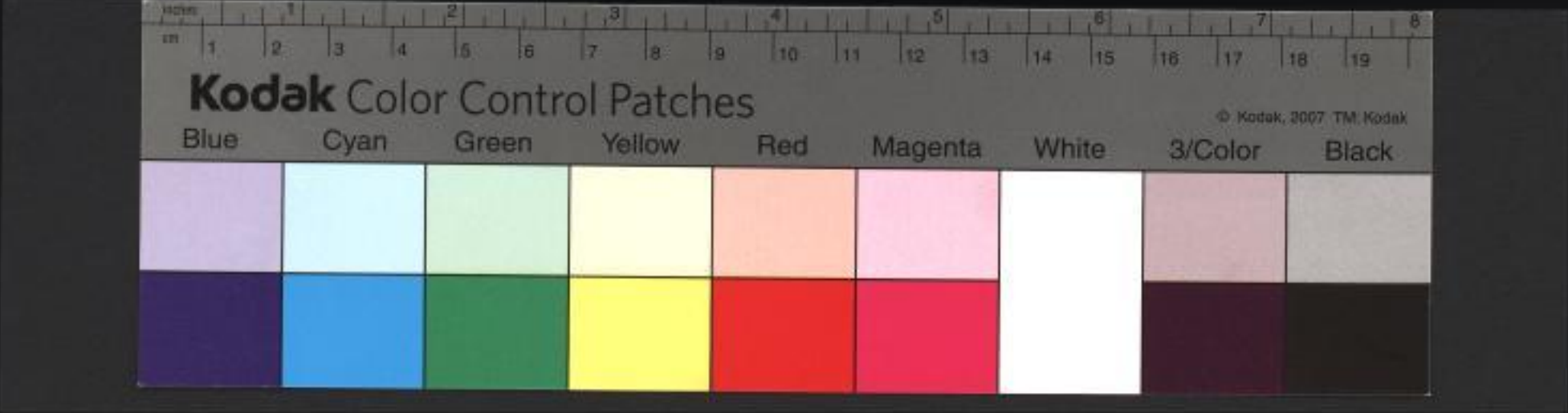
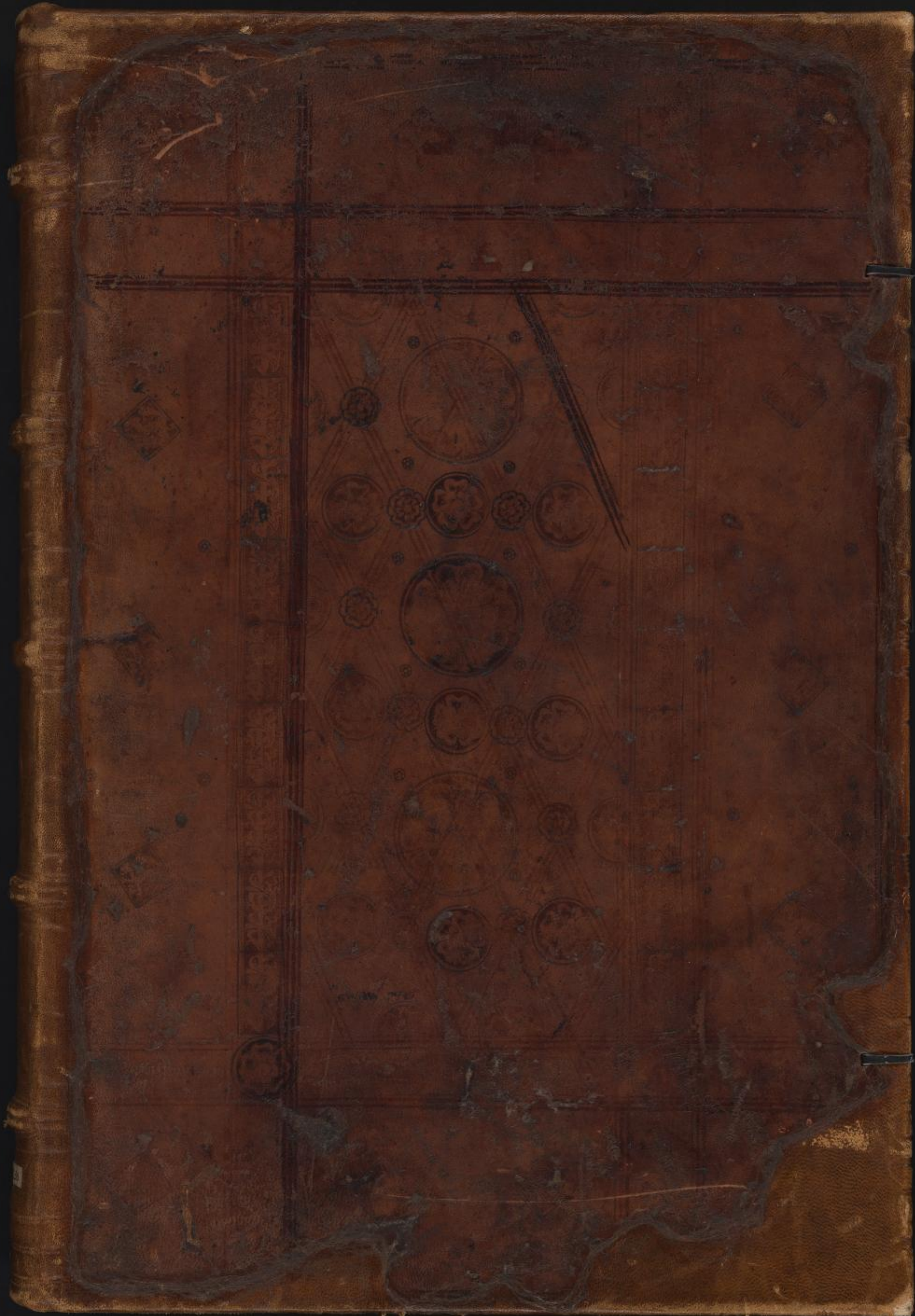
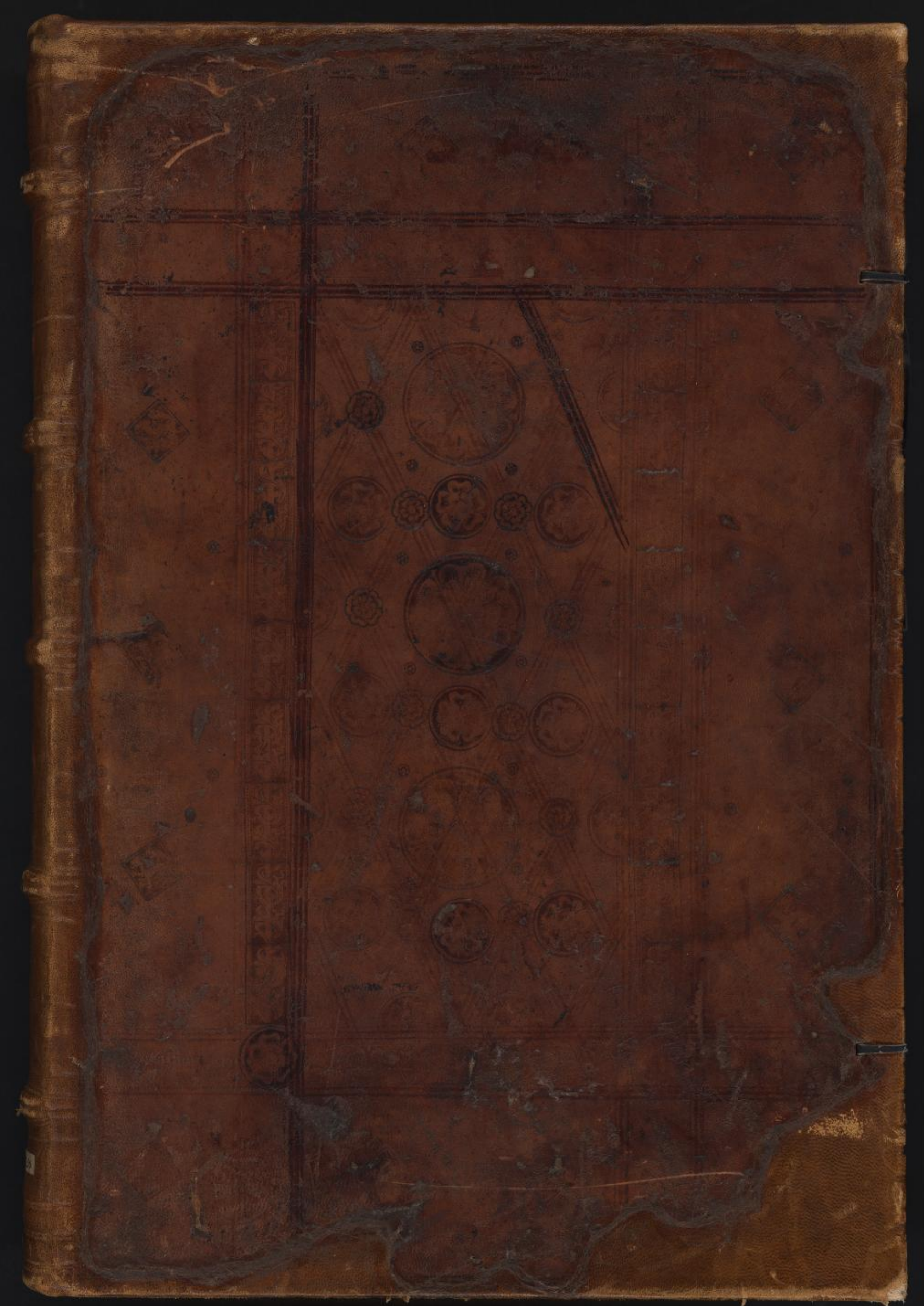
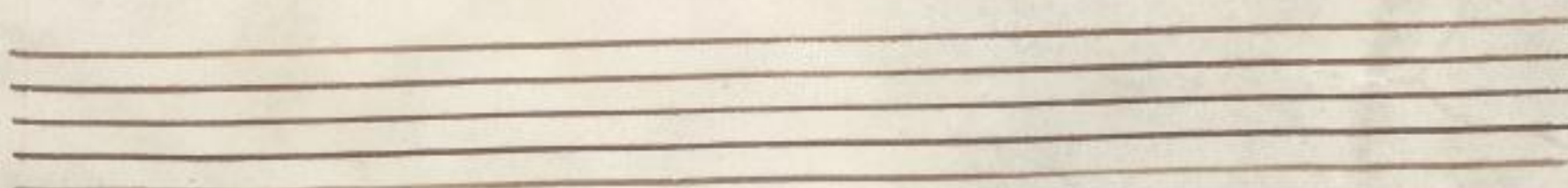
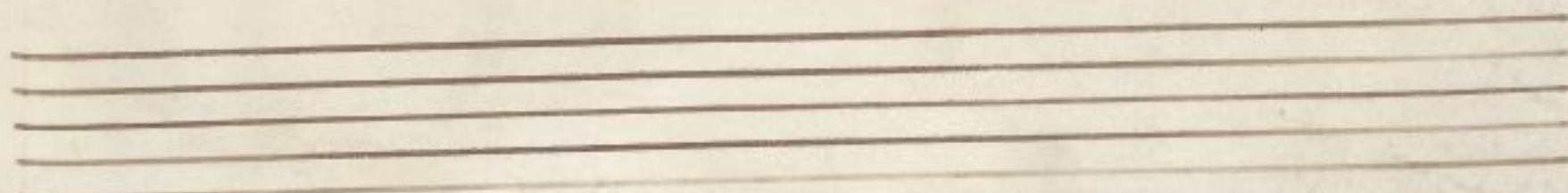
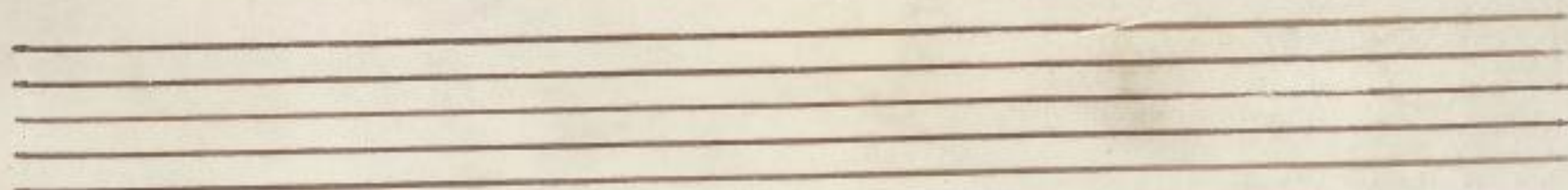
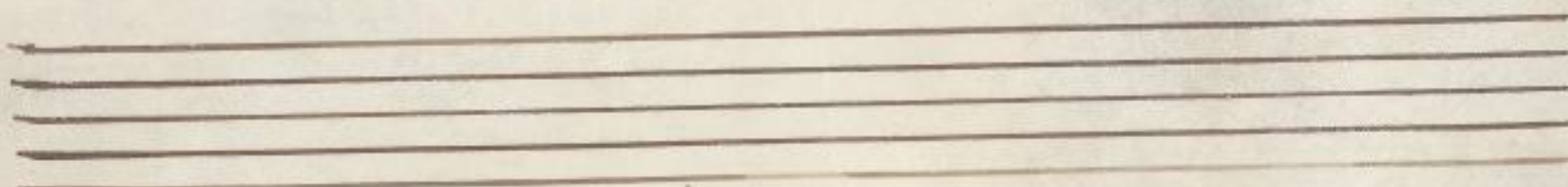
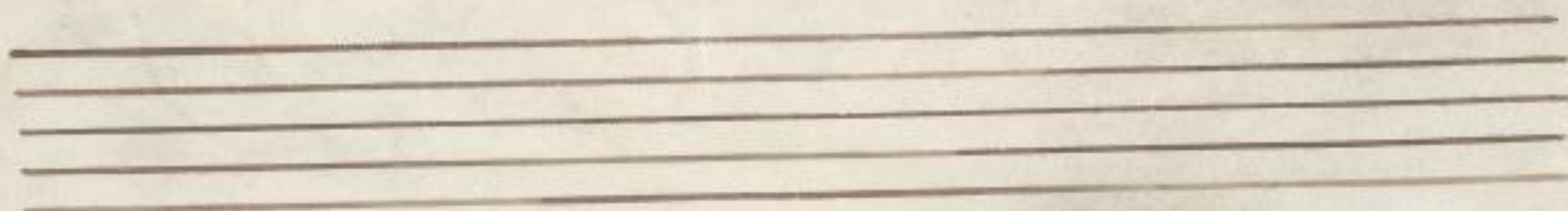
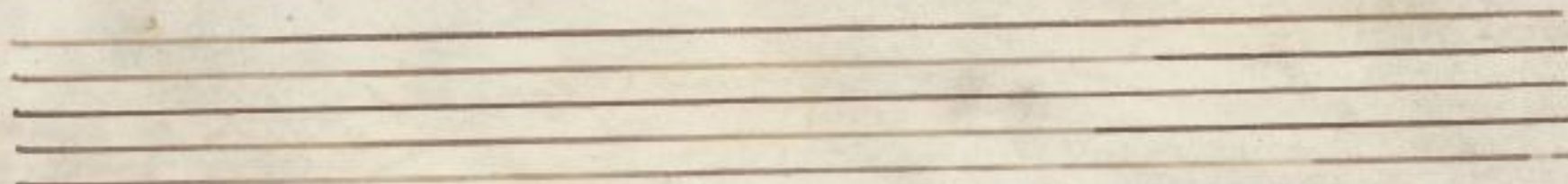
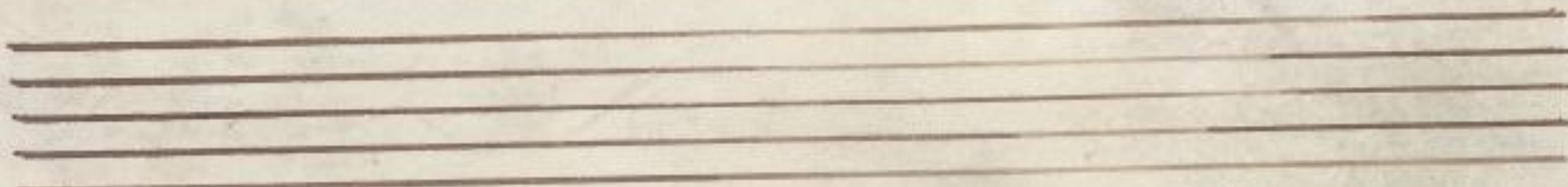
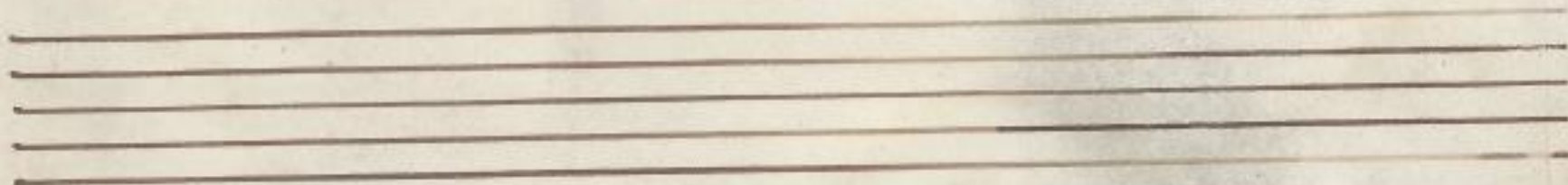
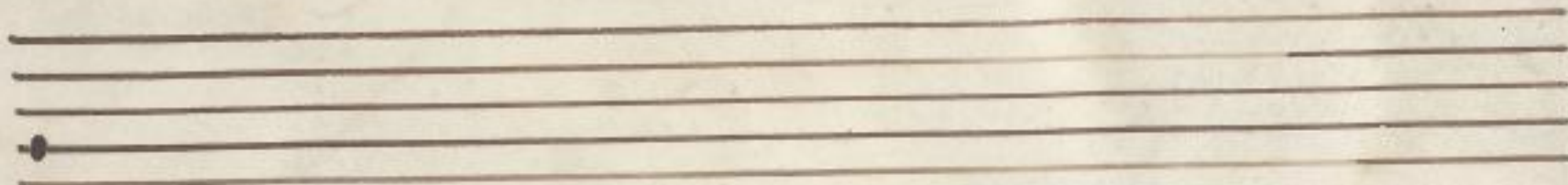
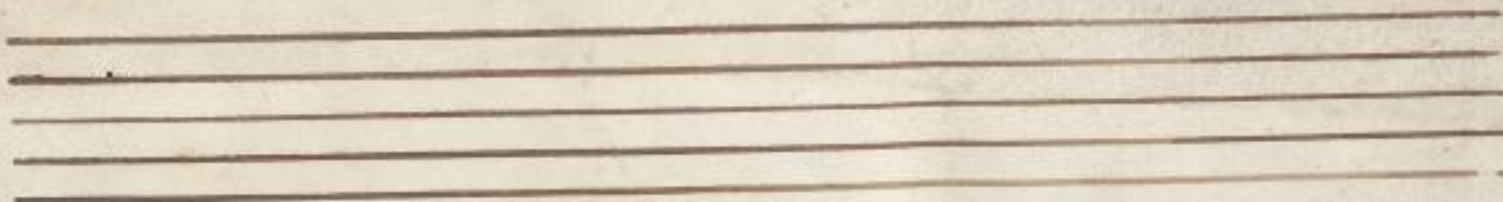








Handwritten musical notation on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The ink is faded and the paper is aged. A red 'M' is visible in the upper right margin, and a red 'M' is visible in the middle right margin.

Henricus yzac

Primus

Discant⁹

Kyrie

eleyson

Secūdus

Discant⁹

Kyrie

eley

son

Bassus

Kyrie

eleyson

Altus

Kyrie

Two staves of musical notation for the Altus voice part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, ending with a double bar line.

Tenor

Kyrie

Two staves of musical notation for the Tenor voice part. The first staff begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, ending with a double bar line.

Vagans

Kyrie

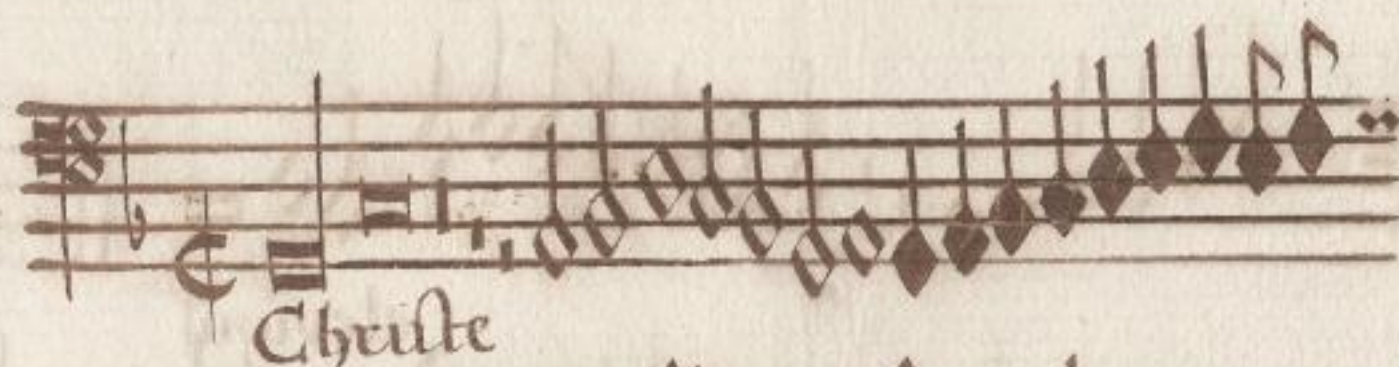
Four staves of musical notation for the Vagans voice part. The first staff begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, ending with a double bar line. The third and fourth staves continue the melody, ending with a double bar line.

Ducant



eleyson

Bassus

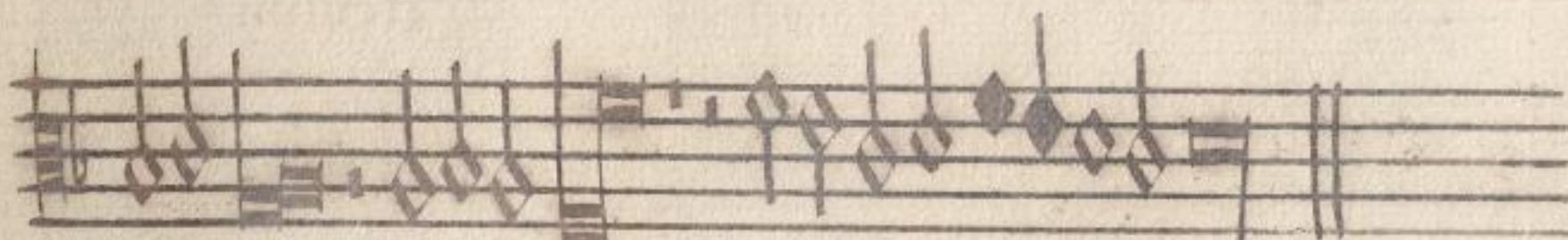
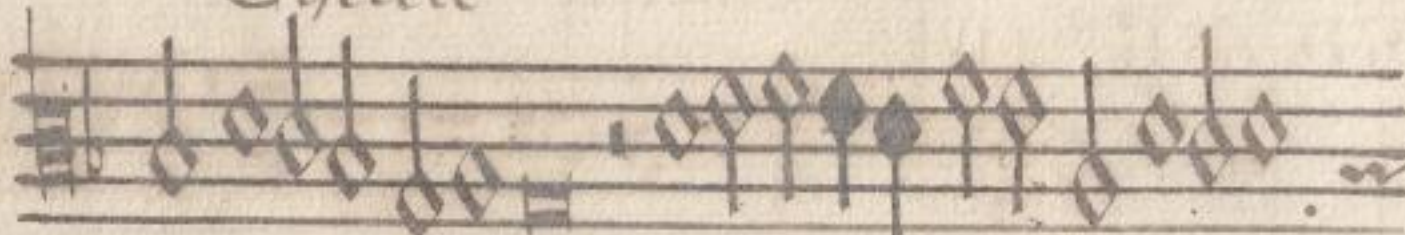


eleyson

Altus



Christe

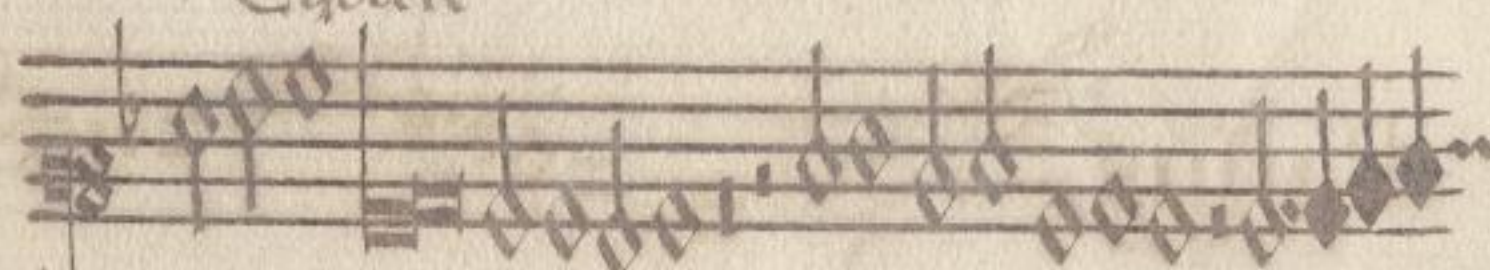


eleyson

Tenor



Christe



eleyson

Primus

Discant⁹

Christe

eleyson

Secund⁹

Discant⁹

Christe eley son

Bassus

Christe

eleyson

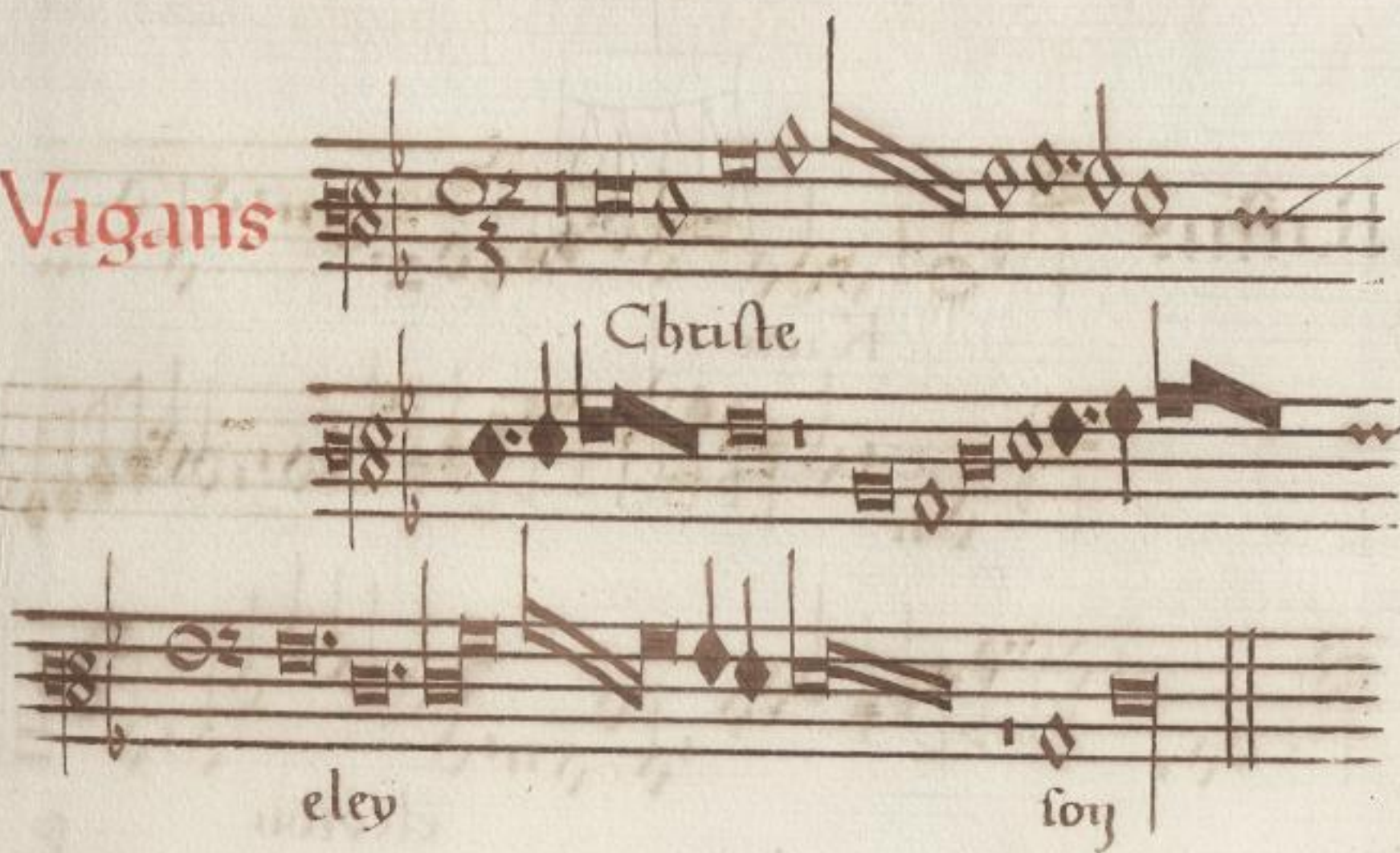
Altus



Tenor



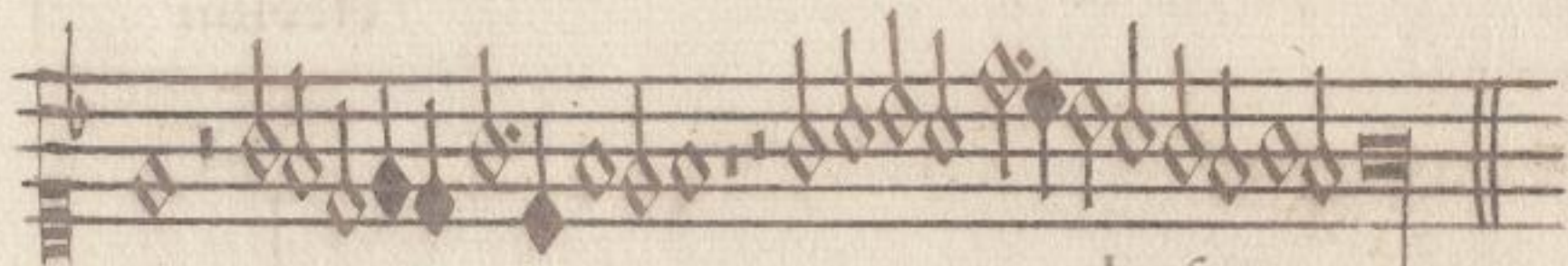
Vagans



Primus

Discantus

Kyrie

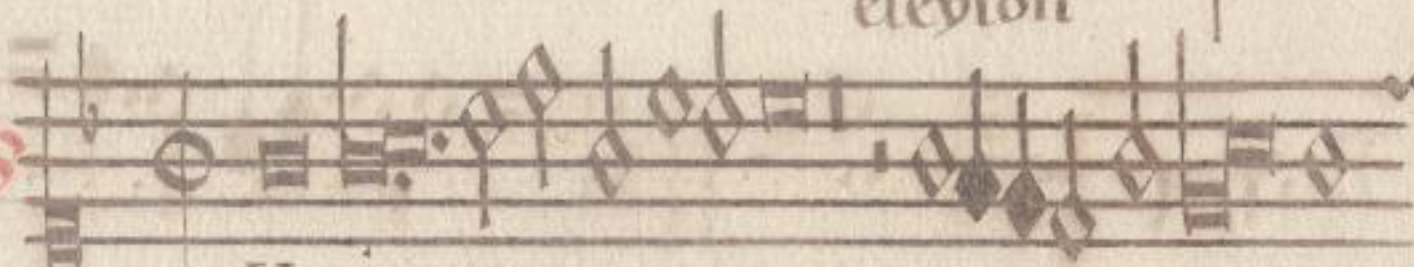


eleyson

Secundus

Discantus

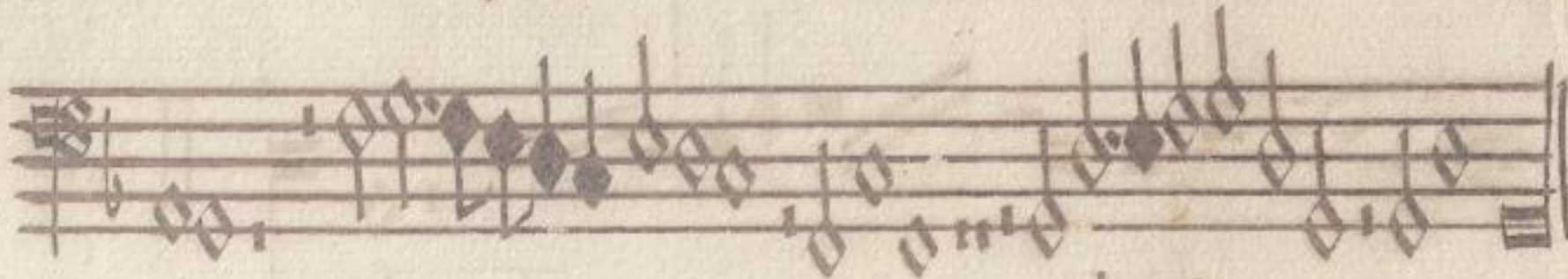
Kyrie



eleyson

Bassus

Kyrie

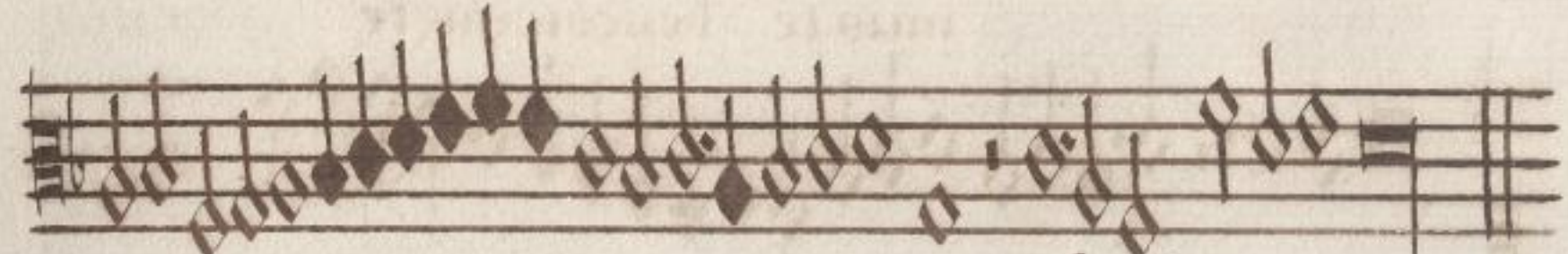
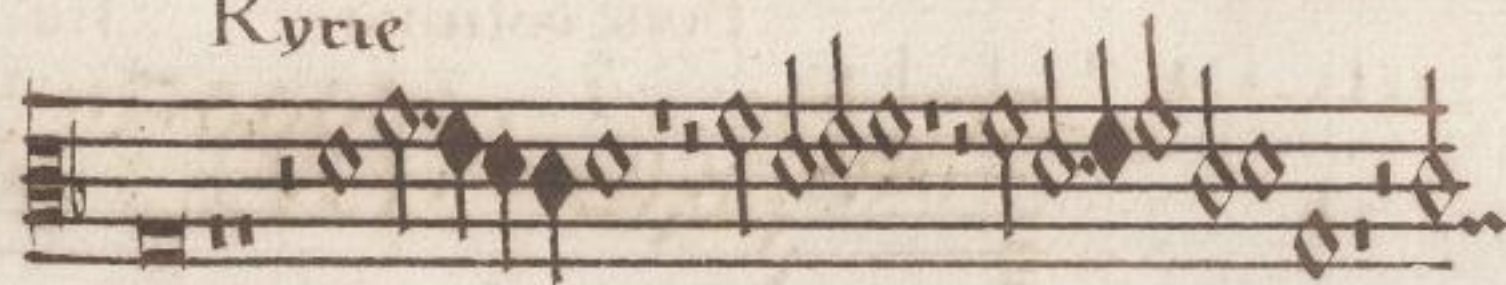


eleyson

Altus

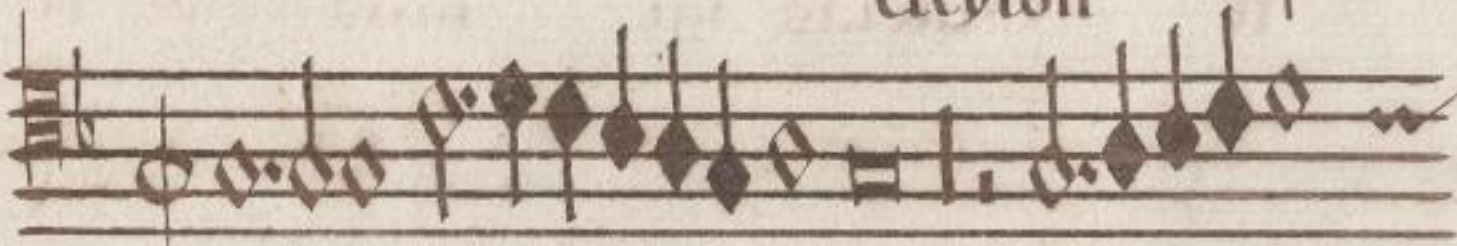


Kyrie

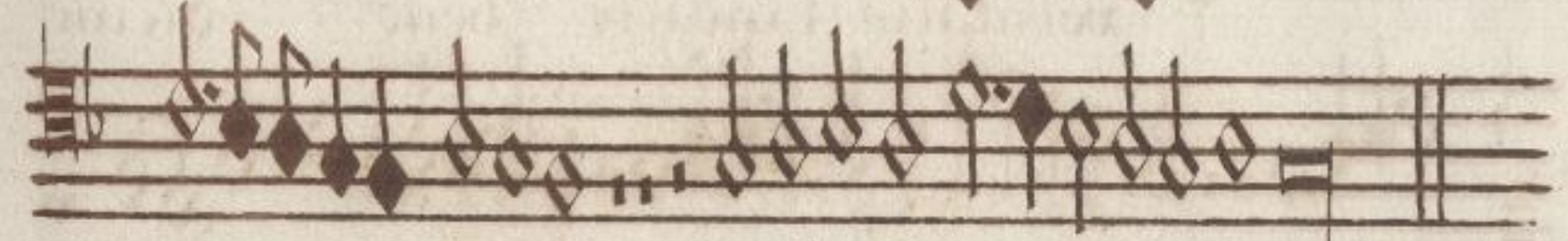
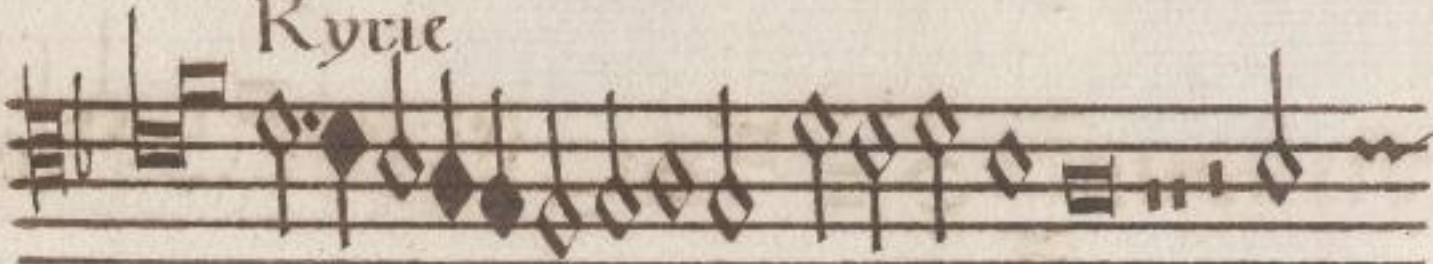


eleyson

Tenor



Kyrie

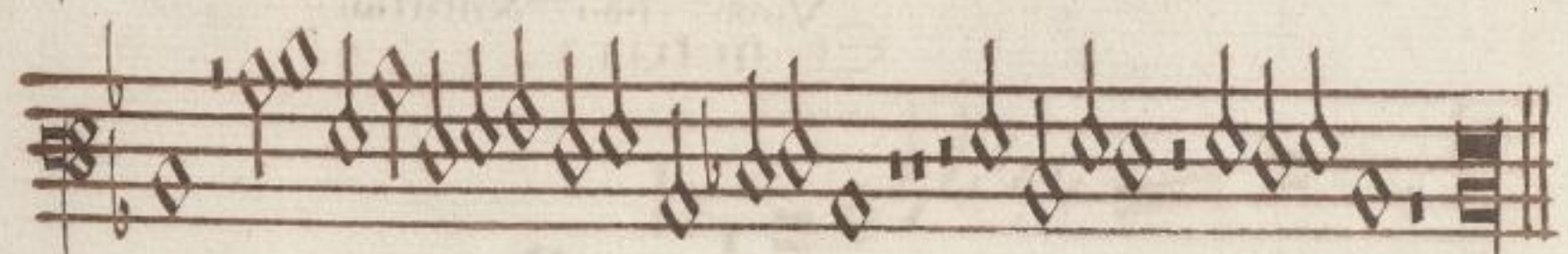
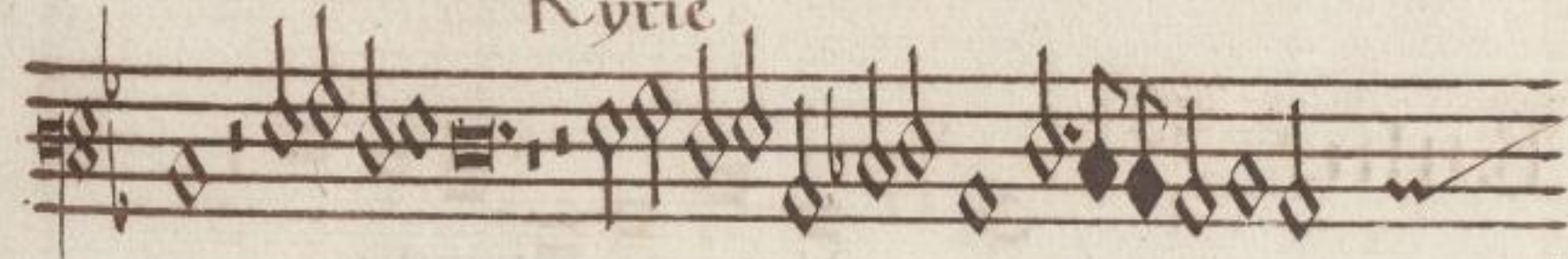


eleyson

Vagans



Kyrie



eleyson

Primus

Discantus



Bone volunta tis lauda
mus te benedicim⁹ te adoram⁹
te Gracias agi mus ti

Secundus

Discantus



Et in terra pax homi: bone
volūtatis lauda: te bene dicim⁹
te Glorificam⁹ te Gracias agim⁹ ti

Bassus



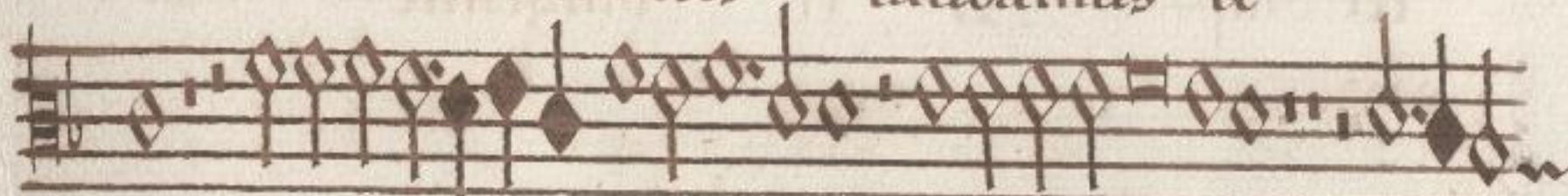
Et ^{Virgo} in terra ^{pru} dentissima
quo progredieris

Altus

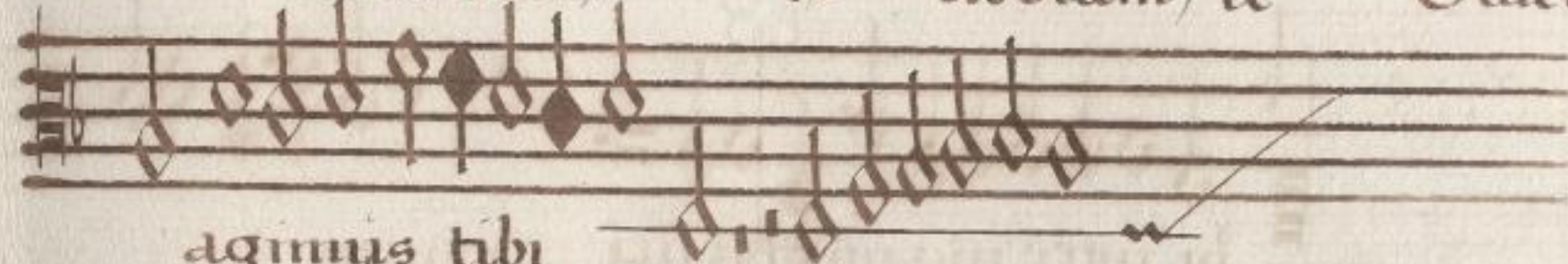


Et in terra pax hoībus bone

voluntatis laudamus te



benedicim⁹ te adoram⁹ te Gracias



agimus tibi

Tenor



Virgo prudentissima
Et in terra pax

quo pro



grederis

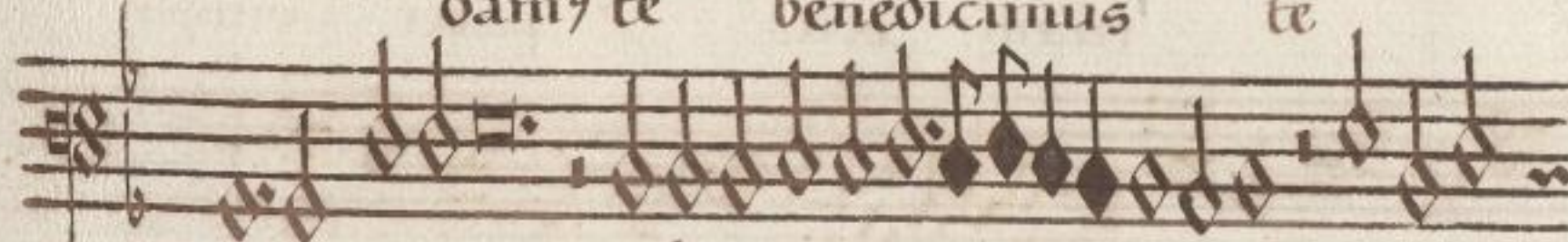
Vagans



Bone voluntatis lau



dam⁹ te benedicimus te



adoram⁹ te glorificamus te Gracias



agim⁹ ti

bi

Primus

Discant



ter om̄ps fi li vnigenite chri

Secūsus

Discant



us rex celestis

domiē fili

vnigenite Iesu chri

Bassus



ra valde ruti
tens Iesu chri

Altus

ap̄ter magnā glāz tu am domīe
deus rex celestis deus pater om̄ipotens domīe fili
vūgenite Iesu chri

Tenor

quā apter domine deus rex celestis
valde rutilans
vūgenite

V. g. ms

ap̄ter magnā glāz tuam domīe deus rex celestis
deus pater om̄ipotens domīe fili
vūgenite

Primus
Ducant



Ste domine de
us agnus dei
filius pa tris

Secundus
Difca:



Ste
filius pa tris

Bassus



domine deus
filius filia filion
agnus dei
filius pa tris

Altus

ste domine deus agnus dei
filius patris

Tenor

filius domine deus agnus dei
filius

Vagans

domine deus agnus dei fi
lius pa tris

Primus
Discantus

Qui tollis pctā mū
di Qui tollis pctā mū
di Suscipe deprecacio

nem urām
Secundus
Discantus

Miserere no
bis Qui tollis pctā mundi Suscipe
depre cacionē nostram Qui se

Bassus

Tota formosa

Altus



Qui tollis pctā mūn di
 miserere nobis Qui tollis pctā mōi Sūscipe
 deprecationē nō

Tenor



Qui tollis Et tu
 Qui sedes

Vagans



Miserere nobis Susci
 pe deprecationē nō

Primus

Ducant

Qui sedes ad dexteram patris
miserere nobis Quoniam tu solus san-
ctus Tu solus altissimus Iesu chri-

Secundus

Ducant

des ad dexteram patris
miserere nobis Quoniam tu solus san-
ctus Tu solus domi- nus Tu solus altissi-
mus Iesu chris-te

Bassus

Et suam
Qui sedes ad dexteram patris mi-
serere no- bis Quoniam tu solus san-
ctus Tu solus altissimus Iesu chri-

Altus

ad dexteram pa tris

miserere nobis

Tu solus domi nus Tu so-

lus altissimus Iesu chris te

Tenor

ad ^{uis} dexterā prīs ^{Pulchra} Tu solus altis ^{or} lu

na
firmus

Vagus

tra Qui sedes ad dexte: patris

Tu solus domi nus Tu solus al-

tissimus Iesu chris te

Primus
Discantus

electa Cum sancto spiri
tu in gloria dei pa
tris Amen

Secundus
Discantus

Ite Cum sancto de
i patris A men

Terminus

Ite Cum sancto spiritu
in glo ria
dei patris Amen

Altus

Cum sancto spi
ritu in glo
ria dei patris A men

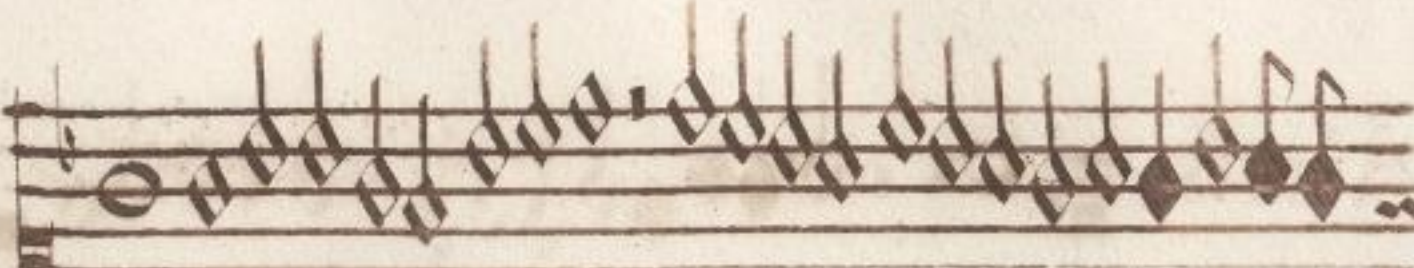
Tenor

ele
Cum sancto spiritu
vi
patris A
sol
men

Vagans

ite Cum sancto spi
ritu in glo
ria dei
patris A men

Primus
Discant?



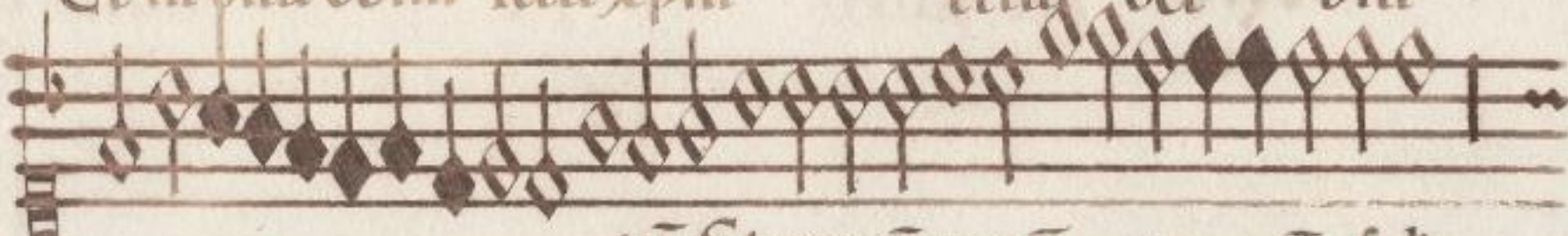
Atrem omnipotentem factorem celi et ter



re visibiliū om̄ et inuisibiliū.



Et in unū dōm̄ Iesū xp̄m filiū dei vni

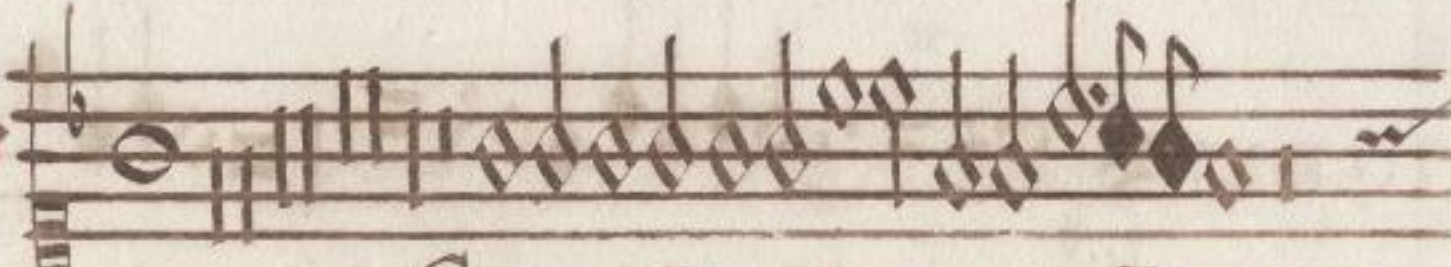


geni tū Et ex pr̄e natū ante om̄ia sc̄la



deū de deo lumē de lumine de lumi

Secūdus
Discant?



Et ex pr̄e natū ante om̄ia



secū la deū de deo lumē de lūie

Bassus



Et ex patre natū

Altus



Patrem omnipotentem: factorem celi et ter



re visibilium omnium et invisibilium. Et in unum



dominum Iesum Christum filium dei unigeni



tum. Et ex patre natum ante omnia secula



la deum de deo lumen de lumine

Tenor



Virgo prudentissima
Et ex patre natum

Vagans



Et invisibilium. Et in unum dominum Iesum



Christum filium dei unigenitum



Et ex patre natum ante omnia secula



la deum de deo lumen de lumine

Primus

Discant:



ne deū verū de deo vero de de o vero
substantialē pa tri Quo progre
deris qua

Secundus

Discant:



deū verū de deo vero Genitū nō fa
tū substantialē patri qui ppter nos hoīes
et ppter nrām salutem de celis Et incarnat

Bassus



ne deū verū Genitū nō factū substantiali: pa
tri fa cta sūt In ppter nos hoī
nes descendit de celis Et incarnat

Altus



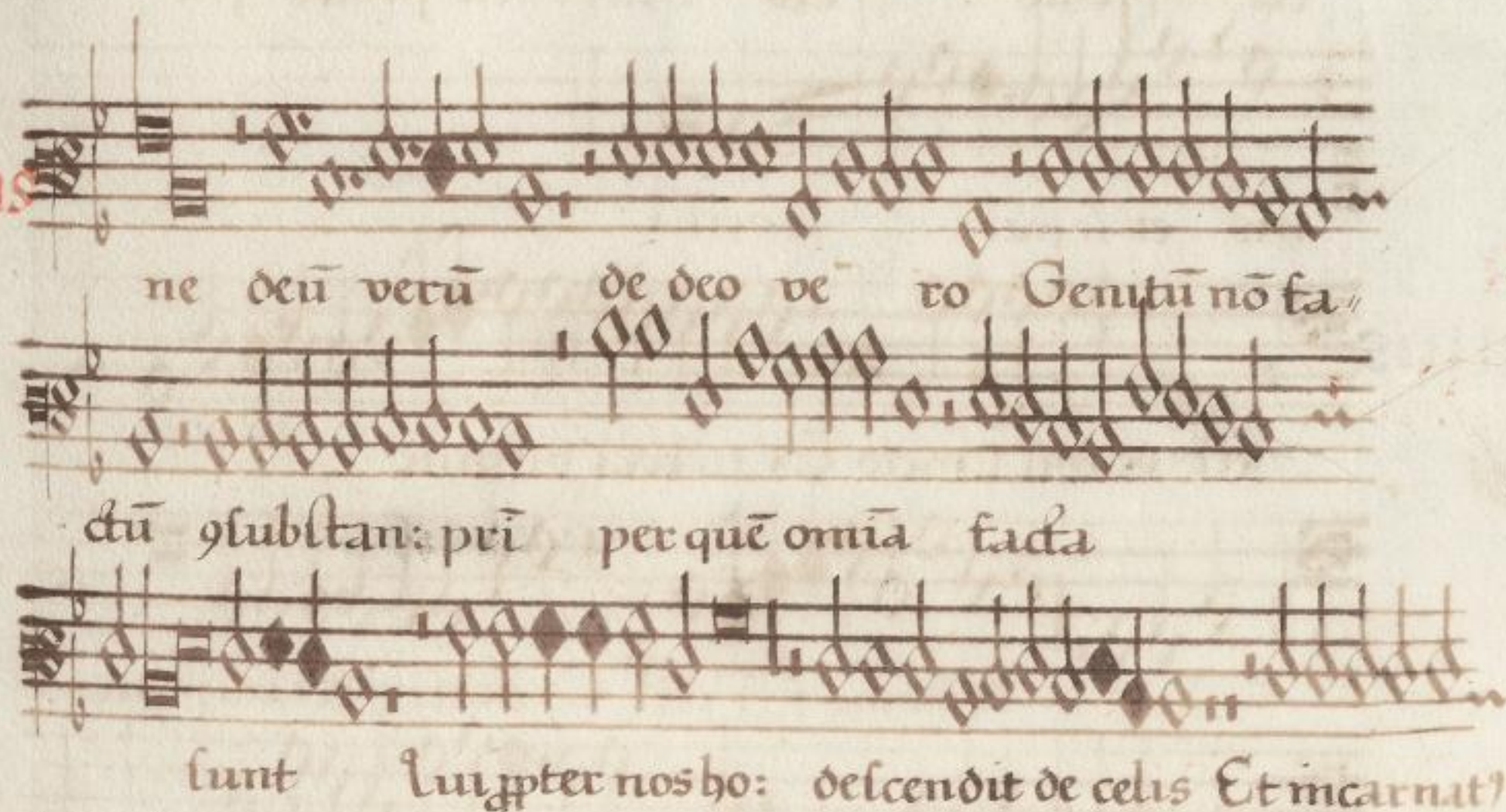
ne deū verū de deo ve ro 9substantia te pa
tri per quem omnia facta sūt 9ui ppter nos homi
nes et ppter nrām salutem descendit de celis de celis

Tenor



Quo progredere ris facta
sūt 9ui ppter nos ho: descendit de ce lis Et incarnat9

Vagans



ne deū verū de deo ve ro Genitū nō fa
ctū 9substan: pri per quē omnia facta
sunt 9ui ppter nos ho: descendit de celis Et incarnat9

Primus

Discantus

in auto

ra Ex maria virgine et ho

mo factus est Crucifixus etiam pro no bis

passus est

Secundus

Discantus

est de spiritu sancto Ex ma

ria virgine et homo factus est Crucifixus

etiam pro no bis sub poncio pilato pas

sus et sepultus est

Bassus

est de spu sancto Ex maria virgine

et homo factus est Crucifixus etiam pro no

bis sub poncio pilato passus et sepultus est

Altus



Et incarnatus est de spiritu sancto

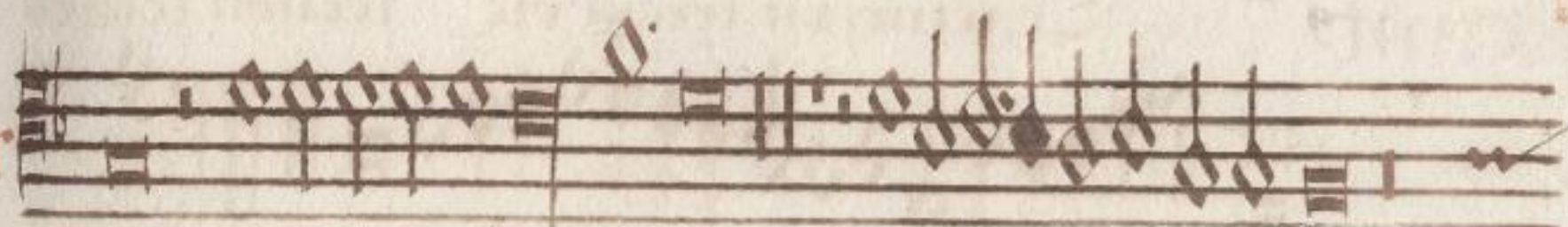


Ex maria virgine et homo factus est Crucifixus e: pro no

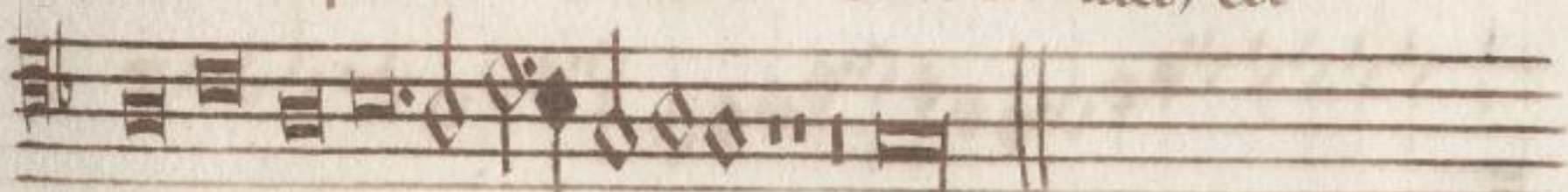


bis sub poncio pilato passus et sepul tus est

Tenor



est de spiritu sancto et homo factus est



Sub poncio pila to est

Vagus



est de spiritu sc̃to

Ex maria virgine



Crucifixus eciā pro no bis passus et se



pultus est passus et sepultus est

Primus

Discant?



Secūdus

Discant?



Bassus



Altus


Et resurrexit tertia die secūdu scriptu
 tu ras et ascendit in ce
 lū sedet ad dexterā patris pa
 tris Et iterū ventur⁹
 est cū gloria iudicare viuos et mortu

Tenor


Et iterū

Vagans


Et ascendit in celū sedet ad dexte
 ram patris
 Et iterū ventu tus
 est cū gloria iudicare viuos et mortuos

Prmi?

Discan:



os Cui? regni nō erit fi nus Et in spm
scm dom et uiuificantem Qui ex prē filio q̄ procedit
Qui cū patre et filio et conglorificatur

Secūdus

Discant?



qui locutus est per prophe
os Qui ex prē filioq̄
proce dit simul adora
tur Qui locutus est per prophe

Bassus



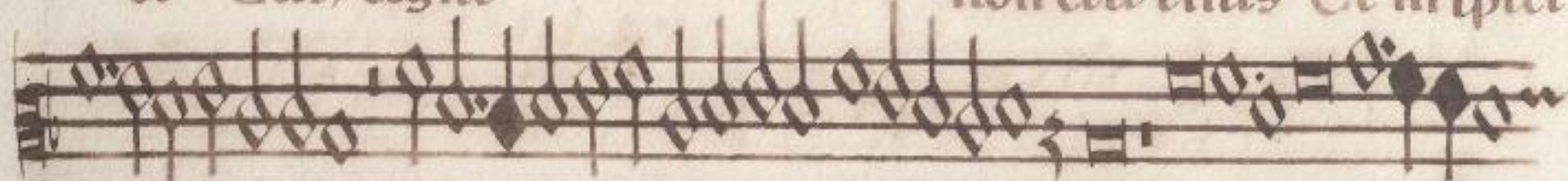
Cuius regni nō erit fi
nis Et in spm scm dom et uiuificantem
Qui ex prē filioq̄ procedit

Altus



os Cuius regni

non erit finis Et in spiri



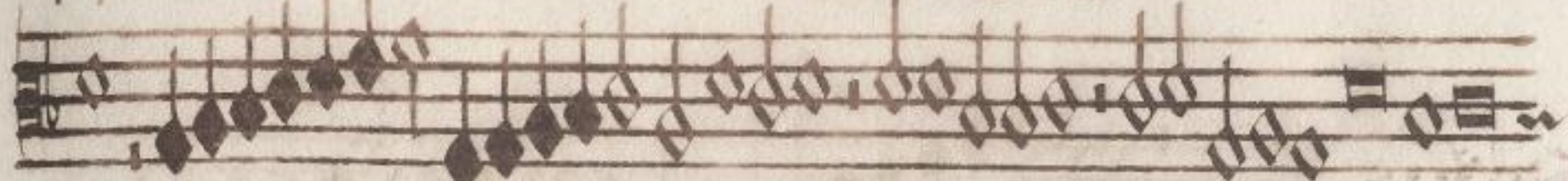
tū scdm dōm et vivifican

tem Qui ex p̄re filio



q̄ procedit

simul adora



tur et

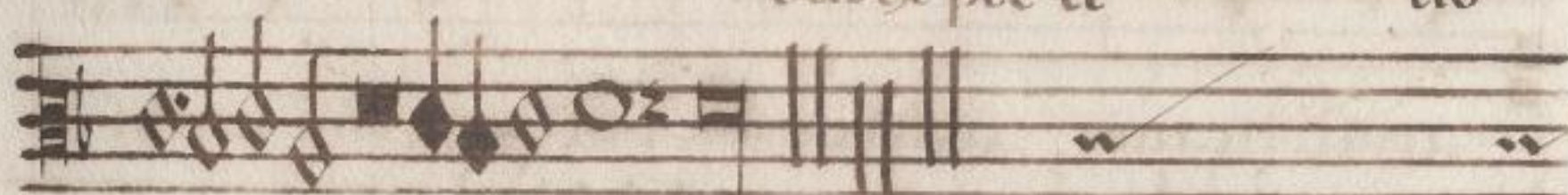
conglorificatur Qui locutus est per prophe

Tenor



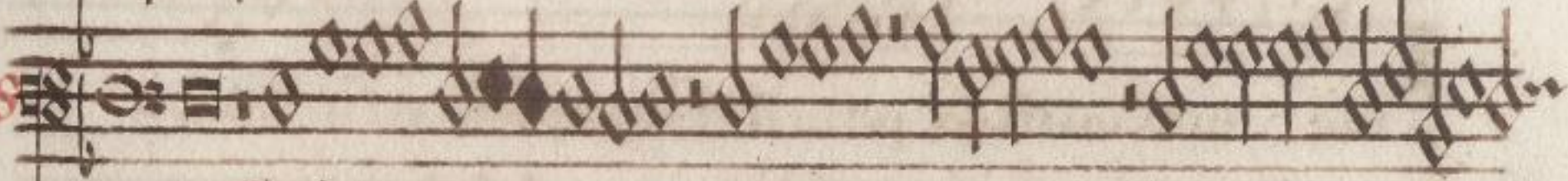
Qui ex p̄re fi

lio



q̄ proce

dit



Vag. mis

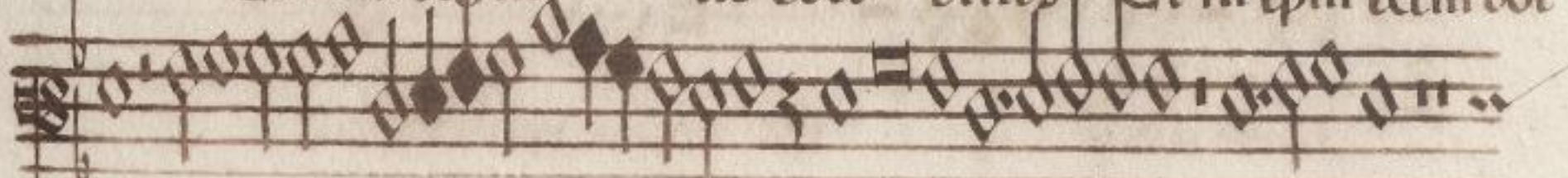


Cuius regni

nō erit

finis

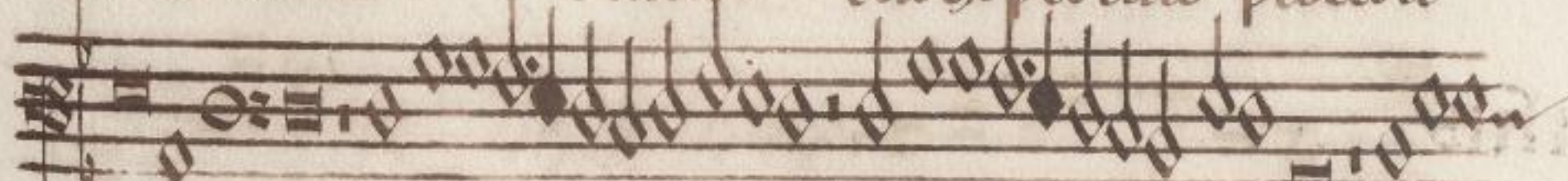
Et in spm scdm dōi



nū et vivi

cantem

Qui ex p̄re filio procedit



Qui cū p̄re et filio simul adoratur

et cōglo



ti

ficatur Qui locutus est per prophe

tas

Primus
Discantus



tas Et unam sanctam et apostolicam ecclesi-
am in remissionem peccatorum
e le

Secundus
Discantus



tas Et unam sanctam catholi- cam et
apostolicam ecclesiam Confiteor unum baptis-
ma in remissionem peccatorum Et exspecto resurrectionem
mortuorum Et vitam venturi seculi

Bassus



Et unam sanctam Confiteor v: baptismum
Et exspecto resurrectionem mortuorum Et vitam venturi seculi

Altus

tas Et v:l: catholicam Confiteor v: baptis
ma in remissioz pctorū Et ex
pecto resurrectionz mortuorū Et vitam venturi se cu

Tenor

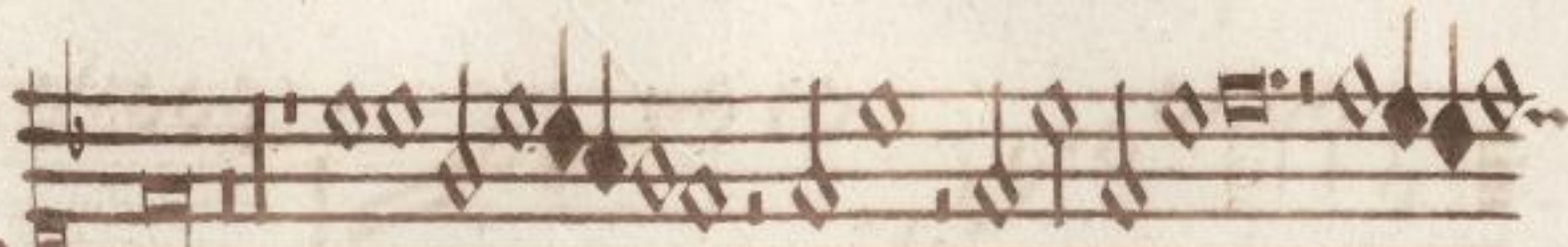
pulchra ut lu na
et apostolicam eccle siam Et ex pecto resur
rectionez mortuorū Et vitam venturi se cu

Vagant

Et vnā sanctam catholicam et apostolicā ecclesi
am Confiteor vnū baptisma in remissioez pctorū Et ex
pecto resurrectionz mortuo tū Et vitā ven: scli

Primus

Discant:



cta Amen



Amen

Secundus

Discant:



li

A

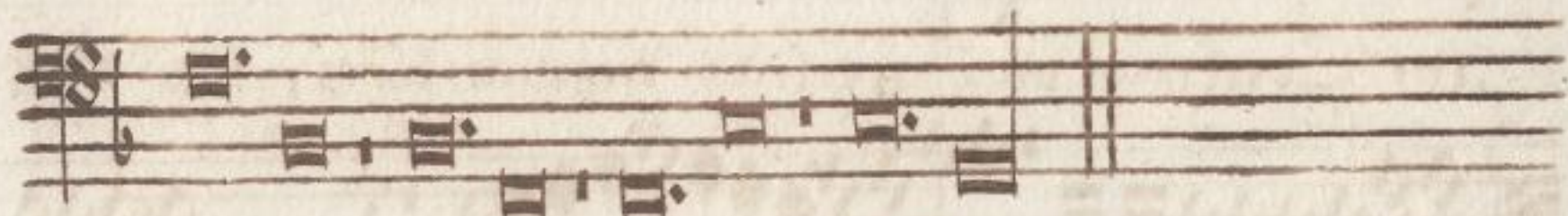
men

Bassus



li

A



men

Altus

li A men

Tenor

li A men

Vagans

A men

Primus

Discant⁹



Secundus

Discant:



Ballus



Altus

San

ctus

San

ctus

Tenor

Virgo prudentissima

San

ctus

Vagans

San

ctus

San

ctus

Residuum

dominus valde rati
de
lans filia fion
us faba oth

Secundus

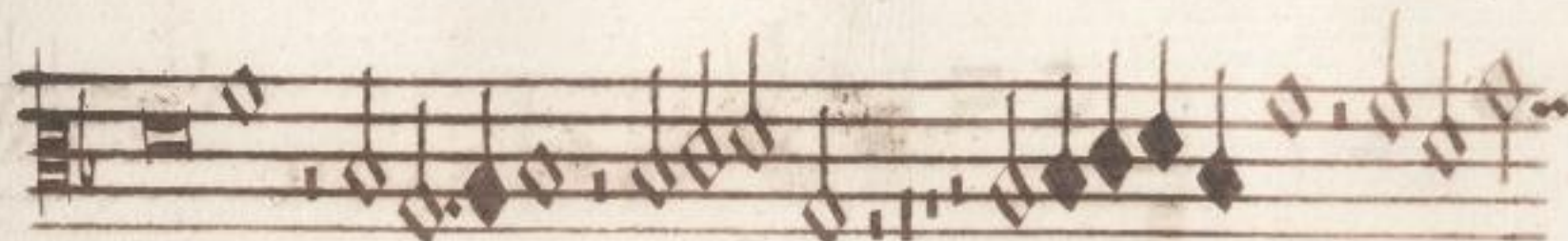
Discantus

dominus
deus
fa baath

Bassus

dominus
de
us
fa baath

Altus



dominus



de



us

fabaoth

Tenor



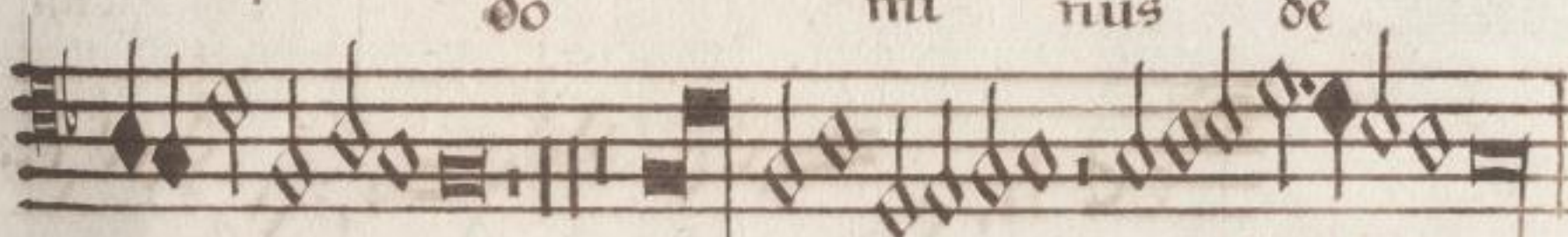
quasi

auro
do

mi

nus

de



us

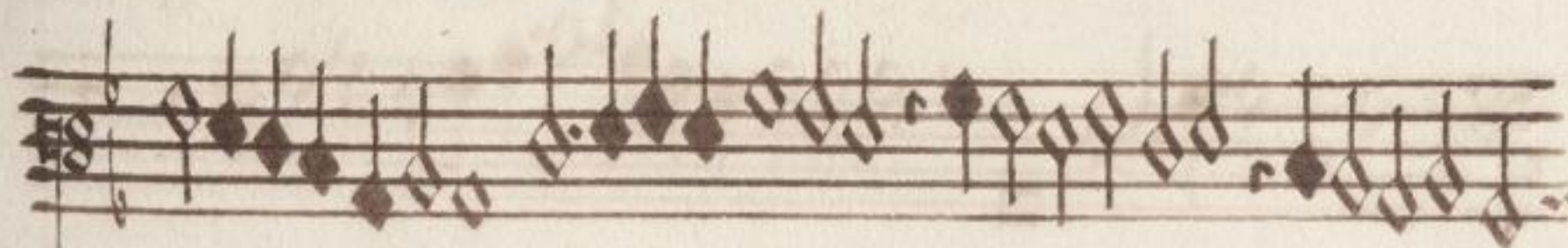
fa

baoth

Vagans



dominus



deus

fa

baoth

Ple Valde rutilans
 sunt celi
 filia lion
 et ter
 ra gloria
 tua
 Pleni
 sunt celi
 et ter
 ra gloria
 tua

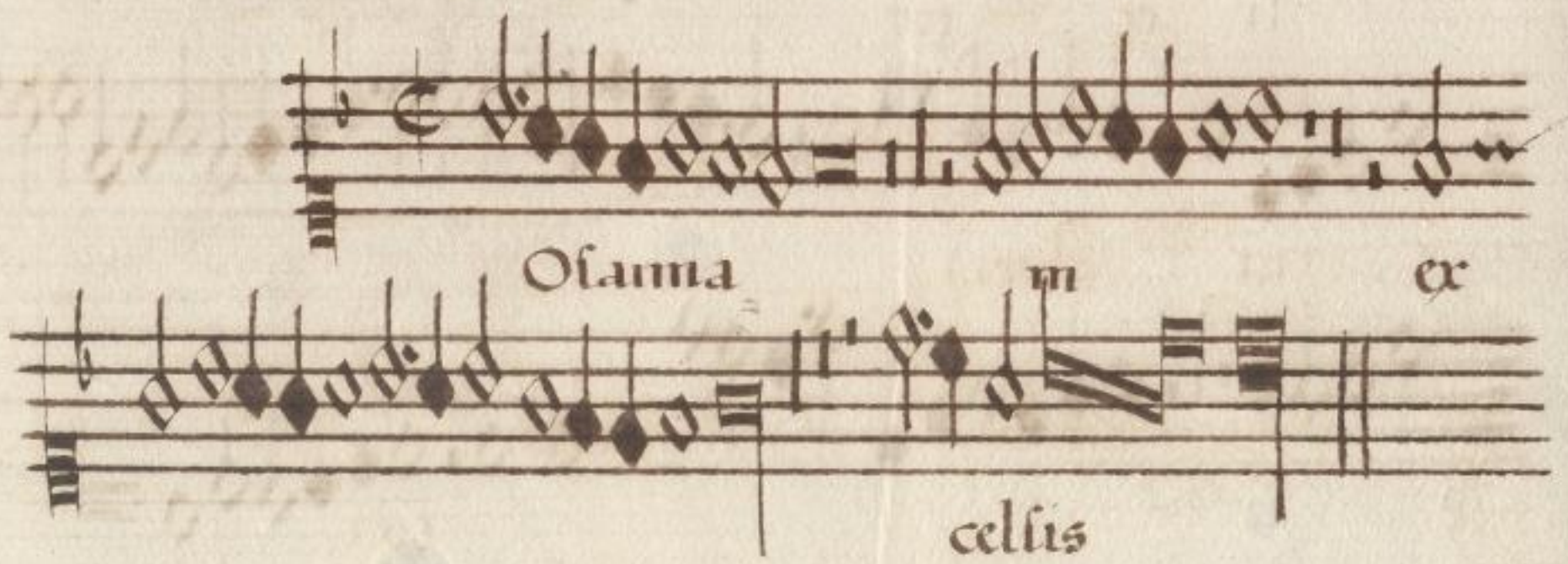
This is a handwritten musical score on aged paper, consisting of two systems of staves. Each system contains four staves. The notation is in a historical style, using square notes on a four-line staff. The lyrics are in Latin and are written below the staves. The first system of staves corresponds to the first four lines of lyrics, and the second system corresponds to the next four lines. The paper shows signs of age, including some staining and wear.

Handwritten musical score on ten staves. The notation is in a historical style, featuring a C-clef on the first line of each staff and a common time signature 'C'. The notes are mostly minims and crotchets, with some quavers. The lyrics are written below the staves, with some words split across lines. The text is in Latin, likely a liturgical or devotional piece.

Ple
m
funt
ce
li et ter
ra gloria
tua
Pleni sunt
celi
et terra
tu Pulchra et lu
na



Pulchra ut luna
 Ofanna m ex
 celsis



Ofanna m ex
 celsis



Ofanna m
 excel sis



Benedictus Tota cornicia

et frans venit

nomine do

CS

Benedictus Tota cornicia

et frans venit

nomine do

CS

Benedictus Tota formosa

et qui vivas es

in nomine

domini

This system contains three staves of music. The first staff begins with a treble clef and a common time signature (C). The lyrics are written below the staves: 'Benedictus Tota formosa' on the first line, 'et qui vivas es' on the second line, 'in nomine' on the third line, and 'domini' on the fourth line. The music is written in a medieval style with square neumes on four-line staves.

Benedictus

et qui vivas venit es

in nomine

domini

This system contains three staves of music. The first staff begins with a treble clef and a common time signature (C). The lyrics are written below the staves: 'Benedictus' on the first line, 'et qui vivas venit es' on the second line, 'in nomine' on the third line, and 'domini' on the fourth line. The music is written in a medieval style with square neumes on four-line staves.

Handwritten musical score for a piece titled "Osanna". The score is written on ten staves, organized into five pairs. Each pair consists of a vocal line (top staff) and a lute line (bottom staff). The music is written in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal lines.

The lyrics are as follows:

- Staff 1: *Osanna*
- Staff 2: *m excelsis*
- Staff 3: *Osanna*
- Staff 4: *m excel sis*
- Staff 5: *Osanna*
- Staff 6: *m excel sis*
- Staff 7: *cel*
- Staff 8: *sis*

The musical notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The lute line is written in a simplified manner, using vertical strokes and horizontal lines to represent the fretboard positions.

Ofanna

excel

lis

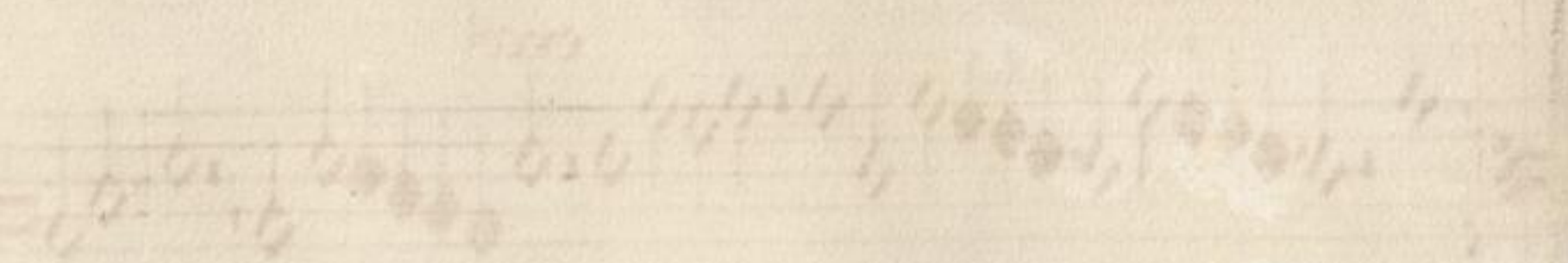
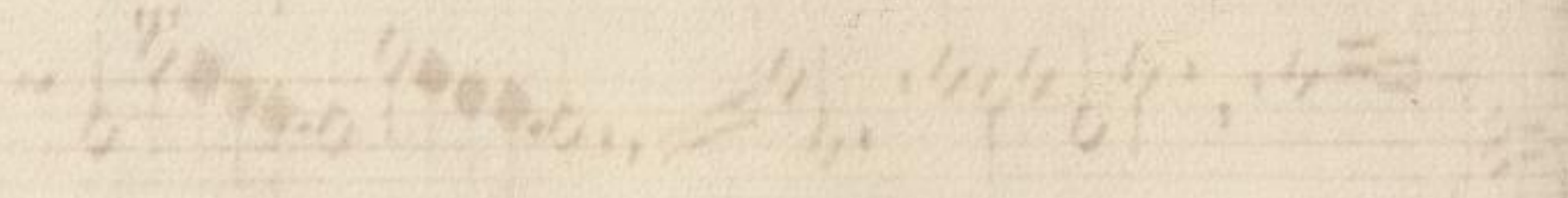
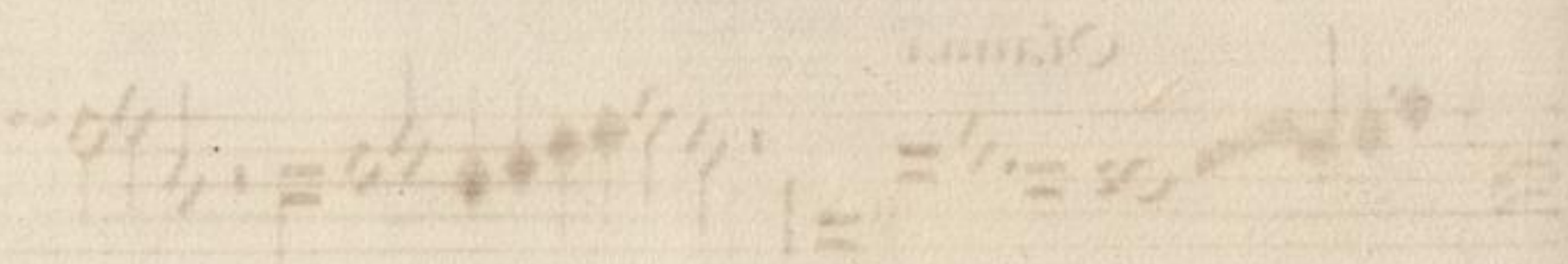
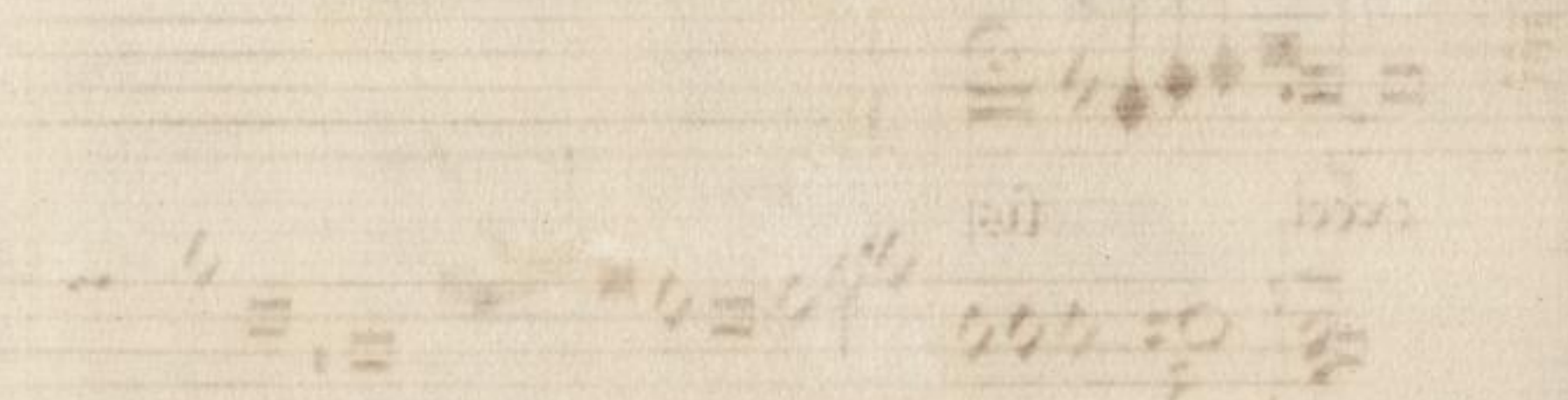
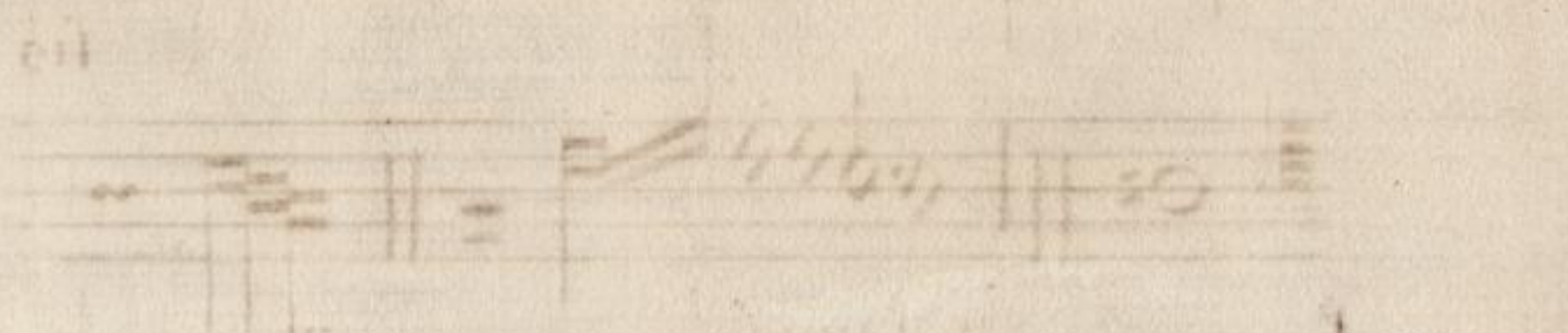
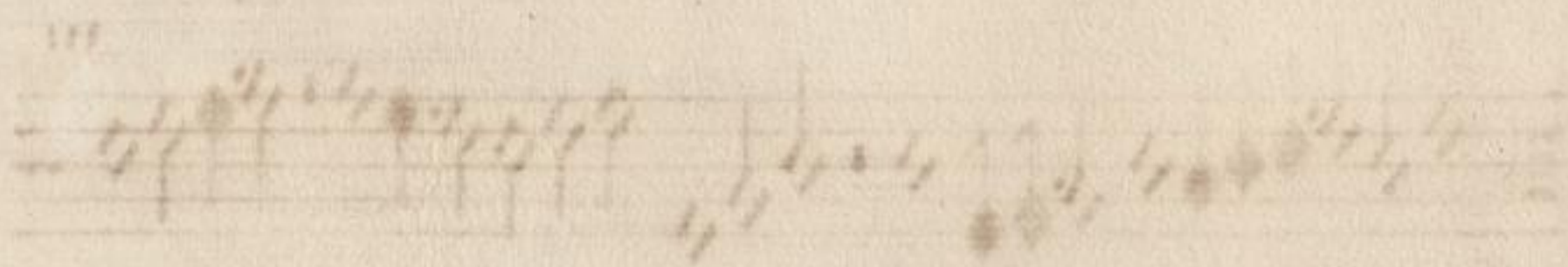
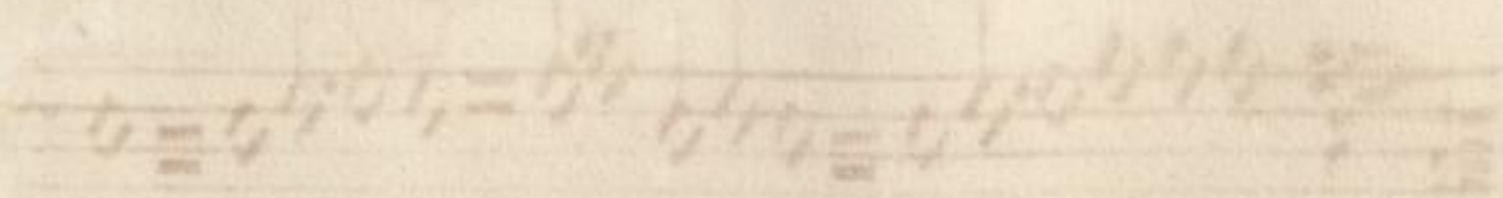
Ofanna lecta ut

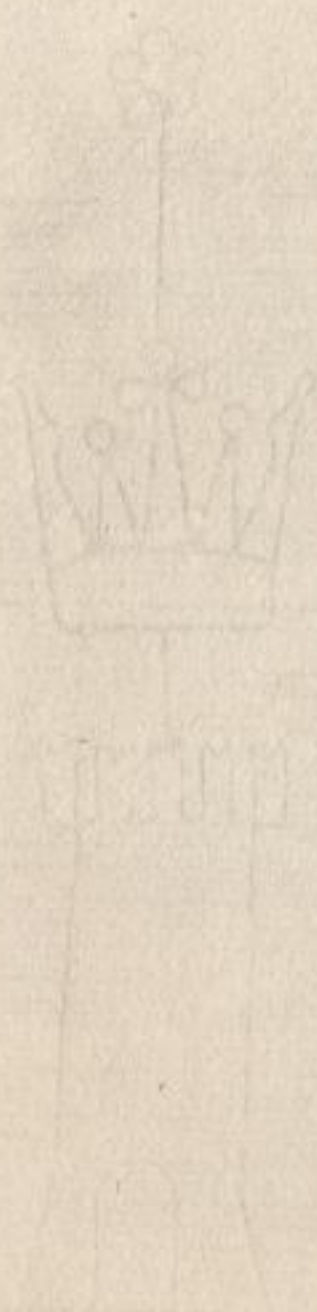
excel sol lis

Ofanna

excel

lis





For

the

and

the

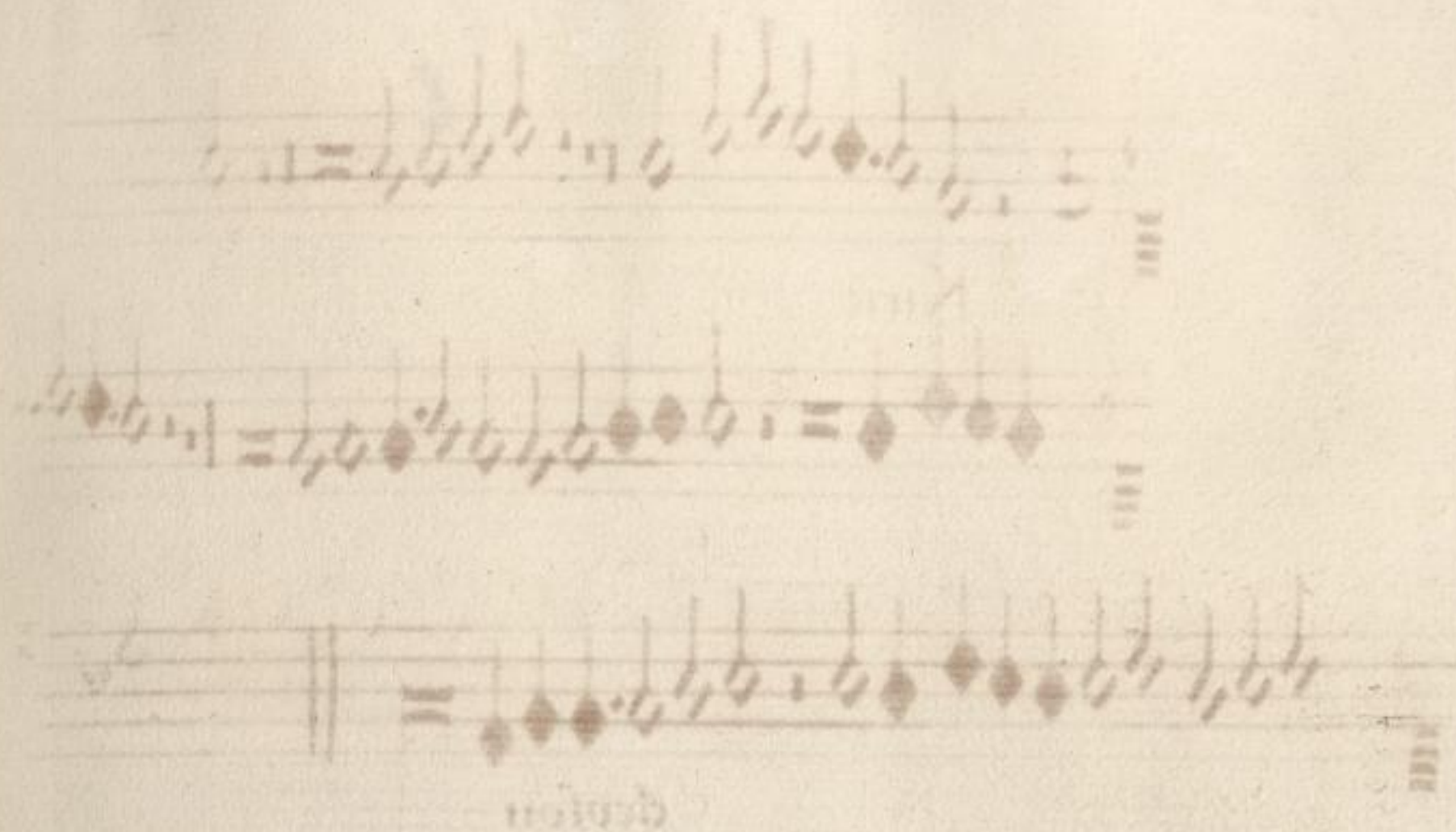
the

the

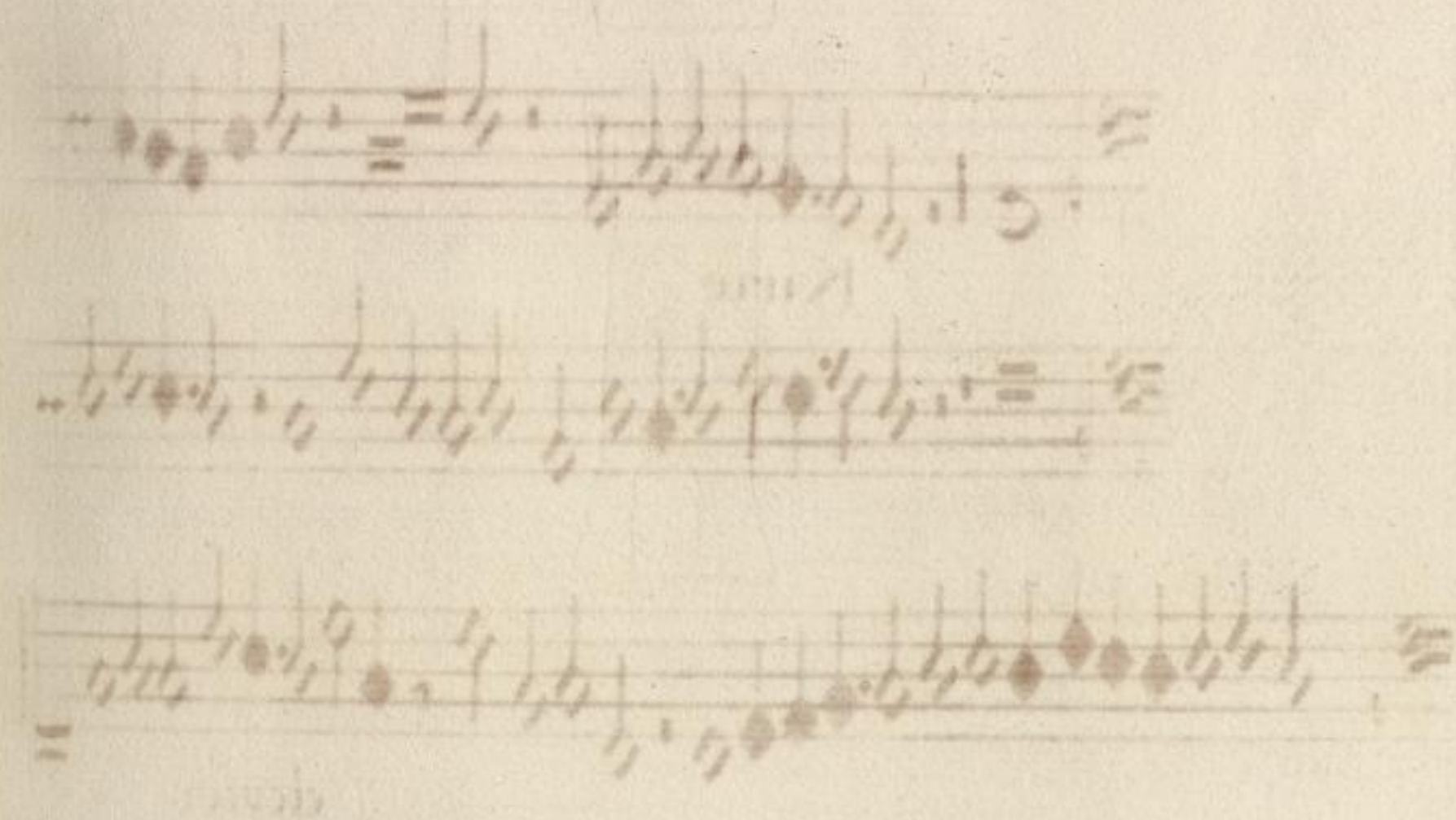
the



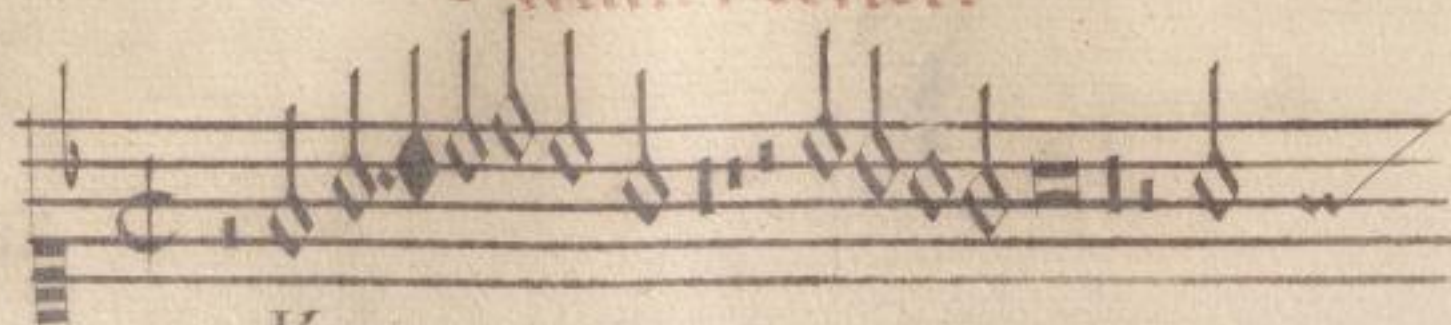




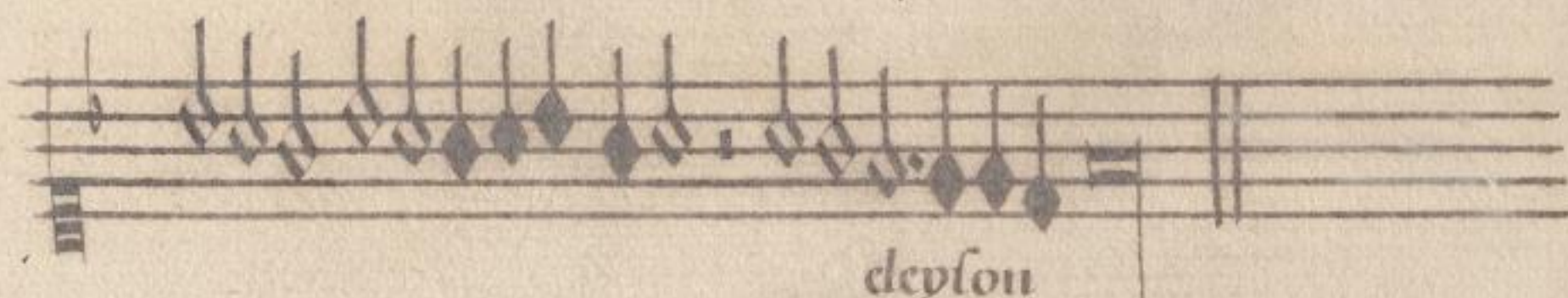
Missa Carminū



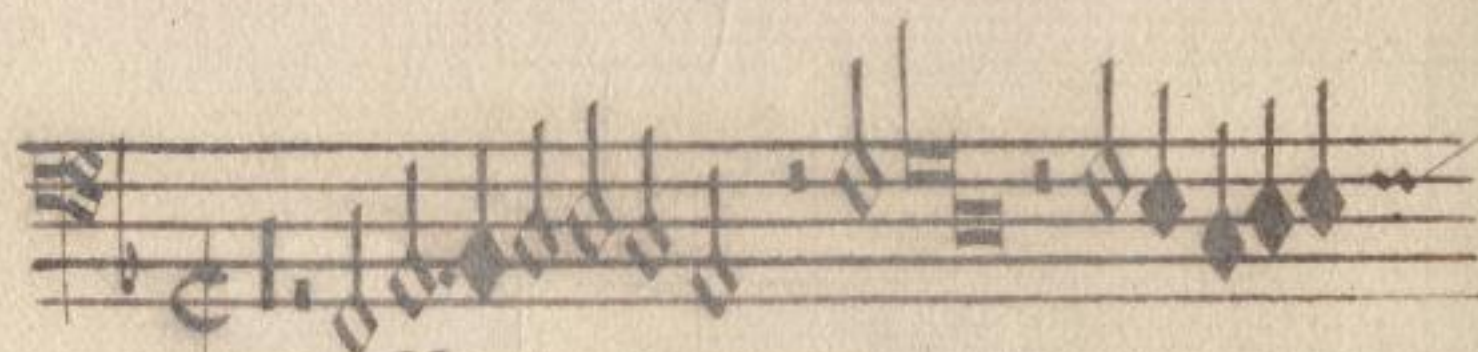
Adam Keneri



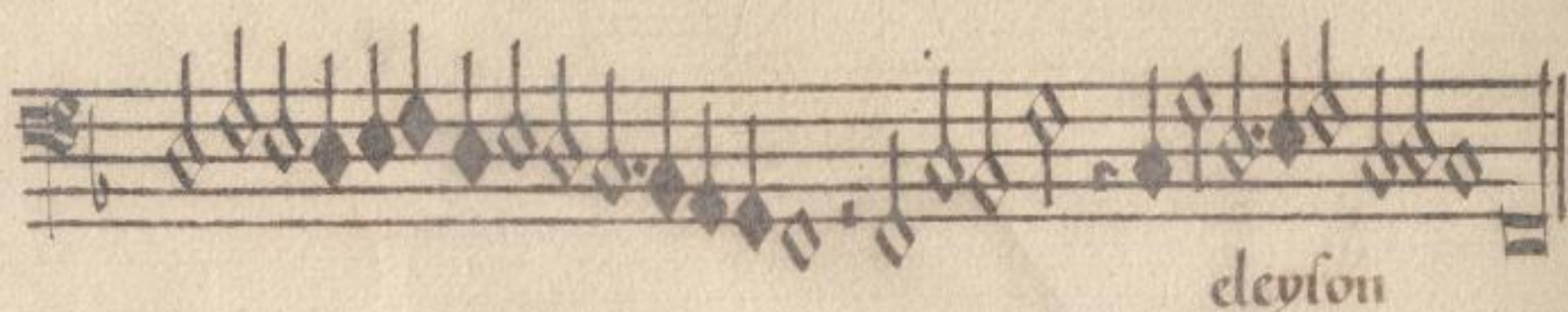
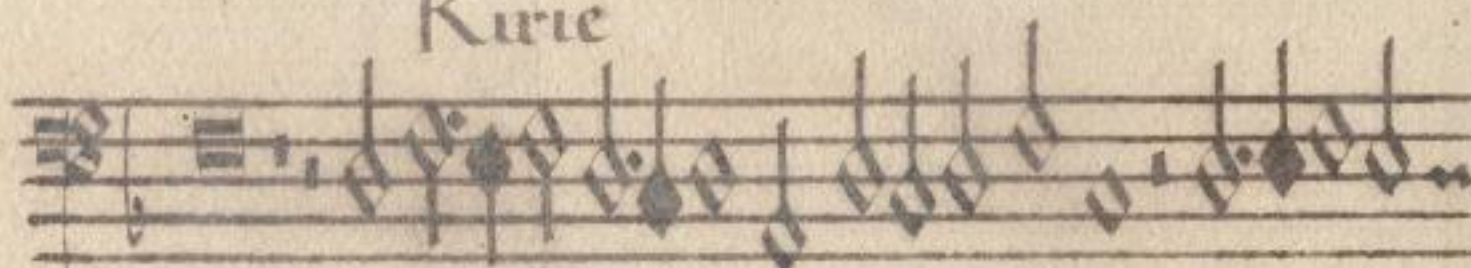
Kirie



eleyfon



Kirie



eleyfon

35

Handwritten musical score on a single staff. The first section is labeled 'Kirie' and the second section is labeled 'eleyson'. The notation is in a historical style, featuring a single staff with a treble clef and a common time signature. The notes are written in a stylized, handwritten manner, with some notes having stems that extend upwards. The paper is aged and shows some staining.

