



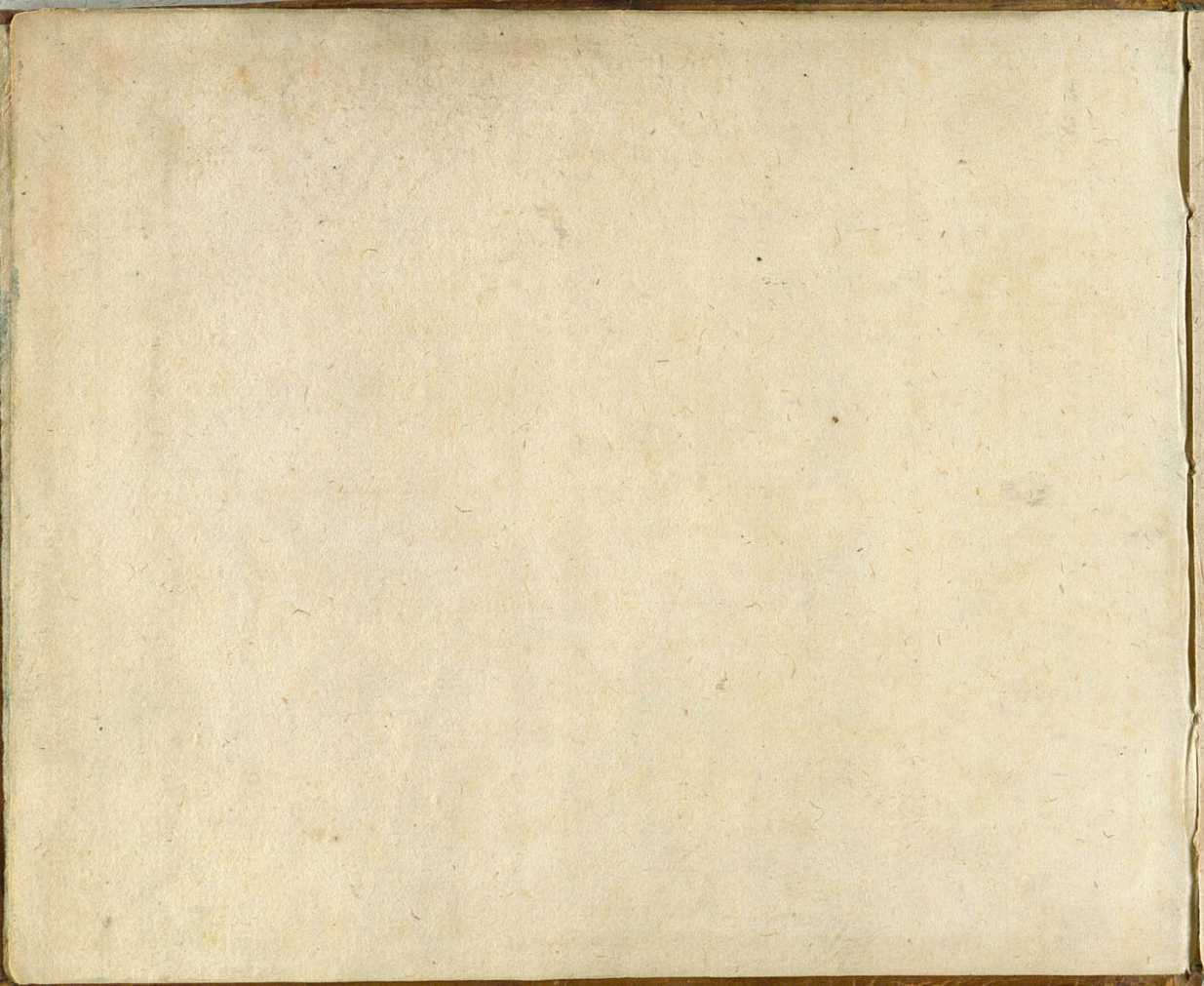
U. 270.

Box A

1001

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mu 6311.2630



BICINIORVM

Libri duo :

QUORUM PRIOR SEPTUAGINTA
NUMERO CONTINET AD SENTENTIAS
Evangeliorum anniversariorum.

à
SETHO CALVISIO MUSICO
decantata.

*Posterior verò Nonaginta, tam cum textu quàm sine te-
xtu, à præstantissimis Musicis concinnata.*

Omnia ad usum Studiosorum sese in hac arte exercentium & oble-
stantium accomodata & edita.

Studio & opera ejusdem Auctoris.

Vox inferior,

LIPSIÆ, Curante JACOBO APELIO Bibliopol.

Anno M.DC. XII.





Prudentissimis, integerrimis & honestis Viris:

Dn. HIERONYMO BREHMIO, Sena-
tori Reipubl. Lipsiensis selecto, &c.

ET

Dn. IOHANNI VVERCHAV, Civi ejus-
dem Reipubl. præcipuo.

D. D. Patronis, fautoribus & amicis suis,

S. D. P.



MNES CREATURAS, PRUDENTISSIMI
& integerrimi Viri, non tantum, quæ vel sensus,
vel rationis usurpatione excellunt: sed etiam
quæ his omnino destituuntur, Musicâ affici &
moveri veteres crediderunt. Inde enim Poëtæ Or-

A 2

pheum

BICINIORVM

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D E D I C A T I O .

pheum & alios, quando fides in Cithara blanè impulissent, & vocem simul explicassent, rupes & nemora traxisse faciunt. Et Cicero saxa & solitudines voci responderè. bestias etiam immanes cantu flecti & consistere in oratione pro Archia affirmat. Quæ Virgilius eleganter, ut alia omnia, in Sileno expressit, cum inquit ;

*Tum verò in numerum Faunosq; erasq; videres
Ludere: tum rigidas motare cacumina quercus.
Nec tantum Phœbo gaudet Parnassia rupes,
Nec tantum Rhodope miratur & Ismarus Orphea :
Quantum omnis mundus gaudet cantante Sileno*

Et quidem cur reliquæ res creatæ cantu afficiantur, ratio in obscuro est. Plato quidem hanc afferre non dubitavit, quod cœlestis anima, qua mundus & omnes creaturæ fovètur, ex Musica originè sumserit: Sed quàm verè, ipse viderit. Homines verò Musicâ delectari, mirum non est. Nam cum duplex sit

D E D I C A T I O .

fit voluptas; alia corporis, alia animi, quarum illa sensibus, hæc verò intellecto percipitur, utriusque oblectatio in cantu audito simul sentitur. Auditus enim sonos suaves & blandos, quibus jucundè permulcetur, percipit, & ad animum dimittit: Mens verò numeris delectatur, proportionem notat & dijudicat. Præclaræ etiam sententiæ, modis & numeris illis Musicis animatæ, ardentius in animos & corda hominum penetrant, & solidius infiguntur. Unde fit, ut qui suum studium in prima ætatis flore in hac arte discenda posuerunt, ab ea nullo modo, vel voluptatibus, vel graviorum rerum laboribus penitus avocari possint: Sed eâ potius, ut laborum suorum condimento, in gravioribus rebus ad ministrandis, & vitæ suæ incommodis tolerandis feliciter utuntur, eam amant, magnificiunt & in perpetua ejus usurpatione consenscunt. Quod cum & mihi usu veniat, inter alia Musicæ exercitia, insignes hæc Evangeliorum anniversariorum sententiæ, & æ-

D E D I C A T I O .

mor erga hanc artem inflammatus, & amicorum cohortatio-
 ne, præcipue Reverendi, & Clarissimi viri D. CORNELII
 BECCERI, Theologi eximij, cujus memoria fit in benedi-
 ctione, voce incitatus, binis vocibus decantare volui, tum ut
 me exercebam, & ut esset quo exercitiores, si libere t, quovis
 tempore se oblectarent, & meæ disciplinæ commissos in hac
 arte instituerem. Eas ante decennium, vestro parenti & so-
 cero, DN. HIERONYMO BREMIO senatori hujus urbis pru-
 dentissimo, piæ memoriæ, multas ob causas dedicaram, tum
 imprimis, quod Musicam hanc artem in delicijs haberet,
 quam ab ineunte ætate didicerat, & in qua exercitatione, usu,
 judicioque tantum valebat, quantum vix alius, & quod Mu-
 sicæ deditos charos haberet, omniq; studio & ope eos & sub-
 levaret & ornaret. Jam vero cum exemplaria illa sint distracta,
 & ex usu juventutis futurum judicetur, si iterum edantur, non
 tantum mea illa bicinia iterum sub incudem revocavi: sed & præstan-

D E D I C A T I O .

præstantissimorum artificum in hac arte bicinia selectissima nonaginta numero, tam cum textu, quam sine textu, (quæ artificum scitu fantasie indigitari solent) collegi, & ad usum studiosorum sese canendo oblectantium accomodata, cum meis conjunxi, ut integrum quasi corpus Biciniorum extaret, quod copiâ, varietate & delectu cuilibet satisfacere posset.

Vobis verò, Prudentissimi, & integerrimi Viri, Patronis, fautoribus & amicis meis honorandis eadem jam dedicare volui, quod æquissimum esse censerem, ut munusculum hoc in eadem familia maneret, cui quondam dicatum fuerat, & ut, quemadmodum bonorum Parentis & foceri vestri hæredes fuistis: ita hoc etiam munusculum eosdem hæredes sequeretur: tum quod ambo Musicæ studio etiam delectamini, & scholam nostram non tantum favore & benevolentia singulari complectimini; Sed etiam liberalitate & sumtu

non

DEDICATIO.

non vulgari eandem sublevatis. Officiose igitur à vobis
peto, ut hoc meum qualecunque studium & operam boni
consulere, vestro favore comprobare, & benevolentiam,
qua me meosque fovetis, perpetuam esse velitis. Vos, ve-
stramque familiam DEO Opt. Max. commendo. Lipsiæ in
ipsis ferijs Natalitjs Christi, Anno 1612.

V. V. A. A.

Deditus

*Sethus Calvinus ad D.
Thomam Cantor.*

In Bicinia Sacra SETHI CALVESII.

Ad Lectorem Epigramma.



Sacra dum Vocum præsentia cantica libro
Ulibus edantur, Lector amice, tuis.
Ne quid vile putes, autori gratia ut absit,
Parvum opus, hæc idem nullius artis opus.
Censura artificum, pro nobis, æqua loquetur,
Auribus, ut tentes, stabit & illa tuis.
In sacro labor est, nulla huic lascivia Musa,
Apertantur gravibus seria verba modis.
Uttere dum cordi sacra sint, & lude decenter,
Fomenta invenies, quod pietatis alat.
Non opus in multos partiri hunc fortè laborem,
Perficit unius vox tibi juncta Chorum.
Sic Seraphinorum Symphonica Musa bicentrix,
Quam pius Amosides auribus hausit, erat.
Det Deus ut servet rectos Ars nobilis usus;
Autorem hunc laudi sospitet atq; suæ.

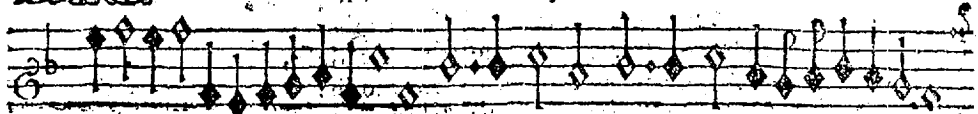
Vincenius Schmuck S. Theol. D. & Professor.

Dominica prima Adventus.

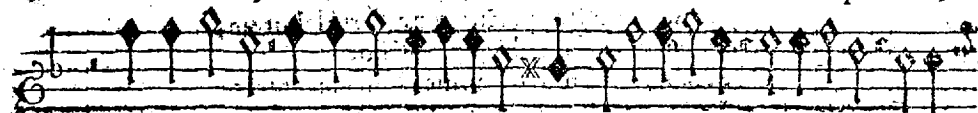
Ad Funicum.



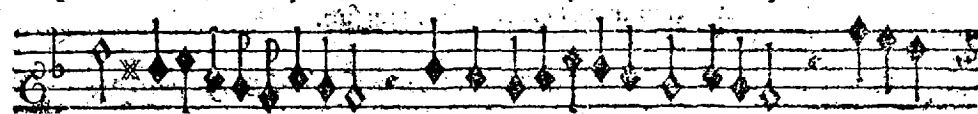
Hosianna in excel. sis, ij. Hosianna in excel-



sis, ij. Benedictus, Benedictus quivenit,

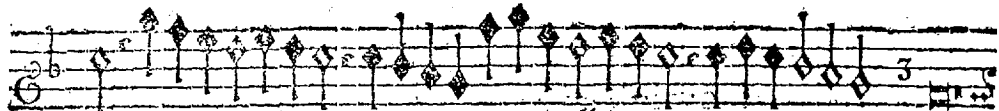


Benedictus, ij. ij. Bene-

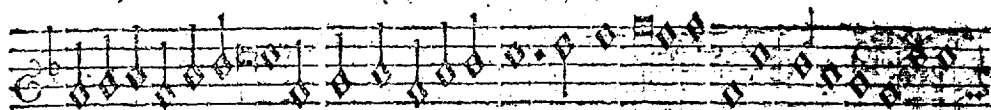


dictus, quive nit, in nomine, in nomine Domini ij





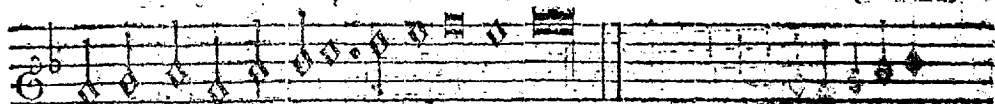
ij. Domini, in nomine, ij. Domini ij.



Hosianna in excelsis

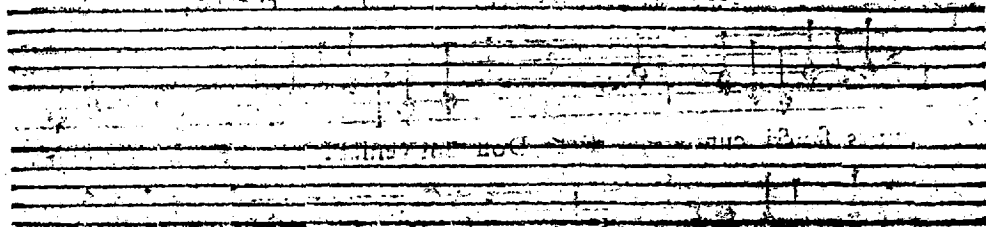
ij

Hosianna in excelsis.

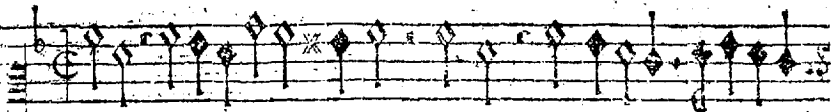


ij.

2. 1. 1. 1. 1.



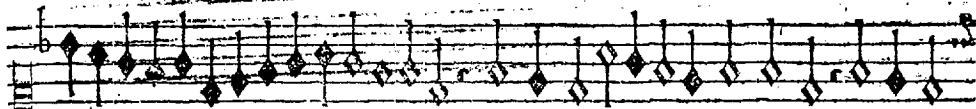
Dominicâ Secundâ Adventus.

Ad Hypojonicum.

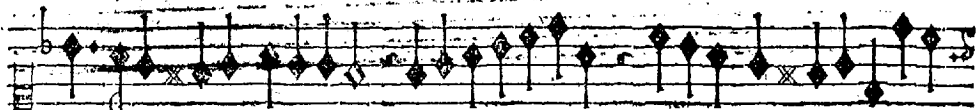
Ec ce, Dominus ve niet, Ec ce, Dominus ve-



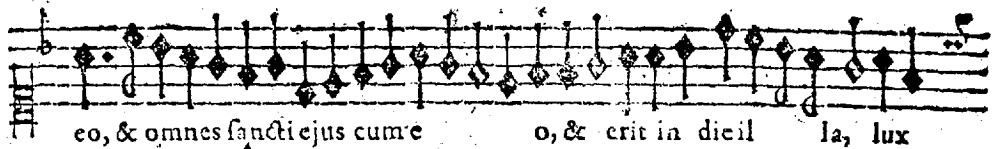
niet, & omnes sancti ejus. ij. cum eo, &



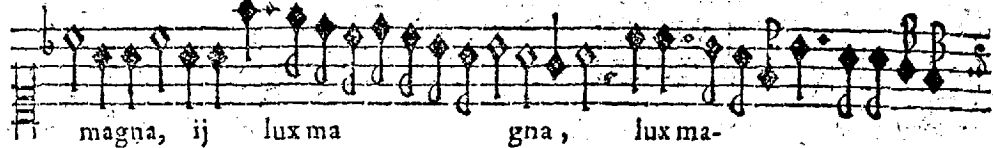
omnes sancti cum eo, Ecce, Dominus veniet, Ecce, Dominus



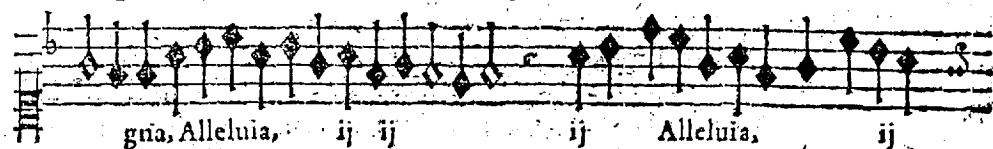
ve niet, & omnes sancti ejus. ij. cum



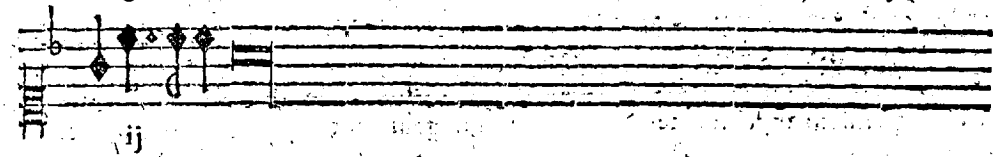
eo, & omnes sancti ejus cum e o, & erit in die il la, lux



magna, ij lux ma gna, lux ma-



gna, Alleluia, ij ij ij Alleluia, ij



ij

B b

Domini

I I I
Dominica tertia Adventus.

Ad Dorian.

Hic est, de quo scri- ptum est. Hic est, de quo scri-
ptum est, de quo scriptum est: Ecce ego mitto angelum me um,
ego mitto angelum me um, angelum me um, an-
te faci em, ante faciem i j ante faci- em,

em ij ij tuam, qui prapa ratu rus-
est, ij ij vi am tuam ante te,
ij ij viam tuam, viam tuam
ante te, an te te.

I I I I,
Dominica quarta Adventus.

Ad Dorian.

Ox clamantis, ij ij clamantis

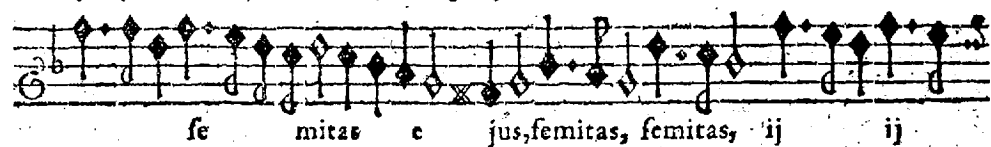
ij in deserto clamantis in deserto, ij

in deserto. Præpa-

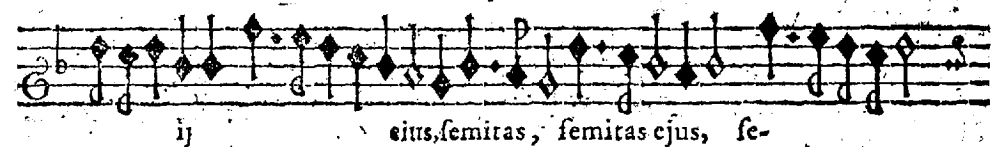
rate, Præparate, ij ij ij viam Domui,
præparate



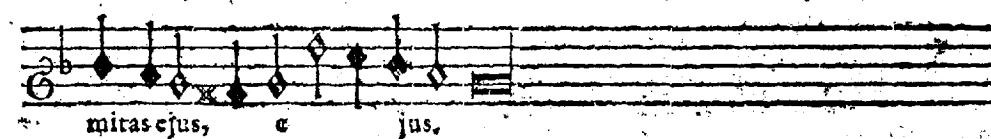
præparate ij ij præparate viam Domino, rectas facite, ij



se mitas e jus, femitas, femitas, ij ij



ij eius, femitas, femitas ejus, se-



mitas ejus, e jus.

IN JORDAN

Bb 3-

In Fe-

V.

In Festo Nativitatis Christi:

Ad Hypoionicum.

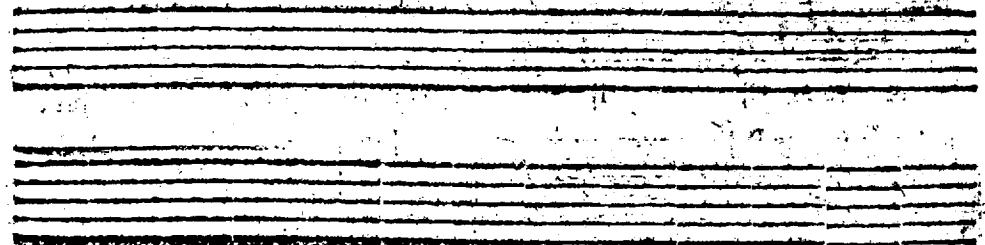
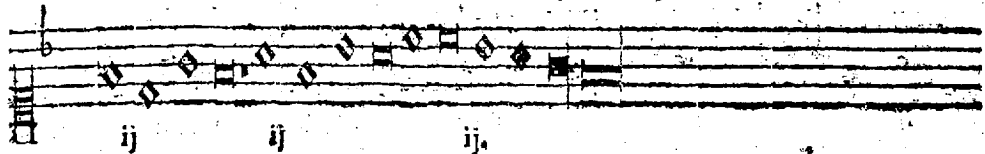
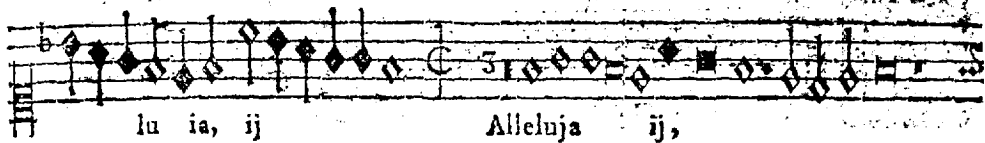
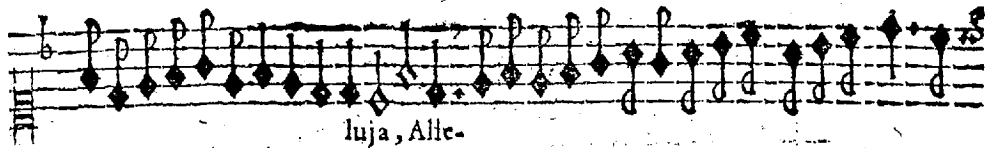
D Iler natus est no bis, Puer natus est nobis, ij

ij & fi lius, & fi-

lius, ij

datus est nobis, datus est nobis, ij Alle-

luia,



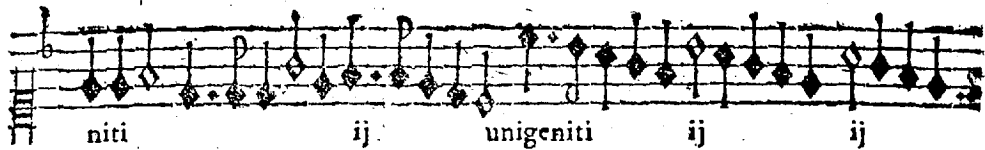
Bb 4

Alterum

Alterum de Nativitate Christi.

Ad Hypocoricum.

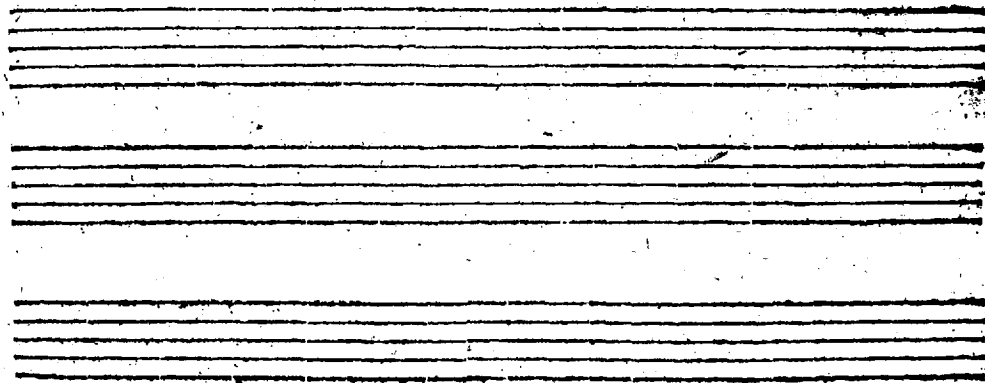

 Verbum caro factum est, ij
 ij ij ij & habitavit in nobis,
 & vidimus ij ij gloriam eius, gloriam e jus,
 ij ij gloriam quasi unigeniti,



niti ij unigeniti ij ij



unigeniti à patre, ij.



De Inno-

V I I.

De Innocentibus.

Ad Hypoionicum.

Ox in Rama audita est, vox, ij ij

audita est, plo ra tus, plo ra tus, ij

& ululatus multus, ij ij & ululatus mul-

tus, Ra chel plo rat, ij

flios,

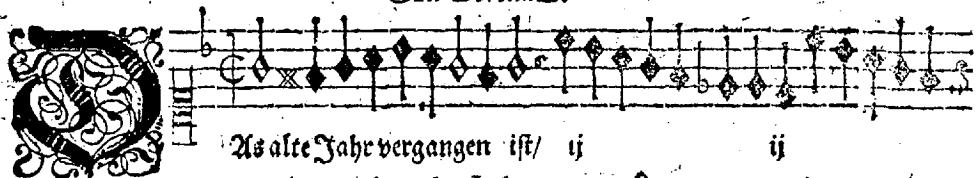
ij filios, filios, ij suos & noluit consolari,

& noluit, ij. consolari, Quia non sunt, ij quia,

quia non sunt.

V I I I.


Die Circumcisionis Domini.

Ad Dorian.


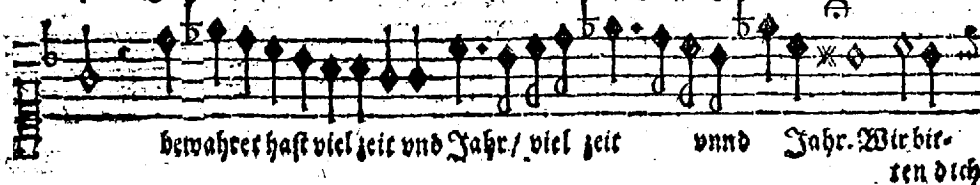
As alte Jahr vergangen ist/ ij ij



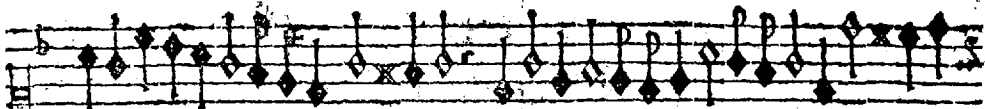
Das alte Jahr vergangen ist/ ij Wir danken



Die Herr Jesu Christ/ ij daß du uns in so grosser Gefahr/ ij



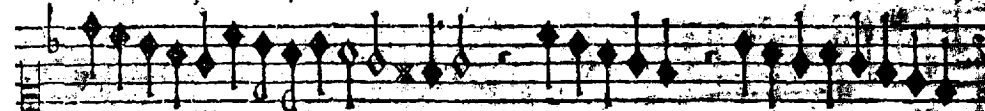
bewahret hast viel zeit vnd Jahr/ viel zeit vndd Jahr. Wie bitten dich



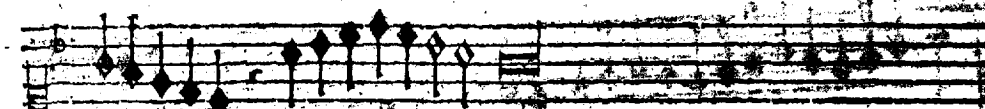
ten dich/ ij e wi gen Sohn/des Vaters in dem höchsten Thron/



du wolst/du wolst dein arme Christenheit/ ij dein arme Christenheit



bewahren ferner alle zeit/ ij bewahren ferner alle zeit?



ij bewahren ferner allezeit.

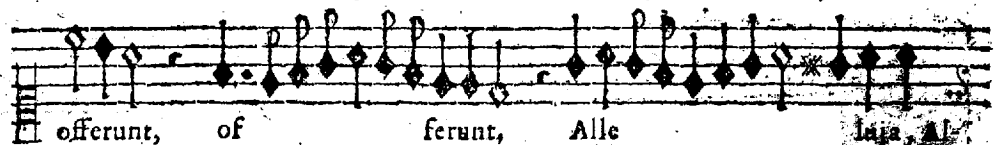
Die Epiphaniäs.

Ad Dorianm.

Reges de Sa ba veniunt, Reges de Saba ij
 niunt, reges de Saba, ij
 niunt, aurum, sarrum,
 aurum, sarrum, et myrram, thuris



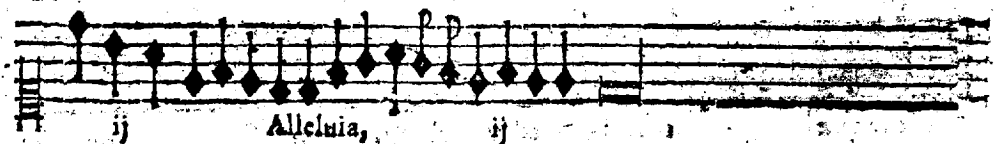
rum thus & myrrham, aurum thus & myrrham, ij



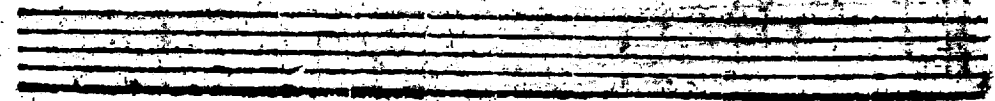
offerunt, of ferunt, Alle laja, Al



lcluia, Alle laja, ij lcluia, ij ij ij



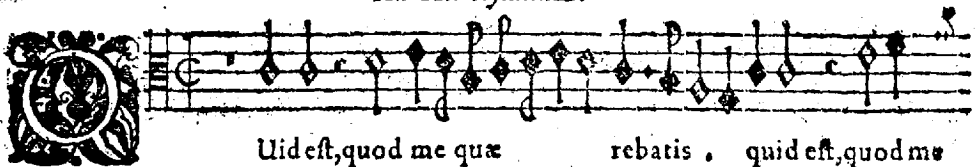
ij Alleluia, ij



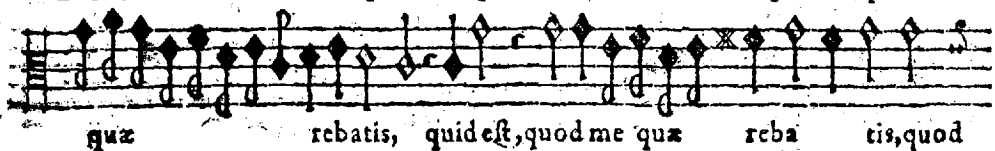
X.

Dominica prima post Epiphaniam.

Ad Mixolydium.



Uide est, quod me qua



rebatis, quid est, quod me



quae rebatis, quid est, quod me



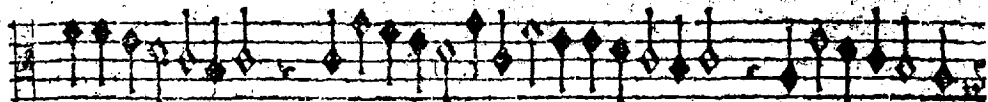
quae rebatis, an nesciebatis, quia in

his, quia in his, quae patris mei sunt, ij

quae



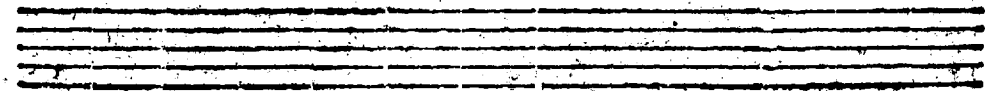
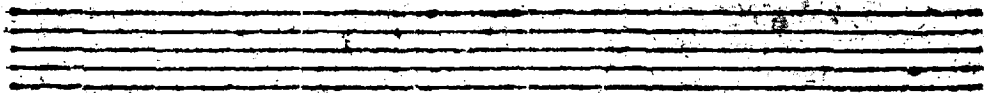
ij quæ patris me Ifunt, oportet me esse, oportet



ter me ef se, ij oportet me ef se, ij



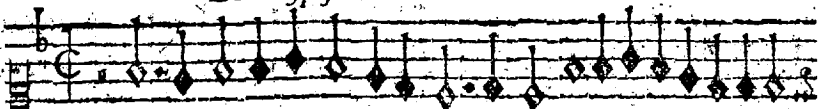
oportet me ef se, oportet me ef se.



X. I

Dominica secunda post Epiphantias.

Ad Hypojonium.



Mnis homo primum bonum vinum ponit ij



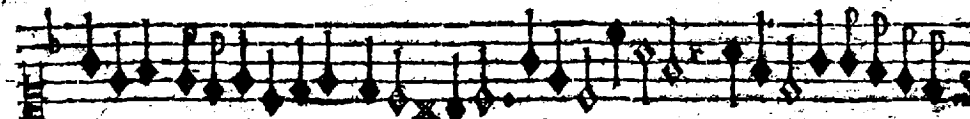
ij

& cum inebriati ij

ij



fuerint, tunc id, quod deterius est, ij tunc id, tunc id, quod deterius



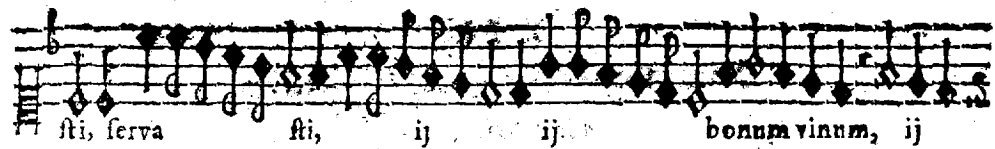
est, deterius est, ij

ij


Tu autem, ij

ij

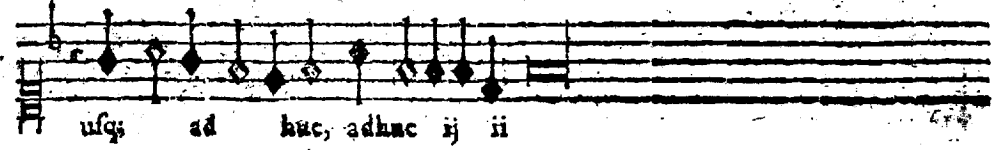
serua-



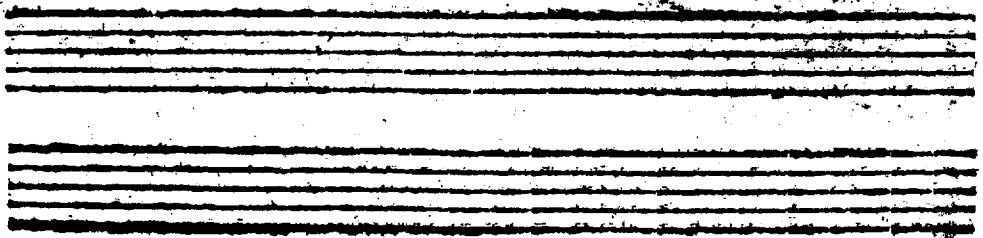
sti, ferva sti, ij ij bonum vinum, ij



ij usque ad huc, usq; ad huc, ii ij ij



usq; ad huc, adhuc ij ii



X I I.

Dominica tertia post Epiphantias.

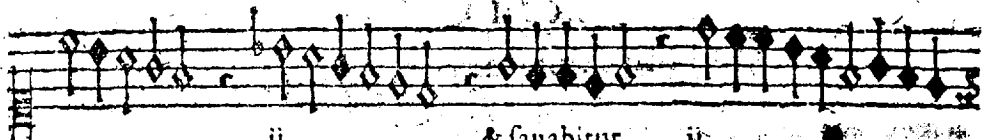
Ad Veriam.

D Orate, Domine inquit, inquit, inquit, non sum dignus,

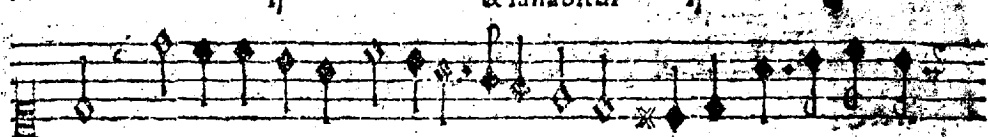
inquit, inquit, non sum dignus, ut in-

tres, ut intres, inquit, inquit, sub tectum meum, ut

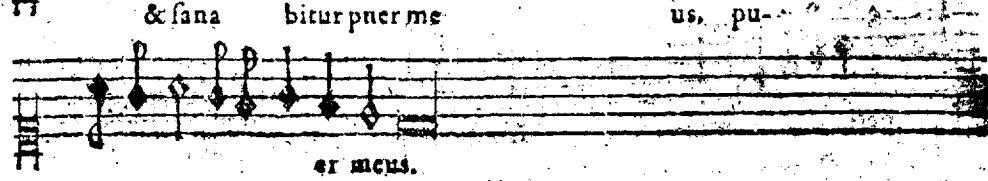
intres sub tectum meum: sed tantum dic verbum, sed tantum, inquit, dic verbum, inquit, & sana.



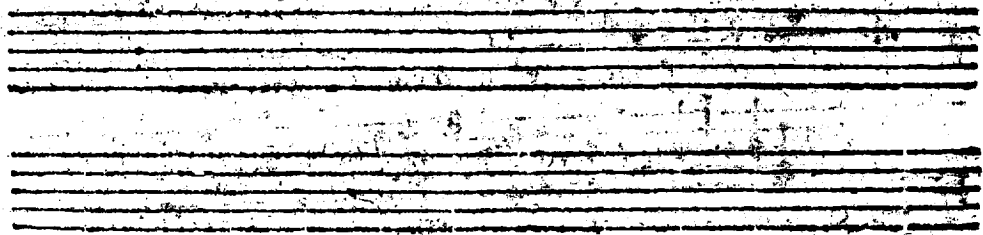
ij & sanabitur ij



& sana bitur puer me us, pu-



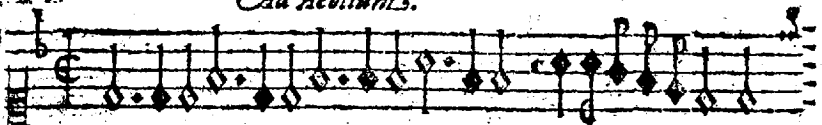
er meus.



Dom-

XIII.

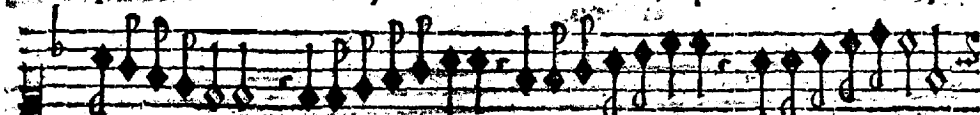
Dominica quarta post Epiphantias.

Ad Acolythos.

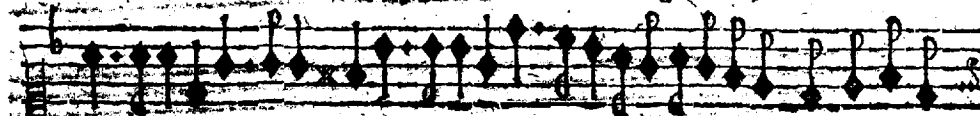
Omne salva nos, Domine salva nos, pe rimus,



peri mus. ij Domine salva nos, pe ri mus, ij



ij & fur gens, & fur gens ij

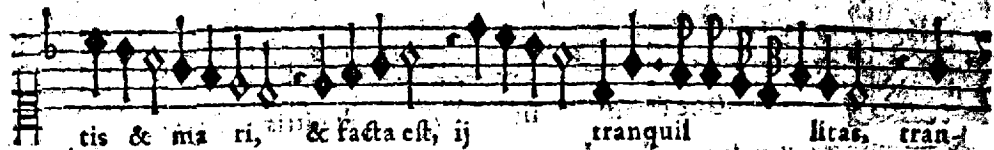


imperavit, impetravit, ij

vca



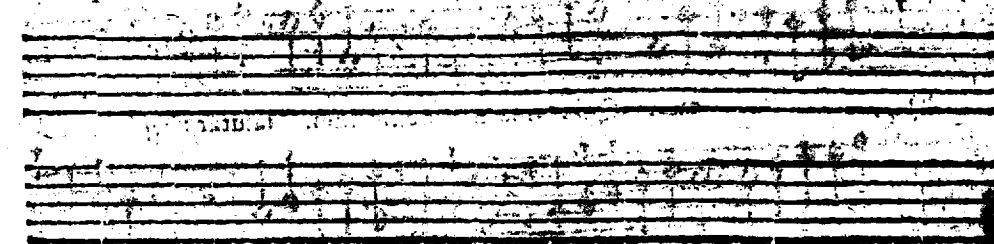
tis ven tis, ventis & mari, ven tis, ven



tis & ma ri, & facta est, ij tranquil licas, tran



quil licas ij magna, tran quillitas ma gna.




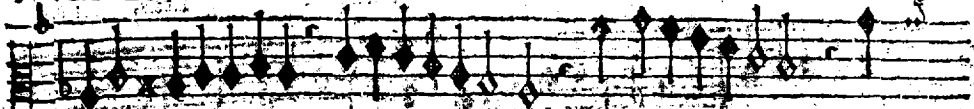
Handwritten text at the bottom of the page, possibly a page number or reference.

X I III.

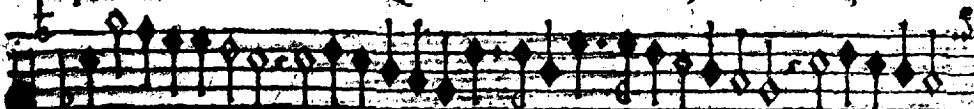
Die Purificationis Mariæ.

Ad Hypoionicum.


 Nunc dimit- tis, ij dimittis seruum tuum


 Domine, secundum secundum verbum tuum, ij in


 pa- ce. Quia viderunt oculi mei, salutare ij


 suum, quod parasti ante faciem omnium populorum, ante facie
 omnia

omnium populorum, omnium po pulorum,

Lumen ad revelationem gen tium, & gloriam, & gloriam ple-

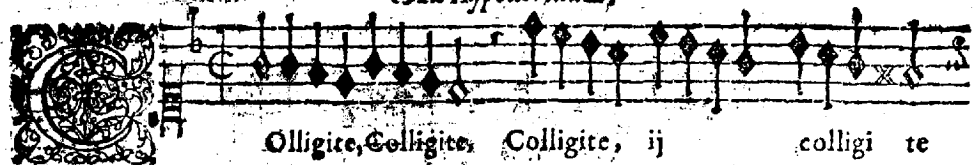
bis tuæ Is ra el, & gloriam ij p le bis tuæ

el, ple bis tuæ Isra el.

