





VW/93/17

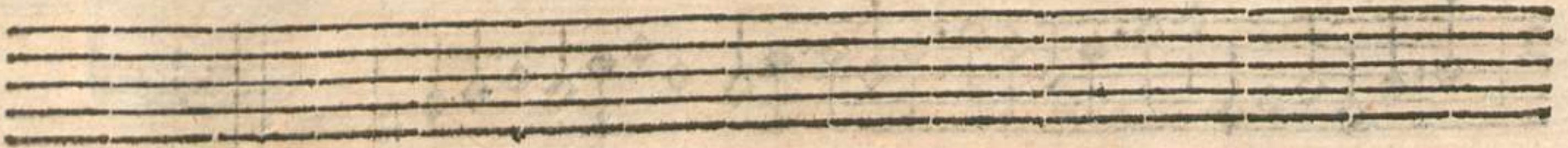
IN ADVENTV DOMINI. THO. STOLTZER. 1.



Onditor alme syderum Aeterna lux credentium Christe redens



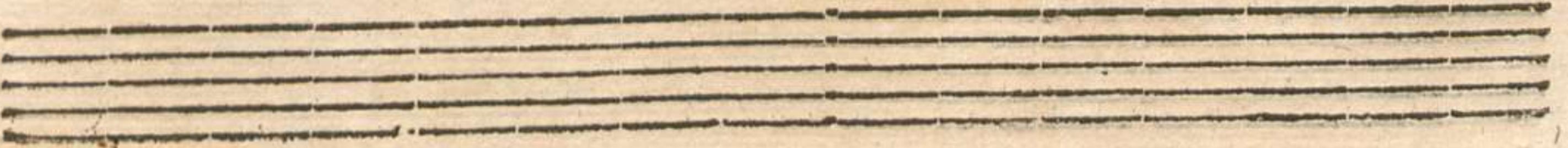
ptor omnium Exaudi preces sup pli cum.



1. 1.

2. 2.

3. 3.



AA ii



THOMAS PÖPES
DOMINUS VITVS CIVIS

Thomas Pöpel.



Three staves of musical notation in brown ink on aged paper. The notation uses a system of dots and dashes on a five-line staff. The first staff begins with a large initial 'Q'. The lyrics are written below the music:

Vicondolens interitu Mortis perire by se male i culum se,
culum Saluasti mundū languidū Donans reis reme,
di um reme dium,

IN VIGILIA NATALIS D. H.F. III.



Eni redemptor gentium, Ostendes partum virginis, Miretur om-
ne sen- culum, Talis decet par-
tus ij. De um.

AA ij

THO. STOLTZER.

III.



A musical score for three voices (SATB) on five-line staves. The music consists of two systems. The first system begins with a large initial 'N'. The lyrics are written below the notes. The second system continues the musical line. The vocal parts are labeled: Tenor (T), Alto (A), Bass (B), and Soprano (S). The lyrics are in Latin.

On ex virili se mine Sed mystico spiramine, Ver
Deo Pa tri sit gloria, E insq; soli Filio, Cūm
bum Spi ri fū pa factū est ca ra ro Fi nūtōp
in ventris floruit, Fructusq; vētris floruit.
in per fectūm, Et nūc et in perpetūm

IV

THO. STOLTZER.

Quinqvocum.

V.



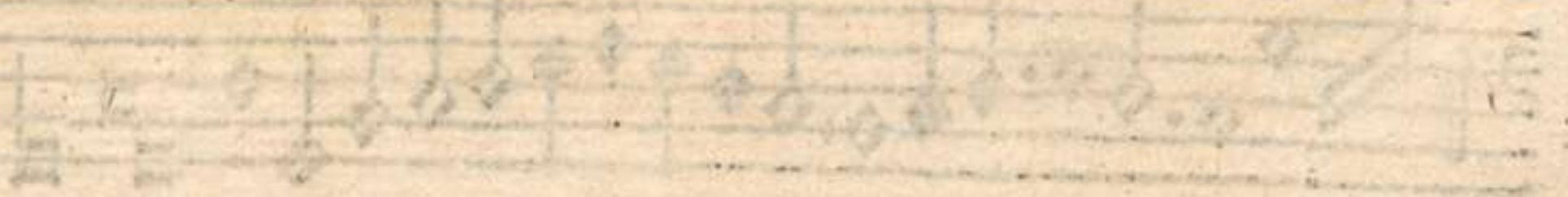
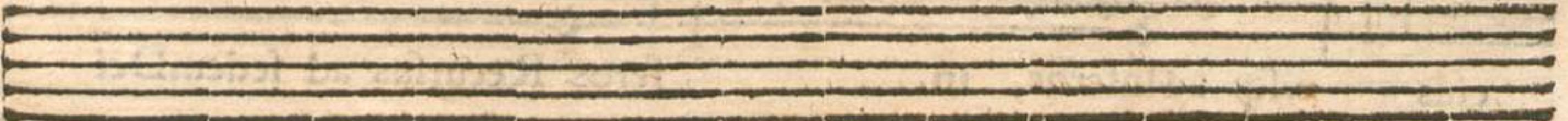
Luuſ tu mes cit vir ginis, Clauſtra pu,



doris per manent, Vexilla virtu tum mi canc, Versatur in tem-



plo versatur in tēplo De us.



Quinqvocum.

VI.



A musical score for five voices, written on five staves using square neumes on a four-line staff system. The music consists of two systems of measures. The first system begins with a large initial 'E'. The lyrics are written below each staff, corresponding to the notes. The second system continues the musical line.

Quinqvocum.

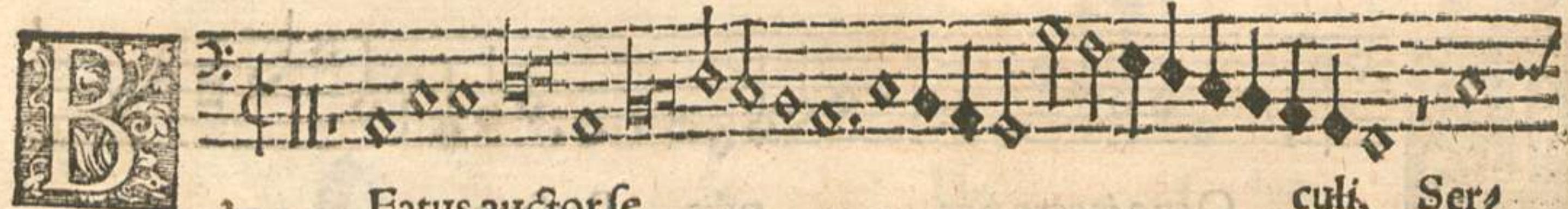
Gressus eius a Pa tre,
Egressus eius a Pa tre Regressus

eius ad Pa trem, Excursus

eius usque ad Inferos, in feros Recursus ad sedem Dei

Recur sus ad se dem Dei,

IN DIE NATALIS DOMINI. THO. S. VII.



ui le corpus in duit, Vt car ne car nem li



rans Ne pde ret quos condi dit con didit,

BB

THO. STOLTZER.

VIII.



A musical score for three voices (SATB) in common time. The top staff begins with a large 'E'. The lyrics are: 'Oeno iacere per tulit, Presepe non ab horruit, Paruo q̄ la cte pastus est, Per quē nec a, les surit e surit, ix.' The middle staff continues the musical line. The bottom staff begins with a large 'D'.



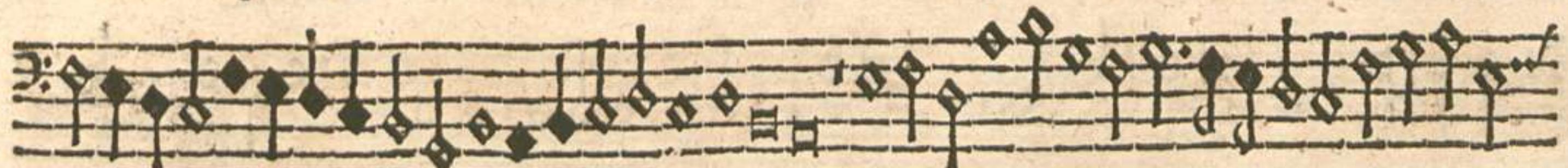
A musical score for three voices (SATB) in common time. The lyrics are: '2 Omus pudici pe cloris, Templū res'.

Henricus Finck.

IX.



pente fit De i, fit De i Inta-



cta in tacta nesciens vis



rum, Verbo cōce pit verbo con cepit si



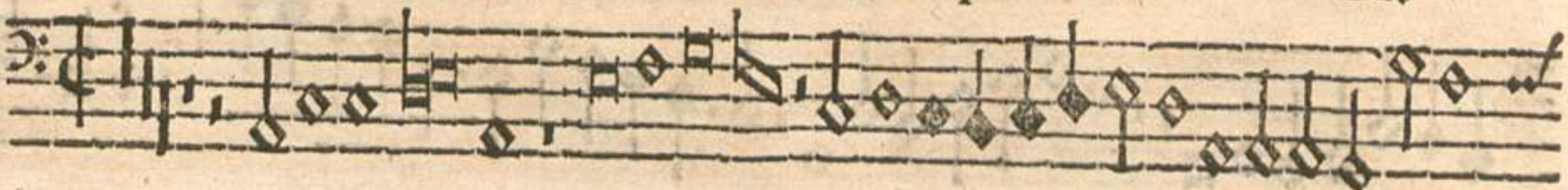
lium.

BB ij

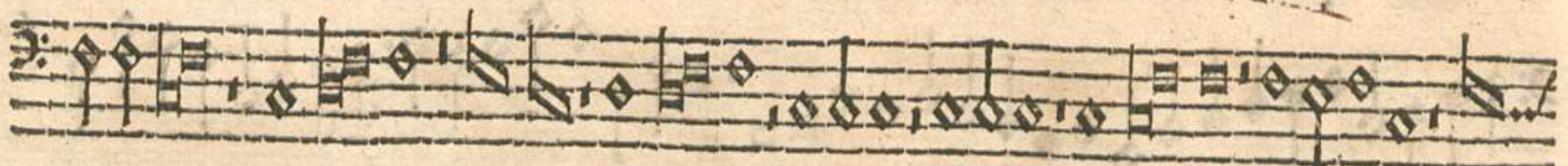
Nicolaus Kropstein.

Quinqvocum.

X.



Eatus auctor seculi ses



seculi Seruile corpus induit induit induit Vt carne vt carne car,

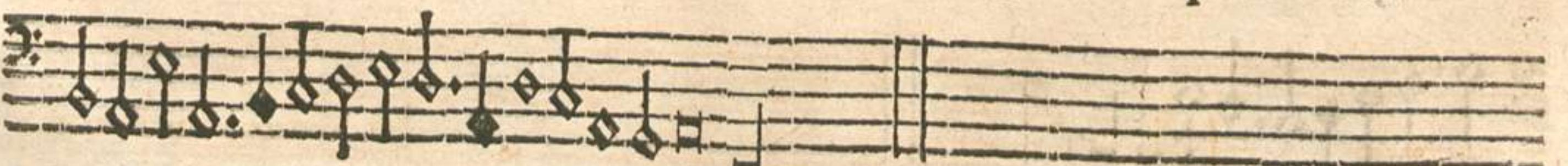


nem

ij.

libe

rans Ne pderet quos con di



dit.

