

D I P H O N A  
A M O E N A E T F L O R I D A,  
Selectore Erasmo Rotenbuchero, Boiaro.  
S V P E R I O R V O X.



R A R A S V N T P R A E C I O S A.

EX  
BIBLIOTHECA  
REGIA ACADEM.  
GEORGIAE  
AUG.

IN COMMISSIONEM HAB  
rum cantionum ad pios Musicos Epigramma,  
Doctoris Iustini Gobleri Goarini Iurisccns.

Este procul lites, & amaræ prælia linguae,  
Dulcibus est pietas uestra iuuanda sonis.

Si quis amat Thamyram, & dulcem ob, piis, **Orpheo cantum,**  
Audiat hos suaves, uel canat ipse modos,

Quos miro studio facilis collegit Erasmus,  
Id Musis ipsis cum placuisse op. 15.

Præcipue ingenuas capit inclyta Malica mentes,  
Numina flectuntur uocibus ipsa pijs.

Si uos ergo sonis uestros mukere libores,  
Carminibusq; animos si reparare iuuat:

Si quoq; delectant concentus, Harmoniaq;  
Talia Montanis sumite dona typis.

AA

2

# PRÆCLARÆ INDOLIS AC MAGNIFICÆ

S P E I A D O L E S C E N T V L O H E N R I C O , N O .

bilis ac generosi Domini, Domini Anthonij Senioris Isenbergios  
rum ac Budingenium comitis clarissimi, filio, S. D.



ON temere, nec sine sapienti consilio & iuditio factum est, Heinrice  
inlyta Heroum proles, quod Anthonius pater tuus, & nobilitate, &  
omni genere uirtutis sapientiae ornatus, generosam indelem tuam, stu-  
dii literarum & humanitatis excolendam, perpoliendamque dedit. Nam  
& animaduertit proculdubio in te, pro excellenti sapientia tua singularem ingenij  
d'uix μην, planè natam ad humaniores disciplinas ac uirtutes, & uidit permultis annis,  
ac præsertim his turbulētis temporibus, tam in Reipublice administratione, quam in  
rebus gerendis exercitatus, quanto in omnibus actionibus, consilijsque gubernandis  
Principi uiro, & adiumento & ornamento esse possit liberalium artium cognitio.  
Quibus tum iudicia recte formantur, cum mores Principum. Quia in re parentis ge-  
nerosissimi uoluntatem non solum sequuntur excelsi impetus, conatusque ingenij tui,  
Verum saepc etiam precurrunt, & magna cum laude uincunt ipsam monentis expe-  
ctationem. Scilicet ea uis est & præstantis ingenij animique tui, omnes hortatus facile  
uel æquantis uel superantis, & domesticorum exemplorum patris, patruique tui corni-  
tis

ris Renardi, quorum uterque doctrinæ, virtutumque laudem cum illustri nobilitate consi-  
iunxit. Verum, quid sunt nostræ isthæc nisi tenues & iejunæ laudatiunculæ? Quo-  
rum enim uirtutem & sapientiam cogitatione assequi non possum, eas humili orati-  
one quomodo persequar? Quare his omissis, ad rem ipsam ueniamus. Perplacet  
mihi, quod reliquis studijs tuis etiam artis Musicæ cognitionem & exercitia adiun-  
gis. Sicut enim ea liberalibus ingenijs per se suauissima est, ita ferè prima fuit ars,  
quæ antiquitus excellentibus uiris ac Regibus, in usu & oblectatione fuisse fertur.  
Hæc enim ab ipso mundi exordio insita, ac quasi congenita creaturis omnibus, quas  
uocales esse uoluit diuina Maiestas, ad decantanda creatoris mirifica opificia & præ-  
conia, ueruissima est artium, & hanc præ cæteris habet eum, ut sola post uerbum  
Dei, uerè dici possit moderatrix affectuum. In hanc sententiam præclare dixit Pla-  
to, facile omnium philosophorum princeps, harmoniam Musicam quadam latente  
ui animos ad humanitatem, mansuetudinem, & grauitatem traducere. Dum enim  
agilitate aut grauitate sua, & mirabili concentuum alternantium uarietate percurrit  
fibras, neruosque pectoris tanquam chordas quasdam, uaria relinquit in mentibus diuer-  
sorum affectuum uestigia, que postea actionum & morum sunt formatores. Et quia  
omnium Philosophorum consensu, naturalis & mirabilis quedam est animæ, men-  
tisque humanæ cum numeris & harmonia cognatio, facilius grauiusque impellunt ac  
concitant generosas naturas, quibus animos magis Heroicos & præstantiores cæ-  
teris Deum indidisse uerissimum est, cum eas maximarum rerum gubernacu-

lis præesse uelit. Sic in sacris libris legimus, excitatum fuisse etiam Spiritum sanctum  
in Dauide & Elyseo, quorum alter Rex, uterque Propheta fuit sanctissimus. Et a Saue-  
le, fidibus Dauide canente, pellebatur tristis ille animi tertor. Ac de Alexander qui  
dem, cui rerum gestarum, uirtutumque & sapientiae insignis magnitudo, æternum &  
immortale Magni cognomē peperit, notissimum est, ipsum Thymothēi Phrigij Mu-  
sicū concentibus, nunc ad bellicos concitatum impetus, nunc uero ab eodem uicissim  
sedato animi motu, carminis tantum mutato genere, ad conuiuia & gaudia intermis-  
sa reductum fuisse. Homerus quoque magnanimum illum Græcorum principem A-  
chillem Heroum laudes ad Cytharam concinuisse refert, quibus se & alios ad uirtu-  
tum æmulationem accendebat. Hercules ipse, cuius postea præclara facta maximis  
Historiorum ingenij penè infinitam encomiorum materiam prebuere, ab ineunte  
statim ætate cum reliquis literarum studijs, tum uel præcipue Musicæ fuit deditus,  
scilicet, ut excellens natura, cuius indicia in teneris statim (quod Græci dicunt) unc-  
guiculis, fuere conspicua, ad humanitatem sapientiamque traduceretur prius, quam in  
immensas excresceret uires. Tu quoque cum similem Herculeæ primam ætatem agas,  
& de reliqua uita tua, ut in amplam, præclaramque spem ueniamus facis, & nos quo-  
que ad te complectendum, ornandumque modis omnibus exuscitas. Quare & præ-  
ceptoris tui doctissimi Andreæ Hectorij, & ornatiissimi uiri Vincentij Ruffelij ad-  
monitionibus impulsus, Leuidense quidem hoc Diphonorū munusculum; Sed longe  
à me labore conquisitum, gloriæ & immortalitati nominis tui ac studiorum tuos  
rum

etum usibus dicare decreū, uel quōd te eius generis amantissimum, cupidissimumq;  
cognoui, uel quōd eorum suavitate(nescio quo modo) penē magis afficiūtur animi,  
quā in sī plurimarum uocum confusis concentibus, grandi quidem, grauiq; illo: sed ta-  
men minus discreto, aut iucundo uocum sonitu, sensus animi percelluntur. Et uide-  
mus præstantes rei Musicæ artifices omnes, in iā extendisse neruos artusq; ingenij,  
etiam in plurim uocum cantilenis, si quam studuerunt auditoribus exhibere suauis-  
tatem, si qua deniq; altius animis infigere uoluerunt, ut ea gemino concinnoq; uo-  
cum contextu conderent, in quo perpetuò plus est ueræ elegyia ac iucundæ melos  
diq; quām in illo cōfuso garritu, ac uocū turba, que iamē suum quocq; debet habere lo-  
cū, modumq;. Ac possem in hāc sententiā satis illustria proferre argumēta, nisi me le-  
ges Epistolæ in angustū cogerent. Quare hoc tantum à tua excellentia peto, ut qua  
clemētia me antehac es cōplexus, eadē has nostri laboris primitias, iam olim tuq; lau-  
di destinatas, nuncq; primū sacratas, hilari benignoq; excipias uultu, In quibus te &  
integer Musarum Chorus, de tota artilim Cyclopædia, & reliqui illustres uersus sin-  
gulis cantilenis inserti, de multis granibus & utilibus sententijs admonebunt. Sic  
& honorifico illo ueterum Heroum, qui laude Musica celebres extiterunt, catalogo  
annumerabere, & mihi quoq; immensum calcar adieceris, ut reliquum Biciniorum  
& Fugarum(ut uocant) thesaurum, qui nunc propter uarias occupationes Typogra-  
phi publicari non potuit, tuo nomini nuncupernus, precantes aliud nihil, nisi ut qua-  
lis post magnum parentem tuum in Musarum candidatos semper extitisti, talem te

Eraso

Erasmio amplitudinis & gloriæ tuæ studiosissimo, non grauatim præbere dignes-  
ris. Bene ac fœliciter vale, Beatisima Heroum Soboles, cui molles articuli, rubi-  
cundæ genæ, flos ætatis, Spes longa annorum, ut fœliciter Dei beneficio adsunt:  
ita nullum est dubium, quin perpetua animi iucunditate ex ipsis Musarum delitijs,  
cum uerè magnis ac generosis Dominis, parente, patruo, fratribusq; tuis germanis,  
frui possis. Ex Celebri Germaniæ Norinberga, Ad Diuum AEGIDIUM, Pridie  
Calendarum Septembris. M. D. XLIX.

Generosæ excellentiæ tuæ  
addictissimus  
Erasmus Rotenbus-  
cher, Boius.

AD GENEROSVM PVERVM  
Henricum ab Isenberg. &c.

Magna quidem laus est, generoso sanguine natum.  
Maior erit factis non degenerare parentum,  
Maxima, uirtutes si superare datur.

AD EVNDEM.

Vrge igitur tua cœpta, tuis pro uiribus, & qua  
Iam bene cepisti pergere, perge uia.  
Sic ubi prouecta refecis etate senectam,  
Clarebunt studij commoda magna tuiz  
Sicut uenturis commendans nomina seclis,  
Cantabit laudes patria terra ihas.

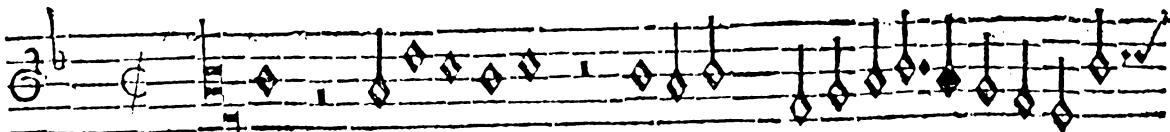
# I. CARMEN IN FORIEVS MUSAEI

Gencrofi ac nobilis pueri Henrici ab Ilsenbergo &c.



AEC quicunq; sub is penetra lia,  
ne infcius er res, Præsidet Phœbus Phœ-  
bus Pic ridesq; no ucm Pic ris  
desq; no ucm ij ij nouem. BB

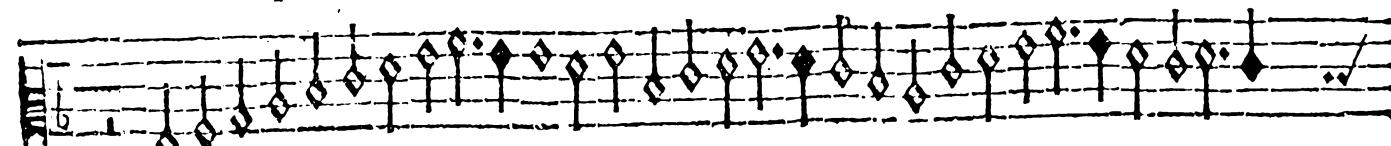
I. IN LAUDEM MVSICÆ.



v curas minuis, iras i ras ho-



minumq; Deumq; fran gis Deumq; fran gis fran gis,



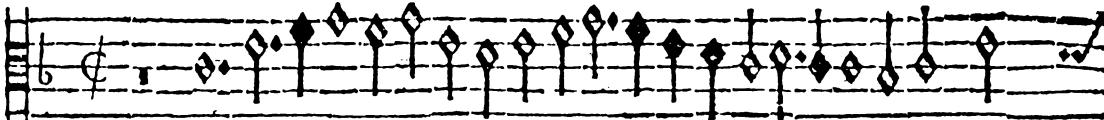
cor re crea, Dæmoniumq; fugas Dæmoniumq; fuz



gas.



III. S. MAHV. IN LAUDEM MUSICES.



RATIA Musa ti bi Musati  
bi, nam



tu solatia præ bcs. Tu curæ re=



quies re tu medicina re=



nis us nis, us nis.

BB ij

III. ANTO. BRVMEL. Carmen in laudem Musices.



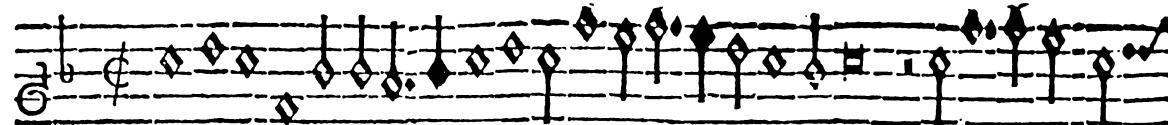
AETA graues abigit tristi de pectore curas

tristi de pectore cu ras Musica præ senti ij cum

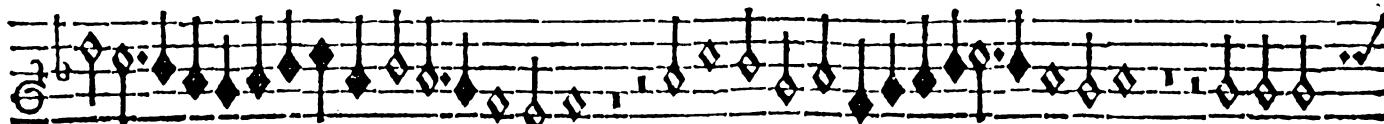
mu li e re mero Musica præ senti cum muliere, me ro me ro.

The musical score consists of three staves of music. The first two staves begin with a common time signature, indicated by a 'C'. The third staff begins with a different time signature, indicated by a 'G' with a '3' over it. The music uses a unique notation system with vertical stems and diamond-shaped note heads. The lyrics are written below each staff, corresponding to the notes.

v. — p. MOLV.



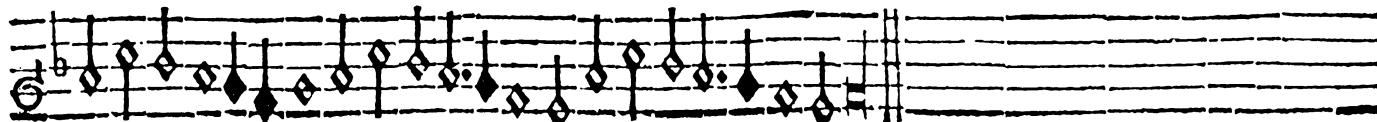
V licet o Thamiram su superes atq; Orpheus cano



tu, Non crit igno te gratia



magna lyra ij Non crit igno te ij



gratia magna ly r.s.

BB ij

VI. ADRIAN. VVILLARTS



Ix alia po teras fieri dijs proximus ar tc,

Quam studium co litur quo Deus, ipse sequi, ij Iu piter ingenium

mores, proba facta, proba facta, re pen dit, Atque

artes toto pectore summissus amst. ij

VII. αἱματον.



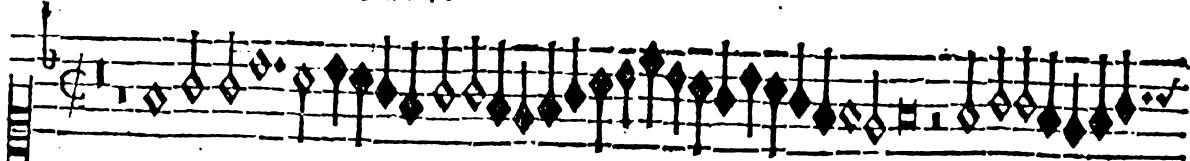
Ecce preccr nobis iratum Christe pa rentem; Qui uis pro nobis supplia

cis esse loco, Et quam sparisti prolatā è mente paren tis, Dekri uocem ne pati a re

tuam tu am. Doctrinæq; tuæ studiū, paruūq; Sarceptā, Doctrinæ hospitiū protege quæso

tuæ. Et placidam clemēs nobis conceditq pacem, Tuq; ducū mentes, tu populiq; re gat.

