

Missa:

Et ecce terre motus

Duodecim vocū:

Antonio

Brumel

autore.

Antonini Brumel.

Dicantus primus

KYRIE

Dicantus secundus

KYRIE

Dicantus Tertius

KYRIE

Dicantus primus

KYRIE

Bassus Secundus

KYRIE

Bassus Tertius

KYRIE

*gallus
graser
berthelome
jan marquet*

*hans fischer
o ruan mo
Kuney
Wulf fischer*

*frans floy
Richard
benedetto
hans gros*

11. 11. 11.
11. 11. 11.
11. 11. 11.
11. 11. 11.

11. 11. 11.
11. 11. 11.
11. 11. 11.

11. 11. 11.
11. 11. 11.
11. 11. 11.

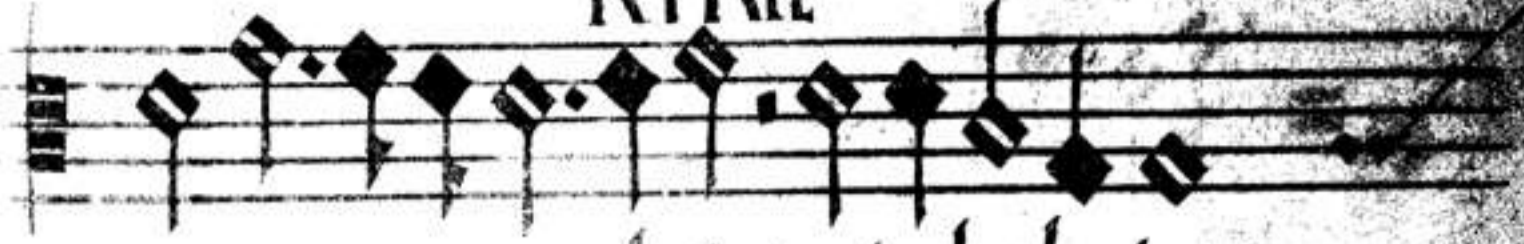
Corneo
georgio
iconavie

Cantov
Edman
Don alexandro

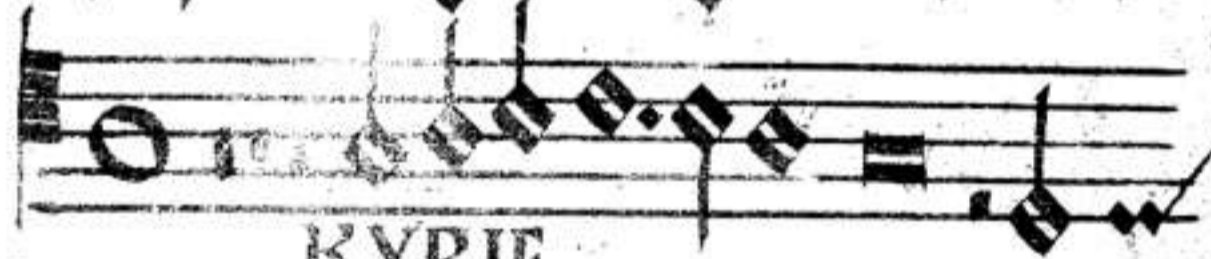
Don carlo
henrico
petro



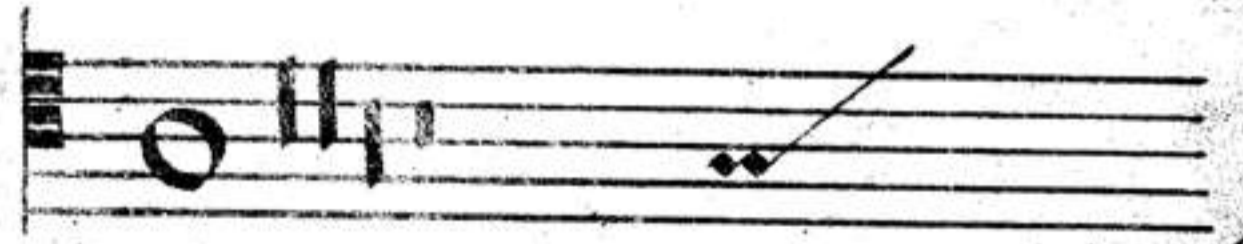
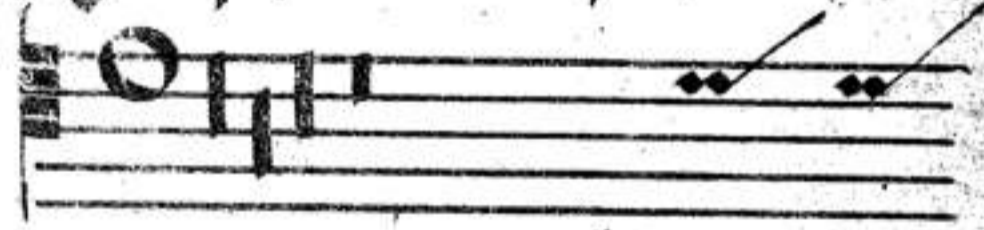
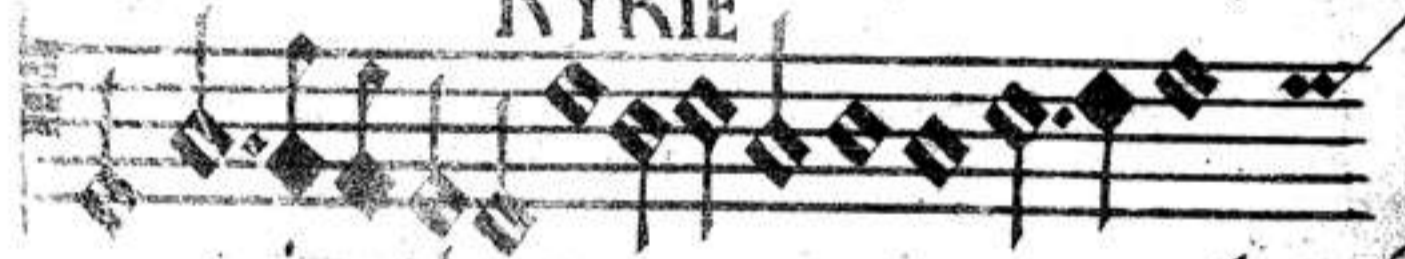
KYRIE



KYRIE



KYRIE



KYRIE



Discantus.
Primus.

Discantus.
Secundus.

Discantus.
Tertius.

Bassus.
Primus.

Bassus.
Secundus.

Bassus.
Tertius.

RIE

Contra 1^o
Primus

Musical staff for the first voice part, labeled 'Contra 1 Primus'. It features a series of diamond-shaped notes on a five-line staff.

Contra 1^o
Secundus

Musical staff for the second voice part, labeled 'Contra 1 Secundus'. It features a series of diamond-shaped notes on a five-line staff.

Contra 2^o
Tertius

Musical staff for the third voice part, labeled 'Contra 2 Tertius'. It features a series of diamond-shaped notes on a five-line staff.

Tenor 1^o
Primus

Musical staff for the first tenor part, labeled 'Tenor 1 Primus'. It features a series of diamond-shaped notes on a five-line staff.

KYRIE

Tenor 2^o
Secundus

Musical staff for the second tenor part, labeled 'Tenor 2 Secundus'. It features a series of diamond-shaped notes on a five-line staff.

KYRIE

Tenor 2^o
Tertius

Musical staff for the third tenor part, labeled 'Tenor 2 Tertius'. It features a series of diamond-shaped notes on a five-line staff.

Basso:
p. 15.

Musical staff for Bassoon part 1, showing a melodic line with various note values and rests.

Basso:
p. 15.

Musical staff for Bassoon part 2, continuing the melodic line. The lyrics "elei" and "fon" are written below the staff.

Basso:
p. 15.

Musical staff for Bassoon part 3, continuing the melodic line. The lyrics "eleison." are written below the staff.

Basso:
p. 15.

