

106/10

# BASSVS

LAMENTATIONVM  
HIEREMIÆ PROPHETÆ, SVA-  
VISSIMIS HARMONIIS  
COMPOSITARVM.



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

МУНОИА ПИМ  
АНДРЕННОЯ АМЗЕС  
СИОЛАНІАС  
МУНДІОНОБ

Instanciamur etiam  
XII. С. M. ad modum V. 36

REVERENDISSIMO  
IN CHRISTO PATRI AC DOMI-  
no, Domino VVolfgango à Viridi lapide, Abbatii  
Campidonensi, Mæcenati 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 Prophetæ  
In sacris templis hic & ubiq; solent:  
Vt Christi fera mors, & crux, & passio acerba,  
Nos peccati odijs 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.

A ij

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,  
Vt nobis clemens omnibus esse uelit.  
Omnibus ut prodesse sinat mortemq; crucemq;  
Quam subijt 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

00079655  
Talia sœpe Deo ut faciamus uota parenti,  
Cantica nos etiam hæc ipsa monere queunt.  
Hoc tibi grata magis spero hæc monumenta futura,  
Quod pia sint, uerum quod celebrentur Deum.  
Hoc Reuerende Pater uolui tibi farre litare,  
Cum non sint mihi nunc Thura Sabæa, Vale.

Decima septima Februarij, Anno a nato Christo.

M. D. XLIX.

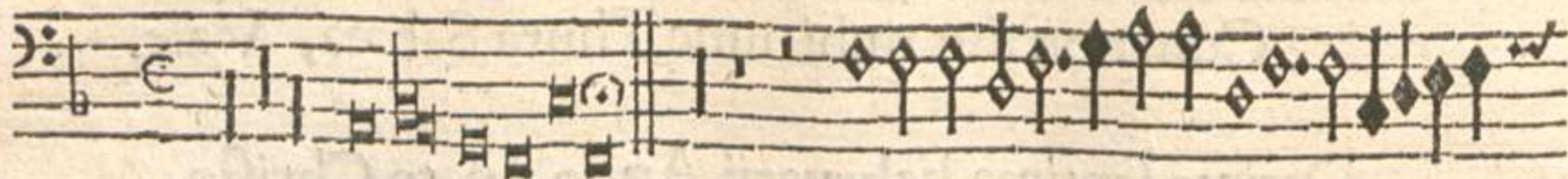
Gaspar Bruschius, Poëta a  
Diuo Carolo V. Imp.  
Aug. coronatus.

B ij

IOANNIS GARDANI HARMONIÆ  
in lamentationes Hieremiæ.

I.

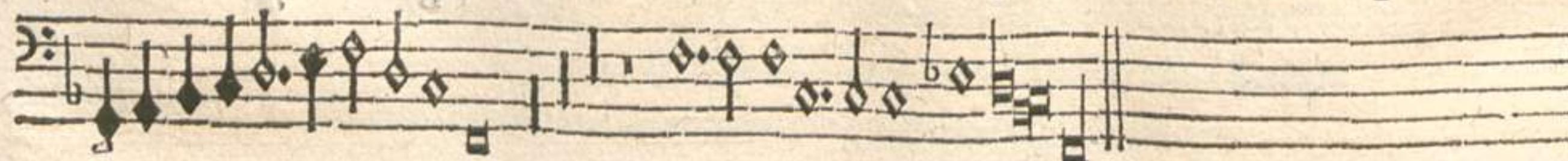
z + z.



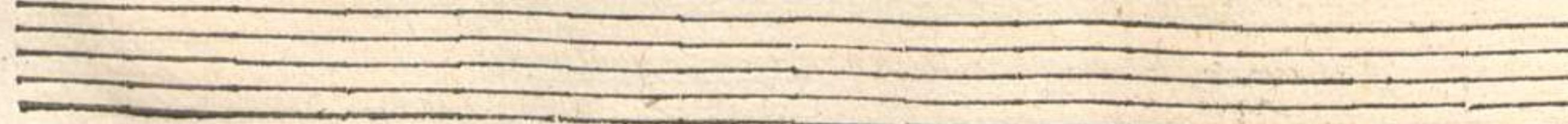
Leph Sedet so la ci ui tas ple na po-



pulo ij populo: qua si uidu a Domina gens



ti um, fa et a est ij sub tributo.



II.

## IOHAN. GARDANE.



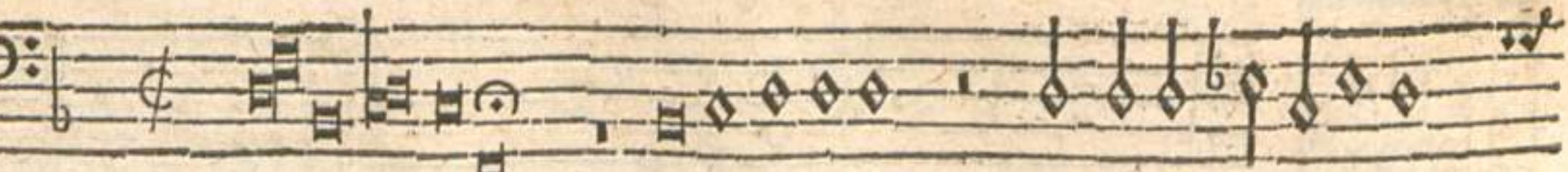
z 43.

Eth ij ij  
 Plorans plorauit in no<sup>c</sup>te, & lachrymæ eius in maxillis e ius: Nō  
 est non est qui conso le turc am, ex om nibus  
 ca ris e ius: & factisunt, ij & factisunt, in  
 i mi ci.

## III.

## IOHAN. GARDANE.

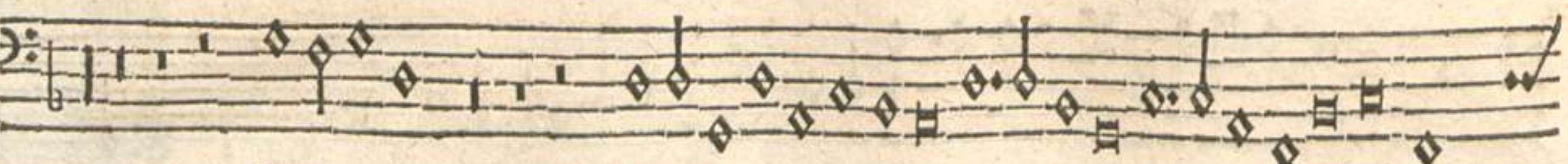
24.



