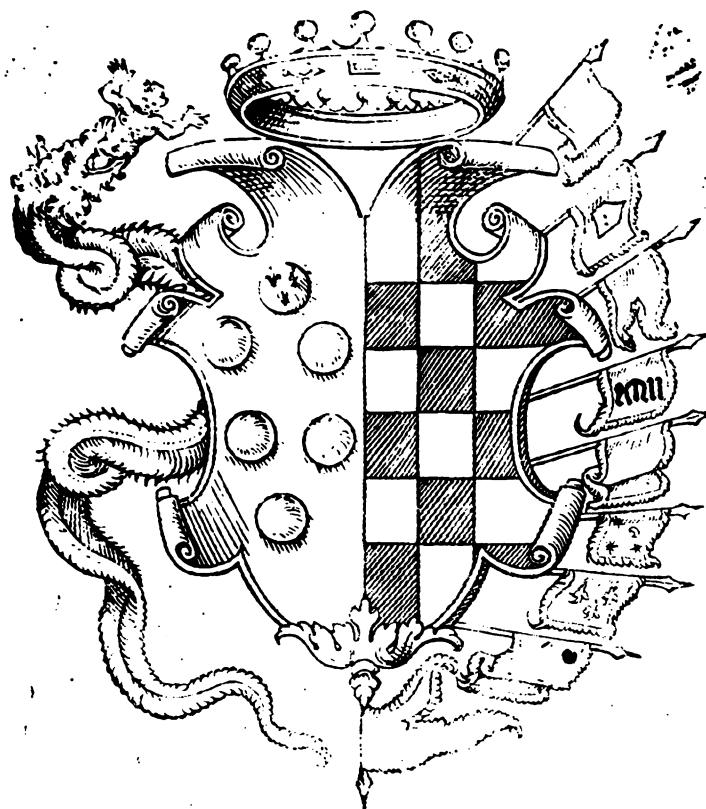


CHRISTOPHORI
MORALIS HYS
PA
LENSIS MISSARVM
~ LIBER PRIMVS ~



ILLVSTRISS. ATQVE
EXCELENTIS. COSMO MEDICI FLOREN. DVCI
Christophorus Morales Hypsalensis.

S.

D.

HOMINVM præstans, aque excellens ingenium tam multas, tamq; varias artes perit, ut in hoc terrenū, ac mortale corpus diuinū quoddā lumen e cœlo innuissum esse constet: qui enim res tam deppressa, tamq; rudib; concreta naturis aut de altissimis, obsecrissimisq; rebus & cogitare potuit, & loqui, quæ sola est animorum, ac propria inues-
tigatio, aut tam multa sensibus oblectamenta querere, quæ nisi artificio, ac præceptorū
quorundam traditione non conficerentur? Quamobrem affirmare tandem licet, quod
& palam negare, vt nonnulli olim fecerunt, ne farium est: & turpissimum ac prope nihil
videari hominis noa confiteri, coelestem videlicet esse in terris animorum originem, idq; potissimum ex
corum inuentis p̄clarē constare. Verum culpa plerumq; nostra accidit, ut animi acies desidia, acque ocio
nimis in hoc quasi carcere corporis rubiginem quādā contrahat, ex quo fit, ut pleriq; homines in toto hoc
ætatis cursu, qui nobis est à natura datus, vitam eam degant, que mortis imago simillima sit: quorum in nu-
mero qui esse vult, hunc impune ignauū, ac desidem esse licet. mihi vero nūquam persuaderi potuit, ut quæ
veròis resellerem, ec ipsa imitaretur. Cuius si in maximis, præstantissimisq; rebus haud quaquam cognita est
industria, certe in his, quæ liberalium artium disciplinis cōtinentur, cū meæ me vita ratio ab ineunte ætate
intentum exercuisset, elaboravi sedulo, ut ne hoc meum studium ab his contemni possit, qui artem musicam
tractarent. Quantum uero profecerim aliorum sit iudiciū, equidem puto nūquā fore, ut Musicem didicisse
me pœnitear aliquādo: est. n. & à cœlo ppe ipso deducta disciplina, cā cognata animis, & natura cōiuncta,
ut uel ad excitandos illos, uel ad sedandos plurimum poslit, & in numero liberalium studiorum posita, &
laudata magnopere, a summis, sapientissimisq; philosophis ex quoru etiam decreto est illa & recepta in ur-
bibus maximis, & summo labore, acque impensa culta: que si quandoq; à pleriq; reprehendatur propterea,
quod animos nimis molles efficere, acque quodāmodo effeminare dicatur, hominum certe culpa est, non
scientia, cum ea quasi lenociniū quoddam cupiditatibus suis obsequi uolunt, que ad cōponēdos animi
mores, & continentiam in officio rationis eius uim appetentem portius, quam ad stimulandam excitandāq;
libidinem inuentia est, atq; adscīta. Huius igitur cum sint genera duo, quibus his tēporibus pleriq; omnes
fere studeant, & uacent, alterum, quod rebus leuioribus, & lusibus quibusdam, quales sunt in stulto quodā
amore despiciunt, ceterisq; huiusmodi accommodatur: alterū, quo canuntur laudes immortalis dei, p̄q;
clarorūq; uirorum, omiso priore posterius hoc mihi pro uitribus illustrandum suscepī, existimans idipsum
magis & officio meo conuenire, & multis gratum futurum, qui Musices non ignari semper aliquid in ea no-
ui cuperent. Sed quoniā ea, quæ fecissim, uidebam tutiora fore ab his, qui huic meæ laudi, si modo ea uila
est, inuidissim, si patrocinio alicuius præstantis uiri fulca in lucem prodirent, occuristi tu unus. C sine dux
optime, cuius nomini p̄imum hunc librum octo missarum, ceterosq;, qui post sequentur, nuncupa. em:
simul q; arbitrabar huc prope lusum honestamq; animi remissionē tibi in magnis rebus occupato fore gra-
tissimam, qui ob talis artis peritiā te interdum oblectare posles. Accipies igitur Moralis tibi dedicissimi
munusculum, illudq; non quale ex se, quantum ue sit, sed ex animo dantis astimabis, ita enim & animi tui
magnitude dignum, & a maiorum tuorum natura, ac uirtute haud alienum feceris, qui cum ceteros hos
mimes, cum etiam præclaros ac nobiles musicos olim & amarunt unice, & magnis, ingentibusq; prēmiis cus-
muslayerunt.

Vale.

Tabula Missarum.

Quatuor vocibus.

<i>Missa de beata virgine</i>	II
<i>Missa aspice domine</i>	XVII
<i>Missa vulnerasti cor meum</i>	XXXII.

Quinqz vocibus.

<i>Missa ave marisstella</i>	LIL
<i>Missa queramus cum pastoribus</i>	LXIX.
<i>Missa Ibomme arme</i>	LXXXVII.

Ser vocibus.

<i>Missa mille regretz</i>	CVI.
<i>Missa si bona suscepimus</i>	CXXVIII.



Music score for three voices (Soprano, Alto, Bass) in common time (indicated by 'C'). The key signature is one flat (B-flat). The vocal parts are labeled 'arie' and 'eleison'.

Arie

eleison



Music score for three voices (Soprano, Alto, Bass) in common time (indicated by 'C'). The key signature is one flat (B-flat). The vocal parts are labeled 'arie' and 'eleison'.

Arie

eleison



Music score for three voices (Soprano, Alto, Bass) in common time (indicated by 'C'). The key signature is one flat (B-flat). The vocal parts are labeled 'arie' and 'eleison'.

Arie

eleison



Canticum formosum duxales Nostrispano de beata Virgine

11



Music score for three voices (duxales) in common time. The notation uses square neumes on four-line red staves.

The lyrics are:

- Top voice: *Brie*
- Middle voice: *ele y son christe*
- Bottom voice: *ele y son*

There are two blank staves at the end of the page.



Music score for three voices (duxales) in common time. The notation uses square neumes on four-line red staves.

The lyrics are:

- Top voice: *Brie*
- Middle voice: *ele y son*
- Bottom voice: *christe*

There are two blank staves at the end of the page.



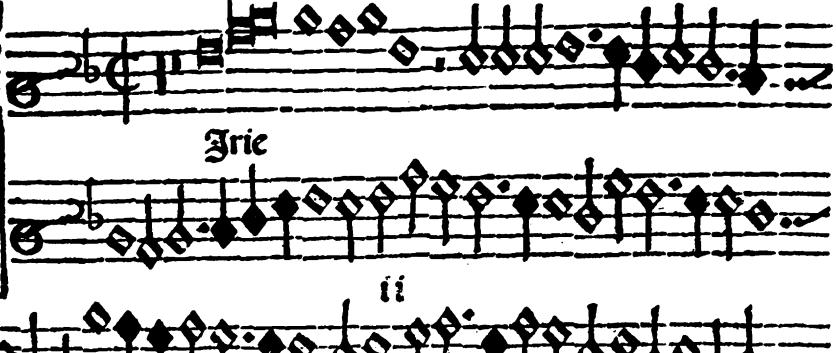
L'assumption des Rois.



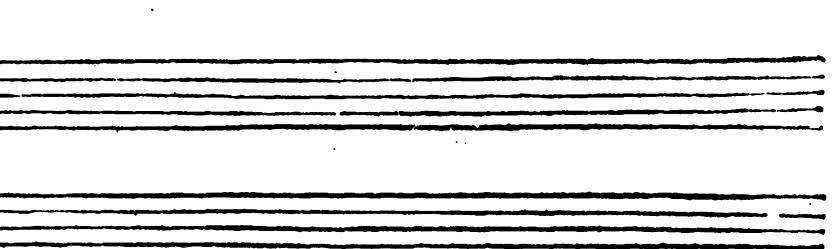
26 C. p. 1

Irie

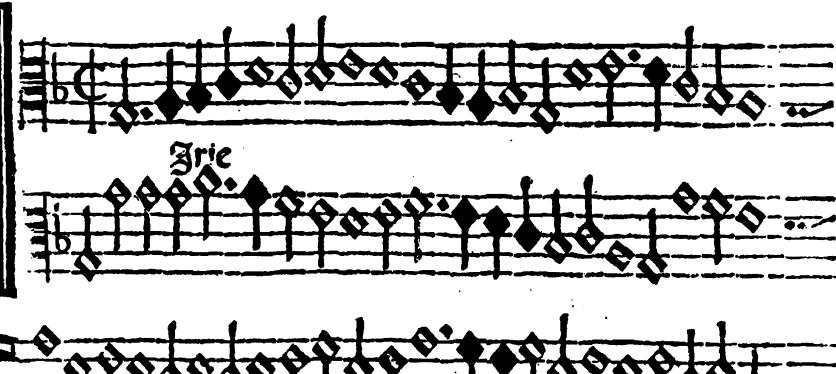
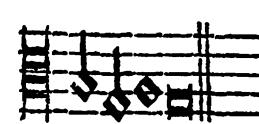
ii



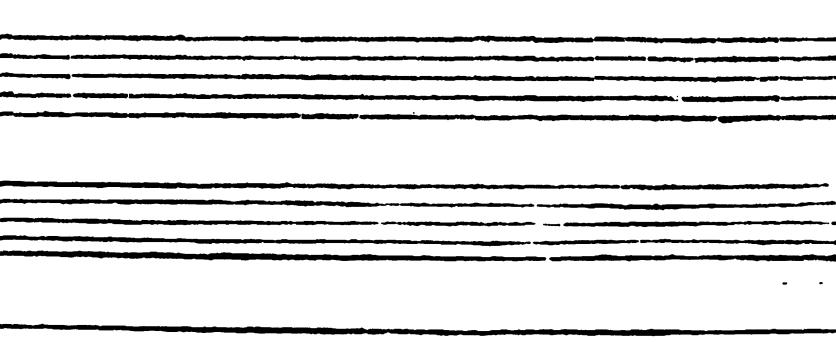

eleison




Irie

eleison



De beata Birgine.

三



A musical score for two voices. The top staff is in common time (indicated by 'b') and has a treble clef. It contains a single measure of music with various note heads (solid black, white with black dots, solid black with a diamond, etc.) and stems. The bottom staff is also in common time ('b') and has a bass clef. It contains a single measure of music with similar note heads and stems. The word 'Grie' is written in cursive script between the two staves.

3rie

A musical staff consisting of six measures. Each measure begins with a vertical bar line and ends with a vertical bar line. Above the first measure is a circled '6'. The notes are eighth notes with diamond-shaped heads. Measure 1: one note on the A line. Measure 2: two notes on the G line and one on the A line. Measure 3: three notes on the F line and one on the A line. Measure 4: four notes on the E line and one on the A line. Measure 5: five notes on the D line and one on the A line. Measure 6: six notes on the C line and one on the A line.

cleison



A musical score for two voices. The top voice is in soprano C-clef, common time, and the bottom voice is in bass F-clef, common time. The vocal parts are separated by a thick vertical bar. The music consists of a series of eighth-note chords. The word "Grie" is written in cursive script below the soprano staff.

31

claison

Christofoma Monachorum.



T in terra pax hominibus bone volunta

tis benedicimus te adoramus te

gratias agimus tibi propter magnam gloriam tuam domi

ne deus rex celestis deus pater omnipotens dominus

mille filii unigenite iesu christe spus et alme

orphanorum paraculi



T in terra pax hominibus bone volunta

tis laudamus te benedicimus te adora

mus te gratias agimus tibi propter magnam

gloriam tuam domine deus pater

omnipotens domine fili unigenite

christe

ipsum et alijs

orphanorum paraculi

De beata Virgine

1111



T' interra pat' hominibus. bone volunta

tis benedicim' te

adoram' te glorificamus te

propter magnā gloriā tu

am dñe de us rex celestis

deus pater

omnipotens dñe filii unigenite

iesu christe spūs

et alme

orbanorum paradi



T' interra pa x hominibus bone oluntatis

laudamus te benedicimus te adoramuste

glorificamus te

propter magnā gloriā tuā

dñe deus rex

celestis

deus pater omnipotens domine si

li unigenite iesu christe spiritus

et alme

orbanoru paradi

Canticorum gregorii.

Residui

te domine deus agnus dei filius pa
 tris primo genitus marie virginis ma
 tris miserere nobis qui tollis pecca
 ra mundi suscipe deprecationem
 nostri quia sedes ad dexteram patris miserere no

Residui

te domine deus agnus dei filius
 lius patris primo genitus marie virginis
 matri qui tollis peccata mundi misere
 re nobis qui tollis peccata mundi susci
 pe deprecationem nostram ad marie
 gloriam quia sedes ad dexteram patris miserere no

De beata Virgine.

Residui

domine deus agnus dei

filius pa mis

ii primo genitus

marie virginis matris

mi serere nobis

qui tollis

peccata mundi

suscipte

deprecationem no strā ad marie gloriam

qui sedes

ad dexterā patris miserere nobis

Residui

domine deus agnus dei

filius patris

primo genitus

marie virginis

matris

qui tollis peccata mundi

miserere nobis

miserere no

bis

qui tollis peccata mundi

sus

cipe depeca

tionem nostram

ad marie gloriam

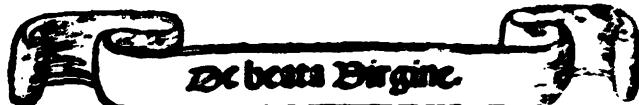
qui sedes addexterā patris

miserere nobis

Christe fons gloriae.

bis quoniā tu sol⁹ sanctus mariam sanctificans
 tu solus dñs tu solus altissimus
 iesuchriste cum sancto spū ingloria dei pa
 tris ii amen
 amen

bis quoniā tu solus sanctus mariā sanctificans
 mariā gubernās tu solus altissimus iesu christe cum san
 cto spiritum in gloriam dei patris ii
 in gloriam dei patris Amen.



v i

Residui

Quoniam tu solus sanctus mariam

sanctificans tu solus dominus tu solus altissi

mus mariam coronans iesu christe cu san

cto spiritu in gloria dei patris.

Amen

Residui

Quoniam tu solus sanctus mari

am sanctificans mariam gu bernans

tu solus altissimus mariam coronans iesu christe cu sancto spu

in gloria dei patris ii in

gloria dei patris in gloria dei patris Amen

Lb: iste fons gaudie.



Atre omnipotentē factorem celi et ter
 re visibilium omnium et invisibi
 lium et in unum dominum iesum christum filium dei uni ge
 nitum et ex patre na mm ante omnia secula
 lumen delumine deū verū dedeo vero



Atrem omnipotentem factorem celi et ter
 re visibilium omnū et in visibilium
 et in unū dñm iesum christū filium dei unigenitum et ex patre natū
 ante omnia secula deū dedeo lumen delumine deū verū dedeo

De beata Virgine.

VII



Atrem omnipotentem factorem ce
li et terre visibilium
omnium et in visibilium et in vnū dñm
Jesum christū filium dei vnigenitū
et ex patre natum ante omnia secula
lumen de lumine deum verum de de



Atreni omnipotē té factorē celi et terre
et in visibilium
et in vnū dominū iesu christū filium dei vnigenitū
Ante omnia secula deum de deo
deū verū de de

Christoforus Morales.

Residui

genitū nō factū cōsubstantialē patri per quē omnia facta
 sunt qui ppter nos boies et ppter nostrā salutē de scendit de
 celis et incarnat⁹ est de spū santo ex maria vir
 gine et homo fact⁹ est

Residui

vero genitū nō factū consubstantialē patri per
 quē omnia facta sunt qui ppter nos boies et ppter nostrā salutē
 descēdū de celis et incarnatus est de spiritu sancto ex maria vir
 gine et homo factus est

de beata Virgine.

VIII

Residuū o vero consubstantialē patri per quē omnia facta sūt
 qui ppter nos boies et ppter nostrā salutem des cedit de ce
 lis et incarnat⁹ est de spiritu santo ex maria
 virgine et homo factus est **ii**

Residuū deo vero consubstantiale patri per quē omnia fa
 cta sunt et ppter nostrā salutē descendit de ce
 lis et incarnat⁹ est de spiritu santo ex maria virgine et
 homo fac tis est

Crucifixus Tacet.



Crucifixus est pro nobis sub pontio pila

Io passus et sepultus est et resurrexit

tertia die secundum scripturas et ascendit in celum sedet ad

dexteram patris et iterum venturus est cum gloria indicare vi

nos et mortuos cuius regni non erit finis

cuius regni non erit finis

de beata Virgine.

ix



Crucifixus etiam pro nobis
 sub pontio
 pilato passus et sepultus est
 et resurrexit tercia die secundum scripturas. et ascedit in
 celum sedet ad dexteram patris et iterum venturus
 est cum gloria indicare viuos et mortuos

cuius regni non erit finis
 Crucifixus etiam pro nobis
 sub pontio pilato passus
 et sepultus est et resurrexit tercia die
 secundum scripturas et ascendit in ce
 lum sedet ad dexteram patris et iterum venturus
 est cum gloria indicare viuos et mortuos




Christoforis Gyrales.


C. In spiritu sanctum dominum et vivificantem
 qui ex patre filio qz pro cedit
 qui cum patre et filio et con glorificatur
 qui locut⁹ est per prophetas et unam sanctam ca
 rolicam et apostolicam ecclesiam con



C. In spiritu sanctu domini et vivifican
 te qui ex patre filioqz procedit qui cu patre et
 filio simul adoratur et con glorificatur qui locutus est per
 prophetas et unam sanctam carolicam et apostolicam ecclesiam con

De beata Virgine.

x



T In spiritum sanctum dñm
et vinificantem
qui ex patre filio que procedit qui cum patre
et filio simul adoratur ei conglorificatur qui locutus
qui locut⁹ est p. pperas et vnam sanctam catholicam et a
postolicā ecclesiā con fi



T in spiritū sanctū dñm
et vinificantem qui ex patre fi.
lio que procedit qui cum patre et filio simul adoratur et con
glorificatur qui locut⁹ est p. pperas et vna sanctā ca
tholica et apostolicam ecclesiam confi

Cristoforus Morales.

Residui

sticor vnum baptis̄ia in remissionem peccato
 rū et expecto resurrectionē mortuo
 nī et vitam venturi seculi et vitam venturi
 seculi A men.

Residui

sticor vnu baptisma in remissionem peccatorum et expecto resur
 rectionem mortuorum et vitam venturi seculi A
 men.

Residuū

teor vnu baptisma in remissionem peccatorum

et expecto resurrectionem mortuorum

et vitam venturi seculi et vitam venturi

seculi

Amen.

Residuū

teor vnum baptisma in remissionem peccatorum

et expecto resurrectionem mortuorum et vitam ventu

ri seculi

et vitam venturi seculi

Amen.

Chantefons chorales.



Music score for Chantefons chorales, featuring five staves of musical notation with Latin text below them:

Anctus sanctus
sanctus
dominus deus laboib
pleni sunt celi et terra
gloria tua



Music score for Chantefons chorales, featuring five staves of musical notation with Latin text below them:

Anctus
Sanctus
sanctus dominus deus fa
laboib pleni sunt celi et terra
gloria tua

De beata Virgine.

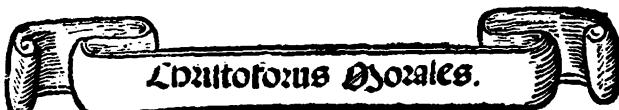
XII

CIE
Ancus sanctus
sanctus

dominus deus dñs deus sabaorb pleni
sunt celi et terra
gloria tua gloria tua

A Sanctus
B Sanctus
sanctus dñs deus sabaoth
pleni sunt celi et terra
gloria gloria
tua

Liberatoris Morales.



Hanna it ii

In excelsis

O Hanna in excelsis

Benedictus qui venit in nomine domini



Hanna

in excelsis

In excelsis

In excelsis

Benedictus qui venit in nomine domini

In nomine domini

De beata Virgine.

xiii



De beata Virgine.

Sanna in excelsis

ii

o sanna in

excelsis benedictus qui venit in nomine domini in no

mine domini



mine domini

Sanna o sanna in excelsis

o sanna in ex

celsis benedictus qui venit in nomine do

mini ui nomine domini

Christoforus Bjoiales.



Sanna in excelsis

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of two lines of text: "Sanna in excelsis".

osanna in excelsis

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of one line of text: "osanna in excelsis".

Agnus dei qui tollis

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of two lines of text: "Agnus dei" and "qui tollis".

peccata mundi miserere nobis misere

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of three lines of text: "peccata mundi", "miserere nobis", and "misere".

re no bis

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of two lines of text: "re no" and "bis".