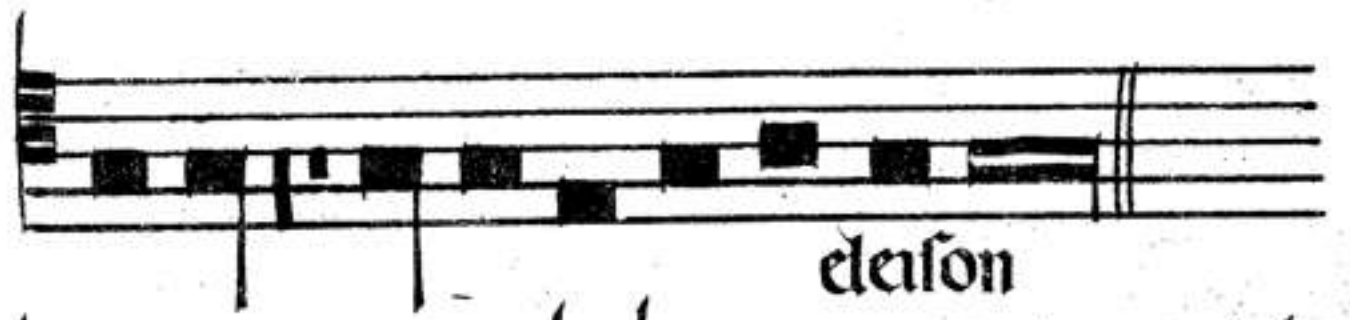
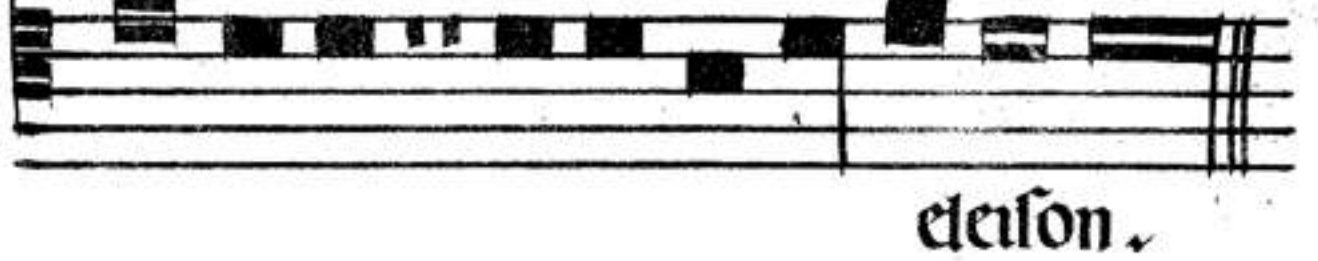
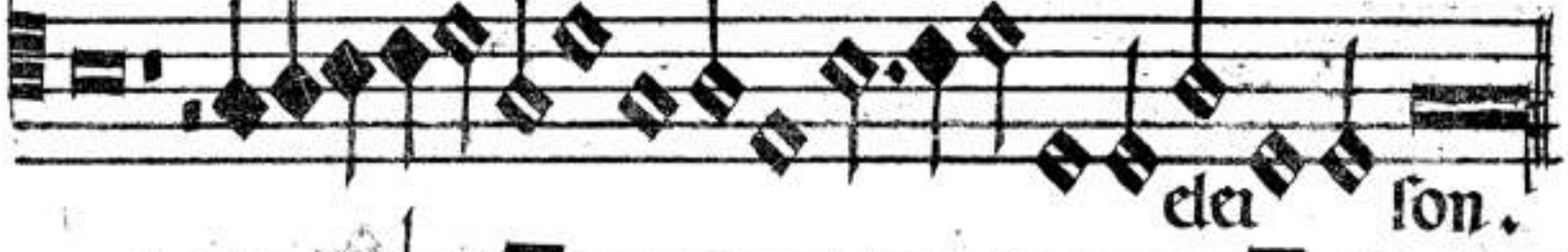
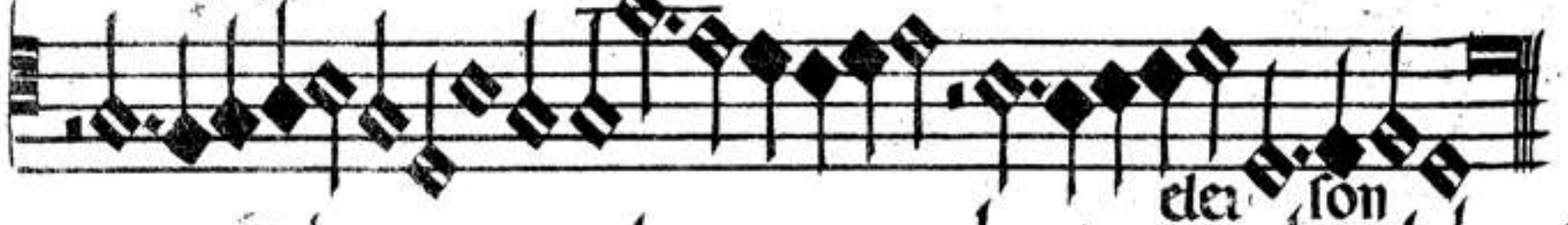
Musical staff for Bassoon part 4, continuing the melodic line. The lyrics "e leison" are written below the staff.

Basso:
p. 15.

Musical staff for Bassoon part 5, continuing the melodic line. The lyrics "eleiso." are written below the staff.

Basso:
p. 15.

Musical staff for Bassoon part 6, continuing the melodic line. The lyrics "eleison" are written below the staff.



Soprano.
Tertius.

CHRISTE

Soprano.
Secundus.

CHRIS TE

Soprano.
Tertius.

CHRISTE

Bassus
Primus.

CHRISTE

Bassus
Secundus.

CHRISTE

Bassus
Tertius.

CHRISTE

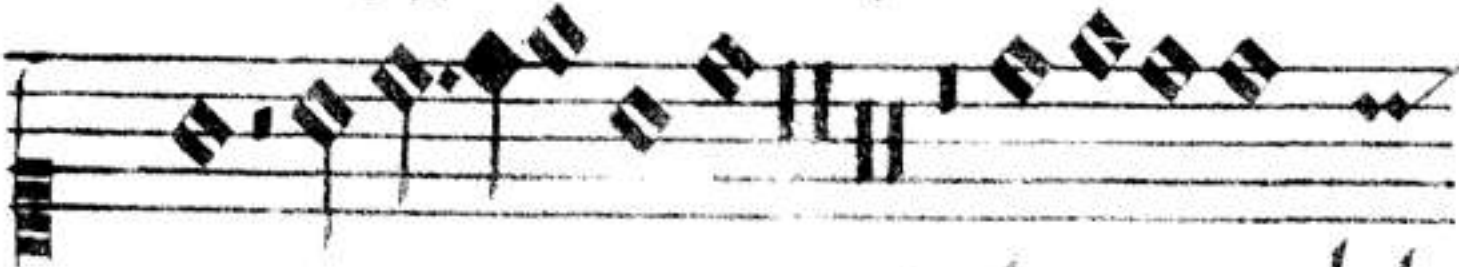
This musical score is arranged in six systems, each representing a different voice part. Each system consists of two staves: the upper staff is for the vocal line, and the lower staff is for the basso continuo line. The lyrics are written below the vocal lines. The first system is for the Soprano Tertius part, with the lyrics 'CHRISTE'. The second system is for the Soprano Secundus part, with the lyrics 'CHRIS TE'. The third system is for the Soprano Tertius part, with the lyrics 'CHRISTE'. The fourth system is for the Bassus Primus part, with the lyrics 'CHRISTE'. The fifth system is for the Bassus Secundus part, with the lyrics 'CHRISTE'. The sixth system is for the Bassus Tertius part, with the lyrics 'CHRISTE'. The notation uses square notes and stems, characteristic of early printed music. There are some markings above the Bassus Primus staff, including the numbers '6', '6', and '4', which likely indicate fingerings or specific rhythmic values. The page number '28' is visible in the bottom right corner.

This page contains ten staves of musical notation, each representing a different voice part. The notation is in a traditional style with square notes and stems. The lyrics 'CHRISTE' and 'CHRE' are written below the notes. The parts are labeled as follows:

- Part 1:** Tenor 1. Lyrics: CHRISTE
- Part 2:** Tenor 2. Lyrics: CHRE
- Part 3:** Tenor 3. Lyrics: CHRISTE
- Part 4:** Tenor 4. Lyrics: CHRE
- Part 5:** Tenor 5. Lyrics: CHRE
- Part 6:** Tenor 6. Lyrics: CHRE
- Part 7:** Tenor 7. Lyrics: CHRISTE

The lyrics are: CHRISTE, CHRE, CHRISTE, CHRE, CHRE, CHRE, CHRISTE.

1



Bassus
part.



2



Bassus
part.



This image shows a page of musical notation for a choir, consisting of ten staves. The notation is arranged in two columns of five staves each. The parts are labeled as follows:

- Staff 1 (top left):** Soprano 1 (Soprano 1^o)
- Staff 2 (top right):** Soprano 2 (Soprano 2^o)
- Staff 3 (middle left):** Tenor 1 (Tenor 1^o)
- Staff 4 (middle right):** Tenor 2 (Tenor 2^o)
- Staff 5 (bottom left):** Soprano 1 (Soprano 1^o)
- Staff 6 (bottom right):** Soprano 2 (Soprano 2^o)
- Staff 7 (bottom left):** Tenor 1 (Tenor 1^o)
- Staff 8 (bottom right):** Tenor 2 (Tenor 2^o)
- Staff 9 (bottom left):** Soprano 1 (Soprano 1^o)
- Staff 10 (bottom right):** Soprano 2 (Soprano 2^o)

The notation includes various note values, rests, and bar lines, with some staves ending in a fermata. The music is written in a traditional style with a key signature of one flat and a common time signature.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

eleison

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

eleison

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

e leison

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

elei son

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

eleison.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

A single musical staff containing a series of notes with stems, all pointing downwards. The notes are arranged in a rhythmic pattern across the staff.

eleison.

Soprano
part 2

KYRIE

Soprano
part 1

KYRIE

Alto
part 1

KIRIE

Alto
part 2

KIRIE

Tenore
part 1

KYRIE

Tenore
part 2

KYRIE

This image shows a page of a musical score for a Kyrie and Kirie. It features six systems of music, each consisting of two staves. The first two systems are for the Soprano part, with the first system labeled 'Soprano part 2' and the second 'Soprano part 1'. Both systems are titled 'KYRIE'. The next two systems are for the Alto part, with the first system labeled 'Alto part 1' and the second 'Alto part 2'. Both systems are titled 'KIRIE'. The final two systems are for the Tenore part, with the first system labeled 'Tenore part 1' and the second 'Tenore part 2'. Both systems are titled 'KYRIE'. The notation includes various note values, rests, and bar lines, with some notes marked with a '2' indicating a second ending or a specific rhythmic value. The score is written in a traditional, somewhat archaic style.

This image shows a page of musical notation for a choral piece. The notation is arranged in ten horizontal staves, each with a specific label and lyrics. The labels and lyrics are as follows:

- Staff 1: **Discant pti.**
- Staff 2: **Discā. tecu.**
- Staff 3: **Discant te.**
- Staff 4: **Bassus pti.**
- Staff 5: **Bassus tecu.**
- Staff 6: **Basso te.**

The musical notation consists of square notes on a five-line staff, with stems pointing downwards. The notes are organized into measures by vertical bar lines. There are some markings above the notes, possibly indicating dynamics or articulation. The overall style is that of a historical musical manuscript.

Contra prima

Contra secus

Contra tertius

Tenor primus

Tenor secundus

Tenor tertius

Discantus
p1.

Two staves of musical notation for the first system of the Discantus p1 part. The notes are square and connected by stems, typical of early printed music.

Discantus
scds

Two staves of musical notation for the second system of the Discantus scds part. The notes are square and connected by stems.

Discantus
terc.

Two staves of musical notation for the third system of the Discantus terc. part. The notes are square and connected by stems.

Bassus
p1.

Two staves of musical notation for the first system of the Bassus p1 part. The notes are square and connected by stems.

Bassus
scds

Two staves of musical notation for the second system of the Bassus scds part. The notes are square and connected by stems.

Bassus
terc.

Two staves of musical notation for the third system of the Bassus terc. part. The notes are square and connected by stems.

Two staves of musical notation for the final system of the Bassus part. The notes are square and connected by stems. A small number '42' is visible at the bottom right of the page.

Monte: p21.

Monte: fecu:

Monte: tot.

Temo: p11.

Temo: fecu:

Temo: tot.

Dicitur prius.

Dicitur fecundo.

Dicitur tertio.

Dicitur quater.

Bassus prius.

Bassus fecundo.

Bassus tertio.

