

[Res. Vm¹ 229

Misse De orto.
Dominicalis.
Jay pris amours
cū duobus patrē.
L'ome arme.
La bella se sied.
Merita canueta.



Sup.

Deo:to dñicalls.



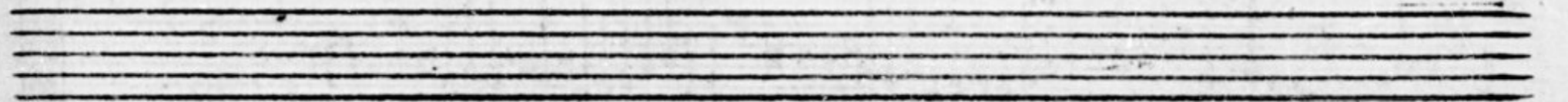
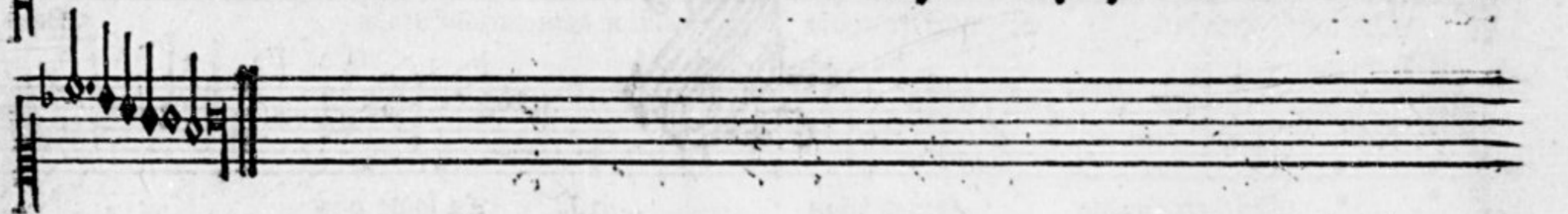
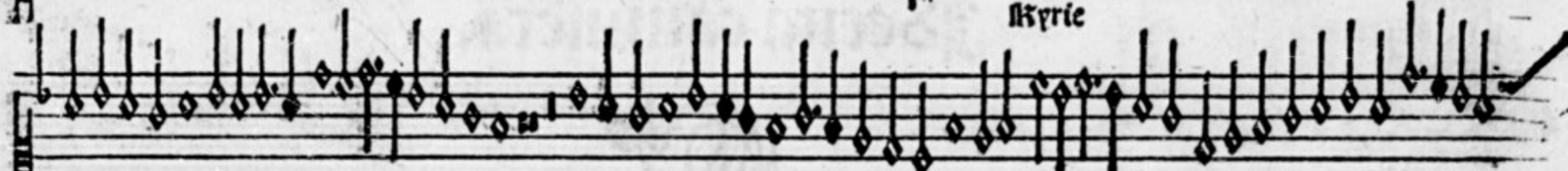
Kyrie



ꝶpe



Kyrie



Dominicalis.

Sup.



G in terra pax hoibus bonivoluntatis Laudam⁹ te Ador⁹ te Glor

ppter magnā gliaz deus p^r ospotēs Dñe fili

vnigenite iesu xpe Dñe deus agnus dei filius pa tris

Qui tollis pctā mū di miserere nobis suscipe deprecationē nrām q sedes

miserere nobis Qm̄ tu solus scūs Tu solus dñs

Tu sol⁹ altissimus

iesu

xpe

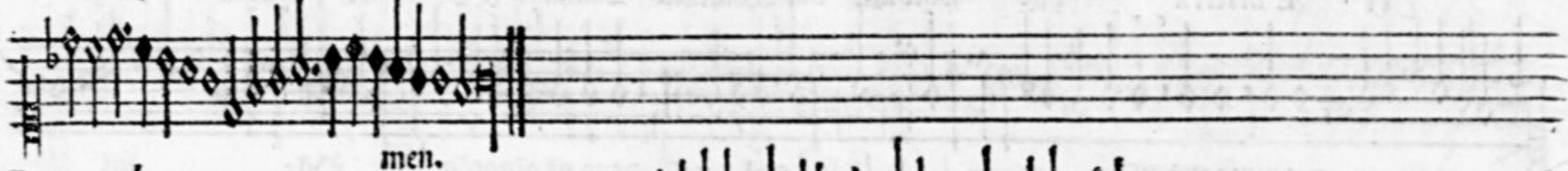
Clerre

Sup.

Dominicalis.



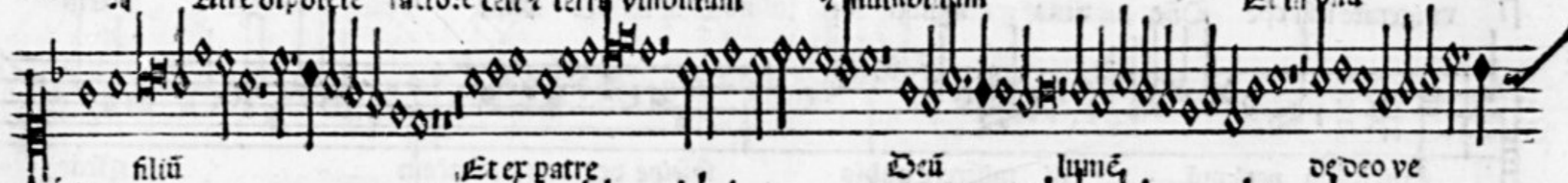
Luz scō spū in gloria dei p̄fis Et



men.



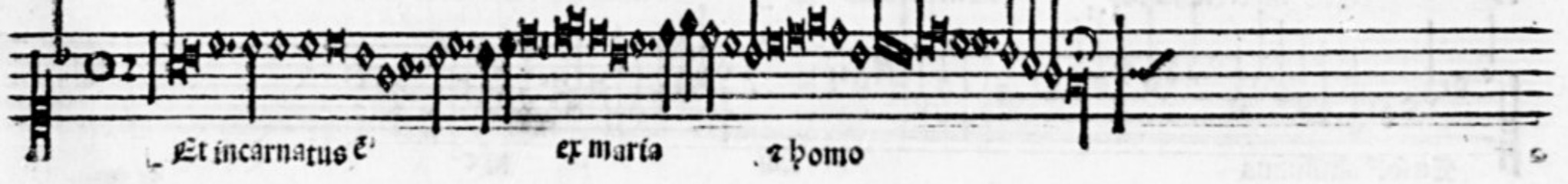
Dicitur omnipotens factor celi et terra visibilium et invisibilium Et in unum



filium Et ex patre Deum lumen de deo ve



ro Genitus pro quibus omnia et propter nos de celis



Et incarnatus est ex maria et homo

Crucifixus sub pōtio pilato passus: ⁊ sepultus ē Et ascēdit: sedet
 Et itez cū gloria viuos cui⁹ regni
 Et in spūm et viuificatē q ex pfe Qui cū pfe simul ⁊ cū gloriā q locutus
 Et vnā scām ⁊ aplicā Cōfiteor: In remissioēz
 Et expecto Et vitā Et mē.



Sup.

Dicitur

First musical staff with notes and a clef.

Agnus

Sanctus

Second musical staff with notes and a clef.

Sicut

Deus

et

terra

Third musical staff with notes and a clef.

orb

Pleni

sunt

celi

et terra

Fourth musical staff with notes and a clef.

gloria

tua

Dianna

Fifth musical staff with notes and a clef.

in excel

Sixth musical staff with notes and a clef.

se

Benedic
bndict⁹ q venit inno

mine do mi

ni
Glanna
ut supra

Sonus dei

q tollis
pcrā mūdi

miserere
nobis
Terre

Sup.

Dominicalis.

Agnus dei Qui tollis peccata mundi miserere
nobis bis Agnus dei
qui tollis peccata mundi
dona nobis pacem.



Jay p:il amour.

Sup.

Xrie

ley son

Xpe

ley son

Xyrie

ley son

Audamus te Bndicim⁹ te Adoram⁹ te Glorificam⁹ te Grās agim⁹ tibi ppē magnā gloriā

tuam Dñe deus rex celestis deus p^r ois potens Dñe fili vnigenite⁹ Jesu chri⁹ ste

Certe

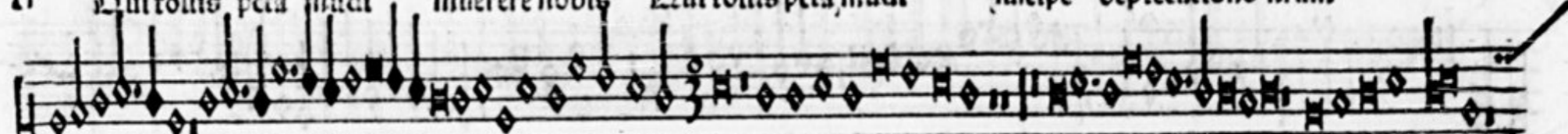
Dñe deus agnus dei filius pa tris

Sup.

Jay p:is amours.



Qui tollis pctā mūdi miserere nobis Qui tollis pctā mūdi suscipe deprecationē nřam



Qui sedes ad dexterā p̄ris miserere nobis Qm̄ tu solus sc̄r̄s Tu solus dñs Tu sol⁹ altissim⁹



Jesu x̄p̄e Luz sc̄tō spū in gloria dei patris A



Dñs p̄ter oīporētē factorē celī ⁊ terrę visibiliū oīum ⁊ invisibiliū Et i vnū



dñm iesum x̄pm filiū dei vnigenitū Et ex patre natū ante oīa secula

Deū de deo lumē de lumine deū verū de deo vero Genitū nō factū cū substantiāle

ppf p quē oīa facta sunt Qui ppf hoīes ⁊ pp nram salutē descēdit

de ce lie Et in carnat^o de spū scō ex maria v̄gine ⁊ hō factus est

Crucifixus ē p nobis sub pōtio pilato passus ⁊ sepult^o Et resurrexit tertia die scōm scripturas

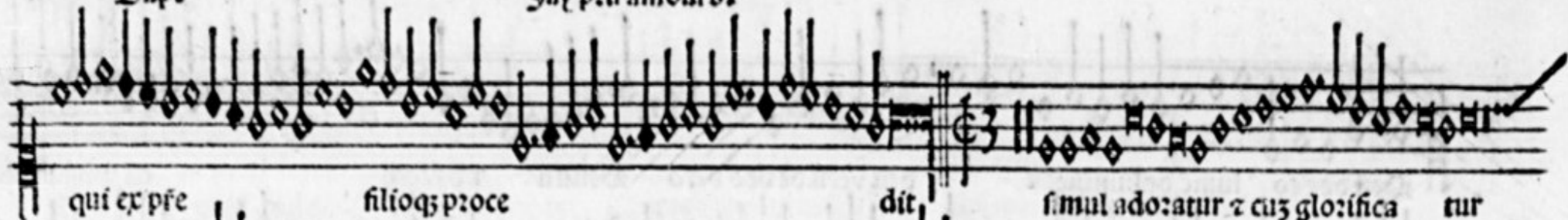
Et ascēdit in celū sedet ad dexterā p̄ris Et iter v̄tur^o cū glia iudicare viuos ⁊ mortuos

cui^o regni nō erit finis Et in spūm scōm dñm ⁊ viuificātem

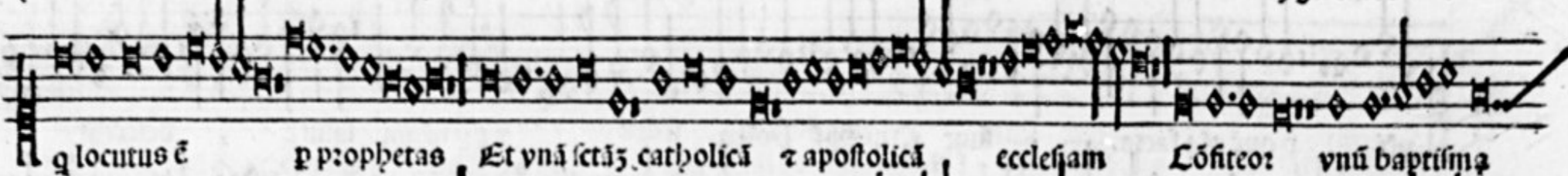
Terre

Sup.

Jay p'is amours.



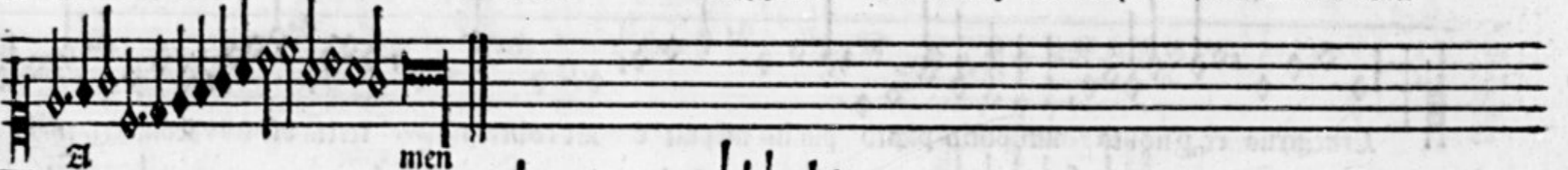
qui ex p're filioq; proce dit simul adoratur z cu; glorifica tur



q locutus e p prophetas Et vna sc'as catholica z apostolica ecclesiam Cofiteor vnu bap'tisma



in remissionē peccato:ū Et expeco resurrectōez mortuoz Et vitā venturi seculi



A men



Datre oipotētē factorē visibiliū z invisibiliū filiū Et ex p're secu



la Genitū p quē oia q pp z pp n'fam descēdit

Jay piff amour.

Sup.

Et incarnat⁹ ē de spū scō ex maria v̄gine ⁊ homo
Crucifixus ē Et resurrexit scōm Et ascēdit sedet ꝑcedit
Qui cū p̄e ⁊ filio ⁊ cū glificat q̄locut⁹ Et vnā sc̄tām catholicā ⁊ ap̄licā
eccliam in remissionē pctōꝝ Et expecto resurrectionē mortuoz Et
vitā seculi ⁊ men.

Sup. Juy pat' amours.

Ancus Sactus Sactus

Dñs deus saba orb

Meni sunt celi z terra gloria tu a Osanna

in excel fia

Benedictus qui venit in nomine do

Osanna ut supra

mini

Jay prest amoure.

Sup.



Agnus dei

Agn^o secundus
Facet

Agnus dei

Resolutio.

Agnus dei tertiu.



Sup.

De octo Lomme arme

The musical score consists of seven staves of notation. The first staff begins with a large decorative initial 'K' and contains the lyrics 'Sup.' and 'De octo Lomme arme'. The second staff has the lyric 'yrie'. The third staff has 'leyson' and 'Æpe'. The fourth staff has 'leyson'. The fifth staff has 'leyson'. The sixth staff has 'leyson'. The seventh staff has 'leyson' and 'leyson'.



Domine arme.

Sup.

Et in terra pax

bone

Laudam^{us} te Bñd

Adora

Glorificam^{us}

te

Gras

tibi

propter gloriã

tuã Domine

rex

deus

pater omnipotens

Domine fili

unigeniti

iesu

Christe

Domine deus

agnus filius

patris

et

Qui tollis

peccata

mundi

suscipe

nostram

Qui sedes

ad dexteram

Patris

tu solus sanctus

Tu solus dominus

.B.

Sup.

Come arme.

Tu sol' altissim' iesu xpe Cū scō In gloria dei pa tris

Et men

D Etrem factorē visibilium z invisibilium Et in vnū dñm

iesum xpm filium vnigenitum Et ex pte ante oīa secu la Deū

de deo lumē de lumine deū ve rā de deo Genitū nō cū substātiālē pfi p quē

Qui pp Et pp salu descēdit de celsis

Et incarnatus de spiritu sancto ex maria et homo factus est

Crucifixus sub pontio passus Et resurrexit tertia die

Et ascendit sedet Et iterum cum gloria venturus est

non finis Qui ex patre filioque Qui cum patre simul

adoratur et cum glorificatur qui locutus Et una catholica et apostolica

licae ecclesiae Confiteor baptismata in remissionem peccatorum Et expecto resurrectiones

Certe

Sup.

Domine armen.

mortuorum
vita veteri
seculi
Amen

Anctus
Sanctus

Sanctus
dñs
deus
saba

orb
pleni
sunt
celi

terra
glia
tua
Dianna

in excel
sis

Domine arme.

Sup.



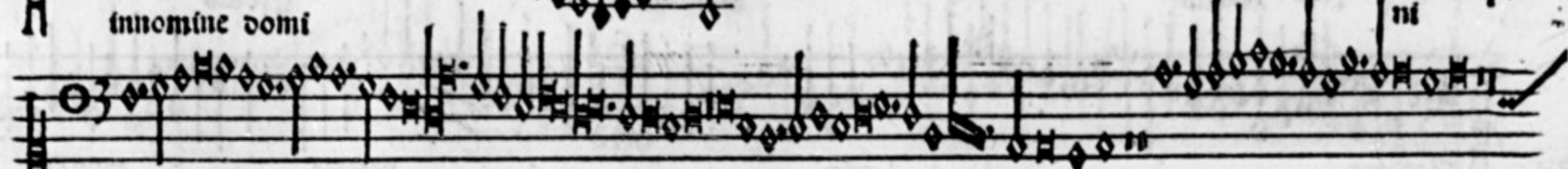
Benedictus

q venit

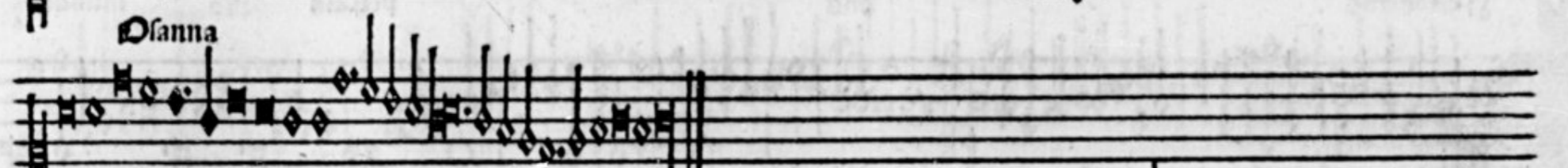


in nomine domi

ni

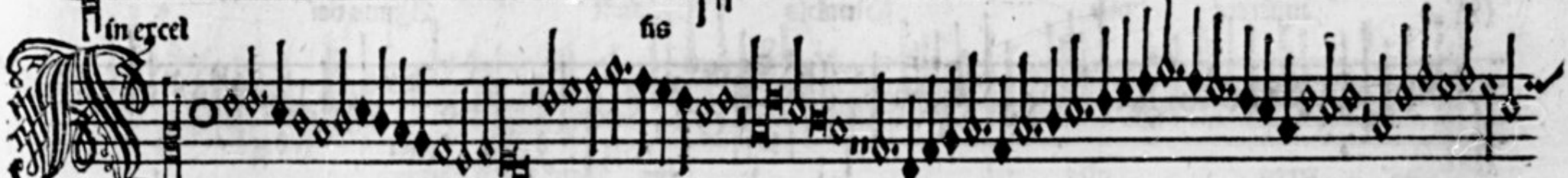


Osanna



in excel

sis



onus dei

q tollis

peccata

Terte



mundi

miserere

.B. ill.

Sup.

•Tōme arme.

no bis Agnus dei

q tollis

peccata mundi

miserere nobis Agnus dei

Resplendo Agn' dei

q tollis peccā mūdī dona nobis pacem

De orzo: La bella se sied.

Sup.



Yrie

leyson

Christe

kyrie

leyson



Sup.

La bella se fied.

Gloria in terra pax hoibus bone volūtatīs Laudam⁹ te Bñdici m⁹ te Adoram⁹ te Glorificam⁹ te

Gras agim⁹ tibi ppter magnā gloriā tuā rex celestis de⁹ p̄ omnipotēs Dñe fili

vnigenite Jesu x̄pe Dñe de⁹ agn⁹ dei filius patris Qui tollis pctā mūdi miserere

nobis Qui tollis pctā mūdi suscipe deprecationē nostrā Qui sedes ad dexterā p̄ris miserere nobis

Qm̄ tu solus sanct⁹ Tu solus altissimus Jesu x̄pe Luz sc̄to spū I gloria dei patris A men.

D

Atrem omnipotentē visibilia omnium et invisibilia Et in unum dominum Jesum christum filium dei unigenitum

ante omnia secula Deum de deo lumen de lumine de deo vero Qui propter nos homines

et propter nostram salutem descendit de caelis Et incarnatus est de spiritu sancto ex maria virgine

et homo factus est Crucifixus est pro nobis sub pontio pilato passus et sepultus est Et resurrexit tertia die secundum

scripturas Et ascendit in caelum Et iterum venturus est vivus et mortuus os Et in spiritum

sanctum dominum et vivificantem qui ex patre Qui cum patre simul adoratur et cum glorificatur Et una deitas

Sup.

Za bella se sied.

catholicā ⁊ apostolicā ecclesiā. Cōfiteor: vnū baptis- ma in remissionē peccatorū
Et expe- cto mortuo- rum Et vitā venturi A-
men
Anctus Sanctus Sanctus
Dñs deus saba- oth

The image shows a page of handwritten musical notation for a soprano part. It consists of five systems of staves. The first system has two staves with lyrics: 'catholicā ⁊ apostolicā ecclesiā. Cōfiteor: vnū baptis- ma in remissionē peccatorū'. The second system also has two staves with lyrics: 'Et expe- cto mortuo- rum Et vitā venturi A-'. The third system has two empty staves with the word 'men' centered below them. The fourth system has two staves with lyrics: 'Anctus Sanctus Sanctus'. The fifth system has two staves with lyrics: 'Dñs deus saba- oth'. The notation is in a historical style, likely from the 16th or 17th century, with a treble clef and a 3/4 time signature. There are some ink smudges and a large decorative initial 'S' at the start of the fourth system.

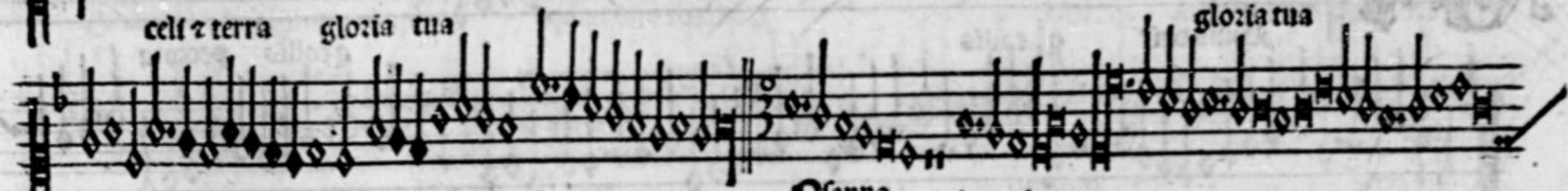
La bella se sied.