Kirie

eleyson

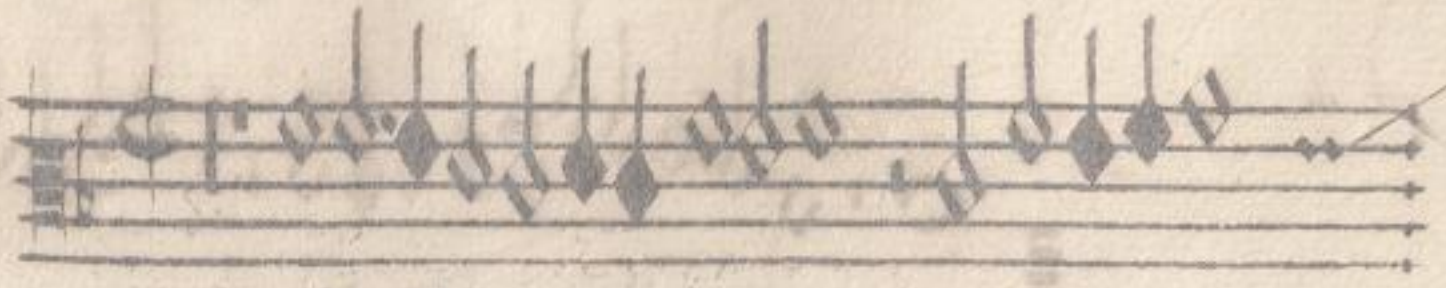
Handwritten musical score on a single staff. The first section is labeled 'Kirie' and the second section is labeled 'eleyson'. The notation is in a historical style, featuring a single staff with a treble clef and a common time signature. The notes are written in a stylized, handwritten manner, with some notes having stems that extend upwards. The paper is aged and shows some staining.

Kirie

eleyson

Handwritten musical score on three staves. The first staff begins with a treble clef and a common time signature 'C'. The second staff has the word "Christe" written above it. The third staff has the word "eleison" written below it. The notation consists of diamond-shaped notes with stems, typical of early printed music.

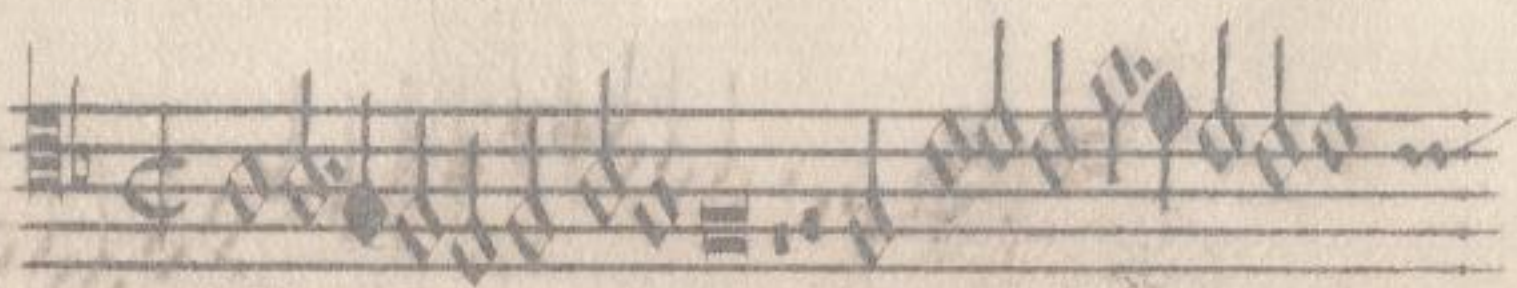
Handwritten musical score on three staves. The first staff begins with a treble clef and a common time signature 'C'. The second staff has the word "Christe" written above it. The third staff has the word "eleison" written below it. The notation consists of diamond-shaped notes with stems, typical of early printed music.



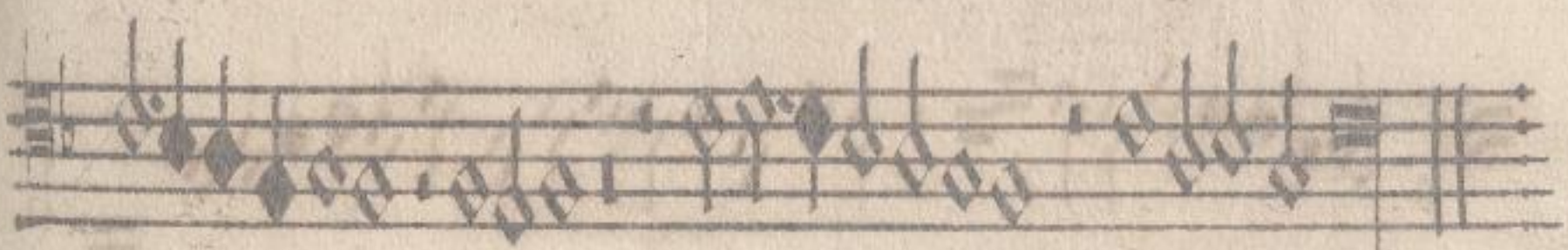
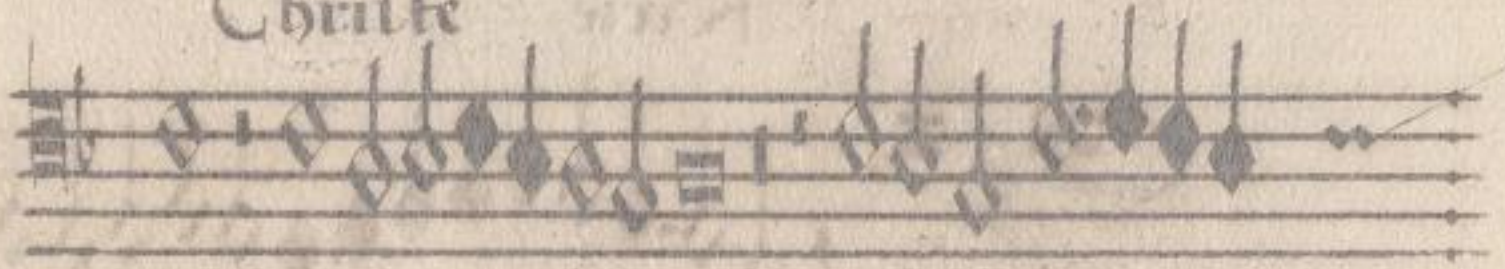
Christe



eleyson



Christe



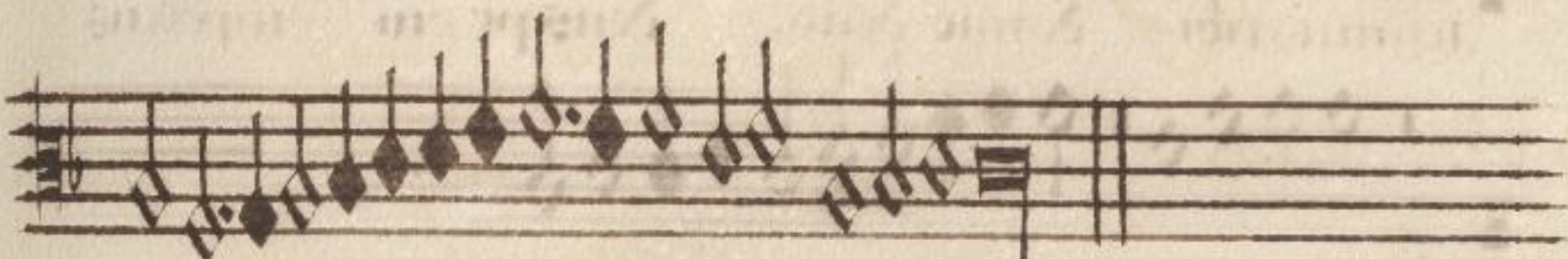
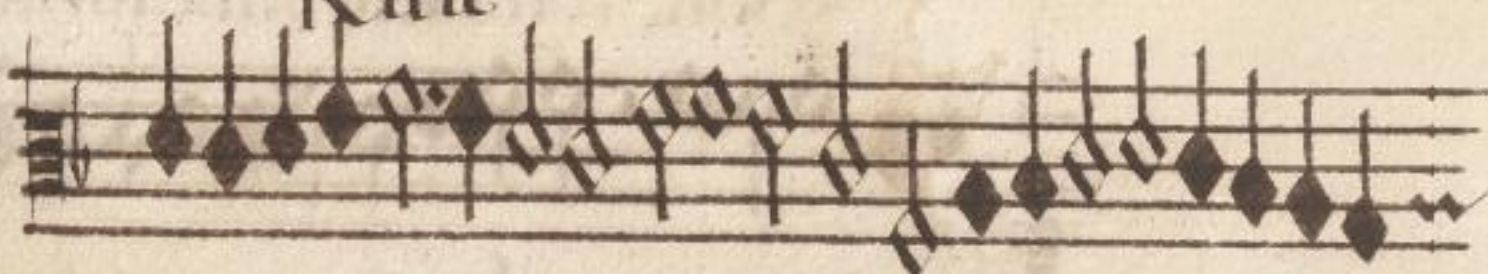
eleyson

Handwritten musical score for the first system, featuring three staves with mensural notation. The first staff begins with a clef and a key signature of one flat. The second staff is labeled "Kirie" and the third staff is labeled "eleyson". The notation consists of square notes on a four-line staff, with some notes having vertical stems and others being beamed together.

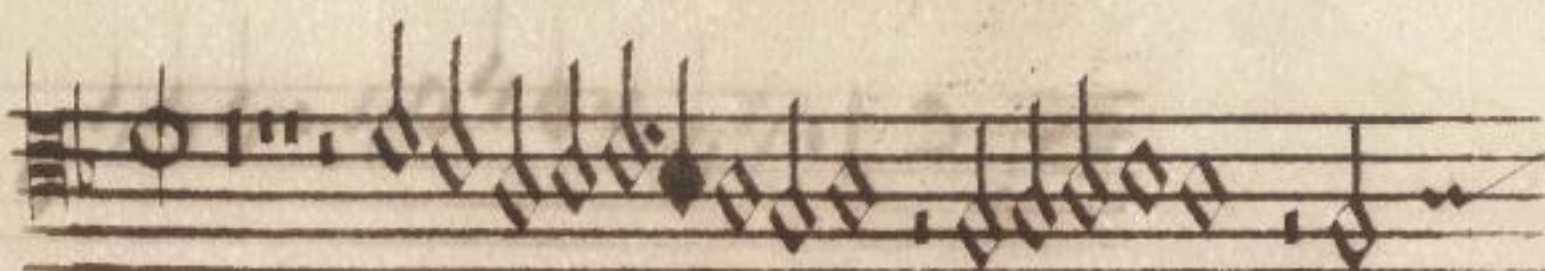
Handwritten musical score for the second system, featuring three staves with mensural notation. The first staff begins with a clef and a key signature of one flat. The second staff is labeled "Kirie" and the third staff is labeled "eleyson". The notation consists of square notes on a four-line staff, with some notes having vertical stems and others being beamed together.



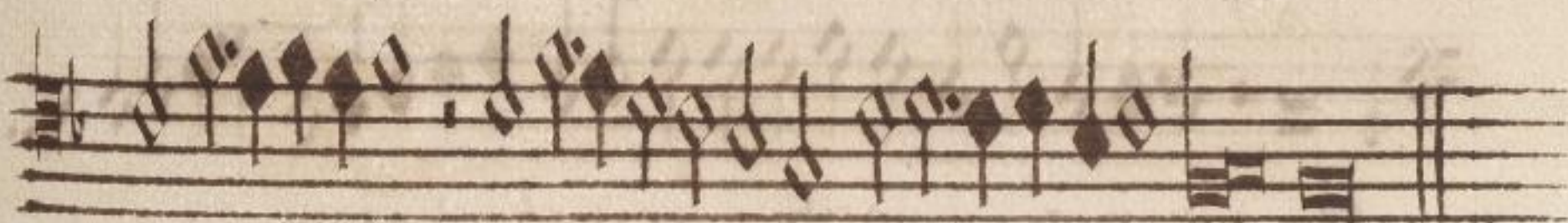
Kirie



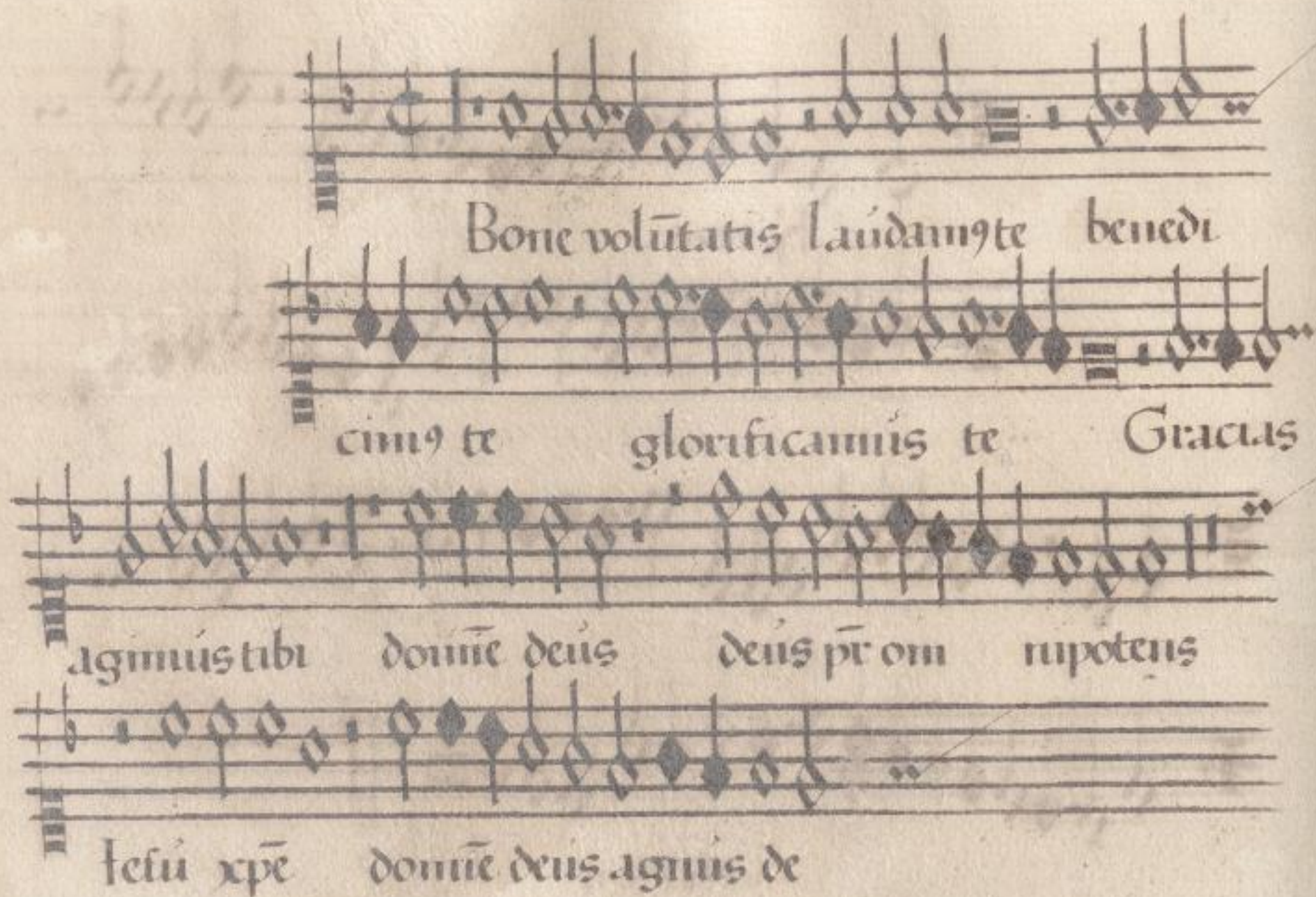
eleyson



Kirie



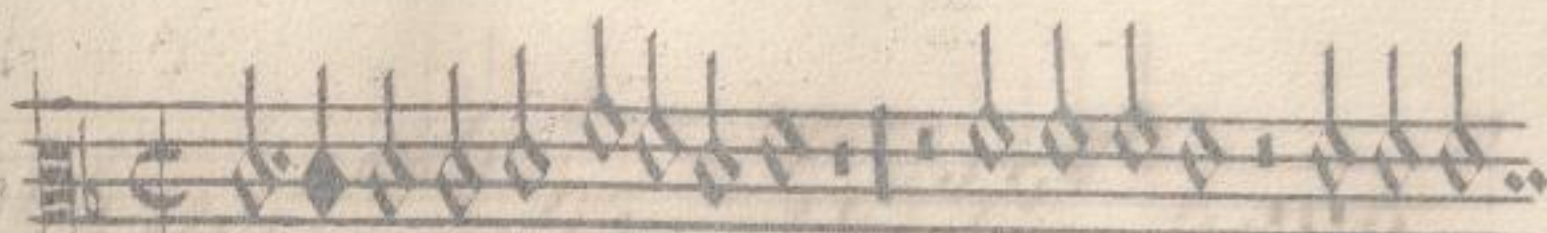
eleyson



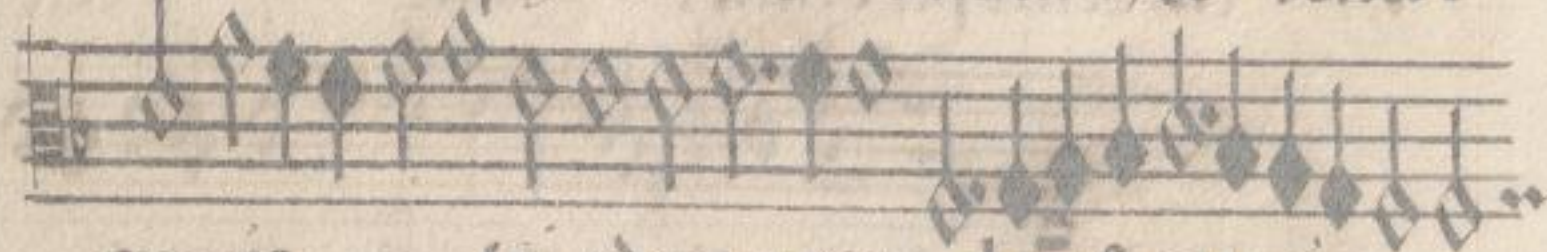
Bone volūtatīs laudam⁹ te benedi
 cim⁹ te glorificam⁹s te Gracīas
 agim⁹s tibi domīe de⁹s de⁹s p̄r om̄ nīpotens
 Iesū xp̄e domīe de⁹s agn⁹s de



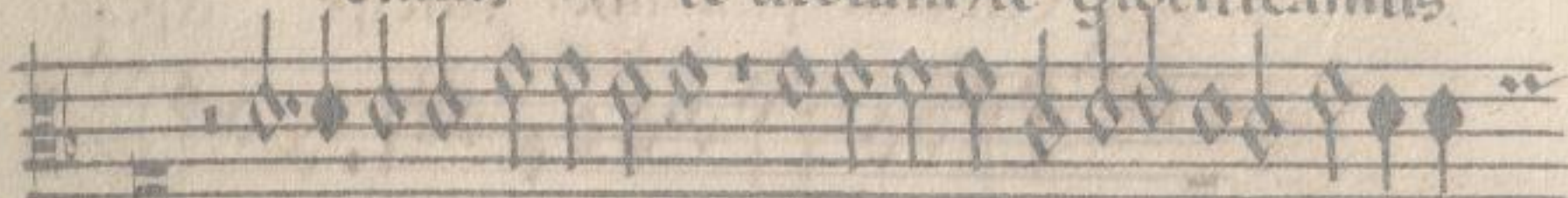
Bone volūtatīs laudam⁹ te be
 nedīcim⁹ te glorīfīca m⁹s
 te Gracīas agim⁹s tibi p̄pter mag: gloriā tu
 am rex celestis de⁹ pater om̄ps domīe fili
 vīgenite domīe de⁹s agn⁹s dei



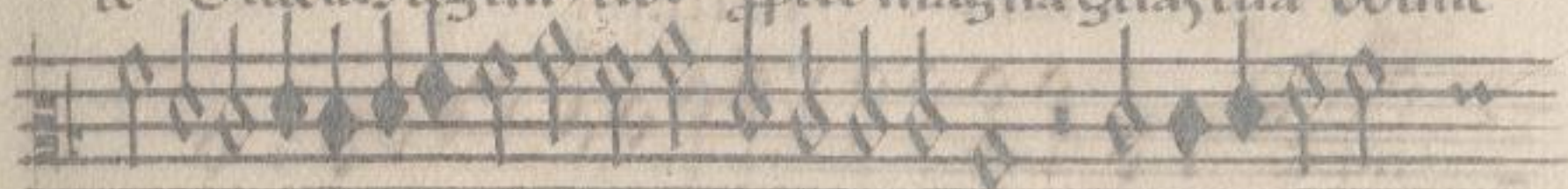
Et in terra pax hoībus laudam⁹ te benedi



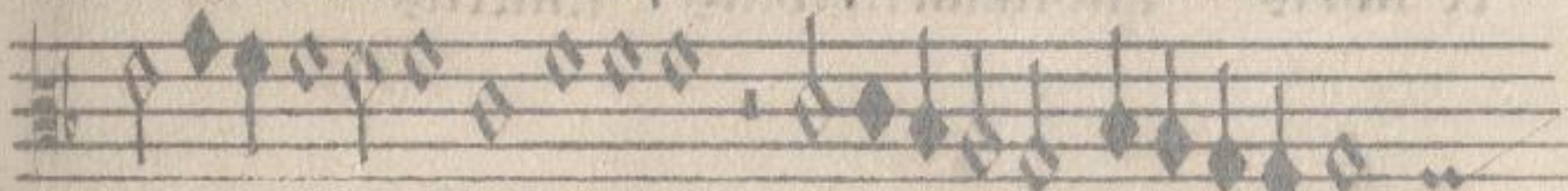
cimus te adoram⁹ te glorificamus



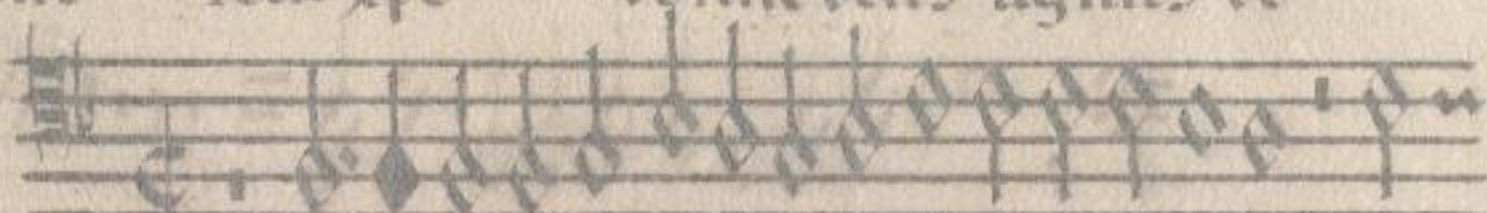
te Gracias agim⁹ tibi ppter magnā gloriā tuā domine



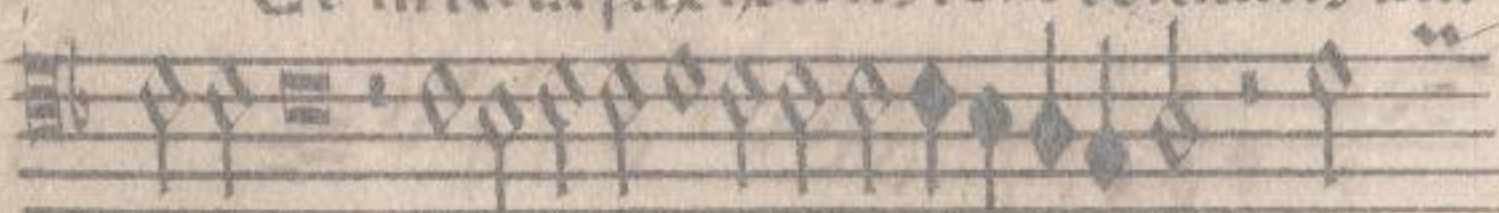
deus rex celestis deus pater omnipotens domine fili



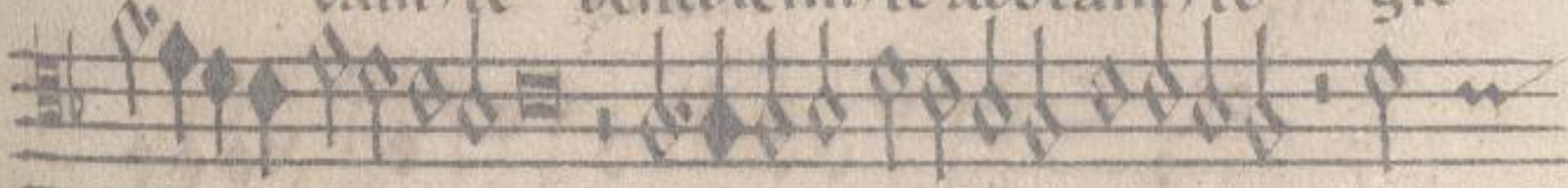
unigenite Iesu xpe domine deus agnus de



Et in terra pax hoībus bone volūtatīs lau



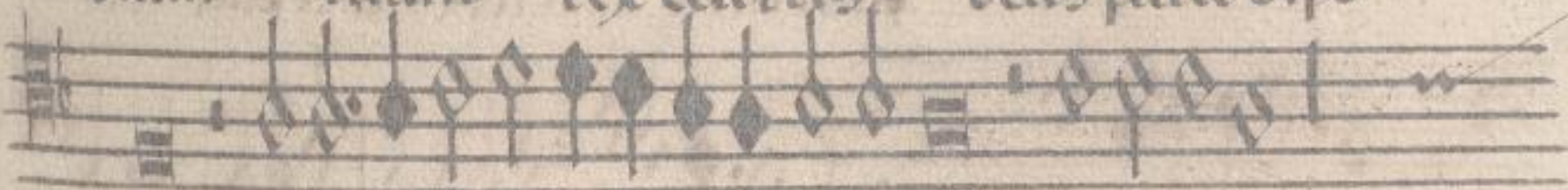
dam⁹ te benedicim⁹ te adoram⁹ te glo



ri ficam⁹ te Gracias agim⁹ tibi ppter mag: glo



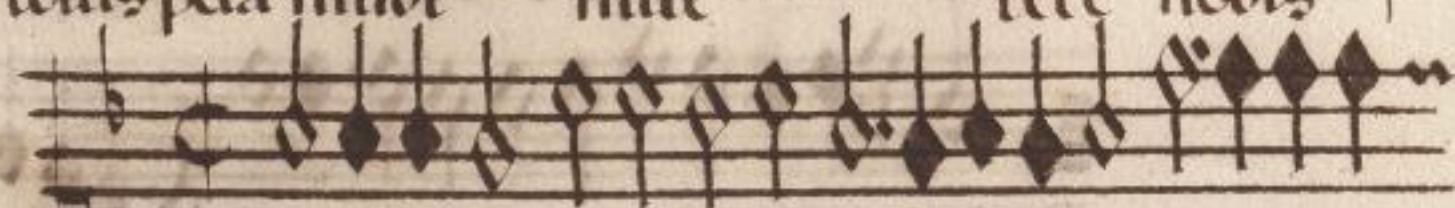
riam tuam rex celestis deus pater omipo



tens domine fili unigenite Iesu xpe



Qui tollis peccata mundi misere re nobis



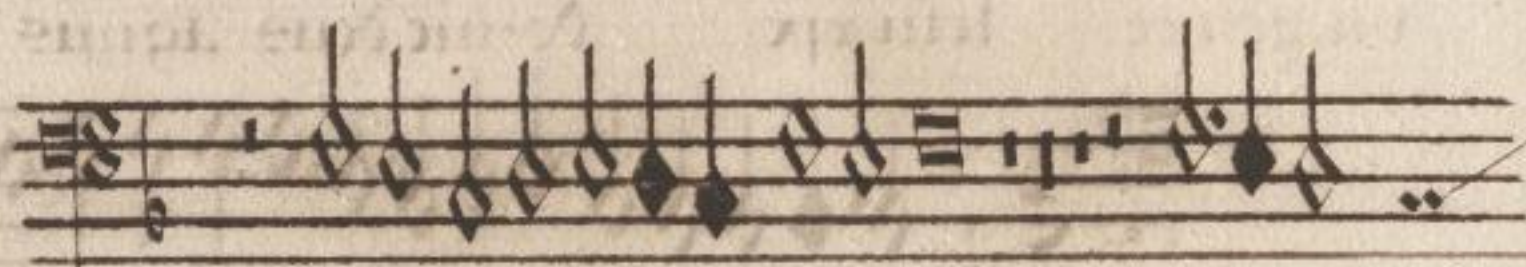
Qui tollis peccata mundi suscipe deprecaci



onem nostram misere



re nobis quoniam tu solus sanctus tu



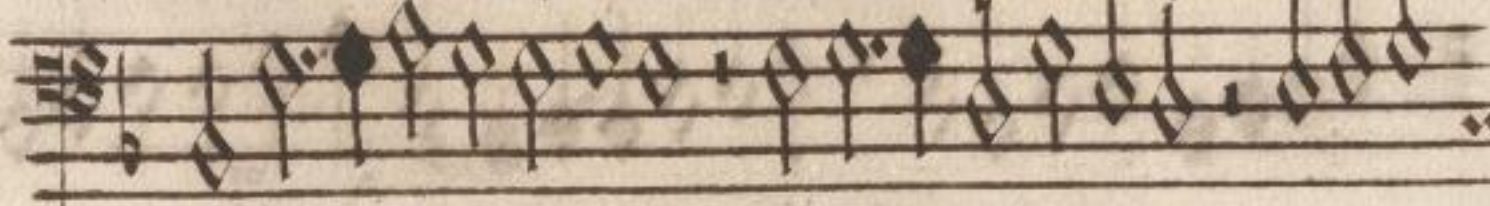
filius patris misere



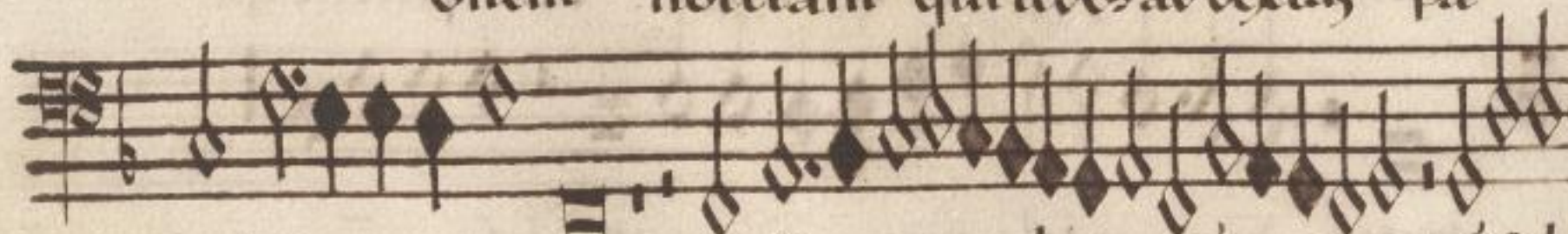
re nobis



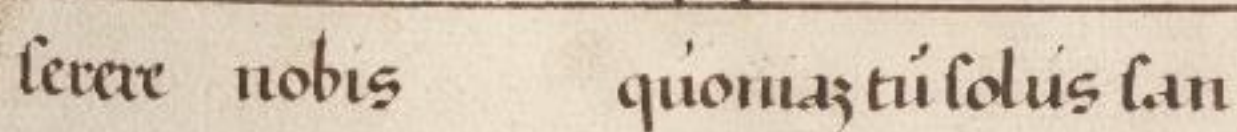
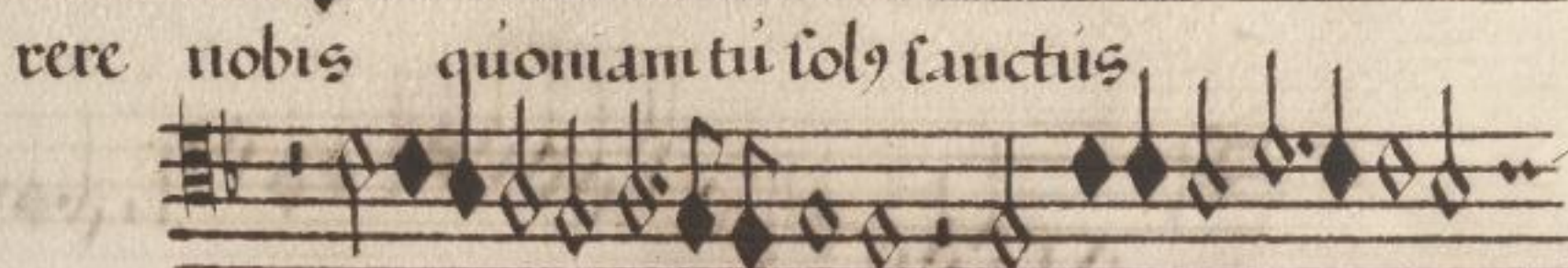
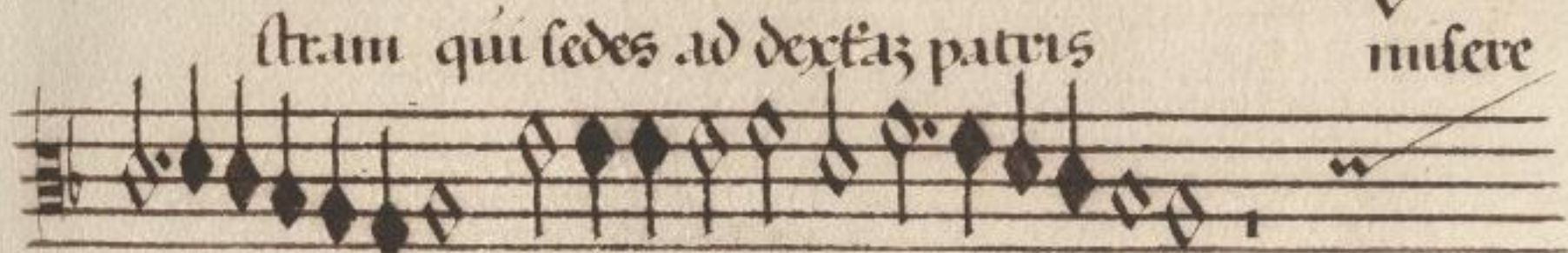
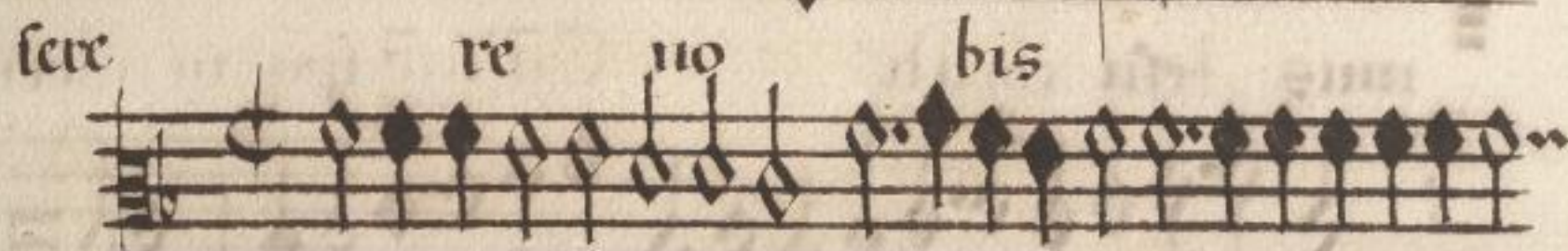
Qui tollis peccata mundi suscipe deprecaci



onem nostram qui sedes ad dexteram pa

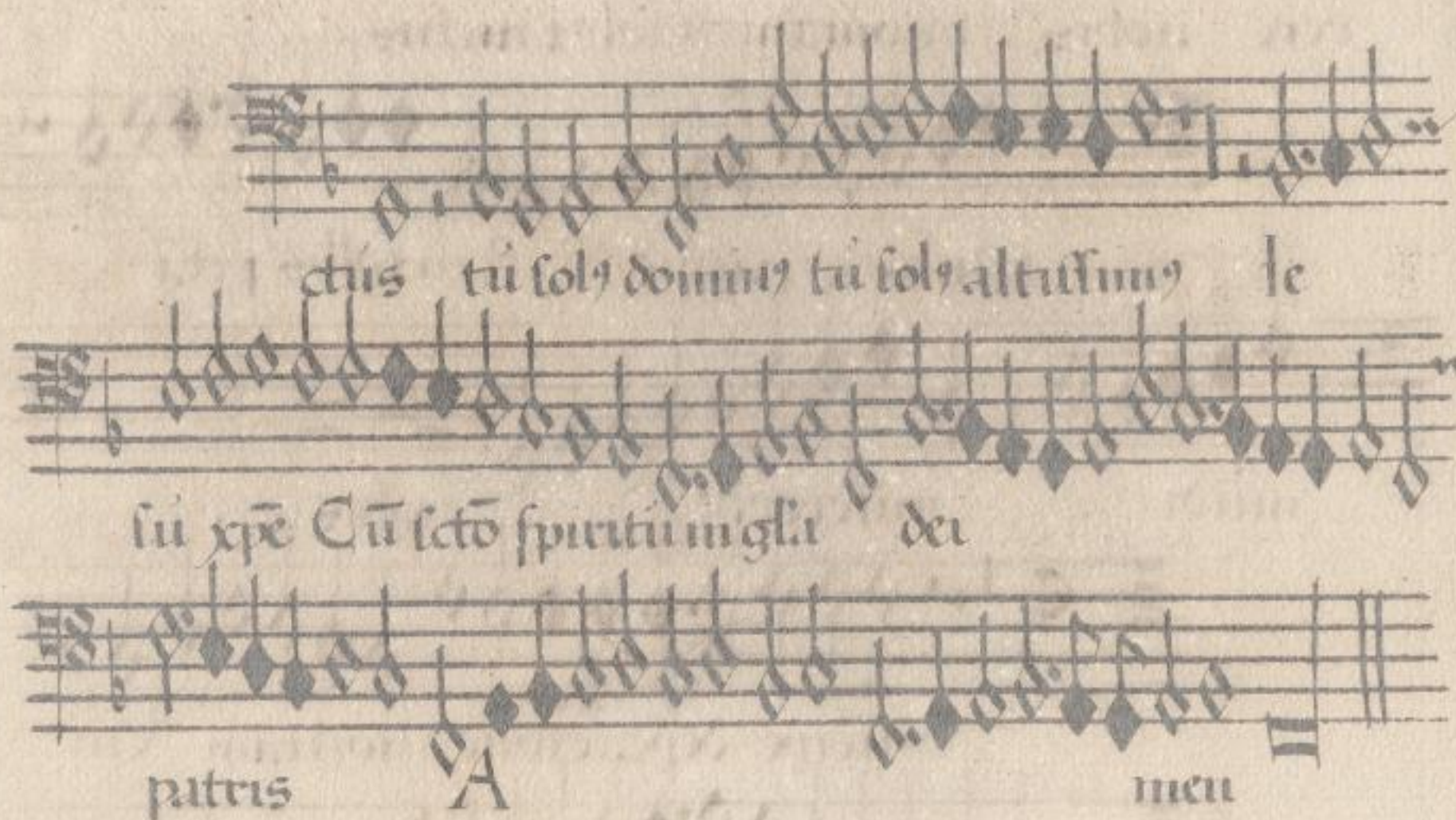


tris miserere nobis quoniam tu solus san

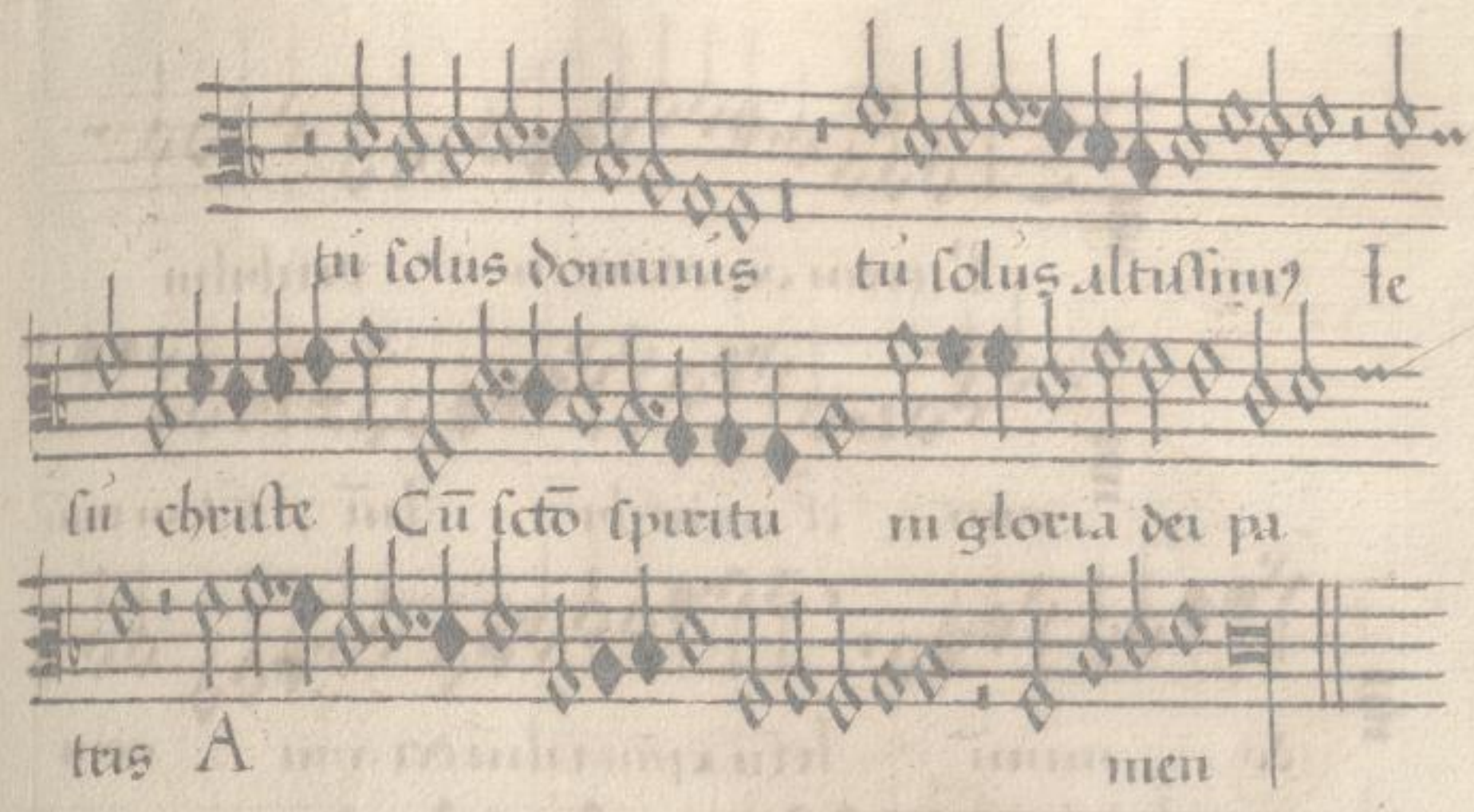




solus do
 minus tu solus altissi
 mus Iesu christe Cū scō spū in gloria
 dei patris A men



ctus tu solus dominus tu solus altissimus le
 su xpe Cū scō spiritu in gla dei
 patris A men



tu solus dominus tu solus altissimus Je
su christe Cū sctō spiritū in gloria dei pa
tris A men

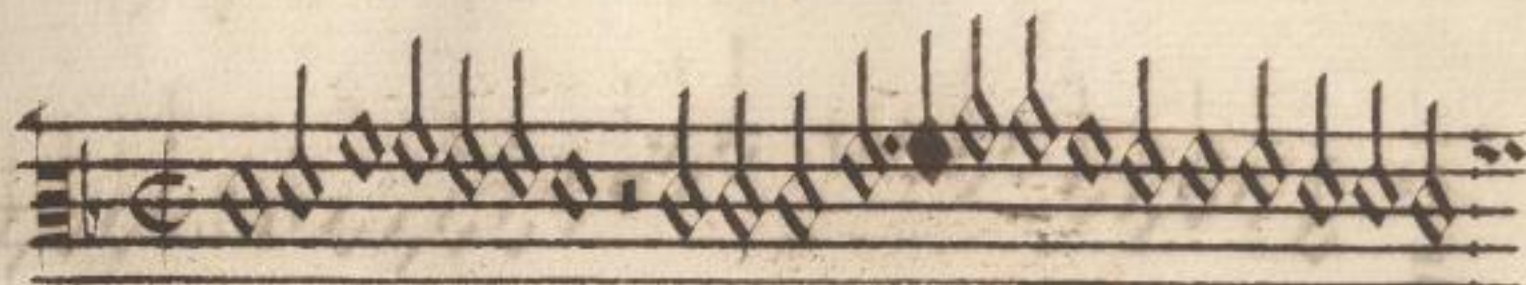
This system contains three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves in a Gothic script. The text 'tu solus dominus' is on the first line, 'tu solus altissimus' on the second, and 'Je su christe Cū sctō spiritū in gloria dei pa tris A men' on the third. The music consists of a series of eighth and sixteenth notes, with some rests. The system ends with a double bar line.



ctus tu solus dominus Iesu xpe Cū sctō
spiritū in gloria dei patris A
men

This system contains three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves in a Gothic script. The text 'ctus tu solus dominus' is on the first line, 'Iesu xpe Cū sctō' on the second, and 'spiritū in gloria dei patris A men' on the third. The music consists of a series of eighth and sixteenth notes, with some rests. The system ends with a double bar line.

Patrem omnipotentem visibilium
 omnium et invisibilium Et in unum
 dominum Iesum Christum filium dei unigeni-
 tum ante omnia secula deum de de
 o deum verum de de o ve
 Factorem celi et terre visibilium omnium et
 invisibilium Et in unum do-
 minum Iesum Christum filium dei unigeni-
 tum Et ex patre natum ante omnia secula
 lumen de
 lumen deum verum de deo ve



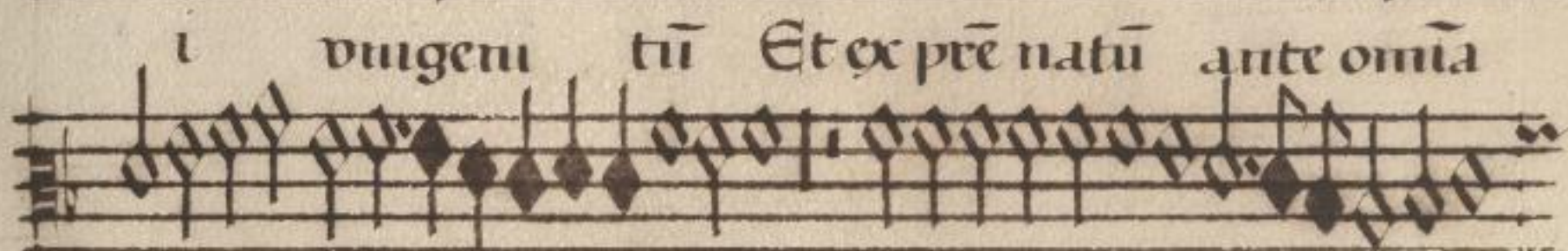
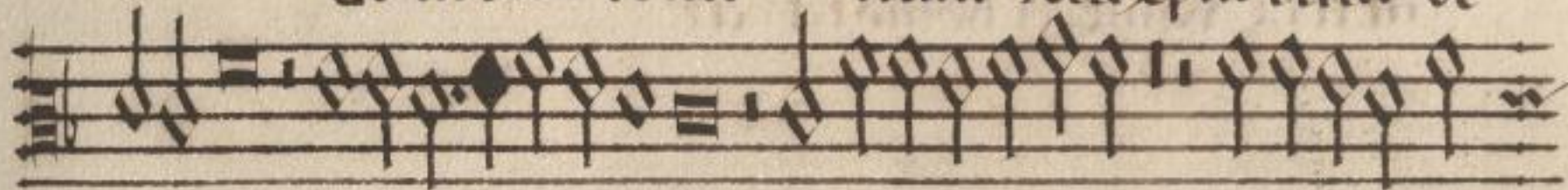
Patrem oīpo: factorē celi et terre visibiliū



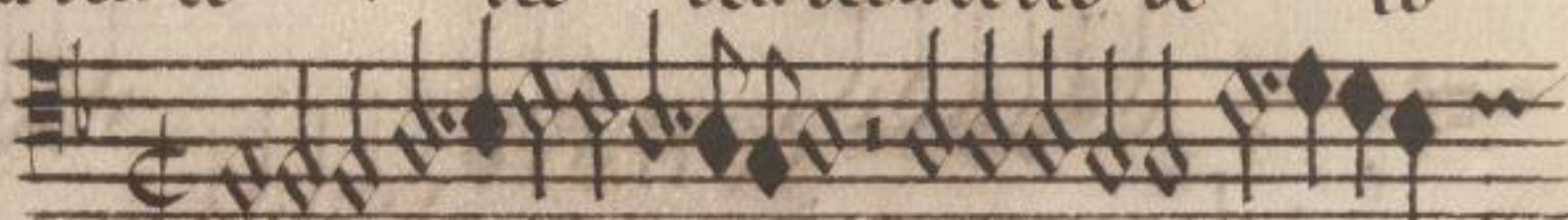
omniū et inuisibiliū



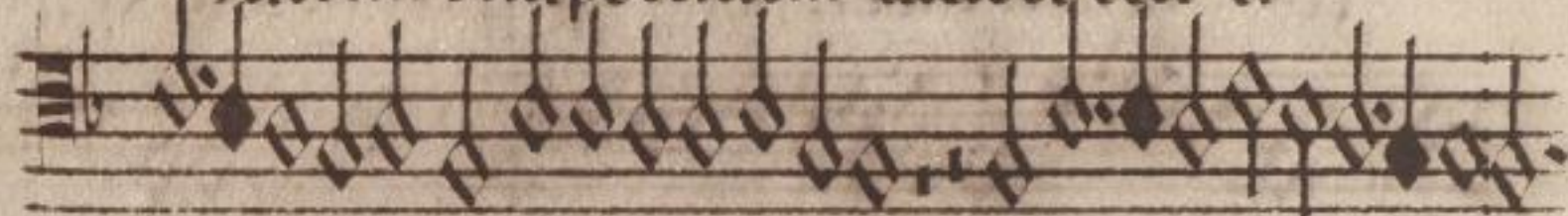
Et in vniū domi num Iesū xp̄m filiū de



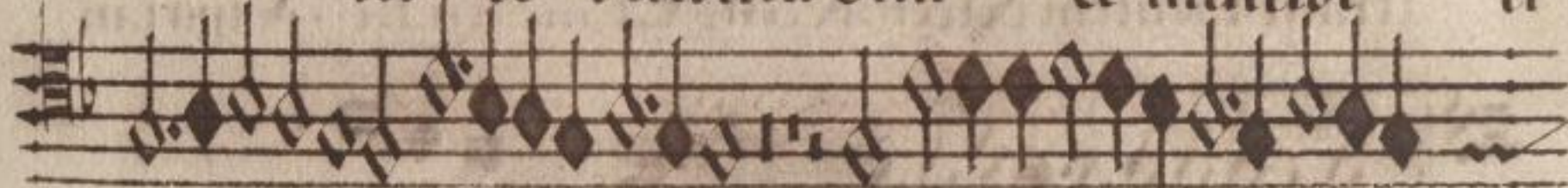
secūla deū de deo deū verū de deo ve ro



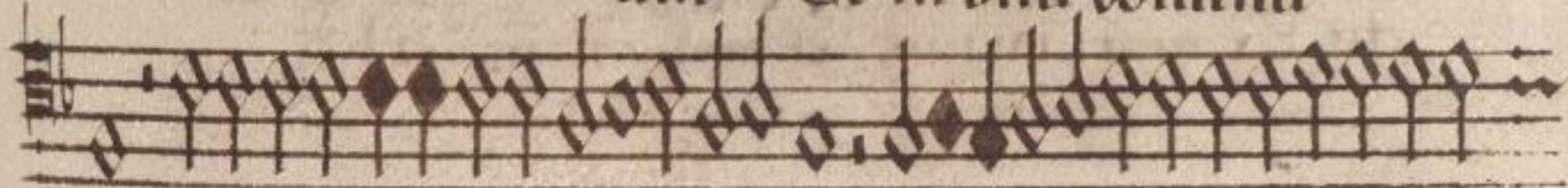
Patrem omīpotentem factorē celi et



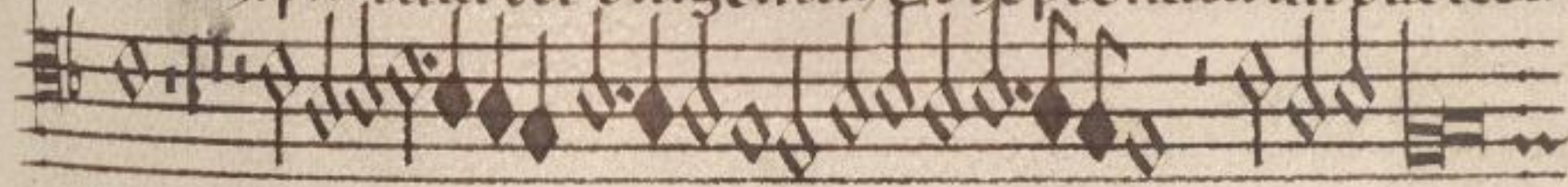
ter re visibiliū om̄ et inuisibi li



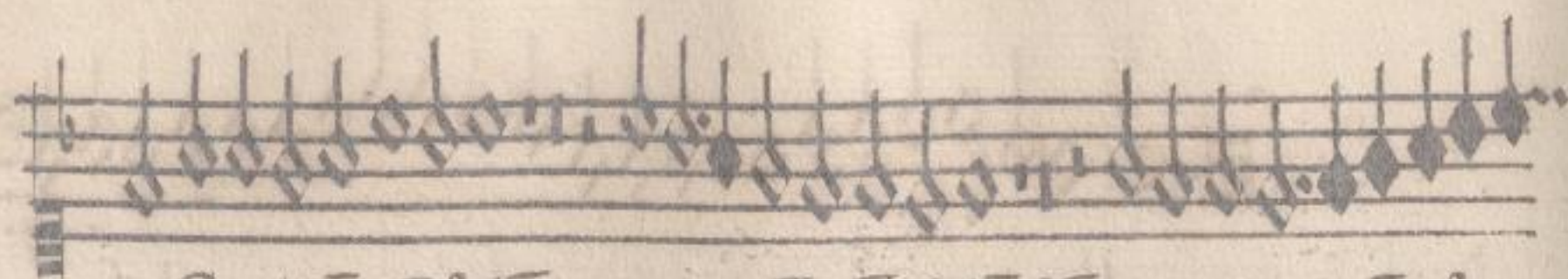
um Et in vniū dominū



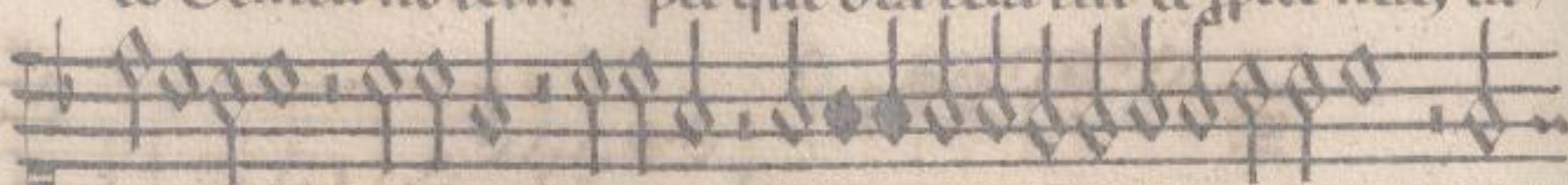
Iesū xp̄m filiū dei vniuentū Et ex prē natū aī p̄a secu



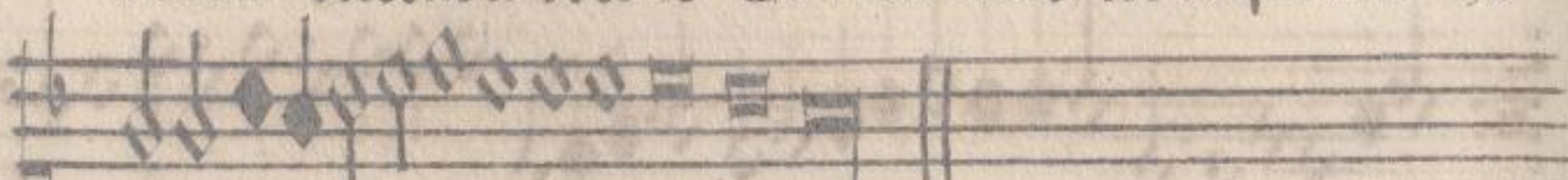
la lumē de lu mine deū verū de deo ve



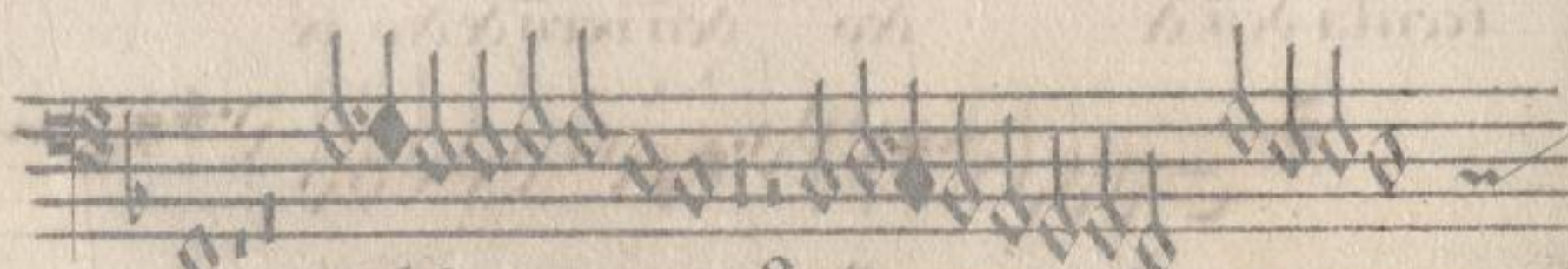
ro Genitū nō factū per quē oīa facta sūt et ppter nrās sa //



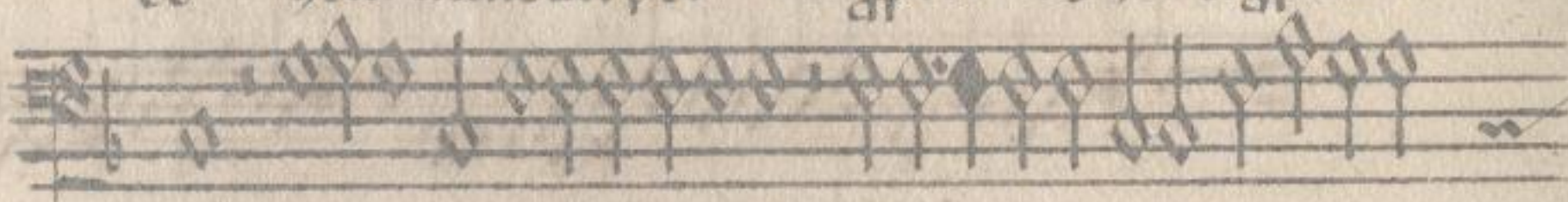
lutem descendit de celis Et incarnatus est de spū scto ex



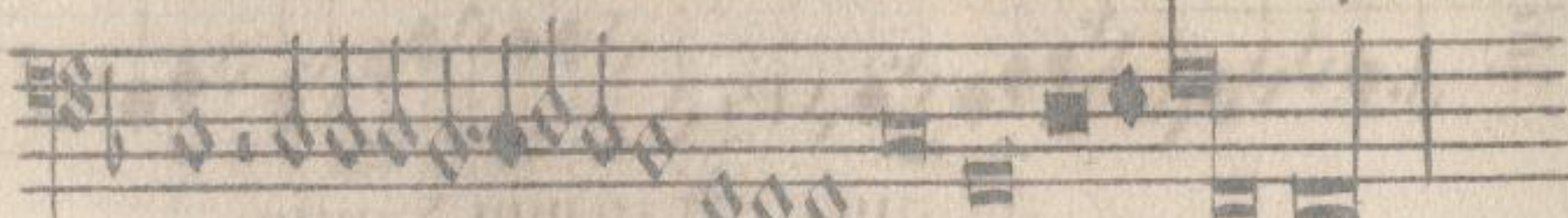
maria vrgine et homo factus est



ro consubstantia: patrī Qui ppter nos ho: et ppter no //



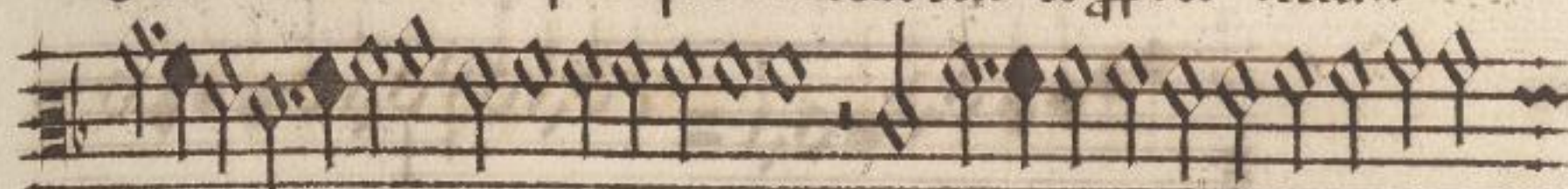
stram salutem descen: de celis Et incarnatus est de spū san



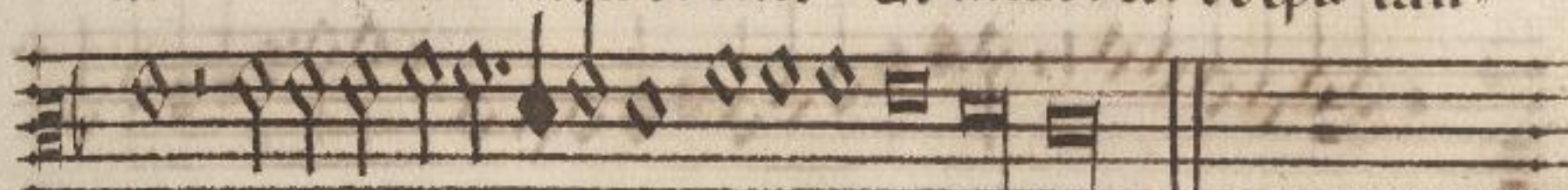
cto Ex maria vrgine et homo factus est



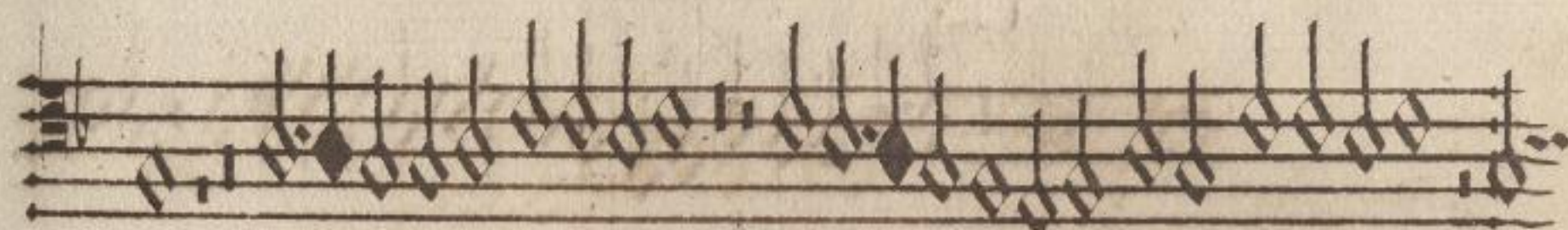
Genitū nō factū per quē oīa facta sūt et ppter nrām



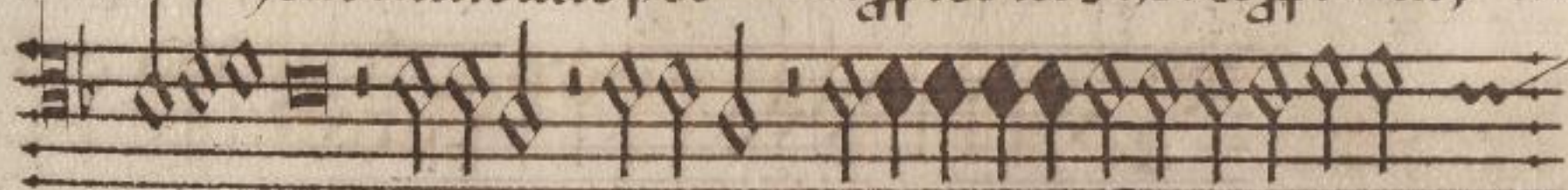
salu² tem dūdit de celis Et incar: est de spū san



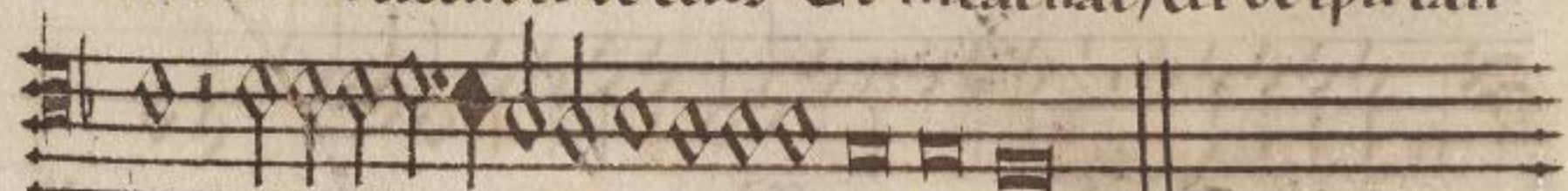
cto Ex maria virgine et homo fact⁹ est



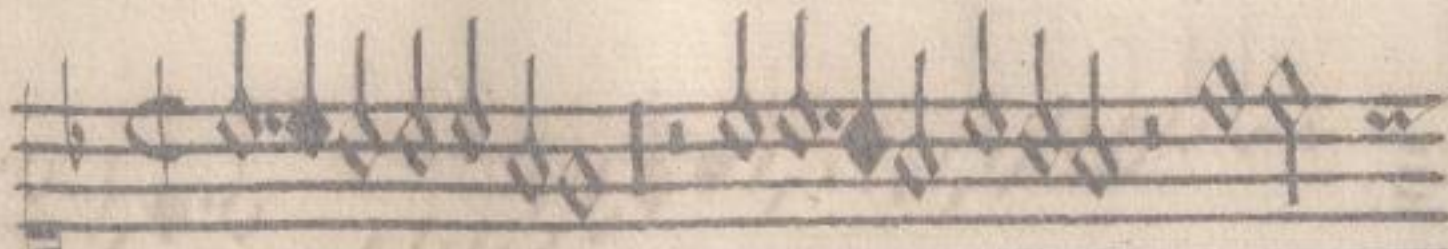
to consubstancialē pī & in ppter nos ho: et ppter nrās sa



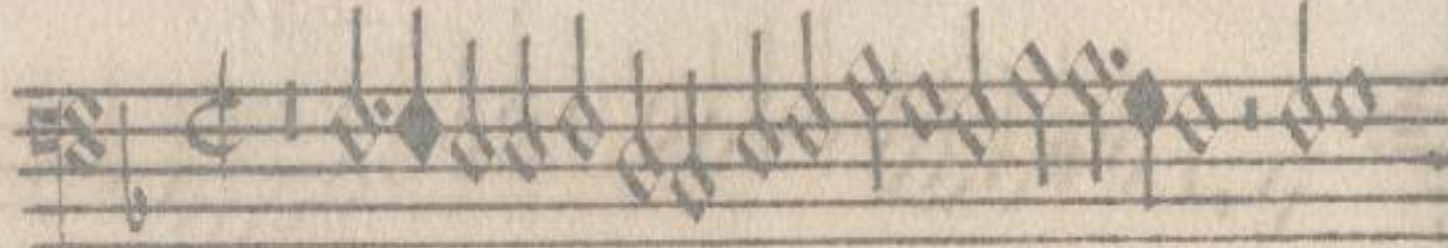
lūtem descendit de celis Et incarnat⁹ est de spū san



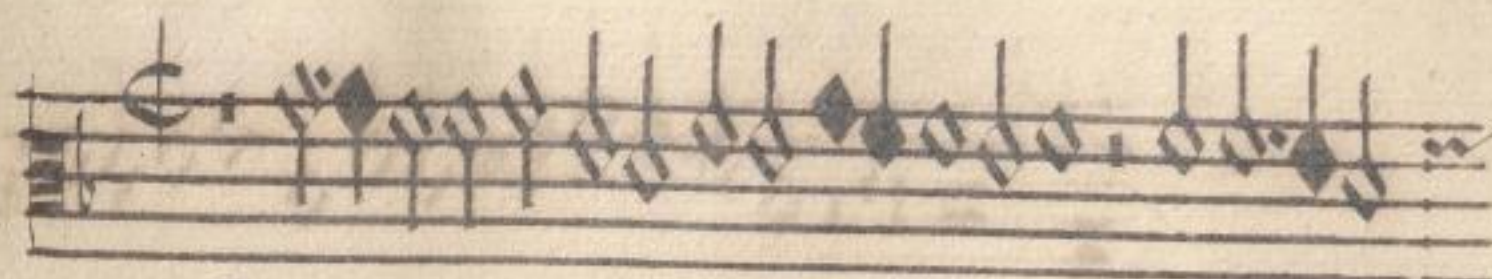
cto Ex maria vrgine et homo fact⁹ est



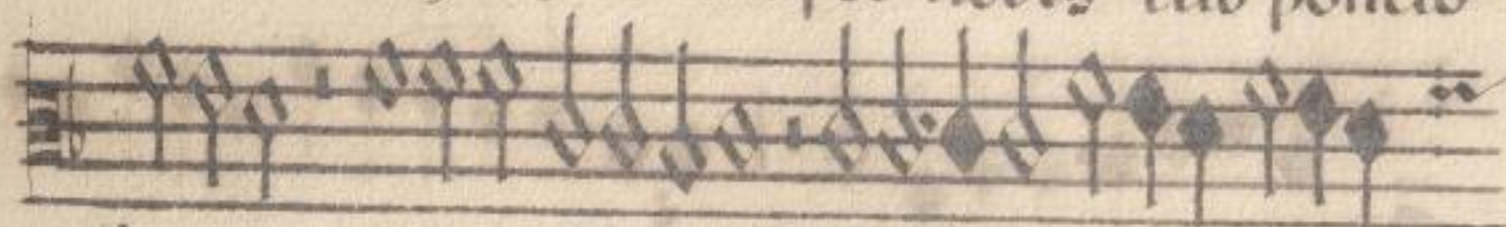
Crucifixus etiam sub poncio pilato passus
et sepultus est Et resurrexit tertia die
secundum scripturas sedet ad dexteram patris Et iterum ven
turus est cum gloria iudicare



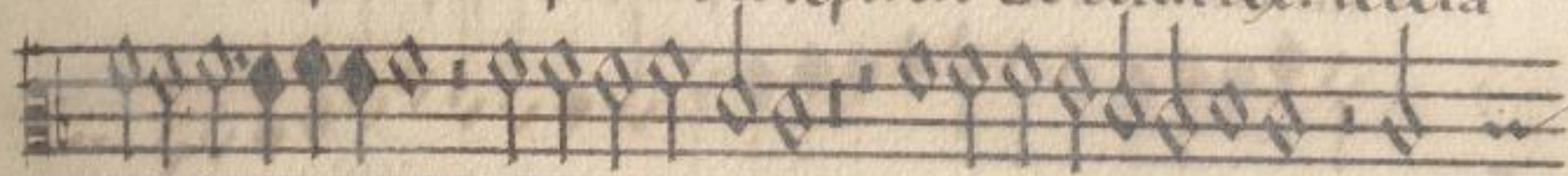
Crucifixus etiam pro nobis sub pon: pila
to passus et sepul: est Et resurrex: ter: die se
cundum scriptum: et ascendit in ce: sedet ad dexteram patris
Et iterum venturus est cum gloria iudicare



Crucifixus etiam pro nobis sub poncio



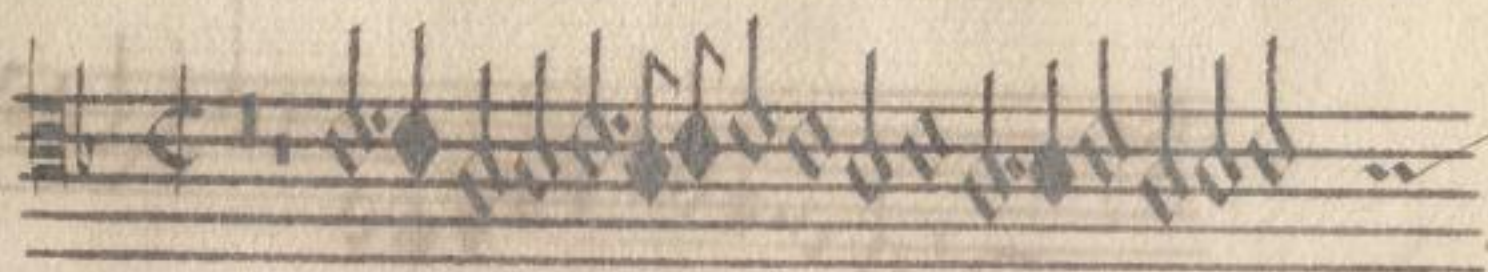
pilato passus et sepl: est Et resurrex: tercia



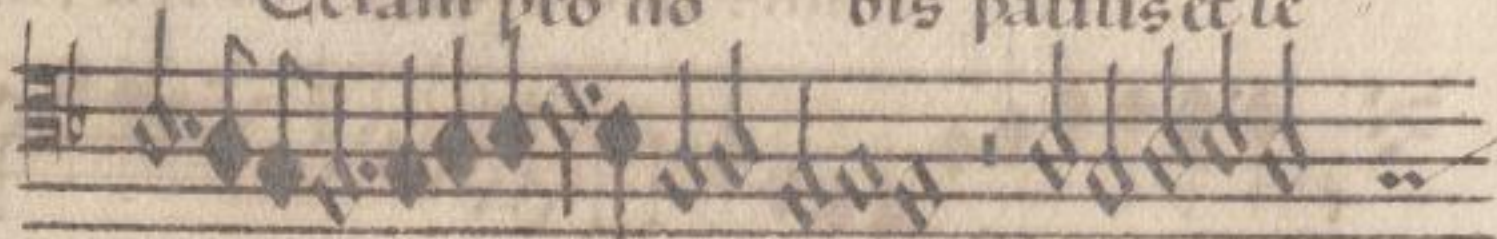
di e scdm scripturas sedz ad dex: pris Et



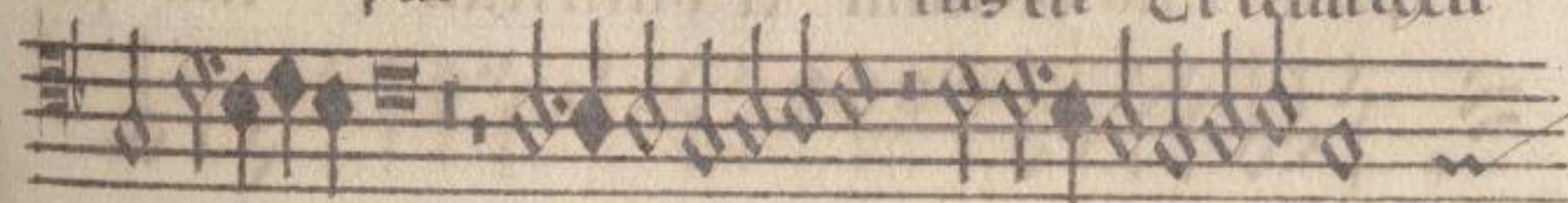
iterum venturus est cū gla iudicare vi



Etiam pro no bis passus et se



pul tus est Et resurrexit



tercia die et ascendit in celū sedz ad dexterā pa



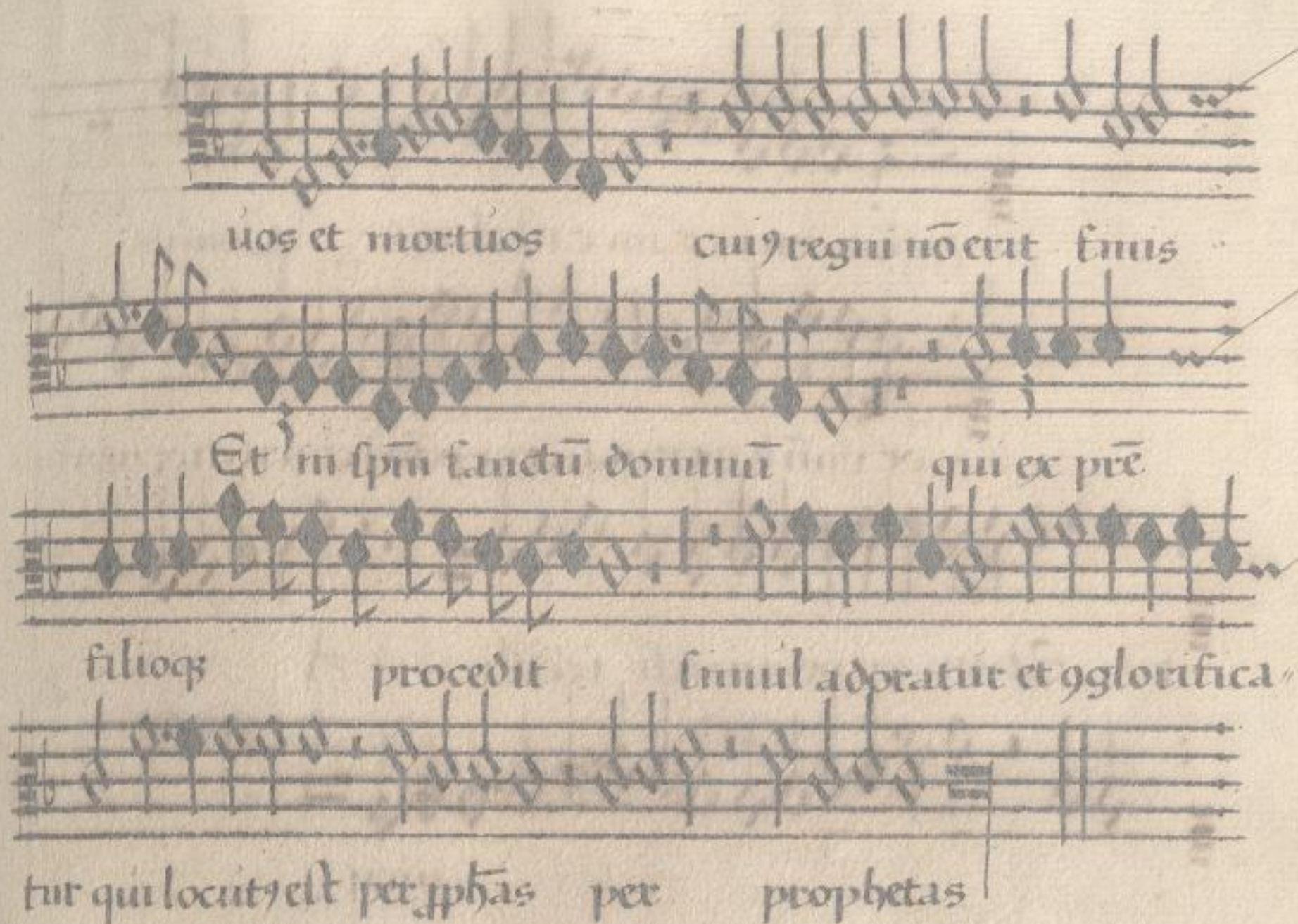
tris Et iterū venturus est cū gla iudica



re cuius regni nō erit finis Et in spiri
 tū sanctū dōmīnū Qui ex patre filioq; procedit
 simul adoratur et o glorificatur qui locutus est per pphē
 tas per prophetas



re viuos et mortuos nō erit finis Et in
 spiritū scdm̄ dōmīnū et viuifican tem qui
 cū patre et filio simul adoratur qui locutus est per
 prophetas per pphē tas



uos et mortuos cuius regni non erit finis
 Et in spiritum sanctum dominum qui ex patre
 filios procedit simul adoratur et glorifica-
 tur qui locutus est per prophetas per prophetas



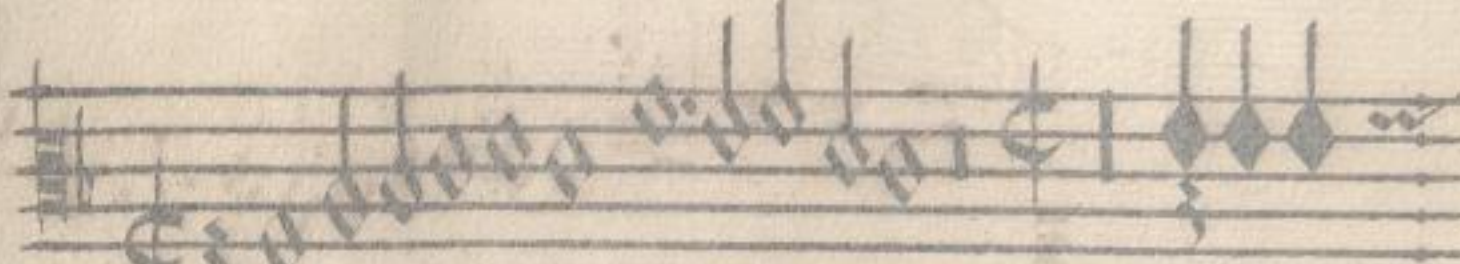
re viuos et mortuos cuius regni non erit finis
 Et in spiritum sanctum domini et viuificantem
 Qui cum patre et filiis simul adoratur qui locutus
 est per prophetas per prophetas



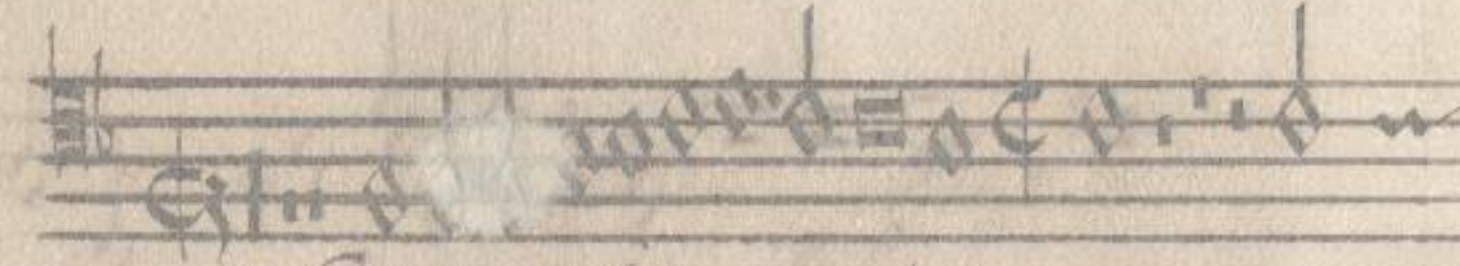
Et vnā scām catholicam Confite
or vnū baptisma et expecō resurrectiō mortuo
rū Et vitam venturi scī seculi A
mei



Et apostolicam ecclesiam in
remissiōis peccatorū resurrectiōis
mortuorū Et vitā venturi scī et vitā venturi
ri seculi A mei



Et viā scām catholicam Confite
 or viū baptisma et expecto resurrectiōz mortuo
 rū Et vitam vēturi scli seculi A
 mey



Et apostolicam ecclesiam m
 remissiōz peccatorū Et vitā venturi secu
 li Et vitā venturi seculi A
 mey

Handwritten musical score for the first system of a piece titled "Sanctus". The system consists of four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a Gothic script. The lyrics "Sanctus" and "san" are written below the first staff. The second staff continues the melody with the lyrics "ctus" and "san". The third staff continues with "ctus" and "dominus de". The fourth staff concludes the system with the lyrics "us fa" and "baath".

Handwritten musical score for the second system of a piece titled "Sanctus". The system consists of five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a Gothic script. The lyrics "Sanctus" and "san" are written below the first staff. The second staff continues the melody with the lyrics "ctus" and "san". The third staff continues with "ctus" and "dominus de". The fourth staff concludes the system with the lyrics "ctus" and "dominus de". The fifth staff concludes the system with the lyrics "oth fa" and "baath".

Sanctus

San

ctus

Sanctus

dominus de

This system contains the first four staves of a musical score. The first staff begins with a common time signature 'C' and a key signature of one flat. The lyrics 'Sanctus' and 'San' are written below the first two staves, 'ctus' below the third, and 'Sanctus' below the fourth. The fifth staff contains the lyrics 'dominus de'.

Sanctus

San

ctus San

ctus dominus

de

us

la

baath

This system contains the next five staves of the musical score. The lyrics 'Sanctus' and 'San' are written below the first two staves. The third staff has 'ctus San', the fourth 'ctus dominus', the fifth 'de', the sixth 'us', and the seventh 'la'. The eighth staff contains the word 'baath'.

A handwritten musical score on four staves. The notation is in a historical style, featuring a C-clef on the first staff and a key signature of one flat. The lyrics are written below the staves: "Ple", "ni sunt ce li et", "ter ra gloria tu", and "a". The music consists of a single melodic line with various note values and rests. The paper is aged and shows some staining.