Bassus quater.

eleison

eleison

eleison.

eleison

eleison.

eleison

Confitebor tibi: eleison

Confitebor tibi: elei son.

Pr. 1. eleison

Pr. 2. elei son

Tenor: eleison.

Dicantus primus.

Et in terra par hominibus bone voluntatis laudamus

Dicantus secundus.

Et in terra par hominibus bone voluntatis laudamus

Dicantus tertius.

Et in terra par hominibus bone voluntatis laudamus

Bassus primus.

Laudamus

Bassus secundus.

Bassus tertius.

Confitemur
primus.

Et in terra par
tibus bonis bone voluta

Confitemur
secundus.

Laudamus

Confitemur
tertius.

Laudamus

Confitemur
quartus.

Confitemur
quintus.

Confitemur
sextus.

Confitemur
septimus.

Laudamus

Dica. p1.
 damus te benedici ms te ado
 ra mus te glorificamus te gra

Dica. scos.
 damus te benedicimus te a do
 ramus te glorifi camus te Gra

Dica. tertia.
 damus te benedicimus te ado
 ramus te glorifica mus te Gra s gra

Bass. p1.
 te benedicimus te

adoramus te glorifica:te

Bassus fecio.
 Adora ms te

glori ficamus

Bass. tecto.

Confitemor
 PT. I.
 damus te Benedicimus te Ado ramus te
 glorifica mus te Grās
 Confitem
 secun:
 glorifi ca mus te Gra
 Confitem:
 terc:
 te Benedicimus te
 adoramus te glorificamus te Grās
 Confitem:
 PT. I.
 Lauda
 Confitem:
 PT. I.
 te bñ dicimus te adoramus
 te glorifi camus te Grās

Dicitur
 p. 1.
 a gimus tibi ppter magna

gloria tu a Dne des rex celestis deus pr om

Dicitur
 t. 2.
 cias a gimus tibi ppter magna

gloria tua Dne deus rex cele: des pr om

Dicitur
 t. 3.
 cias agimus tibi ppter magna gloam tu

am domie des rex celestis des pr omipo

Basso
 p. 1.
 gras agimus tibi propter magna

gloriam tua Dne deus rex celestis deus pa

Basso
 t. 2.
 te gras agimus tibi ppter magna gloria

tua Dne deus rex celestis des pa

Basso
 t. 3.
 Lau da

2^o Om̄n̄e
 prt: agimꝰ tibi ppter magnā gloriā
 tuā Dñe des rex celestis deus p̄r om̄
 2^o Om̄n̄em
 cōd̄s agimꝰ tibi ppter magnā gloriā tu
 a Dñe deus rex celestis des p̄r om̄i
 2^o Om̄n̄e
 tert: agimꝰ tibi propter magnā gloriā
 tua Dñe deus rex celestis deus p̄r om̄
 2^o Om̄n̄or
 prt: mus
 2^o Om̄n̄or
 cōd̄s da ms
 2^o Om̄n̄o
 tert: cōd̄s agimꝰ tibi ppter mag: glo m̄
 am tuā Dñe deus rex celestis deus p̄r om̄

Dica: pri:
 ni potens dne fili unigeni

Dica: secus:
 Jesu Chre

mpotens dne fili unigenite Je
 fu Chri

Dica: ter:
 tens dne fili unigeni te
 Jesu Chre Jesu chre Je: Chre

Basso: pri:
 ter ompns domie fili unigeni te Je

Basso: secus:
 fu Chre Je: Chre

Basso: ter:
 ter ompotens domie fili unigenite
 mus te Jesu Chre

1. *Fortis*
 p21:
 impotens dñe fili unigeni te
 Jesu Chre

2. *Contra*
 scous
 potēs dñe fili unigenite
 Jesu Chre chre

3. *Fortis*
 tertia
 impotes dñe fili
 unigenite Jesu Chri

4. *Tempo*
 p21:
 Jesu Chre
 te Jesu Chre

5. *Tempo*
 tacc.
 impotes dñe fili unigenite
 Jesu Chre Je
 su Chri ste

Cantus primus
Dñe de us
agnus de

Cantus secundus
Dñe de us
agnus de

Cantus tertius
Domine de us
agnus de

Bassus primus
Dñe de us agnus de

Bassus secundus
Domine de us agnus de

Bassus tertius
Dñe de us
agnus de

Contra Altus
 Dñe de us agnus de

Contra Tenor
 Domine deus agnus dei dñe deus agnus de

Contra Tertius
 Dñe de us agnus de

Contra Primus
 Dñe de us
 agnus de

Contra Secundus
 Dñe de us agnus de

Contra Quartus
 Domine de us

agnus de

Dicantus
 prt:
 filius pa

tris filius pa tris.

Dicantus
 tris.
 filius patris filius p̄ris filius pa

tris fi: pa:

Dicantus
 tris.
 filius pa tris fi: pa

tris filius pa tris filius p̄ris

Bassus
 prt:
 filius p̄ris

filius p̄ris

Bassus
 tris.
 1 filius pa tris filius pa tris

Bassus
 tris.
 1 filius p̄ris filius p̄ris.

Contra pt. 1.
 filius pa
 tris filius pa tris

Contra 2.
 i filius pa
 tris filius pa tris

Contra 3.
 filius pa tris
 filius pr̄s

Contra 4.
 filius patris

Contra 5.
 filius pa tris

Contra 6.
 filius pr̄s filius pr̄s

Contra 7.
 i filius pa

Contra 8.
 tris filius patris

S
Discantus
primus.

Qui tollis peccata mundi mi
serere no bis

S
Discantus
secundus

Qui toll' pcta mudi misere
re no bis

S
Discantus
tertius

Qui tollis pec'cata mudi mi
serere nob

B
Bassus
primus.

Qui tollis pcta mudi mi
serere no bis

B
Bassus
secundus

Qui toll' peccata mu

B
Bassus
tertius

Qui toll' pcta mu

Confiteor
 primus
 Qui tollis peccata mundi misere
 re no bis qui tol
 lis peccata mu
 Confitem
 teor
 Qui tollis peccata mundi misere
 re nob
 Confitem
 teor
 Qui tollis peccata mundi miserere
 no bis q' toll' pecca ta mun
 Confiteor
 primus
 Qui tollis peccata mundi
 Confitem
 teor
 Qui toll' peccata mu
 Confitem
 teor
 Qui toll' peccata mudi mi
 serere no bis

Contra Altus
 pt. 1.
 di misere re no bis qui tol
 lis pctā mōi mi

Contra Tenor
 tecuo
 misereze nobis qui tol
 lis pctā mōi

Contra Bassus
 tecuo
 di misereze no bis
 qui tollis peccata pctā mun

Contra Altus
 pt. 2.
 misereze nobis qui tol
 lis pctā mōi

Contra Tenor
 tcōs
 di misereze nobis qui tol
 lis pecca ta mōi

Contra Bassus
 tpc.
 misereze no bis qui tol
 lis pctā mōi mōi

Soprano
 di suscipi pe deprecacionem nostram

Alto
 di suscipi deprecacionem nostram

Tenor
 mundi suscipi deprecacionem nostram

Bass
 peccata mundi suscipi deprecacionem nostram

Bass
 suscipi deprecacionem nostram

Bass
 peccata mundi suscipi deprecacionem nostram

This page contains ten systems of musical notation, each consisting of two staves. The lyrics are written in Gothic script below the notes. The text is a Latin prayer for the forgiveness of sins.

System 1: *Soprano* (Soprano part 1) lyrics: peccata mundi
Alto (Alto part 1) lyrics: suscipe deprecationem nostram

System 2: *Soprano* (Soprano part 2) lyrics: peccata mundi
Alto (Alto part 2) lyrics: suscipe deprecationem nostram

System 3: *Soprano* (Soprano part 3) lyrics: deprecationem nostram
Alto (Alto part 3) lyrics: deprecationem nostram

System 4: *Soprano* (Soprano part 4) lyrics: deprecationem nostram
Alto (Alto part 4) lyrics: peccata mundi

System 5: *Soprano* (Soprano part 5) lyrics: peccata mundi
Alto (Alto part 5) lyrics: suscipe deprecationem nostram

System 6: *Soprano* (Soprano part 6) lyrics: peccata mundi
Alto (Alto part 6) lyrics: peccata mundi

System 7: *Soprano* (Soprano part 7) lyrics: deprecationem nostram
Alto (Alto part 7) lyrics: peccata mundi

System 8: *Soprano* (Soprano part 8) lyrics: deprecationem nostram
Alto (Alto part 8) lyrics: peccata mundi

System 9: *Soprano* (Soprano part 9) lyrics: peccata mundi
Alto (Alto part 9) lyrics: deprecationem nostram

System 10: *Soprano* (Soprano part 10) lyrics: deprecationem nostram
Alto (Alto part 10) lyrics: deprecationem nostram

Sicut: p̄is. Qui se des se des ad dexte
 ram patris
 Sicut: sc̄os. Qui se des
 ad dexteram pa tris
 Sicut: text. Qui se des ad
 Bass: p̄is. Qui se des ad dextera p̄is pa:
 misereze misere:
 Bass: sc̄os. Qui se des ad der: p̄is pa
 tris
 Bass: text. Qui sedes ad der
 era p̄is

Ten systems of musical notation, each consisting of two staves. The lyrics are:

- System 1: Qui se des ad dex teram pa tris
- System 2: Qui se des ad dex te ra der:
- System 3: Qui se des ad dex te ra der:
- System 4: Qui se des ad dex te ra der:
- System 5: Qui se des ad dex te ra der:
- System 6: Qui se des ad dex te ra der:
- System 7: Qui se des ad dex te ra der:
- System 8: Qui se des ad dex te ra der:
- System 9: Qui se des ad dex te ra der:
- System 10: Qui se des ad dex te ra der:

Dufay:
p21:
miserere

Dufay:
miserere

Dufay:
miserere

Dufay:
no

Dufay:
no bis

Dufay:
miserere

Dufay:
miserere

Dufay:
no

Dufay:
no bis

Dufay:
miserere

Dufay:
miserere

Dufay:
nobis quom

Dufay:
miserere

Dufay:
miserere

Dufay:
miserere

Dufay:
no

Dufay:
no bis

Dufay:
miserere

Dufay:
miserere

Dufay:
no

Dufay:
no bis

Dufay:
miserere

Dufay:
miserere

Dufay:
nobis quom

This image shows a page of musical notation for a choir, likely a Kyrie or Mass. The notation is arranged in ten systems, each consisting of two staves. The lyrics are written in Latin and are interspersed with the musical notes. The lyrics include 'miserere', 'nobis', 'no bis', and 're'. The notation uses square notes on a four-line staff, with a clef at the beginning of each system. The lyrics are written in a Gothic script. The page is numbered '110' at the top left.