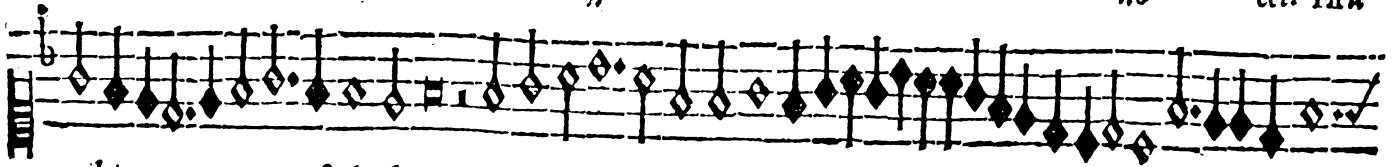
VIII. ἀδηλον.



Ngrato cuculus      nutricem      de uorat ore, Et miserae



pictas      officio      no      cct. Hcu



mihi      quam scelus hoc      imitantur sape uolucres,      ij      uolucres,



Pectora quis cygno candi      diora.      p<sup>is</sup>      t<sup>is</sup>.

IX. A. AGRICOLA.



Re sedet Bacchus, languet neglectus Appol lo, ij Hic nihil est a liud  
 ui ucre. Arre sedet Bac chus, languet negle etus ij  
 Appollo ij Vespe recumbi bimus homines sumus atq; be  
 nigni, Mane homini siccus ij trux ferris urgithomo. ij  
CC

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 'A'. The second staff starts with a 'B'. The third staff starts with a 'C'. The fourth staff starts with a 'D'. The music is in common time, indicated by a 'C' at the beginning of the first staff. The lyrics are written below the staves, corresponding to the notes. The text is in Latin, referring to Bacchus, Apollo, and the state of humanity.

X. LVPVS HESDIN.



Stra pe tunt, pau ci, (Heu fle  
bile di etu) Diuorum domus al ta patet alta pa tet  
uorat omnia uorat omnia omnia Plu to.

The musical notation consists of three staves of neumes on four-line staff lines. The first staff begins with a breve, followed by a series of eighth notes. The second staff begins with a breve, followed by a series of eighth notes. The third staff begins with a breve, followed by a series of eighth notes.

XI. ANTO. BRVMEL.



v bi san ai Re eto res ius sli ci e o  
 pi e ta tis a mi ci o ubi san ei re eto res Iu si  
 cie o pi e ta tis a mici?

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is written in common time. The notation includes various note heads (diamonds, circles, squares) and rests, typical of early printed music notation. The lyrics are written below each staff, corresponding to the notes.

cc ij.

XII. MEISTER IAN.



Rande bis te cum, ij prandebistecum, ij



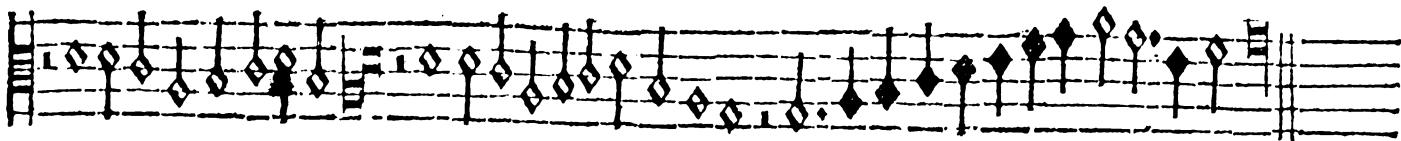
te cum cū tibi pe nus am plaredun



det amplaredun

det, Coniuas

saturos Coniuas



Coniuas sa turos lautius acci pimus acci pimus

## XIII.

## ANTO. DIVITIS.



Emper eris pau per, si pauper es Aemili  
 ane, Dantur opes nullis  
 nuno nisi diuitibus. ij Exilium uirtus patitur, sperare  
 iubemur ij sperare iubemur, ij vndiq; & in toto uates  
 spe pascitur or bc.  
 CC ij

XIII. M. GASCOGNE.



I ui tare ue lis uerba que dam  
ij Et tristis animi caue re mor sus, Nulli  
te fa cias nimisso da lem, gaudebis mi nus, ij  
or minus do labis.

XV. M. GASTCOGNE.



Irgini tas pulchris orna tur dotibus,

At si illam om-



nes soueant, uita peri bit iners. Duc itaque uxorem tibi, fac succes-



dat orbi He res le gitimus, sub filo

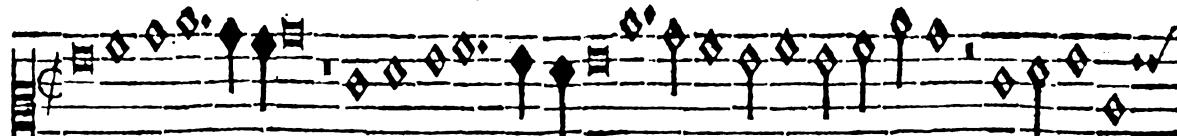


ge adultc rium.

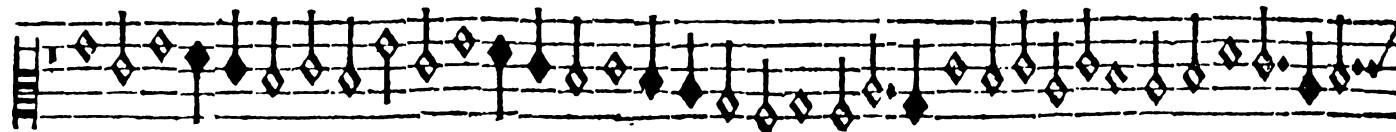
ij

## XVI.

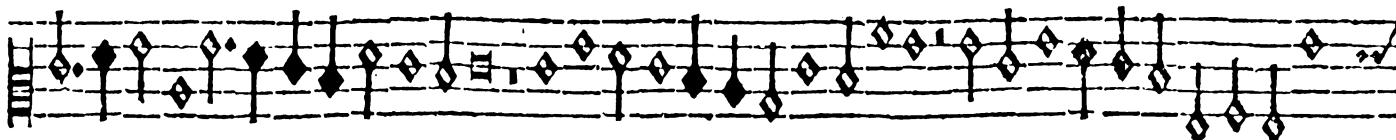
## I O S Q V I N.



Vid tam sollicitis uitam consumimus consumimus annis? torquemurq;



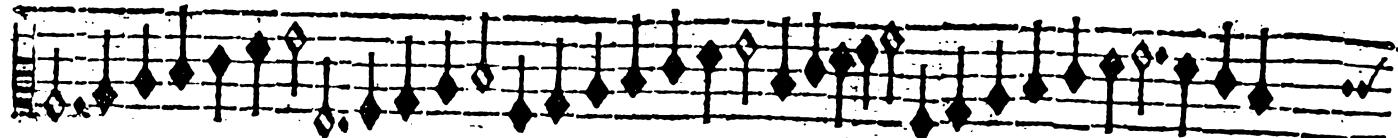
metu, cœcaq; cupidine re rum? Aeternisq; scnes cu ris, dum quæs



rimus æ num per dimus, et nullo uoto rum finc be



a ti, Victuros agimus sem per, ij nec uini mis unquam ij



Raupericq; ij ij bonis quisq;



est, quo plura requi rit, quo plura requi rit.

DD

XVII. PYRSON DE LARVE.



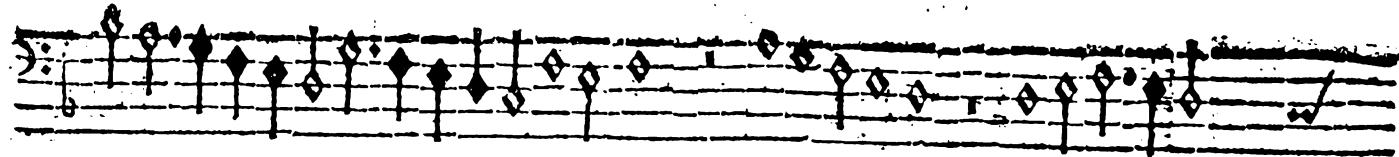
vm scūlū csl mortē matrem timuisse  
Quam fugiunt morbi mæstiq; paſſ

qui e tis,  
pe ri es,

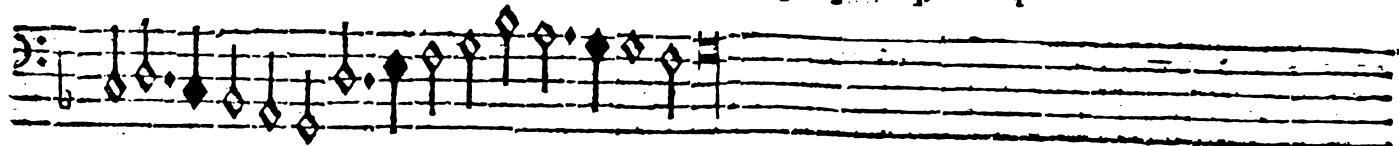
so la ſemel muſeris ſcſe mor talibus of fert iſ

Nec qſq; ē ad quem mors i terum re dijt

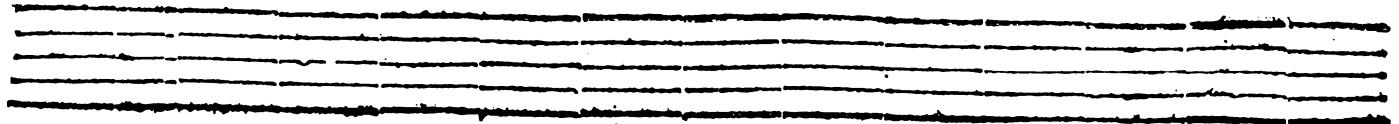
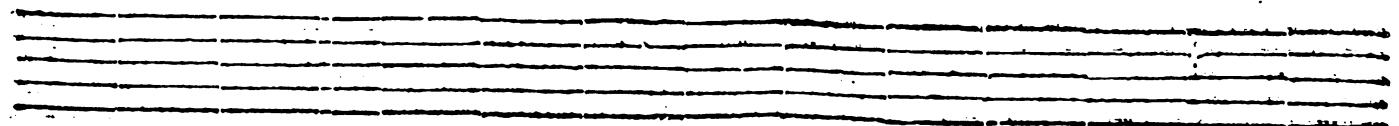
Ad reliqui mor biua rij mul lique ui eiſim. Nunc



hunc, siunc il lum. terque quaterq; pre



munt terq; quaterque pre munt.



DD ii

## XVIII.

## T. SVSATO.



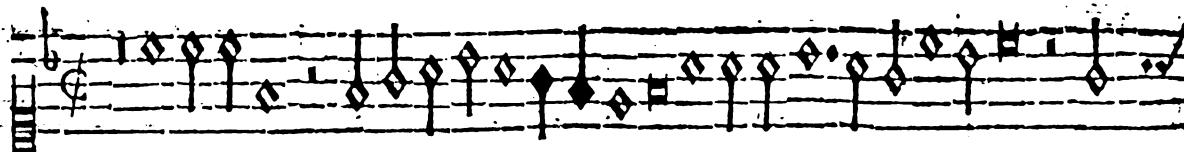
IL homini firmum est, nulla est diu turna uolu ptas

Nil homini firmum est, nihil homini firmum est ij Nul la est diutur na uos

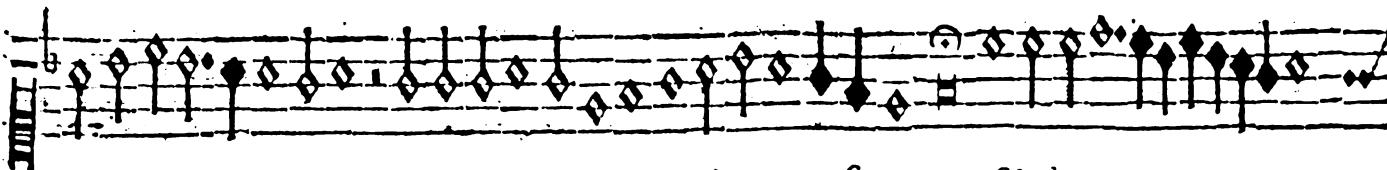
luptas, ij ij Nulla est diu tur na uoluptas ij candida nullius it si ne nus

bc di es Candida nullius it sine nu bc it sine nu be di es

XIX. A. GARDANE.



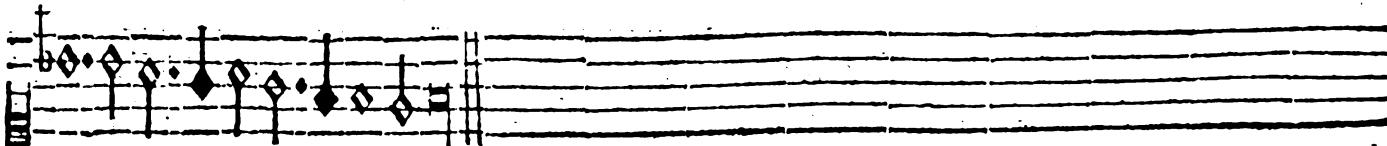
Vſu cia echa ritas Validae sunt principis ar



'ces, Nulla Tyrannorum uis diuturna fu it. Aſi due pec can-



tis erit De us hostis acer bus Quoue magis tolerat,



ſeu or utior er it.

DD ij

XX. PAVLVS. VVST.



Vria pauperi bus clausa est, daten sus hono res,

Inde gra uis iudex inde seuerus e ques Con fuli uis dites

om ni locuple tibus hora, Pauperis et clausa spernitis aure pre ces. Sed

hos extre ma quan do clamabitis hora, Sic eti am clausa negliget aure Deus

## XXI.

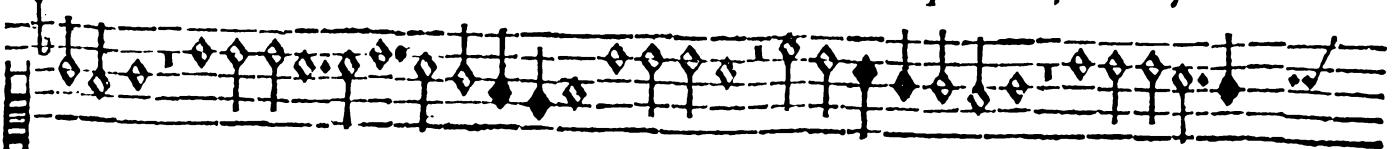
## IACOTIN.



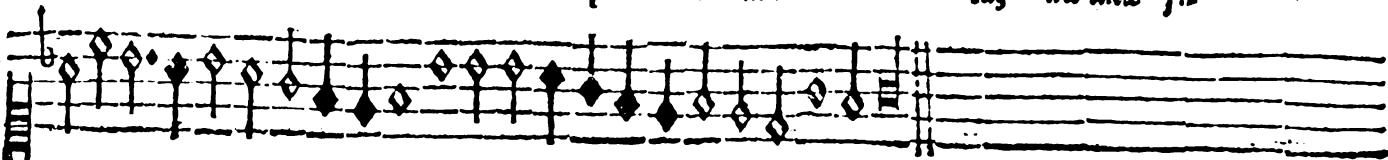
vñq uixi stio pau per muiqmo ri e ris



Nēpe miser uifus ui ucre, mor tuis es. At qbus immēsa est for tus

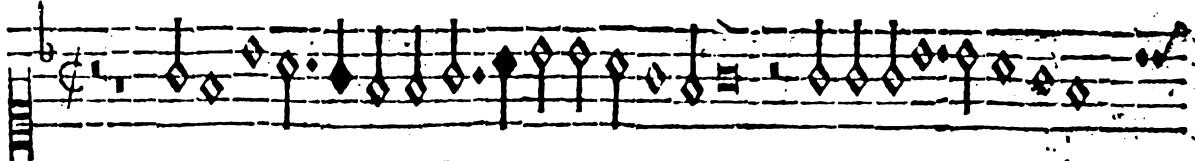


ns, pecuni a mul ea pecu nia mul ta, bis uite fis



nem fi nē mors aliquan do fa cis

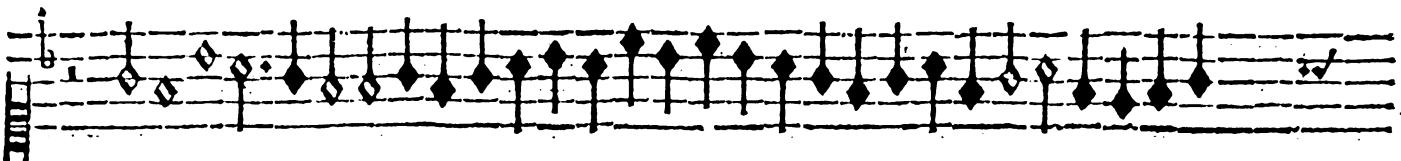
XXII. M. LASSON.



