

106/10

ALTVS
LAMENTATIONVM
HIEREMIÆ PROPHETÆ, SVA-
VISSIMIS HARMONIIS
COMPOSITARVM.



Noribergæ, in officina Iohannis Montani,
& Ulrici Neuber. M. D. XLIX.

СВЯТАЯ
МУИОГАТИМЭН
АУА АКТЕНПОЯ БАЙНЯН
ЗИИОМ ЯАН СІКІІ
БАУАТІЗОМО

Санкт-Петербургъ
Издательство М. Д. Сытина
1849 г.

REVERENDISSIMO
IN CHRISTO PATRI AC DOMI-
no, Domino VVolfgango à Viridi lapide, Abbatि
Campidonensi, Møcenati suo. S.



Nte fores cum sint lugubria tempora nostras,
Quæ referunt Christi fata, crucisq; necem.
Qua nos ille Dei generosus filius omnes
Victor ab æterna morte redemit ouans.
Hæc inq; ueniant cum tristia tempora nobis,
Tempora Christiadum non reticenda gregi:
Cantari quibus Hieremiæ lamenta Prophete
In sacris templis hic & ubiq; solent:
Ut Christi fera mors, & crux, & passio acerba,
Nos peccati odij s impleat atq; mali.
Excitet & uitam ad meliorem pectora tandem
Nostra, Deo qualis uita placere potest.
Nos etiam hæc querula & lugubria cantica pulchre
Describenda aptis duximus esse Typis.

Quæ numeris fœlix Gardani Musa sonoris
Ornauit, uere Mæonijsq; modis.
Et nostræ ætatis Crequilon certissimus Orpheus,
Sæpe mouens animum Carole Quinte tuum.
Hæc pia cantica, & istorum monumenta uirorum,
Pægasidum ex animo quos chorus omnis amat:
Nos tibi sacramus Reuerende & nobilis Abba,
Quem Musis patrem nouimus esse bonis.
Quem delectari studijs his scimus amænis,
Hisq; exercitijs suauibus atq; pijs.
At Christum æterno natum genitore precemur,
Ut nobis clemens omnibus esse uelit.
Omnibus ut prodeesse sinat mortemq; crucemq;
Quam subiit nostro pro scelere ille, suam.
Liberet è cunctis nos ærumnisq; malisq;
Et supera secum nos sinat arce frui.
Det pro peccatis morbos atq; ulcera nostris,
Faxit ut horrida nos undiq; bella premant.
Det quidquid durum est, paupertatemq; famemq;
A se se abiectos non sinat esse modo.

Talia

Talia s̄æpe Deo ut faciamus uota parenti,
Cantica nos etiam hæc ipsa monere queunt.
Hoc tibi grata magis spero hæc monumenta futura,
Quòd pia sint, uerum quòd celebrent̄z Deum.
Hoc Reuerende Pater uolui tibi farre litare,
Cum non sint mihi nunc Thura Sabæa, Vale.

Decima septima Februarij, Anno à nato Christo.

M. D. XLIX.

Gaspar Bruschius, Poëta à
Diuo Carolo V, Imp.
Aug. coronatus.

aa ij

IOHANNIS GARDANI HAR-
monie in lamentationes Hieremiacæ.

z 4 z.



I.

Quomo do se det so la ci ui tas ple na po pu lo: ij fa et a cft quasi
ui du a qua si qua si ui du a Do mi na gen ti um: Princeps prouinti arum ij
ij facta est fa et a cft sub tributo.

II.

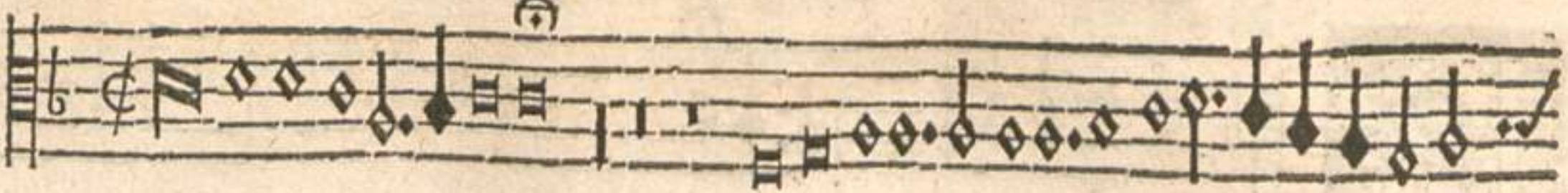
IOHAN. GARDANE.



Eth ij Plorans plorauit in nocte ij in nocte, &
 lachrymæ eius: in max il lis e ius: ij non est qui consoletur e= am
 ij ex omnibus charis e ius: omnes ami ci e ius spreuert eam, & facti & facti sunt & facti sunt ini mi
 ai in i mich

III.

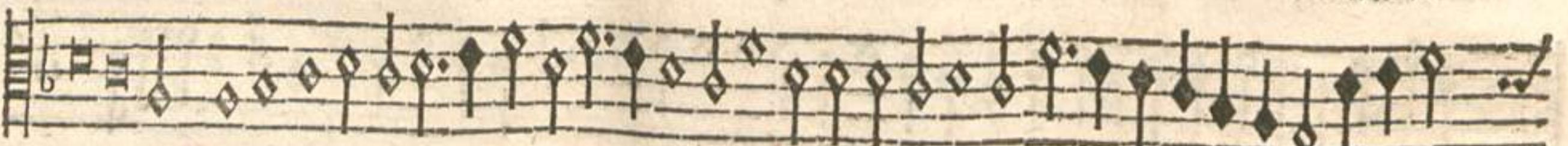
IOHAN. GARDANE.



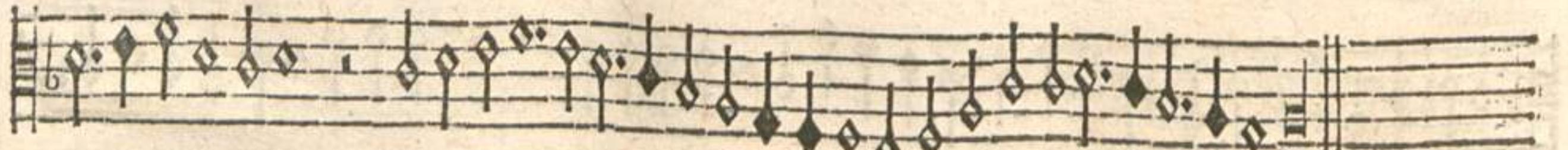
I mel ij Et multi tu dinem serui tu-



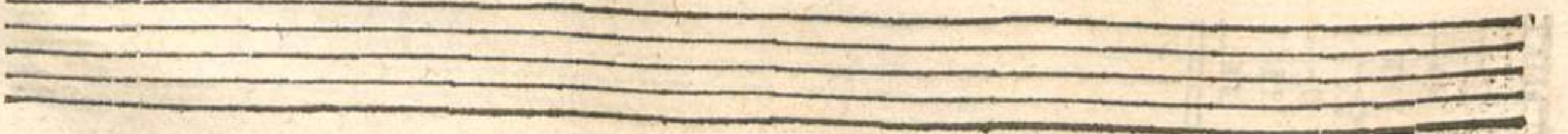
tis, habita uit inter gentes inter gen tes, nec in ue nit nec in ue nit



requiem. Omnes per se cu to rese ius apprehenderunt e

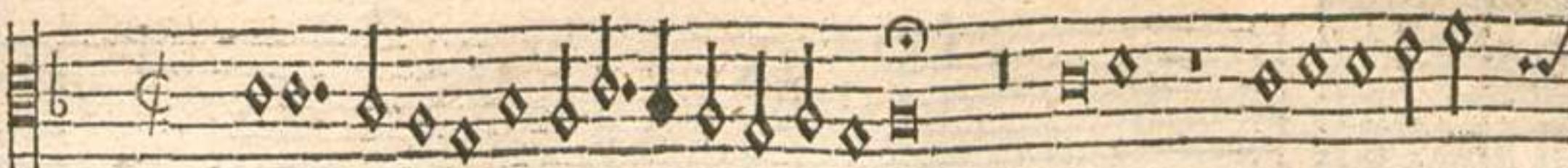


am inter angu stias. ij



III.

IOHAN. GARDANE.



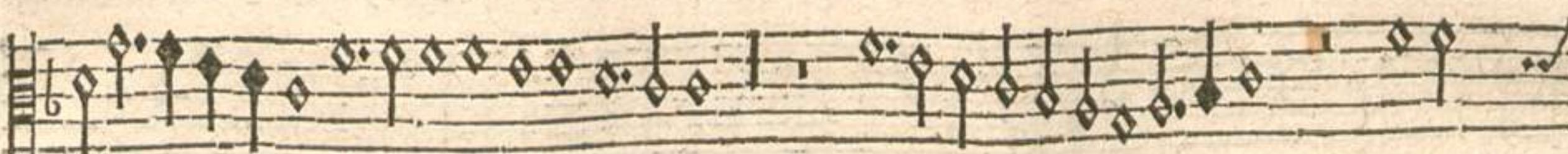
Eleth

ij

Dcleth

Viæ

uiæ Si on lus

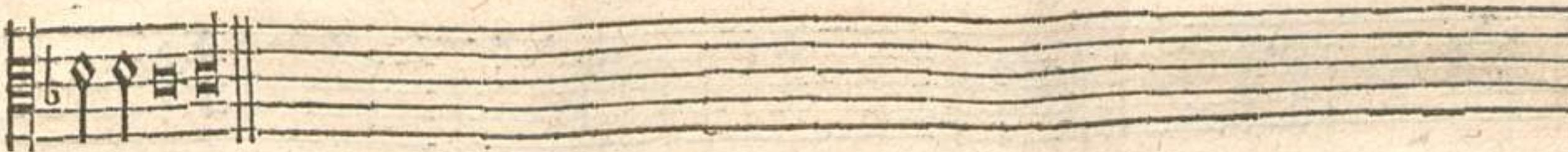


gent,e ò q nō fint qui ue niant

ad so len ni ta

tem

ad so



len ni ta tem.



V.

IOHAN. GARDANE.



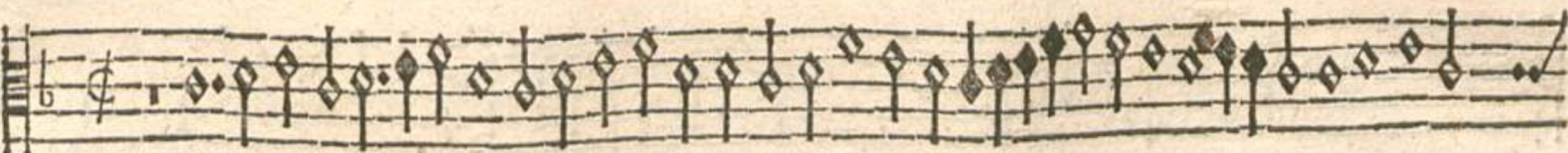
E ij Egressus est à fir
 li a si on, omnis decor e ius, ij fa eti sunt,
 principes e ius uelut a ri e tes ij uelut a ri e tes non in ue ni entes
 pascua, pascu a, erga bi e runt absq; for ti tu di ne subsequen=
 tis. ij

VI.