Sup.

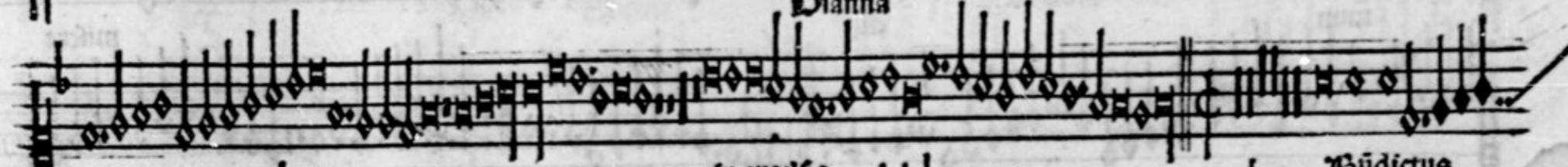


celi & terra gloria tua

gloria tua



Osanna



in excelsis

Benedictus



qui

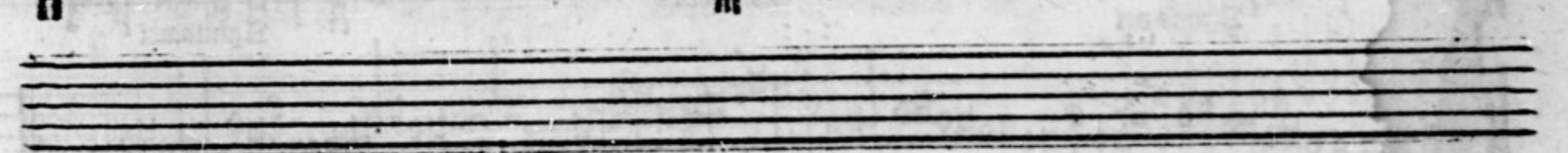
venit

in nomine

domi



ni





La bella se fied.

Musical staff with notes and lyrics: *gnus dei q tollis*

musical staff with notes and lyrics: *q tollis peccata*

musical staff with notes and lyrics: *mun di misere*

musical staff with notes and lyrics: *re no bis qui tollis pec cata*

musical staff with notes and lyrics: *misere re no bis*

Sequētibz signis.

musical staff with notes and lyrics: *Agnus dei*

musical staff with notes and lyrics: *q tollis peccata mundi dona no bis pa cem*

De O:ro: Petta Camuseta.

Sup.



Kyrie

ley

son

Ab:iste

ley

son

Kyrie

eley

son



Et si pax hoib⁹ bone volūta⁹ tis Laudam⁹ te Bēdicimus te Glorificam⁹ te

Gras agimus tibi pp magnā glām tuaz Dñe deus rex celestis de⁹ p⁹ oipotēs

Clerte

Sup.

Verita.

Dñe fili vnigenite Jesu xpe Dñe de⁹ agnus dei fili⁹ p̄tis Qui tollis
pctā mūdi miserere no bis
Qui tollis pctā mūdi suscipe deprecationē nram Qui sedes ad dexterā p̄tis miserere no bis. Qm̄
tu solus sc̄tus Tu sol⁹ dñs Tu solus altissim⁹ Jesu xpe Cū sc̄to spi ritu In gl̄ia
de i patris Amen

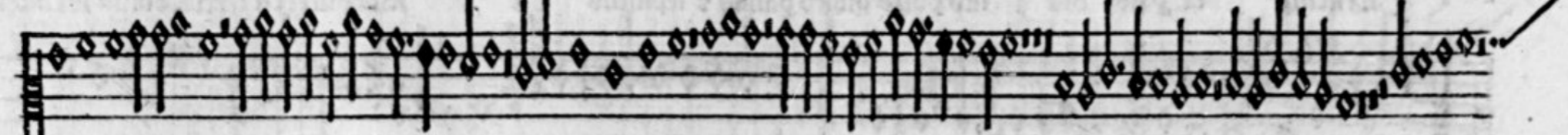


Detra

Sup.



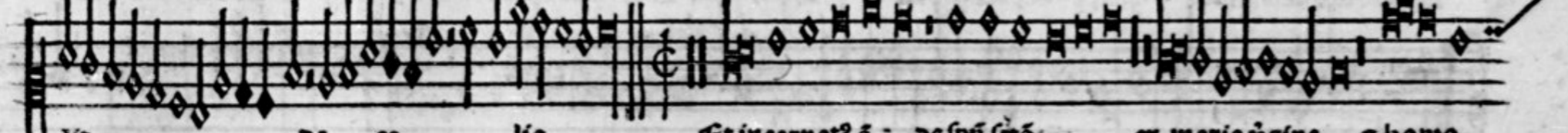
Et re omnipotentem factorem celi et terre visibilium omnium et invisibilium Et in unum dominum Iesum



Christum filium dei unigenitum Et ex patre natum ante omnia secula Deum de deo lumen de lumine deum verum



de deo vero Genitum non factum cum substantia patris per quem omnia facta sunt Qui propter nos homines et propter nosram salutem descendit

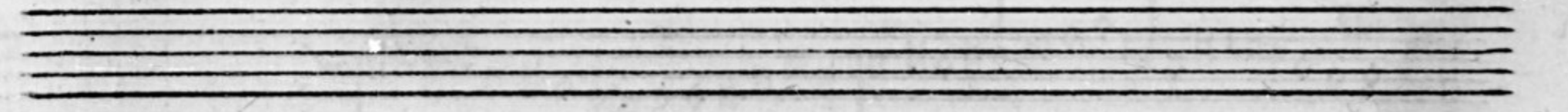


de caelis Et incarnatus est de spiritu sancto ex maria virgine et homo



factus est

Terra



Sup.

Destra.

Crucifix⁹ et pno bis sub pōtio pilato passus ⁊ sepultus ē Et resurrexit tertia die Et ascen
dit in celū sedet ad dexteraz pa tris Et iterū venturus ē cū gloria iudica re viuos ⁊ mo:tuos
cuius regni uō erit fi nis, Et in spūz sc̄m dñm ⁊ v̄uificā rē Qui cūz p̄re ⁊ filio
simul adoraf ⁊ cū glo:ifica tur q̄locut⁹ ē p̄ p̄p̄he tas Et
vnā sc̄m catholicā ⁊ apostolicā eccle si am Cōfiteor: vnū baptisma
in remissionē peccato rū Et expecto resurrectionē mo:tuoz

Metita.

Sup.

Et vlti vlturi secu

li Et

men.



San ctus

San

ctus

San

ctus

Domi nus deus

fab

ctus

ba

ctus

San

orb

Wleni

sunt

ce

li

ter ra glo ria tu

z

ter

ra

glo

ria

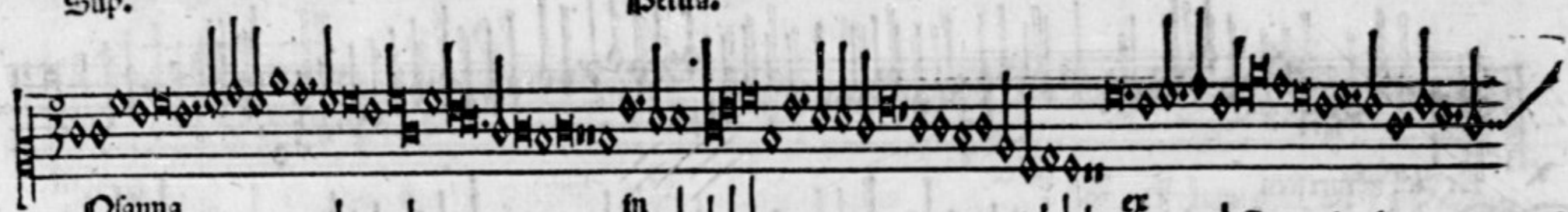
tu

Certe

a

Sup.

Detita.



Manna

in

et



cel

sis

Benedi

ctus

qui ve



nit in nomine



domi

Manna
ut supra



ni

gnus

dei

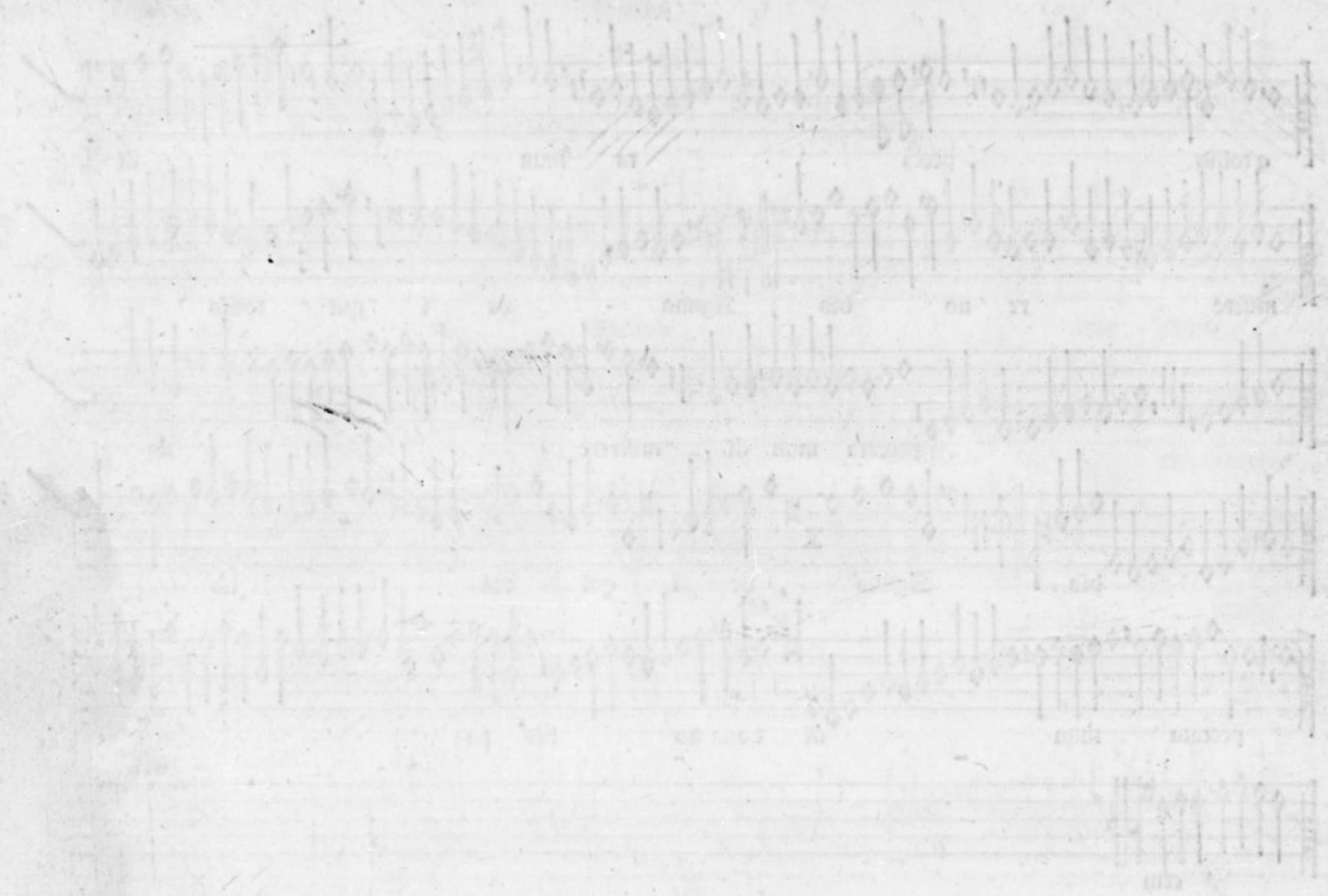


Metra.

Sup.

qui tollis peccata mundi
miserere nobis Agnus dei qui tollis
peccata mundi miserere nobis
bis. Agnus dei qui tollis
peccata mundi dona nobis pa
cem

Handwritten musical score on aged paper, featuring multiple staves of music with notes and clefs. The notation is dense and appears to be a single melodic line. The paper shows signs of wear, including smudges and discoloration.



The image shows a page of handwritten musical notation. The notation is written on several staves, each with a clef and a key signature. The notes are densely packed, and there are some markings that look like slurs or phrasing slurs. The paper is aged and has some smudges and discoloration, particularly on the left side. The handwriting is somewhat faded and difficult to read in some places, but the overall structure of the music is clear. There are some markings that look like 'ff' (fortissimo) and 'p' (piano) which are dynamic markings. The notation appears to be a single melodic line, possibly for a violin or flute. The paper is slightly wrinkled and has some dark spots, especially near the edges. The overall appearance is that of an old, well-used manuscript page.



Tenor.

De orto Dominicalis.



First musical staff with notes and a key signature of one flat.

Yrie

Ch:ste

Second musical staff with notes and a key signature of one flat.

Kyrie

Third musical staff with notes and a key signature of one flat.



Fourth musical staff with notes and a key signature of one flat.

Et infra par hoibus bone volūtatīs Laudam⁹ te Glorificam⁹ te Gr̄as agim⁹ tibi pp

Fifth musical staff with notes and a key signature of one flat.

magnā gloriā tuam de⁹ p̄ oī potēs Dñe fili vnigenite Iesu xpe

Sixth musical staff with notes and a key signature of one flat.

Dñe de⁹ agn⁹ dei fili⁹ p̄ris

Qui tollis suscipe Qui sedes miserere

Tu solus dominus Tu solus altissimus Iesu christe Cum sancto spiritu in gloria dei patris

Amen

Deum factorem visibilium et invisibilium Et in unum filium

Et ex patre natum ante Deum lumen deum de deo vero Genitum

consubstantialem per quem Qui propter et propter descendit de celo

Tenor.

Dificilis.

Et incarnat⁹ ē d⁹ spū scō ex maria virgine ⁊ hō Crucifixus sub pontio passus

Et resurrexit Et ascēdit sedet Et iter⁹ viuos ⁊

mortuos cui⁹ regnū Et in spūm

⁊ viuificatē q⁹ cū patre simul ⁊ cū q⁹ locut⁹ ē p⁹phetas Et vnū

scāz catholicā ⁊ apostolicā Cōfiteor in remissionē Et expecto

Et vitā venturi seculi Amen

Dñicalis.

Tenor.

A musical score for Tenor voice, consisting of seven staves of music. The text is Latin and includes: Sanctus, Sanctus Dñs deus, sabaoth, Qui tollis, Osanna, Osanna, Benedictus q̄ venit, Osanna vt supra, in nomine dñi, Agnus dei, and Terte qui tollis. The score features two large, ornate decorative initials: a 'S' at the beginning of the first staff and an 'A' at the beginning of the sixth staff. The music is written in a historical style with square notes and a single clef.

Sanctus Sanctus Dñs deus sabaoth

Qui tollis

Osanna Osanna

Benedictus q̄ venit

Osanna vt supra

in nomine dñi

Agnus dei

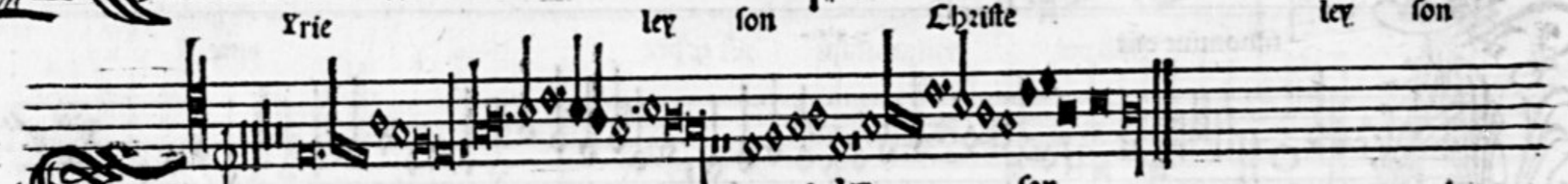
Terte qui tollis

Tenor.

Discanto.



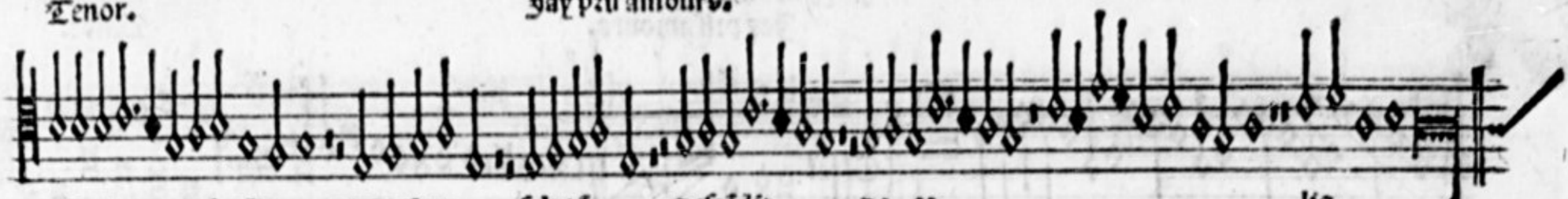
De ozo Jay pris amours.



de^o agnus dei fili^o pa tris miserere nobis suscipe deprecationez nram Qui sedes ad dex
 tera pa tris Tu sol^o sanct^o Tu solus dñs Tu solus altissim^o Jesu xpe Cū sancto spū in gloria
 del patris A men
 Aliū dei vnigenitum Et ex pte natū ante oia
 secu la Deū de deo lumē de lumine deū verū de deo vero
 Genitū nō factū cōsubstantialē pfi p que oia scā sūt

Tenor.

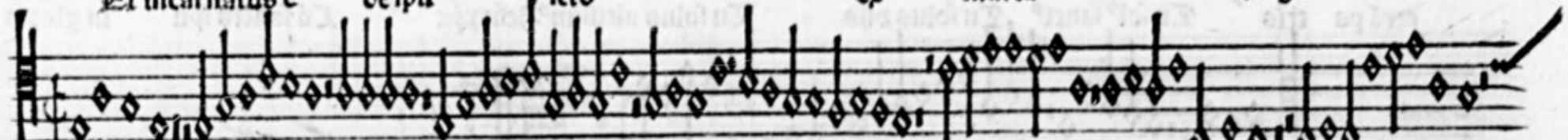
Jay p'is amours.



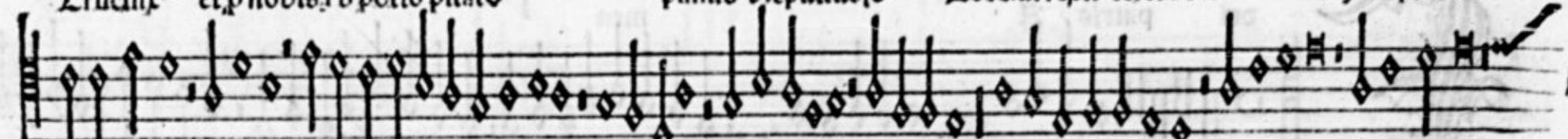
Qui p' nos hoies ⁊ p' nram salutē descēdit de ce līs



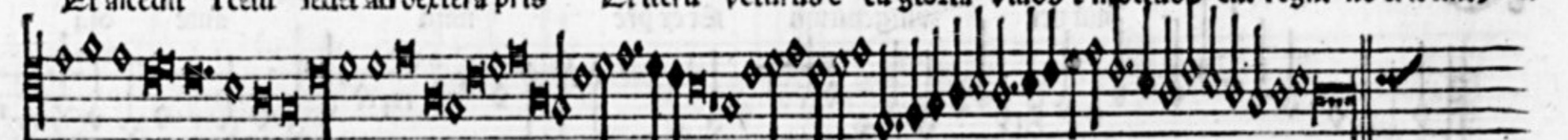
Et incarnatus ē de spū scō ex maria virgī ne



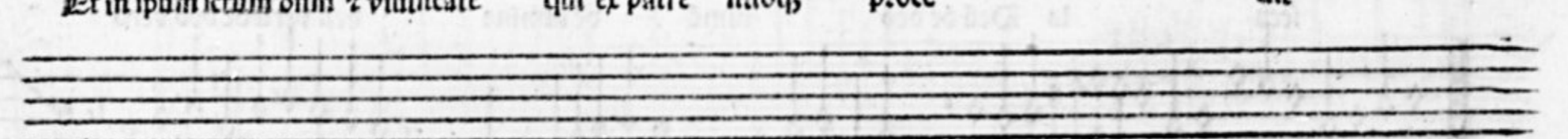
Crucifix⁹ et p' nobis s' b pōtio pilato passus ⁊ sepultus ē Et resurrexit tertia die scōꝝ scripturas

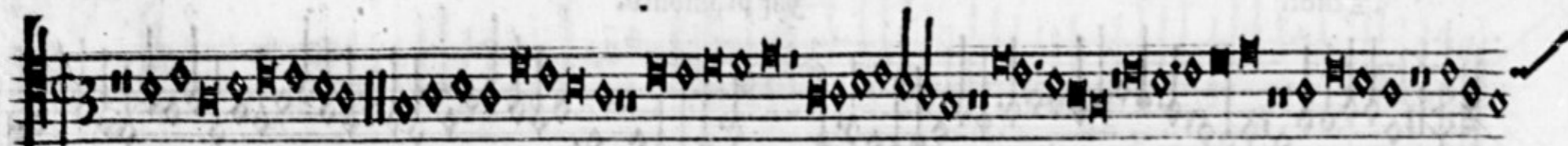


Et ascēdit i celū sedet ad dexterā p'ris Et iterū vēturus ē cū gloria viuos ⁊ mortuos cui⁹ regni nō erit finis

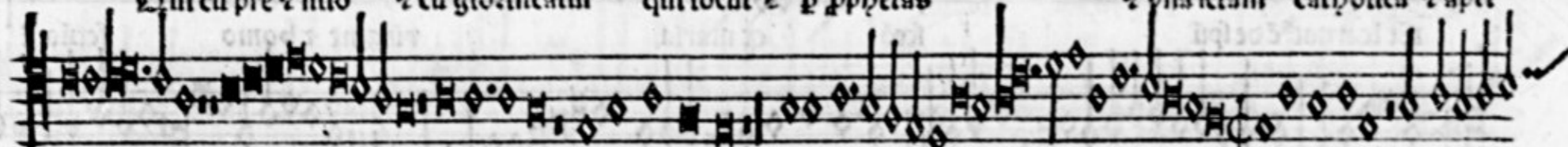


Et in spūm scōꝝm dñm ⁊ viuificatē qui ex patre filioꝝ proce dit





Qui cū pfe ⁊ filio ⁊ cū glorificatur qui locut⁹ ē p pphetas ⁊ ynā scām catholicā ⁊ apli



cā ecclesi am Cōfiteor vnū baptisma in remissionē peccatorū Et expecto resurrectio



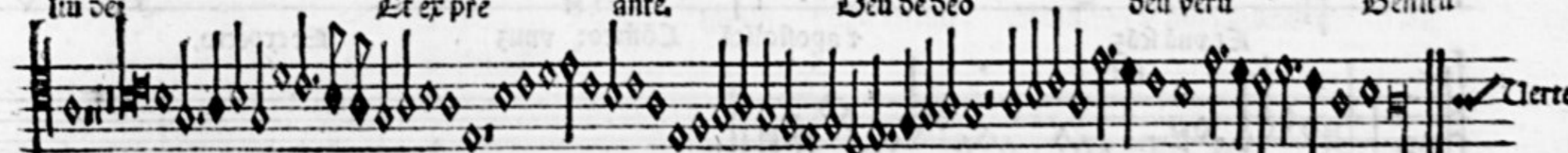
nē mōtuoz Et vitā vēturi seculi Amen



Airē oisporētem visibiliū oium ⁊ inuisibiliū Et ynū



Itū deū Et ex pfe ante Deū de deo deū verū Genitū



per quē oia Qui p nos hoies ⁊ p pnam salutem descēdit de celis

Certe

Tenor.

