

3555

645/6

W 57



Bar/ie

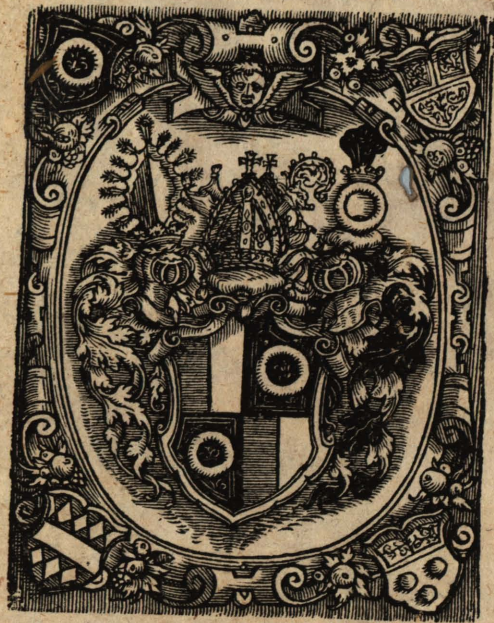
Bar/ie

In Misfa - Si dectro ad longum

S *And.te*

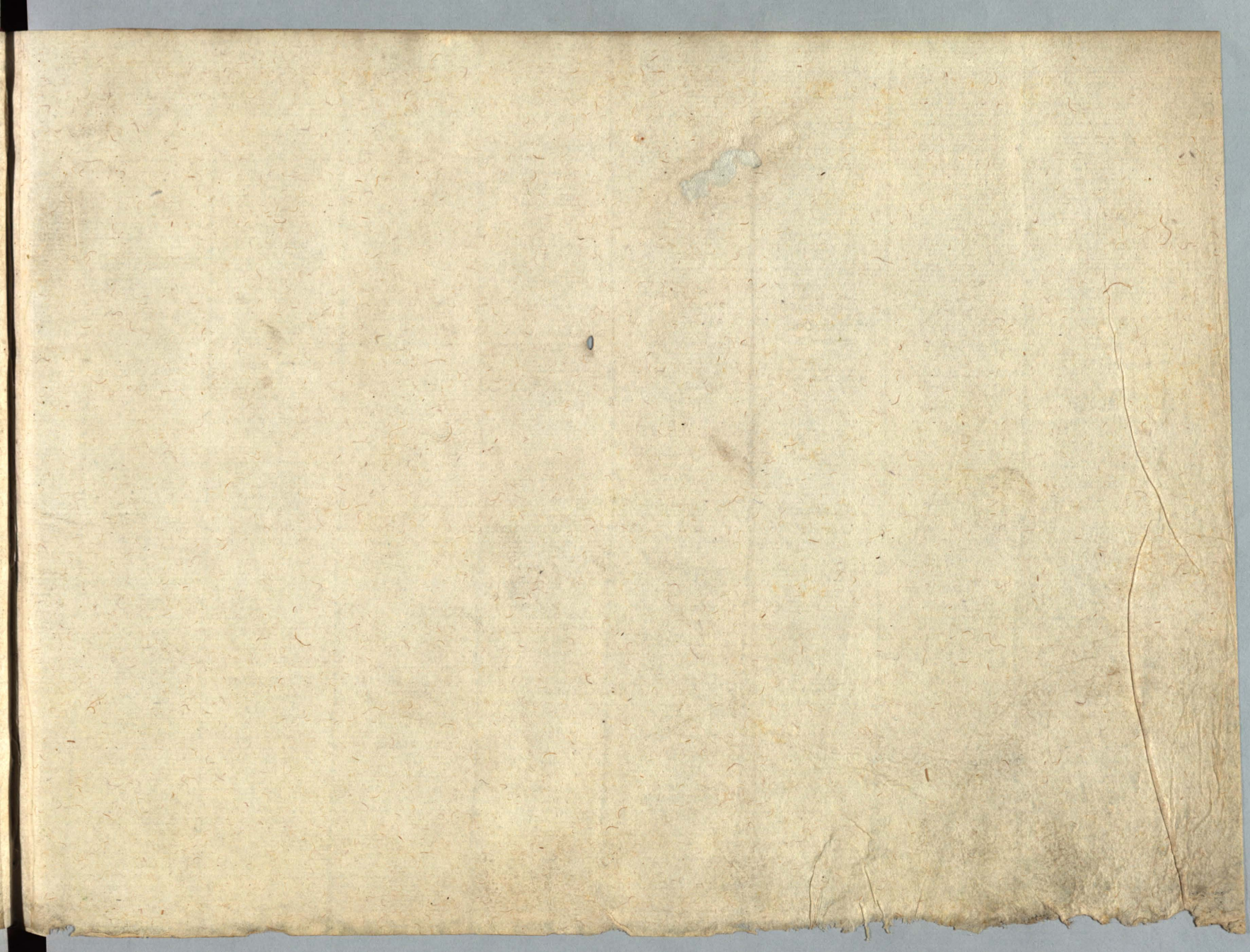
4^o Litürg 374 (2
C = Ciu 44 m)

