62. Anonym. Himnus qui paracletus Veni creator (I) ?



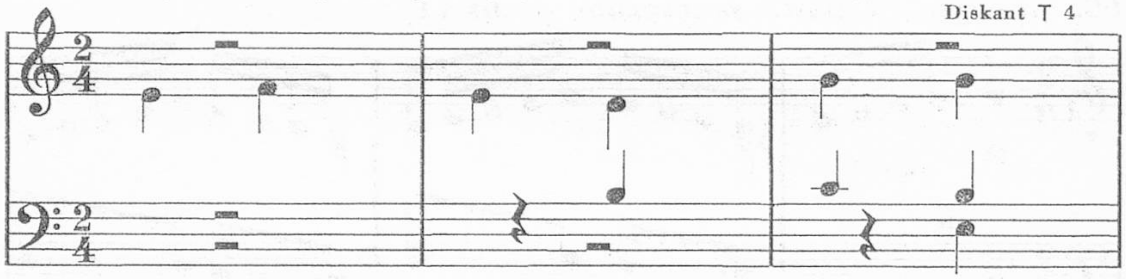
63. Anonym. Veni creator (II).



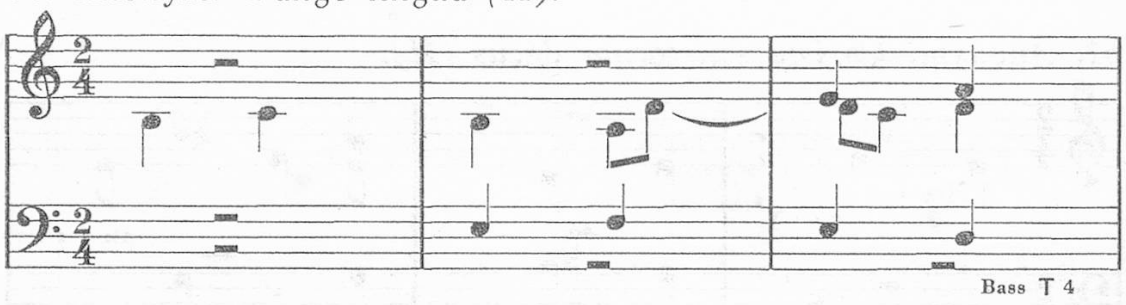
64. Anonym. Veni creator (III).



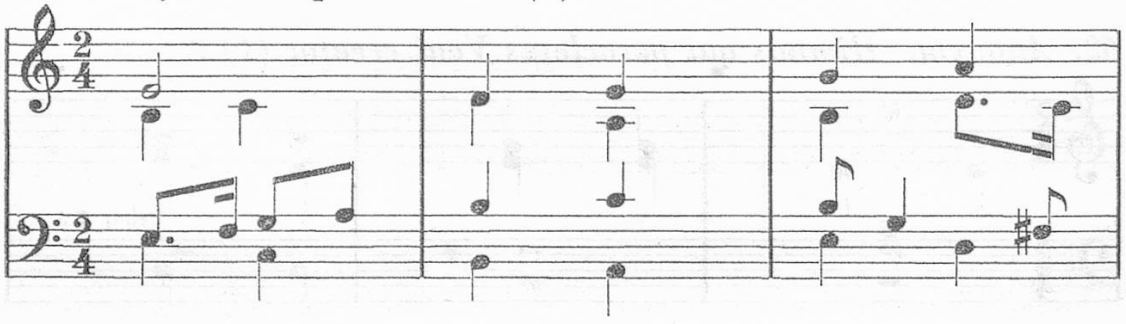
65. Anonym. Pange lingua (I).



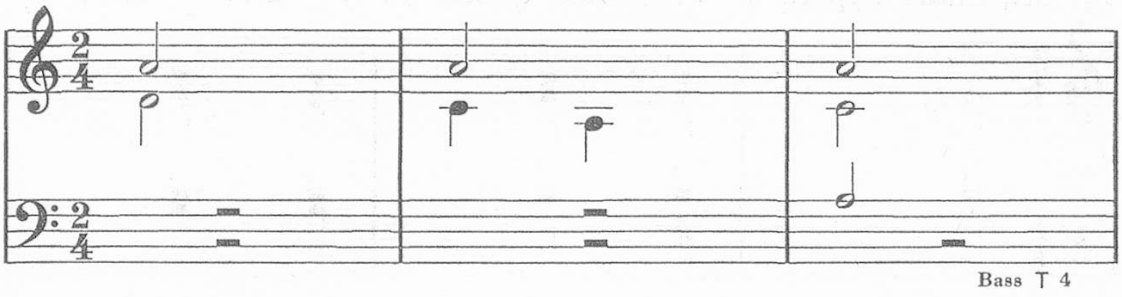
66. Anonym. Pange lingua (II).



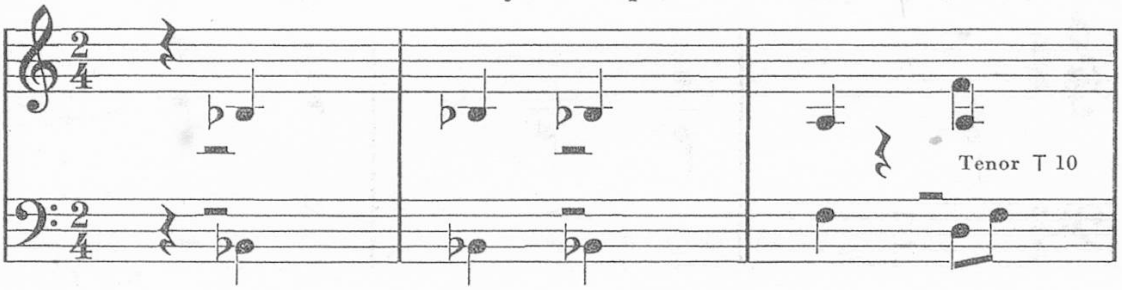
67. Anonym. Ut queant laxis (I).



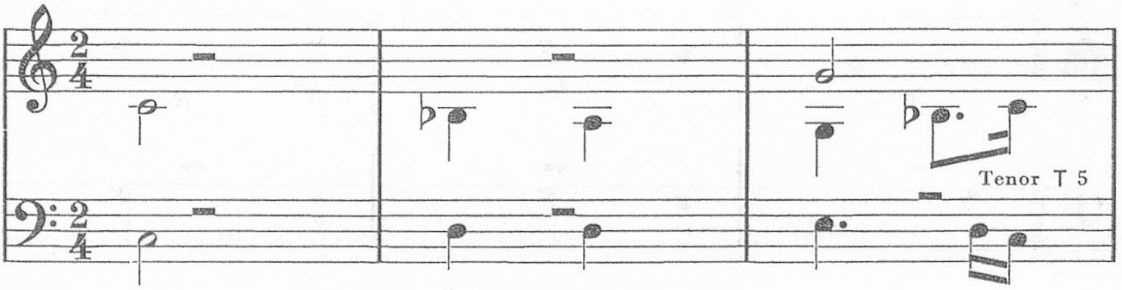
68. Jakob Obrecht. Mamenche vel mabuche.



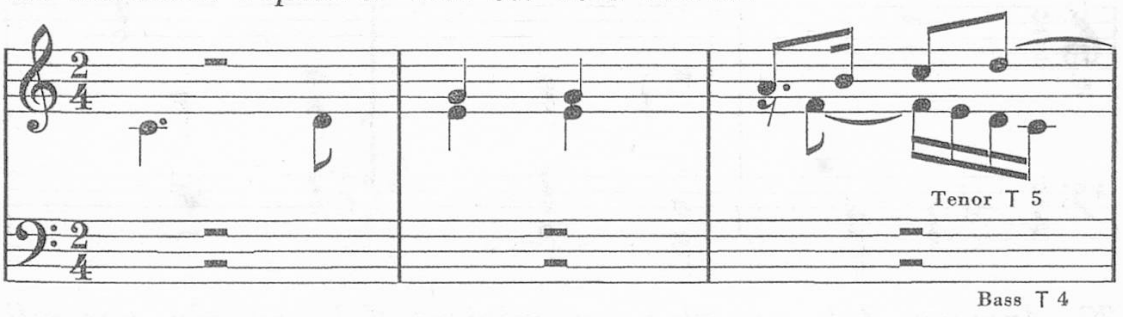
69. Jakob Obrecht. Ic ret my not spacieren.



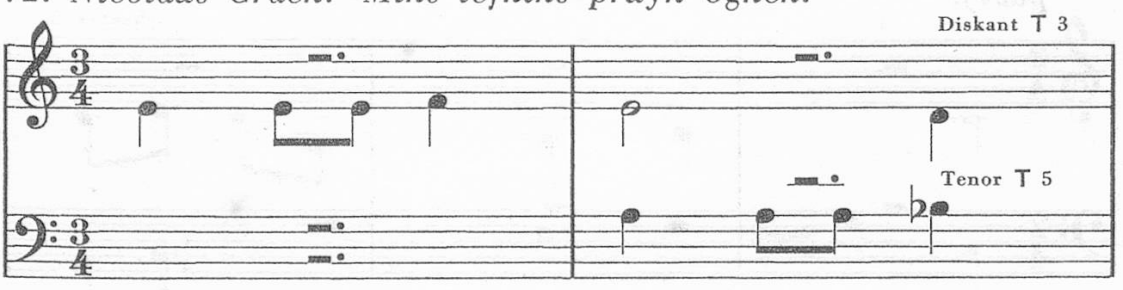
70. Johannes (?). Zela zons plus («Cela sans plus»).



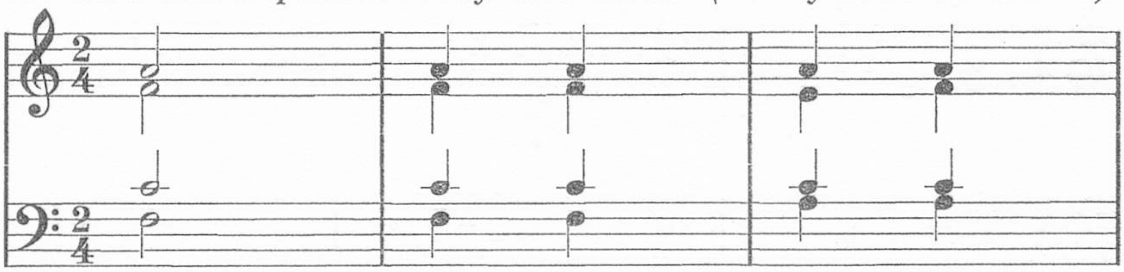
71. Matthäus Pipelare. Hic est vere martir.



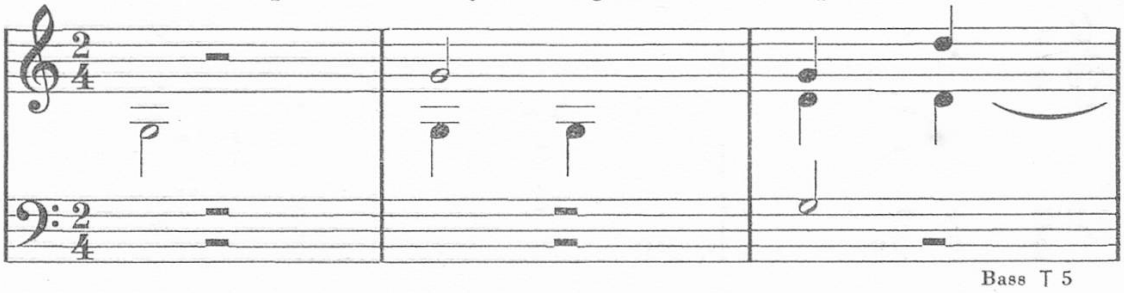
72. Nicolaus Craen. Mins lefkins pruyn oghen.



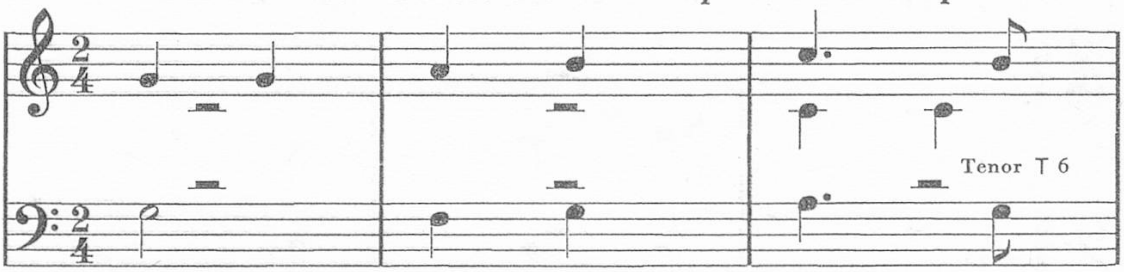
73. Matthäus Pipelare. Vray dieu damor («Vray dieu d'amours»).



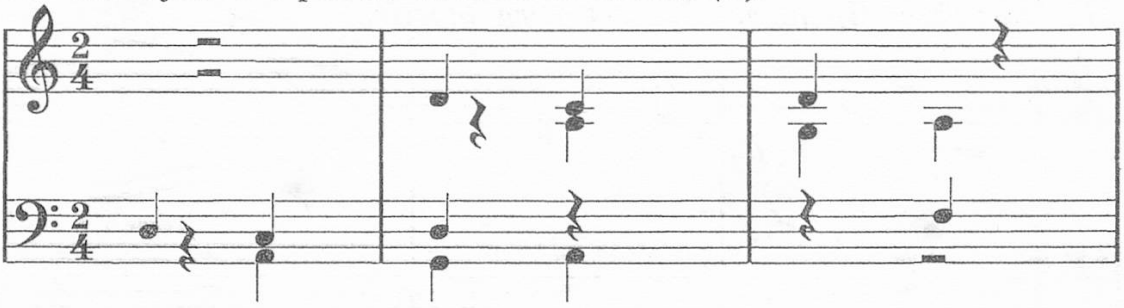
74. Matthäus Pipelare. Vray dieu güel secunda pars Recordamini.



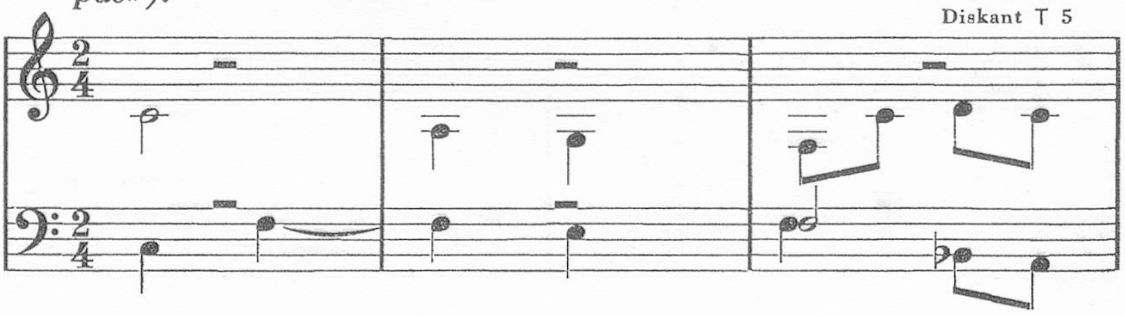
75. Andreas Busnois. On est bien maldi pour amor trop.



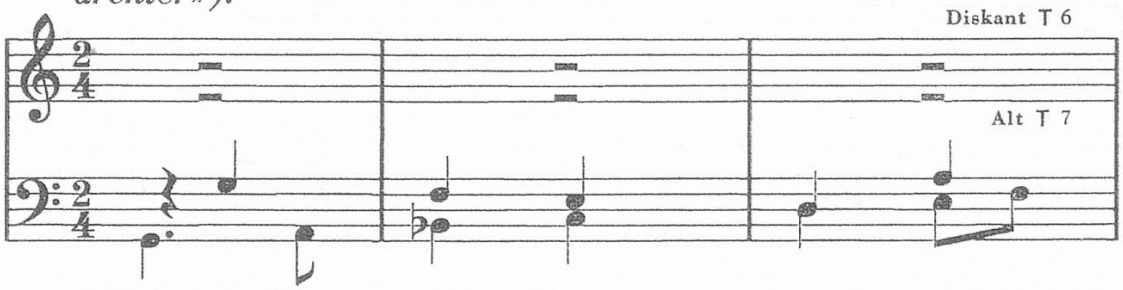
76. Anonym. Da pacem domine in diebus (I).



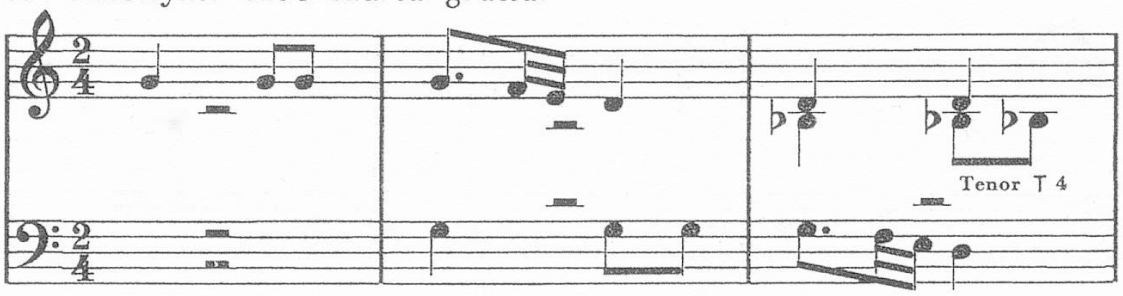
77. Anonym. Zela sans plus non susipias («Cela sans plus non sufi pas»).