IX.
IN EPIPHANIA DOMINI. Vuolff Grefinger. XI.

Ostis Herodes ij. Ho stis im,
pie impie Chri stū veni,
re quid ti mes: Non eripit morta lia
mortalia Qui regna dat q regna dat cœle stia.
BB ij

Thomas Pöpel.

XII.



Auacra pu ri Lauacra puri gurgitis Cœlestis
Ag nus ag nus atti git Peccata quæ non
de tulit peccata quæ non detulit Nos abluen do nos abluendo
sustulit su sustulit.

IN PURIFICATIONE MARIAE. Thomas Stoltzer. XIII.

Dñmꝝ terrꝝ, Virgo concepit peperitꝝ vīr.
go At ꝝ post partum me ruit ob manea
re Inuio lata,

Purificationis Mariae.

XIII.

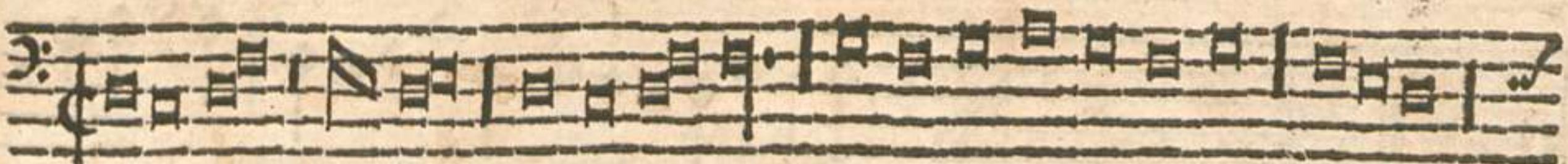


Vem se nex iustus Simeon in vi nas In

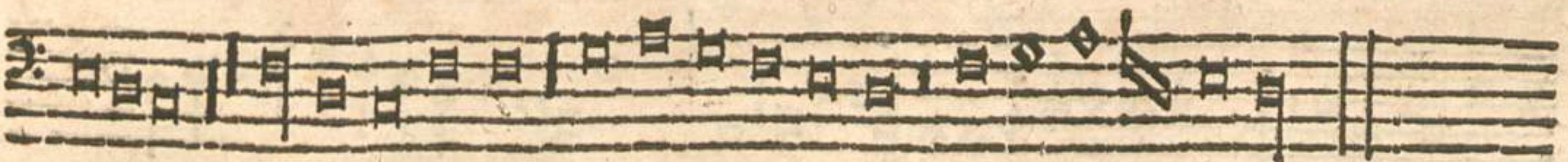
do mo sumpsit Dñi gauisus Ob quod optauit proprio

vi dere Lumine Chri stum.

VX. Purificationis Mariæ, Henricus Finck. XV.



Vox chorus Vatum venerandus olim Spiritu sancto cecinit



repletus In Dei factum genitrice constat Esse Mari a.

CC

Iacobus Obrecht.

Quinqvocum.

XVI.



A musical score for five voices, written on five staves. The music is in common time (indicated by 'C'). The notes are represented by black diamonds (sharps) and squares (flats). The lyrics are written below each staff. The first staff begins with 'AEc Deum coe'. The second staff begins with 'Dominumq'. The third staff begins with 'Virgo atq'. The fourth staff begins with 'go atq post par'. The fifth staff begins with 'cum meru it manc'. The lyrics continue across the staves: 'li', 'ter ra,', 'pepe', 'ritq vir', 'ta:', 're Inuio', and 'la'.

AEc Deum coe li

Dominumq ter ra,

Virgo atq pepe ritq vir

go atq post par

cum meru it manc re Inuio la ta:



Hriste qui lux es & dies Noctis tenebras detegis detegis Lu-

cisq[ue] lu men crederis cre deris Lumēbe atum

præ

dicans.

CC ij



A musical score for three voices, written on four staves of five-line music notation. The notation uses black note heads and vertical stems. The lyrics are written below each staff. The first staff begins with a large initial 'P'. The second staff starts with a soprano vocal line. The third staff starts with an alto vocal line. The fourth staff starts with a basso continuo line, indicated by a bass clef and a 'C' (common time). The lyrics are:

Recamur sancte Domine Do mine Defens
de nos in hac no cte in hac nocte
Sit nobis in te re quies re quies Quietam
noctem tri bue.



A musical score for two voices, written on four-line staves. The top staff begins with a large 'N'. The lyrics are in Latin, with some words underlined. The music consists of black note heads and vertical stems. The first line of lyrics is: *O ster aspice Insidiantes reprime Guberna tuos fa,*. The second line starts with *Sancte Domine, Defend nos in hac nocte, Sit nobis inter regi-*. The third line starts with *mulos Guberna tuos famulos Quos sanguine merca-*. The fourth line starts with *quies, Sit nobis inter requies, Quic tam mortuam tri-*.

cus es.
bit q.

CC iij

In Quadragesima.

XX.



Hriste qui lux es & dies Noctis tenebras noctis te, noctis te,
nebras detegis detegis detegis Lucisq; lumen crederis Lumen be-
atum præ dicans Lumē beatum præ dicans beatū prædicans præ-
dicans.

Quinqvocum.

xxi.



Culī somnū capi
 ant capiant O cu li som-
 num capiant Corad te semp̄ vi
 gilet Dextera tua pro,
 tegat ij. ptegat pro tegat ij.
 Famu los Famulos qui te di ligunt dili-
 gunt qui te diligunt te diligunt diligunt.



Vdibenigne conditor Nostras preces

cū fletibus cū fle tibus In hoc sacro ieiu nio ij.

ieiu nio Fusas quadragenario fusas quadragena,

rio.

Arnoldus de Bruck.

XXIII.



Esu quadragena * riæ Dicator



abstinen tiæ Qui ob sa lu temmen



tium Hoc sanxeras leium Hoc sanxeras leiu nium Hoc sanxeras le



iu audia nium Hoc sanxeras leiu nium.

DD



Adesto nunc Ecclesiae
Adesto nunc Ecclesiae
siae Ecclesiae Adesto pœnitentiæ Qua pro suis excessi-
bus excessi sibus Qua pro suis excessi-
bus orat profusis fletibus fletibus orat profusis fle- tibus.

In Annuntiatione Mariæ. Thomas Stoltzer. XXV.



Ve maris stel la Dei ma ter al ma At,

q sem per

virs

go Fœlix coe li por ta,

DD ij



It laus Deo pa tri Sum mo Christo

decus Spiri tui sanz

cō Honorinus &

v nus.

Thomas S.

XXVII.



Enus superni lu mi nis Pro cessit pro cessit



aula vir

ginis vir

ginis Sponsus re

demptor



Sux gygas Ecclesiæ.

DD ij

Henricus Finck.

XXVIII.



fit porta chri
Lo ri a ti biDo
festa ye ferla plena gratia transiqt;
qui natus es de virgine Cū pa rex
et permanet et per
pa tre & manet clausa
San cto In sempiter
na se cula.

Henricus Finck.

XXIX.



Enus superni

luminis lu mi,



nis Processit aula vir-



ginis vir gnis Sponsus re

demptor con

di



cor Suæ gygas

Eccle

six,

Henricus Finck;

xxx.



A musical score for four voices, written in black ink on five-line staves. The music consists of four staves, each representing a different voice. The voices are: Bassus (bottom staff), Tenor (second from bottom), Alto (third from bottom), and Sopranus (top staff). The notation uses diamond-shaped note heads and vertical stems. The lyrics are written below the staves, corresponding to the notes. The score is divided into two systems by a vertical bar line. The first system ends with a double bar line and a repeat sign, indicating a return to the beginning of the section. The lyrics for the first system are: 'It porta Christi per uia Re, ferta plena grati a Transit q̄ rex & per, manet Clausa vt fuit per se, cula,'. The second system continues with the lyrics: 'cula,'.

It porta Christi per uia Re,
ferta plena grati a Transit q̄ rex & per,
manet Clausa vt fuit per se,
cula,

In passione Domini

Simon Cellarius XXXI



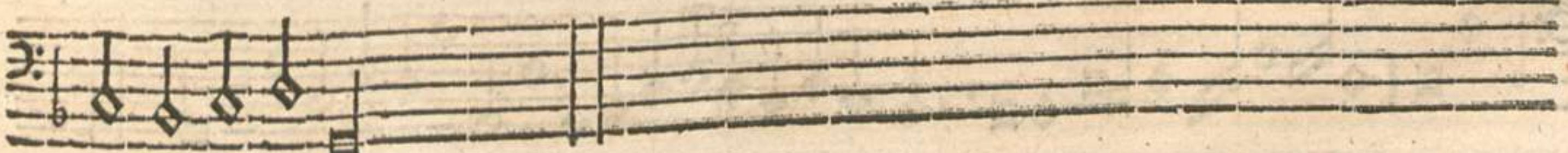
Exil la Re gis Re gis prodeunt



Fulget Crucis my ste ri umQuo car ne



car nis con ditor Suspensus est suspensus est pati-



bu lo.

BB BB BB BB

BB

Arnoldus de Bruck.

XXXII.



Crux aue spes v nica O Crux aue spes v
nica Hoc passio nis tem pore tem
pore Auge p̄js iusti
ciam Reisq; dona veniam do na veni am,

Guilhelmus Breitengraser. Quinq^uvocum xxxiii.



A musical score for five voices, written on five staves. The music consists of black note heads on white stems, with vertical bar lines dividing measures. The voices are labeled with Latin words and names:

- Exil la Re gis Re gis prodeunt pro des
- unt Fulget Crucis Crucis my ste rium Quo carne car nis
- quo carne q̄ carne carnis q̄ carne carnis ij. conditor cōdītor con
- ditor Suspēsus suspēsus est suspensus est patibulo patibus
- lo patibulo. EE ij



Ex Christe factor om
Redemptor & creden tium plac
revotis votis supplicum Telaudibus colen tium.

XXXV.



Ruxfide lis interom nes arborvna nobilis Nulla

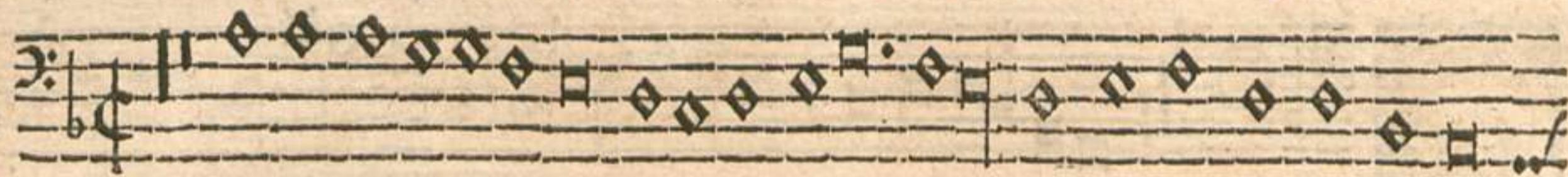


sylua talem profert fronde flore germine Dulce lignum



dulces clausos dulce pon dus sustinet sustinet.

