



Fragmenten van middeleeuwse meerstemmige liederen.

<https://hdl.handle.net/1874/339137>

Ms. 1846¹ (bl. I-VI)

D

Tu terra pax omnibus in te colitur

ad agendum et pro magna gloria tu. **D**omine deus pater omnipotens

ihesu xpo filio tuo unigenito et nato de matre virgine et deo deo qui es pater

et filius et spiritus sanctus qui procedit de patre et filio et qui seorsum procedit et qui

conteruntur in unum et qui glorificati sunt cum patre et filio et qui locuti sunt per prophetas

D

et qui regis et domini et dei et patris et filii et spiritus sancti et qui regis et domini et dei

et qui regis et domini et dei et patris et filii et spiritus sancti et qui regis et domini et dei

F **no**

D

et qui regis et domini et dei et patris et filii et spiritus sancti et qui regis et domini et dei

D

et qui regis et domini et dei et patris et filii et spiritus sancti et qui regis et domini et dei

et qui regis et domini et dei et patris et filii et spiritus sancti et qui regis et domini et dei

par hominibus bone voluntatis Laudamus te adoramus te Gr̃s agimus tibi.

propter magnam gloriam tuam **D**ne

us pater omnipotens dominus fili deli xpi orphanorum puerulorum

Dne deus agnus dei filius patris **C**onnostratus

quis Qui tollis miserere nobis peccata mundi

Suscipe deprecationem nostram ad maiorem gloriam Qui sedes ad dexteram patris

quonia tu solus sanctus Tu solus dñs Tu solus altissimus gloriam coronans

In sancto spiritu in gloria dei pa tris **A**

8568

me

Dne deus

carolina scilicet liberans vera quod est unctio Qui supra laudis sedem patris datus munera carolina scilicet

liberans vera quod est unctio Qui sedes ad dexteram patris miserere nobis quoniam tu solus sanctus tu solus do-

minus tu solus altissimus ihu xpx Gaude superno gaudio nam assumpsisti cum filio quo est tua fructio Gaude superno

gaudio in alto sedes solo quo est tua fructio Cum scilicet spiritu in gloria dei amen

Qui oras et in terra laudamus te Omnia

Domine fili Qui tollis Qui sedes

Cum scilicet spiritu Amen

Qui oras et in terra laudamus te Omnia

Domine fili Qui tollis Qui sedes

Cum scilicet spiritu Amen

Qui oras et in terra laudamus te Omnia

Domine fili Qui tollis Qui sedes

Cum scilicet spiritu Amen

F

In terra pax hominibus bonae voluntatis laudamus te benedicimus te adoramus te glorifica-

mus te. **G**racias agimus tibi propter magnam gloriam tuam. **V.** usque in saecula deus pater omnipotens

omnipotens in saecula deus pater omnipotens. **V.** usque in saecula deus pater omnipotens

omnipotens in saecula deus pater omnipotens. **V.** usque in saecula deus pater omnipotens

omnipotens in saecula deus pater omnipotens. **V.** usque in saecula deus pater omnipotens

L

amen

C

veel heroe zue man dan dulent part lantent make lantene lantene plecht a want te goud lant
nassen zoep al heer al heer al heer se hebbe in d'eer se hebbe in d'eer se hebbe in d'eer
alst mit danken zandt versonen lallant ghes d'ing ghes d'ing buollant ver d'ing hant
hant blus den d'ing hant blus den d'ing door hant lichte die ghesiden broer al heer brackelinge se hebbe
verken ripe kelen al ripe kelen die sal die ghelach kelen kelen d'ing ruyher ver lang her sal ons
kelen d'ing die ghes se p'ne die moliden se d'ing salu d'ier se se goede elding al h'neer waer ten
d'ier d'ier d'ier want d'ier se te doene die men niet verbliden se want hi niet ghewer d'icht ge wone

Gloria



The musical notation consists of square neumes on red staves. A large, ornate red initial 'G' is prominent at the start of the section. The notation is dense and covers most of the page's width.

Handwritten text at the top of the page, likely a title or header, partially obscured by a large black mark on the left.

First system of musical notation on a five-line staff with red lines. It features black square notes and stems, with some red markings above the staff.

Second system of musical notation, continuing the piece with black square notes and stems on a five-line staff.

Third system of musical notation, showing black square notes and stems on a five-line staff.

Fourth system of musical notation, featuring black square notes and stems on a five-line staff.

Fifth system of musical notation, including black square notes and stems on a five-line staff.

Sixth system of musical notation, starting with a large red initial 'C' and containing black square notes and stems on a five-line staff.