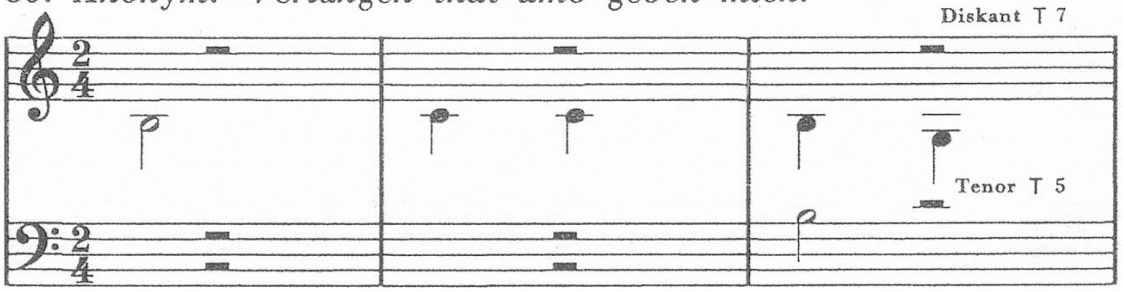
78. *[Loyset Compère]. Nunc franc archier Arsier («Ung franc archier»).*



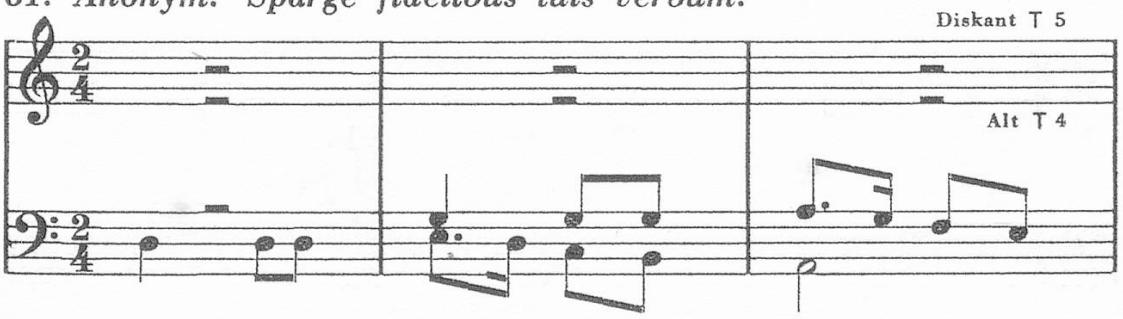
79. *Anonym. Ave Maria gratia.*



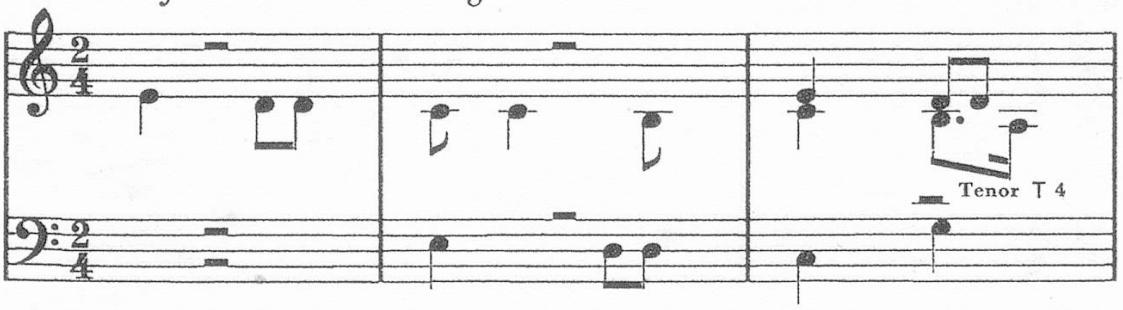
80. *Anonym. Verlangen thut umb geben mich.*



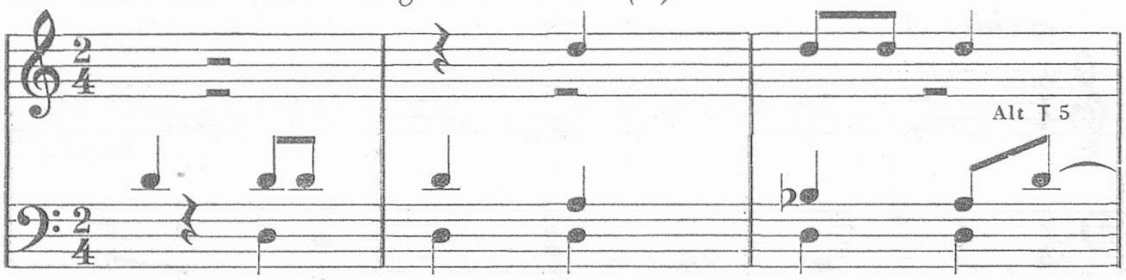
81. *Anonym. Sparge fidelibus tuis verbum.*



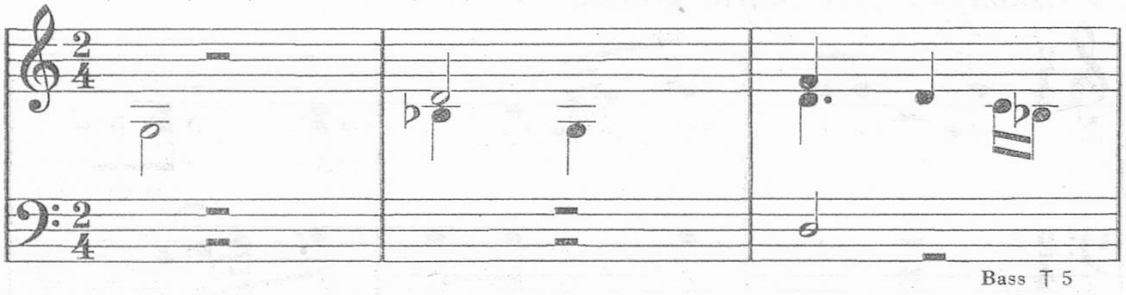
82. *Anonym. Liebs maitli gůt.*



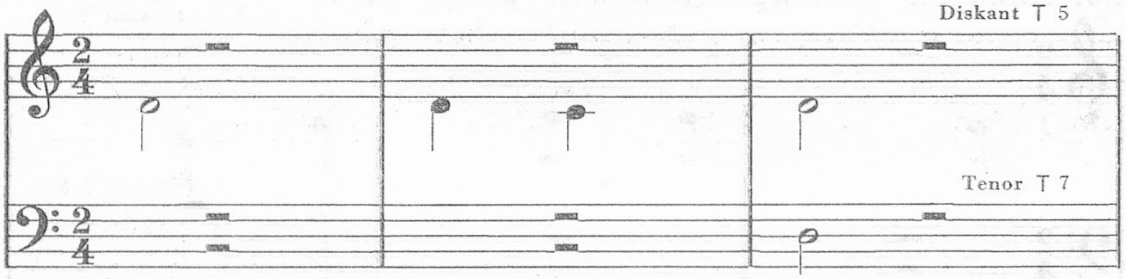
83. Heinrich Isaac. In gottes namen (I).



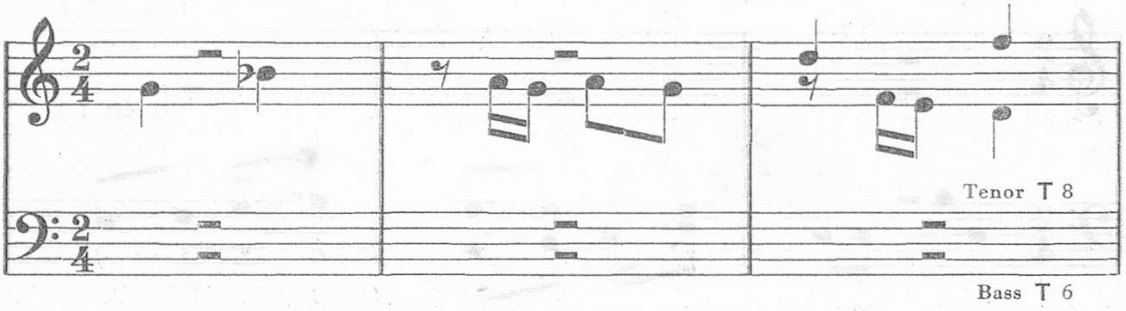
84. H(err?) B(urkhard?) v(on) Rischach C. H., Was wers das (?).



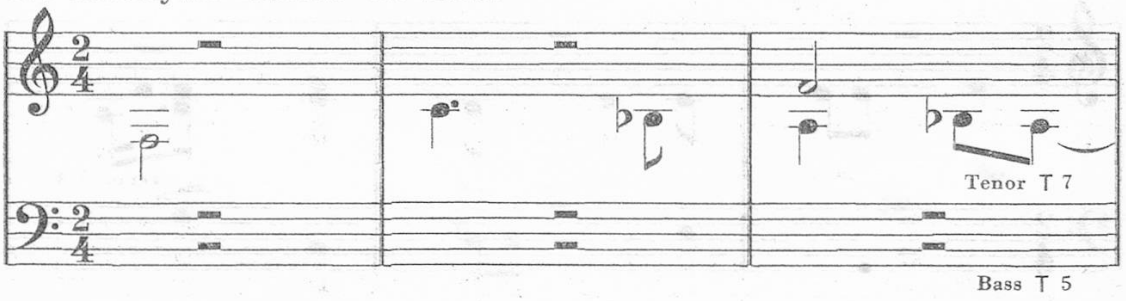
85. [Josquin des Prés]. Mente tota muteta.



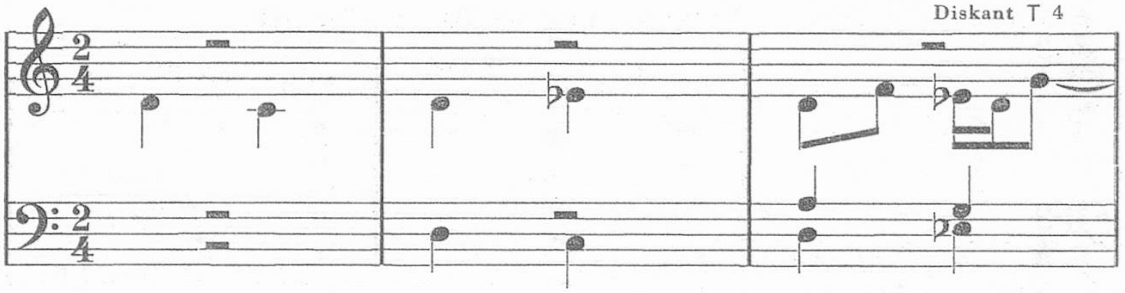
86. [Pierre de la Rue]. Troplus secret.



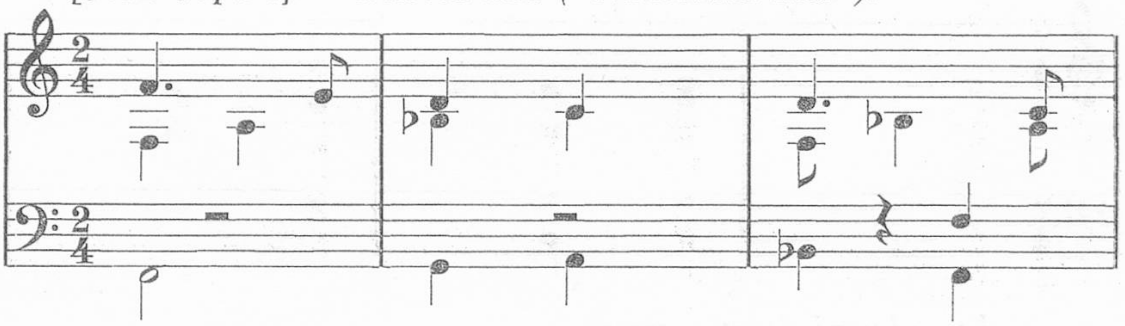
87. Anonym. Allein on End.



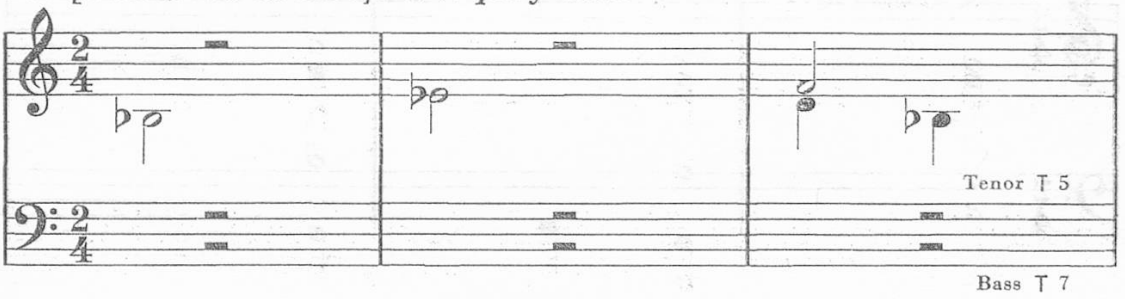
88. Heinrich Isaac. Sub tuum praesidium.



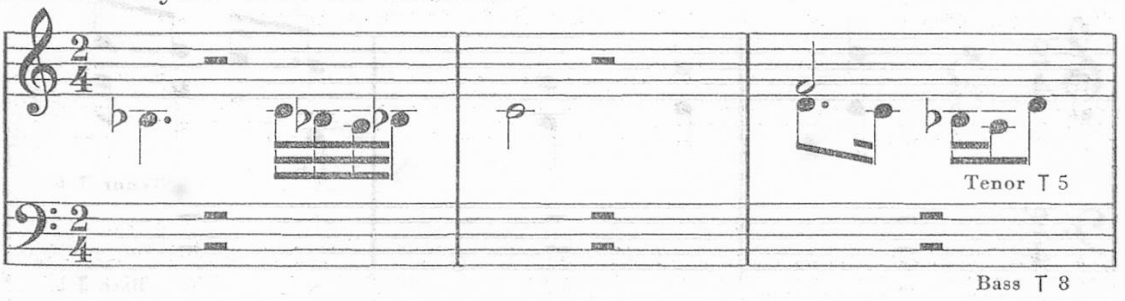
89. [Jean Japart]. Lenziota mia («Nenciozza mia»).



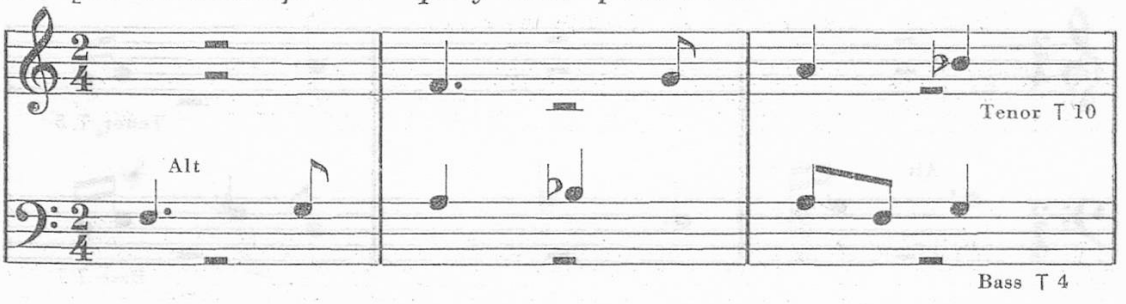
90. [Pierre de la Rue]. Porquoy non.



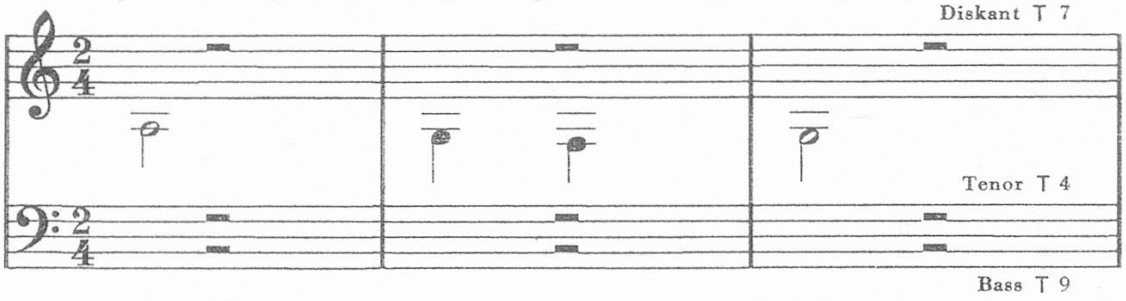
91. Anonym. Nisi tu domine.



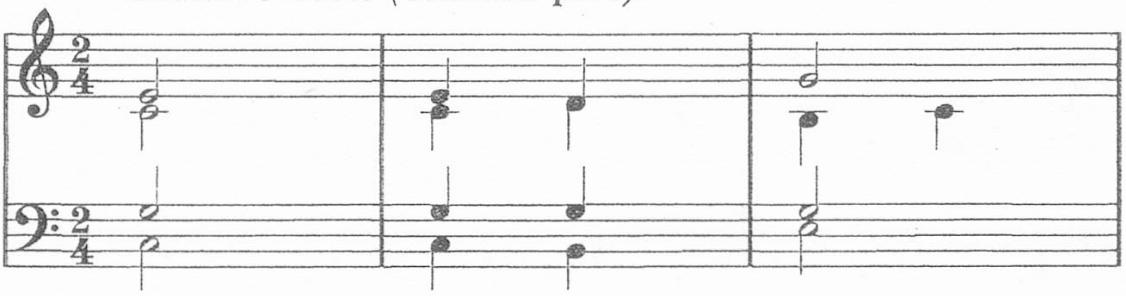
92. [Jo Stockem]. Por quoy ieno puis dire.



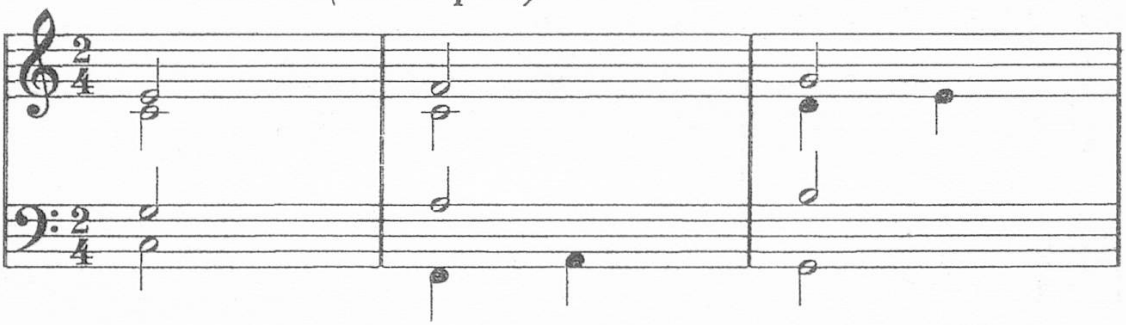
93. Loyset Compère. Propter gravamen (prima pars).



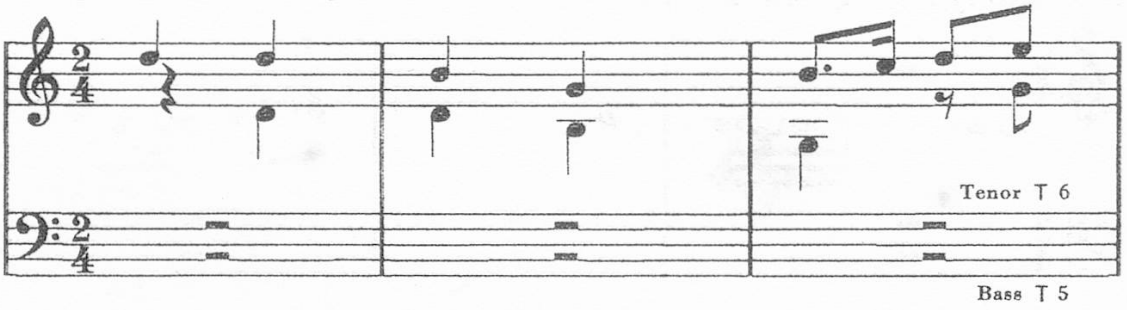
— Succurre nobis (secunda pars).



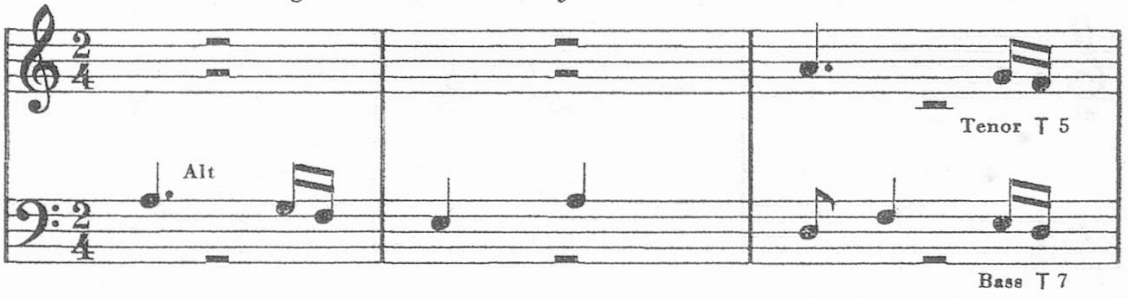
— Et subveni (tertia pars).