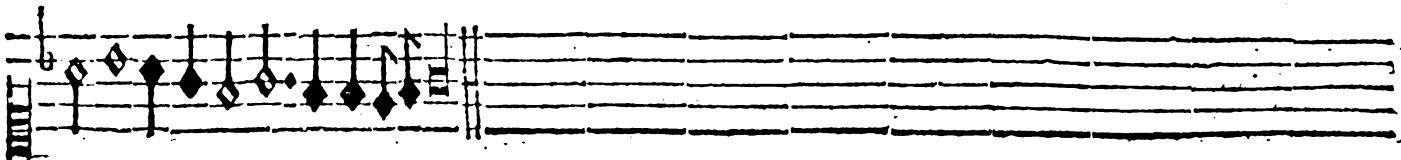
Vem dies ui dit fugiens super bum, hunc dies uidit ueniens



hunc dies uidit ueniens ia centem Nemo confi dat nimium se cundis,



Nemo des peret me lio ra



la

pfs.

## XXIII.



I quis ad in fernas properet descen dere descen drc ma  
 nes, Huc i ter acce le rant,  
 ij bal nea, ui n.s, ij Venus Ve nus, Huc  
 i ter ac ce lerant balne E E

A handwritten musical score for two voices. The top staff consists of two measures of music for a soprano voice. The lyrics are: "nea Vina, Venus, ij Vina, Venus, ij bal ned bal". The bottom staff consists of one measure of music for a basso voice. The lyrics are: "ned, uina, Venus.". The music is written on five-line staves with black note heads and stems.

nea Vina, Venus, ij Vina, Venus, ij bal ned bal

ned, uina, Venus.

XXIII. EVSTACHIVS ROMANVS.



v li er cu pido quod  
 di cit ij a manti inuento  
 in uen to or a pida ij scri  
 berc oper let aqua opor let a qua  
 E E ij

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 'M'. The lyrics are written below each staff, corresponding to the neumes. The text is in Latin, with some words in Gothic script. The first line ends with 'pido quod', the second with 'manti inuento', the third with 'scri', and the fourth with 'qua'.



S fa cile extin guet ve  
neris y flagran;  
tia te la, qui me minit gehen ne Qui  
Phle getontis a que.

XXVI. I. THOMANT.

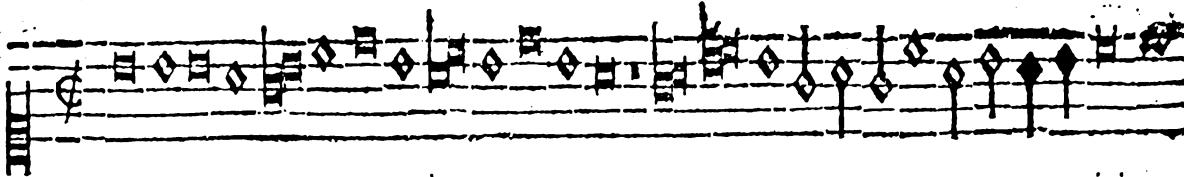


Na sa lus ij serui re Deo est, haec gau di

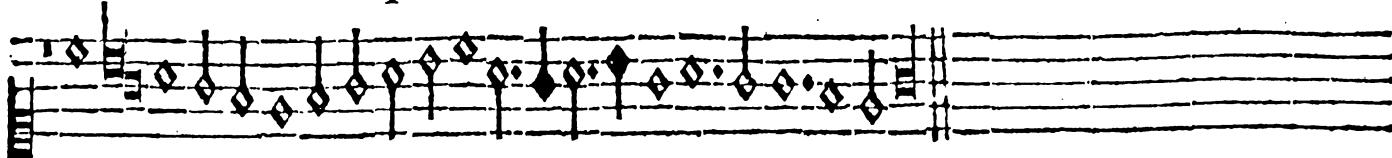
a so la ve ra pu tes, quorum gloria finis e rit

EE ij

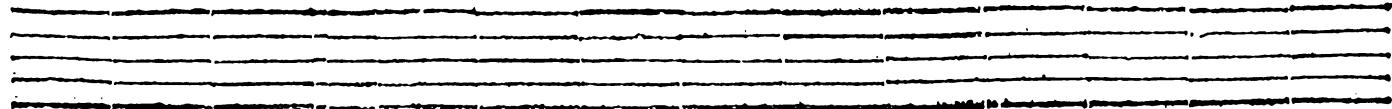
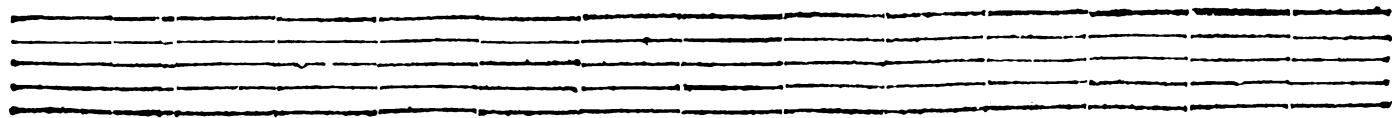
XXVII. I. THAMANT.



Mnis q inuo cauerit nomen no men Do mini,



sal uuse rit sal uus e rit



XXVIII. MEISTRE GOSSE.

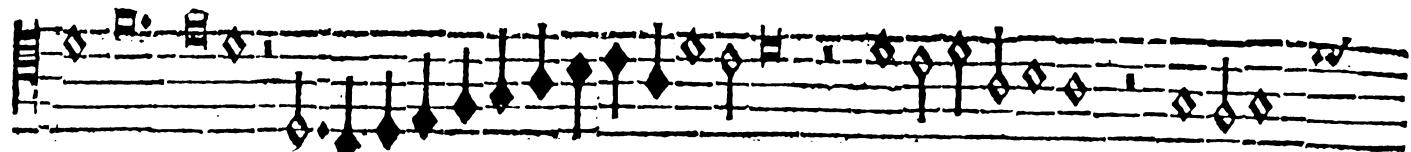
A Ec est mi ta eter na hec est uita eter  
na eter na, ut cognoscat te so lum Deum  
ucrum Te solum Deum ucrum, ex quem mi si si ie sum Chris  
sum iu Chri sum.

XXIX. EUSTACHIVS. ROMANVS.

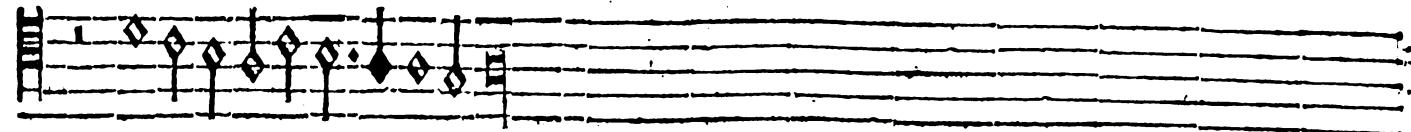


On o pus ha bent non opus habet ij  
 qui ualidi sunt, me dico sed q ma le has  
 bent. Etenim potius ite, & dis cite quid sit  
 il lud: Miseri cor dia uolo, & non sa cri fitis

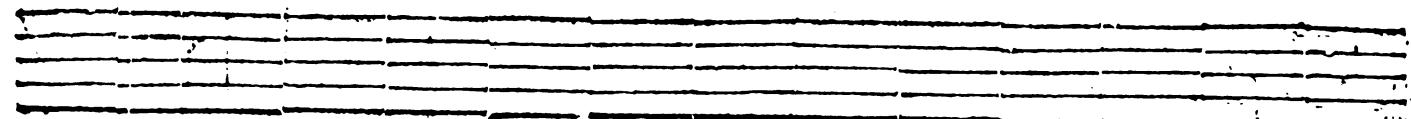
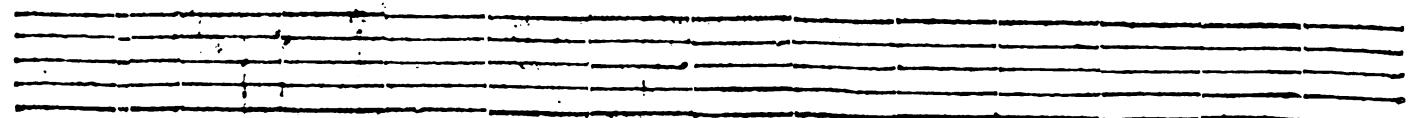
The musical notation consists of four staves of Gregorian chant in common time. Each staff begins with a sharp sign indicating G major. The notes are represented by black diamond shapes of varying sizes on a four-line staff system. The lyrics are written below each staff in a cursive Gothic script.



um, Nō enim Ve ni ad uocandū iustos sed



peccatores ad pænitentiam.



AMEN. **F F**

XXX. EUSTA. ROMA:

Cce myste rium ij uobis di co  
 ij Nō om nes qui dem dormie mus, cm  
 nes tamen im mu ta bimur in pun eo  
 in punc to lēm poris, ij In momento oculi, per exirc

Three staves of Gregorian chant notation in black ink on white paper. The notation uses square neumes on four-line red staves. The text is in Latin, written below the staves.

Stave 1:

mam tu  
bam. Canet enim tuba ij

Stave 2:

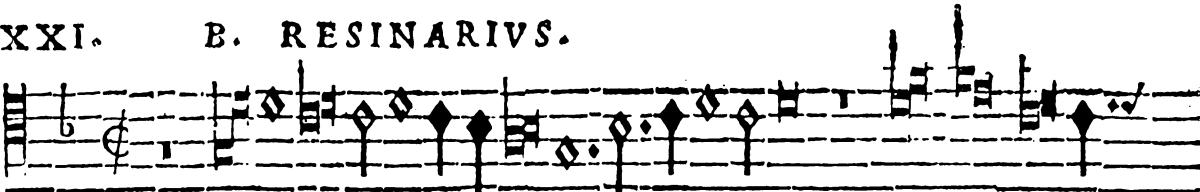
mor tui mor tui re surgent incorrupti biles, or

Stave 3:

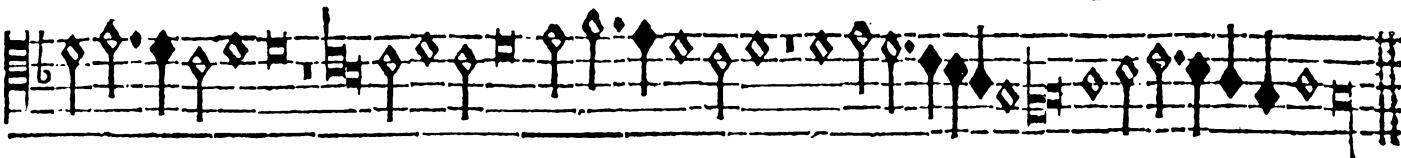
nos immu ta bi mur.

FF ij

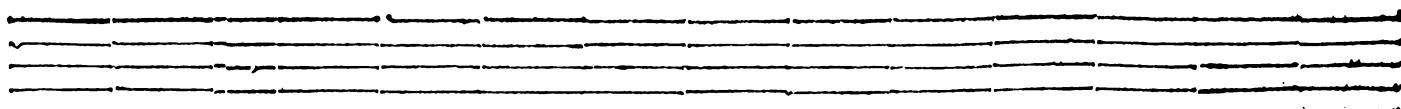
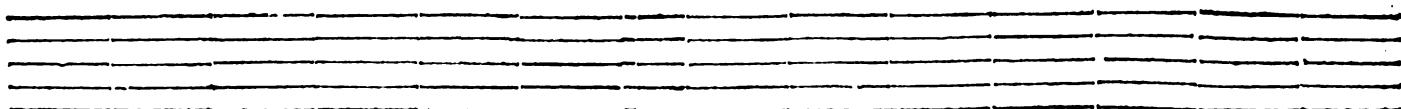
XXXI. B. RESINARIUS.



Igi late er go quia ne



sci tis qua ho ra do minus ve ster ven tu rus fit.



XXXII. LAMPADIVS.



M nis ca ro fœ num, & ommis glori=

a e ius, & om nis gloria qua si flos a gri, Ex

siccatum fœnū, & ce cedit flos. Verbum au tem domini ma-

nct in æ ternum in æter num.

FF ij

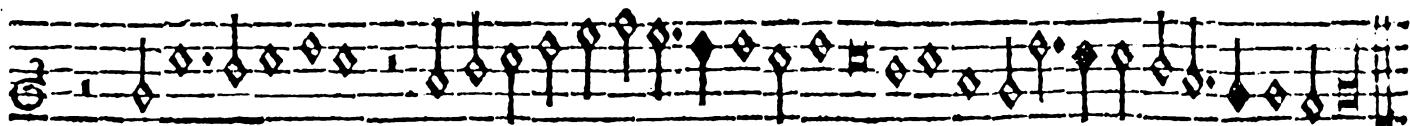
## XXXIII. OCKEKEM.



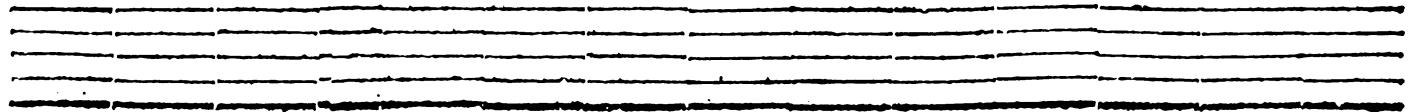
Iuit Do mi nus, & benedi catus De us me



us, & ex altetur ij De us salu tis me e



Vi uit Dominus, & bene dictus Deus meus, Et exaltetur De us salu tis meæ.



## XXXIII.



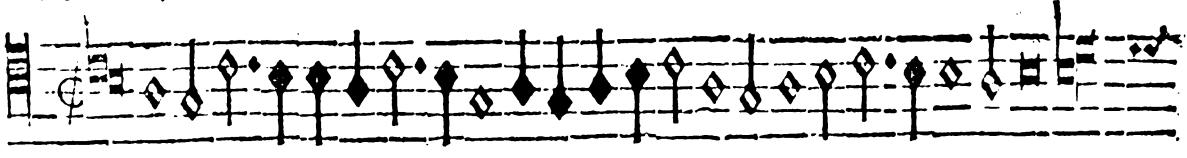
D te suspira  
mus gementes

C

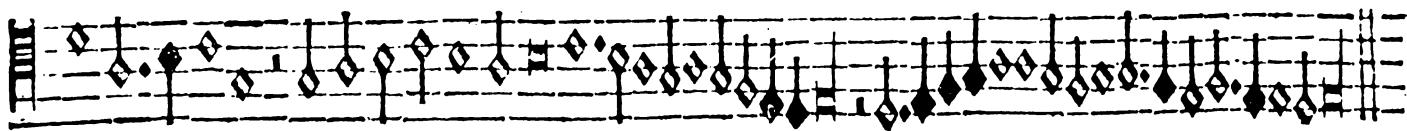
flen tes in hac la chry ma rum lachrys

marū Val le.

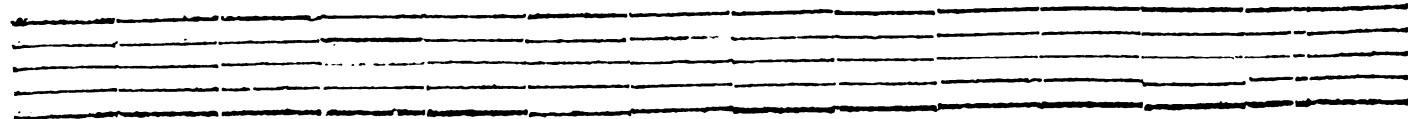
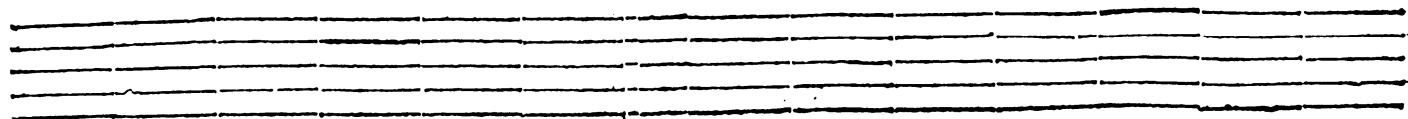
XXXV. B. RESINARIUS.



Y a cy ain quit Pau lus:sum=



ma mus cibum, Quia Dominus suis mili tibus du plica uit an no nam.