Seventh system of musical notation, featuring black square notes and stems on a five-line staff.

Final line of handwritten text at the bottom of the page, possibly a signature or a concluding note.

U m... par

Quo... p... r... r...

Quo... r...

Tu solus dñs

Amen

La qñd dñs... e qñw... te fait en mō...
 dñs par amant... dñs... a vous qñ q part qñ se soy

Enor de la gñe... dñs...

Qu... ad... ad...

Handwritten text at the top of the page, partially obscured by a dark rectangular area on the left. The text is written in a medieval script on aged, stained paper.

...at adoretq no dubiu Omis aguntat xpi

...mpatens Cras ubi i... huius... sal...

...us... huius... xpi... dno...

...e... huius... hinc

...munde... huius...

...ho... huius... hinc

...hinc...

...hinc... hinc... hinc...

...hinc... hinc... hinc... hinc...



Cantus ... **Domine deus** ... **caelestis** ...

Handwritten musical notation on five-line staves with red lines. The notation consists of black square notes with stems, some with red accents. The text is written in a Gothic script below the staves.

Handwritten musical notation on five-line staves with red lines. The notation consists of black square notes with stems, some with red accents. The text is written in a Gothic script below the staves.

Tenor ... **is** ... **mis** ... **me** ... **na** ... **am** ...

Handwritten musical notation on five-line staves with red lines. The notation consists of black square notes with stems, some with red accents. The text is written in a Gothic script below the staves.

Santo Spiritu in gloria dei patris ... **mei** ...



In terra par hominibus bonae voluntatis laudamus te benedicimus te adoramus te glorificamus

Grans agnus tibi pater magnam gloriam tuam Domine deus rex caelestis deus pater omnipotens Domine

filii unigenite ihesu xpi Domine deus agnus dei filius patris Qui tollis peccata mundi miserere nobis

Qui tollis peccata mundi suscipe deprecationem nostram Qui sedes ad dexteram patris miserere nobis qui

tu solus sanctus Tu solus dominus Tu solus altissimus ihesu xpi Tu cum sancto spiritu In gloria

dei patris Amen

amen

Agnus Dei in terra laudamus te Grans agnus

Domine fili

Qui tollis

Qui sedes

Cum sedes spu

Amen

amen

VI

IV

me mijn liedekijn wel op end laet ons vrolic sijn ons nake

at loueren kruaen ende lachende bruen oghen god ene heilich

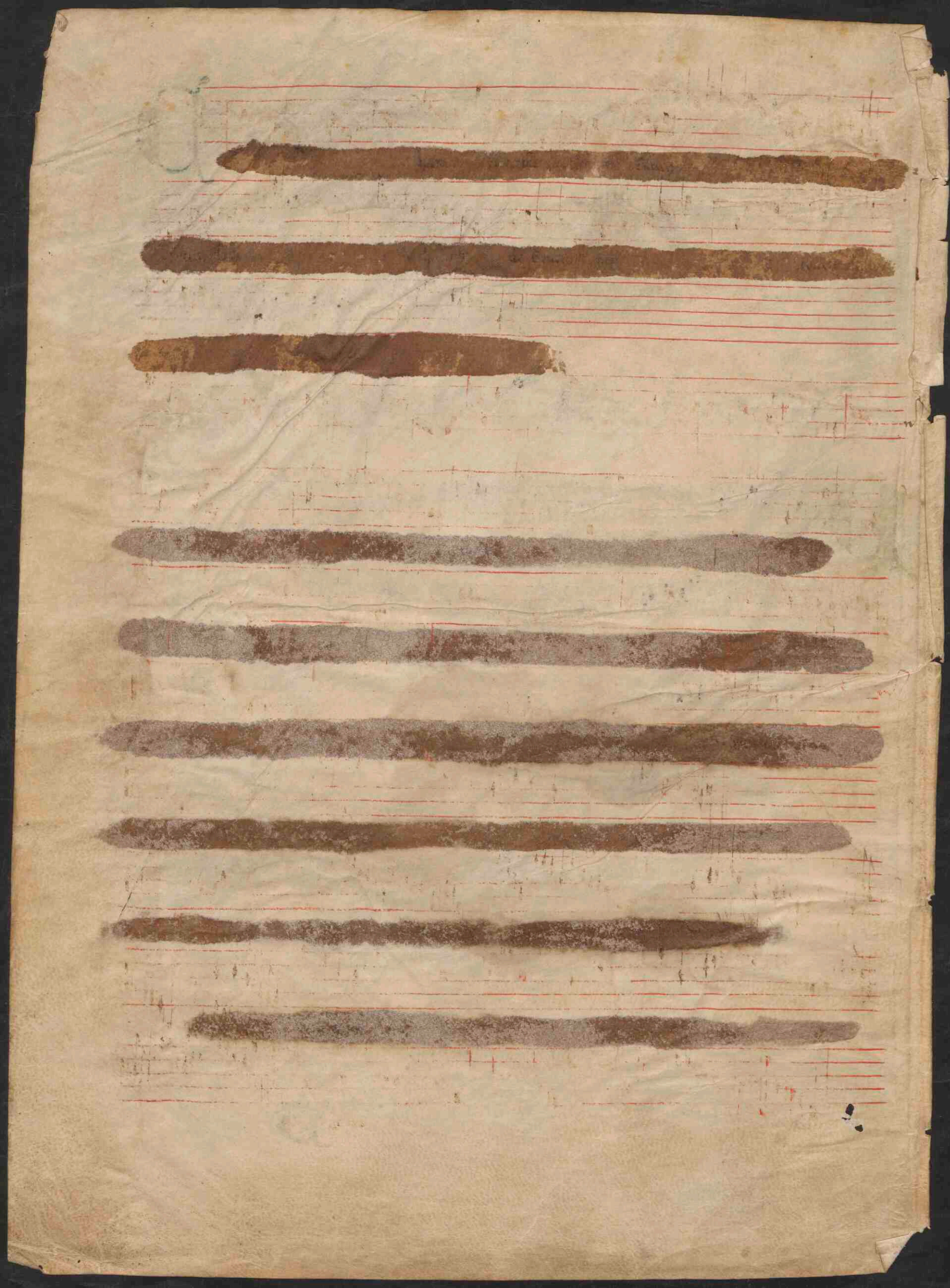
en gelyc sijn. Ten gods antwacht wil ic leuen en my vrolic daer

