

COMPENDI-
V M CANTIONVM EC-
CLE SIASTICARVM, CON-
tinens precipua Responsoria, Versus, An-
tiphonas, Hymnos, Introitus, Sequentias,
ac nonnulla alia pulcherrima Ecclesiae Ca-
tholicae cantica, quae in ea quotannis ad dei
laudem decantantur, non tam Scholis Ca-
tholicis, & ihs qui sacris iniciari ordinibus
cupiunt, quam quibuslibet etiam Ecclesia-
sticis personis, ut Sacerdotibus, Parochis,
omnibusq; Laicis cantum Ecclesiasti-
cum perdiscere cupientibus ap-
primè vsi futu-
rum,

EDITVM PER

M. Ioannem Holibusium Kempensem, Auguſta Vindelico-
rum in Ecclesia Cathedrali Schola rectorem &
ordinandorum examinatorem.

Cum gratia & priuilegio Cæsareæ male-
statis ad quinquennium,

M. D. LXVII.

REVEREN-
DO, NOBILI, ET CLARIS-
SIMO VIRO AC DOMINO,
domino Vuolphgaingo Andreæ Rœmo à
Kötz, Augustæ Cathedralis ecclesiæ cano-
nico, & D. Mauritiū præposito dignis-
simo, domino ac patrono suo ob-
seruandissimo Ioannes
Holthusius
S. D.



PSA QVIDEM
res palam declarat, uir
clarissime ac Mecoz-
nas obseruandissime,
quam hoc quo nostro
fit non modo vtile, verum etiam ne-
cessarium, ut aliquis in publicum emit-
tatur liber, continens compendio ali-
quo præcipua cantica ecclesiastica
iuxta catholicorum morem: unde
scholaistica iuuentus, & potissimum

ca illi,

illi, qui sacris iniciâdi sunt ordinibus,
imò, & ipsi sacerdotes pastoresq; ruri
habitantes, cantum addiscere queant.
Sæpè numero enim videmus, quod
ex animo poeniteat homines, ætatis
adultæ, atq; grandæuos, præsertim
autem ecclesiasticos, & in dignitate
constitutos, se in iuuentute cantum
discendi occasiōne non habuisse, aut
si habuerint, penitus neglexisse, mag-
noq; interdum vellent, aliqualem se
saltem canendi peritiam habere. Sanè
ex huiusmodi imperitia haud rarò e-
tiam in peragendo cultu diuino, ma-
gni oriūtur abusus, scandala, errores
& confusiones in ecclesia dei, popu-
lusq; Christianus plerunq; ob id non
solum vehementer scandalizatur, sed
etiam minus deuotus & pius minus
redditur, passimq; alienus fit à rebus
diuinis. Atq; hinc sit, quòd cantus ec-
clesia-

clericalis simul et cultus diuinus in-
dies magis magisq; & vili penditur,
& contemnitur, & quod dictu & au-
ditu horrendum est, ludibriò prope-
modum habetur: & hoc non tantum
apud hostes ecclesiæ, sed & apud eos
nonnunquam, qui se catholicos & a-
uitæ religionis sectatores profiten-
tur. Causa autem huius rei maxima
est, quod hi, qui ad ecclesiæ gubernati-
cula sedent, sæpè officio sibi hac in
parte demandato non faciunt satis;
videlicet, nō curantes, ut ecclesiæ mi-
nistri tractim, intelligibiliter, attente,
deuotè, & reuerenter, vt decet, cantent:
sed potius adeò frigidè, perfunctoriè
& properè, quasi rem ludicram tra-
ctarent, negotiumq; parui momenti
peragerent: quod maximum est vi-
tium, & dedecus ingens, & ecclesiam
dei dehonestat vehementer. Econ-

trario autem ingens est ecclesiæ orna-
mentum & decus, populusq; Christi-
anus ad maiorem pietatem & deuoti-
onem acceditur, voluptateq; qua-
dam sancta afficitur, vbi officia diui-
na decenter, reuerentèr, deuotè, & or-
dinatè, vt primitus ab ecclesia est sta-
tutū, cantando peraguntur. Benefi-
cia etiam ecclesiastica, decimæ & alij
redditus cum primis hac de re in cle-
ricorum sustentationem fundata sunt
à pījs hominibus, nimirum, vt clericī
bonis & Eleemosynis ecclesiæ fruen-
tes, indesinenter cum attentione et de-
uotione singulari psallant, & in dei-
laudem cantent, psalmos, hymnos,
cantica spiritualia, horas canonicas,
& sacrosanctum missæ officium, an-
gelorum more semper canentium,
psallentium, & deum laudantium in
cius conspectu. Ob hoc etiam ecclæ-
siæ

siæ cathedrales, collegiatæ, & mona-
steria quælibet instituta sunt & diui-
tijis dotata, vt Deum spiritualibus cā-
ticis quotidiè colant, & laudibus an-
gelicis celebrent, & cum Dauide,
(Psal: 118.) septies in die laudem
deo dicant, atq; illud ad Ephesios 5.
Pauli verbum studio indefesso recq;
ipsa præstet: Impleamini spiritu san-
cto, loquentes vobis metipsis in psal-
mis, hymnis, & canticis spiritualibus,
canentes & psallentes in cordibus ve-
stris domino, gratias agentes semper
pro omnibus, in nomine domini no-
stri Iesu Christi, deo & patri.

Hinc haud mediocre operæ preci-
um me facturum existimauit, si canti-
ca præcipua quæ in catholica ecclesia
cantantur annuatim, nempè Respon-
soria, Antiphonas, hymnos, Introi-
tus, Sequentias, & alia generis eiusdē

in unum colligerem, potissimum in
eorum gratiam, qui in ecclesia canen-
do ministeria obeunt. Etenim ante
hac nunquam in villa dioecesi, quod
sciam, editus fuit liber aliquis pro
scholis catholicis, qui huiusmodi cō-
tineret cātica. Quòd sanè est magno-
perè mirandū, cū ea res etiā sit extre-
mè necessaria, præsertim hoc nostro
æuo, vt iuuentus à teneris, ecclesiæ ser-
uitijs & canticionibus pñs assuecat.
Prostat quidē & circūfertur libellus
quidam responsiorū, sed in quo te-
xtus adeo est deprauatus & vitiatus,
vt iuuentus inde plus fellis quā mel-
lis, plus erroris & impietatis, quām
pietatis & sanæ doctrinæ hauriat.
Has autem catholicas cantiones in ec-
clesia quotannis cantari solitas, mini-
stris ecclesiasticis ac iuuentuti catho-
licæ ad ministeria ecclesiastica aspi-
ranti,

rant, minimè arbitror fore infrugiferas aut inutiles. Nam qui has, in unum collectas cantiones nouerit, facile deinceps etiam quemuis aliū Choralem seu gregorianum, vt vocant, cantum cuiuscunq; etiam diocesis, per se nouerit. In publico etiam ordinandorum examine, ipsi ordinandi in huiusmodi cantionibus posthac se, per sedulō examinabuntur, vt canendi peritia instructi, hac in parte etiam ecclesiæ usui esse possint. Hunc autem nostrum conatum & laborem, hancq; canticorum æditionem tibi, vir clarissime, nuncupare & dedicare visum est: idq; potissimum hac de causa, quod tu ferè unus existis, qui omnibus tuis conatibus, labore, industria & pio Zelo, ministros ac operarios, honestis moribus, doctrina, & canendi peritia præditos, ad ecclesiæ

seruitium promoueri cures : quicq; in
primis mihi autor fuisti, vt hæc eccl-
esiastica cantica prelo committerem.
Quamobrem vehementer etiam atq;
etiam oro, vt hoc quidquid est labo-
ris et operis, pro antiqua et nativa tua
humanitate benevolentiaq; in omnes
eos, qui ecclesiæ commodare student,
æqui boniç consulas, & me scholâq;
vt hactenus semper, defendas, iuues,
foueas, & promoueas. Vale. Datum
Augustæ vindelicorum, Anno salu-
tis nostræ restauratæ per Christum,
millesimo, quingentesimo, sexagesi-
mo septimo, mense Februario.

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- Veni sancte spiritus. Antiphona in die**
pentecostes, folio 66.
- Videte miraculum. Respon; in festo an-**
nunciationis Mariæ, folio 99.
- Viri Galilei. Introitus in die ascensionis**
domini, folio 147.
- Vultum tuum. Introitus in die assumpti-**
onis, folio 155.
- Verbum bonum. Sequentia de beata vir-**
gine, folio 180.
- Verbum supernum. Hymnus in 1. dominica**
aduentus domini, folio 197.
- Veni redemptor. Hymnus in dominica**
tertia aduentus, folio 198.
- Vexilla regis prodeunt. Hymnus in do-**
minica passionis, folio 205.
- Veni creator spiritus. Hymnus de san-**
cto spiritu, folio 209.
- Vt queant laxis. Hymnus de S. Ioanne**
Baptista, folio 210.
- Virginis proles opifexq;. Hymnus de**
virginibus, folio 213.
- Vita**

INDEX.

- Vita sanctorum. Hymnus de Sanctis in
fra pascba, folio 207
- Vrbs beata Ierusalem. Hymnus in dedi-
catione templi, folio 213

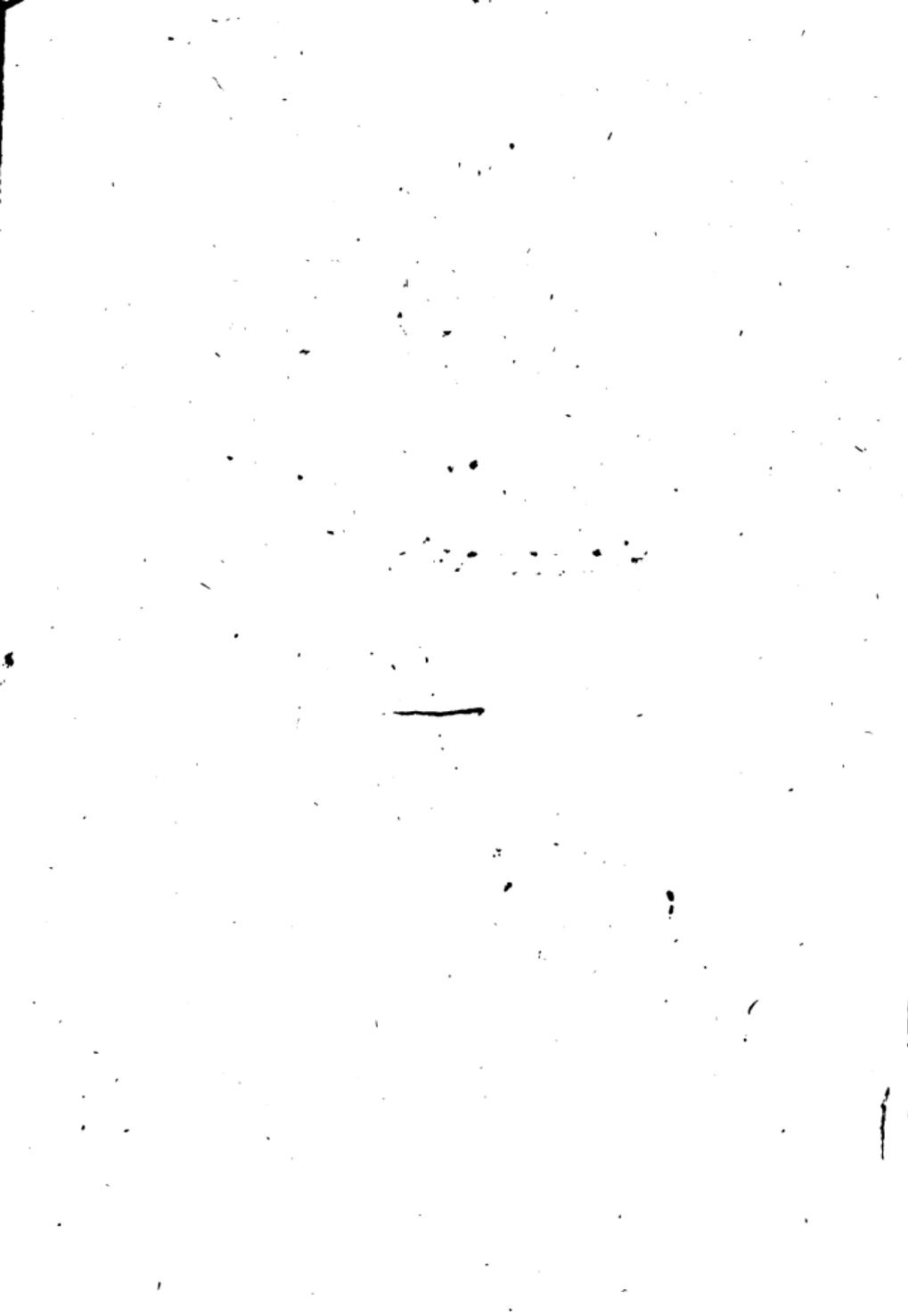
Finit, laus Deo.

Errata crassiora per incuriam inter excuden-
dum à typographo commissa, hoc
pacto corrigenda.

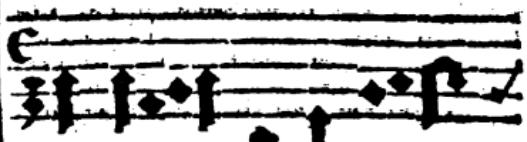
Terram fac terra, fol. 5. Epiphania fac Epiphanie. 11.
custodiendum fac custodiendam, fol. 13. est fac es, fol. 17.
inductus fac induitus, fol. 24. iā fac in, fol. 32. effero fac
offerō, fol. 43. tenebar fac tenebras, fol. 68. ueberet fac
ueberent, fol. 68. futuras fac saturas, fol. 69. da fac dat,
fol. 69. te fac De, fol. 71. suis fac ſui, fol. 80. pinguis fac
pigmus, fol. 83. finum fac finu, fol. 118. domine fac domini
ni, fol. 129. sequitur fac sequuntur, fol. 122. credamus
fac reddamus, fol. 123. locos fac lotos, fol. 130. agnem
fac anguem, fol. 130. frontem fac fontem, fol. 131. redi-
mire fac redimire, fol. 135. populi fac populis, fol. 140.
conuetu fac cōuentu, fol. 140. Ioanni fac Ioannic, fol. 152
qui fac cui, fol. 150. hospitatē fac hospitē, fol. 174. cys-
thara fac cytharam, fol. 175. filijs fac filius, fol. 177. non
fac cum, fol. 179. secūlis fac sedulis, fol. 180. uirgo summa-
ni fac uirga sumi, fol. 181. fastoribus fac pastoribus, folio
189.

Cætera magis obuia, leuiora, ac deprehē-
su faciliora, quilibet per ſelfacile animad-
uerteratq; corriget.

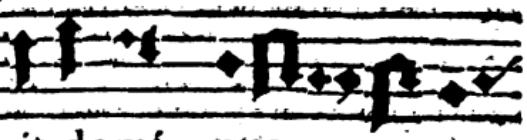




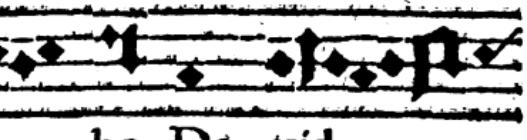
Dominica prima Ad- uentus.



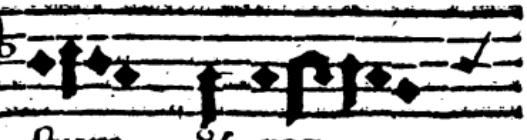
C ce di es ve-



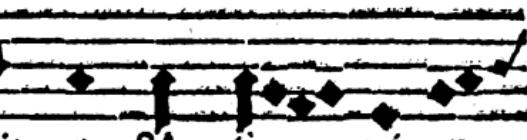
ni ent di cit domi nus et



iu sci ta bo Da uid



germen iu stum & reg-



na bit rex & ia pi ens
A erit

Domica i. Aduentus.

e rit & faci et
iu di ci uw & iu-
sti ci am in ter-
ra. Et hoc est
no men quod vo ca bunt
e um do mi nus iustus

Ónica i. Aduent. 2

iu stus no ster. **X**

In di e busil lis sal-

ua bit tur iu da & If ra-

el ha bi tabit confi ten-

ter. Et hoc.

Glori a pa tri & fi-
A z u no

Dominica 2. Aduentus.

li o & Spi ri tu i San-
cto. Et hoc est no.

Dominica secunda Ad- uentus.



Ex no ster
ad ue ni et Chri stus. Qué
lo an nes prædica bat a-
gnum

Dñica 2. Aduentus. 3

gnum es se ven tu rū. **X**

E Cce agnus de i ec-

ce qui tol lit pec ca ta
mun di. Quē lo-

Aliud Responsorium.



Aeten tur coe-

A ; li &

Dñica 2. Aduentus.

li & exultet ter-

ra iu bi la te montes lau-

dem qui a do minus nost ery eni et.

Et pau pe rum tu o rum

mi se re bi tur. ☩

Ec ce do mi na tor do mi-

nus

Dñica 3. Aduentus. 4

nus cū vir tu te ue ni-
et. Et pau pe rum.

Dominica tertia Ad- uentus. Rel.



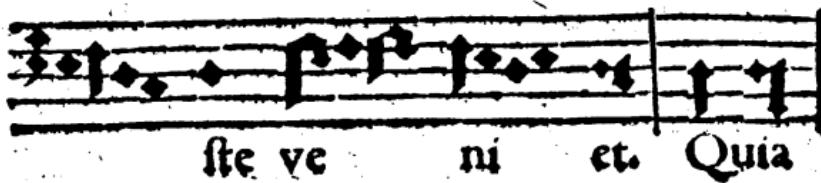
Oce bitnos do mi-
nus vi as su as

& ambula bi mus in se-
A 4 mitis

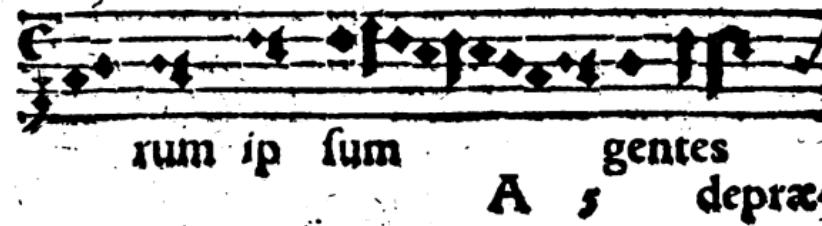
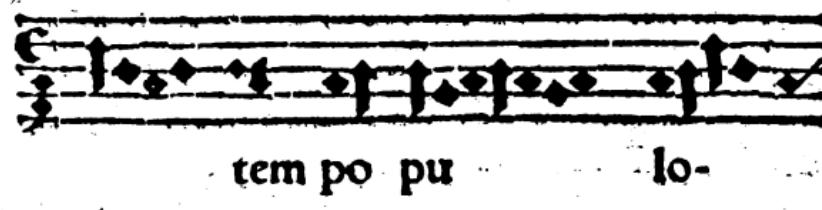
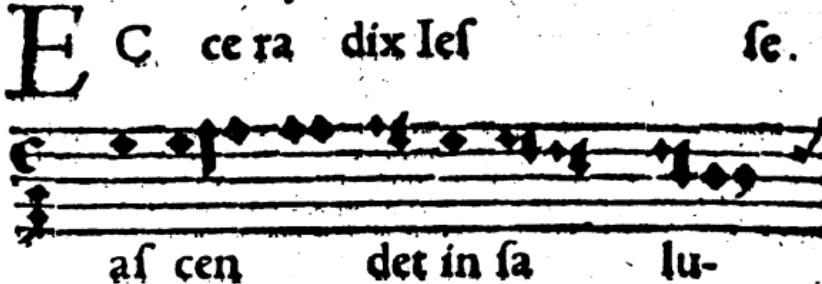
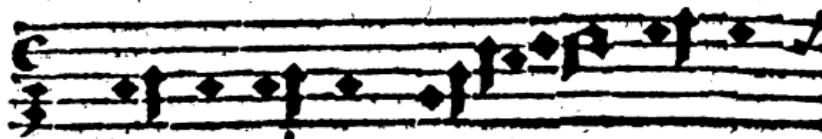
Dñica 3. Aduentus.

mi tis e ius. Quia de
Sy on ex i bit
lex & verbum do mi ni
de le ru sa lem. ☩
Ex Syon spe cies de co ris
e ius de us no ster ma ni fe
ste

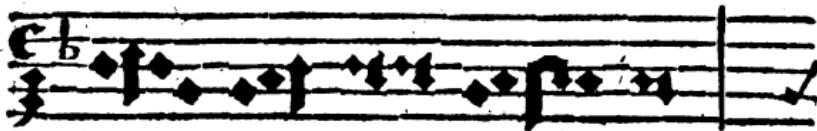
Dñica 3. Aduent. 5



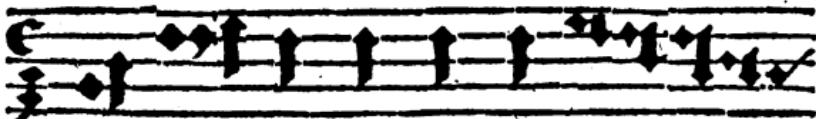
Aliud Responsorium.



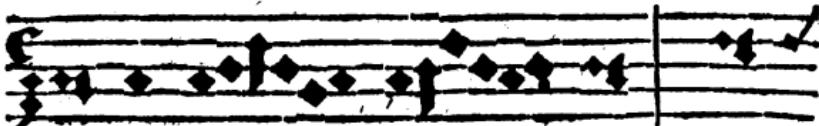
Dñica 3. Aduentus.



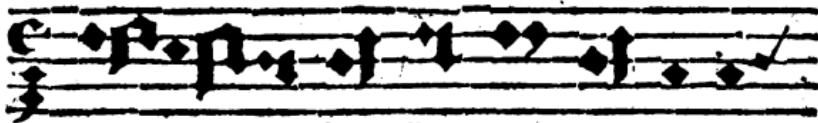
de præ ca bun tur.



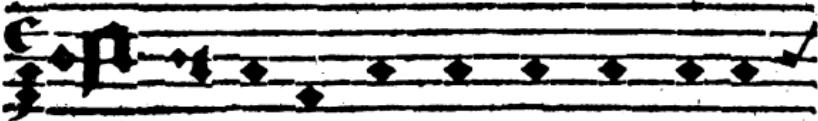
Et e rit nomen eius



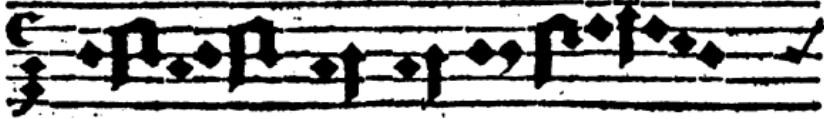
glo ri o sum. **X** De-



us à Ly ba no ueni-



et et sanctus de monte vmbro-

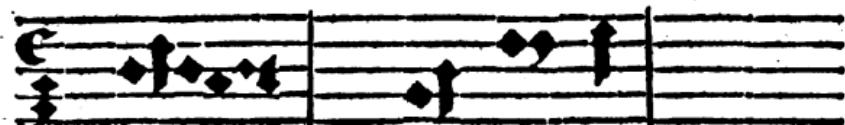


so & condens-



so.

Dñica 4. Aduent. 6



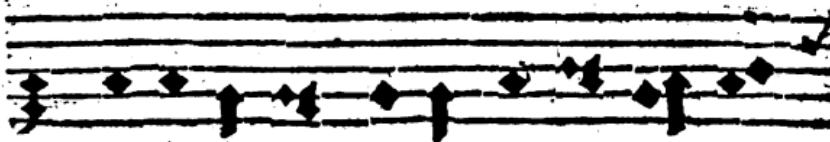
so.

Et e rit,

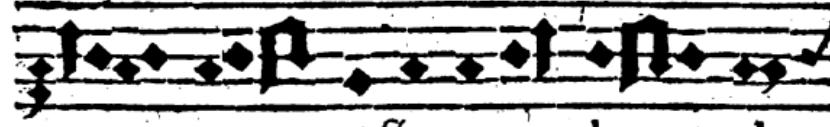
Dominica quarta Ad- uentus. Ref.



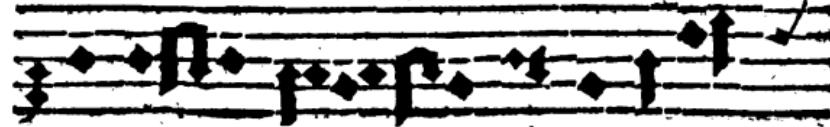
Ir go If ra el



re uerte re in ci ui ta tem tu-



am vſq; quo do lens



a uer te ris ge nera-
bis

Dñica 4. Aduentus.

bis domi nū salua to rem ob-

la ti o nē no uam in ter-

ram. Ambu la bunthomines

in salua ti o nem. X A.

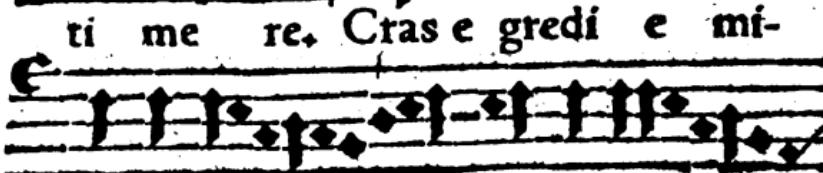
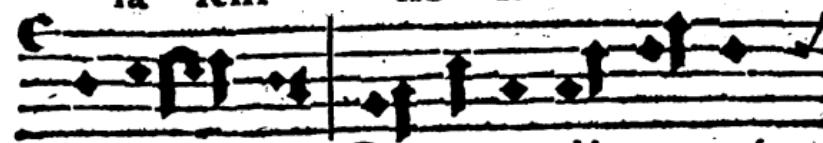
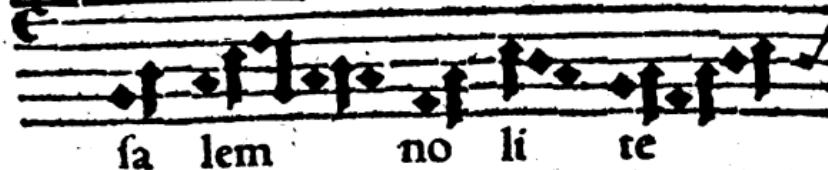
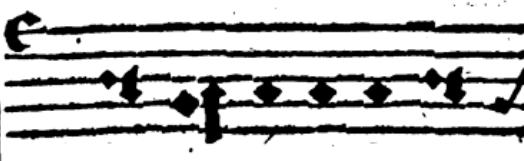
fo lis or tu & oc ca-

su ab Aquilo ne &
mar

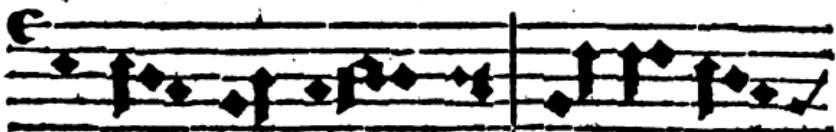
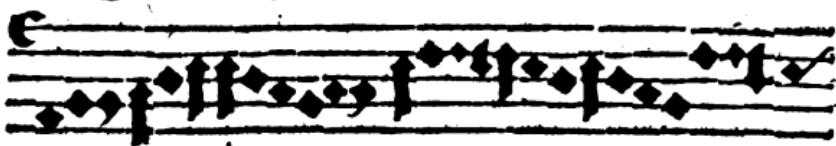
In vig: Natiuitatis. 7



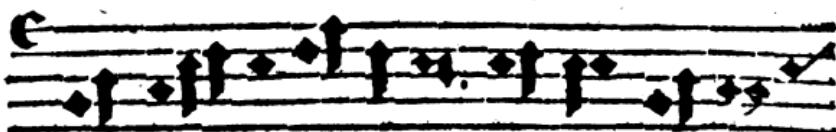
In vigilia Natiuitatis domini nostri.



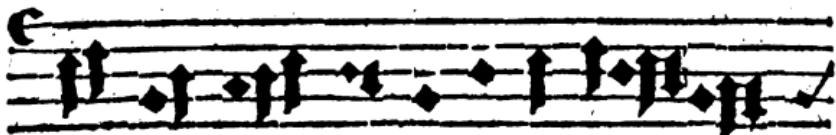
In vig: Natiuitatis.



rit vo bi cū. X Constantes



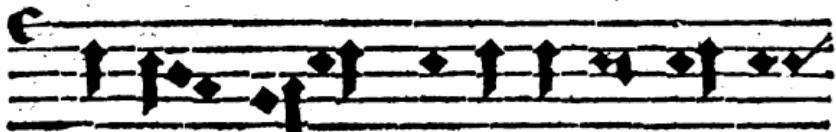
e sto te vi de bi tis au xi li



um do mi ni super vos.



Cras e gre di. Glo-



ri a pa tri & fi li o &
spī-

In Natale Domini. 8

spiri tu i san cto.
Crase gredi.

In Natale Domini. Responsoriū.



Er bū ca ro factum
est & ha bi ta
bit in no bis
cuius

In Natale Domini.

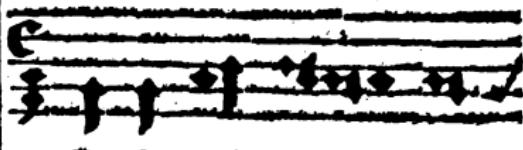
cu ius glori am vi di mus
qua si v ni ge-
ni ti à pa tre. Plenū gra-
ti a & ve ri-
ta se. In prin-
ci pi o e rat verbum & ver-
bum

In Epiphania Dñi. 9



bume rat a pud de um &
de us e rat ver bum.
Ple nū gra.

In Epiphania Domini. Responsoriū.



L lu mi na re



si lu mi na re le-
B rufa-

In Epiphania Domini.

ru sa lem ve-

nit lux tu a.

Et glo ri a do mi-

ni su per te

or ta

eit. ☩

Et am-
bulabunt

In Epiphania Dñi. 1a

bu la bunt gen tes in lu-
mi ne tu o & re ges
in splendo re or tus tu-
i. Et glo.

Aliud Responsorium.



Necolum bæspeci-
B a e spî.

In Epiphania Dñi.

The musical notation consists of four-line red staves. The first staff begins with a large 'E' and contains the lyrics 'e spiritus san ctus vi sus'. The second staff begins with a large 'C' and contains 'est pa ter na vox au-'. The third staff begins with a large 'C' and contains 'di ta est. Hic est fi li us'. The fourth staff begins with a large 'C' and contains 'me us di le ctus in quo mihi'. The fifth staff begins with a large 'C' and contains 'be ne complacui ip-'. The sixth staff begins with a large 'C' and contains 'sum au di se. X Cœ-'. The final staff begins with a large 'C' and ends with 'li'.

e spiritus san ctus vi sus

est pa ter na vox au-

di ta est. Hic est fi li us

me us di le ctus in quo mihi

be ne complacui ip-

sum au di se. X Cœ-

li

Dominica prima. II

li a perti sunt su per e um

& vox pa tris au di ta

est. Hic est fi li us.

Dominica i. post oct. Epiphania. Respon.



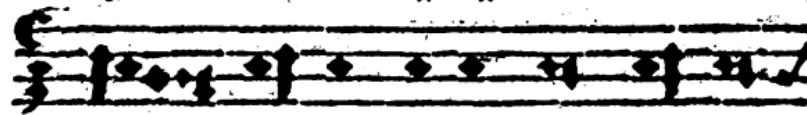
E us qui se

des su per tho num & iu di
B ; cas

Dominica prima

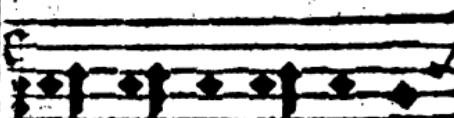
cas a qui ta tem e sto re-
su gi um pau pe rum
in tri bu la ti o-
ne. Quia tu so-
lus la bo rem & do lo-
rem con si de ras. *X* Tibi
enim

post oct. Epiphan. 12

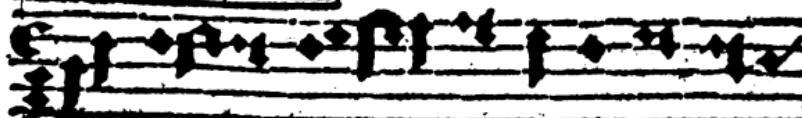


e nim de re li ctus est
pauper pupi lo tu e ris ad-
iu tor. Quia tu.

In Septuagesima. Ref.



Or ma uit i gi tur



do mi nus hominem de
B 4 limo

Septuagesima.

li mo ter ræ & inspi-
ra uit in faciem ei-
us, spir a culum
vi tæ. Et fa ctus est
ho mo in a ni-
mam vi uen-
tem

Septuagesima. 13

tem. **X** I gi tur perfe cti
sunt coe li & ter ra & om-
nis or na tus e-
rum. Et factus.

Aliud Responsorium.

E C ee A dam
B s qua

Dominica

quasi vnus ex nobis fatus
est sciens bonum &
malum. Videte
forte suum de ligno
uiuax & vivat
in aeternum.

Septuagesima. 14

num. **X** Cherubin & flamme-
um gladi um atq; ver sati lem
ad cu stodi endum vi am lig-
ni vi tæ. Vide.

Dominica sexagesima. Responsoriū.



Bi est Abel frater
eius

Dñica sexagesima.

tu us dixit do mi nus
ad Cha in ne sci-
o do mi ne nunquid
cū stos fra tris mei sum e-
go & dixit ad e-
um quid fe ci sti. Ec-
ce vox

Dñica sexagesima. 15

ce vox sanguinis fratribus tu i A-

bel cla mat ad me

de ter ra. X Maledi-

cta terra in o pe re

tu o qua a peri ens os

su um & su sce pit sanguinem fratribus
tui

Dominica

tu i de ma nu tu-
a. Ec ce.

Dominica quinquagesi- ma, Respon.



æ cus sede bat secus vi-
am transe un te
do mi no & ex cla ma-
uit

Quinqnagesima. 16

uit ad e um.
a it il li do mi-
nus quid vis vt fa ci am ti-
bi. Rabo ni vt vide-
am lu cē. Et qui
prai bant increpabāt eum vt
taceret

Dñica Inuocauit.

ta ce ret ip se verò multò
ma gis cla ma-
bat. Rabo ni.

Dominica Inuocauit. Responsorium.



V clus est le sus in de-

ser cum à spi ri tu

Dñica gnuocauit. 17

ut tenta re-tur à Di a bo-
lo. Et acce dens
tentat or di xit e-
si si fili us de i est
dic ut la pi des i.
sti panes fi-
C anc.

Dominica

ant. **X** Et cū ieu naſ ſet qua-
dra ginta di e bus & quadraginta
no cti bus poſtea e ſu-
P ri it. Et acce.

Dominica Reminiscere. Responsorium.



I di dominum fa-

cie

Reminiscere.

18

A musical score for Gregorian chant, consisting of four staves of neumes on square neume notation. The music is written in common time. The lyrics are in Latin, with some words in French (e.g., *façta*, *vo ca beris*) and a final section in Latin with a French title. The lyrics are as follows:

ci e ad fa ci-
em. Et salua facta est a-
ni ma me a. X
Et di xis ne qua quāl tra
vo ca beris la cob sed il ra el
e rit no men tu um.
C s Videns

Dominica Dominica Ocult. Respon.



I d̄ens Ia cob vesti-

men ta lo seph

sci dit vestimenta

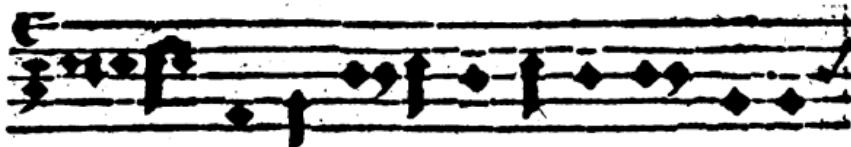
su a cum fle tu &

di xit. Fe ra pessi-
ma

The musical notation consists of five staves of Gregorian chant in black ink on four-line red staves. The first staff begins with a large 'C' and includes a decorative initial 'I'. The second staff begins with a small 'c'. The third staff begins with a large 'C'. The fourth staff begins with a small 'c'. The fifth staff begins with a large 'C' and includes a decorative initial 'F'.

Oculi.

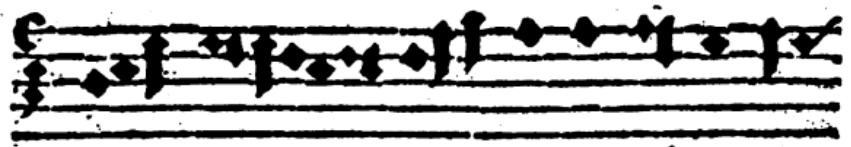
19



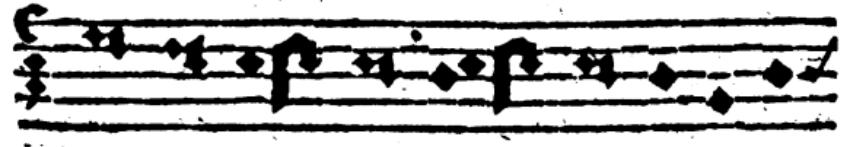
ma de uo ra uit fi li um meum



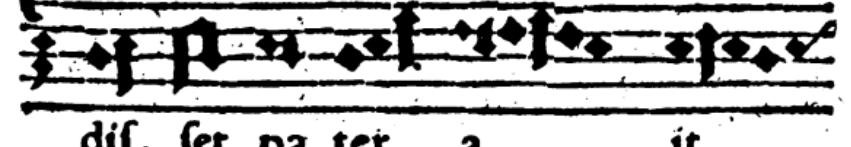
Io seph. XV.



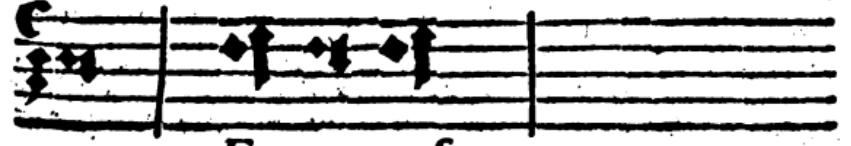
Vi de si tunica fi li-



i tu i sit an non & cū vi-



dis set pa ter a it.



Fe ra pes.

C 3

Aliud

Aliud Respon. de eadem Dominica



A lus no stra
in manitu a est do mi-
ne re sp̄i ci at su-
per nos mi se ri cor
di a tu a. Ut se cu-
ri serui a ious q.
bi,

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black dots (heads) on vertical stems, with vertical bar lines dividing the measures. The first staff begins with a large note followed by a series of smaller notes. The second staff starts with a note followed by a series of smaller notes. The third staff begins with a note followed by a series of smaller notes. The fourth staff begins with a note followed by a series of smaller notes.

Laetare.

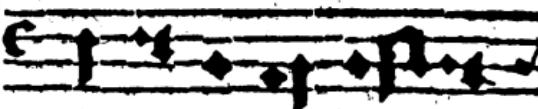
20

bi, **X** Vi uat a ni matua
do mine vt nō vi de a mus mor-
tem neçp paruulos nostros de-
fi ei en tes, Ut lecu.

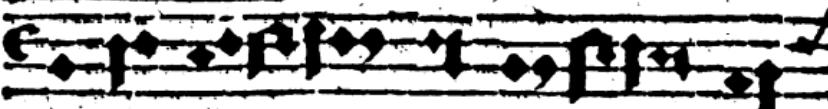
Dominica Laetare. Respon.

C 4 Audi

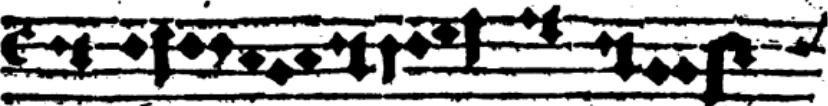
Dominica



V di Is ra el



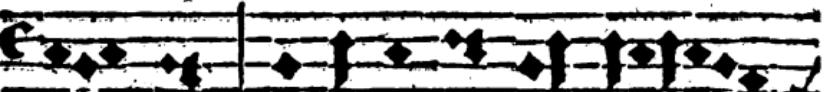
præcepta do mi ni &



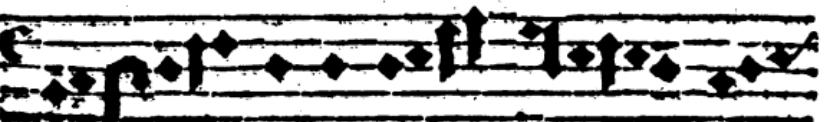
e a incor de tu-



o qua si in li bro scri-



be. Et da bo ti bi ter-



rain fluentem lac &
mel.

Laetare.

21

mel. X if ra el si me audi-
e ris nō e rit in te de us re-
cens neç a do ra bis de um
a li e num. Et dabo.

Dominica in Passione. Responsorium.



Ir cum de de-
C s runt

Dominica in Passione.

A musical score for 'Dominica in Passione.' featuring five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The lyrics are written below each staff in a Gothic script. The score consists of five staves, each ending with a vertical bar line. The lyrics are:

runt me vi ri
men da ces si ne
cau fa fla gel lis
ce ci de runt me. Sed tu do.
mi ne de fen sor vin-
di ca me.

Dñica in Passione. 22

ca me. X Quo ni-
am tri bu la ti-
o pro xi ma est & non
est qui ad iu uet Sed tu.

Responsorium in eadem Dominica.



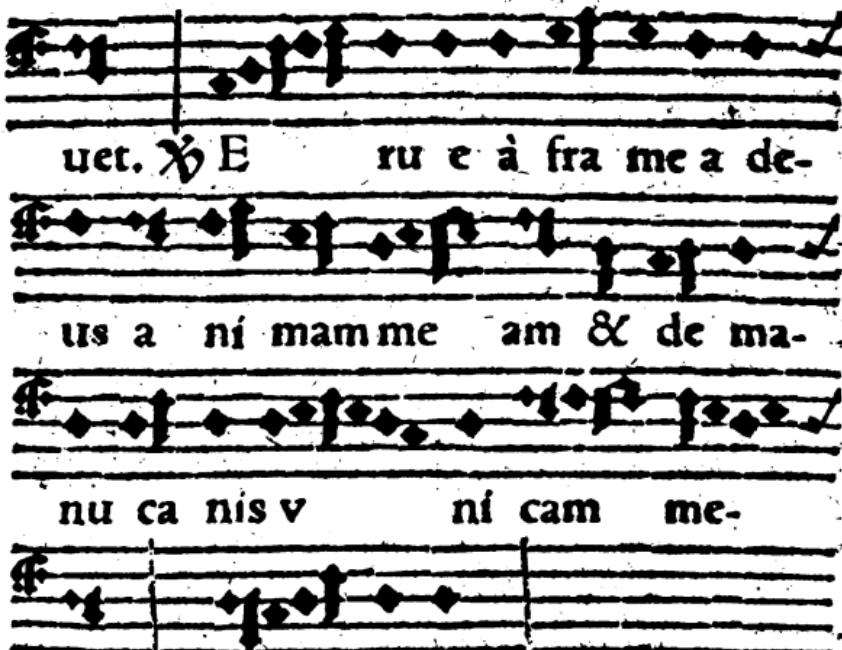
N te tacta tus fuor
exutero

Dominica

ex u-te ro de ventre ma tris
me az deus me us es
tu ne dis ce das à
me. Quo niam tribu la ti-
o proxim a est &
non est qui adiu-
uet.

Palmarum.

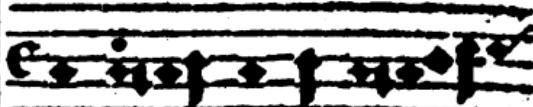
23



uet. **X**E ru e à fra me a de-
us a ni mam me am & de ma-
nu ca nis v ni cam me-
am. Quo niam.

Dominica Palmarum.

Responsorium.



Ngres sus Pila-

tus

Dominica

tu scū le su In prætori-
 um tunca it il li tu
 es rex lu de o rum respon-
 dit tu di cīs quia rex sum
 exiuit ergo le sus de prætori-
 oportās coro nam & vestem purpu-
 ream.

Palmarum.

24

re am. Et cū indu clus fu is set

exclamauerunt o nes cru. ci fi-

ga tur quia fi li um de i

se fe cit. **X** Tūcait il lis

Pi la tus regem vestrum cruci-

fi gam responde runt
regem

Dominica

re gē non ha be mus
ni si Cæ sa rem. Et cū in,

Aliud Responsorium.

Col le ge
runt pontifi ces & pha-
ni sati con ci li-
um

Palmarum. 25

um & di ce bant quid fa-

ci mus Quia hic ho mo

multa signa fa-

cit si di mistimus e um sic om-

nes cre dent in e-

um. Ne forte ve-

D niant

Dominica

ni ant Ro ma-
ni et tol lant no strum
lo cum & gen-
tem. **V**nus au tem ex
ip sis Cay phas no mi ne
dum es set pontifex an ni il li us
pro-

Palmarum.

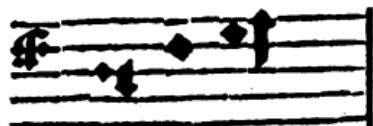
26

propheta uit dicens
ex pe dit vo bis ut vnius mori-
a tur ho mo pro po pu lo &
non to ta gens pe re at
ab il-
lo ergo di e cogi ta ue runs
D.

Dominica

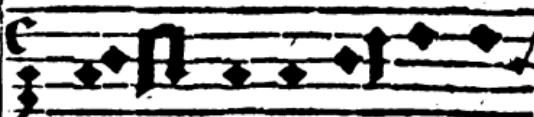


in terfi cè re e um di cen tes

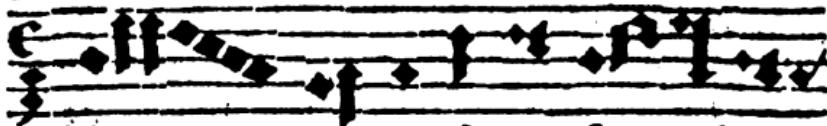


Ne for tè.

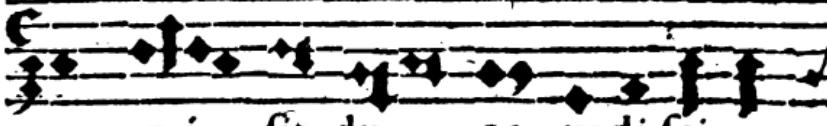
Responso-
rium.



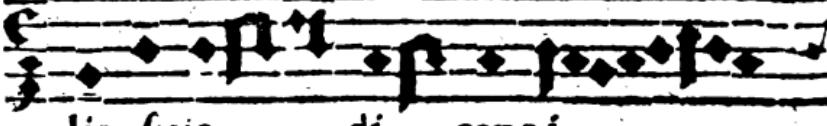
Vm appropinquare



do mi nus le ro so li-



mam mi sit du os exdi sci pu-



lis suis di censi-

te in

Palmarum.

27

te in ca stellū quod è contra vos

eit & in ue nī e tis pul-

lūm a si næ al li ga tum

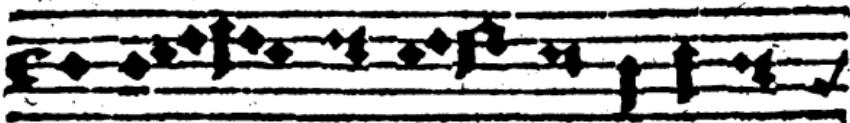
super quē nullus ho mi num

se dit solui te & ad du-

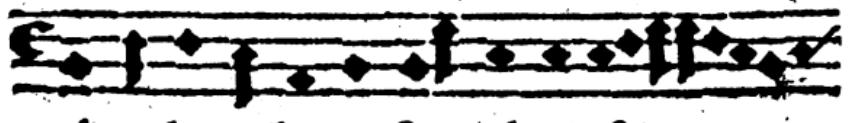
ci te mi hi si quis vos in-
D ; terro-

Dominica

terro ga ue rit di ci te
e pus do mi ni est sol
uen tes ad duxerunt ad Iesum
& imposu erunt si bi ve
sti menta & sedit super eum ali
i ex pandebant vestimenta sua



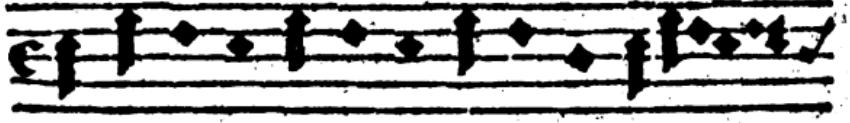
in vi a a li i ramos



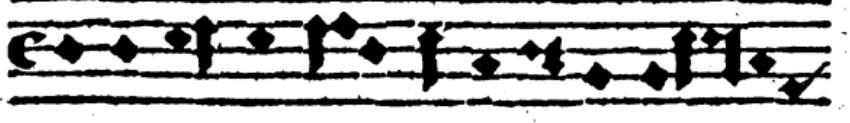
de arbo ribus psternebant &



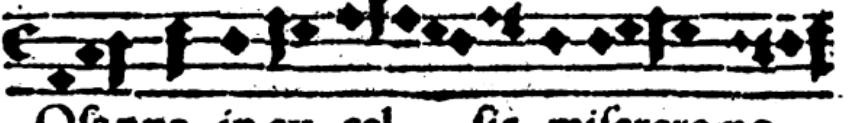
qui sequebātur clamabant Osanna be-



neditus qui venit in nomine domi ni

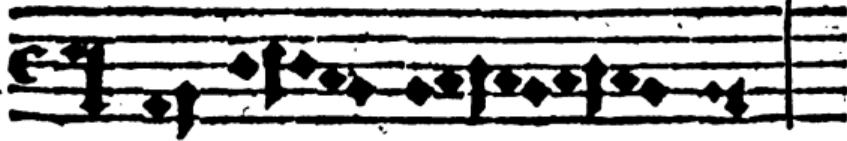


benedictum regnū patris nostri Dauid



Osanna in ex cel sis miserere no-
D 4 bis

Dominica

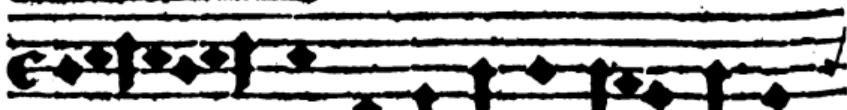


bis fi li Da uid.