EE ij



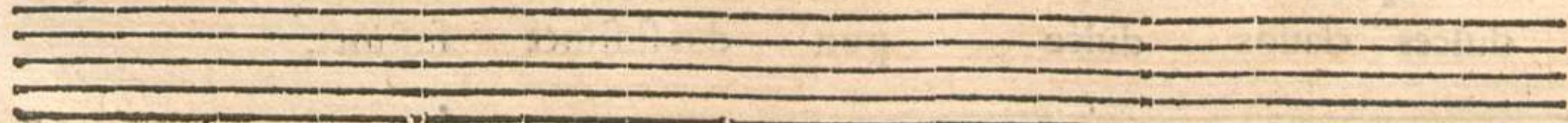
Atris sapienti a Veritas diu na, Christus homo captus est



hora matuti na A suis discipulis cito dereli ctus ludæis est traditus



venditus & afflictus.



Secundum:

xxxvii.



Atris sapien tia veritas di ui na Christus ho

captus est hora matuti na A suis disci pulis citoderelictus

cito derelictus Iudaeis est tra ditus ven ditus & affli-

ctus.

In Vigilia Pascae.

XXXVIII.



N uen tor ru tili dux bonæ lu-
minis Qui certis ij. vi cibus
tem pora diui dis Merso sole chaos merso so le chaos
merso sole cha os ingruit horridum lu-
men redde tuis, tuis Christe fide libus,

In Festo S. Pascae.

XXXIX.



Ita sancto rum de cus Angelo rum Vi
ta cuncto rum pari ter piorum Christe qui mortis moriens mini
strum Ex u pera sti ex uperasti.

FF

XL.



21XX
1.2 offical

V tuo lae tos famulos tropheo Nūc in
his serua placidis diebus In quibus san ctum celebratur
omnem Pas caper or bem.

.....
.....
.....
.....
.....

The musical score consists of three staves of Gregorian chant notation. The first staff begins with a large decorative initial 'F'. The notation uses black neumes on four-line red staves. The second staff starts with a 'J' symbol. The third staff ends with a fermata. The lyrics are written below the staves, corresponding to the neumes.



Asca quo victor re diens ab is

mo Atq; cum multis a Ihs resurgens Ipse suscep tam super al;

ta car nem

ij.

A

stra le uasti.

FF ij



Vnc in excel sis Nunc in ex celsis Dominus
reful gens Et supra coe los De us es
le ua tus Inde ven.
tu rus ho mo iudica tus des
nuo lu dex.



Ri

umphat ille splendide Et dignus

amplitu dine ij.

So li poliq pa triam

ij.

Vnam facit rempub licam

republicam.

FF ij



Vo Christus inuictus Leo Dracone sur
gens ob ruto Dum vo ce vi uaper sonat A
morte functos ex citat.



Vam de uorarat Prædam defudit Tarta^s
rus Capti uita te libe ra Victo rem sequun-
tur ag mina.



D

cæ nam agni prouidi Et stolis albis

candidi Post transitum ma
ris ru bri maris rubri

Chri sto ca namus prin ci pi

prin cipi.



O vere digna O ve re dig na hostia

Per quam fra cta sunt tar-

tara Redempta plebs captiu ta Redit ad vi tæ

[præ

mia.

GG

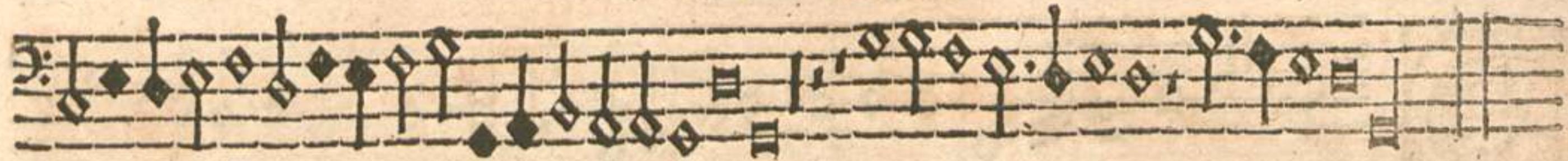
In Ascensione Domini.

XLVIII.



A musical score for four voices, written on four staves using square neumes on a four-line staff system. The music is divided into three systems by vertical bar lines. The lyrics are written below each staff, corresponding to the notes above them. The first system starts with a large initial 'E'. The second system begins with 'magnaq; gau'. The third system begins with 'nimos carmina promere Cum Chri'. The fourth system begins with 'solium scan'. The final word in the third system is underlined.

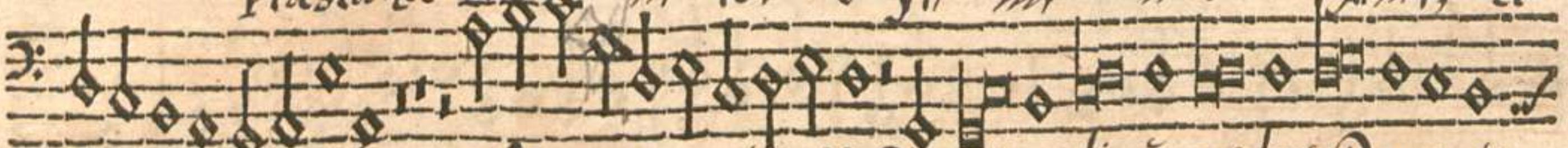
Estum nunc ce lebre ce lebre
magnaq; gau dia Compellunt... compellunt a,
nimos carmina promere Cum Chri stus
solium scan dit ad ar,



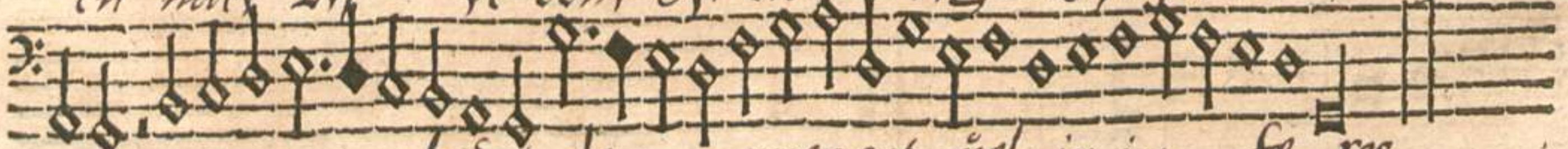
duum Cœlorum pius ar biter.



O ramūs Do mi m conditor in
Onscendit iubi tansletus adæ
Præsta hoc mi for o ghi m ma sim, et



in tos fa milos resice pro
ctorum populus prædicat in
en nate Dri et boni svi ritis. neq; manus p; p; p; o fil gida



Cho

brñat de
rus Victoris

mergat in
boni glo

fr ros.
riam.

Tri

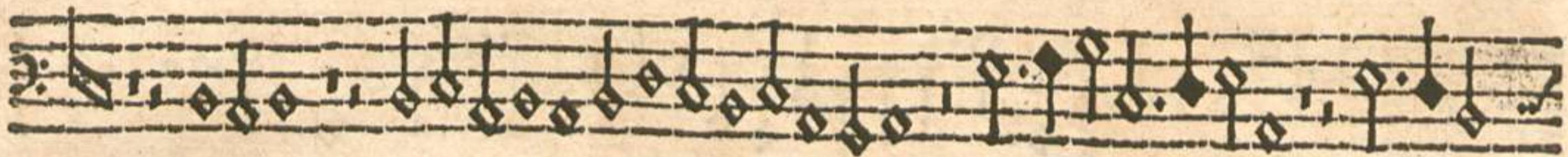
mitas yer cuncta yip sp GG ij cala.

Tho. Stoltzer.

L:



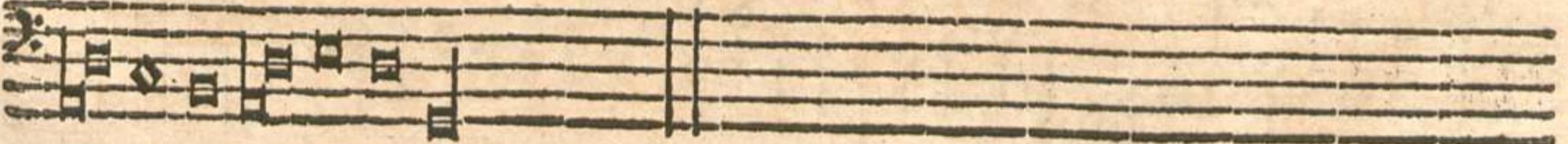
Ramus Domine conditor in clyte Deuo-



tos famulos respice pro tege Ne nos liuor



e dax Daemonis Da monis obruat Demergat



vel in Infe ros,

Matthias Eckel.

LI.



A musical score for five voices, each represented by a different line of music. The music is written in a traditional staff system with square note heads. The lyrics are written below each staff, corresponding to the notes. The voices are: Bassus (bottom), Tenor, Alto, Soprano, and Contratenor (top). The lyrics are:

Resta hoc ge nitor ge nitor op=

time maxime Et tu na te De-

i & bo ne spi ritus Regnans per petu-

o ful gi da tri ni tas Percun-

cia pie se cula.

GG ij

In die Pentecostes:

Henricus F.

LII.



Eni Creator

spi-

ritus Mentes tuorum

visi

ta

vi

sita

Imple superna

gratia

Quæ

tu crea

fil pe

ctora,

T. Stoltzer.

LIII.



A musical score for three voices, written on three staves. The top staff begins with a large initial 'Q'. The lyrics are:

Vi Pa racletus diceris Donū Dei altissimi Fons
vius ig nis cha-
ritas Et spiritualis vn ctio.

The middle staff continues the musical line. The bottom staff begins with a rest followed by a melodic line.

Virgilius Haugk.

LIII.



A musical score for three voices, written in black ink on aged paper. The music is in common time, with a key signature of one sharp. The vocal parts are arranged as follows:

- Top Voice:** Ccende lu men sensi bus lfun,
- Middle Voice:** de amo rem cor dibus lfin,
- Bottom Voice:** ma nostri corporis Virtu te firmans perz

The lyrics continue below the bottom staff:

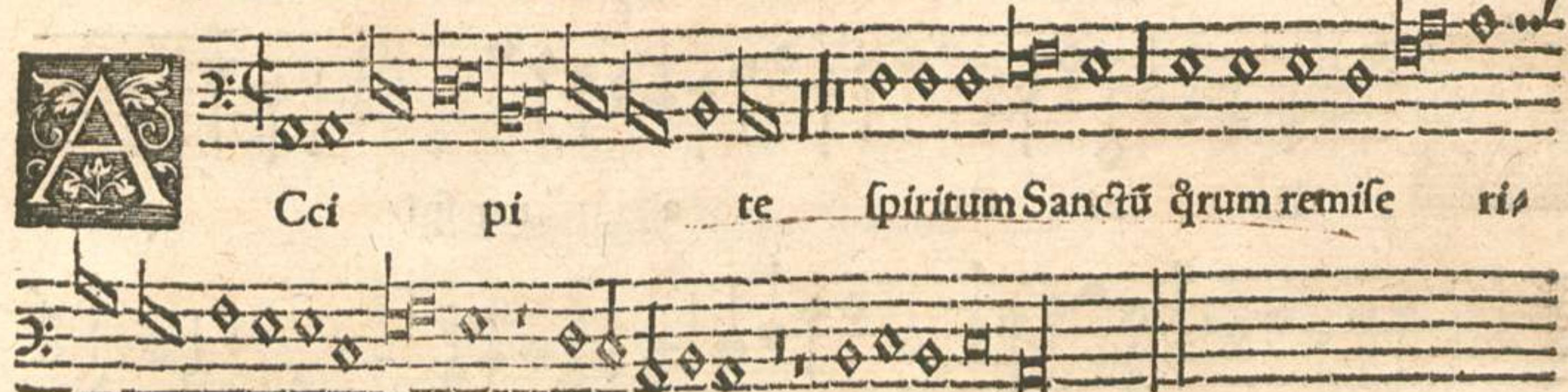
petim.