Imel

Migravit Iuda

propter af fli cti onem



ser ui tu tis,

ha bi ta uit in ter gentes, nec in ue nit nec in ue nit re qui em,



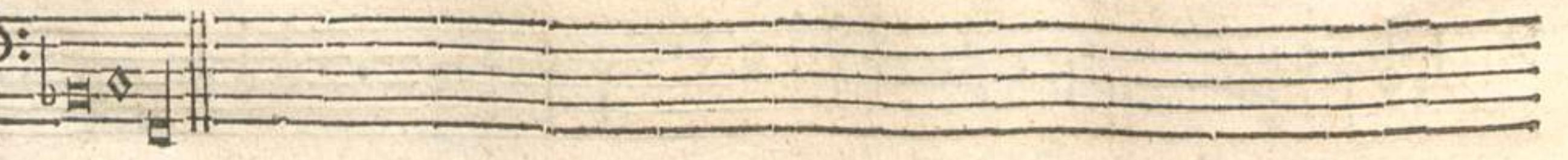
apprehenderant e

am

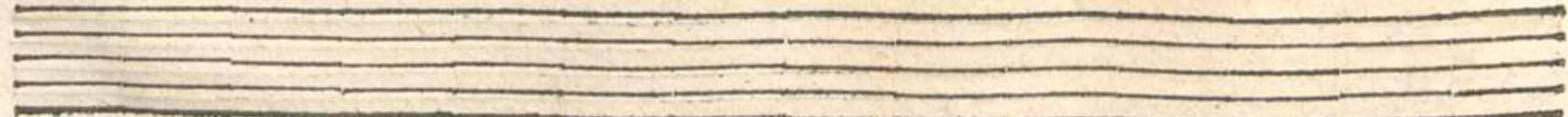
ij

inter angu sti as.

ij



ij



III.

IOHAN. GARDANE.

245.



Eleth ij

E o quod nō sint qui

ue ni ant ad so len ni ta tem ad so len ni ta tem.

v

## JOHAN. GARDANE.

= 46.



E ij Facti sunt principes ius uelut a  
ri e tes uelut a ri e tes non in ue ni en tes pascu a pascu a, absq; for ti tu dia  
nc sub sequentis ij for ti tu di ne sub sequen tis.

VI.

## IOHAN. GARDANE.

= 47.



Ay ij Zay ij Et præua ri ca tis  
 o nis præuari ca ti o nis om ni um de si de ra bi li um, su orum,  
 quæ ha bu e rat in di e bus anti quis, cum ca deret po pulus e ius in manu ho sti li, in  
 manu ho sti li, in manu ho sti li, et nō cest auxi li a tor, uiderunt eam hostes, et de rife  
 rum sabbata e ius.      B      q

VII.

## IOHAN. GARDANE.

248.



248.

VII. IOHAN. GARDANE.

Lcph Aleph Proie cit de cœ lo  
proie cit de cœ lo, in ter ram in dlytam Is ra el, scabellum pedūsu o rum,  
in di e fu roris su ie

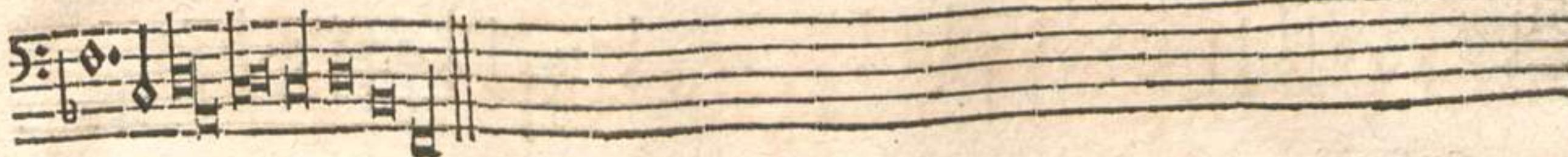
IV

VIII.

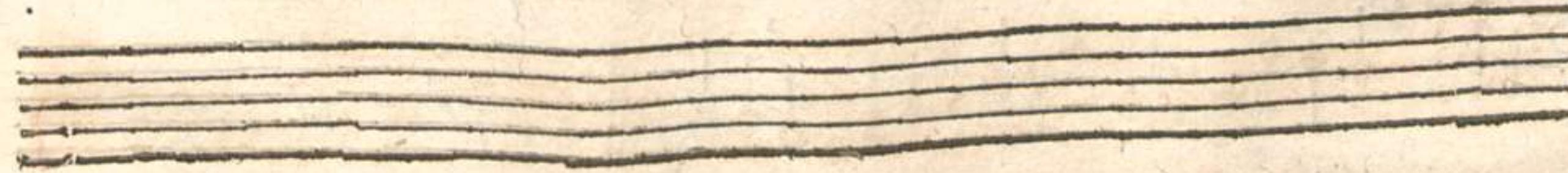
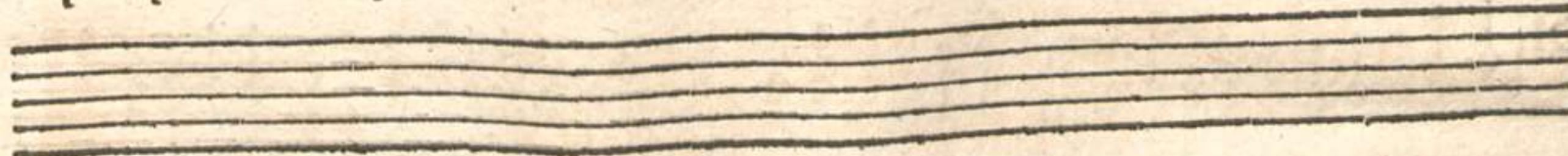
Beth & Præcipitauit paſſant.



T de ie cit de ie cit in ter ram de ie cit in terram, pollu it regnū &



princi pes e ius. ij



b ij

IX.

IOHAN. GARDANE.

= 49.



I mel

Gi mel

Confregit in ira furoris sui,

omne cor nu

ij

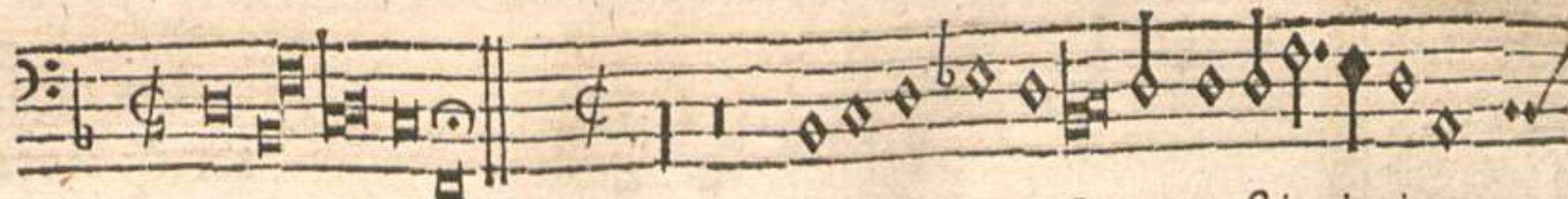
Isra el a uer tit retrosum ij dexteram su am à fas

ci e in i mici.

ij

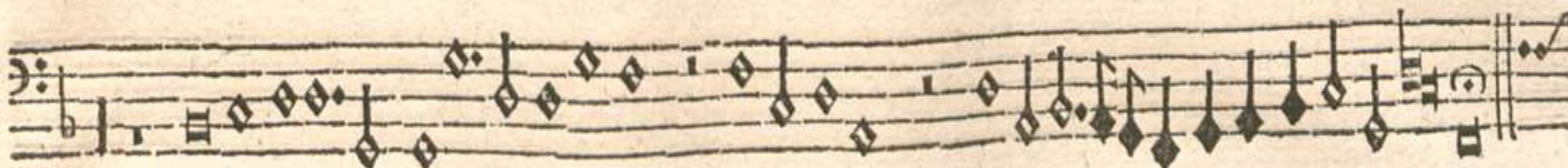
Et succedit in Iacob, quasi ignem flam mæ, deuoran tis in Gy ro.

z 5°.

