

Montecassino

Biblioteca dell'Abbazia

Ms. 871

D princeps pilate et romanoꝝ pꝛetoz. queſumus
 pro tua pietate digneris nobis corpus Ieſu ſepelire
 conare.

D princeps pilate

G princeps pilate

G princeps pilate

Est Monasterium sancti Bernardi in palatinis a quibus hanc litteram et nunc

Roznagio

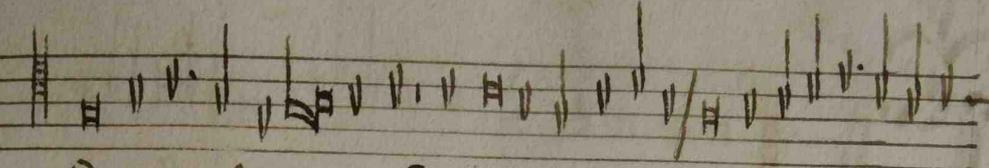
Patres nostri peccaverunt

Patres nostri

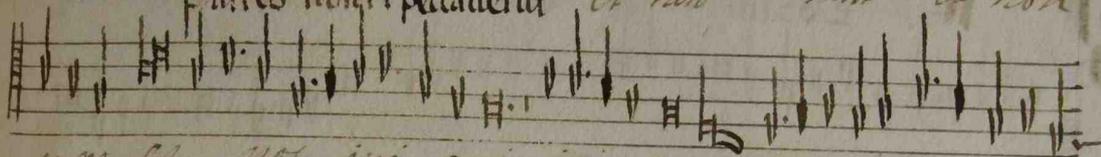
Io aucta uoluntate
per letas false passate.

Io aucta uoluntate
per letas false passate.

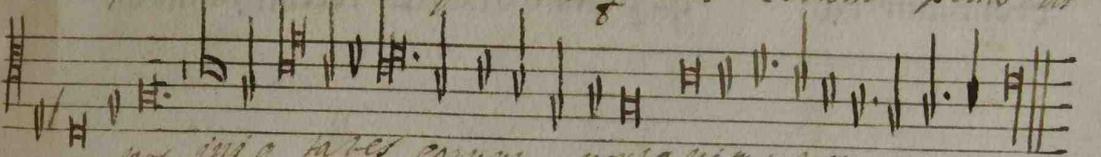
La



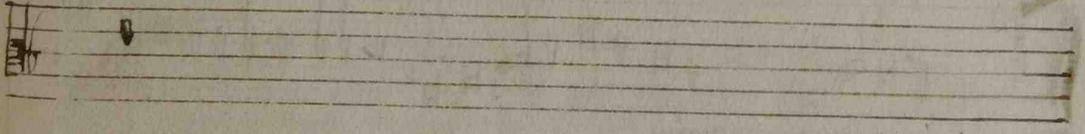
Patres nostri peccaverunt et non sumus et non



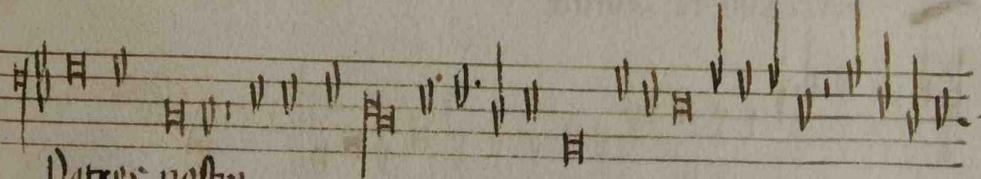
sunt, et nos ini qui iniqtares eorum portamus



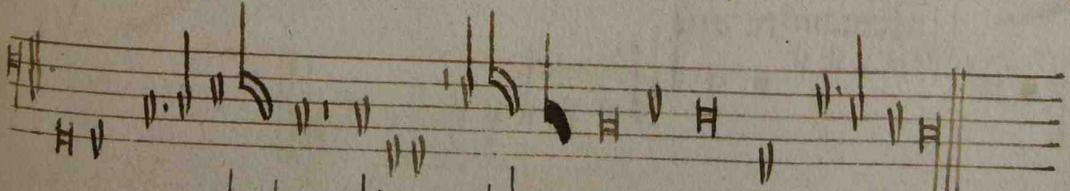
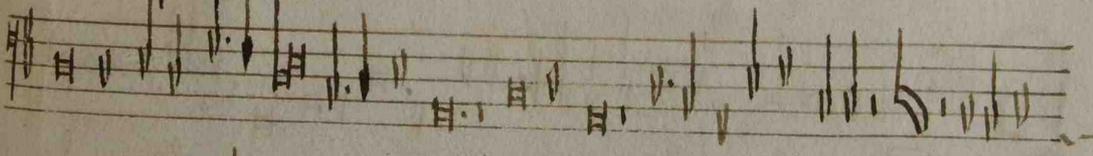
ini et nos iniqtares eorum portavimus portavimus



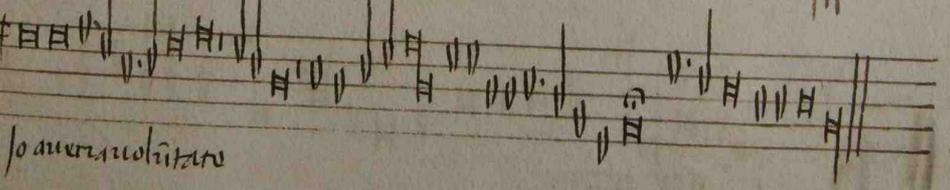
Gb



Patres nostri

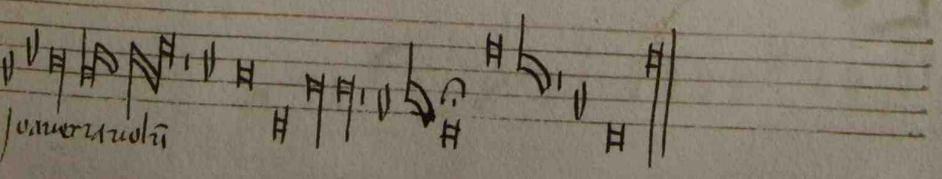


Ca



Joanruolutate

Gb



Joanruolutu

Dozam^{us} te domine iesu christe
 et benedicam^{us} tibi quia pro sancta cruce tua receptisti mundum.

Dozam^{us} te domine

Dozam^{us} te dñe

Dozam^{us} te dñe

Dieu m'amou
 dieu ma roye dieu les dars q'ia no ye
 dieu le m'afresse
 le dire die si fort me blesse que s'able q'
 mourir toue

Dieu ma mour
 dieu male

Dieu ma mour

fflozete la royale cite avit lautrier vne bone gale.
 du chier q'avoit un batt p² q' reuonnoit de bale

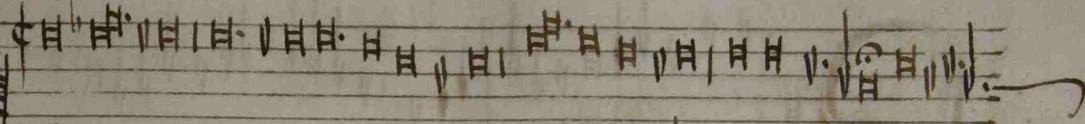
En esp²rat q' fut la p²napale molt lagement d²o b²es s²unt ma²cedit d²ant la p²panya
 beaulte d²ole amys c²erofuolles c²ys

Ellas la fille g²tenny vos fultz vne joree elas la fille g²nti
 vs usiez multz as²der q' huc g² achae

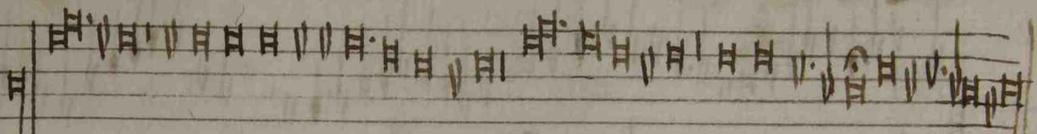
yn ny no ny no ny nera ny no ny no. Saude g²im

g²u seye ny aise le p²oce g²im au. Saude g²im au lan g²im aise le pas.

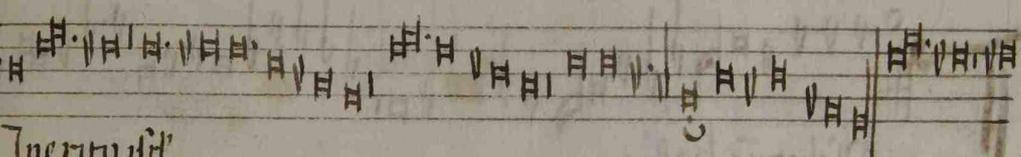
llas la h²de g²im ma ch²abre Elas la h²de g²im. lab²oresa m²itres



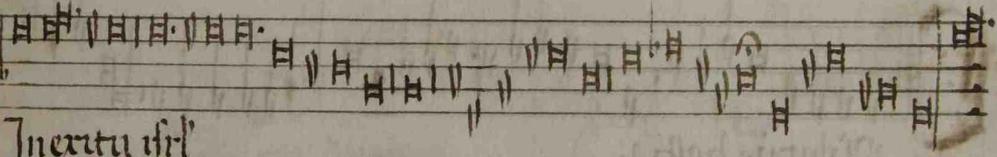
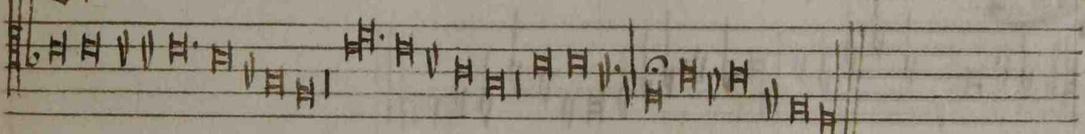
Ilexitu isrl te egypto. tom' iacob te populo bar



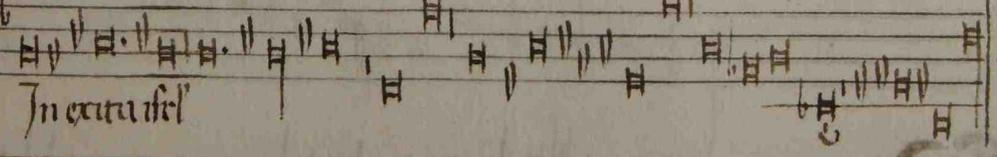
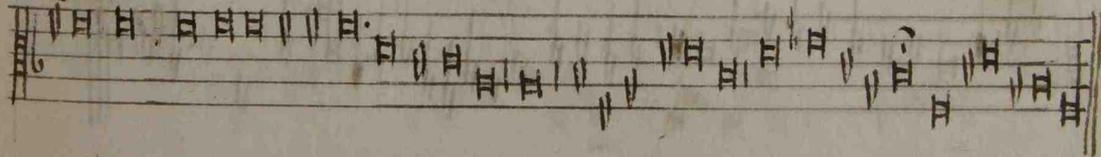
b.no



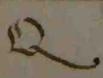
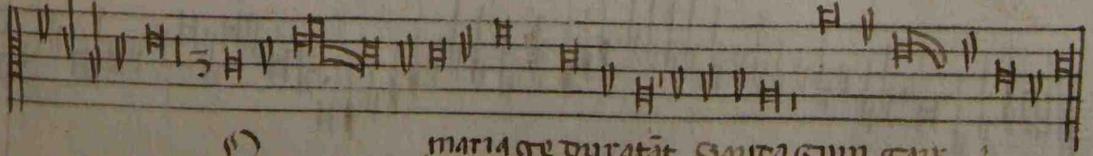
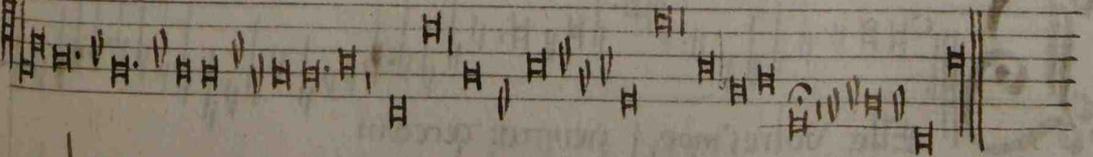
Ilexitu isrl'



Ilexitu isrl'



Ilexitu isrl'



maria ge duratit saucagum gar

D Salu ta ris hosti a que cel pāonj hostiuz. bella pmut ho

stih a. darobur fer auxi xi auxi lus.

Salutatis hostia

Salutatis hostia

Salutatis hostia.

Salutatis hostia.

B Elle volhes moy uengier tereom

B Elle volhes moy uengier tereom



Belle voltes

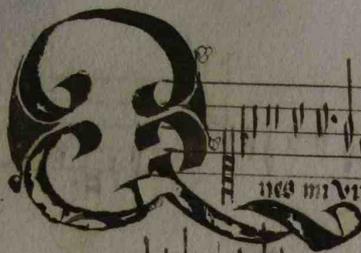
The first system of music consists of three staves. The top staff begins with a large, ornate initial 'B' and contains the lyrics 'Belle voltes'. The notation is in a historical style with square notes and stems. There are some ink smudges and a circular mark on the right side of the first staff.



Belle voltes moy vengier

The second system of music consists of three staves. The top staff begins with a large, ornate initial 'B' and contains the lyrics 'Belle voltes moy vengier'. The notation continues with square notes and stems. There are some ink smudges and a circular mark on the right side of the first staff.

Loznago

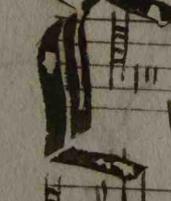


nes mi vida
pgratays no nos laqero negar. bñ amā el qñt lit

es la uida que me dno

Qz e nos pucira seruir
taz bien como he ser

iii



ques mi uida

Para q me pgratays. Sapena q te passar
Pues amar clametar. En la uida ch me dny.

Empty musical staff

Empty musical staff

Empty musical staff

D quegan

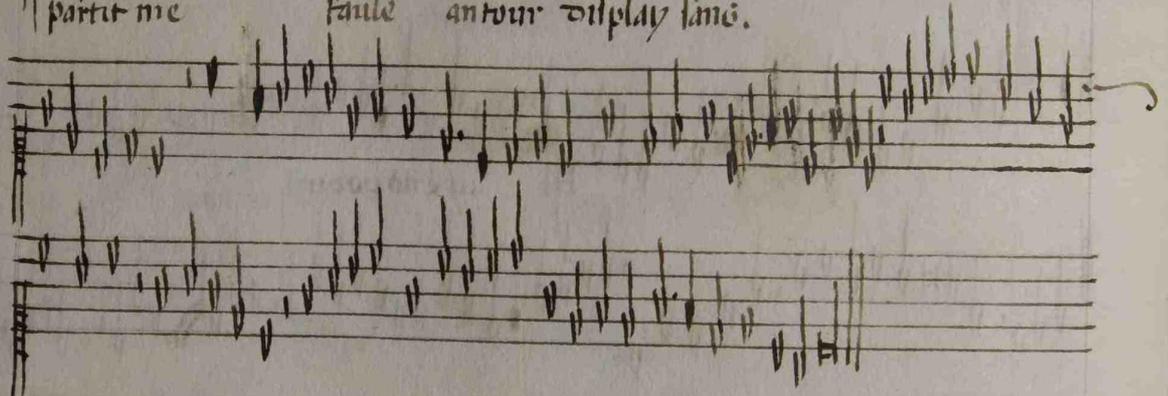
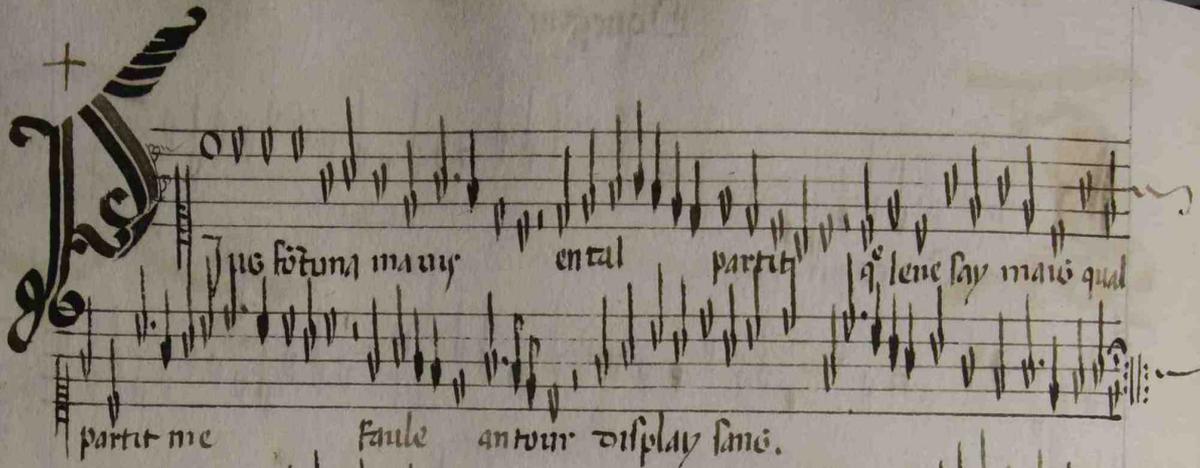
257

6

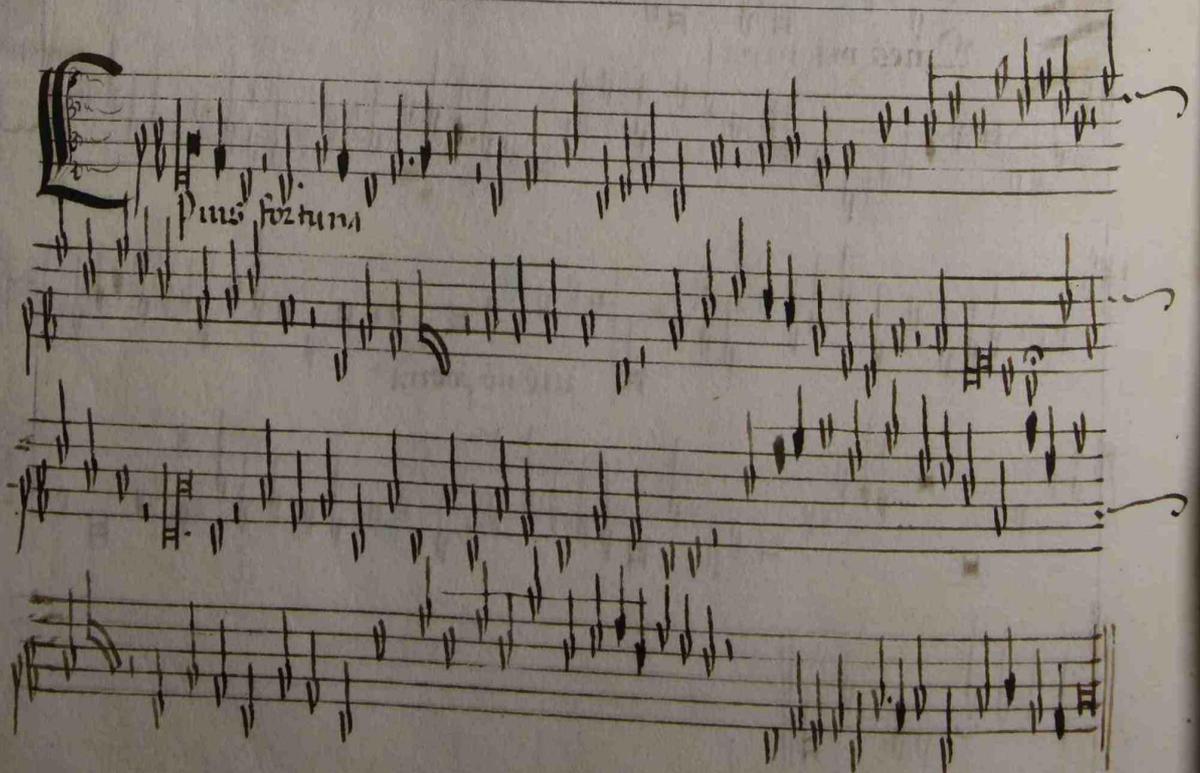
D *Quies mi uita*
uē nō pōna

D *Quies ma uita*
uē nō pōna

Dieu fortune ma uuy ental partit q'lene say maio qual
partit me faule autour display sans.



Dieu fortune



L Dus fortuna

D p poco tempo
 Et poco tempo chio stato forza trouo ch' amoro

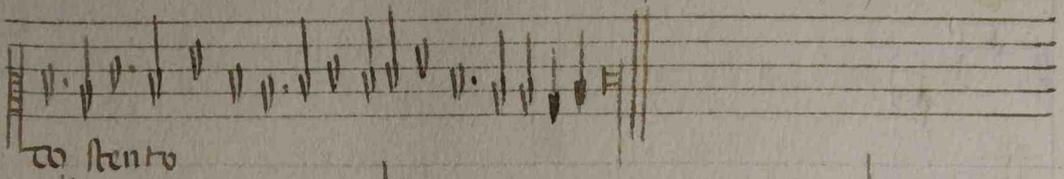
Per poco tempo chio stato forza

La p poco tempo.

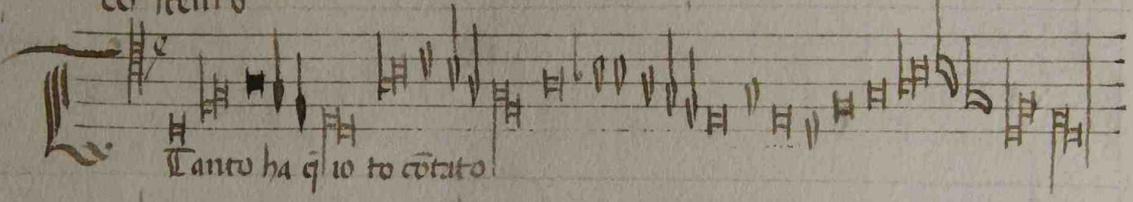
L Intobach io to cōtato li meigi affān epeny i chi io unie



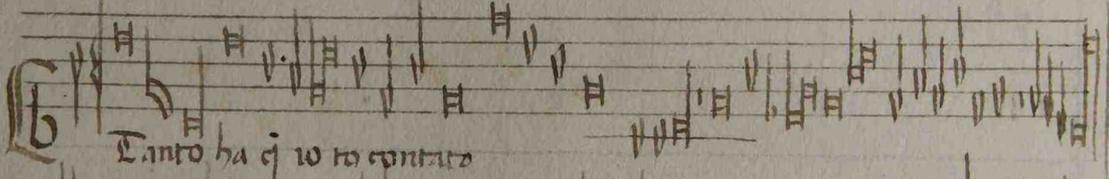
to stento



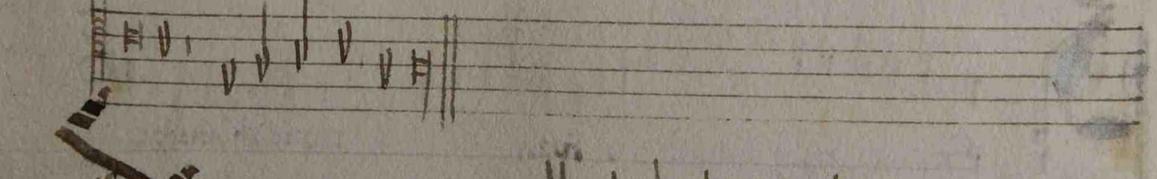
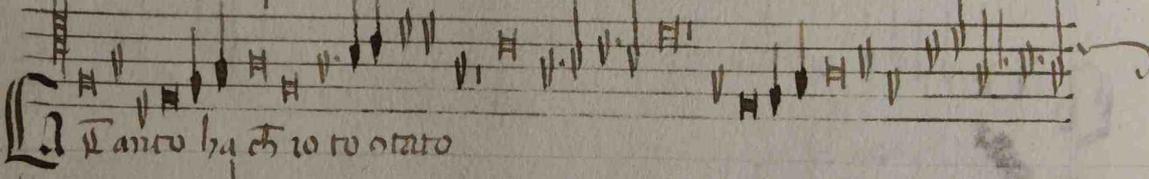
L anto ha q' io to cōtato



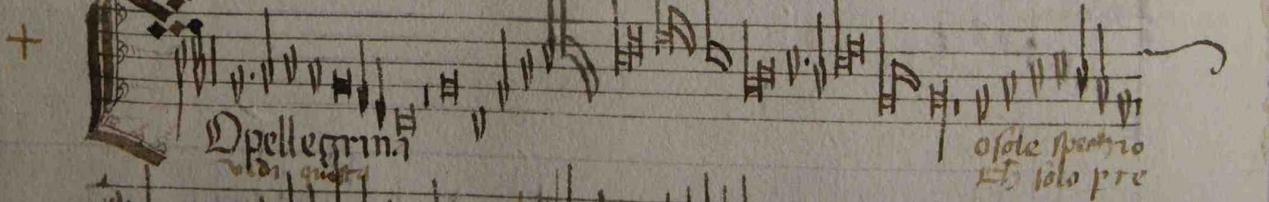
B anto ha q' io to cōtato



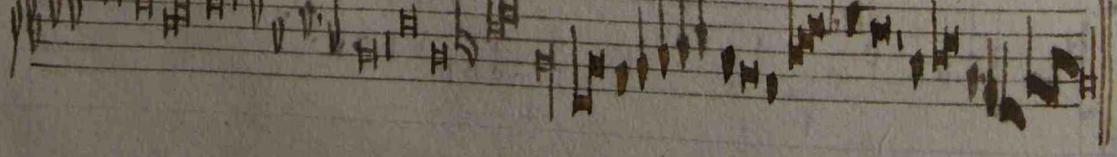
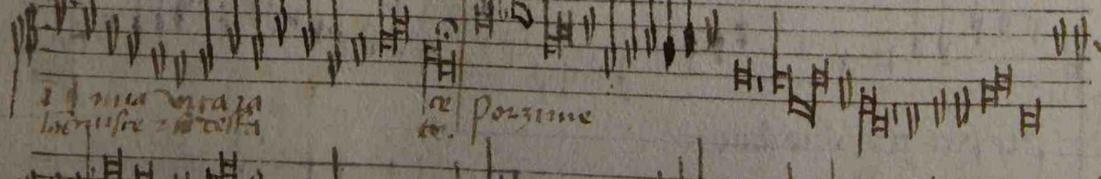
A anto ha q' io to cōtato



O pellegrin, osole spetrio
Et solo pre



*In mia vita
beni se e' d'ella* e. porzime



Pellegrina. o luce della stella
 nel gita anima afflitta 2741 nel

la asclepedro huj ma vna la ce pozzime au
 la q solo p te lagusse rse cessa

to opelle omni bello Sino me auti 210 lagun chmoz habipetationi

Dano thesau 10:

Pellegrina
 Ludi 907

pozzime

+

*

+

1496

1496

And

Comra

+

Dysce aprentis en amoury

Vos qui volez

Soyez aprentis

Soyez aprentis.

Voznago

D

Donce stay q no te ve
comigo mesmo guere

o questati speraza
si te refamar po

mi
dzi

a q mi q verte te se
a mas al fin cati uore

o mpla nyoy se fac
o que dar te tua se

hundi
nyozu

a. as tal es for
que ai tu

fozmofura
gentil figura

etu tierna soue tut
me fieres eodas salut

Donce stay q no te ve
comigo mesmo

as tal es
q ai tu

Douce stry

Dufay

+ 260
 Parle regart te uoy beaux yeux et uoy
 maistre bel et gent avoelle mes hūdamāt
 moy presenter votre amoureux
 Parle regart
 Parle regart

L De calagahera

L Voca lagahera

L Voca lagahera

L Voca lagahera.

Verra cō pōco siber

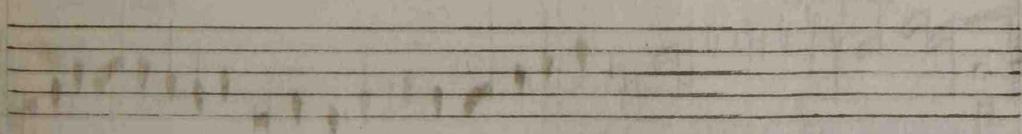
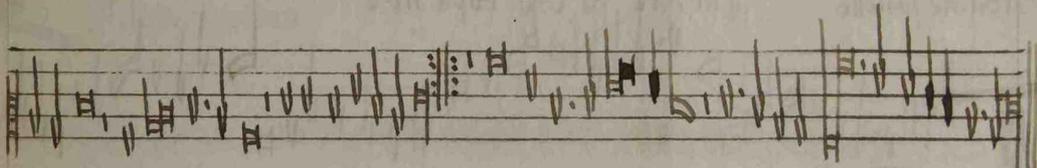
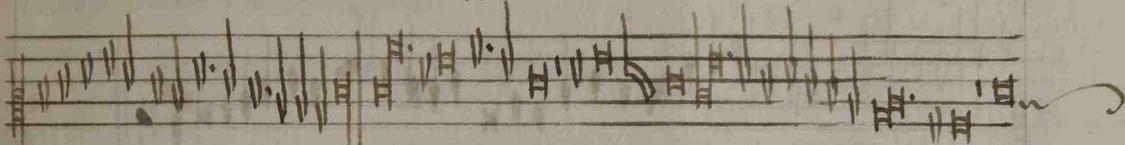
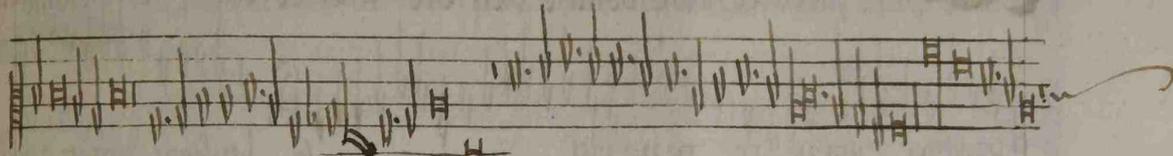
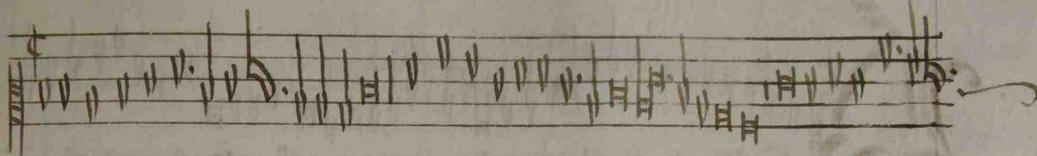
This system contains five staves of handwritten musical notation. The first staff begins with a large, ornate initial 'V' that spans across the first two staves. The music is written in a medieval style with square neumes on a four-line staff. The text 'Verra cō pōco siber' is written in a Gothic script below the first staff.

Sappay
Lappay
Lappay.

This system contains three staves of handwritten musical notation. Each staff begins with a large, decorated initial: 'S' for the first staff, 'L' for the second, and 'L' for the third. The text 'Sappay', 'Lappay', and 'Lappay.' is written in Gothic script below each respective staff. The music continues with square neumes on a four-line staff.

Corno 1

269 12



verrà con poco saper d'en to m'ere tal re entia

L'ofete p' sta toz na

da nò cellàto el feri un'

Dufay

D Epites voymale bonche yen vie fings' vo) ent vo) et v) remaise na

prochies dura uo) ir te no bles se laylanze ymat auech

Dame Jonesse qno) aut te v) e c) pa nye

D De pater

Lailanze

D De pater

Lailanze

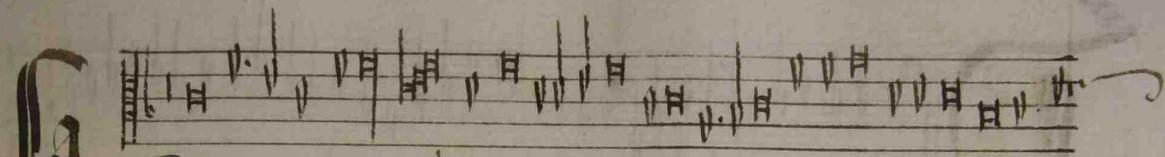
Lailanze


 Mōtu nome gaba te
 mafozaola uogha mia lahignoza fime dasth
 Hen lamia uolūrate may seruire te piy
 le toe false paste que omico ay
 grat
 stat

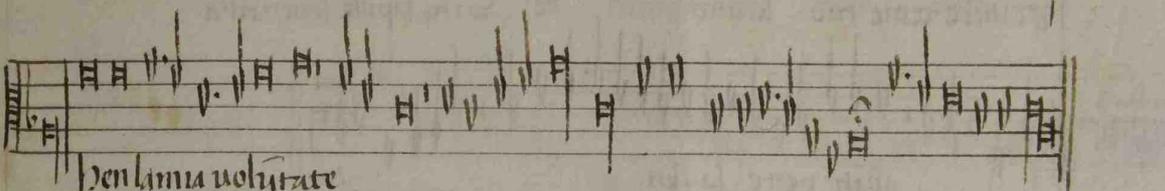
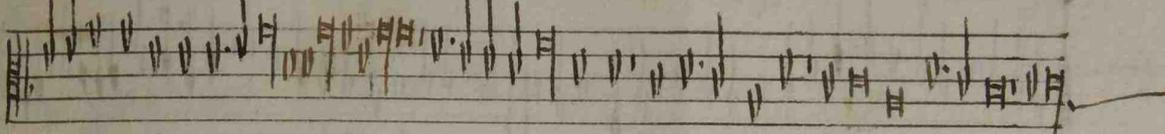

 Amoz tu nō me
 Hen lamia uolu


 Amoz tu nō me
 Hen lamia uolūrate

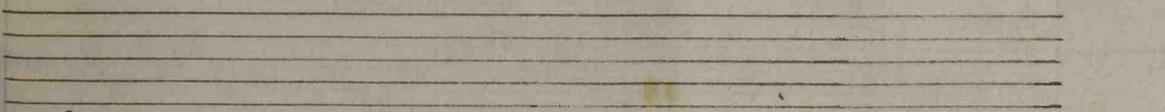
G



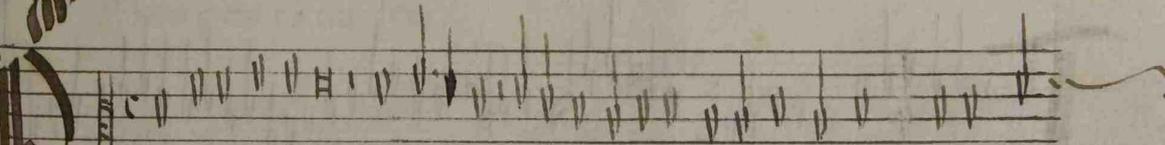
Imoz tu nōne habiste



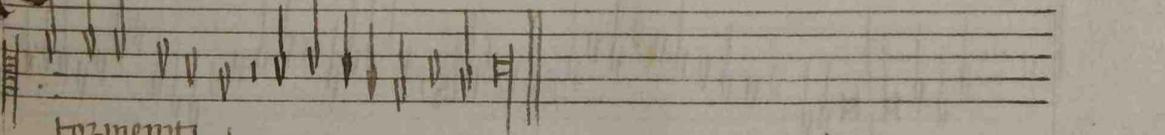
Denimia uolūrate



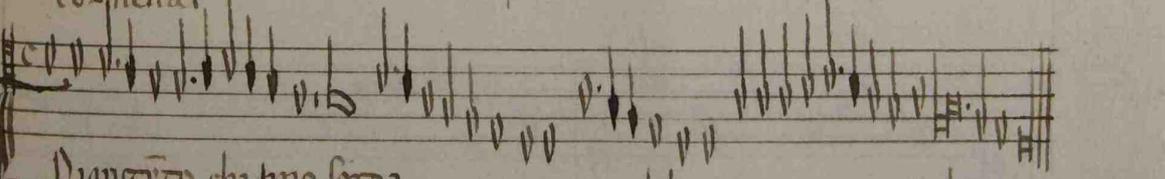
D



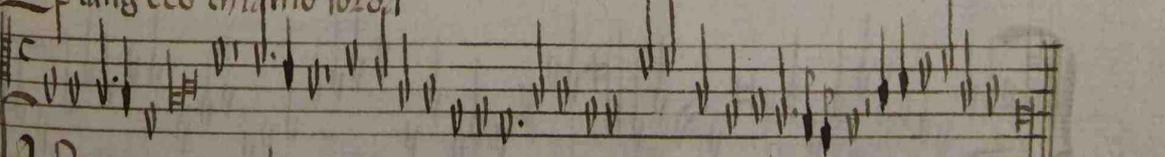
Piangēto chiamo forza egrua mōte ultimo fine tūlli meo



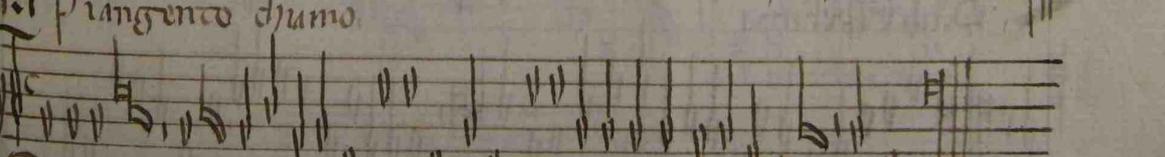
tozimenti



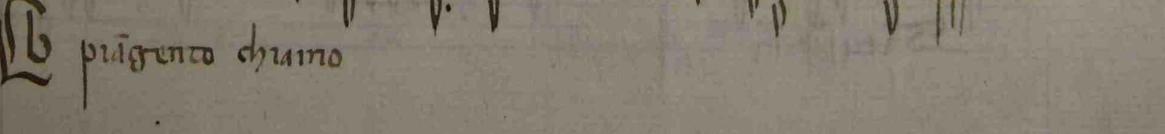
Piangēto chiamo forza



Piangēto chiamo



Piangēto chiamo



Dolce speranza del cor mio Vaga digna te honore a
Et mēte tēte tuo seruito re Situ sapisse louentat a
quati pene lo sen ta

Dolce speranza.

Dulce speranza
Situ sapessi

L'oznago

275¹⁵
19

M

oro p' ch' no' day fe te alla pena ch' ma co za lo te amato

mice te tunc respote seyoza malanayay

te are te Tu si p'sone capti tu si testalnia misqm tu si p'sone capti tu si p'sone capti

L

Moro p' ch' no' day fete

Tu si p'sone capti

Moro p' ch' no' day fete

Tu si p'sone capti

21
Luznago

Segū las penas me davs eodra mi mostray enemiga et la vida q' buyas no bre
to regē soys tan amiga ne mozar
nole fagayo Jo nos
he tambien serui to quato nō pucte ser mas

L Segū las penas
ne mozar
Jo vos tam bien finco:

C Segui las penas

Jo vos he tam bie futo

2º ornaço

+

Morte merce gentile aq[ua]ltera q[ue] t[em]po passa egru[ta]lta melit[er]a e senza guida

solo me[er]uo in guerra: Amoz c[un]do l[ar]co t[em]po al c[om]ma f[er]ra q[ue] t[em]po n[on] se

po la s[er]ra catena dal p[ri]mo s[on]o stretta q[ue] me r[ou]ce asy e[st]el m[er]ito

Lorte merce gentile aq[ua]ltera q[ue] t[em]po passa egru[ta]lta melit[er]a e senza gui

da solo me[er]uo in guerra Amoz c[un]do l[ar]co t[em]po al c[om]ma f[er]ra q[ue] t[em]po n[on] se po la s[er]ra

catena dal p[ri]mo s[on]o stretta q[ue] me r[ou]ce asy e[st]el m[er]ito.

Lorte merce

Amoz c[un]do l[ar]co t[em]po

Jo vos

C ouos hommes qui tansire In pena egrate eboze.

recordeare quello amo re mapso como vedi

te A turoitez unete
quale fu may core de pzet turoe
simile coz po honu iudicio paga
no. no.