Ple
ni sunt ce li et
ter ra gloria tu
a

Handwritten musical score for three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: Pleni sunt ce- li et ter ra gloria tu a

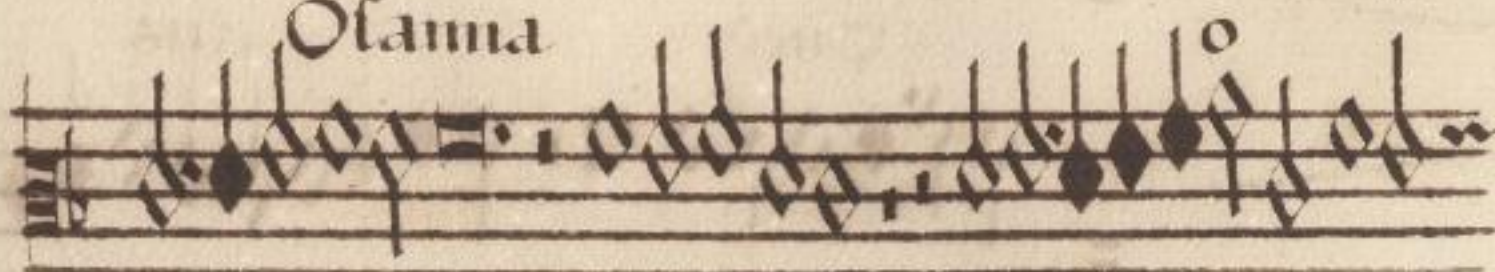
Handwritten musical score for three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics are: Pleni sunt ce- li et ter ra gloria tu a

Ofanna ofanna in
ex celsis ofanna in
excelsis ofanna in ex celsis

Ofanna o
san na
in excelsis ofan na in
excel sis ofanna in excelsis



Osanna



fama

in

excel



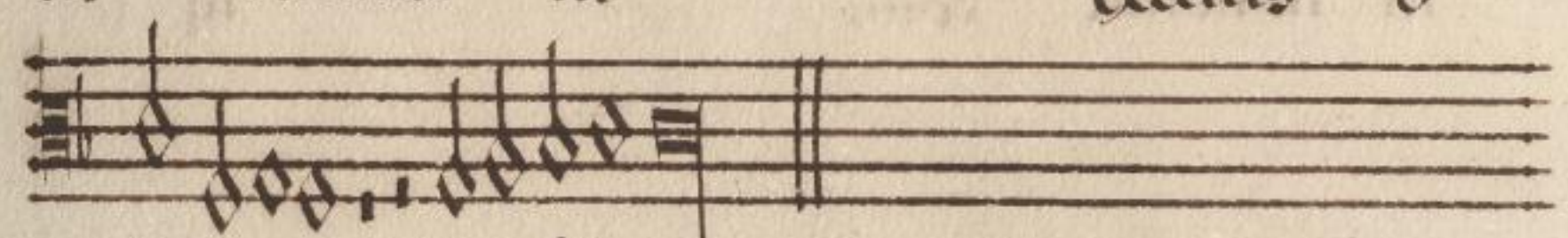
sis

osanna

in

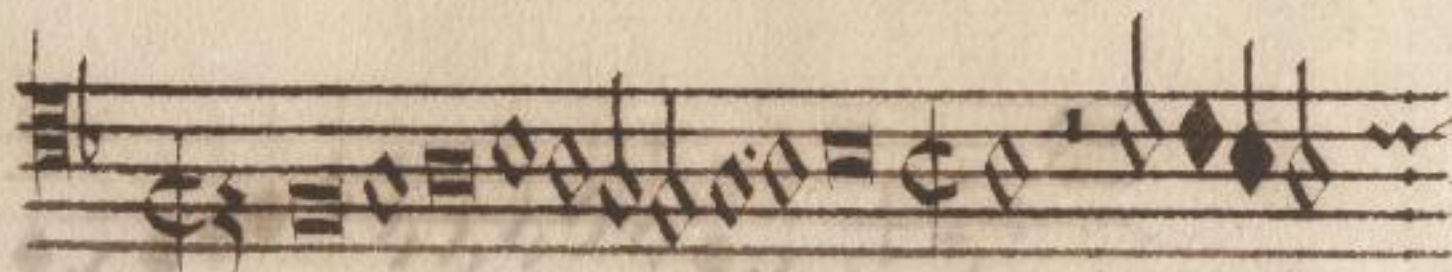
excelsis

o

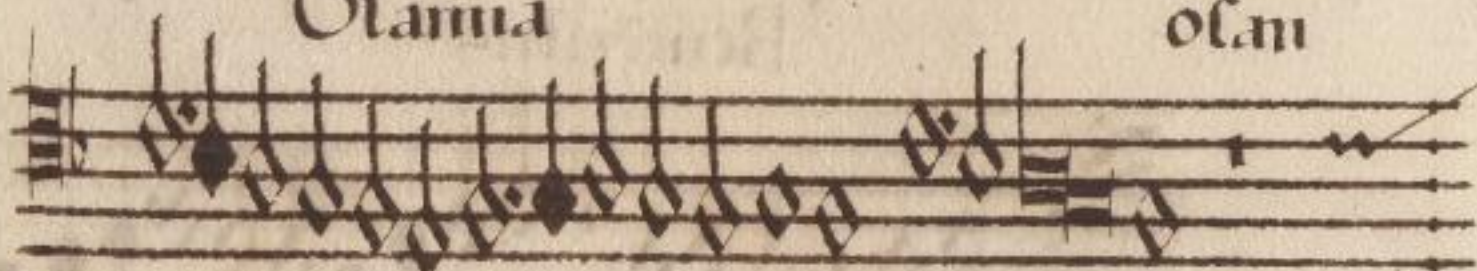


fama

in excelsis



Osanna



osann



na in ex

cel

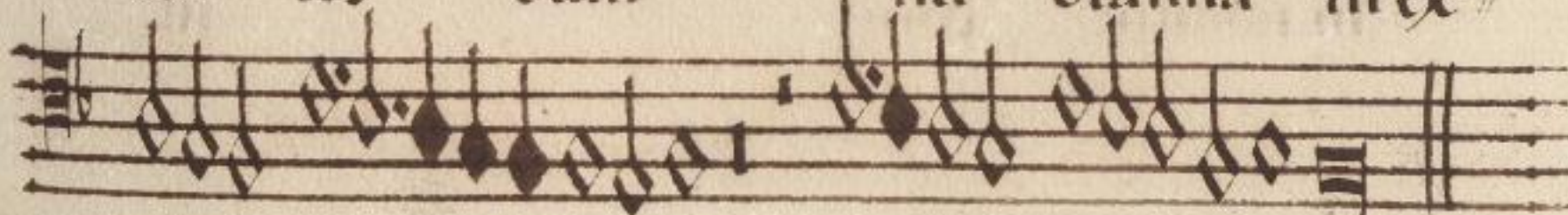
sis

osann

na

osanna

in ex



cel

sis

in

excelsis

Benedi ctus qui
venit in no mi
ni in nomine domi ni

Benedictus
qui ve nit
in nomine domi ni

Benedi ctus qui

ve nit in no

mine in nomiē domi ni

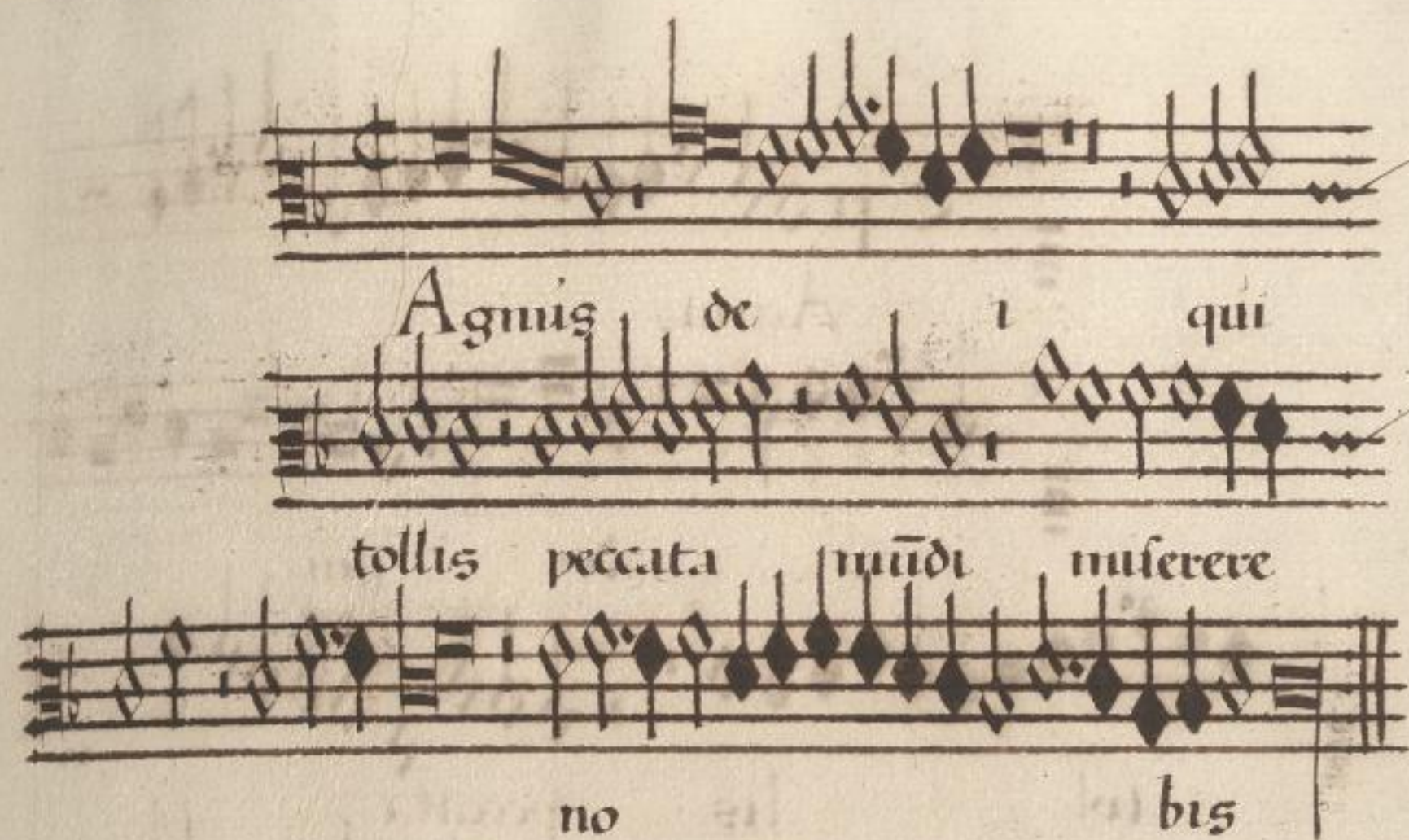
Benedi ctus qui

venit in nomiē

domi ni

Agnus de i
qui tol lis peccata mundi misere
re miserere no bis

Agnus de i qui
tollis peccata mundi
miserere no bis



Agnus de i qui
tollis peccata mūdi miserere
no bis



Agnus de
i qui tollis peccata mūdi mi
serere miserere no bis

A handwritten musical score on aged paper, featuring five staves of music. The lyrics are written below the staves. The music is written in a historical style with various note values and rests. The lyrics are: "Agnus", "dei", "qui", "tol", "lis", "peccata", "mundi", "miserere", "no", "bis".

Agnus

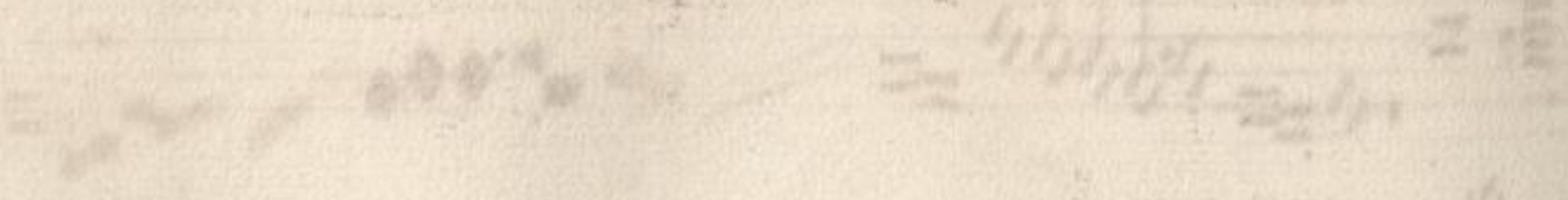
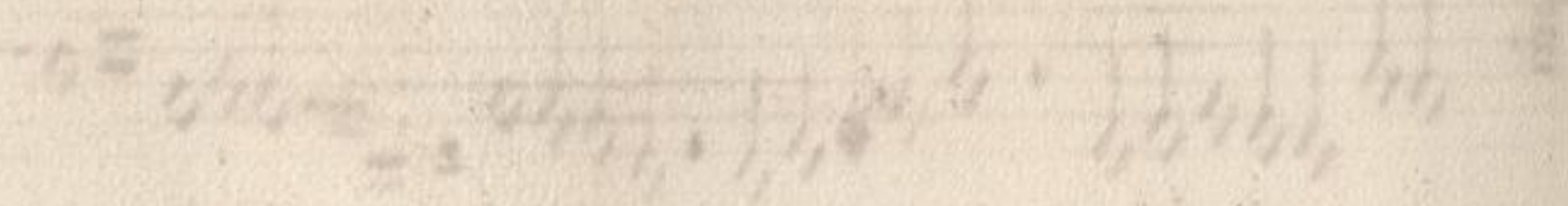
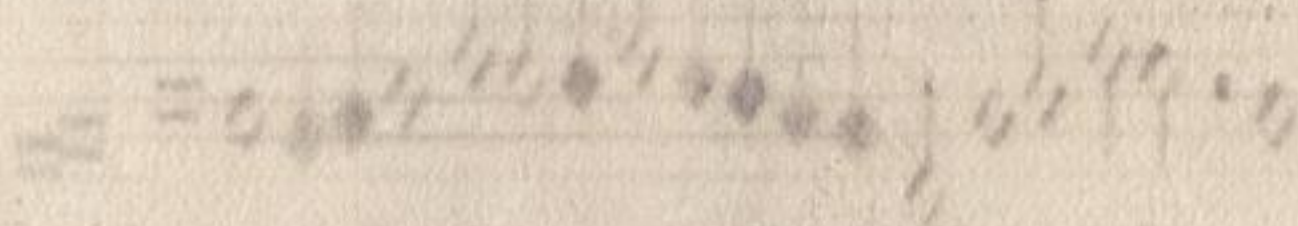
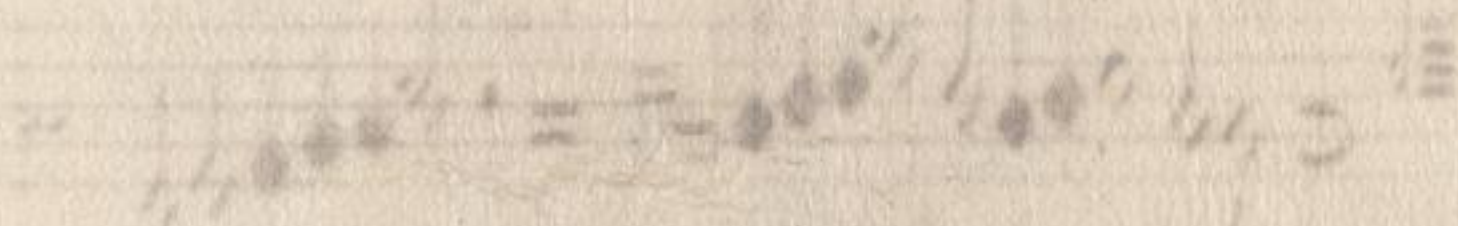
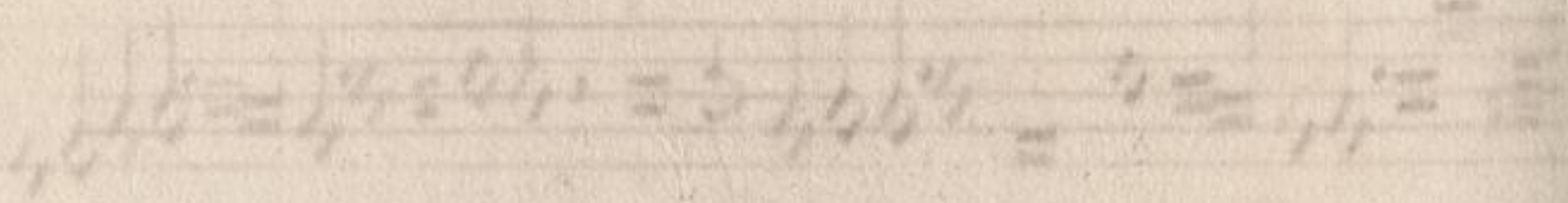
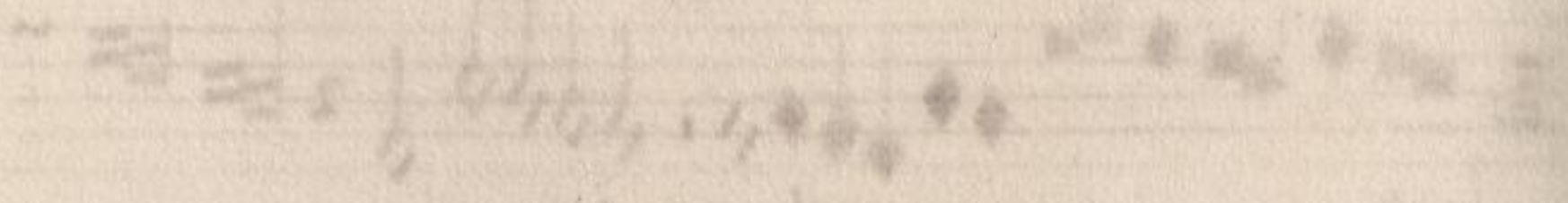
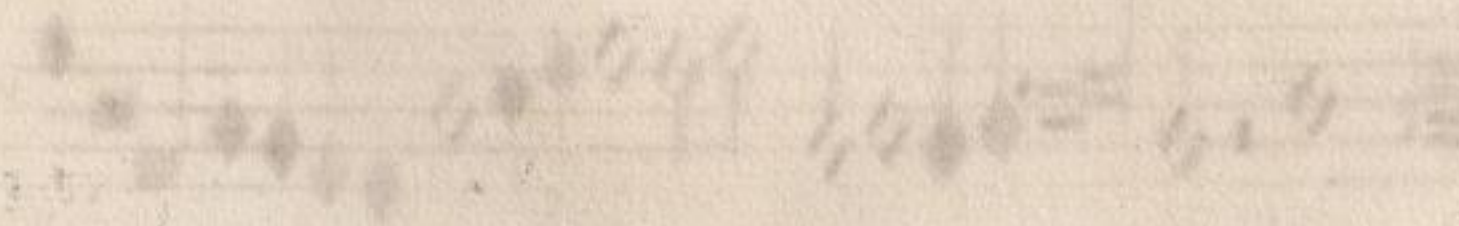
dei qui

tol lis peccata

mundi miserere

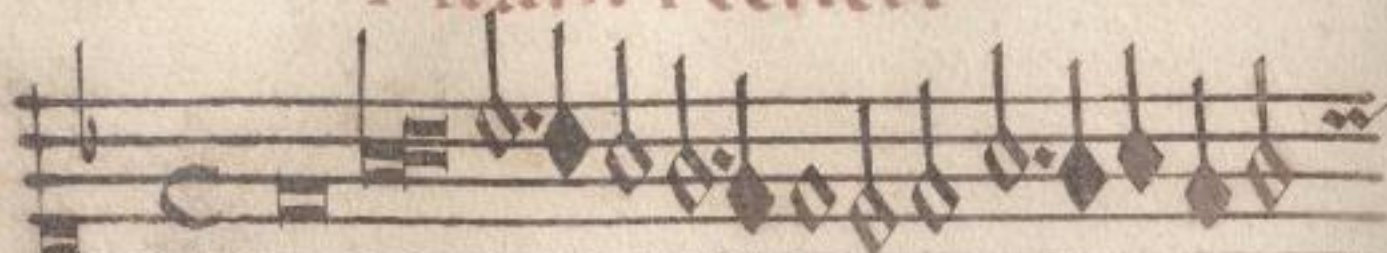
no bis

Agnus Dei
 qui
 tol lis peccata
 mundi miserere
 nobis
 Agnus
 Dei
 qui tollis pecca
 ta mun
 di miserere no bis

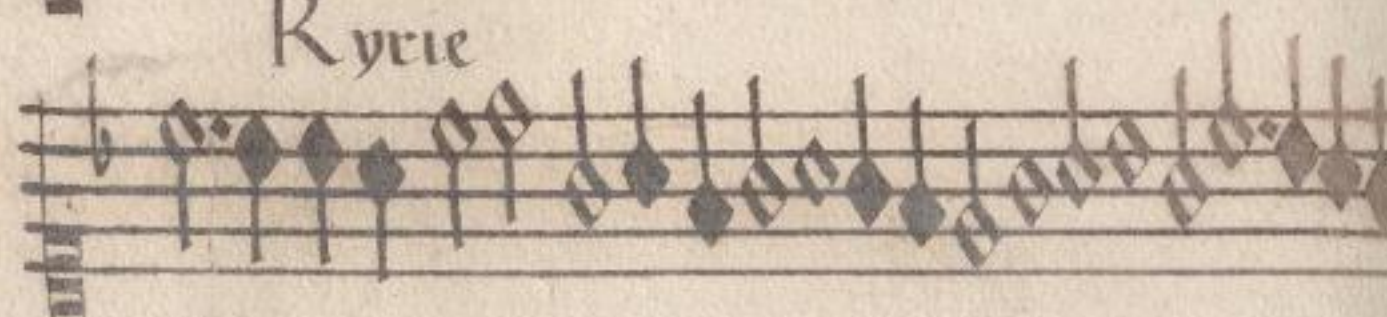


Missa Carminū

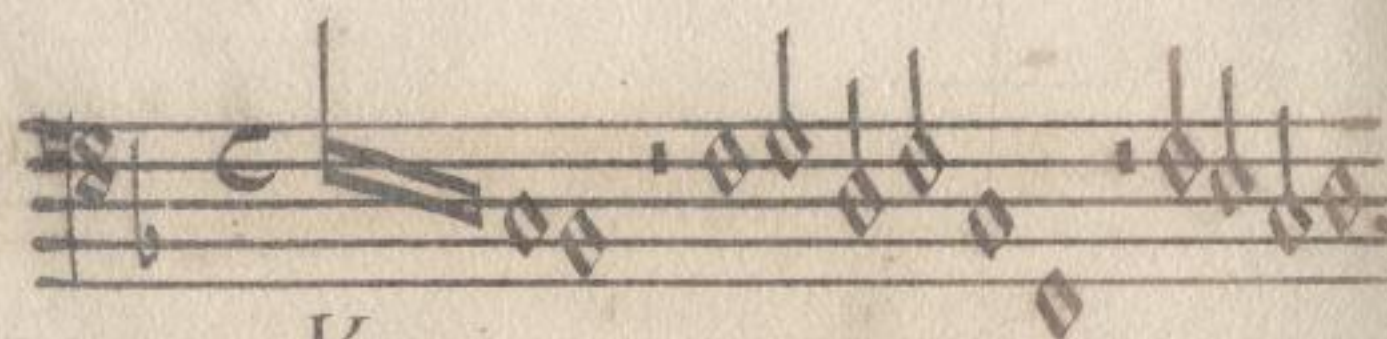
Adam Reneri



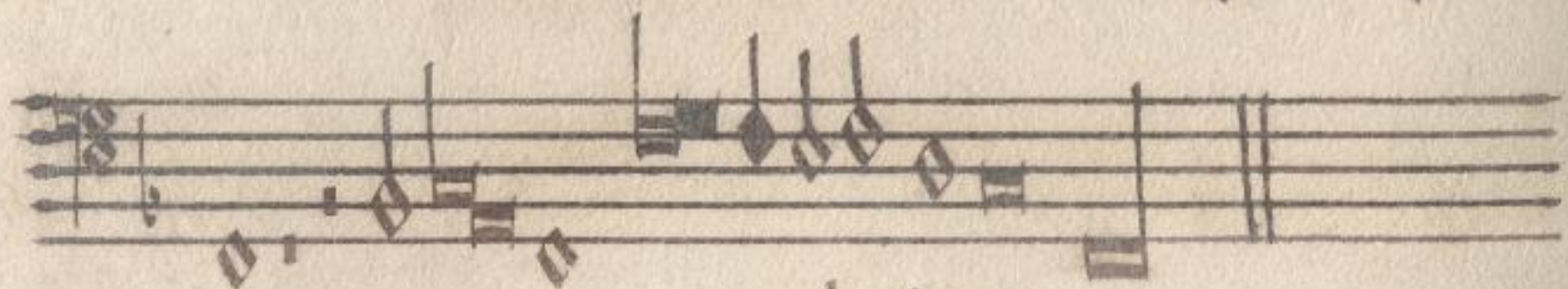
Kyrie



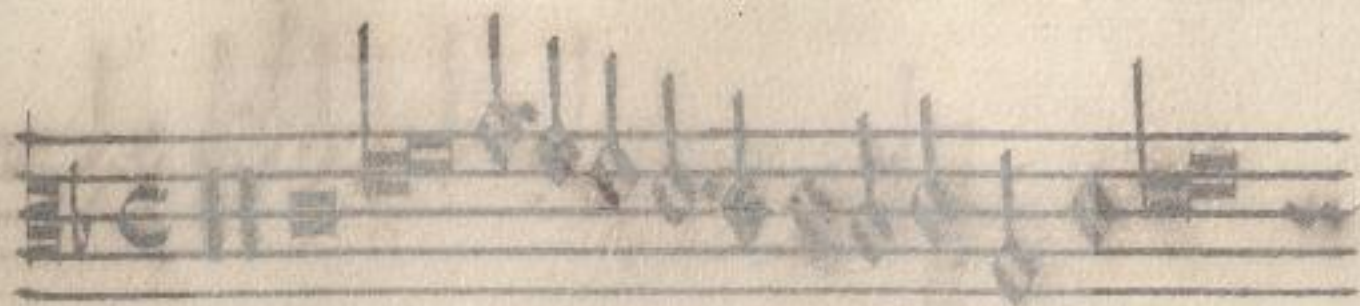
eleison



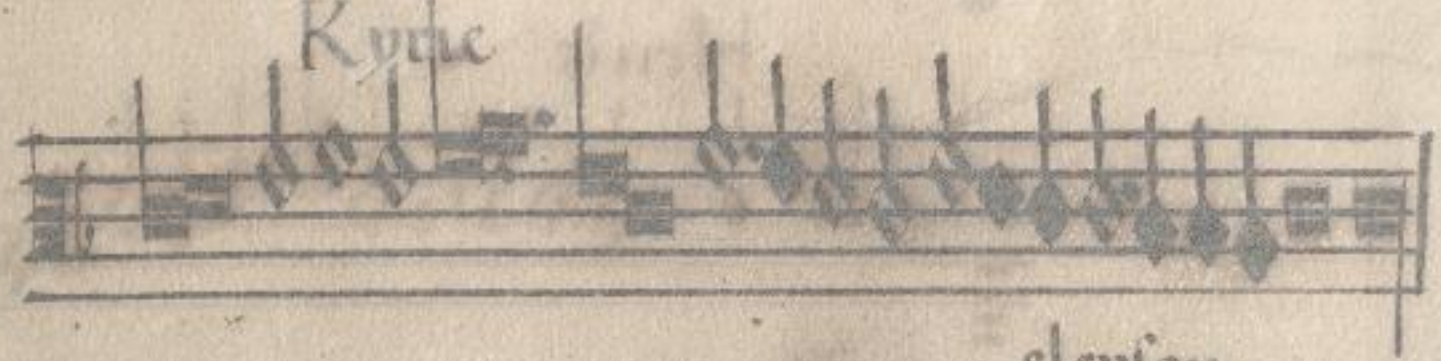
Kyrie



eleison



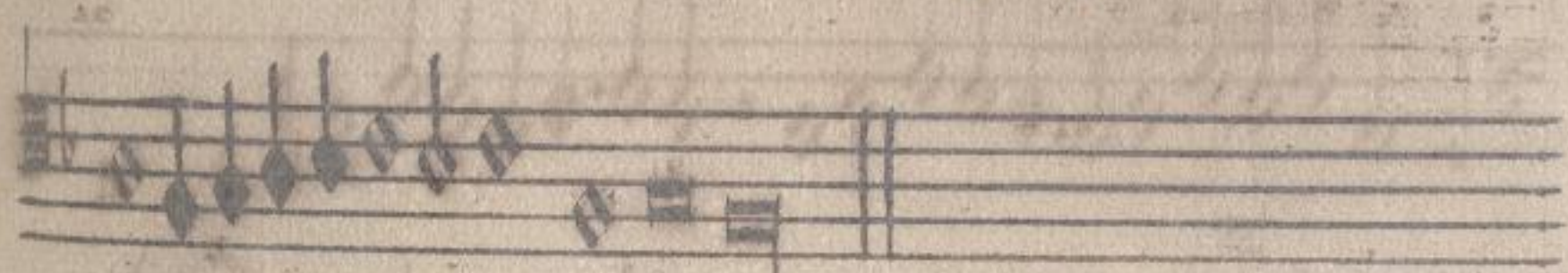
Kyrie



elevation



Kyrie



elevation



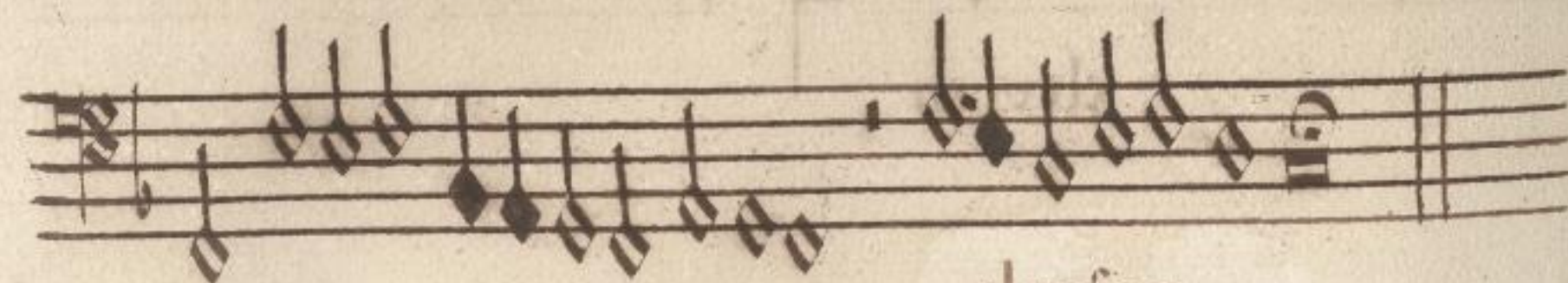
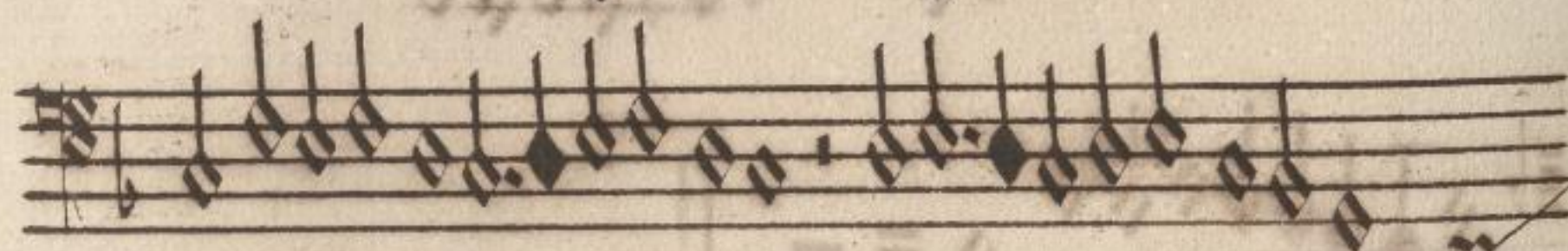
Heute



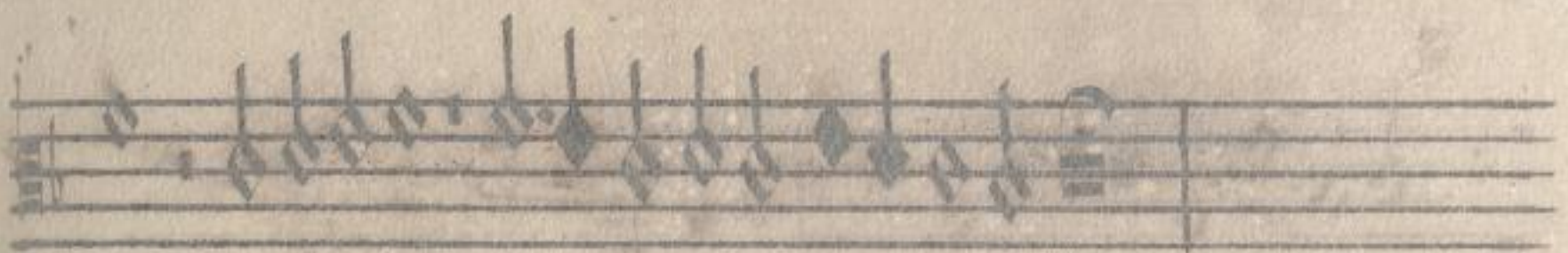
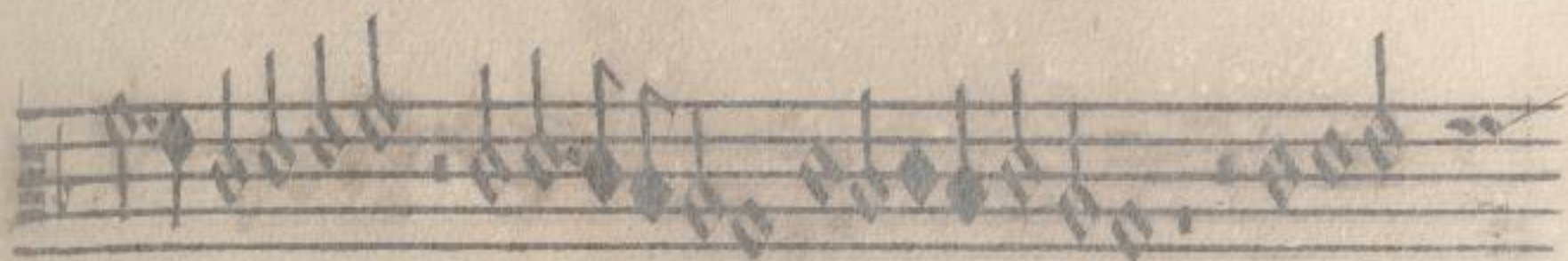
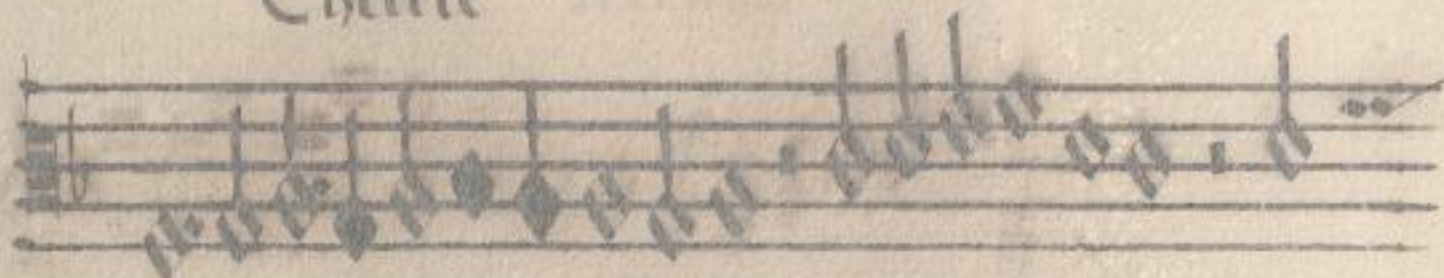
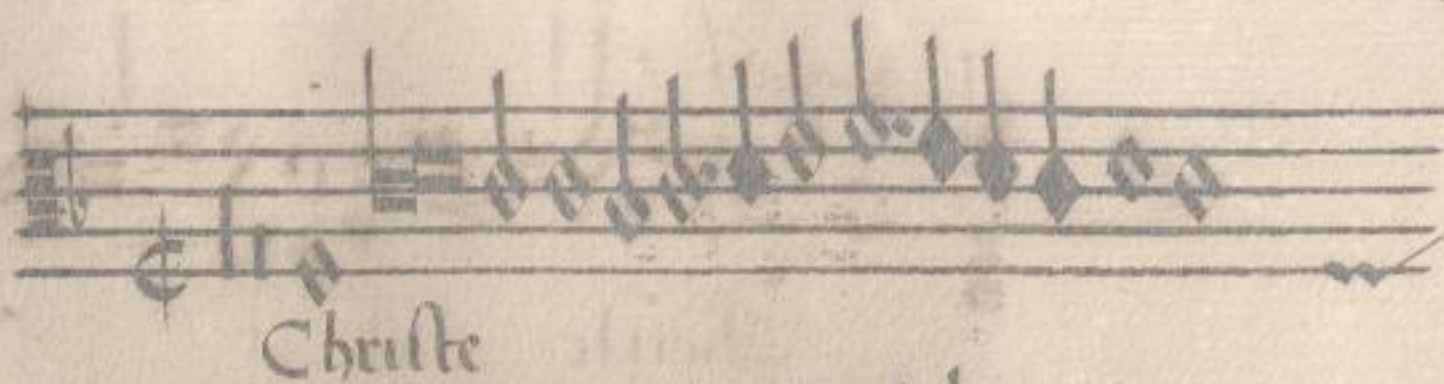
eleyson



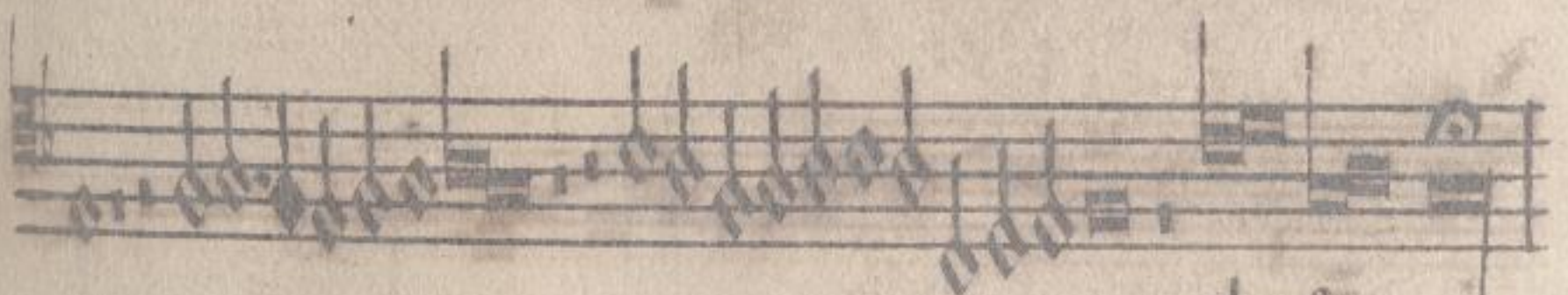
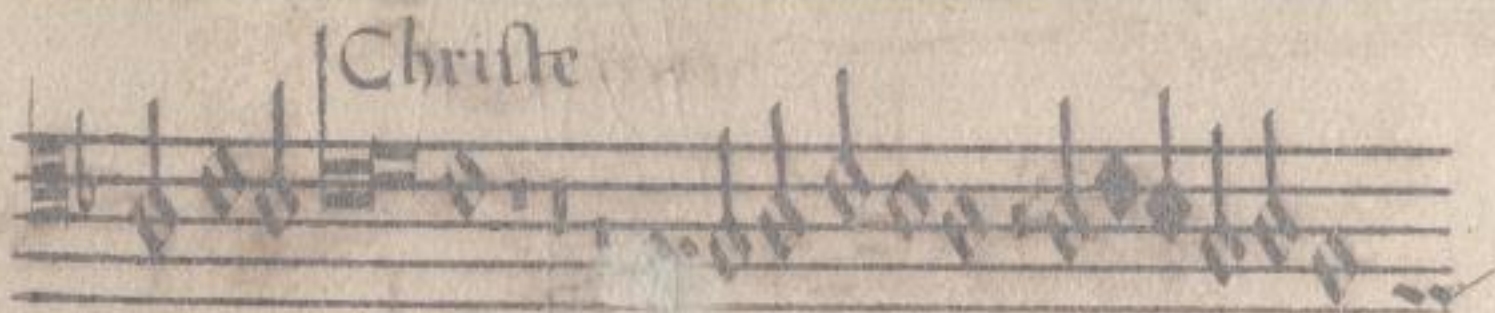
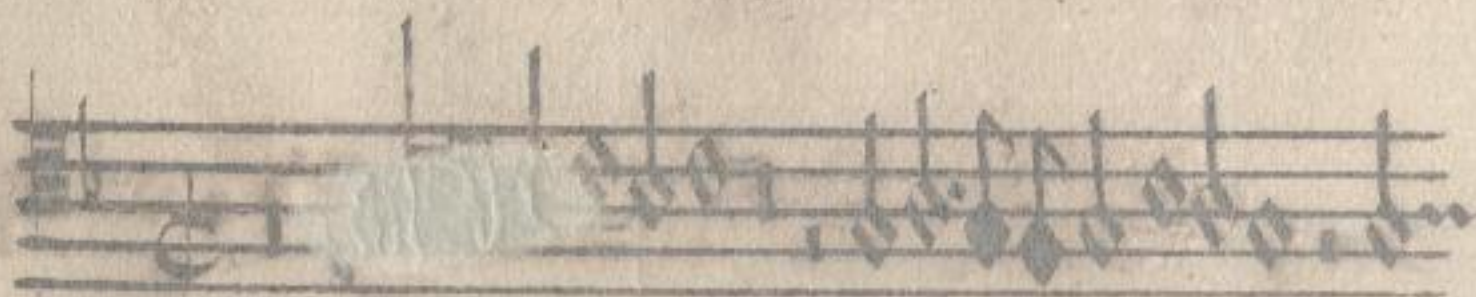
Christe



eleyson



cleyson



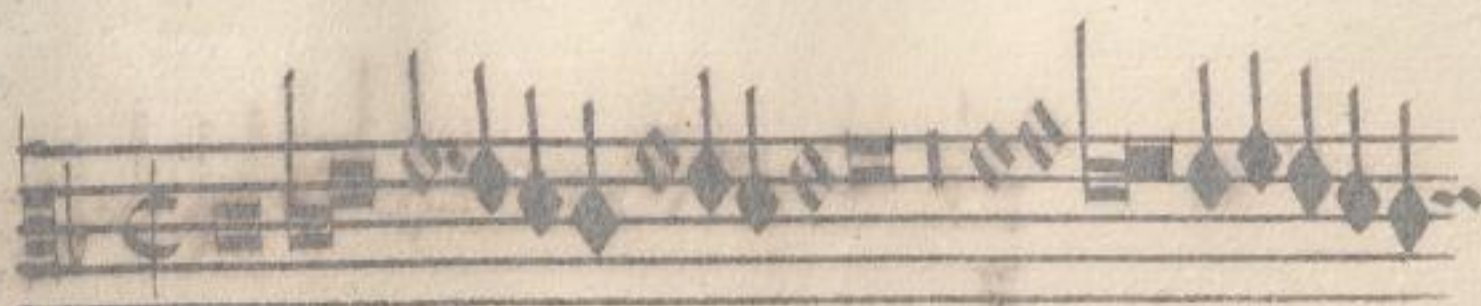
cleyson

Handwritten musical score on aged paper, featuring two systems of staves. Each system consists of two staves with musical notation and a central text label.

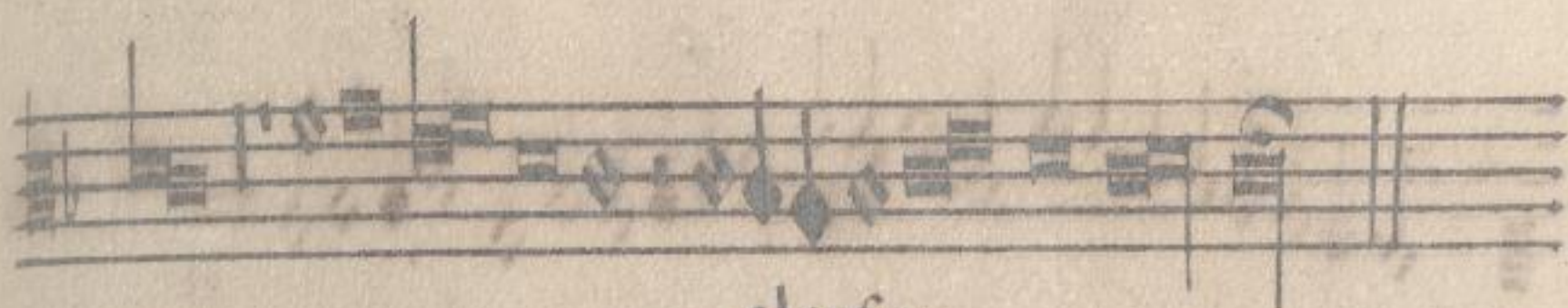
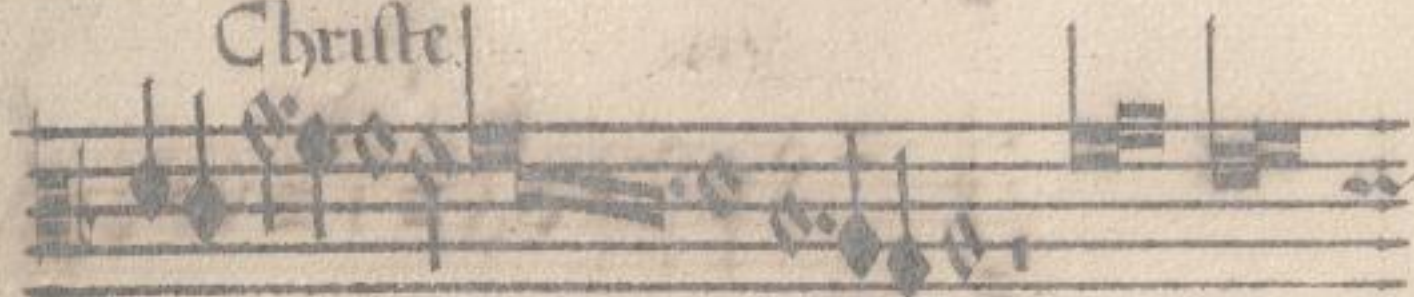
The first system is labeled "Christe" and the second system is labeled "eleyson". Both labels are written in a stylized, handwritten font.

The musical notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with diamond-shaped ornaments. The notation is written in a single system of two staves per system.

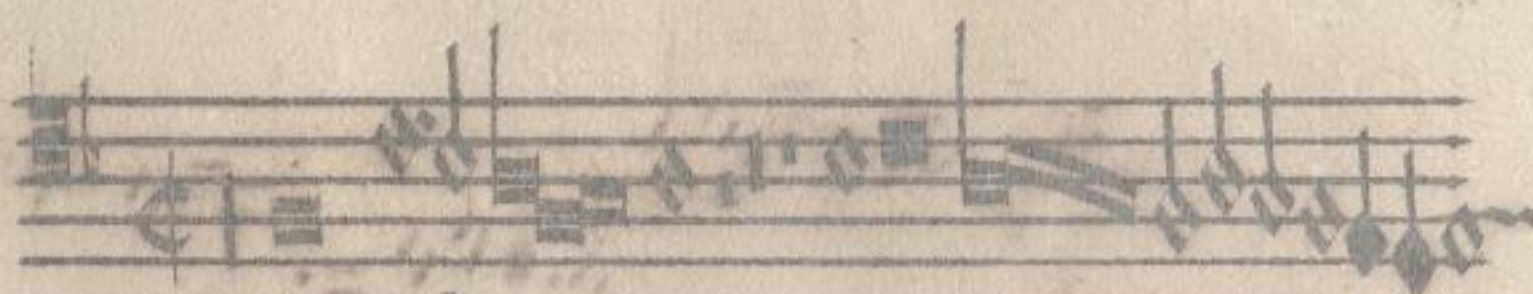




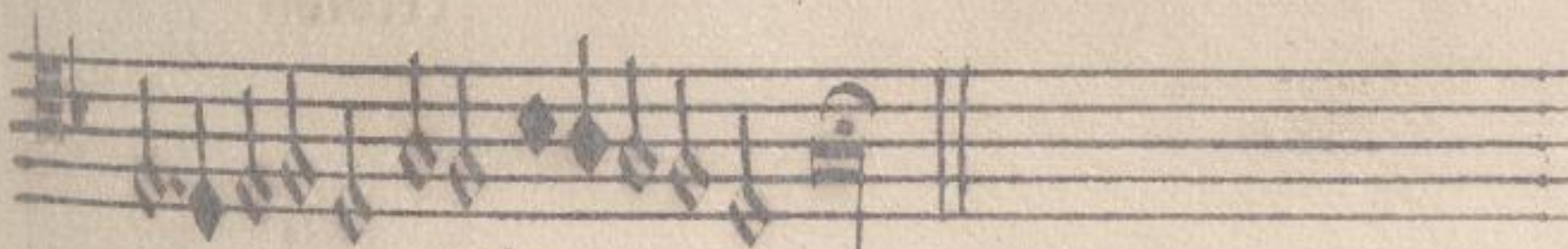
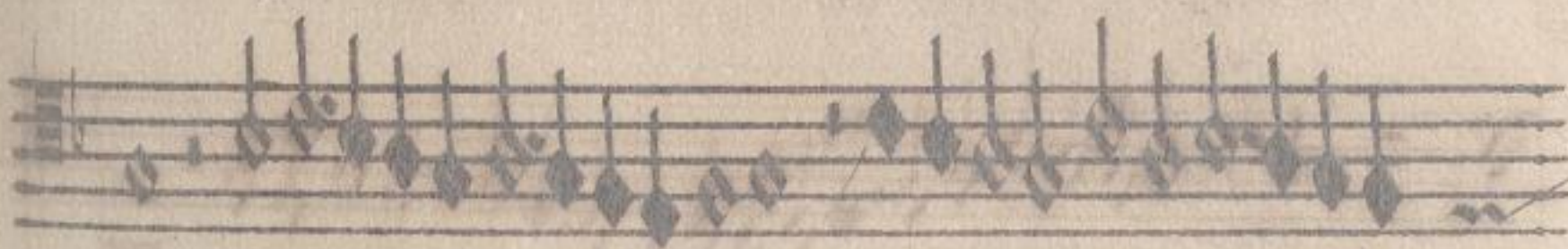
Christe



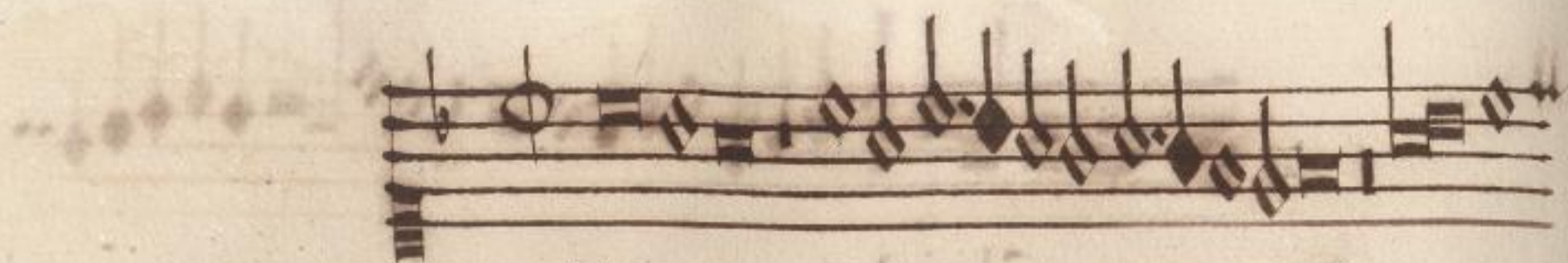
eleyson



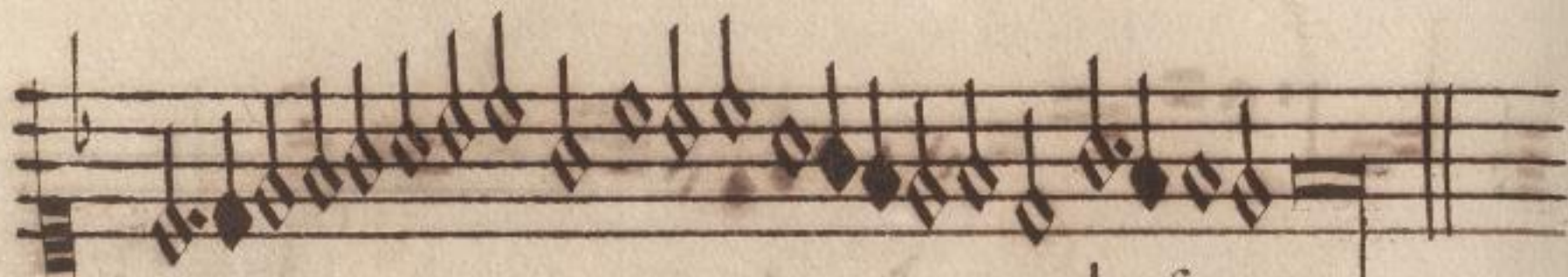
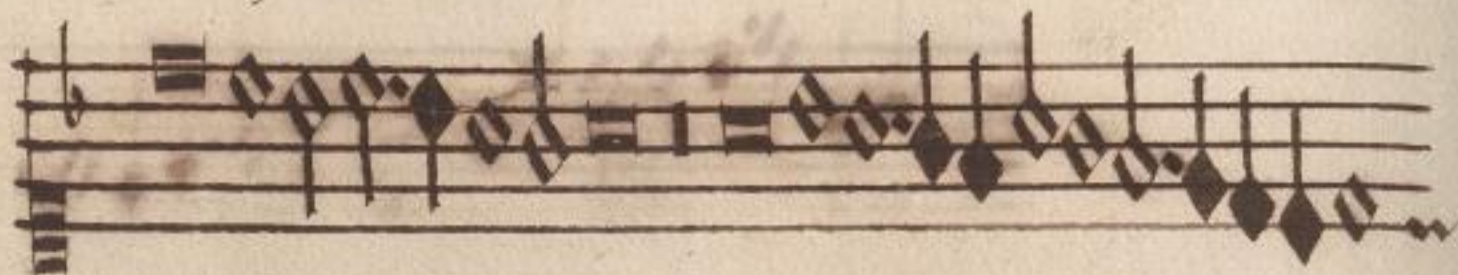
Christe



eleyson



Kyrie



eleyson



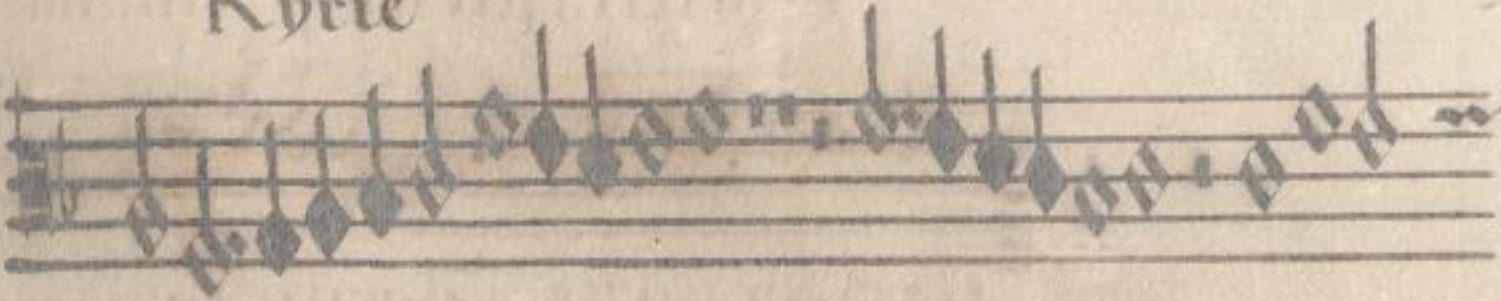
Kyrie



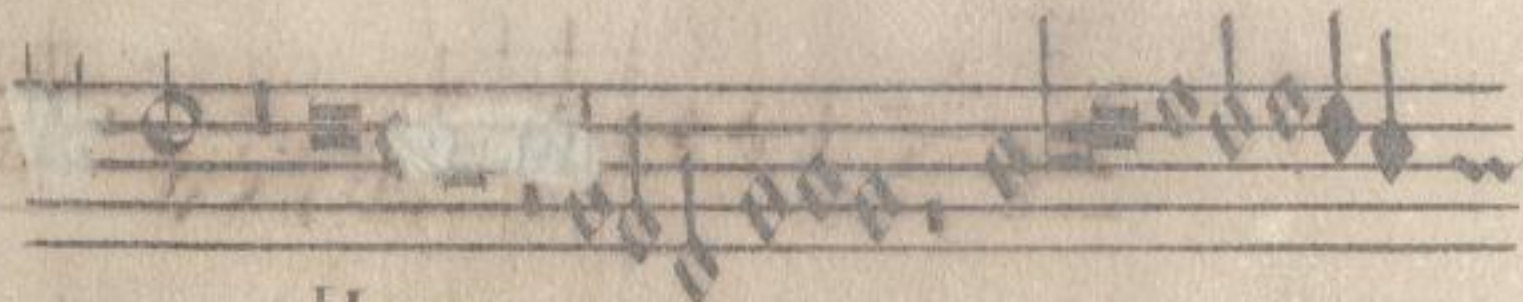
eleyson



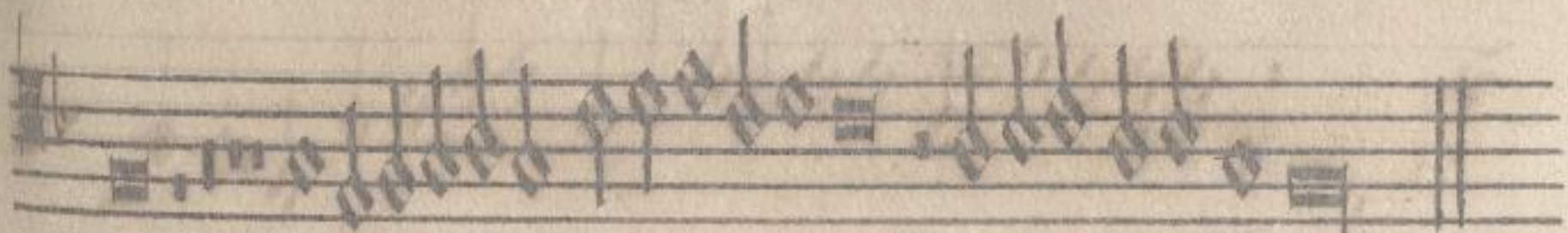
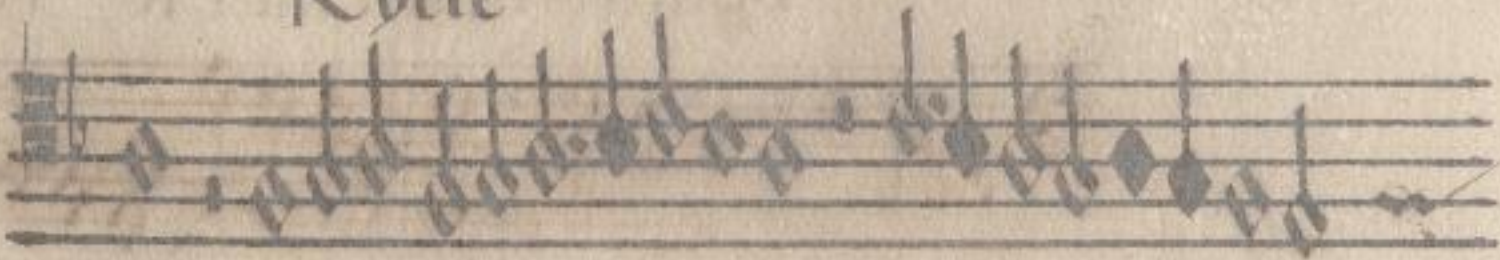
Kyrie



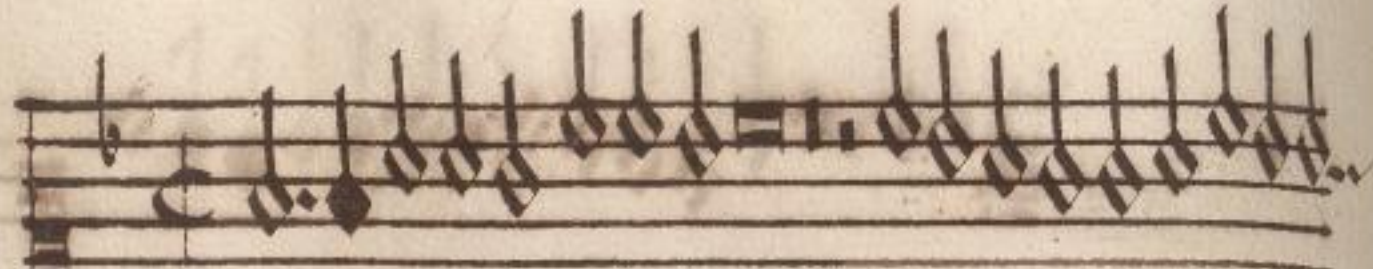
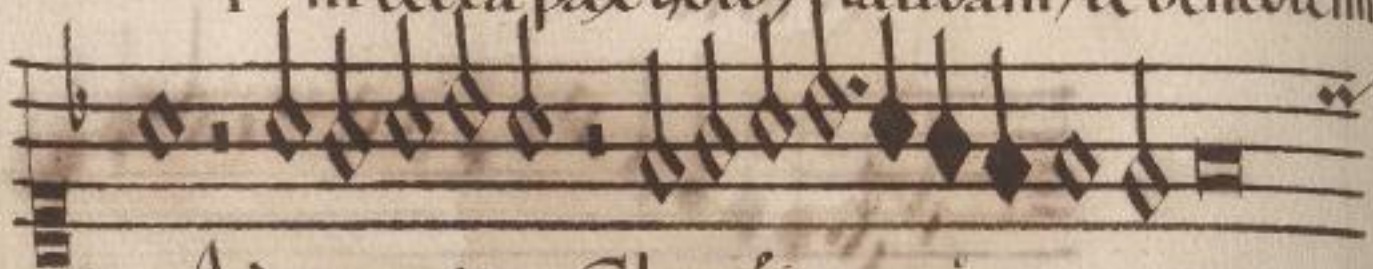
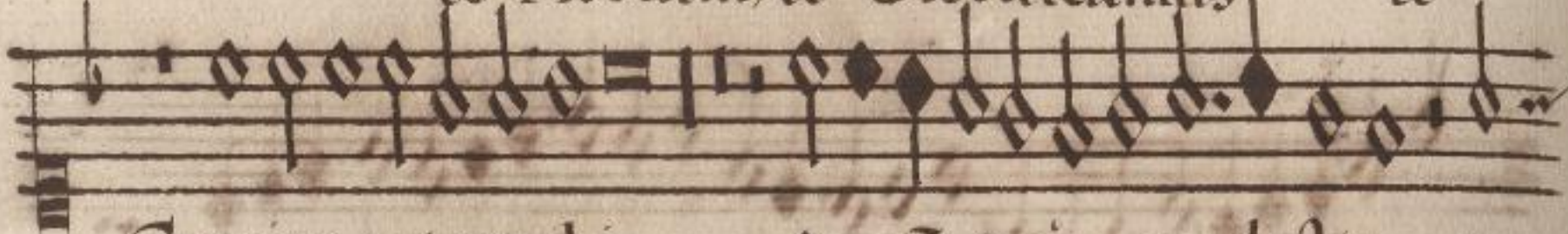
eleyson



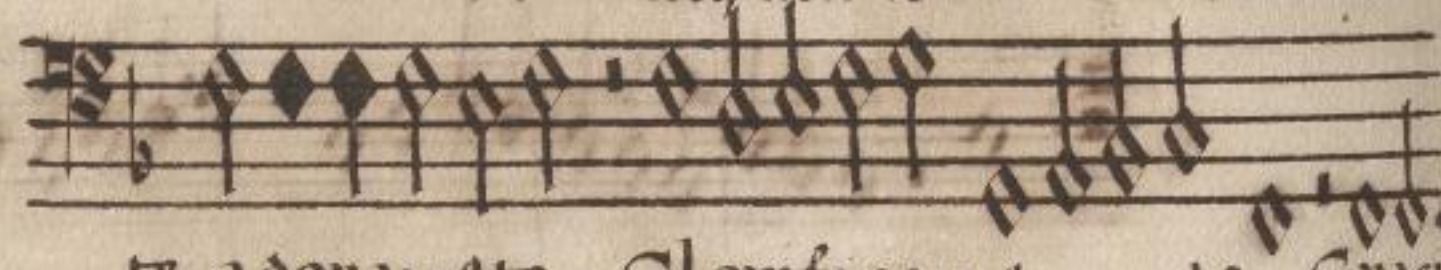
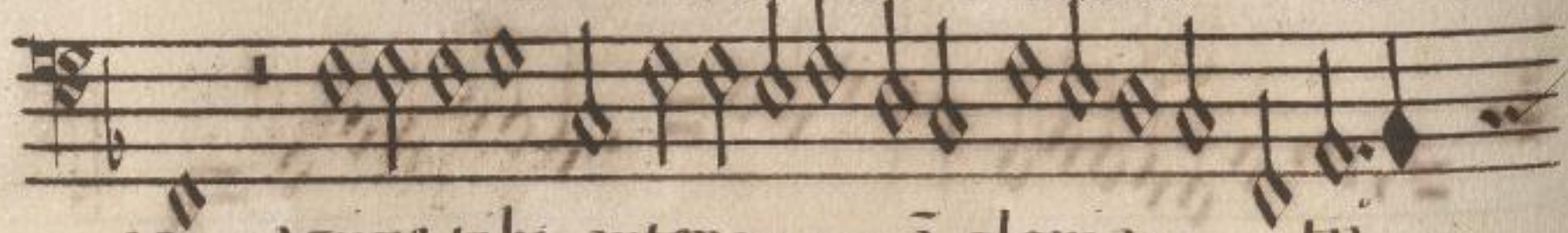
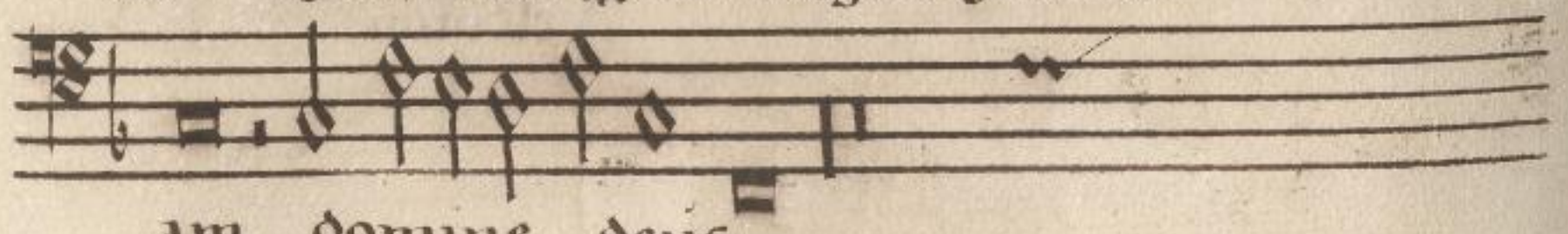
Kyrie

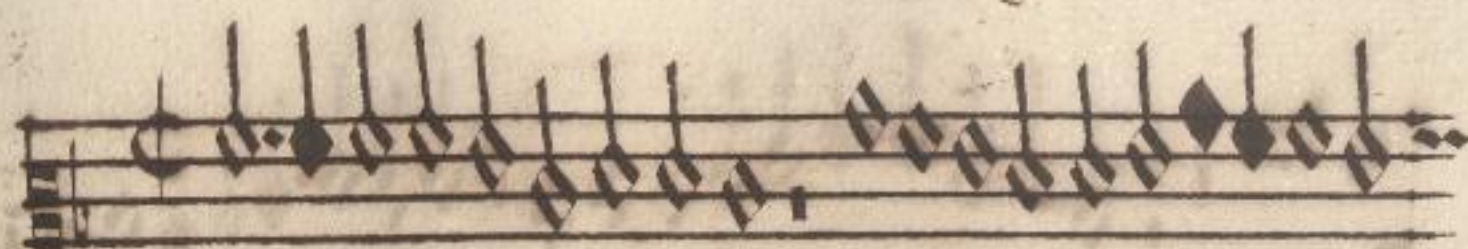


eleyson


 T m terra pax hoib⁹ laudam⁹ te benedicim⁹

 te Adoram⁹ te Glorificam⁹ is te

 Gracías agim⁹ tibi domine deus rex celestis de

 us pater omni po

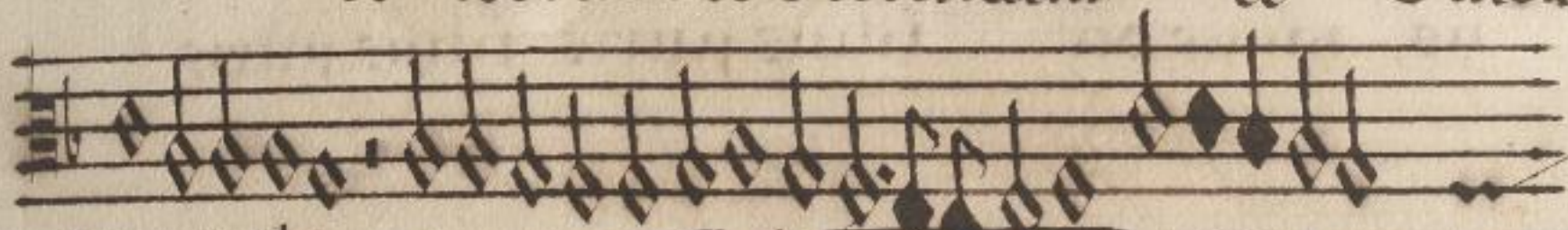

 Bone volūtat⁹ laūda: te benedicim⁹

 te adoram⁹ te Glorificam⁹ te Graci

 as agim⁹ tibi apter magnā gloriam tū

 am domine deus



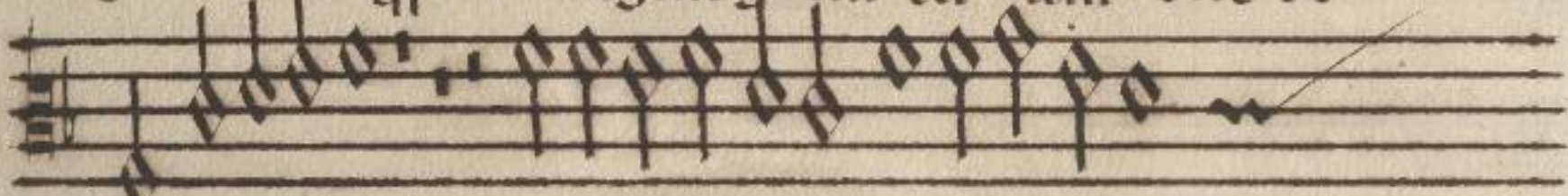
Et in terra pax hoib⁹ laudam⁹ te benedicim⁹



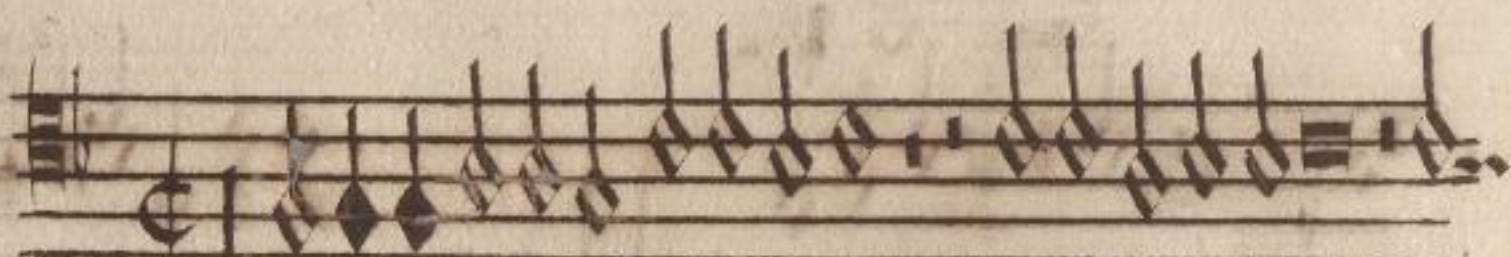
te adoram⁹ te Glorificam⁹ te Gracias



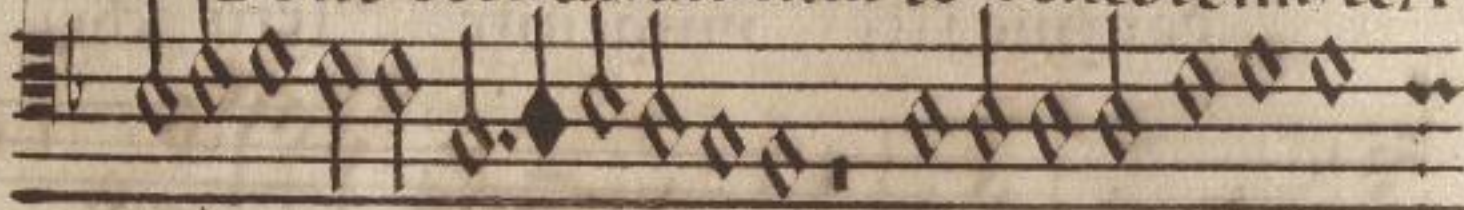
agnim⁹ tibi ppter magnā glām tuā dñe de



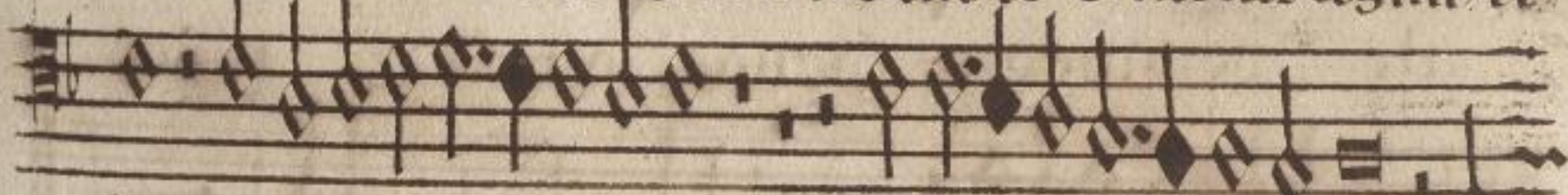
us rex celestis deus pater omnipotens //



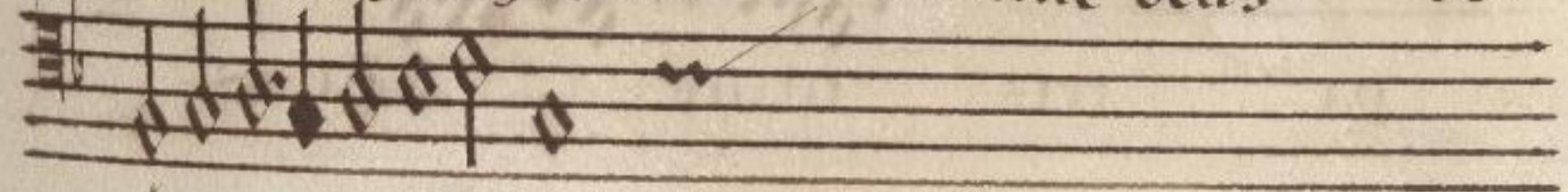
Bone volūta: laudam⁹ te benedicim⁹ te A



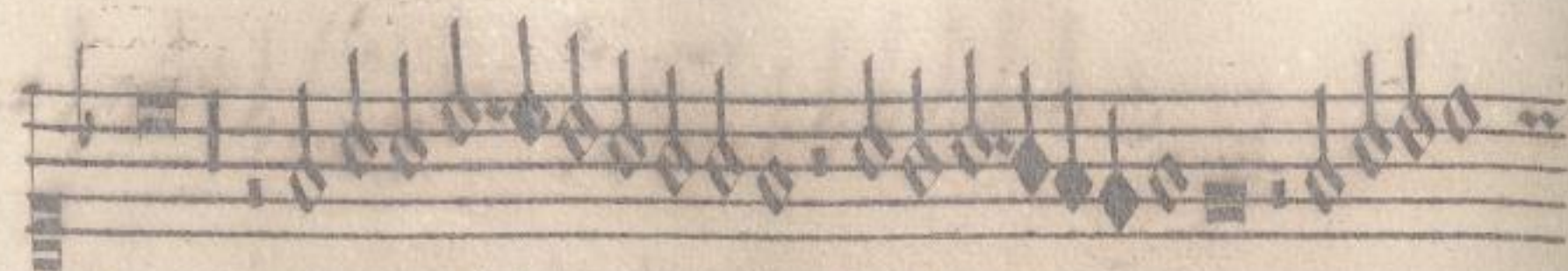
adoram⁹ te Glorificam⁹ te Gracias agnim⁹ ti



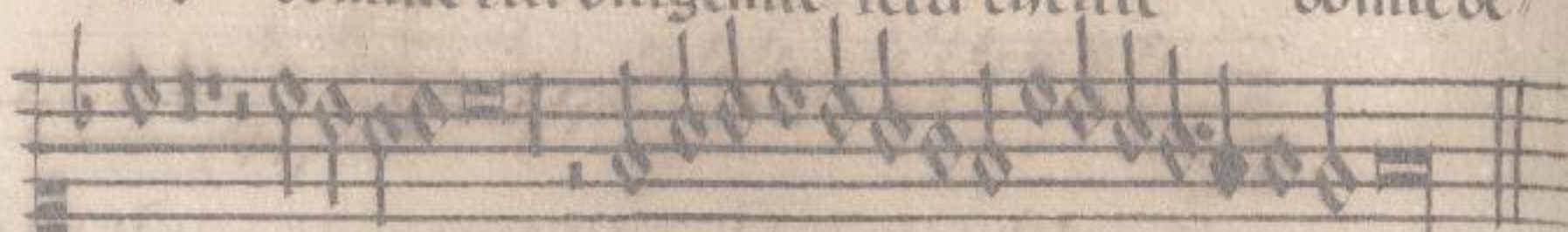
bi ppter magnā glāz tuā domine deus de //



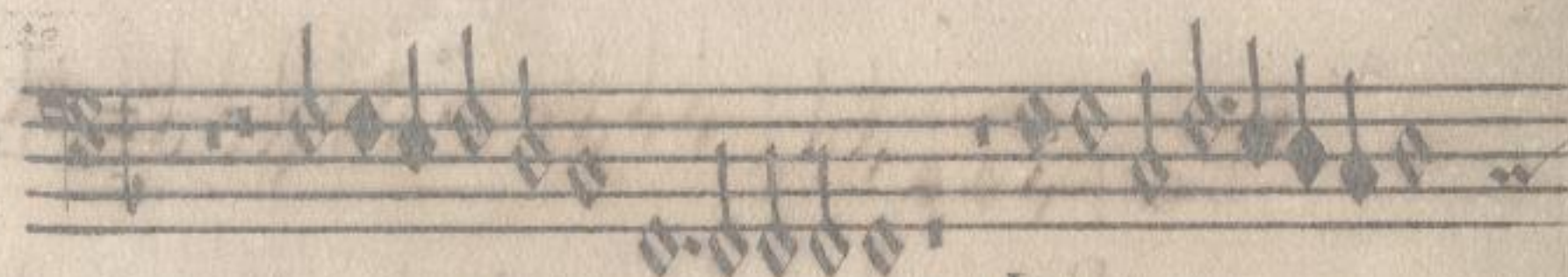
us pater omnipotens



tens domine fili unigenite Iesu christe domine de-



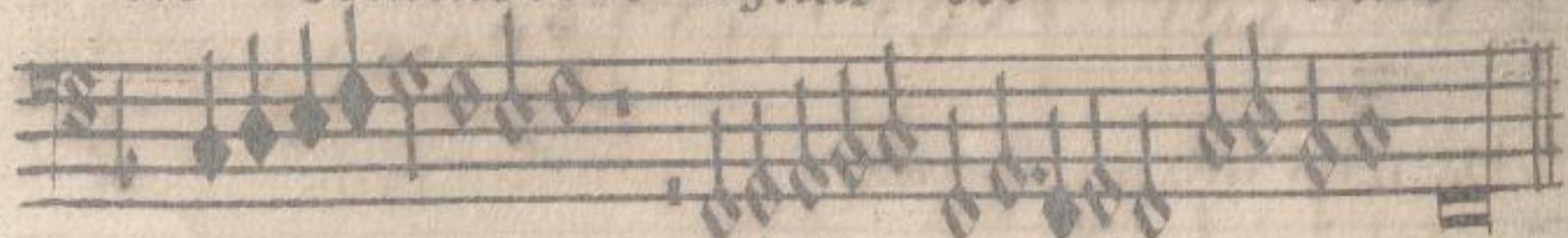
us agnus dei filius patris filius patris



domine fili unigenite Iesu chri



ste domine deus agnus dei filius

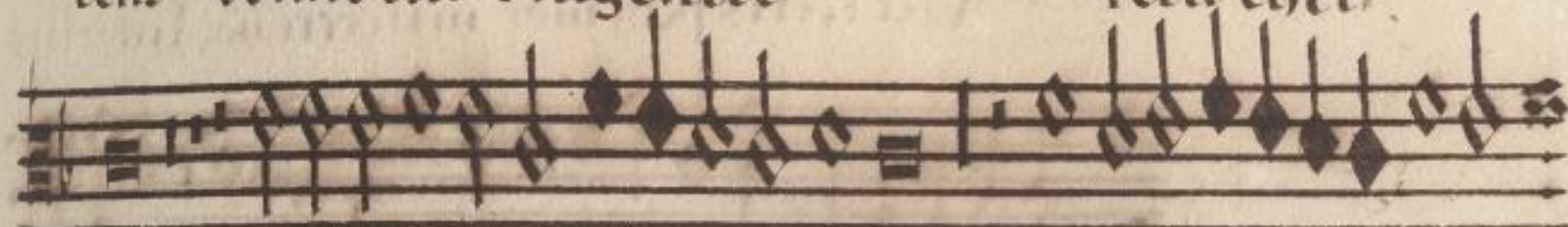


pa tris filius patris



tens domine fili unigenite

lesu chri

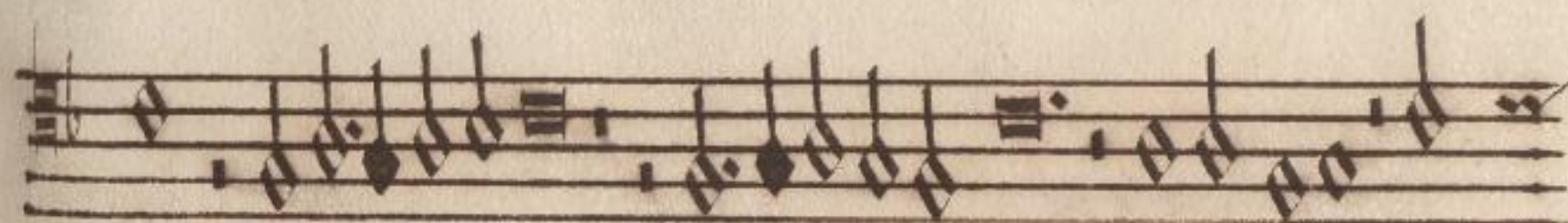


ste domine deus agnus dei

filius pa



tris



tens domine fili

unigenite

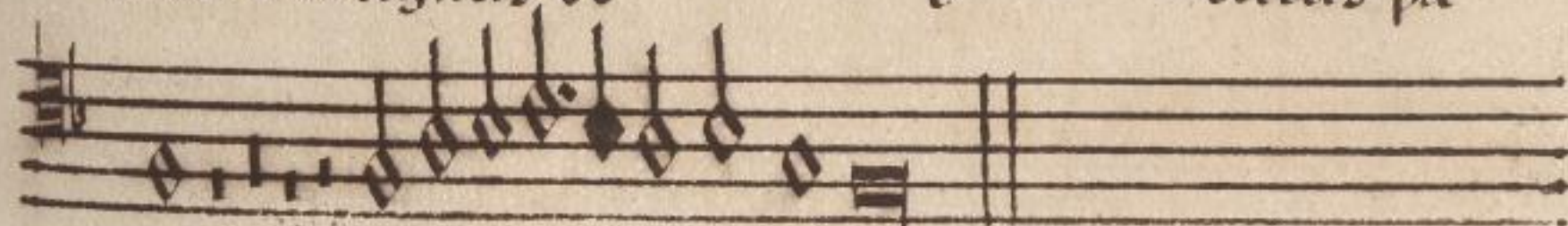
lesu xpe do



mine deus agnus de

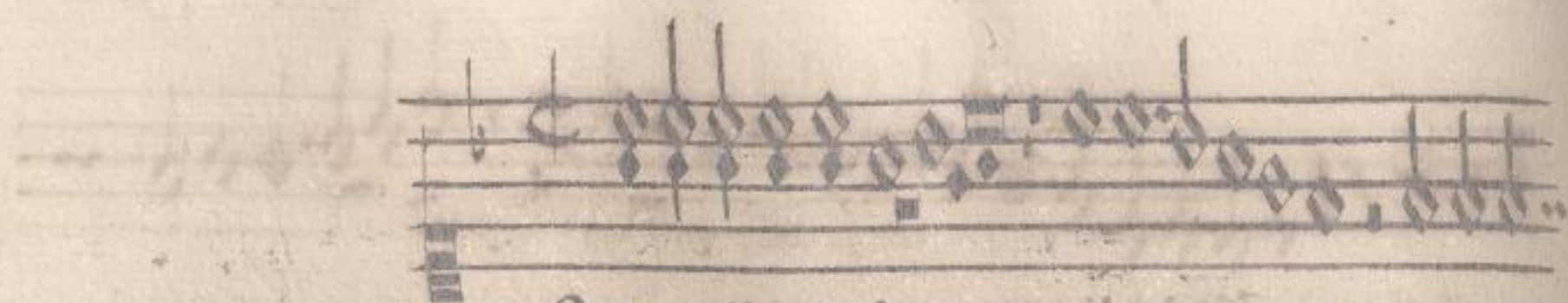
i

filius pa

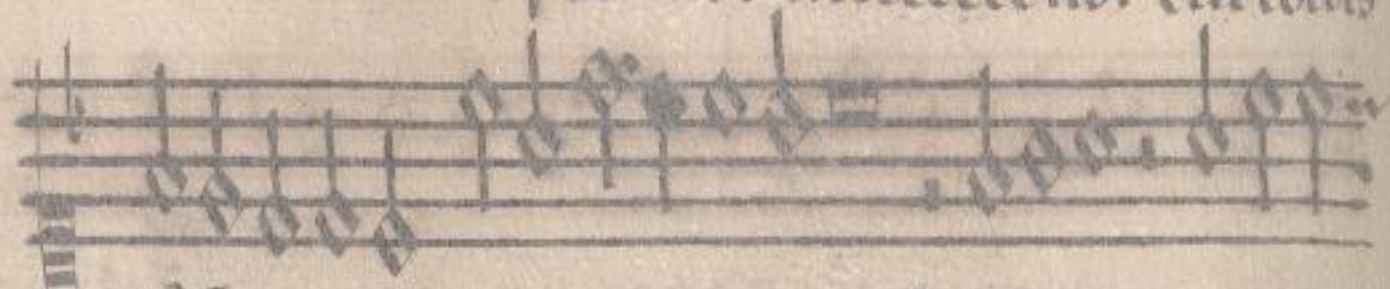


tris

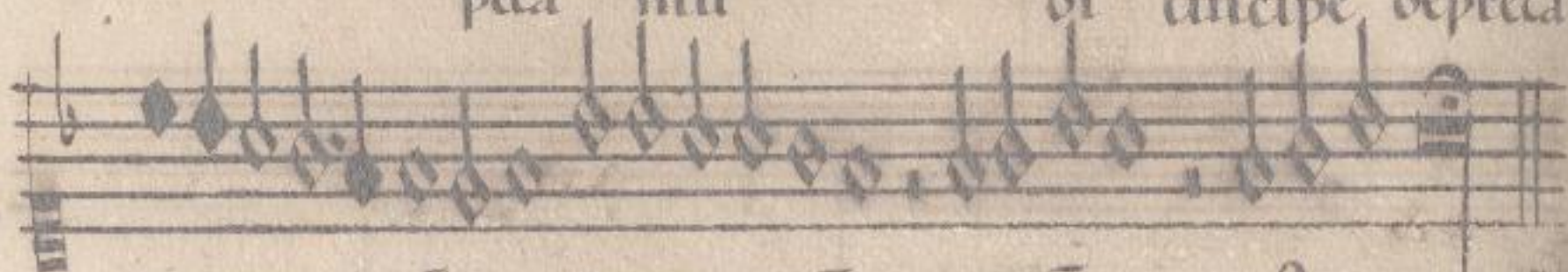
filius patris



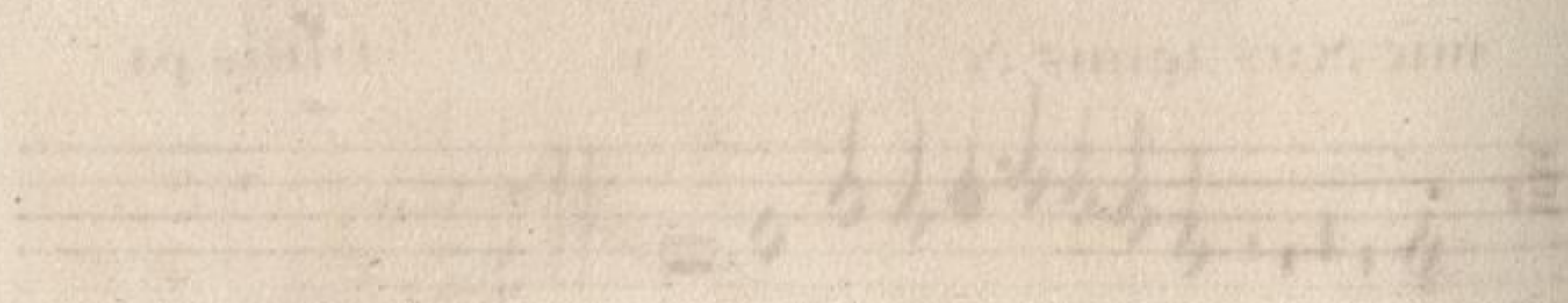
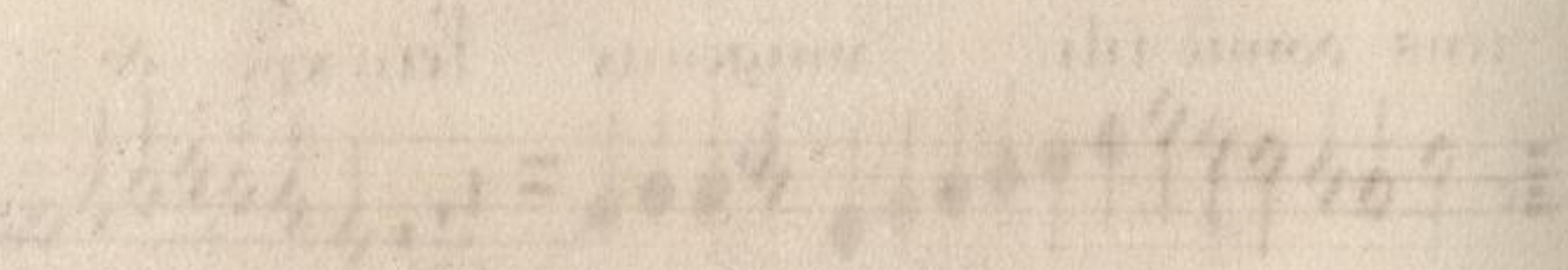
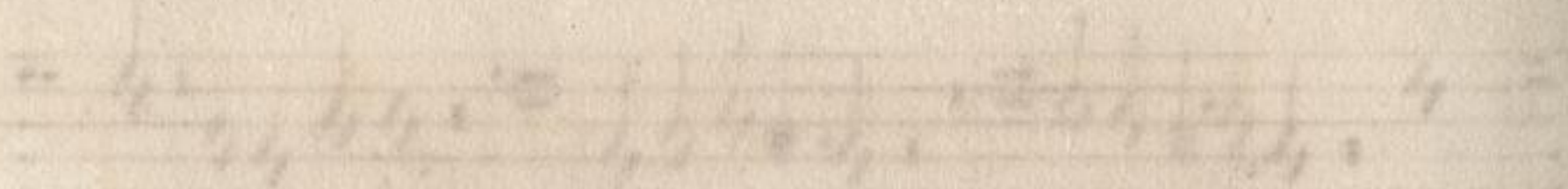
Qui tollis pctā mōi miserere no: Qui tollis

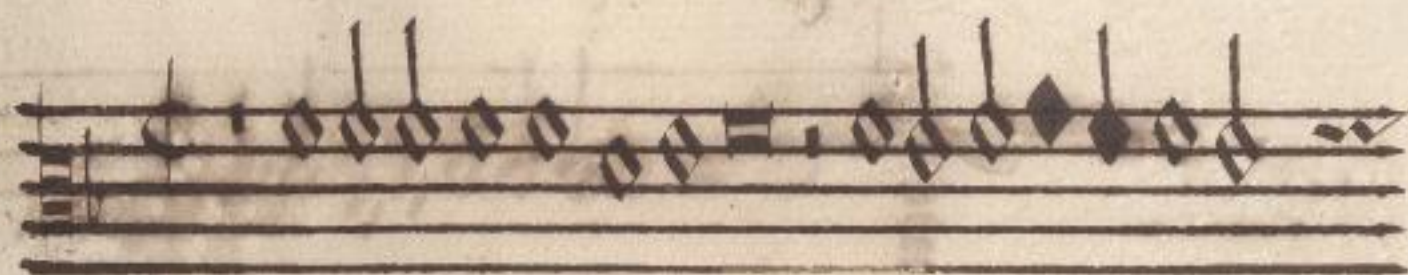


pctā mū di suscipe deprecā

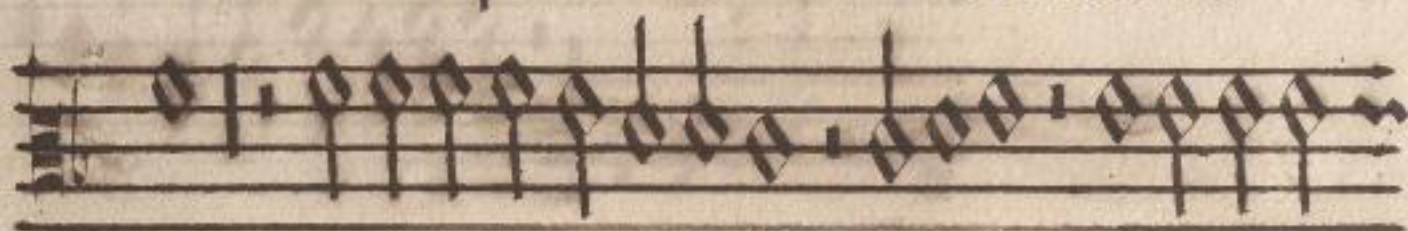


cionem nrās deprecaciōs nrās nostram

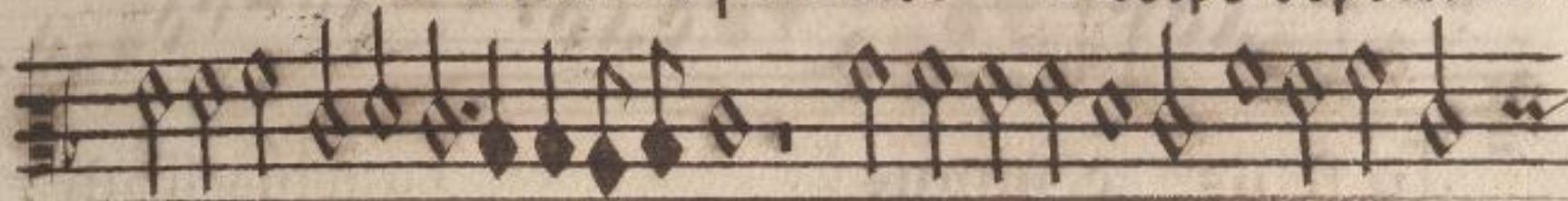




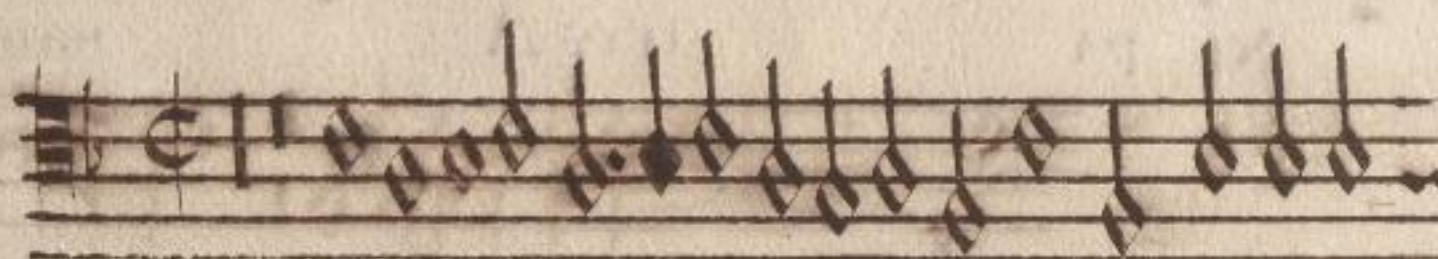
Qui tollis pctā mōi miserere nō //



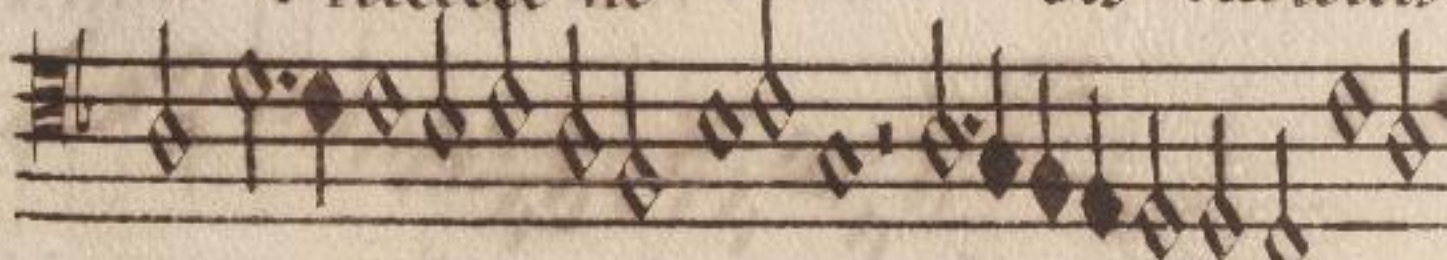
bis Qui tollis pctā mōi suscipe deprecaci //



onem nō stram deprecaciōz nrāz



Miserere nō bis Qui tollis



peccata mū di suscipe depre



cacionem nostram deprecacionem nrāz

Qui sedes ad dexteram patris misere
 re nobis miserere nobis
 Tu solus dominus Tu solus altissi-
 mus Iesu christe Cum sancto spiritu in gloria
 dei pa- tris A- men
 Miserere nobis miserere nobis mi-
 serere nobis In omni tu solus san-
 ctus Tu solus dominus Tu solus altissimus
 Iesu christe Cum sancto spiritu in gloria dei pa-
 tris Amen