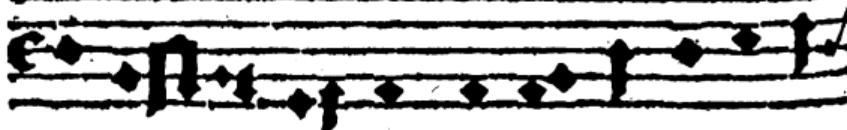
Aliud Responsorium.



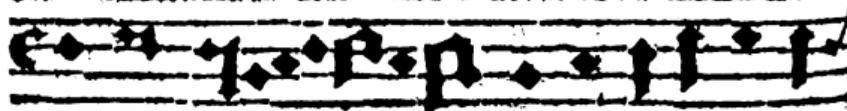
Vmau dis setpo-



pu lus quia le susve nit le-



ro so li mam acce perunt ramos



palmarum & ex i e runte
job.

Palmarum.

29

i ob ui am & clamabant

pu e ri di centes. Hic

est qui venturus est in

sa lu tem popu li Hic

est sa lus no stra

& re dempti o II.
D , rael.

Dominica

ra el. Quan tus est i ste
cu i thro ni & domi-
nat i o nes oc currūt no li ti me-
re fi li a Sy on ec ce rex tu us
ve nit ti bi se dens super
pullum a si na sicut scri-
ptum

tum est. Sal ue rex
 fabricator mun di quive-
 nisti re di me re nos,

Antiphona.



Criptū est e nim percu-
 ti am pa sto rem & dispergentur o-

ues

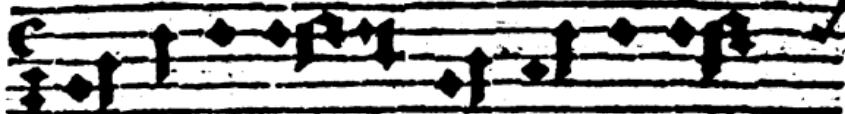
Dominica

ues gregis postq̄ au tem sur rexe ro
præce dā vos in Ga li le am i-
bi me vide bitis dicit domi nus.

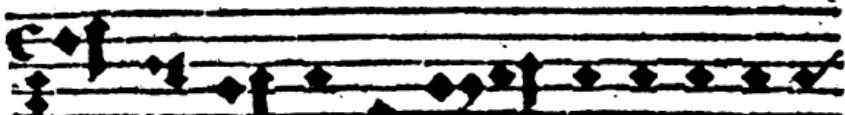
A Nte sex di es so lem-

nis pa schæ quia ve-

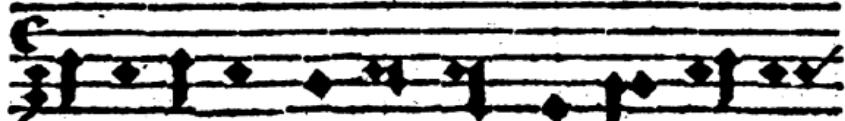
nit do minus inci ui ta tem
Ieru-



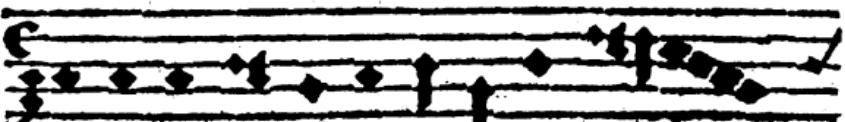
le rusa lem occurrerunte



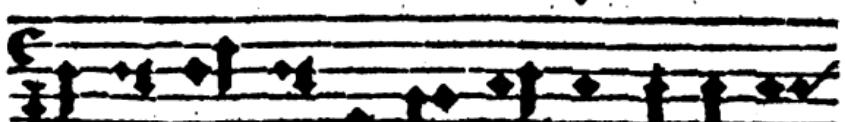
i pu e ri & in manibus por-



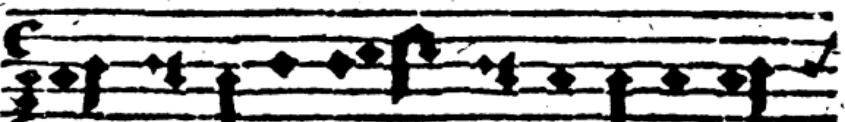
ta bātramos palmarum & clama bant



vo ce magna dicētes Osanna

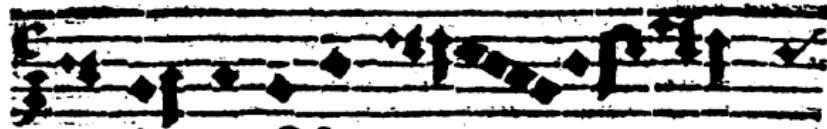


in ex cel sis be ne di cīus qui veni-

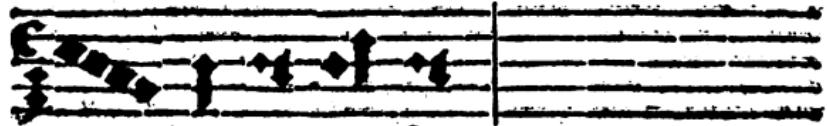


iti in multitu di ne misce ri-
cordia

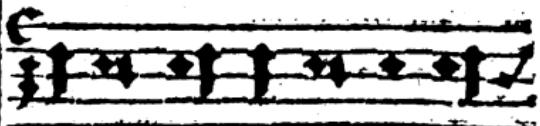
Dominica



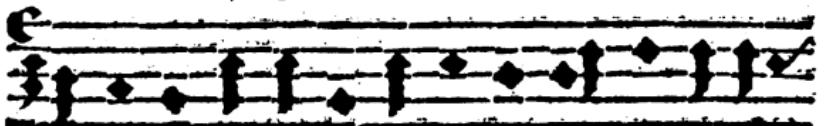
cordi æ Oſan na



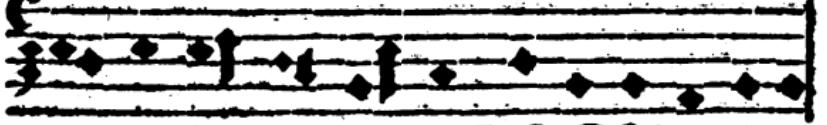
ia ex cel sis.



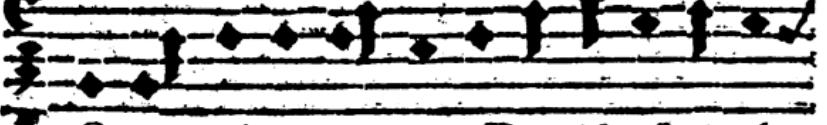
Lori a laus & honor-



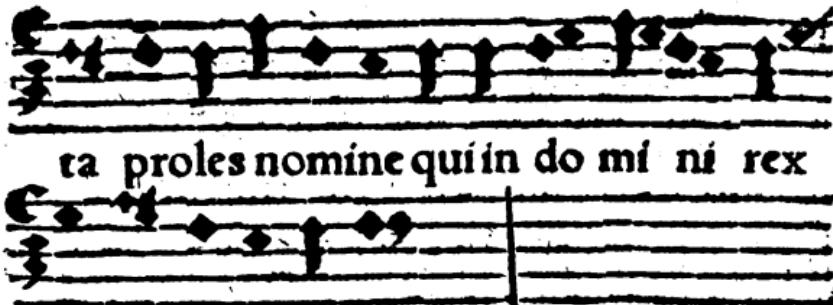
ti bi sit rex Christe redēptor cui pue-



ri le de cus prōpsit Oſaña piūm



I S ra el es tu rex Dauidis & incly-
ga

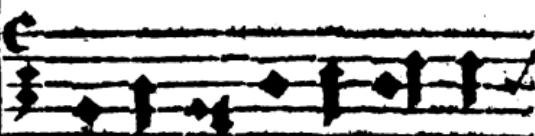


Cœtus in excelsis, te laudat cœlitus o-
mnis. Et mortalis homo, cuncta creata
simul. Gloria laus.

PLebs Hebræa tibi, cum palmis obuia-
venit. Cum prece yoto hymnis, adsu-
mus ecce tibi. Gloria laus.

Hi placuere tibi, placeat deuotio nostra,
Rex pie, rex clemens, cui bona cuncta
placent. Gloria laus.

Hi tibi passuro soluebant munia laudis,
Nos tibi regnanti, pangimus ecce me-
los. Gloria laus & honor tibi sit.



V e ri Hebreo rum
tollen-

Dominica.

tollentes ramos olí ua rum obuia

verunt domino clamantes & dicen tes

O sanna in ex celsis.

PVe ri Hebreo rum vestimenta

prosternebant in vi a & clamabant

di centes Osanna si li o Dauid benedictus

di c^tus qui venit in no mi ne domini.

F^ulgen ti b^rpalmis psterni m^{ur}

ad ueni en te do mi no hu ic o-

mnes occurram⁹ cum hymnis & canticis

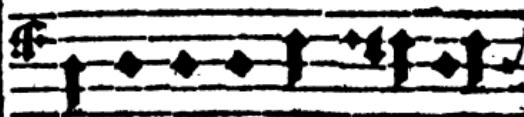
glori fi can tes & di centes bene-

di c^tus do mi nus.

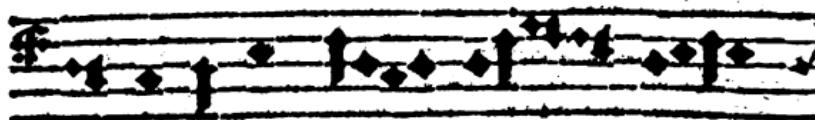
E

Respon-

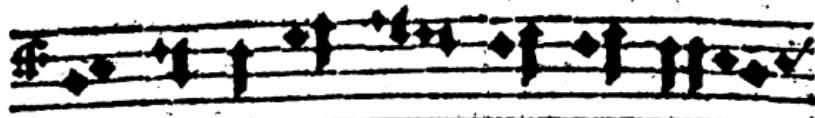
Dominica Responsoriū.



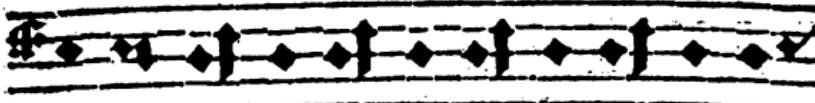
N grediente do mi



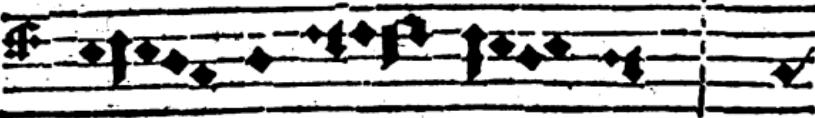
no in sanctā ci ui ta-



tem Hebræo rum pu e-



ri re surre ctio nem vitæ pro-



nunci an tes,

Cum

Cum ramis pálma rum C.
 fanna clamān tes in ex cel-
 sis. Ex o re in fan-
 ti um deus & la ctentí um per-
 fe cisti lau dem. Cūra,

In die Parasceues.

Respon.

E • Omnes

Indie Parasceues.



M nes ami cime-
de re li que-
runt me & præ ualu-
e runt in si di an tes mi-
hi tra di dit me quem di li-
ge bam & terri bi li bus o-
culis

In die Parasceues. 35

cu lis pla ga clude li percu-

tif ens. A ce to

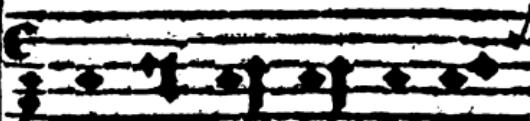
po ta bant me. X

Et dede runt in e scam me

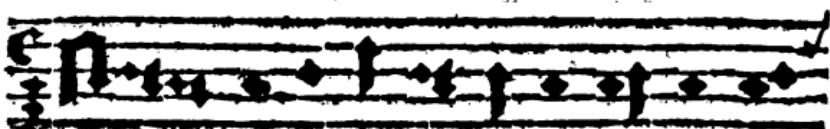
am fel & in li ti

me a. A cc. E 3 Respon-

In die Passus. Responsorium.



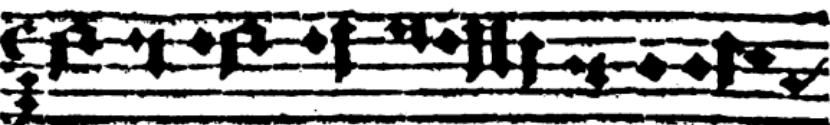
E ne bræ factæ sunt



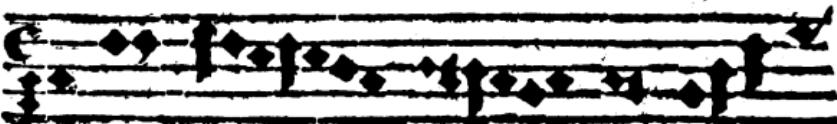
dum cruci si xissent Iesum Iu-



dae i & cir-



ca ho ram no nam exclam-



ma uit Ic sus vo-

Indie Parasceues. 36

ce ma gna de us
me us vt quid me de re li-
qui sti & incli na to ca pi-
te e mi sit spiri tum.
Tunc v nus ex mi li ti-
bus lancea la tus e ius per-
forauit

Indie Parasceues.

fo ra uit & continu ò ex-

i uit san guis &

a qua. Et ve lum

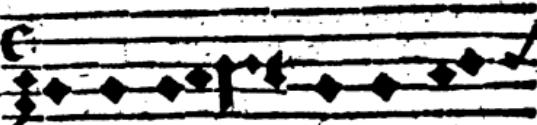
templi scis sum est à summo vscb

de or sum & omnis ter-

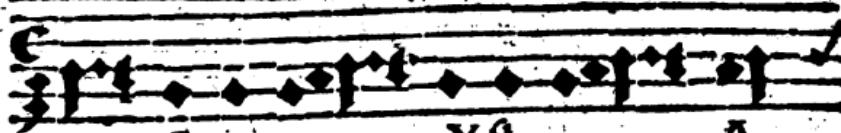
ra tre mu it.

Agyos

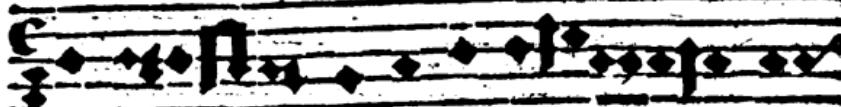
Indie Parasceues. 37



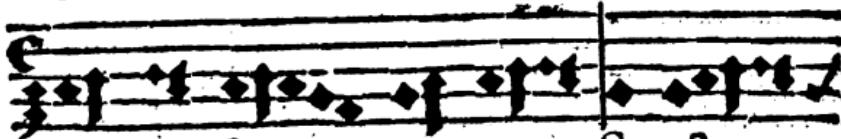
Gyos O theos.



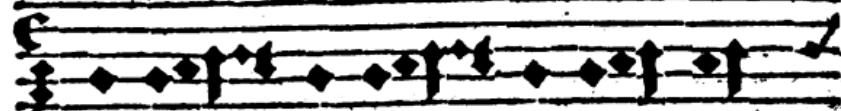
A gy os Yskyros A-



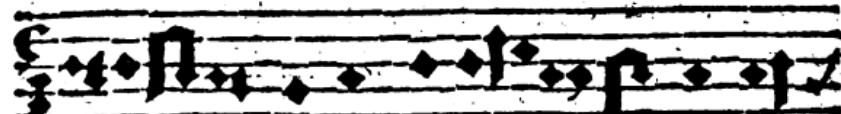
gyos A thana tos E-



le y son y mas. Sanctus



de us Sanctus fortis San-



ctus immortalis mi se-
E s rere

In die Parasceues.

re re no bis. Hymnns
in Parasceu.



Ruxfi de lis in ter o-

mnes arborv na nobi lis nulla syl-

ua ta lem pro fert fronde flo re.

germi ne dulce lignum dul ces cla-

uos dulce pondus su sti net.

In die Parasceues. 38

Ange lingua gloriosi prælium certamis.
Pnis, & super crucis tropheo, dic trium-
phum nobilem, qualiter redemptor or-
bis, immobitus vicerit.

De parentis protoplasti, fraude factor
condolens, quando pomii noxialis morsu in
mortem corruit, ipse lignum tunc notauit
damna ligni ut solueret.

Hoc opus nostræ salutis, ordo depopo-
scerat, multæ formis proditoris, Ars ut artē
falleret, secundæ delam ferret inde Hostis unde
læserat.

Quando venit ergo sacri, plenitudo tem-
poris, missus est ab arce patris, natus orbis
conditor, acq̄ ventre virginali, Caro factus
prodijt.

Vagit infans inter arcata, conditus præ-
sepia, membra pannis inuoluta, virgo ma-
ter alligat, & pedes manusq̄ crura, stricta
cingit fascia.

Lustra sex qui iam peracta, tempus im-
plens corporis, se volente, natus ad hoc pa-
sionis deditus, Agnus in cruce leuatur, im-
molandus stipite.

Hic acetum, fel, arundo, Sputa, clavis,
lancea, mite corpus perforatur, Sanguis,

In die Parasceues.

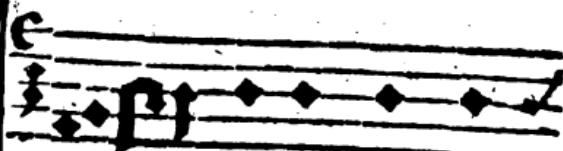
vnda profluit. Terra, pontus, astra, mundus, quo lauantur flumine.

Flecte ramos arbor alta, tensa laxa visceria, & rigor lente scat ille, quem de die nativitas, ut superni membra regis, miti tehdas stipite.

Sola digna tu fuisti, ferre præcium seculi, atq; portum præparare, nauja mundo naufrago, quem sacer crux perunxit, fusus agni corpore,

Sit patrino q; summo gratias, q; spiritu sempiternæ trinitati, laus, salus & gloria, quæ creauit, quæ redemit, quæ nos illuminat. Crux fidelis.

Responsorium.



C

ce quomo do.

moritur

Indie Parasceues. 39

mori tur iu stus & ne mo perci-
pit cor de vi ri iu sti tol-
lun & ne mo con-
si de rat à fa ci e
in i qui ta tis sub la-
tus est iu stus. Et e-
rit

In die Parasceues.

rit in pa ce me mo ria
e ius. In pa ce.
fa ctus est lo cus e
Syon habi ta ti o e-
ius. Et e:

Respon.

The image shows musical notation on four-line staves. The first three staves contain Latin text: 'rit in pa ce me mo ria', 'e ius. In pa ce.', and 'fa ctus est lo cus e'. The fourth staff begins with 'Syon habi ta ti o e-' followed by a large decorative initial 'S' enclosed in a square frame. Below the 'S' is the word 'ius. Et e:'. To the right of the 'S' is the word 'Respon.'. The music consists of various note heads and stems, typical of early printed music notation.

E pul to do mino

The image shows musical notation on two-line staves. The text 'E pul to do mino' is written below the staves. The music consists of various note heads and stems.

Signatum

Indie Parasceues. 4a

signatum est monumen tum uoluen-

tes la pi dem ad osti-

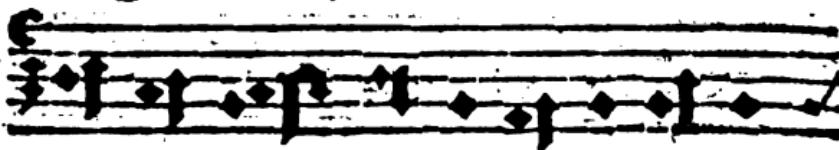
um monumen ti ponen tes

mi li tes qui custodi ren-

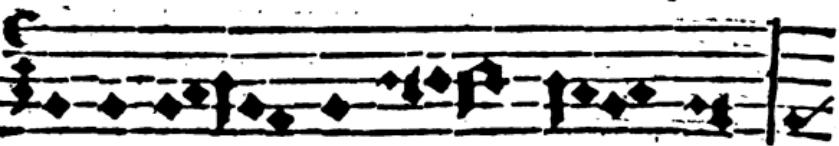
il iud. X Ne for te

ve ni ant di sci pu li e ius & fu-
ren-

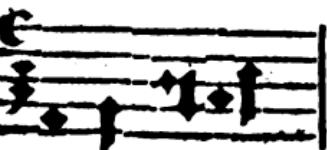
In die Parasceues.



ren tur e um & di cant plebi

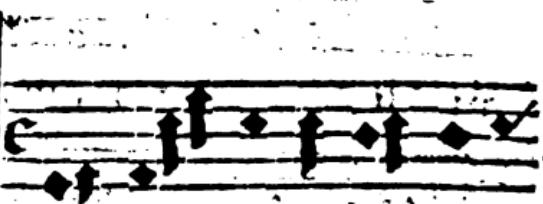


surrexit à mor tu is.

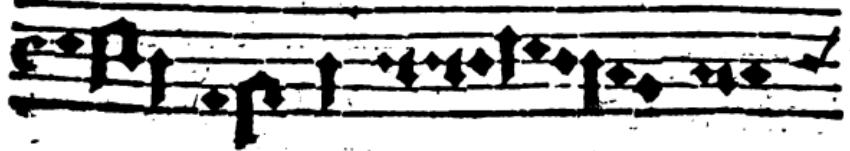


Responso.

Ponentes,



E ces sit pastor no-



ster fons a

quæ
viuæ

Indie Parasceues. 41

vi uæ ad cu. ius trans-

si tum Solob scu ra-

tus est nam& il le captus

est qui capti uum

te ne bat pri mum

hom̄ nem. Hodi e
F portas

In die Parasceues.

por tas mor tis &

se ras pa ri ter saluator no.

ster de stru xit. X

An te cuius conspe csum mors

fugit ad cuius vocem mortu i re.

sur gunt vi den tes autem e-

um

In vigilia Paschae. 42

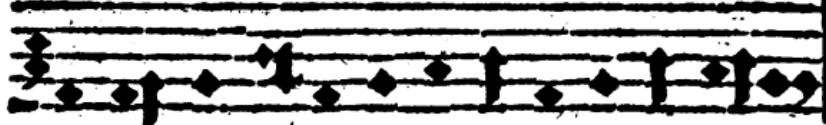
um portæ mortis con fra-
ctæ sunt. Ho die.

In vigilia Paschae Hymnus.



N uentor tu tuli dux
bone luminis qui certis vi cibus tēpo-
ra diuidis mērso so le chaos īgruit horis
F a dūs

In vigilia Paschae.



dum lumen redde tuis Christe fide libus.

Quamuis in numero sydere regiam , lu-
naricq; polum lampade pinxeris , in-
cussu silicis lumina nos tamen , mon-
stras faxigeno semine quærere.

Ne nesciret homo spem sibi luminis,in
Christi solido corpore conditam , qui dici
stabilem se voluit petram , nostris igniculis
vnde genus venit.

Pinguis quos olei rore madetibus , lycnips
ac facibus pascimus aridis , quin & fila fa-
uis scirpea floreis presso , melle prius collita
pingimus.

Viuax flamma viget seu caua testula , suc-
cum lintheolo sugerit ebrio seu pinus , picea
fert alimoniam seu ceram teretem , stupa ,
calens bibit.

Ores digna deus quam tibi rosidæ , no-
ctis principio grex tuus offerat lucé , qua tri-
buis nil præciosius lucé , qua reliqua præ-
mia cernimus .

Tu

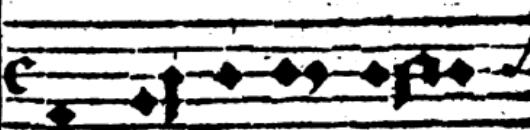
In die Paschae. 43

Tu lux vera oculis lux quoq; sensibus
intus tu speculum tu speculum foris, lu-
men quod famulans effero, suscipe tinctum
pacifici chrismatis vnguine.

Per Christum genitum summe pater tuū,
in quo visibilis stat tibi gloria, qui noster
dominus, qui tuus vnicus spirat de patre
corde paracletum.

Per quem splendor, honor, laus, sapien-
tia, maiestas, bonitas & pietas tua, regnum
continuat numine triplici, texens perpetu-
is secula seculis.

In sancto die Paschae. Responsorium.



Vm transisset Sab-

F : 3, batum

Indie

ba tum Ma ri a Mag-

da le na & Maria

Ja co bi & Salo me e me runt

a ro ma ta. Vt ve ni en-

tes vnge rent ie sum al-

le lu ia alle-

lia.

Iu ia. ☩ Et val de

ma ne vna Sabbato rum ve-

nunt ad mo nu men tū or-

to iam so le: Vtve.



C

I di a quam

F 4 es te-

Indie

e gre di en tem de tem plo

à la te re dex tro al-

le lu ia & om nes ad

quos peruenit aqua i sta

sal ui fa cti sunt & di-

central le lu fa al le lu ia.
Respon-

Responsorium de Re-
surrectione.

Vm rex glo ri a

Chri stus infernum

de hellatu rus in tra-

ret & cho rus an ge li-

cus ante faci em eius portas princi-
F s pum

Indie

A musical score for 'Indie' featuring five staves of music. The lyrics are written below each staff in a Gothic script. The music consists of vertical stems with small dots indicating pitch or rhythm.

pum tolli præci pe ret san-

ctorum popu lus qui tene batur in mor-

te cap ti uus voce lachri ma-

bí li cla maue rat ad-

ue ni sti de si de ra bí lis quem

ex pecta ba mus intene bris vt e-
ducere

du ce res hac no cte vincu latos

de claustris te no stravo ca bant

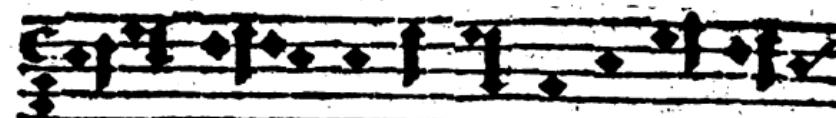
su spi ri a te lar-

ga re qui re-

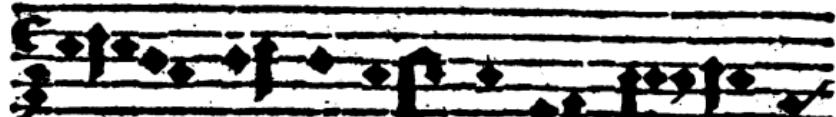
bant la men ta tu

fa ciua es spes de-
speratis

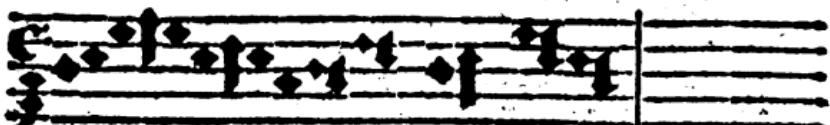
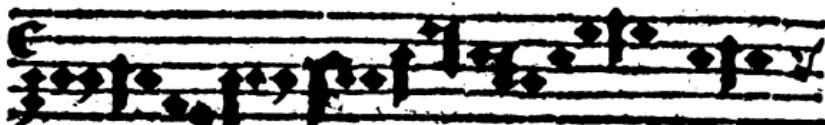
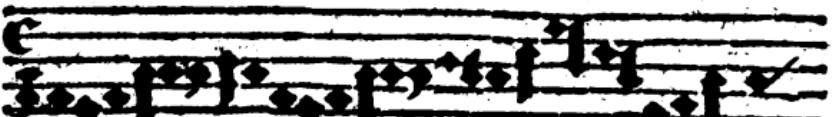
Indie



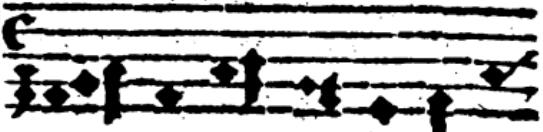
spe ra tis magna consola ti-



o in tormen tis al le-

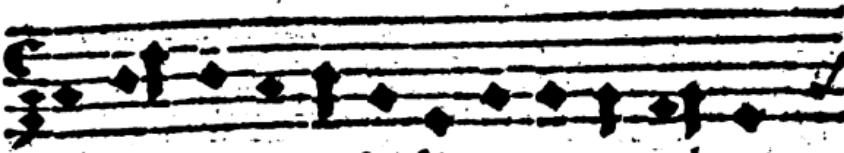


lu ia.

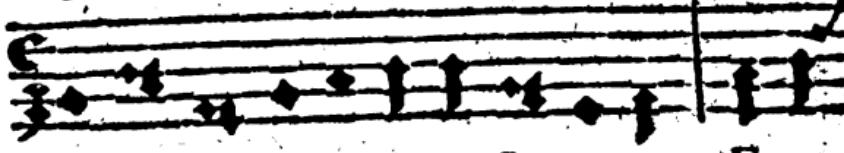


Al ue fe sta di es

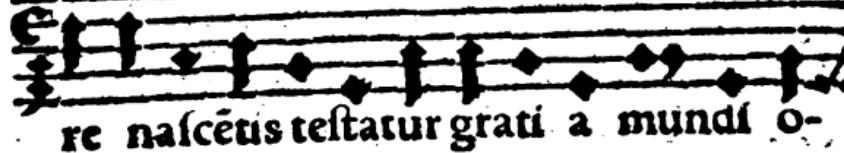
soto



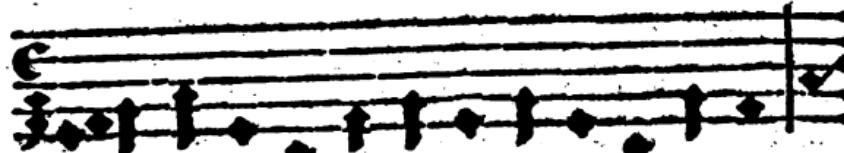
to to vene rabi lis æ uo qua deus



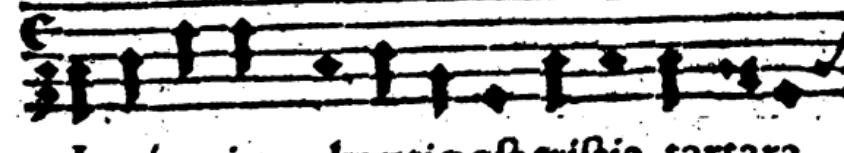
in fer num vicit & a stra tenet Ecce



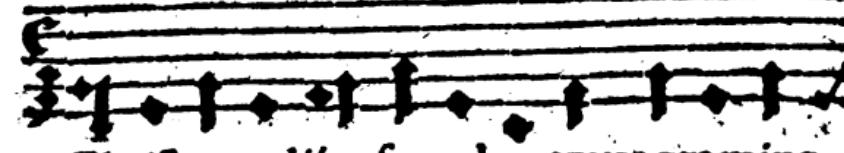
re nascētis testatur grati a mundi o-



mnia cū domino dona redisse su o.



Iamq triumphant post tristia tartara



Christo vndiq fronde nemus gramina
flōre

In die

flore fauent. Legi bus infer ni op-

præsis super a stra meantem laudat ri.

te de um lux polus arua fretum. Qui

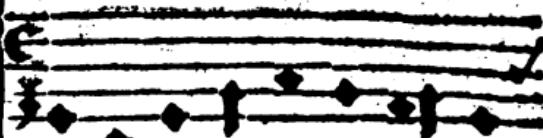
cruci fi xus erat deus ec ce per om-

ni a regnandanc crea to ri cuncta

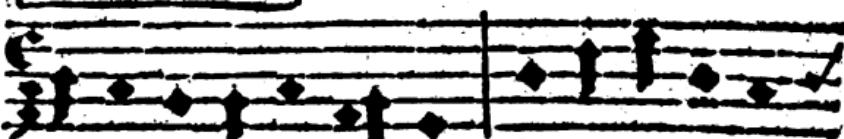
crea ta præcem.

Sequens

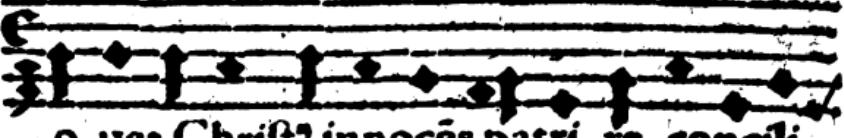
Sequentia in festo
Paschae.



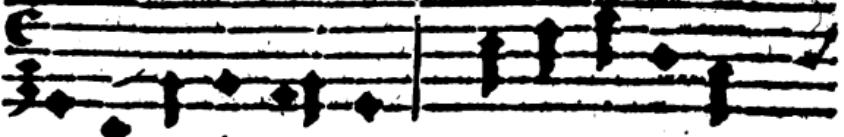
Ichi me paschali laudes



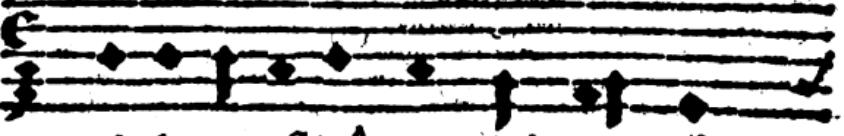
immolent Christia ni. Agnus redemit



o ues Christ' innocēs patri re concili-



a uit peccato res. Mors & vita du-



el lo conflixē re mi ran do
dux

Indie

dux Vitæ mortuus regnat viuus. Dic no-

bis Maria quid vidisti in vi a sepul-

chrū Christi viuentis & glori am vi dī

re-surgentis. Ange licos te stes su-

da ri-um & vestes surrexit Christ⁹ spes

me a præcedet suos in Galile a.

Cre-

Credendū est magis soli Mariæ ve-
ci quā Iude orum turbæ falla- ti.
Scimus Christū surrexisse ex mortuis
ve rē tu nobis vistor rex misérere.

**Ad Sepulchrum.
Respon.**



E dit An ge lus
G ad

Indie

ad se pul chrum domi ni sto-

la clarita tis co o per-

tus vi dentes e um muli e res ni-

mi o terro re per-

ter ri tæasti te runt à

lon gè tunc locu tus est an-

gelus

Paschae. 59

ge lus & di xit e is.

Cruci si xum do mi num lau-

date & se pultū ppervos glori si-

ca te resur gentem q̄ à

morte a do ra te. ☧

Re cor da mi ni quo mo do
G a præ-

Indie

prædixit quia o portet fili um homi-
nis cruci fi gi & ter tī a di-
e à morte su sci ta-
ri. al le-

Respon.

lu ia.



Hristus re sur gens

ex

Paschae.

51

ex mor tu is iam

non mori tur morsil-

li vi tra non domina-

bi tur. Quod e nim vi-

uit vi uit de o. al-

le lu ia al le-
G 3 lu ia.

Indie

A musical score for 'Indie' featuring five staves of neumes on a four-line staff system. The lyrics are written below each staff in a Gothic script.

lu ja. X Dicāt nunc Iu de-
i quo mo do mi lites custo-
di en tes se pulchrum perdi-
de runt regē ad la pi-
dis positi o nem quare
non ser uabant pe tram iu sti-
cia

Paschae.

52

ci æ aut se pul tum
 reddat aut re sur gen tem a-
 do rēt no bi scum di cen tes.

Quod e.



E gi na cœ li læ-
 ta re al le-
 G 4 luja.

Indie

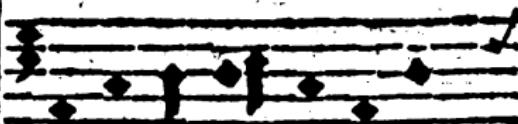
A musical score for 'Indie' featuring five staves of music with Latin text below them. The music is written in common time with a key signature of one flat. The lyrics are as follows:

lu ia. Quia quem me ru i
sti por-
ta re al le luia. Re-
sur re xit si cūt dixit alle-
lu ia. O ra pro nobis de um
al le luia.

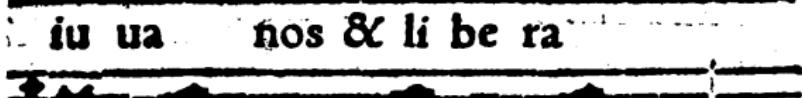
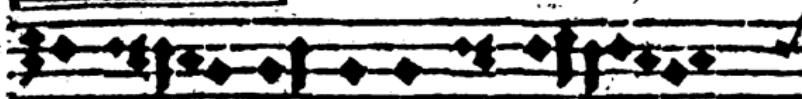
A musical score for the feast of Pascha (Easter). The score consists of five staves of Gregorian chant notation, each with a different key signature (C, G, C, G, C) and a specific rhythmic pattern indicated by vertical stems. The lyrics are written below the staves in Latin:

lu ia. Alle
do mi ne na te matris deus almae nos-
bis confer prestaq; viuere. Quoni-
am te de c̄et laus & honorō do mi-
ne quidem morte surgebas rex pie.
fac nos post te surgere al le lu ia.
G s In

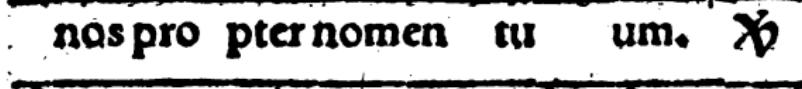
In diebus In diebus Rogationum. Responsorium.



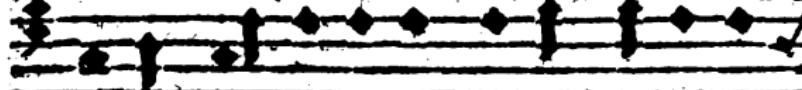
X ur ge do mine ad-



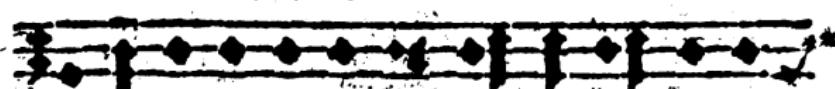
iu ua nos & li be ra



nos pro pter nomen tu um. ♫



Saluum fac popu lum tuum domine



& benedic haere di ta ti tu a &
rege

Rogationum.

54

re ge e os & ex tol le il los vñq

in æ ter num. Ex ur ge.

In diebus Rogationū ad
processionem. Res.



X au di nos

domi ne quoniam be nigna est

mi se ri cor di a tu a
secun-

In diebus

secundum multitu di nem mise-
ra ti o numtu a rum re-
spi ce nos do mi ne. al le-
lu-
ia. ☧ Saluum me fac deus quoniam
intra ue runta quæ vñ q ad a-
nimam

Rogationum. 55

ni mam meam. Alle,

S Vrgi te sancti de man-

si o ni bus ve-

stris lo ca sancti fi ca te

ple bembene di ci te &

nos homines peccato res in pa-
ce

In diebus

Musical notation for the hymn 'In diebus'. The first line consists of two staves: the top staff has a soprano-like melody with note heads and stems, and the bottom staff has a basso continuo line with dots and vertical stems. The lyrics 'ce cu sto di te.' are written below the notes. The second line starts with a basso continuo staff followed by a soprano staff with note heads and stems, and the lyrics 'al le.' are written below it. The soprano staff concludes with the instruction 'vt supra.'

Responsorium in diebus Rogationum.



Musical notation for the Responsorium. It features three staves of music. The first staff begins with a soprano-like melody. The second staff continues the soprano line. The third staff begins with a basso continuo line. The lyrics 'Vm iu cun di ta te' are written below the first staff. The lyrics 'ex i bi tis & cum gau' are written below the second staff. The lyrics 'di o de du ce mi ni' are written below the third staff. The word 'tiam' is written at the end of the third staff.

Rogationum. 56

nam & mon tes & col les ex

i li ent ex pe cta ntes

nos cum gau di o.

vt susbra.

Alle.

D E le rufa lem ex e unt re li-

qui x & saluati o de

Indiebus

A musical score for 'Indiebus' featuring five staves of neumes on four-line staffs. The lyrics are written below each staff.

de mon te Sy on pro-

pte re a prote cti o

e rit hu ic ci ui ta-

ti & salua bi tur pro-

pter Da uid fa mu lum e ius.

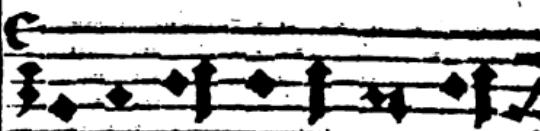
al le,

vt supra.

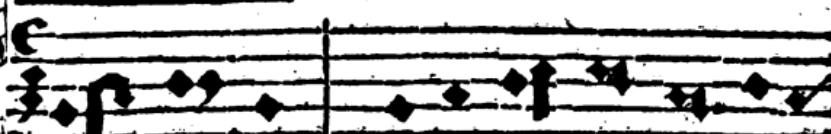
Sequitur

Rogationum. 57

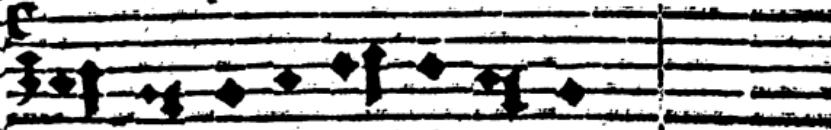
Sequitur laetania maior,
in die S. Marci.



Yri e e leyson Christ-

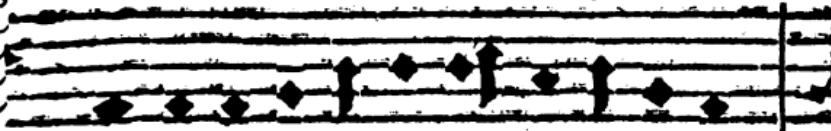


ste e ley son. Sancta Ma ri a o-



ra pro nobis ad do mi num.

Sequitur laetania feria 2.
in diebus Roga.



K Yri e e leyson Christe eleyson.
H Kyrie

Indiebus

Ky ri e e ley son. Au fer à nobis

in i quita tes nostrar̄as vt mēreamur pu-

ris mentibus in troi re ad san cta

**Deinde choa
rus.**

san cto rum.

Misere re mise re re mi se re-

re populo tu o quem redemisti Christe,
sanguine

Rogationum. 58

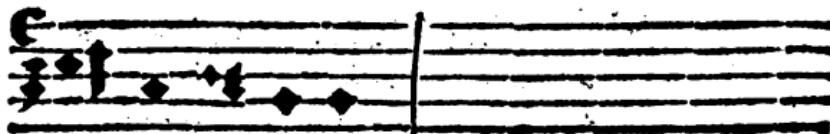
sanguine tuo ne in æ ter nū i ra-
scaris nobis. Exau di ex ait di ex-
au di domi ne preces nostras sancta
Mari a o ra pro no bis.

Feria tertia Rogationum.

K Y ri ee leyson Chri steeleyson.
H a, Pater

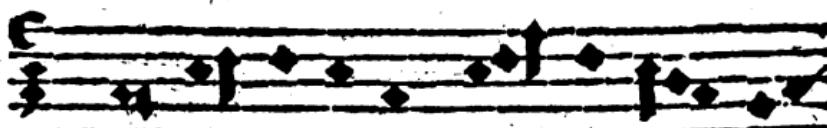
In diebus

Pa ter de cœlis de us mi se re-
re no bis Fi li de i de us mi-
se re re nobis. Spi ri tus sancte de-
us mi se re re nobis. Qui es
trinus & vnuſ de us mi se re-
re nobis Sancta Mari a o-
ra

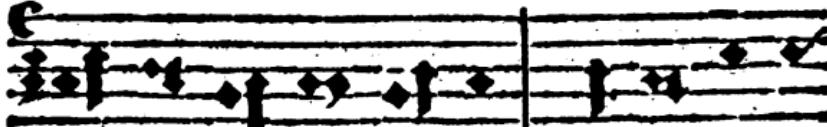


ra pro nobis.

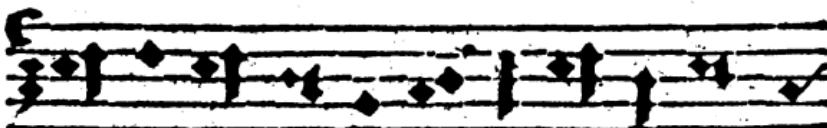
Feria quarta Rogationum.



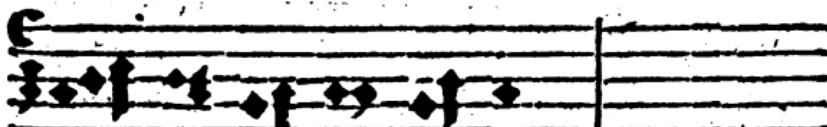
K Y rie e leyson Christe ley son



Christe au di nos. Sancta Ma-



ri a o ra pro no bis ad do mi-



num Christe au di nos.

H ; Pro

In diebus Pro salubri tempestate. Responsorium.



Men de mus in me-
li us quid igno ran ter pec-
ca ui mus ne su bi to præoc-
cu pa ti di e mor tis quæramus
spa ti um pæni ten ti e & inuen-
nire

Rogationum.

6a

ni re non possu mus.

Attende do mi ne& mi se re-

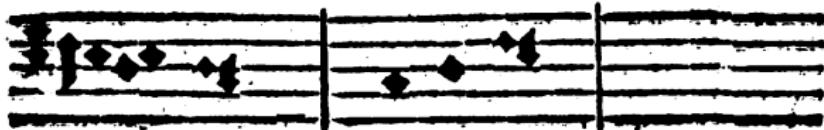
re quia pecca ui-

mus ti bi. Pecca ui-

mus cum patri bus no stris iniu-

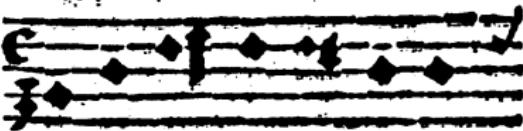
stee gimus in i quita tem fe-
H 4 cimus

Indiebus

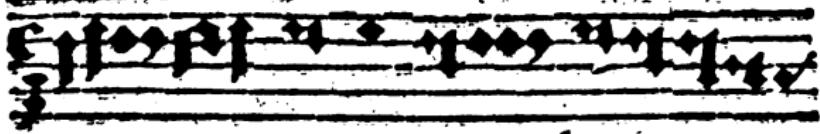


ci mus. Attende.

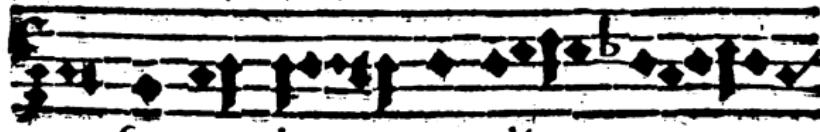
Responsorium.



N ie iu ni o & fle-



tu o ra bant



sa cer do tes di-



cen tes. Par ce do mi ne
parce

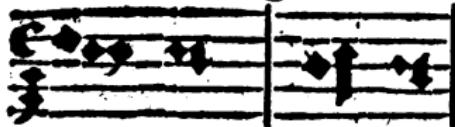
Rogationum.

61

par ce popu lo tu o &
ne des hære di ta tem tu-
am in per di ti-
o nem. ♫ In ter
ve sti bu lum & al ta re
plorabant Sacerdo tes di cen-

H s tca

Indiebus



tes.

Par ce.



Resp.

Ribula rer si ne-

sci rem

mi se ri cor-

di astu

as

do mi-

ne tu di xi sti nolo mortem

pecca to

ris sed vt con

uer-
tatur

Rogationum. 62

ta tur & vi uat qui Cha,

na ne am & publi ca num

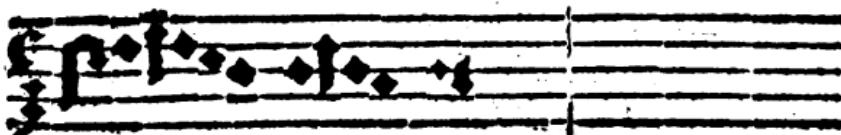
vo ca sti ad pœ ni-

ten ti am. **X** Et Petrum

lachri mantem su sce pi-

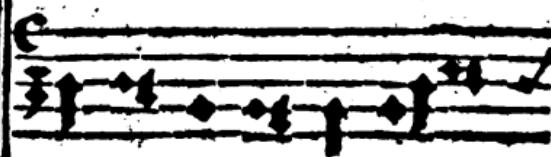
sti mi seri cors do mi-
nus.

In Ascensione

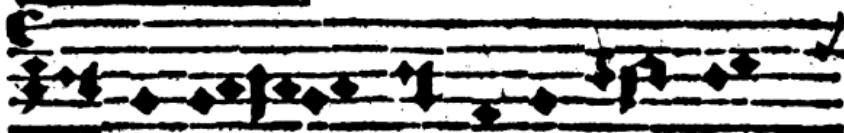


nus.

