

5-219

A

1-204

R 3550



GREGOR.



Incipit ordo ad processiones faciendas per annis circulum secundum consuetudinem Valline ecclesie Granaten.

APUD INCUTIAM GRANATAM.

ANN. M. D. L. I. I.

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AMBROSI.



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UNIVERSITATIS



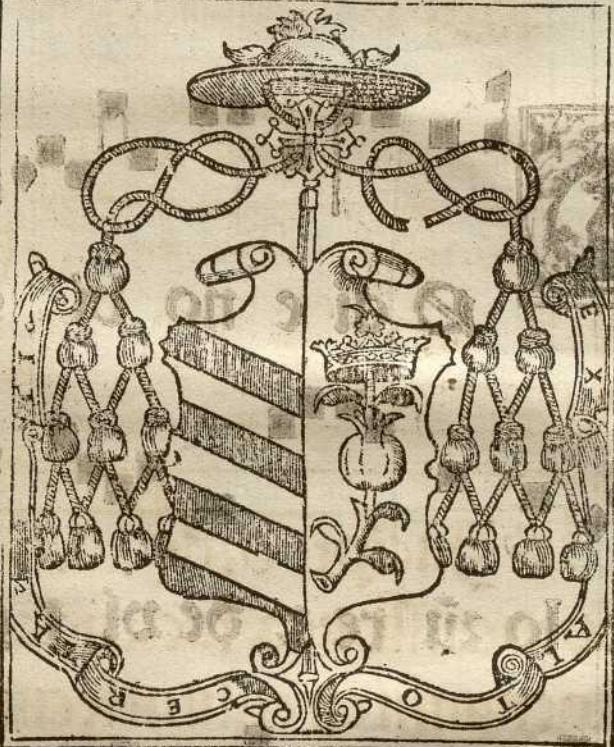
Incipit ordo ad processiones faciendas per anni circulum secundum consuetudinem Ecclesie Granaten.

APUD INCLYTAM GRANATAM.

ANN. M. D. LIII.

BIBLIOTECA
UNIVERSITARIA
GRANADA

GRANADA



domini.

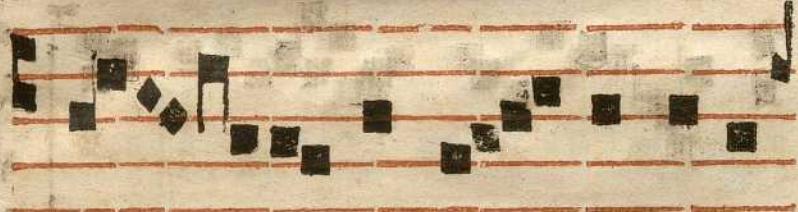
Sol. iii.



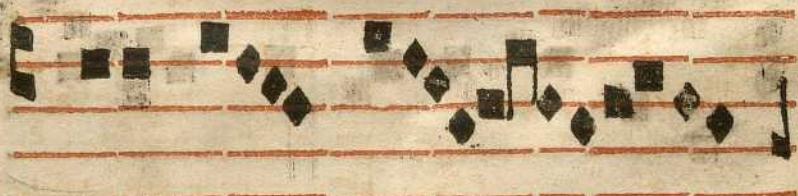
det è re rcí tus ange lo



rum qui a sa lus è te r



na bu ma no gene



rit a

A iii

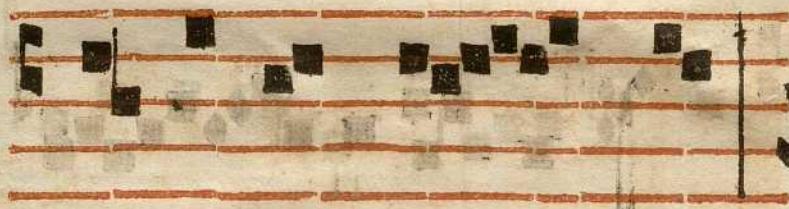
In Matinitate



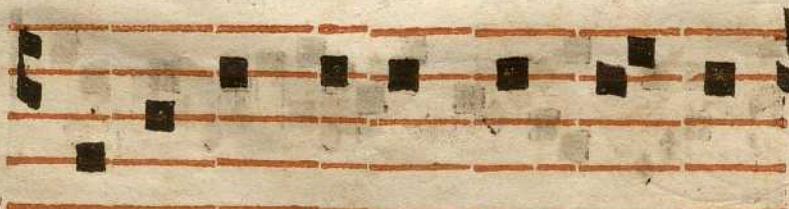
ppa ru it. **C**lersus.



Cori a in



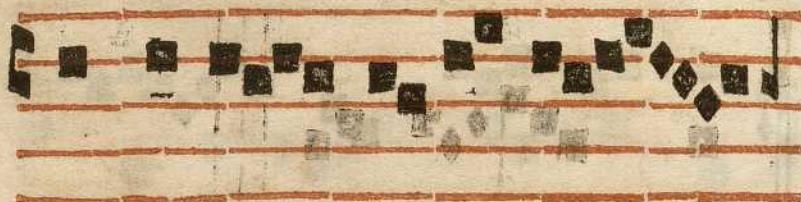
ex cel sis de o



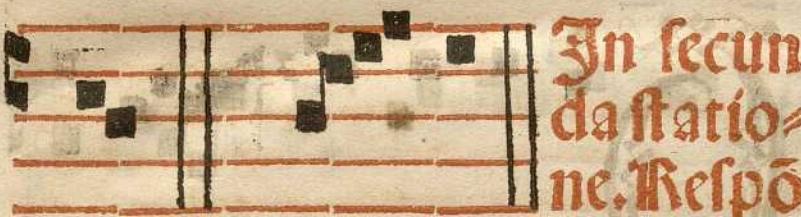
et in ter rapax ho mi ni

I domini.

Fol. iiiij.



bus bo ne volū ta

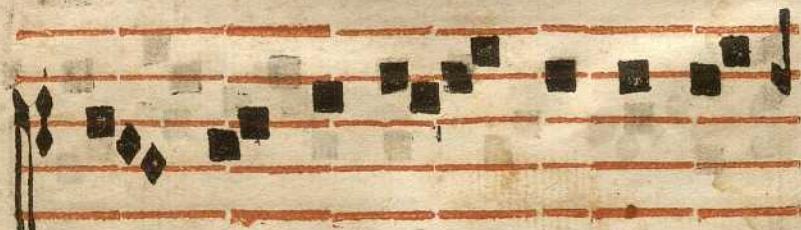


In secun
da statio-
ne. Respō

tis. p. Oau det. sorium.



O Clem vi di stis



pa n storesdi ci te an

A iiiij

In Matinitate

nun ci a te no

bis in terris quis a ppa

ru it. p. Na tū vidi

mus et cho ros an

domini.

Fol. v.

ge lo ru m co

lla uda nte s do

mi nnum. v. J ci

te quid nam

19.10.2

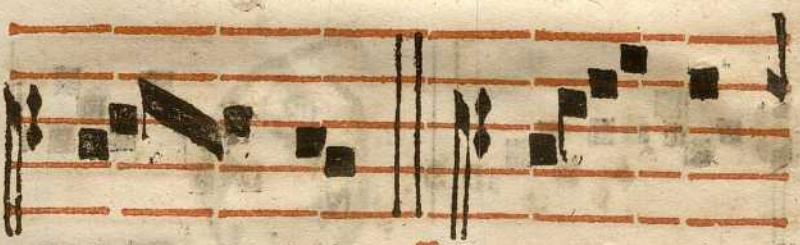
In Matuicale



vi di sis et an nun ci



a te christina ti ui



ta tem. p. Q a tum



vi di mus. sorium.

In tertia
statione.
Respon-

domini.

Fol. vi.

B

Ecce

rama rí e virgí ni

s que portaue runt

te r ni pa tri

Gradus

In Matuitate.

A page from a medieval manuscript featuring three staves of Gregorian chant notation. The notation uses black square neumes on four-line red staff lines. Below each staff is a line of Latin text in a Gothic script. The text consists of two parts: the first part contains the beginning of a hymn, and the second part begins with a doxology.

s fi li um et be
a ta v be ra
que lacta ue runt christum
do mi nū. p.Q ui a bo

domini.

Fol. viij.

di e prosa lu te mun

di de vir gi ne nas

scí di gna tu

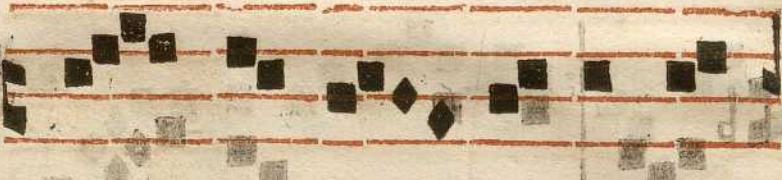
sest. v. I es

Alle lu ia

domini.



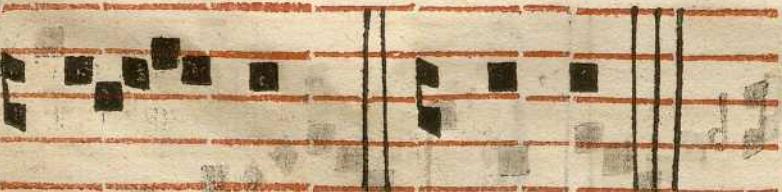
scti si ca tus il lu xit



no bis ve ni te gen



tes et a do ra te do



mi num. p Quia. Elia.

In Matiuitate. Fol. viij.

The page contains four lines of musical notation, each consisting of four horizontal red lines. The music is written in black ink, using square neumes. A large, ornate initial 'A' is positioned at the top left, above the first staff. Below the music, there is a block of Latin text in a Gothic script. The text is divided into three main lines, with some words appearing in red ink. The first line starts with 'Ave maria gratia plena'. The second line begins with 'mari re dēptoris ma ter'. The third line begins with 'que per vi a cę li'. The fourth line begins with 'por ta ma ria nens et'.

Ave maria gratia plena
mari re dēptoris ma ter
que per vi a cę li
por ta ma ria nens et

In Nativitate

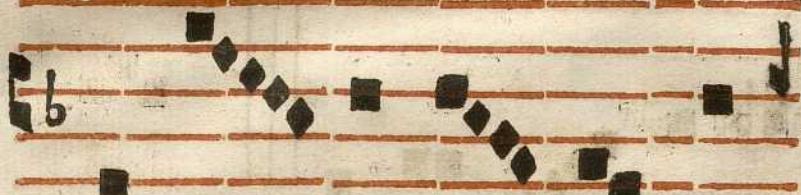
ste lla ma ris succurre
ca den ti surgere qui cu
rat populo tu q genu
is ti na tu rai tra n

domini.

Felix.



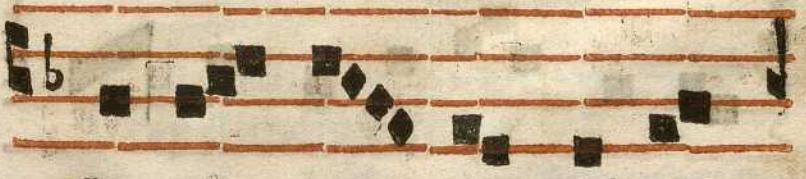
te tu um sanctū genī to



rem vir go pri us ac

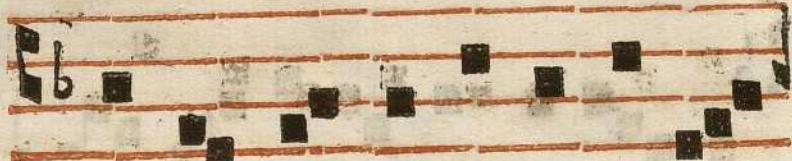


pos te ri us gabrie



lis ab o re sumens
B

In Marinitate



il lud a ue peccatorum



mi se re re. Hymn?



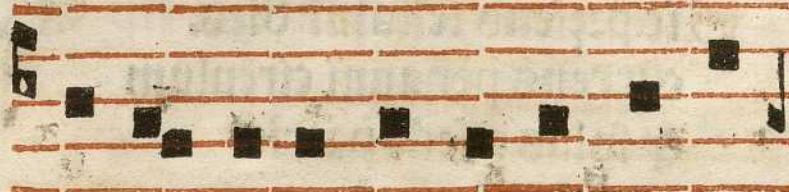
Christe redēptor om



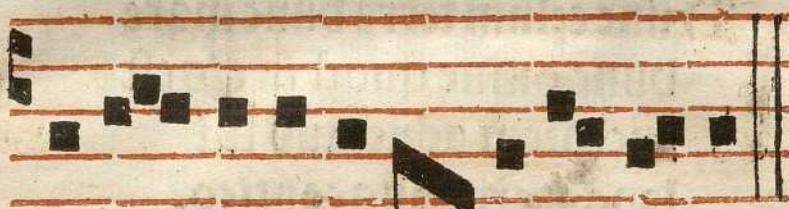
ni um ex pa tre pa tris

domini.

Fol. x.



v ní ce so lus ante prínci



píum nat' in ef fa bí lí ter.

Tu lumen tu splendor patris:
tu spes perennis omnium:
intende quas fundunt preces:
tui per orbem famuli.

Memento salutis autor.

Co nости quondam corporis.
ex illibata virgine
nascendo formam sumpseris
B ij



In Nativitate

Sic pr̄sens testatur dies,
currens per anni círculum
q̄ solus a sede patris
mundi salus adueneris

Hunc celum terra hunc mare
hunc omne quod in eis est
auctorem aduentus tui
laudat exultans cantico.

Nos quoq; qui sancto tuo
redempti sumus sanguine
ob diem natalis tui
hymnum nouum concinimus.

Gloria tibi domine
qui natus es de virginē
cum patre et sancto spiritu
in sempiterna secula. Amen.

T S Q D O R. M R C O N O
R. C.

Fol. xi.

**In die Epiphanię domini
ad processionem.**

Responsorium.



O di e intorda



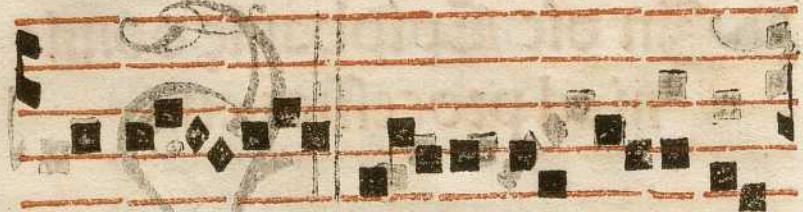
ne bapti za



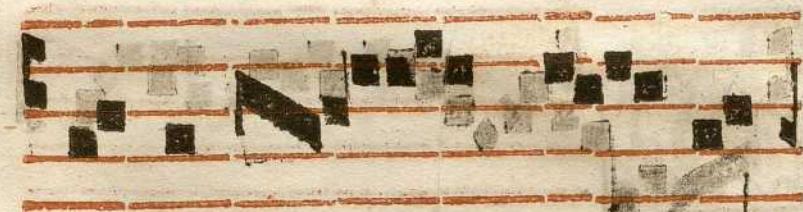
**to domi no a pe r
B iii**

In

Epipbania



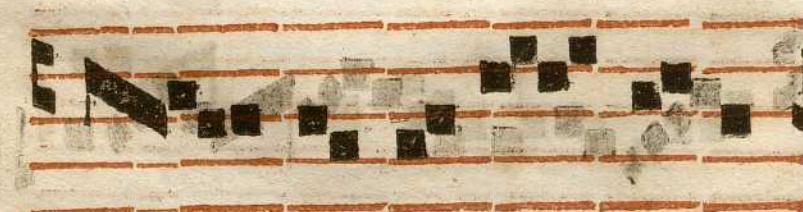
ti sūnt cę lí ueti si



cut co lu m ba su



per aue um sp̄ititus



ma n sit et vox patris

domini.

Sol. xii.

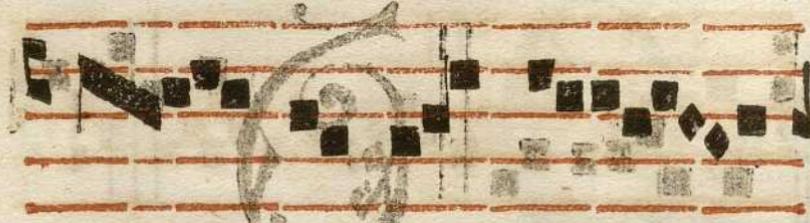


In Epiphania

placu ^{it.} v. Elce n
di t spi ri tu s sanct' cor
poral i spe ci e si cut colu
ba in it p sum t vox dece

domini.

Fol. xiiij.



et ador lo fa acta uita

In secun
da statio
ne. Respō
sorium.

est. p. Dic.

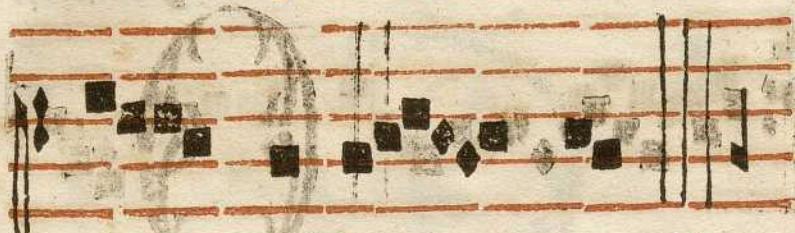
R

E ges tharsis et

introdus multe multe

in Epiphany

In Epiphany



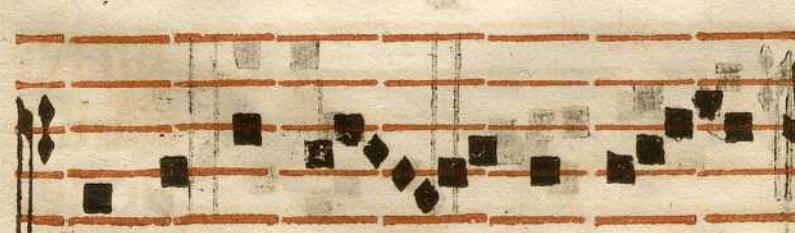
ra of fe rent. p.



S E ges a ra



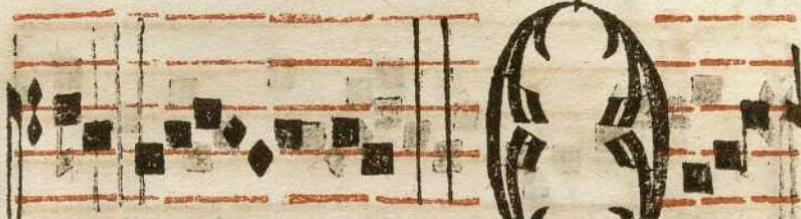
bum et sabba do na



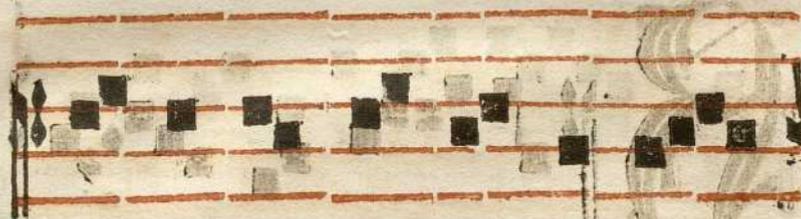
domino de o ad

domini.

Fol. xiiij.



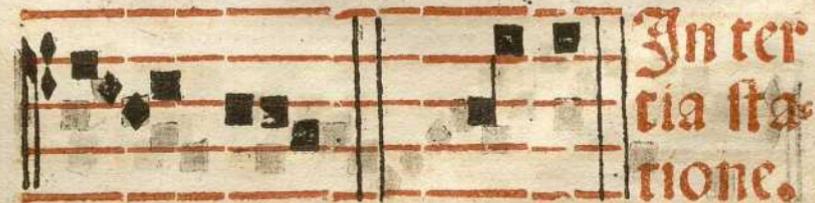
du cēt. v.



anes de sab ba ve ni



ent aurūz thus de fe



ren̄tes. p. Begeſ. Wnlo.

In ter
cia sta
tione.

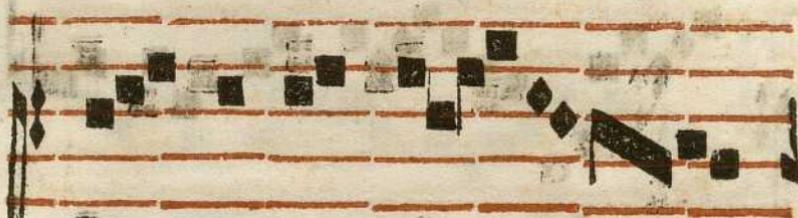
In Epiphanta

Q



domini.

Fol. xv.



ba bēt in se



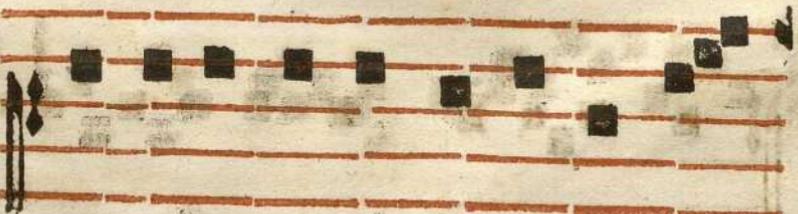
di ui na mi ste ri



a p.



M au



ro vro stē datur regis po

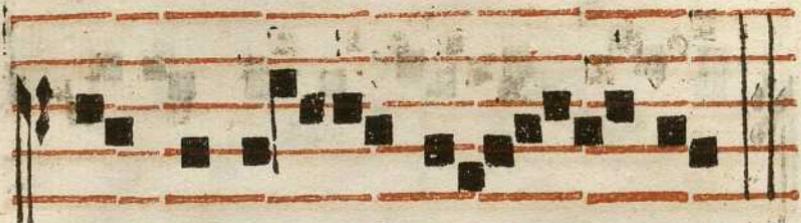
In Epiphanie

A page from a medieval manuscript containing musical notation and Latin text. The music is written on four-line red staves, each with a black clef at the beginning. The notation consists of black square neumes. Below the staves, the Latin text is written in a Gothic script. The text reads:

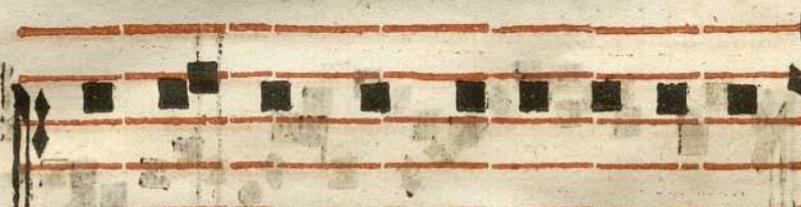
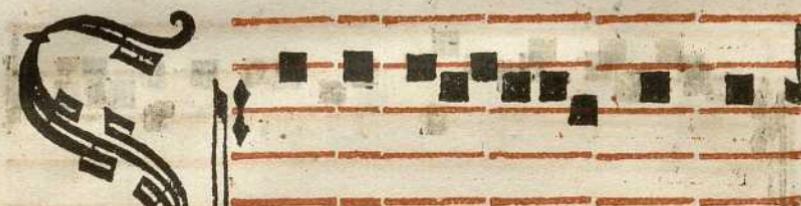
ten tí a in thu
re sa cer do té ma
gnú cōsi de ra et
in mis rrha domínica

domini.

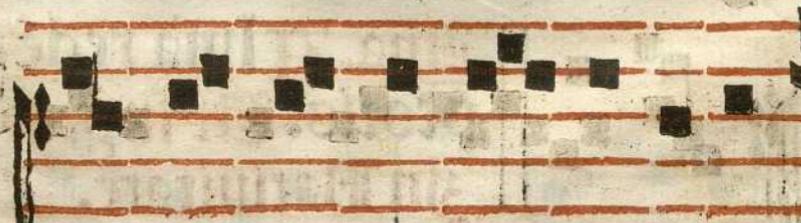
Sol. vij.



m se pu l tu rā. v.



au cto rem magi venera ti



sunt in cu na bu lis z de

In Epiphanie

thesau ris su is misticas

e i mune rūspes

ob tu le rūt. p. *In*

*Alma. Alma redē
ptoris. Ut supra.*

In Nativitate.

in ro. al gangon Hymnos.

domini.

Sol. xvij.

H

Ostis he rodes im

pie christū venire quid ti

mes non ar ri pit morta li

a

q regna dat ce lesta

C

In Epiphonia

Tabant magi quam viderant
stellam sequentes praeuiam
lumen requirunt lumine
deum fatentur munere.

Lauacra puri gurgitis
celestis agnus attigit
peccata que non detulit
nos abluendo sustulit.

Nouum genus potentie
aque rubescunt hydrie
vinumq; iussa fundere
mutauit vnda originem.

Gloria tibi domine
qui apparuisti hodie.
cum patre et sancto spiritu
in sempiterna secula amen.

Fol. xviii.

Dominica in Ramis pal-
marum ad processi-
nem.
Antiphona.



U
m ap
propinqu
ret do mi nus hieroso
E ii

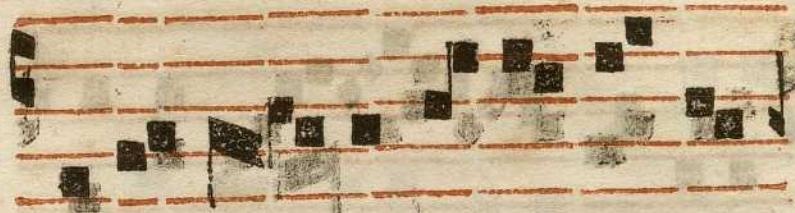


missa

Dominica

I mā mi sic du os ex
discipulis su isi di cēs
te in castel lu quod
est by contravo s et in

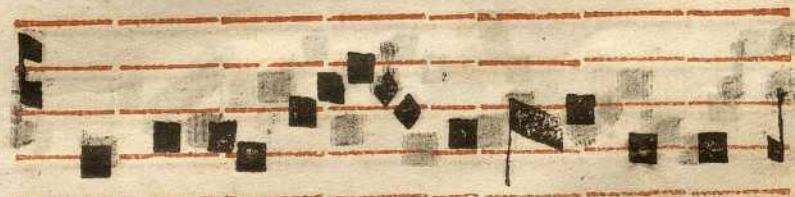
in rāmis palmarū. Sol. rit.



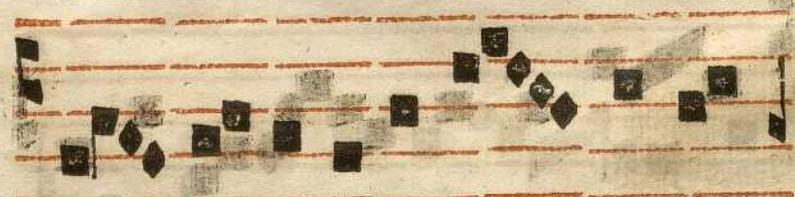
ue mō e tis pullū dū sī



nē al lī ei gatu m sup



quē null' ho mī nū se dīt

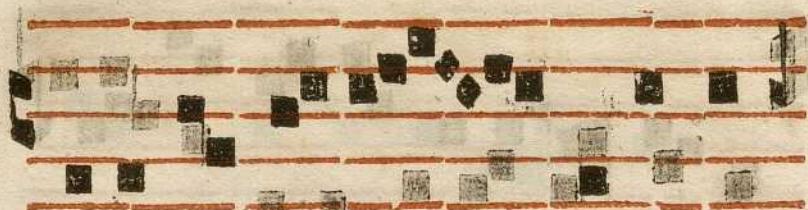


sbū laite et adduoc ci te

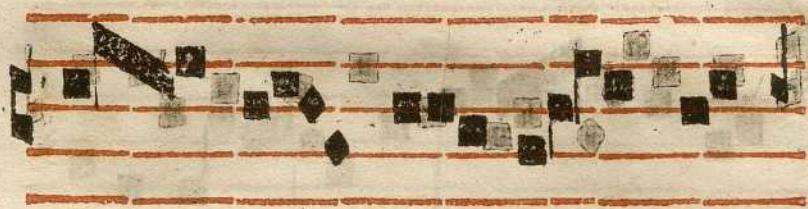
L iii

11.10.2

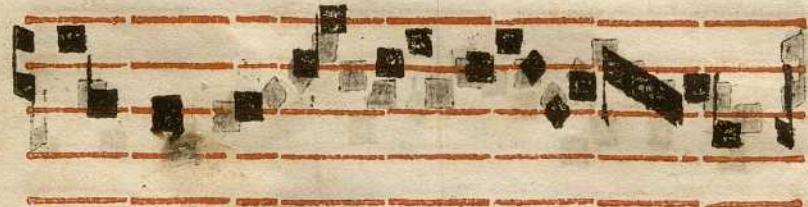
Dominica



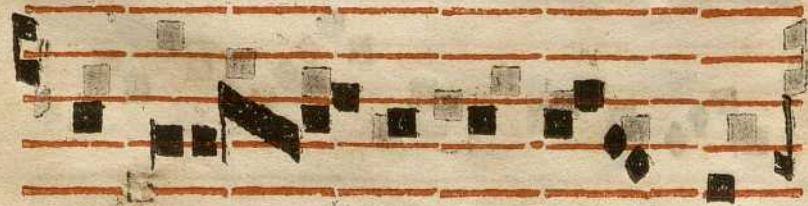
mibi si quis vobis interro-



gat uenit iudicium

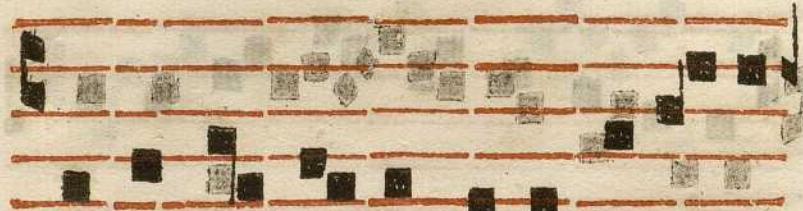


te opus domini

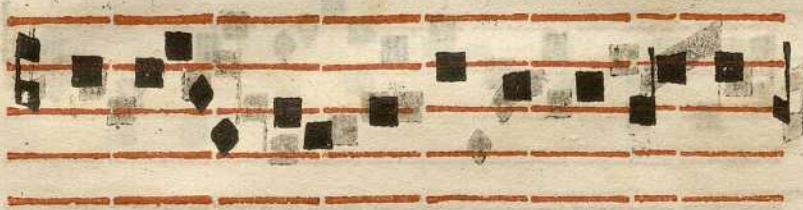


est scripturæ uetus ad canticum
III. 2

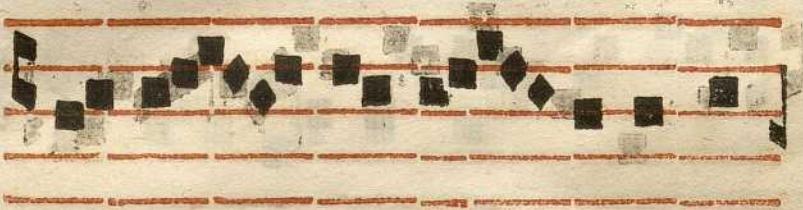
In Ramis palmarū. Fol. xx.