Qui sedes ad dexteram patris misere



re nobis miserere no bis



tissimus Iesu christe Cum sancto spiritui in glori



a dei patris

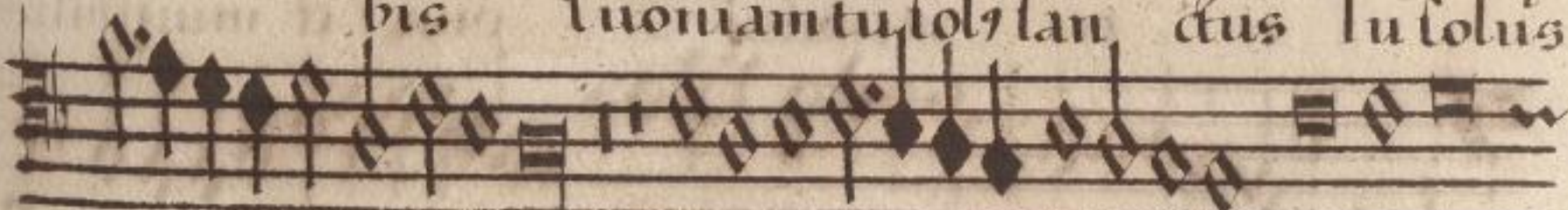
A men



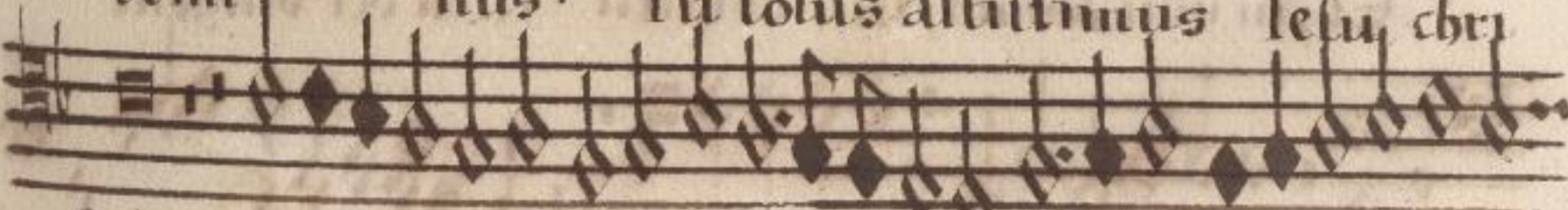
Miserere nobis miserere no



bis Quoniam tu solus san ctus Tu solus



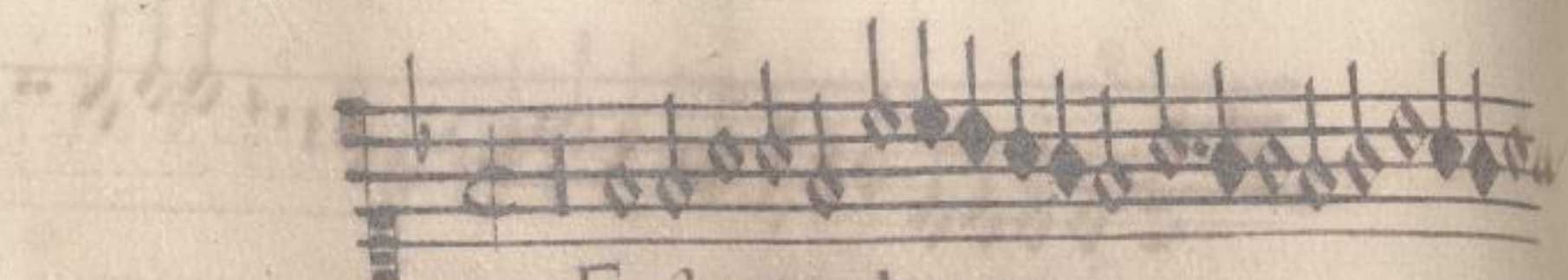
domi nus Tu solus altissimus Iesu chri



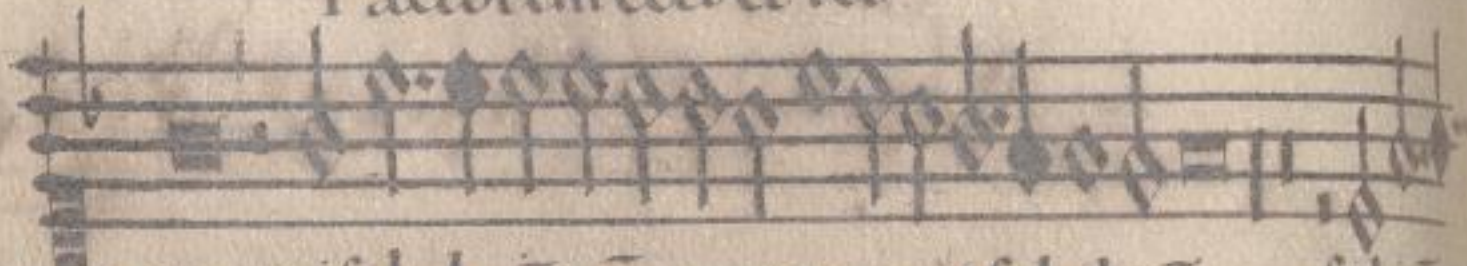
ste Cum sancto spu in gloria dei pa



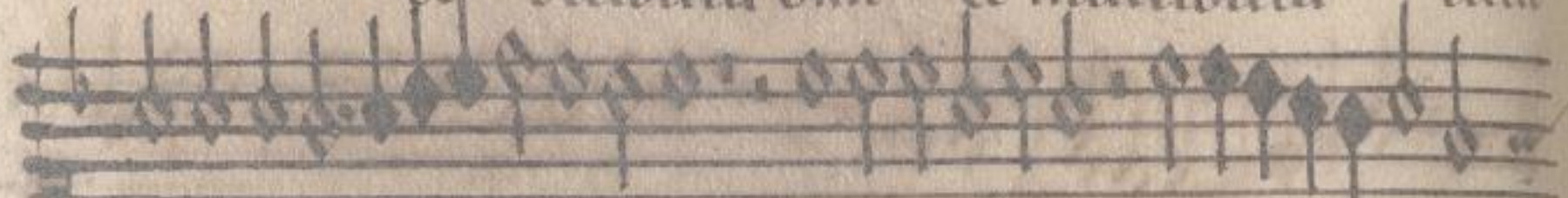
tris Amen



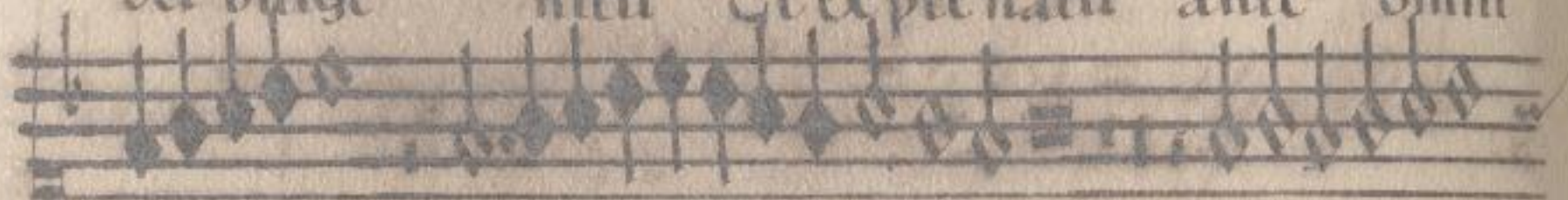
Factorem celi et ter



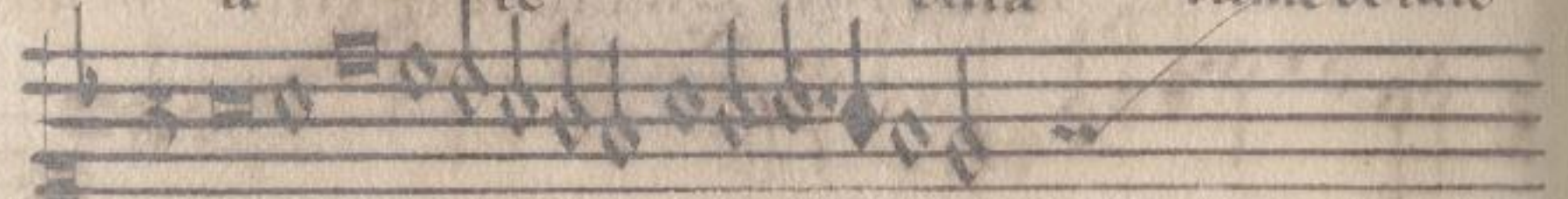
re visibiliū om̄ et invisibiliū filiū



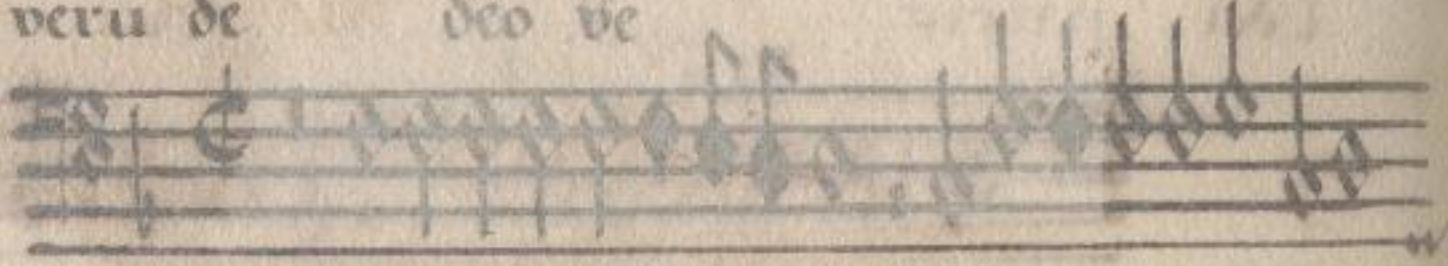
dei vni-ge-nitū Et ex prē-natū ante omni-



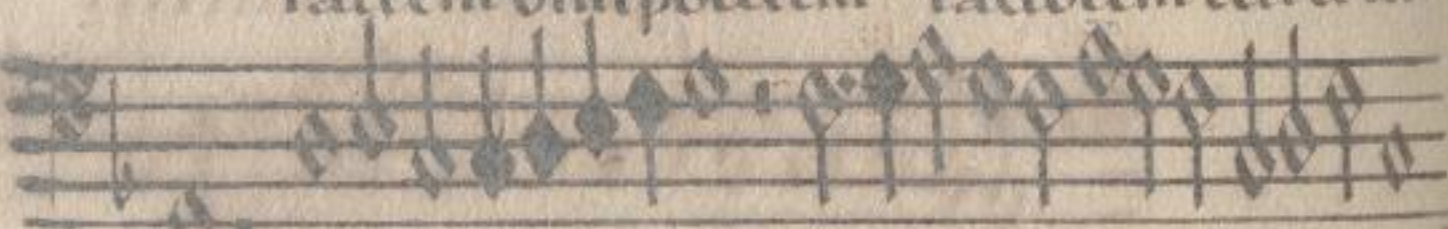
a se-cula lūmē de lūcē



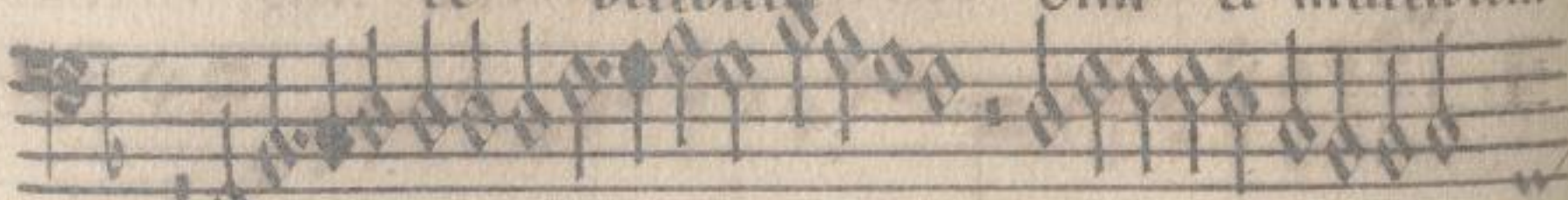
deū verū de deo ve-



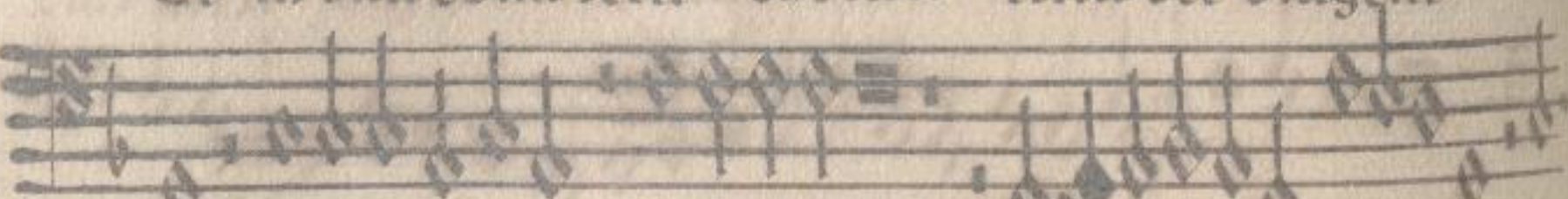
Patrem om̄ipotētem factorem celi et ter-



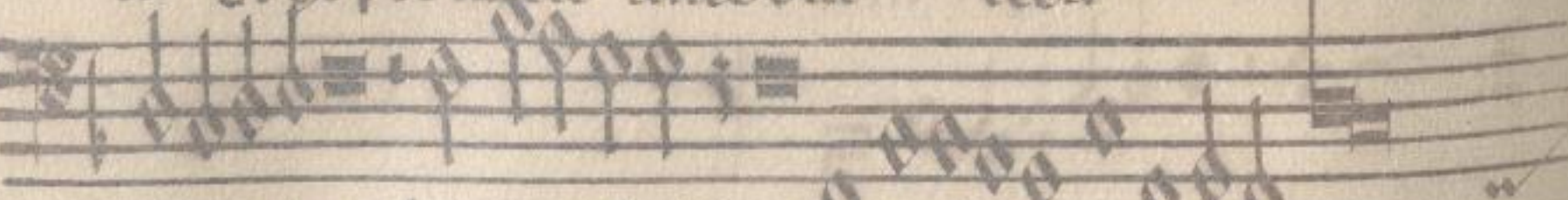
re visibiliū om̄ et invisibiliū



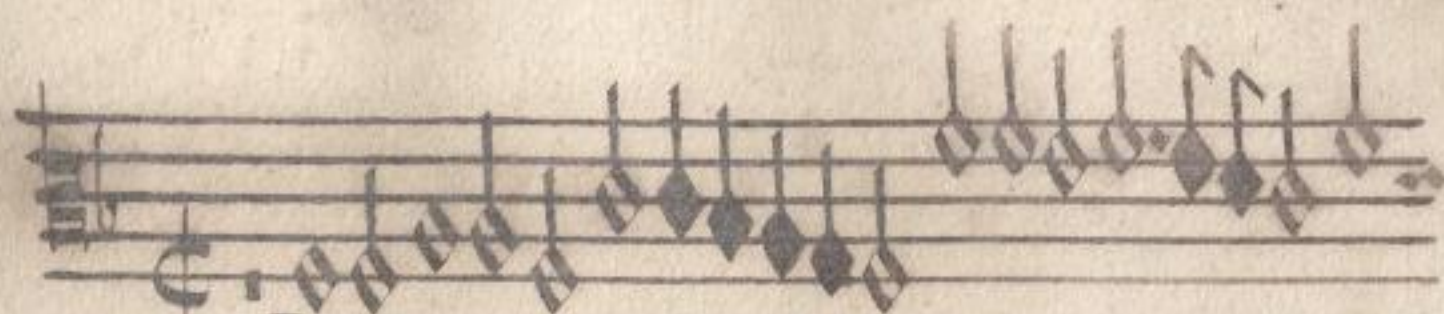
Et in vnū dom̄ Iesū cbristū filiū dei vni-ge-ni-



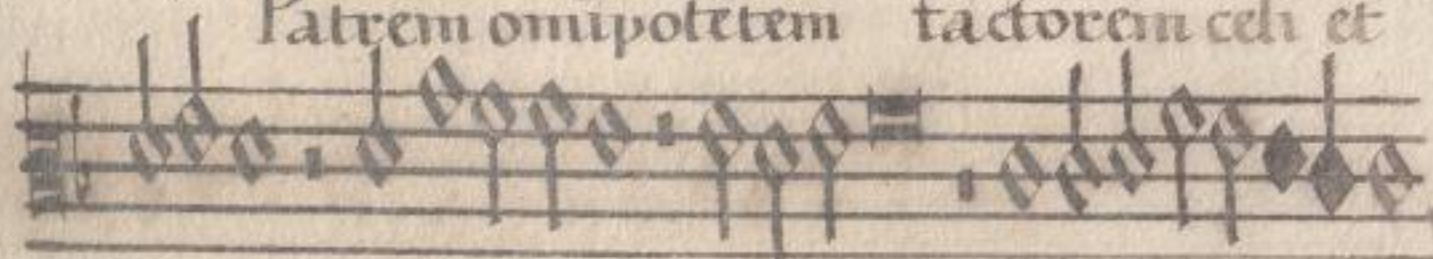
tū Et ex prē-natū ante oīa se-cu-la de-



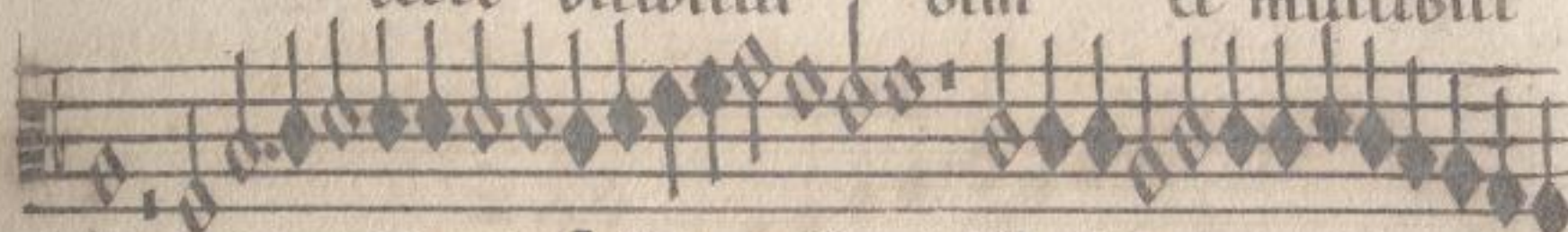
um de deo lūcē de lūcē deū verū de deo ve-



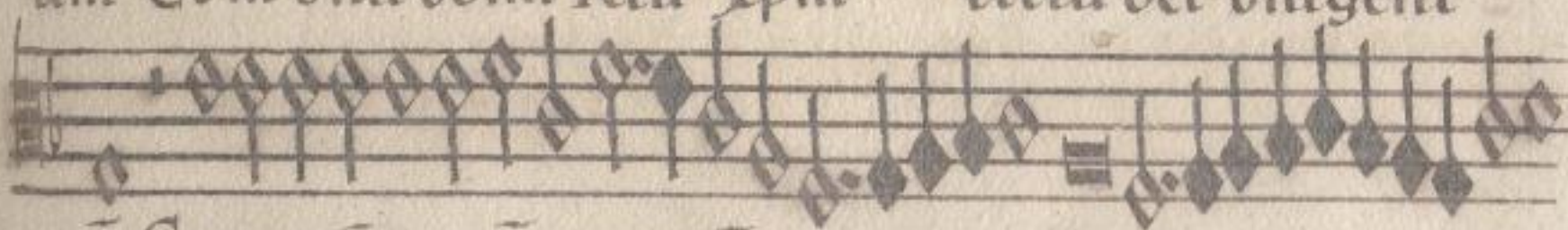
Patrem om̃ipotentem factorem celi et



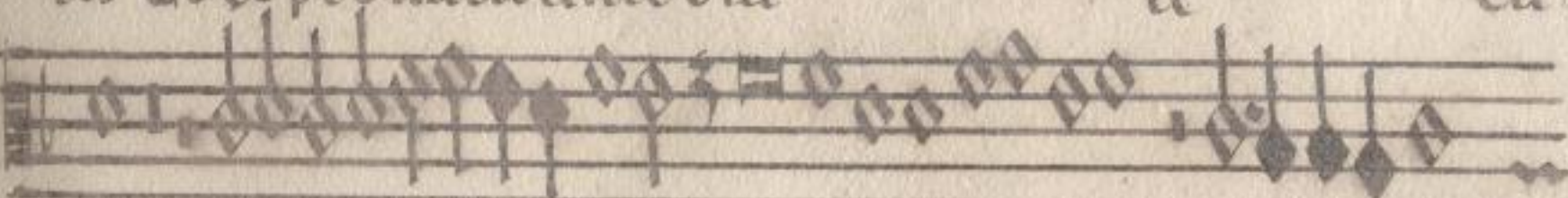
terre visibiliū oīn et inuisibili



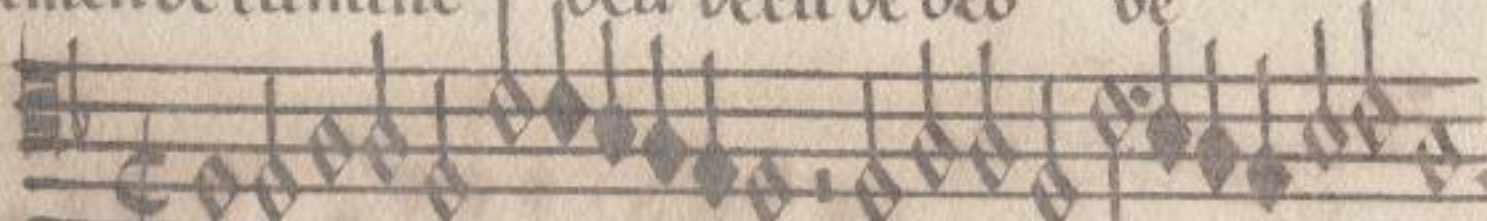
um Et in vnū dōm̃ Iesū xp̃m filiū dei vnigeni



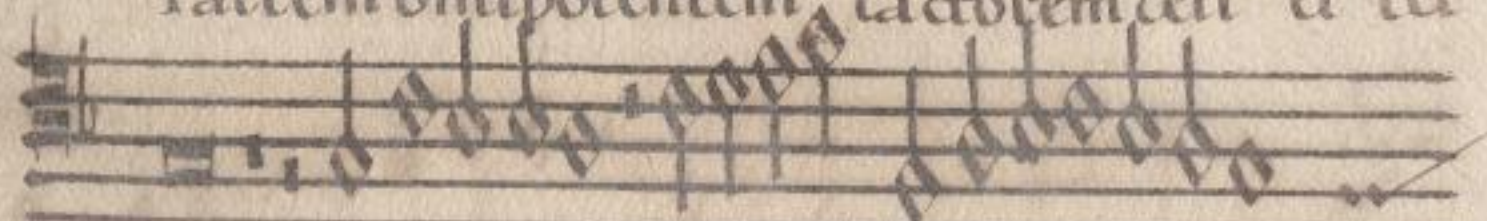
tū Et ex pr̃e natū ante oīa se cu



la lūmen de lumine deū verū de deo ve



Patrem om̃ipotentem factorem celi et ter



re visibiliū et inuisibi



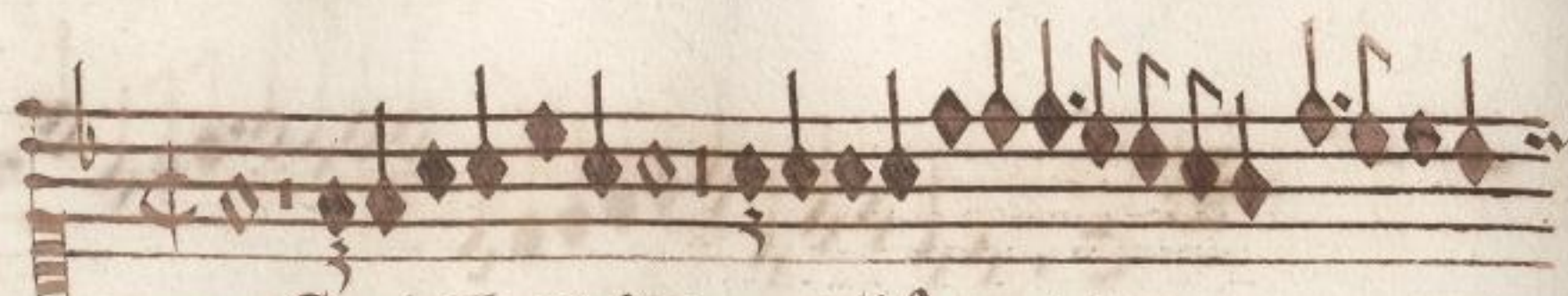
um filiū dei vnigenitū Et ex pr̃e natū an



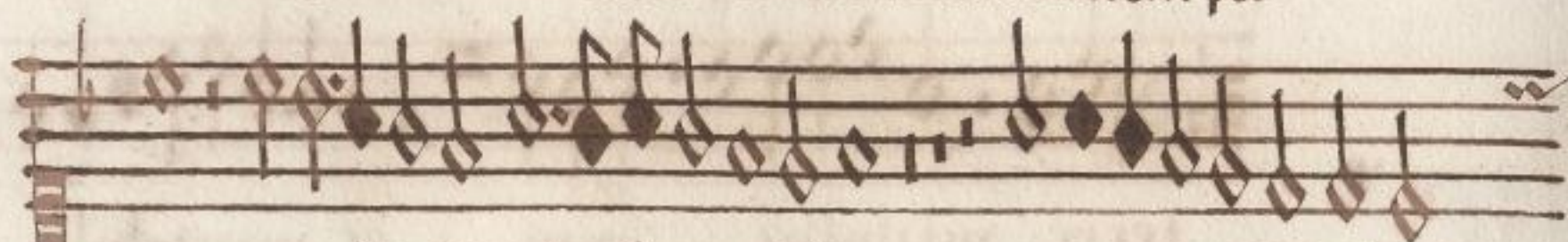
te omnia se cula de



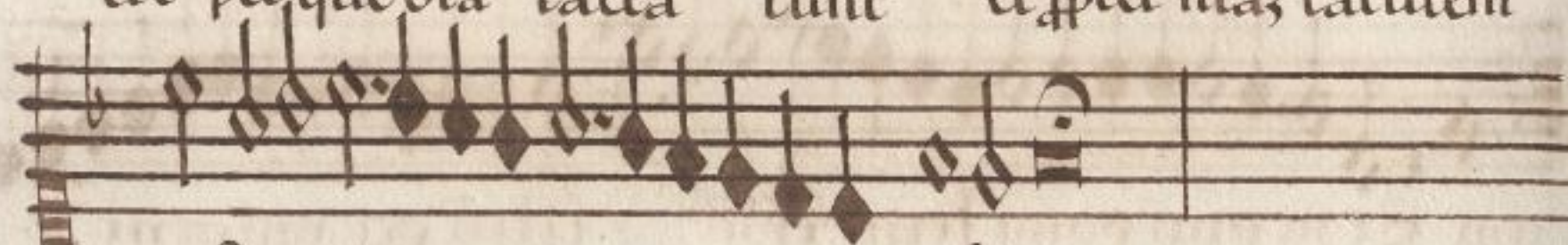
um de deo lūmē de lūmē deū verū de deo ve



ro Genitū nō fctm consubstancialem pa



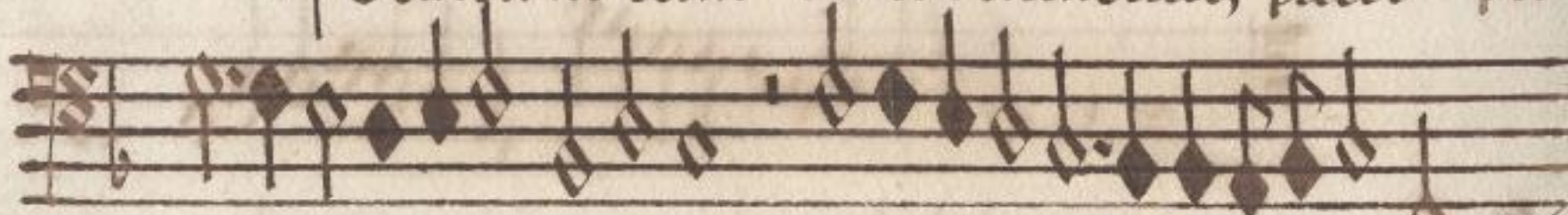
tri per quē oīa facta sūnt et ppter nrāz salutem



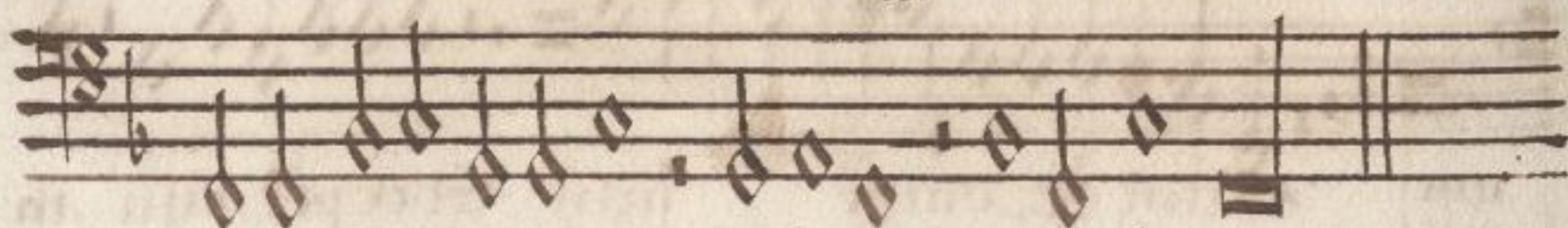
destendit de ce lis



ro Genitū nō fctm consubstancialem patri per



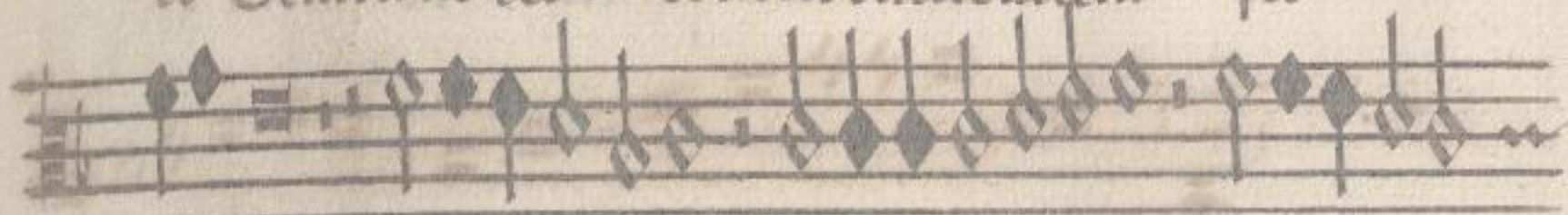
quē omīa fctā sūt lūi ppter nos homīes et



ppter nrāz salutē destendit de celis



ro Gēnītū nō fctm consubstancialē pa



tri omīa fctā sūt Qui ppter nos hoīes et ppter nrās



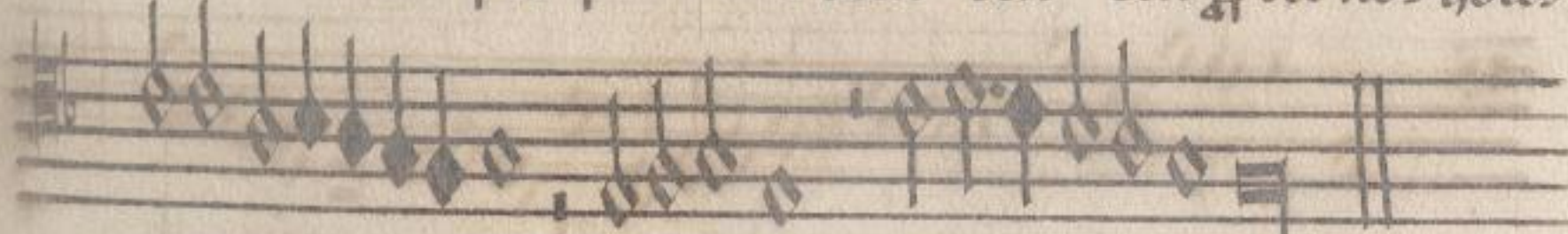
salutē descendit de celis



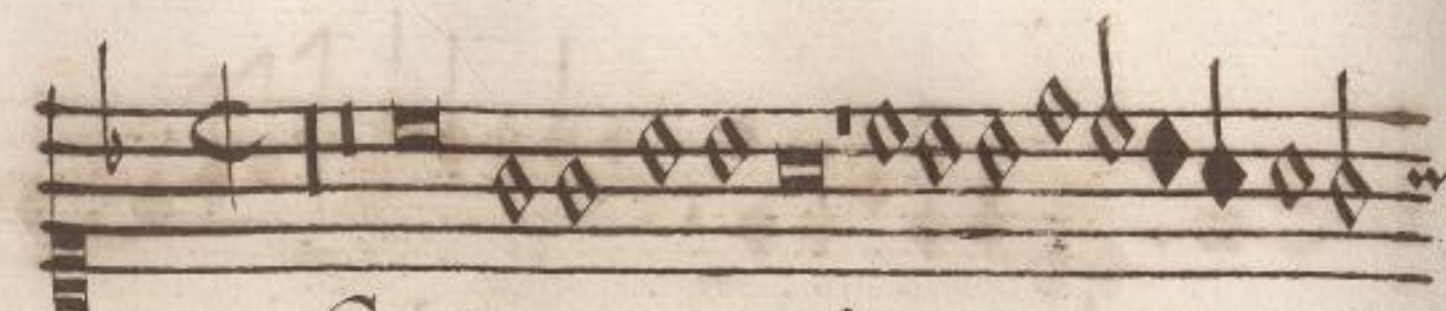
ro Gēnītū nō fctm consubstancialē pa



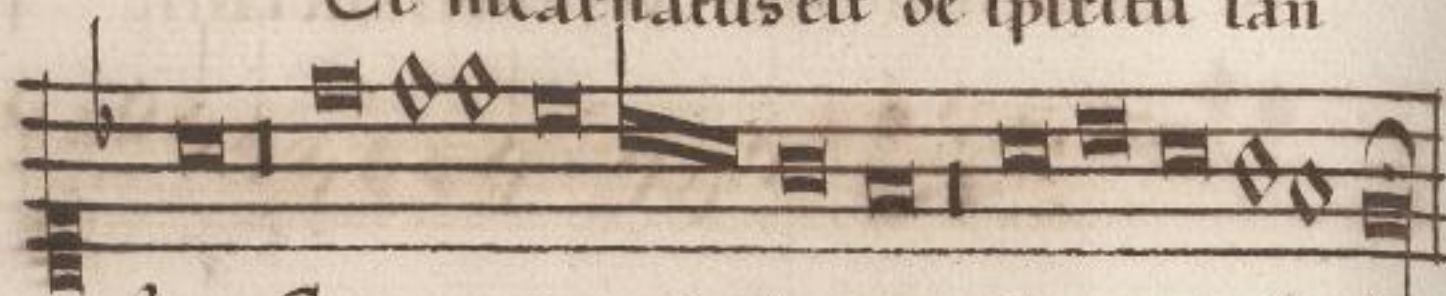
tri per quem oīa fctā sūt Qui ppter nos hoīes



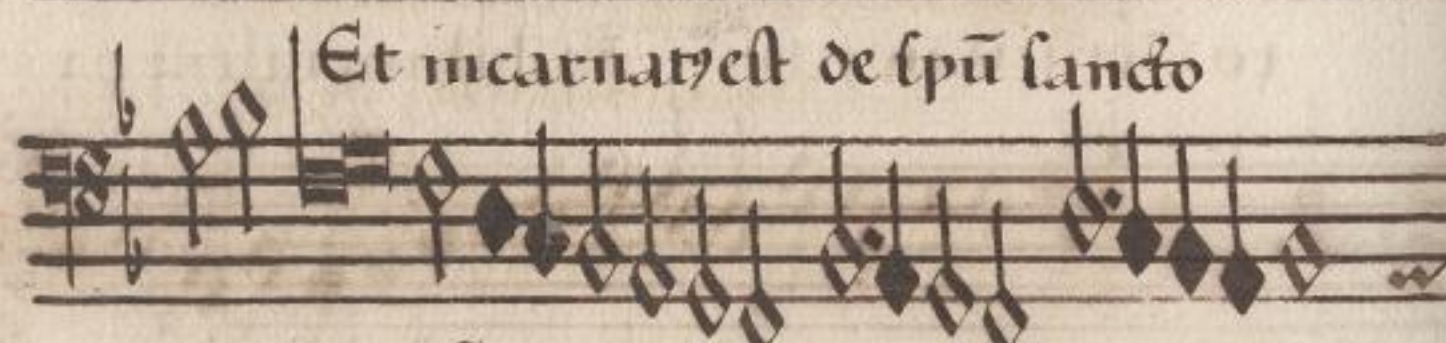
et ppter nrās salutem descendit de celis



Et incarnatus est de spiritu san



cto Ex maria virgine et homo factus est

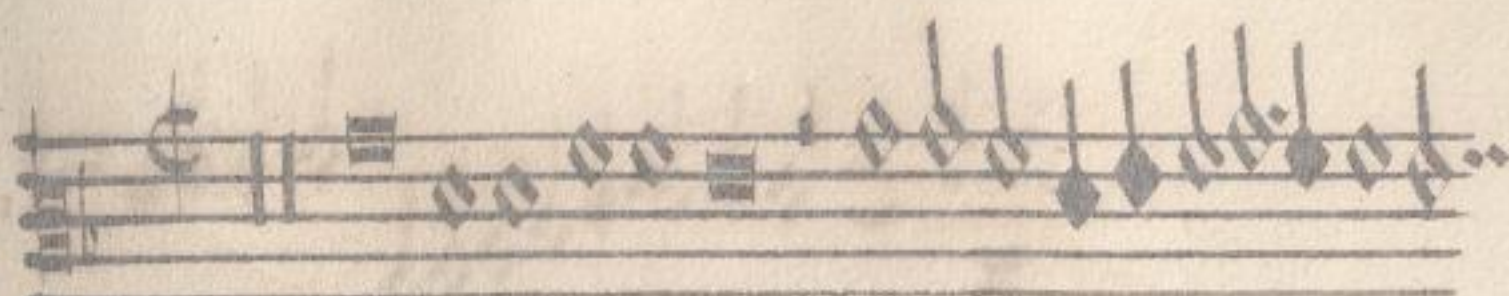


Et incarnatus est de spiritu sancto

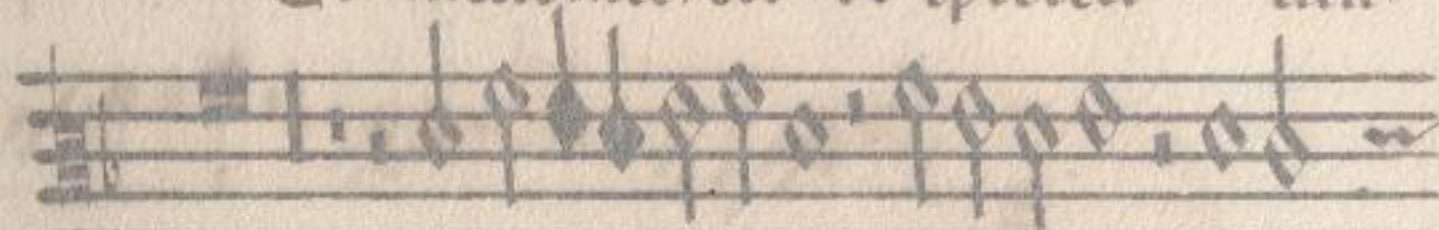
Ex maria virgine



virgine et homo factus est et homo factus est



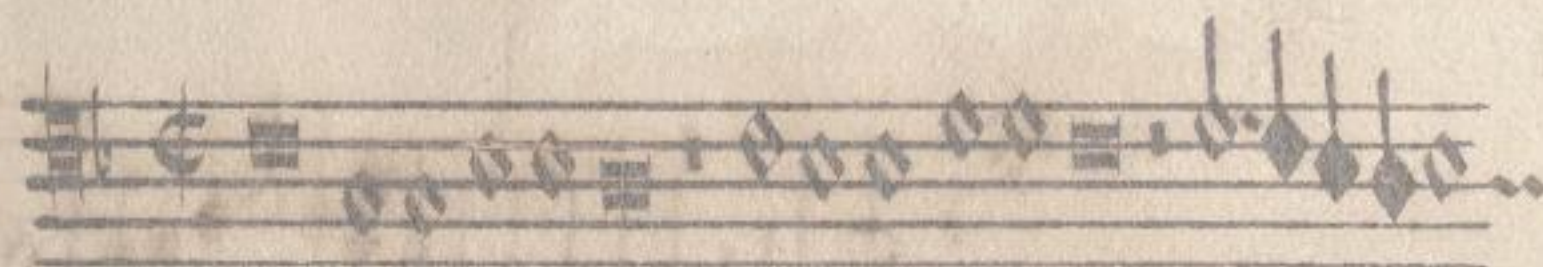
Et incarnatus est de spiritu san-



cto Ex maria virgine Et ho



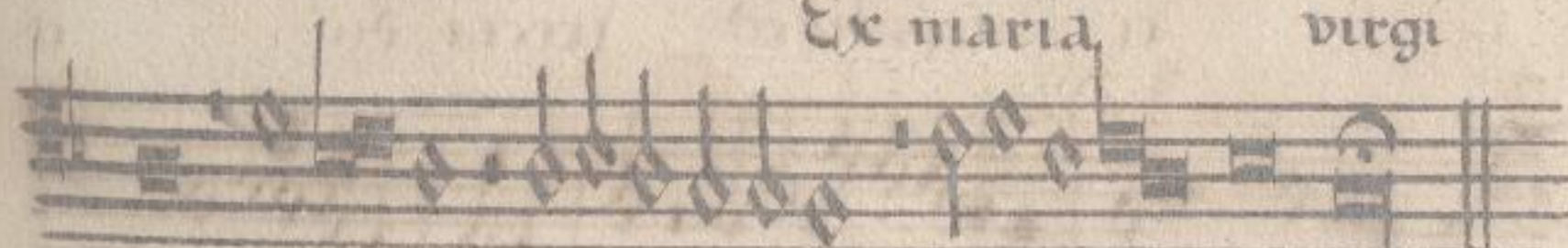
mo et homo factus est



Et incarnatus est de spiritu sancto



Ex maria virgi



ne Et homo factus est et homo factus est



Crucifixus etiam pro nobis passus et se-

pultus est Et resurrex: secundum scriptum: et

ascendit in celum sedet ad dexteram pa-

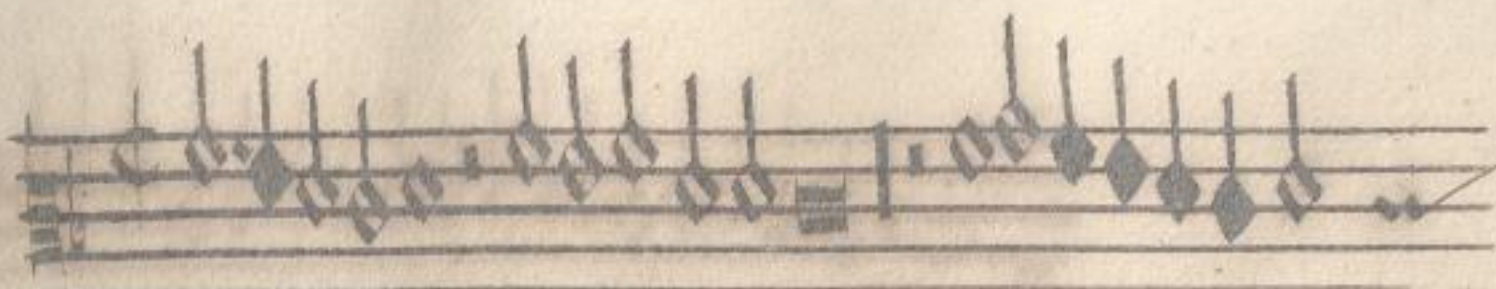
tris



Sub poncio pila to passus

et sepultus est tertia die et

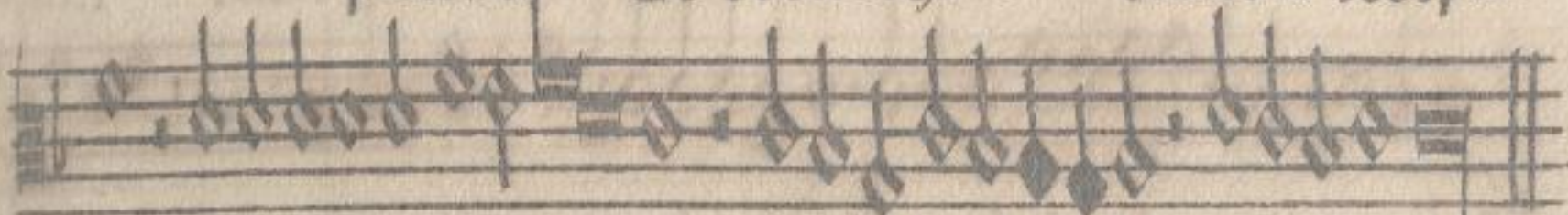
ascendit in celum sedet ad dexteram sedet ad dexteram patris



Crucifixus etiā pro nobis passus et se



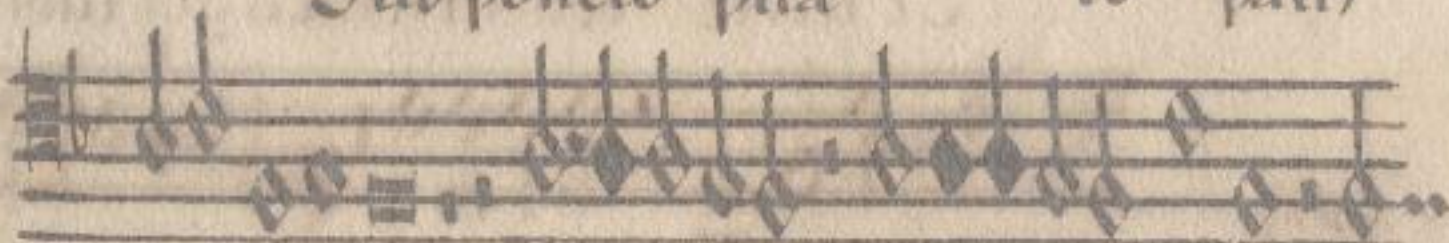
pultus est Et resurrexit secūdu scriptu



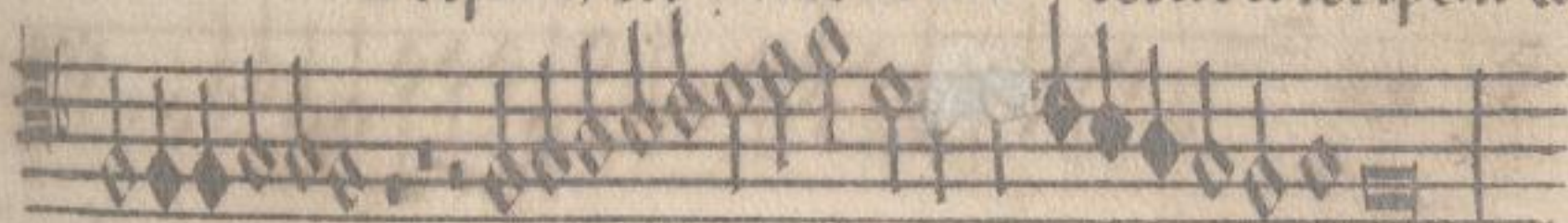
ras et ascendit in celū sedet ad dextrās patris



Sub poncio pila to passus



et sepultus est tertia die secūdu scriptu: et



ascendit in celū sedet ad dexterās pa tris



Et iterū ventur⁹ est cū glā iudicare viuos et
mortuos Cui⁹ regnū nō erit finis sandū
dom̄ et uiuificā: Iui ex prē filioq; proce dit siml adora
tur et o glorificat⁹ Iui locut⁹ est per pphās Et vnā san
ctam catholicā et apostolicā ecclesiam



Et iterū ventur⁹ est cū glā iudicare viuos et
mortuos cui⁹ regnū Et in spm scdm dom̄ et vi
uificantes Iui ex prē filioq; pcedit Iui cū prē & filio siml
adorat⁹ et o glorificat⁹ Iui locut⁹ ē pphās san
ctam catholicam et aplicam ecclesiam



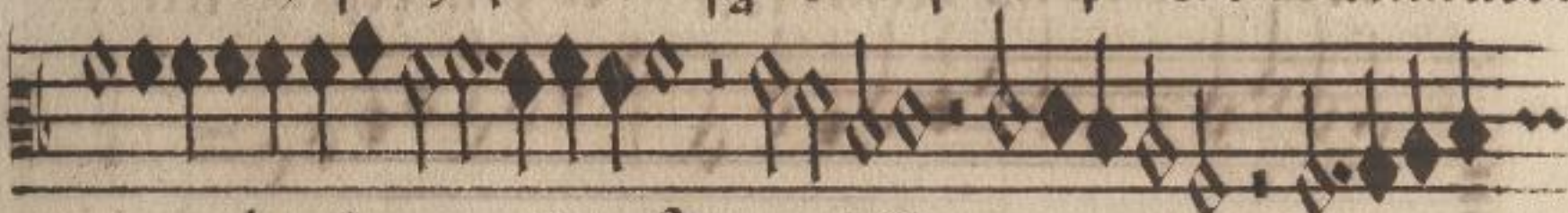
Et iterū venturus est cū glā iudicare vi: & motu



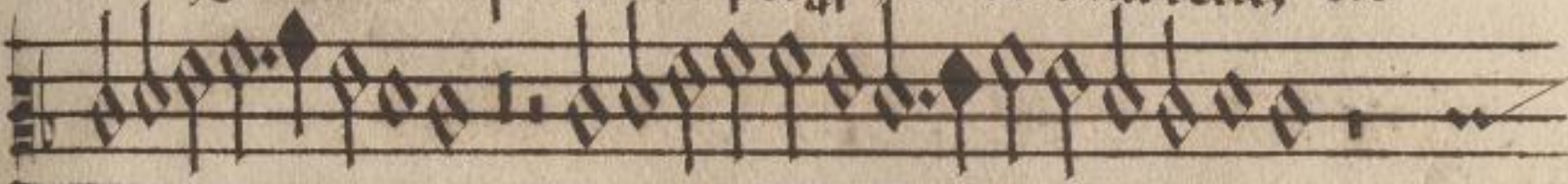
os cui⁹ regni non erit finis scđm doīm et



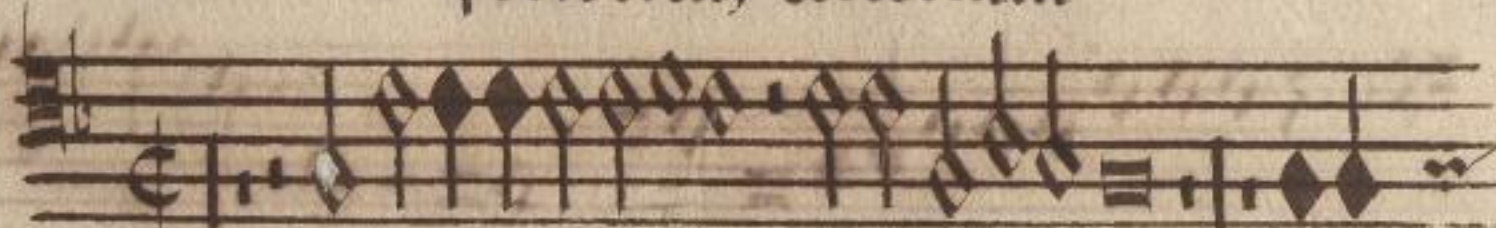
viuificātes; qui ex prē filioq; pcedit qui cū prē et filio siml' adora



tur et 9glorifica; qui lo: est per pphās et vnā scđā; ca



tholicam et apostolicā; ecclesiam



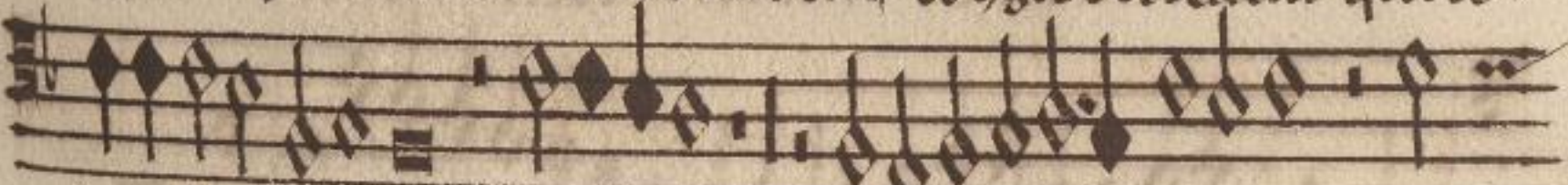
Cū gloria iudicare viuos et mor: Et in



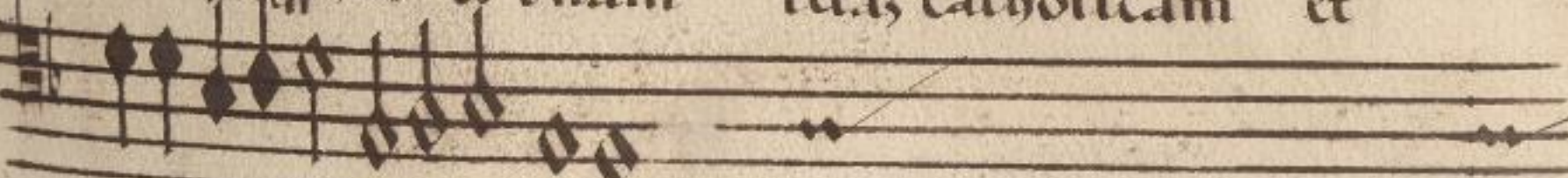
spīm scđm doīm et viuificā: qui ex prē filioq; pce



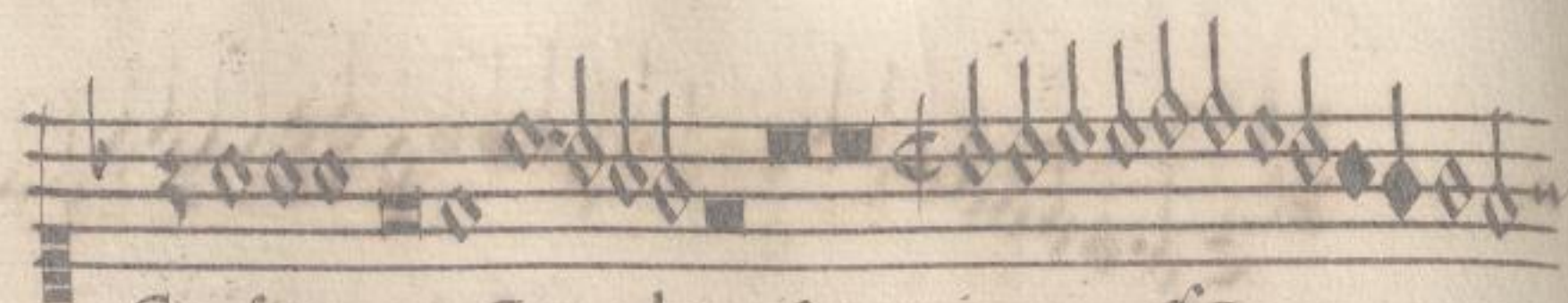
dit qui cū prē et filio siml' adorat⁹ et 9glorificatur qui lo



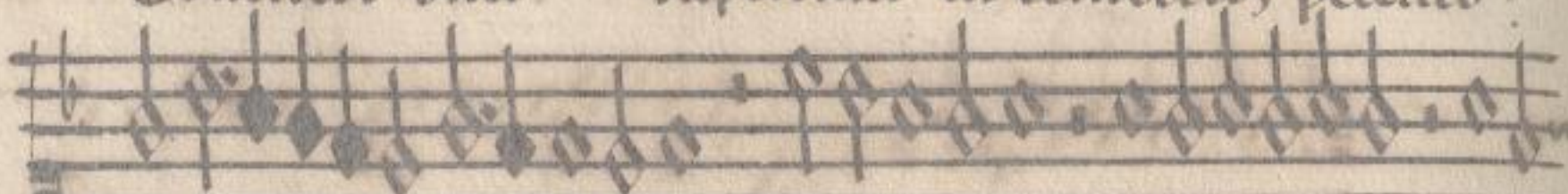
cūt⁹ est per pphās et vnā scđā; catholicam et



apostolicam ecclesiam



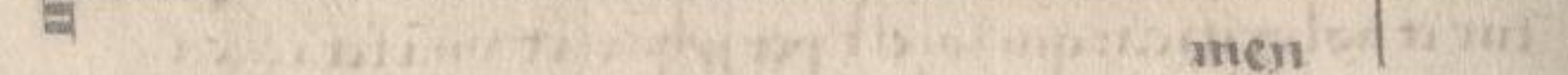
Confiteor unū baptisma in remissioꝝ peccato



rū Et expecō resurrectioꝝ mortu



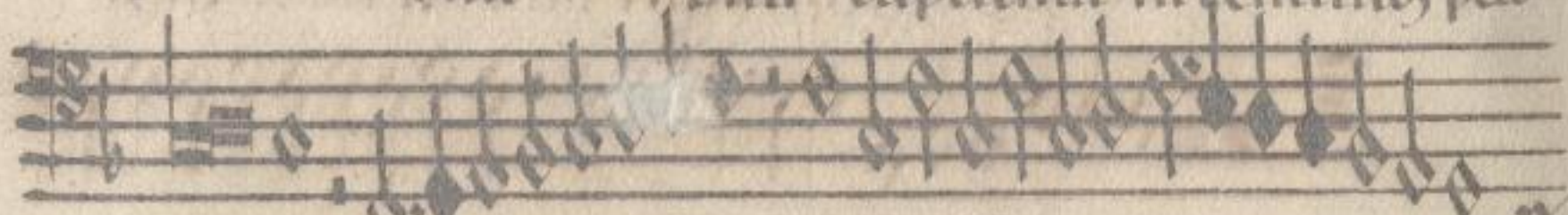
orū Et vitā vēturi sc̃li et vitā venturi sc̃li A



men



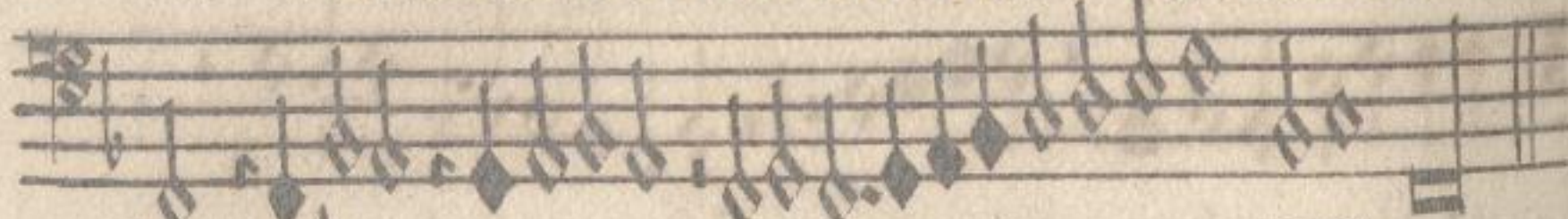
Confiteor unū unū baptisma in remissioꝝ pccō



rū et expecō resurrectioꝝ mortuorū



mortuorū Et vitā vēturi sc̃li et vitā vēturi sc̃li



li A

men



Confiteor unū baptisma

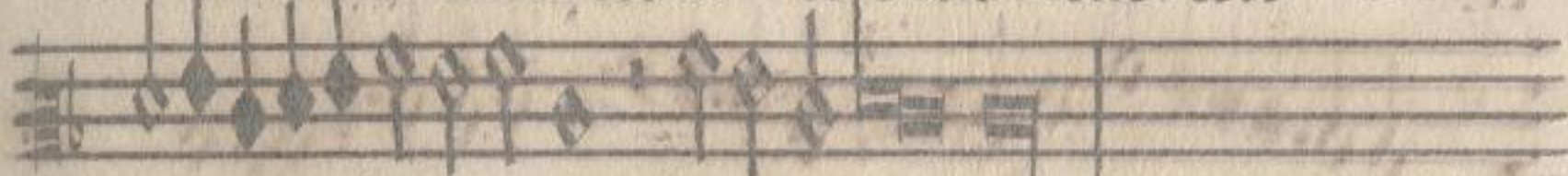
in remissiō



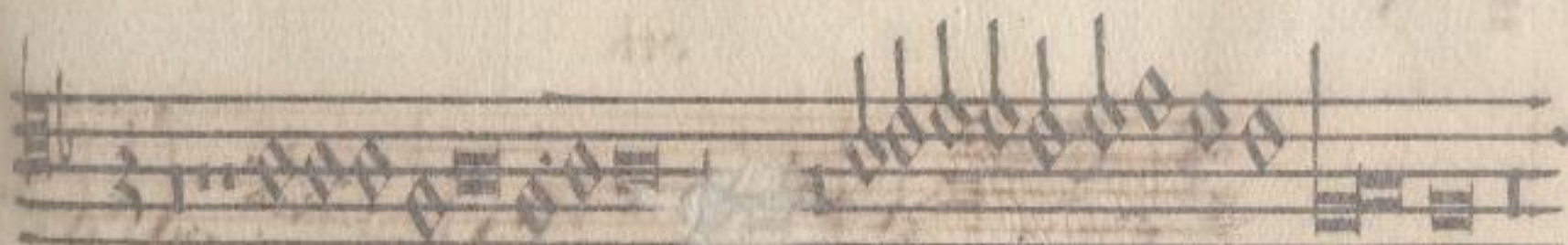
oēs peccatorū Et exspecto resurrectiōs mortuō



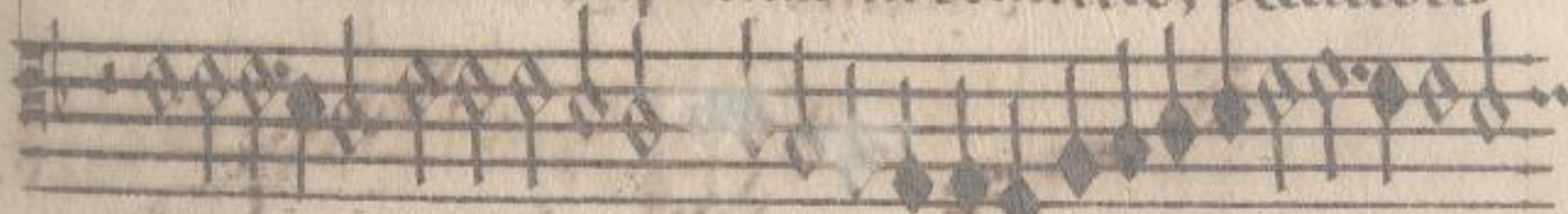
rū Et vitā vetūri seculi et vitā vetūri scli A



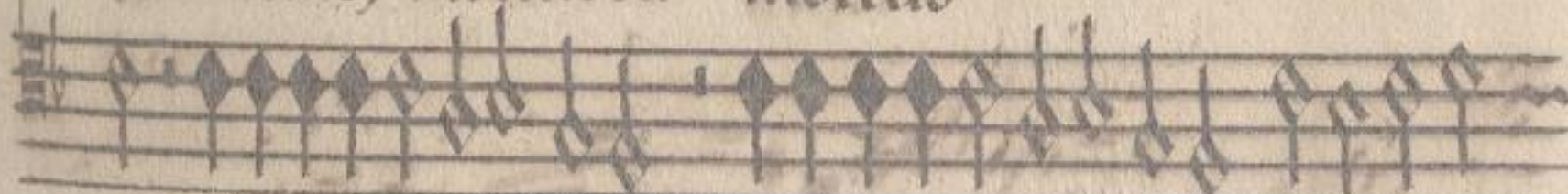
men



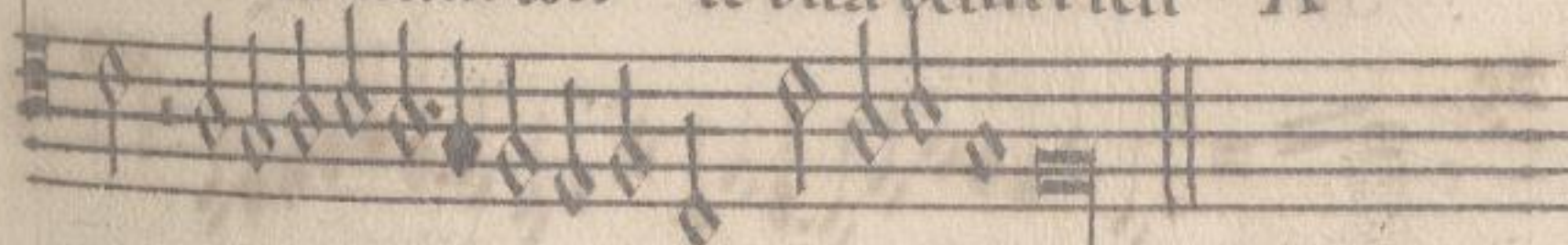
Confiteor unū baptisma in remissiōs peccatorū



resurrectiōs mortuorū mortuō



rū Et vitā vetūri scli et vitā vetūri scli A



men

Sanctus San

ctus San

ctus domin⁹ deus sabaoth domi

nus deus faba

oth

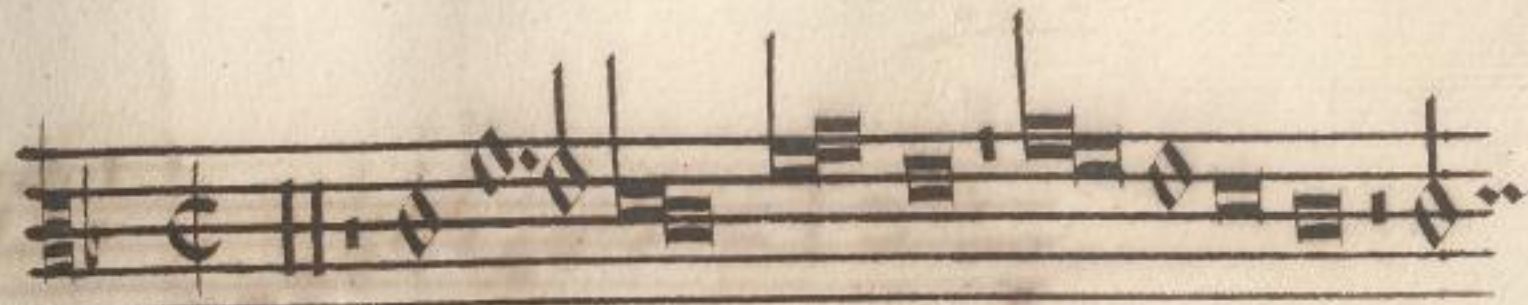
Sanctus

San

ctus San ctus domin⁹

deus domin⁹ deus faba

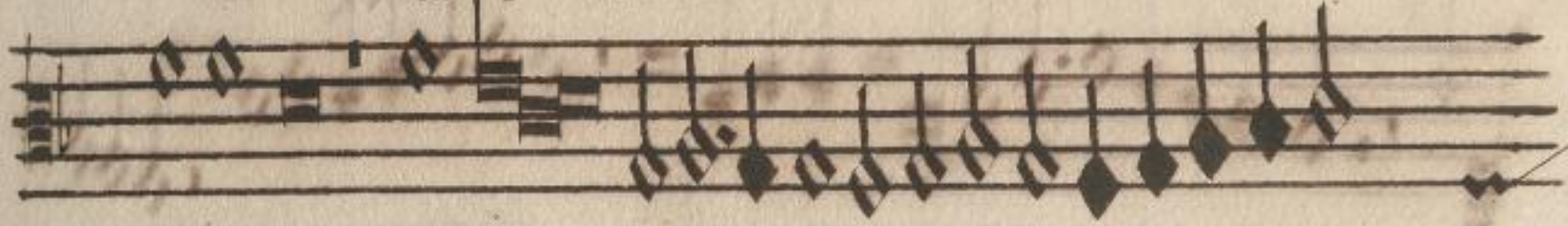
oth



Sanctus San



ctus San ctus do



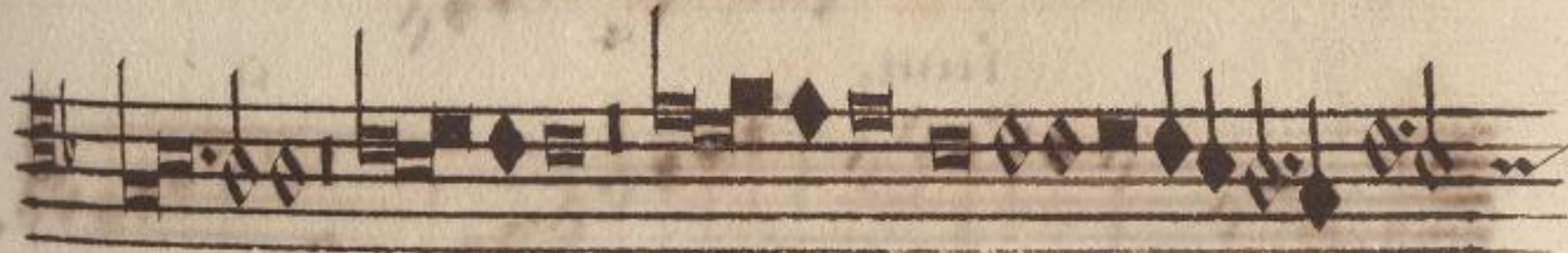
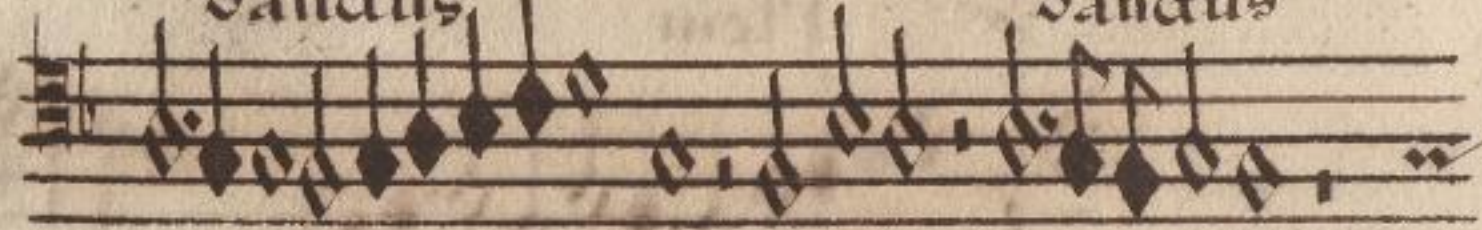
min⁹ deus



fabaoth



Sanctus Sanctus



San ctus domin⁹ de



us deus fabaoth domin⁹ de



us fabaoth

Plem sunt
 ce li sunt
 et ter ra gloria glo
 ria tu a
 Plem
 sunt ce
 li sunt ce
 li et terra
 gloria glo

Ple m sunt
ce li sunt
ce li et
ter ra ter ra glo
ri a tu
a

This block contains the first six staves of a handwritten musical score. Each staff has a treble clef and a common time signature 'C'. The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes. The lyrics are written below the staves, with some words split across lines. The sixth staff ends with a double bar line.

ria tu a

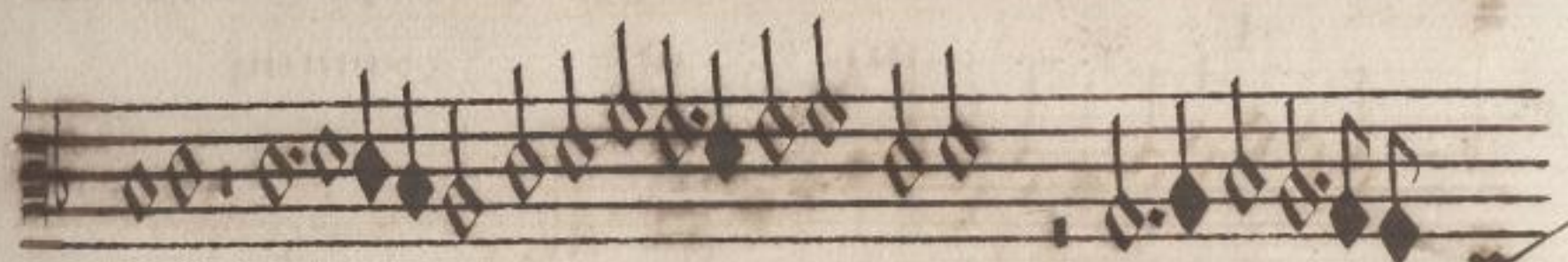
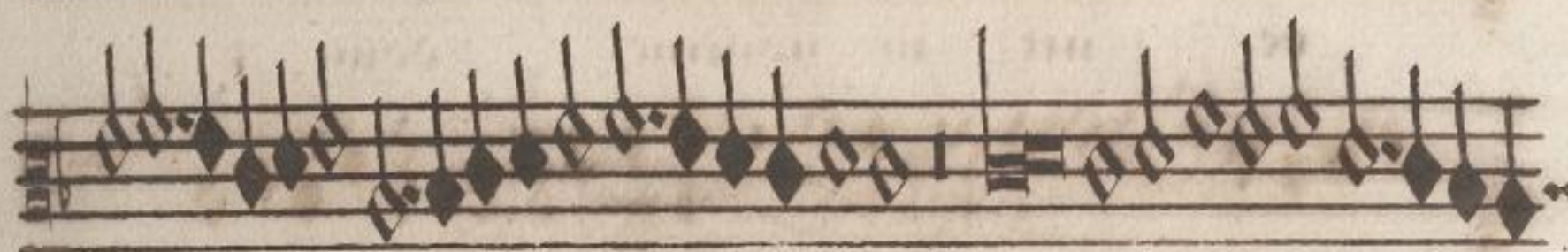
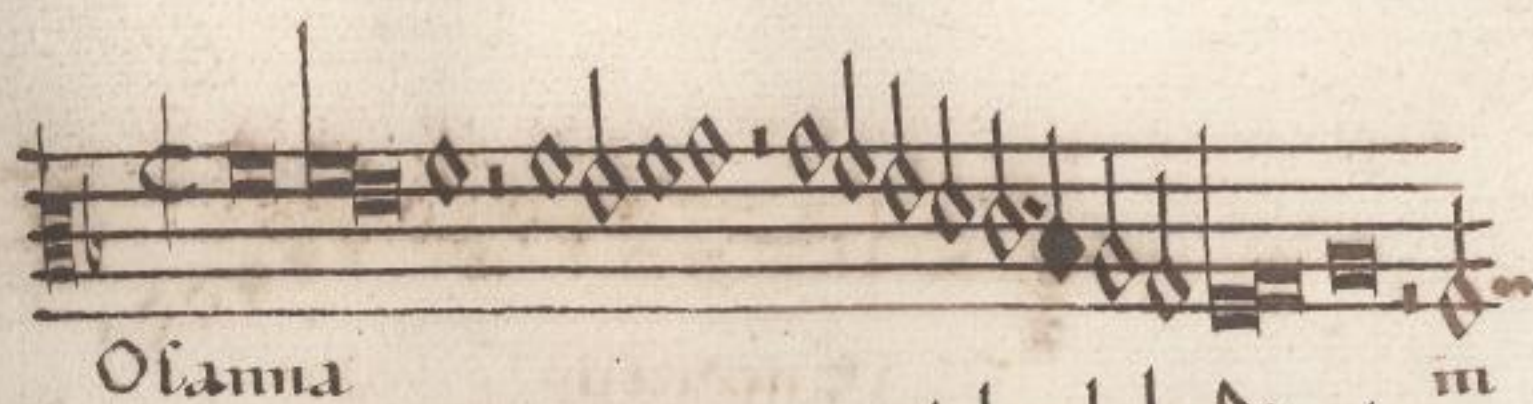
This block contains the final two staves of the musical score on this page. The notation continues with beamed notes. The lyrics 'ria tu a' are written below the staves. The second staff ends with a double bar line.

Ofanna m

excel sis

Ofanna m

excelsis



Benedictus

qui

venit

qui

ve nit in nomine domi

ni ni nomine

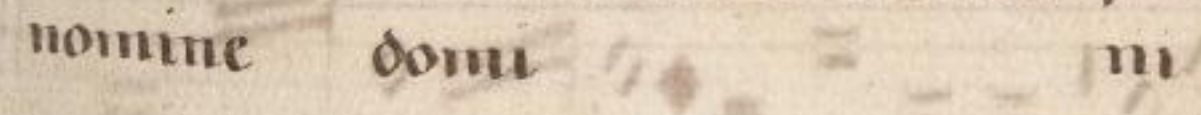
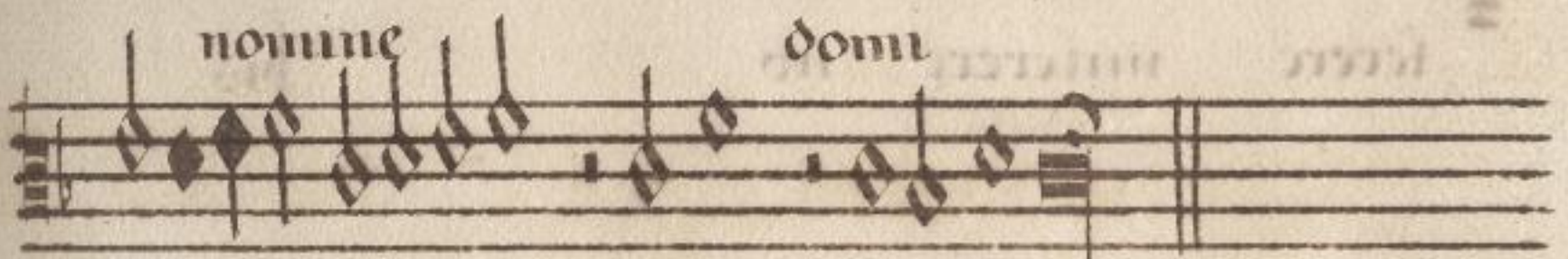
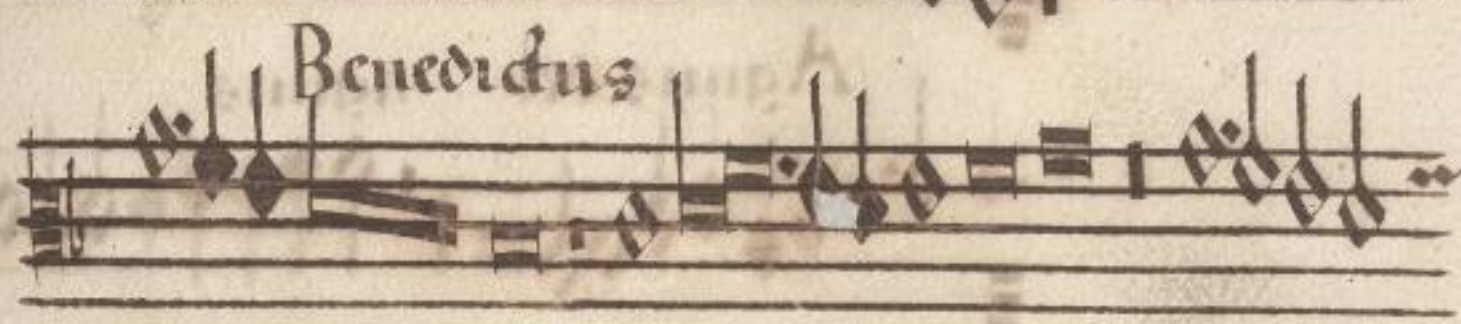
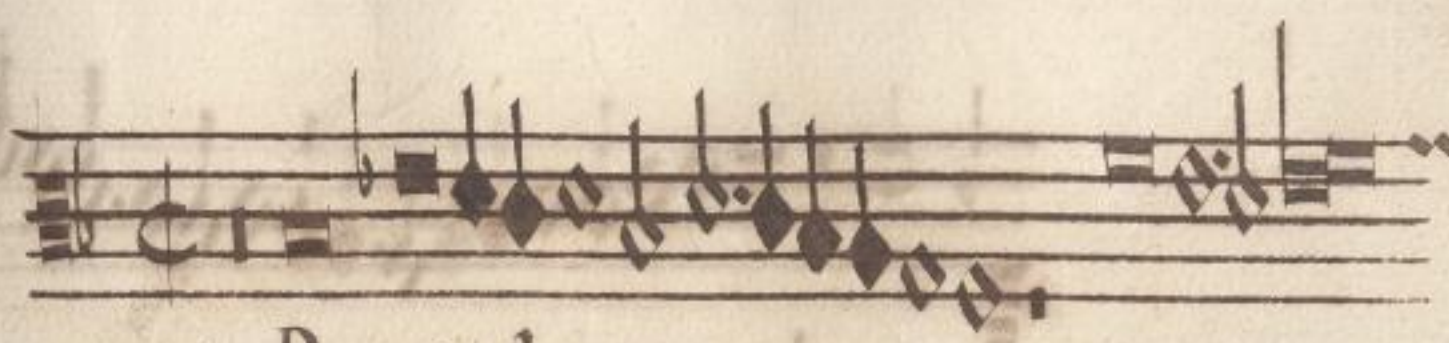
domi ni

Benedictus

qui venit in no

mine domi ni

in nomine domini



Agnus dei agnus de
qui tollis pec: mōi qui tol
lis pecca ta mūn di miserere mi
serere miserere no bis

Agnus dei qui tol
lis pēā mōi qui tollis peccata
mūndi miserere mi
serere miserere nobis



Agnus dei agnus dei



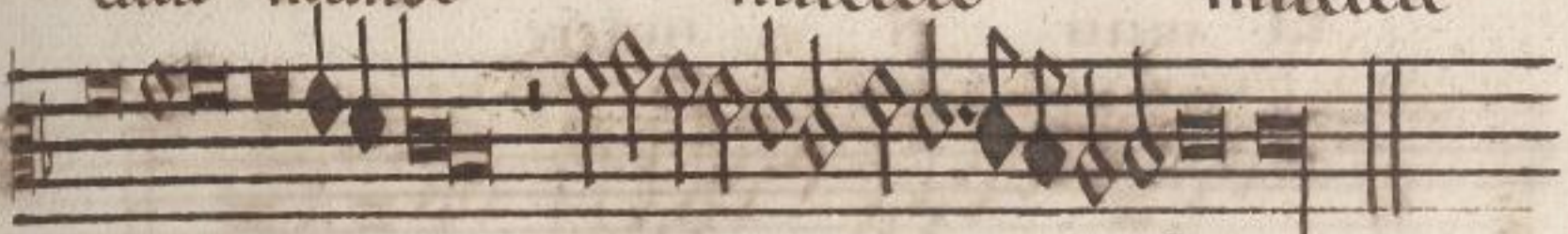
qui tollis pec: mōi qui tollis pec



cata mūdi

miserere

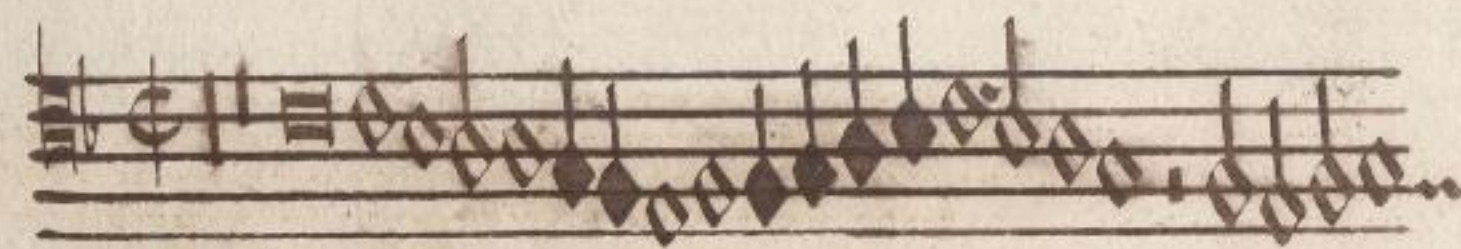
miserere



miserere

no

bis



Agnus dei agnus de



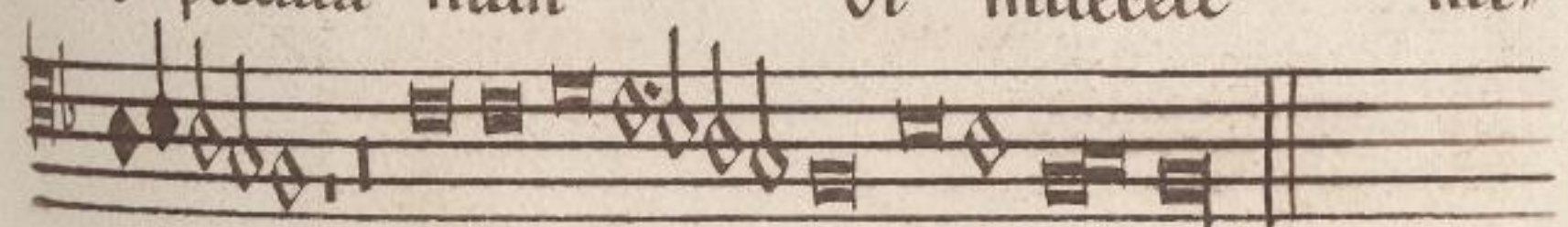
i qui tollis pēā mōi qui tol



lis peccata mun

di miserere

mi



serere

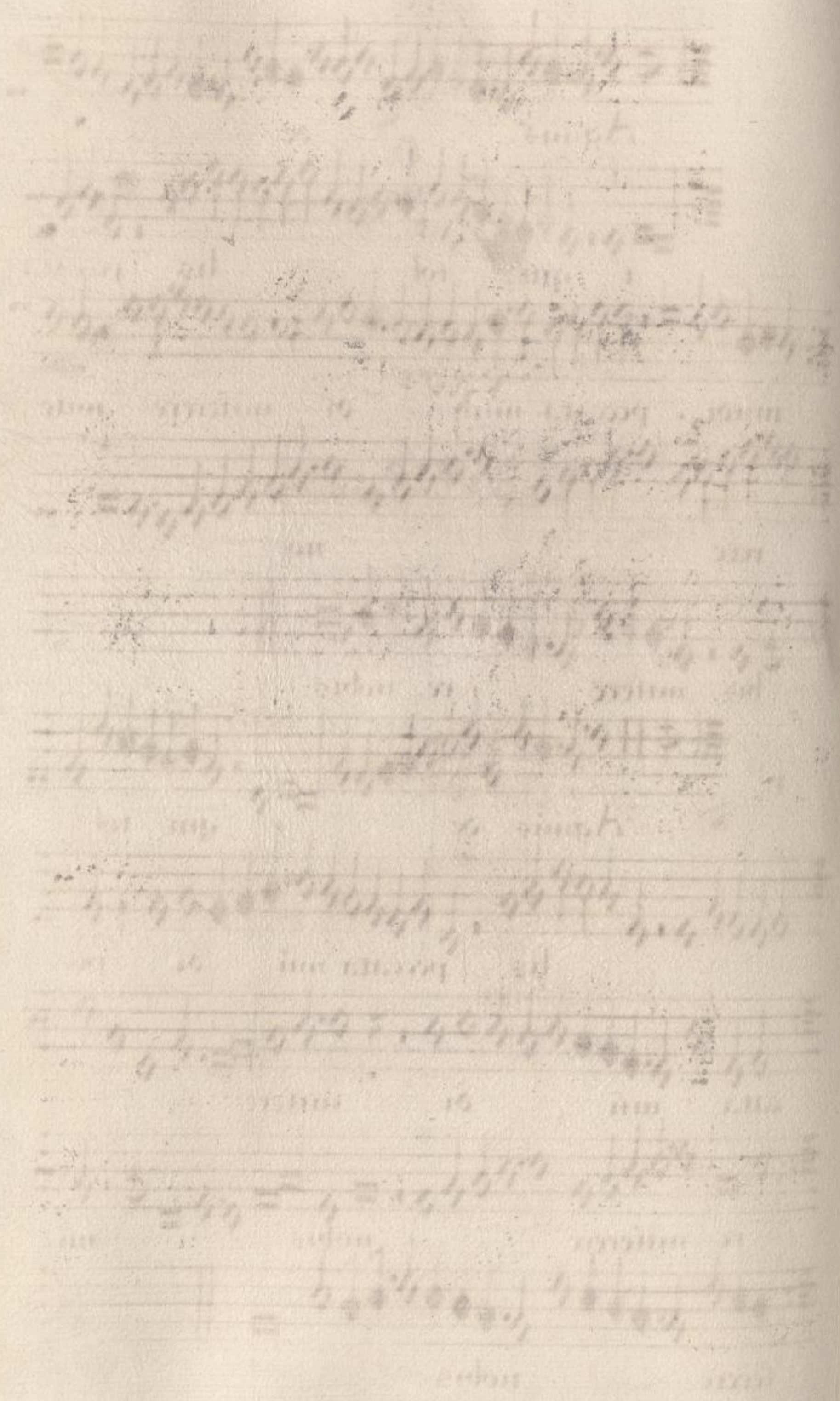
miserere

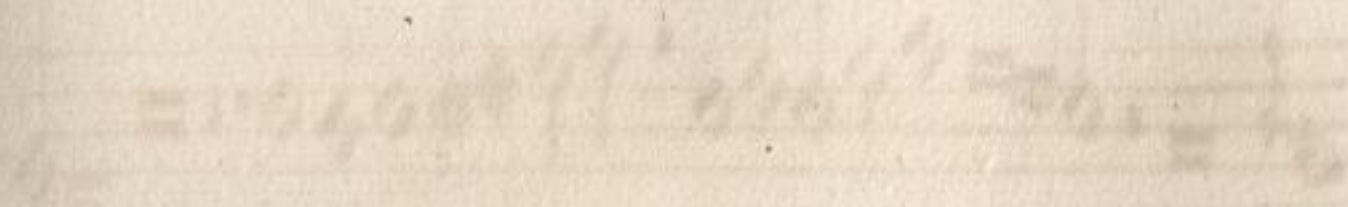
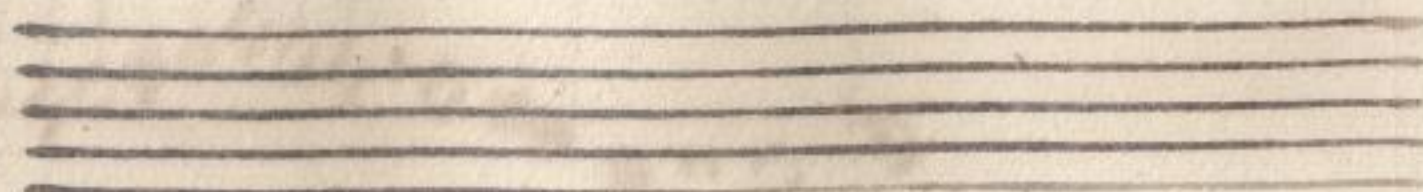
nobis

A handwritten musical score on aged paper, featuring four staves of music. The notation is in a historical style, likely 16th or 17th century, with a common time signature 'C' on the first staff. The lyrics are written below the staves: 'Agnus de i qui tollis peccata mundi misere re no bis'. The music consists of a single melodic line on each staff, with some rests and repeat signs. The paper shows signs of age, including foxing and some staining.

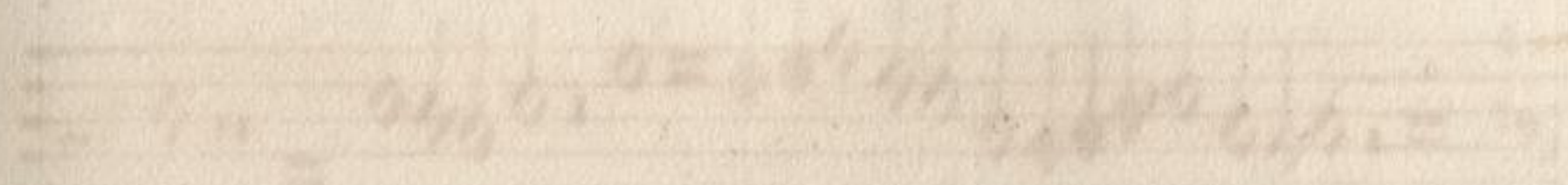
Agnus de
i qui tollis pecca
ta mundi misere
re no bis

Agnus de
 i qui tol lis peccata
 mūdi peccata mūdi misere re
 re no
 bis misere re nobis
 Agnus de i qui tol
 lis peccata mūdi pec
 cata mūdi misere
 re misere nobis mi
 serere nobis





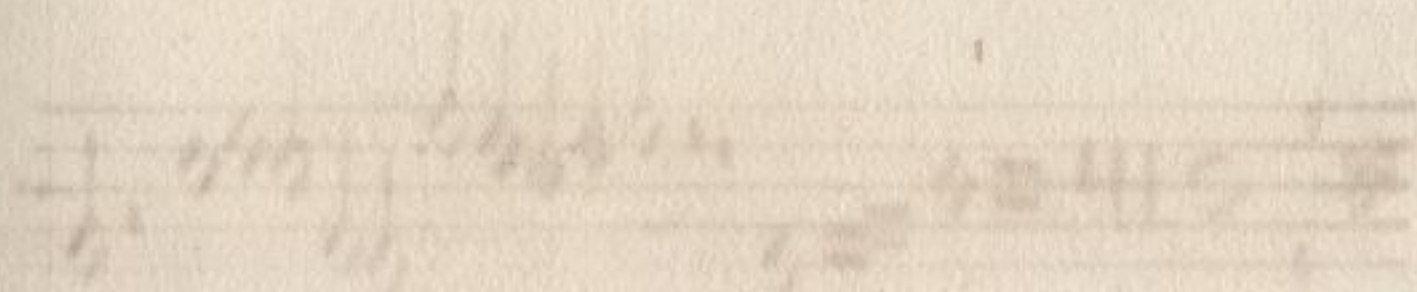
1774-21



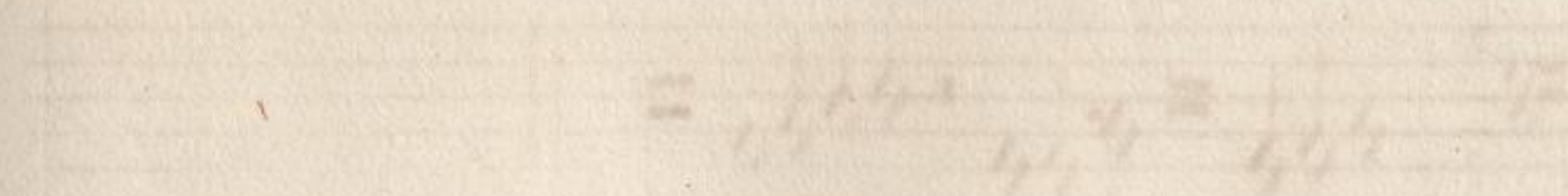
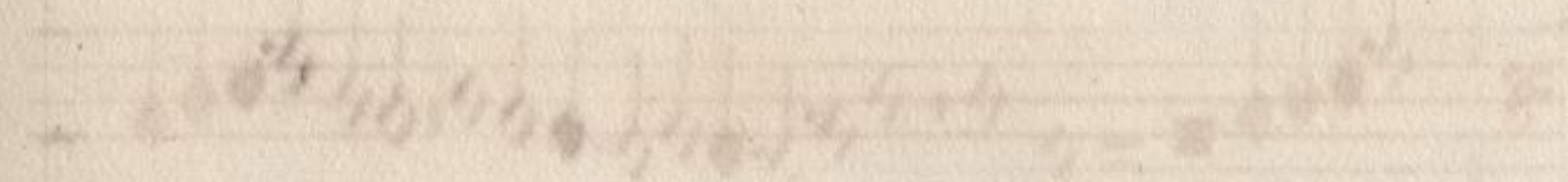
1774-21



1774-21



1774-21



1774-21

Adam Reneri

Alma
Kyrie

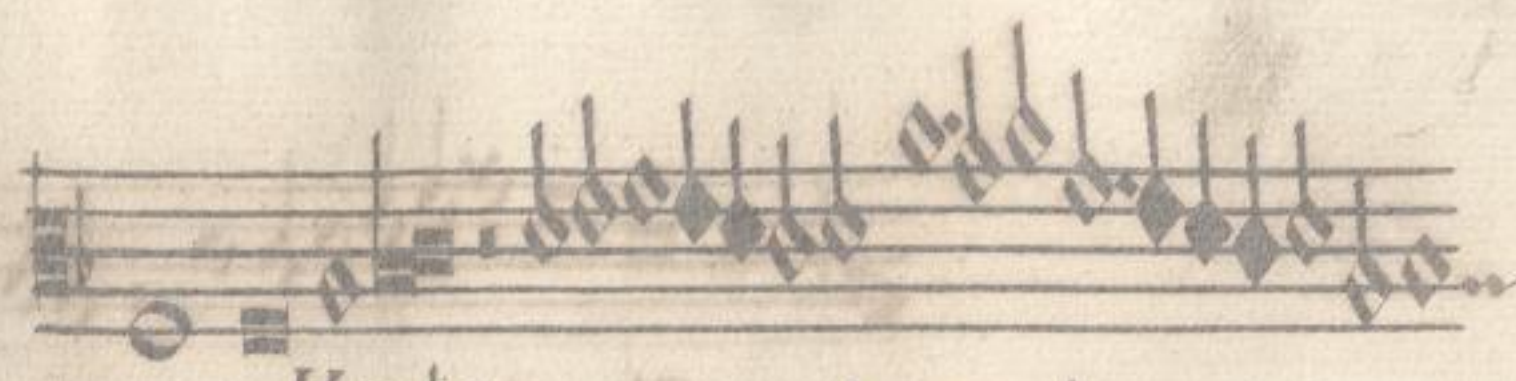
redemptoris

mater

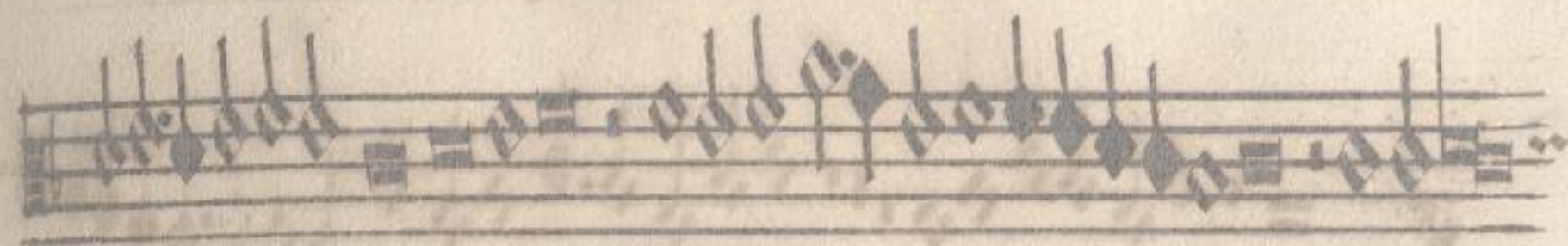
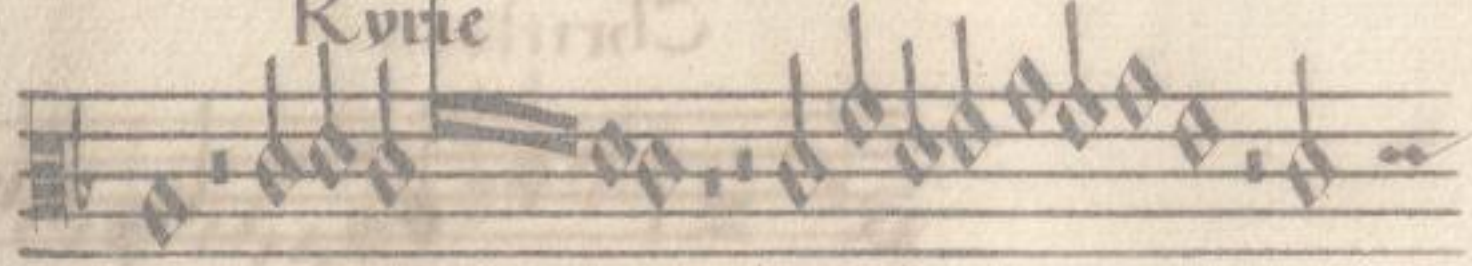
eleyson

Kyrie

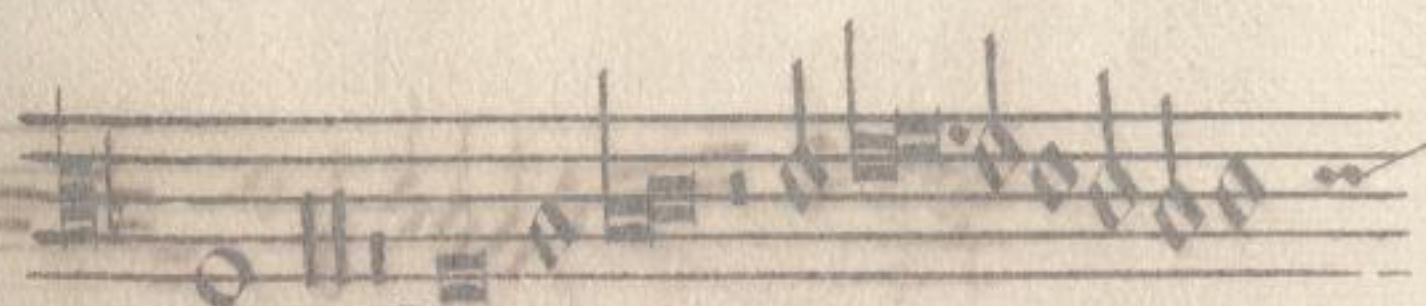
eleyson



Kyrie



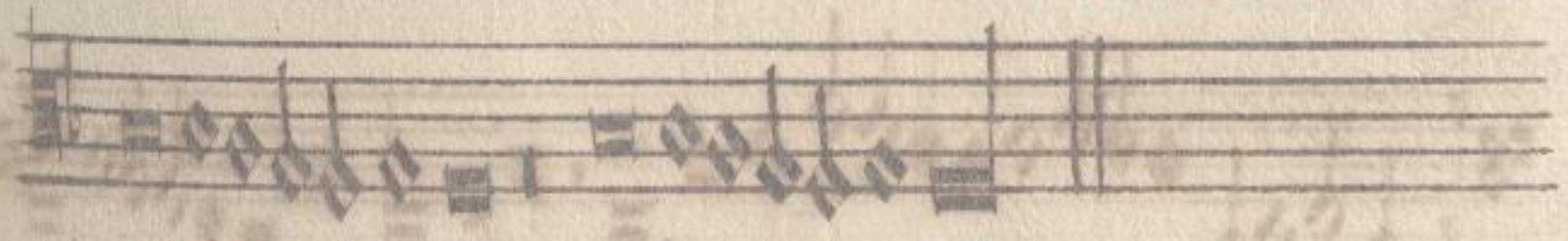
eleyson



Kyrie *Alma*



redemptoris



master

eleyson

Handwritten musical score for the first system. It consists of two staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a Gothic script. The word "Christe" is written below the first staff. The bottom staff continues the melody and ends with a double bar line. The word "eleyson" is written below the bottom staff.