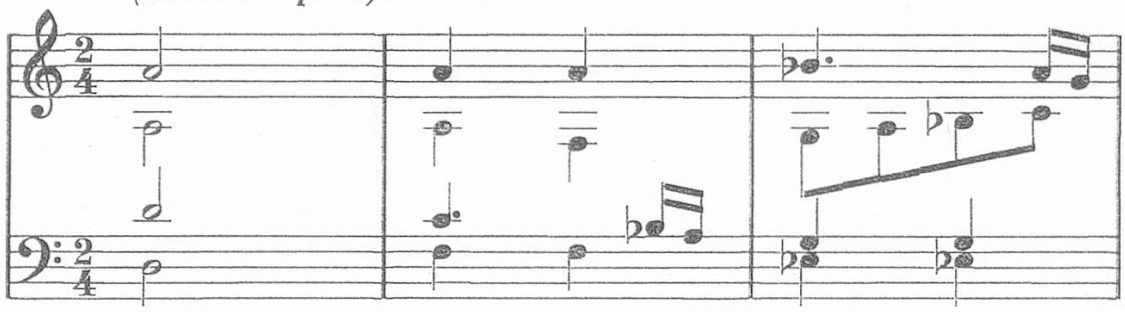
94. [Heinrich Isaac]. Die zechen Gbot (Decem praecepta).



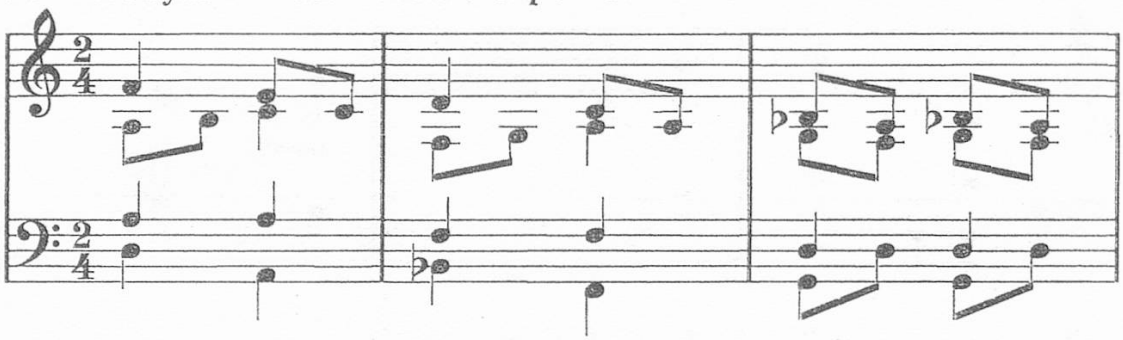
95. Alexander Agricola. D. Jenay dueul.



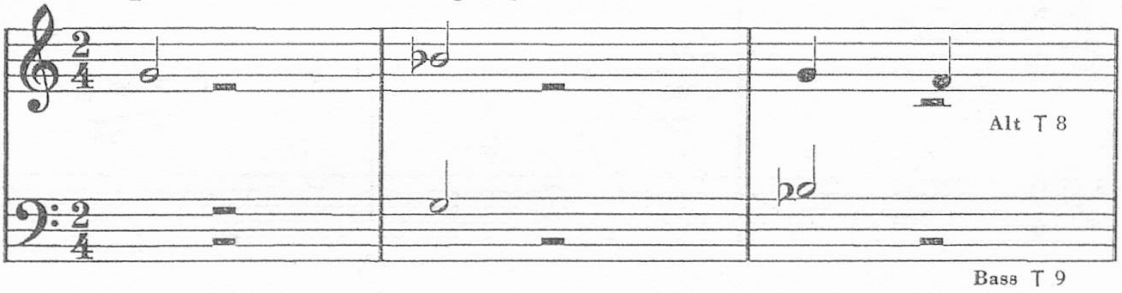
— *(secunda pars).*



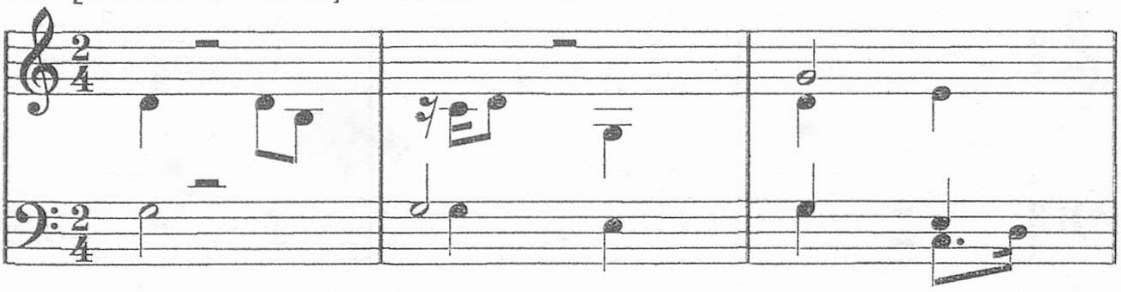
96. Anonym. Praeambulum super d.



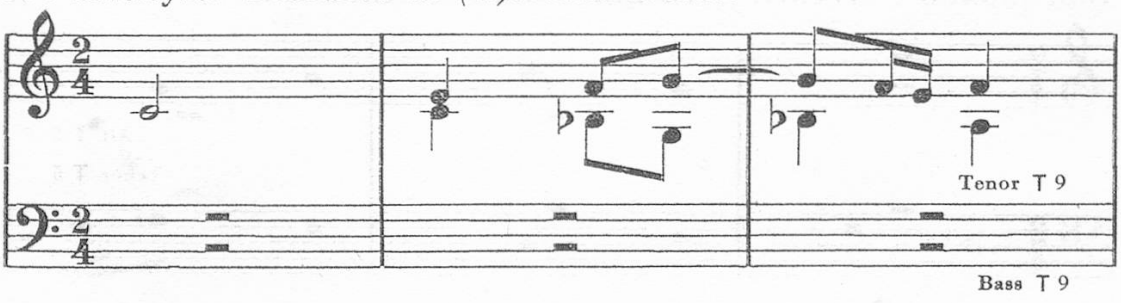
97. Josquin des Prés. Virgo prudentissima.



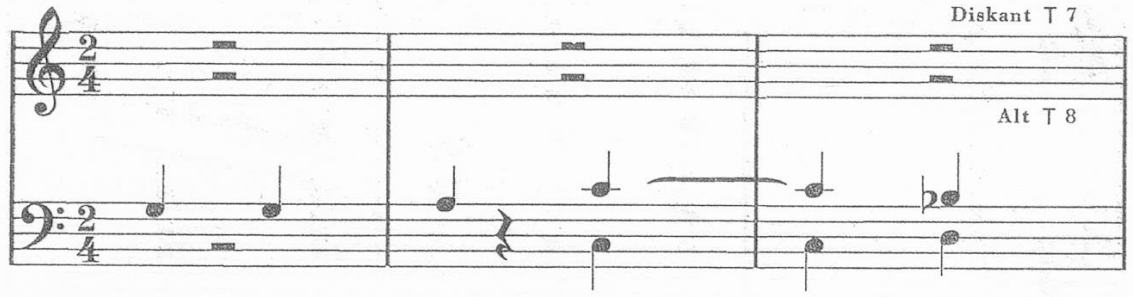
98. [Heinrich Isaac]. Erkennen thu.



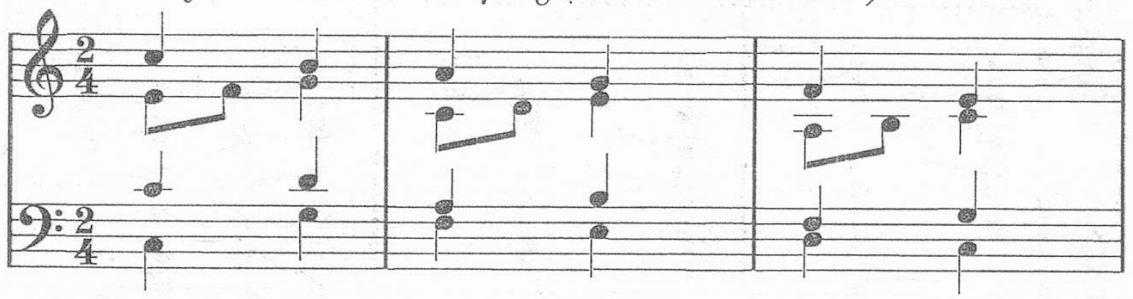
99. Anonym. Descendi in (h)ortum meum.



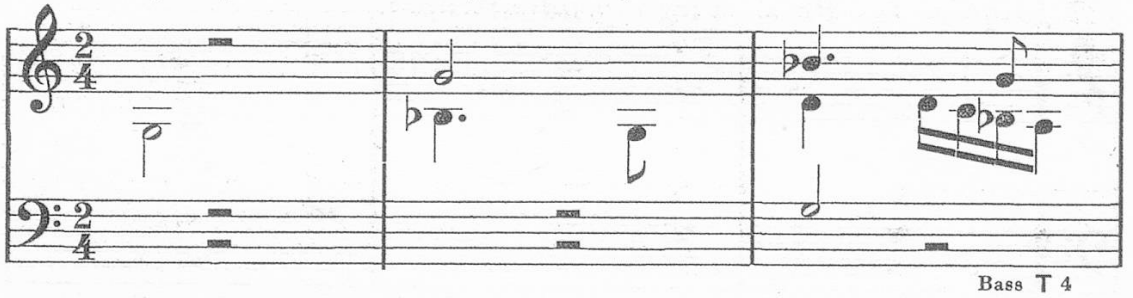
— *[Revertere (secunda pars)].*



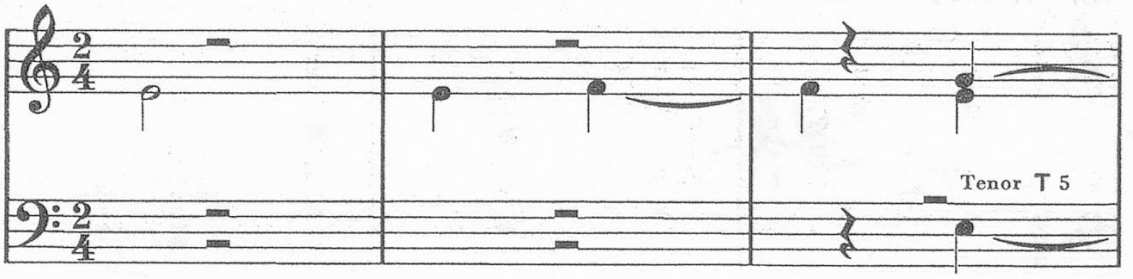
100. Anonym. Ohne Textanfang («Praeambulum»?).



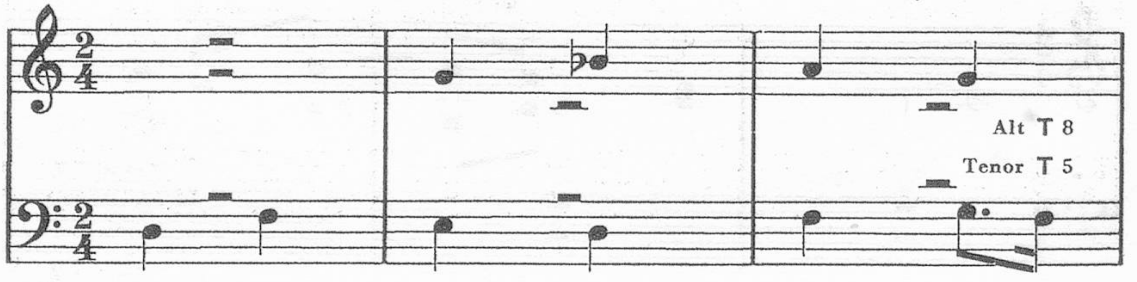
101. Gaspar [van Werbecke]. Adonay sanctissime.



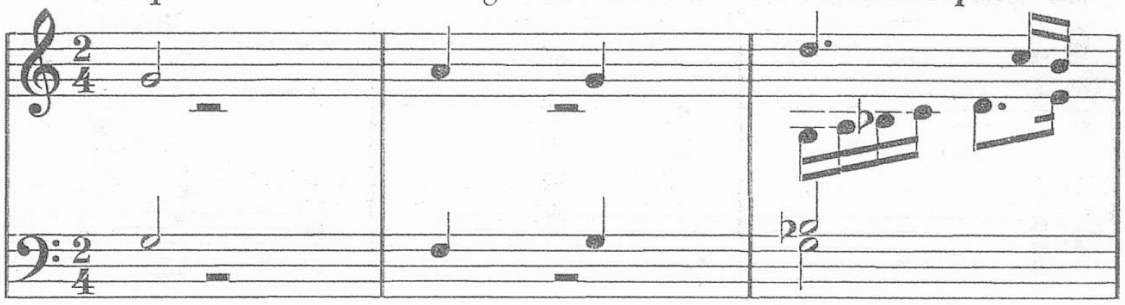
102. [Heinrich Isaac]. Parce domine.



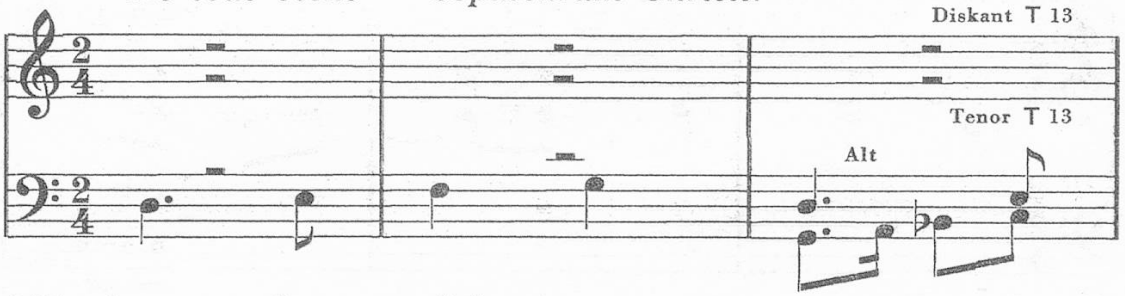
103. [Jakob Obrecht]. Meß kin es hu («Meskin es hu»).



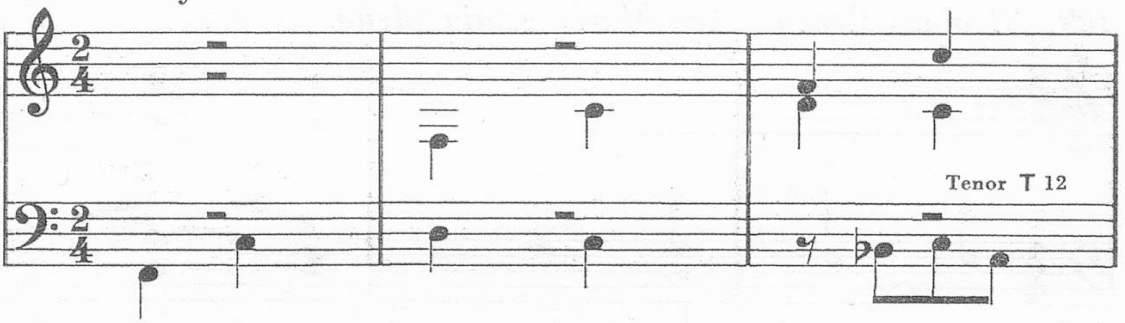
104. Josquin des Prés. Dung aultere amer — Victimae paschali.



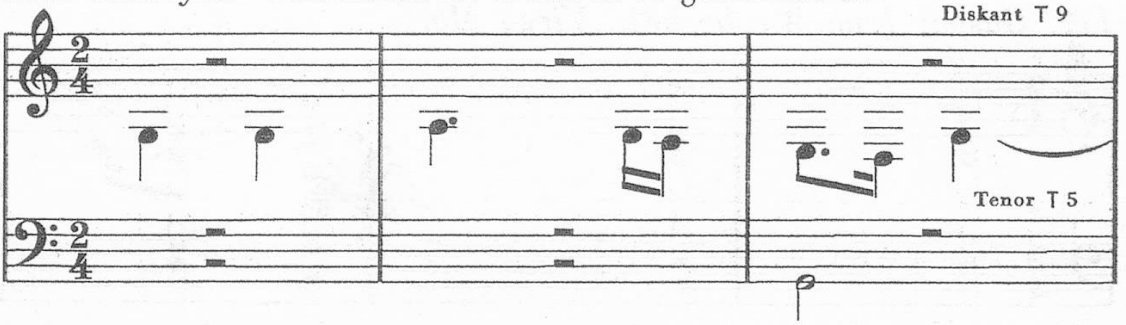
— De tous biens — Sepulchrum Christi.



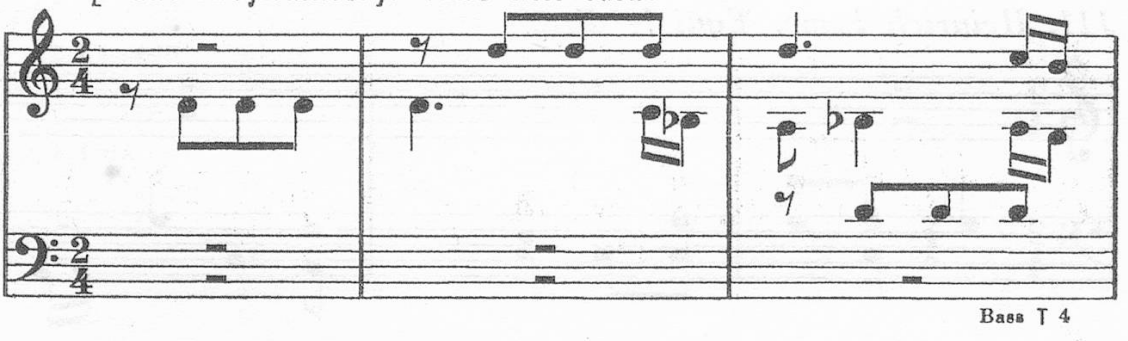
105. Anonym. O sancte Sebastiane.



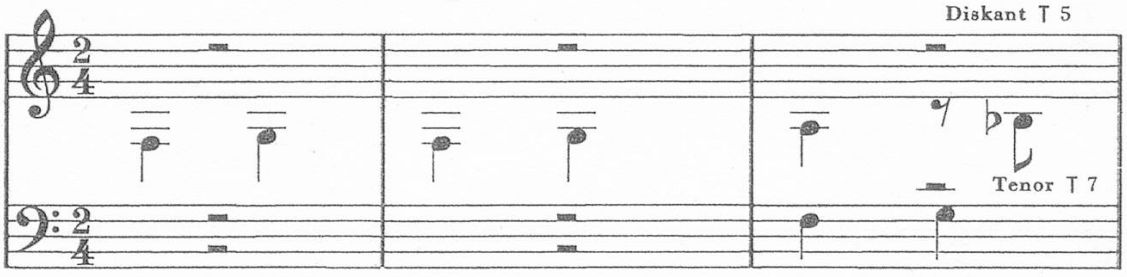
106. Anonym. Benedicta sit creatrix et gubernatrix.



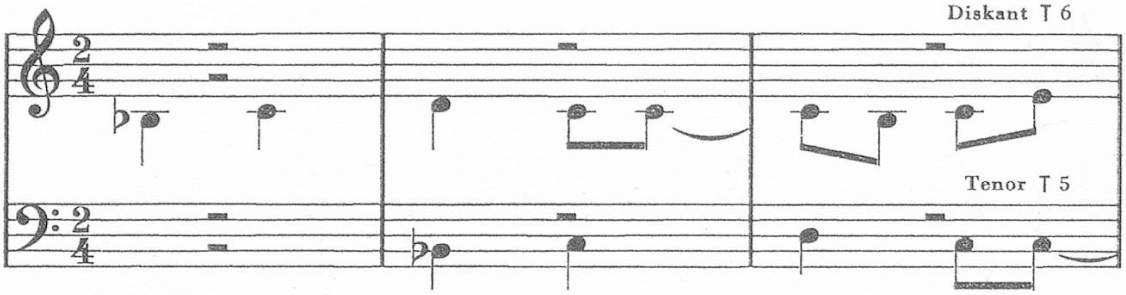
107. [Paul Hofhaimer]. Ade mit laid.