110

Primus
 Confitemini
 miserere miserere

Secundus
 Confitemini
 no bis miserere

Tertius
 Confitemini
 nobis miserere

Quartus
 Confitemini
 re no bis miserere

Quintus
 Confitemini
 re no bis miserere

Sextus
 Confitemini
 miserere no bis

Septimus
 Confitemini
 miserere no bis

Dicitur:
 no bis quom tu solus sc̄s

Dicitur:
 sc̄s tu so
 bis nobis quom tu so

Dicitur:
 text.
 quom tu solus sc̄s
 tu solus domi

Dicitur:
 p̄rio
 niã tu solus sc̄us tu solus dñs

Dicitur:
 text.
 quoniã tu solus sc̄s tu solus dñs

Dicitur:
 text.
 tu solus sc̄s tu solus

Dicitur:
 dñs

Confiteor
 quom tu solus sc̄s
 tu solus
 Confiteor
 quonia; tu solus sc̄s tu solus dñs
 Confiteor
 tecuis
 bis quoniam tu solus sc̄s tu solus
 sc̄us
 tu solus dñs
 Confiteor
 quonia tu solus sc̄s tu
 solus dñs
 Confiteor
 quonia tu solus sc̄s tu solus dñs
 Confiteor
 tecuis
 no bis
 quonia tu solus sc̄s quom tu solus sanctus

Ducant
p21:
lus dñs tu solus dñs

tu solus altissimus Jesu Chri ste

Ducant
scds
solus dñs tu solus dñs tu solus altissi

mus Jesu Chri ste

Ducant
text:
nus do minus tu solus dñs

tu solus altissimus Jesu Chre

Ducant
p21:
tu solus domi nus tu so

lus altissi mus Je: Chre

Ducant
scds
tu solus dominus tu solus altissi

mus Jesu chre

Ducant
text:
tu solus dominus tu solus al

tissi mus Jesu Chri ste

Soniteno
 prt.: dominus tu solus altus sum
 Jesu Chre
 Soniteno
 scds tu solus dñs tu solus altissi
 mus Jesu Chre
 Soniteno
 tacc. tu solus domi nus tu
 solus altissis Jesu Chre
 Soniteno
 prt.: tu solus altissimus tu solus altus: Jesu Chre.
 Soniteno
 scds tu solus dominus tu solus altissis Jesu Chre
 Soniteno
 tacc. tu solus dñs tu solus altus
 si mus Jesu Chre

The image shows a page of musical notation for a Gloria, likely from a Mass. It consists of ten staves of music, each with a vocal part and Latin lyrics. The lyrics are: "Cum sancto spiritu in gloria dei patris" and "in gloria dei patris". The notation includes clefs, time signatures, and various musical symbols such as notes, rests, and bar lines. The text is written in a Gothic-style font.

Staff 1: *Ducāt* **primus** Cum sancto spiritu in gloria

Staff 2: dei patris in gloria dei patris

Staff 3: *Ducāt* **secundus** Cum sancto spiritu in gloria

Staff 4: dei patris in gloria dei patris

Staff 5: *Ducāt* **tertius** Cum sancto spiri tu in gloria

Staff 6: dei patris in gloria dei patris

Staff 7: *Ducāt* **primus** Cum sancto spiritu in gloria

Staff 8: dei patris in gloria dei pa

Staff 9: *Ducāt* **secundus** Cum sancto spiritu in gloria

Staff 10: dei patris in gloria dei patris

Staff 11: *Ducāt* **tertius** Cum sancto spiri tu in gloria

Staff 12: dei patris in gloria dei pa

Confronto primo
 Cum sancto spiritu in gloria dei pa
 tris in gloria dei patris
 Confronto secundo
 Cum sancto spiritu in gloria
 dei patris in gloria dei pa
 tris in gloria dei patris
 Confronto tertio
 Cum sancto spiritu in gloria
 dei patris in gloria dei pa
 tris in gloria dei patris
 Confronto quarto
 Cum sancto spiritu in gloria
 dei patris in gloria dei pa
 tris in gloria dei patris
 Confronto quinto
 Cum sancto spiritu in gloria
 dei patris in gloria dei pa
 tris in gloria dei patris

Ducant
primus

Ducant
secundus

Ducant
tertius

Bassus
primus

Bassus
secundus

Bassus
tertius

Bassus
primus

Bassus
secundus

Bassus
tertius

Bassus
primus

men

men

men

tris

men

men

tris

men

Tempo primo

men

Tempo primo

tis

Tempo primo

men

Tempo primo

tis

Tempo primo

men

Tempo primo

tis

Tempo primo

men

Primus
Discantus
 Patrem omnipotentem factorem
 celi et terre

Secundus
Discantus
 Patrem omnipotentem factorem celi
 et terre

Tercius
Discantus
 factorem celi et terre terre

Primus
Bassus
 Patrem omnipotentem factorem celi et terre
 visibilium omnium visibilium omnium et

Secundus
Bassus
 Patrem omnipotentem factorem ce

li et terre visibilium om

Tercius
Bassus

Cum Sanctus Primus

Patrem omnipotentem

factorem celi et terre

Cum Sanctus Secundus

Factorem celi et ter

re et in

Cum Sanctus Tertius

Patrem omnipotentem factorem ce

li et terre visibili

Cum Primus

Cum Secundus

Cum Tercus

Patrem omnipotentem factorem celi

et terre visibili

Detailed description: This image shows a page from a medieval manuscript containing musical notation for the 'Cum Sanctus' section of a Mass. It features four staves of music, each with a vocal part and Latin lyrics. The notation uses square neumes on four-line red staves. The lyrics are written in a Gothic script below the notes. The first three staves are labeled 'Cum Sanctus Primus', 'Cum Sanctus Secundus', and 'Cum Sanctus Tertius'. The fourth staff is labeled 'Cum Primus', 'Cum Secundus', and 'Cum Tercus'. The lyrics across the staves read: 'Patrem omnipotentem factorem celi et terre visibili'. There are several diagonal lines drawn across the page, possibly indicating fold lines or corrections.

Dicitur
prim.
visibilium omnium et invisibilium

Et in unum dominum Jesum Christum filium dei unigenitum et

Dicitur
secus
visibilem omnium et invisibilem et

in unum dominum Jesum Christum filium dei unigenitum

Dicitur
tert.
et invisibilem omnium et in unum

dominum Jesum Christum filium dei unigenitum et

Basso
prim.
et invisibilem

et in unum dominum Jesum Christum filium dei unum

Basso
secus
num et invisibilem Jesum Chri

stum filium dei unigenitum et

Basso
tert.
tum et

Sonita
pt. 1.

visibilem omnem et invisibilem et

in unum deum Jesum Christum filium de

Sonita
secunda

visibilem et in unum deum Je

su Christum filium de i unigenitum et ex pa

Sonita
tertia

trium omnem et invisibilem

et in unum deum Jesum Christum filium dei unige

Tenor
primo

Et

Tenor
secundus

Et ecce terra

Tenor
tercia

trium omnem et invisibilem

et in unum deum Jesum Christum filium dei unigenitum

Dicitur
 pr^ops
 et p̄re natū ante omnia secula

deū de deo lumen de lumine deū verū

Dicitur
 scōs
 et ex patre natū añ omnia secula

deum de de lumen deum vez de

Dicitur
 terc^os
 tum et ex p̄re natū ante omnia secula

deum de deo lumen de lumie deū vez deo ve

Bassus
 pr^ops
 genitū et ex p̄re natū añ omnia secula de

um de deo lumen de lumie deū vez de

Bassus
 scōs
 et p̄re natum añ omnia

secula deū de deo lumen de lumi

Bassus
 terc^os
 Et eccl^e terre

Contino 2
p. 21.
vni genitum et ex patre na tu an

re omnia secula lumē de luie deū veꝛ de de

Contino 1
tre natum añ omnia secula

deū de deo lu mē de luie deū ve

Contino 2
tercio
mā et ex patre natū añ omnia secu

la lu mē de luie de ū ve

Contino 2
p. 11.
ecce terre mo

Contino 2
secundo
re motis

Contino 1
terc.
et ex patre na añ omnia secula

deū de deo lu mē de luie deū ve

Dicitur
primus

deus vero de deo vero genitum non factum

consubstantialis patri propter quem omnia

Dicitur
secundus

unum verum de deo vero genitum non factum

et substantialem patri propter quem omnia

Dicitur
tertius

verum

genitum non factum substantialem patri propter quem omnia

Dicitur
quartus

de deo vero genitum non factum

et

Dicitur
secundus

genitum non factum consubstantialem

atri propter quem omnia

Dicitur
tertius

motus

Cōpare
 1^{or} **PT1**
 o ve ro genitū nō factū

confubstancialē p̄ri per q̄m omni

2^{or} **TCOS**
 rū de deo vero genitū nō factū

cōsubstācialem p̄ri s̄ubstācialem patri

3^{or} **TCCTO**
 rū de deo vero genitū nō factū

confubstancialē patri

4^{or} **PT2**
 tus

5^{or} **TCOS**

6^{or} **TCCTC**
 rū de deo de deo vero

genitū nō factū cōsubstācialem patri

Discantus
primus

facta sunt qui propter nos homi-

nes homines et propter nostram salutem

Discantus
secundus

facta sunt

qui propter nos homi- nes et propter nostram salutem

Discantus
tertius

facta sunt qui

propter nos homines et propter nostram salutem

Bassus
primus

consubstantialis patri per quem omnia

Bassus
secundus

facta sunt qui propter nos homines et propter nostram

Bassus
tertius

et propter nostram salutem

2^o Confiteo
pti.
a facta sunt qui propter nos homines

et propter nostram salutem

2^o Confiteo
scdus
substantialem patri per quem omnia

facta sunt qui propter nos homines homines et propter nostram

2^o Confiteo
tert.
consubstantialē patri per quem omnia

facta sunt qui propter nos homi-

nes et propter nostram

2^o Confiteo
pti.
scdus

2^o Confiteo
tert.
substantialē patri per quem omnia facta

sunt qui propter nos homines et propter nostram

Soprano
descendit de celis et incar
natus ē de spiritu sc̄to ex

Alto
descendit de celis et incarnatus ē
de spiritu sc̄to ex

Tenore
descendit de ce lis
et incarnatus ē de spiritu sancto ex

Basso
sa lute descendit de ce lis et
incarnatus est de spū sc̄to

Basso
descendit de ce lis et incarnatus est
de spi ritu sc̄to ex

Basso
rectus.

