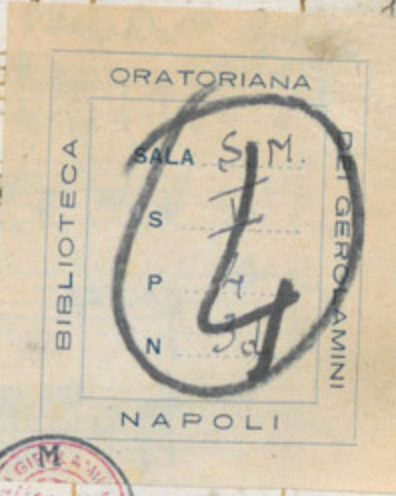


180

lectio 2^a a 2. Voci. con V.V.

Handwritten musical score for two voices and basso continuo. The score is written on ten staves. The first three staves are for the two voices and the basso continuo. The remaining seven staves are for the basso continuo. The music is in a single system. The notation includes various note values, rests, and clefs. There are some markings like 'f' and 'p' for dynamics. The paper is aged and shows some staining.




A 2.

quomodo obscura - nō est aurū mutabī est color of cōmū d'penti sūt lazō

Be - th' filij sion iheru

sūt in uasa testea ofu ma nūd figulij




capite omni pla - - te - a - - uide


sub lae de sacriari in capite omni pla - - uide

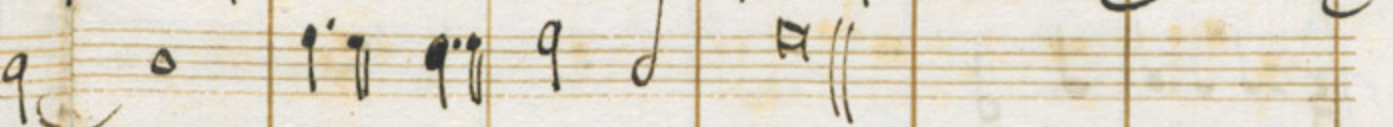





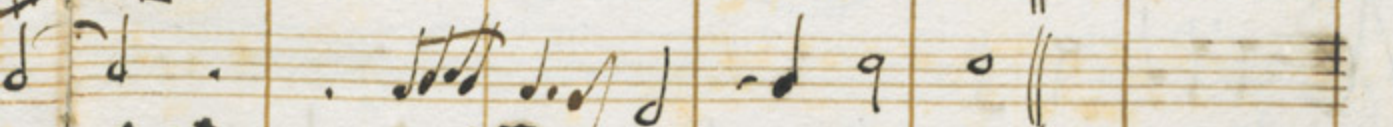


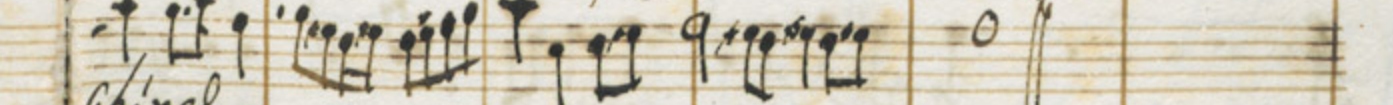
et amictis - - uo primo quomodo reputati



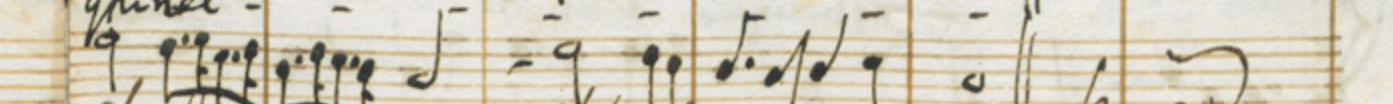










Ghinel -



Ghinel -



Ghinel -



Segue

Dio
 Sed et lamie, rudaverit nanna. Acta ulri
 Sed et lamie rudaverit nanna, Acta - ulri co- rulo
 quati smthio - - i deser - - - - - to i deser - -

Adhesit lingua carcer
 et ad gelato eius

ultra carnos suos filia populi mei eude

ca-nulos suos filia populi mei populi mei eude

unde serbo

to

leth Da leth

leth Da leth

leth Da leth

leth Da leth

leth Da leth

leth Da leth

leth Da leth



et reg. erat

et reg. erat

et reg. erat

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The staves are connected by a large bracket on the left side. The music is written in a historical style with some ligatures and specific clefs.

qui persequitur voluptas - se inveni - nit in vultu
- uis voluptas - o - se, inveni - nit in vultu qui vultu barba

Handwritten musical score for the second system, consisting of five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves. The staves are connected by a large bracket on the left side. The music is written in a historical style with some ligatures and specific clefs.

Handwritten musical score on aged paper. The score consists of several staves of music. The lyrics are written below the staves. The text includes:

He
 He
 He
 qui uocabatur
 rie barba in cruce anglica
 a sub stercora

The music is written in a historical style, likely from the 16th or 17th century. It features various note values, rests, and clefs. There are some diagonal lines drawn across the staves, possibly indicating where the page was bound or where the music continues on the next page.



Continuation of the handwritten musical score at the bottom of the page. The lyrics include:

Na

The music continues with several staves of notes and rests, following the same historical notation style as the rest of the page.

Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The score is written in a historical style, likely from the 16th or 17th century. The lyrics are in Latin and include the following phrases:

et maior effectus est iniquitas filii
et maior effectus est iniquitas
inimicus - to
- subiectus est iniquitate et
et non ceperunt ea ma -
i ca ma -

The music is written on five-line staves, with various note values and rests. There are some markings above the notes, possibly indicating ornaments or performance instructions. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

filie
qui ex filie populi mei
peccata Sodomae que subversa est
peccata Sodomae que

Handwritten musical score on five staves, continuing the previous piece. The notation includes various rhythmic values and clefs.



Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

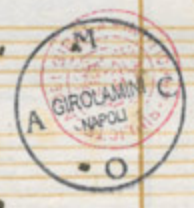
Tempo Se:
Jerusalem Jerusalem
fargo

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like *ff* (fortissimo) and *f* (forte). The lyrics are written in a cursive hand below the notes. The text includes the words "in-venere", "in venere", "Jensalen", and "in venere". There are also some faint markings that appear to be "ad omnia dea" and "in venere". The paper shows signs of age, including foxing and some staining, particularly in the lower right quadrant. The left edge of the page is slightly irregular, suggesting it's part of a bound volume.

Handwritten musical notation on five staves, featuring various rhythmic values and clefs.

Handwritten musical notation on five staves. The second staff includes the Latin text: *ad dominum deum* *conuertere* *in iherusalem*.

Handwritten musical notation on five staves. A circular library stamp is visible on the right side of the page.



Handwritten musical notation on five staves. The text *Iherusalem* is written above the fourth staff, and *ad dominum deum* is written below the fifth staff.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written below the staves, including the words "Amen", "Deo", "Tempore", and "ad omnia secula". The paper shows signs of age, including yellowing and some staining.

Amen
Deo
Tempore
ad omnia secula

Handwritten musical notation on seven staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The music is written in a cursive, historical style. The lyrics "ad Deum - mundum" and "ad gloriam de - i" are written below the notes on the fifth and sixth staves respectively. The notation ends with a double bar line and a repeat sign on the seventh staff.

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