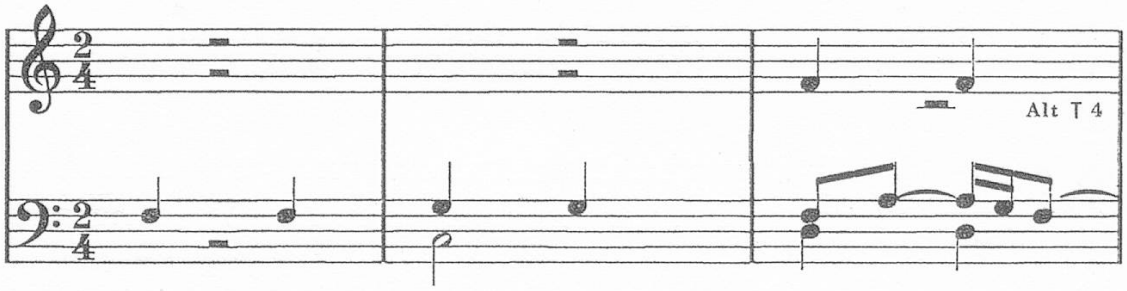
108. Antoine Brumel. Regina celi.



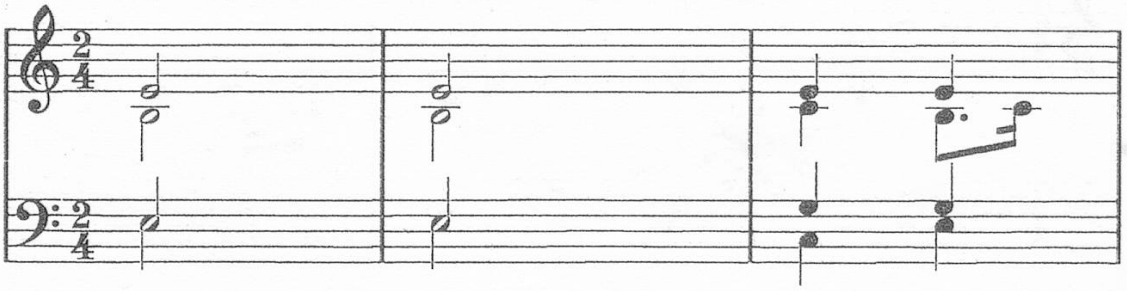
— Resurrexit (Altera pars).



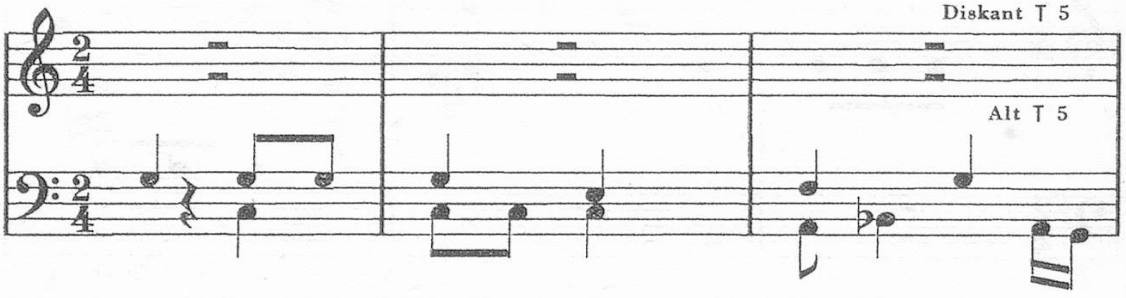
109. Nicolaus Craen. Ave Maria gratia plena.



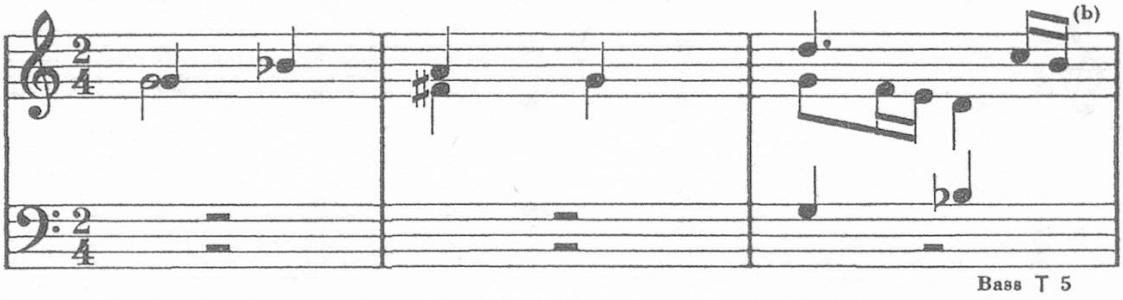
110. Gaspar [van Werbecke]. Virgo Maria.



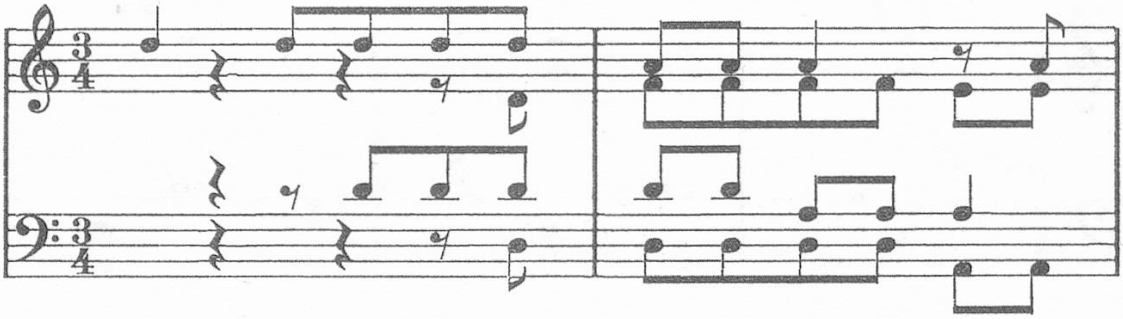
111. Heinrich Isaac. Equi le dira.



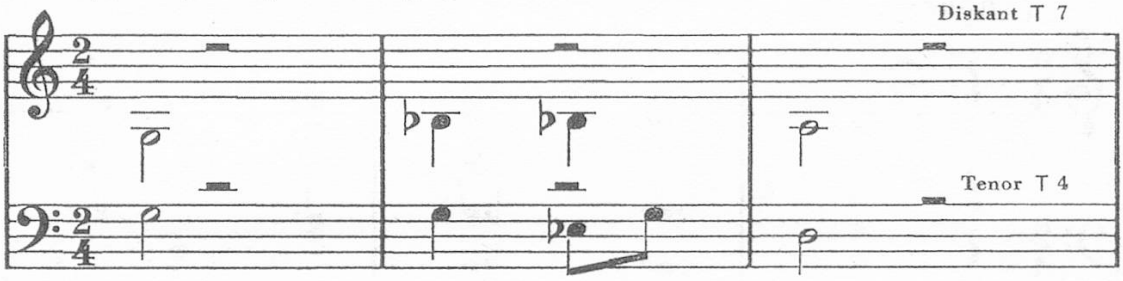
112. Josquin des Prés. A diu mors («Adieu mes amours»).



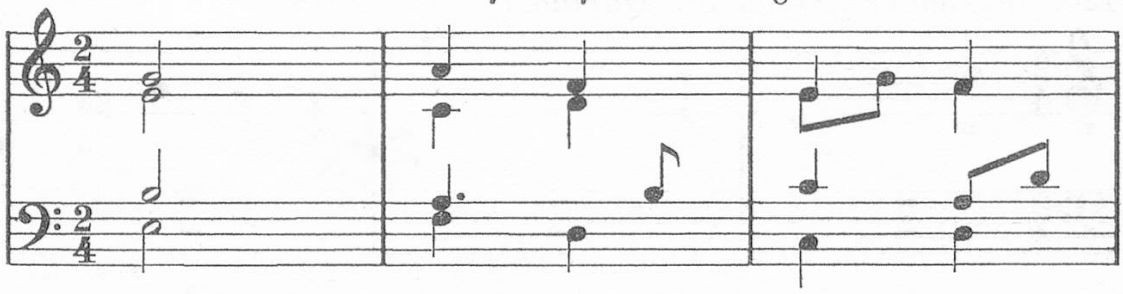
113. Heinrich Isaac. Min muterlin.



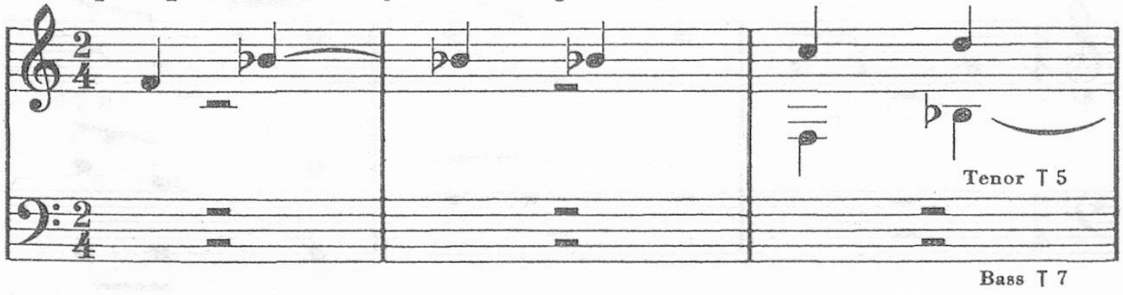
114. (Jean) Jaspart. Jay pris a mours.



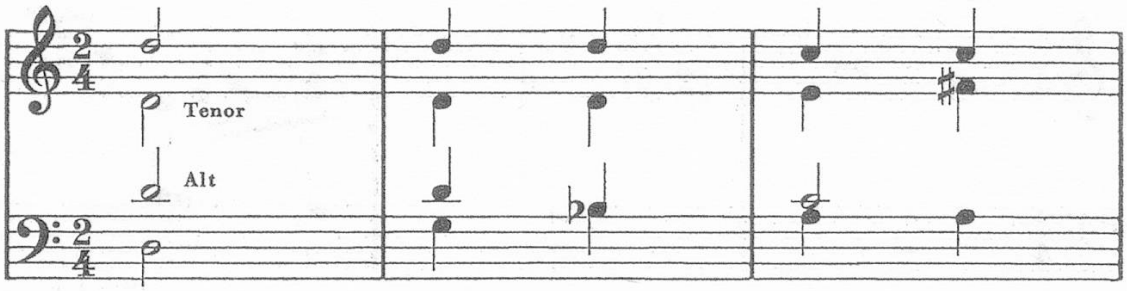
115. Heinrich Isaac. Maria junckfrow hoch geborn.



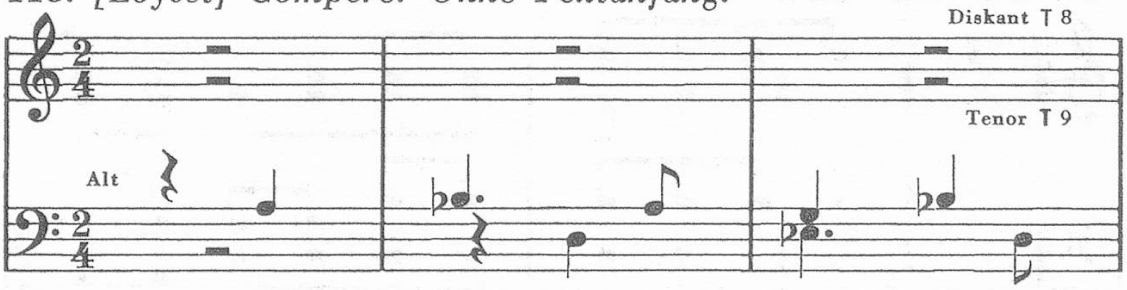
116. [Josquin des Prés]. Das lang Ave Maria.



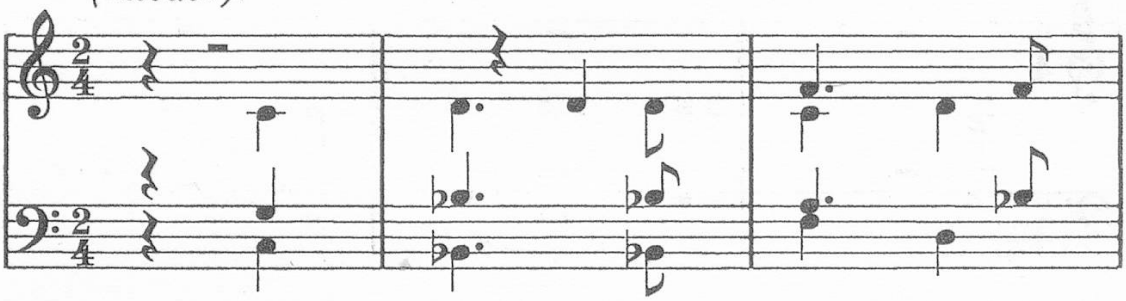
117. Heinrich Isaac. Lamorra.



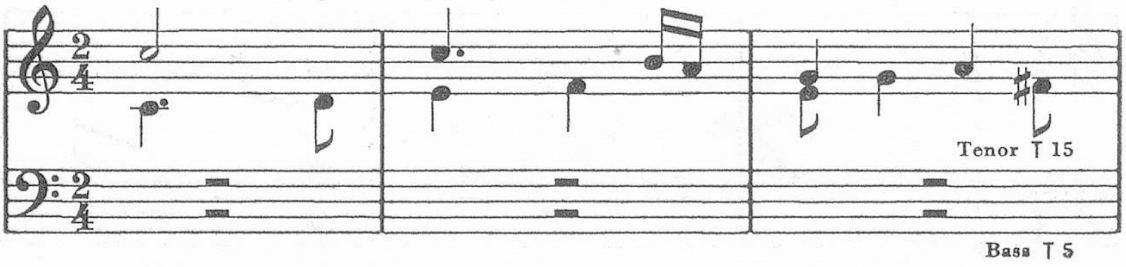
118. [Loyset] Compère. Ohne Textanfang.



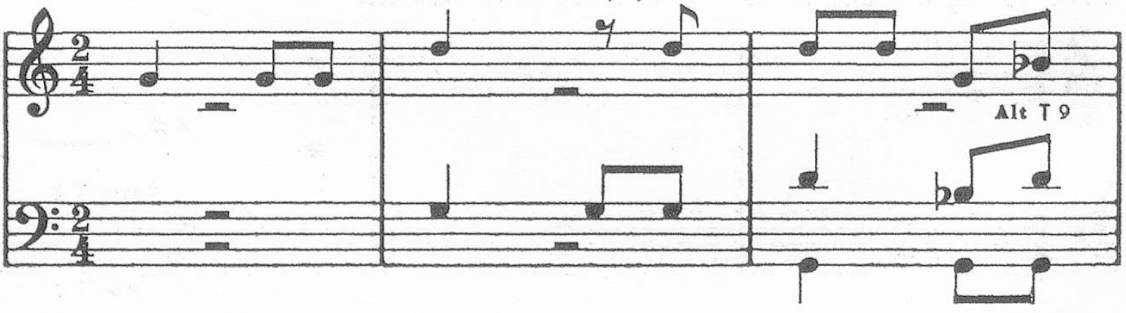
119. Alexander [Agricola oder Heinrich Isaac]. Helgeron notis («nous»).



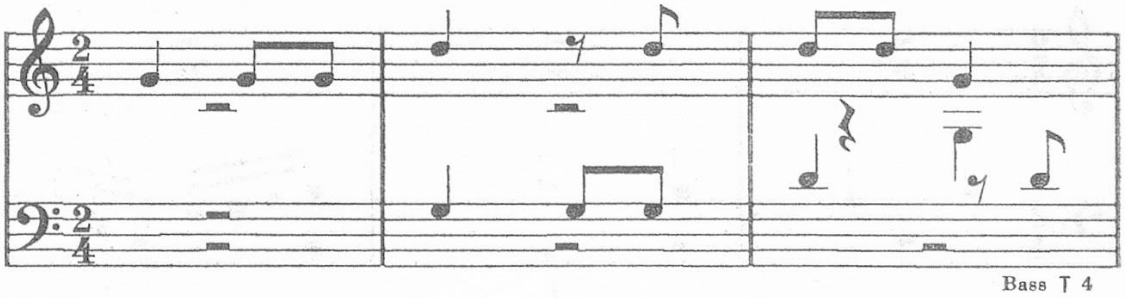
120. Alexander [Agricola]. Quatuor.



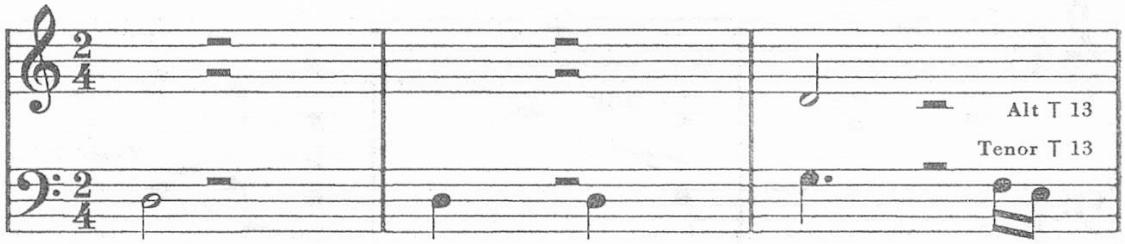
121. Heinrich Isaac. In minem sin (I).



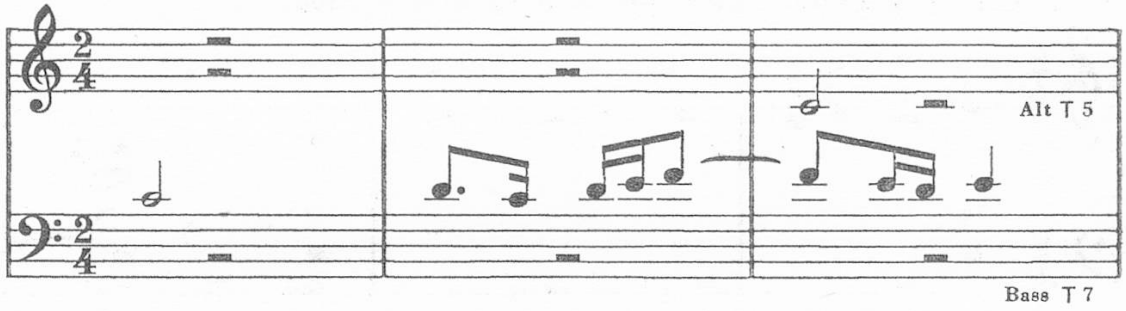
122. Heinrich Isaac. In minem sin (II).



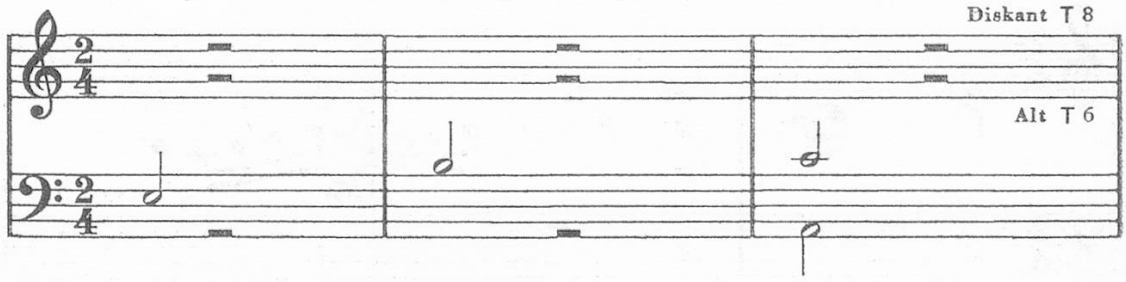
123. [Matthäus Pipelare]. Fors seulement.