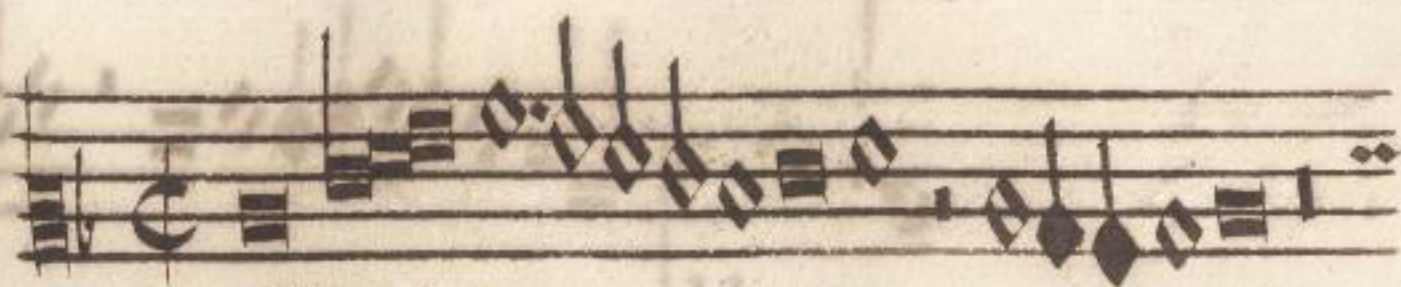
Christe

eleyson

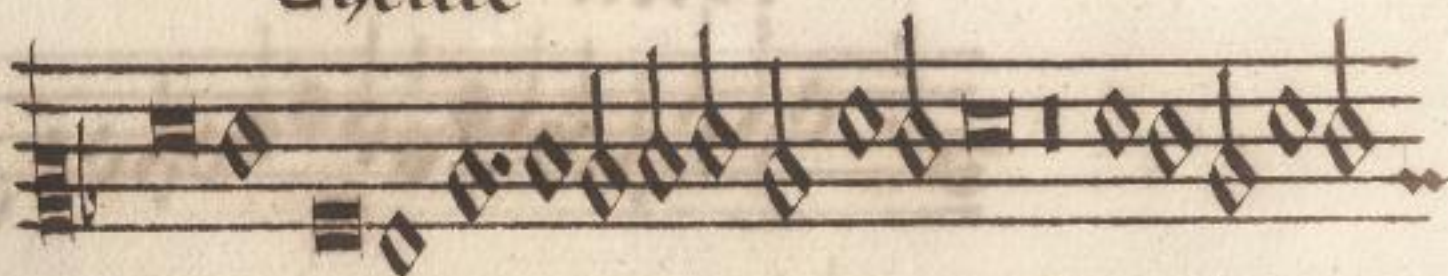
Handwritten musical score for the second system. It consists of two staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a Gothic script. The word "Christe" is written below the first staff. The bottom staff continues the melody and ends with a double bar line. The word "eleyson" is written below the bottom staff.

Christe

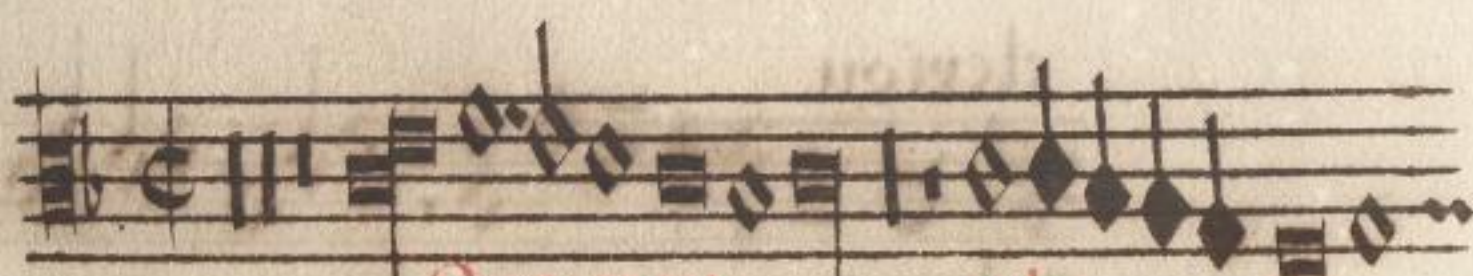
eleyson



Christe



eleyson



Christe

Que perma

celi

por



ta

ma

eleyson

uens

Handwritten musical notation on five staves. The first staff begins with a treble clef and a common time signature. The word "Kyrie" is written in the center of the second staff.

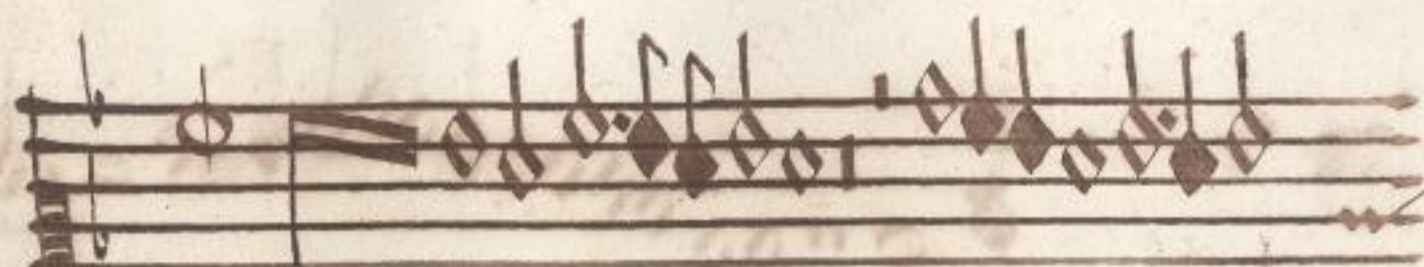
Kyrie

Handwritten musical notation on five staves. The word "eleyson" is written above the first staff, and "Kyrie" is written above the second staff. The word "eleyson" appears again below the fifth staff.

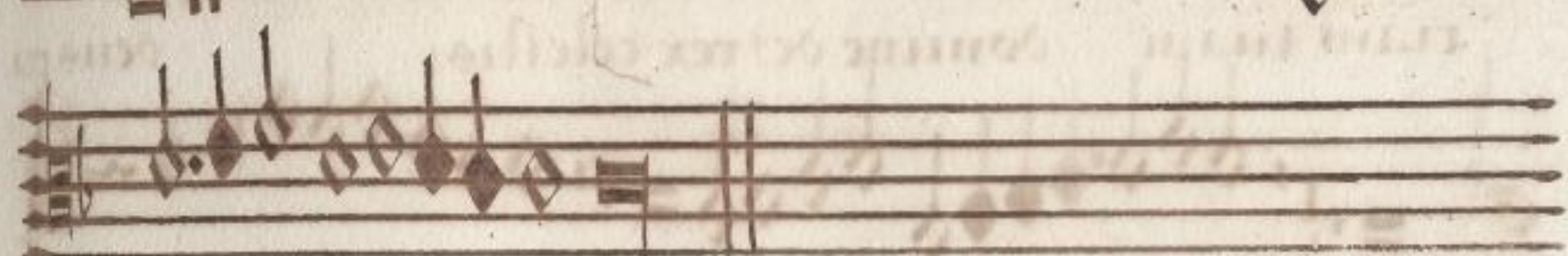
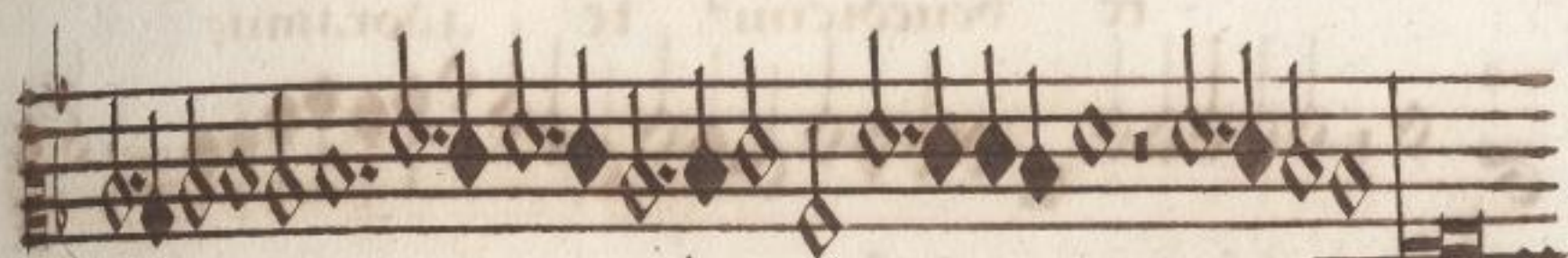
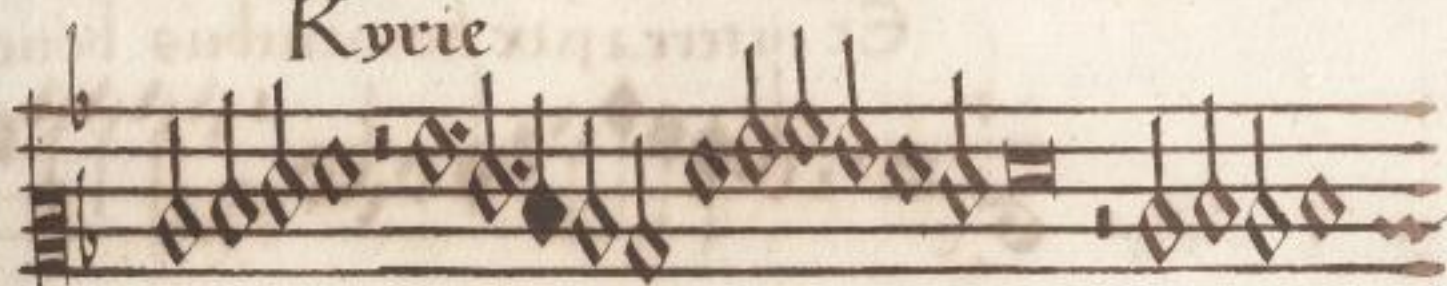
eleyson

Kyrie

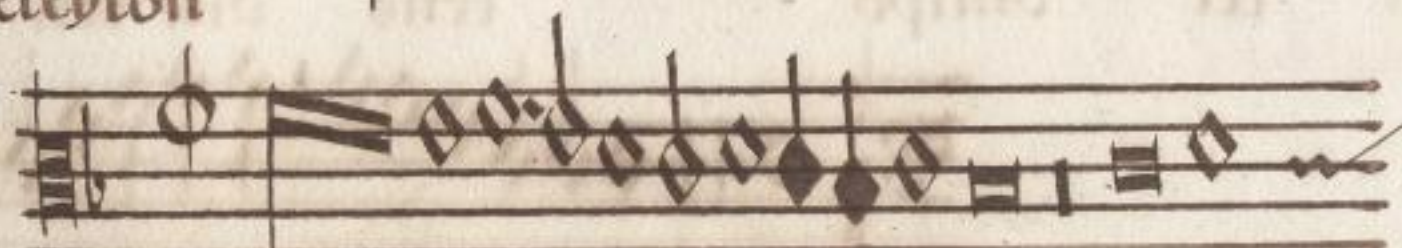
eleyson



Kyrie

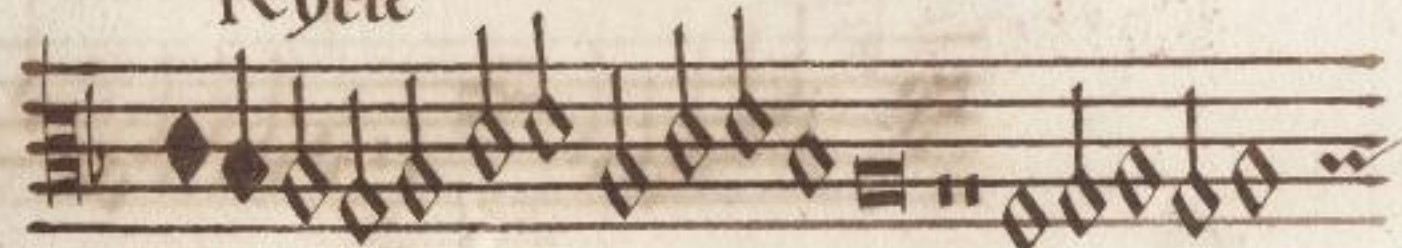


eleyson

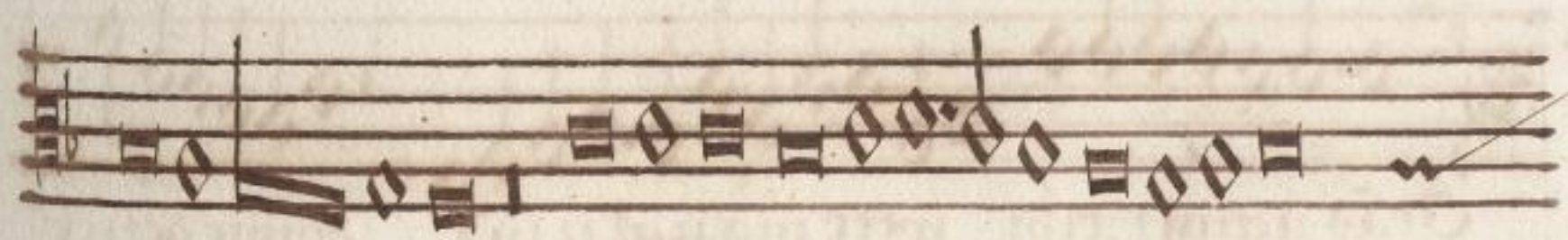


Et stella
Kyrie

ma



ris succurre

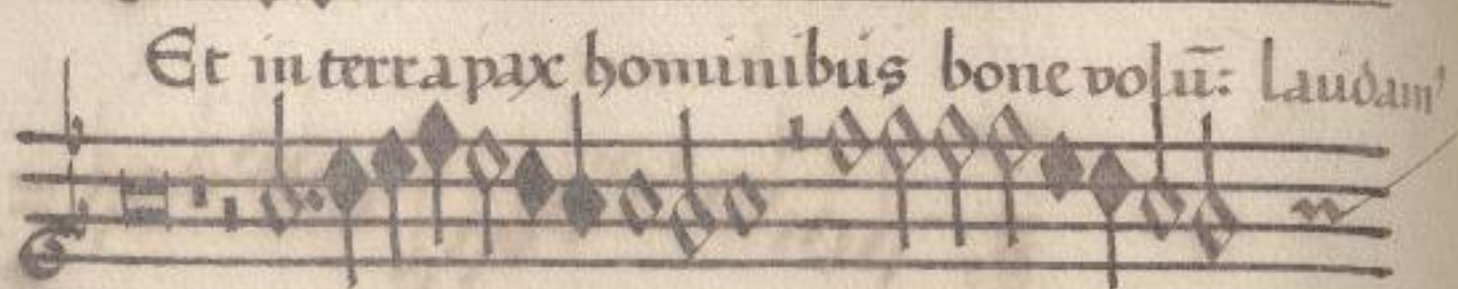
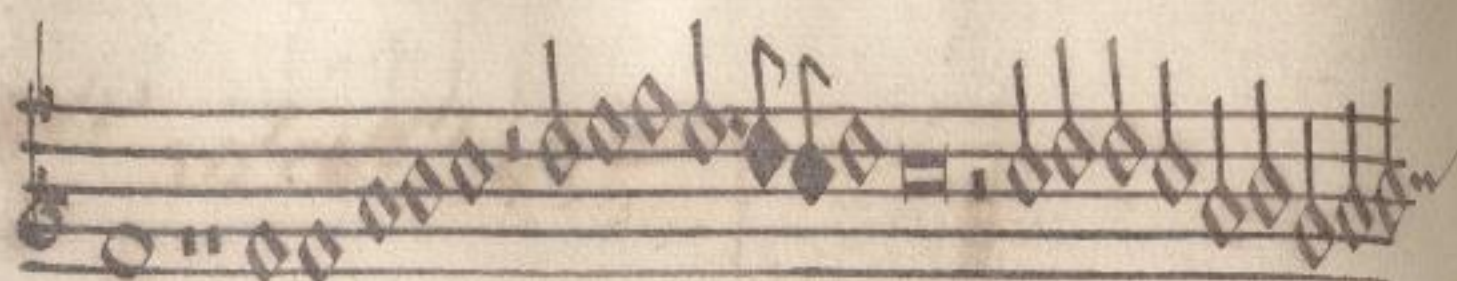


cadem ti surgere qui curas popu



lo

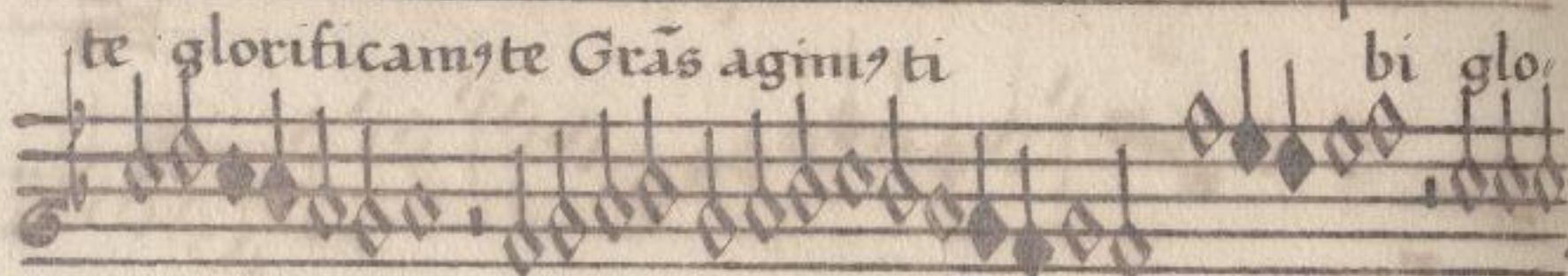
eleyson



Et in terra pax hominibus bone volū: laudam

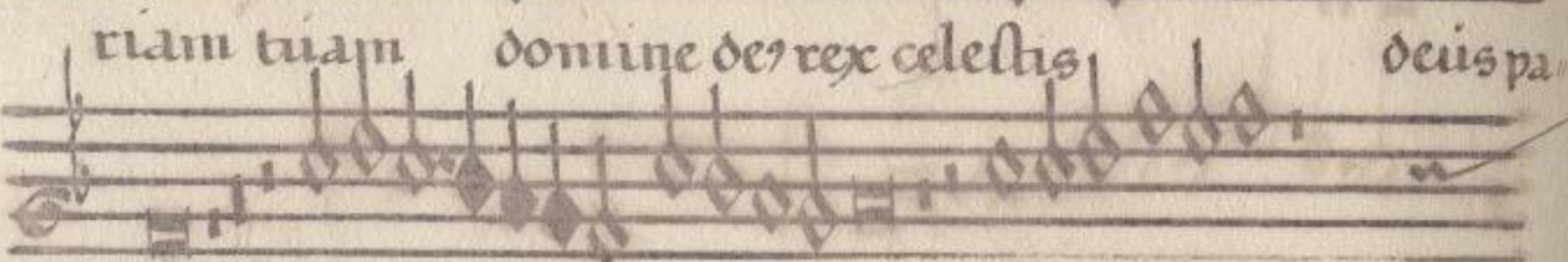


te benedicim⁹ te adoramus



te glorificam⁹ te Grās agim⁹ ti

bi glo

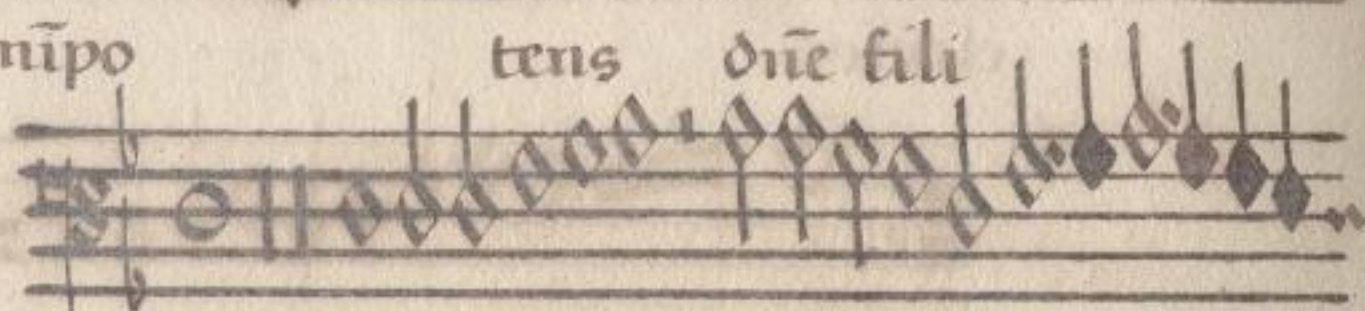


riam tuam

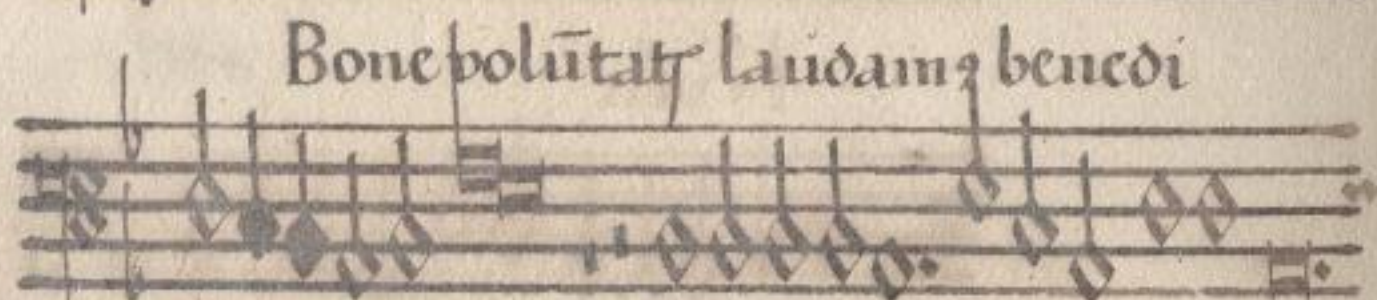
domine de⁹ rex celestis

deus pa

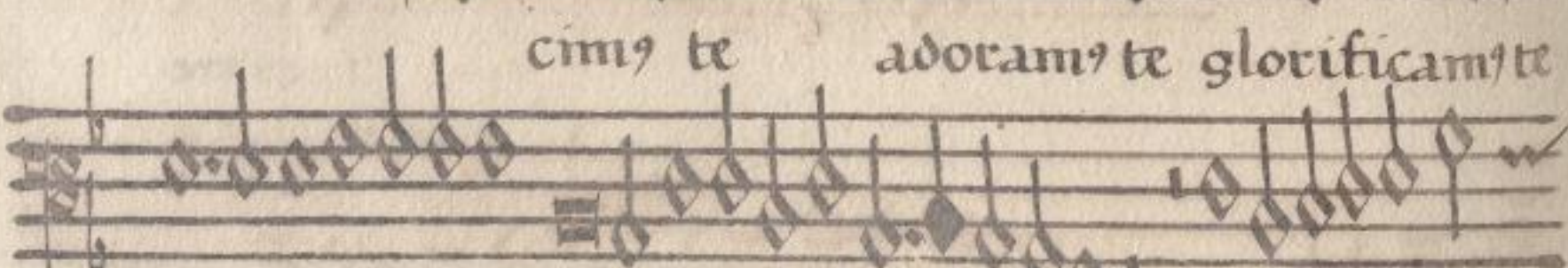
ter omīpo



tens dñe fili



Bone volūtat⁹ laudam⁹ benedi



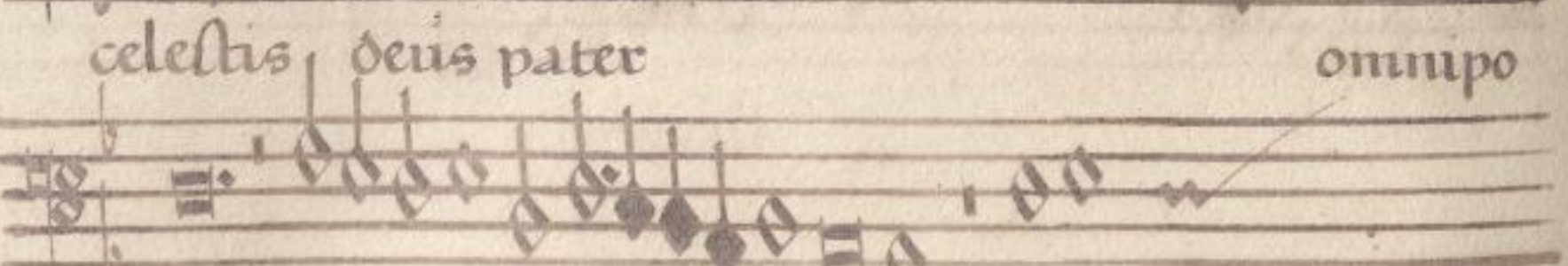
cim⁹ te

adoram⁹ te glorificam⁹ te



Grās agim⁹ tibi ppter mgāz glāz tuā

domine de⁹ rex



celestis deus pater

omnipo

tens

domi

Et in terra pax hominibus bone volūta

tis laudam9te benedicim9 te

adoram⁹ te glorificam⁹ te Grac⁹ as agim⁹ ti

bi ppter magnā glo: tuam domine deus rex ce

[illegible]

Adorante glorificante Gracia

agnus tibi ppter magnā glo:tiā deus pa



vnigenite

lesu

chri



ste

domine deus

agnus dei

filius pa



tris

filius

patris



ne fili

vnigeni

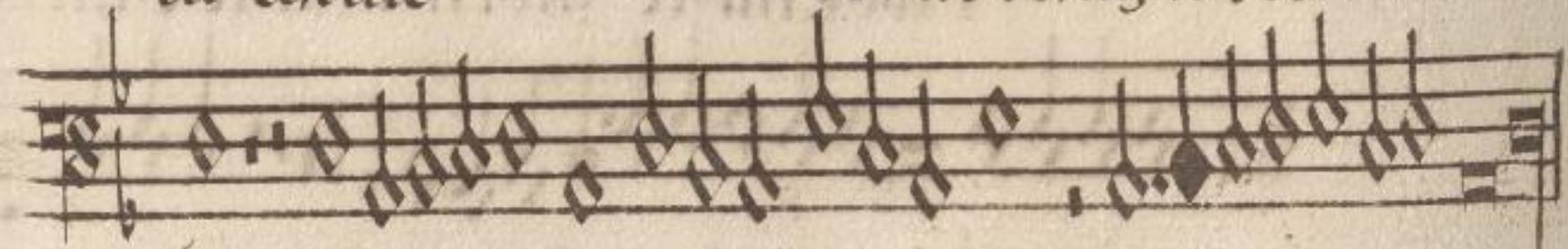
te

le



su christe

domine deus agnus dei fili



us

patris

filius

patris



li vnigenite Iesu chri
ste domine deus agnus dei filius pa
tris filius filius patris



li vnigenite Iesu
chris te filius patris filius
patris filius patris

Qui tollis pctā mōi mī se

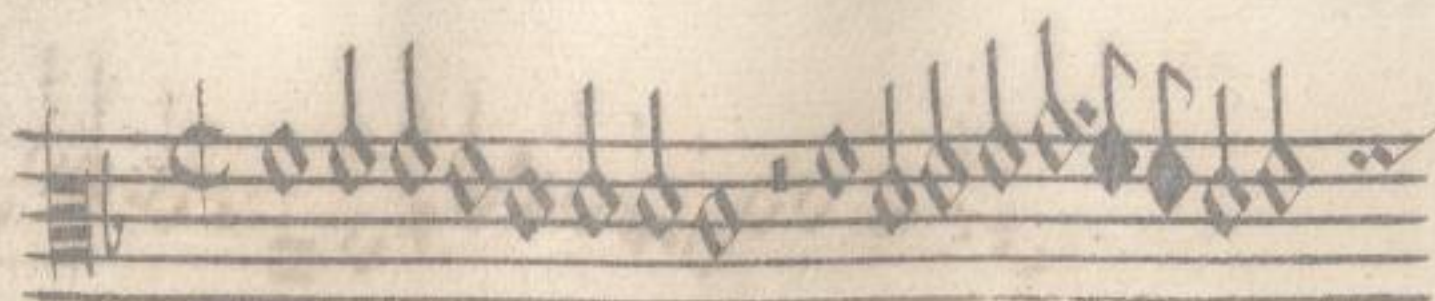
re re no

bis qui tollis pctā mū di Suscipe

deprecationem nō stram

Suscipe deprecacio

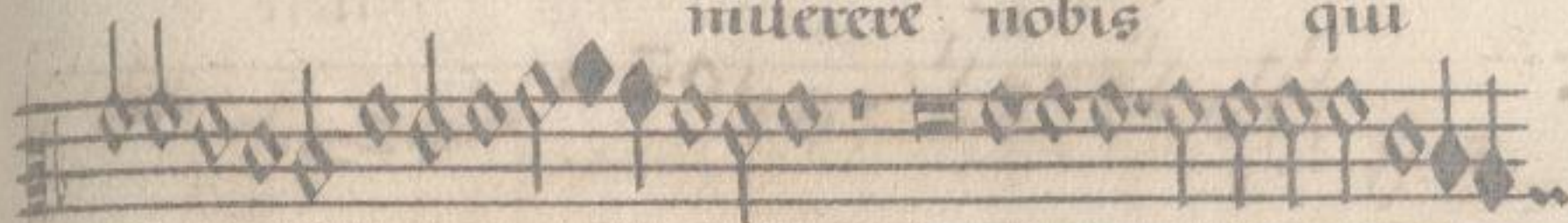
nem nostram



Qui tollis pctā mōdi mūdi



miserere nobis qui



tollis pctā

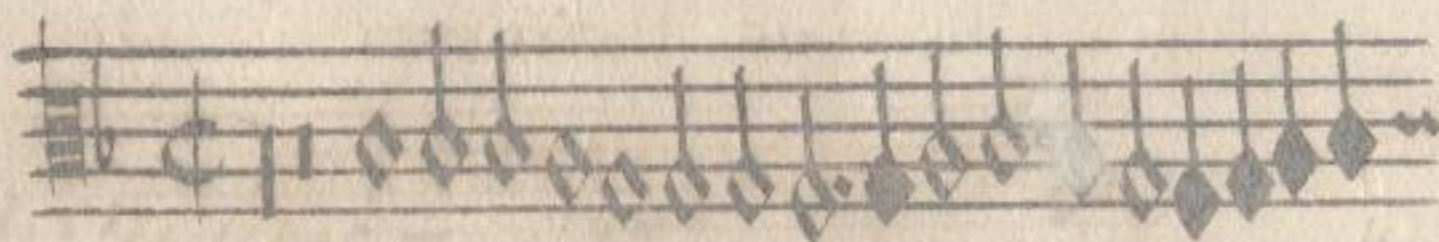
mūdi

Suscipe deprecationem



no

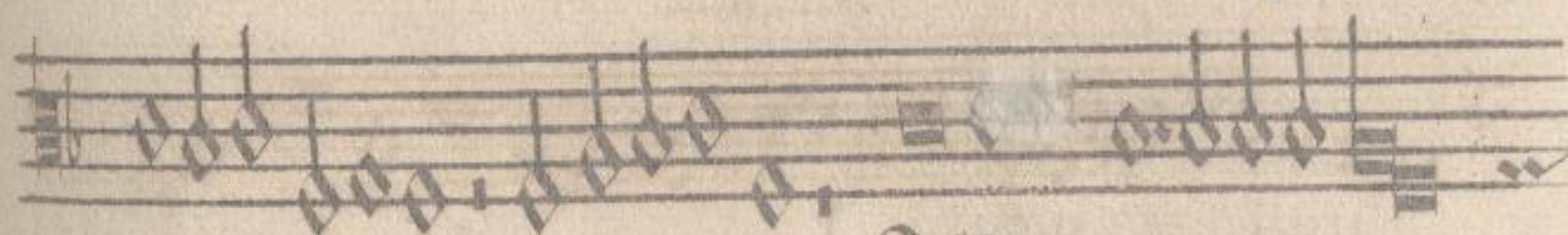
stram



Qui tollis pctā mōdi mise



rere no bis qui tollis pecca



ta

mūdi

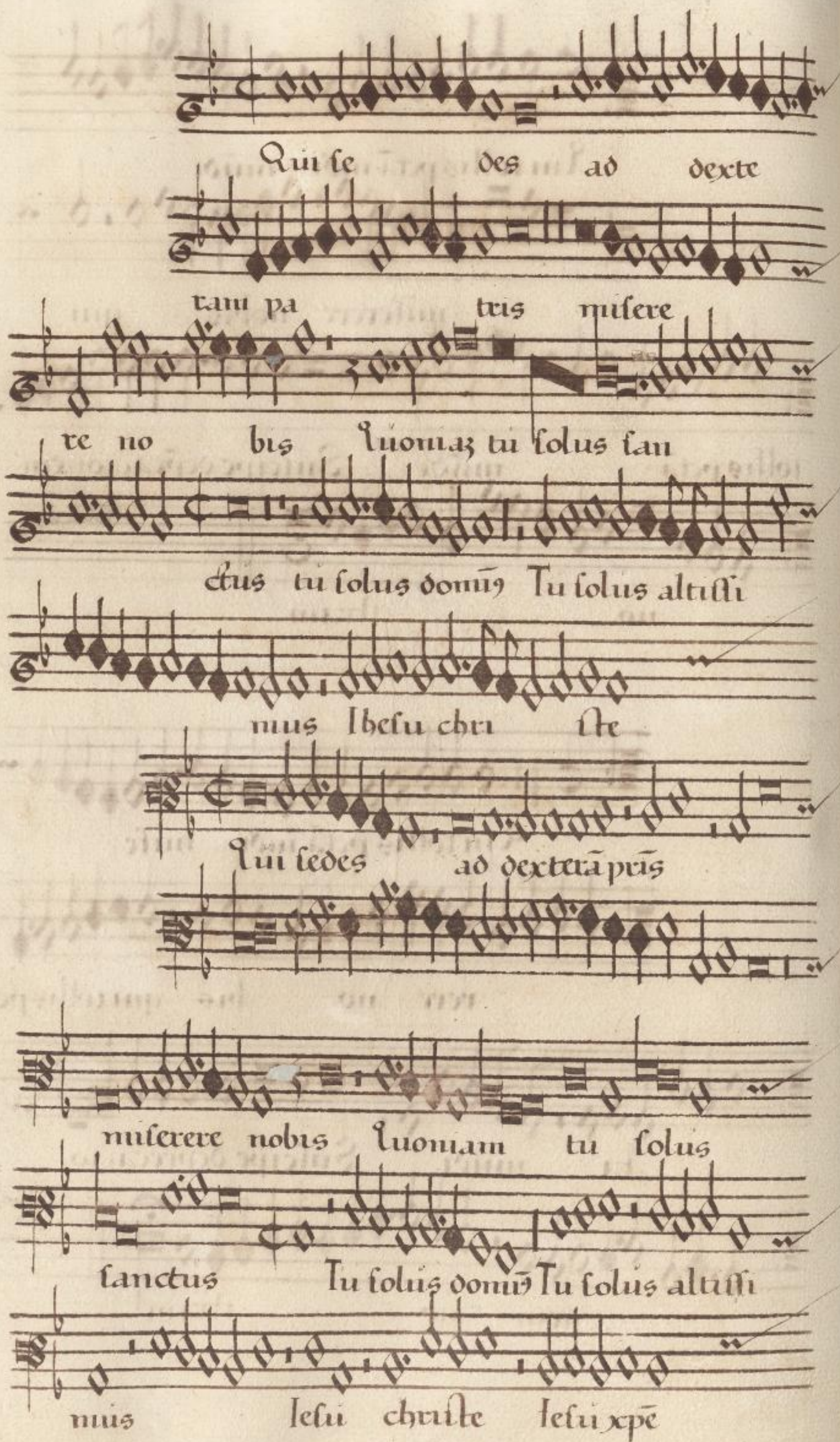
Suscipe deprecacio



nem

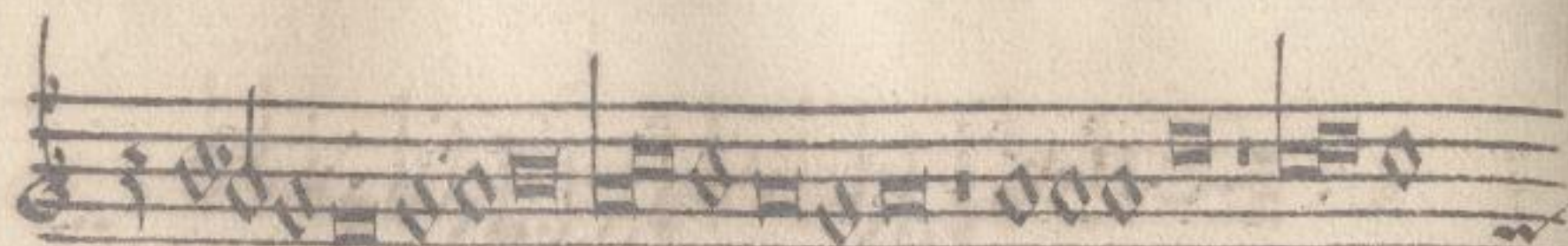
no

stram

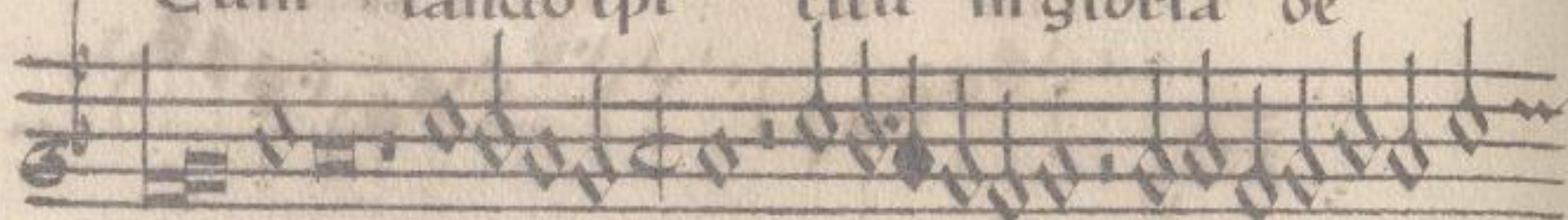


Qui se des ad dexte
 ram pa tris misere
 re no bis In omnia tu solus san
 ctus tu solus domi nus Tu solus altissi
 mus Ihesu chri ste
 Qui sedes ad dexteram pa tris
 miserere nobis In omnia tu solus
 sanctus Tu solus domi nus Tu solus altissi
 mus Iesu chri ste Iesu xpe

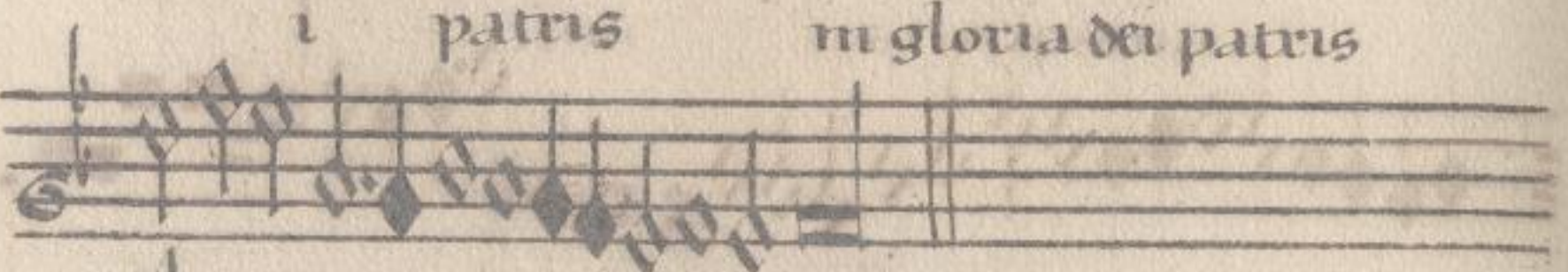
Qui se des ad dexte
 ram patris misere
 re nobis Quoniam tu so
 lus sanctus tu solus doī? Tu solus domi
 nus Tu solus altissi mus altissi
 mus Iesu chri ste
 Qui sedes ad dexteram pa
 tris miserere nobis
 Quoniam tu solus sanctus tu solus doī? Tu solus al
 tissimus Tu solus altissim? Iesu xpē



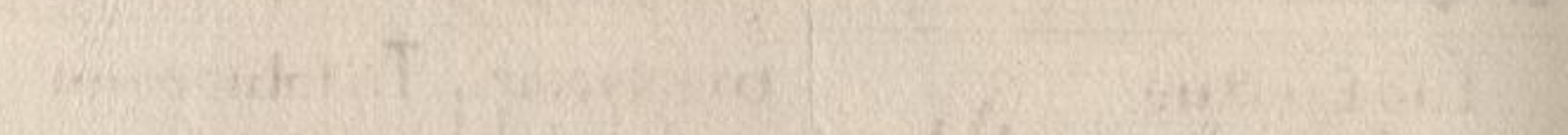
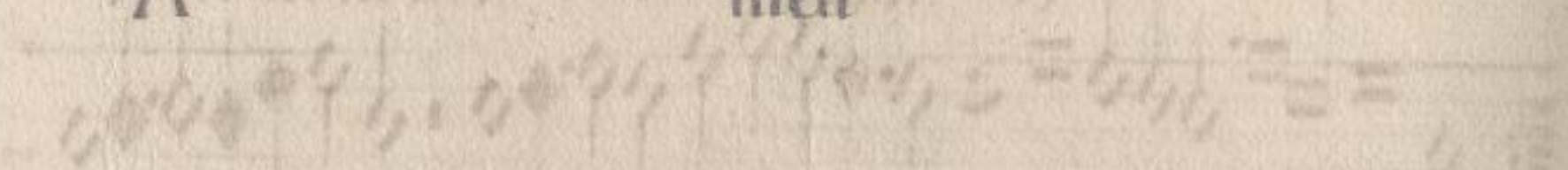
Cum sancto spi ritu in gloria de



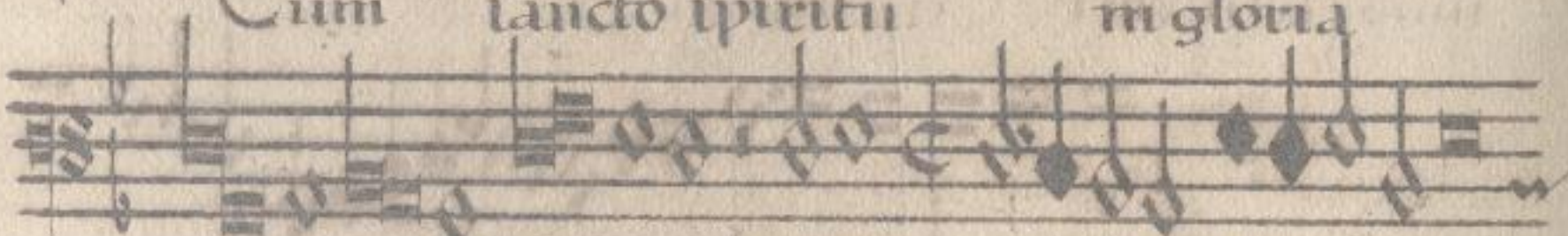
i patris in gloria dei patris



A men



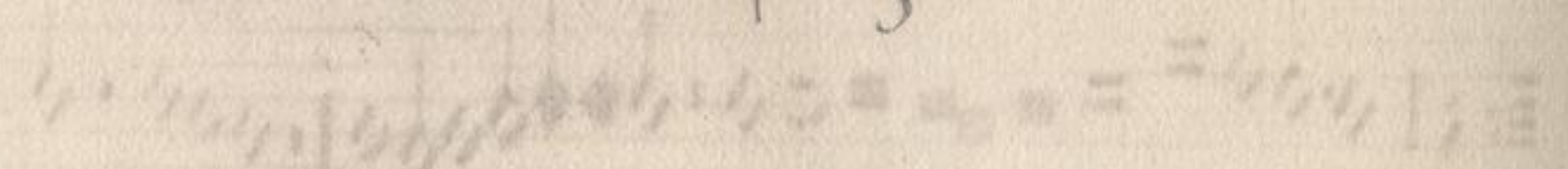
Cum sancto spiritu in gloria

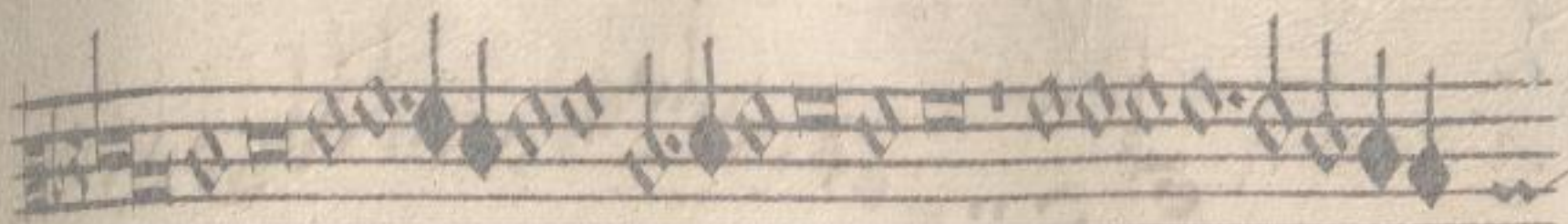


dei patris in gla dei pa

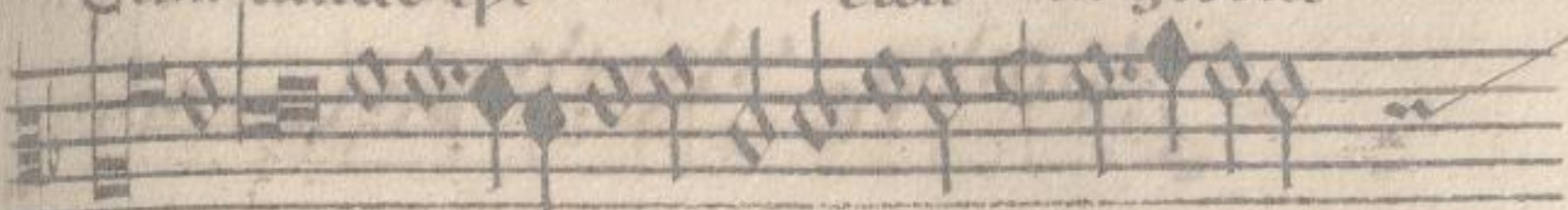


tris A men





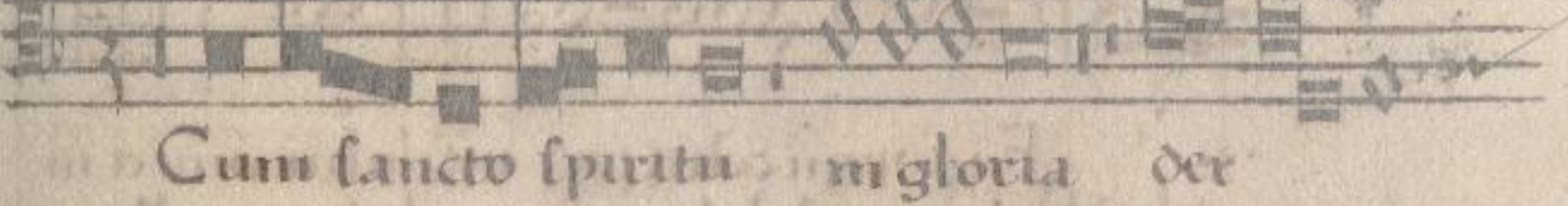
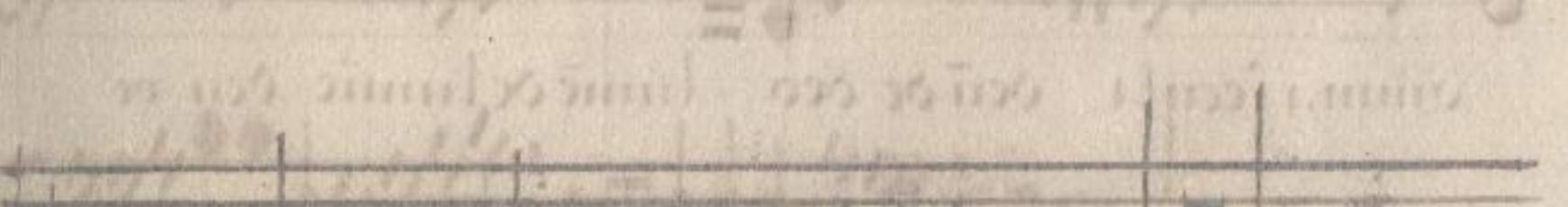
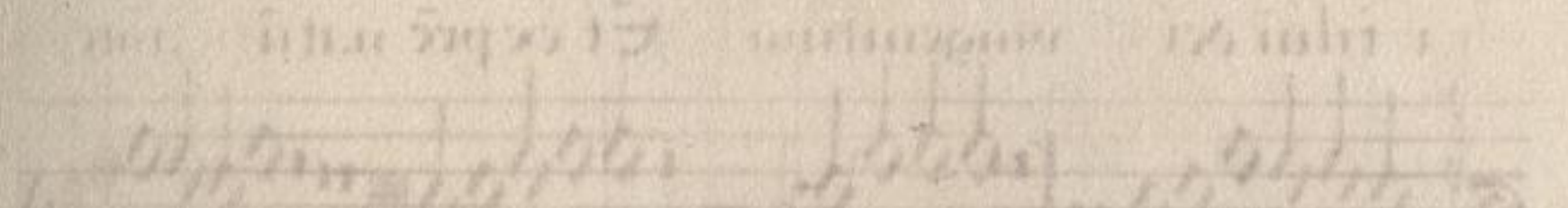
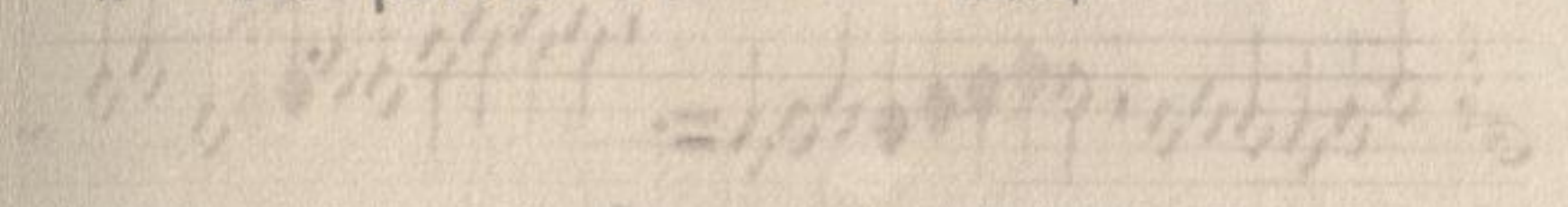
Cum sancto spi ritu in gloria



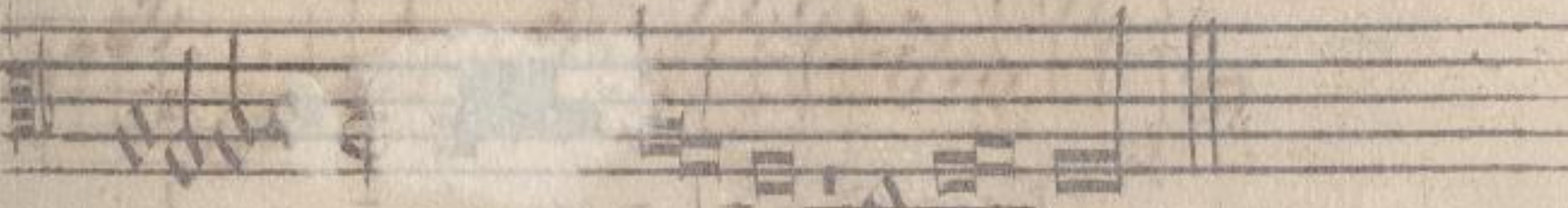
dei pa tris in glori



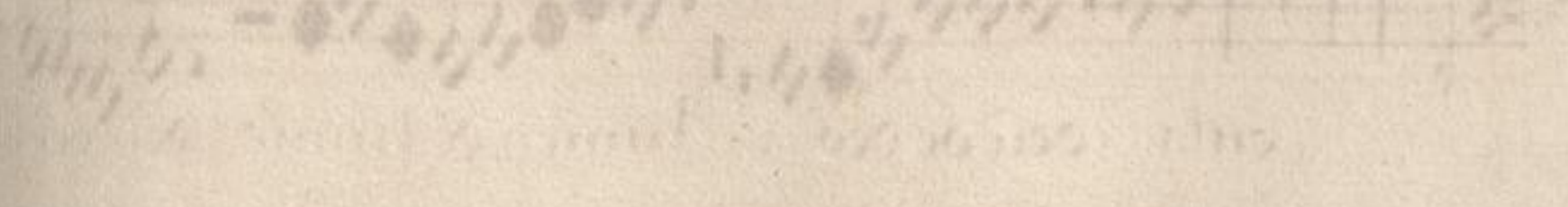
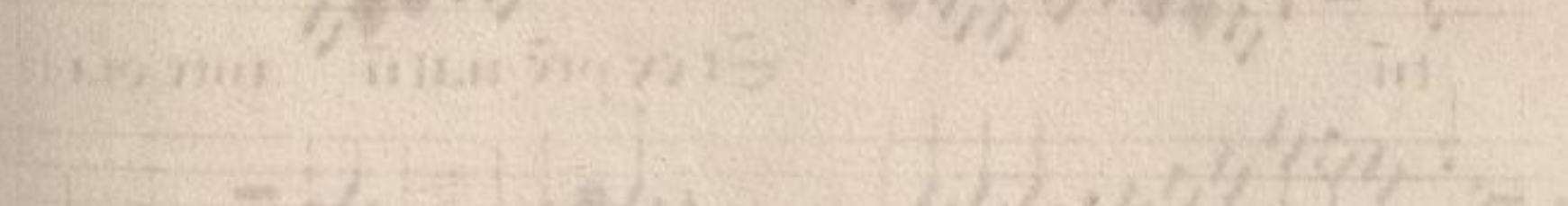
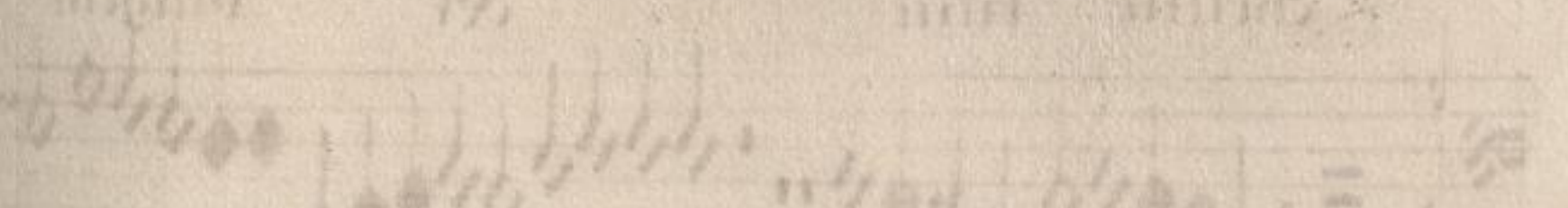
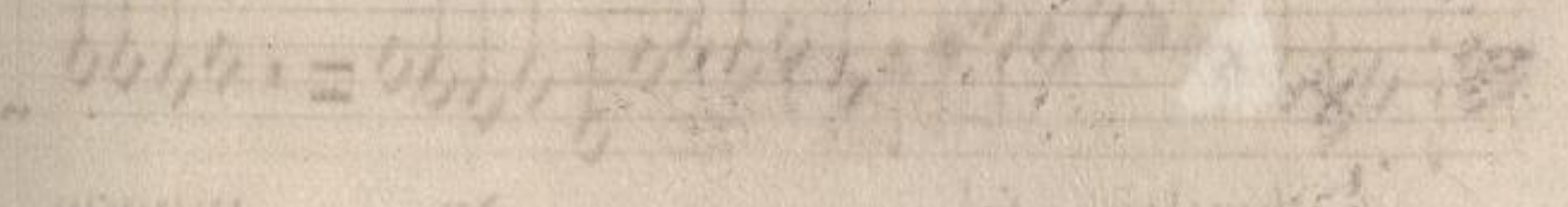
a dei patris A men



Cum sancto spiritu in gloria dei



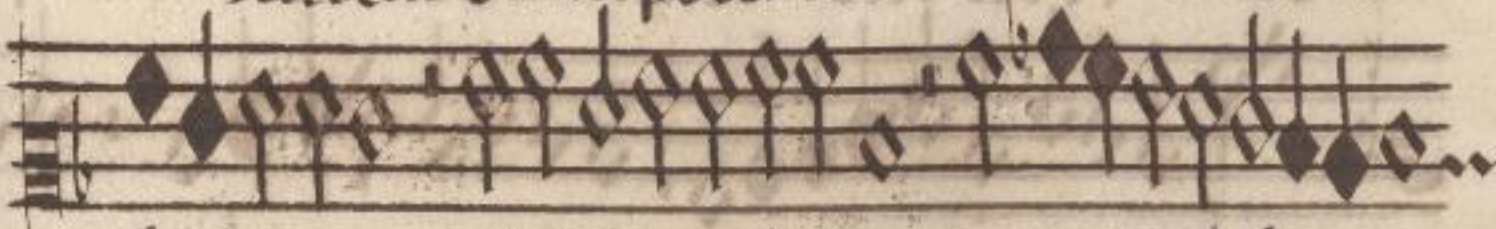
patris dei pris amen



Atrem omnipotētem factorem celi et terre visi-
 biliū om̃ et inuisibiliū Et in v-
 nū dominū Iesū christum filiū de-
 i filiū dei unigenitum Et ex prē natū ante
 omnia secula deū de deo lūmē de lūmīe deū ve-
 Factorem celi & ter: visibiliū om̃ et in-
 uisibiliū Et in vñā dominū Iesum
 christū filiū dei unigen-
 tū Et ex prē natū ante oīa se-
 cula deū de deo lūmen de lūmīe deū verū



Patrem omnipotentem factorem



celi a terre visibilium omnium et invisibili



um Et in unum deum Iesum Christum filium dei



unigenitum Et ex patre natum ante omni



a secula la



deum de deo lumen de lumine deum verum



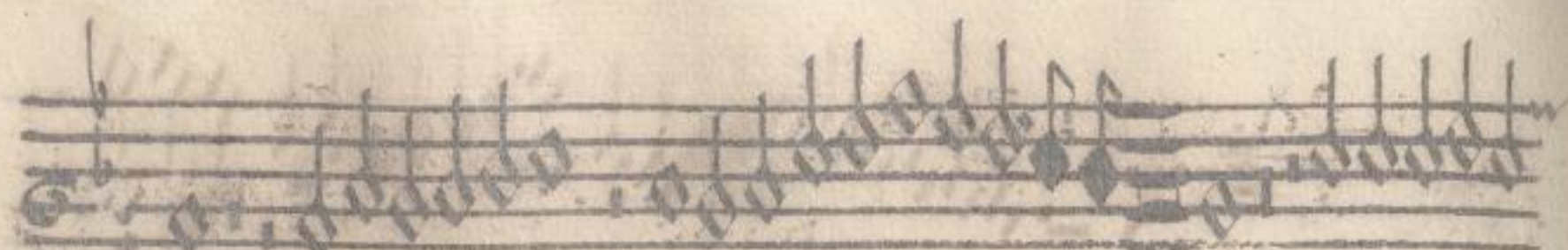
Et in unum dominum Iesum Christum filium de



unigenitum Et ex patre natum



ante omnia secula lumen de lumine



tū de deo vero Genitū nō factū per quē oīa

fa cta sunt In ppter nos hoīes qui ppter nos

homines et ppter nrā salūtem descendit de celis

descendit de celis



de deo vero Genitū nō factum substan

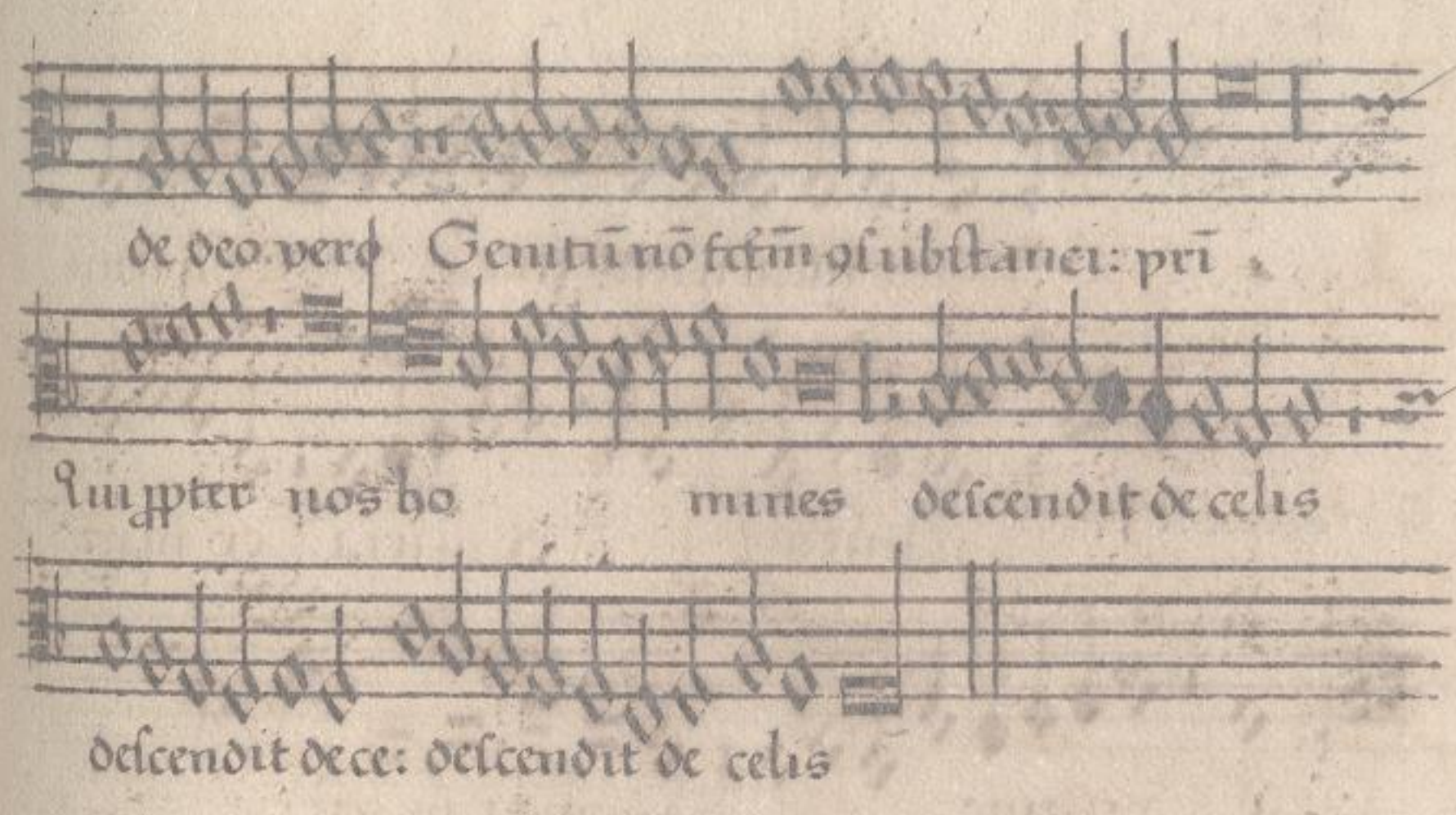
tiales patri facta sunt In ppter nos hoīes q ppter nos

homines et ppter nrā salūtem descendit de

celis descendit de ce lis



ru de deo vero Genitū q̄ substantiales pri per que oī
a facta sunt In ppter nos hoīes et ppter
nostram sa lutem descēdit de ce
lis descendit de ce lis



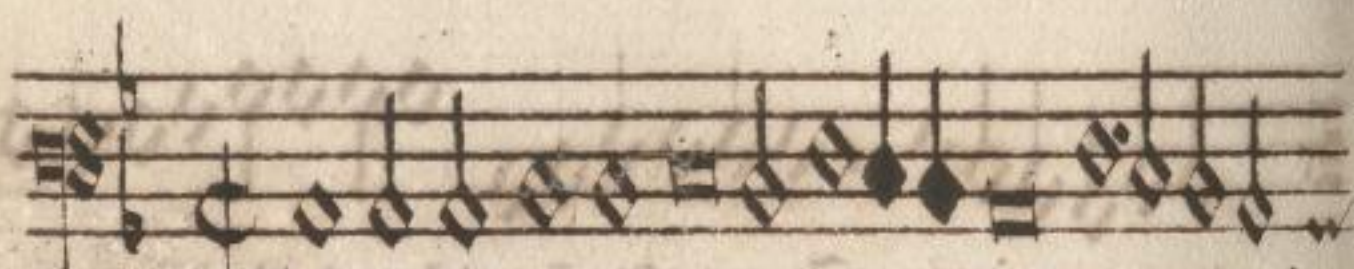
de deo vero Genitū nō factū q̄ substantiales: pri
In ppter nos ho mines descendit de celis
descendit de ce: descendit de celis



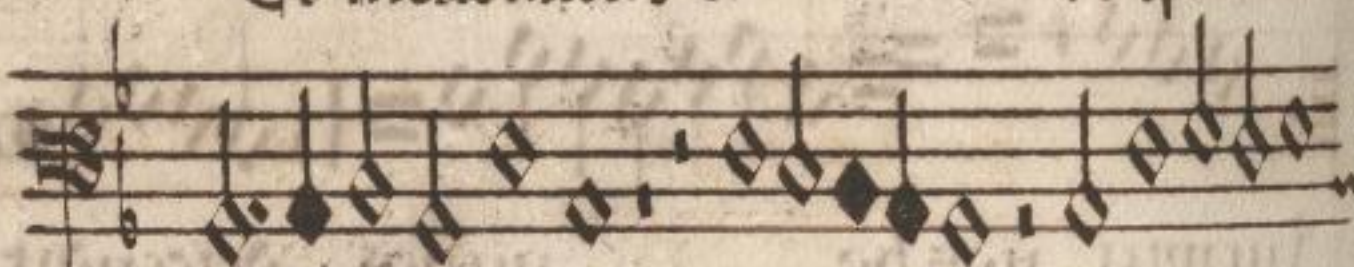
De spiritu scō ex maria vir



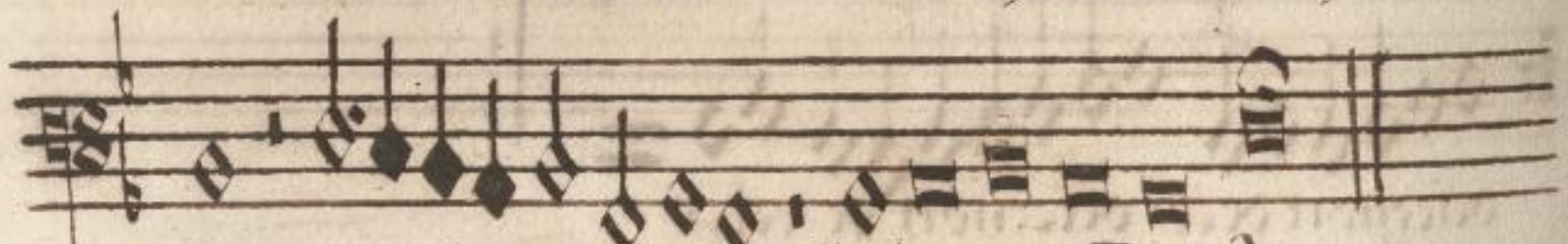
gine Et homo factus est



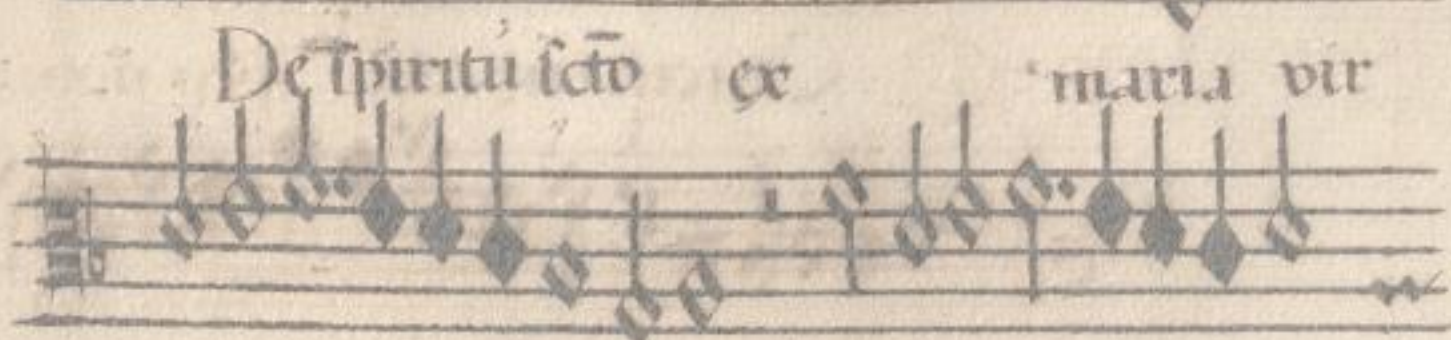
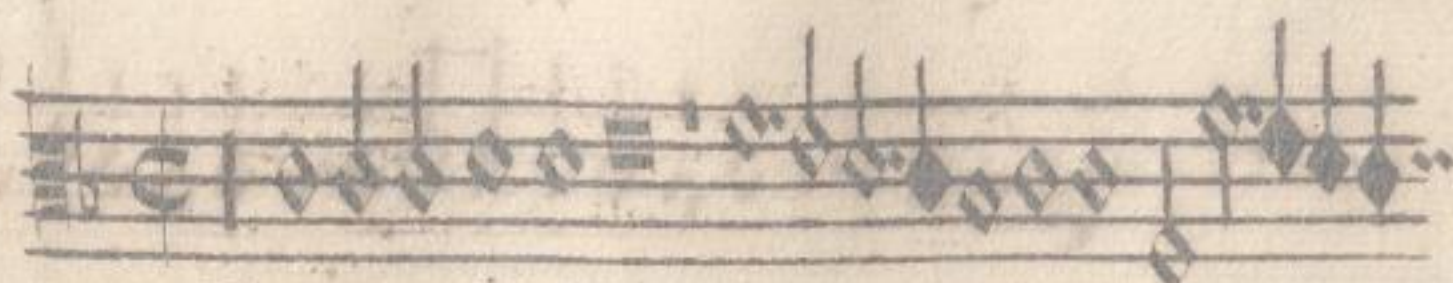
Et incarnatus est de spiritu



sancto ex maria ex mari

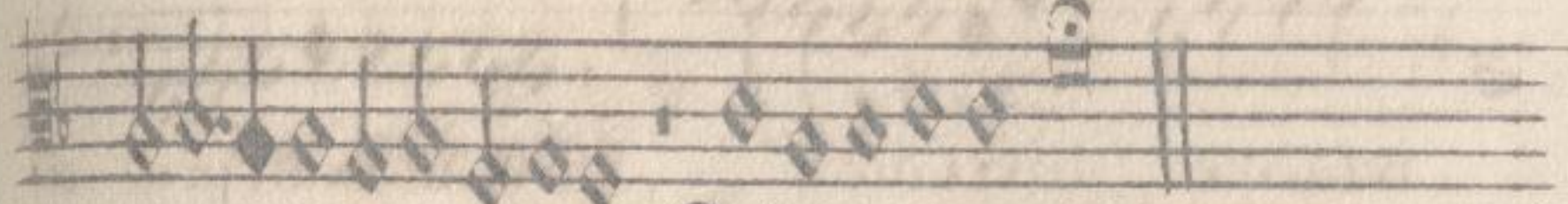


a virgine Et homo factus est

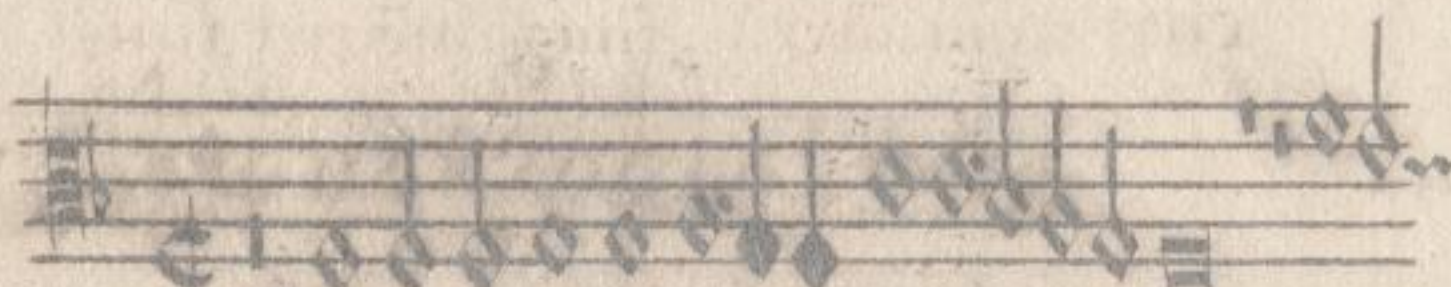


De spiritu sc̄to ex maria vir

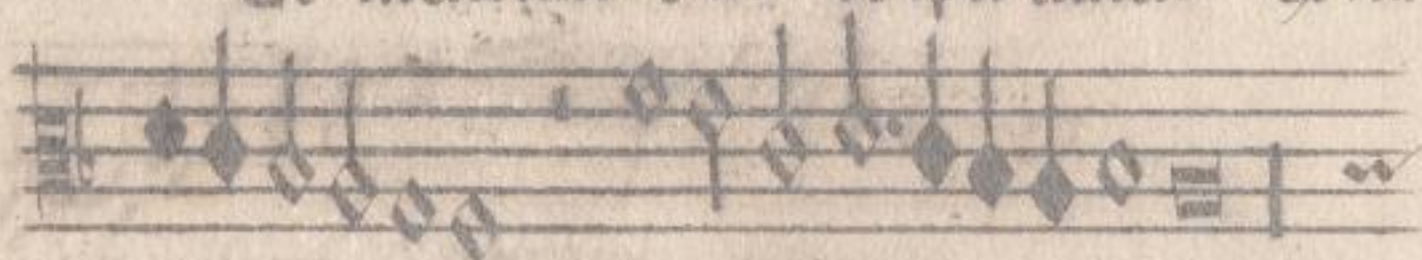
gine vir



gine Et homo factus est



Et incarnatus est de spu sancto ex ma



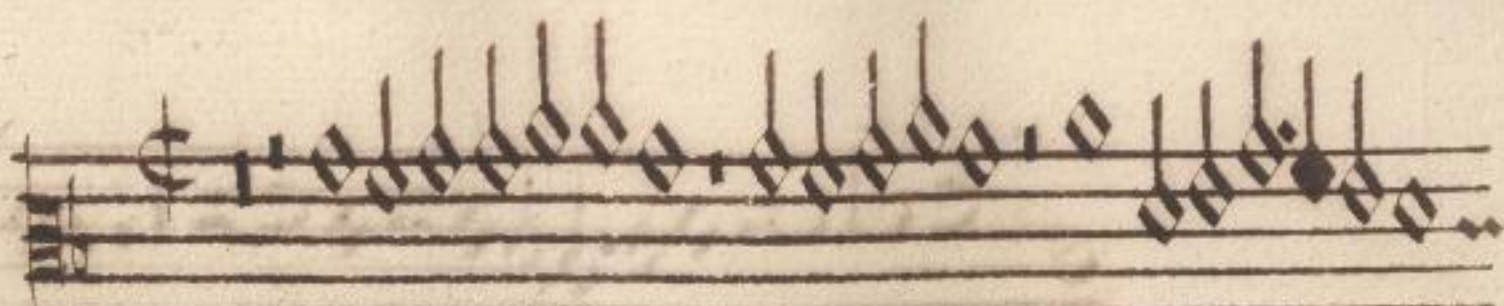
ria virgine



Et homo factus est

Crucifixus etiā pro nobis sub poncio
pilato passus et sepul: est Et
resurrexit tertia die sedz ad dextaz prīs et
iterū vētū est cū glia iudicare viuos et mortuos
cū regni nō erit finis nō erit finis

Crucifixus etiā pro nobis sub
poncio pilato passus et sepul: est se
cū dū sēptūras et aūdīt in celū sedz ad dexterā prīs Et iterū
cū glia iudicare viuos et mor: cū regni nō erit fi
nis nō erit fi nis



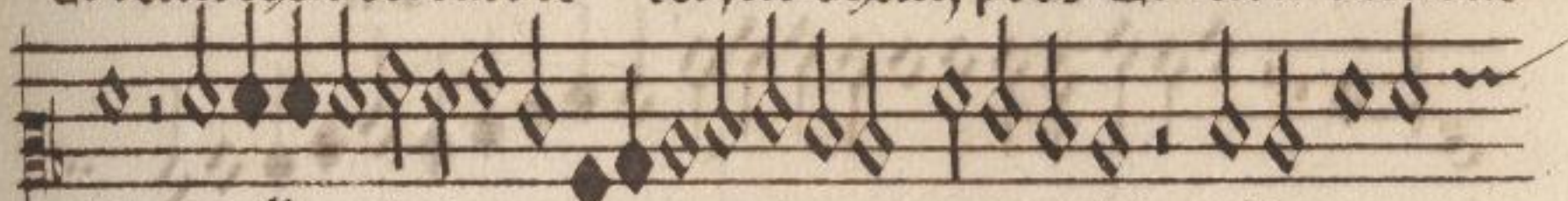
Crucifixus etiā pro nobis pro no



bis sub poncio pilato passus et sepultus est



Et resurrexit tertia die sed; ad dextas pr̄s Et iterū vēturus

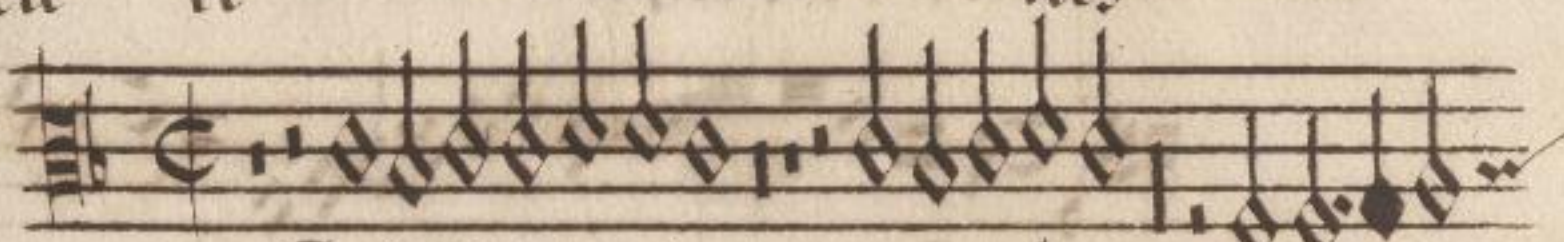


est cū glia iudicare vi uos et mortū: cui⁹ regni



nō erit fi

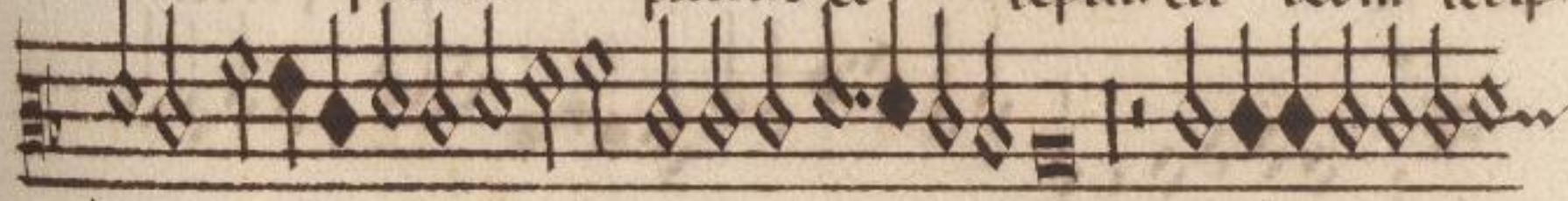
nis



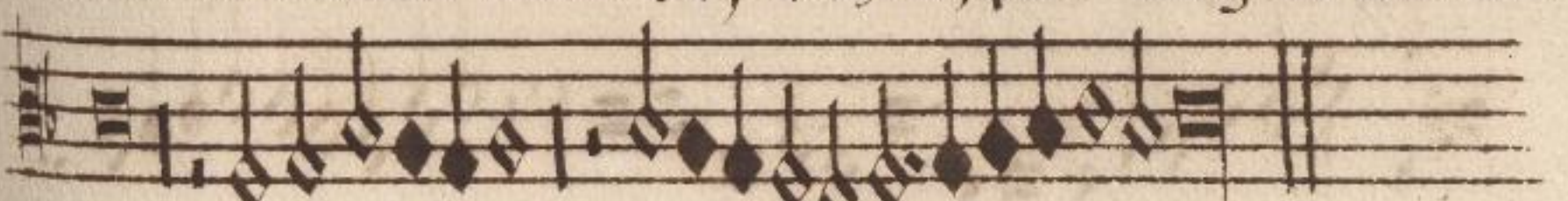
Crucifix⁹ etiam pro nobis sub poncio



pilato passus et sepul: est scdm scrip



turas et ascendit in celū sed; ad dextas pr̄s cū glia iudica

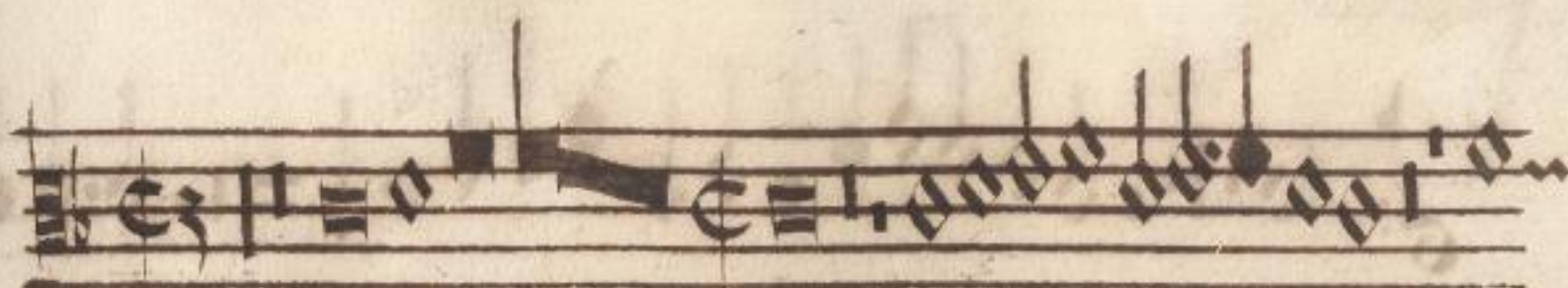


re cui⁹ regni

nō erit fi

nis

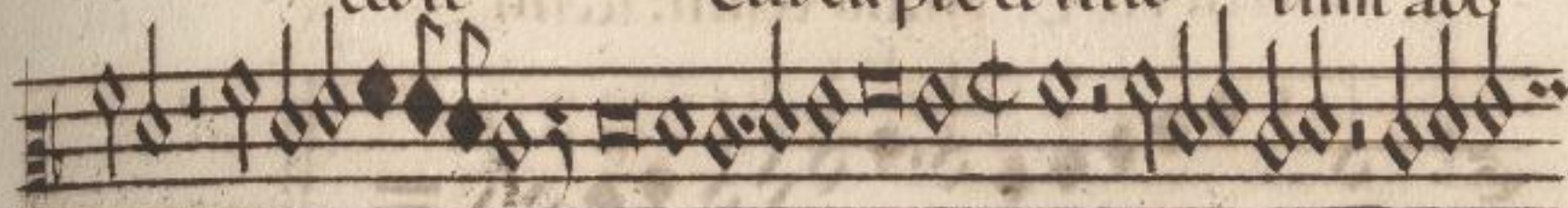
Sanctū domi nū qui ex pa
tre qui cū patre et filio
si mul adoratur Qui locutus est p pphas et vnā san
ctam catholicā et apostolicam eccle si
am Confiteor vnū baptis
Et in spm scdm dominū et vnū
cū filiis procedit
qui cū patre et fi lio simul ado
ratur et glorificatur per prophe
tas et vnā scdm catho: et apostolicā ecclesiam



