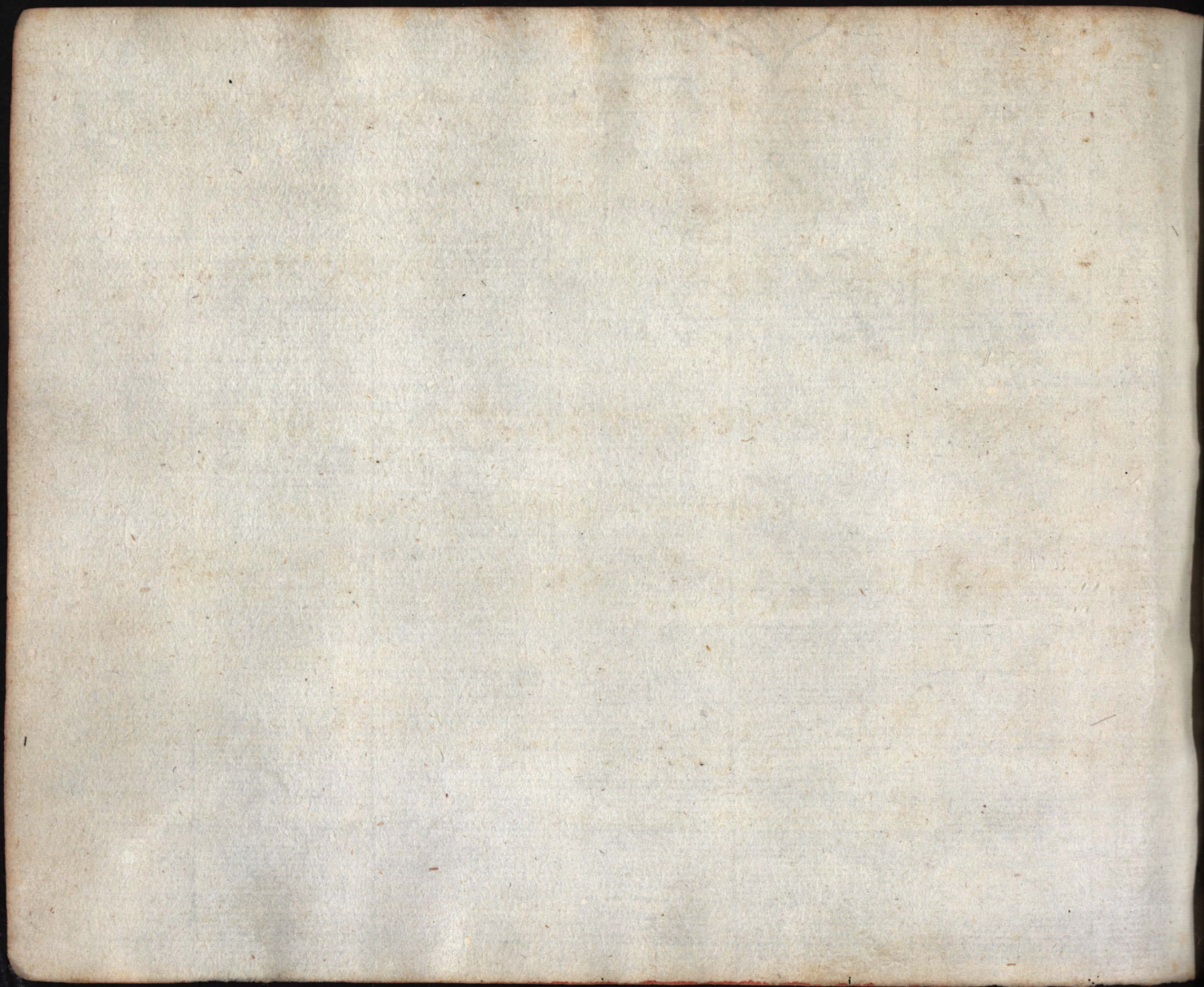
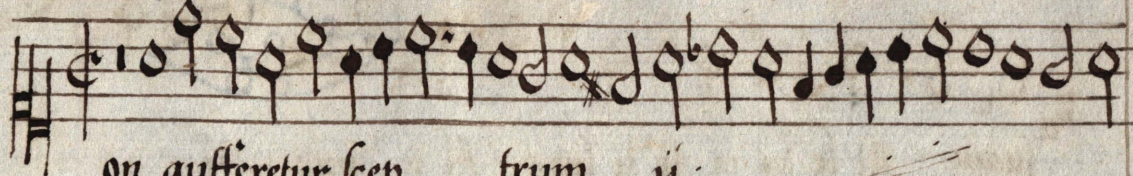