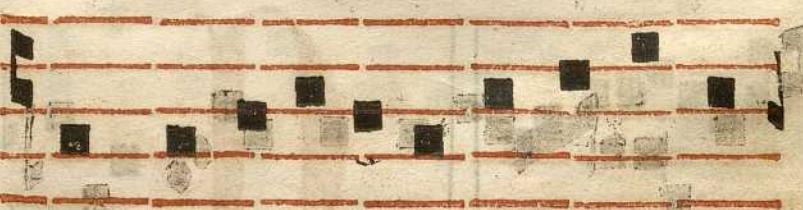
ixerunt ad Iesum et imposuerunt e



ruti bi vestimenta suis a



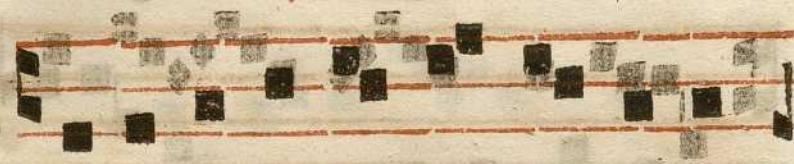
in vi iugatio Galilij ra



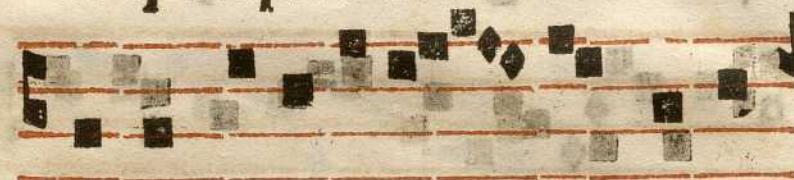
mos de arborib' ex terne bāt
E iiiij

¶. 102

Dominica



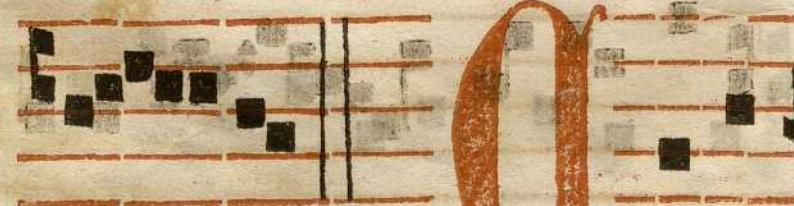
et q̄ sequebantur clamabāt



¶. Osanna in excel s̄is misē



re re no bis fi

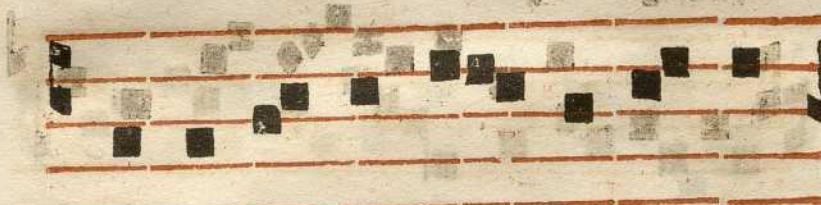


¶. Da uid. Em. Clm. au

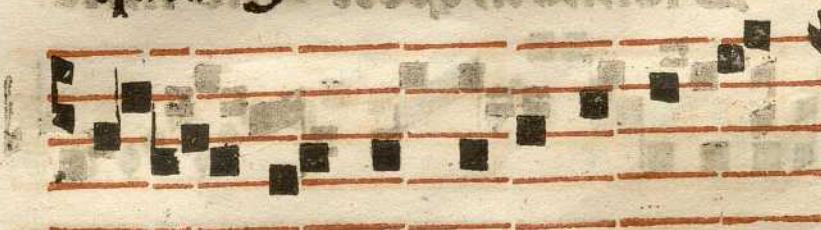
in ramis palmarū. **Fol. xxij.**



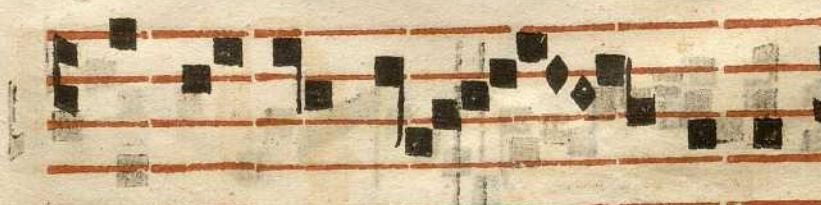
dis set po pun p lus



quia Jesus ve nit hiero



so ly mā acce perūt ra



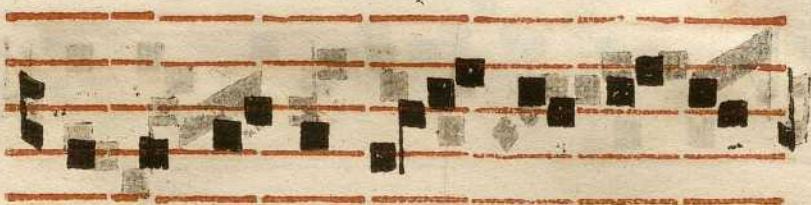
mos palma ru būm et e

lūdo

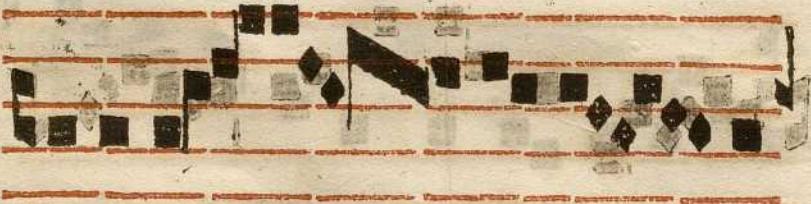
Dominica



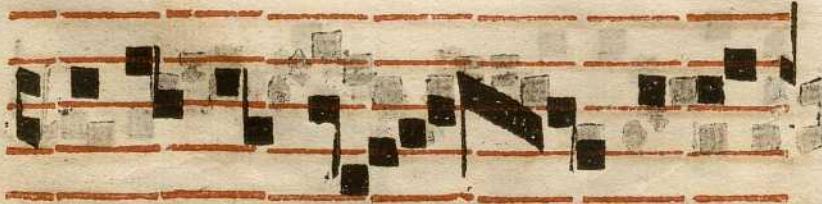
xí e rûte i lob ní lam



et clamabât pa ní ter dí

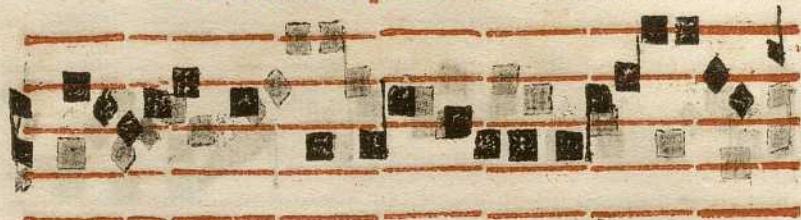


cêtes hic nq sib reu st q

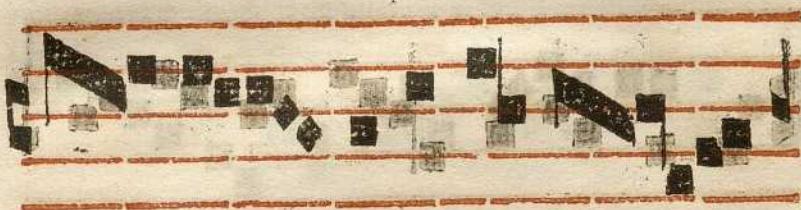


vêtu rus te o dî st ad sa

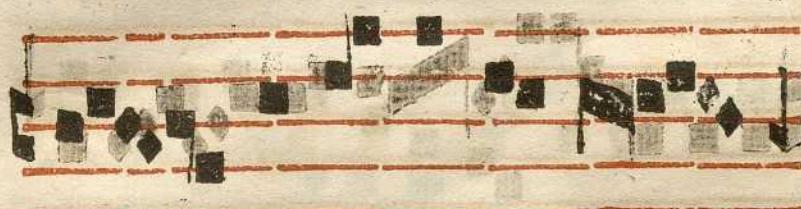
in ramis palmarū. Sol. xij.



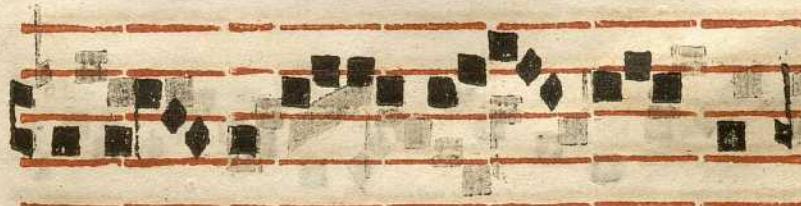
mlu itē gēti umhūrō



c re st sal² nol strab²



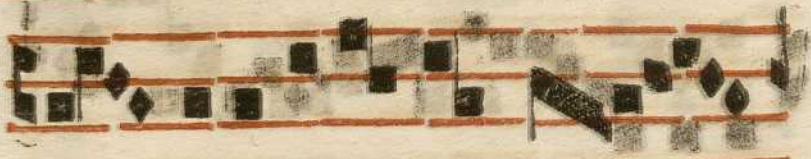
p h et re dē ptí o



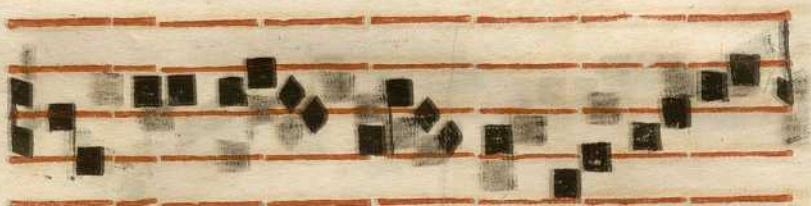
Israhel hic e s̄tarex

Sicut erat

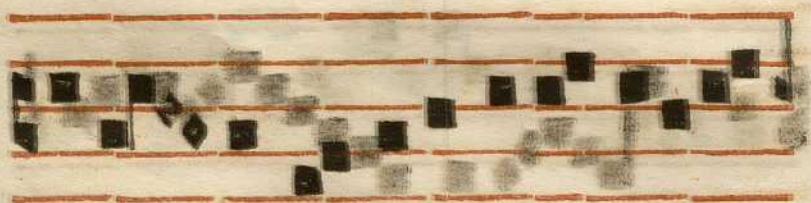
Dominica



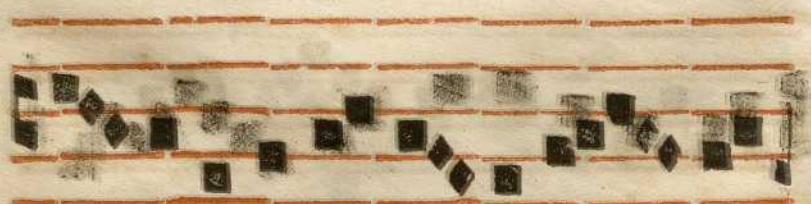
ra que el z emmanu el a nro



ge nus da uid et mudi



salua tor no li timere fili a



Sion ecce rex tu us ve a nit

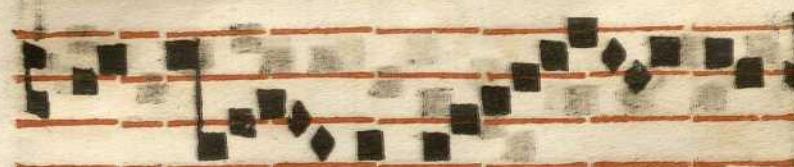
in ramis palmarū. Sol. xiiij.



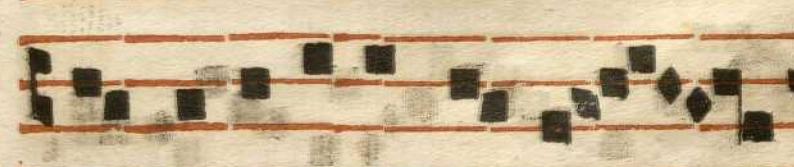
tibi se dens supra



pullū a si ne sicut



scriptum est sal ue



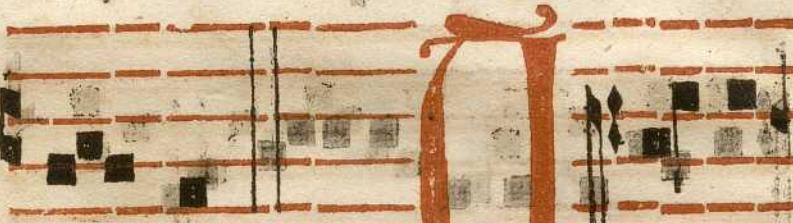
rex fabricator mū dī

missa, loz

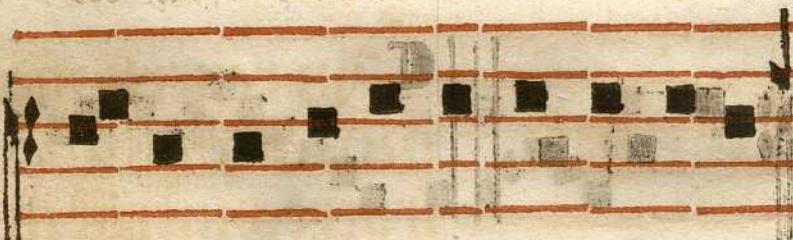
Dominica



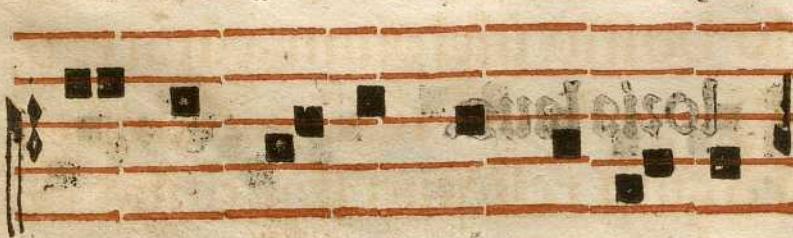
qui ve ni sti re di borgne



re nos. Elia. Urba



multa q̄ cōuenerat addiem

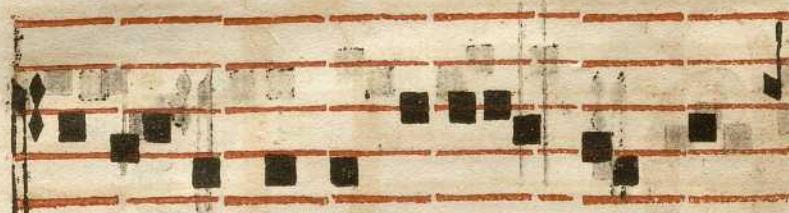


festum clamabāt domi no

in ramis palmarū. fol. xiiij.



bene dí ctus qui venit i no



míne domíni osan na in

Con reuersione
processionis duo
fratres intrāt in
excel sis. ecclesiam / clau
so hostio incipiunt cātare. v.
Gloria laus. tc. Sacerdos ve
ro cum reliquis sanctibus ex
tra illum cūndem repeat. De

quædo. Dominica
inde fratres intus cantant se-
quentes versus / et stantes ex-
tra:respondent post quem li-
bet versum.

Gloria laus et ho-
nor tibi sit rex christe re de-
ptor cum sanctis pue-
ri le de-



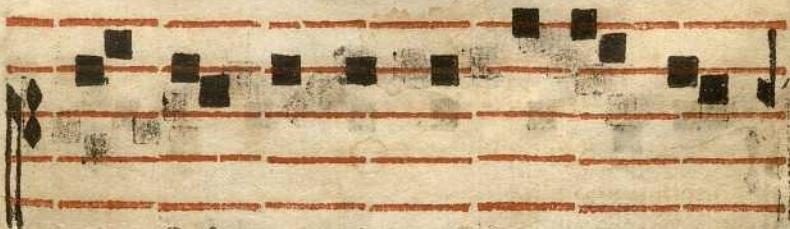
in Ramis palmarū. Fol. xxv.



cus prōsit Osanna pi um. v.



Srael es tu rex



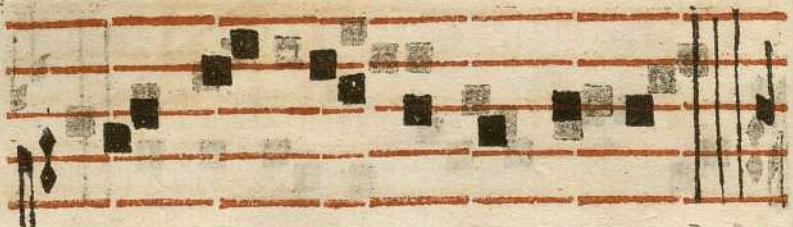
Da uidis et inclita ples



no mi ne quis in domi ni

jezu. lox

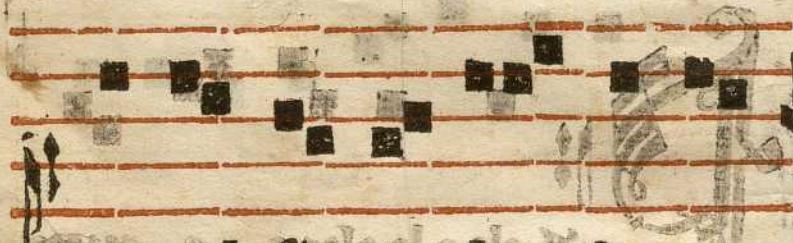
Dominica



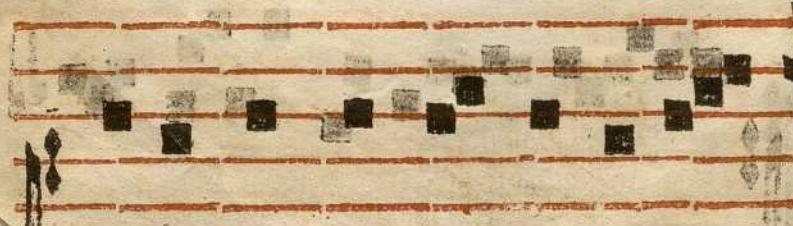
rex be-ne dicte venis. v.



Gloria. v. Et in

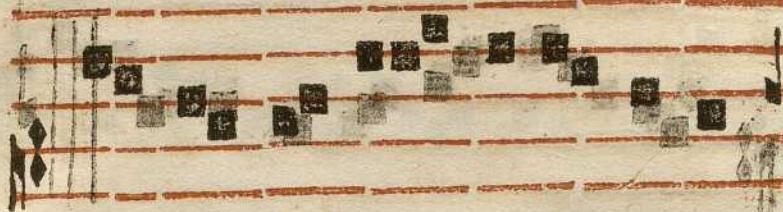


ex cel-sis te-lau-dat ce-



litus omnis et mortalis

in Ramis palmarū. fol. xxvi.



homo et cuncta crea ta



missimul. v. Glori a laus. v.



Lebs hebre a cum



palmis obuiam venit cum
vii

Dominica

prece et vo to by minū ca

nīnus ecce tibi. **B.** Glorī a.

In i^{tro}
itum

Agredí en te

do mi no in sanctā ci

in Ramis palmarū fol. xvij.

ui ta tē hebre

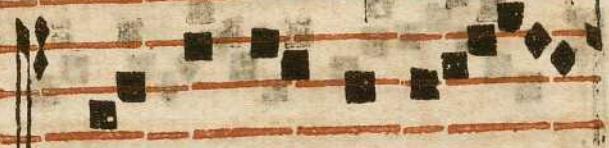
o rū pu e ri re

surrecti onē vi te pro

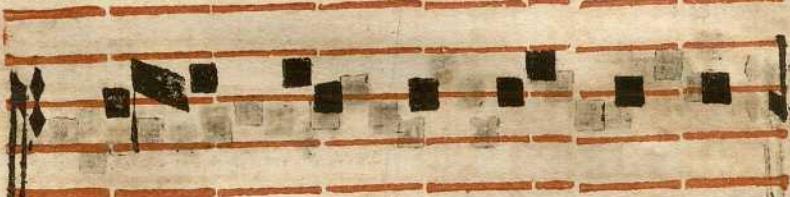
nunci an tes. p.

D iii

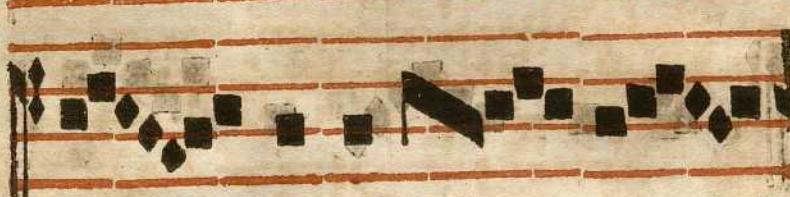
Dominica



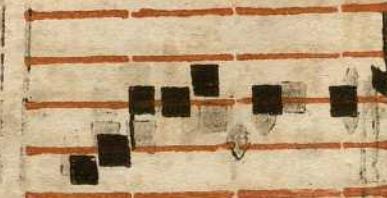
Vim ramis palma



in pistrum O san na cla



ma bāt in ex domice

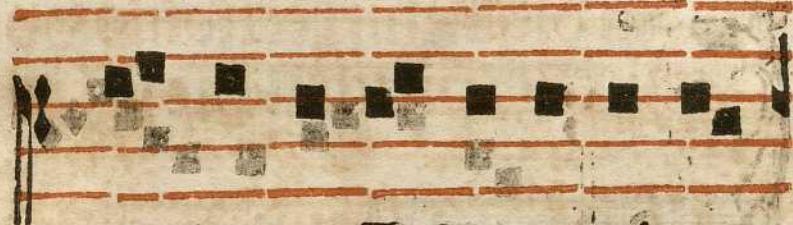


sis. B.

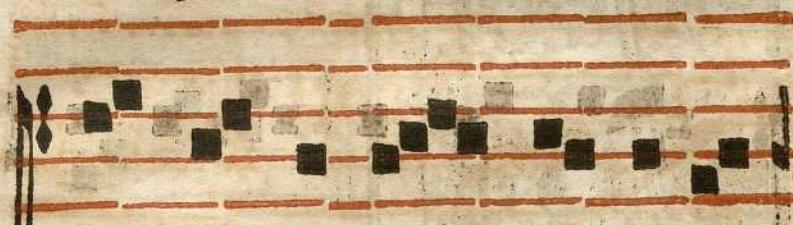


Un q̄ au

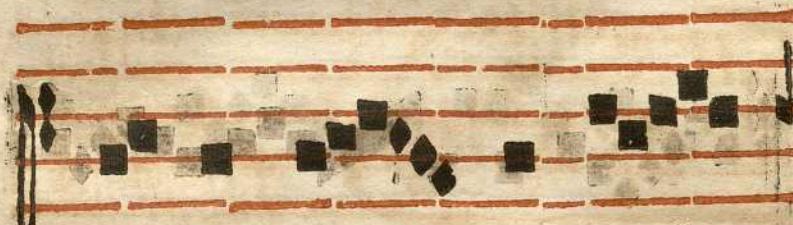
In Ramis palmarū. S. xxviii.



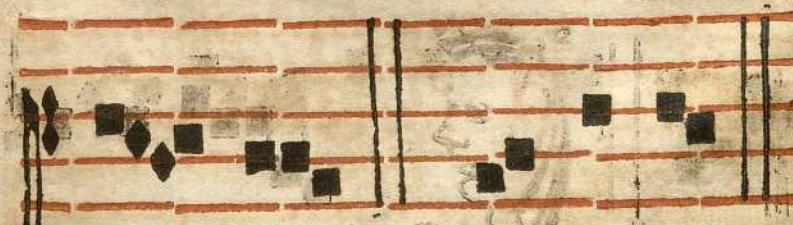
dissent⁹ Jesus ve ní ret



Je ro so ly mā e xi



e runt ob ui am



ur e n. p. Cum ramis,
D iiii

in die

**In die Resurrectionis do
mini. Ad processionem.**



Responsoriū.

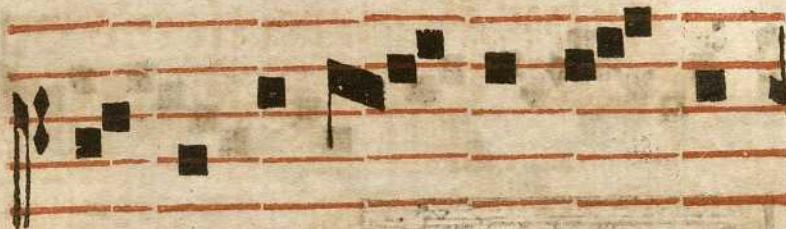
M ge-

lus do mi ni

des cen dit de ce lo

domini.

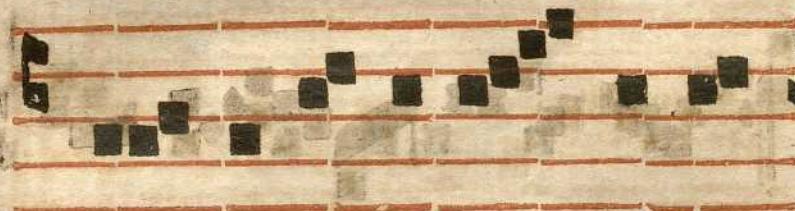
Fol. xxiv.



et ac ce dēs re uol



nít la pi

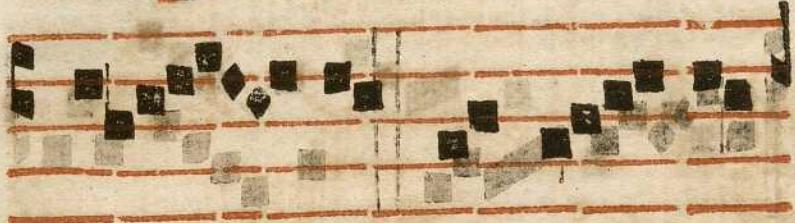


dem et su per e um se



dít et dixit mu ll e

In die Resurrectionis



Prí nis bus no li te



Ití me a rei u scílo r e bie



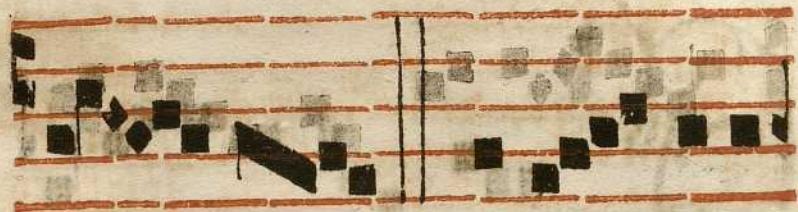
ním quia crucí si



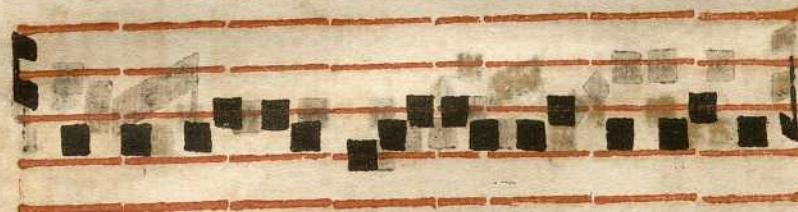
xum quę ri u stis sā sur

domini.

Fol. xxx.



re dixit. p. Deni te et



vide te lo cu m v bipo si



tu superat domi



nus alle lu ia. Ucris.

In die Resurrectionis

The page contains four lines of musical notation. Each line consists of four horizontal red lines representing a staff, with black square neumes placed on or between them to indicate pitch and rhythm. The text is written in a Gothic script below the staves.

The text is as follows:

L in tro e un
tes imonu mē
tū viderūt iuue nē sedētē in
ōxtrīs coo p tū stolla cādida

domini.

Fol. xxiij.

et obstupue rūt qui

dī xit illis. p.

In secunda
statione.

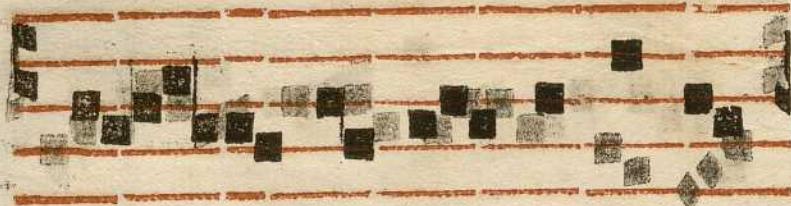
Re sponso-

De ni te. rium.

Ω

A ri a Magda le

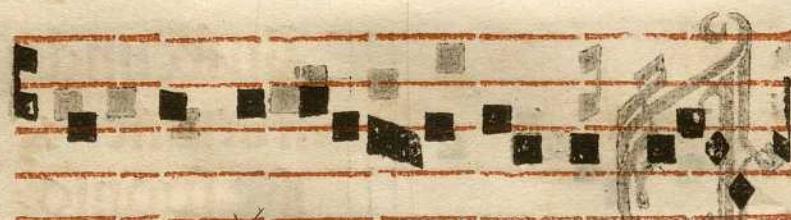
In die Resurrectionis



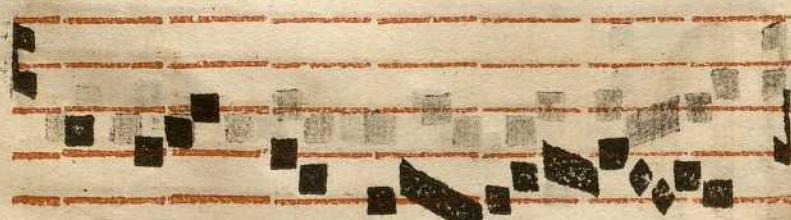
ma ix et latice na Ma



ri a in bat dili cu lo

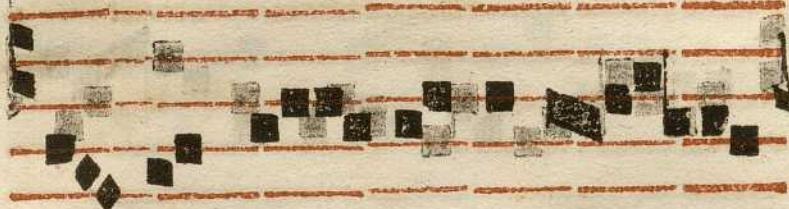


ad monu men tu Je sum



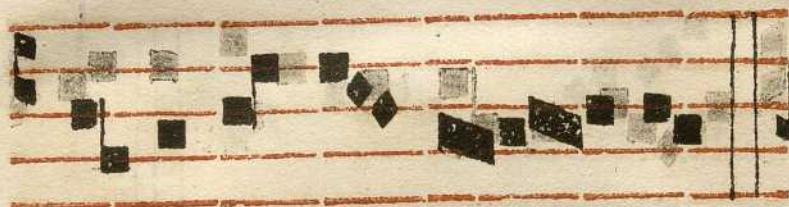
que que ri itis i nis

domini. fol. xxxij.



non est hic surre xi

nt

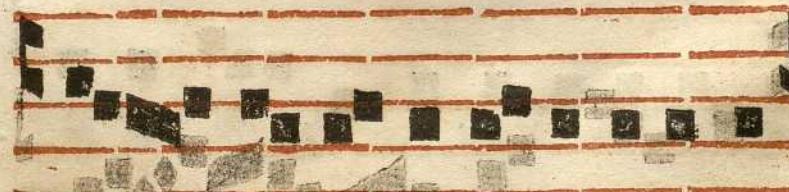


si cut locud tus

est. p.

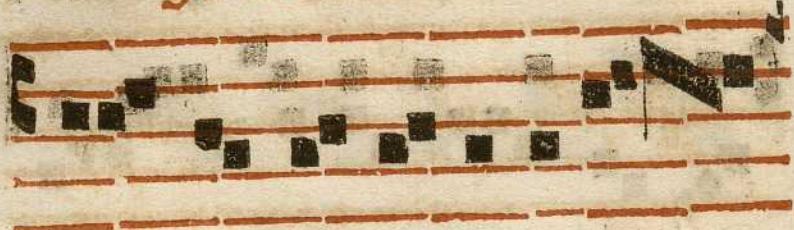


Re cedet vos in galí

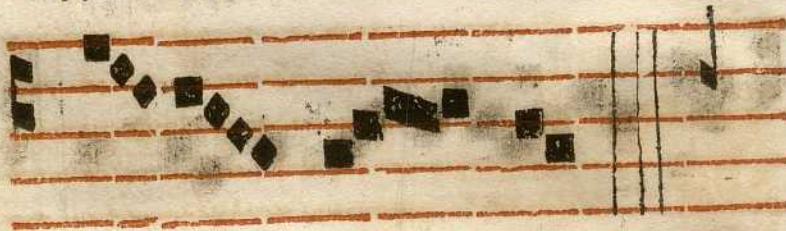


le am i abí eum vide bi

In die Resurrectionis



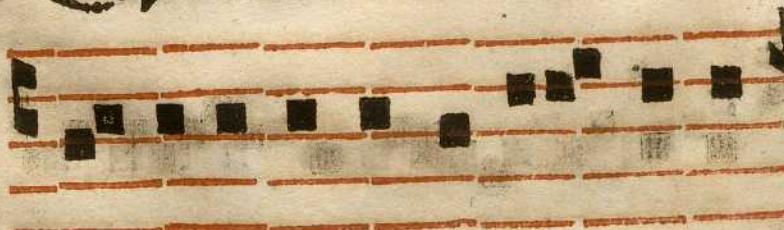
tis al le lu ia al le



lu ia. 6.