Dags hoies

Atenote

Atenote

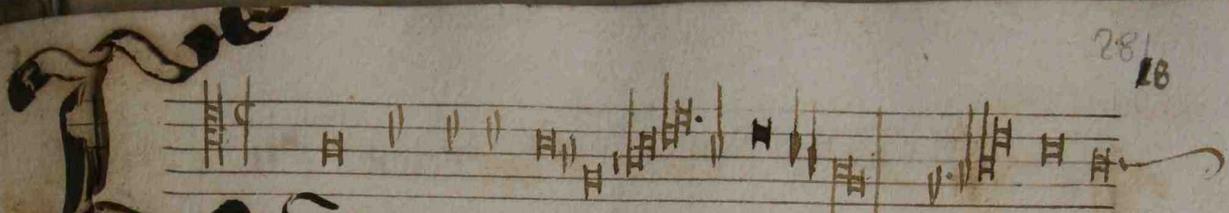
Duos hoies

Atenote

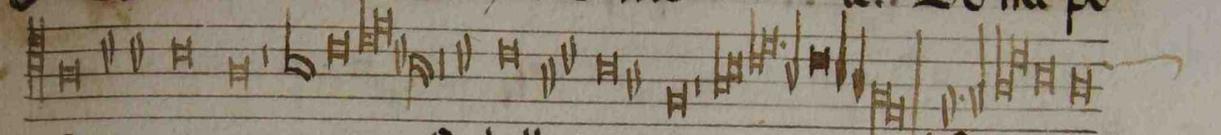
Atenote

Atenote

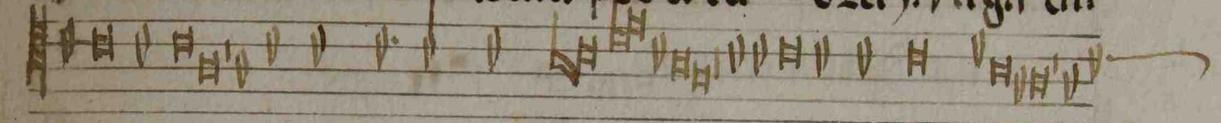
Dixit dominus domino meo. **S**ecede a dextris meis.
Donec ponas inimicos tuos. scabellum pedis tui.
Virga virtutis tue emittet dominus ex syon. dominare in medio
inimicorum tuo. **L**ecum principium virtutis tuae.
in splendoribus sanctorum. exutero ante luciferum genui te. **S**ura ut
dominus et non penitebit eum. tuus sacerdos in eternum. **S**acrum orationum
melchisedech. **D**ominus a dextris tuis. confregit iudicium suum
reges. **J**udicabit in nationibus. implebit ruinas. **Q**uassabit
capita in terra multorum.



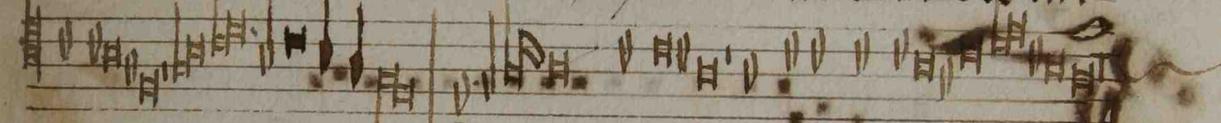
Sede a textis meis. Do nec po



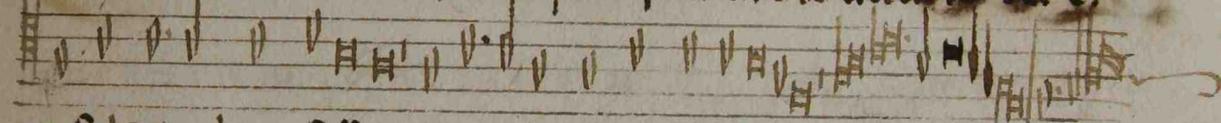
na inimicos tuos scabellum pedum tuorum. Virga vir



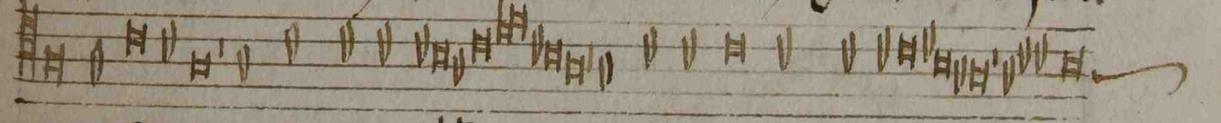
tutis tue emittet dominus exsionem in medio in



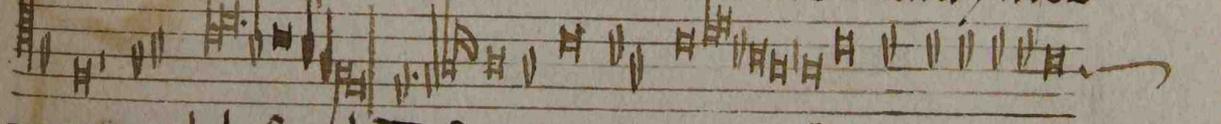
micos tuos. Cum principium iudicium virtutis tuae



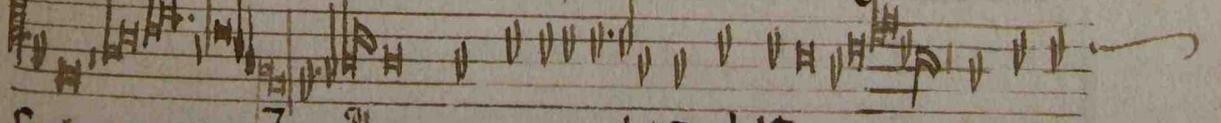
in splendoribus sanctorum exutere ante luciferum genua te. Jura



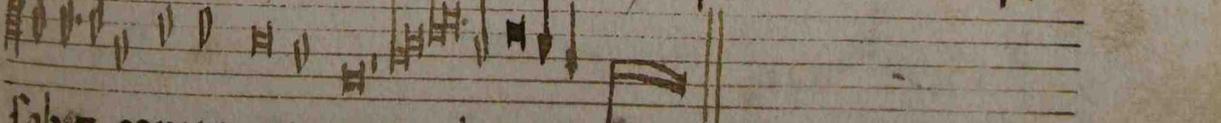
vit dominus non penitebit eum. tuus sacerdos in eternum symon



ones melchisedech. Dominus a textis tuis defregit iudicium



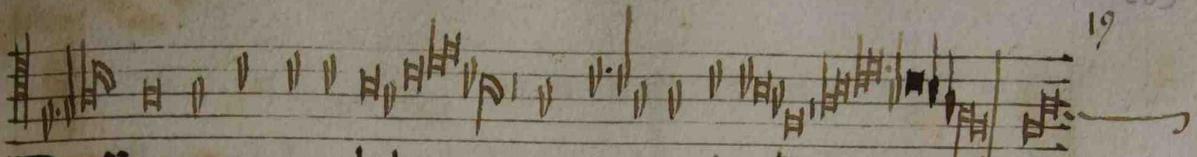
sue reges. Iudicabit in nationibus in plebem tuam nas. equal



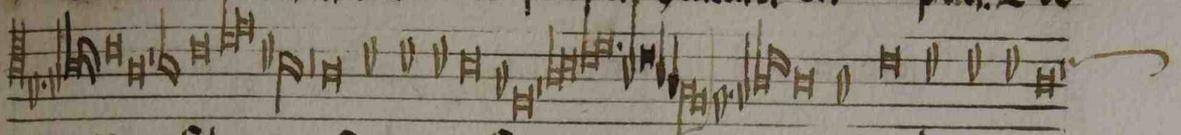
sabit capita in terra multo rum.

De torrente iura beati propterea exaltavit ea
patri et filio et spiritui sancto. Si autem erat in principio et
semper et in secula seculorum. Amen.

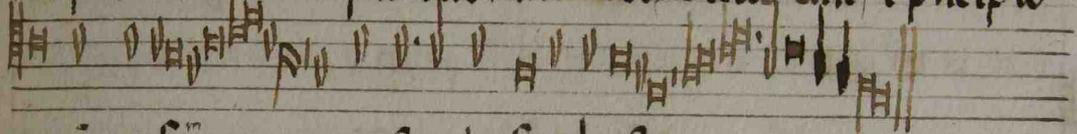
Dominus confitebor tibi domine in toto corde meo. In consilio iustorum
et congregatio. Magna opera tua domine. exquisita in cunctis
voluntates eius. Confessio et magnificentia opus eius.
et iusticia eius manet in seculum seculi. Ad memoriam fecit
mirabilia suorum. misericors et misericors dominus. escis tectis
timetibus se. Ad memoriam est in seculum testamenti sui.



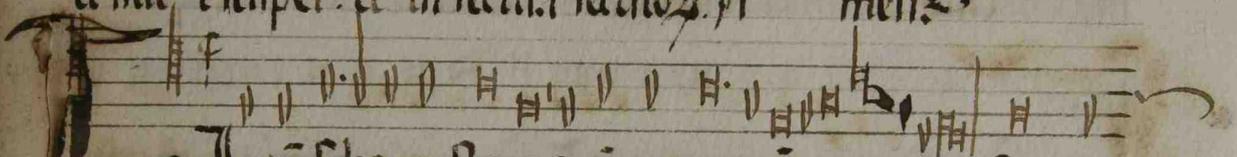
De tōzente in uia bib it. p̄opt̄ exaltat̄ ca pud. Glo



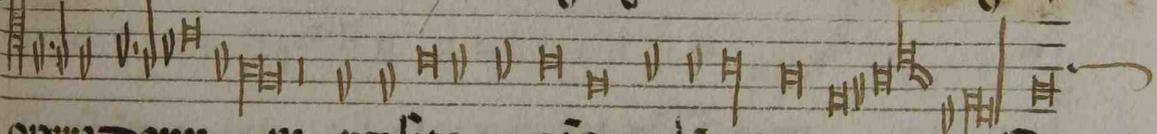
ria p̄i ⁊ fil. iō. ⁊ spiritum sanc̄ to. Sicut erat ī p̄ncipio



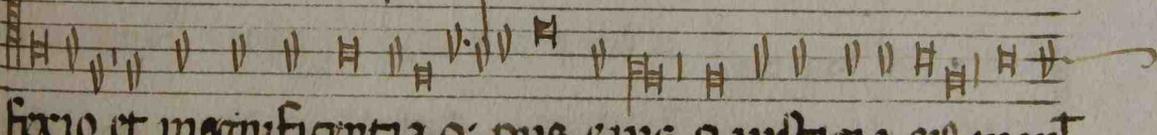
et nūc ⁊ sēper. et in secula seculoz ⁊ mēz.



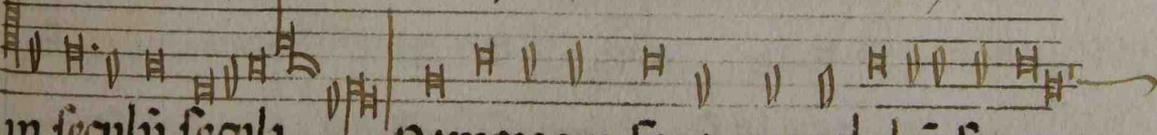
In cōsilio iustoz ⁊ cōgregatiōe ne. Magna



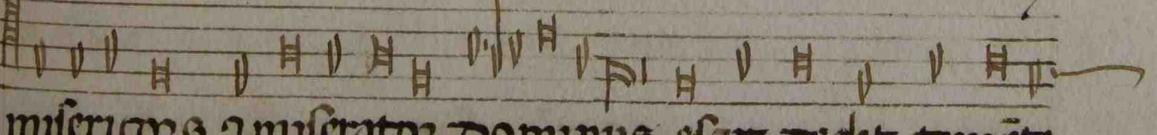
opera dom̄ ni. exq̄sita in oēs uolūtates eiu s. Lon



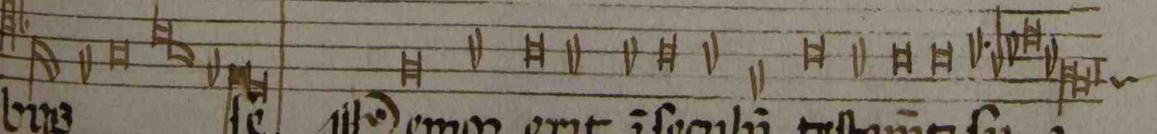
gexio et magnificentia ō pus eius. ⁊ iusticia ei man̄



in seculū seculi Memoriam fecit mirabiliū suoz



misericoz ⁊ miseratoz dominus. esc̄z tedit timēti



buz se. Memor erit ī seculū testam̄ti su i.

uirtutes opus suoz amittabit populo su o. Quia ter ill' heredita
te gentium. opa manus ei ueritas et iudicium. Et omnia oia
mandata eius confirmata in seculum seculi. facta in ueritate et equita
te. Receptiones misit dominus populo suo o. mandatum in eternam testa
mentum suum. Scimus et terribile nomen eius. in mentem sapientie
tunc dicitur. Intellectus bonis omnibus facientibus eius. L' homo
eius manet in seculo seculi. Gloria patri et filio. et spiritui sancto.
Sicut erat in principio et nunc et semper. et in secula seculorum.
men.

virtutes operū suoz annūtiabit populo su o. Ut tet ulis
 hereditatē gentius. opa manuū ei⁹ veritas ⁊ iudici us. fite
 telī oia mōdata ei⁹ o firmata in seculū se cul. fctā i verita
 te ⁊ eqta te. Receptioēs misit dñs p̄lo su o. mōdatū i et
 nū testamētū sū us. Scīus ⁊ terribile nomē eius. i. iuz
 sapiētie timor to min. Intellectus bonus oib⁹ faciētib⁹
 e us. laudacio eius manet i seculū se culi. Glā p̄ri
 ⁊ fili o. ⁊ spiritui sancto. Sicut erat in p̄cipio ⁊ nūc
 ⁊ semp. et i secula seculoz ⁊ men.



Datus inquit timet dominum In mandatis eius
 uolet in
 mis. **P**otes intera erit semē e
 nis. genera
 tio rectorū benedice
 tū. **G**la rōmnie in domo e
 nis. et iusticia eius manet i scim se
 culi. **E**cor
 tū est in tenebris lumē rec
 tus. misericōs r misericōr
 et in
 stus. **J**ocūdos homo q miseretur r como
 dat disponet s moēs suos i iudicio. q a i etēnū nō o moue
 bitū. **I**n memori eterna eīt iustus. ab auoitōe ma
 la nō time
 bit. **P**aratu cō ei sperate in domino.

Immutatus eius uolet in mis. Dotis in terra erit

semen eius. generatio rectorum benedicetur. Gloria.

et diuitie in domo eius. et iusticia eius manet in seculum se

culi. Excitatus est in tenebris lumē rectus. misericors

et miserator et iustus. Socius homo qui misere

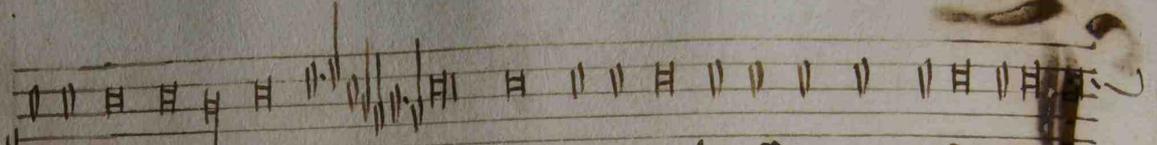
tur et comodat. Disponet symones suos in iudicio. qui

in eternum non timebitur. In memoria eterna erit ius

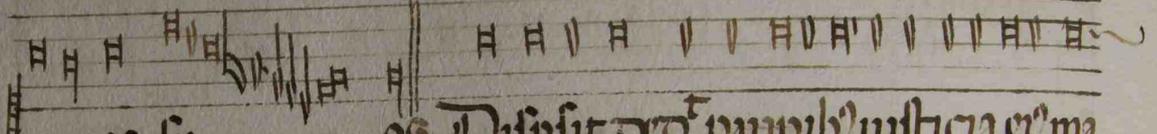
tus ab auditione mala non timebit. *bit sol*

ratum cor eius sperare in domino

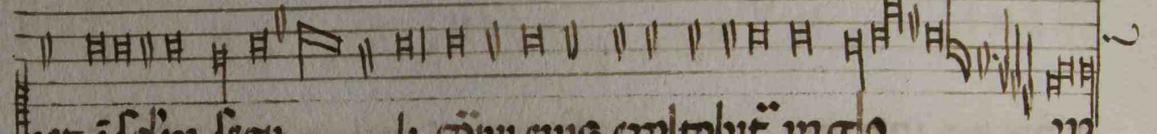




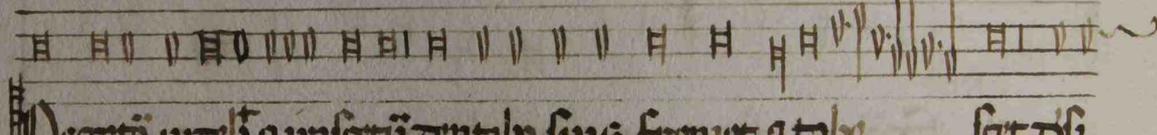
confirmatū est cor ei⁹ us nō mouebitū. donec respiciat in



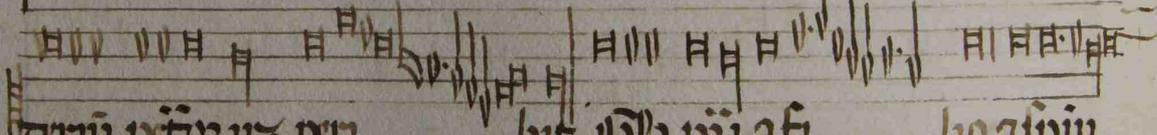
innocēs su os. Dispsit de⁹ paupib⁹ iusticia ex ma



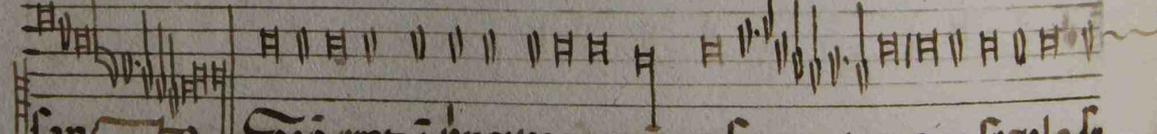
net i scim secu li. cōnu eius exaltabit in glo



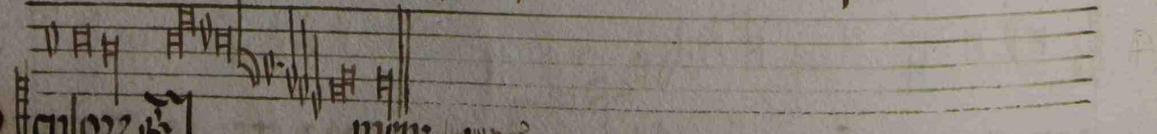
Deccitō intel⁹ i nascitū. tentib⁹ suis fremet i tabe



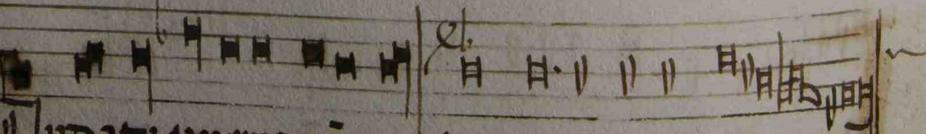
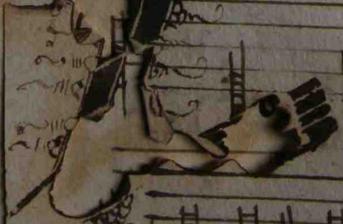
tarū pētoruz per bit. Ola pzi i fi ho. i spin



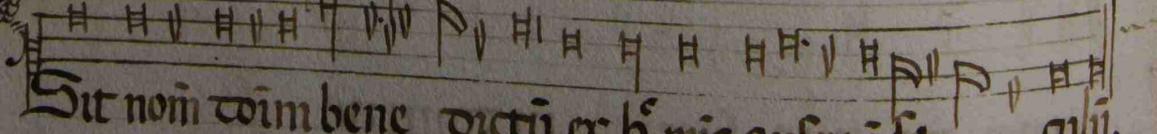
sancto Sic erat i pncipio i nūc i sem per. i in secula se



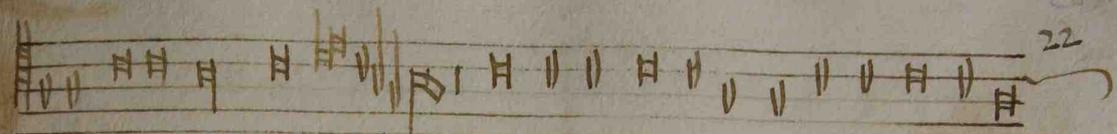
culoz i men:



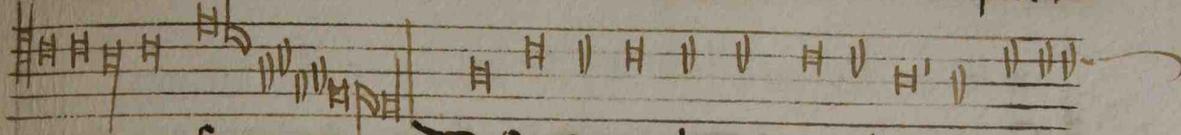
Laudate pueri dōmīnū. laudate nomīno mī



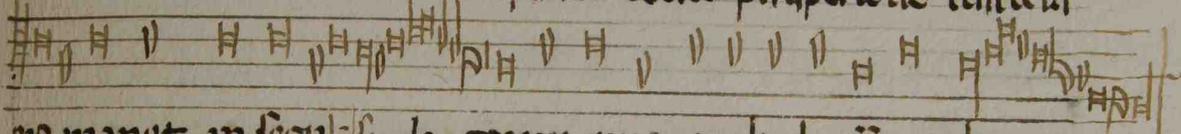
Sit nom dōmīnī bene dictū. ex h⁹ nūc usqz i se calū.



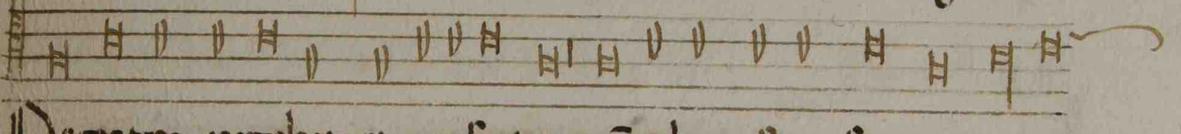
cōfirmatus est cor eius. nō cōmouebitū. donec respiciat



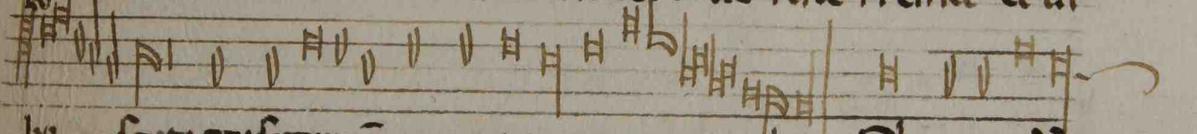
in imicos suos os. Dispersit tectit pauperibus iusticia



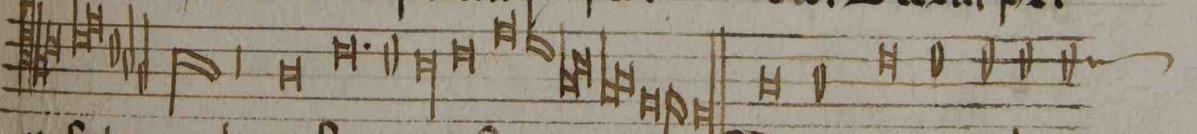
ei⁹ manet in seculū seculi. cornu eius exaltabitū in gloria



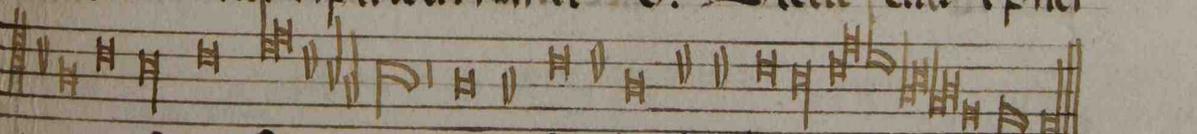
Peccator urebit et nascetur. tēribus suis fremet et ta



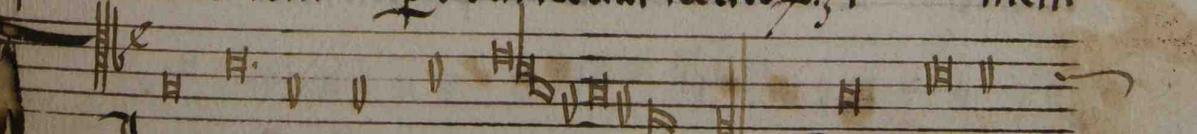
le scet. testierū peccatorū peri bit. Gloria piī



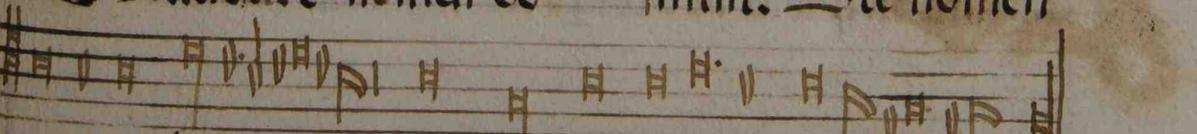
et fili ho. ⁊ spiritus sanct d. Sicut erat ī pnci



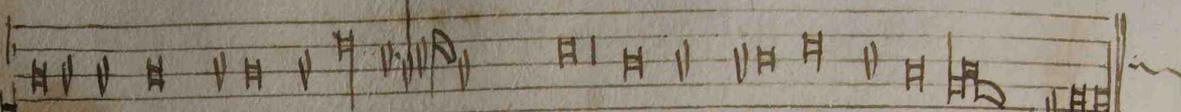
pio ⁊ nūc et sem p. ⁊ in secula seculoz. ⁊ men.

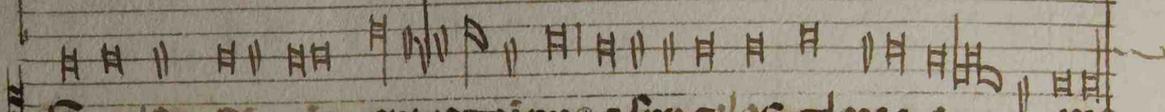


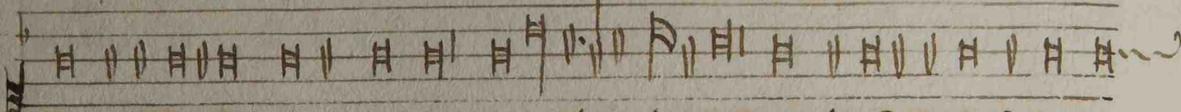
Laudate nomen do mini. Sit nomen

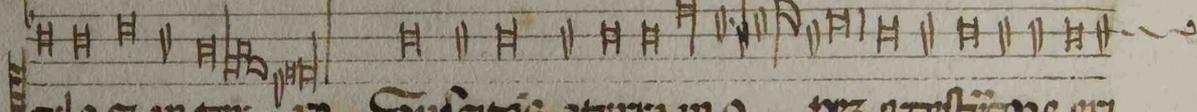


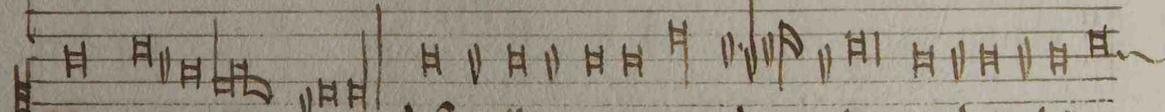
tomini benedictus. ex hoc nūc ⁊ usqz in se culus.

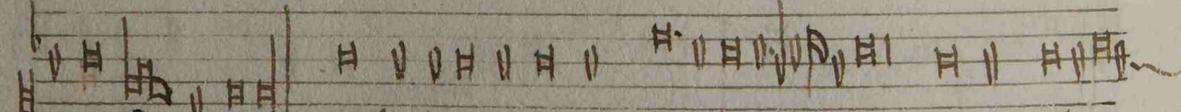

A solis ortu usq; ad occi- sus. laudabile nom̄ to- m̄i

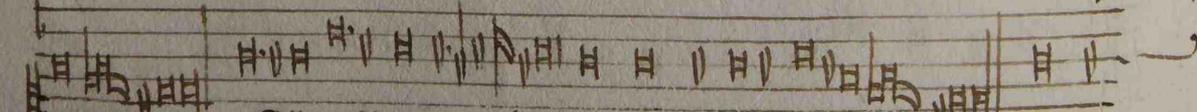

Excelsus sup̄ oēs gentes tōm̄us. ⁊ sup̄ celos gloria eius.

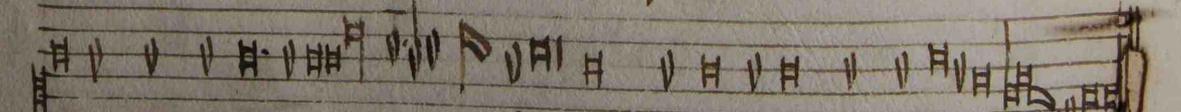

Quis sic tōm̄us noster q̄ ī altis h̄itat. et h̄uilia respicit ī


celo ⁊ inter̄ ia. Suscitās a terra in o- p̄es. ⁊ testē ore eri-

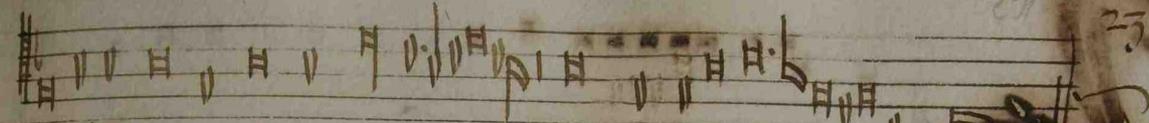

gens pau- peres. Ut collocet eus cū p̄ncipib; cū p̄cipib; po-


puli sū i. Quis habitare facit sterile ī tomo. matrē filioꝝ

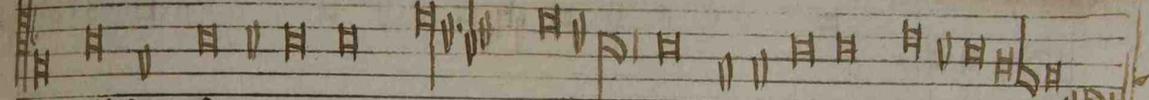

letantem. Gl̄a p̄ri et fi- lii. et spiritu sanc- to. Sicut


erat ī p̄ncipio et n̄c et s̄p̄. Et ī secula seculozū Amen.

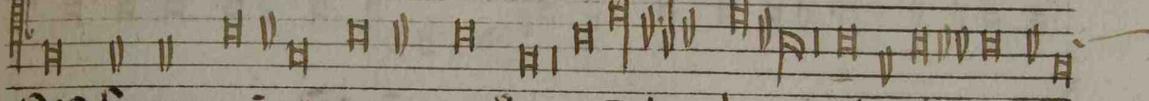
301.



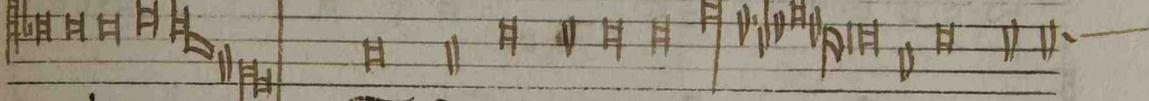
Ab solis ortu usq; ad occasus. laudabile nomē domine



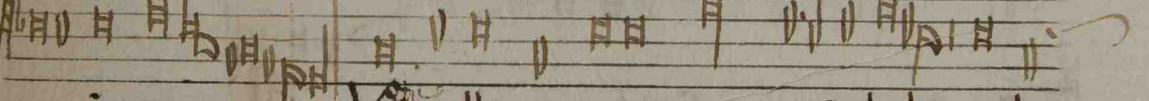
Et celsius sup omēs gentes dōmīnū. et sup celos glōiā e



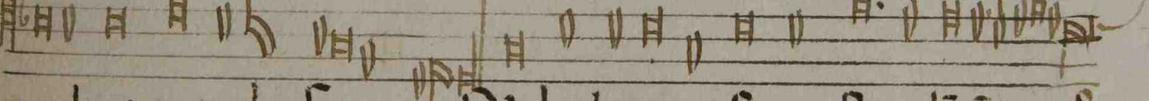
ius sicut dōmīnū deus noster q̄ ī altis hītat. ab unīa respicit



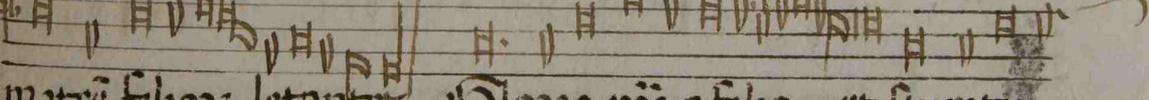
in celo et in t̄ra. Suscitas a terra inopes. et t̄ster corde



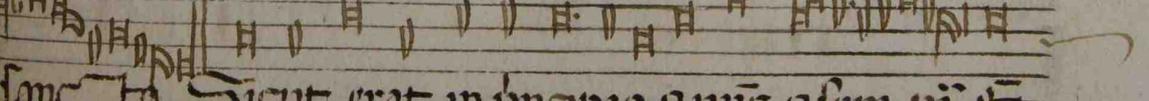
erigēs pauperes. Ut collocet eus cum p̄ncipib⁹. cū p̄n



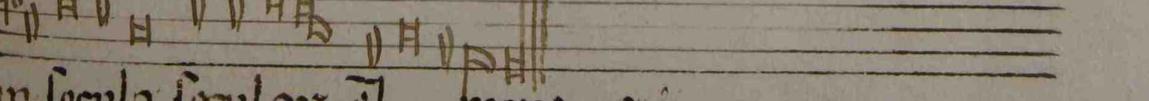
capibus populi sui. Quia habitare facit sterulē ī tom̄



matrē filioꝝ letantes. Gloria p̄tri et filio. et spiritui



sanc̄to. Sicut erat in p̄ncipio unūc̄ et sem p̄. Et



in secula seculoz ꝑ̄l̄ men: 3



Mundate totius oēs gentes. Laudate eum omnes
 po pati. Quoniam confirmata est super nos misericordia eius
 et veritas domini manet in eternum. Gloria patri et fi
 lio et spiritui sancto. Sicut erat in principio et
 nunc et semper. et in secula seculorum Amen.

Quod dicitur alme syderum eterna lux cretentium.
 christe receptor omnium exantoni preces supplicum.

Laudate eus oēs populi. Quia firmata ē sup nos misericordia ei us. et ueritas domini manet in eternuz. Gloriā patri et filio et spiritui sancto. Sicut erat in principio et nūc et semp. et in secula seculoz. Amen.

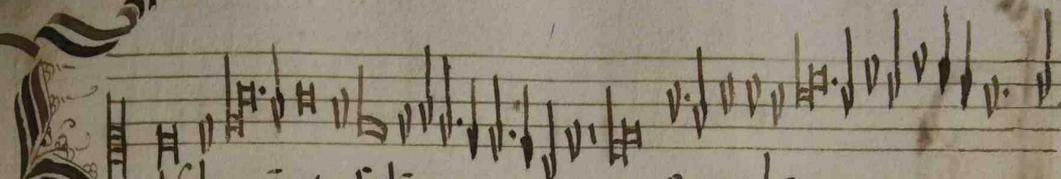
Congitor alme sytez eterna lux creteturum
 chiste receptoz oīs exatō pces supplicumz

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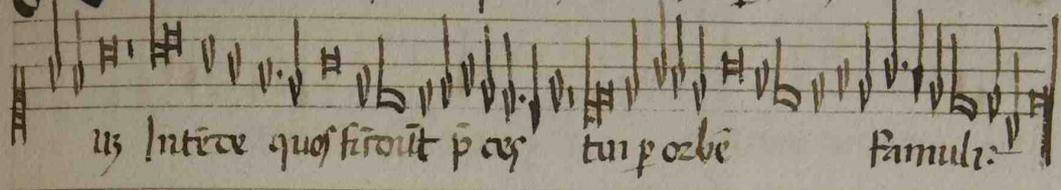
Christe recepto ois conserua tuos famulos
beate semp uirginis placatus scis precibus

Christe recepto

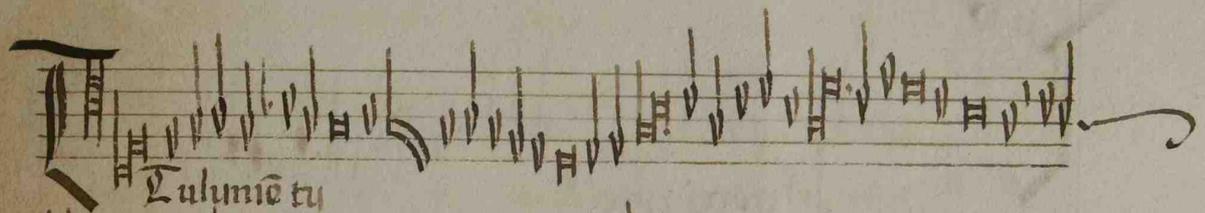
Christe recepto



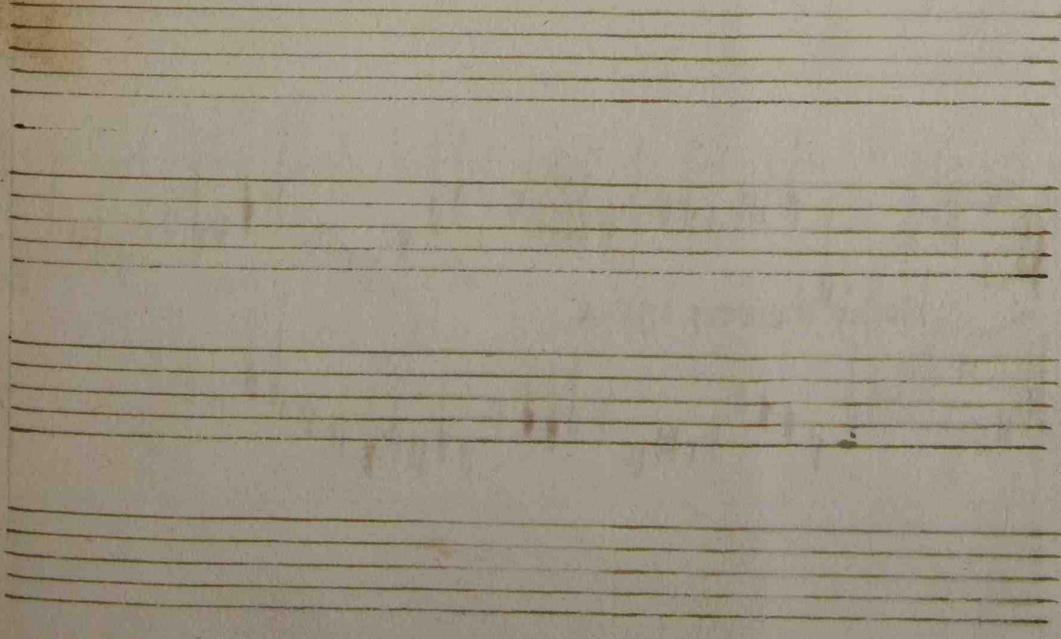
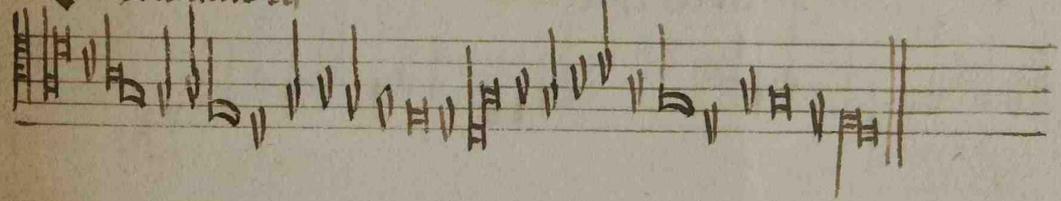
V lumē tu splētor patris tu spes plēnis omni



us Intēce quos fitōit p̄ ces tu p̄ orbē famulr.



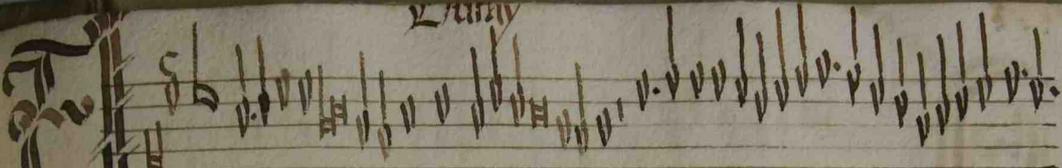
L u lumē tu



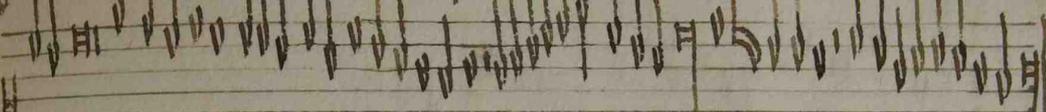
Hostis herodes impie christum venire quod times.
non eripit mortali a quo regnum tuum celestium.