Veni creator.

Henricus F.

Quinqvocum.

LV.



tis peccata remittuntur e is Alleluia.

HH

Primus Discantus

Sex vocum:

LVI.



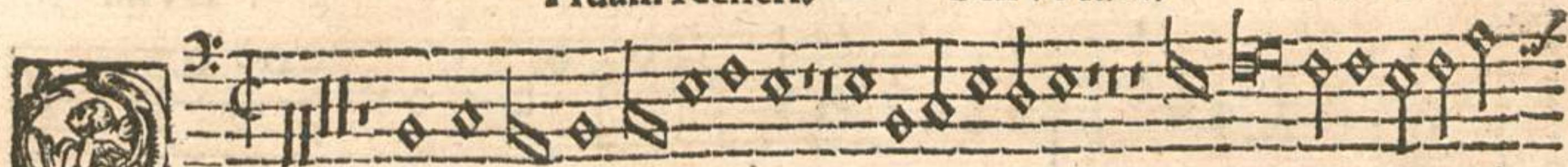
A musical score for six voices, written on four staves. The music is in common time, with a key signature of one sharp. The notes are represented by black diamond shapes on a five-line staff system. The lyrics are written below each staff, corresponding to the notes. The first staff begins with 'E ni Cre a tor spi,' followed by 'ritus Men tes tuo rum visita imple.' The second staff begins with 'superna gra tia' and ends with 'gra.' The third staff begins with 'gia quæ tu crea sti pe' and ends with 'etora.'

E ni Cre a tor spi,
ritus Men tes tuo rum visita imple
superna gra tia
gia quæ tu crea sti pe etora.

Adam Reneri.

Sex vocum.

LVII.



2 Vi Paracletus diceris donum De i altissi



mi Fons viuus ig nis chari tas



Et spiri talis & spiri talis vn ctio.

HH ij

De Sancta Trinitate.

LVIII.



2

Lux beata trini tas tri-

nitas Et principalis v ni tas Iam sol re-

cedit ig ne us Infunde lumen

cordi bus.

Tho. Stoltzer.

LIX.



A musical score for three voices, written on three staves. The top staff begins with a large initial 'T'. The lyrics are:

2 Ema ne laudū car mine Te de pre
cemur vespere Te nostra supplex gloria Per cuncta laudet
se cula.

The music consists of black note heads on a five-line staff, with vertical stems extending either upwards or downwards. The tempo is indicated by a 'C' with a '2' above it, and the key signature appears to be C major.

HH iij

LX.



E o Patrisit glo ria Eius
q̄ soli Filio Cum spiritu Para cleto In sempiterna secula.

Quinque vocum.

Andreas Capellus.

LXI.



O lux beata trinitas, beata trinitas;
Et primum cipalis vobis lam sol res,
ce dit iam sol recedit Infunde in
bus infundelumen cordibus.

Resolutio proportionis.

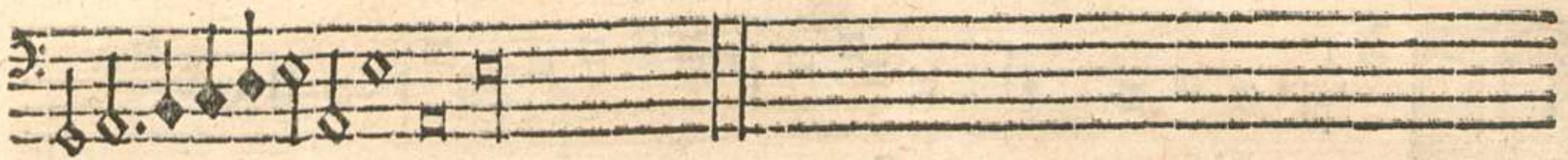
De Corpore Christi.

Ioſquin.

LXII.



Angelingua gloriōſi Corporis myste
um mysterium Sanguinisq; prēciosi quem in mūdi
tium ij. Fructus vētris generosi ij.
genero si Rex effudit gen.
tium gen tium



gen tium.



Obis na tus no bis



da tus Ex intacta vir gine Sparso ver-



bisemine Sui moras inco latus Mi-



ro clausit or dine or dine.



A musical score for three voices, written on four staves. The top staff begins with a large initial 'S'. The lyrics are written below the notes. The music consists of square neumes on a four-line staff system. The first two staves are in common time, while the third and fourth staves are in 6/8 time.

N suprema nocte Cænæ recūbens cū fratribus Obseruata
lege plene ci bīs in lega libus Cibum turbæ duo de
næ tur bæ duo denæ Se dat suis manibus ma
nibus.

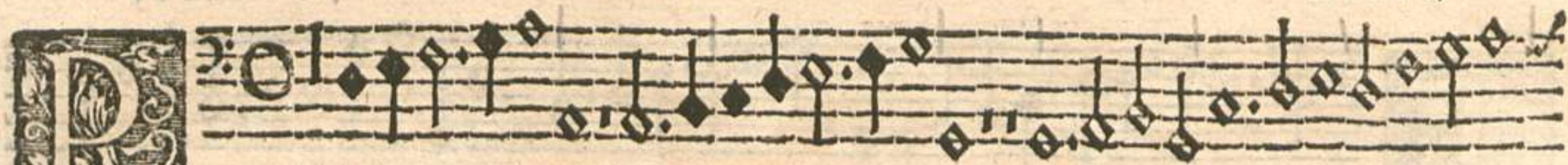
LXV.



A three-line musical staff using square neumes (square neumes) to represent musical pitch and rhythm. The staff begins with a clef symbol resembling a 'C'. The lyrics are written below the staff:

Antum ergo Sacra de regni mentum veneremur
cernui nouo ce dat ri tui Prestet si des supplea
mentum sensuum de fectui.

II ij



Ange lingua glo ri o si



Corporis corpo ris my,



ste rium Sanguinisq; preciosi quem in mundi



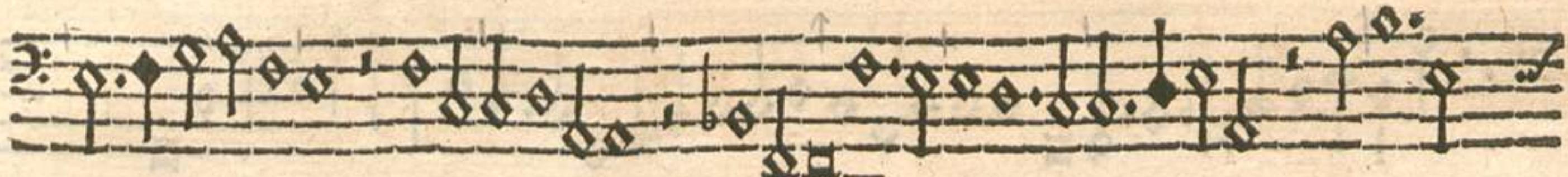
pre cium



Fructus ven tris genero si ij. Rex



effu dit, gen.



tium gentium gentium.



II ij



Enitori genito ♀ ij. laus & iubila-

tio iubi la tio Salus honor virtus quo ♀

Sit & bene dictio pcedenti ab vtro ♀ com,

par sit lau datio.



Orporis mysteri um Sanguinisque preciosi quē
in mūdi prēcium Fructus vētris generosi Rex effudit
gen tium.

Thomas S.

Quinqvocum

LXIX.



A musical score for five voices, written on five staves. The music consists of black note heads and stems on a light-colored background. The lyrics are written below each staff. The first staff begins with a large initial 'N'. The lyrics are:

Obis natus No bis da tus da=

tus Ex intacta vir gine Et in mundo cōuersatus

Sparso verbis sparso verbi se mine ij. Sui moras in

co latus Miro clau sit or dine,

Andreas Capel.

Quinqvocum.

LXX.



Obis natus

no bis da-



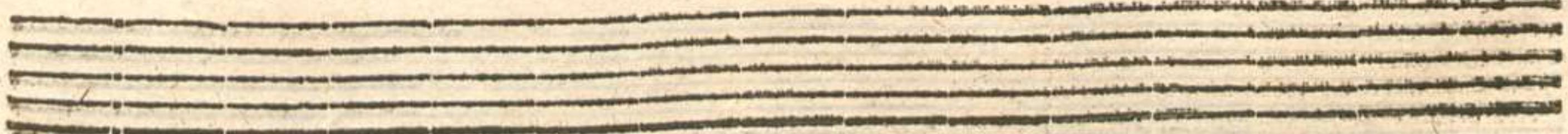
tus Exinta cta vir

gine Et in mundo cōuer-



satus sparso verbi semine

Sui mo ras incolatus Miro clausit ordine.



KK

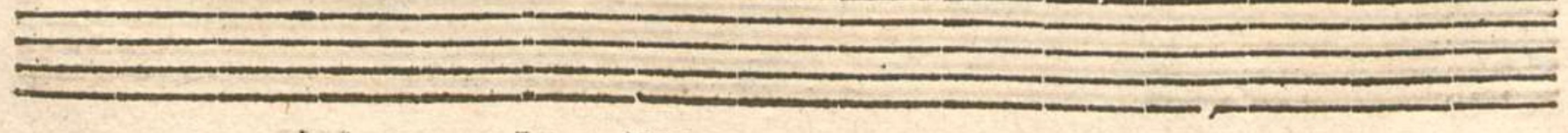
Thomas S.

LXXI.



A three-line musical staff using square neumes (square neumes) to represent musical pitch and rhythm. The lyrics are written below the staff:

Jesus Christus nostra sa lus Quod reclamat omnis ma lus
Nobis sui memo riam Dedit in panis ho,
stiam ho stiam.



Henricus Finck.

LXXXII.



O q̄ sanctus pa nis i ste O q̄ sanctus



panis iste Tu solus es Iesu Christe ij. Caro ci bus Sas



cramentum Quo nunq̄ maius inuentum inuentum.

KK ij

Quinque vocum.

LXXIII.



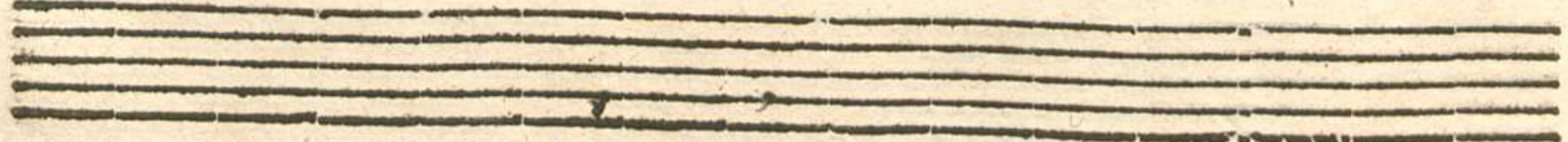
Jesus Christus nostra sa-



lus nostra salus nostra salus Quod reclamat omisima lus No-



bis sui memoriam Dedit in panis ho



Alia Melodia:

LXXIII.



O salu taris Hostia ho stia Quæ coe li pandis



ho stium bella præmunt hostilia Bella præmunt hosti lia



Daro bur ferauxi lium.