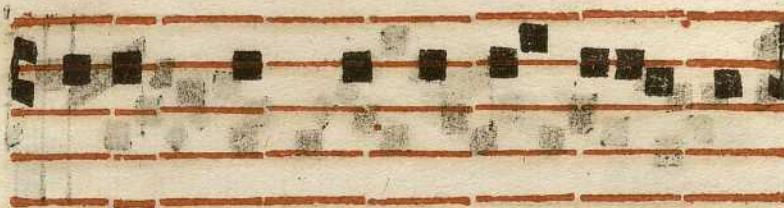
E val de



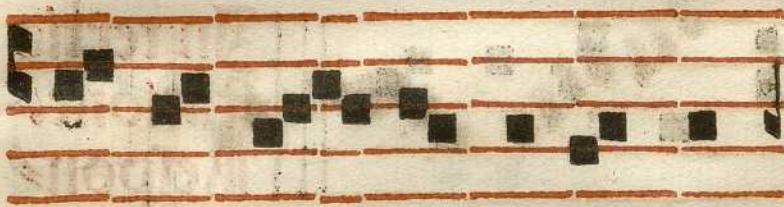
ma ne vna sabba to rü ve



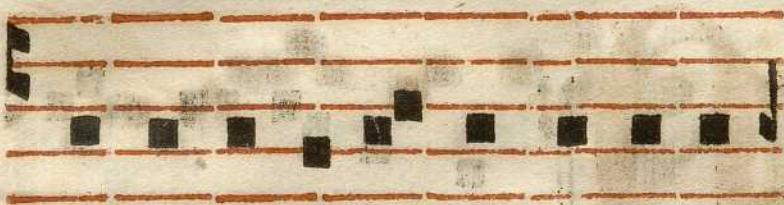
anno domini. **Sol. xxxiiij.**



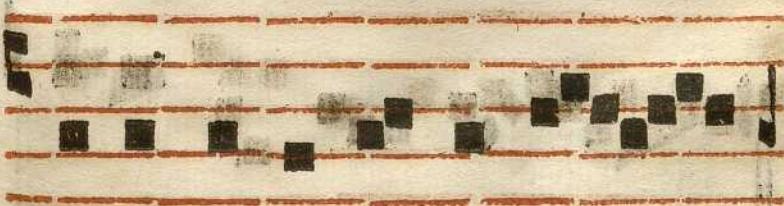
nunt ad monumentum or



to iam so le et in tro



e untes vi derunt iuue né



sedentē in dixtris qui

E

missa in die Resurrectionis



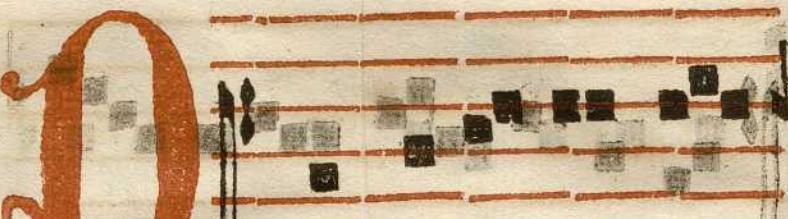
dixit ille b lis. d.



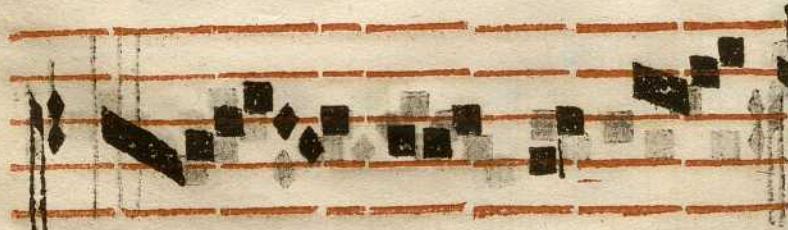
**In tertia
statione.
Respon-
sorium.**

Dre ce det vos.

O

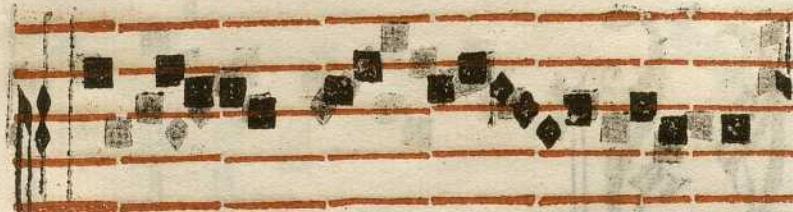


Em trā sis set sab

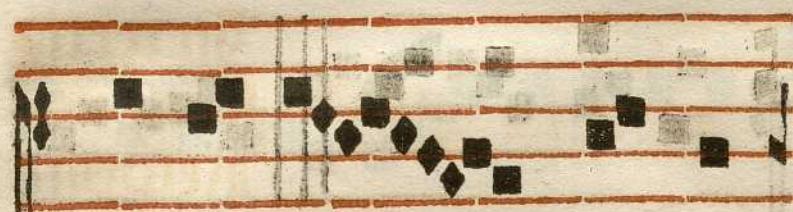


ba. et tum Ma er

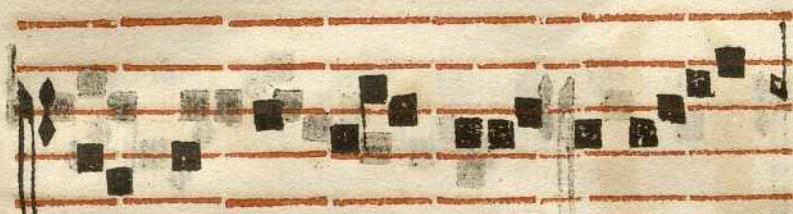
anno domini. fol. xxvii.



a zibag da le mne et



ziba ri a eoc tab Ja co

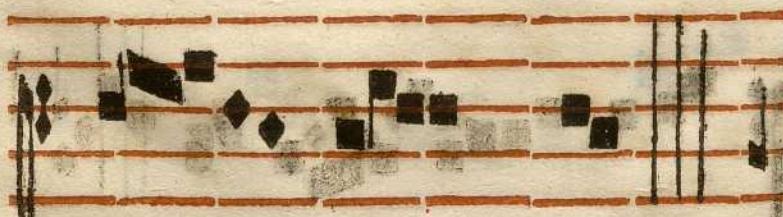
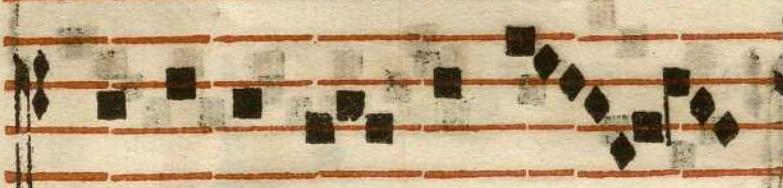
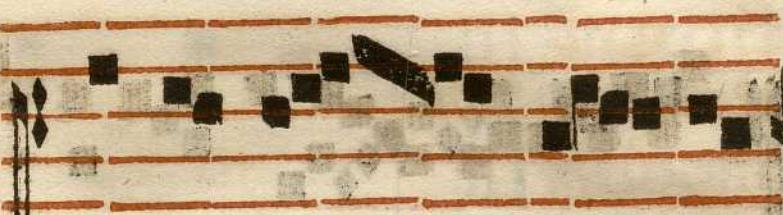


dbl et Sa lo mne e me



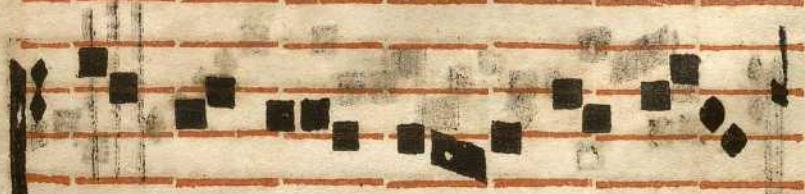
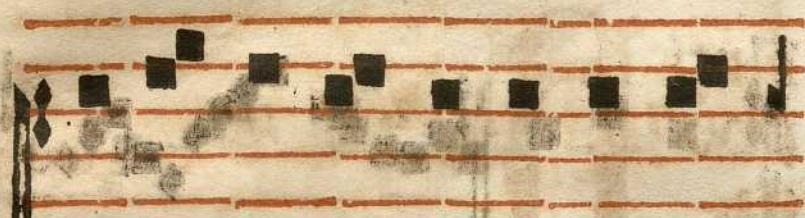
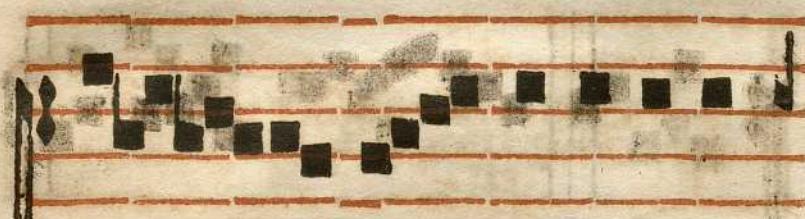
runt arto ma ta. sp.
E ii

In die Resurrectionis



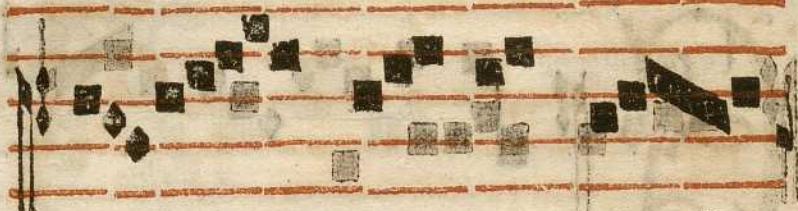
domini.

Sol. cccv.

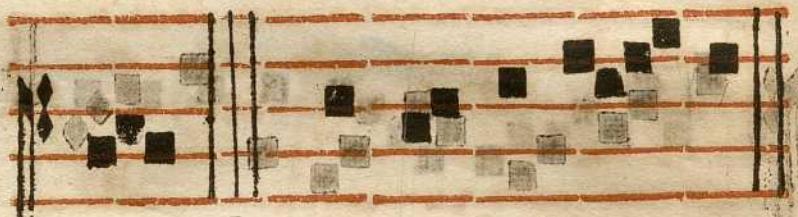


E iii

ixij **Alleluia Resurrectionis**



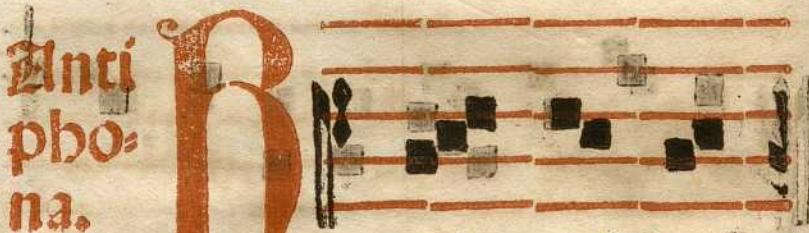
om missus eto itam so ul



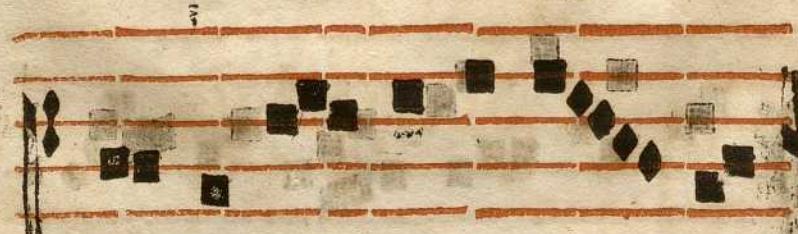
le. Ip. Ut ve nienti tes.

**Anti
pho
na.**

R



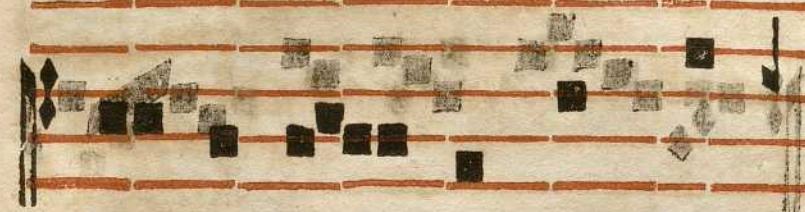
an ducul **E** l Igio mal



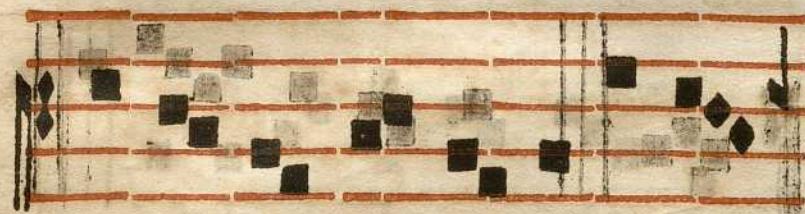
ce lū le cta re al in le

in

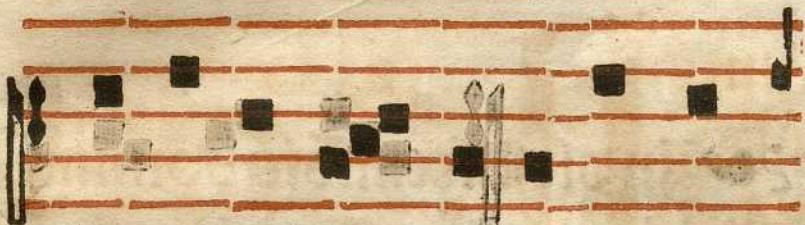
domini. **Fol. xxxvi.**



lu o la qui ora quem me



ru i n ssi porta re al le



lu ia al le lu ia re sur



re xit si cui dixit ab
E iiiij

In die Resurrectionis

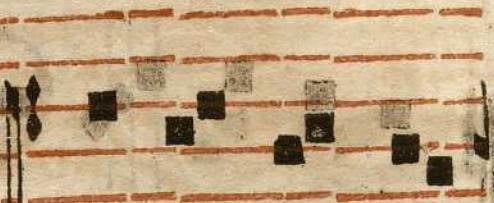
le lu ia o ra pro no
bis de um al le lu ia.

The page features two staves of musical notation. The top staff uses red horizontal lines and black square neumes. The bottom staff follows a similar pattern. Below the staves, there is a large amount of faded, illegible text. The clear text consists of three lines of Latin: "le lu ia o ra pro no", "bis de um al le lu ia.", and "In die Ascensionis domini".

**In die Ascensionis domini,
ad processionem: in pri-
ma statione.
Responsorium.**

Deo gratias. Alle lu ia.

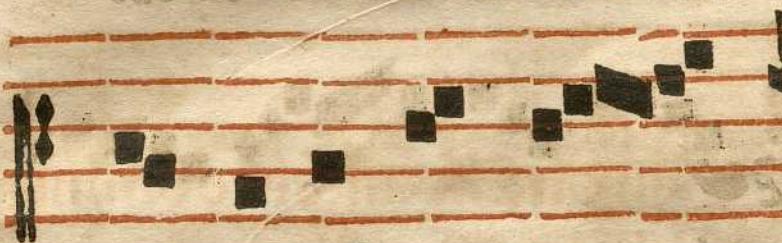
die Ascensionis dñi. fol. xxxvij.



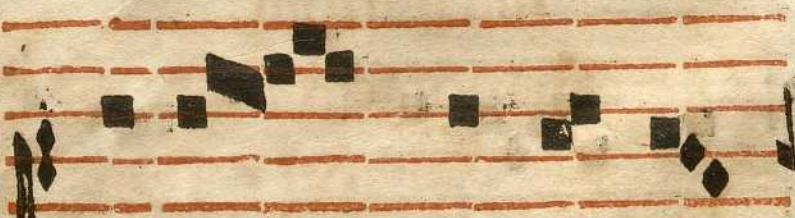
ad nis pulchri



tu do do mi



ni e xal ta ta



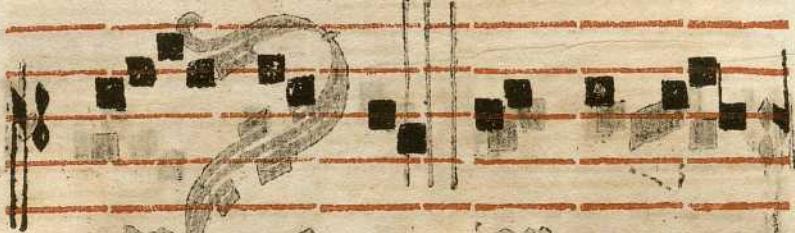
est su per sy de

An die Ascensionis

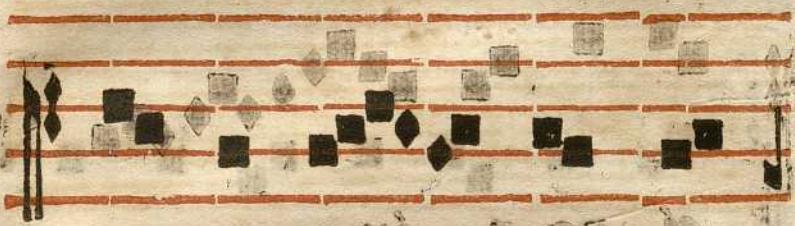


domini.

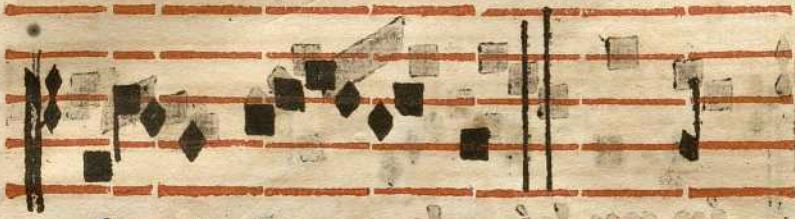
Fol. xxxviii.



iust in e ter num



per ma net al



le lu ia. C



sum mo ce

mitte. In die Ascensionis.

The page contains four lines of musical notation and corresponding Latin text. The music is written in black ink on four-line red staves. The text is in a Gothic script.

lo e gre ffi o e

Ius et oc cur sus te ius

vsq; a d su mum

e lu ius. p. Specches.

In die Ascensionis. Sol. xxix.

In secunda
statione.
Respōso:
rium.

A

Scen dens

Christus in al tū al

le lu ia ca ptí uam

duo rit capri ui

It. 102 In die Ascensionis.

and ta ~~co~~ *item. p.*

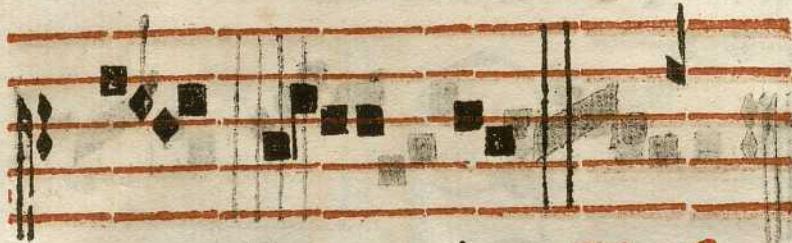
A close-up of a medieval manuscript page featuring musical notation on five-line red staves. The notation consists of black square neumes. Below the staves, the text "nib Edit do na" is written in a Gothic script.

A horizontal strip of aged, light-colored paper featuring five red horizontal lines representing musical staves. The staves are decorated with black ink markings, including vertical stems, small squares, and larger rectangular shapes, which represent early musical notation. The paper shows signs of wear, including creases and discoloration.

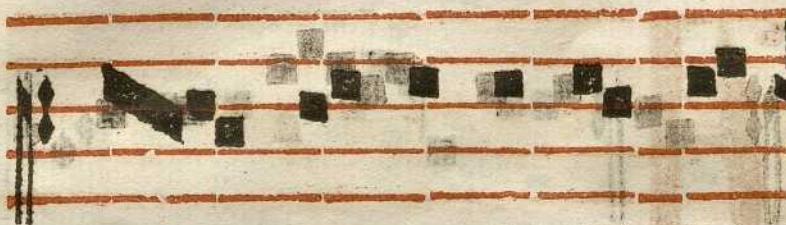
boni n̄i ebus al le

industrial leo in al

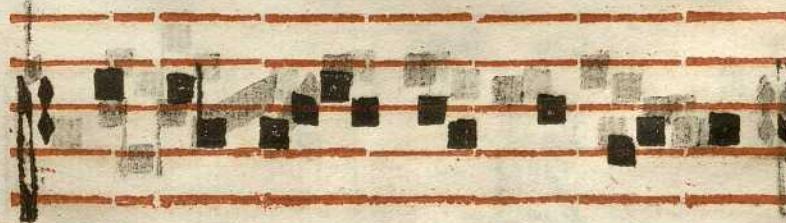
a domini. Tu Sanctuus. Fol. xl.



I lu minia. **Tu ersus.**



al le lu ia de us in iu obi



la ti oti in eclet domi



Alleluia. In die Ascensionis.



nus in vo ce tu

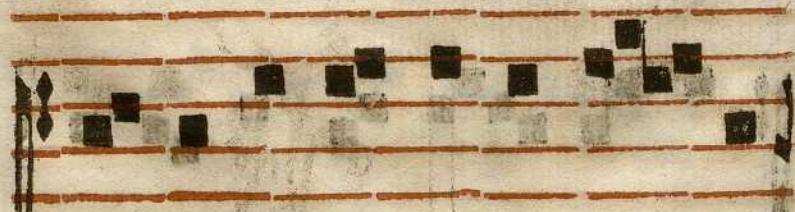


be. p. Dedit.

In tertia
statione.
Respon-
sorium.



A S cen dit deus



in iu bi lati o ne

domini.

Fol. xli.

al le luia. p. E

do mi nus in uoce

tu be al le luia al le

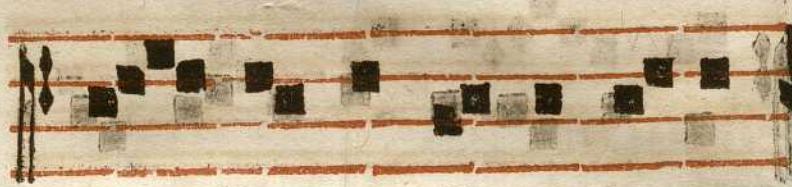
lu ia. v. Scen

s

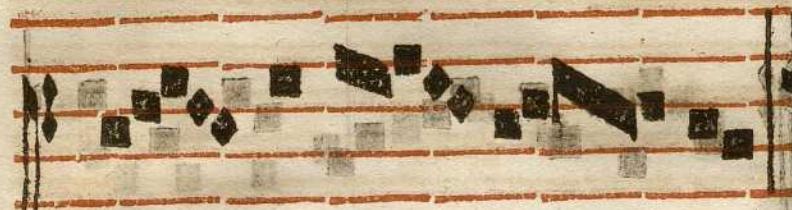
In die Ascensionis



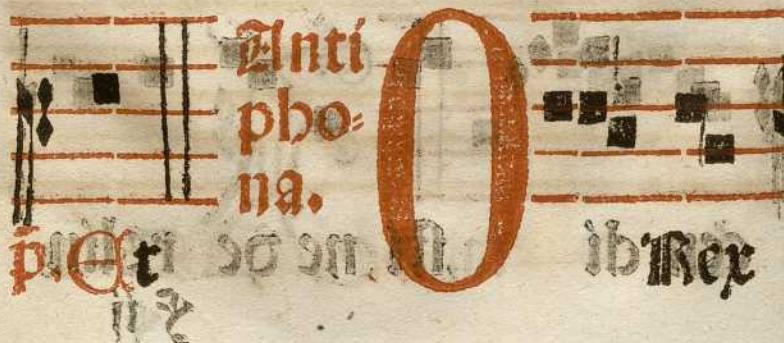
ad eū suū nūs Chrīstus in



hal ed tū ea ptí uā duxit



ca ptí ui mō ta ul tē.



domini. fol. xliij.

glori e domi ne virtu

tumq tri uphator bo di

e su per omnes ce los as

cen di sti ne de re lin
S ii

In die Ascensionis

quas nos orphanos sed mit

te promissum patris in

nos spí ri tum ve ri ta tis

Hym
nus.

al le lu ia.

I

Esu

domini.

Fol. xlij.



F iii

In die sancto Pethecostes.

Quæ te vicit clementia
ut ferres nostra criminā
crudelem mortem patiens
ut nos a morte tolleres

Infernī claustra penetrans
tuos captiuos redimens
victor triumpho nobili
ad dextram patris residens.

Tp̄sa te cogat pietas
ut mala nostra superes
parcendo et voti compotes
nos tuo vultu saties

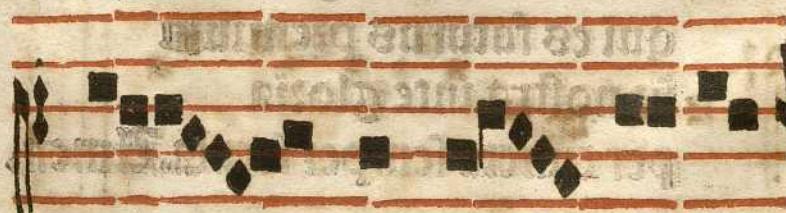
Tu esto nostrum gaudium
qui es futurus premium
sit nostra īte gloria
per cuncta semper secula. Amen.

Fol. xlviij.

In die sancto Pentheco-
stes. Ad processionem. In pri-
ma statione. Respon-
sorium.



ti sunt



om nes spi ri tu
S iiii

In die sancto

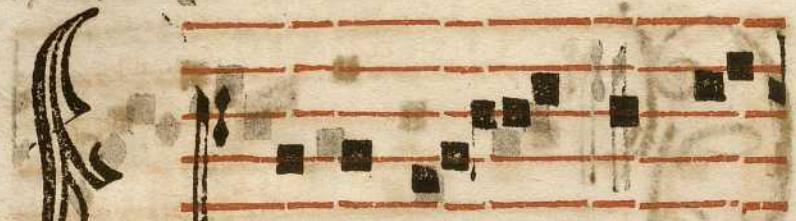
Jum sam u to et ce pe
runt lo ob qui pro ut
spi ritus sanctus dabat e
lo q il al lis. p.

Penthecostes. Fol. x lv.

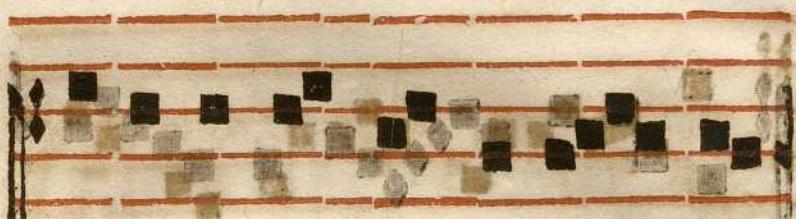
The page contains four lines of musical notation and corresponding Latin text. The music is written in black ink on four-line red staves. The first staff begins with a large, ornate initial 'C'. The text below the music is as follows:

Cōue nit mul
iti tu dūp̄ do dī cen
tī dīcātum al le
ell lu ia. v.

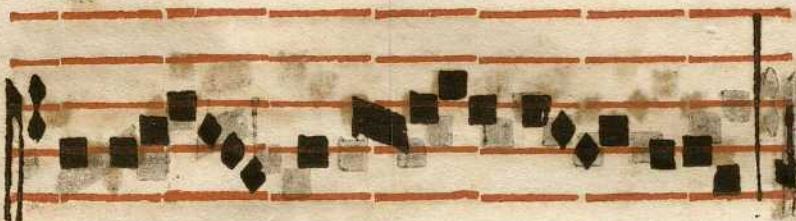
In die sancto



O queba n tur va



ri is linguisa postoli



ma gna lia de



p. At conue

Penthecostes.

Fol. xlvi.

Lo queban tur
va ri os li nguis a
po sto lli magna
li a de nos i. p.

The page contains four lines of Latin text in a Gothic script, set to four-line red musical staves. The text is as follows:

Lo queban tur
va ri os li nguis a
po sto lli magna
li a de nos i. p.

The music is written in black ink using square neumes on red-lined staves. The first staff begins with a large red initial 'L'. The second staff begins with a red initial 'V'. The third staff begins with a red initial 'P'. The fourth staff begins with a red initial 'L'.

In die sancto



Penthecostes. Sol.xlvii.

The page contains musical notation on four-line red staves. The first staff begins with a large, ornate initial 'B'. The lyrics are written below the notes. The text reads:

B E ple ti sunt
co m nes spi ri tu sa
nc to et ce pe
si am rūt lo qui. p.

In die sancto

*In tertia statio
ne. Responso
rium.*

Duo ut. vi. - hodie san

A *D ue ssi nis ig*

nis di ui nus no combu

re ns se d il lu mi

Penthecostes. Sol. xlviij.

The image shows three staves of Gregorian chant notation. Each staff consists of five horizontal red lines. The music is written using black square neumes. The first staff begins with a large black square followed by several smaller ones. The second staff starts with a small black square. The third staff starts with a large black square. Below the notation, there are three lines of Latin text in a Gothic script:

nās nec con su me ns
sed lū cēset in ue nit
co udū r da discipu lo ū
re ceptacu la li mūn di p.

all 130 **In die sancto**



Penthecostes. Fol. xlii.



cōcor des cha ri ta te

et co lustrauit e os in

undās graci a de s

15

1102

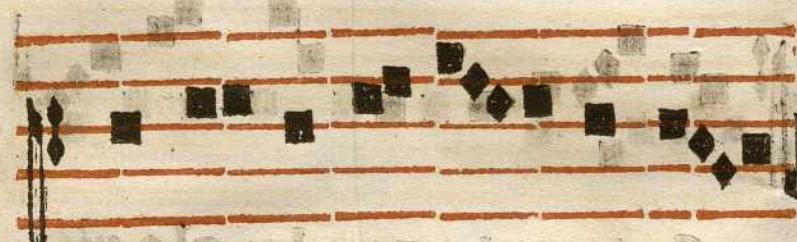
In die sancto



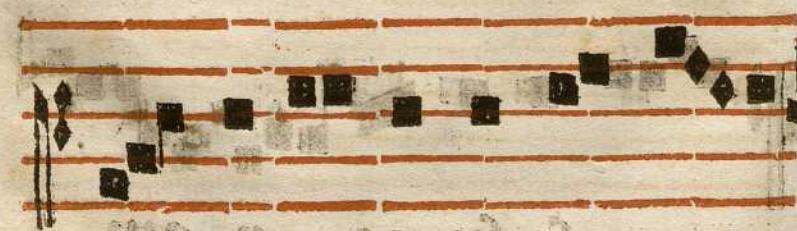
ta tis. p. A t



tri. Gle



re gina ce lo rū a



ue do mí na an ge lo

Penthecostes.

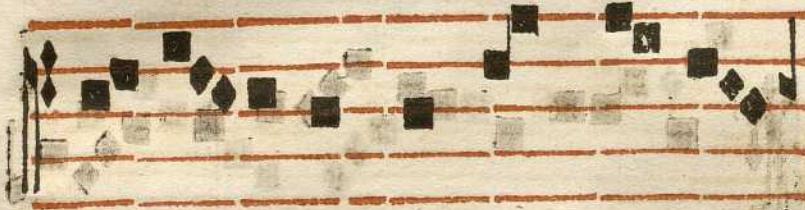
Fol.l.



rū sa lue ra dix san



cta ex qua mun do lux



est or ta gaude glo ri

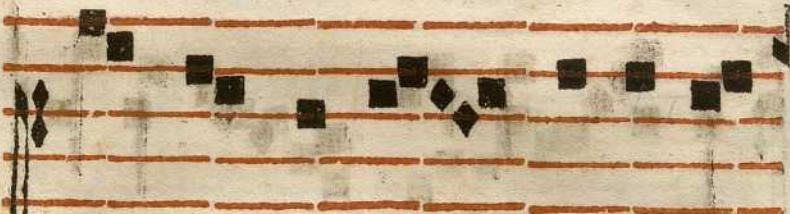


oI sa su pe r om
G u

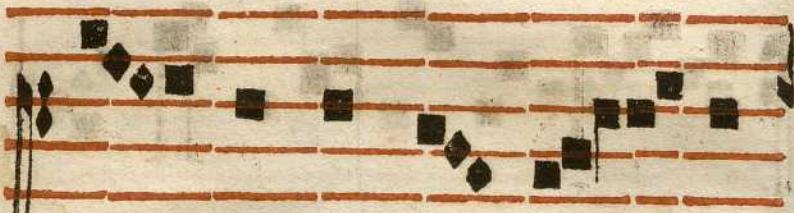
In die sancto



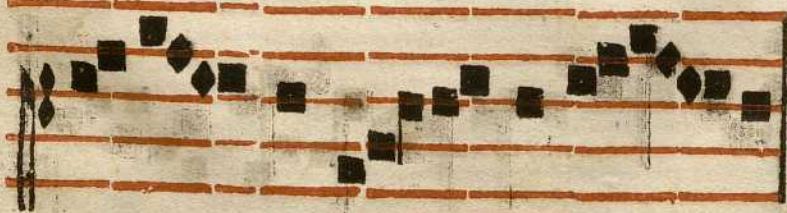
nes spe ci o sa va le



val de de co ra z pro



no bis semp Christum



ex o q ra al m lelu ia

Penthecostes.

Fol. li.

Hym
nus.