Sanna in excelsis

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of one line of text: "Sanna in excelsis".

o sanna in ex

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of one line of text: "o sanna in ex".

Agnus dei qui tollis peccata mundi

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of two lines of text: "Agnus dei" and "qui tollis peccata mundi".

miserere nobis

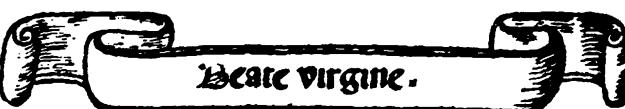
Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of one line of text: "miserere nobis".

miserere nobis

Music staff showing Gregorian chant notation on four-line red staves. The notes are represented by open circles (breves) and solid black dots (semibreves). The music consists of one line of text: "miserere nobis".

Becare virgine.

xiii



Hanna in excelsis

Musical notation for three voices, each with a different melodic line. The notation uses square neumes on four-line staves. The first voice starts with a long note followed by a series of shorter notes. The second and third voices follow with their own distinct patterns.

osanna in excelsis

Agnus

dci

qui tollis peccata mundi

miserere nobis

miserere nobis

Musical notation for three voices. The first voice has a continuous line of notes. The second and third voices provide harmonic support with sustained notes and rhythmic patterns.



miserere nobis ii

Hanna in excelsis ii

ii

Musical notation for three voices. The first voice continues its melodic line. The second and third voices re-enter with the 'Hanna in excelsis' chant, followed by a repeat sign indicating a return to the previous section.

Agnus dei

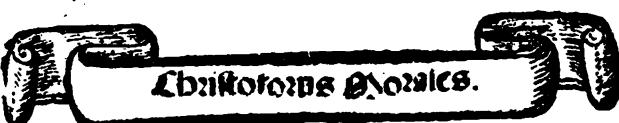
qui tollis peccata mundi

miserere nobis

misere

rere nobis.

Musical notation for three voices. The first voice leads with the 'Agnus dei' chant. The second and third voices provide harmonic support with sustained notes and rhythmic patterns, concluding with the final 'misere rere nobis' section.

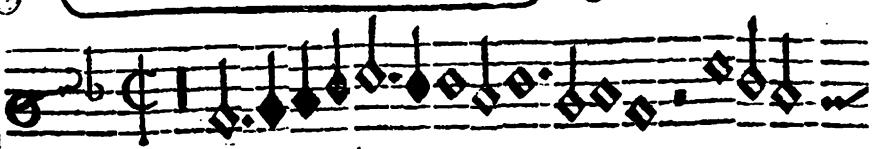
Christorus Novus.
*Omnis dei**qui**tollis**peccata mundi**miserere nobis**miserere nobis**Omnis dei**qui tollis peccata**mundi**miserere nobis**ii*

*B*eatæ virgine.

xv

*Agnus dei qui tollis**peccata mundi**miserere nobis**mi**ferere nobis**Agnus dei qui tollis**peccata mundi miserere nobis**miserere nobis*

Christofonis Gyrales.



Agnus dei

qui tollis

qui tollis pec

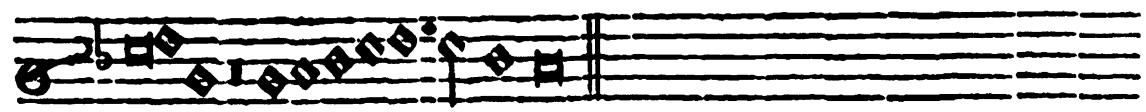


ca ta mundi

dona nobis pacem



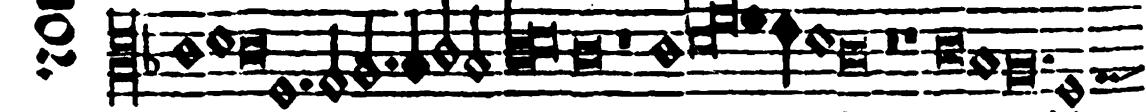
dona nobis pacem



dona nobis pacem



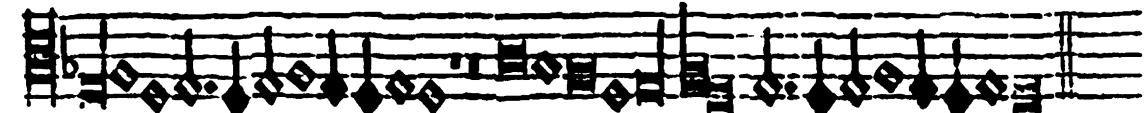
Agnus dei



qui tollis

peccata mundi

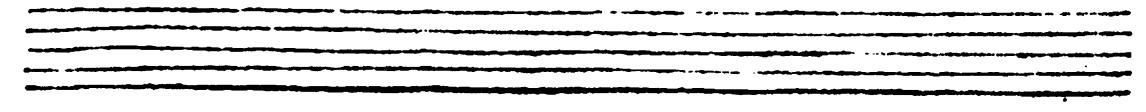
dona nobis



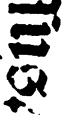
pa

cem

dona nobis pacem

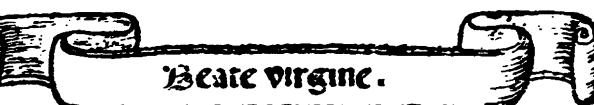


Agnus dei



qui tollis peccata mundi dona nobis pacem





Gnus dei.

quitollis

peccata mundi

dona nobis pacem

dona nobis pacem

dona nobis pacem

Quinta
pars.

Agnus dei

qui tollis peccata mundi

dona nobis pacem

dona nobis pacem

dona nobis pacem

dona nobis pacem.



Kirie

Musical notation on four-line staff. The music consists of a series of eighth-note pairs followed by a single note, with a fermata at the end of each measure.



Musical notation on four-line staff. The music consists of a series of eighth-note pairs followed by a single note, with a fermata at the end of each measure.

Musical notation on four-line staff. The music consists of a series of eighth-note pairs followed by a single note, with a fermata at the end of each measure.



Kirie eleison

Musical notation on four-line staff. The music consists of a series of eighth-note pairs followed by a single note, with a fermata at the end of each measure.



Musical notation on four-line staff. The music consists of a series of eighth-note pairs followed by a single note, with a fermata at the end of each measure.

Musical notation on four-line staff. The music consists of a series of eighth-note pairs followed by a single note, with a fermata at the end of each measure.

Musical notation on four-line staff. The music consists of a series of eighth-note pairs followed by a single note, with a fermata at the end of each measure.

Kirie eleison



Christoforus Morales Hispanus Aspice domine.

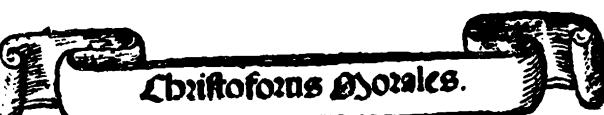
xvii



Music score for three voices. The top voice begins with a melodic line starting on a dotted half note. The middle voice enters with a rhythmic pattern of eighth and sixteenth notes. The bottom voice begins with a melodic line starting on a dotted half note. The vocal parts are separated by horizontal lines. The word "eleison" appears at the end of the first system.



Music score for three voices. The top voice begins with a melodic line starting on a dotted half note. The middle voice enters with a rhythmic pattern of eighth and sixteenth notes. The bottom voice begins with a melodic line starting on a dotted half note. The vocal parts are separated by horizontal lines. The word "eleison" appears at the end of the second system.

Christoforus Morales.

Music score for three voices (three-line staves) featuring neumes. The lyrics are written below the staves.

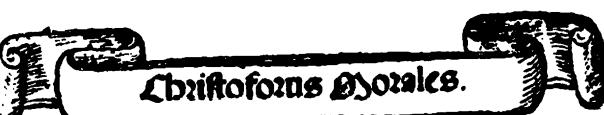
Three-line staves:

- Top staff: *Hui sic*
- Middle staff: *eleison*
- Bottom staff: *eleison*

Blank lines for continuation:

Three-line staves:

- Top staff: *Hui sic*
- Middle staff: *eleison*
- Bottom staff: *eleison*



Music score for three voices (three-line staves) featuring neumes. The lyrics are written below the staves.

Three-line staves:

- Top staff: *Hui sic*
- Middle staff: *eleison*
- Bottom staff: *eleison*

Blank lines for continuation:

Three-line staves:

- Top staff: *Hui sic*
- Middle staff: *eleison*
- Bottom staff: *eleison*

Alpice domine.

xviii



Musical score for Alpice domine, section XVIII. The score consists of three staves of music. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a Gothic musical notation style using square neumes on four-line staves. The word "Ihesu" is written above the first staff, and the word "eleison" is written below the third staff.



Musical score for Alpice domine, section XVIII, continuation. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a Gothic musical notation style using square neumes on four-line staves. The word "Ihesu" is written above the first staff, and the word "eleison" is written below the second staff.

Christoforus Morales.

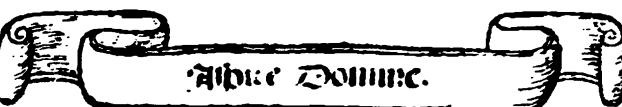
A musical score for three voices, likely treble, alto, and bass. The music is written on five-line staves. The first two voices play identical melodic lines consisting of eighth-note pairs and sixteenth-note pairs. The third voice enters with a melodic line of its own, featuring eighth-note pairs and sixteenth-note pairs. The vocal parts are separated by vertical bar lines. The score is set against a background of horizontal lines, possibly representing a building's facade or a decorative border.



A musical score for three voices, likely treble, alto, and bass. The music is written on five-line staves. The first two voices play identical melodic lines consisting of eighth-note pairs and sixteenth-note pairs. The third voice enters with a melodic line of its own, featuring eighth-note pairs and sixteenth-note pairs. The vocal parts are separated by vertical bar lines. The score is set against a background of horizontal lines, possibly representing a building's facade or a decorative border.

Ave Domine.

XIX



Music score for three voices (three-line staves) in common time (C). The vocal parts are labeled 'Grie' (top) and 'eklison.' (bottom).

The first system consists of four measures. The 'Grie' part begins with a half note followed by eighth notes. The 'eklison.' part begins with a half note followed by eighth notes.

The second system consists of four measures. The 'Grie' part begins with a half note followed by eighth notes. The 'eklison.' part begins with a half note followed by eighth notes.

The third system consists of four measures. The 'Grie' part begins with a half note followed by eighth notes. The 'eklison.' part begins with a half note followed by eighth notes.



Music score for three voices (three-line staves) in common time (C). The vocal parts are labeled 'Grie' (top) and 'eklison.' (bottom).

The first system consists of four measures. The 'Grie' part begins with a half note followed by eighth notes. The 'eklison.' part begins with a half note followed by eighth notes.

The second system consists of four measures. The 'Grie' part begins with a half note followed by eighth notes. The 'eklison.' part begins with a half note followed by eighth notes.

The third system consists of four measures. The 'Grie' part begins with a half note followed by eighth notes. The 'eklison.' part begins with a half note followed by eighth notes.

Lbriſtoforus Morales.



T in terra par bominibus bone volunta
 tis laudamus te benedicimus te
 Adoramus te
 glorificamus te gratias a
 gimus tibi propter magnam gloriam tuam domine deus rex
 celestis deus pater omnipotens domi
T in terra par bominibus bone volun
 ta ris laudamus te benedicimus te
 benedicimus te adoramus te
 glorificamus te gratias agi
 m⁹ tibi propter magnam gloriam tuam pter magnā glo
 iam tuam deus pater omnipotens domine fi

Alpice Domine.

xx



T in terra pax hominibus bone voluntatis
laudamus te benedici
mus te adoramus te glorificamus te
glorificamus te gratias agimus tibi
propter magnam gloriam tuam domi
ne deus rex celstis deus pater omnipotens domine fili



one voluntatis laudamus te benedici
cimus te adoramus te
glorificamus te gratias agimus
tibi propter magnam gloriam tuam propter ma
gnā gloriam tuā deus pater omnipotens

00067571
Christoforus Morales.

Residui

ne filij vnigenite

vnigenite

iesu christe

domine deus agnus de

filius patris

filius patris

Qui tollis peccata mundi

misere

re nobis

qui tollis peccata mundi

suscipe de prectione nostram

suscipi

Residui

iii vnigenite

vnigeni

te Iesu christe dñe deus agnus dei

filius patris

ii

filius patris

Qui tollis peccata mundi

misere

re nobis

qui tollis peccata mundi suscipe

de prectionem nostram

Residui

vnigenite

vnigenite

gn⁹ dei

filius patris

filius patris

Qui tollis peccata mundi

misere

re nobis qui tollis peccata mundi

fuscipe deprecationem nostram fuscipe

Residui

dñe filij

vnigenite

iesu christe dñe de

us

agnus dei

filius patris

ii

Qui tollis peccata mundi

misere

re nobis

qui tollis peccata mundi

fuscipe deprecationem

nostram

*Christofons Morales.**Residuū*

pe depreciationm nostrā qui sedes ad dexteram pa-

tris quoniā tu solus sanctus tu solus domi-

nus tu solus altissimus iēsu christe cum sancto spi-

ritu in gloria dei patris in gloria

dei patris Amen

Residuū

qui sedes ad dexterā patris misse

re nobis

qui tu solus sanctus

tu solus dñs

tu solus altissimus

iēsu christe

cum sancto spiritu

in gloria dei patris

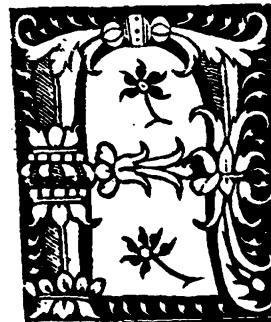
ii

Amen

Residuum
 depreciatione nostrâ qui sedes ad dexterâ patris miserere nobis
 tu solus sanctus tu solus dominus
 tu solus altissimus iesu christe cum sancto spiritu
 in gloria dei patris
 Amen

Residuum
 nostram qui sedes ad dexteram patris
 miserere nobis qui tu solus sanctus tu solus domi
 nus tu solus altissimus iesu christe cum sancto spiritu in gloria dei
 patris ii in gloria dei patris
 Amen

00067571
Cristoforus Morales.



Actorem celi et terre

vi

sibilium omnium et invisibilium

et in unum dominum iesum Christum filium dei unigenitum

natum erat patre natum ante oia secundum

deum deo lumen de lumine deum verum deo

vero

de deo vero

genitum non factum



Actrem omnipotentem

factorem

celi et terre visibilium omnium

et in

visibilium

et in unum dominum iesum Christum

filium dei unigenitum

natum et ex patre natum deum deo

lumen de lumine

deum verum dedeo vero

de deo vero

genitum non fac

A spice Domine.

xxiii

Atrem omnipotente facio rem celi et
 terre visibilium omnium
 et invisibilium et in unum dñm iesum Christū filiū dei
 unigenitum et ex patrenatum ante oīa secula
 la deū dedeo lumen delumine deum verum deo vero
 dedeo vero genitum non fac
 Atrem omnipotentem factorē celi et te
 irre visibilium omnium et in visibilium
 et invisibilium et in unum dñm iesu Christū filiū dei unige
 genitum et ex patrenatum ante oīa secula
 deo vero lumen de lumine deum verum dedeo vero
 deo vero genitū nō faciū

Christofornis Morales.

Residui

consubstantialem patri per quē omnia
 facta sunt qui ppter nos homines et ppter no
 stram salutem descendit de celis descendit de celis et incarnatus
 est de spiritu sancto ex maria virgine et homo fac
 ius est crucifixus etiam pro
 nobis sub pontio pilato

rum cum consubstantialem patri per quē omnia facta
 sunt qui propiter nos homines et propiter nostrā salu
 tem descendit de celis et et incarnatus
 est de spiritu sancto ex maria virgine
 et homo factus est et homo factus est
 crucifixus etiam pro nobis sub pontio pilato

Residuum rum consubstantialem patri per quem omnia facta
 sunt et propter nostram salutem descendit de ce
 lis decelis et incarnatus est de spiritu sancto ex maria
 virgine et homo factus est
 et homo factus est crucifixus etiam pro nobis sub pontio
 pilaro

Residuum consubstantialem patri per quem omnia fac
 ta sunt et propter nostram salutem der
 cendit decelis descendit decelis et incarnatus est der
 spiritu sancto ex maria virgine et homo factus
 est et homo factus est crucifixus etiam pro nobis sub
 pontio pilato


 Chaliforous Morales.

Resi dum
 passus et sepultus est
 Et resurrexit tertia die
 secundum scripturas
 et ascendit in celum
 sedet ad dexteram pa
 triis et iterum venturus cum gloria
 dicare viatores et monitos cui regni non erit finis
 culus regni non erit finis
 passus et sepultus est
 et resurrexit tertia die
 tertia die secundum scripturas et ascendit in celum
 et ascendit in ce lum sedet ad dexteram pa
 triis et iterum venturus



Resi dñi passus et sepultus est passus et sepult⁹ est ii
 et resurrexit tertia die ii ter
 tia die tertia die secundum scripturas et ascendit in celum
 et ascendit in celum ii sed et ad derteram
 patris et iterum ventur⁹ est cum glo ria iudi
 care viuos et mortuos cuius regni non erit finis cuius
 regni non erit finis

Resi dñi passus et sepultus est
Et resurrexit tacit
 passus et sepultus est

gloria iudicare viuos & mortuos cui⁹ regni

non erit finis cuius regni non erit finis

Christofornis orationes.



T in spiritum sanctum dominum
et vivificantem qui ex pa
tre filio que procedit qui cum patre et filio
simul adoratur et con glori fatur qui locu
m est per prophetas et unam sanctam catholic



T in spiritum sanctum dominū et vivifi
cantem qui ex patre filio qz procedit qui
cum patre et filio simul adoratur et con glori fatur
et con glori fatur qui locutus est per prophetas
et unāsan cācatholi



T in spiritu sanctu dñm et vinifican
tem qui ex patre filio qz procedit qui cū patre et filio
simul adoratur et con glori fatur
qui locutus est per prophetas et vnam
sanctam carbolicam



T in spiritu sanctu dñm sanctum dñm
et vinificantem qui ex patre filioqz
procedit qui cum patre et filio simul adoratur et con glori fatur
qui locutus est per prophetas et vna sanctam ca
ribolicā et apol

Canticum Morales.

Residuum
 cam et apostolicam ecclesiam
 confiteor unum baptisma in remissionem peccatorum
 in remissionem peccatorum et ex pectio
 resurrectionem mortuorum et vitam
 venturi seculi Amen
 Amen
Residuum
 cam et apostolicam ecclesiam
 confiteor unum baptisma in remissionem pe
 carorum in remissionem peccatorum et ex
 pecio resurrectionem mortuorum et vitam
 venturi seculi Amen
 Amen

Residuum

et apostolicam ecclesiam
 confiteor unum baptis ma in remissio
 nem peccatorum in remissionem
 peccatorum et expecto resurrectionem
 mortuorum et vitam ven
 turi et vitam venturi seculi

Amen

Residuum

roticam ecclesia et apostolicam ecclesiam confiteor
 unum baptisma in remissionem in remissionem
 peccatorum et expecto resurrectionem mor
 tuorum et vitam venturi seculi et vitam
 venturi secu li Amen

Christiformis Gyrales.



Music score for Christiformis Gyrales, featuring five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The lyrics are in Latin:

Antus sanctus sanctus
 dominus deus sabaoth ii
 dominus deus sabaoth pleni sunt
 celi et terra ii gloria tua



Music score for Christiformis Gyrales, featuring five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The lyrics are in Latin:

Antus sanctus sanctus
 dominus deus sabaoth ii
 dominus deus sabaoth pleni sunt ce
 li et terra gloria tua
 gloria tua

Afice Domine.

XXVII



Anctus

sanctus

111

112

dominus deus sa

b9otb

ii

dominus deus sabaotb pleni sunt

celer terra

gloria tua

gloria tua



Anctus

fancug

fanc

tug

Dominus deus sabaoth

1

dñs deus fabaoth

pleni sunt

gloria tua

gloria tua

Christoforus Morales.



Ganna in excelsis

Music score for the first section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "Ganna in excelsis" are written below the top staff.

Benedict⁹ tacet
O ganna ut supra

Music score for the second section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "O ganna in excelsis" are written below the top staff. A decorative initial "O" is present at the beginning of the first staff.

Ganna in excelsis

Music score for the third section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "Ganna in excelsis" are written below the top staff.

Music score for the fourth section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "O ganna in excelsis" are written below the top staff.

Benedict⁹

Music score for the fifth section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "Benedict⁹" are written below the top staff.

qui venit

Music score for the sixth section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "qui venit" are written below the top staff.

in nomine domini

ii

Music score for the seventh section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "in nomine domini" are written below the top staff.

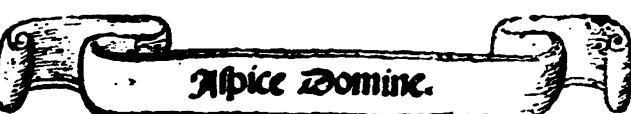
in nomine domini

O ganna
ut supra

Music score for the eighth section of the chant. It consists of two staves of musical notation using square neumes on four-line staffs. The lyrics "in nomine domini" are written below the top staff.

in nomine domini

O ganna
ut supra



Hanna in excelsis

ofanna

in excel sis Benedictus qui venit

in nomine dñi

in nomine domini

Hanna in excelsis

ofanna in excelsis

Benedictus qui venit

in nomine domini in nomine domini

Cristoforis Morales.



Gratus dei
qui tollis
peccata mundi
miserere nobis
miserere nobis



Gratus dei
qui tollis
peccata mundi
miserere nobis
miserere nobis

A Spice Isomeric.

三



Gnus dei

qui tollis **peccata mun**

di

miserere nobis

miserere nobis

misericordia nostra



Snus dei

peccata mundi

qui tollis

miserere nobis

misericordia nostra

Christoforus Morales.



Enus dei
qui tollis peccata

mun di
dona nobis pacem dona nobis pa
cem don nobis pacem



Enus dei
qui tollis peccata

mundi
dona nobis pacem dona nobis pa

cem dona nobis pacem
dona nobis pacem
dona nobis pacem

ii
dona nobis pacem

Aspice dominus.

xxxii

Alleluia.*qui tollis peccata mundi**dona nobis pacem**dona nobis pacem**Agnus dei**qui tollis peccata mundi**dona nobis pacem**dona nobis pacem**Agnus dei**qui tollis peccata mundi*



Four horizontal musical staves are shown, each consisting of four lines. The notation uses black diamond-shaped note heads. The word "Grie" is written in a cursive script below the second staff. The music is divided into measures by vertical bar lines.