Dd

Domini

Dominica quinta post Epiphania.

Ad Hypodorium.



Olligite, Colligite, Colligite, ij colligi te



Colligite ppi sum zizania & alligate ea, & alliga te e-



ij in fascicu los, ij

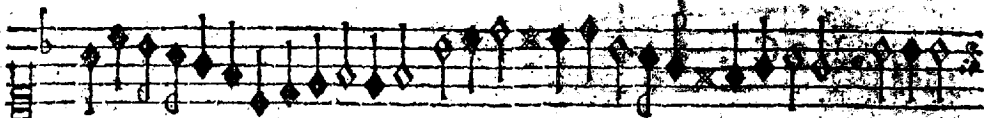


ad combu rendum ij ad com-

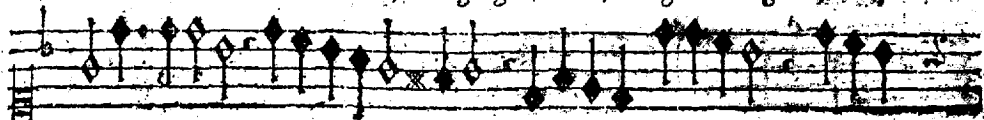
burca-



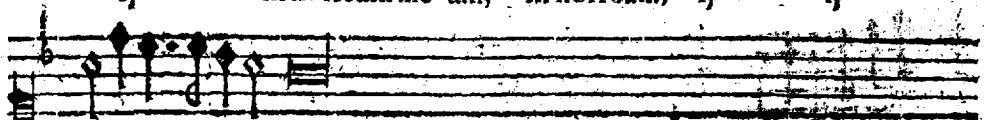
buren dms. Triticum, eriticum au tem meum, triti-



cum au tem me um, congrega te, congre gate, ij



ij in horreum me um, in horreum, ij ij



in horreum meum.

X V I.

Dominica Septuagesimæ.

Ad Mixolydium.



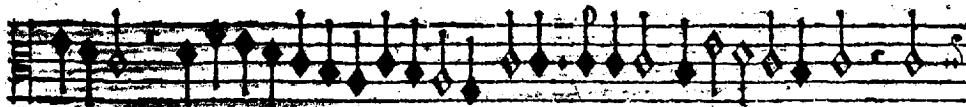
Olle, tolle quod tuum est, ij ij quod tuum est tolle



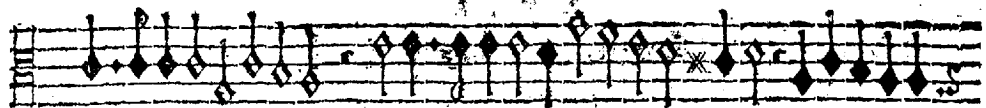
ij quod tuum est, & a bi & a bi ij



& abi, an non licet mihi, quæ volo, facere, ij

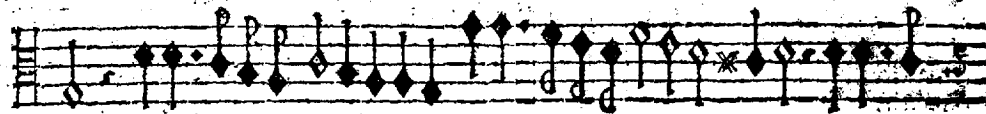


quæ volo, facere in rebus meis, an oculus tuus ma lus est, an oculus



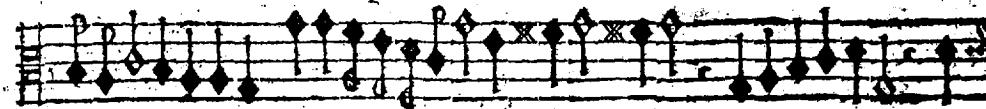
oculus tuus malus est, ij

quod ego bonus



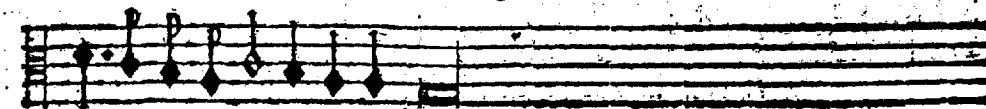
sum, quod e go bonus sum, ij

ij

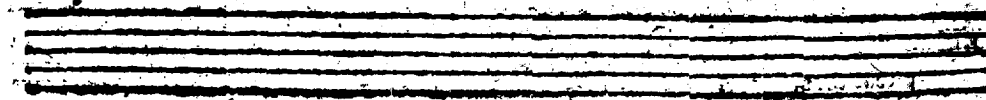


quod e go bonus sum, ij

ij



ij



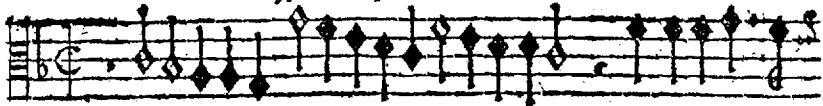
D a e

Domini-

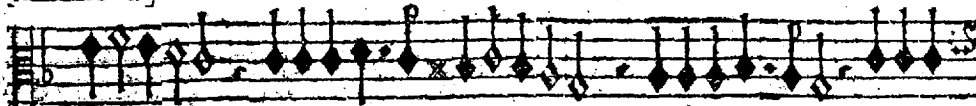
XVII.

Dominica Sexagesimæ.

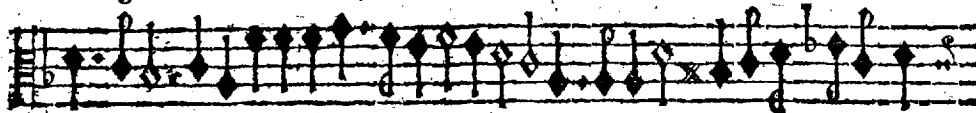
Ad Hypomixolydium.



Obis datum est, ij ij nosse mysteri-



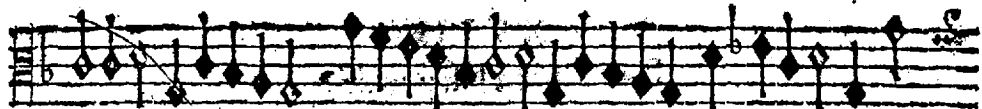
a regni Dei, nosse mysteri a regni Dei, ij ij



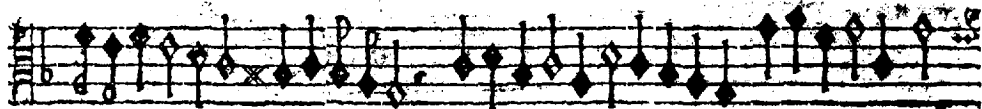
nosse, nosse mysteria regni Dei, cæteris autem per



parabolas, cæteris autem per parabolas, per parabolas ij ut videntes



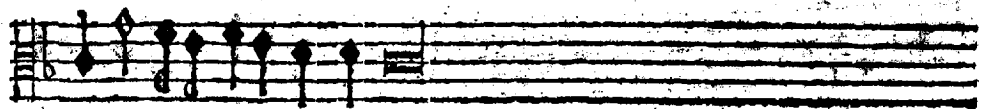
videntes non videant, non videant & videntes non videant & audientes non



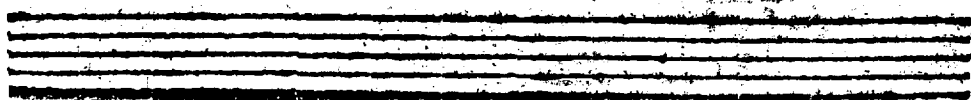
intelligant, & audientes non intelligant, ij



intelligent, non intelligent, & audientes, & audien-



tes non intelligent.

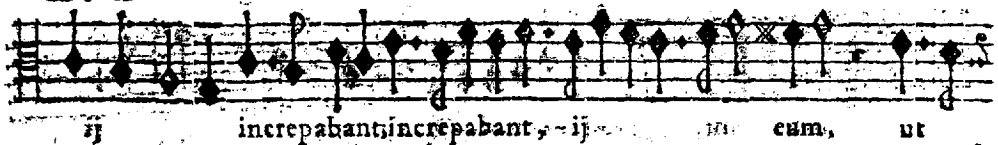


Domini

Dominica Esto mihi:

Ad Mixolydium.


Uiprai bant, qui prai bant ij ij



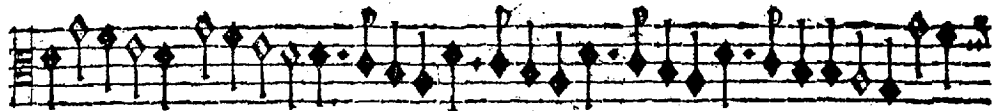
ij increpabant, increpabant, - ij cum, ut



ta ceter, ipse vero multo magis clama bat, di-



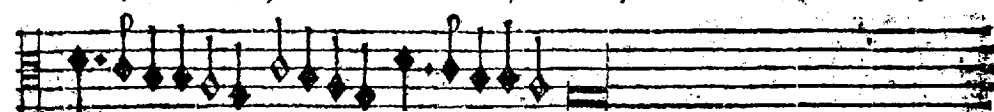
cons, clama bat, di cons: Fi li Da-



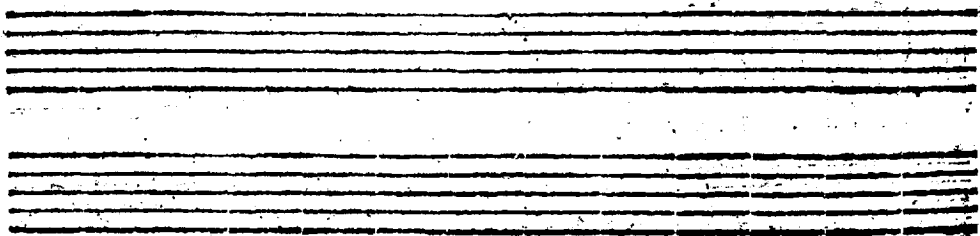
vid ij ij miserere, ij ii ij mei, fili



David, fili David, ij miserere ij ij miserere mei,

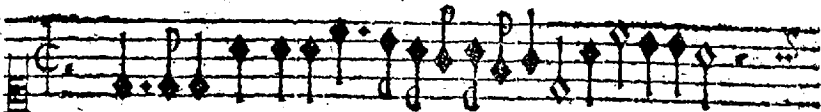


ij miserere, miserere mei.



Domi-

Dominica Invocavit.

Ad Deum.

Angelus suis manda- vit mandavit de te,



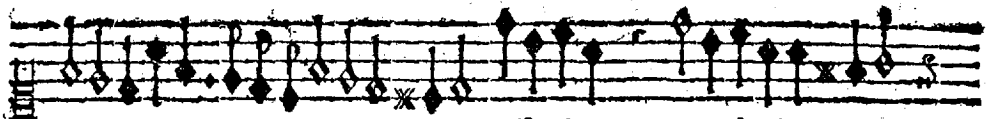
manda vit de te, ij ut



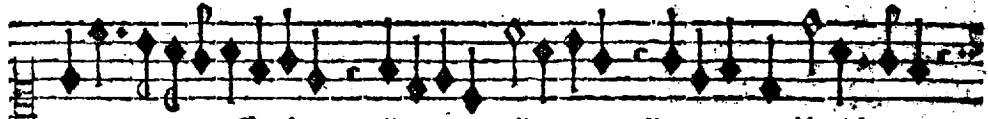
custodiant, ut custodiant te, in omnibus ij vi-



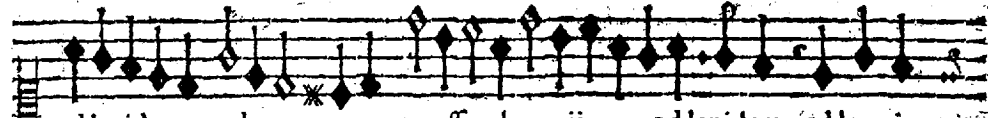
in vis, in mani bus portabunt te ij portabunt te portabunt, ne offera-



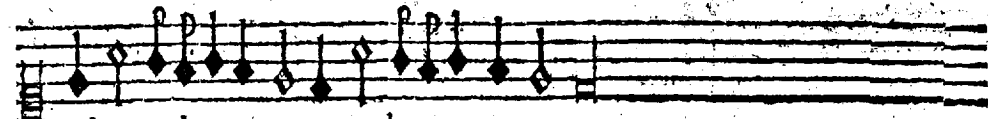
ij ij ne offendas, ne offendas, ij



ne offendas ij ij ij ad lapidem,



ad lapidem pe dem tu um, ne offendas, ij ad lapidem, ad la pi-



dem pedem tuum, pedem tu um.

Domini

Dominica Reminiscere.

Ad Hypodorium.

Dixit Jesus muliere ricanax, mulie-

ri, ij Cananex, mulieri, ij Cananex-

x; Omulier, ij Omulier, ij ij

magna est, magna est ij ij fides tua, magna est fides

est, fi des tu a, magna est fi des tu a, fi.

des tua, Fiat ti -bi sicut vis, fiat tibi sicut vis, ij fiat

ti bi, fi at tibi sicut vis, fiat tibi si cut vis,

E c

Domi-

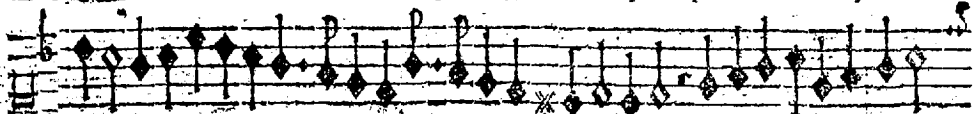
X X I.

Dominica Oculi.

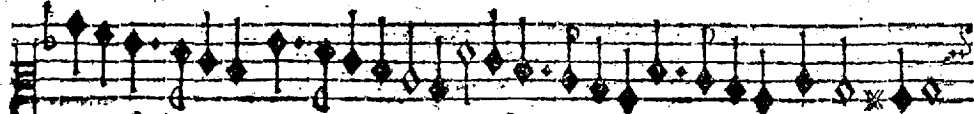
Ad Acolytum.



Ea tus venter, qui te portavit, qui te portavit ij



qui te porta vit, & ubera, ij

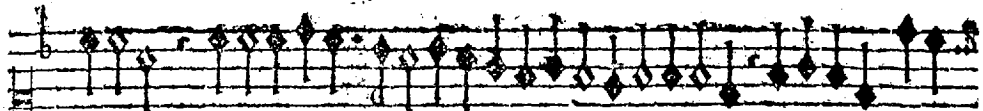


quæ suxi sti, quæ suxi sti:

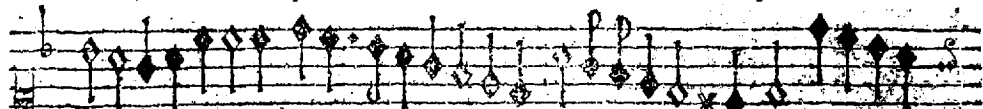


Ino, Beati qui audiunt verbum Dei, ij

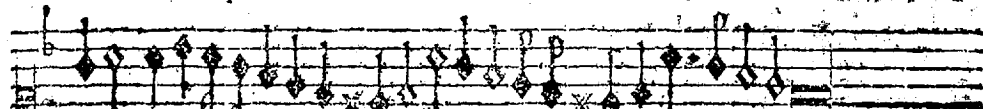
Beati,



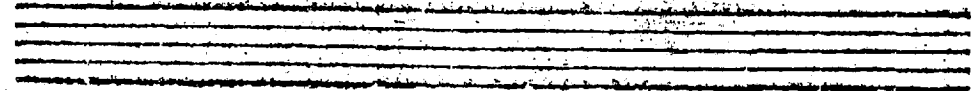
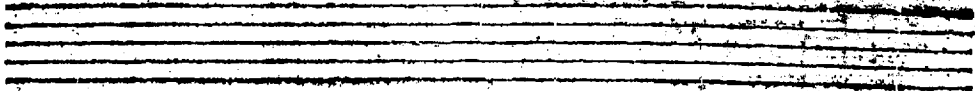
Beati, Beati, qui audiunt verbum De i, Beati, qui audiunt verbum



Dei, Beati qui audiunt verbum Dei, ver bum De i & custodi-



ant, & custodiant il lud, & custo diunt illud.



Dd .

Bomby

Dominica Lxtare.

Ad Hypojonicum.

Nde sumemus panes, ut isti e dant, unde sumemus pa-

nes ut isti e dant, ii ij Domine, est

puer hic, ij ij qui habet quinq; panes, ij

qui habet quinq; panes, quinq; panes hordeaceos,

& duos



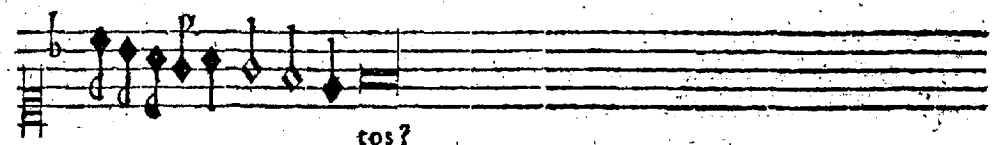
ij & duos pi fces, sed quid hoc, ij



inter tam mul tos, sed quid hoc ij inter



tam mul tos, inter tam mul-

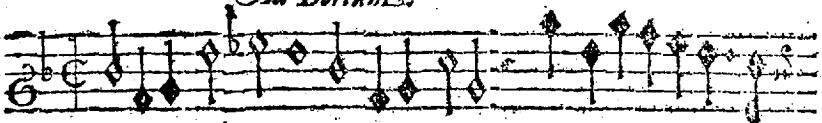


tos?

XXIII.

In Feste Annunciationis Mariæ.

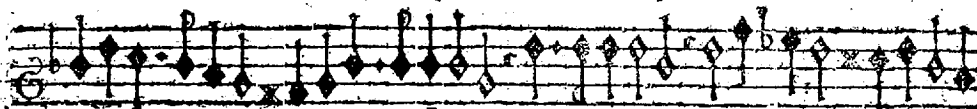
Ad Dorium.



Ve Mari a, Ave Ma ria, gratia ple



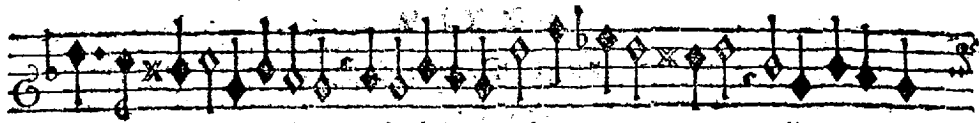
na, ij gratia ple na, ij



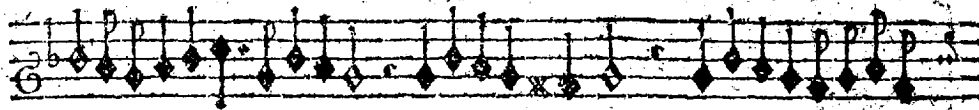
ij Dominus tecum ij, Bene dicta tu, Bene-



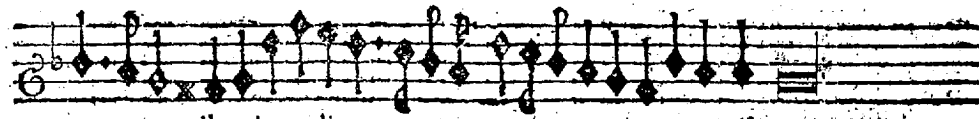
dicta tu, ij be nedicta tu in mulieri bus, in muli-
eribus



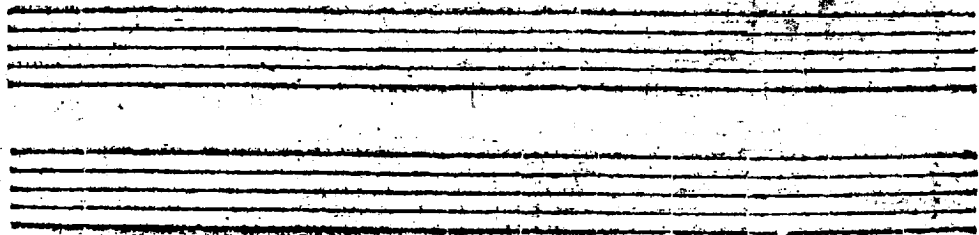
c ribus, Benedicita ij ij



be nedi ta tu, in mulie ribus, in mulie-



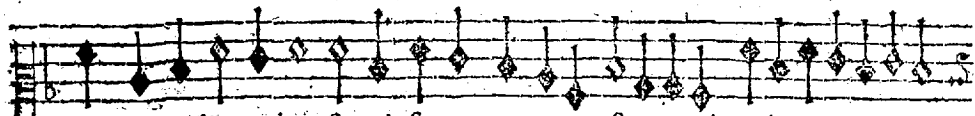
ribus, in mulie ribus.



Dominica Iudica.

Ad Hypoionicum.

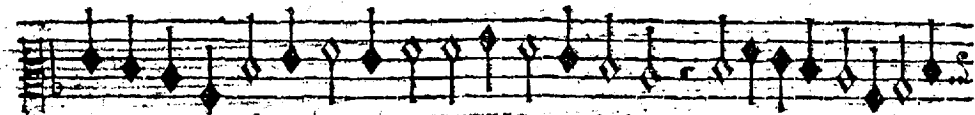
Men, Amen, ij dico vo bis, Amen, Amen ij.

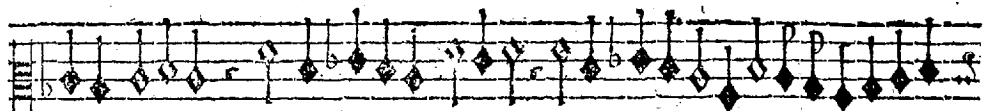


Amen, ij dico vobis, si quis sermonem meum serva verit, ij



servaverit, ij ij si quis, si quis ser-

monem meum servaverit, mortem non vi de bit, mortem non videbit, ij
in ater



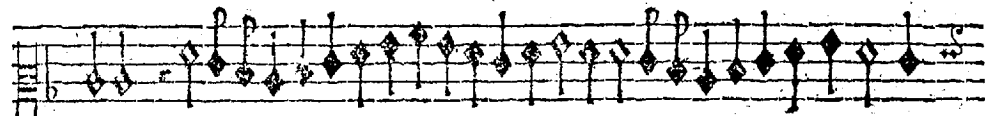
ij

ij

ij

in

ater-



num,

in

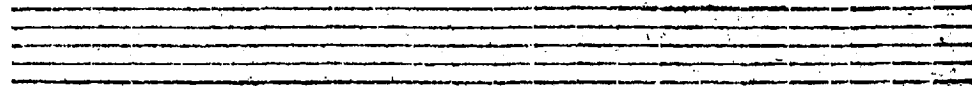
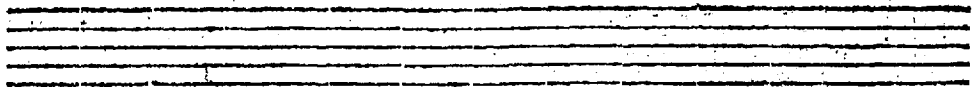
ater

num, in

ater-



num.

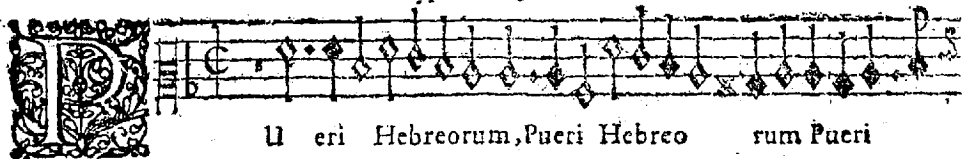


Domini-

X X V.

Dominica Palmarum.

Ad Hypomixolydium.



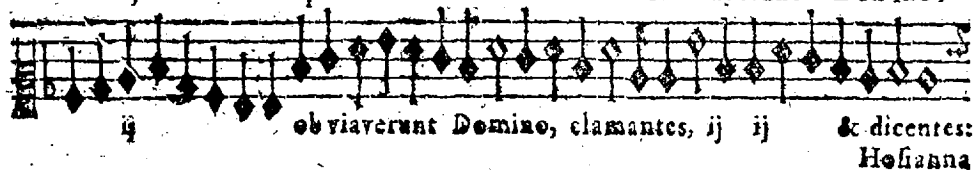
D U eri Hebreorum, Pueri Hebreo rum Pueri



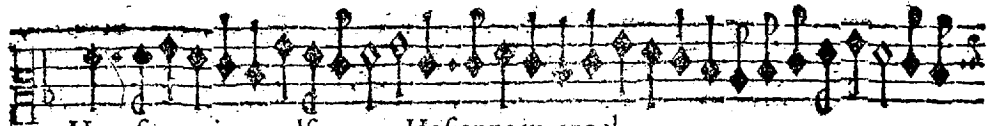
Hebreorum, Hebreorum, Pueri, Pueri Hebreorum, tollentes ramos, ij



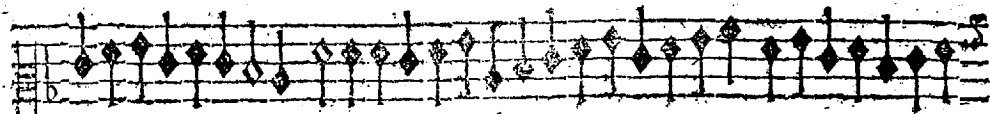
ij pal ma rum, obviaverunt Domino,



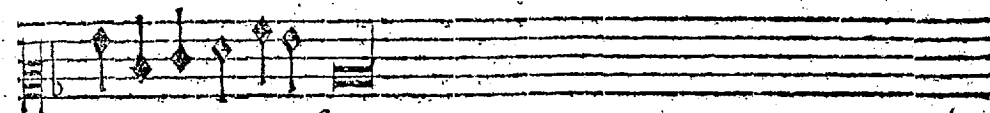
ij obviaverunt Domino, clamantes, ij ij & dicentes:
Hosanna



Ho, sanna in excelsis, Hosanna in excel-



sis, Hosanna in excel-



sis.

La Fe.

XXVI.

In Festo Paschatos.

Ad Dorium.



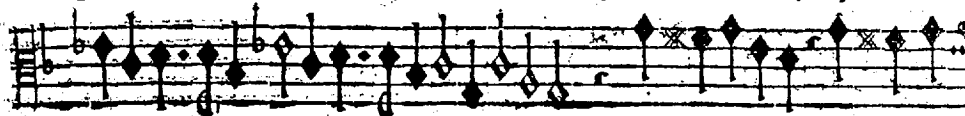
Christus resur-



gens, Christus re sur-



gens ex mortuis, ex mortuis, jam non moritur, jam non moritur, .ij



ij

ij

ij

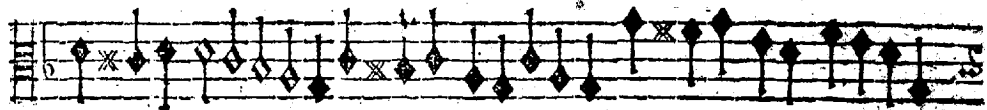
mors illi ultra

ij

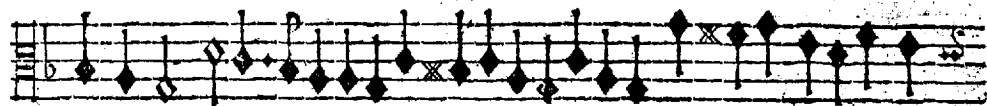
non



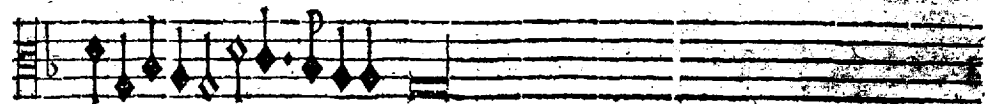
non dominabitur, non dominabitur, ij ij



ij Alleluja Alleluia ij ij



ij Al le lu ja Alleluja, ij ij ij

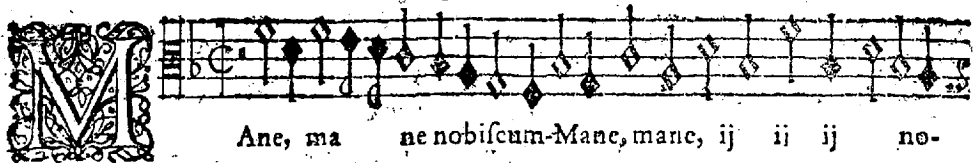


ij ij

XXVI.

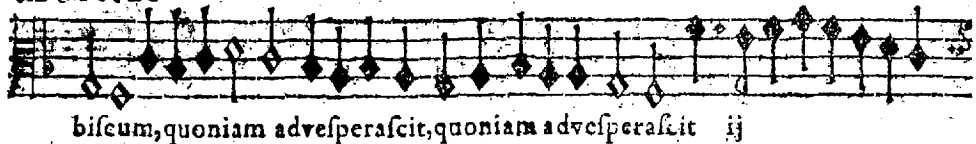
Feria secunda Paschatos,

Ad Jonicum.

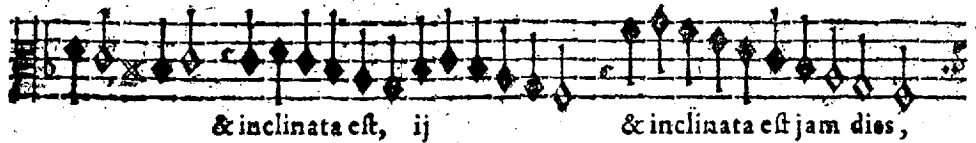


M

Ane, ma ne nobiscum-Mane, mane, ij ij ij no-



biscum, quoniam advesperascit, quoniam advesperascit ij

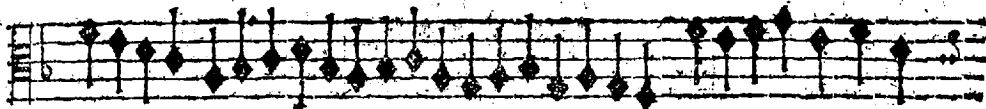


& inclinata est, ij & inclinata est iam dies,



ij & inclinata est iam dies, ij

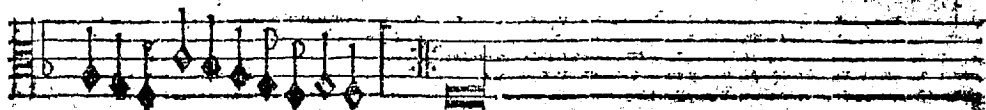
Alleluia,



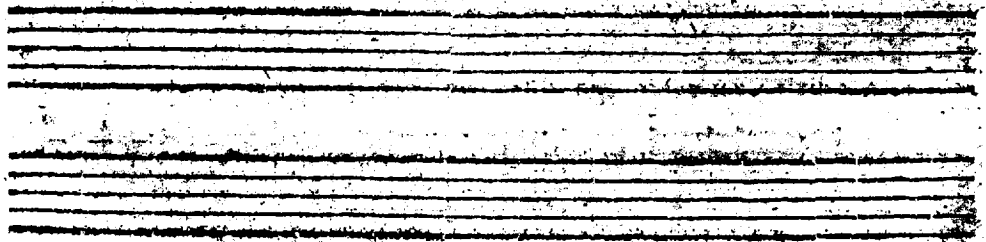
Alleluja, ij ij Alleluia ij ij ij



ij Alleluja. ij ij ij



leluja, ij



XXVIII.

Dominica Quasimodogeniti.

Ad Hypoionicum.

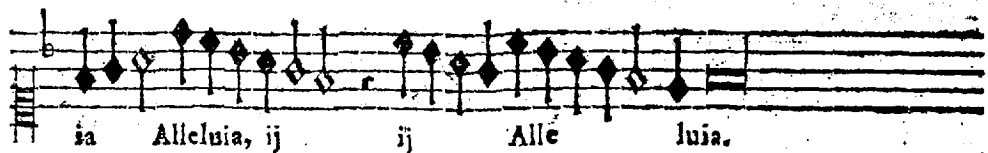

 Tetit Iesus in me dio in me dio discipulorum
 suorum Stetit Je sus in medio in medio di sci pu lo rum su o-
 rum & dixit, Pax vobis ego sum, pax vobis, e go sum ij
 nolite, nolite, ij timere, nolite, nolite timere, Quia
 ego



ego ipse sum, quia ego ipse sum, ij ij



ij Alleluja Alleluja, ij Alle luja Alleluja



ia Alleluia, ij ij Alle luja.

Domi-

Dominica Misericordias Domini.

Ad Jonicum.


Ich bin ein guter Hirte/ und erkenne die mei-



nen/ ich/ und bin bekant den meinen/ ich



Wie mich mein Vater kennet/ und ich/ und ich/ kenne



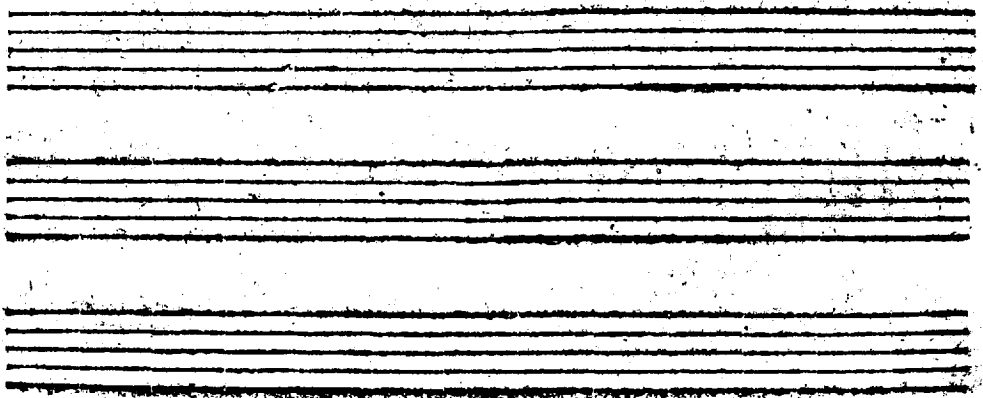
den Vater/ wie mich mein Vater kennet/ und ich/ und ich/ kenne den Vater/ und



vnd ich lasse/ vnd ich lasse mein Leben/ ij



für die Schafe/mein Leben für die Schafe. ij



Aliud

Aliud Dominica Misericordias Domini.

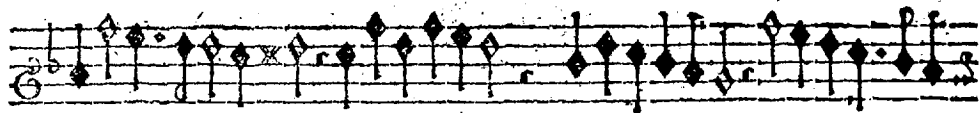
Ad Tonicum.

Ego sum Pastor bonus, ego sum pa
stor,

pa
stor bonus, & cognosco oves meas, & cognosco o
ves meas,

& agnoscor ij & cognoscor a
meis, sicut me novit pa-

ter, ij
ita & ego novit pa
trem, i ta & e-
go novi



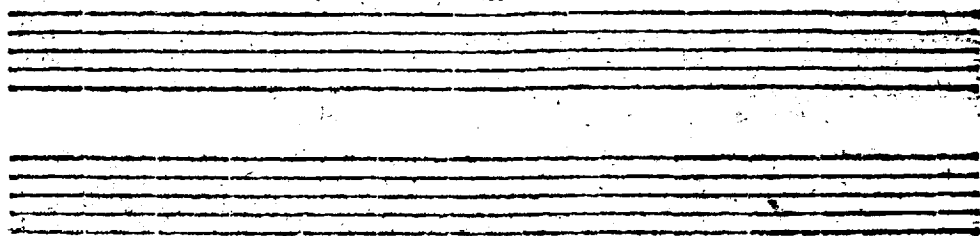
go novi patrem, & animam meam ij pono pro ovibus



meis, pono pro ovibus meis, pro ovibus meis, pro ovibus me-



is:

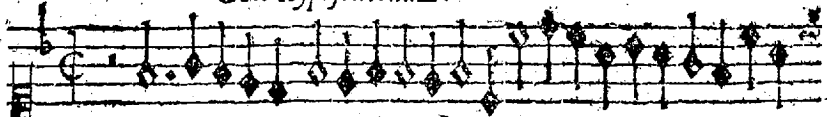


Dom

XXXI.

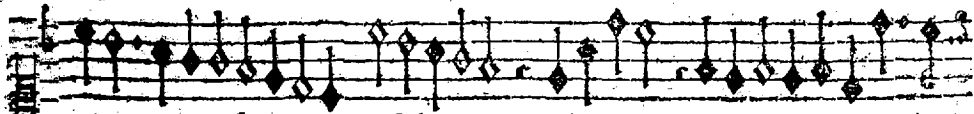
Dominica Iubilare.

Ad Hypoionicum.



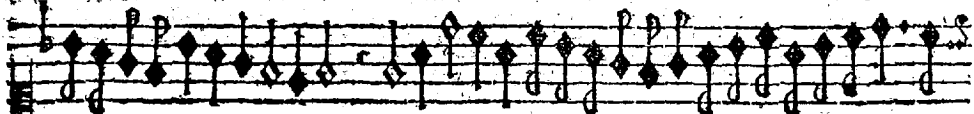
Men, Amen, dico vobis, Amen, ij

dico vobis: Quia

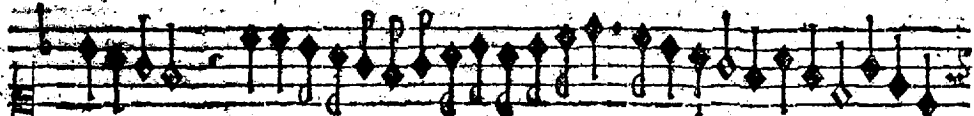


plorabitis & flebitis vos, & flebitis vos, mundus autem, ij

gaude-



bit mundus autem gaude-



bit gaude-

bit, vos autem, ij

contrista-

contristabimini, contristabimini, sed tristitia, sed tristitia,

ij ij vestra, vertetur vertetur, ij In

gau dium, in gau dium, in gau dium, ij

ij ij

Dominica Cantate.

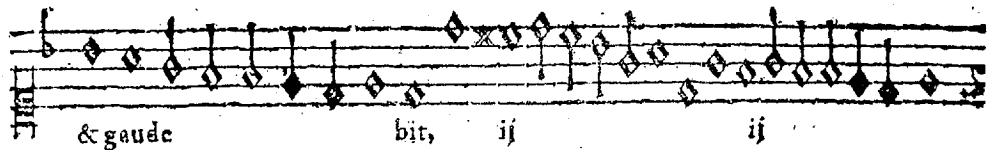
Ad Hypodorium.

N I si a bi e ro, pa racle tus non veniet nisi ab-

iero, pa racle tus non veniet. Pa racle tus non veniet ad vos, dum as sumtus fuero,

dum as sumtus fuero, ij mittam vobis e um,

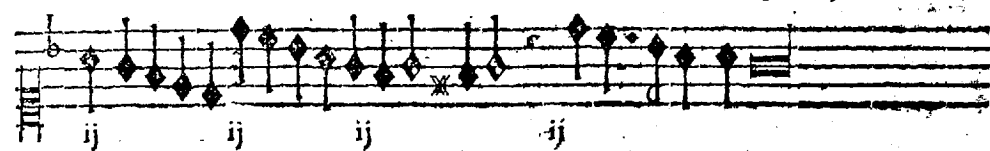
ij Et gaude bit cor ve strum,
& gaude-



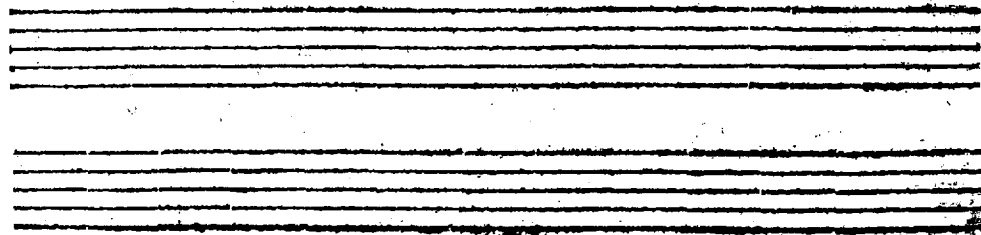
& gaude bit, ij ij



cor ve strum, Alleluia, Alle luja ij



ij ij ij ij

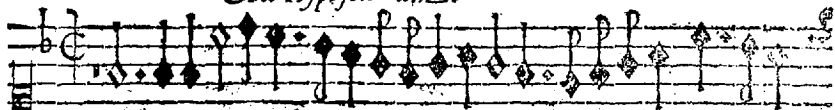


G g -

Domi-

Dominica Vocem Iucunditatis.

Ad Hypoionicum.



E tite, & acci pietis Peti te,



Petite, & acci pietis, ut gaudium vestrum, ut gau-

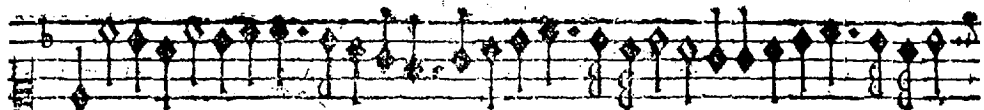


dium, ut gaudium vestrum sit perfe tum, sit perfe-

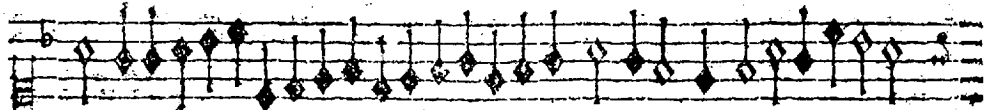


tum, Quaecunq; petieritis, quaecunq; petie ri tis, ij

petieritis,



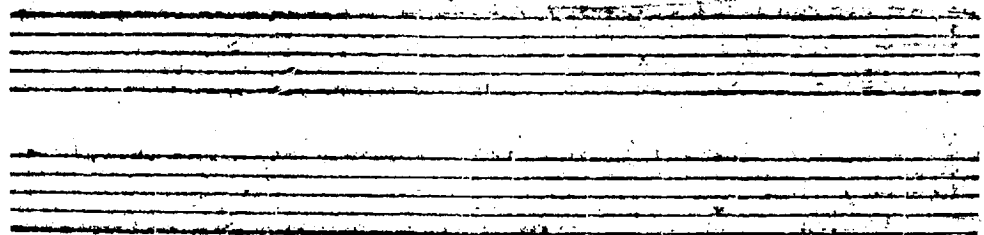
pete ritis pa trem, in nomine meo, ij.



in nomine, ij. ij. ij me o, dabit, dabit vo-



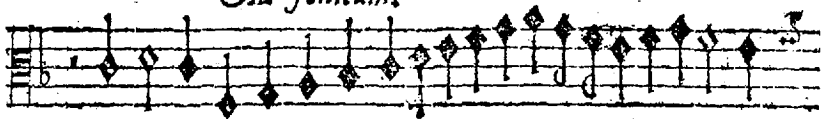
bis, da bit, da bit, da bit vobis, ij.



X X X I V.

In Festo Ascensionis Christi.