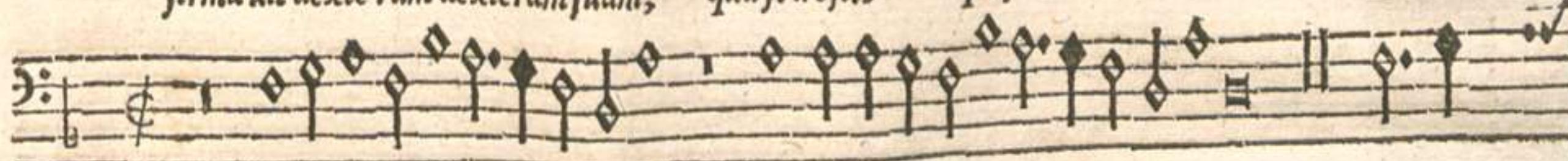


Eleth

Tetendit arcum su um, quasi in i micus,



firma uit dexte ram dexteram suam, quasi hostis quasi ho stis.



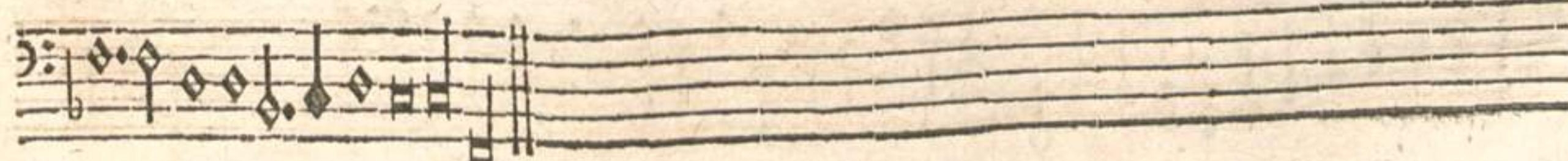
Et oaci dit om

m quod erat pulchrū ui

su, Ef



fudit quasi ig nem quasi ignem, indignati onem su am

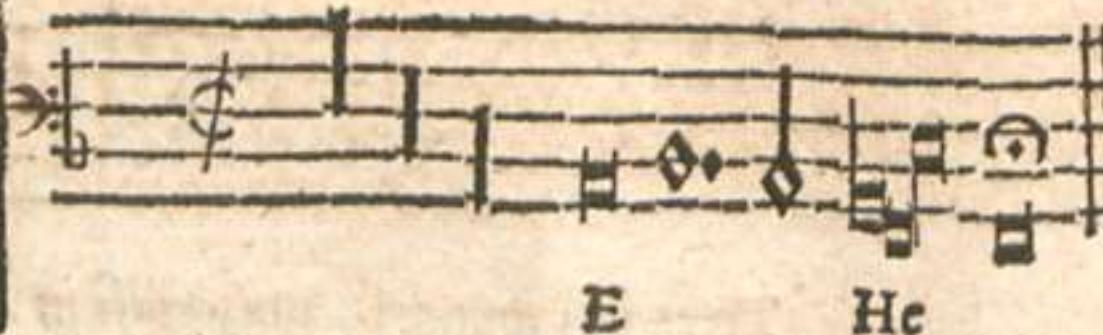


indignatio nē suam.

XI.

IOHAN. GARDANE.

251.



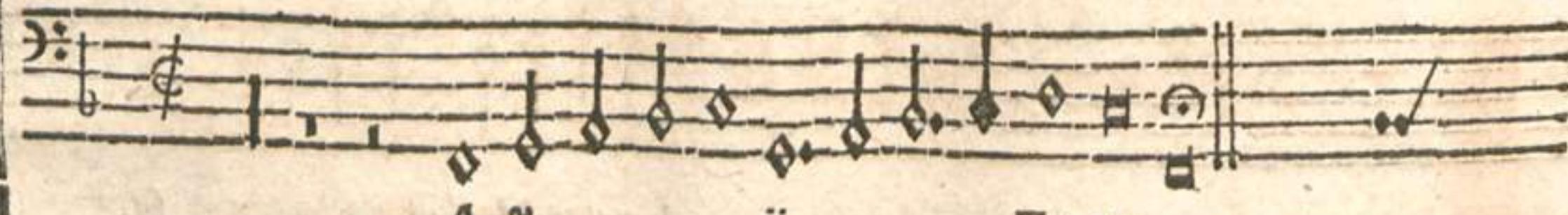
E He

Factus est Dominus  
tanque dormiens.

XII.

BICINIVM.

252.



A y ij Za y



Repulit Dominus alta re

suum

ij

ij



ij

altarum suum, male dicit

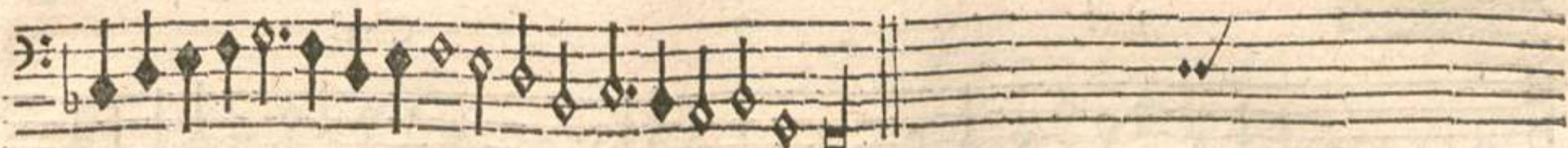
ij

sanctifica ti o misericordia, suo

IOHAN. GARDANE.



e, ij tra di dit in manu in i mi ci muros tur ri um



e. ius.



Trici-  
nium.

Vocem dederunt ij indo mo Domini, ij



si cut in di e so len ni. ij

C

XIII. Aleph dormit.

XIV. Beth quiescit.

XV.

TRICINIVM. IOHAN. GARDANE.

253.



Imel                      ij                      Gimel

Sed & la mi & mudauerunt mam mam, ij lactae=

runt catulos ij su os fi li a po puli

me i cru de lis, ij quasi stru ti o

in de ser to deser              so.

XVI.

## TRICINIVM. IOHAN. GARDANE.

254.



