



Handwritten text on the left spine label, including the word "Lectura" and other illegible characters.

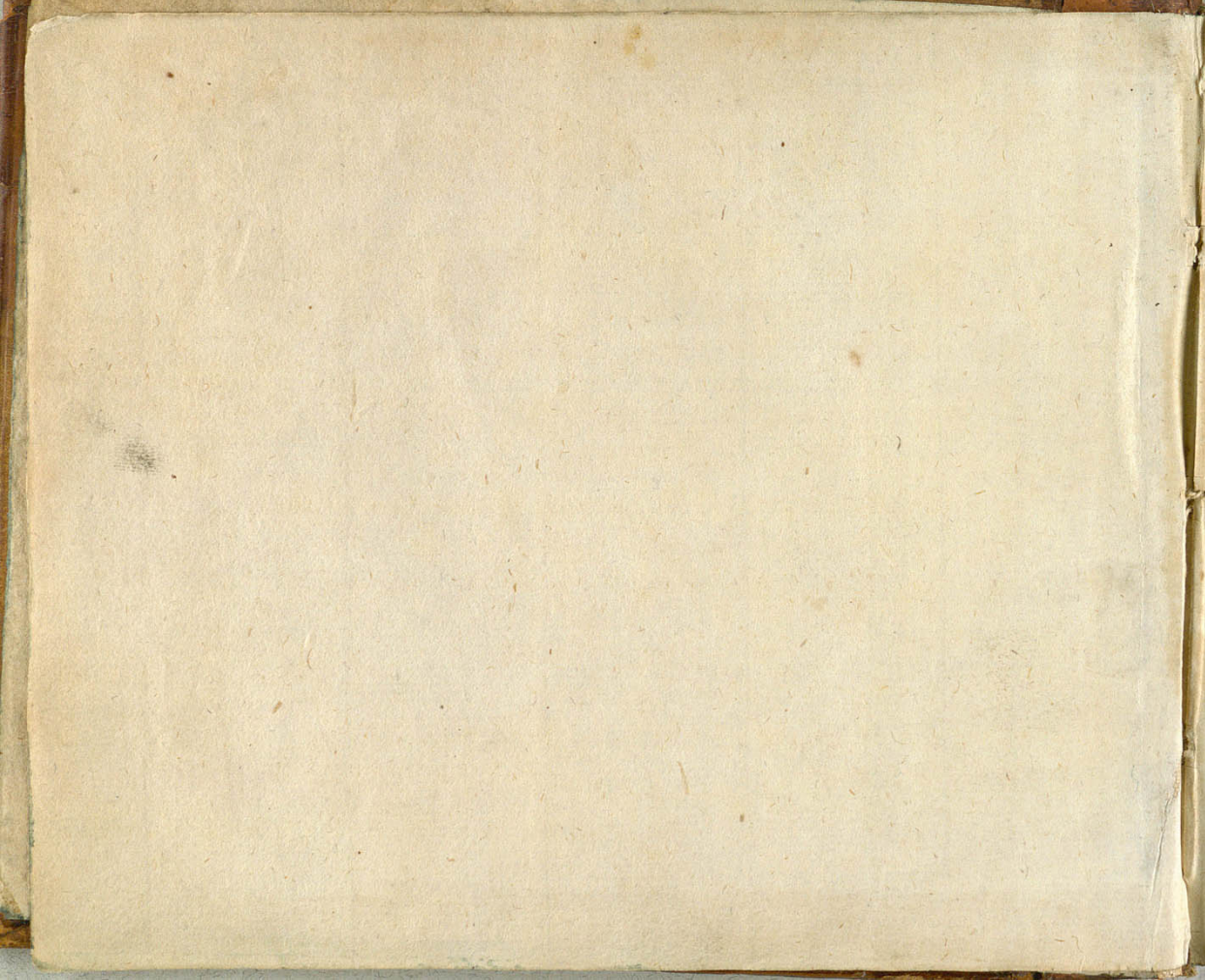
Handwritten text on the right spine label, including the word "Lectura" and the date "Sept. 1612".



Box A. 24. 10001

restaurant of Harry Larsen
febr. 1959

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BICINIORVM

Libri duo :

QUORUM PRIOR SEPTUAGINTA

NUMERO CONTINET AD SENTENTIAS

Evangeliorum anniversariorum.

à

SETHO CALVISIO MUSICO

decantata.

Posterior verò Nonaginta, tam cum textu quàm sine textu, à præstantissimis Musicis concinnata.

Omnia ad usum Studiosorum sese in hac arte exercentium & oblectantium accomodata & edita.

Studio & opera ejusdem Autoris.

Vox superior.

LIPSIÆ, Curante JACOBO APELIO Bibliopol.

Anno M.DC. XII

A





Prudentissimis, integerrimis & honestis Viris:

Dn. HIERONYMO BREHMIO, Senatori Reipubl. Lipsiensis selecto, &c.

ET

Dn. IOHANNI VVERCHAV, Civi ejusdem Reipubl. præcipuo.

D. D. Patronis, fautoribus & amicis suis.

S. D. P.



MNES CREATURAS, PRUDENTISSIMI & integerrimi Viri, non tantum, quæ vel sensus, vel rationis usurpatione excellunt: sed etiam quæ his omnino destituuntur, Musicâ affici & moveri veteres crediderunt. Inde enim Poëtæ Orpheum

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A 2

phemum

D E D I C A T I O .

pheum & alios, quando fides in Cithara blanè impulissent, & vocem simul explicassent, rupes & nemora traxisse faciunt. Et Cicero saxa & solitudines voci respondere. bestias etiam immanes cantu flecti & consistere in oratione pro Archia affirmat. Quæ Virgilius eleganter, ut alia omnia, in Sileno expressit, cum inquit ;

*Tùm verò in numerum Faunosq; erasq; videres
Ludere; tum rigidas motare cacumina quercus.
Nec tantum Phebo gaudet Parnassia rupes,
Nec tantum Rhodope miratur & Ismarus Orphea :
Quantum omnis mundus gaudet cantante Sileno*

Et quidem cur reliquæ res creatæ cantu afficiantur, ratio in obscuro est. Plato quidem hanc afferre non dubitavit, quod cœlestis anima, qua mundus & omnes creaturæ fovetur, ex Musica originè sumserit : Sed quam verè, ipse viderit. Homines verò Musicâ delectari, mirum non est. Nam cum duplex sit

D E D I C A T I O .

fit voluptas; alia corporis, alia animi, quarum illa sensibus, hæc verò intellecto percipitur, utriusque oblectatio in cantu audito simul sentitur. Auditus enim sonos syaves & blandos, quibus jucundè permulcetur, percipit, & ad animum dimittit: Mens verò numeris delectatur, proportionès notat & dijudicat. Præclaræ etiam sententiæ, modis & numeris illis Musicis animatæ, ardentius in animos & corda hominum penetrant, & solidius infiguntur. Unde fit, ut qui suum studium in prima ætatis flore in hac arte discenda posuerunt, ab ea nullo modo, vel voluptatibus, vel graviorum rerum laboribus penitus avocari possint: Sed eâ potius, ut laborum suorum condimento; in gravioribus rebus administrandis, & vitæ suæ incommodis tolerandis feliciter utuntur, eam amant, magnificiunt & in perpetua ejus usurpatione consenscunt. Quod cum & mihi vsu veniat, inter alia Musicæ exercitia, insignes has Evàngeliorum anniversariorum sententiâs, & a-

D E D I C A T I O .

Mor erga hanc artem inflammatus, & amicorum cohortatione, præcipuè Reverendi & Clarissimi viri D. CORNELII BECCERI, Theologi eximij, cujus memoria sit in benedictione, voce incitatus, binis vocibus decantare volui, tum ut me exercerem, & ut esset quo exercitiores, si liberet, quovis tempore se oblectarent, & meæ disciplinæ commissos in hac arte instituerem. Eas ante decennium, vestro parenti & socero, Dn. HIERONYMO BREMIO senatori hujus urbis prudentissimo, piæ memoriæ, multas ob causas dedicaram, tum imprimis, quod Musicam hanc artem in delicijs haberet, quam ab ineunte ætate didicerat, & in qua exercitatione, usu, judicioque tantum valebat, quantum vix alius, & quod Musicæ deditos charos haberet, omniq; studio & ope eos & sublevaret & ornaret. Jam vero cum exemplaria illa sint distracta, & ex usu juventutis futurum judicetur, si iterum edantur, non tantum mea illa bicinia iterum sub incudem revocavi: sed & præstan-

D E D I C A T I O.

præstantissimorum artificum in hac arte bicinia selectissima nonaginta numero, tam cum textu, quam sine textu, (quæ artificum scitu fantasie indigitari solent) collegi, & ad usum studiosorum sese canendo oblectantium accomodata, cum meis conjunxi, ut integrum quasi corpus Biciniorum extaret, quod copiâ, varietate & delectu cuilibet satisfacere posset.

Vobis verò, Prudentissimi, & integerrimi Viri, Patronis, fautoribus & amicis meis honorandis eadem jam dedicare volui, quod æquissimum esse censerem, ut munusculum hoc in eadem familia maneret, cui quondam dicatum fuerat, & ut, quemadmodum bonorum Parentis & soceri vestri hæredes fuistis: ita hoc etiam munusculum eosdem hæredes sequeretur: tum quod ambo Musicæ studio etiam delectamini, & scholam nostram non tantum favore & benevolentia singulari complectimini; Sed etiam liberalitate & sumtu

DEDICATIO.

non vulgari eandem sublevatis. Officiosè igitur à vobis peto, ut hoc meum quaecunque studium & operam boni consulere, vestro favore comprobare, & benevolentiam, qua me meosque fovetis, perpetuam esse velitis. Vos, vestramque familiam DEO Opt. Max. commendo. Lipsiæ in ipsis ferijs Natalitijs Christi, Anno 1612.

V. V. A. A.

Deditus

*Setbus Calvinus ad D.
Thomam Cantor.*

In Bicinia Sacra SETHI. CALVISII.

Ad Lectorem Epigramma.



Sacra dum Voceum præfenti castica libro
Usibus eduntur, Lector amice, tuis.
Ne quid vile putes, auctori gratia ut absit,
Parvum opus, haud inidem nullius artis opus.
Censura artificum, pro nobis, æqua loquetur,
Auribus, ut tentes, stabit & illa tuis.
In sacro labor est, nulla huic lascivia Musæ,
Aptantur gravibus seria verba modis.
Uttere dum cordi sacra sint, & lude decenter,
Pomenta invenies, quod pietatis alat.
Non opus in multos partiri hunc fortè laborem,
Perfieri unis vix tibi juncta Chorum.
Sic Seraphinorum Symphonica Musa bicentrix,
Quam pius Amosides auribus hausit, erat.
Det Deus ut servet rectos Ars nobilis usus;
Autorem hunc laudis sospitet atq; suæ.

Vincentius Schmuck S. Theol. D. & Professor.

Dominica prima Adventus.

Ad Fonicum.

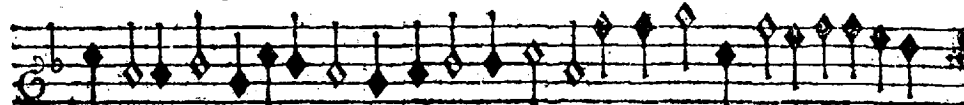
O si anna in Excelsis, ij.



ij. ij. Benedictus ij.



quivenit, cnedictus ij. qui ve-



nit, Benedictus, qui venit Benedictus ij. in nomi-

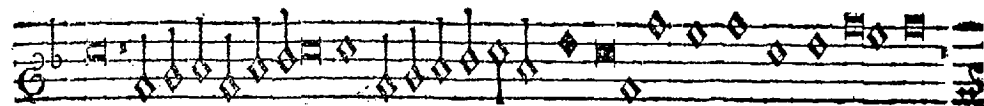




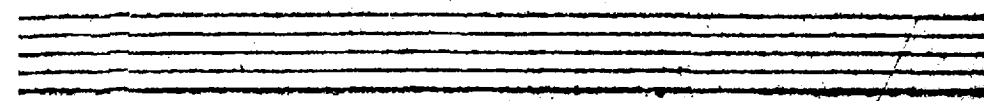
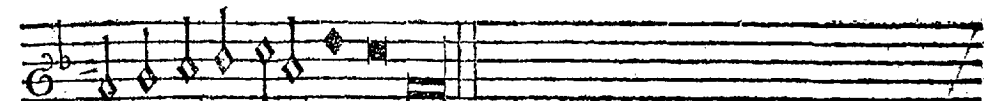
ne in nomine Domini ij, ij ij



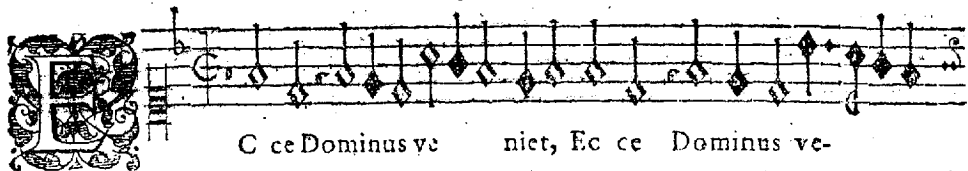
Domini ij ij



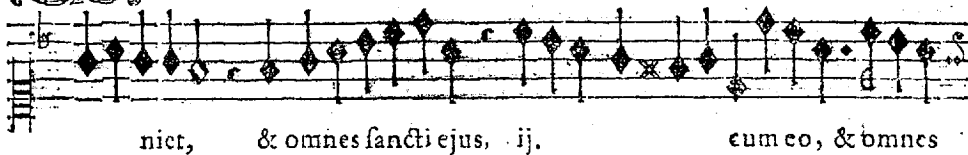
Hosianna in excelsis. ij ij.



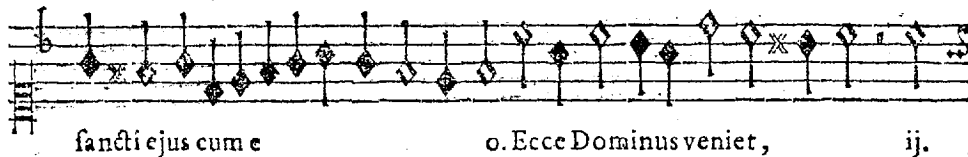
Dominicâ Secunda Adventus.

Ad Hypojonicum.


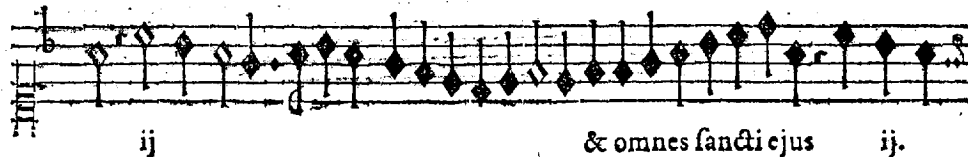
Ece Dominus ve niet, Ec ce Dominus ve-



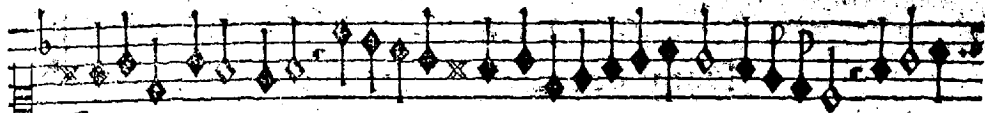
niet, & omnes sancti ejus, ij. eum eo, & omnes



sancti ejus cum e o. Ecce Dominus veniet, ij.



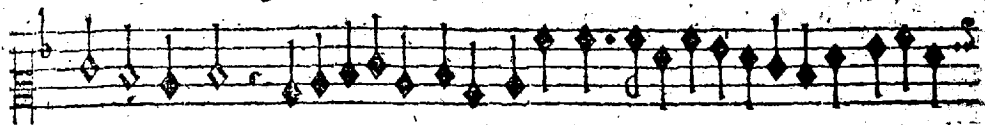
ij & omnes sancti ejus ij.



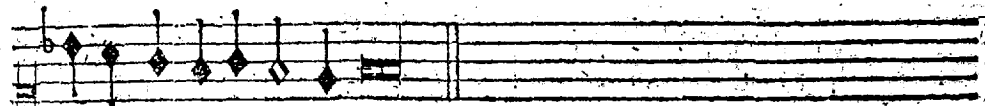
ij cum eo, ij & erit



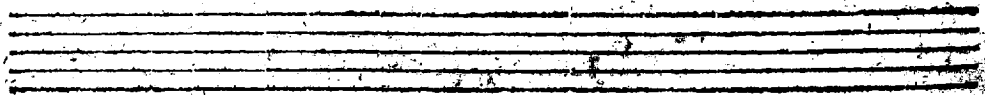
in die illa lux magna ij ij.



Alleluja ij Alleluja ij. ij.



Alleluja.



Dominica tertia Adventus.

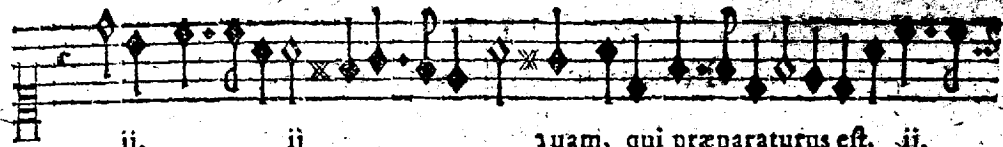
Ad Dorian.

Ic est, de quo scri ptum est, Hic est, Hic est, de quo scri-

ptum est, de quo scriptum est, Ecce, ego mitto angelum meum, ego mitto ange-

lum ij me um angelum me um, an-

to faciem, ij. E ij ta am, ante faciem.



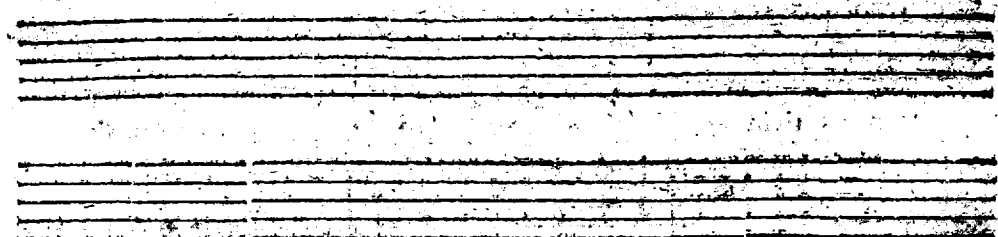
ij. ij suam, qui prae paraturus est, ij.



ij. viam tuam ante te, ij.



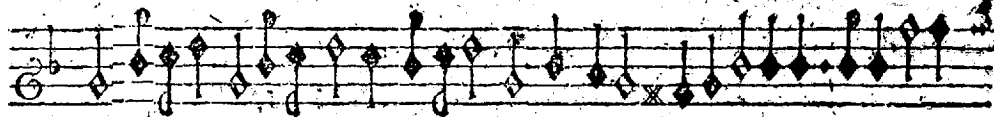
ij. viam tuam : viam tuam antete ij.



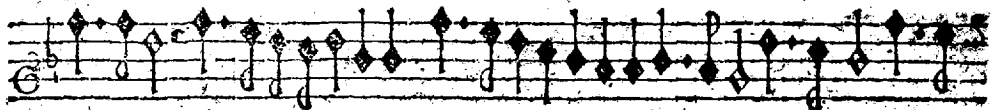
I I I E.
Dominica quarta Adventus.

Ad Dorian.

Ox clamantis in deserto in deserto: Præparate viam Domini.



no, pręparate ij. viam Domino. Rectas facite,



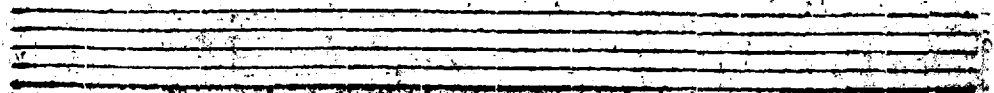
ij se mitas semitas eius, semitas semitas ij



ij ij ejus, semitas semitas



eius, semitas se mitas ejus ij.



In festo Nativitatis CHRISTI.

Ad Hypoionicum.

Puer natus est no bis, Puernatus est no bis,
 & fi lius
 & fi lius
 et
 datus est nobis



ij

Alle-

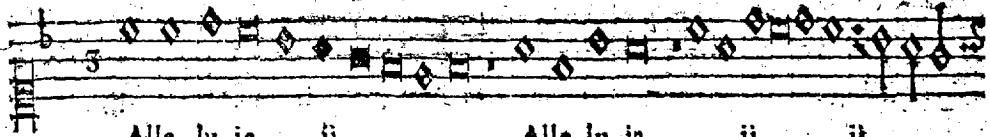
luja



ij

Al le

luja.



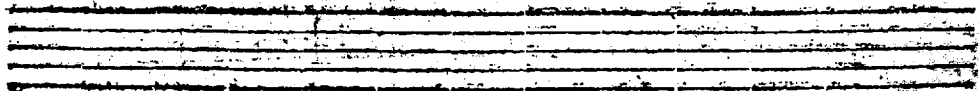
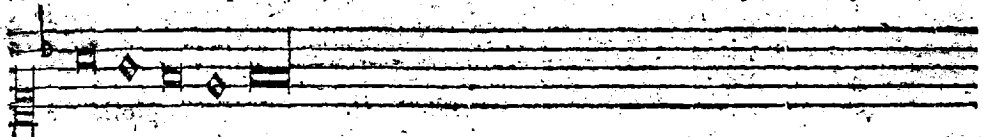
Alle lu ja

ij.

Alle lu ia,

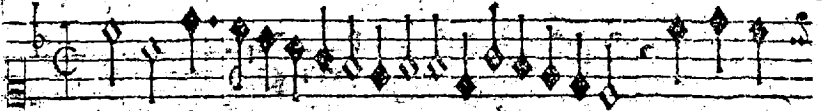
ij

ij



Alterum de Nativitate CHRISTI.

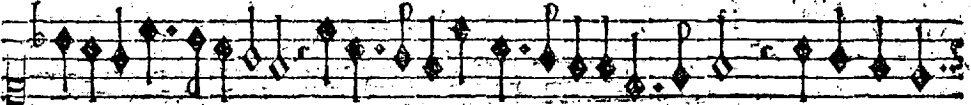
Ad Hypoionicum.



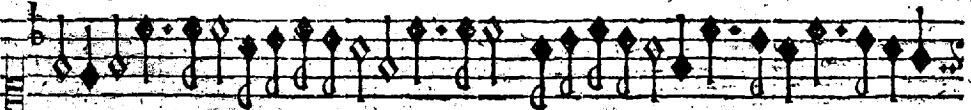
Verbum cae ro factum est ij. & ha bi-



ta vit & ha bi ta it & ha bi ta vit in nobis ij,



& vidimus & vidimus ij. gloriam e-



jus gloriam e jus ij e jus gloriam ij. e-

ius ij gloriam quasi uni geniti ij.

ij. unigeniti ij. ij. à Patre

tre u ni geniti à Pa tre.

V I I.

De Innocentibus.

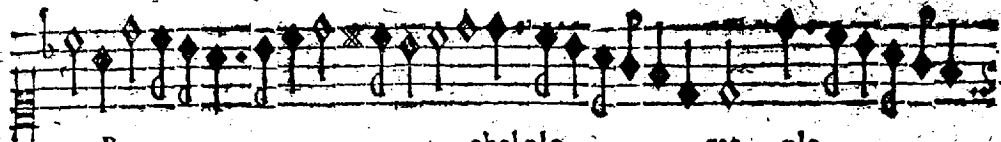
Ad Hypojonicum.

Oxin Rama audi ta est vox, vox in Rama audi-

ta est, ij audita est, plo ratus plora-

tus, plora tus & ululatus multus,

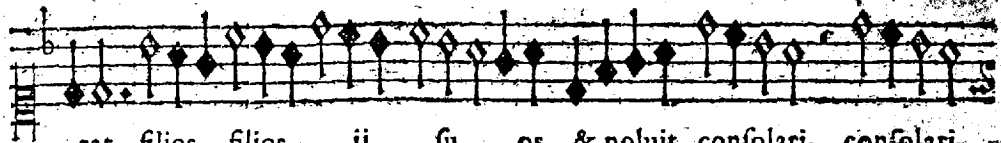
ij ij ij ij



Ra

chel plo

rat plo



rat filios

filios

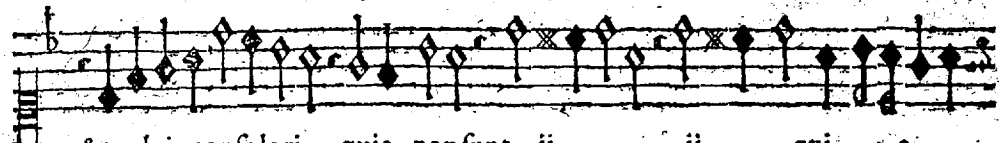
ij

suos,

& noluit

consolari,

consolari,

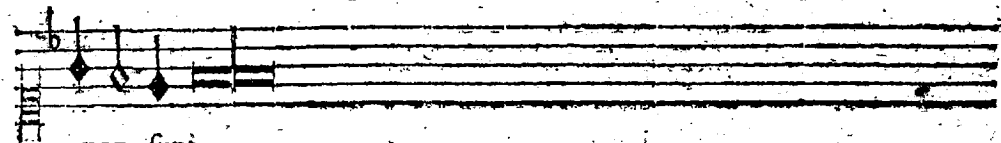


& noluit consolari,

quia non sunt ij

ij

qui a



non sunt.

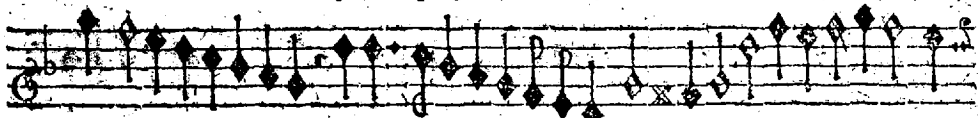
VIII.

Die Circumcisionis Domini.

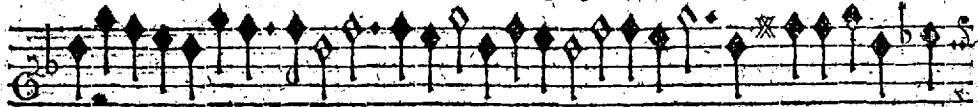
Ad Dorian.



Als alte Jahr vergangen ist. *is.* Das alte Jahr vergangen ist



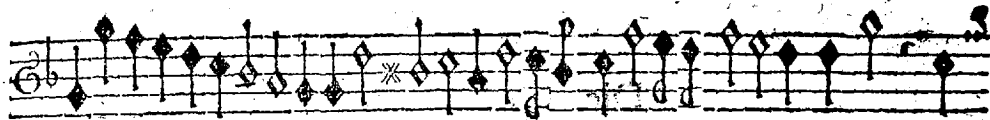
is. Das alte Jahr vergangen ist/ wir danken dir Herr Jesu



Christ/ *is.* daß du uns in so grosser gfahr/ *is.* bewah



ret hast viel zeit und Jahr/ viel zeit und Jahr. Wir bitten



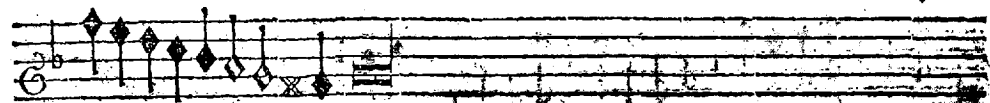
dich ist ewigen Sohn / des Vaters in dem höchsten Thron / du wollest du



wollest dein arme Christenheit ist dein arme Christenheit/bewahren



ferner allezeit ist bewahren ferner allezeit / ist

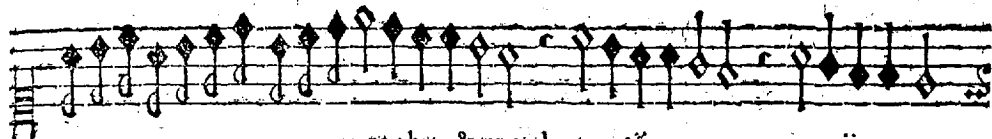


wahren ferner alle zeit.

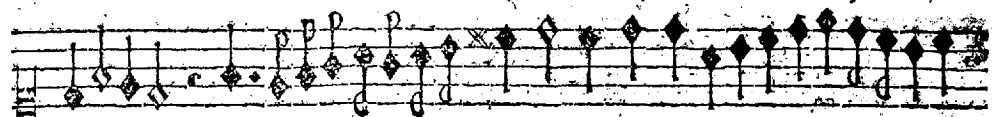
I X,
Die Epiphaniæ.

Ad Dorian.

Reges de Sa
ba veniunt, Reges de Saba
ij ve niunt reges de Saba ij
ve niunt, aurum, aurum,
an rum ij au-



rum, thus & myrrham, ij ij



offerunt of ferunt Alleluja Alle-

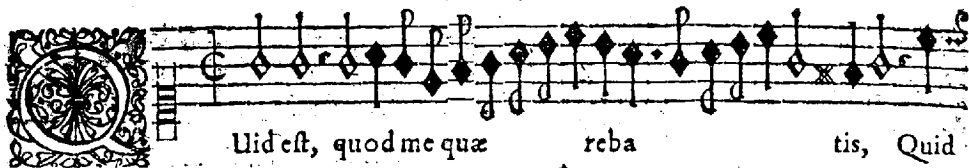


luia, Alle luja, ij ij ij

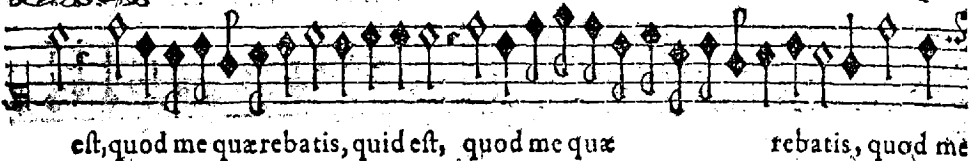


ij ij ij.

Dominica prima post Epiphantias.

Ad Hypomixolydium.


Uid est, quod me quæ rebatis, Quid



est, quod me quæ rebatis, quid est, quod me quæ rebatis, quod me



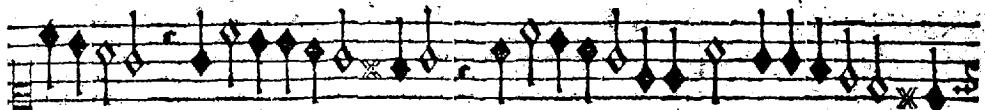
quæ rebatis, an nesciebatis ij quia in his



ij quia in his, quæ patris mei sunt ij



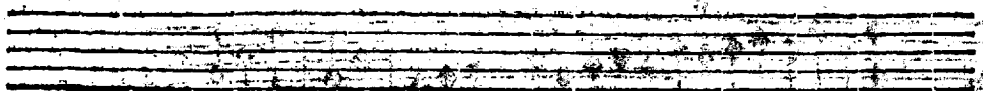
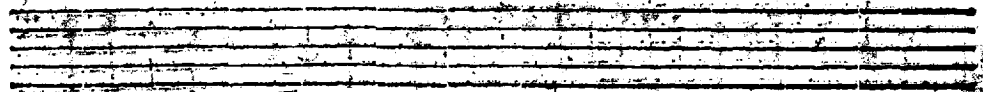
ji quæ parris me i sunt oportet me ef se oport-



ter me esse ij ij ij

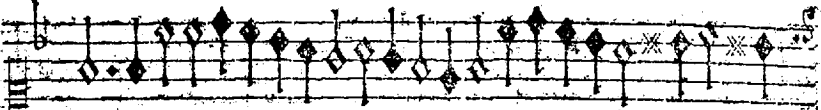


oportet me esse. ij.





Dominica secunda post Epiphaniās.

Ad Hypoionicum.


 nis homo primum bonum vinum posuit, primum bonum vinum po-

nit. ij


 & cum in ebriati ij


 fuerint, tunc id, quod deterius est, deterius est, tunc id, tunc id, quod de-


 terius est, deterius est, ij

ij

Tu autem, ij

ij ser-

va sti, ferva sti ij ij bonumvi.

num, bonum vinum, ij usq; adhuc, usq; adhuc ij [ij].

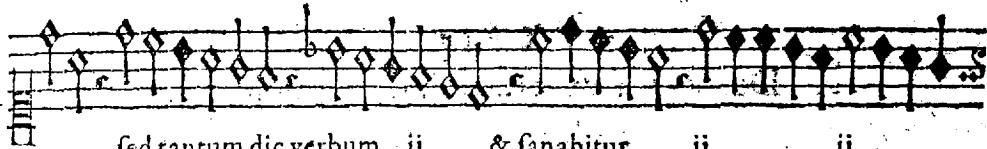
usq; adhuc, adhuc adhuc. ij ij

XI I.

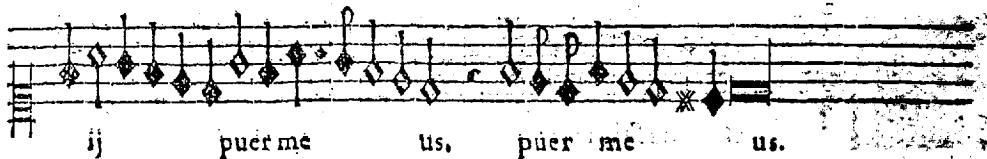
Dominicâ tertiâ post Epiphânias.

Ad Dorian.

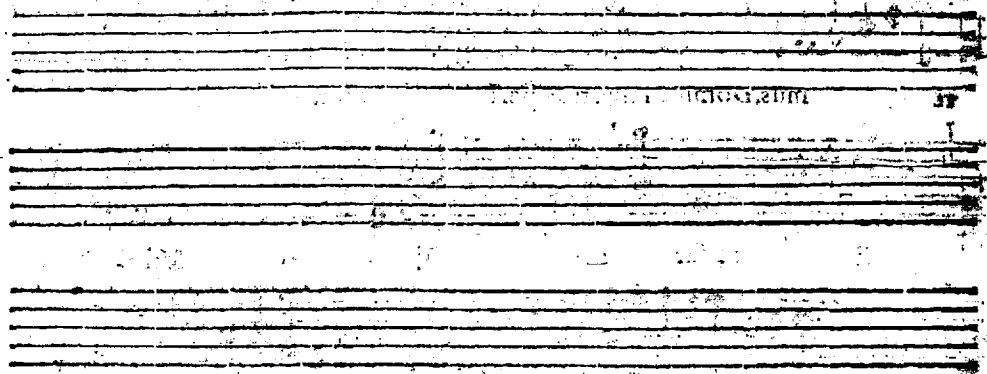
Domine, Domine, Domine, ij ij ij
non sum dignus, non sum dignus ij ij ut in
szes, ut intres ij ij ij sub tectum me um,
sub tectum, sub tectum meum sed tantum dic verbum, ij ij



sed tantum die verbum ij & sanabitur ij ij



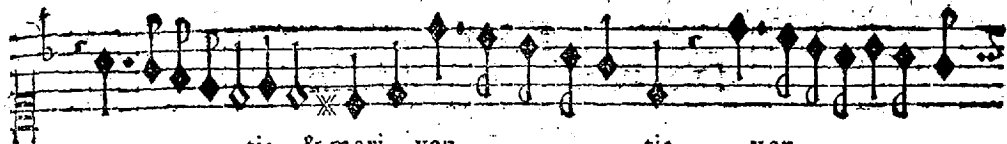
ij puer meus, puer meus.



XIII
Dominicâ quartâ post Epiphaniâs.

Ad Hypoionicum.

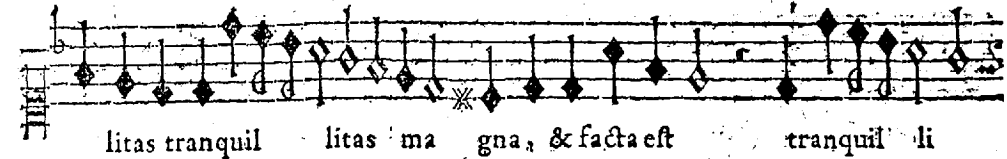
Domi ne falva nos ij peri mus pe-
ri mus, Domine falva nos, peri mus. ij
ij & fur gens, ij & fur-
gens imperavit, imperavit ven tie, ven tis.