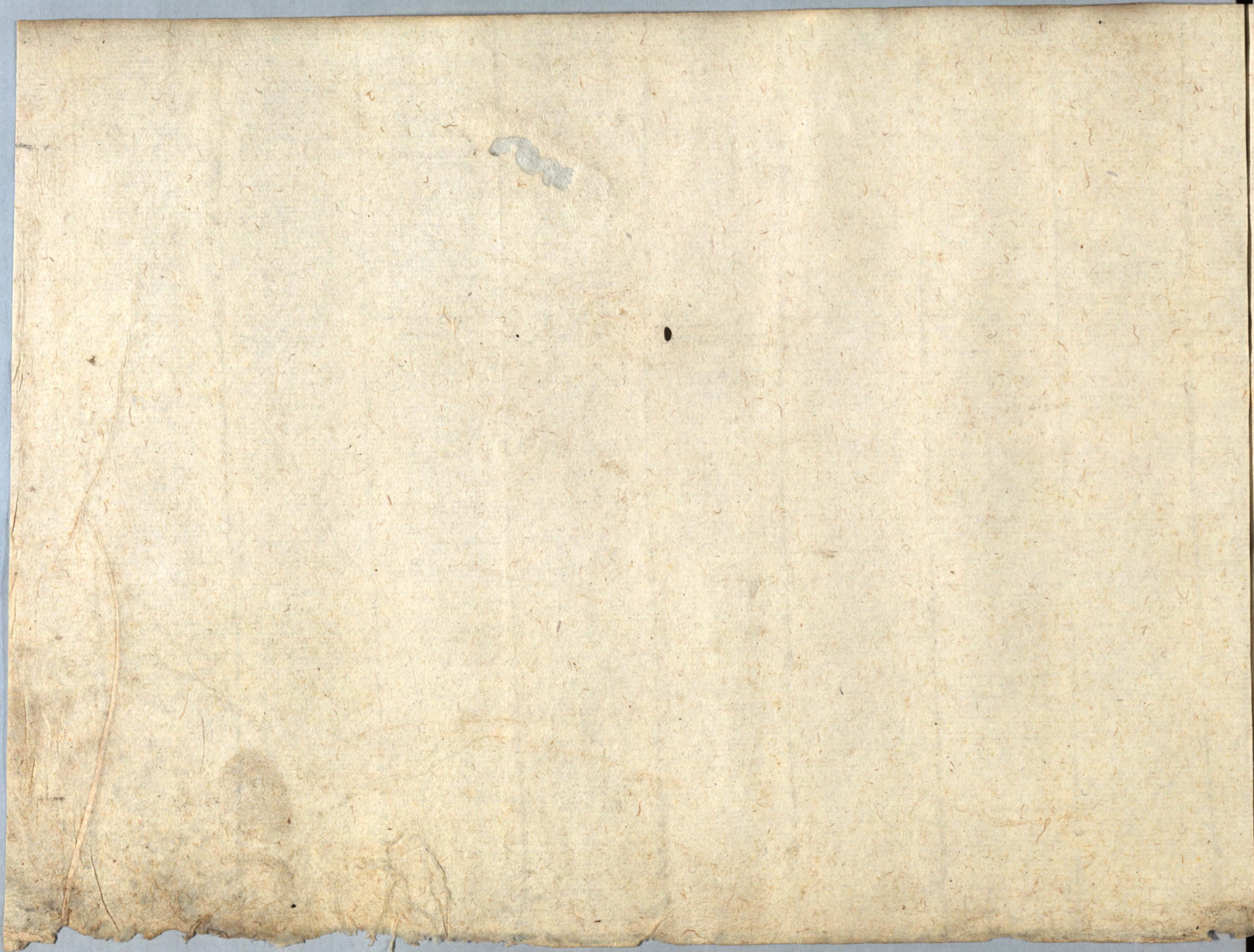
4^o Litürg 374 (2)
= Ciu 44 m



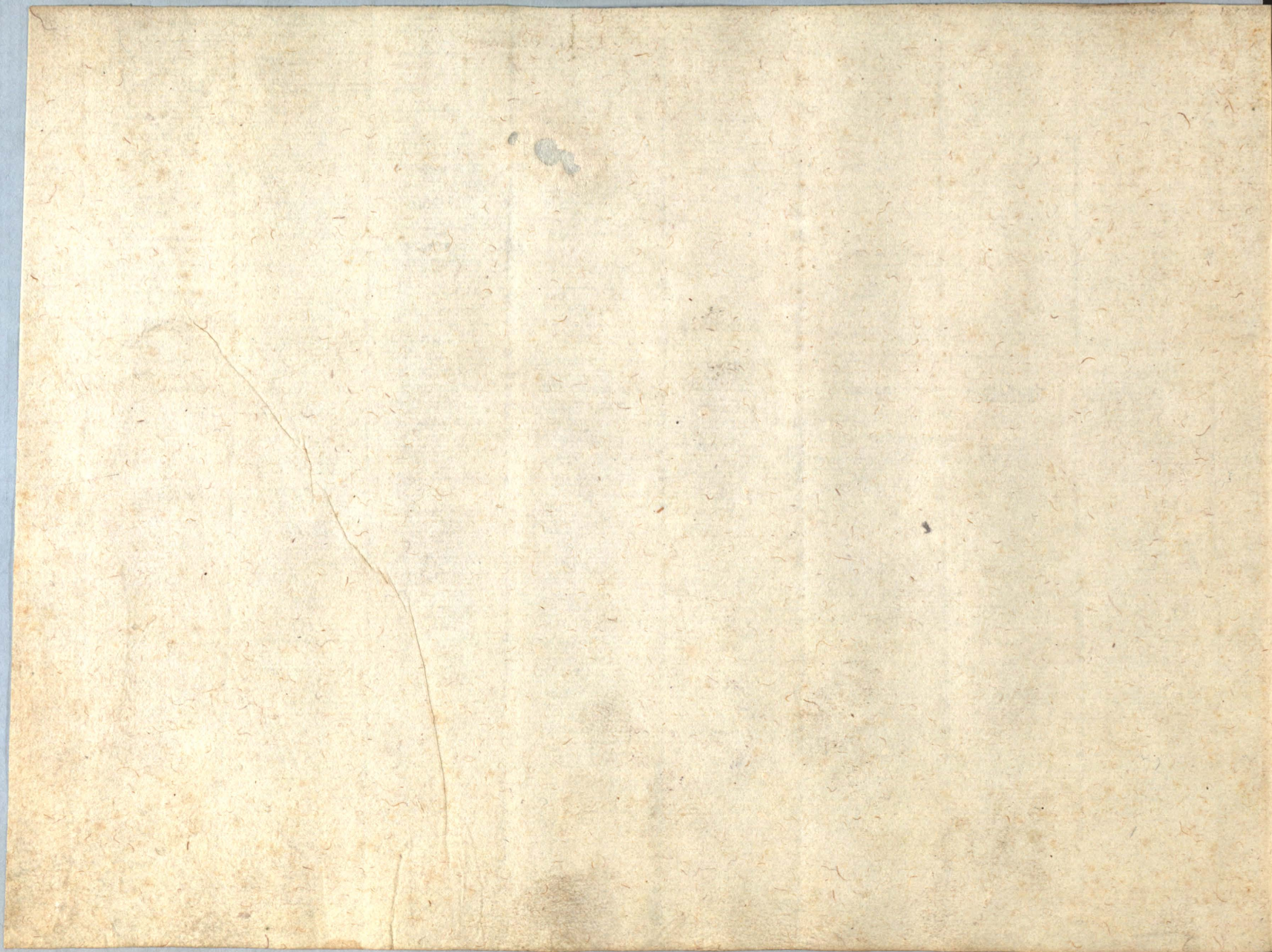
IOANNES EGOLPHVS
EX FAMILIA NOBILIVM
A KNOERINGEN, ELECTVS
& confirmatus Episcopus
Augustanus.











Libri primi missarum Diversorum autorum



ARYTONANS



X55

Jacob' oberh Stuedero

A musical score consisting of six staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves.

yrle

eleyson

Chriſte

eleyson

Kyrie

eleyson

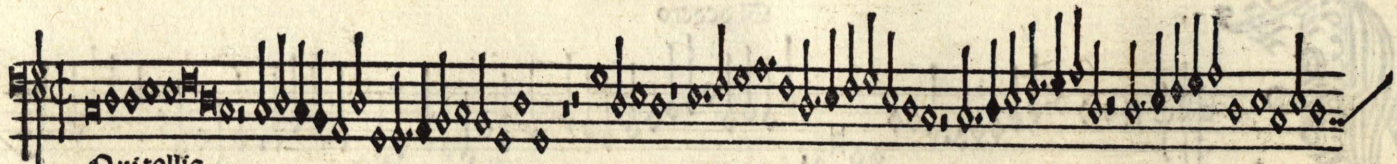
222

Si deo

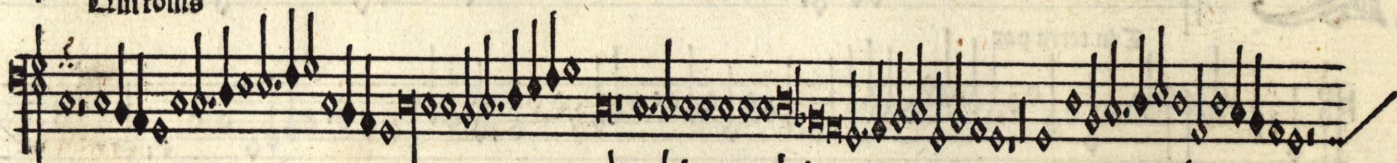
In terra pax

Terra

Si deiero



Qui tollis



Etrem

Suedero

The first musical staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes. It begins with a treble clef and a key signature of one flat. The notation is dense and appears to be a form of shorthand or tablature.

The second musical staff continues the rhythmic notation from the first staff, maintaining the same notation style and clef.

The third musical staff continues the rhythmic notation, showing a continuation of the patterns established in the previous staves.

The fourth musical staff continues the rhythmic notation, with some variations in the note values and rests.

The fifth musical staff continues the rhythmic notation. A question mark is visible above the staff, possibly indicating a point of uncertainty or a specific performance instruction.

Crucifixus

The sixth musical staff continues the rhythmic notation, with a question mark above it. The notation remains consistent with the previous staves.

The seventh musical staff continues the rhythmic notation. The word "Terce" is written at the end of the staff, indicating the end of a section or the beginning of a new one.

A small, separate musical staff located on the right side of the page, containing a few notes and a clef.

Stvedero / 0707012

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. The bottom staff continues the melody with similar rhythmic patterns.

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. A large, ornate decorative flourish is written on the left side of the staff, partially overlapping the first few notes. The music continues with eighth and sixteenth notes. The bottom staff continues the melody.

Ancrus

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes. The bottom staff continues the melody.

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes. The bottom staff continues the melody.

Si devere



Pleni sunt



Osanna



Si uidero



Benedictus



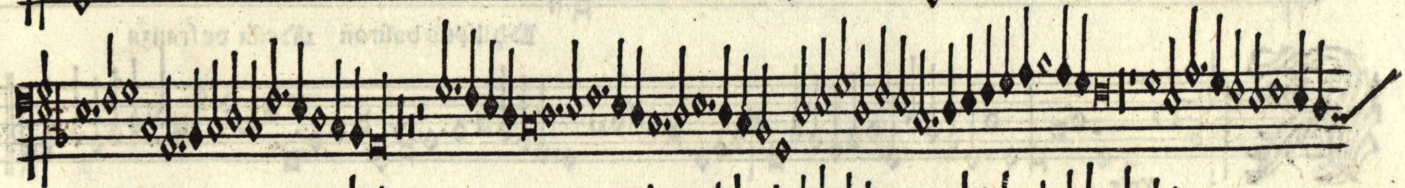
Inus dei



Si vedero



Agnus dei



Agnus dei



Claris

Si vedero

Philippus baron Messa de francia

Kyrie

Christe

Kyrie

Et in terra pax

Messa de franza

628

Jesu xpe

dñe deus agnus dei filius patris Qui tollis

Qua sacro

Atres omnipotentes

Et incarnat⁹ e Et homo factus est

Cleme

Messa de frança

Crucifixus

A musical staff with a large initial 'C' and notes. The text 'Crucifixus' is written below the staff.

q cū pfe

Latholicam

A musical staff with notes. The text 'q cū pfe' is written below the staff, and 'Latholicam' is written to the right.

Et vitam

A musical staff with notes. The text 'Et vitam' is written below the staff.

A musical staff with notes.

Ancus

sanctus

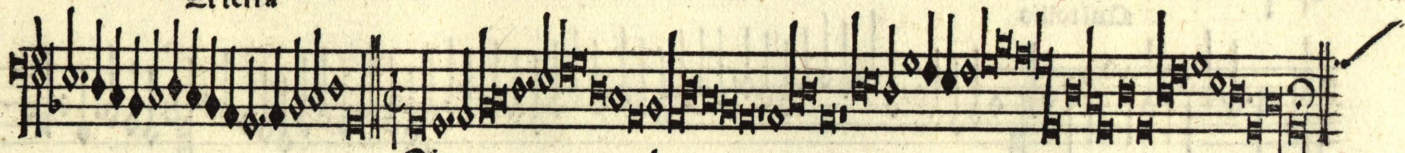
A musical staff with a large initial 'S' and notes. The text 'Ancus' and 'sanctus' are written below the staff.

A musical staff with notes.

Clés de France



Et terra

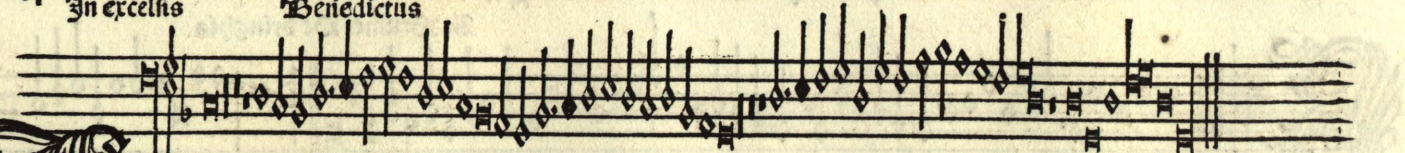


Dianna

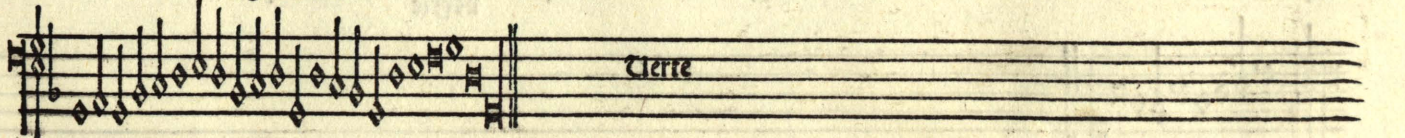


In excelsis

Benedictus



Agnus dei



Tierre

Messa de franza



Qui tollis



A. Brumel De oringhs

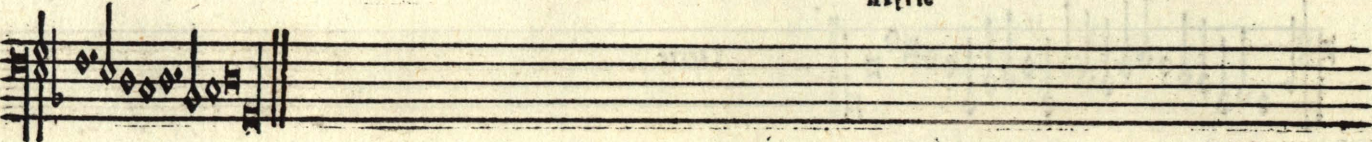


kyrie



kyrie

Kyrie



De oringhis

D in terra pax
Deus pater omnipotēs
Qui tollis suscipe
quod sedes
Cum sancto spū
Et in vnus dñs
Aerte

This is a page of a musical score for a Mass, titled "De oringhis". It features six staves of music. The first staff begins with a large, ornate initial 'D' and is followed by the lyrics "in terra pax". The second and third staves continue the text: "Deus pater omnipotēs" and "Qui tollis suscipe quod sedes". The fourth staff contains the text "Cum sancto spū". The fifth and sixth staves conclude the text with "Et in vnus dñs" and "Aerte". The music is written in a style characteristic of the late 15th or early 16th century, with square notes and a complex rhythmic structure. The paper shows signs of age, including some staining and wear.