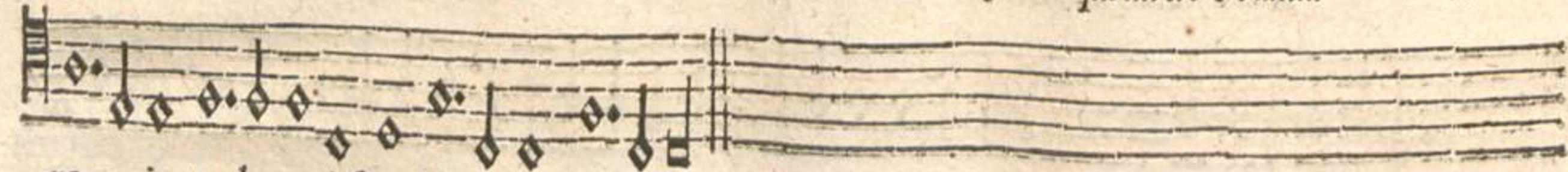
Elctb ij ij De leth  
 Adha sit lingua lactentis ad palatum e ius in si ti para  
 uuli c ius peti erunt ij panem, non c  
 rat ij ij qui frange ret e is ij qui  
 frangeret qui frangeret e is. c ij



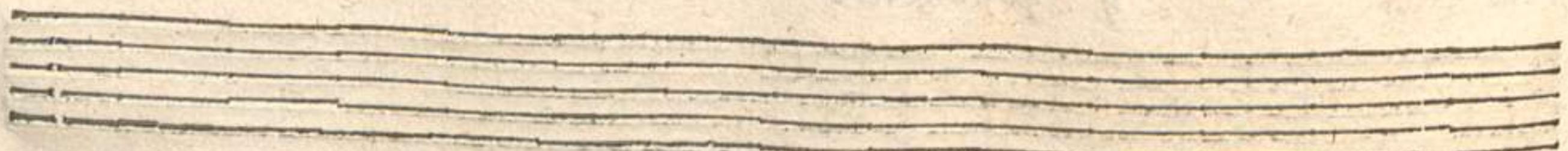
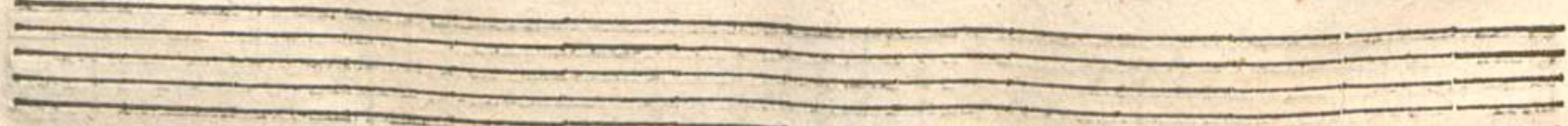
E ij He ij



uo luptu o se, in ter ie e runt in ui is, qui nu tri e bantur in



cro e cis amplex a ti sunt ster cora ster cora.





W

Au ij Vau ij

Et maior effe cla est in i quitas in i quitas ij fili e sion

que subuersa est, non ceperunt in e a manus. ij

Hic finiunt numeri Io. Gardani in lamentationes Hieremiacæ.

c ij

THOMÆ CREQ VILONIS HAR  
monie quinq uocum, in lamentationes Hieremiacæ.

XIX.

257.



Hie ru salem ij ij conuertere ad Dominum

Deum tu ûthum.



258.

EN ij Men ij  
 Vel cu i as si mi la bo te as si mi la bo te uel cu i as si=   
 mu la bo te? fi li a Hieru salem? magna est uelut marc ij  
 contri ti o tu a, ij tu a, quis me de bitur tu=   
 is mede bitur tu i tu it

Music score for five voices (Soprano, Alto, Tenor, Bass, Bass) in common time. The notation uses diamond-shaped note heads. The vocal parts are labeled below the music. The page number 258 is written in the top right corner.

## XXI.

T. CREQ. VILON.

z 59.



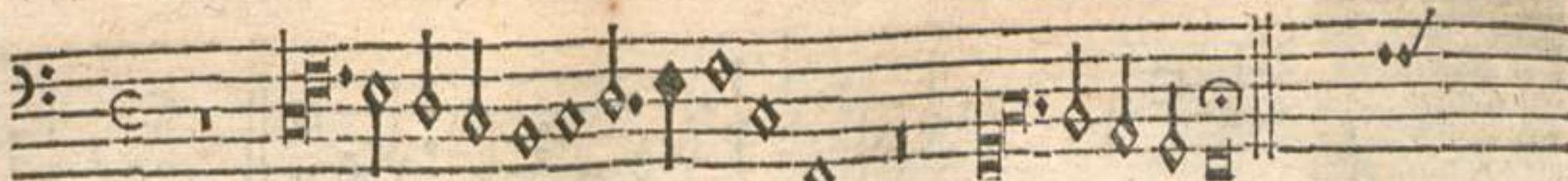
Ayn ij Zayn ij Zayn ij

Prophetæ tu i ui derunt uide runt fal sa, nec

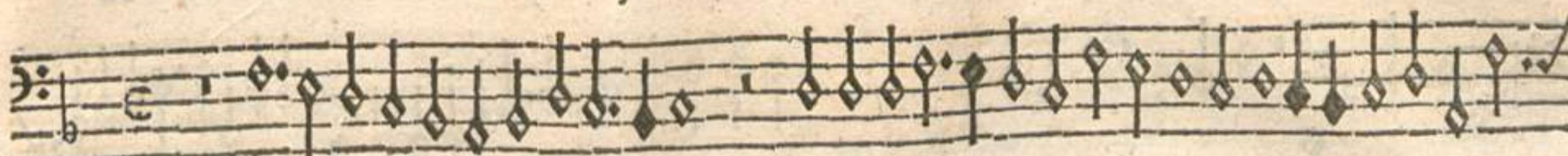
a pe ri e bant, in i qui ta tem tuam, ut te ad pœ ni ten ti am, prouo ca rent.

Hierulem ij Hieru salem conuerte re ad

Do minum Dcum tuum Deum tuum tu um.



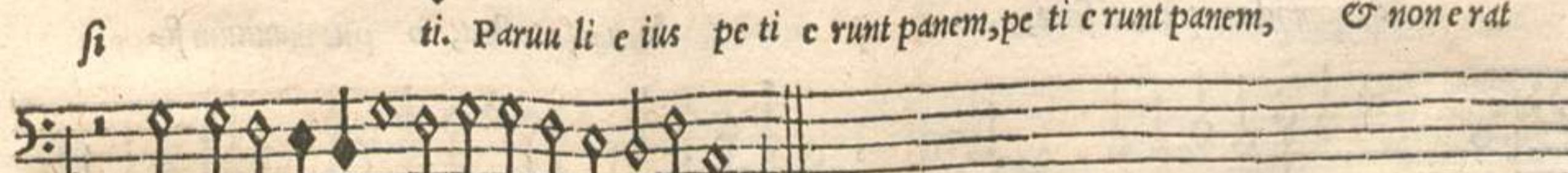
Oth ij Ioth Ioth ij



Adhæsit lingua lacren tis

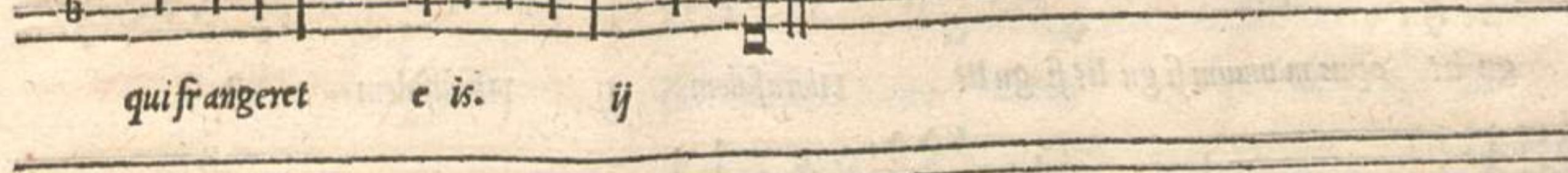


ad palatum e ius in si ti, ij



fi ti. Paruu li e ius pe ti e runt panem, pe ti e runt panem,

o non erat



qui frangeret e is. ij

## XXII. T. C R E Q V I L O N.

z 61.