Jay p[er] amour.

Et incarnat⁹ ē de spū
scō ex maria
virgine z homo
scōs ē

Crucifixus ē
passus Et resurrexit
scōm Et ascēdit
sedet

pa tris Et iterū
vivos z mortuos Et in spūz
z vivificātem

q ex p[re] pcedit q cū p[re]
z cū glorificatur q locutus

Et vnā scōz
z apostolicā Cōfiteor: vnuz
Et expecto.

Et vitā



Gay prest amours.

Tenor.

Ancus

Sancus

Sancus

Diis

deus

fabu

orib

Pleni sunt caeli

Osanna

in excel

sis

Benedictus

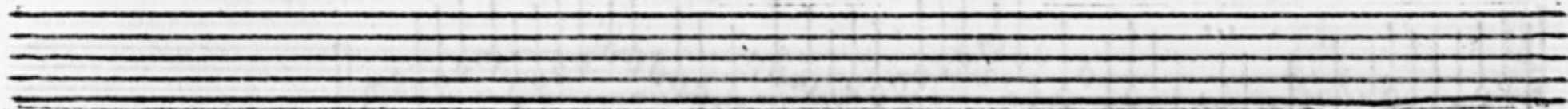
avenit

in nomine

do

Osanna
vtrupto

mini





Tenor.

Jay pris amour.

A single musical staff containing a series of notes and rests, representing the beginning of a tenor part. The notes are mostly quarter and eighth notes, with some longer stems.

Agnus dei

A musical staff with notes and rests, continuing the tenor part. It includes a double bar line and a repeat sign.

Duo

A musical staff with notes and rests, continuing the tenor part. It includes a double bar line and a repeat sign.

Agnus dei

A musical staff with notes and rests, continuing the tenor part. It includes a double bar line and a repeat sign.

Agnus dei

A musical staff with notes and rests, continuing the tenor part. It includes a double bar line and a repeat sign.

A musical staff with notes and rests, continuing the tenor part. It includes a double bar line and a repeat sign.

Canon.

De otto Lomme arme.

Tenor.

The musical score is written on five staves. The first staff begins with a large, ornate initial 'C' and contains the text 'Kyrie', 'Ite', and 'Kyrie'. The second staff contains 'Kyrie' and 'Ite'. The third staff contains 'Kyrie', 'Ite', and 'Christe'. The fourth staff contains 'Kyrie' and 'Ite'. The fifth staff contains 'Ite'. The notation is mensural, with notes represented by diamond shapes and stems. There are several bar lines and repeat signs throughout the score. The bottom of the page shows three empty staves.

Tenor.

L'ame arme.

Canon.

Itra Sfas agim^o tibi

Sfas agimus tibi Dñe de^o rex celestis deus pf

Dñe fili vni^ogenite Jesu xpe Dñe deus agn^o dei fili^o patris

Canon.

suscipe deprecatoez

suscipe deprecatoez n^oas Qm tu sol^o sanct^o Tu solus dñs

Tu sol^o altissim^o Jesu xpe Cū sancto in gloria dei p^ois Amen

Tenor.

2^{da} me arme.

Canon.

Tetra Stas agim^o tibi

Stas agimus tibi Dñe de^o rex celestis deus p^r

Dñe fili vnigenite Jesu xpe Dñe deus agn^o dei fili^o patris

Canon.

suscipe deprecatores

suscipe deprecatores n^{ost}ras Qm tu sol^{us} sanct^{us} Tu solus dñs

Tu sol^{us} altissim^{us} Jesu xpe Cū sancto in gloria dei p^ris Amen

ſōme arme.

Tenor.

D

Et tē factō: ē visibiliū ⁊ inuisibiliū

Et in vnū Iesuz xp̄s dei vnigenitū Et ex p̄te

ante oīa Deū de lumine

Qui pp̄ nos ⁊ pp̄ nostras descēdit de celis

Et incarnat⁹ de spū sc̄ō ex maria ⁊ hō factus est

Benedictiō sc̄i
contra tenoris

Terre

Tenor.

Domine armen.

Crucifixus pro nobis sub pōtō pilato passus et sepultus Et resurrexit tertia die scōz

scripturas Et ascendit in celū sedet ad dexteram Patris iudicare cuius regni

finis Et in spūm dñm Qui ex pte procedit

Qui cū pte simul et cū glorificatur et locutus est per prophetas

Confiteor unū baptisma Et expecto motuorum

Et vitā seculi Amen

Comme arme.

Teno:.

Sanctus

Sanctus

Sanctus

Sanctus

Die deus

Sanctus

Sanctus

Osanna

Osanna

In excel

In excel

Benedictus

Osanna

In excel

Osanna

In excel

D.

Coro tenor
secundus



Coro:

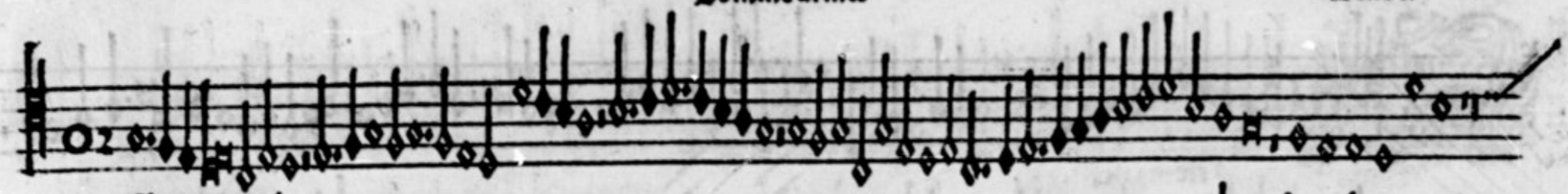
Comme arme.

Enus dei
atellis
peccata mundi
miserere
Agnus dei
Tacet
nobis
Qui tollis peccata mundi miserere
nobis

The musical score consists of five staves of music. The first staff begins with a large decorative initial 'C' and the text 'Coro tenor secundus'. The music is written in a mensural style with square notes on a four-line staff. The lyrics are written below the notes. The second staff continues the melody. The third staff contains the lyrics 'peccata mundi' and 'miserere', followed by a section marked 'Agnus dei' and 'Tacet'. The fourth staff continues with 'nobis' and 'Qui tollis peccata mundi miserere'. The fifth staff concludes with 'nobis'. Below the fifth staff are three empty staves.

Homme arme.

Tenor.



A musical staff for a Tenor voice part. It begins with a C-clef on the first line and a common time signature. The melody consists of a series of eighth and sixteenth notes, with stems pointing upwards. The notes are mostly on the first and second lines of the staff.

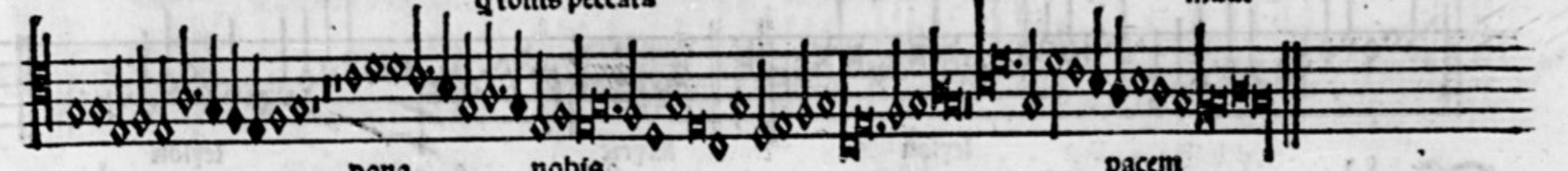
Agnus dei



A musical staff for a Tenor voice part, continuing the melody from the first staff. It features a mix of eighth and sixteenth notes with stems pointing upwards. The notes are distributed across the first and second lines of the staff.

q tollis peccata

mūdi



A musical staff for a Tenor voice part, continuing the melody from the second staff. It features a mix of eighth and sixteenth notes with stems pointing upwards. The notes are distributed across the first and second lines of the staff.

dona

nobis

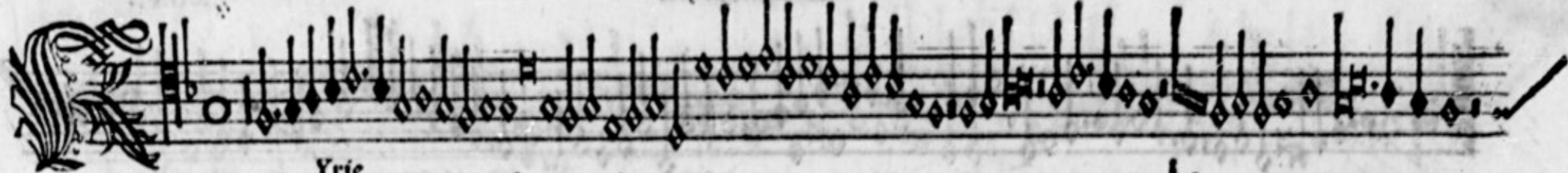
pacem



Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically.

Tenor.

De orro La bella se sied.



Yrie



leyson

Ch:iste



leyson

kyrie

leyson

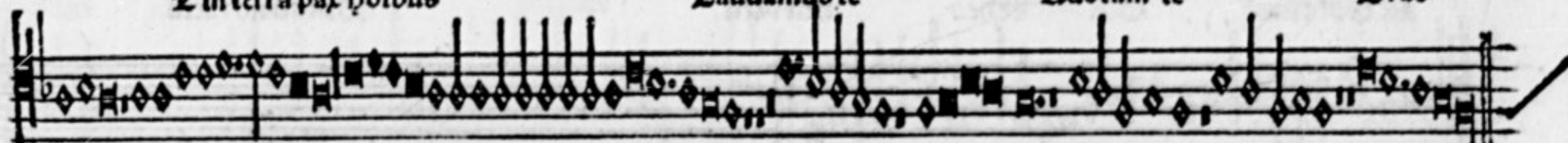


I in terra pax hoibus

Laudamus te

Adoram^{te}

Esas



pp magna

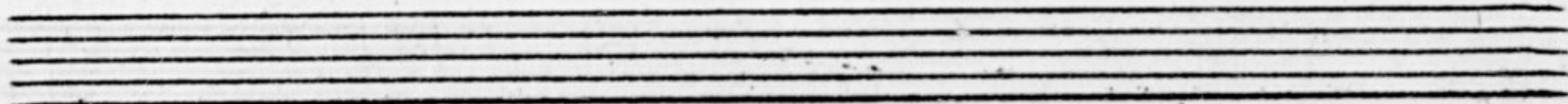
rex celestis

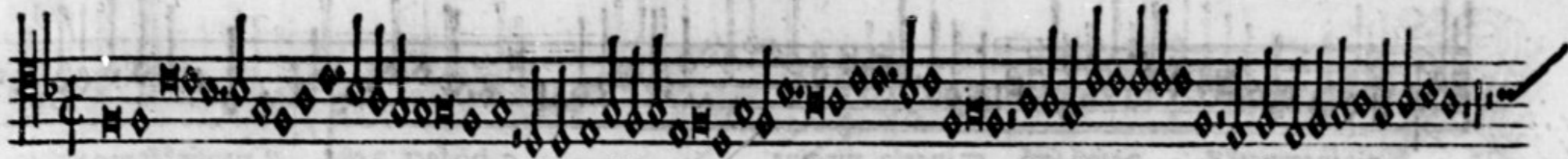
Dñe fili

Jesu xpe

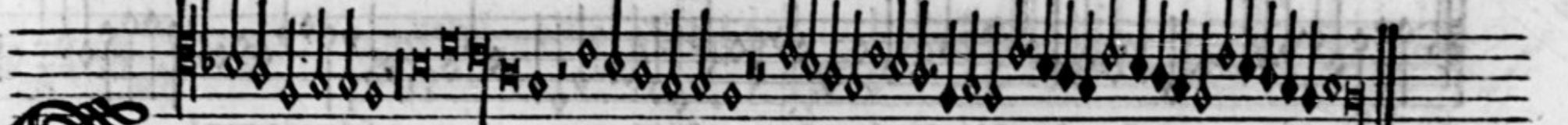
Dñe deus agn^{dei}

fili^{patris}





Qui tollis miserere nobis Qui tollis suscipe Qui sedes miserere nobis



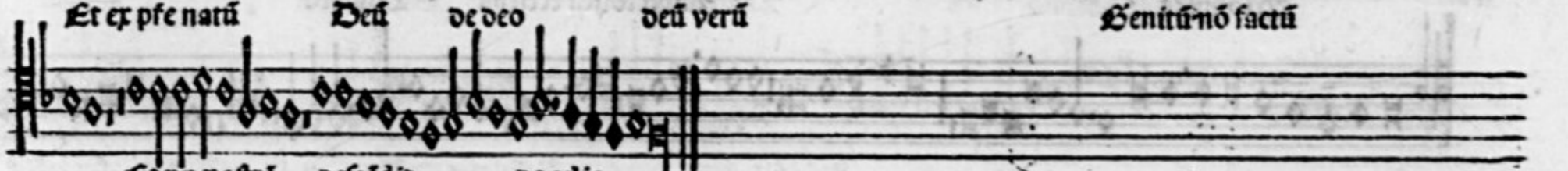
Tu solus dñs Jesu xpe Cū scto spū in gloria dei p̄fis | B men



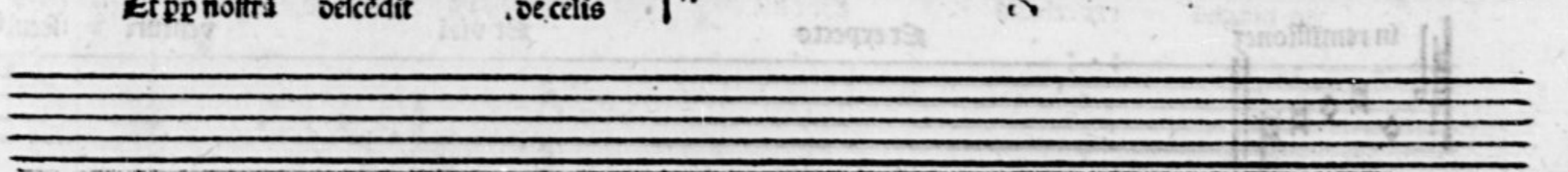
Acto: ē celi z terre Et in vnū, Jēuz xp̄s filiū dei



Et ex p̄fe natū Deū de deo deū verū Genitū nō factū



Et pp̄ nostrā descēdit de celis



Tenor.

La bella se fied.

Et incarnat^o ē de spū scō ex maria virgine
z hō factus est Crucifix^o et pro nobis
passus z sepult^o ē Et resurrexit
sedet ad dexterā
cui^o regni
gloqu^o ē
z apostolicā ecclesiā
Cōfiteor
Qui cū pfe
Et expecto
Et vitā
in remissionez
venturi
seculi
Amen

La bella se sied.

Teno:.



Ancus

Sanctus

Celi z terra

Stanna

Uerte

Teno:

La bella se sied.



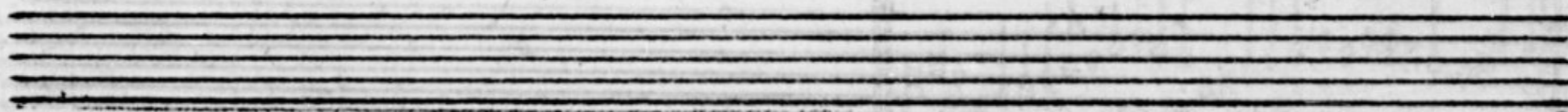
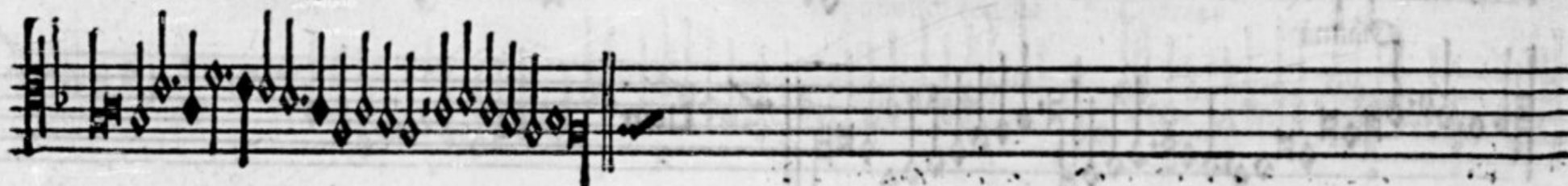
Benedictus



Olanna
vriupta

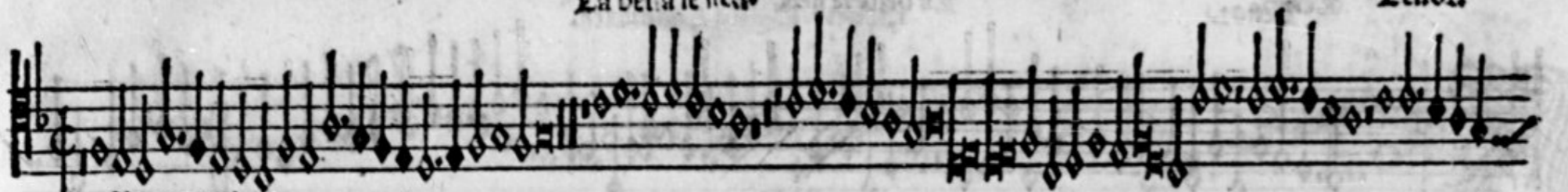


Enus dei

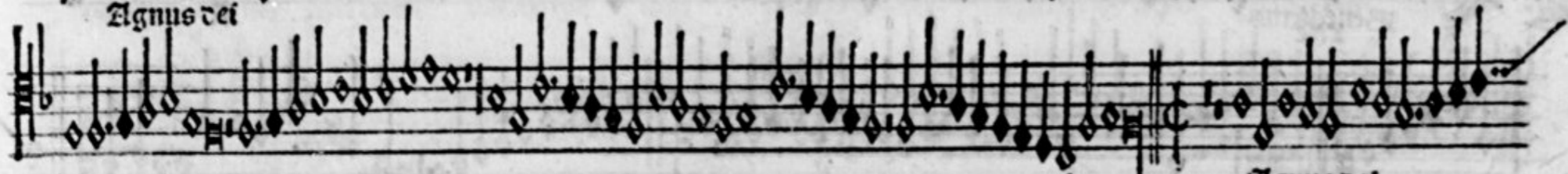


La bella se fida.

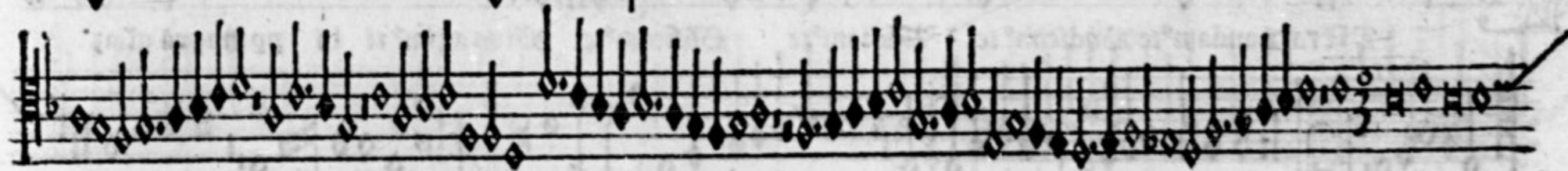
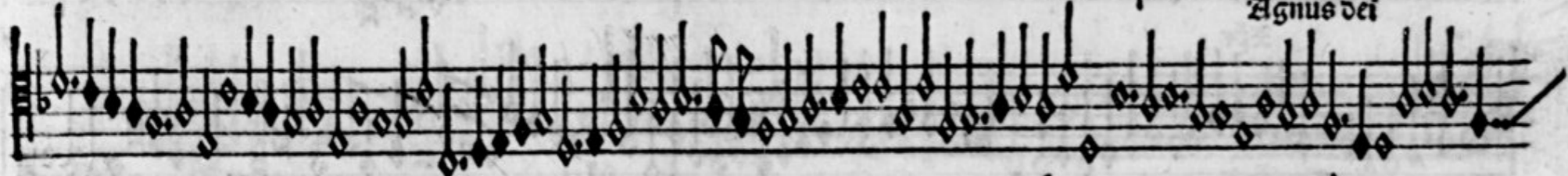
Tenor.



Agnus dei



Agnus dei



Tenor.

De ordo Metita Lamusetta.

Kyrie

Xpe

Kyrie

Kyrie

Tetra Laudam^o te Bndicim^o te Adoram^o te Glificam^o te Gr̄as agim^o ti bi pp magnā gl̄iaz

tua Dñe de^o rex celestis deus pater oīpotēs Dñe deus agn^o dei

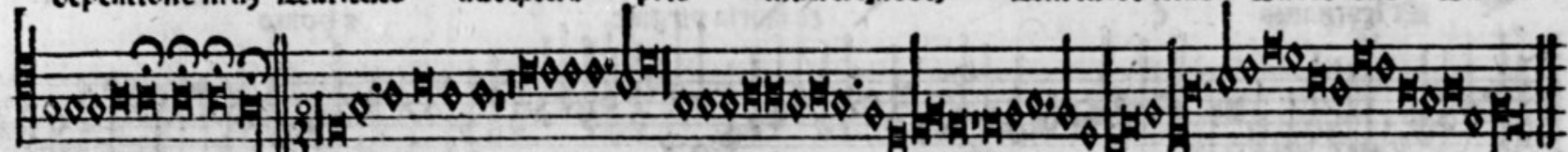
filius p̄ris Qui toll̄ pctā mūdi misere nobis misere nobis Qui tollis pctā mūdi suscipe

Baritone.