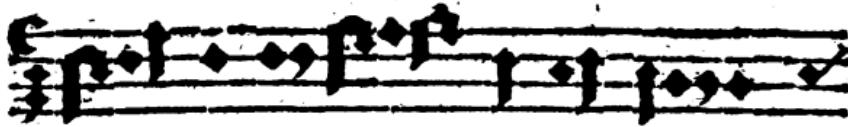
In Ascensione Domini. Responsorium.



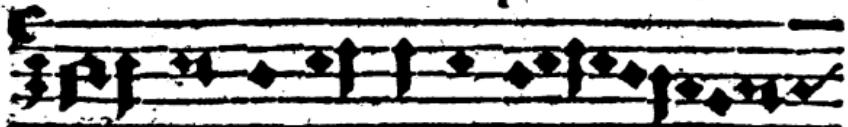
Mnis pulchritudo



do mi ni ex al ta ta



est su per si de-



ra speci es e ius

in

in nu bi bus coe li.

Et no mé e ius in æ-

ternum per ma net al le-

lu ia, ☩ Ni si e go

a bi e ro pa ra cli tus non veni-

et dum as sumptus fu e ro mit-
tam

In Ascensione

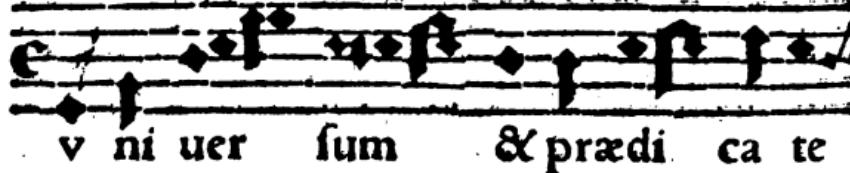


tam vobis e um. Et.

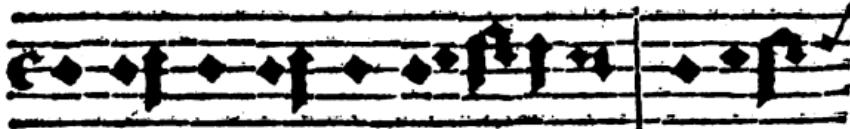
Responsorium de eo- dem festo.



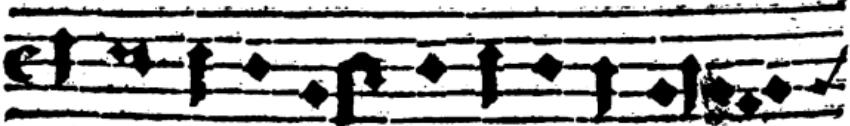
Te in or bem



v ni uer sum & prædi ca te



di centes al le lu ia. Qui cre-



di de rit & bap ti sa tus fue-

rit

A musical score for three voices, likely for a three-part setting. The music is written in common time. The top staff begins with a forte dynamic and consists of two measures. The middle staff begins with a forte dynamic and consists of two measures. The bottom staff begins with a forte dynamic and consists of two measures. The lyrics are as follows:

rit fal uus e rit. al le-
lu ia al le lu ia
al le lu ia. ☧ In no-
mine pa tris & fi li i
& spi ri tus san cti.

Qui cre di de rit,

In

Indie Indie Pentecostes. Responsorium.



E ple ti sunt om-

nes spi ri tu san-

cto & cæ pe runt lo qui

pro vt. spi ri tus sanctus da bat e-

lo qui il lis.

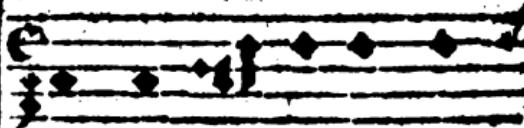
Ec

Pentecostes. 65.

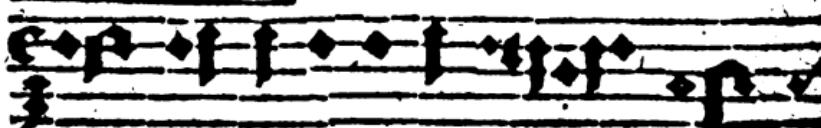
Et conuenit multi tu do
di cen ti um al-
le lu fa. ☩
Loqueban tur va ri is lin guis a-
po sto li magna li a
de i. Et conue, I Respon-

Indie

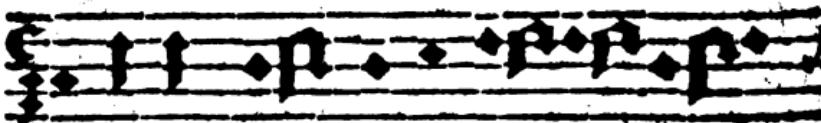
Responsorium.



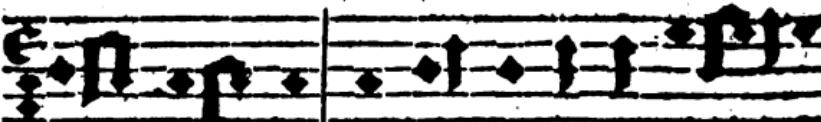
P pa ru e runt A-



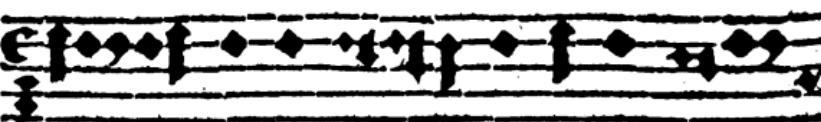
po sto lis dispertitæ lin-



guæ tanquā ig nis al le-



lu ia. Se ditq; supra sin-



gu los e o rum spiritus
sanctus

Pentecostes.

66

sanctus al le lu ia al le-
lu ia. X Loqueban tur va-
ri is linguis a po sto li magna-
li a de-
i. Se di φ.

Antiphona de sancto spiritu.

I a Venit

U

Indie



E ni sancte spi ri-

tus replete o rum corda si de li um

& tu i a mo ris in e is ig nem

ac cende qui perdiuersita tem lin-

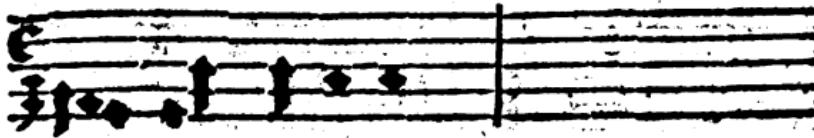
guarum cunctarū gentes in v ni ta te

si de i congre ga sti al le lu-

sa.

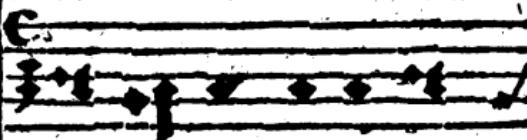
Pentecostes.

67

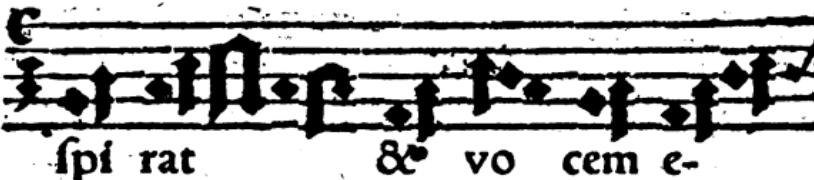


ia al le lu ia.

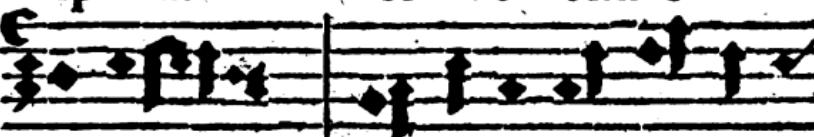
Responforium.



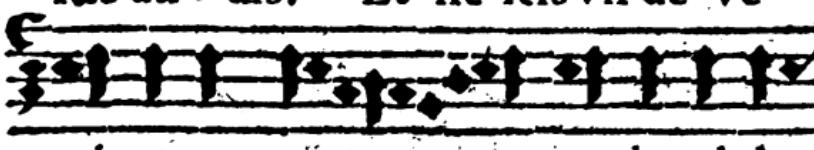
Pi ri tus v bi vult



spi rat 8e vo cem e-

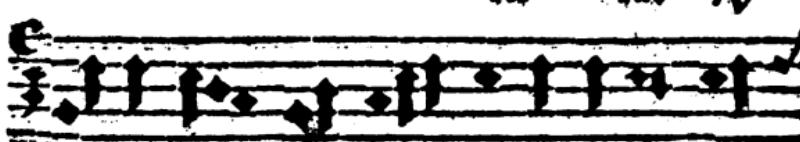
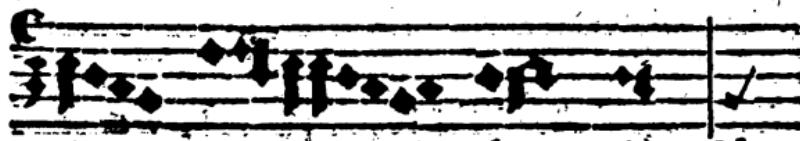
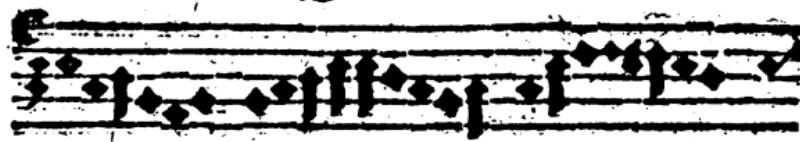


ius au dis. Et ne scis vn de ve-

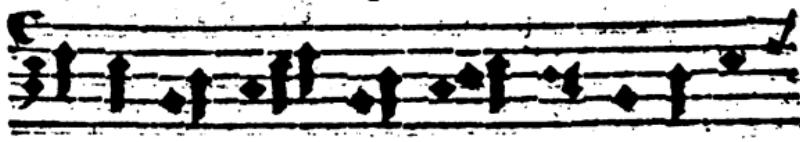


ni at aut quo va dat al le-
I , kua

Indie



Non enim lo que turā semet i-



pso sed quæcun q̄ au di et lo que-

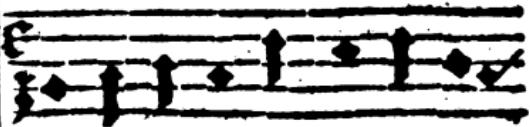


tur,

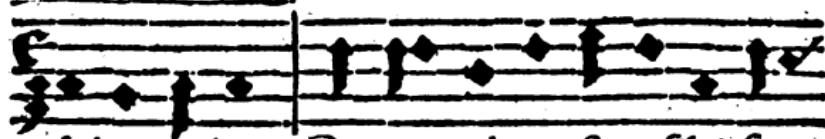
Et ne.

Sequentia in die Pen- tecostes.

Sancte



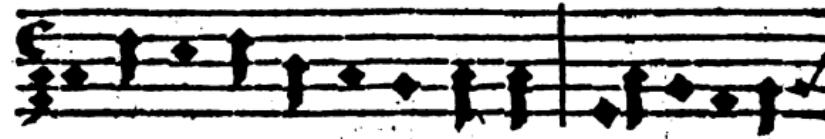
Ancti spiri tus adsit no-



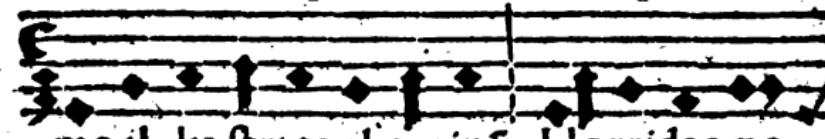
bis gratia. Quæ corda nostra sibi fa-



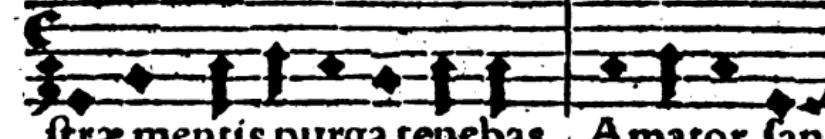
ci at ha bi taculum. Ex pullis in de cun-



ctis vi ci is spiri ta li bus. Spiritus al-



me il lu strator hominū. Horridas no-



stra mentis purga tenebas. Amator san-

Indie

cte sensato rum semper cogita tuum.
Infundevnctio nem tuam clemens no-
stris sensi bus. Tu puri si ca tor om-
ni um fla gi ti o rum sp̄iritus. Purí-
fi ca nostrio cu lum in te ri o ris ho-
minis. Ut vi de ri supræmus geni-
tor

Dentecostes. 69

tor possit à nobis. Mundí cordis quem

so li cernere possunt oculi. Prophe-

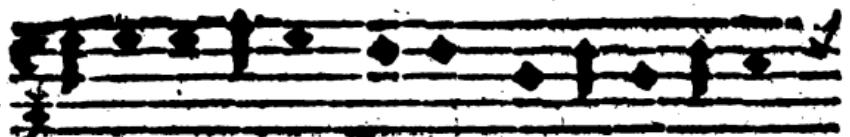
tas tu in sp̄ira sti vt præconia Christi

præcinius sent in clita. A postolos

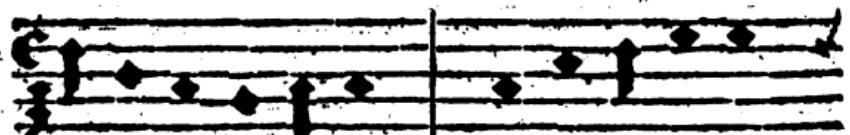
conforta sti vti trophæum Christi per

to tum mundū veheret. Quando ma-
il s chīna

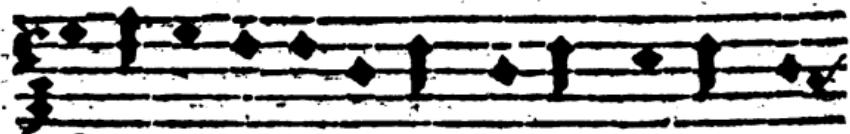
Indie



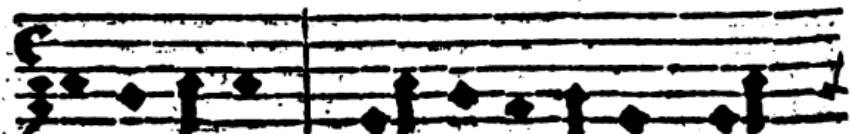
china per verbū su um fe cī deus cō-



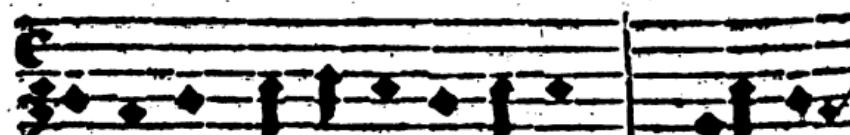
li terræ mari um. Tu super a quas



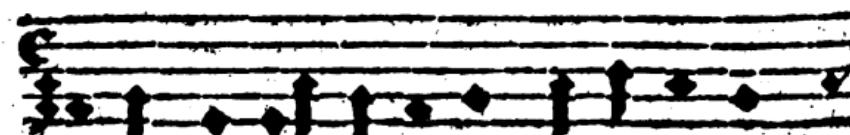
fu tu rase as numen tuum expandi-



fti spi ri tus. Tu a ni mabus vi-



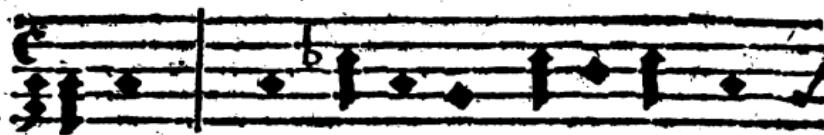
ui fi can dis aquas secundas. Tu a-



spirando da spi ri ta les es se ho-
anines

Pentecostes

7a



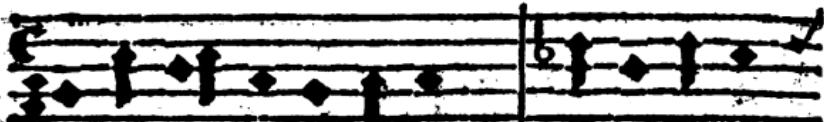
mīnes. Tu di ui sum per linguas mū-



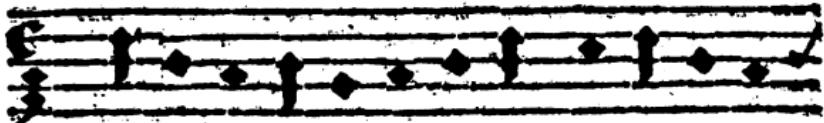
dum & ritus ad u na sti do mi ne.



I do la tras ad cultum dei re uo cas



magi strorū op ti me. Ergo nos sup-



plicantes ti bi ex au di propi ti us



sanete spi ri tus. Sine quo præ-
coe

Indie

cessōnes cassae creduntur & indignæ de-

i au ri bus. Tu qui omnium se cun-

lo rum sanctos tu i nu minis do cui-

sti in stinctu amplectendo spiritus.

Ip se ho di e a postolos Christi do-

nans munere in so li to & cūctis in au-
ditio

dī to se cu lis. Hunc diem glorio sum

fe ci sti. Sancti spiri tus adsit no-

bis grati a.

Te sancta Trinitate. Responsoriū.



Vmmæ trini ta-

ti sim plici de o
vna

De sancta

A musical score for four voices, likely a four-part setting of a hymn or chant. The music is written on four separate staves, each with a different clef (C, F, C, C) and a common time signature. The lyrics are written below the staves in a Gothic script. The first staff contains the words "v na di ui , ni tas æ qua lis". The second staff contains "glo ri a co æ ter na". The third staff contains "ma ie itas pa". The fourth staff contains "tri pro li q sanc to". The fifth staff contains "q fla mi ni". The sixth staff contains "Qui to tum subdit su".

v na di ui , ni tas æ qua lis

glo ri a co æ ter na

ma ie itas pa

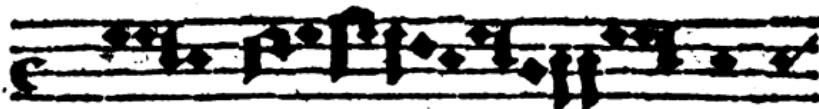
tri pro li q sanc to

q fla mi ni.

Qui to tum subdit su



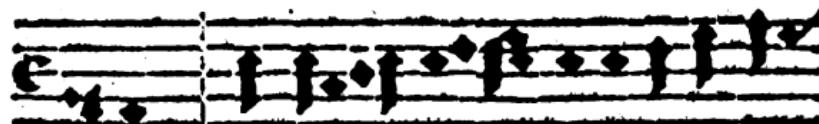
is or-



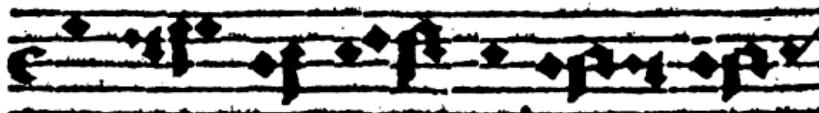
hem



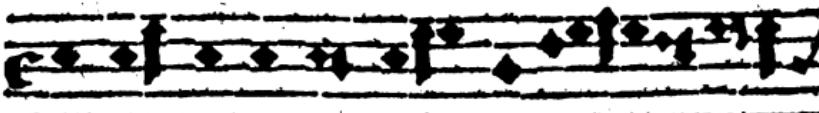
le-



gibus. Præstet no bis gratiam de-



fi tas be a ta pa tris

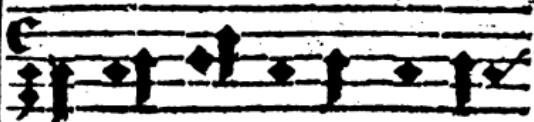
ac na ti pa ri tor spi ri tus
almi.

De sancta

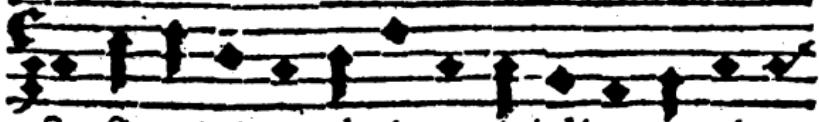


al mi. Qui.

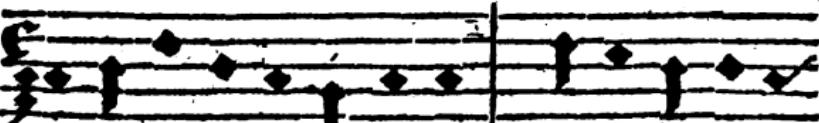
De sancta Trinitate. Sequentia.



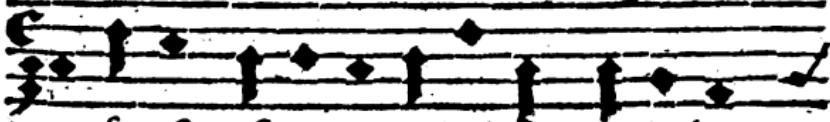
E ne dicta semper fan-



cta sit trini tas de i tas i ci li cet v ni-



tas co as qualis glori a. Pa ter fi li-



us sanctus spiritus tri a sunt nomina
omnia:

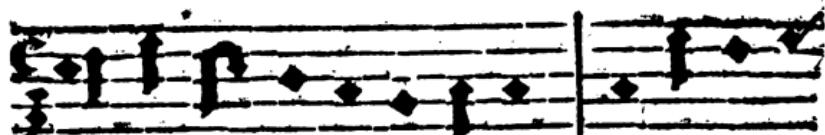
Trinitate.

73

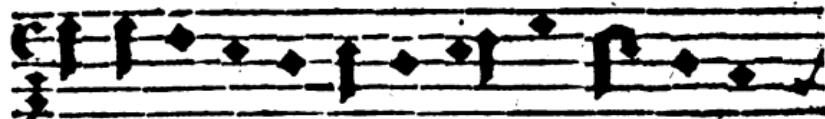
omnia e a dem substantia. Deus
geni tor deus genitus in v troc^z sa-
cer spiri tus de i ta te so ci us. Non
tres tamen dij sunt deus verus vnus est
sic pater do mi nus si li us spiritus^z
sanctus, Proprietas in per sonis v ni-
tas

K tas

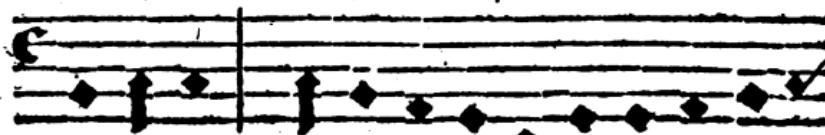
De sancta



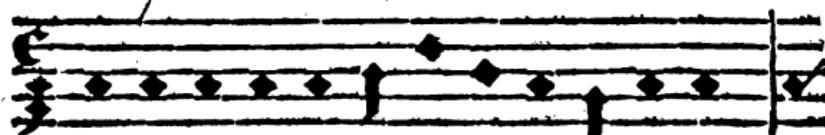
tas est & in ei senti a. Maiestas



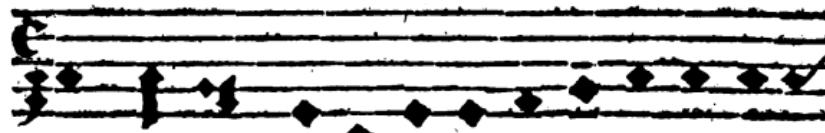
par & potestas decus honor æq; per



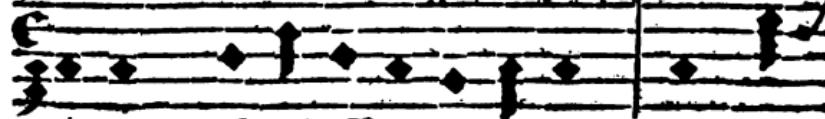
omni a. Syde ra mari a conti nens



arua simul & v niuersa condita.



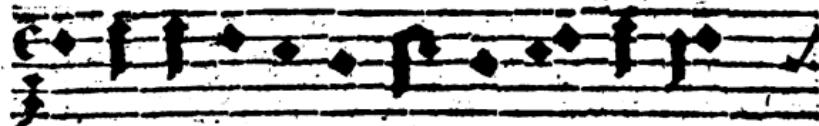
Quem tremunt impia tar ta ra co lit quo-



q; quem & abissus in tu ma. Nuncom-
nis

Trinitate.

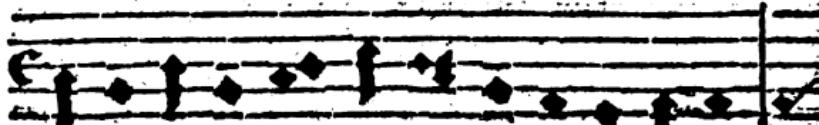
74



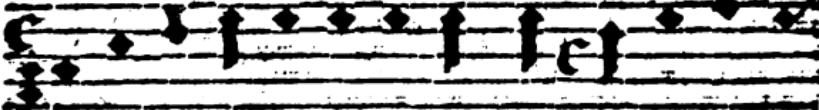
nis vox atq; lingua fa te a tur hunc



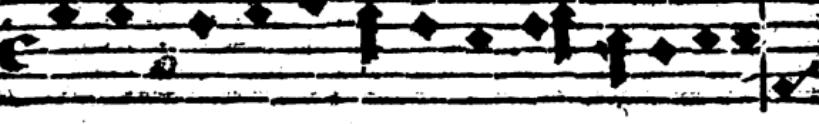
laude de bi ta. Quem laudat sol atq;



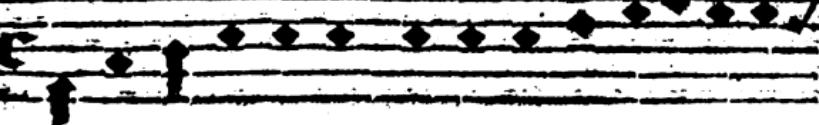
luna dignitas a do rat ange li ca.



Et nos voce præcelsa omnes module-

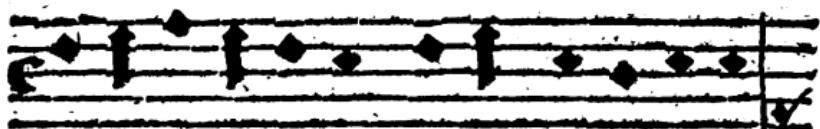


mur or ganica canti ca dulci melodía.

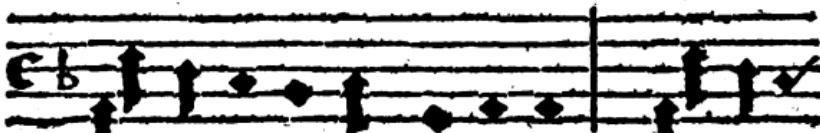


Eya & eya auius simul & iubilem⁹ al-
K z ti thro-

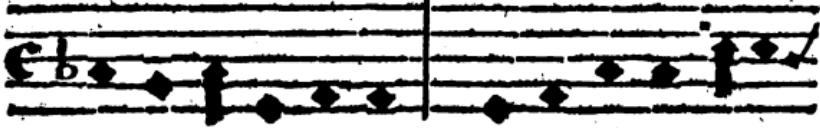
De sancta Trinitate.



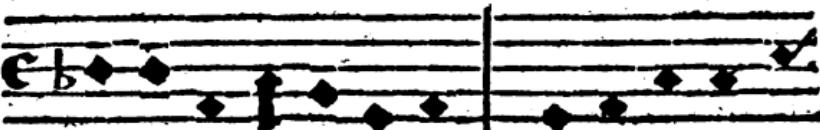
ti throno domino laudes in ex celsis.



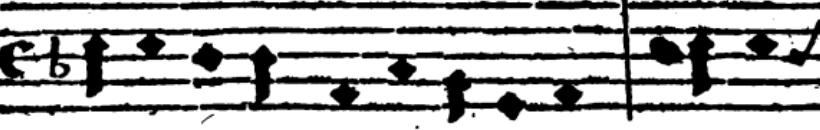
O ve neranda Trinitas. O a-



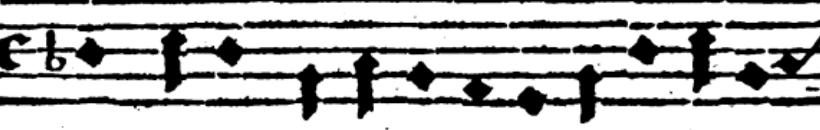
do randav nitas. Per te sumus crea-



ti ve ra tu trini tas. Per te sumus



redempti summa tu charitas. Po pu-



lum cunctū tu protege salu ali bera-
etipe

De Corpore Christi. 75

e ri pe & c munda. Te a dora-
mus omnipotens ti bi ca ni mns tibi
laus & glo ri a. Per insi ni ta se-
cu la se cu lo rum.

De Corpore Christi. Respon.

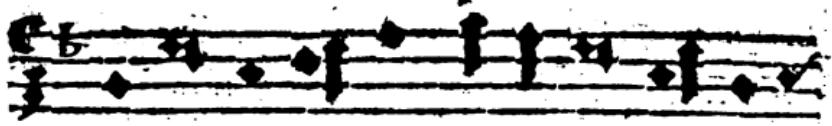


O mo quidam fe-

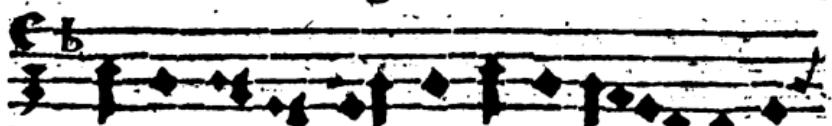
K 3

cit

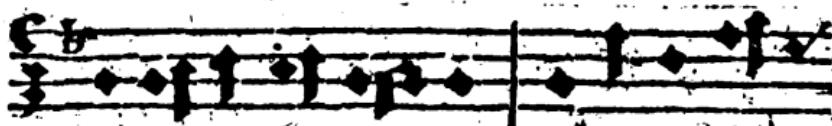
De Corpore



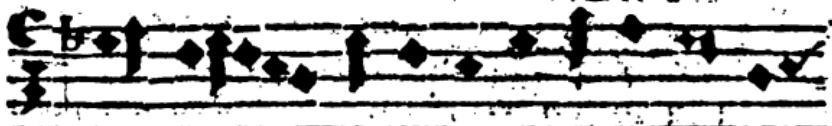
cit cœnam magnam & misit seruos



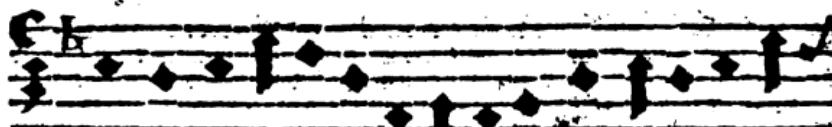
suos hora cœ næ dī ee re in ui-



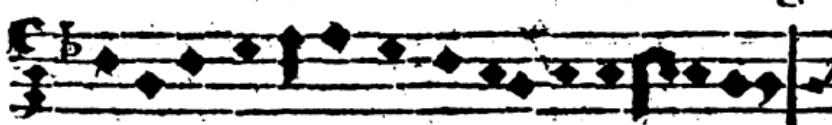
ta tis vt ve ni rent. Quia para-



ta sunt omnib⁹ firmiter creden-



ti bus cibaria vitæ conferentia ange-



li ca cœli caç⁹ gaudia omni a. X
Venice

Venite come di te pa nem me-
um & bi bi te vi num quod
misi vo bis. Quia pa.

Responsorium.



Mmota bit hæ dum
multitu do si li o rum Is ra-
K 4 hel

De Corpore

A musical score for four voices or instruments, featuring four staves of music with black note heads and vertical stems. The lyrics are written below each staff in a cursive Gothic script.

The lyrics are:

- hel ad ve spera mpa-
- scha, Et e dent car-
- nes & a zi mos
- pa nes. Be a ti
- qui e su ri unt &
- si ai unt iu sti ei am quo ni-
am

am ip si sa tu-
ra buntur. Et e.

Responsorium.



E spe xit He li-

as ad ca put su-

um subcine ri ci um pa-
K s nem

De Corpore

A musical score for 'De Corpore' featuring four staves of Gregorian chant notation. The music is written in black ink on white paper, using a system of dots and dashes to represent pitch and rhythm. The lyrics are written in a Gothic script below each staff. The text consists of three parts:

nem qui surgēs come dit &
bi bit. Et ambu-

la uit in for ti tu dī ne ci-
bi il li us vſ.

q ad mon-
tēn de i. Si quis
mandu-

man du ca ue rit ex hoc pa-
ne viuet in æ ter-

num. Et am bu la.

Responsorium.



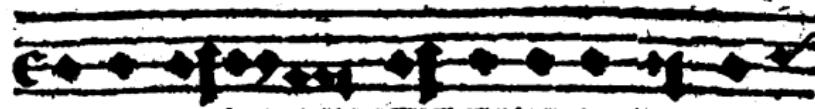
Oe nanti bus il-

lis ac ce pit le sus pa nem &
bene

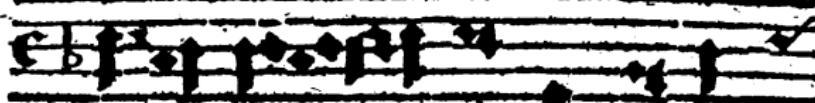
De Corpore

A musical score for 'De Corpore' featuring four staves of Gregorian chant notation. The music is written in common time with a key signature of one flat. The lyrics are in Latin and are as follows:

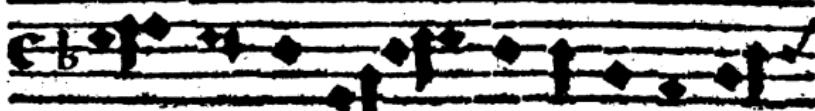
be ne di xit ac fre git dedit
ép di sci pulis su-
is & a it. Acci pl. te
& co me di te hoc est cor-
pus me um. ☩
Dixerunt



Dixerunt vi ri ta berna cu-



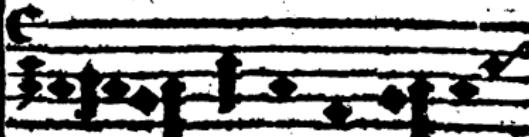
li me i quis det de



car ni bus e ius vt sa tu re

Resp.

mur. Acci pi.

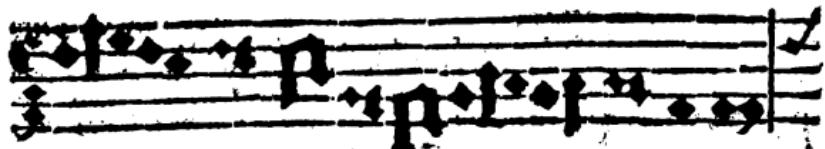


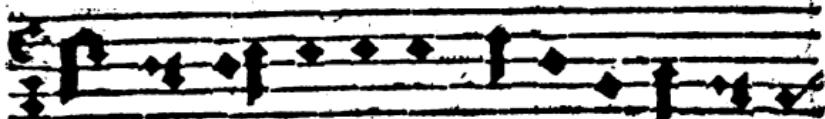
If subu it Ie sus
& disci

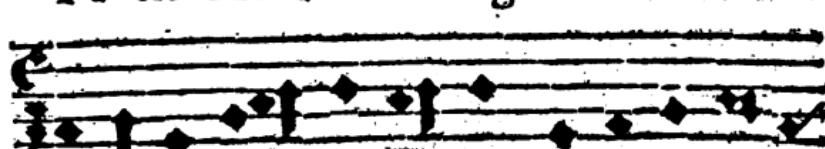
De Corpore

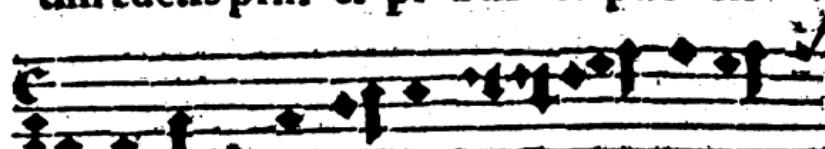
The image shows musical notation on five-line staves. The notes are represented by black dots of varying sizes, indicating pitch and duration. The lyrics are written below each staff in a Gothic script. The text is a Latin hymn, likely 'De Corpore', with the first line being 'De corpore Christi'.

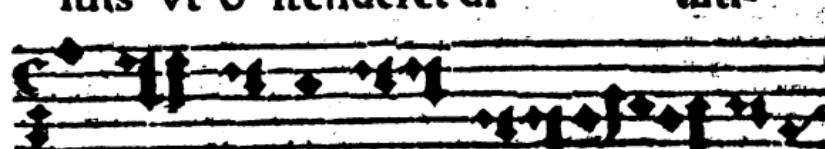
& disci puli e itis cum e-
o & a it de si de ri o de si de-
ra ui hoc pascha manduca re vo-
bis cuman te quam pati ar. Et
ac cepto pa ne gra ti as agens fre-
git & de dit illis di cens
hoc

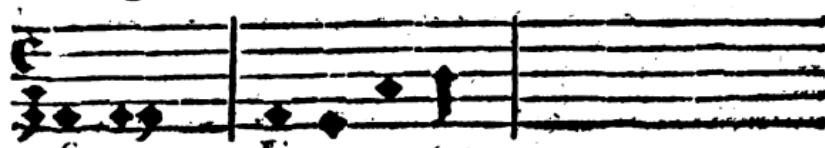

 hoc est cor pus meū. X


 Fe cit Af ue rus rex grāde conuiui-


 um cūctis prin ci pi bus & pue ris.

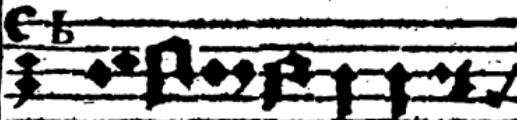

 suis vt o stenderet di uiti-


 as glo ri æ reg ni

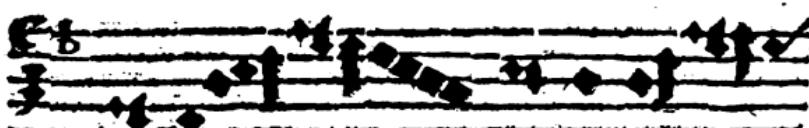

 su is. Et accepto.

Antiphon-

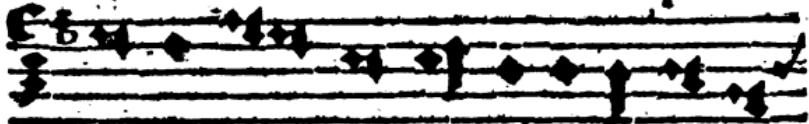
De Corpore Antiphona.



Quā sua.



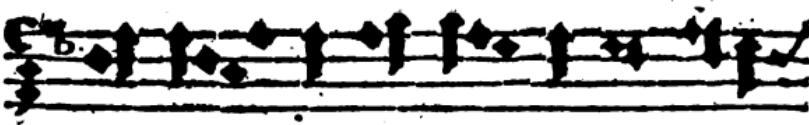
uis est do mi ne spi-



ri tus tu us qui vt dulcedi nem



tu am in fi li os de-



monstra res pa ne su a uis-
simo

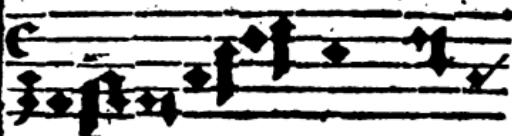
si mo de cœ lo
 præsti to e su ri en tes re ples
 bonis fa sti di o sos di-
 ui tes di mittens in
 a nes. E uouae.

Antiphona de sancta Cruce.

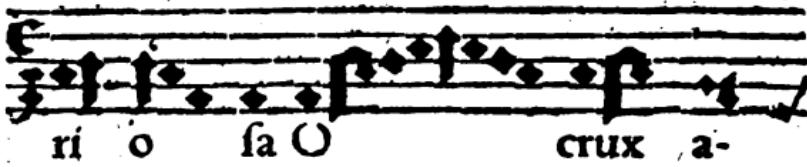
L

O crux

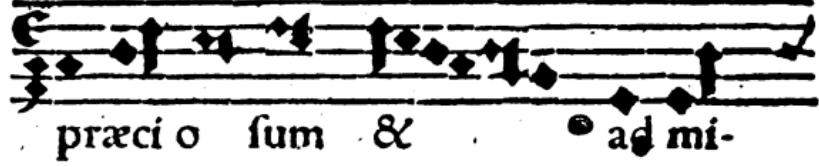
De Corpore



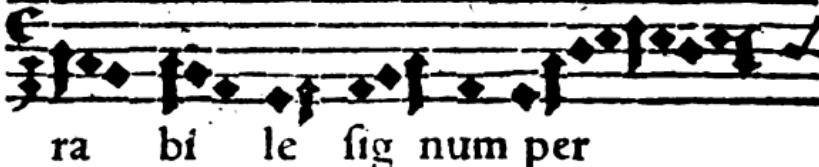
Crux glo-



ri o sa O crux a-
do ran da O lig num



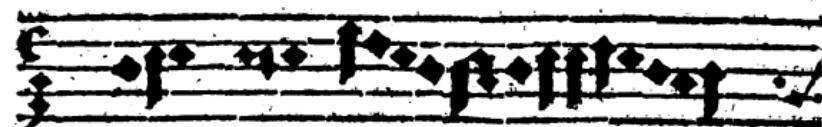
præci o sum & ad mi-



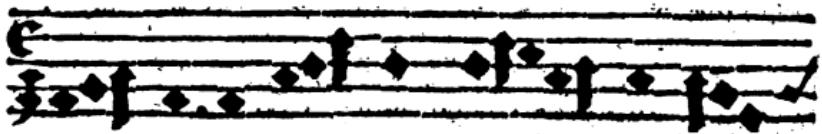
ra bi le sig num per



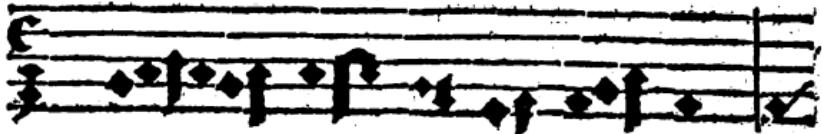
quod



quod d̄ia bo lus est



vi ctus & mun dus Chri sti san-



gui ne re demptus.

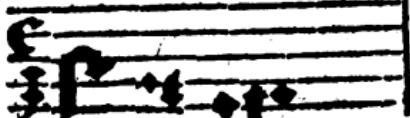
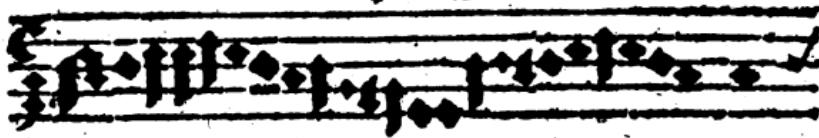


Alle-



L a lula.

De Corpore

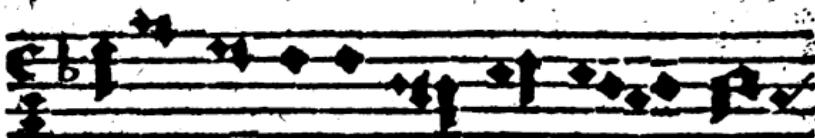


lu ia.

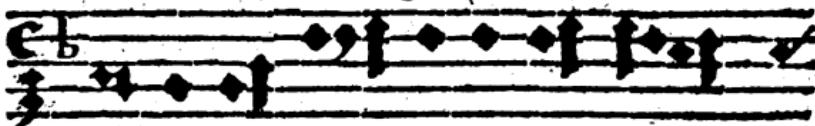
Antiphona.



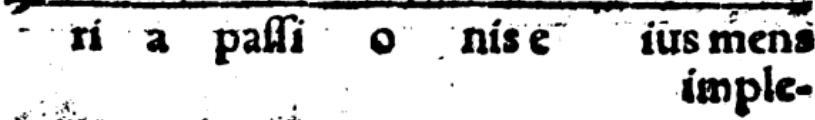
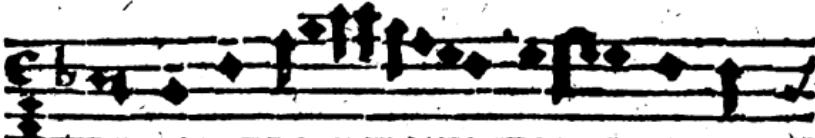
fa crum con-



ui ui um in quo Christus su-



mi tur re co li tur me mo-



ri a passi o nise ius mens
imple-

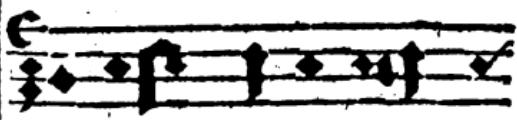
im ple tur gra tí a &
futu ræ glo ri æ no bis
pig uis da tur alle
lu-
ia. E uo ua e.

Dominica post Trinitatis
ex hystoria Regum
Respon.

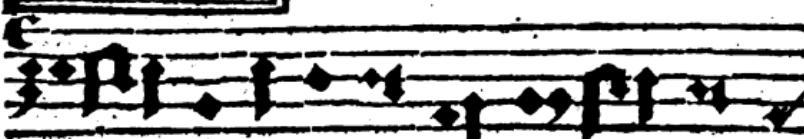
Habetur per vnam Hebdomadam.

L 3 Audi

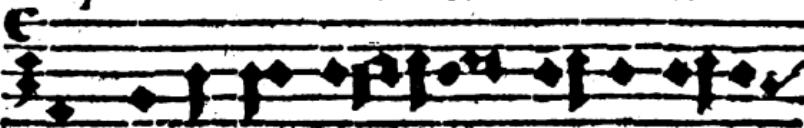
Dominica



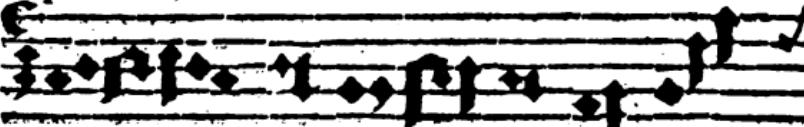
V dī domi ne



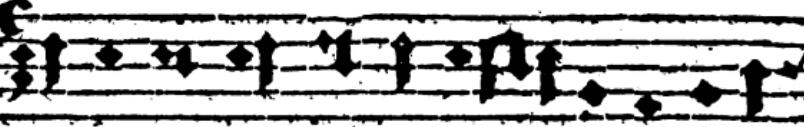
hym num & o ra ti o nem



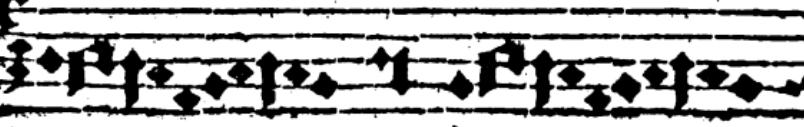
quam seruus tu us o rat coram



te do mi ne ut sint



o cu li tu i a per ti & aures



tu a in-
tentæ.

post Trinitatis. 84

A musical score for four voices, likely a setting of the Magnificat. The music is arranged in five systems, each consisting of a five-line staff. The voices are represented by different clefs: the top voice uses a soprano C-clef, the second voice uses an alto F-clef, the third voice uses a tenor G-clef, and the bass voice uses a bass F-clef. The vocal parts are written in black ink on white paper. The lyrics are in Latin and are divided by vertical bar lines between the staves. The first system contains the lyrics "ten ta. Super do-", the second system "mumi stam di-", the third system "e ac no-", the fourth system "cie. X Respice do mine", and the fifth system "de sanctua ri o tu o & de excelso cœlo rum ha bi ta-". Below the fifth system, the number "L 4" is written, followed by "culo."

ten ta. Super do-

mumi stam di-

e ac no-

cie. X Respice do mine

de sanctua ri o tu o & de

excelso cœlo rum ha bi ta-

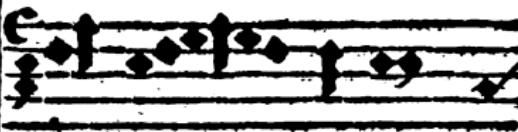
L 4 culo.

Dominica



cu lo. Super do.

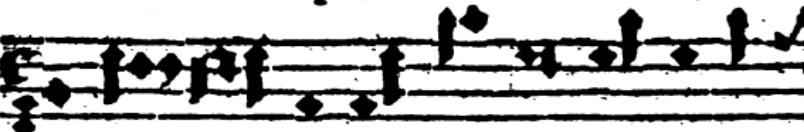
Hystoria Regum. Respon.