Imel ij doi Gimel ij do Fi lij Si  
 on incli ti incli ti Gamicti ij Gamicti au ro primo, ij ij  
 Quomodo re pu ta ti snt, ij in ua sa testea, o pus manuum fi  
 gu li? opus manuum figu li? figu li? Hierusalem ij Hierusalem ij  
 ij conserre ad Dominum, ad Dominum Deum tuum ad Dominum Deum tuum,

## XXIII. T. CREQ VILON.

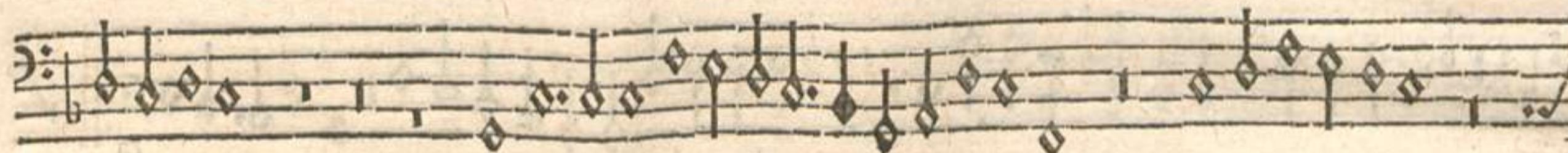
z 6 z.



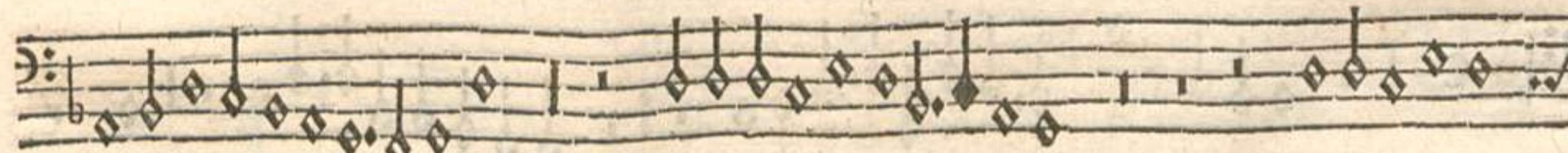
Eleth ij Delcth ij



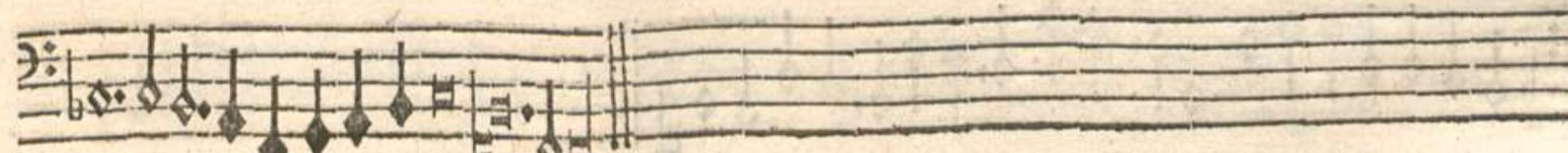
Vi a Si on lu gent, e o quod non sint ij



qui ue ni ant ad so lenni flonta tem omnes portae ius p



ij e ius de structæ, sacer do tes e ius ge mentes, uir gine s e ius



squa li de squa lidæ.

D ij

## XXIII.

T. CREQ VILON.

267.



facti sunt hostes eius      in capite      in capite      locupletati sunt nimis,  
 qui a Dominus locutus est      locutus est super eam      super eam.  
 Hierusalem      iij      iij      Hierusalem      lem      cons  
 uerte re ad Dominum Deum tuum.      iij

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black dots (heads) on vertical stems, with some stems having small horizontal dashes at their ends. The first staff begins with a large 'H' (decorated initial). The second staff starts with a 'C'. The third staff starts with a 'C'. The fourth staff starts with a 'C'. The lyrics are written below each staff, corresponding to the notes.

00079533  
THOMÆ CREQVILONIS HARMONIÆ  
quatuor uocum equalium, in lamentationes Hieremiacæ.

xxv.

The musical score consists of four staves of music in common time (indicated by a 'C'). The first staff begins with a large, ornate initial 'V' containing a vase and flowers. The lyrics are written below the music, corresponding to the notes. The music features various note heads, including diamonds and squares, and rests. The lyrics are in Latin and include:

AV ij Vau ij

Et egressus est à fi li a Si on ij omnis de cor

cius: ij facti sunt principes e ius ue lut a ri e tes, non in ue ni en tes, pascua

ij ij & abierunt absq; fortitudine ante faticm subsequetis subsequen tis.  
D ij

A small number 'z 64' is located in the upper right corner of the page.

## XXVI. T. CREQVILON.

z 65.



Ay ij Zay  
 Recor data est, Hierusalem di erum ij affli cti onis  
 affli cti o nis ij ij O præuarica tis  
 o nis omnium de si dera bi li um su o rum, ij  
 quæ habu e rat à di c bus anti quis. ij

The musical score consists of four staves of Gregorian chant notation. Each staff begins with a clef (either C or F) and a 'B' indicating a flat key signature. The music is written in common time. The notes are represented by vertical stems with diamond-shaped heads. The lyrics are written below the staves, aligned with the notes. The first staff ends with a fermata over the 'Zay' note. The second staff ends with a fermata over the first 'ij' note. The third staff ends with a fermata over the 'rum' note. The fourth staff ends with a fermata over the 'ij' note.

T. CREQVILON.

Cum caderet populus in manu hosti li, ij

ij et non esset auxiliator auxiliator, ij

tor, ij et non esset auxiliator. ij

Hierusalem ij Hierusalem conuertere ad Dominum

Deum tuum conuertere ad Dominum Deum tuum, ad Domini nū Deum tuum.

## XXVII.

T. CREQVILON.

266.



Music score for three voices (SATB) on four-line staffs. The music consists of four staves of music with Latin text underneath each staff. The first staff begins with a C-clef, the second with a F-clef, the third with a C-clef, and the fourth with a F-clef. The music is in common time.

*Amech ij Lamech ij*

*O uos omnes ij qui transitis per ui am, ij*

*atten di te & ui de te si est dolor ij si cut dolor me=*

*us ij si cut dolor meus.*



= 66.

EM ij Mem ij ij McM ij

Deex cel so de ex celso misit ignem ij ij in of si bus meis,

ij e ru di uit mc, expandit rete, pedibus

mcis, ij conuertit me re trorsum posu it me de so la tam, posu it

mc de so la tam, tota di emer ro re confectam.

ij

E

T. CREQ VILON.

Hierusalem      ij      Hierusalem conuertere ad

Dominum Deum tu      um      ij      ad Dominum Deum tu      um

Deum tuum.