De oringhs

Et in carnat^o Et homo Et itez
z in spūz
Qui loquus est
Confiteoz Et vlla3

The image shows a page of handwritten musical notation on aged paper. The title 'De oringhs' is centered at the top. The score consists of seven staves of music, each with a treble clef and a key signature of one flat. The lyrics are written below the staves. The first staff is a long melodic line. The second staff begins with 'Et in carnat^o' and includes a 'Tacet' instruction. The third staff has 'Et homo' and 'Et itez'. The fourth staff has 'z in spūz'. The fifth staff has 'Qui loquus est'. The sixth staff has 'Confiteoz' and 'Et vlla3'. The seventh staff continues the melodic line. The notation includes various note values, rests, and clef changes.

Deoringhts



Sanctus



Stem
Zacet

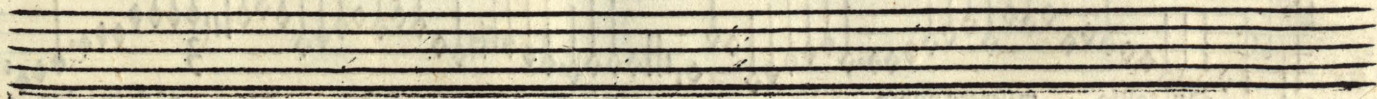


Planna

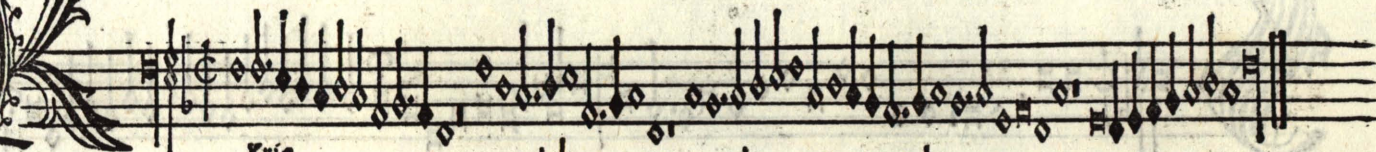
Agnus dei



Agn' secund
Zacet



Gaspar natus pas



Kyrie



Christe



Kyrie



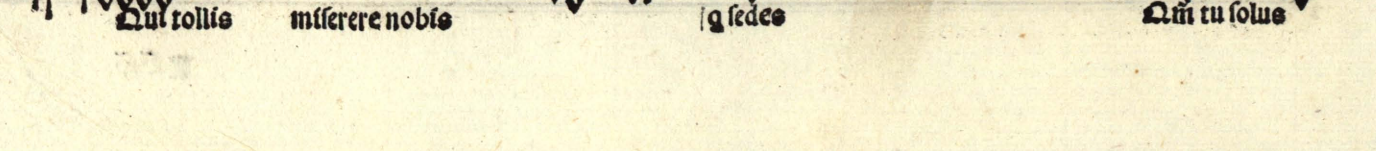
Terra



in terra pax
Laudamus te
Gras



one deus



Qui tollis miserere nobis
in sedes
Qui tu solus

Mastu pas

Lū scō



Acres Unibiluz

Jesuz xps

ante oia

Lumē de lumine

gentuz nō factum

Et incarnatus ē

Sub pontio

Et iter

z in spūs

q cū pfe

Certe

Maſtu pas

In remiſſionem Et ex pecto ⁊ vitam

This system contains two staves. The upper staff is a vocal line with a treble clef and a common time signature. It features a melodic line with various note values and rests, with lyrics 'In remiſſionem', 'Et ex pecto', and '⁊ vitam' written below. The lower staff is a lute line with a C-clef and a common time signature, showing a rhythmic accompaniment with diamond-shaped notes.

Sancus ſancus ſctus

This system begins with a large, ornate initial 'S' on the left. It contains two staves. The upper staff is a vocal line with a treble clef and a common time signature, with lyrics 'Sancus', 'ſancus', and 'ſctus' written below. The lower staff is a lute line with a C-clef and a common time signature, providing a rhythmic accompaniment.

This system contains two staves. The upper staff is a vocal line with a treble clef and a common time signature. The lower staff is a lute line with a C-clef and a common time signature, continuing the rhythmic accompaniment from the previous system.

Celi ⁊ terra

This system contains two staves. The upper staff is a vocal line with a treble clef and a common time signature, with lyrics 'Celi' and '⁊ terra' written below. The lower staff is a lute line with a C-clef and a common time signature, continuing the rhythmic accompaniment.

Qui venit O ſanna

This system contains two staves. The upper staff is a vocal line with a treble clef and a common time signature, with lyrics 'Qui venit' and 'O ſanna' written below. The lower staff is a lute line with a C-clef and a common time signature, continuing the rhythmic accompaniment.

Qui venit

O ſanna

Mas tu pas



Enus dei



Agnus dei



Agnus dei



Diero de la rue De scro anthonso



Erte

Chrite

Kyrie

Kyrie



In terra

adoramus. voluntatis Laudamus bene

gras oñe deus

De sc̄o anthoño.

deus pater

vni genite

dñe deus

filius p̄f̄is

Qui tollis

q̄ tollis

suscipe

miserere

qm̄

Cū sc̄o

Amen

Beicō anthōto



Etrem
visibilius
Et in vnum
ante
deum de deo
p quez
z pp
z incarnatus
factus est
passus z sepultus
est z ascendit seder
Et in spsz
q cū pfe

De sctō Anthōnō

Handwritten musical score for the Mass of St. Anthony. The score is written on six systems of two staves each, using a mensural notation with square neumes. The lyrics are written in Latin and are placed below the staves. The text includes: "De sctō Anthōnō", "q loquit̄", "z vnaz sc̄tāz", "Lōhītoz", "z vītam", "Auctus", "Pleni sunt celi", and "cetera". A large initial 'S' is written on the left side of the third system. The manuscript shows signs of age, including some staining and a small tear at the bottom.

q loquit̄ z vnaz sc̄tāz Lōhītoz

z vītam

Auctus

Pleni sunt celi

cetera

De scō anthōno

Glanna

Benedictus

in nomine
Facet

Glanna
vt supra

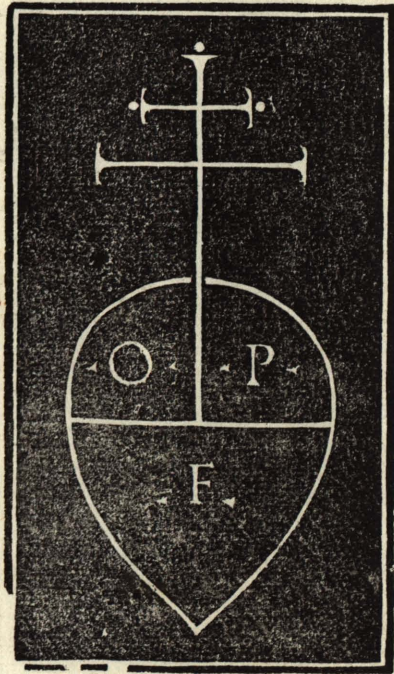
Snus del

Agnus del

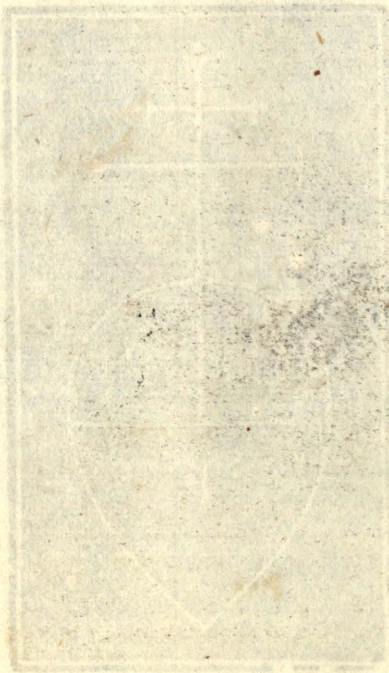
Agnus del

Agnus terris
Sup primus

Impressum Venetis per Octavianū De
truttuz Forosemproniesem. 1508. Die. 15
Martij. Cū privilegio iunctissimi Domini
Venetiarū q̄ nullus possit cantū figura-
tum imprimere sub pena in ip̄so privilegio
contenta. Registrū. **AA BB LL DD**
EE FF GG D̄s q̄terni p̄ter **BB LL**
q̄ sūt q̄terni ⁊ **GG** qui est ternus.



Handwritten text in a historical script, likely Latin or a related language, arranged in several lines. The text is mirrored across the page, suggesting it was printed from a reverse side or is bleed-through from another page. The script is dense and difficult to decipher due to its age and the quality of the reproduction.