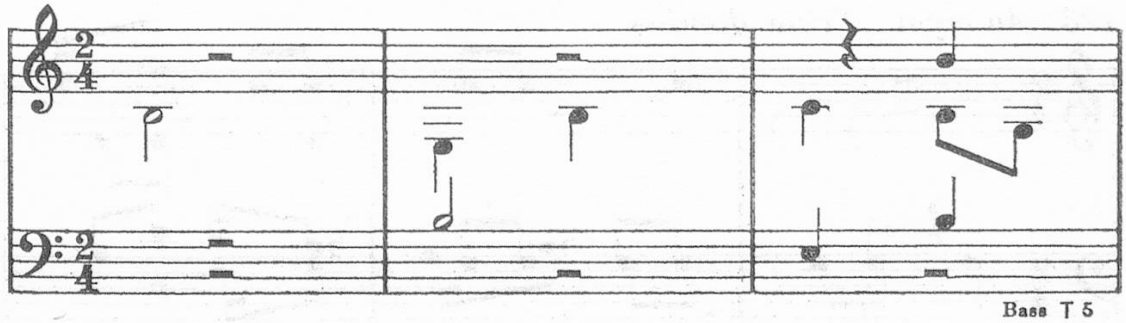
124. Anonym. Salua nos Domine.



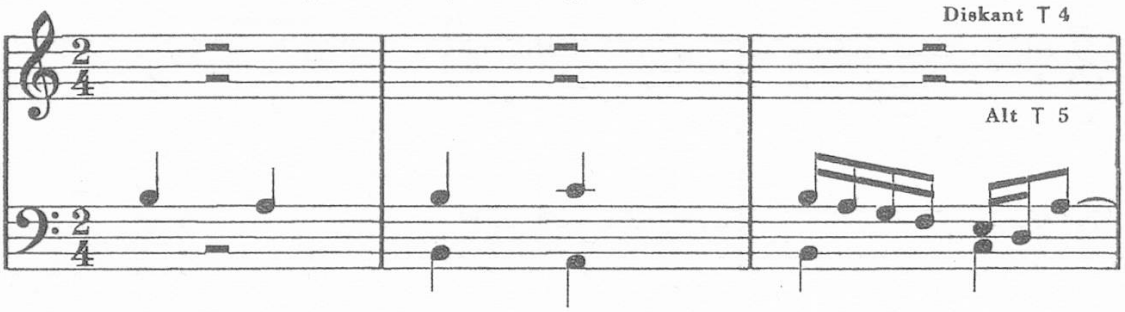
125. Anonym. Que est ista (prima pars).



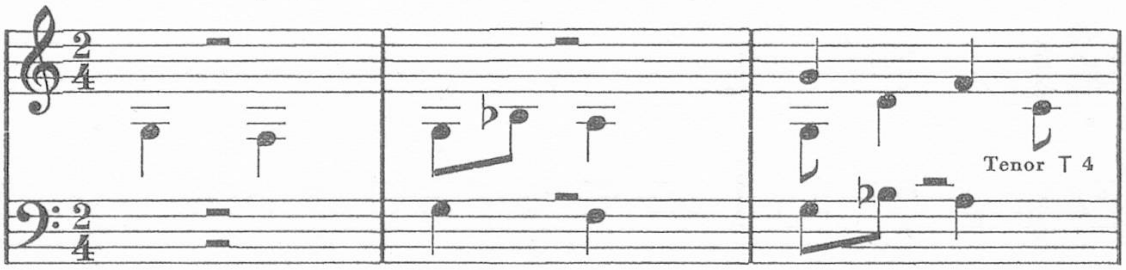
— Et universi (secunda pars).



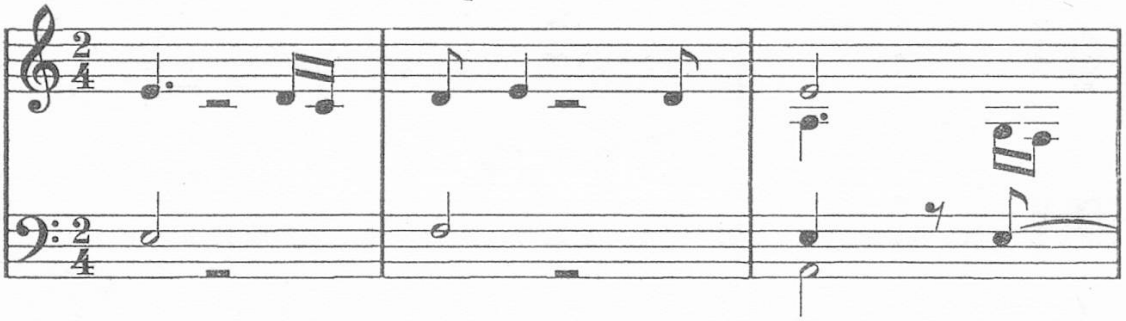
— *Ista est speciosa (tertia pars).*



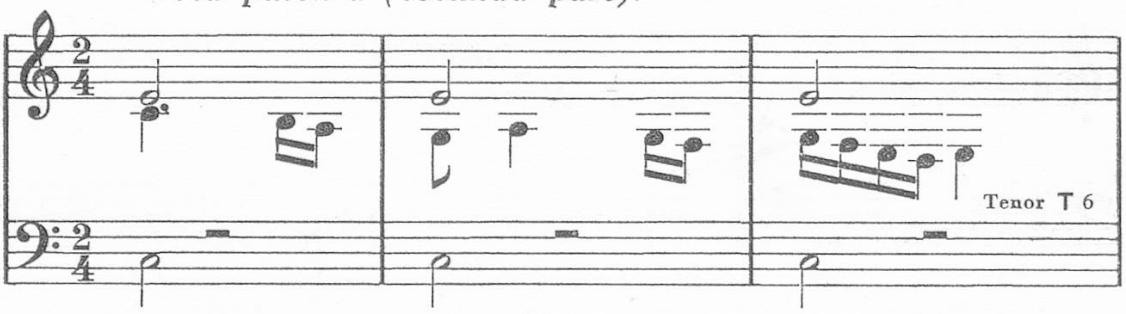
126. Fuchs wil(d).



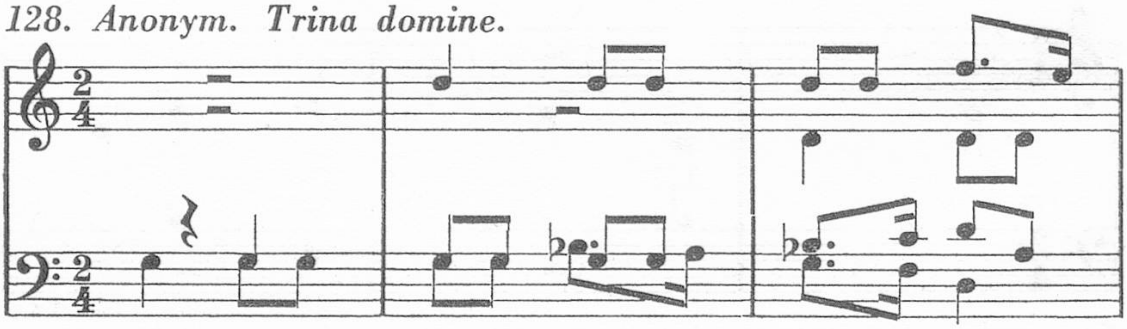
127. Heinrich Isaac. Tota pulchra es amica mea.



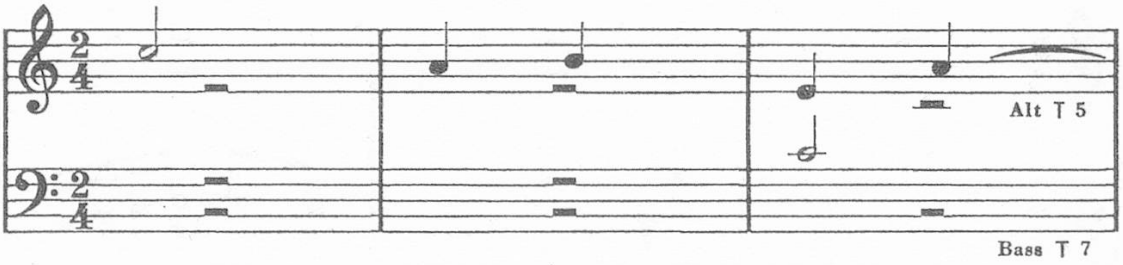
— *Tota pulchra (secunda pars).*



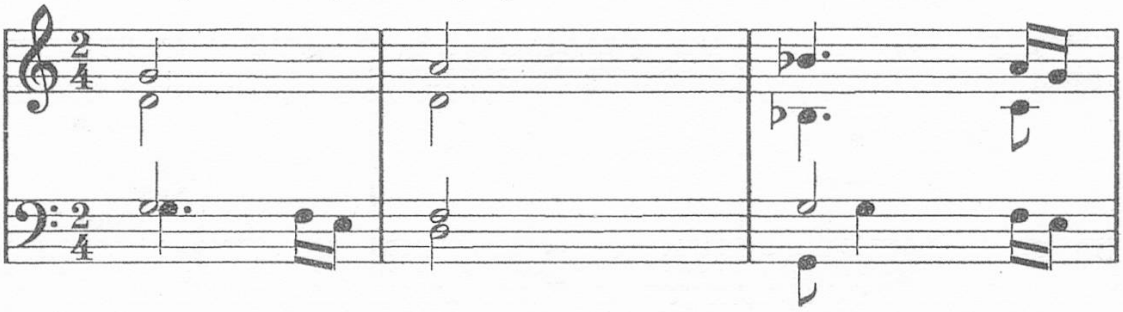
128. Anonym. Trina domine.



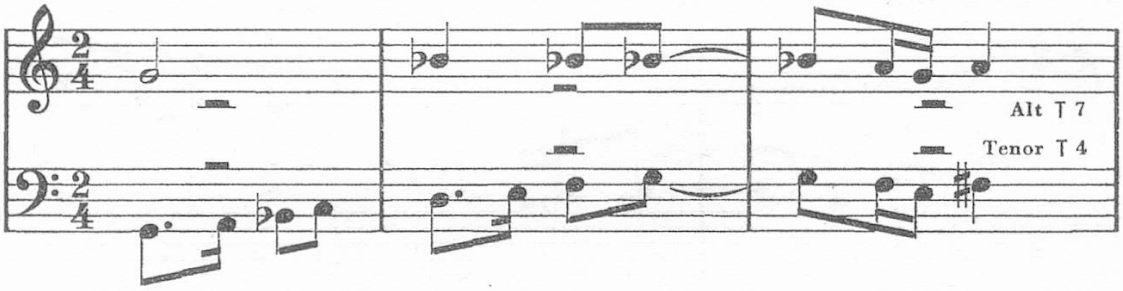
129. Anonym. Fama malum.



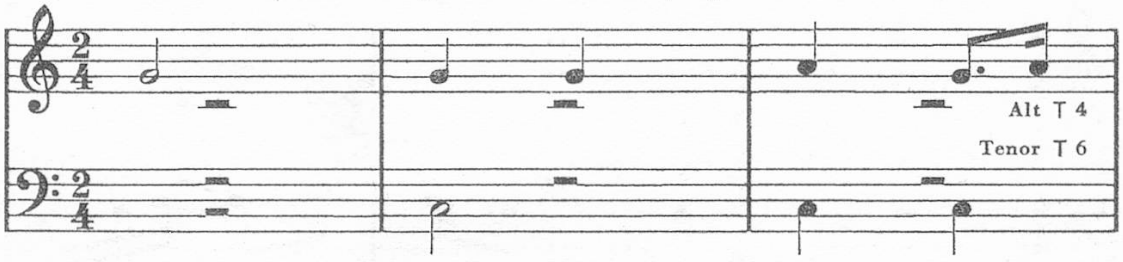
130. Anonym. Da pacem (II).



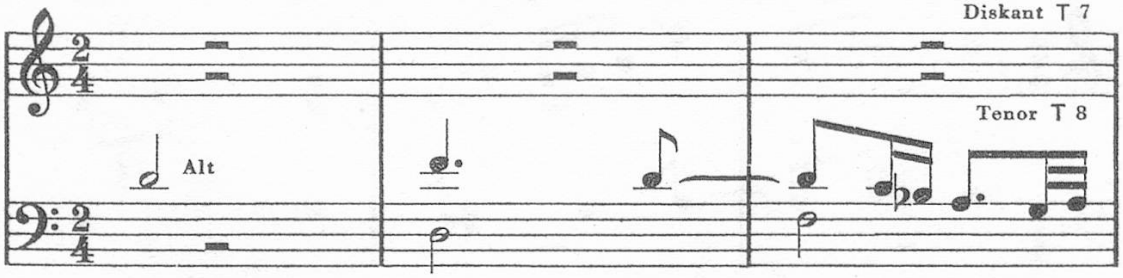
131. Anonym. Uß hertzen grund alias carmen in sol.



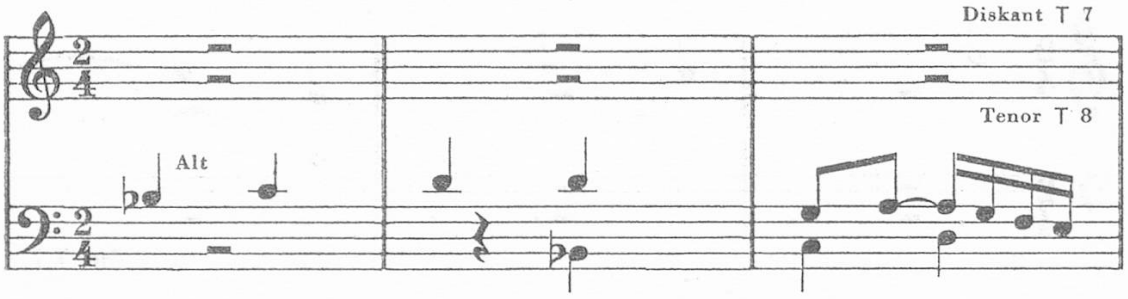
132. Heinrich Isaac. In gottes namen (II).



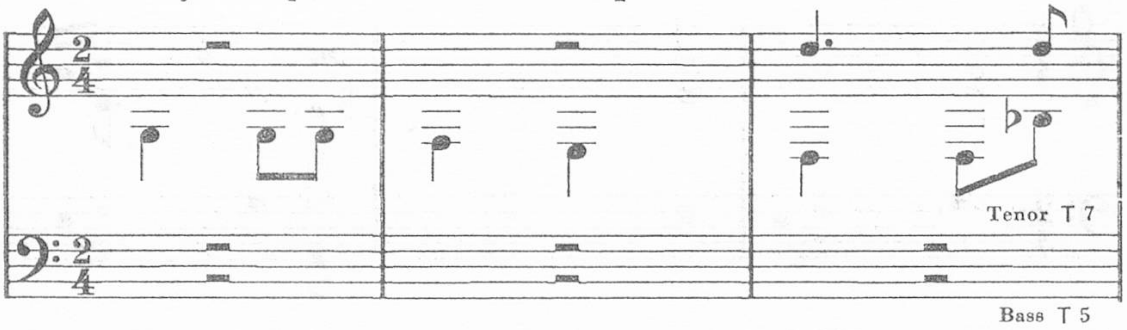
133. Anonym. Virgo Dei genitrix.



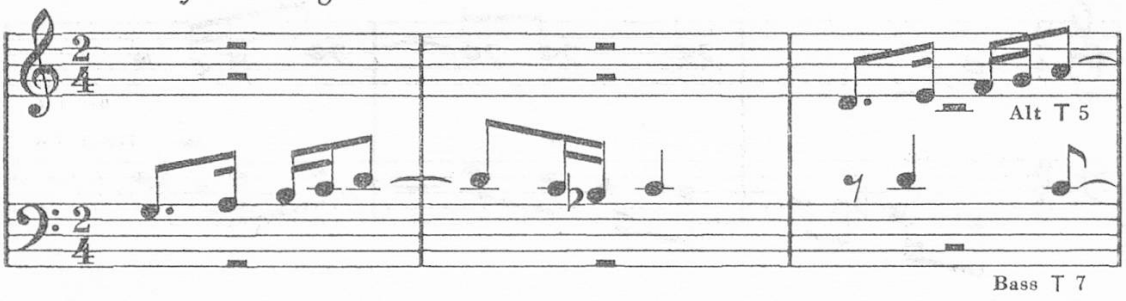
— *In tua se clausit (altera pars).*



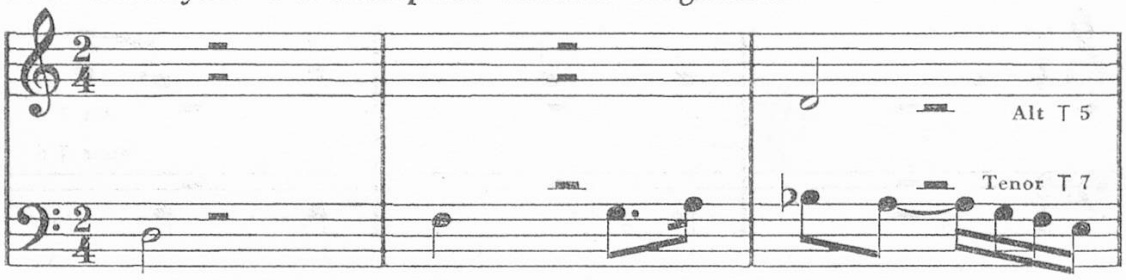
134. Anonym. Spem in alium numquam habui.



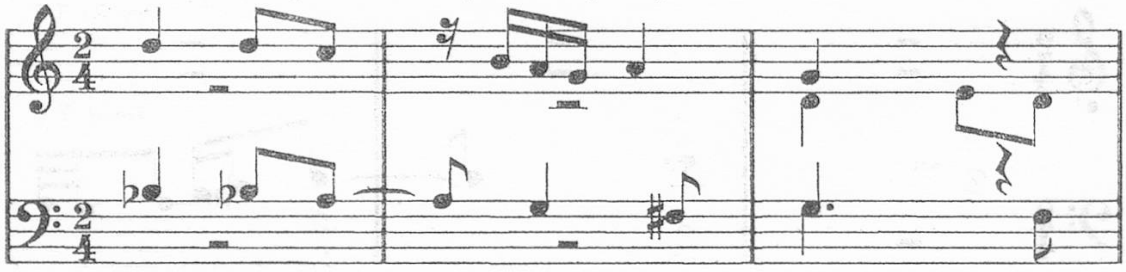
135. Anonym. Virgo mater.



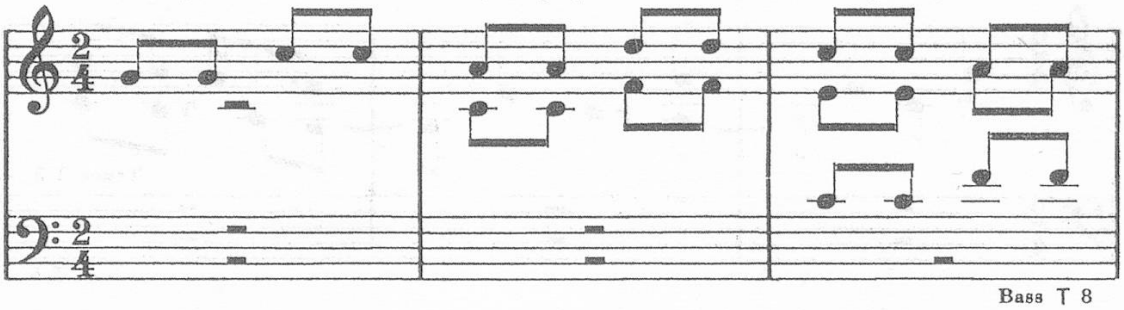
136. Anonym. Paranimphus salutat virginem.