Hic finiunt numeri T. Crequilonis in  
lamentationes Hieremiacæ.

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

XXIX.



A musical score for four voices, written on four staves in common time (indicated by a 'C'). The music consists of short notes and rests. The lyrics are written below each staff. The score is numbered 'z 68.' in the upper right corner.

Leph ij Quo modo sedet sola

civitas ij plena populo ij facta est qua si uidu a Domina

genti um? ij princeps prouincia rum

facta est sub tribu to. Beth ij E ij

## N. FEVIN.

Non est qui consolation am  
ex omnibus caris e ius e ius e ius,  
omnes ami ci e ius spreuerunt c am O fa ctisunt e i in i mici. ij  
Hierusalem ij conuer te re ad Dom num Deum tn um.



z 69.

Imel ij ij ij Mi gravit  
 Iu das propter affl eti o nem & multi tu dinem ser ui tu tis,  
 ha bita uit inter gen tes, nec in ue nit requicm. ij  
 ij Om nes per se cu to res e ius appre hederunt  
 e am inter angustias. ij ij E ij ij

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes (neumes) on a four-line staff. The music is in common time, indicated by a 'C' in the top left corner of each staff. The lyrics are written below the staves, corresponding to the neumes. The first staff begins with a large initial 'C'. The second staff starts with 'Iu das'. The third staff starts with 'ha bita uit'. The fourth staff starts with 'e am'. The lyrics are in Latin, with some words in French ('affl eti', 'ser ui tu tis', 'appre hederunt'). The notation uses a mix of long and short neumes, with vertical stems extending either upwards or downwards from the horizontal bar.

N. FEVIN.

HE ij ij Lo cu p!e ta tisunt

qui a Dominus lo cu tus est super c os, propter multitudinem

in i qui ta tum c ius, paruuli c ius, ij ducti sunt capti

ui ante faciem tribulan tis ante faciem tribulan tis.

Hierusalem Hierusalem conuertere ad Dominū Deum tu um.

## XXXI.

## N. FEVIN.



Ay ij Recordata est Hierusalem  
 di e rum affli eti o nis su e, O præuari ca ti onis om ni um de si de ra bi li um  
 su orum, quæhabuerat à di ebuc anti quis, cum ca de ret po ph= lus ei us in ma nu ho sti li, O non es set auxi li a tor. ij  
 ij ij O de ri se runt sabba ta c ius.

270.

N. FEVIN.

Lamech ij O nos omnes qui transi tis per ui am,

at ten di te & ui de te si c<sup>et</sup> dolor si mi lis sicut doloy meus sicut dolor me us.

Hierusalem ij conuertere ad Dominum Deum tu um.

Hic finiunt numeri N. Feuini in  
lamentationes Hieremiacæ.

00079638  
NUMERI INCERTI AVTORIS  
in lamentationes Hieremiacæ.

xxxii.

270.

Em ij Cu i compara bo te ij

uel cu i affi mi la bo te fi li a fili a Hierusalem cu i

exequabo te, et consolabor te ij fili

a si ons magna est uelut me re contratio

INCERTI AVTORIS.

tu a, quis me debitur tu i?  
Num ij Nec a peri?

e bant in i qui tatem tu am,  
ut te ad poe ni ten ti am pro

uo ca rent, ui de runt autē ti bi assumpti o nes fal fas, e iecti

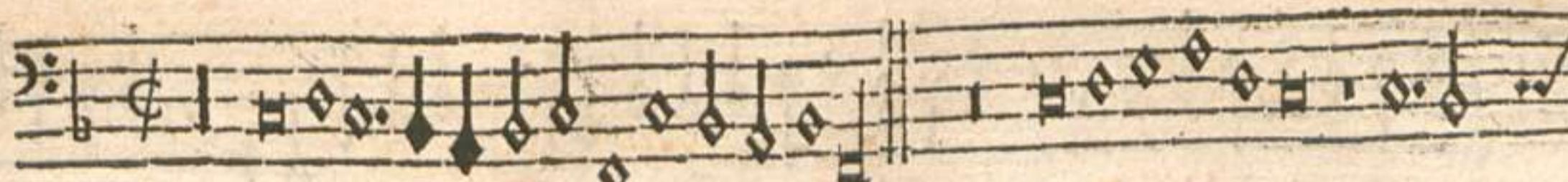
o nes. Hierusalem Hierusa lem ij conuertere ad Dominum

Deum tu omnia

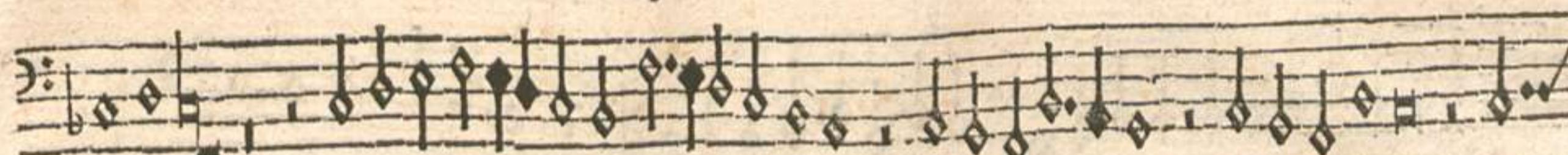
## XXXIII.

## INCERTE AVTORIS.

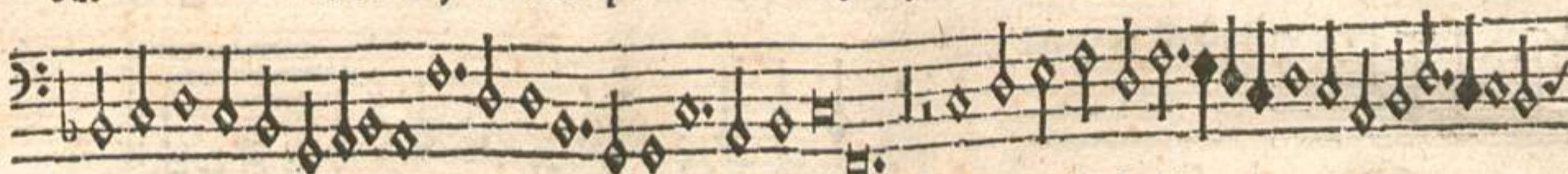
271.



A mech ij ij Plauscrunt super te manus



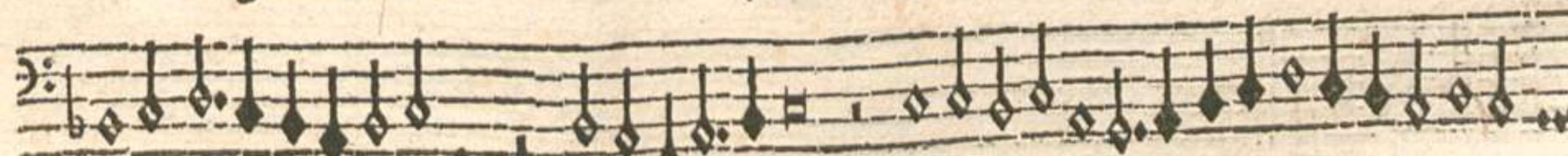
bis omnes transe untes per uiam, si bi laue runt si bi la uerunt, &



mouerunt capi ta su a super te si li a Hierusa lem: Heccine est urbs di cen-



tes gaudium u ni uer fater re. Aim ij



A pe ru e runt super te os suum omnes in i mi ci E ij tne

INCERTI AVTORIS.