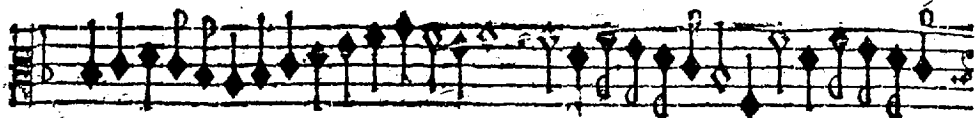
Ad Ionicum.



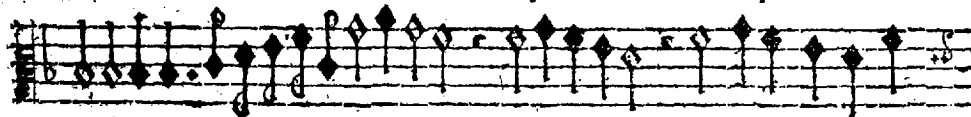
Te in orbem univer-



sum, i te, i te, i te in orbem



univer sum, prædica te, prædica



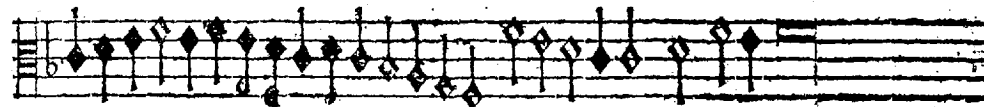
te dicen tes Qui crediderit, et baptisa-



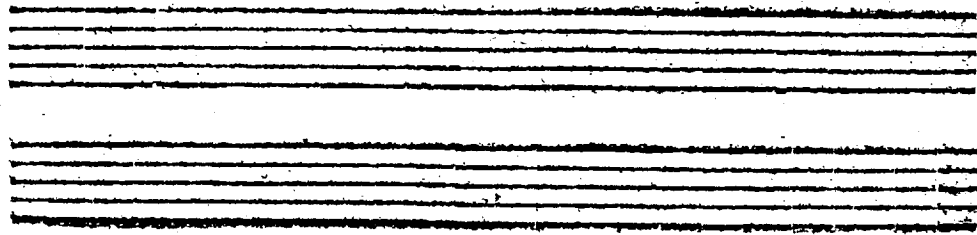
baptisatus fuerit, & baptisatus fuerit, qui crediderit, ij



qui crediderit, ij & baptisatus fu erit, & baptisatus



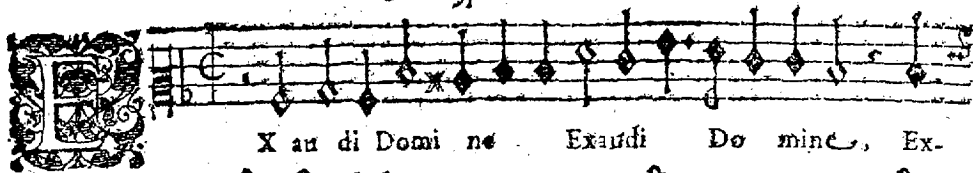
tus fuerit, saluus eris, saluus erit. ij



X X X V.

Dominica Exaudi.

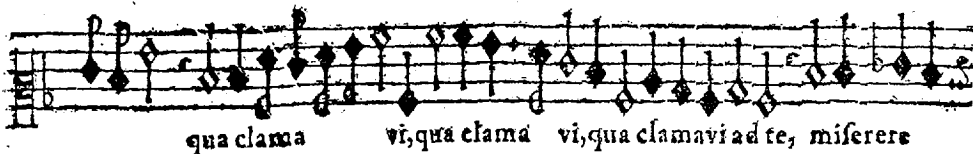
Ad Hypocorinthum.



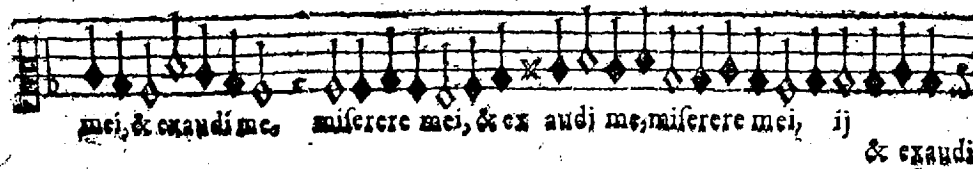
X au di Do mi ne Exaudi Do mine, Ex-



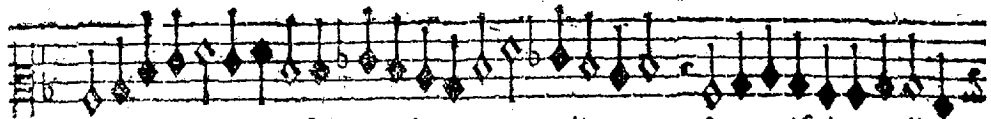
audi Do mine vocem meam, vo cem me am,



qua clama vi, qua clama vi, qua clamavi ad te, miserere



mei, & exaudi me, miserere mei, & ex audi me, miserere mei, ij
& exaudi



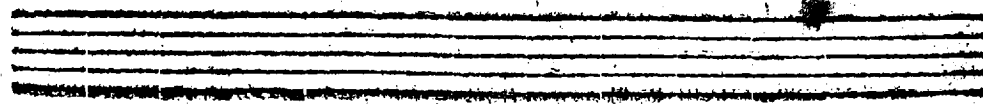
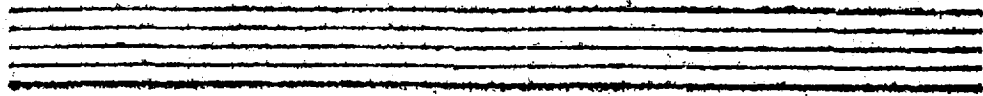
& exaudi me, miserere mei & ex audi me, & exquisivit te ij



exquisivit te facies mea, exquisivit te facies me a, exqui-



sivit te facies mea, facies me a.



X X X V I.
In Feflo Pentecofles.

Ad Dorian.

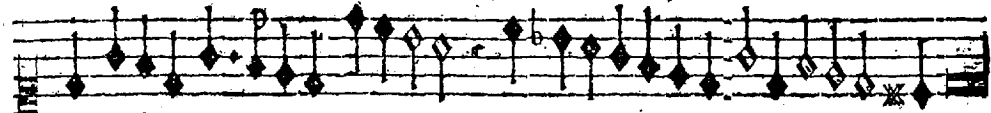
I quis diligit me, ij ij
fer monem meum, ij sermonem sermonem
me um, ferva bit, & pater meus ij di li-
get eum, & pater meus di liget eum, & veniemus, & venie-
mus



mus ad e um, & mansionem apud eum facie mus, & mansionem,



ij ij apud eum facie mus, & mansionem apud



eum facie mus, facie mus. ij

Feria secunda Pentecostes.

Ad Dorian.

S Ic Deus dilexit mun- dum, Sic De-
 us, Sic De us dile xit mundum, ut filium suum, ut filium su-
 um, unigenitum, unigenitum, ij da ret, ut omnis ut c
 omnis, ij qui credit in eum, non percat, ij ij non

ij ij ij ij ij non percat, sed habe-
at vi tam æternam, vi tam
æternam, vi tam æter nam.

The image shows a musical score for three staves. The first staff contains the lyrics "ij ij ij ij ij non percat, sed habe-". The second staff contains "at vi tam æternam, vi tam". The third staff contains "æternam, vi tam æter nam." The music is written in a style with diamond-shaped notes and stems, typical of early printed music. There are also three empty staves at the bottom of the page.

In Fetto

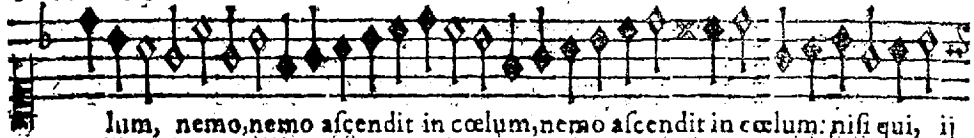
X X X V I I I .

In Festo Trinitatis.

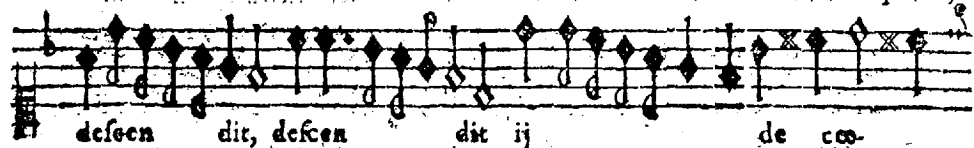
Ad Hypomixolydium.



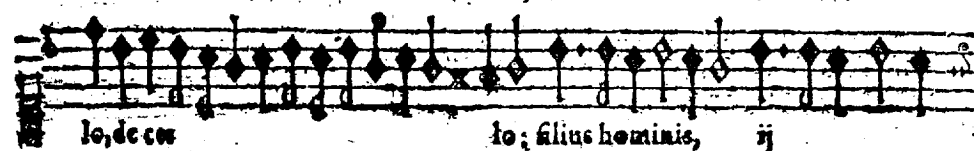
Nemo ascendit in cœ lum, nemo, nemo ascendit in cœ-



lum, nemo, nemo ascendit in cœlum, nemo ascendit in cœlum: nisi qui, ij



descen dit, descen dit ij de cœ-



lo, de cœ lo; filius hominis, ij

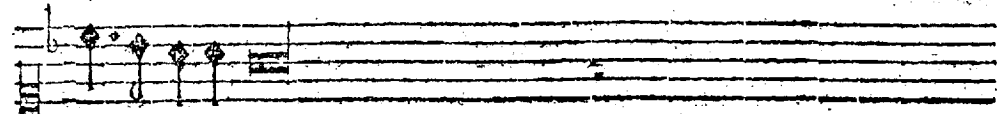
qui



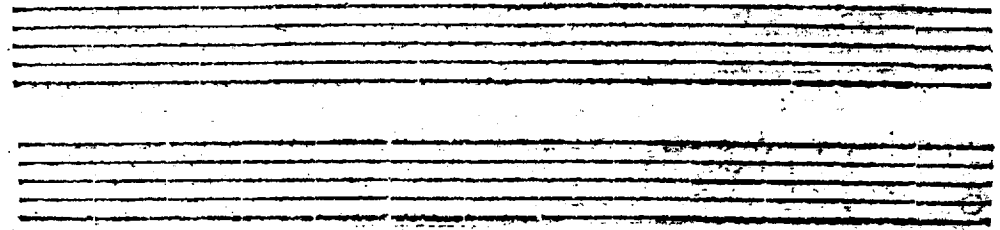
qui in cœ lo est, qui in cœlo est, ij qui in cœ lo



est, ij qui in cœ



lo est.

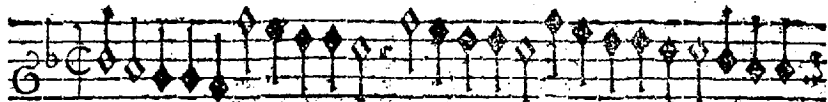


H h

Domi

Dominica prima post Trinitatis.

Ad Dorian.



Ater Abraham, ij Pater Abraham, ij ij



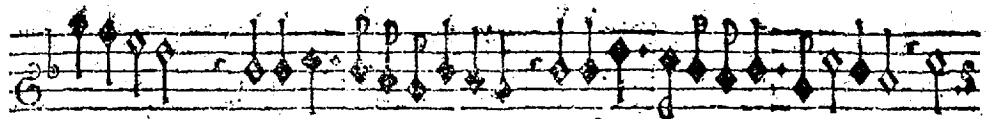
miserere, miserere, ij ij ij miserere me.



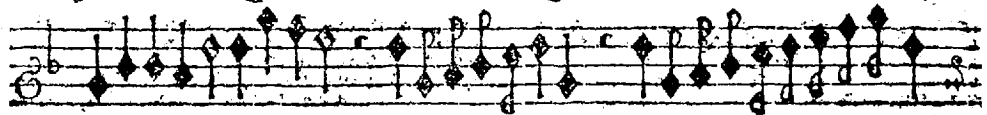
& mit te, & mit te Lazarum, ut in tin-



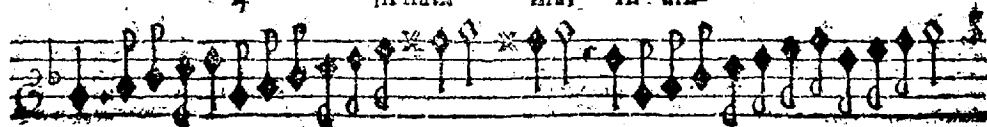
get, ut intingat extremum digiti sui in a quam, ut refrige ret
linguam



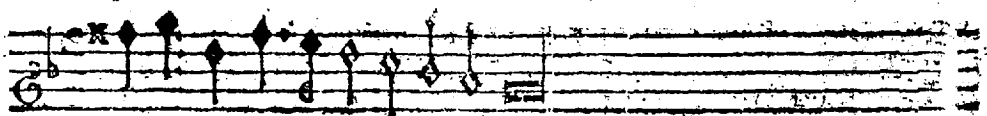
linguam meam, Quis cru cior, Quia cru cior, ¶



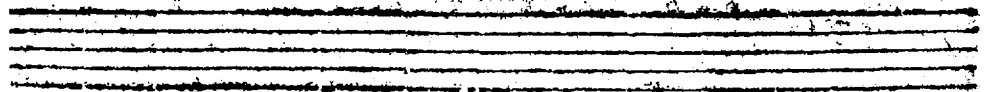
¶ in flam ma, in flam-



ma, flam ma hac, in flam-



ma hac, in flam ma hac.



Dominica secunda post Trinitatis.

Ad Hypojanicum.

Homo quidam fecit ij cenam magnā, ij

cenam magnā, & misit servum su ūmā, ij

ij hora cenar, ij ij dice re invita tis. ut ve-

nirent, ut veni rent, ut

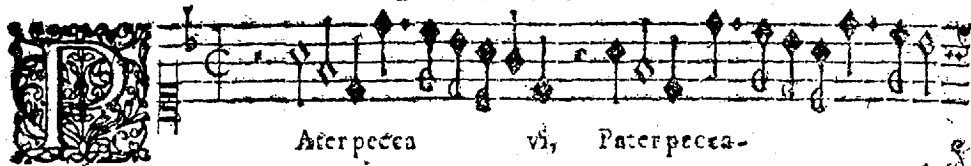
ve nirent,

Handwritten musical score on three staves. The first staff begins with a treble clef and a common time signature. The lyrics are: "veni rent. Quia parata sunt, quia pa-". The second staff continues the lyrics: "ra ra sunt, quia para ta sunt". The third staff continues: "ij o mnia, quia parata sunt o mnia." The music consists of a single melodic line with diamond-shaped note heads and stems. There are two empty staves at the bottom of the page.

X L I.

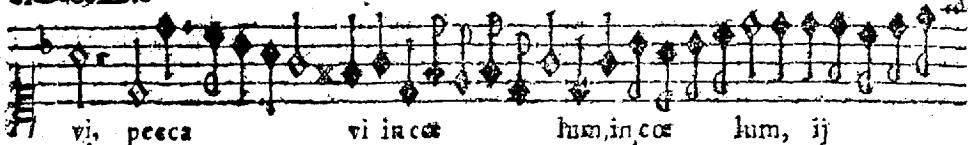
Dominica tertia post Trinitatis.

Ad Acolium.



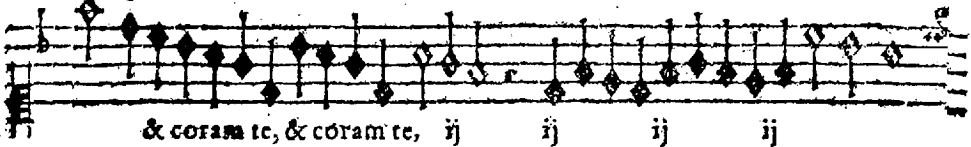
Pater pecca

vi, Pater pecca-



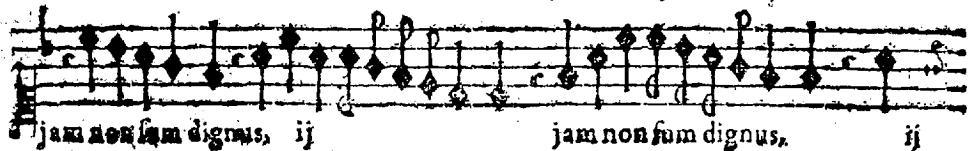
vi, pecca vi in coe lum, in coe lum, ij

vi, pecca vi in coe lum, in coe lum, ij



& coram te, & coram te, ij ij ij ij

& coram te, & coram te, ij ij ij ij

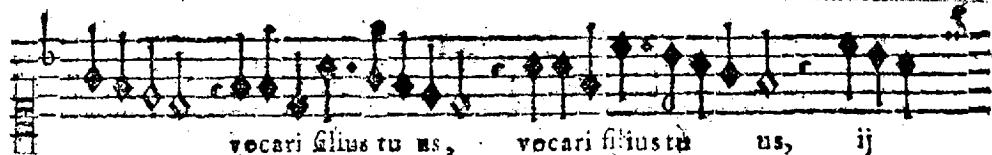


jam non sum dignus, ij jam non sum dignus, ij

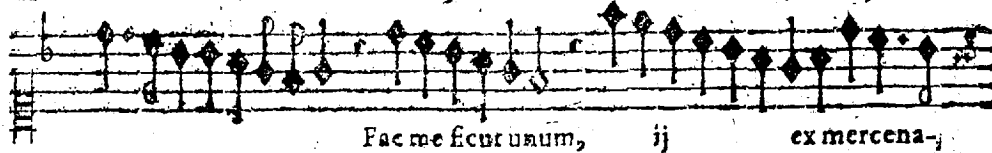
jam non sum dignus, ij

jam non sum dignus, ij

vocari



vocari filius tuus, vocari filius tuus, ij



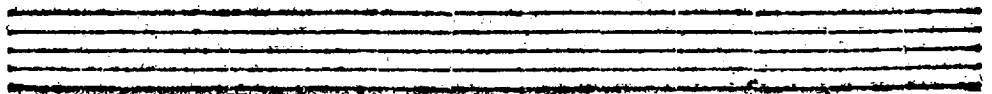
Fac me sicut unum, ij ex mercena-



rijs tuis fac me sicut unum ex mercenarijs tuis, ij



ij ex mercenarijs tuis.



X L I I.

Dominica quarta post Trinitatis.

Ad Phrygium.

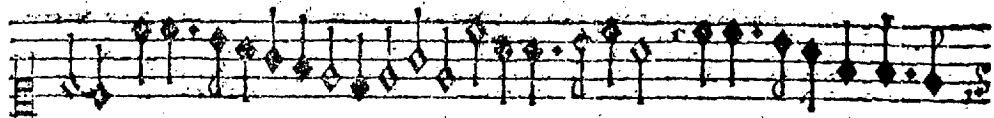


Sto te mise ricor des, ij

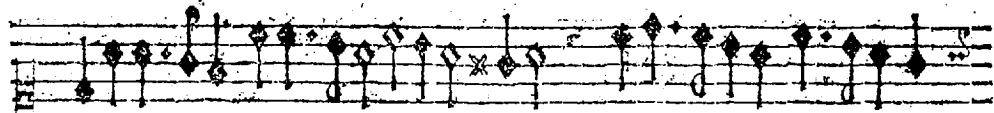
miseri cor des, sicut & pater vester misericors est, si-

cut & pater vester misericors est, mise ri cors est. Remittite, remitti-

te ij ij & remittetur vobis & re mittetur vobis,



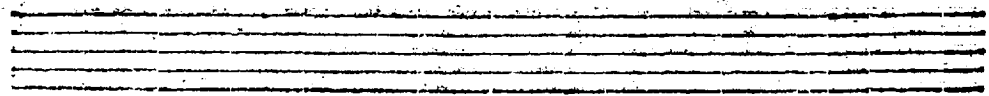
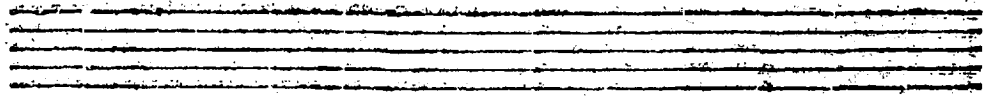
vobis, ij date, date, ij & dabitur, & dabi-



tut, ij ij vo bis & dabitur ij ij

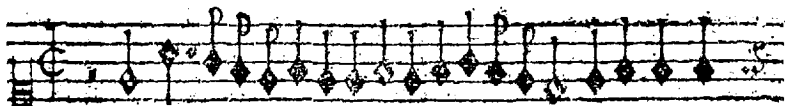


vobis; & dabitur vo bis.



Domi-

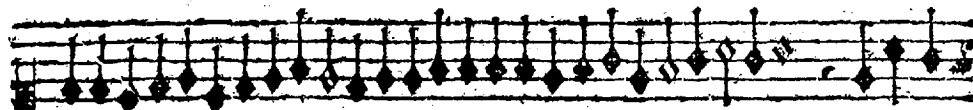
Dominica quinta post Trinitatis,

Ad Phrygium.

Race ptor, p̄ceptor, ij per totam



noctem laborantes nihil cepimus, ij per totam



noctem laborantes nihil cepimus: ij in verbo



autem mo, ij in verbo autem in o, ij laxabo

ij laxa bo re te, la-

xa bo, laxa bo rete, ij laxa bo

rete, ij ij laxa bo rete, laxa-

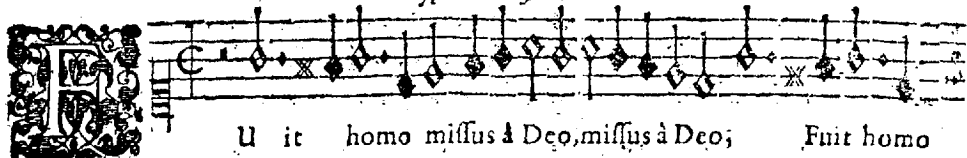
bo, laxa bo re te.

In Fe

X L I V.

In Festo Iohannis Baptistæ.


Ad Hypomixolydium.



Fuit homo missus à Deo, missus à Deo; Fuit homo



missus à Deo, missus à Deo. ij cui, cui no men e-

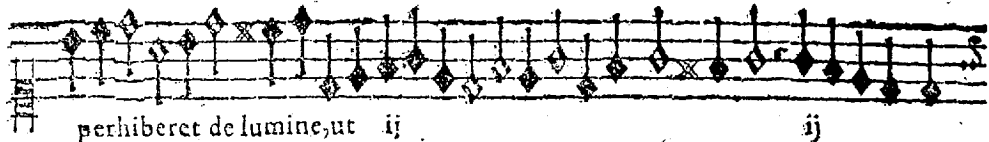


rat Iohannes, ij Hic veni, ij in testi-



monium, in testimo nium, ut testimonium, ut testimonium

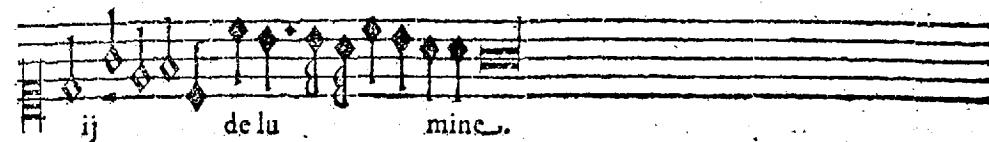
perhiberet



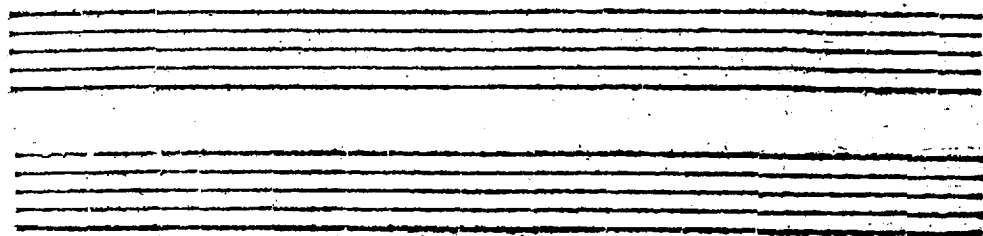
perhiberet de lumine, ut ij ij



perhiberet, perhiberet de lu mine, perhiberet, ij



ij de lu mine.



X L V.

Dominica sexta post Trinitatis.

Ad Dorian.



Isi abundaverit, nisi abundaverit iustitia vstra, nisi



abundaverit ij iustitiave fra, iustitiave-



fra, plusquam scribarū, plusquam, ij scribarum, ij & Phariseo-



rum, plusquam, ij ij

non

non potestis, non potestis ingredi in regnum, in caelo-
rum, in regnum caelo- rum, in regnum, in
caelo rum, in regnum caelorum.

X L V I.

In Feflo Vifitationis Mariæ.

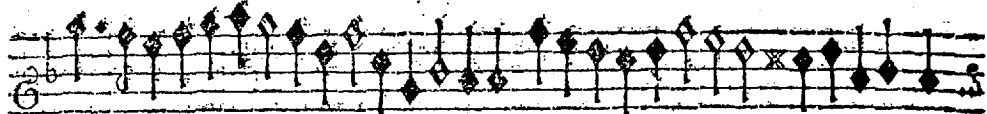
Ad Jonicum.

Magnificat a nima mea Dominum, magnificat,

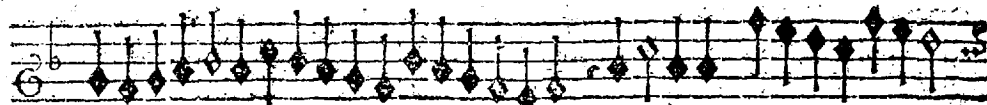
ij a nima me a Dominum,

a nima mea, & nima mea Dominum, Et exul ta-

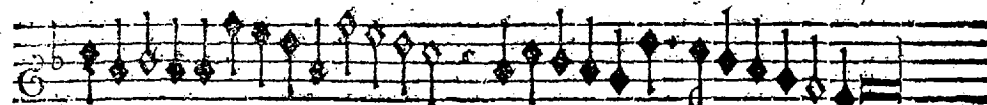
vic- ij spiritus me us, & exultavit, ij spiritus



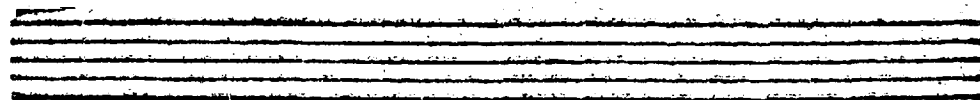
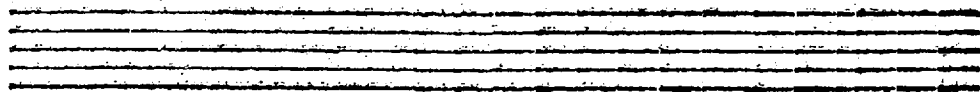
spi ritus mens; in Deo, in Deo, ij salu ta ri me o, in De o



salu tari meo, ij in Deo, in Deo salu tari me-



o, in De o ij in Deo saluta ri me o.



XL VII

Dominica septima post Trinitatis,

Ad Phrygium.

Misereor su per turbam, misereor, ihu super tur-
 bam, Quia iam triduo, quia iam triduo, ihu sustinent me, nec habent
 ihu quod manducent, nec habent, ihu quod manducent, & si di-
 mifero, & si dimisero, ihu eos ierusalem, nos, de-
 ficient

fi cient, deficient in via ij deficient in

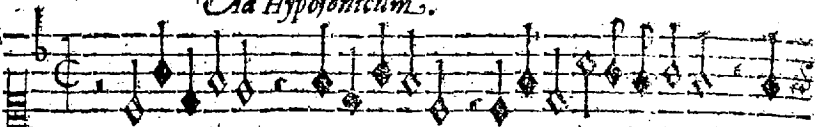
via, deficient ij deficient in vi a, defici-

ent in vi a.

X L V I I I .

Dominica octava post Trinitatis.

Ad Hypoionicum.



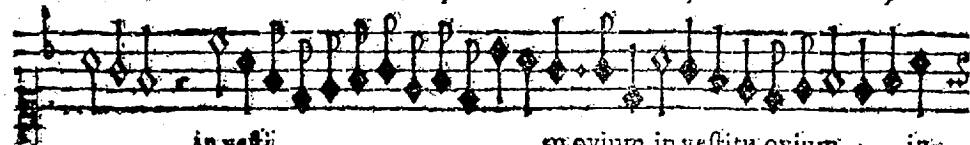
A veterobis, Cavetevobis, cavetevo bis, ij



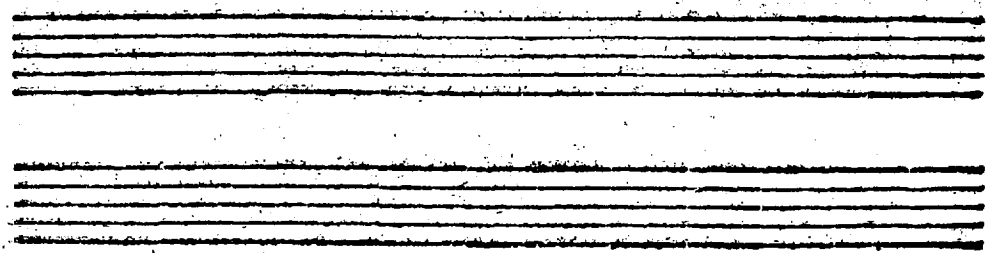
à pseudopro phetis à pseudoprophe-



ris, qui veniunt ad vos, ij ij



in vesti su ovium, in vestitu ovium, in-
tus au-



Domine

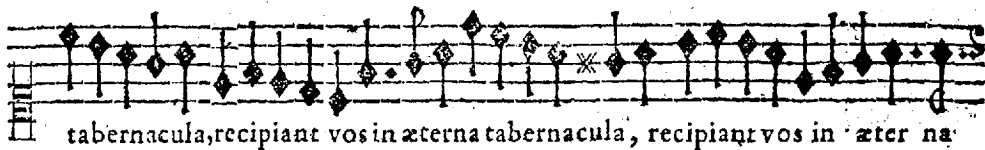
Dominica nona post Trinitatis.

Ad Dorian.

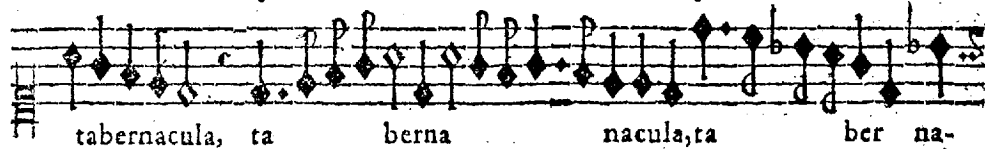
B Acite vobis ami cos, facite vobis ami-
 cos, facite vobis, fa cite vobis
 ami cos, ex iniusto mammona, ex iniusto
 mammona, ex iniusto mammona, ut cum defec-
 ritis



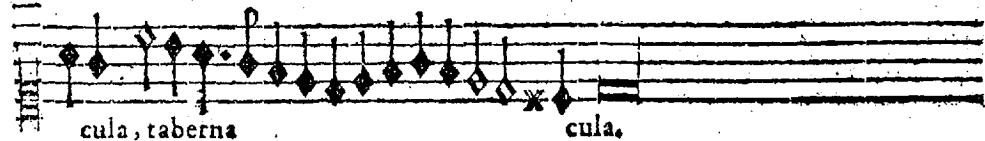
ritis, ij ij recipiant vos in æterna



tabernacula, recipiant vos in æterna tabernacula, recipiant vos in æter na



tabernacula, ta berna nacula, ta ber na-



cula, taberna cula.

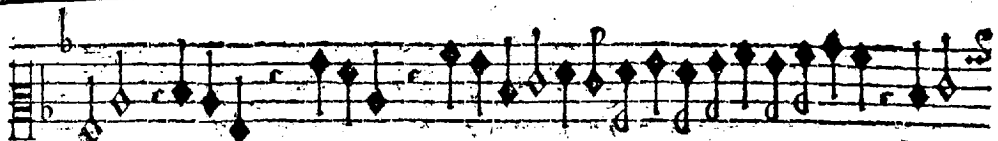
Domini

I.

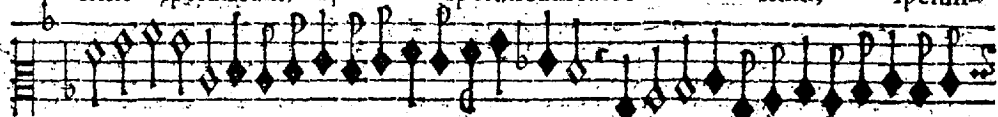
Dominica decima post Trinitatis.

Ad Dorian.

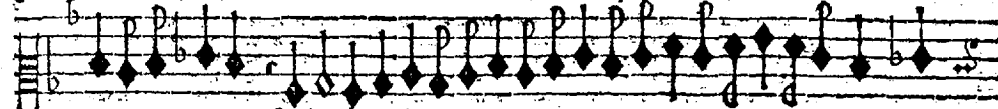
Domus me a, domus ora tio nis
est, domus ora tionis est. Domus me a ij
domus ora tionis est, domus ora-
tionis est ij Vos autem feci-
sis



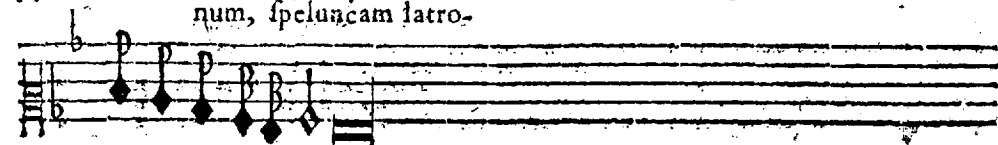
cistis speluncam, ij speluncam latro num, spelun-



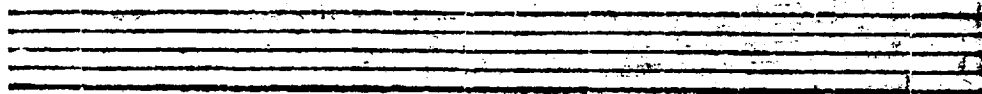
cam latronum, latro num, speluncam latro



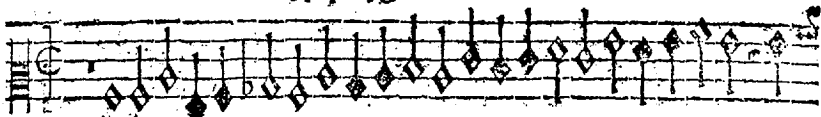
num, speluncam latro-



num.



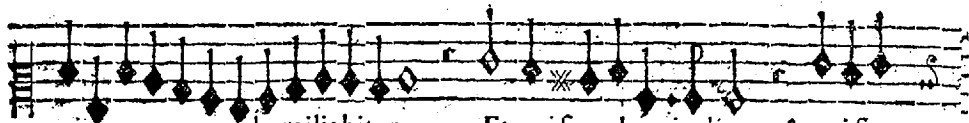
Dominica undecima post Trinitatis.

Ad Hypophrygium

Mnis qui se exaltat, qui se exaltat, ij ij hu-



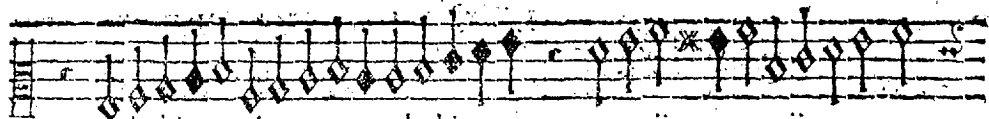
mili abitur, humiliabitur, ij humiliabitur, ij



ij humiliabitur, Et qui se humiliat, & qui se



humiliat, ij & qui se humiliat, exalta-



exaltabitur, ij exalrabitur, ij ij



exalta bitur, exalta bitur, exalta-



bitur.

L I I.

Dominica duodecima post Trinitatis:

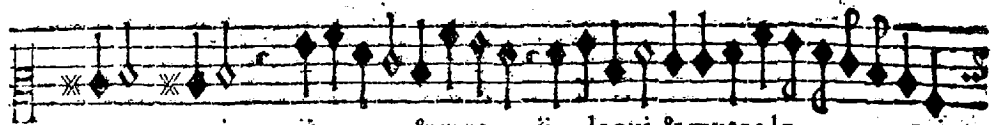
Ad Hypodorium:

B Enè omnia fecit, bene omnia fecit, ij

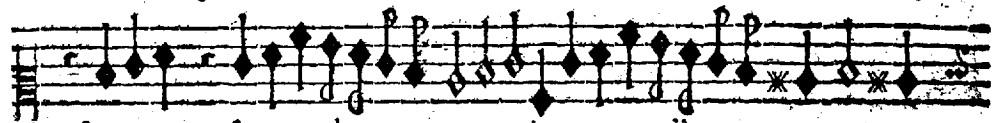
ij bene omnia fecit,

Surdos fecit audire sur dos fecit audire, ij

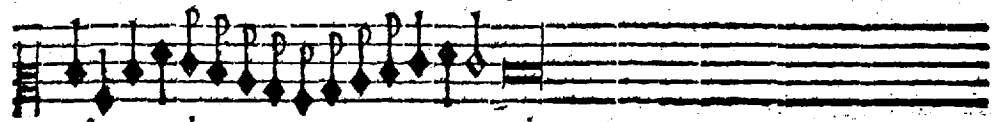
ij ij & mutos & mutos, & mutos lo-
qui



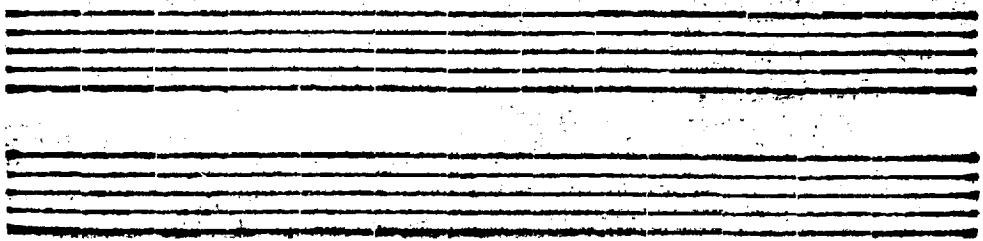
qui, ij & mutos, ij loqui, & mutos lo qui



& mutos, & mutos lo qui, ij



& mutos lo qui.



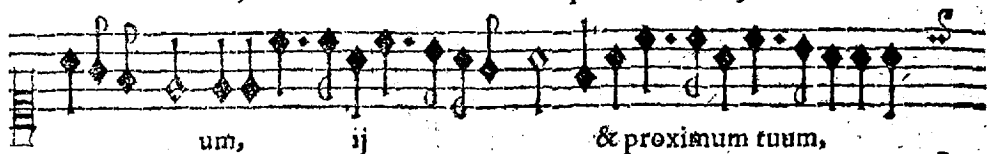
Dominica Decima tertia post Trinitatis.

Ad Dorian.

D I li ges Do minum Deum tu um, diliges
 Do minum De um tuum, diliges Do mi-
 num Deum tu um, ex toto corde, ex toto corde tuo, & ex
 tota anima tua, & ex tota anima tua, & ex totis viribus tuis, & ex
 totis



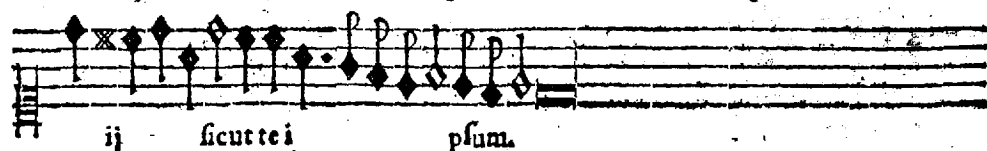
totis viribus tuis, & ex tota mente tua & proximum, & proximum tu-



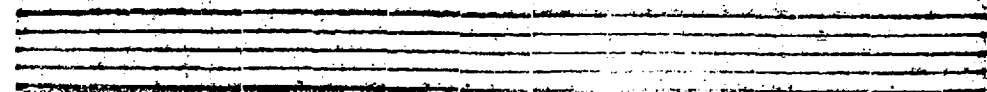
um, ij & proximum tuum,



ij sicut te ipsum sicut te i psum,

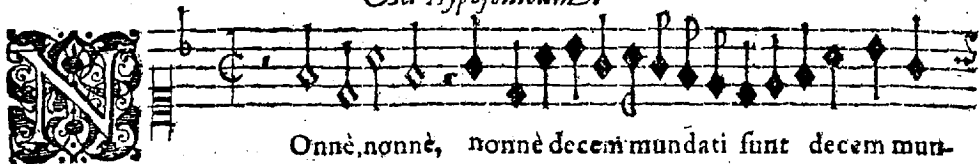


ij sicut te i psum.



Dominica

Dominica decima quarta post Trinitatis.

Ad Hypoionicum.


Onne, nonne, nonne decem mundati sunt decem murt-



da ti sunt, sed novem ubi sunt ij ij non



est inven tus, non est inventus ij non est in-



ven tus, qui rediret, & daret glo-

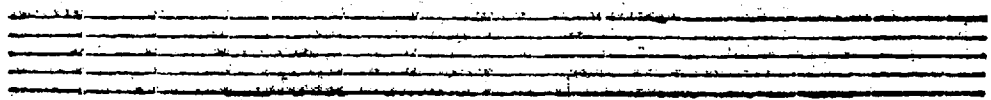
rijam

riam, & daret glo riam, & daret glo-

riam Deo, gloriam De o nisi hic a lterigena, nisi hic

alf enige na, nisi hic alf eni-

gena, a ienige na, alterig ena, ij

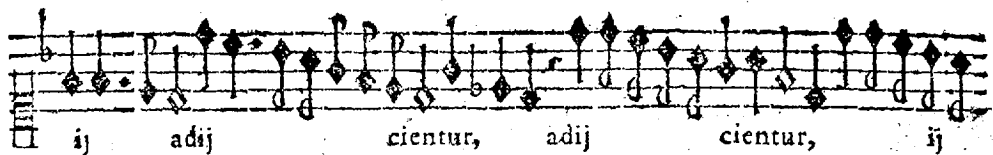


Domi-

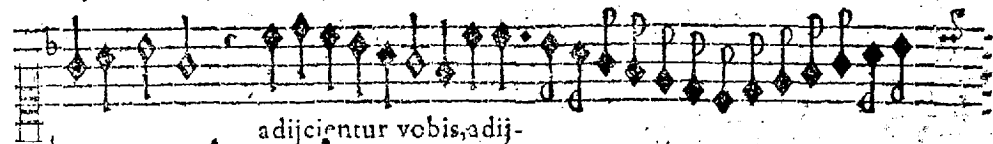
Dominica Decima quinta post Trinitatis.

Ad Hypoionicum.