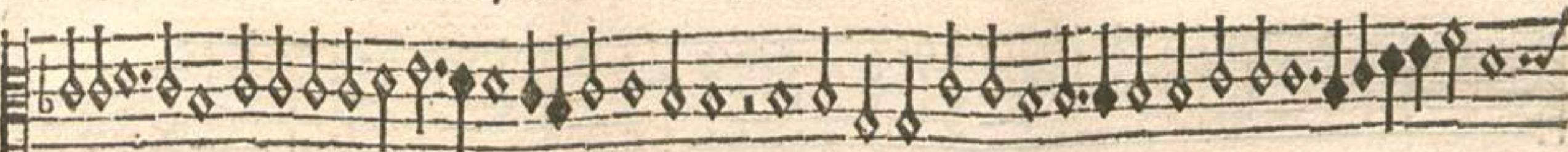
IOHAN. GARDANE.



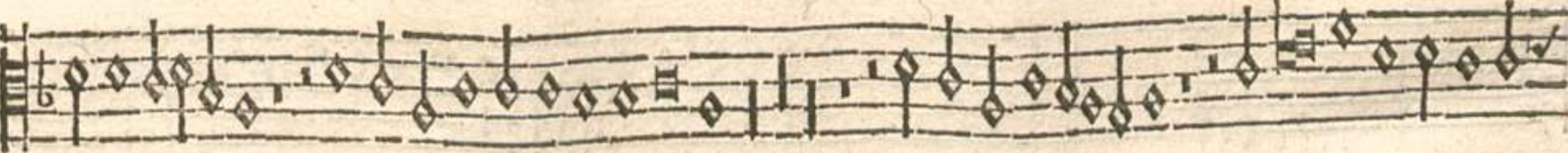
Ay Zay ij Zay ij



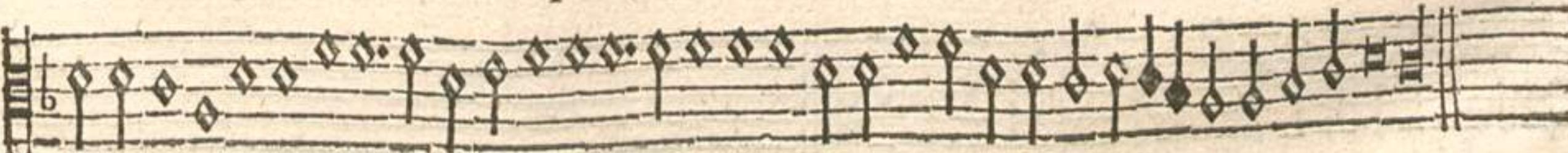
Recor da ta est Hieru saltem di e rum afflicti o nis su a, & p̄r̄as



uaricati onis ij omnium desi de ra bi li um, ij su os



riū, quæ habuerat in di e bus antiquis antiquis, in manu hosti li, & non esset aux i lis



a tor, uiderunt cam hostes, & de rīscrunt sabbata c us. ij bb ij

VII.

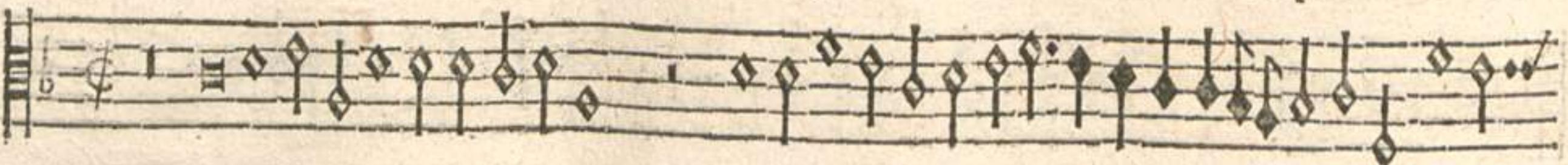
IOHAN: GARDANE



Leph

ij

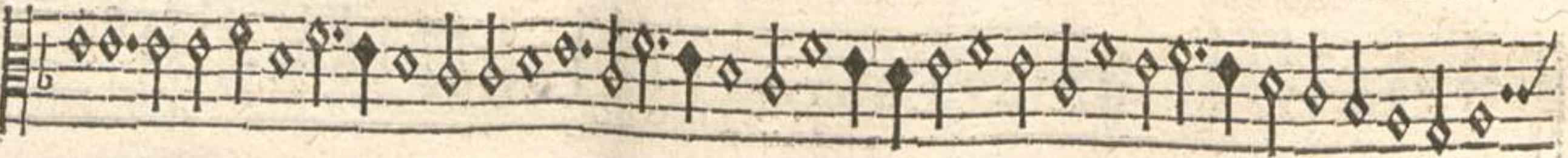
Aleph



Quomodo ob se xit ca li gine,

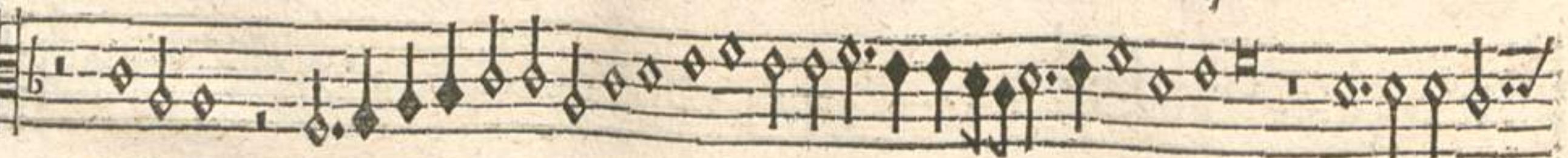
in fu ro re su o Do

minus Domi-



nus fi li am si on: ij pro ie cit de coe lo in ter ram

ij



inclytam

Is ra

el, & nō est recorda

tus sca bel li pcedum su o



rum in di c

fu roris su

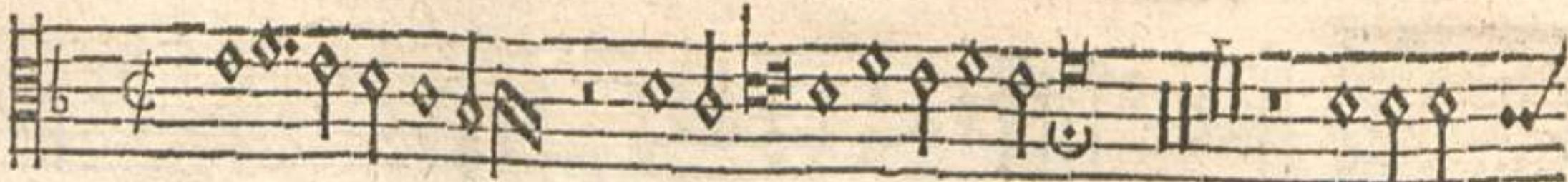
i?

VIII.

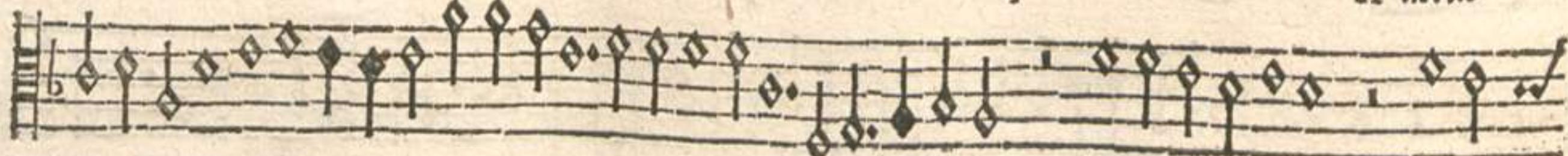
BICINIVM. IOHAN. GARDANE.



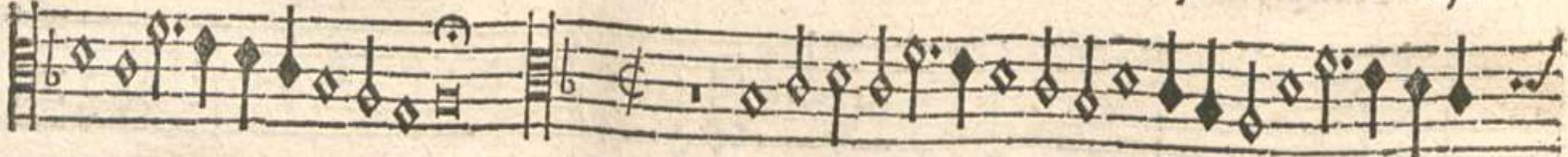
Eth ij Beth
 Præcipi ta uit Do minus nec pepercit, om ni a spe tis
 " o sa Iacob: ij destruxit in fu ro re suo mu niti ones ij
 uirginis Iu da. Et de ie cit in terram, ij
 pollu it regnū & principes e ius. ij bb iij



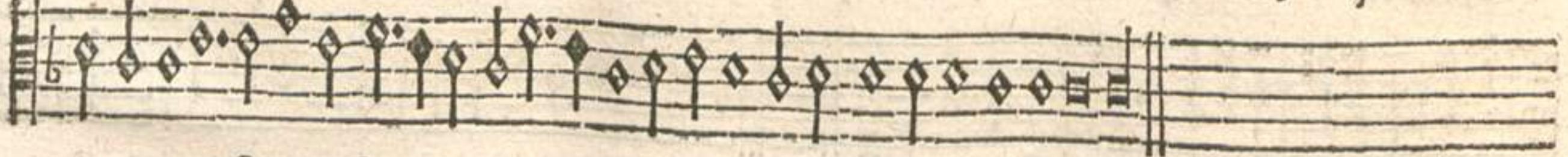
Imel ij Gimel ij A uertit



retrorsum ij ij dexteram su am ij à fas



ti e in i mi ci. Et succedit in Ia cob, ij



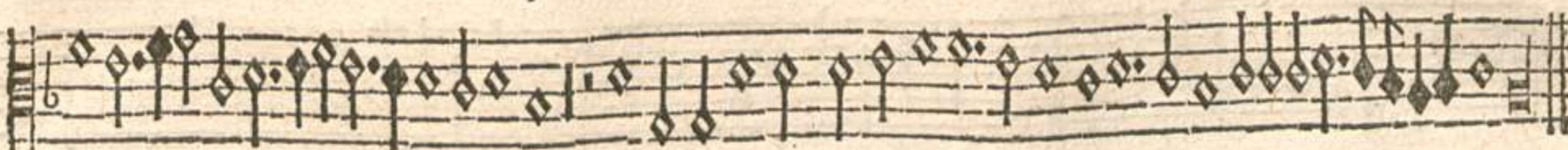
quasi ignem flam mæ, de uorantis in gyro.

x.