Four horizontal musical staves continue the musical line from the previous section. The notation uses black diamond-shaped note heads. The music is divided into measures by vertical bar lines.

claison



Four horizontal musical staves continue the musical line from the previous section. The notation uses black diamond-shaped note heads. The music is divided into measures by vertical bar lines.

Grie

Four horizontal musical staves continue the musical line from the previous section. The notation uses black diamond-shaped note heads. The music is divided into measures by vertical bar lines.

Four horizontal musical staves continue the musical line from the previous section. The notation uses black diamond-shaped note heads. The music is divided into measures by vertical bar lines.

claison

Four horizontal musical staves continue the musical line from the previous section. The notation uses black diamond-shaped note heads. The music is divided into measures by vertical bar lines.

Christofor⁹ gyorales h⁹ yspanus vulnerasti cor meum

XXXII

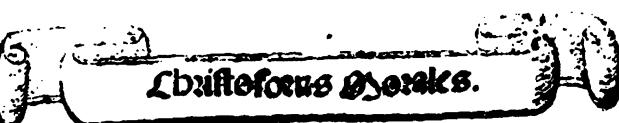


Music score for three voices (3rie) in common time (indicated by a 'C'). The vocal parts are written on four-line staves. The first two measures show a melodic line starting on G, moving to A, then G, then F. The third measure begins with a rest followed by a melodic line starting on E. The fourth measure starts with a rest followed by a melodic line starting on D. The vocal parts are separated by vertical bar lines. The word 'eleſion' is written below the third measure.



Music score for three voices (3rie) in common time (indicated by a 'C'). The vocal parts are written on four-line staves. The first two measures show a melodic line starting on G, moving to A, then G, then F. The third measure begins with a rest followed by a melodic line starting on E. The fourth measure starts with a rest followed by a melodic line starting on D. The vocal parts are separated by vertical bar lines. The word 'eleſion' is written below the third measure.

L'Amis des Poètes.



Music score for the first section:

Key: C major (indicated by a 'C' with a circle)

Time signature: Common time (indicated by a 'C')

Notes: The music consists of vertical stems with diamond-shaped heads, typical of early printed music notation.

Hörste

Music score for the second section:

Key: C major (indicated by a 'C' with a circle)

Time signature: Common time (indicated by a 'C')

Notes: The music consists of vertical stems with diamond-shaped heads, typical of early printed music notation.

Music score for the third section:

Key: C major (indicated by a 'C' with a circle)

Time signature: Common time (indicated by a 'C')

Notes: The music consists of vertical stems with diamond-shaped heads, typical of early printed music notation.

eleison ✕



Music score for the fourth section:

Key: C major (indicated by a 'C' with a circle)

Time signature: Common time (indicated by a 'C')

Notes: The music consists of vertical stems with diamond-shaped heads, typical of early printed music notation.

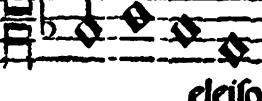
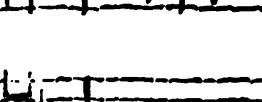
Hörste

Music score for the fifth section:

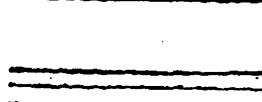
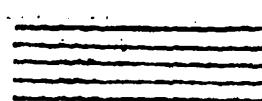
Key: C major (indicated by a 'C' with a circle)

Time signature: Common time (indicated by a 'C')

Notes: The music consists of vertical stems with diamond-shaped heads, typical of early printed music notation.



eleison



Dulcicordia meum.

XXXIII



b

Bassus

b

eleison

Music score for Bassus part, featuring four staves of musical notation. The notation uses diamond-shaped note heads and vertical stems. The word 'Bassus' is written above the first staff, and 'eleison' is written below the third staff.



b

Bassus

b

eleison

Music score for Bassus part, featuring four staves of musical notation. The notation uses diamond-shaped note heads and vertical stems. The word 'Bassus' is written above the first staff, and 'eleison' is written below the third staff.

Lbris de forus & corales.



Music score for three voices:

Top voice: *Zric*

Middle voice: *elcison*

Bottom voice: *elcison*

The music consists of four staves of musical notation. The first two staves are for the top and middle voices, with the word "Zric" written below the middle staff. The last two staves are for the bottom voice, with the word "elcison" written below the second bottom staff. The notation uses a unique system of dots and dashes on a five-line staff.



Music score for three voices:

Top voice: *Zric*

Middle voice: *elcison*

Bottom voice: *elcison*

The music consists of four staves of musical notation. The first two staves are for the top and middle voices, with the word "Zric" written below the middle staff. The last two staves are for the bottom voice, with the word "elcison" written below the second bottom staff. The notation uses a unique system of dots and dashes on a five-line staff.

Dulcera su cor meum.

xxxiii



Grie

el cison

Music score for four voices (SATB) in common time. The vocal parts are written on four-line staves. The music consists of two systems. The first system begins with a basso continuo part (lute/bassoon) featuring a sustained note. The soprano, alto, and tenor parts follow with a rhythmic pattern of eighth and sixteenth notes. The second system continues the same pattern. The label 'Grie' appears above the soprano staff in the first system, and 'el cison' appears below the basso continuo staff in the second system.



Grie

el cison

Music score for four voices (SATB) in common time. The vocal parts are written on four-line staves. The music consists of two systems. The first system begins with a basso continuo part (lute/bassoon) featuring a sustained note. The soprano, alto, and tenor parts follow with a rhythmic pattern of eighth and sixteenth notes. The second system continues the same pattern. The label 'Grie' appears above the soprano staff in the first system, and 'el cison' appears below the basso continuo staff in the second system.

Liberale fons misericordie.



T in terra par hominibus bone vo
lūratis laudam⁹ te
benedicim⁹ te adoram⁹ te glorificam⁹ te
gratias agimus ti bi proper magnam gloriam tu
am domine deus rex celestis deus pater
omnipotens



T in terra par hominibus bone volun
tatis laudamus te benedicim⁹ te
adoramus te glorificam⁹ te gratias agimus ti
bi proper magnam gloriam tu
am domine deus rex celestis deus pater omni
po tens



Tin terra par hominibus
bone voluntatis laudamus te
benedicimus te adoramus te glorificamus te gratias
agimus tibi propter magnam gloriam tuam domine
deus rex celestis deus pater;
omnipotens dominus do



Tin terra par hominibus bone voluntatis
laudamus te benedicimus te adora
mus te glorificamus te gratias agimus tibi propter ma
gnam gloriam tuam domine deus rex celestis
deus pater omnipotens dominus filius

Christe oras moniales.

residui tens domine filij unigenite iesu christe

domine deus agnus dei filius patris filius

pa tris qui tollis peccata mundi qui tollis pec

cata mundi ii susci

pe suscipe deprecationem nostram qui sedes ad dexteram patris

miserere nobis

residui domine filij unigenite iesu

christe domine deus agnus dei

filius patris qui tollis peccata mundi miserere no

bis qui tollis peccata mundi suscipe suscipe depre

cationem nostram qui sedes ad dexteram patris miserere

nobis

Vulnus aucti cor meum.

XXXVI

Residuum

mine filij vñigenite ieu christe do

mine de ns agnus dei filius patris

qui tollis peccata mundi miserere nobis qui tollis

peccata mundi ii suscipe suscipe deprecationis

ne nra fm qui sedes ad dexteram patris patris miserere

nobis quoni

vñigenite ieu christe domine

de us agnus dei filius patris

qui tollis peccata mundi miserere nobis qui tollis peccata

mundi suscipe suscipe deprecationem nostram

qui sedes ad dexteram patris miserere

nobis quo

Residuum

Christofornis Morales.

Residui

quoniam tu solus sanctus tu solus domi

nus tu solus altissimus iesu christe cum sancto spiritum

in gloria dei patris in gloria dei patris

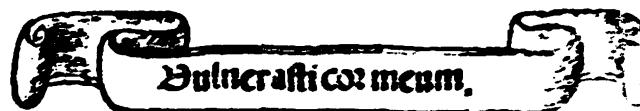
amen

Residui

Quoniam tu solus sanctus tu solus dominus tu solus altissi

mus iis iesu christe cum sancto spiritu

in gloria dei patris amen amen



Vulnus casti cor meum.

xxxvii

Refidini

am tu solus sanctus tu solus dominus tu solus altis

simus tu solus altissimus cum sancto spiritu

in gloria dei patris amen

amen

Refidini

niam tu solus sanctus tu solus domine tu solus altissimus

II iesu christe cum sancto spiritu

in gloria dei patris amen

Christiformis Moralics.



visibilium omnium
 et in visibilium et in unum dominum
 iesum christum filium dei unigenitum
 et ex patre natum ante omnia secula
 deum dedeo lumen delumine deum verum
 dedeo vero genitum non factum cosubstantia
 Atrein omnipotentem factorem
 celi et terre visibilium omnium et in
 visibilium et in unum dominum iesum christum filium dei uni
 genitum et ex patre natum ante omnia secula ante omnia
 secula deum dedeo lumen delumine deum verum
 dedeo vero genitum non factum consubstantia



Vulnerasti cor meum.

xxxviii



Alté omnipotéte factorem cel et terre
visibiliū omnium et in visibili um
et in unum dñm iesu christū filium dei unigenitum ex patre natū
ante omnia secula deum dedeo lumen delumine deū verū
dedeo vero genitū non factū consub



Altē omnipotentem factore celī et
terre visibilium omnium et in visi
bi lium et in unum dñm iesu christū filiu dei
unigenitum ex patre natū ante om nia secu
la deum dedeo lumen delumine deū verū dedeo vero
genitū no factū consubstantiale

Christoforus Oberlin

Residui

alé patri perqué perqué oia facta sunt appiernos

bomines et proprie nostrará salutē descendit de ce

lis et incarnatus est de spū sancto ex maria virgi

ne et homo factus est et homo factus est

pasus et sepultus est et resure

Residui

le patri perqué oia facta sunt

qui ppter nos boés et proprie nostrará salutē decedit decelis

et in carnatus est de spū sancto

ex maria virgine et homo factus est et homo factus

est crucifixus etiam pronobis

subponio pilato

passus et sepultus est et

resurrexit

Resi dñi tanrialē patrī per quē oīa facta sunt apper nos boēs et
 ppter nostrā salutē descendit de celis et in carnar⁹
 est de spū sancio ex maria virgine et bo mo factus est
 crucifirus enā pro nobis sub pontio pilato passus et sepulcas
 est et resurrec

Resi dñi patrī pque per quē omnia facta sunt et proper no
 stram salutem descēdit de celis et incarnatus est
 de spū sancio ex maria virgine
 et homo factus est
 crucifirus etiam pro nobis sub pontio pilato pas
 sus et sepult⁹ est et resurrec

Christoforus Monachus.

Residui
tit tertia die secun dum scripturas secundū
scripturas et ascendit in celum sedet ad dexterā.
parris erit enim vñturus est cum gloria iudi
care viuos et mortuos cuius regni non erit finis
non erit finis

Residui
tertia die secundum scripturas
et ascendit in celum sedet ad dexterā parris erit
rum vñturus est cum gloria indicare viuos et mortuos
cuius regni non erit finis

Vulnerasti cor meum.

XL

Residui

xitteria die secundum scripturas et ascendit in celum se
 det ad dexteram patris et iterū venturus est cū gloria iu
 dicare viatos et mortuos cuius regni non erit finis

Residui

tertia die secundum scripturas et a
 scendit in celum sedet ad dexteram pa
 triis et
 itez venturus est cū gloria cū gloria in dicare viatos et
 mortuos cuius regni non erit fi
 nis

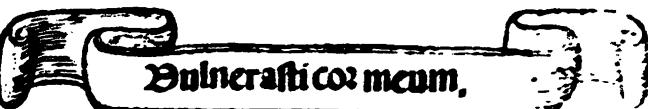
Liberus formis Morales.



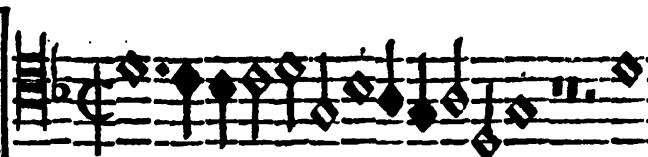
Gla
 T in spūm sanctū dñm et vi
 uificantem qui ex patre filio qz
 procedit qui cum patre et filio et conglorificatur
 qui locutus est per prophetas et unam
 sanctā catholicā et apostolicā ecclesiam confitor
 vnū baptismū in remissi



C
 T in spūm sanctū dñm et uiuificant
 tem qui ex patre filio qz proce
 dit qui cū patre et filio simul adoratur et conglori
 catur qui locutus est per prophetas et unam sanctā
 catholicā et apostolicā ecclesiam confitor
 vnū baptismū



C in spūm sanctū dñm et viui ficate mi qui
 ex patre filio qz procedit qui cū patre et filio simul
 adoratur et conglorifi catur qui locutus est per prophetas et
 vnam sanctā catholicā et apostolicā ecclesiā confiteorū v
 nū baptisma



C in spūm sanctū dñm sanctū dñm
 et viuificantē qui ex pa tre filio qz procedit
 qui cū patre et filio si
 mul adoratur et conglorificatur qui locutus est per prophetas
 et vnam sanctā catolīcā et apostolicā ecclesiā
 eccliam confiteorū vnu baptisma

Christoforis Morales.

Residui

onem peccatorū

et expecto

ressurrectionem

mortuorum

et vi

tam vēturi seculi

et vitam venturi

sc

calli a

men

Residui

irremissionem peccatorum

et expecto resurre

ctionem mortuorum

et vitam venturi secu

li et vitam venturi seculi

a

men

Vulnerasti cor meum.

XLII

Refidui

in remissionem peccatorum et expecto resurrectionem
mortuorum et vitam venturi seculi

men

Refidui

ma in remissione et expecto resurrectionem mortuo
rum et vitam venturi seculi et vitam ven

turi seculi

a

men

Christe fons agnorum.



Auctus

sanctus

sanctus

dominus deus sabaoth

pleni sunt celi et terra

gloria tua

gloria tua

Auctus

sanctus

sanctus

dominus deus sabaoth

pleni sunt celi et terra

gloria tua

gloria tua

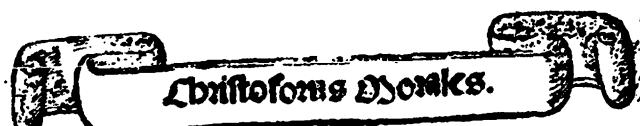
Vulnerasti cor meum.

xliii



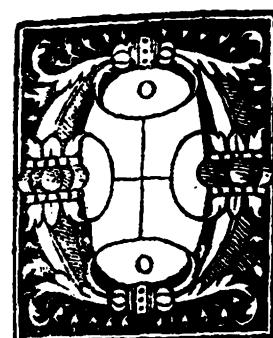
Sanctus
 sanctus dñs deus sabaotb
 pleni sunt
 celi et terra gloria tua
 gloria tua
 Sanctus sanctus
 dominus deus sabaotb
 pleni sunt celi
 et terra gloria tua
 gloria tua

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first two staves begin with a large 'C' and end with a small 'b'. The third staff begins with a small 'b'. The fourth staff begins with a small 'b'. The fifth staff begins with a small 'b'. The sixth staff begins with a small 'b'. The lyrics are written below each staff, corresponding to the neumes. The lyrics include 'Sanctus', 'sanctus dñs deus sabaotb', 'pleni sunt', 'celi et terra gloria tua', 'gloria tua', 'Sanctus sanctus', 'dominus deus sabaotb', 'pleni sunt celi', 'et terra gloria tua', and 'gloria tua'.

Christians Monks.*Sanna**in excelsis**O sanna in excelsis**in excelsis**Sanna in excelsis**osanna in excelsis**osanna in excelsis*

Vulnera fixo meum.

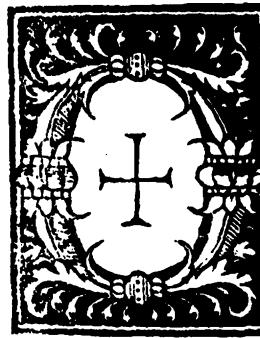
XLV



Sanna in excelsis

o sanna

in excelsis

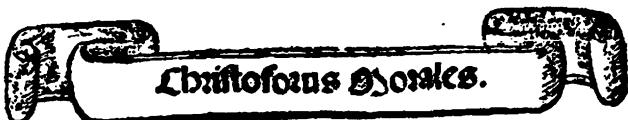


Sanna i

in excelsis

o sanna in excelsis

Christoforus Moniales.



Benedictus

qui venit

in nomine domini

in nomi

ne do

mini

Benedictus

qui venit

in no

mine domini

in nomine do

mini

domini

Vulnus acri cor meum.

XLVI



Benedictus

qui venit

in nomine domini

in nomine do-

mini

in nomine domini

|||

Benedictus tacet!

Christosomus g̃orales.



Music score for 'Ganna in excelsis' and 'o fanna'. The score consists of four staves of music in common time, featuring square neumes on horizontal lines. The key signature is C major (one sharp). The lyrics are written below the staves.

Ganna in excelsis
o fanna in excelsis
o fanna
in excelsis



Music score for 'Ganna in excelsis' and 'o fanna in excelsis'. The score consists of four staves of music in common time, featuring square neumes on horizontal lines. The key signature is C major (one sharp). The lyrics are written below the staves.

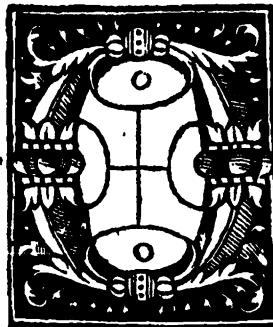
Ganna in excelsis
o fanna in excelsis

Vulnerasti cor meum.

XLVII



Sanna in excelsis
osan
na in excelsis
osanna in excelsis



Sanna in excelsis
osanna in excelsis

Liberisoforis Morales.



2 b C

Onus dei

qui tollis peccata mundi

miserere nobis

miserere nobis

miserere nobis



2 b C

Onus dei

qui tollis

peccata mundi

miserere nobis

miserere nobis

Vulnerasti cor meum.

XLVIII



G^{nus} dei qui tollis
 peccata mundi miserere nobis
 miserere nobis
 miserere nobis



G^{nus} dei qui tollis
 peccata mundi
 miserere nobis
 miserere no bis ii
 mise rere nobis

Christesoros & Morales.



Glory to God
qui tollis peccata mundi
miserere nobis II
miserere nobis
miserere nobis

Music staff with four-line notation, featuring various note heads (diamonds, circles) and rests. The staff begins with a clef, a key signature of one flat, and a common time signature.

Agnus .z.tacet.

Vulnerasti cor meum.

XLIX



Gnus dei

qui tollis peccata mundi

peccata mundi

miserere nobis

miserere nobis



Gnus dei

qui tollis

peccata mun di

miserere nobis

miserere nobis

miserere

nobis

miserere nobis

Christoforus Monks.



Hgnus dei

qui tollis peccata mundi

dona nobis

Music score for the first part of the hymn, featuring four-line musical staves with black note heads. The lyrics are written below the notes.



Hgnus dei

qui tollis peccata mundi

dona nobis pa

Music score for the second part of the hymn, featuring four-line musical staves with black note heads. The lyrics are written below the notes. A 'pa' is written above the first staff.

Bassus.

Hgnus dei

qui tollis peccata mundi

dona nobis pacē

Music score for the bass part of the hymn, featuring four-line musical staves with black note heads. The lyrics are written below the notes.

Vulnus acri coi meum.



Gratus dei

qui tollis

peccata mundi

dona nobis pacem

Music score for the first part, featuring four staves of Gregorian chant notation with Latin text below each staff.

Altus secundus.



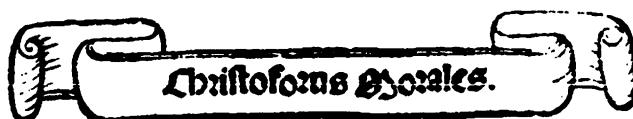
Gratus dei

qui tollis peccata

mundi

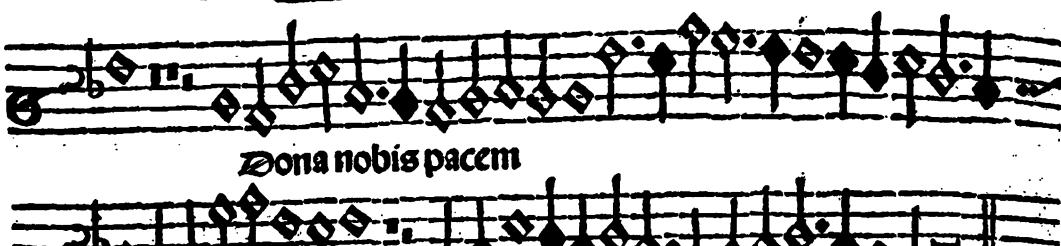
dona nobis pacem

Music score for the second part, featuring four staves of Gregorian chant notation with Latin text below each staff.



Christoforus Gyralis.