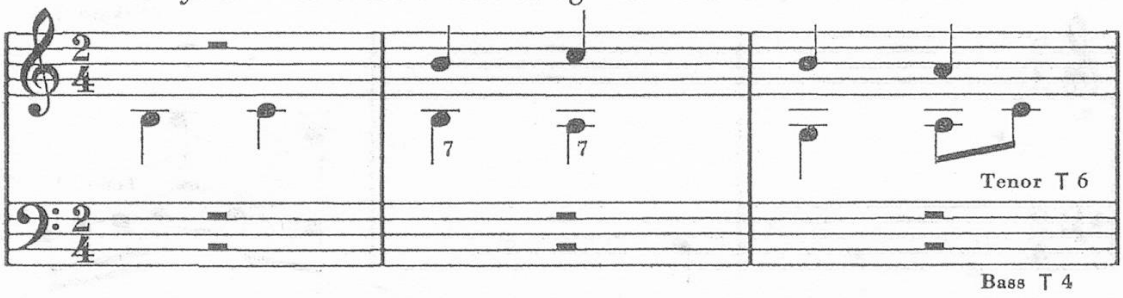
— *Ecce virgo decora (altera pars).*



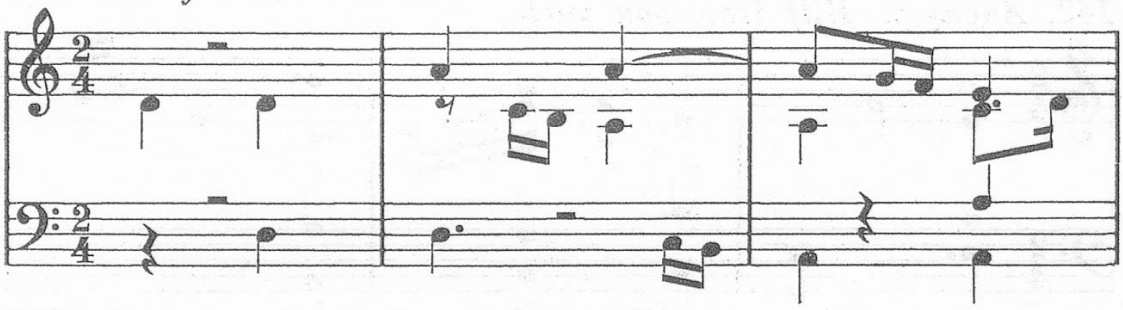
137. Anonym. Ohne Textanfang [«Praeambulum»?].



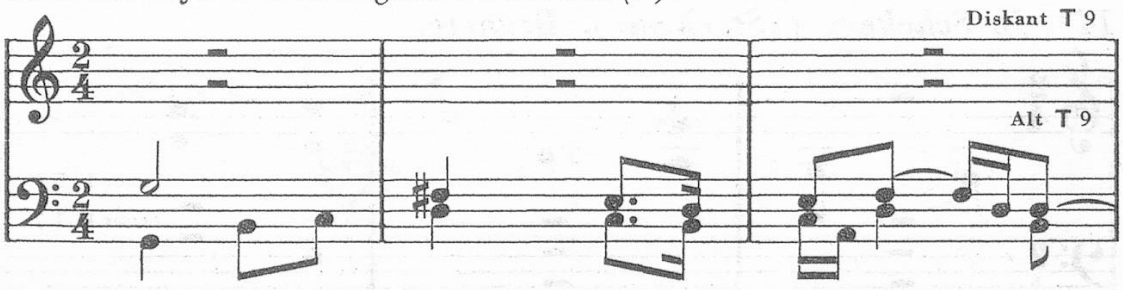
138. Anonym. Am ersten mal lang mir wol.



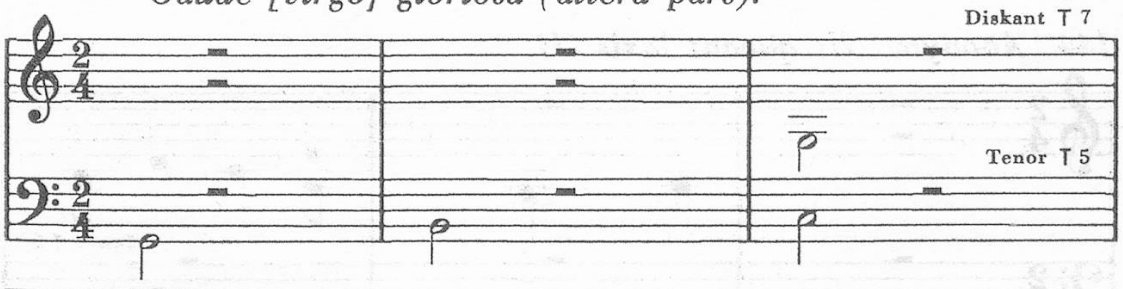
139. Anonym. Carmen in A.



140. Anonym. Ave regina coelorum (I).

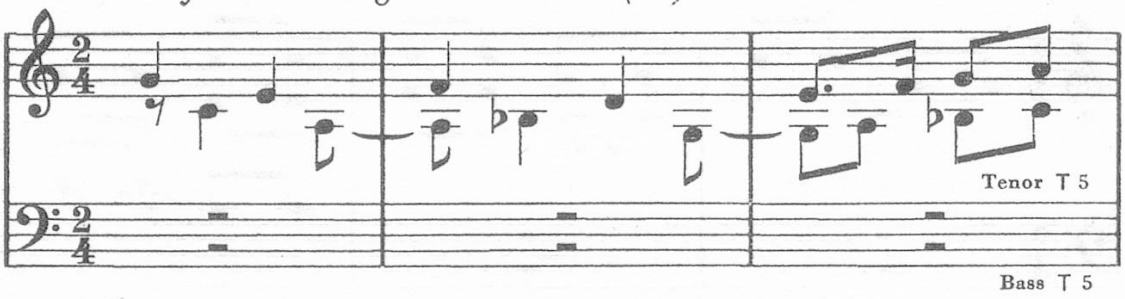


— Gaude [virgo] gloriosa (altera pars).

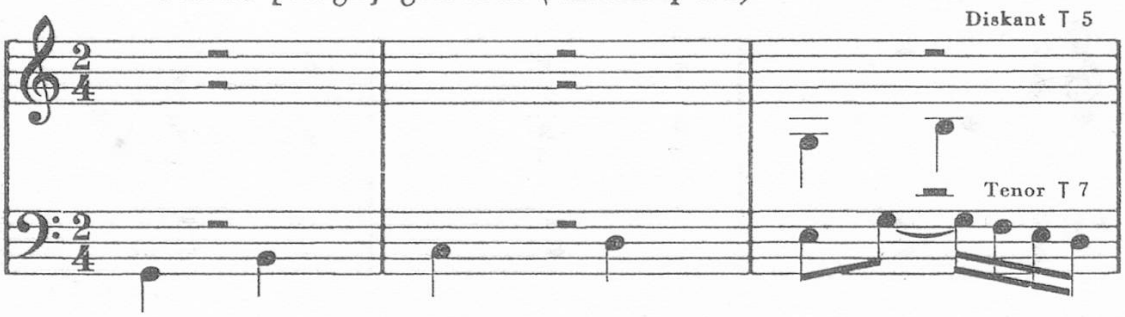


[7] Unklare Stelle. Diese Übertragung in Anlehnung an den Diskant am wahrscheinlichsten.

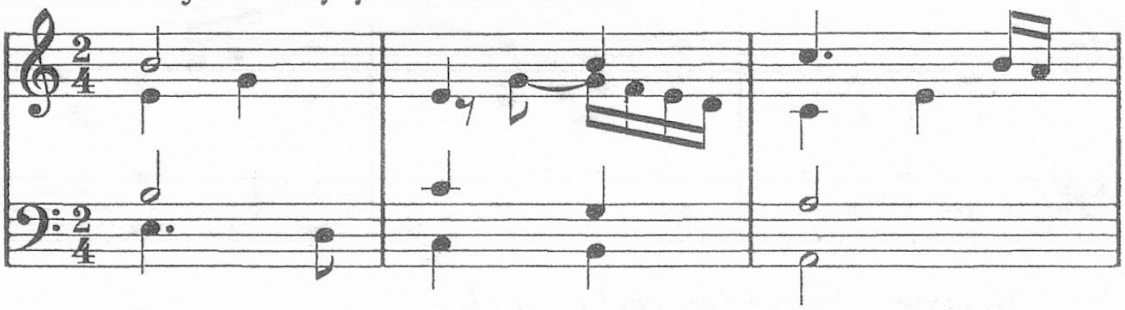
141. Anonym. Ave regina coelorum (II).



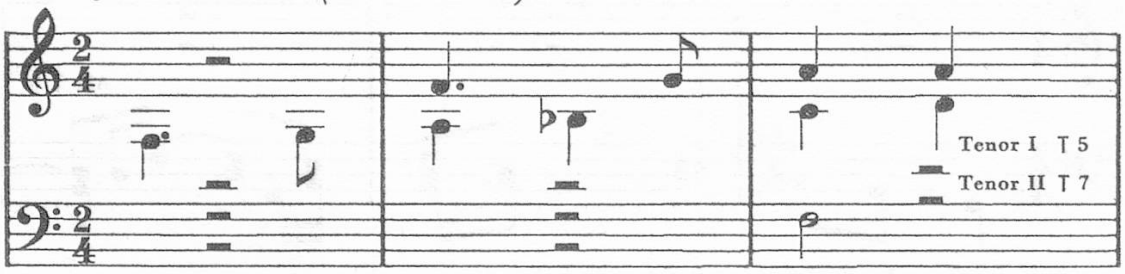
— *Gaude [virgo] gloriosa (altera pars).*



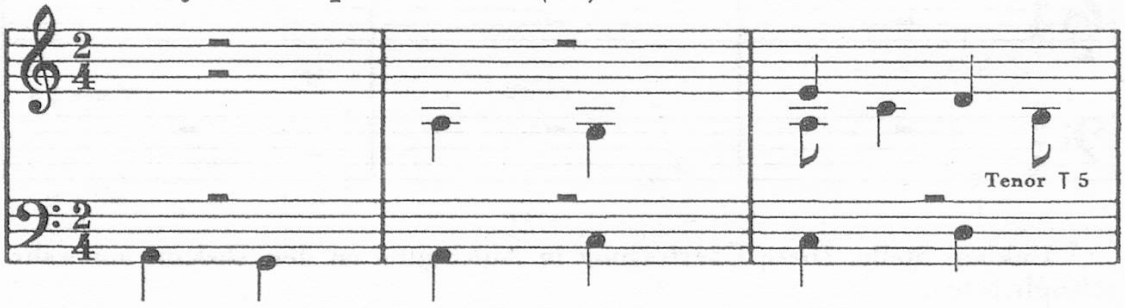
142. Anonym. Hilf fraw von auch.



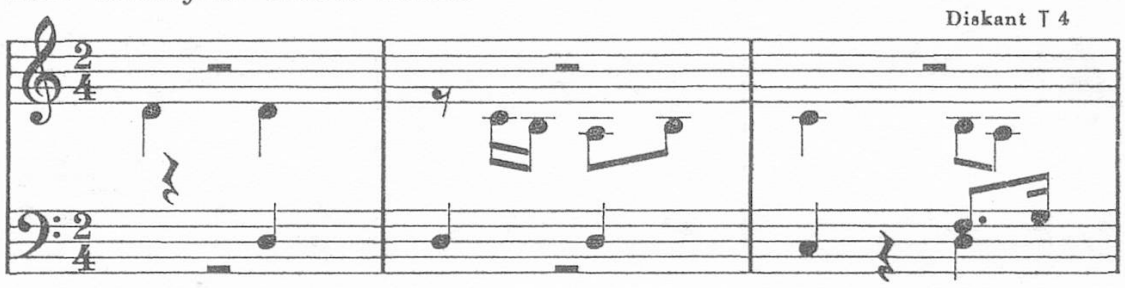
143. Jo Schekem («Stockem»). Brunete.



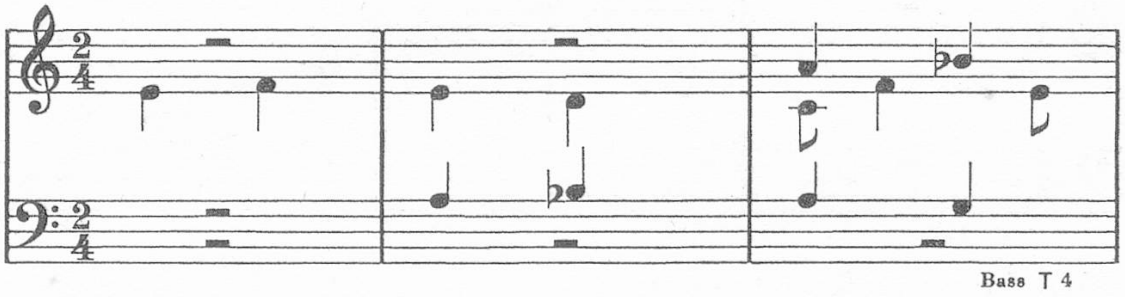
144. Anonym. Ut queant laxis (II).



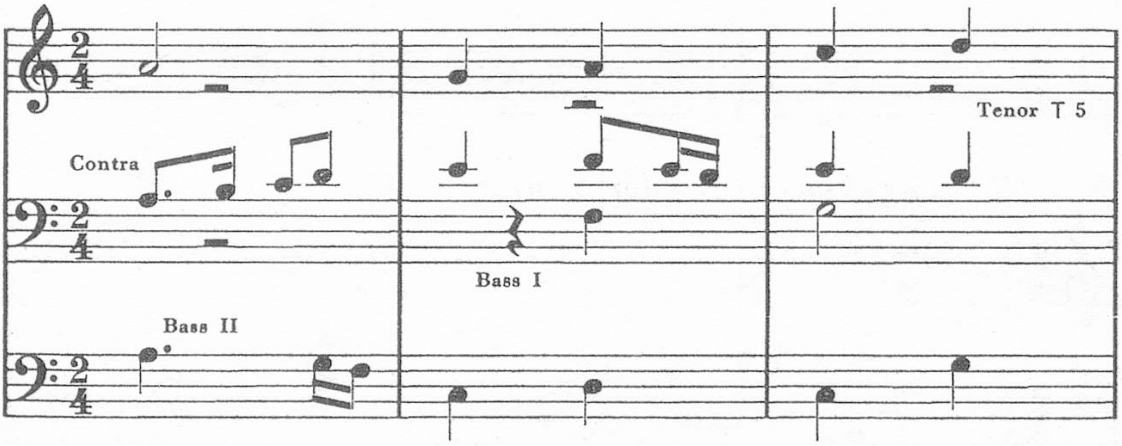
145. Anonym. Nobis natus.



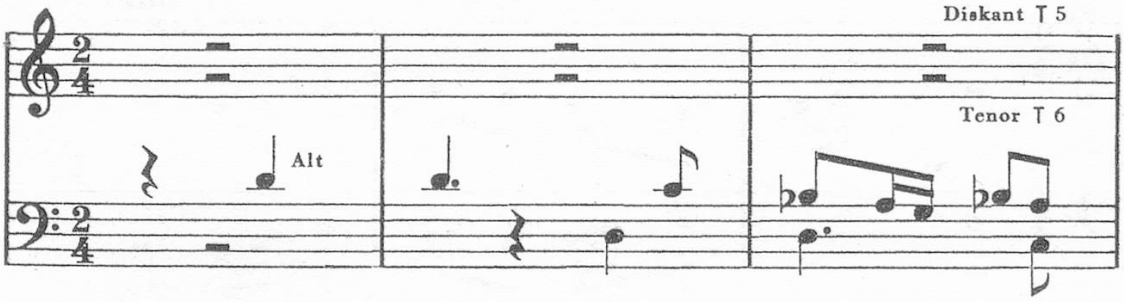
146. Anonym. Salue crux.



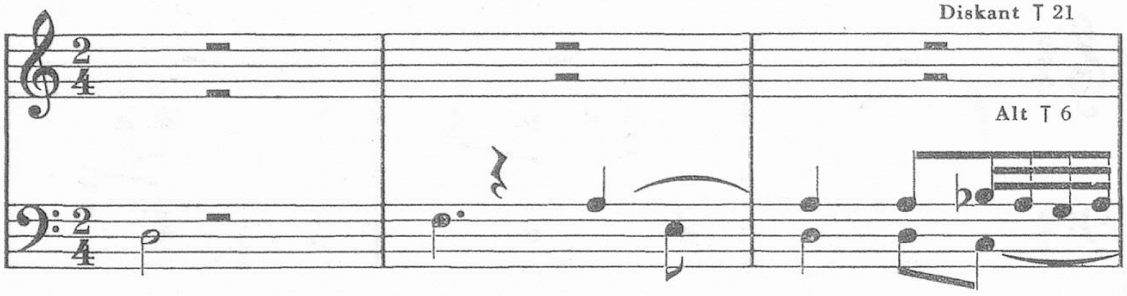
147. Anonym. Discantus «Crist ist erstanden», Tenor «Christe qui», Primus bassus «Vexilla regis».



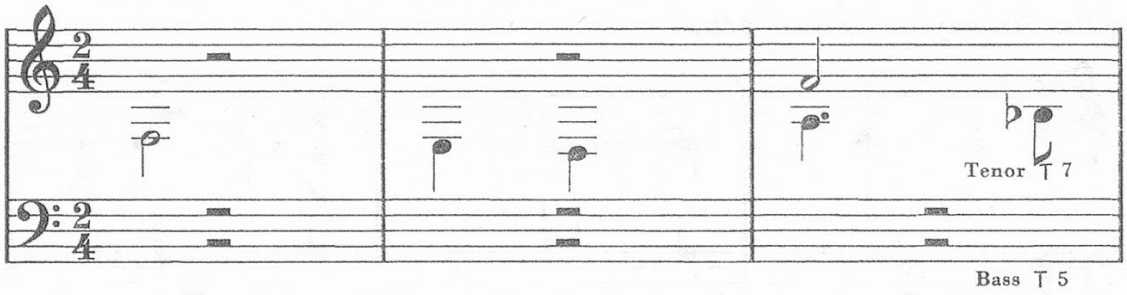
148. [Jean Japart], Fortuna de grande tempe.



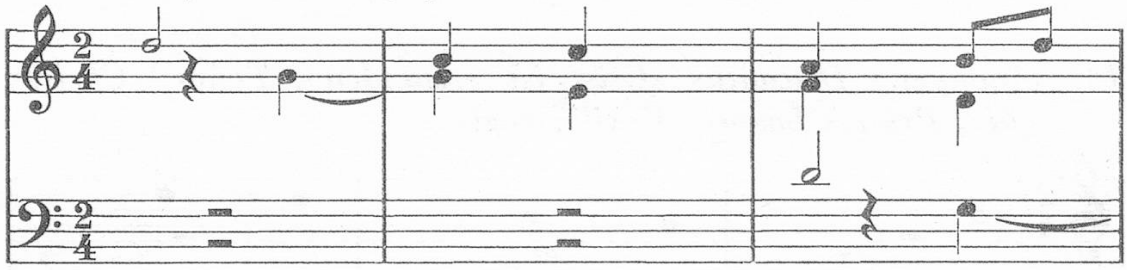
149. Josquin des Prés (?). Ach hulf mich laid.