Lanxit autem



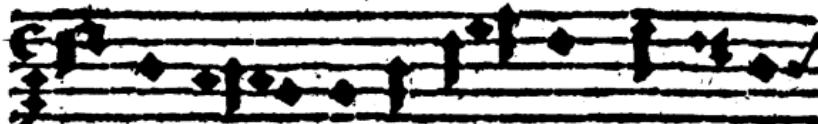
Da uid planctu ma-



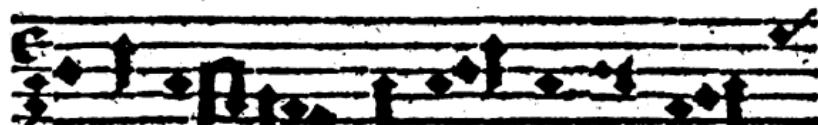
gno su per Saul & Iō na than fi-



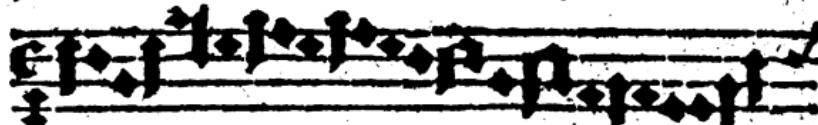
li ure ius & di xit. Quo-
modo



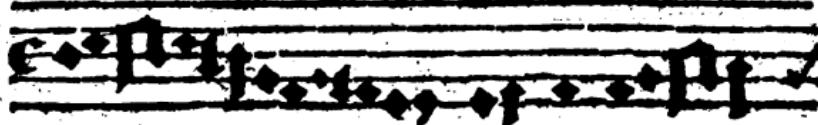
mo do ce ci de runt fortes in



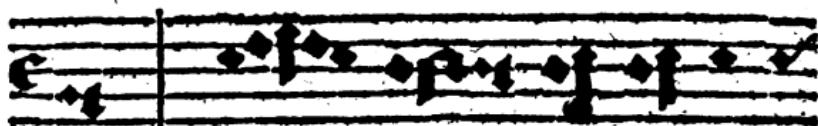
bello & in te ri e runt



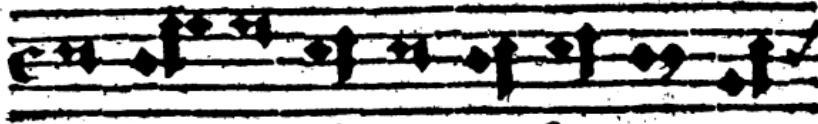
ar-



ma bellí-



ca. Mon tes Gel bo e



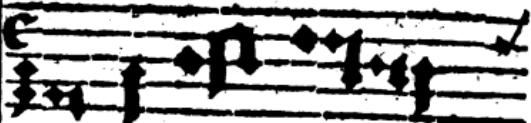
nec ros nec plu wi a su per vos
L s descendat

Dominica



de scen dat. Quo modo.

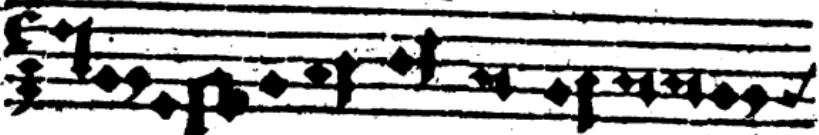
Ex libro Sapientiae. Ref. Habetur per 4. Hebdomadas.



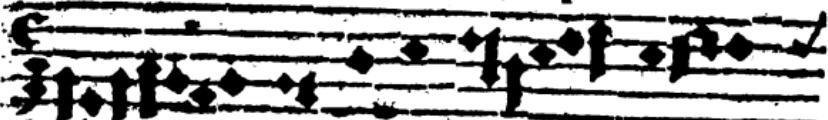
V per sa lu-



tem & omnē pulchritudi nem



di le xi sa pi en-



ui am & propo su-

ipro-

i pro lu ce ha bere il-

lam. Vene runt mi hi om ni a

bo na pa ri ter cum il-

la. **X** Di xi fa.

pi en ti æ soror me a es & pruden-

ti am vocauia

mi cam
meam.

Dominica

me am. Vene runt.

Ex Hystoria Job. Ref.

Habetur per duas Hebdomadas.



I bo na susce pi-

mus de ma nu domi ni

mala au tem quare non su-

fi ne a mus. Do-

minus

post Trinitatis. 87

minus de dit do mindis abstulit si-

cut domino placu it i ta fa ctum

est sit nomen do mi ni

be ne di ctum. In om-

ni bus his non peccauit lobla bi is

su is ne q stultū quid cōtra de-
um

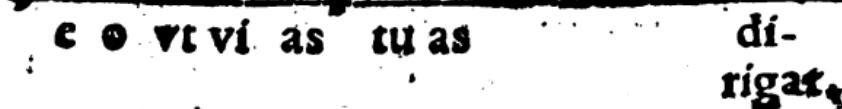
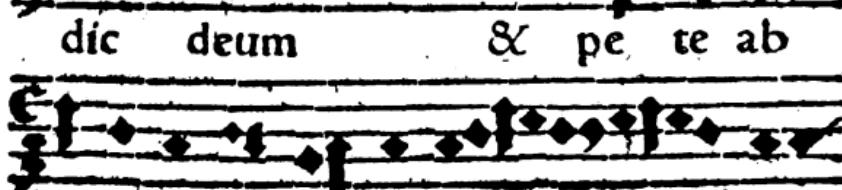
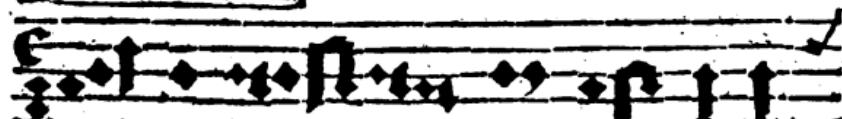
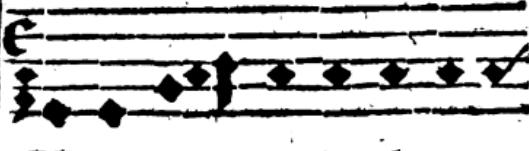
Dominica



Dominus de dit.

Ex Hystoria Thobiae. Respon.

Habetur pervnam Hebdomadam.



post Trinitatis. 88

ri gat. Et om ni tem.
po re consi li a
tu a in ip so per-
mane ant. **X**
Memor esto si li quoni-
am pauperem vitam ge ri mus ha-
bebis

Dominica

be bis multa bo na si ti mu-
e ris de um.

Et om ni tempo.

Ex libro Hester. Respon:
Post festum Mathei incipitur, & habe-
tur per vnam Hebdomadam.



pemina li um nun-

quam ha bu i præter in te de-
us

us Is ra el. Qui-
ras ce ris & propri ci us
e ris & omnia pecca ta ho-
mi num in tribu-
la ti o ne di mit tis. ☩
Do mine de us coeli & ter-
M re respi-

Dominica

ræ re spi ce ad humili ta-
tem me am. Qui irasce-

Ex Hystoria Judith. Respon.



Os a li um deum ne-
scimus præter domi num in
quo spe ra mus. Qui non
despicias

post Trinitatis. 90

A musical score for four voices, likely for a four-part setting. The music is written in common time. The voices are represented by four staves, each with a different clef (C, F, C, C) and a key signature of one sharp. The lyrics are in Latin and are as follows:

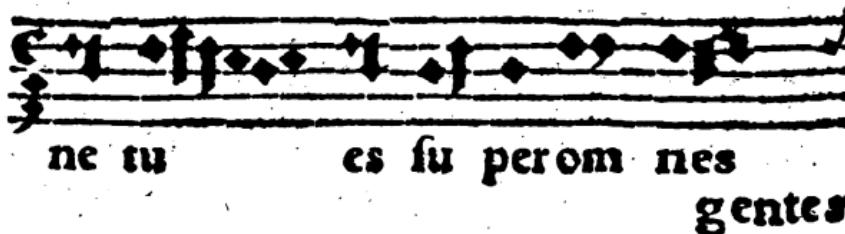
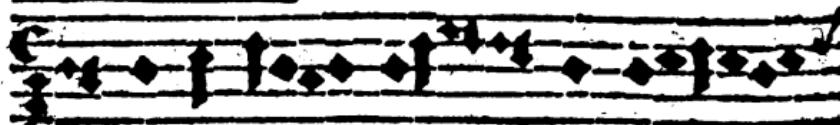
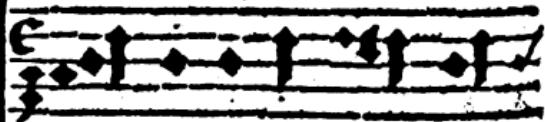
de spi ci at nos
nec a mo uit sa lu tem
su am à ge né re no-
stro. **X** Indulgen ti am e ius
fu sis la chrimis ímple re mus &
hu mi li e mus il li a ni mas
M a nostras

Dominica



Ex libris Machabeorum. Responsorium.

Habetur per quatuor Hebdomadas, in-
cipitur post festum Michaelis.



post Trinitatis. 91

gen tes. Da pa cem do mi-
ne in di e bus no-
stris. ☧ Crea tor omnium
de us terri bi lis & for tis
iu stus & mi se ri cors.
Da pacem.

Responsorium.

M ; In

Dominica



N hymnis & confessi-

o ni bus bene di ce-

bant do mi num. Qui ma-

gna fecit in Is ra hel

& vi cto ri am de dit il lis

do minus omni po-

tens

post Trinitatis. 92

tens, X. Ornaue runt

fa ci em templi co ro nis au-

re is & de di caue runt alta-

re do mi-

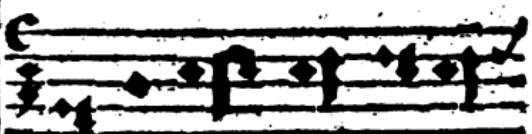
no. Qui magna.

Responsorium.

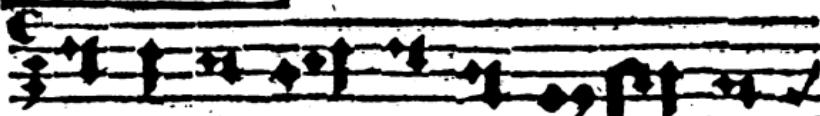
Illud Responsorium habetur per quatuor Hebdomadas, & incipitur post omnium sanctorum.

M 4 Aspice

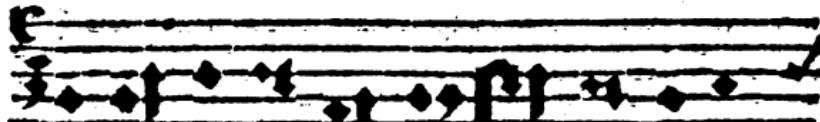
Dominica



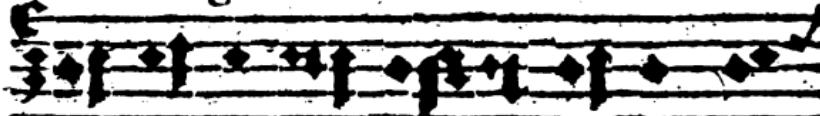
Spice do mi ne



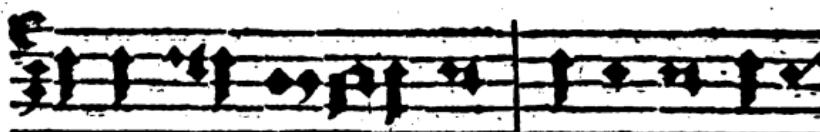
de se de san cta tu a



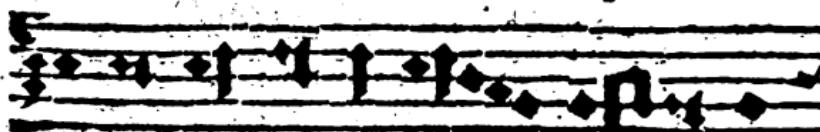
& co gita de no bis in cli-



na de us me us au rem tu-



am & au di. Aperi o-

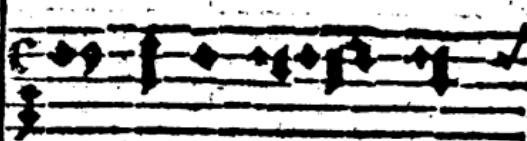


cu los tu os & vi de tri-
bulatio

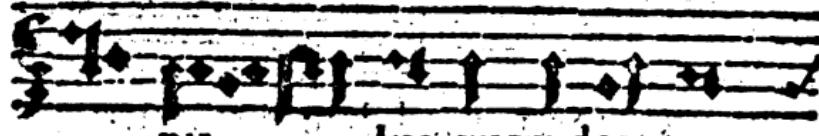
post Trinitatis. 93

bu la ti o nem
no stram. **X** Omnes i ni mi-
ci e ius spreuerūt il lam perse cu-
to res e ius ap præ hen derunt
e amin ter an gu sti-
as. Aperi o cu.
M s Respon-

Dominica Responsorium de eademi Dominica.



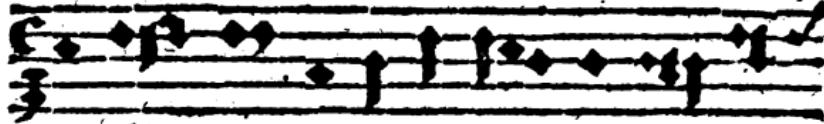
Auda bi lis po-



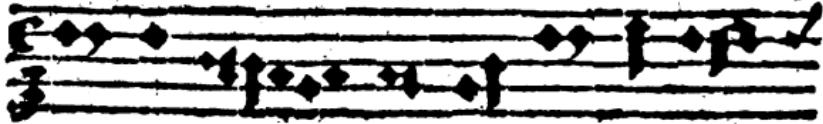
pu lus quem domi nus



ex er ci tu um be ne di-



xitdi cens opus manu um me a



rum iu es bas re di tas
mea

post Trinitatis. 94

me a Is ra hel. **X**

Beata gens cuius domi nus

de us e ius popu lus quem ele-

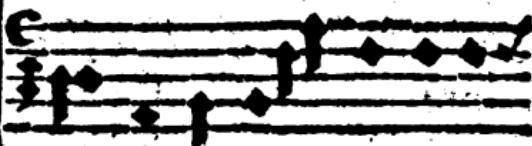
git in hære di ta tem si-

bi.

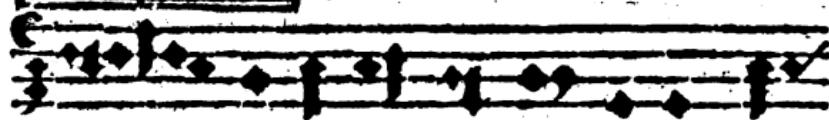
In dedicatione Templi.
Antiphona.

Sancti.

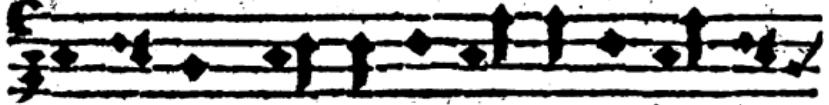
In dedicatione



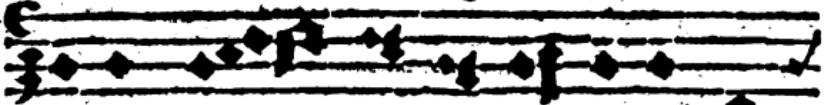
Ancii si ca uit domi-



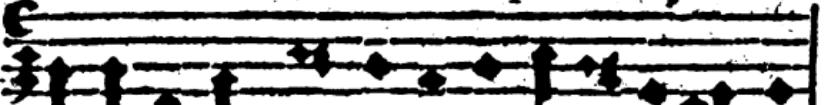
nus taberna cu lum suum hac



est do mus de i in qua in uoce tur



nomen e ius de quo scriptū est



e rit nomen meum i bi dicit dominus.

In dedicatione Templi. Responsorium.

Terti-



A musical score for three voices, likely for organ or choir, in common time. The music is written on five-line staves. The vocal parts are labeled 'Er', 'bi lis eit lo cus i ste non', 'est hic a li us ni si', 'do mus de i & por', 'ta coe li. Ve', and 're e te nim'. The notation uses black note heads and vertical stems, with some horizontal strokes indicating pitch or rhythm. The first staff begins with a large 'P' and a 'C' (common time). The second staff begins with a 'C' (common time). The third staff begins with a 'C' (common time). The fourth staff begins with a 'C' (common time). The fifth staff begins with a 'C' (common time).

In dedicatione.

nim do minus est in lo co

i sto & e go

ne sei e.

bam. x Cum q e ui gi-

laſ ſet Ia cob de ſomno

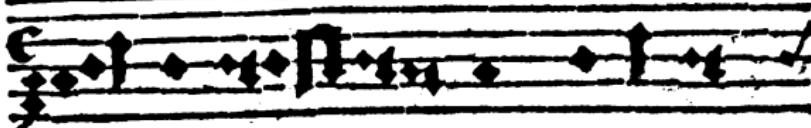
a it. Ve re.

Respon-

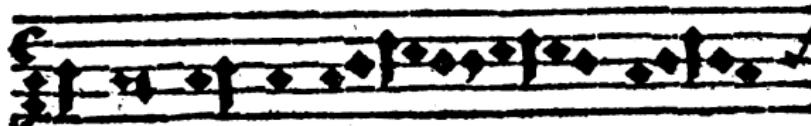
Responsorium.



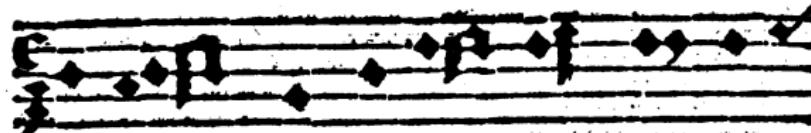
Ene dic do mi nedo-



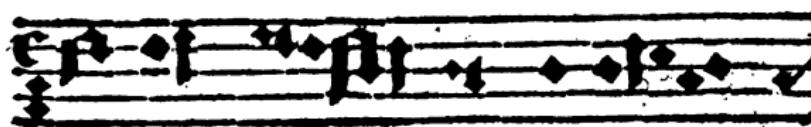
mum i stam quamæ di fi-



ca ui no mi ni tu-



o ve ni en tem in lo-



cum i stum ex au-
di præ-

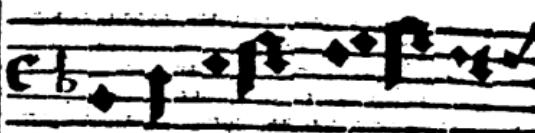
In dedicatione.

A musical score for 'In dedicatione.' featuring six staves of Gregorian chant notation. The notation uses black square neumes on four-line red staves. The lyrics are written below each staff in a Gothic script. The score consists of six lines of music:

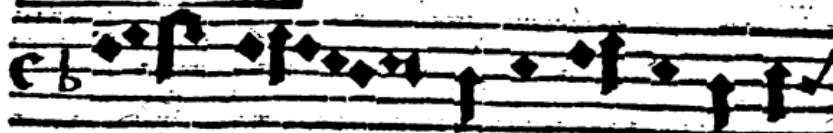
- di præces in ex cel so
- so li o glo ri æ
- tu æ. X Domum
- tu am do mine de cet san ctæ
- tu do in longitu di ne
- di c rum.

Ia

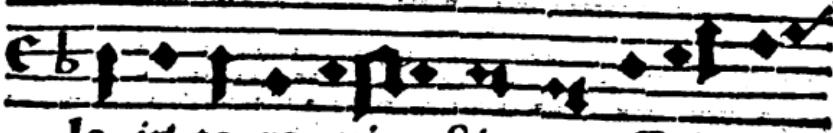
Infesto purificationis S. Mariæ. Respon.



Aude Ma ri a



vir go cunctas hære ses fo-



la int e re mi sti quæ Gabrie-



lis arch an ge li dictis credi-



di sti. Dum virgo de tum
N & ho.

In festo purificationis

& ho mi nem ge nu i-

sti & post par tum virgo in ui o-

la ta per man si-

sti. ☧ Gabrie lem archangelum cre-

di mus diui ni tus te^r se affa tum

v te rum tu um de spir-
tu san-

§ 3. Sariae.

98

tu sancto credi mus impræ gna-
tum e ru be scat Iudæus in fœlix qui
di cit Christum de Io seph semi ne
el se na tum. Dum virgo,

**Sequuntur Responsoria
de Sanctis, et primo de
sanctissima virgine
Maria.**

1

Midus

De sanctissima



If sus est Ga briel
an ge lus ad Ma ri am vir-
gi nem desponfa tam
lo seph nuntians e i ver-
bum & expa uescit vir-
go de lu mi ne ne timeas

Virgine.

99

A musical score for three voices (SATB) in common time. The music is written on five-line staves with black note heads and vertical stems. The vocal parts are labeled with letters above the staves: C (Canto), S (Soprano), and B (Bass). The lyrics are in Latin, with some words in capital letters. The score consists of eight staves of music, each with a corresponding line of lyrics. The lyrics are as follows:

ti me as Mari a in-
ue ni sti grati am a pud do mi-
num Ecce conci pi es
& pa ri es & vo ca-
bi tur al tis si mi
fil us. X A-
N ue Ma-

In festo Anunc.

ue Mari a grati a ple-
na do mi nus te-
cum, Ecce con.

In festo Annuciationis Mariae. Ref.



I de te mi ra-
cu lum mater do mi-
ni con-

¶ Mariae. 10a

ni concepit virgo vi ris

le igno rans con for

ti um stans o ne ra ta

no bi li o ne re Mari-

a. Et ma trem se la ta cog-

no scit quæ se ne scit
N 4 uxorem.

De sanctissima

vx o rem. ♫ Ca sta
paren tis vi scera cœle stis
intrat grati a venter pu el la
baiu lat se creta quæ non no.
ue rat. Et matrem.

Responsorium in eos dem festo.

Suscipe



Vsci pe verbum

virgo Mari a quodti bi à

do mi no per ange lum

trans missum est conci pi es

per au rem deum pa ri es & ho-

mi nem Ut be né dicta
N s dicaris

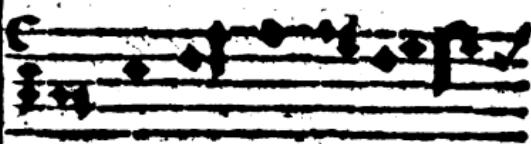
In visitatione

Three staves of musical notation in soprano C-clef, common time. The first staff contains the lyrics "di ca ris in ter om-", the second "nes mu li e res. ♫", and the third "A ue Mari a grati-". The fourth staff begins with "a ple na do mi nus", followed by a repeat sign and "te cum. Vt be,".

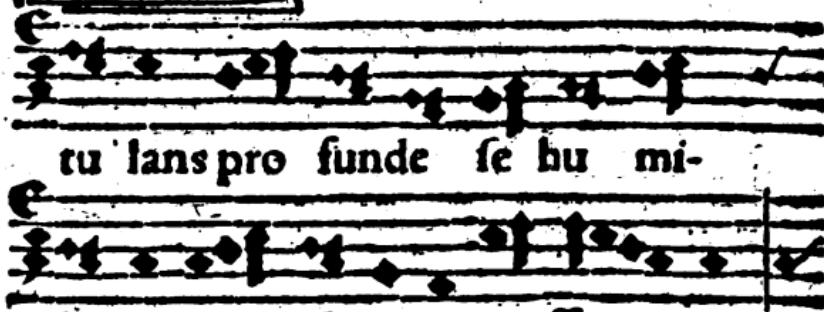
di ca ris in ter om-
nes mu li e res. ♫
A ue Mari a grati-
a ple na do mi nus
te cum. Vt be,

In die visitationis S. Oda-
riæ. Respon.

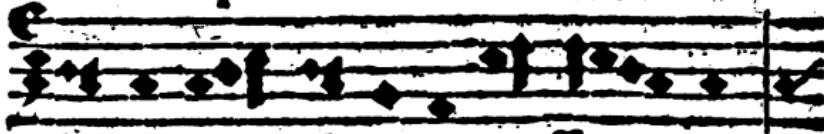
Elyzabeth



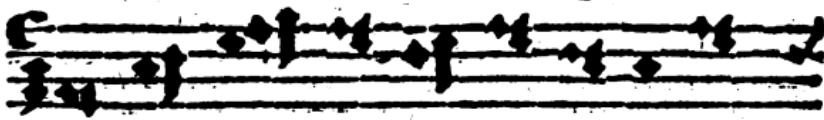
Lysabeth congra-



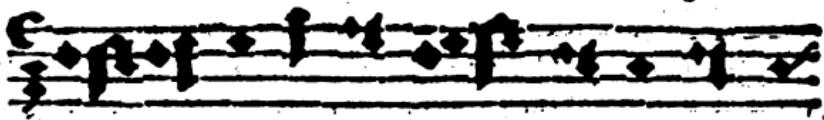
tu lans pro funde se hu mi-



li ansin ad uentu messy c.



Vnde a it con de ce at quod



ma ter dei ve ni at ad



me cum plau

sa

vias

In visitationis

vi æ. En foelix sa In tati o
du plata ex ul ta ti o daban-
turvi so phy e. Vnde.

Responsorium de eo- dem festo.



Agni si cat
ani ma mea do mi nū &
exulta-

ex ul ta uit spiri-

tus me us in

de o sa lu ta ri me-

o. Qui a re spexit humili-

il ta-

tem ancil lae su a. X
 Ecce

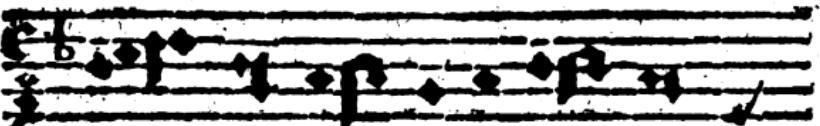
In vlsitacione

Ec ce e nim ex hoc be-
a tam me di cent omnes gene-
ra ti o nes. Quia.

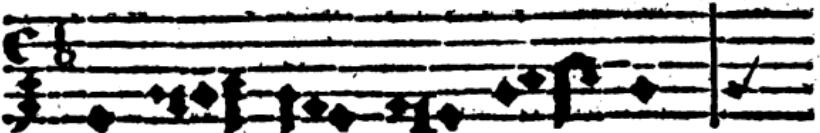
Responsorium in eo-
dem festo.



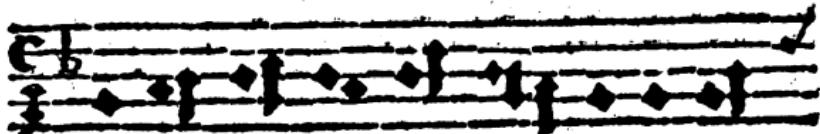
O sa de
spinis pro di it vir ga
de yesse



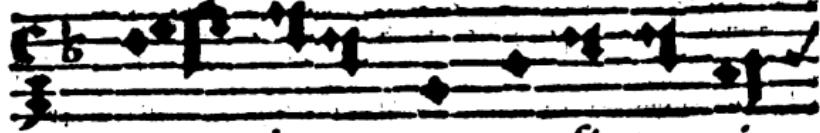
de yesse floru it Ma-



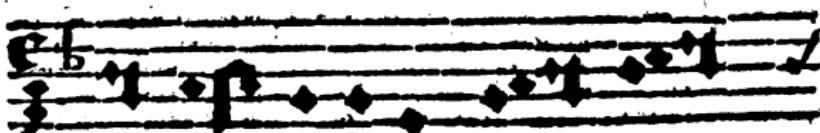
ri am vi si ta uit.



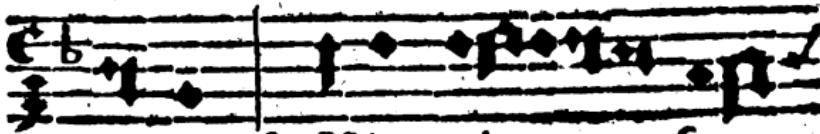
Viso do ris dif funditur to ta



do mus perfí ci



tur gra ti a cumin tra-



uit, X Miran da fa-
lutatio

In Assumptionis

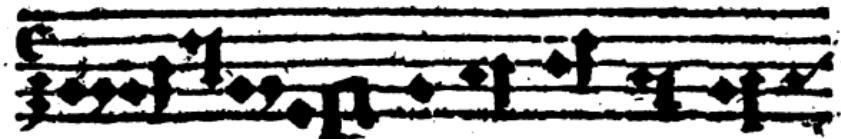
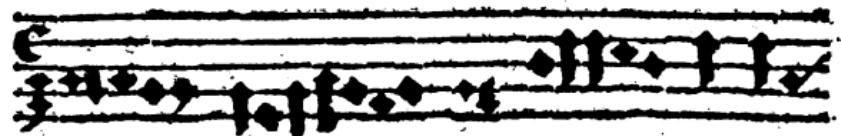
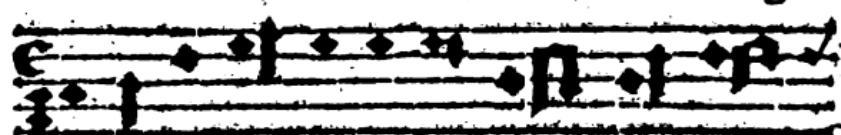
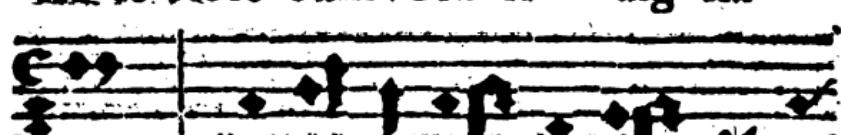
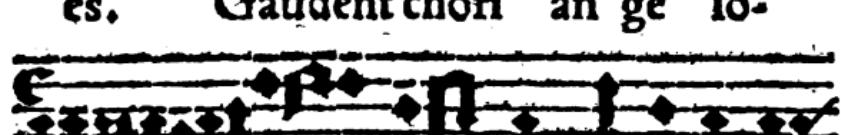
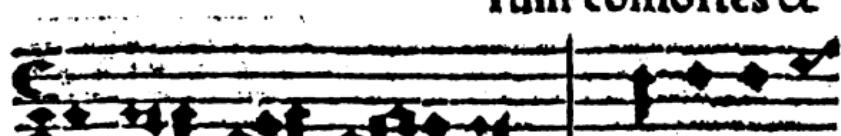
lu ta ti o fit ple bi gra tu-
la ti o quæ fru ctum expecta-
uit. Visodo.

In festo Assumptionis di- uae Mariae virg. Res.



V pessa lu-

tem & omnē pulchritudi-
new


 nem di le cta es à

 do mi no & te gi.

 na es cœlo rum voca ri dig na

 es. Gaudent chorū an ge lo.

 rum confor tes &

 conc ues tu i. ☩ Pa ra di si porta

In Assumptionis

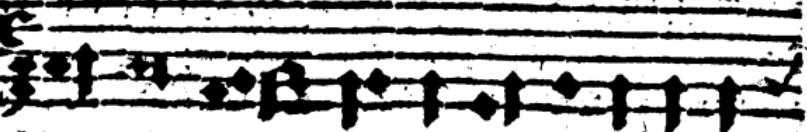
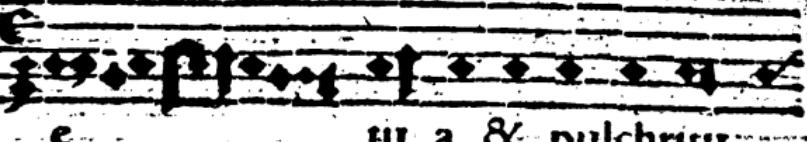
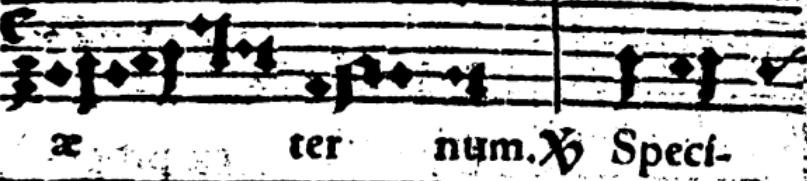
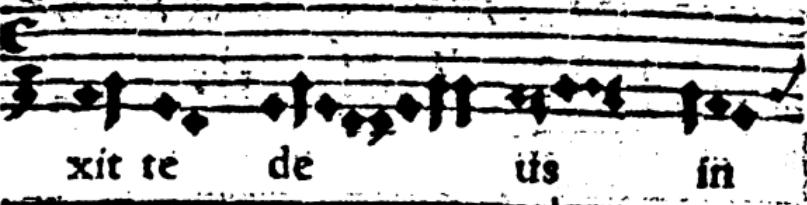
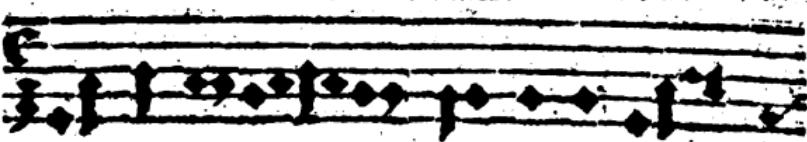
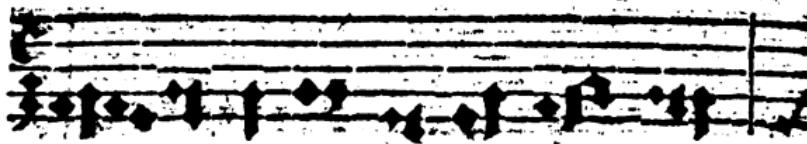
si por ta per Eu a m cūctis
clausa est & per Mar iam virg inē i-
te rum pa te fa cta
est. Gaudent.

Responsorium.



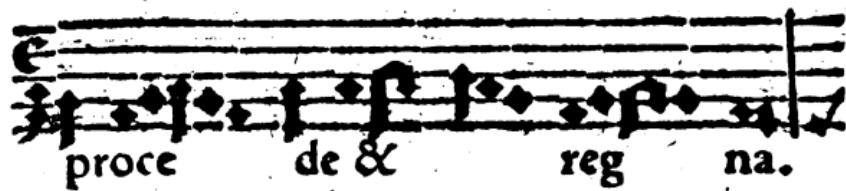
If su sa est gratia

In la-



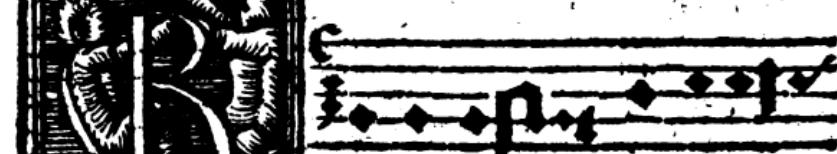
O z prie-

In Natiuitate

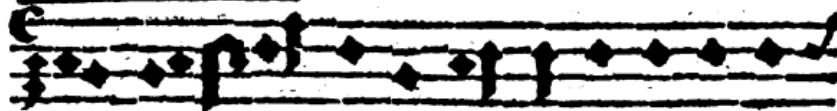


Propterea.

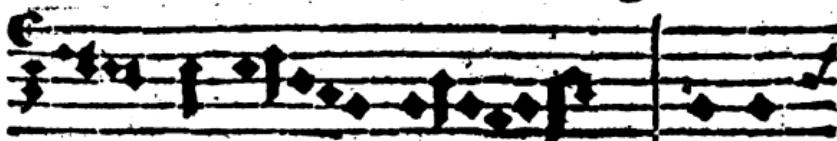
In festo Natiuitatis Mariae. Respon.



Ega li ex proge-



ni e mari a virgo ex or-



ta re ful get.

Cu ius
præcibus

pre cibus nos adiu ua ri
 men te & spi ri tu
 de uo tis si me
 pos ci mus.  Corde
 & a nimo Christo ca na mus glori-
 am in hac sa cra sol lemp nita te
 O 3 precess

In Natiuitate

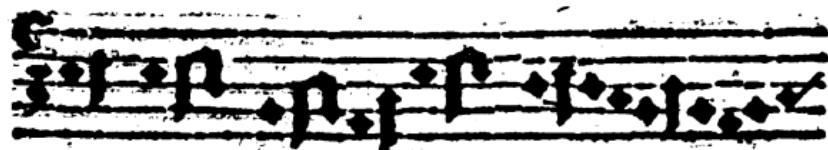
precessage ni tri cis de
Cuius pre,

Responsorium de eo- dem festo.

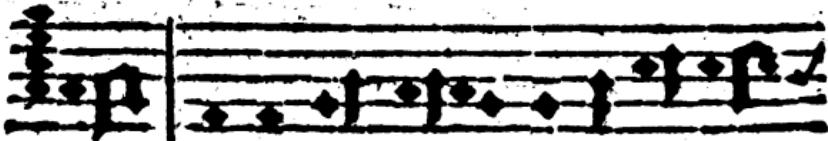


Oelix namq; es

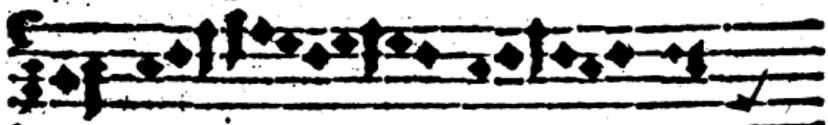
sa cra vir go Ma ri-
a & om ni lau de
dignissima,



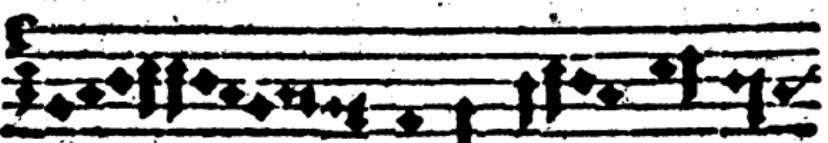
dig nis si ma.



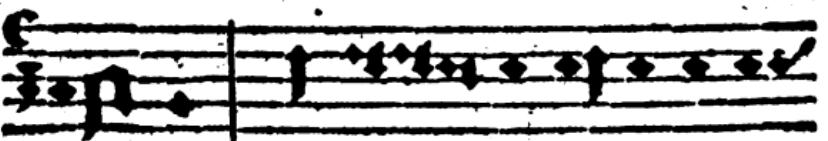
Quia ex te or tus est sol



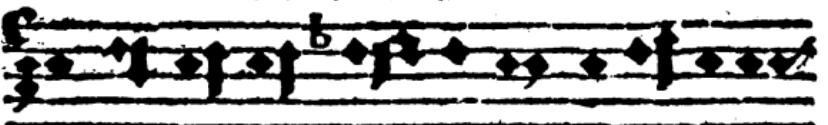
iu sti ci a.



Christus de us no-



ster. X O ra pro popu lo in-



terue ni pro cle ro in ter ce de pro
O 4 deuote

De sancto

devo to fœmi ne o se xu sen-
ti ant om nes tu um le ua men.
qui cunq; ce lebrant tu am na-
ta lem. Quia ex.

De S. Andrea Apostolo. Responsorium.



O mo de i du ce-

batus

Andrea.

199

ba tur ut cruci si gerent
e um popu lus autem
cla ma bat vo ce mag na
di cens. In nocens huius sanguis
si ne cau sa dam
na tur. Cum q̄ carni si ces du
O , cerene

In confessione

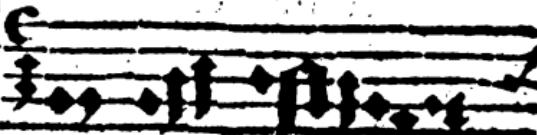
cercant eum ut cruci: fi ge re

tur fa ctus est concur sus popu lo rum

clamanti um & di cen-

si um. In no cens.

In die confessionis S.
Pauli, Respon.



Agnus

sanc tus

S. Pauli. 110

Sanctus Pau lus vas
e alle lu ia nis.

Ve nire in glori a; re dig-

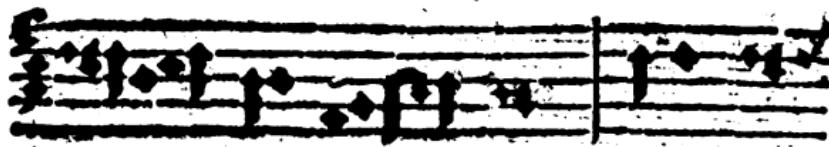
nè est glori si can dus qui

& me ru it thro num duo de-

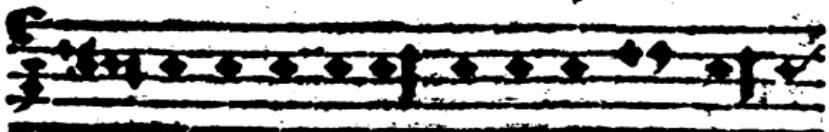
ci mun pos

fidere.

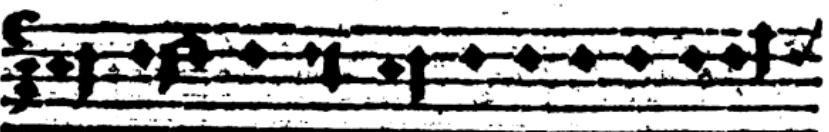
Defancto



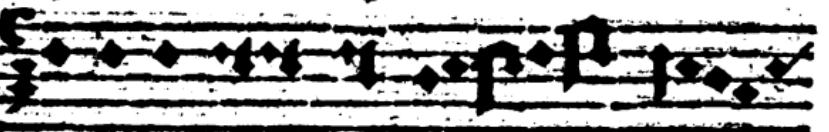
Si de re. X A Christo



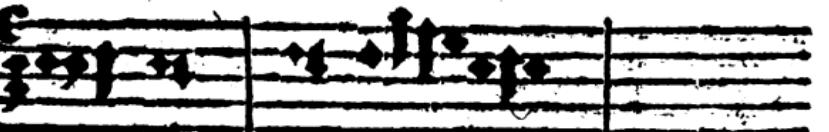
de cœlo voca tus & inter ram



prostra tus ex per se cu to re esse-



ctus est vase le cui o-



nis. Ve ré.

Defancto Joanne Baptis- ta. Respon.

Inter

Joanne Bap.

111



Nter na tos mu-
li e rum non surre xit
ma for lo an ne Bap ti-
sta. Quiri am do mi-
no præpa rta uit in
be re mö. X Fuit
homo

III

Defanctō

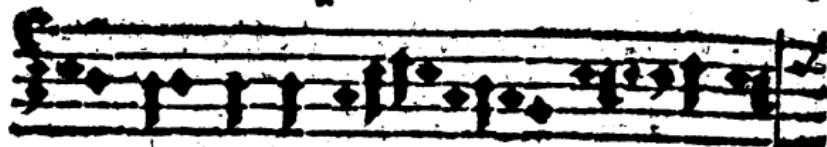
ho mo missus à de o cu-
i no men lo an nes
e rat, Qui vi am.

De S. Petro Apostolo. Responsorium.

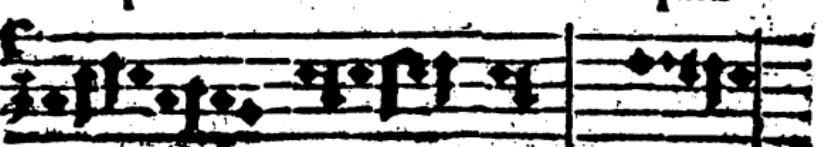
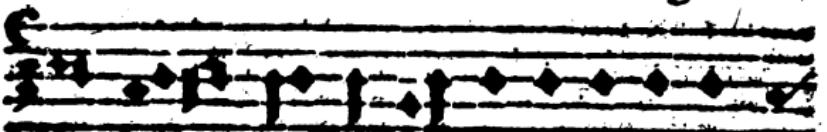
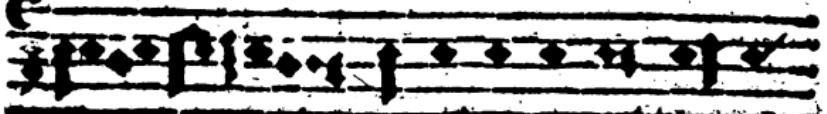
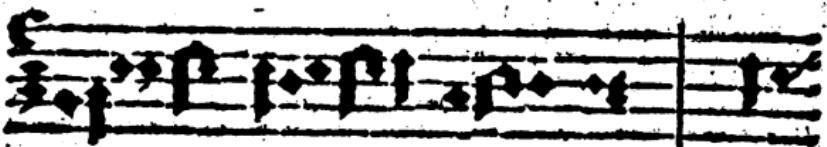


E tre

a mas me tu leis domi-
ne quia



Pa sce

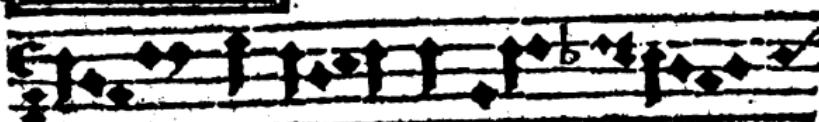


De

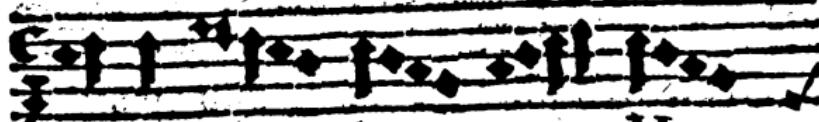
De sancta De sancta Maria Magda- lena. Respon.



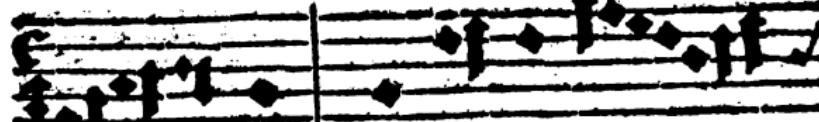
C ces sit ad



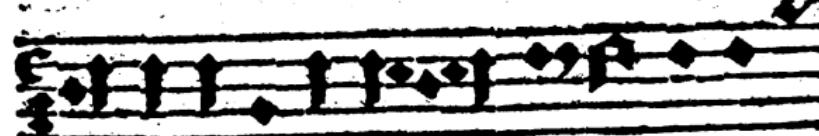
pe des le su pec ca-



trix mu li er Ma-



ri a. Et of cu la-



ta est & la uitla chri mis &
tersit

O Maria O Mag. 113

ter sit ca pil lis & vnxit
vnguen-

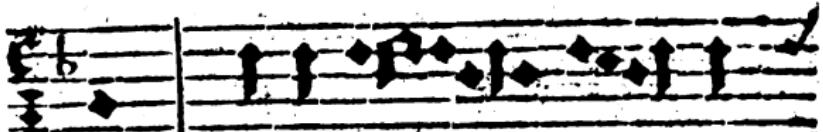
to. №

Dimissa sunt e i

pecca ta mul ta quoniam

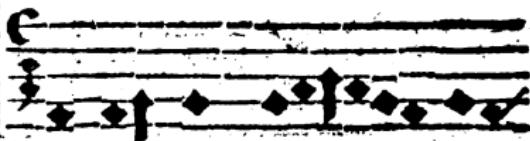
di le xit mul p cum.

De sancto

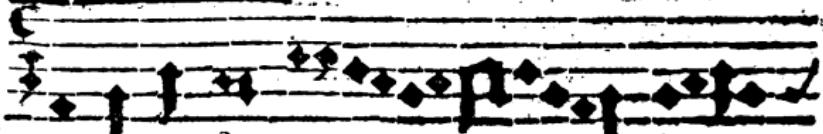


tum. Glori a pa tri
& fi li o & spiri tu i
san cto-

De Sancto Iacobo. Respon.



Sti sunt san cti

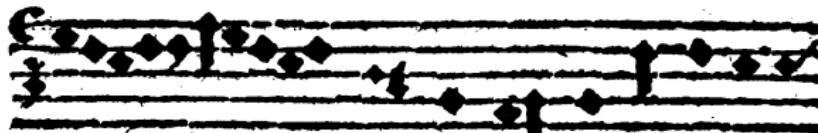


qui pro testa men to de-
isua

A musical score for the hymn "Jacobo." on page 114. The score consists of five staves of Gregorian chant notation, each with a single melodic line. The notation uses square neumes on four-line red staves. Below each staff is a line of Latin text in a Gothic script. The text corresponds to the melody, though some words like "Et in sanguine agnisi" appear to be part of a larger phrase. The Latin text is as follows:

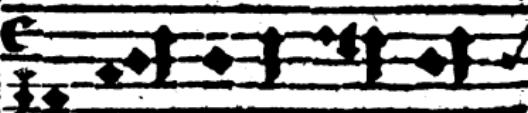
Isa a cor po ra
tradi de runt. Et in san-
gui ne ag ni
la ue runt isto las su-
as. **X** Tradiderunt corpo-
ra sua propter de um ad
P a suppli-

De sancto

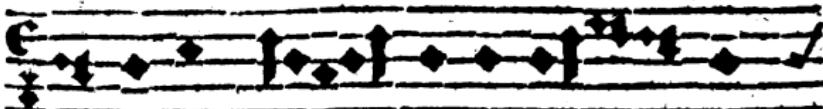


sup plí ci a & meru.
crunthabe re co ro nas
per pe tu ás. Etin.

De sancto Laurentio. Respon.

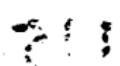


E ui ta Laurenti-



us bonum o pus a pe ra-
tus

The image shows a page from a historical musical manuscript. It features four-line musical staves with black note heads and vertical stems. Below each staff is a line of Latin text in a Gothic script. The text consists of two columns of lyrics, with some words appearing in both. The first column includes "tus est qui per signum cru-", "cis cæ cos il lu mi-", and "na uit & the sauros ec cle-". The second column includes "si æ de dit pau-", "pe ri bus. Disper sit", and "de dit pau pe ri bus iusti ci a". The manuscript is written in a single continuous block of text, with the music and lyrics aligned by staff.



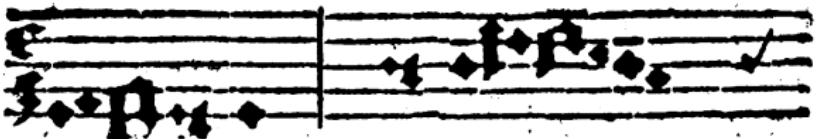
De sancto

e ius ma net in sæcu. lum sæ-
cu li, Et the sau ros eccle.