Residuum



dona nobis pacem

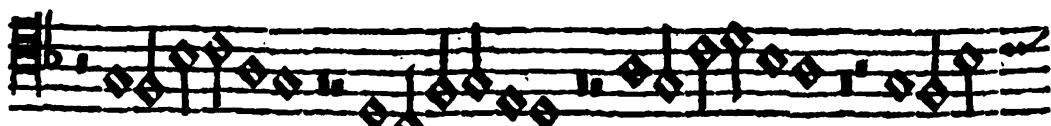
Residuum



dona nobis pacem

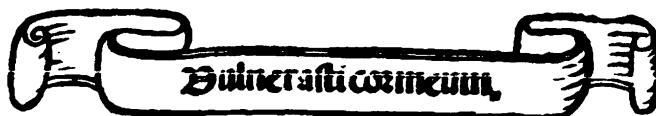
dona nobis pacem

Bassus.



dona nobis pacem

dona nobis pacem



L1

Residuum

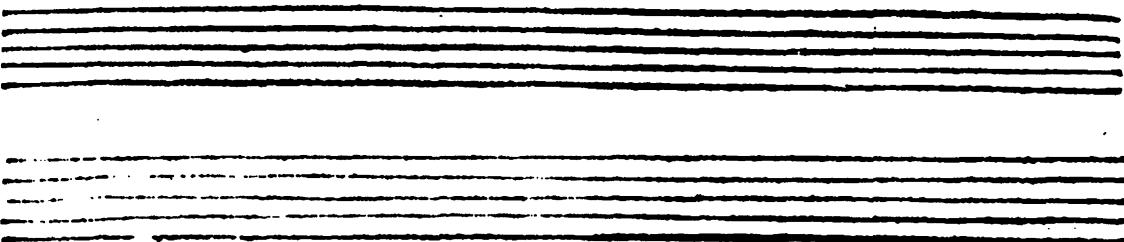


dona nobis pacem



dona nobis pacem

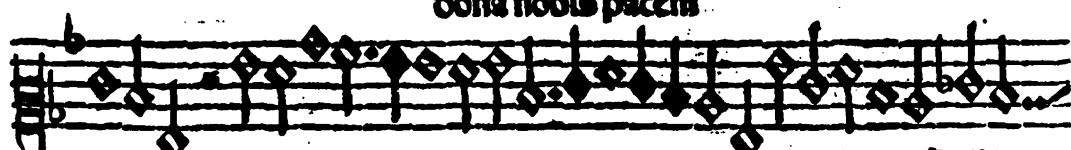
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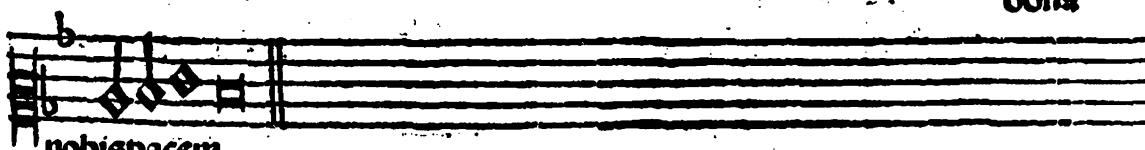
Residuum



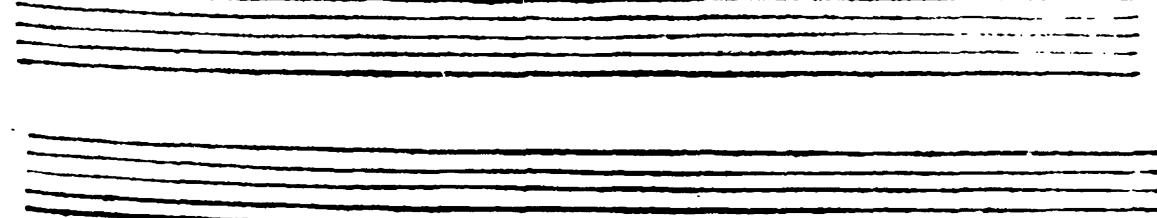
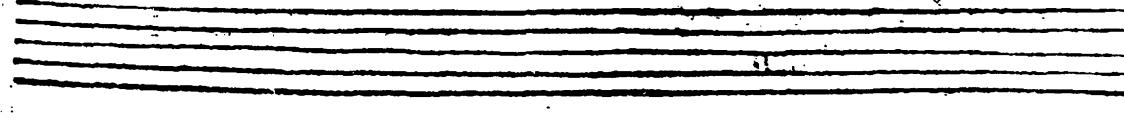
dona nobis pacem



dona



nobis pacem





3rie

elaison

Musical notation on four-line staves. The first staff begins with a clef, followed by a series of notes (diamond-shaped heads) connected by vertical stems. The second staff starts with a note, followed by a series of notes. The third staff starts with a note, followed by a series of notes. The fourth staff starts with a note, followed by a series of notes.



3rie

elaison

Musical notation on four-line staves. The first staff begins with a clef, followed by a series of notes (diamond-shaped heads) connected by vertical stems. The second staff starts with a note, followed by a series of notes. The third staff starts with a note, followed by a series of notes. The fourth staff starts with a note, followed by a series of notes. A small 'x' mark is present at the end of the fourth staff.



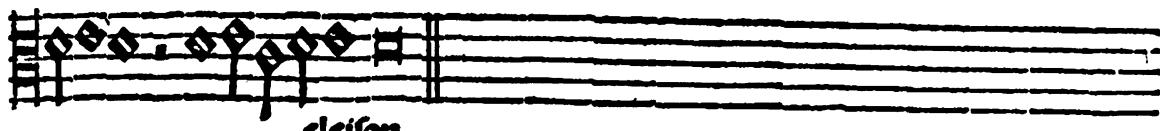
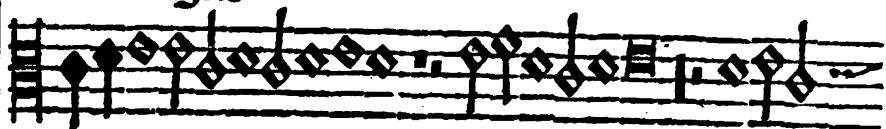
Christofor⁹ Gyōrals Hyspanus Ave maristella.

LII

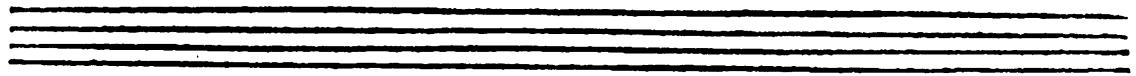
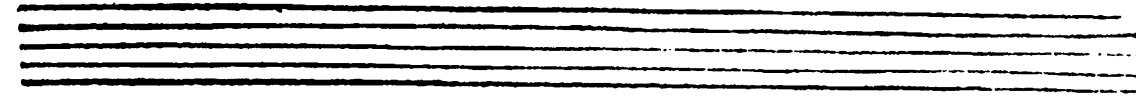
Canon insub diatesaron.



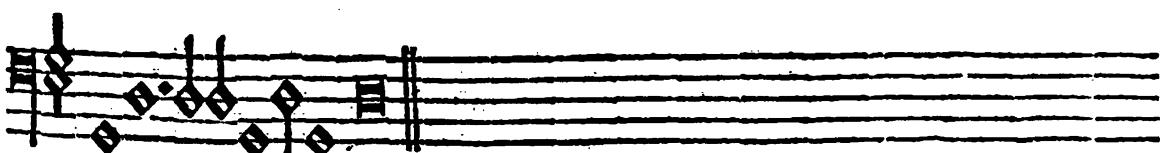
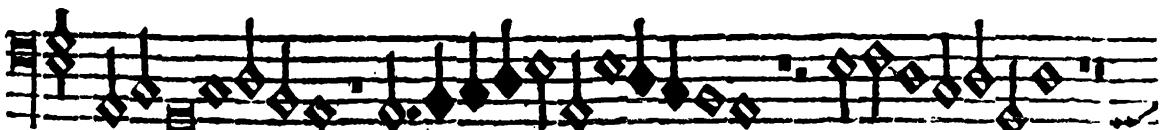
Grie



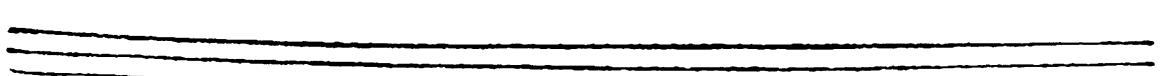
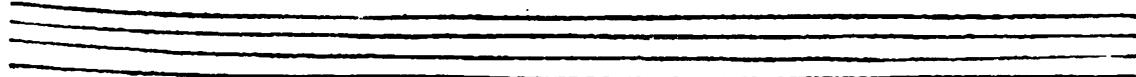
clifson



Grie



clifson

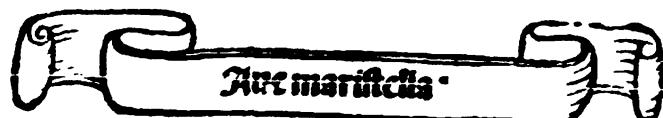


Christoforus Morales.

Musical score for Christoforus Morales. The score consists of four staves of music. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third and fourth staves begin with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a Gothic musical notation style, featuring vertical stems and diamond-shaped note heads. The word "Bassste" is written below the first staff, and the word "clison" is written below the third staff.



Musical score for Christoforus Morales. The score consists of four staves of music. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third and fourth staves begin with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a Gothic musical notation style, featuring vertical stems and diamond-shaped note heads. The word "Bassste" is written below the first staff, and the word "clison" is written below the third staff.



LXXX



Ave maria regina

Christe

eleison

Musical notation on four-line staves. The first staff begins with a sharp sign (F#) and a common time signature (C). The second staff begins with a sharp sign (F#) and a common time signature (C). The third staff begins with a sharp sign (F#) and a common time signature (C). The fourth staff begins with a sharp sign (F#) and a common time signature (C).



Christe

eleison

Musical notation on four-line staves. The first staff begins with a sharp sign (F#) and a common time signature (C). The second staff begins with a sharp sign (F#) and a common time signature (C). The third staff begins with a sharp sign (F#) and a common time signature (C). The fourth staff begins with a sharp sign (F#) and a common time signature (C).

Christians Morales.

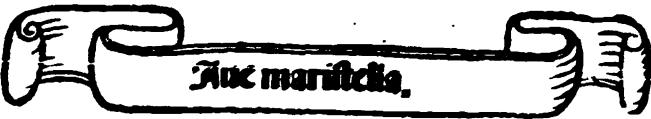


A musical score for three voices. The top two staves begin with a treble clef, and the bottom staff begins with a bass clef. The notation consists of vertical stems with diamond-shaped heads, some with horizontal strokes. The word "elision" is written below the middle staff.



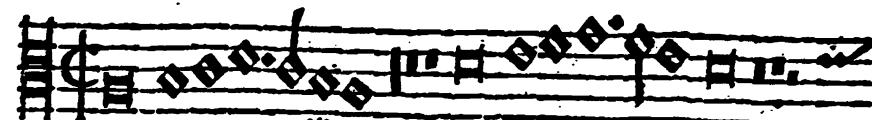
The image shows two staves of musical notation. The top staff begins with a treble clef, a common time signature, and a G major key signature (one sharp). It consists of ten measures, each starting with a quarter note. Measures 1-4 contain eighth notes, with measure 1 having a fermata over the eighth note. Measures 5-8 contain sixteenth notes. Measures 9-10 contain eighth notes. The bottom staff also begins with a treble clef, a common time signature, and a G major key signature. It consists of ten measures, each starting with a quarter note. Measures 1-4 contain eighth notes. Measures 5-8 contain sixteenth notes. Measures 9-10 contain eighth notes. The word "Grie" is written below the first staff.

clifon

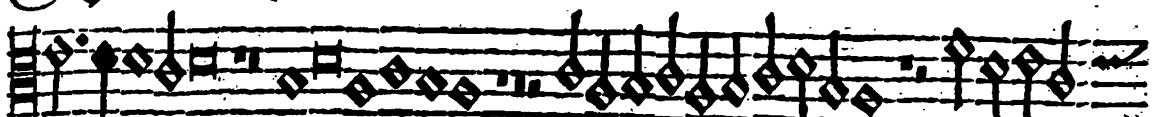
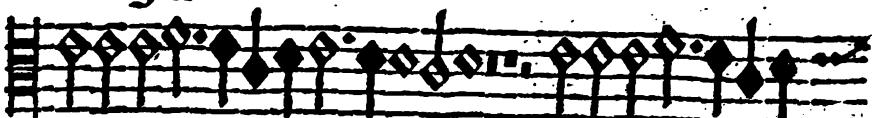


Aux maris de la

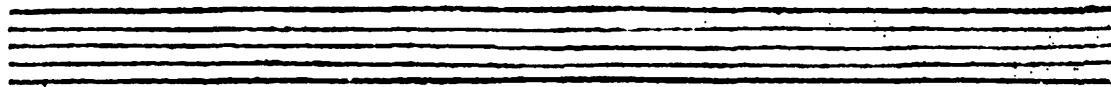
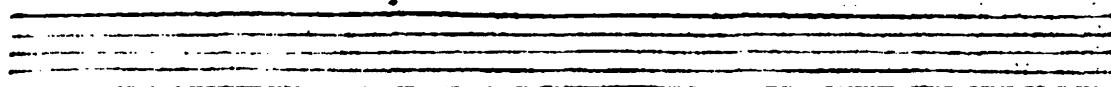
LXXXI



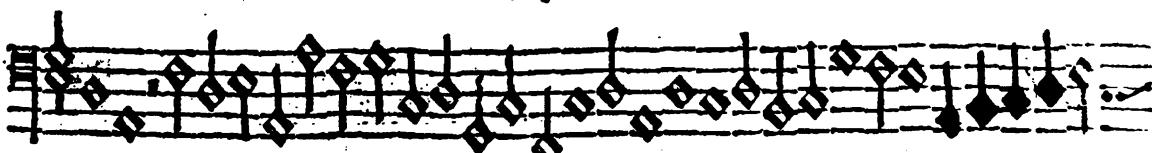
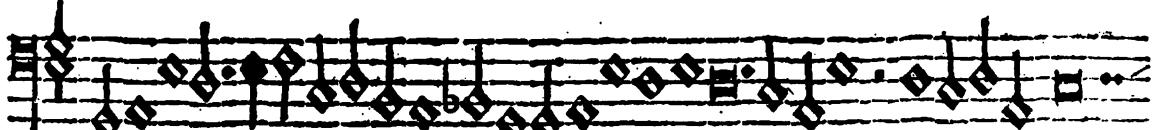
Grie 3



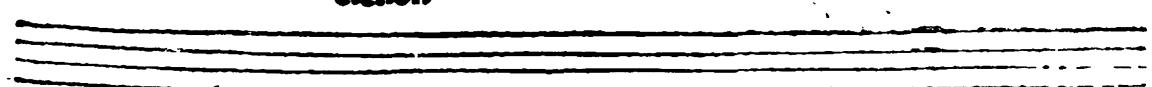
elision



Grie



elision




 Libri foliorum & horarum.


In terra par bominib⁹ bone voluntatis
 laudam⁹ te benedicimus te adoram⁹ te glorifi
 camus te gratias agim⁹ tibi ii propter magnā
 glām tuā dñe deus rex celestis deus pater
 omnipotens dñe filij vnigeni
 In terra par bominib⁹ bone voluntatis lauda
 mus te benedicim⁹ te adoramus te
 glorificamus te gratias agim⁹ tibi ii
 propter magnā uīuā tuā dñe deus
 rex celestis deus pater omnipotēs dñe filij vnigeni
 tuā dñe deus rex celestis deus pater omnipotens
 domine filij vnigenite

Ave maria gratia.

L v



Et in terra par hominib⁹ bone voluntatis lauda
 mus te benedicimus te adoramus
 te glorificamus te gratias agimus tibi
 propter magnam gloriam tuā domine deus rex celestis
 dñe filii unigenite te
 Et in terra par hominib⁹ bone voluntatis laudam⁹ te benedi
 cim⁹ te adoramus te glorificamus te gra
 tias agimus tibi propter magnam gloriam tuā domi
 ne deus rex celestis domine filii
 Et in terra par hominib⁹ bone voluntatis laudam⁹ te benedi
 cim⁹ te adoramus te glori
 fi cam⁹ te gratias agimus tibi pro diu magnam gloriam

Christofane Musicales.

Residui

Iesu christe domine deus agnus dei filius patris

filius patris

Qui tollis peccata mundi

miserere nobis q tollis peccata mundi suscipe deprecationem

neni

nostram

q sedes ad dexteram patris miserere

nobis

Residui

Iesu christe

domine deus

agnus dei

filius patris

filius patris

qui tollis peccata mundi

miserere nobis

qui tollis peccata mundi

suscipe deprecationem nos

tram q sedes addexteram patris miserere nobis

ii

quo

qui tollis peccata

mundi suscipe deprecationem nostram

q

sedes

ad dexteram patris

miserere nobis

Ave maria gloria.

LVI

Resu christe dñe deus agnus dei filius s. patris
 q tollis peccata mudi miserere nobis
 q tollis peccata mudi suscipe depreciation nos trā
 q sedes ad dexterā patris miserere nobis quo
 Resu vngeneris iesu christe dñe deus agnus dei fi
 lius patris q tollis pec
 cata mudi miserere nobis q tollis peccata mudi suscipe deprie
 cationē nos trā q sedes ad dexterā patris miserere nobis

Resu iesu christe dñe deus agnus dei
 filius patris filius patris Qui tollis peccata mū
 di miserere nobis

Christofons dyxales.

Recitum

quoniā ta solus sanctus tu solus dñs tu
 solus altissimus iesu christe cū sancto spiri
 cu in gloria dei patris amen.
 amen

Recitum

māni tu solus sanctus tu solus dñs tu solus altissi
 mus iesu christe cū
 sancto spū in gloria dei patris amen
 amen

Ave marie gratia plena,

LVII

Residuum

niam tu solus sanctus tu solus dñs tu solus altissi
 mus iesu christe cū sancto spū in gloria dei pa
 tris amen amen

Residuum

quoniam tu solus sanctus tu solus dñs tu solus al
 tissimus iesu christe cū sancto spū in gloria dei
 patris amen:

Residuum

tram quoniam tu solus sanctus tu solus dñs tu solus al
 tissimus iesu christe cū sancto spiritu in glo
 ria dei patris amen


 Et omnis chorus voxales.

Atrē omnipotē factore celi et
 terre visibilium omnī et invisi-
 biliū et ui vnu dñm iesum christum filiu dei
 unigenitum et ex patre natū ante omnia secula deū
 dedeo lumen delumine

Atrē omnipotentem fa
 ciorem celi et terre vi sibili
 um omnium et in visibilium et in vnu dñm
 iesum christum filiu dei unigenitū et ex patre natū ante omnia
 mia se cula : deū dedeo lumen delumine
 deū ve

Hunc omnia le curia deū dedeo lumen de

Ave marustella.

L VIII



S.

A trē omnipotentē factore celi et terre
 visibi liū omniū et in visibiliū et in
 vnū dñm iesum christū filiū dei vnigenitū et ex
 patre natū ante omnia secula deū dedeo lumē delumine

A trē omnipotentē factore celi et terre
 visibilium omniū et in visibiliū et in vnū dñm iesu christū
 filium dei vnigenitum et ex patre natū ante
 omnia secula deū dedeo

Patrem omnipotentem factorem celis et terre
 visibilium omniū et in visibiliū et in vnū domi
 num iesum christū filiū dei vnigenitū et ex patre natū

Christofoma Morales.

Residuū

deum verum dedeo ve
ro genitum non fa

ctum consubstantialem patri per quē om

mia facta sunt q̄ propter nos homines et ppter

nostram salutē descendit de celis

descendit de celis

Residuū

z dedeo vero genitū nō factū consubstantialē pa

ri per quē omnia facta sunt qui ppter nos homines et pro

ppter nostram salutem ii descendit

de celis ii descendit dece

lis

Residuum

deo vero dedeo vero genitū non factū cōsubstantialē patri

per quē oīa facta sūt qui ppter nos homines et ppter no

strā salutem

descendit

decelis

des

cendit de ce

lis

Residuum

lumen delumine deo vero dedeo vero genitū nō factū cōsubstantialē

patri per quē oīa facta sunt qui ppter nos homines

et ppter nostrā salutē descendit decelis

descendit decelis

Residuum

lumine deum verum dedeo vero genitū nō factū cōsub

stantialē patri per quē oīa facta sunt qui ppter nos homines

et ppter

nostrā salutē

descendit

decelis

decendit decelis

decendit decelis

Christofons Morales.



T incarnatus est
de spū sancto ex maria virgine
et homo factus est crucifixus etiā pro nobis sub pōtio pi
laro passus et sepultus est ii



T incarnatus est
de spū sancto ex maria virgine et homo
factus est et homo factus est crucifixus etiā pro nobis
bis sub pontio pilato ii passus et se
pultus est ii passus et sepultus est
pila to passus et sepultus est ii
passus et sepultus est

Ave maria gratia.

LX



T incarnatus est de spū sancto
ex maria virgine et homo fact⁹
est crucifix⁹ etiā pro nobis sub pōtio pilato pass⁹ et se
pult⁹ est ii

Et incarnatus est de spū sancto
ex maria virgine et homo factus est crucifixus etiā
pro nobis sub pontio pilato passus et sepultus est
passus et sepultus est

Et incarnatus est ii de spū sancto
ex maria virgine et homo factus est
ii crucifixus etiā pro nobis sibi dōmīnū

Christos omnis gloria.



T resurrexit tertia die secundā

scriptu

tertia die secundā

ras et ascendit

in celū

sedet ad dexterā patris

et iterum venturus est cum glo

riis iudicare viulos et mortuos

cuius regni non erit finis

ii



T resurrexit tertia die

secundū scripturas

et ascendit in celum

et ascendit in celū

sedet ad de xterā patris

et iterum venturus est

cū gloria



Et ressurrexit tacet.

Sicut

Et ressurrexit tertia die secundū scriptu
ras et ascendit in celum
sedet ad dexterā patris ii
et iterum venturus est cū gloria iudicare viuos et
mortuos ii cuius regni non erit
finis cuius regni non erit finis

Judicare viuos et mortuos
cuius regni non erit finis cuius re
gni non erit finis

Christoforus Morales.



T in spūm sanctū dñm et viuificante
qui ex patre filio qz procedit

qui cū patre et filio simul adoratur et cōglificatur ii
qui locutus est per prophetas et vna
fūncia catolicā et



T in spūm sanctū dñm et viuificante
qui ex patre filio qz procedit qui cū pa

tre et filio simul ado ratur
et conglorifica tur qui locutus est per

pphetas et vna sanctā catolicā et

et conglorificatur qui locutus est per
prophetas et vna sanctā catoli

Ave maristella.

LXII



T in spū sanctū dñm et viui sican
tem ger patre filio qz pcedit q cū pa
tre et filio simul adoratur et cōglorificatur q locu
r̄ est per ppbetas et vna sanctā catholicam et apostoli

ad longu
d oratur
T in spū sanctū dñm et viusican tem
quiet patre filio qz pcedit q cum patre et filio simula
et conglorificatur q locu r̄ est per ppbetas et vna

Banus.
T in spū sanctum dñm et viusificantem
qui ex patre filio qz procedit
qui cum patre et filio simul adoratur

Christoforus Gyralis.