Ra di de runt

tra di de



runt corpora su a pro pter De um ad sup pli tia

XXXVII. H. ISAAC.



vo mo do fe et i  
 stud ij  
 stud quo niam uirum no co gnosco  
 non cognosco? respondēs Ans  
 gclus in uult c i.

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes (claves) on five-line red staves. The notation is in common time, indicated by a 'C' at the beginning of the fourth staff. The first staff begins with a large initial note. The second staff starts with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff starts with a note on the first line. The lyrics are written below each staff, corresponding to the notes. The text includes Latin words and some musical terms like 'gclus' and 'uult'.

## XXXVIII.

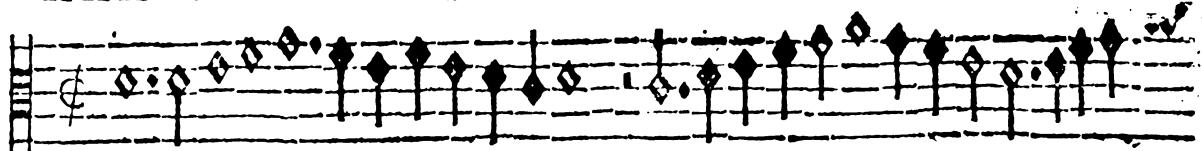
H. ISAAC.



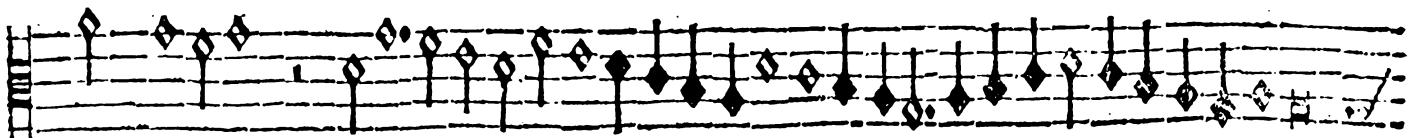
vagloria      gloria      ij      in cœ      lis ista  
 virgo co      litur, que      Do      mie  
 no cœli præ      buit ho      spi      tium ho      spi      tiumsu i  
 sanctissimi      Corpø      ris Corpø      ris  
GG ij

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

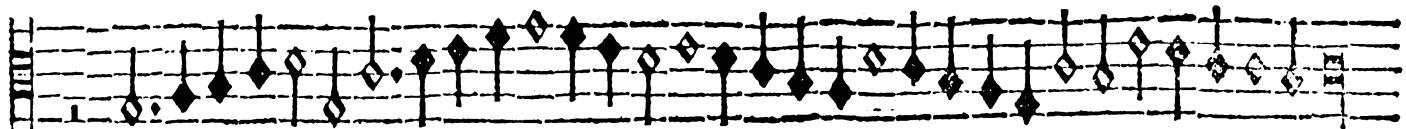
XXXIX. A. PEVIN.



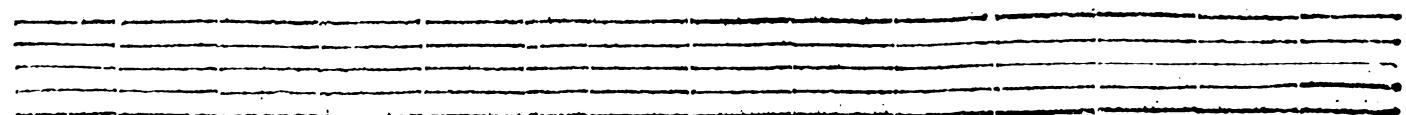
vlchrac*et* & ca sta ge neras



tio thorus immacula tus



im macu la tus



XL. I. THAMANT.



 Two staves of musical notation in black note heads on four-line staffs. The first staff begins with a common time signature (C) and a bass clef. The second staff begins with a G clef. The lyrics are written below the notes.
 

Vi pro pter nos homi ncs O pro pter no stram salus  
tem descendit de cœ lis.

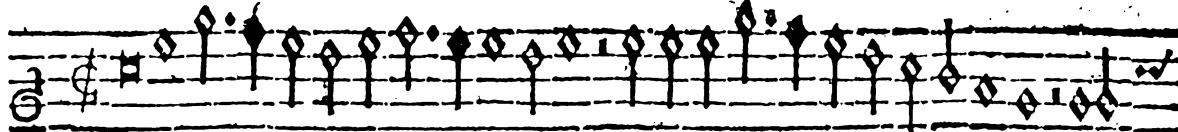
XLI.



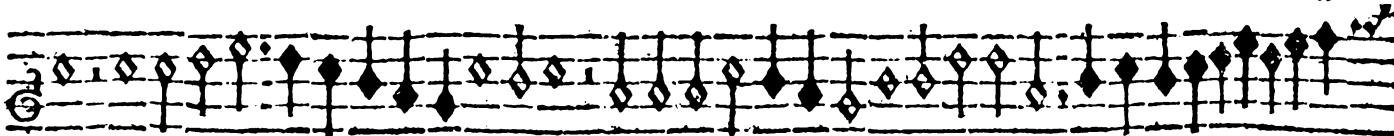
 Two staves of musical notation in black note heads on four-line staffs. The first staff begins with a common time signature (C) and a bass clef. The second staff begins with a G clef. The lyrics are written below the notes.
 

T incarna tus est despiritu san clo ex Mariæ  
a gine O ho mo fa clus est.  
Vir GG ij

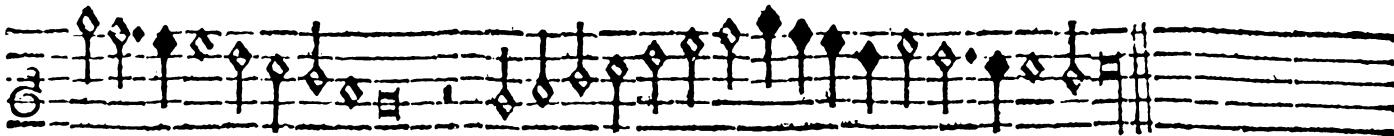
## XLI. C. REIN.



Ruci si xus etiam pro nebis sub Pontio Pila to passus



est o sepul tus est, o resurre xit tertia di e

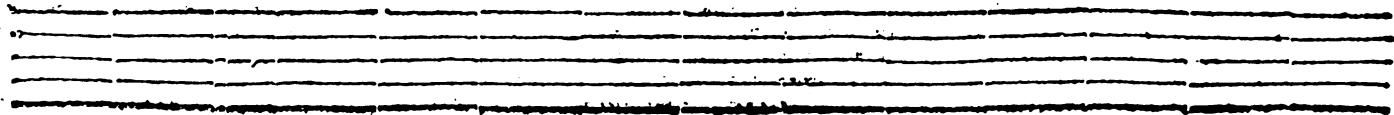


di

e

secundum scriptu

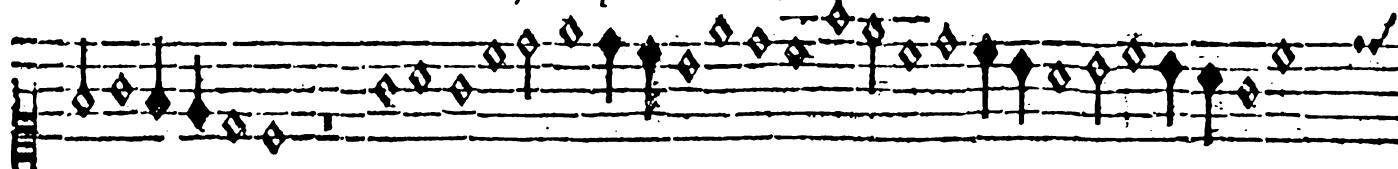
ras.



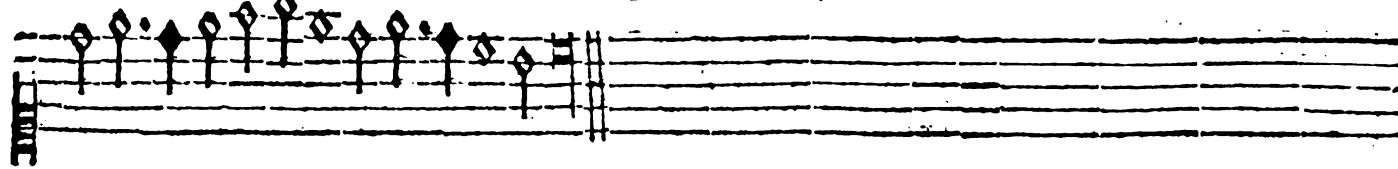
XLIII. I. OBRECHT.



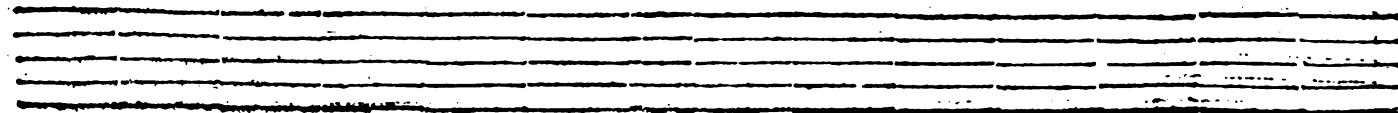
T in carnatus est de Spi ritu Sanc



Ex Maria Vir gine, & homo fū



Etus est.



XLI.III. I. THAMANT.



Leni sunt cœli o ter-

ra gloria tua ij ij

tu a



X L I I I .

Lenis ut coe li o terz  
ra ij gloria  
tu a.

H H

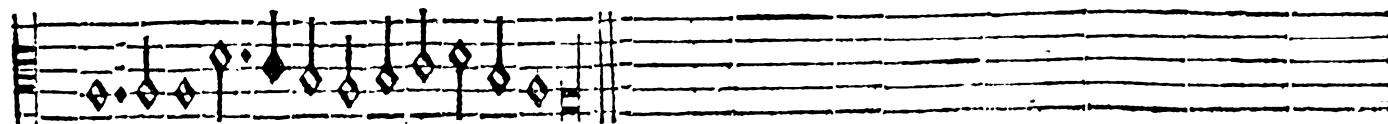
XLVI. JOHANNES. STAHEL.



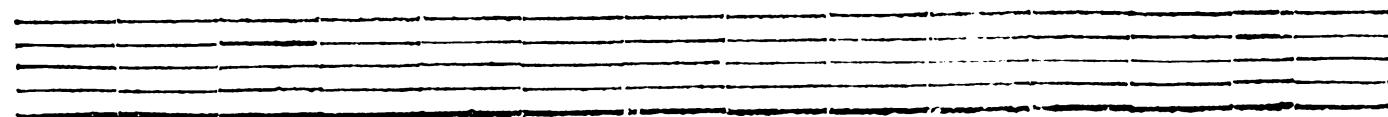
Ene di dus be ne dictus que nit in nomine



Do mini in nomine Domini in nomi re Domini in



nomine Do mini.



## XLVII. I. THAMANT.

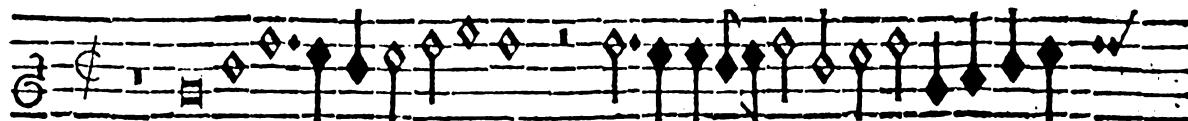


Ene dictus Bene di-  
 tus qui ue nit In nomi ne  
 Do mini Do mi ni

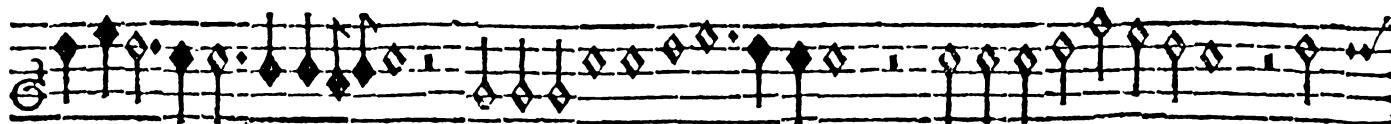
The musical score consists of three staves of music. The top staff begins with a large 'B' and a common time signature. The middle staff starts with a 'D'. The bottom staff starts with a 'D'. All staves use a soprano C-clef. The music is written in a tablature-like system where vertical stems represent pitch and horizontal strokes represent duration. The lyrics are written below the notes, corresponding to the three staves respectively.

HH ♪

XLVIII. CONRAD. REIN.



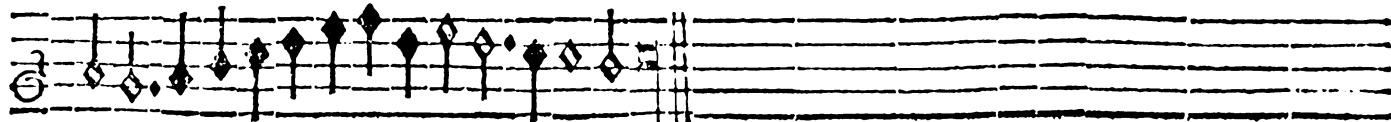
Gnus De i ag nus De



i Qui tollis peccata mun di misere re no bis mi



sercre no bis ij



no bis.

XLIX - I. THAMANT.

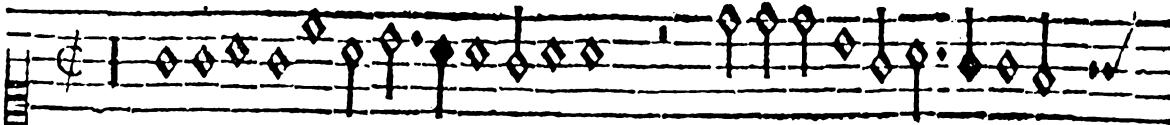


Agnus Dei agnus Dei qui tol  
 lis peccas  
 ta mun di misere re nos  
 bis.

The musical notation consists of three staves of Gregorian chant. The first two staves are in common time, indicated by a 'C' at the beginning of each staff. The third staff begins with a 'C' and ends with a 'B' (Bis), indicating a repeat. The music uses a soprano C-clef, a common time signature, and includes various note heads such as open circles, solid diamonds, and solid circles. The lyrics are written below the notes, corresponding to the musical phrases.

HH ij

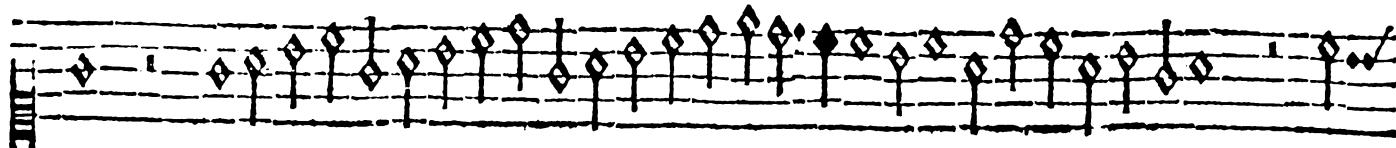
L



Leni sunt cœli et ter

ra

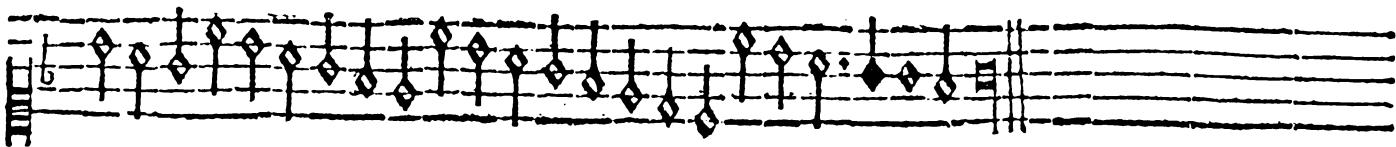
ij



et ter

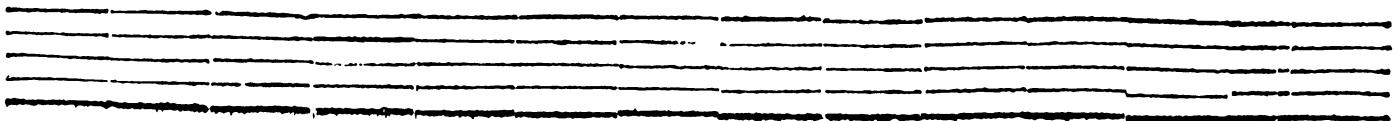
ra

glos



ria tu

a.