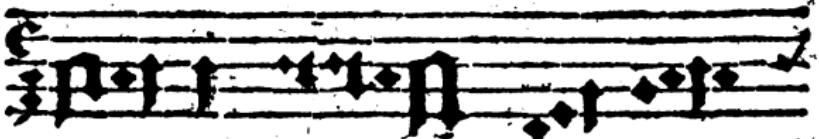
De S. Michael archan- gelo, Respon.



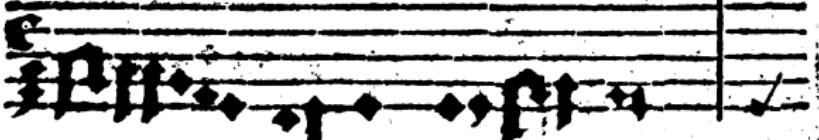
E sanctū do minūm
in excel sis laudātōm-
nēs an ge li dī-
centes,



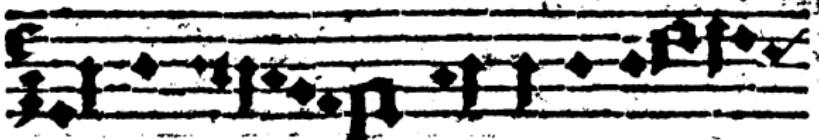
cen tes. Te de-



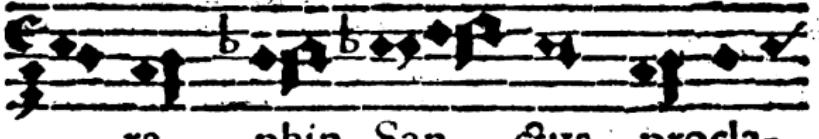
cet laus & ho-



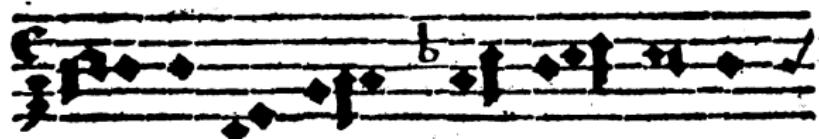
nor do mi ne. ♫



Cheru bin quoq; & Se-



ra phin San ctus procla-

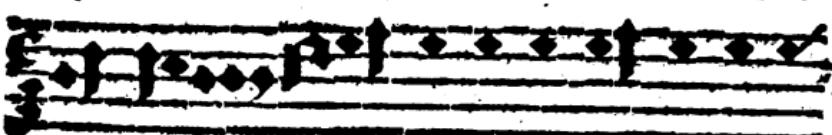
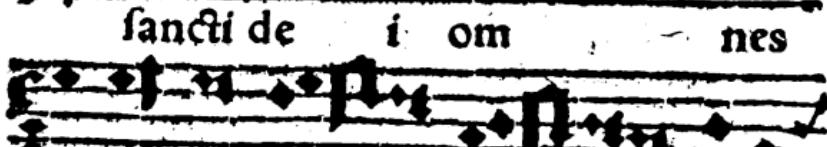
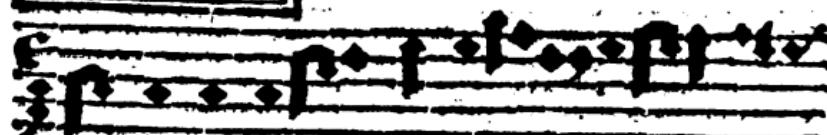
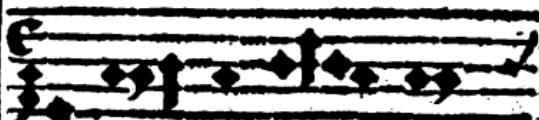


mant & om nis cœ li cus
P 4 orde

De omnibus



In festo omnium Sanctorum. Respon.



virtutum

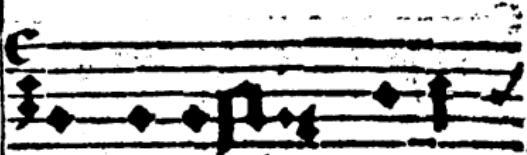
A musical score for a three-part setting of a Latin hymn. The music is written on four-line staves with black note heads and vertical stems. The vocal parts are labeled with letters above the staves: C (Cantus), B (Bassus), and A (Albus). The lyrics are in Latin and are divided into two main sections by a double bar line with repeat dots. The first section ends with a double bar line and a repeat sign, followed by a basso continuo part indicated by a bass clef and a 'P' (Pianissimo). The lyrics are:

vir tu tum & per-
frui æternæ clari ta-
tis glo ri a. Ide o-
q[ue] preca mur ut me mores
no stri in ter ce de re
digne mi ni pro no bis ad
P , domi-

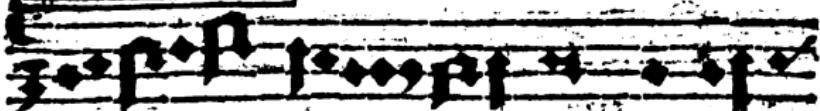
Defancto

do mi num Ie sum
Chri stum. X Gaude-
te & ex ul ta te quo-
ni am merces vestra multa
est in coe-
lis. I de o.

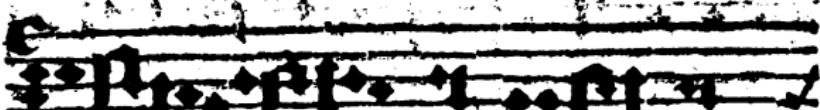
De

Desancto Martino.
Respon.

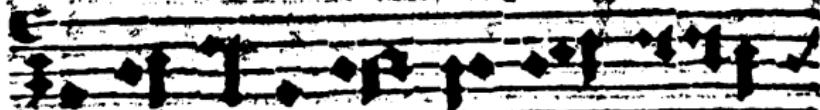
Ar ti nus A bra



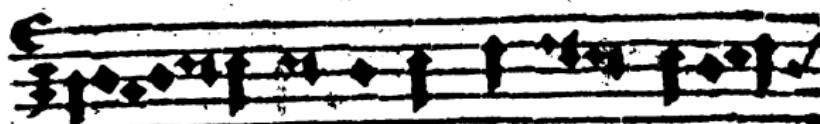
ba si num lae tus



ex ci pi tur



Martinus hic pau per & mo

di cus coe lum di ties ingre-
ditur

De Apostolis.

di tur.

Hymnis cœle sti

bus ho no-

ra tur. **X** Martinus e pi-

scopus migrauit a se cu lo vi-

uit in Christo gemma sa cer-

do

cum.

Hymnis cœ,

De

De Apostolis. 119

De Apostolis, Respon- sorium.



I ues a po-

sto lo rum & do me-

sti ci de i adue-

ne runt ho di e portan-

ces pa cem & il lu-
minantes

De Apostolis.

mi nantes pa tri am dare

pa cem gen ti bus

& li be ra re po pu-

lum do mi ne. X

In om nem terram ex i uit

so nus e o rum & in
fines

De Euangelistis. 12a

fi nes orbis ter ræ ver ba e-
rum.

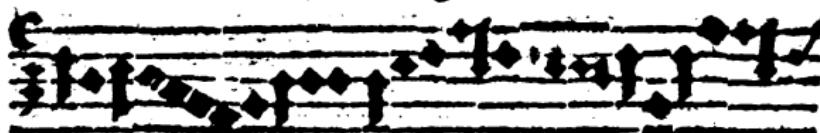
De Euangelistis, Respon- sorium.



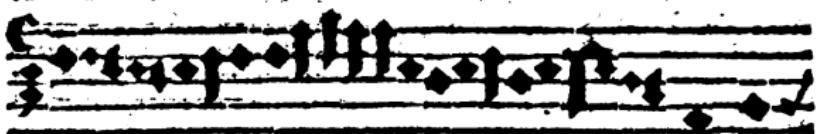
Vi sunt hi

qui vt nu bes vo lant
& qua si ce lum-
bat

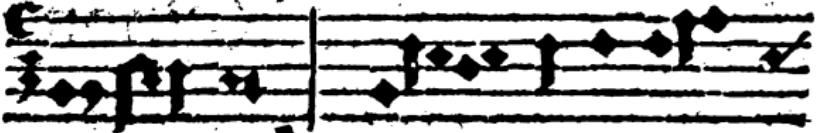
De Euangelistis.



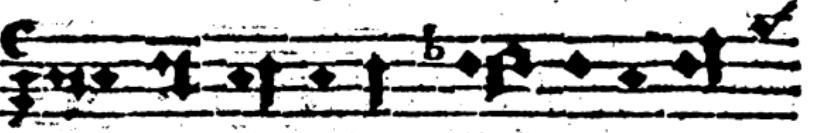
ba ad fe-



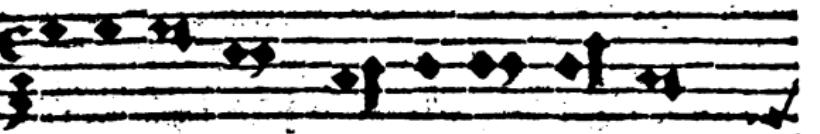
ne stras



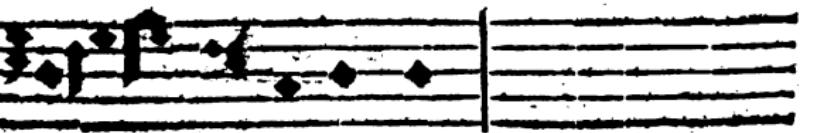
su as. Dor sa e o.



rum ple na funto cu his & scin-



til lae ac lam pa des in me di-



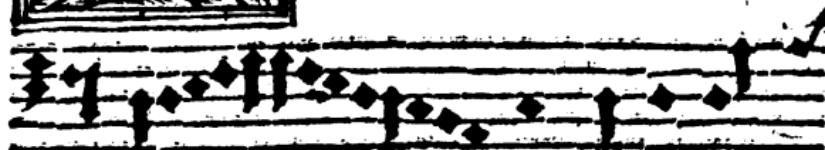
o dis cu ren tes.

De

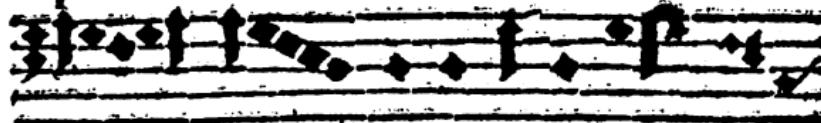
De Confessoribus. 121 Sequitur Responsoria de Confessoribus.



Int lum bi vestri



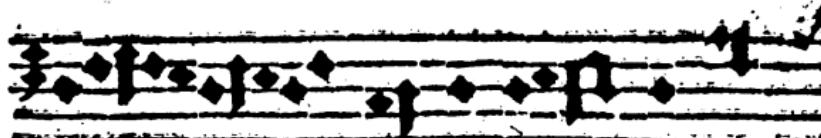
præ cin cti & lu-



cer næ ar dentes in ma ni-



bus ve stris. Et vos si mi-



les ho mini bus ex-
Q pectantibus

De Confessoribus.

pectan ti bus do-

mi num su um quando-

re uer ta tur à

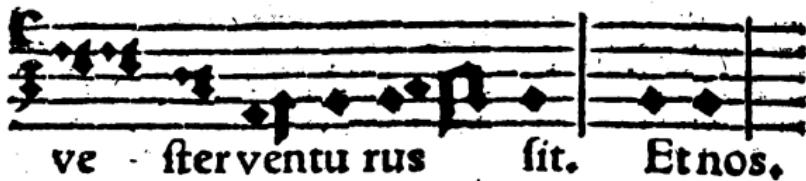
nup ti-

is. X Vi gi la te er go qui a

ne sci tis qua ho ra do minus.

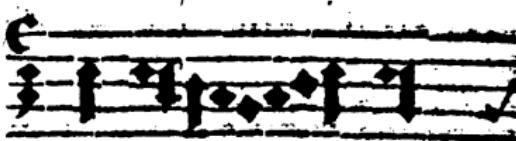
vester

Devno Löfessore. 122

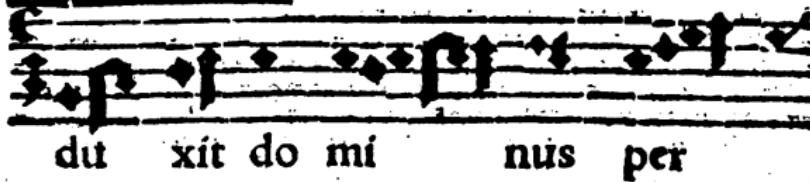


ve - sterventu rus sit. Etnos.

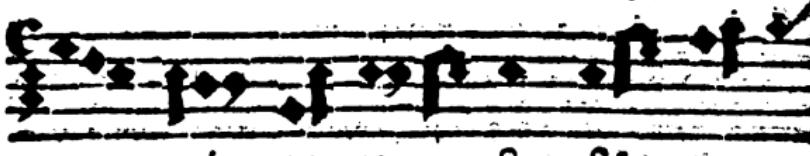
Devno Lohfessore. Respon.



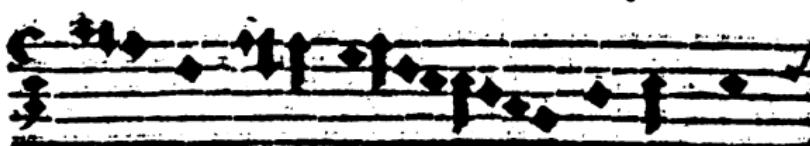
V itum de-



du xit do mi nus per



vi as re etas & o-



sten dit il M

regnum de-
Q. 182

De vno Confessore.

A musical score for 'De vno Confessore' featuring four staves of Gregorian chant notation. The music is written in black square neumes on four-line red staves. The lyrics are in Latin, corresponding to the music. The score consists of four parts:

- Top Staff:** The first line of the lyrics is "I & de dit il li".
- Second Staff:** The second line of the lyrics is "scien ti am san tho rum hone".
- Third Staff:** The third line of the lyrics is "stauit il lum in la bo ri bus."
- Bottom Staff:** The fourth line of the lyrics is "Et com ple uit la".

The score concludes with a final line of lyrics: "bo res il li us. ☩".

Bottom Line: The final staff contains the lyrics "Immorta lis est e nim memo ri a illius".

De Virginibus. 123



Music score for two voices on four-line staves. The lyrics are:

a il li us qui a & a pud de-
um no ta est & a pud ho mi nes.

De Virginibus, Respon- sorium.



Music score for three voices on five-line staves. The lyrics are:

E gnum mun di &
om nem or na tum se-
cu li con tem psi propter amo rem
Q , domini

De Virginibus.

do mi ni me i le su Christi.

Quem vi di quē a ma ui in
quē eredi di quē di le xi. ☩

E ru gta uit cor me umver-
bum bo num dí co e go o-
pe ra mea re gi.

Tempore

Tempore pestis. 124

Tempore pestis aut belli, Antiphona.



E di a vi ta in mor

te su mus quem querimus ad iu

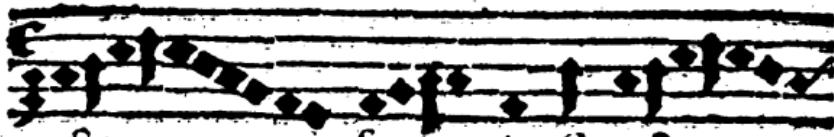
to rem ni si te do mi ne qui

pro peccatis nostris iu stè i ra

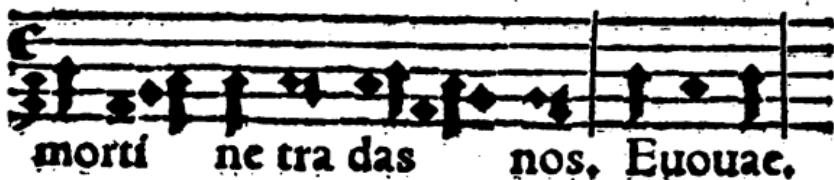
sceris. Sancte de us. San

Q 4 ete

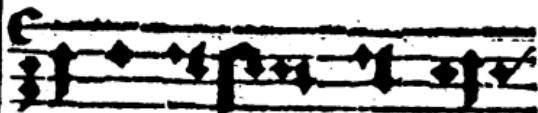
Gloria patri



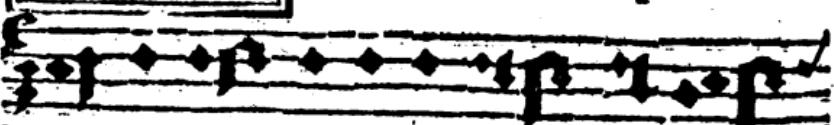
cie for tis. Sancte
& misericors saluator a mare
morti nostra das nos. Euouae.



Gloria patri ad omnes nos, Primi toni.

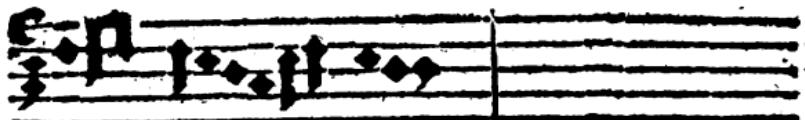


Lori a pa tri



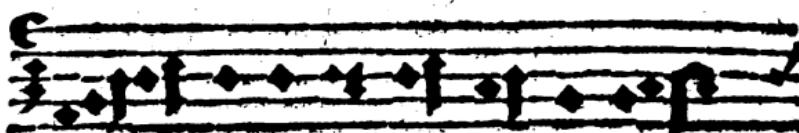
& filio & spiritu sancto.

ad omnes tonos. 125

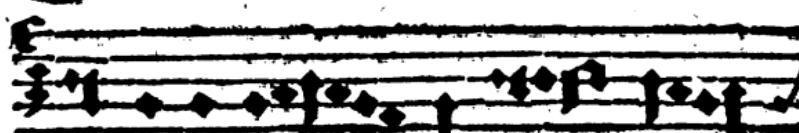


san cto,

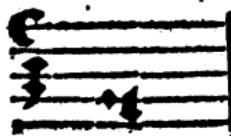
Secunditoni.



Glo ri a pa tri & fi li-

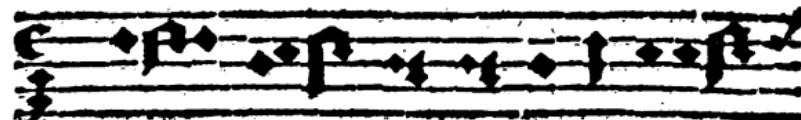


o & spi ri cui san-



Tertij Toni.

cto.



Glo ri a pa tri & fi li-

Q s o &

Gloria patri

Musical notation for the first section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

o & spi ri tu i

Musical notation for the second section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

Quarti Toni.

Musical notation for the third section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

san cto.

Musical notation for the fourth section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

Gloria pa tri & fi-

Musical notation for the fifth section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

li o & spiri tu i

Musical notation for the sixth section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

Quinti Toni.

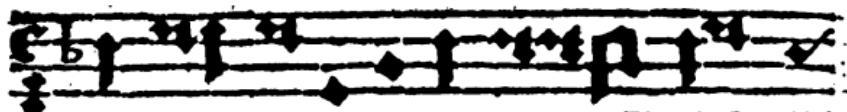
Musical notation for the seventh section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

san cto.

Musical notation for the eighth section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

Musical notation for the ninth section of Gloria patri, featuring three staves of music with corresponding lyrics below them.

Gloria pa tri & fili-
e &

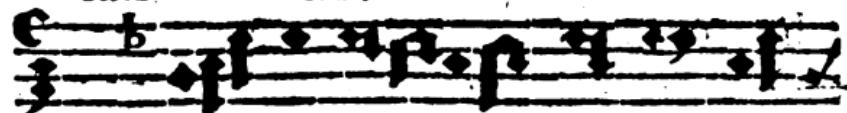


o & spiri tu i

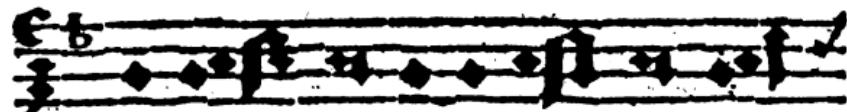


Sexti Toni.

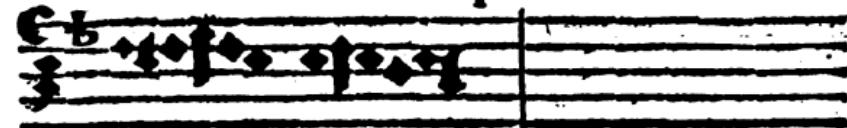
san tho.



G lo ri a pa tri &



fi li o & spiri tu i



san tho.

Septimi Toni.

Gloria

Gloria patri ad oēs C.

Musical notation for "Gloria patri ad oēs C." featuring three staves of rhythmic patterns above the lyrics. The lyrics are:

Glo ri a pa tri & fi.
li o & sp̄it̄ tu i
san cto-

**Gloria patri octauī
Tonī.**

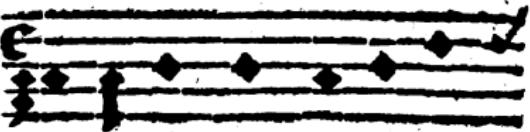
Musical notation for "Gloria patri octauī Tonī." featuring three staves of rhythmic patterns above the lyrics. The lyrics are:

Glori a pa tri & fi.
li o & sp̄it̄ tu-
i san

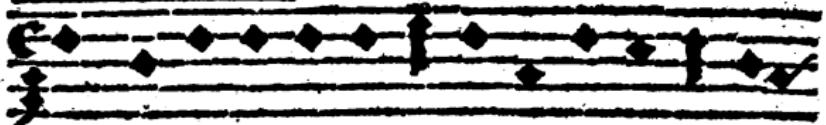


i san cto.

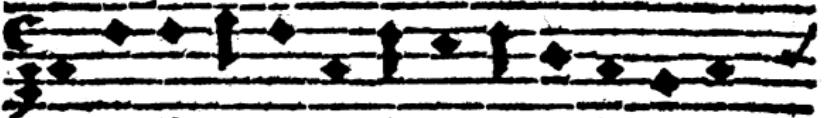
Sequentia de Natiuitate Christi.



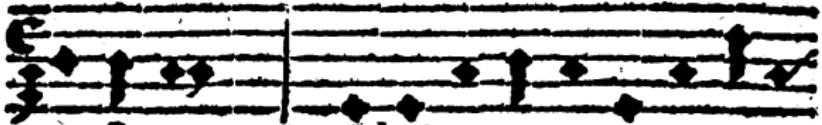
Rates nunc omnes creda-



mus do mino deo qui sua na ti ui ta-



te nos li be rauit de di a bo li ca po-



te sta te. Huic o portet canamus
cum

Sequentia de

cū angelis semper gloria in excelsis.

Sequentia de S. Maria, Aue praeclara.



Ve præclara maris stel-

la in lu cē genti ū Mari a diuinit⁹ orta.

Euge dei por ta quē non aper ta ve-

ri ta tis lumen ipsum solem iu stici a
Indutum

indu tum carne ducis in or bem.

Virgodecus mundi regi na cœ li

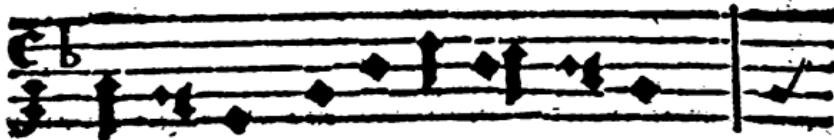
prælecta vt sol pulchra luna ris vt

fulgur agno sce omnes te di ligentes.

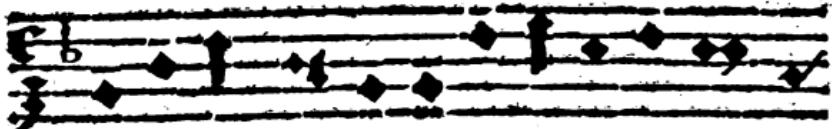
Te plenāti de virgā al me stirpis Ies-

te nasci tu ram prio res de si de-
tauerant

Sequentia de



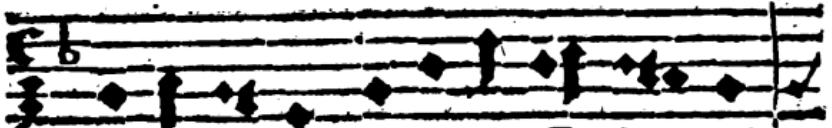
ra ue rā tant patres & prophetæ.



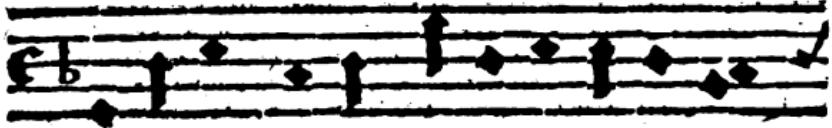
Te lignum vitæ sancto rorante pneu-



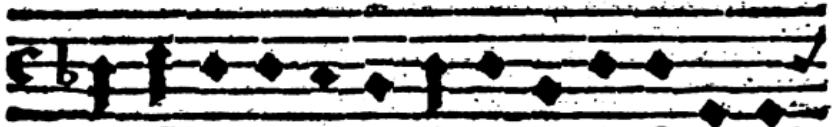
ma te pa ri tu rā dī ui ni flo ris



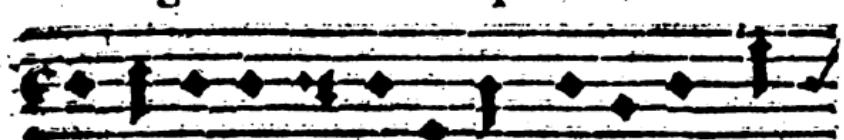
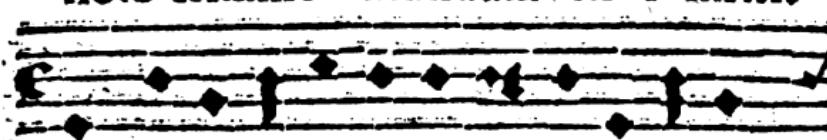
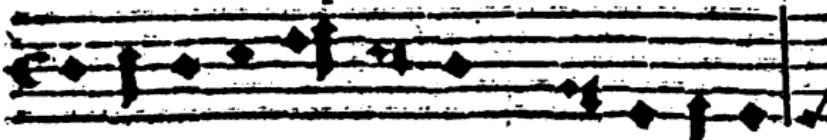
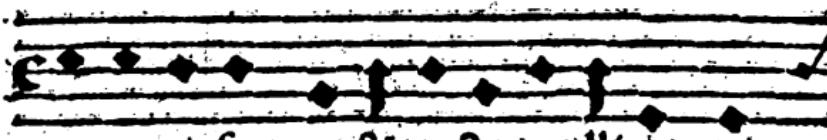
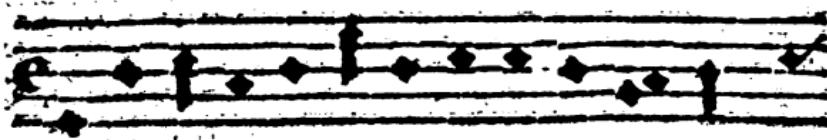
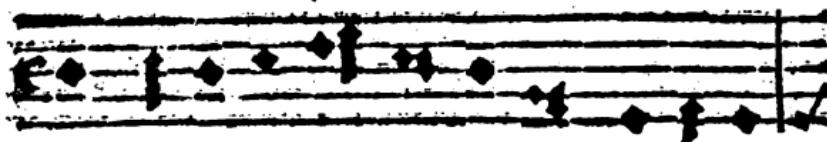
a migda lum signauit Ga bri el.



Tu agnum regem terræ domina to-



tem Moabi ti ci de petra de serti ad
montem



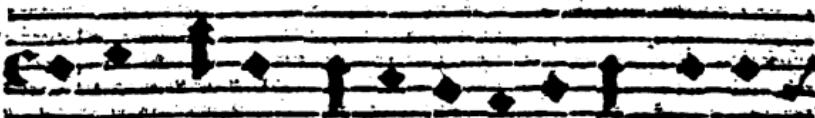
R

es

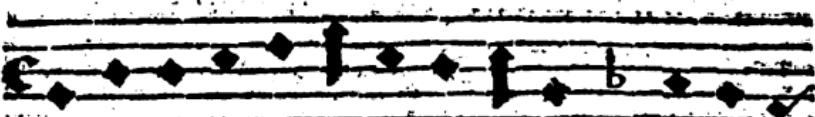
Sequentia de

The image shows musical notation on five-line staves, likely in a Gregorian chant style. The notation consists of black dots representing note heads, with vertical stems extending either upwards or downwards from them. The first staff begins with a large 'C' and ends with a fermata. The second staff begins with a small 'C'. The third staff begins with a large 'C' and ends with a fermata. The fourth staff begins with a small 'C'. The fifth staff begins with a large 'C' and ends with a fermata. Below the staves, Latin text is written in a Gothic script, corresponding to the music. The text reads:

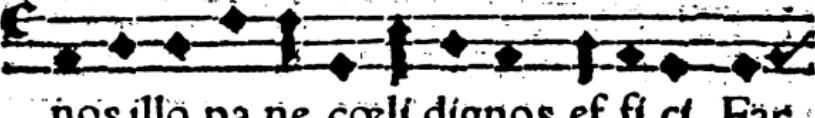
es e nixa prop̄ ti a ti o ni s agnum
regnantem cœlo æ terna li ter devo-
ta m̄us ad a ram mactandum myste-
ri a li ter. — Hinc manna verum Is-
ra heli ti cis verisveri A brahæ
fi li is ad mi ranti bus quōdā Moy-
si quod



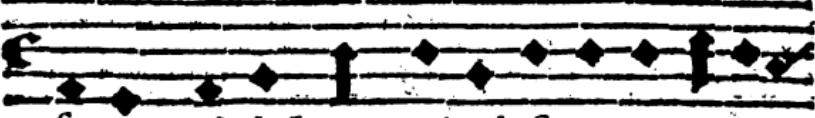
si quod typus si gura batiā nunc abdu-



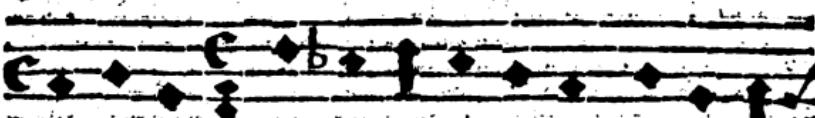
cto velo datur perspicio ra virgo



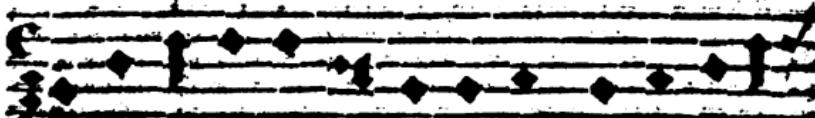
nos illo pa ne cœli dignos ef si ci. Fæc



fontem dulcé quem in deserto petra pre-

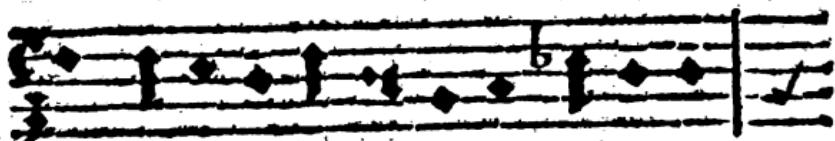


mōstratur te gustare cū syn cera ti-

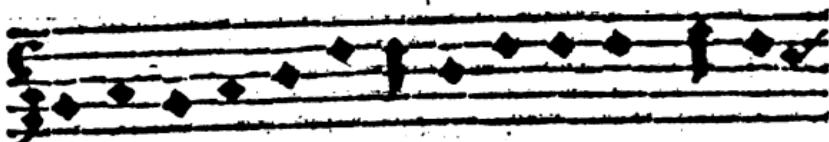


de re nescī constringi lo cos in mari ag-
R hem

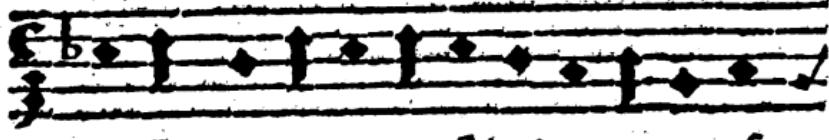
Sequentia de



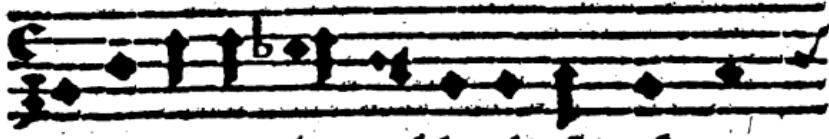
nem æneum in cruce specula ti.



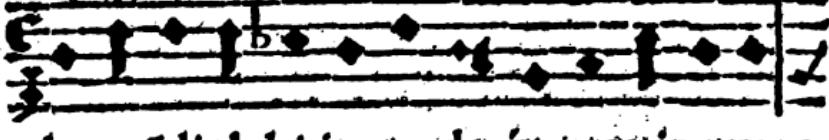
Fac igni sancto patris verbo quod rubus



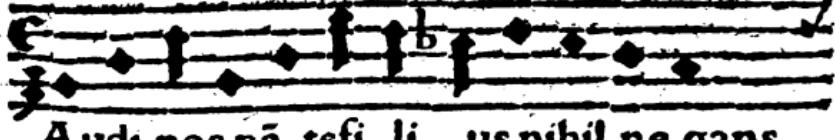
vt flamma tu portasti virgo mater fa-



cta pecu a li pel le di stin cto spe-



des mudi labi is corde q̄ propinquare.



Audi nos nā tefi li us nihil ne gans
honorat.

A musical score for three voices, likely for soprano, alto, and basso continuo. The music is written on four-line staves, with each staff having a different key signature (F major, C major, G major, and D major). The vocal parts are written in a mix of square neumes and diamond neumes. The lyrics are in Latin and are divided by vertical bar lines. The score consists of six systems of music, each starting with a clef (either F or C) and a key signature (either major or minor).

honorat, Saluā nos Iesu pro quibus vir-

go mater te o rat. Da frontē boni vi-

le re da puræ mentis o cu los in te

de fi ge re. Quo hausto sa pi en ti-

æ sa porem vi tæ ya le at mens intel-

li ge re. Christi à nismi fidem
R ; operibus

Symbolum fidei.

Music score for the Symbol of Faith, featuring three staves of musical notation with square neumes. The lyrics are written below each staff.

a pe ri bus re di mere be a to c
fi ne ex huius in co la tu se culi au
ctor ad te transi re.

Symbolum fidei Sanctorum Augustini et Ambrosij.



Music score for the Symbol of the Saints, featuring three staves of musical notation with square neumes. The lyrics are written below each staff.

E de uir lauda mus te
dominum confi te mur. Te ae
ternum

Symbolum fidei. 132

ternū patrē omnis terra vene ra tur.

Ti bi omnes Angelití bi cœli & v-

nū uersæ pote ita tes. Ti bi Che-

rubin & Seraphin in cessa bi li voce

pro cla mant. San ctus. San ctus,

Sanctus domin⁹ de us Sa ba oth.

Simbolum fidei.

Pleni sunt cœli & terra male statis

glori ac tu az. Te glorio-

sus A po itolo rum cho rus. Te

prophetarum laudabili numerus.

Te martyrum candidatus laudat ex-

er citus. Te per orben terrarum
sancta

Symbolum fidei. 133

sancta confi te tur ec cle sia. Pa-

trem im men sæ maiest a tis. Ve-

nerandum tuum verum & v ni cum

fi li um. Sanctum quoq pà ra cli-

tum spiri tum. Tu rex glori a-

Christe. Tu pà tris sempiternus es.
R s filius.

Symbolum fidei.

fi li us. Tu ad li berandū suscep-
rus hominē non horruī sti virgī nis v-
te rum, Tu deuicta mortis acu le o-
a, peru si sti creden ti bus regna cce-
lorum. Tu ad dexterā de i se des in-
glori a patris. Tu dexterā redēris es se-
venturus.

Symbolum fidei. 134

véntrus. Te ergo quesumus tuis.

fa mili s subueni quos præcioſe ſangu-

ne re de miſti. Aeter na fac cū ſan-

ctiſtuis glori a mune ra ri. Saluum

fac populum tuum domine & be ne

dichære di ta ti tu Et
rege

Symbolum fidei.

re ge e os & ex tolle si los vſq; in
æ ter nūm. Per singulos dięs be-
ne di ci muſte. Et laudamus no-
men tuum in ſacu lum & in ſacu-
lum ſecu li. Dignare domine die
i: ſto ſi ne peccato nos cuſte di re.
Miferere

Symbolum fidei. 135

Misere re noitri domine mi se re re
noitri. Fiat miseri cordia tu a do-
mine supervos quēadmodū spera ui-
mus in te. In te domi ne spe ra-
ui non confundar in æ ter-
num.

Angelica

Angelica salutatio.



Al ue re gi-

na mi se ri cor di æ

vi ta dul ce do & spes

no stra sal ue ad te clama-

mus exu les fi li E ug

ad te suspi ra mus gementes &

Music notation: The music is written on five-line staves. The first staff begins with a clef (B-flat), followed by a key signature of one sharp (F#) and a common time signature. The subsequent staves begin with a clef (C), followed by a key signature of one sharp (F#) and a common time signature. The music consists of various note heads (diamond shapes) connected by vertical stems and horizontal beams, with some notes having small horizontal dashes or dots indicating rhythmic values.

Angelica salutatio. 136

flen tēs in hac lachrimarum
val le ei a ergo aduo ca ta ..
nostra illos tu os miseri cor-
des o cū los ad nos con uer-
te & le sum be ne di ctum
fructum ventrīs tu i no bis
post

In Natali Domini.

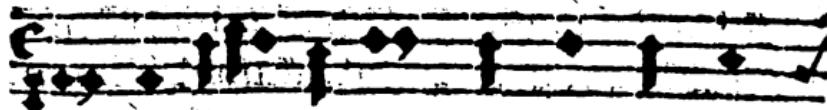
post hoc ex il li um. O sten.
de. O cle mens. O pi-
a. O dul cis
Mari a. E uo ua e.

In Natali Domini.

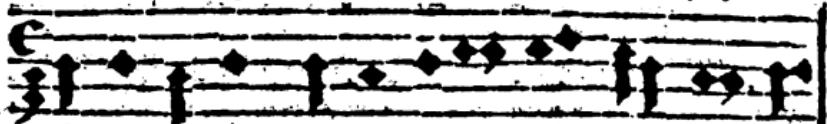


Ver na tus in Bethle-
Ein Kind geborn zu Besle-
hem

In Natali Domini. 137



hem in Bethle hem vn de gaudet
hem zu Beiblehem/ des frewet sich



le ru sa lem vnde gaudet letu sa lem.
Jerusalem/ das frewet sich Jerusalem.

Hic iacet in præsepio, præsepio, qui re-
gnat sine termino, qui regnat sine termino.

Hie liegt es in dem Krippelein/Krippelein / ohn
end so ist die herischafft sein / ohn end so ist die heris-
chaffe sein.

Cognouit bos & asinus, & asinus, quod
puer erat dominus, quod puer erat domi-
nus.

Das öfselein vnd das efelein/das efelein / erz
kandten Gott den Herren sein / erkandten Gott den
Herrn sein.

Reges de Saba veniunt, veniunt, Aurū,
Thus, Mirtam offerunt, Aurum, Thus
Mirtam offerunt.

Drey Rdnig von Saba kamen dar / kamen dar/
gold/weyrach/myrrhen brachten sie dar/gold/weiss
rach/myrrhen brachten sie dar.

S

Int'ran-

In Nat. domini

Intrantes domum inuiscem, lauicem, nouum salutant principem, nouum salutant principem.

Sie giengen in das haus hinein / haus hinein/
sie grüsten Gott den Herren sein / sie grüsten Gott
den Herren sein.

In hoc natali gaudio, gaudio, Benedica-
mus domino, benedicamus domino.

Zu diser Weyhenächlichen zeit / weyhenächli-
chen zeit/so loben wir Gott von Himmelreich/so loben
wir Gott von Himmelreich.

Aec ergo cū gaudio festa ce le bre-
mus & suo cū paruulo Mariam salute-
mus eia & e ia iubilando resonet ecclesia.

Dominica

Dñica prima in Ad. 138
Dominica prima in Aduē-
tu dñi, Introitus.



De te le uauí a-

nimam me am deus me us

in te confi do non e ru be-

scam neq ir ri de ant me i-

ni mi ci me i et e nimv ni-
s a uersi



In Nativitatem domini

uer · li qui te ex · pe · cta nt non
confun den · tur. Psal. Vias tu · as
do mine demonstra mi hi & se · mitas
tu as e do ce me.

In Nativitate Domini, Introitus.



V er na · tis est no -
bis

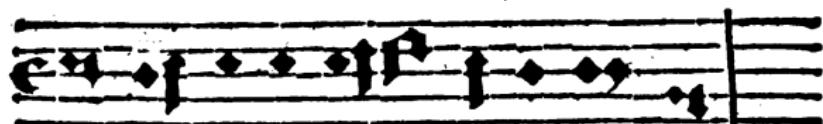
Introitus. 139

The musical notation consists of six staves of Gregorian chant in common time. The notes are represented by black dots on four-line staff lines. The first five staves contain Latin text, while the sixth staff contains the beginning of the next psalm. The text reads:

bis & fi li us da tus est no-
bis cuius im pe ri um su-
per hu me rum e ius & vo-
ca bi tur nomen e ius mag ni
con si li i An ge lus. Psal.

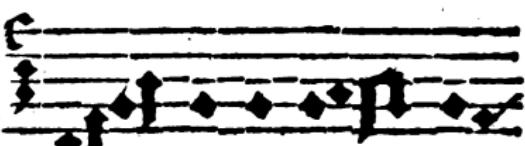
Canta te domino canti cum no uum
S ; quia

In die Epiphaniae.

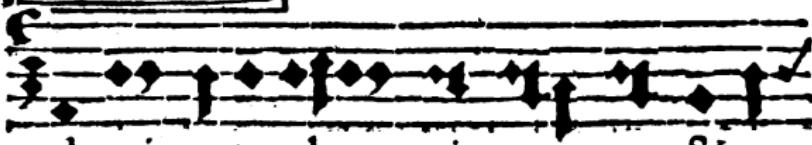


qui a mi ra bi li a fe cit.

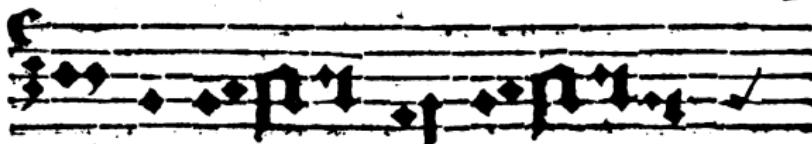
In die Epiphaniae. Antroitus.



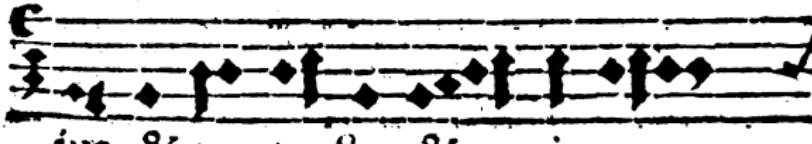
C ce ad ue nit



domi natordo mi nus & reg.

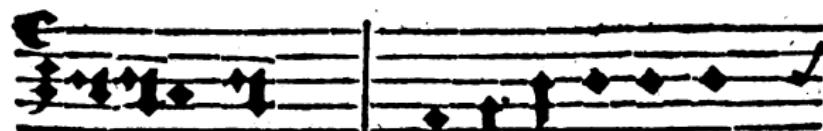


num in ma nu e-

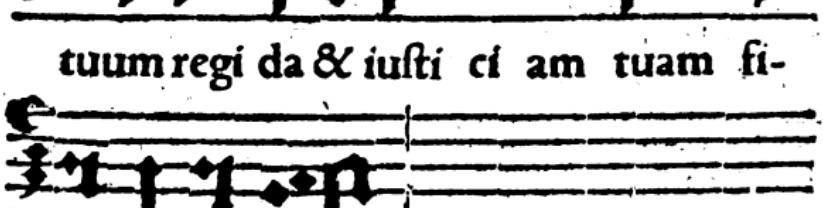
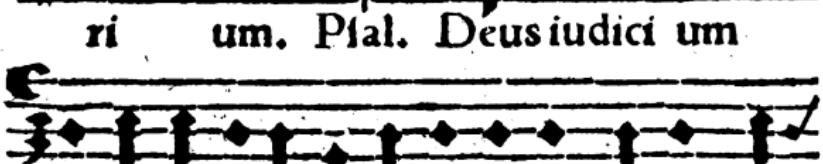


ius & po te stas & impe-
riuum

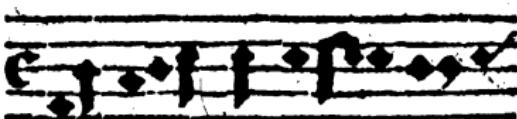
De S. Matthia. 140



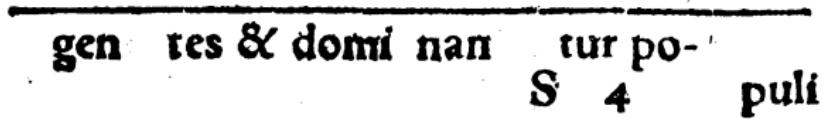
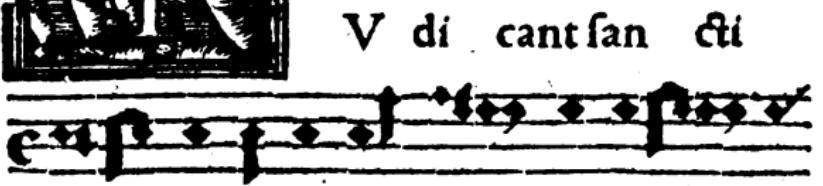
ri um. P̄al. Deus iudici um
tuum regi da & iusti ci am tuam fi-
li o re gis.



De S. Matthia Apostolo, Introitus.



V di cant san ci
gen tes & domi nan tur po-
S 4 puli



Debeata Virgine

The musical notation consists of four staves of Gregorian chant. The first staff begins with a large 'C' and contains the lyrics 'pu li regna bit do mi nus de-'. The second staff begins with a small 'c' and contains 'us il lo rum im-'. The third staff begins with a large 'C' and contains 'per pe tu um, Psal. Ex ul ta-'. The fourth staff begins with a small 'c' and contains 'te iu sti in domi no re cto s decet col laudati o.'

pu li regna bit do mi nus de-
us il lo rum im-
per pe tu um, Psal. Ex ul ta-
te iu sti in domi no re cto s decet
col laudati o.

De beata Virgine, Introitus.

Gaudia-

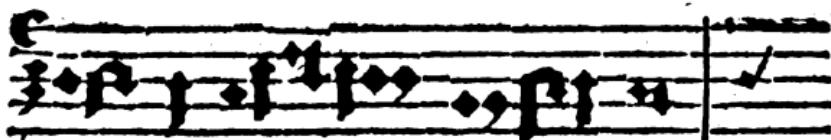
Introitus.

141

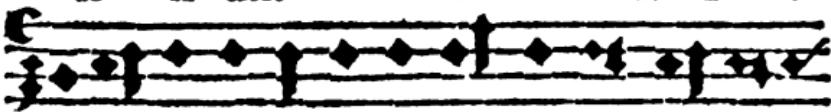


Audeamus omnes
in domino diem festum
celebrantes in hono-
re Mariæ virginis de-
cui ius solemnitate gaudentan-
ges & collaudant
Ss filium

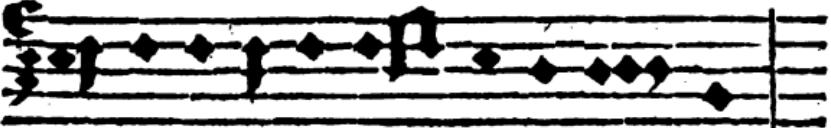
De S. Gertrude.



fi li um de i. Pial.



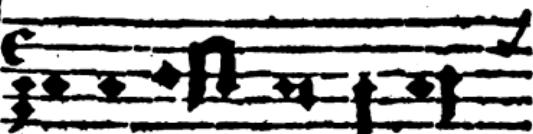
Eructauit cor meum verbū bonū dī-



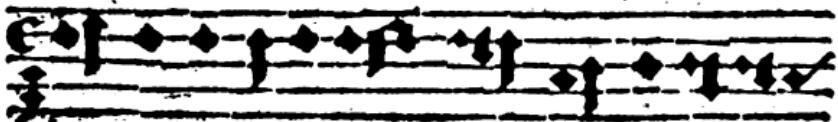
co ego o pe ra mea re gi.

De S. Gertrude, etiam de pluribus Virginibus.