Residuū

apostolicam ecclesiam confiteor vnum baptisma in remissi
onem peccatorum et expecto resurrectionem
mortuorum et vitam venturi seculi ame n

Residuū

apostolicam ecclesiam confiteor vnu baptisma in remissi
onem peccatorum et ex pecto resurrecio
nem mortuorum et vitam venturi seculi amen

Ave maris stella,

LXII

Residui

cam ecclia confiteor vnu baptisma
in remissio
ne peccator et expecto resurrectione mortuorum et vita
venturi seculi amen

Residui

sancta catholica et apostolica ecclia confiteor vnu baptis
ma in remissionem peccator et expecto resurrectione
ne mortuorum et vitam venturi seculi amen

Residui

cam et apostolica eccliam confiteor vnum baptisma
in remissionem peccator et expecto resurrectione
mortuorum et vitam venturi seculi amen

Christoforus Dolorales.



Music score for 'Christoforus Dolorales'. The score consists of five staves of music in common time, featuring black note heads and vertical stems. The lyrics are written below each staff:

- Staff 1: Sanctus
- Staff 2: sanctus
- Staff 3: dominus
- Staff 4: deus sa baoth ii
- Staff 5: dominus deus sabaoth



Music score for 'Christoforus Dolorales'. The score consists of five staves of music in common time, featuring black note heads and vertical stems. The lyrics are written below each staff:

- Staff 1: Sanctus
- Staff 2: sanctus
- Staff 3: dominus deus sabaoth
- Staff 4: dominus deus sabaoth
- Staff 5: dominus deus sabaoth

Auctemaristella.

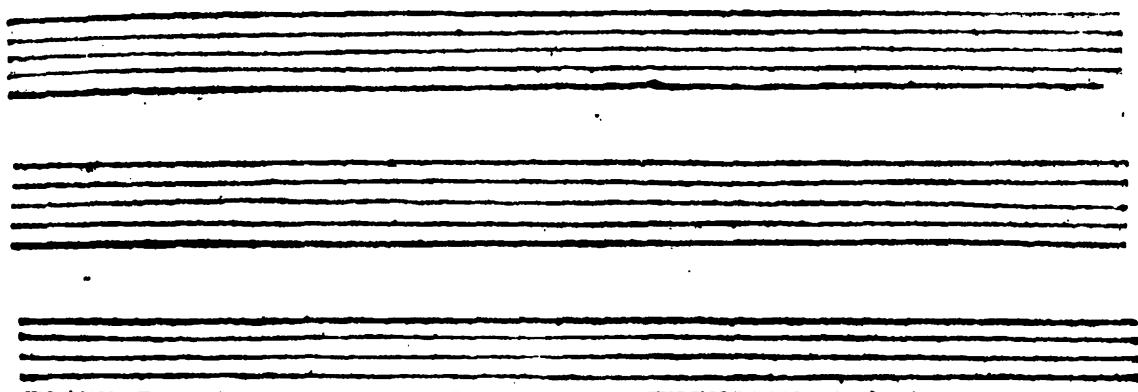
LXIII



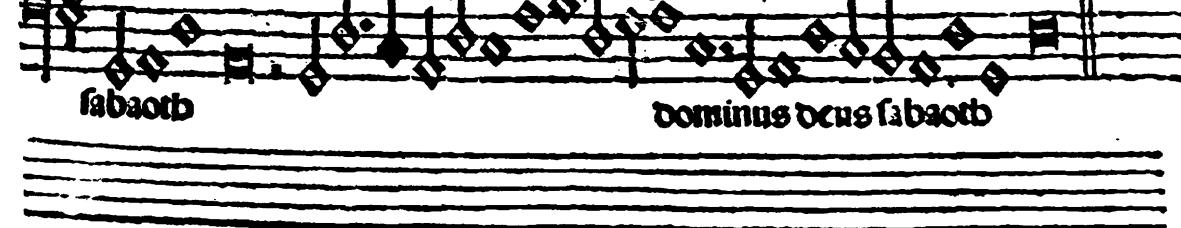
S.

Antus sanctus sanctus
dominus deus sabaoth

II S.



Hunc san
ctus sanctus
dominus deus sabaoth
dominus deus



00067571

Chantos de Noë.

pleni sunt celi et terra
pleni sunt celi et terra
gloria tua gloria tua
O sanna in excelsis
o sanna in excelsis
pleni sunt celi pleni sunt celi et terra
gloria tua
O sanna in excelsis
o sanna in excelsis

Pleni tacet.

S.

Sanna in excelsis

Three-line musical staff with square neumes. The first measure starts with a circle, followed by a vertical bar, and then a sequence of neumes. The second measure begins with a diamond shape.

o sanna in excelsis

Three-line musical staff with square neumes. The pattern continues from the previous staff, featuring a mix of circles, diamonds, and vertical bars.

Sanna in excelsis

Three-line musical staff with square neumes. The pattern continues from the previous staff, featuring a mix of circles, diamonds, and vertical bars.

o sanna in excelsis

Three-line musical staff with square neumes. The pattern continues from the previous staff, featuring a mix of circles, diamonds, and vertical bars.

Three-line musical staff with square neumes. The pattern continues from the previous staff, featuring a mix of circles, diamonds, and vertical bars.

o sanna in excelsis

Three-line musical staff with square neumes. The pattern continues from the previous staff, featuring a mix of circles, diamonds, and vertical bars.

Christoforus Monachus.



Benedictus qui ve
nit
benedic⁹g

venit
in nomine domini⁹
in nomine

domini⁹

Music score for four voices (SATB) in common time. The music consists of four staves, each with a different vocal line. The first staff begins with a soprano entry. The second staff begins with an alto entry. The third staff begins with a tenor entry. The fourth staff begins with a bass entry. The music concludes with a final cadence.

Benedictus facet.

Ave maristella.

LXVI



*Eenedictus qui venit
benedic̄tus qui venit
innomine domini
innomine domini*

O sanna vt .S.

*Ene dictus qui venit
benedictus qui venit innomine
innomine do mini ii
O sanna vt .S.*

Ebriftoforms & Journals.



Gnus dei

qui tollis

peccata mundi

mifere

renobis

miserere nobis



Gnus bei

qui tollis pec

cata mundi

miserere nobis

misterere

nobia

Aue marutella,

LXVII



ECCE omnes dei
qui tollis peccata mundi
di
miserere nobis
miserere nobis



ECCE omnes dei
qui
tollis peccata mundi
miserere nobis
miserere nobis

Christofonis Morales.



Glory to God
who remits sins of the world
grant us peace
grant us peace
Glory to God
who remits sins of the world
grant us peace
grant us peace
grant us peace
grant us peace

Qui tollis peccata mundi
dona nobis pacem
dona nobis pacem
qui tollis peccata mundi
dona nobis pacem
dona nobis pacem
dona nobis pacem
dona nobis pacem
dona nobis pacem

(The musical score consists of five staves of Gregorian chant notation. The first staff begins with a large 'C' containing a portrait of Christ Pantocrator. The lyrics are written below each staff, corresponding to the musical notes.)

Ave maria gloria,

LXVIII



Agnus dei

qui tollis peccata mundi

dona nobis pa cem

dona nobis pacem



Agnus dei

qui tollis peccata mundi

dona nobis pacem

dona nobis pacem

Bassus.

Agnus dei

qui tollis peccata mundi

dona nobis pacem



6

Zric

Musical notation for three voices on five-line staves. The notes are represented by vertical stems with small diamond shapes at the top.



eleison

Musical notation for three voices on five-line staves. The notes are represented by vertical stems with small diamond shapes at the top.



Zric

eleison

Musical notation for three voices on five-line staves. The notes are represented by vertical stems with small diamond shapes at the top.



Musical notation for three voices on five-line staves. The notes are represented by vertical stems with small diamond shapes at the top.

eleison

kiric eleison

Musical notation for three voices on five-line staves. The notes are represented by vertical stems with small diamond shapes at the top.

Bassus

kiric eleison

Musical notation for three voices on five-line staves. The notes are represented by vertical stems with small diamond shapes at the top.

Musical notation for three voices on five-line staves. The notes are represented by vertical stems with small diamond shapes at the top.



Christofor⁹ Morales Hispanus Queramus cū pastoribus.

L XIX



Music score for three voices (three staves) in common time (indicated by 'C'). The music consists of six measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The third measure starts with a half note followed by a quarter note. The fourth measure starts with a half note followed by a quarter note. The fifth measure starts with a half note followed by a quarter note. The sixth measure starts with a half note followed by a quarter note. The lyrics 'Brie' and 'eleison' are written below the staves.



Music score for three voices (three staves) in common time (indicated by 'C'). The music consists of six measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The third measure starts with a half note followed by a quarter note. The fourth measure starts with a half note followed by a quarter note. The fifth measure starts with a half note followed by a quarter note. The sixth measure starts with a half note followed by a quarter note. The lyrics 'Brie' and 'eleison' are written below the staves.

Christoforus a Morales.



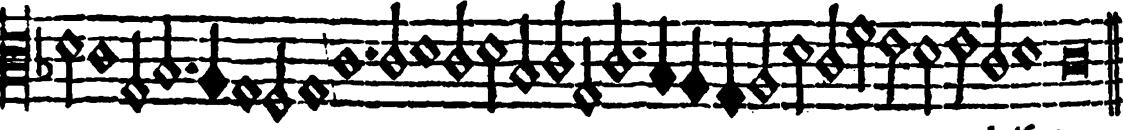
Christe



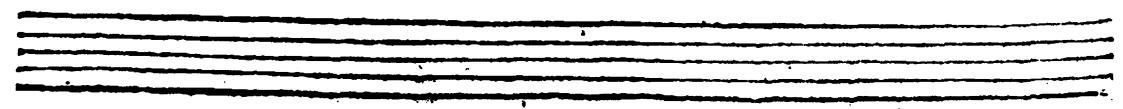
eleison



Christe



eleison



Christe



eleison

Ecce venimus cum pastoribus.

LXX



Music score for three voices (three-line staff) in common time (indicated by 'C'). The vocal parts are labeled 'Ecce' (top), 'Christe' (middle), and 'elision' (bottom). The music consists of a single melodic line with various note heads (diamonds, circles, etc.) and rests. The 'elision' part begins with a fermata over a bar line.



Music score for three voices (three-line staff) in common time (indicated by 'C'). The vocal parts are labeled 'Ecce' (top), 'Christe' (middle), and 'elision' (bottom). The music consists of a single melodic line with various note heads (diamonds, circles, etc.) and rests. The 'elision' part begins with a fermata over a bar line.

Music score for three voices (three-line staff) in common time (indicated by 'C'). The vocal parts are labeled 'Ecce' (top), 'Christe' (middle), and 'elision' (bottom). The music consists of a single melodic line with various note heads (diamonds, circles, etc.) and rests. The 'elision' part begins with a fermata over a bar line.

Christoforus Morales.



Kirie

Musical score for two voices. The top voice uses a soprano C-clef, and the bottom voice uses an alto C-clef. The music consists of four measures of rhythmic patterns using black note heads and diamond-shaped note heads.

clifson



Kirie

Musical score for two voices. The top voice uses a soprano C-clef, and the bottom voice uses an alto C-clef. The music consists of four measures of rhythmic patterns using black note heads and diamond-shaped note heads.

clifson

Bassus

Kirie

Musical score for basso continuo. The music consists of two measures of rhythmic patterns using black note heads and diamond-shaped note heads.

Queramus cum pastoribus.

LXXI.

Gloria

eleison

eleison

eleison

Christoforus Morales.



Benedic dominus in terra pax hominib⁹ bone voluntatis lan⁹
damus te benedici
mus te adoramus te glorificamus te
grās agimus tibi propter magnā gloriā tuā

Benedic dominus in terra pax hominib⁹ bone voluntatis laudamus te
be nedicim⁹ te adoramus te glorificamus te
grās agimus tibi propter magnā gloriā tuā
am tuā

Benedic dominus in terra pax hominib⁹ bone voluntatis laudamus te
benedicim⁹ te adoramus te

Queramus cum passionibus.

LXXII



T in terra pax hominibus
 bone voluntatis lauda
 mns te benedicimus te adora
 mus te glorificamus te gratias agimus tibi
 propter magnā gloriā mā ii



T in terra pax hominibus
 bone voluntatis laudamus te benedicimus
 te adoramus te glorificamus te ii gratias agi
 mus tibi propter magnā gloriā tuā
 te glorificam⁹ te ii gratias
 agimus tibi propter magnā gloriā tuā

Christosorus orales.

Residuum *deus pater omnipotens iefu
christe dñe deus agnus
dei filius patris .*

qui tollis peccata mundi miserere nobis

qui tollis peccata mundi

Residuum *am deus pater omnipotens dñe fili vni genit
iesu christe dñe deus agnus de
muni*

i filius patris filius patris

q tollis peccata mundi miserere nobis ii

qui tollis peccata mundi ii

Residuum *dñe deus rex celestis deus pater omnipotens dñe fili v
nigenite iefu christe dñe deus a*

LXXXI

Residuum dñe deus rex celestis dñus pater omnipotens
 dñe deus agnus dei filius patris
 ii q tollis peccata mundi miserere nobis
 qui tollis peccata mundi
 peccata mundi

Residuum dñe deus rex celestis dñus pater omnipotēs dñe
 fili unigenite iefu christe dñus deus agnus dei
 filius patris q tollis peccata mundi miserere
 nobis : q tollis peccata mundi
 agnus dei filius patris qui tollis peccata mundi misere
 re nobis qui tollis peccata mundi acathis certata

00067571

Christoforus Gyralae.

Residui di suscipe depreciationem nostram qui sedes
ad dexteram patris miserere nobis quoni
am tu solus sanctus tu solus dominus tu solus altissimus
tu solus altissimus iesu christe
cū sancto spiritu ingloria dei patris amen

Residui di suscipe depreciationem qui sedes ad
dexteram patris miserere nobis mi
serere nobis qm̄ tu solus sanctus tu solus altissimus ii
iesu christe cū sancto spiritu in gloria
dei patris amen

Residui di suscipe depreciationē nostrā qui sedes ad dexterā patris
miserere nobis tu solus dominus

Queramus cum pastoribus.

LXXI III

Residuū *di suscipe deprecationem nostram qui sedet ad dexteram pa tris miserere nobis*

ii quoniam tu solus sanctus tu so lus dñs tu solus altissim⁹ ii iesu christe cū sancto spū in gloria dei patris

a men

Residuū *suscipe deprecationem nostram qui sedes ad dexterā patris miserere nobis tu solus dñs ii tu solus altissim⁹ iesu christe cū sancto spū in gloria dei patris a men*

tu solus altissim⁹ iesu christe cū sancto spū

cū sancto spū

Christos ornatae.



Sub choro e. sedo.
 Actorem celi et terre visibilium omnium
 et in visibilium
 et in unum dominum iesum christum et ex patre
 natu ante omnia secula
 deum dedeo lumende
 Actorem celi et terre visibilium
 omnium et in visibilium et in unum do
 minum iesum christum filium dei unigenitum
 et ex patre natum ii ante omnia se
 cula deum dedeo lumen delumine
 patrem omnipotentem factorem celi
 et terre visibilium omnium et in visibilium et in

Amenamus cum p. floribus.

LXXV



Atrem omnipotentem facto
 rem celi et terre visibilium omnium
 et in visibilium et in vnu do
 minum iesum christū filium dei vnigenitum eret
 patre na sum ante oia secula deum dedeo
 lumen delumine
Banis
 Datrem omnipotentem factorē celi et ter
 re visibilium omnū et in visibiliū et in vnum
 dñm et in vnu dñm iesum christū filium dei vnigenitum
 et ex patre natū ante oia secula lumē delumine
 nū dñm iesum christū filiū dei vnigenitum et ex patre
 natum ante oia secula lumē delumine

Christoforus Hymnales.

In Residuū

lumine deū verū dedeo vero genitū nō factū cōsubstā
tialē patri per quem omnia facta sunt q. ppter nos

homines et ppter nostrā salutē descendit decelis et in car

natus est despū sancto

ex maria virgine

In Residuū

deum verum dedeo vero genitū nō factū cōsub

stantialē patri per quem oīa facta sunt

qui ppter nos homines descendit decelis

descendit dece lis et incarnatus

est despū sancto ex maria virgine

Ex Residuū

deū uerū dedeo uero genitū non factū um consubstantialē

patri per quē oīa facta sunt q. ppter nos bēs et ppter nostrā

Aueramus cum pastoribus.

LXXVI.

Residui

deum verum dedeo vero genitū nō factū cōsubstantia

lem patri per quem oīa facta sunt

p̄c̄ nos b̄s et ppter nostrā saluīem descendit

decēlis

descēdit decēlis

et incarnatus est

despū sancto ex maria uirgine

Residui

deū vez dedeo vero genitū nō factū cōsubstātiale

patri per quē oīa facta sunt q.ppter nos homines

et ppter nostrā salutem descendit decēlis ii

et in carnatus est despū sancto ex maria virgine

salutē descendit decēlis

ii et in carnatus est despū sancto et maria virgine et

Christoforus Morales.

Residuum et homo factus est

crucifixus etiam pro nobis sub pontio pilato passus et se

pultus est

et resurrexit tertia die

tertia die

secundum scri

pturas

et homo factus est

crucifixus etiam pro nobis

sub pontio pilato

passus et sepultus est

ii

et resurrexit

tertia die

secundum scripturas

et homo factus est

ii

crucifixus etiam pro nobis

passus et sepultus

Queramus cum pastoribus.

LXXVII

Residui

et homo factus est
 crucifixus etiam pronobis sub pontio pilato passus et se
 pultus est et resurrexit tertia die
 secundum scripturas

Residui

et homo factus est et homo factus est
 crucifixus etiam pronobis sub pontio pilato pa
 ssus et sepultus est et resurrexit tertia die
 secundum scripturas secundum scripturas
 est et resurrexit tertia die
 secundum scripturas

Christoforus & Morales.


Ascendit in celum sedet ad dexteram
tris ii et iterum uenturus est
cum gloria iudicare viuos et mortuos cuius regni non erit finis

Blank musical staves follow the lyrics.



Ascendit in celum
sedet ad dexteram
tris ei
iterum uenturus est cum gloria iudicare viuos et mortuos
cuius regni cuius regni non erit finis

Blank musical staves follow the lyrics.



Eucratius cum pastoribus.

LXXVIII

6

T ascēdit in celū
sedet ad dexterā patris

ii

et iterum uenturus est cum gloria iudi-
care uiuos et mortuos cuius regni non erit finis



b

T ascēdit in celū sedet ad dexterā
patris et iterum uenturus est

cum gloria iudicare uiuos et mortuos cuius regni non erit finis

Christoforus Morales.



T in spū sanctum dñm et vini
 fican tem qui ex patre filio
 que procedit qui cum patre et filio simul ado
 ratur et con glori fi car ur qui locutus est per prophetas
 et unam sanctam cat bolicā et apostoli
R enos.
 Et in spūm sanctum dñm et viuificante quier
 pa tre filio qz procedit qz cu patre et filio simul adoratur et
 con glori fi car ur q locut⁹ est per ppbetas et una
 sanctam cat bolicam et apostolicam ecclesiam
B asius
 Et in spūm sanctū dñm et vi uifi
 cantem qui ex patre filio qz procedit simul
 adoratur et con glori fi car ur et unam sanctam cat boli

Queramus cum pastoribus.

LXXIX



T in spūm sanctum dñm
et vinificantem gen patre filio
q5 procedit qui cū patre et filio
simul adoratur et conglorificatur quilo
catus est per prophetas et vna sanctam carbolicam

et apostolicam ec



T in spūm sanctū dñm et viuifi
cante ger matre filio q5 pcedit q cū pa
tre et filio simul adoratur et vna sanctā ca
ribolicā et apostolicam ecclesi

cā et apostolicam ecclesi

Christiansis gregorii.

Residui

 cam ecclesiam confiteor vnum baptisma in re
 missionem peccatorum et expecto resurrectionem
 mortuorum et vitam venturi seculi amen

Residui

 confiteor vnum baptisma in remissione
 sionem peccatorum et expecto resurrectionem
 mortuorum et vitâ venturi seculi amen

Residui

 am confiteor vnum baptisma in remissione peccatorum et
 expecto resurrectionem mortuorum

Aueramus cum pastoribus.

LXXX

Residuum

Music for the first part of the Residuum chant, featuring four-line musical staves. The lyrics are:

ecclesiam confiteor vnum baptisma
in remissionem peccatorum et expecto resurr.
rectionem mortuorum et vitam venturi seculi
amen

Residuum

Music for the second part of the Residuum chant, featuring four-line musical staves. The lyrics are:

am confiteor vnum baptisma in remissionem peccatorum
et expecto resurrectionem mortuorum et vi
tam venturi seculi amen

Residuum

et vitam venturi seculi amen

Christoforus Morales.



Sanctus sanctus sanctus dominus deus sabaorib
pleni sunt celi

et terra gloria tua

gloria tua



Anctus sanctus dominus de⁹ sa
baorib pleni sunt

celi et terra

gloria tua

et terra gloria tua

Banctus sanctus sanctus dominus deus sabaorib
dominus deus sabaorib

concamus cum pastoibus.

LXXXI

Sicut

sanctus

sanctus

sanctus

dominus deus sabaoth

pleni sunt celi et

terra

et terra gloria tua

et terra gloria tua



sanctus

sanctus

sanctus dominus deus

deus sabaoth

pleni sunt celi

et terra gloria tua

gloria tua

pleni sunt celi et terra

et terra gloria tua

gloria tua

Christoforus Morales.

osanna in excelsis

osanna in excelsis

benedictus qui venit

in nomine do

mini

innomine domini

Osanna in excelsis

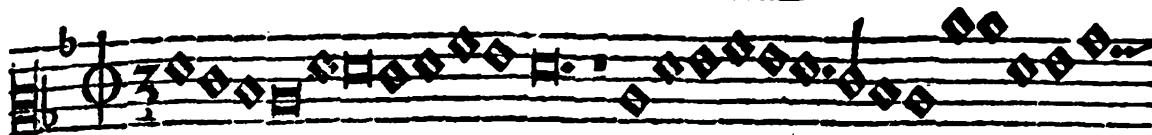
Benedictus qui venit

benedictus qui venit

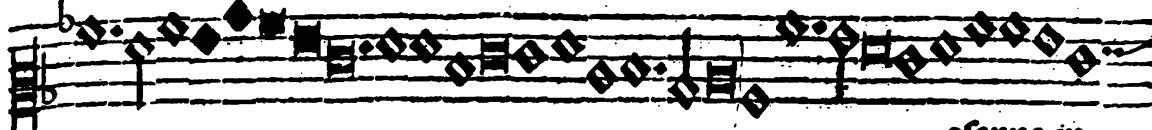
innomine domini

Queramus cum pastoribus.