A

Ení cre a tor

spí ri tus mētes tu o rum

vi si ta ímple super na gra

ti a q̄ tu crea stí pectora.

S iii

In festo purificationis

**Qui paraclitus obseruit summe
donum dei altissimi imbebere
fons viuis ignis charitas
et spiritualis uictio.**

**Tu septi formis munere tuu
dextere deitu digitus
tu rite promissum patris
sermone ditans guttura.**

Ascende lumen sensibus
infunde amorem cordibus
infirma nostri corporis
virtute firmans perpeti.

Hostem repellas longius
pacemq; dones protinus
ductores sicut preuio
vitemus omne norium.

Perte sciamus dā patrem
noscamus atq; filium

beate Marie. fol. lij.

te vtriusq; spiritum credamus omni tempore.

Gloria patri domino
nato, 3 qui a mortuis
surrexit ac paraclito
in seculorum secula. Amen.

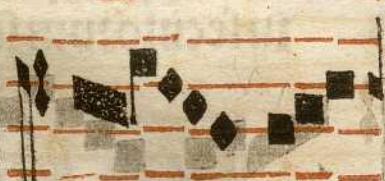


Incipit Sanctorale.
In festo purificationis beate
Marte. Ad processione.

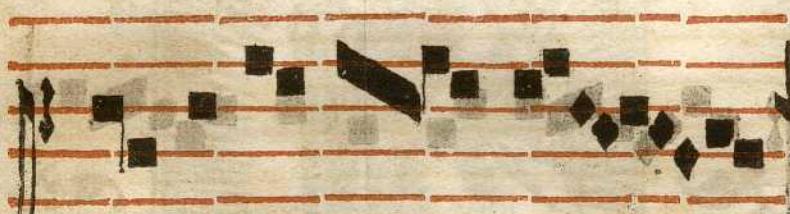
Antiphona.



Ubi sunt dona



Te



grati a ple na

in



de i ge ni trix vir

et **in** **supernu**

beate Marie.

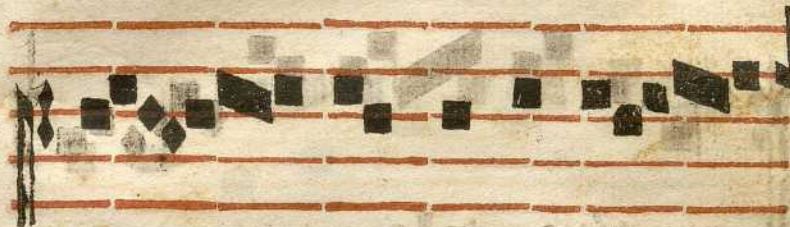
Foldiij.



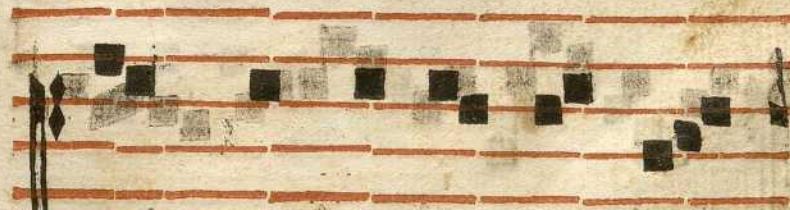
go ex te e nim or tus e



ft so l iu si



ti e il lu mi



nans que in te ne bris

In festo purificationis

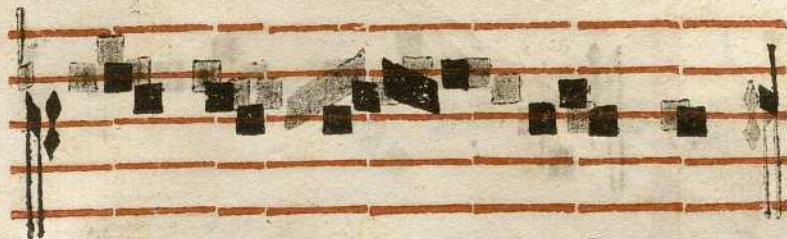
sumit le^t ta reⁿ mis^r etu

seon nⁱ tor or suⁿ stesu^s

ci pi ens in ulⁿ nissili

be ura to rem a ni

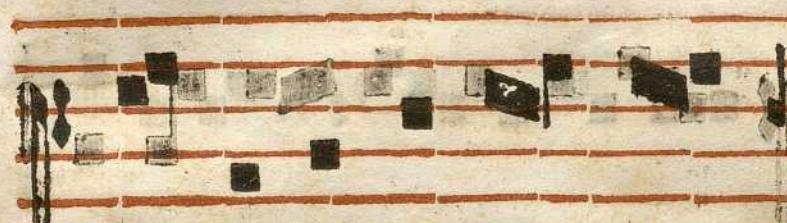
beate Marie. **Fol. lxxij.**



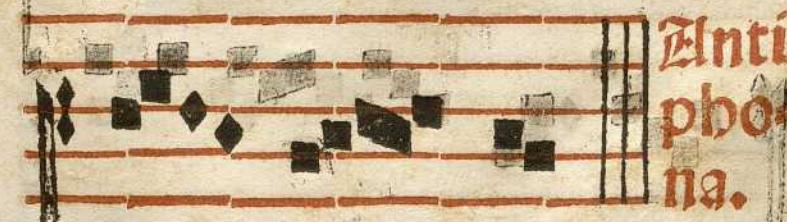
ma rum no **et stra rum**



do nan te **min no**



ibis et re sur rec **ti**



Antiphona.

in a mo **ot nem.** **ad.**

110 In festo purificationis

A

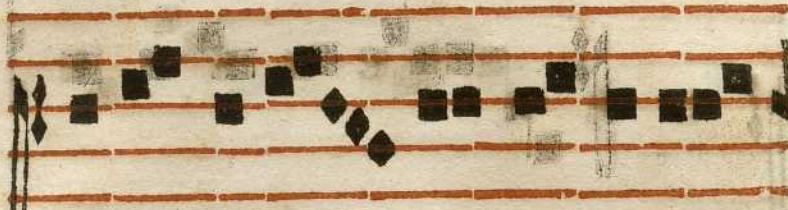
Dorma thalamū

tu um Si ogo on et sus

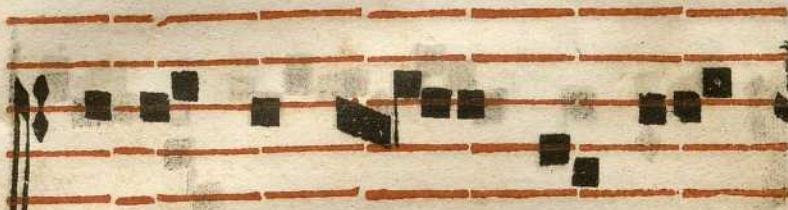
cipe regē Chriſ tū aplec

te rendimā ri am

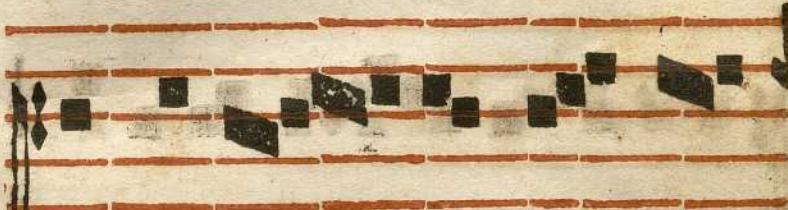
beate Marie. Sol. ly.



q est ce le stis porta ip



sa e nim po r tat re

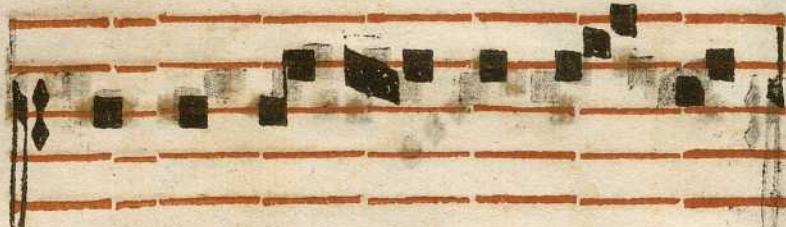


gē glori e no uo

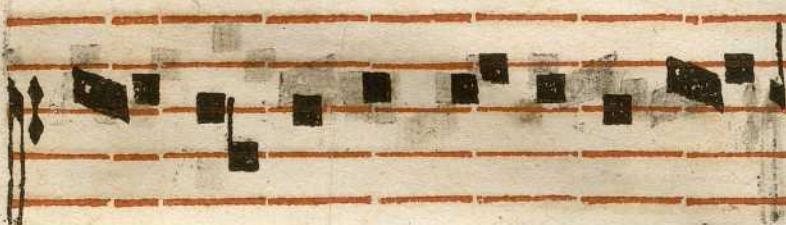


lu mi ne sub si sit vir

ijl. 102 In festo purificationis



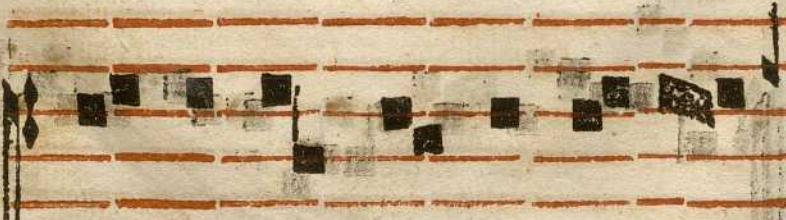
go ad du cens in ma ni



bus si lit um an te lu ci



fe rum quē accipi ens



O Sime on hin xl nassu

beate Marie. **Fol. lvi.**

The page contains four lines of musical notation, each consisting of four horizontal red lines. The music is written in black ink, using square neumes. The lyrics are written in a Gothic script below the staves. The text reads:

in das pre dí ca uit po
pu lis do mínu
au de quum es se vi
te z mortis z salua to

In festo purificationis



beate Marie. Fol. lviij.

A four-line musical staff with black square neumes. The staff begins with a sharp sign and a common time signature. The neumes are placed on the top two lines of the staff. The lyrics are written below the staff in a Gothic script.

su rum se mortem ní si
ví de ret chri stū do mi
num et cū in du ce
rēt pu e rum in tem

110

In festo purificationis

plumacce pita ie um

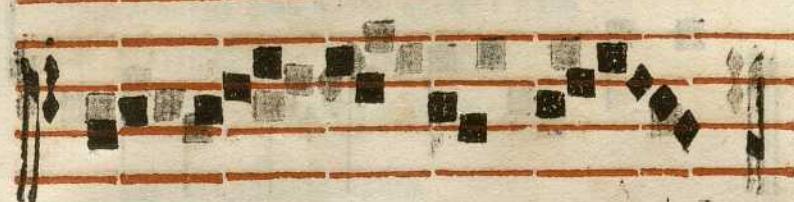
in vblinas suas et

bene di xi t de

um letdi xin et nunc

¶ gl

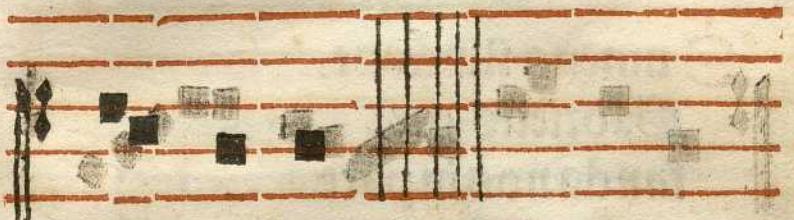
beate Marie. Fol. viii.



di mit tis dominiq



mine se ari uum tunsi



in pa ce. Hymnus.



Ave maris stellata

no

In festo purificationis



de i ma ter al ma atq;



se p vir go felix celi porta.

Sumens illud ave.

Gabrielis ore,

funda nos in pace

mutans Eue nomen.

Solue vincla reis
profer lumen cecis.
mala nostra pelle
bona cuncta posce.

beate Marie.

Fol. lix.

Monstrate esse matrem
sumat per te preces
qui pro nobis natus
tullit esse tuus.

Virgo singularis
inter omnes mittis
nos culpis solutos
mittes fac et castos.

Vitam presta puram
iter paratum
ut videntes Jesum
semper collectemur.

Sit laus Deo patri
summo Christodecru
spiritui sancto
tribus et honorvnu. Amen.

B iii

In festo purificationis

Hymnus.

Q

Clem ter ra pon

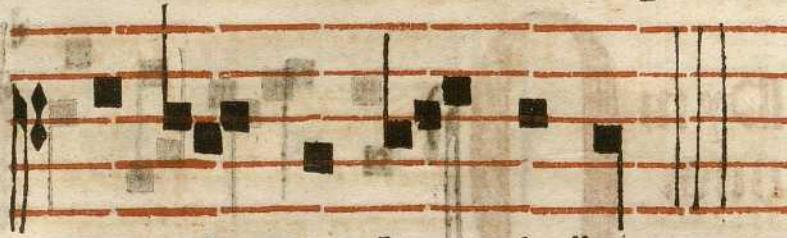
tus e tera colūt a do

rant prē di cant trinam

regentē machinā claustrū

beate Marie.

Fol. ix.



ma ri e ba iu lat.

Qui luna sol et omnia.

deserunt per tempora

perfusa celi gratia

gestant puelle viscera;

Beata mater munere

cuius supernus artifer

mundum pugillo continens

ventris sub arca clausus est.

Beata celi nuncio

secunda sancto spiritu

desideratus gentibus

cuius per aluum fusus est.

¶ **iiiij**

... in festo purificationis

Hym
nus.

O

Gloriosa

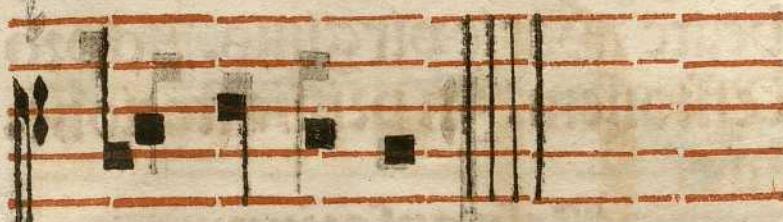
do misericordia su pra

sy de ra qui te crea uit

provi de lac ta sti sa

beate Marie.

Fol. lxij.



cro v be re.

Quod Eva tristis abstulit
tu reddis almo germine
intrent ut astra flebiles
celi fenestra factae.

Tu Regis alti ianua
et porta lucis fulgida
vitam datam per virginem
gentes redempte plaudite

Maria mater gratie
mater misericordie
tu nos ab hoste protege
et hora mortis suscipe.

**In festo Annunciationis
beate Marie virginis. Ad pro-
cessionem. In prima statione.**

Responsorium.



Uscí pe

ver bu

m virgo mari a

Beate Marie.

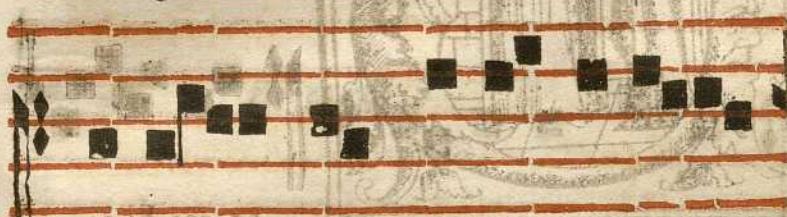
Sol. Iij.



qđ tī bī a do mi



no per ange lum trans



missum est cō cí pi es



et pa ri esde

In festo annunciationis

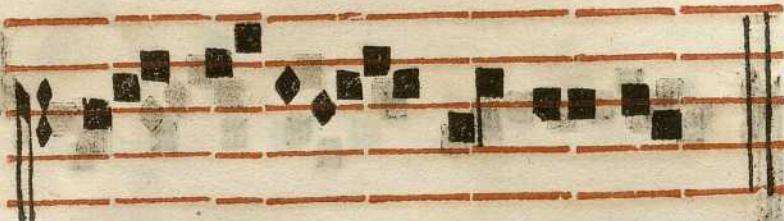
um pa ri terz ho mi

nē. p. E be

ne dicta dīca rīsīn

ter o 2 māqō mūnes

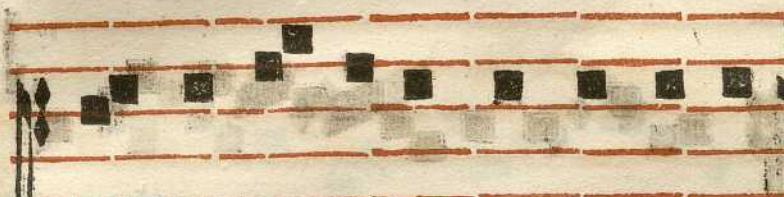
beate Marie virgi. Fol. lxxij.



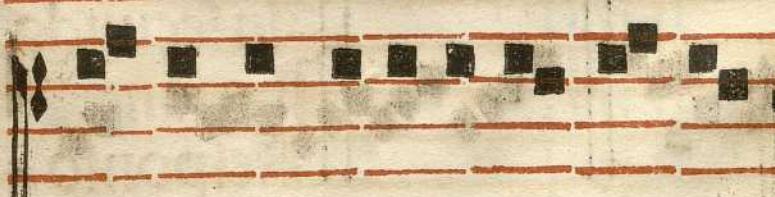
mu li e res. v.



A ri e s

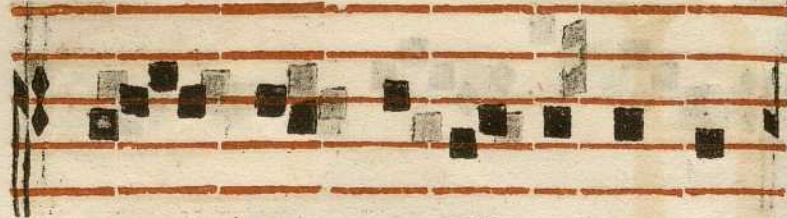


quidē si lí um et virgi ni

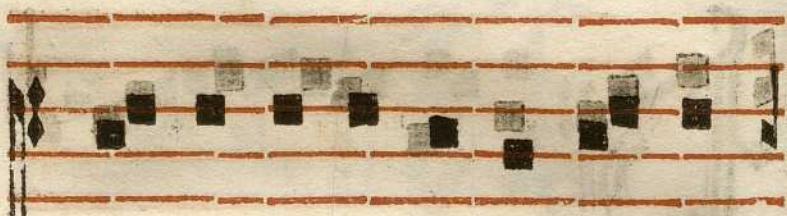


ta tis nō patí e ris de tri

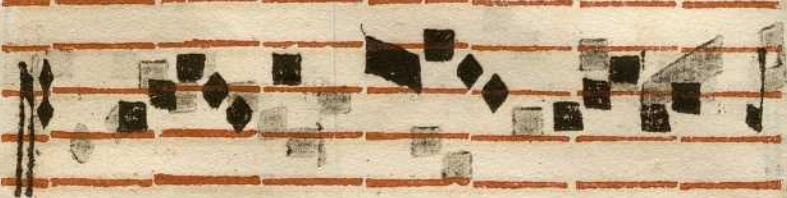
In festo annunciationis



men tum effici e ris



gra ui da et je ris ma ter



semper in altac



**In secunda
statione.
Responso-**

ta. p. Ut be. rium

beate Marie.

Fol. lxx.

G

bEcce virgo con-

ci pi et et pabri et

fi zeli umi di

do mi ihus q sp

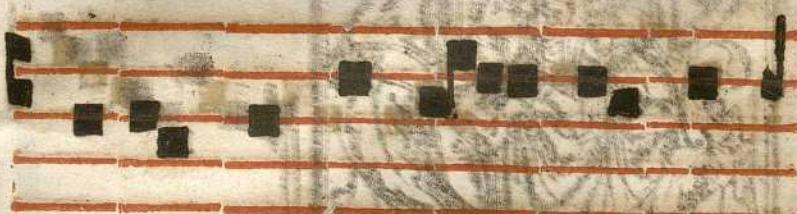
In festo annunciationis

G E G men e ius ad mira
E G bis de us
G for tis. v. El per

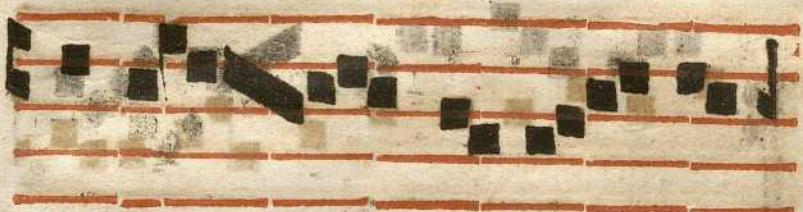
beate Marie! **Fol. lxx.**



so li um David et



super regnū e ius se



de bit in e ter



nū. p. At vo. Riso.

3

In festo Annunciationis

6

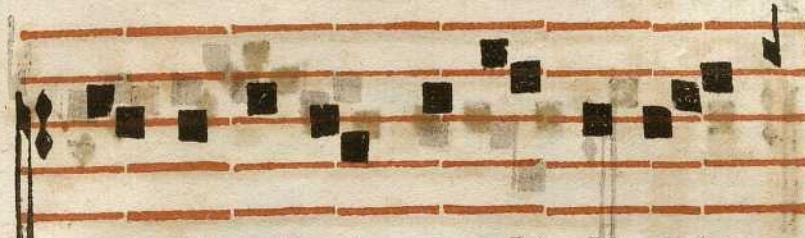
Au de zda ri a

vir go cunctas he

refessola in te re mi si

que gabri e lis archan

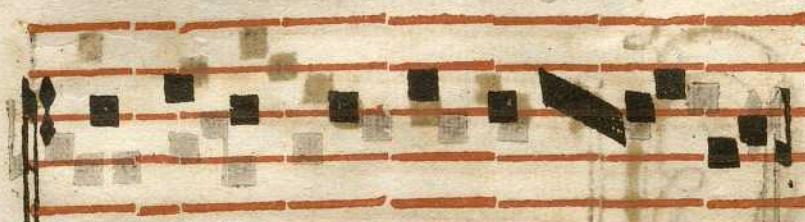
beate Marie. fol. lxxij.



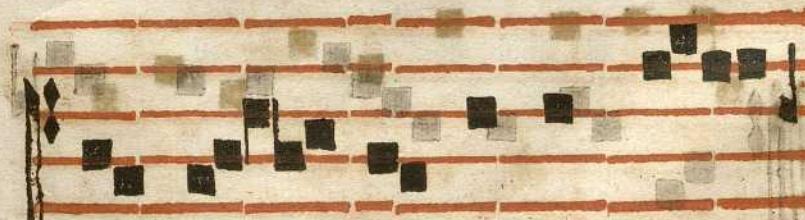
ge li dictis credí di stí



ad am p. Un vire

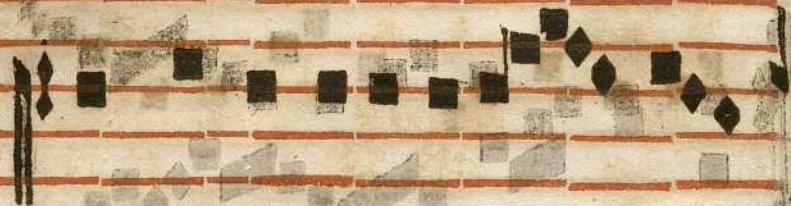


go de um et homí nem ge



nu if ti z post par
3 ij

In festo Annunciationis



tū virgo in uiō la ta



per man si gori sti. vob



Abri e lem ar



chā gelum credim' dūs nī

iii. E

beate Marie.

Fol. lxxij.

A page from a medieval manuscript featuring three staves of Gregorian chant notation. The notation is written in black ink on red-lined staves. Below each staff is a line of Latin text in a Gothic script. The first staff contains the text "tus te esse af fa tu m". The second staff contains "v terūt tu um d spí ritu". The third staff contains "sacto credim' in p gna". The page shows signs of age and wear, including discoloration and small brown spots.

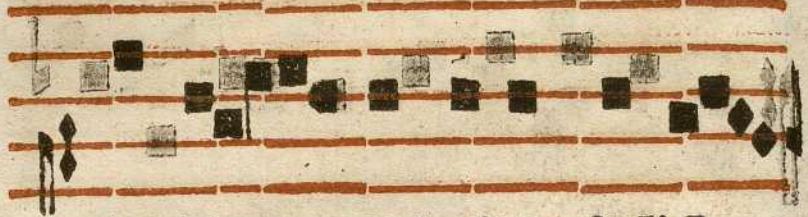
tus te esse af fa tu m

v terūt tu um d spí ritu

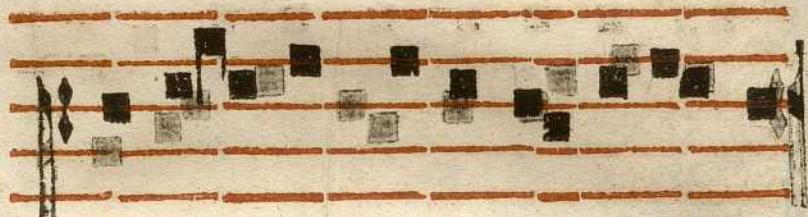
sacto credim' in p gna

tum e ru bescat Judeus in
3 iii

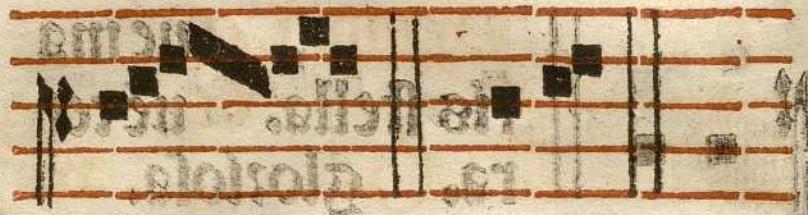
missa In festo Annunciationis



felix et qui dicit christum



ex Joseph semini ne esse ma

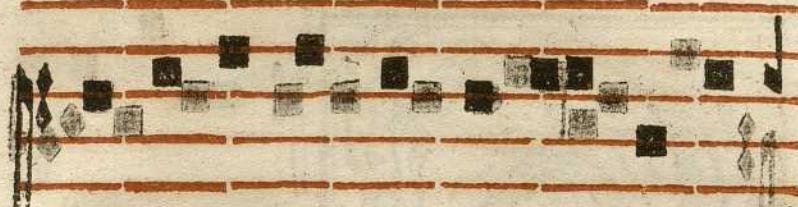


tu m. p. O uir a

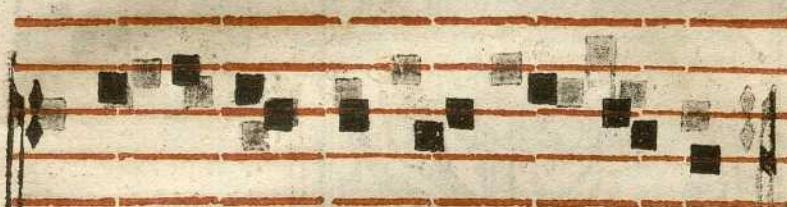


A te Ma ri agrati

beate Marie. fol. lxviii.



ma pleha dominus te cū be



me dōcta tu in mu li re



Hymni. s. Ave ma
ris stella. Quē ter
ra. O gloriōsa. vt
ribus in purificatione.

In festo Apostolorū Pe
tri et Pauli. Ad processionē.

In prima statione. Re
bēta & sponsorium.

3 viii

In festo Apostolorum



I dí li
gí me

Si mon ñe id ñeb

tre pasce no ñue s

Petri et Pauli. fol. lxx.

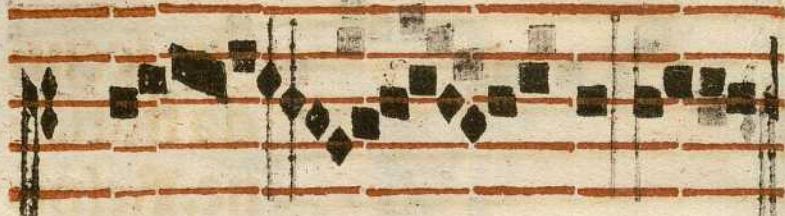
me as do mí ne

tu no stí quia

a mo te. p.  

a ní mā me  osq am

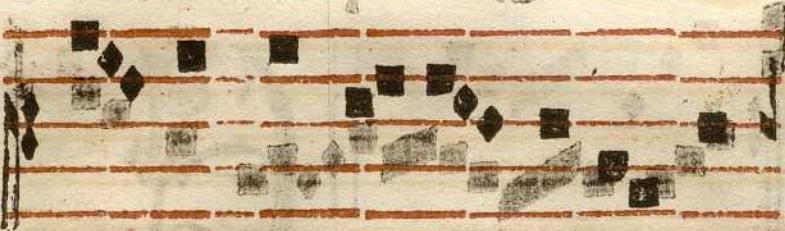
In festo Apostolorum



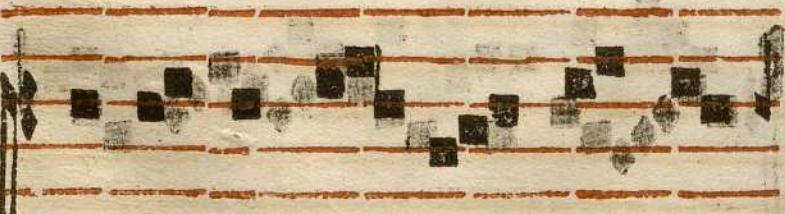
po. i. si no pro



te. v. C. E. si



opportu e rit memo



rite cum nōtoq ne ga

Petri et Pauli. Fol. lxx.

In secun
da statio-
ne. Respo-
bo. p. A ta ni. solum.

Gespa stor o
m priceps

Ag re cca pos si on u

In festo Apostolorum

rū tū bī tra dī dit

de us omni a

regna mun dī. p.



L i de o tradi

Petri et Pauli. fol. lcc.

te sūt tī bī

cla ues reg ni ce

ne mīlo rum. v.

Uod cū iq̄

In festo Apostolorum

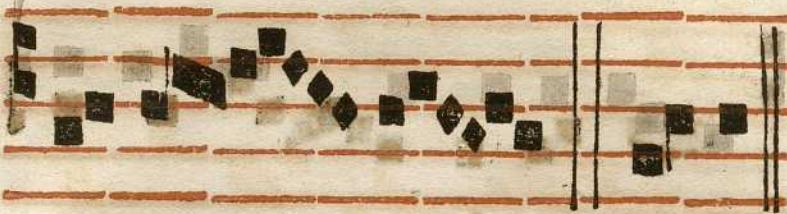
li gaueris super ter rā e

rit li ga tū et in ce lis

et qđcūqđ solueris super ter

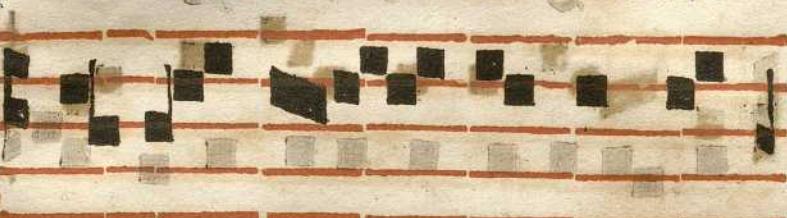
rā erit so lu tu m̄ et

Petriet Pauli. fol. lxxij.

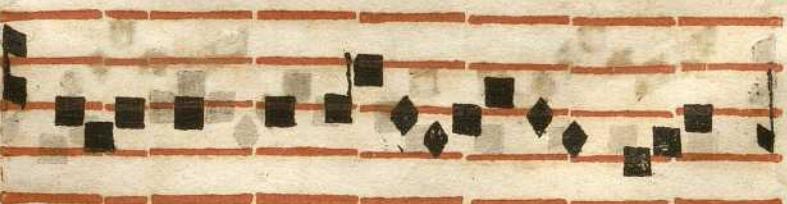


in ce lis. p. Et i.