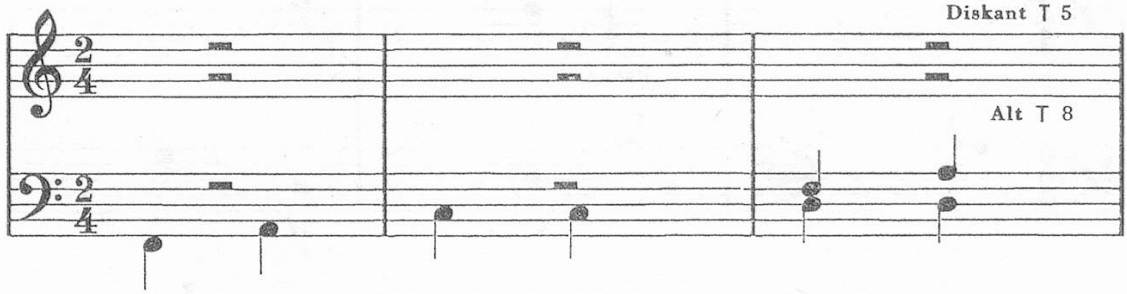
150. Anonym. Wie kumpts uff erd.



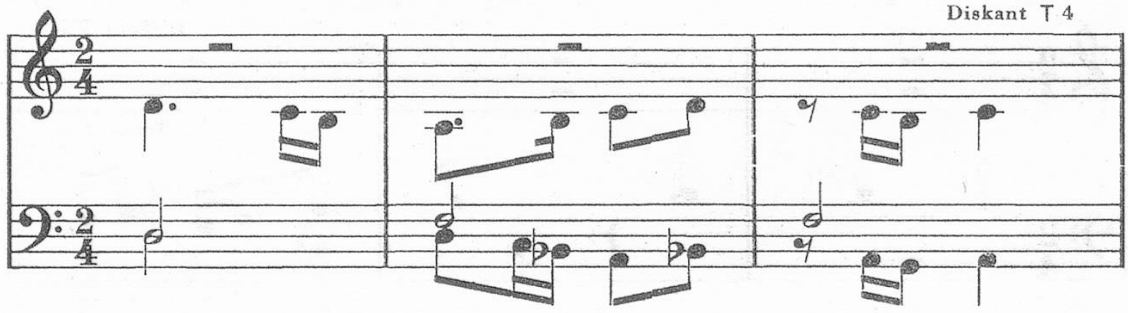
151. Anonym. Kemet fegen.



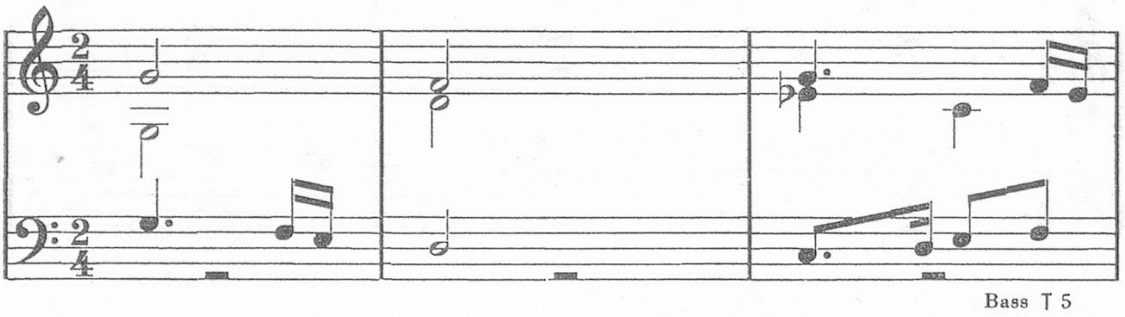
152. [Heinrich Isaac]. Bruder Conrat.



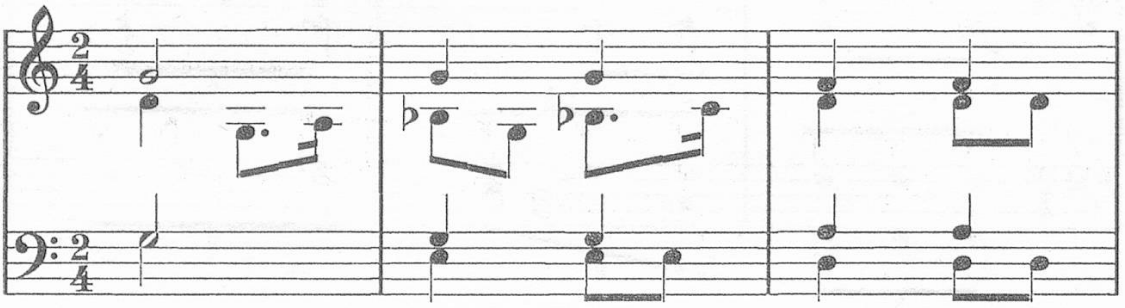
153. Anonym. A solis ortus (II).



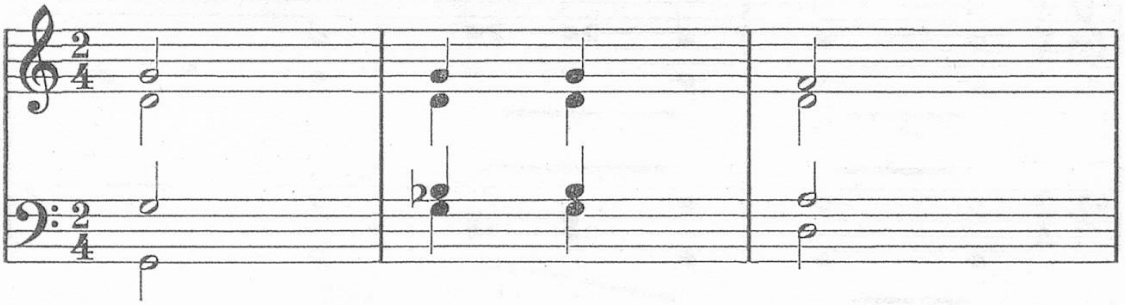
154. Anonym. Ave maris stella.



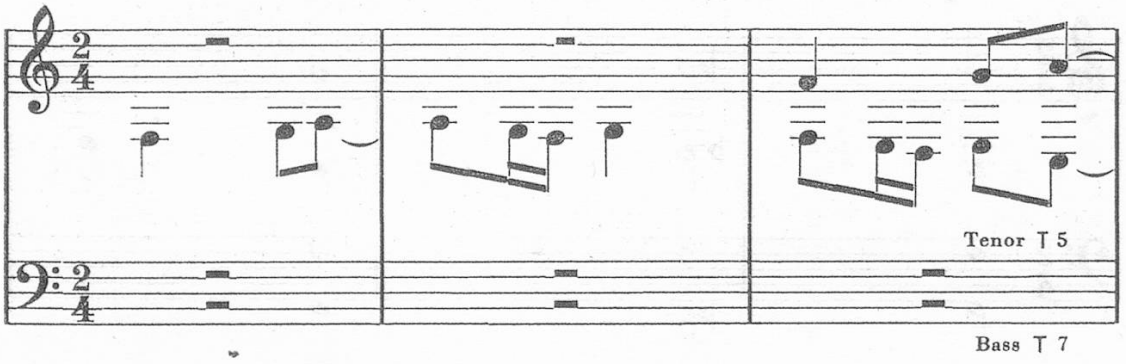
155. Anonym. Nobile sidus celesti sub arce.



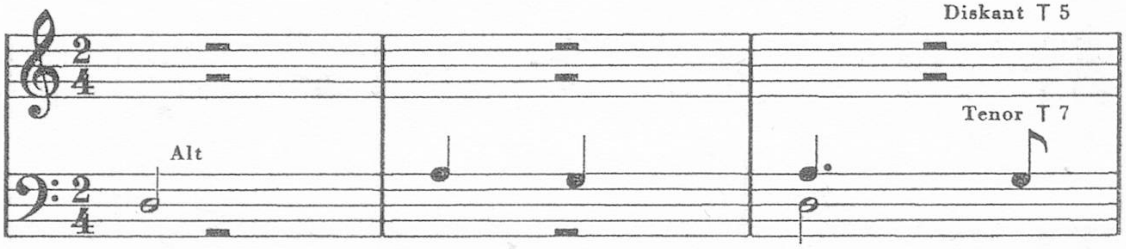
— *Pontifex celestis noster Gallus (secunda pars).*



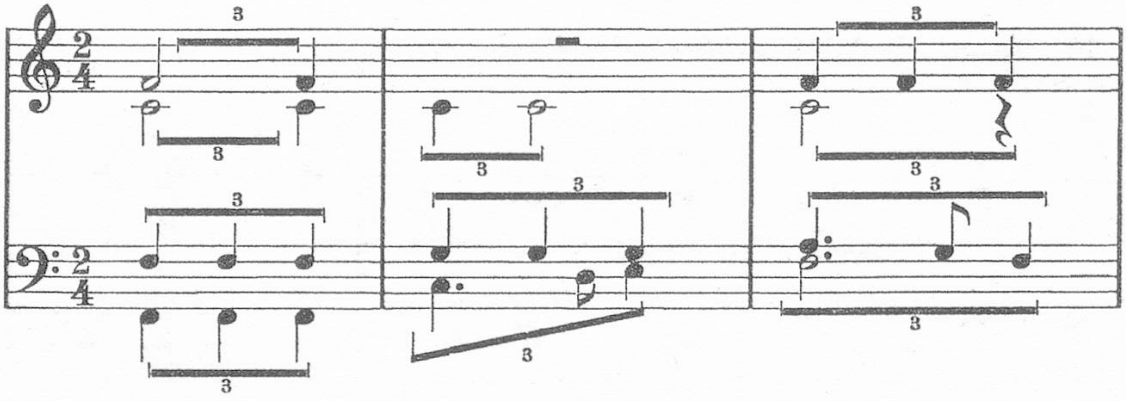
156. Heinrich Isaac. In nomine.



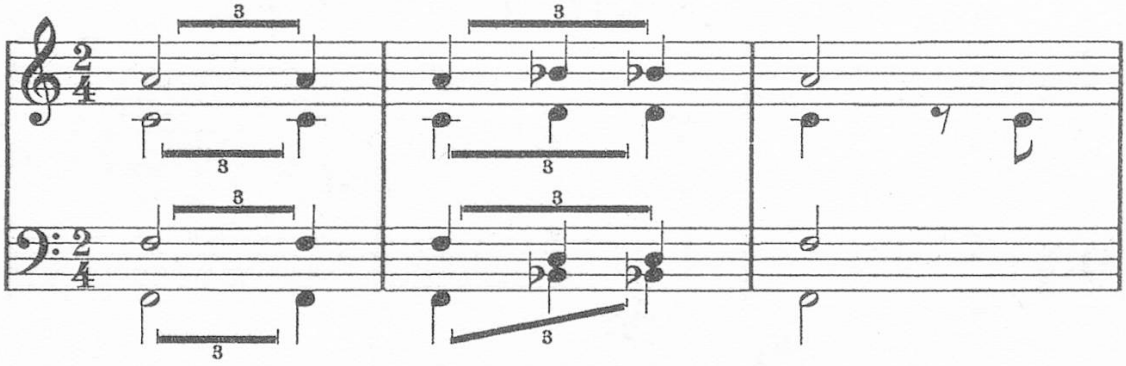
157. Anonym. Fraw glaub daz ich von hertzen mich.



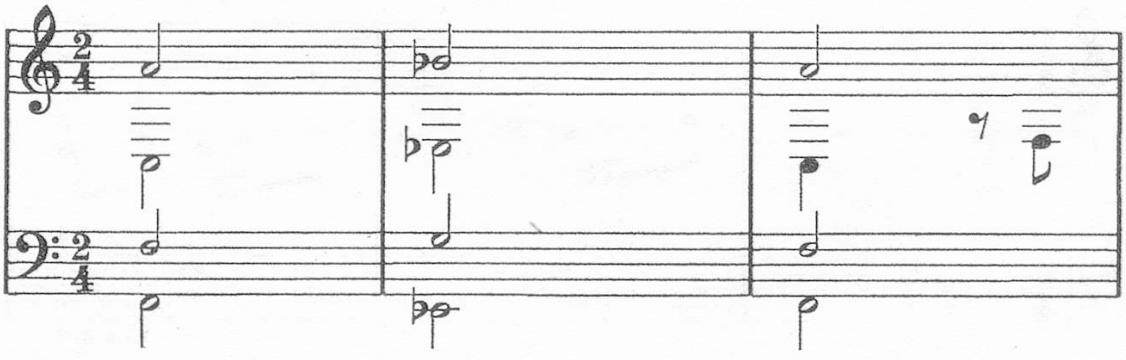
158. Anonym. Aue ancilla trinitatis (prima pars).



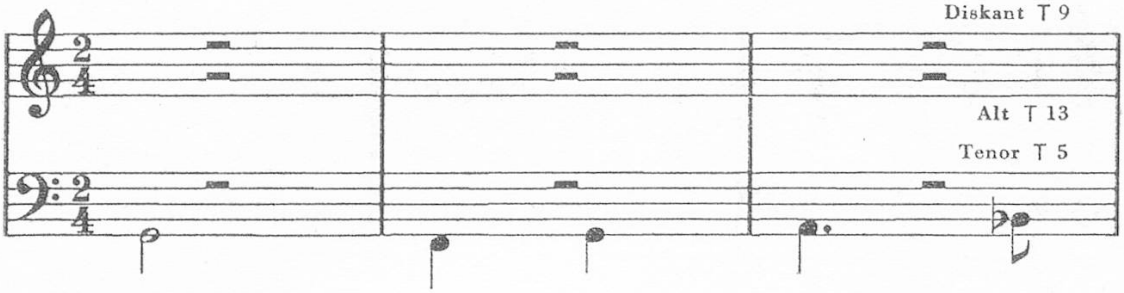
— *Aue promissio (secunda pars).*



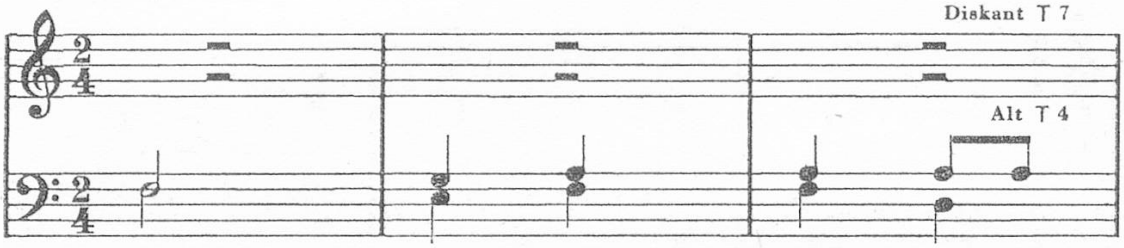
— *Aue fons et plenitudo (tertia pars).*



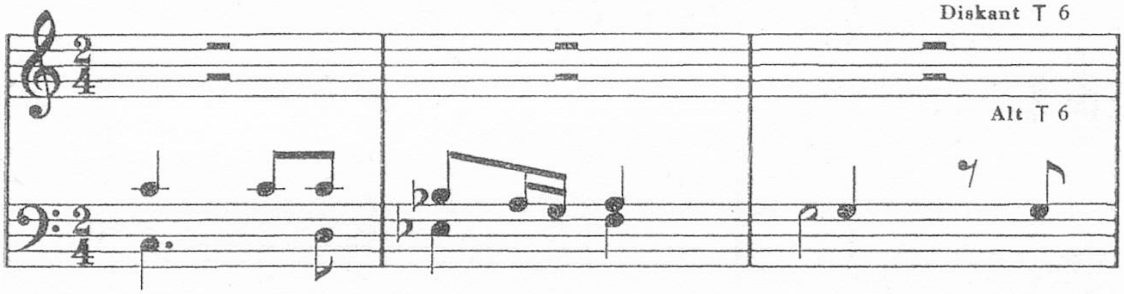
159. Heinrich Isaac. Wes gyre (ggre?) [«Je ne puis vivre»].



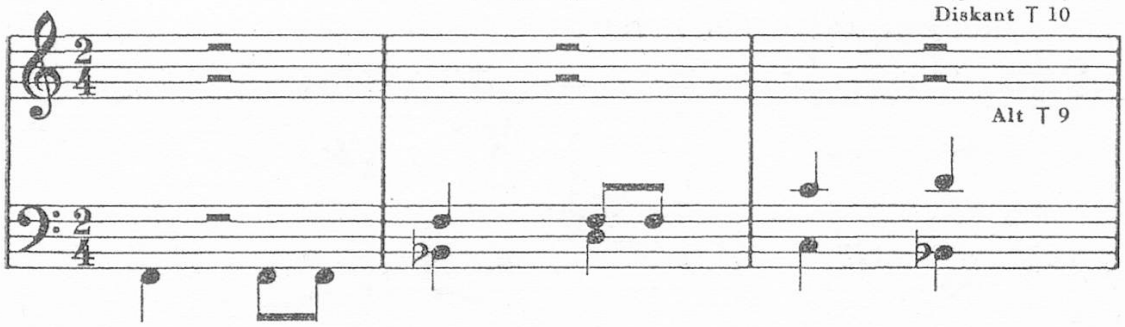
160. Josquin des Prés. Omnia postposui in . . . (?).



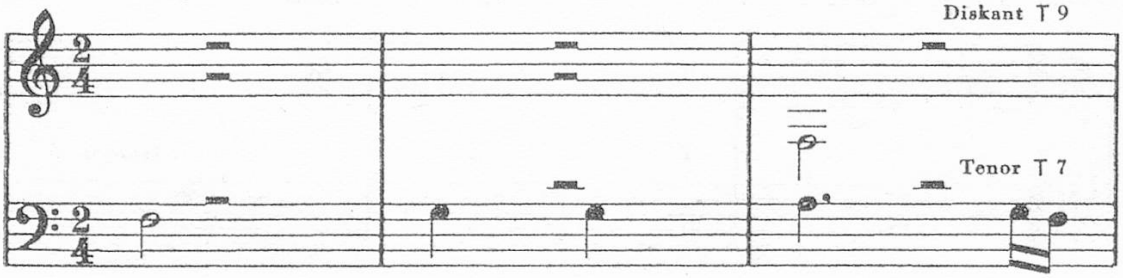
161. Jacket.



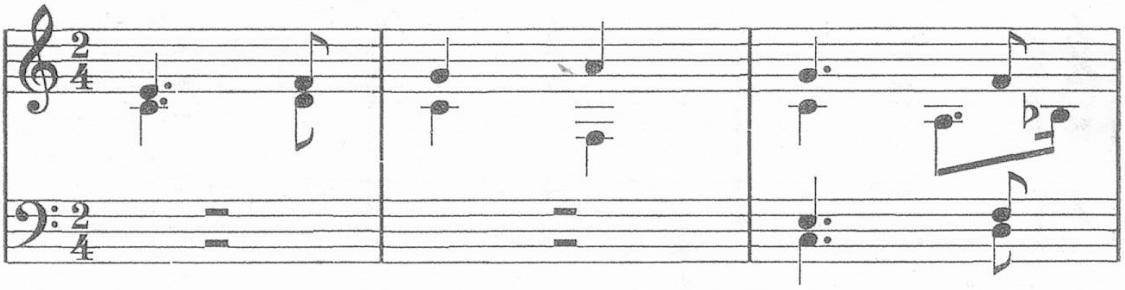
162. [Heinrich Isaac]. Filofosfz [«Fille vous aves mal gardé»].