Tenor.



deprecationē nr̄az Qui sedes ad dexterā p̄ris miserere nobis Qm̄ tu sol⁹ sc̄tus Tu sol⁹ d̄ns Tu sol⁹



at̄rissim⁹ Jesu x̄p̄e Lūctō spū in gloria in gl̄ia dei pa tris A men



Et rē oīpotētē

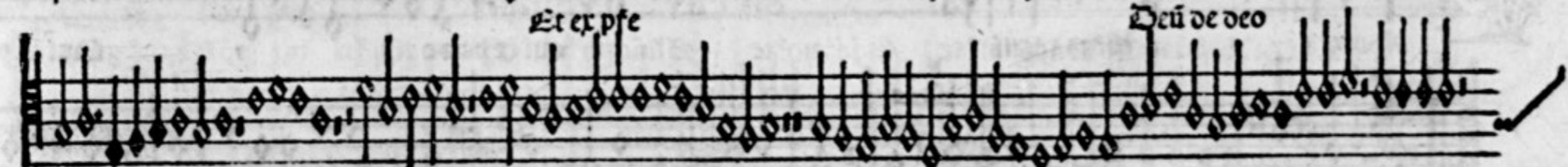
visibilitū

Et in vnū d̄m̄



Et ex p̄fe

Deū de deo



deū verū

Genitū

p̄ quē

q̄ pp̄ nos hoīes



Verbe

z pp̄ nr̄az salu tē descēdit de ce lis

Tenor.

Petra.

Et incarnatus ē ex maria virgine ⁊ homo
factus ē Crucifixus sub pōtō pilato passus
Et resurrexit secūdu sedet dexter
vivos cuius regni qui ex patre Qui cū pfe
simul adoraf qui loqu^r
Eternā scām catholicā ⁊ apostolicā ecclesiam Cōfiteor: vnū baptisma

Tenor.

Alto.

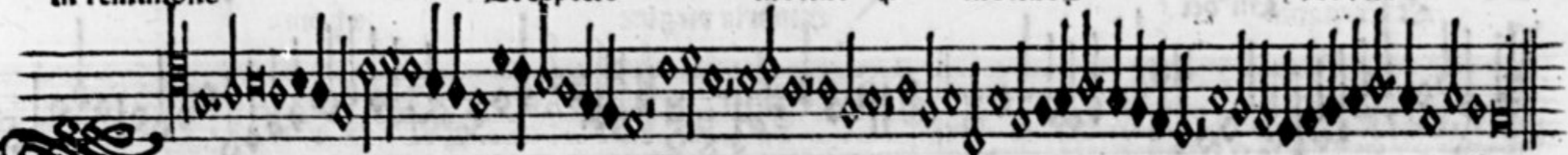
Et incarnatus est ex maria virgine et homo
 factus est Crucifixus sub pōtto pilato passus
 Et resurrexit scūdū sedet dextera
 viuos cuius regni qui ex patre Qui cū pfe
 simul adoraf qui loquitur
 Eternā scām catholicā et apostolicā ecclesiam Cōfiteor: vnū baptisma

Detra.

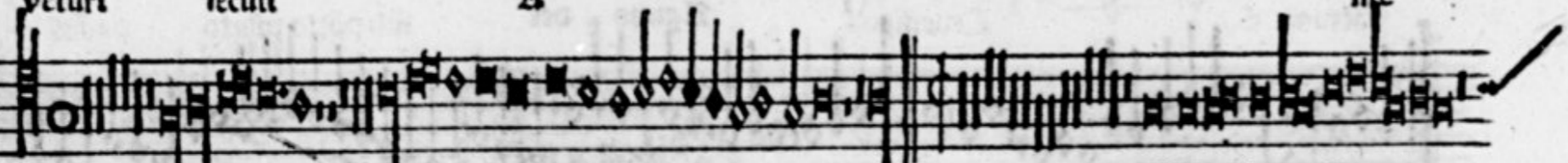
Echor.



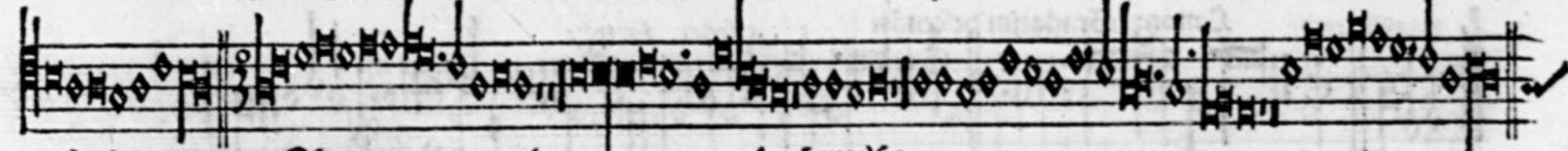
In remissione Et expecto mortuo ⁊ mortuoz Et vitā



pēturi seculi ⁊ mē



Anci Sanctus Sanctus dñs de⁹ saba oty Veni sunt celli ⁊ terra



gloria tua Osanna In excelsis



Benedictus



Osanna
ut supra

In nomine domi ni



Teno:

Detita.



En^o dei



Agnus dei

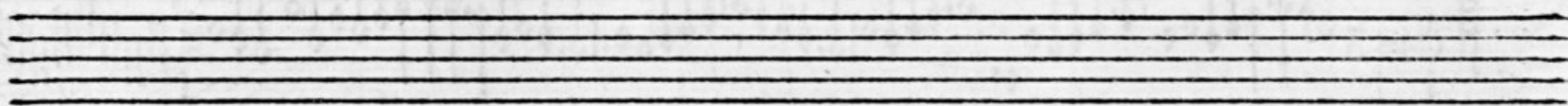


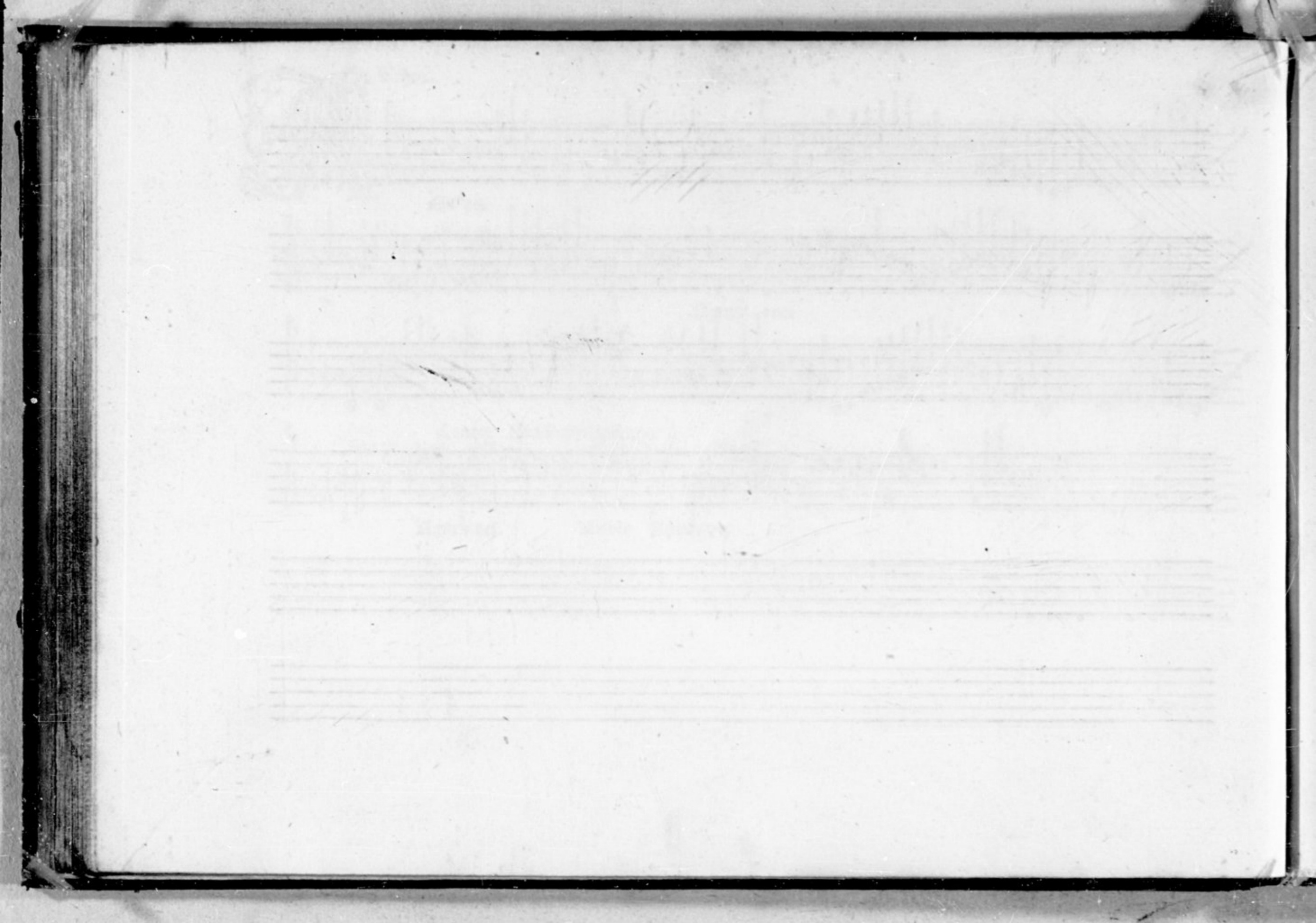
Canon: Gradatim descend:



Agnus dei

Resolo Agnus dei





Allegretto



B.

De octo Diuiculis.



Kyrie

Christe

Kyrie



Terra, par

bone

Trinitatis.

Altus

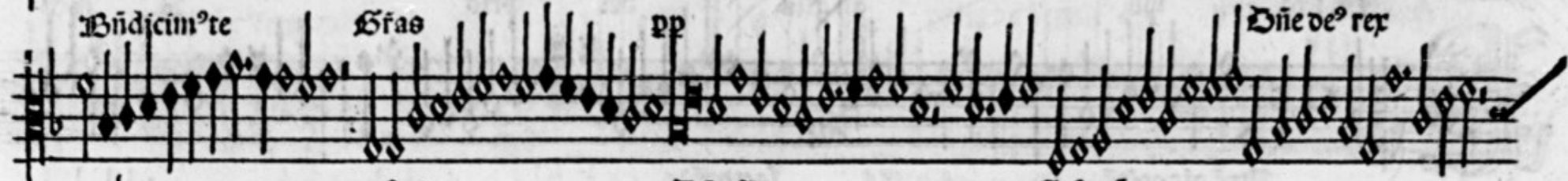


Benedicim^{us} te

Gras

pp

Dñe de^{us} rex



de^{us} p^{ater}

Dñe fili^{us}

Jesu x^pe



Dñe de^{us}

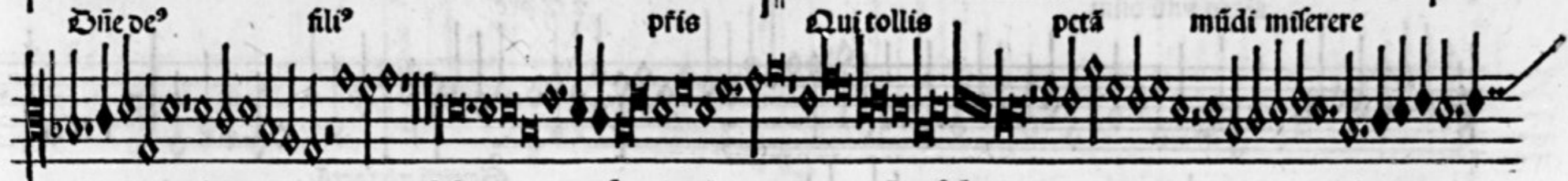
fili^{us}

p^{ater}is

Qui tollis

pecc^{ata}

m^{undi} miserere



nobis

suscipe

peccationē

nost^{ram}

Qui sedes

miserere.

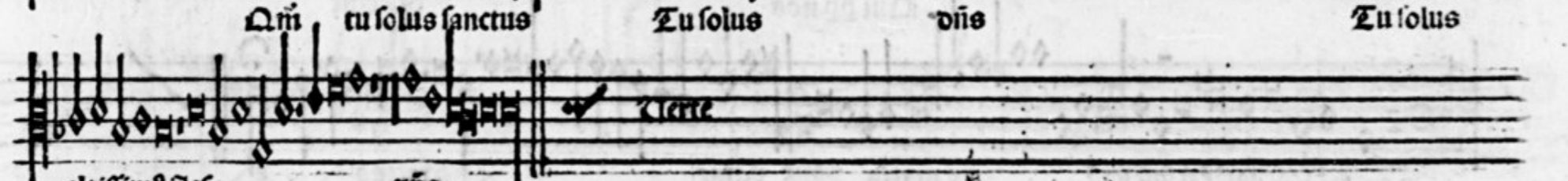


Q^{ui} tu solus sanctus

Tu solus

dñs

Tu solus



altissim^{us} Jesu

x^pe

et

.E. 11.

Altus.

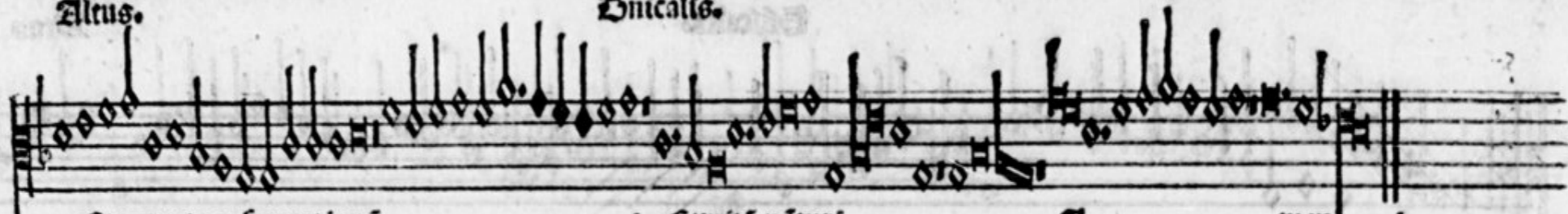
Quintus.

Lū scō spū in glia dei p̄fis Amen
 Altē oipotētē factorē
 Et in vnū dñm ⁊ ex p̄e
 Genitū nō factū
 Qui pp nos descēdit
 Et incarnat⁹ ē d̄ spū scō ex maria v̄gine ⁊ hō factus

Detailed description: This image shows a page from a medieval manuscript containing musical notation for two voices: Altus and Quintus. The notation is in mensural style, with square neumes on a four-line staff. The text is in Latin, likely a portion of the Credo. The first line of music is for the Altus part, and the second line is for the Quintus part. The text is written below the notes, with some words split across lines. A large decorated initial 'D' is visible at the beginning of the second line. The manuscript shows signs of age, with some staining and wear.

Altus.

Unicalls.

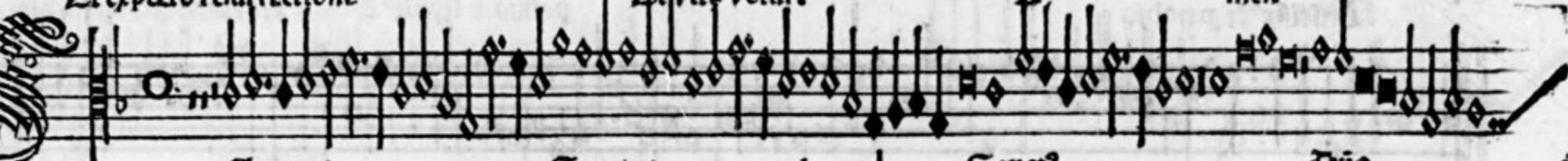


Et exspecto resurrectionē



Et vitā v̄turi

men

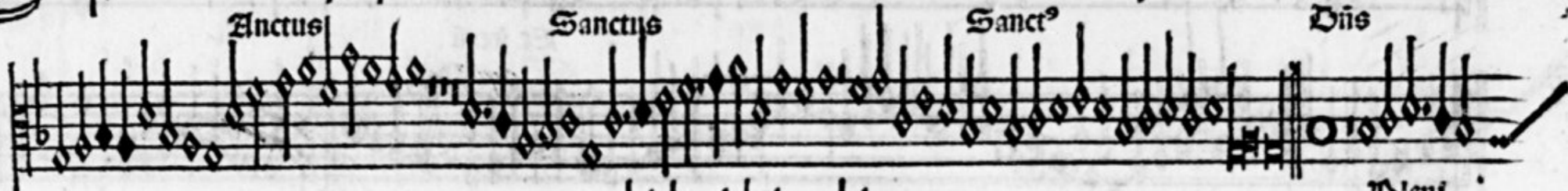


Auctus

Sanctus

Sanct⁹

Dñs



Blent



ffunt

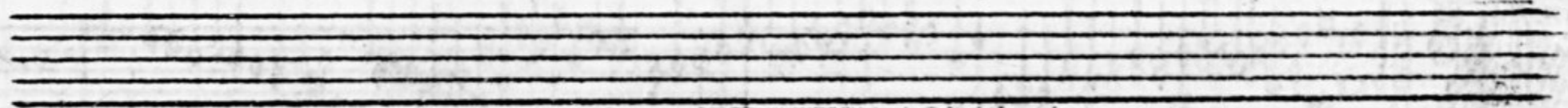
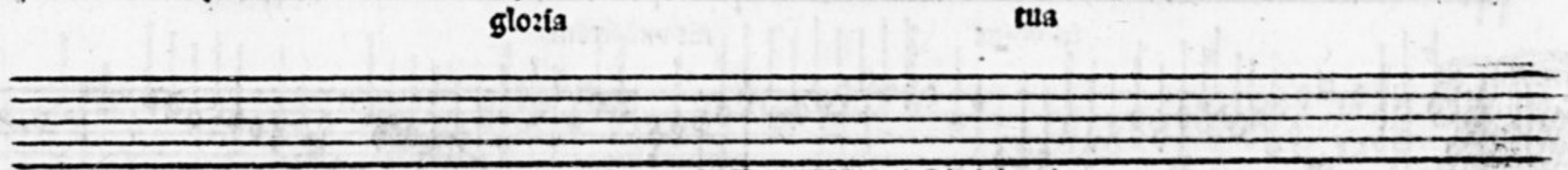
celi

terra



gloria

tua

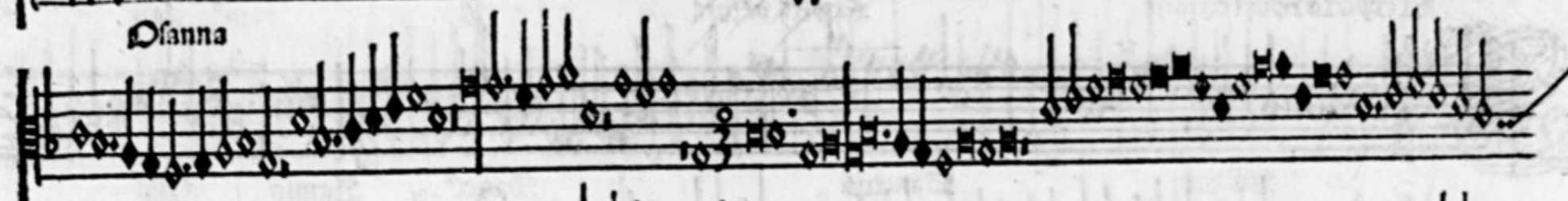


Tricallis.

Altus

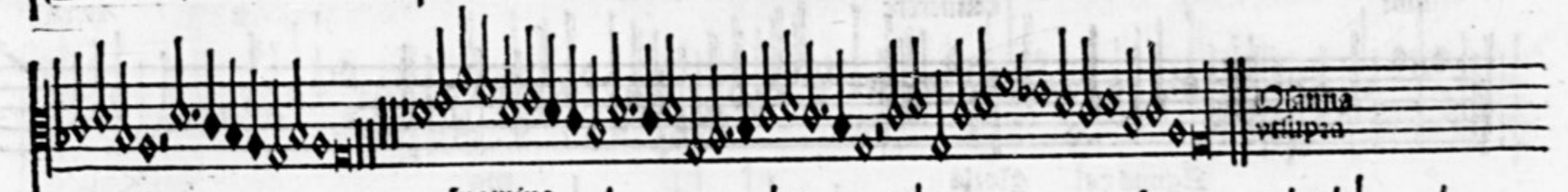


Osanna



Benedictus

q venit



Osanna
vtrupta

In nomine



Deus

dei

.E. iij.

Altus

Dñicalis.



Agnus



dei



miserere



Agnus dei

dona nobis

Jay pais amours.

Alms.

Xrie

ley son

Christe

son Kyrie ley son

E i terra pax hoib'

bone volūtatis Laudam' te Bñdicim' te Adoram' te Glificam' te Sfas'

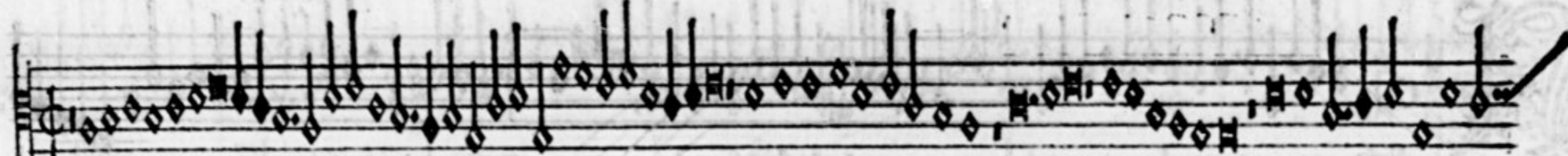
agin' tibi Dñe deus Dñe fili'

Jesu xpe Dñe de' agn' filius

Terte

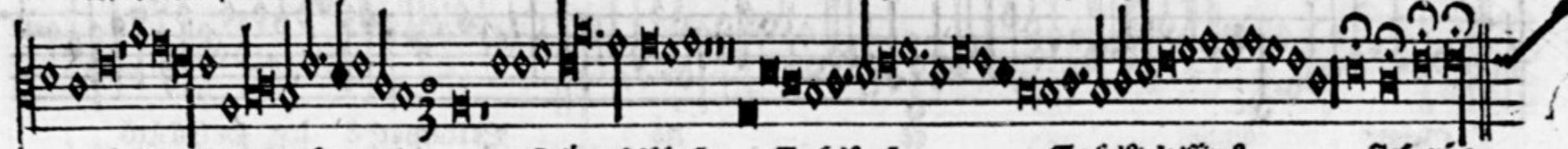
Altus.

Jay p:is amours.