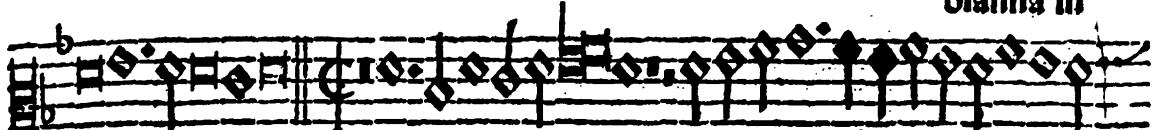
LXXXIII



O sanna in excelsis

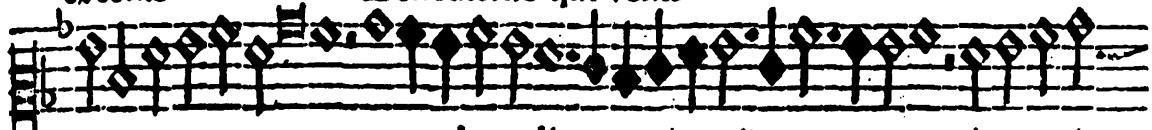


osanna in



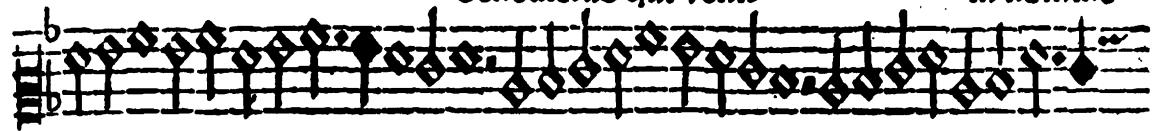
excelsis

Benedictus qui venit



benedictus qui venit

in nomine



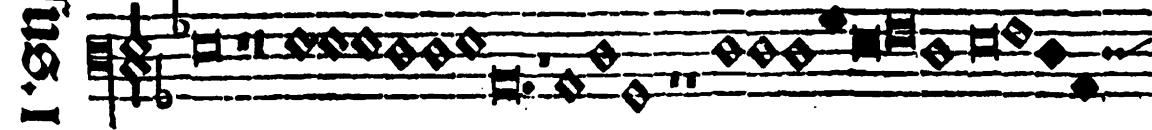
domini



innomine domini



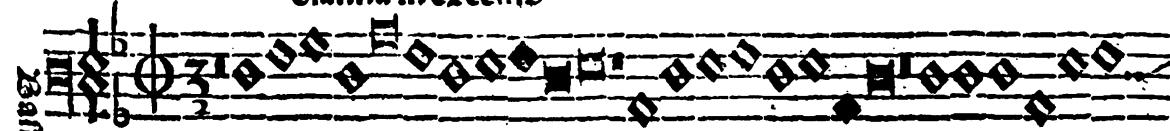
O sanna in excelsis



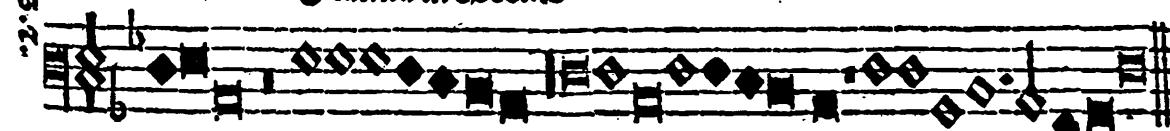
Benedictus facet.

O sanna vt supra.

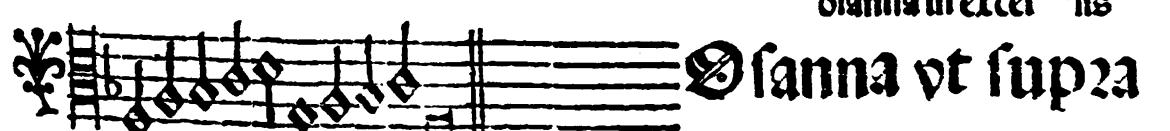
osanna in excelsis



O sanna in excelsis



osanna in excel lis



O sanna vt supra

innomine domini

O iii


Christoseans Morales.
*Sinus dei**qui tollis**peccata mundi**mi**miserere nobis**miserere nobis**Sinus dei**qui tollis peccata mundi**miserere**miserere nobis**miserere nobis**Sinus dei**qui tollis**peccata mundi**miserere**nobis*

Enseramus cum pastoribus.

LXXXIII



Gnus dei

qui tollis peccata mundi

miserere miserere nobis

miserere nobis



Gnus dei

qui tollis peccata mundi

miserere

nobis

miserere nobis

miserere nobis

Christofens Agnus.

Secundus Agnus tacet.



Agnus dei qui tollis peccata mundi
miserere nobis

Music notation: Four-line staff with square neumes. The lyrics are placed below the staff.



Agnus dei qui tollis peccata
mundi miserere nobis
miserere nobis
miserere nobis
nobis

Music notation: Four-line staff with square neumes. The lyrics are placed below the staff.

Queramus cum pastoribus.

LXXXIII



Qui tollis peccata mundi miserere nobis miserere nobis

Music score for three voices (three-line staff) in common time (indicated by 'C'). The vocal parts are labeled: 'Qui tollis' (top), 'peccata' (middle), and 'miserere nobis' (bottom). The music consists of a series of eighth and sixteenth note patterns.



Qui tollis peccata mundi miserere nobis miserere nobis

Music score for three voices (three-line staff) in common time (indicated by 'C'). The vocal parts are labeled: 'qui tollis' (top), 'peccata mundi' (middle), and 'miserere nobis' (bottom). The music consists of a series of eighth and sixteenth note patterns.

Christoforus Monks.



*Ennus dei qui tollis peccata mundi
dona nobis pacem*

Musical notation on four-line staff with black note heads and diamond-shaped neumes.



*Ennus dei qui tollis peccata
mundi dona nobis pacem*

Musical notation on four-line staff with black note heads and diamond-shaped neumes.



*Ennus dei qui tollis peccata mundi
dona nobis pacem*

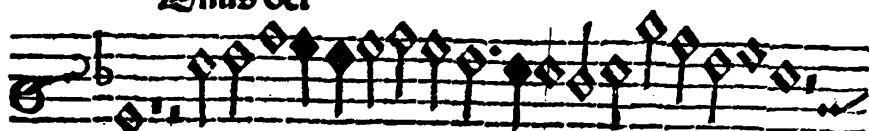
Musical notation on four-line staff with black note heads and diamond-shaped neumes.

Queramus cum pastoribus.

LXXXV



Gl̄orus dei

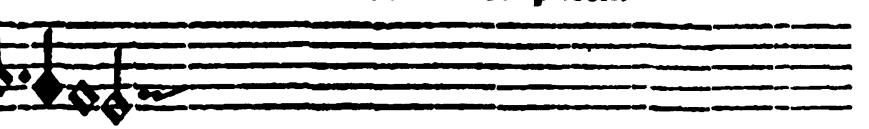


qui tollis

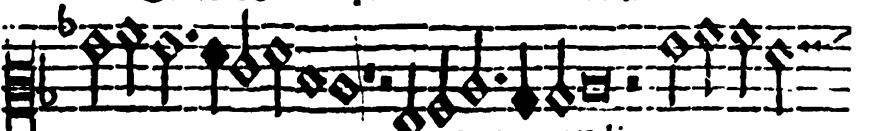
peccata mundi



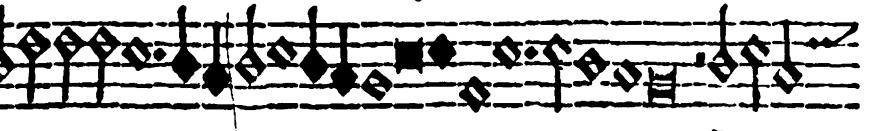
dona nobis pacem



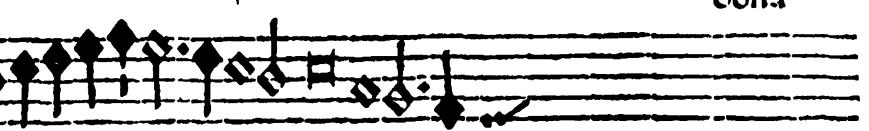
Gl̄orus dei qui tollis



peccata mundi



dona

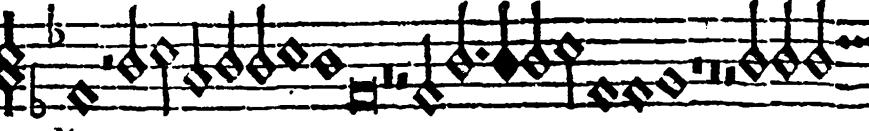


nobis pacem



Gl̄orus dei

qui tollis peccata m̄ni



di

dona nobis pacem



Christoforus Morales.

Residui

dona nobis pacem

dona nobis pacem

Residui

dona nobis pacem

dona nobis

pacem

Residui

dona nobis pacem

dona nobis pacem

Queramus cum pastoribus.

LXXXVI

Residuum

26

26

dona nobis pacem ii dona
nobis pacem

Residuum

b

b

dona nobis pacem
dona nobis ii pacem

Residuum

b

b

ii dona nobis pacem ii
dona nobis pacem



00067571

Music score for six voices (SATB and three instruments) in common time, featuring neumes on four-line staves. The score includes vocal parts labeled 'Grie', 'eleison', 'Adeste', 'eleison', 'Ecce', 'kine', 'eleison', 'christe', 'eleison', and 'eleison'. The instrumental parts are labeled 'Ecce' and 'kine'. The music concludes with a final section of 'eleison'.

Grie

eleison

Adeste

eleison

Ecce

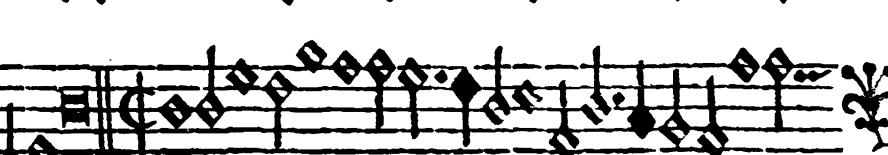
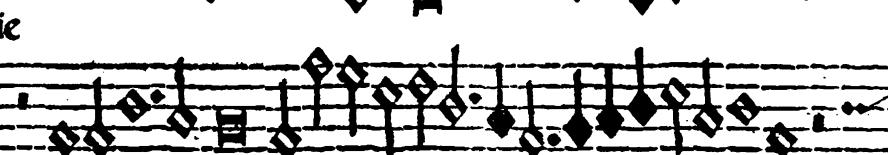
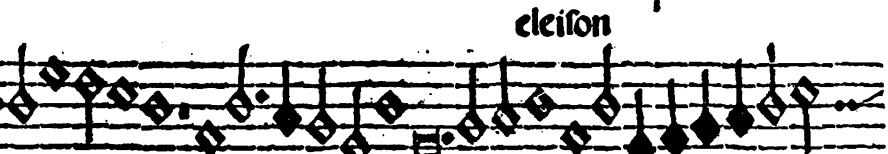
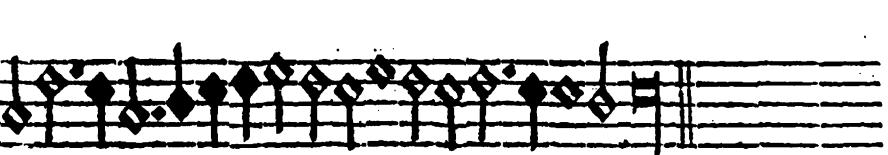
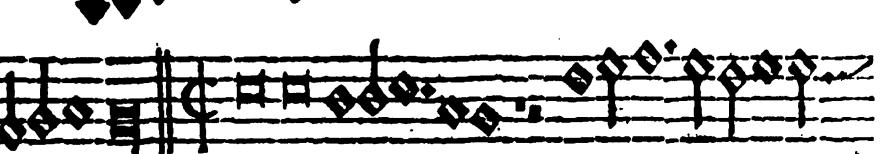
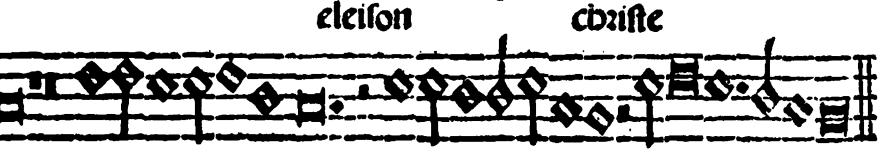
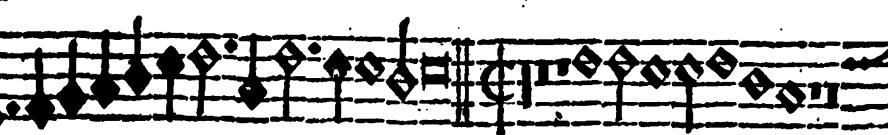
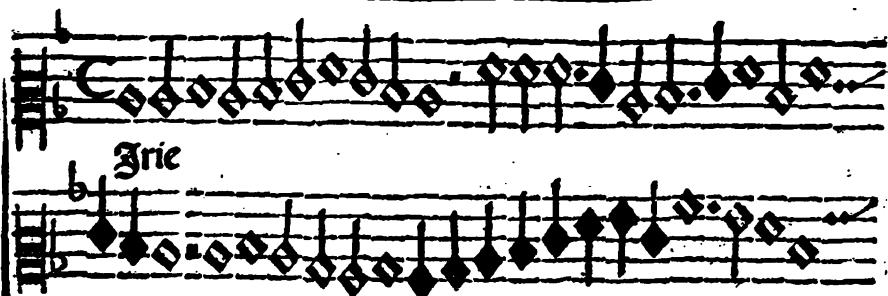
kine

eleison

christe

eleison

eleison



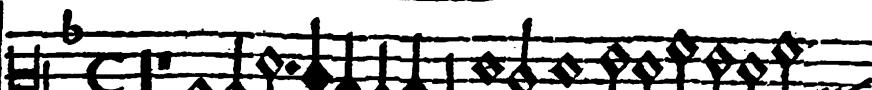
00067571

Christoforus Morales.

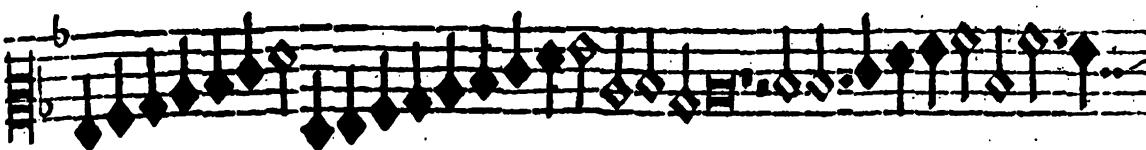
The image shows a page from a musical manuscript. At the top, a decorative initial 'C' is followed by a scroll banner containing the text 'Christoforus Morales.'. Below this, there are two staves of music. The first staff begins with a treble clef, a 'C' time signature, and a key signature of one sharp. It features a series of notes with diamond-shaped heads, some with vertical stems and others with horizontal stems. The word 'arie' is written below the second measure of this staff. The second staff begins with a bass clef, a 'C' time signature, and a key signature of one sharp. It also contains notes with diamond-shaped heads, some with vertical stems and others with horizontal stems. The word 'clefson' is written below the fourth measure of this staff. Both staves end with a double bar line and repeat dots.

Zbonne arme.

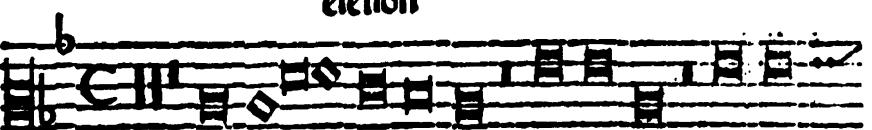
LXXXVIII



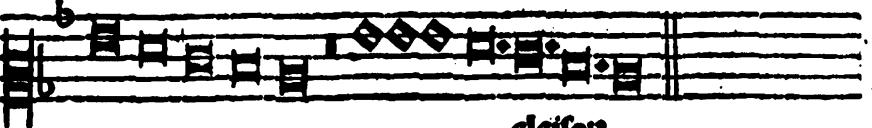
Grie



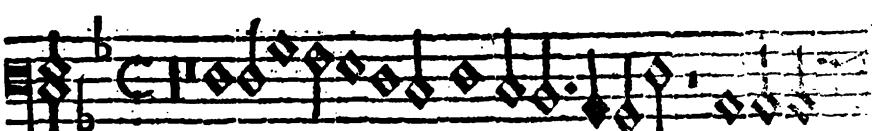
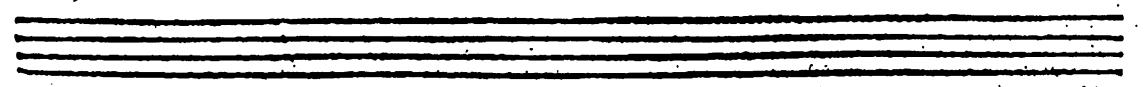
eleison



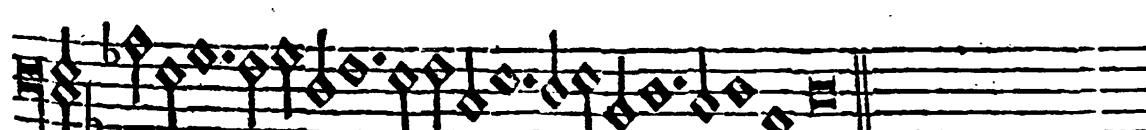
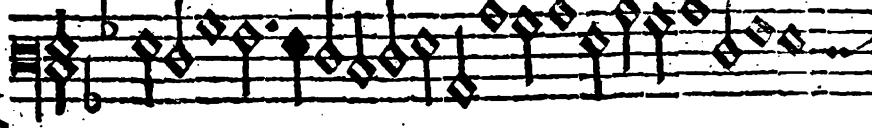
Grie



eleison



Grie



eleison

P iii

Christoforus Moniales.



Et in terra par hominib⁹ bone voluntatis

laudam⁹ te benedicim⁹ te adoramus te glorifica

mus te gratias agimus tibi ppter magnā gloriā tuā dñe

deus rex celestis

deus pater omnipotens

Et in terra par dominibus

bone voluntati

ris laudam⁹ te benedicim⁹ te adora

mus te glorificamus te gratias agimus tibi ppter magnā glori

am tuā domine deus rex celestis

de

us pater omnipotens dñe fili

Et in terra par hominib⁹ bone voluntatis ado

ramus te glorificamus te gratias agimus tibi ppter

magnā gloriā tuā

dñe deus rex celestis



T in terra par hominibus
 bone voluntatis laudamus te benedicimus
 te adoramus te glorificamus te gratias agimus tibi
 ii propter magnā gliam tuā
 dñe deus rex celestis dñus
 pater omnipotens
 Et in terra par hominibus bone voluntatis
 laudamus te benedicimus te adora
 mus te glorificamus te gratias agimus tibi propter magnā
 gliam tuā ii dñus deus
 rex celestis dñus pater omnipotens dñe fili unī
 dñus pater omnipotens dñe

Christoforus Morales.

Residui

Domine deus taceat.

Ecno?

Domine deus taceat.

Blessing


Z bonime arme.

xc

Residuum

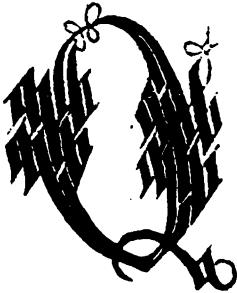
Music score for five voices (SATB plus basso continuo) in common time, featuring neumes on four-line staves. The lyrics are:

dñe fili vnigenite iesu christe
 domine deus domine deus
 agnus dei agnus dei filius patris
 filius
 pa tris

Residuum

Music score for five voices (SATB plus basso continuo) in common time, featuring neumes on four-line staves. The lyrics are:

genite iesu christe it iesu christe
 domine deus
 domine deus agnus dei
 filius patris
 filius pa tris


 Christoforus Morales.

Si tollis peccata mudi
 miserere nobis
 rere no
 bis q tollis peccata
 mudi ii suscipe deprecationem nostram
 qui sedes adderteram patris
 miserere nobis
 Si tollis peccata mudi
 miserere nobis
 qui tollis peccata mudi
 suscipe deprecationem
 nostram q sedes ad dexteram patris ii
 miserere nobis
 ad dexteram patris miserere nobis



xci

Qui tollis peccata mundi miserere nobis qui tollis peccata mun
 di suscipe depe
 cationem nostram q sedes ad dexteram patris
 ii miserere nobis
 Qui tollis peccata mundi miserere nobis
 q tollis peccata mundi
 suscipe depreciatione
 nostram qu sedes ad dexteram patris ii
 miserere nobis
 Qui tollis peccata mundi miserere nobis qui tol
 lis peccata mundi ii
 suscipe depreciationem nostram q sedes

Liberatores Ejorales.

Residui

bis quoniam tu solus sanctus tu solus dominus

tu solus altissimus

iesu christe

cū sancto spū

in gloria dei

patris

amen

amen

Residui

bis quoniam tu solus sanctus tu solus altissimus

iesu christe cū sancto spū

ii

in gloria dei

patris

a

men

Residui

bis quoniam tu solus sanctus tu solus dominus

tu solus altissimus iesu christe

cum sancto spiritu in gloria dei patris

men

Residui

Quoniam tu solus sanctus tu solus dominus

tu solus altissimus iesu christe cu[m] sancto spiritu

in gloria dei patris

ii

amen

Residui

Quoniam tu solus sanctus tu solus dominus tu solus altissimus

iesu christe cu[m] sancto spiritu in gloria dei patris

ii

amen

amen

c

Christoforus gregorius.



A trem omnipotente factorem celum et terre

visibilium omnium

et in visibili

um et in unum dominum Iesum Christum filium dei unigeni

tum et ex patre natum ante oīa secula

deum dedeo



A trem omnipotentem

fac

vox celi et

terre

et in visibili

bilium et in unum dominum

Iesum Christum

filium dei v

nigeni

tum

et ex patre natu

ante oīa

secula

deum dedeo

tu filiu dei vni

genitu vniige

nitum et ex

patre natu ante oīa

secula

deū de de



Aitem omnipotentem facio
 rem celi et terre visibilium
 omnium et in visibili um et in unū dñm ie

sū christū filiū dei vñgenitum ex patre natū erex
 patre natū ante oīa secula deū dedeo lumē de

Aitem omnipotentem factorem celi
 et terre visibiliū omniū et in visibilium
 et in unū dñm iesum christū filiū

dei vñgenitum ex patre natum
 ante omnia ante omnia secula deū dedeo lu

Patrem omnipotentem factorem celi et

terre et in visibilium et in unū dñs icū dñi

Basing

Chalceous Gloriae.