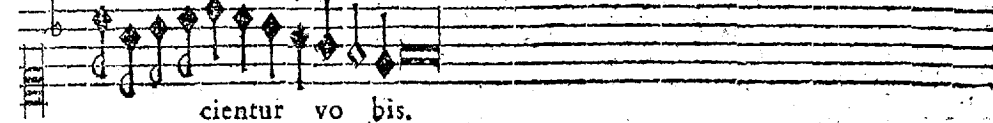
Verite pri mium, Quærite Quærite pri mium, re-
 gnum De i, re gnum
 Dei, & iustiti am eius, re gnum De-
 i, regnum Dei, & iustitiam eius, & cætera, & cætera, ij
 ij adij-



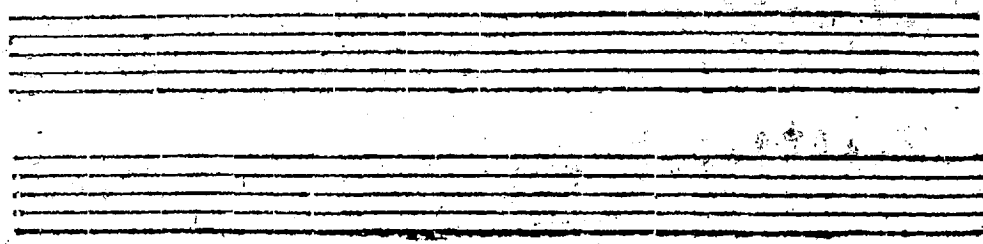
ij adij cientur, adij cientur, ij



adijcientur vobis, adij-



cientur vo bis.



Dominica

L V I,

Dominica Decimasexta post Trinitatis.

Ad Hypodorium.

Propheta magnus surrexit in ter nos, pro-

pheta magnus, ij surrexit inter nos, surrexit in

ter nos, surrexit in-

ter nos, & Dominus, & Dominus ij visi-

tavit

tavit plebē suā, & Dominus, ij visitavit, visitavit plebem su-

am, & Dominus visitavit, plebem su am, plebem su-

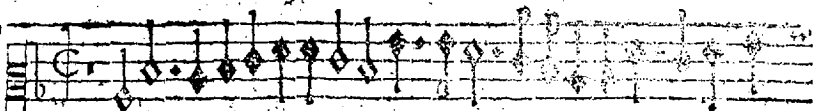
am, visitavit plebem suam.

The image shows a musical score for three staves. The first staff contains the lyrics 'tavit plebē suā, & Dominus, ij visitavit, visitavit plebem su-'. The second staff contains 'am, & Dominus visitavit, plebem su am, plebem su-'. The third staff contains 'am, visitavit plebem suam.'. The music is written in a style with diamond-shaped notes and stems, typical of early printed music. There are some 'x' marks on the second and third staves, possibly indicating corrections or specific performance instructions. The score is followed by four empty staves.

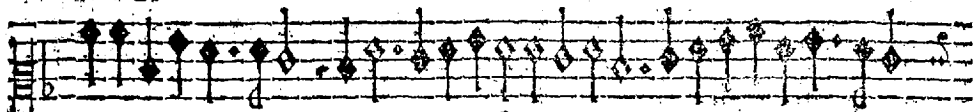
L V I I.

Dominica Decimaseptima post Trinitatis.

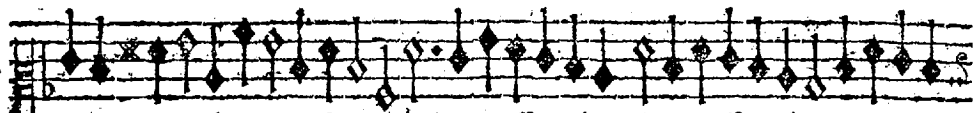
Ad Hypo.Æolium.



Um invitatus fueris ad nuptias, cum invitatus



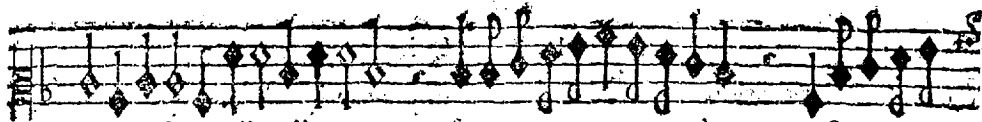
fueris ad nuptias, cum invitatus fueris ad nu-



ptias, recumbe, recumbe, ij in novissimo loco, in novissimo loco, ij



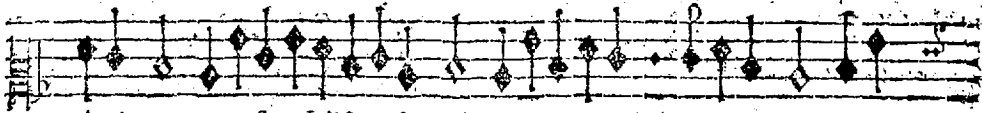
pt dicas tibi, hi, qui te invitavit, a-
mica,



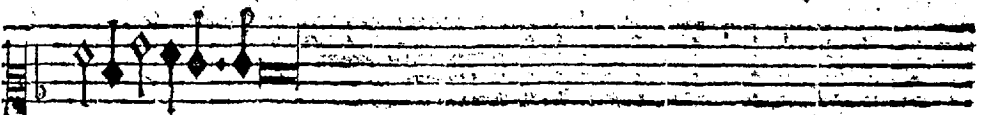
mice, amice, ij ij ascen de, ascen-



de supe rius: Eerit tibi gloria, & erit tibi



glori a, coram simul discumbentibus, ij coram



simul discumbentibus,

Dominica decima octava post Trinitatis.

Ad Hypomixolydium.

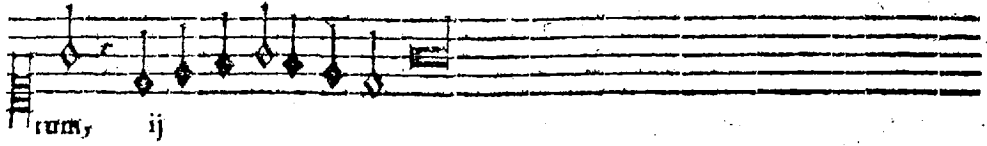
Dixit Dominus Dominus meus
 o: Sede à dextris meis, ij sede à dextris ij
 sede à dextris meis donec ponam, ij donec po-
 nam, ij inimicos tuos scabellum pedum tuo-



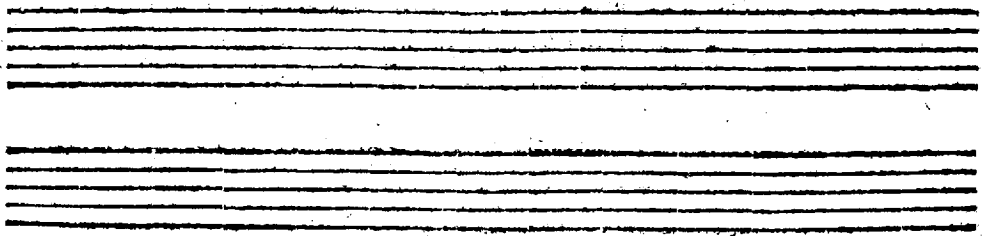
rum scabellum, ij ij tuorum, scabellum pedum, ij



ij tuo rum, scabel lum pedum tuo-



rum, ij



Dominica decima nona post Trinitatis.

Ad Hypodoriuz.

On fide fi li, confi-

de fi li, confi de fi li: Remissa

sunt tibi, ij ij remissa sunt ti bi pec-

cata. peccata tu a. Sur ge, sur

ge, sur-

ge, fut

This musical staff features a series of notes, many of which are marked with a diamond symbol. The notes are primarily eighth and sixteenth notes. The lyrics 'ge, fut' are positioned below the staff.

ge, & am-

bula, & am-

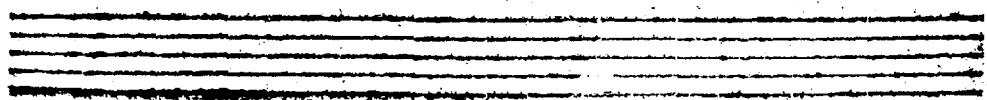
This musical staff continues the melody with notes and diamond markings. The lyrics 'ge, & am-' are placed below the staff. The second line of this system contains the lyrics 'bula, & am-'.

bula, & am-

This musical staff shows further progression of the melody with notes and diamond markings. The lyrics 'bula, & am-' are written below the staff.

bu la,

This musical staff concludes the visible melody with notes and diamond markings. The lyrics 'bu la,' are written below the staff.



De sanctis Angelis.

Ad Acolitum.

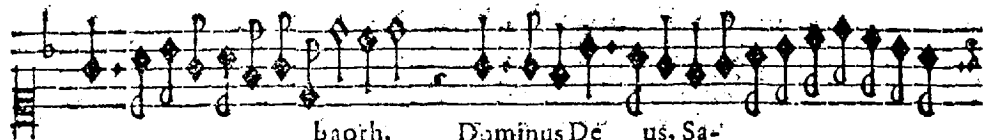
D U o S raphin cla ma-

bant, clama-

bant, alter ad alterum, alter ad alterum, San ctus,

San ctus, San ctus Dominus Deus Sa-

baoth,



laoth, Dominus Deus, Sa-



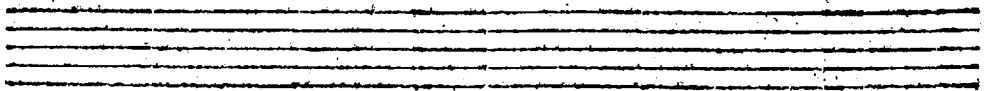
laoh, plena est, plena est, in omni terra, glo ri-



a, gloria eius, gloria eius, glo ri-



a, gloria eius, gloria eius.



Dominica

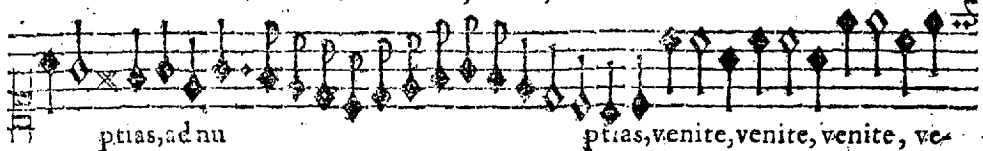
Dominica Vicesima post Trinitatis.

Ad Hypomixolydium.

Eccc, prandium meum para-
 vi, prandium meum para-
 vi, para vi, tauri mei, ij
 ij & alti lia mea, & alti lia
 maclara



ma gna tu sunt, venite, venite, ij ij venite, ad nu-



ptias, ad nu ptias, venite, venite, venite, ve-



nite, ad nu, ptias, ad nu-



ptias, ad nu ptias.

Domi-

Dominica Vicesima prima post Trinitatis.

Ad Ianicum.


 Escenden ti Re gulo, descen-

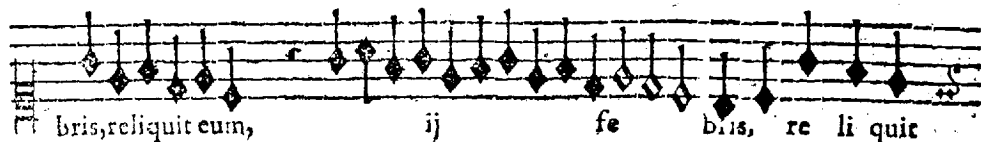

 denti, descenden ti Re gulo occurrerunt servi, occur-


 rerunt servi, ij dicentes: Heri, heri,


 hora septima, ij heri, heri hora septima, hora septima, ij
 reliquit



reliquit eum febris, reliquit eum, ij ij fe-



bris, reliquit eum, ij fe bris, re li quit



eum fe bris.

M m

Dom-

Dominica Vicesima secunda post Trinitatis.

Ad Darium.

Ervescelestes, totum debitum dimi si ti bi to-

tum debitum dimi si tibi, nonne oportuit, nonne oportuit,

ij ij ij & re mi-

sereri conseruira i nonne oportuit & to misereri conser

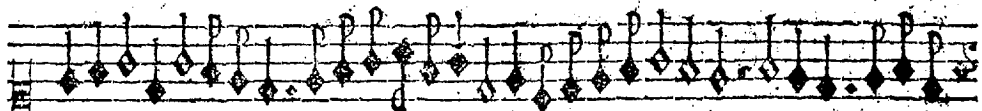
i sicut



i, sicut & ego tu

i miser tus sum,

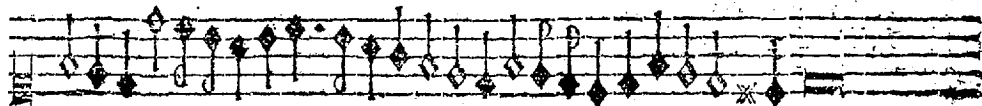
fi-



cut & ego tu

i miser

tus sum, dicit Do-



minus, di

minus, di

minus, di

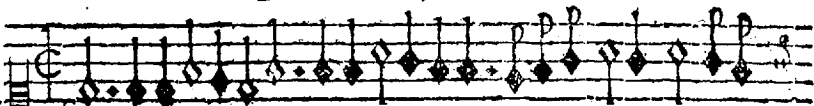
minus,

Mm 2

Dom-

L X I V.

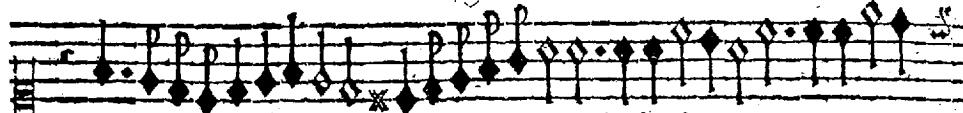
Dominica Vicesima tertia post Trinitatis.

Ad Dorium.

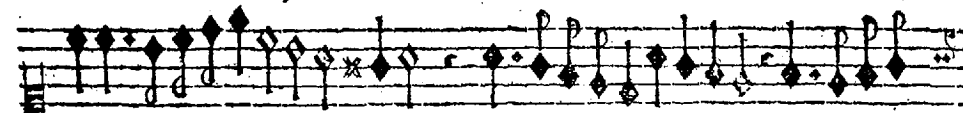
Eddite Cæsari, reddite Cæsari, quæ sunt Cæ-



faris, quæ sunt Cæsaris, quæ sunt Cæsaris,



ij Reddite Cæsari, ij

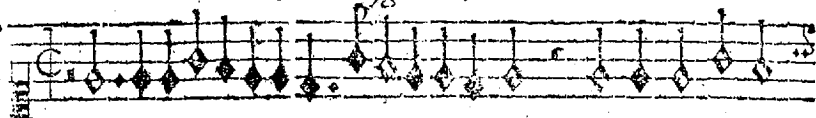


quæ sunt Cæsaris, quæ sunt Cæsaris, ij

ij & Deo

ij & Deo, & Deo, quæ
 sunt De i, & De o, & De-
 o, quæ sunt De i, quæ sunt
 De i, ij

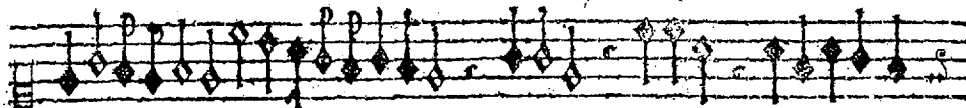
Dominica Vicefima quarta post Trinitatis.

Ad Phrygium.

Omne fili a mea modo defuncta est, fili a me a



modo defuncta est, filia mea mo do defuncta est, filia me-

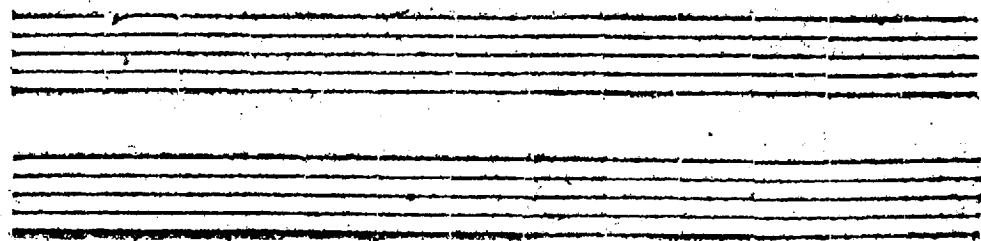
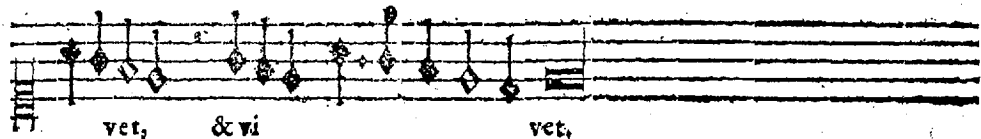
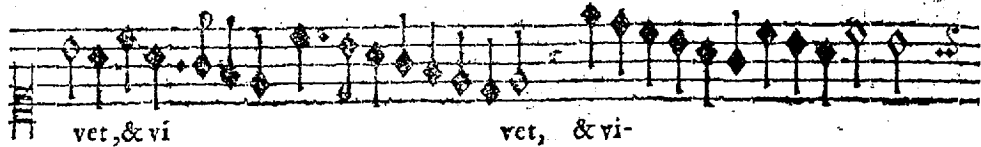
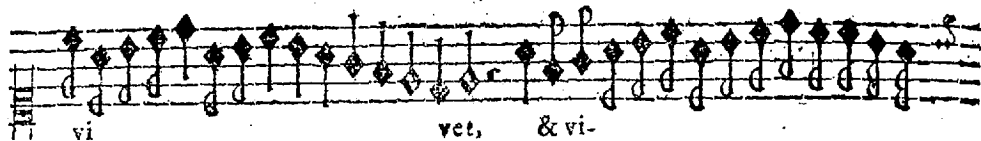


a mo do defun cta est, sed veni, sed veni, impone manum



imponere manum tu am, & vi vet, &

vives


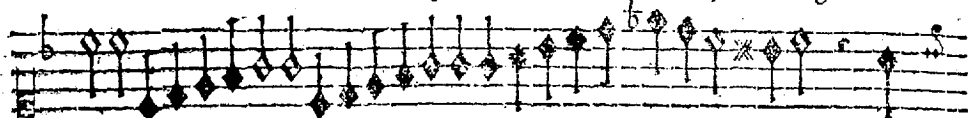


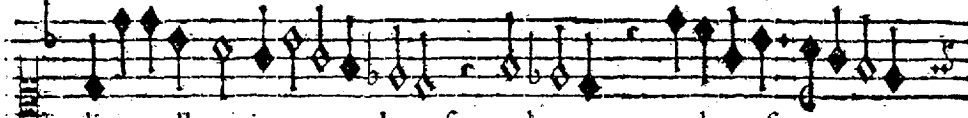
Mm 4

Dominica

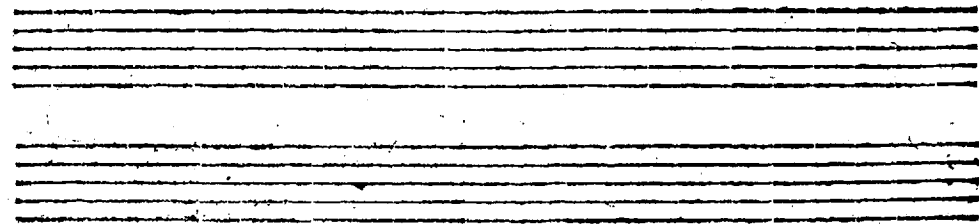
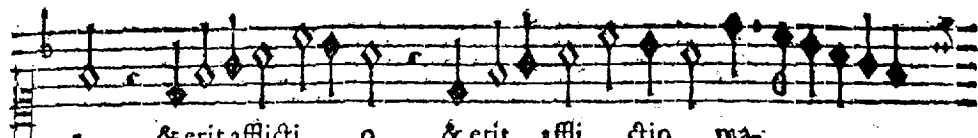
Dominica Vicesima quinta post Trinitatis.

Ad Hypojonicum.


 Vi in Iudæa sunt, qui in Iudæa sunt, ij fugiant in

 montes, ij fugiant in montes, ij &

 qui in tecto est, ij non descen dat, non descen-

 dat, ut tollat quicumque ex domo sua, ex domo, ex domo su

& erit

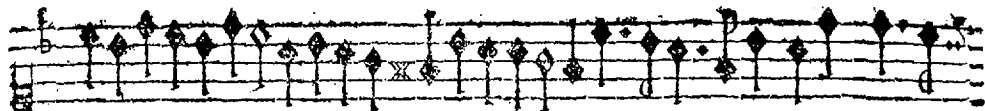


Dominica

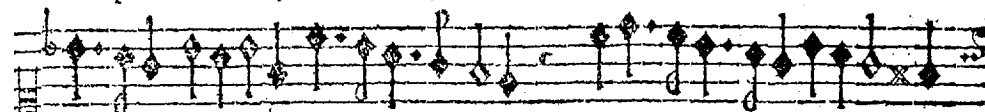
Dominica Vicefima sexta post Trinitatis:

Ad Hypodorium.

E nite, venite ve ni te, ij ve-
 nite benedicti, venite be ne dicti, ij patris me
 i, venite benedicti, ij veni te benedicti patris
 me i, possidete regnum, ij possidete regnum quod vo-
 bis



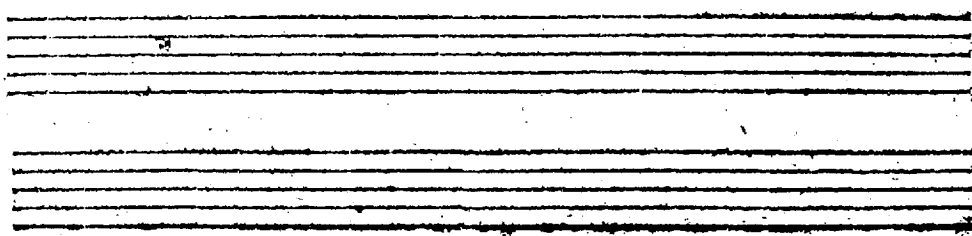
bis paratum est, ij paratum est, à consti tu tione à confi -



rutione mundi, ij à constituti one mun-




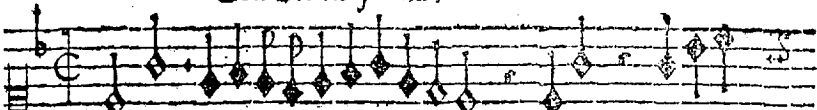
di ij à constitutione mundi.



DE APOL

LXVIII.
DE APOSTOLIS.

Ad Mixolydium.

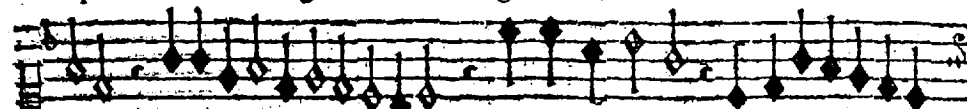
O est præceptum meum, hoc est, hoc est præ-



ceptum meum, hoc est, hoc est, præceptum, præceptum meum hoc est, hoc est præ-

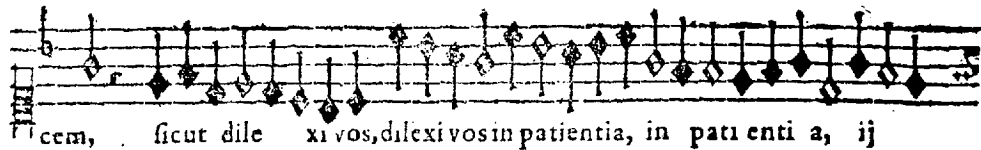


ceptum meum, ut diligatis, ut diliga tis in vicem, ut dili-



gatis, ut diligatis in vicem, ut diligatis, ut diligatis in-

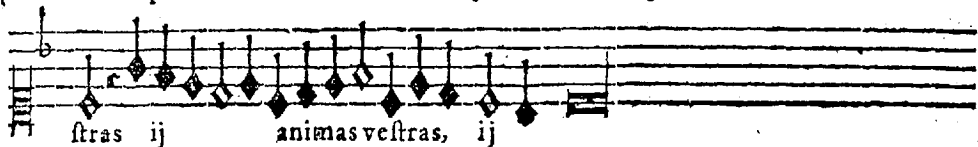
vicem,



cem, sicut dile xivos, dilexivos in patientia, in pati enti a, ij



possidebitis animas vestras possidebitis, possidebitis animas ve-



stras ij animas vestras, ij

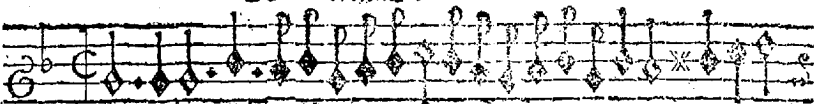
Na

Bene-

L X I X.

Benedictio mensæ.

Ad Dorian.



Culio

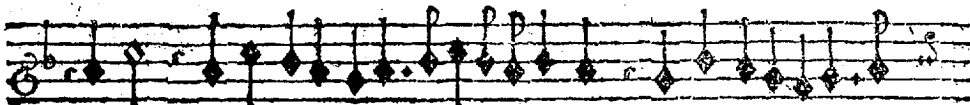
mnia in te



spe

rant, Do

mine, & tu,

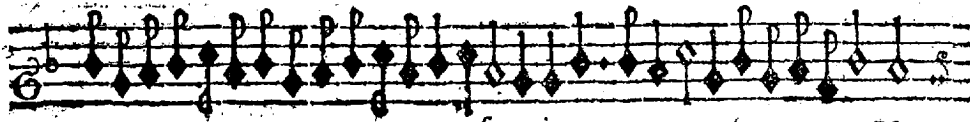


& tu,

& tu das illis e

scam,

& tu das illis e-



scam in tempore oportu

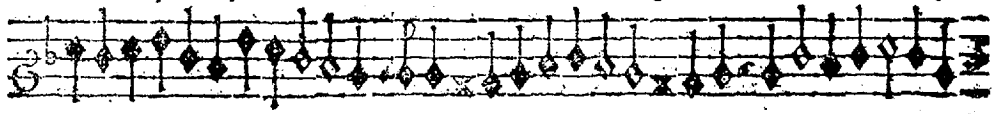
no,

in

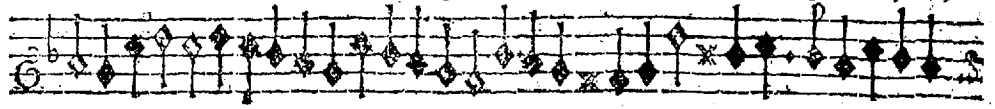


in tempore oportu

no. Aperistu manum tuam, ape-

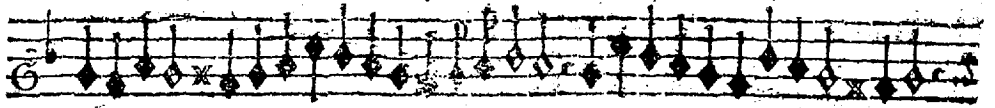


ris tu manum tuam, manum team, aperis tu manum tu am, & implet, ij ij



& implet omne ani mal, ij ij

omne animal cum bene-

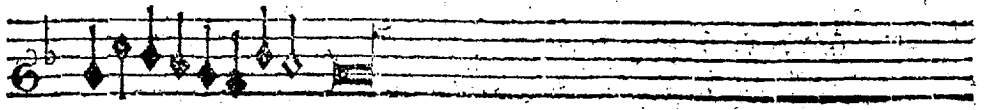


dictio

ne, cum benedictio

ne, cum benedictio

ne.



ij

Nn 2

Bene.

L X X.

Oratio Dóminica,

Ad Hypodorium.

D Ater noster qui es in coe

lis, qui es in coe lis, Sanctificetur nomen tu um, Sanctificetur nomen tu

um, Adveniat, ij regnum tu um. Fiat voluntas tua fi-

at voluntas tu a, ij ficut in coelo, & in terra, ij Panem

Panem nostrum, ij quotidianum, ij quo-
tidianum, da nobis ho die, da nobis ho
die, da nobis ho die, da nobis hoy
die,

Altera Pars.

Nn s

Et



T dimitte no bis debita nostra, & dimitte, & dimitte



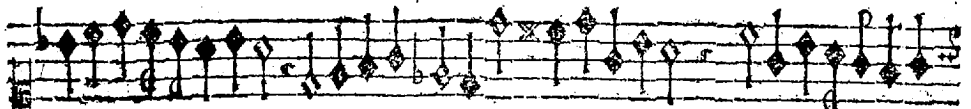
no bis, ij debita nostra, de bi ta nostra,



Sicut & nos dimittimus, ij debitoribus nostris, debitori-



bus nostris. Et ne nos indu-



cas intantationem, inten tationem, intenta ti-
onem,

o nem. Sed libera nos sed libera nos,

fed libera nos à ma lo ij ij

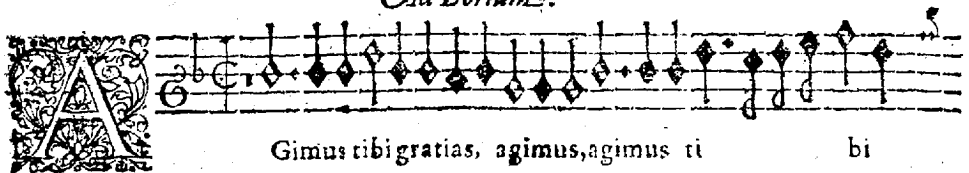
A men, A-

men, A-

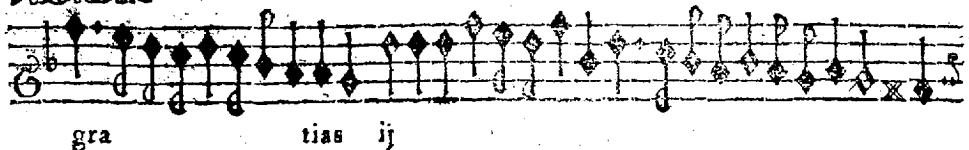
men, Amen.

L X X I,

Gratiarum actio post sumtum cibum.

Ad Dorian.


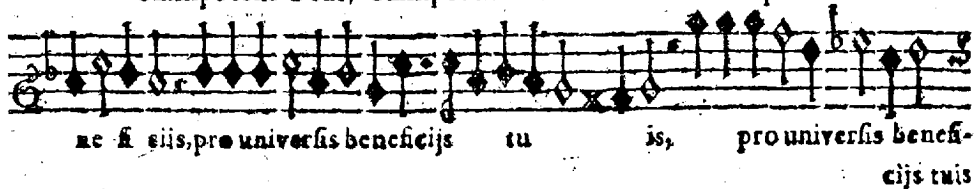
Agimus tibi gratias, agimus, agimus ti bi



gra tias ij



omnipotens Deus, omnipotens De us, pro universis be-



ne & suis, pro universis beneficijs tu is, pro universis benefi-
cijs tuis

cijs tuis, qui vi vis, qui vi vis, ij
 qui vivis & regnas, qui vivis & re-
 gnas, in secula seculorum, Amen, in secula seculorum, A-
 men. ij

Finis prioris Partis.



Altera Pars

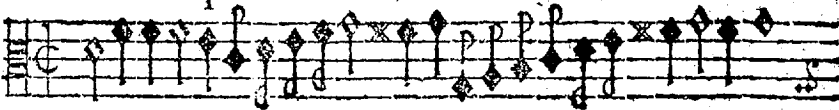
B I C I N I O R U M

N O N A G I N T A T A M C V M

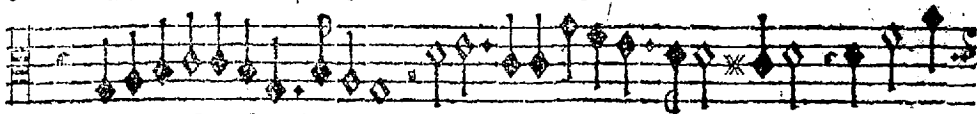
TEXTU, QUAM SINE TEXTU à PRAE-
stantissimis Musicis concinnatorum, & ad usum
Studioforum sese in hac arte exercentium
accommodatorum.

VOX INFERIOR.

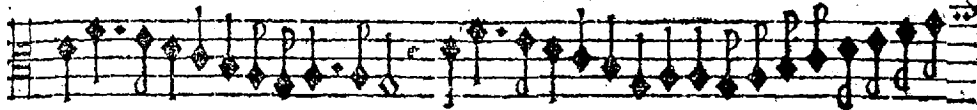
I. Iosquin. de Pres, *ad Mixolydium.*



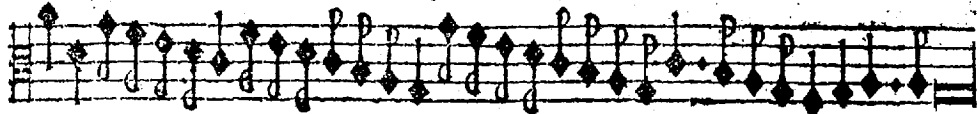
Et illud ave pro latum, pro latum,



& tuum responsum datum, ex te verbum incarnatum, quo salvan-

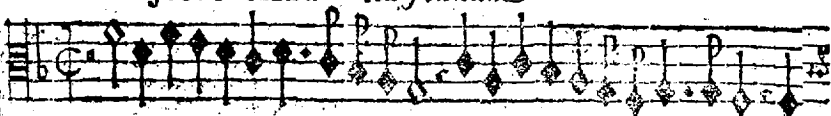


tur omnia, quos salvantur omnia,



salvantur omnia.

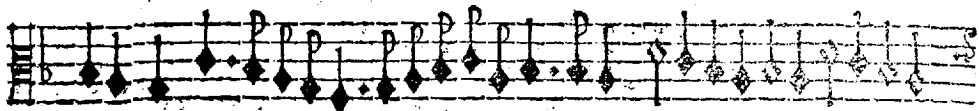
Jacobi Handl. *Ad Jonicum*



Elix puerpera,

ij

cu-

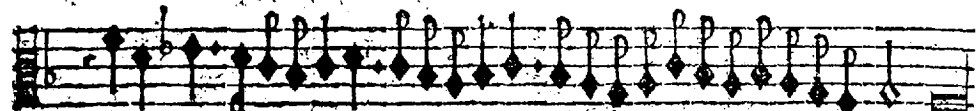


jus casta vi

sce ra Deum genuerunt, Deum genu-



e runt, & beata ube ra in arate te ne ra,

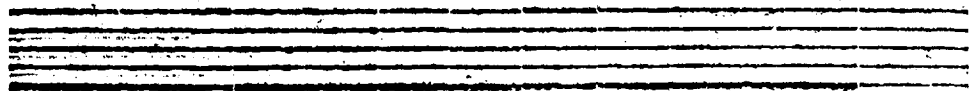


Christum Ia

ta

vc

runt.



Incer-

III.

Incerti auctoris, *Ad Mixolydium.*

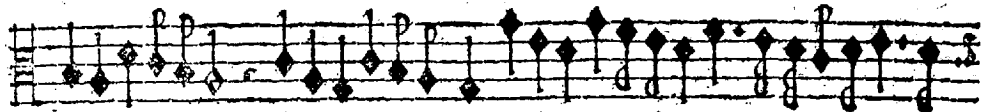


E nedictus quive nit in



nomine Do-

mi ni, in

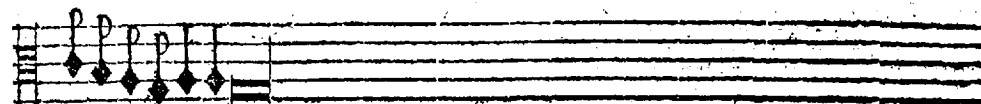


nomine

ii

in nomine

Do-



mini.

O o

Vincen

I V. Viacentij Ruffi, *Ad Hypodorium,*

B



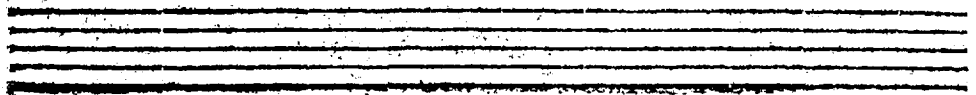
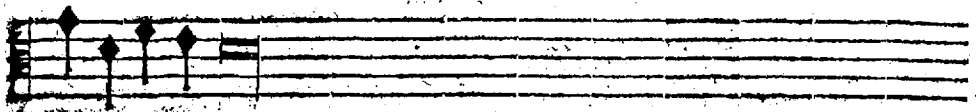
enedi ctus, benedi-



ctus qui veni, qui venit, in nomine



Do mini, in nomine, Domini, ij



V. Melchior Schram *Ad Jomicum*

Benedictus qui ve-
nit, Bene istus qui ve-
nit in nomine Do- mini, in nomine Do-
mini, in nomine Do mi ni.

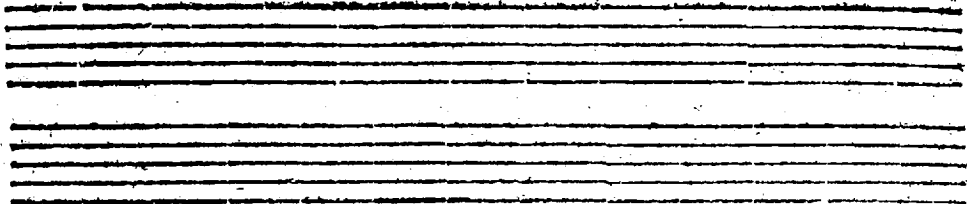
The musical score consists of five staves. The first staff begins with a large, ornate initial 'B' in a decorative frame. The music is written in a single system with a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some rests. The lyrics are written below the notes. The second staff continues the melody. The third staff has a lute tablature line above the notes, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' indicating fret positions. The fourth and fifth staves continue the vocal line and lute accompaniment respectively. The piece ends with a double bar line.

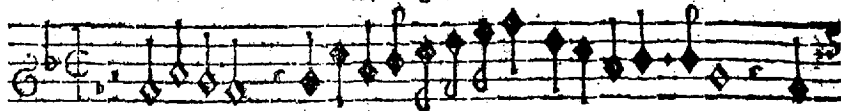
V I. Rodulphus di Lasso *ad Hypodorium.*

B Enedi ctus qui venit, in nomi-

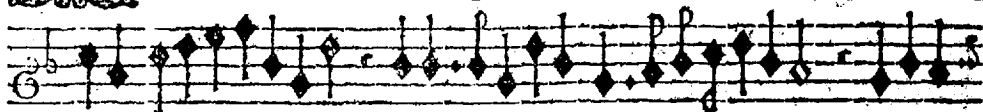
neDo mini, in nomine, ij.

in nomine Do mini.

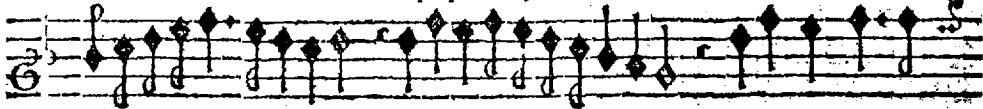




Cribantur hæc in genera tione altera, in



generatio ne alte ra, & populus qui crea bi tur, laudabit

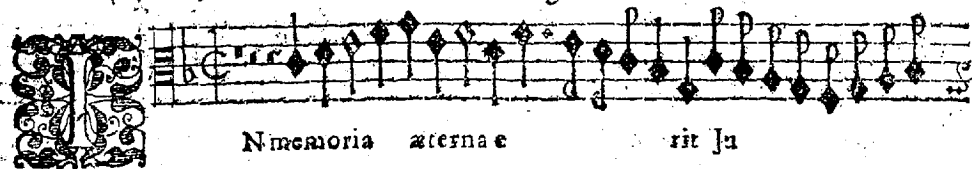


Do mi num, ij ij



laudabit Do minum.

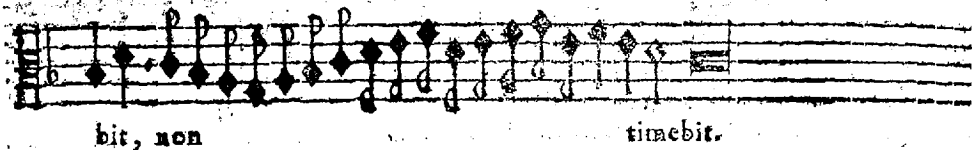
VIII. Orlandus di Lasso. *Ad Joniam*, variato fine.



M
Memoria aeterna e rit Ja



rus, ab auditione ma la ij non time-



bit, non timebit.

Orlandus.

I X. Orlandus di Lasso; *Ad DORIAM.*

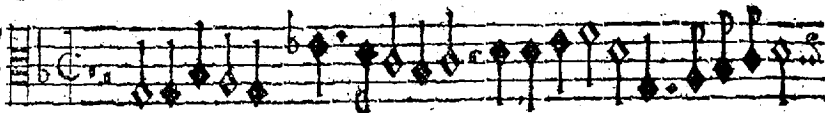
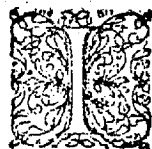
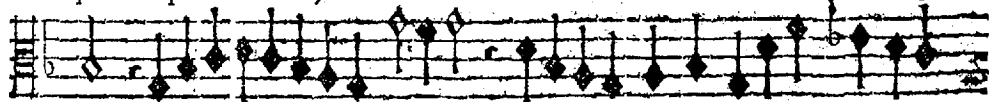


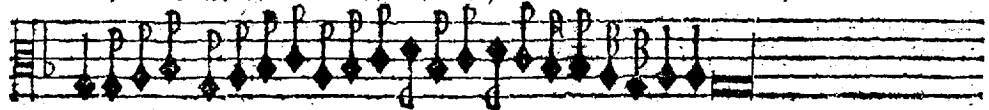
plate cogit pi etas, ut mala nostra su-



peres parcendo ij & vo ti com po-



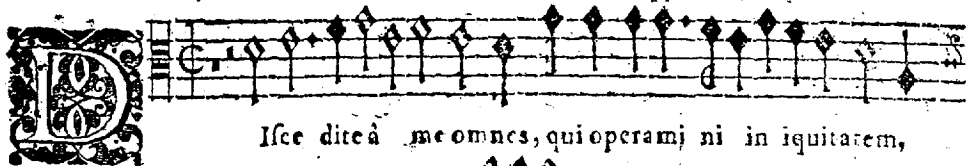
tes, nos tuo vultu fatias. fatias, nostuo vultu fati as, nos tuovul-



tu fa

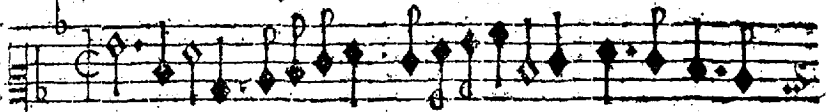
tias.

X. Orlandus di Lasso, *Ad Hypodoriants.*



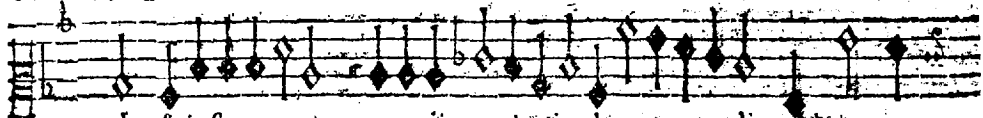
Orlandus

X. I. Orlandus, di Lasso: *Ad Dorian.*



Intellectum

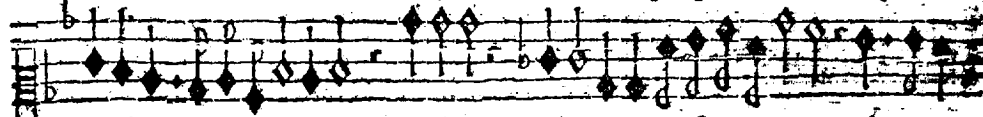
ribida-



bo, & instruam te

ij

in via hac, qua gradiens hac qua



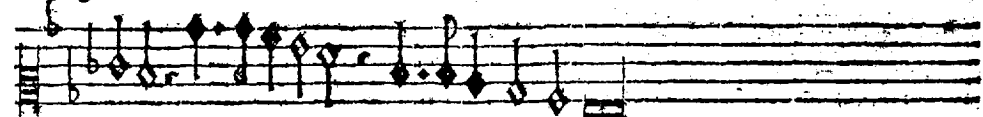
gradie

ris

firmabo,

ij

superte oculos

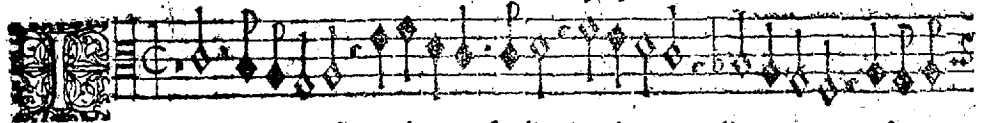


meos ij

oculos me os.