Qui tollis pctā mūdi misere nobis

Qui tollis pctā mūdi suscipe deprecationē nrām Qui sedes



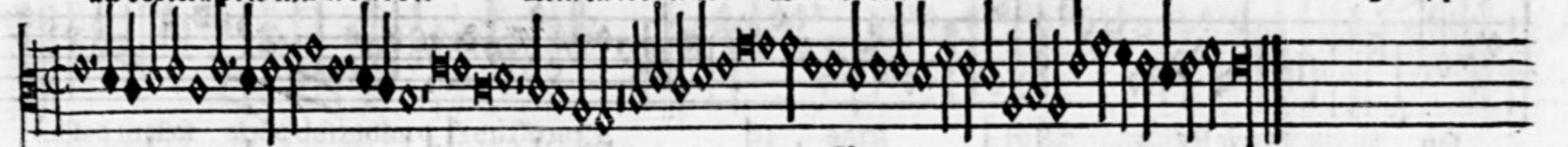
ad dexterā p̄fis misere nobis

Qm̄ tu sol⁹ sc̄tus

Tu sol⁹ dñs

Tu sol⁹ altissim⁹

Jesu xpc



Lū sc̄rō spū

in gl̄ia d̄i p̄fis

B

men



Et trē oīpotētē factorē celi

z terre

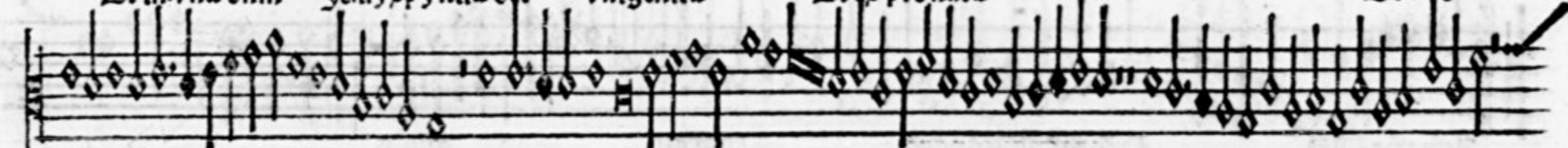
visibīlū oīum



Et in vnū dñm Jesuz xp̄z filiū d̄i vnigenitū

Et ex p̄re natū

Deū de



deo

Genitus nō factū

cōsubstantialē p[er]i p[ro] quē oīa factā sunt Qui p[ro] nos hoīes et p[ro] n[ost]ram
 salutē descēdit de ce lis Et incarnat[us] ē de spū sctō
 ex maria. v[ir]gine et hō fact[us] ē Crucifixus ē p[ro] nobis sub pōtio pilato passus
 et sepult[us] ē Et resurrexit tertia die scōz scripturas et ascēdit i[n] celū sedet ad dexterā p[at]ris Et iter[um]
 v[er]tur[us] ē cū gloria iudicare viuos et mortuos cuius regn[us] nō erit finis Et i[n] spūm sctūm
 d[omi]nū et v[er]ificatē q[ui] ex p[at]re filioq[ue]

Certe

Altus.

Jay p:ll'amours.

pcedit

Qui cū p̄e z filio simul adoraf

Qui loquus ē

Eternā sc̄arū catholicā

Confiteor: vnū baptisma

Et exspecto

Et vitā vēturī

seculī

men

Atre oīpotere

visibiliū

z invisibiliū

Et i vnū dñz

filīū

Et ex p̄e

ante

lumē

deū ver

Genitū

cōsubstantialē

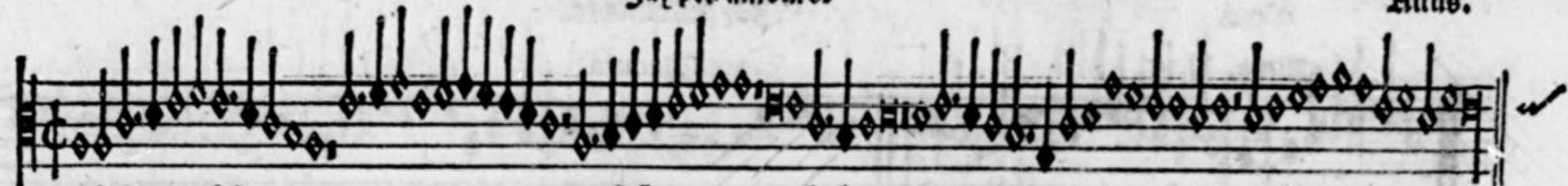
p̄fī p̄ quē

Qui pp nos

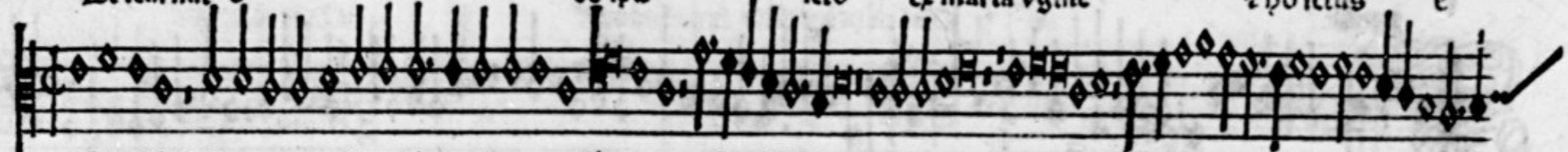
q pp nos hoīes z pp n̄fam

Jay p:st amour.

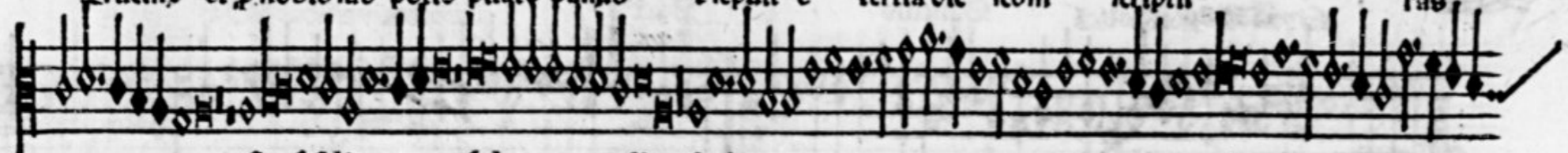
Allus.



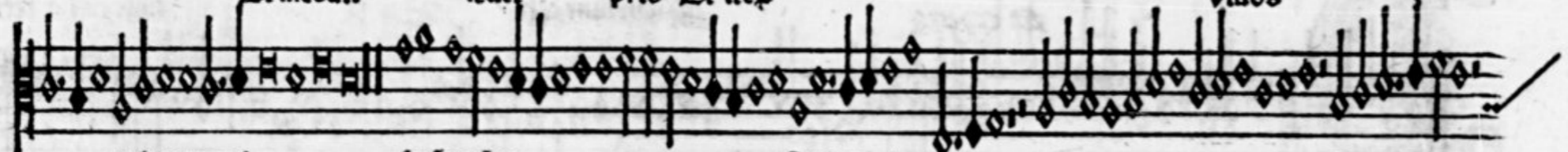
Et incarnat⁹ ē de spū sctō ex maria v̄gine ⁊ hō factū ē



Crucifix⁹ ē p nobis sub pōtio pilato passus ⁊ sepult⁹ ē tertia die scōm scriptm ras



Et ascēdit sedet p̄s Et itez viuos



cuius regni sc̄uz d̄im Qui ex p̄e Qui cū p̄e



q loquutus ē p̄phetas Et vnā sc̄am



Lōfiteo: in remissionē ⁊ expecto

Certe

Altus. Jay pris amours.

z vitā

Sanctus Sanctus Sanctus

Pleni sunt celi sunt celi z terra

gloria tua Osanna in excel

in nomine do q venit

Jay pass amours.

Alnus.



Alnus
ut supra

mini

Sonus dei

Agn^o secundus
Facet

Agnus dei

Alrus.

De otto Lomnearme.



Yrie

leyson

Christe,

leyson

Myrrie

leyson



Domine arripe

Alte

First staff of musical notation with notes and stems.

Et terram

bonae voluntatis

Laudamus te

Adoramus te

Second staff of musical notation with notes and stems.

Glorificamus te

Gras

sibi

per magnam

gloriam tuam

Domine deus

Third staff of musical notation with notes and stems.

rex

caelestis

deus pater

omnipotens

Fourth staff of musical notation with notes and stems.

Domine fili

unigenite

Jesus christe

Domine deus

agnus

Fifth staff of musical notation with notes and stems.

filius

patris

Qui tollis peccata

miserere

nobis

Sixth staff of musical notation with notes and stems.

Qui tollis peccata

mundi miserere

nobis

Qui suscipe deprecationem nostram

Verre

Antiph.

Comme arme.



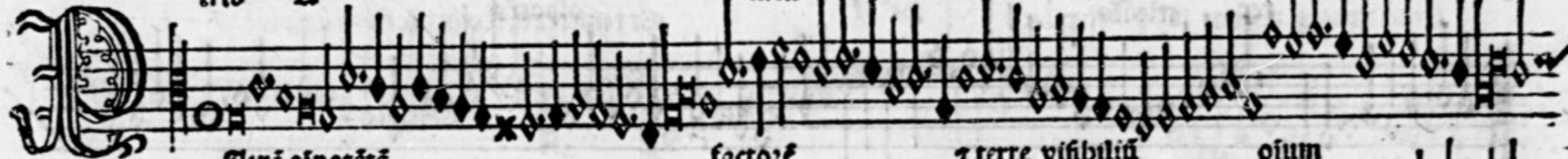
Qui sedes p[ro]p[ter]is miserere nobis Om[n]i sanctus Tu solus d[omi]n[us]



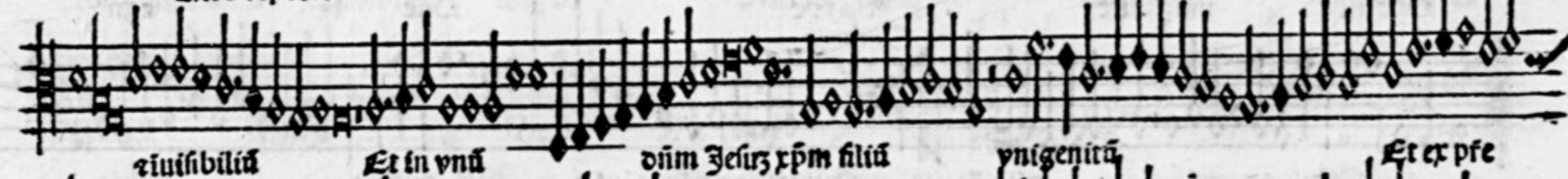
Tu sol[us] alt[issim]us Jesu x[rist]e Tu sc[ilicet] in gloria pa



tris A men



Dei o[mn]ipot[ent]is factor[um] et terre visibilium o[mn]ium



et invisibilium Et in v[er]b[um] d[omi]n[u]m Jesu x[rist]m filiu[m] unigenitu[m] Et ex p[ate]re



nata[m] ante secula Deu[m] de deo lumen Veritu[m] co[n]substantiale[m] p[at]ris p[er] que[m]

Lōne arme.

Alnus

Refiduū pini
stra tenoris

facta sunt

Qui pp

nos

Et incarnat⁹ ē

de spū sc̄ō

ex maria v̄gine

z hō

factus ē

Crucifixus p nobis sub pōtio pilato

Et resurrexit, tertia die sc̄m scripturas

Et ascēdit

sedet

p̄ris

Et iterū

cū glia

iudicare

vivos z mortuos

Canon

cuius regni finis

Dom⁹ p̄tra tēozizāō

Qui ex p̄re

filio

Deo

Alnus.

Resolutio

L'ome arme.

Qui ex pfe Qui cu pfe et filio adoraf q loquutus e Et vna catholica Confiteor in

remissionē Et expecto mortuo:ū Et vitā yēturi seculi Amen

[Ancus Sanctus Sanctus

Dñs deus

sabaoth

Idem sunt ce li et terra gloria

Comme arme.

Alme

First musical staff with notes and stems.

Second musical staff with notes and stems. Includes the word "tua" below the staff.

tua

Osanna

Third musical staff with notes and stems. Includes the word "in excelsis" above the staff.

in excelsis

Fourth musical staff with notes and stems. Includes the word "Benedictus" above the staff and "q venit" below the staff.

Benedictus

q venit

Fifth musical staff with notes and stems. Includes the words "in nomine domini" below the staff and "ni" above the staff.

in nomine domini

ni

Sixth musical staff with notes and stems. Includes the words "Osanna in excel" below the staff and "sis" below the staff.

Osanna

in excel

sis



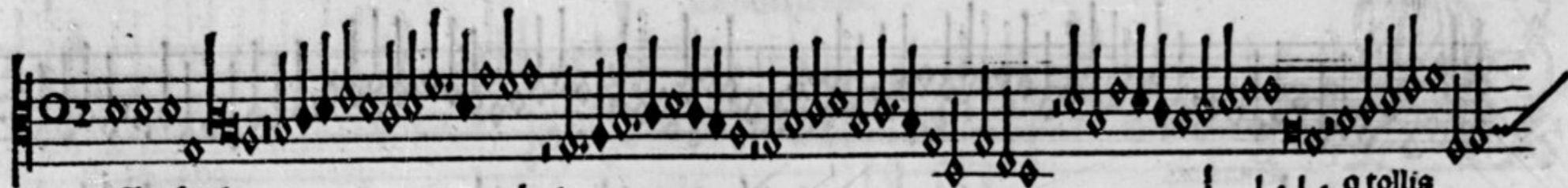
Altus

Comme arme.

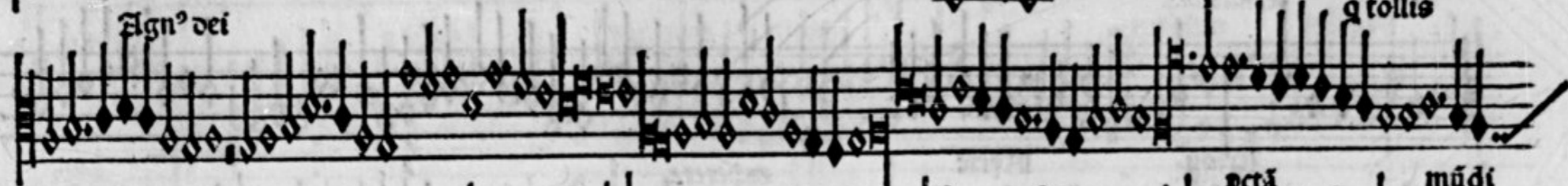
Enus dei
 tollis pecā
 mūdi miserere
 nobis Agn' dei
 Qui tollis
 pecā mūdi
 miserere nobis

Comme arme.

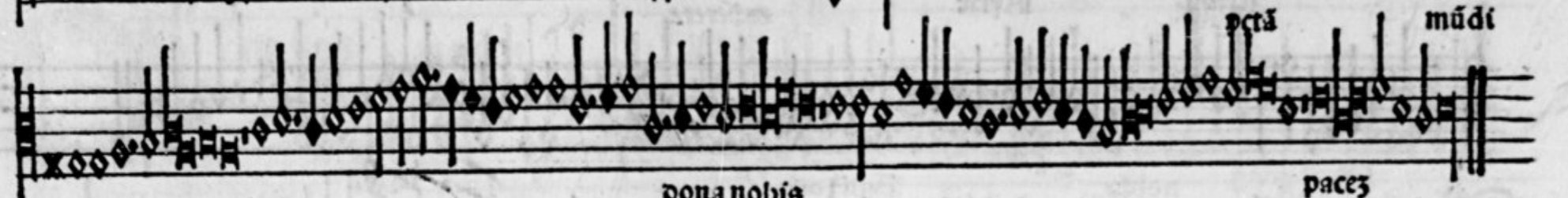
Alto



Sign^o dei



q tollis



pcra

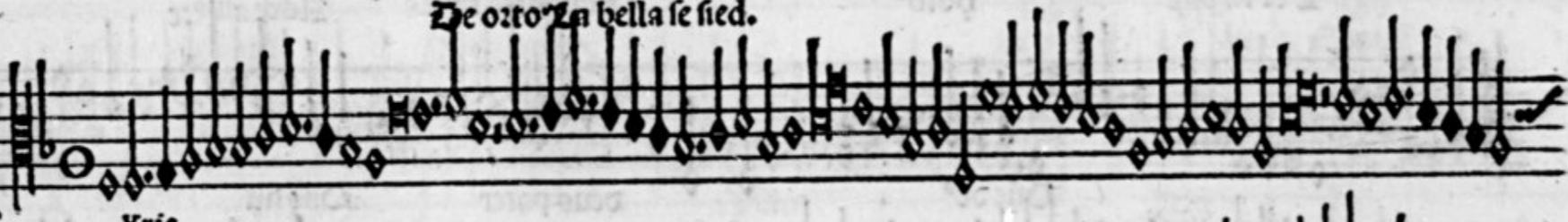
mudi

dona nobis

pacez



De ordo La bella se sied.



Xrie



leyson

Chyste

Terre

Alrus.

La bella se fiéd.

Icyson Kyrie
 E i fra par hoib^o Laudam^o te Ado:am^o te Gas
 Dñe de^o deus pater Dñe fili
 Iesu xpe Dñe de^o agnus dei fili^o patris Qui tollis miserere nobis

Detailed description: This is a page of a musical manuscript. It features six staves of music. The first two staves are instrumental or vocal lines. The third staff begins with a large, ornate initial 'E' and contains the lyrics 'E i fra par hoib^o Laudam^o te Ado:am^o te Gas'. The fourth and fifth staves continue the lyrics: 'Dñe de^o deus pater Dñe fili'. The sixth staff concludes with 'Iesu xpe Dñe de^o agnus dei fili^o patris Qui tollis miserere nobis'. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

La bella se sied.

Alto

suscipe q sedes miserere Quonia tu solus Jesu xpe

D Cum scilicet spiritu in gloria Amen

Hic est visibilis Et in vno dno Jesu xpo

Et ex patre natu Deus de deo de deo vero Genitu

qui propter nos descendit de celo Et incarnatus

ε ex maria et homo factus est Crucifixus sub potio Et resur .f. s.

Altus

La bella se sied.



rexit

Et ascēdit

Et sēp

cū gloria

cuī regni



q̄ ex p̄fe.

Qui cū p̄fe



q̄ loqūr̄

ecclesiā

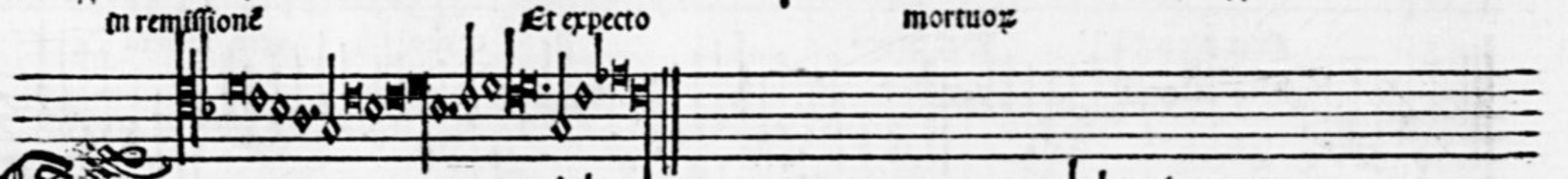
Cōfiteor



in remissionē

Et expecto

mortuor̄

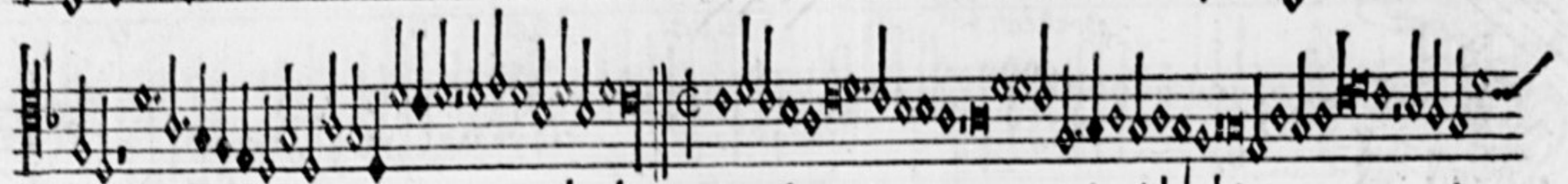
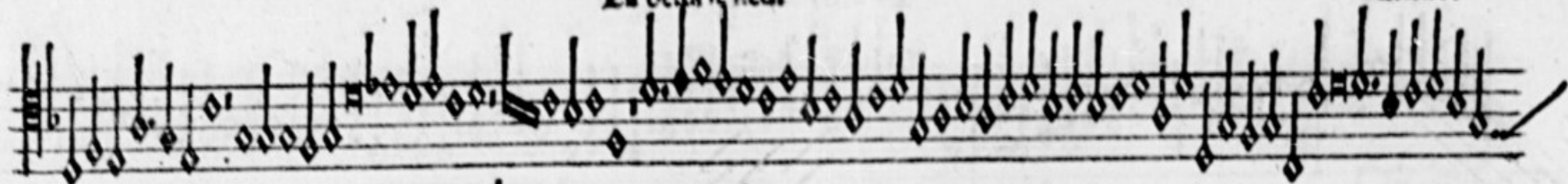


Ancus



Za bella se sied.

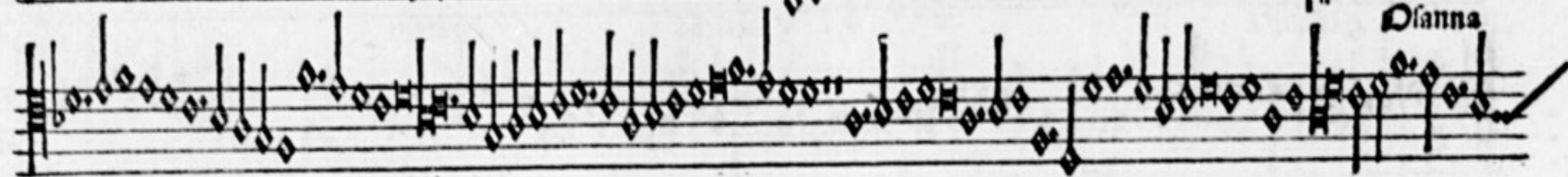
Alto.