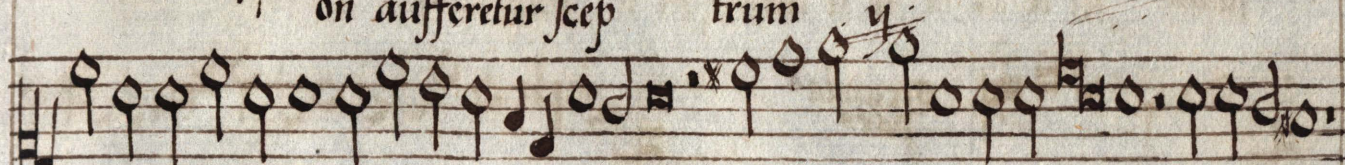
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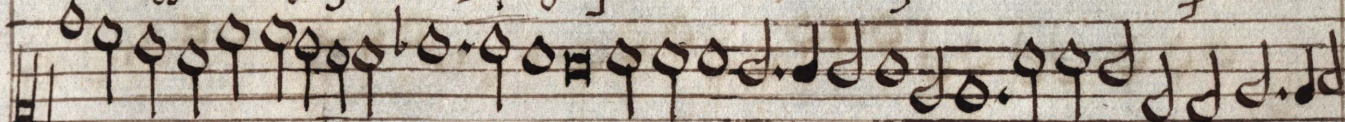




on aufferetur scp trum



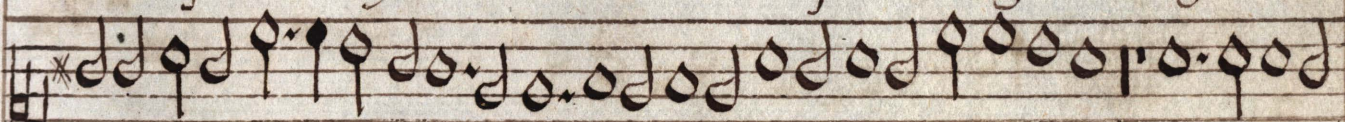
non aufferetur sceptrum y sceptru de Iuda y de Iuda neqz ductor