IOHAN. GARDANE.



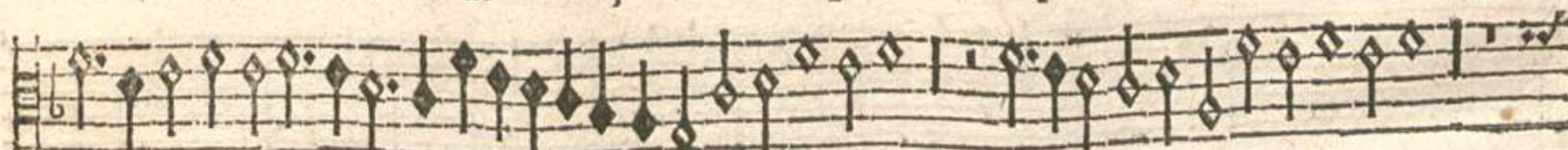
Eleth ij Tetendit ar cum suum arcum suū, quasi in i micus, ij



ij dexteram suam, quasi ho stis. ij ij



Et oc ci dit om ne ij quod pulchrum e rat ui su in



ta ber na cu lo ij filiæ sion, qua si ignem, ij



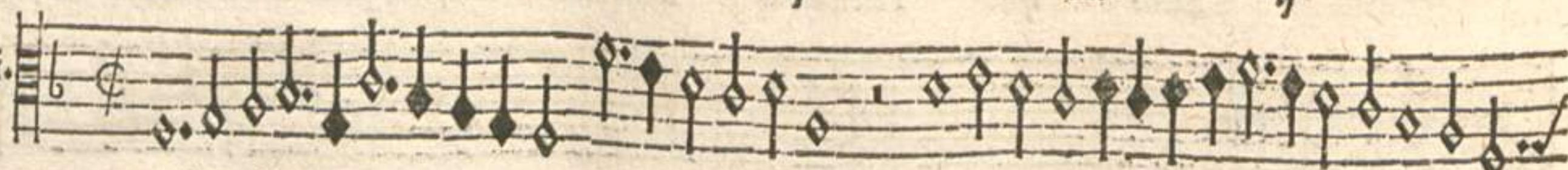
indig na ti onem suam. ij ij

xi.

IOHAN. GARDANE.



Biciniū.



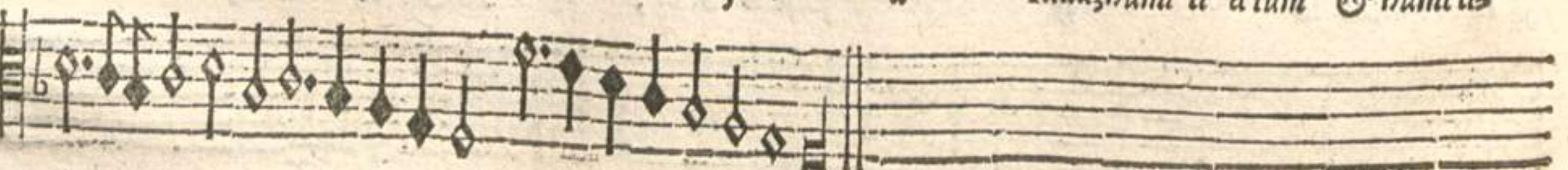
Factus est Do minus ij uelut i ni mi
cus, præ



ci pi ta uit om ni a mœnia ij ci us, di si pa uit mu-



ni ti ones, & replete uit in fili a Iuda, humi li atum & humili-



a tam. ij

XII. AND IOHAN. GARDANE



Repulit Do-
minus tacet.

Ay ij Zay ij

vocem dederunt

ij

in Domo Domini,

ij

si cut

in die

si cut in di e

solenni.

ij

XIII.

TRICINIVM. IOHAN. GARDANE.



Leph
 ij ij
 Quomodo ij Quomodo obscura tum est aurū? ij mutae
 tus est color optimus ij op ti mus? Disper sisunt lae
 pides sanctu a rij in ca pi te omnium plate a rum?
 22

XIII. TRICINIVM. IOHAN. GARDANE.



cc ij



XV.

TRICINIVM. IOHAN. GARDANE.

Imel ij Sed & lamiæ nudaucrunt
mammā, lactauerunt ca tu los su os ij fili a po pu li me-
i cru de lis, quasi scruto in de ser

XVI.

TRICINIVM. IOHAN. GARDANE.

Deleth ij Deleth ij

Adhaesit ij lingua lactentis ij ad palatum eius in si ti, paruu li eius

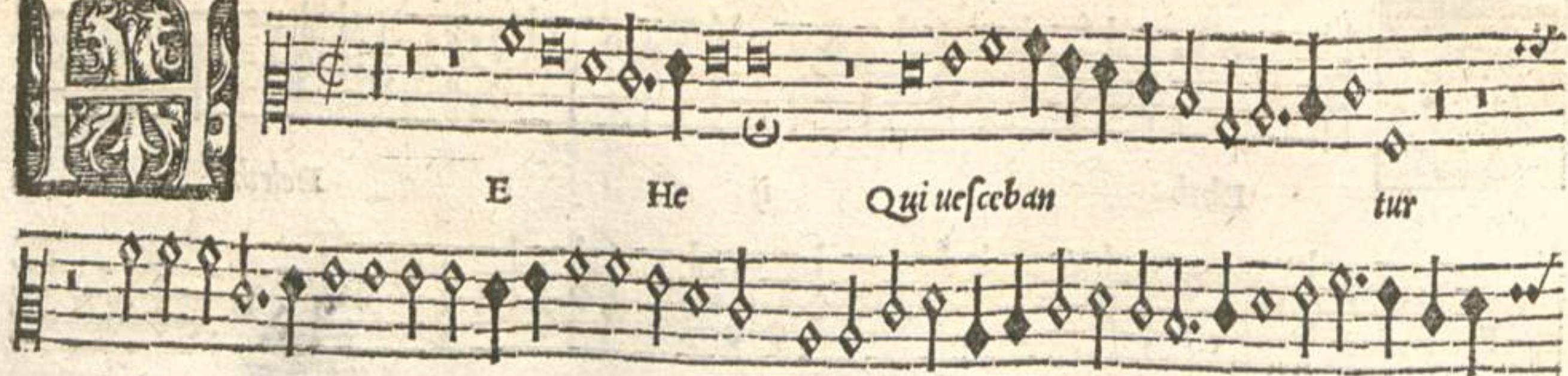
ij peti erunt ij panem, petierunt panem, non

erat ij qui frangeret eis ij qui frange-

ret eis ij ee ij

XVII.

IOHAN. GARDANE.



uoluptu o se, in te ri e runt in uijs, Qui nutri e bano



tur in cro ce is, amplex a ti sunt ster cora ster cora.



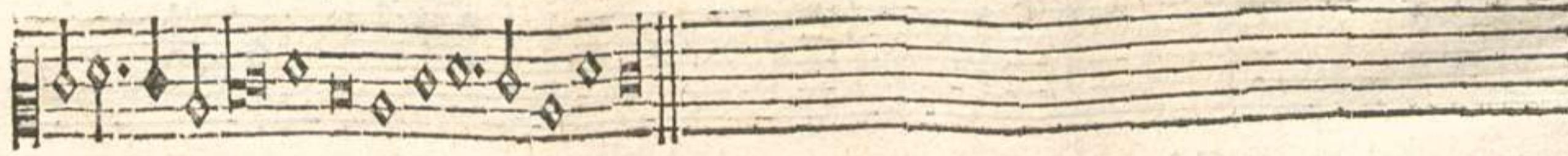
Au ij ij Van



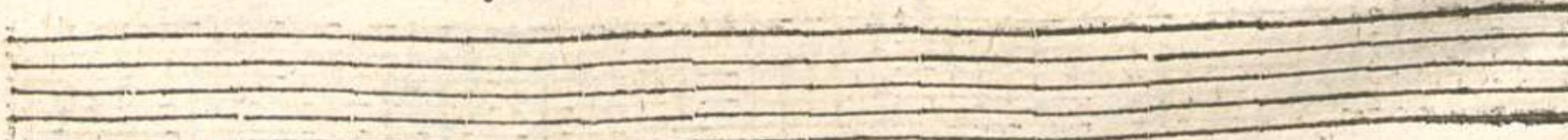
Et maior esse cta est in i quitas in i qui tas fili e popu li me i pecca to So



domo rum, quæ subuersa est ij in momento, O non ce pe



runt in e amanus. ij

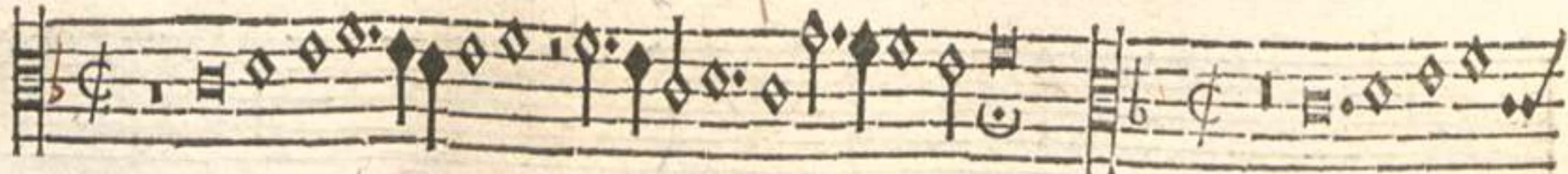


Hic finiunt numeri Io. Gardani in lamentationes Hieremias.

THOMÆ CREQ VILONIS HAR-
moniq quinq uocum,in lamentationes Hieremiac.

xix.

257.