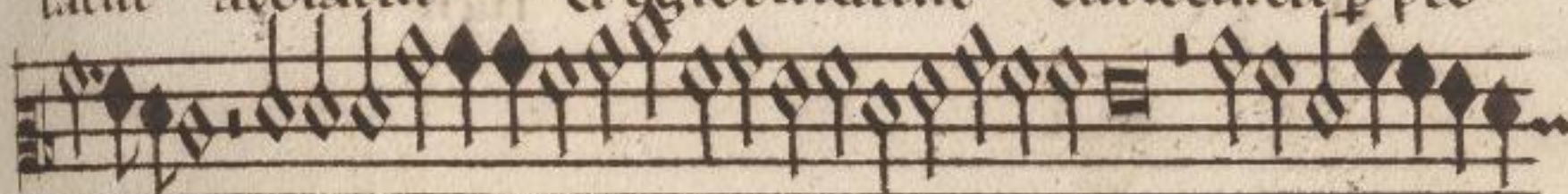
Sanctū dominū qui ex patre pro



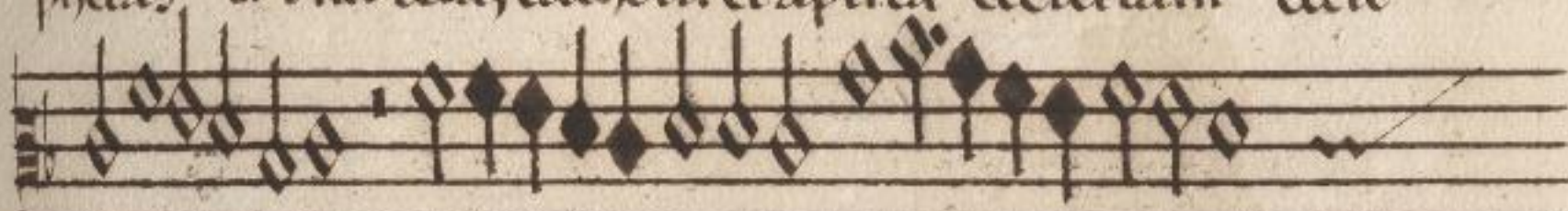
cedit Qui cū p̄re et filio siml' ado



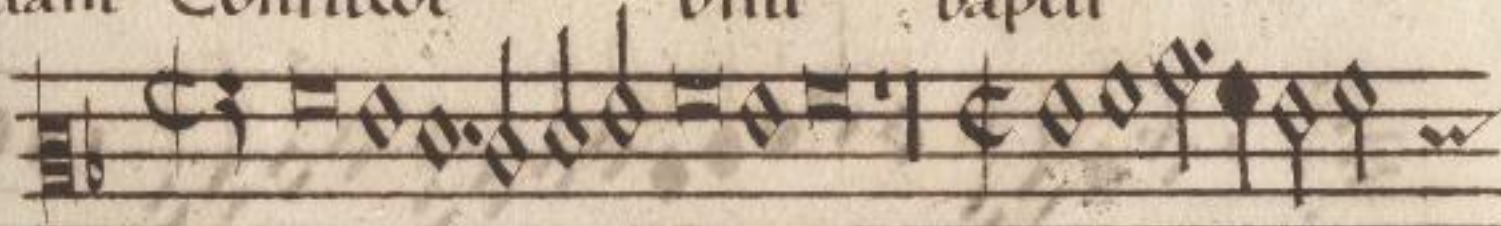
ratur adoratur et oglorificatur Qui locu: est p̄ pro



phetas et vnā sc̄tāz catholi: et aplicā ecclesiam eccle



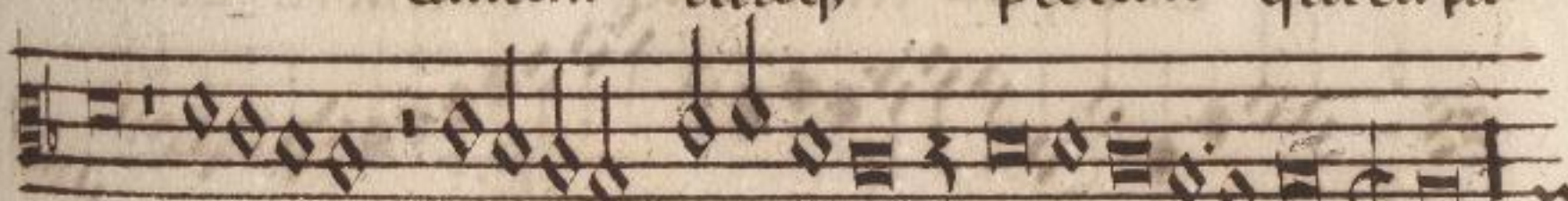
siam Confiteor vnū baptis



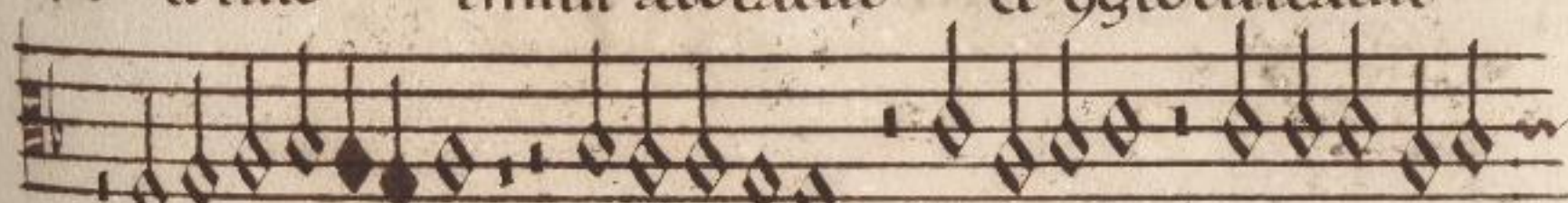
Et in spiritū et viuifi



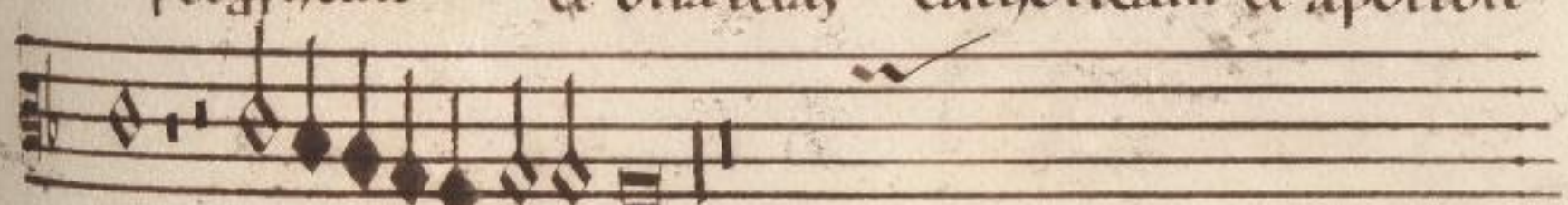
cantem filioq; procedit qui cū pa



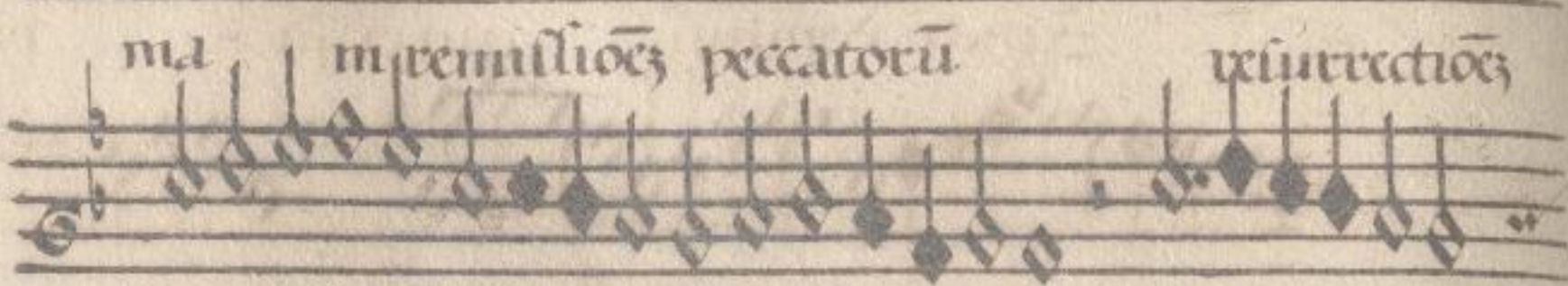
tre et filio simul adoratur et oglorificatur



per p̄phetas et vnā sc̄tāz catholicam et apostoli

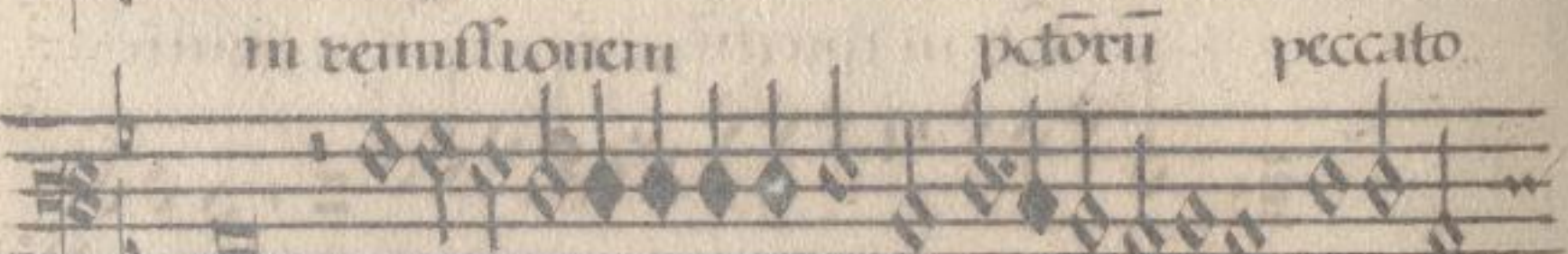
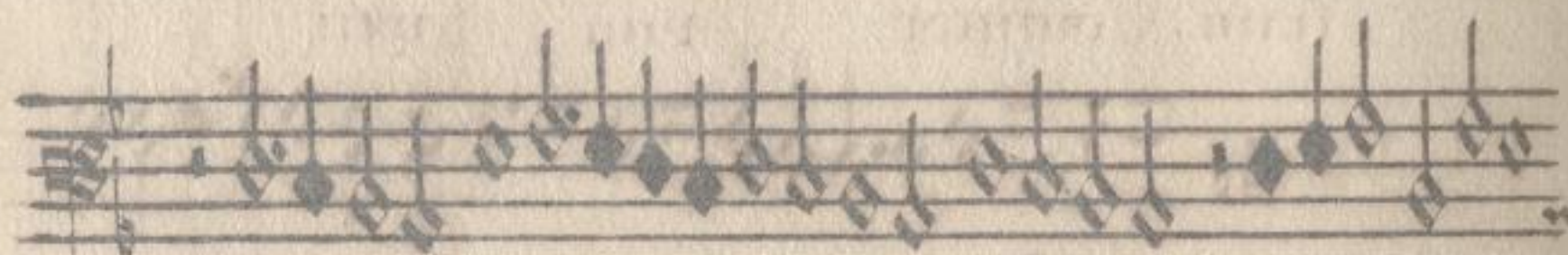


cam eccle siam



li A

men

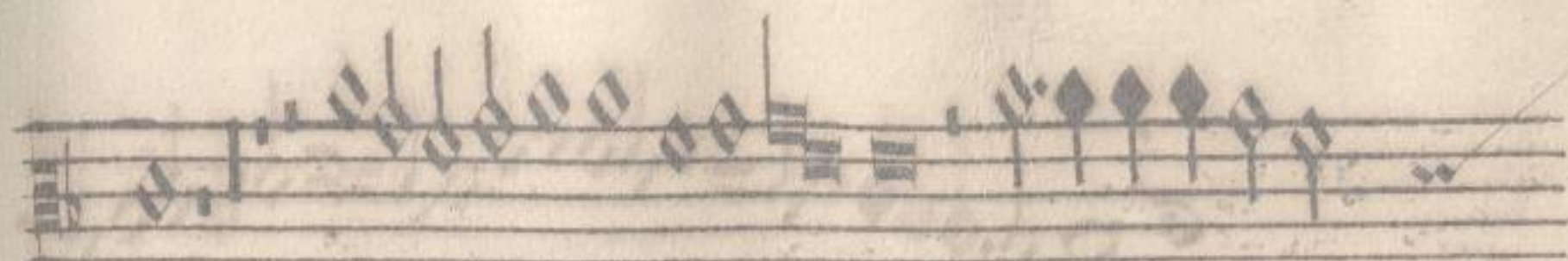


venturi

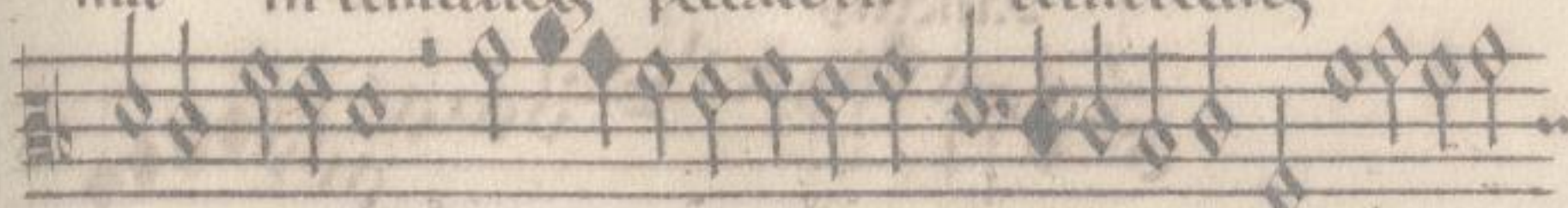
seculi

A

men

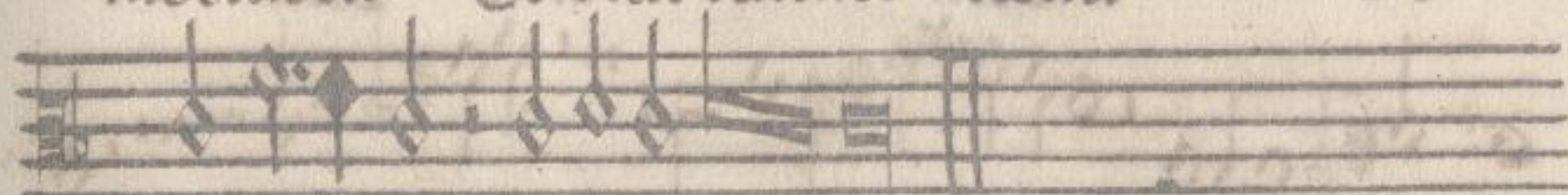


ma in remissioꝛ peccatorū resurrectioꝛ

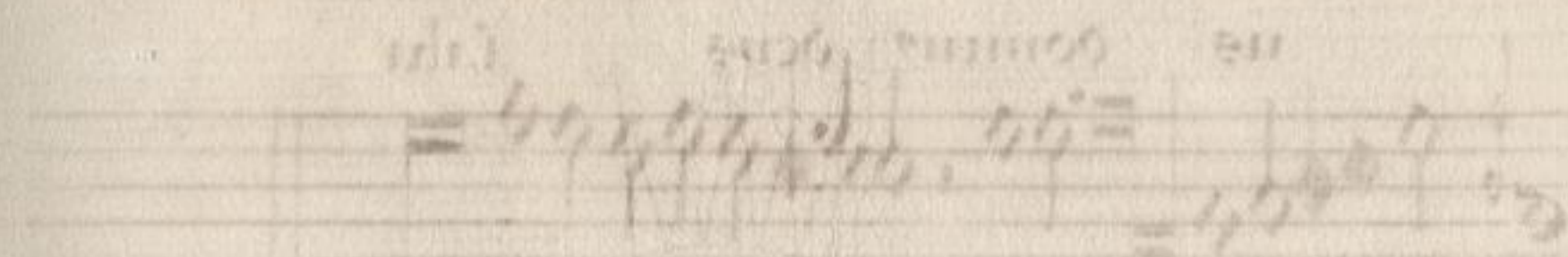
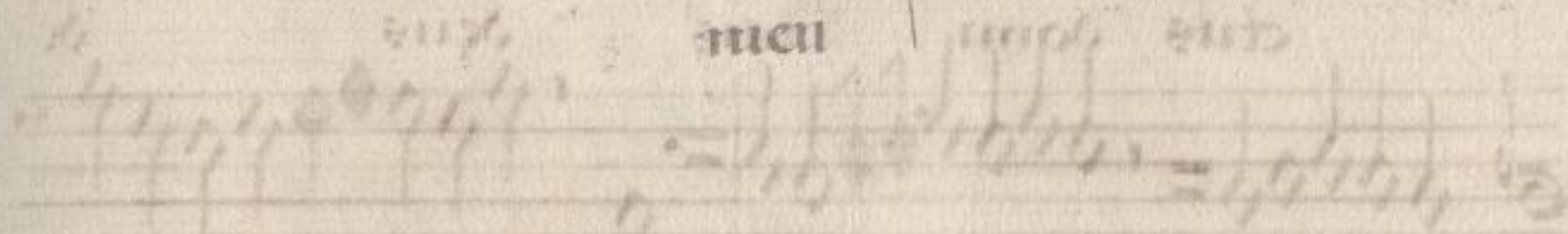


mortuorū Et vitā venturi seculi

A

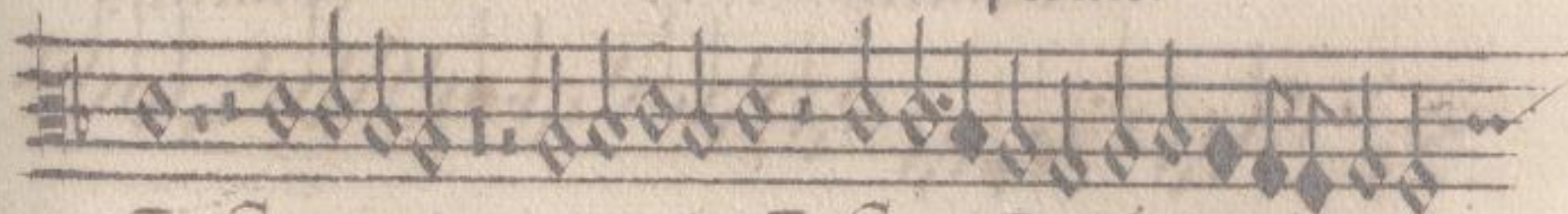


men



in remissio

nem peccato



rū Et expecto mortuorū Et vitā veturi seculi



seculi

A

men

Sanctus

Sanctus Sanctus

Sanctus dominus deus

us dominus deus Sabaoth

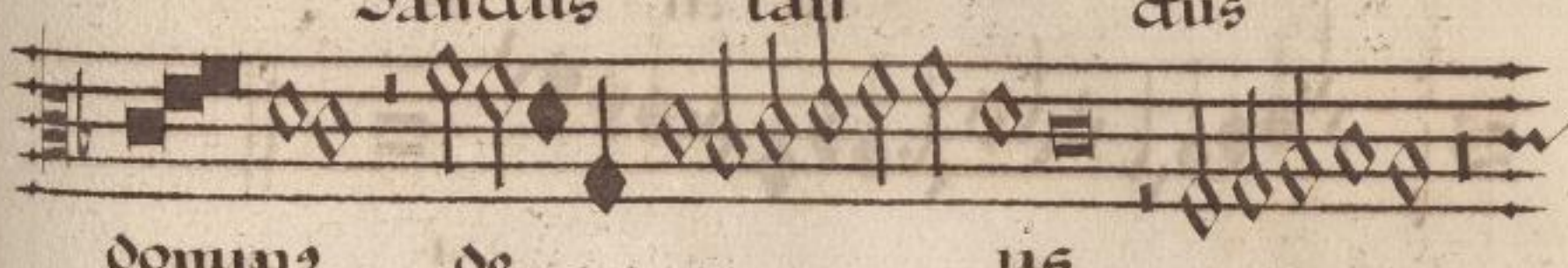
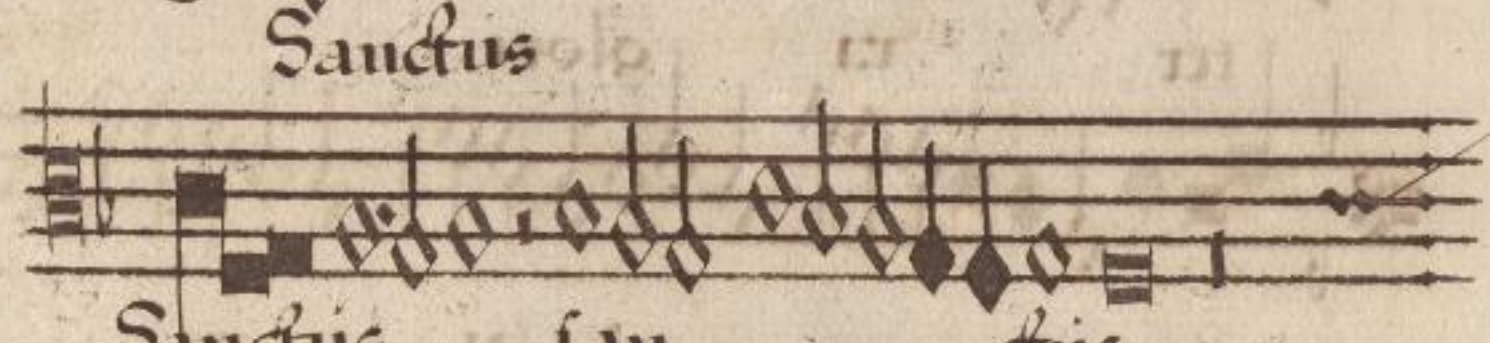
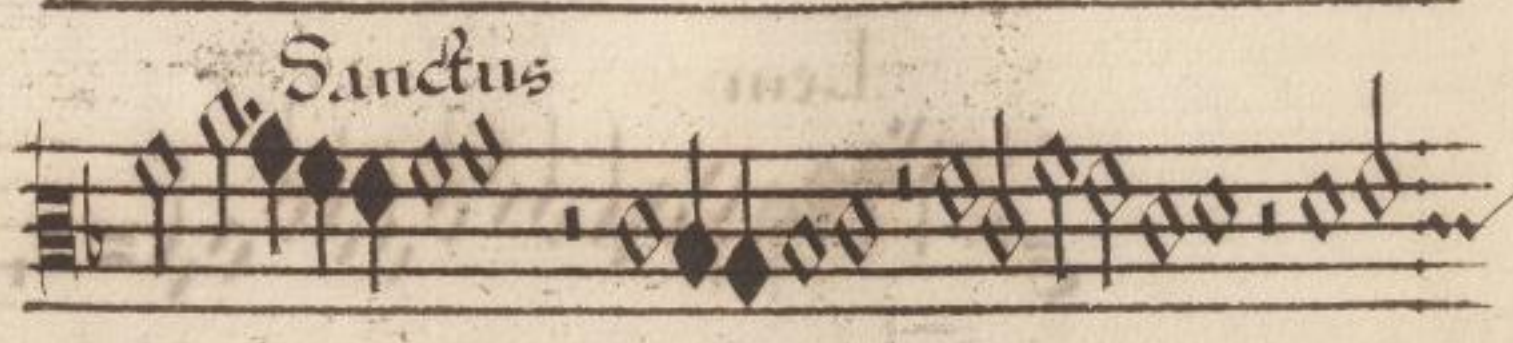
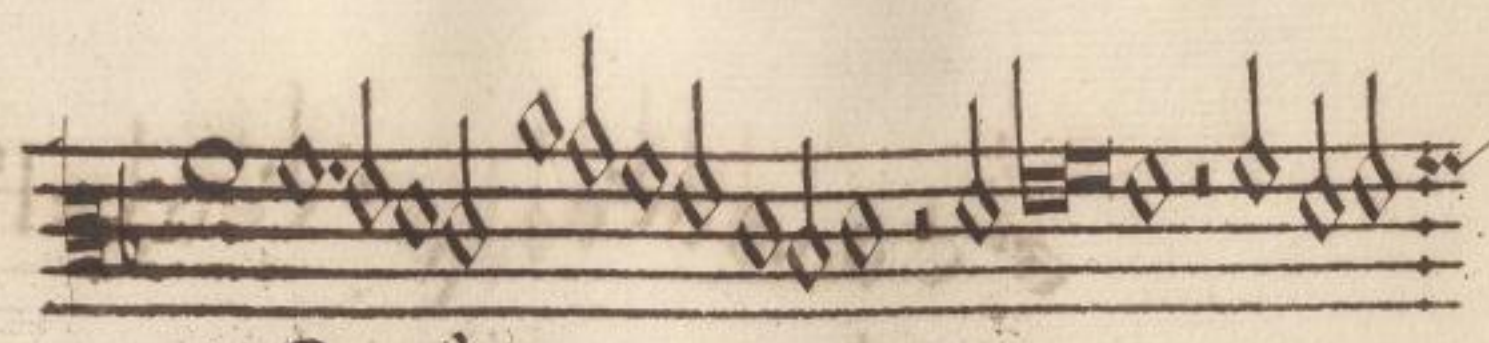
Sanctus Sanctus

Sanctus dominus

deus

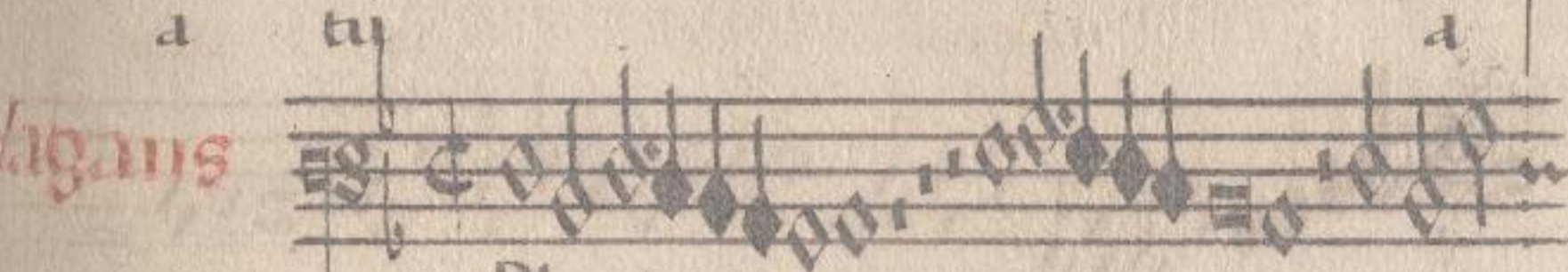
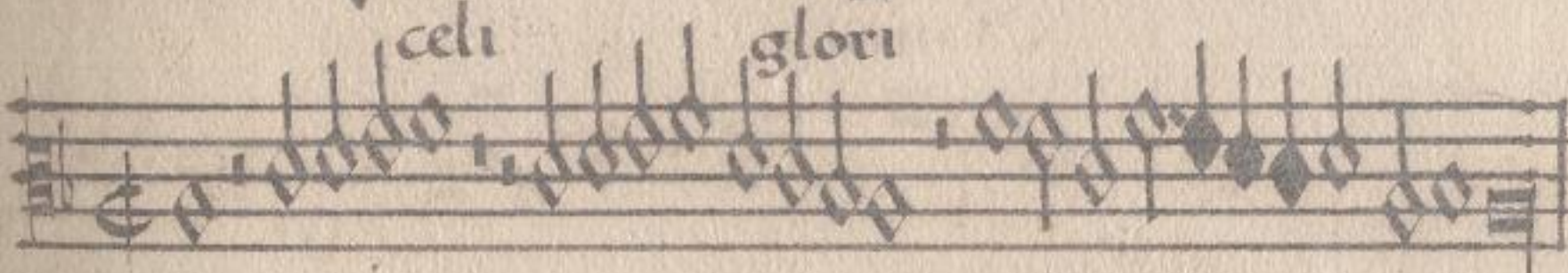
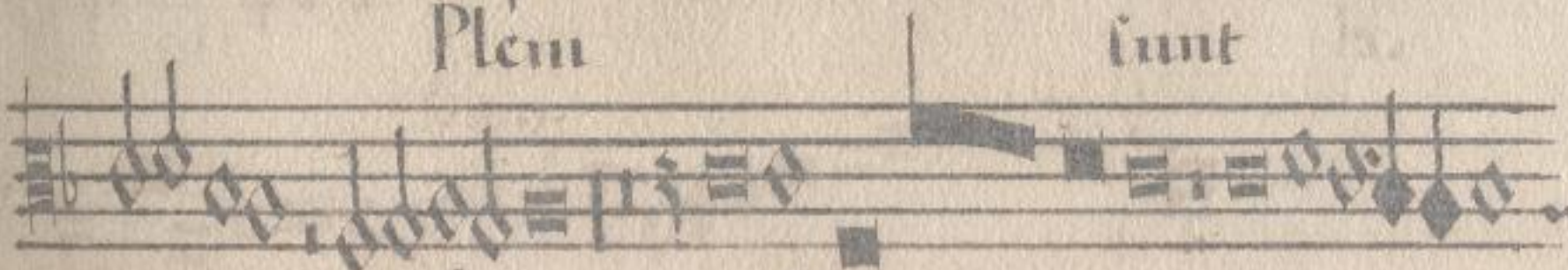
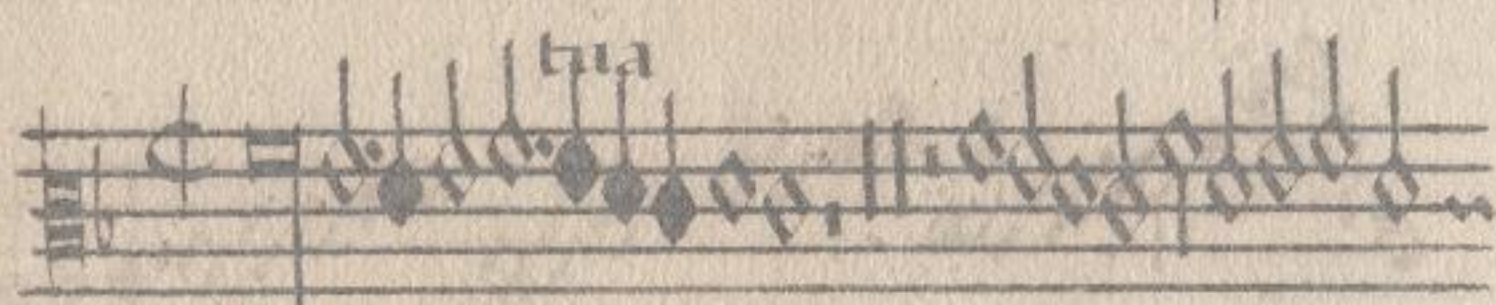
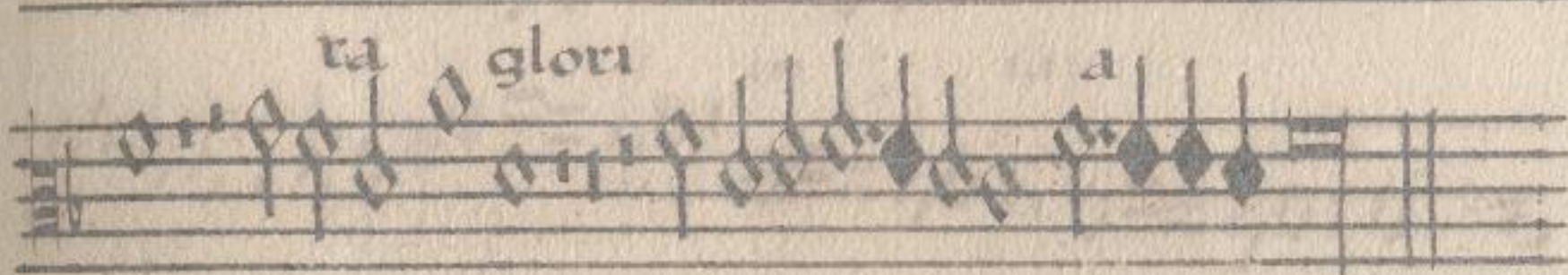
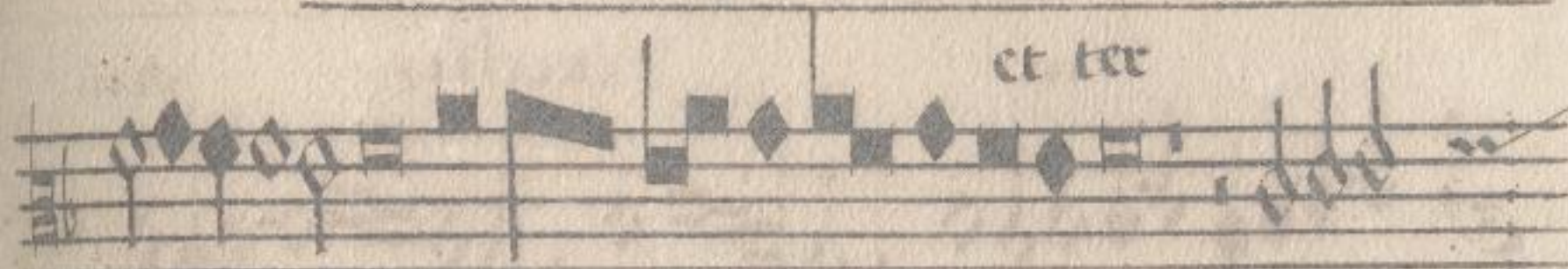
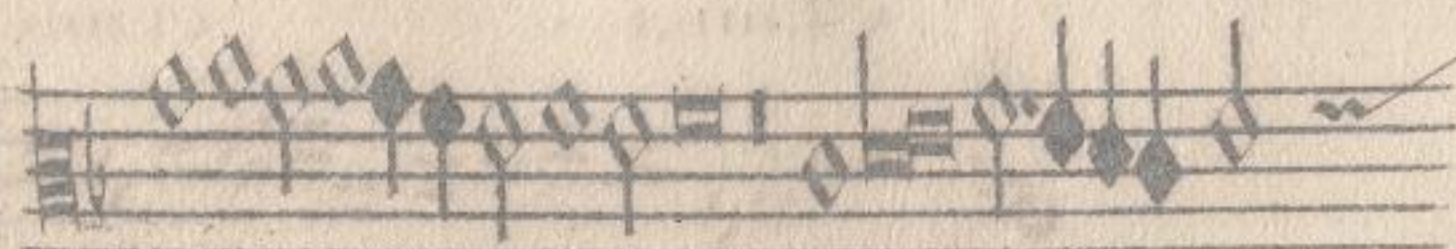
Sa ba

oth

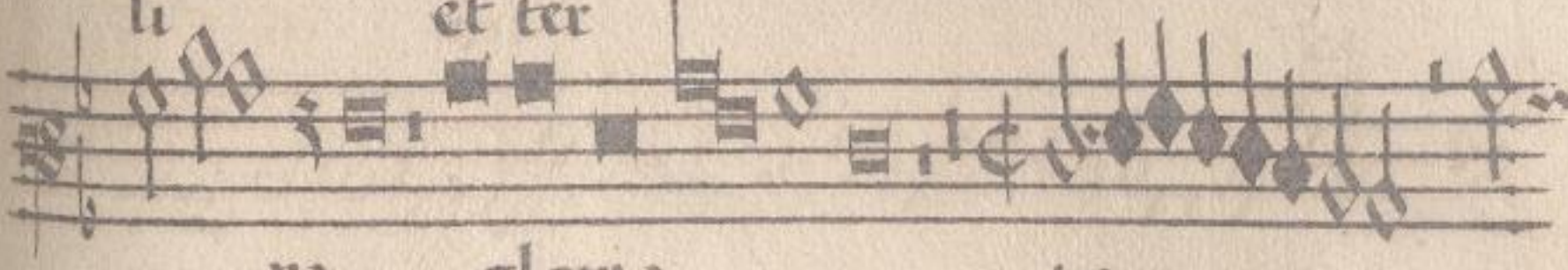


0

Leni sunt
ce li et ter
ra gloria tu
Pleni
sunt celi et
ter ra gloria
a tu
a



Vagans



ra gloria tu

Handwritten musical score for "Osanna in excelsis". The score is written on ten staves, with lyrics placed below the corresponding musical lines. The notation includes various note values, rests, and clefs.

Lyrics:

Osanna osanna

in excelsis osan

na in

cel sis

Osanna

in excel sis osan

na in excel

sus in

excelsis

Handwritten musical score on ten staves. The notation is in a historical style, featuring square notes and a C-clef. The lyrics are written below the staves, with some words appearing above notes. The text includes 'Osanna', 'in excelsis', and 'Osanna in excelsis'. The score is divided into two main sections, each starting with a 'C' time signature. The first section ends with a double bar line, and the second section also ends with a double bar line.

Osanna in excelsis

Osanna in excelsis

Osanna in excelsis

Osanna in excelsis

Osanna in excelsis

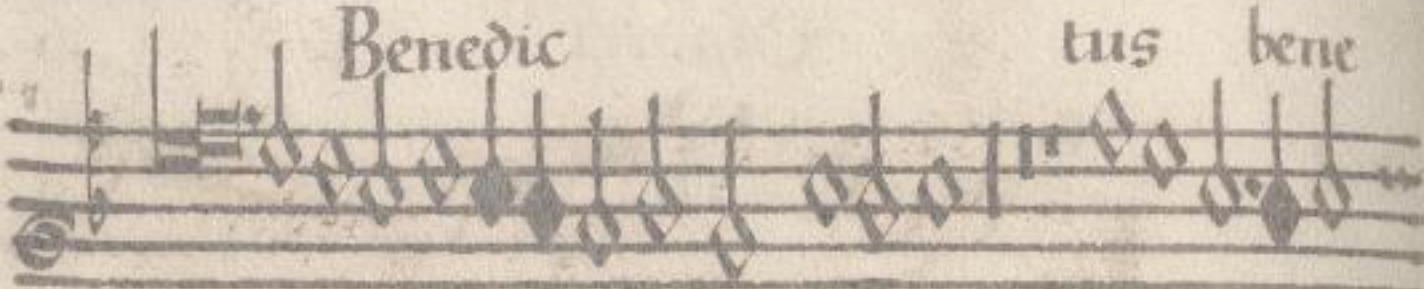
Osanna in excelsis

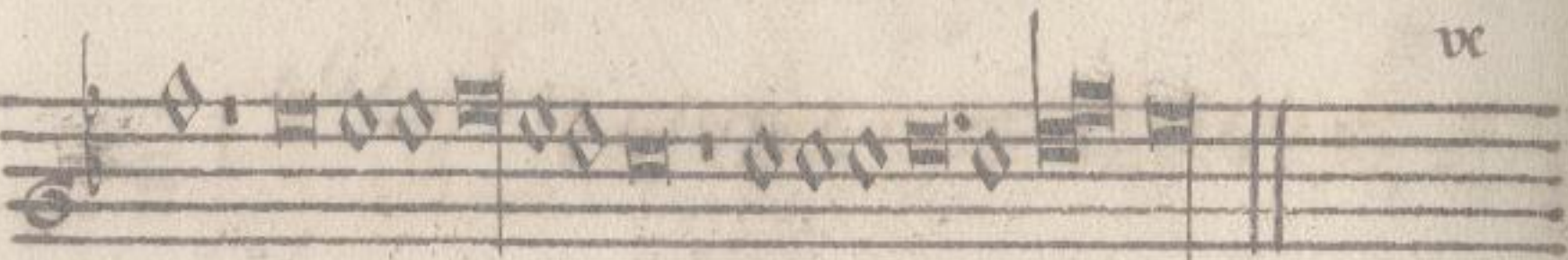
Osanna in excelsis

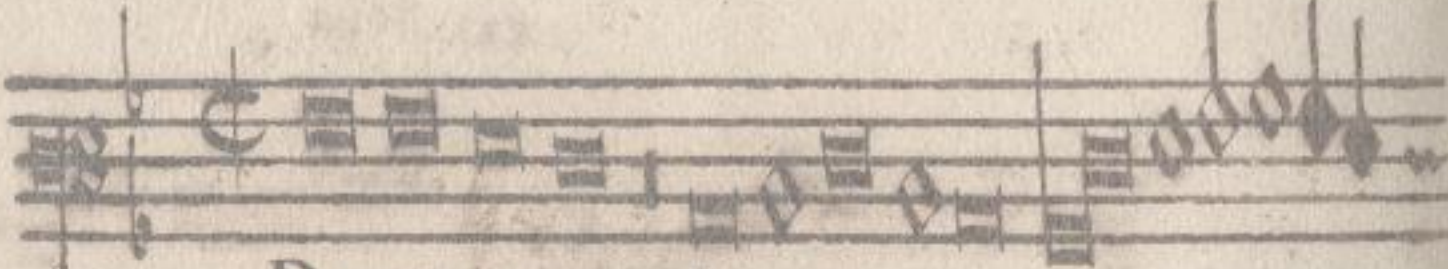
Osanna in excelsis

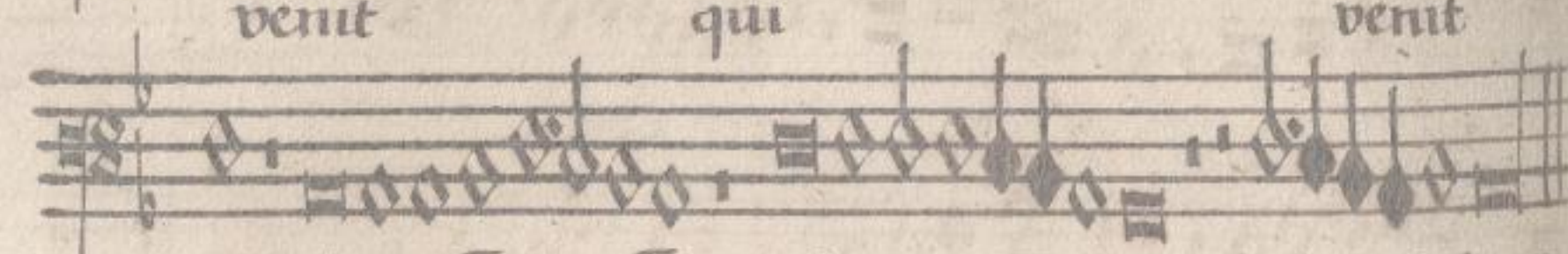
Osanna in excelsis

Osanna in excelsis


 nit in nomine in nomine domini





 venit qui venit
 in nomine domini in nomine domini

Benedi ctus benedi ctus qui ve nit in no mine domi ni

Benedictus bene di ctus qui ve nit in noie domini in nomine domi ni

Agnus de
 i qui tol
 lis peccata mun
 di misere re no bis misere
 re no bis
 Agnus de
 i qui tollis
 peccata mundi misere
 re no
 bis misere re no bis

Agnus dei

qui
tollis peccata mundi

domine miserere nobis
miserere nobis

Agnus dei

qui tollis peccata
mundi miserere
nobis miserere
nobis mi
serere nobis

Primus



Discantus

Agnus de i ag



mus de agn⁹ de



qui tollis pecca ta mun



di miserece nobis

Secundus



Discantus

Agnus dei

agnus



de i qui tol



lis peccata mun di



miserece no bis

Bassus



Agnus dei agn⁹ agnus dei



miserece no bis

Altus



Agnus dei

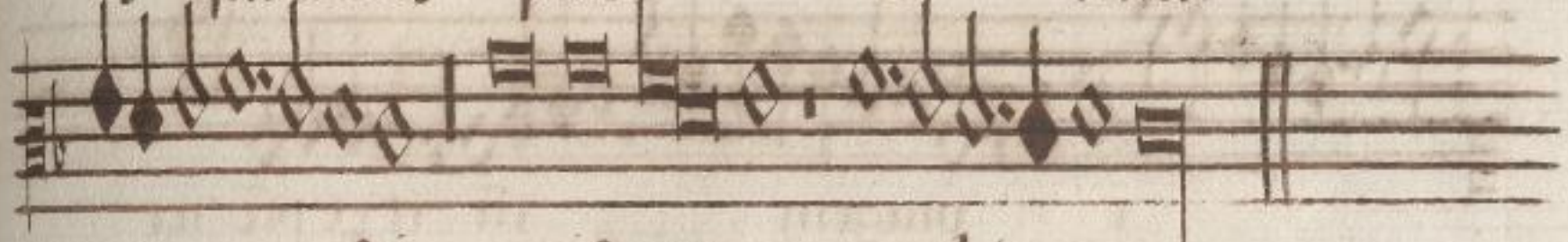


agnus

agnus de



i qui tollis pecca ta mun

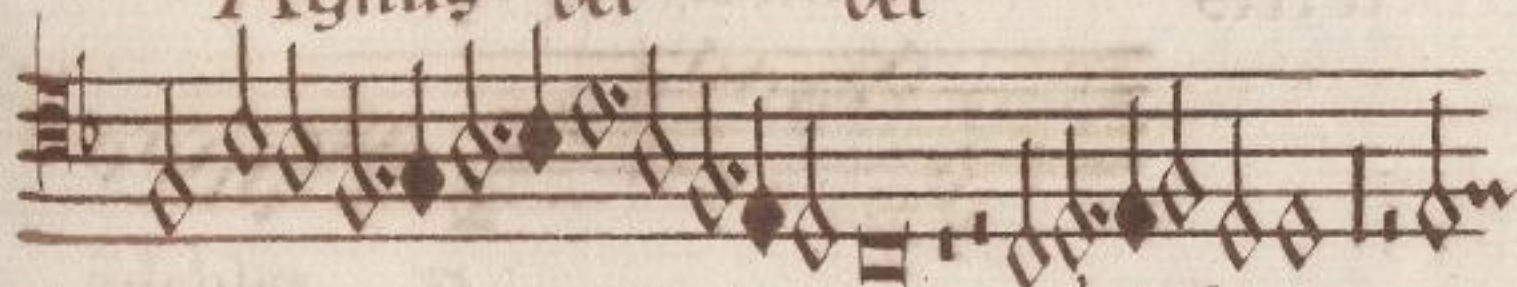


di misere nobis

Vagus



Agnus dei dei



qui tollis pec



cata mundi misere misere



re no bis

losquin des Pres

Discantus



Atrem om̃ipotentem visibiliũ
omni um et invisibiliũ Et in
vnum dñm Iesum christũ fi lium de
i vnigeni tũ et ex prẽ na
tũ ante om̃ia secula de

Bassus



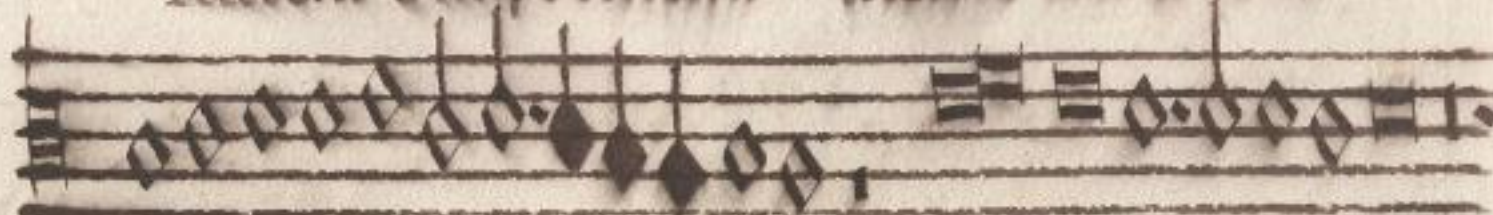
Patrem om̃ipotentem factorẽ celi et ter
re visibiliũ omni
um et invisibiliũ Et in vnu dñm Iesu xpm filiũ
dei vnigeni tũ Et ex prẽ natũ ante om̃ia se
cula de

Le premier Va deuant

Altus



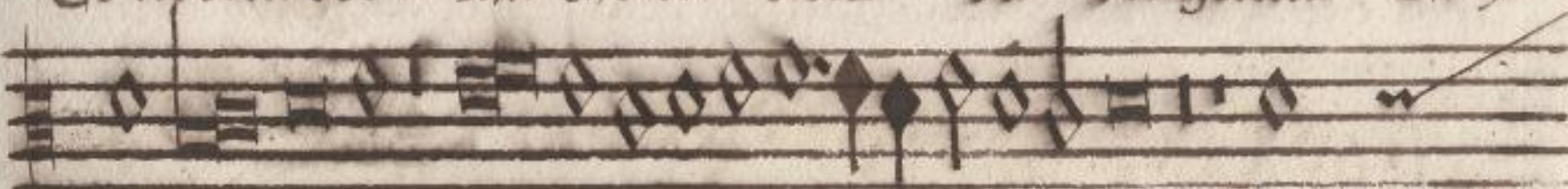
Patrem omnipotentem factorem celi et terre



visibilem omnium et inuisibilem



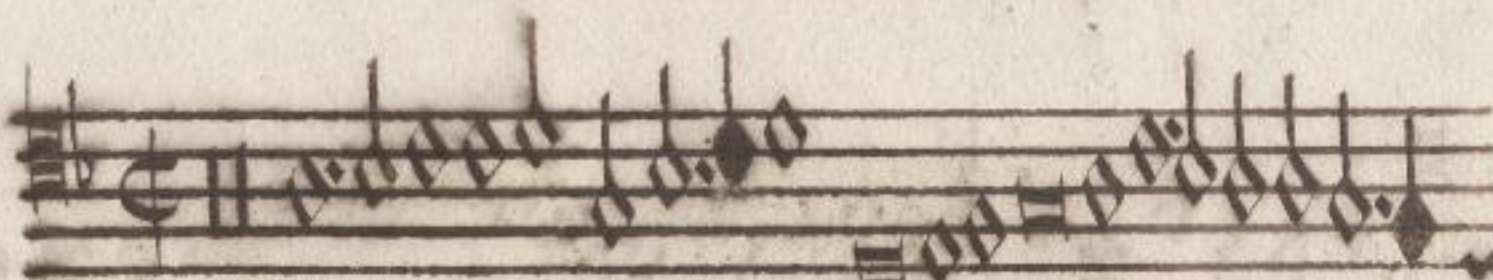
Et in unum dominum Iesum Christum filium dei unigenitum Et ex



patre natum ante omnia secula de

Tenor in Alto

Vagans



Patrem omnipotentem factorem celi et ter



re visibilem omnium et inuisi



bilem Et in unum dominum Iesum Christum fi



lium dei unigenitum Et ex patre na



tum ante omnia secula de

Residuum

Discantus



um de de o lumē de luīe deū verū de deo
 ve ro genitū non factū Qui
 ppter nos hoīes et ppter nrāz salutē descendit de cel' Et incarnat⁹
 est de spīritu sancto Ex maria virgi ne et homo fact⁹ est

Bassus

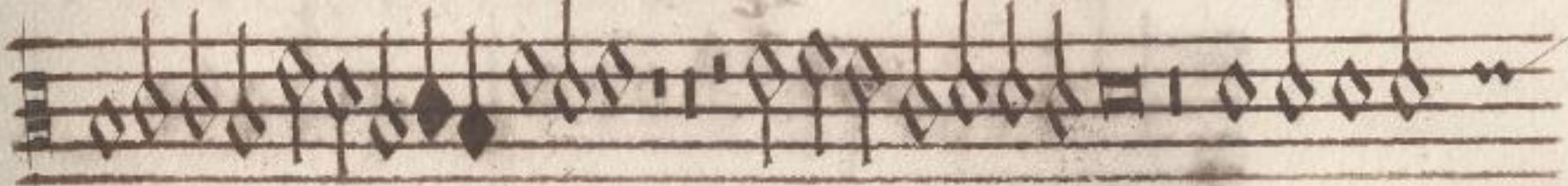


um de deo lumē de luīe deū verū de deo vero genitū nō fa
 ctū cōsubstācialē p̄ri per quē oīa facta sūt Qui ppter nos homi
 nes et ppter nrāz salutem descendit de celis Et incarnat⁹
 est de spū sancto Ex maria virgine et hō fact⁹ est

Altus
mor



um de deo lū de lūe deū verū de deo vero genitū nō fa



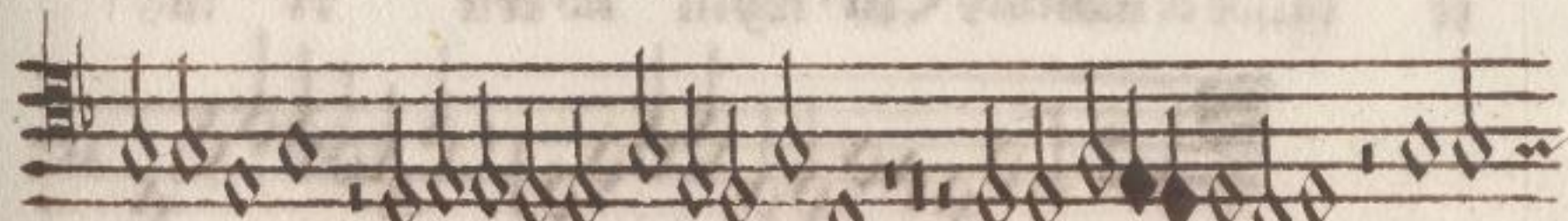
ctū consubstācialē patri per quē oīa fctā sūt Qui ppter nos



hoīes et ppter nrāz salutē descendit de ce: Et mcar: est de

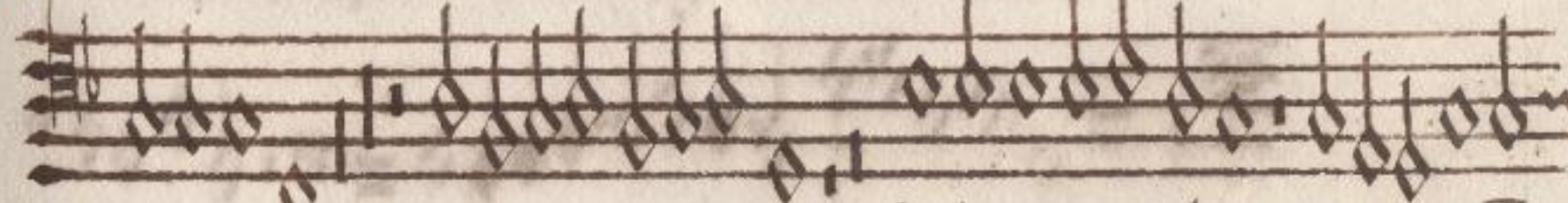


spiritū sancto Ex maria vgrine et homo fctū est

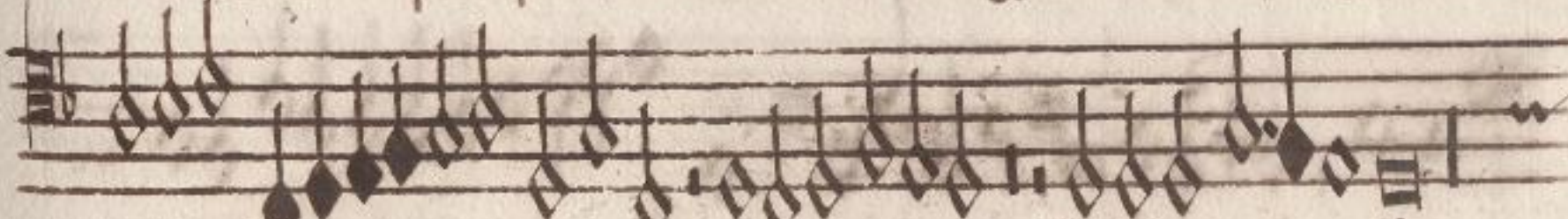


gans

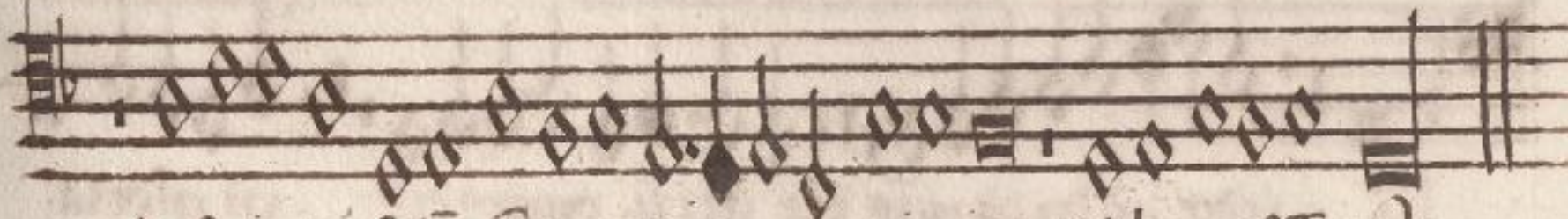
um de deo lumē de lūmi ne de deo ve ro geni



tū nō fctū per quē oīa fctā sūt Qui ppter nos ho: et ppter nrām

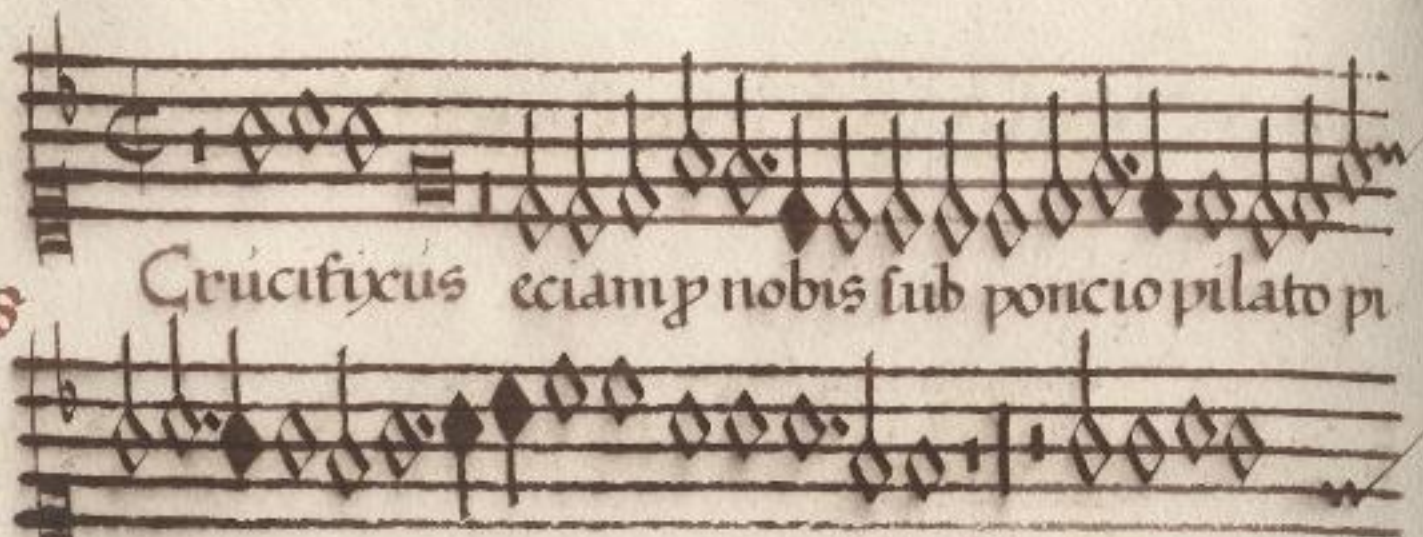


sa lu tem descen: de celis Et incarnatū est



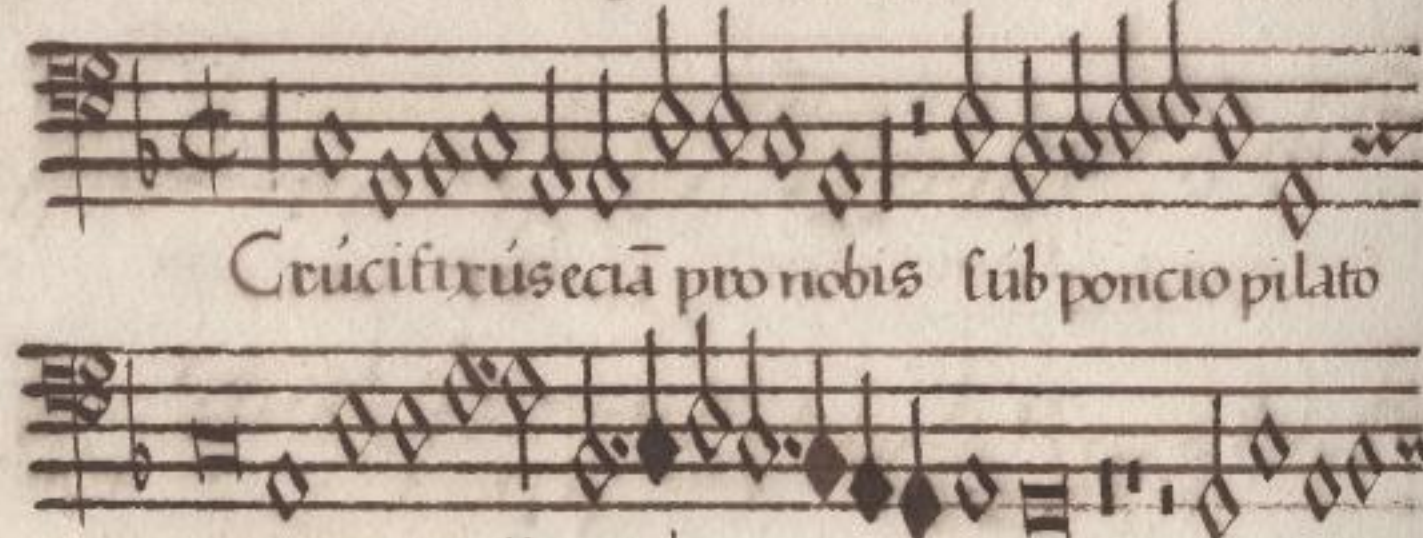
de spiritū scō Ex maria virgine et homo fctū est

Discantus



Crucifixus eciamp nobis sub poncio pilato pi
la to passus et sepul: est Et resurrex
it tertia di e secundu scriptu
ras et ascen: in celu Et iteru ventu: est cu gla iudica
re viuos et mortuos Cui? regni no erit fi nis

Bassus



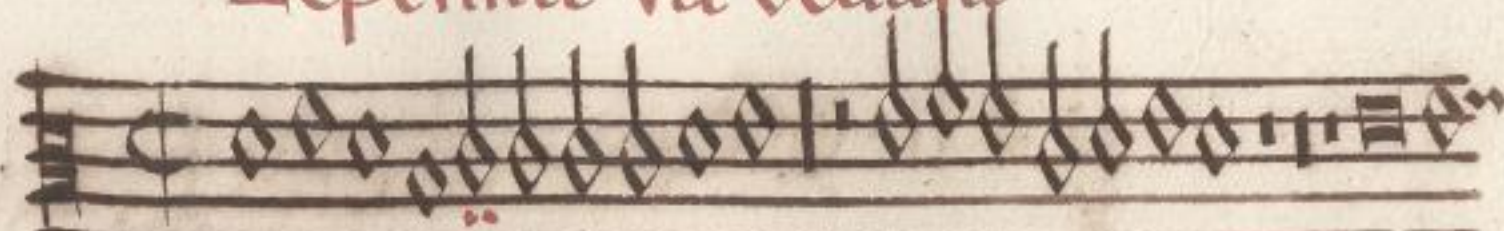
Crucifixus eciā pro nobis sub poncio pilato
passus et sepul tus est et resurre
xit tertia die secundu scripturas et ascendit in ce
lu sedet ad dexte: pris Et iteru ventu: est cu gloria
iudicare viuos et mortu: cui? regni no erit finis

Leprimir Va deuant

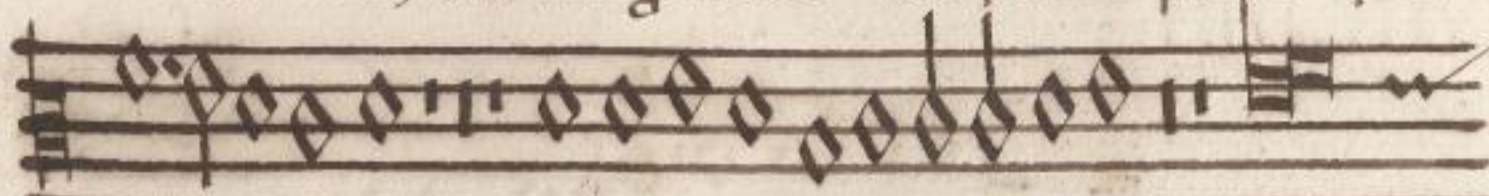
96

Altus

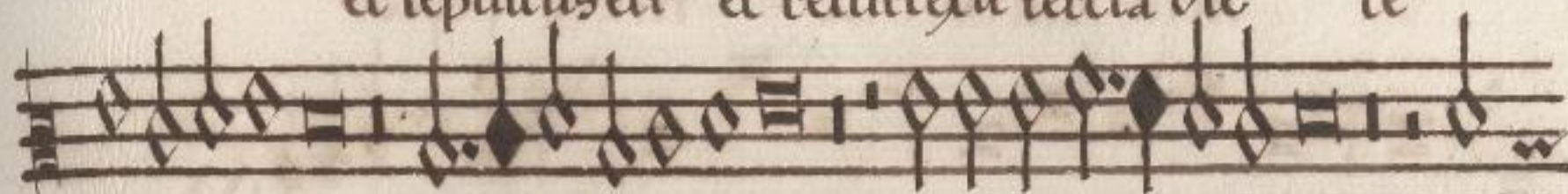
Tenor



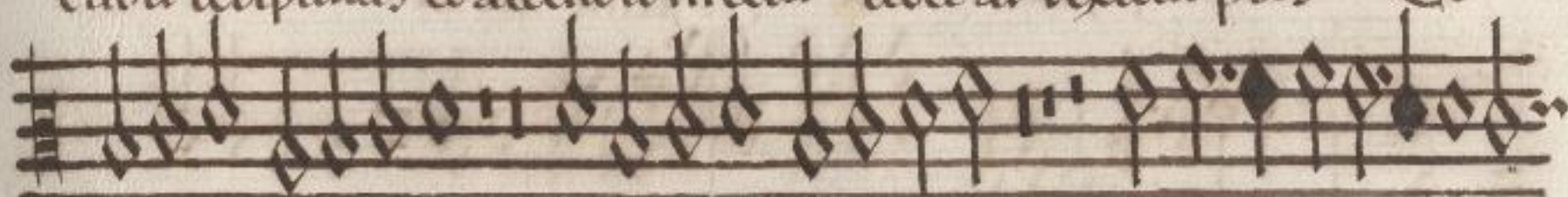
Crucifixus etiam pro nobis sub poncio pilato passus



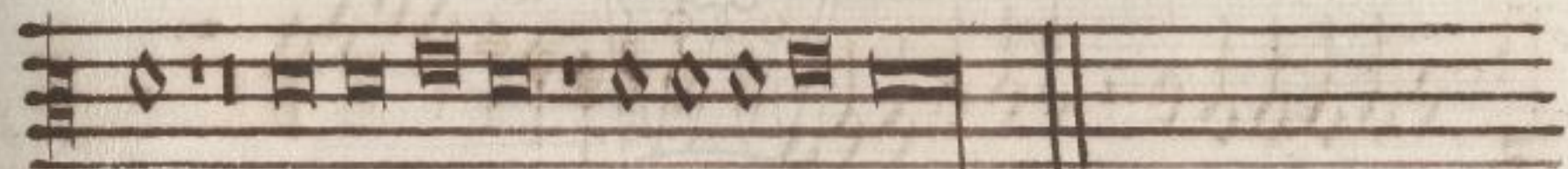
et sepultus est et resurrexit tertia die se



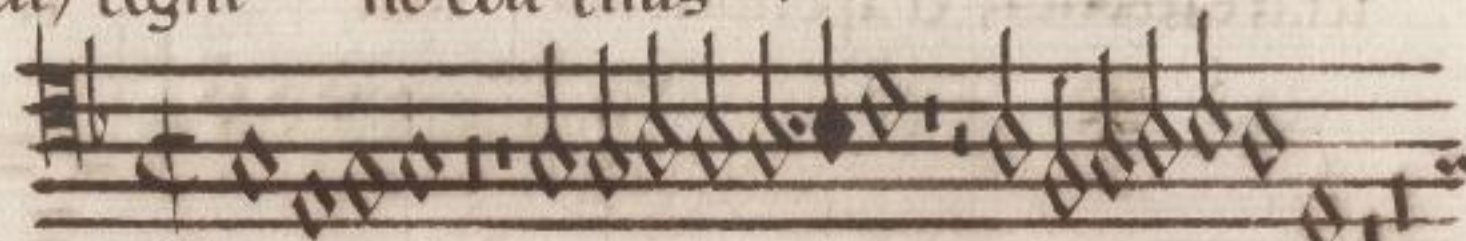
cum scripturas et ascendit in celum sedet ad dexteram patris Et



iterum venturus est cum gloria iudicare vivos et mortu-



os Cuius regni non erit finis



Vagans

Crucifixus etiam pro nobis sub poncio pilato



passus et sepultus est passus et sepultus est Et resurrexit tertia die



se cum scrip tu ras se



det ad dexteram patris Et iterum venturus est cum gloria iudica



re vivos et mortuos Cuius regni non erit finis

Discantus



Sanctū dōm et vīvī can
tem Vī ex patre filioq; proce
dit Vī cū patre et filio siml' adora
tur et conglorificatur Vī locūtus est per pphas Et vnā
scāz catholicā et apostolicā eccle si

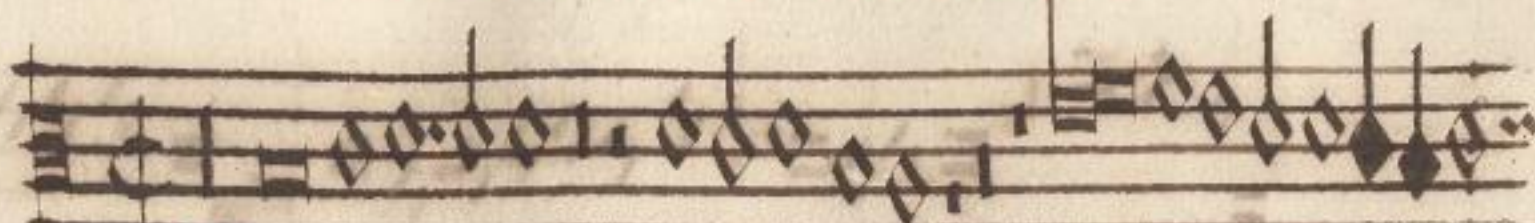
Bassus



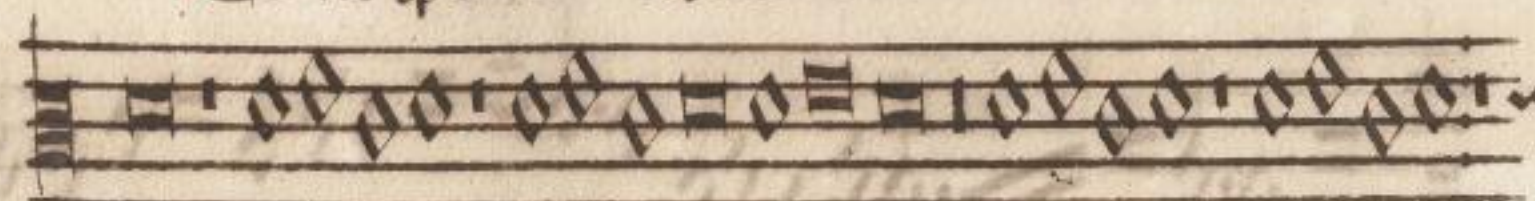
Et in spiritū sc̄m dōm et vīvī
fican tem Vī ex p̄re filioq; proce
dit qui cū patre et filio siml' adoratur et oglori
ficatur qui locūtus est per prophe tas et
vnā sanctā catholicā et apostolicā ecclesiā

Le dernier Va derire

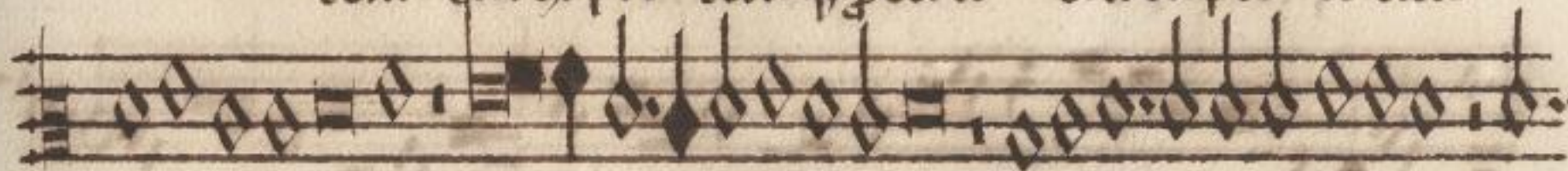
97

Altus

Et in spiritū sanctū dōm et viūifican



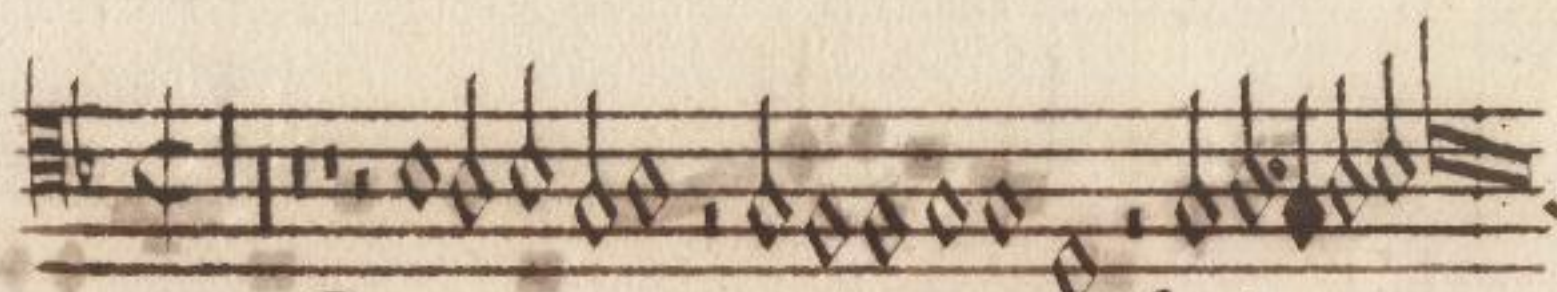
tem Qui ex p̄re filioq; p̄cedit Qui cū p̄re et filio



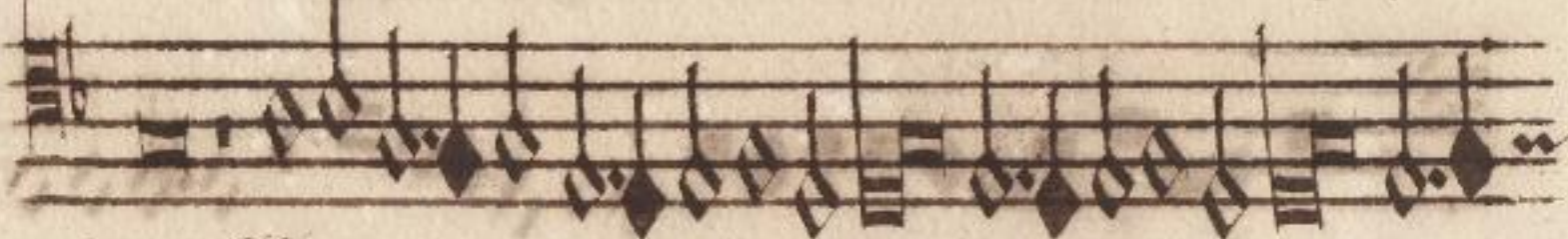
siml' adoratur et conglorificatur Qui locūt' est per p̄phas Et



vnā sc̄tām catholicā et apostolicā ecclesiā

Tenor in Alto**Vagans**

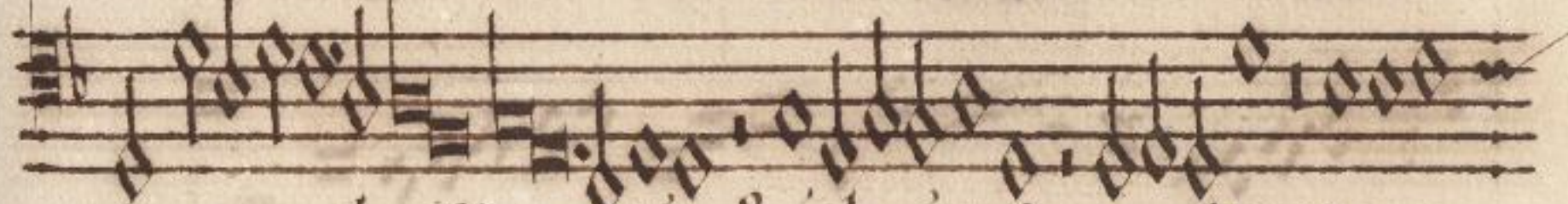
Sanctū dōm et viūificātem Qui ex pa



tre filioq; proce



dit qui cū p̄re et fi liō simul adora



tur et conglorifica tur Qui locūt' est per p̄phas et vnā



sc̄tām catholicā et apostolicā ecclesiā

ecclesiā

Residuū

Discanti



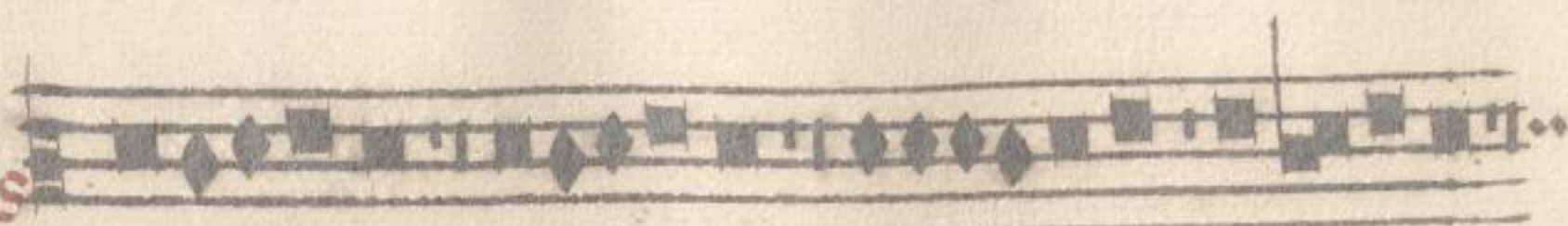
am Confiteor vniū baptisma in remissio
nem pecca torum et expecto resurrectio
nem mortuorū Et vitam ven tu ri se
culi A men

Bassus



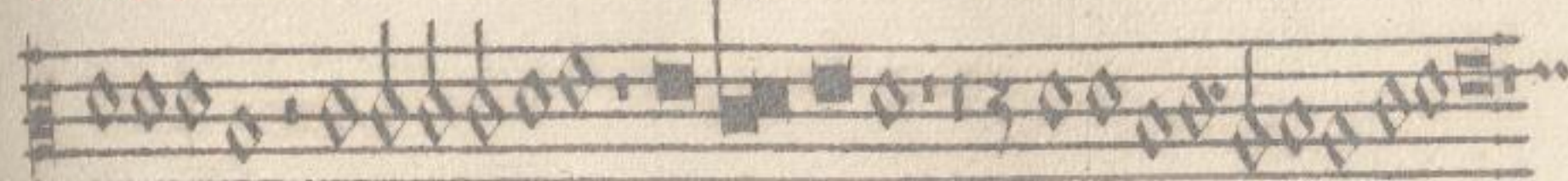
Confiteor vniū baptisma in remissio
nem peccato rū et expecto resurrectio
nem mortuo rūm Et vitā venturi secu
li A men

Altus

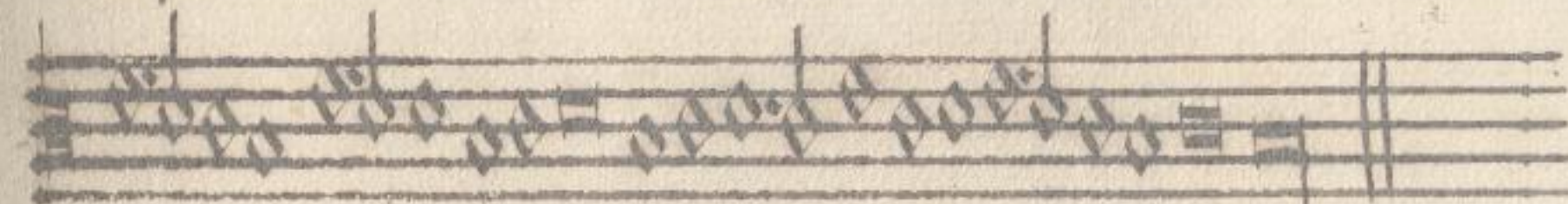


Tenor

Confiteor vnū baptisma in remissioē peccatorū



Et exspecto resurrectionē mortuorū Et vitā ven tūri

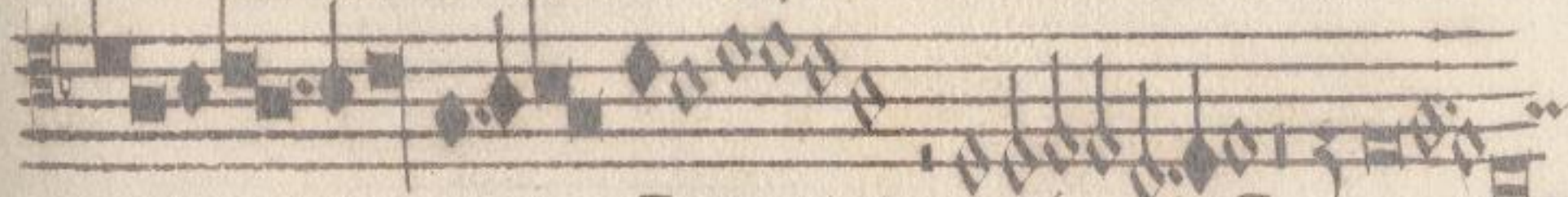


se cū li A men

Sagans



Confiteor vnū baptis ma in remissio

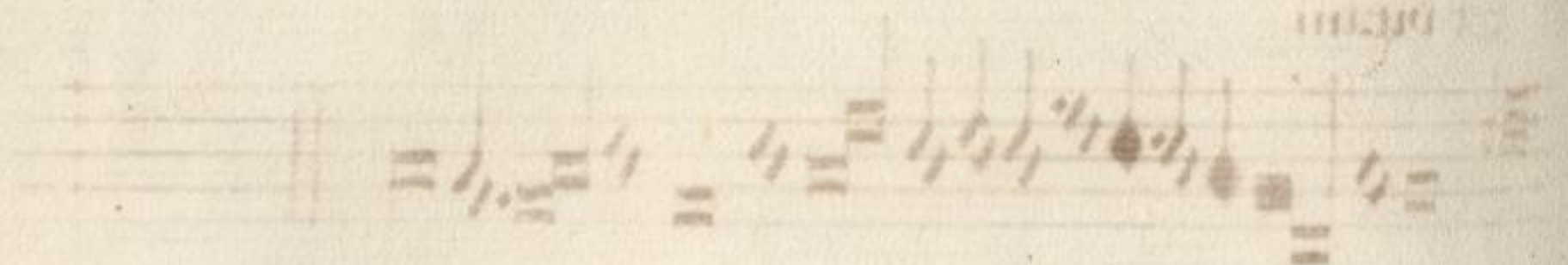
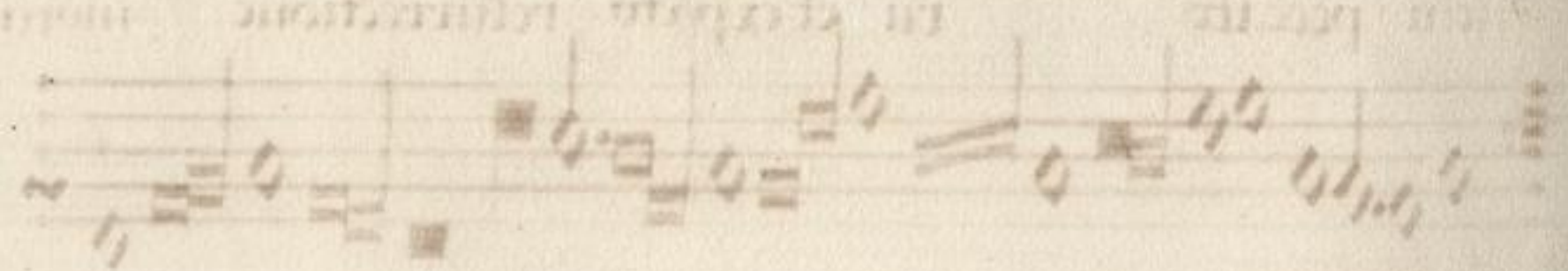
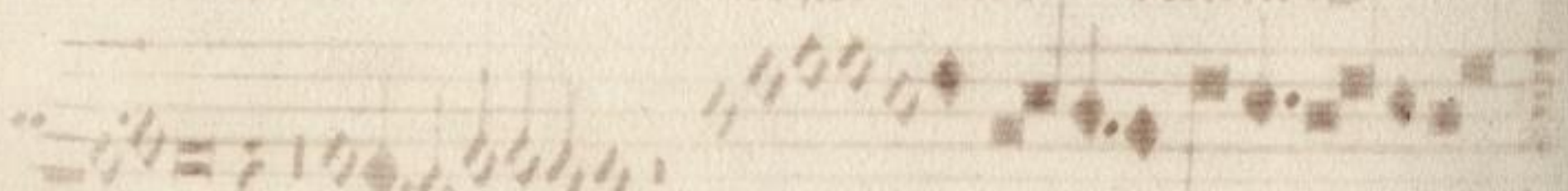
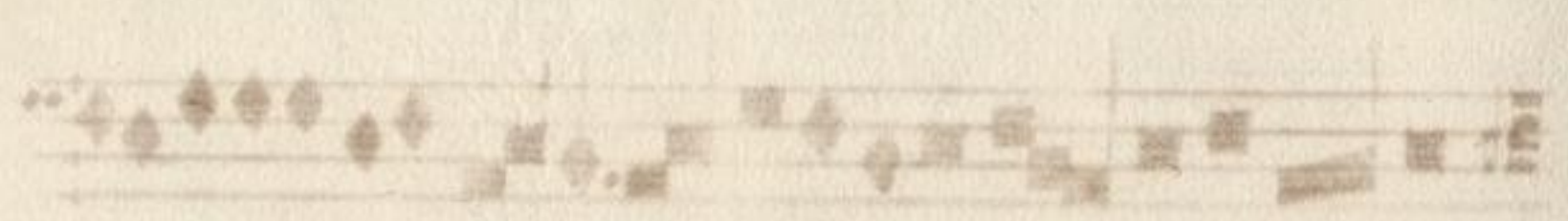
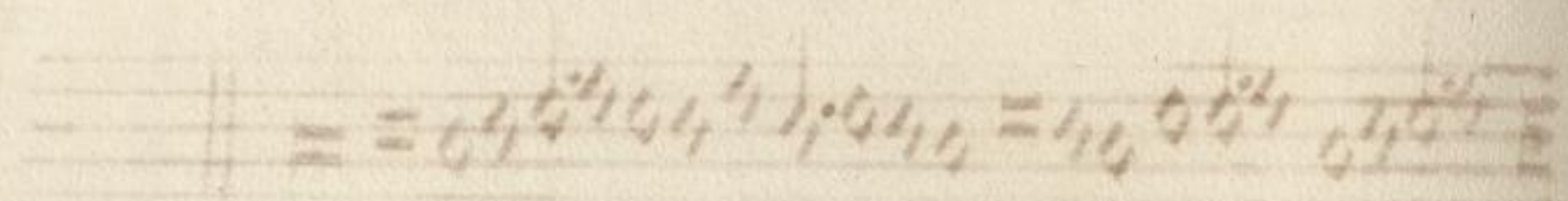
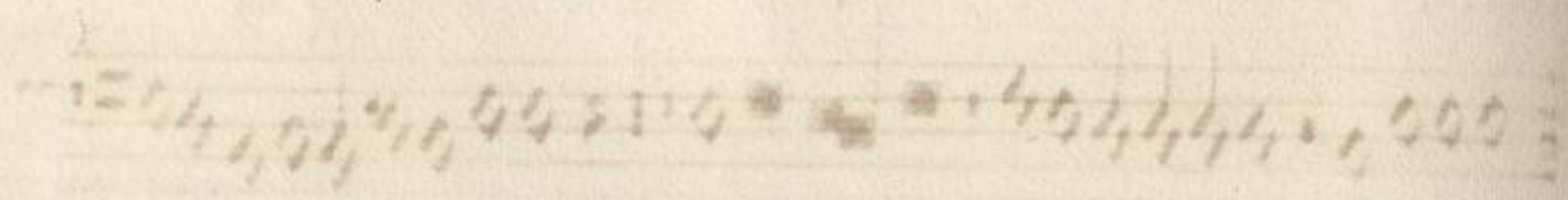
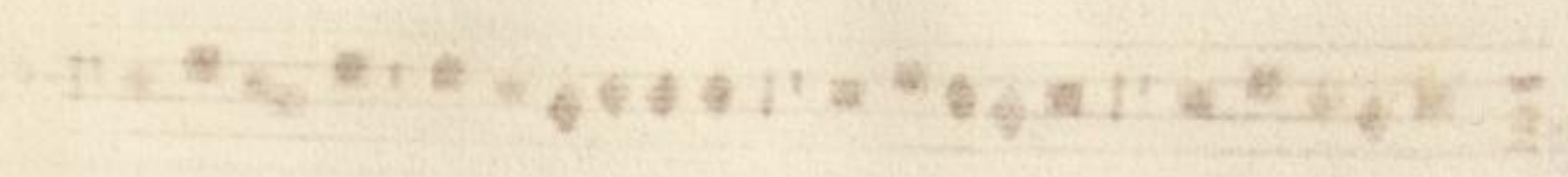


nem peccato rū et exspecto resurrectionē mortuorū



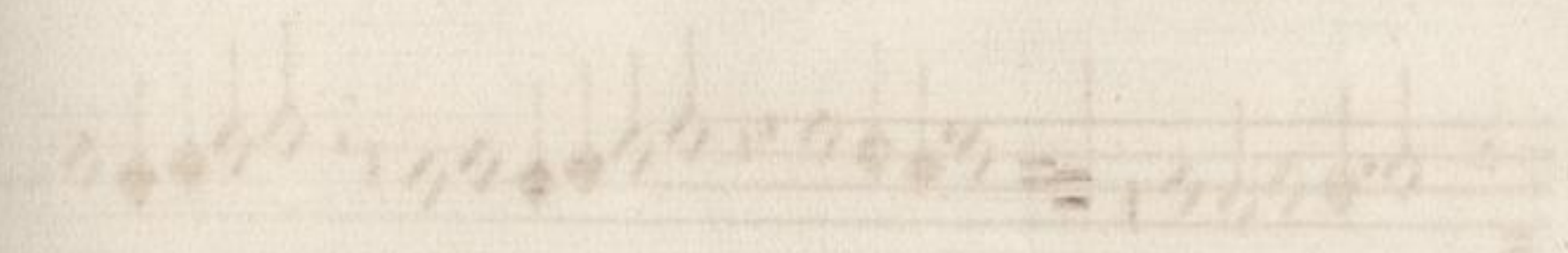
Et vitam



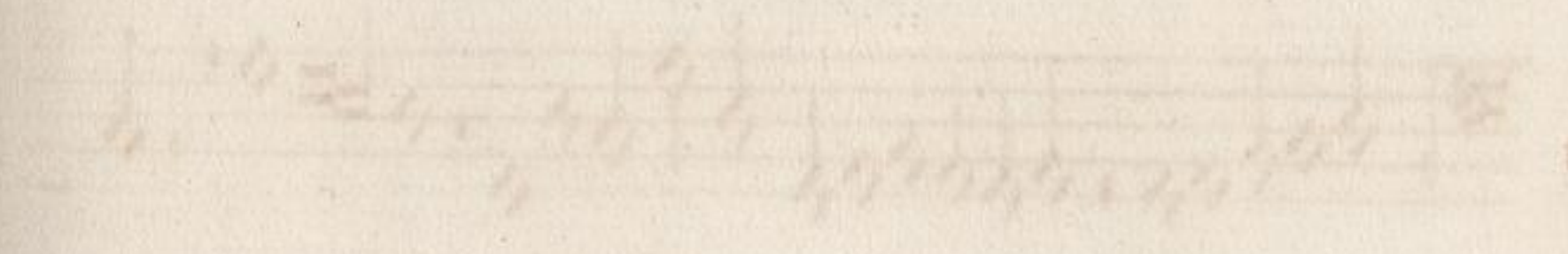
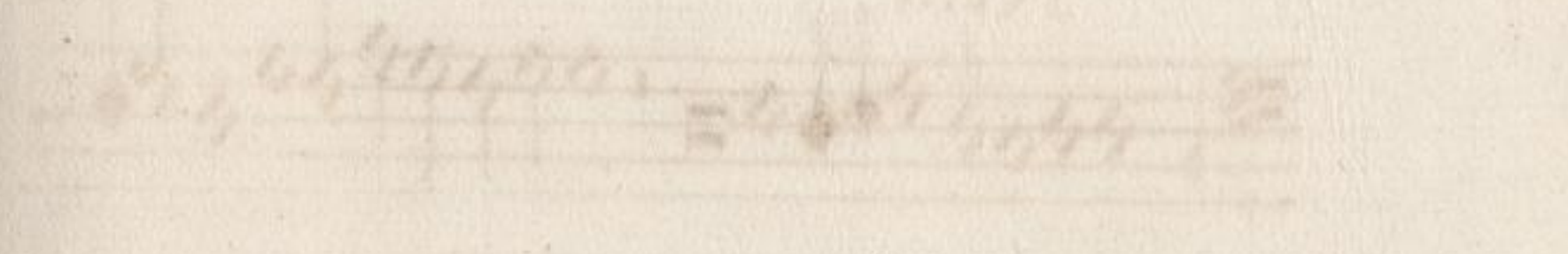
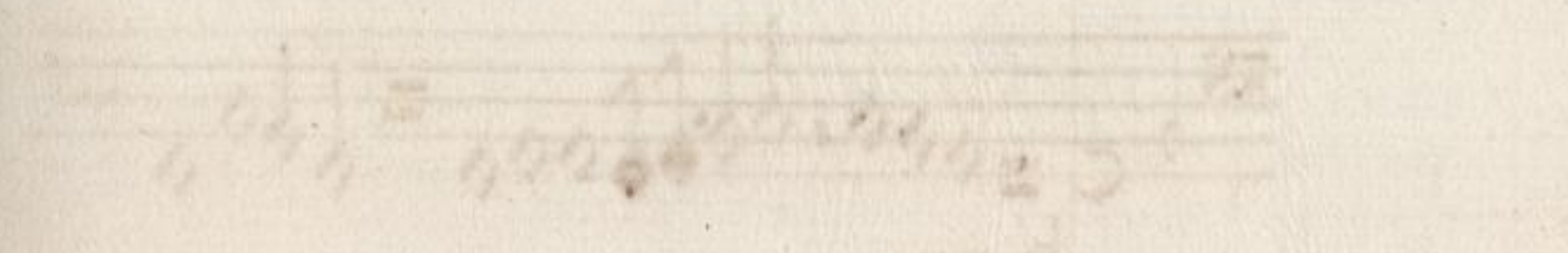




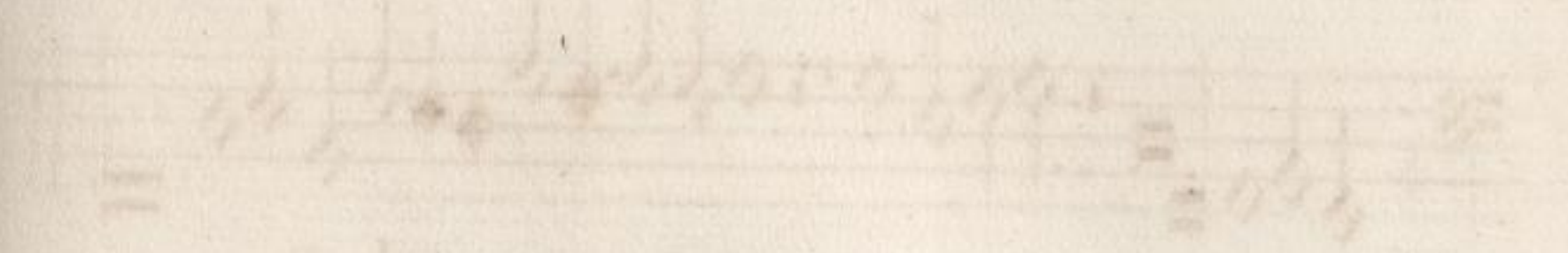
Handwritten text in red ink, possibly a signature or a title, located to the right of the first staff.



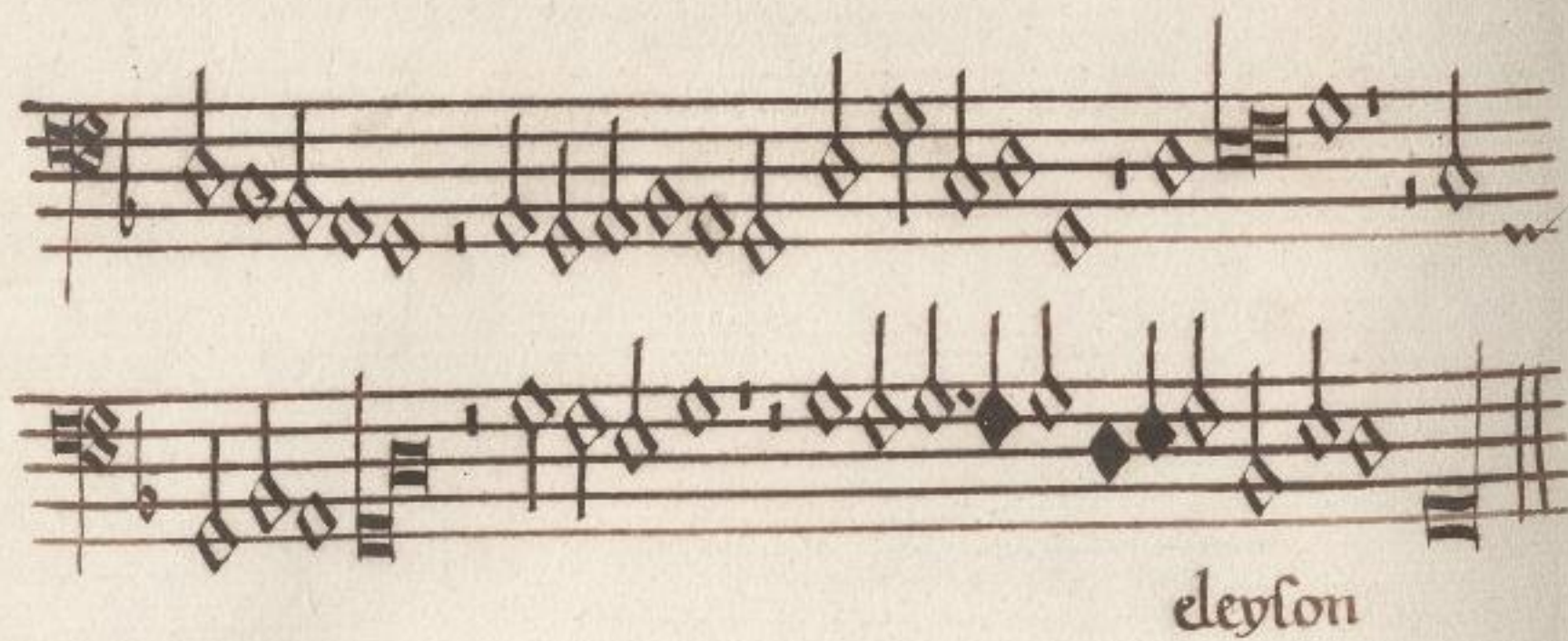
Handwritten text in red ink, possibly a signature or a title, located to the right of the fourth staff.



Handwritten text in red ink, possibly a signature or a title, located to the right of the sixth staff.



Adam Keneri





Kyrie



eleyson



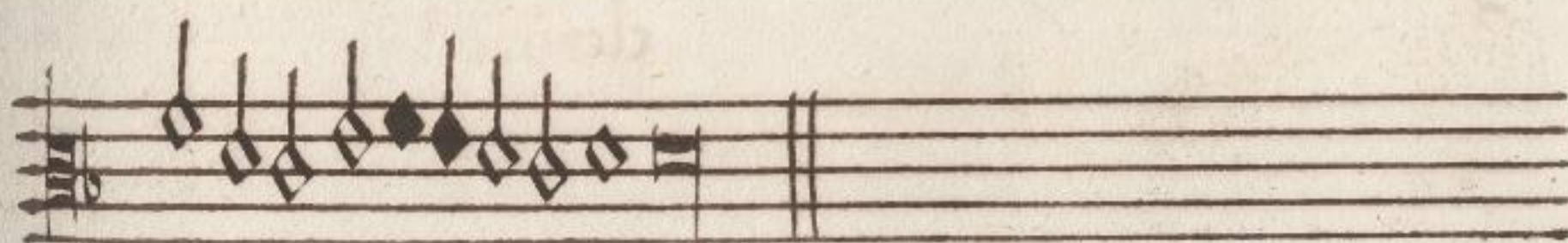
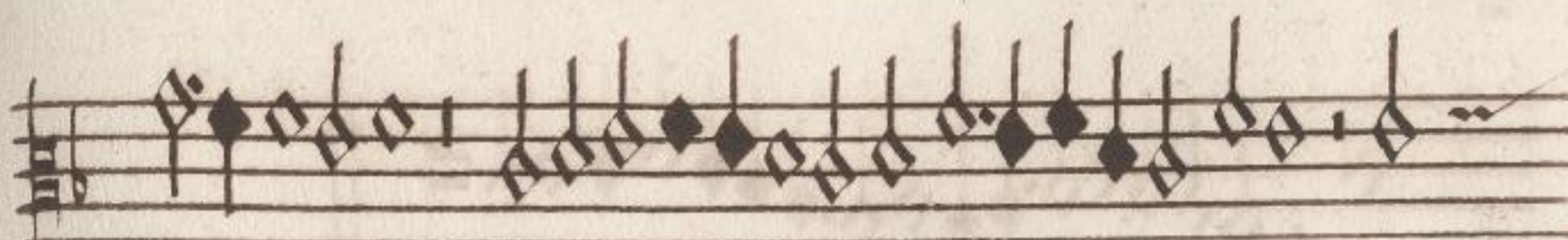
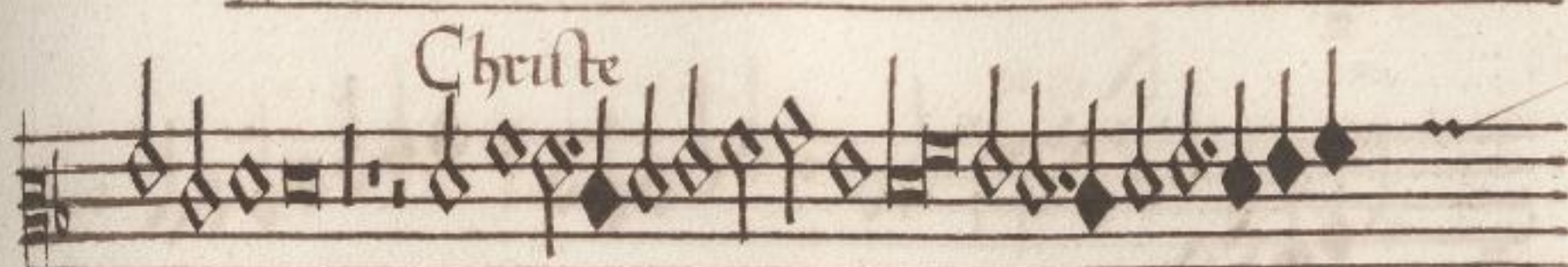
Kyrie



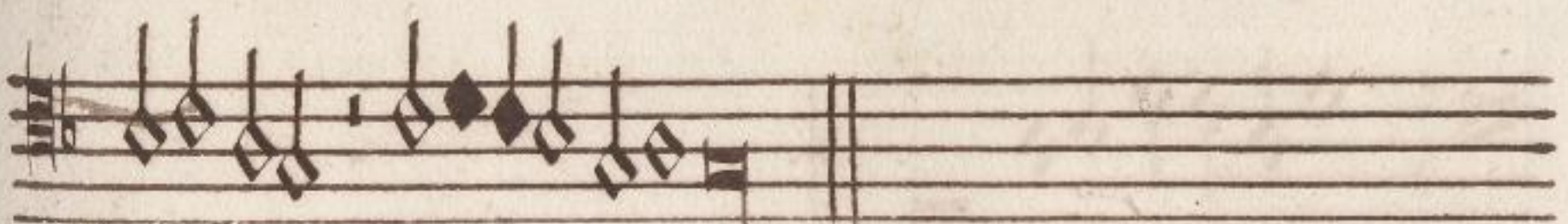
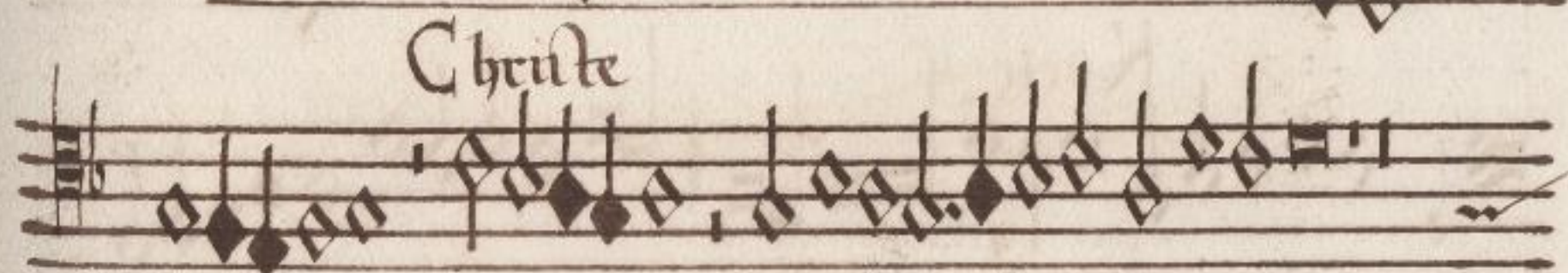
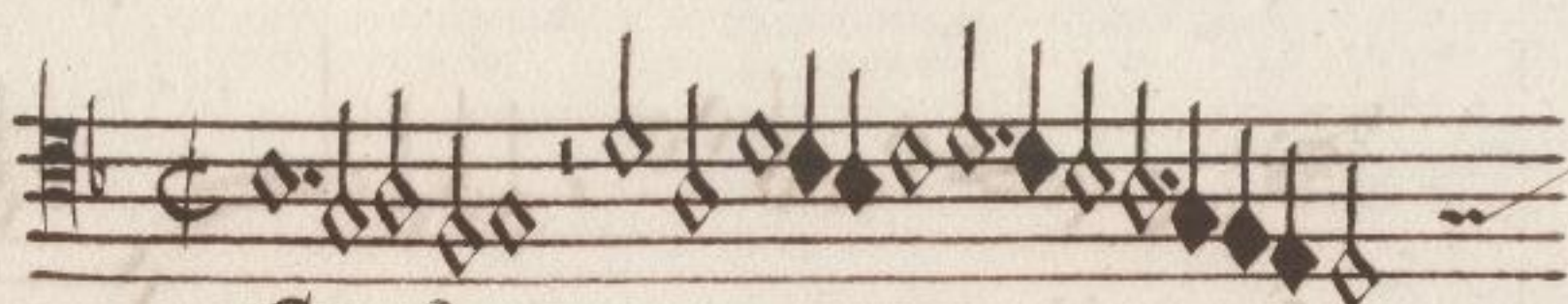
eleyson

Handwritten musical score for the first system, featuring four staves with mensural notation. The text "Christe" is written above the second staff, and "eleyson" is written below the fourth staff. The notation includes various note values and rests, typical of early printed music.