T incarnatus est de spū sancto
de spū sancto ex ma
ria virgine et homo factus est et homo factus est sub pōri
opilato passus et sepultus est ii



T incarnatus est
de spū sancto
ex maria virgine et homo fact⁹ est et homo fact⁹ est crucifixus etiam pro
no bis sub pontio pilato passus et
sepultus est
Etiam pro nobis sub pontio pilato passus et
sepultus est passus et sepultus est

A bonum anime.

xcv



T incarnar⁹ est de spiritu sancto

de spiritum sancto

ex maria vir gine et homo factus est

crucifixus etiā p nobis sub pontio pilato

passus et sepultus est

T incarnatus est

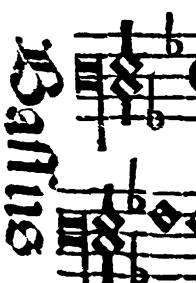
de

spiritu sancto de spiritu sancto

er ma

ria uirgine ex maria uirgine et homo factus est crucifixus

etiam pro nobis sub pontio pilato passus et sepultus est



Et incarnatus est de spiritu sancto

ex maria uirgine et homo factus est crucifixus

Christoformis Gloriae.



T resurrexit tertia die secundū
scripturas ii

et ascendit in celū sedet ad dexterā patris
et iterum venturus est cū glōria indicare
uiuos et mortuos cuius regni non erit finis

Tenor. Et resurrexit tacet.

Et resurrexit tertia die secundū scripturas ii

et ascendit in celum sedet ad
dexteram patris et iterum venturus est cum
gloria indicare uiuos et mortuos
cuius regni non erit finis



b
 T ressurrexit tertia die secundū scripu
 ras et ascendit in celū sedet addexterā patris
 et itex venturus est cū glā
 iudicare viuos et mortuos cuius regni
 non erit fi nis



b
 T ressurrexit tertia die secundū scrip
 turas et ascendit in celum
 sedet ad dexteram patris et itex venturus est
 cum gloria iudicare viuos et mortuos cui⁹ regni nō
 erit fi nis

Christoforus Gloriae.



C. T viuificantem qui ex patre filio que
 procedit simul adoratur ergo
 glorificatur qui locutus est per prophetas et vnā sanctā



C. T in spūm sanctum dñm
 et viuificantem q ex patre filio
 que procedit qui cum patre et filio simul ado
 zatur et conglorificatur qui locutus
 est per prophe ras et vnam sanctā
 et conglorificatur qui locutus est per prophe
 ras cr



Et in spū sanctum dñm
 qui ex patre filioque filioque procedit
 et filio simul adoratur et
 conglomeratur qui locutus est per prophetas
 et unam sanctā carboli
 Sanctum dñm et vivificantē qui
 ex patre filioqz filioqz filioqz procedit
 qdū patre et filio simul adoratur
 et conglomeratur q locut⁹ est per ppbetas
 et unam sanctam
 Et in spūm sanctum dñm qui ex patre filio
 os procedit

Canticorum gregoriorum.

Residuum

catolicam et apostolicā ecclesiā confiteor unū bap-

tisma in remissionem peccatorū et expecto resurrectionem

mortuorū et vitā venturi seculi

a men

Residuum

tam catolicam

et apostolicam ecclesi-

am confiteor unum

baptisma in remissionem

peccatorum

et expecto resurrectionem

mortuorum

et vitam venturi

seculi

amen

expecto resurrectionem mortuorum

et vitam venturi

seculi

amen

Domine arme.

xcviii

Residuū *cam t apostolicam ecclesiam
confiteor vnu baptismā in remissionem peccato-*

*rum peccatorum t expecto resurrectionem
mortuorum et vitam venturi seculi a*

Residuū *men catbolicam t apostolicam t apostolicam eccle-
siam confiteor vnu baptismā in remissionem peccatorum
t expecto resurrectionem mortuorum
et vitam venturi seculi amen*

Residuū *unam sanctam catbolicam t apostolicam ecclesiam confite-
or unum baptismā in remissionem peccatorum*

00067571

Christians gloria.



Ancus sanctus sanctus
dominus deus sabaoth

dominus deus sabaoth

pleni sunt celi & terra

gloria tua gloria tua
Ancus sanctus
sanctus dominus deus
sabaoth

pleni sunt celi & terra gloria tua
gloria tua



Sanctus sanctus sanctus
 dominus deus sabaotb
 dominus deus sa baotb ple
 ni sunt celi & terra gloria tua
 glo ria tua
 sanctus sanctus sanctus
 Sanctus sanctus sanctus
 dominus deus sabaotb sa
 baotb
 pleni sunt celi &
 terra gloria tua gloria tua

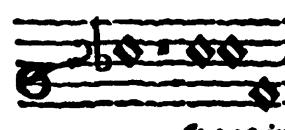
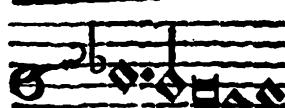
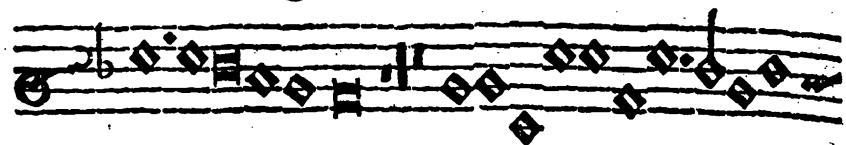
v. 11


 Christiformes syrocks.

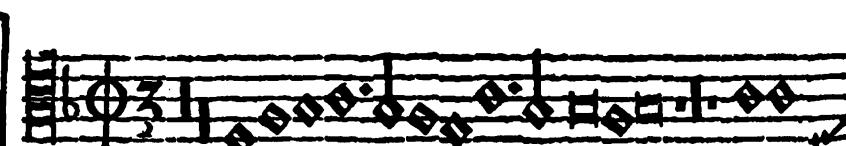
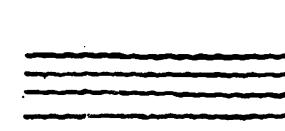
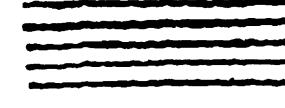
Ganna in excelsis



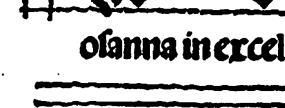
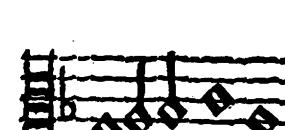
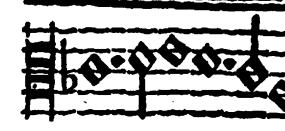
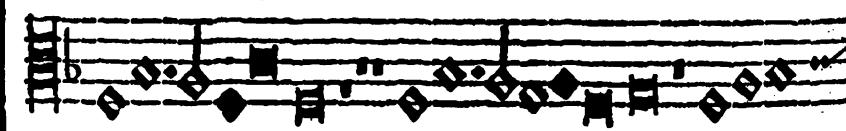
Ganna in excelsis



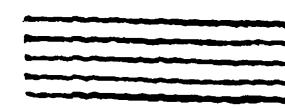
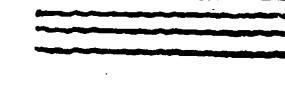
osanna in excelsis



Ganna in excelsis



osanna in excelsis



Zborum armie.

c

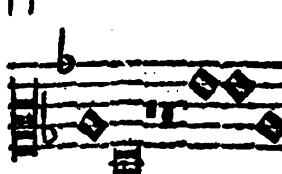


Sanna in excelsis

Musical notation for three voices (three staves) in common time (indicated by '3'). The notes are represented by diamond shapes. The first staff begins with a large 'G' clef.

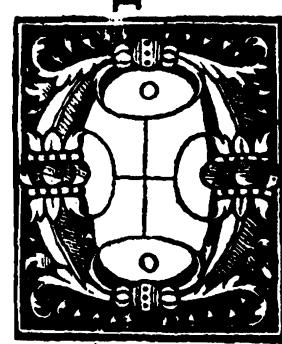
osanna in excelsis

Musical notation for three voices (three staves) in common time (indicated by '3'). The notes are represented by diamond shapes.



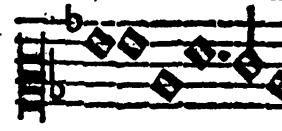
Sanna in excelsis

Musical notation for three voices (three staves) in common time (indicated by '3'). The notes are represented by diamond shapes.



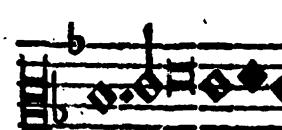
osanna in excelsis

Musical notation for three voices (three staves) in common time (indicated by '3'). The notes are represented by diamond shapes.



osanna in excelsis

Musical notation for three voices (three staves) in common time (indicated by '3'). The notes are represented by diamond shapes.



osanna in excelsis

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osanna in excelsis

Musical notation for three voices (three staves) in common time (indicated by '3'). The notes are represented by diamond shapes.

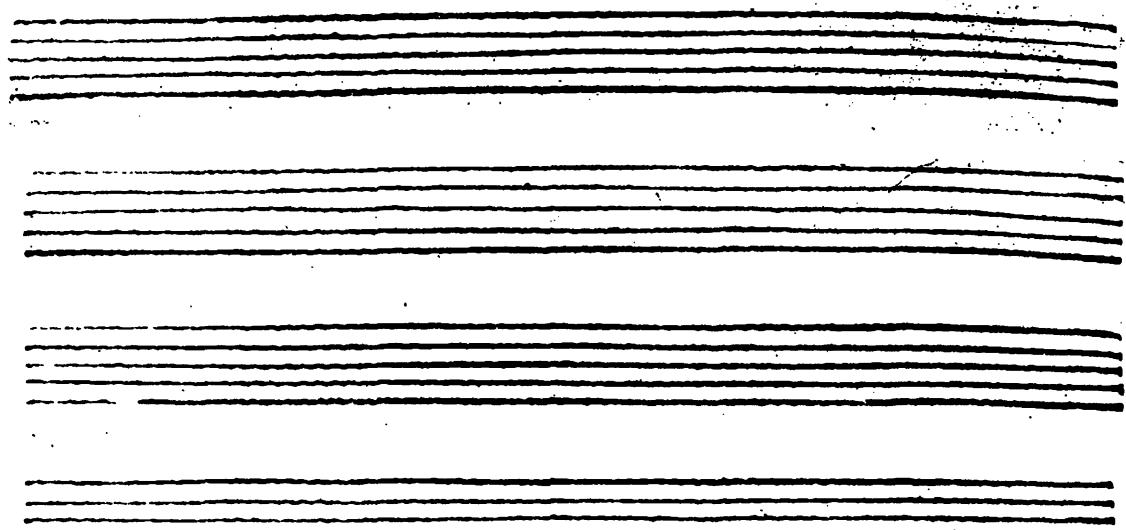


osanna in excelsis

Musical notation for three voices (three staves) in common time (indicated by '3'). The notes are represented by diamond shapes.



Benedictus tacet osanna ut supra.



Tenor benedictus tacet osanna ut supra

Altus 2



b *Benedictus qui venit
innomine domini
innomine domini*
b *O sanna ut supra*

Music notation: The music is written on four-line staffs. The first staff begins with a large 'B' (Benedictus) followed by a series of short notes. The second staff begins with 'qui venit' followed by a series of short notes. The third staff begins with 'innomine domini' followed by a series of short notes. The fourth staff begins with 'innomine domini' followed by a series of short notes. The fifth staff begins with 'O sanna ut supra' followed by a series of short notes.



*Benedictus qui venit
in nomine domini
in nomine domini
innomine domini*

*O fanna
ut supra*

Music score for three voices (three-line staff) in common time. The music consists of vertical stems with diamond-shaped note heads. The lyrics are written below each staff.

Battus

*Benedictus qui venit
innomine domini
innomine
domini*

O fanna ut supra

Music score for three voices (three-line staff) in common time. The music consists of vertical stems with diamond-shaped note heads. The lyrics are written below each staff.

Obitioformis operales.



Glory be to God
qui tollis peccata mun
di
miserere nobis miserere nobis



Glory be to God
qui tol
lis
peccata
mundi
miserere nobis
miserere nobis
miserere nobis
miserere nobis
miserere nobis
miserere nobis
miserere nobis

A. Domine arme.

CII



Agnus dei qui tollis peccatum
 di miserere nobis
 miserere nobis
 Agnus dei qui tollis
 peccata mundi
 miserere nobis
 miserere nobis

miserere nobis

miserere nobis

miserere nobis

miserere nobis

Bassus

Agnus dei qui tollis
 peccata mundi

Liberatoris Gyrales.



Agnes dei

agnus dei

qui tollis

peccata mundi

miserere nobis

Agnes dei

agnus dei

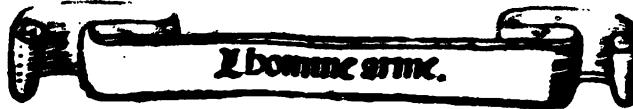
qui tollis

peccata mun

di

miserere nobis

miserere nobis ii

 A bonne arme.

c 111



b

Sicut dei

qui tollis peccata

mundi

miserere no

bis

miserere nobis

Music score for four voices (Soprano, Alto, Tenor, Bass) in common time. The notation uses square neumes on four-line staves. The lyrics are written below the staff.

Altus 2 Agnus secundus tacet.

Bassus Agnus secundus tacet.

Christoforus Brookes.



Ch. p. S. nus dei

qui tollis peccata

mundi ii

Musical notation: Four staves of music in common time, treble clef, with diamond-shaped note heads. The lyrics are placed below the staves.



S. nus dei

qui tollis peccata mundi

Musical notation: Three staves of music in common time, treble clef, with diamond-shaped note heads. The lyrics are placed below the staves.



CE. S. nus dei

qui tollis

peccata mundi

Musical notation: Three staves of music in common time, treble clef, with diamond-shaped note heads. The lyrics are placed below the staves.

2 domine arric.

ciii



Gl̄nus dei qui tollis
peccata mundi dona nobis
pacem



Gl̄nus dei qui tollis peccata
mundi dona nobis pacem

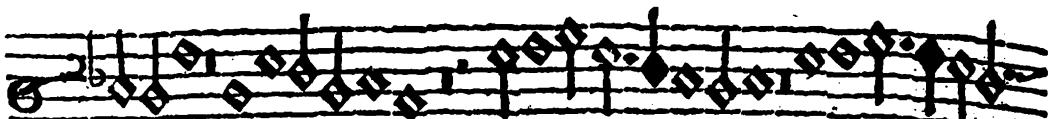


Gl̄nus dei qui tollis
peccata mundi dona
nobis pacem



Christoforus Myorales

Residuum



dona nobis pacem

dona nobis pacem

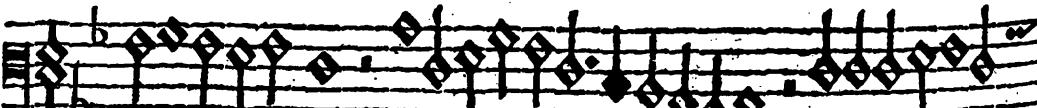
Residuum



dona nobis pacem

dona nobis pacem

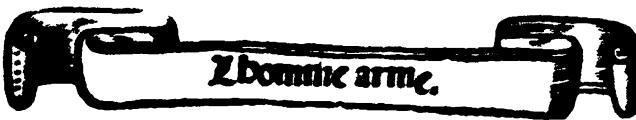
Residuum



dona nobis pacem

dona nobis pacem

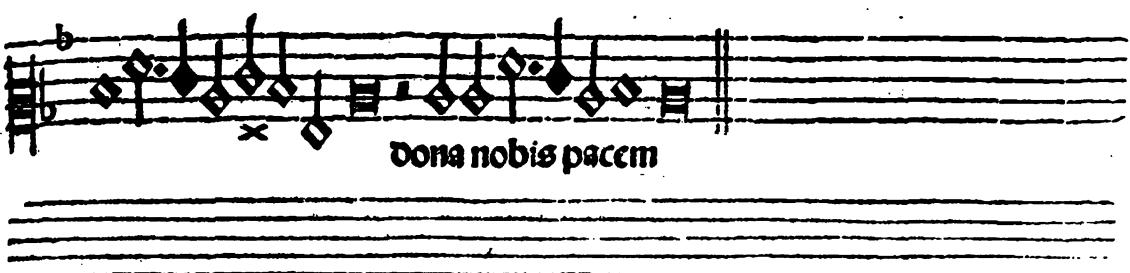
ii II



c.v

Residuū

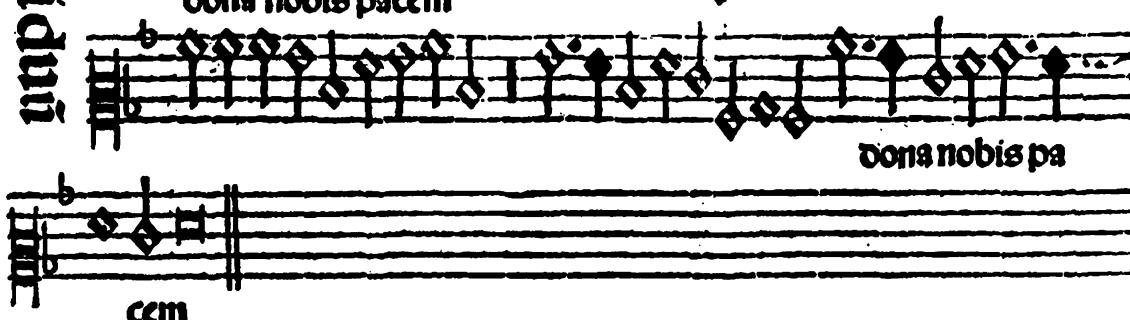
dona nobis pacem



dona nobis pacem

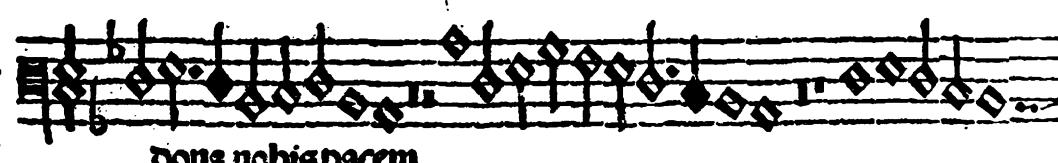
Residuū

dona nobis pacem

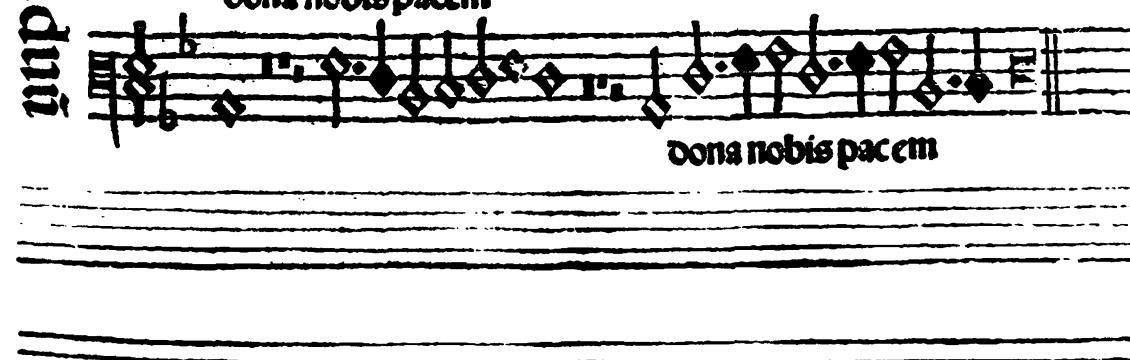


dona nobis pa

cem

Residuū

dons nobis pacem



dona nobis pacem

S ii



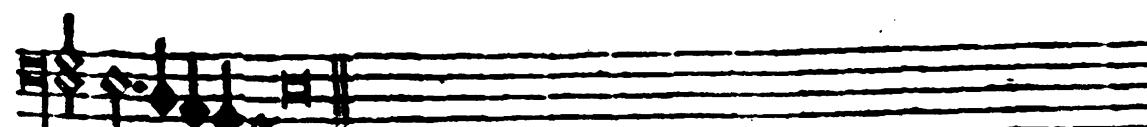
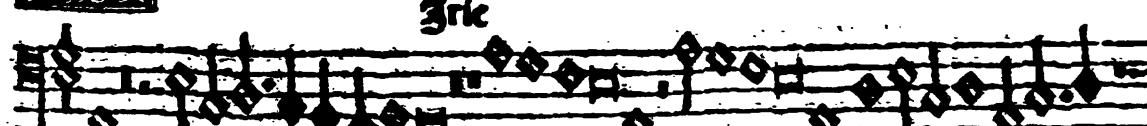
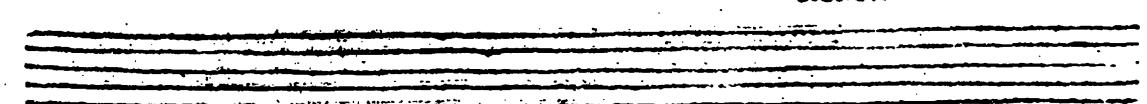
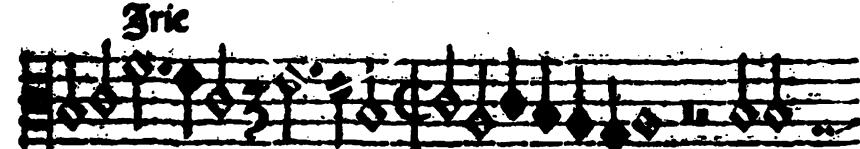
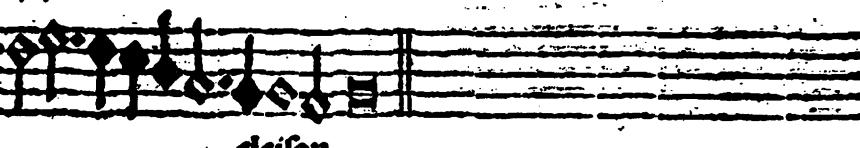
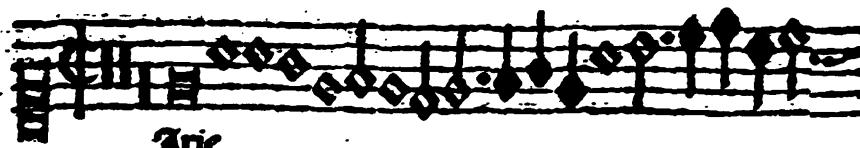
The image shows three staves of musical notation. The top staff consists of five horizontal lines with vertical stems pointing upwards, each ending in a diamond-shaped note head. The middle staff is identical. The bottom staff has five horizontal lines with vertical stems pointing downwards, each ending in a diamond-shaped note head. The word "Gloria" is written in a cursive script above the first two staves, and the word "eleison" is written below the third staff.