Aue maria de Iosquin.	2.	Misus est de Iosquin	7.
Aue celoz dña.	2.	Misus est.	14.
Alma redēptoris.	15.	Miles mire pbitatis	15.
Aue regina celoz: O dec ^o	16.	Miserere mei	21.
Aue maria: O bone & dulcis.	14	Magnus es tu dñe	23.
		Mittit ad vginēz	30.
Beata dei genitrix.	7.		
Concede	8.	O bonū & dñcis: Dat nī: Aue māia	14.
Liuitatez.	12.	O dec ^o innocētie: Aue regina	16.
Confiteminl.	19.	O sacruz pūfūuz	17.
		O admirabile	18.
		O dulcissima	29.
Dauitica.	6		
Ergo sancti martires.	8.	Malte noe	10.
		Dat nī: Aue māia: O bonū & dñcis	14.
Factus est aut.	4.	Profitentes	21.
Filie reguz in honore.	31.	Planxit aut	23.
		Requiez	9.
Gloria laus.	26.	Respice me in felicez	20.
Gaudeamus.	27.	Rogam ^o te	25.
Gaude vgo mater xpt.	27.		
Gaude quia magi dona.	27.	Si oblit ^o	11.
Gaude quia tui nati,	28.	Sancti dei omēs	18.
Gaude que post ipm.	28.	Sibona suscepim ^o	21.
		Saluatoris mater pia	30.
Huc omēs pariter.	29.		
In violata.	25.	Tota pulcra es	5.
Inlectulo.	31.	Trinitas deitas	20.
Liber generationis.	3.	Uirgo precellens	17.
		Ut heremita	12.



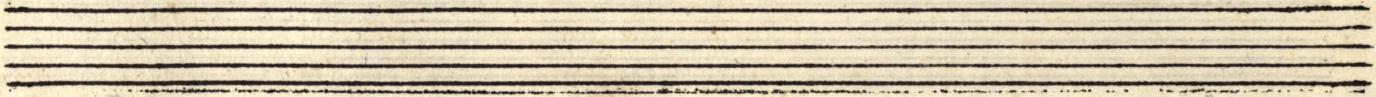
Bassus

Veni maria
 dñs regns benedicta tu
 In mulieribus & benedictus fructus v̄tris tui Iesus x̄ps
 filius del v̄tri Et benedicta sint beata v̄bera tua que lactauerūt
 regez reguz & dominuz deus no struz



Bassus

De celoz: domi na maria plena gra tia celestia noua noua repleo
 lecta Aue cuius nati uitas nra fuit solemnitas ut luci ferlux ori ens
 preuent ens Aue pia humilitas sine uiso se ciditas cui⁹ aniti atio nra fuit
 redemptio Aue vera uirginitas cuius purificatio nra fuit purgatio Aue p clara
 omnibus angelicis uirtutibus cui⁹ assumptio nostra fuit glorificatio Amen





Aber generati o nis Jesu xpi filij da uid filij abraaz Isaac aut genuit
 iacob iacob aut genuit judas aut genuit phares z zarah detamar phares aut genuit
 efron efron aut genuit araz araz aut aminadab aut genuit naafon naafon
 aut genuit salmō booz aut genuit obehz ex ruth obehz aut genuit iesse dauid aut
 rex genuit salomōez ex ea q̄ fuit urie

Secunda pars

alomō aūt gēuit roboaz roboaz aūt gēuit ablaaz abiaaz abiaaz abiaaz aūt gēuit
 afa afa afa aūt gēuit tofaphat tofaz aūt gēuit oclaz oclaz aūt
 gēuit toathan toathan aūt gēuit achaç achaç aūt gēuit ezechiaaz ezechias aūt
 gēuit manassez manassez aūt gēuit amon Jofias aūt gēuit teconiaaz e frēs eius Intra smiçtionez
 babilonis babilonis

Tercia

t post trāsmiſſioneꝝ babi lonis ſecopias gēuit ſalathiel ſalathiel Zerobabel zoroꝝba
 bel zoroꝝbabel aut gēuit abſud Eliachim aut gēuit aꝝoꝝ aꝝoꝝ aut ge
 nuit ſadoch Sadoch aut gēuit achiz achiz aut gēuit eliud eliud aureꝝ gēuit elazar
 genuit mathan mathan aut gēuit ſacob ſacob aut genuit ſoſeph viꝝ marie d̄ q̄ nat̄ eſt Jeſus
 qui vocat̄ xp̄s

Bassus

Luce III.

Prima ps

Actus est aut euz baptizaretur ois popul⁹ ⁊ Iesu baptizato ⁊ orate in apuz est

celuz ⁊ descēdit spūs fact⁹ cōporali spete sicut colūba in ipuz Tu es fili⁹ me⁹ dilect⁹

in te ꝑplacuit mi hi ⁊ ipse Iesu serar in cēptens q̄si ānoz triginta vt putabat

Secunda pars

fili⁹ ioseph Qui fuit melcha q̄ fuit iona q̄ fuit ioseph q̄ fuit mathan

q̄ fuit q̄ fuit azor q̄ fuit mathan q̄ fuit ioseph q̄ fuit iuda

q̄ fuit iona q̄ fuit zorobabel q̄ fuit salathiel q̄ fuit neri q̄ fuit

melchī q̄ fuit addī q̄ fuit ebosan q̄ fuit elino dan q̄ fuit iesu
 q̄ fuit toseph qui fuit eliachim qui fuit melcha qui fuit menna
 qui fuit obery qui fuit nathan qui fuit iesse Qui fuit obery qui fuit booz q̄ fuit
 salmō qui fuit araz qui fuit phares qui fuit iacob qui fuit abrae q̄ fuit thare
 qui fuit seruch qui fuit phaleg qui fuit cainas qui fuit arphaxat qui fuit
 sem qui fuit noe qui fuit lamech qui fuit enoch qui fuit enoch qui fuit tareth

Tertia pars

Bassus



Qui fuit malaleel qui fuit cainan qui fuit enos qui fuit adam qui fuit set



iesu autez plen° spū scō regressus est a fordane ne



Ota pulcra es amica mea z macula non est In te



fauis labiatua mel z lac sub lingua tu



a vnguento z tuoz sup omnia aromata iam enim plenis imber abijt



z recessit flores aparuerunt vinee florētes odorem dederunt

et vox turturis in terra nostra propera amica mea veni
 desubano veni egrediamur foras in agrum videamus si fructus vinee mala punicia
 veni columba mea veni coronaberis
 Quidica serpe maria orta est genitrix gloriosa
 ex qua processit christus dei filius altissimus patris qui motus
 stram sustulit pro nobis letare mater Jesu christi quia sola meruisti

Terre

Bassus

regez postare ⁊ dñz angeloz Ergo oīuz muliez
pulchriema ⁊ dño gratissima dñcissima
virginuz castissima in ter choroz angeloz gloriosissima te ꝑcamur ꝑissima te ꝑcamur
ꝑissima dñcissima virgo maria peccatorib⁹ nobis apud filiuz tuuz veniaz
impetra ut ad gaudia celestia puenire mereamur mereamur cuz xpo
In secula seculoz Amen

Eata dei genitrix maria vgo ppetua sepluz dñi sacratuz
 spūs sc̄i sola sine
 exemplo placui t̄i regina J̄esu xp̄o Oza pro
 populo Interueni pro cle zo Intercede
 pro deuo zo femineo
 sexu B men



Bassus

Iesus est gabriel angelus ad maria
 vir ginez nuntians et verbuz Ave maria
 gratia plena vis recuz benedicta tu In mulieribus
 Alla Alla Alla

Empty musical staves for continuation of the piece.



Ergo sancti martires sanctis vis precibus
 supplica te regi vno Jesu xpo redempto
 ri no stro vr exu ti terre str bus
 iungamur celestibus qz viuent nomina
 apud reges glorie in secula sempiterna
 men

Bassus

Oncede nobis dñe succurre nob dñe rex
glorie et tales nob tribue deputationes vt ad eoz
mereamur sortietates Electi dei

This is a musical score for a Bass part, likely from a Mass. The score is written on six staves. The first staff begins with a decorative initial 'B' and a treble clef. The music is in a common time signature (C). The lyrics are in Latin and are written below the notes. The text includes: 'Oncede nobis dñe succurre nob dñe rex', 'glorie et tales nob tribue deputationes vt ad eoz', 'mereamur sortietates Electi dei'. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing upwards. There are various rests and bar lines throughout the piece.

Bassus



Equis eterna3

Terre

Basso

A handwritten musical score for Bassoon, consisting of five staves of music. The notation is written in a historical style, featuring diamond-shaped notes and stems. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system, with each staff containing a line of music. The notes are primarily eighth and sixteenth notes, with some rests and accidentals. The paper is aged and shows some staining.

Four empty musical staves at the bottom of the page, consisting of five horizontal lines each. They are positioned below the main body of music.



Salite noe iudei credite psalite noe puer natus est no bis z filius
 dat' est nob psalite noe iudei credite psalite noe Ecce maria genuit
 nob saluatorez psalite noe iudei credite psalite noe quez iohanes vidēs ex clamauit
 dicens ecce agnus dei ecce q tollit peccata mundi alta alta
 Certe
 psalite noe iudei credite psalite noe

Bassus

uer nob nascitur rector angeloz in hoc mūdo patitur dñs domi noz
Psalite noe iudei credite psalite noe magnuz nomē dñi emanuel qđ anūtiatuz ē
p gabriel vgo dñi genuit alla vgo dñi genuit sicut dñina voluit clemē
ria alla Psalite noe iudei credite psalite noe

The image shows a page of a musical manuscript for the Bassus part. It features four staves of music with square neumes on a four-line staff. The lyrics are in Latin and are written below the notes. The text includes phrases such as 'uer nob nascitur rector angeloz in hoc mūdo patitur dñs domi noz', 'Psalite noe iudei credite psalite noe magnuz nomē dñi emanuel qđ anūtiatuz ē', 'p gabriel vgo dñi genuit alla vgo dñi genuit sicut dñina voluit clemē', and 'ria alla Psalite noe iudei credite psalite noe'. The manuscript is on aged, yellowed paper with some faint bleed-through from the reverse side. There are also some faint markings and a small illustration in the top right corner.