Hostis herodes impie

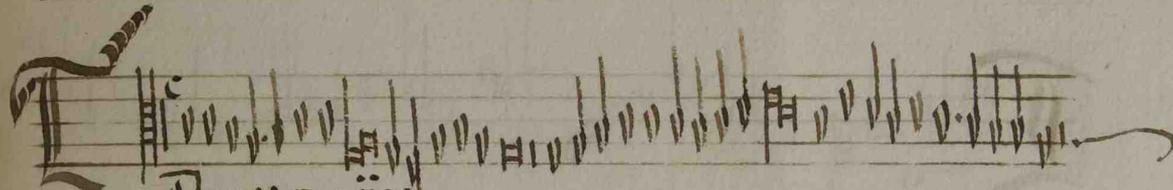
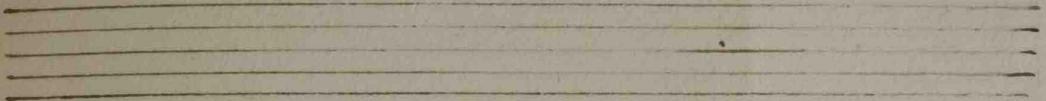
Hostis herodes impie



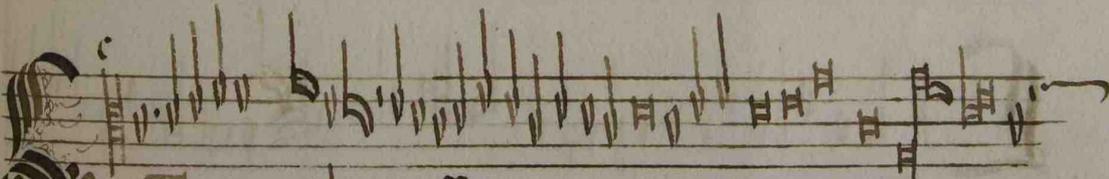
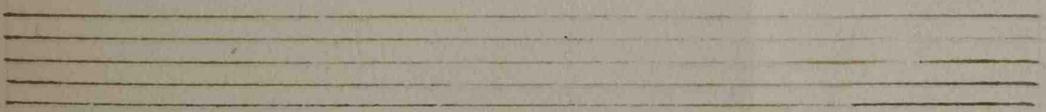
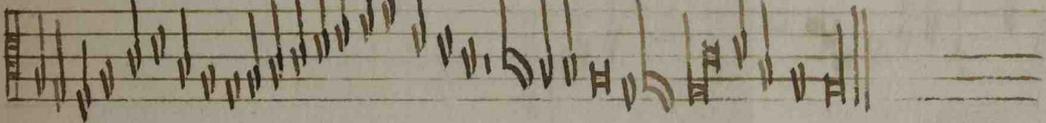
Vires to nris deatatis pre
oyi Feus i chna pi etate so



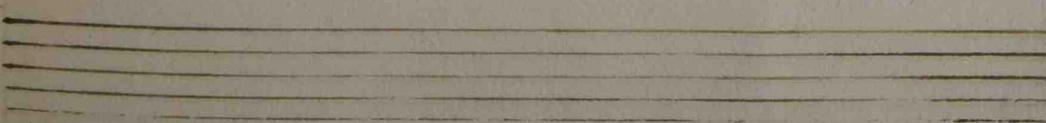
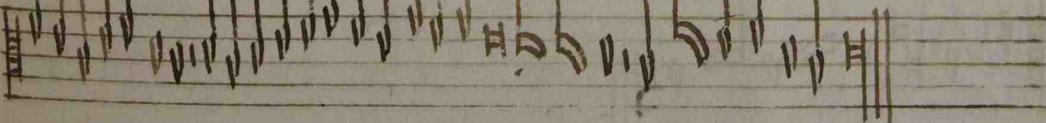
La supha uota suscipe pcamu famuli tui

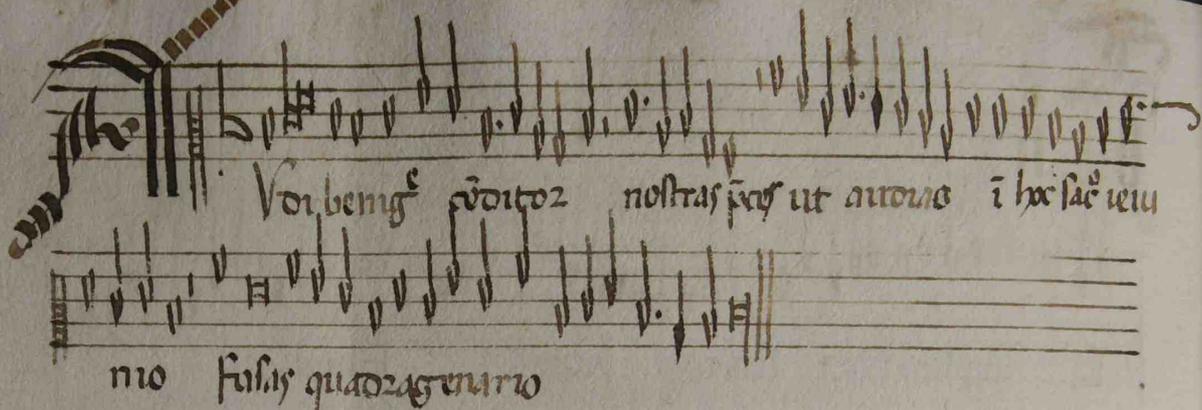


Pures to nris

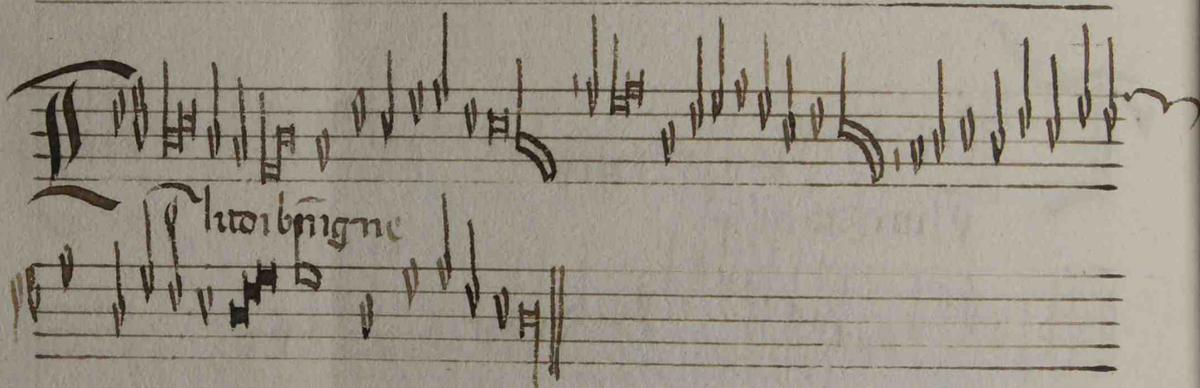


Pures to nris

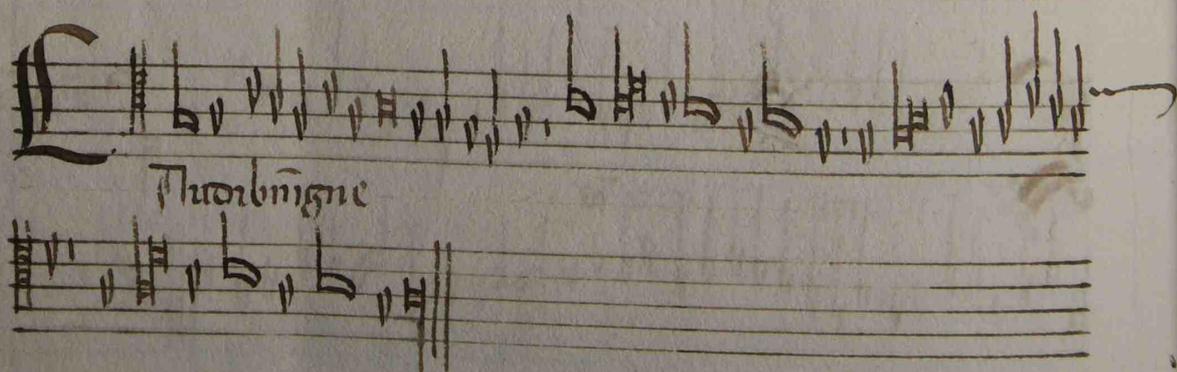




Voibeng^e p^oditoz nostras p^o ut autous i hoc sac^e ieu
nio fuis quatoragenario



Thorbigne



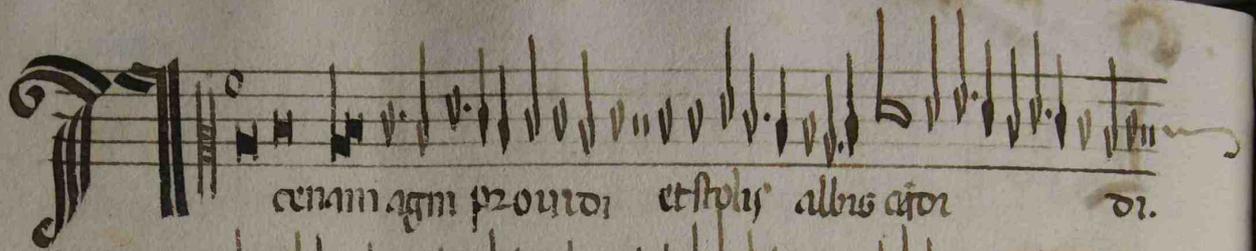
Thorbigne

L Exultet regis protulit surgit crucis misterium. q̄cāne

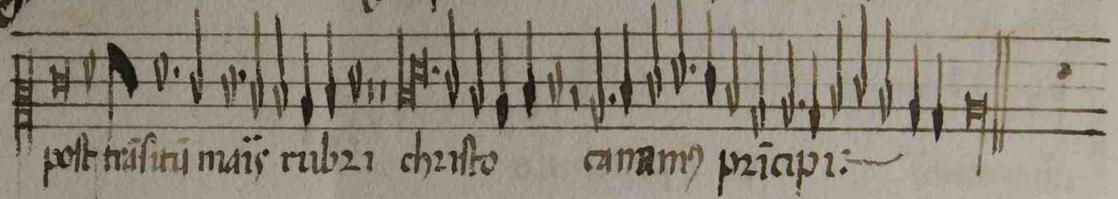
cāne totū suspensū ē patibulo

Vexilla regis protulit

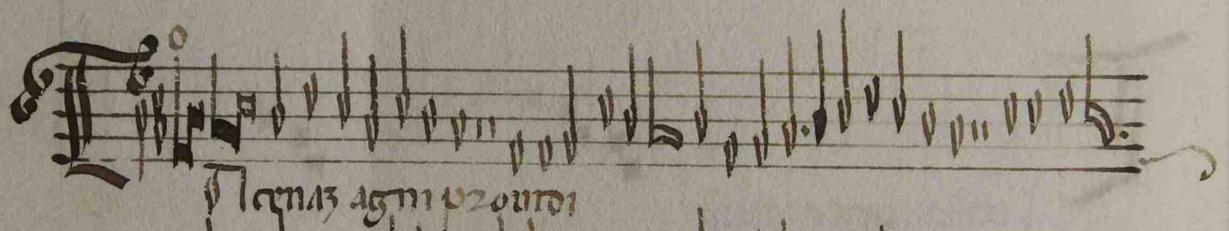
C



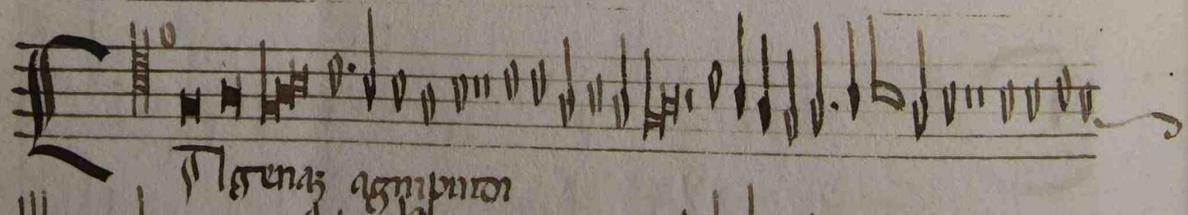
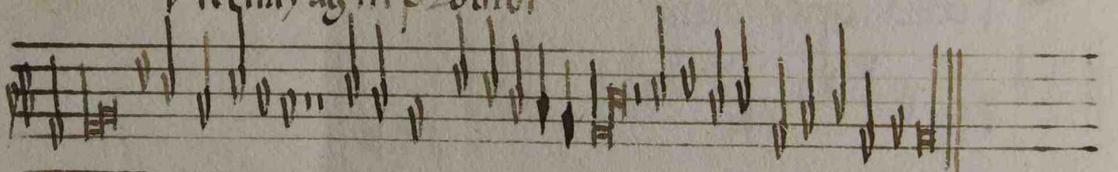
Cenam agni prouti et stolis albis afor di.



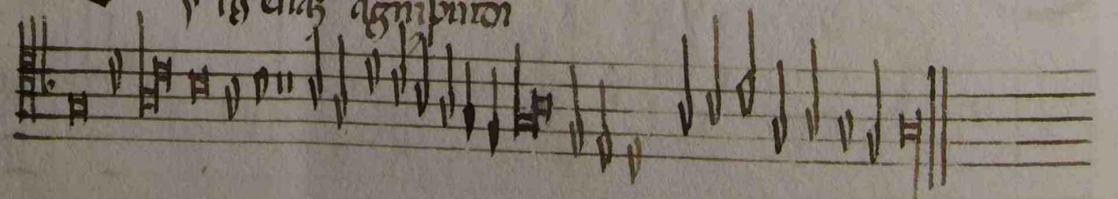
post trāsitu māis rubzi chris̄to cenam) pziāpi.



Cenam agni prouti



Cenam agni prouti



Iustus erat apostolus tenebat in to mi m:

qz pena motus e' teli seurdanarut i py

Iustus era. 4.

Iustus erat apostolus

Dūmus canamus glorię hūmili noui nūc per
sonent christus nouo nūc tramite. ad p̄z̄is ascēdit
tronum.

Dūmus canamus glorię

Dūmus canamus glorię

Iesu nostra receptio amor reficere us
 tus creator omnium homo in fine
 temporum.

Iesu nra receptio

Iesu postea receptio

✠

E ne vis onques la pa rel le de uoy magre

ritra

E ne vis onques

E ne vis onques

Ange lingua gloriosi corporis misterius. sanguisq; pa
si Desimio paus. Fructus uet; generosi. Rex effudit gētus

Pange lingua gloriosi

Pange lingua gloriosi

B Ange lingua gloriōsi cōporis mysterium. Sanguis q̄sp

ciōsi que ī mūdi precus Fructus petri generosi Rex effu
dit gentium. Ave corpus to m̄m̄m̄

D angeli glo cor mi Sanguis
que ī mū fructus uē Rex Ave cō

pus to m̄m̄m̄.

D ange lingua corpo Sanguis
que ī mū Fructus generosi Rex effudit

Ave cōpus to m̄m̄m̄.

Iste rector omnium ex patre p[ri]mo unice solus
 ante principium natus ineffabiliter

Iste rector

Iste rector

Stoufay

B lux beata trinitas, a p r i n a p a l i s u n i t a
S. las sol recedit igne us infunae lumē coz
ti bus.

Lux beata trinitas

Lux beata.

Halleluya Alleluia Alleluia:

LAlleluia. Alleluia alleluia alleluia:

LAlleluia alleluia alleluia:

Vne scē nobis spiritus Unū patri cū filio. Di
gnare pzōtus singneri nostro rehusus pectoza

Nuc scē nobis sps

Nuc scē nob sps

Domino meo sete avertis me

Divina mandata eius confirmata

Fius cupit in

Benedictum In secu

Domino meo scete aeternis meis.

Domino meo scete aeternis meis

Omnia mandata eius confirmata in saecula saeculi

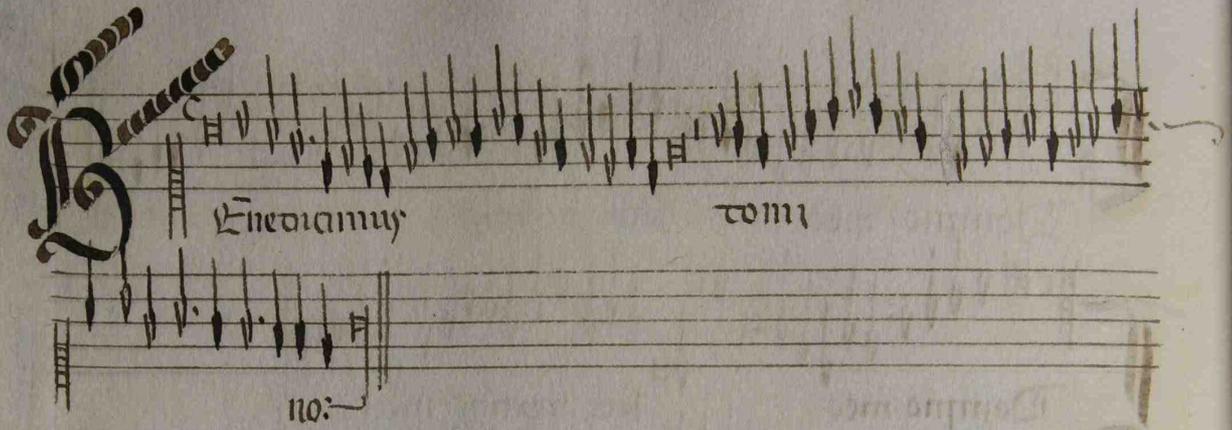
Omnia mandata eius confirmata in saeculis saeculi

Eius cupit in in

Eius cupit in in

Benedictus in saecula

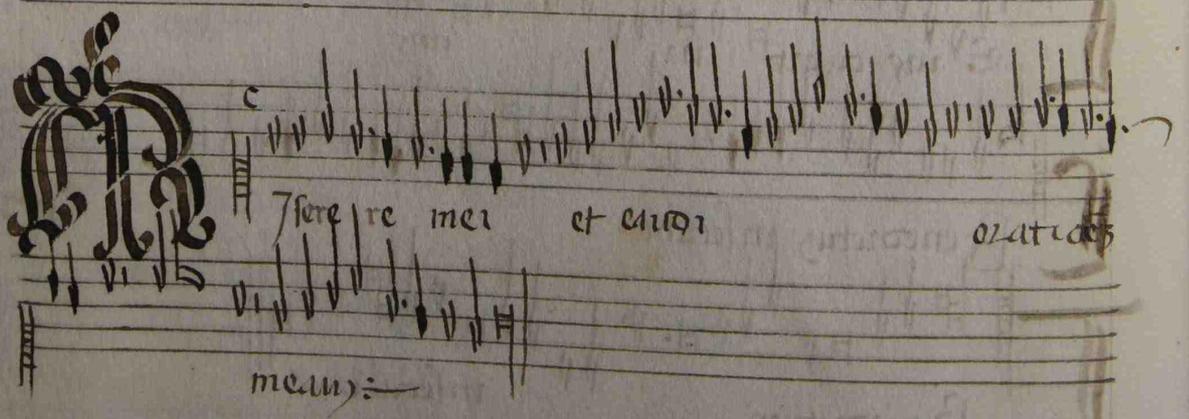
Benedictum in saecula:



Benedicimus
tomi
no:



Ves creator opti me. lucē dier̄ profe
res p̄mōctis lucis noue mūdi parans origi nem



Itere re mei et caroi oratioes
meu:

Benedicamus tem no:

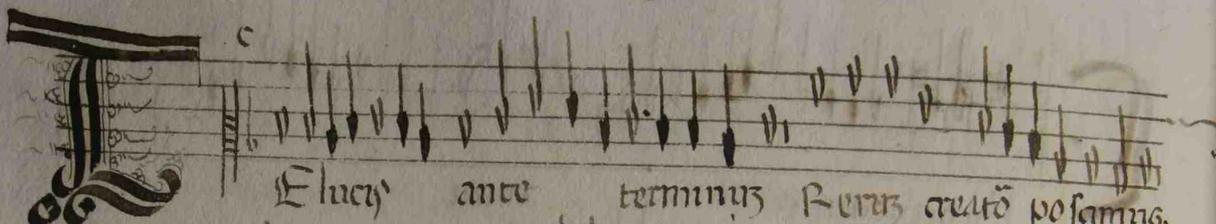
Benedicamus to m no:

Lucas creator optime:

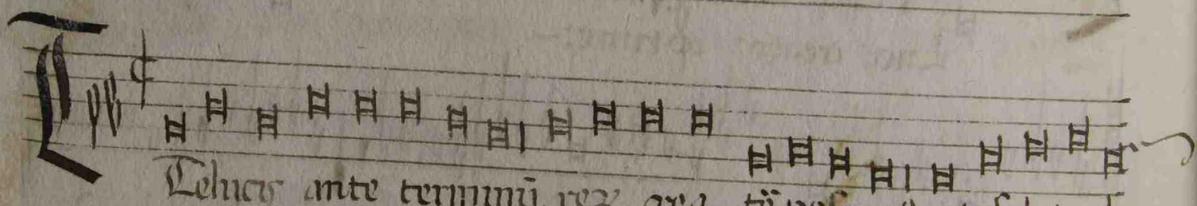
Lucas creator optime.

Miserere michi domine et exaudi orationes meas

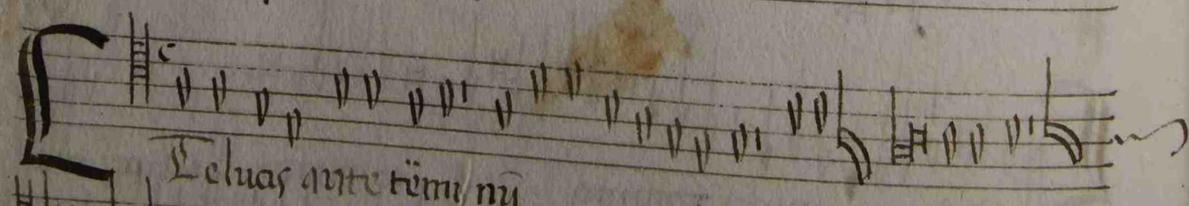
Miserere michi domine et exaudi orationes meas.



Lelucy ante terminus Reris creatō posamus.
ut solita clemētī a. sis p̄ sul ad custodia



Lelucy ante terminū rex crea tō posam⁹ ut solita de
mētia sis p̄ sul ad custodia.



Lelucas ante tēmi nū

Dei mater alma

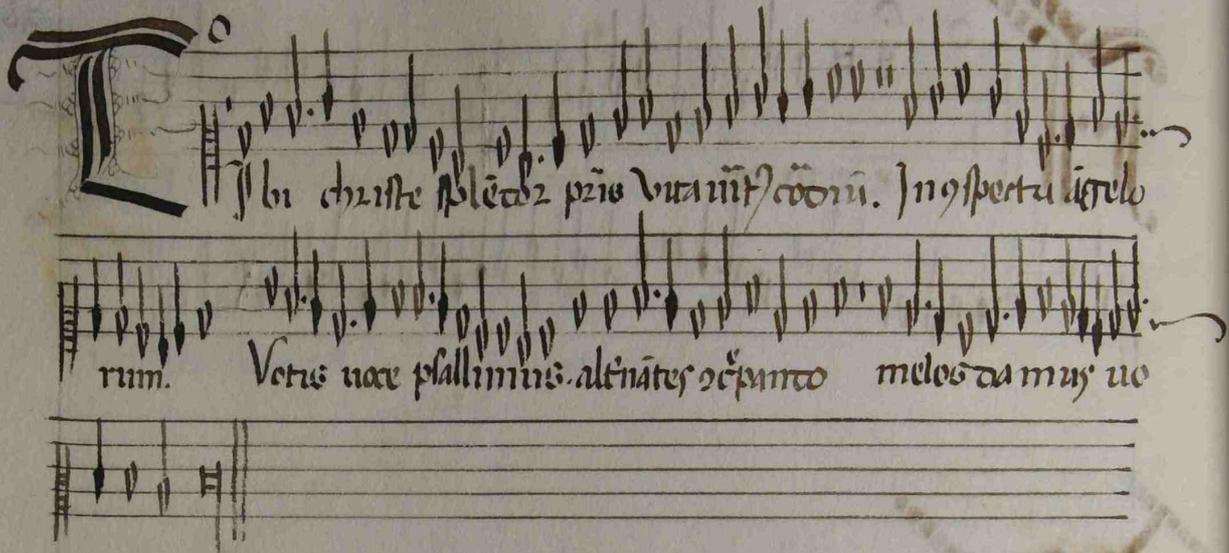
Pue maïs stella
dei mater alma

atq; semp Xpo
felix celz por ta

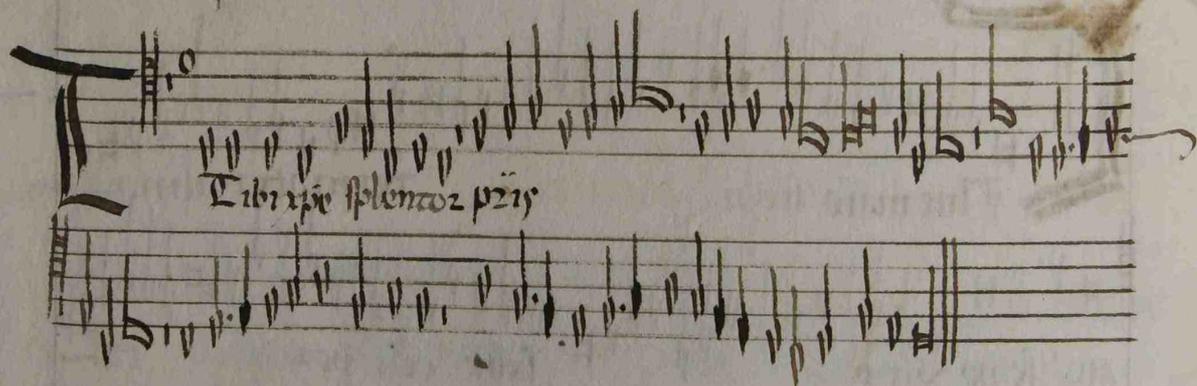
Pue maris stella
dei mater alma atq; se

per Xpo
felix cel porta

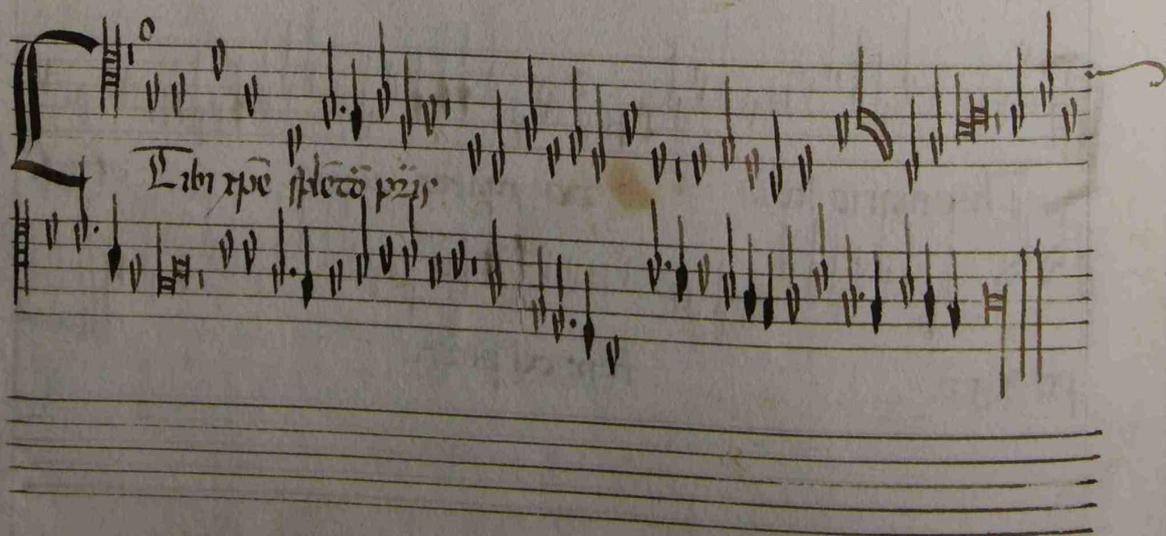
Tibi christe splendor patris vitam intercedit. In conspectu aethero-
rum. Votis voce psallimus. alternates decipiente melos damus vo-



Tibi xpe splendor patris



Tibi xpe splendor patris



L Et q̄at̄ laxis resonare fibris mira gestoz familiarioz
 solue poluti labij reatu sancte Iohannes

L Ut q̄ant̄ laxis resonare fibris

L Ut q̄ant̄ laxis resonar̄ fibris

Anthoūy pūcāō

B

hebus astris cū omni bus phebe cū sūc

ri bus.

T

phebus astris cū omnibus

D

phebus astris cū ōmbus

Exultet celum laudibus resultet terra gaudy: apo
 stolorum gloria a sacra canit sollempnia.

Exultet celus

Exultet celum laudibus.

Despecti iusti uocis auera mundi lamina
Votis precamur cordi us audite pres suppli cas

Vos sech iusti uocis

Vos sech iusti uocis

Handwritten musical notation on four staves. The notation is dense and appears to be a single melodic line. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are written in a cursive, handwritten style. The second and third staves continue the melodic line, with some notes beamed together. The fourth staff ends with a double bar line and a repeat sign. The paper is aged and shows some staining and discoloration.

Deus tuorum militum. Sors et corona primium. latus canentes martiris absolue nexu criminis.

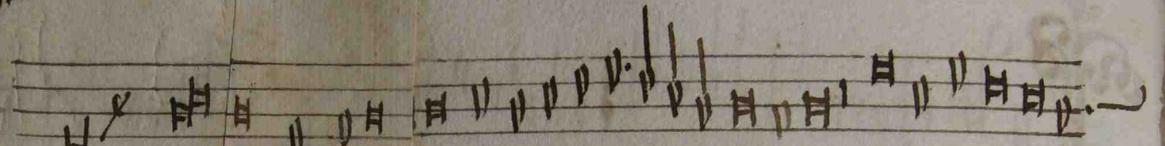
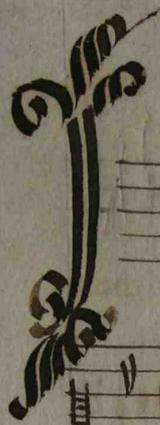
Deus tuorum militum

Deus tuorum militum

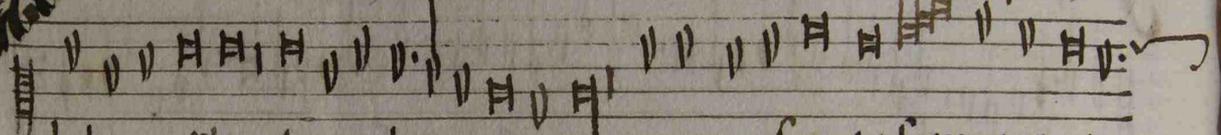
Iste festus dñi sacra- tus festaplebs cuius celebrat
 p orbem hodie letus meruit secreta scātere celi:

Iste festoz dñi sacratuz

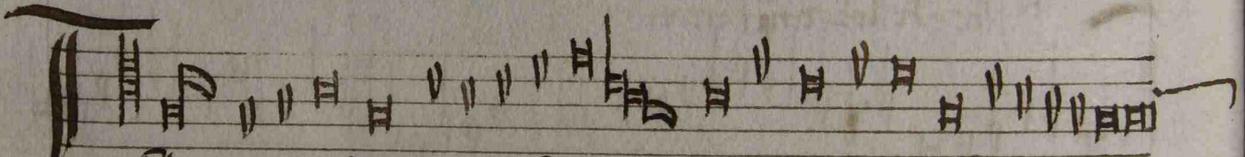
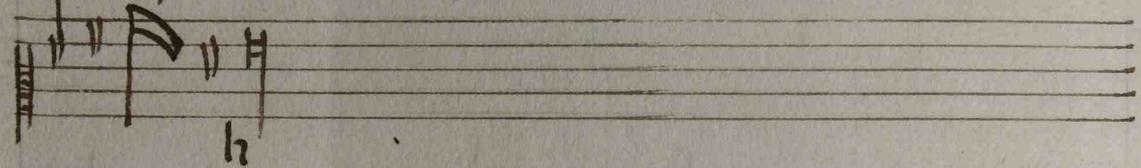
Iste festoz dñi sacratuz



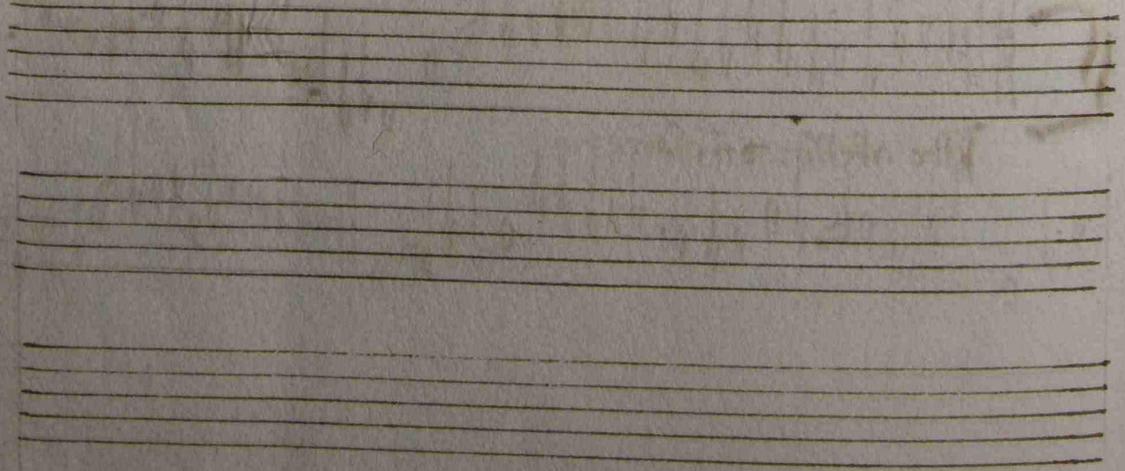
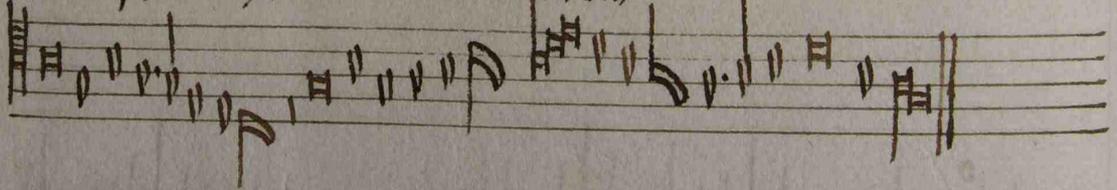
Iste 9 felloz toim sacra tus festa plebs aut ce



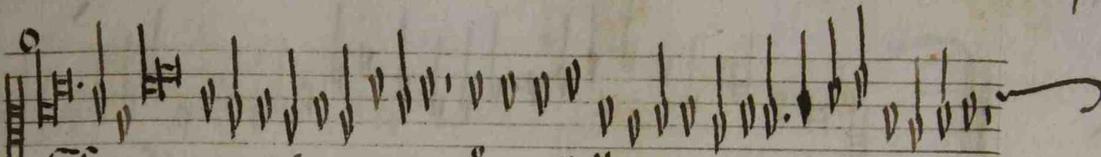
le bzat p öbez hodie letus meruit secreta scantere ce



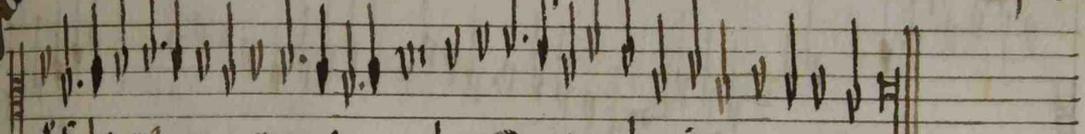
Iste 9 felloz toim sacra tus



Esu

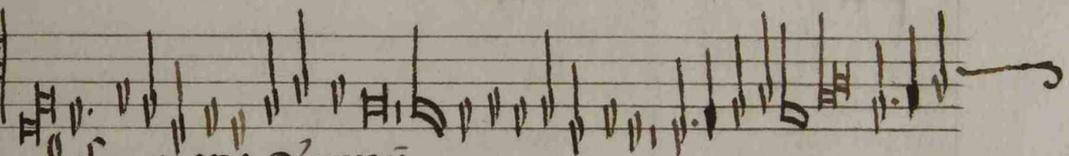


esu corona *Virginis* q̄ matē illa ce pu

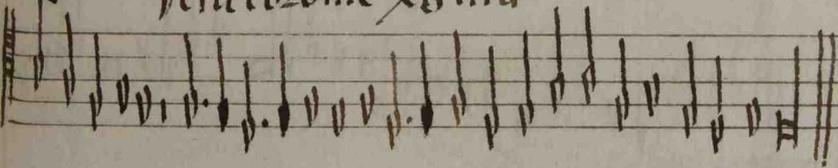


q̄ sola *Xgo* peperit. hec vota clemēs accipe

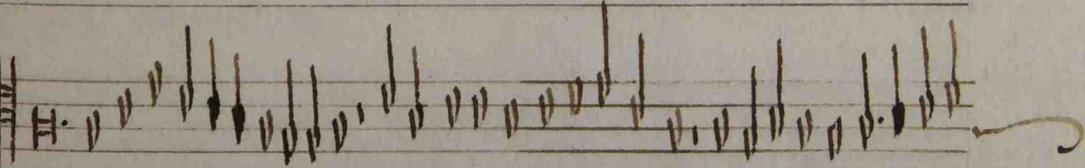
esu



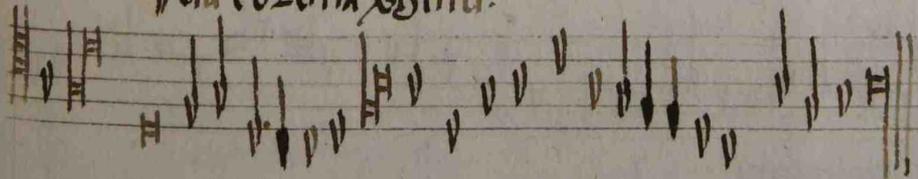
esu corona *Xgmū*



esu



esu corona *Xgmū.*



Christe recepto omnium cōfusa tuos fa
mulus beate semp xpm placatus scis
preci bus:

Christe recepto ois

Christe scōps

C *Christe redemptor omnis christe pater unice solus*
ante principium natus in effabili *ter*

F *Christe redemptor omnis christe pater unice solus ante principium*
natus in effabili *ter*

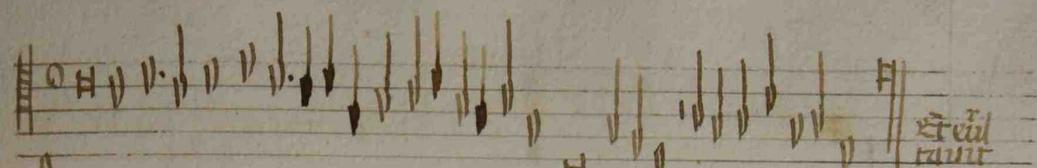
C *Christe redemptor omnis*

B *Christe redemptor omnis*

Dufay

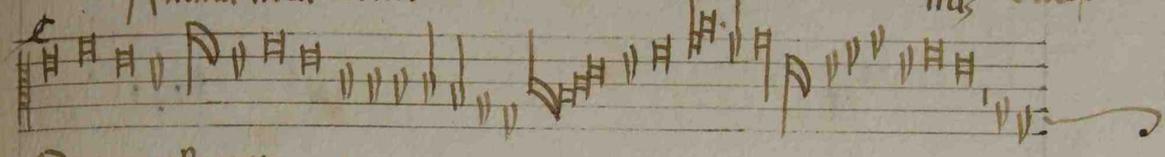
O
Agnificat. Plinina mea, dominus.
Duo
Et exultant.
Quire sperit
Duo
Et ex
tant sps
Qua respexit.