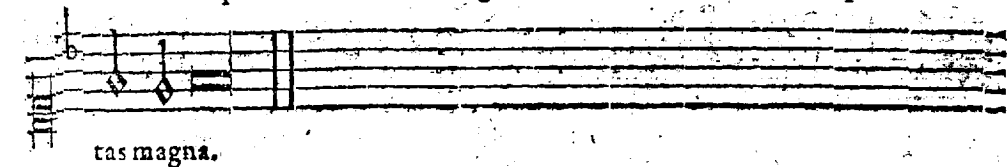
ven . tis & mari, ven tis, ven -



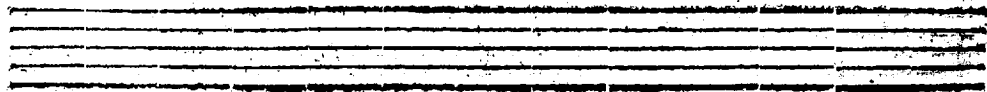
tis & ma ri, & facta est ij tran quillitas tranquil -



litas tranquil litas ma gna, & facta est tranquil li

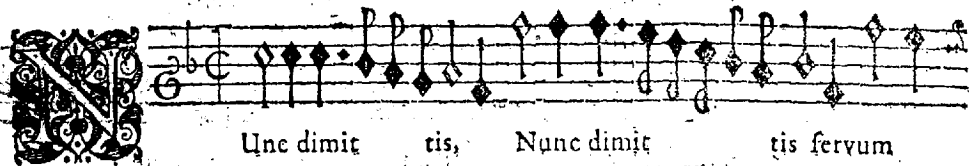


ras magna.

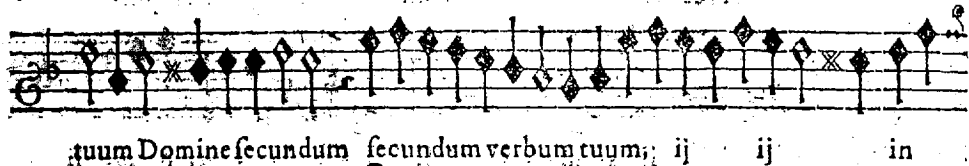


X I V.

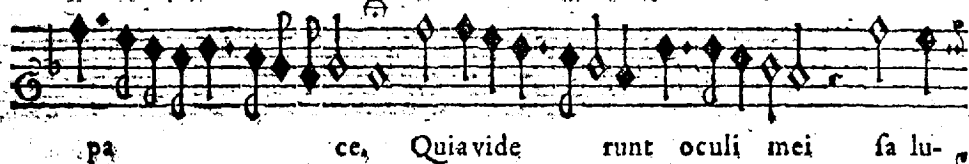
Die Purificationis Mariæ.

Ad Ionicum.


Unc dimit tis, Nunc dimit tis ferrum



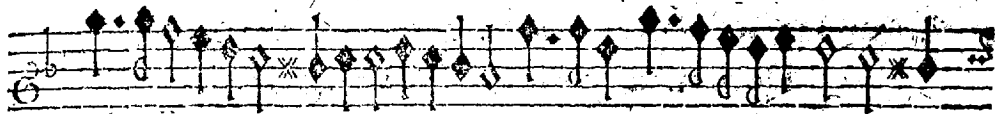
tuum Domine secundum secundum verbum tuum; ij ij in



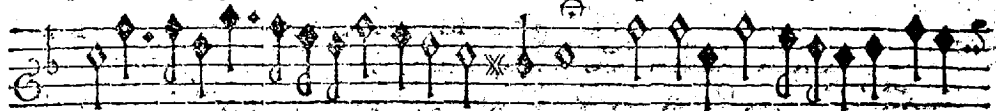
pa ce, Qui a vide runt oculi mei fa lu-



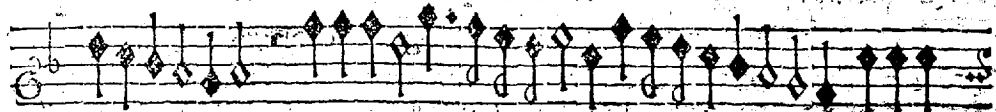
sare ij salutare tu um quod parasti ante faciem



omnium populo rum, ante faciem omnium po pulo-



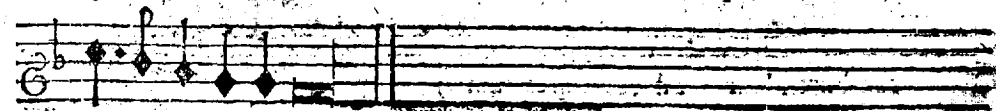
rum, omnium po pulo rum. Lumen ad re ve la ti-



onem gentium & gloriam ple bis tu æ Israël, & glori-



am ij ple bis tu æ Israël ple bis tu-



æ Isra el.

D

XV. Domi-

Dominica quinta post Epiphaniás.

Ad Hypodorium.


Olligite, Colligite, ij ij ij ij

primum ziza ni a & alli ga te ea & a i ga te ea

ij in fasciculos ij in fasciculos ad

comburendum ad comburendum ij ij.

Triticum

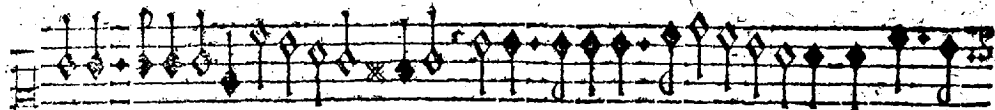
Triticum au- tem me- um Tri- tum, Tri-
- tum au- tem me- um, con- gre- gate, con- gre- ga- te, ij- ij- in-
- horreum me- um, in horreum ij- me- um, in horreum ij- me- um.

The image shows a musical score for three voices, likely a choir or three soloists. The score is written on three staves, each with a treble clef. The lyrics are in Latin and are printed below the notes. The first staff begins with a treble clef and a common time signature (C). The second and third staves also begin with a treble clef. The lyrics are: "Triticum au- tem me- um Tri- tum, Tri- tum au- tem me- um, con- gre- gate, con- gre- ga- te, ij- ij- in- horreum me- um, in horreum ij- me- um, in horreum ij- me- um." There are some asterisks in the original image, possibly indicating specific notes or ornaments.

Dominica Septuagesimæ.

Ad Hypomixolydium.

D Omine, tolle, tolle quod tuum est, tolle, ij ij quod tuum
 est, tolle, ij ij ij quod tuum est, & a bi & a-
 ij ij an non licet mihi quæ volo facere, ij
 ij in rebus meis? an oculus tuus malus est,

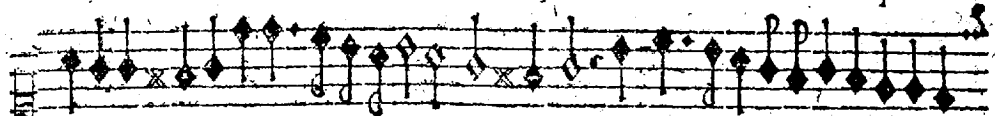


an oculus tuus ma

lus est,

ij

quod e-

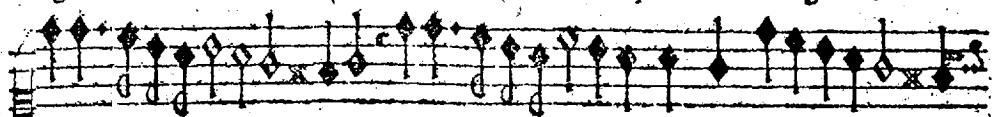


go bonus sum?

ij

quod e

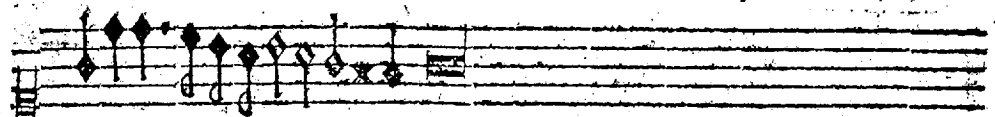
go bonus sum?



ij

ij

ij



quod e

go bo

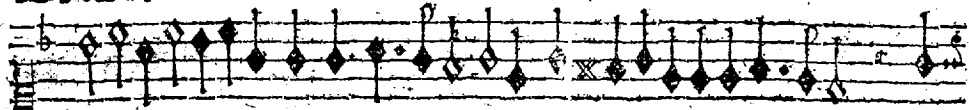
nus sum?

XVII.
Dominicâ Sexagesimâ.

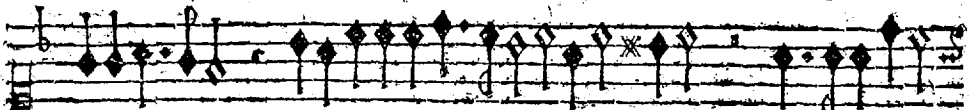
Ad Hypomyxoidium.



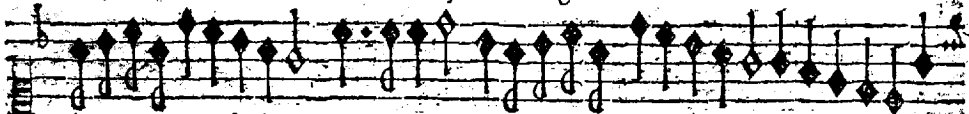
Obis datum est, vobis datum est ij nosse mysteri-



a regni Dei, nosse mysteria regni Dei, ij ij



nosse, nosse mysteria regni De i cæteris autem



per parabolas, cæteris autem per parabolas, per parabolas ij

ut videntes non videant, ut videntes non videant, ij &

audientes, non intelligant: & audientes ij non intelligant,

& audientes, & audien tes ij non intelligant,

non in tel li gant.

XV III

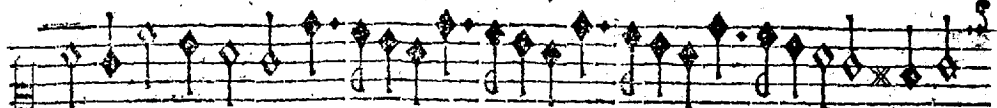
Dominica esto mihi.

Ad Hypomixolydium.

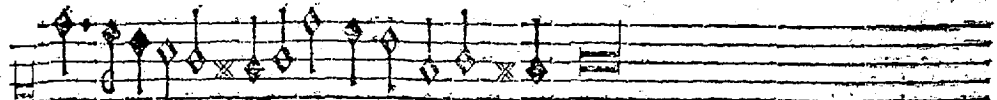
Uli prai ban, qui prai bant ij
 in crepabant, inerepabant ij cecum, ut tace
 res Ipse vero multo magis clama bat, di-
 c ens, clama bat, dicens: fili David, fili David, ij



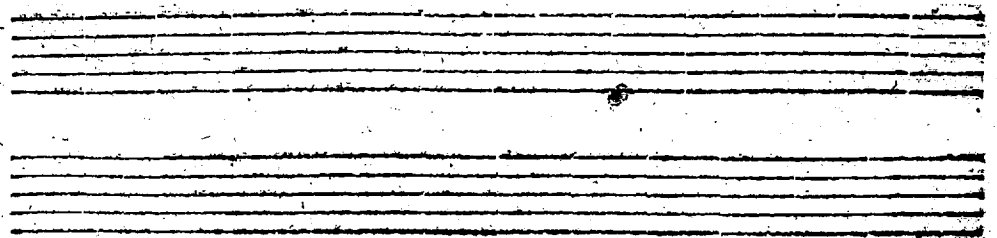
miserere miserere ij ij me i fili



David, ij miserere, ij ij miserere me i,



ij ij



X I X.

Dominica Invocavit.

Ad Dorian.

Angelis suis manda vit de

te manda vit ij dete manda vit de te, ut custodi-

ant, ut custodiant te, in omnibus ij vi is tu is,

in manibus, in manibus portabunt te, in manibus portabunt te, ij

porta-

porta bunt te, ne offendas ne offendas, ij ij

ij ij ne offendas ad lapidem, ad lapidem pe.

dem tuum, ne offendas ad lapidem pedem pedem

tu um ij.

Dominica Reminiscere.

Ad Dorian.

D Ixit Iesus mulieri Cana neæ mulieri ij

Cana neæ, mulieri ij. Cana neæ:

O mulier, O mulier, ij ij ij magna est magna

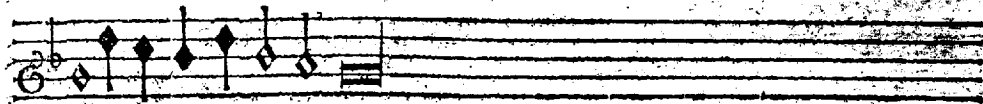
est ij ij ij f dcs tua, magna est ii f.



des, tua, magna est - ij fides tu a, fides tu a, Fiat



ri bi sicut vis, fiat ribi sicut vis, - ij fiat tibi, fiat ribi sicut



vis, - ij

EXCERPT FROM THE MASS

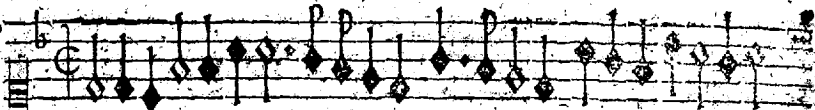
II

XXI. Domi

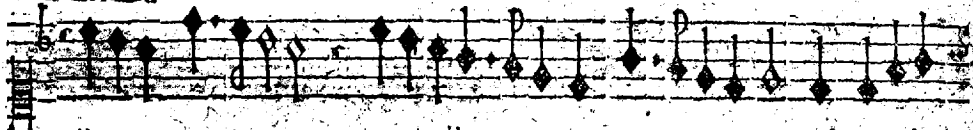
X X I

Dominica Oculi.

Ad A Eolium.



Beatus uenter, qui te porta vit, qui te portavit,



ij

ij

& u be-



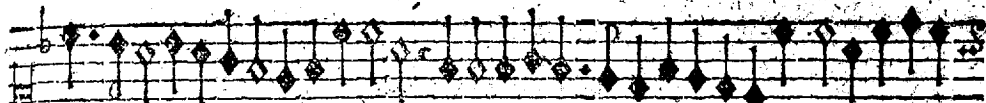
ra, ij que luxi

sti, que luxi-

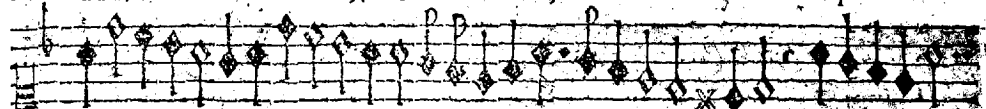


ti, imo, imo beati qui audiunt uerbum Dei: Beati qui

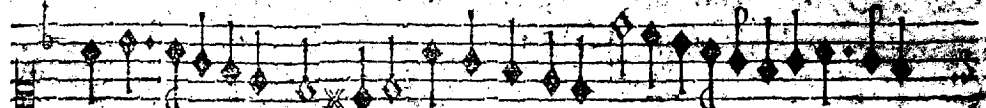
audiunt



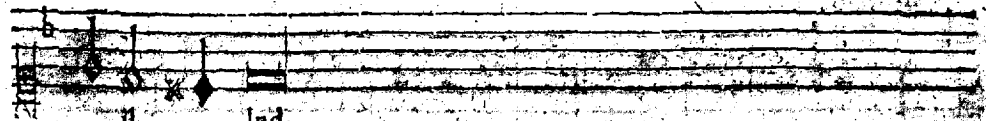
audunt verbum Dei, Beati ij. Beati, qui audi-



unt verbum Dei, verbum Dei, ij &



custo diunt il lud & eustodiunt, & custodi unt

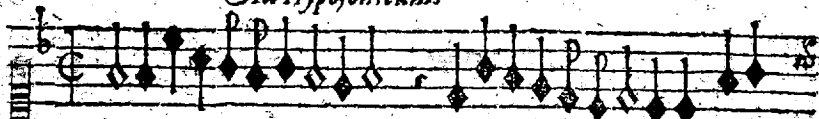


il lad.

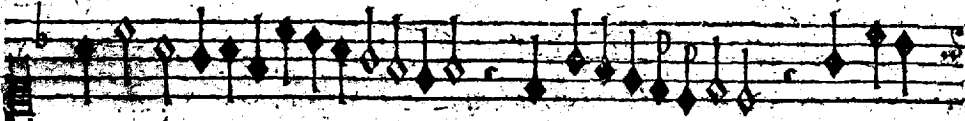


X X I I.
Dominica Lætare.

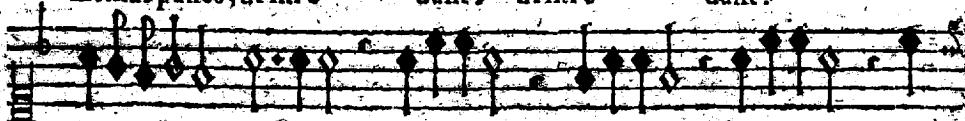
Ad Hypoionicum.



Nde sume mus panes, ut isti e dant, unde su-



memus panes, ut isti e dant? ut isti e dant?



Domine, est puer hic, ij ij qui



habet quinque panes ij qui habet, qui habet quinque panes quinque panes.



panes hordeaceos ij & duos pisces, ij sed quid hoc



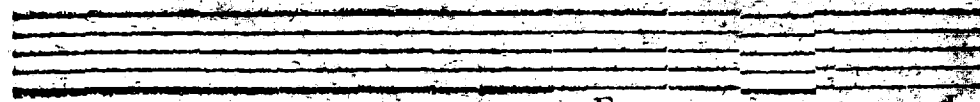
inter tam mul- tos, sed quid hoc ij



inter tam mul- tos, inter tam mul-



tos.



X XLII

In Feste Annuntiationis Mariæ.

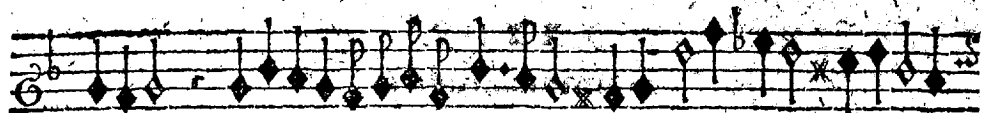
Ad Dorian.

Ve Maria, Ave Maria, gratia ple

na gra-
tia ple

na ij
Dominus tecum, ij benedicta

in bene dictione, ij benedictione, in mul-
tibus,



eribus

in mulie

ribus, benedi

cta tu, ij



ij

be nedi cta tu, in mulieri

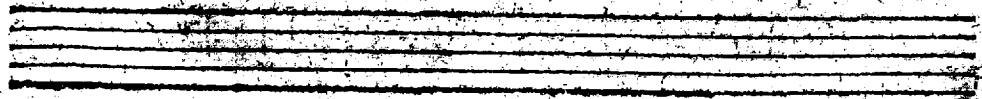
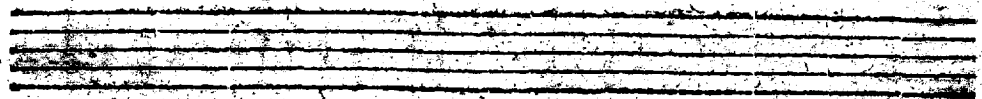
bus in



mulie


ribus,

ij



X X I V.
Dominica Iudica.

Ad Hypofonicum.



men Amen, ij dico vobis, Amen, Amen, ij



dico vobis, si quis sermonem meum servaverit, servaverit, si quis sermonem



meum, ij servaverit, si quis sermonem meum serva ve-



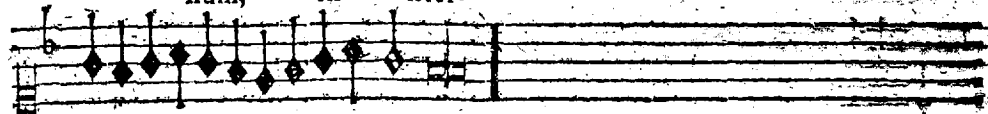
rit, mortem non videbit, mortem non videbit, ij ij



ij in aeter num, in aeter-



num, in aeter-



num.

XXV.

Dominica Palmatum.

Ad Mixolydium.

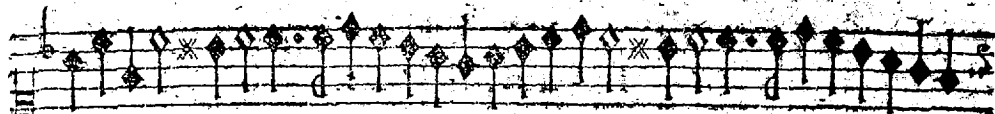
I U e ri Hebrzo- rum, Pueri Hebrzo

rum, Pueri, pue ri He brz o rum, ij

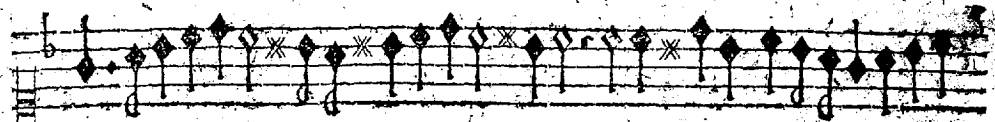
tollentes ramos ij tollentes ramos pal marum, ob

virescenti evigilaverunt Domino, ij clamantes, ij

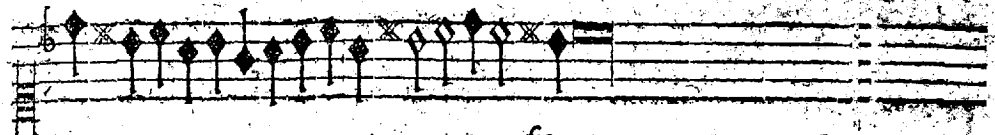
& di



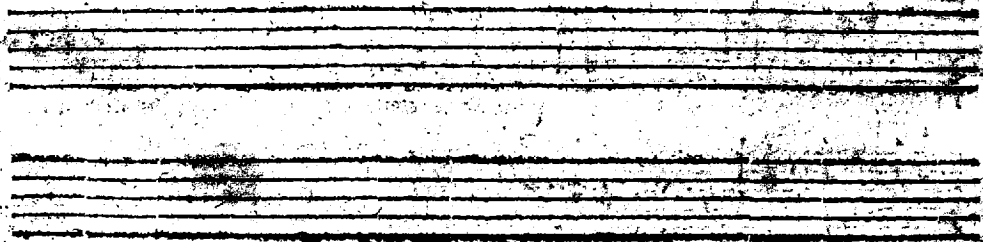
& dicentes: Ho sianna in excel sis, Hosanna in excel-



sis, Hosanna in excel-



sis.



In Fesfo

X X V I.

In Feflo Paschatos.

Ad Hypodorium.

A musical staff with a decorative initial 'C' in a square frame. The staff contains a series of diamond-shaped notes on a five-line staff. Below the staff, the text "Hristus, resur-" is written.

A musical staff with diamond-shaped notes. Below the staff, the text "gens, Christus resur-" is written.

A musical staff with a 4/5 time signature and diamond-shaped notes. Below the staff, the text "gens ex mortuis, ex mortuis, jam non mori-" is written.

A musical staff with diamond-shaped notes. Below the staff, the text "tur, jam non moritur, jam non moritur, jam non mori-" is written.

mors illi ultra, mors illi ultra non dominabitur, non dominabitur,

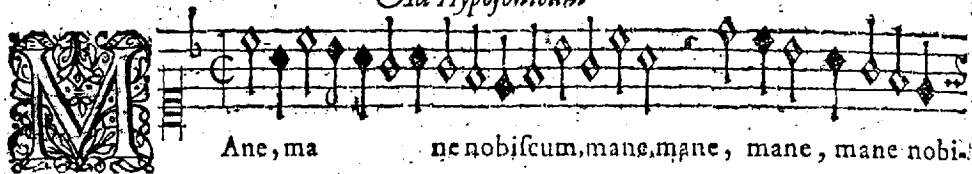
if ij non domi na bitur, Al-

le luia, Alleluja ij ij Al le-

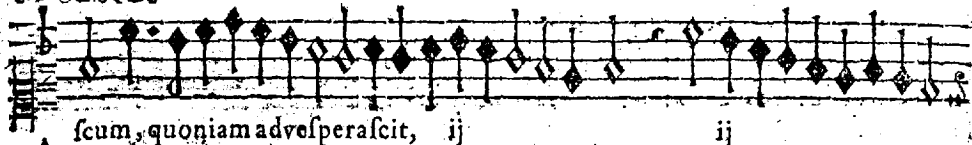
luia, ij ij ij

XXVII;

Feria secunda Paschatos.

Ad Hypojonicum


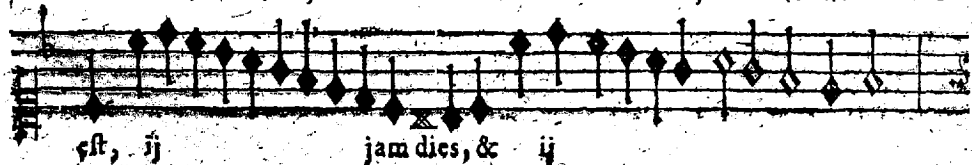
Mane, mane nobiscum, mane, mane, mane, mane nobiscum,



scum, quoniam advesperascit, ij ij



& inclinata est, ij & inclinata est jam dies, & inclinata



est, ij jam dies, & ij

moT, IIVXX

Alleluja,

Alleluja, Alleluja, ij ij Alleluja. ij

ii Alleluja ij ij ij ij ij

ij

X X V I I I

Dominica Quasimodogeniti.

Ad Fonicum.



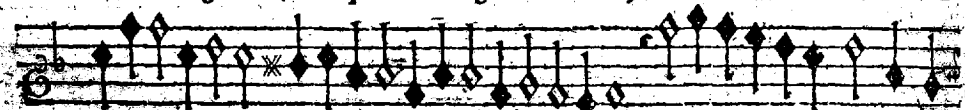
Tetit Jesus in medio, in medio disci pulorum suo-



rum, stetit Jesus in medio, in medio discipulorum su orum & dixit:



Pax vobis ego sum, pax vobis ego sum, si nolite, nolite



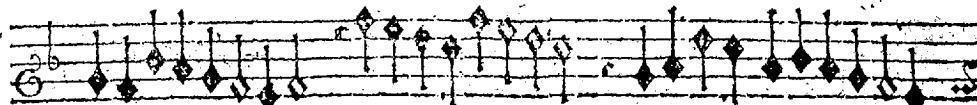
te, si timere, nolite, nolite timere, quia ego ipse sum

ij



quia ego ipse sum, quia ego i

ipse sum, Alle-



luia, Alle

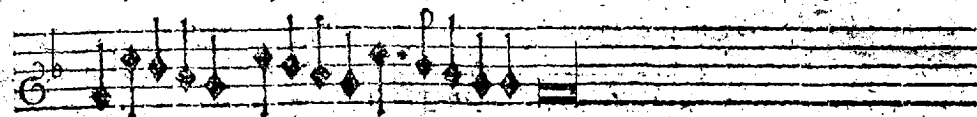
luja

ij

ij

ij

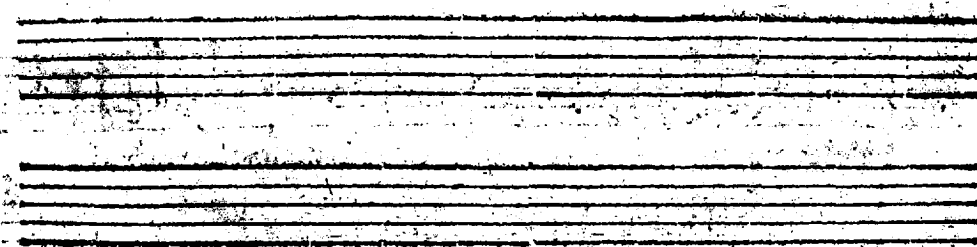
ij



ij

Alleluja

ij

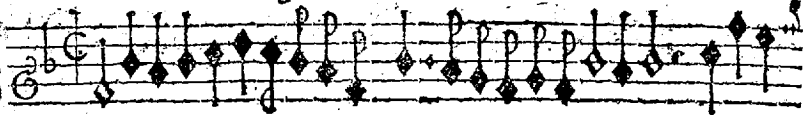


... ..

XXIX.

Dominica Misericordias Domini.

Ad Funiculum.



Ich bin ein guter Hirte / und erken-



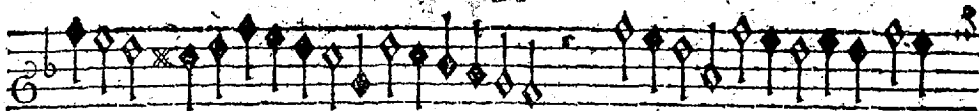
ne die meinen / und erkenne die meinen / ich / und



bin bekand den meinen / wie mich mein Vater kenne / und ich / ken-



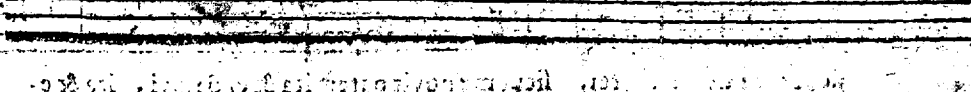
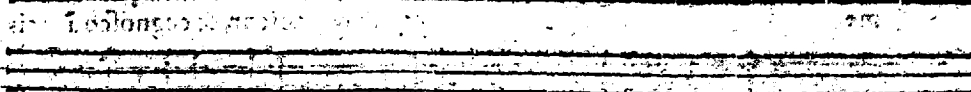
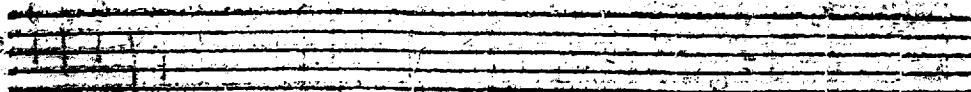
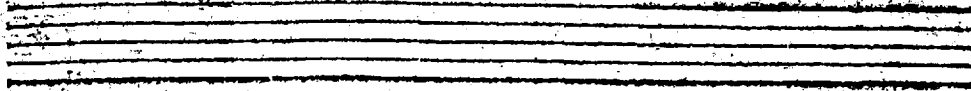
ne den / Vater / wie mich mein Vater kenne / und ich / und ich ken-




ne den Vater/vnd ich lasse mein Leben für die Schafe/vnd ich lasse/ ij mein Leben



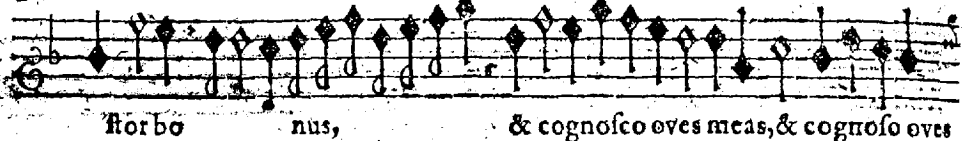
für die Schafe/mein Leben für die Schafe.



Aliud Dominica Misericordias Domini.

Ad Tonicum.


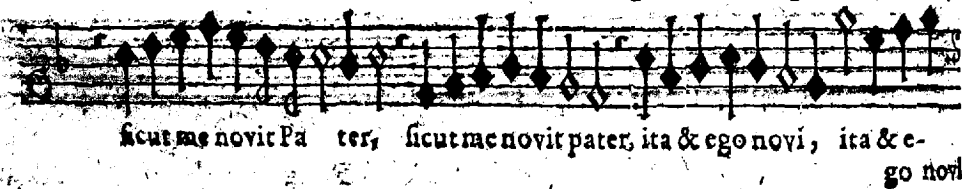
I
Go sum pa stor, ego, ego sum pa-



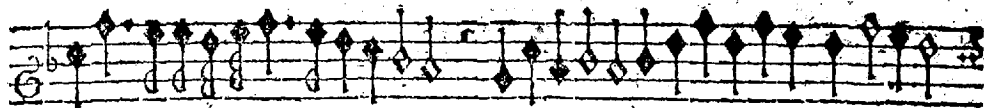
stor bo nus, & cognosco oves meas, & cognosco oves



me- as, & cognoscor, & cognosco à meis,

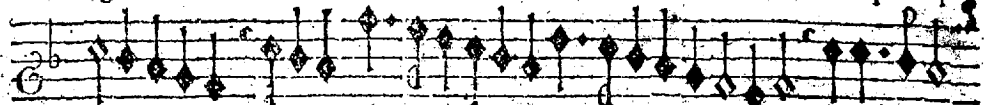


sicut me novit Pa ter, sicut me novit pater, ita & ego novi, ita & e-
go novi



go no

vi patrem, & animam meam & animam meam pono pro

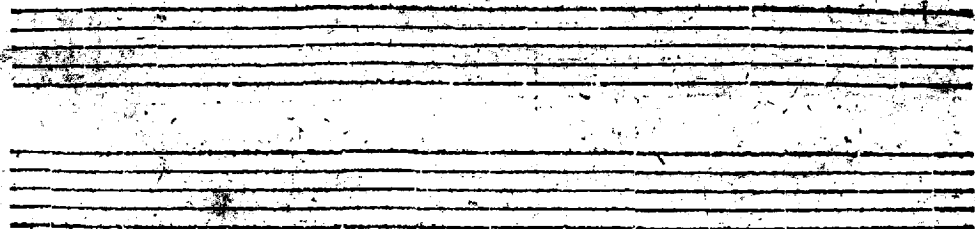


ovibus meis, pono pro ovibus meis, pro ovibus meis, pro ovibus



me

is.



XXXI.

Dominica Iubilate.

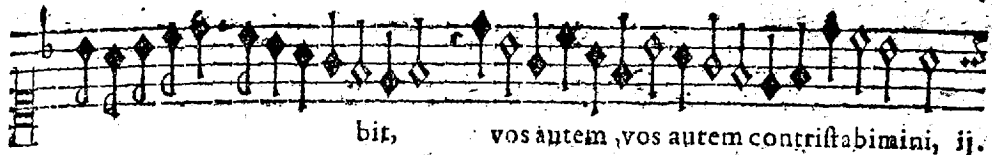
Ad Hypofonicum.

Men Amen, dico vobis, Amen Amen dico vo-

bis, Quia plorabitis & flebitis vos, ij, mundus autem gaude-

bit, gau de bit, mundus autem gaude-

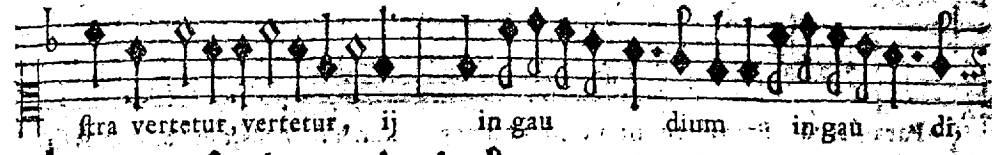
bit, gaude-



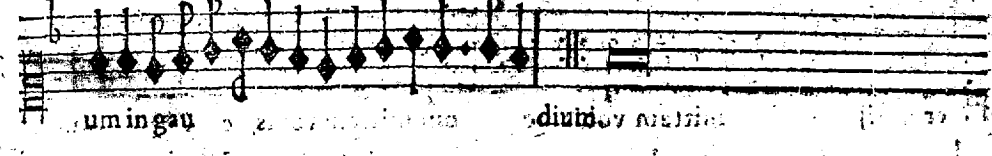
bit, vos autem, vos autem contristabimini, ij.




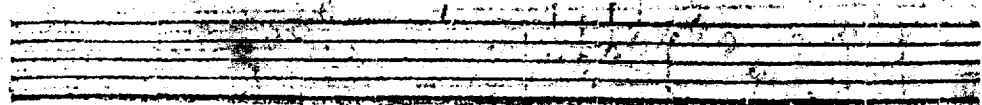
sed tristitia, ij ij ij ve



fra vertetur, vertetur, ij in gau dium in gau di



um in gau dium in gau dium in gau di



Domin-

XXXII.

Dominica Cantate.

Ad Hypodorium.