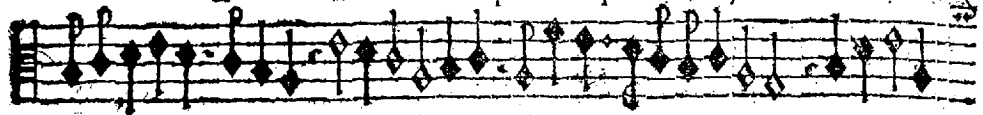
Orlan-

XII. Orlandus di Lais. *Ad Hypocriticum.*



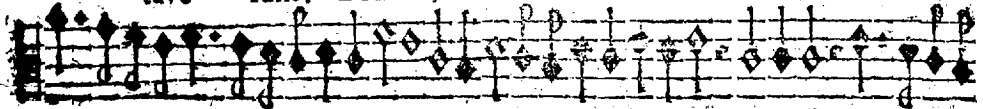
The first musical staff begins with a large, ornate initial 'U' decorated with intricate scrollwork. The melody is written in a medieval style with square neumes on a four-line staff. The time signature is a common time 'C'. The notes are primarily quarter and eighth notes, with some rests.

U sti tulerunt spolia impiorum, ij & can



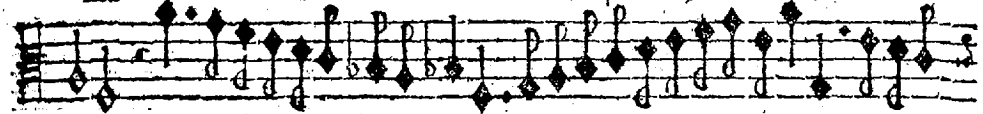
The second musical staff continues the melody from the first staff. It features similar square neumes and a four-line staff. The rhythm is consistent with the first staff.

tave runt: Domine, nomen sanctum tuum & victriem



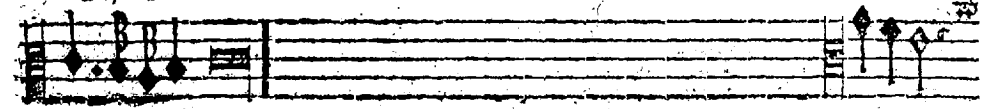
The third musical staff continues the melody. It includes some notes with stems pointing downwards, which is characteristic of medieval notation. The staff is decorated with some smaller initials.

ma num tuam laudave rant pariter, Domine, De-



The fourth musical staff continues the melody. It features a variety of note values and rests, maintaining the square neume style.

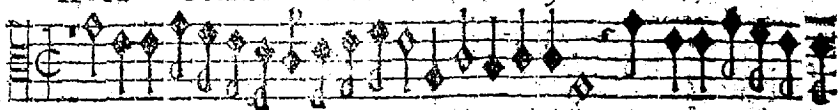
-us, De us no-



The fifth musical staff concludes the piece. It ends with a double bar line and a final cadence. The notation is consistent with the previous staves.

ker, minum,
Orlan-

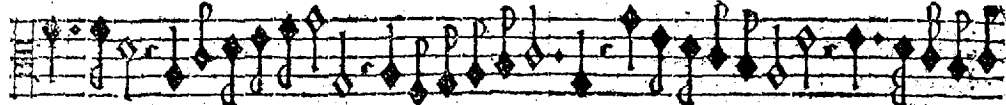
XIII. Orlandus di Lais. *Ad Mixolydium.*



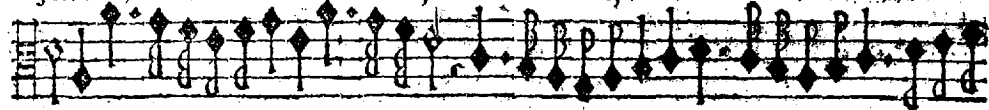
Ulg**e**bunt Ju sti, sicut lili um, fulgebunt Ju-



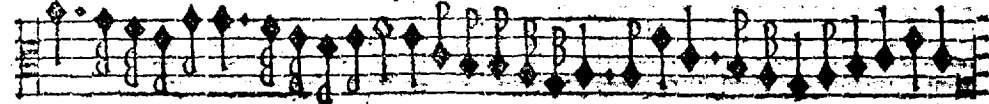
sti sicut lilium, & sicut ro sa in



Jericho, flore bunt ij. ij. an-



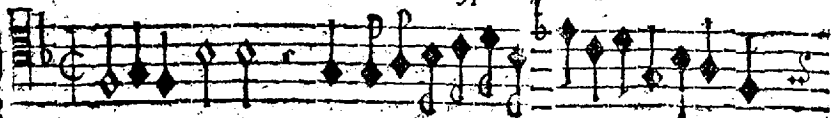
te Do minum, an te Do-



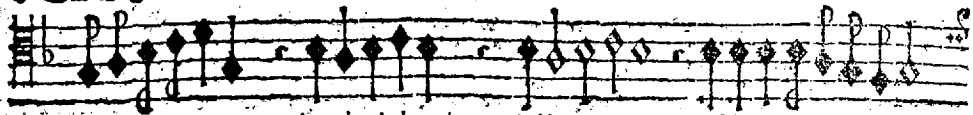
an te Domi nū, ante Do minum.

XIV. Orlandus

Ad Hypodorium.



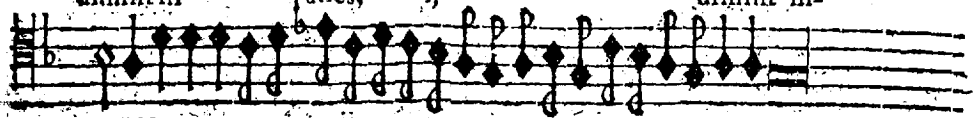
Su rientes imple vitbonis ij



implevit bonis, ij & divi tes



dimisit in | anes, ij dimisit in-

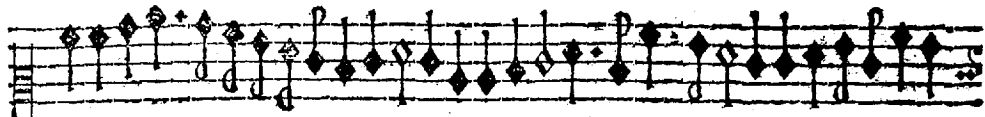


a nes ij

X V. Orlandus *Ad Aëlium.*



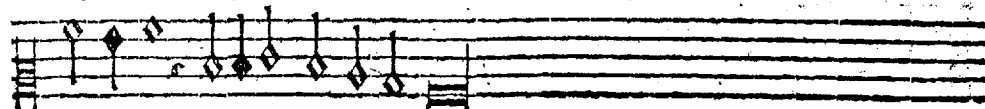
Ecit Po tentiam, fecit poten tiam



in brachio suo in brachio suo, disperfit superbos



ij mente cordis sui, mente cor dis su-

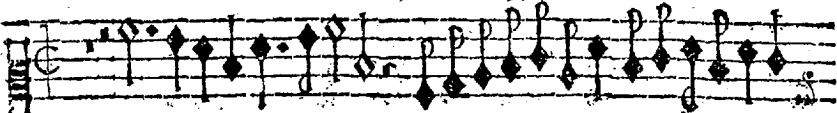


i. ij

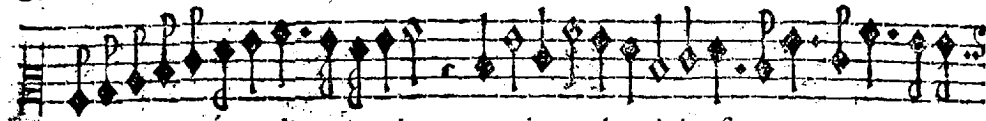
P p

Orlan.

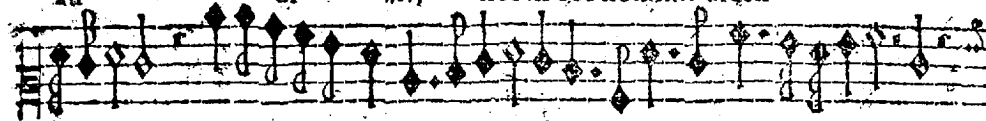
XVI. Orlandus [di Lasso, *Ad Hypodorium.*



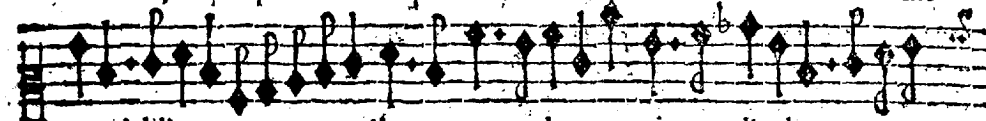
Cu lus non vi dit, nec au ris



au di vit, nec in cor hominis ascen-



dit, qua pra pa ravit De us, his

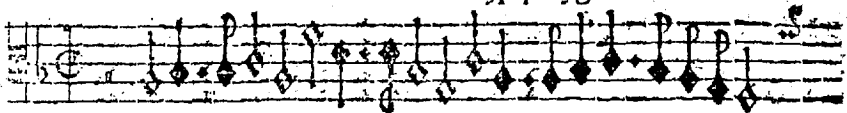


qui diligunt il lum qui di ligunt

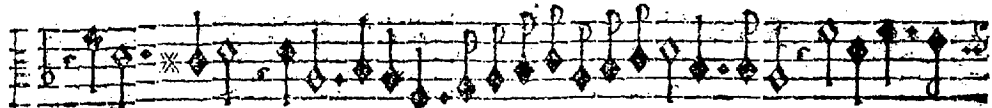


il lum,

X V I E. Orlandus. *Ad Hypophrygium.*



Uli sequitur me, ij qui sequitur me,



non ambulat, ij in texebis, sed habe-



bit, sed habe bit in-

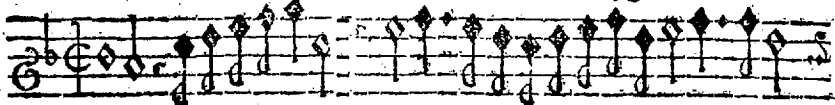


men vi ta dicit Domi-

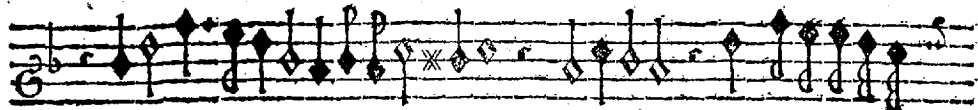


mus, di cit De minus

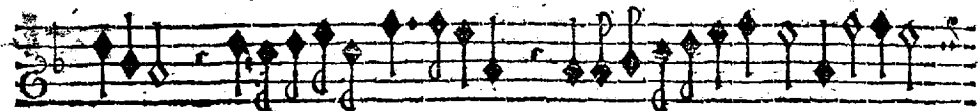
X. I I X. Orlandus di Lasso.

Ad Phrygium.

Egra cur rit ad me dicunt,



vas ferens aro matum, & à morbo multi-



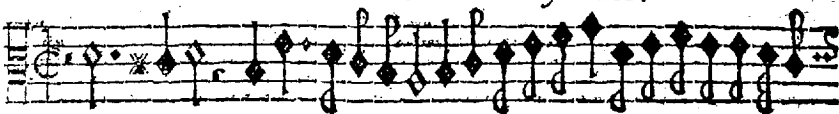
plici ver bo cura tur, verbo curatur medici,



verbo cura tur ij me dici.

Orlandus

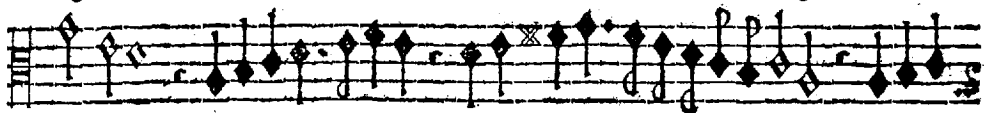
XIX. Orlandusdi Laffo. *(Ad Mixolydium.)*



Uoniam qui ta li a a-



gunt, re gnum De i, re gnum

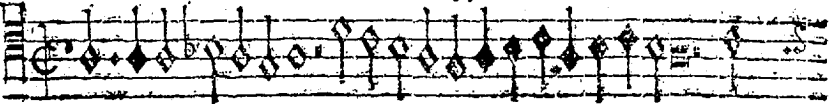


Dei non consequentur, ij non confe-

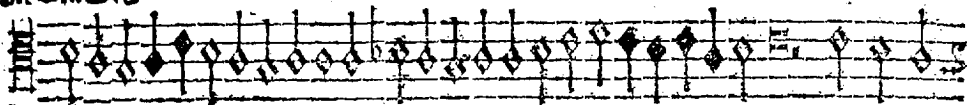


quentur.





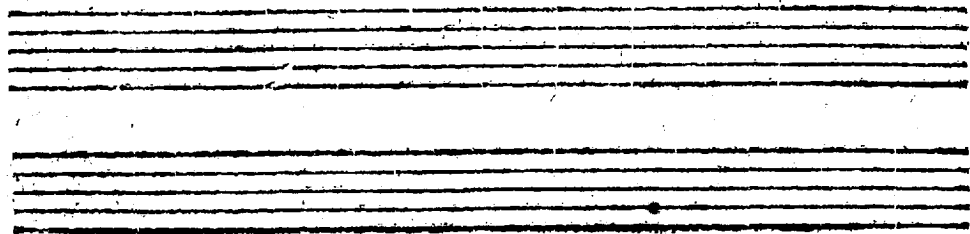
Re pe me Domine, ab inimicis meis, ad



te confugi. ij Doce me facere voluntatem tuam: Quia De-

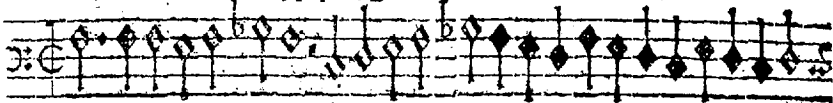


us meus es tu, Quia Deus, ij meus es tu.

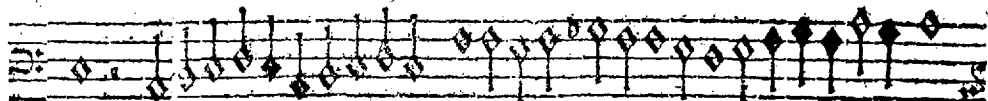


Idem

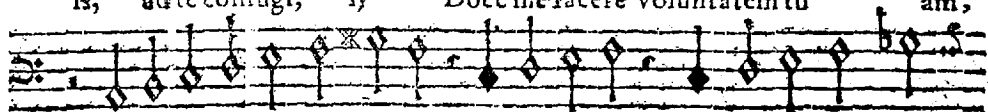
X X I. Ident Ad Hypophrygium; sed vocibus inversis.



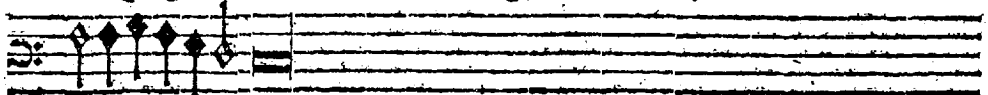
Ripeme Domine ab inimicis me-



is, ad te confugi, ij Docce me facere voluntatem tu am,



Quia Deus meus es tu, Quia Deus ij me-



us es tu.



Benedictus

qui ve

nit

ij

inno - mi ne, in no

mine Do mi-

ni, in no

mine Do

mi ni.

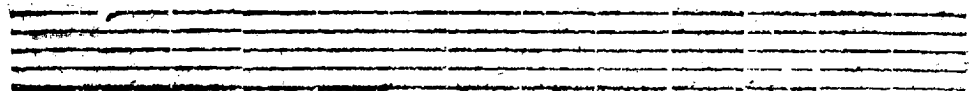
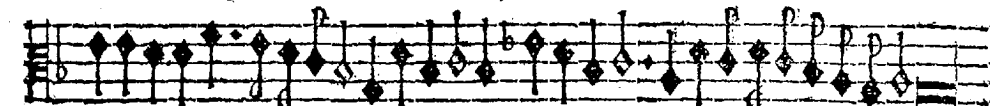
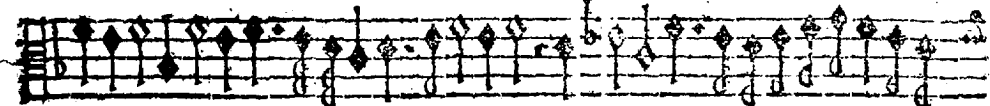
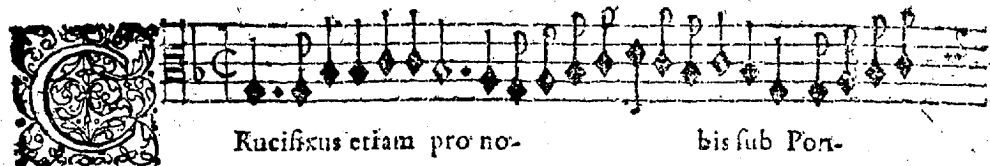
XXIII. Orlandus di Lasso, *Ad Dorian.*

Benedictus qui ve-

nit in nomine ij ij Do mi-

ni, in nomine Do mi ni.

X X I V. Orlandus *Ad Dorian*



Orlandus.

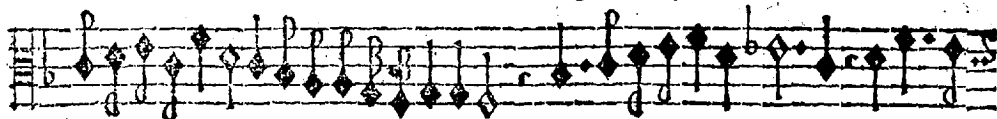
XXV.

Orlandus,

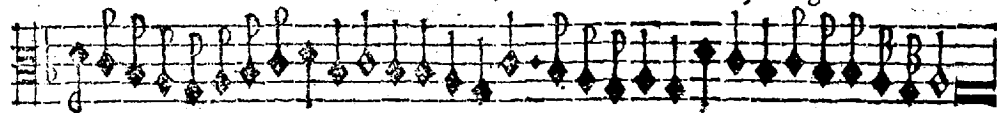
Ad Dorian.



T iterum venturus est cum gloria, judi care vi-



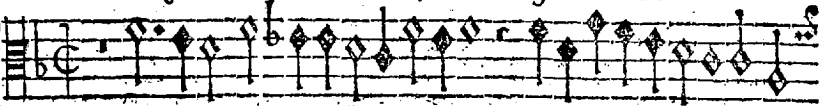
vos & mor tuos, cu jus regni non e-



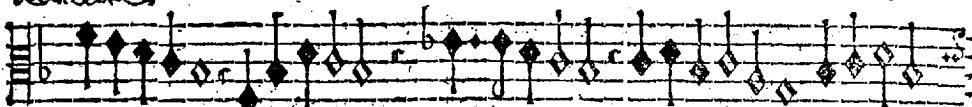
rit finis non erit fi nis, ij

Johan

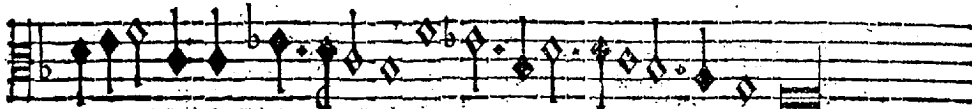
XXVI. Johan. Leo Hasler, *Ad Jonicum.*



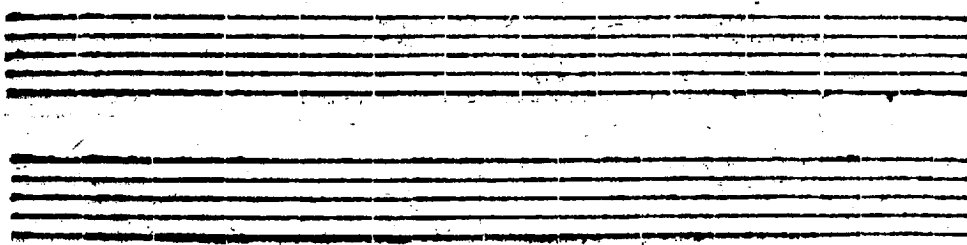
Ru ci fixus etiam pro nobis, sub Pontio Pilato, passus



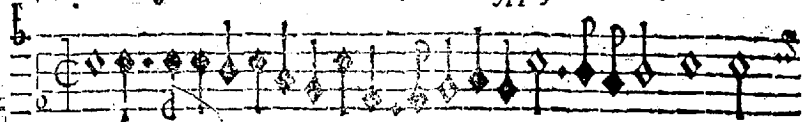
& sepultus est, & resurrexit, ter tia die, secundum scripturas, & ascendit



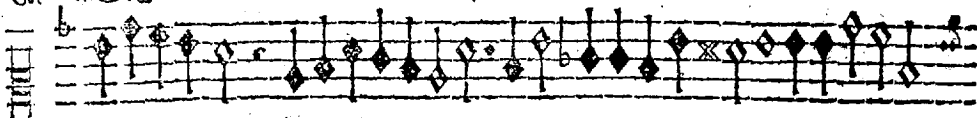
ij in coe lum sedet ad dexteram Pa ris.



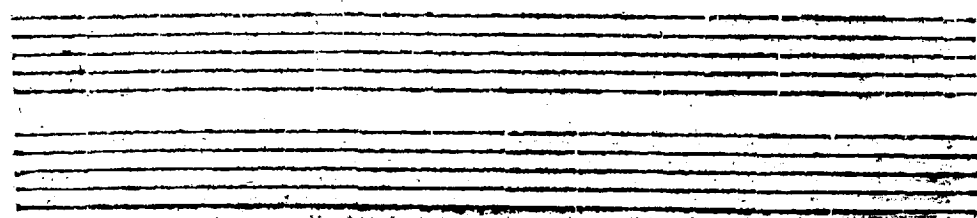
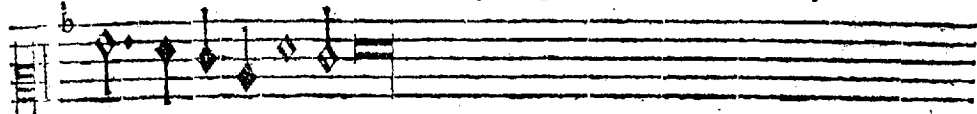
XXVII. Johan. Leo Hasler, *Ad Hypocriticum.*



Titerum venturus est cum gloria iudica re vi-

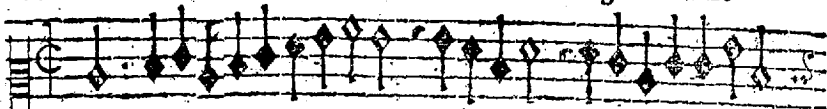


us & mortuos, ij cujus regni non erit finis, ij

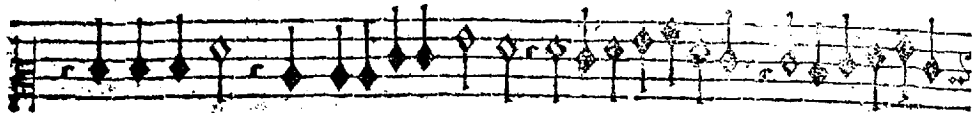


XXVIII. Blasius Ammon.

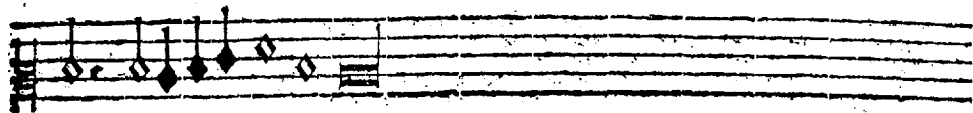
Ad Jonicum.



Racifixus etiam pro nobis, sub Pontio, sub Pontio Pilato,



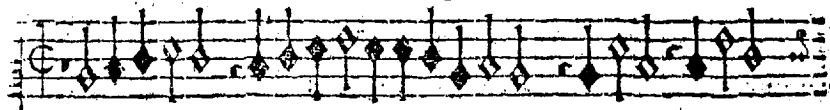
sub Pontio, sub Pontio Pilato, passus & sepultus est, ij



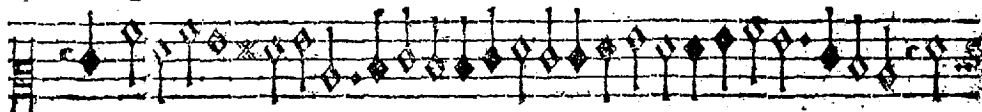
Passus & sepultus est.

Blasius

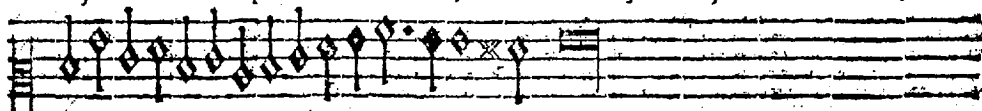
XXIX. Blasius Ammon. *Ad Ionicum, variato fine.*



I refurrexit, ij tertia die, secunda ij;

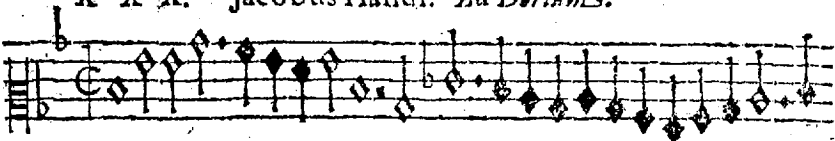


ij Scripturas & ascendit, & ascendit ij ij in caelum, se-

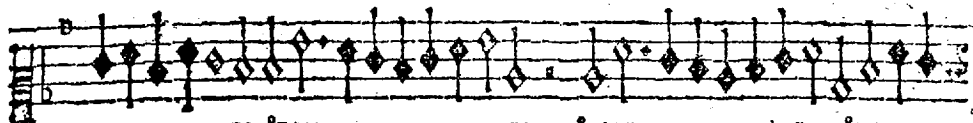


det, sedet ij ij ad dexteram Pa- tris.

X X X. Jacobus Handl. *Ad Derium.*



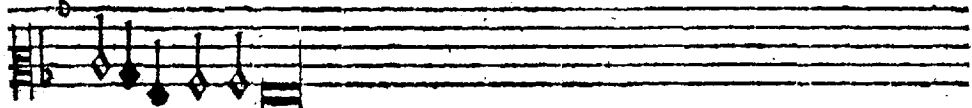
Leni sunt Cœ li & ter-



ra, & ter ra, & ter ra, & ter-



ra. gloria tua, gloria tua ij ij

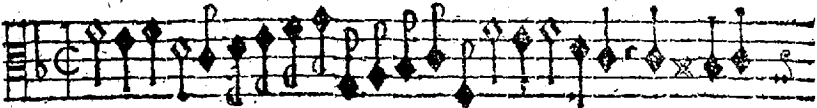


gloria tus.

XXXI. Orlandusdi Lasso. *Ad Mixolydium.*

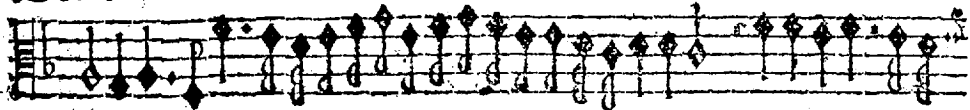
B Eata, beata cujusbra chijs seclipe-
pendit pre cium, ij
statera facta corporis, ij Prædamq;
tulit, ij tartari, Prædamq; tulit tartari ij

XXXI. Orlandus, *ad Ionicum.*



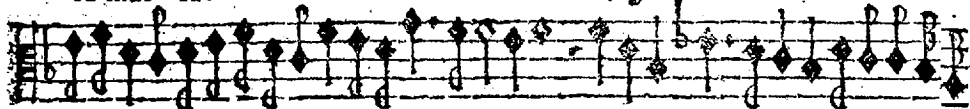
E deprecamus

largius, te depre-



ca mur lar

gius. nostris adan-



ge

sen si bus nescire

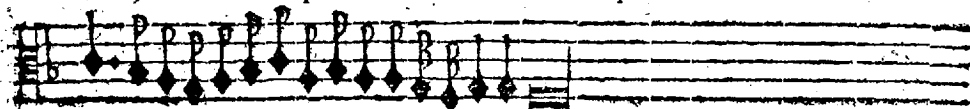
profus o-



mbia, corru

ptionis vulnera, corru ptio

nis vul-



XXXIII. Jacobus Handl. Ad A E O R u m .



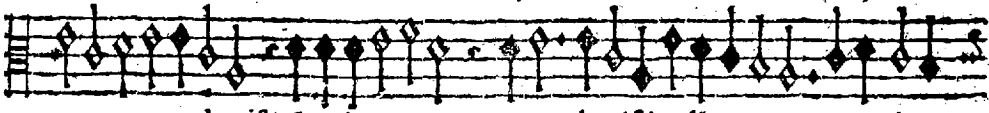
Go autem sem per spe-



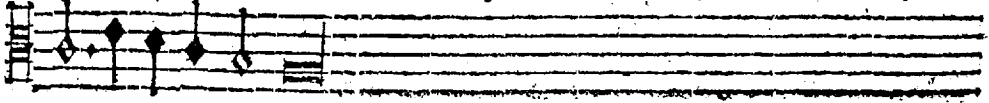
rabo, & adijciam super omnem laudem tuam, exulta-



bunt labia mea, cum cantavero tibi ij & anima ij



mea, quam redemisti, & anima mea, quam redemisti, ij ij



quam re demi sti.



Ed & lingua me

a rotadi. e,



ij ij me dita bitur justitiam, justitiam tuam.



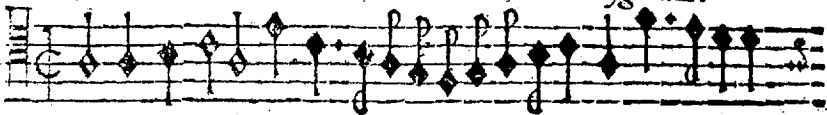
ij cum confusi & reveriti

fuerint, cum confusi & reveriti fu erint, qui

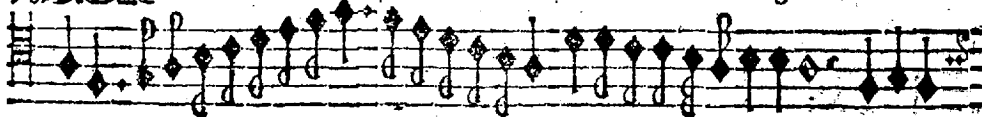


quarunt ma la mi hi.

X X X V. Orlandus di Lasso. *Ad Phrygium.*



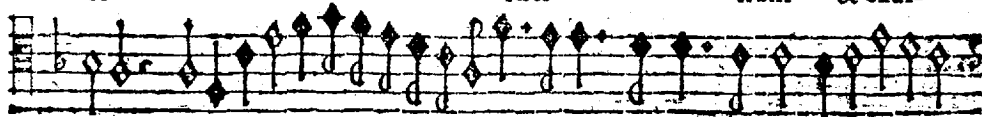
Udi tui me j o da bis gau -



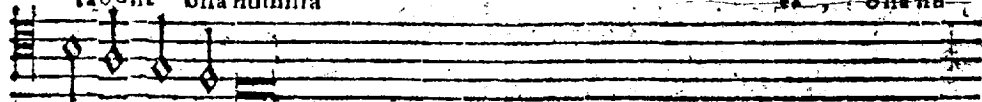
um &

lari

tiam & exul-

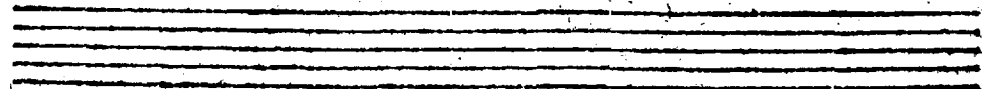


tabunt ossa humilia



ssa, ossa hu-

mili a ra.



Orlan-

XXXVI. Orlandus di Lasso. *Ad Hypoionichm., variato fine.*

Ona ver tas fa ciem

tu am à me, in quacunq; die tribulor, in quacunq; die tribu-

lor, incima ad me au rem tu am, in-

elina ad me ij an rem tuam.

Orlandus.

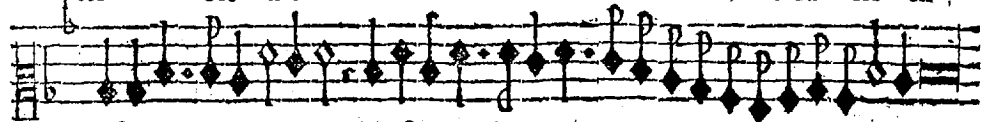
XXXVII. Orlandus di Lase *Ad Phrygium, variato fine.*



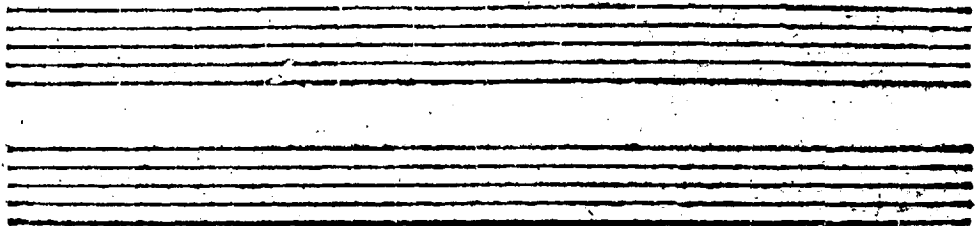
U truce runt & corru ptæ sunt cica-



tri ces me æ, à fa cie in-



spientia me æ, in si pientia me æ.



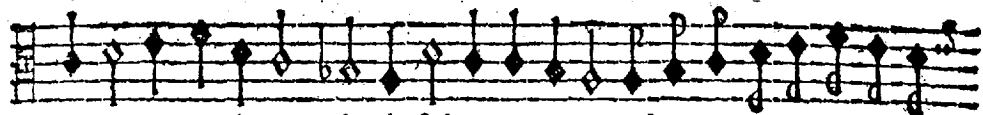
Domine, ne in furore tuo ar-

guas me, neque in ira tua

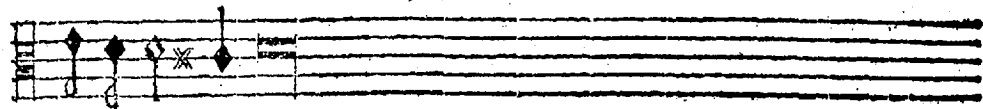
a corripis me, miserere mei Domine.

quoniam infirmus sum, sana me Domine quoniam conturbata sunt os-

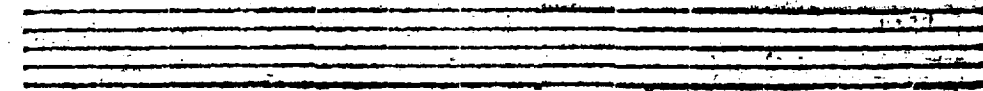
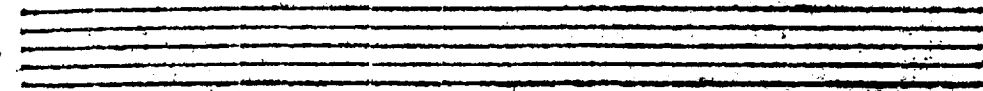
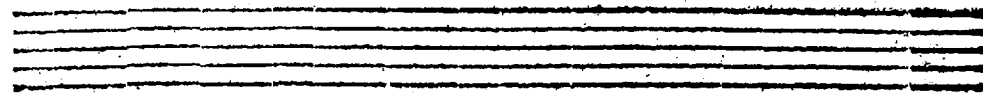
sana mea, & anima mea



tur ba ta est val de, sed tu Domine, us-



que quo?



R r

Bern-

XXXIX. Bernhardus Klingenstein / *Ad Hypodarium variatofine.*



Convertere Domine & eripe a nimam



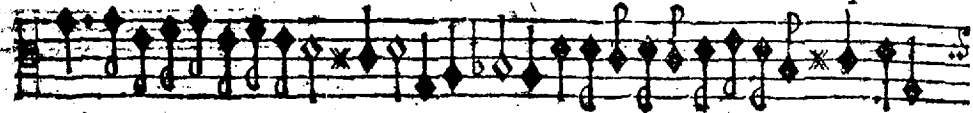
meam, saluum me fac, propter misericordiam tuam,



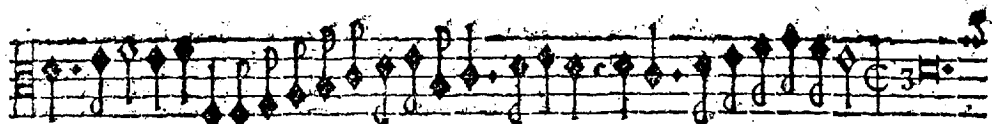
quoniam non est in morte, qui memor



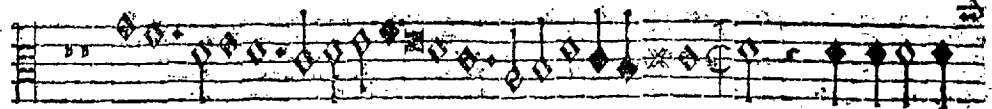
est tuus in inferno autem quis confite-



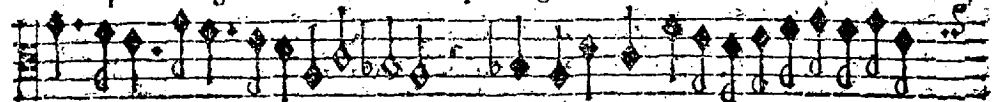
bitur tibi laboravi in angustiis tuis



me olava bo lava bo



per singu las noctes per singulas noctes lectum meum



chry mis moisy fratrum meum riga

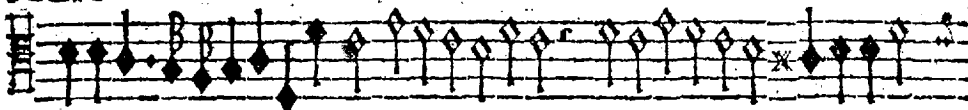


bo.

X L. Bernhardus Klingenstein/ *Ad Hypodorium.*



Ite batus est, ij à furore oculus meus, oculus meus in



vetera vi inter inimicos meos, inter inimicos meos, Disce-



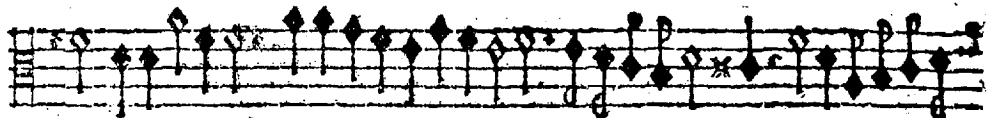
dite à me omnes qui operamini iniquita cem, quoniam ex au-



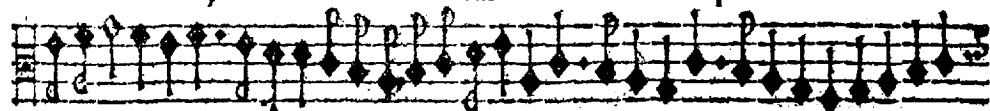
divit Dominus vo cem fe-



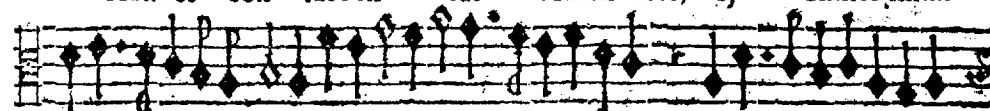
tus mei, ex adivit Dominus deprecationem me am,



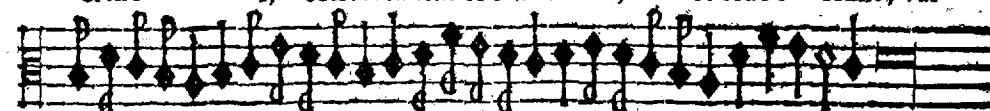
Dominus ij orationem meam susce pit erube-



scant & con turben tur vehementer, ij omnes inimi-



cime i, convertantur & erubescant, & erube scant, val-

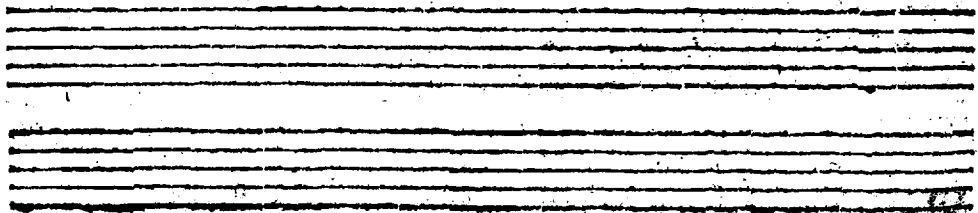
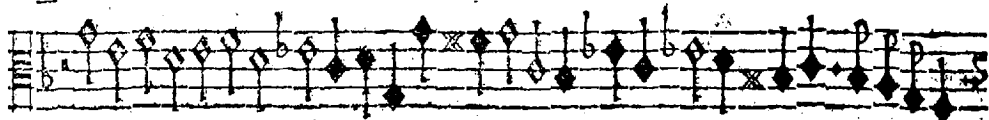
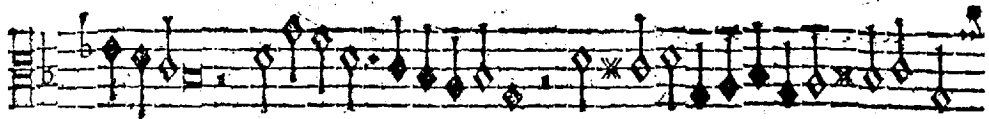


de velociter, ij valde velociter ij ij

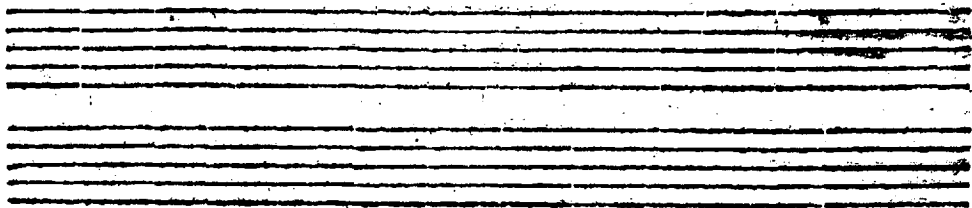
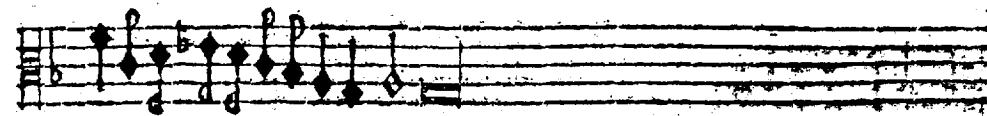
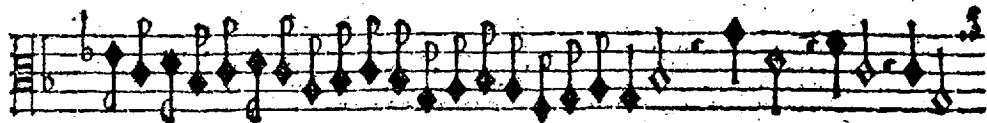
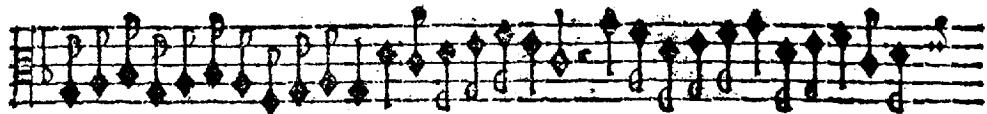
c

X L I : Orlandus di Lasso, *Ad Dorianus*

This image displays six staves of musical notation, likely representing a single melodic line in a multi-staff setting. The notation is written in a historical style, featuring a treble clef and a common time signature (C). The music is in the Dorian mode, as indicated by the title. The notes are primarily quarter and eighth notes, with some longer note values. The staves are arranged vertically, and the music flows from top to bottom. The notation includes various rhythmic values and accidentals, characteristic of the 16th-century style.