This is a page of handwritten musical notation by Guillaume Dufay. The score is written on ten staves. The first four staves contain the first system, with lyrics 'O Agnificat. Plinina mea, dominus. Duo Et exultant.' The next two staves are empty. The final four staves contain the second system, with lyrics 'Quire sperit Duo Et ex tant sps Qua respexit.' The notation includes various rhythmic values and clefs, characteristic of the late medieval or early Renaissance period.

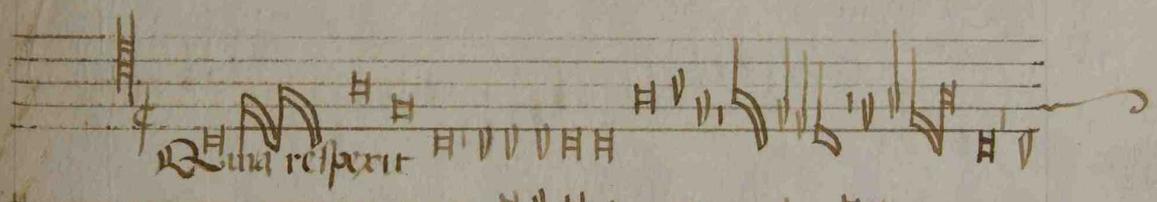
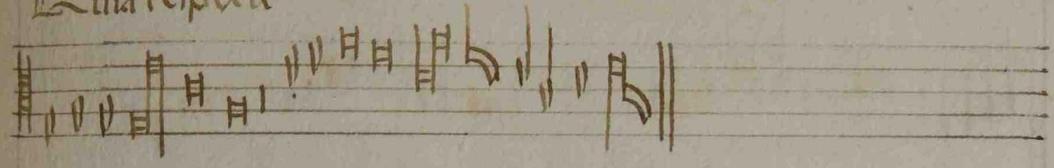


Anima mea domi

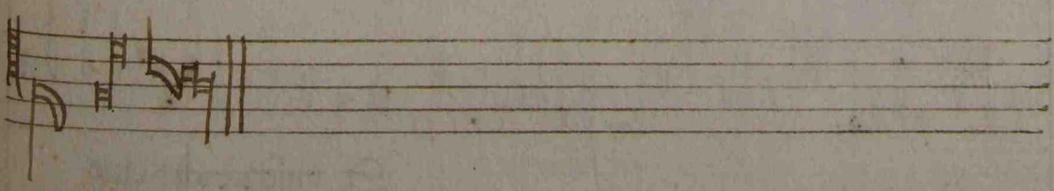
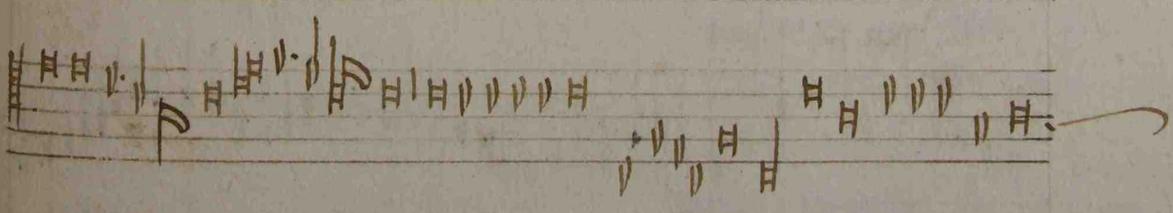
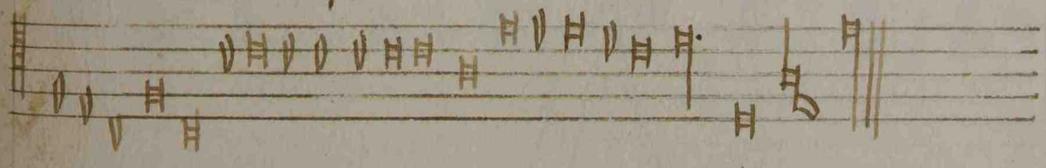
mus et cū
tact.



Quia respexit



Quia respexit



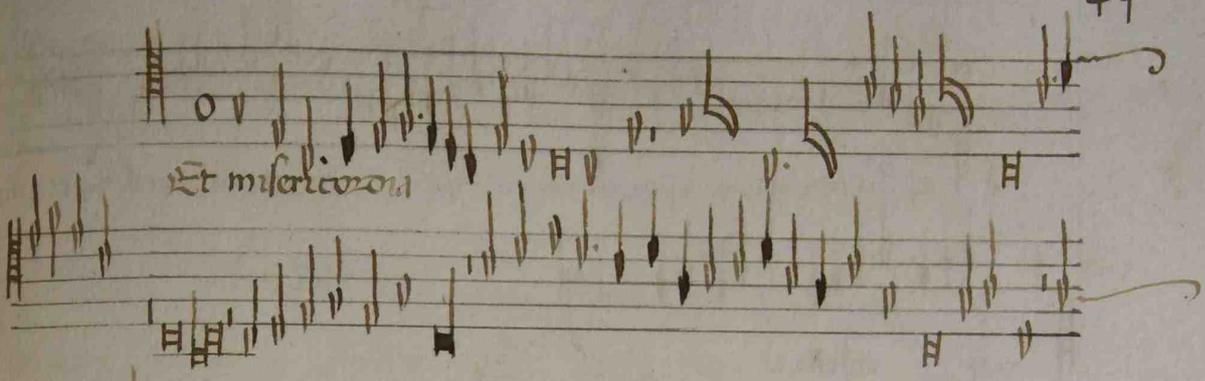
Duo.
Quia fecit michi
Et misericordia

This block contains the first system of a handwritten musical score. It consists of three staves. The top staff begins with the word 'Duo.' and contains a melodic line. The middle staff contains the lyrics 'Quia fecit michi' and a corresponding melodic line. The bottom staff contains the lyrics 'Et misericordia' and a corresponding melodic line. The notation is in a historical style, likely mensural or early staff notation, with various note values and rests.

Duo
Quia fecit
Et misericordia eius

This block contains the second system of the handwritten musical score. It also consists of three staves. The top staff begins with the word 'Duo' and contains a melodic line. The middle staff contains the lyrics 'Quia fecit' and a corresponding melodic line. The bottom staff contains the lyrics 'Et misericordia eius' and a corresponding melodic line. The notation continues from the first system, maintaining the same historical style.

Et misericordia

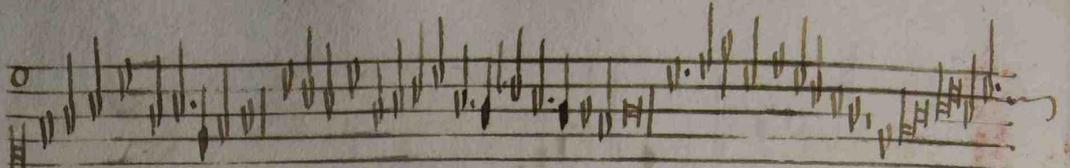


anima domini
exultavit spiri
spiritus quia

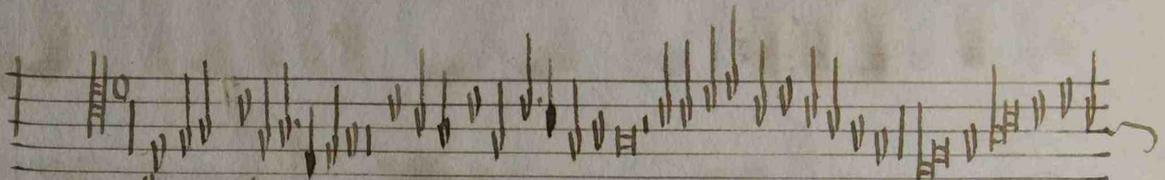


na
na

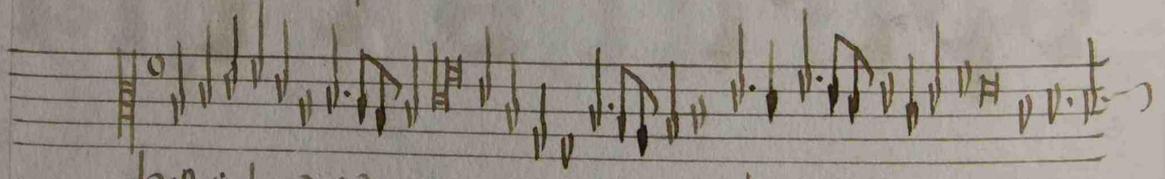
Prædication Saffozus



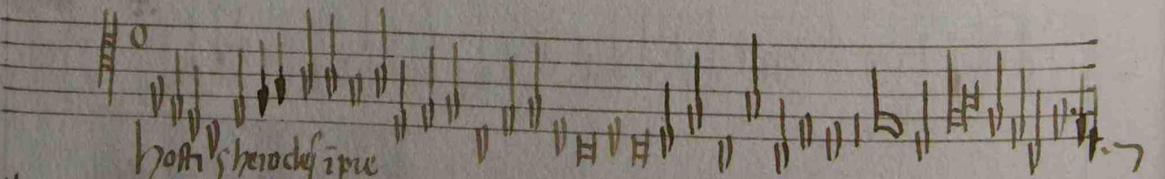
Hostis herodes ipse xps uenit regnare
no eripit motu q regna
dat celestia.



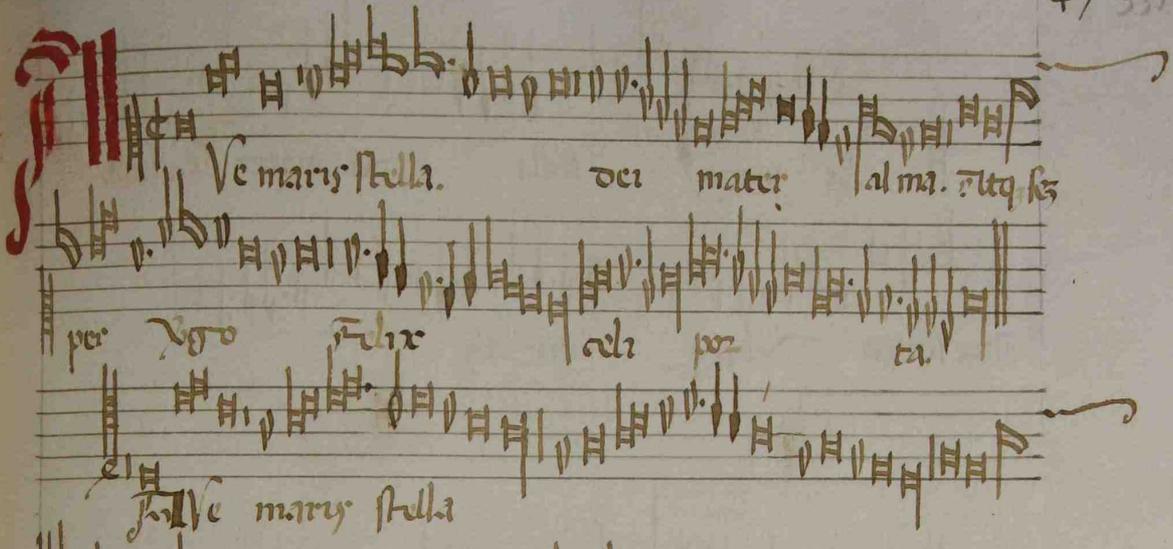
Hostis herodes ipse xps uenit regnare



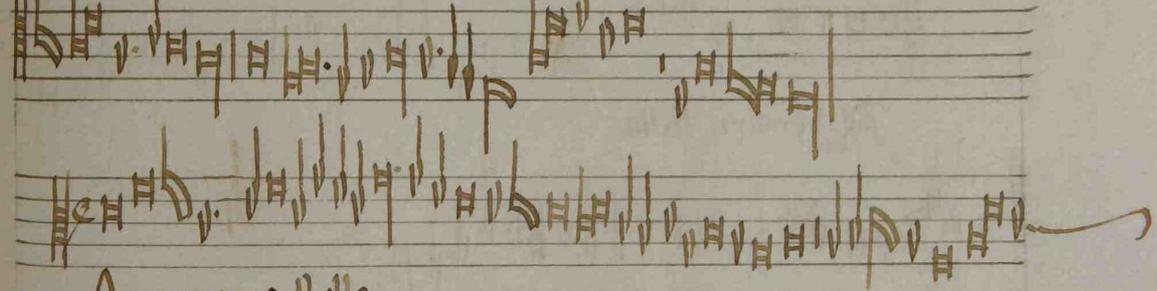
Hostis herodes ipse



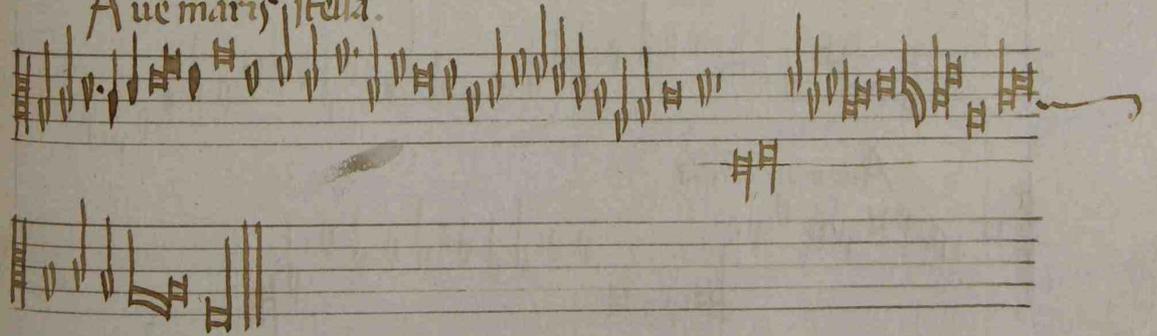
Hostis herodes ipse



Ave maris stella. dei mater alma. riq. se
per uo Felix celi por ta.
Ave maris stella



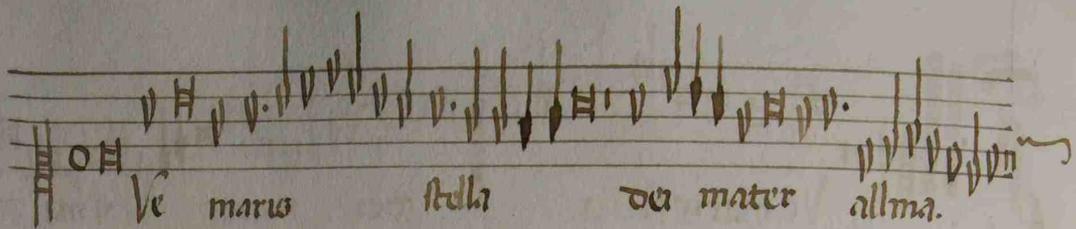
Ave maris stella.



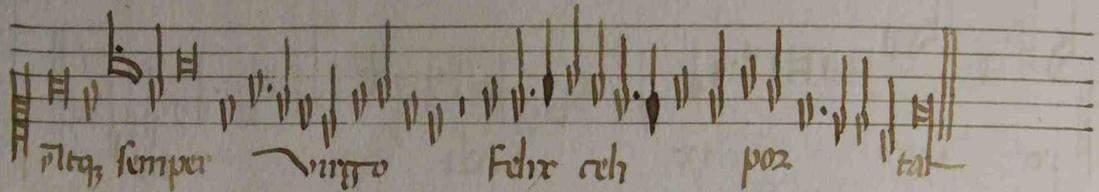
Ave maris stella.



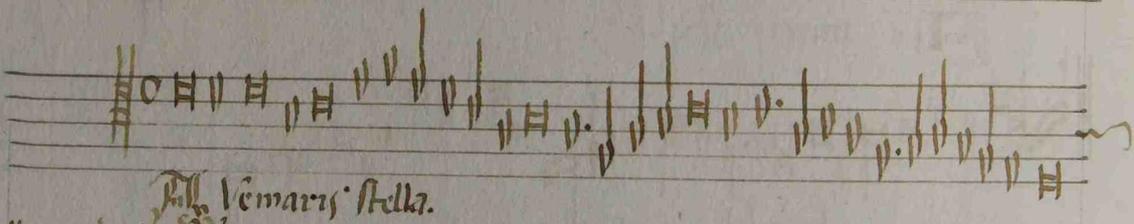
Ave maris stella.



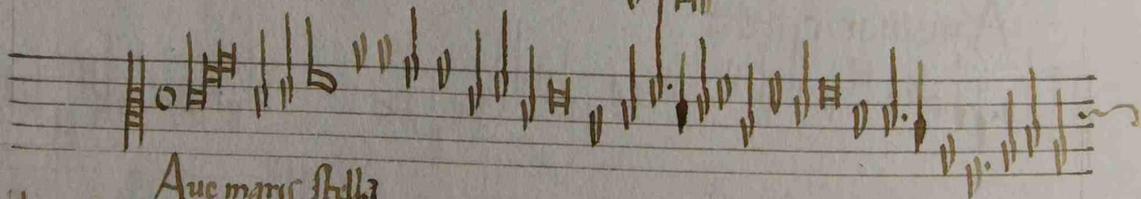
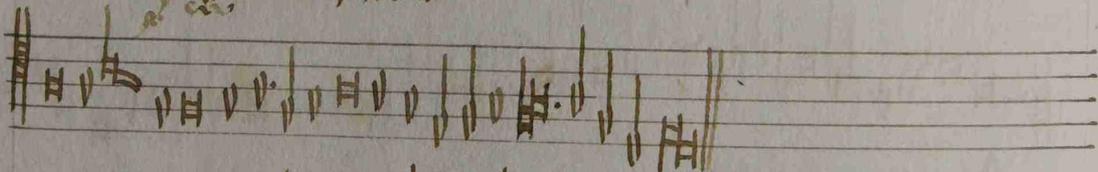
ve maris stella dea mater allma.



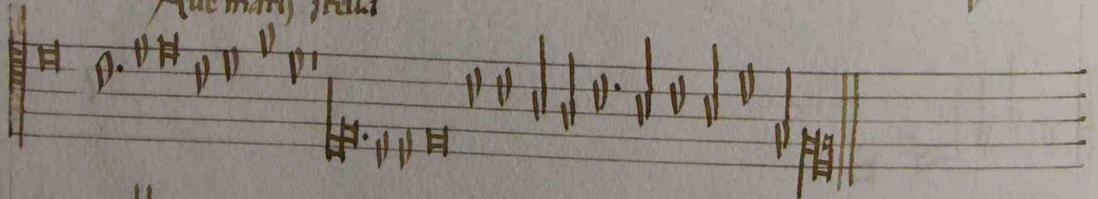
atq; semper virgo felix cel poz tal



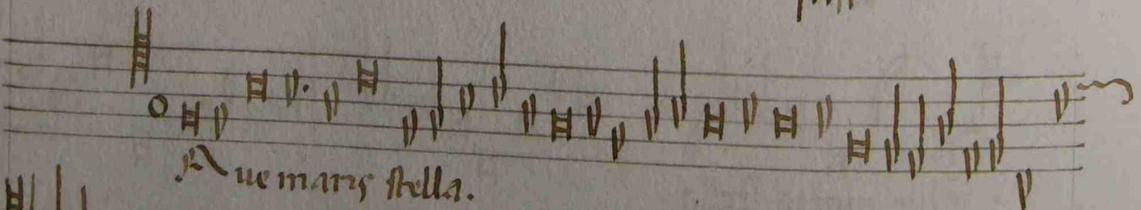
Ave maris stella.



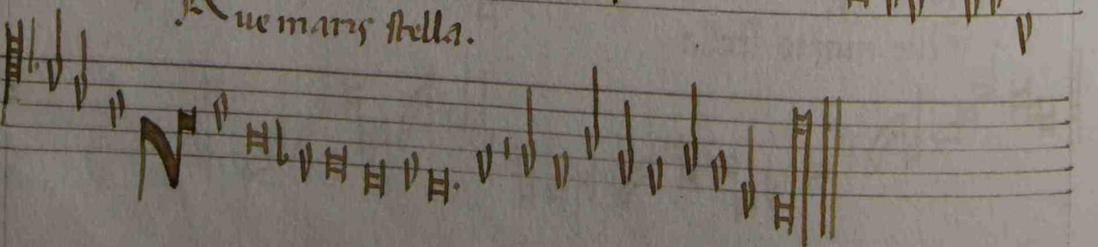
Ave maris stella



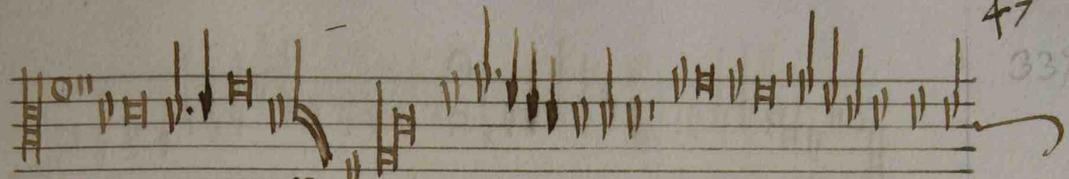
Ave maris stella



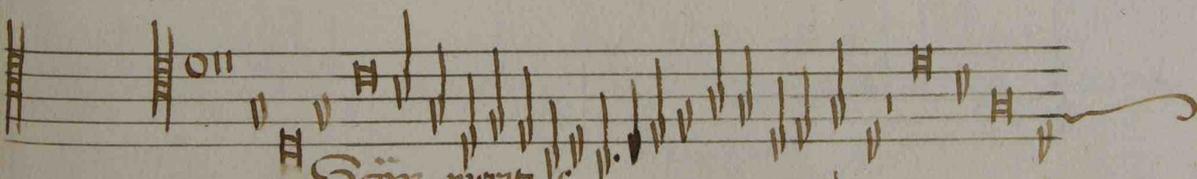
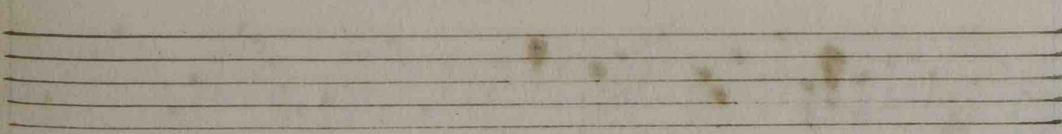
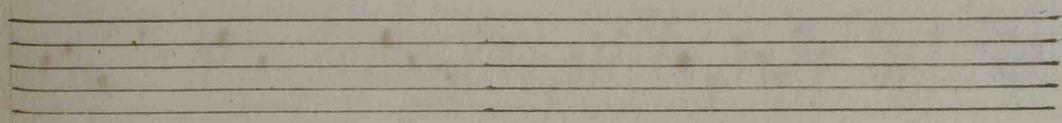
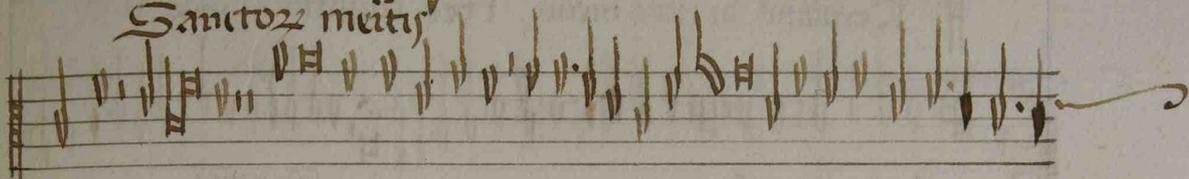
Ave maris stella.



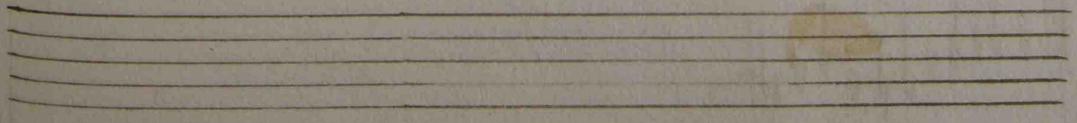
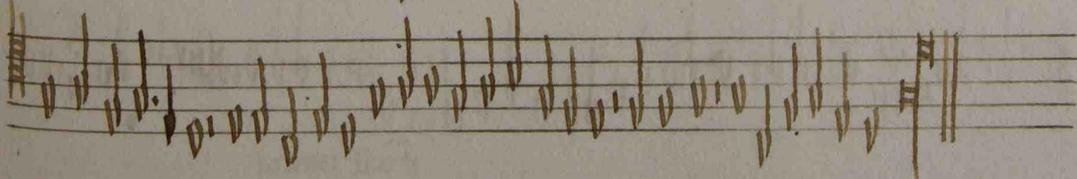
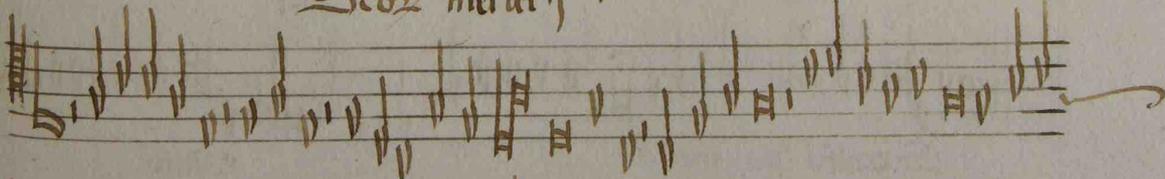
Ave maris stella.



Sanctorum merito



Sanctorum merito



Et exultant sp̄s ritus meus. i teo salutari meo

Quia fecit mihi maḡ qui potens est et sc̄s nome usq̄

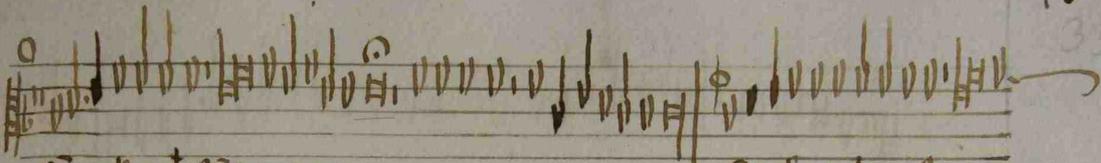
fecit potens

Et exultat sp̄s meus

refec̄

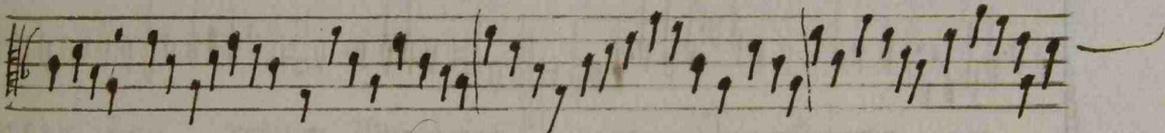
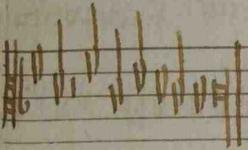
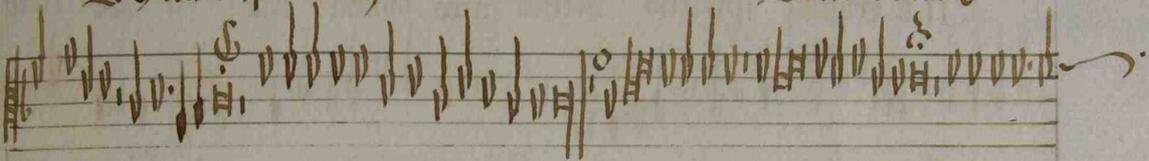
fecit potens

339

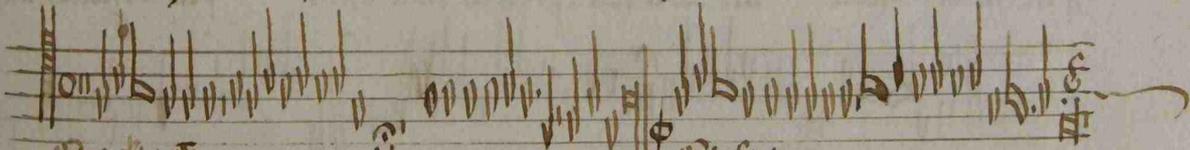
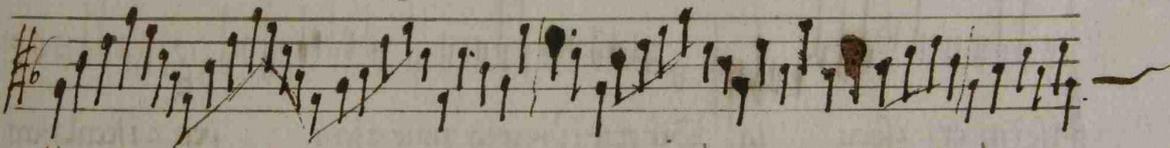


Exaltat sps meus

Quaerit in mag

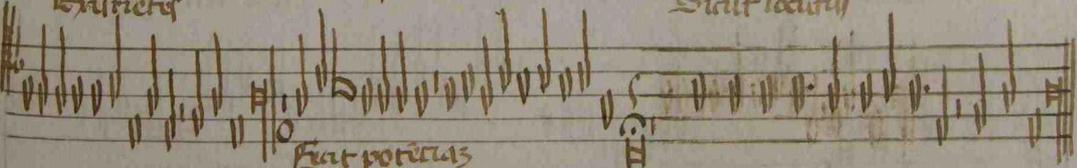


Corrente

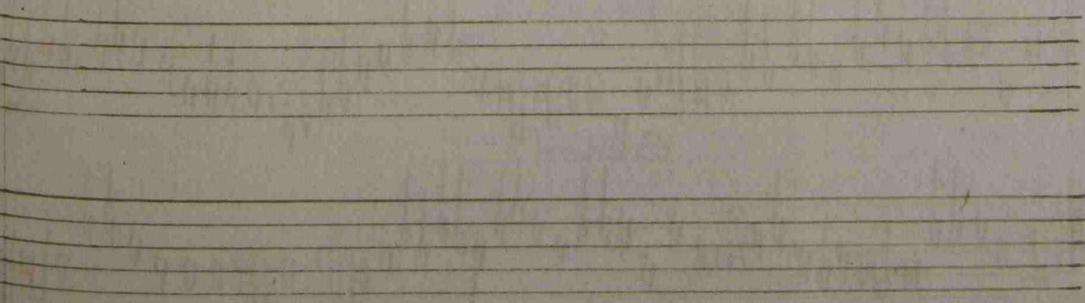


*Exaltat
Spiritus*

*Quaerit
Sicut locutus*



*Fiat potestas
Sicut erat.*



Exultent spiritus meus. In teo salutare meo. Quia fecit
 maius q̄ potens est. et sc̄us nomē eius. Fecit potētiā
 in brachio suo. dispersit superbos in te cordis sui. Exuriētis imple me bo
 na et dicit dimitte manes. Sic locutus ē ad patres n̄ros. ab aas
 a seculi et i secula. Sic erat in principio unicus et sem per. et i secula seculi
 Et exultat spiritus meus. in teo salutari meo. Hos amen.

Quia fecit in magis
 Fecit potētiā
 Exultet
 Sic locutus ē ad patres n̄ros
 Sicut erat in principio

D rosa bella

F Alasopne

Q uato pui hochi mer.

Q uato pui ochi mer.

Q uato pui hochi mer.

B q̄ lozge dimāgot q̄q̄ löge dimāgot coqh con. quoq̄ dat dāsa maſo
ſi la ſi roge capero. toz leq̄ cōla? lebeq̄ ront coqh con ianeta ne tonpa le pole cātra

G q̄ lozge dimāgot

L lozge dimāgot

G q̄ lozge dimāgot

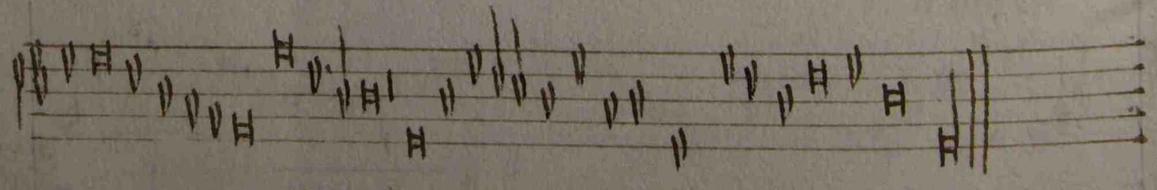
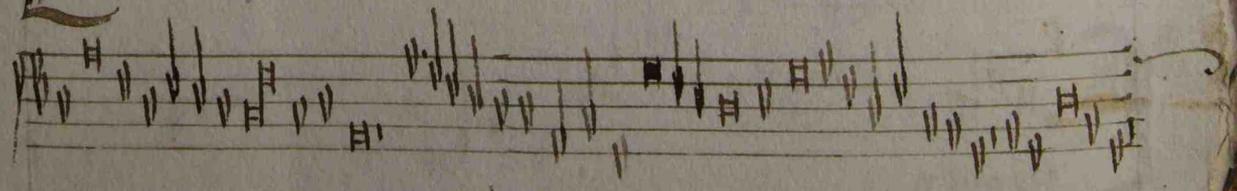
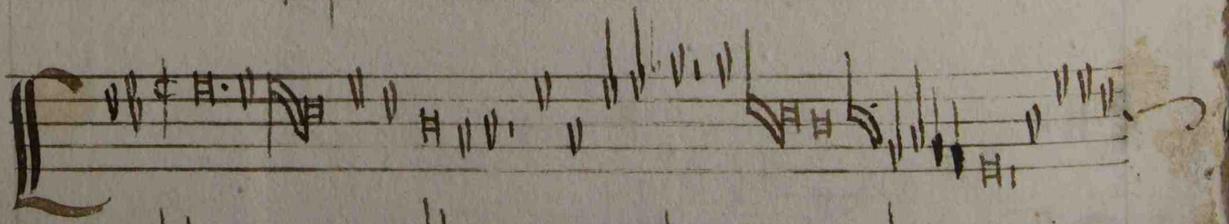
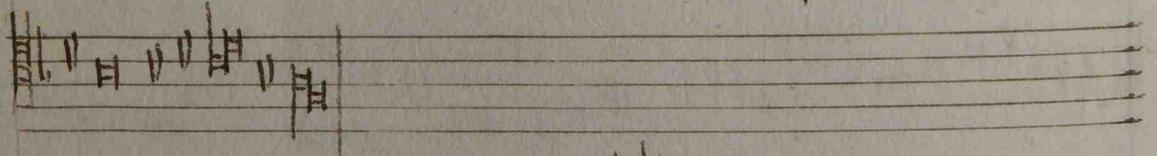
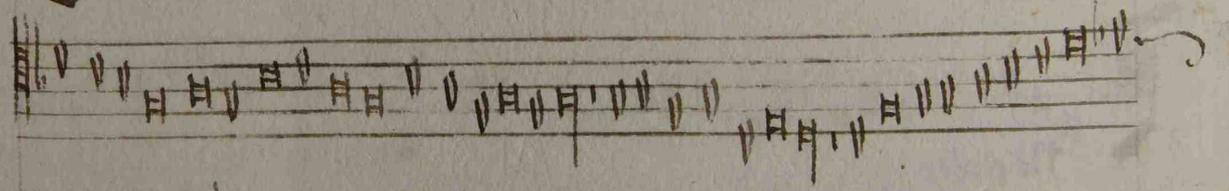
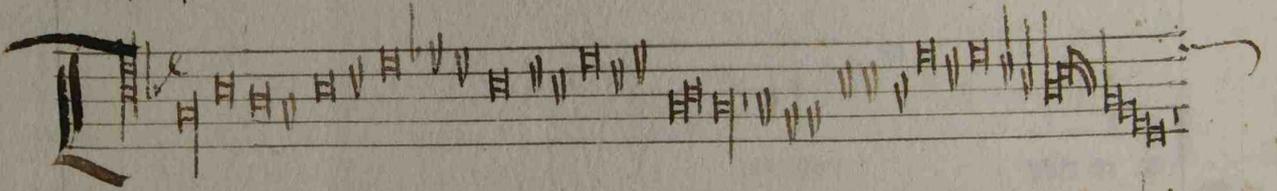
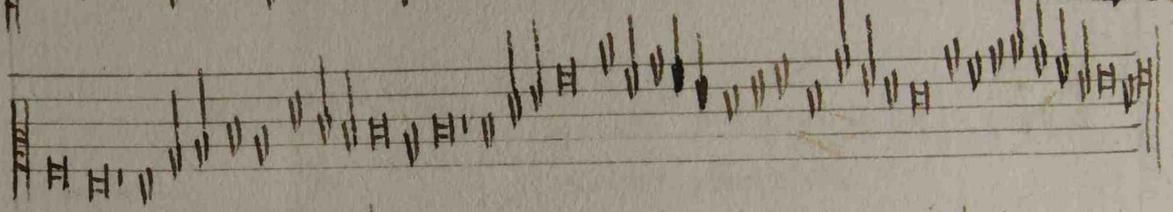
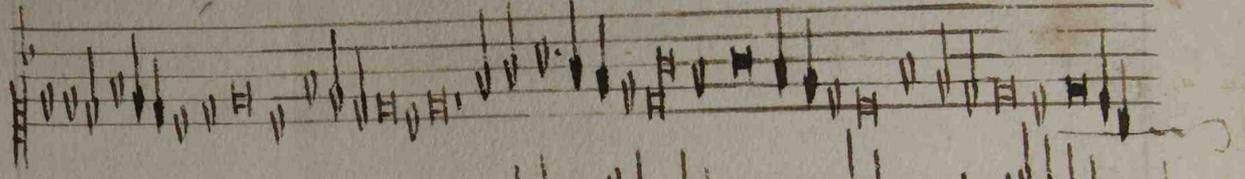
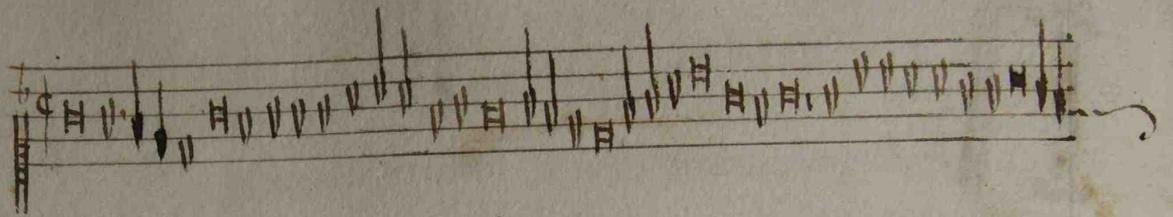
No gusto tel male estramo como yo tella parti

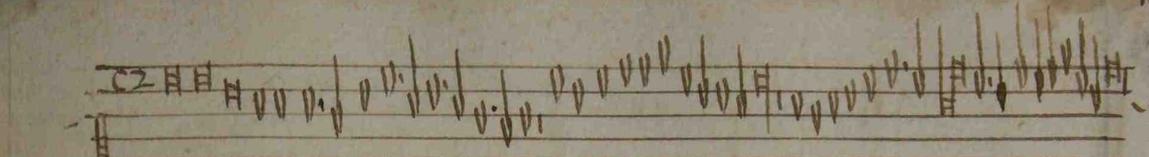
uefila mote nos in ne no pue

co nos mozar.