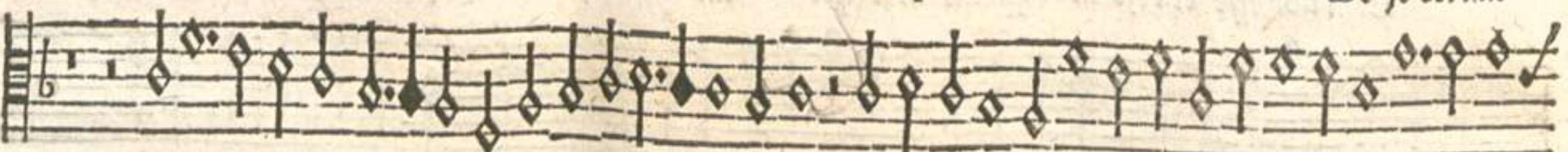


Leph

ij

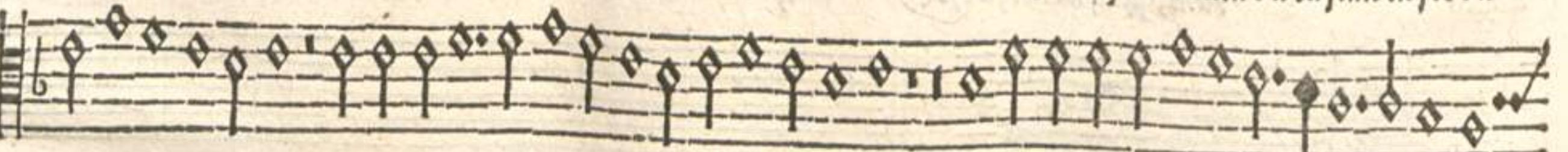
Aleph

De fe cerunb



de fe cerunt prælachrymis o cu li me

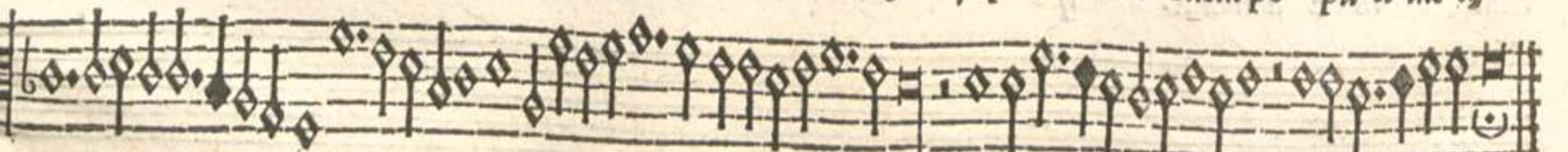
i, o cu li me i, ij conturba ta sunt uiscera



me

a: Effusum est in terra ie cur me

um, super contriti onem po pu li me i,



ij cū deficeret parvulus & lactens, ij in plate is oppi di. ij

T. CREQVILON.

Ma tri bus su is dix e runt: ij dixe runt: u bi est triticum

O ui num? ij cum ex halarent a nimas su

in si nu matrū su a rum sua rum. Hieru salem ij Hierusalem ij

ij conuerit re ad Dominū Deum tu um. Deum tuum.

etm. um.

XX.

T. CREQ VILON.



En ij Men ij Cu i comparabo com
 parabo te cui compora bote^s uel cu i assi milabo te assi mulabo
 te fili a Hierusalem Hierusa lem^s magna est
 magna est uelut ma re ij contriti o tu a, ij con
 mi ti o tu a quis mede bitur tu is ij

XXI

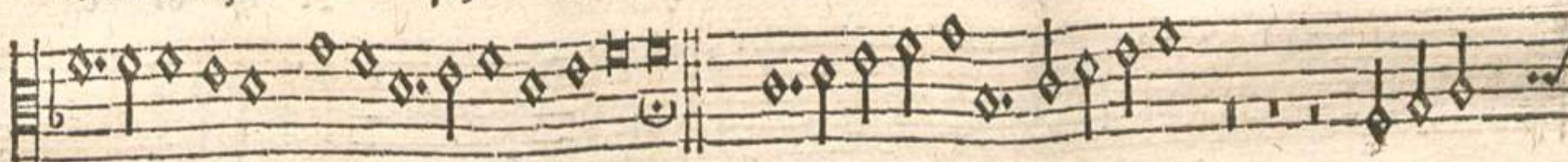
T. CREQVILON.



Ayn ij Zayn Prophetæ tu i ui-



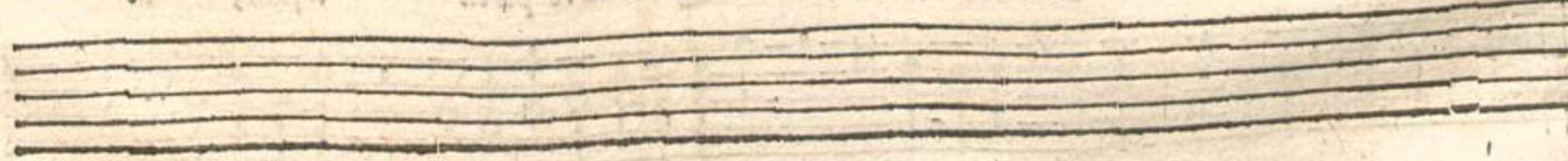
derunt ti bi fal sa, nec a pe ri e bant in i quita tem tuam, ut te ad



pœni ten ti am, prouocaret. ij Hieru sa lem Hie ru salem ij



ij conuer tc re ad Dominū Deum tuum Deū tu um.



dd ij



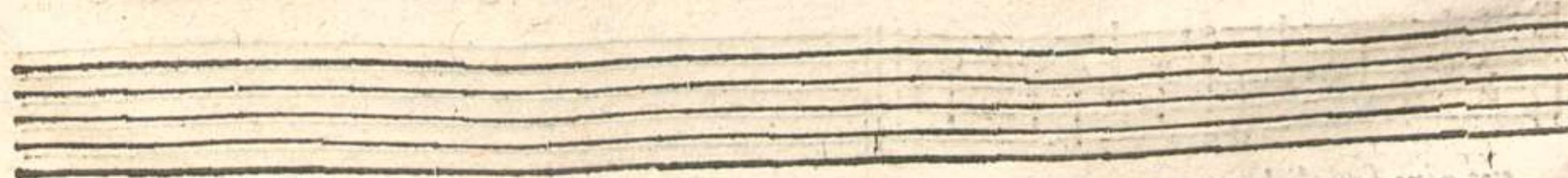
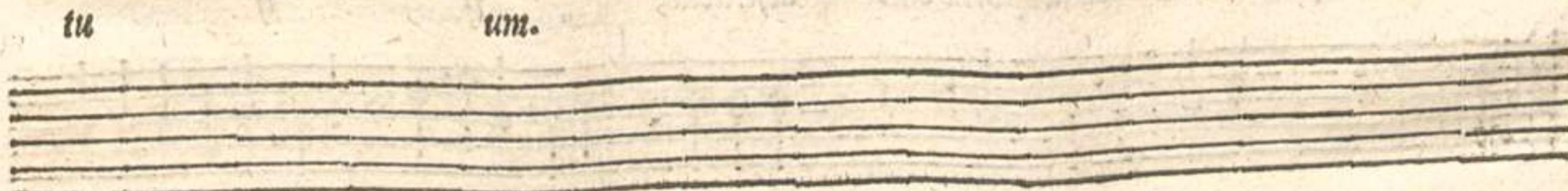
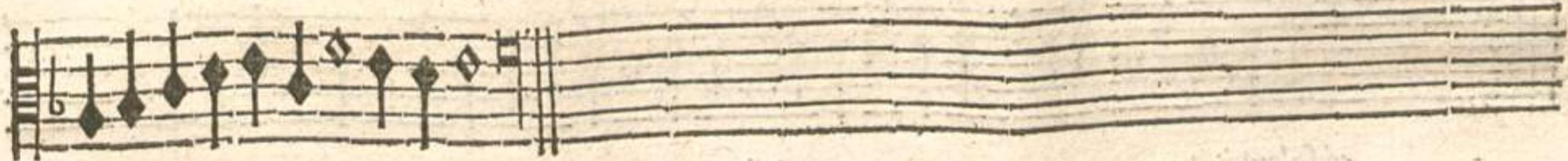
Adhæsit lingua
 non cantat.
 Oth Zoth ij Gi mel
 ij Gimel ij ij Fi lij Si on
 in cli ti, G a mi cl i in cli ti, G a mi cl i auro primo, G a mi cl i
 auro pri mo, Quomodo re pu ta ti sunt Quomodo re pu ta ti sunt, in
 uasa te ste a, in uasa te ste a, opus manuum figu lis opus manuum fis

The musical score consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small diamond shapes at their tops. The first staff begins with a note labeled 'Oth'. The second staff begins with 'Zoth' and contains the letters 'ij'. The third staff begins with 'ij' and contains the letters 'Gimel'. The fourth staff begins with 'ij' and contains the letters 'Fi' followed by 'lij'. The fifth staff begins with 'ij' and contains the letters 'Si'. The sixth staff begins with 'in' and contains the letters 'cli'. The seventh staff begins with 'G' and contains the letters 'a mi'. The eighth staff begins with 'cl i'. The ninth staff begins with 'in' and contains the letters 'cli'. The tenth staff begins with 'G' and contains the letters 'a mi'. The eleventh staff begins with 'cl i' and contains the letters 'auro primo'. The twelfth staff begins with 'G' and contains the letters 'a mi'. The thirteenth staff begins with 'cl i'. The fourteenth staff begins with 'auro pri' and contains the letters 'mo'. The fifteenth staff begins with 'Quomodo' and contains the letters 're pu'. The sixteenth staff begins with 'ta' and contains the letters 'ti sunt'. The seventeenth staff begins with 'Quomodo' and contains the letters 're pu'. The eighteenth staff begins with 'ta' and contains the letters 'ti sunt'. The nineteenth staff begins with 'in' and contains the letters 'uasa'. The twentieth staff begins with 'te' and contains the letters 'ste a'. The twenty-first staff begins with 'a' and contains the letters 'in uasa'. The twenty-second staff begins with 'te' and contains the letters 'ste a'. The twenty-third staff begins with 'opus' and contains the letters 'manuum figu lis'. The twenty-fourth staff begins with 'opus' and contains the letters 'manuum fis'.

T. CREQVILON.



ij conuertere ad Dominum, ad Dominum Deum tuum Dominum Deum



dd iij



Elceth ij Deleth ij ij
 vi & Si on lu gent, cō quōd nō sint qui ueniant ij
 ad solemnitatem omnes portae eius destructae, ij ij
 destru etae, sacer to tes eius gemen tes, uirgi
 nes eius squalidae. ij



Ecclae. T. CREQ VILON.
 E He He ij Facti sunt fa=
 ctis sunt ho stis in ca pite, in capi te in i mi ci e ius, lo cu ple ta ti
 sunt nimis, qui a Dominus locutus est ij locutus est super eam. ij
 ij ij Hierusalem Hierusa lem, conuer te re ad
 Dominum Deum tuum ad Dominum Deum tu um.

THOMÆ CREQVILONIS HARMO.
nię quatuor uocum equalium, in lamentationes Hieremiacæ.

xxv.

264.