KK ij



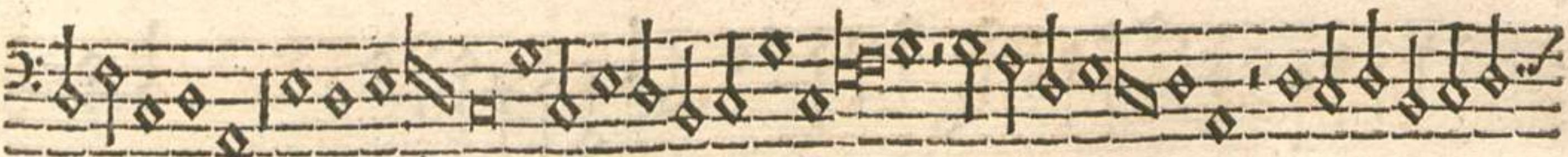
T queant laxis Resonare fi
bris Mira ge,
sto rum Famu li tuorum Solue pollus,
ti Labij rea tum rea tum San,
Ete loan nes.

De Sancto Ioanne Baptista.

LXXVI.



Vnctius cel so veni ens Olym po veni



ens Olympo Te patri magnum ij. fore nasciturum ij.



Nomen & vitæ seriem geren dæ seriem ge-



rendæ Ordine pro mit promit.

(This line is a duplicate of the previous one)

De S. Ioanne, sub alia melodia.

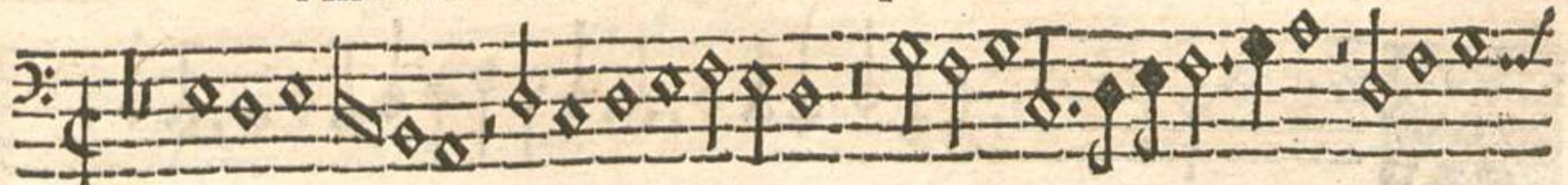
LXXVII.



T que ant laxis Resonare fi bris
Mi ra ge storum Famu li tuo rum Sol
ue pollu ti Labij reatum Sancte Ioan
nec.

Alia melodia de S. Ioanne Baptista

LXXVIII.



Vnctius celso veniens olympos

Te patri



magnū

fo re fore nasciturū

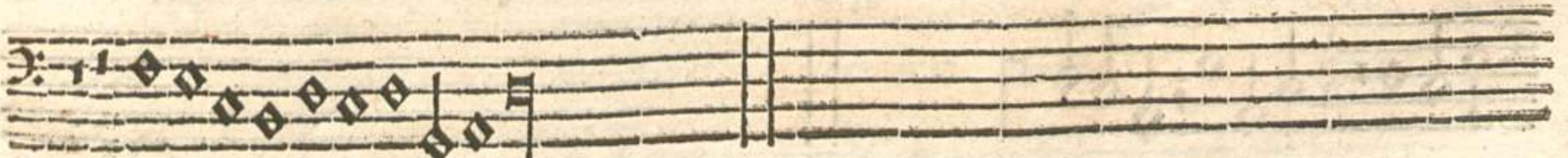


Nomen& vi

tæseri em geren

dæ Ordī

ne



ordine pro

mit.

LL

De S. Petro & Paulo:

LXXIX.



A page from a historical music book featuring four-line musical staves. The music is written in black ink, using a system of note heads and stems. The lyrics are written below the staves in a Gothic script. The first staff begins with a large initial 'A'. The lyrics include: 'V rea lu ce & de core ro seo Lux', 'lucis omne perfudi sti seculum De corans cœlos incly to', 'mar ty rio Hac sa cra di e quæ dat res', and 'is ve niam,'.



Ani tor Cœ li Doctor orbis pa riter

ij.

Iudices secli ve

ra mun di lu,

mina Per

Cru cem al ter en se

tri umphans Vi tæ sena tum lau reati possi-

dent

pos

sident.

LL ii



Lamat a nus cum iu bilo iubi
lo Ple na san cto Paracle
to Be a tatu in fi lio Quæ credidi sti Do,
mino.



Onse stim montes adi

it E li sabet

saluta uit obuijs eam susci pit VI nis sus

cipit stringit &

cir

cu it.

LL ij

Andreas Capel.

Quinqvocum.

LXXXIII.



V ius sacra ta viscera Dei inuisit

gratia vt esset virgo gra uida graui:

da Tori virilis ij. nef ci a.

De S. Maria Magdalena. H. F. LXXXIII.



Three-line musical staff with black note heads and vertical stems. The music consists of three staves. The first staff begins with a decorative initial 'E'. The lyrics are:

Eſu Chri ſteau ⌈torvitæ Qui in tuo ſanguine Pec-
ca tum laui ſti Adæ Mariæ Magdalenæ tribu iſti Sa lu-
tarem fructum poeni tentiæ poeniten tiæ.



Reci o sam margari tam stel lam q
 claris simam eam loca sti in ar ce v
 ranicæ Curiæ Vra nicæ Curiæ Ut es set e ui
 dens ex emplum tu x cle mentiaæ mentiaæ.

De S. Anna.

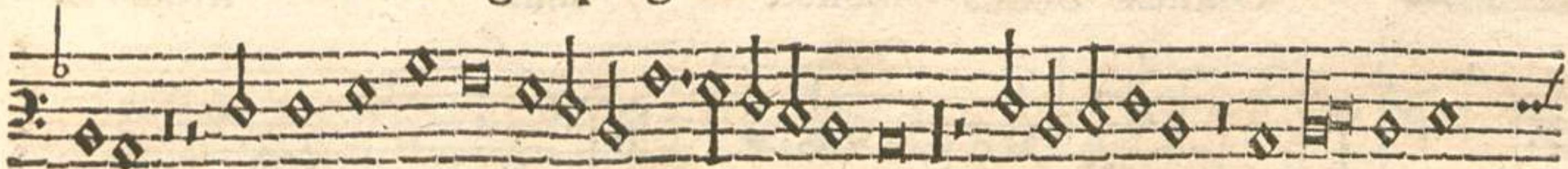
T. S.

LXXXVI.



Nna Regum progenies

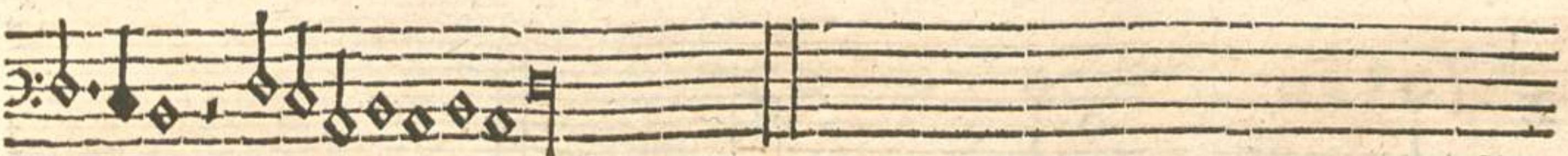
Et Sacerdotum se,



ries Stirpē illustrem pa

tribus

Suis orna,



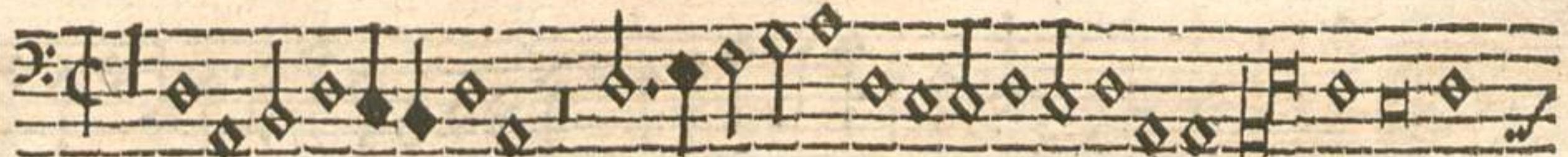
uit a

Etibus.

MM



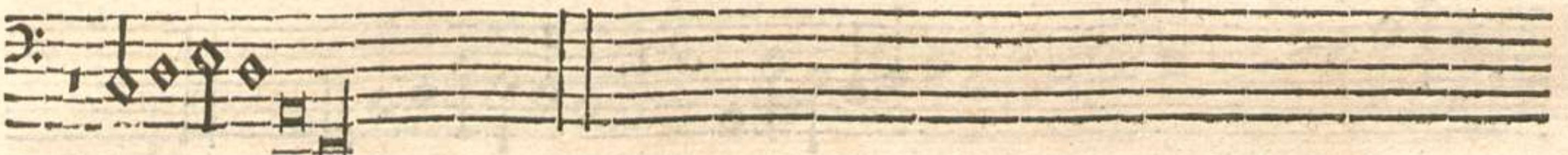
Ontifex Sixtus monuit mini strum Fix:
us in lig no Crucis, exe queris Me cito pœnā paciēdo
magnam Ibis ad astra,



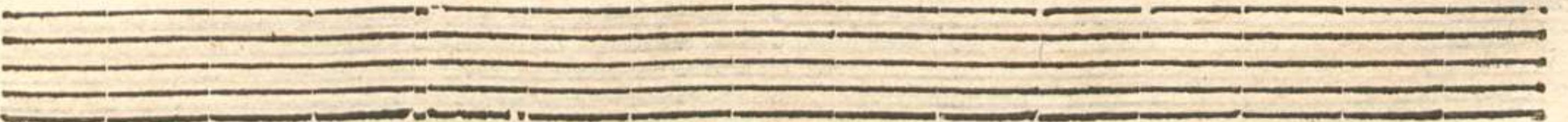
Ritur postquam la
tus om ne Testis Verte, præfe,



Eto loquitur iocan
do Corporis partem Ianian do co
ctam



Dentibus atris.



MM ij

Thomas Stoltzer.

LXXXIX.



Preuit hic mun di peritura do na Fert
o pem nu dis alimenta clau dis Diuidit nummos
miseris cateruis Corde flagran ti flagran ti.

Assumptionis Mariæ

H. F.

xc.



V cum virgine o ma ter honore Cœlorū Do-

mīno pecto ris au lam Sacris visceribus

casta para sti Hinc na tus Deus est cor po re Christus.

MM ij

T. Stoltzer. Quinque vocum.

xcI.



V cum vir gi neo mater honore

Cœlorum Do mino pectoris aulam Sa cris visceribus

visceri bus Hinc natus Deus est cor pore Chri-

stus.

Assumptionis Mariæ. T. S.