First musical staff with notes and lyrics: *S* oblitus fue ro tui ierufalez alla obliuifcat me dextera tua alla

Second musical staff with notes and lyrics: alla Si no meminezo tui alla alla fup flumia babilonis illic fedm^o &

Third musical staff with notes and lyrics: fleuim ou recodaremur tu i fy on alla alla ymnuz carate nob

Fourth musical staff with notes and lyrics: qmodo carabim^o canicuz dni in terra aliena alla alla illic in terogauerit nos

Fifth musical staff with notes and lyrics: perba cantio nuz qmodo carabim^o In terra aliena

Sixth musical staff with notes and lyrics: alla alla

Seventh musical staff with notes and lyrics: Terre

Basso

e cantabat popul^o laudes alla Et dauid cum cantoris^o citharas p^{er}cutie
bat in domo d^{omi}ni et samuel inter eos et dauid citharas p^{er}cutiebat in domo
d^{omi}ni alla alla et psalere nomini ei^o in decacordo psalterio cum cithara et cithara in sonotube
in timpano et choro in cōdis et organo in cibalis bene sonantib^o in cibalis tubilationis Omnis spiritus lau
det d^{omi}ni alla alla alla

Intrares istas tu circūda

dñe et angeli tui custodiant tuos etus

exaudi dñe populus tuus cū misericordia

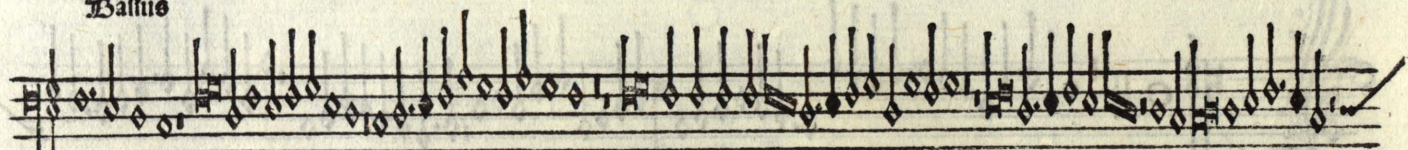
auertatur furor tuus dñe populo tuo et acuitate sancta

tua est potentia tuus regnus dñe

tu es sup omes gētes dñe tūc

Certe

Bassus



ebus nostris creator omniū deus terribilis et fortis iustus et

misericos Da pacem die in diebus nostris ga

nō ē alius q̄ pugnet pro nob̄ n̄m̄ tu deus



noster

et ipse mita solus

A handwritten musical score on aged paper, consisting of seven staves. The top six staves are for the instrument 'Bassus', and the bottom staff is for 'Tere'. The notation is a form of early modern lute tablature, using diamond-shaped notes on a six-line staff. The music is written in a single system, with a double bar line and repeat signs appearing in the fifth and sixth staves. The paper shows signs of age, including some staining and a slightly yellowed tone.

Bassus

A handwritten musical score for Bassus, consisting of six staves of music. The notation is dense and features many slurs and accidentals. The first five staves are filled with musical notation, while the sixth staff ends with a double bar line and a repeat sign. The paper is aged and yellowed.



Maria gra plena dñs tecuz benedicta tu in mulierib⁹



benedicta tu in mulierib⁹ & benedict⁹ fruct⁹ ventris tui Iesus Amen

Iesus ē angel⁹ gabri. l nūrtans ei ver buz Ave gra plena

dñs te cuz dñs tecuz laus sanctaz animaz domín⁹ te cuz ex celerissīma

regīna celoz venerāda dña ange loz plena virtutuz inter illa puallīuz

mediatrix dei & homīuz in dñs tecuz domín⁹ tecuz dñs tecuz

Terre

Bassus

Splendor inextinguibilis ergo cum non erit si mihi vis ergo dulcis o maria
lux prophetica salomonis fabrica dei filia dominus tecum ortus celus signat
aque vine putens paradisi cum pomorum fructibus vellus rose celesti profusus
dominus tecum dominus tecum dominus tecum dominus tecum mater et ergo genuisti
et homines Est iudicare vivos et mortuos et seculum per ignem Amen

Isaar

Bassio



Ma redemptoris mater

Et que

Certe

A musical score for a Bassoon, consisting of six staves of music. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th-century manuscript notation, with diamond-shaped note heads and stems. The score includes various musical symbols such as slurs, accents, and dynamic markings like 'f' and 's'. The lyrics are written below the staves, with some words appearing above the notes. The paper shows signs of age, including some staining and discoloration.

Bassus

20021

Two staves of musical notation for the Bassus part, featuring a complex rhythmic pattern with many sixteenth notes.

gabriels
 ab ore Sumē illud aue peccatoꝝ misere

Ples firmis cedit vanitatis tenens fides tenens fides

trinitatis sancti ab infantia ab infantia regula ris miltra ris

psularis singu laris vite fulgens gratia dux preca rio

Ex pers parís & probaris & ferre reme dia Innotescis totí mū do
 qđ tam regnas corde mūdo in pet presen tia nūc veni te supplican
 ti choro pro te inuocan ti largire subfi
 di. vrq tibi sunt subiecti p te tute sint ptec ti ab hostis astutia ab
 hostis astuti a Sint subu:cti sint resecti supna leticia Amé



Bassus

Odecus in nocentie

Musical staff 1: The first staff of music, containing the initial notes of the 'Bassus' part. It features a treble clef, a common time signature (C), and a series of notes with stems, including some accidentals.

Te regina celo

Musical staff 2: The second staff of music, continuing the 'Bassus' part. It includes a sharp sign (#) above a note, indicating a key signature change or a specific pitch.

Musical staff 3: The third staff of music, continuing the 'Bassus' part with further melodic and rhythmic development.

Musical staff 4: The fourth staff of music, continuing the 'Bassus' part. It concludes with a double bar line and a final cadence.

Musical staff 5-7: Three empty musical staves at the bottom of the page, providing space for other parts of the composition.

Ergo p̄celēs deitatis mater nob̄ in terris hodie p̄cedas vi tibi puri
 resonem⁹ omēs Ave maria Ave maria Anna te mūdo genuit beata tu bonaz nob̄
 pepisti p̄ceꝝ nos tibi fusi venias, rogam⁹ v̄go maria Hact̄ in t̄r̄schor⁹ angloꝝ nūta t̄p⁹
 cui bona volūtas laudib⁹ q̄q̄ quo te venerē mur sctā maria sctā maria Ergo
 te n̄te qm̄ salutis causa p̄duxit m̄bere plebis quaz tuos fecit puer ⁊ creavit
 digna maria digna maria Jam, m̄ne fere fileāt ⁊ n̄t̄ sit tibi regis popl̄iq̄

Terte * L

Bassus

cura ut viaz semp teneat electaz pigna maria digna maria Amen

C Sacruz putuuz in quo xps
sumitur recolitur memoria passionis eius

mēs imple tur gra tia mēs
impletur gra tia Et future

glorie nobis pign^o datur Alle lu ya

The image shows a page of a musical score for the Bassus part. It consists of five staves of music. The first staff begins with a large, decorative initial 'C' in a circular frame. The lyrics are written in Latin and are placed below the notes. The notation includes various note values and rests, typical of early printed music. The paper is aged and shows some staining.

A musical staff in bass clef with a common time signature. It features a series of notes with diamond-shaped ornaments attached to them, creating a decorative melodic line.

Admirabile

A musical staff in bass clef with a common time signature, continuing the melodic line with notes and diamond-shaped ornaments.

A musical staff in bass clef with a common time signature, continuing the melodic line with notes and diamond-shaped ornaments.

A musical staff in bass clef with a common time signature, continuing the melodic line with notes and diamond-shaped ornaments.

A musical staff in bass clef with a common time signature, continuing the melodic line with notes and diamond-shaped ornaments.

Sancti dei omnes orate pro nobis gaudet in celis qui christi vestigia sunt sequi
 amorem sanguinem ideo cum christo

A musical staff in bass clef with a common time signature, continuing the melodic line with notes and diamond-shaped ornaments. The lyrics are written below the staff.

regnabit in eternum sancti dei omnes orate pro nobis et gloriamini omnes recti corde oremus in firmitate nostras
 quam domine propitius respice et mala omnia que iuste meremur omnium sanctorum in intercessionem aucte sancti dei omnes orate pro nobis
 Christe audi nos sancta trinitas unum deum misere nobis sancta maria ora pro nobis ora pro nobis sancti dei omnes
 orate pro nobis propitius esto pax nobis domine propitius esto exaudi nos domine propitius esto libera nos domine
 libera nos domine libera nos domine libera nos domine libera nos domine peccatores tero gamus audi nos
 te rogamus audi nos ut papa noster

episcopoꝝ canonicos vicarios fr̄es sorores parētes bifactores nros ꝑ uareꝝ uigueris rezogam⁹ audi.

nos sc̄i dei om̄es orate ꝑ nob̄

Ostemini dño qm̄ bonus qm̄ in sc̄lz m̄scordia eius ꝑ stemini dño

dñoꝝ q̄ facit mirabilia magna solus q̄ fecit celos in intellectu q̄ firmavit terras sup̄ aquas q̄ fecit

luminaria magna soles impotestatē diei lunas ⁊ stellas impotestatē noctis

rex eterne glorie q̄ ꝑcussit egiptuz Cū primo genit̄is eoz in manipolēti

Clerte

* L III

Bassus

z bachio ex celso laus tibi sit dñe rex eterne glorie Qui percussit mare rubri in diuisiones
Et percussit pharaones z vrutes eius in mari rubio q' traduxit popluz suos p' de
fertuz q' percussit reges magnos seon regē amor eorū z o regē basaz z dedit tēraz
eorū hereditatez Quia in humilitate nra memor fuit nri q' dat escas omi carni q' sitent nri dño
dñoz qm̄ in eternuz misericōdia eius

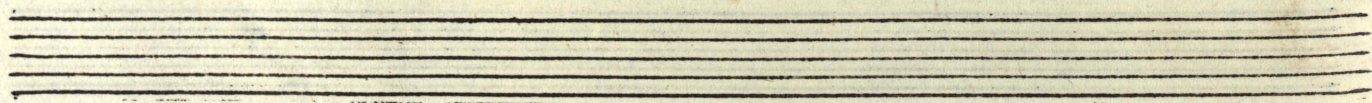


Espice me infelices opietas in men sa respice in me crudelissi
 mus misericordia publi ca Vulneratus ^{est} ad medicus cur
 mansuetudinis q t az diu suspendisti gladius vltio nis dele inume
 rostatez crimi nus multitudine misericordiaz tuaz B
 men

Bassus

Rinitas detras

The image shows a handwritten musical score for a Bassus part. It consists of five staves of music. The notation is unique, using diamond-shaped notes with stems. The first staff begins with a decorative flourish and a clef. The second staff has the text 'Rinitas detras' written below it. The music is written in a style that suggests a specific rhythmic or melodic pattern, possibly related to a dance or a specific regional style. The paper is aged and shows some staining.