en gelyc sijn. Ten gods antwacht wil ic leuen en my vrolic daer

Handwritten musical notation on ten staves with red lines. The notation is heavily obscured by thick, dark brown horizontal ink smudges that cover the notes and clefs. Some faint notes and stems are visible between the smudges. The paper shows signs of age, including creases and discoloration.



Marguerite, auctore



VI

Handwritten red markings, possibly initials or a signature.

Handwritten text on the left margin, including the Roman numeral "I" and the word "Stony".

Main body of the page containing several lines of extremely faint, illegible handwriting on red-ruled paper.

Handwritten musical score on aged, yellowed paper with multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The ink is dark, and there are some red markings on the staves. The paper shows signs of wear, including small holes and stains.



[Faint, mostly illegible text in a Gothic script, possibly a list or account book entry. Some words are difficult to discern but appear to include "Item" and "pro".]

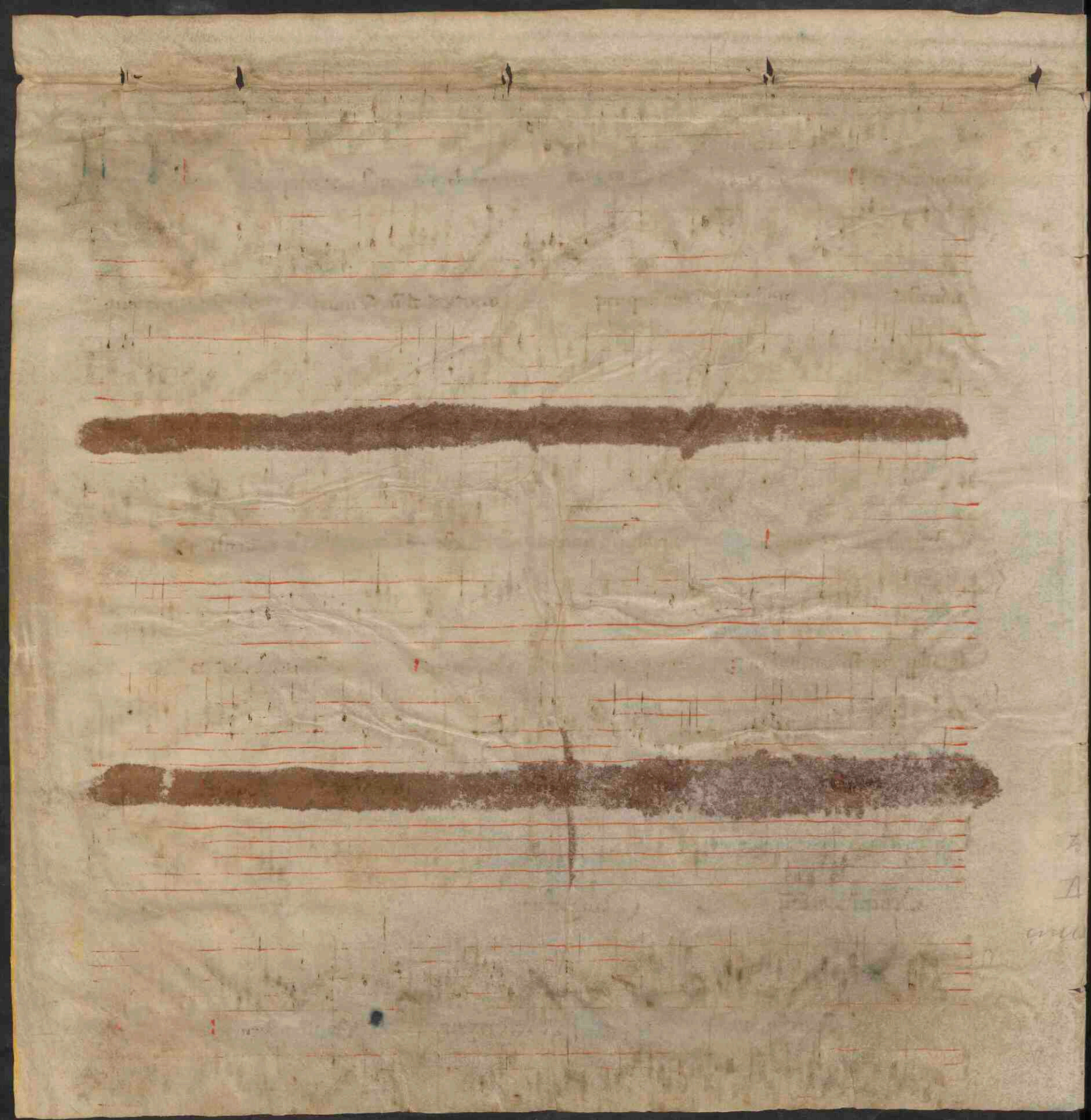


[Faint, mostly illegible text in a Gothic script, continuing the list or account book entry. Some words are difficult to discern but appear to include "Item" and "pro".]