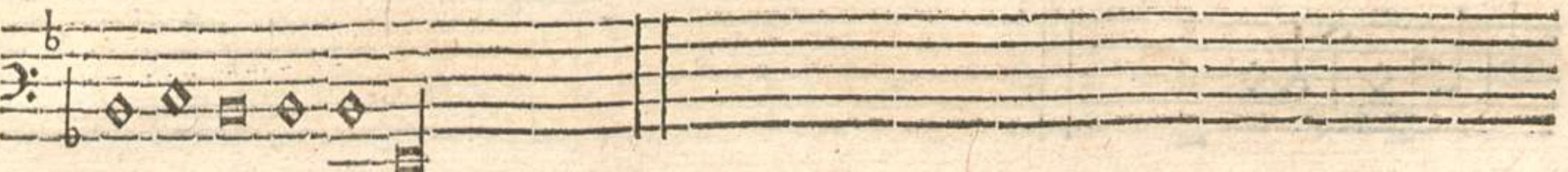
XCII.



Vem ter ra pontus æ the ra Colunt ado rant



prædicant Trinā regentem machi nam Claustrū



Mariæ baiulat.



Thomas Stoltzer.

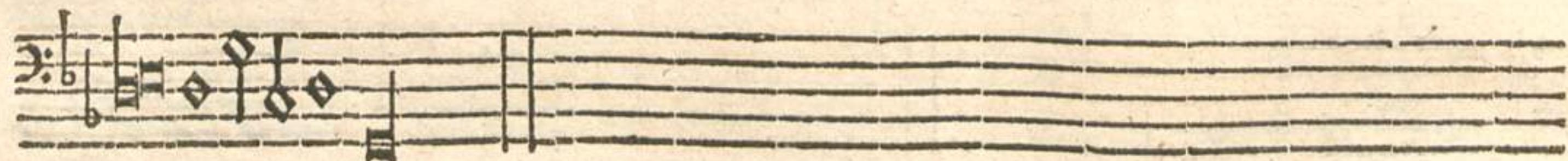
XCIII.



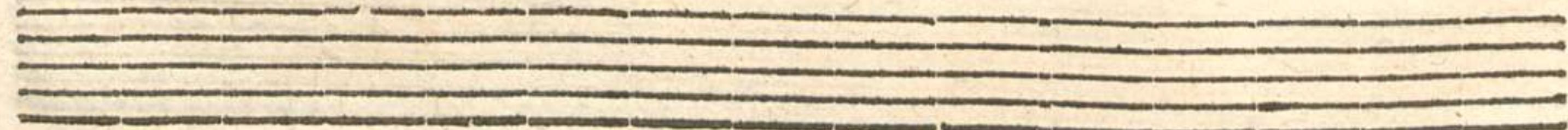
Vi luna sol & omnia Deser uiunt per tempora



ra Perfusa cœli gra tia Gestat puellæ vis-



cera.



Virgilius Haugk,

xciii.



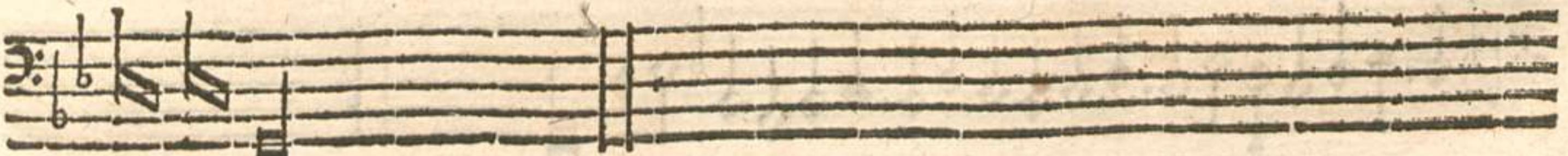
O glori a oſa



na Excelfa ſuperfyde ra Qui te crea uit pro-



ui de Sacro lacta ſti ij. vbe,



re.

NN

Hēnicūs Finck.

xcv.



im VodE ua tristis ab stulit tristis ab stulit Tureddis

almo ger mine Intrent ut astra fles,

bi les Cœli feneſtra fa cta es fa

cta es.

Natiuitatis Mariæ.

XCVI.



Aude visceri bus mater in in timis

Felix Eccle sia quæ sacra re-

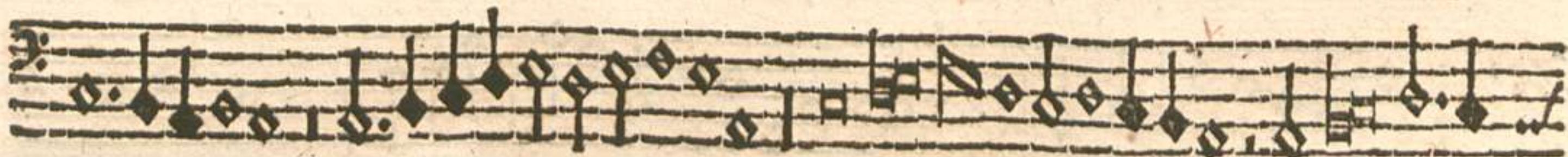
pli cas Sancte fe sta Mariae Plaudent a stra,

solum, ma re.

NN ij



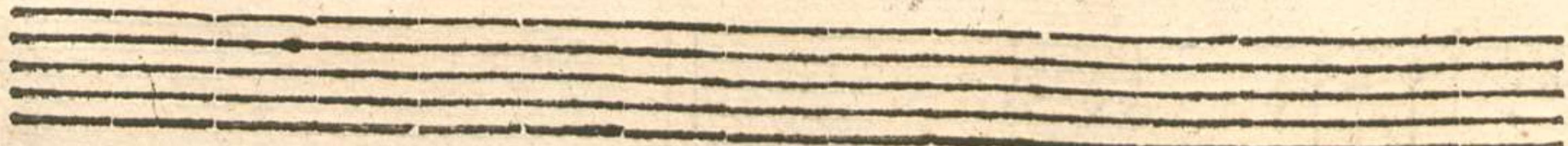
Vxvirgo peperit vir goꝝ permanet lactauit pro,



pr̄js ī. vberi bus De um portantem,



ꝝ gerebat vl nis prona trementibus.





A musical score for five voices, written on four staves. The music consists of black note heads and stems on a five-line staff system. The lyrics are written below each staff. The first staff begins with 'Vius mag ni fica'. The second staff begins with 'ca est gene'. The third staff begins with 'ra tio Cuius vita'. The fourth staff begins with 'fa cris cla ruit acti'. The fifth staff begins with 'bus Summū sine tenet fis'. The score concludes with 'ne.' followed by 'NN ij'.

Vius mag ni fica
ca est gene
ra tio Cuius vita
fa cris cla ruit acti
bus Summū sine tenet fis
ne.
NN ij

De Sancta Cruce:

XCIX.



The musical setting consists of three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first two staves begin with a large initial 'T'. The lyrics are written below the notes, divided by vertical bar lines corresponding to the neume groups. The music is in common time.

E adorandum Te Cru cem vi ui fi cam Inter redemp/
ti dulce decus seculi Semper lauda mus
Semper tibi canimus Per lignum serui
Per lignum li beri,

De S. Michael.

Virgilius Haugk

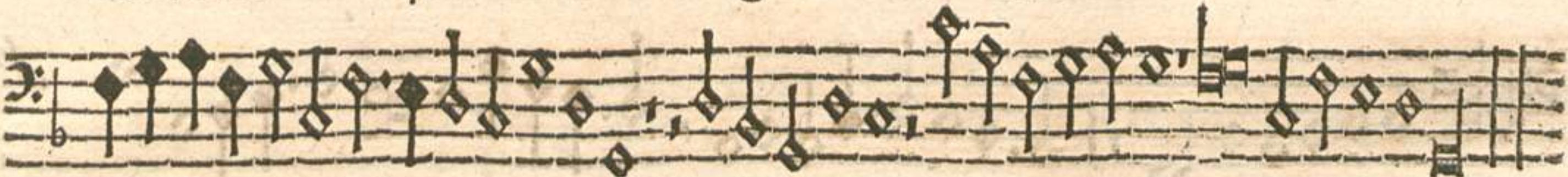
C.



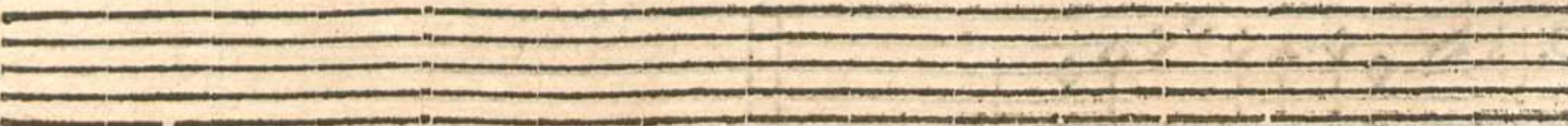
N gelum pa cis Mi chael ad istam Cœli



tus mitte i. rogitamus au lam



Nobis vt cre bro veniente crescāt Prospere cun etia.



Omnium Sanctorum.

Henricus F.

Cl.

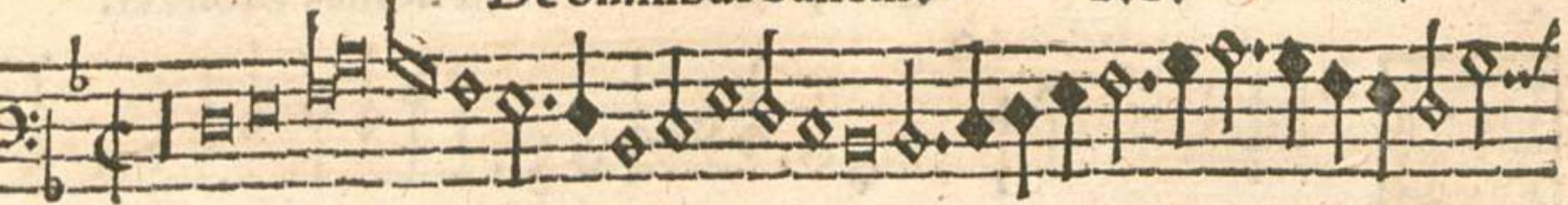


Christe ej. redemptor om- nium
om nium Conserua tuos fa mulos
famulos Bea tæ semper virginis Pla catus san ctis
pre cibus;

De omnibus Sanctis.

T.S.

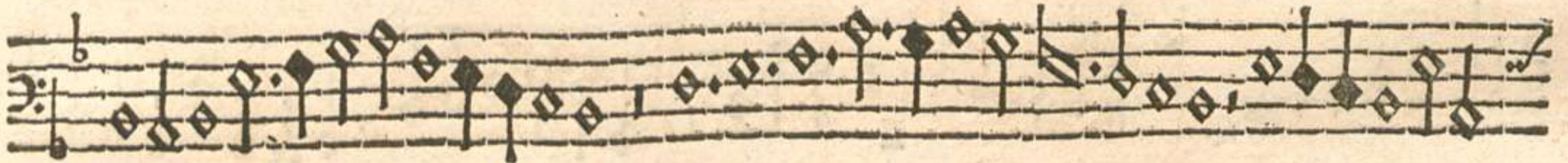
Cf.