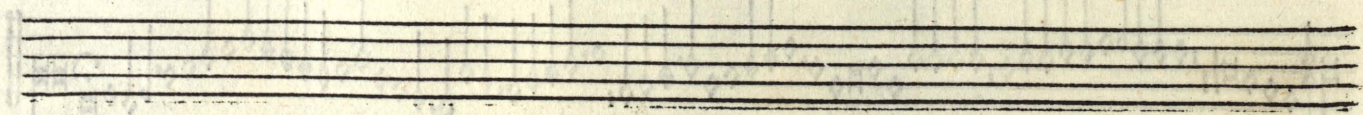


Adorantes Tenoremur trinita
 tes pari reueren tia psonali
 differen tes hec dicuntur rela ti ue no tria prin ci pia sue dicas tres vel tria
 simplex tam e vsq a no triplex essen ti a simplex posse simplex nosce cuncta sunt
 simplici a sue triuz psona z maior efficaci a Digne loq de perso nis
 vna vir tus vnus splen dor hoc vnus qd alia pti ppar filioq spiritalit abutroq
 pcedit Gloria pti z filio z spiritui scro Alle luya Alle lu ya



Bassus

hono:re: Tuo
 asitit
 regina a dextris
 ru
 In vestitu de aura
 to circum da ta varie
 ta te





3 se re re mei deus misere re mei
 quoniam in te 2 fi dit anima mea miseremini de us et ne despe
 xeris deprecatio nes meas quoniam in te speravi dñe miserere mei miserere
 mei et ex au di me

Empty musical staves for continuation of the piece.

Bassus



bona suscepim?

The image shows a page of handwritten musical notation for a bass part. It consists of six staves of music. The first staff begins with a decorative flourish and the word "Bassus". The second staff has the text "bona suscepim?" written above it. The notation includes various note values, rests, and bar lines, typical of a handwritten manuscript. The paper is aged and yellowed.



Agnus es tu domi ne & magnus nomez tuuz vberime vberimefensoz
 gratiaz in clita proles summi dei deus sumēbon^o languētis ant
 me lacrimātis solatiuz vnicha mēces supnoz ciui uz
 u paupuz refugiuuz tu lāgoris remediuz spes exuluuz fortitudo laborātuz veritas & vi ta :
 Et nūcredēptoz dñe ad te soluz pfugto te vez deuz adoro in te pfido salus mea Jēsu chrite
 adiuuame neūquaz ob dōmiat in mōte anima mea



Bassus

Canis autem da uid platu huiuscemodi sup saul et io nathan filius
e tus Considera isra el p his q motus sunt sup excelsa tu a vul nerati
in clisi isra el sup motes tu os interfecti sunt nolite amici are
in gerb neq anu cia re in pitis ascha lonis ne forte
leretur filie philistijm ne exul tent filie incircuci so z
ad fontes gelbo e nec ros nec pluuia veniat sup vos primci az ga ibi abiect est clipeus for ti us

et clipeus saul Quasi non esset virtus oleo a sanguine interfecto
 ruz ab adipe fortius et gladius saul non est reversus inanis
 amabiles et decori in vita sua in morte quibus non sunt visus aulis
 velociores leonibus fortiores filie israel super saul flere
 quos vestiebat coccino in delictis suis quae prebebat ornamenta aurea cultus vestro

Bassus

quomodo ceciderunt fortes impetio
sonathas in excelsis tuis occisus est Doleo super fratrem mihi sonatha decore nimis et amabilis
valde super amorem mulierum sicut mater amat unicum filium suum sic ego te
disce bas quomodo ceciderunt robusti et perierunt arma bellica

The image shows a musical score for a Bassus part. It consists of five staves of music with Latin lyrics written below the notes. The lyrics are: "quomodo ceciderunt fortes impetio", "sonathas in excelsis tuis occisus est Doleo super fratrem mihi sonatha decore nimis et amabilis", "valde super amorem mulierum sicut mater amat unicum filium suum sic ego te", and "disce bas quomodo ceciderunt robusti et perierunt arma bellica". The music is written in a historical style with square notes and a C-clef. There are some faint markings on the staves, possibly indicating performance instructions or corrections.

Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page. These staves are not filled with any musical notation.

Dignus te v̄go maria humiliter deprecantes que tuis meritis mūdo paces
 mūdo paces p̄tulisti vt nos placabiles facias v̄nigenituz tuuz ac p̄ssimū redē
 prorez n̄fuz vt nos p̄ducas adueraz dilectionez ⁊ paces ⁊ paces ⁊ paces
 sine fine māsuras O maria O regina O v̄na p̄ssima ad te p̄fugimus
 in te p̄fidimus ad te sentes te gemētes in vocamus in vocamus
 O v̄na m̄tissima Esto nob̄ p̄p̄cia in seculoz secula Amen

Bassus

M violara

Que es effera

Mater

alma

Suscipe pia laudus

pic co nia

Nostra ut pura

Tenuc

tua peata
Facet

nobis concedas

Obe nigna

Oregina

Oma: sa

Que sola

In viola

per manissi

Amen

Bassus

Gloria laus et honor tibi sit rex xpe redemptor cui puerile
dec^o
pmpht osanna pius Es tu rex dauidis et inclita ples noie q in dñi
rex benedicte venis Letus in excel sis
et mortalis homo
et cuncta crea ta simul Hebrae
cū palmis obuiā venit cū pce voto ymnis assumus ecce tibi



Ademus omnes in vno celebran tes
solentate
z collaudant
Alle alle lu ya



Basses

aude vgo mater xpi q̄ pauez ꝑcepist gabriele
 nūcio gaude quia peperist sine pena cū pudorif lito
 aude quia magni dona tuo na ro fuerūt bona qué tenes
 in gremio gaude q̄ ē p̄sentat felix iste
 tuus natus legis testimo nio

6

aude quia tu na ti que polebas mor tez pati fulget re
 sur rec tio gaude xpo
 ascende te
 z in celuz te videte motu fertur pp:to

Bassus

6 ande apost ipm scan dia
z est honor tibi grandis in celis pala
ti o vbi fructus ventis tui
per te datur nobis frui in pheni
gaudi

Detailed description: This is a musical score for a Bassus part, likely from a Mass. The score is written on five staves. The first staff begins with a large '6' and the tempo marking 'ande'. The music is in a common time signature (C) and features a series of eighth and sixteenth notes. The lyrics are in Latin and are placed below the notes. The score ends with a double bar line and repeat dots. Below the main score, there are several empty staves.

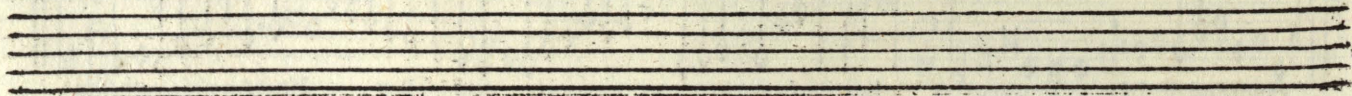


Sic omēs pariter venite cap ti q̄s fallax ligat impro bīs cathe nis
 tērenas habi tans libido mētes hic erit vobis re ges labo
 hic, poti⁹ placida ma nens q̄ te hoc patēs vnūz misēris
 an illuz Splendor q̄ regitur viger q̄ celuz vītat
 obscū ras hanc q̄s q̄ poterit notare lu ces notare lucez
 candidos p̄bīs radios negabit huc omēs pariter venite cap ti quos fallax ligat imp̄bis cathēntis

Bassus



Dulcissima p̄tra sup̄ni regis ant ca ḡspectosus ⁊ sup
om̄es rectos est or bis ille deco ras req̄ vidit
esse puellas p̄salomones hec tibi sacra cāmina mi hi Om̄es sp̄sa delibano tam
cito pē n̄ nempe pudoris tu diade ma cara tenebsi
tu mea dulcis casta colu ba in macula ta Amen





Ite ad virginē: Forē expectat
 pro nobis natus nature nature factat
 In patris virginis nature superet natus rex glorie
 regnet et impet tollat remedio superbiētuz terat fastigia Ext q mit
 teris hec dona dicere revela veteris velamē licere virtute nuntū Virgo su
 scipias dei deposituz In quo pficias casta ppositū et vorū teneas Audiat et suscipit puella natus et parit
 filius et omni fortuz et piez posteris In pace stabile q nos saluet pois scloz scia Amen

Bassus

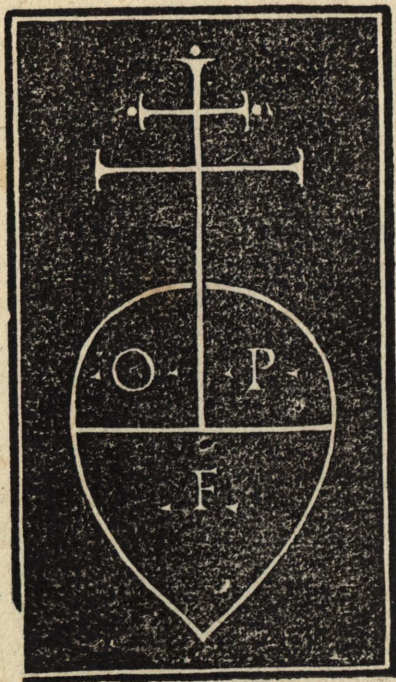
Aluato ris mater pi a mudi huius spea mari a An plena gra tia pota ce
li repluz des maris portus p que re j cū rūt cū fiducia cūctis clemē
z benigna operuz supra gio Lectis lumē claudis vīa mudi māta z maris mēris de hēde ri o
Salve decus vgnuz mediatry homi nuz ad te pīa suspi ra mus
ergo doce qd aga mus cūctis pben nster cūctis pben ter

maria stella 'maris sup omēs do mi na rts ordines cele stus
 In supremo sita po li nos comēda tue pro li ne terrores huc do li nos supplācēt
 hosti us Mater plena grati a Ave dei fili a Ave rosa spectro sa salutis puerpera
 Jesu xpe fili dei tota salus nre spet tue maris in teruēu angeloz nos
 2 centu fac gaudere fugiter 2 men