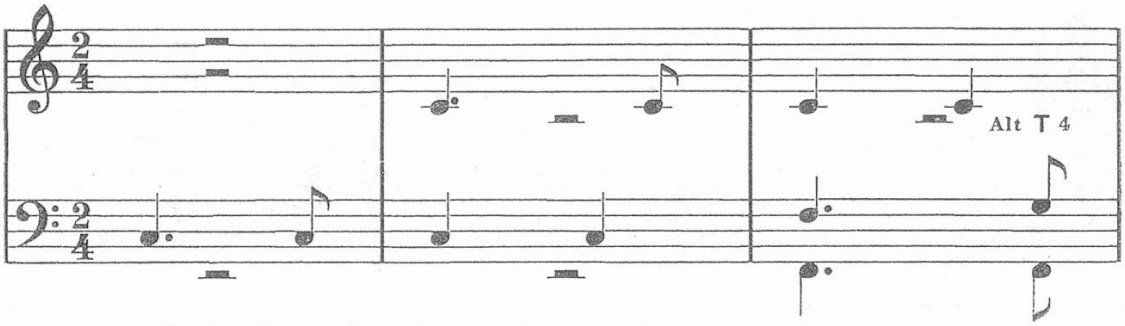
163. Anonym. O dulcedo virginalis.



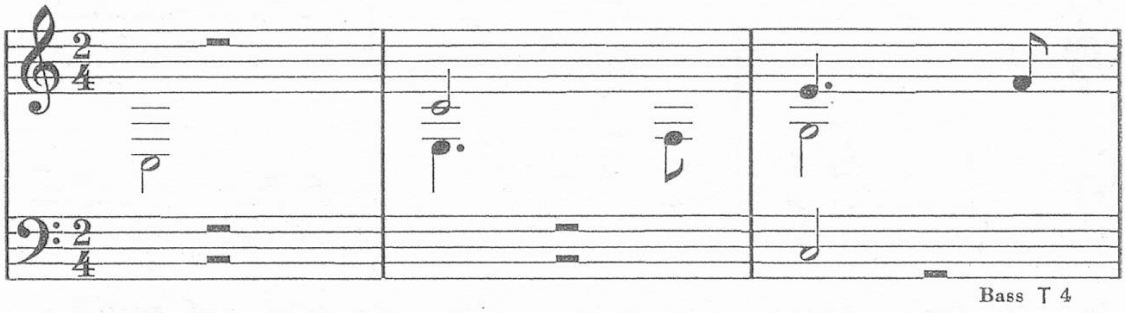
— *Ave mundi spes Maria (secunda pars).*



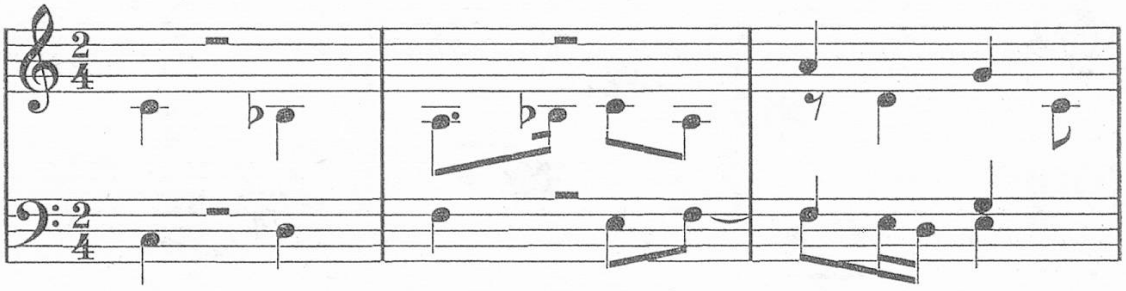
164. [Heinrich Isaac]. Prophetarum.



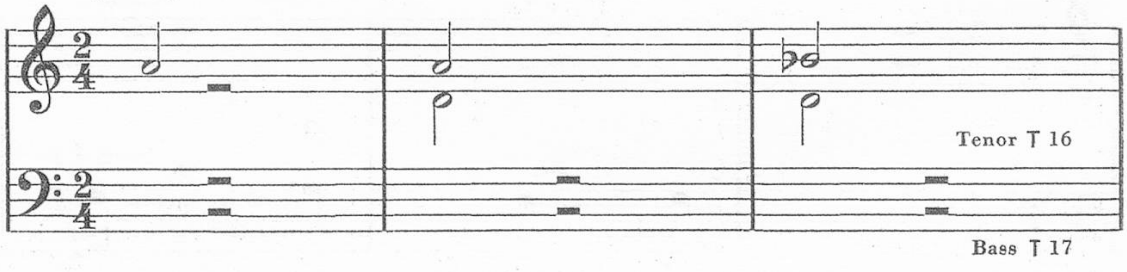
— *Concede nobis (secunda pars).*



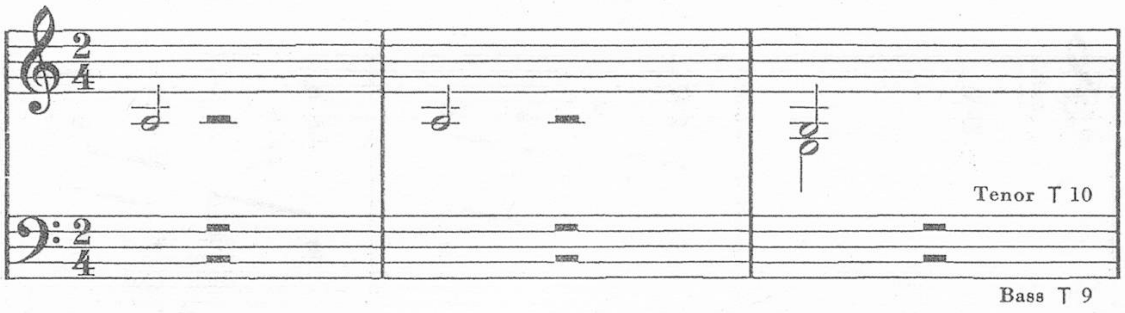
165. Anonym. Inter natos mulierum non surrexit maior Johannes.



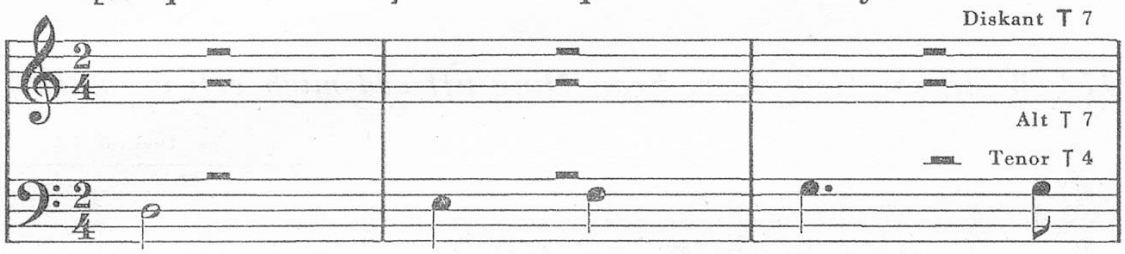
166. [Josquin des Prés]. O admirabile comertium.



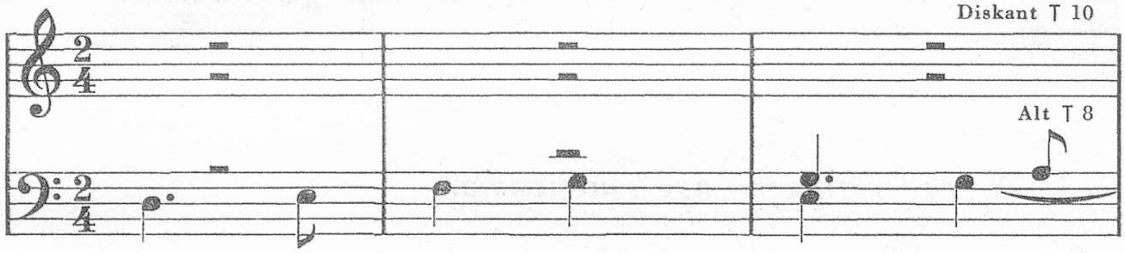
167. [Josquin des Prés]. Quando natus es.



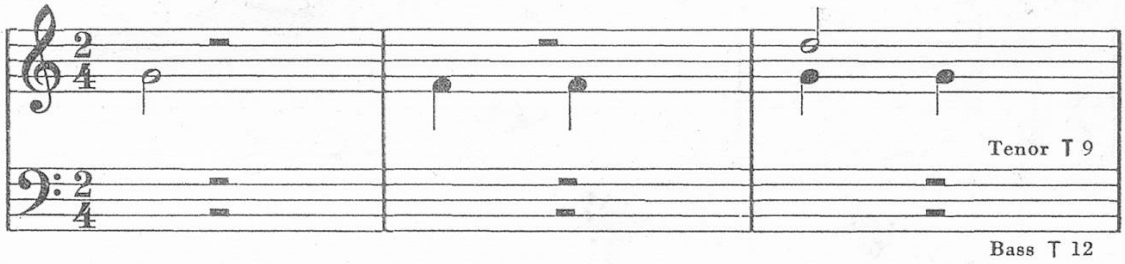
168. [Josquin des Prés]. Rubum quem viderat Moyses.



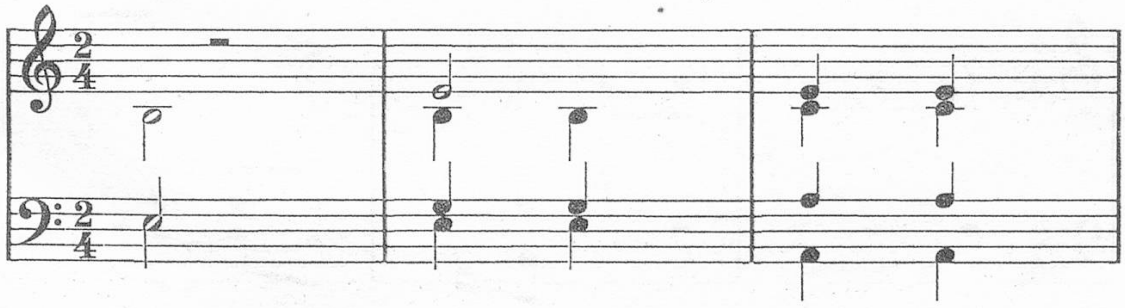
169. [Josquin des Prés]. Germinavit radix iesse.



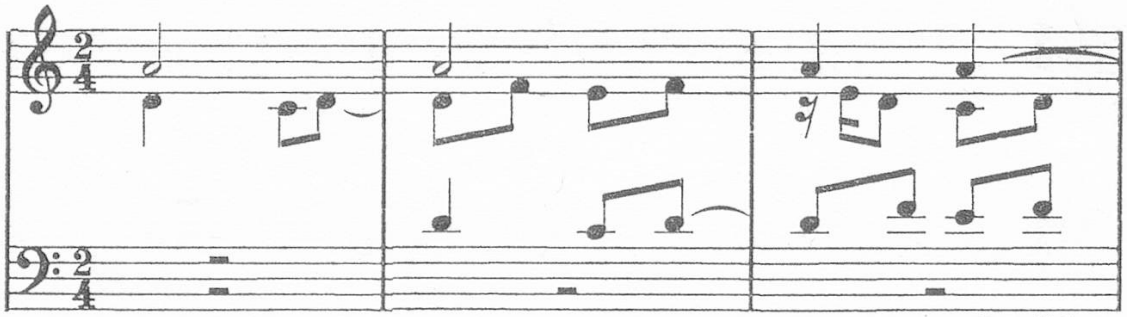
170. [Josquin des Prés]. Ecce Maria genuit nobis salvatorem.



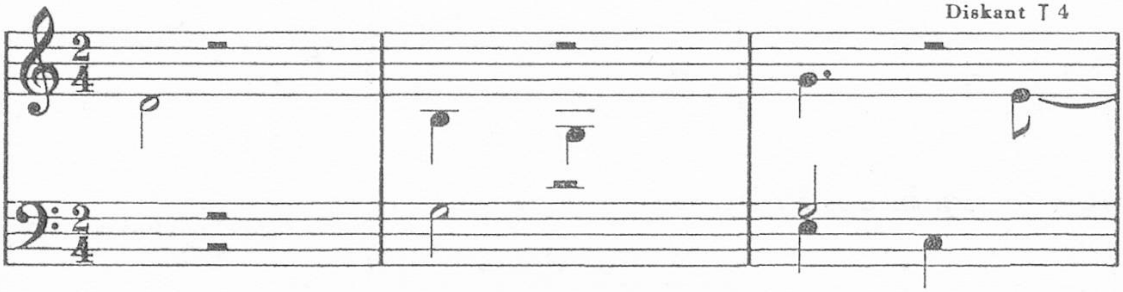
171. Andreas Silvanus. Letatus sum in hys.



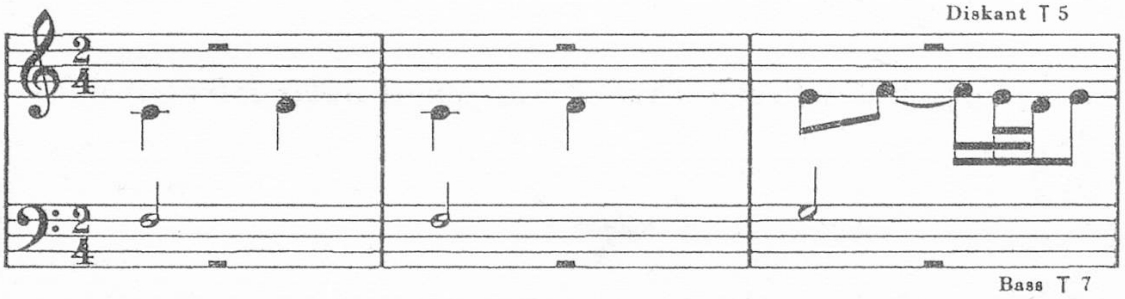
— *Fiat pax in virtute tua (secunda pars).*



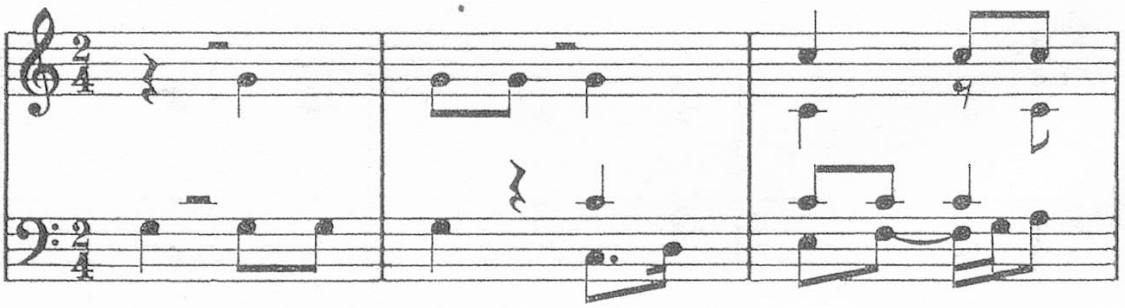
172. Wolfgang Gräfinger. Fraw Ding uff erd mich erfrowen thut.



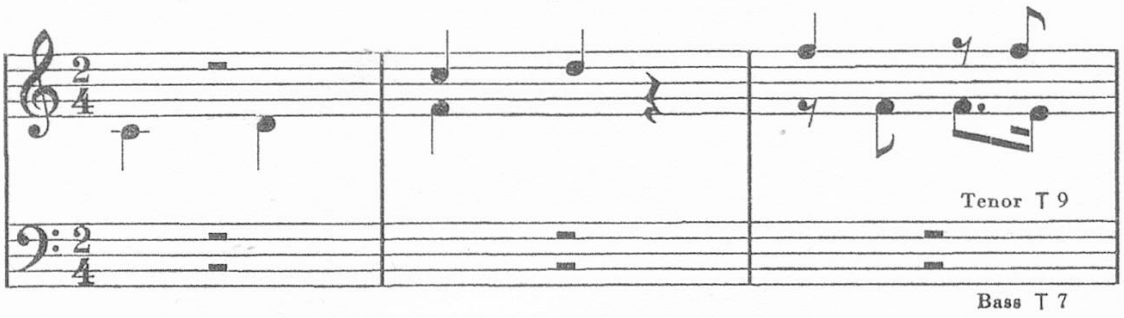
173. N (?) Gräfinger. Ave sanctissima.



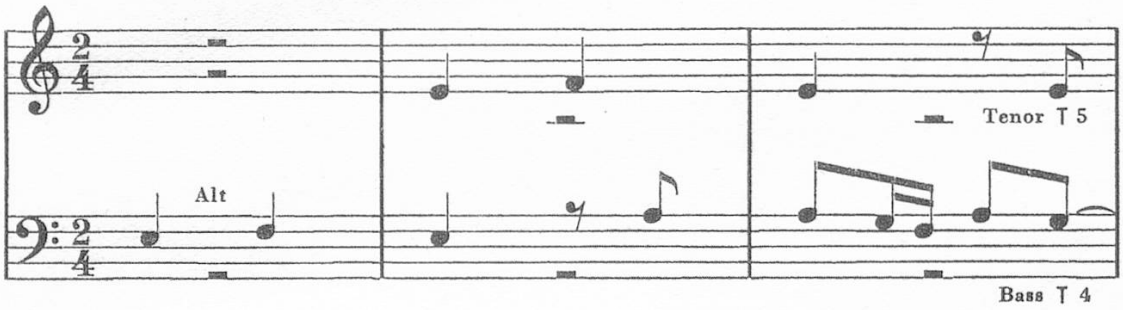
— *Tu peperisti (secunda pars).*



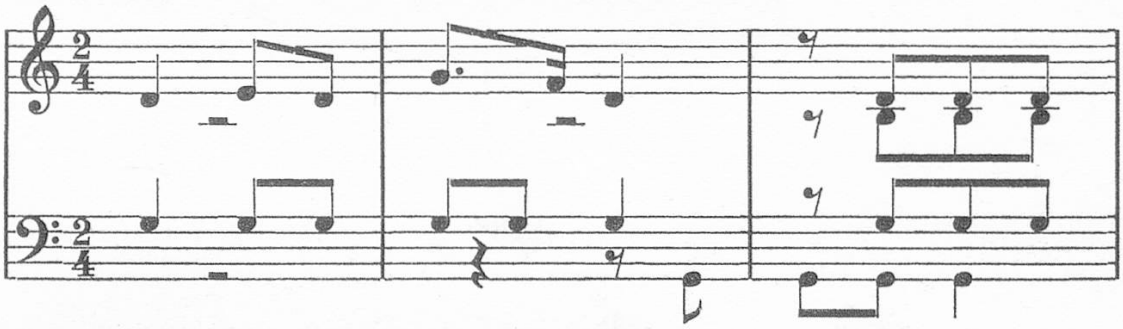
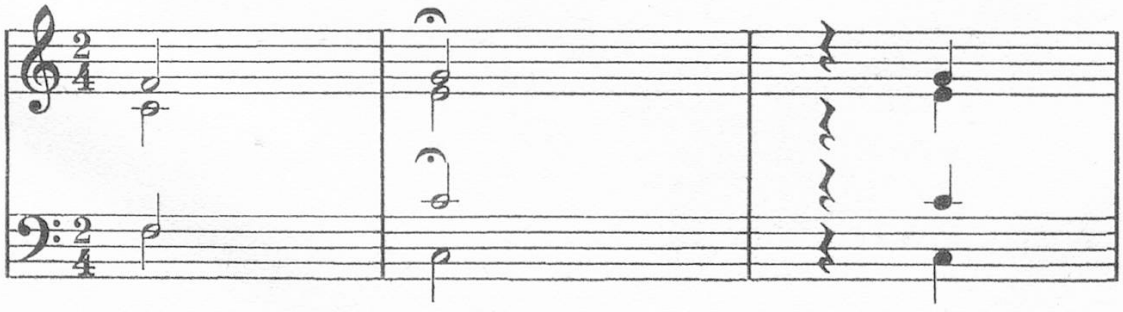
174. Anonym. Sancta Maria virgo.



175. Anonym. Patrem omnipotentem.



— Et incarnatus est (secunda pars patrem).



176. Anonym. Salve Maria.