Nisi abiero Paracletus non veniet ad vos, nisi abiero
Paracletus Paracletus non veniet ad vos, dum assumtus, dum assumtus fu-
ero, ij mittam vobis e um, mittam vobis e um,
e um, & gaude bit & gaudebit cor vestrum & gaude

gaude bit, ij ij cor

vestrum, Alleluja, Alleluja, ij ij ij

ij

G

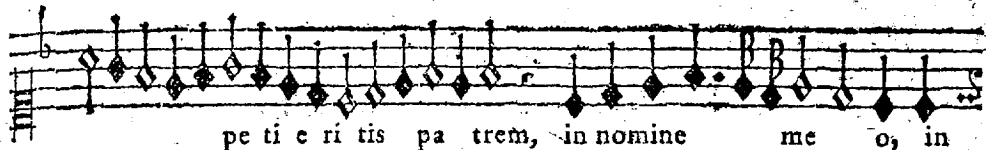
Domini

XXXIIII.

Dominica Vocem iucunditatis.

Ad Hypoionicum

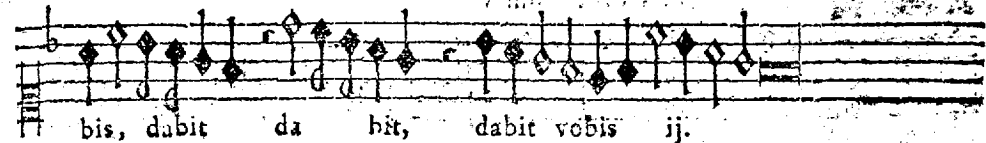
E ti te & acci pi etis, petite, ij
& acci pie tis, ut gaudium vestrum, yt gaudium ve-
strum, ij sit perfe ctum, sit perfectum. ij
quæcunq; petie, si tis quæcunq; pe ti e ri tis ij
petieritis



pe ti e ri tis pa trem, in nomine me o, in



nomine meo, in nomine meo, in nomine, in nomine meo, dabit vo



bis, dabit da bit, dabit vobis ij.

X X X I V.

In Festo Ascensionis Christi.

Ad Jonicum.



Te in orbem univer-



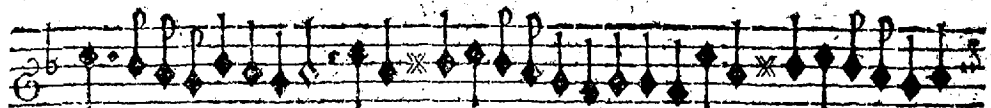
sum, i te i j i te, ite in orbem



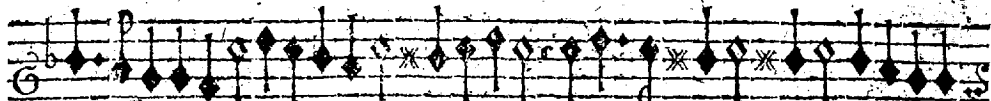
univer- sum, prædica te, prædicatet



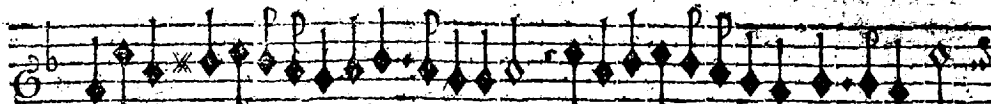
prædica te dicen tes: Qui crediderit, qui cre-
diderit,



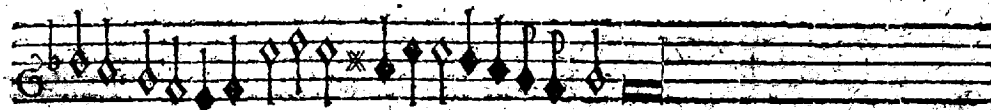
di derit, & bap-ti sa tus fuerit, & bap-ti sa -tus,



fu erit, Qui crediderit ij qui cre diderit ij



& bap-ti sa tus fu erit, & bap-ti sa e us fuerit, sal-



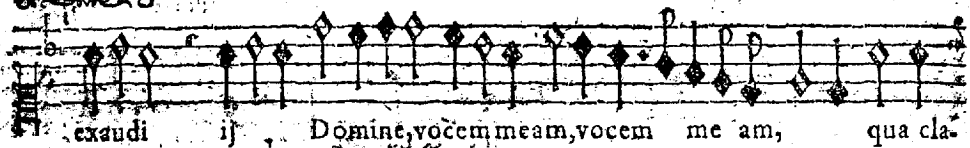
vus erit, salvus erit, ij

X X X V.
Dominica Exaudi.

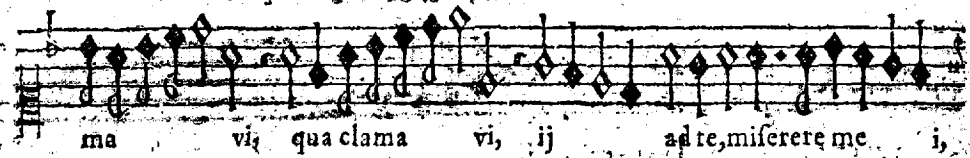
Ad Aelium.



Exaudi Do mine, exaudi Domine,



exaudi in Domine, vocem meam, vocem meam, qua cla-



ma vi qua clama vi, in ad te, miserere me i,



& exaudi me, miserere mei, & exaudi me, miserere mei, in

& exaudi

& exaudi me, miserere mei, & exaudi me, & exaudi me,

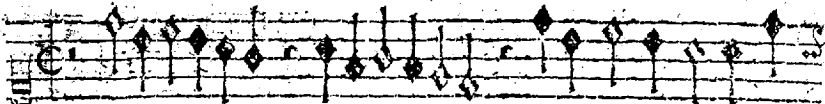
exquisivit te facies mea, exquisivit te facies mea,

exquisivit te facies mea, facies mea,

In Festo

X X X V I.
In Feflo Pentecofles.

Ad Dorium.



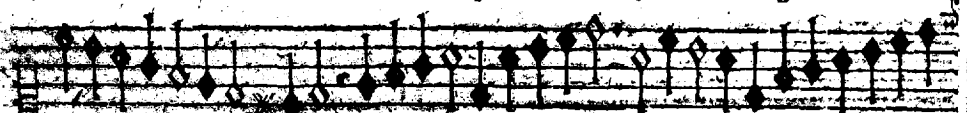
I quis diligit me, fi quis diligit me, ij ser-



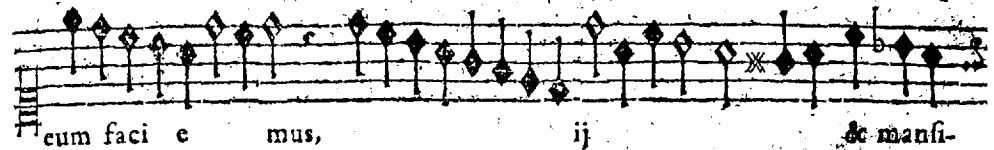
monem meum, fermōnem me um, ij - ij



serua - bit, & pater meus ij diligit e um, &



pater meus diligit eum, & veniemus, ij ad eum, & mansiōnem apud eum



Domi-

X X X V I I.

Feria secunda Pentecostes.

Ad Dorian.

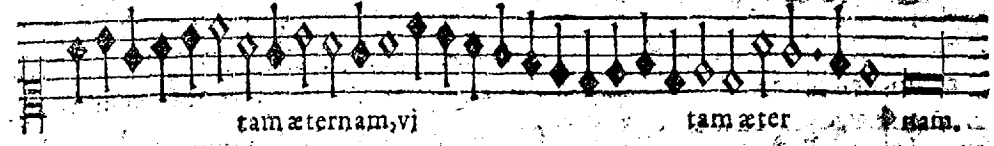
Sic Deus dilexit mundum, Sic Deus
dilexit mundum, ut filium suum
unigenitum, unigenitum, unigenitum,
qui credit in eum non pereat, non
per-



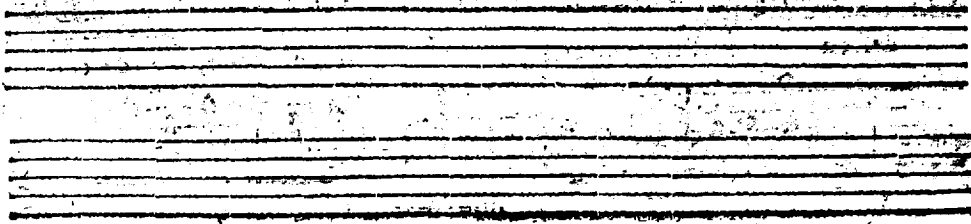
pereat ij -ij non pereat ij ii ij



non pereat, sed habeat vi tam æter nam, vi-



tam æternam, vi tam æter nam.



In Festo

X X X V I I I,
In Festo Trinitatis.

Ad Dorian.

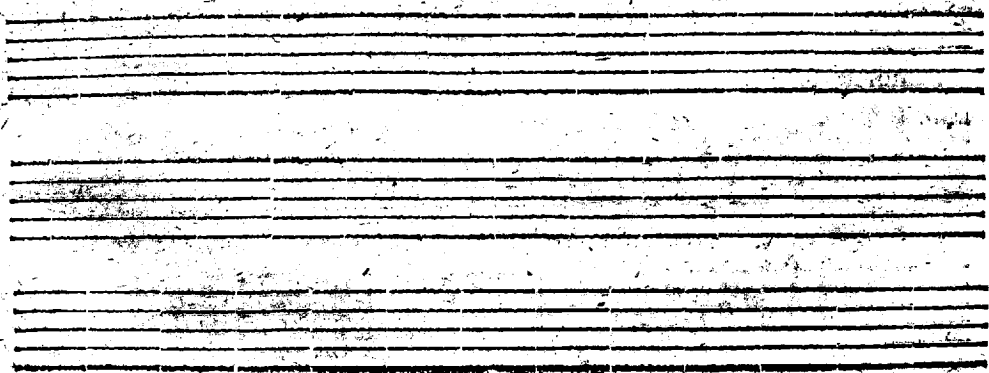
Nemo ascendit in caelum, Nemo, nemo ascendit in caelum,
nemo, nemo ascendit in caelum, nisi qui nisi qui, nisi qui
descen dit, descen dit de caelo, de cae-
lo filius hominis ij
qui



in caelo est, qui in caelo est, ij qui in cae lo est, qui in cae-



lo est.



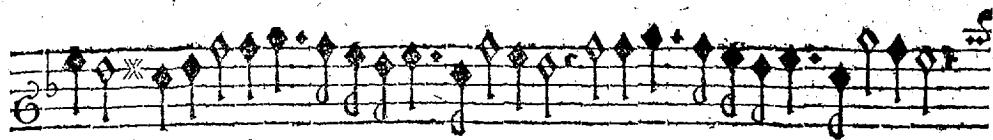
H

Domi

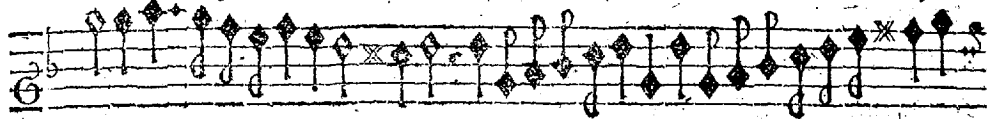
Dominica prima post Trinitatis

Ad Dorian.

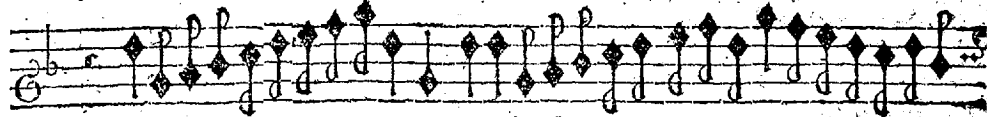
Dater Abraham, ij pater Abraham, ij miserere,
 miserere ij ij ij miserere mei, &
 mit te, & mit te La-
 zarum, ut intingat, ut intingat
 extremum digiti sui in a-
 quam ut se frigeret linguam
 meam



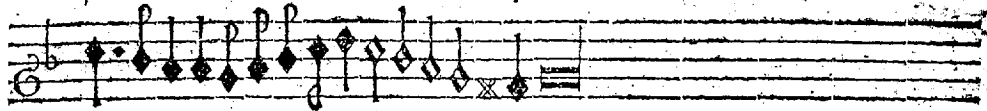
me am, quia cru cior, quia cru cior,



ij inflam ma, inflam ma,



inflam ma hac, inflam-



ma hac, in flamma hac.

Dominica secunda post Trinitatis

Ad Hypoionicum.

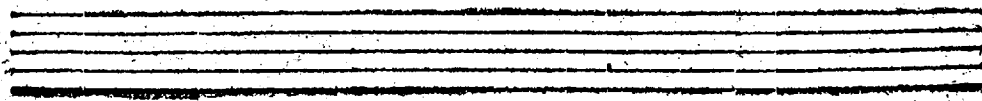
Homo quidam fecit, ij coenam magnam, coenam ma-
 gnam, ij & misit servum suum, ij
 hora coenae, ij dicere, invitatis, ut ve-
 nirent, ut venirent, ut venirent

veni rent, quia parata sunt, ij

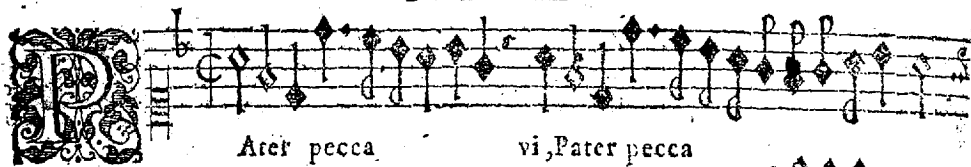
quia para- tasunt, quia para-

ta sunt, ij o mnia, quia parata sunt

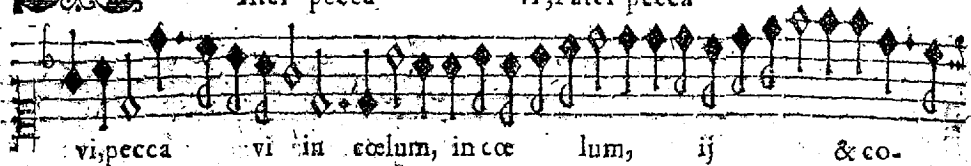
o mnia.



Dominica tertia post Trinitatis.

Ad Aeolium.



Dater pecca vi, Pater pecca



vi, pecca vi in caelum, in ce lum, ij & co-

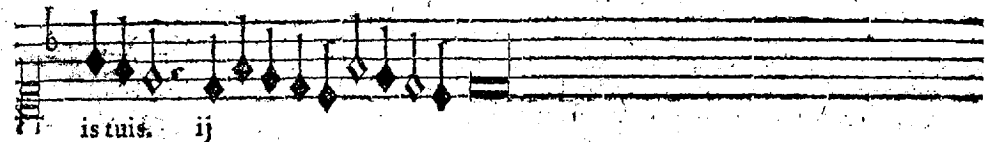
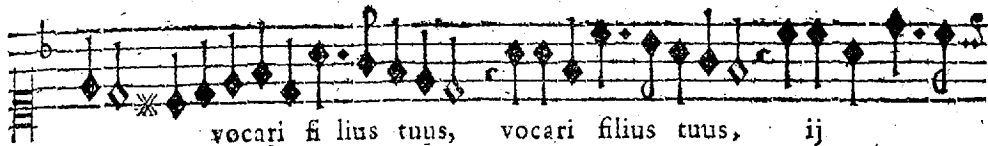


ram te, & coram te, ij & coram te, ij ij jam



non sum dignus, jam non sum dig nus, ij ij

vocat



Dominica quarta post Trinitatis.

Ad Phrygium.

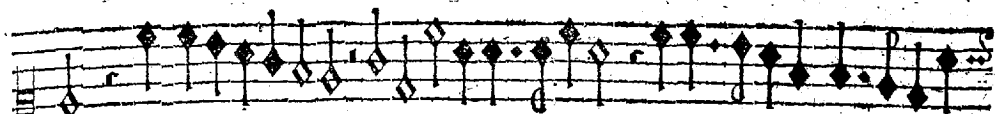
Stote misericordes, Estote misericordes,

des, misericordes, sicut & pater vester misericors est, sic-

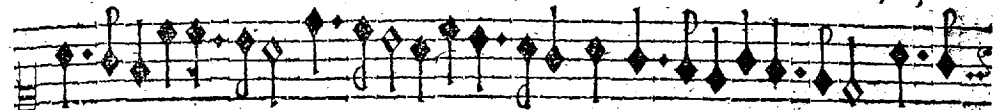
ut & pater vester misericors est, misericors est, remittite, remittite-

te, ij ij & remittetur vobis, ij

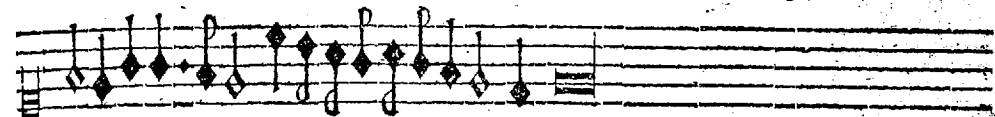
& remit-



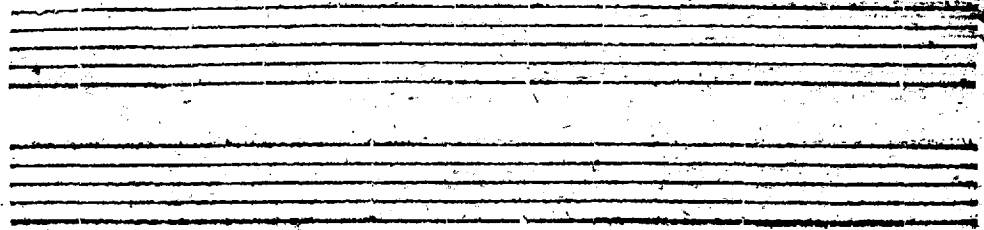
& remittetur vobis, Date, date, ij & dabitur & dabitur, ij



ij vo bis, & dabitur, & dabitur ij vo



bis, & dabitur vo bis.



Dom-

X L I I I.

Dominica quinta post Trinitatis.

Ad Phrygium.



Race

ptor, præceptor, ij per totam



noctem laborantes nihil cepimus^t ij

ij



ij

ij.

in



verbo autem tuo: in verbo autem tu

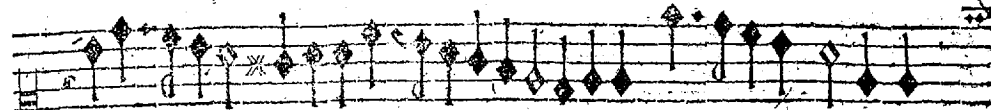
e.

ij

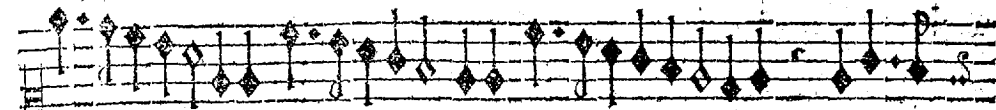
in verbo



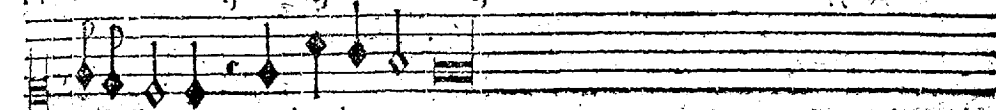
in verbo autem tuo, laxa bo, laxabo rete, ij



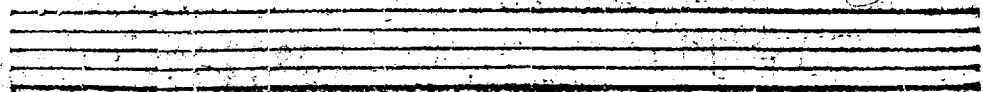
laxa bo rete ij laxabo rete ij



ij ij ij laxa-

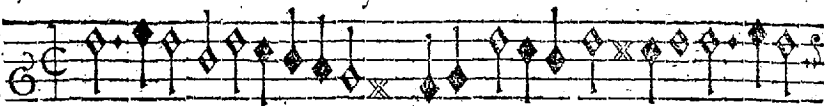


bo, laxabo rete,



X L I V.

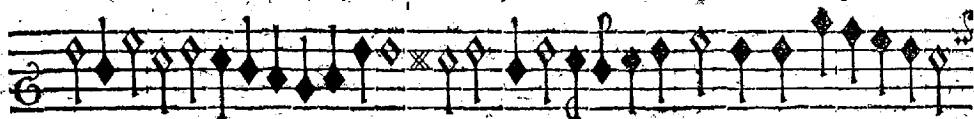
In Feflo, Iohannis Baptiflae.

Ad Mixolydium.

Uit ho mo missus à Deo, missus à Deo, fuit ho.



mo missus à Deo, missus à Deo, ij cui nomen erat Iohannes



cui nomen erat Iohan nes, Hic venit, hic venit in testimonium,

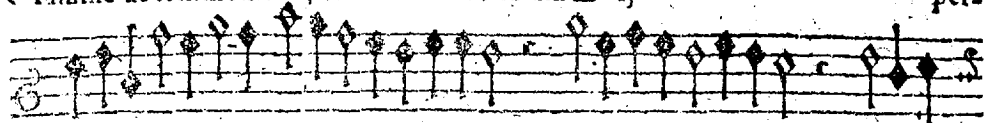


in testimo nium, ut testimonium, ut testimonium, perhiberet de lumine

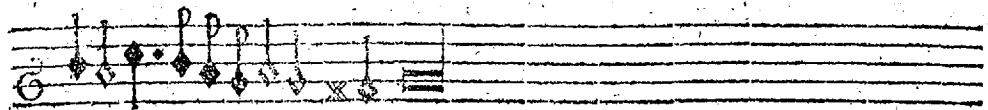


lumine ut testimonium perhiberet de lumine, ij

per-



hiberet, perhiberet, ij de lumine, perhiberet de lumine, ij.



I

Domi.

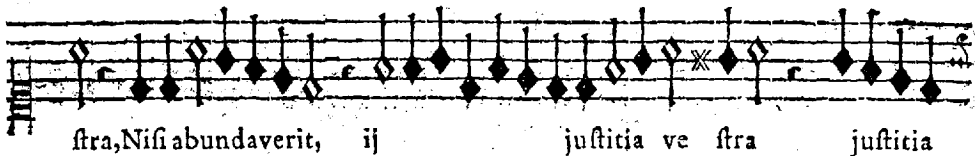
X L V.

Dominica sexta post Trinitatis.

Ad Dorian.



Nisi abundaverit, nisi abundaverit iustitia ve



stra, Nisi abundaverit, ij iustitia ve stra iustitia



ve stra, plusquam scribarum ij plusquam scribarum & Pharise-



rum, ij ij

NON

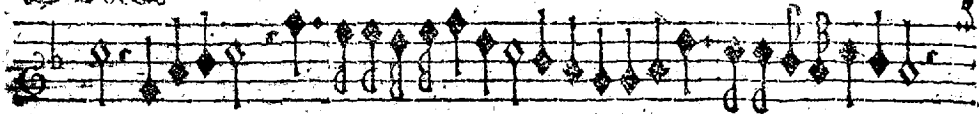
non potestis ingredi, ij in regnum, in
regnum caelo rum, in regnum, in regnum caelorum, in regnum, ij
caelo rum, in regnum caelorum,

The image shows a musical score with three staves. The first staff contains the lyrics "non potestis ingredi, ij in regnum, in". The second staff contains "regnum caelo rum, in regnum, in regnum caelorum, in regnum, ij". The third staff contains "caelo rum, in regnum caelorum,". The music is written in a style with diamond-shaped notes and stems. There are some markings like asterisks and 'r' on the staves.

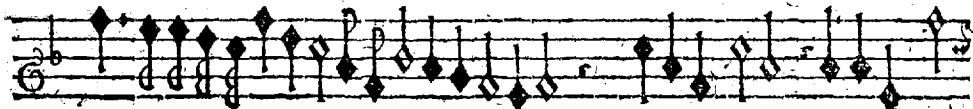
In Festo Visitationis Mariæ.

Ad Fonicum.

Magnificat a nima mea Dominum, Magnifi-



cat, ij a nima mea Dominum, a nima,



ij me a Dominum. Et exultavit, ij



Spiritus meus, & exultavit ij Spi ritus meus, in De-

o, in



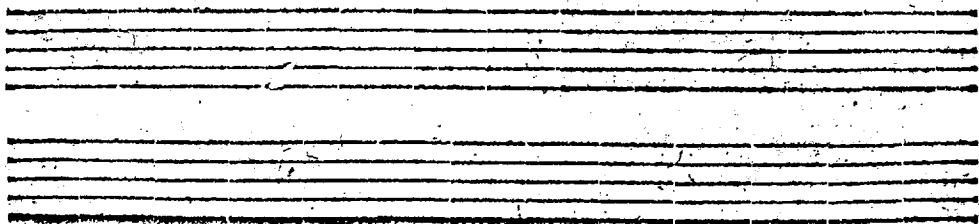
o, in Deo salutari meo, in Deo, ij fa lutari me o, in Deo salu-



tari meo, in Deo, in Deo salutari me o, ij



in Deo saluta ri meo.



X L V I I

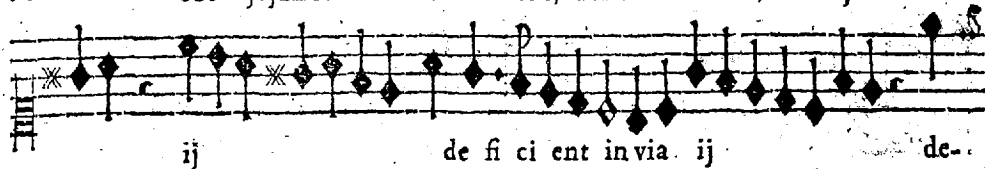
Dominica septima post Trinitatis,

Ad Phrygium.

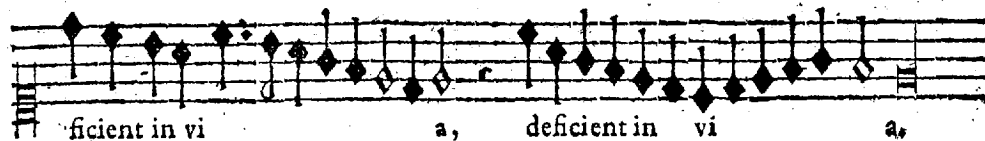
M Iste reor super tur bam misereor, misereor
 super turbam, quia jam triduo, ij iustinet
 me nec habent nec habent, ij quod manducant, nec habent ij ij
 quod man du cent, & si dimisero & si dimisero, ij



cos jejunos de fi ci ent, deficient in via, ij



ij de fi ci ent in via ij de-



ficiant in vi a, deficient in vi a

X L V I I J.

Domínica octáva post Trinitatis.

Ad Hypojonicum.



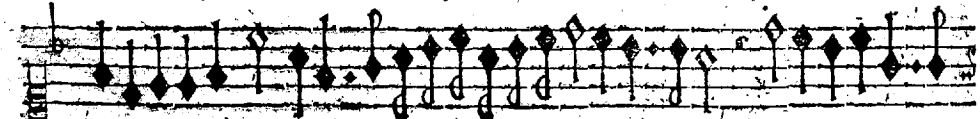
Avete vobis, Cavete vobis, ij-



cavete vobis à pseudo pro phétis, à pseudo pro



phe tis, qui veniunt ad vos, ij ij



ij in vesti tu ovium, in vestitu o vi-
um,

um, intus autem, ij sunt lu pi sunt lu pi sunt lupi
rapa ces, rapa ces, rapaces, rapa ces, rapa-
ces.

The image shows a musical score for three staves. The first staff contains the lyrics "um, intus autem, ij sunt lu pi sunt lu pi sunt lupi". The second staff contains the lyrics "rapa ces, rapa ces, rapaces, rapa ces, rapa-". The third staff contains the lyrics "ces." and ends with a double bar line. The music is written in a style that appears to be a simplified or early form of notation, possibly for a specific instrument or voice part. The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes, with some words split across lines.

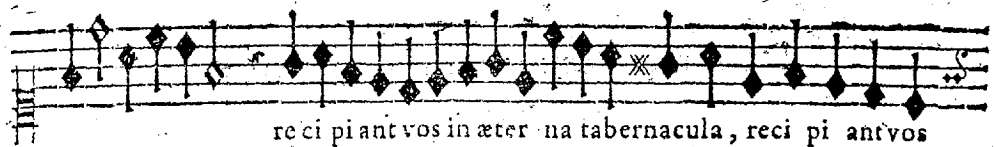
Domini

X L I X.

Dominica decima post Trinitatis.

Ad Dorian.

D Ac te vobis a mi cos, fa-
ci te vo bis amicos facite vo bis, i facite vobis
ami cos, ex iniusto mammona, ex iniusto mammo-
na i ut cum de fe ceri tis, ut cum defeceritis i
recipient



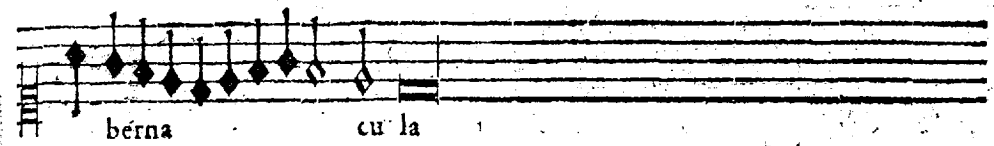
reci pi ant vos in æter na tabernacula, reci pi ant vos



in æterna tabernacula, ij ta-



berna cula, ta ber nacula ta-



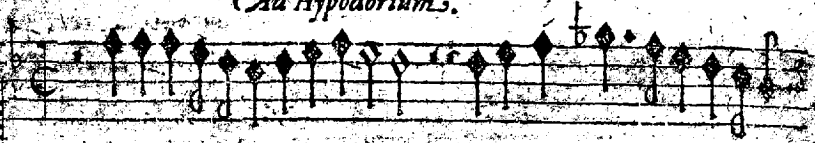
berna cu la

Domi

L.

Domnica decima post Trinitatis.

(Ad Hypodorium.)



Domus me a. domus oratio



nis est, domus ora tio nis est, Domus me-

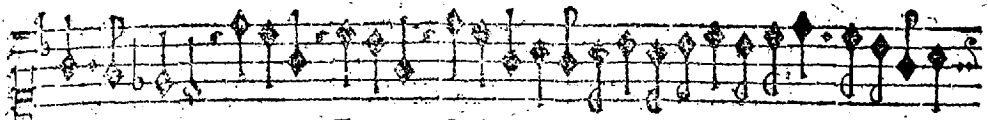


a, ij nus ora tio nis est,

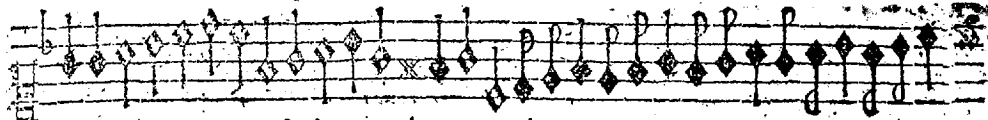


ij vos autem fe-

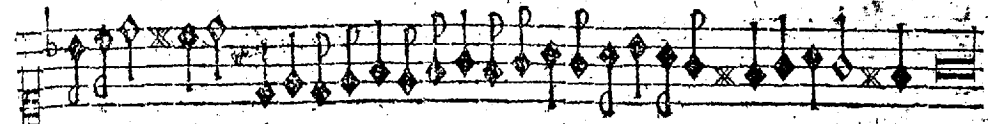
cisti



ci stis speluncam, ij speluncam latro

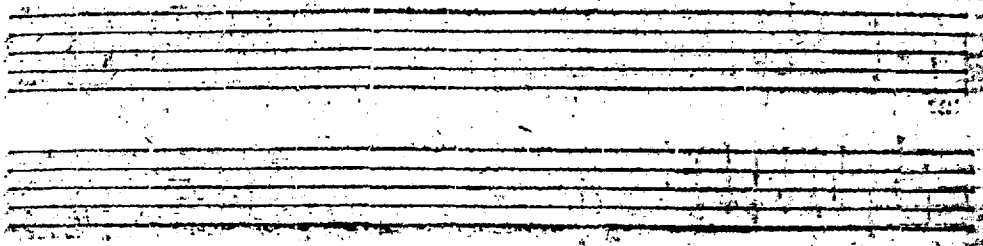


num, ij speluncam latronum latro



num, latro

num.



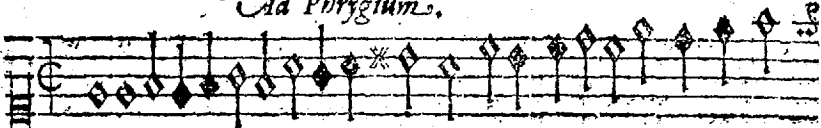
K

Domi.

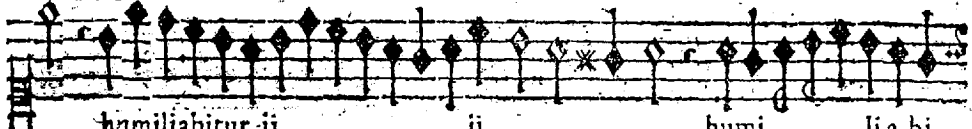
L I.

Dominica undecima post Trinitatis.

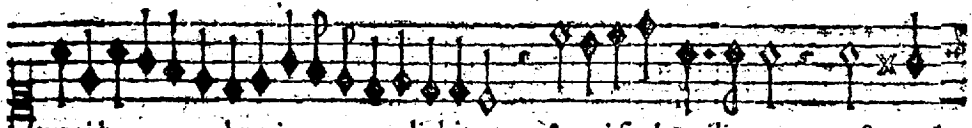
Ad Phrygium.



Mnis qui se exaltat, qui se exaltat, ij ij



humiliabitur, ij ij humili li a bi-



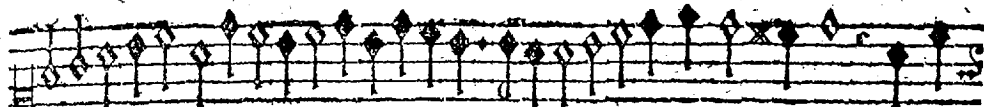
tur, ij humili abitur, & qui se humiliat, & qui



se humiliat, ij exalta bitur,

itupci

exaltabi.



exaltabitur, ij

exaltabitur, exal ta

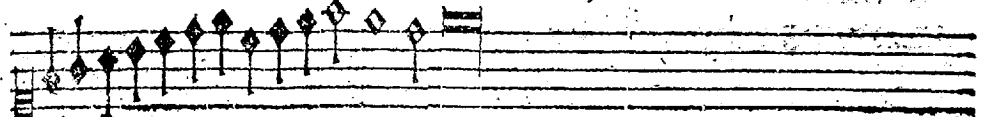
bitur, ex al-



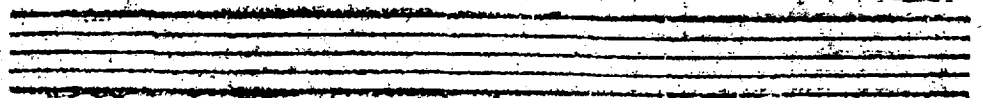
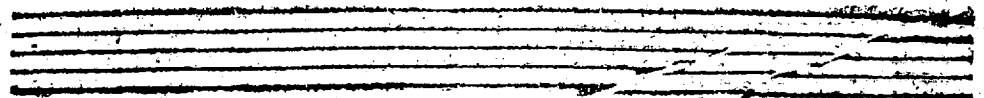
bitur ex alta

bi tur, ex

alta-



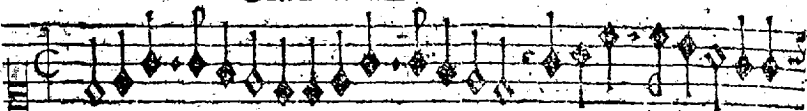
bi tur.



L I I.

Dominica duodecima post Trinitatis.

Ad Dorian.