XLII. Orlandus, *Ad Dorium.*

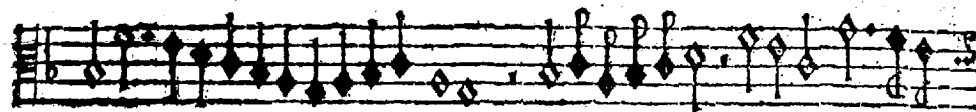


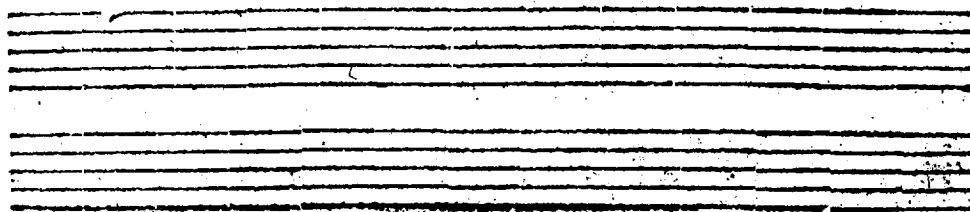
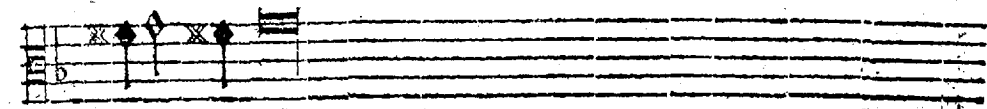
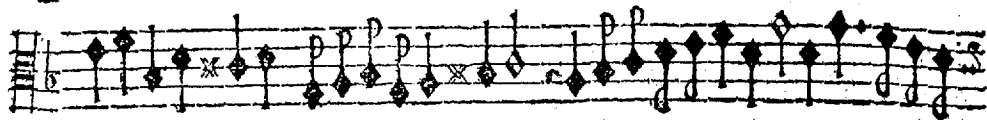
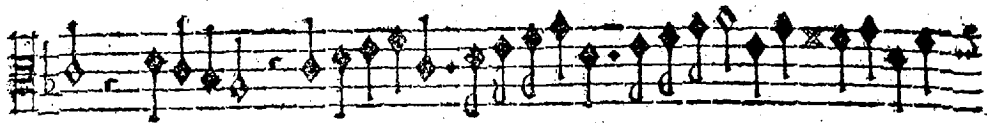
Orlandus

XLIII.

Orlandus,

Ad Doricum.

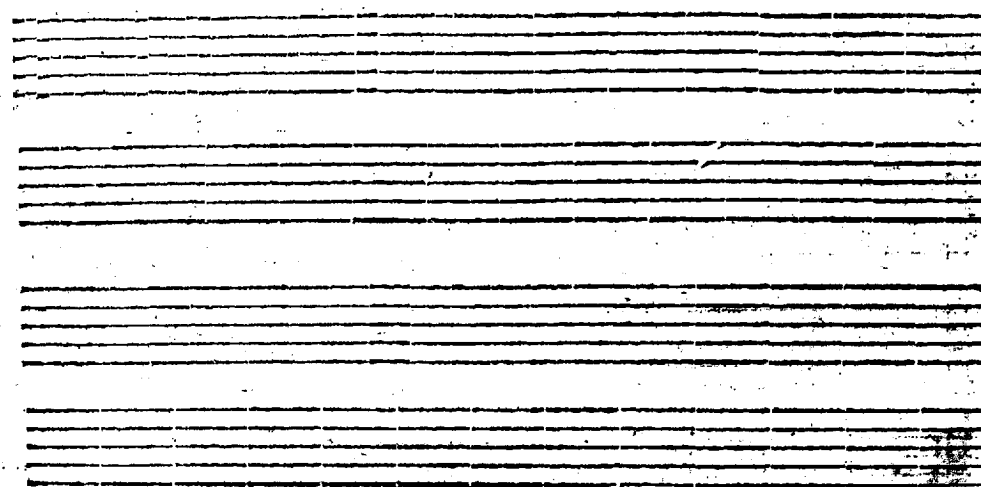
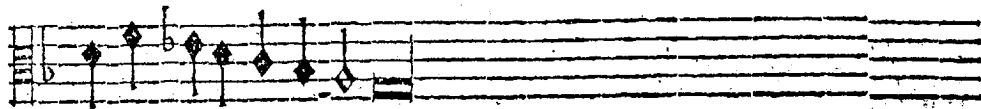




Jehan.

X. L. I V. Johan. de Antiquis. *Ad Dorium.*





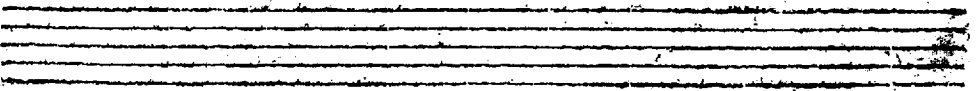
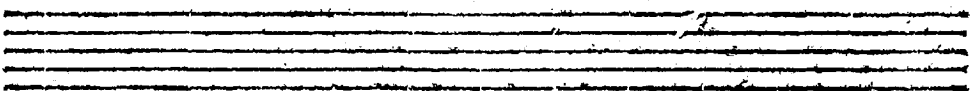
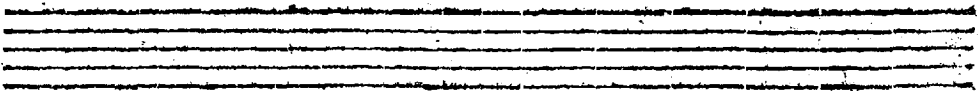
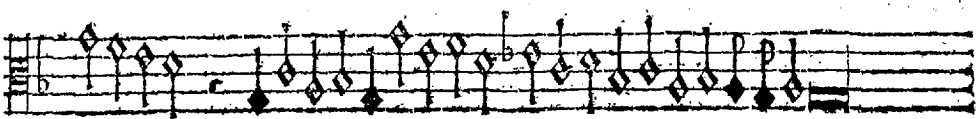
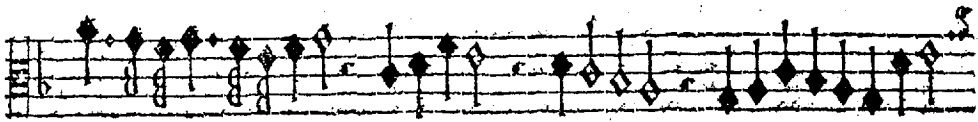
sf

Ad

X L V.

Ad Dorium.



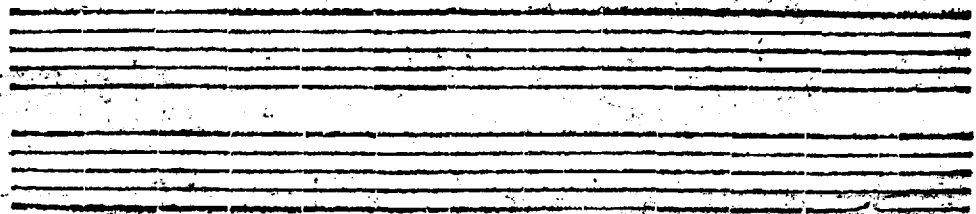
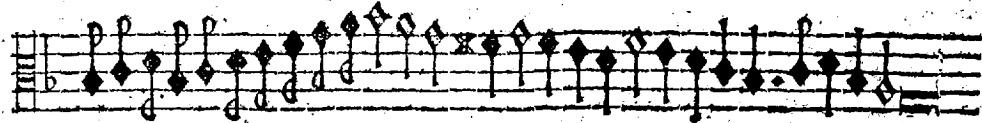
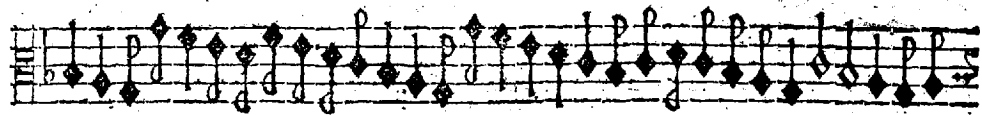


sf 2

Tarqti-

X L V I. Tarquinius Papa, Ad Dorium.

This image shows a handwritten musical score for a piece titled "X L V I. Tarquinius Papa, Ad Dorium." The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is a form of early printed music, likely from the 16th or 17th century, featuring diamond-shaped note heads and stems. The music is organized into measures by vertical bar lines. The first staff starts with a common time signature and contains several measures of music. The second staff begins with a key signature change to one flat (B-flat). The third staff continues with similar notation. The fourth staff also begins with a key signature change to one flat. The fifth and sixth staves complete the piece, with the final measure of the sixth staff ending in a double bar line and a fermata-like symbol. The handwriting is clear and consistent throughout the score.



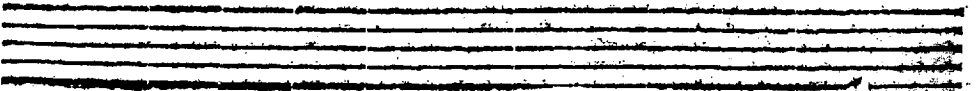
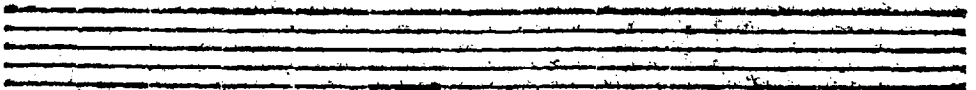
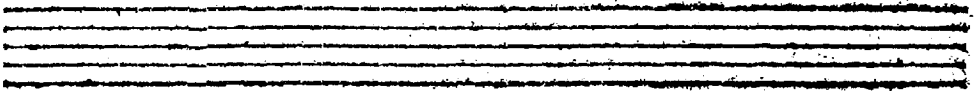
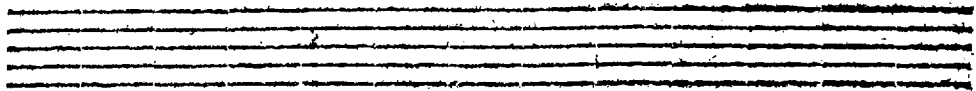
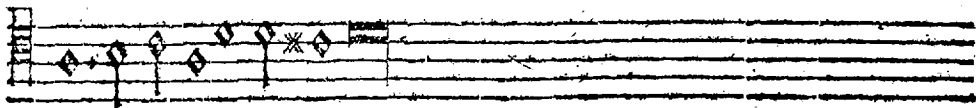
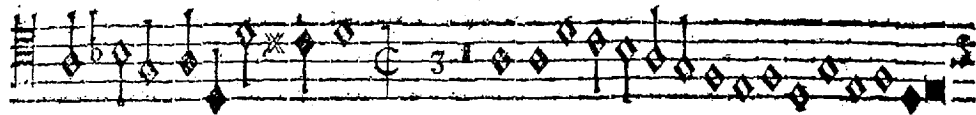
S. f 3

Casparus

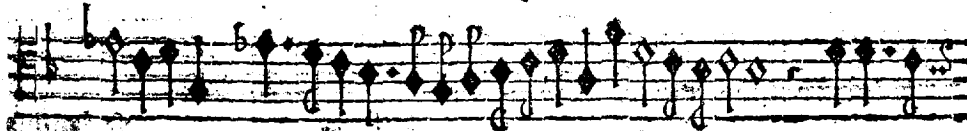
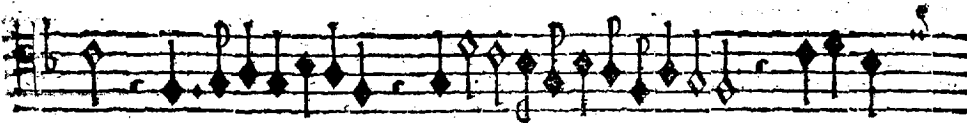
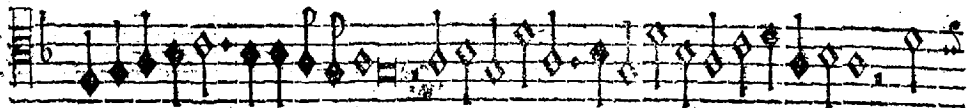
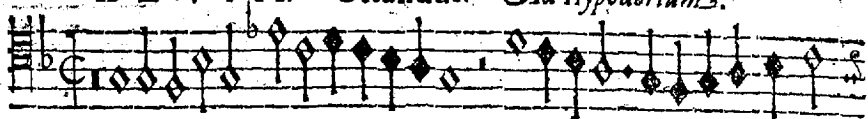
X L V I I .

Casparus Schröterus. *Ad Dorian.*

This image shows a handwritten musical score for a piece titled "Ad Dorian" by Casparus Schröterus. The score is organized into six horizontal staves, each beginning with a treble clef and a common time signature (C). The notation is a form of early modern mensural notation, featuring diamond-shaped note heads and stems. The music is written in a single melodic line. The first staff contains the beginning of the piece, marked with a common time signature. The notation includes various rhythmic values, such as minims and crotchets, and rests. There are several accidentals, including flats and naturals, scattered throughout the score. The paper shows signs of age, with some staining and wear, particularly in the lower right corner.



X L V I I I. Orlandus. *Ad Hypodorium.*

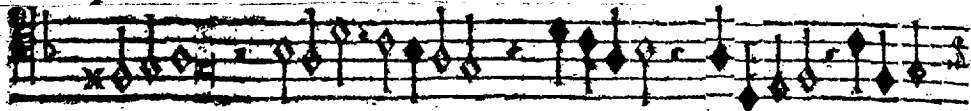
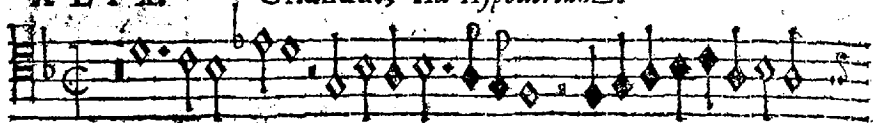


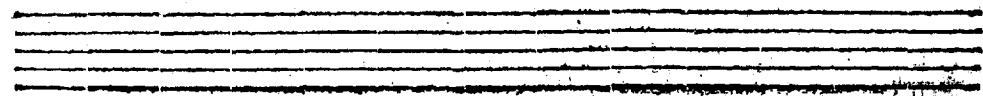
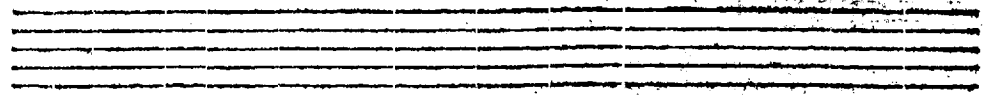
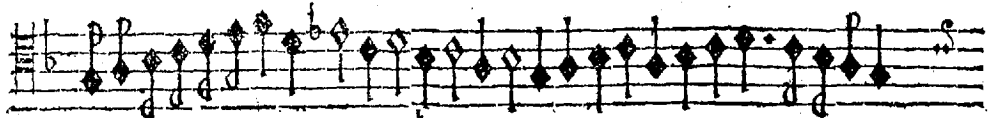
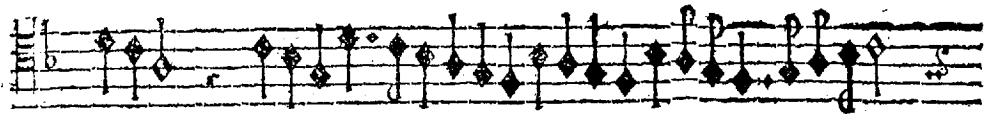


Orlando

X L I X.

Orlandus, *Ad Hypodorium.*

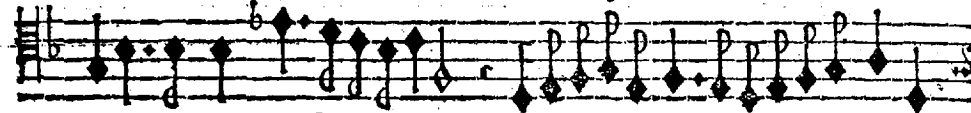
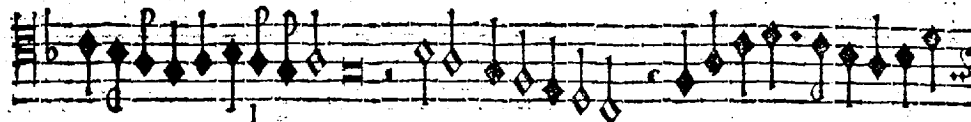
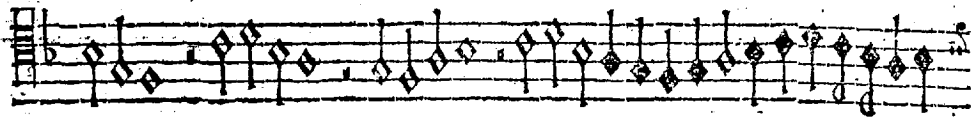
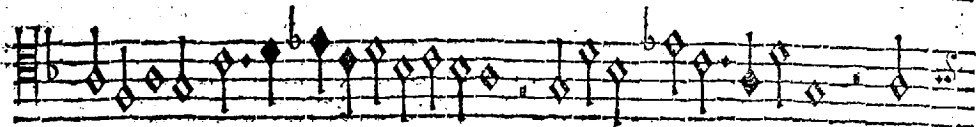
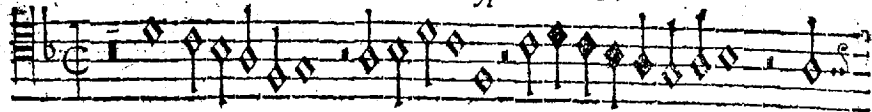


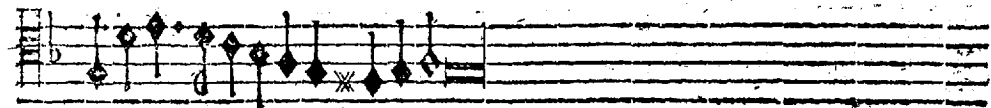
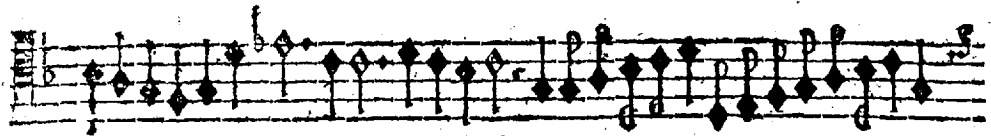


Orlân

L.

Orlandus, *Ad Hypodorium.*

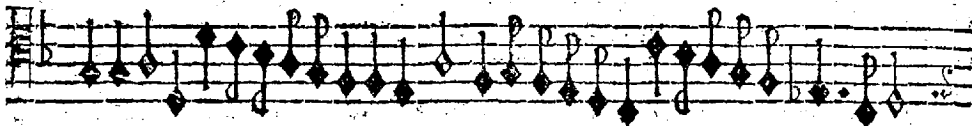
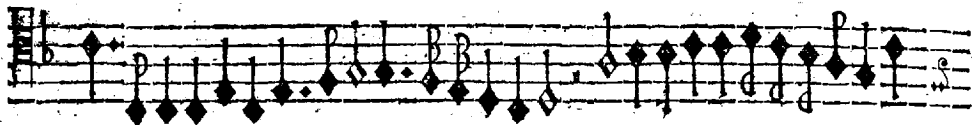
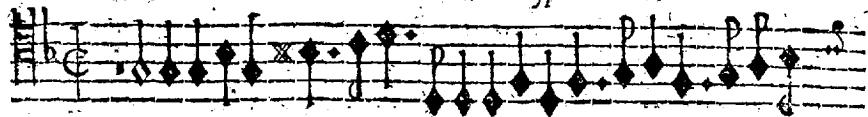


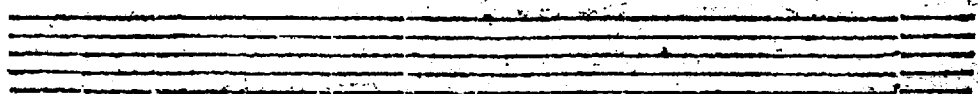
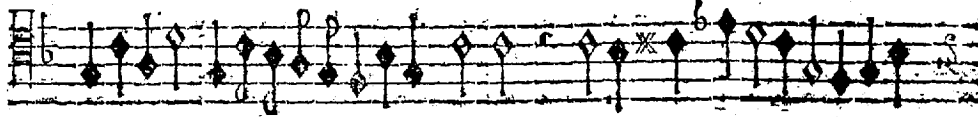
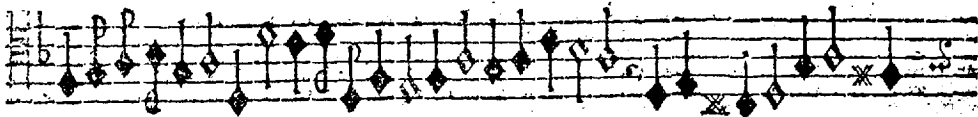
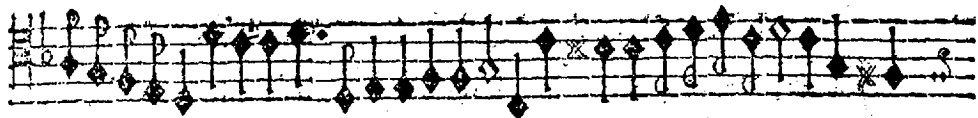


Tt.

Fabri.

L.I. Fabritius Facciola. *Ad Hypodoriism.*

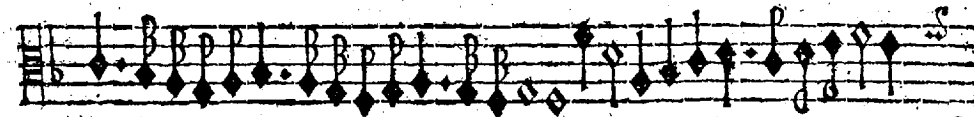
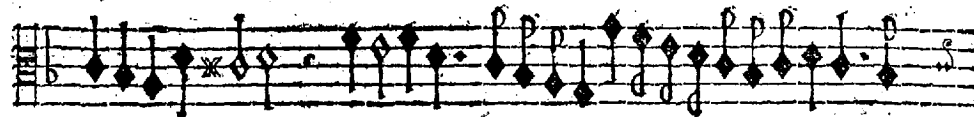
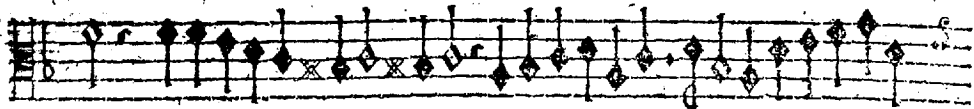
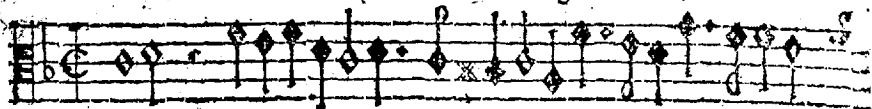


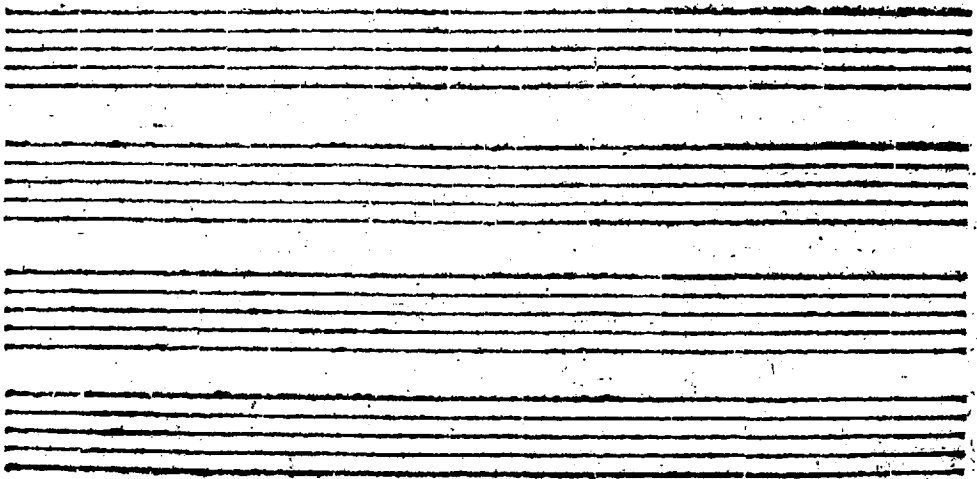
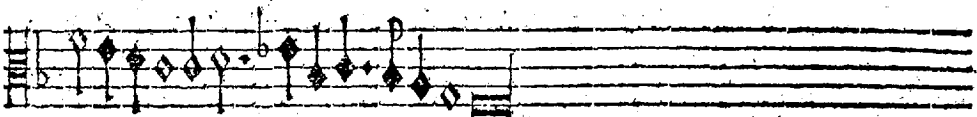
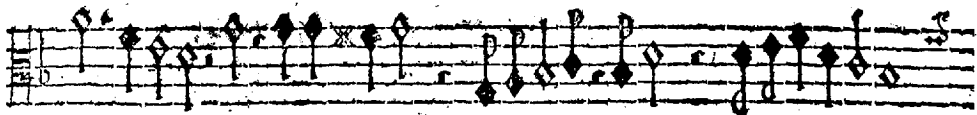


F t 2

Cornet

LII. Cornelius Verdonch. *Ad Jonicnon.*

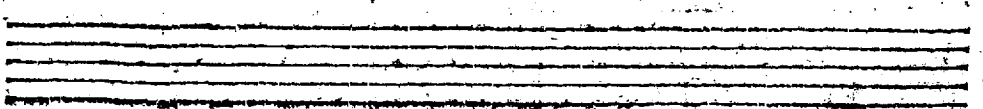
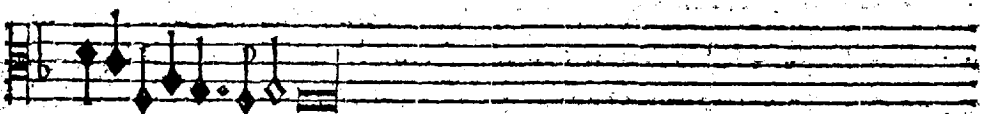
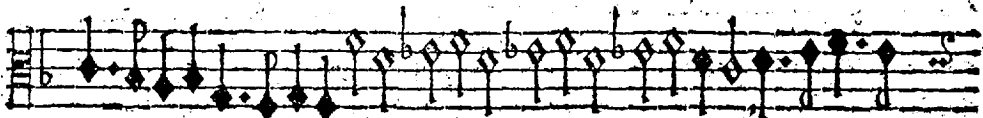
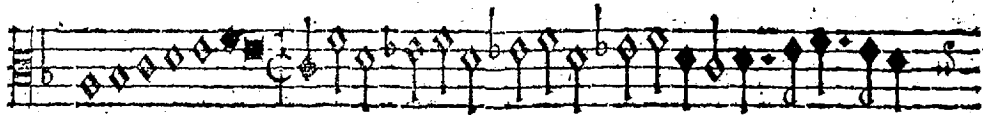
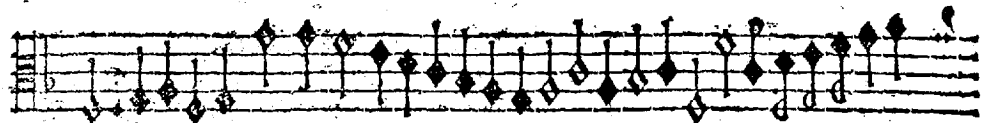




Johan-

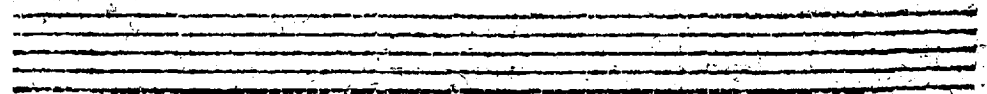
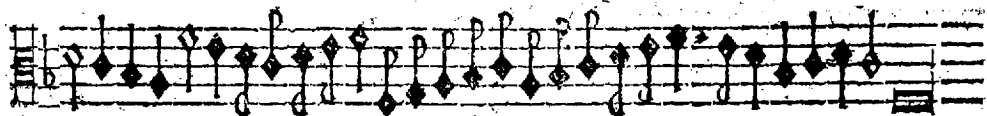
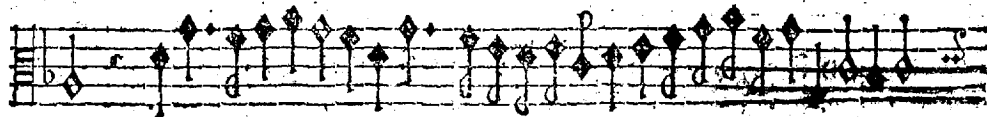
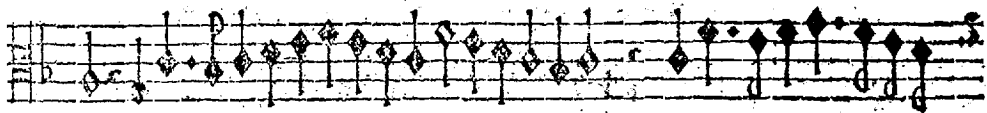
L III. Johan. Maria Tasso *Ad Fontem*

This image shows a page of handwritten musical notation for a piece titled "L III. Johan. Maria Tasso Ad Fontem". The score is arranged in six horizontal staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is a form of figured bass, where notes are represented by diamond-shaped symbols on the staff lines, and dynamics such as "p" (piano) are indicated above the notes. The music is written in a style characteristic of 17th or 18th-century manuscript notation. The first staff includes a common time signature "C". The piece concludes with a double bar line and a fermata-like symbol at the end of the sixth staff.



LIV. Simon de Baldis. *Ad Jonicum.*

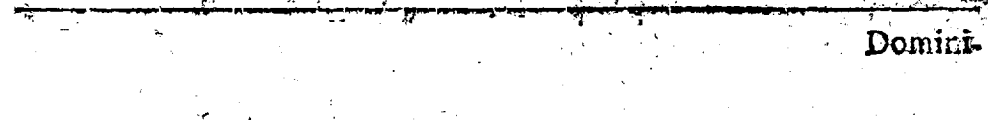
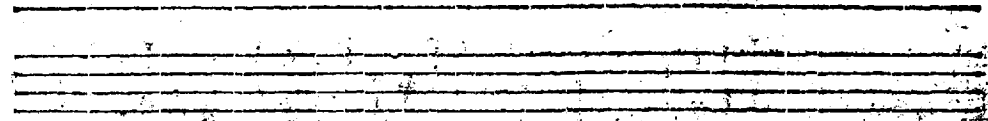
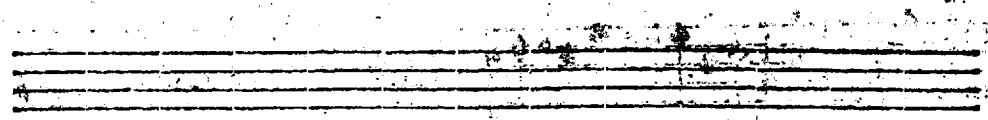
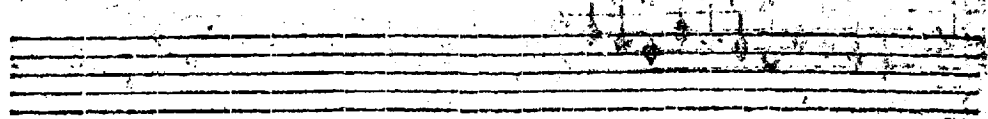
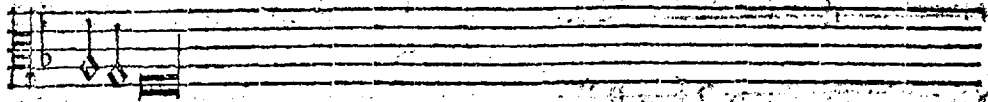
This image shows a handwritten musical score for a piece titled "Ad Jonicum" by Simon de Baldis. The score is organized into six horizontal staves, each containing a line of musical notation. The notation is written in a historical style, featuring a treble clef on the left of each staff and a common time signature (C) at the beginning of the first staff. The notes are primarily eighth and sixteenth notes, often beamed together. There are several dynamic markings, including "p" (piano) and "pp" (pianissimo), scattered throughout the score. The paper shows signs of age, with some staining and wear, particularly at the bottom edge.



Johan;

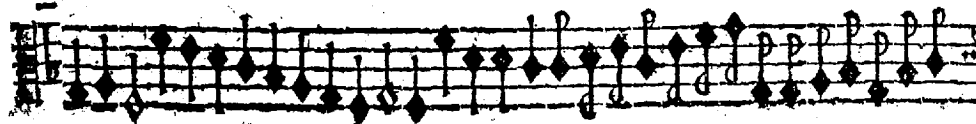
L.V. Johan de Antiquis. Ad-Ionicum.

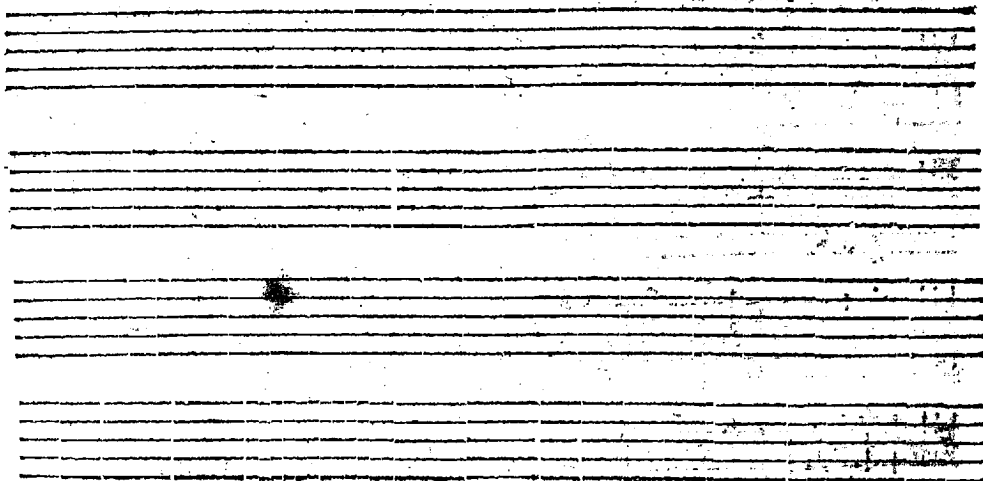
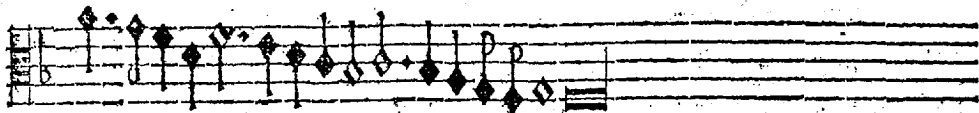
This image shows a handwritten musical score for a piece titled "L.V. Johan de Antiquis. Ad-Ionicum." The score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation is a single melodic line with various note values, including minims, crotchets, and quavers, and includes several accidentals. The subsequent staves continue the melodic line, with some staves featuring repeated rhythmic patterns and dynamic markings such as "p" (piano). The notation is dense and characteristic of early modern manuscript notation. The piece concludes with a double bar line and a repeat sign at the end of the sixth staff.



Domini

LVI. Dominicus Manfar: *Ad Fonicam.*

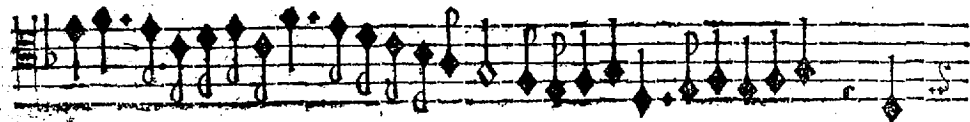




Vu

Johan-

LVII. Johan de Antiquis *Ad Hypoionicum.*

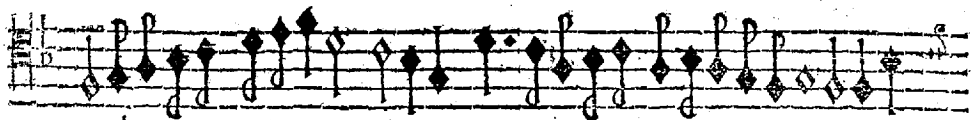
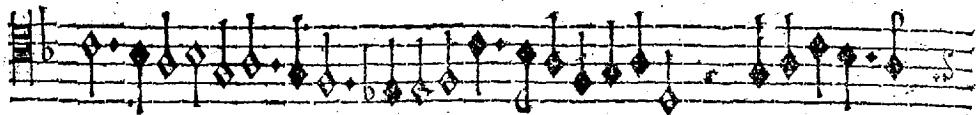
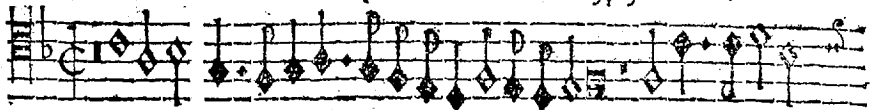


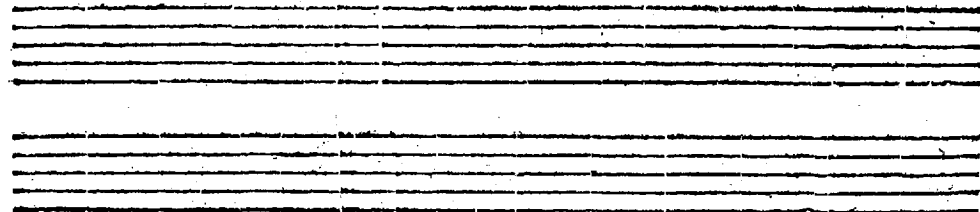
Handwritten musical score for three staves. The first two staves contain a melodic line with various note values, including eighth and sixteenth notes, and rests. The third staff contains a few notes and rests, followed by a double bar line and a small rectangular box, possibly indicating a section or a specific instruction. The notation is in a historical style, possibly from the 17th or 18th century.

Vu 3

Benedi

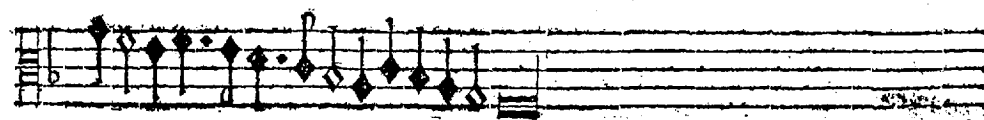
L VIII. Benedictus Lupacinus. *Ad Hypocemicum.*



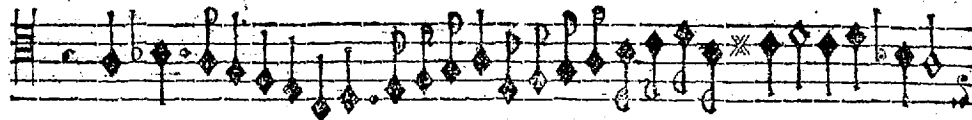
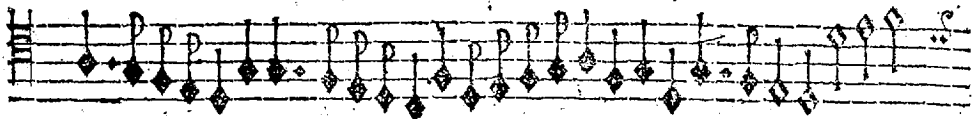
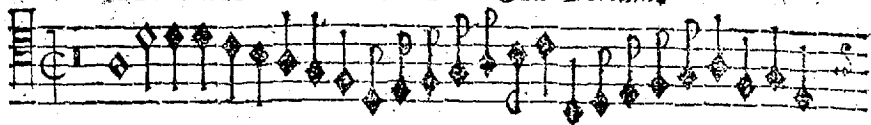


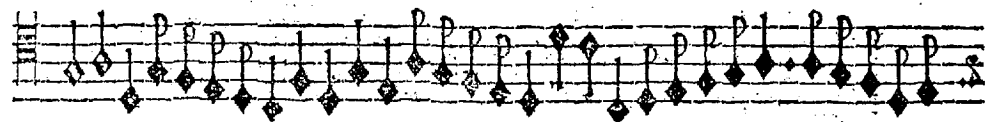
LIX. B. Lupacinus. *Al Jonicus.*

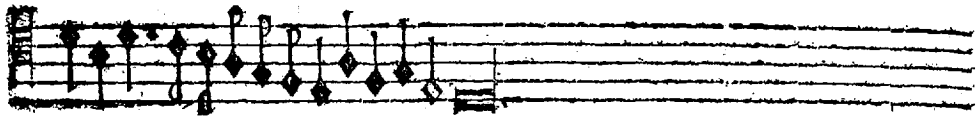
This image displays a handwritten musical score for a piece titled "LIX. B. Lupacinus. Al Jonicus." The score is written on six staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is a form of early modern mensural notation, featuring diamond-shaped note heads and stems. The music is organized into measures by vertical bar lines. The first staff includes a common time signature (C) at the beginning. The notation is dense, with many notes and rests, and includes various musical symbols such as slurs and dynamic markings (e.g., 'p' for piano). The overall style is characteristic of 16th or 17th-century manuscript notation.