LI. 10. GEREN VVEIN.



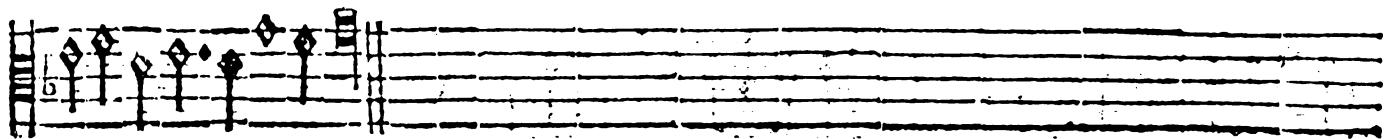
Lc ni sunt cœ̄



li ij o ter ra



ri a tu atu a glori a t̄

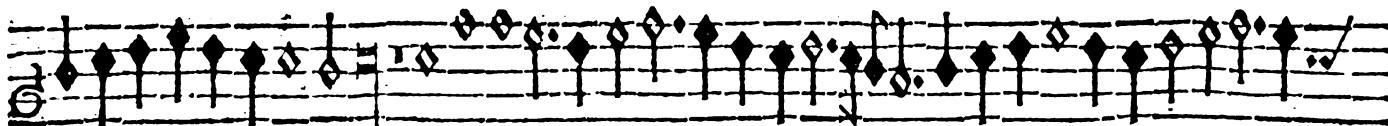


4

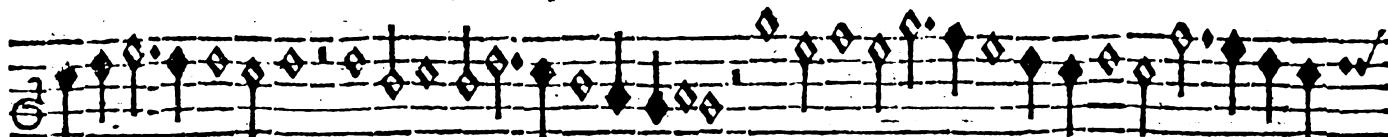
## LII. I. FEVIN.



G nus De i ag nus De=



i Qui tollis pcc ta



di Misericordia bis ij



ij

ij

## LIII.



Enc dictus Benedi  
 aus qui ues  
 nit in no mi ne  
 in no mine Dos  
 mini.

II

The musical score consists of four staves of Gregorian chant notation. Each staff is in common time (indicated by a 'C') and uses a soprano C-clef. The music is written on four-line staff paper. The notes are represented by black diamond shapes (black note heads) and open circles (white note heads). Vertical stems extend from the note heads. The lyrics are written below the staves, corresponding to the notes. The first staff begins with a large initial 'B'. The second staff begins with 'nit'. The third staff begins with 'in'. The fourth staff begins with 'no'. The fifth staff begins with 'mini.'.

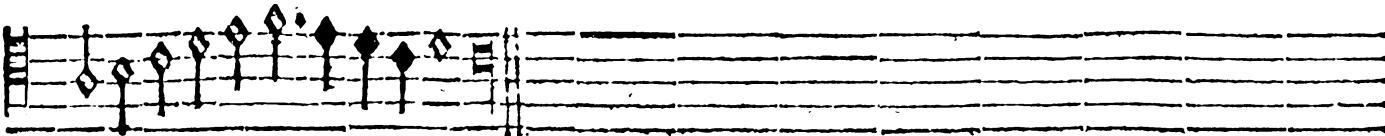
LIII. ANTHO: FEVINVS.



Tresu rexit tertii a di e sc cundum scrip

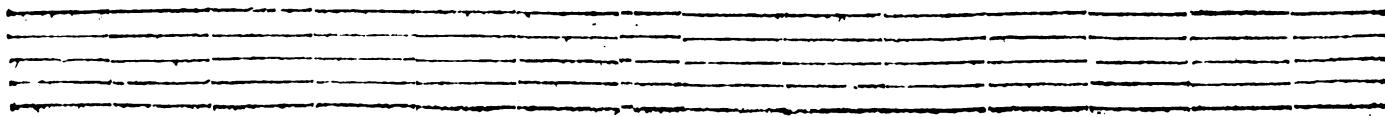


ru rds et ascendit in cœlum sedet ad dexte



rāpa

tris.



LV. I OSQ VIN.



T incarnatus est de spi ritu san elo



ij

ij

Ex Maria



Ex Maria virgi ne, et

ho mo fa clus eR.

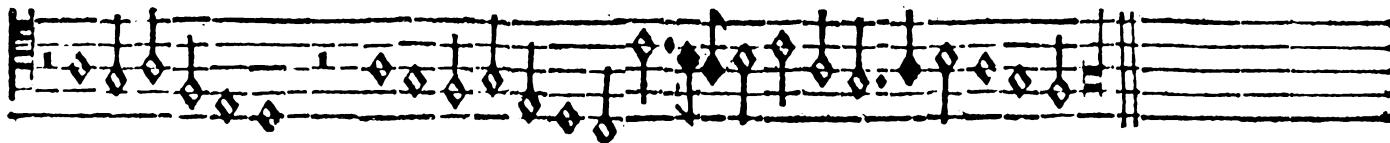
## LVI. IOSQVIN.



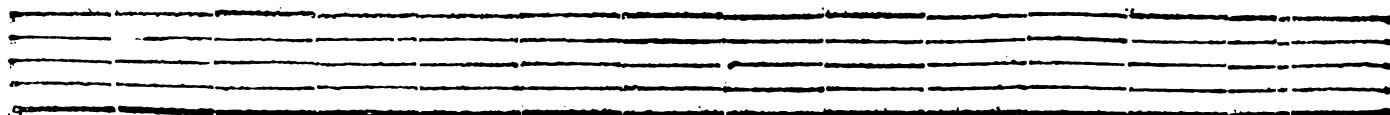
Rucifi xus eti am pro no bis sub Pontio



Pi la ro ij ij passus



et sepultus est e: sepultus est eo se pultus est.



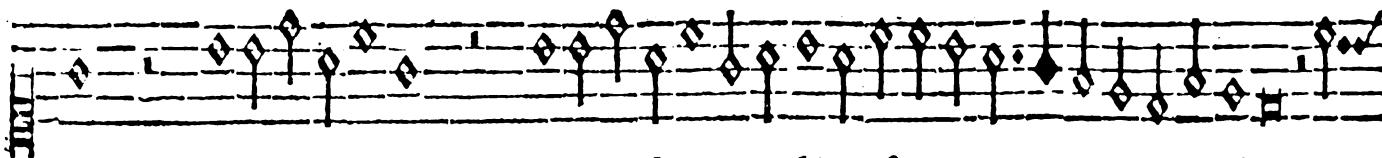
L VII. / I O S Q V I N.



gnus Dei

ij

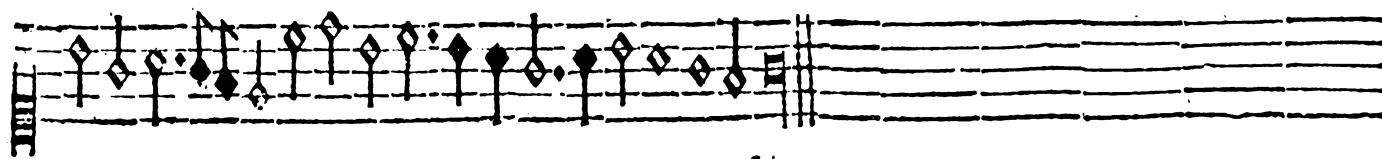
ij



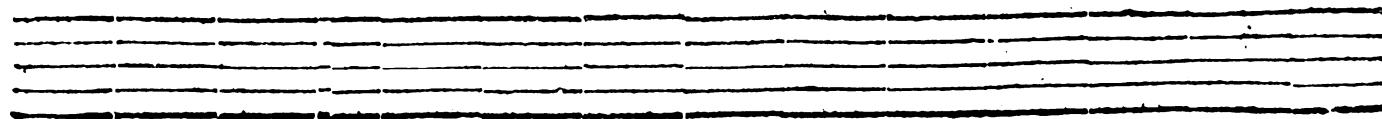
qui tollis peccata

mundi miserere nobis miserere

nobis nos

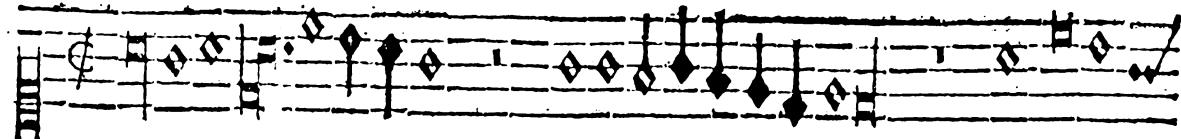


bis.



II ij

LVIII. ANTHO: BRUMEL.



Enedi clus

ij

qui uenit

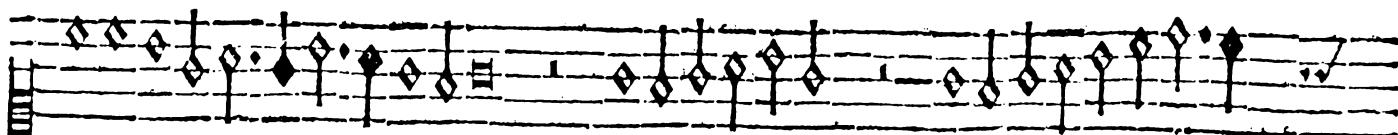


ij

ij

in no

mine

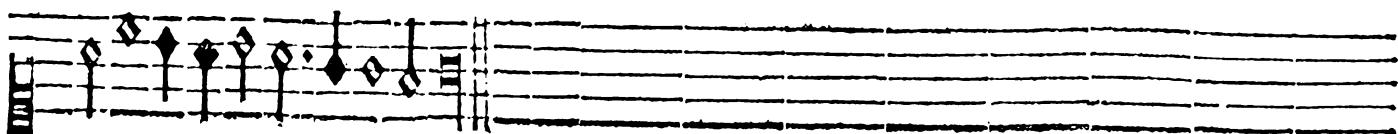


Do

mini

nomine Domini

in nomine Do



mini,

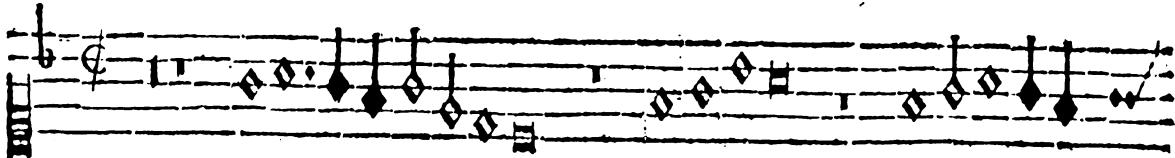
LIX. PIRSON.



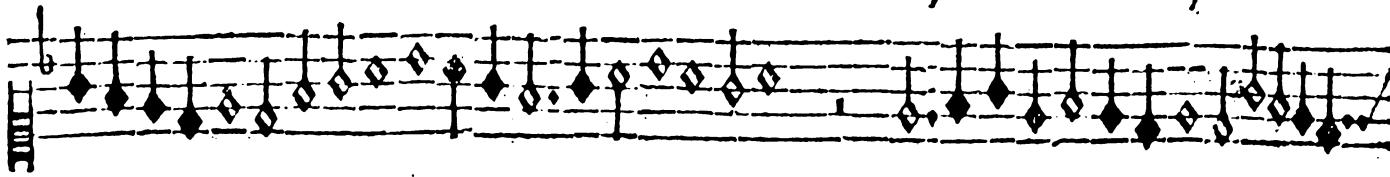
C2  
 Hanc Leni sunt cœ li  
 ij ij ij  
 ij ij terra  
 gloria tu a.

This block contains four staves of musical notation in a Gothic musical manuscript style. The notation uses vertical stems with small horizontal dashes for note heads, and diamond-shaped neumes. The first staff begins with a large initial 'P'. The lyrics are written below the notes. The second staff starts with 'Hanc'. The third staff starts with 'ij'. The fourth staff starts with 'ij'. The fifth staff starts with 'terra'. The sixth staff starts with 'gloria'.

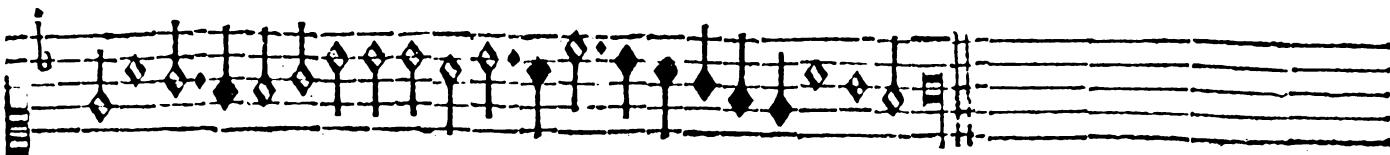
LX. PIRSON.



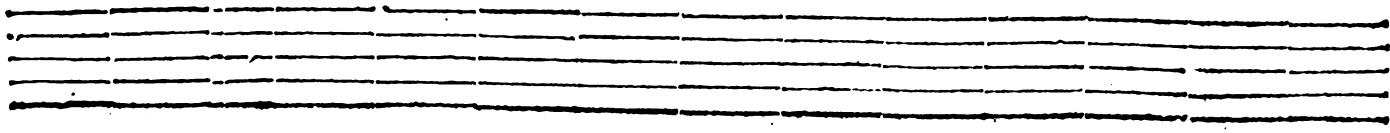
Ene dictus ij ij



qui ue nit in no minc Dos



mi ni in nomine Do mini.



LXI. PIRSON.



Ene dictus ij ij

benedictus qui uenit ij ij uen

nit.

KK

LXII. PIRSON.

The image shows three staves of musical notation. The first staff begins with a large decorated initial 'P' followed by a 'G' sign. The lyrics 'N nomine' and 'Do' are written below the staff. The second staff begins with a 'G' sign and the lyrics 'in nomi ne Do' and 'mini'. The third staff begins with a 'D' sign and the lyrics 'in nomi ne Do' and 'mini.'

N nomine      Do      mini

in nomi ne Do      mini

in nomi ne Do      mini.

LXIII. ANTHO: REVINVS.



T resure

xit

tertia dia

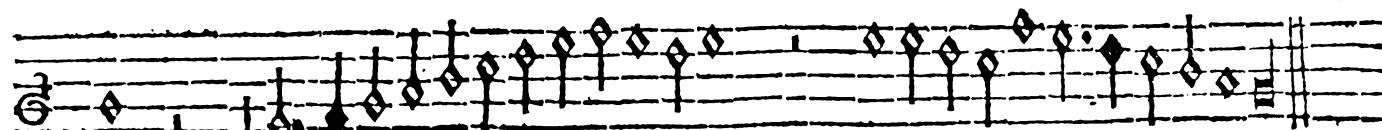


c

fecundum scriptu

ras,

ascen=



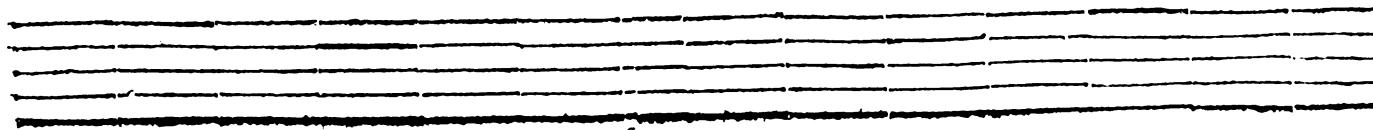
dit

in cœ

lum,

sedet ad dexteram pa

ris.



KK ij

LXIII. A. FEVINVS.



Rucifi                    xus                    etiam pro

no                    bis                    sub                    Pon                    tio Pilat

la                    ro                    pas sus                    et scpultus                    est.

LV. L. SENFFEL.



Atristi am in sonu it uox pia, ue teris ob=

li ta sermonis, sermonis pœnitet me feci sse hominem ho=

minem.

6.