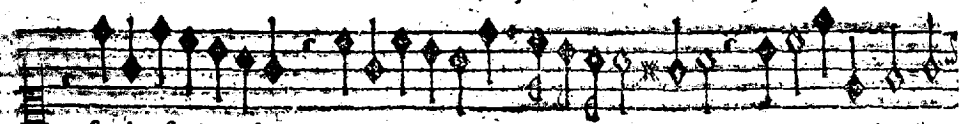
Enè omnia fecit, benè omnia fecit, ij ij.



benè o- maria



fe cit: Surdos fecit audire, ij ij



surdos fecit audire, ij & mutos, & mutos loqui.

loqui, & mutes, & mutes lo qui, ij ij

ij ij & mutes lo

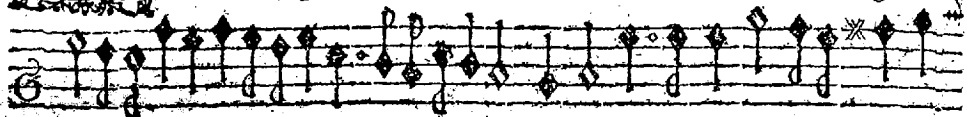
qui ij

The image shows a musical score with three staves. The first staff contains the lyrics "loqui, & mutes, & mutes lo qui, ij ij". The second staff contains "ij ij & mutes lo". The third staff contains "qui ij". The music is written in a style with diamond-shaped notes and stems, typical of early printed music. There are asterisks on the second staff, possibly indicating specific performance instructions or corrections. The bottom of the page features several empty staves.

Dominica Decimatertia post Trinitatis.

Ad Hypodorium.

I li ges Do minum Deum tu um, di li ges



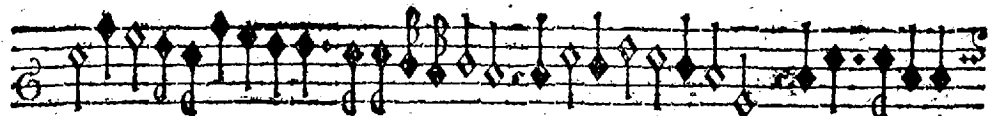
Do minum De um tu um, di li ges Do mi-



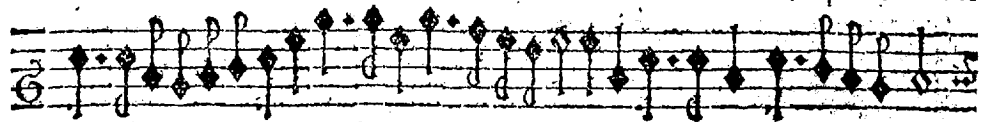
num Deum tu um ex toto corde tu o, ex toto



corde tuo, & ex tota anima tu a, & ex totis viribus tuis, & ex



totis vi ribus tu is, & ex tota mente tua; & proximum &



proximum, & proximum tu um, ij



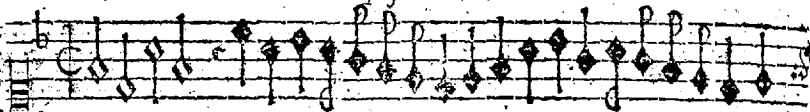
& proximum tu um si eut te i psum, sicut te i-



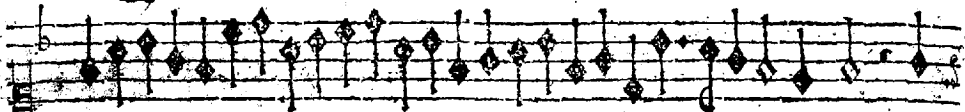
psum, sicut tei

psum.

Dominica decima quarta post Trinitatis.

Ad Hypoëonicum.

Onné nonné decem munda ti sunt, decem-mundati



sunt, mundati sunt, sed novem ubi sunt? ij ij non



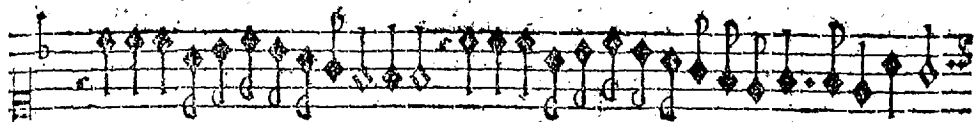
est, inventus, non est inven tus, non est, non est inven-



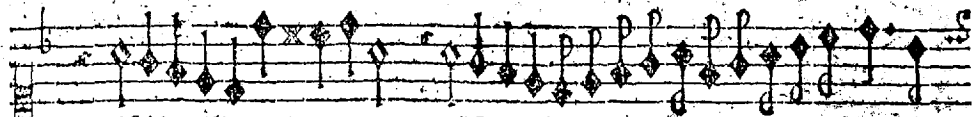
tus. qui rediret, & daret glo

riam Deo,

& da



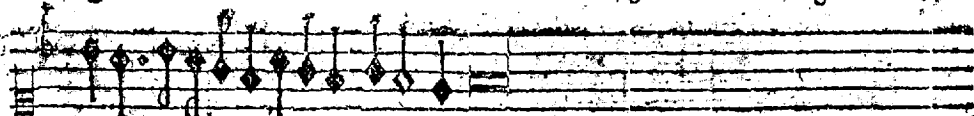
& daret glo riam, ij De o,



nisi hic a li e ni ge na, nisi hic ali e ni-



gena, nisi hic ali- enigena, alie nige na,



alie, ni ge na, a li e ni ge na.

Domini-

Dominica decima quinta post Trinitatis.

Ad Hypojonicum.

uarite pri mum, quarite, quarite pri mum

regnum De i, re gnum

Dei, regnum Dei, & iustitiam eius, re gnum Dei

i, & iustitiam eius. Et cetera, & cetera, ij ij adij



ad ij cientur, adij cientur, ij



adji cientur vo bis adji;

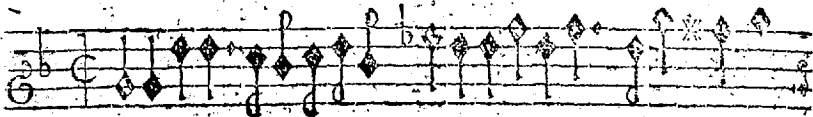


cien tur vobis.

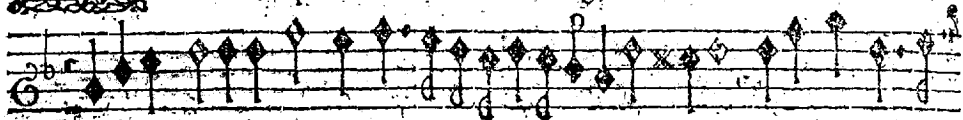
LVI.

Dominica decima sexta post Trinitatis.

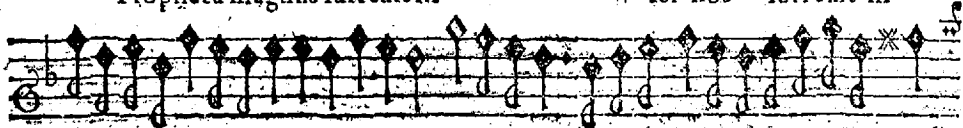
Ad Dorian.



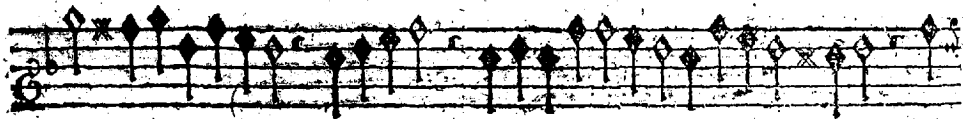
Propheta ma gnus surrexit in ter nos,



Propheta magnus surrexit in ter nos surrexit in



ter nos, surrexit in-



ter nos, & Dominus, & Dominus, ij visitavit, plebem su am, & Dominus



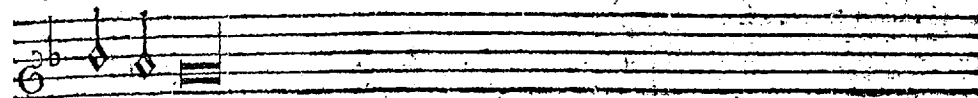
Dominus visitavit, visitavit ple-

bem suam,

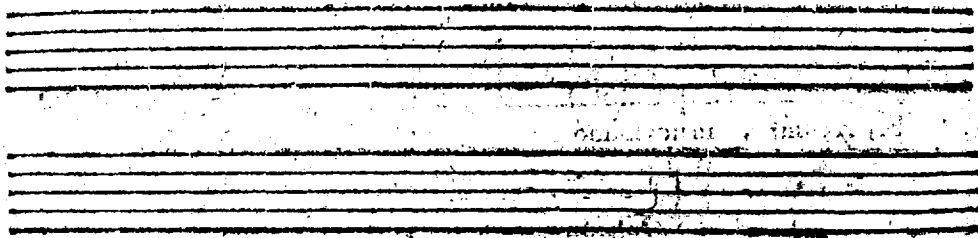


& Dominus, & Do minus visitavit ple blem su

am, visitavit plebem



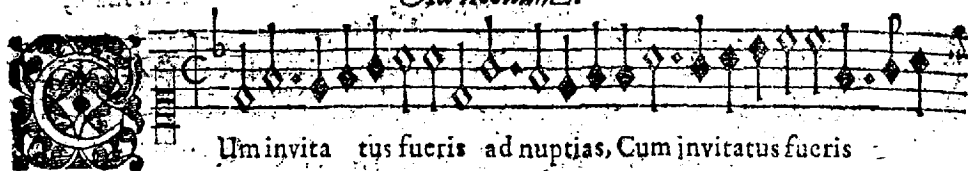
su am.



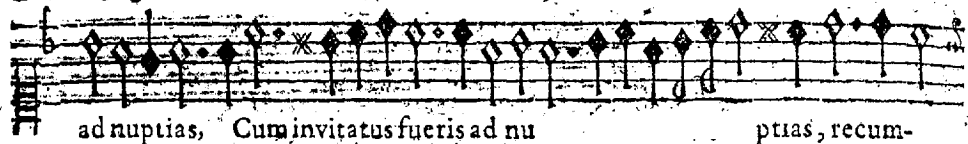
L

Domi

Dominica decima septima post Trinitatis.

Ad Acolium.


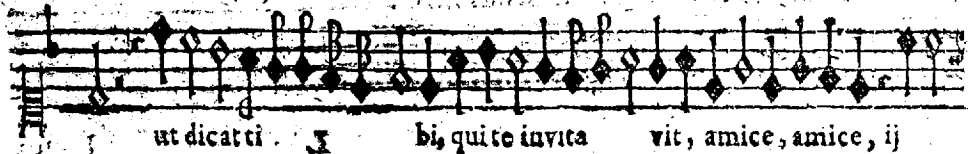
U m invita tus fueris ad nuptias, Cum invitatus fueris



ad nuptias, Cum invitatus fueris ad nu ptias, recum-

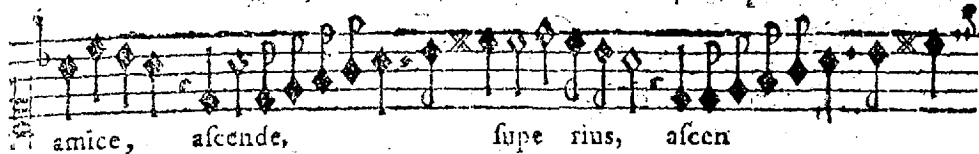


be, recumbe, in novissimo loco, in novissimo loco, ij



ut dicatti . I bi, quite invita vit, amice, amice, ij

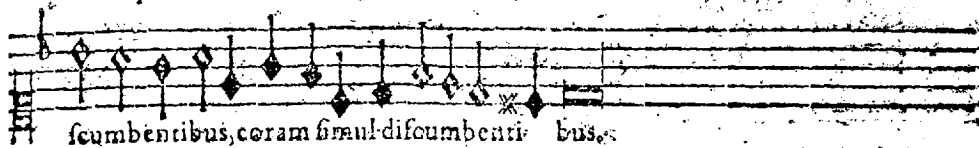
amice,



amice, ascende, superius, ascen



desuperius, & erit tibi gloria, ij coram sanctis di-

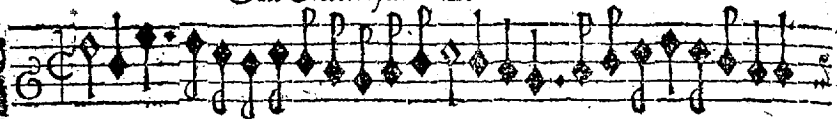


scumbentibus, coram sanctis discumbentibus.

L V I I I.

Dominica decima octava post Trinitatis.

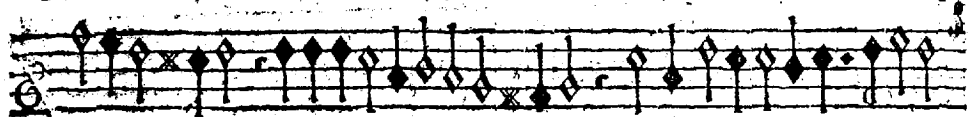
Ad Mixolydium.



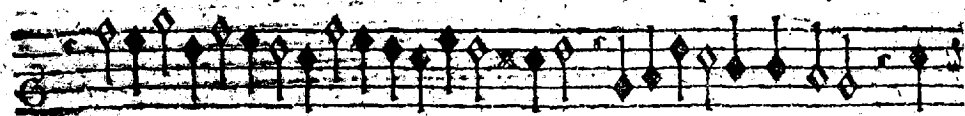
Ixit Do minus, Do mi-



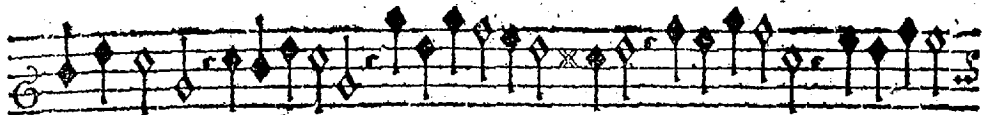
nome o, Sede à dextris meis, sede à dextris meis, Sede à dextris, sede à



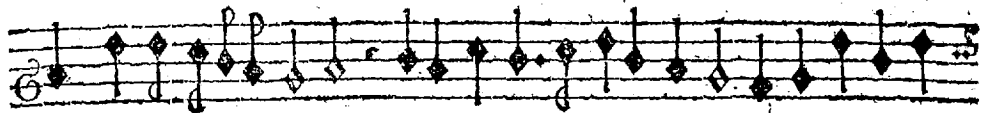
dextris meis, ij donec ponam, ij



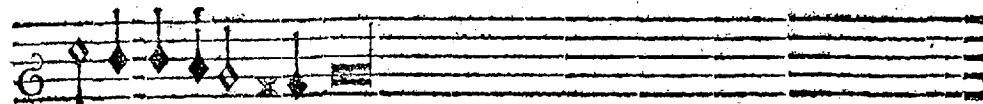
donec ponam inimicos, inimicos tu os, scabellum pedum tuorum, sca-
bellum



bellum pedum, ij ij tuo rum, scabellum pedum, ij



tuo rum, scabellum pe dum tuo rum, ij



L 3.

Domi.

Dominica decima nona post Trinitatis.

Ad Dorianm.

Onfr de fi li, Confide fi-

li, confi de fi li,

remissa sunt tibi, remissa sunt tibi, ij

peccata tua, peccata tua, Sur ge, Sur ge



ge, sur

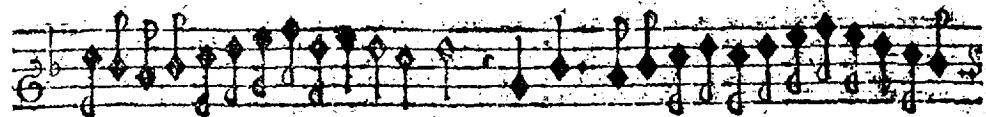
ge, sur

ge, & am-



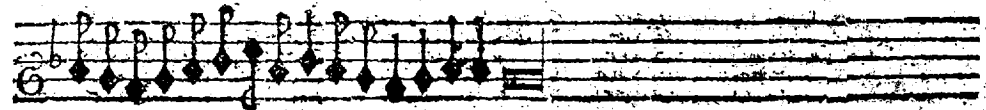
bula, & am-

bula, & am-

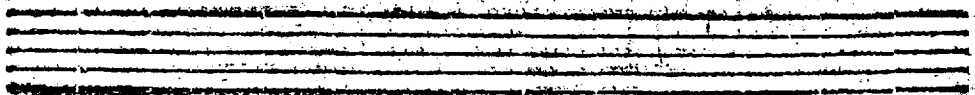


bula

& am-



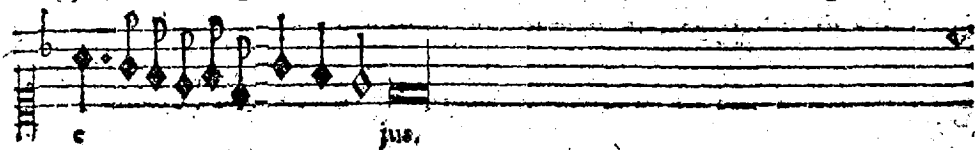
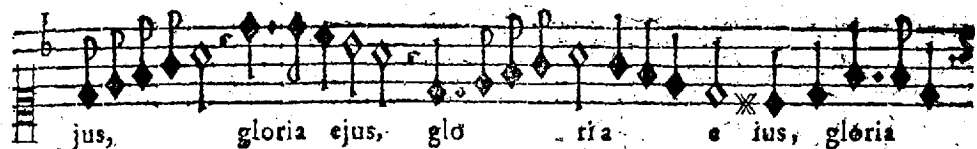
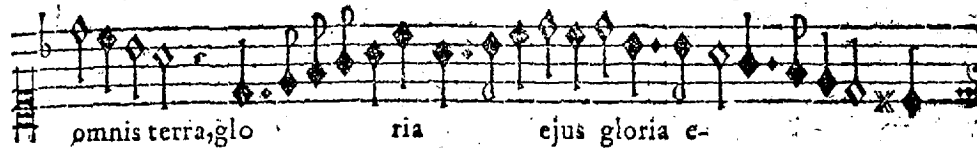
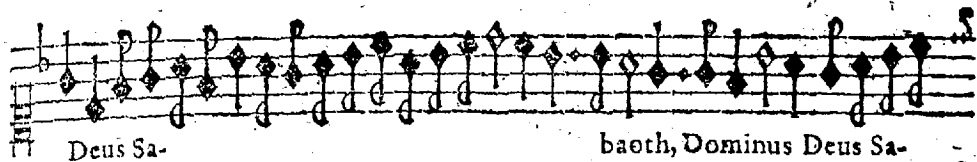
bula,



L. X.
De Sanctis Angelis.

Ad Dorian.

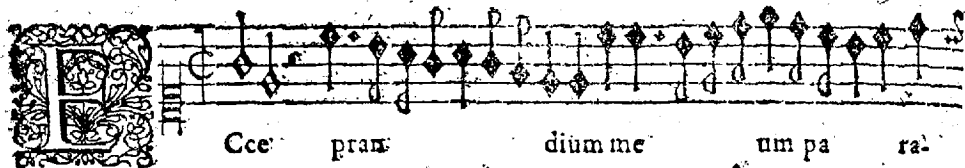
Duo Seraphin, clama-
bant, clama-
bant, alter ad alterum, alter ad alterum Sanctus,
Sanctus, Sanctus, Sanctus, Dominus Deus



Dominus

L X I.

Dominica vicesima post Trinitatis.

Ad Hypomixolydium.

Sant.



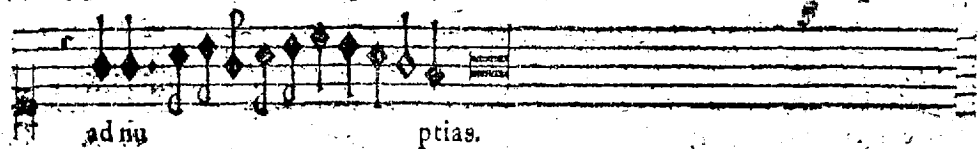
sunt, venite, venite, ij ii ij ad nu ptia-



as, ad nu ptias, venite, venite, ij ij



ad nu ptias, ad nu ptias,

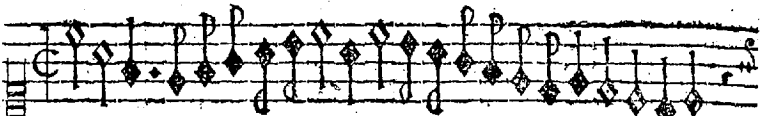


ad nu ptias.

tab 72

Domi-

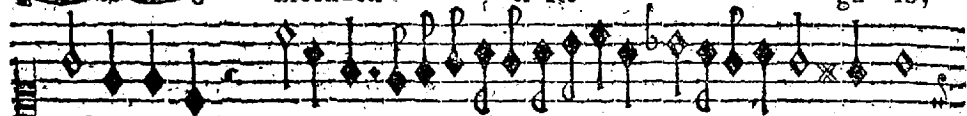
Dominica vicesima prima post Trinitatis.

Ad Jonicum.

Ascenden

ti Re

gu lo,



descendenti,

descenden

ti Re

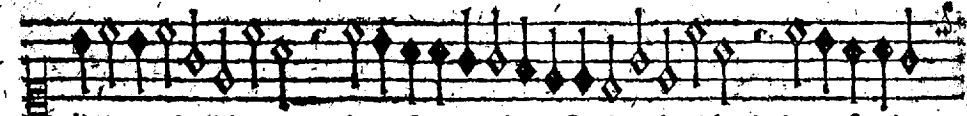
gu lo,



occurrerunt servi, ij

occurrerunt ser

vi,



dicentes: heri, heri,

hora septima, hora septima, heri, heri, hora septima,

hora



hora septima. ij reliquit eum febris, re li quit eum ij



ij ij febris, reliquit eum ij



febris. reliquit eum febris.



M

Domine

L X I I I,

Dominica vicesima secunda post Trinitatis.

Ad Dorian.

Erve scelerate, totum debitum dimi si tibi, to-

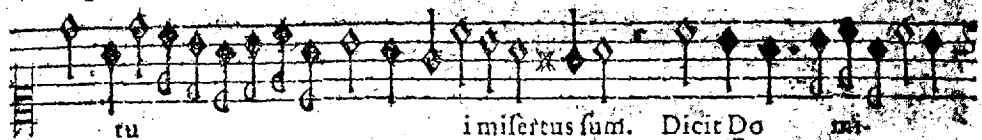
rum debitum dimi si ti bi, nonne oportuit, nonne oportuit,

ij & te misereri conser vi

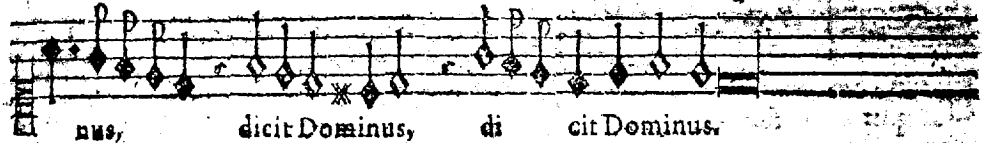
ta i, nonne oportuit & te misereri conser vi ta i, sicut & ego su



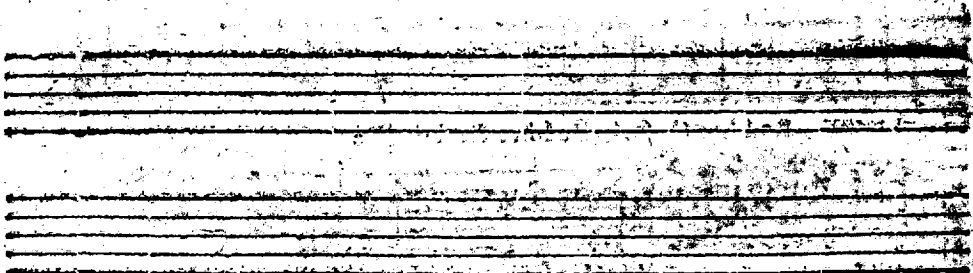
ego tu, i miser tus sum, sicut & ego, ii



tu i miser tus sum. Dicit Do



nus, dicit Dominus, di cit Dominus.



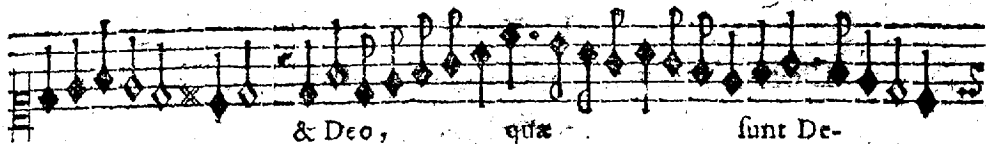
L X I I I L

Dominica vicelimatertia post Trinitatis.

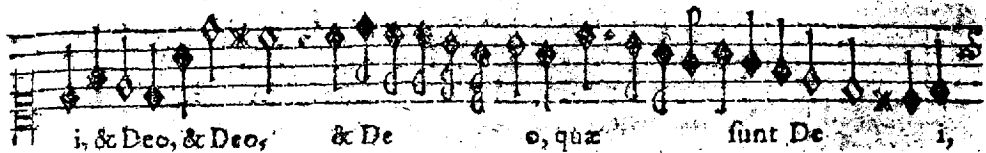
Ad Dorium.

R Eddite Cafari, Reddite Cafari, que sunt Cafaris;
que sunt Cafaris, ij
Reddite Cafari, Reddite Cafari, que sunt Cafaris,
que sunt Cafaris, ij

& Deo



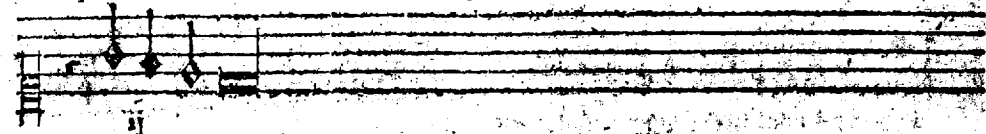
& Deo, qua sunt De-



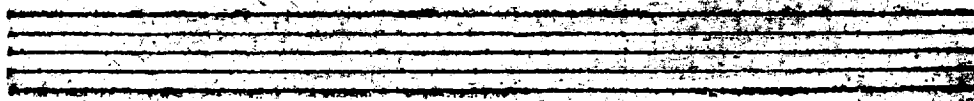
i, & Deo, & Deo, & De o, qua sunt De i,



qua sunt De i qua sunt De i,



ij



Dominica vicesima quarta post Trinitatis.

Ad Phrygium.

Domine filia mea modo defuncta est, filia mea modo

defuncta est, filia mea modo defuncta est, filia me-

modo defuncta est, sed veni, sed veni, impone manum tuam in

impone manum impone manum tuam, & vi-

vet, &

vivet.



vi

ver, & vi

ver, & vi

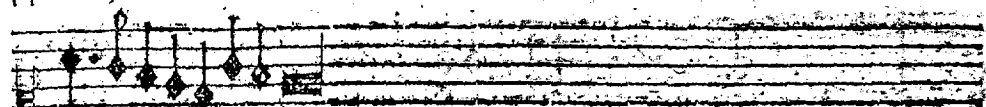


ver,

& vi

ver

& vi

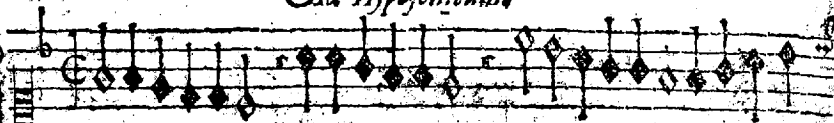


ver,

M 4

Domi-

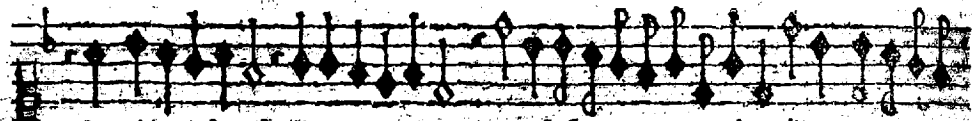
Dominica vicesima quinta post Trinitatis.

Ad Hypojonicum.

Ui in Judæa sunt, qui in Judæa sunt, ij fugiant in



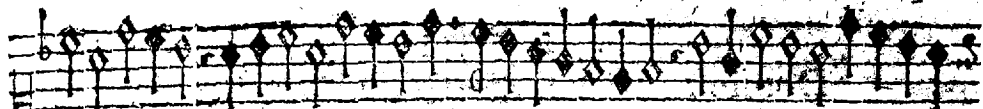
montes, ij ij ij fugiant in mon res,



& qui in recto est, ij non descen dat, ij



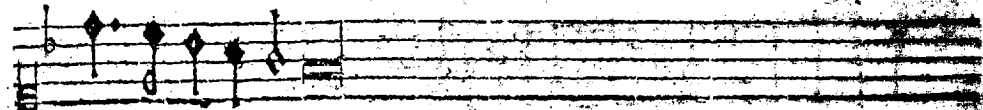
ustollat quisquam ex domo sua, ij ex domo sua, & e-



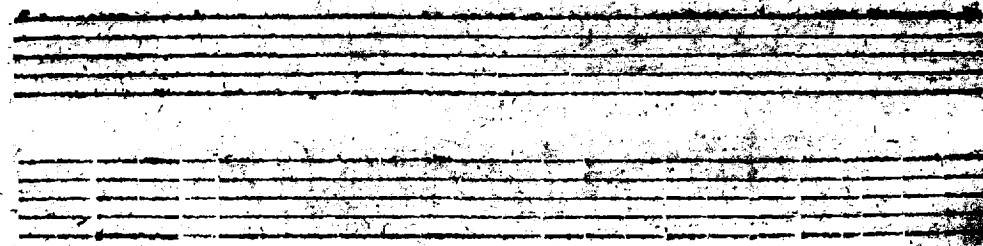
rit afflictio, & erit afflictio ma gna, qualis non fuit usq; ad hoc



tempus, ij usque ad hoc usq; ad hoc tempus, usq; ad hoc,



usque ad hoc tempus. .



Domini.

LVII

Dominica vicesima sexta post Trinitatis.

Ad Hypodorium.



Enite, venite, ij ij ve ni te, ve-



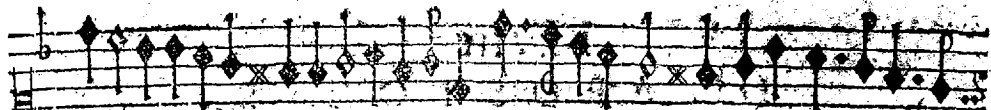
nite benedi cti, veni te benedi cti, ij patris



me i, venite benedi cti, ij



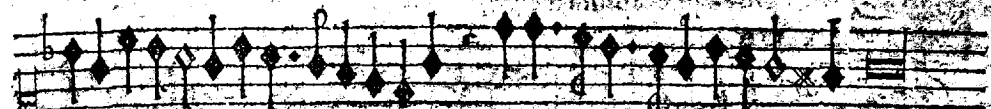
patris: i, possidete, possidete regnum, ij



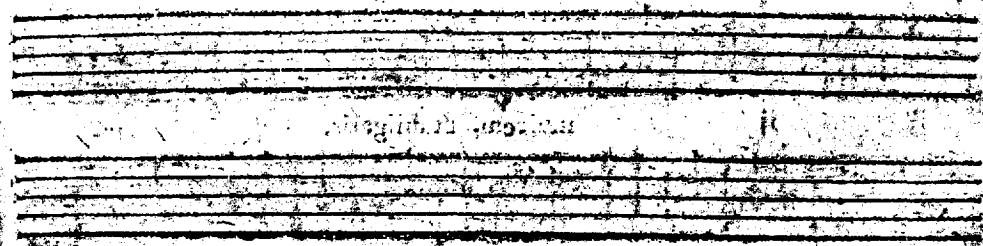
quod vobis paratum est, quod vobis para tum est à consti tu ti-



one mundi, à constitutione ii unni di à consti-



tu tione mundi, ij à constitutio ne mundi,



LXVIII.
DE APOSTOLIS.

Ad Mixolydium.



Oe est praeceptum meum, hoc est, hoc est praeceptum meum. ij



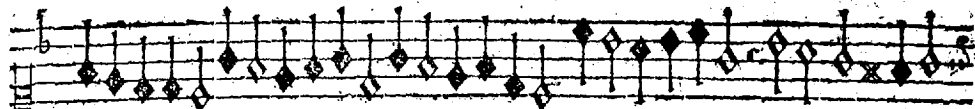
hoc est, hoc est praeceptum meum ut diligatis. ij



ij ij invicem, ut diligatis, ij in-



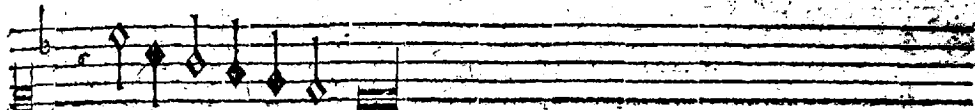
vicem, ut diligatis. ij in vicem, sicut dilexi vos, ij



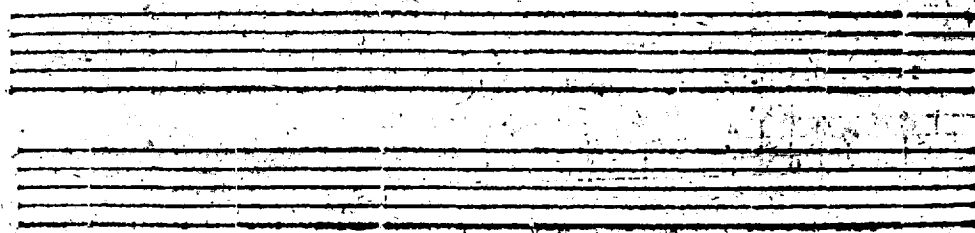
cut dilexi vos in patientia, ij ij possidebitis,



animas vestras, animas vestras, possidebitis animas ve stras,



animas ve stras,



N

Benedi-

Benedictio Mensæ.

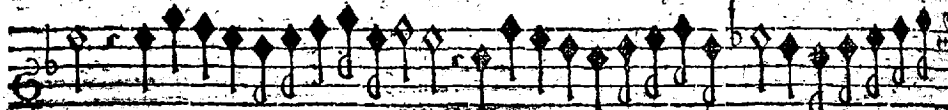
Ad Doctum.



Cul o m n i u m i n t e .



s p e r a n t D o m i n e , &

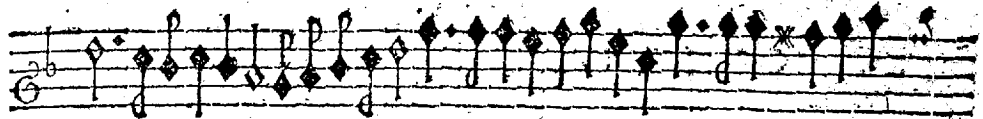


t u ; & t u d a s i l l i s e s c a m , & t u d a s i l l i s e s c a m , e -

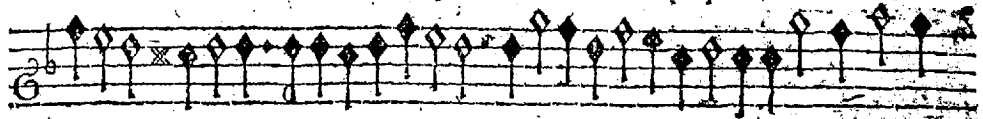


s c a m , i n t e m p o r e o p o r t u n o , i n t e m p o r e o p o r -

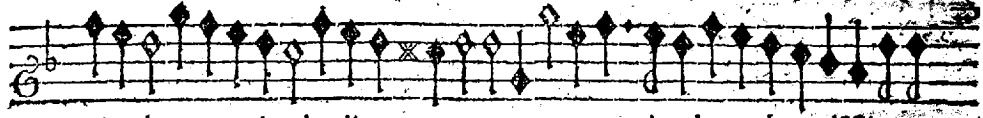
t u n o .