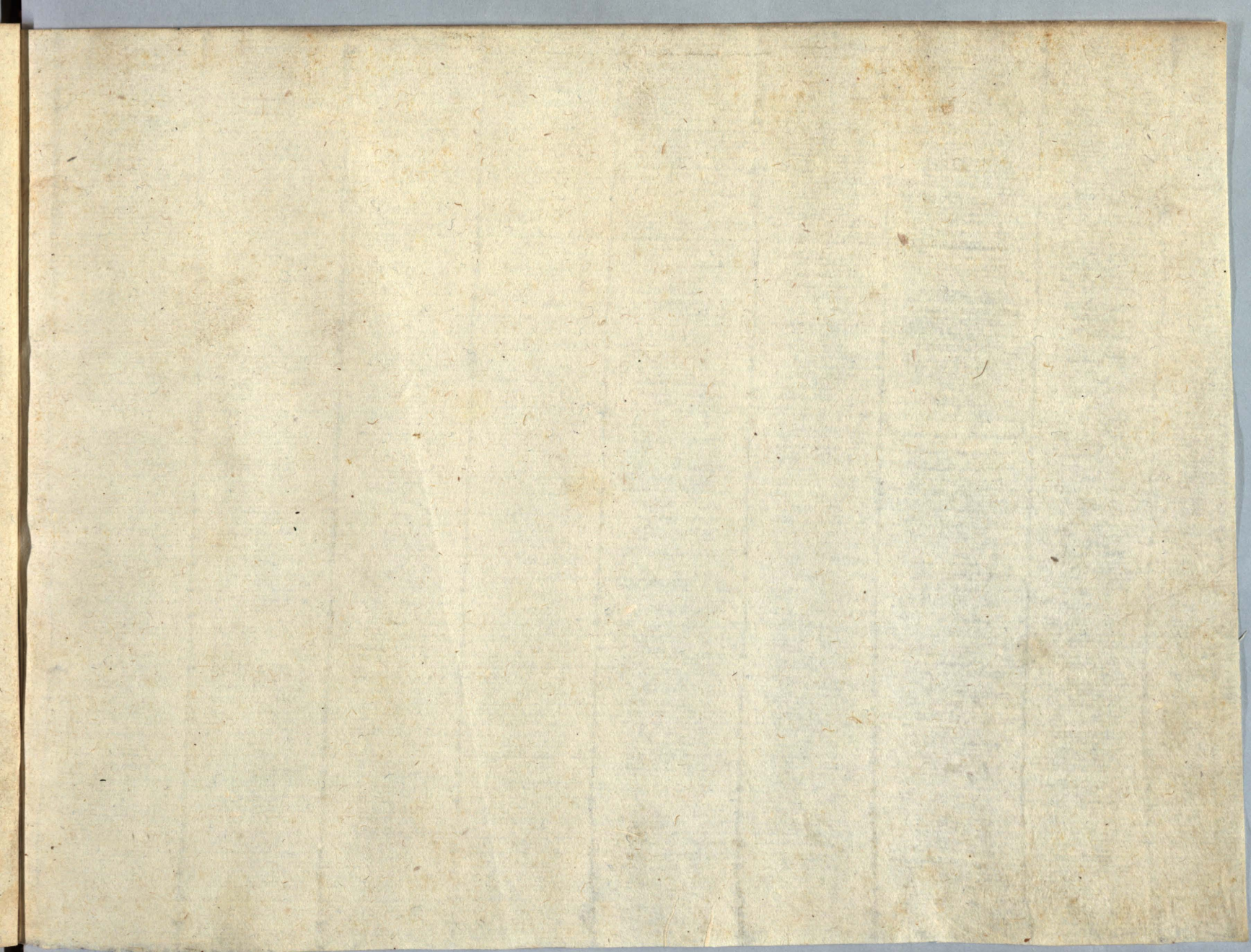
Bassus

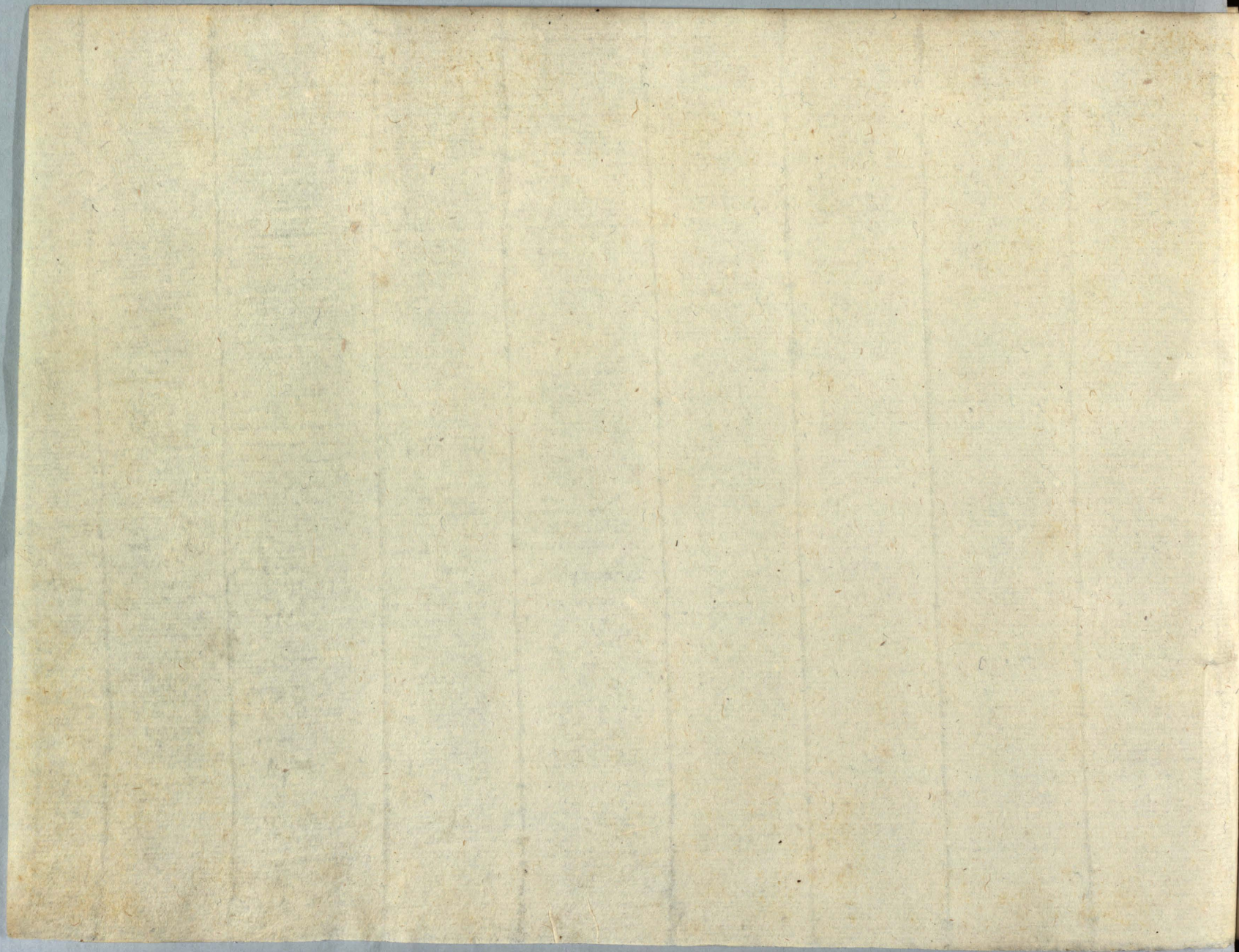
In lectulo meo p̄noc tes q̄si ut que diligit anima mea q̄si ut illuz z nō inue ni
 surgaz z circūdo ciuitatez p̄ vicōz z plateas q̄raz q̄raz vt inuentaz que diligit anima mea q̄si ut il
 luz z nō inue ni vocaui il luz z nō respōdit mihi inuenerūt me custodes ciui tatis p̄cuserūt me z
 vulneraue rūt me tulerūt paluz meuz vigiles z custodes m̄ioꝝ fili e ierusa lez
 que diligit anima mea vidit sp̄ paululuꝝ cū p̄ trāsissez e os inueni que diligit anima mea tenui
 il luz nec dimittaz donec introducā il luz in domo matris mee z in cubiculoꝝ genitricis me e:

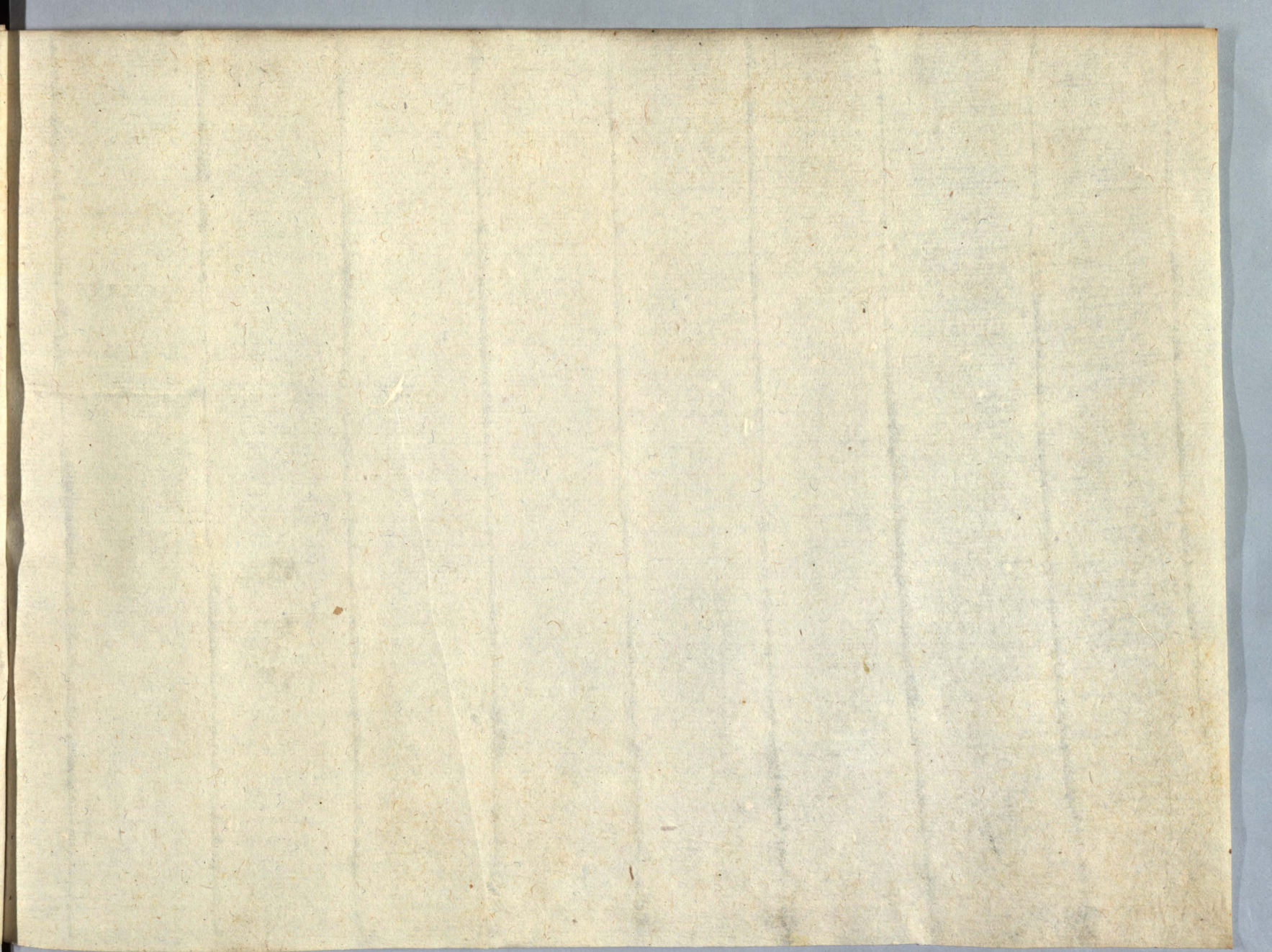
Impressum Venetijs per Octavianum Petrutius Forosempontensem 1504 die 15
septembis. Cum privilegio inuicissimi Domini Venetiarum qd nullus possit catuz
figurarum imprimere sub pena in ipso privilegio contenta.
Registrum .+A.+B.+C.+D.+A.+B.+C.+D.+A.+B.+C.+D.
.+A.+B.+C.+D. omnia qterni prer.+D. alti q est qntern^o. Nota q quibet
pae distinguit ab alia prubiscas: quia pae: tenoris: habet: tenor: pae alti habet
altus: & sic de singulis.

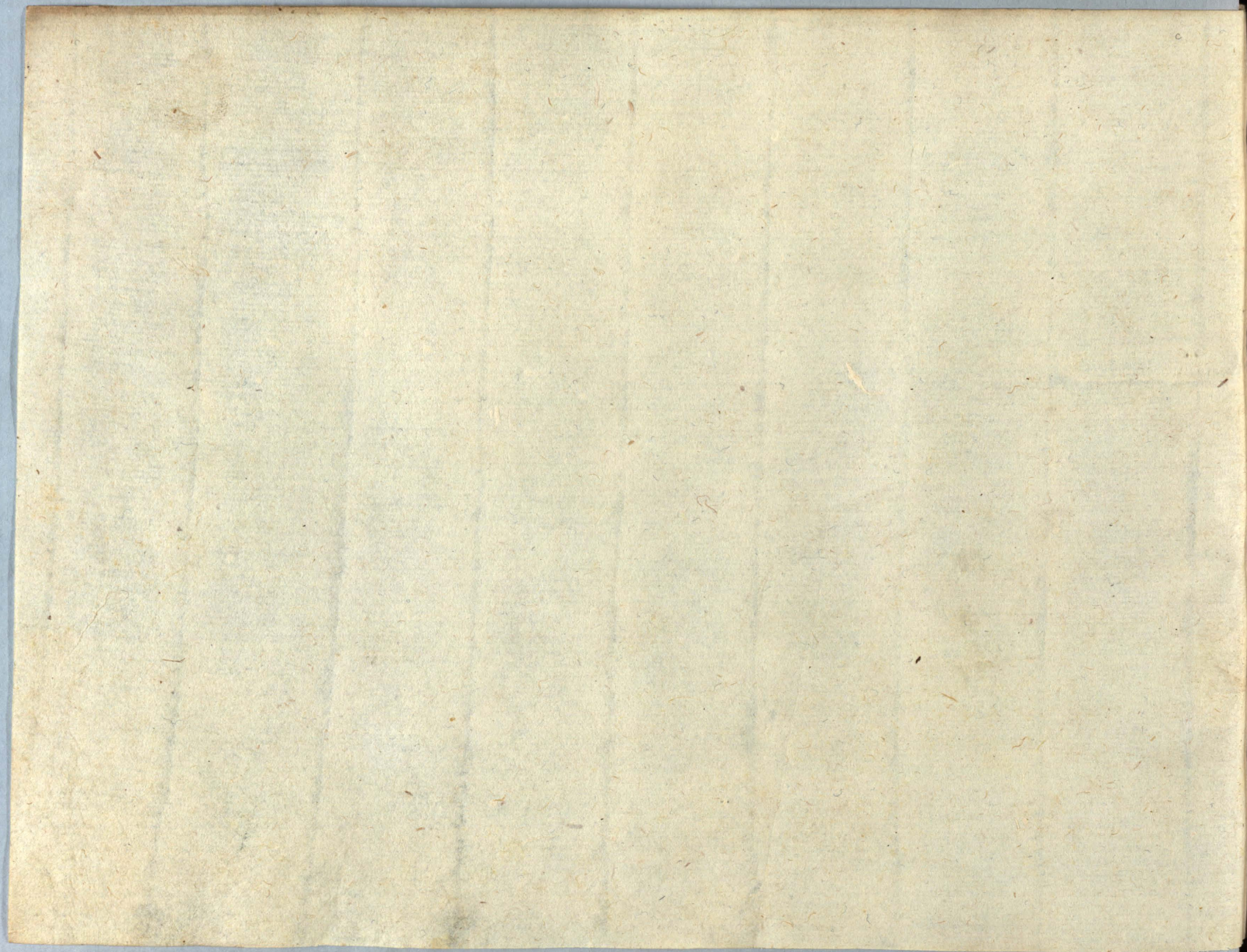


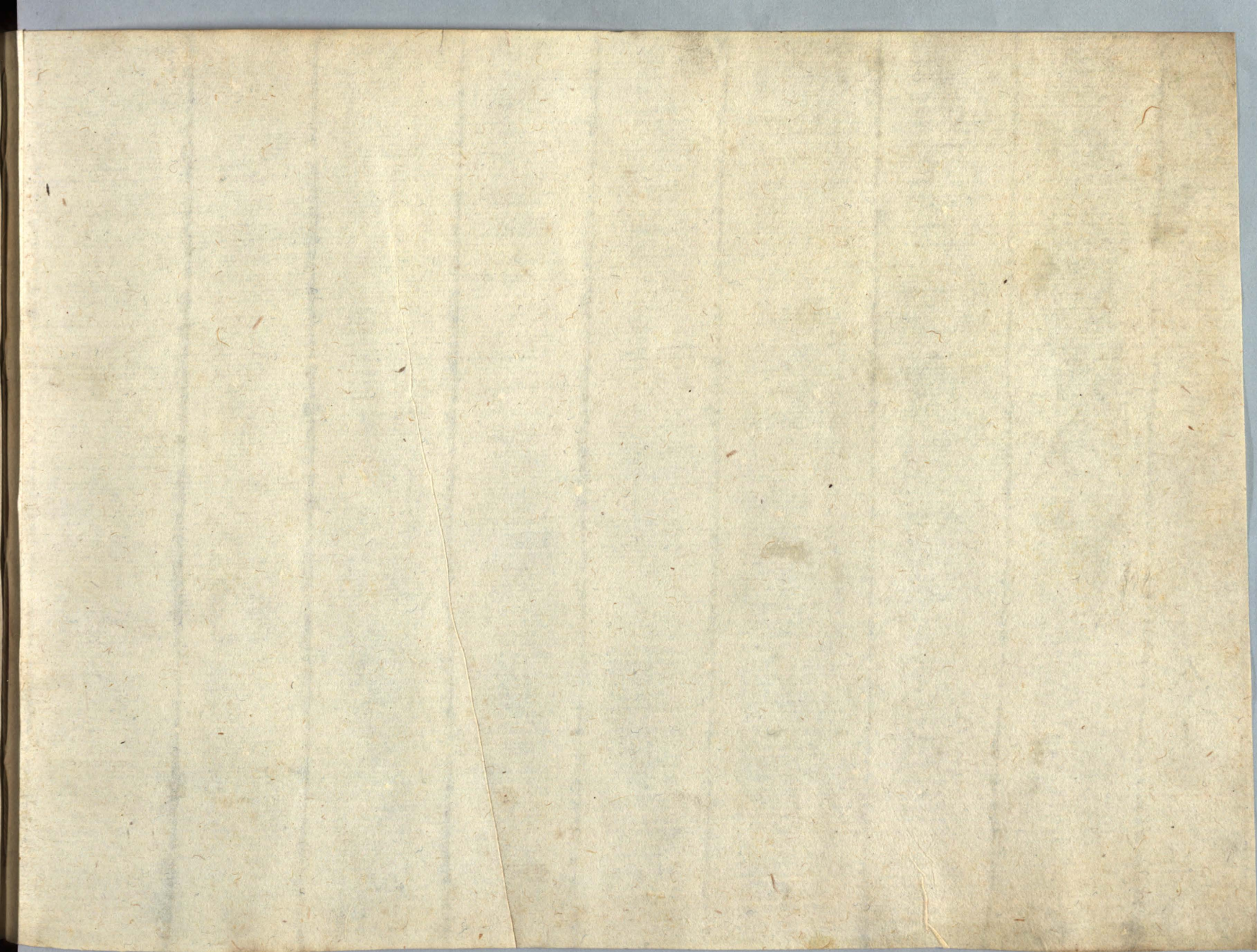














Nr.

Ausgang:

1074

I. Schäden:

j, k, l, m, n, p, w,
29, 200, 21, 20

II. Behandlung:

8, 9, 13, 14, 15,
16, 17, 25, 29, 31, 32a, 39, 40

AHL

Sfr

Basfus

Basfus

Basfus

Basfus



Cim. 44^m