In ter
tia sta
tione. Riso. Sancte Pau le

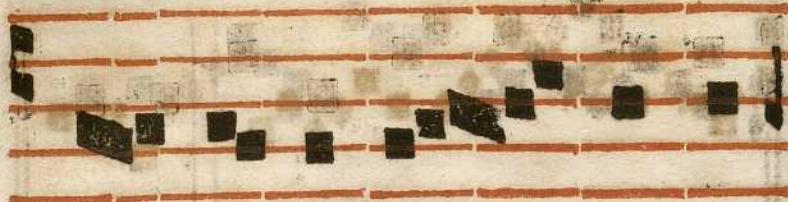


a pol sto le pre di



ca tor ve ri ol i ta

In festo Apostolorum



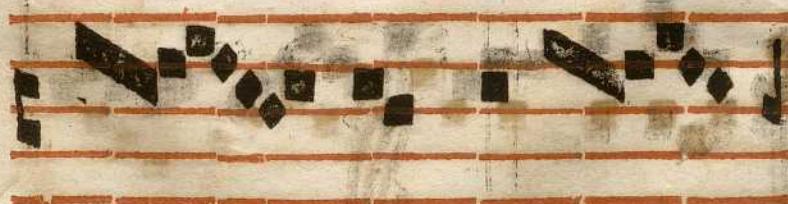
tis et do c tor gen



ti um. p. m

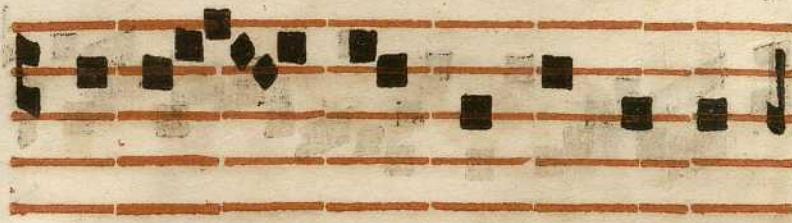


ter ce de pro no bis ad

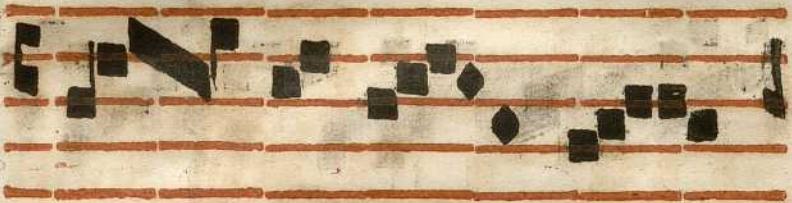


de u m quí te

Petri et Pauli. Sol. lectionis.



e le git ut digni es-



fi ci a mur



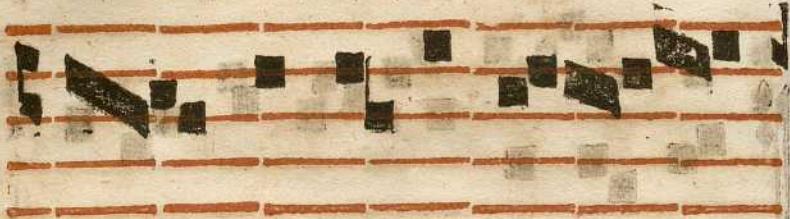
gra ti a de



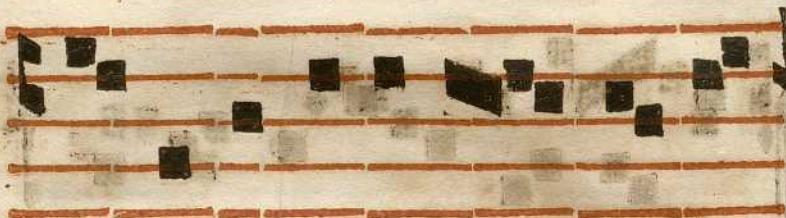
i. v.

L u e
R

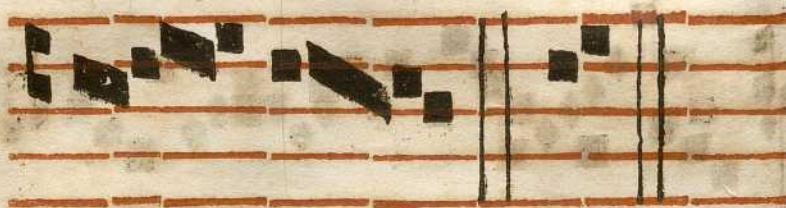
In festo Apostolorum



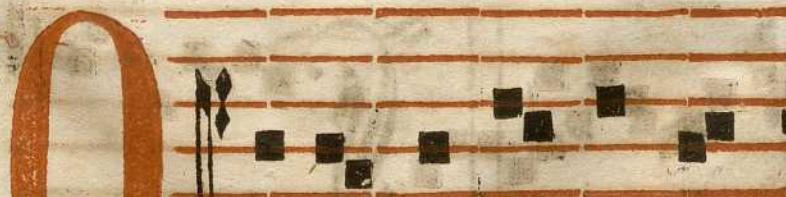
s vas e le ctio



nis et prēdica tor ve ri



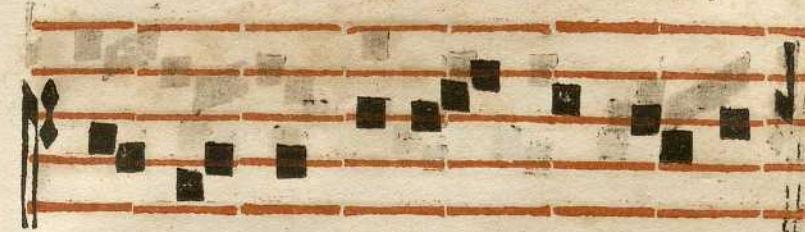
ta tis. p. I n. A ña.



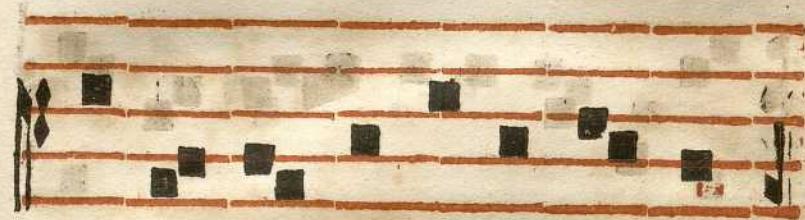
Ram² te vir go



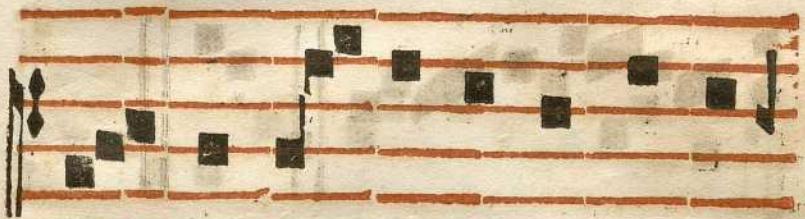
Petri et Pauli. fol. lxxiiij.



vir gi nū o ra mus te di



gnissi ma e terni Regis



sponsa o ram' te mudi



re gi na que so la me



In festo Apostolorum

The image shows three staves of Gregorian chant notation. Each staff consists of five red horizontal lines. The notes are represented by black square neumes. Below each staff is a line of Latin text in a Gothic script. The first staff contains the text "ru s̄ sti ia nu a ce". The second staff contains "li vt a pud propriū p". The third staff contains "no bis in ter ce das si li um".

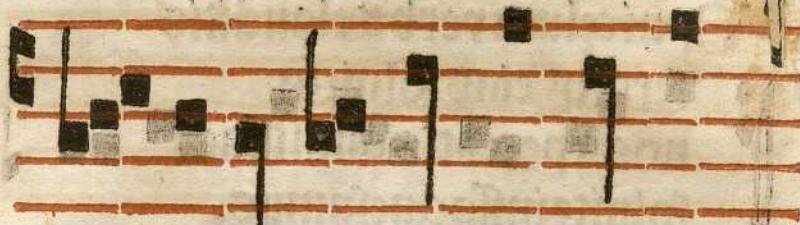
ru s̄ sti ia nu a ce
li vt a pud propriū p
no bis in ter ce das si li um.

Hymnus.

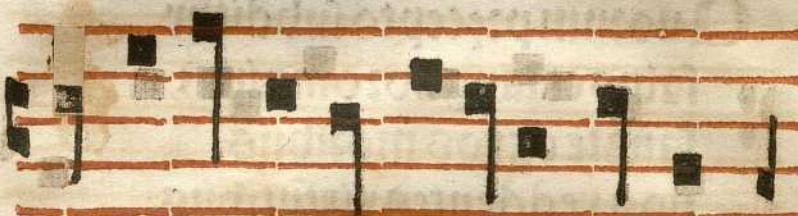
A

Xultet celum

Petri et Pauli. Fol. lxxv.



lau dib' re sul tet terra



gaudi is apostolorū glor i



a sacra canūt so len ni a.

Duos seclī iusti indices;
et vera mundi lumina
potis precamur cordium,
audite preces supplicum.

R iiij

In festo Apostolorum
Qui cœlum verbo clauditis
serasq; eius soluitis
nosa peccatis omnibus
soluite iussu quæsumus.

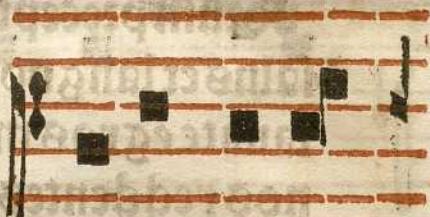
Quorum precepto subditur
salus et languorom nūm
sanate egros moribus
nos reddentes virtutibus.

Ut cum iudex aduenierit
Christus in fine seculi
nos sempiterni gaudijs
faciat esse compotes.

Deo patri sit gloria
eiusq; soli filio
cum spiritu paraclito
et nunc et in perpetuum. Amen.

Fol. lxxvij.

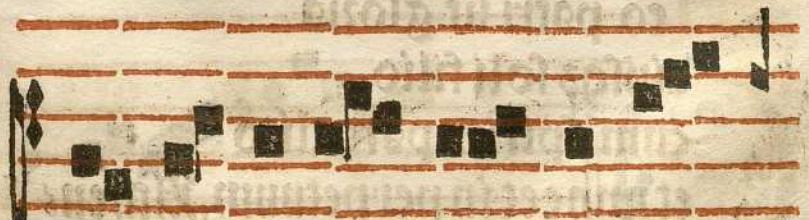
**In festo Assumptionis bea
tissime virginis Marie. Ad p
cessionem. In prima statione.
Responsorium.**



Icūt cedru



s e xalta ta sum



in li ba no et si

R iiii

In festo Assumptionis

cut ci pre ssu s in

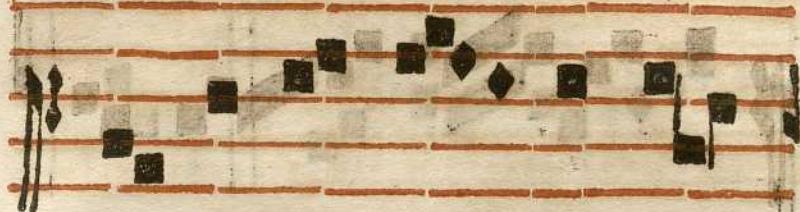
mon te Si on quass

mirrba e le cta. p.



E di

beatissi.virg. Marie. fol.lxxvij.



su a ui ta tem o



do ris. v. I cu



t ci namo mū et



bal sa mū a ro ma

In festo Assumptionis



anti zās. p. De.

**In secun-
da statio-
ne. Respō-
sorium.**

B

E a q ta



es vírgo mari a de i



ge ni trix que cre di

beatissi. virg. Marse. Sol. lxxvij.

dī sti domi

no per fecta sunt in

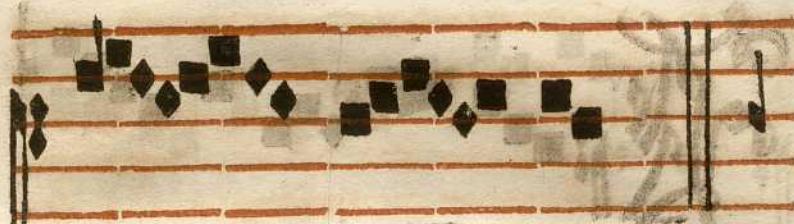
te quę dicta sunt ti

bí ecce e xalta ta

In festo Assumptionis



e f su per choros an



ge lo rum. p.

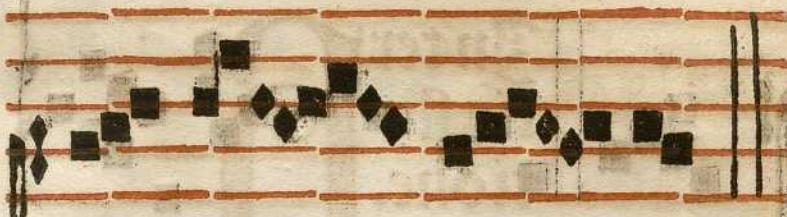


alterce de pro no



bi s ad domi nū

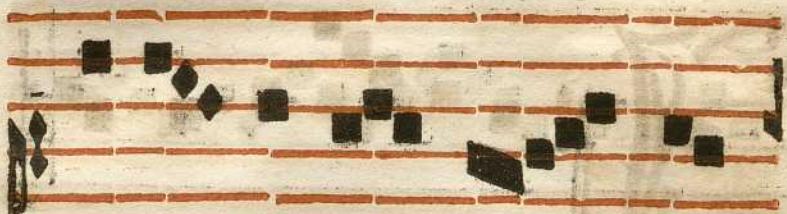
beatissi.virg. Marie. fol. lxx.



de um no strū. v.



A Gle mar



a gra tí a ple na



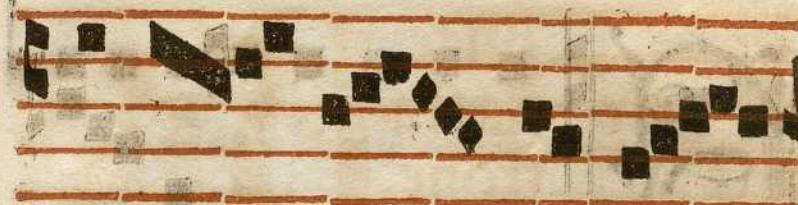
do mí nus te cum.

In festo Assumptionis

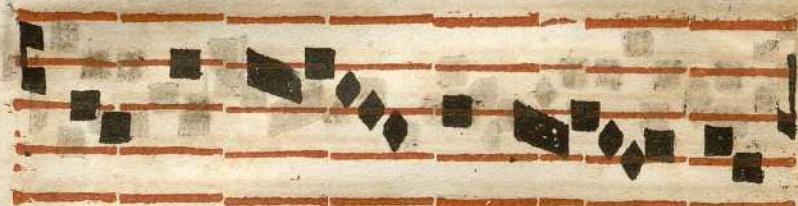
In ter
tia sta
tione.
p. In. Riso. **B**ea

tā medi cent omne s
ge nera tí o nes. p.
Eli a se cit mi

beatissi.virg. Marie. fol. lxx.



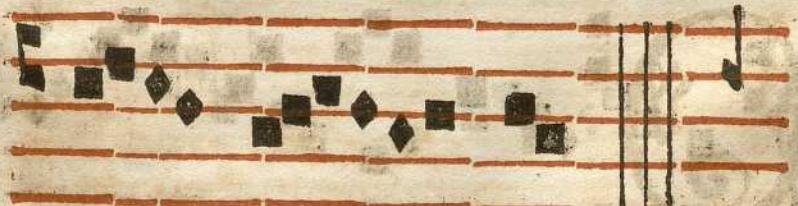
bí do mi nus mag



na qui a po te ns est



et sanctū no me



nū e al b ius. v.

In festo Assumptionis



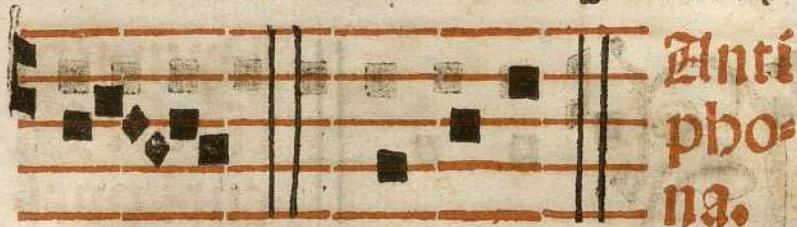
L mise ricordi a e

in a i s a pro ge

ni e in pro geni es

tí me n dí buse luper

virginis Marie; Sol. leccij.



Antiphona.

um. p. Quia se.



o di e ad a ri a vir

go ce los as cen dit gaude

te qui a cum chri sto regnat

L

In Matiuitate

Hymni di
cūtūr. Si
cut i puri
int e tēnum. ficatione.

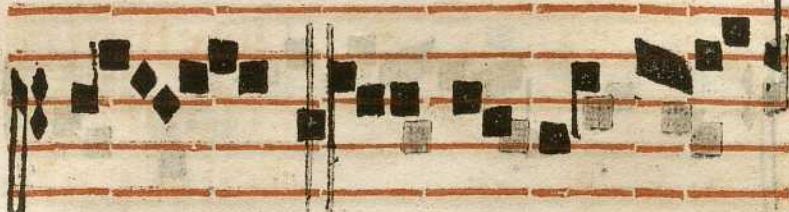
**In Matiuitate viginis Ma
rie. Ad processionem. In pri
ma statione. Responsorium.**



Ena tissi me

qī dī nīsī ma

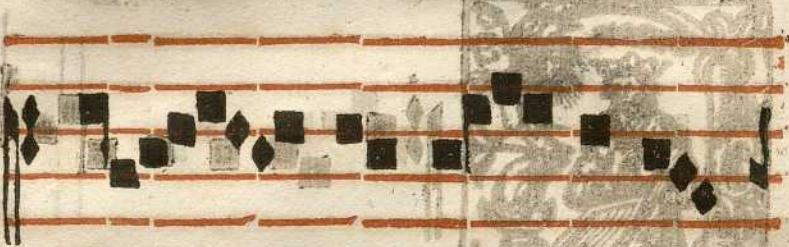
virginis Marie. Sol. Ixriij.



rimu e na ti



ui ta tem de uo ti



si illi me ce le bre



am mus. p. C ip
L ii

In Matiuitate

sapro no. bís in ter

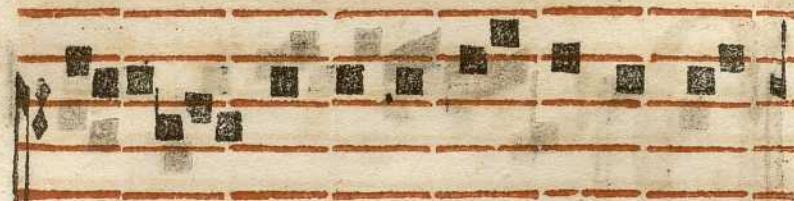
cedat addo mí num Je

su m Chri stum. v.

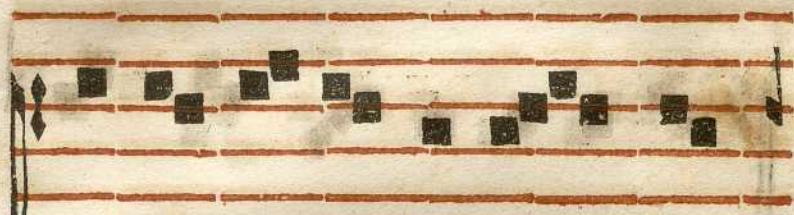


U m iocundi ta te

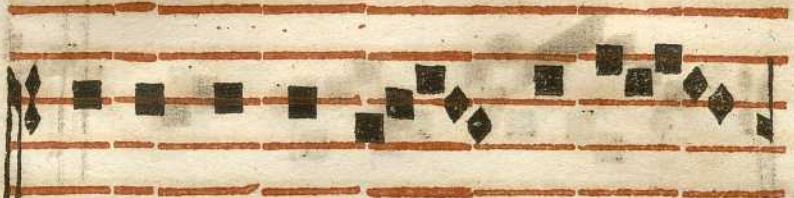
virginis Marie. fol. lxxij.



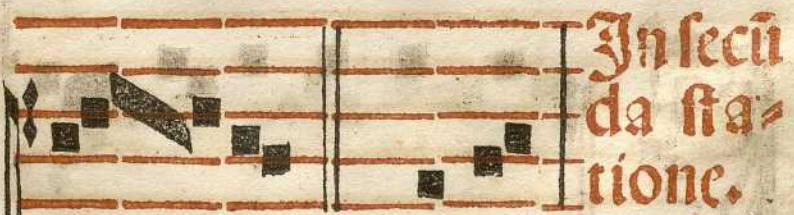
Ma ti ut ta tē be a



te ma ri e vir gi nis



deuo tis si me ce le



In secū
da sta-
tione.
bre m². p. Utip. Rñso.

L iij

in Matinitate

De probatim ui tastu

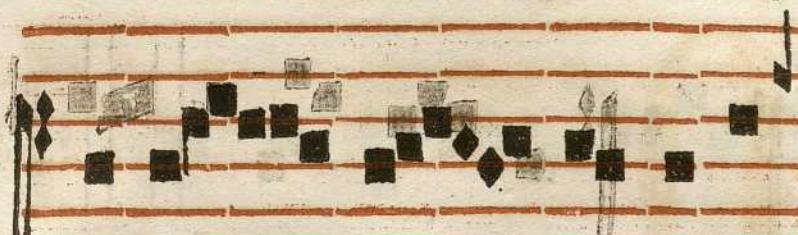
a de i ge nū tri

p vi rī go gau dī um

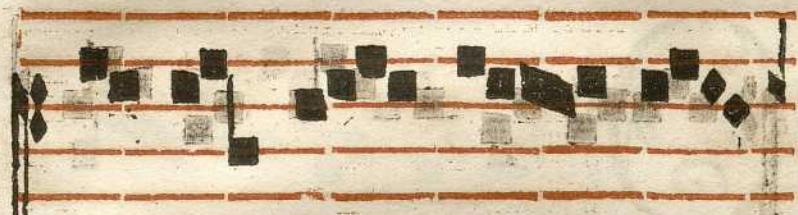
annūciā hūit v ni

finis

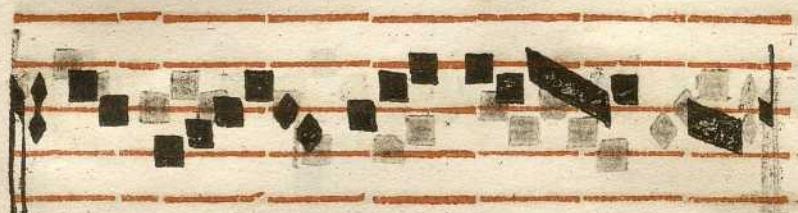
virginis Marie. fol. lxxvij.



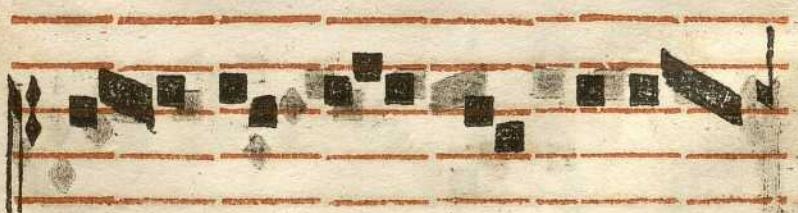
uerso in mundo exte



en nim or tu s est

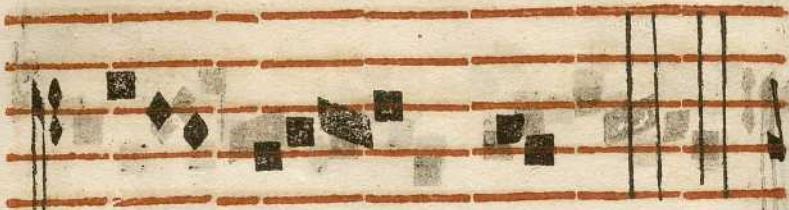


mo so ubui sti ia ci



in e iohri stu deu
L iii

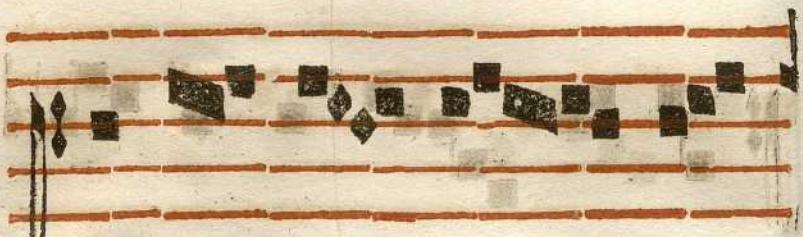
In Matiuſtate



s no ster. p.



Eli sol uēs ma le



dic tí o ne in de



dit be ne dic tí

virginis Marie. fol. lxxv.

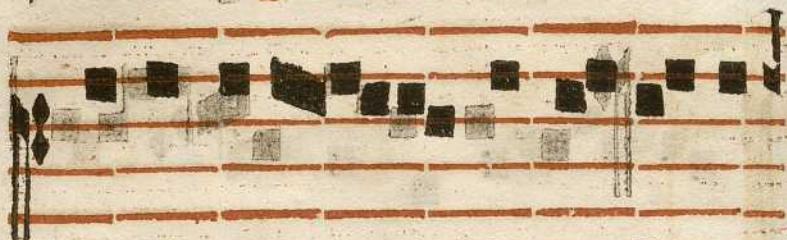
o nē et confun dēs

mōr tē do na uit

no bīs vi tam sempī

ter. nā. v. DE

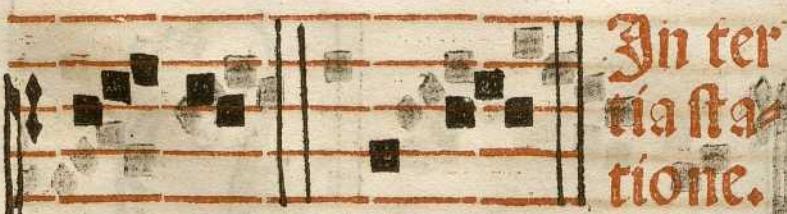
In Matinitate.



nedictatum in mulie
ri bus et be ne di



ct fructus ven tris tu



a t. p. Q uis sol. u Riso.

**In ter
ia sta
tione.**

virginis Marie fol. lxxvi.

A horizontal strip of a medieval manuscript page featuring musical notation. It consists of five red horizontal staves. The first staff begins with a large, ornate red initial letter 'F'. The notation is represented by black and grey square neumes. The second staff contains a single black square neume. The third staff has two black square neumes. The fourth staff features a single black square neume. The fifth staff contains two black square neumes. There are also some small, decorative black shapes at the end of the fourth and fifth staves.

Lux Elix nam q̄dib̄es

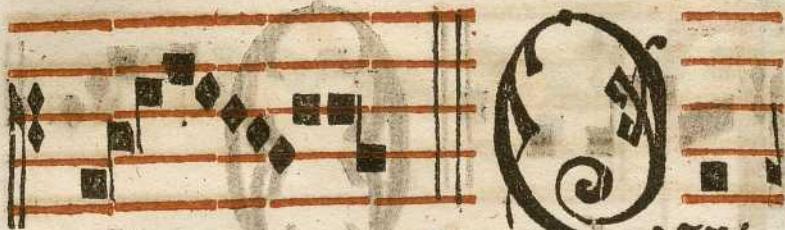
sacra virgo mad

ritus eius est omnis illud

This image shows a horizontal strip of medieval musical notation on red four-line staves. The notation is written in black and grey ink, representing different note heads. It includes both square neumes and diamond-shaped neumes, separated by vertical bar lines. The staves are spaced evenly across the page.

laudet dignissim

In Matinestate

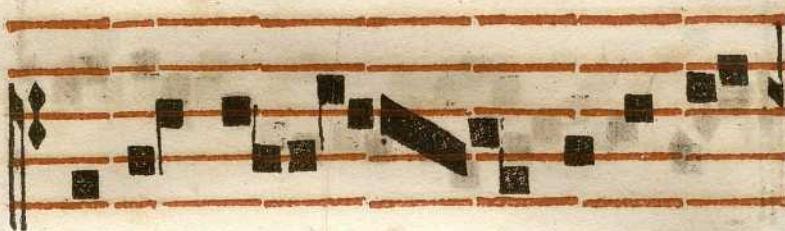


ma.

p.



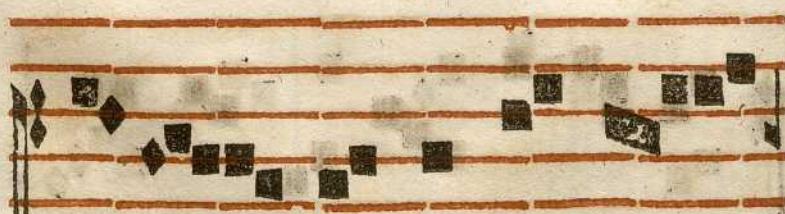
Qui



a ex te ort² est



so lu ci



en on chri st² de u s

virginis Marie. fol. lxxvij.

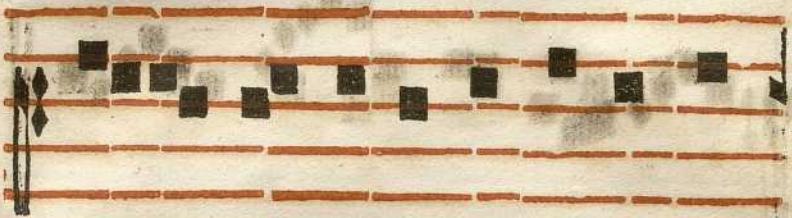


no ster. v.

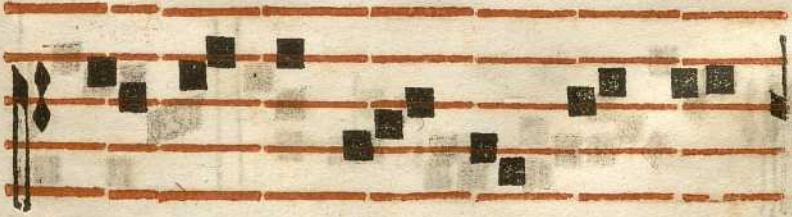
Ra



p po pulo interue ni



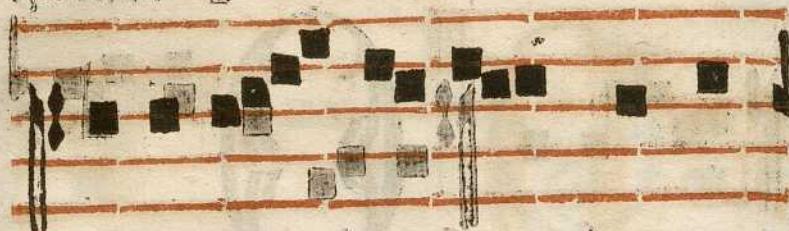
pro clero intercede pro



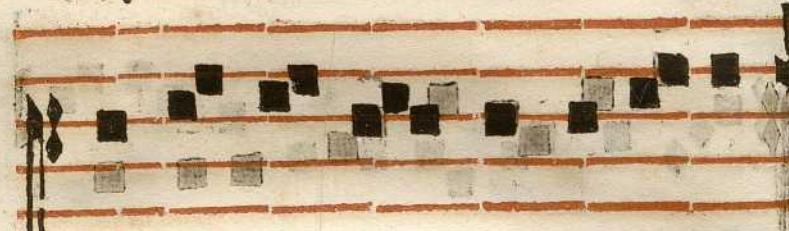
de uoto fegimí ne o

¶¶¶¶¶. ¶

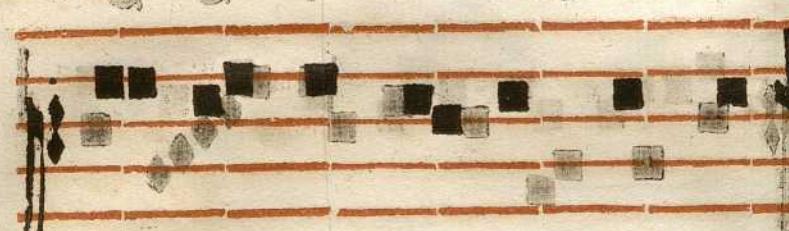
In Mativitate



seru sen iti ant omnes



tuum iu ua mē quicūqz



ce le brāt tu am sanctā



Ma ti vi ra būtē. p. Quia.

virginis Marie, f. lxxviii.



In Matinitate

Four-line musical staff with black square neumes. The staff begins with a sharp sign and a common time signature. The music consists of four lines of neumes, each line starting with a sharp sign. The lyrics are written below the staff.

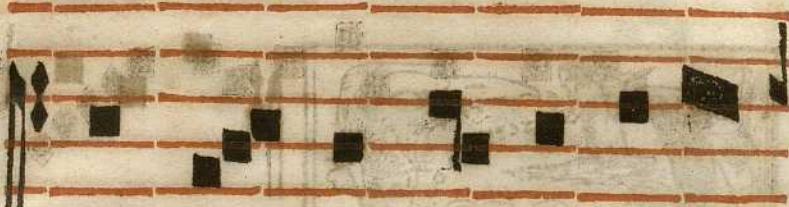
ortus est sol iu stí tí e

Christ' deus noster q̄ soluēs

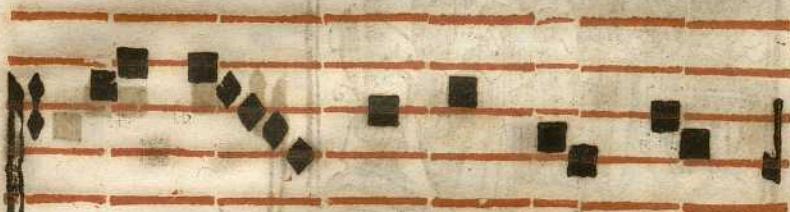
ma le díctí o né dedít be

ne díc tí o nem et confun

virginis Marie. fol. lxxix.



dens mortem do na uit no



bis vitam sem pi



ternam.