Contra 1^a pt. 1.

descendit de celis et incarnatus est

de spiritu sancto

Contra 2^a scds

salutem descendit de celis et

incarnatus est de spiritu sancto

Contra 2^a rec.

salutem descendit de celis

et incarnatus est de spiritu sancto

2^o tenor pt. 1.

2^o tenor secundo

2^o tenor tertio.

salutem descendit de celis

et incarnatus est de spiritu sancto

Discantus primus
 Maria virgine et

homo factus est

Discantus secundus
 Maria virgine et ho

mo factus est

Discantus tertius
 Maria virgine et homo

factus est factus est

Bassus primus
 ex Maria virgine et ho

mo factus est et homo factus est

Bassus secundus
 Maria virgine et ho

factus est

Bassus tertius
 et homo factus est

pl. *Conte or*
 et Maria a virgine et homo

fectus ē
Conte or
 et Maria virgine et homo fa

ctus ē
Conte or
 et Maria virgine et ho
 factus est

pl. *Conte or*
 et homo fa ctus ē:

tenor *Conte or*
 Et homo fa ctus ē

tenor *Conte or*
 et Maria virgine et ho
 fa ctus ē

Quintus primus
 Maria virgine et

homo factus est

Quintus secundus
 Maria virgine et ho

mo factus est

Quintus tertius
 Maria virgine et homo

factus est factus est

Bassus primus
 ex Maria virgine et ho

mo factus est et homo factus est

Bassus secundus
 Maria virgine et ho

factus est

Bassus tertius
 et homo factus est

et Maria a virgine et homo
 factus est
 et Maria virgine et homo fa
 ctus est
 et Maria virgine et ho

et homo fa ctus est
 Et homo fa ctus est
 et Maria virgine et ho
 fa ctus est

Soprano
 Crucifixus etiā pro nobis sub pōtio

Soprano
 pilato pass⁹ et sepul tus ē et re
 Crucifix⁹ sub pōtio pilato pas //

Soprano
 sus et sepult⁹ est et resur //
 Crucifix⁹ etiā p nob sub pōtio pila //

Soprano
 to pass⁹ Et resurre //
 Crucifixus e etiā pro nob sub pon //

Soprano
 o pila to passus et sepul t⁹
 Crucifix⁹ etiā pro no


Soprano
 bis pila to
 Crucifix⁹ etiā pro no //



Crucifixus etiam pro nobis sub pon



o pila to passus et



Crucifixus etiam pro nobis sub pon



Sedet



Sedet ad dex



Crucifixus etiam pro nobis sub pon

Dif: pri
 surrexit terti a die scdm scripturas
 Dif: sic
 et ascen dit in celū sedet ad dextram p̄is
 Dif: car̄ ter
 rexit tertia die scdm
 scripturas sedet ad dexterā p̄is:
 Dif: pri
 fit tertia die scdm scripturas et
 ascē dit in ce lu sedet ad dex: p̄is:
 Bass^o
 ē tertia die scdm scripturas et ascen //
 Bass^o
 dit ī celū sedet ad dexterā p̄is:
 Bass^o
 et ascen dit in ce lum
 Bass^o
 sedet ad dexterā p̄is
 Bass^o
 terti?
 bis p̄is:



sepult⁹ ē et resur^{re}xit scđm scripturas



et ascēdit in celū sedet ad dext^{er}: p̄is



resurrexit scđm scripturas et

a //



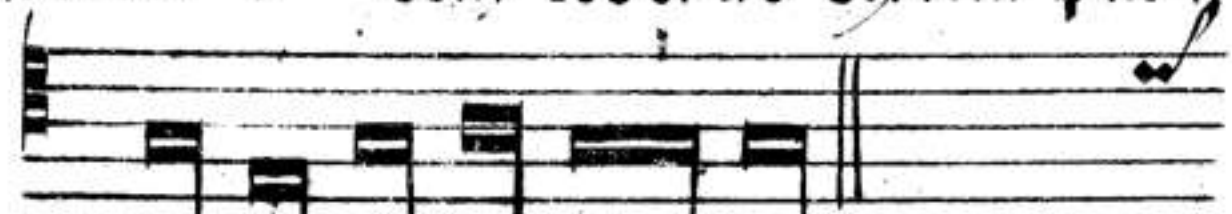
ascēdit in celū sedet ad dext^{er}: p̄is:



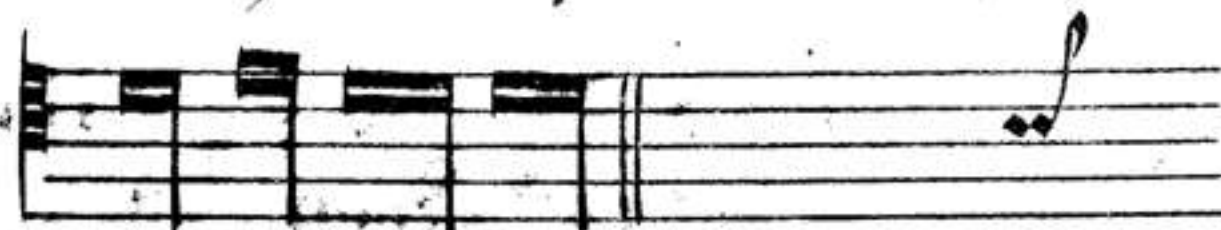
Et resurrexit tertia die scđm scrip //



turas et ascēdit ī celū sedet ad dexterā p̄is:



ad dexte rā pa tris:



teram p̄is:



ē et resurrexit tertia die scđm scripturas



et ascēdit in celū sedet ad dexterā p̄is:

Dific.
pri

Et iterū ventur⁹ ē cū gloria in //

dicare iudicare viuos

Dific.
secund⁹

Et iterū ventur⁹ ē cū glori //

a iudicare iudicare viuos

Dific.
ter.

Et iterū vētur⁹ ē cū glori

a iudicare iudicare viuos

Bass⁹
pri.

Et iterū ventur⁹ ē

cū gloria in dicare

Bass⁹
se:

Et iterū ventur⁹ est cū glori //

a iudicare iudicare viuos

Bass⁹
tern⁹

Et iterū ventur⁹ ē

cū gloria iudicare

Cont. 1. Et iterum venturus est cum gloria iudicare
 re iudi: vi uos et mortuos
 Cont. 2. Et iterum venturus est cum glori
 a iudicare
 Cont. 3. Et iterum venturus est cum glori
 a iudicare iudicare vi uos
 Tenor 1. Et iterum venturus est
 cum gloria iudicare
 Tenor 2. Et iterum venturus est
 cum gloria iudicare
 Tenor 3. Et iterum venturus est cum gloria iu
 dicare iudicare vi uos

vivos et mortuos tuos

cuius regni non erit hinc

vivos et mortuos tuos cui

us regni non erit hinc

vivos et mortuos tuos cui

us regni non erit hinc hinc

iudicare vivos et mortuos vivos et mortuos

tuos cuius regni non erit

vivos et mortuos tuos cui

us regni non erit hinc

iudicare vivos et mortuos vivos et mortuos

tuos cuius regni non e

Dicitur
 Et in spiritu sancto domino et vivi-

ficatē qui ex patre filioque procedit qui cum patre et filio simul adoratur

Dicitur

Et in spiritum sanctum dominum et vivificantem

te qui ex patre filioque procedit qui cum patre et filio simul adoratur

Dicitur

Et in spiritum sanctum dominum et vivificantem qui

ex patre filioque procedit qui cum patre et filio simul adoratur et con-

Bassus

fi- nis et in spiritum sanctum do-

minum et vivificantem qui cum patre

Bassus

Et in spiritu sancto dominum et vivificantem

te qui cum patre et filio simul ado-

Bassus

rat- rit fi nis Qui lo-

fi nis Et i spi ritu
 scdm dnm et vni ficatē qui ex pa
 te cum cu pare
 rit fi nis et in spm sa ctu
 dnm qui ex pre hoq pro ce dit
 simul a do ra
 Et in spiritu scdm dnm et vni ficatē
 qui ex pre qui cum pre et filio simul adoratur
 finis nō erit finis Qui locust?
 nō e rit finis Et in spiritu scdm
 Et in spiritu scdm dnm et vni ficatē
 qui cū pre et filio fit adoratu

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Discipuli
 et glorificat qui locutus est per prophetas et unam san-

Discipuli
 ctam catholicam et unam catho: et apostolicam
 et glorificat qui locutus est p

Discipulus
 phetas et unam sanctam catho et apostoli-
 glorificat qui locutus est Et unam sanctam catholi-

Bassus
 et unam sanctam catholicam et apostolicam
 sit adoratur qui locutus est per prophetas

Bassus
 Et unam sanctam catholicam et apostolicam
 et filio simul adoratur et glori-

Bassus
 ficat qui locutus est per prophetas et unam sanctam catholicam et apostoli-
 cutus est per prophetas

et filio

fit adoratur qui locutus est per

pphetas et vna sanctam catho: et apostolicam

et conglorificatur qui locutus est per pphetas

et vna sanctam catholicam et apo //

adoratur qui locutus est per prophetas

et vna sancta catholica et apostolica etc //

est per prophetas

dominum

adoratur qui locutus est per pph

tas et vna sanctam catho: et apostoli //

Soprano
 Dic: eccle siam Confiteor

vnū baptisma in remissione peccatoꝝ

Soprano
 Dic: cā ecclesi am Cōfiteor vnū baptis //

ma
 Dicat
 ter: i remissioem pctōꝝ

ecclesi am Cōfiteor vnū bap:

in remissione peccato 27

Basso
 Dic: eccle siam Confiteor

vnū baptisma in remissioem peccato

Basso
 Dic: cā ecclesi am Con fiteor vnū baptis

ma in remissi onē pec ca toꝝ

Basso
 Dic: Cōfite or vnū baptisma

In remissione peccato 27

ecclesi am Cōfiteor vnu baptismum
 in remissione peccato
 stolicā eccle siā Cōfite or vnu
 baptismum in remissio nē peccato //
 clesi am Cōfiteor vnu bap tism //
 ma in remissione pcto
 Confite or vnu bap tisma
 in remissione pctor
 Confiteor vnu baptismum
 in remissione peccato
 ca, ecclesi am Con fiteor vnu bap tism //
 ma in remissioem pctor

et expecto resurrectione

mortuorum et vitam venturi

et expecto resurrectione mortuorum

et vitam venturi

et expecto resurrectionem mortuorum

mortuorum et vitam

et expecto resurrectionem

et vitam venturi

et expecto resurrectione mortuorum

et vitam venturi

et expecto resurrectione

mortuorum et vitam venturi seculi

ru et expecto , resurrectione mortu //

rum Et vita vetu //

et expecto resurrectione

mortuorum et vita ventu //

et expecto resurrectione mortu //

oru et vita venturi et vi //

ru et expecto resurrectione mortu //

oru et vita venturi

et expecto resurrectione mor //

tuorum Et vita venturi

et expecto resurrectione mor //

tuorum et vita venturi Et vita

Soprano
 tu tu vē tu a seculi fe
 culi a men.