Handwritten musical score for the second system, featuring four staves with mensural notation. The text "Christe" is written above the second staff, and "eleyson" is written below the fourth staff. The notation includes various note values and rests, typical of early printed music.



eleyson



eleyson

Handwritten musical score for Kyrie eleison, system 1. The system consists of four staves. The first staff begins with a treble clef and a common time signature (C). The notation is in a medieval style, using square neumes on a four-line staff. The word "Kyrie" is written above the second staff, and "eleyson" is written below the third staff. The system ends with a double bar line.

Kyrie

eleyson

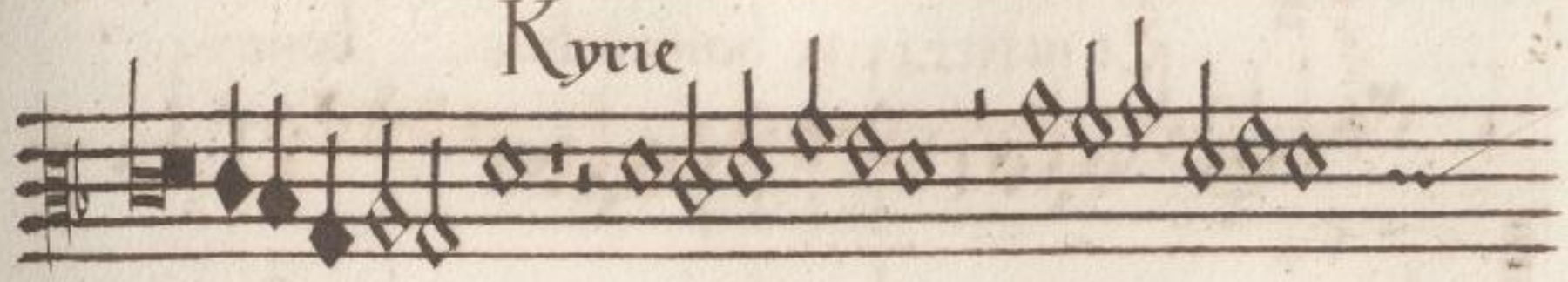
Handwritten musical score for Kyrie eleison, system 2. The system consists of four staves. The first staff begins with a treble clef and a common time signature (C). The notation is in a medieval style, using square neumes on a four-line staff. The word "Kyrie" is written above the second staff, and "eleyson" is written below the third staff. The system ends with a double bar line.

Kyrie

eleyson



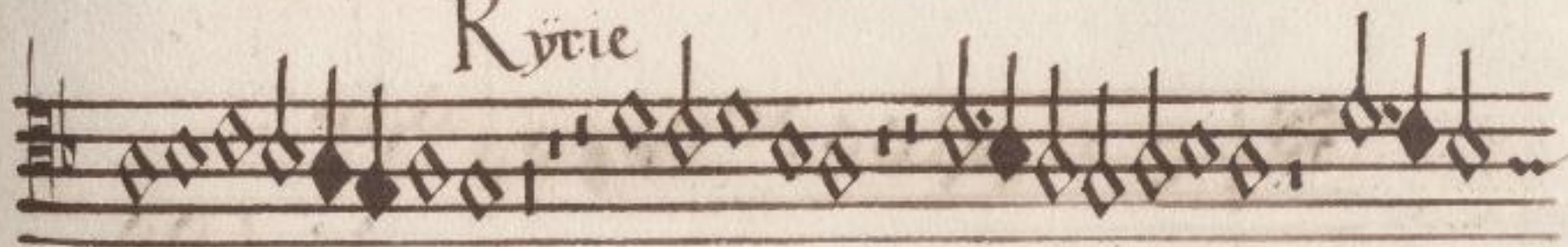
Kyrie



eleyson



Kyrie



eleyson

Et in terra pax hominibus bone vo

lun tatis benedicim⁹ te glorificam⁹ te

Gracias agimus tibi ppter magnā gl'iam tu

am rex celestis deus pater om̄ipotens

omni potens

Et in terra pax hominibus bone

volūtatis laudamus te adoramus te

Gracias agimus ti bi domine de

us rex celestis deus pater omnipotens



Et in terra pax homi nibus bone vo

luntatis benedicimus te glorificamus te

Gracias agimus tibi ppter magnā gloriā tu

am rex celestis deus pater om̄ps omni

potens



Et in terrapax hominibus bone vo

luntatis laudamus te adoramus te Gracias

agimus ti bi ppter magnā glia tu

am domine deus rex celestis deus pater om

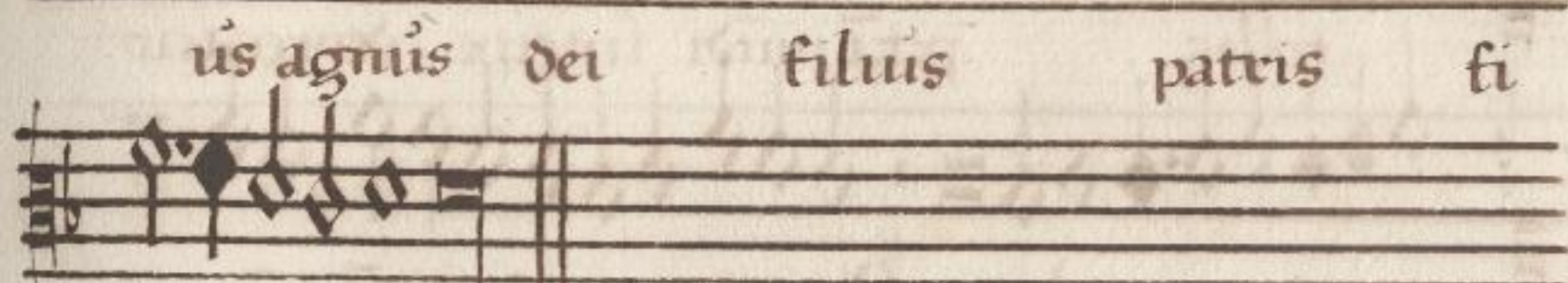
nipotens

Domine fili unigenite Iesu
chri ste domi ne
deus agnus de i fili us pa
tris

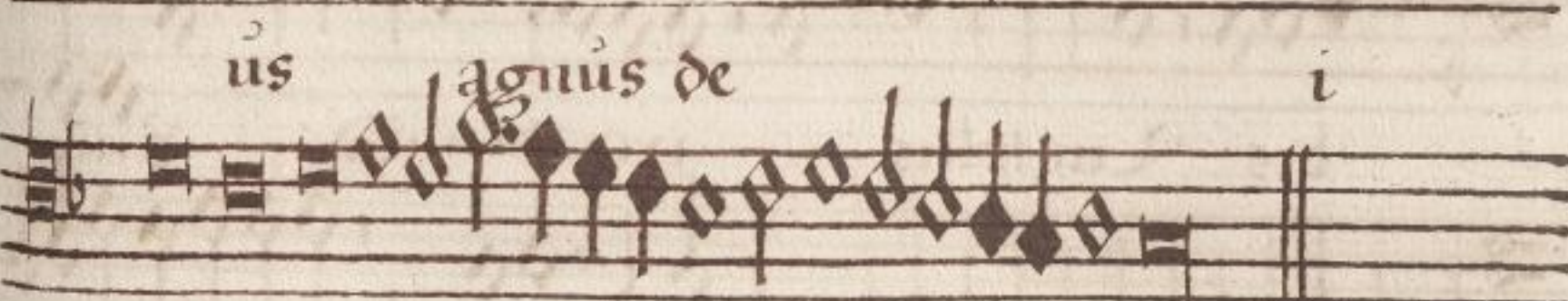
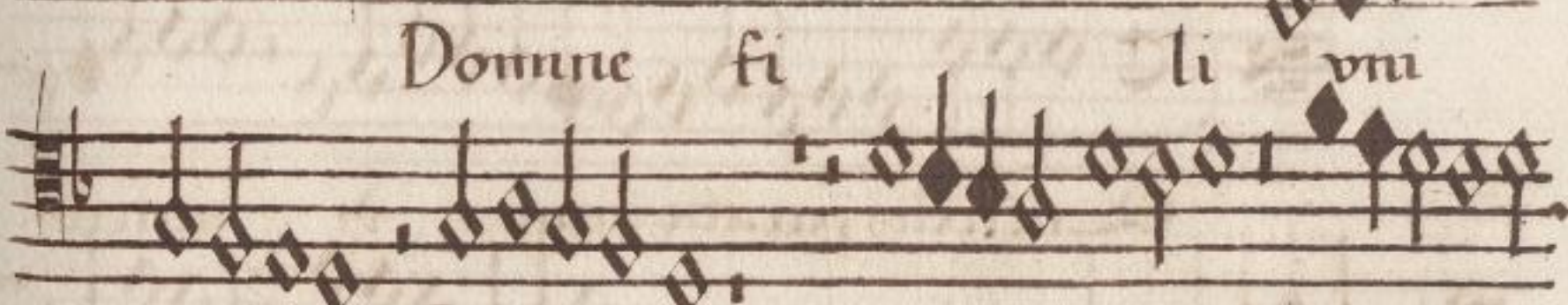
This system contains the first four staves of a musical score. The first staff is a vocal line with a treble clef and a common time signature (C). The second and third staves are also vocal lines with treble clefs. The fourth staff is a lute line with a C-clef on the first line. The lyrics are written below the staves in a Gothic script. The music consists of square notes on a four-line staff.

Domine deus
agnus dei
filius pa tris

This system contains the next four staves of the musical score. The first staff is a vocal line with a treble clef and a common time signature (C). The second and third staves are also vocal lines with treble clefs. The fourth staff is a lute line with a C-clef on the first line. The lyrics are written below the staves in a Gothic script. The music consists of square notes on a four-line staff.



lius patris



tris



Qui tollis peccata mundi misere
 re no bis Qui
 tollis peccata mundi suscipe deprecationem
 nostram Qui sedes ad dexteram patris misere
 re no bis Quoniam tu solus sanctus Tu
 solus do mi
 Qui tollis peccata mundi misere
 re no bis misere re no
 bis Qui tollis peccata mundi Susci
 pe deprecationem nostram Qui sedes ad dex
 teram Quoniam tu solus sanctus Tu solus domi

Qui tollis pctā mūdi
 misere re no bis miserere no
 bis Qui tol lis peccata mūdi
 Sūscipe deprecacōz nrāz Qui sedes ad
 dexterā prīs miserere nobis Quonīāz tū so
 lus sanctus Tū solus domi
 Qui tollis pctā mūdi misere
 re no bis Qui tollis
 pctā mūdi Sūscipe deprecationē no
 stram Quonīā tū solus sanctus tū so
 lus Tū solus domi

nus Tu solus altissimus Iesu chri ste

Cū sancto spū in gloria dei pa

tris in gloria dei patris dei pa

tris A men

nus Tu solus altissimus Iesu xpe

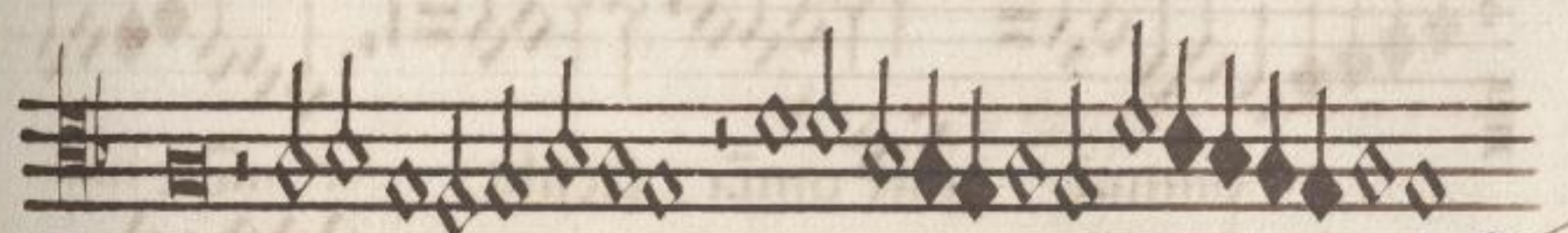
Cū sancto spū ritu in gloria dei

pa tris in gloria dei patris de

i patris Amen



nus Tu solus altissi mus Iesu
chris te Cu sancto spiritu in gloria de
i pa tris in gloria de
i pa tris Amen



nus Tu solus altissi Iesu xpe
Cu sancto spu Cu sancto spu in gloria
dei patris in gloria dei pris in gloria de
i patris Amen



Atrem omnipoten tem visibiliū
 omniū et inuisi
 biliū Et in vnū doīm Iesum christum filiū dei
 vnigenitū vnige nitū Et ex prē natū ante
 omnia ante omīa secula lūmē de lūmi
 Factorem celi et terre visibiliū omni
 um et inuisibiliū Et in vnū doīm
 Iesū xpīm vnige nitū Et ex patre
 natū ante omnia secula Deū de deo

Atrem omnipotentem visibiliū omni
um et inuisibi liū inuisibiliū Et in
vnu dñm Iesū xp̄m filiū dei vnigeni
tūm Et ex p̄re natū ante
omnia secula Deū de deo lūmē de lūmī
Factorem celi et terre visibiliū
omniū et inuisibiliū in dñm
Iesū xp̄m filiū dei vnige nitū vni
ge nitū Et ex patre natū ante omni
a secula Deū de deo lūmen de lūmī



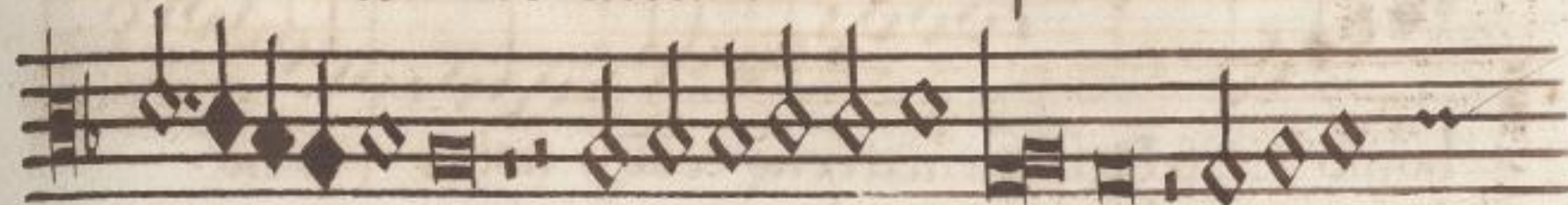
ne consubſtancialē pa
tri per quē omnia facta ſūt Qui ppter nos hoīes
et ppter noſtram ſa lūtem deſcendit de ce
lis deſcendit de ce lis



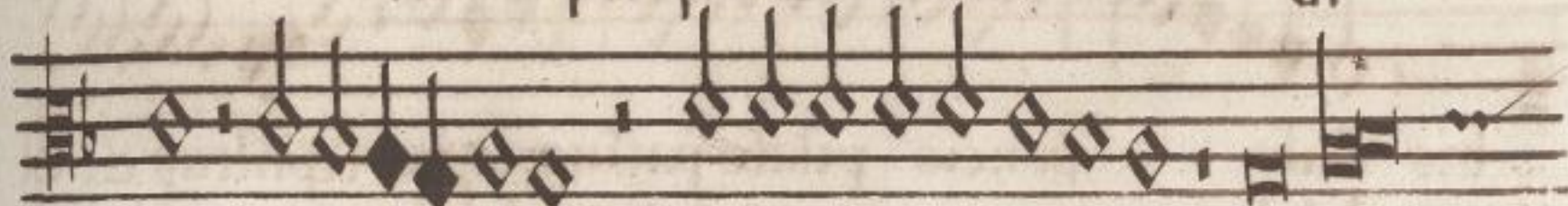
Deū verū de deo vero Genitū non
factū per quē omīa facta ſunt
Qui ppter nos homīes et ppter noſtram ſalū



ne consubstantiallem pa



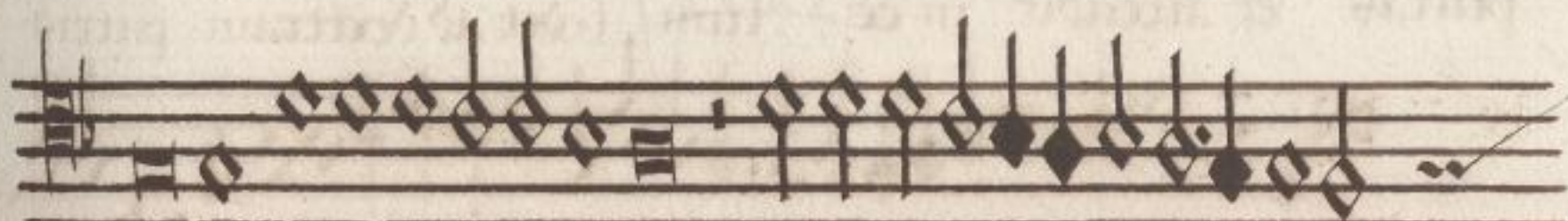
tri per quē omīa facta sūt ſūi ppter



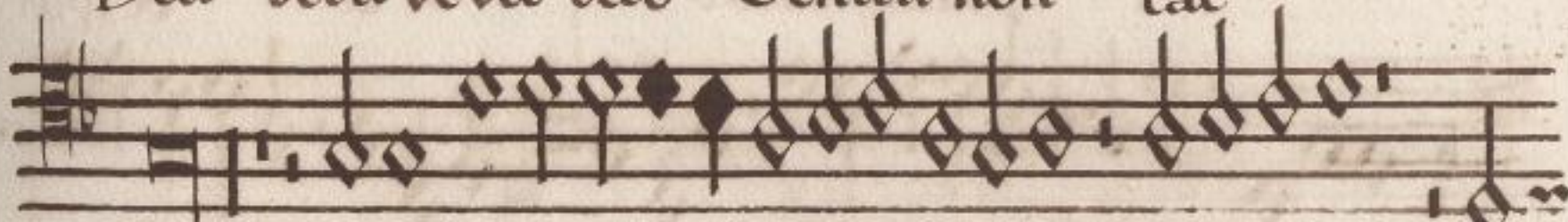
nos homines et ppter nrāz salutem descen



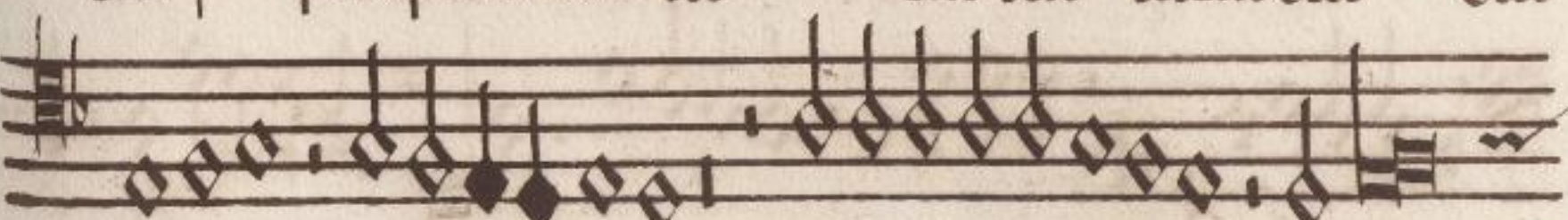
dit de celis descendit de celis



Deū verū de deo vero Genitū non fac



ctū per quē omīa fa cta sūt facta sūt ſūi



ppter nos homines et ppter nrāz salutē descen



dit de celis descendit de ce lis

E spiritu sancto Ex maria virgine et
 homo factus est Crucifixus etiam pro no
 bis sub poncio pilato passus et sepultus est Et
 resurrexit tertia die secundum scripturas scri
 pturas et ascendit in ce lum sedet ad dexteram patris
 T incarnatus est de spiri
 tu sancto ex maria virgine Et homo factus est Crucifixus e
 tiam pro nobis sub poncio pilato passus et sepul: est et
 sepultus est secundum scripturas scripturas et
 ascendit in celum sedet ad dexteram patris

Handwritten musical score on ten staves. The notation is a form of square neumes on a four-line red staff. The lyrics are in Latin, written in a Gothic script below the staves. The text describes the life of Christ: born of the Holy Spirit and Mary, crucified for us, buried, and resurrected, sitting at the right hand of the Father. The score is divided into several phrases, some starting with a large initial 'E' or 'T'. The final staff ends with a double bar line.

E spiritu sancto Et
homo factus est pro nobis Sub poncio pi
lato passus et sepultus est secundum scriptu
ras scripturas scripturas Et ascendit in
celum sedet ad dexteram pa tris
Incarnatus est Ex maria virgine
Crucifixus eciā pro nobis Sub poncio pilato passus
et sepultus est Et resurrexit tertia die secundum
scripturas scripturas et ascendit in celum sedet
ad dexteram pa tris

T iterū ventūrus est cū gloria iū
 dicare cui⁹ regni nō e rit finis
 et in spiritū et viuificātem qui ex prē filioq⁹
 Qui cū prē et fi lio simūl ado ra
 et conglorificat⁹ qui locut⁹ est per pphē
 T iterū ventūrus est ven
 tūrus est cū gloria iudicare viuos et mortuos et mortuos
 fi nus sc̄m doīm et viuifi: qui ex prē fi
 lioq⁹ procedit qui cū prē et filio siml' adoratur et
 conglorificatur qui locut⁹ est pphas per prophe

T iterū ventū est cū gloria iūdicare viuos et
mor tuos cuius regni nō erit finis et in
spiritū sc̄m dñm et viūficātem qui ex p̄re filioq; proce
dit qui cū p̄re et filio siml' adorat̄ et conglorifica
tur qui locut⁹ est per prophe

T iterū ventū est cū gloria iūdicare viuos et
mor tuos cuius regni nō erit finis sc̄m domi
nū et viūfican: qui ex p̄re filioq; procedit qui
cū p̄re et filio siml' adoratur et conglorifica
tur qui locut⁹ est p̄ pphe

tas Et vnā sc̄tā catholicam et apostolicā ecclesiā Confiteor in remissionem peccato rū et ex
 pec to expecto expecto resurreccioz mortuo rū Et vitā venturi seculi Amen

tas Et vnā sc̄tā catholicam et apostolicā ecclesiā Confiteor in remissionem pecca-
 torū et expecto et expecto resurreccionez mortuo rū Et vi-
 tam venturi seculi Amen



tas Et vnā sc̄tā catholicam et apostolicā ecclesi-
am vnū baptisma in remissionē peccatorū et
expe cto expe cto expe cto resurreccō mortuō
rū Et vitā venturi seculi Amen



tas Et vnā sc̄tā catholicā et apostolicā ecclesiā Confite-
or in remissionē peccato rū et expe cto
expe cto expe cto resurreccō mortuō
rū Et vitā venturi seculi Amen

Handwritten musical notation on a five-line staff. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The notes are written in a cursive, handwritten style. The text below the staff is written in a historical script, likely Latin or German, and is also handwritten.

Handwritten musical notation on a five-line staff. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The notes are written in a cursive, handwritten style. The text below the staff is written in a historical script, likely Latin or German, and is also handwritten.

Handwritten musical score on ten staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faded and the paper shows signs of age. The score appears to be a single melodic line, possibly for a violin or flute. The notation is dense, with many notes and some complex rhythmic markings. The staves are numbered 1 through 10 at the bottom right of each staff.

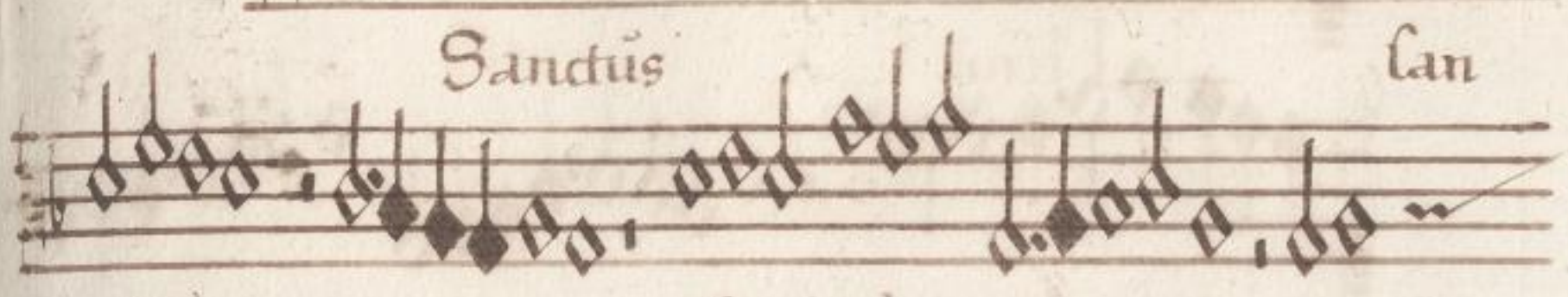
Handwritten musical score for a Latin hymn, featuring two systems of staves with Latin lyrics and musical notation. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with diamond-shaped ornaments. The lyrics are written in a Gothic script.

System 1:

- Staff 1: Sanctus
- Staff 2: Sanctus
- Staff 3: Sanctus
- Staff 4: dominus de
- Staff 5: us faba oth domi
- Staff 6: nus de us fa baath

System 2:

- Staff 7: Sanctus
- Staff 8: Sanctus
- Staff 9: Sanctus dominus
- Staff 10: deus
- Staff 11: baath dominus de
- Staff 12: us fa baath



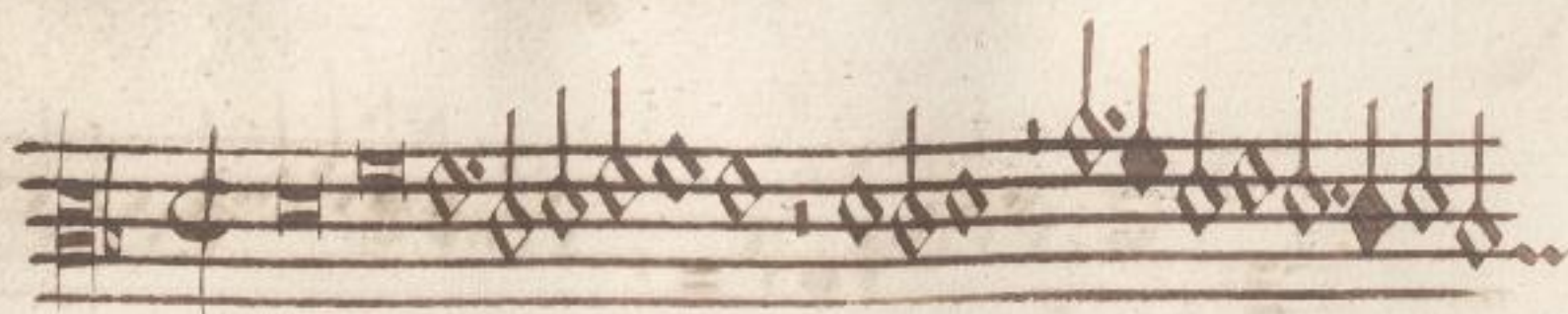
Pleni sunt ce li gloria tua

Et terra gloria tua

Handwritten musical score on ten staves. The notation is in a historical style, featuring a C-clef on the first line of each staff and a common time signature 'C'. The notes are mostly minims and crotchets, with some quavers. The lyrics are in Latin and are written below the staves, often aligned with specific notes. The text includes: 'Pleni', 'sunt ce', 'li et terra glori', 'a tū a gloria', 'tū a', 'Et terra', 'glori', 'a tua gloria tū', and 'a'.

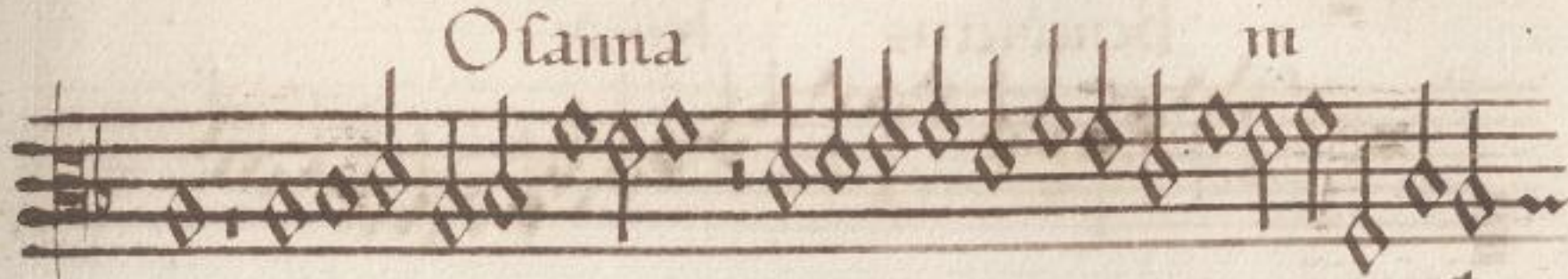
Pleni
sunt ce
li et terra glori
a tū a gloria
tū a
Et terra
glori
a tua gloria tū
a

Osanna in
 excelsis Osanna
 in excelsis Osanna
 in
 excelsis
 Osanna
 in excelsis
 Osanna in excelsis
 in excelsis
 Osanna in excelsis
 in excelsis



Osanna

m



excel



sis

Osanna

m

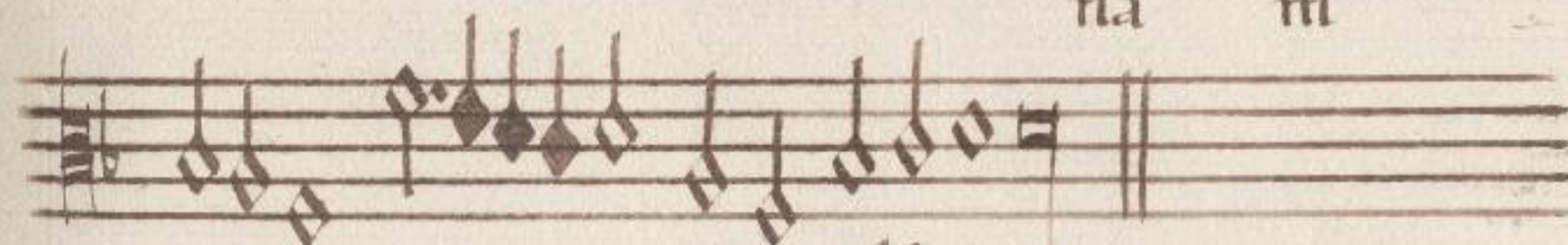
excelsis

Osan



na

m

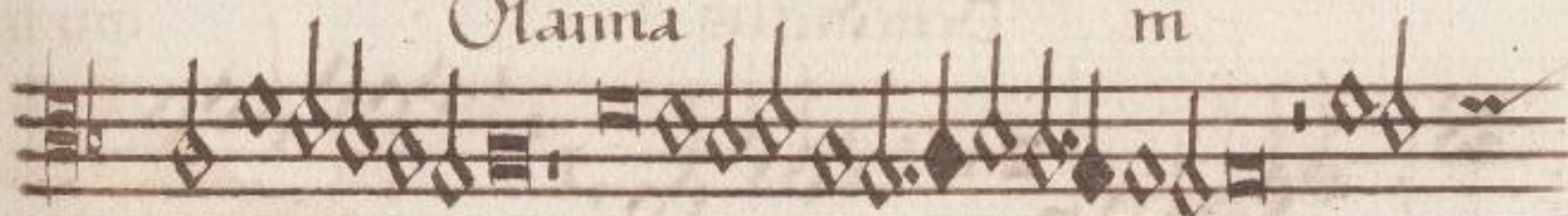


excelsis



Osanna

m



excelsis

Osan

na m ex



celsis

Osanna

m ex



cel

sis

Handwritten musical score for the first system, featuring three staves with square neumes and Latin lyrics. The first staff begins with a C-clef and a common time signature. The lyrics are: *Benedictus benedi* on the first staff, *ctus qui ve* on the second staff, and *nit in nomine domi* on the third staff. The system concludes with a double bar line.

Handwritten musical score for the second system, continuing the text from the first system. It consists of three staves. The lyrics are: *Benedictus* on the first staff, *qui ve* on the second staff, and *nit venit qui ve* on the third staff. The system concludes with a double bar line. Below the staves, the lyrics *nit in no mine* and *domi* are written, followed by a large, stylized initial 'y'.

Benedictus benedictus qui ve
nit qui venit
in nomine domini in no
mine domini

This system contains the first four staves of a musical score. The notation is in square neumes on a four-line red staff. The lyrics are written in a Gothic script below the staves. The first staff begins with a large 'C' time signature. The music ends with a double bar line.

Benedictus benedi
ctus qui ve
nit qui venit in nomine in nomine do
mi ni

This system contains the next four staves of the musical score. The notation continues from the previous system. The lyrics are written below the staves. The music ends with a double bar line.

Agnus de i qui tol
lis peccata mun
di miserere no bis misere
re no bis

Handwritten musical score for the Agnus Dei, featuring five staves with musical notation. The notation is in a medieval style, using square neumes on four-line red staves. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a single system, with the staves connected by a brace on the left. The notation is in a medieval style, using square neumes on four-line red staves. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a single system, with the staves connected by a brace on the left.



Agnus de



Agnus & i qui
 tol lis peccata mun
 di misere re misere
 re no bis

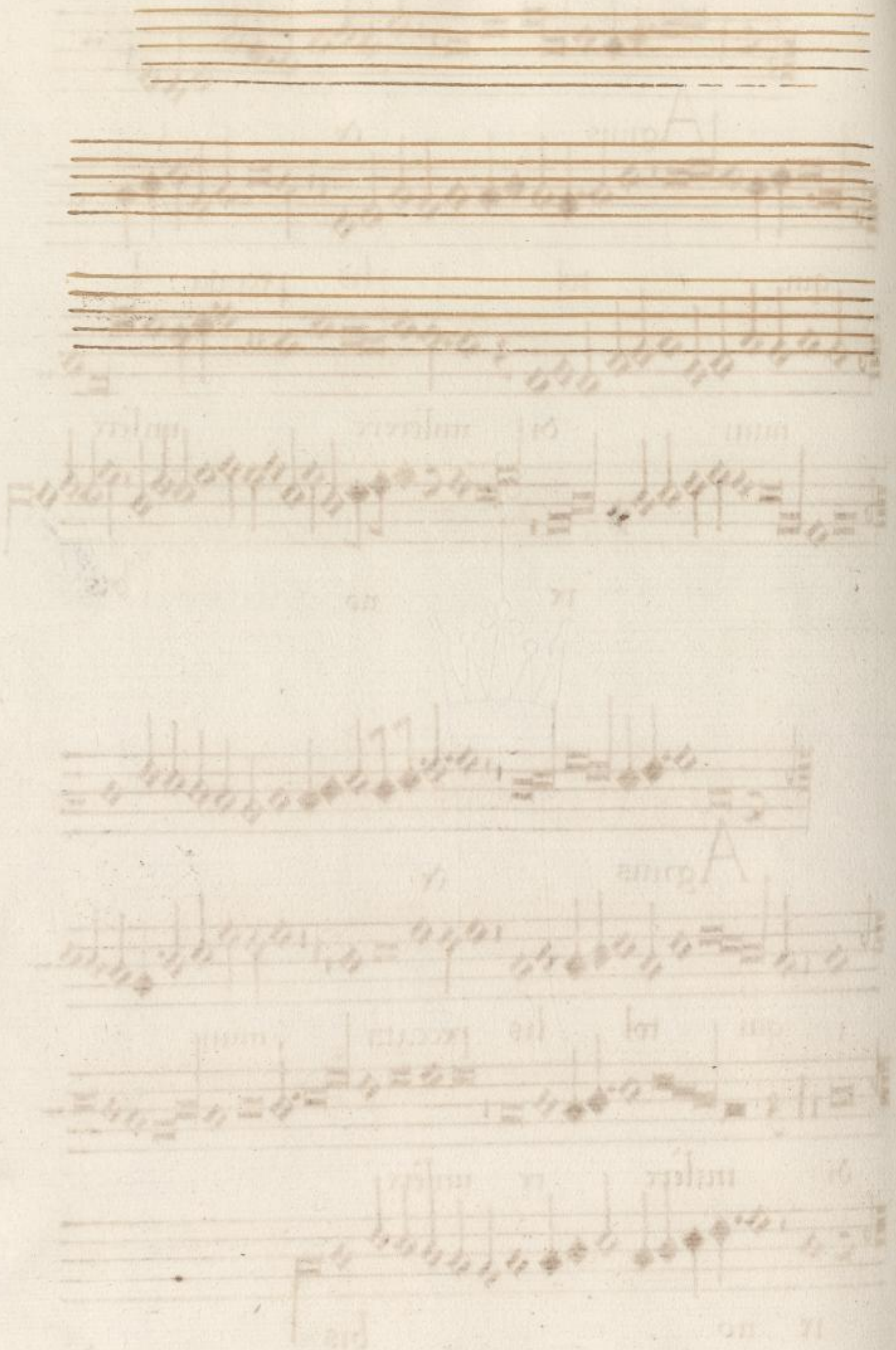
Agnus &
 i qui tol lis peccata mun
 di misere re misere
 re no bis

A musical score for a single voice part, likely a soprano or alto, in a medieval manuscript. The notation is square neumes on a four-line red staff. The piece is in C major, indicated by a single sharp (F#) on the first line. The time signature is common time (C). The lyrics are written in a Gothic script below the staff. The first system contains the following text: "Agnus", "qui tol", "lis peccata", "mun", "di", "miserere", "miserere", "re", "no", "bis".

Agnus
qui tol lis peccata
mun di miserere miserere
re no bis

A musical score for a single voice part, continuing from the first system. The notation is square neumes on a four-line red staff. The piece is in C major, indicated by a single sharp (F#) on the first line. The time signature is common time (C). The lyrics are written in a Gothic script below the staff. The second system contains the following text: "Agnus", "qui tol", "lis peccata", "mun", "di", "miserere", "re", "miserere", "re", "no", "bis".

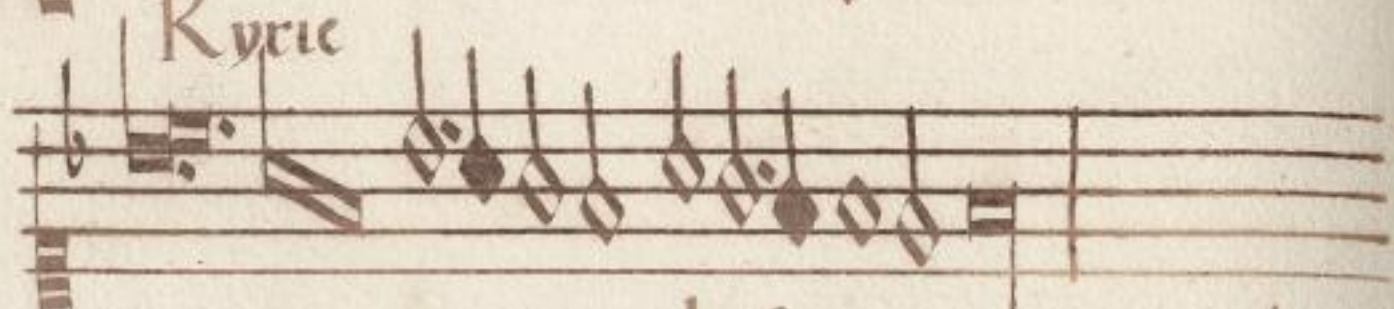
Agnus
qui tol lis peccata
mun di miserere re miserere
re no bis



Henricus yzac



Kyrie



leison

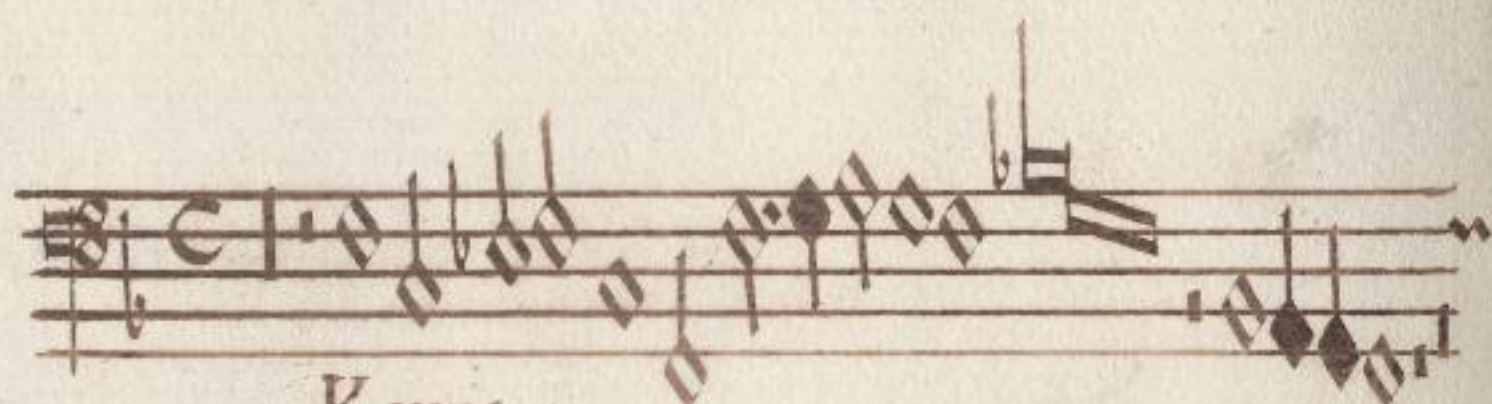


Christe



lei

son



Kyrie



leison

Christe



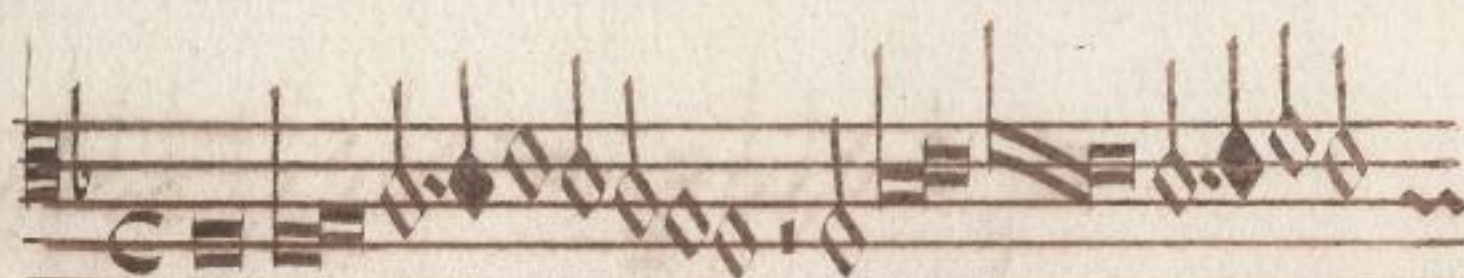
leison



Christe



Kyrie



Kyrie



Kyrie



Christe



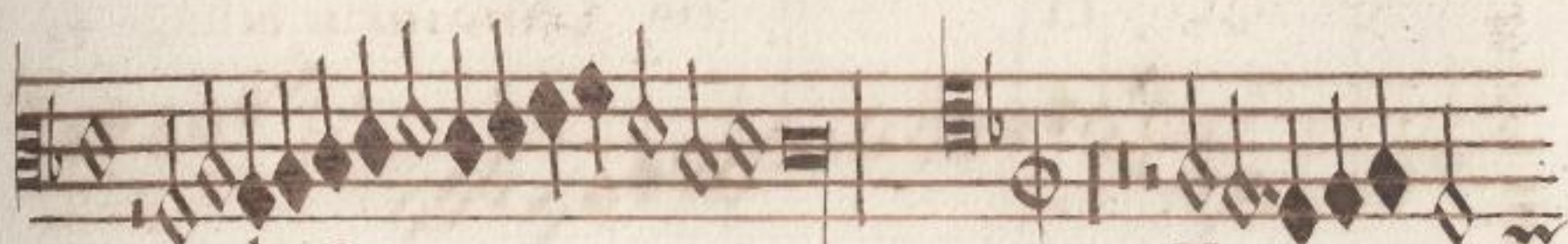
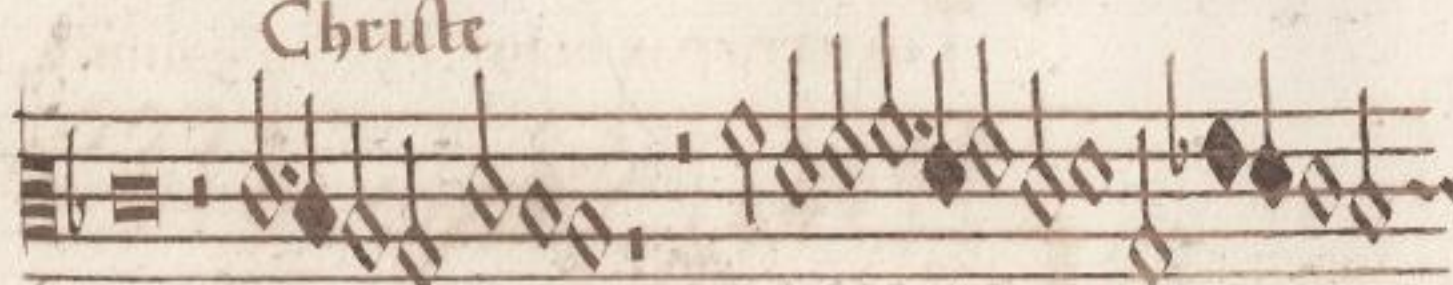
Kyrie

Handwritten musical score on two staves. The top staff is labeled "Christe" and the bottom staff is labeled "Kyrie". Both staves end with the word "eleison". The notation is in a medieval style with square neumes on a four-line red staff.

Handwritten musical score on two staves. The top staff is labeled "Christe" and the bottom staff is labeled "Kyrie". Both staves end with the word "eleison". The notation is in a medieval style with square neumes on a four-line red staff.

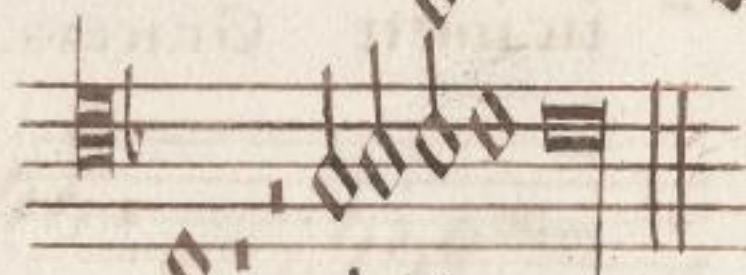
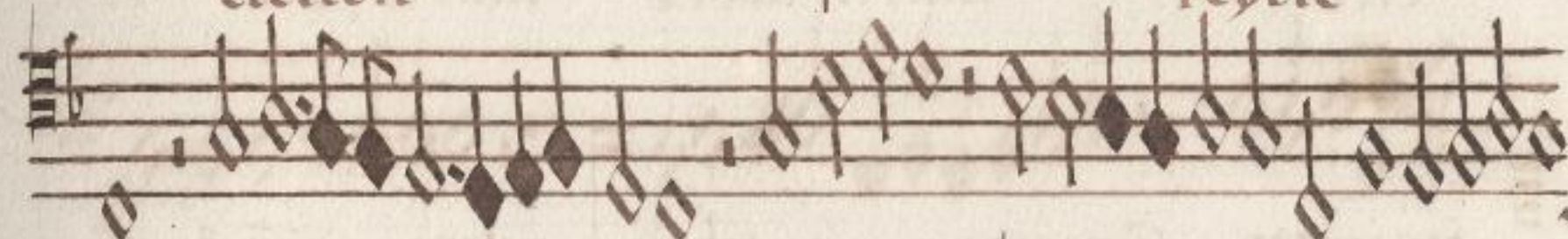


Christe



eleison

Kyrie



eleison



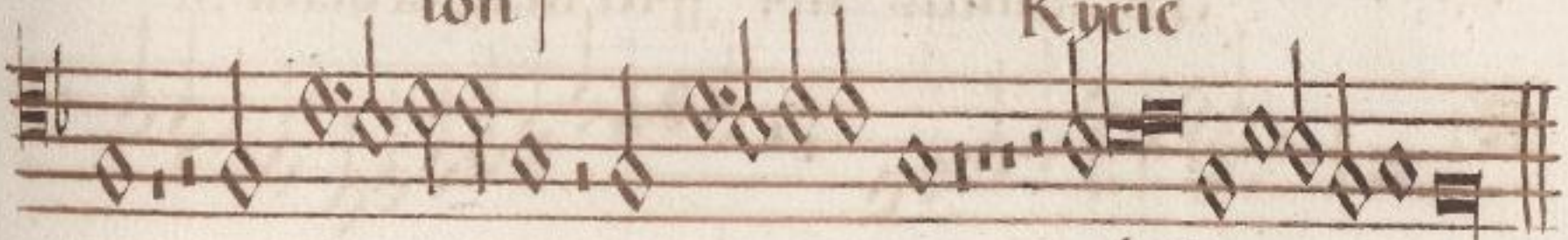
Christe



elei

son

Kyrie



eleison

In terra pax homi
 nibus bone volun
 ta
 tis Laudam⁹ te bene
 dici
 muste adora muste Glo ri
 ficam⁹ te Gracias agim⁹ tibi ꝑpter magnā gloriā
 tu am rex celestis deus pater omīpo

Adoramus te Gra
 cias agimus tibi ꝑpter magnā glām tu
 am donum deus deus pater omīpo



Et in terra pax hominibus
bo
ne volunta tis Laudamus te be
nedicimus te adora mus te Gracias a
gimus tibi propter magnam gloriam tu
am domine deus deus pa



Et in terra pax hominibus bone volunta
tis Glorificamus te Grās agimus tibi ppter
magnā glām tuā am rex celestis deus pater omnis

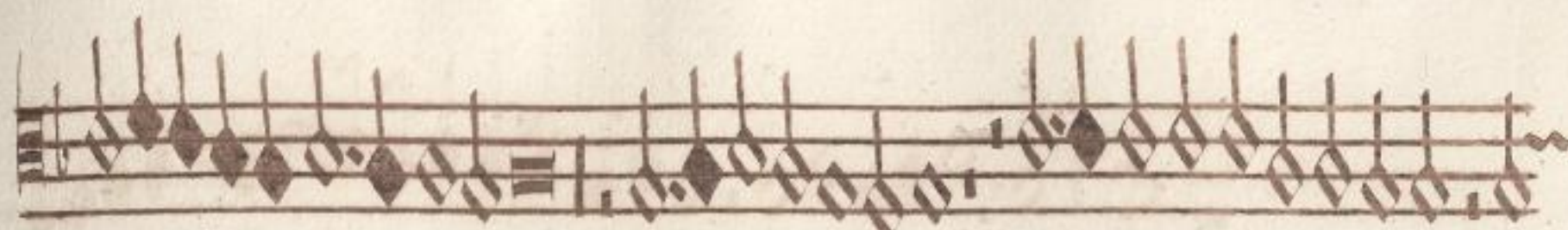
tens domine fili unigenite Iesu chrite

domine deus agnus dei fili us pa tris

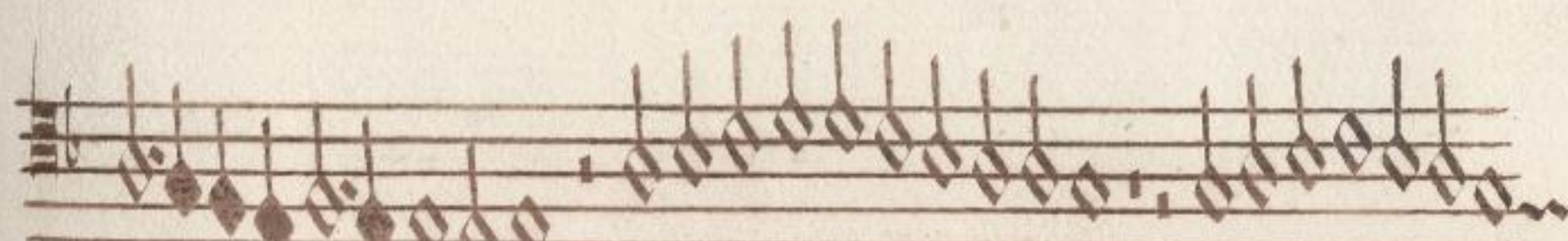
tens Iesu chrite domine deus

agnus dei filius pa tris fili

us pa tris



ter om̃po tens Iesu chris̃te dom̃ne deus agñs dei fi
lius patris patris pa tris



om̃po tens dom̃ne fili vnigenite Iesu chri
ste dom̃ne deus agnus dei fili patris dom̃ne deus
agnus dei filius patris

Handwritten musical score on three staves. The notation is in brown ink on aged paper. The lyrics are in Latin, written in a Gothic script. The first staff begins with a clef and a 'C' time signature. The second staff has a 'V' time signature. The third staff has a 'C' time signature. The lyrics are: 'Vi tollis peccata mun', 'di misere re nobis Qui tollis pec', 'cata mundi suscipe deprecationem nostram'.

Vi tollis peccata mun
di misere re nobis Qui tollis pec
cata mundi suscipe deprecationem nostram



Qui tollis pecca
ta mundi misere
re no bis Qui tollis pec cata mundi sus
cipe deprecationem no



Peccata mundi miserere no
bis suscipe deprecationem no
stram no

Vi le des mife
rere no bis Quoniam tu solus san
ctus Tu solus dominus tu solus al
tissi

Ad dexteram patris miserere no: Quo
nia tu solus sanctus Tu solus domi
nus tu so lus altissi



Qui sedes miserere no
 bis Quoniam tu solus sanctus Tu solus domi
 nus tu solus altissi



Ad dexteram patris miserere no
 bis Quoniam tu solus sanctus Tu so
 lus dominus tu so
 lus altissi

mus Iesu christe Cum sancto spi

ritu in gloria dei

pa tris A men

mus Cum sancto spiritu

in gloria dei pa

tris A men

Handwritten musical score for the first system, featuring three staves. The lyrics are written below the staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "mus Iesu chri". The second staff continues the melody, with lyrics: "ste spiritu in gloria dei patris". The third staff concludes the system with the word "Amen".

mus Iesu chri
ste spiritu in gloria dei patris
Amen

Handwritten musical score for the second system, featuring three staves. The lyrics are written below the staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "mus Iesu chrisle Cum". The second staff continues the melody, with lyrics: "sancto spiritu in gloria". The third staff concludes the system with the words "dei patris Amen".

mus Iesu chrisle Cum
sancto spiritu in gloria
dei patris Amen



Atrem omnipotentem Factorem celi et
 terre et invisibilium Et in unum do
 num Iesum Christum filium et ex patre natum ante omnia se
 cula lumen de lumine deum verum de deo ve



Patrem omnipotentem visibilium
 omnium Et in unum domi
 num Iesum Christum filium dei unigenitum et ex patre natum an
 te omnia secula deum de deo deum verum de deo ve



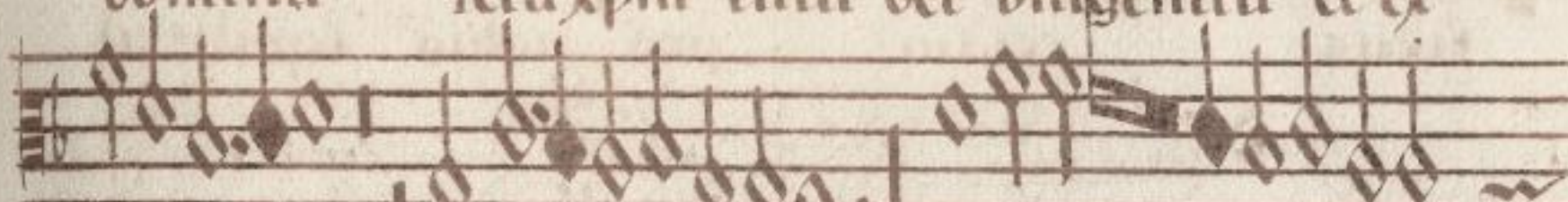
Patrem omnipotentem Factorem celi et terre visi-



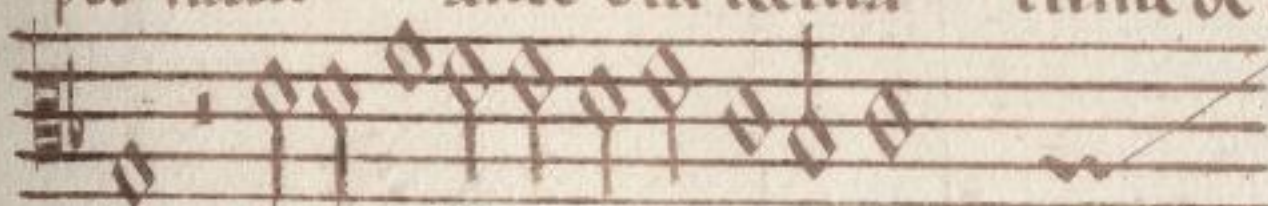
bilium omnium et invisibilium Et in unum



dominum Iesum Christum filium dei unigenitum et ex



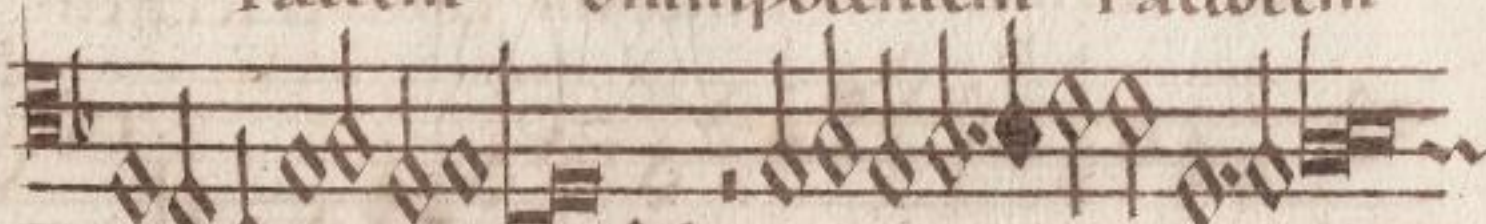
patre natum ante omnia secula lumen de lumine



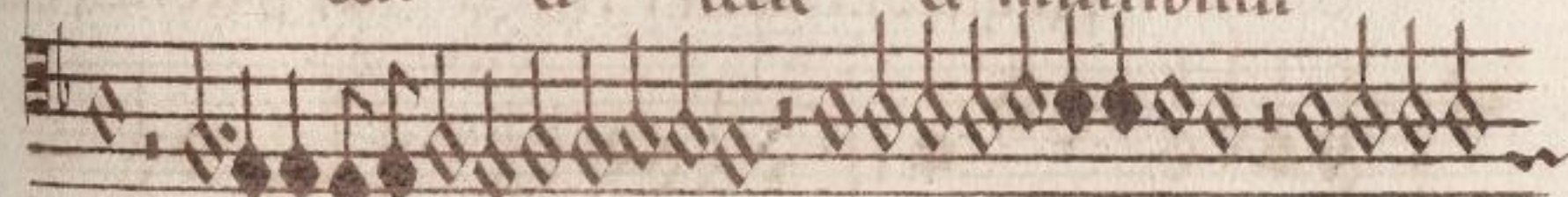
ne deum verum de deo vero



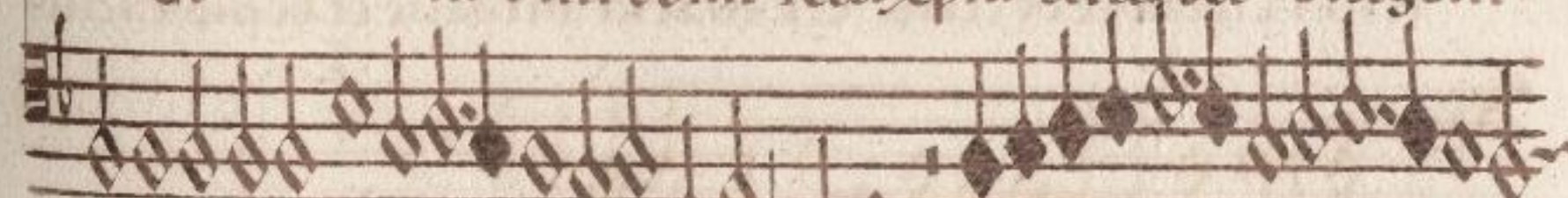
Patrem omnipotentem Factorem



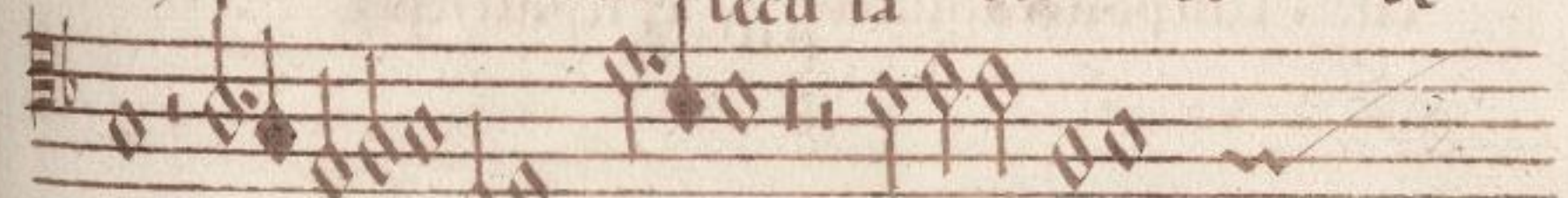
celi et terre et invisibilium



Et in unum dominum Iesum Christum filium dei unigeni-



tum et ex patre natum ante omnia secula deum de deo



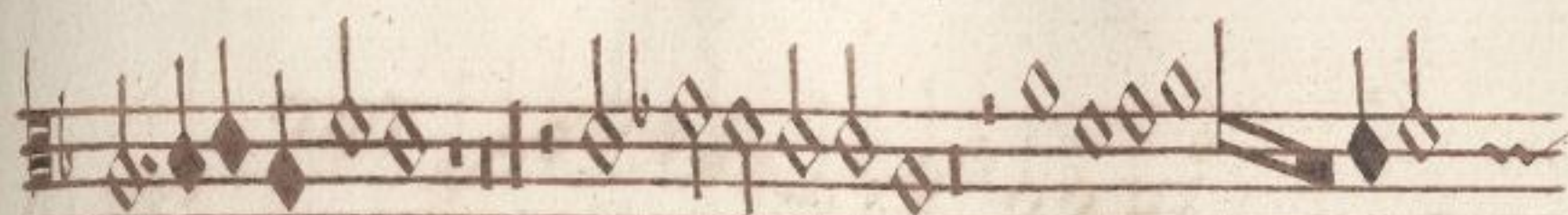
o lumen de lumine de deo vero



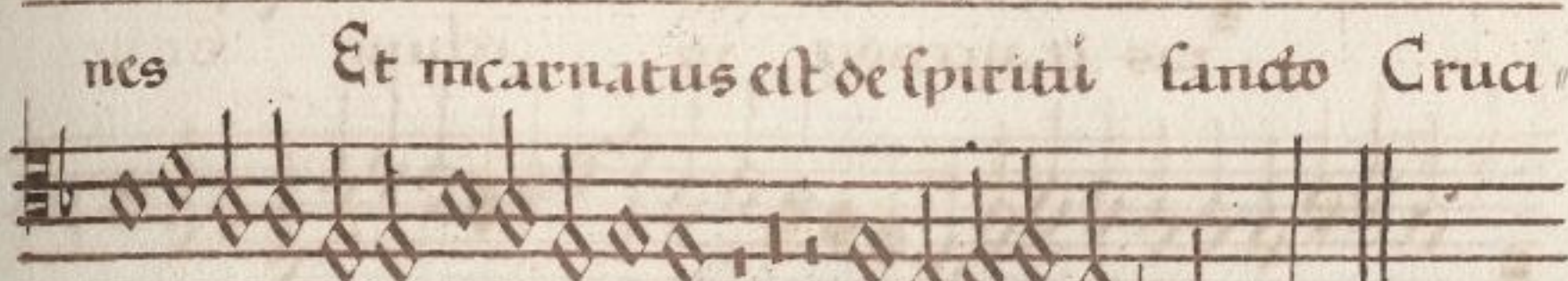
ro per quē om̃ia ſui ꝑpter nos homi-
 nes Et incarnatus eſt de ſpū ſan cto Cruci-
 fixus eciam pro nobis ſepultus eſt



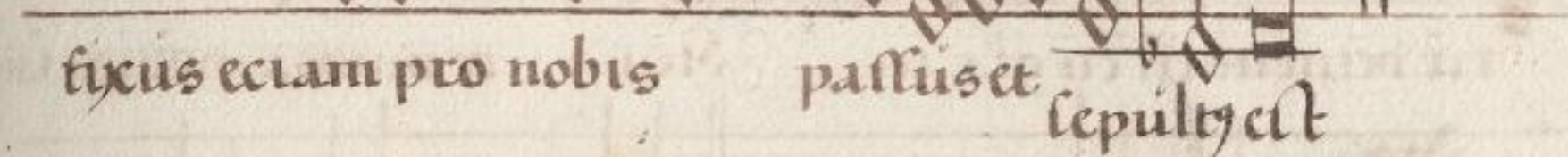
ro Genuū non factum conſtitūcialem
 per quē oīa facta ſūt et ꝑpter nr̃az ſalu-
 tem deſcendit de celis Ex maria virgine et homo factus
 eſt ſub poncio pilato paſſus et ſepultus eſt



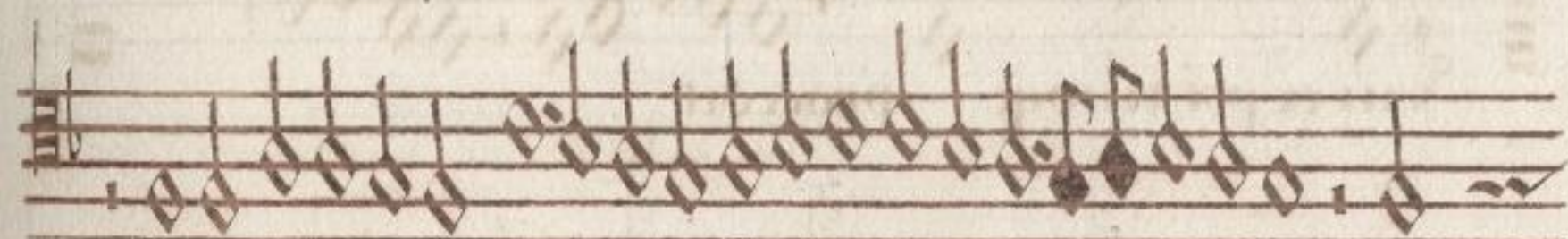
Genitū per quē oīa In ppter nos homi



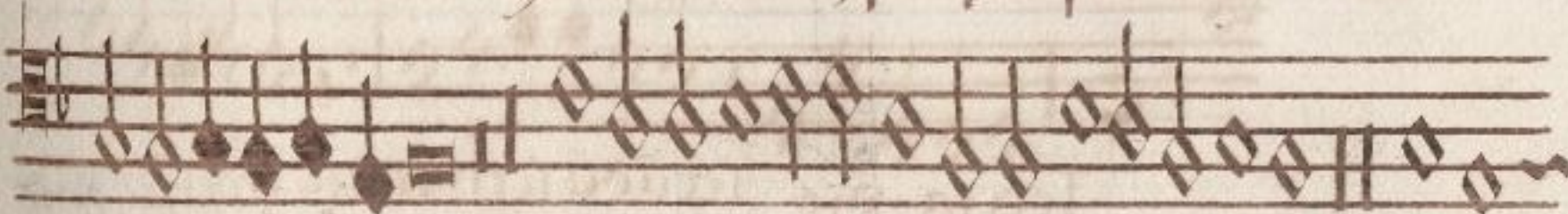
nes Et incarnatus est de spiritū sancto Cruci



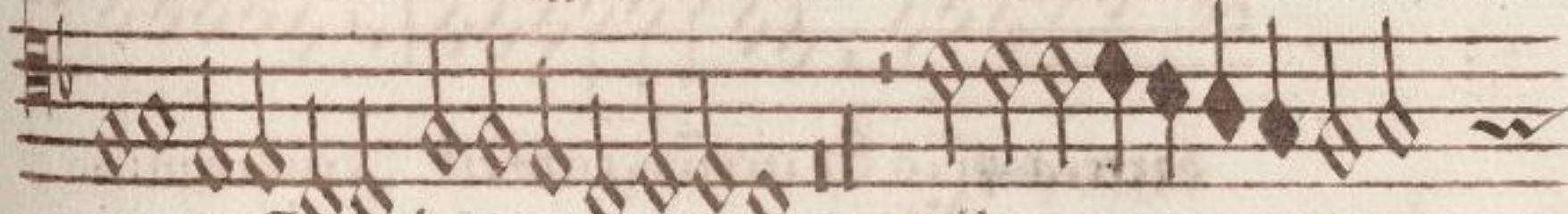
fixus etiam pro nobis passus et sepultus est



Genitū nō factū glubitāciales pri per quē oīa fa



cta sunt et ppter nrz salutē descendit de celis Ex ma



ria virgīe et homo factus est sub poncio pi



lato passus et se pultus est



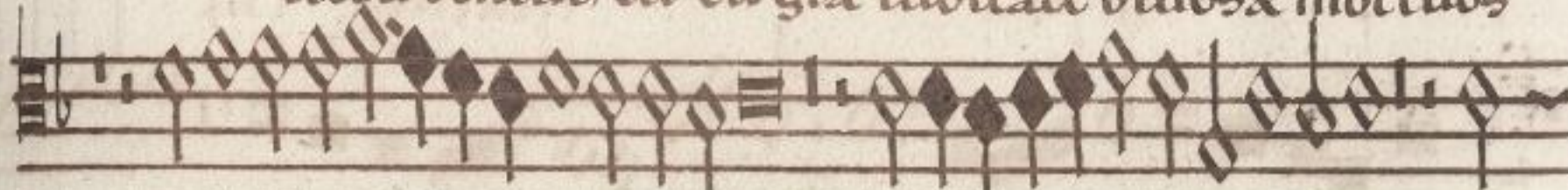
Et resurrexit terci a die secūdu scriptu
 ras et ascendit in celum Et ite
 tū vēturus est cū gla ui dica re viuos & mōtuos san
 ctum do minū et viuificantem
 Qui ex prē filioq; procedit



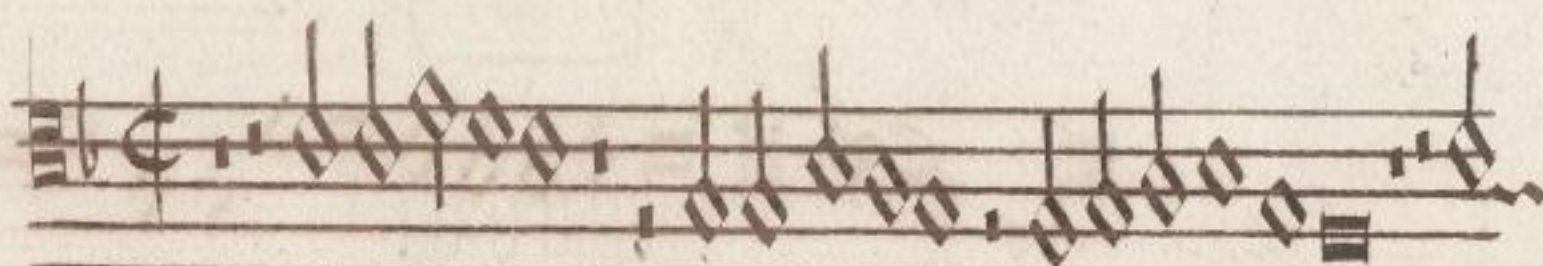
Tercia die secūdu scripturas sedet ad
 dexterā prīs Et iterū vēturus est cuius regni nō
 erit finis et viui
 ficantem Qui ex prē filioq; procedit procedit



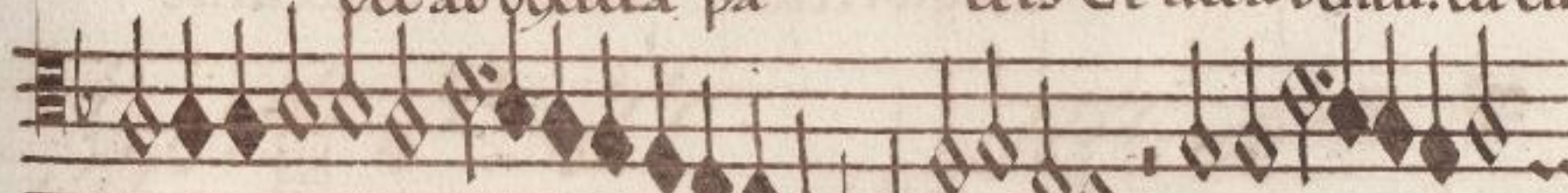
iterū venturū est cū glā iudicare viuos & mortuos



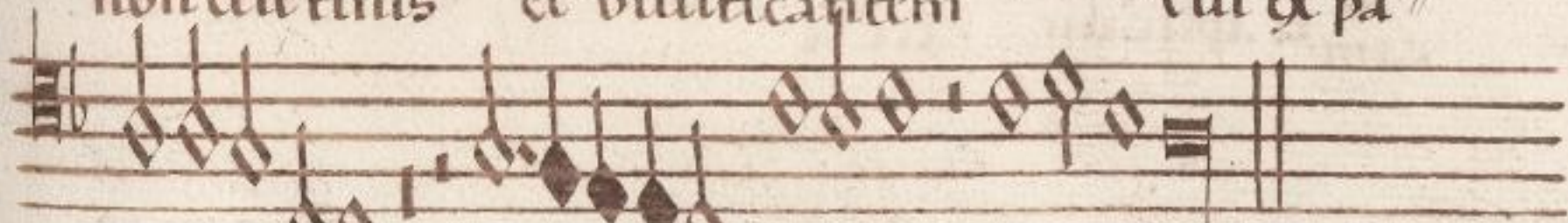
ex patre et filioq; proce dit



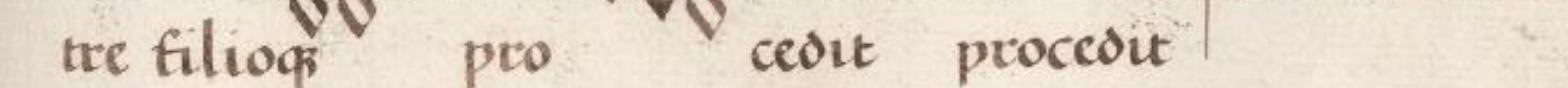
det ad dexterā pa tris Et iterū venturū est cū



gloria iudicare viuos et mortuos Cui regni



non erit finis et viuificantem Qui ex pa



tre filioq; pro cedit procedit

Qui cū prē et filio simul adoratur et con-

glori- ficatur Qui

locutus est per prophetas et vnā sc̄tā catholicam et apli-

cam eccle- si-

Qui cū prē et filio simul adoratur

et conglorifica- tur Qui locutus

est per prophetas et vnā sc̄tā catholi-

cam et aplicam eccle- si-



Qui cū p̄e et filio simul adoratur et con
 glorificatur Qui locu
 tus est per prophetas et vnā sc̄ām ca
 tholicam et apostolicam ecclesi



Qui cū p̄e et filio simul adora
 tur et conglorificatur Qui locutus
 est per p̄phetas et vnā sc̄ām catholicam et apos
 to licam ecclesi

am Confiteor vnum baptis
ma in remissio nem peccato
rū Et expecto resurrectio mortu
orum Et vitam venturi seculi A
men

am Et expecto re
surrectio mortuorum Et vitam venturi
seculi A men



am Confiteor vnū baptis ma baptis
ma in remissioꝝ peccatorū Et exspecto
resurrectioꝝ mortuorū Et vitā ventu-
ri seculi Amen



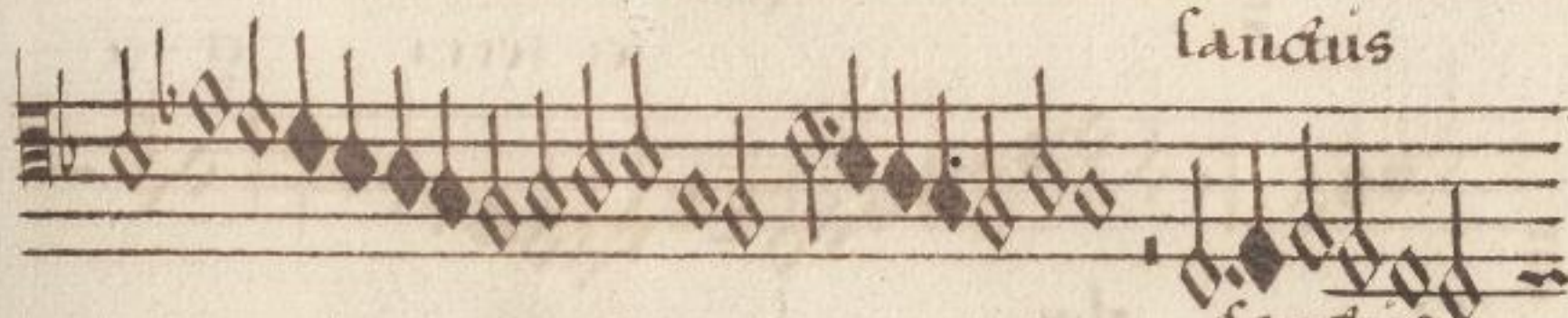
am Confiteor vnū baptisma
in remissionem peccatorū Et expe-
cto resurrectioꝝ mortuo-
rum Et
vitam venturi seculi Et vitam venturi seculi Amen

Handwritten musical score for the first system. It consists of two staves. The top staff begins with a common time signature 'C' and contains the lyrics 'Sanctus' and 'San'. The bottom staff continues the melody with the lyrics 'ctus', 'san', 'ctus', 'domi', 'nus', 'deus', and 'Sabaoth'. The notation includes various note values and rests, with some notes beamed together.

Handwritten musical score for the second system. It consists of two staves. The top staff begins with a common time signature 'C' and contains the lyrics 'Sanctus'. The bottom staff continues the melody with the lyrics 'dominus', 'deus', and 'Sabaoth'. The notation includes various note values and rests, with some notes beamed together.



Sanctus



sanctus



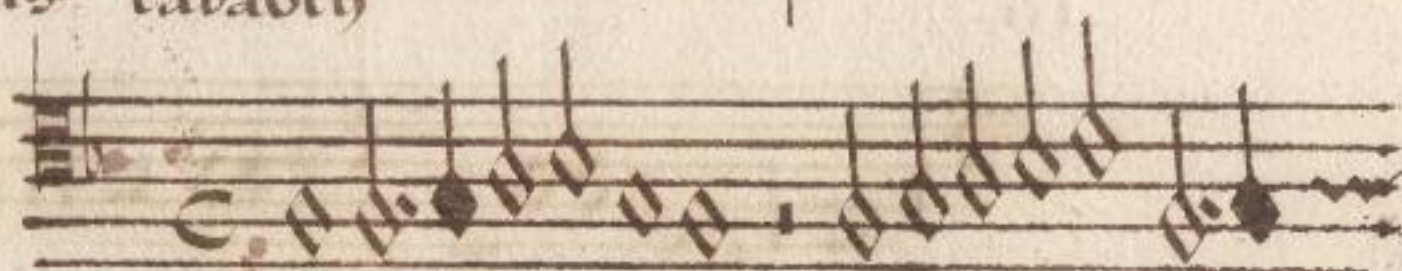
sanctus



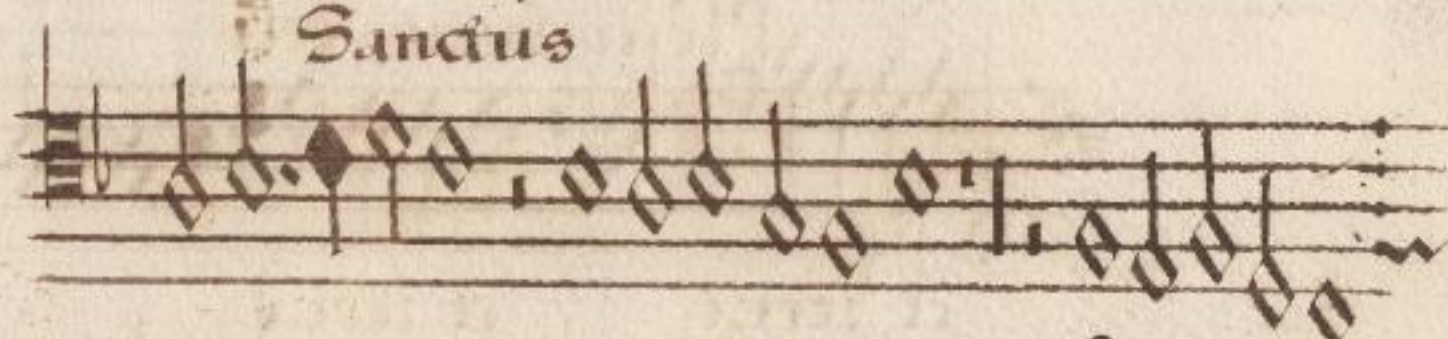
dominus

de

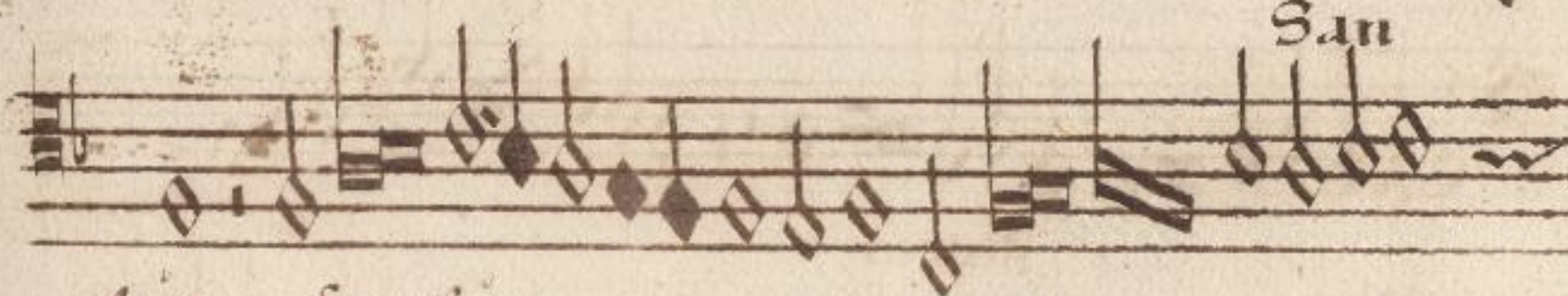
us sabaoth



Sanctus

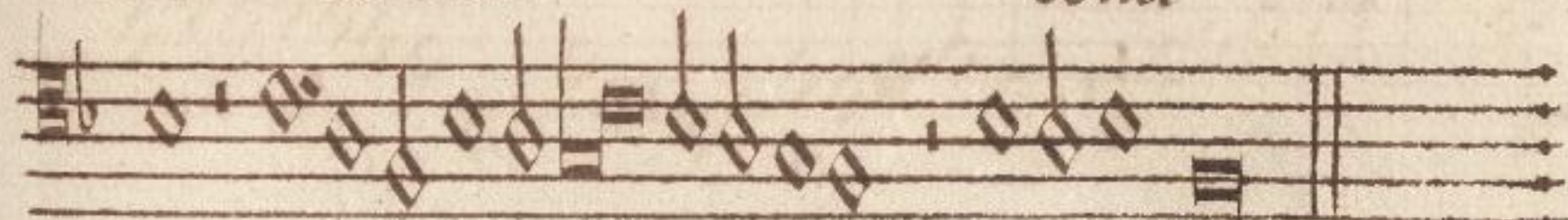


San



ctus sanctus

domi



nus deus

sabaoth

Handwritten musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach. The score is written on ten staves, with lyrics in Latin. The notation includes various musical symbols such as clefs, time signatures, and note values. The lyrics are: "Leni sunt", "et terra", "et ter", "ra", "glori", "tu", "Pleni sunt celi", "et terra", "et terra", "gloria", "tu". The score is a reproduction of a handwritten manuscript, showing the original notation and lyrics.

Handwritten musical score on six staves. The notation is in a historical style, featuring square notes on a four-line staff with a C-clef. The lyrics are written in a Gothic script below the staves. The text is: "Plem sunt celi et terra et terra gloria tua". The score is divided into two systems of three staves each. The first system contains the first two staves, and the second system contains the remaining four staves. The lyrics are: "Plem sunt" (first staff), "celi et ter" (second staff), "ra et terra et terra" (third staff), "gloria" (fourth staff), "tua" (fifth staff), and "a" (sixth staff). The word "gloria" is written on the fourth staff, and "tua" is written on the fifth staff. The letter "a" is written on the sixth staff. The score ends with a double bar line on the sixth staff.

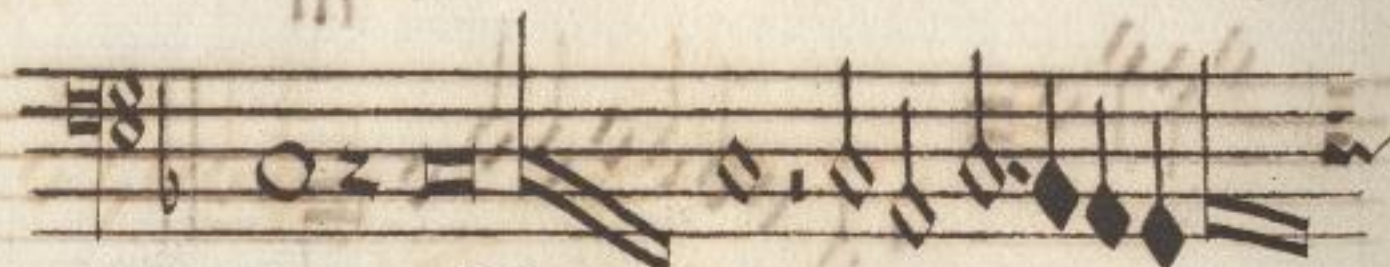
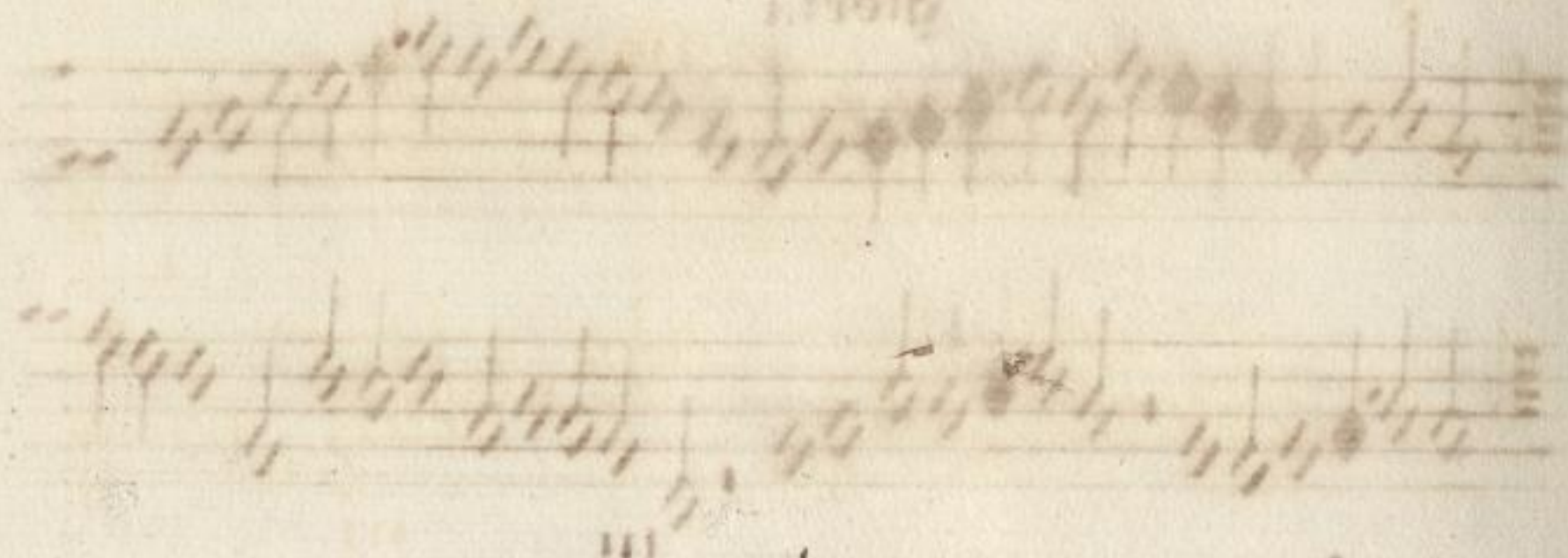
Plem sunt celi et ter
ra et terra et terra
gloria
tua
a



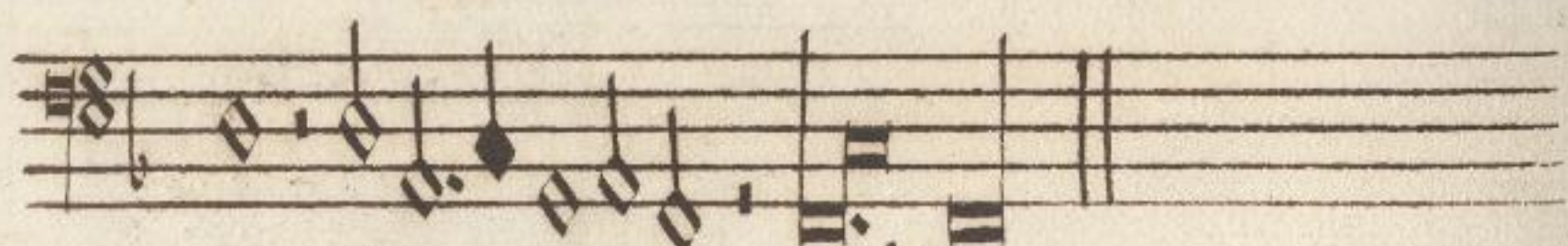
Osanna



in excel sis



Osanna



in excelsis

Ofanna

in excel

fis

Ofanna

in ex

cel

fis

Benedictus

qui venit in

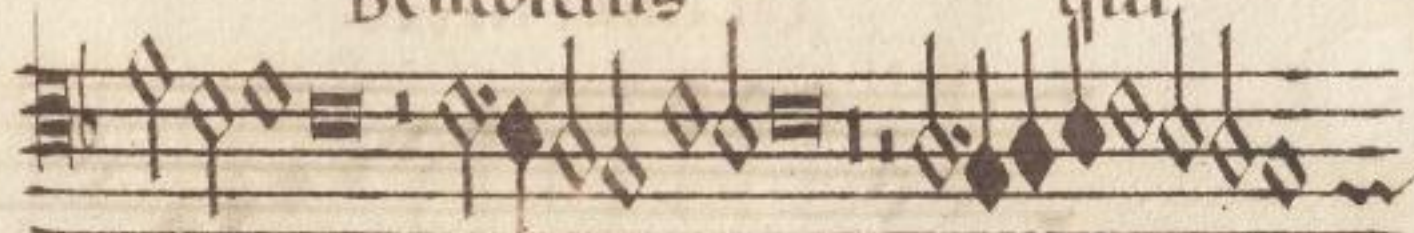
no mine domi

mi



Benedictus

qui



venit

in

nomi



ne

domi



in domi

in



Benedictus



qui

venit



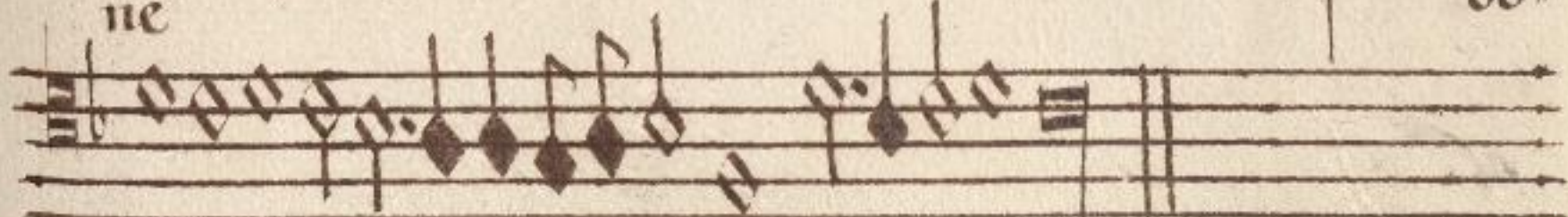
in

nomi



ne

do



in

in

Handwritten musical score for a piece titled "Osanna in excel". The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The lyrics "Osanna in excel" are written below the first staff, and "sis osanna in excel" is written below the second staff. The word "sis" is written below the third staff. The music is written in a medieval style with square neumes on four-line staves.

Osanna in excel

sis osanna in excel

sis

Handwritten musical score for a piece titled "Osanna in excelsis". The score is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The lyrics "Osanna in excelsis" are written below the first staff. The music is written in a medieval style with square neumes on four-line staves.

Osanna in excelsis



Osanna



m

excel



fis



Osanna

m excel



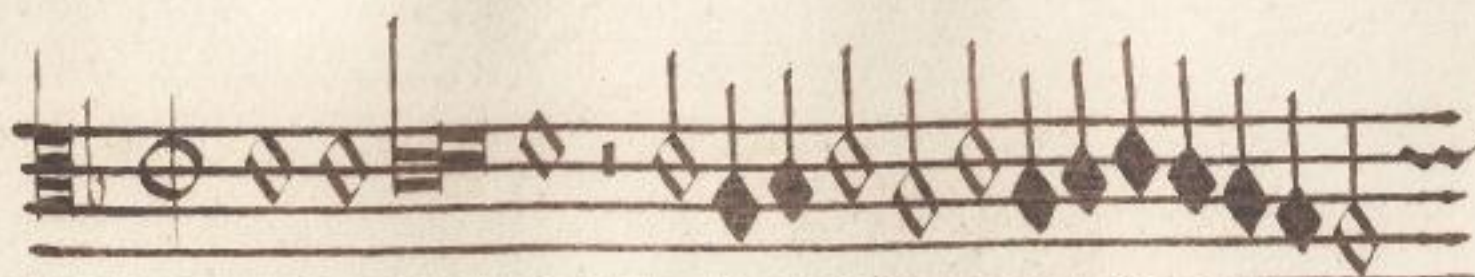
fis

Handwritten musical score for a Latin hymn. The music is written on three staves in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly minims and crotchets, with some longer notes. The second staff continues the melody. The third staff also continues the melody and includes the word 'ferere' at the beginning. The lyrics are: 'Gnūs dei qui tol lis qui tollis peccata mundi mu ferere no bis'.

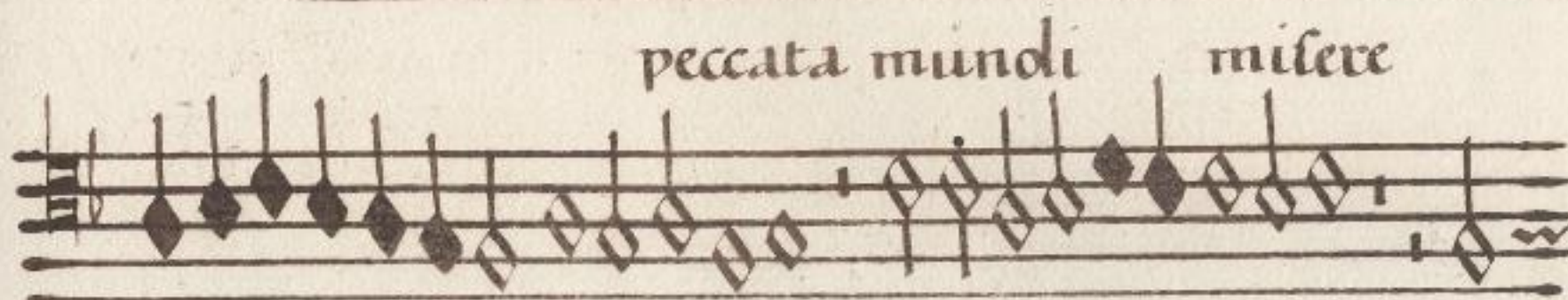
Gnūs dei qui tol
lis qui tollis peccata mundi mu
ferere no bis

Handwritten musical score for a Latin hymn. The music is written on three staves in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly minims and crotchets, with some longer notes. The second staff continues the melody. The third staff also continues the melody and includes the word 'miserere' at the beginning. The lyrics are: 'Agnus dei agnus dei qui tollis mundi miserere no bis'.