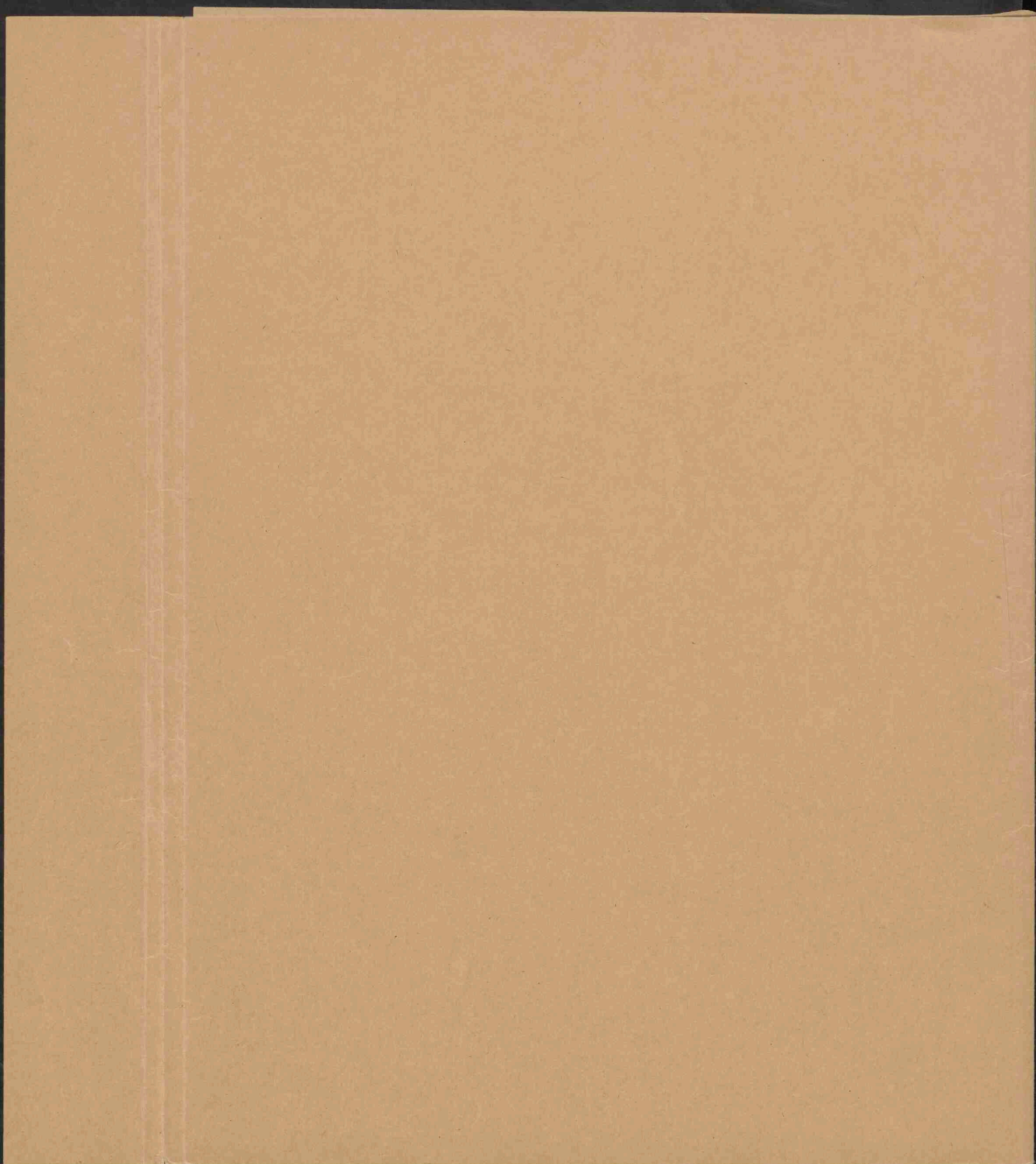


[Faint, mostly illegible text in a Gothic script, continuing the list or account book entry. Some words are difficult to discern but appear to include "Item" and "pro".]











HS

1846²



BIBLIOTHEEK DER
RIJKSUNIVERSITEIT
UTRECHT



HS

U. B. *Rebrecht*

GUNNING

11. E. 27

BIBLIOTHEEK DER
RUKSUNIVERSITEIT
UTRECHT

Ms 6E37 fol (Hs 1846²¹)

fol 1 (= 19) recto - fol 4 verso

Dieu Jafon
raison mist en
mer l'avef
ni Jafon

meure
fiere
poin
ha
querir la dose
ne fu cose
ortoy
son

son De destruire la grande cite de troye
on maist noble fu mort a

mis en troye ne firent pas si noblez foiz
epse
Som
cil
qui poin

et
verce
en

Snoz Jafon

son

8

Oratio

Scilicet

Le melode asonans o pourpris. En argle vie qui de con
 se cessat, le bon manenge des dis. Pour sustener a
 son ^{deu} a son deu de porter. Veult del hommer pe restant a
 tel a le saluacio. Thes notes par son auantique aue. En tous
 recomender. Et se donna conseil de sens garing. Et bon que
 aorder. En moult vaillans vie a dact eslem. Et quels aces
 de sonnerum a leur saluacio. ut.