A musical score for four voices, featuring four staves of music with square neumes. The lyrics are written below each staff. The first staff begins with a large initial 'V'. The lyrics are:

Et egressus est
ius: *ij* *fa* eti sunt printipes eius uelut arietes,
 ij non in ue ni entes pascua,

ij *ab* i bi erunt *absq; forti tu* *dine* *ij* *subsequen* *cis.*



A y ij Zay ij
 Recordata est Hierusalem di e rum afflitti o nis ij su=
 a affliti o nis su a suæ, & præua rica ti o nis omnium de si de ra bi=
 lium suo rum suo rum, quæ habu erat à di e bus
 an il quis. cc

The musical score consists of four staves of Gregorian chant notation. Each staff begins with a large, ornate initial letter. The notation uses black note heads and vertical stems, with some stems having small dots or dashes indicating pitch or rhythm. The lyrics are written below each staff, corresponding to the notes. The first staff starts with 'A y ij Zay ij'. The second staff starts with 'Recordata est Hierusalem di e rum afflitti o nis ij su=' and includes a decorative ampersand (&) before 'præua'. The third staff starts with 'a affliti o nis su a suæ,' and the fourth staff starts with 'lium suo rum suo rum, quæ habu erat à di e bus'. The final two words 'an il quis.' and 'cc' are at the bottom.

T. CREQ VILON.

A handwritten musical score for three voices, likely for organum or a three-part setting. The music is written on four-line staves. The first staff begins with a clef, a key signature of one sharp, and a common time signature. The lyrics are in Latin, with some words in French. The second staff starts with a clef, a key signature of one sharp, and a common time signature. The third staff starts with a clef, a key signature of one sharp, and a common time signature. The fourth staff starts with a clef, a key signature of one sharp, and a common time signature. The lyrics are as follows:

Cum caderet populus eius in manu hostili, ij O non esset auxiliator
auxiliator auxiliator au xi li a tor.
Hierusalem ij ij conuertere ad Dominum minum Des
um tuum conuertere ad Dominum Deum tuum Deum tuum conuertere ad Dominum
Deum tuum. ij

xxvii.

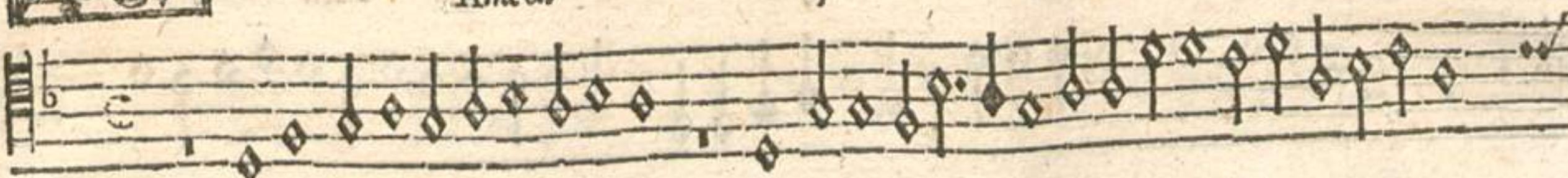
T. CREQ VILO N.



Amech

ij

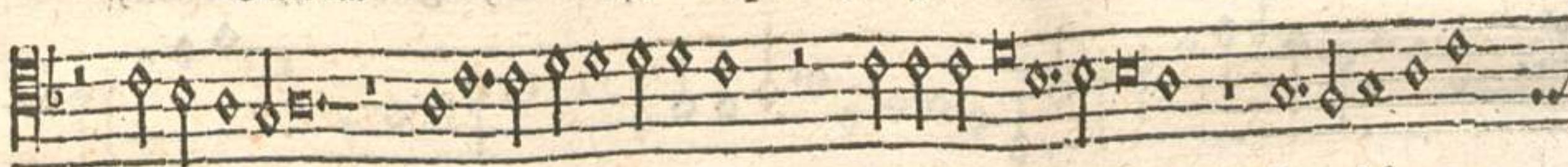
Lamech



O uos om

nes qui transitis per uiam,

ij



ij

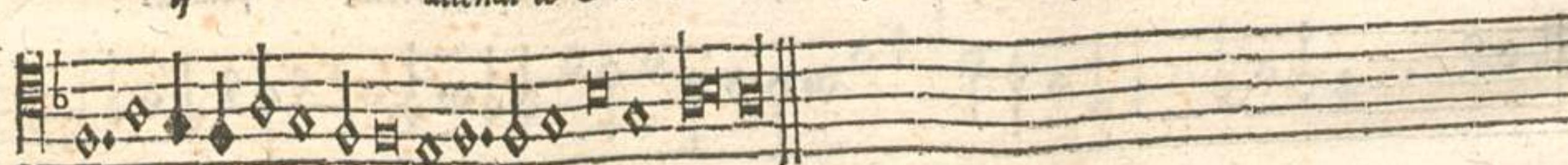
attendi te

et ui de te

si est dolor

ij

si cut dolor mea



us.

ij

ij

ij

ce

ij

XXVIII. TETA CREQU. VILON.

EN ij Men ij
 DE excuso misit ignem misit ig nem ij misit ignem in offi bus meis,
 & erudiuit me, ij ij expandit rete, pedibus
 meis, conuertit me re tror sum posu it me de solatam ij desolaz
 tam, tota di e me ro re confectam confe etam.

T. CREQVILON.

Musical notation for two voices. The top voice starts with a bass clef, a common time signature, and a key signature of one flat. The lyrics are: "Hicrusalem ij ij ij cons". The bottom voice starts with a soprano clef, a common time signature, and a key signature of one flat. The lyrics are: "uer te re ad Dominū Deum tu ad Dominū Deum tu um.". There are five blank staves below the music.

Hic finiunt numeri T. Crequilonis in
lamentationes Hieremiæ.

cc ij

N. FEVINI HARMONIÆ
quatuor uocum in lamen-
tationes Hieremiacæ.

XXIX.

z 68.



Leph ij Quomodo se det sola ci ui tas plena
eo pulo plena popu pulo facta est quasi ui du a Domina gentium? ij
ij princeps prouincia rum facta est ij sub tribu to.
Beth ij ij Plorans plo ras

N. FEVIN.

uit in nocte ij lachry= mæc ius in maxil lis e ius non est,
qui conso le ture am ex omnibus caris c= ius e ius ij
ij om nes a mi ci s ius,

N. KEVIN.

A musical score for three voices, identified by the initials N. KEVIN. The music is written in common time with a G clef. The vocal parts are arranged on three staves, each consisting of four horizontal lines. The top staff contains lyrics in Latin: "spre uerunt c am, & factisunt ei in i mi ci. ij ij". A small asterisk (*) is placed above the word "am". The middle staff contains lyrics: "Hierusalem ij Hierusalem conuertere ad Dominum Deum tu= um tuum.". The bottom staff contains a single note, a diamond-shaped neume, positioned above the first line of the staff. The music uses a system of neumes (dots and dashes) to represent pitch and rhythm, typical of early printed music notation.



XXX.

N. CLAVDIN.

Imel Migranit Iudas propter affli o
nem
G multi tu di nem scr ui tu tis, habita uit inter gen
tes, nec in ue nit requiem. ij ij Om
nes perse cu to res e ius apprehenderunt c am inter angustis
ff

ff

N. FEVIN.

Factisunt ho stes eius in capite, ij

in i mi ci e ius ij lo cuple tati sunt, quia

Dominus locutus est su per e um, propter mula

ti tu dinem in i qui ta tum e ius, paru li e ius

ductisunt capti SH si q ante fa ti cim

N. FEVIN.



ff ii



Ay

Recordata est Hierusalem di e rum afflitti o-



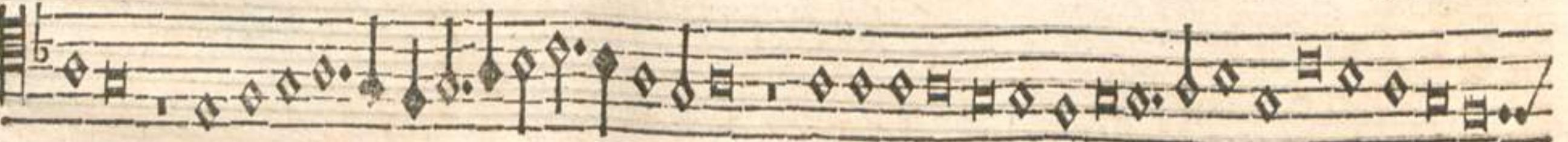
nis su

e, & præuarica ti o nis omnium de si de ra bili um su o rum,



qna habuerat àdi e bus anti

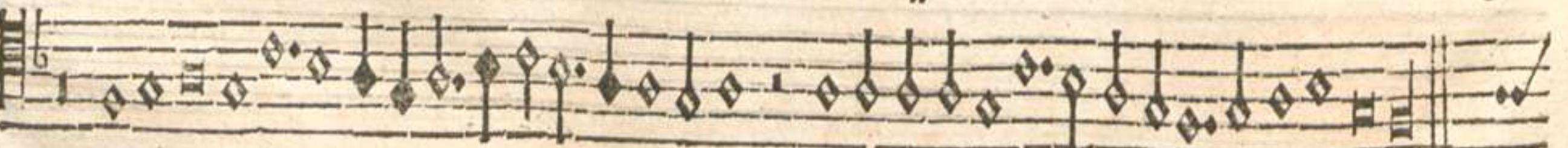
quis, cum cadcret populus



c ius in manu ho sti

li, & non casset auxili a

tor,



uiderunt e am ha

stes, & de riserunt sabbata e

ius.

N. FEVIN.

Lamech ij O uos om nes qui tran si tis per ui am,
 at ten di te et ni de te si est dolor sicut dolor me us.
 Hierusalcm Hierusalem conuertere ad Dominum Deum tua
 um.

Hic finiunt numeri N. Feuini in lamentationes Hieremiacæ.

ff ij

N V M E R I I N C E R T I A V T O R I S
in lamentationes Hieremiæ.

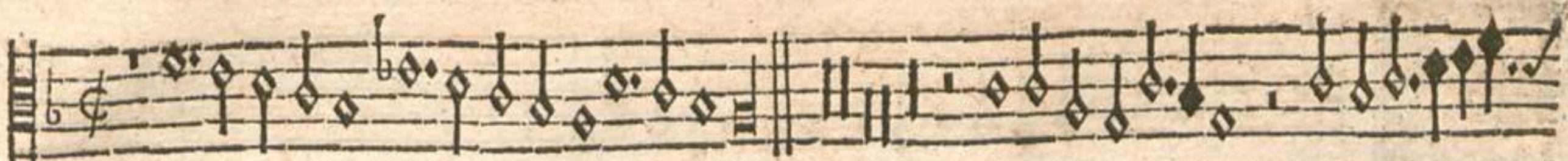
xxxii.

270.