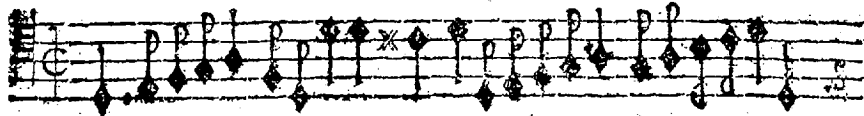
LX. Fabritius Facciola. *Ad Dorian.*

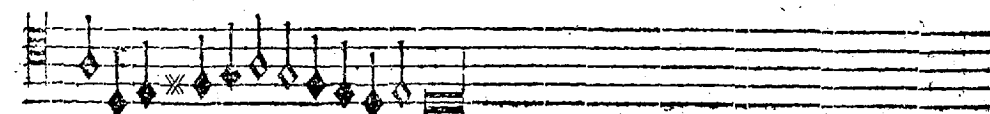
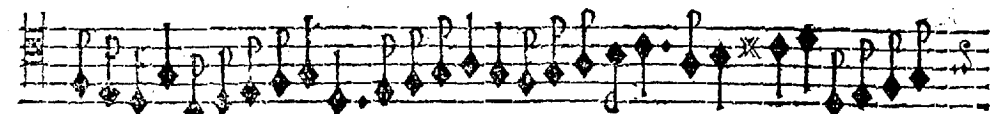
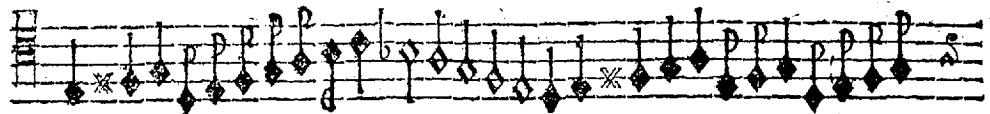






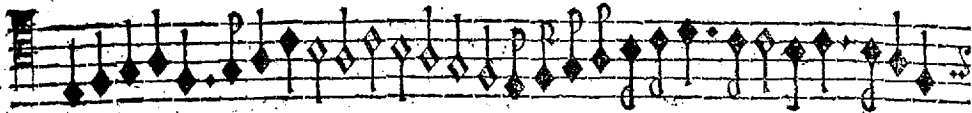
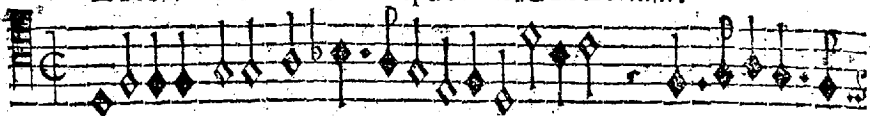
LXI. Horatius de Martino *Ad Borium*





Benedi-

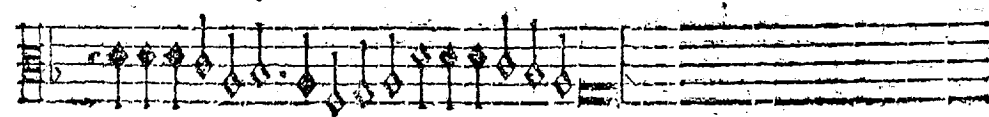
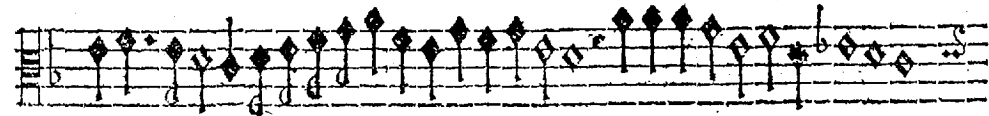
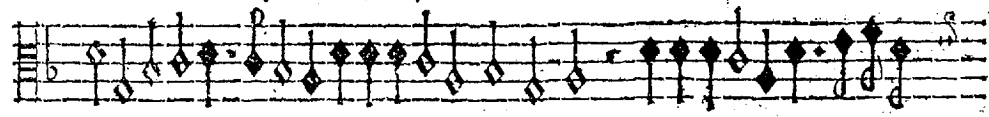
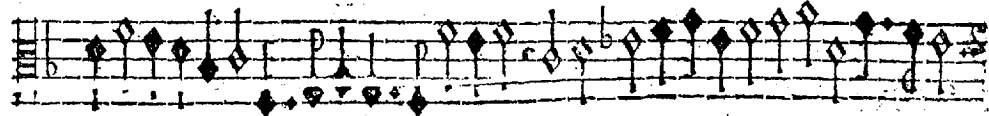
LXII. Benedictus Lupacinus. *Ad Dorium.*



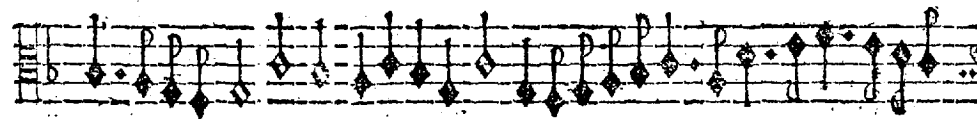
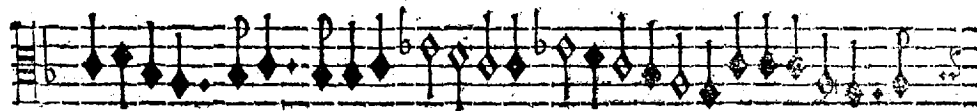
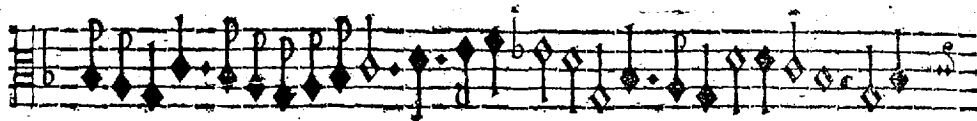
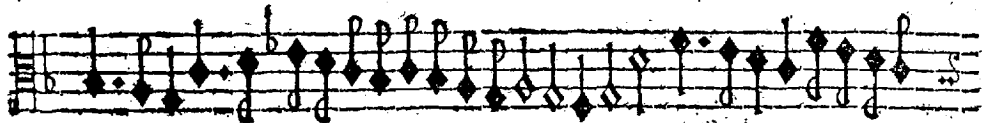
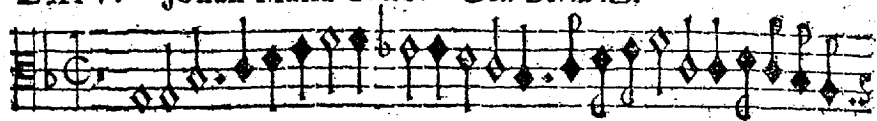
A handwritten musical score consisting of five staves. The notation is dense and includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings such as 'p' (piano) and 'P' (piano forte). The first four staves contain continuous musical notation, while the fifth staff begins with notation and then has a large rectangular block covering the remainder of the staff, possibly indicating a section cut or a specific performance instruction.

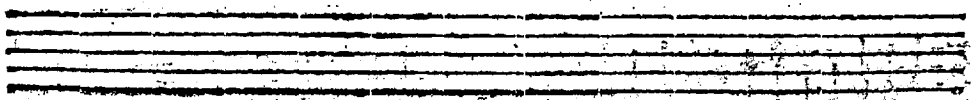
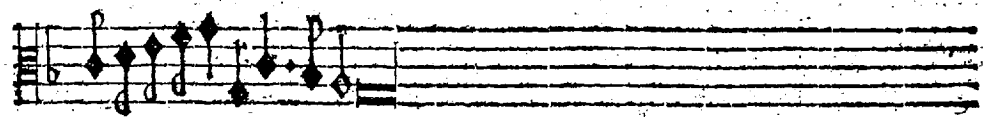
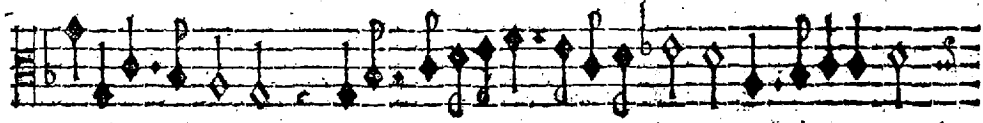
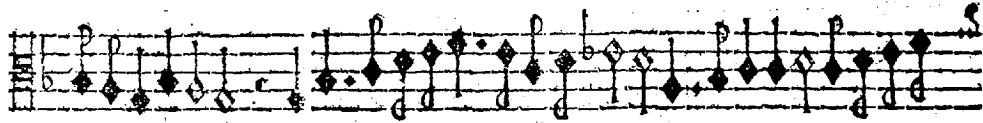
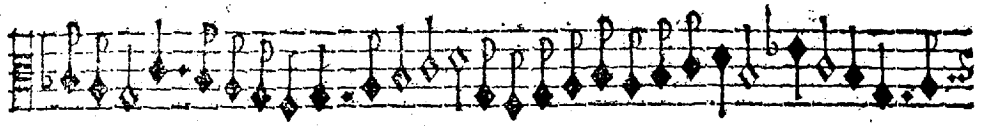
LXIII. Benedictus Lupacinus. *Ad Derivum.*

This image shows a handwritten musical score for a piece titled "LXIII. Benedictus Lupacinus. Ad Derivum." The score is written on six staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring diamond-shaped notes and stems. The notation includes various rhythmic values, such as quarter and eighth notes, and rests. The piece concludes with a double bar line and a repeat sign on the final staff.



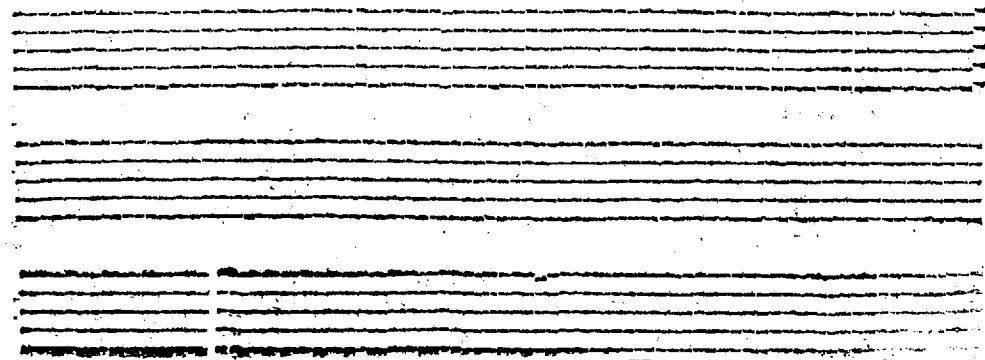
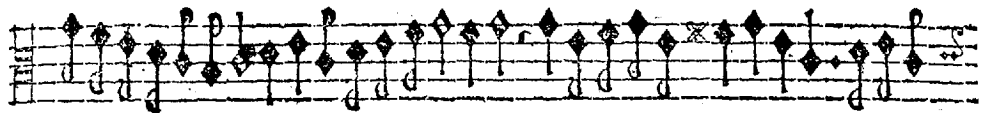
LXIV. Johan Maria Taffo. *Ad Derivms.*





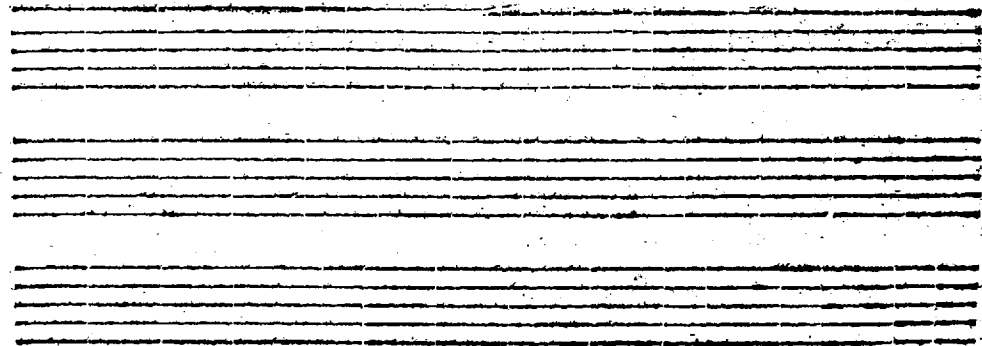
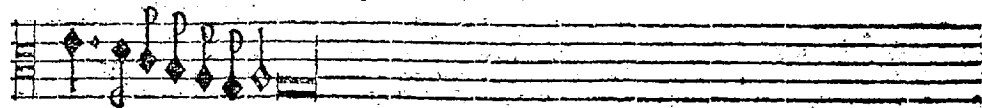
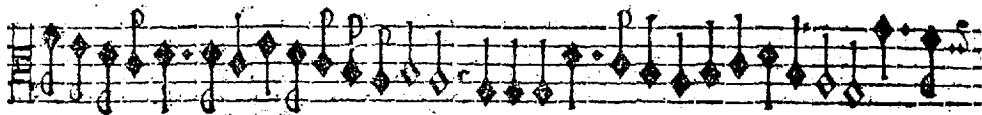
LXV. Pomponius Nenna. *Ad Mixolydium.*

This musical score consists of six staves of music. The notation is a form of mensural notation with square notes and stems. The first staff begins with a treble clef and a common time signature (C). The music is written in Mixolydian mode, characterized by a lowered seventh degree. The score includes various rhythmic values, such as minims, crotchets, and quavers, often beamed together. There are several accidentals, including flats and naturals, and some notes are marked with an 'x' symbol. The piece concludes with a double bar line and a final cadence symbol.

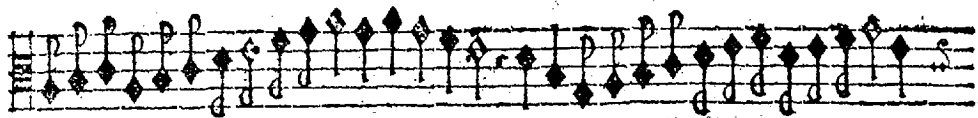


LXVI. Lupacinus. *Ad Mixolydium.*

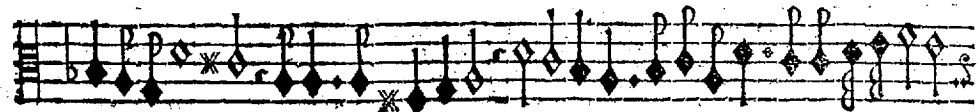
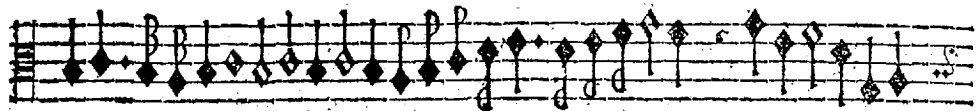
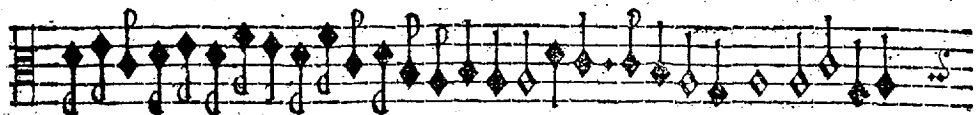
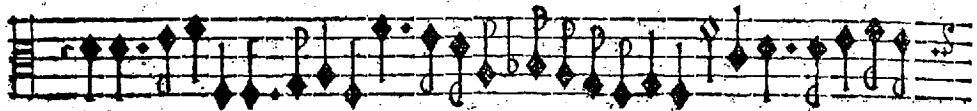
The image displays a six-staff musical score for the piece "Lupacinus" in the Mixolydian mode. The notation is a form of early printed music, likely mensural notation, featuring diamond-shaped notes on a five-line staff. The first staff begins with a C-clef and a common time signature. The music consists of a single melodic line with various rhythmic values and rests. The piece concludes with a double bar line and a fermata-like symbol.

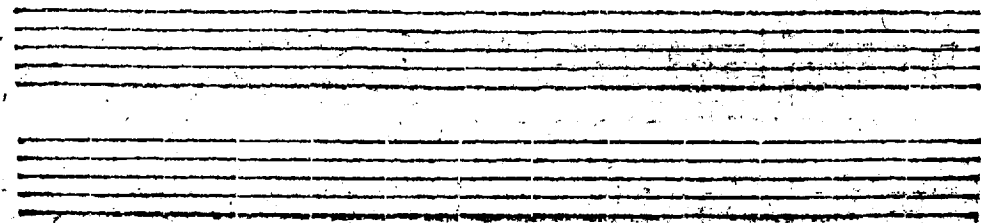
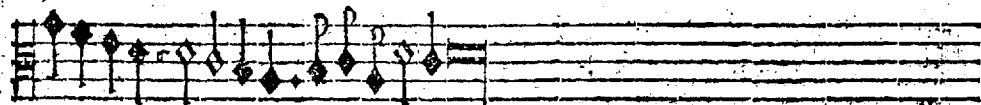
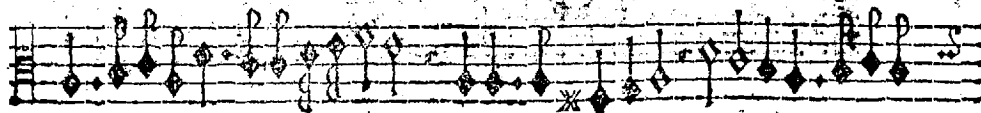


Stepha-



LXVIII. Cornelius Verdung. *Ad Hypodoriem*

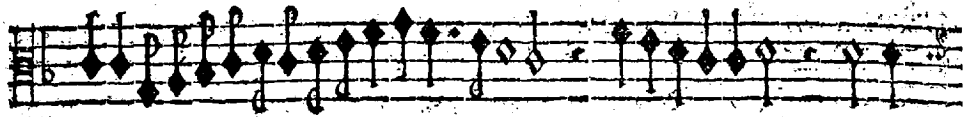
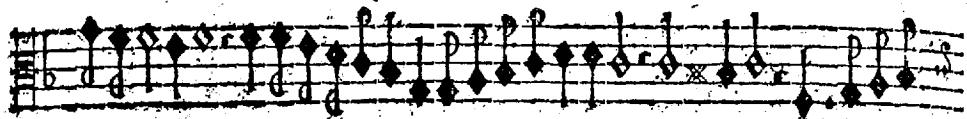


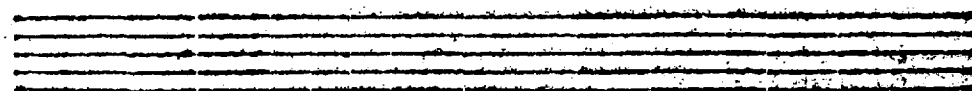
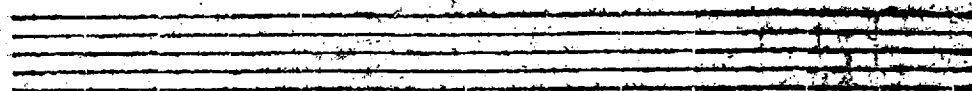
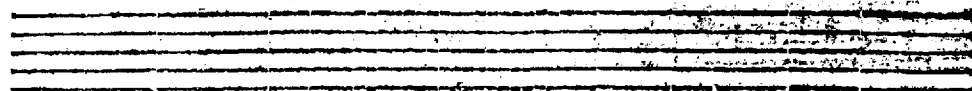
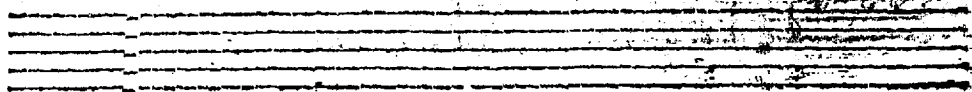
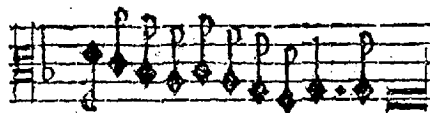
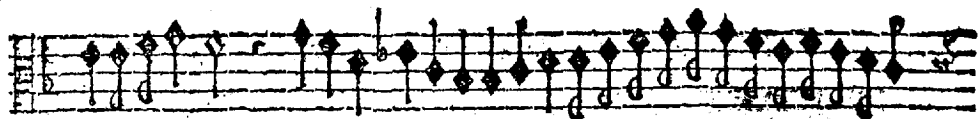


Yy

Peверна

LIX. Reverage. *Ad Jonicum.*

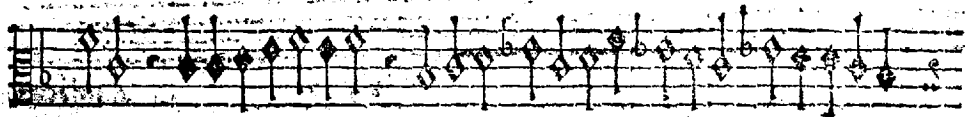
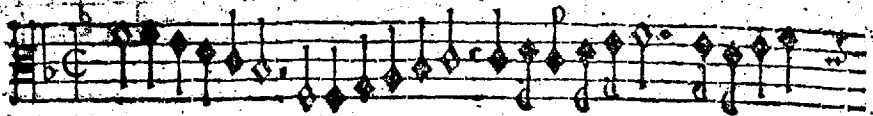


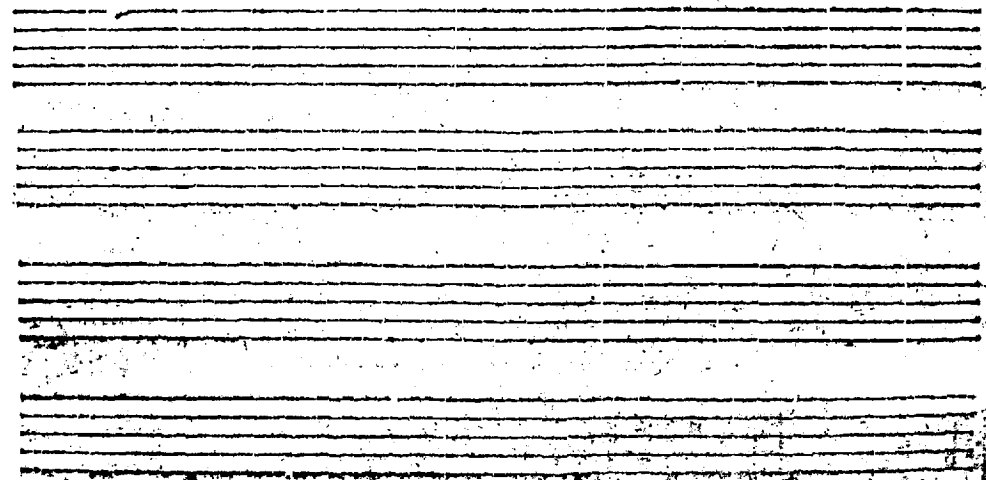
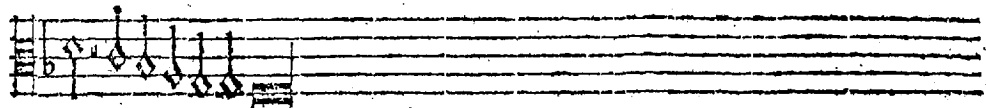
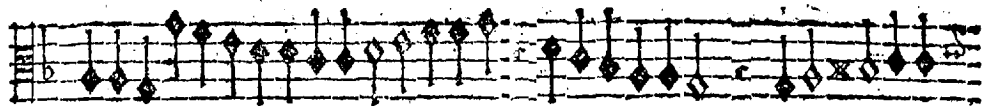


Xy a

Andrews

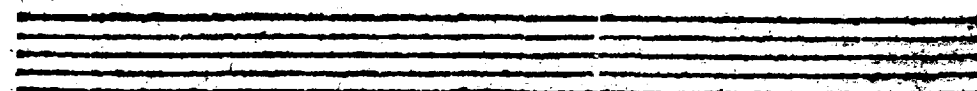
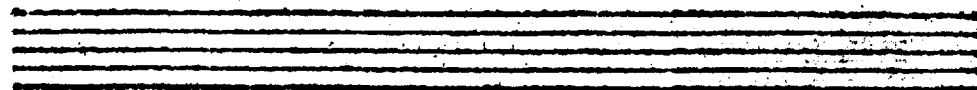
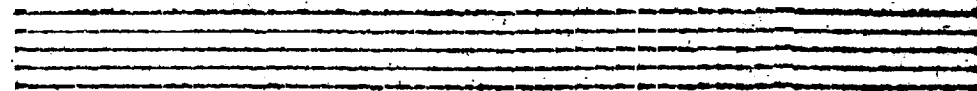
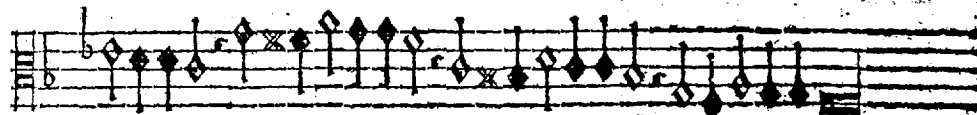
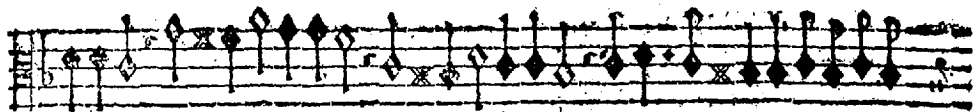
LXX. Andreas Pevernage. *Ad Jonicam*





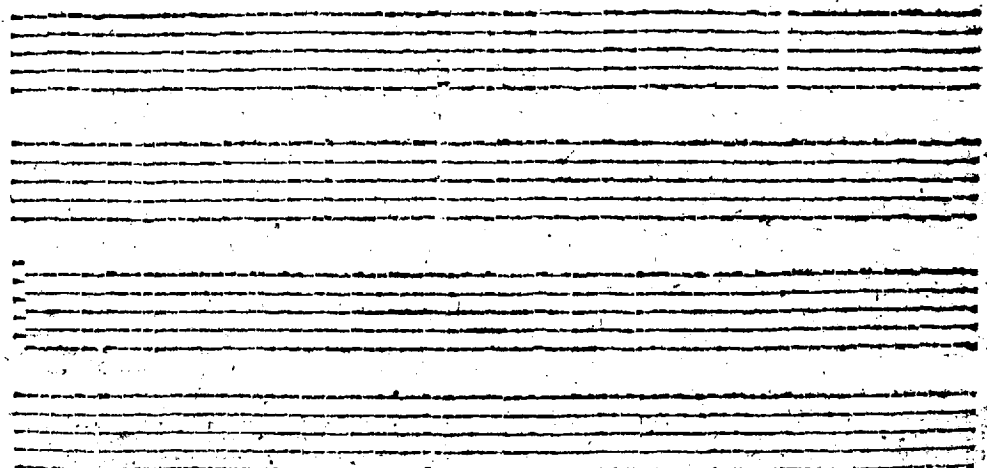
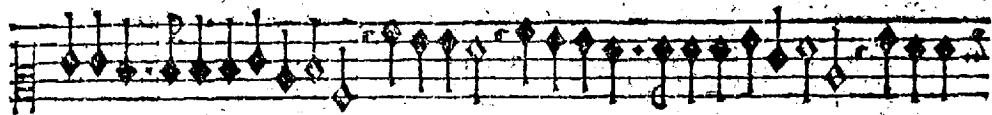
LXXI. Andreas Pevernage. *Ad Funicum.*

This image shows a handwritten musical score for a piece titled "LXXI. Andreas Pevernage. Ad Funicum." The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is a form of early modern lute tablature, where letters (likely A, B, C, D, E, F, G) are placed on the staff lines to indicate fret positions. The music is written in a single melodic line. The notation includes various note values, including minims, crotchets, and quavers, as well as rests. The piece concludes with a double bar line and a repeat sign. The handwriting is in black ink on aged, slightly yellowed paper.



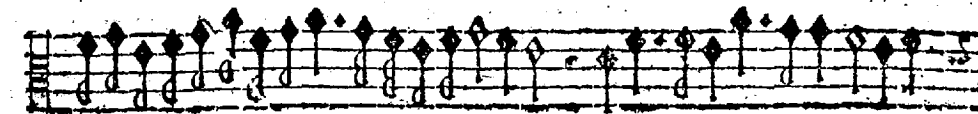
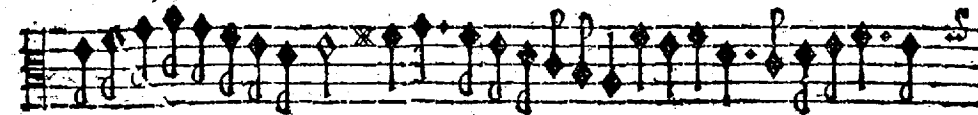
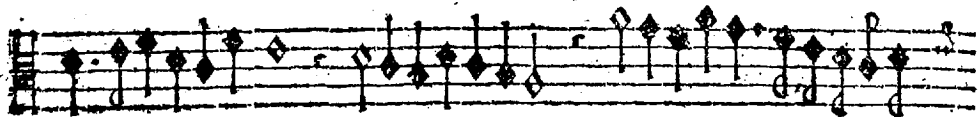
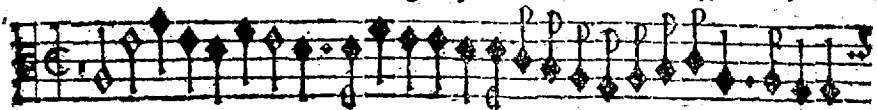
LXXII. Andreas Pevernage. *Ad AEolium.*

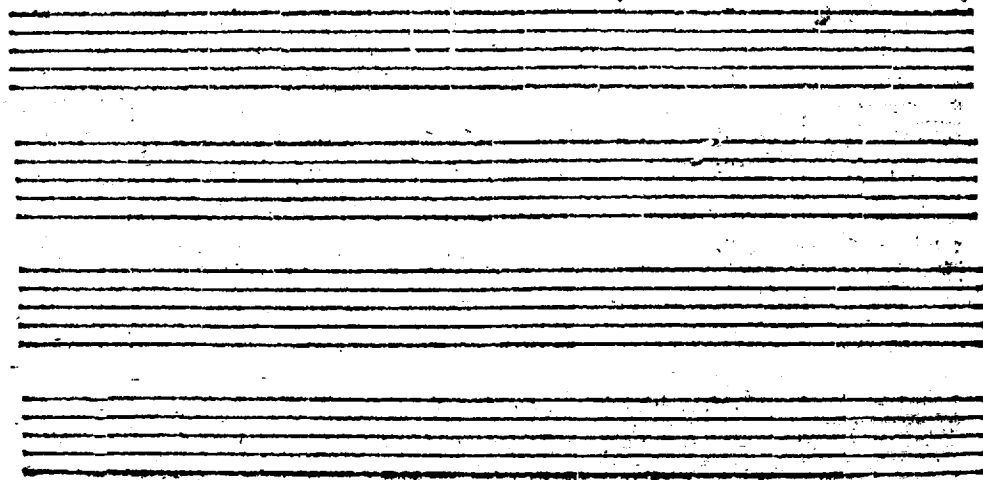
A handwritten musical score consisting of six staves. The notation is a form of lute tablature, where letters (likely 'a' for natural, 'b' for flat, 'c' for sharp) are placed on or below the notes to indicate fretting. The notes are primarily eighth and sixteenth notes, often beamed together. The score includes various musical symbols such as clefs (treble and alto), a common time signature 'C', and dynamic markings like 'p' (piano) and 'c' (crescendo). There are also asterisks and other decorative symbols interspersed throughout the notation. The paper shows signs of age, with some staining and wear.



Bernhar-

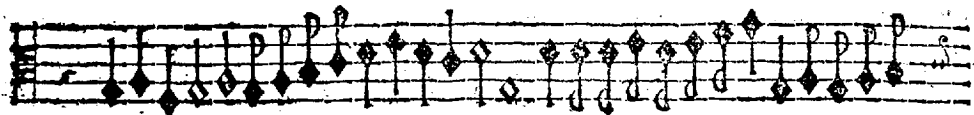
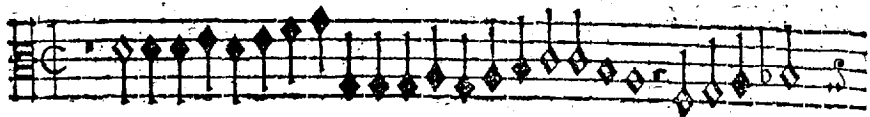
LXXIII. Bernhardus Klingenstein. *Ad Mixolydium.*

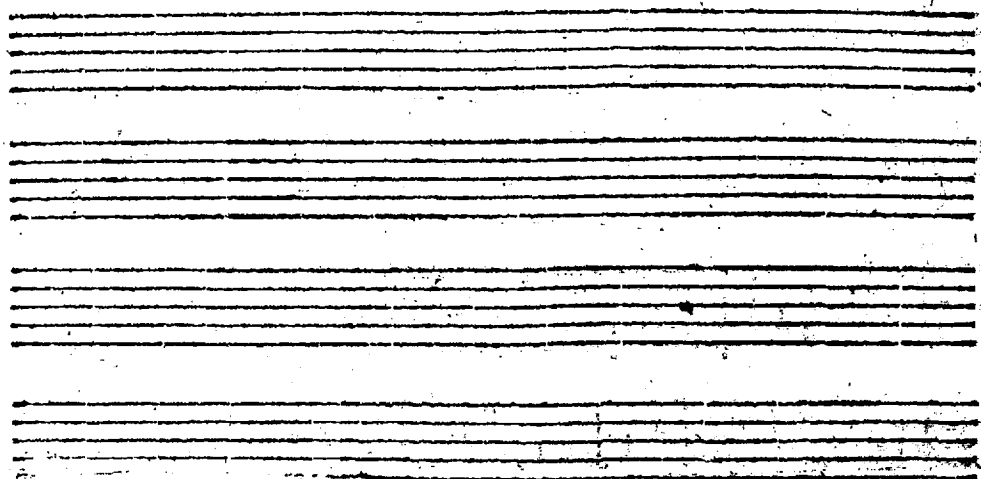




Incertus

LXXIV. Incertus Autor. *Ad Mixolydium.*

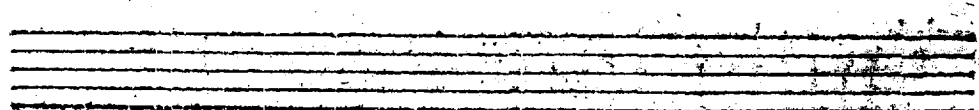
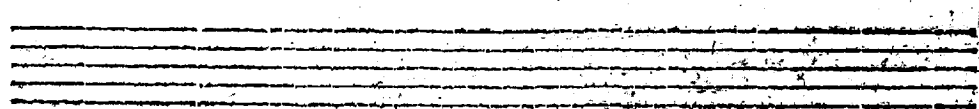
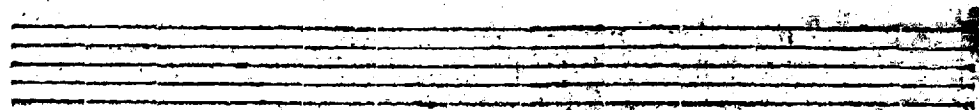
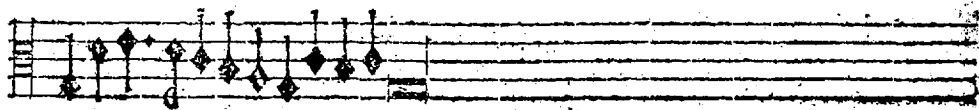




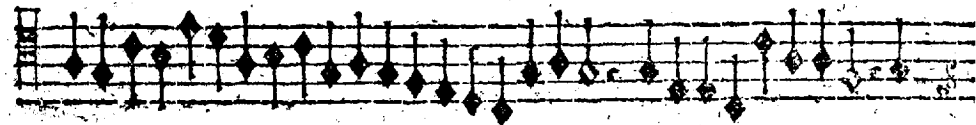
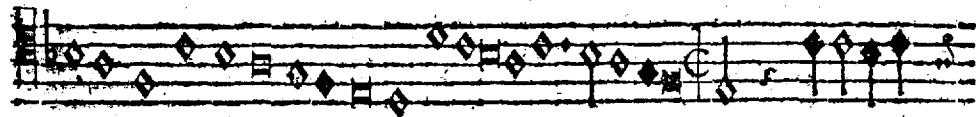
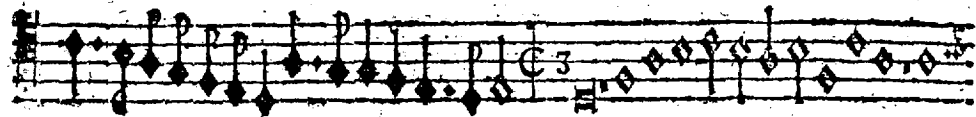
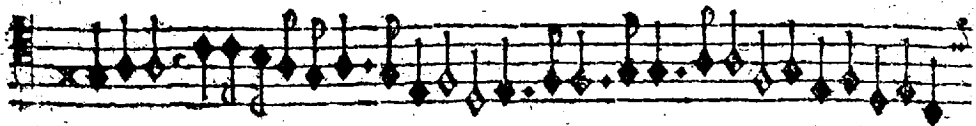
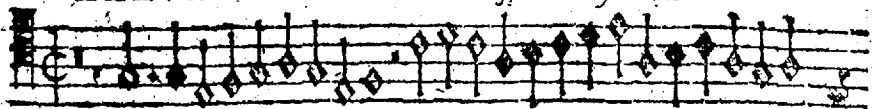
Incertus

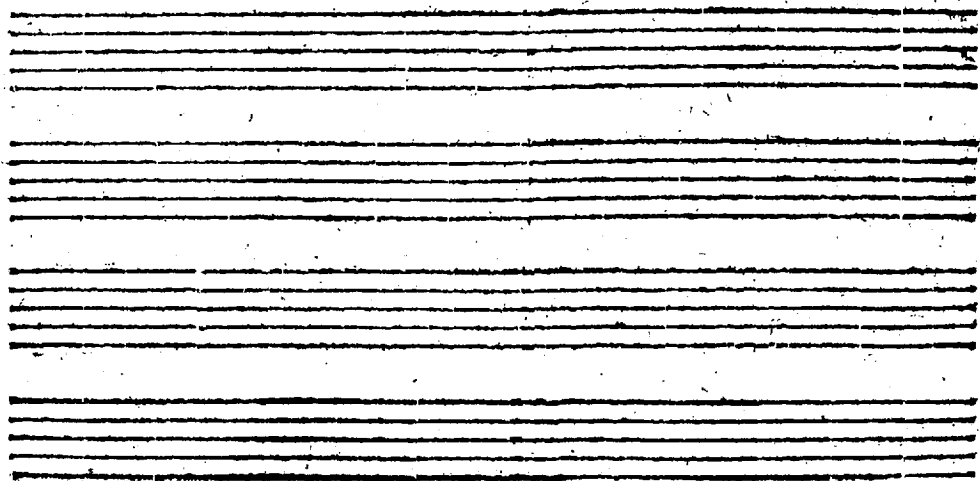
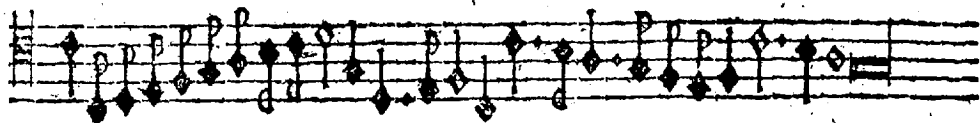
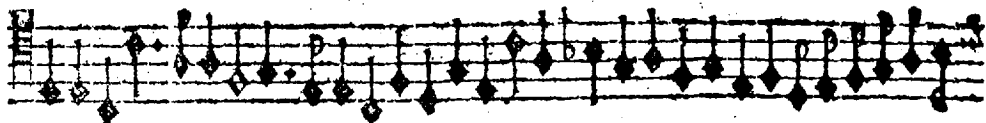
LXXV. Incertus Autor. *Ad Mixolydium.*

This image displays six staves of medieval musical notation, likely from a manuscript. The notation is written in a square neumatic style on four-line red staves. The first staff begins with a C-clef and a common time signature (C). The music consists of a single melodic line with various rhythmic values, including minims, crotchets, and quavers. The mode is identified as Mixolydian by the title. The notation is arranged in six horizontal staves, each containing a continuous line of music. The ink is dark, and the paper shows signs of age and wear.