KK ij

LXVI. ANTHO: DIVITIS. Secundus Tonus.



*Ecit potens*



*tiam in brachio su*

*o, in bras*



*chio su*

*o dispersit super*



*bos mente cordis su*

*i.*

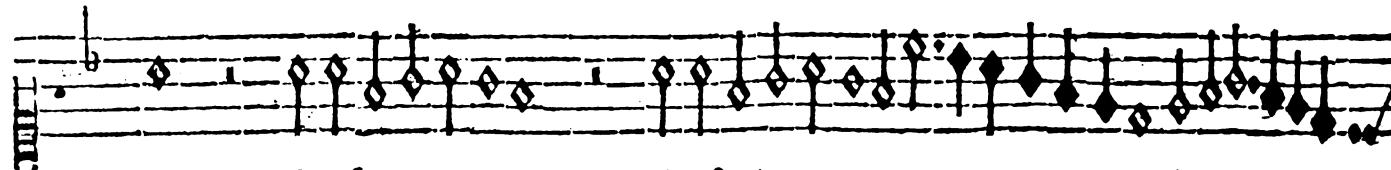
LXVII.

L. SENFEL.

Sextus Tonus.



Suri entes impletuit bo- nis ordi ni

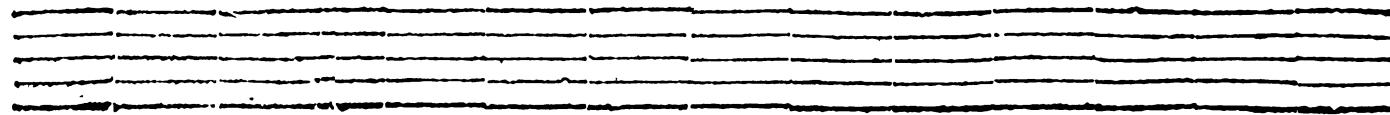


tes dimisit in ares dimisit in ares ina res dimis



sit ina

nes.



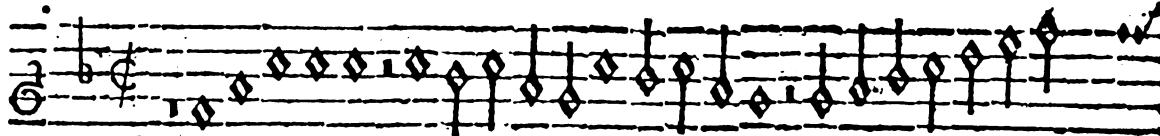
LXVIII. LOYSET COMPERE. Quartus Tonus.

The image shows four lines of musical notation. The first line begins with a large, ornate initial 'E' containing a stylized letter 'G'. Below the music, the lyrics are written in a cursive Gothic script. The lyrics are:

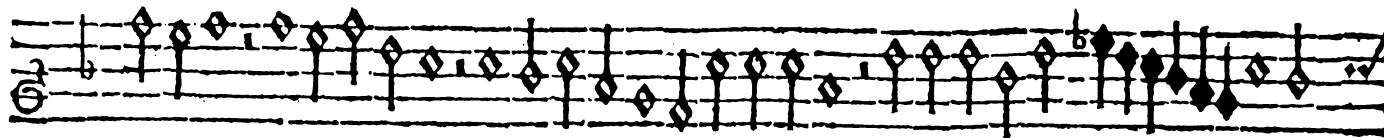
Sur en tes ij imple-  
uit bo nis ordinis  
tes demis  
fin a res.

The music consists of vertical stems with small diamond-shaped heads, typical of early printed music notation. The first line ends with a fermata over the eighth note of the eighth measure. The second line ends with a fermata over the eighth note of the eighth measure. The third line ends with a fermata over the eighth note of the eighth measure. The fourth line ends with a fermata over the eighth note of the eighth measure.

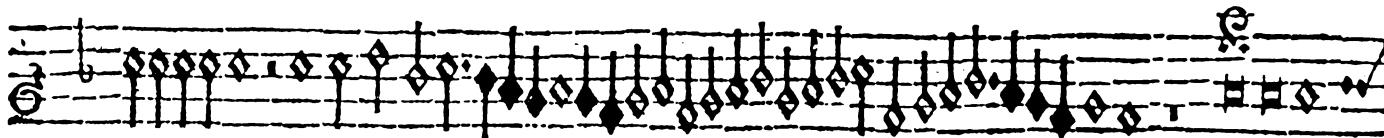
LXIX. G. FORSTERVS.



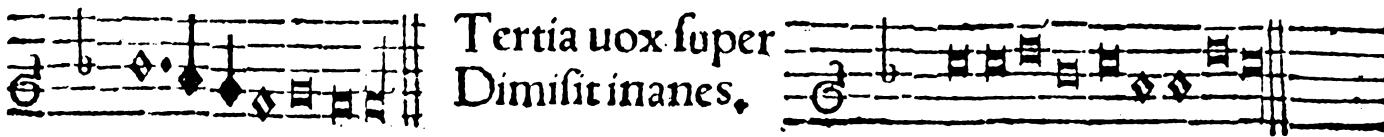
*Su ri ent es impleuit bonis,*      *esurientes imple*



*uit bonis, e suri ent es impleuit bonis, & diu ites & diu ites dimi*



*sit & diu ites dimi sit ina nes, & diu ites dimisit ina nes, dimisit*



*ina nes*

Tertia uox super  
Dimisit inanes.

Dimisit inanes inanes.

L L

LXX. ANTONIVS FEVIN:



su rien

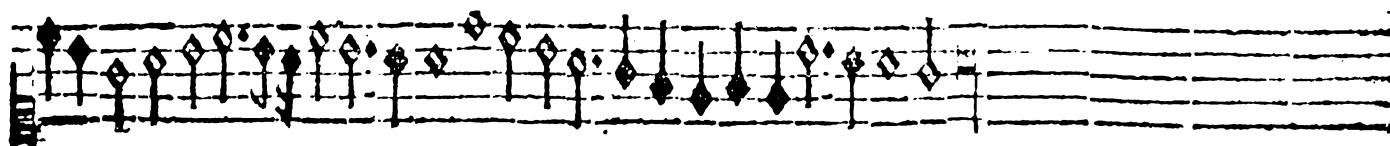


tes ample

nit bas



nis, O duc tes dñe: fit in a:



nes ind:

nes

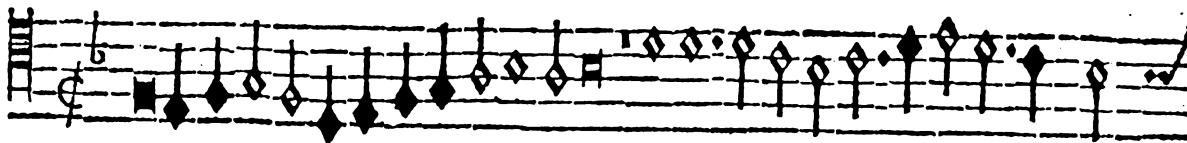
LXXI. / LODOVICVS SENFLIVS.



Iicut sicut sicut locutus est locutus est ad patres ad pa  
 patres no siros Abraham & se mi ni Abraham & se  
 mini & scmini eius & scmini eius eius in se  
 cula.

z l q

LXXII. ANTONIUS DIVITIS.



I

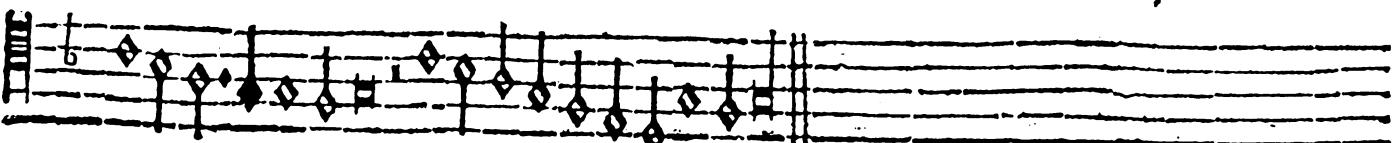
cui locutus est locus



eus est ad patres noe



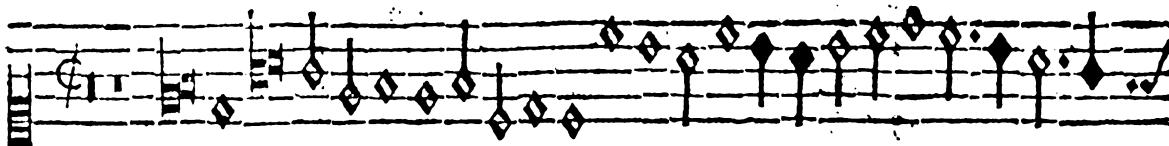
stros, Abraham & semini eius in seculis



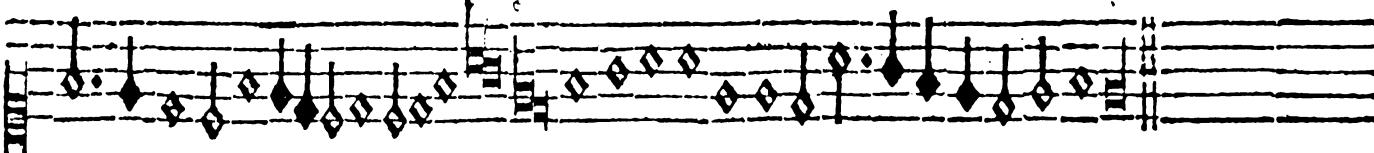
et semini eius in secula.

## LXXIII.

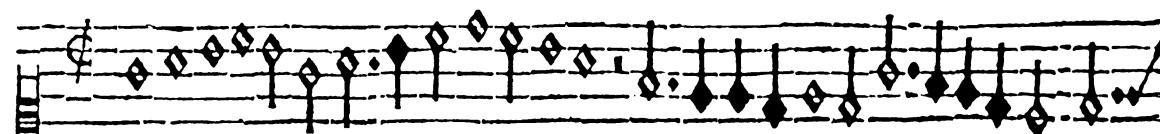
M. ECKEL.



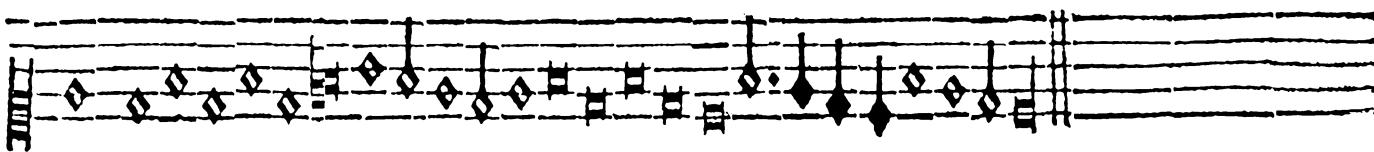
Aluc festa dies toto uenerabi lis æ-



no qua Deus infernum uicit & astra te net.



Cce renascen tis testatur gra ti-



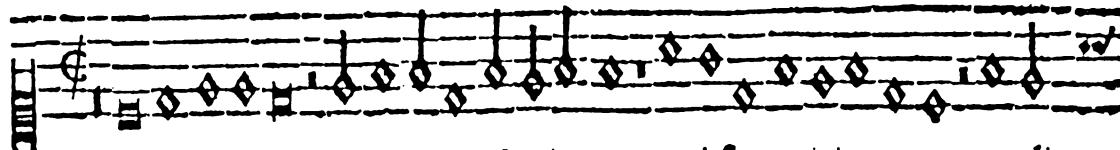
a mundi, omnia cum Domino dona dedisse su o.

LL üj

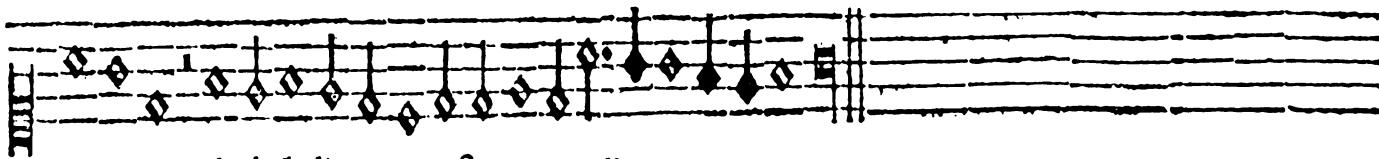
Namq; triumphali post tristia tartara Christo,  
Vndiq; fronde nemus, gramina flore fauent.  
Legibus inferni oppressis super astra meantem,  
Laudant rite Deum, lux, polus, arua, fretum,  
Qui crucifixus erat, Deus ecce per omnia regnat.  
Danq; creatori chusca creatu precem.



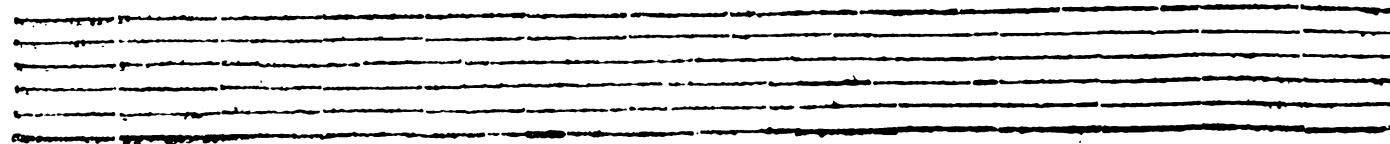
LXXIIII. ARNOLDVS DE BRVCK.



Rates nunc omnes reddamus domino Deo, qui sua nativitate nos li



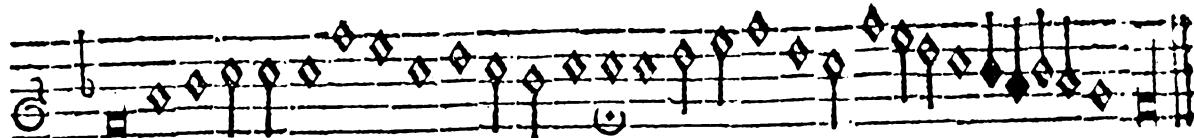
beravit de diabolica potestate. ij.



INVITATORIUM AD PUELLOS LVD.

primum Literario initiantes.

LXXIII. αὐθιλον.

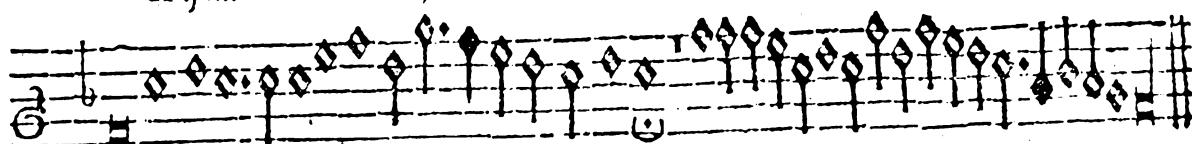


Os ad se pueri primis inuitat ab annis, Atq; sua Christus uoce uenire iubet.  
 Premiaq; ostendit uobis uenientibus ampla,  
 Sic uos o pueri curat amatq; Deus.  
 vos igitur laeti properate accurrere Christo,  
 Prima sit hæc Christum noscere cura ducem.  
 Sed tamen ut dominum posis agnoscere Christum,  
 Ingenuas artes discito parue puer.

Hoc illi gratum officium est, hoc gaudei honore,  
 Infantum fieri notior ore cupit.

Quare nobiscum studium ad commune uenite,  
 Ad Christum monstrati nau schola nostra uiam.

LXXV αὐθιλον.  
 Alij numeri in hos uersus.



OS ad se pueri primis inui tat ab annis Atq; sua Christus uoce uenire iubet.



LXXVI. G. BLANCKEMVILLER.

Audemdi                      cite                      Deo nostro

omnes sancti e              ius                      ij

omnes sancti eius              ij                      e qui timetis              e

qui timetis e              um                      pusilli              mag              ni              ij

AM



LXXVII. IOSQVIN.

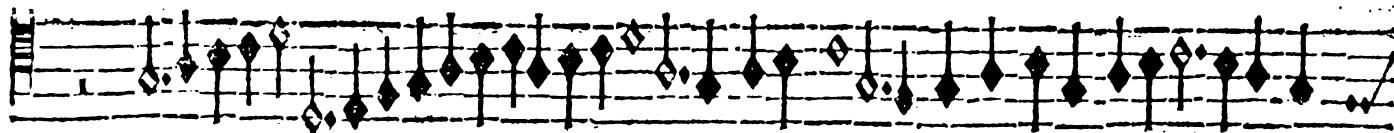


In principio erat uerbum et uerbum erat apud Deum et Deum erat uerbum.

The musical score consists of three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large square neume, followed by a series of smaller ones. The second staff begins with a small square neume, followed by a series of larger ones. The third staff begins with a small square neume, followed by a series of larger ones. The lyrics are written below each staff, corresponding to the neumes.