A page from an old music manuscript featuring four staves of musical notation and Latin text lyrics. The music is written in black ink on aged, yellowish paper. The lyrics are in a Gothic script. The first staff begins with a soprano clef, the second with an alto clef, the third with a bass clef, and the fourth with a tenor clef. The music consists of vertical stems with small diamond-shaped heads. The lyrics are as follows:

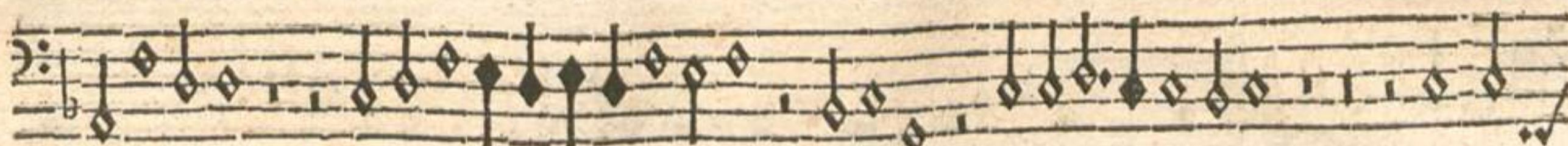
i, si bi laue runt & fremue runt den  
tibus & dixerunt  
& dixerunt de uorabimus c  
um: En i sta cest dies quam ex  
eta ba mus, in ue nimus uidimus  
in ue nimus uidimus.  
Hicrusalem Hierusalem  
ij conuertere ad Dominū Deum tuus  
sum.

00079633  
XXXIII. INCERTI AVTORIS.

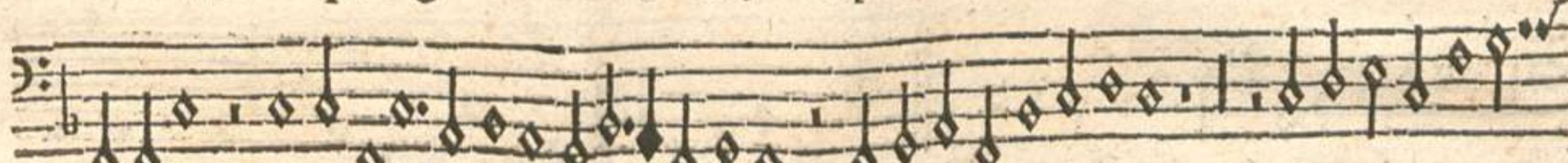
272.



HE ij ij Fca



cit Dominus quæ cogit a uit, compleuit sermonem su um quæ præ-



ceperat à die bus anti quis, destruxit, &amp; nō pepercit, &amp; lāti fi ca uit



super te in i mi cum, &amp; ex al ta uit cornu hostium tu o



rum. Sade ij Planxit core o F ij rum

INCERTI AVTORIS.

ad Do minum super muros fi li e Si on: Deduc quasi torrentē lachrymas p diem &

no Elm. Nō des requiem ti bi, neq; ta ce at pupil la o cu li tu i.

ij Hicrusalem Hicrusa lem conuertere ad

Dominū Deum tu sum ad Dominum Deum tuum Deum tuum Deum tū um.

Hic finiunt numeri in certi autoris in lamentationes Hieremiæ.

00079638  
N V M E R I . N . C L A V D I N I  
in lamentationes Hieremiacæ.

xxxv.



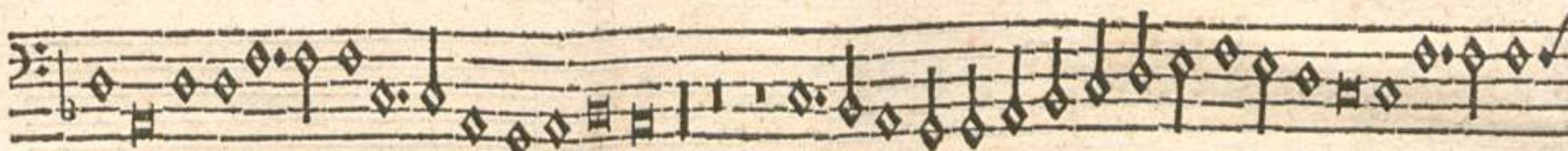
AV

ij

Reddese is ui

cē Doz

273.



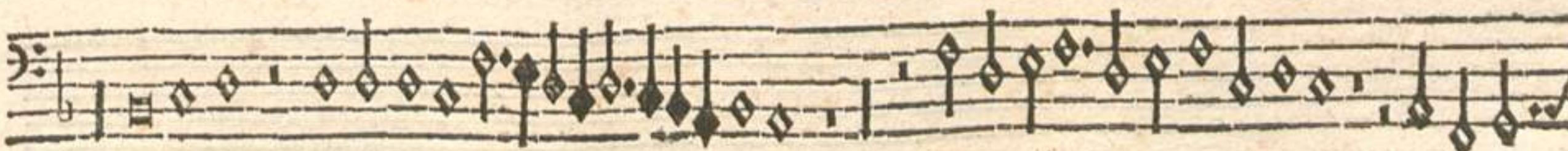
mine iuxta o pe ra manuum su a rum, Dabis e is scutum cordis laborem tuū. Persequē ris



infuro re, & conteres e

os Domi nc.

A leph ij



Quomodo obscuratum est an rum, mutatus cū color opti nus, mutatus

N. CLAVDIN.

est color o ptimus, disper si sunt lapides san ctu a rij in ca pi te omnis  
um plate a rum. ij Hierusalem Hierusalem con=

uer te re ad Domi num Deum tu um.



274.

Imel ij Gimel ij Nudauerunt mam-  
 mas, fi li a po pu li me i cru delis ij quasi stru ti o  
 in deser to quasi stru ti o inde scr to. Deleth ij  
 Deleth ij Adhaesit ij ij lingua lacte-  
 ns  
 us, ij ad palatum. eius in si ti,

G

N. CLAVDIN.

non erat qui frangeret e  
is, non erat qui frangeret e is.

Hierusalem Hierusalem conuerte re ad Dominum Deum tu um

Deum Deum tuum.

## XXXVII.

## N. CLAVDIN.



275.


  
 Ay. ij Candi di o res

Nazare i cius ni ue, mi ti di o res la etc, rubicundi o rcs ebo=

ij re antiquo, saphyro pulchrio res. ij

Beth ij Demigrata est super carbo nes

facies eo rum, & noſunt coguiti in pla te n ij g ij

N. CLAUDIN.

The image shows three staves of musical notation. The top staff consists of two lines of music with note heads shaped like diamonds. The lyrics under it are: "adhæsit cu tis e o rum of fibus," followed by a repeat sign and "osibus, ij a ru it, & facta est quasi lig num." The middle staff also has two lines of diamond-shaped note heads. The lyrics under it are: "Hierusalem Hierusalem conuertere ad Dominū Dcū tu um." The bottom staff begins with a clef and a 'C' time signature, followed by a single line of diamond-shaped note heads.