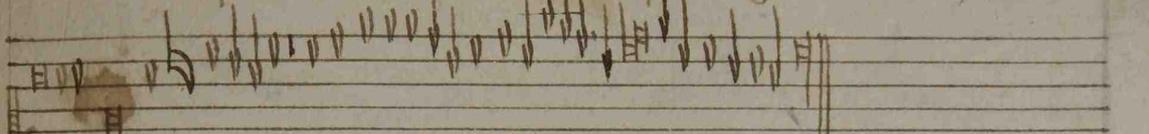
No gusto

No gusto

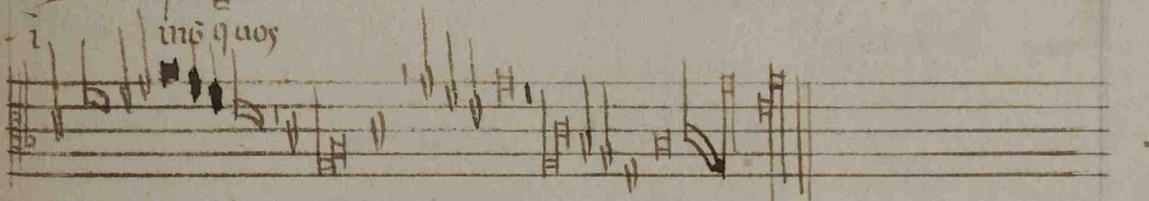
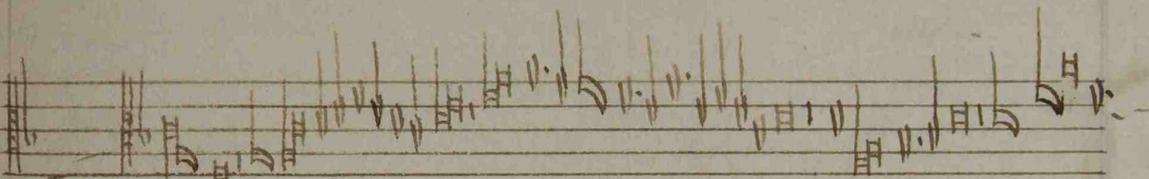




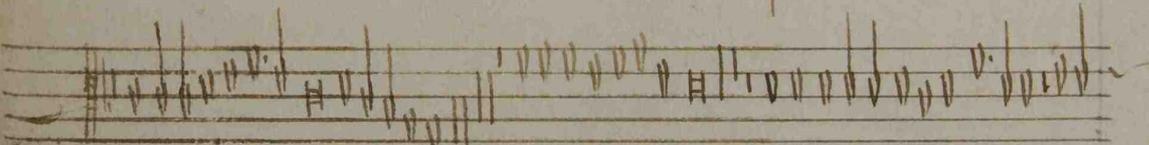
ino q' uos me laissez senfe te. et amo p'cellat ge. ne te ami voy sembli lauz



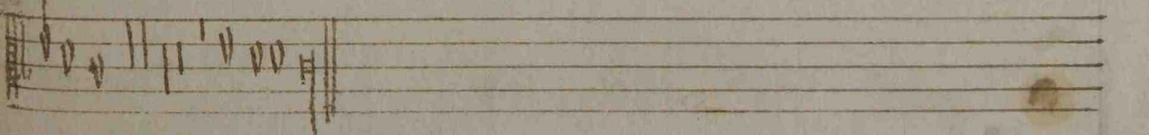
q' a soit ch que doya uoyr no pense est si fau ce?



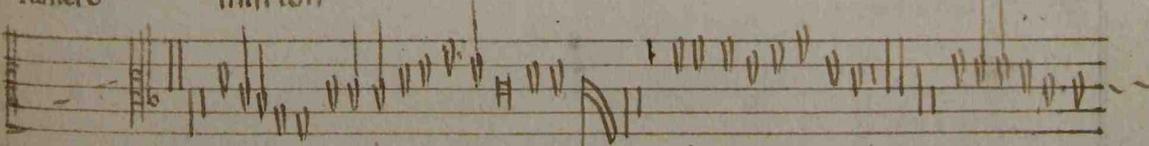
ino q' uos



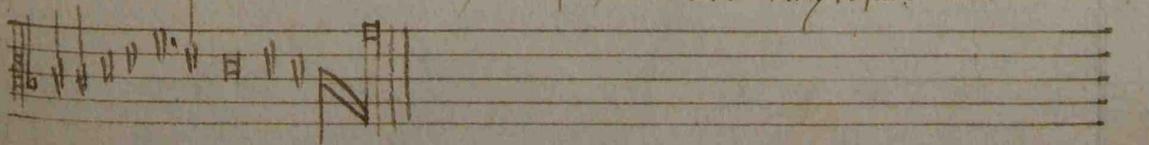
E ne voy amare marioneta le fils du roy saure q' nara feme et t'enset ang ma



nonere marion



marioneta lene voy amare p'is mario. le fils du roy saure marionere le



L Escriu teu infortune me trouue entombado
ne soit de ma dulce esperance ce valla mozeuse
ahencia onbloye este fortune.

L Le seruiueur.

Empty musical staff with notes.

L Le seruitene

Empty musical staff with notes.

L e serui tour hault grāone a sonz tebiē fortu ne les lire
 tū heris a fran se me troue parles promēta a
 dū tout solmōt biē ozcone

L e seruitour
 me troue parles

L e seruitour
 metroue

Mice te chiamo o dolce anima mia. miece te chiamo
ochia ra ma speran za. miece te chiamo o pelle grina m'isa
ce te chiamo. ancora p' cortesi a oyme ch' mozo so
lo p' te ama re oyme ch' mozo e uome uol parlare. oyme ch'
mozo e no me uol parla re.

Loyme ch' mozo e uome uol parlare. oyme ch' mozo e uome uol parlare. oyme ch' mozo e uome uol parlare.

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Mercetechumo.

Thyme ch mozo

Dellarbozo chanti tra te pesti.

Dellarbozo.

Dellarbozo.

Handwritten musical notation on three staves. The notation consists of rhythmic patterns and notes, characteristic of early printed music. The first staff begins with a clef and a time signature. The notes are arranged in a sequence that suggests a specific melodic line. The paper shows signs of age, including some staining and discoloration.

Handwritten musical notation on three staves, continuing the piece. A large, decorative initial letter 'M' is written in the left margin, marking the beginning of a new section. The notation continues with rhythmic patterns and notes, similar to the first section. The paper is aged and shows some wear.

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page.

Handwritten musical notation on three staves. The first staff begins with a large decorated initial 'G'. The notation consists of rhythmic stems and flags, characteristic of medieval manuscript notation. The first staff ends with a large flourish.

Handwritten musical notation on three staves. The first staff begins with a large decorated initial 'G'. The notation consists of rhythmic stems and flags. The first staff ends with a large flourish.

Incipit lamētacio. hieremie. p̄p̄he te. ¶

leph. Q̄moto setet sola ciuitas plena po pulo. facta ē

quasi utoua domina gen tuz. p̄nc̄ps. p̄nc̄iaz. facta est s̄ tribu

to. Beth: plorās plorāt̄ in nocte ⁊ lacrimē

illius in maxillis eius. nō ē q̄ soletū e am. ex oib; caris e

Des amici eius sp̄r̄erunt eas. et facti s̄t ei in mi

Incipit lamētacio hieremie p̄p̄he te. ¶

ph. Q̄moto setet sola ciuitas plena popu lo facta ē q̄

si utoua domina gēti us: p̄nc̄ps. p̄nc̄iaz. facta est s̄ tribu

Incipit lamentatio

leph. Qomō factū ē

toim pnceps factū est.

Geth plorā

et lacime ima

Dēs an ex

to. Geth plorā plorānt in nocte. et lac me dñs

us. i maxill' eius nō est q̄ soletū e am. ex orib' cāis eius:

Dēs amicitia sp̄ruerit eaz. et fecit ei. mi mi

G

Simel

Migrant uroa ppter afflictioes ⁊ multitudi

nes frutu tus. habitauit inter gētes nec inuēit re gem. Des p secu

tores ei apphēterūt e am. Intē angustā stas. Jeru

salez. Jeru sales cōuētere ad tōm nūz tu

us. Electi Vie syō lu gēt eo q̄ nō

sunt q̄ uēiat ad sollempnita tem oēs pōte ei destruc te

L

Simel

Migrant uroa ppe

et ml

gēs Des psecutoes ap

iter angu stas. Jerusalez Ieru

L Jerusalem migrauit

habitaui nec inue

nsit ap̄hētauit inter

Jerusalem. Jerusalem conuertere ad domi

num tuum. Hierusalem. Hierusalem. Hierusalem.

quē erit que oēs pōte est destructe

conuē tu tu us.

Hierusalem. eo queiāt

oēs pōte

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Sacerdotes eius gemēs. uirgines eius squalite. et in ipsa oppressa amaritu

time. **Deus** Facti sunt hostes eius in capite inimici illius

locupletati sunt. quia totius locatus est super eam propter multitudinem iniqui

tatus eius. paruli eius ducuntur in captiuitatem. ante faciem tribulationis.

Laus. Et egressus est aritha super omnes terram eius. facti sunt principes

eius uelut ardetes non inuenientes per secula. et abierunt absque fortitudine.

Sacerdotes eius gemēs. uirgines eius squalite. et ipsa

Facti sunt hostes eius in capite

illius locupletati sunt quia totius eius. propter multitudi

Mitte facies Iſequentis: *Erusalem ierusalem conuete ad domum*

tuam usque **Recordata est hierusalem**

diebus afflictionis sue et pernicitatis omnium scelerabilium suorum quod habuerat

in diebus antiquis cum cecideret populus eius in manu hostium et non esset auxilium

eorum intraverunt eam hostes et diruerunt sabbata eorum: Beth

Deccatum peccatum ierusalem propterea instabilis facta est. omnes qui glorificabant eam.

Mitte faciem Iſequentis. *erusalem ierusalem conuete ad domum*

tuam **Recordata est hierusalem**

et pernicitatis **et**

L Ante facie[m] B[ea]te sequē[tur] I[er]usalē[m]

et p[er]secutio[n]is om[n]i[u]m t[er]re[m] q[ue] habuerat

die[m] interit[ur] et t[er]re[m] sabbata eor[um].

petrus petrus o[mn]es q[ui] gloriab[antur] e[ss]e

cūciteret i[n] manu hostili et nō e[ss]e

interit[ur] et t[er]re[m] sabbata eor[um].

petrus petrus o[mn]es q[ui] gloriab[antur] e[ss]e

cūciteret i[n] manu hostili et nō e[ss]e

interit[ur] et t[er]re[m] sabbata eor[um].

Interit[ur] et t[er]re[m] sabbata eor[um].

Spreuerūt illas q̄maz uiterūt ī ḡmimas ei' ipa autē ge

meis ⁊ cōuersa retrosu m. **Leth** **Sortes** ei' ī pedibus

reus nec recordata ē fuis sui. deposita ē uehemēter nō habēs

consolato **23.** uite dōine afflictioēs meas. qm̄ erectas ē in

amicus **Jerusalem iherusale.** cōuētere ad dominū tuū

tu un

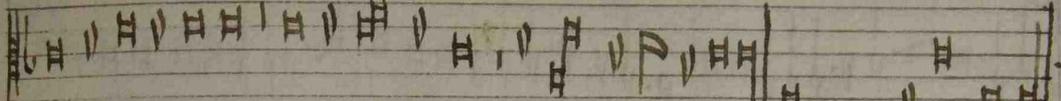
L Spreuerūt illas. qm̄ uiterūt ignominias ei' ipa autē ge

cōuersa **Leth.** **Sortes.**

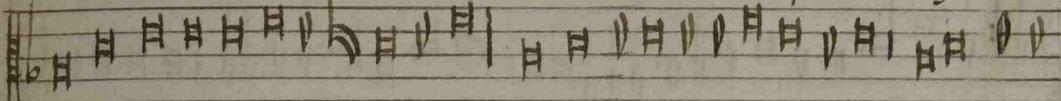
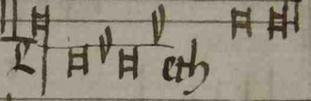
depo nō habēs Vi

L

Spencerūt illas quodias



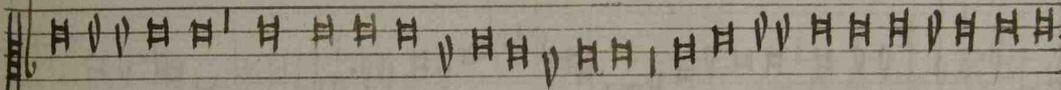
ip̄a autē t̄cōnē



Sordes ei)

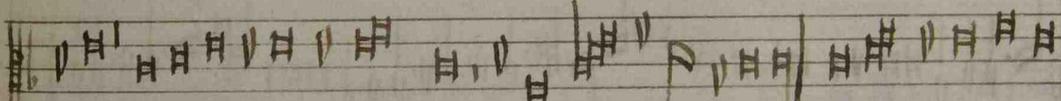
nec recitata

deposita



ē uehemēte nō hēny

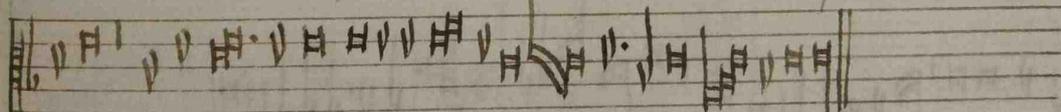
Vite



qm̄

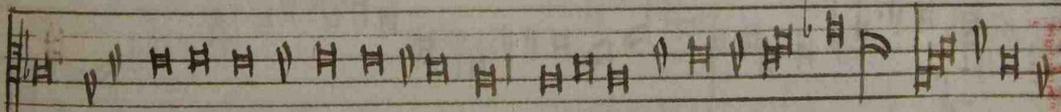
mi

Jerusa les



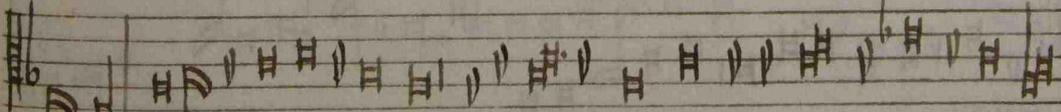
cōnē tere ad tōinū teuz tu

um.

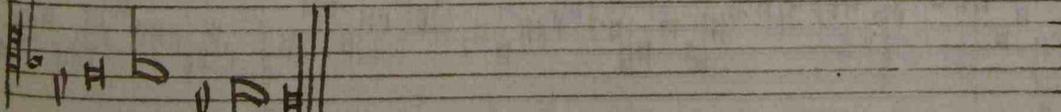


te dōine

qm̄



Jerusales ierusales conuētere ad tōinū teuz tu



Incipit oratio hiemi e prophete

re. Recorda re to mi ne qd accide

rit no bis in tue re et re

spice obsequium nostru m: hereditas no

stra uera e ad ahe nos to m)

nostrae ad ex tra nos

Hereditas nostra uera est ad ahe nos to

Quarta
Hereditas nostra uera est ad ahe nos to m) nos^{acer} tra nos.

Incipit oratio hieremie pro

Recordare

intuere

obprobria nostris hereditas

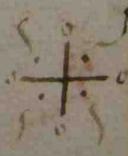
domine domine

nostra

Incipit oratio hieremie prophete

Recordare domine

obprobria nostris



D Vultu facti sumus absque patre matre

tres nostre quasi in die

quibus nostra peccata blin gna

mus ligna nostra pro corpora

umus. Quia ab nostris minaba

mur. lapsus non datur re

lingua nostra pro corpora

Quia ab nostris minaba

lapsus non datur re

✂

Dupilli fcti abq; patre

matres nostre q; uou

Alquas nostra pecunia

lingua nostra. pio cupiat

(Cernat) nostris

lassis

Dupilli fcti abq; pa

te matres nostre quasi mou

Alquas nostram pecunia bi

Egypto dedimus manibus vestris.
 ut saturare miferis. Patres nostri peccave-
 runt et non est et nos iniquitatem eorum persequuta
 sumus. Sem dominatus
 non sum non fuit quod mereremur
 c. In manibus nostris.
 porta sumus. Sem dominatus
 nostri. Sem manu
 In manibus



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Cgypto redim) ma nu et assy ryo

Ut satura pam by ptes nostri

perauerit et no et nos migrates

eoruz porta unius Seruitomina

sunt no sti no fu ut qredi

dema nu. e 243 Inna

Cgypto te dim) ma nu et assy ryo ut satura temur.

pates nostri



A offerabam pi neno bis a facie glady.

interfer to. pelis nostra

si chabam exu sta est a facie tepe

sta tus fa mis

Seven empty musical staves.

offerabam)

Pellis nostra

quasi a facie

tepestatu fa

ms.

offerabam) pane no bis a facie gloriæ meæ

Pellis nostra

quasi cibam) exu sta est a facie tepe. sta

tus fa ms.

F

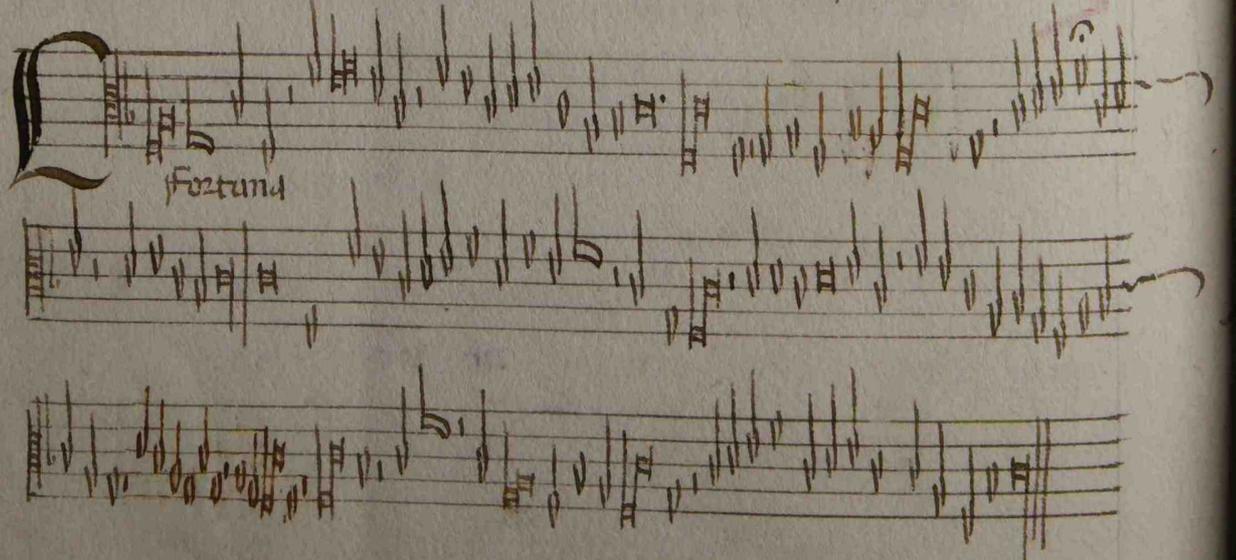
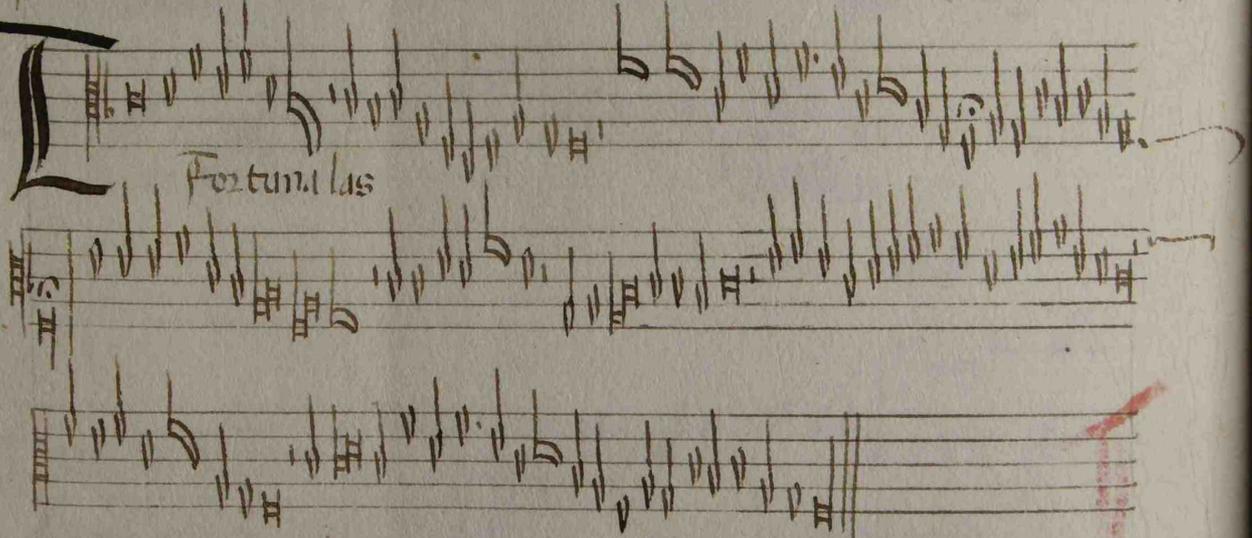
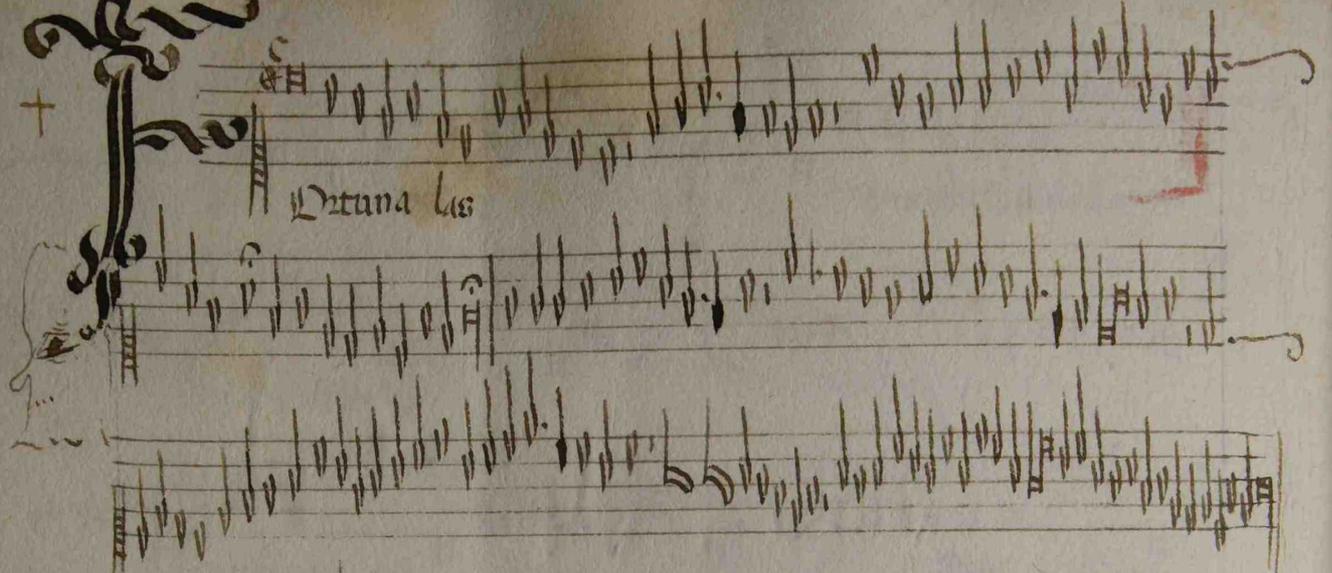
Fortuna las

F

Fortuna las

F

Fortuna



F

+

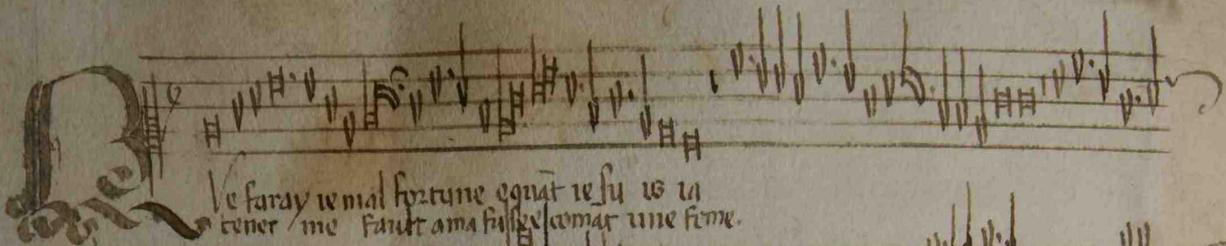
Fortuna totiens est rotare

F

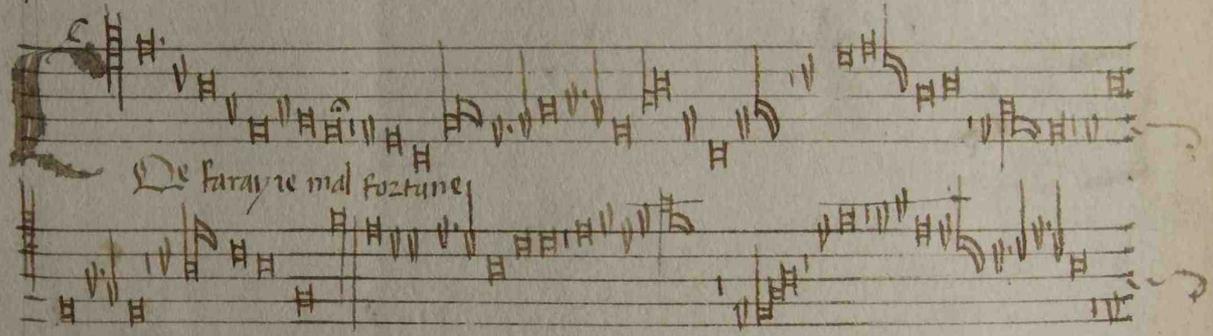
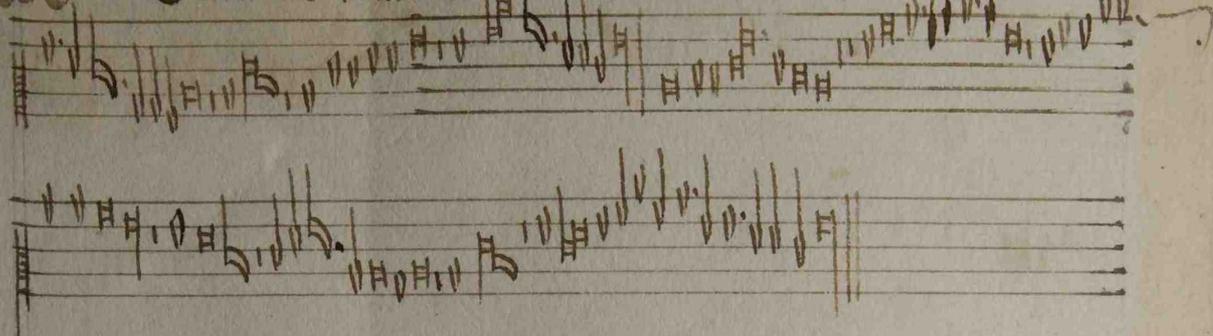
fortuna

F

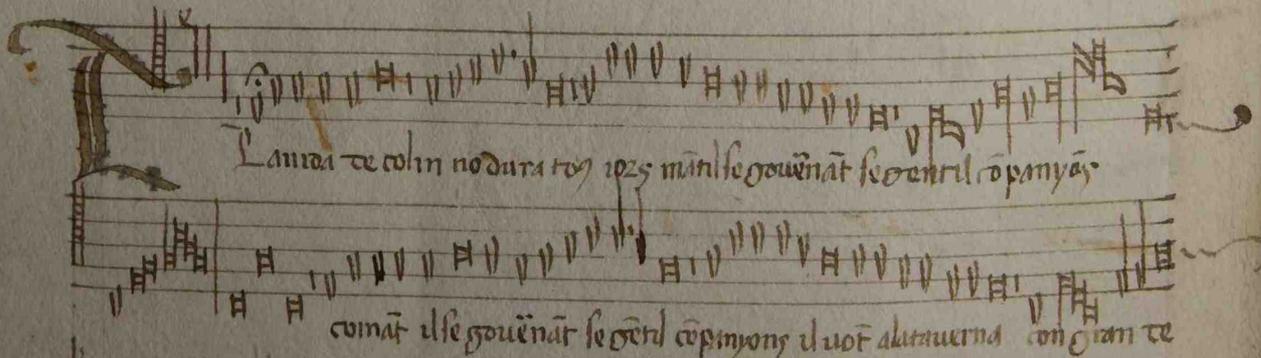
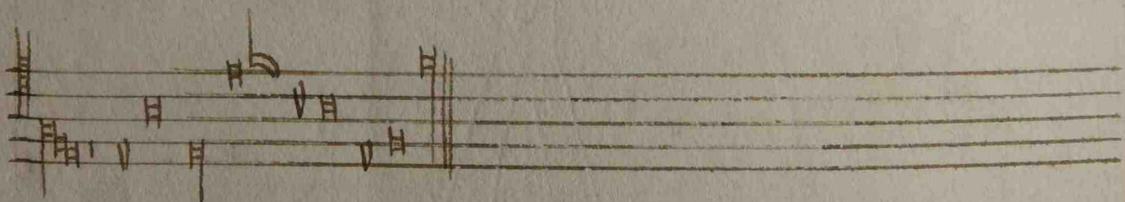
fortuna



De faray ie mal fortune equat ie su is ia
tener me faut ama fuisse comat une femme.



De faray ie mal fortune



Lauda te colin nodura toy 1025 minil se gouenat se oent il copmyas
comat il se gouenat se oent il copmyas il uot alitauerna con gran te

nocon:—

S est ainsi q'ply rene
 que farange madame
 Seconde pars Xte ser folia

S est ainsi
 que farange madame
 Sa pars
 Vtre ser folia

S
 que fraige madame
 Sa pars Xte v. folia.

S Arcus letraut tella fenestre belle gente amozuso

S arcus letraut
Ne soyés pas tenuy

Sar as
Ne soyés pas tenuy

R

Esion
ayes

istoy terre de fra ce. Vechi ton roy prest de uenir
espoir prestre ph frace en son tres royeuz ad uenir.

Est celuy qui fera

mir tout parciel

cur de son droit tout obtenu

lo micur Royal

R

Res pacificus magnificatus est cuius vultus respicit

Viuat

ret in eternam:

R

Resion toy terre de frace

Est celuy

lo micur Royal

R

Resion toy terre de frace.

Est celuy

Brunet te ve voy ay amee loncteps et mada me cla me
 me remas voy entel dangier mada me pözes ab regier por quoy en seroy difame

L Brunette au fozal noir dü ioli uert vestruc De
 mi brunette au noir fizal

L Brunette au fozal noir
 Demi brunette

B Brunet
 me remas voy



E ne un: onques la pa rel le

Two staves of handwritten musical notation in a medieval style, featuring square neumes on a four-line staff with a C-clef. The notation is dense and includes various rhythmic values.

Two staves of handwritten musical notation. The first staff begins with a large, ornate initial letter 'U'. The text 'ulce' is written below the first staff, and 'ostre bea' is written below the second staff.

Two staves of handwritten musical notation. The first staff begins with a large, ornate initial letter 'O'. The text 'ostre be' is written below the second staff.

A musical staff starting with a large, ornate initial 'L' in black ink. The staff contains handwritten musical notation in a medieval style, featuring square notes on a four-line staff.

Repitens tetur spom fotayē pereduliz tout soz; mere

A musical staff with handwritten notation, continuing the piece from the first staff.

A musical staff with handwritten notation, continuing the piece.

A musical staff with handwritten notation, continuing the piece.

A musical staff starting with a large, ornate initial 'L' in black ink. The staff contains handwritten musical notation.

Repitens

A musical staff with handwritten notation, continuing the piece.

A musical staff starting with a large, ornate initial 'L' in black ink. The staff contains handwritten musical notation.

Des amia et spreuerūt ea. nō ēq; nōlerū ea; ex oib; caris eius.

A musical staff starting with a large, ornate initial 'L' in black ink. The staff contains handwritten musical notation.

Repitens

A musical staff with handwritten notation, continuing the piece.

D ont fuste bñ eae ioye esguare luy q̄ muat unalle cū tēter mee plays atoy factouz
 ca for fait me y plus dū griff tū mē et aulō ingre q̄ muolt soffer me plus res humanis
 l'ephel
 suel zescofort tētur humanū imatoc

Dont fust ebie

Dont fust ebie

Dōs am a ppeuerūt eam:

Reguntayo

Reguntayo

nō nos laqero pēgā. bue amā elamtar

es la vida q me das

uē vos boza furr
mitrabai adu beñr

tā bien como yo he furr
q en pudira auer suffri

DBB

Reguntais

Reguntais

uē vos pudira furr
mitrabai adu beñr.

Para que me pēgū tais
la pena que he de passar
pues amā elamētar
tes la vida que me das

Reguntayo

Reguntayo

uē vos pudira furr

Donzella nō est colpeis sibi go muezzi

70

Canor.

Donzella.

70

Octa

Donzella

70

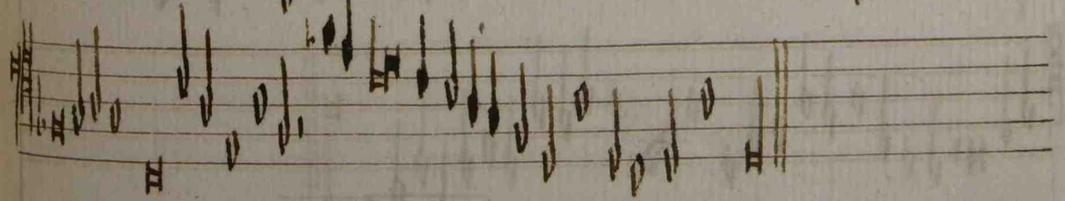
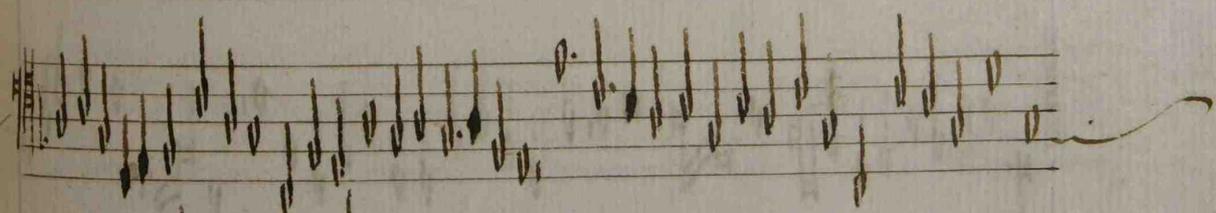
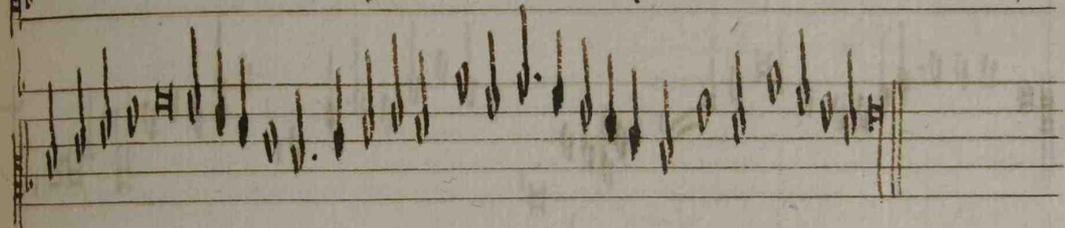
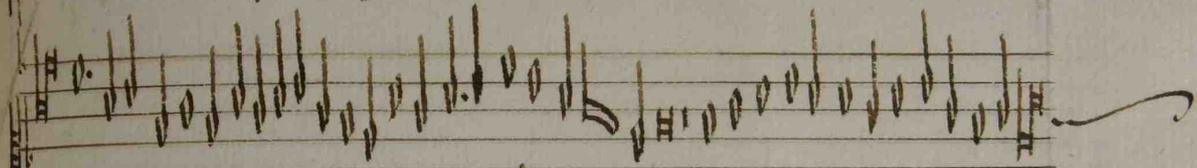
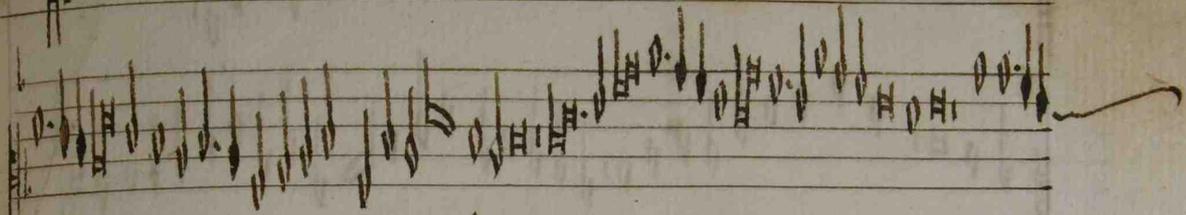
L eno2

Handwritten musical notation on four staves. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one flat. The notation consists of a series of notes, many with stems pointing downwards, and some with flags or beams. The second and third staves continue this melodic line. The fourth staff contains a few notes and then ends with a double bar line.

Contra

Handwritten musical notation on three staves. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one flat. The notation consists of a series of notes, many with stems pointing downwards, and some with flags or beams. The second and third staves continue this melodic line.

Amozs amozs



Secunda pars. Sil est. nisi

C

The first system of music consists of two staves. The top staff begins with a treble clef and a common time signature 'C'. It contains a series of notes, including quarter and eighth notes, with some beams connecting them. The bottom staff contains a series of rests and some notes, likely representing a bass line or accompaniment.

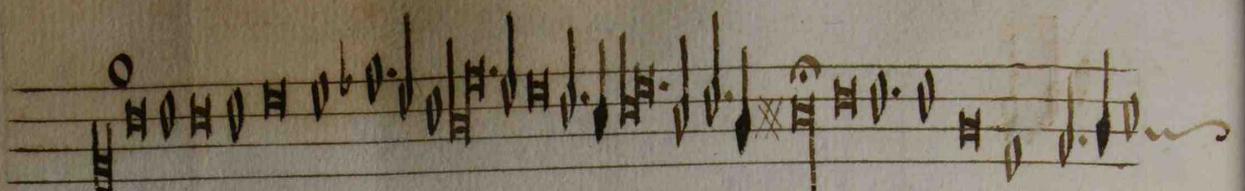
102

The second system of music consists of two staves. The top staff continues the melodic line with various note values and rests. The bottom staff continues the accompaniment with rests and notes.

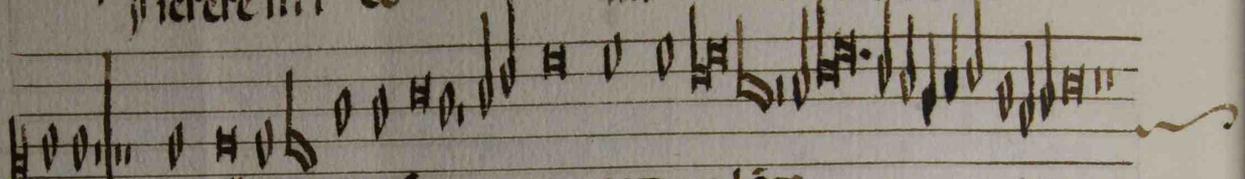
The third system of music consists of two staves. The top staff continues the melodic line, and the bottom staff continues the accompaniment. The notation includes various note values and rests.