Pleni sunt



Osanna



Benedictus



Tercio

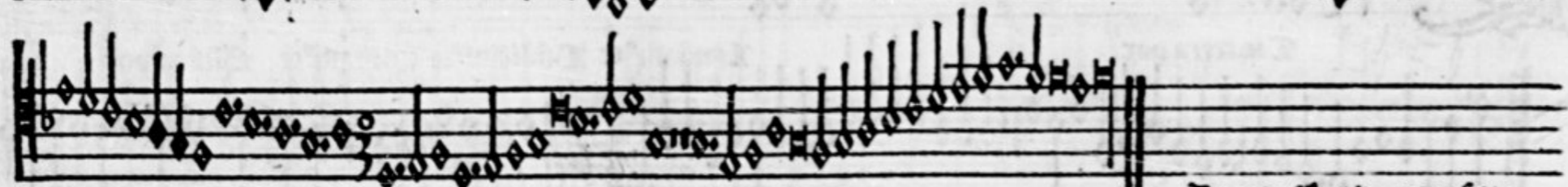
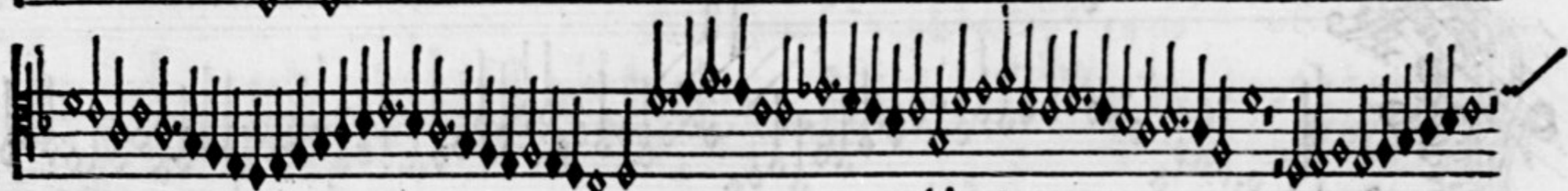
Alnus.

La bella se fiéd.

The image shows a page of handwritten musical notation. It features five staves of music. The first staff is labeled "Alnus." and the second "La bella se fiéd.". A large, ornate initial "A" is positioned on the left side, spanning across the second and third staves. The third staff is labeled "Gnus dei". The notation consists of rhythmic patterns of diamond-shaped notes on a five-line staff. The notes are arranged in a way that suggests a specific rhythmic structure, possibly a dance or a folk song. The paper is aged and shows some wear, particularly along the left edge where the book's binding is visible.

La bella se sied.

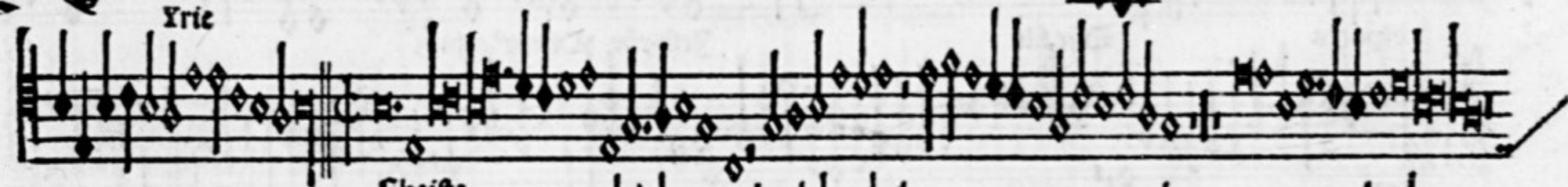
Alms.



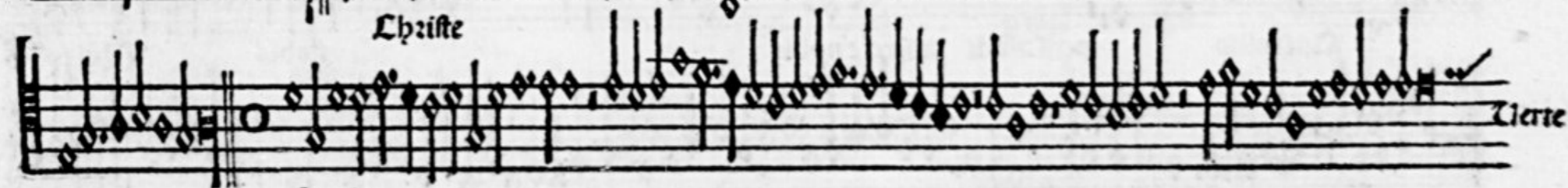
De orto Petita camusetta.



Yrie



Chriſte



Tierre

Kyrle

Alto.

Metita.



First staff of musical notation with notes and stems.

Second staff of musical notation with notes and stems.

In terra pax

Laudam⁹ te Bndicim⁹ te Ado:am⁹ te Glificamus

Third staff of musical notation with notes and stems.

te G⁹as agim⁹

pp. magnā

Dñe de⁹

de⁹ p⁹

Fourth staff of musical notation with notes and stems.

oipotēs

Dñe fili

Jesu xpe Dñe de⁹ agnus

Fifth staff of musical notation with notes and stems.

Qui tollis

pectā mūdi miserere nobis

nobis

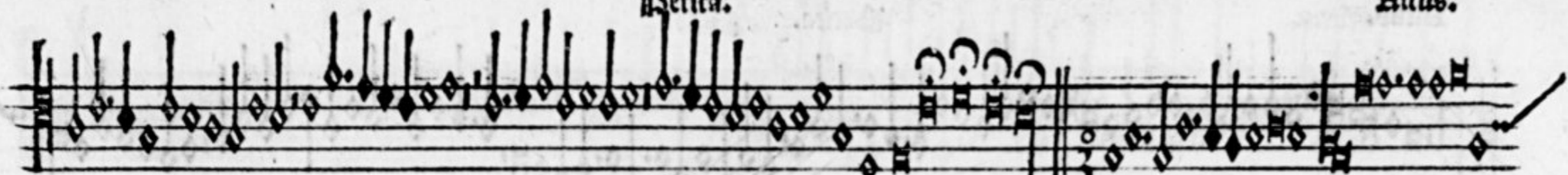
Qui tollis

Sixth staff of musical notation with notes and stems.

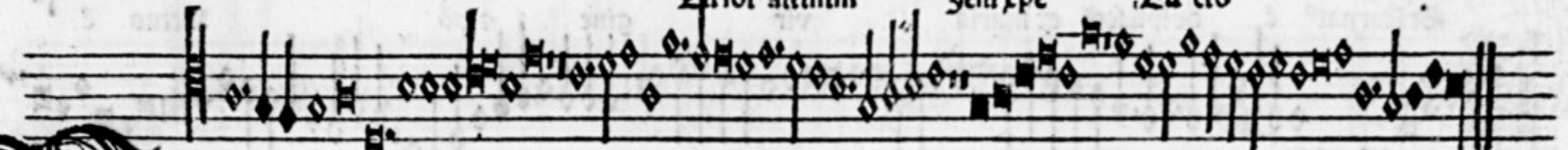
suscipe deprecationem

Verita.

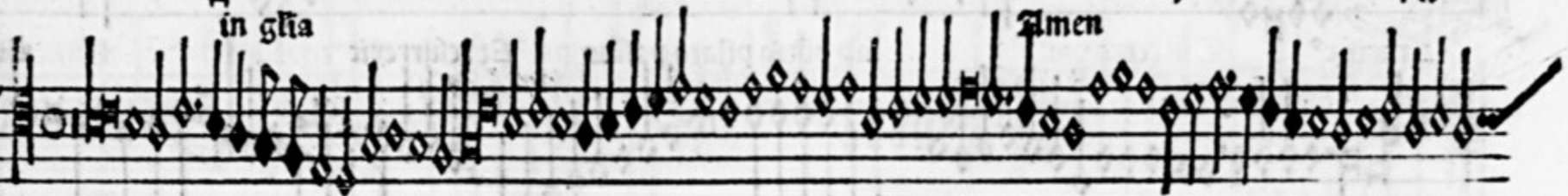
Alms.



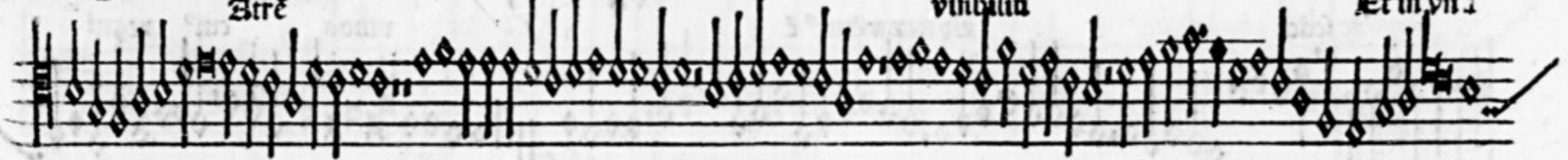
Qui sol^o altissim^o Jesu xpe Cu^m crō



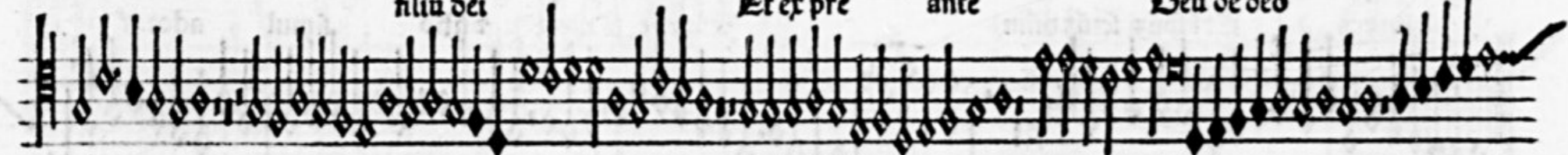
in glia Amen



Et^{re} v^{is}ibilia Et in vna



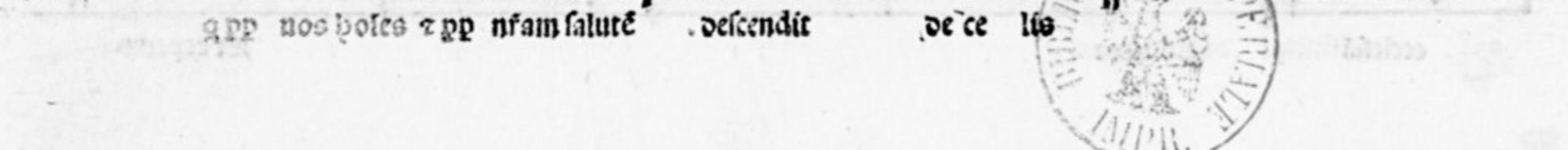
filia dei Et ex p^{re} ante Deū de deo



lumē Genitū nō factū p^{er} quē



pp nos hoies & pp n^{ost}ram salutē descendit de ce lis



Alus.

Detita.

Et incarnat^o ē de spū scō ex maria vir gine z hō factus ē

Crucif^o sub pōtio pilato passus Et resurrexit Et ascēdit

sedet Et itez vētur^o ē viuos cui^o regni

Et i spūz scūz dñm z filio simul adoraf

q loquit^o ē Et vnā scūz

ecclesiā Cōfiteor Et expecto

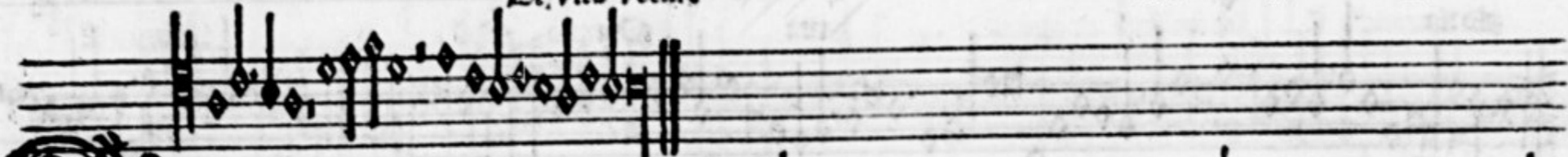
Detita.

Alms.



Et vitā vēturī

secu li A



men

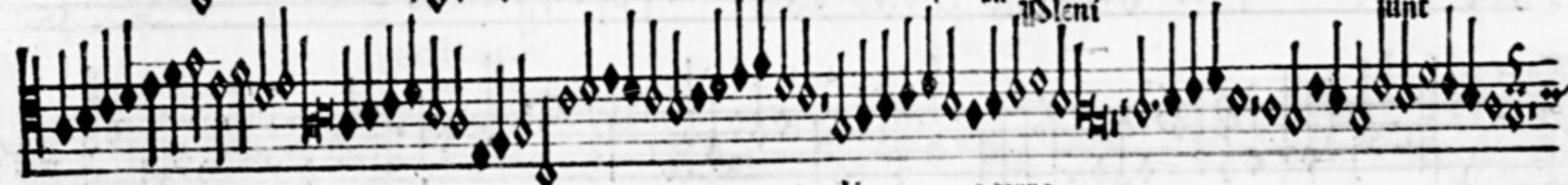


Auctus



X Adeni

funt



ce

li a terra

Terre

Alto.

Detta.



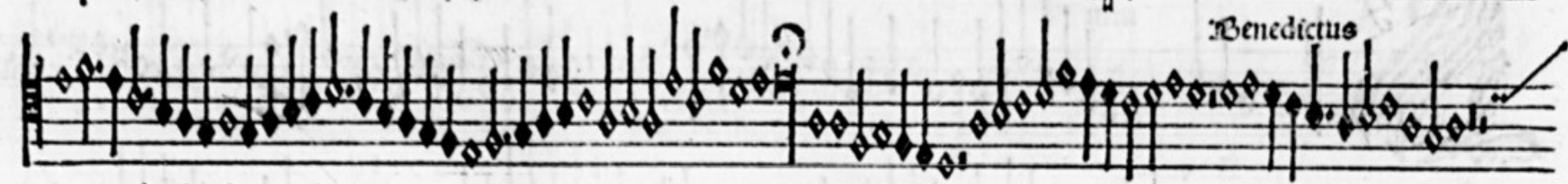
gloria

tua

Dianna



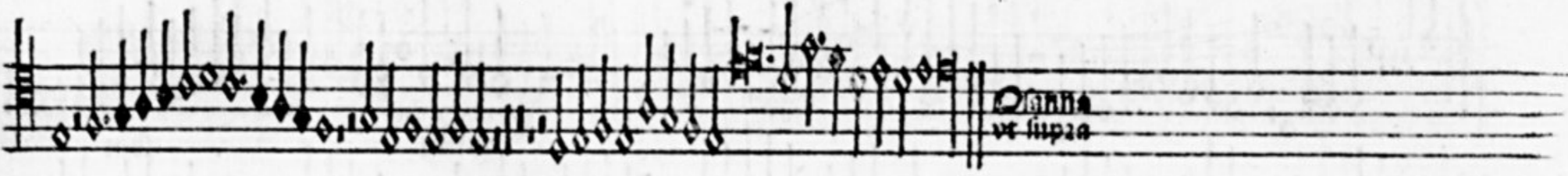
Benedictus



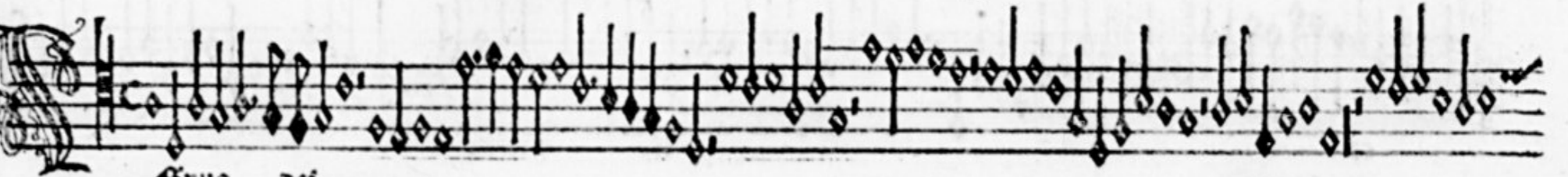
qui venit



Dianna
ut supra

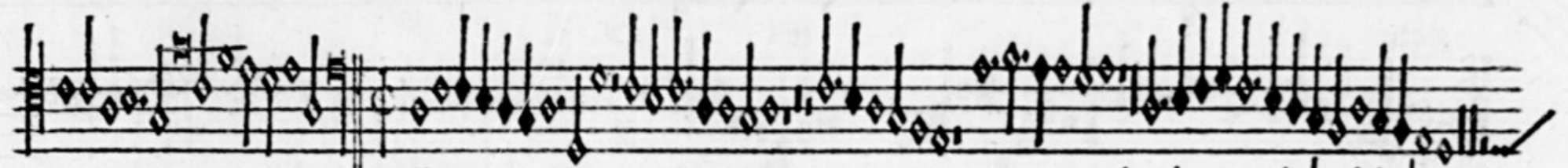


gnus dei

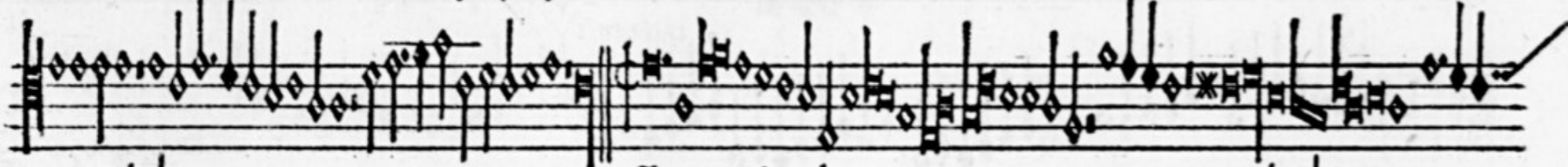


Detra.

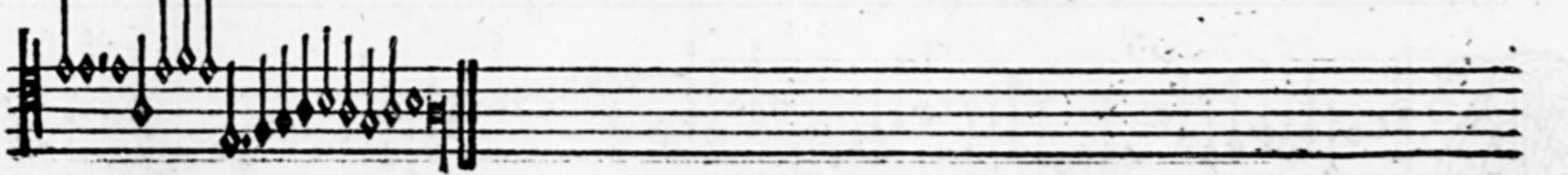
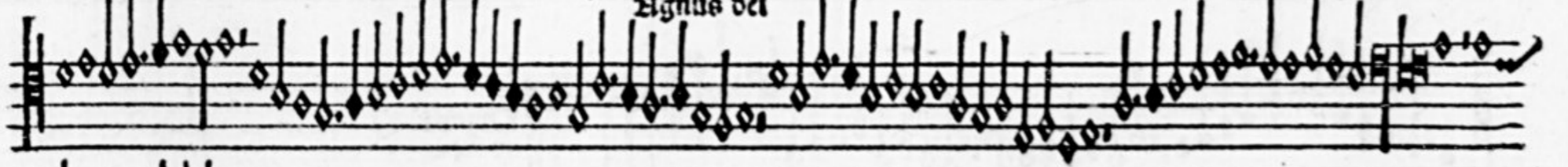
Alto.



Agnus dei



Agnus dei







Bassus.

De or:to Dñi calce.



Yrie

Christe

Ryrie



Et fra pax hoibus bone

Laudam⁹ te

Bñdicim⁹ te Adoram⁹

te

Dñe de⁹ rex celestis

de⁹ pf

Dūicalt.

Bassus.

Dñe fili
Jesu xpe
Dñe de⁹
agn⁹
filius
p̄ris

Qui tollis
miserere
q̄ tollis
miserere
Qm̄ tu solus;ctus

suscipe deꝑcationē
Qui sedes
miserere
Qm̄ tu solus;ctus

Tu sol⁹ dñs
Tu sol⁹
altissim⁹
Jesu

xpe
Lū sc̄to
In
glia dei
p̄ris

Amen

Certe



Bassus.

Diſcantia.

Et tē oſporētē factorē viſibilitū Et t

vnū xpm filiū vnigenitū Et ex pte Deū de deo

Genitū cōſubſtāntialē

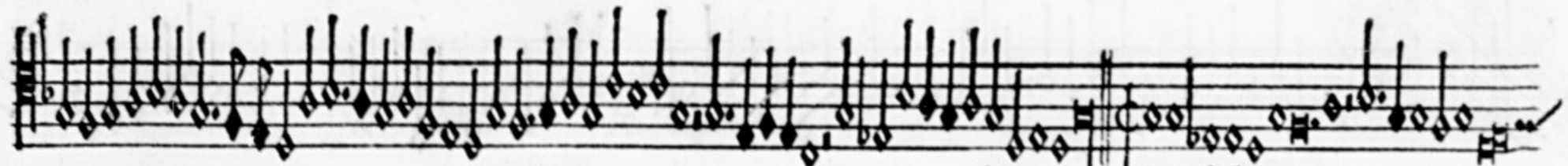
Et incarnat⁹ de ſpū ſctō

et homo ſcūs ē Crucifixus ſub pōtio paſſus

Et reſurrexit in celum ſedet cū glia

Dūcalle.