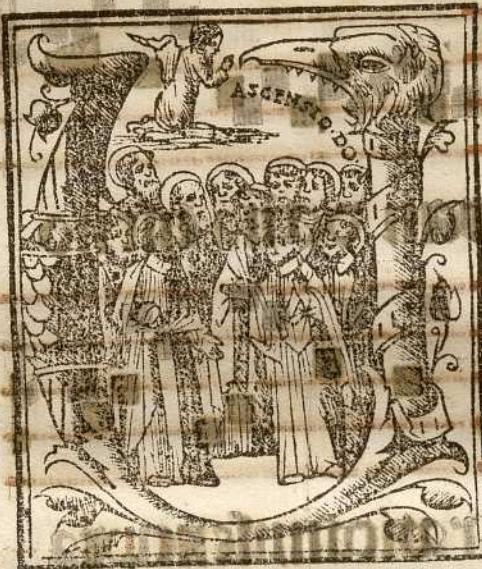
Hymni vt su
pra in purifi-
catione.

In festo omnium Sancto
rum. Ad processionem. In
prima statione.

Repsōsoriū.



gidozloz **In festo omnium**



I dí do

a mi num

se de n tem su per so

li um ex ce lsum et

90
Sanctorum.

Fol. c:

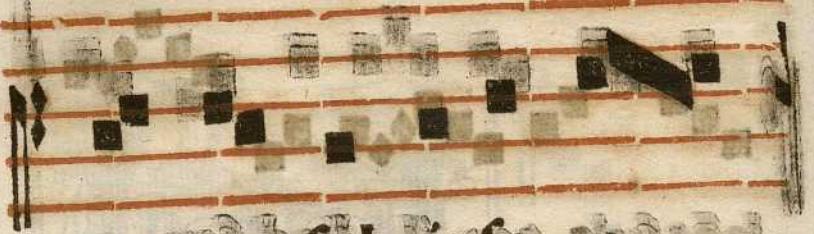
oe ib de ua tū et

plena te rat omnis ter ra

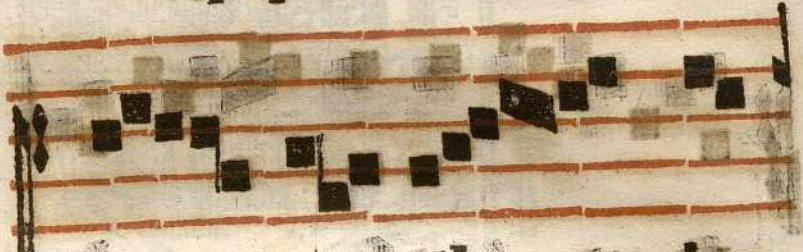
ma ie sta te me ob ius. p.

Cunq[ue] est spānū
et iij

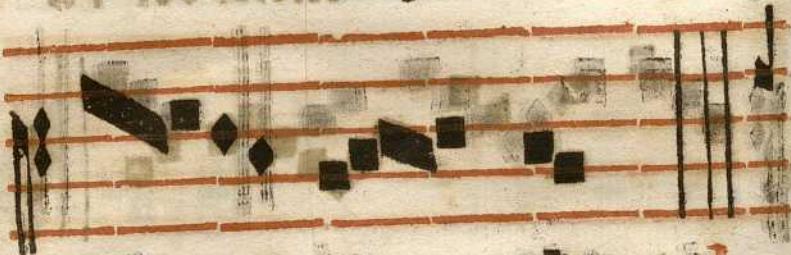
In festo omnium



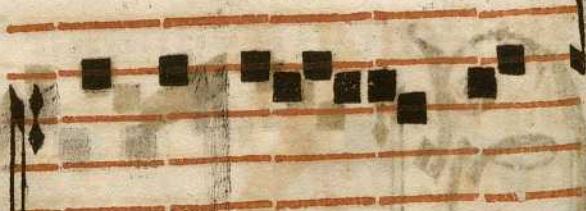
que sub ipso se



rant freo plei ba



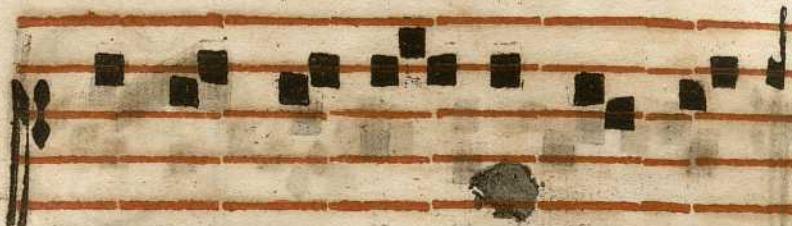
nt tem plu. b.



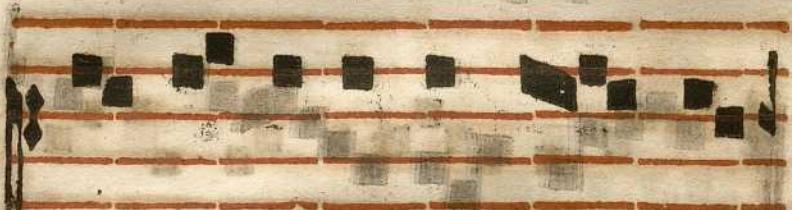
Era phin sta

⁹¹
Sanctorum.

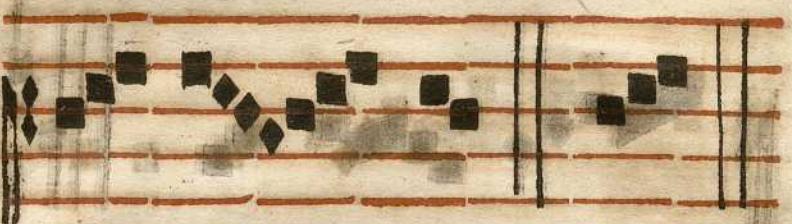
Fol. cij.



bāt sub ter il lud sex a



le v ni et sex a le



al te ri. p. Et.

In secū
da sta-
tione.
Riso.

S

Encta

iii

11.10.2

In festo omnium

et in macula eius ta vi
tur gemitus quib' re lau dūm erbus es fe
ib ram nes ci No. p.

The page contains four horizontal red staves, each with a single vertical bar line. The music is written using black square neumes. Below the staves is a block of Latin text in a Gothic script. The first line reads "et in macula eius ta vi". The second line starts with "tur" and ends with "quib'". The third line starts with "re lau" and ends with "es fe". The fourth line starts with "ib" and ends with "p.". There is some faint, illegible scribbled text or drawing in grey ink between the third and fourth lines.

Sanctorum Fol. cis.



Gloria quæ celí cape

Adrenō po te ra iq. ant

tu o gre millo cō tu

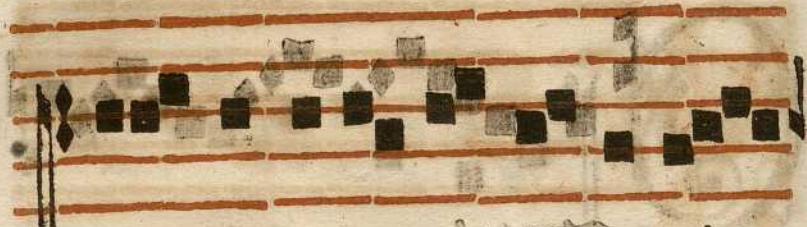
li si. v.



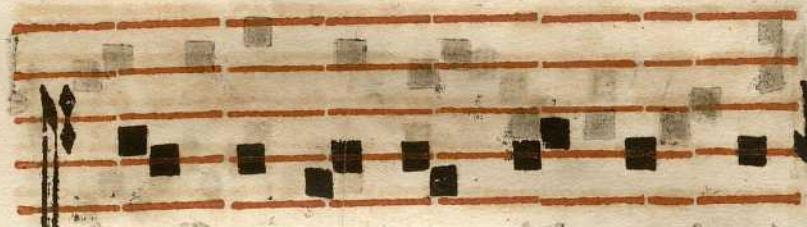
Ene di

iiiij

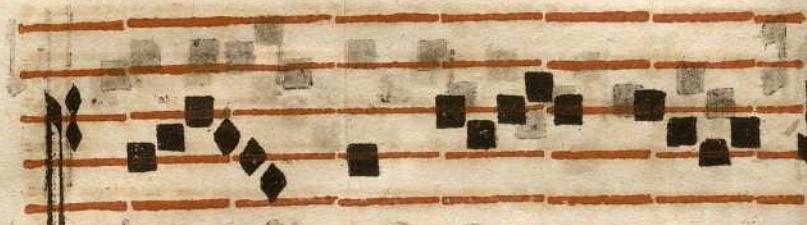
In festo omnium



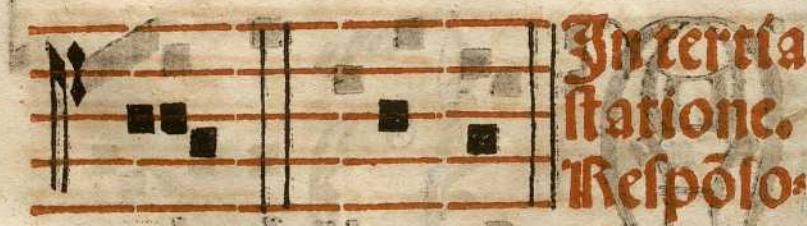
sanctatu in muliere ri



bus et be ne dictus fru



ctus ven tris metu



i. p.Q ui a. rium.

**In tertia
statione.
Respōlo.**

93

Sanctorum Fol. ciiij.

S

Ancti nū me

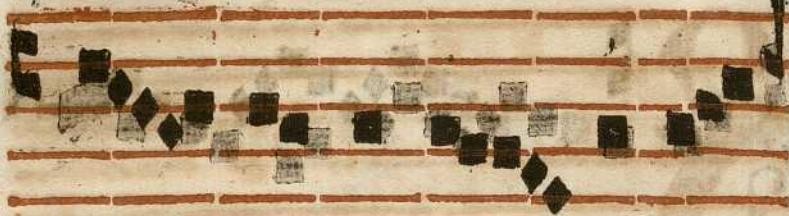
uñi qui in carne posí tí

certamen habu is tis. p.

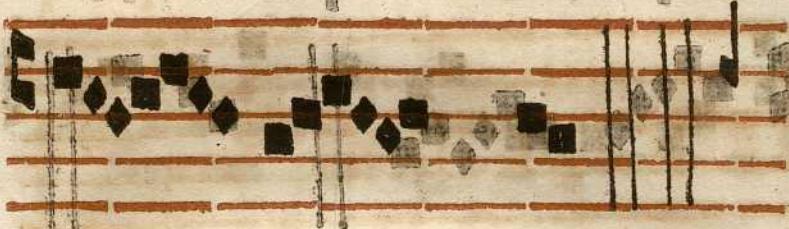
Q

Er cedē la bo

In festo omnium



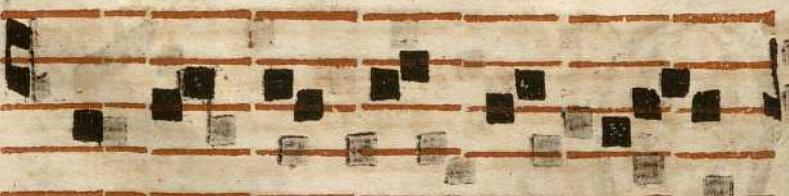
risq e go reda



m vo bís. v.



E ni te be

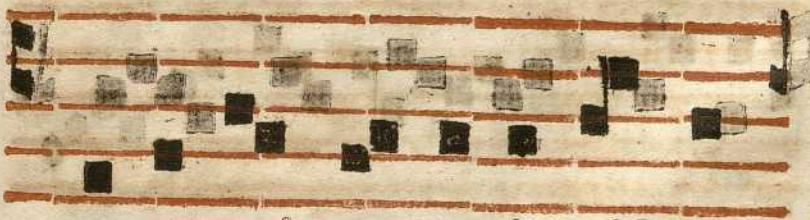


ne díc tí pa trís me

Sanctorum. Fol. ciiij.



an n. ad
gnum. p. Derce.



In festo omnium

per pe tu a templū domi

nī sa cra ri um spi ri tus

sancti so la si ne e xem

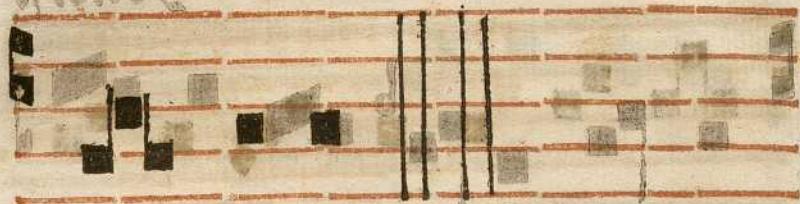
plo placu is tī do mi no

The image shows three staves of Gregorian chant notation on aged, yellowed paper. The notation uses black square neumes on four-line red staff lines. The text is written in a Gothic script below the staves.

Three staves of Gregorian chant notation with Latin text:

Je sū christo ō ra p̄
po pu lō in ter ue ni
pro cle rō in ter ce de
pro de uō itō ife mi ne

In festo omnium



• o se xu. Hymnus.



O Präte re déptor

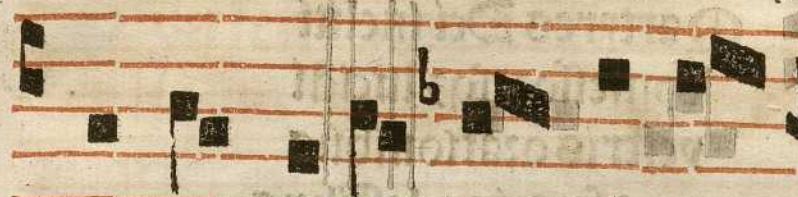


om ni um conserua tu

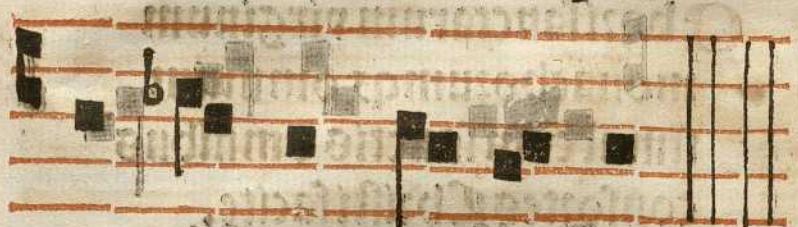


os fa mu los be a te

90
Sanctorum. Fol. cvj.



semper virgi nis pla ca



tus sanctis pre ci bus.

Beata quoq; agmina
celestium spirituum
preterita presentia
futura mala pellite.

Tates eterni iudicis
apostoliq; domini
supliciter exposcimus
saluari vestris precibus

In festo omnium

**Martyres Dei incliti
confessoresq; lucidi
vestris orationibus
nos ferte in cœlestibus.**

Aboris sanctarum virginum
monachorumq; omnium
simul cum sanctis omnibus
consortes Christi facite.

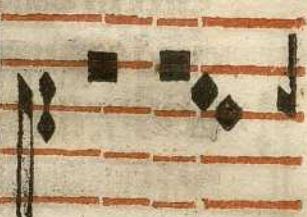
Gentem auferte perfidam
credentium definibus
ut Christo landes debitas
persoluamus alacriter.

Gloria patri in genito
eiusq; vnigenito
una cum sancto spiritu
in sempiterna secula. Amen.

AM

Fol. cviij.

In festo immaculate conceptionis beatissime virginis Marie. Ad processionem. In prima statione. Misericordium.



M

In festo conceptionis

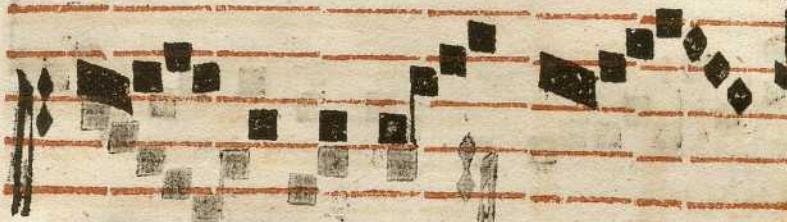
pro di e li pri mo

ge ut nt or ta can

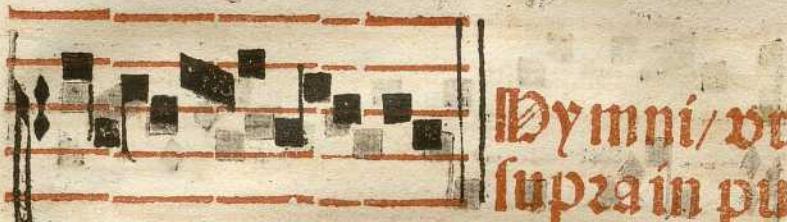
te om nem b cre a tu

ram e go in e

beatissi.virg. **M.** **Fol. cxvij**



est iuq in te al le



Hymni ut supra in pu

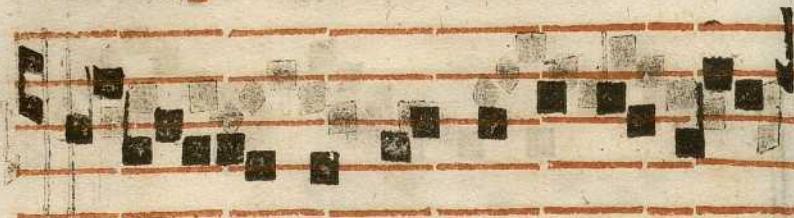
lu ia. risicatione.

In festo sancti Thome Ar
chiepiscopi Cantuarieñ. Ad
processionē. In prima statio
ne. Responsorium.

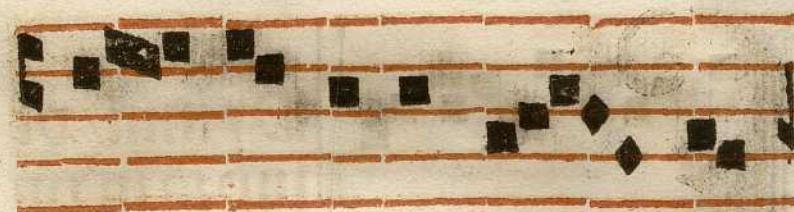


q in Ste sanc

.viii.ij. In festo. S. Thome.



tu s prole ge de i su



i certa ui t vs



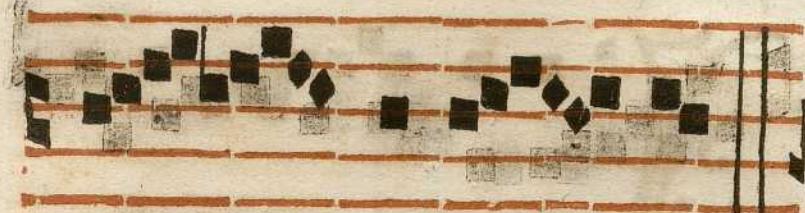
q; ad mor tem et a



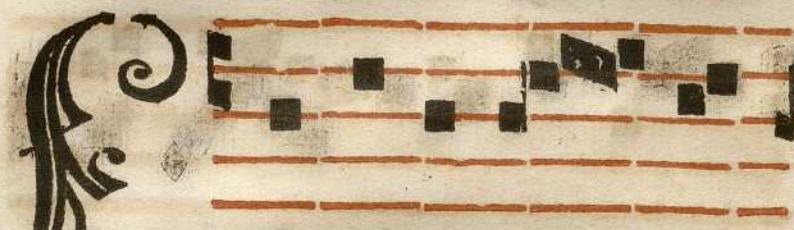
ver bis impi o q; em rū



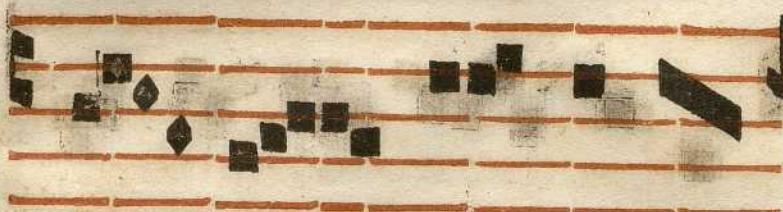
Archiepi Catuarie. Fol. cxv.



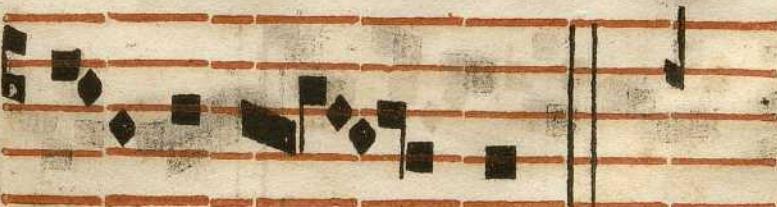
no n ti mu it. p.



Undatus e nim



e rat su pra fi



ur mā pe iqtram. Vers.

Q

In festo. S. Thomae.



¶ Q

Archiepi Catuarie. Sol. cry.

In secū
da sta
tione.
Risō.

O E si de ri
u ni me
e tū e
chū p.

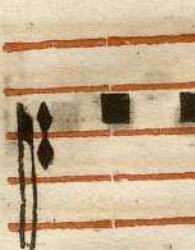
in festo. S. Thomae.



E vo lū ta te la



bí o rū e d m ius non



frau da stí e m um. v.



E lo Int à to o m

Archiep̄i L̄atuariē. fol. cxiij.

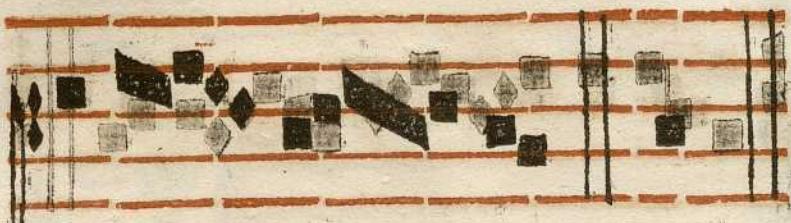
preue n̄ st̄ e um in bene

dicti o n̄ bus dulce dī

n̄ s po su i st̄ in capi te e

mis co ro nā delapt̄ de
O iii

ijijij. In festo. S. Thome.

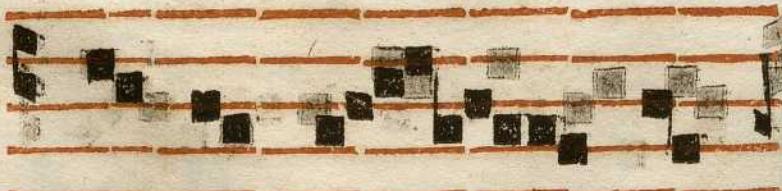


precō o so. p. H. t. d.

In tertia
statione.
Respōso-
rīm. ibi dicitur **H**ic est ve-



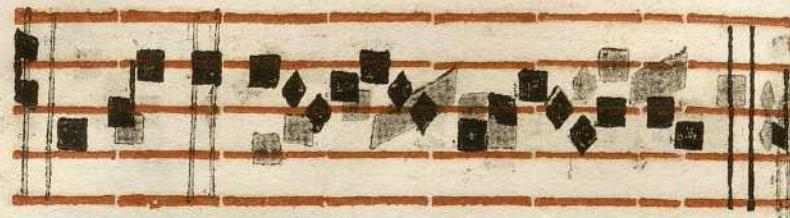
re mar. tyr qui u. p. chāstī



mo mi anēngio en san
q. Q.

108

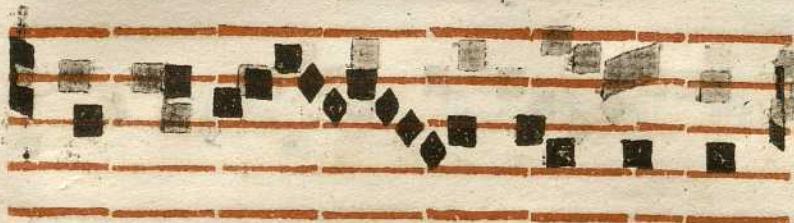
Archiep̄i. Lātuariē. f. cxvij.



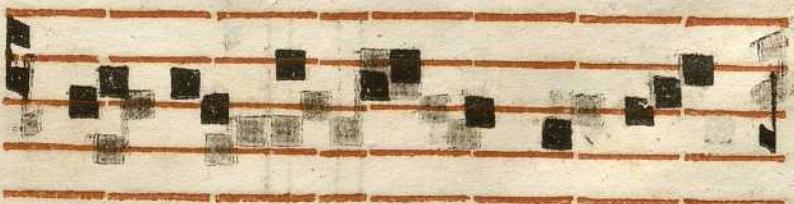
gutinē su um fa dit. p.



Eli minas iudi cum

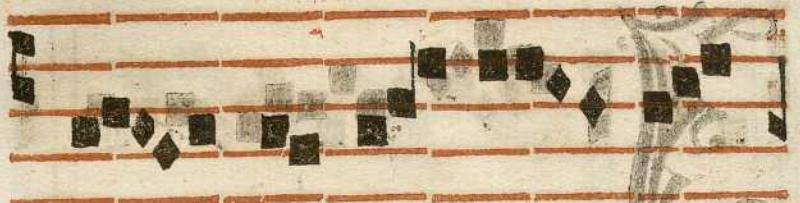


non ti mulup ryp it nec ter

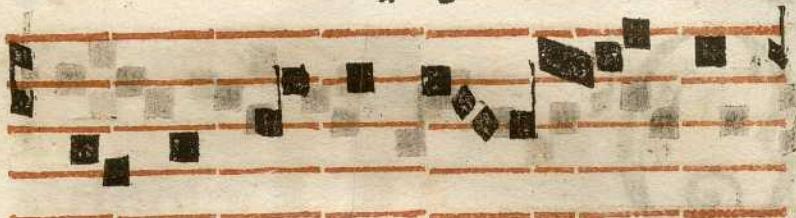


re ne dignita tis glo
O iiii

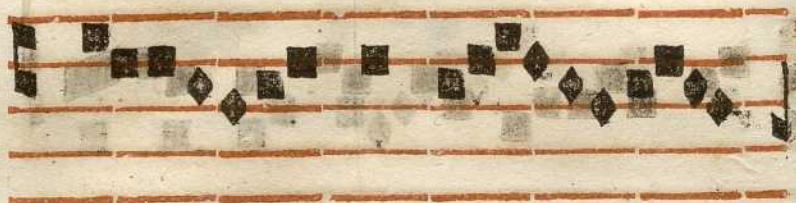
anno. In festo. S. Thomae.



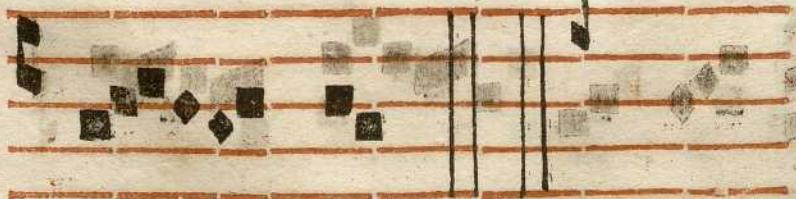
ris am que si uit



sed ad ce le sti



reg na per



ue sa nit, uir Versus.

Archiep̄i. Catuariē. Fol. cix.

The page contains four lines of musical notation, each consisting of four horizontal red lines. The music is written in black ink, using square neumes. The first line begins with a large, ornate initial 'G'. The lyrics are written in a Gothic script below the music:

A justum de du
xit do mīn⁹ per vī ās rec
tas et nō of tē dít il lī
reg num̄ de su

In festo. S. Thomae.



*Alia. Alma redemptoris, ut
supra in Matinitate domini.*

*Hymnus. Deus tuorum militum
tum. Cantatur per tonum. s.
Christe redemptor, ut supra
in Matinitate domini.*

*Deus tuorum militum
sors et corona premium
laudes canentes martyris
absolve nexu criminis,*

Archiepiſci Ēatuarieſ. fol. cxx.

Hic nempe mundi gaudia
et blandimenta noxia
caduca rite deputans
peruenit ad celeſtia.

Denias cneurrit fortiter
et ſuſtulit viriliter
pro effundens ſanguinem
eterna dona poſſidet

Ob hoc p̄eſcatu ſupplici
te poſcimus piſſime in oratione
in hoc triuimbo martyris
diuitte noxam feruulis;

Gloria tibi domine
qui natus es de virginē
cum patre et sancto ſpiritu
in ſempiterna ſecula. Amen.

**Ad recipiendum Regem/
vel Reginam. Ad pro-
cessionem.**

Responsorium.



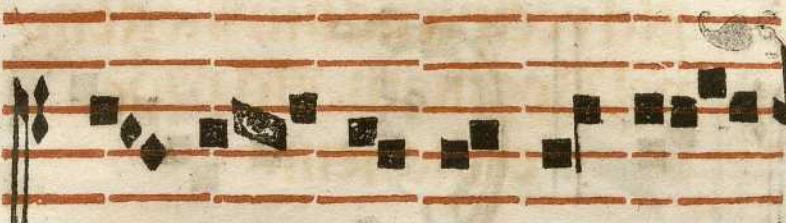
Esta est poten

tia tua regnum

m dō mi ne tu

111
vel Reginam.

Sol. cxxi.



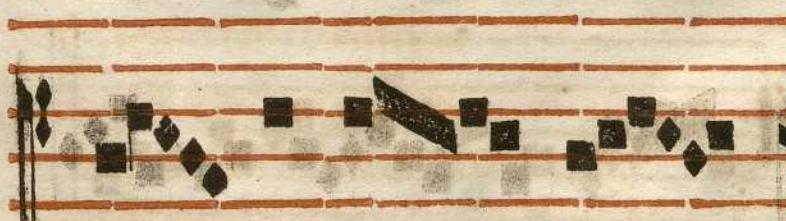
es su per omnes



gen tes. p. El pa



cē do mi ne in



dí e bu s no

Ad recipiēdū Regem



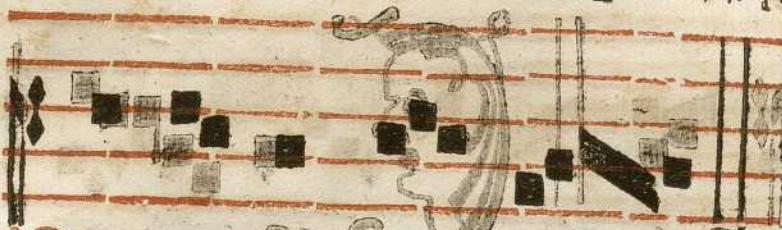
tor omni um de us ter ri

bi lis et for tis iust

eg mi se rūn co sp.

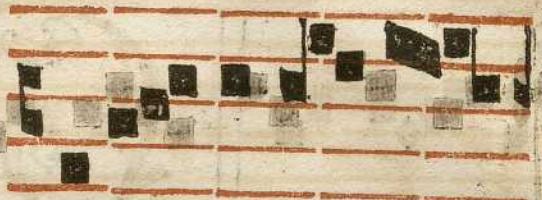
112

Ad recipiē. pl. l. legatū. fol. cxxij.

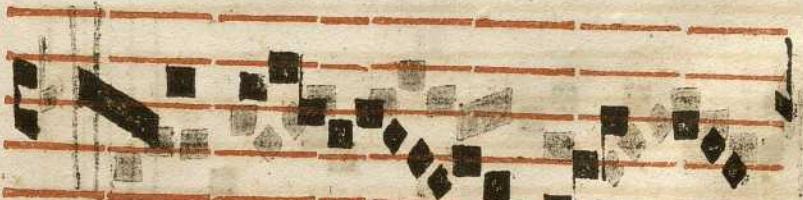


D a pa cem do mi.

**Ad recipiendum p̄relatū
vel legatum. Ad pro-
cessionem.
Responsorium.**

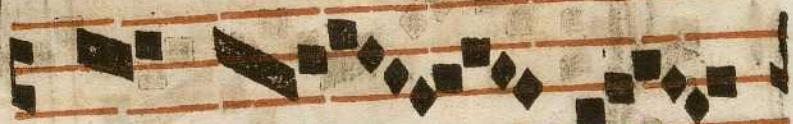


Le git te do



mito nū fū sliſ cer

Ad recipiendū prelatū



do te m si



bi ad sa cri fi candum



e i. p.



stū am lau dis.