Introitus,



I lex i sti iu sti-



ci am & o di sti in i qui-
tatem

De S. Bertrude. 142

ta tem propte re a vn-

xit te de us de us

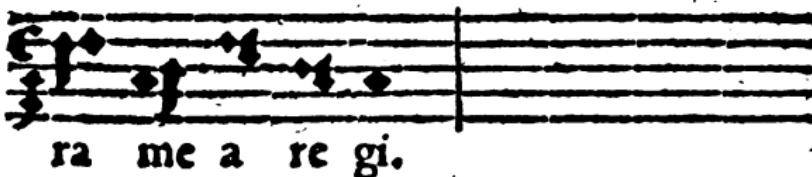
tu us o le o læti ci-

æ præconfor ti bus

tu is. Psal. E ru cta uitcormeum

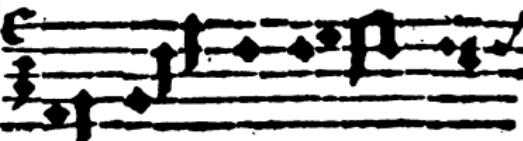
verbum bonum di co e go a pe-
ra mea

In annunciatione.

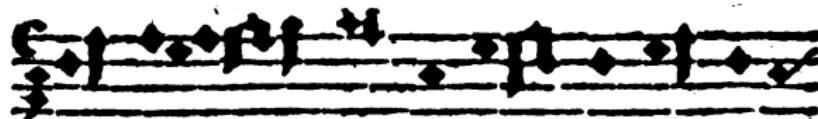


ra me a re gi.

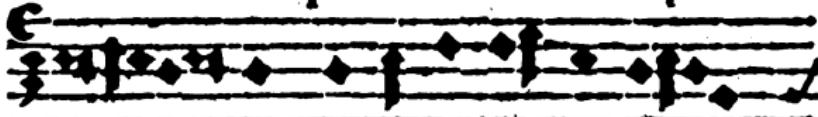
In festo annunciationis Mariae, Introitus.



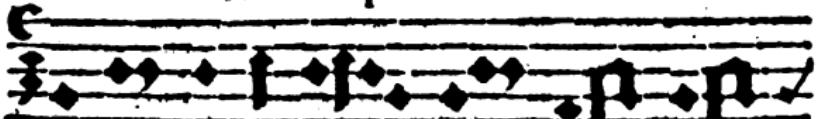
O ra te cœ li



de su per & nu bes pluant



iu stum a pe ri a tur ter-



ra & germinet sal ua to-
rem.

rem. P̄sal. Cœli e narrat glori am
de i & o pe ra manuum e ius
annunciat fir mamen tum.

Dominica Palmarum, Introitus.



O mi ne ne longe fa-
ci as auxi li um tu um à
me

Dominica Palmarum.

me ad de fensi onem me
am a spi ce li be ra
me de o re le
o nis & à corni
bus v ni corni um hu mi lí
ta tem me am. Psal.
Deus

In festo Paschae. 144

Deus de us meus re spi ce in me
qua re me de re li quisti longè à sa-
lu te me a.

In festo Paschae. Antroitus.



E sur rexí &
ad huc tecum sum al le-
luis

Infesto Paschae.

A musical score for 'Infesto Paschae.' featuring four staves of Gregorian chant notation. The music is written in black ink on five-line staves. The lyrics are in Latin, with some words like 'Alleluia' and 'Psal.' repeated multiple times. The notation uses square neumes on a four-line staff system, typical of medieval liturgical music.

lu ia po su i sti su-
per me ma num tu am al-
le lu ia mi ra bi lis
fa cta est sci en ti a
tu a al le lu ia al-
le lu ia, Psal. Domi ne proba-
sti me



De Sancto Georgio,
Introitus.



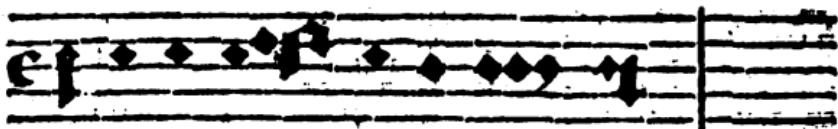
R o te xi stí me de-
us a conue tu ma lig-
T nantium

De S. Georgio.

chant notation in red ink on four-line staves. The lyrics are written below the notes.

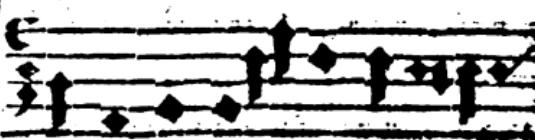
nanti um al le lu ia
a multí tu di ne o peranti-
um i ni qui ta tem al-
lelu ia al le lu ia. Psa.
Ex ait di deus o ra tí o nem meam
cum depre cor à ti more i ni mi ci
cripe

S. Philip. et Jacobi. 146

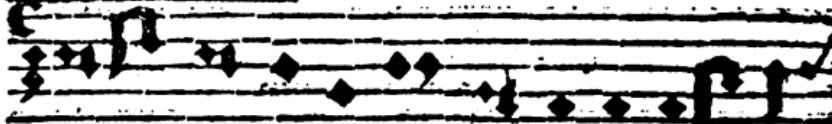


e ri pe a nimam me am.

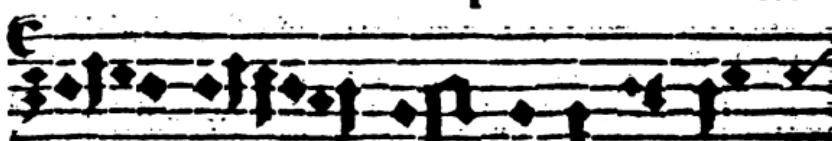
S. Philippi et Jacobi A- postolorū, Introitus.



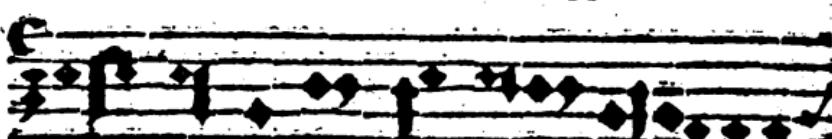
X clamaue rūtadte



do mi ne in tem po re af fili cū-

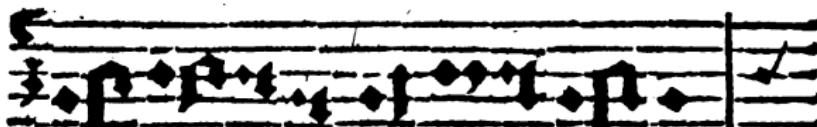


o nis su a & tu de

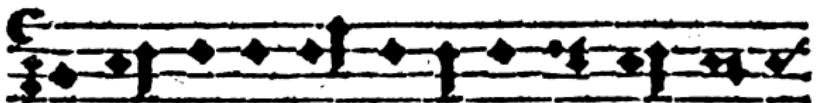


cō lo exau di sti e os al-
T a leluia

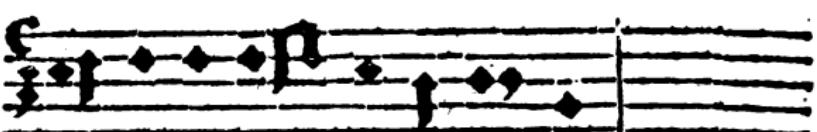
De inuentione



le lu ia al le lu ia. Psal.

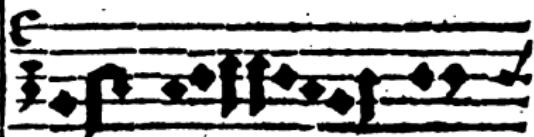


Exulta te iu sti in domi no re-

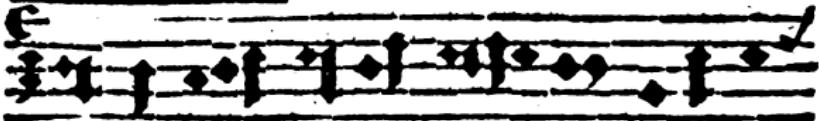


clos decet col lauda ti o.

De inuentione S. Crucis, Introitus.



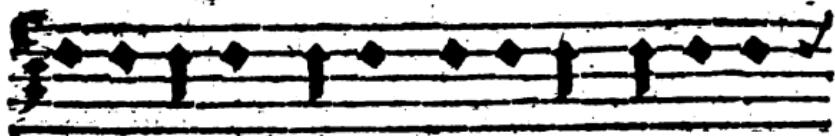
Os au tem



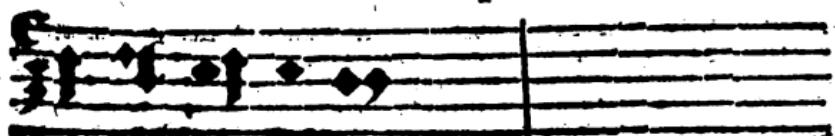
glo ri a ri o por tet in cruce
domini

do mi ni no stri le su Chri sti
 in quo est sa lus vi ta & re surre-
 cti o no stra per que sal-
 ua ti & li be ra ti su-
 mus. Psal. Deus mi se re a tur
 nostri & bene di cat no bis il lu-
 T ; minec

In Ascensione

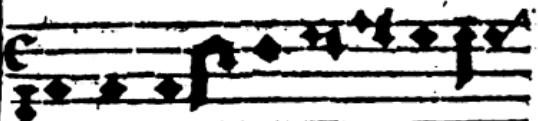


minet vultū su um supernos & mis-

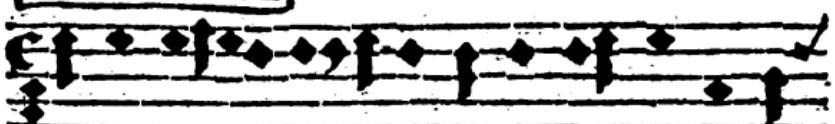


re a tur nostri.

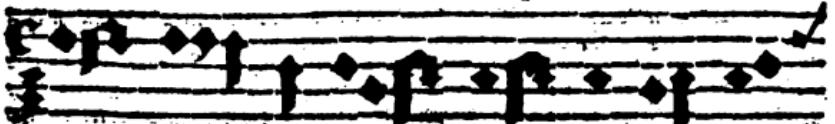
In die Ascensionis dñi, Introitus.



I ri gal li le i quid



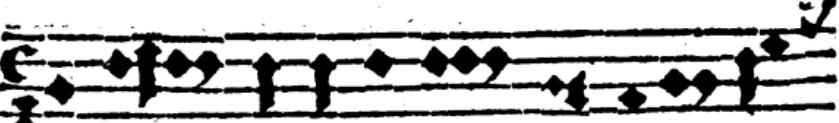
admi ra mi ni a spici entes in



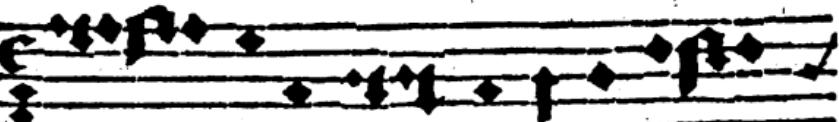
coe lum alle lu ia quemad-
modum



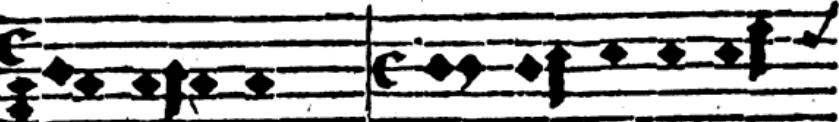
modum vidi stis e um ascendentē



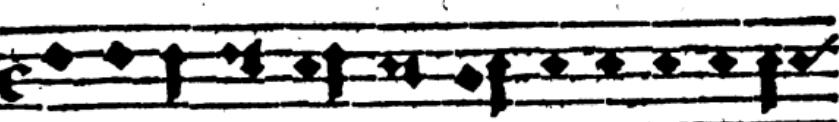
in coe lum i ta ve ni et al le-



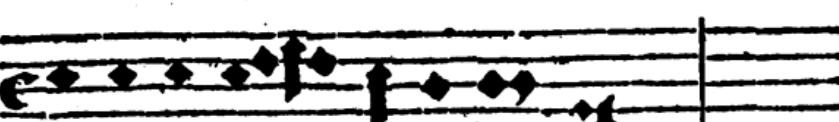
lu ia al le lu ia al le-



lu ia. Psal. Om nes gentes plau-



di te mani bus iu bi la te de o in



voce ex ul ta ci o nis.

T 4 In

Indie Pentecostes. Indie Pentecostes, Introitus.



Pi ri tus domi-

ni re ple uit orbem terrarum al-

le lu ia & hoc quod con-

ti net omni a scien ti am

ha bet vo cis al le lu ia alle-

al le lu ia al le lu-

ia. Psal. Confirm a hoc deus quod ope-

ra tus es in no bis à templo sancto

tuo φ est in le ru sa lem.

In festo Trinitatis, Introitus.



E ne di cta sit

T s sancta

In festo Trinitatis.

sancta Trinitas atque in di-

ui savni tas confi-

te bi mur ei qui a fe-

cit nobis scum mi se ri-

cor di am su am.

Bene dic te omnia opera domini

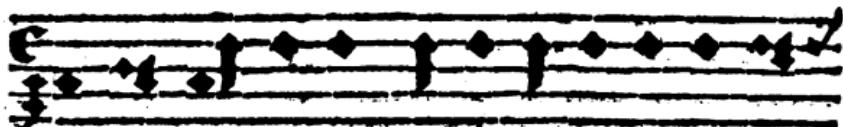
In Corpore Christi. 150



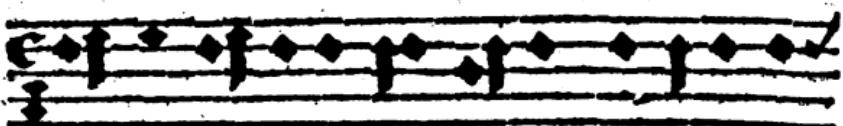
mi ni do mi no lau da te & super



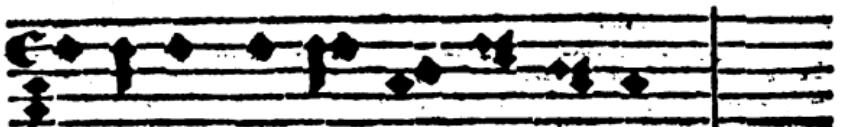
ex ul ta te e um in se cu la.



Bene di ca mus patrē & fi li nm cum



sanc to spi ri tu lau de mus & super ex-



al te muse um in se cu la.

In festo Corporis Christi, Introitus.

Cibauit

In Corpore Christi.



I ba uit e os

ex a di pe frumcn ti al le-

lu ia & de pe tra melle

fa tu ra uit e os al le lu-

ia al le lu ia al le-

lu ia. Psal. Exulta te
deo

The musical notation consists of five staves of Gregorian chant. The first four staves are in common time, while the fifth staff begins with a breve and continues in common time. The music is written in black ink on white paper, with some red ink used for the initial 'I' in 'Iba' and the 'Ex' in 'ex a di'. The lyrics are written below each staff in a cursive Gothic script.

In festo Jo. Bap. 151

de o adiu to ri nostro iubi la te de-
o la cob.

In festo S. Joanni Bap- tistae, Introitus.



E ven tre ma tris
me æ vo ca uit me domi-
nus no mi nc me o & po-
suit

In festo S. Jo. Bap.

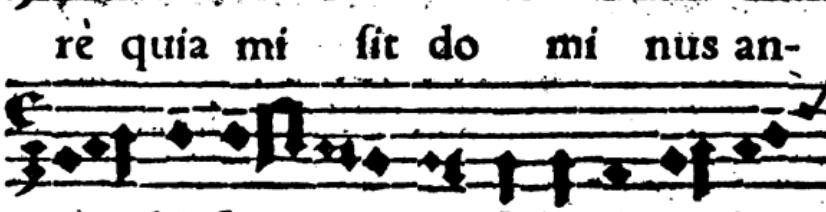
su it os me um vt gladi.
um a cu tum sub tegumento man^g
su æ pro te xit me po-
su it me quasi sa git tam
e le etam. Psal. Bonū est confi-
te ri do mi no & psal le re nomi-
nū tuo



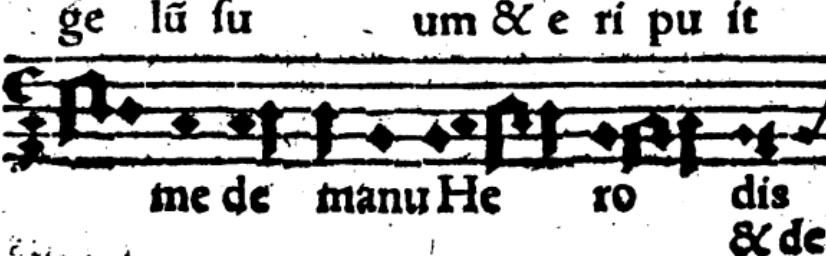
De S. Petro et Paulo.
Introitus.



Musical notation for the introit 'Vnc sci o ve-' followed by 're quia mi sit do mi nus an-'. The music is written on four-line staffs with black note heads. The lyrics are placed below the notes.



Continuation of musical notation for 'ge lū su um & e ri pu it'. The music is written on four-line staffs with black note heads. The lyrics are placed below the notes.



Continuation of musical notation for 'me de manu He ro dis & de'. The music is written on four-line staffs with black note heads. The lyrics are placed below the notes.

De S. Odalrico.

& de om ni expecta ti o ne
ple bis lu de o rū. Psal.
Dom i ne proba sti me et cognoui sti
me tu cognou i sti sessi o nem meam.

De Sancto Odalrico, Introitus.

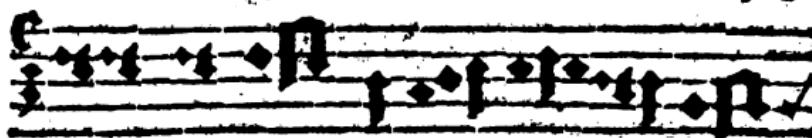
Etiam de alijs Confessoribus.



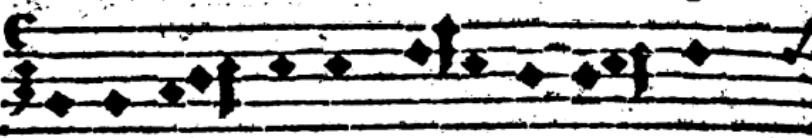
Ta tu ic e i do-

minus

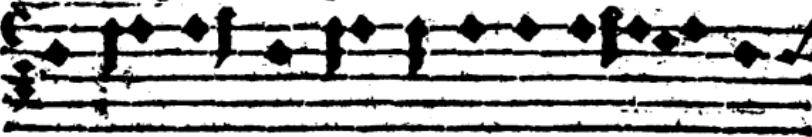
De S. Odalrico. 153



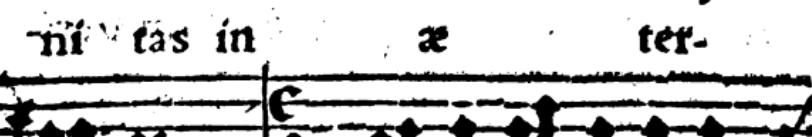
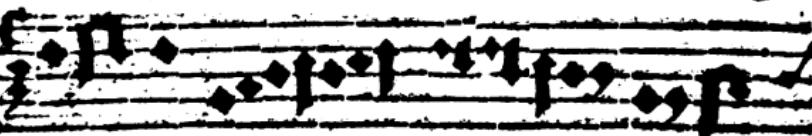
mi - nus te stamen tum pa-



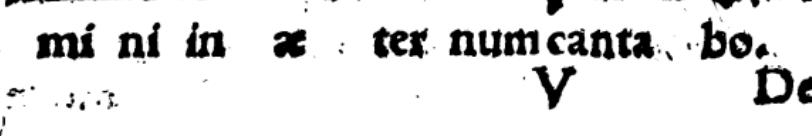
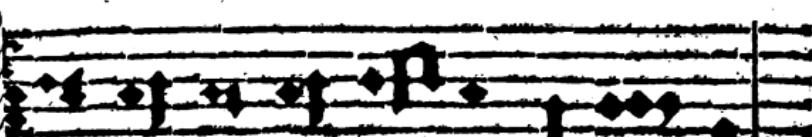
cis & prin ci pem se cit e um



vt sit il - li sa cer do ti f dig-



num. Psal. Mise ri cor dias do.



V

De

De S. Maria Magdalena Introitus.



Og no ui do-

mi ne quia & qui tas iu di-

ci a tu a & in ver-

ta te tu a hu mi li-

a sti me con fi ge ti-
more

De vno Apostolo. 154

me fe tu o car nes
meas à manda tis tu is
non me re pel las. Psal. Bea-
ti im ma cu la ti in vi a qui am-
bulant in le ge domini,

De vno Apostolo. Introitus.

154 V. Mibi

De vno Apostolo.



I hi autem ni mis

ho no ra ti sunt a mi ci tu i

de us ni mis confortatus est prin-

ci pa tus e o rum. Psal.

Domine probasti me & cognovi sti me

tu cognouisti lessio nem meam.

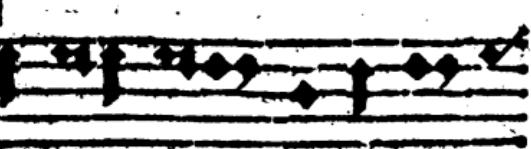
De

Devno Martyre.

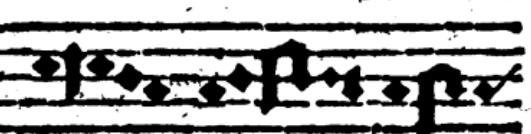
Introitus.



Aeta bi tur iu-



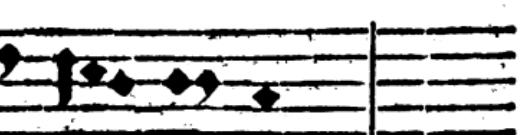
-stus in do mi no & speri-



uit in e o



& lauda bun tur em nes



re cti cor de. Pial.
V, Exaudi

In festo

Exau di deus o ra ti o nem meam
cum de pre corà ti more i ni-
misi e ni pe a ni mam me am.

In festo Assumptionis, Introitus,



Vltum tu um de-
præcabuntur om nies di ui tes ple-
bis

Assumptionis. 156

bis addu centur regi virgi-

nes post eam proxī mæ e ius addu-

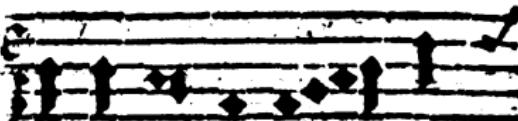
centur tibi in læ ti cia & ex-

ulta ci o ne. Psal. Eructauit

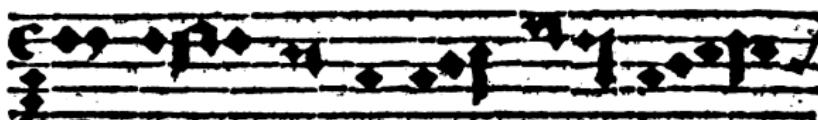
cormeum verbum bonū dico e go o-

pera me a re gi.

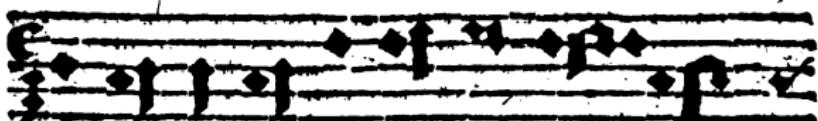
In dedicatione Templi, Introitus.



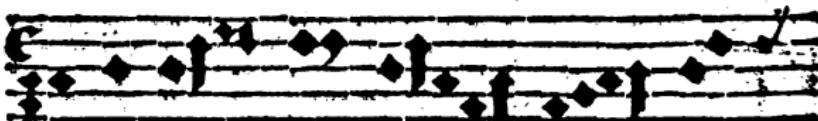
Erri bi lis est lo-



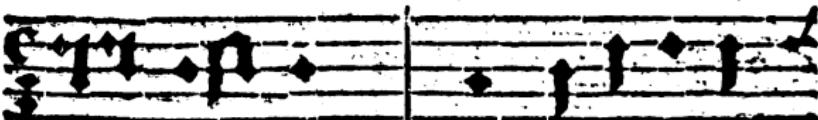
cus i ste hic do mus de-



i est & porta cœ li



& voca bi tur au la



de i. Psalm Quā di le cta ta-
berna-

De S. Michaeli. 157

bernacula tu a do mi ne vir tu tum
con cu piscit & de si cit a nima me
a in a tri a do mi ni.

De Sancto Michaeli. Introitus.



E nedi ci te do mino

omnes Ange li e ius
V 3 potentes virtutes

De pluribus

Three-line musical notation with black note heads and vertical stems. The lyrics are written below each line.

virtu tes qui fa citis ver bum e-
-ius ad au di endam yo cem sermo-
-num e ius. Psal. Bene die a-
-nima mea do mino & om ni a
-quæ intra me sūt nomini sanctio e ius.

De pluribus Martyribus Introitus.

Clama-

Dartyribus. 158



Lama uerunt su-

st & do mi nus ex au di-

uit e os & ex om nibus tri-

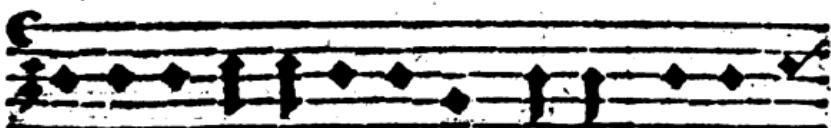
bula ti o ni bus c o-

rum li be ra uit e-

os, Psal, Benedi c qm domi-

no in

De veneratione Mariae.

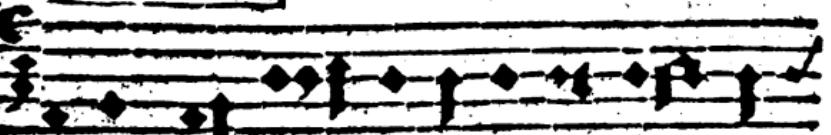


no in omni tempore semper lause ius
in o re me o.

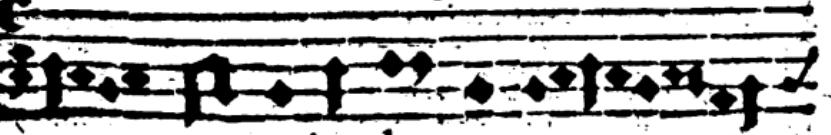
De veneratione beatae Mariae, Introitus.



A l ue sancta pa-

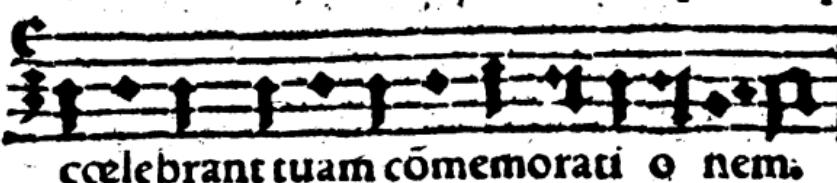
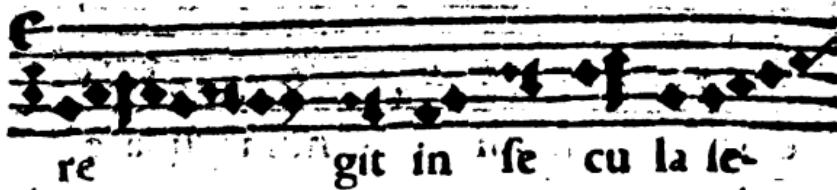


rense ni xa puer pe ra re-

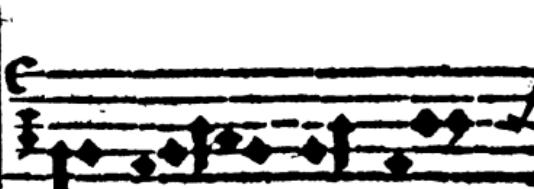


gem qui cœlum terram q
regit

De septē dormien. 159



De septem dormientibus, Introitus.

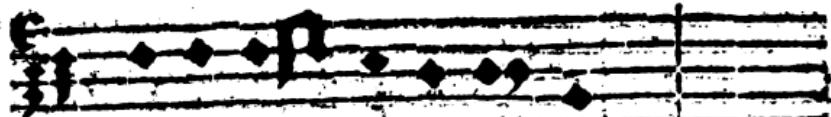


cti

De septē dormient.

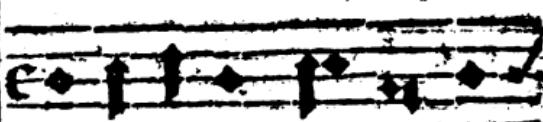
e ri ni do mi num laudatē
no men do mi ni qui habi-
ta re fa cit ste ri lem
in do mo ma trem si li o-
rum læ tan tem. Ptal. Sit no-
men domini be ne di cium ex hoc
nunc

De S. Francisco. 160

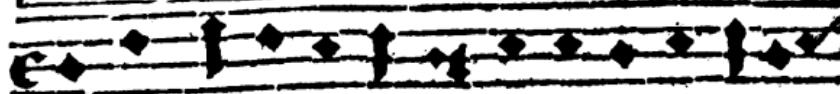


nunc & usq; in se culum.

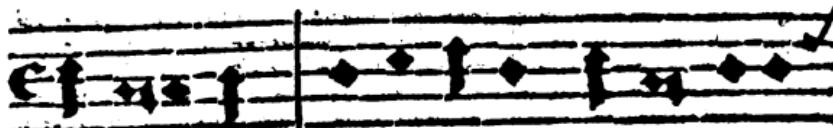
De Sancto Francisco, Sequentia.



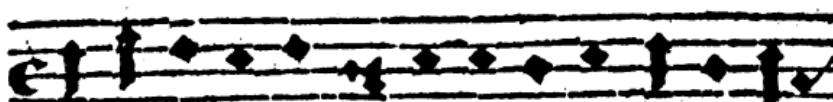
Aude cœlum terra plau-



de flos nouellus dign⁹ laude iā floret per



secula. Qui congaudēs melo di a



nostri chorū hac in vi a laudis fundit pocula.

De S. Francisco.

cu la. Hic est nouus legis la-

tor paupertatis re no ua tor Fran-

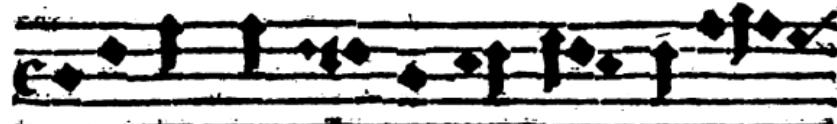
ciscus dux mino rum. le su

passo compaci ens exponit crucem

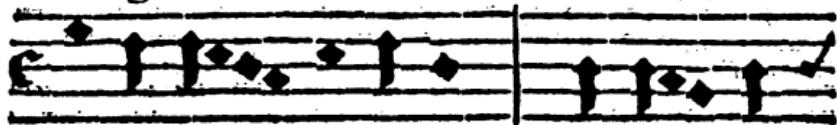
si ti ens se gen ti paga no.

rum. Dum in cruce glori a-
tur

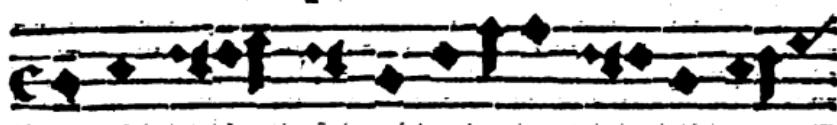
De S. Francisco. 161



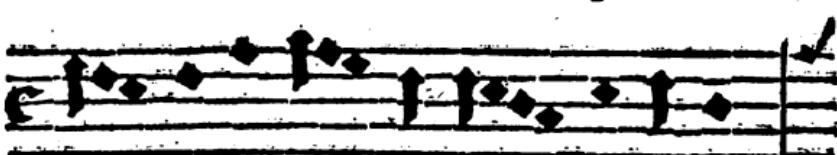
tur signum crucis ra di ca ture-



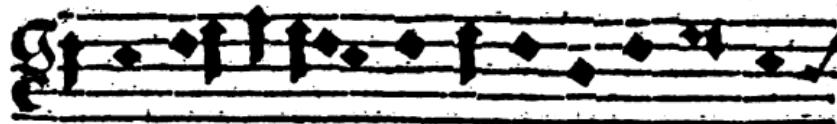
ius in cor pusculo. Ef flu ens



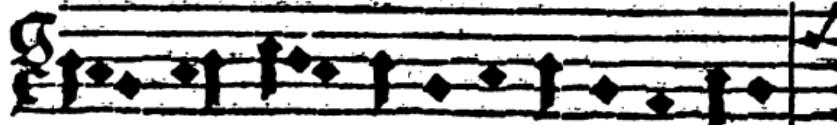
cruo rem la tus in volis plantis cla-



ua tus clare lu cet se cu lo.



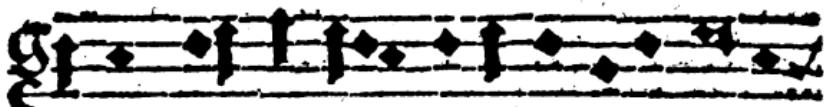
Hic creaturis imperat archana su-



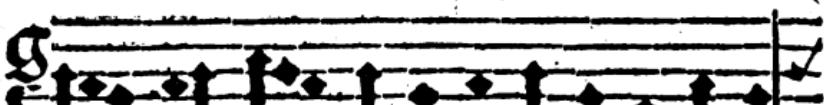
is re se rat fu tura speculatur.

X Orbem

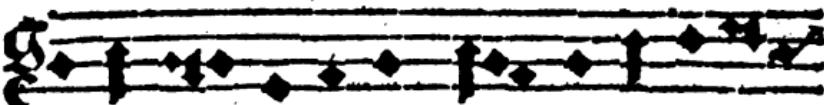
De S. Francisco.



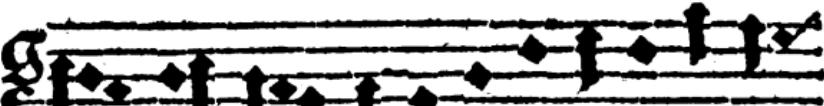
Orbem ex ornat se mine felix tandem



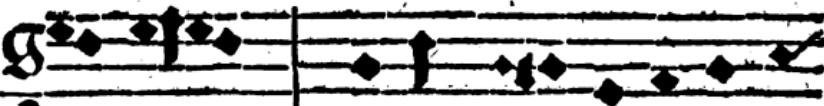
in ag mi ne cœle sti colloca tur.



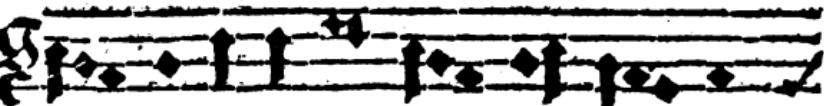
Cecos claudos surdos mu tos dat salu-



ti re sti tutos tumuli fragranti-

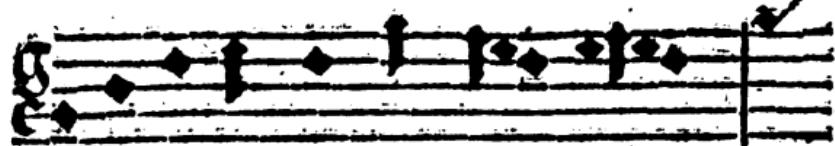


a. O quam multis vi ta

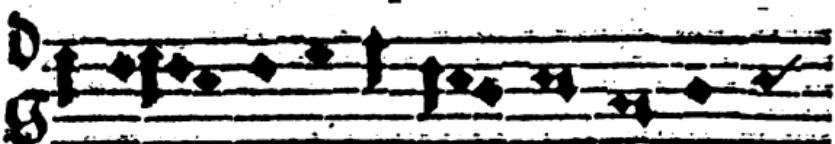


re dit lepra pe stis de mon ce-
dit

Sequentia. 162



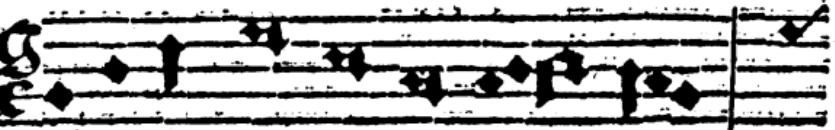
dit virtutum frequenti a.



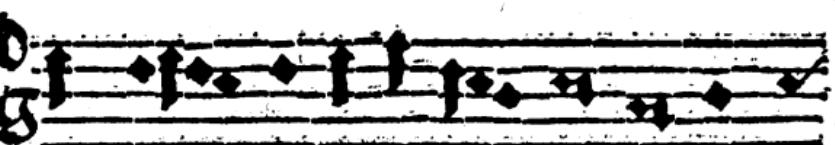
Ergo laudes voce cor dis det



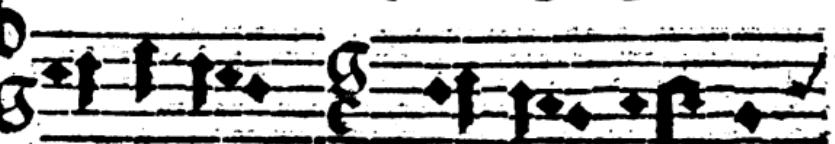
Francisco to tus or-



bis sumēs tot ca ris ma ta

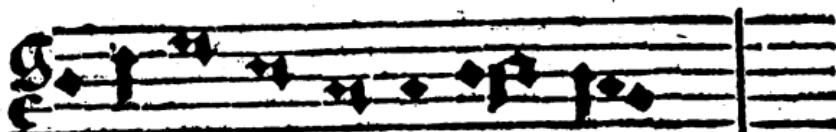


Sed pro tu o pastor gre ge cum



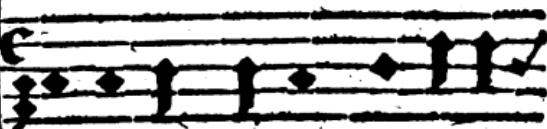
re gi na co ram re ge
X 2 semper

De Apostolis.

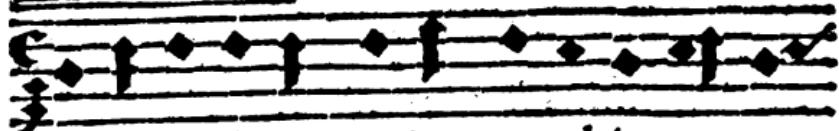


semper offer stigma ta.

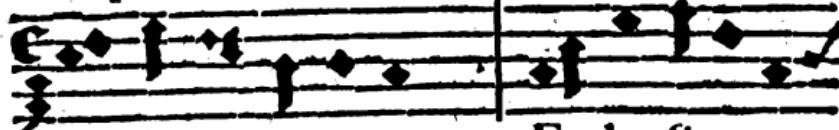
De Apostolis, Se- quentia.



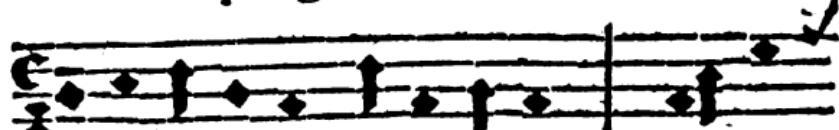
Lare sanctorum senatus



a post o lorum princeps orbis terrarum



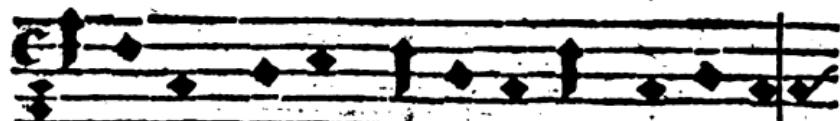
re cto r̄ḡ regnorum. Eccle si a rum



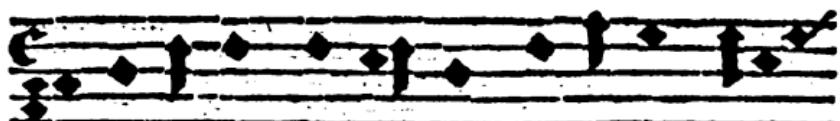
mores & vi tam modera re. Quæ per
doctrinam

Sequentia.

163



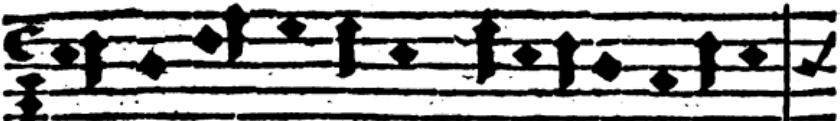
doctrinam tuam si de les sunt vbi qz.



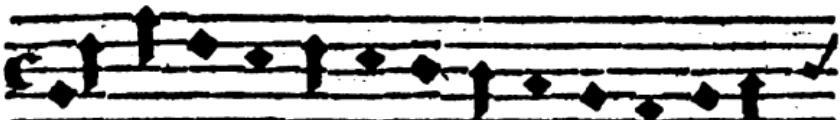
Anthiochus & Remus concedunt tibi



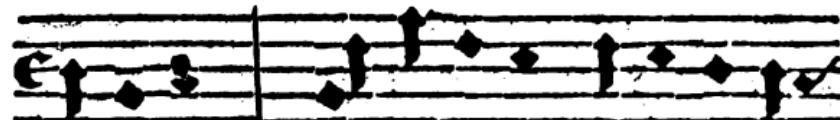
Petre regni so li um. Tyrannidem tu



Paule Alexandriā inuasisti Græciam.



E thyopes horridos Matheæ agnelli



velle re. Qui maculas nesci at a-
X , liquas

De Apostolis.

If quas vestiti candido. Thoma Bar-

tholome e Ioannes Philippe Symon

Ia cobięs pari les. Andrea Thade-

e Dei bella tores in clyti. Envos

o ri ens & occi dens immote res

mundi circulus se patres habere gau-
det

De Corpore Christi. 164

det & expectat iudices. Et id circa mun-
dus omnis laudes vobis & honorem san-
ctis debi tum supplex impendit.

De Corpore Christi, Sequentia.



C Auda Syon salua to-

rem lauda ducem & pa sto rem
X 4 ia

De Corpore Christi

in hymnis & canti cis. Quantū po-

tes tantum gaude quia maior omni-

laude nec lauda re suffici. Laudis

thema spirita lis panis viuus &

vi ta lis hodi e proponi tur.

Quē in sacra mensa coe na turbæ fra-
trum

Sequentia.

165

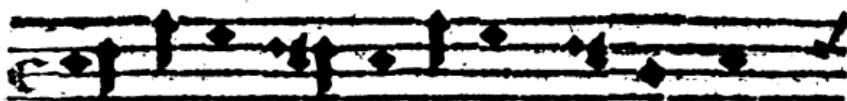
trum duo de næ datum non am-
bi gi tur. Sít laus plena sit fo no-
ra sit iucunda sit deco ramentis iubi-
la ti o di es e nim solemnis agitur
in qua mēsæ prima coli tur huius in-
sti tu ti o. In hac mensa summi
X s regis

De Corpore Christi

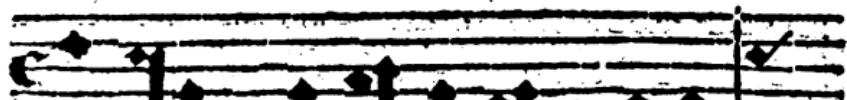
The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black dots (short) and vertical strokes (long). The first staff begins with a short note followed by a long note. The second staff begins with a short note followed by a long note. The third staff begins with a short note followed by a long note. The fourth staff begins with a short note followed by a long note.

re gis nouum pascha nouæ legis pascha
vetus terminat vetu sta tem no ui-
tas vmbra fugat ve ri tas no tem lux
il lu minat, Quod in coena Christus
ges sit fa ci en dum hoc expres sit
in su i me mori am, Docu sa-
cria

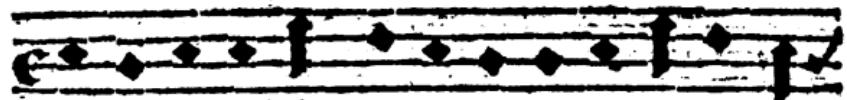
Sequentia. 166



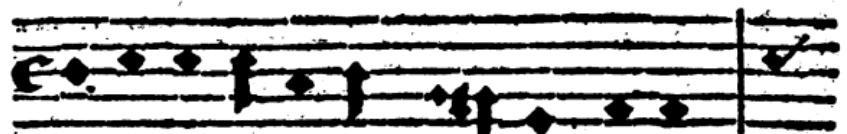
cris in s̄t̄ tu t̄is panem vi uum in



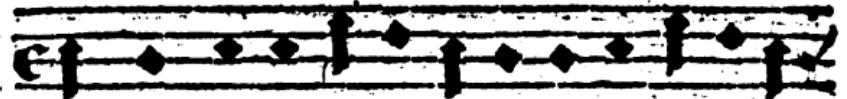
sa lu t̄is conse crauit hosti am.



Dogm̄a datur Christianis φ in carnē tran-



sit panis & vinum in san guinem.



Quod nō sap̄is φ non vides a ni mosa fir-



mat fides pr̄ter re tum or di nem.

Sub

De Corpore Christi.

Sub diuersis speci e bus sig nis tan-
tum & non rebus la tent res exi mi æ.
Caro cibus sanguis potus manet Chri-
stus ta men totus sub vtraq[ue] speci e.
A su mente non conci sus nō con-
frac tus non di ui sus in te ger ac-
cipitur.

Sequentia. 167

ci pi tur. Sumitvnus sumunt mil-
le quantum istitan tum il le nec
sumptus consu mitur. Sumunt boni
sumūt ma li sorte ta men in æquali
vi tæ vel intē ri tus. Morseſt malis
vi ta bo nis vide paris sumptionis
quam

De Corpore Christi.

quam sit dispar exi^tus. Fracto demū sa-

cramēto ne vacilles sed memēto tantum

es se subfragmen^{to} quantum toto

te gi^tur. Nulla rei^t fit scissura si-

gnis tantū fit fractura qua nec stat⁹ nec sta-

tu^r ra signa ci^mi nui tur.

Ecce

Sequentia.

168

Ecce panis ange lo, rum factus

ci bus vi a to rum verè panis fi li-

rum non mittendus canibus.

In fi guris præsi gna tur cum I-

fa ac immo la tur agnus paschæ depu-

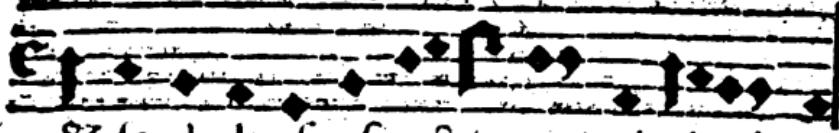
ta tur datur Manna patribus.

Bone

De Corpore Christi.

Bone pastor panis ve re Iesu nostri mi-
se re re tu nos pascen ostu e re
tu nos bona fac vide re in terra
vi uenti um. Tu qui cuncta scis
& va les qui nos pascis hic mor ta-
les tu nos ibi commensa les cohæredes
& so-

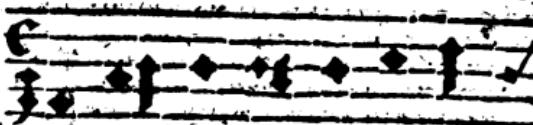
Sequentia. 169



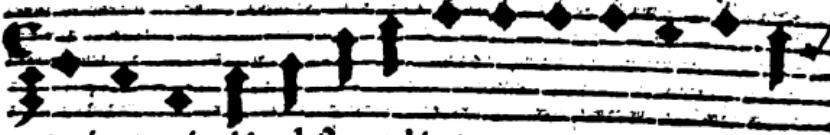
& so da les fac sancto rum ci ui um.

O panis dulcissime, quere infra folio 178.

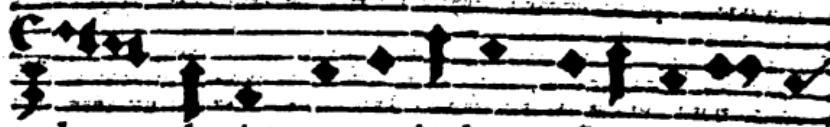
Alia Sequentia.



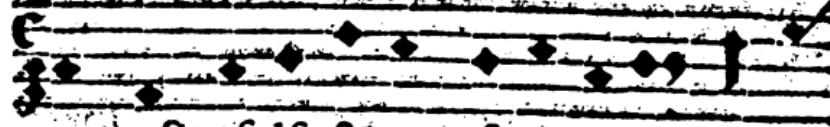
V di tellus audi ma-



gni maris limb' audi omne q̄ viuit sub so-



le huius mundi decus & gloria



quam sint falsa & transi to ri a vt

Y testantur

De Corpore Christi.

The musical notation consists of five staves of Gregorian chant. The first staff begins with a large C-clef, the second with a large F-clef, and the remaining three with a large G-clef. Each staff has four lines. The music uses black note heads and vertical stems. Vertical bar lines divide the measures. The lyrics are written below each staff in a Gothic script.

te stantur hæc temporali a non in v.
no statu manenti a. Nulli valet
re ga lis dignitas. Nulli va let corpo-
ris quantitas. Nulli ar ti um va let
profundi tas nulli magnæ valent di-
ui ti æ. Nullum saluat genus aut spec-
es

Sequentia.

17a

es nulli prodest auri congeri es,

Transie runt rerum mate ri es ut à so-

le li quæscit glaci es. Vbi Plato

vbi Porphiri us vbi. Tulli us

aut Virgili us. Vbi Thales vbi

Empedo cles aut Egregius Ari sto-
Y 2 teles.