Bassus

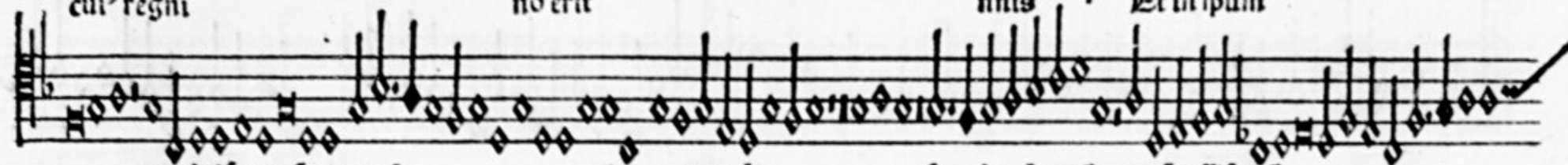


cui⁹ regni

nō erit

finis

Et in spūm



⁊ uiuificantē q̄ ex p̄re

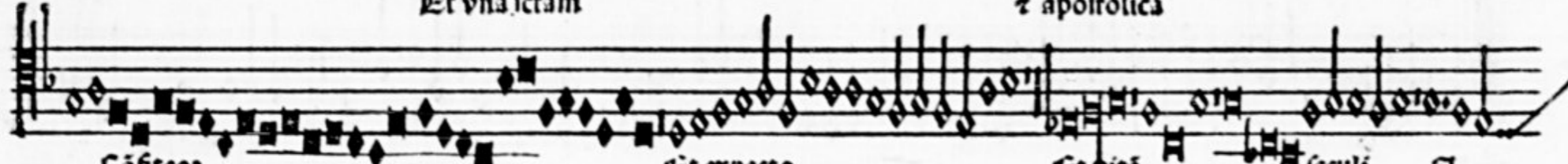
p̄dit

simul adoraf ⁊ cū glificaf



Et vnā sc̄ām

⁊ apostolicā



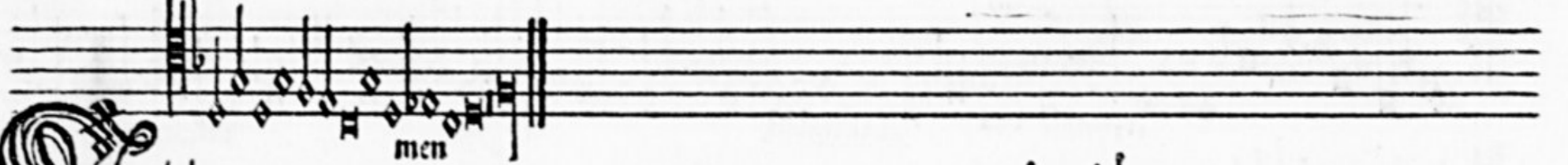
Cōfiteor

Et expecto

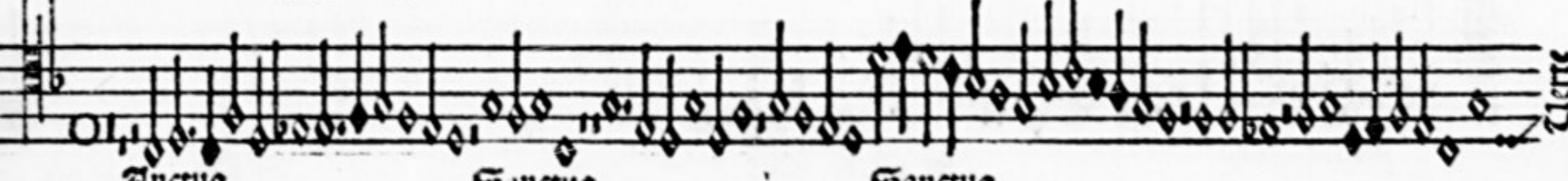
Et vitā

seculi

A



men



Sanctus

Sanctus

Sanctus

.6 ii.

Clere

Bassus.

Diitalfo.

Diis
Pleni sunt
glia
tua
Dianna
Benedictus
in nomine

The image shows a page from a musical manuscript with two staves. The top staff is labeled 'Bassus.' and the bottom staff is labeled 'Diitalfo.'. The music is written in a style with square notes and stems. The lyrics are written below the notes. The lyrics are: 'Diis', 'Pleni sunt', 'glia', 'tua', 'Dianna', 'Benedictus', and 'in nomine'. The music consists of several lines of notes, with some rests and bar lines. The overall appearance is that of an old, handwritten musical score.



Organalis

Bassus.

Agnus dei
 qui tollis
 miserere
 Agnus
 dei
 Qui tollis
 miserere
 Agnus dei qui tollis peccata mundi dona nobis pacem

Bassus.

De ordo Jay pass amours.



First musical staff with notes and lyrics 'Cl' and 'ley son'.

Yrie

ley son

Second musical staff with notes and lyrics 'Christe' and 'leyson'.

Christe

leyson

Third musical staff with notes and lyrics 'Kyrie' and 'ley son'.

Kyrie

ley son



E terra pax hoibus bone volūtatis Laudam te

Fourth musical staff with notes and lyrics 'Dias agim tibi Dñe de rex celestis Dñe fili'.

Dias agim tibi

Dñe de rex celestis

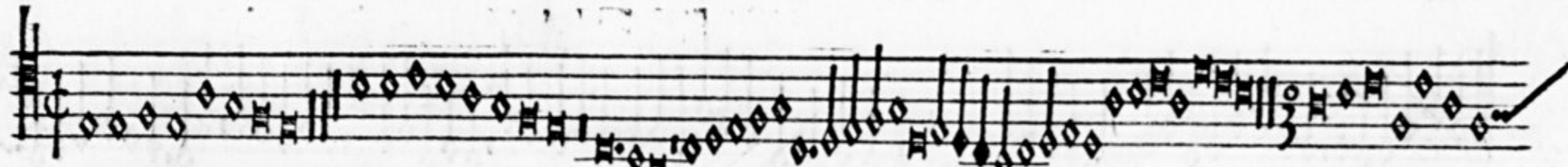
Dñe fili

Fifth musical staff with notes and lyrics 'vngente Jesu xpe Dñe de agn dei fili patris'.

vngente Jesu xpe

Dñe de agn dei

fili patris



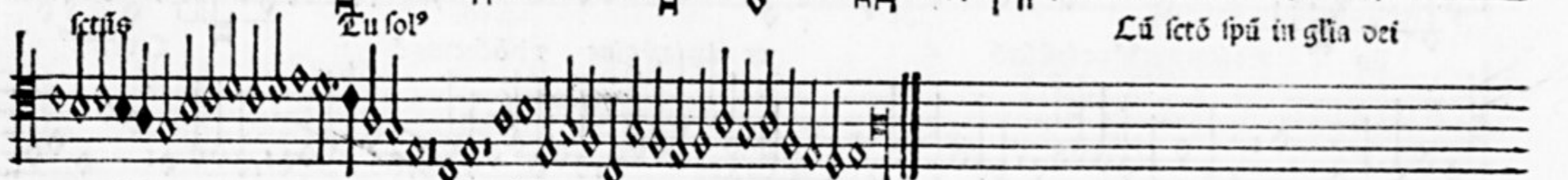
Qui tollis peccā mūdi Qui tollis peccā mūdi suscipe deprecationē nrām Qui sedes ad dexterā p'is Qui tu sol⁹



scris

Tu sol⁹

Cū scō spū in gl'ia dei



patris

A

men



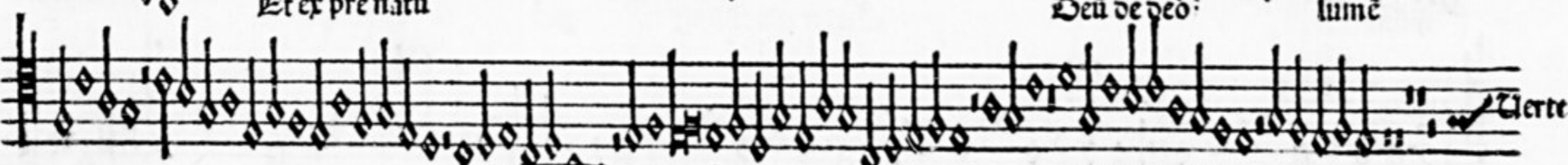
trē oipotētē

Et i vñū dñm Jesum xpm



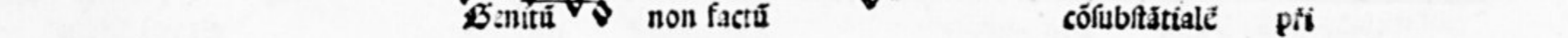
Et ex p're natū

Deū de deo: lumē



Genitū non factū

cōsubstantialē p'ri



Uerte

Bassus.

Jay p'is amours.

p que oia facta sunt p nos hoies z p nram salutē descēdit de ce
lis Et incarnat^o ē de spū scō ex maria v'gine z hō factus ē Crucifix^o
etiā p nob sub pōtio pilato passus z Et resurrexit tertia die Et ascēdit in celum
sedet ad dexterā p'is Et itez v'etur^o ē cū gl'ia iudicat vivos z mortuos cui^o regni nō erit finis Et in
spūm Qui ex p're filioq; p'c dit
Qui cū p're z filio z cū gl'ificat q loquus ē p prophetas Et vnā scām

catholicā ⁊ apostolicā ecclesiā Cōfiteor: vnū baptisimā in remissionē peccatorū Et expecto

D Et vitā venturi seculi Amen

Patrē: factō: ē visibiliū Et i vnū filiū

Et ex pte ante oia Deū de deo lumē deū vez Genitū cōsubstantialē pfi

p quē Quipp descendit Et in carnat^o ē de spū ex maria

⁊ homo Crucifixus sub pōtio passus Et resurrexit tertia die scōz

Certe

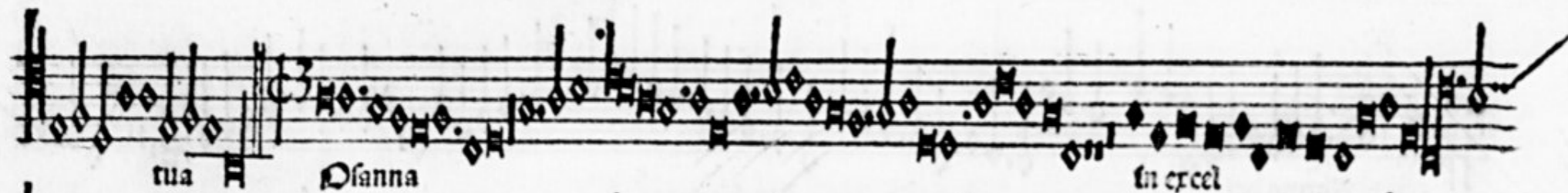
Bassus.

Jay p'is amours.

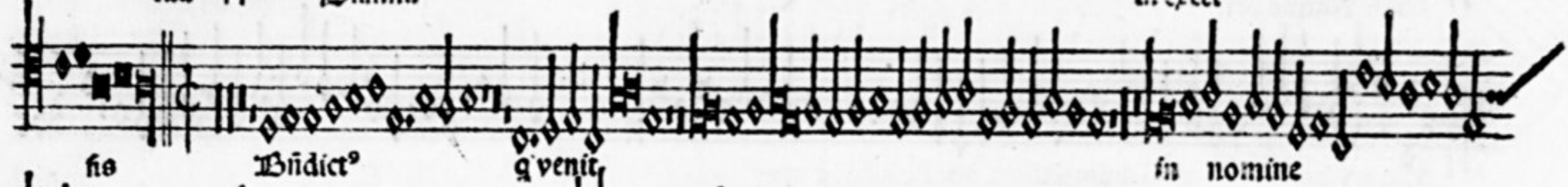
Et ascēdit sedet ad dexterā p'is Et iter viuos & mortuos
cuius regni Et i spūm scūz & viuificatē q ex pfe Qui cū pfe
& cū gl'ificat q loquutus ē Et vnā scām eccliam Cōfiteo:
resurrectionē Et vitā
Sanctus Sanctus Sanctus Deus
d.us faba oty Veni sunt celi & terra gloria

Tay pass amours.

Bassus.



tua Osanna in excel



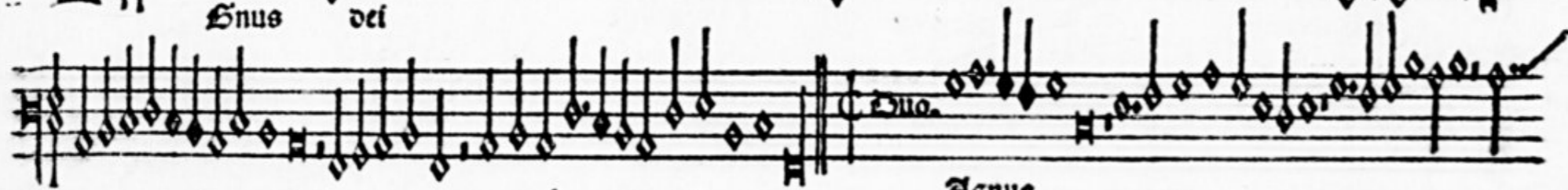
sis Bndict⁹ q' venit in nomine



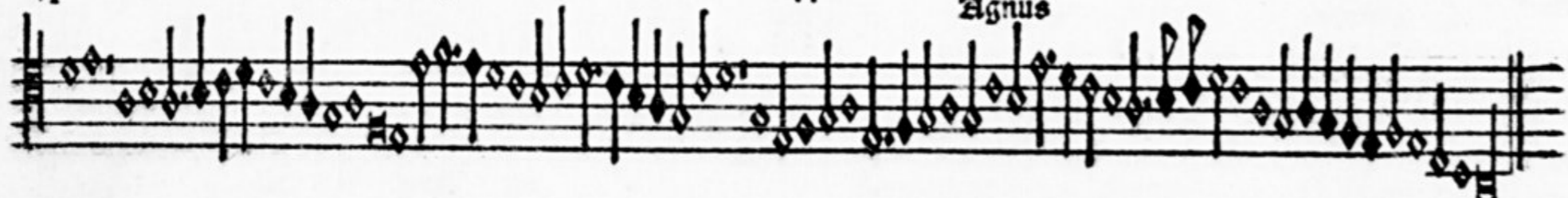
do min⁹ Osanna ut supra



S Snus dei



duo.



Agnus

Bassus.

Jay p:is amours.

The musical score consists of three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are square with stems, and the first staff is labeled "Ignus dei". The second staff is labeled "Jay p:is amours." and continues the melodic line. The third staff concludes the piece with a double bar line and repeat dots. The music is written in a historical style, likely from the 16th or 17th century.

Two empty musical staves, each consisting of five horizontal lines, positioned below the first three staves of the score.

De octo Lomme arme.

Bassus.

The musical score consists of six staves of mensural notation. The first staff begins with a large, ornate initial 'X' and is labeled 'Xrie'. The second staff continues the melody. The third staff is labeled 'leyson' and 'Christe'. The fourth staff is labeled 'leyson' and 'Kyrie'. The fifth staff continues the melody. The sixth staff begins with a large, ornate initial 'I' and is labeled 'I terra pax bone', 'Laudam⁹te', 'Benedicim⁹te', 'Glorificam⁹te', and 'Verte'. The notation uses square neumes on a four-line staff with a C-clef.

Xrie

leyson Christe

leyson Kyrie

I terra pax bone
Laudam⁹te
Benedicim⁹te
Glorificam⁹te
Verte

Bassus.

Homme arme.

Etas t. bt pp gl'am Dñe rex celestis
de' oīporēs Dñe fil' Jēsu xpe Dñe
de' agn' fil' pa tris Qui tollis peccata
miserere nobis; Qui tollis suscipe nram Qui sedes
p'ris miserere nobis Qm tu sol' scūs Tu sol' dñs Tu sol' altissim' Jēsu
xpe Lū scō in gl'a dei p'ris B men

Comme arme.

Bassus.

Bassus Tenor: 3/4
 Canō
 Arrē oipotētem

Resolutio
 Et i unū dūm filiū vnigenitū Et ex pte ante oīa

Deū de deo deū veruz q pp nos hoīes ⁊ pp nraꝝ descēdit de celis

Residū teno
 riazāis bassū
 Et incarnat⁹ ē scō ex maria vḡine ⁊ hō fact⁹ ē Et ascēdit in celū

sedet p̄s Et itez ē cū gl̄ia viuos cuius regni finis

Terte

Basso.

Comme arme.

Et sp̄m d̄m ⁊ v̄lūficatē q̄ ex p̄e p̄cedit q̄ cū p̄e ⁊ filio
 simul adorāt gloqu⁹ ē p̄ p̄phetas Et vnā catholicā ecclesiā
 Et exspecto resurrectionē mortuoz Et vitā
 seculi Amen

S Sanctus Sanctus
 Sanctus D̄s deus sabā

Comme arme.

Bassus.

orb Pleni sunt celi
 et terra gloria tua
 Sancta in excel sis
 Benedictus qui venit
 in nomine domi ni
 Sancta in excel

Certe

Bassus.

Comme arme.

Bassus Te
notabile

Handwritten musical score for Bassus. The score consists of five staves of music with Latin lyrics underneath. The lyrics are: "fis", "Agnus dei", "Agnus dei", "petā mūdi", "miserere nobis", "Agnus", "q tollis", "petā", "mūdi", "dona", "nobis", "pacem". There are several musical ornaments and a "Perbuto" marking. The notation includes various note values and rests.

fis

Agnus dei

Agnus dei

petā mūdi

miserere nobis

Agnus

q tollis

petā

mūdi

dona

nobis

pacem

De o:to La bella se tied.

Bassus.



First musical staff with notes and rests.

Kyrie

Second musical staff with notes and rests.

leyson

Christe

Third musical staff with notes and rests.

leyson

Fourth musical staff with notes and rests.

Kyrie

Fifth musical staff with notes and rests.

leyson



Bassus.

La bella se sied.

Et terra par bonevoluntatis Laudam^{te} Adoram^{te} Gratias

pp Dñe de^{us} rex deus pater Dñe fili Jesu xpe

Dñe de^{us} agnus filius p^{ater} Qui tollis suscipe

Qui sedes! misere nob Tu solus dñs altissim^{us} Jesu xpe Cū scō in glia

p^{ater} Amen

La bella se sied.

Bassus.



Et orē
visibilib
Et in vnū Iesuz xp̄s

Et ex p̄te
Deū de deo
Genitū

q̄ pp̄ nos
descendit de celis
Et incarnat⁹ ē
de spū sc̄to

ex maria
et homo factus ē
Crucifixus
sub p̄tio
Et resurrexit

Et ascēdit
Et itez
vivos
cuius
Et in spūm

filios
Qui cū p̄te
q̄ loquutus
Et vnā sanctā

Tert

.ll. iij.

Bassus.

La bella se fied.

ecclesiam Confiteor peccator et expecto
mortuoz Et vitam Amen
Sanctus
Pleni sunt

The image shows a page of a musical manuscript for the Bassus part. It contains six staves of music. The first staff begins with a large, ornate initial 'S' that spans across the first two staves. The text is written in Latin and is placed below the corresponding musical phrases. The notation includes various note values, rests, and bar lines. The paper shows signs of age, with some staining and wear at the edges.

La bella se fied.

Basso.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including some with accidentals, and a fermata at the end.

Dianna

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including some with accidentals, and a fermata at the end.

Benedictus q venit

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including some with accidentals, and a fermata at the end.

An empty musical staff with a treble clef and a key signature of one flat.

A musical staff with a treble clef and a key signature of one flat. It begins with a large, ornate initial 'S' and contains a series of notes, including some with accidentals, and a fermata at the end.

Sonus dei

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including some with accidentals, and a fermata at the end.

Uete

Basso.

La bella se sied.

A page of musical notation for a basso part, featuring six staves of music. The first two staves are labeled "Agnus dei" and the second staff is labeled "La bella se sied." The notation is in a historical style, likely from a 17th or 18th-century manuscript. The music is written on a single five-line staff for each system, with a treble clef and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. The first staff begins with a C-clef on the first line. The second staff begins with a C-clef on the second line. The third staff begins with a C-clef on the first line. The fourth staff begins with a C-clef on the first line. The fifth staff begins with a C-clef on the first line. The sixth staff begins with a C-clef on the first line. The music concludes with a double bar line and repeat dots at the end of the sixth staff.

De or:to Detta camusetta.

Basso.



First musical staff with notes and rests.

Second musical staff with notes and rests. Labels: *Krie* above the staff, *Christe* above the staff, and *Kyrie* below the staff.

Third musical staff with notes and rests.



Fourth musical staff with notes and rests.

Fifth musical staff with notes and rests. Labels: *E t terra Laudam⁹ Bñdicimus Ado:am⁹ Gfas* above the staff, *pp magna* below the staff, and *Dñe de⁹ rex* below the staff.

Sixth musical staff, mostly empty with some faint markings.

Bassus

Netta.

Dñe fili Dñe q̄e agnus fili⁹ Qui tollis peccā mūdi miserere
nobis Qui tollis suscipe Qui sedes
Dm̄ tu solus
altissim⁹ Jesu x̄pe Cū sc̄o spū i gl̄ia
e mē

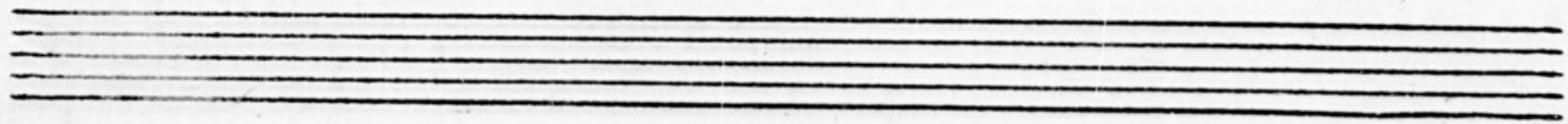
The image shows a page from a musical manuscript. It features two vocal parts: Bassus (Bass) and Netta (Soprano). The music is written on five-line staves with square neumes. The lyrics are in Latin, including the Kyrie eleison text. The score is divided into several lines of music, with lyrics placed below the corresponding notes. The final line of music ends with a double bar line. Below the main score, there are three empty staves.



Detra.

Bassus.

Et in vnū dñm
 factōrē
 visibilī
 Et in vnū dñm
 filiū
 Et ex pte
 Deū de deo
 lumē
 Genitū
 p quē
 Qui pp nos hoīes ⁊ pp
 descēdit
 de celis
 Et incarnat⁹ ē
 ex maria
 vgi ne ⁊ hō
 factus
 ē



Bassus

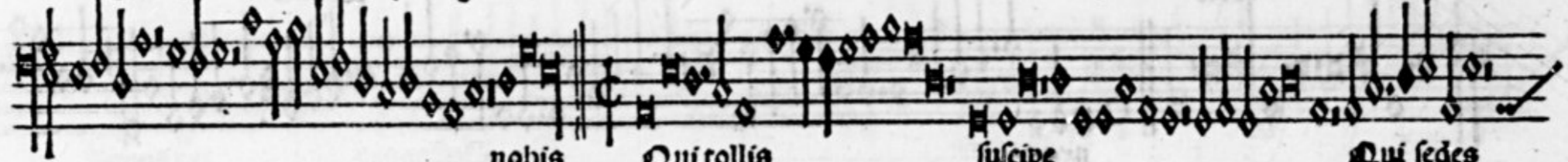
Destra.



Dñe fili

Dñe de^o agnus fili^o

Qui tollis peccā mūdi miserere



nobis

Qui tollis

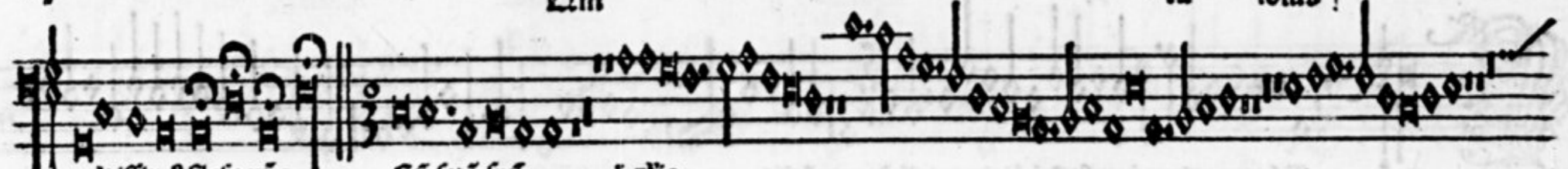
suscipe

Qui sedes



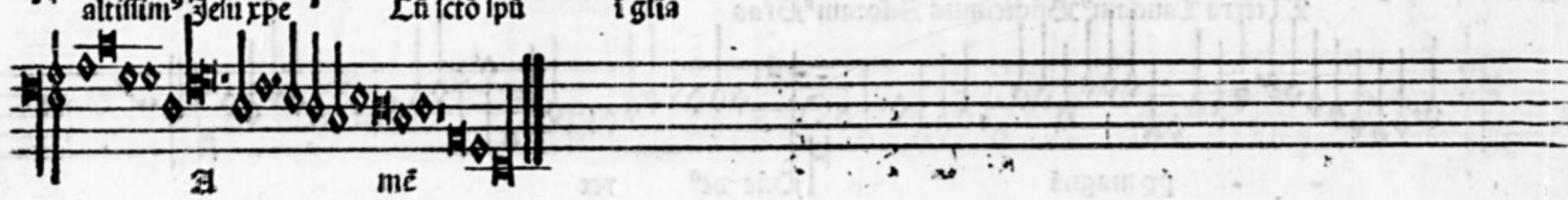
Qui

tu solus !