adms Que sans repris de lay

Que sans fin de lay

Que sans fin de lay

Que sans fin de lay

Que sans fin de lay

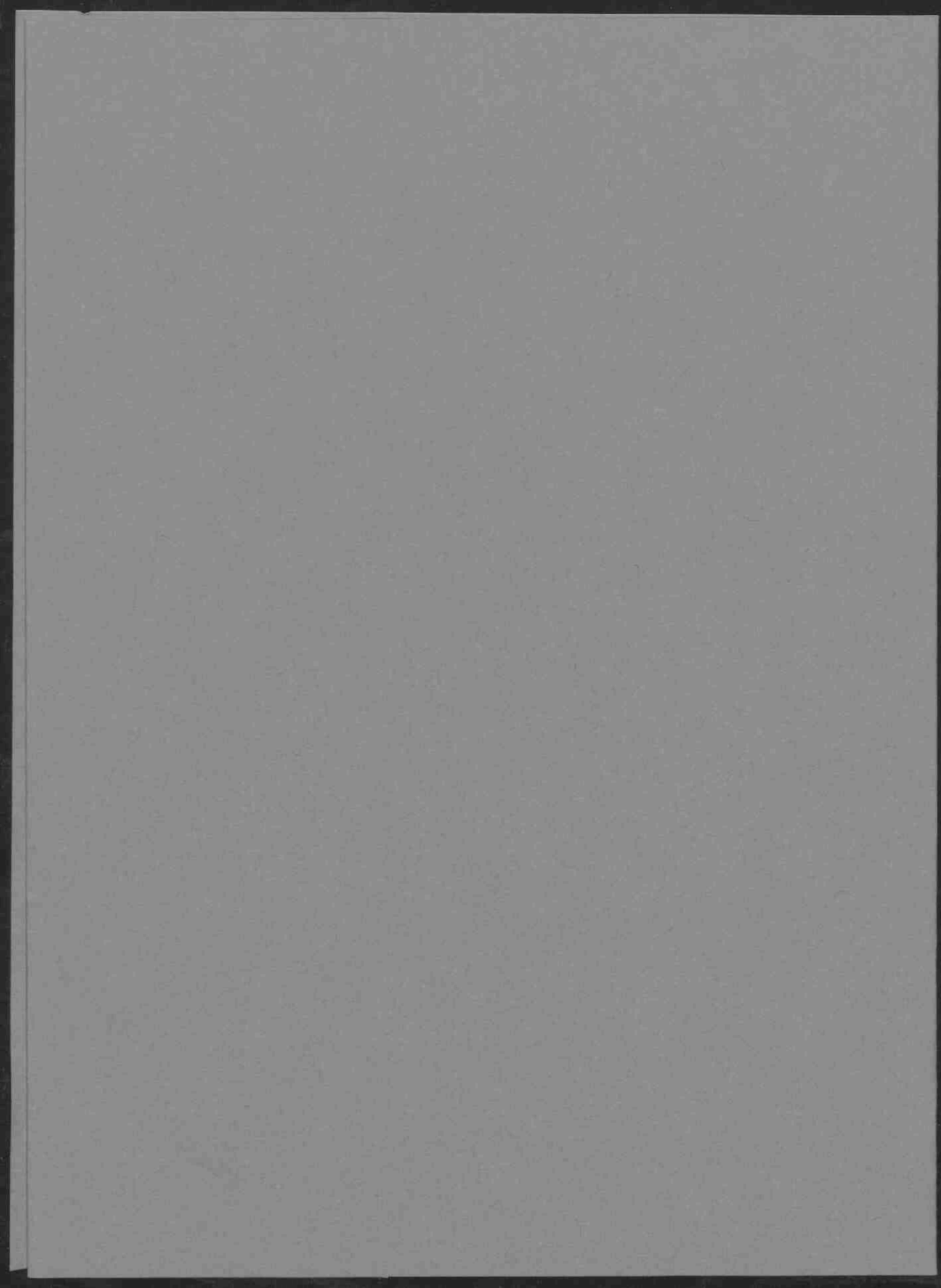
Que sans fin de lay

Que sans fin de lay

Que sans fin de lay

Que sans fin de lay

Que sans fin de lay



9
Ls. 6 E37 fol (Hs 1846.2.1)

map 2

nr. 1

fol. 20-21

O

Orvenoz Quare Jason

Three staves of musical notation in black ink on aged paper. The notes are mostly quarter and eighth notes. There is significant red ink bleed-through from the reverse side of the page, obscuring some of the notation.

E

Et Je laray

quoy pour coy faire

One staff of musical notation in black ink. It features a mix of note values and rests. Red ink bleed-through is visible throughout the staff.

Deus

Omne pnest tedie

One staff of musical notation in black ink. The notation includes various note values and rests. Red ink bleed-through is prominent.

Seul sonne

One staff of musical notation in black ink. The notation is dense with notes and rests. Red ink bleed-through is visible.

Enoz

Filz il te fane

One staff of musical notation in black ink. The notation includes various note values and rests. Red ink bleed-through is visible.

Vous di tres douce & par que
forme q par que arrange
epus q vous
e a toute l'ure

con
er son ment
ment Tour mo Valo a Reborn me

nfanche q mest tous contrame
De pise a dieu q bien pisse re

trans
Guer Dieu vous

Quatentor

reia 2^e

D

26
Cur

philius. On de nobles de Rome fu p^o amier es
diomas. Sachens le v^o n^ome fene d'adhe son

pullent
opango

D s' d'ouh mis a le b^o

ni vers son a

mos p^o mis la n^ore antel de roy a moze sens tricus p^o mist us

tu

re Se hom amos ne leust p^o en oi

A

Propheta *Propheta* *Tenor*

Tenor

In nomine domini Amen. In diebus illis quando Jesus Christus
In nomine domini Amen. In diebus illis quando Jesus Christus

Des
En gardin noble z deffouit pris alay
opfillong yvi grans z puis les
lauriers en flor
quels die plus trop
re
creez loci Une courtoise en oy haut dym
ter. mot d'oultre merz pour empereur? De fame
zimy alem Calua
na oot? **En**