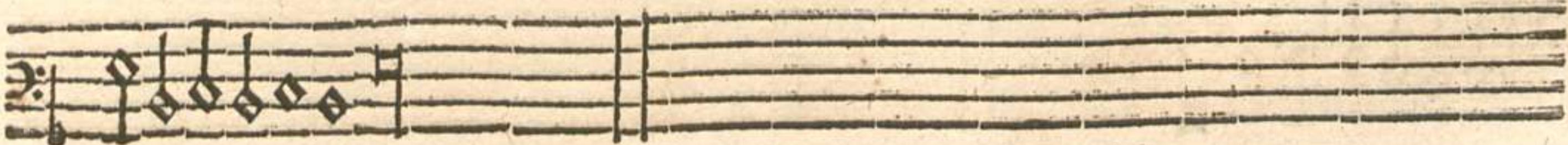
Eata quoq; ag mina Cœlestium spis



ri tuum Præte ri ta præsentia



Futura mala pel lite pel-



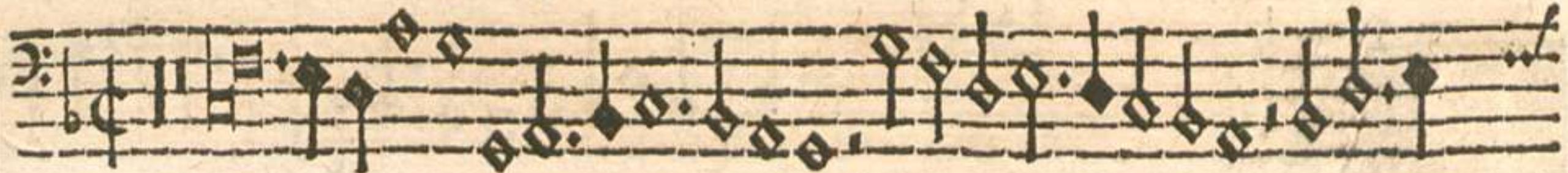
lite.

oo

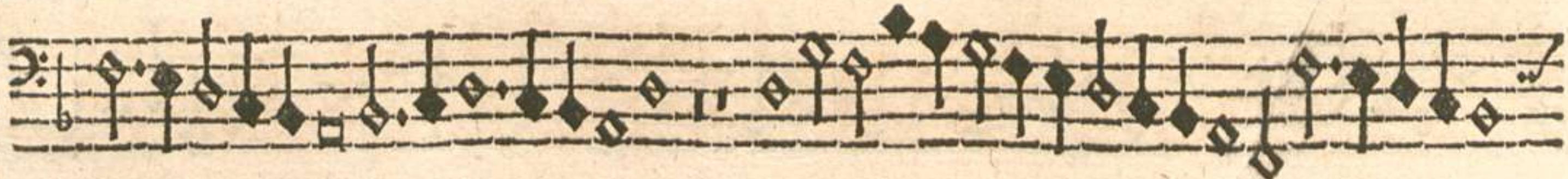
Quinque vocum,

Thomas Stoltzer.

CIII.



Eata quoque agmina ag mi na Cœles

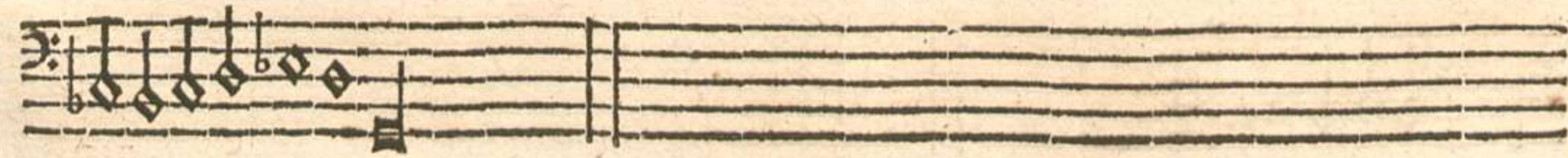


sti um spi ri tuum Præterita



præsen tia

Futura ma la pels



lite,

Alia melodía.

Thomas S.

CIII.



Rínum virtutes igne æ



Mox repletæ scien tiæ



Exin iuuate nos pre ce Sessio-



nes Domi nicae.

oo ij.

De Sancto Martino.

CV.



T charitatis spiri,
tu Sic affluamus in ui cem in uicē Quo cor
de cum suspi rīs Christum sequa
mūr in timis.

De S. Martino.

Quinq^uvocum.

T. S.

CVI.



Vi pace Christi afflu ens In vni tate spi

ri tus ij. Diui sa membra Eccles

six Paci reformas vni

ca. oo ij

De Sancta Elizabet,

Hen. Finck.

CVII.



A four-line musical staff with black note heads and vertical stems. The music consists of four staves, each with a different vocal line. The lyrics are written below the staves, corresponding to the notes. The first staff has lyrics: 'Ouum sy dus Nouum sy dus Nouum sy'. The second staff has lyrics: 'dus emi cuit e mi cuit Error'. The third staff has lyrics: 've tusconti cuit con ti cuit Nouo splendore rutilas Pelbs'. The fourth staff has lyrics: 'no uas laudes iu bilat,'.

Ouum sy dus Nouum sy dus Nouum sy

dus emi cuit e mi cuit Error

ve tusconti cuit con ti cuit Nouo splendore rutilas Pelbs

no uas laudes iu bilat,

T. S.

De Sancta Elizabet.

Quinque vocum.

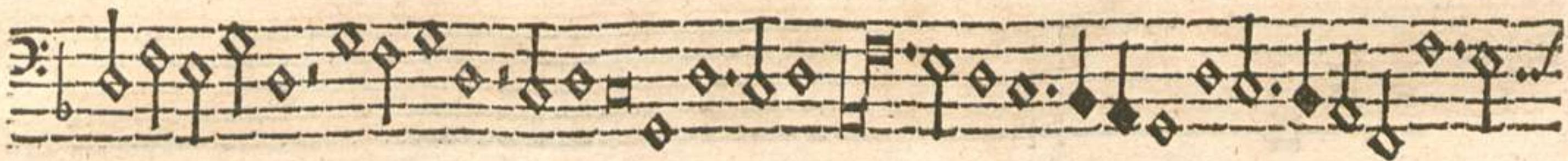
CVIII.



N cu ius nunc præcos



nia Linguā soluat Ec cle sia No



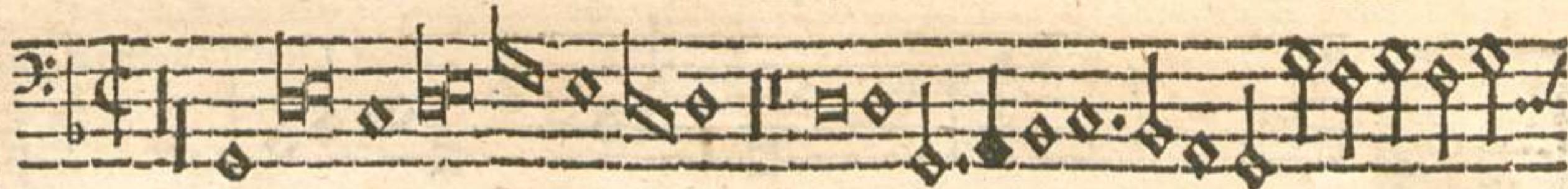
ue præconis glo riam Pro mat spes



ran do ve tuam.

De Sancta Catharina.

CIX.

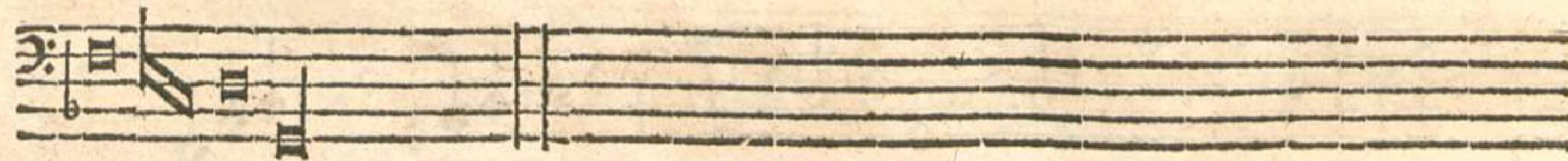


Osti Regis na ta Christo Deo gra



ta Vera sponsa Chri

sti Christū in



dui sti.

De S. Catharina.

CX.



Ictrix sapi entum

Dum subis tormen-

tum

Cæsa lacte fluis

Syna sepeli

ris.

pp

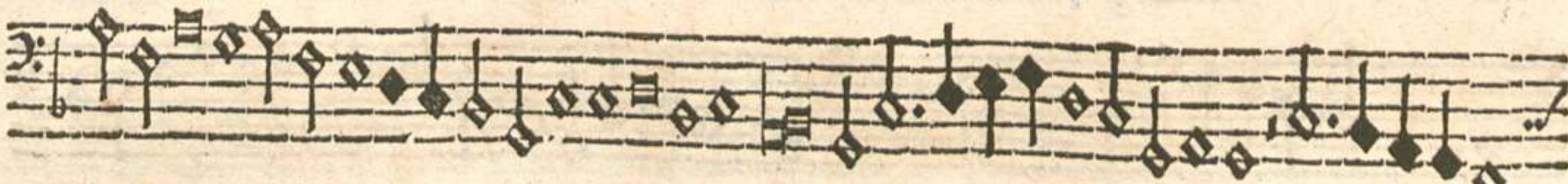
De S. Nicolao;

T.S.

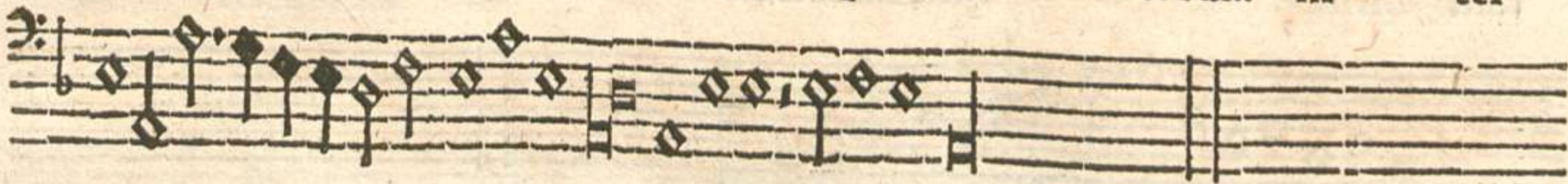
CXI.



Viva gitus infantię deuorauit mi ri

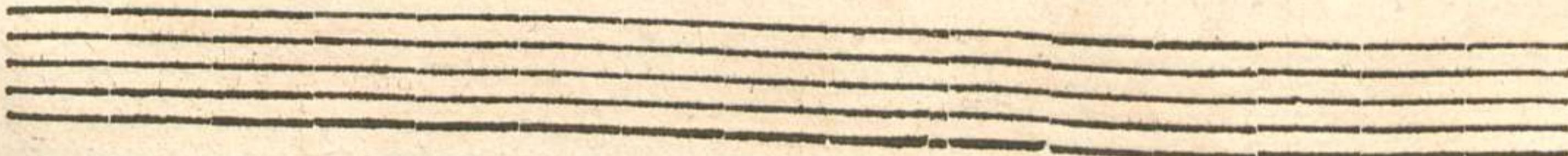


fice Dans y tutum pri mordia In ter



ortos

tri pu dia tripudia.



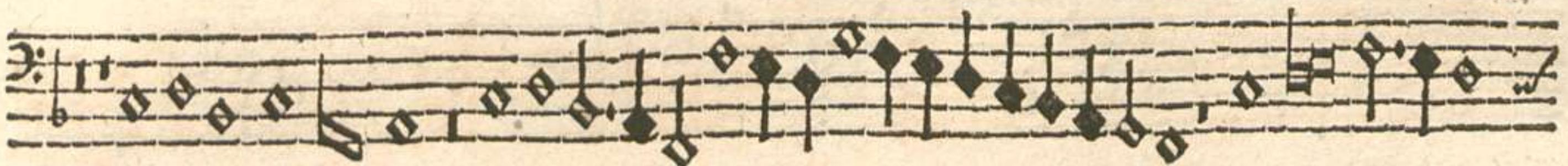
De Sancto Nicolao.