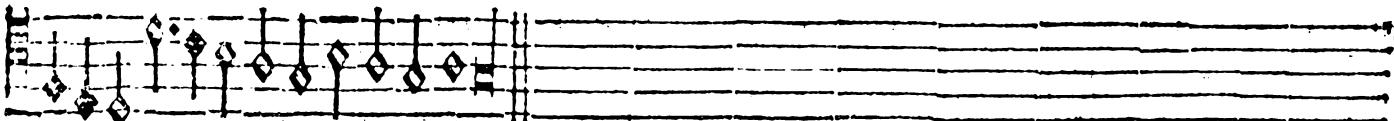
Below the third staff, there is a small number '3' with a horizontal line through it, indicating a three-part setting.

Below the lyrics, there are some additional markings: 'bHM o.' under the first staff, 'De' under the second staff, 'us' under the third staff, 'c rat ucr' under the first staff, 'MM ü' under the second staff, and 'bHM' under the third staff.

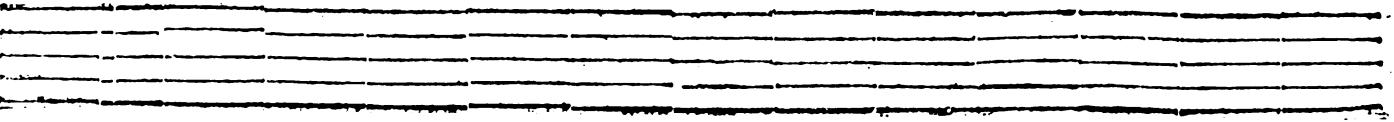
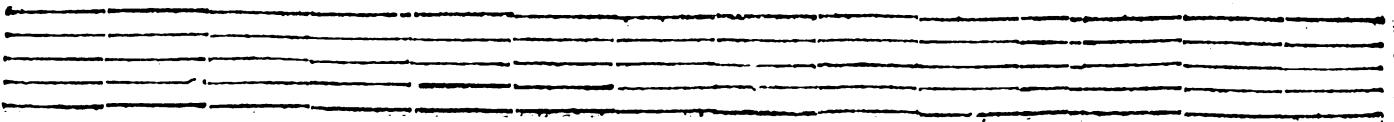


Deus erat uerbum.

ij ij



ij

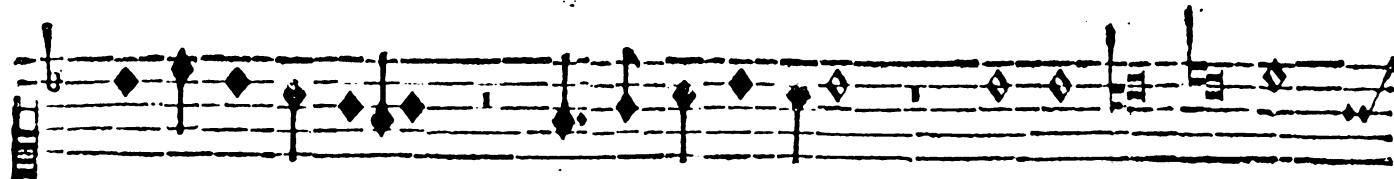


LXXXVIII. VVILHELMVS MVLNER.

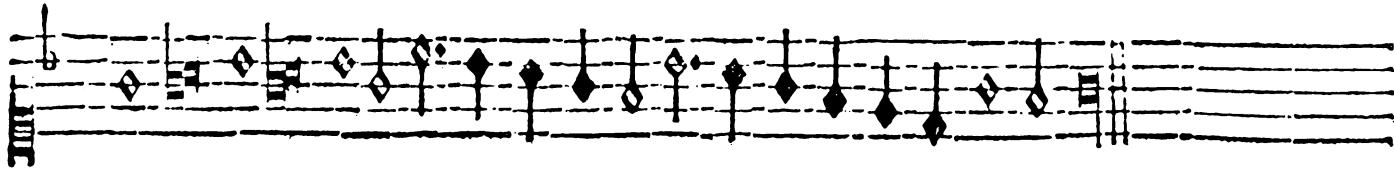


Ixit Do                      minus                      Dos  
 minus                      muli                      eri                      chana                      na  
 non est bonum summere panem                      fi li os  
 erum                      ij                              ij                              ij                              MM                      ij

The musical score consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small circles at the top, indicating pitch. The first staff begins with a large initial 'W'. The lyrics are written below each staff, corresponding to the notes. The notation uses a system of short vertical strokes (ticks) on the lines to indicate rhythmic values, similar to modern musical notation. The lyrics include 'Ixit Do', 'minus', 'Dos', 'minus', 'muli', 'eri', 'chana', 'na', 'non est bonum summere panem', 'fi li os', 'erum', 'ij', 'ij', 'ij', 'MM', and 'ij'.



o mit tcre ca ni bus ad mandu



can

dum.

## LXXXIX.

TIME

Tilla

dis

xit.

Etiam Domine,

nam

or ca

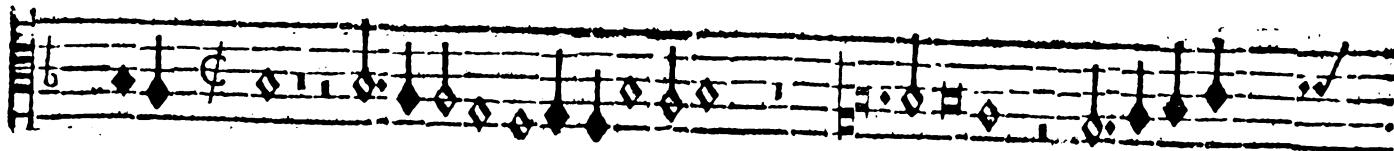
tel

li es

dum

de

mis

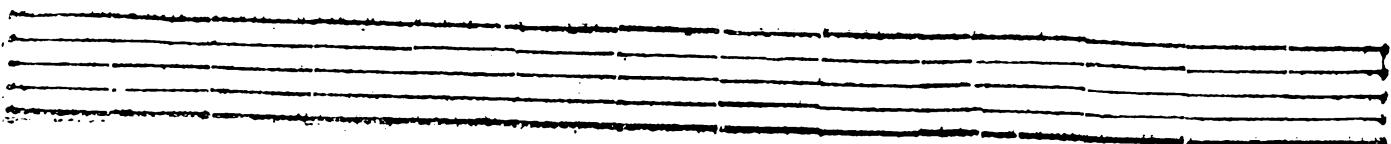
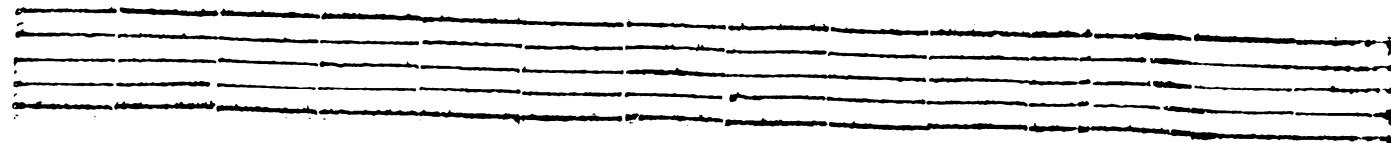


cis que cadunt de men sa Do minorum su-



o

rum.



LXXX.

IOSQ. VIN.



Omne Non secundum peccata  
 nos strafas facias nos  
 bis negas secundum iniurias nos  
 paras recte buas nos  
 bis.  
 NN

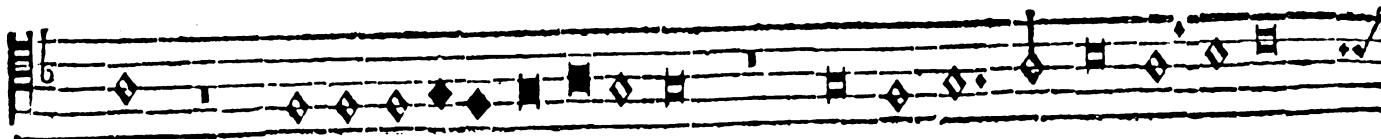
The musical notation consists of four staves of Gregorian chant. The first staff begins with a large 'D' (decorated initial) and a common time signature. The notes are represented by black diamond shapes (black note heads). The second staff starts with a 'C' (common time). The third staff starts with a 'G' (common time). The fourth staff ends with a 'G' (common time). The lyrics are written below each staff, corresponding to the notes.

## LXXXI.



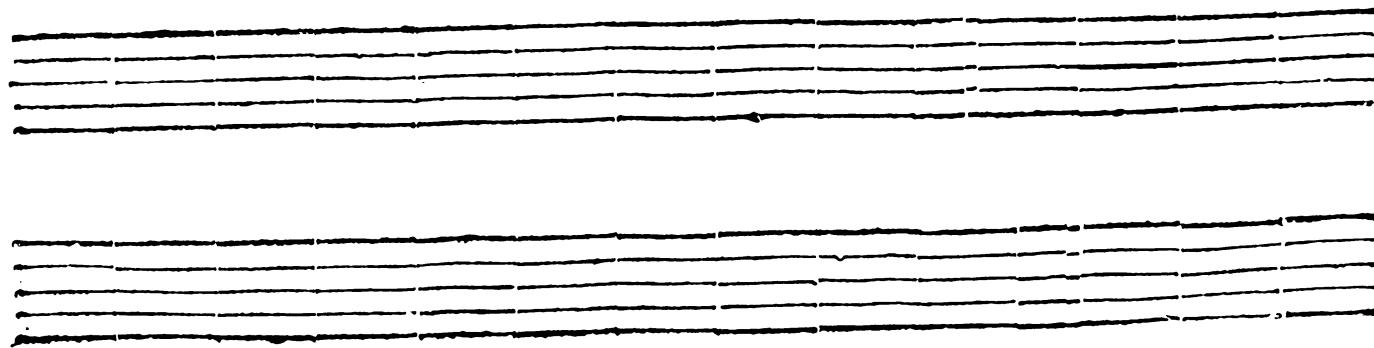
o mine                      ij                      ij  
 ne memui                      neris                      in  
 i qui    ratum              nostra rum              an ti quida  
 rum,    ci to antici                      pens

The musical score consists of four staves of Gregorian chant notation. The first staff begins with a large initial 'D'. The notation uses square neumes on four-line red staves. The text is written below the music, corresponding to the notes. The first two staves begin with a soprano C-clef, while the third and fourth staves begin with an alto F-clef. The time signature varies between common time and 3/4 time. The music includes various note heads, some with vertical stems and others with horizontal stems, and some with small dots or dashes indicating specific rhythmic values.



nos      miseri cordi &      tu &      tua

a.



NN ü

LXXXII. T. STOLCZER.



Four staves of musical notation in black and white, with Latin text underneath each staff:

- Staff 1: *Iant aures tu*
- Staff 2: *tenden*    *les*    *in ora*    *tio=*
- Staff 3: *nem*    *scr*    *ii*    *tu*
- Staff 4: *i.*

## LXXXIII.



I in iquita tes obserua.  
 ueris Do mine Doz  
 mine quis su sti nes  
 bii. NN ij

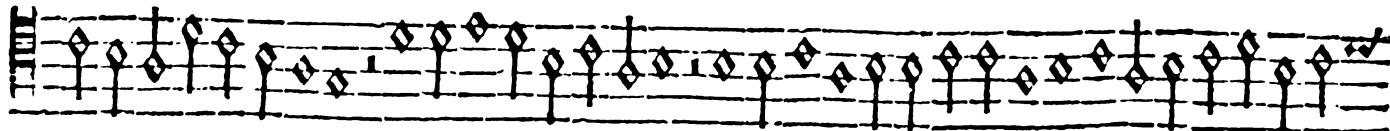
LXXXIII. A. ERICH.



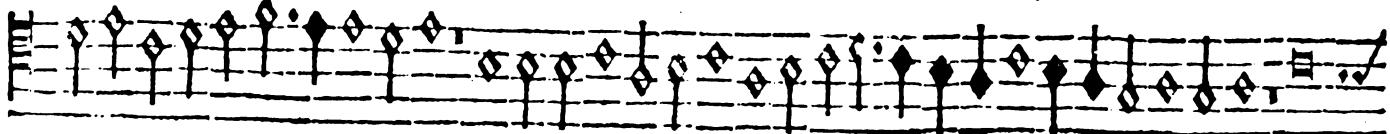
Eus uenerunt gen tes in hære di ta rem tus



am polluerunt templum sanctum tu um, posuerunt Iherusalem in pos



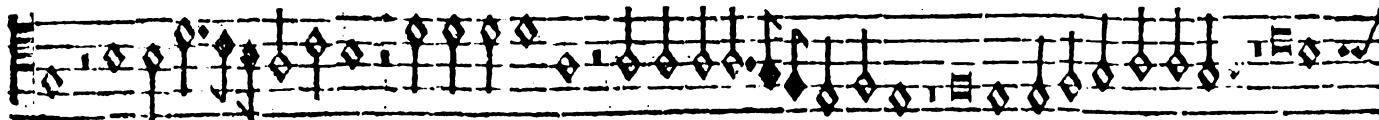
morum custodi am in pomorum custodiam, posuerunt morticinia seruorum tuorum es



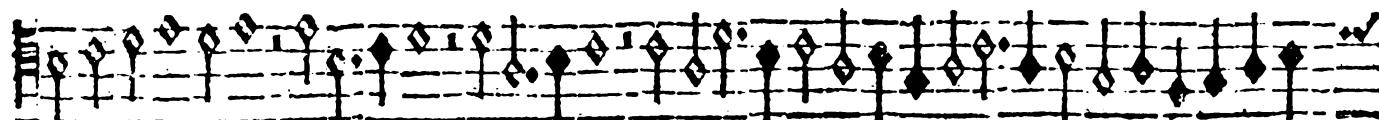
scias uolatilibus coe li carnes sancto.ū tuorum bestiis ut n. Efe



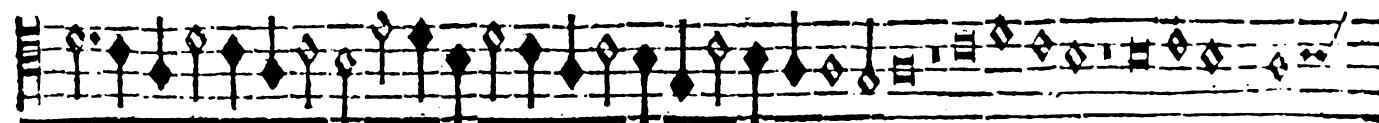
fuderunt sanguinem ipso rum tanquā tanquā aquam in circuitu Iherusalēm, O nō cē



rat et non e rat qui se pe li ret. ij Vsq; quo Do mine usq;



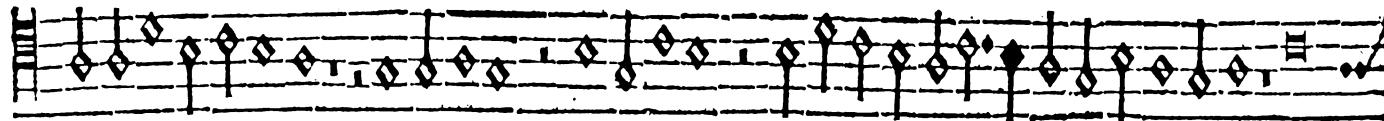
quo Do mine irasce ris ij in fis



mem; accendetur accende ius



uelut ignis zelus tuus tu us. Effunde iran tuam in gena



tes que te non nouerūt & in regna & in regna qui nomen tuum non invocaerunt, Qui



a quia comedcrunt Iacob & locum eius desolauerunt desolauer-



runt,

LXXXV. AMBROSIVS' ERICH.



Nte Domine spe ra ui, non cōfundar

in æter num non cōfundar in æter num

in iusti ti a tu a libe ra me Domi ne Dos

mi ne, inclina ad me aurem tu am in cli na ad

oo

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 'I'. The second staff starts with 'in æter'. The third staff starts with 'in iusti ti a'. The fourth staff starts with 'mi ne,'. The music is in common time (indicated by 'C') and includes various note heads (solid black, open, and diamond-shaped) and rests.

me aurem tu am inclina ad me aurem tu am, ac cele  
ra ut crua me. accelera ut crua as me, accele  
ra ut crua as me. Esto mihi in Deū prote cto  
rem, Et in domum refu gij, utsaluum me fa cias, Quoniam fortitudo me a,

Four-line musical staff with Gothic neumes. The music consists of four staves, each with four lines. The neumes are represented by various combinations of dots and dashes, typically enclosed in diamond shapes. The lyrics are written below the staves.

quoni amforti tudo mea      & refugi um meum es tu      & re=

fugi um meum es tu,      & ppter nomc tu      um Do      mine Domi ne de duces

me,      & enutries me. ij      Educes me de laqueo que absco=

de rune mi      hi, Quoniam tu      es protector me= NN ij

us. In manus tu as Domine, cōmendo spiri tum meū ij

redemisti me Domine De us uerita tis ij

ue ri ta tis. In te Domine spera ui non

con fundas in e ter num.