[Faint, illegible handwriting on lined paper]

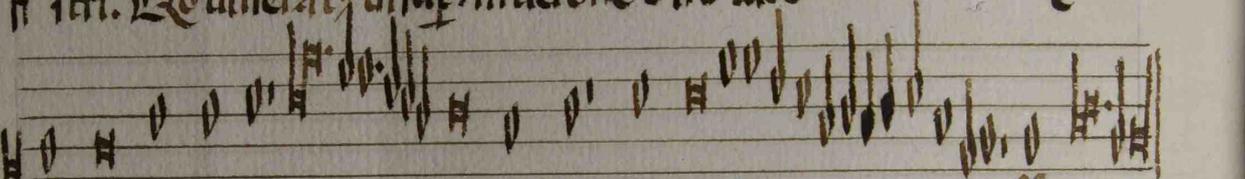
[Faint vertical text on the right margin]



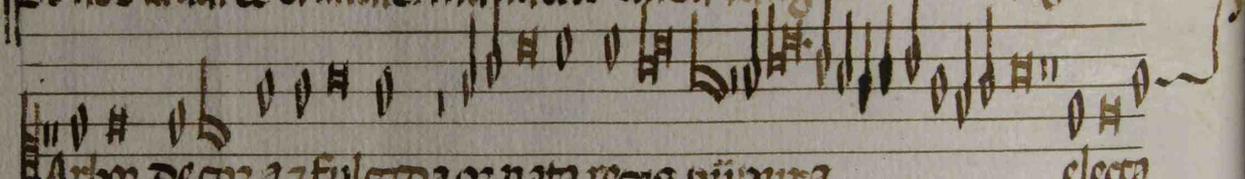
si serere nri do mi ne. misere no



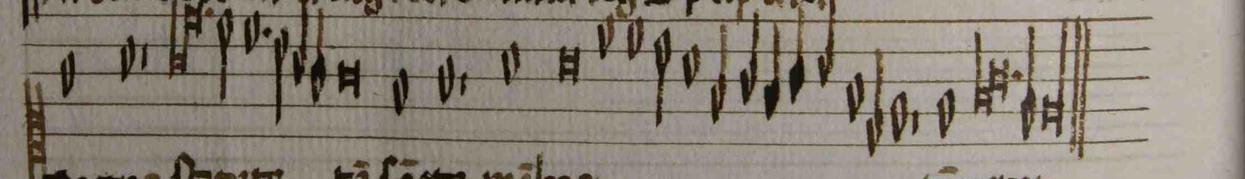
stri. De ulneratq; insup. mucrone dno lace



Et nos laualet crumne. manauit uncta sanguine sanguine

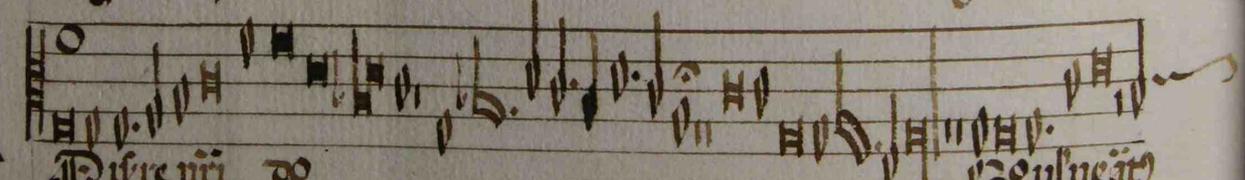


Arbor decoza et fulgida ornata regis pūputa electa

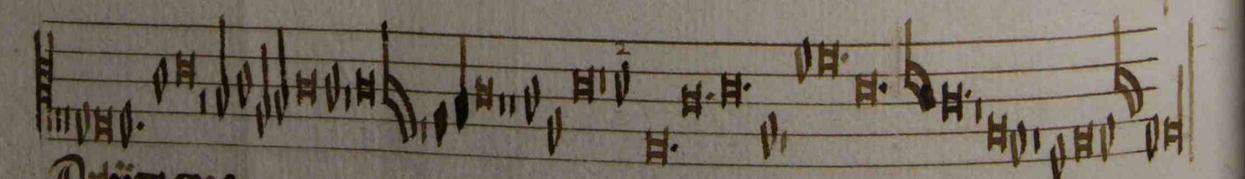
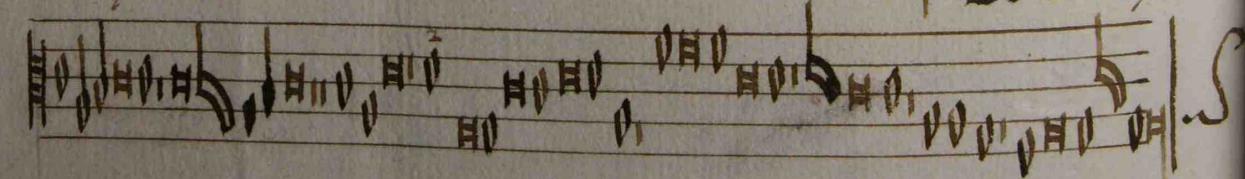


digno stipite tā sācta mēbra tāgeret

Incipit



Adiure nri do De ulneratq;



Arbor decoza

Miserere nostri do mine misere nostri

Do ulneratus insup mucrone dire lancee ut nos lauaret

crimine manavit unda sanguine Arbor teozet fulgida orna

regis purpu ra electa disto stipe te tas sca

menbra tangeret:~

Miserere nostri do mine miserere n stri

Do ulneratus insup mucrone dire lancee ut nos lauaret cr

mine manavit unda sanguine. Arbore teozet fulgida ornata regis pu

ra electa digno stipe tam sca menbra tangeret:~

D quegan

M

ort tuas naur e de fone dart leperete
en despoiant fon estam dart

A handwritten musical score on aged paper, featuring a large decorated initial 'M' at the top left. The score consists of several staves of music. The first staff contains the lyrics: "ort tuas naur e de fone dart leperete" on the top line and "en despoiant fon estam dart" on the bottom line. The music is written in a medieval style with square notes and stems. There are several staves of music below the lyrics, some with clefs and some without. The paper shows signs of age, including some staining and a small tear on the left edge.

159
159
389

Da si ierue

pie Jesu toine tonā ei reg em

D E uos regardez saulmūt a saiaut estre pl̄ joyeulz q̄ amoz entō autz

hault ce q̄n volozat entz aramet
m̄ biē de m̄sa labiāte
uin̄, amas pl̄ uolōte

dāt voŕ estē belle pare
damer null aultre qui soyne

De nos regarder

m̄ biē auli

P m̄ bien te uis

De nos regarder

F

Et uos pzi montes

afin que tost

F

Flou mo

F

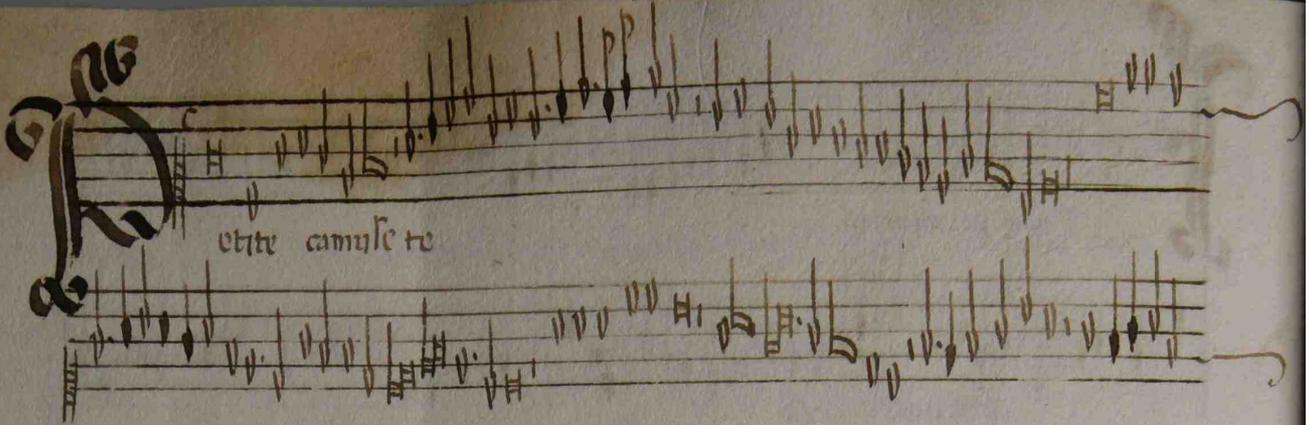
Flou mo ami

F
a

Flou mo ami

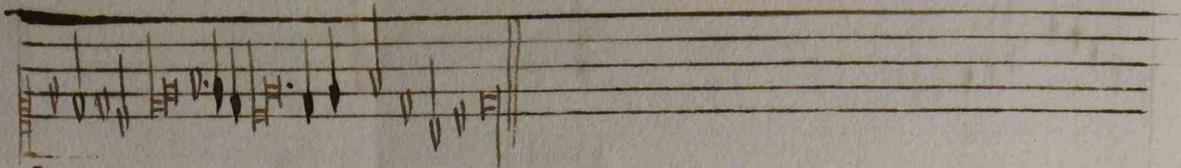


728



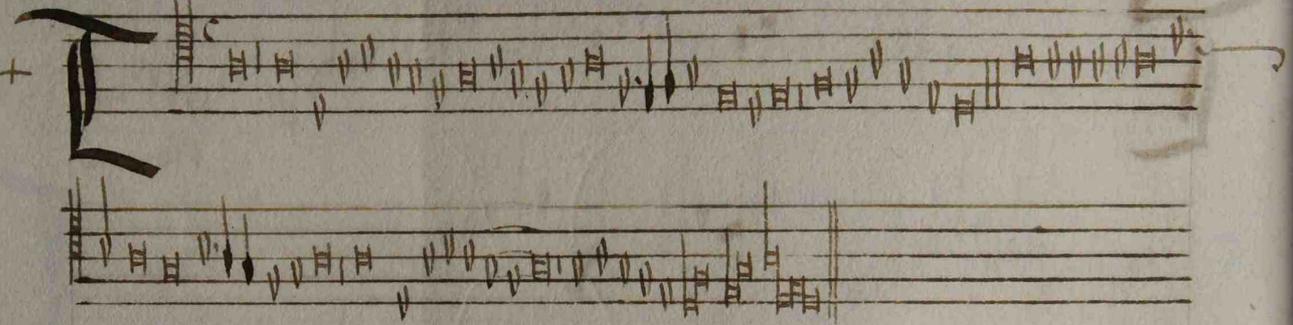
etite camuse re

This system contains the first two staves of a musical piece. The top staff begins with a large, ornate initial letter 'D' in black ink. The text 'etite camuse re' is written in a Gothic script below the first staff. The notation consists of square notes on a five-line staff, with some notes beamed together. The second staff continues the melody.

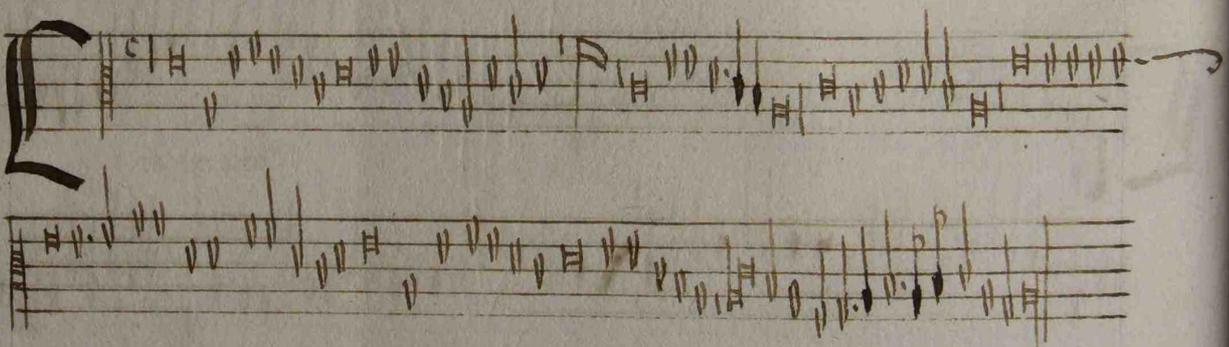


This system contains a single staff of musical notation, continuing the piece from the previous system. It features square notes on a five-line staff.

+

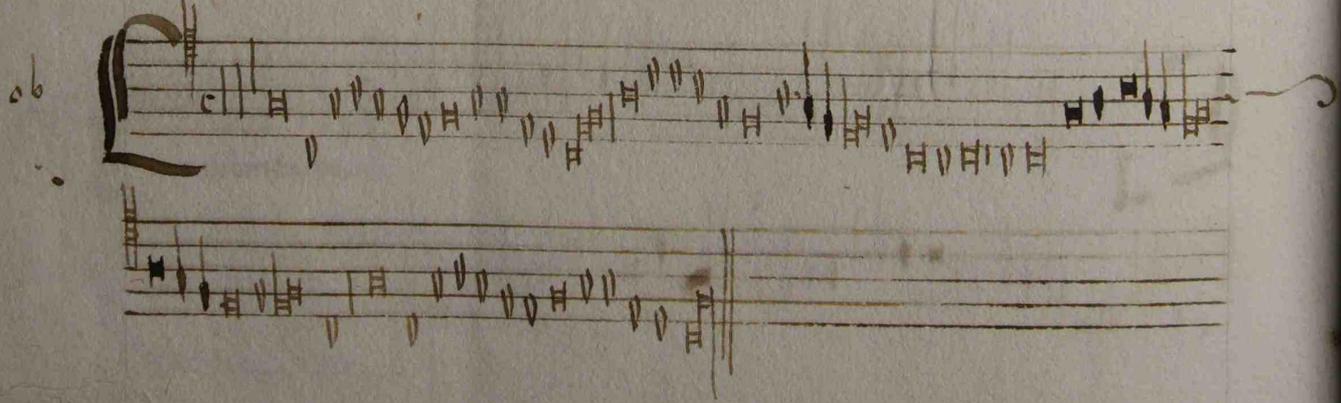


This system contains the third and fourth staves of the musical piece. The top staff begins with a large, ornate initial letter 'A' in black ink, with a small '+' symbol to its left. The notation continues with square notes on a five-line staff.



This system contains the fifth and sixth staves of the musical piece. The top staff begins with a large, ornate initial letter 'E' in black ink. The notation continues with square notes on a five-line staff.

ob



This system contains the seventh and eighth staves of the musical piece. The top staff begins with a large, ornate initial letter 'E' in black ink, with the letters 'ob' written to its left. The notation continues with square notes on a five-line staff.

Tua una rey ferante
 res Vnan los q̄ batallante
 todos trabaios damozes

to. Ebita los beco
 uereton p̄ seuerato
 Vera7 foluz

Vna una rey ferante
 Venaeron p̄ seuerato

Vna re ferante
 Venaero p̄ seuerato

Vna una rey ferante
 Venaeron p̄ seuerato

Saps
de una
una rey
filiato:

L Agan todas luminaria
Van lagete cõharia
las damas enamaza
Fuera de nuestras moza

das
das

L Vagan todas

L Vagan todas

L Vagan todas

A system of four staves of handwritten musical notation. The notation is dense and includes various note values, stems, and accidentals. The first three staves end with decorative flourishes. The fourth staff is partially filled with notes and ends with a double bar line.

A system of three staves of handwritten musical notation. The notation continues with various note values and stems. The first two staves end with decorative flourishes. The third staff is partially filled with notes and ends with a double bar line.

Canus

Handwritten musical notation for the 'Canus' section, consisting of five staves of music. The notation is written in black ink on aged paper. It features a variety of note values, including minims, crotchets, and quavers, with stems pointing downwards. Bar lines are used to divide the music into measures. The first staff begins with a clef and a key signature of one sharp (F#). The music concludes with a double bar line and repeat dots.

Canos

Handwritten musical notation for the 'Canos' section, consisting of two staves of music. The notation is written in black ink on aged paper. It features a variety of note values, including minims, crotchets, and quavers, with stems pointing downwards. Bar lines are used to divide the music into measures. The first staff begins with a clef and a key signature of one sharp (F#). The music concludes with a double bar line and repeat dots.

Vngt lacuman atout

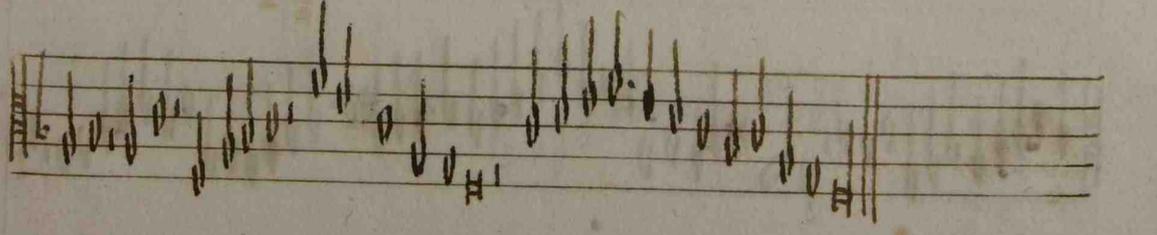
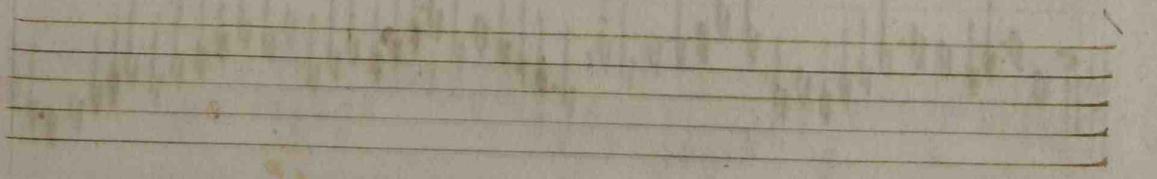
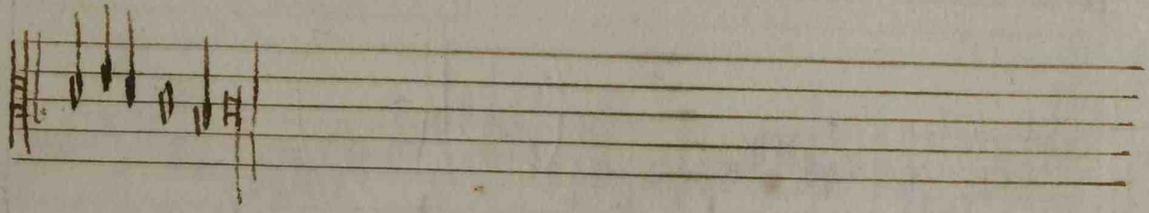
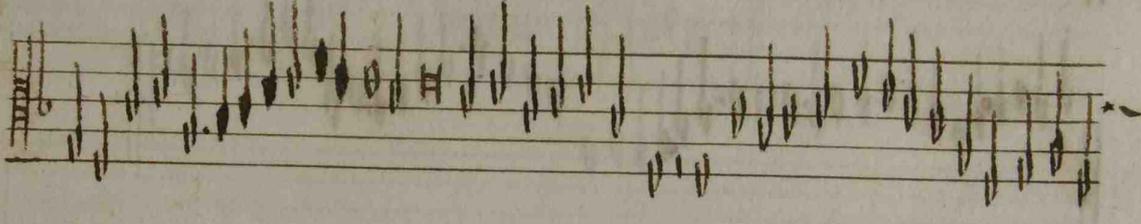
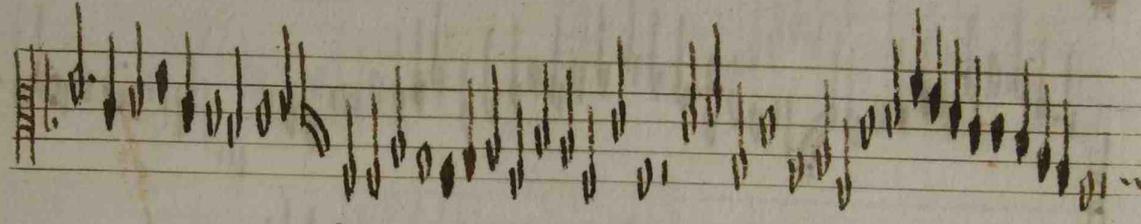
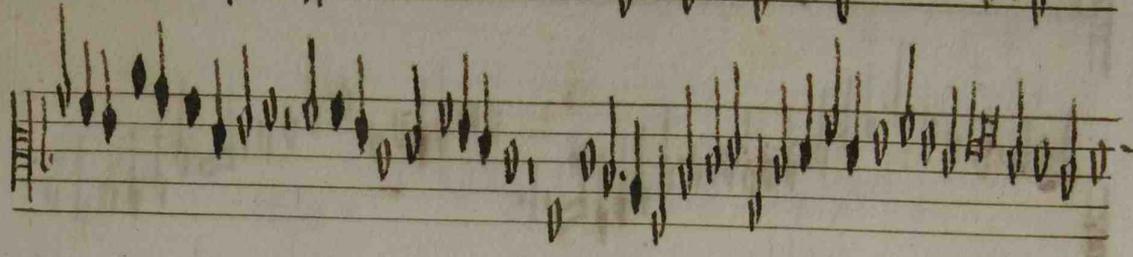
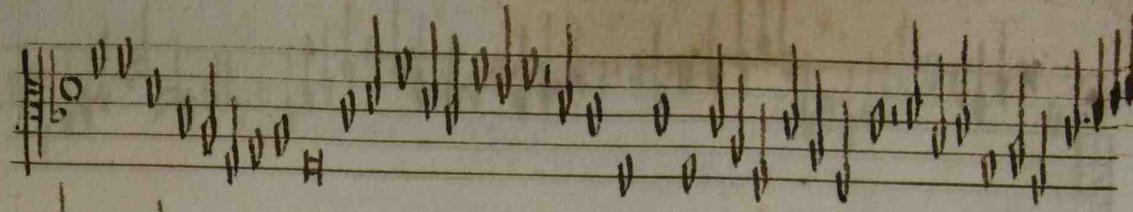
Contra

This image shows a page of handwritten musical notation for a contrabass instrument. The page is numbered 133 and 397 in the upper right corner. The word "Contra" is written in red ink at the top left, accompanied by a small red drawing of a person's head wearing a hat. The music is written on ten staves, arranged in two groups of five. Each staff begins with a clef and a key signature. The notation includes various note values, rests, and bar lines, with some staves ending in a double bar line and repeat sign. The paper is aged and shows some wear and tear.

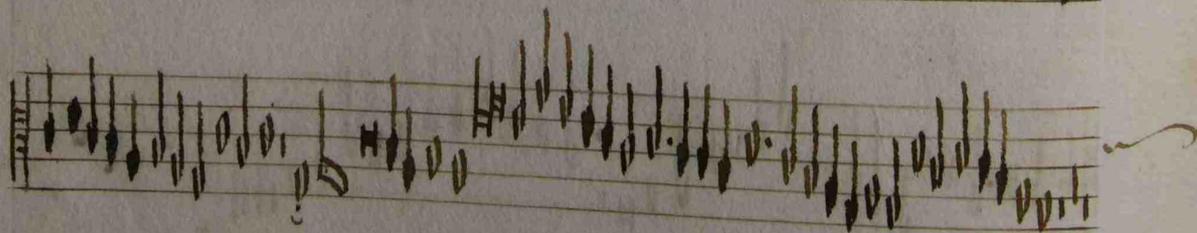
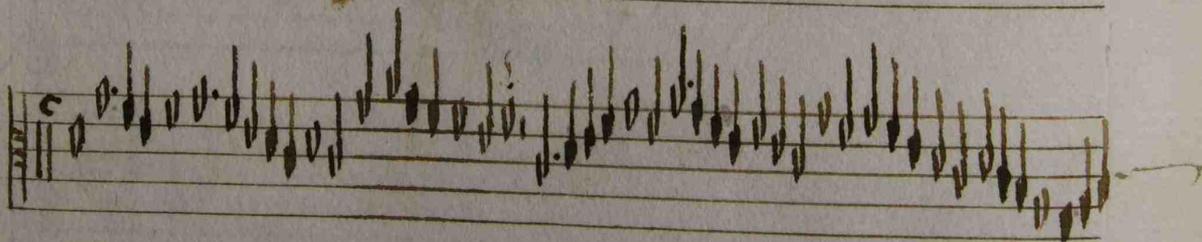
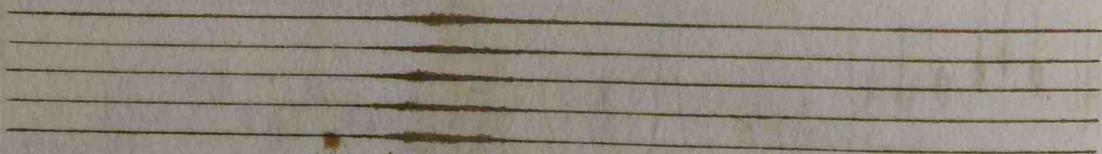
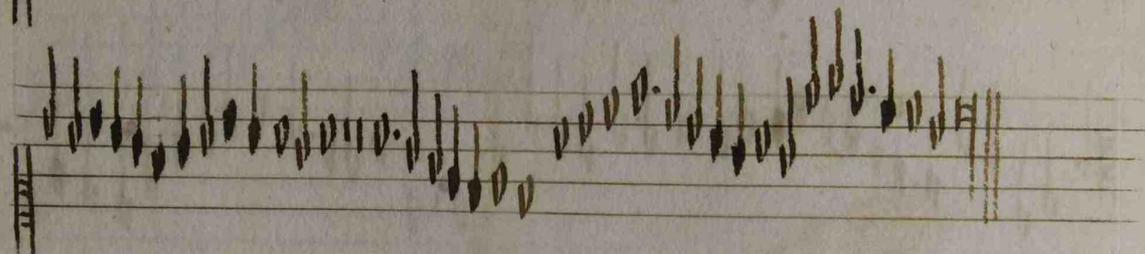
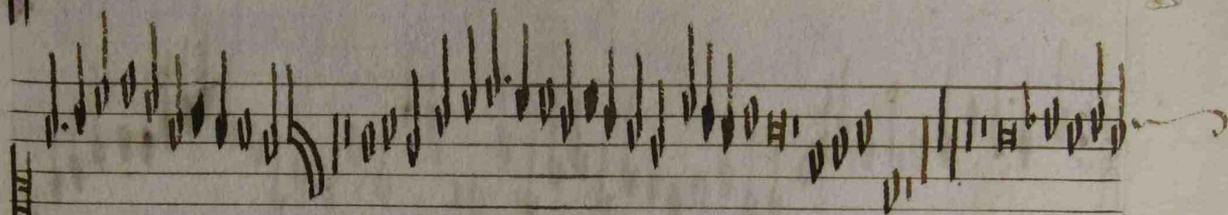
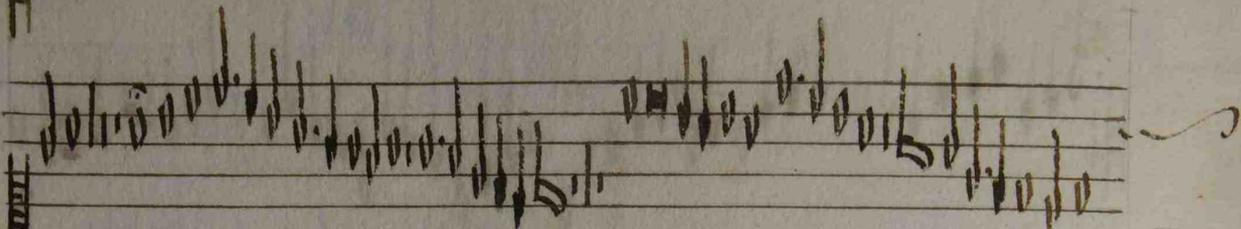
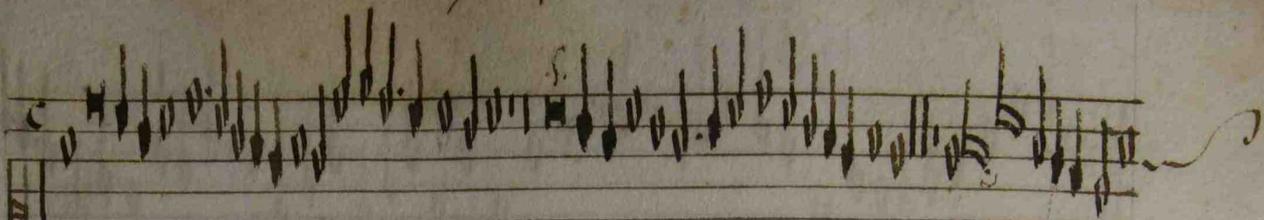
Handwritten musical notation on three systems of staves. Each system consists of three staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The first system ends with a double bar line and a fermata. The second system also ends with a double bar line and a fermata. The third system ends with a double bar line and a fermata.

Handwritten musical notation on three systems of staves. Each system consists of three staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The first system ends with a double bar line and a fermata. The second system also ends with a double bar line and a fermata. The third system ends with a double bar line and a fermata.

de W. Lamer

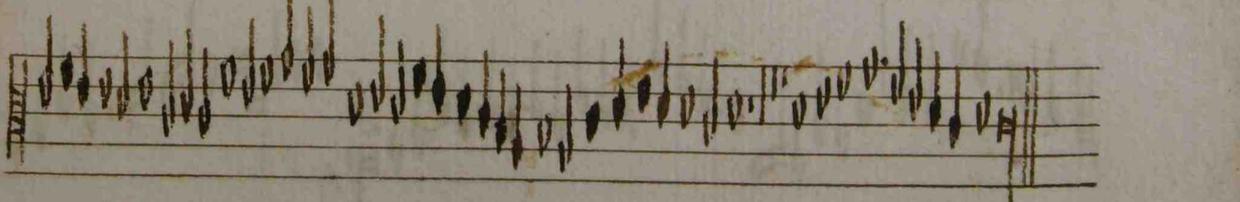
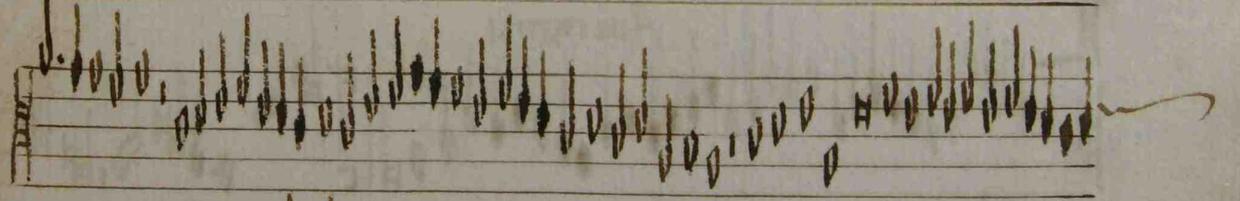
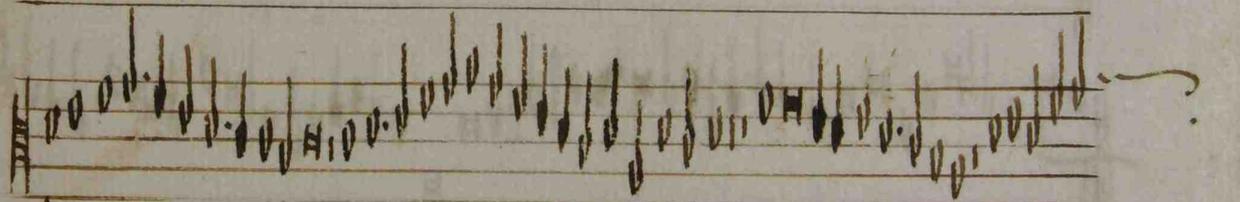
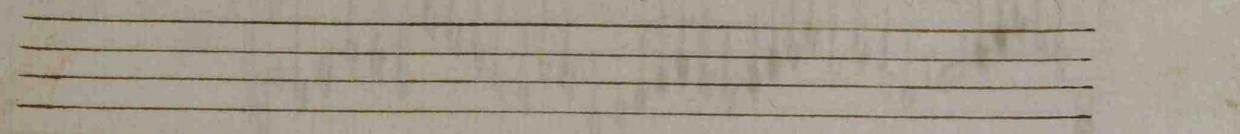
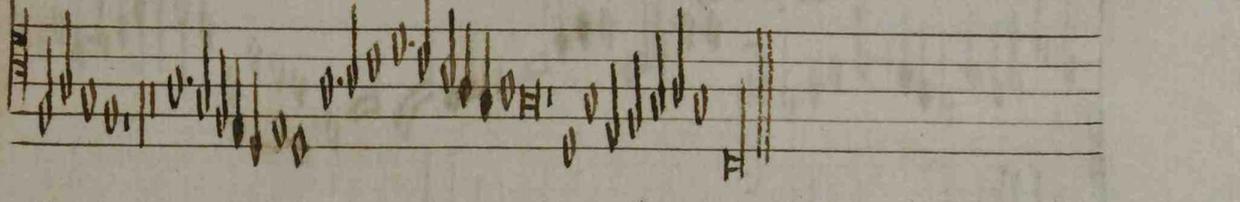
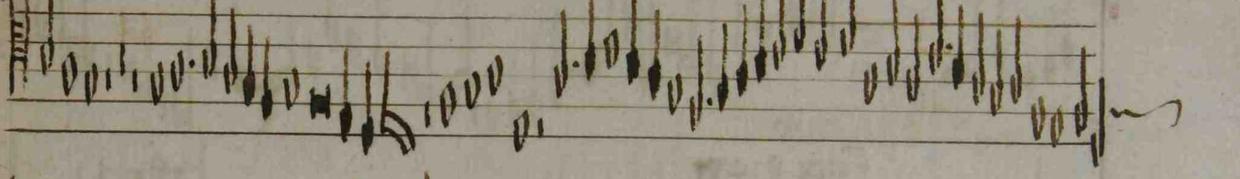
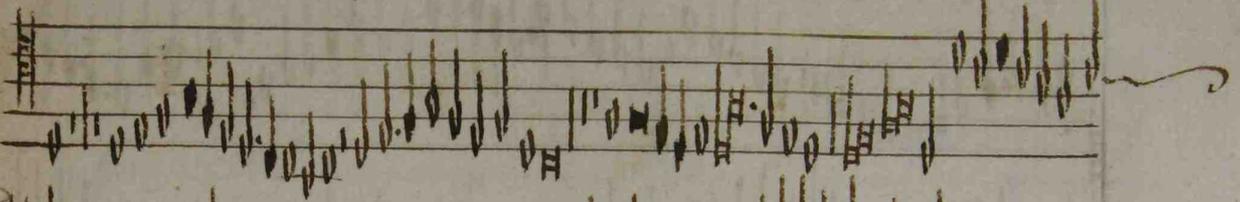
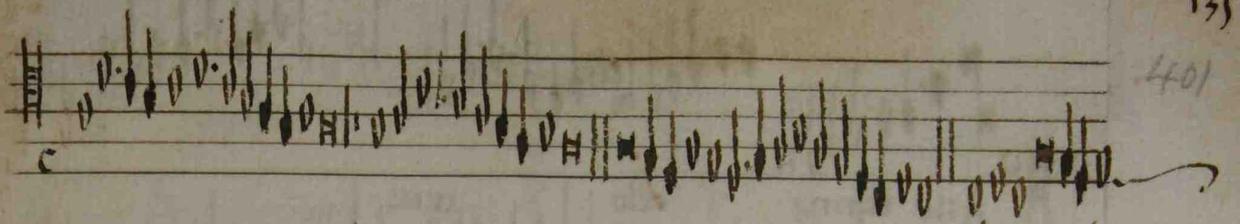


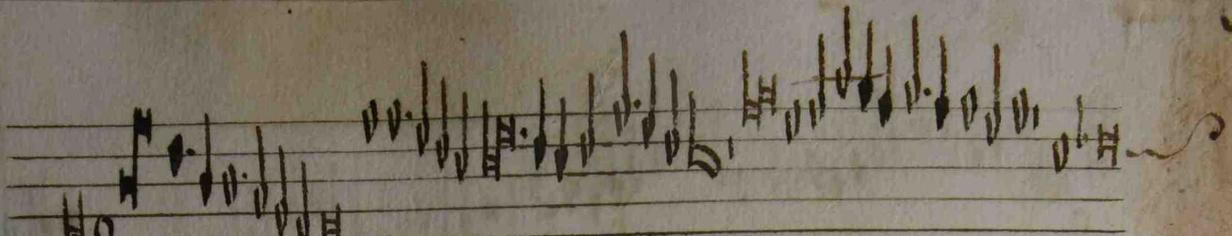
Loytes copere



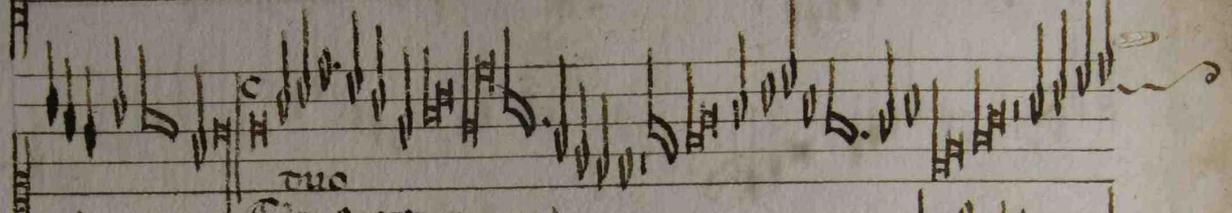
Mer pels

401

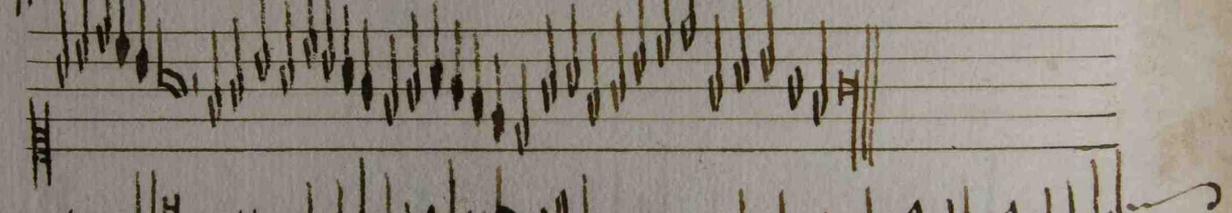




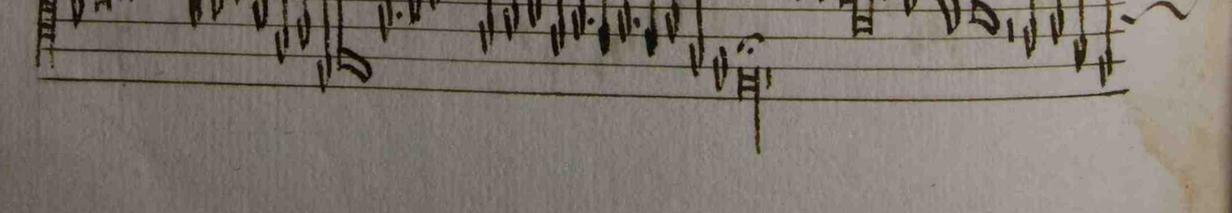
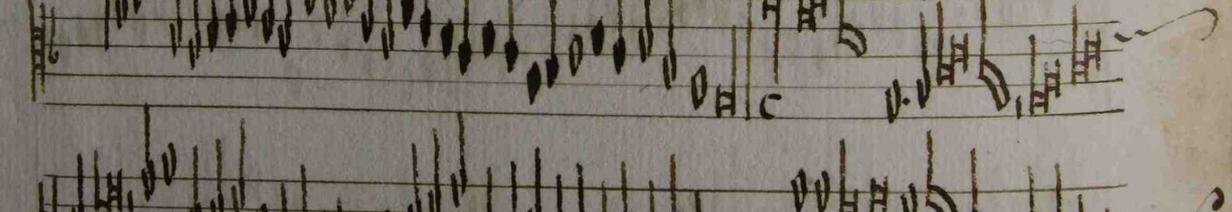
Aue regina celo
rus

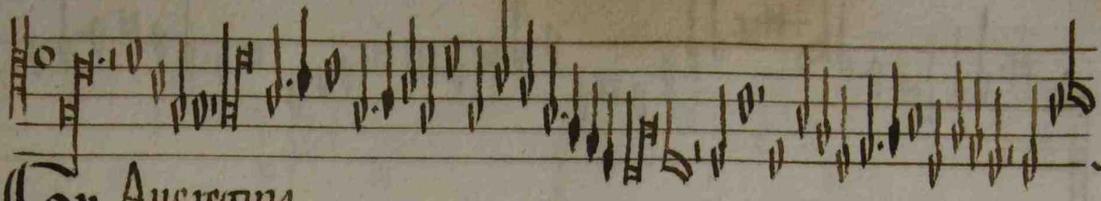


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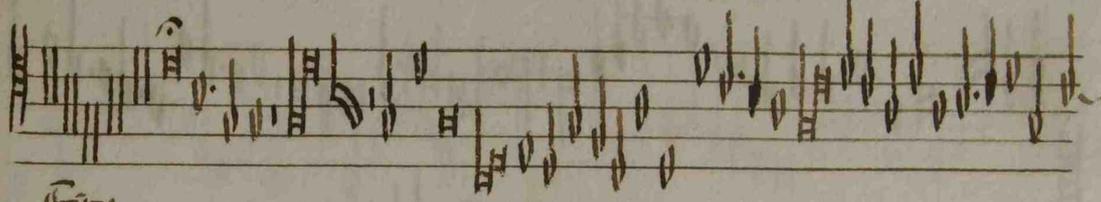
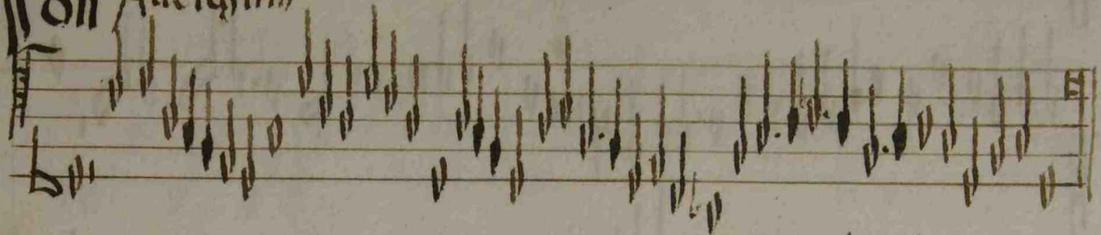