EM ij Cu i compa ra bo te
uel cu i as si mil abo te ij filia Hieru salem:
cu i ex aqua bo te, uel con solab ote fili a Si on:
magna est enim he lutma re contritio tu a, quis mede bitur tu i?

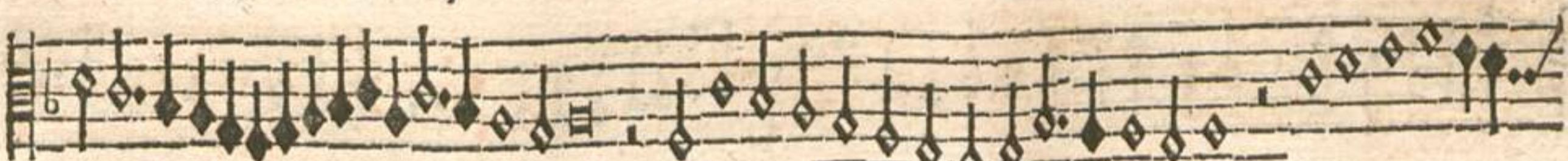
INCERTI AVTORIS.



Nun

ij

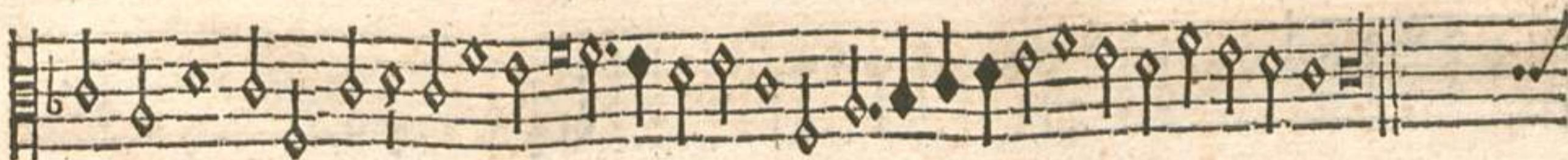
Nec aperi e bant in i qui-



tatem

tu

am, ut te ad pœnitenti am prouo ca rent, uiderunt aus-



tem ti bi assump ti o nes fal

sas fal

e ie eti o

nec.



Hierusa lem Hierusalem

ij

conuer

terc ad Do=



minum

Dewm ih

um Dewm ihm.

XXXIII.

INCERTI AVTORIS.

271



Amech ij Plauscrun: super te mæ
 nibus omnes transe un tes per ui am, si bi lauerunt, & mos
 uerunt capi ta su a su per te fi li a Hieru sa km: Heccine est urbs dicentes
 perse eti de co ris gaudium u niuer sa terræ.
 Aim ij Si bila uc runt & fremuerant

INCERTI AVTORIS.

den tibus & dixerunt & dixerunt deuorabimus c um: En i sta est

di es quā expectabamus, ij inuenimus uidi nus

in ue ni mus uidimus. Hierusa lem Hieresalem ij conuer=

te re ad Dominū Deum tu um.



HE

ij

Fe

cit Domi

nus quæ cogi

tauit, compleuit sermonem su

um compluit

sermonem suum quē præcepe rat à di e bus anti quis, destruxit, & nō peper cit,

& la ti fi ca uit super te in i mi

cum, & ex al ta uit cornu

bos ium tho

rum.

Sade

ij

Planxit cor e orion

INCERTI AVTORIS.

ij ad Domi num super muros si li æ Si on:
Deduc quasi torrentē lachrymas per diem et no etem. Non des re quiem ti-
bi, neq; ta ce al pupilla o cu li tu i. Hierusalem
Hieru salem conuertere ad Dominum Deum tu um ad Dominum Deum tu um.

Hic finiunt numeri in certi autoris in lamentationes Hieremiae.

gg ij

NVMERI CLAVDINI
in lamentationes Hieremiacæ.

XXXV.

273.



Hau ij Redde eis uicem Domine iuxta o pen
rama num su a rum, Dabis e is cutum cor dis loborem tu
um. Persequeris in furo re con te res e os Domine.
Aleph ij Quomodo obscuratum est au

N. CLAVDIN.

gg

ij



Imel

ij

ij

ij

Sed glami e nuda ue

runt

man

mas,

lactauerunt catus

los fu

os, fi li a popu limei

cru de lis

quasi stru ti o in deser to

quasi stru ti o in deser

to. Deleth

ij

Adhaesit

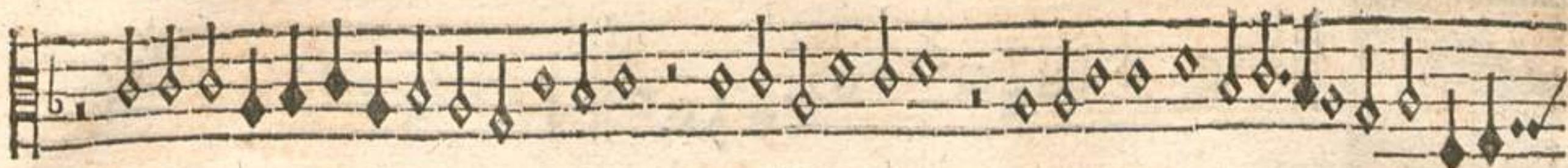
ij

ij

lingua lacten

tis,

N. CLAUDIN.



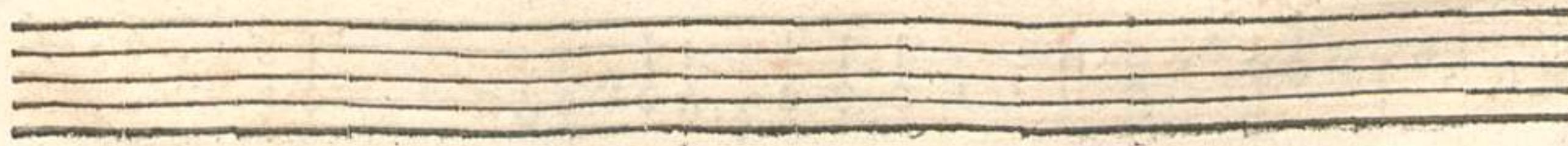
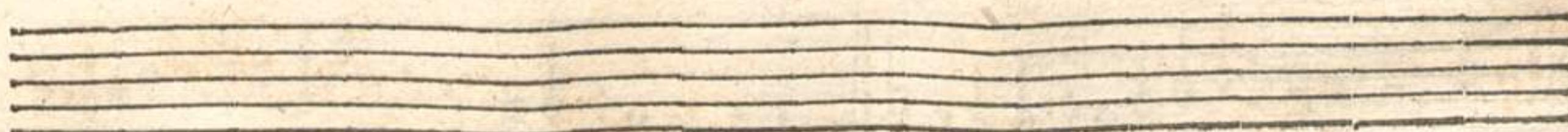
ad pala tum e ius in si ti, paruulus e ius pe tie runt pa nem,



ij non e rat, non erat qui frāgeret e is.



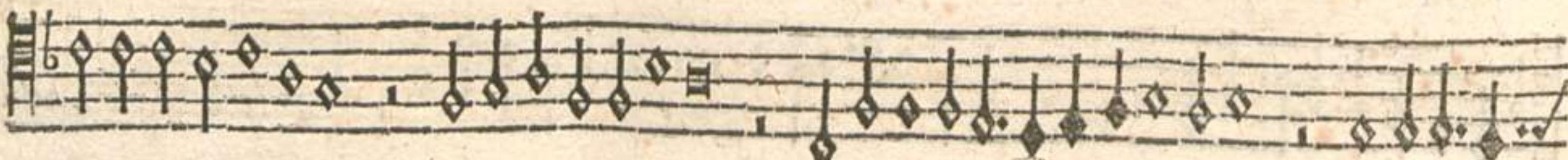
Hierusalem Hic rusa lcm conuertere ad Domiuū De um tu um.



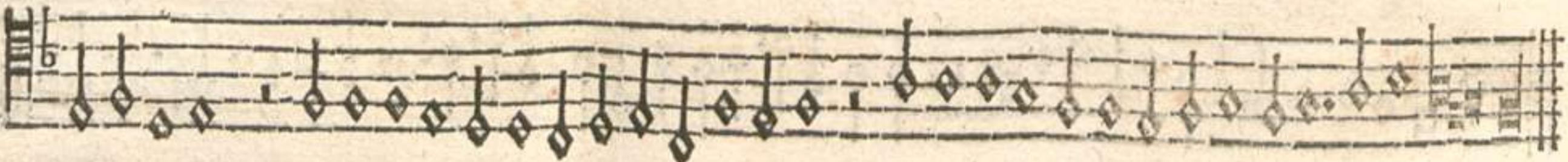
21



Ay ij Can di di o res na



zare i e ius ni ue, ni ti di o res lacie, rubi cun di o res e bore an



ti quo, Saphyro pulchrio res. ij



Beth ij Denigrata est super carbo nes



fati es co rum, O non sunt cogniti in plateis

Adhes

N. CLAUDIN.

Three staves of musical notation in mensural notation, featuring diamond-shaped note heads. The notation is in common time. The first staff contains lyrics: "sit cu tis e o rum obibus aruit &". The second staff begins with "facta est quasi lig num." The third staff begins with "Hierusalem Hierusalem conuertere ad Dominum Deum tu um.". The music consists of three staves of four-line staffs.

Hic finiunt numeri N. Claudini in
lamentationes Hieremiacæ.

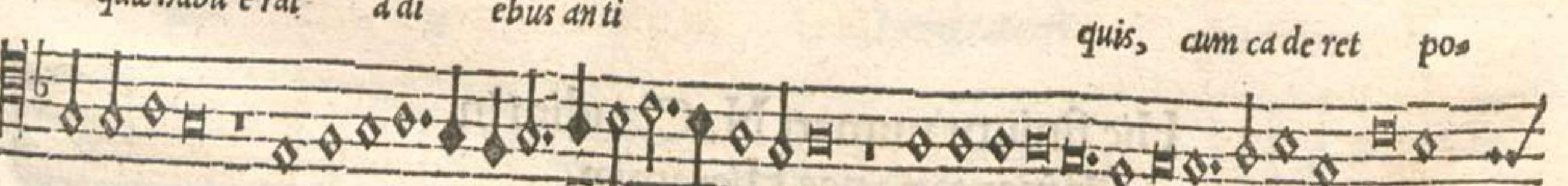
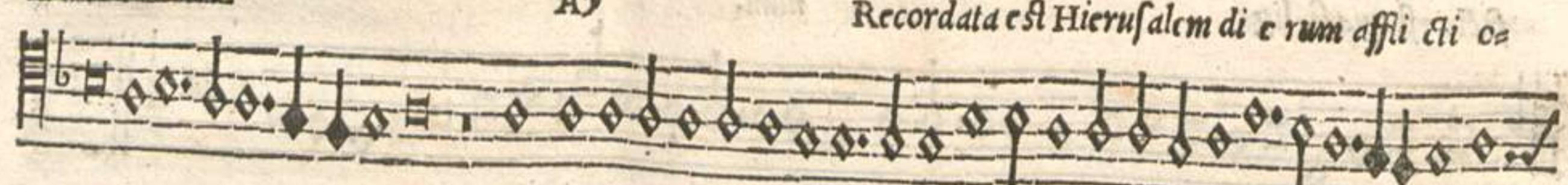
N V M E R I E X C E L L E N T I S S I M I
Musici Petri de la Rue Flandri, in lamenta-
tiones Hieremij Prophetæ.

xxxviii.