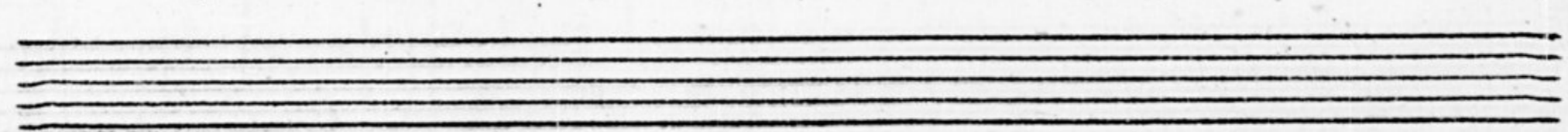
altissim^o Jesu xpe

Cū scō spū i glia



A

mē





Detita.

Bassus.

First line of musical notation with notes and stems.

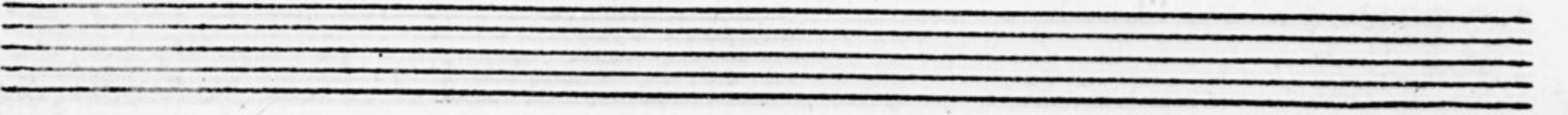
Second line of musical notation with notes and stems. Text labels: *Altre*, *factorē*, *visibiliū*, *Et in vnū dñm*

Third line of musical notation with notes and stems. Text labels: *filii*, *Et ex p̄re*, *Deū de deo*, *lumē*

Fourth line of musical notation with notes and stems. Text labels: *Genitū*, *p̄ quē*, *Qui pp̄ nos hoīes ⁊ pp̄*

Fifth line of musical notation with notes and stems. Text labels: *descēdit*, *de celis*, *Et incarnat⁹ ē*, *ex maria*

Sixth line of musical notation with notes and stems. Text labels: *vgi ne ⁊ hō*, *factus*, *ē*, *Terre*



Bassus.

Alta.

Crucifixus sub pontio passus Et resurrexit
Et ascendit. sedet ad dexteraz Et iter
cum regni Et in spūm Qui cū
pfe simul adorant qui loquitur ē
Et vnā scām ecclīam

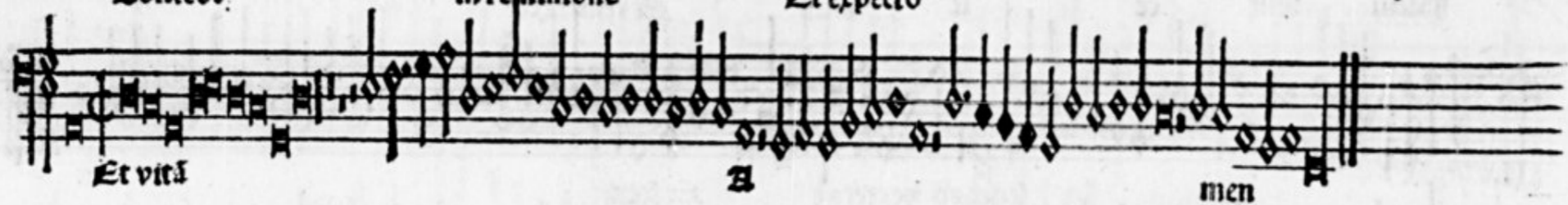
The image shows a page from a musical manuscript with two staves. The top staff is labeled 'Bassus.' and the bottom staff is labeled 'Alta.'. The music is written in a medieval style with square neumes on a four-line staff. The lyrics are in Latin and are placed below the notes. The text is: 'Crucifixus sub pontio passus Et resurrexit Et ascendit. sedet ad dexteraz Et iter cum regni Et in spūm Qui cū pfe simul adorant qui loquitur ē Et vnā scām ecclīam'. There are some faint markings and a large 'E' at the end of the second line of lyrics.

Detita.

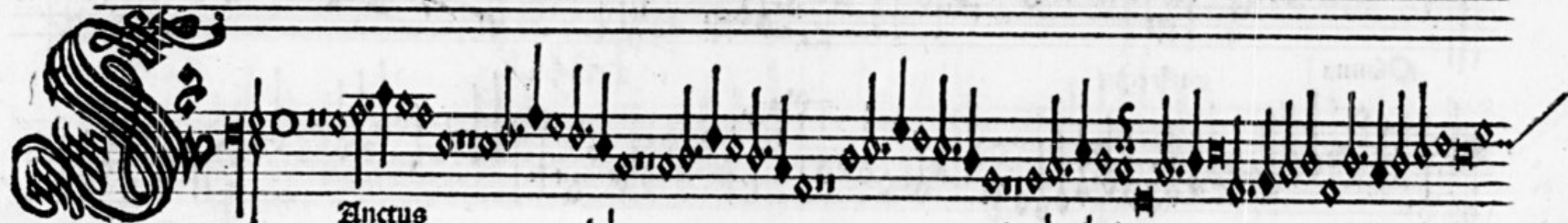
Bassus.



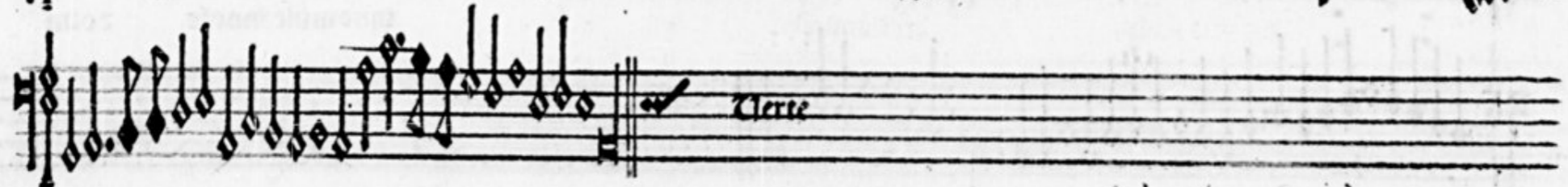
Confiteor: In remissionē Et expecto



Et viti men



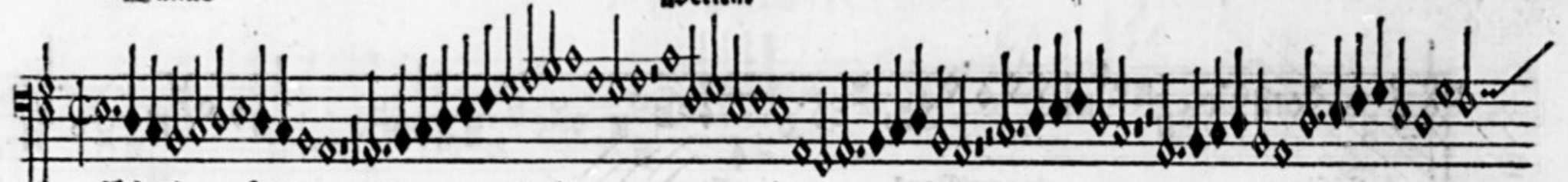
Auctus



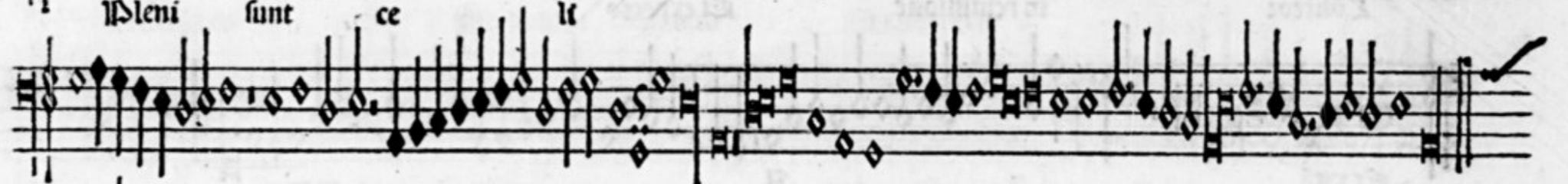
Terte

Bassus

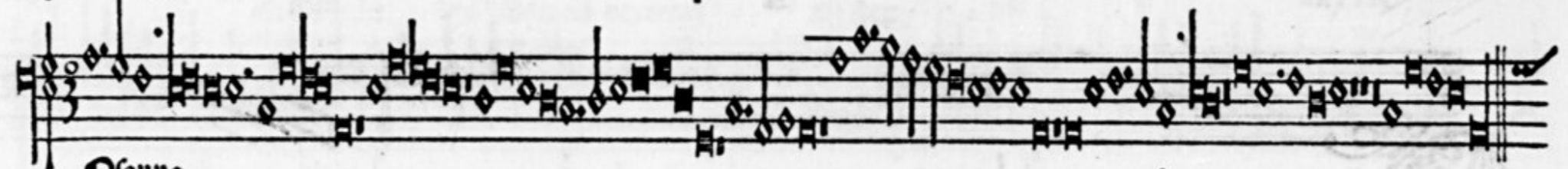
Detica.



Ileni sunt ce li



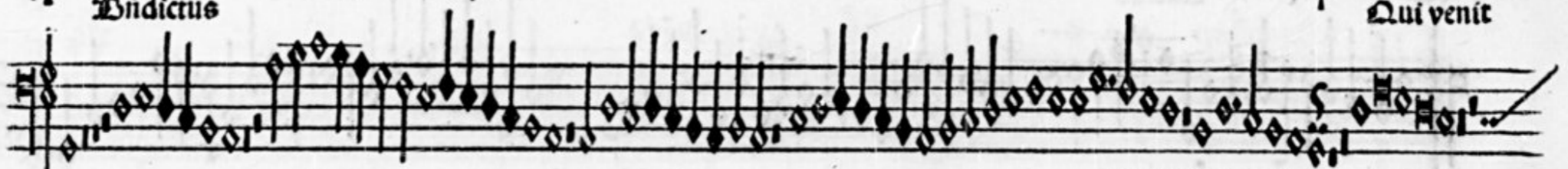
Ianna



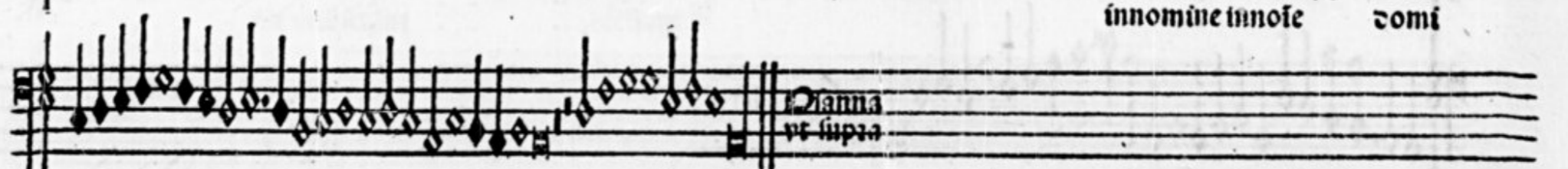
Benedictus



Qui venit



in nomine iosephi



zomi

Ianna
ut supra

ni



Detita.

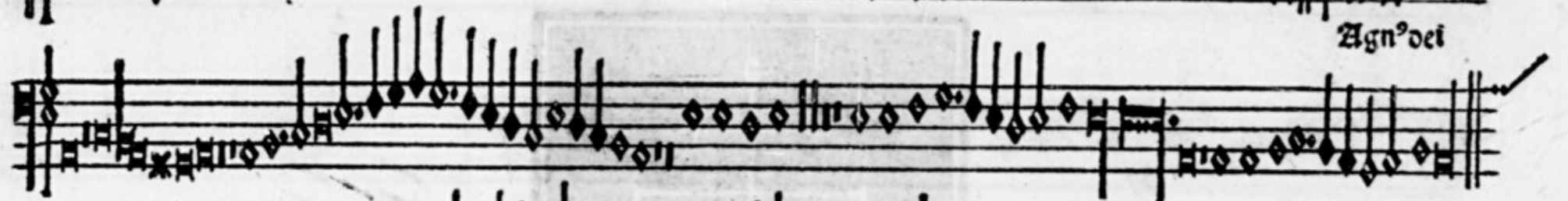
Basso.



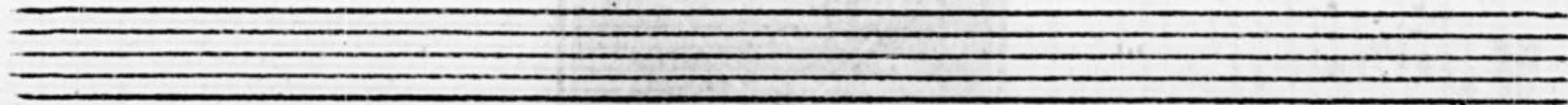
Innus dei



Agn^o dei

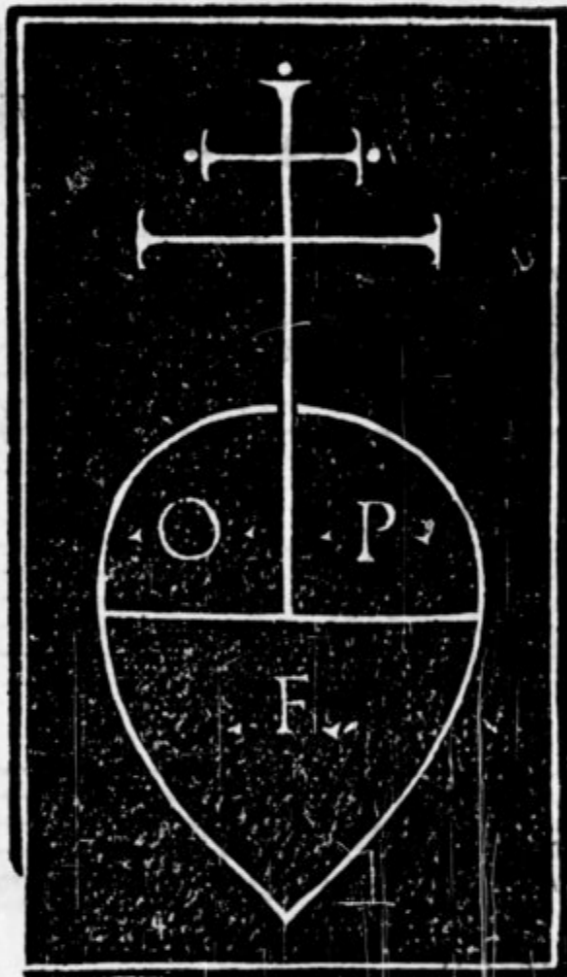


Agnus dei



Impressum Venetijs per Octavianum
Petrutium Forosemprentensem. Die 22
Martij Salutis anno 1505. Cum pri-
uilegio inuictissimi Dominijs Venetiarum:
¶ nullus possit cantum figuratum impru-
mere sub pena in ipso priuilegio contenta.

Registrum A B C D E F G H I K L M N O P
quaterni pter B F H quaterni.



chive della messa Jay prif amourf

The musical score consists of six staves. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a whole note chord and is labeled 'Kivie'. The second staff is marked with a bass clef, the same key signature, and common time, also labeled 'Kivie'. The third staff is a blank staff with a treble clef, key signature, and common time. The fourth staff is marked with a bass clef, key signature, and common time, labeled 'Kivie'. The fifth and sixth staves are grouped together with a brace on the left and are marked with a treble clef, key signature, and common time. The fifth staff has two '+' signs above the first two notes and is labeled 'Kivie'. The sixth staff is labeled 'forje sol tief'.

Rés Vm '2009' ②

The image shows a handwritten musical score on two systems of staves. The first system consists of four staves with musical notation. The second system also consists of four staves, with lyrics written below the notes. The lyrics are: "ley son chrispe" on the first staff, "chrispe" on the second staff, and "chrispe" on the fourth staff. The notation includes various note values, rests, and bar lines. There are some faint markings and a double bar line in the second system.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various note values, rests, and bar lines. A handwritten word "Christe" is written above the third staff.

Handwritten musical notation for the second system, consisting of four staves. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a single system across the four staves.

Handwritten musical notation on four staves. The notation includes various note values, rests, and bar lines. A double bar line is present, followed by the handwritten text: *l'ultimo Chirivie si tralascia*. There are some additional markings, including a large closing parenthesis at the bottom of the page.

Agnus Dei nella messa Jay prof amourf

13
9

agnus Dei

The first system of the handwritten musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a simple, clear hand, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The system is divided into measures by vertical bar lines.

The second system of the handwritten musical score consists of four staves, continuing the composition from the first system. It maintains the same instrumental arrangement and key signature. The notation includes various rhythmic patterns and rests, with some notes beamed together. The system is also divided into measures by vertical bar lines.

[Faint handwritten text, possibly a signature or date]

Handwritten musical score for the first system, consisting of four staves. The notation includes various note values, rests, and bar lines.

Handwritten musical score for the second system, consisting of four staves. The notation includes various note values, rests, and bar lines. There are two plus signs on the third staff.

due quinte saluate da semiminima

A handwritten musical score for a four-part setting, likely a canon. It consists of four staves. The top staff is the vocal line, featuring a melodic line with various note values and rests. The second and third staves are likely for a keyboard instrument, with the third staff starting with a treble clef and a key signature of one sharp (F#). The bottom staff is the bass line, starting with a bass clef. The music is written in a clear, legible hand.

Canone

Secundo Agnus a due

Two staves of handwritten musical notation. The top staff is labeled 'Canone' and the bottom staff is labeled 'Secundo Agnus a due'. Both staves begin with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs.

A handwritten musical score for a two-part setting. It consists of two staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is written in a clear, legible hand.

This image shows a page of handwritten musical notation, numbered '10' in the top left corner. The page contains two systems of music, each consisting of four staves. The notation is written in black ink on aged, slightly yellowed paper. The first system (top) begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The second system (bottom) also begins with a treble clef and a key signature of one flat. The handwriting is clear and consistent throughout the page.

The first system of handwritten musical notation consists of four staves. The top staff contains a series of vertical stems with flags, likely representing a rhythmic pattern. The second and third staves contain a melodic line with various note values, including quarter and eighth notes, and rests. The bottom staff contains a bass line with notes and rests. The notation is written in black ink on aged paper.

The second system of handwritten musical notation also consists of four staves. It continues the musical piece from the first system. The notation includes various note values, rests, and some phrasing slurs. A dashed line is drawn above the first staff of this system, extending from the left margin towards the right. The handwriting is consistent with the first system.

Pare che la prima Breve del Soprano sia:
meta di valore

A system of four staves of handwritten musical notation. The top staff contains rhythmic markings, possibly chords or rests, with vertical stems. The second staff features a melodic line with quarter and eighth notes, some beamed together, and rests. The third staff continues the melodic line with similar note values and rests. The bottom staff provides a bass line with quarter and eighth notes, some beamed together, and rests. The notation is written in black ink on aged paper.

A second system of four staves of handwritten musical notation. The top staff contains rhythmic markings, possibly chords or rests, with vertical stems. The second staff features a melodic line with quarter and eighth notes, some beamed together, and rests. The third staff continues the melodic line with similar note values and rests. The bottom staff provides a bass line with quarter and eighth notes, some beamed together, and rests. The notation is written in black ink on aged paper.

Faint, illegible handwritten text or markings at the bottom of the page.

A handwritten musical score for four voices, consisting of four staves. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes beamed together. The score is divided into measures by vertical bar lines.

antica Cantilena a tre voci portata da Giacano a pag. 152 come modello di semplicità nel modo Hypodorio

A handwritten musical score with three staves, each containing a vocal line and its corresponding Latin lyrics. The lyrics are: "Deus me ad te levavi animam meam". The notation includes notes, rests, and bar lines. The lyrics are written below the notes.

Deus me ad te levavi animam meam
 Deus me ad te levavi animam meam
 Deus me ad te levavi animam meam

de ca-la-mi-ta-tem et hu-mi-li-ta-tem
 vi-de ca-la-mi-ta-tem et hu-mi-li-ta-tem me-
 vi-de ca-la-mi-ta-tem atque hu-mi-li-ta-tem

me-am ne de-re-lin-quas me ser-vum tu-um
 am ne de-re-lin-quas me ser-vum tu-um De-us
 me-am ne de-re-lin-quas me ser-vum tu-um

li - be - ra ovem tuam de la - que - venan - ti - um De -

libe - - ra ovem tu - - am de la - queo venanti - - um

-um li - - - - - be - ra ovem tuam de laque - - - o ve - - - nantium De - - - - - us me - - - -

-us me - - us et do - mi - nus no - - - - - stris sa - lu - - - - - tis au - - - - -

De - us me - us et do - mi - nus no - stris sa - - - - - lutis au - - - - -

-us et do - - - - - mi - - - - - nus no - - - - - stris sa - - - - - lutis au - - - - -

Handwritten musical score for three voices. The lyrics are: "thor cui sit glo-ri-a et po-ten-tia ho-nor". The notation includes treble clefs, a key signature of one sharp (F#), and various note values and rests. The lyrics are written below the notes, with some words hyphenated across measures.

thor cui sit glo-ri-a et po-ten-tia ho-nor
thor cui sit glo-ri-a et po-ten-tia ho-nor
thor cui sit et po-ten-tia ho-nor

Handwritten musical score for three voices. The lyrics are: "de-us et impe-ri-um". The notation includes treble clefs, a key signature of one sharp (F#), and various note values and rests. The lyrics are written below the notes, with some words hyphenated across measures.

de-us et impe-ri-um
nor de-us et impe-ri-um
de-us et impe-ri-um