Ms 6E37 fol (Ms 1846^{2,2})

fol 1 (= 29) recto - 2 (= 30) verso

En uerbon d'uois & d'uois
d'uois d'uois d'uois d'uois d'uois d'uois

Simple que de d'uois d'uois d'uois d'uois

de d'uois d'uois d'uois d'uois d'uois d'uois

de d'uois d'uois

On uerbon d'uois d'uois d'uois d'uois



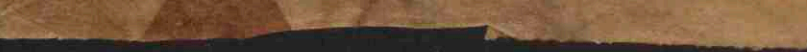
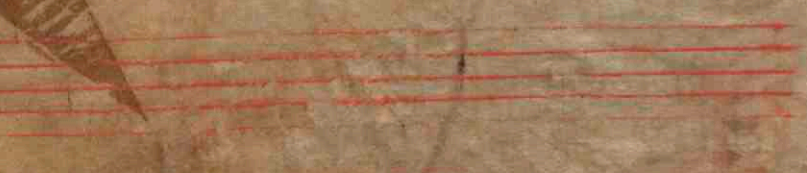
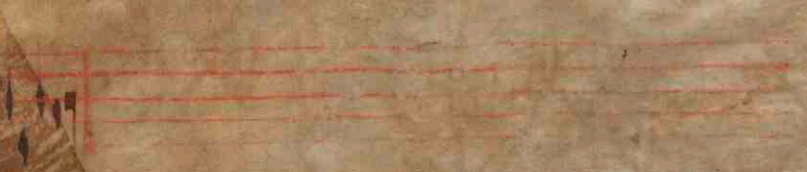
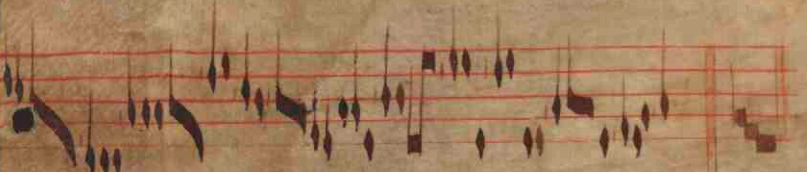
Non q' me done g'fort i' j'ame p'pore i' d'uar tel dolour
suy a trop arrial port ne se scay des mes mauly le me non



ures entel lagom En se mes ne me va scinat d'ime mar bi lo d'uly



A
Croz



A ne Car affaços q'fin assez plus fine que baste a out pelle de
 si nest q' d'unt mo' mes'ue fois q' de rips dont s'unt casti

mul le. le. Ereqnat que cathode se hulle Po' les thardous q'
 mul

Je menque a des Chances a la ne il sous fera des pos

Tenor Fine affaços r'c.

me'rienoz hui'

Trop grand ay a condys ne s'fine de dire balle gon
 ne me'horis en hulle Car d'once les jours alme
 faut effre a des leurre d'ales anlonge le enap'z
 come hulle. C'ux charge mo' don' s'ad' faire mille

come brassin qui est trouble et effos Chances alene r'c.

Q' d'istot s'unt desir resseruay. i' dous m' d'icr n'el'ent p'ulet per soff
La sc'nta s'ouent li q's a pl' u'sache n'al p' n'at' tout' m' d'icr n'el'ent

fir m' L'ene u'olere mais se p'ue' l'oy
g'hen que se ma dame ne m' f'it d' d' l'anc' d'is ne me p'ut d'ant' d'icr n'el'ent

Handwritten musical notation on a red staff.

Handwritten musical notation on a red staff.

Handwritten musical notation on a red staff.

Handwritten musical notation on a red staff.

ne p'ue' ne p'ue' ouer a l'uy l'anc' mais u'olere ne si' ouer d'icr n'el'ent. An' d'ist'
d'icr n'el'ent en quoy d'icr n'el'ent q' d'icr n'el'ent si' d'icr n'el'ent d'icr n'el'ent d'icr n'el'ent
bien d'icr n'el'ent a se d'icr n'el'ent
ne m' f'it a d'icr n'el'ent
ne m' d'icr n'el'ent d'icr n'el'ent

Je las desir ie nay n'ell' d'icr n'el'ent en moy. p' d'icr n'el'ent quoy ie bo p'uisse d'icr n'el'ent si' me m' d'icr n'el'ent
me d'icr n'el'ent qua d'icr n'el'ent s'unt m' d'icr n'el'ent qu' d'icr n'el'ent ie d'icr n'el'ent moult b'ij s'unt m' d'icr n'el'ent
que se p'ue' ne m' f'it a d'icr n'el'ent d'icr n'el'ent d'icr n'el'ent d'icr n'el'ent d'icr n'el'ent d'icr n'el'ent d'icr n'el'ent