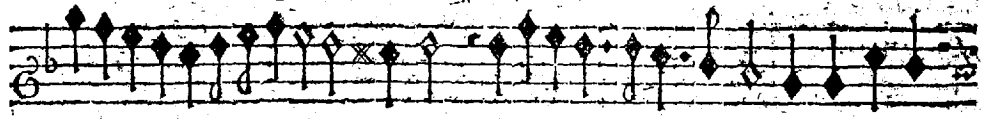
tu no, Aperis tu manum tuam aperis tu manum



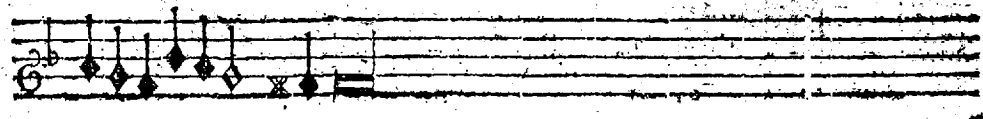
tu am, aperis tu manum tuam, & implet, ij ij ij & implet omne



animal, omne animal ij omne, omne animal cum benedictione, cum



benedictio one, cum benedictio ne ij



L X X:
ORATIO DOMINICA.

Ad Dorian.

D

Aternoster, quies in cœ

lis, qui es in cœ

lis. Sanctificetur nomen tu um, sanctificetur nomen

tu um. Adveniat, Adveniat re

grum tuum. Fiat vo-

luntas tu a, ij

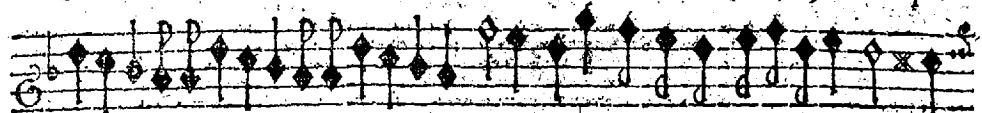
fiat voluntas tu

a, Si cut in

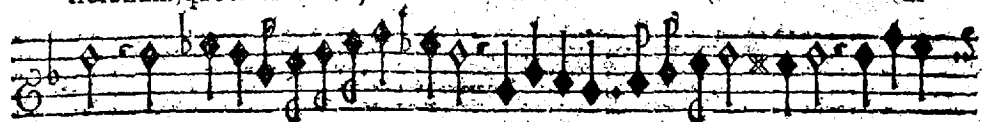
colo



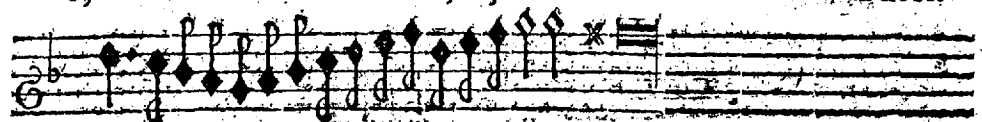
Caelo & in terra, sicut in caelo & in terra, Panem nostrum, ij quo-



tidianum, quotidianum, ij da nobis ho di-



e, da nobis ho di e, ij da nobis



ho die

Altera Pars.

Et dicitur



Dimitte no bis debita nostra & dimitte no-



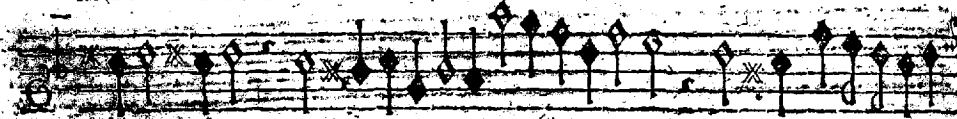
bis, ij debita nostra, debita nostra: Sicut & nos di-



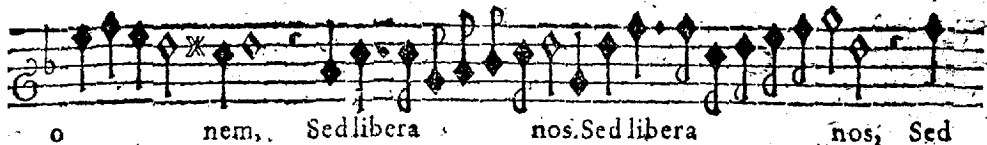
mittimus, ij debitoribus nostris, debitoribus no-



stris. Et ne nos indu-



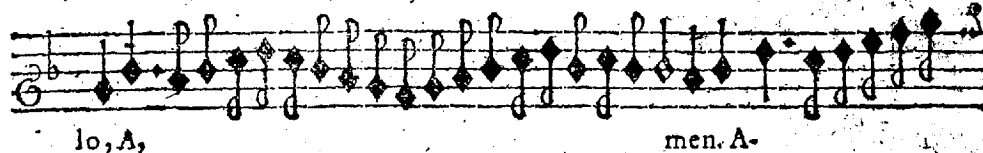
cas, in tentationem, in temptationem, in tenta-
tionem,



o nem, Sed libera nos. Sed libera nos, Sed



libera nos à ma- lo, ij sed libera nos à ma-



lo, A, men. A-



men, A



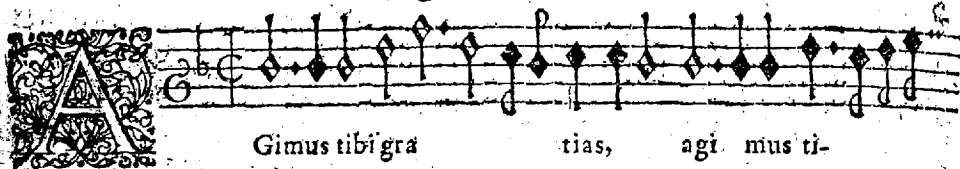
men,

Gratiã.

L. X X I.

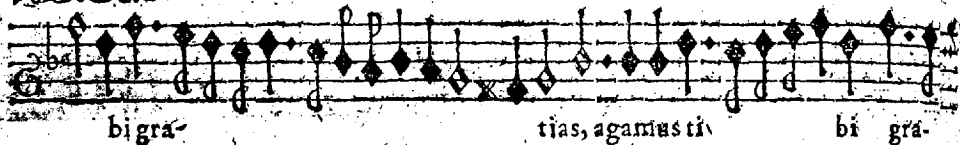
Gratiarum actio post sumtum cibum.

Ad Dorian.



A large, ornate initial letter 'A' in a Gothic script, decorated with intricate floral and scrollwork patterns. It is positioned at the start of the first musical staff, which begins with a treble clef and a common time signature (C). The melody consists of diamond-shaped notes on a five-line staff.

Gimus tibi gra tias, agi mus ti-



The second musical staff continues the melody from the first. It features diamond-shaped notes on a five-line staff, with a treble clef and common time signature. The text 'bi gra-' is written below the first part of the staff, and 'tias, agamus ti' is written below the second part.

bi gra- tias, agamus ti bi gra-



The third musical staff continues the melody. It features diamond-shaped notes on a five-line staff, with a treble clef and common time signature. The text 'tias, omnipotens Deus, omnipotens, omnipotens De' is written below the staff.

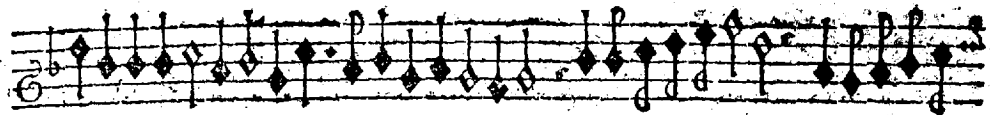
tias, omnipotens Deus, omnipotens, omnipotens De



The fourth musical staff continues the melody. It features diamond-shaped notes on a five-line staff, with a treble clef and common time signature. The text 'pro universis beneficijs tu is, pro universis be ne fi cijs tu-' is written below the staff. The staff ends with a double bar line and a repeat sign.

pro universis beneficijs tu is, pro universis be ne fi cijs tu-

is, qui

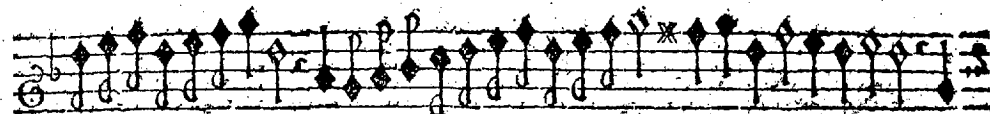


is, ij

qui vi

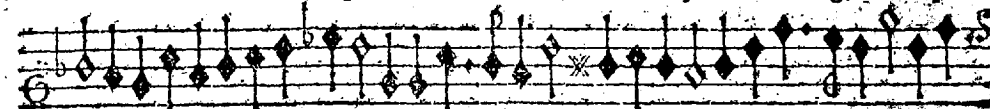
vis,

qui vi-



vis, qui vi-

vis, qui vivis & regnas, qui



vivis & re

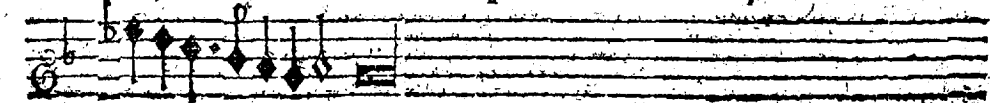
gnas, in secula seculorum Amen, in secula seculorum



Amen, in secula

seculorum, A

men, ij,



Finis prioris partis.

Altera Pars

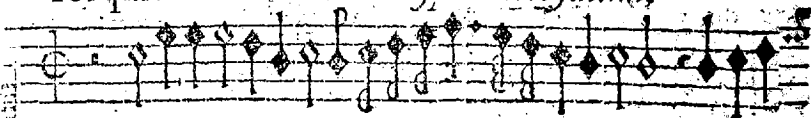
BICINIORUM

NONAGINTATAM CVM

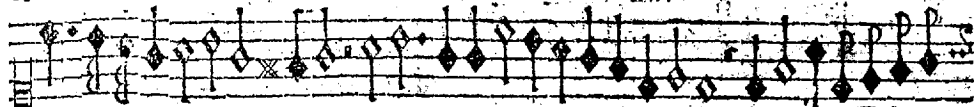
TEXTU, QUAM SINE TEXTU à PRAE-
stantissimis Musicis concinnatorum, & ad usum
Studioforum sese in hac arte exercentium
accommodatorum.

VOX SUPERIOR

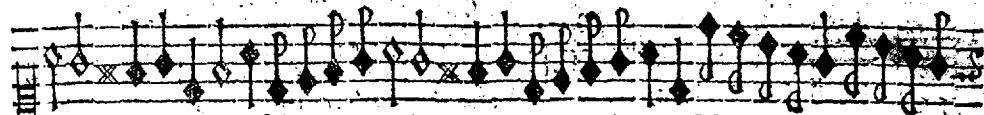
I. Iosquin. de Pres: *Auttypemixolydium.*



Erillud ave prolatum prolatum, & tuum



responsum da tum, ex te verbum incarna tum, quo salvantur



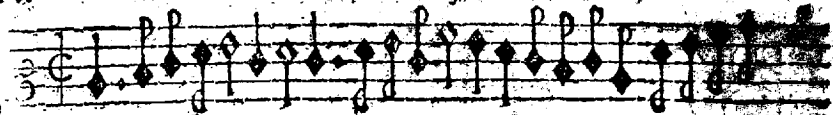
o mnia: quo salvantur omnia quo salvan tur



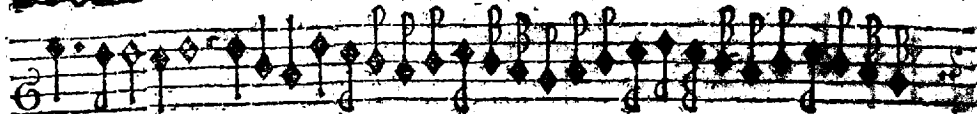
o mnia:

117.

Incerti autoris, Ad Misobidum.



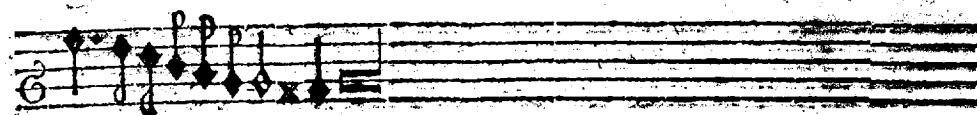
E nedictus qui ve



nit in nomine Do-



mi xi in nomi ne



Do mini.

O

Vinca-

I V. Vincen tuis Ruffi, *Ad Dorian.*

Benedi ctus qui venit, benedi ctus qui

venit, qui ve nit, in nomine Domini, in nomine Domi-

ni, in nomine Do mini.

V. Melchior Schram

Ad Hypajonicum I V



Benedictus qui venit, Be-

ne. dictus qui ve nit in nomine Do-

mini, in nomine Do mini, in nomine Do

mini, in nomine Do

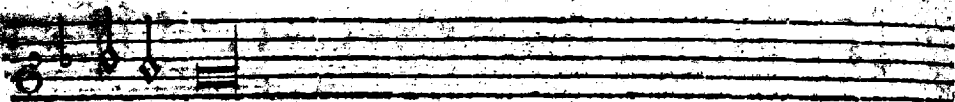
V I. Rudolphus di Lasso *ad Dorian.*



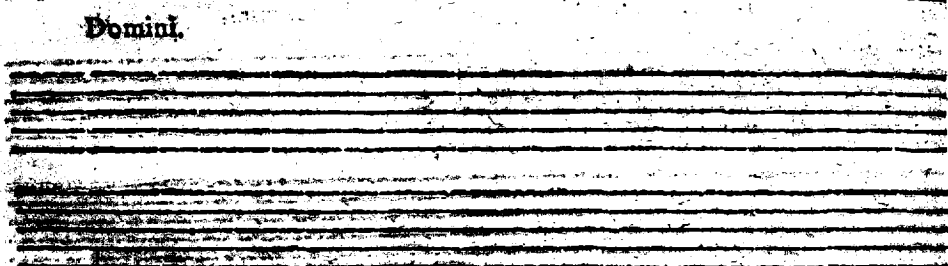
Benedictus qui venit, *ij* in nomine Domini, in nomi



ne, *ij* *ij* in nomine



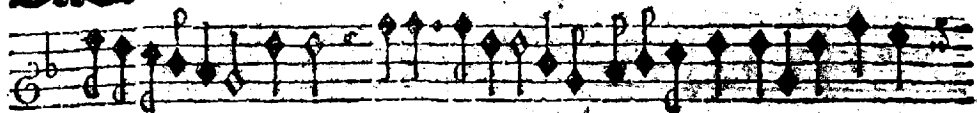
Domini.



V I I. Orlandus di Lais *Ad Funicum, sine variato,*



Cri bantur hæc in generatione, alte ra in generatio-



ne alte ra, & populus qui cre- bi tur, laudabit



Do mi num, laudabit Do mi num. iſi



laudabit Do mi num.

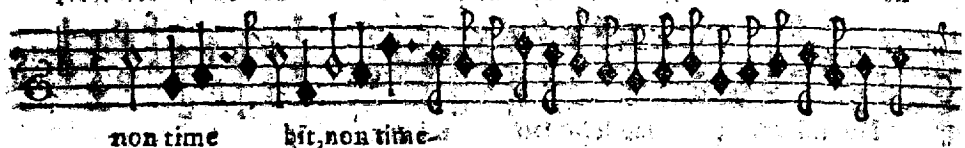
VIII. Orlandus di Lasso. *Ad Jonicum, variato fine*



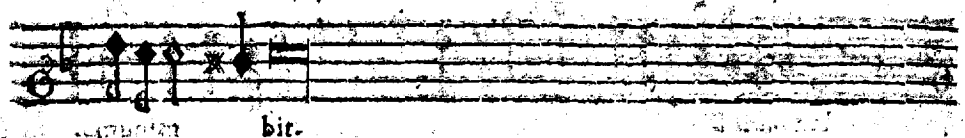
Memoria aeter nae



in, sus, ab auditione mala ij

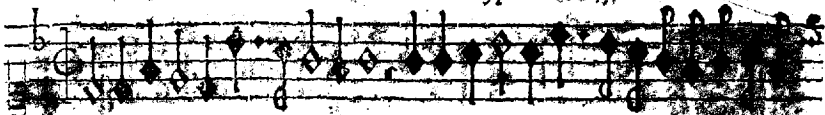


non time bit, non time

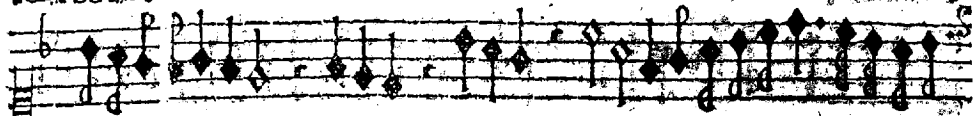


bit.

I X. Orlandus di Lasso. Ad Hypodorian.



psal te cogit pi etas, ut mala nostra fa-



peres parcendo ij & voti con. inio. a. v. p. p.



potes, nos tuo vultu setias, ijs



nos tuo vultu fa

ti as.

X. Orlandus, *Ad Dorian.*

isce dices me o mnes,

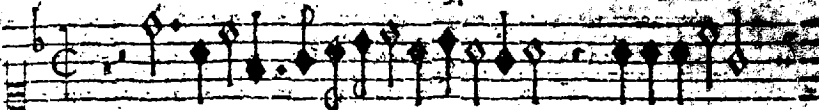
qui operamini, iniquita tem, ij Quoniam

quoniam exaudi vit Do minus vo eus fle

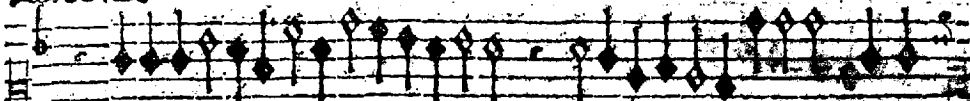
tus mei, vocem fletus me i.

Orlandus

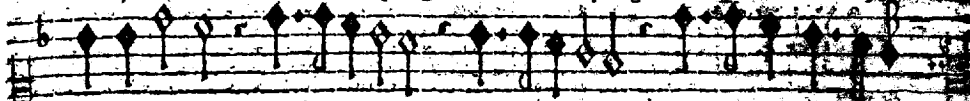
X I. Orlandus, *Ad Hypodorium.*



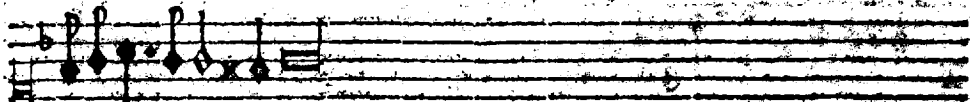
Intellectum tibi dabo, & instruam te,



ij in via hac, qua gradieris hac qua gradieris firmabo, ij



super te oculos meos, ij oculos me-

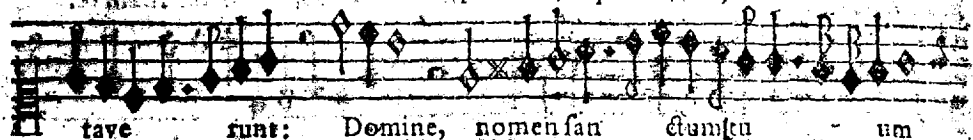


os.

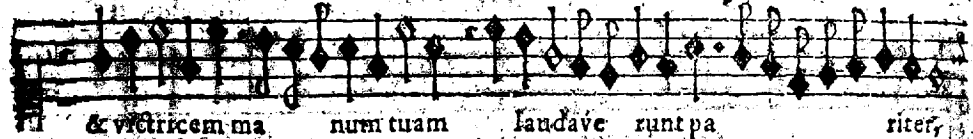
XII. Orlandus di Lafs. *Ad Fonicum.*



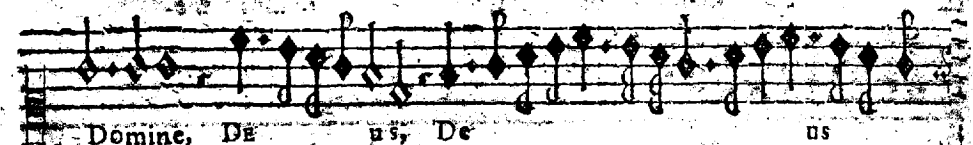
M si tulerunt spolia impiorum: ij & can-



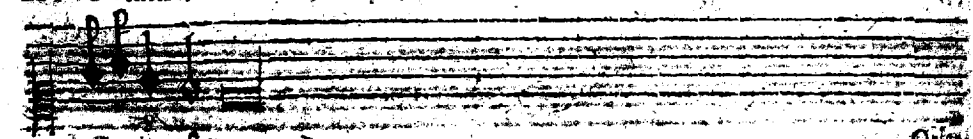
tave runt: Domine, nomen san ctum tu um



& virtutem ma num tuam laudave runt pa riter,



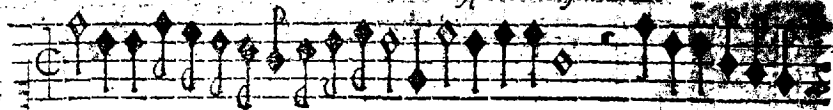
Domine, DE us, De us



noster,

Orlan

XIII. Orlandus di Lais, *Ad Hypomixolydium*

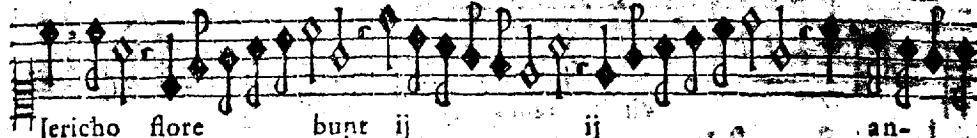


Ulgebunt Ja

si sicut lili um, fulgebunt Ju-



si sicut lilium, & sicut ro sa in

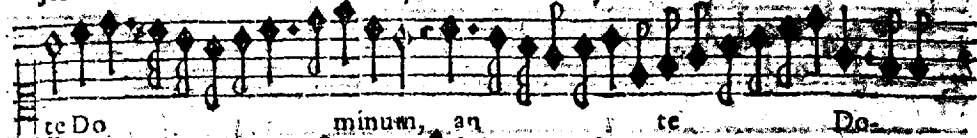


Jericho flore

bunt ij

ij

an-

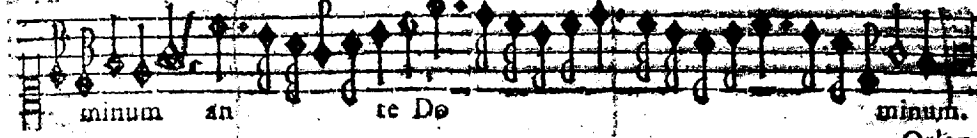


te Do

minum, an

te

Do



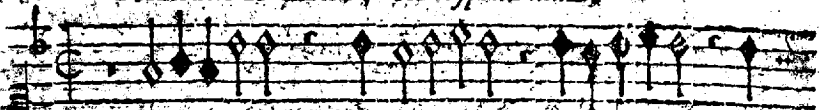
minum an

te Do

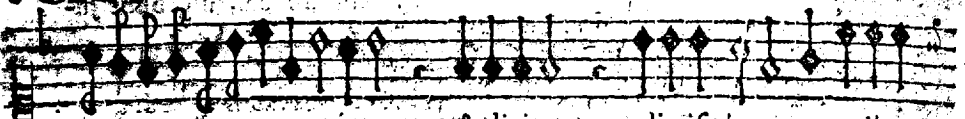
minum.

Orlan-

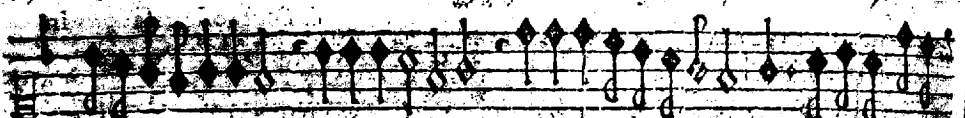
XIV. Orlandus di Lasso, *Ad Hypadarium.*



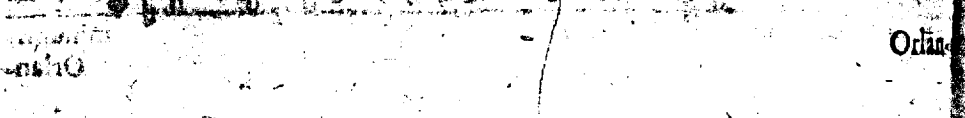
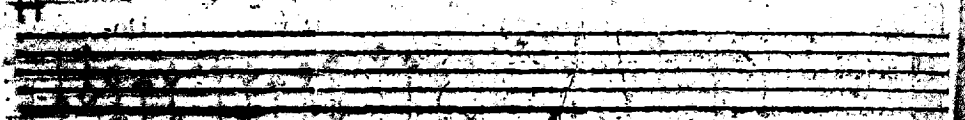
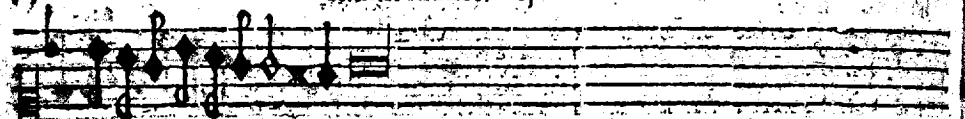
Su rientes implevit bonis jj ij



& divites, dimisit inanes ij



dimisit inanes, ij



XV. Orlandus di Lasso. *Ad Acolium.*



Ecit Potentiam in brachio su

o,

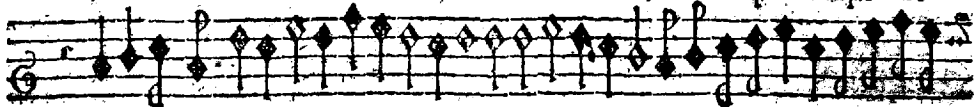


in brachio

su

o,

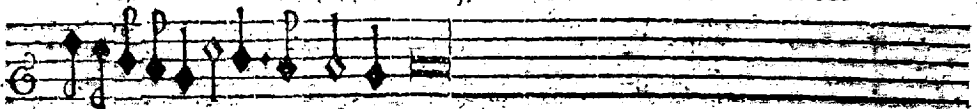
disperit superhos



ij

mente cordis suj, mente cordis sui men

te cor-



dis

su

l.

P

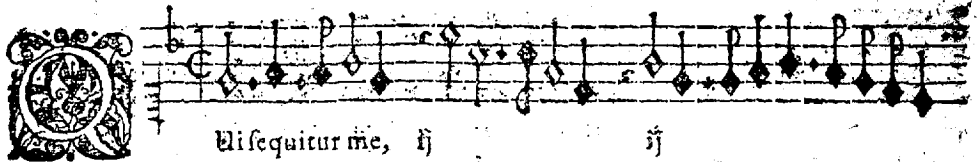
Orlandus

XVI. Orlandus di Lasso. *Ad Hypodorium,*

The image shows a musical score for a piece titled 'XVI. Orlandus di Lasso. Ad Hypodorium'. The score is written on five staves of music. The first staff begins with a large, ornate initial 'C' containing a cross and other decorative elements. The music is in a simple, rhythmic style with a treble clef and a common time signature. The lyrics are written below the notes. The text of the lyrics is: 'Culus non vi dit nec au ris au- di vit nec in cor hominis ascen dit, que præ pa ravit Deus his, qui dili gunt il- lum, qui di ligunt il- lum.' The final staff ends with a double bar line and the word 'lum.' below it.

Culus non vi dit nec au ris au-
di vit nec in cor hominis ascen dit,
que præ pa ravit Deus his, qui dili gunt il-
lum, qui di ligunt il-
lum.

XVII. Orlandus di Lasso. *Ad Hypobrygium.*



XVIII. Orlandus di Lasso. *Ad Phrygium.*

A Egra currit ad me dicum vascu

rens aro matum & a morbo multi pli ci

verbo curatur, verbo curatur me di-

ci verbo curatur ij

me dici

Orba

XIX. Orlandus di Lasso, *Ad Hypomixolydium*.



Uoniam, quita lia a gunt,
re gnum Dei, regnum, Dei,
non consequentur, non consequen tur, non confe
quen tur.

X X. Jacobus Handl. *Ad Hypocorion 5.*



Ripe me Domine ab inimicis me-

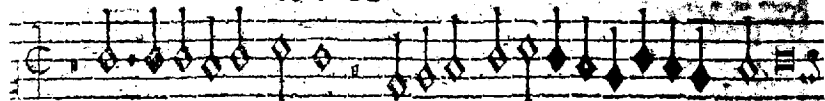
is, ad te confugi ij Doce me facere voluntatem tuam, qui-

a Deus meus estis, quia Deus ij meus es

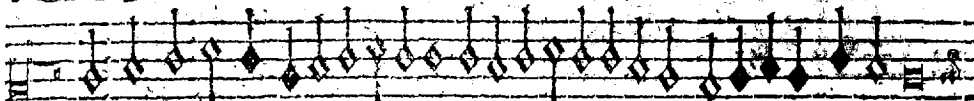
tu.

Idem

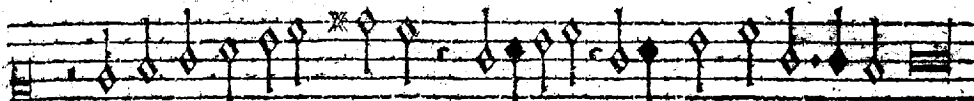
X X I. Idem Ad Hypophrygium. vocibus inverfis.



Ripe me Domine, ab inimicis meis,



ad te confugi ad te confugi, Doce me facere voluntatem tuam,



Quia Deus meus es tu, Quia Deus iherusalem es tu.

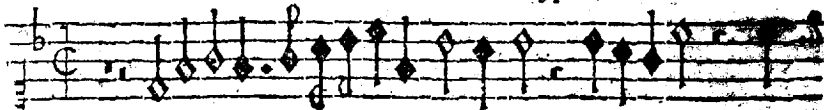
B Ene dictus qui venit ij

qui venit in no mine, in no mine

Domini ij Do

mint.

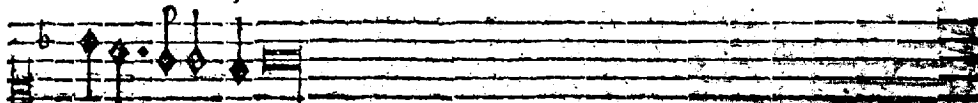
X X I I I. Orlandus, *Ad Hypodoriams.*



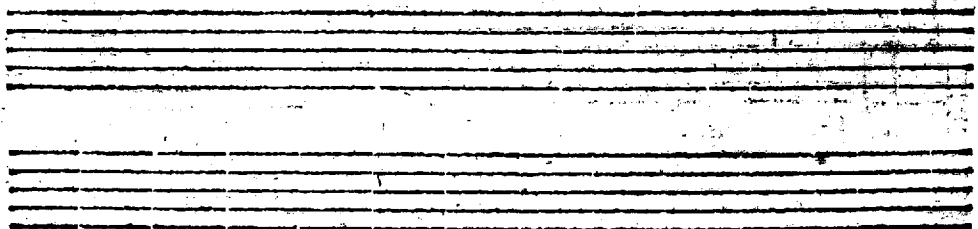
Enedictus quivenit in nomine ij



ij Do mini, in nomine

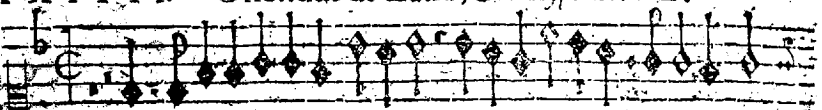


Do mini,

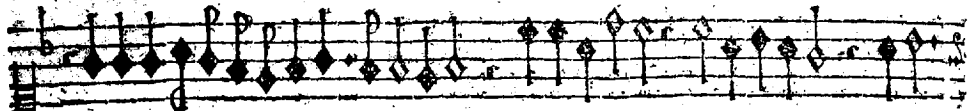


Orlandus.

X X I I I I. Orlandus di Lasso, *Ad Hypodorium.*



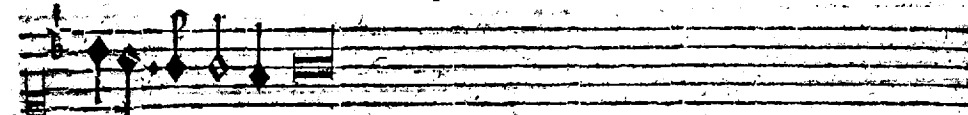
Rucifixus etiam pro nobis, sub Pontio Pila



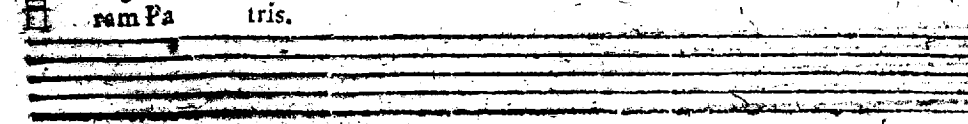
Passus & sepultus est, & resurrexit tertia die secun-



dum scripturas, & ascendit in Coelum, sedet ad dexte-



ram Patris.



XXV. Orlandus di Lasso, *Ad Hypadonium.*

E

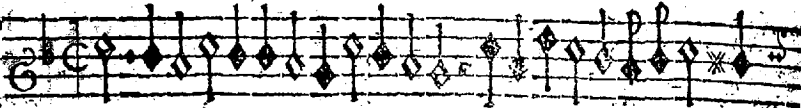
Titeram venturus est, cum gloria ju di ca-

re vivos & mortuos, cu jus re gni non e-

rit finis, non erit fi nis.

Johan

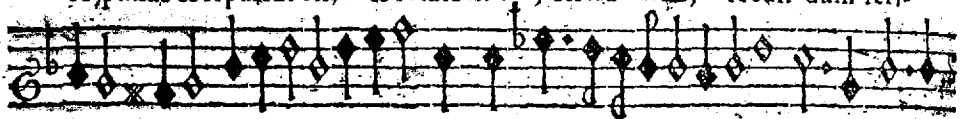
XXVI. Johan Leo Hasler. *Ad Tonicum.*



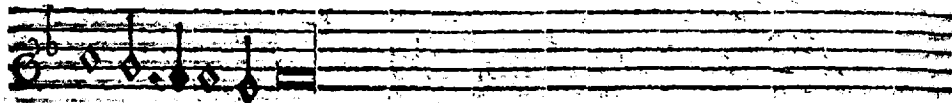
Rucifixus etiam pro nobis, sub Pontio Pi la-



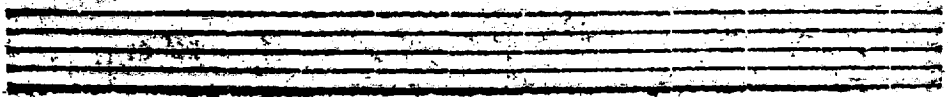
ro, passus & sepultus est, & resurrexit, tertia die, secun dum scri-



pturas, & ascendit in caelum, sedet ad dexte-

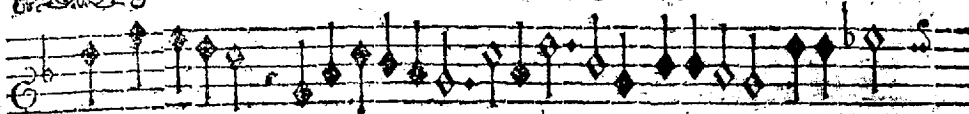


rampa tris.

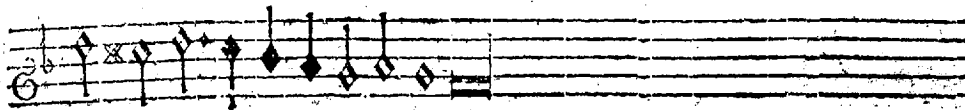




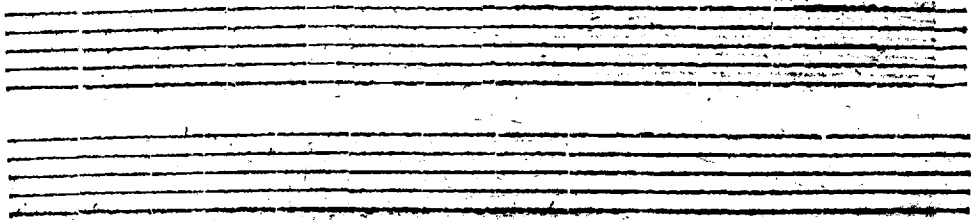
T iterum venturus est cum gloria, judica re vi-



vos & mortuos, ij cujus regni non erit finis, cujus re-



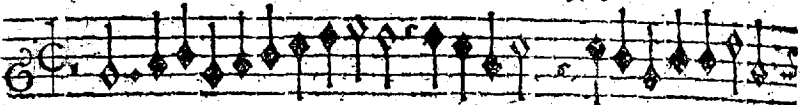
gni non e rit finis.