neqz ductor y de fæmore eius donec veniat Siloh et erit expectati o



et erit expectatio y et erit expectatio gentium ligans ad vine



am ligans ad vineam pullum et ad uitem y o fili mi asinam

suam Al le lu ia Al le luia Al le luia y y

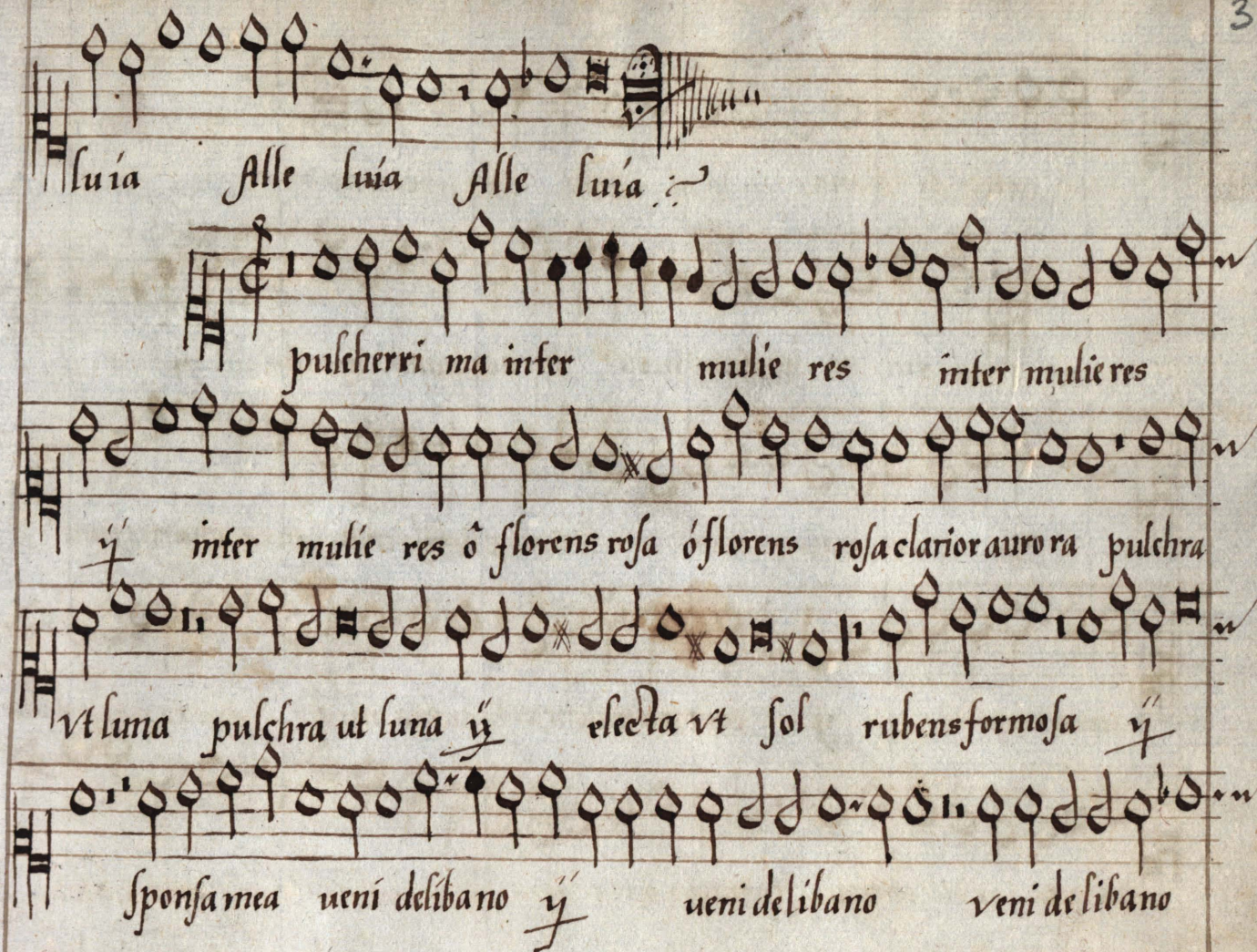
Al le luia / *secunda
pars*

auabit in uino in uino stola sua

et in sanguine uae et in sanguine et in sanguine uae palliu

suum palliu suum pulchriores sunt oculi eius uino et dentes lacte candi

diores lacte candidiores Al le luia Al le luia Al le luia Alle =



luía Alle luía Alle luía
 pulcherri ma inter mulie res inter mulie res
 inter mulie res ô florens rosa ô florens rosa clarior auro ra pulchra
 ut luna pulchra ut luna electa ut sol rubens formosa
 sponsa mea ueni de libano ueni de libano ueni de libano

Handwritten musical score on six staves. The notation consists of square notes on a four-line staff, with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a Gothic script below the notes. The score is divided into six lines of music, each corresponding to a line of text. The text is a Latin hymn or song, likely from the Song of Songs, given the imagery of the garden and the bride. The handwriting is elegant and typical of the 16th or 17th century. The paper is aged and slightly discolored.

ueni de libano y ueni de liba no:
eni in hortum meu in hortum meum y
y y charissima mea charissima
mea y y ecce qua pulchra es, amica mea amica mea colum
ba mea formosa mea formosa mea y sponsa mea ueni de liba no



ueni de libano y libano ueni de libano y ueni de li bano



ueni de li ba no ~