Q

Qm

vel legatum. Fol. cxxij.

Amo la de

o sacri si ci um lau

dis et redde altissi

mo vo tal me tu a. p.

P

Ad recipiēdū prēlatū



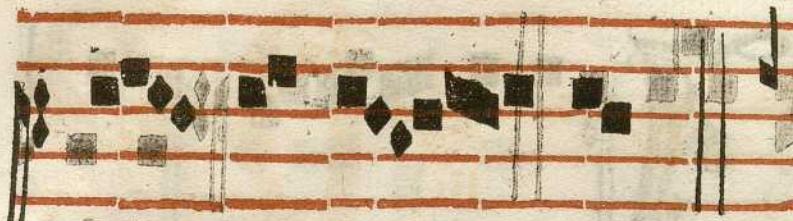
i ad iu to ri um su

per po te qu n tē et e

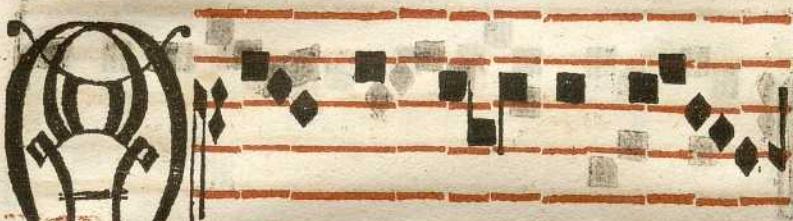
xal ta ui e lec tū de



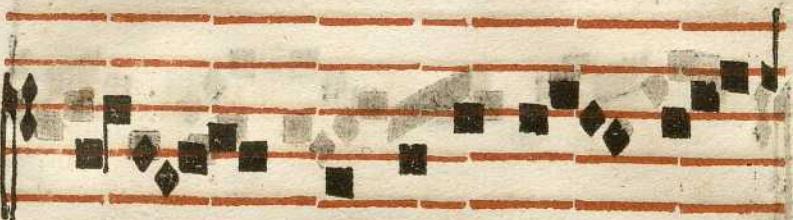
vel legatum. Fol. cxxvij.



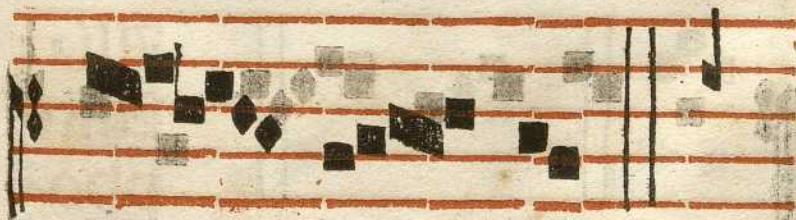
ple be me a. p.



Anuse niz me



a n auxi li a q bi



turit cel o hi. et Clerf.

p ii

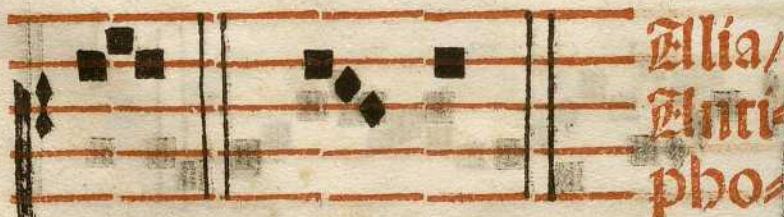
Ad recipiēdū p̄eplatū



Aue nī Davíd

ser vū me ū o le o sc̄ō

me o vñ xi e oflum.



Ellia/
Anti-
pho-

untin p. Q ad nus. es na.

III Q

115
vel legatum. Fol. cxxv.



P iii

Ad recipiēdū p̄glatū

C Ad re
cipiēdas
indulge
tias. **O** Exulta tre

gis pro de uit fulget cru

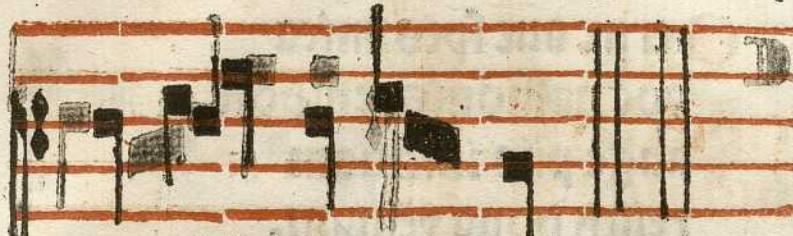
cis misse rt um quo carne

carnis cō dī tor suspēsus

iii. **G**

116

vel legatum. Fol. cxxvi.



est palli bu lo.

Quo vulneratus in super
mucrone dire lancee
ut nos lauaret criminie
manauit ynda sanguinem.

Timpleta sunt quæ concinuit
David fidelis carmine
dicens in nationibus
regnauit a ligno Deus:

Arbor decora et fulgida
ornata Regis purpura
electa digno stipite
aut ambo membra tangere.

P iiii

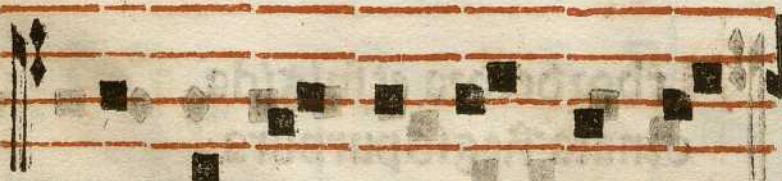
indulgentias.

O crux aue spes vñica
hoc passionis tempore
auge piis iusticiam
reisq; dona veniam.

Te summa deus trinitas
collaudet omnis spiritus
quos per crucis mysterium
saluas regere psecula. Amen.



E de um lau da



mus te do mi nū con si

te mūr. **A**e ē ternum

patrē omnis terra vene

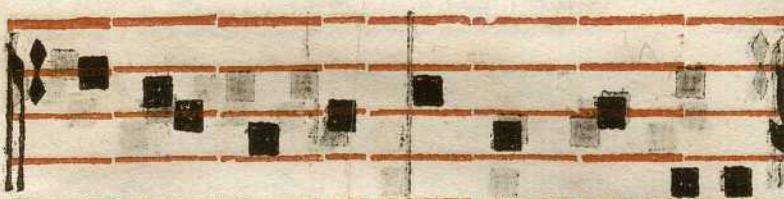
ra tur. **A**i bī omnes an

ge li tibi cę li et vniuer

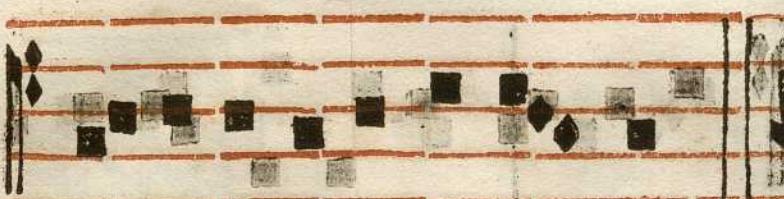
Glory to God



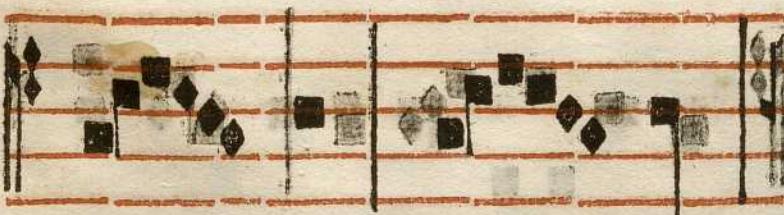
e se potesta test. Qubí



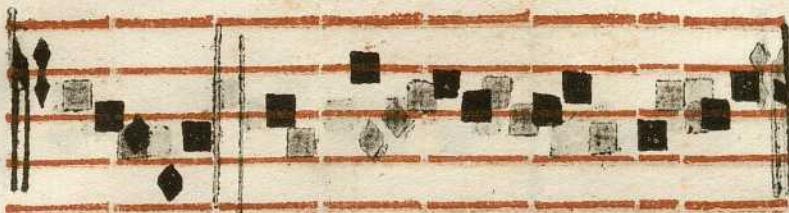
Che rubin et Seraphini ces



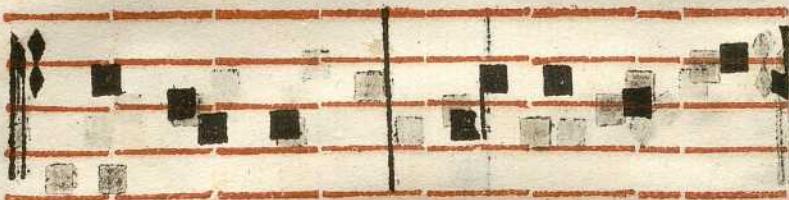
sa bili voce p clament.



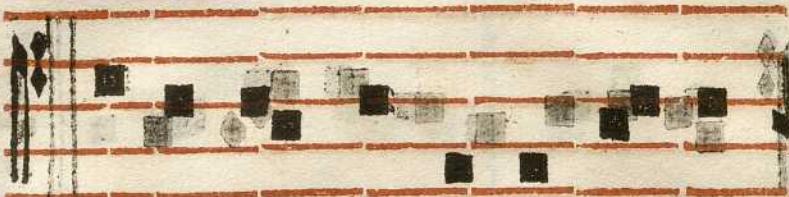
Sanctus. Sanctus. Sanctus.



Actus do minus de us



Isabba oth. **D**le ni sunt ce

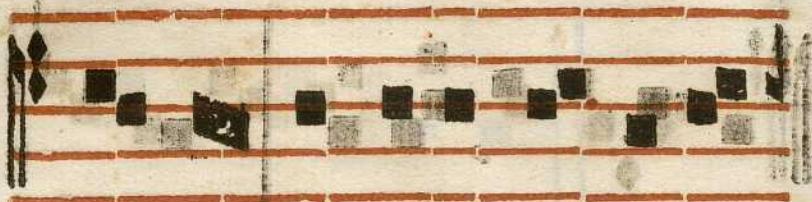


Lí et ter ra mage sta tis



glo ri en su e glo

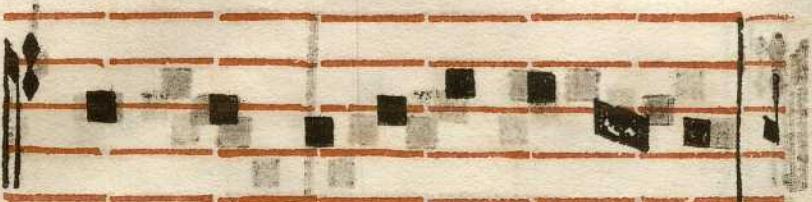
1. 111. 2.



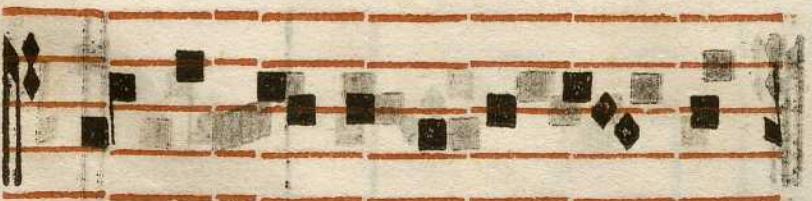
erí o sus apo sto lo rū



chorus. De prophe ta



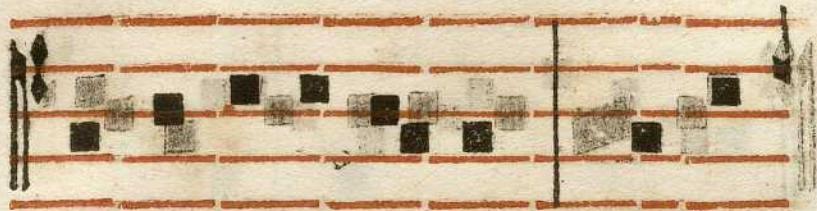
rum lauda bí lis numerus.



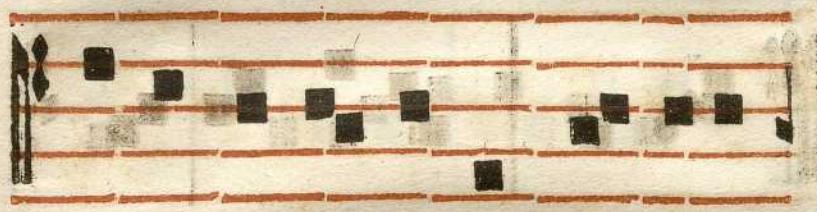
De marty rū cā dí da tūs

113

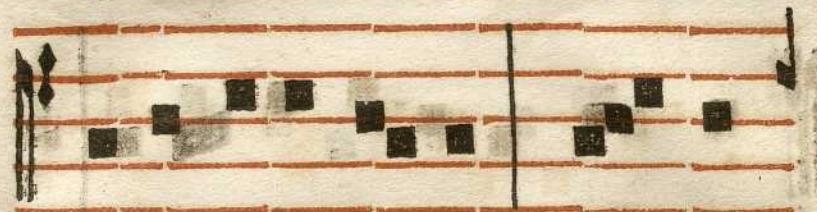
S. cr xix.



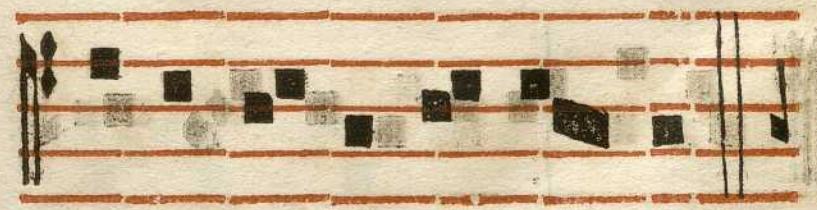
laudat exercitus. **D**e per



orbē terra rū sancta cōfi



tetur ecclē sī a. **D**a trem

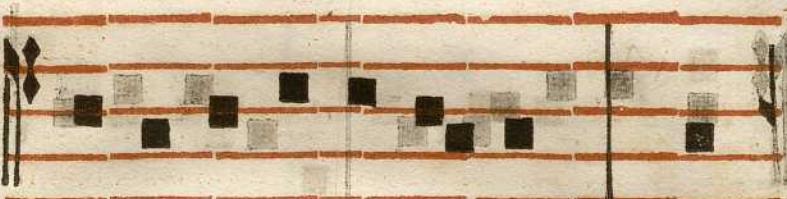


in mense mage stantis.

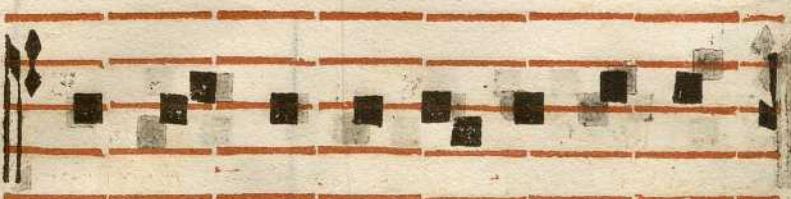
in corpore



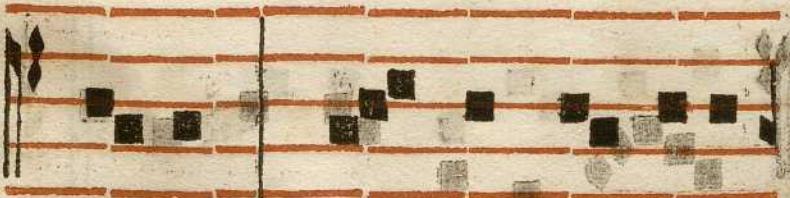
Ae nérā dū tu um ve i rum



et v nícū sī lí um. **S**an-

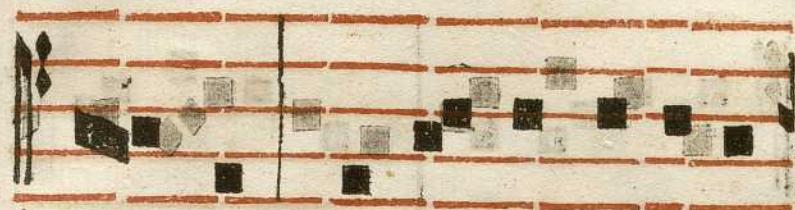


ctū quo qz pa ra clī tū spī

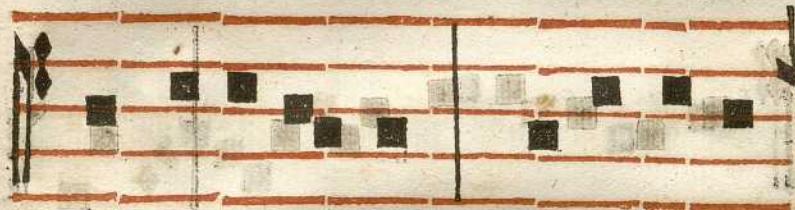


ri tū. **R**ū Rex glori e

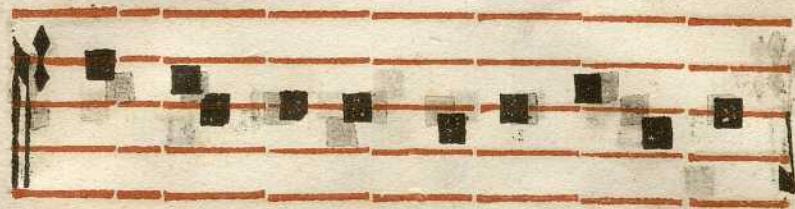
fol. cxx.



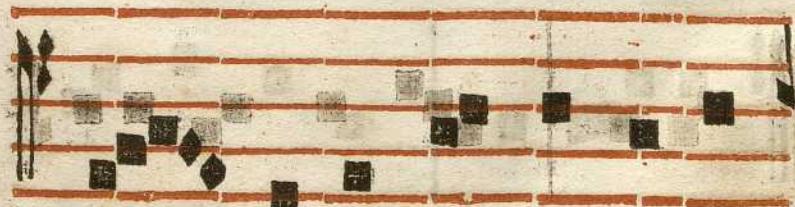
Ebori ste. **A** u patris se piter



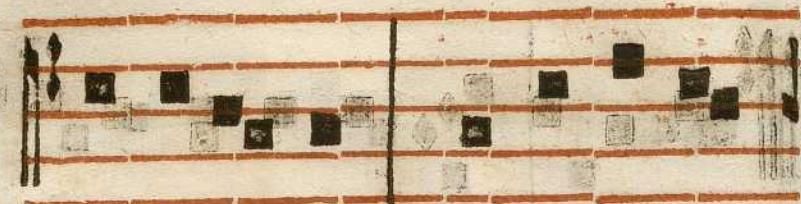
nus es si li us. **A** u ad li be



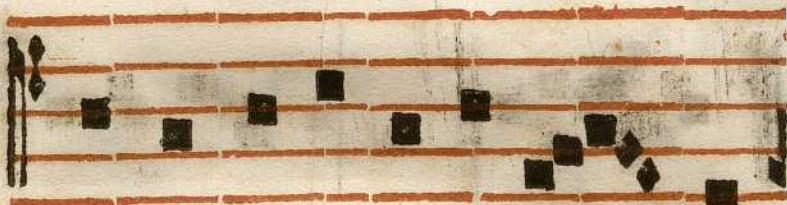
rap di suscep tu r² hominē



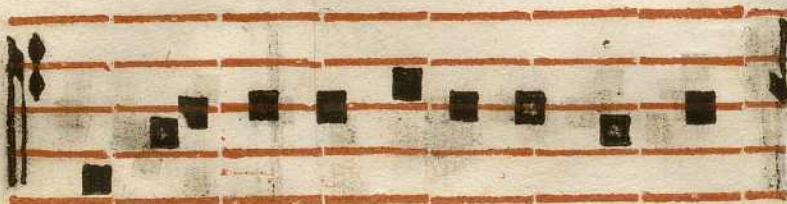
non horru si ti virgi



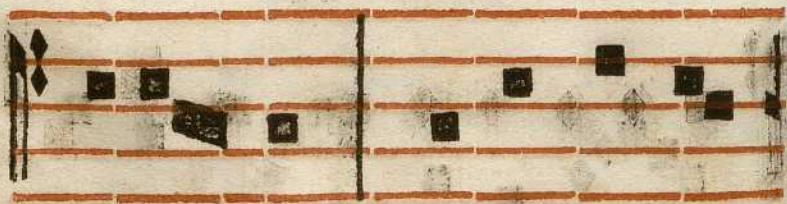
nis v te rū. **D** u de victo



mortis o cu le o s pe



ru ss tī credē tī b² regna



ce lo rū. **D** u ad dexte



fol. cxxij.

rā de i se des in glori a

pa tris. Iudex crede ris

es se vē tu rus. De ergo .

quesum' tu is famuli subue
Ω

Exaudi nos

A page from a medieval manuscript featuring three staves of Gregorian chant notation. The notation uses black square neumes on four-line red staves. The text is written in a Gothic script.

The text consists of three lines:

non quodam proxim*ū* or *u*lo sanctu*m*ag*ni*

ne rede meri st*o* **E**ibaterdia

fa*c* cum sanctis tuis glori

a munera r*it* **al** v*er*u*s* fac

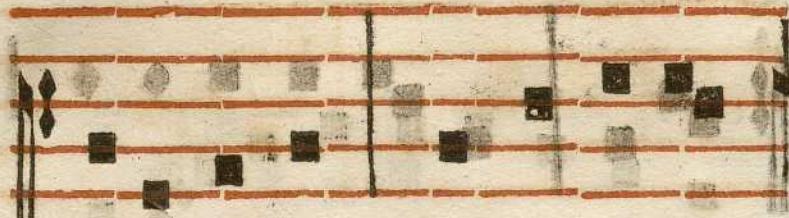
ji **Q**

122

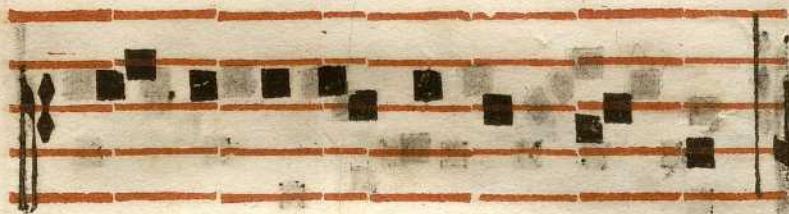
Fol. ccccij.

ipòpulu tu u domíne eti
ribenedic h[ab]e[re] fidei sta f[ac]ti
iatig a[ve]t[ur] reuge ei
os et extolle illos usq[ue]z
Ω ii

missa. Ios



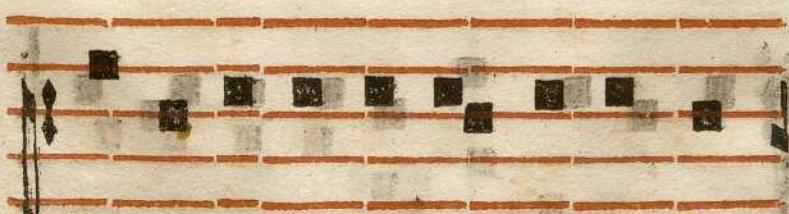
in e termū. **D**er singulos



dī es bene dī cī mus te



At laudam' nomē tuū in



se culū et in se culū se

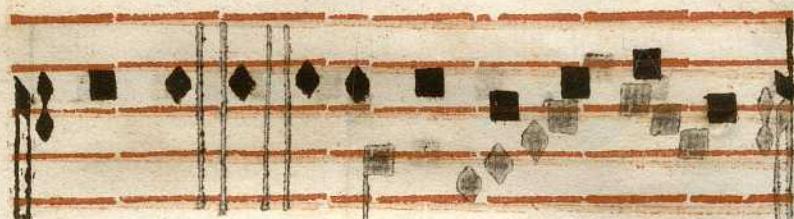
p. o.

cu li. **Digna** re domine
di e is to si ne pecca to
no scustodi re. **Di** se re
re no strí do mi ne mi se re
Di si

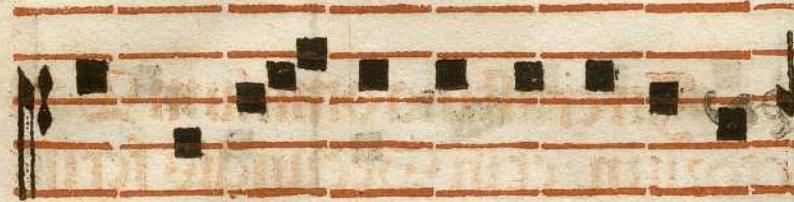
¶¶¶¶¶.Io.¶



re no striat miseri



cordi a tua domine super



nos quād modū sperauī m̄



in te. In te do mine spe

Fol. cxxiiij.

intraūm ut nō cō suñdar in
nōq; termonum. e ibsos.

In crastino omnium Sanctorum/et in Secundis ferijs cum faciamus processionem pro defunctis.

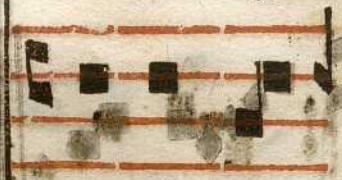
Cuando Hebdomadarius de choro prelati dicuntur responsoria sequentia.

Q uis

Pro defunctis.



Redo q



redéptor



me us ia vín uit



et inno uis si mo di

Pro defunctis. fol. cxxxv.



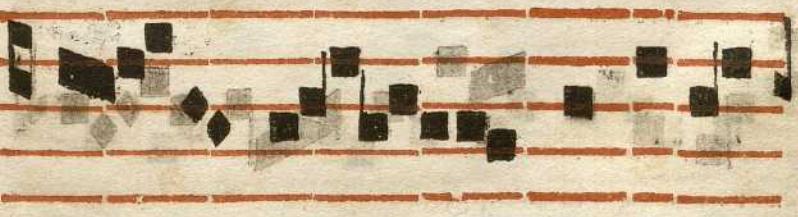
ep̄ dēter ra sur rectu rus



sēq̄lsum. p. C in

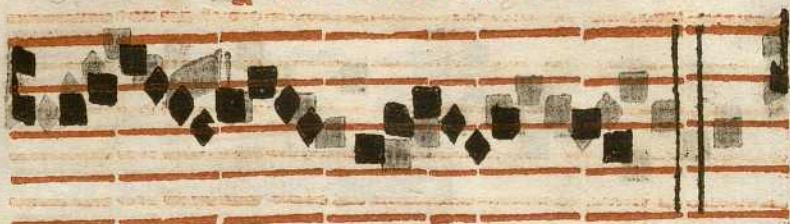


car ne me a vi de bo

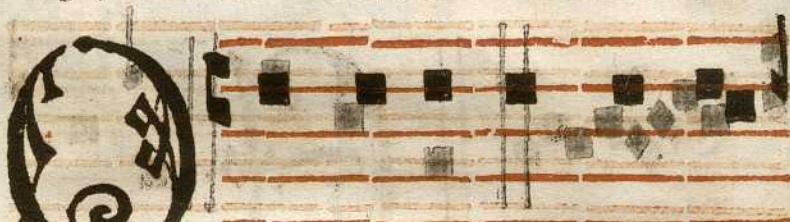


de jo cu il my salua to

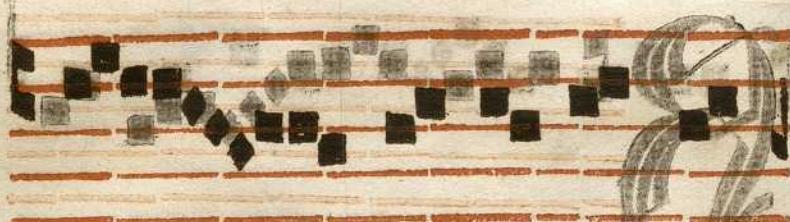
ij. iij. 10. Pro defunctis.



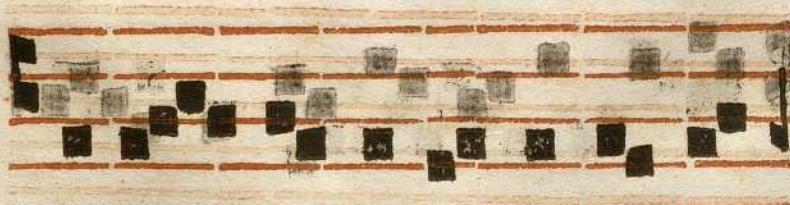
re in ut me un. vi.



Q uem vissu rus sume



go ip se et non

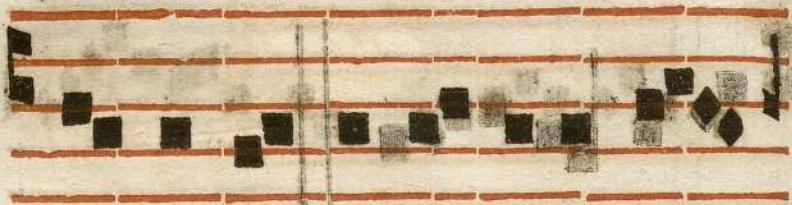


a li us et o cu li me

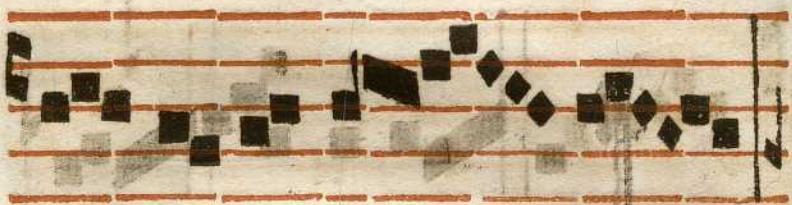
Pro defunctis. Sol. cxxvij.

i con spectu n
sunt. p. Altincar. Vers.
E qui e m e
ternā dona e is do mi

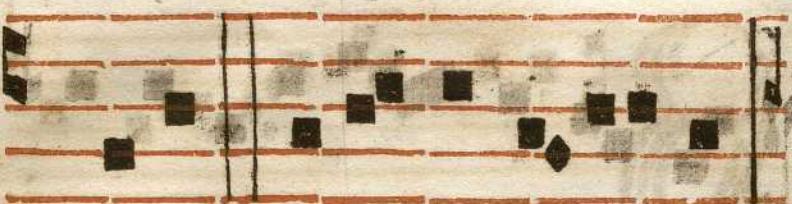
Pro defunctis.



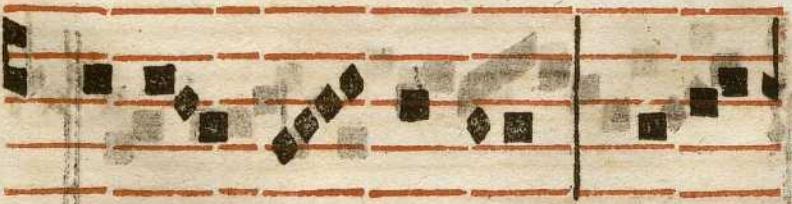
ne et lux perpe tua lu



ce at e is.



p. **A**tin. **B**y ri e e leyson.



Christe e a leyson. **B**y ri

127

Pro defunctis. Fol. cxxxvij.

In secun
da statio
ne. Respō
e le ley son.
forium.

Quia la
re sus ci ta
men to nolgo fe ti
ja ru m
sti a monu
dū. p.

Pro defunctis.



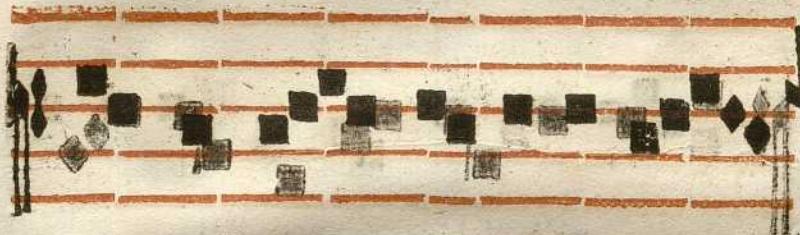
in du . **A**uge tibi cuius.



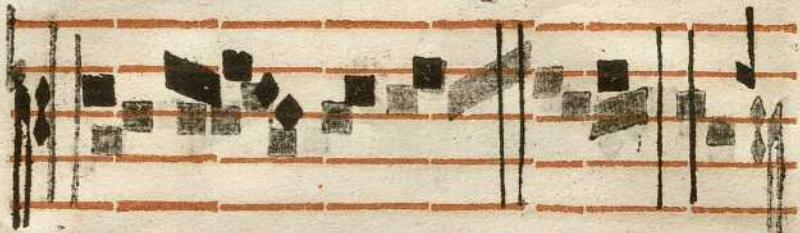
Pro defunctis. Fol. cxxviii.



et mihi oculi caue vi nos



memor tu nos et secu



lum per signe. p. Gy. m.