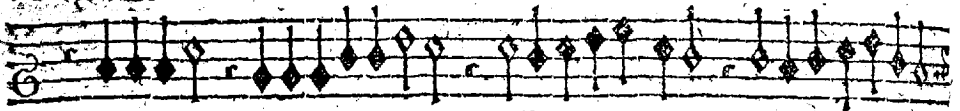
Q

Blasius

XXVIII. Blasius Ammon. *Ad Hypojonicum.*

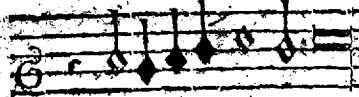


Rucifixus etiam pro nobis, sub Pontio, sub Pontio Pilato,

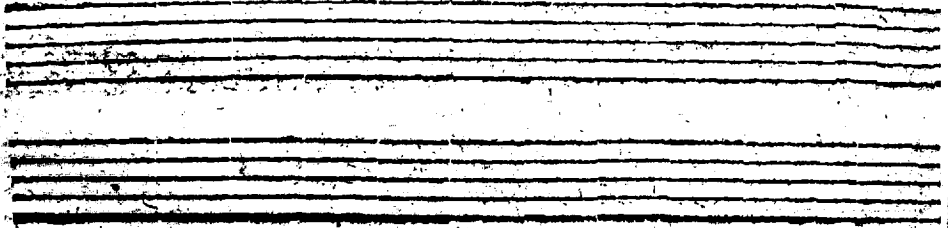


sub Pontio ij

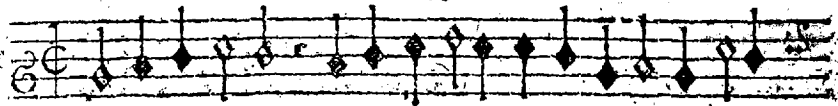
passus & sepultus est, ij



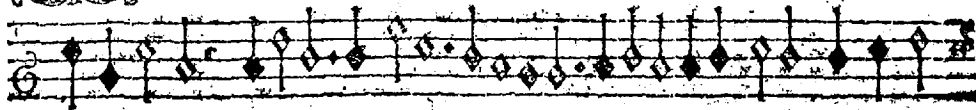
passus & sepultus est.



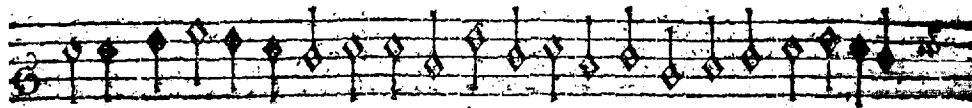
XXIX. Blasius Ammon: *Ad Hypajonicam, variato fr. C.*



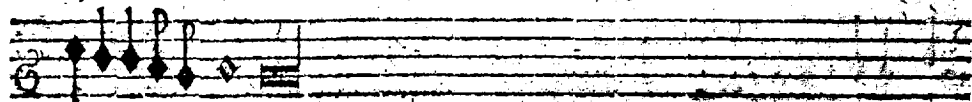
T resur rexit, ij tertia di c, di-



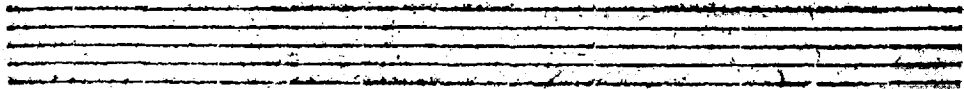
secundum ij ijs scripturas, & ascendit ij ij



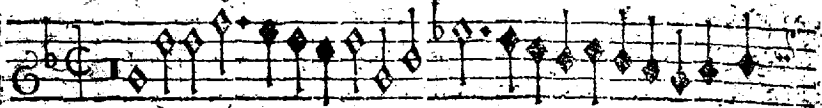
ij in caelum, sedet, sedet ij ij ad dexteram Pa-



tris.



X X X. Jacobus Handl *Ad Dorium.*



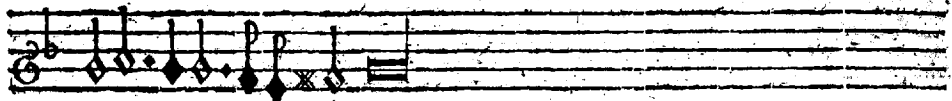
Leni sunt Cœ li & ter-



ra, & ter ra ij



gloriatua, gloriatua, ij ij

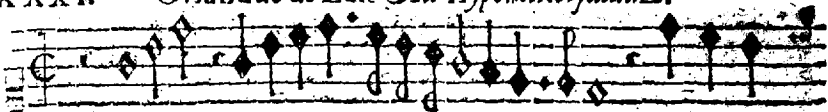


Orlandus.

XXXI.

Orlandus di Lais *Ad Hypomixolydian.*

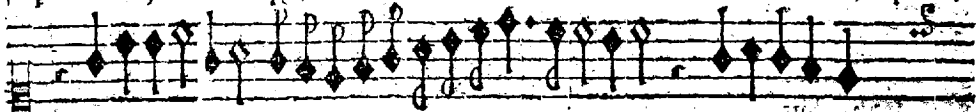
B



Eata, beata, cu jus brachijs seclipe-



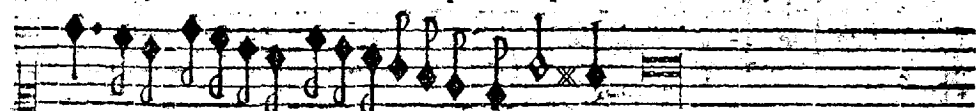
pendit ij precium statera facta corporis,



ij prædamq; tulit.



ij tartari, prædamq; tulit tarta ri, ij



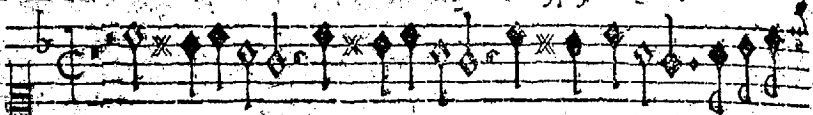
tar

ta, ri,

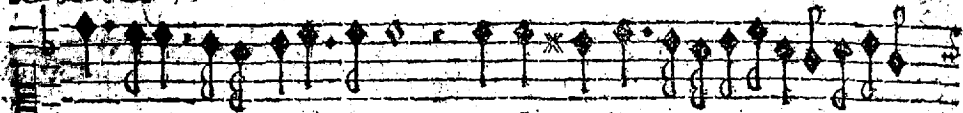
Q 3

Orlan-

X X X I I. Orlandus di Lasso, *Ad Hypochorismos.*



E deprecamur, ij ij,



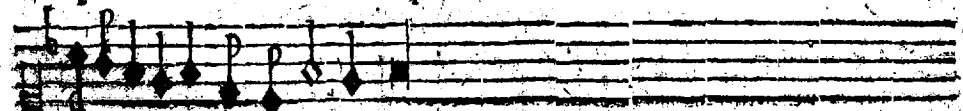
largius, nostris adau ge



sen- bus, nescire pror sus o- mnia cor ru-



pti o- nis vult ne ra cor ru ptio- nis vult-



ROTELLA

Jacobus



Go ansem semper spe ra-

bo, & adieciam super omnem litudem tuam, exultabunt labi-

ame a, cum cantavero tibi, ij

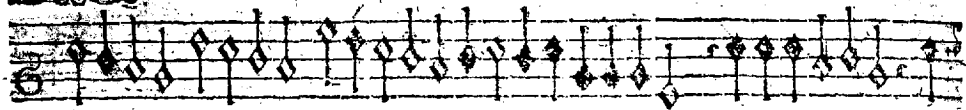
& anima, ij mea, quam redemisti, & a ni ma mea,

quam redemisti, quam re de mi sti, ij ij



Ed & lingua me

a



tota die, ij ij meditabitur justitiam, justitiam tuam,



ij cum confusi & reveriti



fuerint, cum confusi & reveriti fuerint, qui quaerunt,



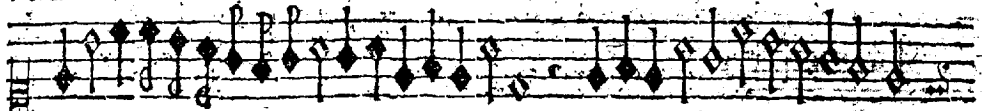
ma la mi hi.

XXXV.

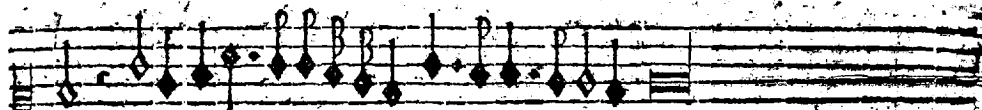
Orlandus di Laffus, *Ad Hypophrygium.*



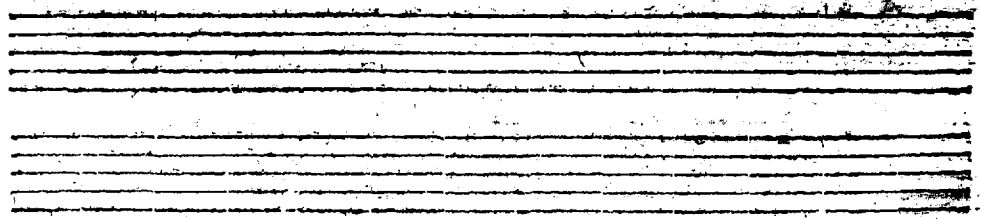
Uditui meo da bis gau di-



um & leti tiam, & exultabunt in ossa humili-



ta, ossa humili li a ta.



Orlan-

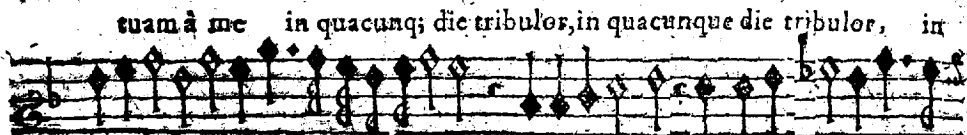
XXXVI. Orlandus di Lasso. *Ad Jonicum*, variato fine.



N On aver tasfaciem



tuam a me in quacunq; die tribulor, in quacunq; die tribulor, in



clina ad me aurem tu am, inclina ad me ip su



rem tuam. *

XXXVII.

Orlandus di Lasso *Ad Phrygium*, variato fine.

D U traerunt, & corru ptae sunt cicatrices

me a fa cie in si pi en ti a me-

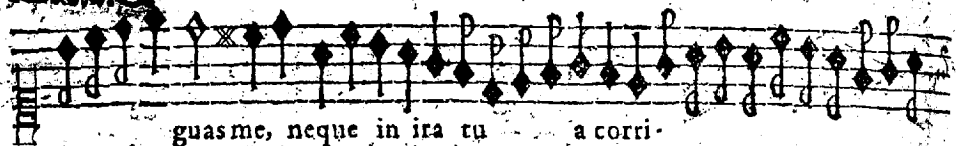
a.

Blasius

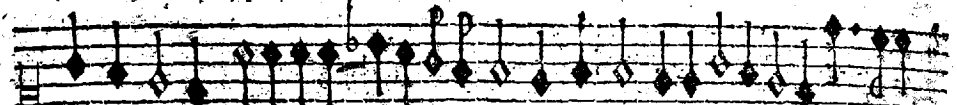


Omi ne, ne in furore tu

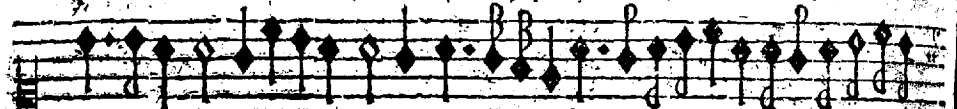
o ar-



guas me, neque in ira tu a corri-

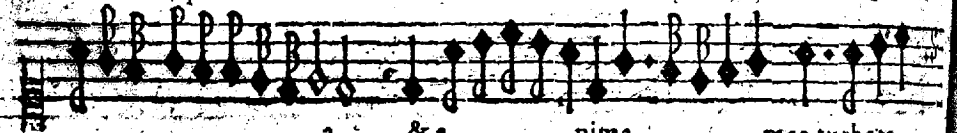


pias me, mi se rere mei Domine, quoniam infirmus sum, sana me



Domine, quoniam conturbata sunt

ossa me-



a,

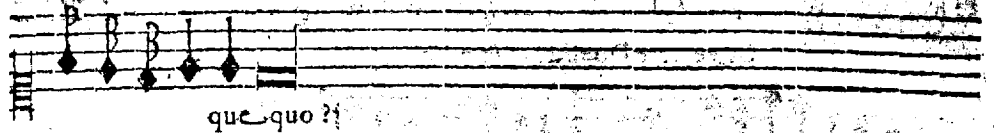
& a

nima

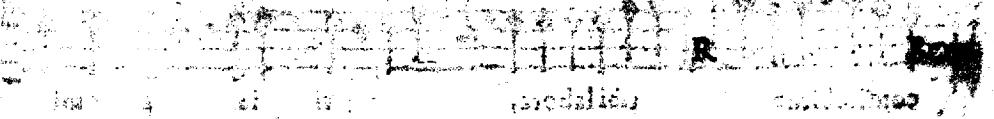
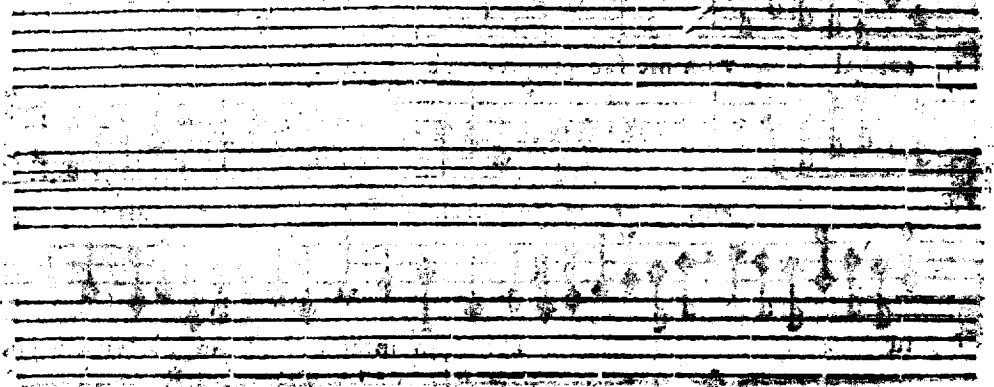
mca turbata.



est val de, sed tu Domine us-



que quo?



credidit

XXXIX.

Bernhardus Klingenstein / ad Dorium, variato sine



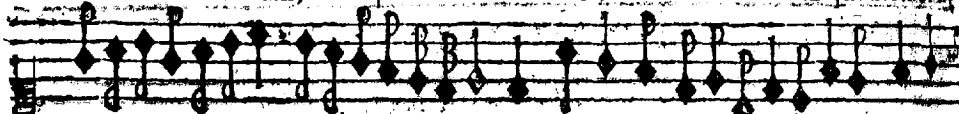
Convertere Domine & eripe a nimam me.



am, Sal- vum me fac propter mise- ricordiam tu-



am, quoziam non est in mor- te qui memori-



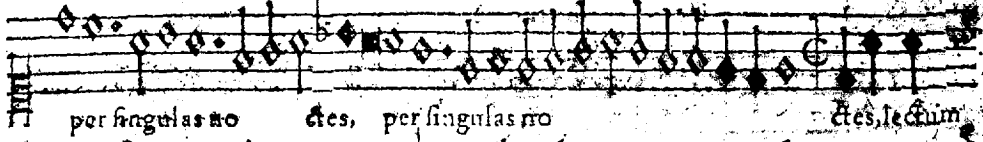
tu i in infer- no autem qui



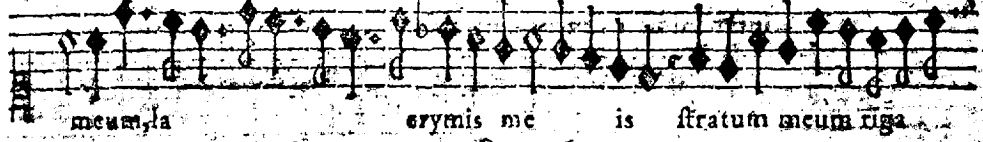
confitebitur tibi labora, vi ia ge mi



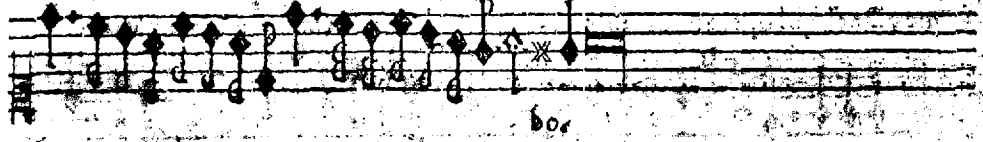
tu me o, lava bo, lava ho



per singulas no ctes, per singulas no ctes, lectum



meum, la crymis me is stratum meum riga



bo.

XL. Berghardus Klingenstein / *Ad Dorium.*



Urba tus est à furore oculus meus in vetera



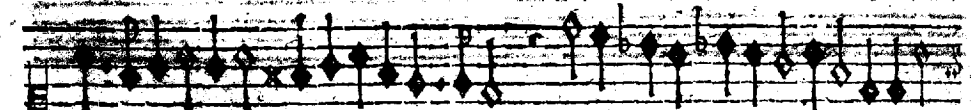
vi inter inimicos meos, inter inimicos meos, discedere a



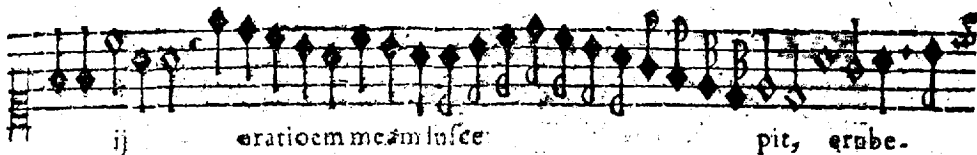
me omnes, qui operamini iniquita tem, quoniam exaudivit



Dominius vo rem fle



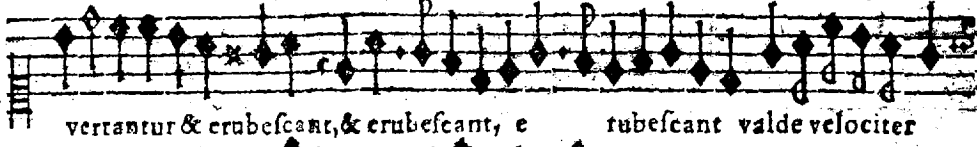
tus meus exaudivit, Dominius deprecationem meam, Dominius ij



ij oratioem meam misce pit, erube.



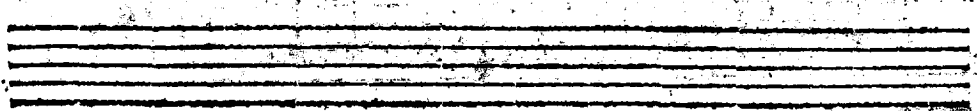
scant & conturbentur vehementer ij vehementer omnes inimici mei, con-



verrantur & erubescant, & erubescant, e tubescant valde velociter



ij valde velociter val deve lo ci ter.

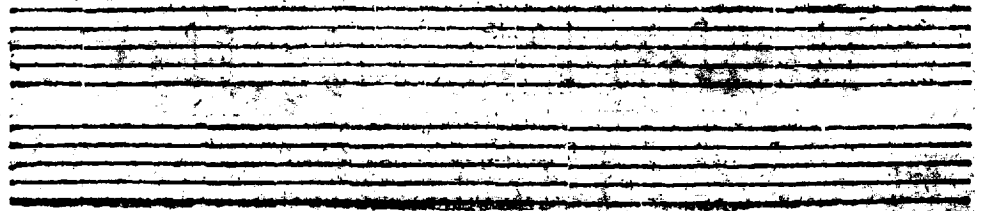
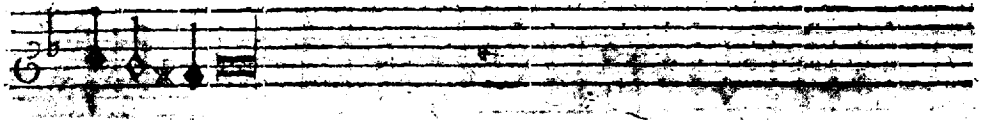
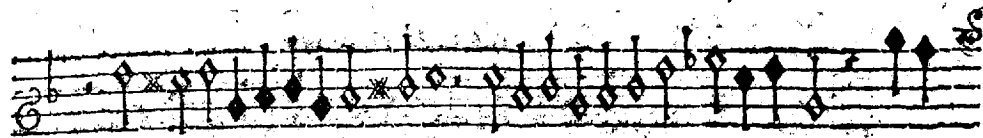


R 3

Onan

XLI. Orlandus de Lais. *Ad Doricum.*

This image displays six staves of medieval musical notation, likely from a manuscript. The notation is organized into two systems of three staves each. Each staff begins with a clef (a C-clef on the first line) and a key signature of one flat (B-flat). The notes are represented by diamond-shaped symbols with stems, and some notes have flags or beams. The music is written in a square neume style. The first staff includes a large 'C' time signature. The notation is dense and fills most of the page.

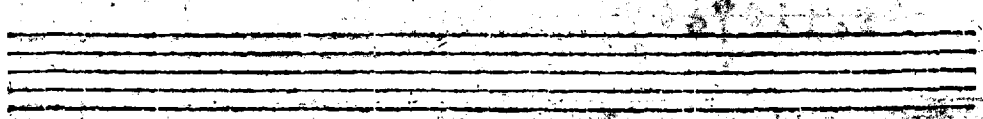
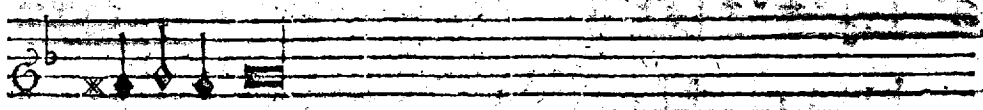
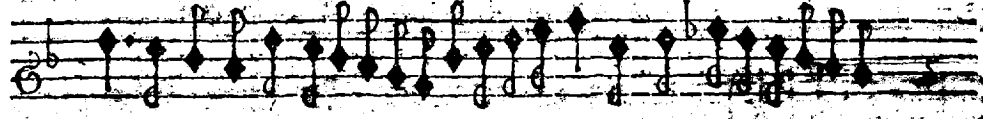
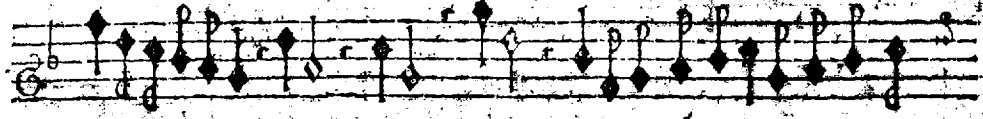
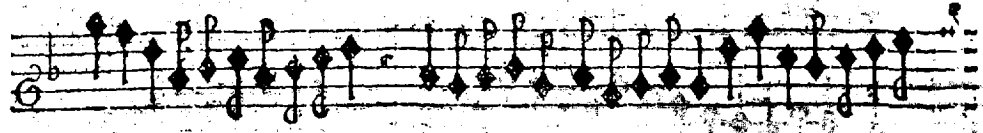


R 4

Orlandus

XLII. Orlandus *Ad Dominum.*

This image shows a page of medieval musical notation, identified as 'XLII. Orlandus Ad Dominum'. The page contains six staves of music, each beginning with a clef and a time signature. The notation is written in a square or diamond-shaped script on a four-line staff. The first staff starts with a C-clef (soprano clef) and a common time signature (C). The subsequent staves use various clefs, including C-clefs and F-clefs (alto and bass clefs). The music consists of a series of notes, some with stems pointing up and some with stems pointing down, indicating pitch and rhythm. The notation is dense and characteristic of the Ars Nova period.

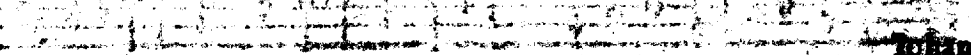
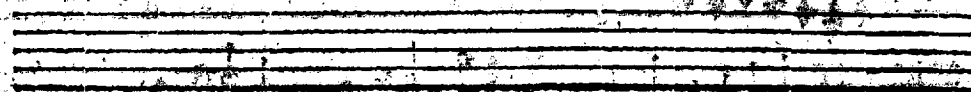
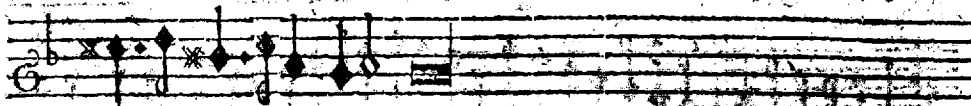
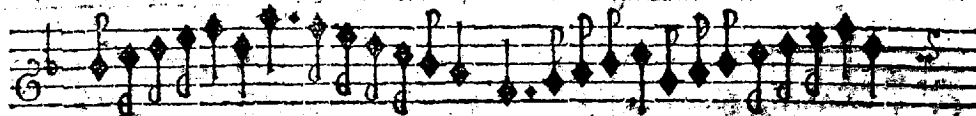


Olden

XLIII

Orlando's, *Ad Dorian.*

A handwritten musical score consisting of six staves. Each staff begins with a treble clef and a common time signature (C). The notation is written in a historical style, featuring diamond-shaped note heads and stems. The music is organized into measures by vertical bar lines. The first staff contains a key signature change from one flat to two flats. The second staff includes a double bar line and an asterisk. The third staff features a 'P' marking above the first measure. The fourth staff has a 'P' marking above the first measure and a 'B' marking above the second measure. The fifth staff has a 'P' marking above the first measure. The sixth staff has a 'P' marking above the first measure. The notation includes various rhythmic values, such as minims and crotchets, and rests.



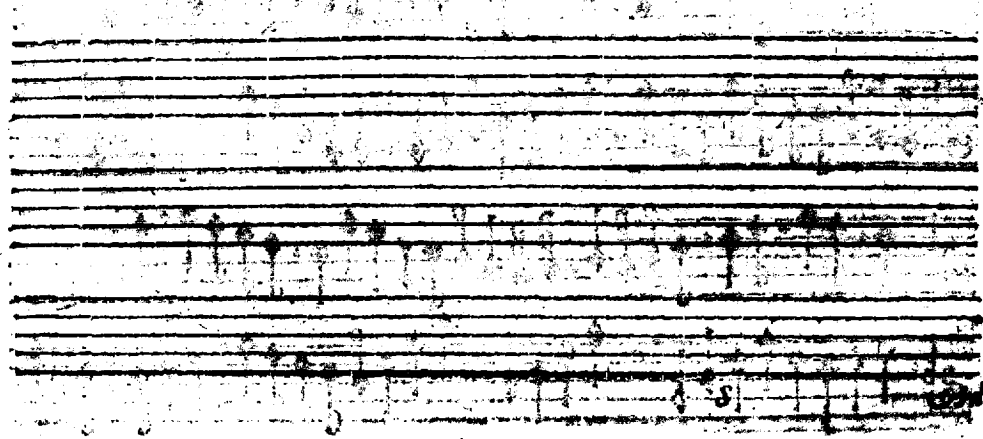
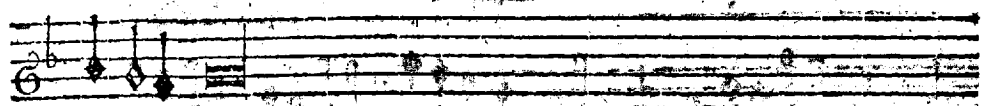
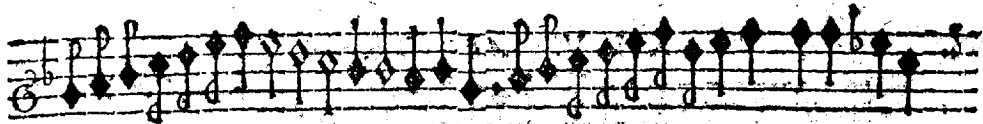
TOHAR

X L I V.

Johan. de Antiquis. *Ad Dorium.*

This image shows a page of medieval musical notation, consisting of six staves. Each staff begins with a C-clef (soprano, alto, tenor, and bass clefs) and a key signature of one flat (B-flat). The notation is square neumes on a four-line staff. The music is written in a style characteristic of the 15th or 16th century, with various rhythmic values and accidentals. The notation is dense and fills most of the page.

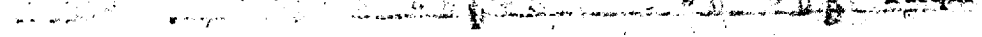
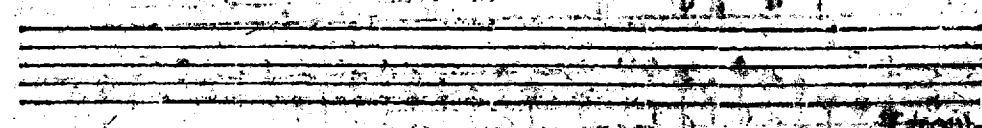
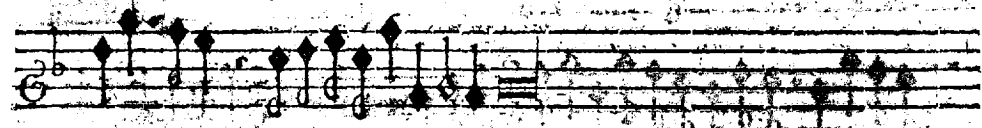
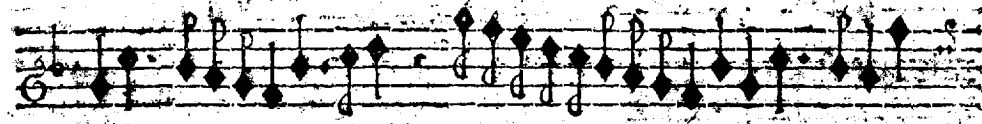
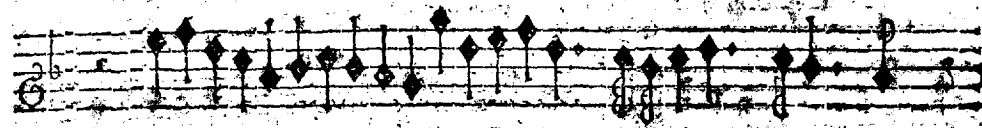
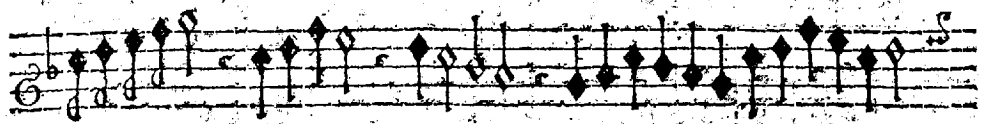
A vertical strip of musical notation is visible on the right edge of the page. It shows a portion of a staff with a C-clef and some neumes, likely from an adjacent page or a different part of the manuscript.



X L V. *Ad Dorium.*

A handwritten musical score consisting of six staves. The notation is written in a medieval style, featuring square neumes on a four-line staff. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The notation includes various rhythmic values, such as minims and crotchets, and includes a double bar line with a repeat sign (two dots) in the first staff. The paper is aged and shows some staining and wear.

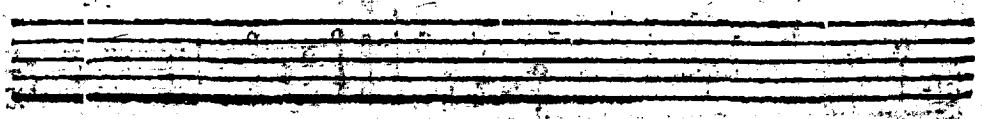
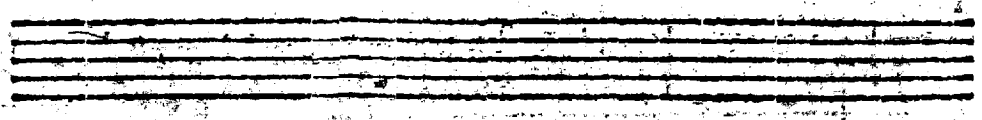
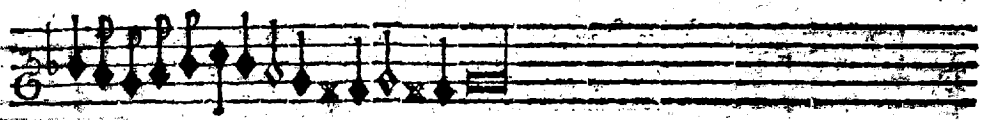
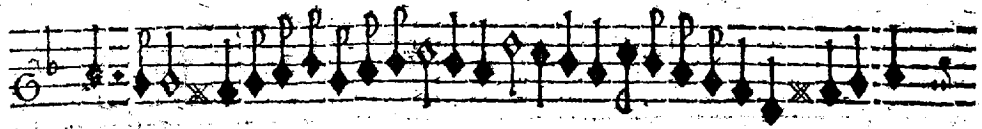
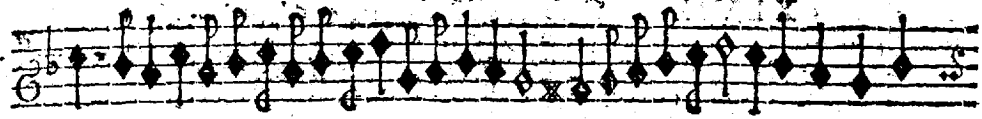
A partial view of another musical score on the right edge of the page, showing the right-hand side of several staves with square neumes.



F. 1001

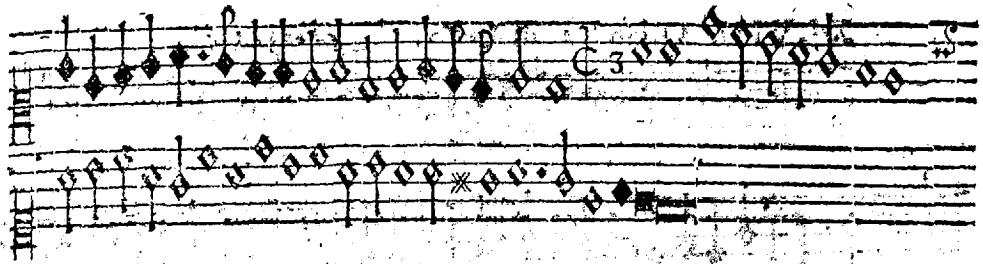
X L V I. Tarquinius Papa, Ad Derivm.

This image shows a page of handwritten musical notation, likely a score for a piece titled "Tarquinius Papa, Ad Derivm." The page contains six staves of music, arranged in a single system. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of rhythmic values including minims, crotchets, and quavers. There are several instances of ink bleed-through from the reverse side of the page, which is visible as dark smudges and markings on the notes and stems. The paper appears aged and slightly stained, particularly in the lower half of the page. The overall appearance is that of a historical manuscript page.



XLVII. Casparus Försterus. Ad Dorian.

This image shows a page of handwritten musical notation, identified as 'XLVII. Casparus Försterus. Ad Dorian.' The score is written on seven staves, each beginning with a treble clef and a common time signature (C). The notation is a form of figured bass, where notes are represented by stems with diamond-shaped flags. The music is organized into measures by vertical bar lines. The first staff contains a series of notes, some with 'p' (piano) markings. The second staff continues the melody with similar notation and includes a small 'x' symbol. The third staff features a change in key signature to B-flat major, indicated by two flat symbols (B-flat and E-flat) at the beginning of the staff. The remaining staves continue the piece with various rhythmic patterns and dynamics. The paper shows signs of age, including some staining and wear.