Aue regina

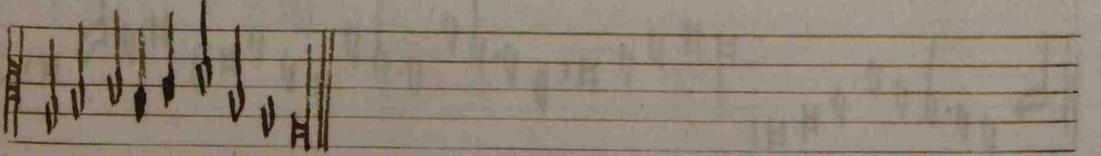
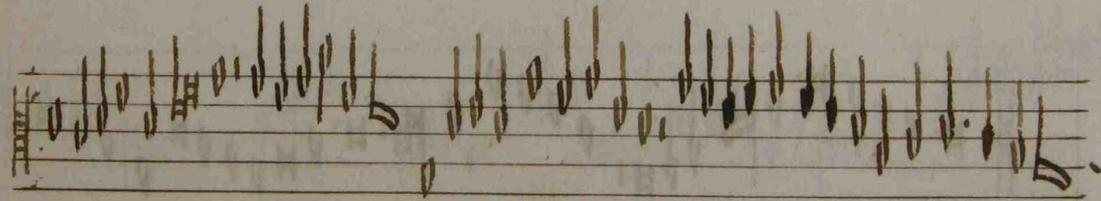
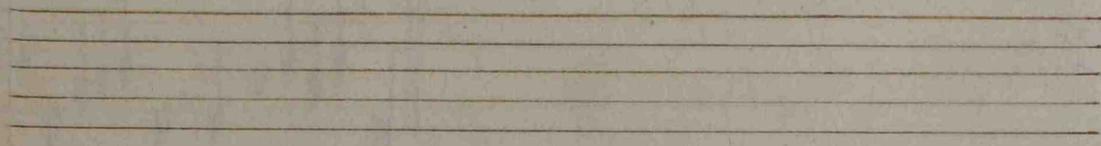
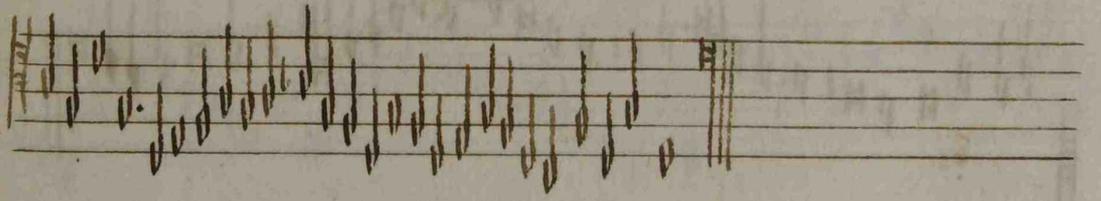


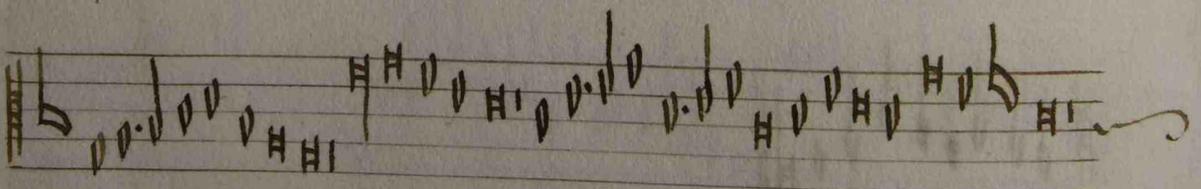
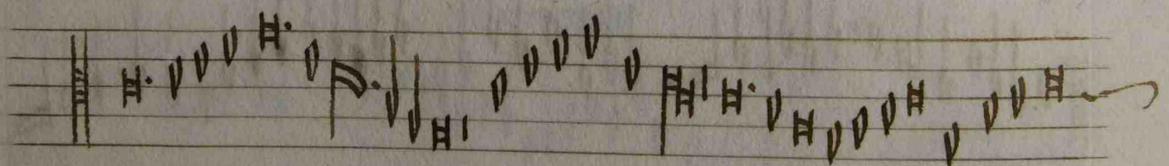
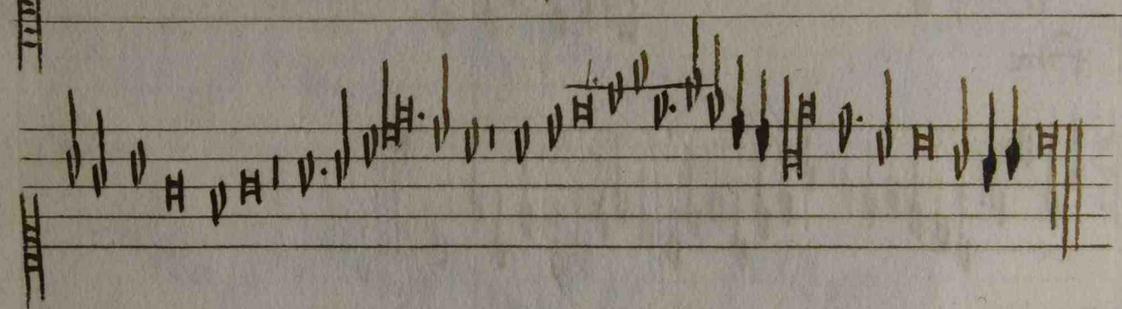
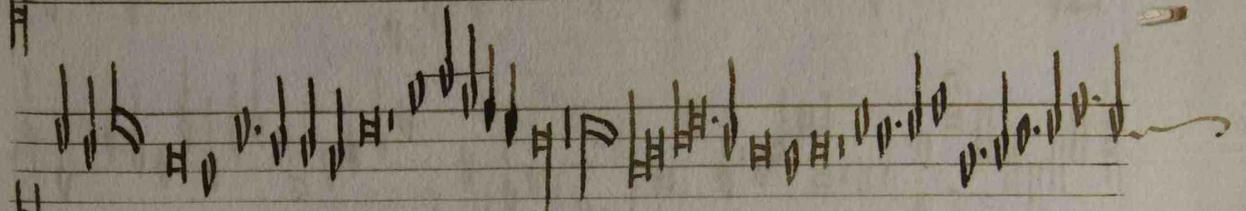
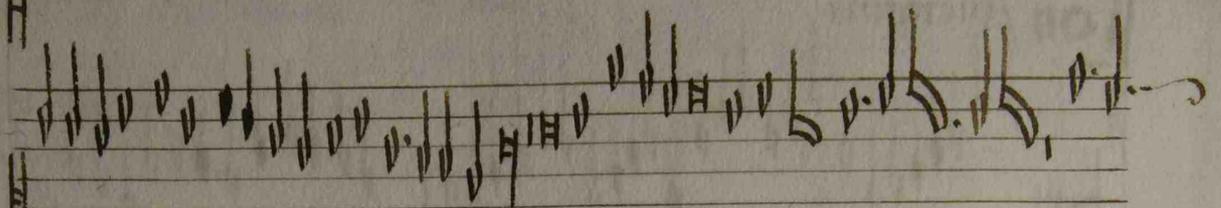
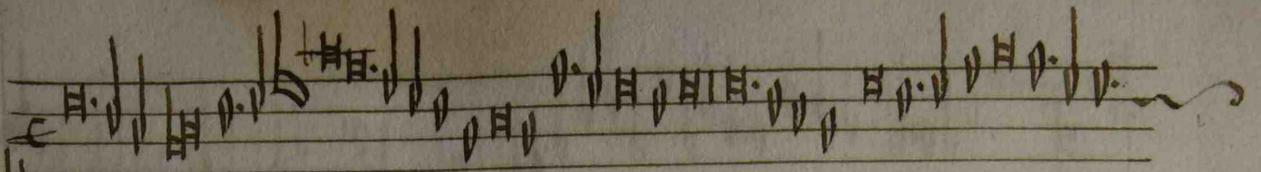


Son Aucregina



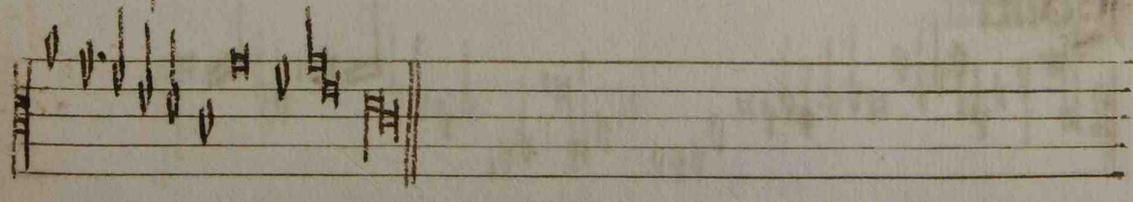
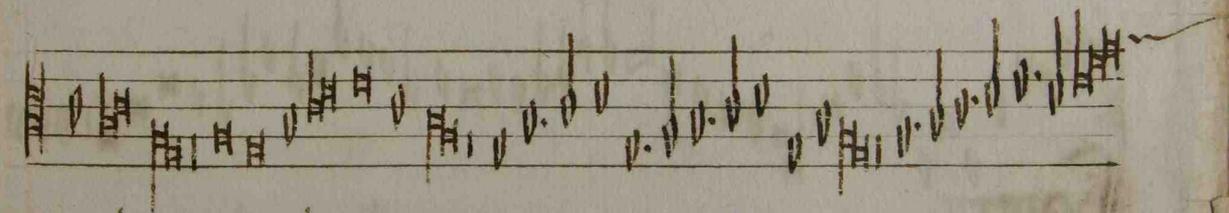
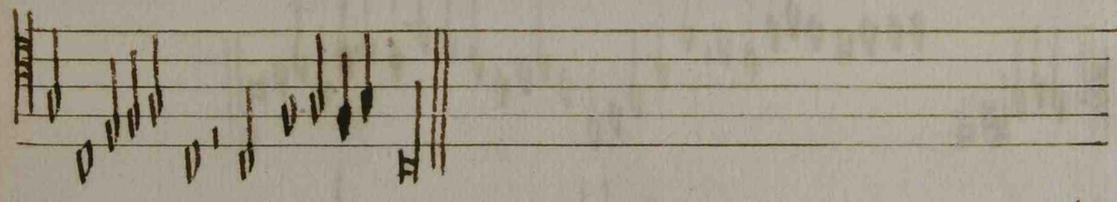
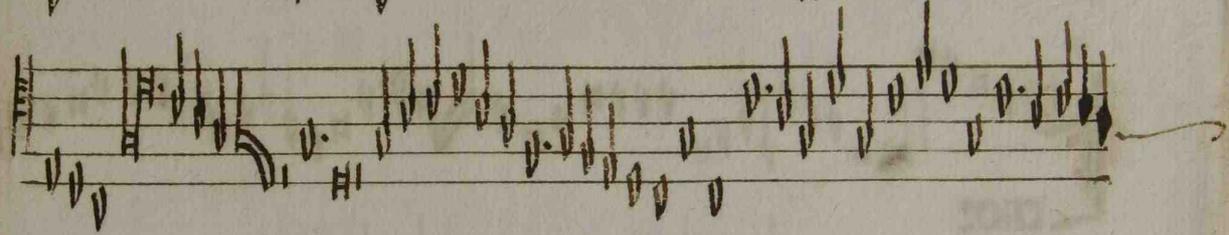
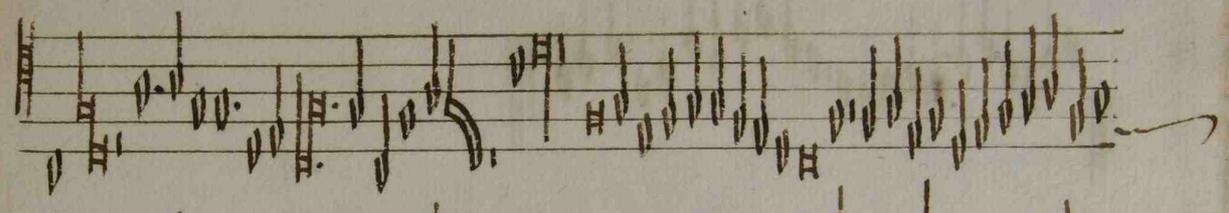
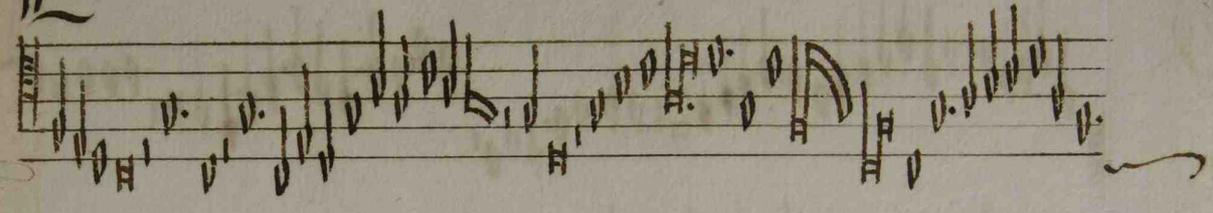
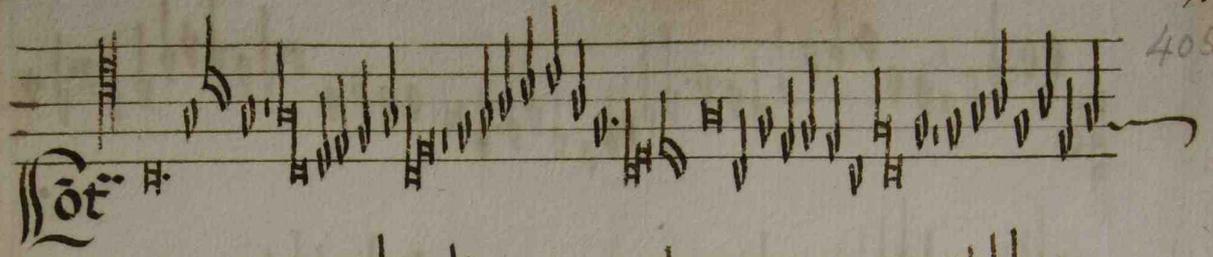
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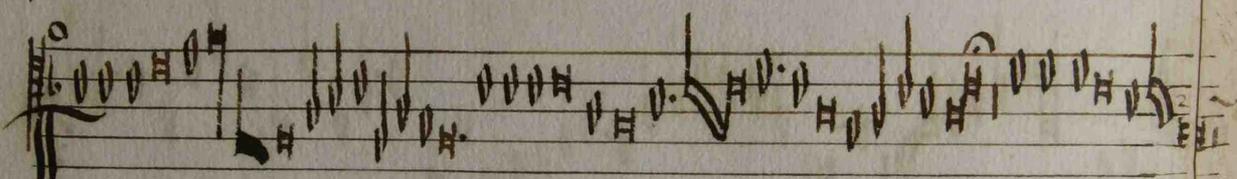
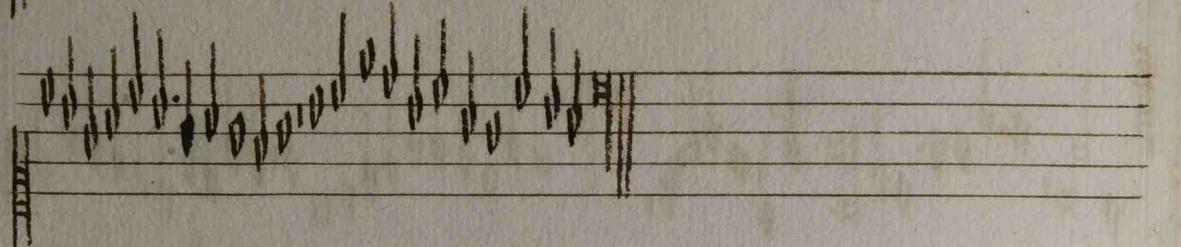
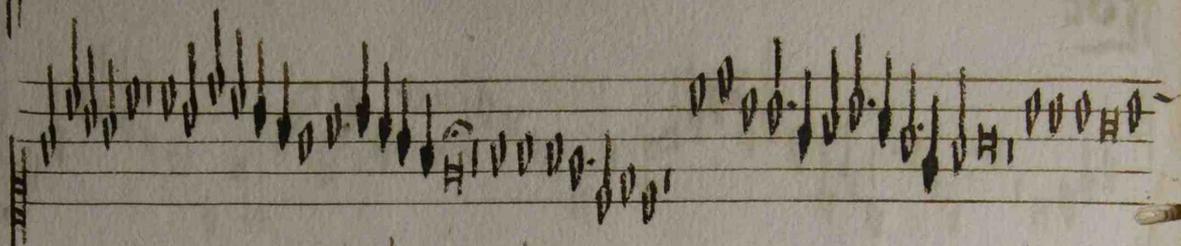
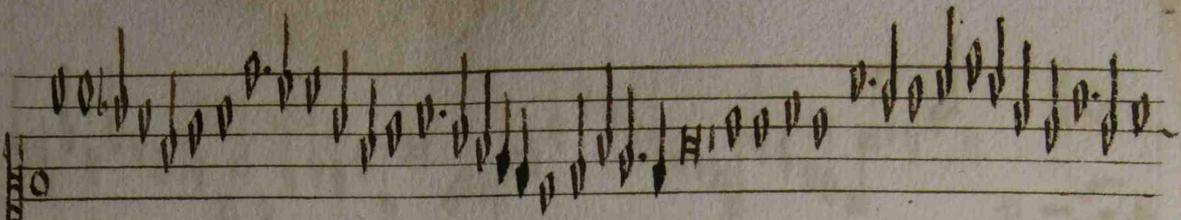




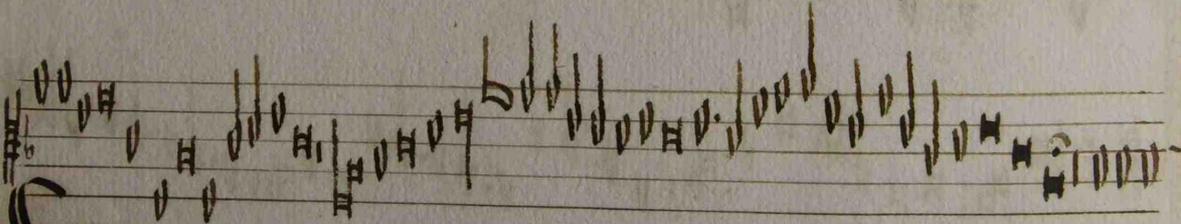
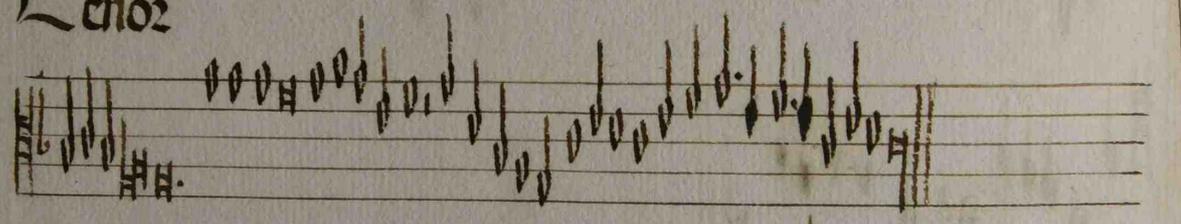
116 fia gya may.

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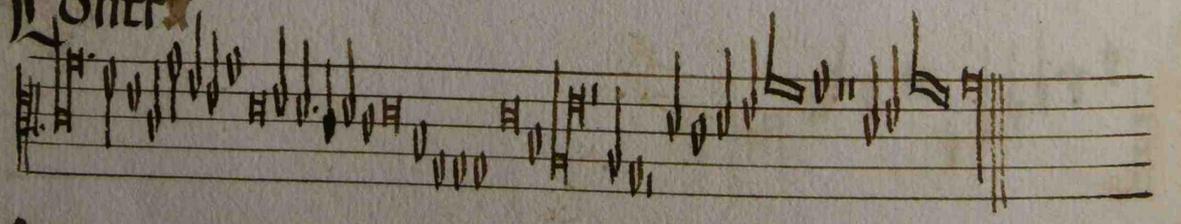




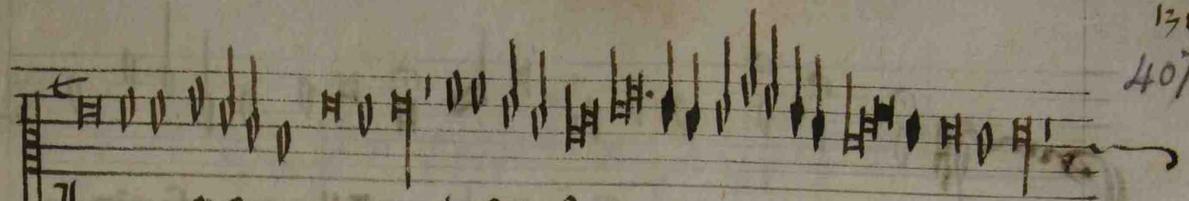
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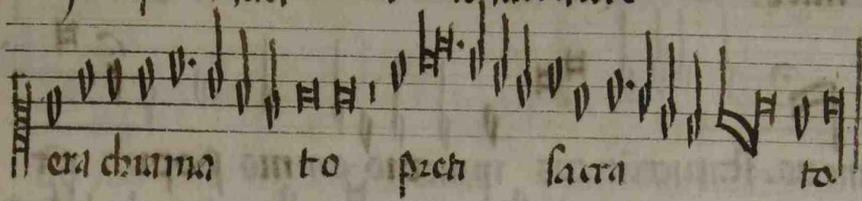
Contre



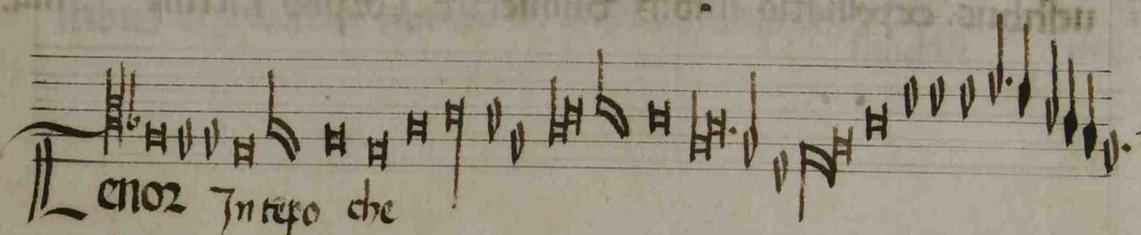
Puis que ie vis



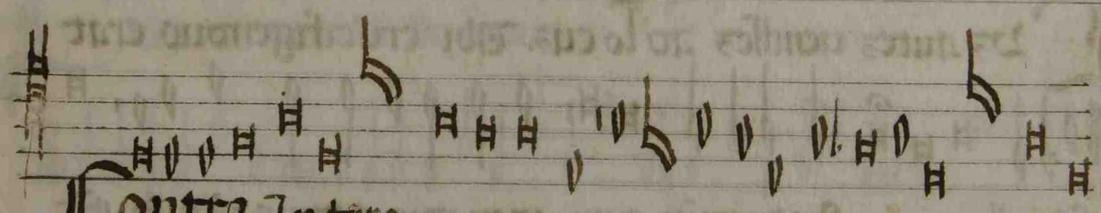
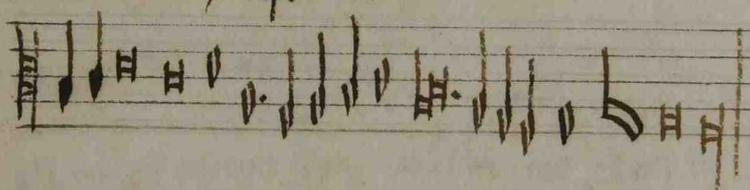
Intero ch faci a lo sacrificio



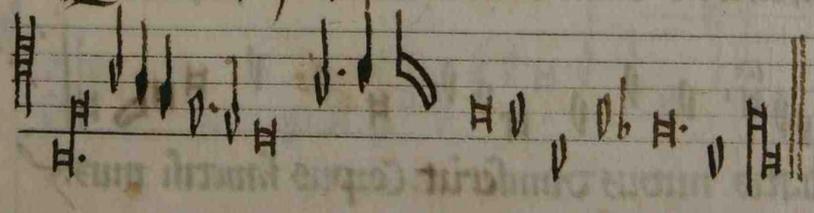
era chiama to spreti sacra to

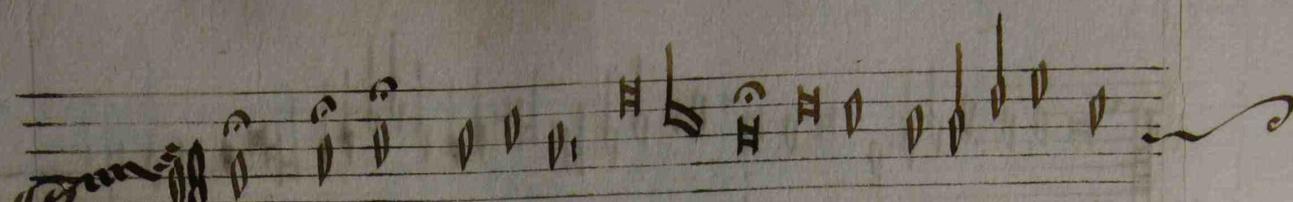


Lenoz Intero che

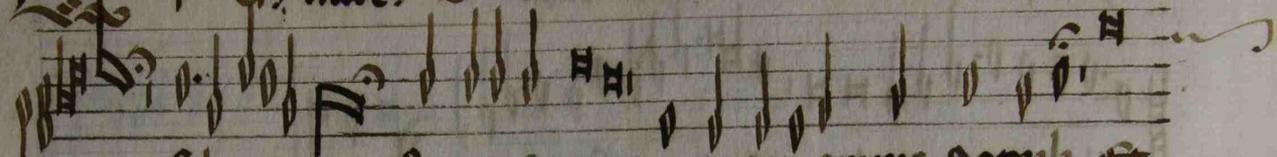


Contra Intero

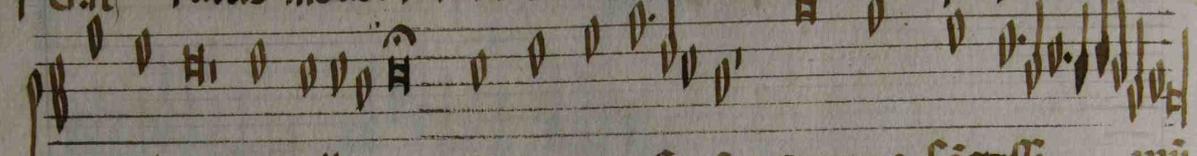




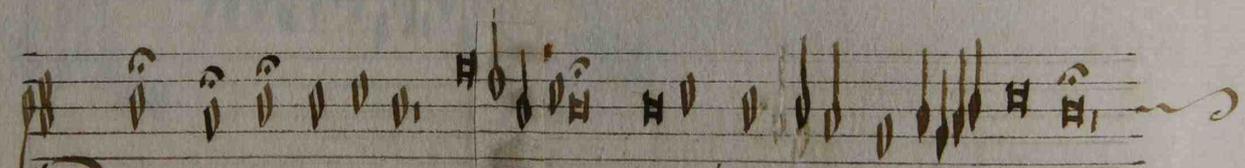
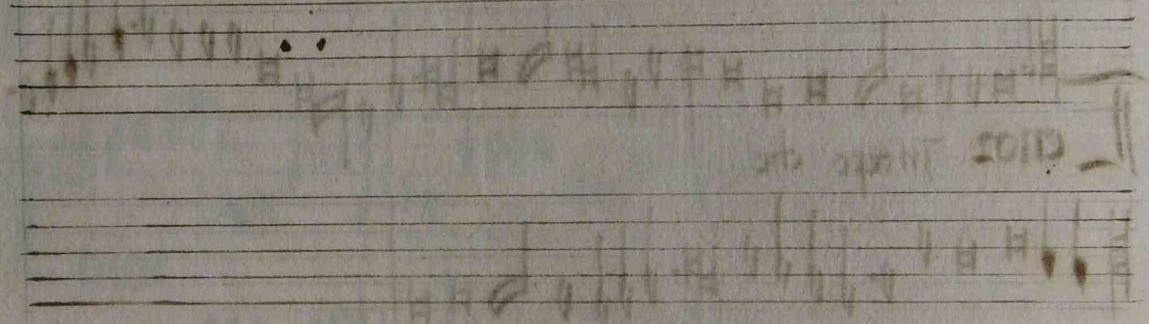
Uz autez uenisset ad locuz. Ubi crucifigendus



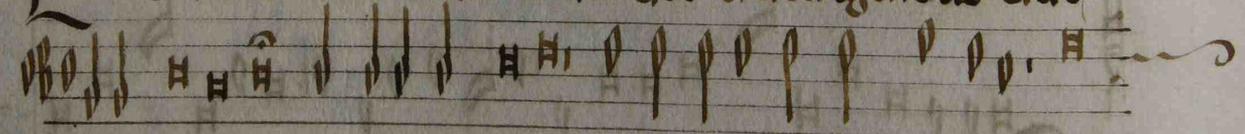
erat filius meus. statuerunt euz in medio omnis populi. Et



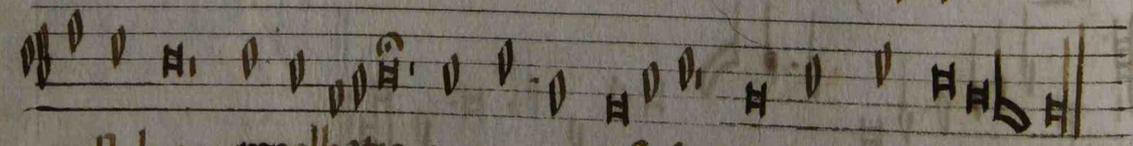
uestibus. & polliatis nudus dimiserunt corpus sanctissimi.



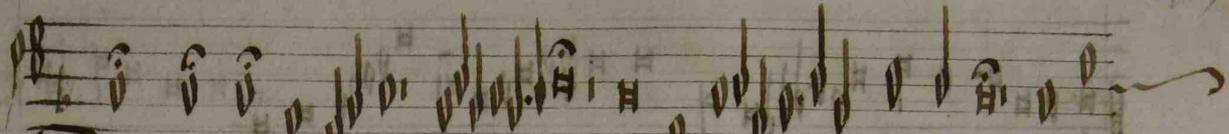
Uz autez uenisset ad locuz. Ubi crucifigendus erat



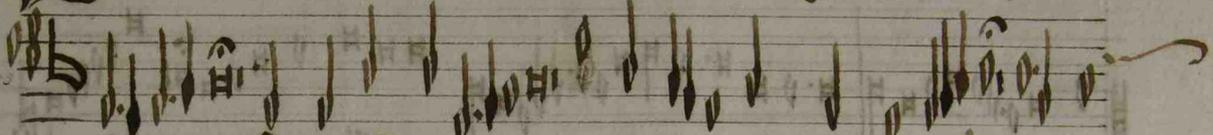
filius meus statuerunt eum. in medio omnis populi. Et



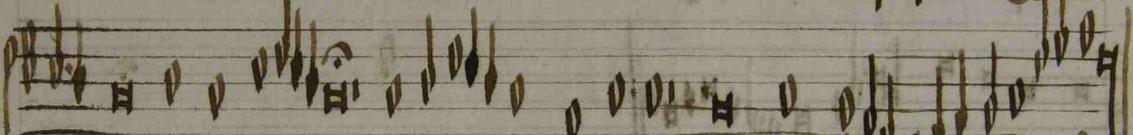
uestibus expoliatis nudus dimiserunt. Corpus sanctissimi.



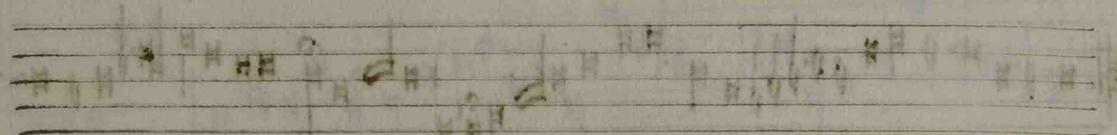
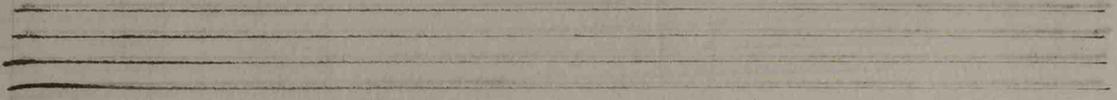
U^s autem uenisset ad locum. Ubi crucifigendus erat fili



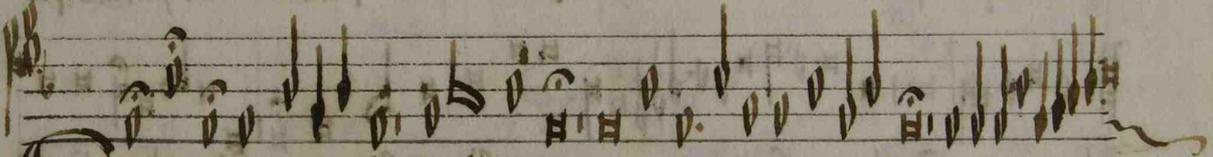
us me us statuerunt eum in medio omnis populi. Et hic



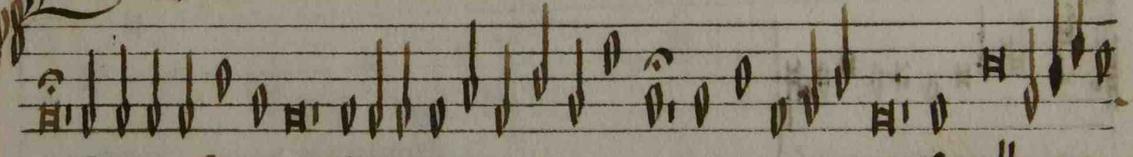
stibus expoliatus nudus dimiserunt. Corpus sancti mi



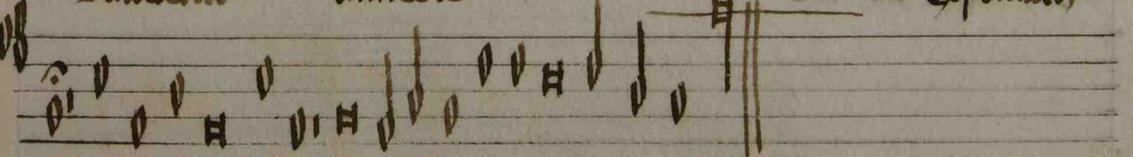
Faint text visible through the paper

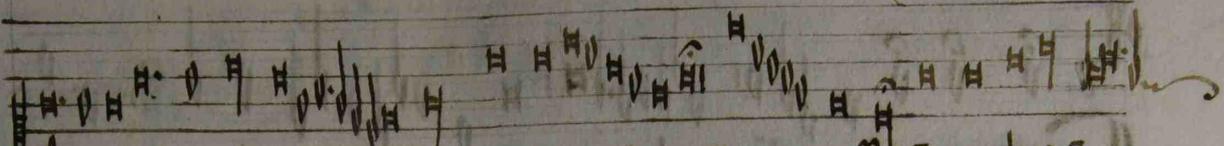


U^s aut uenisse ad locus

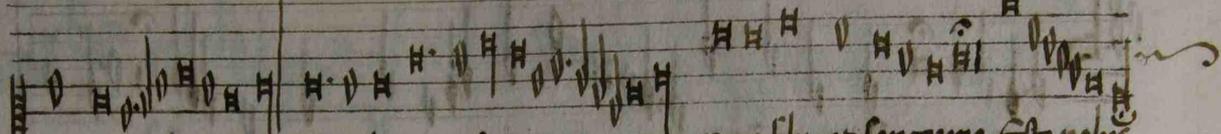


Statuerunt in medio Expoliatus

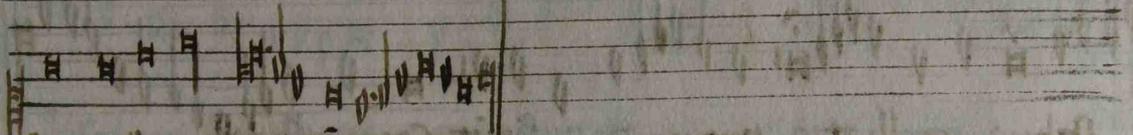




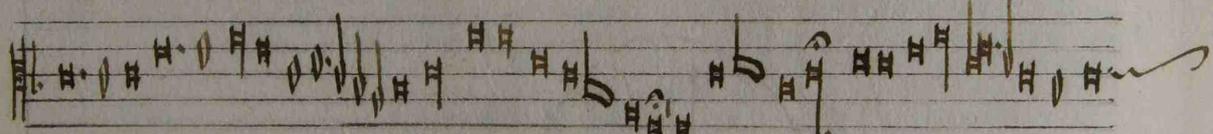
Aue uex corpus natiuitas De maria uirgine. Ver e passus Inmolatu. In



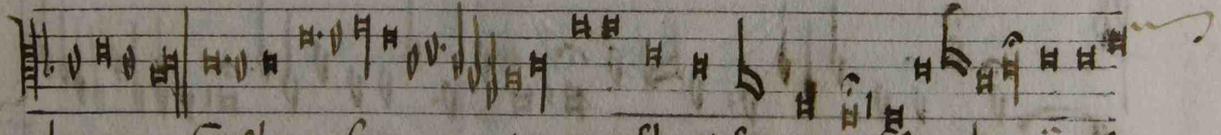
cruce pro homine Cui latus pfoza tus quo fluxit sanguine. Esto nobis



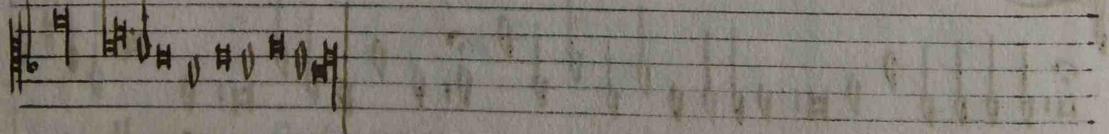
per gultatus mortis i examine



De uex corpna tu te h vni ue Vere passu imolatu In cruce pro



homine. Cui latus pfoza tus. quo fluxit sanguine. Esto nobis pfoza



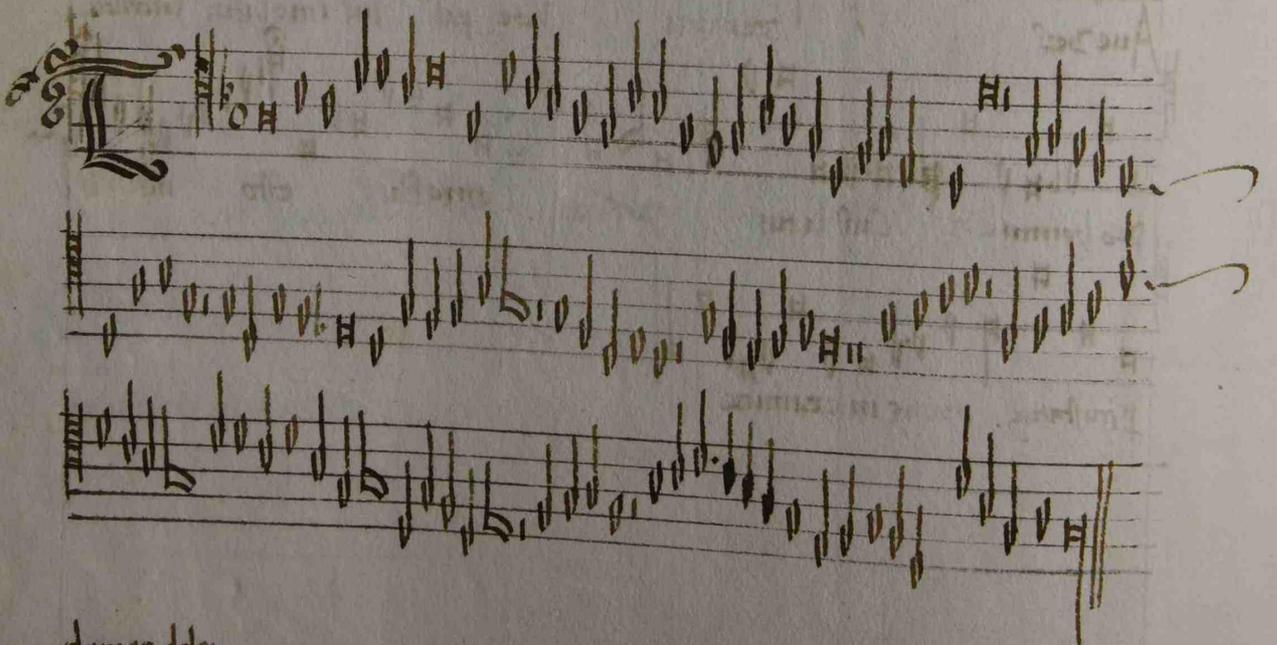
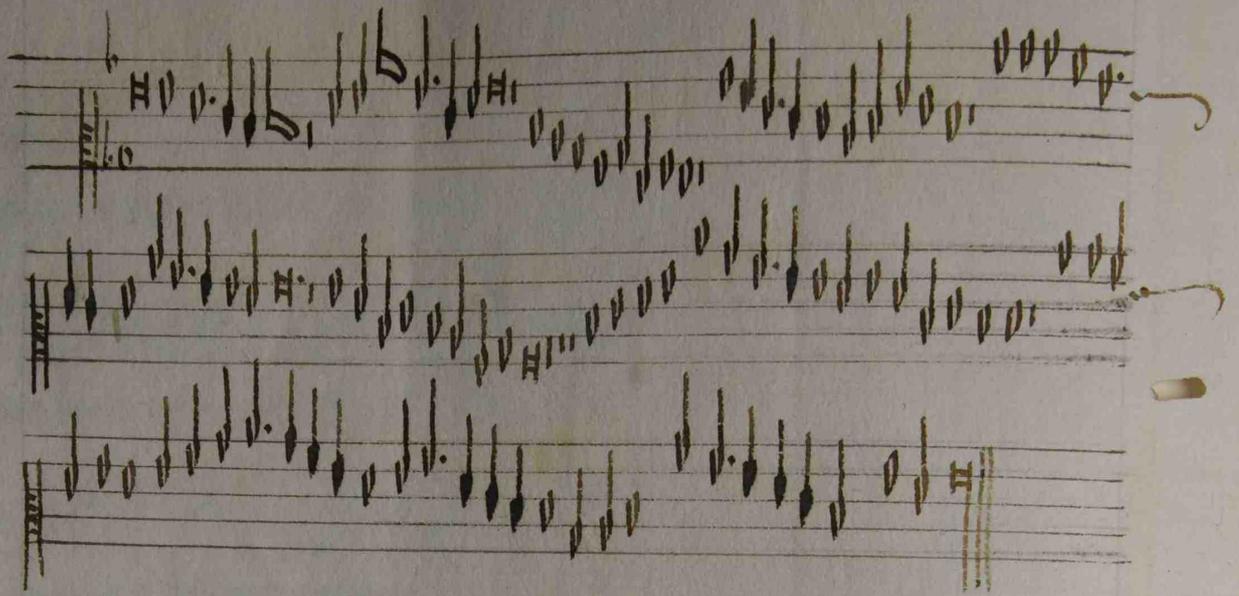
tus mortis in examine

[Faint, mostly illegible text on the upper staves]

Aue des
 remana Vere pas sus imolatus In cruce
 pro homine *quod* Cus latus *quod* que flu esto no b
 perustatus roztis in examine

[The musical notation consists of square neumes on four-line staves. The first staff begins with a clef and a key signature of one flat. The lyrics are written in a Gothic script below the notes. There are some red ink markings (neumes) above the text, possibly indicating specific notes or ornaments. The text is arranged across three staves, with the first staff containing the first line of text and the second and third staves containing the remaining lines. The notation is somewhat sparse, with many rests and some decorative flourishes at the end of phrases.]