Alto
 ventu ri ventu ri
 seculi a men.

Tenore
 ven tu ri ventu
 ri seculi a men.

Basso
 venturi et vita veturi et vi
 ta veturi seculi scilicet am

Basso
 ri scilicet vetu ri et vita vetu
 ri seculi a men.

Basso
 ri scilicet veturi et vita ventu
 ri Et vita venturi scilicet amen.

ri ventura scilicet

men

et vita veturi scilicet seculi

me

ta veturi seculi et vita venturi

scilicet

me

ventura veturi seculi

amen

scilicet veturi seculi

amen

ven tura se culi et vita veturi se

culi a

men.

San

ctus

Sanctus

ctus

Sanctus

Sanctus

This system contains two staves of musical notation. The top staff begins with a treble clef, a common time signature (C), and a large initial 'S' followed by a series of eighth and sixteenth notes. The bottom staff continues the melodic line with similar rhythmic values.

San ctus

This system contains one staff of musical notation. It starts with a treble clef and a common time signature. The word 'San' is written above the first few notes, and 'ctus' is written above the final notes of the system.

Sanctus

This system contains two staves of musical notation. The top staff begins with a treble clef and a common time signature, followed by a large initial 'S' and a complex melodic line. The bottom staff continues the melody with similar rhythmic patterns.

This system contains two staves of musical notation. The top staff begins with a treble clef and a common time signature, followed by a large initial 'S' and a series of notes. The bottom staff continues the melodic line.

Sanctus

This system contains two staves of musical notation. The top staff begins with a treble clef and a common time signature, followed by a large initial 'S' and a complex melodic line. The bottom staff continues the melody with similar rhythmic patterns.

fan
fan
ctus

This block contains the first four staves of a musical score. Each staff consists of a vocal line and a piano accompaniment line. The lyrics 'fan', 'fan', and 'ctus' are written below the vocal lines. The music is written in a style that appears to be a transcription of a handwritten manuscript, with some irregularities in the notation.

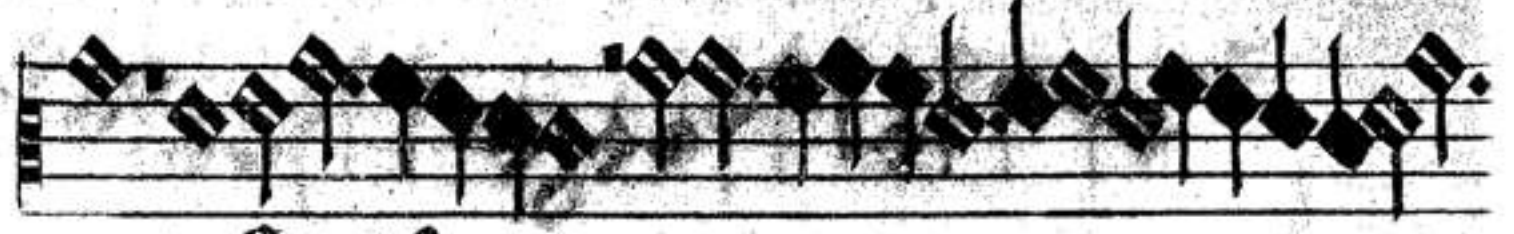
ctus
fan ctus

This block contains the next four staves of the musical score. It continues the vocal and piano parts. The lyrics 'ctus' and 'fan ctus' are visible. The notation remains consistent with the previous staves.

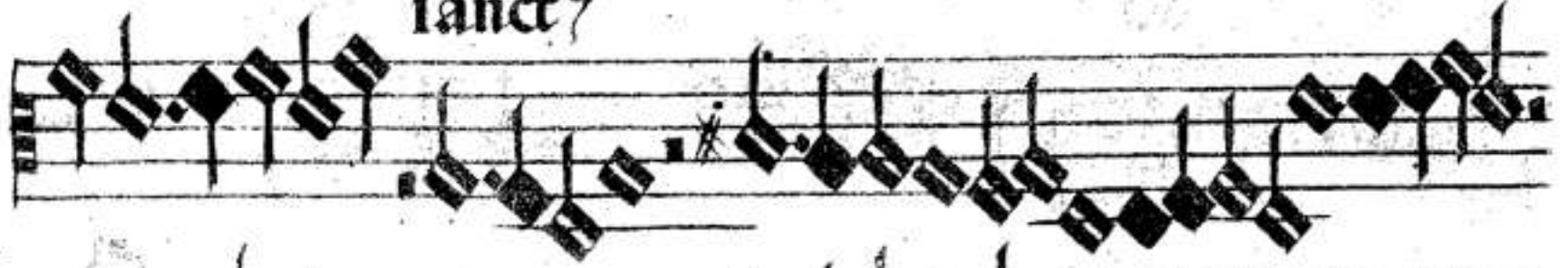
Bassus
Terc.

This block shows the beginning of a new musical part for the Bassus Terc. It consists of a single staff with a bass clef and a few notes, followed by a double bar line.

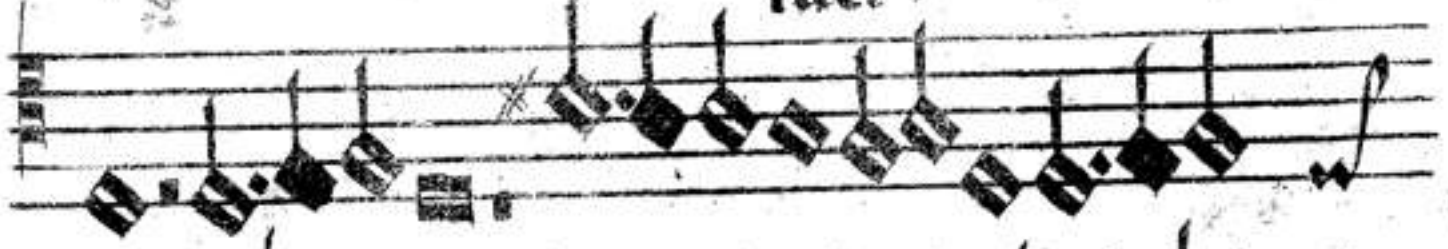
Cont. 1



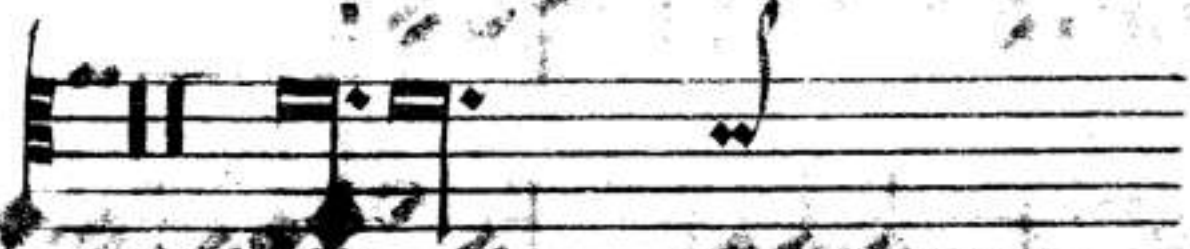
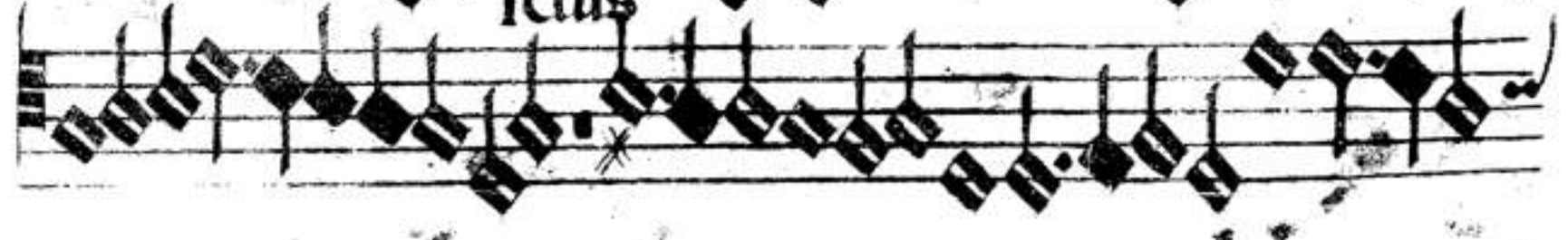
sanct?



sanct?



ictus



Sanctus



san

ctus



and 3

Dicitur
pa.
do *min?*

Dicitur
ter.
do *min?*

Dicitur
ter.
do *min?*

mi nus

mi //

Dicitur
ter.
Sous dñs

do
 minus
 do
 min'

San ct? domin?
 domin?

do
 min'



A handwritten musical score on aged paper, featuring multiple staves of music with square notes and a treble clef. The lyrics are written below the notes in a Gothic script. The text includes:

de
fa ba oth
de
ba oth fa ba oth
de us
fa ba oth
us fa ba
is fa
ba oth
deus fa ba oth.

On the left margin, there are some faint handwritten notes and the word 'Cantus' written vertically. The paper shows signs of wear, including stains and aging.