S Gallus illi m

1820.10. Pro defunctis.

e terna do na e is do

mi ne et lux perpetua

lu ce a te is.

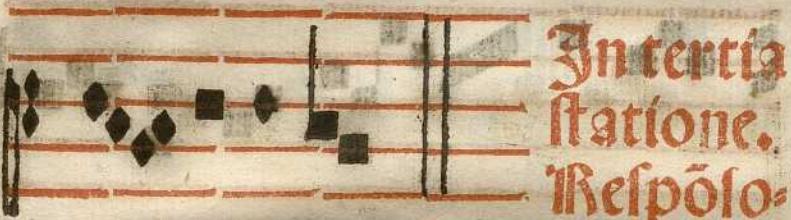
p.u. By rí en ley son.

109

Pro defunctis. Sol. ccccix.



Abri ste ley son. By rde

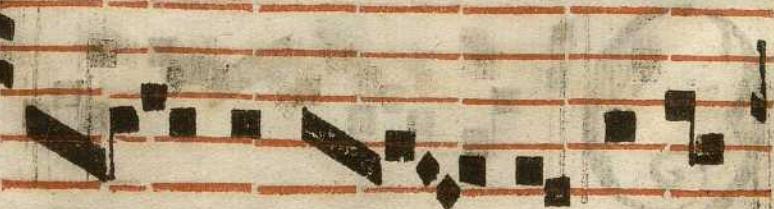


Inertia
statione.
Respōlo-

Judea ley son. colrium



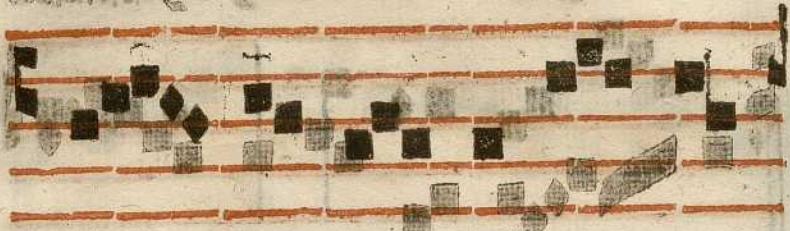
O mi ne quā



dol y ve ne h yris iu di



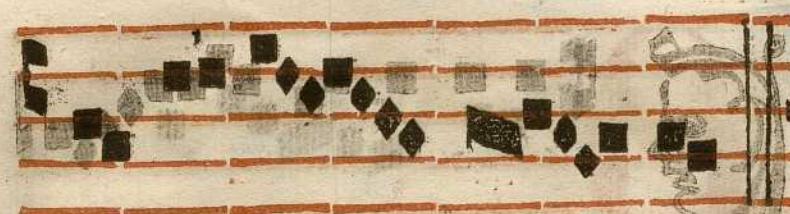
Joh. Jo  Pro defunctis.



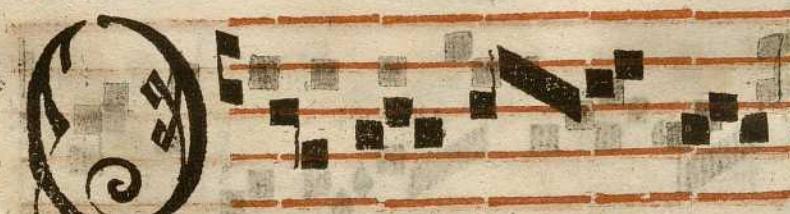
ca et ire ter ram v in bi



me absco n dam a vul



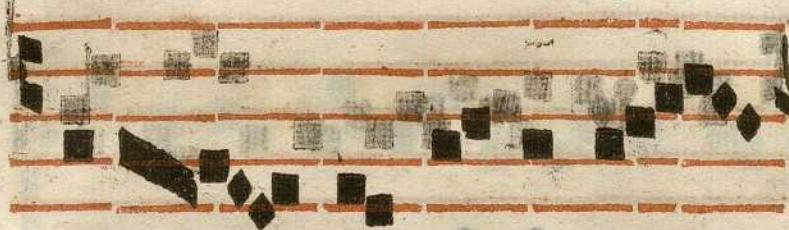
tu i re mili tu c. p.



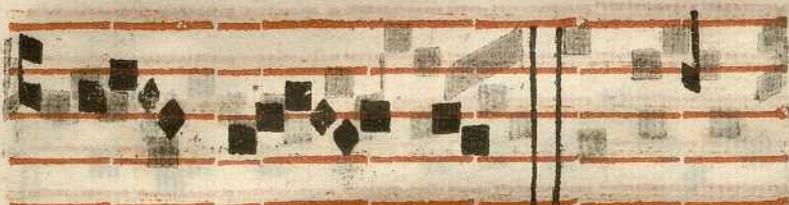
Eli a m pec eq ca

ii ff

130
Pido defunctis. Fol. cxl.



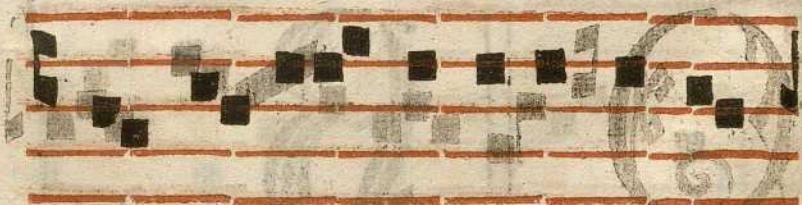
ut nū ~~am~~ mis in vi ta



Iux am me a. Clersus.

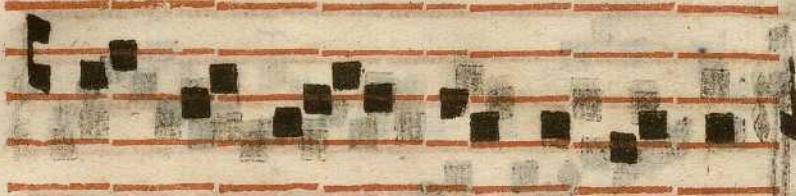


Omissa me a

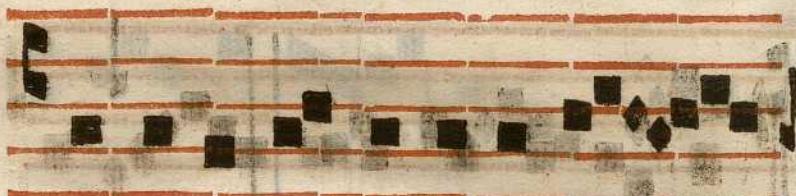


pa ues co et ante te
R ii

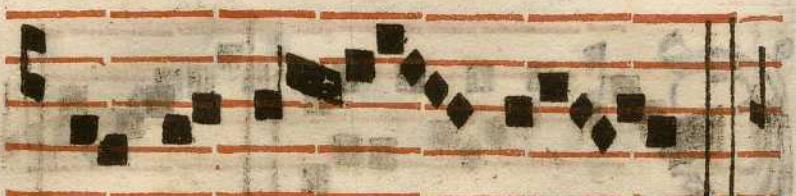
Pro defunctis.



e ru bes co dū ve ne



rís iudí ca re nolí me



condemna re, p.



Q uí a. v. E qui

Pro defunctis. Fol. cxliij.

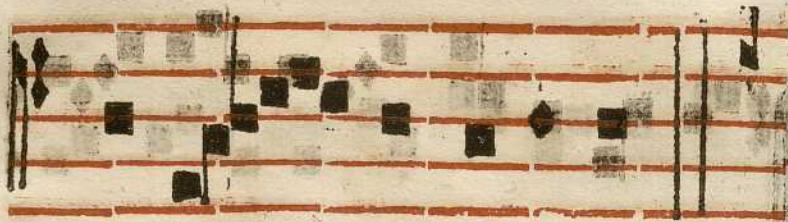
ná dona e is do mi ne

z lux pérpetu a lu ce

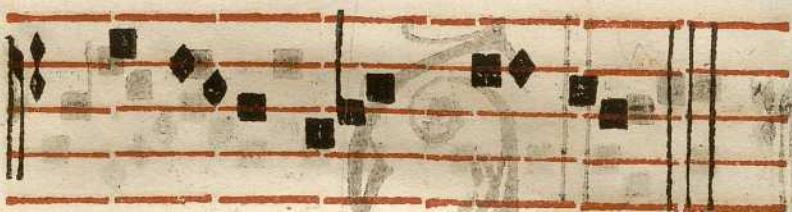
a t e is. p. Dec af.

B y rí e e leyson.

Pro defunctis.

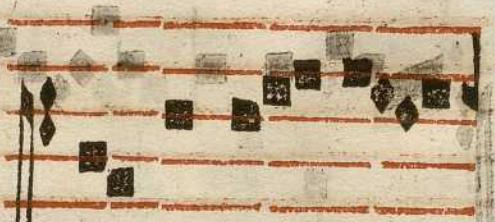


Christe bone leyson.



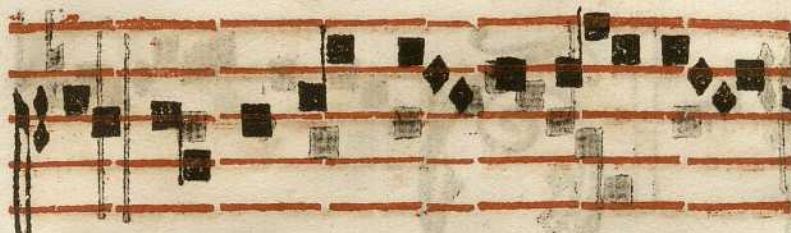
B y ri e e ley son.

**Quando hebdomadarum
seruit ex parte decani. In pri-
ma statione. Responsorium.**



Ere cor de

Pro defunctis. Fol. cxliii.



ris peccata me a domi

ne. **p.** **C**um ve ne



ris iu di ca re se

ob culū pe r ig

13.10.8

Pro defunctis.

ne. v. I J ri ge

domi ne deus me us

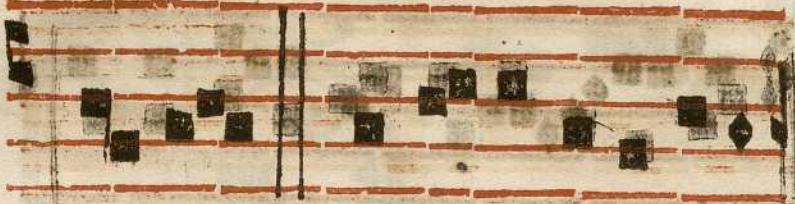
in cōspectu o vi am

me am. p. Ó u ve. v.

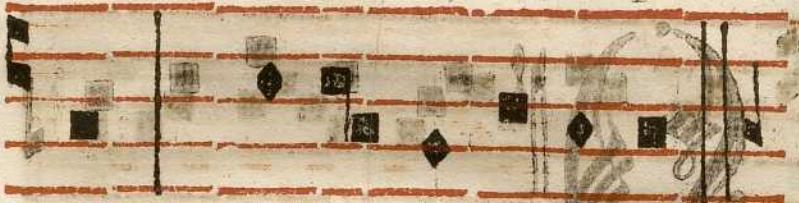
Pro defunctis. **Fol. cxli.**

et om̄m iE ter nādo
 na e m̄is do m̄i ne et
 lux perpetu a lu ce
 at se is. p.m.
 R uj

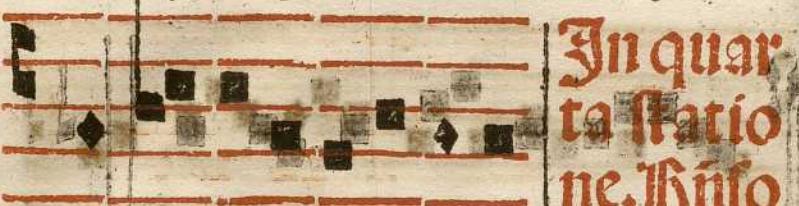
pro defunctis.



Qui a. *Be* rie le p^ro



son. *Christe* aley son.



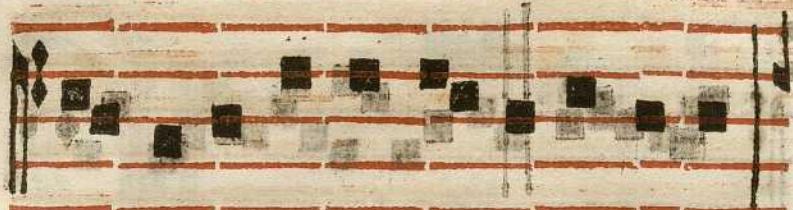
In quar
ta statio
nne. Misso
By rie le *son. rium.*



O *Emeto* me i de

missa

Pro defunctis. Sol. cxliij.



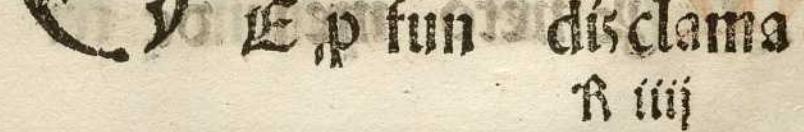
us q̄ a vēt̄ est vita mea.

p. Ec as pi ci et



me vi sus hominis. **v.**

Ep fun dis clama
R iiiij



Pro defunctis.

ui ad te domini ne do

ni ne exaudi vo cem

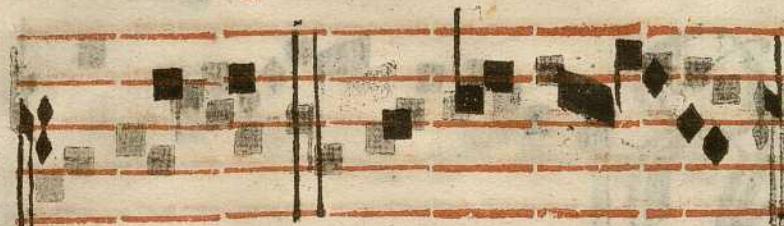
me am. p. N ec aspi ci. v.

R E qui em e ter

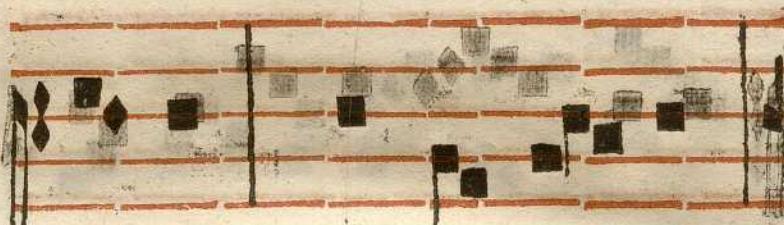
Pro defunctis. Fol. cxlv.

The page contains musical notation on four red-lined staves. The notation uses black square neumes. Below the music, there is a large initial letter 'R' in black ink, followed by the Latin text 'E qui em', 'ter nádona e is do', 'mí ne z lux perpetua', and 'In ce at te is.' The text is written in a Gothic script.

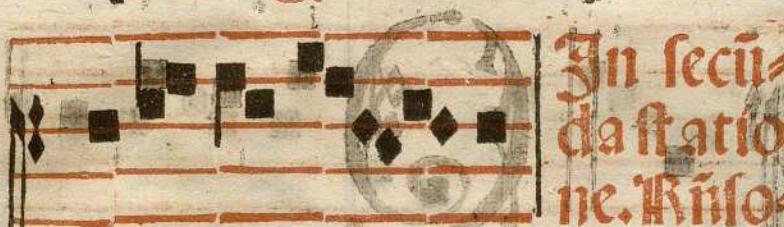
Salve. Iohannes Pro defunctis.



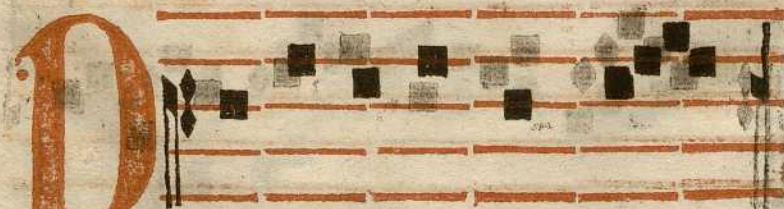
Pro Diuine. **B**y ri ones ib.



ley son. **A**bri ste n ley son.



By ri e ley sō. rium.



Pecatē me quo tū.

130

Pro defunctis. Fol. cxlvj.

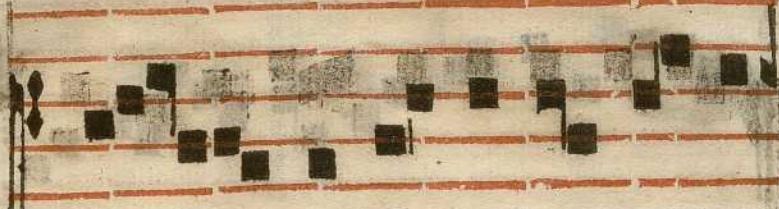
die zno me pe ni ten te

timor mor tis cotur bat

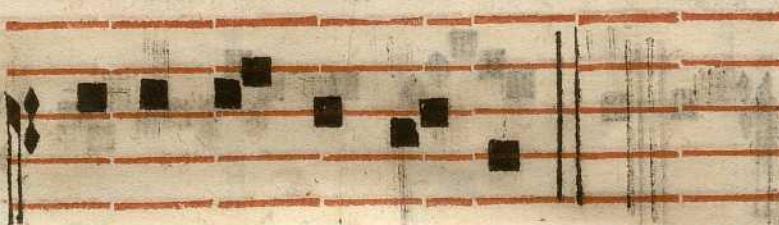
me. p. Eli a in in

se r no nulla est redempti

Pro defunctis.



o misere re me i



deus et sal ua me. **Vers?**



E us in nomine

tu o saluū me fac et

Pro defunctis.

Fol. clj.

141

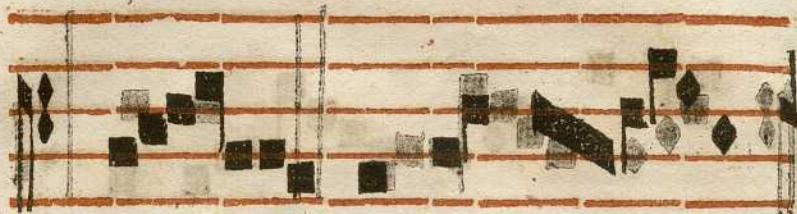
desti in fer innum et

de disti e is lu mē vt

vi de rent te. p.

Q uis erant in pe
s

Pro defunctis.

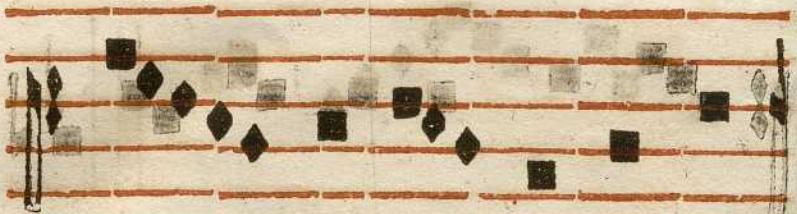


nū s te ne bra on

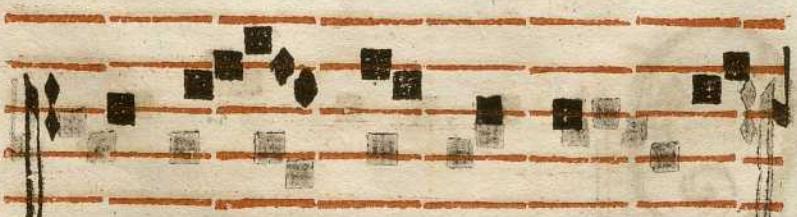
A single line of musical notation on four-line red staves. It features vertical stems with black square note heads. A large, ornate black initial 'E' is placed at the beginning of the line, followed by a decorative flourish.

trū. b.

Laman

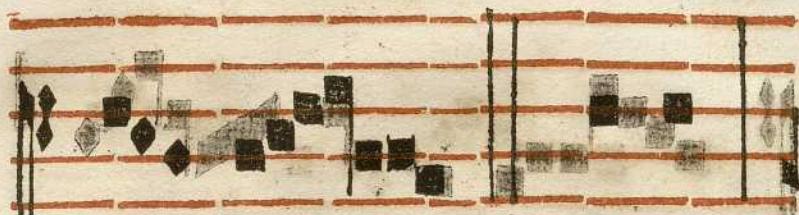


oote s et di cent es ad



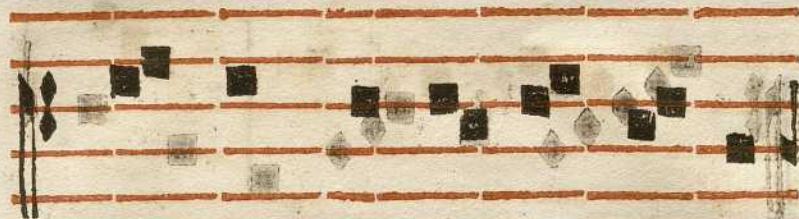
sue nī qui sti re de mptor
iv

142
Pro defunctis. Sol. cl. ij.

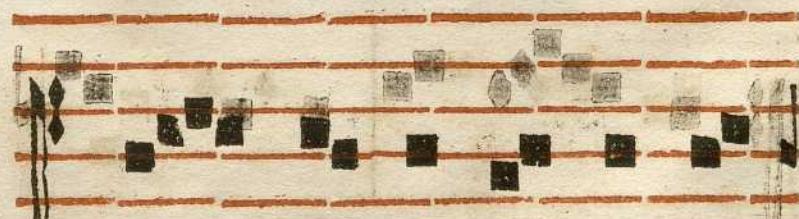


no steri s p. Q ui e. v.

A large, ornate initial 'S' in black ink, decorated with intricate flourishes and a small figure. To its right, the word 'qui em e' is written in a Gothic script. Below the initial, there are four red musical staves with black square neumes. The first staff begins with a large black diamond-shaped note. The second staff has a small black diamond-shaped note at its start. The third staff starts with a vertical black bar. The fourth staff ends with a vertical black bar.



b ter nam do na e is do



so i qm i ob ne iet lux per pe
S vi

lib. 10. p.

Pro defunctis.

tu a lu ce a yt

c is. p. Qui e rant.

By rie ley son. A bai

ste ley son. By rie

Pro defunctis. **Fol. cliiij.**

**Réspó
toriu.**

L

ley son.

J

be rame do mi ne

de mor te en ter

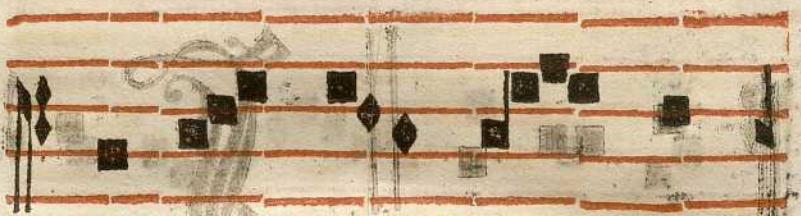
na in di e no illa stre

missa. 102

Pro defunctis.



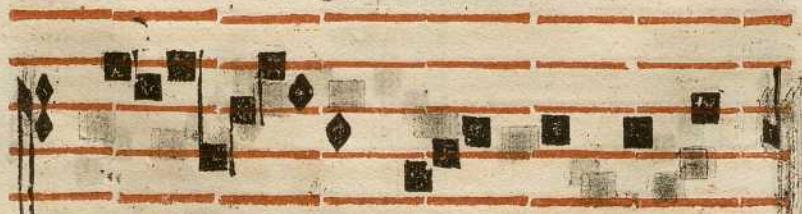
men da. p. Elan-



do ce li mo uen



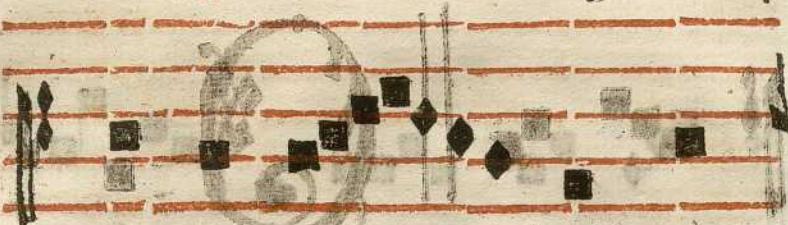
dís sút et terra. p. Elm



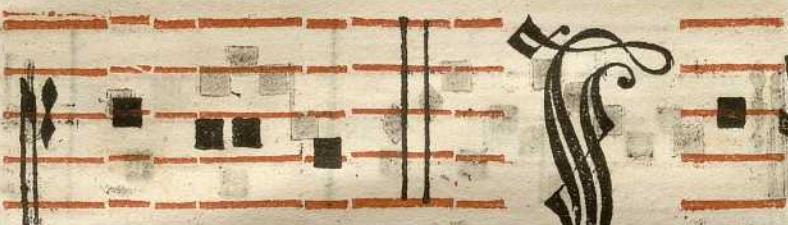
ve in uine tris iudi

144

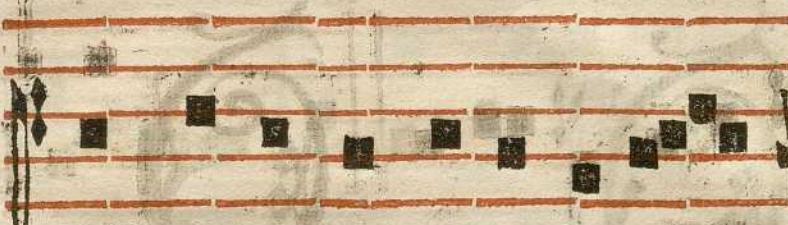
Pro defunctis. Sol. clivij.



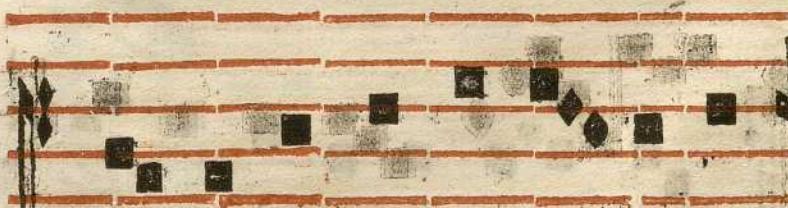
ca re se cu lum



per ig nem. p. Re



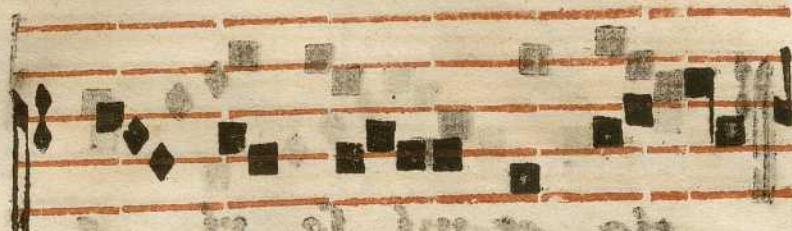
mens fact? sum ego et ti



me o dū discu ffi o ve

ab ilo 2

Pro defunctis.



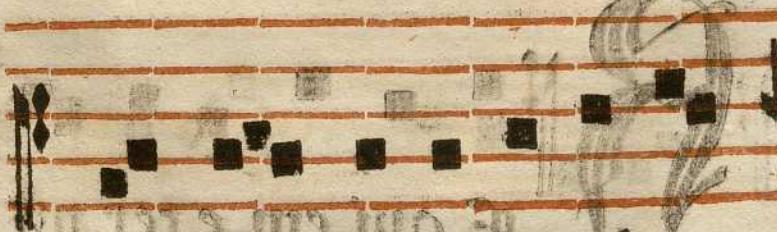
ne rit at q̄z ventu



ra i ra. Quando. v.



J es il la di



es i re ca la mi ta

145
Pro defunctis.

Fol. clv.

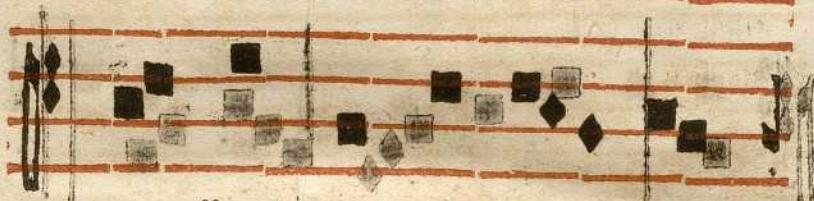


jeſu. Jeſu

Pro defunctis.



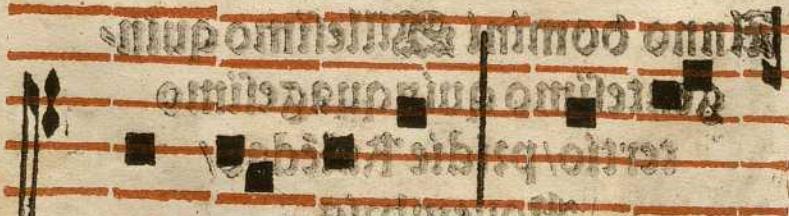
do na e is do mi ne



et lux per pe ri a not



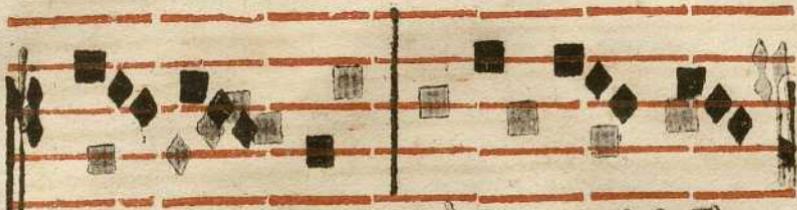
lu ce at e is. R.



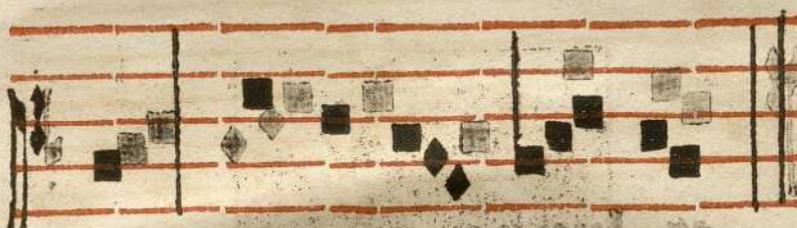
Di be ra me. By ri

146

Pro defunctis. Sol. clvij.



an ley son. Christe ley



son. Ry ri e ley son.

Deo gratias.

A pud inclytam Granatam.

Anno domini millesimo quin-
gentesimo quinquagesimo
tertio pridie Kalendas
Novembris.

in y am 81 3d





man y son y
se vio en la puebla

Litanie

Kyrie eleison. Christe eleison, Kyrie' eleison.

Christe' audi nos

Christe exaudi nos

Pater de celis deus Rx. misericordia nobis

fili redemptor mundi deus. mi.

Spiritus sancte Deus mi.

Sacra trinitas unius deus mi.

Sacra maria

Ora pro nobis

Sancta dei genitrix ora.

Sancta virgo virginum ora.

Sancte Michael ora.

Oes schi beatorum spirituum ordines. orate.

Scte Joannes Baptista ora.

Oes schi patriarche et prophete orate.

Scte petre. ora.

Sancte Pauli ora.

Scte Ioannes evangelista ora.

Omnes sancti apostoli et evangeliste orate

Scte Stephenne ora.

Scte Laurenti ora.

Sacte Berarde cum socijs suis ora.

Omnes schi martyres orate

- Sch^{re} franciscc ora.
Oes sc̄t̄i confessores orate
Sanc̄ta Clara ora.
Sanc̄ta Katherina ora.
Sanc̄ta Elisabeth ora.
Omnes sc̄te virginē et iudicē ora.
oēs sc̄t̄i et sanc̄te dei. Rx intercedite p nobis
Propitius esto Rx parce nobis dñe
Propitius esto Rx Exaudi nos dñe
ab omni malo libera nos dñe
Per mīsterium sc̄te mīcarnationis, passio
nis et resurrectionis tue. Liba.
Peccatores te rogamus a.n.
Ut hanc ancillam tuam ab omni tenta
tione cripere digneris te.
Ut ipsam in verā pūritate, obedien
cia et humilitate facere personare
digneris te.
Agnus Dei qui tollis peccata mundi
parce nobis Dne.
Agnus Dei qui tollis peccata mundi
Exaudi nos domine.

Hagns dei qui tollis peccata mundi
miserere nobis.

Ryic elerson Christe eleyson.

Kyria eleyson Pater noster