[Faint text at the bottom right of the page]

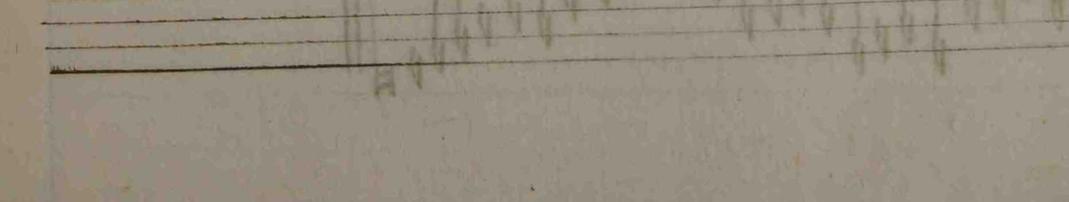
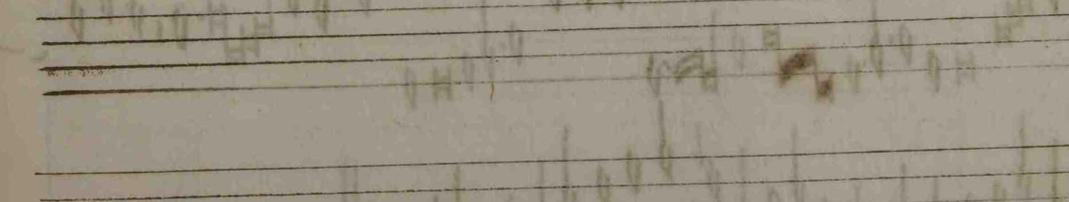
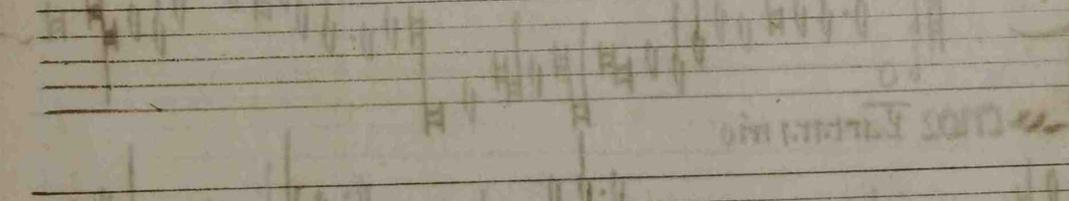
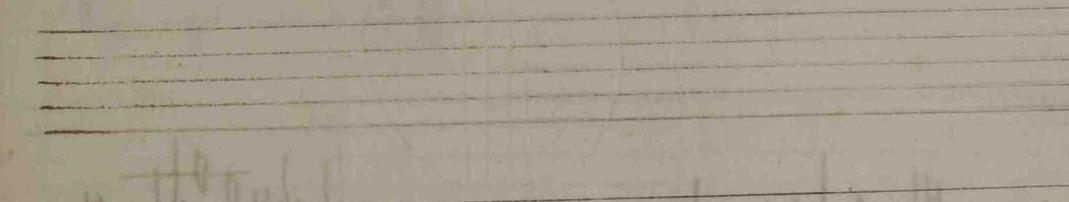
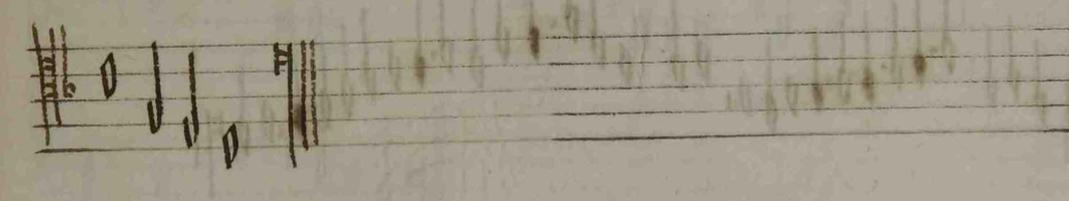
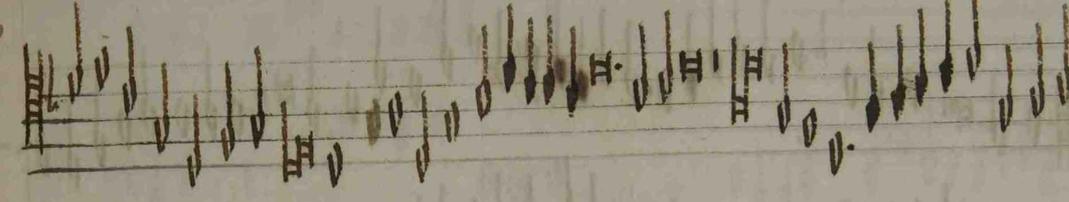
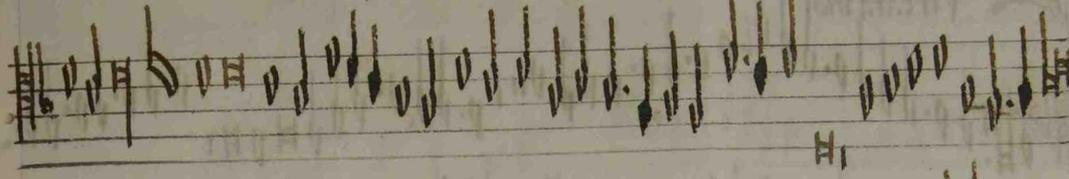
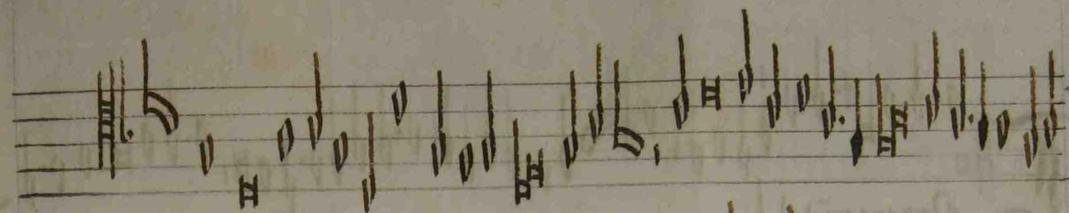


clames d'loy

142

413

19



Artara mio

Handwritten musical score for 'Artara mio'. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a cursive hand. The second and third staves appear to be accompaniment parts, possibly for a lute or guitar, with a similar key signature and time signature. The fourth staff continues the accompaniment. The paper shows signs of age and wear.

Lucioz Artara mio

Handwritten musical score for 'Lucioz Artara mio'. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a cursive hand. The second and third staves appear to be accompaniment parts, possibly for a lute or guitar, with a similar key signature and time signature. The paper shows signs of age and wear.

Handwritten musical notation on a single staff, consisting of square neumes on a four-line red staff.

Sepulcris signatis lapides cum custodibus.

Contra

Handwritten musical notation on a single staff, consisting of square neumes on a four-line red staff.

Handwritten musical notation on a single staff, consisting of square neumes on a four-line red staff.

Handwritten musical notation on a single staff, consisting of square neumes on a four-line red staff.

Empty musical staves on the page.

Quanto mi tolse sta crudel pãtita tolce nemicã mia

tãto piacen te.

Quãto mi tolse.

Quãto mi tolse

Quãto mi tolse la mig^a p^rta. tãto so ale^o per la rezoⁿa

Quãto mi tolse la mig^a p^rta

Quãto mi tolse la mig^a p^rta.

Didi rrom rrom rindayna dindirrom:

Mieleuay vntomatim matinet da nar lalka p antar aungiam p col

hr la crofrada. Dindirrom

Didi rrom Meleuayum

Didi rrom

Didi rrom Meleuayum

Didi rrom

mo quero fathro th me d'ay guera d'aym tōmeto senza alcu

ripo so:

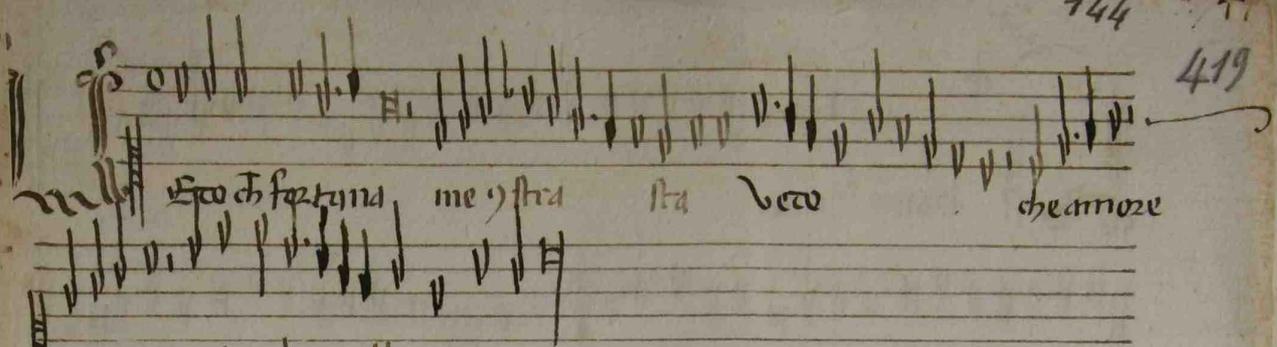
Amō qto fathro.

Alto

Basso

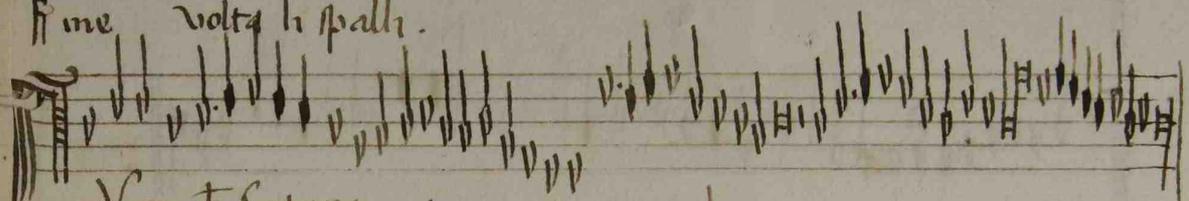
oz mio volunturuso dura dura fince secreto calu

caglia:
Voz mio volō turuso



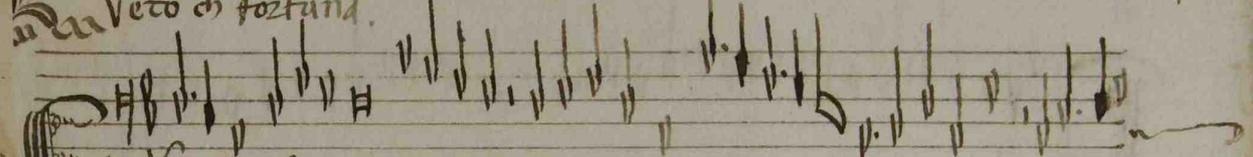
Ecco ch fortuna me ystra sta Vero che amore

me volta li spalli.



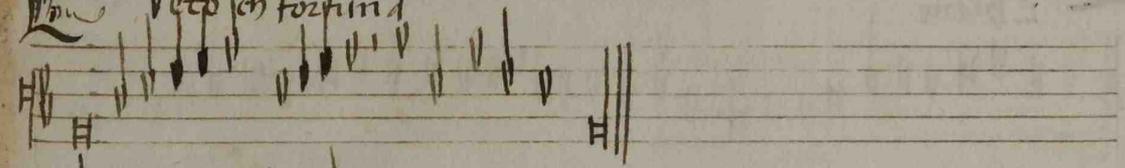
Vero ch fortuna

Vero ch fortuna

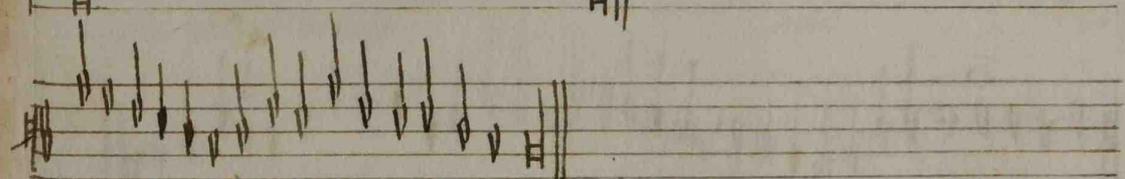


Vero ch fortuna

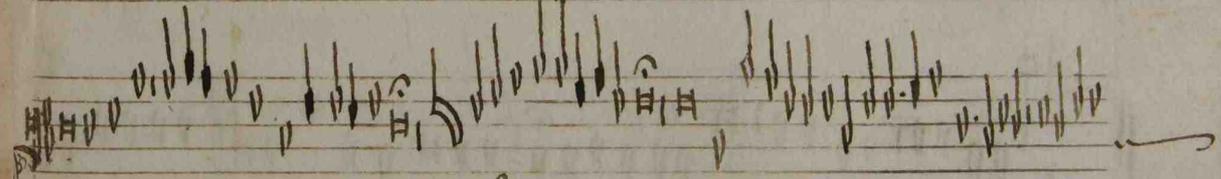
Vero ch fortuna



Vero ch fortuna

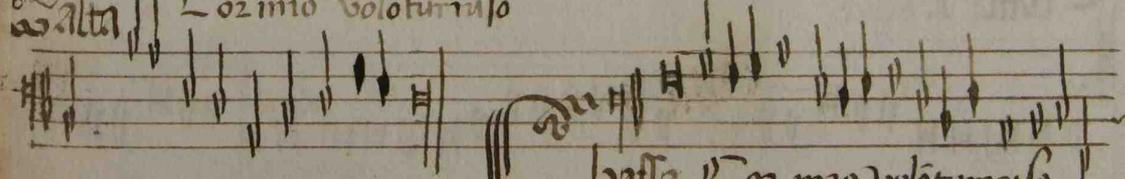


Vero ch fortuna



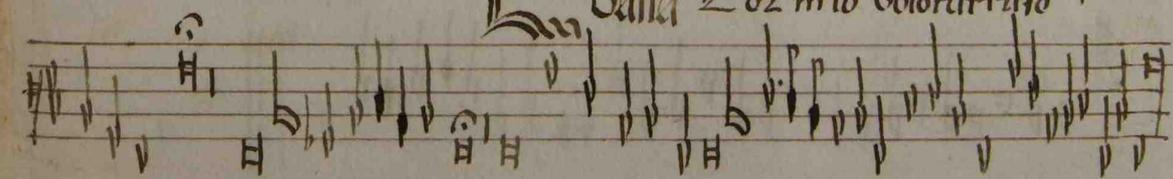
Vero ch fortuna

Alta Cor mio voloturuso



Cor mio voloturuso

Bassa Cor mio voloturuso



Cor mio voloturuso

hiane chime.

Lhiane

bassa Lhiane

Alta. *Chiane chiane*

Tempo bono e chi meta levato *q note*

tengo piu como sole *a:~*

Tempo bono

Tempo bono

aw
Le stamēg tōne alle boē stamēg chiuole stamēgnare. Jo sostamē

gnatoze et li fo bona farina i stamēgno atute loze tesera et ematina. Sen

la uicina ch uoglia stamēgnare

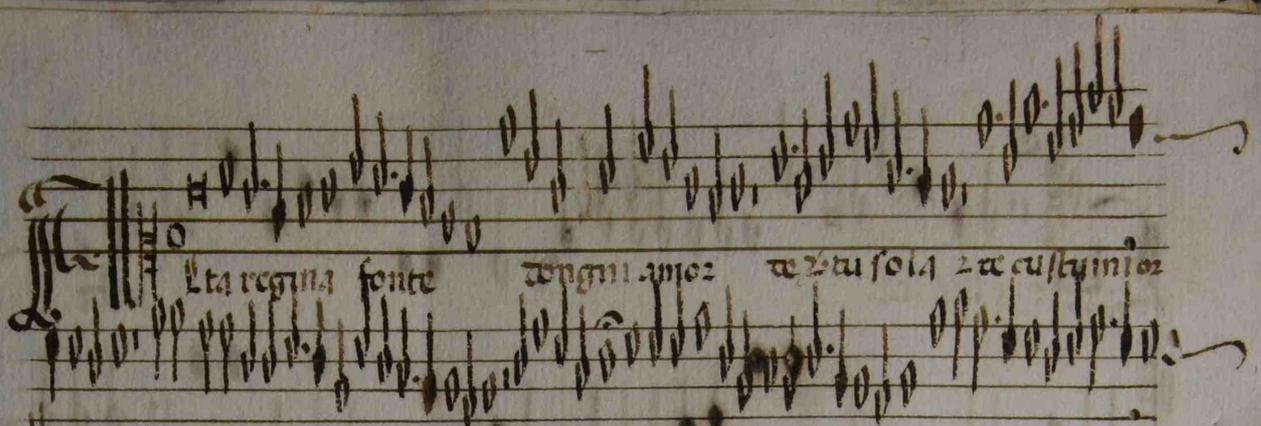
Eu
Ille stamēg
Jo sostamēgnatoze

Sen la uicina

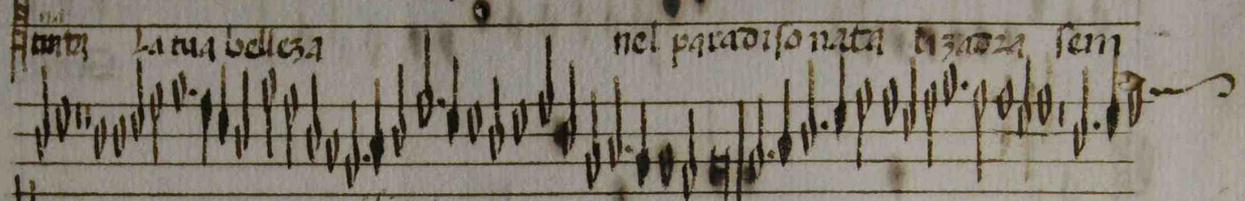
Qu
Alta Ille stamēg tōne. Jo sostamē

ba. Allesta. Tosta

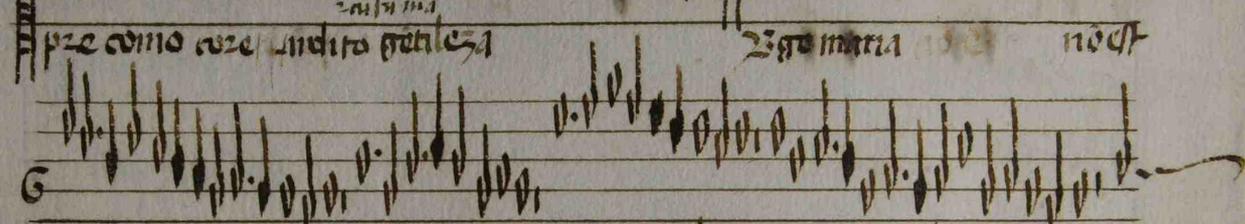
Sentta



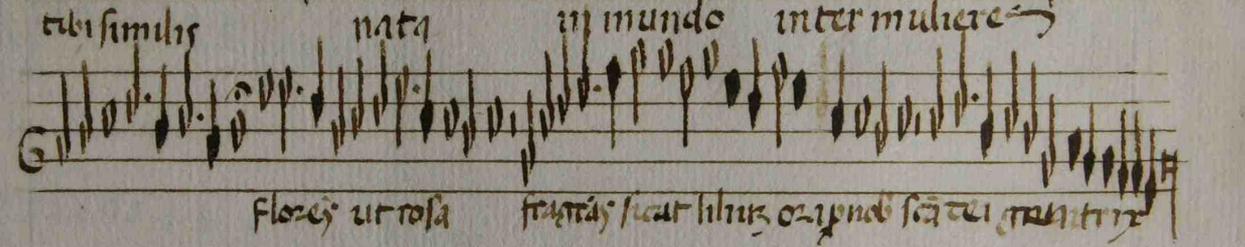
Et a regina fonte longini amor te tu sola et a cultumior



La tua bellezza nel paradiso nata grazia sem

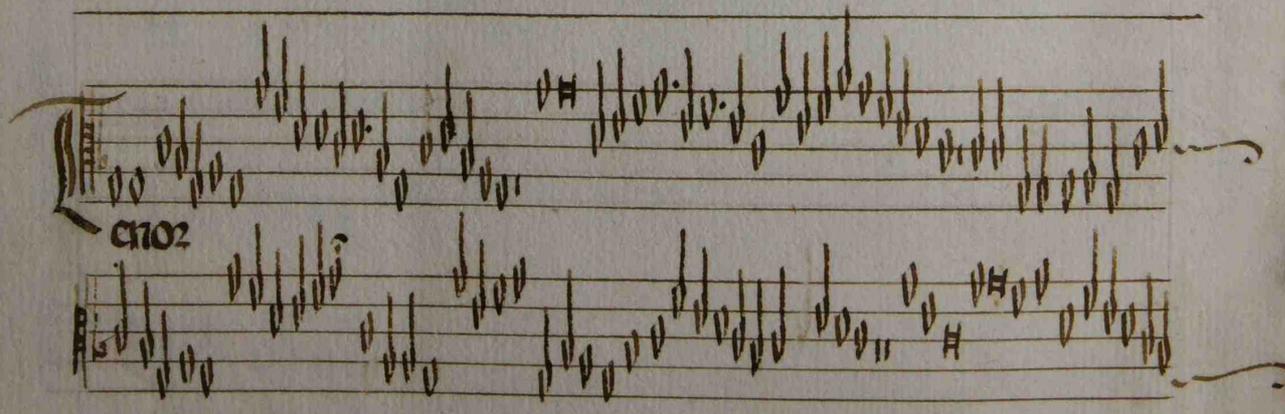


pre como ore andito pretiosa Signora no est



tibi similis nata in mundo inter muliere

flores ut rosa fructus sicut lilium oryndi scitai manitrix



choro

Alta regina

Zigomaria

Zigomaria

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation is written in black ink and includes various clefs, including soprano, alto, and tenor clefs. The notes are primarily eighth and sixteenth notes, often beamed together in groups. There are several rests and some larger note values, possibly half notes. The music is arranged in a multi-staff format, with some staves starting with a clef and others continuing the previous staff's line. The overall style is characteristic of early printed or handwritten musical manuscripts.

Año fest Sculpis

Dieu madame, se vos plaque plus ne mestres sambliet te n'opie a l'eternay

Madie huns sans aude cuernay plus quasi ou me fraque Mar Gotti

Dieu madame

Erubinet

Dieu

Erubinet

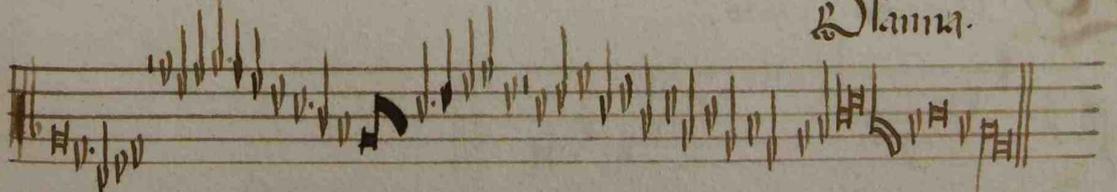
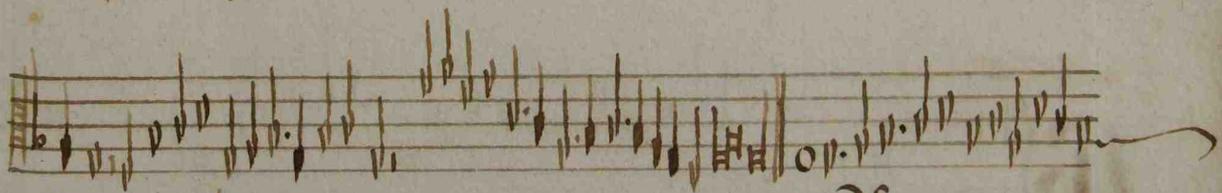
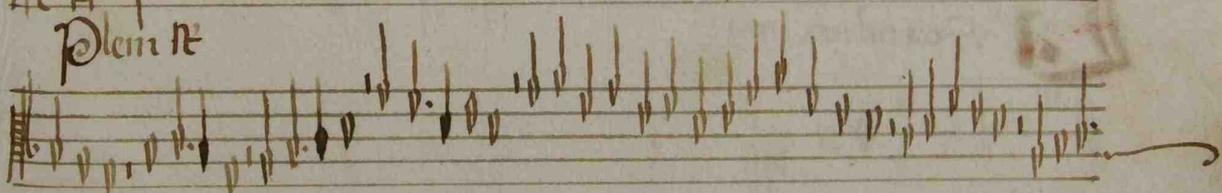
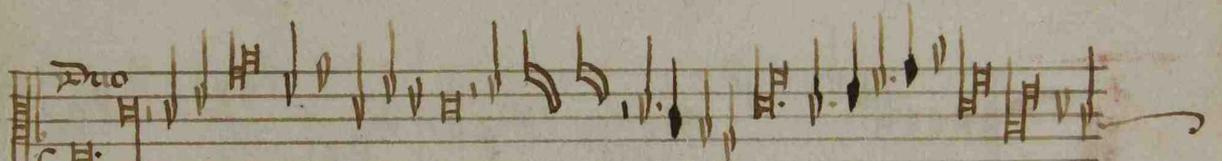
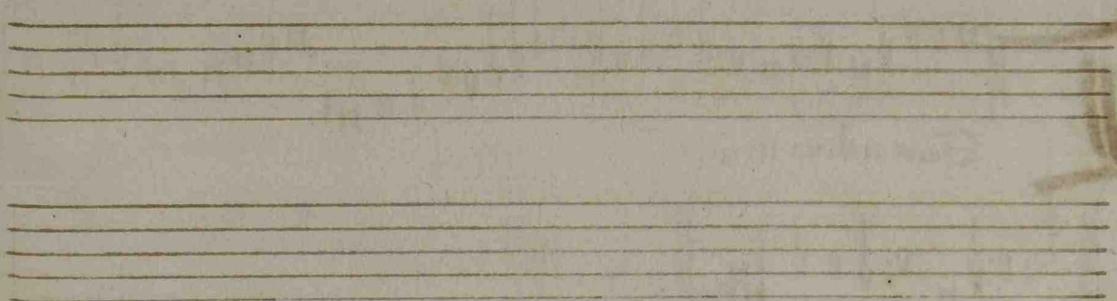
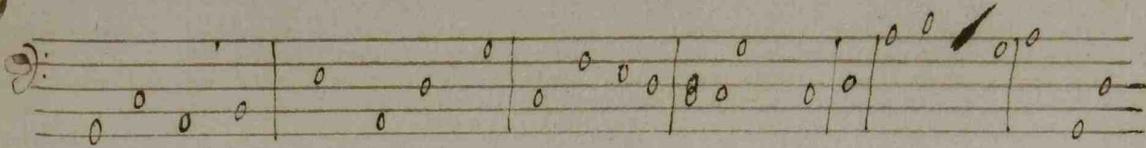
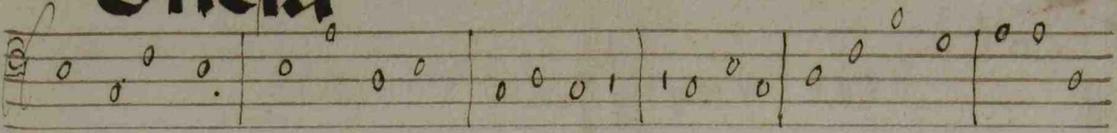
Dieu madame

Erubinet

Cristus factus est pro nobis ob
 dies usque ad mortem
 et ante crucem propter nos
 exaltavit illum quod est super omne
 nomen

Cristus factus est pro nobis ob
 dies usque ad mortem
 et ante crucem propter nos
 exaltavit illum et tunc illi nomen est super omne
 nomen

Contra

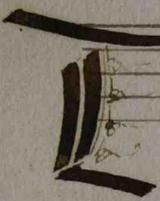




Era nel coz mio

17110

Handwritten musical notation on a five-line staff.



Era nel coz mio

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.



Era nel coz mio

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.



Era nel coz mio

Handwritten musical notation on a five-line staff.

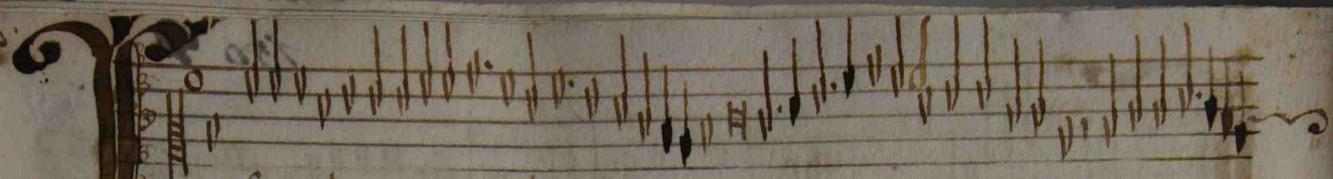
Handwritten musical notation on a five-line staff.

Sereno multi anni ad una ca
 5a.

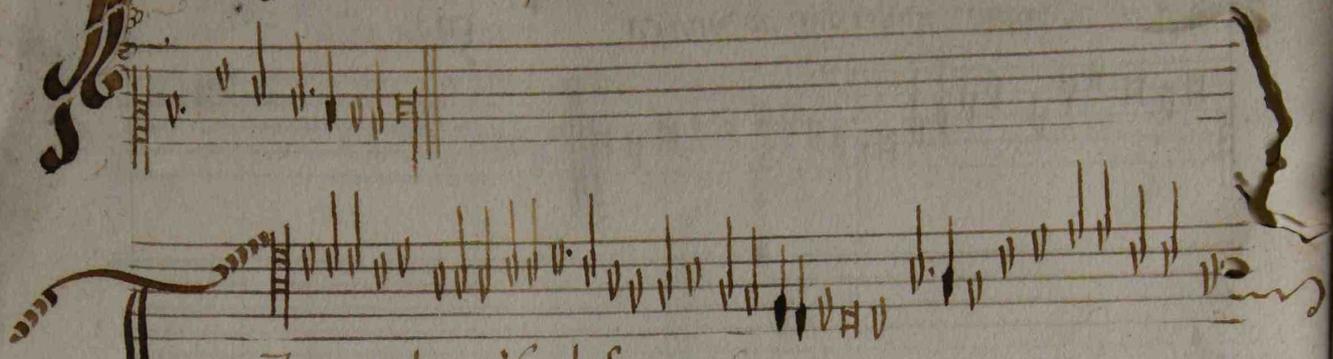
ai
ai
 Sereno

La.

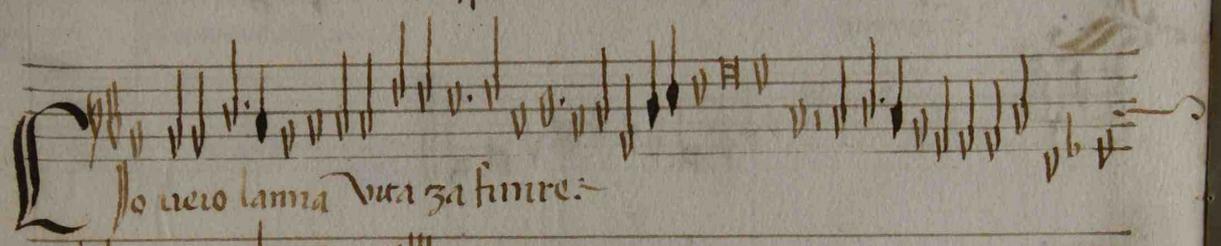
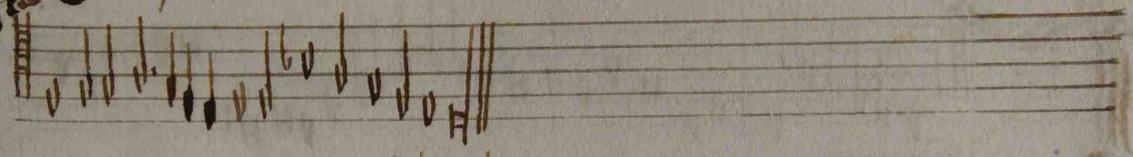
La.



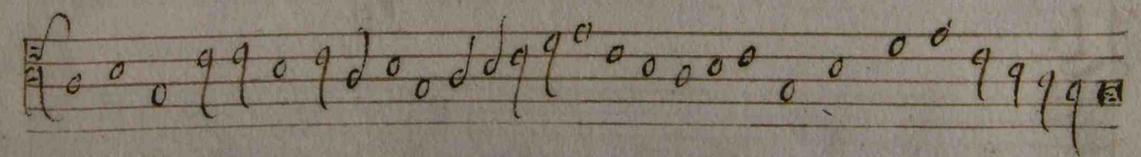
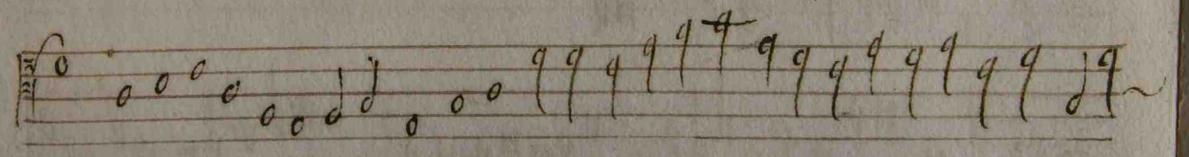
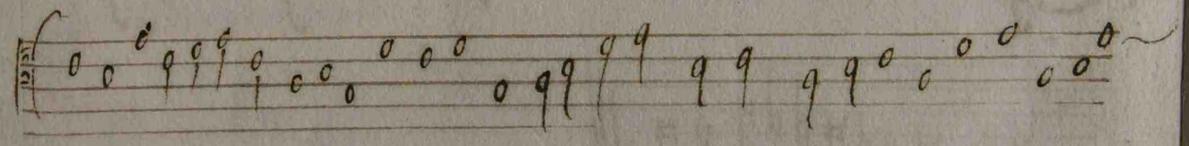
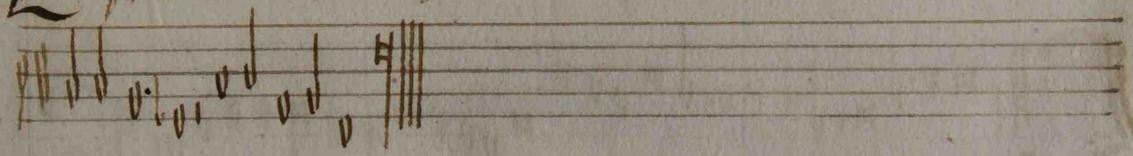
Io vegio la mia vita la finire.



Io uegio la mia vita la finire



Io ueio la mia vita za finire.



Innoce[n]te xpe. 3
 Innoce[n]tiam. 3
 Afflorete lagrio. 4
 Amor tundo me. 4
 Aures ad n[ost]r[um]. 26
 Aroib[us] me. 27
 Arenal ag[er] p[er]di. 28
 Alleluya. 33
 Ave ma[n]e stella. 41
 Ave ma[n]e stella. 46
 Ave ma[n]e stella. 49
 Ave regina celo[rum]. 63
 Alph. 74
 Altera aut[em] die. 137
 Amor d[omi]ni factio. 139
 Alle stame[n] me. 141
 Ave ma[n]e. 146
 Ave ma[n]e stella. 36

Donce stas. 10
 De partu. 13
 Dulce spanza. 15
 Dixit d[omi]n[us]. 18
 Dno meo. 37
 Deq[ue] mi[sericordi]a. 30
 Deus tuoz. 40
 Deus tuoz. 46
 Delarkoz. 104
 Dimidi. 118
 Deu[er]son. 144
 Dezella. 146
 Deu[er]son regar ter. 154

Exultant. 48
 Exultant. 49
 Exultant. 50
 Exultant. 50
 Elms stites. 89

Fortuna las. 115
 Fortuna tot. 116

Belle voltes. 9
 Beatus vir. 21
 Bndicti i s[e]c[un]da. 34
 Bndicti i s[e]c[un]da. 39

Ge
 Hostis heroz. 26
 hinu canam. 19
 Hostis heroz. 44
 Heth. 93

E d[omi]n[us] boz. 19
 E d[omi]n[us] alme. 24
 Catus. 89
 Eaph. 90
 Catus. 105
 E u[er]o aut[em] uenisset. 132
 E u[er]o uoluntate. 139
 E hanc hanc. 149
 Catus. 149
 Catus. 149
 Correns m[er]iti am. 159
 E h[ic] fatus est. 157

Ina ueris uoluntate. 2
 Inexitu u[er]i. 4
 Ina ueris. 19
 Ine u[er]i onque. 30
 Ina u[er]i. 40
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