T. Stoltzer.

CXII.



Varta & sexta feria Semel sugebat v bera



Sic in æta te te nera Hac vſus



abſti nen tia.

PP ij

De S. Barbara.

CXIII.



A three-line musical staff with neumes (square strokes) indicating pitch and rhythm. The staff begins with a clef and a time signature of common time.

AEc vaga mundi gau dia Et blandimenta noxia



Patrem linquens & præ dia Lucra



metit coe le stia.

De Sancta

Barbara.

CXIII.



AEc ni tet sicut li lium Dei testatur

fili um Deos spernit ij. gentilium Anhelat ad

marty

rium.

PP ij

De Apostolis.

T.S.

CXV.



Os secli iu sti iudices Et ve
ra mun



di lu mina Votis preca murcor



dium Audite preces supplicum supplicum. De Apostolis, CXVI.



Os se cli iu sti iu di ces ius



dices Et ve ra mun di lu mi na lu



mina Votis preca mur cor,



dium cor dium Au di te preces



supplicum sup plicum,

Alia melodia de Apostolis.

H.F.

CXVII.



Vorum p̄cepto sub di,
tur Salus & languor om nium
Sanate & gros mo ri,
bus Nos reddentes vir tutibus.

De Apostolis:

Quinq^{ue} vocum:

CXVIII.



T cum Iudex adue nerit Christus in fine se cu-



li Nos a peccatis omnibus faci at esse compotes.

QQ



Anctorū meritis

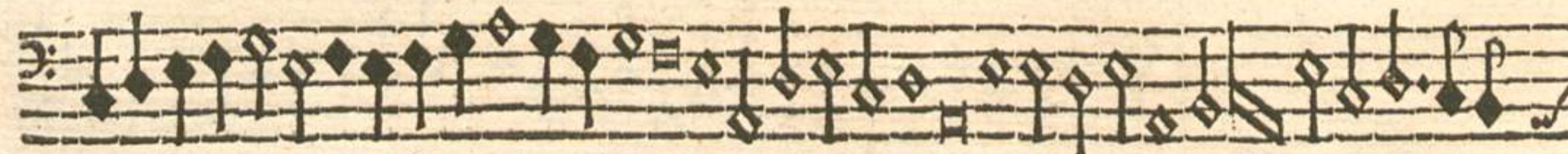
ij.



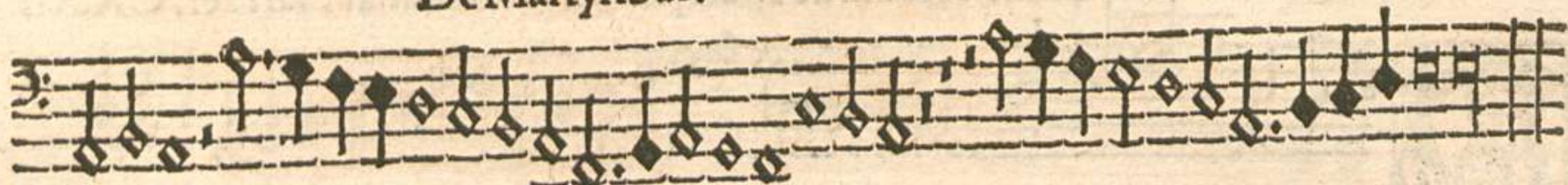
inly ta gau dia Pāgamus socij pangamus



fo cīj gesta φ for tia Nam glis



cit animus pmere can tibus Victorum genus ij.



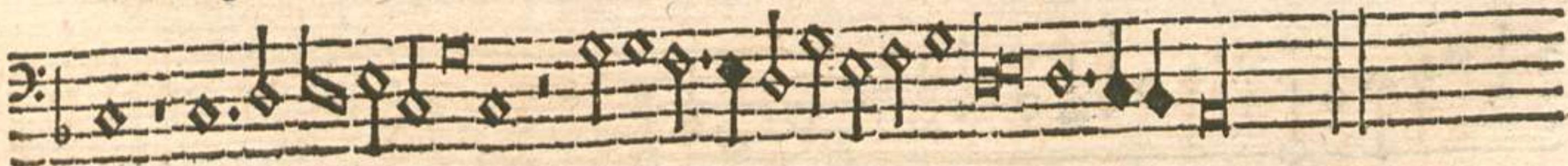
vi cторум ge nus op timum.



C Eduntur gladijs more bidentium Nō murmur resonat.



non querimonia Sed cordetacito mens bene sibi cōsci-



a

Conseruat pacien ti am.

QQ ij

Alia Melodia de Martyribus. Balthasar Hartzar. CXXI.



A musical score for four voices, likely a polyphonic setting of a hymn or chant. The music is written on four staves, each with a different clef (F, C, G, C) and a common time signature. The notes are represented by vertical stems with diamond-shaped heads. The lyrics are written below each staff in a Gothic script. The first staff begins with a large initial 'B'. The second staff starts with 'Eus tu orum tuo rum mi litum'. The third staff starts with 'Sors & corona ij. præ'. The fourth staff starts with 'mium Laudes ca nentes mar ty ris'. The fifth staff starts with 'Absol ue ne xu cri minis criminis.'

Eus tu orum tuo rum mi litum

Sors & corona ij. præ-

mium Laudes ca nentes mar ty ris

Absol ue ne xu cri minis criminis.

Devno Martyre. H.F.

CXXII.



Ic nem pe mundi gau dia Et blandi

men ta no xia no xia nos

xia Ca du ca ri te

depu tans Peruenit ad coe

le stia. ad coele stia.

QQ iiiij

De Confessoribus.

Henricus F.

CXXIII.



Ste Confessor

Do minisacra tus Festa plebs cu ius cu
ius cele brat per or bem Ho die latus la tus
me ruit secreta Scan dere coe li,



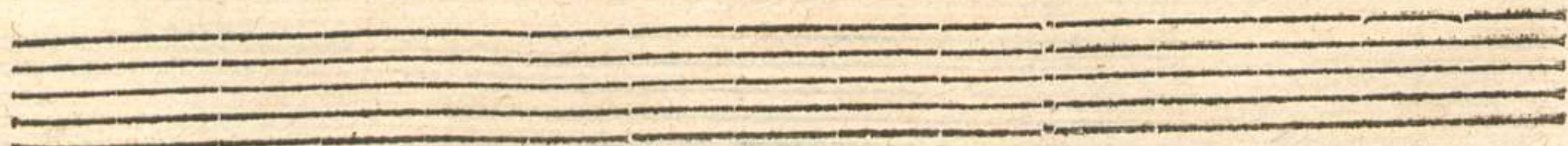
Vi pius, prudens, humilis, pudicus, Sobrius, ca-



stus fuit & quietus Vita dum pre sens ij.



Vita dum præsens vegeta uit Corporis artus.



De Virginibus. Henricus Finck. CXXV.



Esu corona virginum
Quem mater il la concepit Quæ sola virgo
par turit Hæc vota clemens ac cipe.

De Virginibus, And, Cap.

CXXVI.



Vi pascis inter li

lia li lia Septus

choreis vir ginum Sponsus deco rus

gloria Sponsusq; reddens pre mia.

RR

De Virginibus.

T. S.

CXXVII.



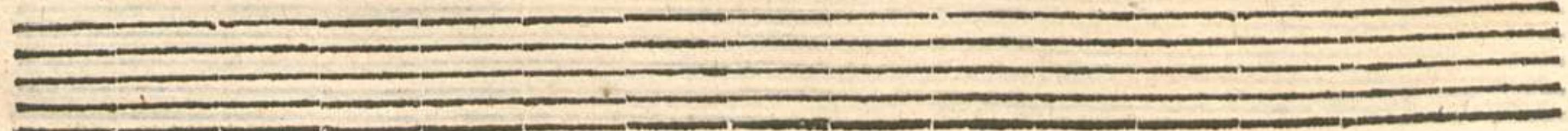
Vocunq; pergis virgines se quuntur atq; lau-



di bus post te canen tes curitant Hymnos q; dulces



per sonant.



22



Esu corona vir ginum Iesu corona virgi-
num Quē mater il la concepit illa conce pit
Quæ sola virgo par turit Hæc vota cle-
mens ac cipe. RR ij

De Dedicatione vel Ecclesia. Bal. H.

CXXIX.



Rbs bea ta Ieru salem
Ieru salem ij. Quę construi tur in cœ lis vi
uis exla pi dibus Et Ange lis co
ro na ta vt sponsa ta co
mite.



Oc in templo summe Deus exo ratus adue,
 ni Et clemen ti bonita te pres,
 cum vota sus cipe Lar gam benedictio nem
 Hic infun de iu giter iugiter.
 RR

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large initial 'G'. The second staff starts with a 'D'. The third staff starts with a 'B'. The fourth staff starts with a 'G'. The music is divided into measures by vertical bar lines. The lyrics are written below the staves, corresponding to the beginning of each measure.

XXX

Dominicis diebus:

CXXXI.



E lu ois eus cis an=.
 te ter minum Rerū cre ator crea=
 tor pos cimus Ut soli ta clemen ti,
 a Sis pre ful ad cu sto nula diam.

The musical score consists of four staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. The first staff begins with a large decorative initial 'E'. The lyrics are written below each staff. The music is in common time, indicated by a 'C' at the beginning of the first staff.

CXXXIII.

Dominicis diebus.



CXXXII.

Ro cul re ce dant som nia Et
 no etium fantas mata Ho
 stemq; nostrum compri me Ne pollu antur cors
 pora. RR iij



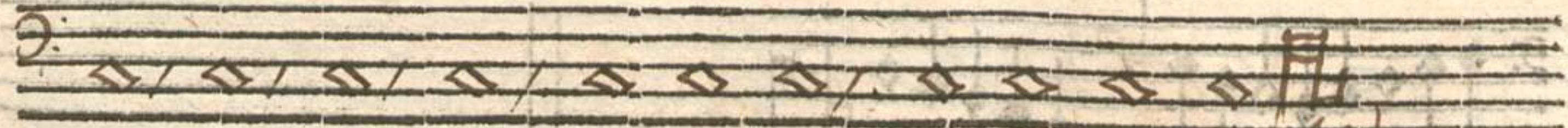
Am lucis orto sy dere Deum precemur sup,



solfeggio plices precemur sup *muisc* plices Ut in diur-



actibus a etibus Nos serueta nocen tibus.



Sin Con ist uns weg den Aelte Linia.

T. S.

CXXXIII.



Rini tas sancta vnitas q̄ fir ma Dei tas
ve rabonitas immensa Lux Ange lorum fa=

Ius orpha norum Spesq; cunctorū.

A three-line musical staff in common time (indicated by a 'C') with a key signature of one sharp (F#). The music consists of Gregorian chant notation with square neumes on four-line staves. The lyrics are written below the staff, corresponding to the notes. The first line ends with a fermata over the last note. The second line begins with a repeat sign. The third line ends with a fermata over the last note.

Gloria in excelsis Deo.

RR ij