De Corpore Christi.

te les. Vbi rex Alexan der ma-

ximus vbi Hector Troiae fortissimus.

Vbi David rex doctissimus. Vbi.

Salomon prudentissimus. Vbi Ab-

solon pulcherrimus cum Helena Pa-

ris pulcherrima ce ci de runt in pro-
fundum

fundum ut lapi des quis scit an detur

eis re qui es. Sed tu Deus rector

fi de li um fac te nobis semper prop

ti um cum de malis fi et iu di.

ci um.

De S. Martha. Sequentia.



Vndi de cor mun-
Y. , di

De S. Martha.

A musical score for 'De S. Martha.' featuring five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The lyrics are written below each staff in Latin. The score consists of five systems of music, each starting with a different initial letter (e, f, b, f, b) and ending with a final cadence. The lyrics are:

di forma qua viuen di da tur
norma in vi ta sol li ci ta.i

Ad hæc festa cam sa cra-

ta nos inquitat Christo grata iu sta

de i hospita. Regem regū quē por-

ta uit virgo ma ter quem la cta uit
proprīa

De S. Martha. 172

proprijs v be ri bus. Totis hūc hu-

mani ta tis re co len dæ pi e-

ta tis exce pit vis ce ri bus. Hu-

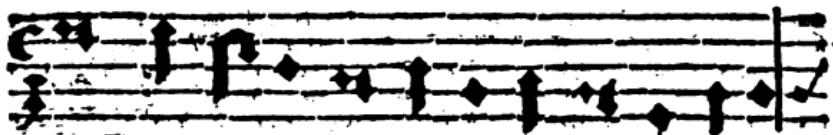
ius de o fer ui en tis cu ius mentis

tam fer uentis circa mi ni ste ri um.

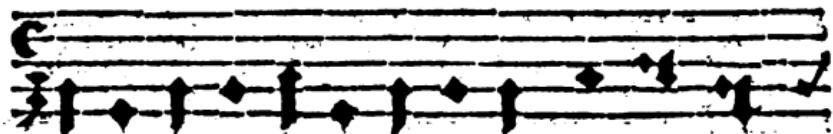
Amoris vim hono remus le su do-

Y 4 mus

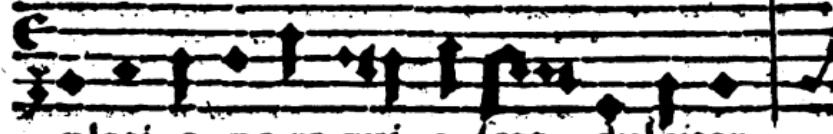
De S. Martha.



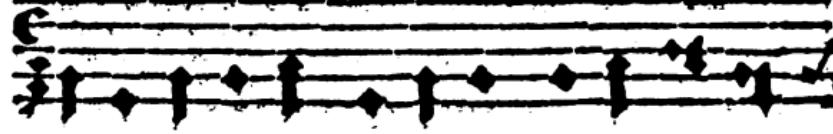
mus præparamus & cordis ho spicium.



In la boris a cti o ne mens in contem-



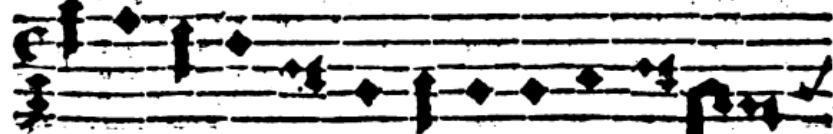
plati o ne re qui e scat dulciter.



Vt administrans sedentem sata gens



ministrantem ad iu uct si de li ter.

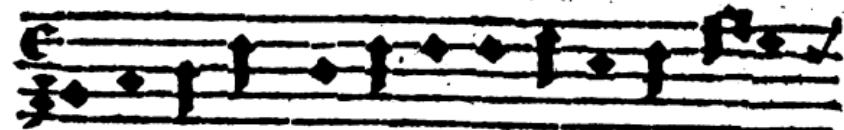


Sic sic amor cū la bore q se la bor
cum

The musical notation consists of six staves of square neumes on four-line red staves. The first three staves begin with a soprano C-clef, the next two with a soprano F-clef, and the last one with a bass G-clef. Measure endings are indicated by small numbers (1, 2, 3) above the staff or by a letter (b) below it. The lyrics are written below the staves, corresponding to the neumes.

cum amore mutu o re spi ci ant,
Tanquā soror cū so ro re hic nem a-
ior cum minore in vi a de fi ciant.
Ad super na dum respirat il-
la frequēs hæc perquirat quæ sunt ne-
cessari a. Dum laudatur pars
Y s sedentis

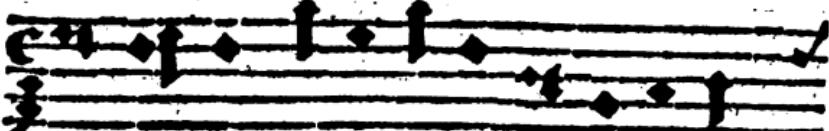
De S. Martha.



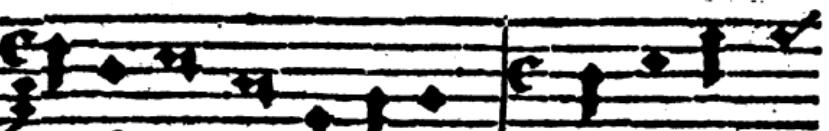
sedentis num ad opus sa tangentis re-



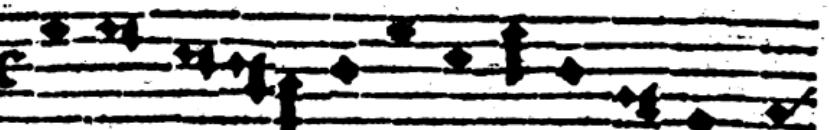
proba tur a li a. E ius à de o



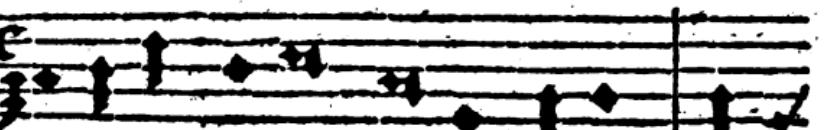
ac ce pta cura de o vt a de pta



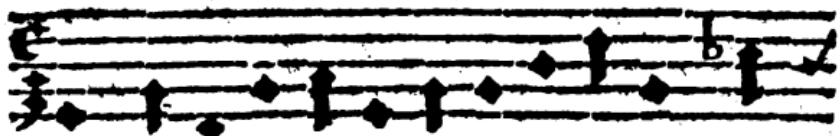
sit fœli ci munere. Ip si us



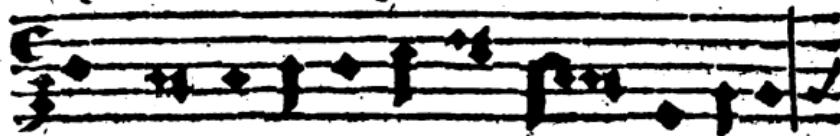
se pul tu rx ho spita li quodam



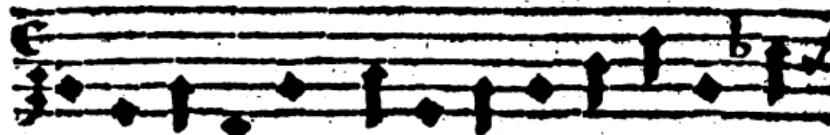
sure quod digna tur iun ge re. Ho-
spes



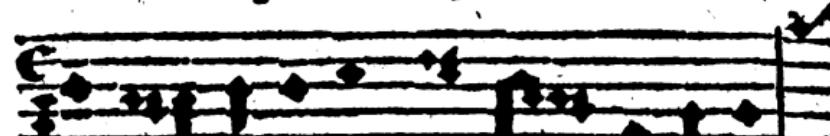
spes su a in hospi ta domini mor te.



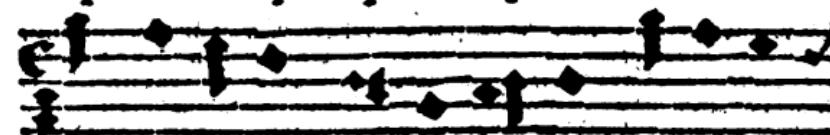
dum in vi ta præsens es se vo lu it.



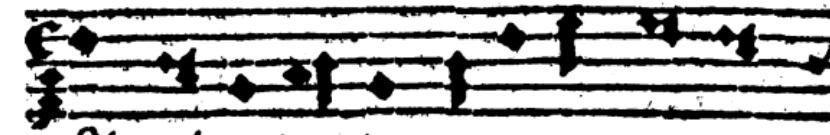
Ostenditq; quanta qualis virtus esset ho-



spita lis quæ quantū pro me ru it.



Summi regis bo ni ta tem le su Chri-



sti pi e ta tem cu re mus ex pe-
tere.

De Corpore Christi

te re. Post præsentis finem vi tæ dul-

ce mi te quo veni te nobis velit di-

ce re. In uo ce mus sancti ta-

tem im plo re mus chari ta tem cha-

ra Christi hospi tatæ. Tandem cursu

nos perfecto in offenso pe de re-

cto

De decol. Joan. Bap. 175

cto expedi te se mitæ. Ad le ducat
et perducat Martha duce vera lu ce
lu mino so li mi te.

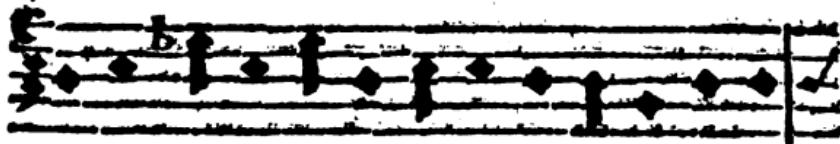
De decollatione Joannis Baptistæ.



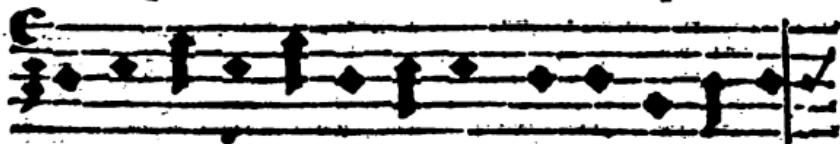
Salli te te gi nostro

psallite psalli te psallite pru denter.
Nam

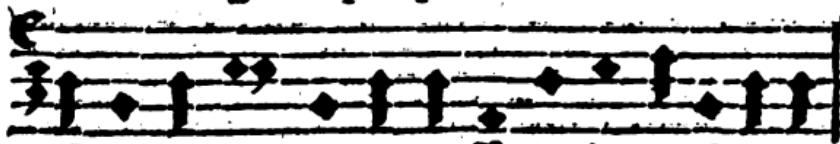
Dedecollatione



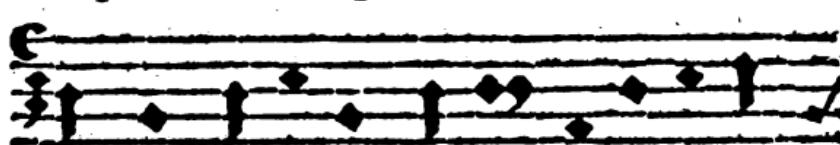
Nam psalterium est iucundū cū cythara.



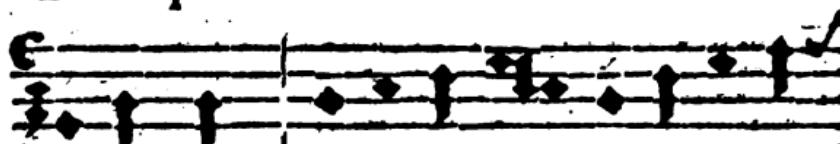
Nato vīrgīnis quo psallēs nat⁹ ste ri lis.



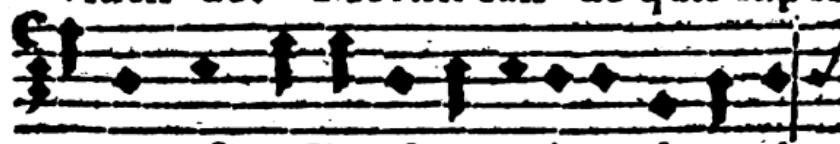
Cythara carnis percussit in domo domini



Dum quod sanabat clamando docu it

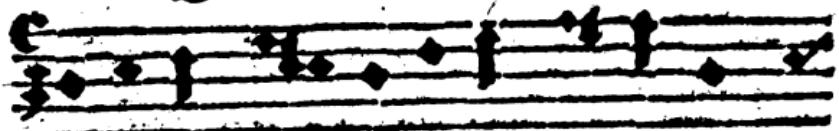


viuen do. Mortifi can do quæ super

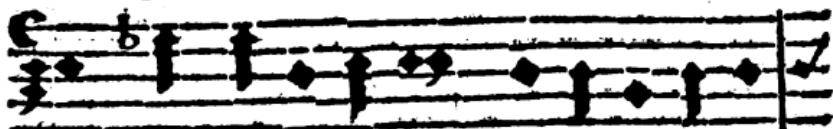


terram sūr mēbra & hoc ali os docendo.

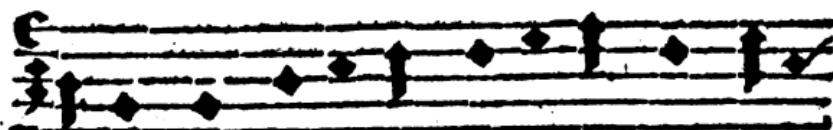
Prapa-



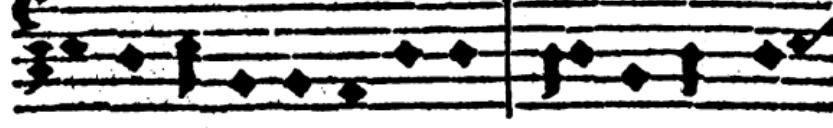
Præparās Christo plebem perfectam



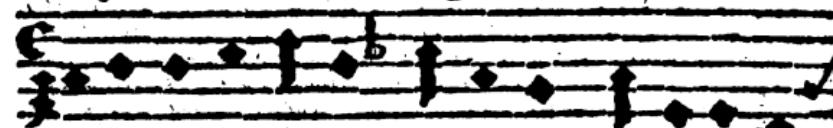
Ioannis vox clamantis in de seruo.



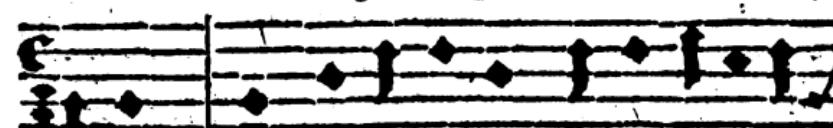
Sed vox hæc impium Herodem quæ cor-



ripit mini me corrigit. Haud tamen ta-



cuit sed ad usque sanguinem sceleri re-



stitit. Non licet inquit te fratri� tui
habere

De decollatione

habere coniu gem raptam sibi pecca-

sti quis es ce pœni ten tibus sic præci-

pit dominus. Vocem in cantantis sa.

pien ter Herodes vt aspis surda spreuit

vt iustum vt sanctum Ioan niem ti mens

qué vinxit in carcerem. Sedet in te-
nebris

Joannis Bap. 177

A musical score for three voices, likely for soprano, alto, and basso continuo. The music is written on four-line staves with black note heads and vertical bar lines. The vocal parts are in common time. The lyrics are in Latin.

nebris lucerna lūcis a mi cus omnis po-

tentis. Studet deli ti is mundi prin-

cipis si li is per di ti o nis. Mere-

trix suadet pu el la saltat rex itubet sanctū

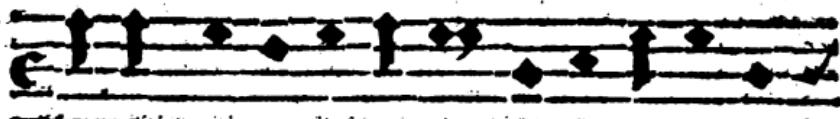
deco la ri. Dat rex saltanti caput lo-

annis qui sanct⁹ antē fit quām natus.

Z

En

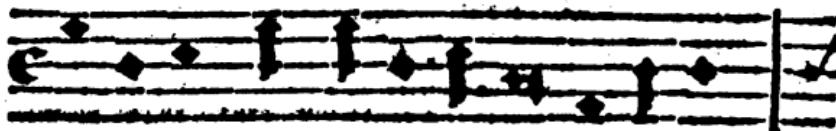
De decollatione



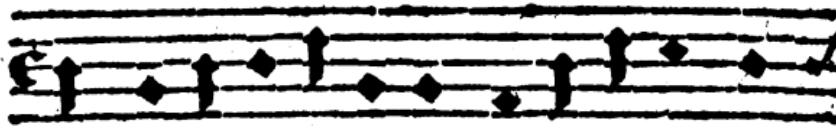
En quomodo perit iustus quasi nō sit



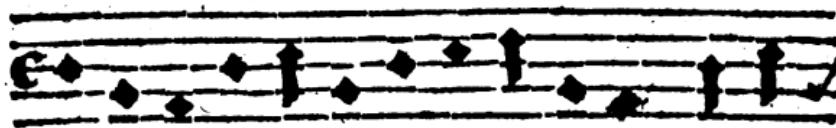
Deo dilectus. Cum sit eius præci-



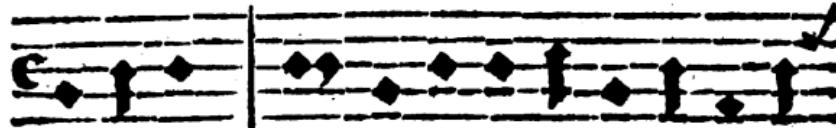
o famosus in conspectu domini.



Nos corde percepimus qualis & quantus



est quia vici nus dignita te Christo sit



& morte. Nam morte turpissima damna-
tur

tur sponsus sponsi & a mi cūm dānat

mōrte rectē turpissi mā. Carcere car-

nīs dūctum quē ferunt psallēdo cōelis an-

gēli aṅge lum. Etnos in terris tibi psal-

lere fac Christe in memori am Baptista.

Herodes spreta quo men sa alta ris
Z a tu

De Corpore Christi.

tu i men sa ip̄lum te dum sumi mus
semper tibi psalla mus.

De Corpore Christi, Sequentia.



Pa nis dulcis si me
ô fi de lis a ni mævi ta lis re-
fe cu o. O pa schalis vi cti-
me

Sequentia. 179

me agnus mansuetis si me legalis
oblatio. Caro carens ca-
ri et quae sub panis specie ve la-
ris Diui nitus. Vicit multi
pha re cre a nos grati et se-
pti for mis spi ri tus. Sumentem
Z , non

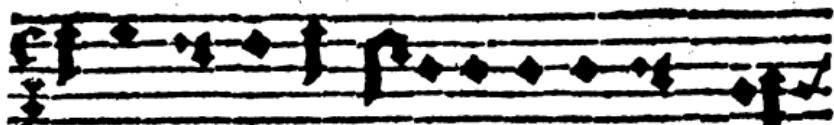
De Corpore Christi.

non sum me ris quia non consume-
ris æternæ vi ui fi cas. Nam re-
a tum scela ris do no tan ti mu-
ne ris clemen ter pu ri fi cas.
In te nos vt v ni as & virtu te
mu ni as da dignè te vi ue re.

Ae

Sequentia.

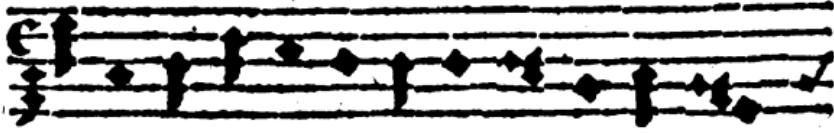
180



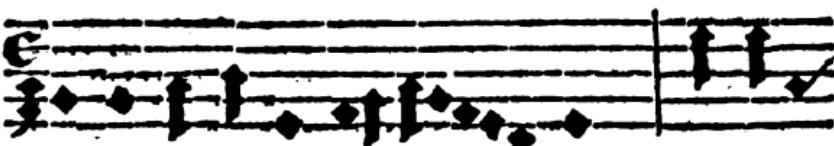
Accarnales fu ri as propellens nos fa-



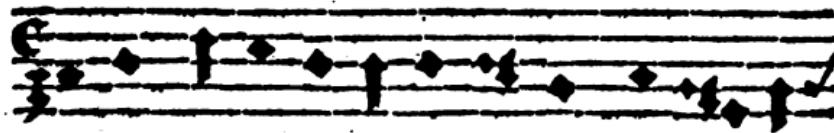
ci as te cum pi è vi ue re. Sic



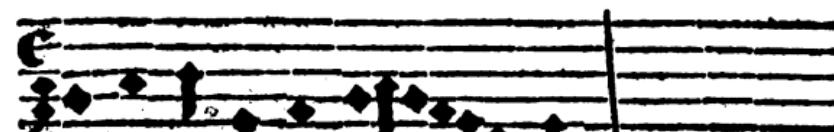
re fe cti poculis sanguinis & e pu-



lis tu æ carnis opti mis. Secu-



lorum se cu lis e pu le mur se cu lis



veri ta tis a zi mis.

De beata virginē De beata virginē Māriā, Sequentia.



Erbum bonum & sua-

ue perso ne mus illud a ue per φ

Christi sit conclaue virgo ma ter fi-

li a. Per quod a ue sa lu ta ta mox

con ce pit fœcun da ta virgo Dauid
stirpe

Sequentia. 181

stirpenata in ter spi nas li li a.

Aue ve ri Sa lo monișmater vellus

Ge de o nis cuius Magi tribus do-

nis laudant puerpe ri um, A ue pro-

lem ge nu i sti a ue so lem pro-

tu li sti mundo lapsu contu li sti
Z 5 vitam

De beata virginē

vī tam & impe ri um. Aue sponsa ver-

bi summi maris portus signum dum i a-

romatum vir go summi an ge lo-

rum domina. Supplicamus nos e men-

da e mendatos nos cōmenda tuo nato

ad ha ben da sempī terna gaudia.

De

Antiphona. 182

De beata virginē Maria,
Antiphona.



Ve Regi-

nacœ lo rum. A ue do-

mi na ange lo rum. Sal ue

ra dix sancta ex qua mun-

dolux est or ta gaude glo ri o sa
super

De Corpore Christi

Super omnes speciosas
vale valde de cora & pro
nobis semper Christum ex ora.

De Corpore Christi. Antiphona.



Go sum panis viuuus qui

de corlo de scen di di cit do mi nus.
Si

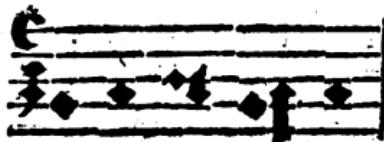
Si quis manduca uerit ex hoc pane
viuet in æternum alia. lu ia.

De Sancto Vdalrico, Antiphona.



Ancte Vdal ri ce
confessordo mi ni præcio se a-
de sto no stris præ ci bus pi us
ac

De S. Odalrico



ac prop̄ ci us

Alia Anti- phona.



O minus le sus Christus

de cœlo mi se ri cordi ter in terram

prospexit quando sanctum Vdal ri-

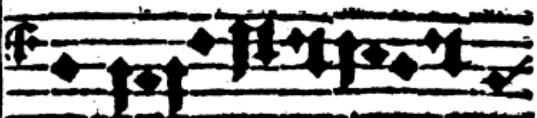
cum ca tholi cæ Ec cle si æ Pon-

ti fi cem si e ri de sti nauit.

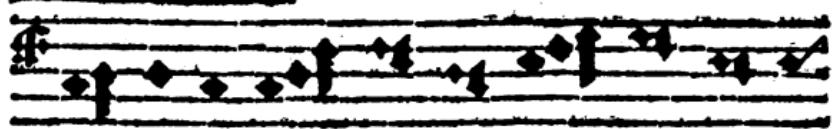
De

Responsorium. 184

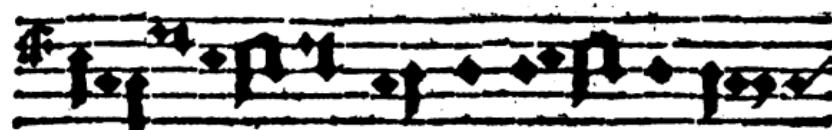
De S. Odalrico ad vesp: Responsorium.



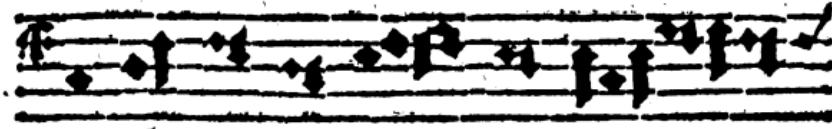
Ancte



De i Vdal ri ce vir tu tum.



gra ci a ple ne spes



mi se ro rum de cus ec-

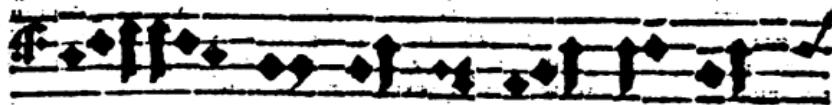


cle si a sum, Intende pre-
cea

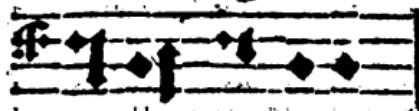
De S. Odalrico

ces popu li suppli can tis
vtim pe tres ve-
ni am pro de-
li ctis. X Ec ce
qui a super pauca si de lis ex ti-
ti sti super multa constitutus
in gau-

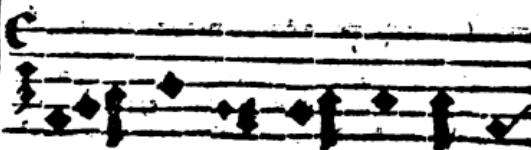
Antiphona. 185



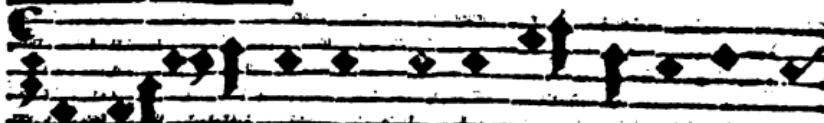
in gau di um De i tu-



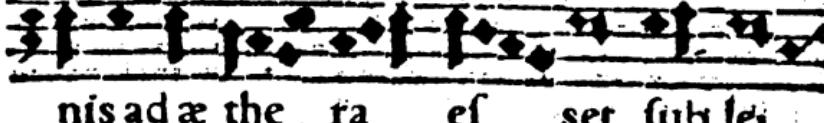
i in tro i sti.



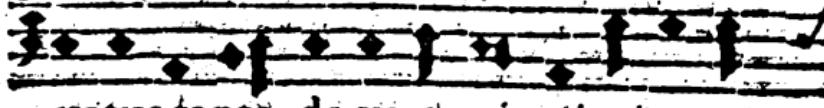
A cerdos De i V-



daltri cus cum ex er ga stu lo car-



nis ad æ the ra es set sub le-



uatus tanta de ex a ni mi eius cor-
a pore

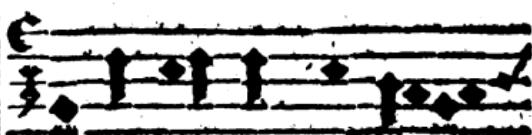
De S. Odalrico.

A musical score for a single voice, likely a soprano or alto, written in common time. The music is in four-line staff notation with vertical bar lines. The vocal line consists of six staves of music, each with lyrics in Latin. The lyrics are:

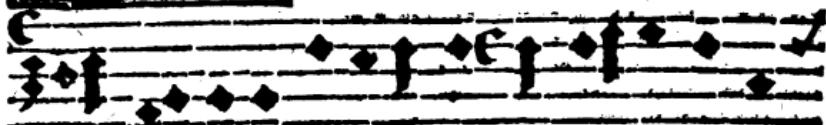
po re su a uis si mi o do ris ma-
na uit fra glanti a vt cuncto-
rum i bi as si stenti um per funde-
ret na res & pe cto ra in cu ius ve-
ne ra ti o ne di ca mus glori a
ti bi do mi ne.

De

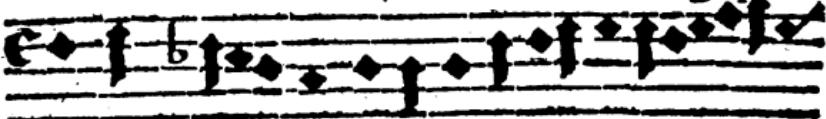
De S. Afra martyre, Antiphona.



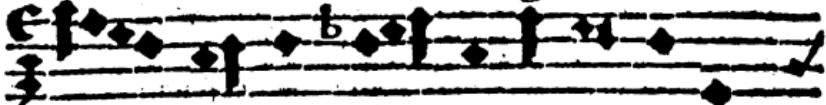
N vi cta Christi te-



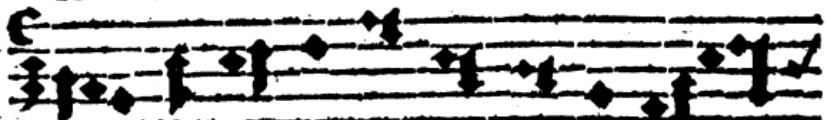
stis Afra varijs à iu dí ce gayo



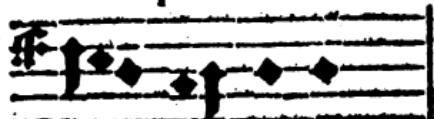
modis at tenta ta ab agnítæ ve-



ri ta tis con fes si o ne nul-



la po tu it de ter re ri ra-



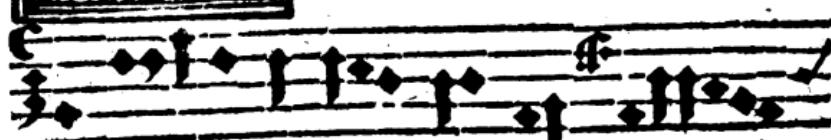
ti o ne,

a a De

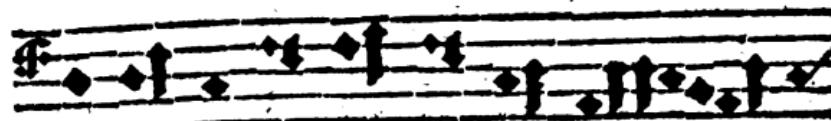
De S. Afra.
De sancta Afra martyris,
Responsorium.



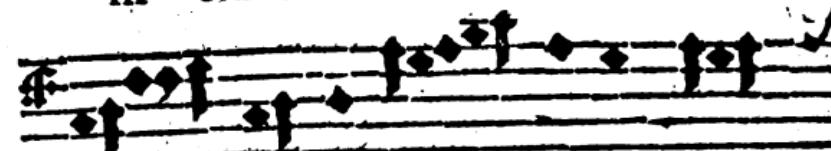
VI tis



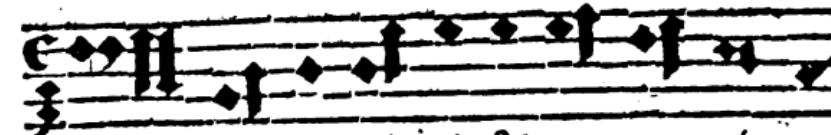
hu ic in de ser mo num con-



fli cta ti o ni bus ha-



bi tis mul tis blandi-



ci is mi nis & ter ro ri-
bus

Responsorium. 187

bus in cas sum consum-

ptis be a ta mar tyr in ter-

ri ta per-

ma nens om ni a pro Chri-

sto per pe ti tor-

men to rum ge ne ra-
a 3 de sиде-

De S. Afra

de-
si-
de ra bat. $\text{X} \circ$ Christū li be re
con si tens Christum ar den-
ter si ti ens dis sol ui & ef-
se cū Christo cu pi ens.
De

De S. Hyllaria. 188
De Sancta Hyllaria,
Antiphona.



Vm sub Dyocleci a no

ty ran no se ua persecuti onis tem-

pe stas Christi turbaret ec clesi as

bea tus præ sul Narcissus domino

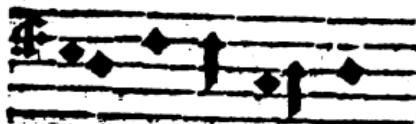
fa uen te vindeli cam ve-

a 4 nit

6

Music notation: The page contains four staves of Gregorian chant notation. The first staff begins with a large 'C' and includes the lyrics 'Vm sub Dyocleci a no'. The second staff begins with a large 'C' and includes 'ty ran no se ua persecuti onis tem-'. The third staff begins with a large 'F' and includes 'pe stas Christi turbaret ec clesi as'. The fourth staff begins with a large 'C' and includes 'bea tus præ sul Narcissus domino'. The fifth staff begins with a large 'C' and includes 'fa uen te vindeli cam ve-'. The sixth staff begins with a large 'F' and includes 'a 4 nit'. The seventh staff begins with a large 'C' and includes '6'.

De S. Hyllaria



nit Augu stam.

De S. Hyl
laria, Re.



B ster get De-

us omnem la chry mam ab

o culis san clo rum & iam

non e rit ampli us

ac que lu clus

ne-

que

Responsorium. 189

que cla mor sed nec yl lus do-

lor. Quoniam pri o-

ra tran si e runt. **X** Iu-

sto rum au tem a nimæ in

ma nu Dei sunt & non tanget

il los tormentum ma li ci-
a s z. Quo-

In vigilia ascensionis.



a.

Quoniam.

In vigilia Ascensionis, Antiphona.

Nisi ego abi ero paraclitus non veni et dum assumptus fuero mittam vobis alleluia.

A three-line musical staff. The first line contains the beginning of the text 'Nisi ego abi ero paraclitus'. The second line continues with 'non veni et dum assumptus fu'. The third line concludes with 'eo mittam vobis alleluia'. The notation uses black dots for note heads and vertical stems.

De Corpore Christi super psal. Antiphona.

An-

Antiphona. 19a

A Ni ma rum ci bus De i
fa pi en ti a no bis carnem as-
sumptā pro po su it in e du li um
vt per ci bum hu mani ta tis
in ui ta ret ad gustum di-

Antiphona.

ui ni ta tis.

Audi

De Natiuitate dñi.

A V di tu auris audí ui te nunc au-

temo cu lus meus vi det te id

cir co ipse me re præ bendo &

a go pœnitenti am in fauilla &

ci ne re.

De Natiuitate dñi
Antiphona.



Admi ra bi le commerci um
creator

Antiphona.

191

cre a tor gene ris hu mani a ni ma-

tum corpus sumens de virgine

nasci digna tus est & pro ce dens

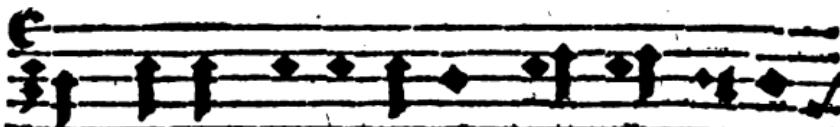
ho mo si ne se mi ne lar gi tus

est no bis suam De i ta tem.

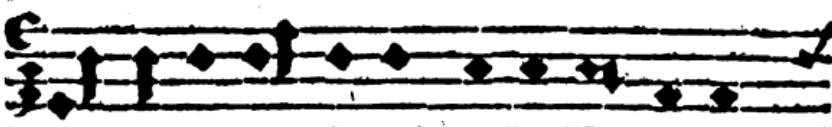
De Natiuitate domini.

R Vbū quē viderat Mo y ses in
com-

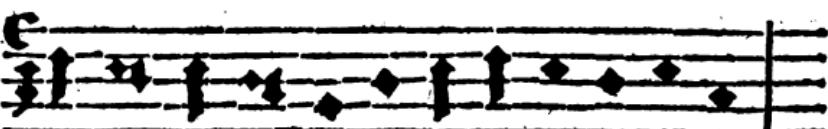
De Natiuitate dñi.



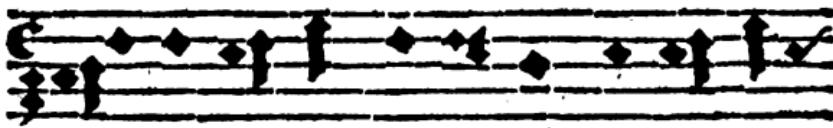
combustum conseruatam agno ui mus



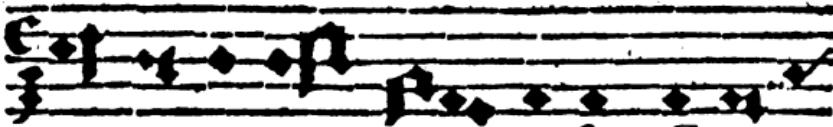
tu am lauda bi lem virgi ni ta tem



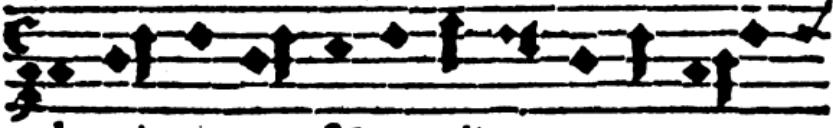
de i ge nitrix in ter cede pro nobis.



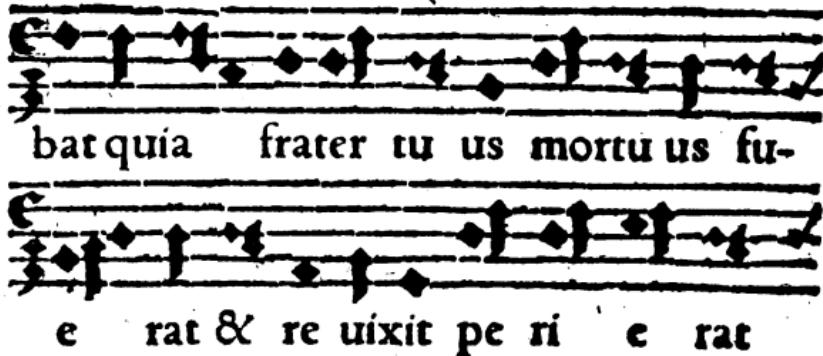
Filii tu semper mecum es & om-



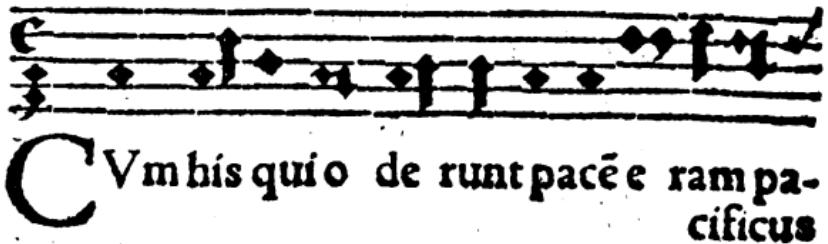
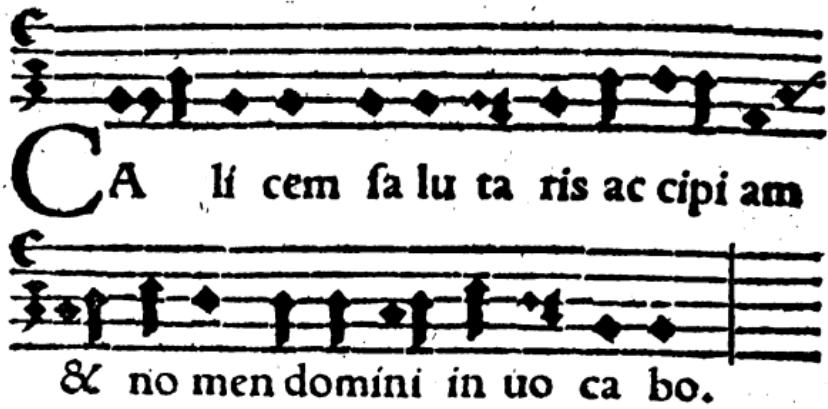
ni a mea tu a sunt E pu-



la ri au tem & gaudere o porte-
bat



**De Corpore
& in uentus est. Christi Ant:**



De Corpore Christi

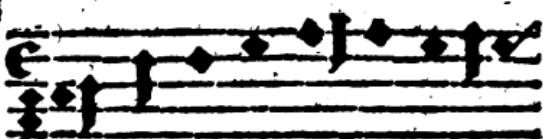
ci si cus cum loquebar il lis im-
pugnebāt me gratis.

De Corpore Christi Ant: super Magnificat.

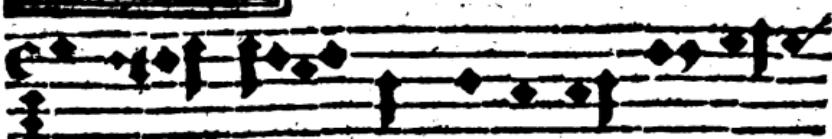
C O E nan ti bus autem acce pit Iesu s
pa nem bene dixit ac fregit dedit di-
Antiphon:
Sci pu lis su is.
Cum

C Vm vi dis set Iesus tur bas a-
scendit in montem & cum se dis-
set a peri ens os su um do ce-
bat e os di cens. Bea ti pauperes
spi ri tu quoniam ip so rum
est regnum coelo rum.

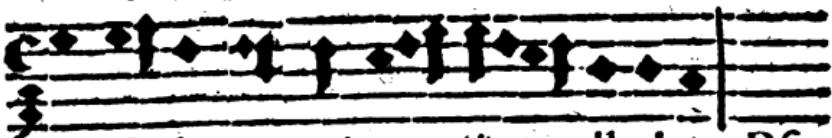
De beata Maria
Processio beatae Mariae
ante missam.



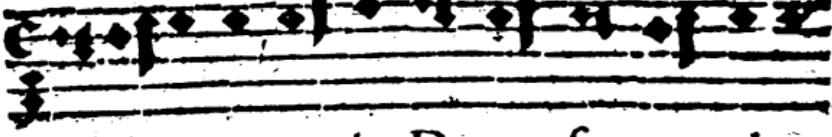
Sperges me domine Y-



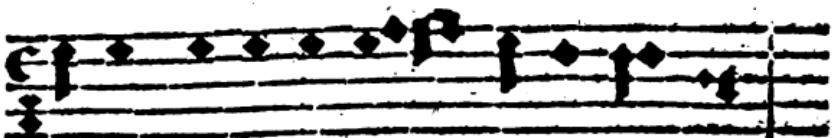
so po & mundabor la ua bis



me & su per niuem de albabor. Psa.



Mise re re me i De us se cun dnm



magnam miseri cor diam tu am.

Anti-

Antiphona. 194

Antiphona de beata Maria,
et dominicis diebus
ad processionem.



Ancta Mari a

luc cur re mi se ris iu ua

pusil la ni mes re fo ue fle

bi les o rapro popu lo interue

ni pro cle to interce de pro de
b a uoto

De beata Maria

Three-line musical notation with square neumes. The lyrics are:

uo to fœ mi ne o sexu sen-
ti ant omnes tu um le ua men
quicunq ce le brant tu-
um no men. E uo ua e.

Responsorium.



Three-line musical notation with square neumes.

B sol ue do mi-
ne ant-

Responsorium. 195

ne a ni mas e o rum ab

omni vincu lo de li cto rum

non e as tor mentū mor tis

at tin gat. Non reo rum Ca the-

na constringat sed mise-

rati o tu a in pa cis e as ac
b , lucis

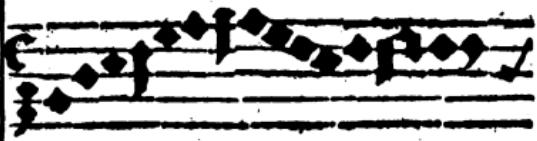
De beata Maria

lu cis re gi o ne con-
sti tu at. X

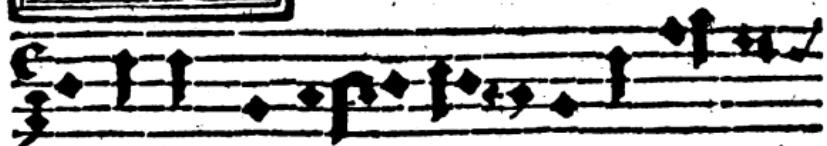
Si quæ il lis sint domine dignæ cruci-
a ti bus culpæ tu e as grati a-
le ni ta tis in dulge.

De beata Maria virgine, Antiphona.

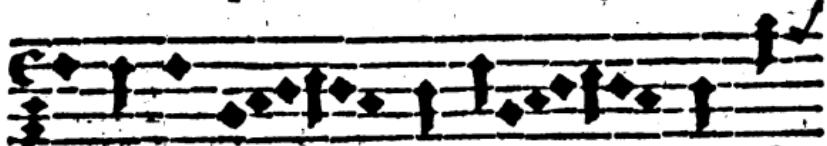
Alma



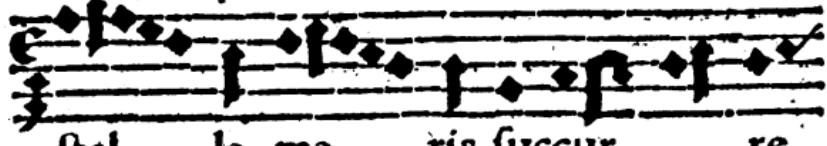
L.



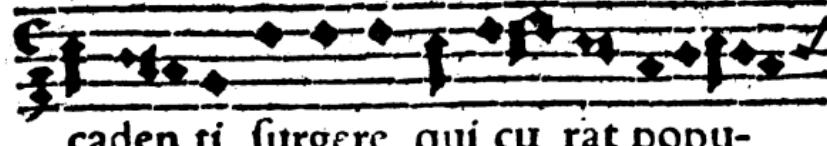
ma redemptoris ma ter quæ per vi-



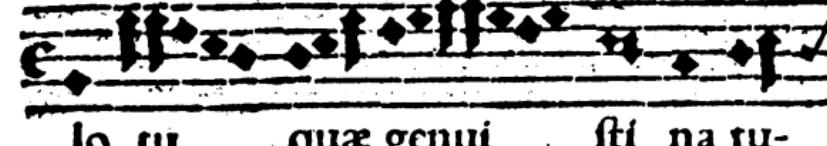
a cœli por ta ma nens &



stel la ma ris succur re



caden ti surgere qui cu rat popu-



lo cu quæ genui sti na tu-

b 4 ra mi-

Debeata Maria

The musical notation consists of four staves of Gregorian chant. The first staff begins with a large 'C' and includes the lyrics 'ra miran te tuum sanctum'. The second staff begins with a large 'G' and includes 'geni to rem vir go pri-'. The third staff begins with a large 'P' and includes 'us ac po ste ri us Gabrie-'. The fourth staff begins with a large 'P' and includes 'lis ab o re sumens'. The fifth staff begins with a large 'P' and includes 'il lud a ue peccato-'. The sixth staff begins with a large 'P' and includes 'rum mi se re re al le-'. The seventh staff concludes with 'luiā.'

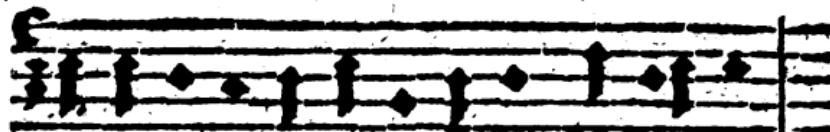
ra miran te tuum sanctum
geni to rem vir go pri-
us ac po ste ri us Gabrie-
lis ab o re sumens
il lud a ue peccato-
rum mi se re re al le-
luiā.

lu ia.

Sequitur hymnus in Sab-
bato ad vesperas.

O Lux beata trinitas & prin-

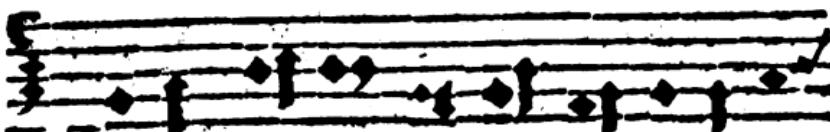
ci palis vni tas fam sol re ce-
b , dit



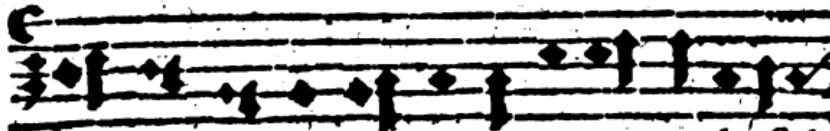
dit igne us in funde lumen cordi bus.

Te mane laudum carmine, te deprece-
mur vespere, te nostra supplex gloria, per
cuncta laudet oscula. Deo patri sit gloria,
eiusq; soli filio, cum spiritu paraclito, & nūc
& imperpetuum, Amen.

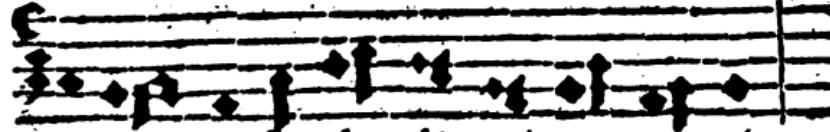
Dominica prima in Ad- uentu domini.



V Erbum su per num prodi ens à pa-



tre o lim ex i ens qui natus orbi sub



uenis cursu de cli mi tempo ris.
illu.