S 4

Orlan

XLVIII Orlandus di Lasso, *Ad Hypodorium.*

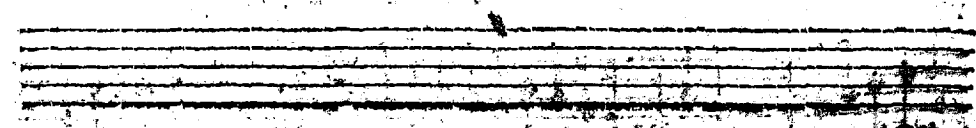
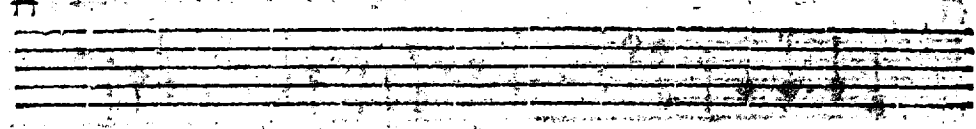
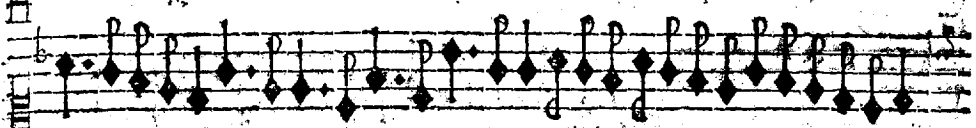
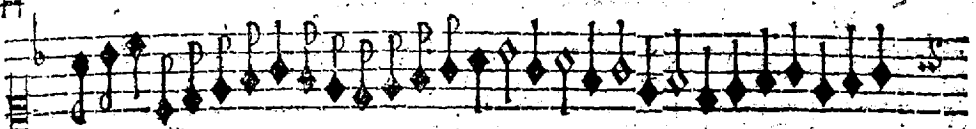
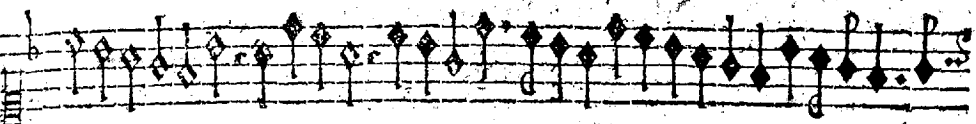
This image shows a page of handwritten musical notation for Orlandus di Lasso's piece 'Ad Hypodorium'. The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is a form of mensural notation, featuring diamond-shaped note heads and stems. The music is organized into measures by vertical bar lines. The notation includes various rhythmic values, such as minims and crotchets, and rests. The piece concludes with a double bar line and a final cadence on the sixth staff. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.



Orlandus

XLIX. Orlandus di Lasso, *Ad Hypodorium.*

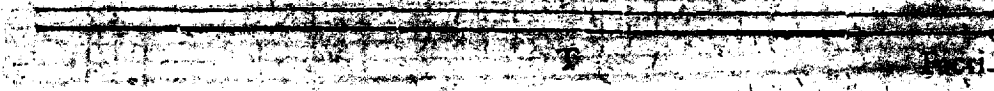
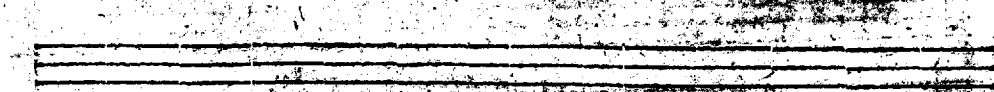
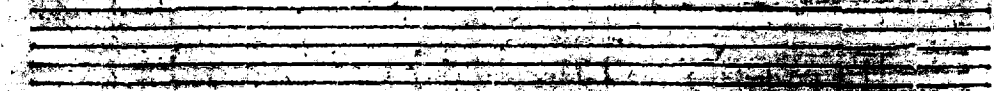
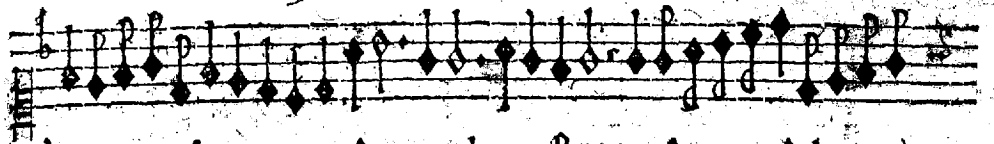
This image shows a page of handwritten musical notation for a piece titled "Ad Hypodorium" by Orlandus di Lasso. The page is numbered "XLIX." in the top left corner. The music is written on six staves, each beginning with a treble clef and a common time signature (C). The notes are diamond-shaped, a characteristic of the "Hypodorium" style. The notation includes various rhythmic values, such as minims and crotchets, and rests. A double bar line is present on the second staff, and an asterisk (*) is used as a performance instruction on the third staff. The manuscript is written in black ink on aged, slightly yellowed paper.



Orlas

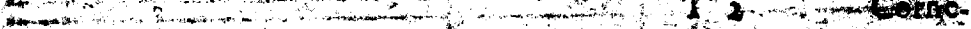
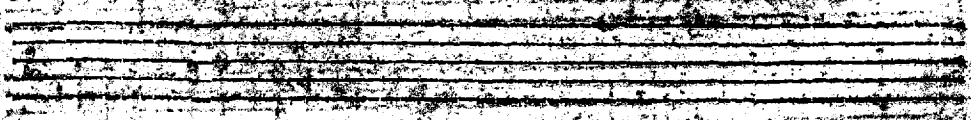
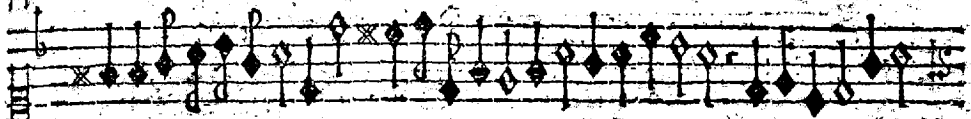
L. Orlandus di Lasso: *Ad Hypodorium.*

This image shows a page of handwritten musical notation for a piece titled "Ad Hypodorium" by Orlandus di Lasso. The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is characterized by diamond-shaped notes, which are a distinctive feature of Lasso's style. The music is arranged in a single system, with each staff containing a different part of the composition. The notes are primarily eighth and sixteenth notes, often beamed together. The overall appearance is that of a historical manuscript, with some ink bleed-through and a slightly aged, yellowish paper.



L.I: Fabritius Facciola. *Ad Hypodorium*

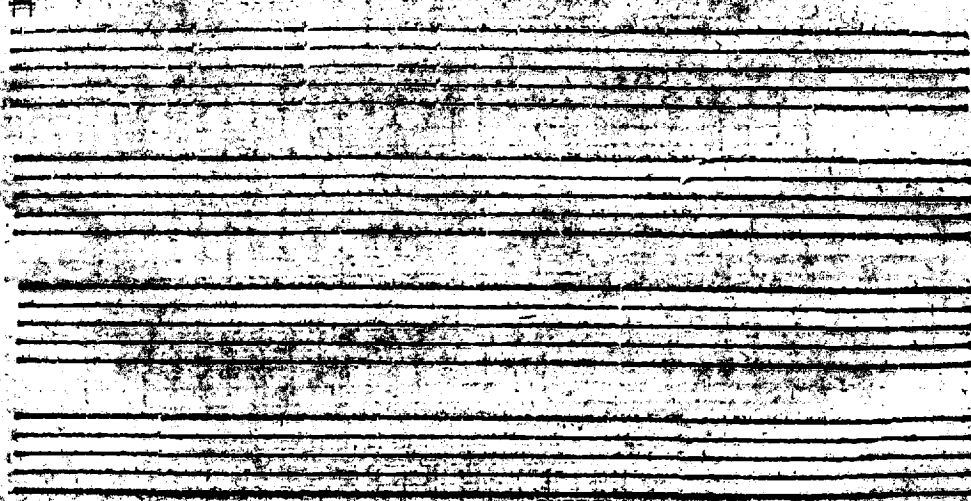




1 2 **Corno**

L.L. Cornelius Verdonch *Ad Hypojanicum.*

This image shows a page of handwritten musical notation. At the top, the title "L.L. Cornelius Verdonch *Ad Hypojanicum.*" is written in a cursive hand. Below the title are six staves of music. The notation is dense and includes various note values, rests, and clefs. The first staff begins with a treble clef and a common time signature (C). The subsequent staves use different clefs, including a bass clef and a soprano clef. The music is written in a style characteristic of the 17th or 18th century, with some notes having diamond-shaped heads. The paper is aged and shows signs of wear, including dark smudges and some loss of ink.



Iohan.

L. III. Johan Maria Tallia *Ad Hypocritas*

This image shows a page of handwritten musical notation. At the top, the title "L. III. Johan Maria Tallia" is written in a simple, slightly irregular hand, followed by the subtitle "*Ad Hypocritas*" in a more decorative, cursive script. Below the title, there are seven horizontal staves of music. Each staff begins with a clef, likely a soprano or alto clef, and a time signature. The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing downwards. The ink is dark and the paper shows signs of age, with some staining and wear, particularly in the lower half of the page. The overall appearance is that of an early printed or handwritten manuscript.

Handwritten musical notation on a five-line staff. The notation includes various note values, stems, and beams. A clef is visible at the beginning of the staff.

Handwritten musical notation on a five-line staff. This staff includes dynamic markings such as *p* (piano) and *pp* (pianissimo). A common time signature (C) is also present.

Handwritten musical notation on a five-line staff. The notation features a variety of note values and stems, with some notes beamed together.

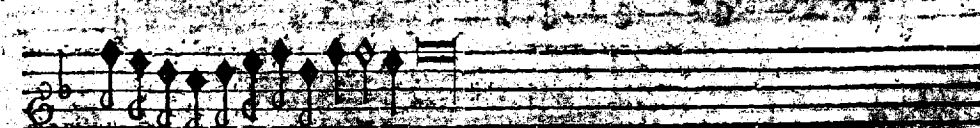
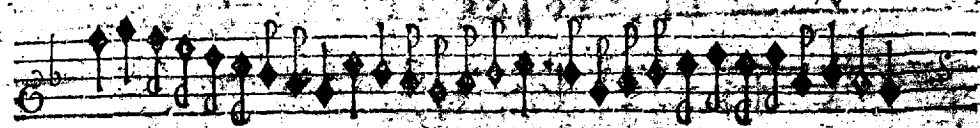
Handwritten musical notation on a five-line staff. This staff contains dynamic markings including *p* and *pp*.

Handwritten musical notation on a five-line staff. The notation includes various note values and stems.

Handwritten musical notation on a five-line staff. This staff contains dynamic markings such as *p* and *pp*.

L.IV. Simon de Baldis. *Ad Tonicum.*

This image shows a page of handwritten musical notation. At the top, the title "L.IV. Simon de Baldis. *Ad Tonicum.*" is written in a cursive hand. Below the title are six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing downwards. The subsequent staves continue the piece, featuring similar rhythmic patterns and some dynamic markings such as "p" (piano) and "pp" (pianissimo). The paper is aged and shows signs of wear, with some ink bleed-through and staining.



L.V. Iohann de Antiquis, Ad Funicum.





Dominus

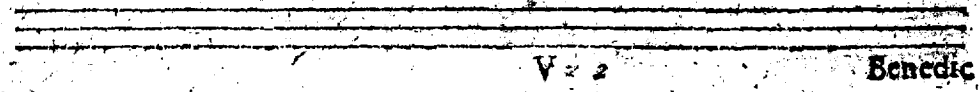
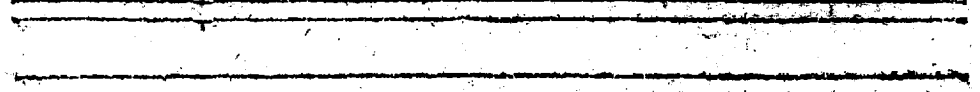
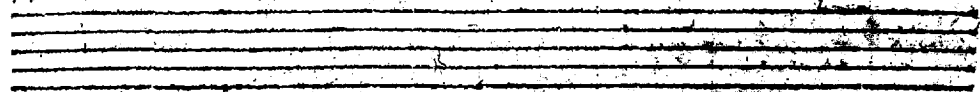
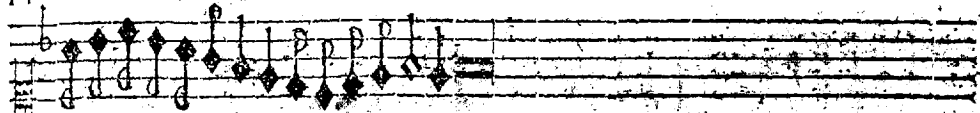
LVI. Dominicus Mansar. *Ad Tonicum.*

This image shows a page of handwritten musical notation. At the top, the title "LVI. Dominicus Mansar. Ad Tonicum." is written in a cursive hand. Below the title are six staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and bar lines. The ink is dark and the paper shows signs of age and wear, with some smudges and fading. The overall appearance is that of an early printed or handwritten musical manuscript.



L VII. Johan de Antiquis. *Ad Hypojonium.*

The image displays a page of handwritten musical notation, likely a lute piece. The title at the top reads "L VII. Johan de Antiquis. *Ad Hypojonium.*". The notation is arranged in five systems, each consisting of a single staff with a treble clef and a common time signature. The music is characterized by a high density of notes, including many sixteenth and thirty-second notes, often beamed together. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.



V = 2

Benedic

LVIII. Benedictus Lupachinus. *Ad Hypojonicum.*

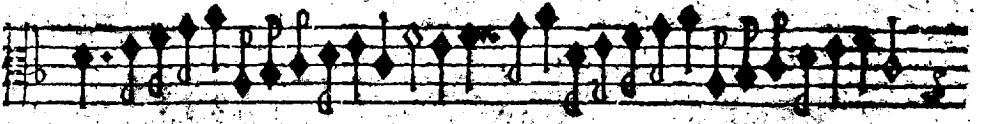
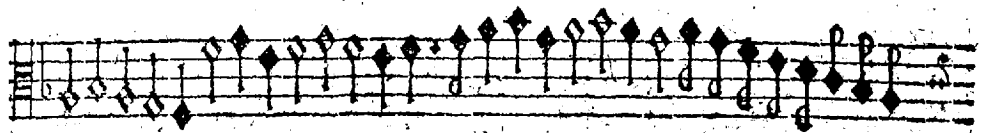
A handwritten musical score consisting of ten staves. The notation is arranged in five pairs of staves. Each pair begins with a treble clef and a common time signature (C). The music is written in a style characteristic of 17th-century manuscript notation, featuring various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is densely packed with musical symbols and includes some decorative flourishes. The paper shows signs of age, with some staining and wear.

A handwritten musical score consisting of five staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. Each staff begins with a clef-like symbol and a key signature symbol. The notes are represented by diamond-shaped symbols with stems, and there are various rests and bar lines. The fifth staff ends with a double bar line and a repeat sign.

B. Lupaci

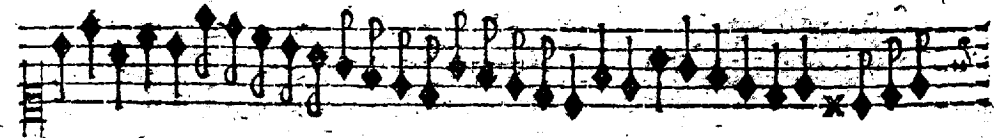
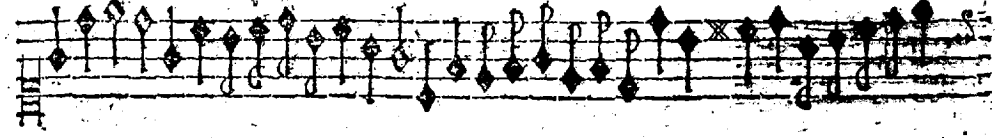
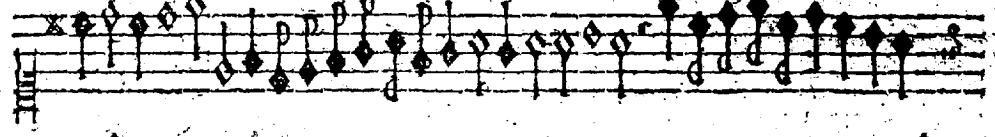
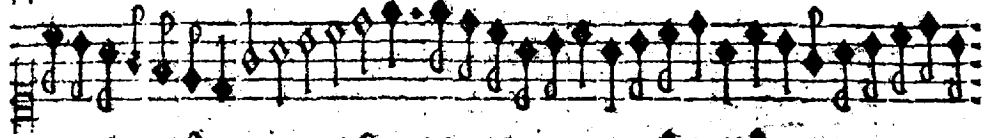
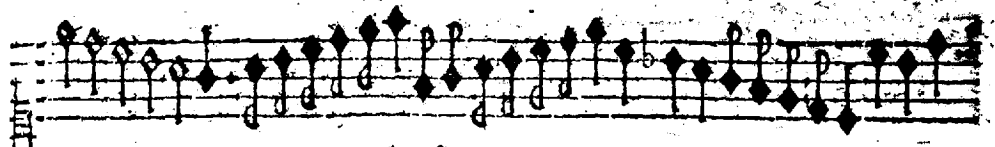
LIX. B. Lupacius: *Ad Jonicum.*

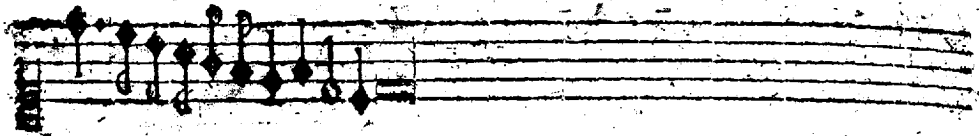




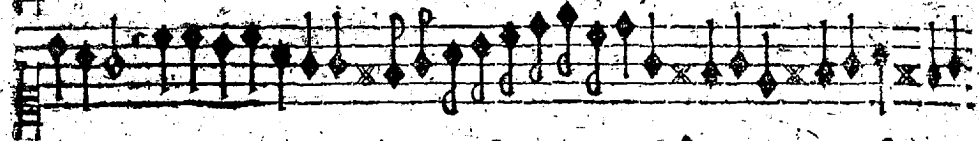
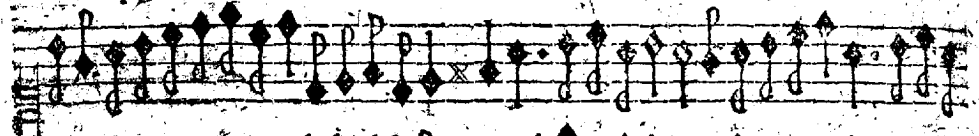
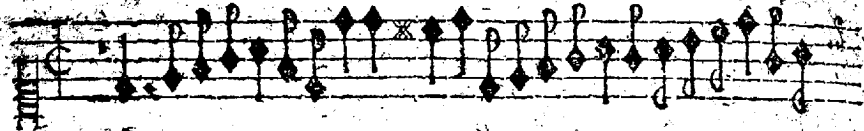
LX. Fabricius Faciola, *Ad Derivum.*

This image shows a page of handwritten musical notation, likely a manuscript or early printed score. The page is titled "LX. Fabricius Faciola, *Ad Derivum.*" at the top. The notation is arranged in six systems, each consisting of two staves. The notation is dense and includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some asterisks (*) and a cross (x) scattered throughout the score. The paper appears aged and slightly worn, with some ink bleed-through or staining visible. The overall style is characteristic of 16th or 17th-century musical manuscripts.





LXL Horatius de Martino *Ad Dorium*



A handwritten musical score consisting of six staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first five staves are labeled 'Trit' on the left side. The sixth staff is labeled 'Trit' at the beginning but has a different label at the end. The music is written in a style characteristic of early manuscript notation.

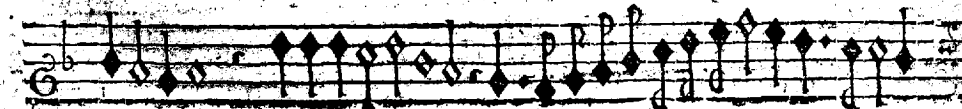
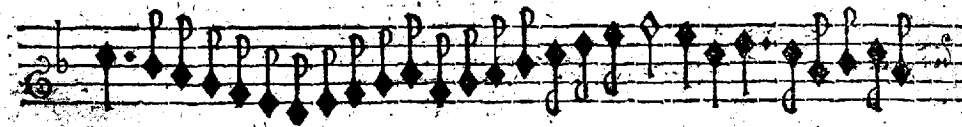
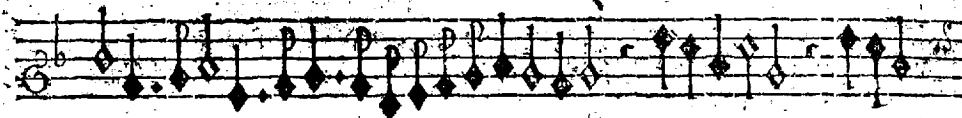
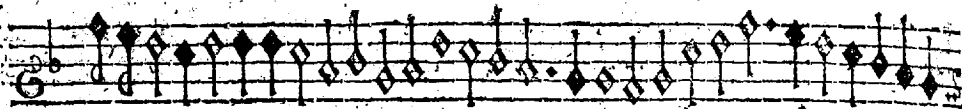
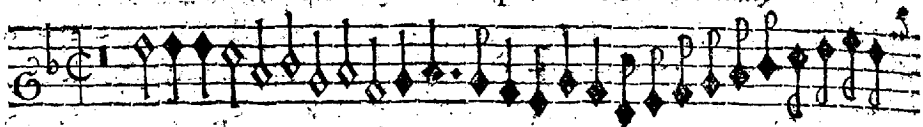
B. Lupa

LXII. B. Lupacinus. *Ad Dorium.*

This image shows a page of handwritten musical notation for a piece titled "LXII. B. Lupacinus. Ad Dorium." The score is written on six staves. The first staff begins with a treble clef and a common time signature (C). The notation is a form of early printed music, likely mensural notation, featuring various note values and rests. The music is organized into measures by vertical bar lines. The notation includes stems, flags, and some note heads that are partially filled or have specific shapes. The overall appearance is that of a historical manuscript or printed score from the early modern period.

A handwritten musical score consisting of five staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third and fourth staves begin with a treble clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several 'p' (piano) dynamic markings throughout the score. The handwriting is somewhat irregular, characteristic of a working draft or a composer's sketch.

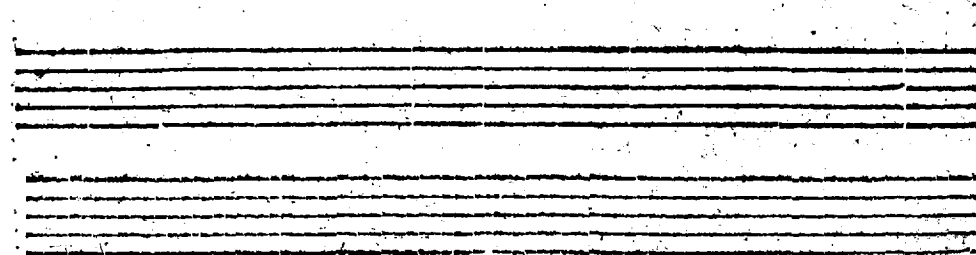
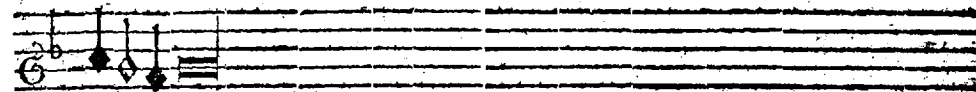
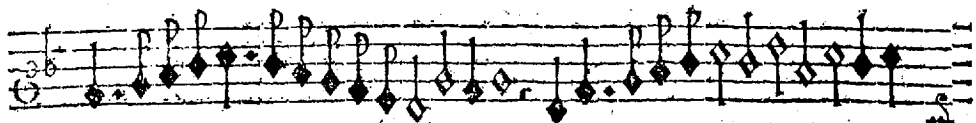
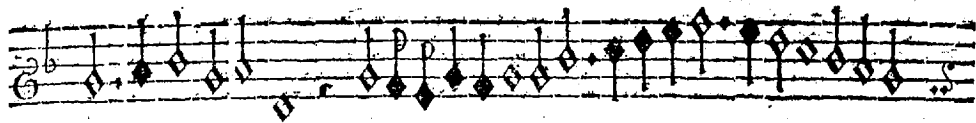
LXIII. Benedictus Lupacinus. *Ad Dorian,*





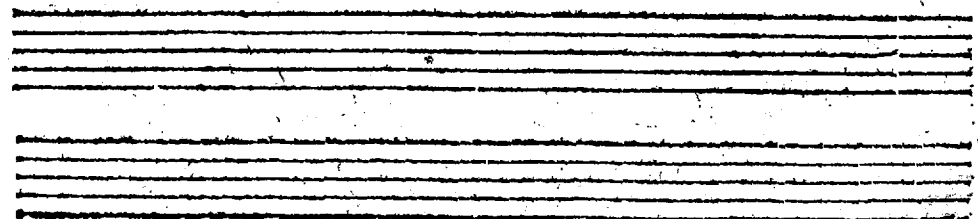
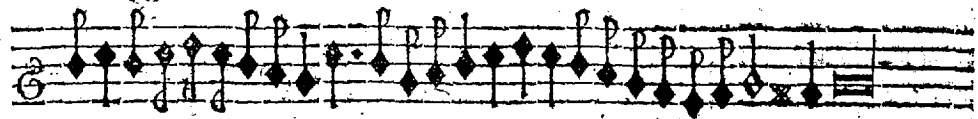
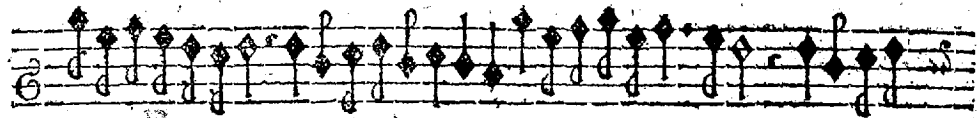
LXIV. Johan Maria Taffé. *Ad Dorian.*

This image shows a handwritten musical score for a piece titled "Ad Dorian" by Johan Maria Taffé. The score is written on six staves, each beginning with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation is a single melodic line, featuring a variety of note values including minims, crotchets, and quavers, along with rests. The piece concludes with a double bar line and repeat dots. The handwriting is clear and consistent throughout the score.



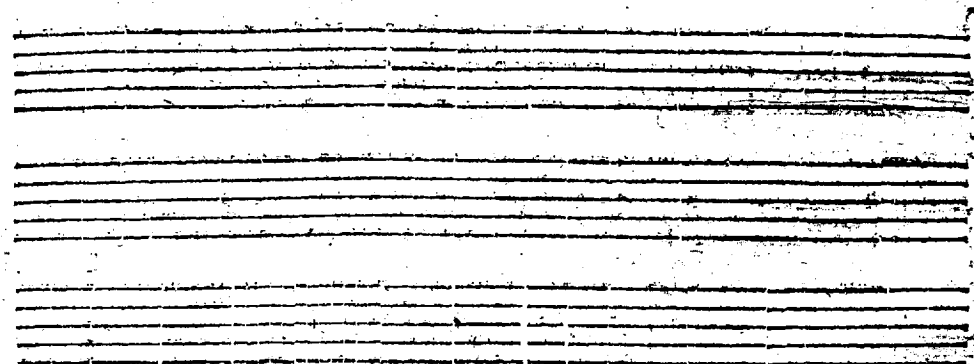
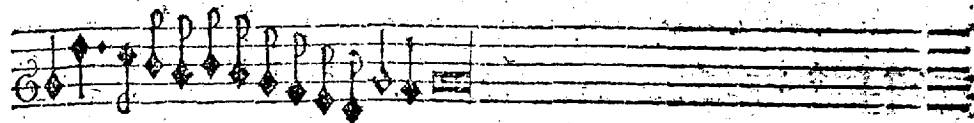
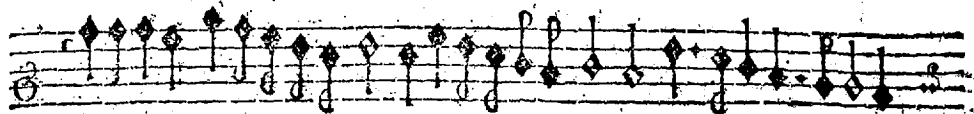
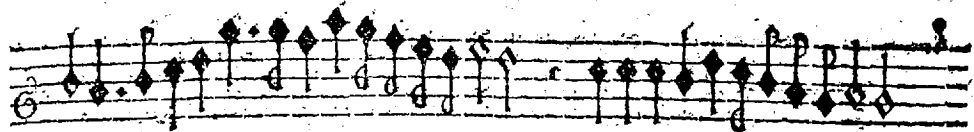
LXV. Pomponius Nenna. *Ad Mixolydium.*

This image shows a handwritten musical score for Pomponius Nenna's piece 'Ad Mixolydium'. The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is a form of mensural notation, featuring diamond-shaped notes and stems. The music is organized into measures by vertical bar lines. The first staff contains a series of notes, some with 'P' above them, and ends with a double bar line. The second staff continues the melody with similar notation. The third staff shows a more complex rhythmic pattern with many notes. The fourth staff continues with a similar density of notes. The fifth staff has a more regular, rhythmic pattern. The sixth staff concludes the piece with a final cadence. The paper is aged and shows some wear, with a dark border on the right side.



LXVI. Lupacinus. *Ad Ad Mixolydium.*

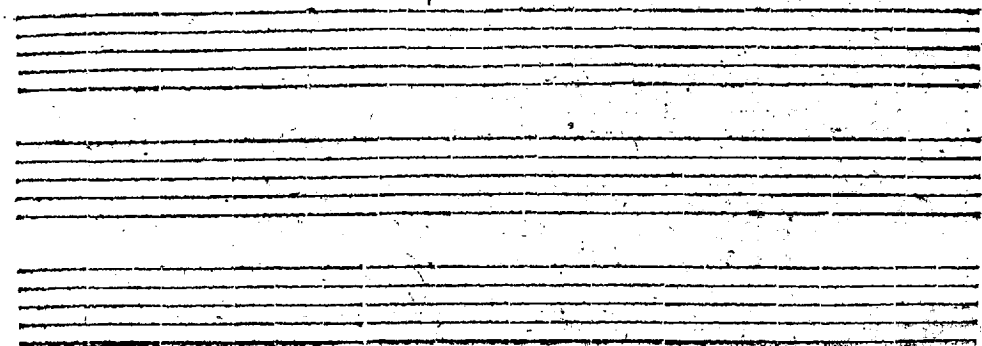
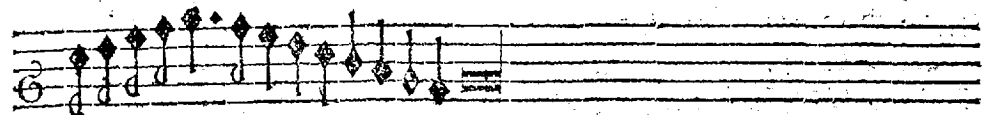




Stephan

LXVII. Stephan Felis. *Ad Mixolydian.*

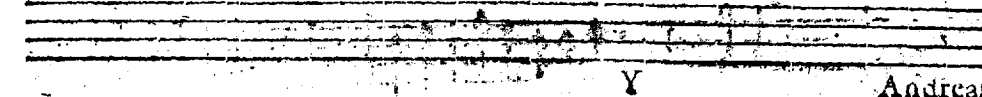
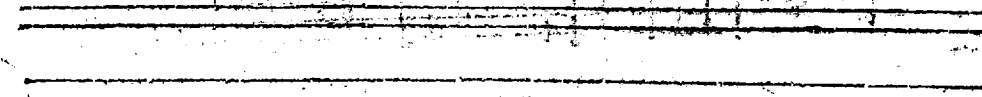
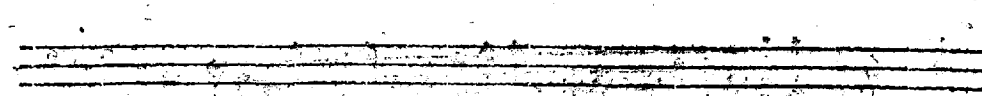
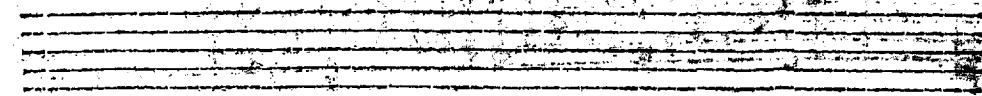
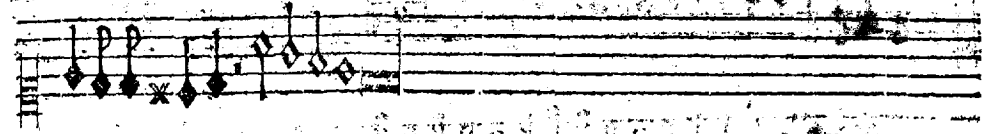
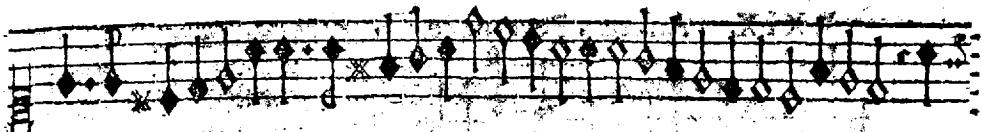
This image shows a handwritten musical score for a piece titled "LXVII. Stephan Felis. Ad Mixolydian." The score is written on six staves, each beginning with a treble clef and a common time signature (C). The music is in the Mixolydian mode, which is characterized by a major scale with a lowered seventh degree. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign.



Cornet

LXVIII: Cornelius Verdung. *Ad Dorian.*

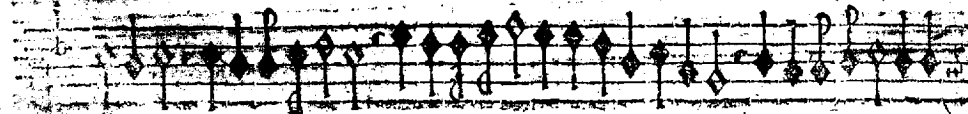
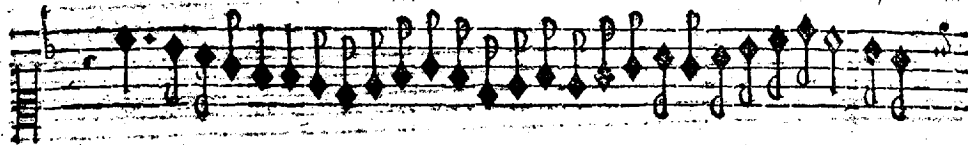
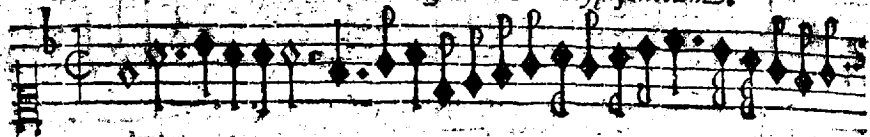
This image shows a page of six staves of musical notation. The title at the top is "LXVIII: Cornelius Verdung. *Ad Dorian.*". The notation is written on six five-line staves. The first staff begins with a treble clef and a common time signature (C). The music consists of a sequence of notes, many of which are beamed together. There are several dynamic markings: a lowercase 'p' (piano) appears at the beginning of the first, second, and fifth staves, and an uppercase 'P' (piano) appears at the beginning of the third, fourth, and sixth staves. There are also some asterisk-like symbols (*) on the fourth and sixth staves. The notation includes various note values, including minims, crotchets, and quavers, as well as rests. The overall style is characteristic of early printed music.