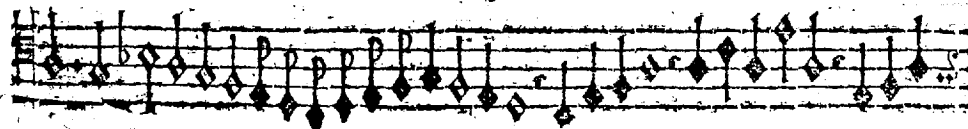
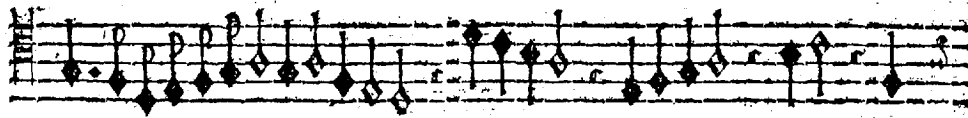
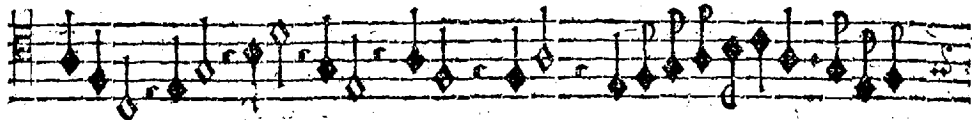
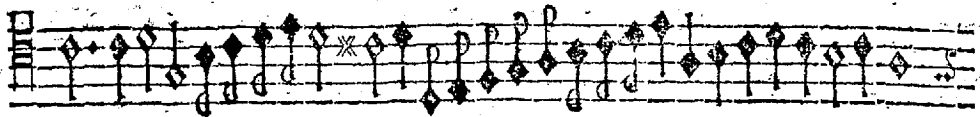
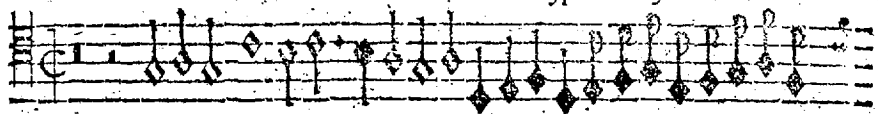


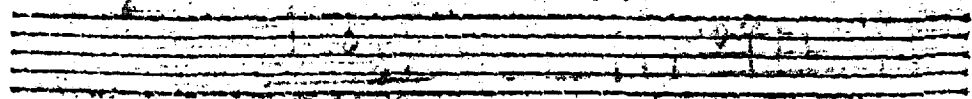
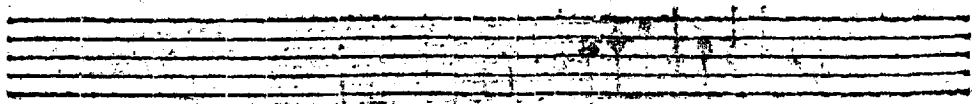
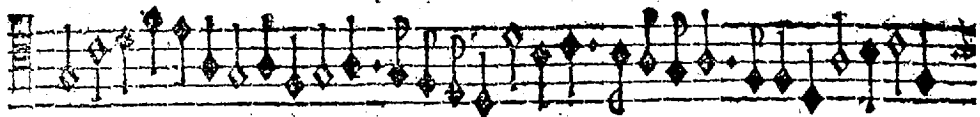
LXXVI. Orlandus. *Ad Hypomixolydium*



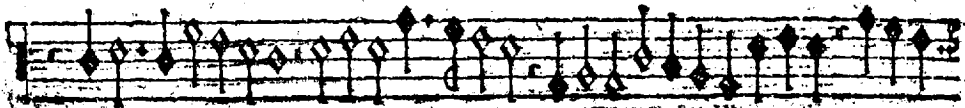
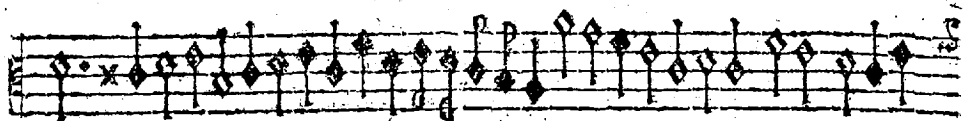
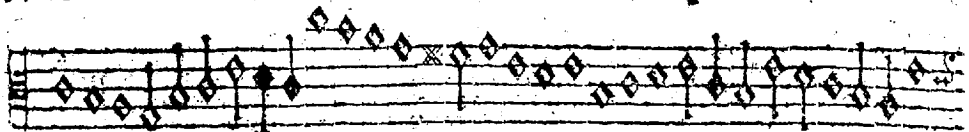
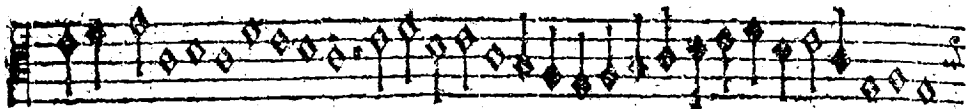
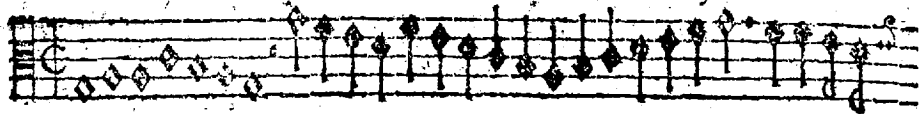


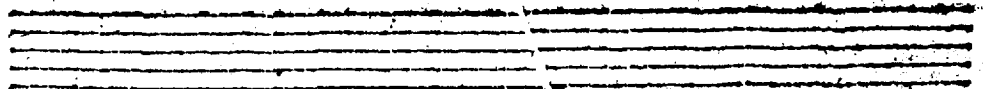
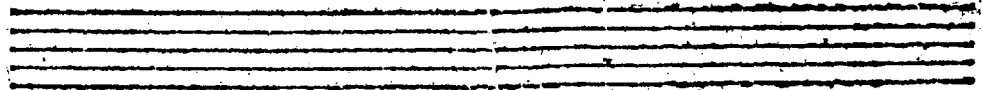
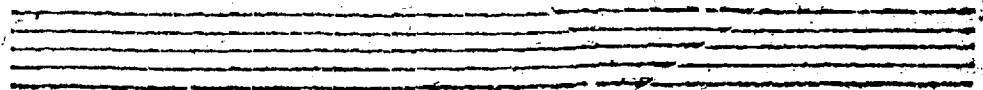
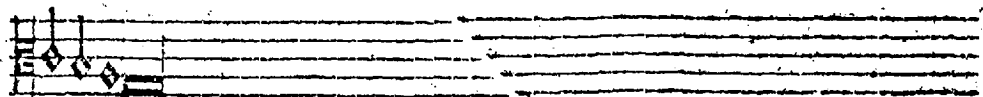
LXXVII. Orlandus di Lafs. *Ad Hypomixolydium.*



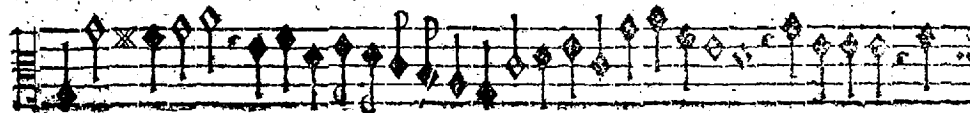
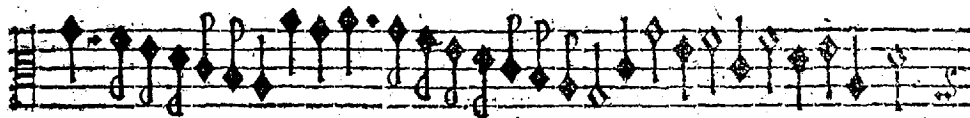
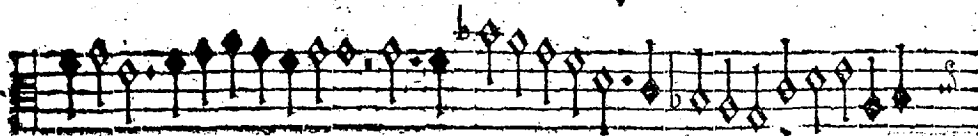


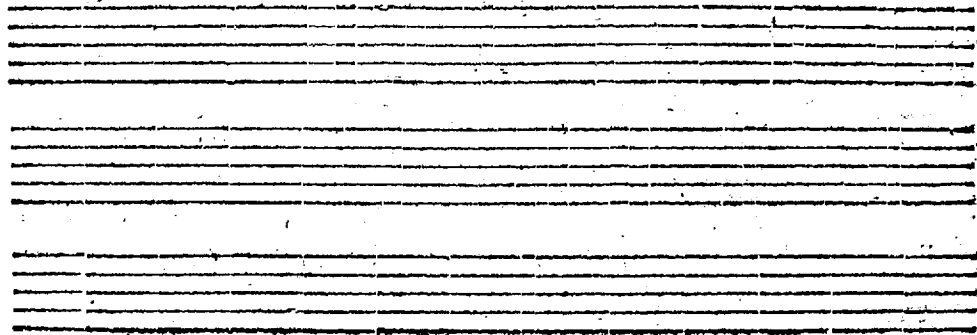
LXXVIII. Orlandus di Lafs. *Ad Mixolydium.*





LXXIX. Orlandus. di Lafs. *Ad Mixolydium.*

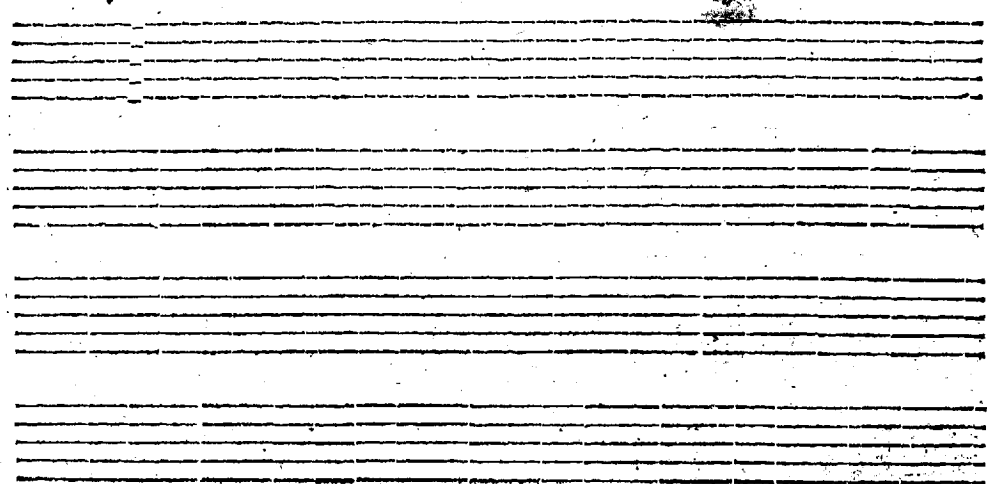
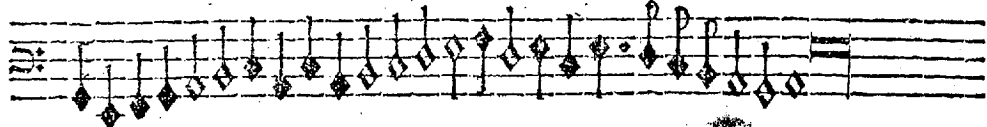




Caspa

LXXX. Casparus Försterus. *Ad Hypomixolydium.*

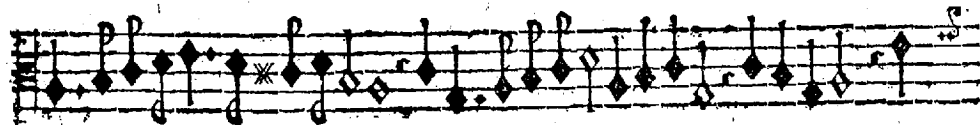
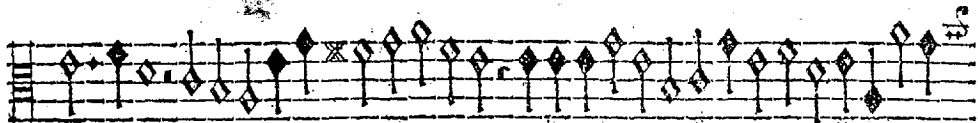
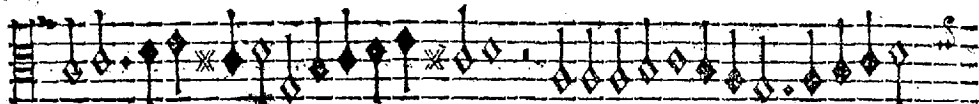


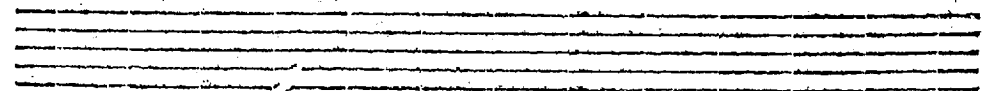
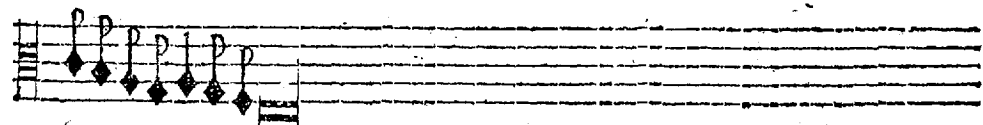
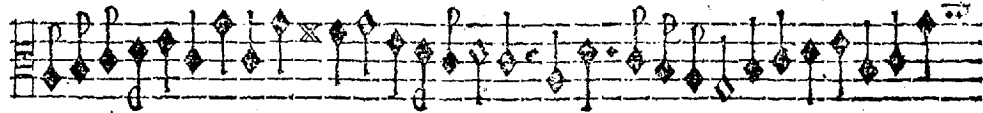


Aaa

Orlan.

LXXXI. Orlandus di Lassus. *Ad Phrygium.*



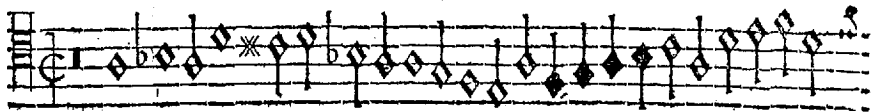


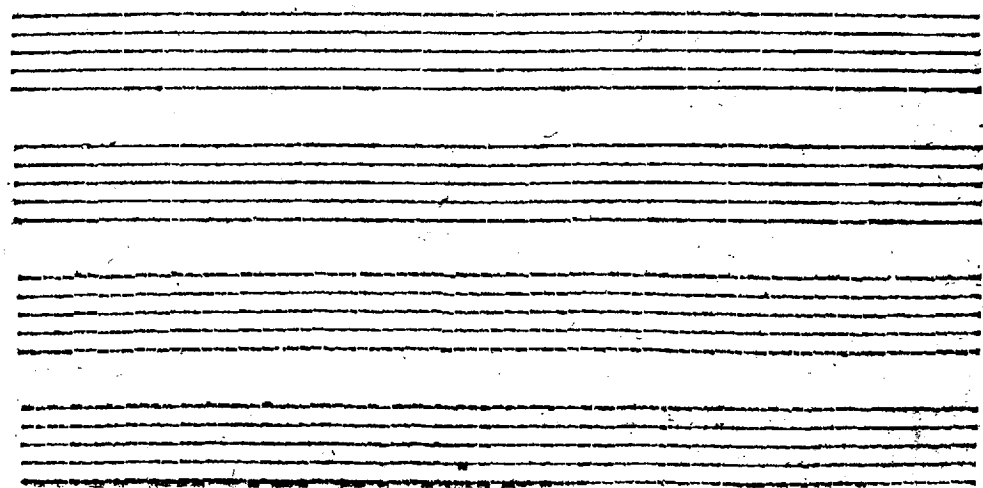
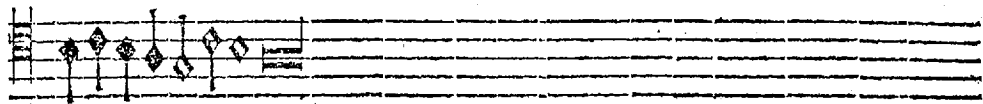
LXXXII. Orlantus di Laffus. *Ad Lydium.*

The image displays six staves of musical notation for the piece "Orlantus di Laffus" in the Lydian mode. The notation is a form of mensural notation, likely from a 16th-century manuscript, featuring square notes and diamond-shaped flags. The first staff begins with a treble clef and a common time signature 'C'. The music is written on six-line staves. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). The diamond-shaped flags are placed above or below the notes, often indicating specific rhythmic values or ornaments. The piece concludes with a double bar line and a fermata-like symbol.

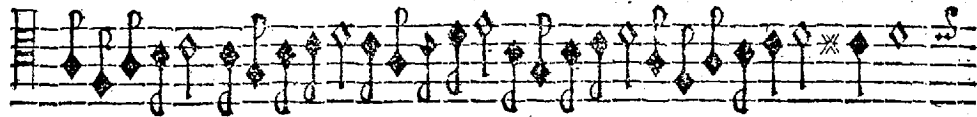


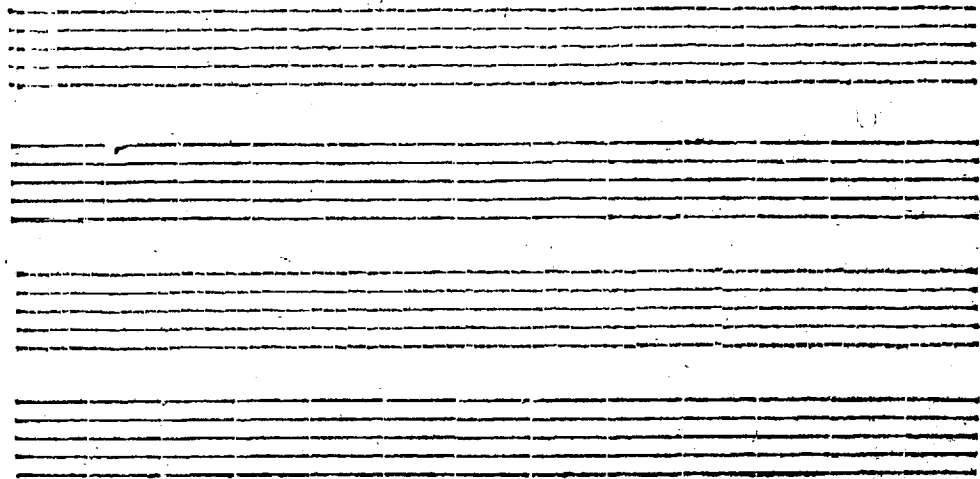
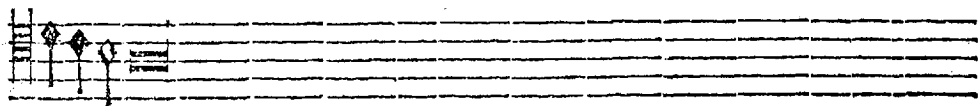
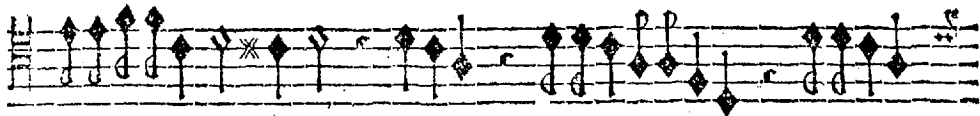
LXXXIII. Casparus Försterus. *Ad Hypoæolium.*





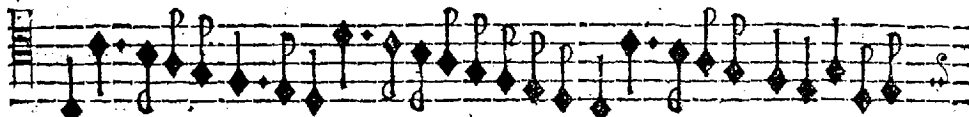
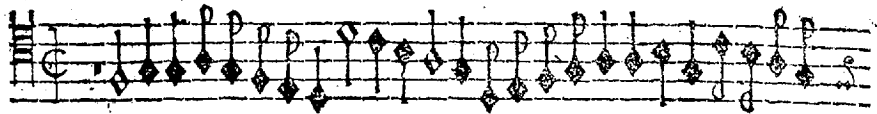
LXXXIV. Casparus Försterus, *Ad Dorian Variato fine.*





Franciscus

LXXXV. Franciscus Palumbus, *Ad Dorium.*

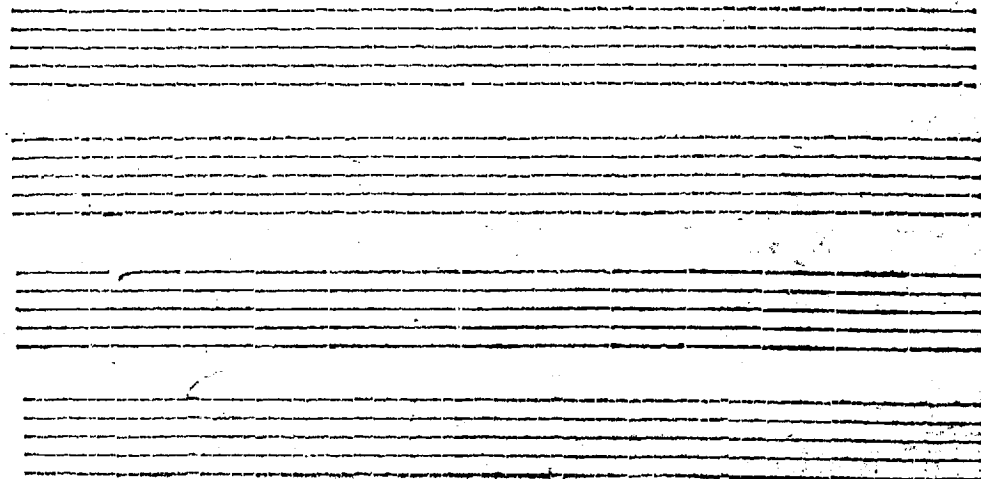
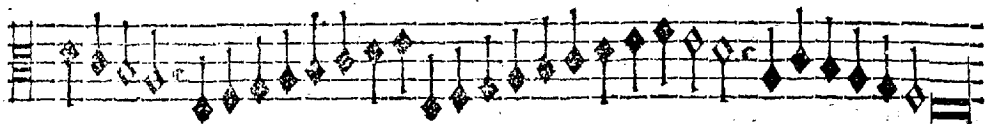
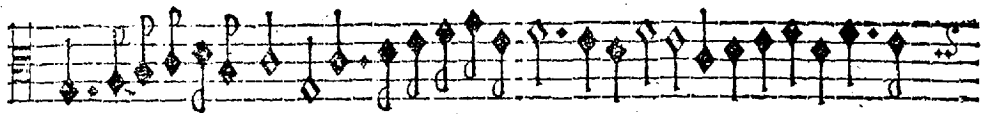




Josquin

LXXXVI. Josquin de Pres. *Ad Primum.*

This image displays six staves of musical notation, likely representing a single melodic line in a multi-measure rest format. The notation is written on a six-line staff with a treble clef and a common time signature (C). The music consists of a sequence of notes, many of which are beamed together in groups of four, indicating multi-measure rests. The notes are primarily eighth and sixteenth notes, with some quarter notes. The piece begins with a common time signature and a key signature of one flat (B-flat). The notation is characteristic of the early 16th-century style, with diamond-shaped note heads and a focus on rhythmic patterns. The piece concludes with a double bar line and a repeat sign.



Bbb

Josquin

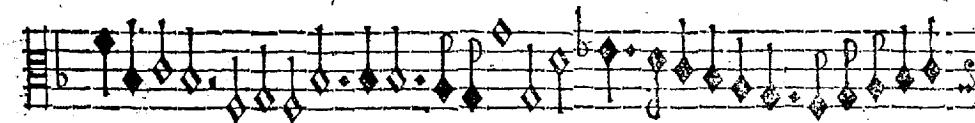
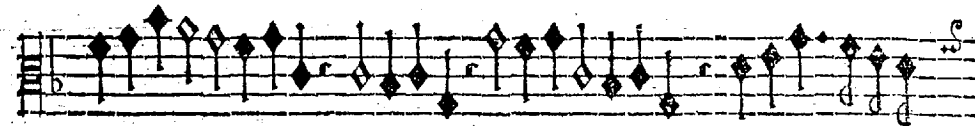
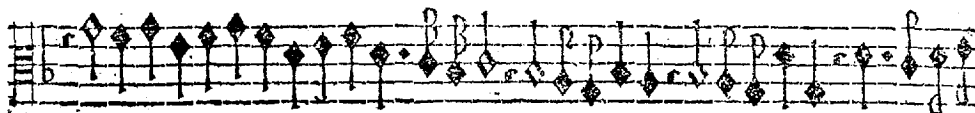
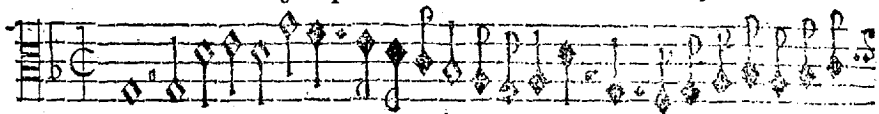
LXXXVIII. Josquin de Pres. *Ad Mixolydium.*

This image shows a page of six staves of musical notation. The notation is written in a style characteristic of the 16th century, using square notes and diamond-shaped ornaments. The music is in the Mixolydian mode, as indicated by the title. The notation is arranged in six horizontal staves, each beginning with a clef and a common time signature (C). The notes are primarily quarter and eighth notes, with various rests and ornaments. The overall appearance is that of a historical manuscript or printed score.

LXXXVIII, Josquin de Pres. *Fuga in Secunda Superiore.*

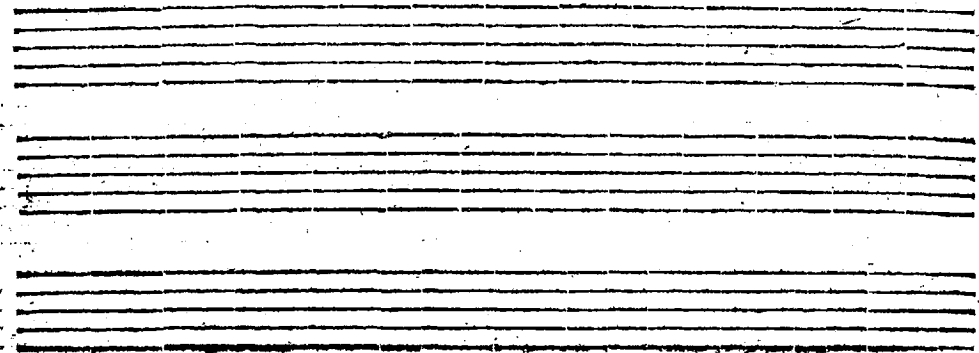
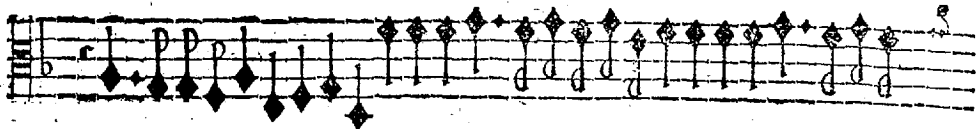
This image shows a musical score for a fugue in the second part of a Mass by Josquin des Prez. The score is written on six staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music is characterized by its intricate counterpoint and frequent use of mordents, which are small 'V' shaped symbols placed above notes to indicate a trill. The notation includes various note values such as minims, crotchets, and quavers, along with rests and dynamic markings like 'p' (piano). The piece concludes with a double bar line on the final staff.

LXXXIX. Josquin de Pres. *Ad Derivms.*



LXXX. Antonius Brumel. *Ad Dorium.*

The image displays six staves of musical notation, likely for a lute or similar stringed instrument. The notation is in a historical style, featuring a single clef (likely C-clef) and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of the 15th-century Burgundian school. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with a 'p' for plectrum. The piece concludes with a final cadence on the sixth staff.

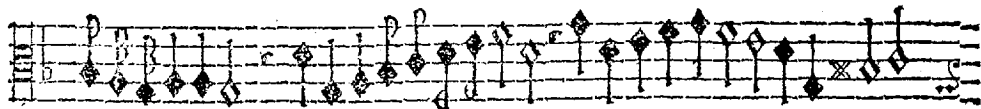


Ad

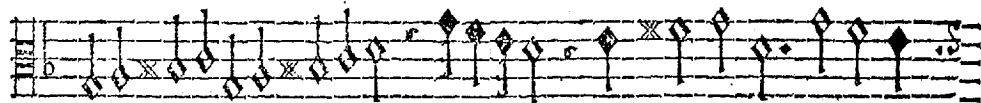
LXXXLI: *Ad Dorian.*



Laus & peren nis glo-



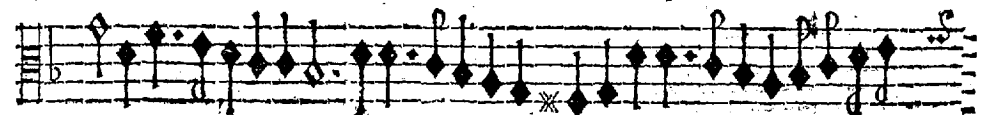
ria Laus & peren nis ij gloria Deo Pa-



tri, Deo Patri, ij & filio Deo Patri, & fili-



o ij Sancto simul paraclito



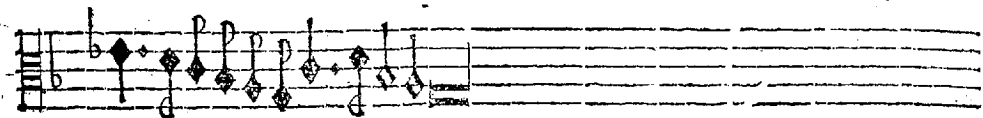
ij in seculorum secula, in seculorum



fe

cula ij

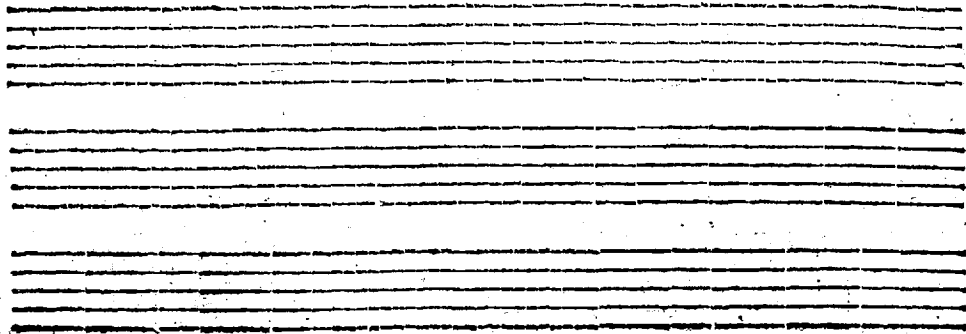
insecutorum



fe

cula.

F I N I S.



CANONES DE CANENDI RATIO
NE, IN CANTILENIS PLVRIVM VOCVM
MODVLADIS, SI VE ID FIAT PLENA VOCE IN P U
blico sive submissa in privato, maximè necessarij

Primus.



Ria sunt, quæ in modulationibus præcipuè spectari debent: Sonus videlicet, sive Vox, Tempus sive tactus, & Textus. Pariter hæc tria progrediuntur, & simul sese in aures insinuant.

Secundus.

Vox cuique naturalis est. in guttore, non labijs vel buccis efformanda: Sed tamen eadem crebra exercitatione & excitata intensione adjuvanda, ut & continuationes longiusculas Spiritus, & vehementiam contentionis, in conservando soni æquabili tenore, suscipere & sustinere possit, ne in acutum nimia intensione insurgendo, vel ex pigriritia in profundum subsidendo, Harmonia deformetur.

Tertius.

In modulatione non clamandum. Illos enim qui mutato colore, facie nigricantespiritu

te, spiritu deficiente, capite refupino, & ore hiantē, barbaricā vociferationē beant eō quō pertinent, remittimus.

Quartus,

Vox aliā aliā non obtundat, fed ſint omnes inæquabili intenfione, ideo canentes quantū fieri pot eſt, in circulo cōſiſtant, ut ad alias voces facilius attendere poſſint.

Quintus

Eadem vocis intenfione, aut remiſſione notulæ canendæ, non alia ſub miſſa, alia contenta voce pronuncianda, niſi ſententiā aliqua aut Fuga elegantior, & ſæpius repetita, ut auditorib, innotefcere poſſit, majorem vel minorem aliquantō requirat ſonum.

Sextus.

Qualibet Vox, quo magis aſcendit, & intenditur, eo ſubmiſſiore ſono pronuncianda, & quantō deſcendit, tantō pleniore, ut gravis ſonus qui eſt obtuſior & tardior, acuto exequari, & æquabili proportione ſimul in aures influere poſſit.

Septimus.

Sonus, qui in aliqua notula continuari debet, æquabiliter producat, nec ad ſingulos tactus, vel partes tactus, ſi videlicet valor notularum punctulo addito auctus fuerit, reſumto ſpiritu, novo ſtatu, & conatu ex aſperetur,

Octavus.

Ad acutiores ſonos, non tantum voce aſcendendum, fed etiam in ijs ſecundum notularum præſcriptionem, ſeno continuato, commorandū, nec remiſſo conatu ſubinde deſiſtendum.

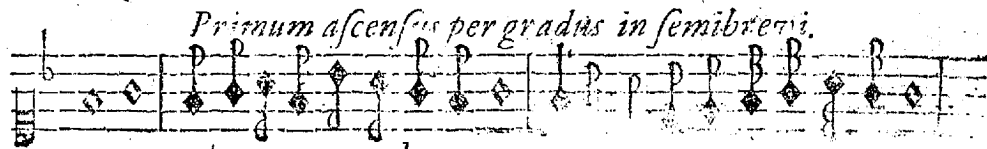
Nonus,

Semi-

Semiminimæ vel Fusæ, quæ gradatim ascendunt vel descendunt, gutture non labij formandæ sunt, & ideo ita conjungendæ, ne gradus magnopere exaudiantur.

Decimus.

Coloraturæ (utendum est hoc vocabulo, non quidem satis Latino, sed in Musicis usitato) quæ cantum exornare debent, nec fiant hinnitu, nec gemitu, nec ululatu, sed convenientibus Musicæ sonis, Et hac lege, quæ quidem pueris sit dicta, ut prima & ultima coloraturæ notulæ, cum ea, quæ coloratur, sit unisono, ne vitiosi progressus perfectarum consonantiarum Harmoniæ inferantur. Variæ autem coloraturarum formæ ex cogitari possunt, non tantum motu, sed etiam notulis inter se discrepantes; Nam ut de notulis tantum dicam, aliqui coloraturas in solis Fusis efformant, aliqui in solis Semifusis. Quidam media, quadam via incedentes, cum Fusas tardiores, Semifusas verò velociores, quam par est, existiment, novas excogitant notulas, quarum duodecim tantum complent. Sed nos omissis ijs, tantum faciliores, & ad captum puerorum aptiores quasdam formulas non in unica tantum clave, sed in omnibus præscribemus. Est enim non difficile erit hujus rei studioso, ex unica coloratura, quæ uni alicui clavi convenit reliquas etiam, quæ ad alias claves congruunt, efformare, & sibi præscribere; tamen ne quid hic desiderari possit, omnes eas formas, ad omnes claves seorsim exprimemus. Exempli gratia detur aliqua pars cantilenæ, quæ coloraturis exornari debet, id fiat hoc modo:



A handwritten musical score consisting of six staves. The notation is written in black ink on aged paper. The first three staves begin with a treble clef and a common time signature (C). The last three staves begin with a soprano clef (C1). The music features a variety of note values, including minims, crotchets, and quavers, often beamed together. There are also some diamond-shaped symbols interspersed with the notes. The score is organized into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of 18th or 19th-century manuscript notation.

Secundò

Secundò.

Ascensus per gradus in Minimis.

A musical score consisting of six staves. The first three staves are in treble clef, and the last three are in bass clef. The music is written in a single system with a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The piece is titled 'Ascensus per gradus in Minimis' and is marked 'Secundò.'.

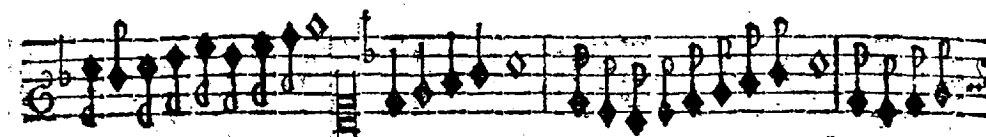
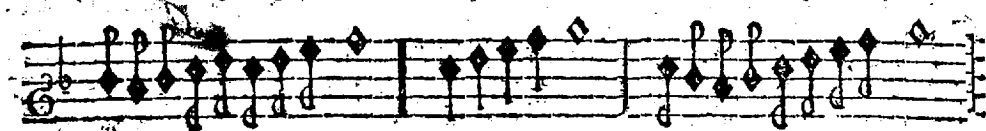
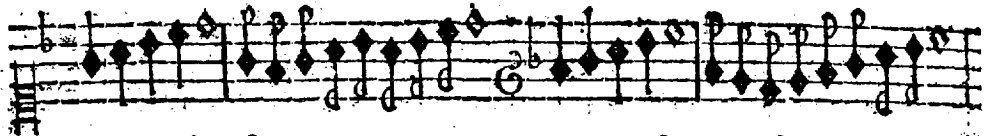
Tertiò.

Ascensus per gradus in Semiminimis.

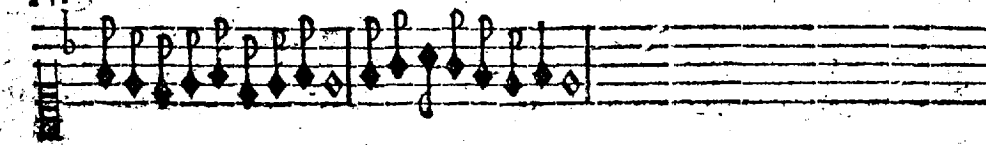
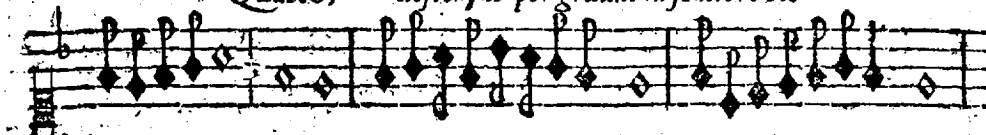
A musical score consisting of one staff in bass clef. The music is written in a single system with a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The piece is titled 'Ascensus per gradus in Semiminimis' and is marked 'Tertiò.'.

Ccc

Quarìò



Quartò, *descensus per gradus in semibreui.*



Handwritten musical score for five staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'p' with a dot. The score is divided into measures by vertical bar lines. Some measures contain fingerings (1-5) and accents (^). The fifth staff ends with a double bar line.

Atq; sic in reliquis clarivibus.
 Quarto descensus per gradus in Minimis.

Handwritten musical score for one staff, showing a descending sequence of notes. The notation includes various note values and dynamic markings. The staff is numbered '1' at the beginning and '2' at the end.

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of notes with diamond-shaped ornaments attached to them. The notes are mostly eighth and sixteenth notes, with some quarter notes. The ornaments are placed above the notes.

Sextò. *Descensus per gradus in Semiminimis.*

A musical staff with a treble clef and a key signature of one flat. It continues the sequence of notes and diamond-shaped ornaments from the first staff. The ornaments are placed above the notes.

A musical staff with a treble clef and a key signature of one flat. It continues the sequence of notes and diamond-shaped ornaments. The ornaments are placed above the notes.

A musical staff with a treble clef and a key signature of one flat. It continues the sequence of notes and diamond-shaped ornaments. The ornaments are placed above the notes.

Septimò. *Clausula in minima.*

A musical staff with a treble clef and a key signature of one flat. It continues the sequence of notes and diamond-shaped ornaments. The ornaments are placed above the notes.

A musical staff with a treble clef and a key signature of one flat. It continues the sequence of notes and diamond-shaped ornaments. The ornaments are placed above the notes.

A handwritten musical score consisting of six staves. The notation is dense, featuring many notes with stems and beams, and some notes with diamond-shaped heads. The staves are arranged vertically. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. There are some asterisks and other markings scattered throughout the score.

Ccc 3

Octavo

Octavo Clausula in Semiminima.

This page of musical notation, titled "Octavo Clausula in Semiminima," consists of six staves of music. The notation is written in a historical style, likely from a 16th-century manuscript. Each staff begins with a clef (likely a soprano or alto clef) and a common time signature (C). The music is characterized by a variety of note values, including minims, crotchets, and quavers, often grouped together. The first staff features a sequence of minims and crotchets, followed by a series of quavers. The second staff continues with similar rhythmic patterns, including a prominent sequence of quavers. The third staff shows a mix of note values, with some groups of quavers. The fourth staff is dominated by a long, continuous sequence of quavers. The fifth and sixth staves conclude the piece with simpler rhythmic figures, including minims and crotchets. The overall structure is a single melodic line, typical of a clausula in a medieval or early modern setting.

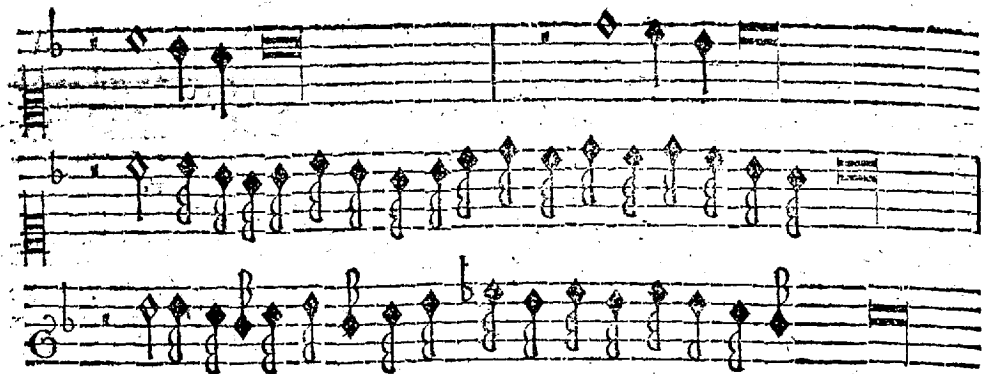
Nono. *[Clausula finalis.]*

1. 2. 3. 4.

I

2

3
4



Undecimus:

Coloraturorum exiguus usus est in illa voce, quæ reliquis fundamentum substruit, Hac enim voce ex legitima sua sede mota & vagabunda discurrente, cum reliquis non habeant, cui inniti possint, concentus penitus fere evanescit.

Duodecimus.

Qui unam vocem canunt, simul & concorditer incipiant, desinantq;: Nequam tamen simul & concorditer respirent.

Decimustertius.

Vox ad affectus accommodanda. Exempli gratia. Lamentationes flebili, increpationes aspera voce exprimenda sunt, & sic de alijs.

Decimus

Decimus quartus.

Aliter canendum in Templis: aliter in privatis ædibus. Illic plena voce, hic discretionem quadam submissè & suaviter.

Decimus quintus.

In privata Musica, ubi plerumq; voces singuli canunt, ad alias bini non adhibeantur.

Decimus sextus.

Initium cantilenæ decantandæ sumitur ex ejus clave finali, in infima voce expressa. Inde enim Cantor sonum desumptum voci præcunti applicat, & reliquas incipientes, si in Fugis progrediantur, adjuvat: alijs concentroribus interim tacentibus, deq; suo exordio sollicitis, ac cogitantibus, Si verò plerumq; simul incipiant, tum Cantor infimam inchoat, reliquis simul in sua voce coincidentibus: Quæ omnia ut convenienter fiant, assiduè & quotidie Concentores in inchoandis & decantandis cantilenis exerceantur.

Decimus septimus.

In fine cantilenæ omnes concorditer consonantiam finalem continent, & tandem ad nutum, sive signum à Cantore datum, simul quiescant. Præterquam in infima voce, ubi sonus ad tactus binos vel circiter, reliquis silentibus, est producendus,

Decimus octavus

Tactus ratione Harmoniæ & textus interdum acceleratur, interdum produci-
tur, ad illum igitur diligentissime attendendum.

Decimus nonus.

Tactus

Tactus observatur & visu & auditu. Visu, quando motus à Cantore ad demon-
strandum tactum factus cognoscitur, qui motus tamen cautè quantum fieri potest,
monstrandus est, nec omnium auditorum oculis exponendus. Auditu vero, non quod
tactus perpetuò sonoris pulsuum ictibus præmonstrari debeat, id enim vitiosissimum
esset, sed quando ad alias voces accipientes attenditur,

Vigésimus.

Textus in modulatione ita exprimendus, quemadmodum consueto sermone so-
lemus, Non vocales pro vocalibus substituendæ, aut peregrinis ac barbaris sonis, sive
siant balatu, sive beatu, deformandæ.

Ideo, cum in Figurali cantu, textus variè discerpatur fugis. & clausulis, eò magis
enitendum, ut rectè notulis applicetur, distinctè pronuncietur, & quantum fieri po-
est, explicite & clare proponatur.

F I N I S.



1682

Errores insigniores sic corrigantur :

Primus numerus significat quot a sit cantilena: Secundus in quoto versu lineam sit error: Tertius, post quot notulas à principio versus.

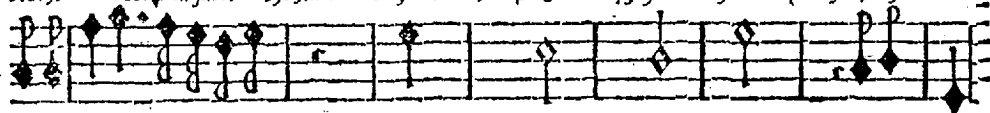
In voce inferiore libro primo.

9.4.24. 8.5.2. infero. 11.1.4. ib. 10. 16.3.2. 26.6.4. infero 54.5.3. 55.3.7.

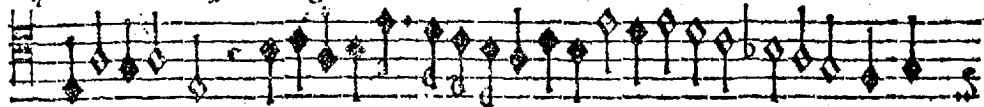


In secundo libro,

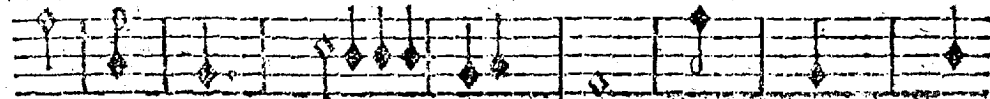
6.1.3. 12.4. infero. 15.3. adde 16.5.2. dele. 42.8.20 43.3.26. 51.10.14. 52.7.13. 60.121



62. post lineam 6. omissa est integra linea haec :



77.14.68.5.20. ib. 6.10. 70.3.15. ib. in fine dele 78.1.3. 79.7.15. 83.5.1.9. ib. 5.1







Handwritten text on the left book's spine label, including the word "Lectura" and other illegible characters.

Handwritten text on the right book's spine label, including the date "Sept. 16/12".