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This not only helps in tracking expenses but also ensures compliance with tax regulations. The second part of the document provides a detailed breakdown of the company's revenue streams. It identifies the primary sources of income and analyzes their contribution to the overall financial performance. The third part of the document outlines the company's financial goals for the upcoming year. It includes a comprehensive budget and a strategy for achieving these goals. The final part of the document provides a summary of the key findings and recommendations. It highlights the areas where the company is performing well and identifies the challenges it faces. The document concludes with a statement of confidence in the company's ability to meet its financial objectives.

Ms 6E37 fol (Ms 1846 2.3)

fol 1 (= 27) recto - 2 verso (= 32)

Clement de Lindesbergh memorie.

Des dont une part de mes qd ton

part de mes qd ton

part de mes qd ton

Onoz de une part

part de mes qd ton

part de mes qd ton

part de mes qd ton

Car tu me fais le ay en y part. des dont
de un roay si te cruel mal. dont le san
du n a monray dme. des dont le rol del
in te symoniz. antia acclay est.

part de mes qd ton

part de mes qd ton

part de mes qd ton

Antia

part de mes qd ton

Ladant desier qui mon cuer art si ardaient. *Se da*

ps
Enoz lardant desier

Outrateno2 lardant desier.

ps
Ramy va *Se da ps.*

Enoz Ozam va:

Ourtano2 Ozam va

It mi leftheert so moeter lide
Gat die roft met lide ft bey.

Der m...
not

Gat helpe mi
Tafceeme lide so gaet alleen ne willen

roft bil ofmacht
effraacht

Duch vnde nachte

So bil e bil enmacht met late

an

ghemacht mine fat

Uenoz Ist mi l

Onar

Ist mi leftheert . 2 . c .

Scanda

Is contratenor

1-53

me fut a mo p[ro]gre[ss]me lesong[ne] Com plus

il plus senlonge

g espon asse[ur] me p[re] Can

2 ma Dame 2 Dame 2 Dame

re Pondellorum p[re]cedentiu

Ortoreoz p[re]cedentiu Espon me fut 2 Remeng espon





Ms. 1846³

xpc filius dei descendit de celo ut ad fidem suam mutaret omne genus humanum

aevia ebovae **huic** Aevia Regem martium **si** **re** **du** Dulce lignum

dulces clavos dulce pondus sustinuit quod dignum fuit portare precium huius se

X Crux benedicta mater d' qua carne pendit

culi aevia ebovae **ps** Dne d' ni Magn' to' Ds iudicium

Dulce lignum dulces clavos dulce pondus sus tinu it quod dig

num fuit porta re precium huius seculi aevia **X** Hoc signum

crucis erit in celo cum dominus ad iudicand' dum vene rit **Quod** **Sm**

Hoc signum crucis erit in celo cum dominus ad iudicandum

venerit tunc manifesta e runt abscondita cordis ue stri aevia ae

via **X** Cum sederit filius hominis in sede maiestatis suae et

a ev ia **M**ichi autē ablit gloriari nisi in cruce domini nostri ihu xpristi

Que sola **H**elena constantini mater iherosolimam petijt a evia

evobae **A**n. Lunc precepit eos omnes igne cremari at illi timentes tradiderunt

uidam a evia. evobae. **C**umq; ascendisset iudas de lacu p̄xit ad locum

ubi iacebat sancta crux a evia. evobae. **O**rabat iudas de us deus meus

ostende michi lignū sancte crucis a evia. evobae. **C**um orasset iudas cōmo

tus est locus ille in quo iacebat sancta crux a evia. evobae. **h**

Helena desiderio plena orabat cum lacrimis dicens tu domine ostende lig

nū in quo salus nostra fuit suspēta a evia. evobae. **A**

Marcus xpi martyr alexandra p tota membra punctum transfixus est e

et ad iudam comple desiderium meum et uita

qui dicitur caluariae locus ubi absconditum

ia evovae **an** **P**ors et uita apposita sunt

xpi aevia evovae **an** lignum uite in cruce

eum per ipsum dampnata est et mundus

omnipotens domine gloria tibi aevia e

a in te pependit saluator mundi et in

aevia evovae **an** **P**er lignum crucis de

noter aevia evovae **an** **P**

to celebras hominibus multum amabilis



Handwritten notes in the left margin, including the name 'Hugobertus'.