Deus

fabaoth

Deus

ons

deus

fa

ba oth

fa

ba oth

Deus

fabaoth :

deus

fabaoth

ba oth

Deus

fabaoth

ba oth

Dicitur
psal.

Pleni sunt
ce li et ter //

ra
Dicitur

Pleni sunt ce
li et terra et ter //

Dicitur

Pleni sunt ce
li et terra glo //

Dicitur
psal.

Pleni sunt ce
li et ter

Balthus Sedus & Tem? Laca

Coro
Pr.

Pleni sunt

ce li

et ter

Pleni sunt

ce li celi et ter ra

Pleni sunt ce

li ce li

et ter //

Primus

Secundus

Coro
Ter.

Pleni sunt

ce li et ter ra

DICHI

in gloria tu a gio //

ria tu a .

in gloria tu a tu a

gloria tua tu

a gloria tu a .

et terra gloria tu //

ra gloria gloria tua a

gio ria tu a

et ter ra gloria a

glo ria tu a

ra et ter ra gloria tua

glo ria tua tu a.

et ter ra gloria tu

a tu a gloria tua

Ofanna

Ofanna

Ofanna

Ofanna

Ofanna

Ofanna

Ofanna

Ofanna

Ofanna

Ofanna

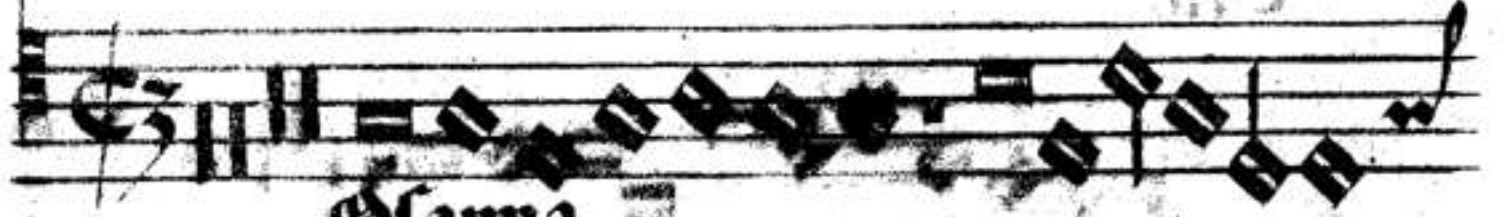
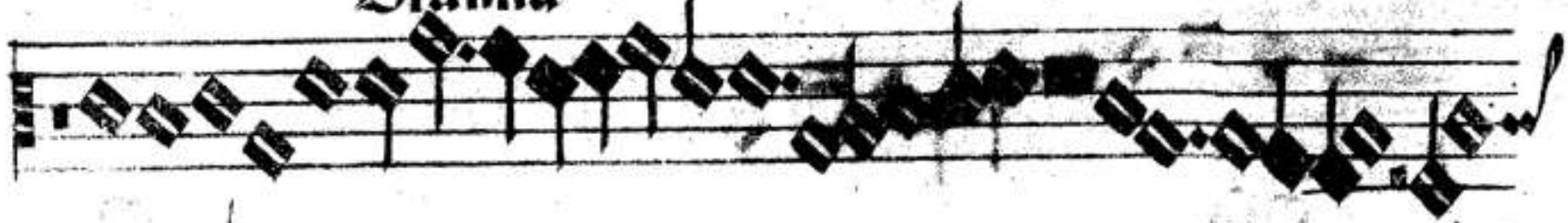
Ofanna

5.11.100

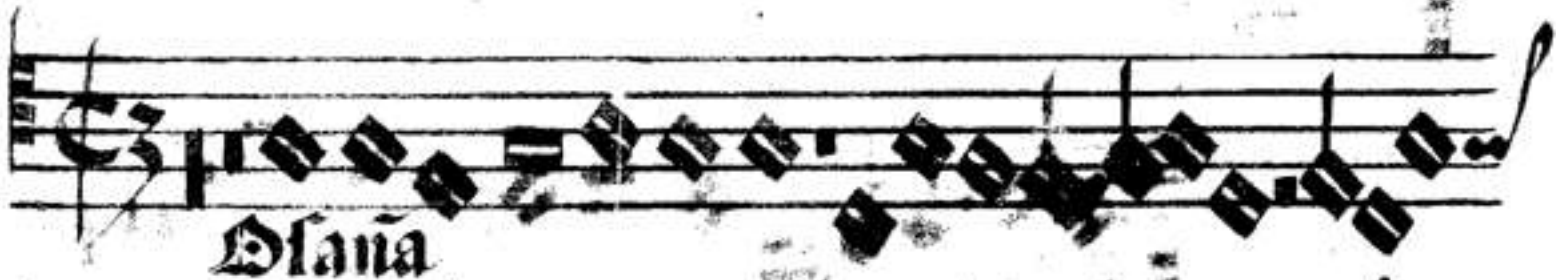
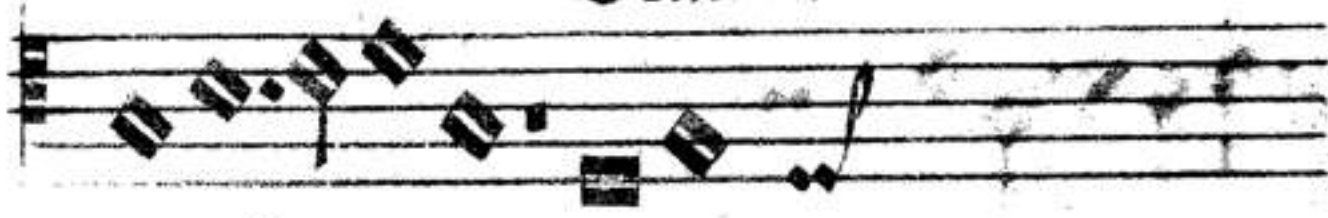
Ofanna



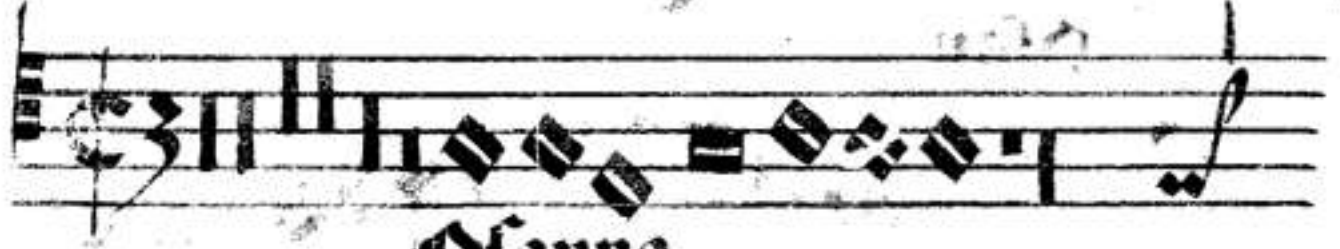
Ofama



Ofama



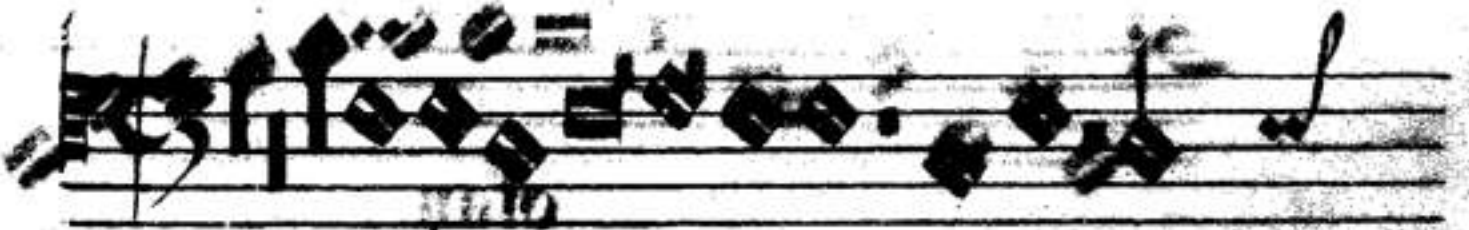
Ofana



Ofanna



Ofana



Ofama



Two staves of musical notation. The top staff contains a series of square notes with stems, mostly on the upper half of the staff. The bottom staff contains a similar series of square notes, mostly on the lower half of the staff.

Ofan

Two staves of musical notation. The top staff contains a series of square notes with stems, mostly on the upper half of the staff. The bottom staff contains a similar series of square notes, mostly on the lower half of the staff.

ofan

Two staves of musical notation. The top staff contains a series of square notes with stems, mostly on the upper half of the staff. The bottom staff contains a similar series of square notes, mostly on the lower half of the staff.

Ofan

Two staves of musical notation. The top staff contains a series of square notes with stems, mostly on the upper half of the staff. The bottom staff contains a similar series of square notes, mostly on the lower half of the staff.

ofan

na

Two staves of musical notation. The top staff contains a series of square notes with stems, mostly on the upper half of the staff. The bottom staff contains a similar series of square notes, mostly on the lower half of the staff.

ofan

Two staves of musical notation. The top staff contains a series of square notes with stems, mostly on the upper half of the staff. The bottom staff contains a similar series of square notes, mostly on the lower half of the staff.

Ofan

na

part
for

ofan

ofan na

ofan

na

ofanna

This image shows a handwritten musical score consisting of ten systems of staves. Each system typically contains two staves, with the upper staff often featuring a treble clef and the lower staff a bass clef. The notation is dense and includes various musical symbols such as notes, rests, stems, and beams. The handwriting is somewhat irregular, and there are some ink smudges and bleed-through visible throughout the page. The overall appearance is that of a working draft or a composer's sketch.

fan na

This system consists of six staves of musical notation. The first staff contains the lyrics 'fan na'. The notation includes various note values, rests, and bar lines, typical of a handwritten musical score.

ofan na

This system consists of six staves of musical notation. The first staff contains the lyrics 'ofan na'. The notation includes various note values, rests, and bar lines, typical of a handwritten musical score.