278.



Ay Recordata est Hierusalem di e rum affli c*o*
nis su a, O præuari ca ti o nis omnium de si de ra bi li um su o rum,
quæ habu erat à di ebus an tu quis, cum ca de ret pos
pulc*us* c*ius* in manu ho sti li, O nō effet auxi li a ter auxi

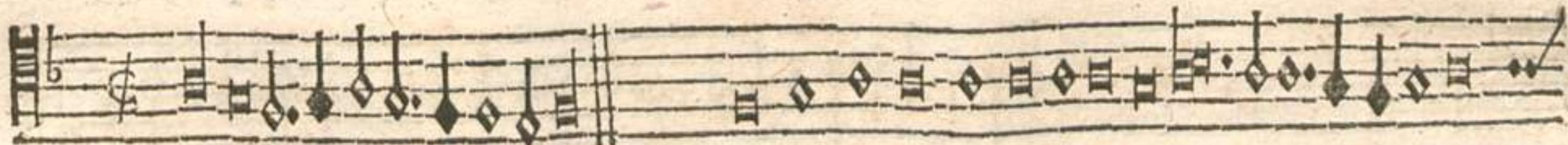


DE LA RVE.



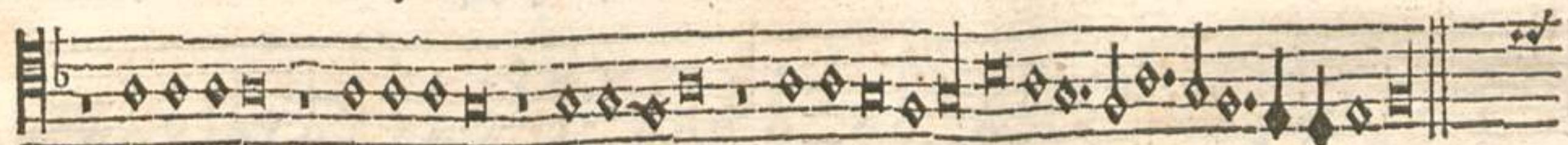
li a tor, uidcrunt eam ho

stes, O de riferunt sabba ta e ius e ius.



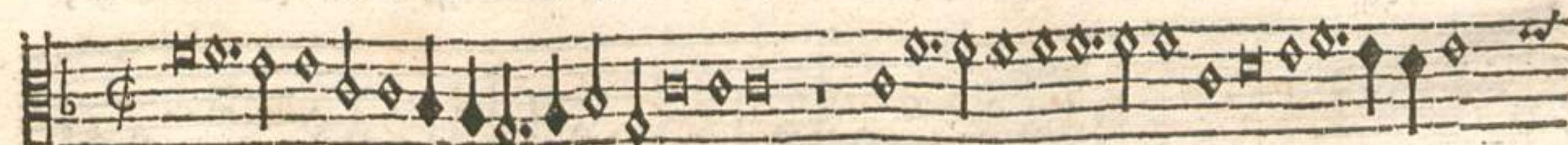
Lancib ij

O uos om nes qui transi tis per ui am



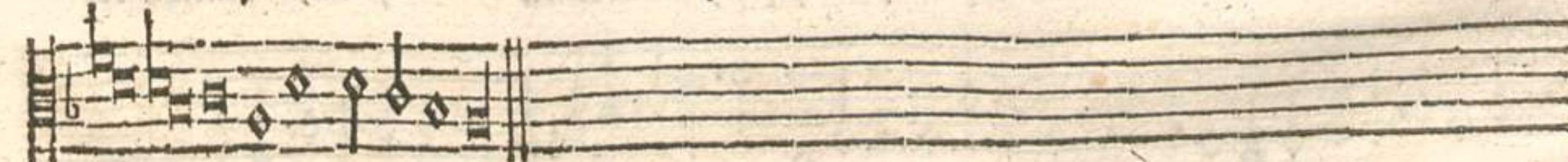
attendite et uidete si est dolor sicut dolor me

us.



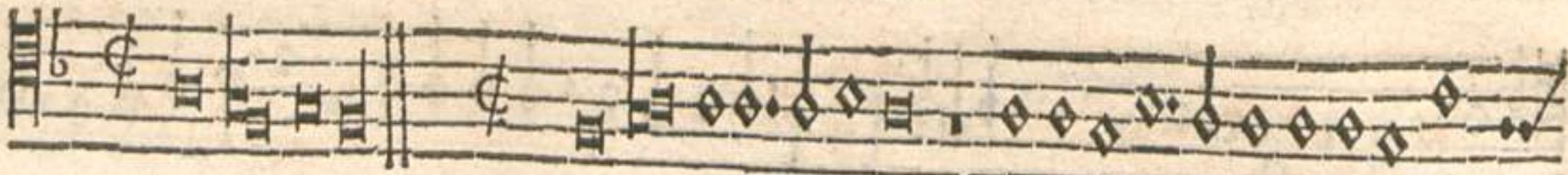
Hierusalem Hieru

salem conuertere ad Dominū Deum tu



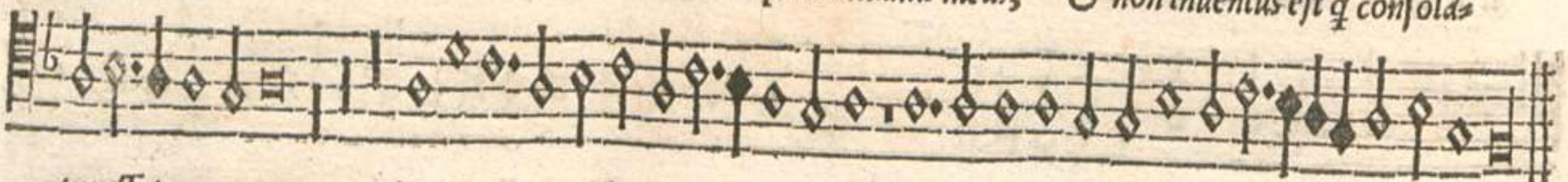
um Deum tuum.

hh ij



IN

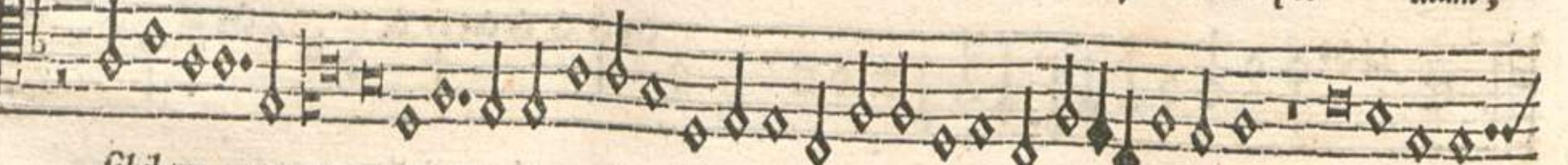
Expandi manus meas, & non inuentus est q consolans



tus es set me in circu i tu hostis me i, - Facta sum quasi polluta men struis.



phe Plauferūt sup te manibus omnes transe untes per uiam,



sibilaue runt & mouerunt capita sua super fi li am Hieru salcm, Hæc cinc est



urbs dicen tes, perfecti deco ris, gaudium u niuersæ ter re.

DE LA RVE.

Zadi ij Id cir co e go plorans, o culus me us dedus

cens a quas, qui a longe fa ctus est à me consolator, conuertens animam mea

am, fa cti sunt fi lij me i per di ti, quoniam in ua lu it in i mi cus.

Copb Com pleuit Dominus furorem su um, effudit i-

ram indigna ti onis su a, o de uora uit fundamen tū e h h ius.

ij.

DE LA RVE.

Res ij Propter peccata Propheta rum e^a
ius, in i quietatem sacerdotum e ius, qui effu de runt in mediis
o e ius sanguinem iusto rum.
Schin ij Prophe tæ tu i uiderunt tibi
faſa, & ſtul ta, nec a peri e bant in quietatem tu am,

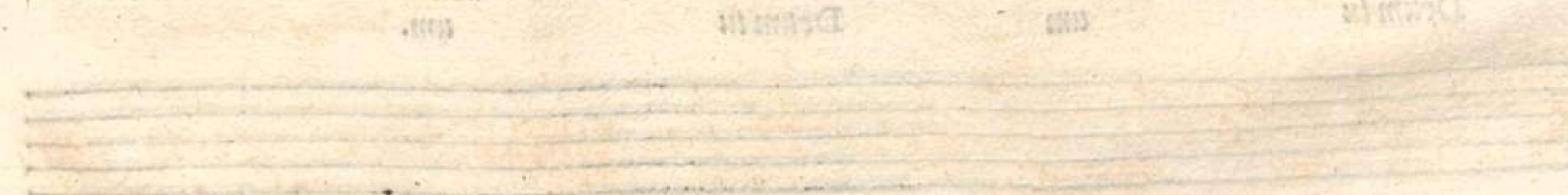
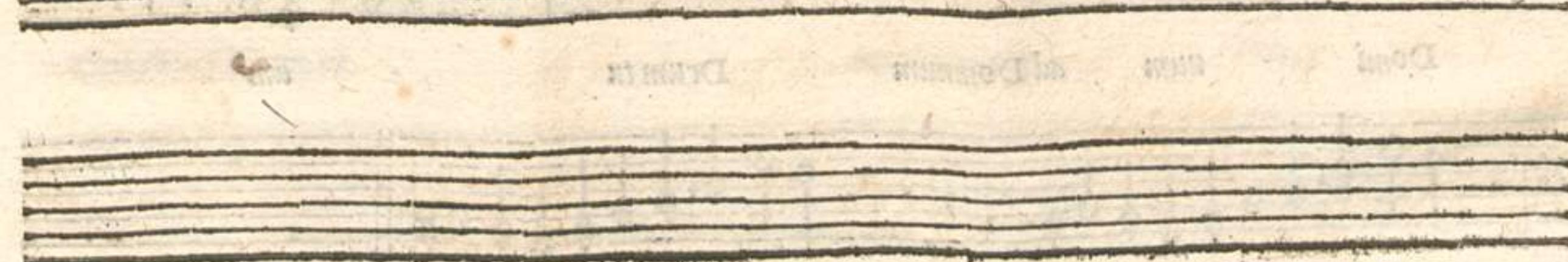
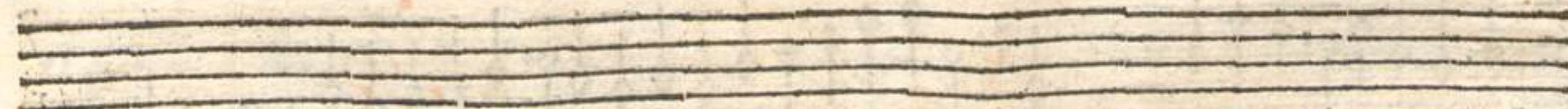
DE LA RVE.



ut te ad pœ ni ten ti am pro uo ca rent, ui de runt autem tibi assumptio



o nes fal sas, O e ie di o



DE LA RVE.