Illumina nunc pectora, tuoq; amore cōcreta, auditō ut preconio, sīt pulsā tandem lubrica. Iudexq; cum post aderis, rimari facta pectoris, reddens vicem pro abditis, iustisq; regnum pro donis. Non damnis arctemur malis, pro qualitate criminis, sed cum beatis compotes, sumus perennes cælibes. Deo patri &c.

Dñica 2. Aduentus.

C Ondi dor alme syderum æ terna lux
credentium Christe redēptor omnium
exaudi preces supplicum.

Qui condolens interitu, mortis perire seculū, saluasti mundum languidum, donans reis remedium. Vergente mundi vespere,
vti

vti sponsus de thalamo, egressus honestissi-
ma, virginis matris clausula. Cuius forti
potentiae, genu curuantur omnia, cœlestia
terrestria, fatentur nutu subdita. Occasum
sol custodiens, luna pallorem retinens, can-
dor in astris relucens, certos obseruat limi-
tes. Te deprecamur agye, venture iudex
sæculi, conserua nos in tempore, hostis à te-
lo perfidi. Laus, honor, virtus, gloria, deo
patri cū filio, sancto simul paraclito, in sem-
piterna sæcula, Amen.

Domica 3. Aduentus.

V E ni redemptor gentium ostende par-

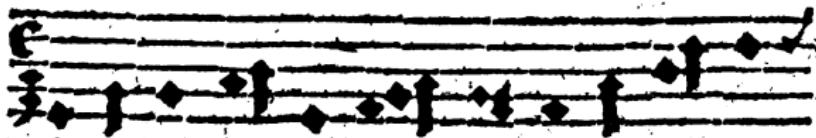
tum virgi nis miretur omne sæ cu lum

tal is decet partus de um.

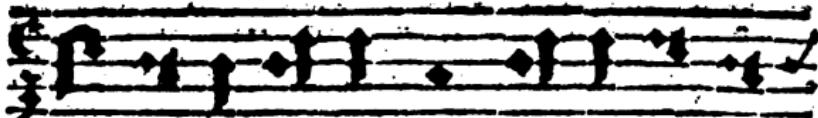
Non

Non ex virili semine , sed mystico spiramine; verbum dei factum est caro, fructusq; ventris floruit. Aluus tumescit virginis , claustrum pudoris permanet, vexilla virtutum micant, versatur in templo deus. Procedens de thalamo suo , pudoris aula regia, geminæ gigas substantiæ , alacris ut currat viam. Egressus eius à patre, regressus eius ad patrem, excursus vñq; ad inferos , recessus ad sedem dei. Aequalis æterno patri, carnis tropheo accingere , infirma nostri corporis , virtute firmans perpetim. Deo patri &c. Præsepe iam fulget tuum, lumenq; nox spirat nouū, quod nulla nox interpollet, fideq; iugi luceat. Deo patri &c.

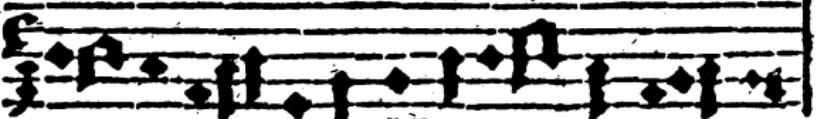
In die Natiuitatis dñi, Hymnus.



A Solis or tus car di ne ad vñq;
terrae



ter regi mi tem Christum cana mus

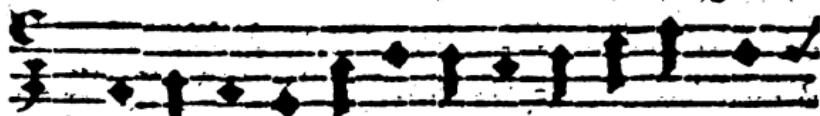


principem natu Maria virgine.

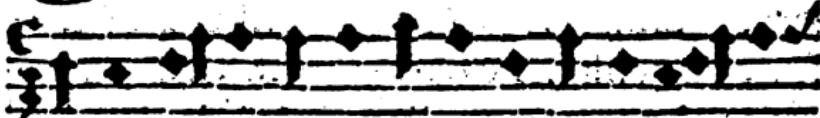
Beatus auctor saeculi, seruile corpus induit, ut carne carnem liberans, ne perderet quos condidit. Clausa parentis viscera, cœleitis intrat gratia, venter puellæ baiulat, secreta quæ non nouerat. Domus pudici pectoris, templum repente sit dei, intacta nesciens virum, verbo concepit filium. Enixa est puerpera, quem Gabriel prædixerat, quem matris aluo gestiens, clausus Ioannes senserat. Fœno iacere pertulit, præsepe nō abhorruit, paruocq; lacte pastus est, per quem nec ales esurit. Gaudet chorus cœlestium, & angeli canunt deum, palamq; fit fastoribus, pastor creator omnium. Summo parenti gloria, natocq; laus quam maxima, cum sancto sit spiramine, nunc & per omne saeculum, Amen.

In

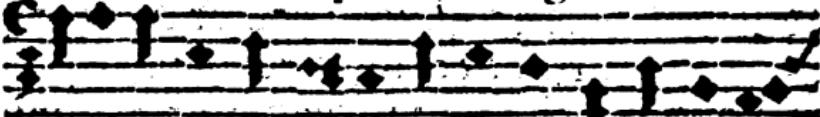
In Circūcisione dñi, Hym.



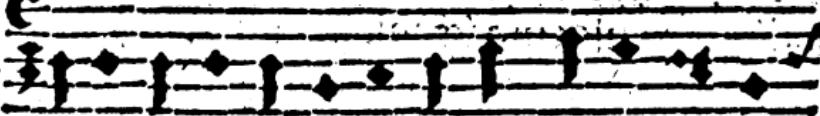
Corde natus ex parentis ante mundi



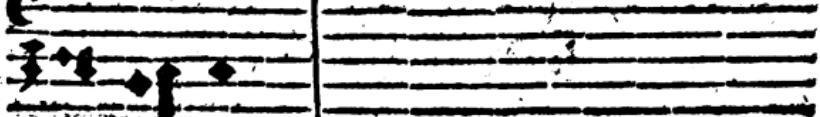
exordi um alpha & o cognomina tus



ipie fōs & claulula omniū que sūt fue-



rūt queq; post futura sunt sācu lo rum

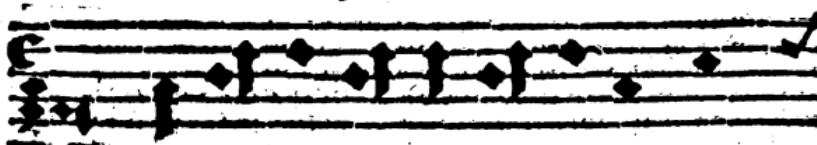


sācu lis.

O beatus partus ille, virgo cū puerpera,
edidit nostrām salutē, fœta sancto spiritu, &
puer redemptor orbis, os sacramum protulit,
sæculorum sæculis. Psallat alitudo cœli,
psallant

psallant omnes angeli, quicquid est virtutis
vsquam, psallat in laudem dei, nulla lingua-
tum silescat, vox & omnis consonet, saecu-
lorum saeculis. Ecce quem vates vetustis,
concinebant saeculis, quem prophetarum
fideles, paginæ spoponderant, emicat pro-
missus olim, cuncta collaudent eum, saecu-
lorum saeculis. Te senes et te iuuentus, par-
vulorumq; chorus, turba matrū virginūq;
simplices puellulæ, voce concordes pudicis
perstrepent concentibus, saeculorum saecu-
lis. Tibi Christe sit cum patre agyoq; spiri-
tu, hymnus melos laus perennis, gratiarum
actio, honor virtus victoria, regnum ater-
naliter saeculorum saeculis, Amen.

In Epiphania domini, Hymnus.



H O stis He ro des impi e Christum
venire

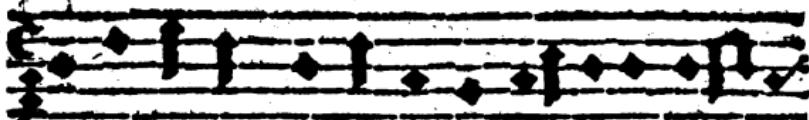
ve ni re quid ti mes non arri pit

mortali a qui regna dat cœlesti a.

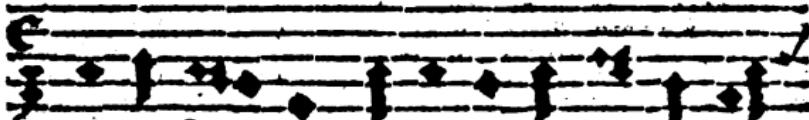
Iabant Magi quām viderant, stellam sequentes per viam, lumen requirunt lumine, deum fatentur munere. Lauacrum puri gurgitis, coelestis agnus attigit, peccata quæ non detulit, nos abluedo sustulit. Nouum genus potentiarum, aquæ rubescunt hydriæ, vinumq; iussa fundere, mutauit vnda originem. Summo parenti gloria, natoq; laus quām maxima, cum sancto sit spiramine, nunc & per omne sæculum.

In purificatione beatae Mariæ virginis.

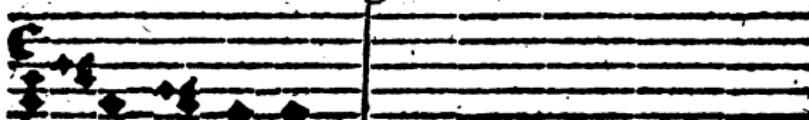
Qvod chorus vatum venerandus olim spiritu



spiritu sancto certe repletus in-



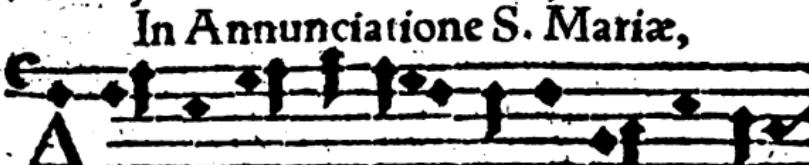
de i fa cium geni tri ce constat el-



se Mari a.

Hæc deum coeli, dominumq; terræ virgo
concepit, peperitq; virgo, atq; post partum
meruit manere inuolata. Quæ senex iustus
Simeon in vlnis in domo sumpsit domini,
gauisus hoc, quod optatum proprio videret
lumine Christū. Tu libens votis (petimus)
præcantū regis æterni genitrix, faueto cla-
ra quæ celsi retinens olympi regna petisti.
Sit deo nostro decus & potestas, sit salus
perpes honor & perennis, qui poli summa
residet, in arce trinus & unus, Amen.

In Annunciatione S. Mariæ,



Ave maris stella de i ma ter al-

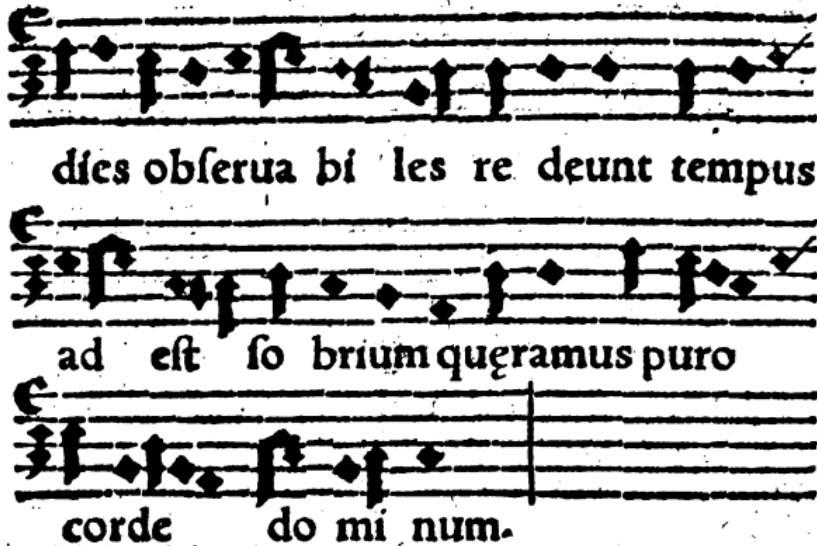
ma atq; sem per virgo fœ-

lix cœ li por ta.

Sumens illud aue, Gabrielis ore, funda-
nos in pace, mittans nomē Euāe. Solue vin-
cla reis, profer lumē cæcis, mala nostrā pel-
le, bona cuncta posce. Monstra te esse im-
trem, sumat per te preces, qui pro nobis na-
tus, tulit esse tuus. Virgo singularis, inter
omnes mitis, nos culpis solutos, mites fac et
castos. Vitam præsta puram, iter para tutū,
ut videntes Iesum, semper collætemur. Sic
laus deo patri, summo Christo decus, spiri-
tui sancto, trinus honor vntus.

In Sabbato ante sexage- simam, Hymnus.

Dicas abso lu ti præte re un
c a dies



Hymnis & in confessionibus, iudex con-
placabitur dominus, nō negat hic veniā, qui
vult ut homo petat gratiam. Post iugum
seruile Pharaonis, post cathenas dirę Babi-
lonis, liber homo patriam, quærat cœle-
stem Hierosolymam. Fugiamus de hoc exi-
lio, habitemus cum dei filio, hoc decus est
famuli, si sit coheres sui domini. Sis Christe
nobis dux huius viæ, memento quod su-
mus oves tuæ, pro quibus ipse tuam, pastor
ponebas morte animam. Gloria sit patri
et filio, sancto simul paraclyto, sicut erat pa-
riter, in principio & nunc & semper,

Dominica

Dominica i. in quadrage- sima, Hymnus.

A Vdi be nig ne condi tor nostras
 pre ces cum fleti bus in hoc sa cro
 ie iu ni o fu fas quadragena ri o.

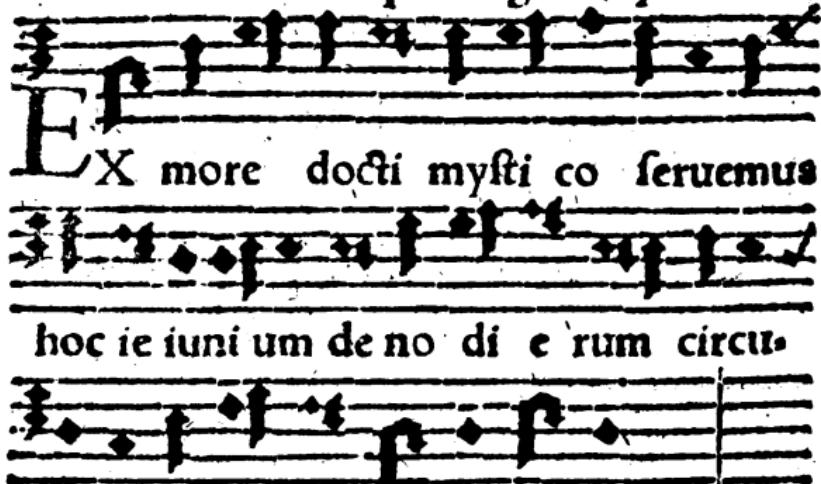
Scrutator alme cordium, infirma tu scis
 virium, ad te reuersis exhibe, remissionis
 gratiam. Multum quidē peccauimus, pœ-
 naſc̄ comparauimus, sed cuncta quā ſolus
 potes, confer medelam languidis. Sic cor-
 pus extra conteri, dona per abſtinentiam,
 ie iunet ut mens sobria, à labe prorsus crimi-
 nū. Præſta beata Trinitas, concede ſimplex
 vnitas, ut fructuosa ſint tuis, ie iuniorū mu-
 nera, Amen.

Ad completorium, Hymnus.

Christe qui lux es & dies noctis tene-
bras detegis lu ciscō lumen crederis
lumen be a tum prædicans.

Præcamur sancte domine , defende nos
in hac nocte, sit nobis in te requies, quietam
noctem tribue. Ne grauis somnus irruat,
nec hostis nos surripiat,nec caro illi consen-
tiens,nos tibi reos statuat. Oculi somnum
capiat,cor ad te semper vigilet , dextera tua
protegat,famulos qui te diligunt. Defensor
noster aspice,insidiantes reprime , guberna
tuos famulos , quos sanguine mercatus es,
Memeto nostri domine,in graui isto corpo-
re,qui es defensor animæ , adesto nobis do-
mine. Deo patri &c. Domi-

Dominica 2. in quadrages: Hymnus.



Lex & Prophetæ primitus hoc prætulerant, postmodum Christus sacrauit omniū rex atq; factor temporum. Ut amur ergo partius, verbis, cibis & potibus, somno iocis & arctius prestemus in custodia. Vitemus autem pessima, quæ subruunt mentes vagas, nullūq; demus callido hosti locū tyrranidis. Dicamus omnes cernui, clamemus atq; singuli, ploremus ante iudicem, flectamus irā vindicem. Nostris malis offendimus, tuam deus clementiam, effunde nobis desuper remissor indulgentiam. Memento quod sumus tui, licet caduci

plasmatis ne des honorem nominis tui pre-
camur alteri. Laxa malum quod gesimus,
auge bonum quod poscimus, placere quo
tandem, tibi poscimus hic & perpetim.
Præsta beata &c.

Dominica 3. in quadragesima, Hymnus.

The musical notation consists of three staves of redigamus notation. The first staff begins with a large vertical bar (cauda) followed by a dot, then a vertical bar with a small crossbar (tremolo), another dot, and a vertical bar with a small crossbar. The second staff begins with a vertical bar with a small crossbar, followed by a dot, then a vertical bar with a small crossbar, another dot, and a vertical bar with a small crossbar. The third staff begins with a vertical bar with a small crossbar, followed by a dot, then a vertical bar with a small crossbar, another dot, and a vertical bar with a small crossbar. The lyrics correspond to the notes: 'E su quadragena ri æ di cator ab-' (first staff), 'sti nen ti æ qui ob fa lu tem menti-' (second staff), and 'um hoc sanxeras ie iu ni um.' (third staff).

Quo paradiso redderes, seruata parsimonia,
quos inde castrimargiaæ, huc illecebra detulit.
Adesto nunc ecclesiæ, adesto
poenitentiaæ, qua pro suis excessibus, pro-
fusis

fusis orat fletibus. Tu retroacta crimina,
tua remitte gratia, &c à futuris adhibe, custo-
diam mitissime. Ut expiatī annuis, ieconi-
orum victimis, tendamus ad paschalia, dignè
colenda gaudia. Praesta pater per filium,
praesta per alnum spiritum, cum his per e-
uum triplici, unus deus cognomine, Amen.

**Dñica 4. in quadragesima,
Hymnus.**

La rum de cus ie iu ni i monstra-
tur orbicœ li tus quod Christ⁹ auctor
omni um ci bis di cta uit ab-
sti nens.

Hinc Moyses charus deo, legifc^b lator fa-
ctus est, hoc Heliam per aera curru leuauit
igneo. Hinc Daniel mysterium, victor leo-
num niderat, per hoc amicus intimus, spon-
si Ioannes claruit. Haec nos sequi dona de-
us, exempla parsimoniae, tu robur auge me-
tum, dans spiritale gaudium. Praesta pa-
ter &c. vt supra.

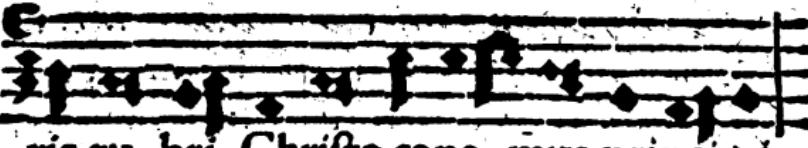
Dominica in Passione, Hymnus.

V Exil la re gis pro deunt ful-
get crucis myste rium quo carne carnis
condi tor suspensus est pa ti bu lo.
Confixa

Confixa clavis viscera , tendens manus
vestigia, retemptionis gratia , hic immolata
est hostia. Quo vulneratus insuper mucro-
ne diro lanceæ , ut nos lauaret crimine, ma-
nauit vnda sanguine. Impleta sūt quæ con-
cinit David fidelis carmine , dicendo natio-
nibus, regnauit à ligno deus. Arbor decora
& fulgida , ornata regis purpura , electa di-
gno stipite, tam sancta membra tangere. O
crux aue spes vnicā, hoc passionis tempore,
auge pījs iusticiam, reisq; dona veniam. Te
summa deus trinitas, collaudet omnis spiri-
tus, quos per crucis mysterium , saluas rege
per saecula, Amen.

In octauia Paschæ, Hymnus.

A D cœnam ag nī prouidi &
sto lis albis candidi post transitum ma-

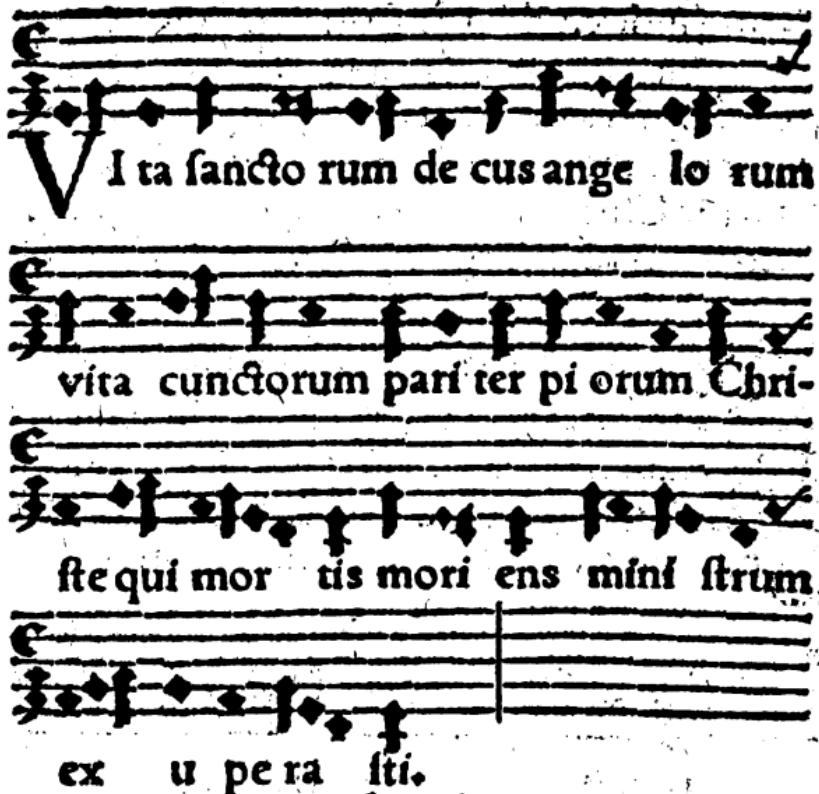


ris ru bri Christo cana mus princi pi.

Cuius corpus sanctissimum, in ara crucis torridum, cruore eius roseo, gustando viuimus deo. Protecti paschæ vespere, à deuastante angelo, erupti de durissimo, Pharaonis imperio. Iam pascha nostrum Christus est, qui immolatus agnus est, sinceritatis azima, caro eius oblata est. O vere digna hostia, per quam fracta sunt tartara, redempta plebs captiuata, reddit ad vitæ præmia. Cum surgit Christus tumulo, victor reddit de baratro, tyrannum trudens vinculo, & referans paradisum. Quesumus auctor omnium, in hoc paschali gaudio, ab omni mortis impetu, tuum defendas populum. Gloria tibi domine, qui surrexisti à mortuis, cum patre et sancto spiritu, in semperna sæcula.

De Sanctis infra Pascha Hymnus.

Vita

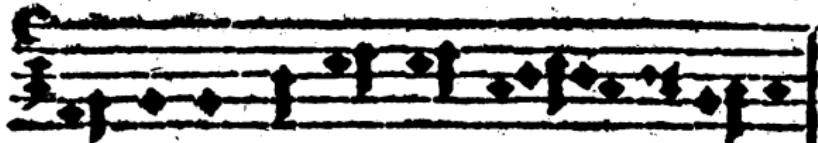

 V ita sancto rum de cus ange lo rum
 vita cundtorum pari ter pi orum Chri-
 ste qui mor tis mori ens mini strum
 ex u pe ra iti.

Tu tuo lætos famulos tropheo, nunc
 in his serua placidis diebus, in quibus san-
 ctum cælebratur, omnem pascha per orbē.
 Pascha quo victor rediens ab imo, atq; cum
 multis alijs resurgens, ipse suscep tam super
 alta carnem astra leuasti, Nunc in excelsis
 dominus res fulgens, & supra cœlos deus e-
 leuatus, inde venturus, homo iudicatus,
 denuo

denuo iudex. Corda tu sursum modo no-
stra tolle, quo patri dexter residens in alto
ne resurges facias in ima precipitari. Hoc
pater tecum, hoc idem sacratus, prestat ambo-
rum pie Christe flatus cum quibus regnas,
deus unus omni iugiter ævo.

De S. Cruce, Hymnus.

SAL ue crux sancta salue mundi
glo ri a ve ra spes nostra ve ra
fe rens gau di a signum sa lu-
tis salus in pe ri cu lis vi ta-
le lignum



le lignum vitam portans omni um-

Te adorandum te crucem viuificam, in
te redempti dulce deus sæculi, semper lau-
damus, semper tibi canimus, per lignum
serui, perte lignum liberi. Originale cri-
men necans in cruce, nos à priuatis Christi
munda maculis, humanitatem miseratus
fragilem, per crucem sanctam, lapsis dona-
veniam. Protege salua benedic sanctifica,
populum cunctum crucis per signaculum,
morbos auerte corporis & animæ, hoc con-
tra signum nullum stet periculum. Sit deo-
patri laus in cruce filij, sit coequalis laus
sancto spiritui, ciuibus summis gaudium, sit
angelis honor in mundo, sit crucis inuen-
tio, Amen.

In Ascensione Domini, Hymnus.

Festum

Festum nūc celebre magnaç gau-

di a compellunt a ni mos carni-

na pro mere cum Chri stus so li-

um scan dit ad ar du um cœlorum

pius ar bi ter.

Conscendit iubilans, latus ad æthera,
sanctorum populus, prædicat inclitum, co-
cinit pariter, angelicus chorus, victoris bo-
ni gloriam. Qui scandens superos vincula
vinxerat, donans terrigenis, munera pluri-
ma,

ma, districtus rediens, arbiter omnium, qui
mitis modo transiit. Oramus domine, con-
ditor inclite, deuotos famulos, respice pro-
tege, ne nos liuor eðax dæmonis obruat,
demergat vel in inferos, Ut cum flamiuo-
ma nube reuerteris, occulta hominum pan-
dere iudicans, ne des supplicia horrida no-
xijs, sed iustis bona præmia. Præsta hoc
genitor, optimè maxime, & tu natus dei, &
bone spiritus, regnans perpetuo, fulgida
trinitas, per cuncta pie sæcula, Amen.

De S. spiritu, Hymnus.

V Eni crea tor spiritus mentes tuo-

rum visi ta imple sit per na grā-

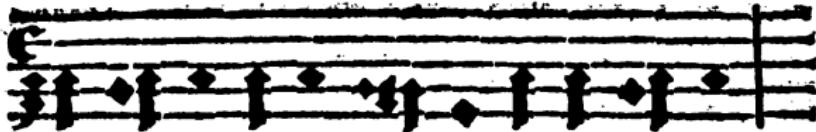
tia aquæ tu cre a sti pecto ra.

d Qui

**Qui paraclitus diceris donum dei altissimi,
fons viuus ignis charitas et spiritualis uincio.
Tu septiformis munere, dextre dei tu
digitus, tu ritè promissū patris sermone di-
tans guttura. Accende lumen sensibus, in-
fundē amore cordibus, infirma nostri cor-
poris virtute firmans perpetim. Hostem re-
pellas longius, pacēq; dones protinus, du-
ctore sic te preuio vitemū omne noxiū. Da
gaudiorum præmia, da gratiarum munera,
dissolute litis vincula, astringe pacis fædera.
Per te sciamus, da patrē noscamus atq; filiū
te utrusq; spiritū credamus omni tempore.**

In festo corporis Christi, Hymnus.

Sacris solenni is iuncta sint gaudi-
a & ex pre cordi is sonent præco-
nia re ce dant ve te ra no ua fint



omni a corda vo ces & o pe ra.

Noctis recolitur cœna nouissima, qua Christus creditur, agnum & azima, dedisse fratribus iuxta legitima, priscis indulta patribus. Post agnum typicum expletis epulis corpus dominicum, datum discipulis, sic totum omnibus, quod totum singulis, eius fatemur manibus. Dedit fragilibus corporis ferculum, dedit et tristibus sanguinis poculum, dicens: accipite quod tradō vasculum, omnes ex eo bibite. Sic sacrificium istud instituit, cuius officium committi voluit solis presbyteris, quibus sic congruit, ut sumant & dent cæteris. Panis angelicus fit panis hominum, dat panis coelitus figuris terminum, o res mirabilis, manducat dominum, pauper seruus & humiliis. Te trina deitas una poscimus, sic tu nos visita, sicut te colimus, per tuas setitas duc nos quo tendimus ad terram quam inhabitas, Amen.

De S. Ioanne Baptista, Hymnus.

d a Vt

V queant la xis re so na re si bris
mira ge sto rum fa mu li tu o rum
sol ue pol lu ti la bi t re a tum
fan cte Io annes.

Nuncius celso veniens olympos, te patri
magnū fore nasciturum nomen & vitæ, se-
riem, gerendæ ordine promit. Ille promisit
dubius superni, perdidit prompte modu-
los loquela, sed reformasti genitus, perem-
pte organa vocis. Cæteri tantū cecinere va-
tū corde præfago iubar affuturū, tu quidem
mundi scelus, auferentem indice prodis.
Nunc potens nostri meritis optimis, pecto-
nis

ris duros lapides repelle, asperum planans
 iter, & reflexos dirige calles. Ut pius mun-
 di sator & redemptor, mentibus pulsâ liui-
 one puris, ritè dignetur veniēs sacratos po-
 nere gressus. Hoc pater sumus, patris atq;
 natus præstet, & complex vtriusq; flatus,
 trinitas simplex, pietasq; perpes omne per
 euum, Amen.

De S. Maria Magdalena Hymnus.



FE su Christe auctor vi ta qui
 in tu o san gui ne pecca tum la-
 ui sti A da Ma ri æ Magdale-
 d 3 nax

natribu i sti sa lu ta rem fru-
ctum poeniten ti æ.

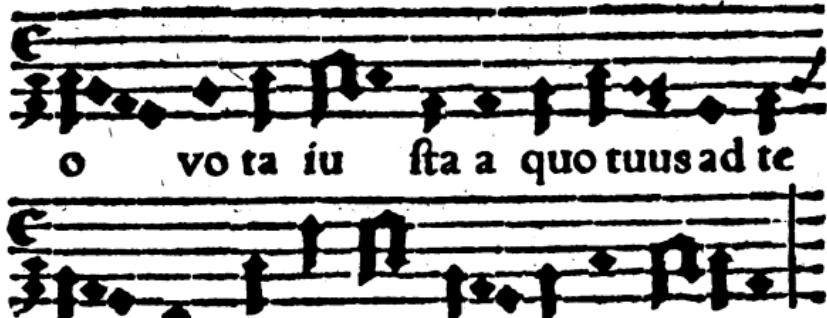
Præciosam margaritam stellamq; clarissimam, eam locasti in arce vranicæ curiæ, ut esset euidentis tuæ exemplum clementiæ. Interuentu ergo eius sis nobis propitius, ac nostra dele peccata, & da vitæ gaudia, qui regnas cum deo patre, & spiritu compare, Amen,

De sancta Affra, et de sancta Hylaria, Hymnus.

G

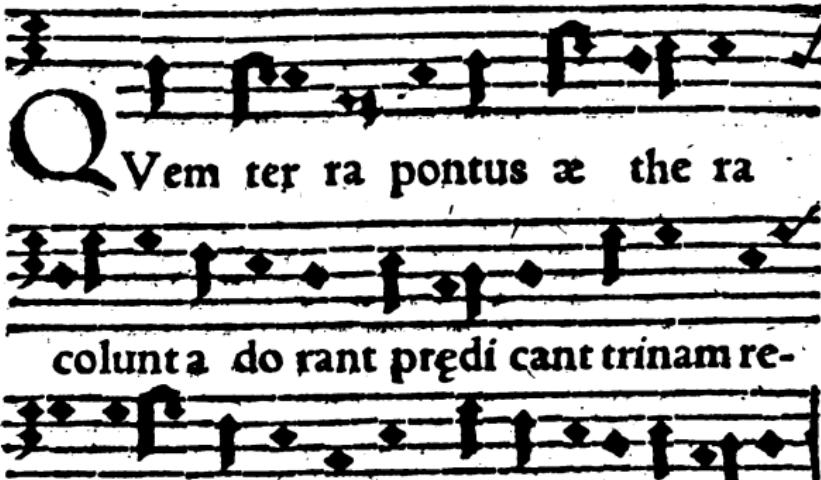
Aude ci ui tas Augusta redde de-

o vota



Narcissus primo plantauit, Dionysius rigauit, deus dedit incrementum, Christus manet fundamentum. Sub Narcisso pontifice et diacono, Felice credit Affra cum pueris, & Hylaria cum illis. Daemon clamat & insanit, Affra stupet praesul canit, orat praesul Christianus, fugit Sathanas profanus. Mox in fide confortatis affinibus & cognatis, propter fidem comprehensę quinqꝫ viuæ sunt incensae. O Narcisse cum Felice vos pro nobis omni vice, vos pro nostra cuitate, & pro cunctis supplicate. Affra simul & consortes, stet pro nobis praece fortis, ut & nobis expurgatis, sit portio cum beatis. Praesta pater & patrona, praesta fili pastor bone, praesta spiritus amborum, medicina peccatorum, Amen.

De S. Maria, Hymnus.



Cui luna sol & omnia, deseruit per tē-
pora, perfusa cœli gratia, gestant puellæ ui-
scera. Mirantur ergo sœcula, quod angelus
fert semina, quod ante virgo concepit, &
corde credens parturit. Beata mater mune-
re, cuius supernus artifex, mundum pugillo
continens, ventris sub arca clausus est.
Benedicta cœli nuncio, secunda sancto spi-
ritu, desideratus gentibus, cuius per aluum
fusus est. O gloria domina, excelsa super
sydera, qui te creauit prouide, lactasti sacro
vbere,

vbere. Quod Eua tristis abstulit, tu reddis
almo germine, intrent ut astra flebiles, coeli
fenestra facta es. Tu regis alti ianua, &
porta lucis fulgida, vitam datam per virgi-
nem, gentes redempte plaudite. Deo patri &c.

De S. Maria.

GAU de visceribus mater in in ti mis
 fœlix eccle si a quæ sa cra re pli cas
 sanctæ festa Mari æ plaudant astra so
 lum ma re.

Cuius magnifica est generatio, cuius vi
 ta sacris claruit actibus, cuius finis honore
 d s sum-

sumum sine tenet sine. Quæ virgo peperit
virgoq; permanet, lactauit p;rijs vberibus,
deum portantemq; gerebat vlnis prona tre-
mentibus. Fœlix multiplici laude puerpe-
ra, regis porta sui clausa perenniter, mundi
stella fluentis floris virgula regia. Te nunc
suppliciter sancta theotocos regis perpetui
sposaq; poscimus, vt nos semper ubiq; miti
munere protegas. Sanctis obtineas virgo
præcaubus pacis præsidium dulce diutine
nobis, atq; beati regni dona perennia. Præ-
sta summe pater patris & vnice amboruq;
simul spiritus annue, qui regnas deus vnuis
omni tempore seculi, Amen.

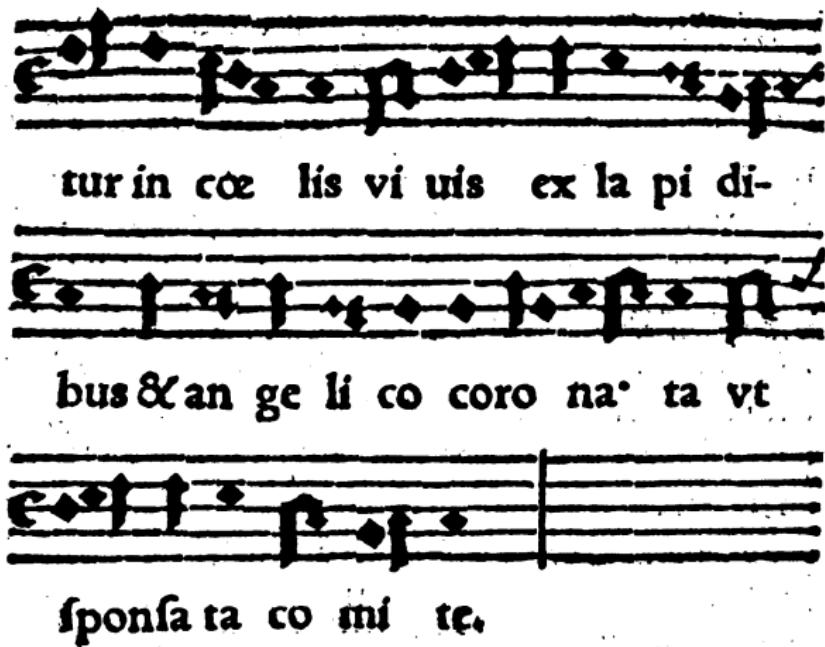
In dedicatione templi,

Hymnus.

The musical notation consists of two staves. The top staff uses a soprano C-clef and common time. The bottom staff uses an alto F-clef and common time. The lyrics are written below the notes.

V Rbs be a ta le ru fa lem di-

cta pacis vi si o quæ construi-
tu



tur in cœ lis vi uis ex la pi di-

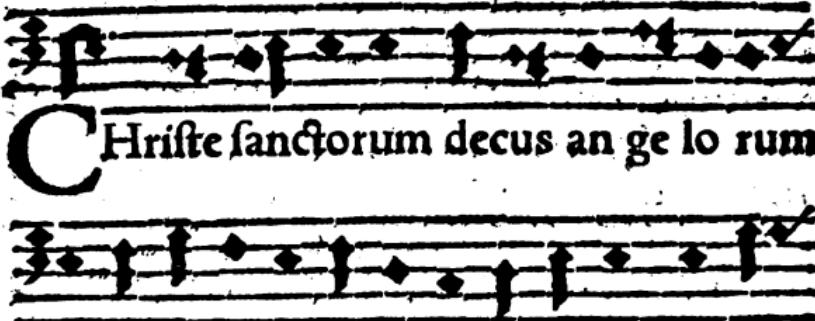
bus & an ge li co coro na ta vt

sponsa ta co mi te.

Noua veniens è cœlo nuptiali thalamo,
præparata vt sponsata copulata domino,
plateæ et muri eius, ex auro purissimo. Por-
tae nitent margaritis, aditis patentibus &
virtute meritorum illuc introducitur, omnis
qui ob Christi nomen hic in mundo præmis-
tur, Tunisonibus præsuris expoliti la-
pides suis coaptantur locis per manum ar-
tificis, disponuntur per mansuri sacris æ-
dificijs. Angulare fundendum la-
pis Christus missus est, qui conpage
parie-

parietum in utroq; necatur , quem Syon
sancta suscepit , in quo credens permanet.
Omnis illa deo chara , & dilecta ciuitas ple-
na modulis in laude & canore iubilo, trinū
deū vnicumq; cū fauore prædicat. Hoc in
templo sume deus exoratus adueni , et clemē-
ti bonitate precum vota suscipe , largam be-
nictionem hic infunde iugiter. Hic pro-
mereantur omnes petita accipere & adepta
possidere , cū sanctis perenniter paradisum
introire , translati in requiem. Gloria & ho-
nor deo usq; quo altissimo , una patri filioq;
inlyto paraclito , cui laus & potestas , per
æterna sæcula , Amen.

De Angelis, Hymnus.



Criste sanctorum decus angelorum
rector humani generis & auctor nobis
xter.

æ ternum tri bu e be nig nus

scande re reg num.

Angelum pacis Michael, ad istam cœlitus mitte rogitamus aulam, nobis ut crebro veniente, crescant prospera cuncta. Angelus fortis Gabriel, ut hostem pellat antiquum volitet ab alto sacerdotes templum veniens ad istud visere nostrum. Angelum nobis medicum salutis mitte de cœlis Raphael, ut omnes sanet ægrotos, pariterque nostros dirigat actus. Hinc dei nostri genitrix Maria totus & nobis chorus angelorum, semper assistat simul, & beata concio tota. Præstet hoc nobis deitas, beata patris ac nati, pariterque sancti spiritus, cuius reboat in omnibus gloria mundo, Amen.

De Sancto Martino, Hymnus.

Martine

Marti ne confessor de i ua-

lens vigo re spi ri tus carnis fati-

scens artu bus mortis fu tu ræ præ-

sci us.

Qui pace Christi affluens in unitate spiritus, diuisa membra ecclesiæ, paci reformatans vnicē. Quem vita fert probabilem, quē mors cruenta non ledit, qui callidi veritatis, in mortis hora derogas. Hæc plebs fide promptissima, tui diei gaudia, votis collit fidelibus, adesto mitis omnibus. Per te qui es sit temporum, vita detur solatium, pacis redundet commodum, sedetur omne scandalum.

scandalum. Ut charitatis spiritu, sic afflu-
amus in uicem, quo corde cū suspīrijs, Chri-
stum sequamur intimis. Tu lætaris cum an-
gelis, exultas cum archangelis, triumphas
cum apostolis, in sæculorū sæculis, Amen.

De S. Catharina.

A Ve Cathari na martyr & re-
gi na virgo deo digna mi-
tis & be nig na.

Obsti regis nata, Christo regi grata, vera
sponsa Christi, Christum induisti. Quæ te
spopondisti, sponsam fore Christi, sponsa
sponso gratos, fac nos & acceptos. Vi-
trix sapientum dum soluis tormentum,
cesa

cessā lacte fluis, syna sepeliris. Monstravī-
te viam, ut phylosophiam, mundi transfor-
mā verā inquiramus. Ora & inclina nobis
verū syna, ut intremus chorū tecū angelō-
rum. Sic laus deo patri, sumo Christo decus
spiritui sancto, honor trinus unus, Amen.

De Apostolis, Hymnus.

Ex ul tet cœ lum laudi bus re sul-
tet ter ra gaudi is a po sto lo-
rum glori a sa cra ca nunt so-
lem ni a.

Vos seculi iusti iudices, & vera mundi lu-
mina, votis præcamur cordiū, audite preces
suppli-

supplicium. Qui cœlum verbo clauditis se-
rascq; eius soluitis, nos à peccatis omnibus
solute iussu quæsumus. Quorum præce-
pto subditur, salus & languor omnium, sa-
nare ægrós moribus, nos reddentes virtuti-
bus. Ut cum iudex aduenerit, Christus in
fine sæculi, nos sempiterni gaudij, faciat es-
se compotes. Deo patri &c.

De martyribus, Hymnus.

Ex glo ri o se mar ty rum
 cor o na confi ten ti um qui respuen-
 tes ter re na perdu cis ad cœ le:
 sti a. e Aurem

Aurem benignam protinus, appone no-
stris vocibus, trophea sacra páginus], igno-
sce quod delinquimus. Tu vincis in marty-
ribus, parcendo confessoribus, tu vince no-
stra crímina, donando indulgentiam. Prä-
sta pater pñssime &c.

De uno martyre, Hymnus.

The musical notation consists of four horizontal lines representing a staff. The notes are indicated by vertical stems with small dots or dashes. The lyrics are written below the staff, corresponding to the notes. The text is as follows:

Deus tu o rum mi li tum fors
& co ro na præ mi um laudes
ca nentes marty ris absol ue ne-
xu cri mi nis.

Hic

Hic nempe mundi gaudia & blandimenta noxia, caduca rite deputans, peruenit ad cœlestia, Pænas cucurrit fortiter, & sustulit viriliter, pro te effundens sanguinem, æterna dona possidet. Ob hoc præcatu supplici, te poscimus p̄iissime, in hoc triumpho martyris, dimitte noxam seruulis. Laus & perennis gloria, deo patri cum filio, sancto simul paraclito, in sempiterna secula, Amē.

De vno Confessore, Hymnus.

Ste con fessor domini sa cra-
tus fe sta plebs cuius ce le brat per
orbem ho di e laz tus meru it se-
c a creta

cre ta scan de re cœli.

Qui pius prudens, humilis pudicus, sobrius castus, fuit & quietus, vita dum præsens vegetauit eius corporis artus. Ad sacram cuius tumulum fréquenter, membra languentum modo sanitati, quolibet morbo fuerint grauata restituuntur. Inde nunc noster chorus in honore ipsius hymnum cantit hunc libenter, ut pīs eius meritis, iuuemur omne per æuum. Sit salus illi decus atq; virtus, qui supra cœli residens cacumē totius mundi machinam gubernat trinus et vhus, Amen.

De virginibus, Hymnus.

Virginiis proles o pi sex q̄ matri

virgo quē ges sit pepe rit q̄ virgo

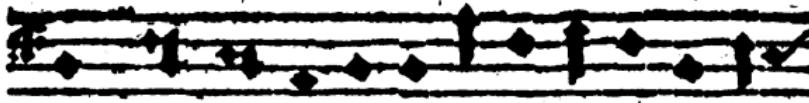
vir gi nis festum caní mus tro-

pheum ac ci pe votum.

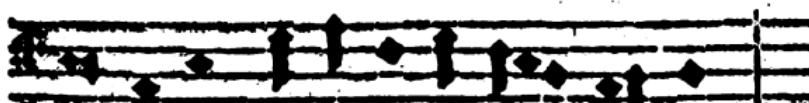
Hæc tua virgo duplīci beata sorte, dum
gessit fragilem domare corporis sexum do-
muit cruentum corpore sæculum. Inde nec
mortem , nec amica mortis seu pænarum
genera pauescens, sanguine fuso, meruit se-
creta scandere cœli. Huius obtentu deus
alme nostris parce iam culpis , vitia remit-
tēs, quo tibi puri resonemus alnum pecto-
ris hymnum. Gloria patri geniteq; prolis;
& tibi compar vtriusq; semper sp̄ritus al-
me deus vnuſ omni tempore seclī, Amen.

De sancto Francisco, Hymnus.

D Ecus morum dux minorum Franci-
scus



scus te nens brauiū in te ri te datur



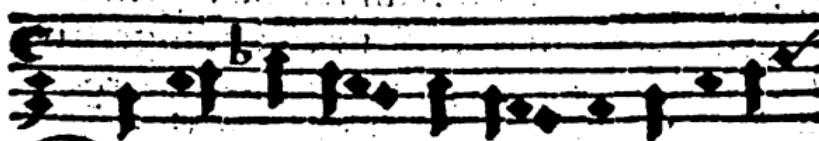
vi tæ Christe redéptor omni um.

Plaudat frater, regnat pater conciuis co-
liciūbus, cedat fletus psallat cætus, exultet
cœlum laudibus. Demptum solo datū po-
lo signorum probant opera, ergo viuit nam
adiuit æterna Christi munera. Pro terre-
nja votis plenis reportat dona gloriæ, quem
decoras, quem honoras summe deus cle-
menciat. Hunc sequantur huic iungantur,
qui ex Egypto exeunt, in quo duce clara lu-
ce, vexilla regis prodeunt. Regis signum
ducem dignum insignit manu latere, lux ac-
cedit, nox recedit, iam lucis orto sydere. Est
dux fidus, clarū sydus ducit relucet de via,
deuitando, demonstrando beata nobis gau-
dia. Mina gregem, duc ad regē collis or
hostis callidi, nos conducas & inducas ad cœ-
nam agni prouidi, Amen.

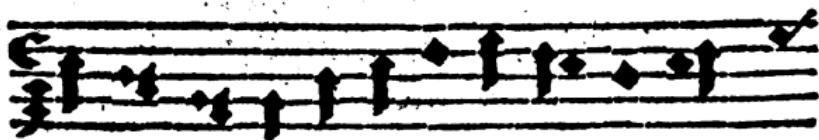
De

De sancto Conrado.

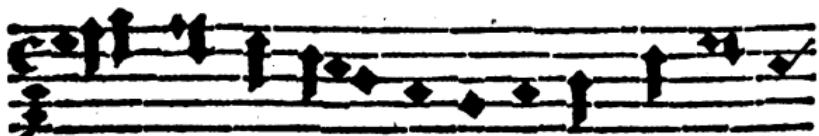
Hymnus.



O Præcla ra constan ti a cole-



soLEN ni a qui est cœli ce ti bus



ium cœus florens virtu ti bus Conra-



dus præful incli tus.

Hic largitatis filius, pater eximus pau-
perum penurias tollit, fundat ecclesiam, vir-
totus deo deditus. Vdalrico quas socio a-
nimas fluvio cernit in miseria, vt aues per

mysteria missæ à pena liberat. In paschali
solemnio sacro conuiuio, illa p̄fam araneam
sumit, nec Iesus per eam uiua dat cænæ exi-
tum. Ad huius tumbam sedula vident mi-
racula, cæcis visus redditur, claudis gressus
conceditur, ægris salus exuperat. Præ-
sta beata trinitas dā simplex vni-
tas tanti patris præcibus, so-
. lutis à criminibus, nobis
cœlorum aditus.
Amen.

FINIS.

A V G V S T A E V I N D E L I
corum excudebat Mat-
theus Francus.