Music score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring neumes on four-line staves. The lyrics are in Latin.

**Soprano (Top Staff):**

- Line 1: Nuo cauit *i*j *me,* *o*
- Line 2: *e* go ex au *diam e*
- Line 3: *um e* um cum ipso
- Line 4: *sum in tribula ti o ne.* *i*j *oo ij*

**Alto (Second Staff):**

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)

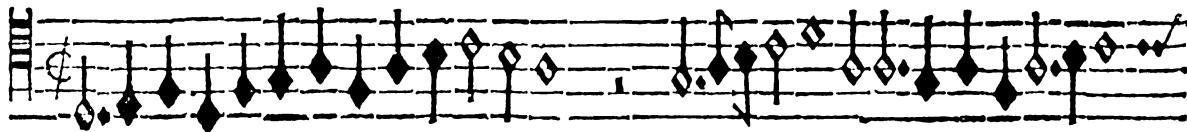
**Tenor (Third Staff):**

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)

**Bass (Bottom Staff):**

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)

LXXXVII. THO: STOLCZER.



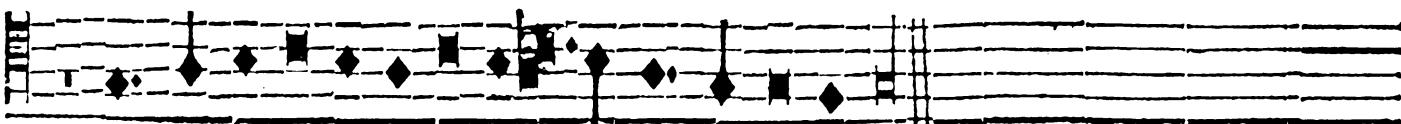
Ta o culi



no stri ad Do minum De um



no strum, do ncc mi re a tur



no

stri.

LXXXVIII. THO: STOLCZER:



Te nim c tenim nō po-  
 tuerunt mi hi ij supra  
 dor sum mc um fabricaue runt pec  
 calo res ij pecca cores.

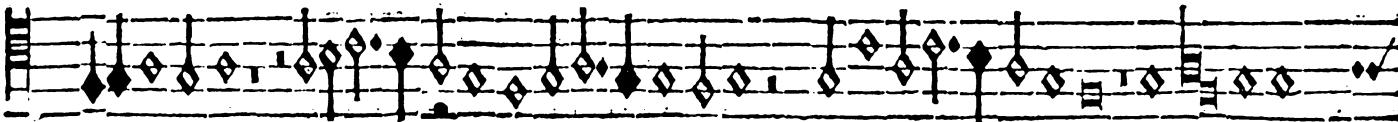
The musical score consists of four staves of Gregorian chant notation. Each staff uses a single-line staff with vertical bar lines. The notes are represented by black diamond shapes of varying sizes. The first staff begins with a large 'P' note. The second staff begins with a small note. The third staff begins with a medium note. The fourth staff begins with a small note. Below each staff, the corresponding Latin text is written in a cursive Gothic script. The text is divided into words by short horizontal dashes. The first word of each line is aligned under the first note of its respective staff.

## LXXXIX.

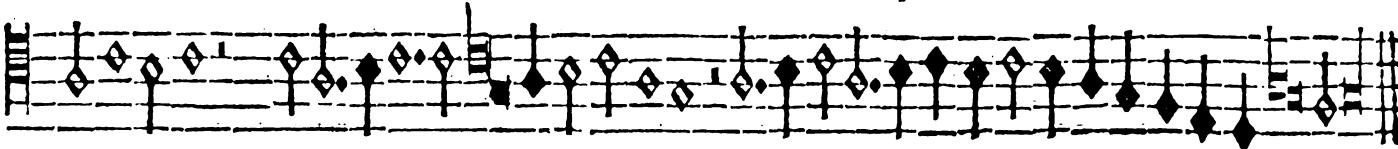
## ISAAC.



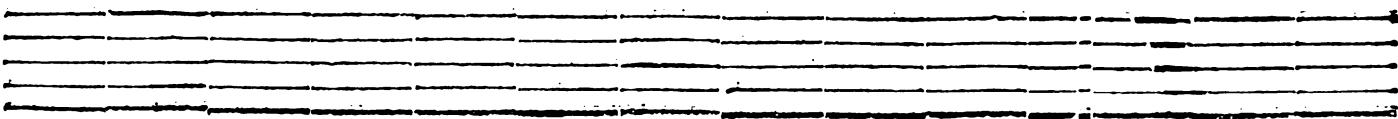
I i ni quitates ij obseruas uce



ris Do mine ij Doz



mine quis susti ne bit su stine bit.



XC.

ISAAC.



A three-line musical staff with vertical bar lines and various note heads (diamonds, dots, and squares) corresponding to the lyrics below. The staff begins with a clef (C) and a key signature of one sharp.

Ntra te inconspe elu e  
ius inex ul ta ti o ne  
in exulta ti o ne.

.....

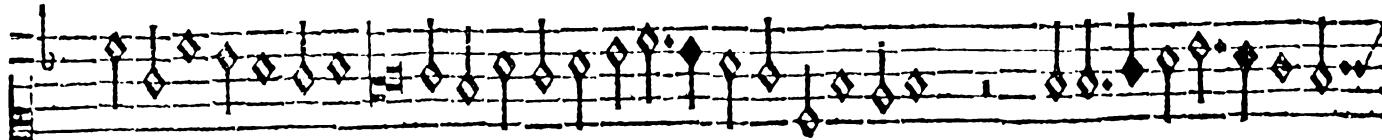
PP

XCI.

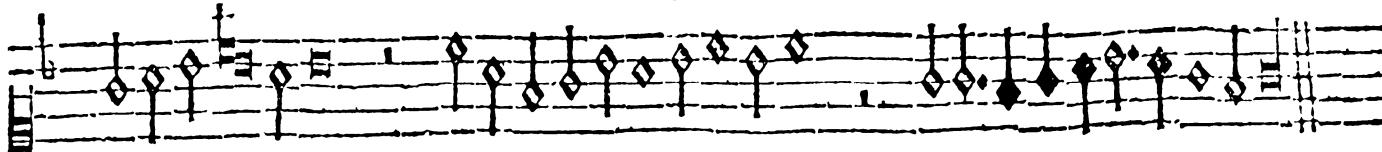
ISAAC.



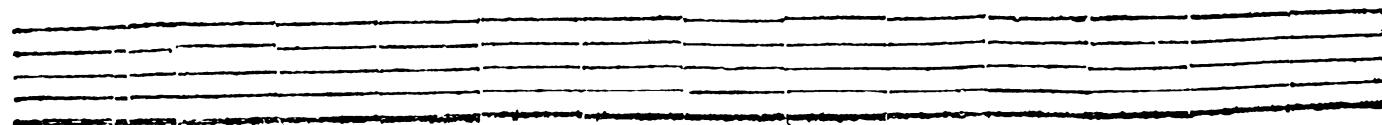
vo ni am Ange lis su is man



dauit de tc, ij ut custo diant



te in omnibus ui is tu is.



## xcii. ISAAC.



In manibus in ma nibus porta  
 bunt te, ne  
 unquam offens  
 das adla pi dem pedem tu um  
 PP ij

The musical score consists of four staves of Gothic tablature notation. The first staff begins with a large initial note. The second staff starts with a note followed by a rest. The third staff begins with a note. The fourth staff starts with a note followed by a rest. The music is set in common time (indicated by a 'C'). The notes are represented by vertical stems with diamond-shaped heads, and rests are indicated by short horizontal strokes. The lyrics are written below the staves, corresponding to the notes.

## XCIII. ISAAC.



E us me us clama:  
 bo perdi em nec exau di:  
 es ij in mon te O non  
 ij ad in sibi enc am mi himi hi.

The musical score consists of four staves of Gothic-style notation. The notation uses vertical stems with small horizontal dashes for note heads. The first staff begins with a large 'E' and includes lyrics 'us', 'me', and 'us'. The second staff begins with 'bo' and includes 'perdi', 'em', 'nec', 'exau', and 'di'. The third staff begins with 'es' and includes 'ij', 'in', 'mon', 'te', and 'O'. The fourth staff begins with 'ij' and includes 'ad', 'in', 'sibi', 'enc', 'am', 'mi', 'himi', and 'hi'. The music is set in common time, indicated by a 'C' at the beginning of the first staff.



## XCIII. PIRSON.

Iber ta tem quam aio res pepe res  
runt dig nc pepe rerunt digne stu deas fo ues  
re poste ri tas stndcat souc rc fo  
nc re poste ri tas fo uc re liber pp ta tem.  
iy

XCV G. LE. HEVRTEVR.



Stra De o nihil maius habent, nil  
 Cæsare ter ra, ij  
 ij Siterrā Cæ far,Sire git  
 astra De us, Siterrā Cæ far,Sire git astra De us,

The musical score consists of four staves of Gregorian chant notation. Each staff uses a soprano C-clef and a common time signature. The notes are represented by black diamond shapes (black note heads) on a four-line staff. The lyrics are written below each staff, corresponding to the notes. The first staff starts with a long note followed by a series of shorter notes. The second staff begins with a short note. The third staff starts with a short note. The fourth staff starts with a long note.

XCVI. RICHAFORT. Εὐχὴ ἀντίσθεοφΘ' σὺν παλνοδίᾳ.

Canon. Vade & noli tardare,  
Reuertere & obuiam da.

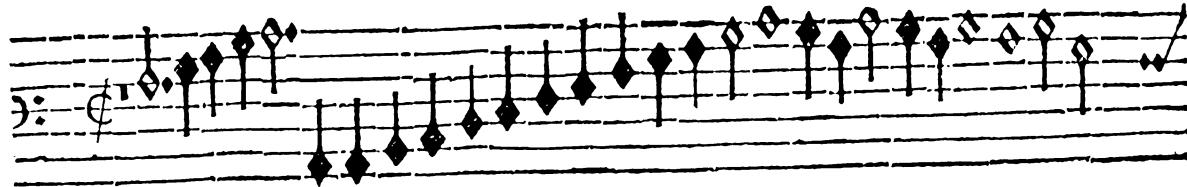


Aus tu a non tua fraus uirtus      non copia re      rum copia  
 re rum      copia rerum scandere te fecit hoc decus eximium. Eximium decus hoc fe-  
 cit te scandere rerum copia non uirtus fraus tua nō tu      a laus.

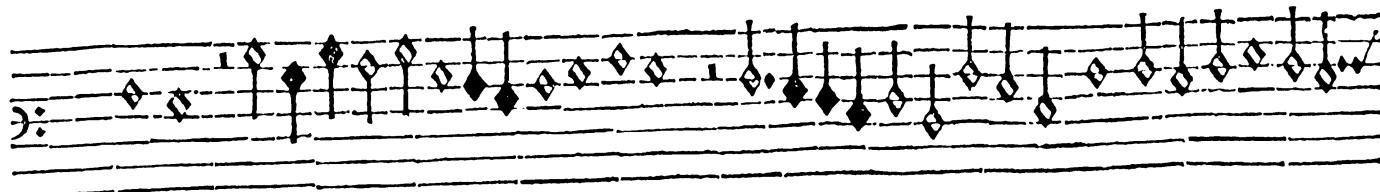
The musical score consists of three staves of Gregorian chant notation. The notation uses square neumes on four-line redigamus staves. The first two staves begin with a sharp sign, indicating G major. The third staff begins with a natural sign, indicating C major. The music is in common time (indicated by a 'C'). The lyrics are written below the staves, corresponding to the notes.

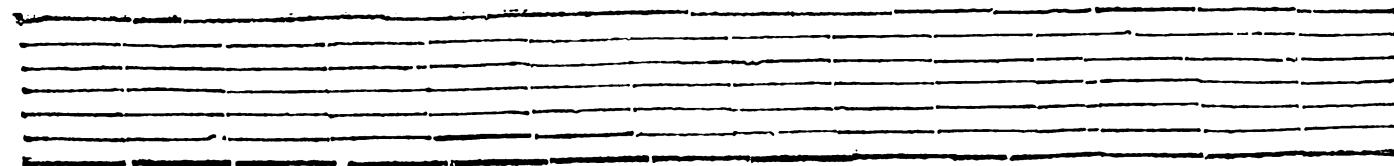
XCVII.

"αδηλον.



Mnis mons humiliabitur, & omnis collis exaltabitur.





a a

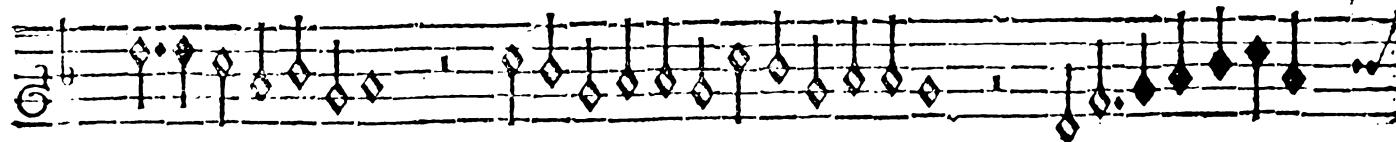
## XCVIII. I. HELLERV.



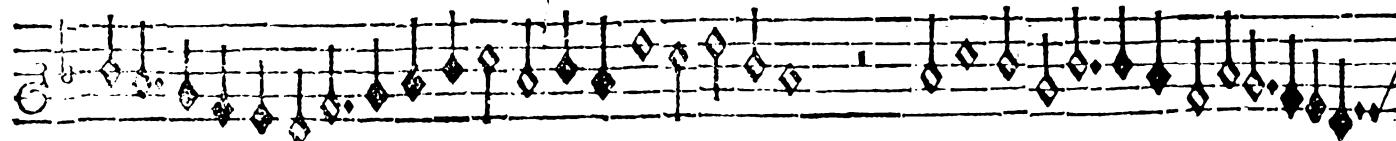
I ui na res est Mu si  
 ca mulcet Deum mulcet ui ros. Q uicūq; Musicā colit, hunc as  
 mat Deus, colunt vi ri. Pisces Ari on æquoris, Orpheusq; syl  
 ue be stias Linusq; saxa conno uct, Pan monium cactus

The musical notation consists of four staves of Gregorian chant. Each staff uses a soprano C-clef and a common time signature. The notes are represented by black diamond shapes (black note heads) on a four-line staff. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the notes.

mina. Quid in solo? quid in sa  
lo? quod non trahatur Musica? Tri  
pudiant cum lau  
dibus Deum canentes ange li, Te lum c si inernu fortibus incensis fax  
Tu ba fra go re & clasi ci  
ruunt viri, ruunt & qui. Sedat  
dolores pectoris curasq; mollit Musica,  
Templis sacratis est decus,



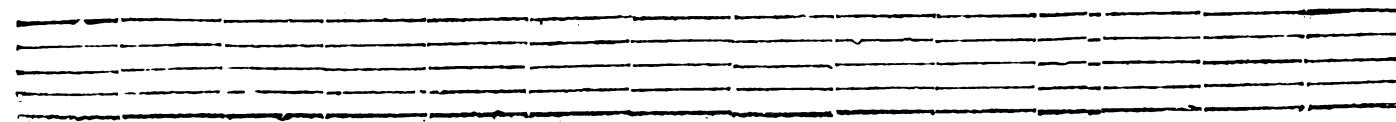
dulcibus con uiuijs      conui      uijs,      ij      Diui      na



res      est Mu      sica      mulcet Deum, mulcet Vie



ros. Quicūq; Musicam colit,      Hunc amat Deus,      colunt vi ri.





XCIX. LAMPADIVS.

E De us e terna fa ciat uirtus te uis  
rentem, Immarcessibilis palnam con tingere ui te, ij  
Hoc Pa ter, hoc na tus, hoc spiritus  
ij annu at al mus hoc spiritus annu at almus annu at al mus.  
Q Q ij



Impressum Norimbergæ in officina Ioannis  
Montani, & Ulrici Neuberi, Musices Cal-  
chographos. Anno Domini  
**M. D. XLIX.**