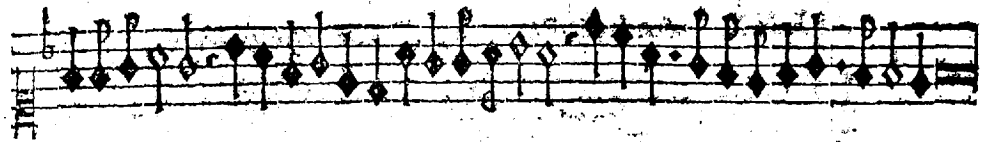


Y

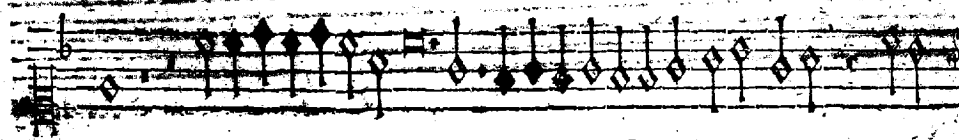
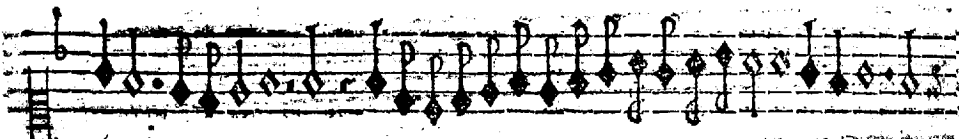
Andreas

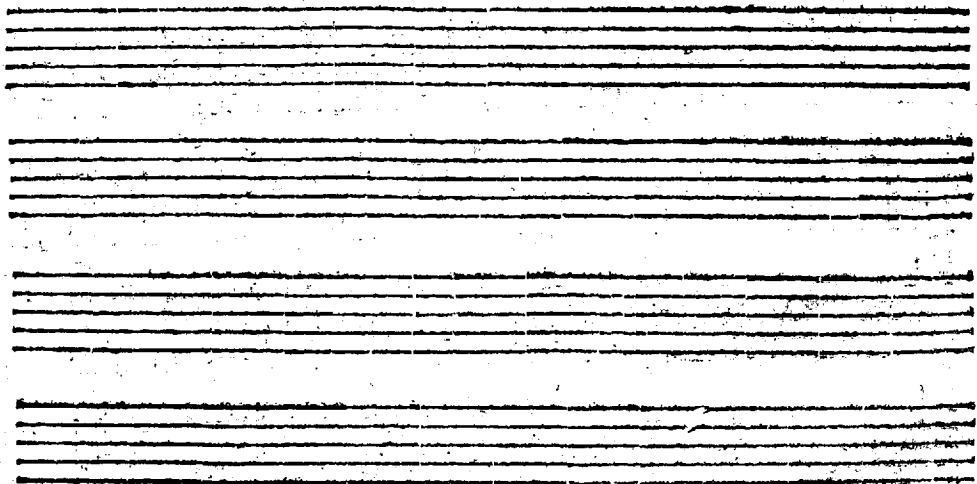
LXIX, Andreas Pevernage. *Ad Hypocentum.*





LXX. Andreas Pevernage. *Ad Hypocentum.*





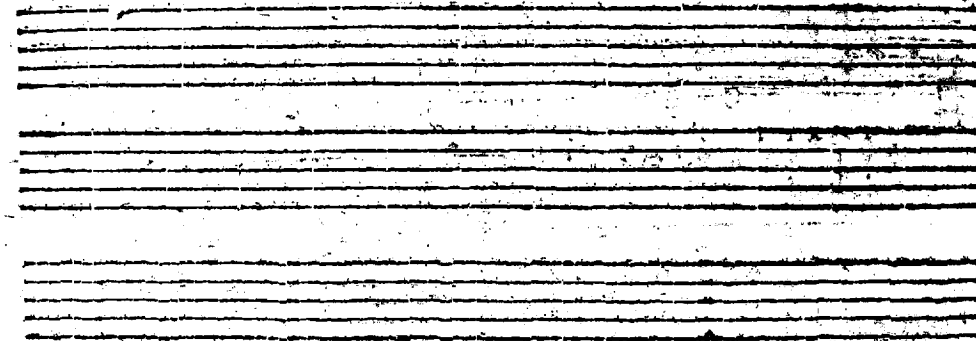
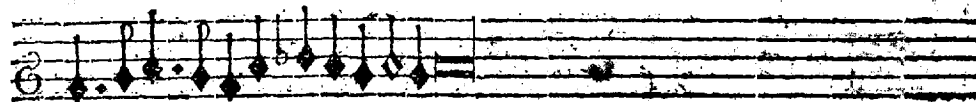
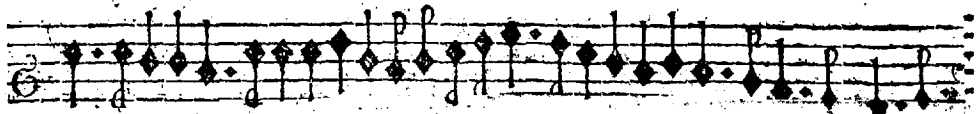
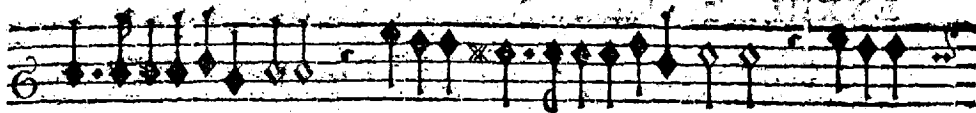
LXXI. Andreas Pevernage. *Ad Hypocriticam.*

This image shows a page of handwritten musical notation. At the top, the text reads "LXXI. Andreas Pevernage. *Ad Hypocriticam.*". Below the text are seven staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and accidentals. The manuscript is written in black ink on aged, slightly yellowed paper. The overall style is characteristic of 17th-century lute tablature or early keyboard notation.



LXXII. Andreas Pevernage. *Ad Hypocritam*

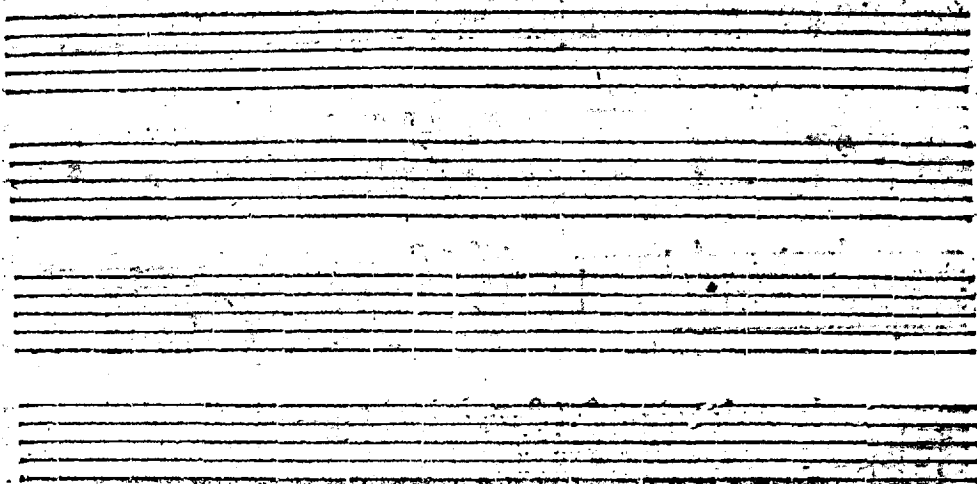




Bernhar-

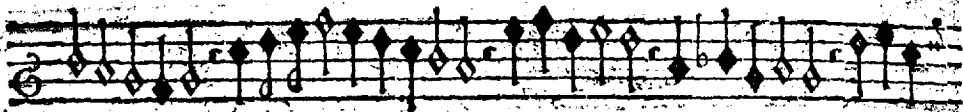
LXXIII. Bernhardus Klingenstein. *Ad Hypomixolydium.*

A handwritten musical score consisting of six staves. The notation is a form of mensural notation, likely square notation, with notes placed on a four-line staff. The music is written in a single system. The notation includes various note values, rests, and accidentals. There are several 'p' markings, possibly indicating 'piano' or 'pulsus'. The score is written in black ink on aged, slightly stained paper. The title at the top reads 'LXXIII. Bernhardus Klingenstein. Ad Hypomixolydium.' The number 'LXXIII' is in Roman numerals, representing 73. The name 'Bernhardus Klingenstein' is the composer's name. 'Ad Hypomixolydium' refers to the mode of the piece.



Incerdus

LXXIV. Incerdus Auctor. *Ad Mixolydium.*

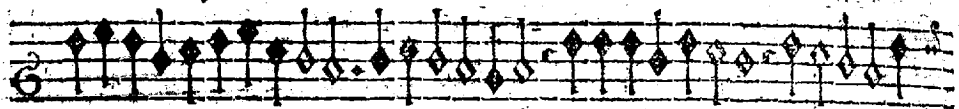


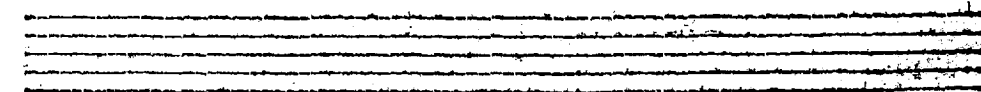
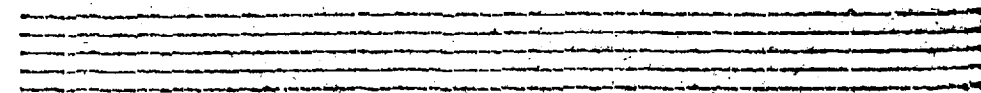
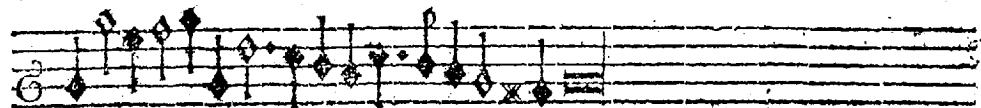


Z

Incep.

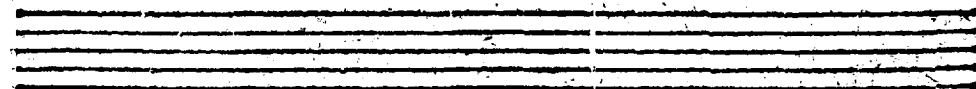
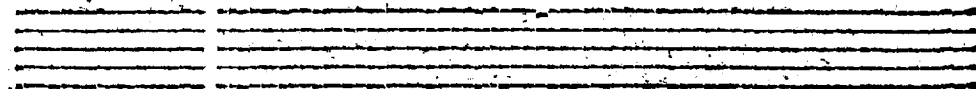
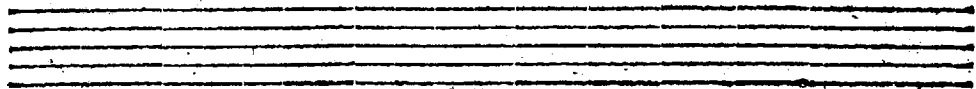
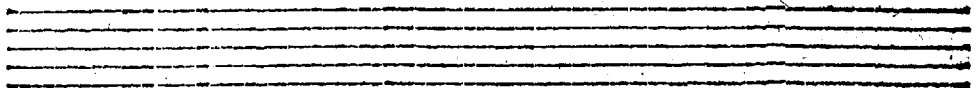
LXXV. Incertus Autor. *Ad Mixolydium.*



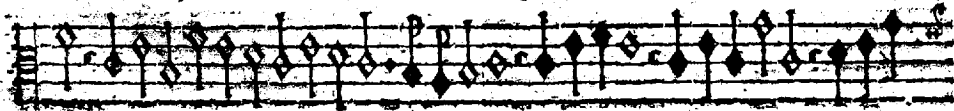
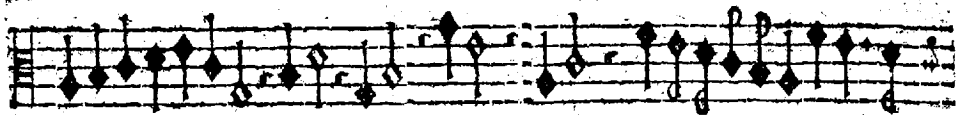
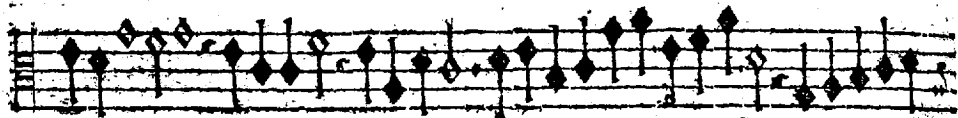
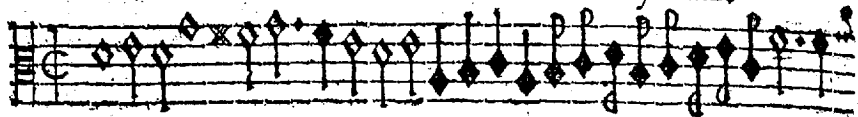


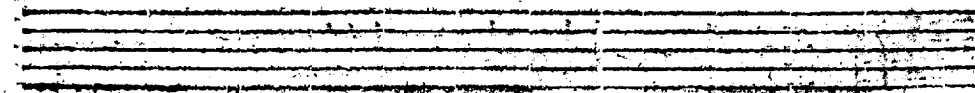
LXXVI. Orlandus di Laffus. *Ad Mixolydium.*

This page contains six staves of musical notation, likely representing a single melodic line. The notation is in Mixolydian mode, as indicated by the title. The staves are arranged vertically and contain various rhythmic values, including minims, crotchets, and quavers, along with numerous accidentals (sharps and naturals). The notation is written on a five-line staff with a C-clef. The first staff begins with a common time signature (C). The notation is dense and characteristic of early printed music.



LXXVII. Orlandus di Lafs. *Ad Mixolydium.*





LXXVIII. Orlandus di Lafs. *Ad Hypomixolydium.*



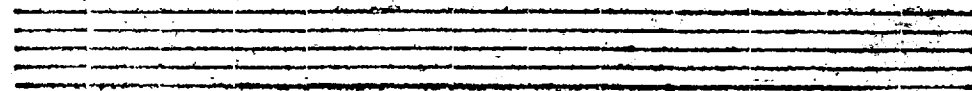
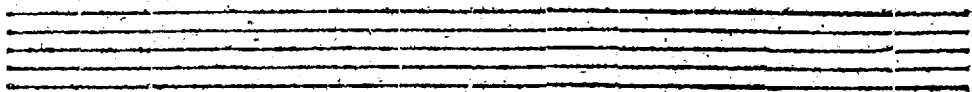
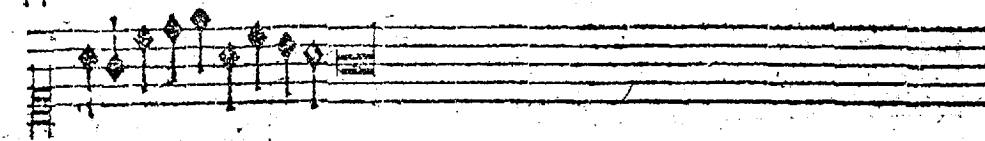
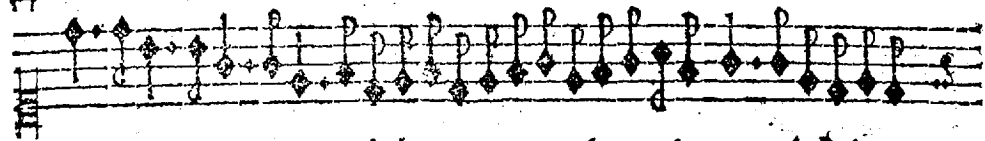
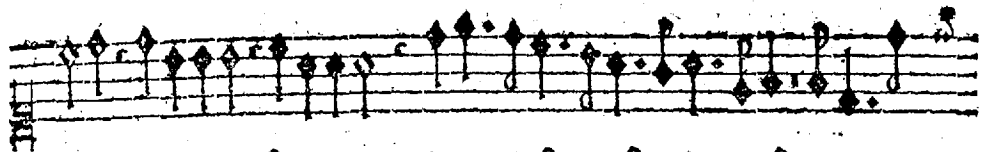
Handwritten musical notation on three staves. The notation consists of diamond-shaped notes with stems, some with flags, and rests. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). The third staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense and appears to be a single melodic line. The first staff ends with a double bar line and a fermata. The second staff ends with a double bar line and a fermata. The third staff ends with a double bar line and a fermata.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank and contain no notation.

Orlan.

LXXIX. Orlandus di Laſs. *Ad Hypomixolydiann.*

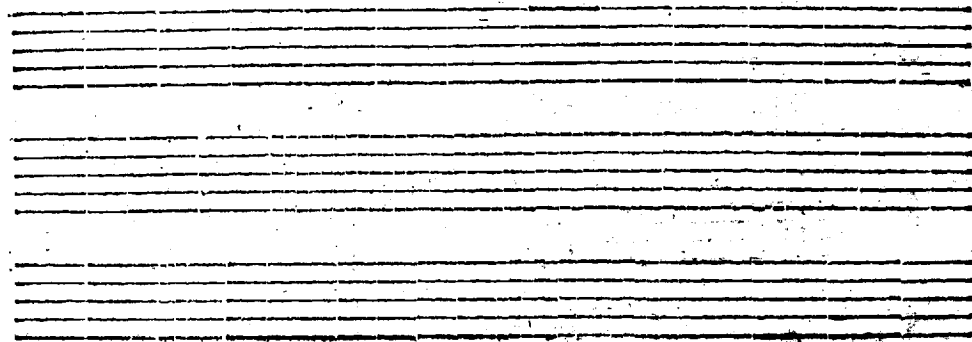
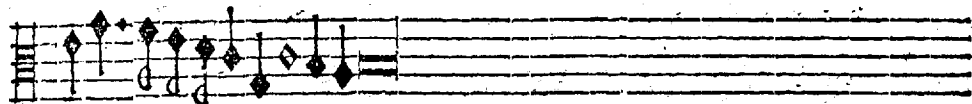
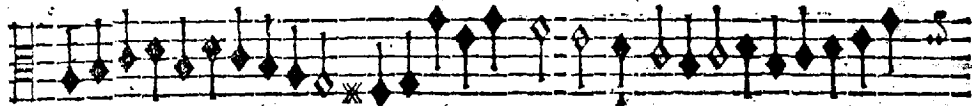




Caspa.

LXX X. Casparus Försterus, *Ad Mixolydium.*

This image shows a page of musical notation consisting of six staves. The notation is in a diamond-shaped style, characteristic of early printed music. The first staff begins with a common time signature (C) and a treble clef. The notes are diamond-shaped and are placed on the lines and spaces of the staff. The music is in the Mixolydian mode, as indicated by the title. The notation is arranged in six horizontal staves, each containing a single line of music. The notes are connected by stems, and there are various accidentals and rests throughout the piece. The overall appearance is that of a historical manuscript or printed score.



AA

Orlan-

LXXXI. Orlandus di Laffus. *Ad Phrygium.*

This image shows a page of six staves of medieval musical notation. Each staff begins with a C-clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The music is arranged in six systems, each with a single staff. The notation is dense and rhythmic, typical of a lute or harp piece from the 15th century.

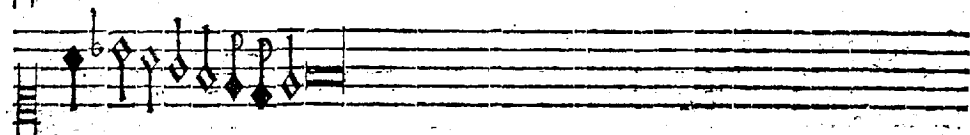
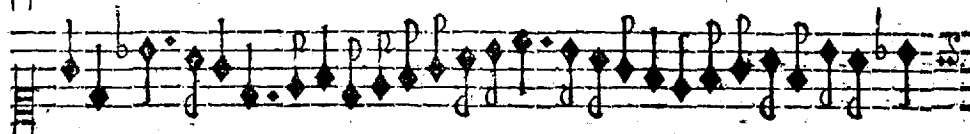


AA 2-

Orlan

LXXXII. Orlandus. di Laffus. *Ad Lydium.*



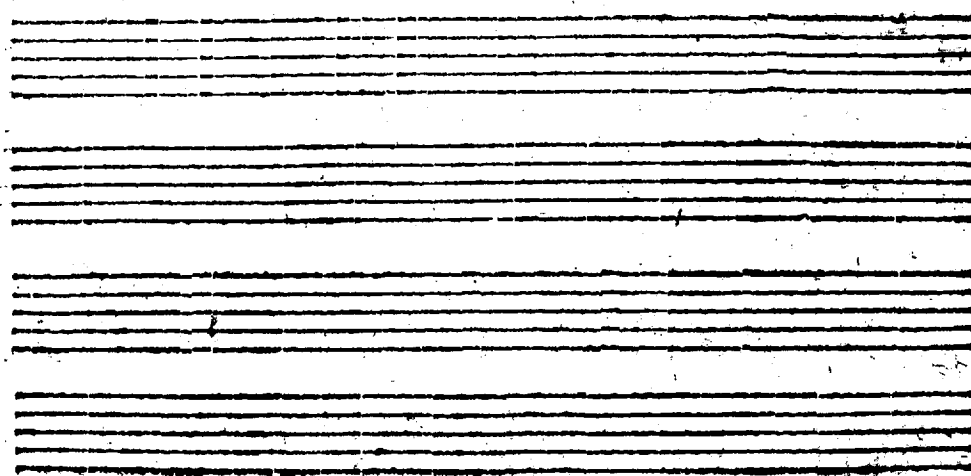
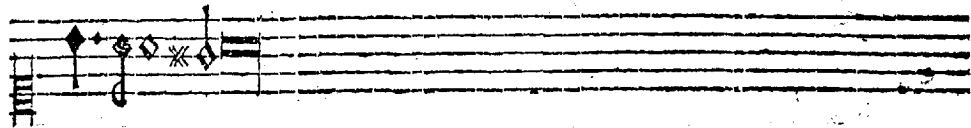
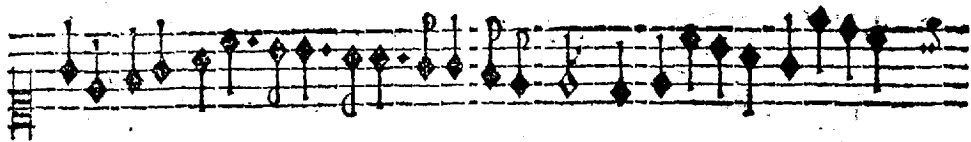


AA 3

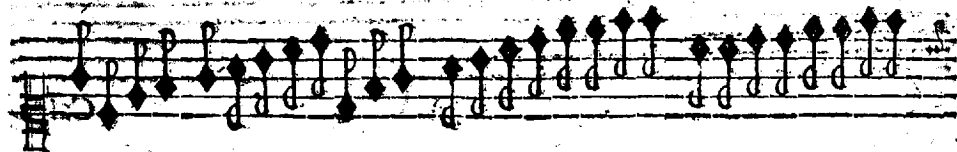
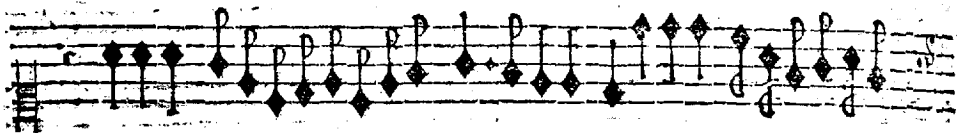
Caspas

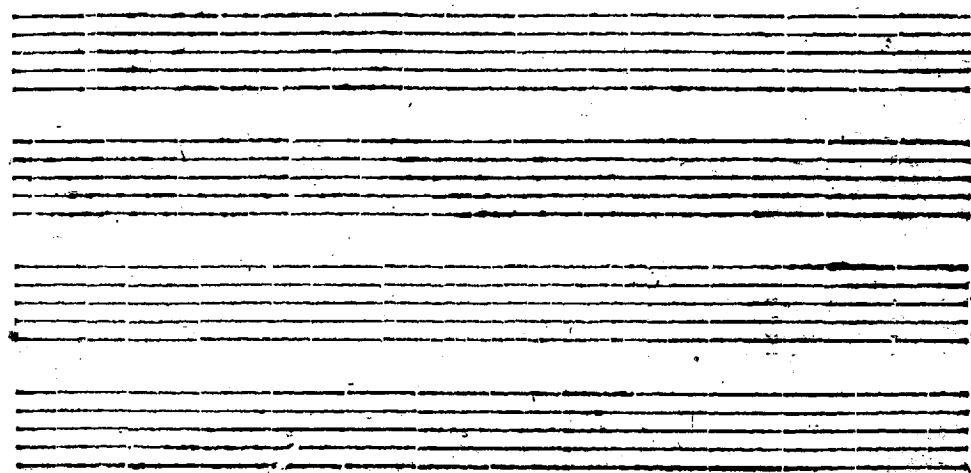
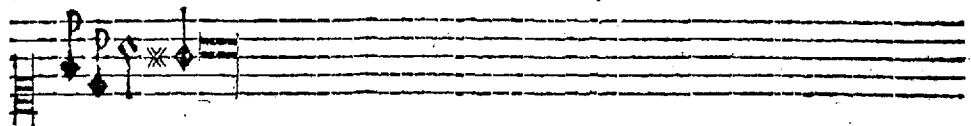
LXXXIII. Casparus Försterus. *Ad Hypocelium.*





LXXXIV. Casparus Försterus, *Ad Dorian Variato fine.*





Franciscus

LXXXV. Franciscus Palumbus. *Ad Tertium.*

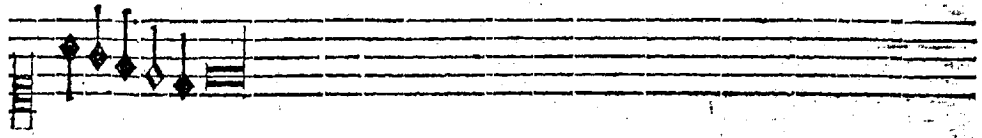
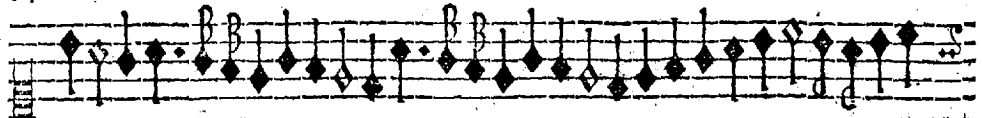
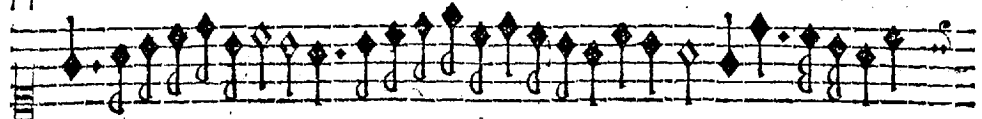
This image displays six staves of musical notation, likely for a lute or similar stringed instrument. The notation is written in a historical style, featuring a treble clef and a common time signature (C). The music is characterized by a series of rhythmic patterns, often consisting of eighth and sixteenth notes, with many notes marked with a 'P' (piano) or a diamond symbol. The notation is arranged in six horizontal staves, each beginning with a clef and a time signature. The overall style is that of a 16th-century lute tablature manuscript.

A handwritten musical score consisting of four staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first three staves each begin with a clef and a key signature signature. The fourth staff begins with a clef and a key signature signature, followed by a double bar line and a repeat sign. The notation includes many notes with stems, some with flags or beams, and various accidentals such as flats and naturals. Dynamic markings like 'p' and 'f' are present throughout. There are also asterisks and other symbols interspersed within the notation.

Josquin

LXXXVI. Josquin de Pres. *Ad Phrygium.*

This image shows a page of six staves of musical notation. The notation is written in a style characteristic of the 16th century, featuring diamond-shaped note heads and stems. The music is organized into six horizontal staves, each beginning with a clef and a key signature. The notation includes various rhythmic values, such as minims and crotchets, and is punctuated by bar lines. The overall appearance is that of a historical manuscript or printed score.



BB

Jotquin

LXXXVII. Josquin de Pres. *Ad Hypomixolydium.*

This image shows a handwritten musical score for Josquin de Pres's piece 'Ad Hypomixolydium'. The score is written on six staves, each with a treble clef and a common time signature (C). The notation is a form of mensural notation, featuring diamond-shaped note heads and stems. The music is organized into measures by vertical bar lines. The first staff begins with a C-clef and a common time signature. The notation includes various rhythmic values, such as minims and crotchets, and rests. The piece concludes with a double bar line and a repeat sign at the end of the sixth staff.

LXXXVIII. Josquin de Pres. *Fuga in Secunda superiore Resolutio.*

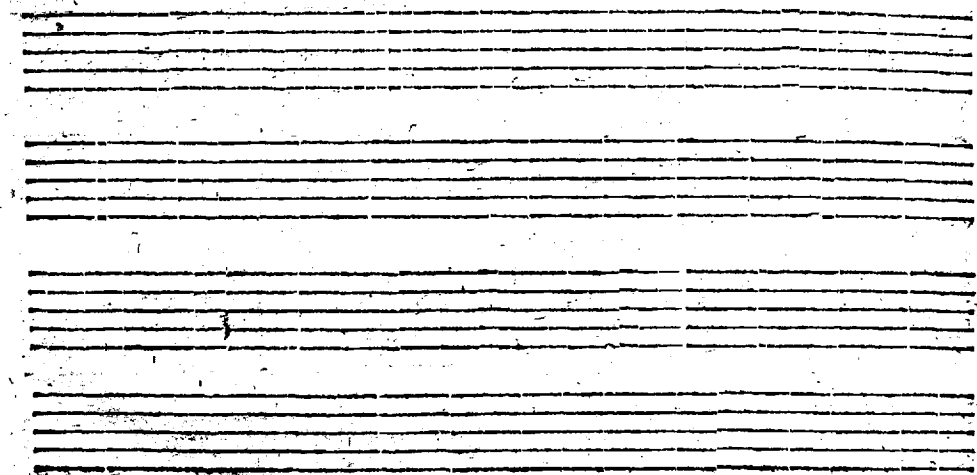
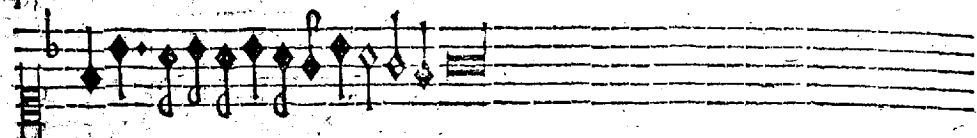
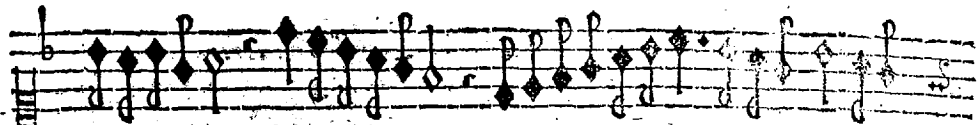
The image displays a musical score for a fugue. It consists of six staves of music, all written in a single clef (C-clef on the first line) and a single key signature (one flat, B-flat). The time signature is common time (C). The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and dynamic markings like 'p' (piano). The music is characterized by its intricate counterpoint and the use of diamond-shaped note heads. The score concludes with a double bar line on the sixth staff.

LXXIX. Josquin de Pres: *Ad Hypodorium.*

The image displays a musical score for Josquin de Pres's piece 'Ad Hypodorium'. The score is written on four staves, each beginning with a treble clef and a common time signature (C). The notation is a form of mensural notation, featuring diamond-shaped notes on a five-line staff. The first staff contains the initial melodic line, followed by three more staves of music. The fourth staff concludes with a double bar line and a repeat sign. Below the fourth staff, there are three additional empty staves, suggesting a multi-measure rest or a continuation of the piece on the following page.

XC. Antonius Brumel. *Ad Hypodorium.*

This image shows a page of handwritten musical notation for a piece titled "Ad Hypodorium" by Antonius Brumel. The score is arranged in six horizontal staves, each with a treble clef and a common time signature (C). The notation is dense, featuring a variety of rhythmic values including minims, crotchets, and quavers, often beamed together. The music is written in a style characteristic of the early 16th-century French lute tablature tradition. Dynamic markings such as "p" (piano) are visible throughout the score. The piece concludes with a double bar line and a repeat sign. At the bottom of the page, the letters "BB" and the number "3" are printed.



Ad

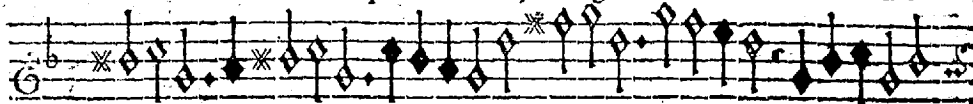
XCI. *Ad Dorian.*



Laus & peren nis glo-



ria Laus & perennis ij glo ria De-



o Patri ij & filio Deo Patri & filio ij



Sancto simul Paraclito ij in seculorum secu-

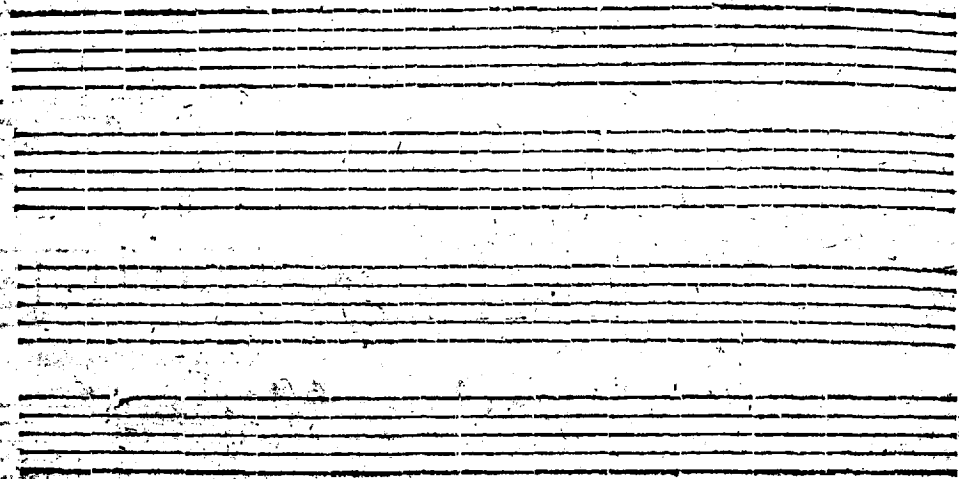


la in seculorum secula ij ij



in seculorum se cula.

F I N I S.

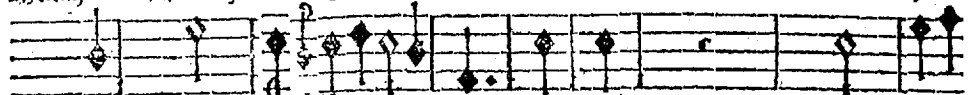


Errores infigitiores sic corrigantur :

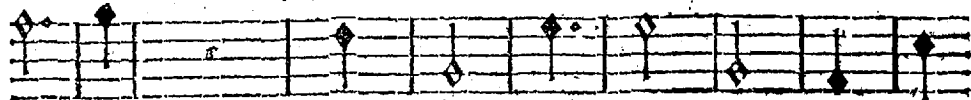
Primus numerus significat quota sit cantilena, secundus in quoto versu lineari sit error Tertius, post quot notulas à principio versus

In voce superiore libri primi.

2.5.1. infere. 7.7.26. inf. 16.3.6 ib.7.1. 11.2.24. & 6.3. 16.5. in init., 18.7.10. 19.6.1.



20.1.9. ib.3.1. 22.6. in init. inf. 38.5.5. dele 42.5.10 ib.7.7. 43.1.19. dele ib.7.22. 46.3.24. 47.1.3.



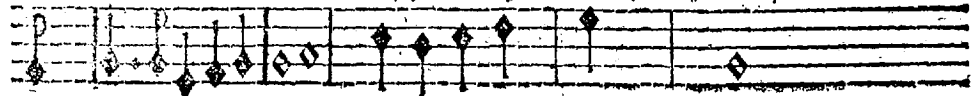
49.5.6. 53.7.5. inf. 64.7.26. 69.3.5. ibid.9.8. 70.8. in initio.



13.5.5. 17.1.8. 18.4.1. 21. Caves fiat 26.2.13. 39.3.29 58.4. in init. 59.12.1. 60. 11. 14. ib.12.17. inf.



61.5.20.68 61.1. dele 72.2. infere 80.7. post n.20. infere 81.10.13. 83.1. nota prima



In secundo libro.



L I S I Æ ,

Valentin. Am Ende excudebat,

ANNO,

M. D C. XII.