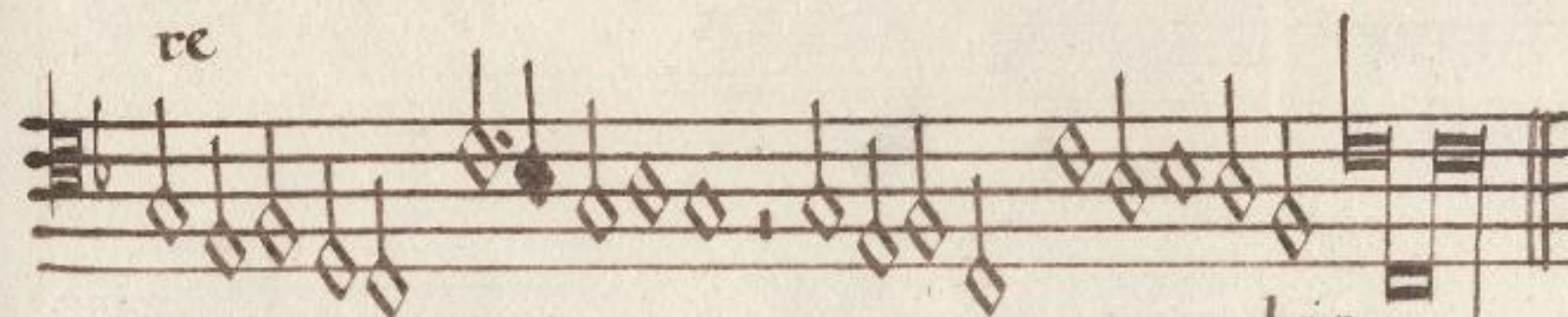
Agnus dei agnus dei qui tollis
mundi
miserere no bis



Agnus dei qui tollis



peccata mundi misere



re

no

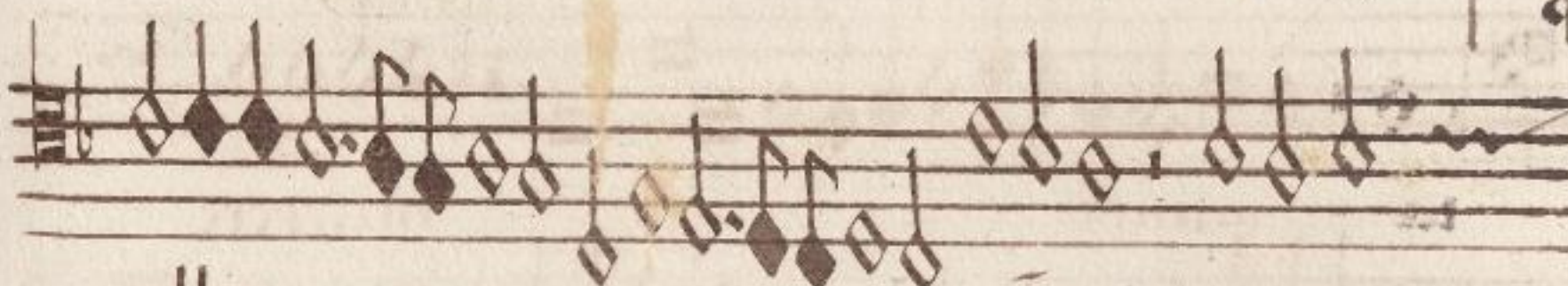
bis



Agnus dei qui tollis

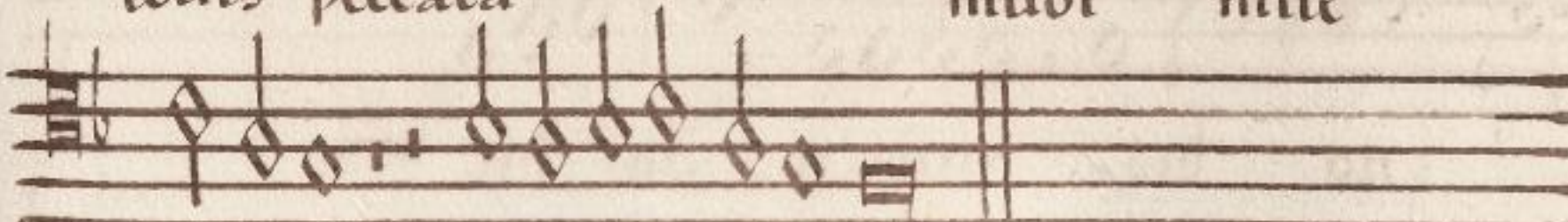


qui



tollis peccata

mūdi mise



rere

no

bis

A handwritten musical score on four staves, likely for a choir or organ. The notation is in a historical style, featuring various note values and rests. The lyrics are written below the staves, corresponding to the musical phrases. The text is: "Agnus dei qui tollis peccata mundi miserere nobis miserere nobis". The score is written in a single system, with the lyrics placed directly under the notes they represent. The paper shows signs of age, with some staining and faint, illegible markings in the background.

Agnus dei qui tollis
pecca ta pecca
ta mundi miserere
no bis miserere no bis

Agnus dei
 qui tol lis
 pec cata mun
 di miserere no
 bis miserere no bis
 Agnus dei
 qui tol
 lis peccata
 mundi mun di miserere no
 bis miserere no bis

Gnus dei agnus de i qui tollis pec

cata mundi qui tollis pctā mūdi

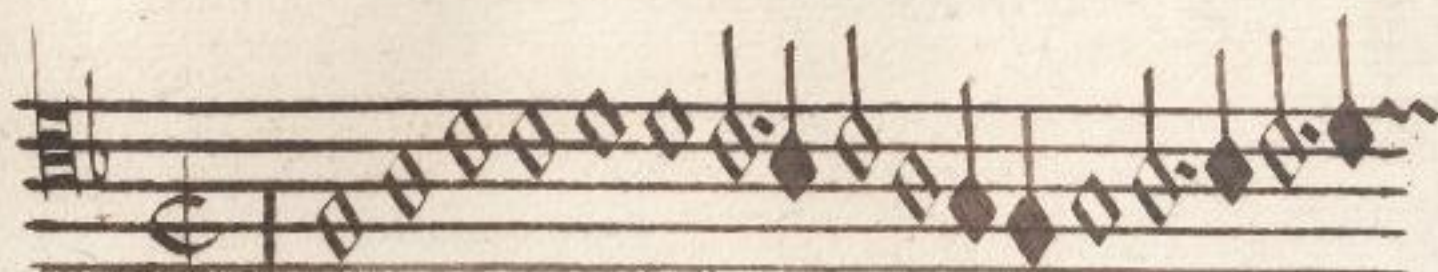
miserere no bis

Agnus dei agnus dei

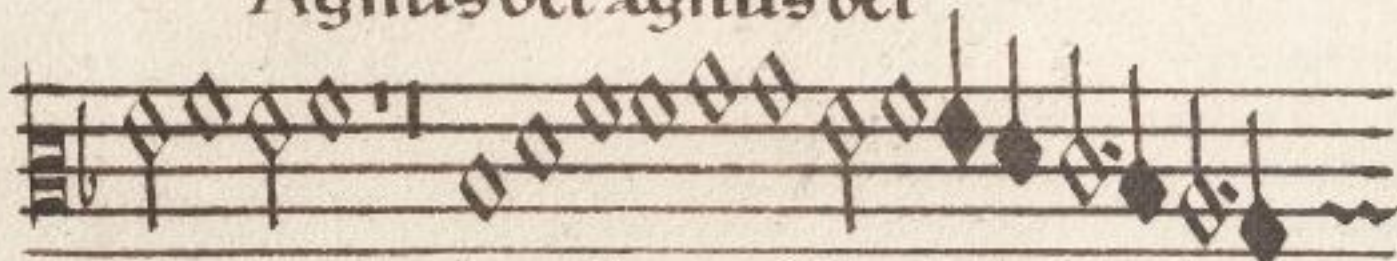
qui tollis pctā mūdi qui tollis pctā

mūdi qui tollis pctā mūdi misere

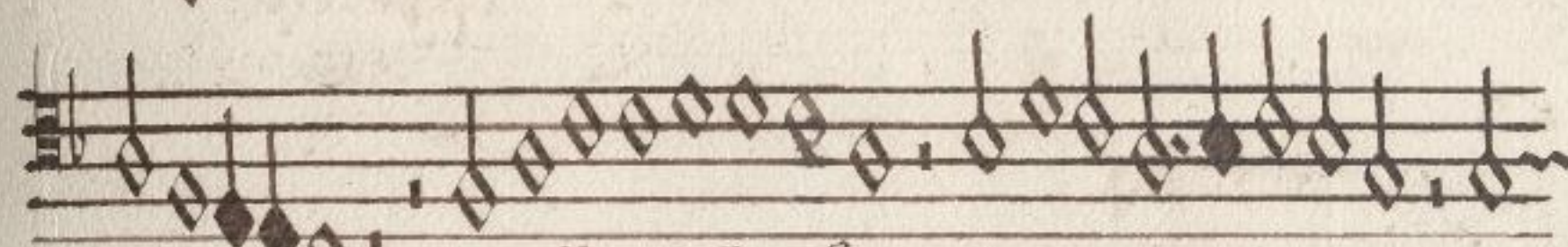
re no bis



Agnus dei agnus dei

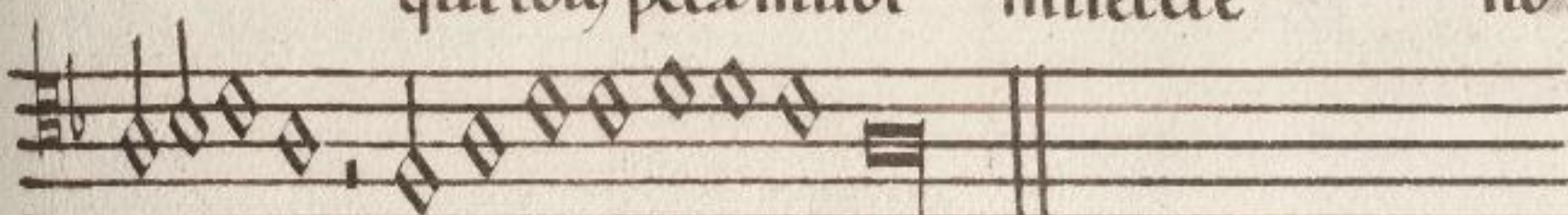


qui tollis pctā mundi

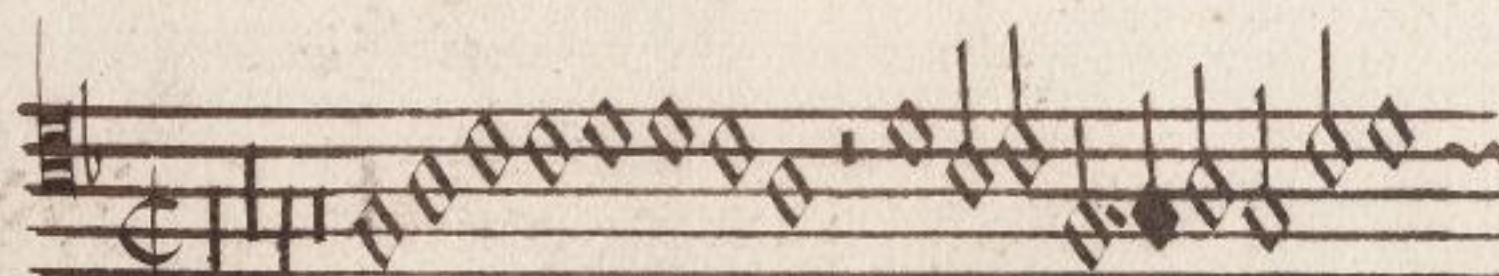


qui tollis pctā mūdi miserere

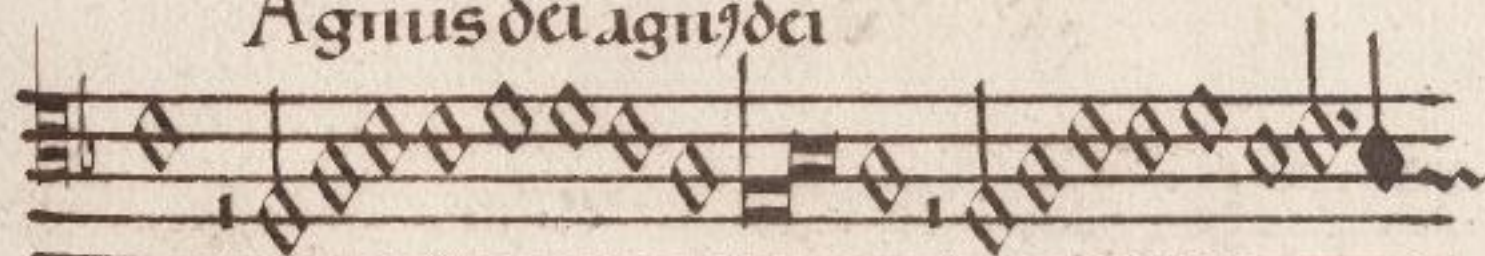
no



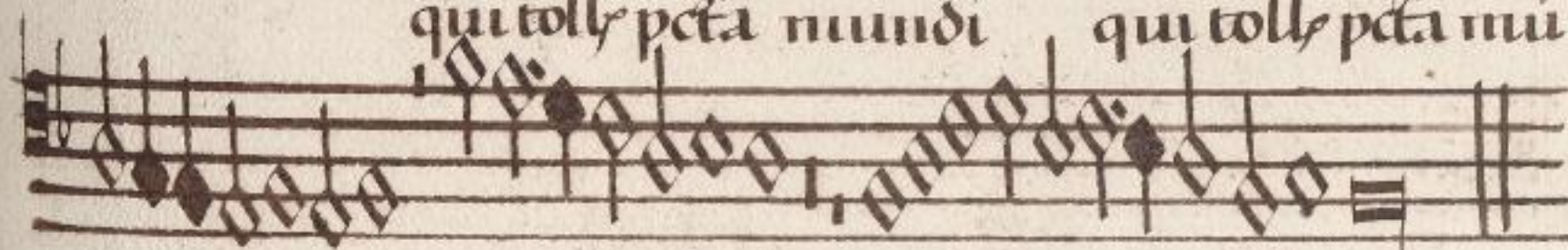
bis



Agnus dei agnus dei



qui tollis pctā mundi qui tollis pctā mū



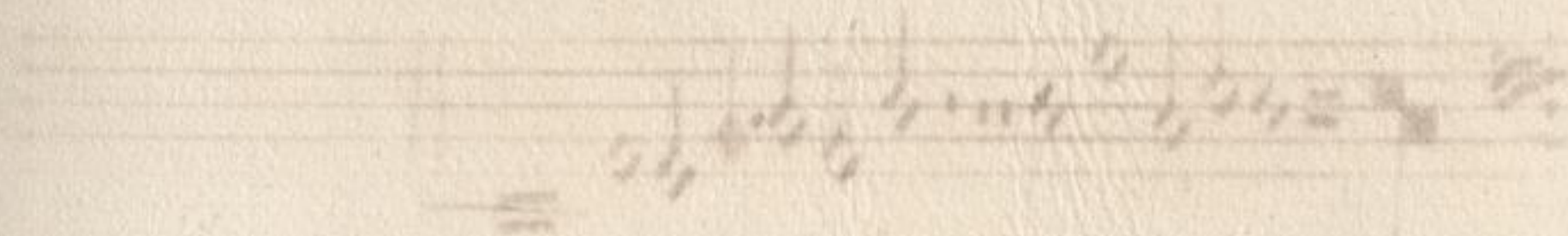
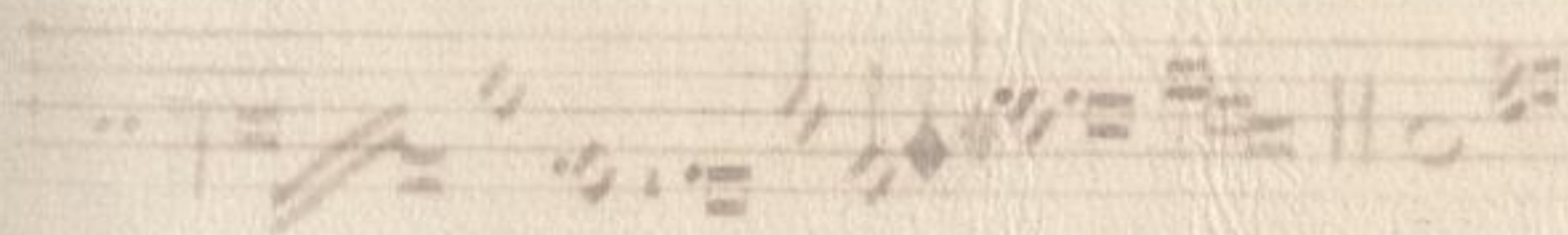
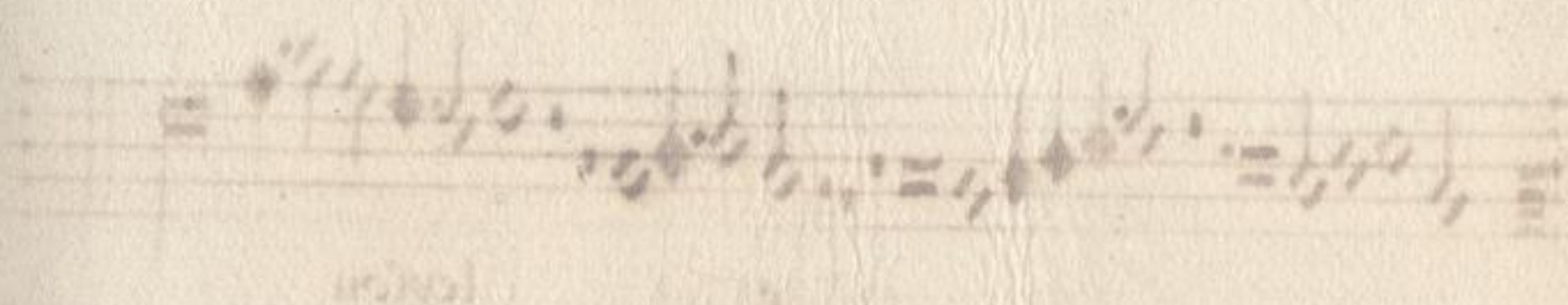
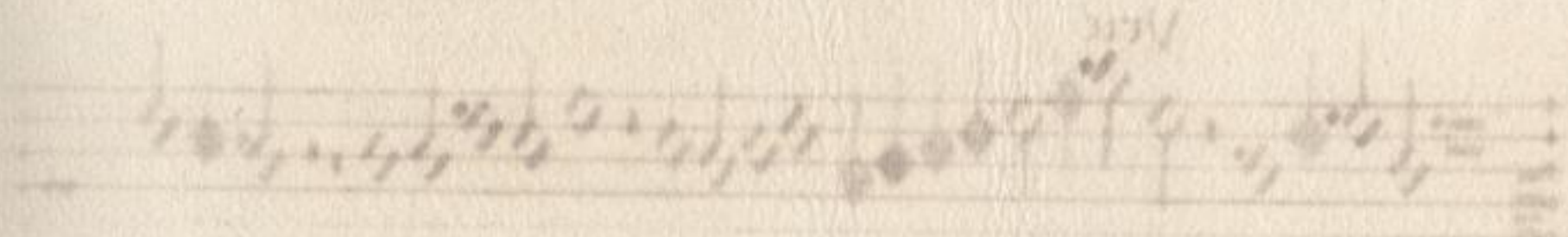
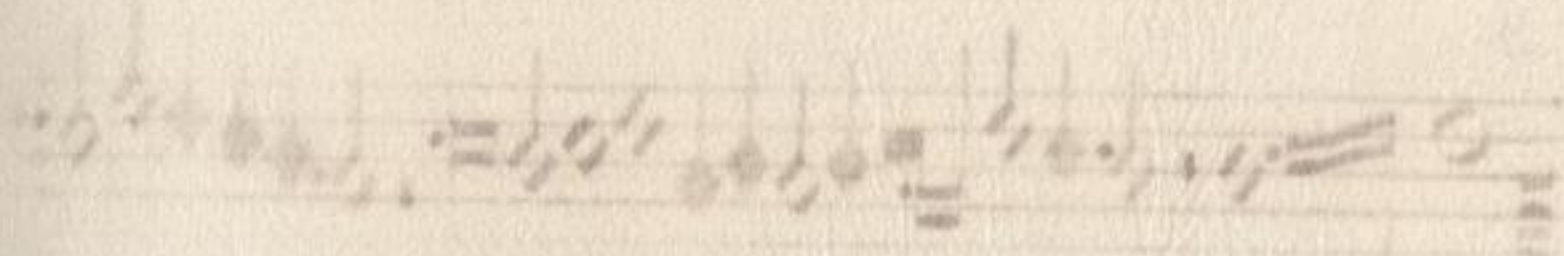
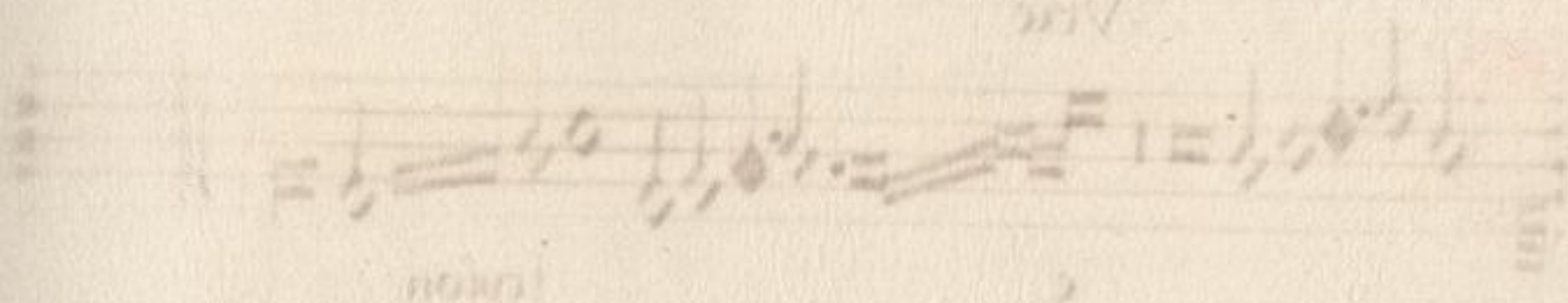
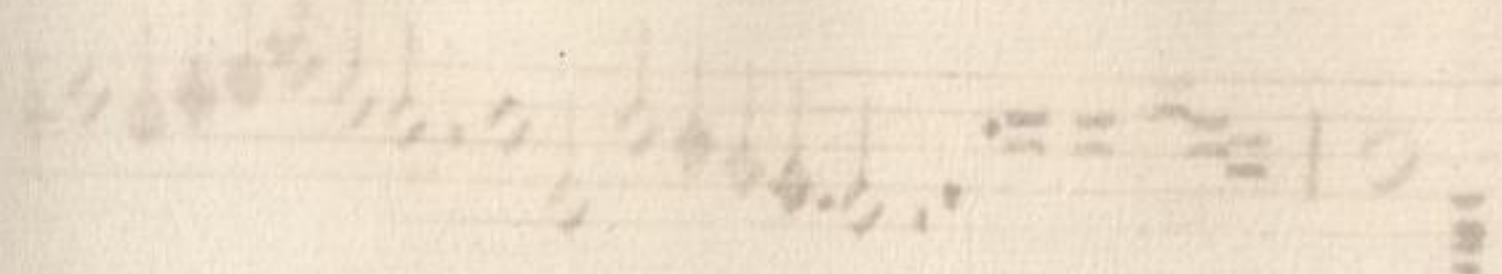
di

miserere: no

bis

[Faint, illegible handwriting on a page with horizontal lines, possibly musical notation or a list.]

[Faint, illegible handwriting on a page with horizontal lines, possibly musical notation or a list.]



Paschale yzac

7
Primus

Discantus

Kyrie



Secundus

Discantus

Kyrie



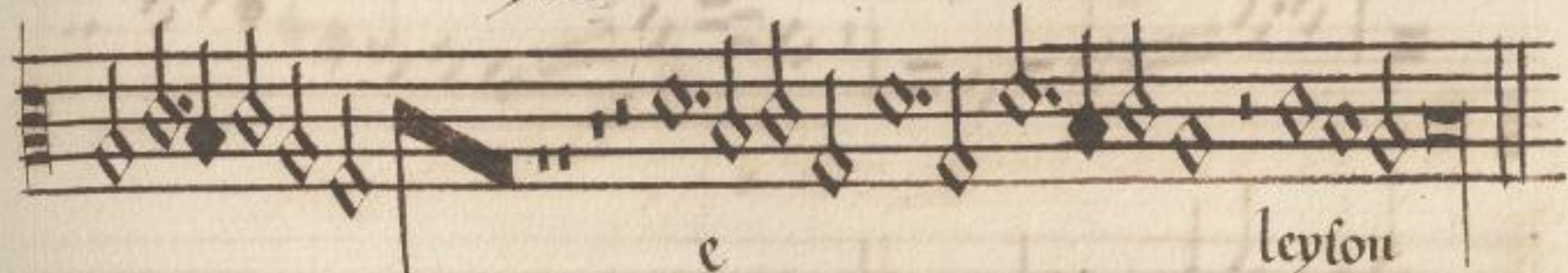
Bassus

Yrie



Altus

Yrie



Tenor

Yrie



Vagans

Yrie



Primus
Discantus



Secundus
Discantus



Tertius



Altus

Christe

eleyson

Tenor

Christe

eleyson

Vagans

Christe

eleyson

Primus
Discantus

Christe

e

leyson

This system contains two staves of music. The top staff is a cantus in C major, starting with a C-clef and a common time signature. It features a series of eighth and sixteenth notes. The bottom staff is a discantus, also in C major, with a similar rhythmic pattern. The word 'Christe' is written above the first staff, and 'leyson' is written below the second staff. A small 'e' is written above the second staff.

Secundus
Discantus

Christe

e

leyson

This system contains two staves of music. The top staff is a cantus in C major, starting with a C-clef and a common time signature. It features a series of eighth and sixteenth notes. The bottom staff is a discantus, also in C major, with a similar rhythmic pattern. The word 'Christe' is written above the first staff, and 'leyson' is written below the second staff. A small 'e' is written above the second staff.

Bassus

Christe

eleyson

This system contains two staves of music. The top staff is a cantus in C major, starting with a C-clef and a common time signature. It features a series of eighth and sixteenth notes. The bottom staff is a discantus, also in C major, with a similar rhythmic pattern. The word 'Christe' is written above the first staff, and 'eleyson' is written below the second staff.

Altus | Chriſte
leyſon



Tenor | Chriſte
eleyſon



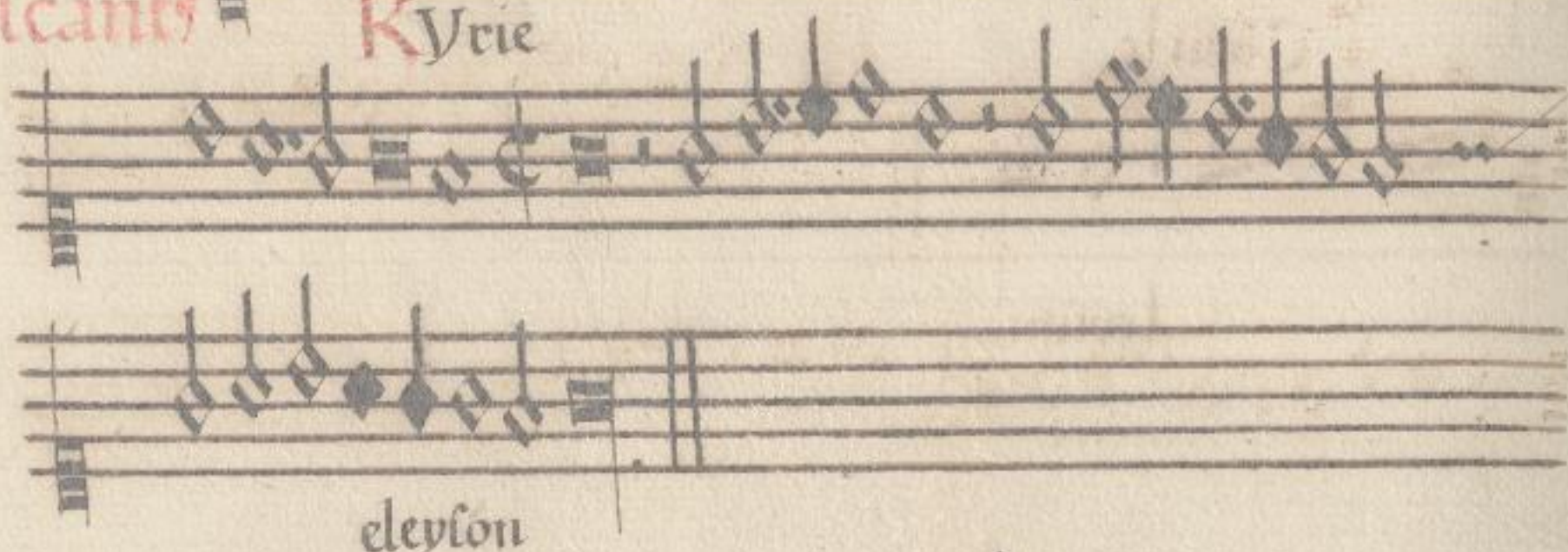
Vagans | Chriſte
eleyſon



Primus

Discantus

Kyrie



Secundus

Discantus

Kyrie



Bassus

Kyrie



Altus

Kyrie

elevation

Tenor

Kyrie

elevation

Vagans

Kyrie

elevation

Primus
Discantus



Secundus
Discantus



Bassus



Altus

Yrie

eleyson

Tenor

KYrie

eleyson

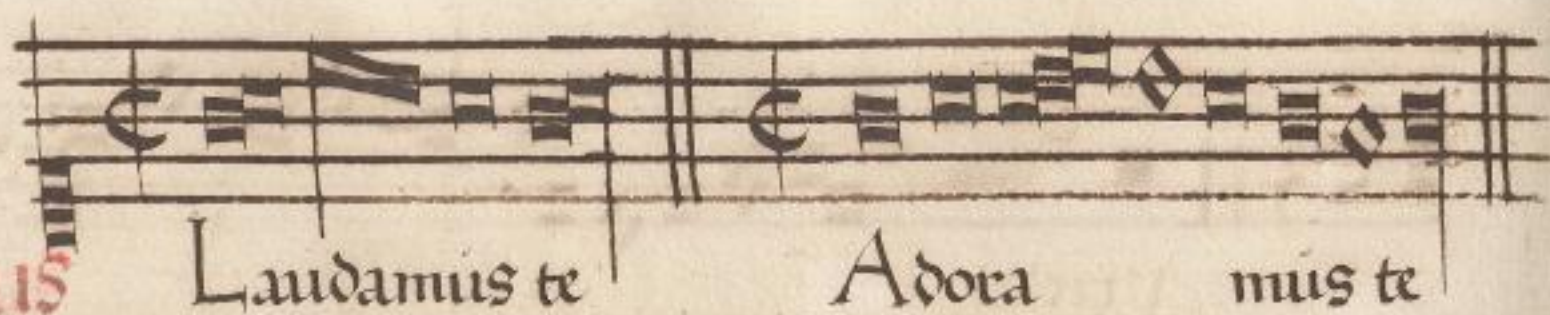
Vagans

KYrie

eleyson

Primus

Discantus



Laudamus te

Adora

mus te

Secundus

Discantus



Laudamus te

Adora

mus

te



Gracias

agi

mus tibi p.m.g.t.

Bassus



Laudamus te

Adoramus

te



Gra

cias

agimus

tibi

propter

magnā glori



am

tuam

Altus



Laudamus te Adoramus te
Gracias agimus tibi
propter magnā gloriam tuam.

Tenor



Laudamus te Adoramus te
Gracias agimus
agimus tibi propter magnā gloriam tuam

Vagans



Laudamus te Adora-
mus te

Discantus



Domine fili unigenite

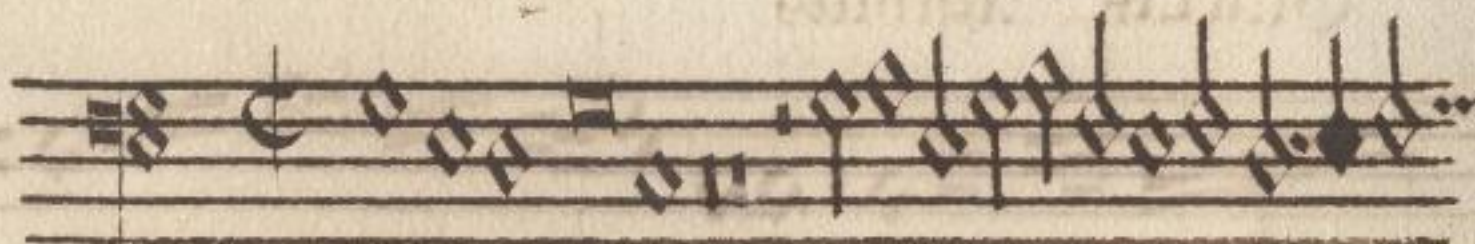


iesu chris̃te

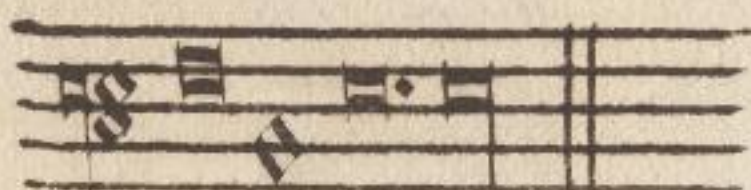


iesu xp̃e

Bassus



Domine fili unigeni



iesu xp̃e



te



iesu chris̃te

Altus

Domine fili

vnigenite

Iesu chris te

Tenor

Domine fili

vnigenite

Iesu chris te

Discantus

Qui tollis pec ca ta mūdi mīse
rere no bis no
bis Qui tollis peccata
Sūscipe deprecationem urāz
mundi
Sūscipe deprecationem nostraz

Bassus

Qui tollis peccata mūdi mīse
rere no bis
Qui tollis peccata
Sūscipe deprecationem nostram
di
Sūscipe deprecationem nrāz

Altus

Qui tollis pec ca ta mūdi miserere

no bis

no

bis Qui tollis peccata mun di

suscipe deprecationem nostram

Tenor

Qui tollis pec ca ta mūdi miserere

no bis miserere no bis

no bis Qui tollis peccata

mūdi suscipe deprecationem nostram

Discant



Bassus

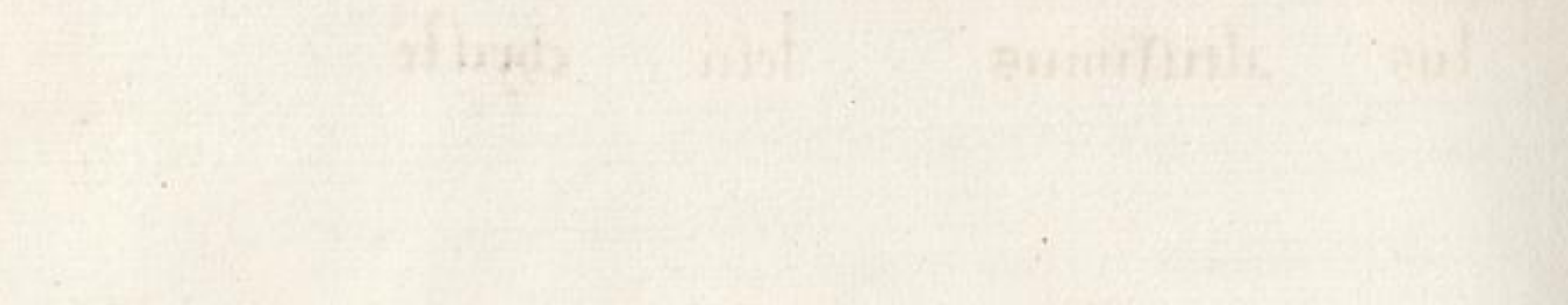
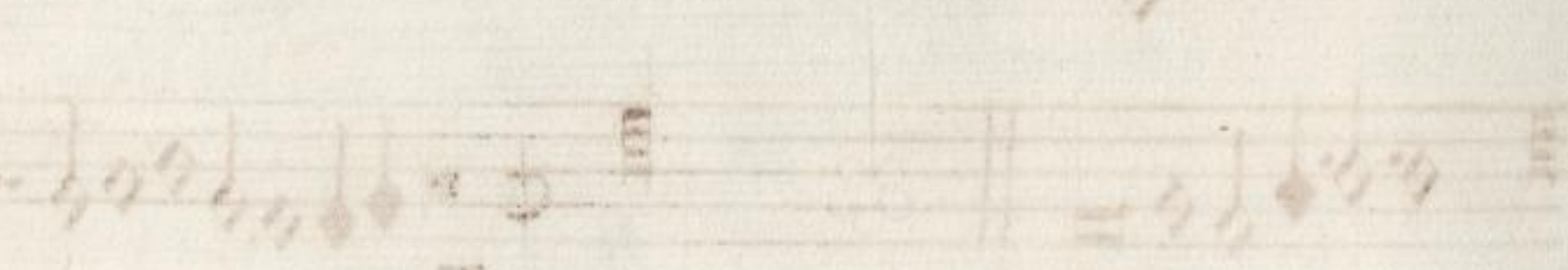
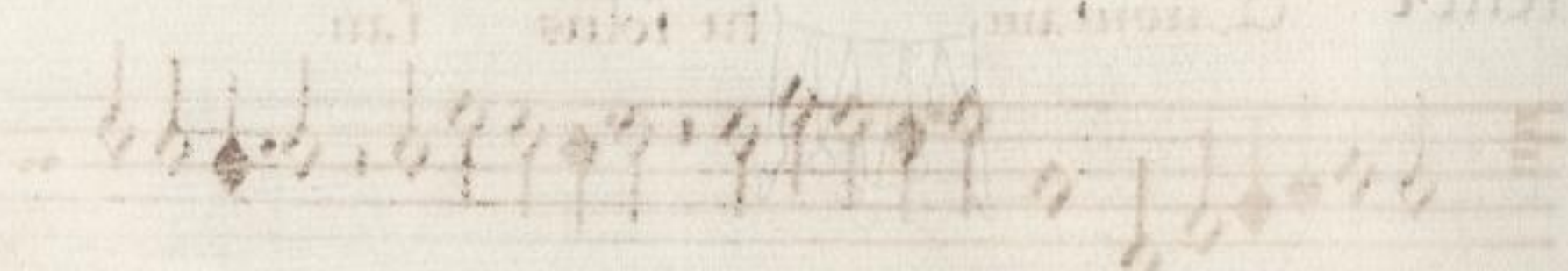
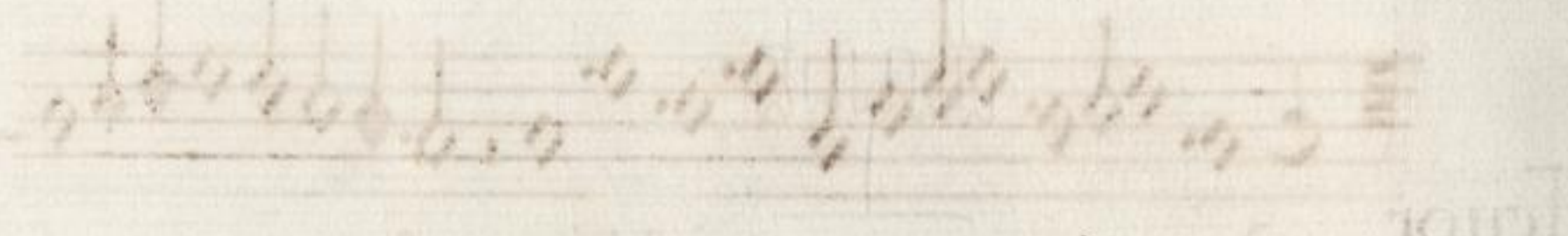
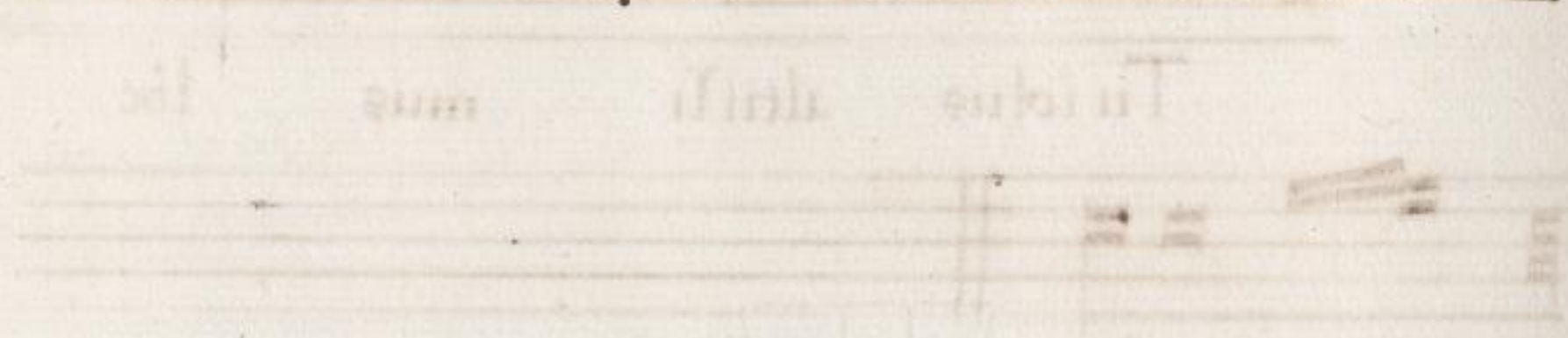
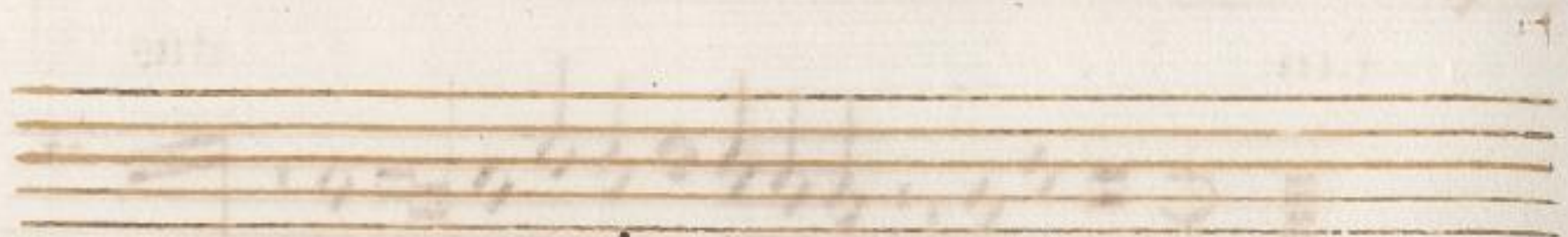
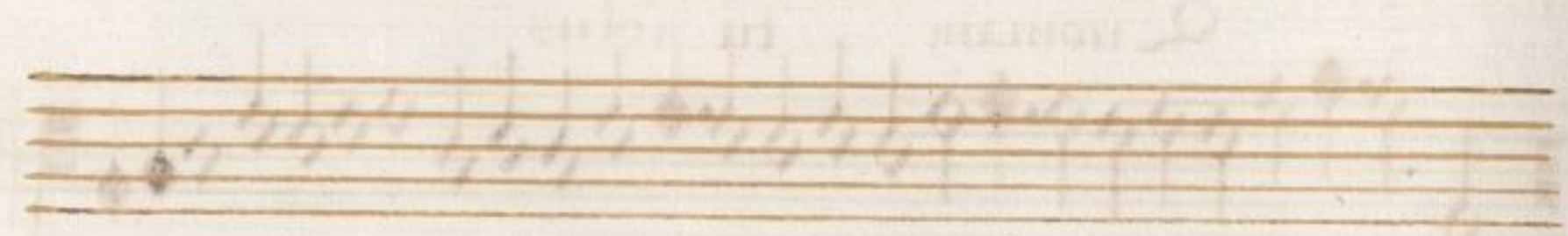
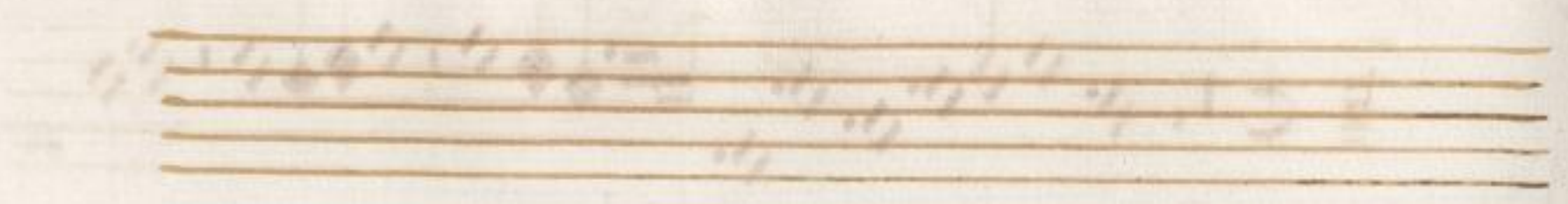


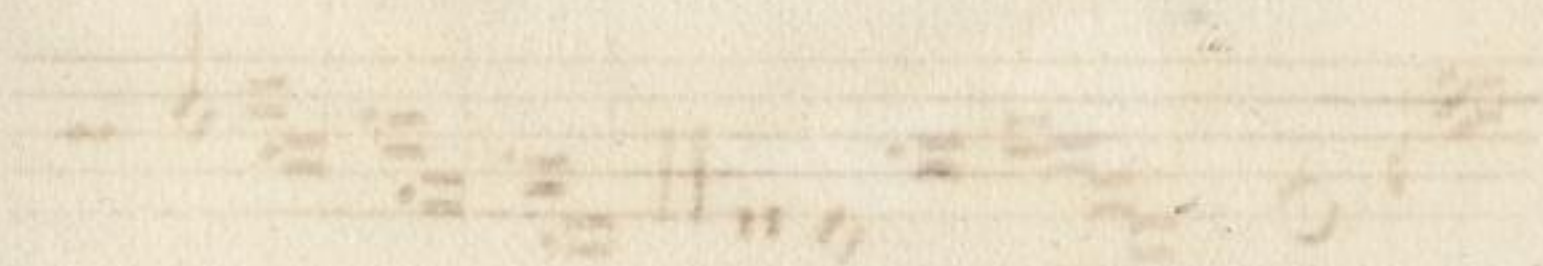
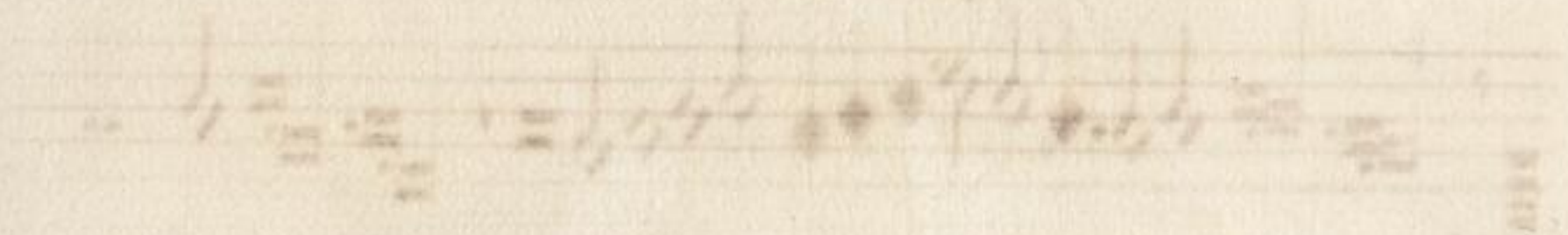
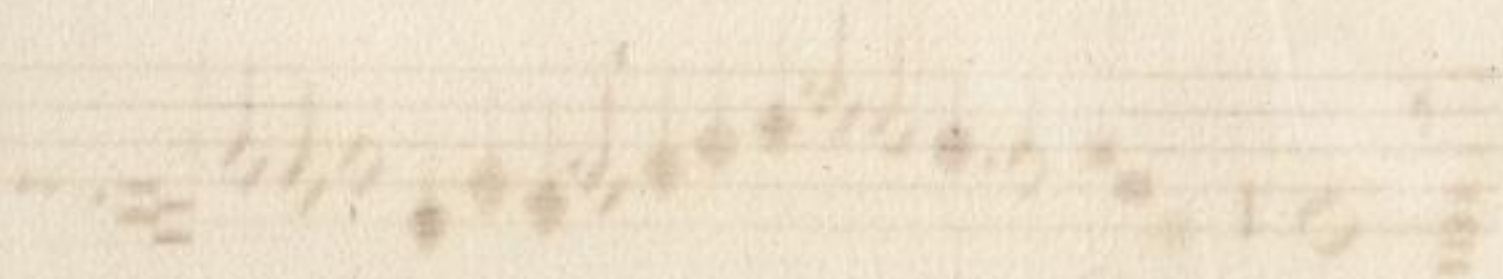
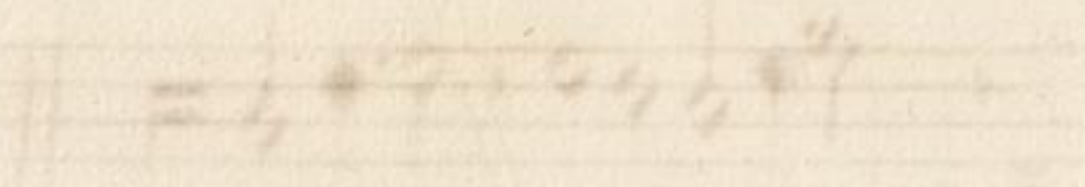
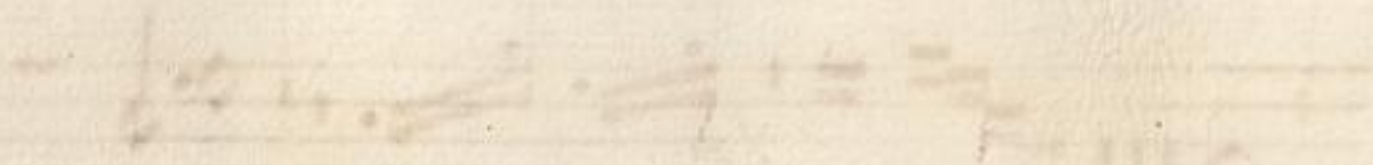
Altus

Quoniam tu solus
san ctus
Tu solus altissi mus Ihe
su chris te

Tenor

Quoniam tu solus san
ctus Tu so
lus altissimus Iesu chris te





Primus

Ducant

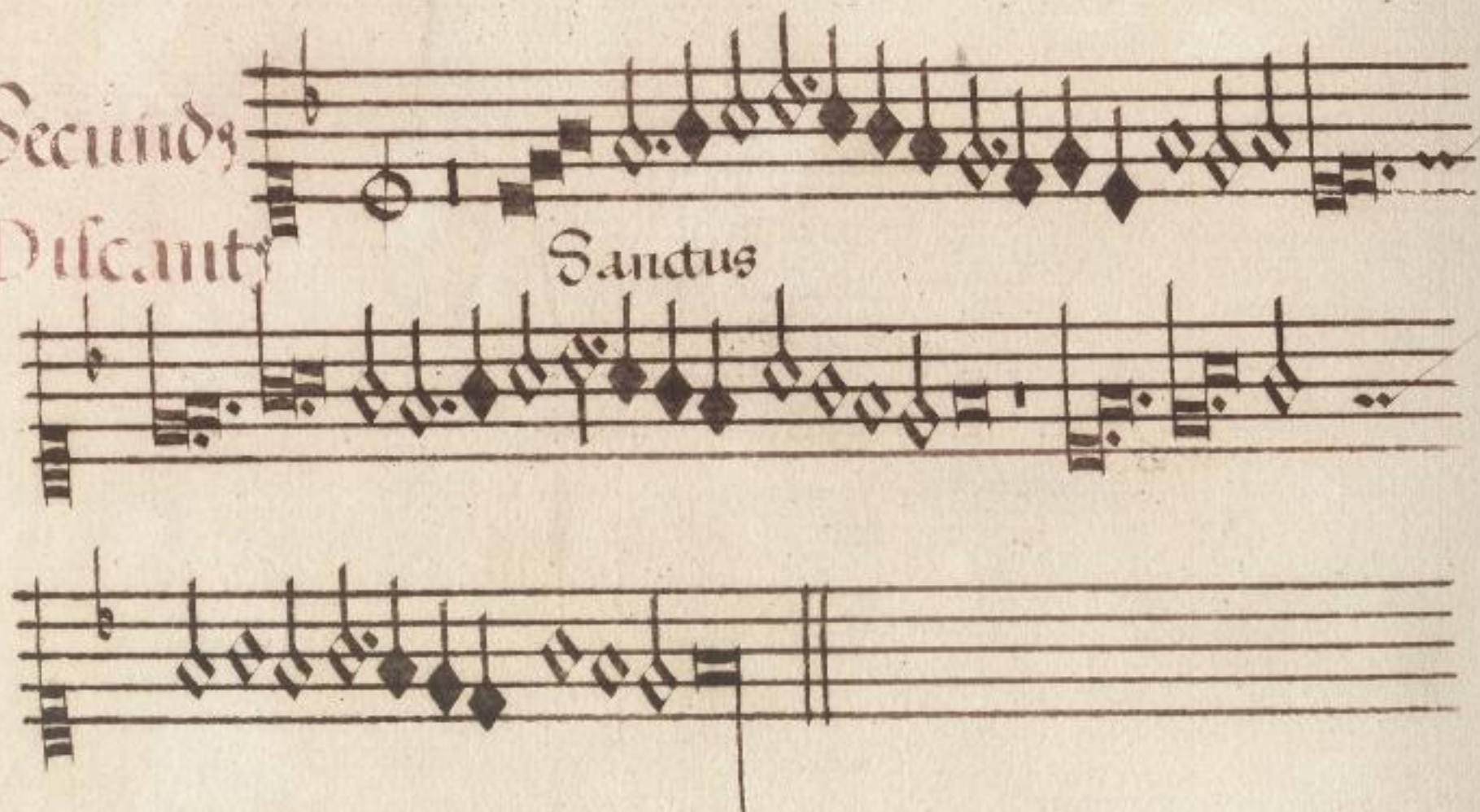
Sanctus



Secundus

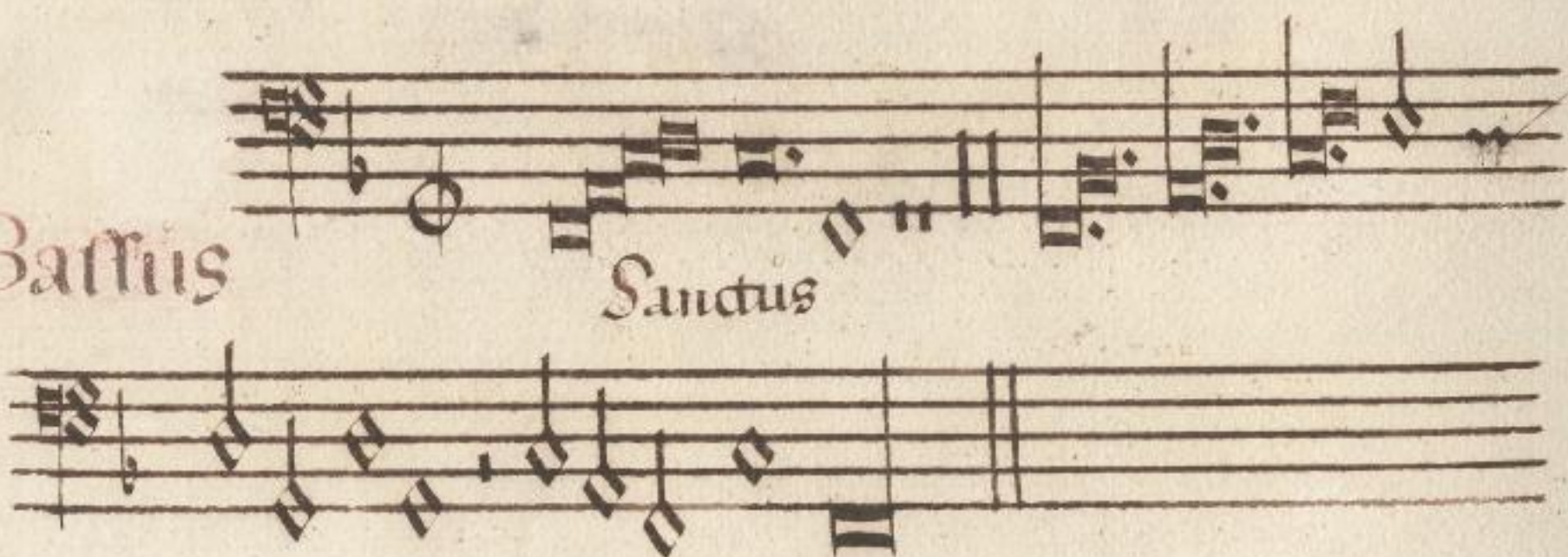
Ducant

Sanctus



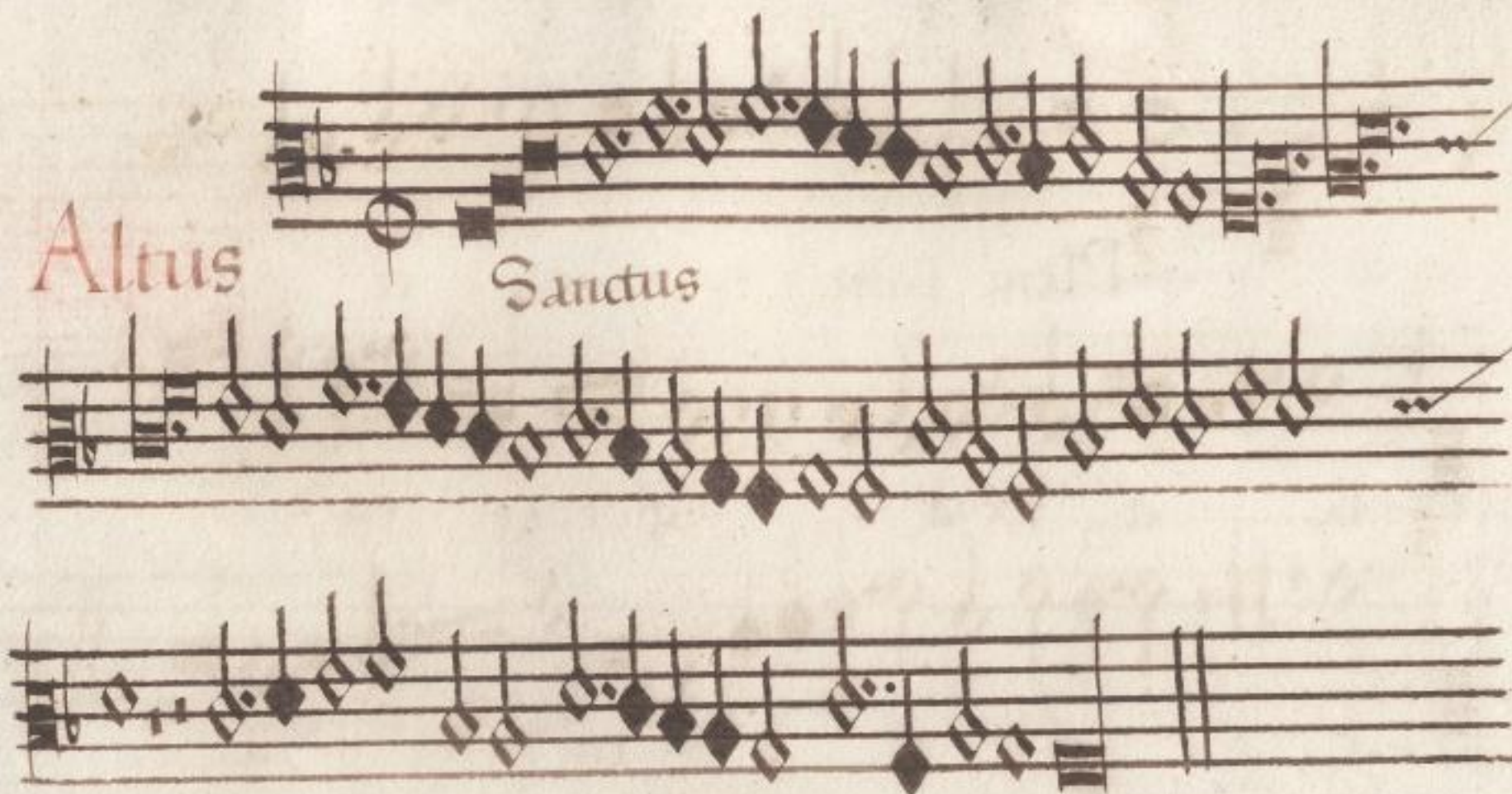
Bassus

Sanctus



Altus

Sanctus



Tenor

Sanctus



Vagans

Sanctus



Faulx bourdon



Musical score for 'Faulx bourdon'. The score consists of three staves. The first staff is a single line with a C-clef and a common time signature. The second and third staves are two-line staves with a C-clef and a common time signature. The lyrics are written below the staves: 'Pleni sunt', 'ce', 'li et terra gloria tu', 'a tu a'. The music is written in a medieval style with square notes and a single line of music.

Secundus Discantus in Primo



Musical score for 'Secundus Discantus in Primo'. The score consists of three staves. The first staff is a single line with a C-clef and a common time signature. The second and third staves are two-line staves with a C-clef and a common time signature. The lyrics are written below the staves: 'Pleni sunt', 'ce', 'li et terra glo', 'ria tu a'. The music is written in a medieval style with square notes and a single line of music.

Altus

Pleni sunt
ce
li
et ter ra glori
a tú a

Tenor

Pleni sunt celi et
ter ra glori
a tú a tú a

Vagans

Pleni sunt celi
et terra gloria
tua

Primus
Discantus

Benedictus

qui ve nit in nomine do mi ni

Secundus
Discantus

Bene dictus qui venit in no

mine domini do

mi ni

Bassus

Bene dictus

qui venit in nomine do

mini

Altus

Benedictus



Tenor

Bene dictus qui venit in no mi



Vagans

Benedictus qui venit in



Primus

Discantus

Agnus dei qui tol
lis pecca ta mundi mi
serere no bis

Secundus

Discantus

Agnus de i qui
tollis pecca ta mun
di misere re no bis

Bassus

Agnus dei i qui tol
lis peccata mundi
misere re no bis

Altus

Agnus dei qui tollis pec
ca ta mūndi
miserere no bis

Tenor

Agnus de i qui tollis
peccata mūn di miserere nobis

Vagans

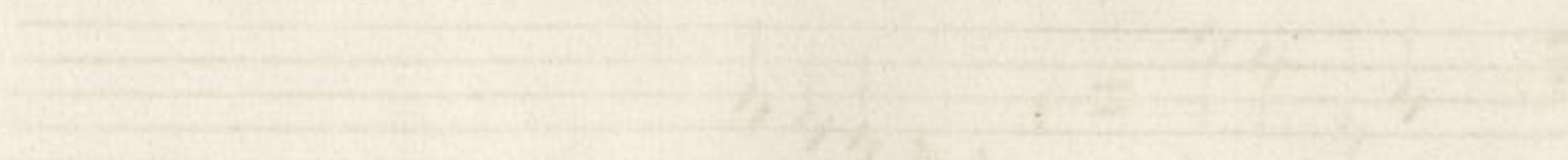
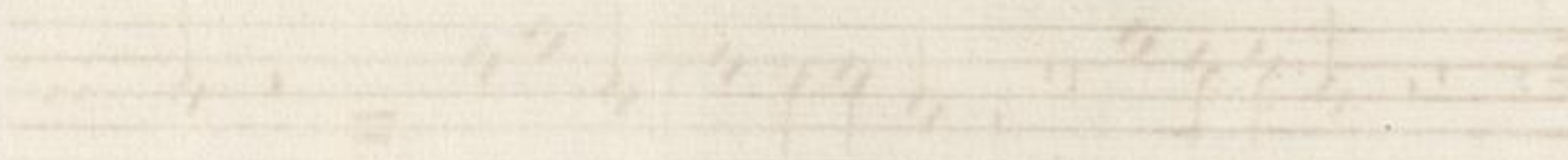
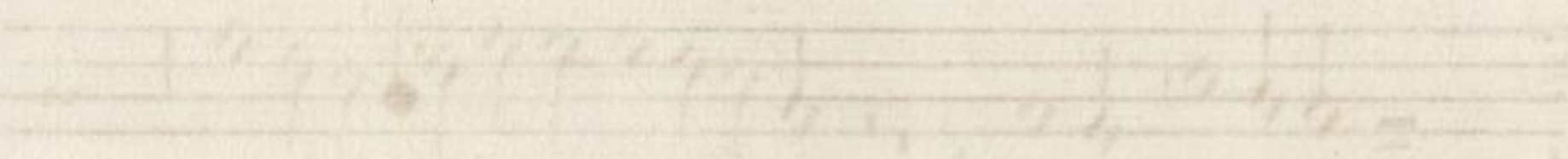
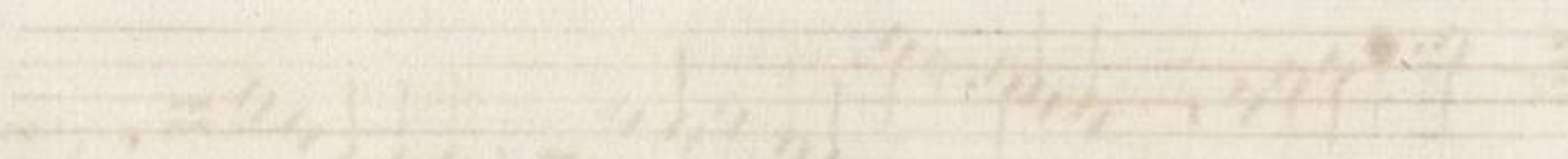
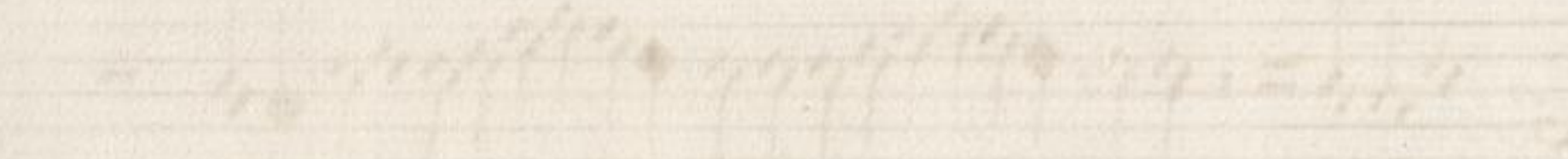
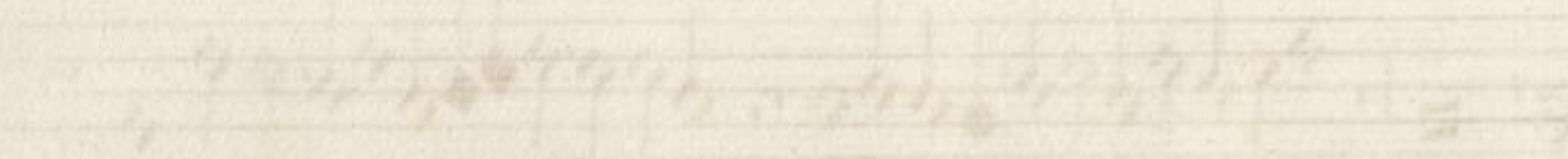
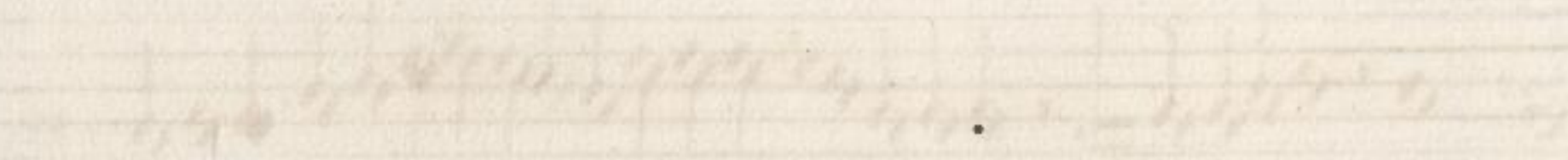
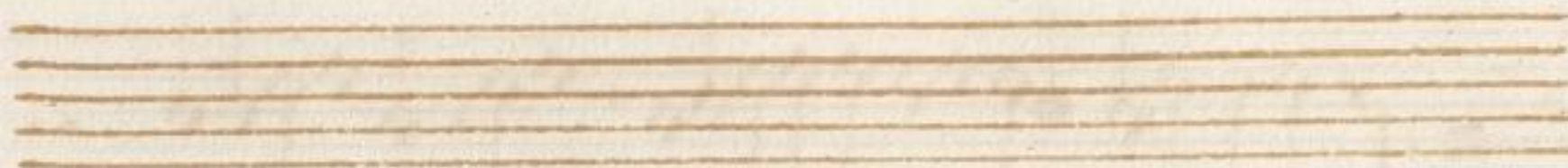
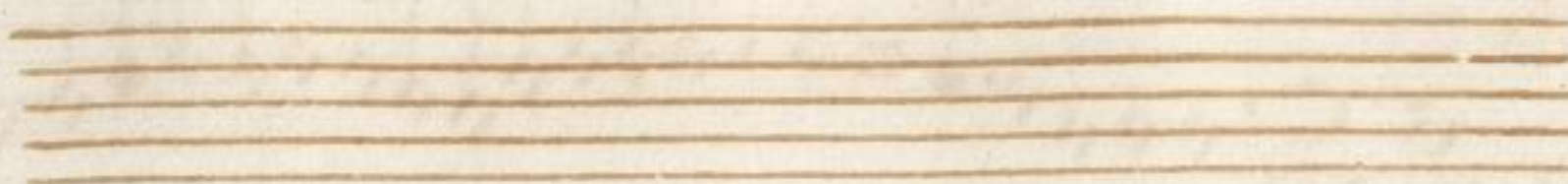
Agnus de i qui tol
lis peccata mūndi mi
serere no bis

Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature (C). The lyrics "Agnus dei" are written below the first staff, and "qui tollis" is written below the second staff. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The lyrics "Agnus dei" are written below the first staff, and "qui tollis" is written below the second staff. The notation includes various note values, rests, and bar lines.

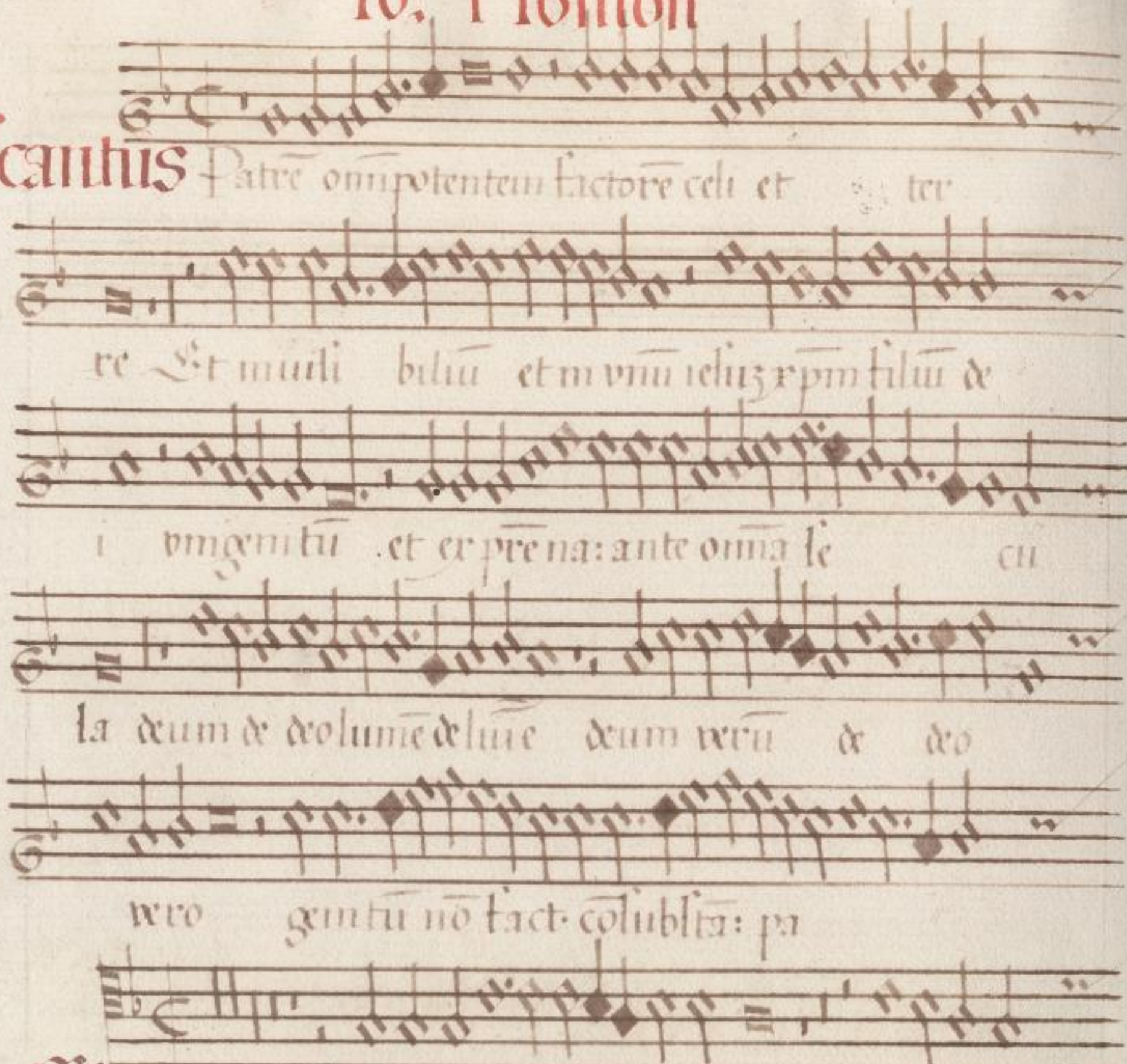
Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The lyrics "Agnus dei" are written below the first staff, and "qui tollis" is written below the second staff. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a common time signature (C). The lyrics "Agnus dei" are written below the first staff, and "qui tollis" is written below the second staff. The notation includes various note values, rests, and bar lines.



Io: Monton

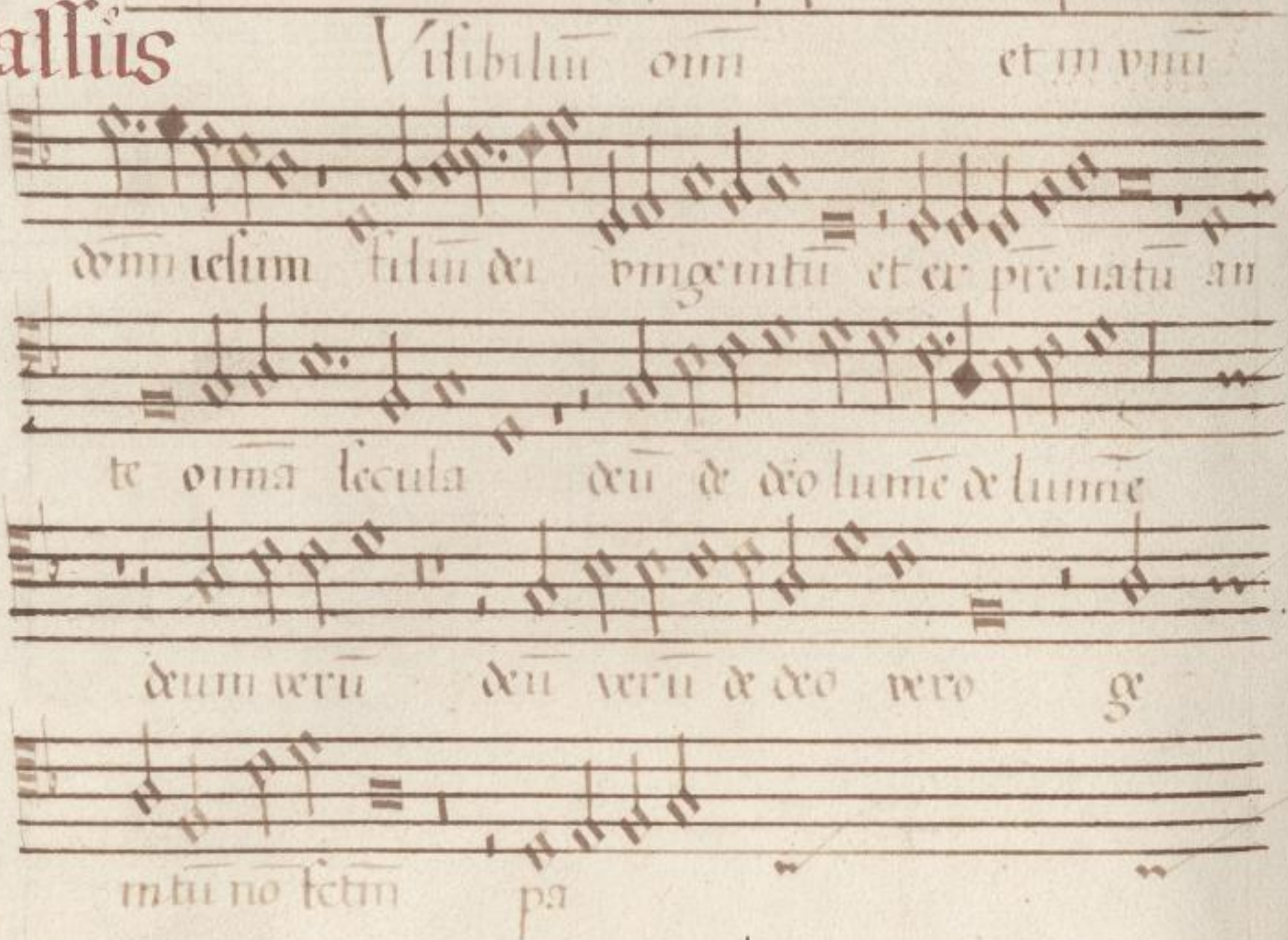
Dilcantius



Musical notation for the Dilcantius part, consisting of six staves. The notation is in a medieval style with square neumes on a four-line staff. The text is written below the staves.

Patre omnipotentem factorem celi et ter
re Et unigenitum et unum verum filium de
i unigenitum et ex prena: ante omnia se
cula deum de deo lumen de lumine deum verum de deo
vero genitum non factum colublitia: pa

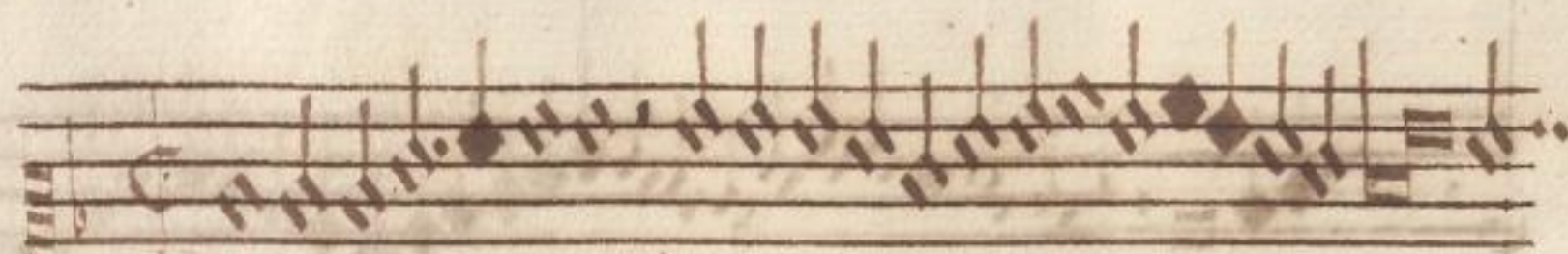
Ballus



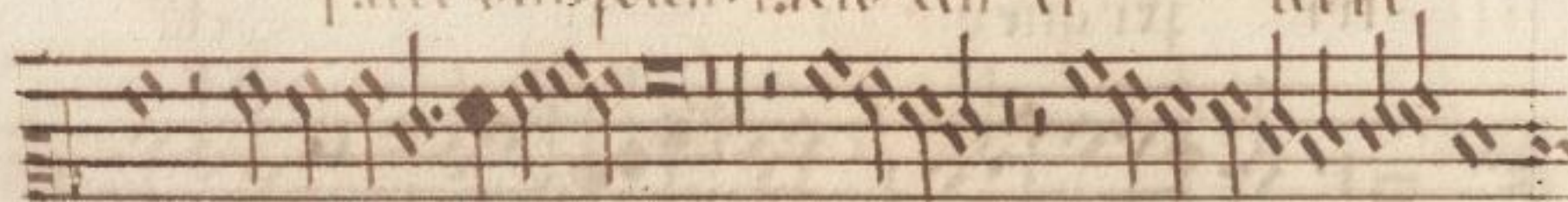
Musical notation for the Ballus part, consisting of six staves. The notation is in a medieval style with square neumes on a four-line staff. The text is written below the staves.

Visibilem omnem et in unum
deum verum filium dei unigenitum et ex pre natum an
te omnia secula deum de deo lumen de lumine
deum verum deum verum de deo vero ge
nitum non factum pa

Altus



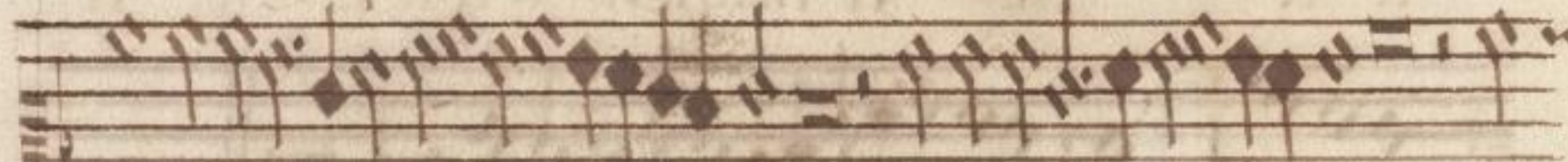
Patre omnipoten: facto: celi et terre



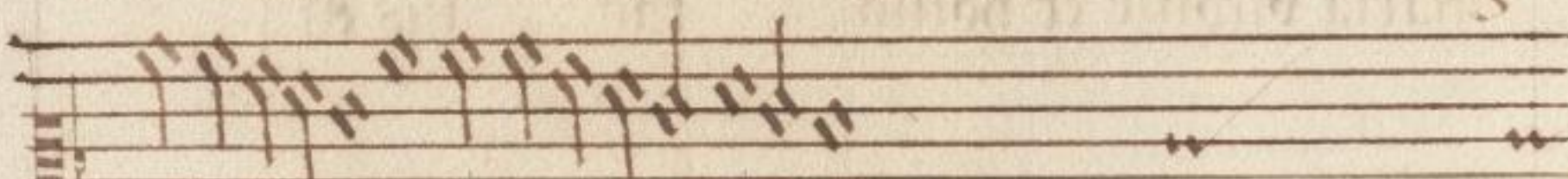
visibilium om̄m Iesū xp̄m filiū dei unigeni



tū et ex p̄re na: ante om̄a secula deū de



deo lumē de lumine deū verū de deo vero de

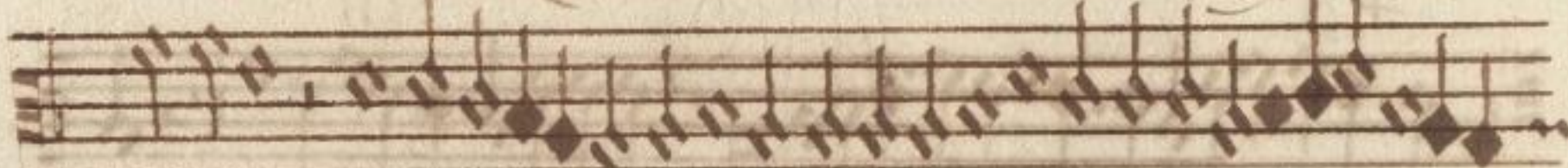


intū nō tā: consubstā: pa

Tenor



Et mirabilium Iesū xp̄m fili



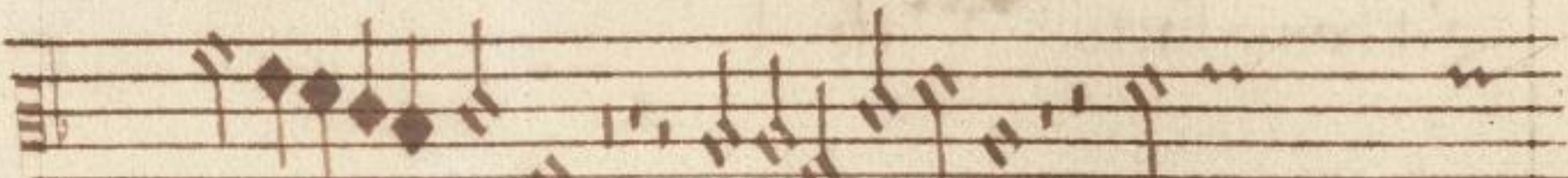
um dei unigeni intū et ex p̄re na: ante om̄a se



cula deū de deo lumē de

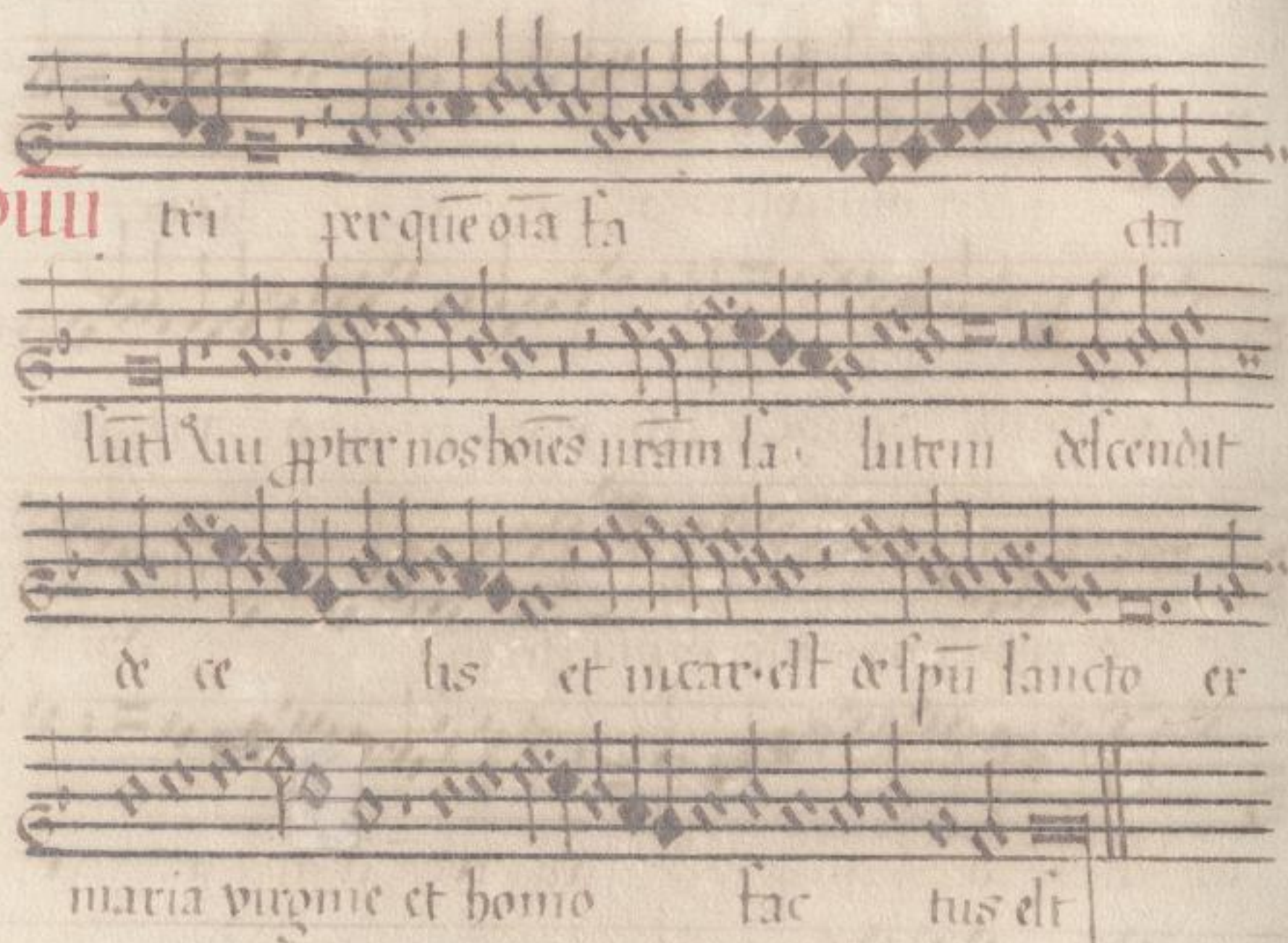


lumine deū verū de deo



vero consubstantia: pa

Reliduu



tri per que oia fa
cta
luti xui ppter nos hoies nrām la litem descendit
de ce lis et incarn. est de spu sancto ex
maria virgine et homo fac tus est

Relid



tri p que emina facta fuit xui ppter nos
hoies et ppter nrām salutem descendit de celis et
incarn. est de spu sancto Ex maria virgine
et homo factus est

158
Relio

tri p̄ quē om̄a facta sunt qui

p̄pter nos homines salutem descendit de ce

lis et incarna est de

sp̄u sc̄to ex maria virgine et homo factus est

Relio

tri p̄ quē om̄a facta

sunt qui p̄pter nos homines et p̄pter nr̄as descendit de

celis descendit de celis et incarna est de sp̄u sancto Et

ex maria vir gine et homo factus est

Discantus



Crucifixus cū p nobis sub pon. pila to passus et
le pul tus est et reluxerit tertia di
e et ascen. i celū sedet ad dexterā patris
sedet ad dexterā pa tris

Bassus



Tercia die secundū scriptu ras et ascen
dit in celū sedet ad dexterā pa tris
sedet ad dexterā prīs

Altus



Crucifixus etiam pro nobis sub pontio pilato
et resurrexit tertia die
et ascendit sedet ad dexteram patris
sedet ad dexteram patris

Tenor



Pallus et sepulchrum est et resurrexit
tertia die et ascendit in
celum sedet ad dexteram patris
sedet ad dexteram patris

Dulcantis



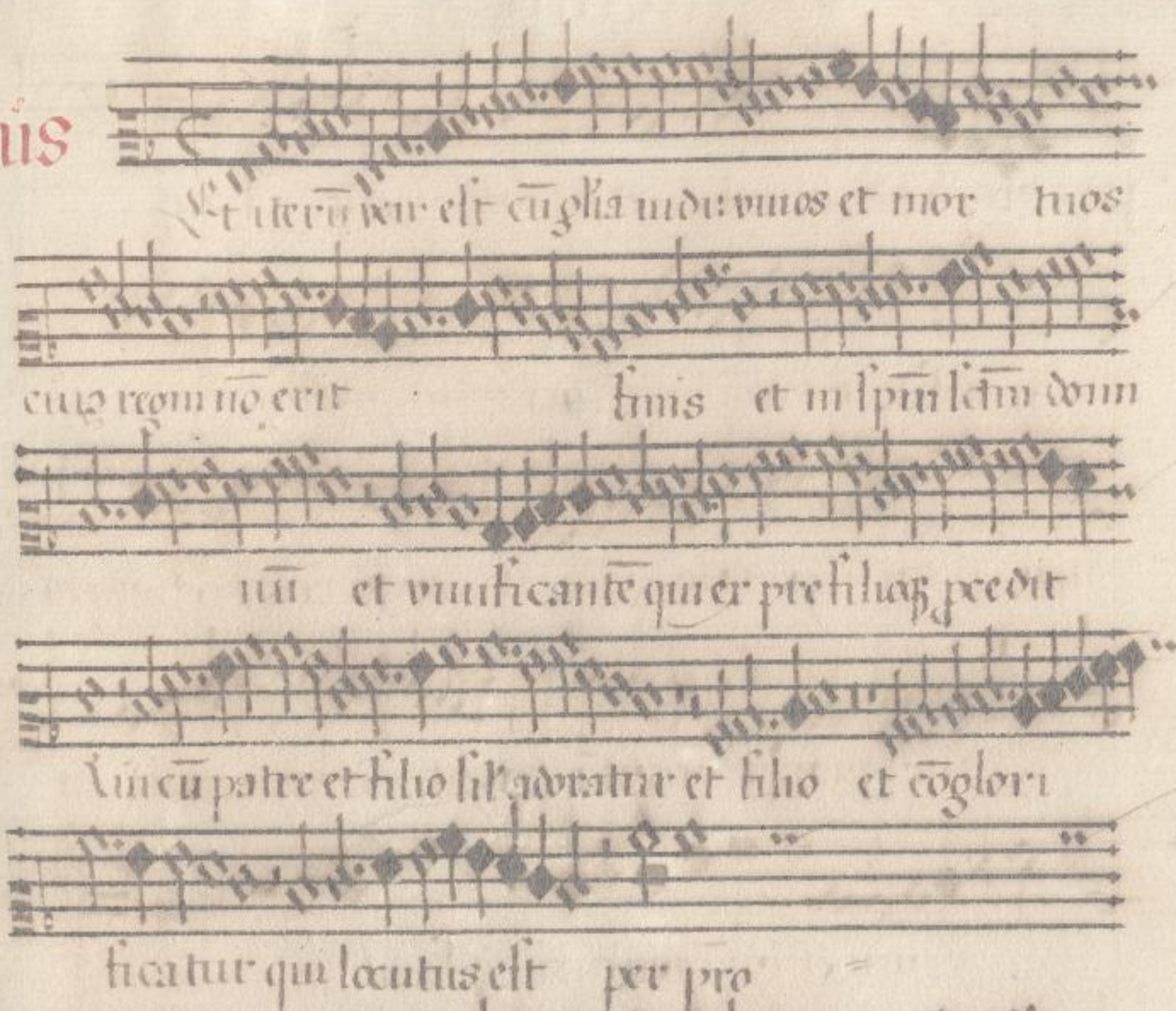
Cuius regni non erit fi
nis et in spm scm dnm scm dnm et vi uificatez filio
q pcedit qui cu patre et filio slr adoratur et con glo
rificatur in locutus est per

Bassus



Ventur e cu gla iudicet viuos et mortuos cuius
regni no erit fims no erit fims et in spm scm dnm qui ex pa
tre filioq pcedit qui cu pre et filio slr adoratur simul
ado ratur qui locuta est p ppe

Altus



Et iterum veni est cū glia iudicatos et mor-
 tuos
 eius regni nō erit finis et in spm lctm dñm
 nū et vivificantē qui ex pte filios pcedit
 Vincū patre et filio sūt adoratur et filio et cōglori-
 ficatur qui locutus est per pro-

Tenor



Quis regni nō erit fi-
 nis fi-
 nis et in spm lctm dñi et vivificantē qui ex pte fili-
 os
 qui cū pte et filio sūt adoratur
 sūt adoratur qui locutus est p pph

Residuum

Discan.

prophetas catholica et apostolica ecle liam

Confiteor vnu baptisma in remissio

nem peccatorum peccato ru et ex pecto resurrectionem

mortuorum et vita venturi se culi a

men et vita venturi seculi A men

tas et vna lecta catholica ecclesiam Confiteor vnu bap

ti lina vnu baptisma in remissio pe

ca torum peccatorum et ex pecto re

surrectionis mortue rum et

vita venturi seculi ame et vita venturi seculi A me

Ballus

tas et vna lecta catholica ecclesiam Confiteor vnu bap

ti lina vnu baptisma in remissio pe

ca torum peccatorum et ex pecto re

surrectionis mortue rum et

vita venturi seculi ame et vita venturi seculi A me

164
Alnus

phetas et vna scām catholi et aplicam eccle li

am Confiteor vnu baptisma in remissionem pecca to

rum pto rum et ex pto resurrectione

ne mortuorum mortuo et vita vni seculi a

men et vita vni seculi A men

Alnus

tas et vna scām catholi et aplicam eccle li

am Confite or vnu bapti sma in remis

sione peccato ru et expe cto re

surrectione mortuorum mortuorum et vita vni

seculi a me et vita vni seculi A men

Instandsetzungsschein

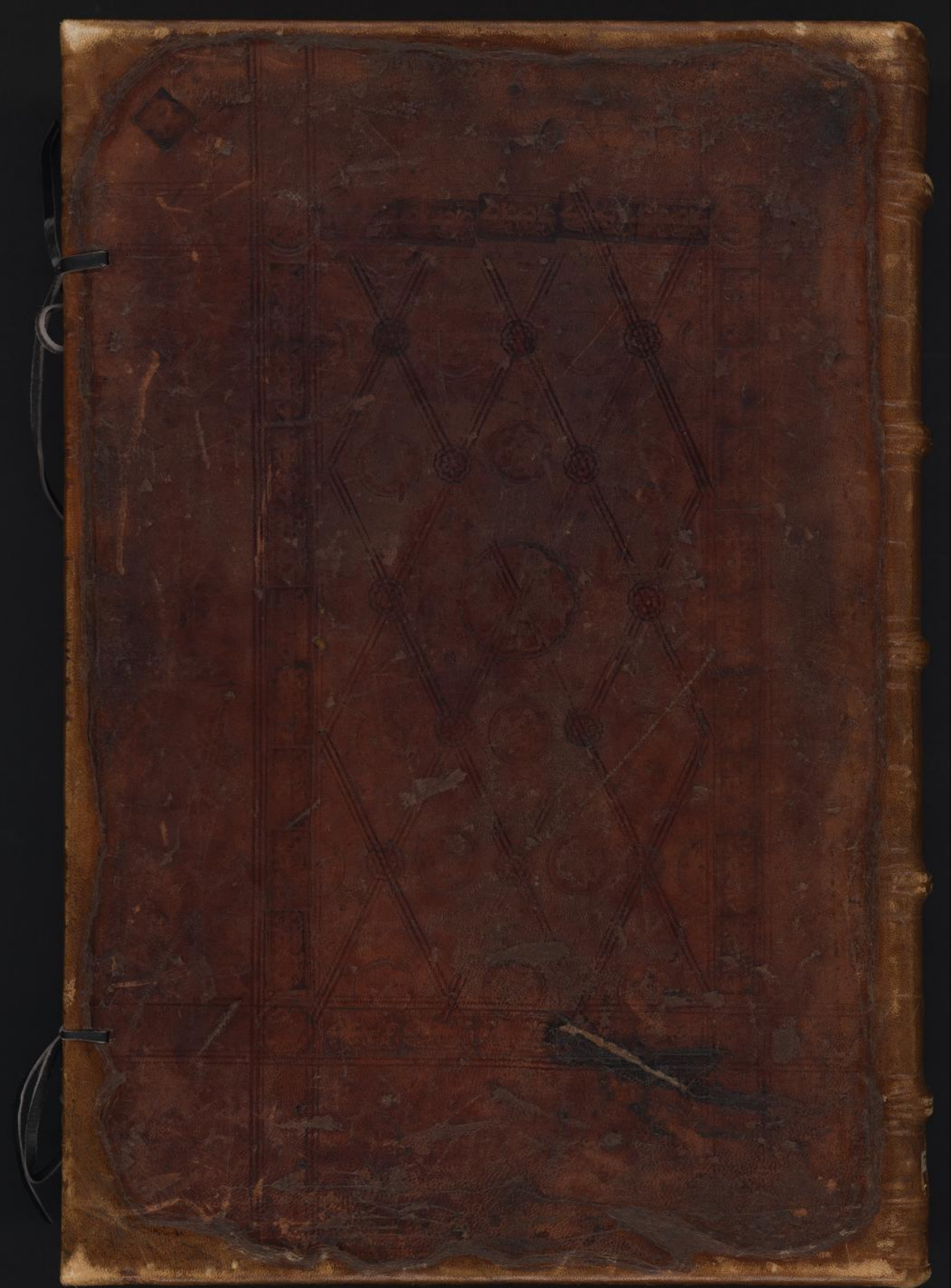
Chorb. 36

Chorbuch 36., 16.Jh.

Sämtliche 161 z.T. von schwerem Tintenfraß befallenen Blätter wurden einzeln in siedenden Bädern behandelt und mit Japanpapier gefestigt. Der Einband originalgetreu wiederhergestellt.

Jena im März 1961.

Günter Müller



Chorbuch 36