Primus: 

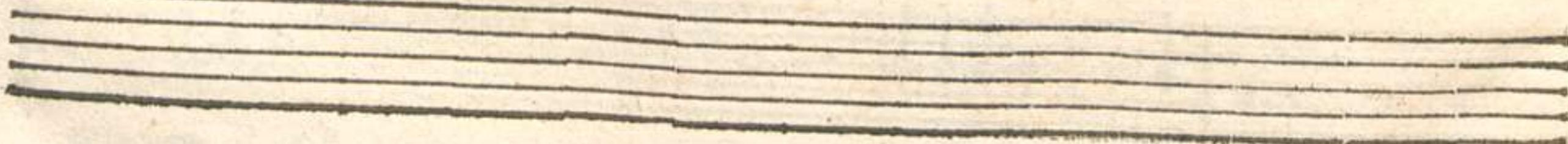
Altus: 

Hierusalem ij ij

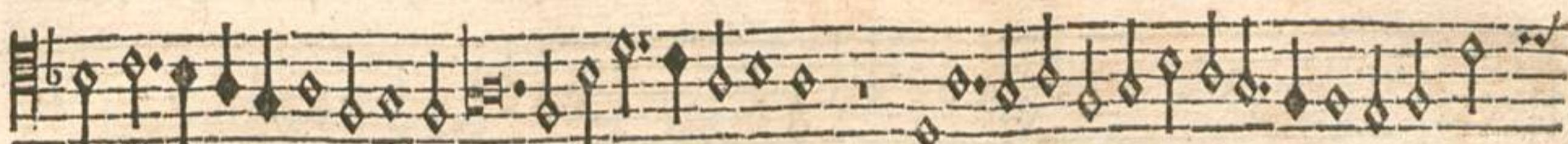
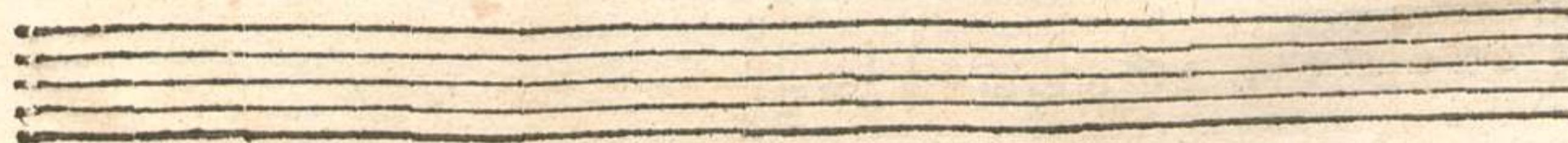
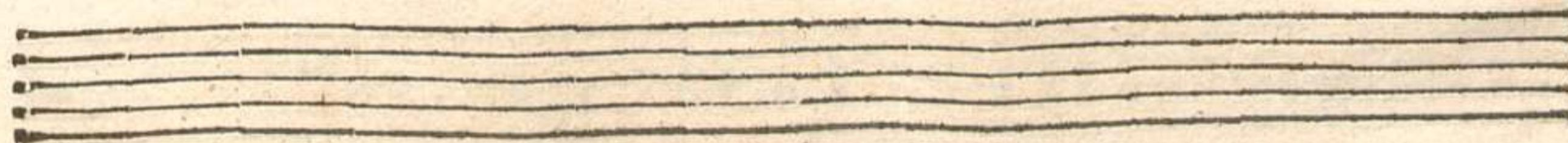
ij conuer te re ad Domi num conuer te re ad

Domi num ad Dominum Deum tu um

Deum tu um Deum tu um.



DE LA RVE.

*Hierusalem**ij**conuer te re**ad Do**minum**ij**Dcum tu**um ad**Dominum Dcum tu**um Dcum tu**um.*



Hail ij

Errauerunt cæci in plate is, polluti sunt sanguine, cum=

q; nō possent intrare, te nuc

runt laci nias su

as.

Aleph

Re ce di te pollu ti clamaue runte is, re ce di te, as

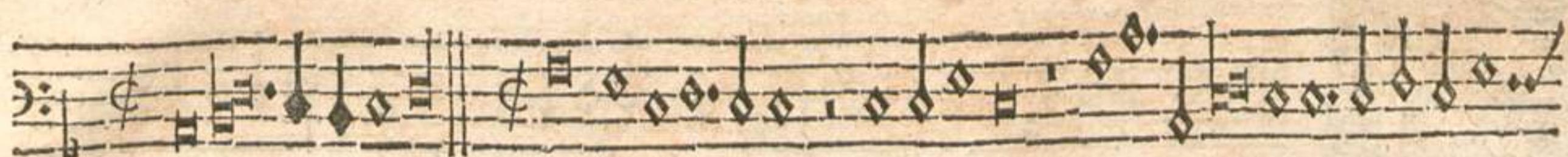
bi te, no li tan ge re, iur ga ti quippe sunt, & commo ti: dixerunt inter gen tes,

Non addet ul tra

uthaq bi tet in e

is.

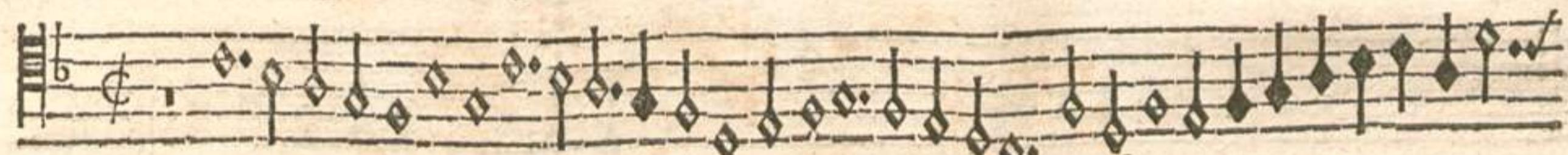
DE LA RVE.



Beth ij Non credide runt reges terræ, uniuer si habi tatores or=



bis, quoniam ingredietur ho stis, & in imicus per por tas per portas.

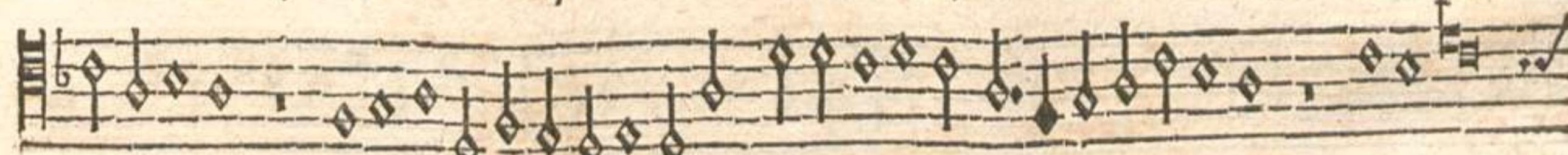


Hierusalem

ij

Hierusalem

ij



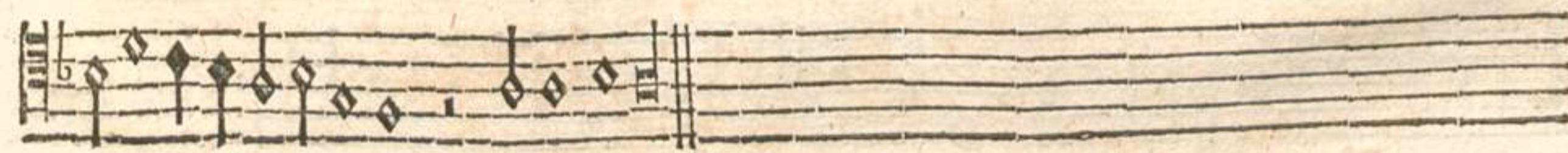
ij

conuertere ad Domi

num conuertere ad Do

minum

Deum tu-



um Deum tuum.

ii ij



XLI.

DE LA RVE.

Imcl ad Dominū leuemus corda no stra

cum manib⁹ ad Dominum in cœ lis nos in i que e gimus, O te ad i rā

cundiam prouoca uimus. Deleth ij

Hæc rccolens in cor de me o in De o sp̄ra bo, miseri cordiae Do mini

qui a non sumus con sumpti qui a non defecerunt mi scra ti o n̄cs e ius.

DE LA RVE.

Noui di lu cu lo, multa est fi destu
 a, pars me a Dominus di xit
 a nimame
 a, proptere a expecta bo e um.

 He ij Bonus est Dominus sperantibus in e um, a nimæ quærenz
 ti il lum, Bonū est præstolari cum silentio ij saluta re De i.

 Bonum est ui ro cum portauerit in gum ab a dolcen tia.
 ii ij

DE LA RVE.

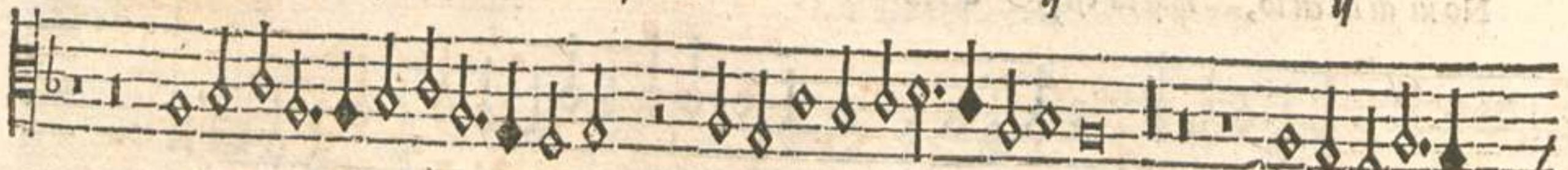


Hie ru salem

Hierusalem

ij

ij



conuertere ad Do minum

ad Dominum De

um

Deum tu



um Deum tu

um.

FINIS.