In in excel

lis

ercc

in excel

in excel "

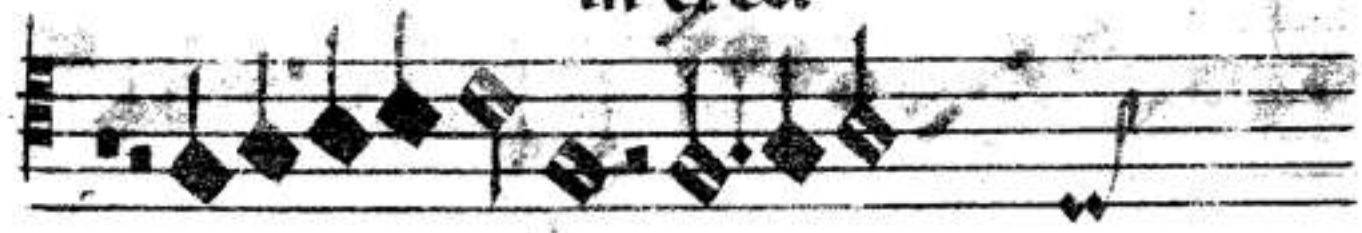
in excel "



in



in excel



in



cel



in

excel //



in excel



in



A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

i excel

lis

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

lis

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

lis i excel lis

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

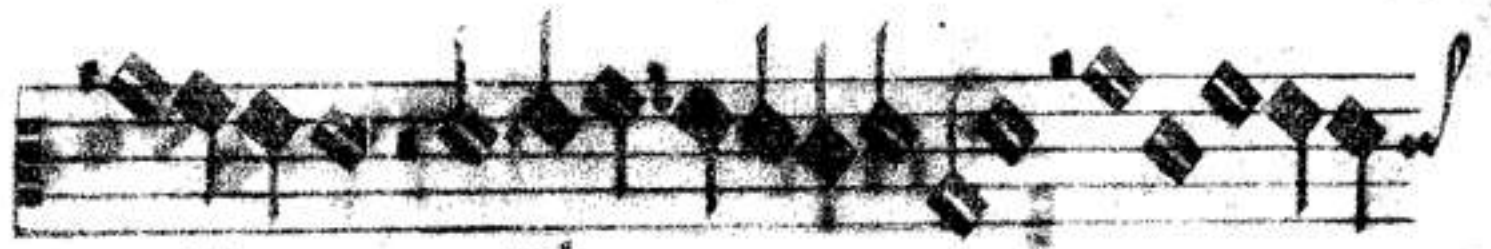
i excel lis

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

lis

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.

A musical staff with a treble clef, containing a series of notes with stems pointing downwards. The notes are mostly eighth and sixteenth notes, with some beamed together.



et cel



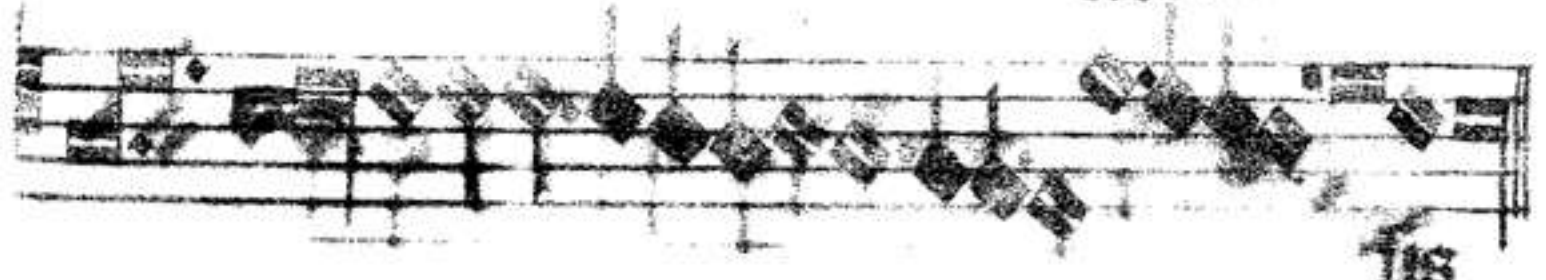
fis



fis



fis



fis



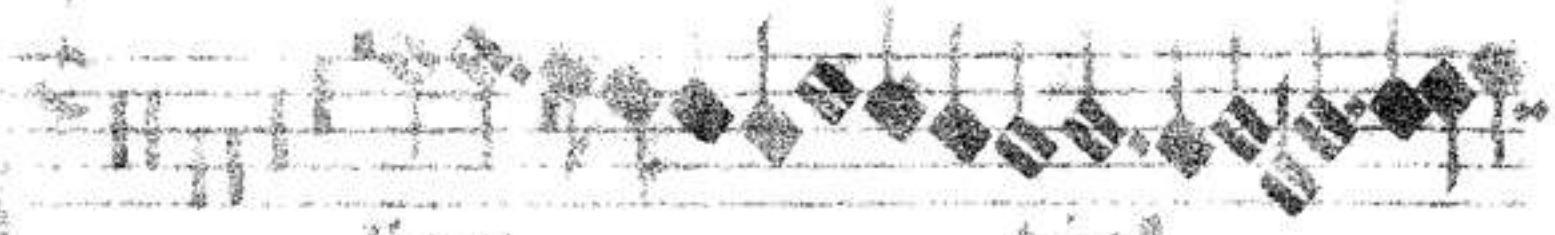
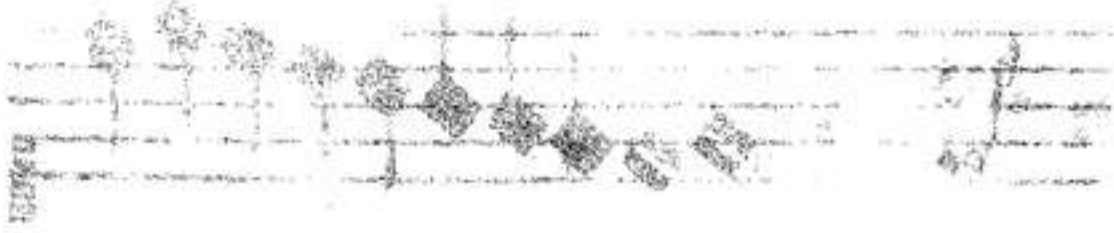
fis



fis

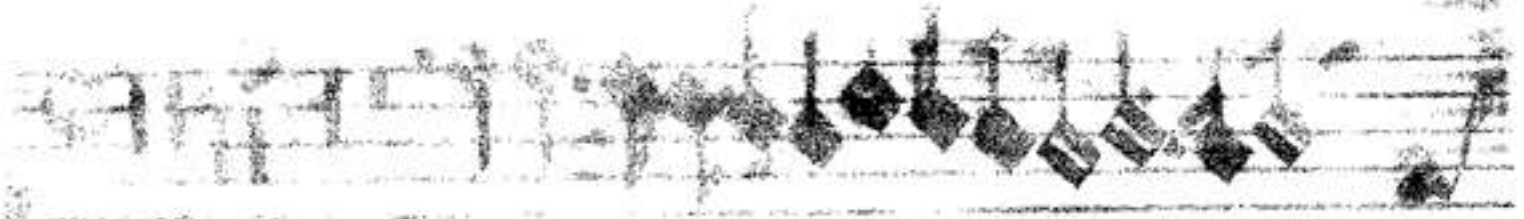


Benedi



Bene

dict



Bene

di



Benedi



ctus

Secundo Textus

Benedictus

Benedictus

Benedictus

Primus
et
Secundus

Benedictus

ctus qui ve

ctus qui

venit

ctus qui

venit

qui ve

nit

qui

qui nit

nit

qui

ve nit

qui nit

qui ve

nit

qui ve

nit

mi no

no

no

mi no

mi

do

In no

mi

mi

in noie

in noie

in no mie ne do mi ni
i no ie do mi

in no mie omi
i no ie omi

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

Agnus

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

Agnus

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

Agnus

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards.

The first system of music consists of a five-line staff with a treble clef. It contains several measures of music, including a large initial note, followed by a series of smaller notes and rests. The notation is dense and characteristic of a medieval manuscript.

Agnus Dei

The second system of music features a five-line staff with a treble clef. It begins with a large initial note, followed by several measures of music. The text "Agnus Dei" is written above the staff.

The third system of music shows a five-line staff with a treble clef. It contains several measures of music, including a large initial note and various rhythmic values.

Agnus

The fourth system of music features a five-line staff with a treble clef. It begins with a large initial note, followed by several measures of music. The text "Agnus" is written above the staff.

Agnus

The fifth system of music shows a five-line staff with a treble clef. It contains several measures of music, including a large initial note and various rhythmic values. The text "Agnus" is written above the staff.

Agnus

The sixth system of music features a five-line staff with a treble clef. It begins with a large initial note, followed by several measures of music. The text "Agnus" is written above the staff.

The seventh system of music shows a five-line staff with a treble clef. It contains several measures of music, including a large initial note and various rhythmic values.



A musical staff with a treble clef and notes. The lyrics "lis" and "pec" are written below the staff. The word "lis" is positioned under the first few notes, and "pec" is under the later notes.

A musical staff with a treble clef and notes. The lyrics "dei qui tol lis" are written below the staff. "dei" is under the first note, "qui" under the next two, "tol" under the next two, and "lis" under the final note.

A musical staff with a treble clef and notes. The lyrics "qui tol tis pec" are written below the staff. "qui" is under the first note, "tol" under the next two, "tis" under the next two, and "pec" under the final note.

A musical staff with a treble clef and notes. The lyrics "qui tol lis" are written below the staff. "qui" is under the first note, "tol" under the next two, and "lis" under the final note.

A musical staff with a treble clef and notes. The lyrics "peca" are written below the staff, centered under the notes.

A musical staff with a treble clef and notes. The lyrics "qui tol tis pecca" are written below the staff. "qui" is under the first note, "tol" under the next two, "tis" under the next two, and "pecca" under the final note.

qui tollis
qui tollis
qui tollis
qui tollis
qui tollis
qui tollis
qui tollis
qui tollis
qui tollis
qui tollis

peccata
peccata
peccata
peccata
peccata
peccata
peccata
peccata
peccata
peccata

mundi
mundi
mundi
mundi
mundi
mundi
mundi
mundi
mundi
mundi

mi se re

mi

di mi se re

pe ca ni di mi se re //

ca ta mi di

se re

mi se re

mi di mi se re

mōi mi se
 pctā peccata mū //
 mīlere
 pctā mōi mīse //
 reze
 mōi mīse reze nobis
 pctā mōi mī //



afere

re notis

re nob

miserere

no bis

miserere no bis

die

miserere nobis.

miserere miserere

te nob miserere nob.

miserere

no bis miserere nob.

miserere nob

60
J.J.M.