Hic finiunt numeri N. Claudini in  
lamentationes Hieremiae.

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 lamentatio-  
nes Hieremie Prophetæ.

XXXVIII.



278.

Ay Zay Recordata est Hierusalem dis  
cruum afflitti o nis su a, & præua ri ca. ti o nis omnium de si de ra bi li um suorum,  
que habu erat à di ebus anti quis, cum ca deret po pu  
lus eius in ma nu hosti li, & non esset au xi li a tor auxi  
G ij

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a common time signature (C) and a bass clef. The second staff begins with a common time signature (C) and a soprano clef. The third staff begins with a common time signature (C) and a soprano clef. The fourth staff begins with a common time signature (C) and a soprano clef. The lyrics are written below each staff in a Gothic script. The first line of lyrics is 'Ay Zay Recordata est Hierusalem dis'. The second line is 'cruum afflitti o nis su a, & præua ri ca. ti o nis omnium de si de ra bi li um suorum,'. The third line is 'que habu erat à di ebus anti quis, cum ca deret po pu'. The fourth line is 'lus eius in ma nu hosti li, & non esset au xi li a tor auxi'. The final word 'G' and 'ij' are at the end of the fourth staff.

DE LA RVE.

The image shows three staves of musical notation on a page from a book. The notation consists of vertical stems with small diamond-shaped heads, typical of early printed music notation. The lyrics are written below the notes in a Gothic script. The first staff begins with a soprano C-clef, the second with an alto F-clef, and the third with a bass G-clef. The music is in common time, indicated by a 'C' at the beginning of each staff.

li a tor, O de riserunt sabba ta e ius.

Lameth ij O uos omnes q̄ transi tis per ui am ats

tendite ei ui de te si c̄t dolor si cut do lor dolor me us si cut dolor me us.

Hierusalcm Hierusa lem conuertere ad Dominum Dcū Dcū tuñ Dcū tuum tuum.



XXXIX.

DE LA RVE.

= 79.

IN iij Expā dit manus me as, & nō in uentus est qui

consolatus effet me in circu i tuho stis me i, facta sum qua

si pollu ta menstruis. Phe iij Plauferunt super te manibus omnes trans

sc untes per ui am si bila uerūt, & mouerūt capi tasu a, super fi li am Hie rufas

leui: Hecine est urbs dicentes perfe di deo ris, gaudium: uniuersiter re.

DE LA RVE.



Adi

*Idcirco ego plorans, oculus meus dedu-*

*cens a quas, qui a longe factus est à me consolator, couertens animam meam,*

*facti sunt filij mei perdi, quoniam in ualuit in imi-*

Coph

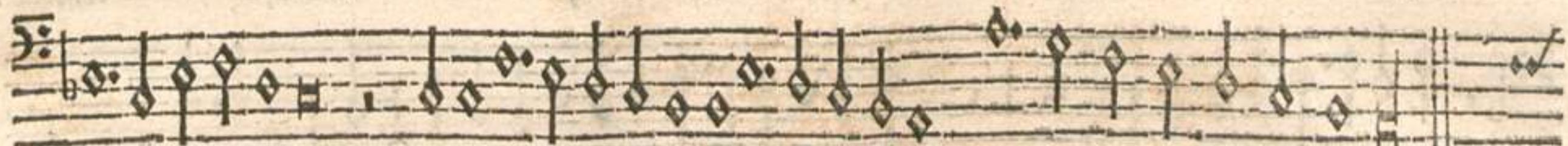
*Compleuit Dominus furorem suum, effudit iram in-*

*dignatus onus suus aduocabit fundamentum eius.*

DE LA RVE.



Res ij Propter peccata Prophetarum eius, et in i quita tem sacer-



dotume ius, qui effu derunt in medi o ij sanguinem iu sto rum.



Schin ij Prophetæ tu i ui de runt bi falsa, et stule



ta, nec aperi ebant in i quita tem tu am, ut te ad pœni tentiam pro uoca-



rent, uiderunt autem ti bi assumptio nes fal fas, et cie di o nee

DE LA RVE.

Hierusalem Hierusalem  
conuer te re ad Do  
mum Deum tu  
Deum tu  
um Deum  
um Deum tuum.  
um Deum tuum.



n 89.

Hau ij Errauerunt cæci in plate is, polluti sunt san guis

ne, cum q; non possent intrare, tenuerunt la ci ni as su as.

Aleph ij Re ce di te re ce di te pol lu ti clamauerunt es

is, re ce di te, a bite, ij no li te tan ge re iur gati quippe sunt, & cōmoti: dis

accident inter gen es, Non addet ul tra utha bit in e is.

H ij

DE LA RVE.

Beth ij Non crediderunt reges terra, & u niuer si ha bi ta to res orbis, quoniam ins  
gre de re turho stis, & in i mi cus per portas.

Hierusalem ij ij ij ij ij

Hierusalem ij conucte re ad Do minum Deū ad Do  
minum Deuna tu um tu um.

XL.

## DE LA RVE.



z 81.

<img alt="Musical notation for three voices in four-line red staves. The top staff begins with a large 'G' and includes lyrics in Latin. The middle staff continues the melody. The bottom staff begins with 'Deleth' and continues the melody. The lyrics are as follows:
 </p>

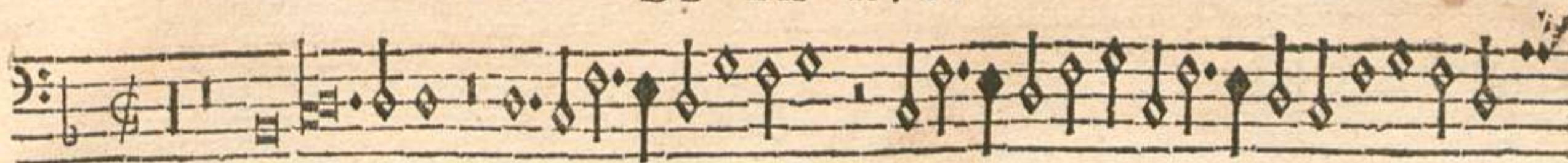
Leuemus leue mus le ue mus cor dano<sup>s</sup>  
 stra cum manibus ad Dominum in coe los nos in i que  
 e gimus, O te ad i ra cundiam prouocauimus. ij

Hec recolens in caelo me o in De o spera  
 bo, mise ri cor di a Domi ni qui a no sumus co sum pti qui a non de fece  
 H ij

## DE LA RVE.

runt misericordie ius. Noui di luce, multa est fides  
*tu* pars me a Dominus, dicit anima me ad,  
 propterea expectabo e um. HE  
 Bonus est Dominus sperantibus in eum, a nimis querenti illum, Bonū est præstolari cum si-  
 ken tio salutare De i. Bonum est uiro cum portauerit iugum ab a do leſcen tiasua

DE LA RVE.



Hie ru salem ij ij



conuertere ad Dominum ad Dominum Deum tu-



um Deum tu um. FINIS.