The image shows three staves of musical notation. The top staff consists of two measures of music, starting with a C-clef and ending with a G-clef. The middle staff begins with a B-clef and ends with an A-clef. The bottom staff begins with a G-clef and ends with a C-clef. The notation includes various note heads, stems, and bar lines.

Ballad of yonke's Dipper by the regetz.

Cv1



clafon

S. 111

Canticorum gregorialis



19

Hosanna

Musica

eleison

Music score for three voices (three-line staff) featuring Gregorian chant notation with square neumes on four-line staves.



Hosanna

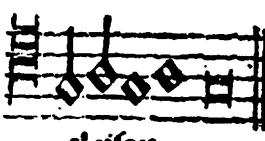
Hosanna

Music score for three voices (three-line staff) featuring Gregorian chant notation with square neumes on four-line staves.



Hosanna

Music score for three voices (three-line staff) featuring Gregorian chant notation with square neumes on four-line staves.



eleison

Music score for three voices (three-line staff) featuring Gregorian chant notation with square neumes on four-line staves.



CVI

*et regnez*

Musical notation on four-line staff. The music consists of a series of notes and rests, primarily represented by black diamond shapes and vertical dashes.

Hriste

Musical notation on four-line staff. The music consists of a series of notes and rests, primarily represented by black diamond shapes and vertical dashes.

eleison

Musical notation on four-line staff. The music consists of a series of notes and rests, primarily represented by black diamond shapes and vertical dashes.

Hriste

Musical notation on four-line staff. The music consists of a series of notes and rests, primarily represented by black diamond shapes and vertical dashes.

eleison

Musical notation on four-line staff. The music consists of a series of notes and rests, primarily represented by black diamond shapes and vertical dashes.



Hriste

Musical notation on four-line staff. The music consists of a series of notes and rests, primarily represented by black diamond shapes and vertical dashes.

eleison

Christoforus Mydorales



3rie

clifon

Three staves of musical notation in a Gothic script style. The notation uses vertical stems with diamond-shaped heads to represent pitch and duration. The first two staves begin with a clef (3rie) and a sharp sign, while the third staff begins with a clef (clifon).



3rie

Three staves of musical notation, continuing from the previous section. The first two staves begin with a clef (3rie) and a sharp sign, while the third staff begins with a clef (clifon).

clifon

Three staves of musical notation, continuing from the previous section. The first two staves begin with a clef (3rie) and a sharp sign, while the third staff begins with a clef (clifon).



3rie

Three staves of musical notation, continuing from the previous section. The first two staves begin with a clef (3rie) and a sharp sign, while the third staff begins with a clef (clifon).

clifon

Three staves of musical notation, continuing from the previous section. The first two staves begin with a clef (3rie) and a sharp sign, while the third staff begins with a clef (clifon).

clifon

Three staves of musical notation, continuing from the previous section. The first two staves begin with a clef (3rie) and a sharp sign, while the third staff begins with a clef (clifon).

Sicut regnus

CVIII



Music score for three voices (three-line staff) in common time. The first two measures show a melodic line with various note heads (diamonds, circles, squares) and rests. The third measure begins with a vertical bar line and a new melodic line.



Music score for three voices (three-line staff) in common time. The first two measures show a melodic line with various note heads (diamonds, circles, squares) and rests. The third measure begins with a vertical bar line and a new melodic line.

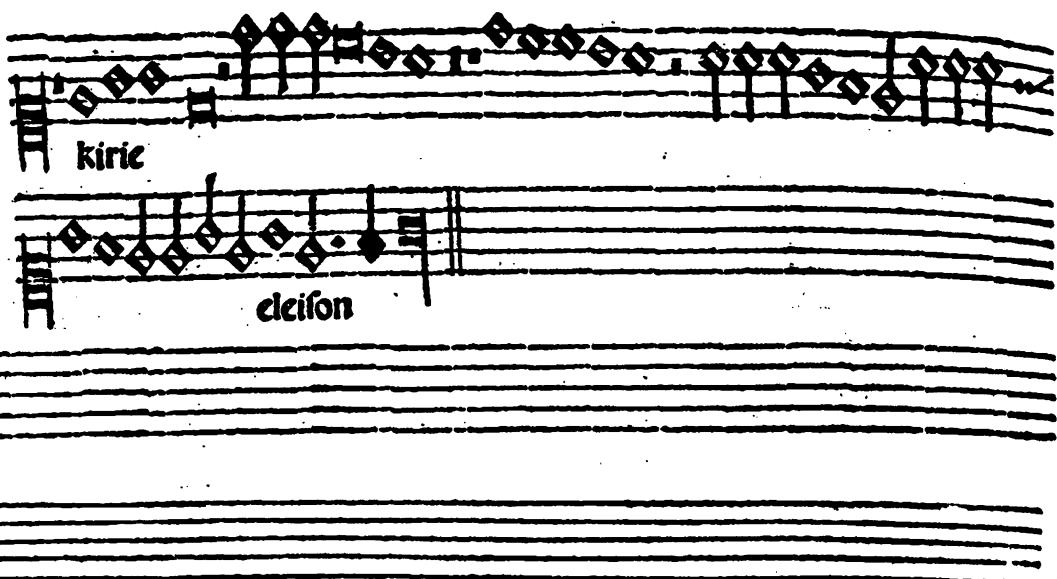
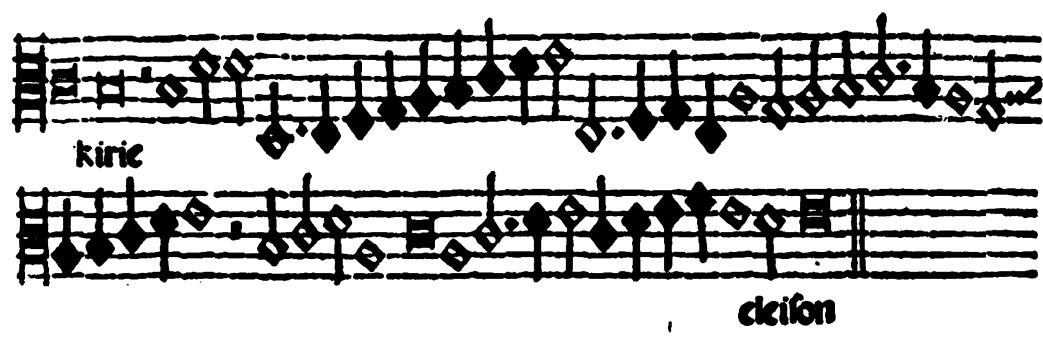
Music score for three voices (three-line staff) in common time. The first two measures show a melodic line with various note heads (diamonds, circles, squares) and rests. The third measure begins with a vertical bar line and a new melodic line.



Music score for three voices (three-line staff) in common time. The first two measures show a melodic line with various note heads (diamonds, circles, squares) and rests. The third measure begins with a vertical bar line and a new melodic line.

Music score for three voices (three-line staff) in common time. The first two measures show a melodic line with various note heads (diamonds, circles, squares) and rests. The third measure begins with a vertical bar line and a new melodic line.

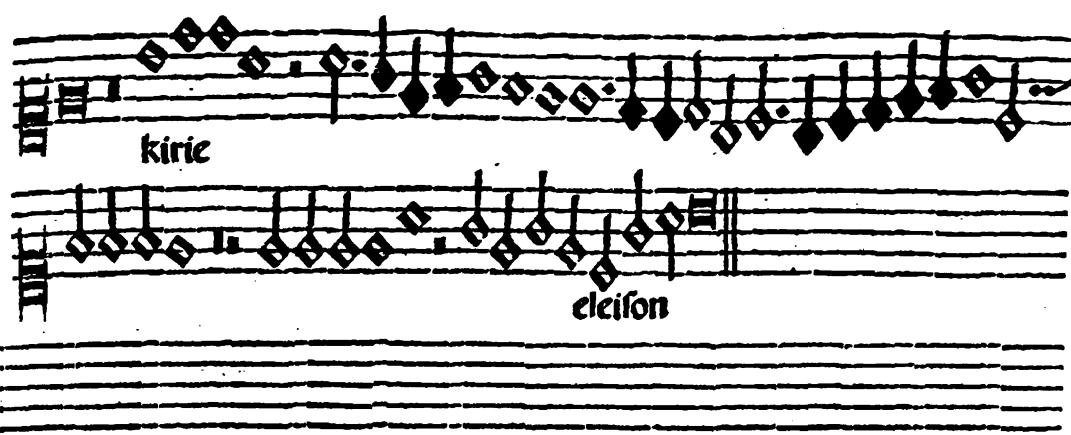
Music score for three voices (three-line staff) in common time. The first two measures show a melodic line with various note heads (diamonds, circles, squares) and rests. The third measure begins with a vertical bar line and a new melodic line.

*Ebrilloformes syziales**Residuum**Residuum**Residuum*

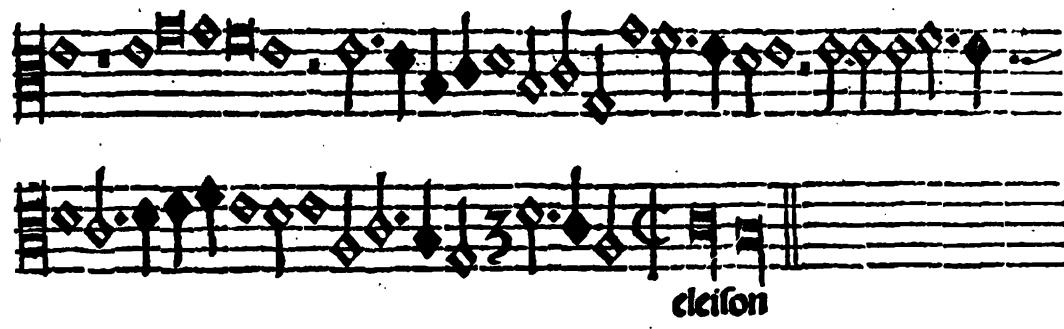
Ankregor;

cix

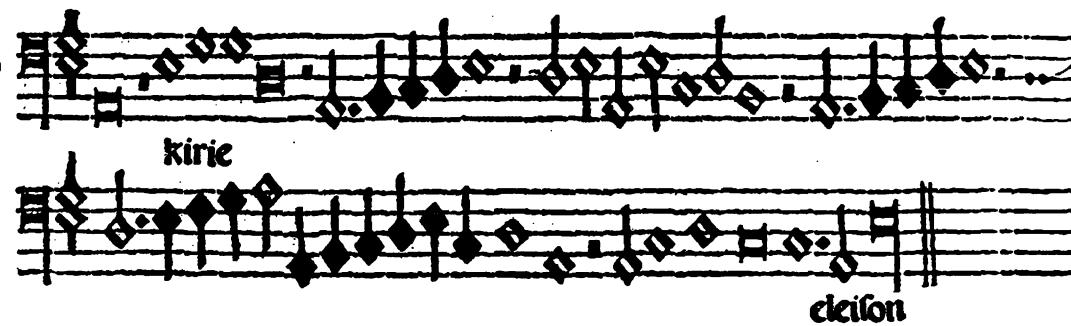
Refidum



Refidum



Refidum



Christoforus Morales



T in terra par bominibus bone voluntatis
laudamus te benedicimus te adoramus te
gloris agimus tibi bi



T in terra par bominibus bone voluntatis
laudamus te benedicimus te adoramus te
glorificamus te gratias agimus tibi propter magnam
gloriam tuam



T in terra par bominibus bone voluntatis
laudamus te benedicimus te adora
mus te glorificamus te gratias agimus tibi
propter magnam gloriam tuam



T in terra par bominibus bone volūtatis lan
damus te benedicimus te adoramus te
glorificamus te gratias agimus tibi ppter magnā gloriā
tuā dñe



T in terra par bominibus bone volū
taris laudam⁹ te benedicimus te adora
mus te glorificamus te gratias agimus tibi ppter ma
gnam glo riam tu



T in terra par bominib⁹ bone volunta
ris laudam⁹ te benedicim⁹ te adoram⁹ te glori
ficamus te gratias agimus tibi ppter magriam
gloriām tu

Christoforus Syntales
Residui

domine deus deus pater omnipotens iesu christe dñe
 deus agnus dei filius patris

Residui

am domine deus rex celestis deus pater omnipotens
 dñe fili unigenite iesu christe domine deus agnus
 dei filius patris

Residui

am dñe deus rex celestis deus pater omnipotens dñe fili unige
 ni te iesu christe dñe deus agnus dei filius patris

et ille regat

cxii

Requiescere

deus rex celestis deus pater omnipotens domine fili
 unigenite iesu christe dñe deus
 agnus dei filius patris

Requiescere

am domine deus deus pater omnipotens domine fili

unigenite iesu christe domine deus agnus dei

filius patris

Requiescere

am domine deus rex celestis deus pater omnipotens domine fi

li unigenite iesu christe dñe deus agnus dei filius patris

Christoforus Myoraes



miserere no

Vi tollis peccata mundi miserere nobis q tollis

peccata mundi suscipe dep:ecationē nostrā



qui tollis peccata mundi miserere nobis

susci

pe depreciationē nostrā q sedes ad dexterā pa

tris miserere nobis

Ui tollis peccata mundi miserere nobis q tollis peccata

mundi

suscipe depreciationē

nostrā q sedes ad dexterā patris miserere nobis ii



Qui tollis peccata mundi susci
pe deprecationem nostrā qui sedes ad dex
terā patris miserere nobis quo



Qui tollis peccata mundi mi
serere nobis qui tollis peccata mundi
susci ipe deprecationem nostrā qui sedes ad dexterā



patris miserere nobis
Qui tollis peccata mundi mi
serere nobis qui tollis peccata mundi
susci deprecationē nostrā qui sedes ad dexterā patris



miserere nobis quo

Christoforus Gyralis

Residui

bis tu solus dñs tu solus altissimus iesu christe cum sancto
 ipū in gloria dei patris amen

Residui

tram quoniam tu solus sanctus tu solus dñs tu so
 lus altissimus iesu christe cū sancto
 spiritu in gloria dei patris amen

Residui

quoniam tu solus sanctus tu solus dominus tu solus al
 tissimus iesu christe cum sancto spiritu

in gloria dei patris amen

Alle luia regalis

C. III.

Refidui
 niām tu solus sanctus tu solus dominus tu so
 lus altissimus iesu christe cum sancto spiritu ingloria dei
 patris amen

Refidui
 quoniam tu solus sanctus tu solus dominus tu so
 lus altissimus iesu christe cū sancto
 spiritu ingloria dei patris amen

Refidui
 niām tu solus sanctus tu solus dñs tu solus altissimus
 iesu christe cū sancto spū in gloria dei patris amen

Christoforus Morales



Atrem omnipotentem factorem celi et terre vni
bilium omnium et in visibilium et in vnū domi
nā filiū dei vni genitum deū dedeo

Altus
Enor
Bassus
Tenor
Soprano

factorem celi et terre visibi liū
omniū et in visibilium et in vnū dñm
iesum christū filiū dei vni genitum et ex patre natum ante oia se
cula deū dedeo lumen delumine
Patrē oipotente factorem celi et terre visibilium
omniū et in visibilium et in vnū dñs iessū
christum filium dei vni genitum et ex patre natum a nte
omnia secula deum dedeo lumen delumine



Atre omnipotente factore celi et terre visibilium
 omnium et in visibilium et in unum dominum
 iesum christum filium dei unigenitum et ex patre natum
 ante oia secula deum dedeo lumen de



Atrem omnipotentem factorem celi et terre
 visibilium omnium et in visibilium et in unum do
 minum iesum christum filium dei unige nimum
 et ex patre natum ante oia secula deum dedeo lumen de



Atre omnipotente factorem celi et terre visi
 bilium omnium et in visibilium et in
 unum dominum iesum christum filium dei unigenitum et ex patre natum
 ante oia secula deum dedeo lumen de

Christoforus Morales

Residuum

lumen de lumine genitū non facrum cōsubstantiale patri
 per quē oīa facta sunt q, ppiter nos biēs et ppiter nostrā salutē
 descendit decelis ii

Residuum

deum verum dedeo vero
 genitum non facrum consubstantiale patri p quē om
 niā facta sunt qui ppiter nos biēs et ppiter nostrā salutē descen
 dir decelis ii descendit decelis

Residuum

ne deum verū dedeo vero genitum nō facrum cōsubstantiale patri
 per quem omnia facta sunt qui ppiter nos biēs et p
 piter nostrā salutem descendit decelis ii

Residuum

lumine deum verum dedeo vero genitum non factum

cosubstantialē patri per quē oīa facta sunt a ppter nos homi

nes et ppter nostrā salutē descendit decelis

descendit decelis

Residuum

lumine deum verum dedeo vero genitum non factum

consubstantialē patri p quē omnia facta sunt qui p

piter nos biēs et ppter nostrā salutē descendit decelis

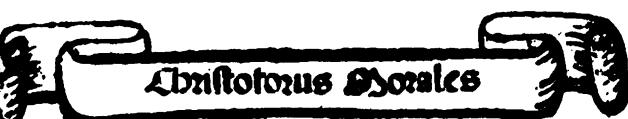
Residuum

o lumen de lumine deum vez dedeo vero genitum nō fac

tum consubstantialē patri per quē oīa facta sunt qui ppter nos biēs

et ppter nostrā salutē descendit decelis

Christoforus Morales



T in carnatus est de spū sancto ex ma
 ria virgine et homo factus est et homo factus est



T incarnatus est de spū sancto
 ex maria virgine et homo fa
 catus est et homo factus est



T incarnatus est de spiritu san
 cto ex maria virgine et homo
 factus est et homo factus est ii



T incarnatus est de spū sancto ex maria
virgine et homo factus est ii



T incarnatus est
de spū sancto ex maria virgine
et homo factus est ii



T incarnatus est de spiritu san
cto ex maria virgine et homo factus
est ii

Canticorum Chorales



Rucifixus etiam pro nobis t̄ resurrexit ter
tia die secūdū scripturas t̄ ascendit in celum se
der ad dexterā patris ii



Rucifixus etiam pro nobis sub pontio pila
to pass⁹ t̄ sepult⁹ est t̄ resur
retut tertia die secundum scripturas scripturas
et ascendit in celum sedet ad dexterā patris



Rucifixus etiam pro nobis sub pontio pi
lato passus t̄ sepultus est t̄ resurrexit
tertia die secūdū scripturas t̄ ascendit in celū sedet addextie
rā patris ii



Rucifixus etiā pre nobis sub pontio pila
to passus & sepultus est et resurrexit
tertia die secūdū scripturas & ascēdit in celū
scđet addexterā patris



Rucifixus etiā pronobis sub
poncio pilato passus & sepultus
est & resurrexit tertia die secūdū scripturas & as
cendit in celum scđet addexterā patris



Rucifixus etiam pronobis sub pontio pilato
passus & sepultus est & resurrexit tertia die
secūdū scripturas & ascēdit in celū

Auctoratus Dyntales

Et iterum tacet.

et iterum tacet



Et iterum venturus est cum
gloria iudicare viuos et mortuos
ii iudicare viuos et mortuos cui⁹ regni nō e
rit finis non erit finis

Et iterum venturus est cum gloria
 iudicare viuos et mortuos indicare viuos
 et mor tuos si cuius regni non
 erit finis non erit finis

Et iterum venturus est cum gloria iudicare viuos
 et mortuos si iudicare ui
 uos et mortuos cuius regni non erit finis

Et iterum tacet

Canticus Morales



T in spūm sanctum dñm et viuificantem
qui ex patre filio que procedit q cū patre et filio
simul adoratur et cōglorificatur



T in spūm sanctum dñm et viuifican
te q ex patre filioque procedit
qui cū patre et filio simul adoratur et cōglorificatur



qui locutus est per prophetas
T in spūm sanctum dñm et viuifican
tem q ex patre filioque procedit
quicū patre et filio simul adoratur simul adoratur et cōglorifi
catur et cōglorificatur q locutus est per prophetas



T in sp̄m sanctum dñm et vivifi
cen tem qui ex patre filioque pro
cedit qui cum patre et filio simul adoratur ii et cōglo
rificatur q locutus est p ppberas



T in sp̄m sanctum dñm et vivi
ficantē q ex patre filio qz procedit q cū
patre qui cum patre et filio simul adoratur et conglorificatur



q locut⁹ est per ppbe
in in sp̄m sanctum dñm et iii
vivi cantem qui ex patre filio qz proce
dit qui cū patre et filio simul adoratur
c. conglorificatur qui locutus est per ppberas

Christoforus adorales

Residuū

et vñā sanctā catholicā et apostolicā ecclesiam et expec
to resurrectionem mortuorum et vitam venturi seculi
amen

Residuū

et vñā sanctā catholicā et apostolicā ecclesiam
confiteor vnum baptisma in remissione
peccatorum et expectatio refectionem mor
tuorum et vitam venturi seculi a men
et vñā sanctā catholicā et apostolicā ecclesiam confiteor vnu
baptisma in remissione peccatorum
et exspecto resurrectionem mortuorum et vitam venturi
seculi amen

Residuum

et una sancta catholicā et apostolicā ecclesiam

confiteor unum baptismum in remissionē inremissi

onē peccatorum et expecto resurrectionem mortuo

sum et vitam venturi seculi amen

Residuum

tas et una sancta catholicā et apostolicā ecclesiam

confiteor unum baptismum in remissionē

in remissionē peccatorum et expecto resurrectionem mortuo

sum et vitam venturi seculi amen

Residuum

et una sancta catholicā et apostolicā ecclesiam confi

teor unū baptismum in remissionē peccatorum

et expecto resurrectionem mortuorum et vitam

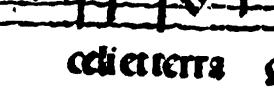
venturi seculi amen amen

Christoforus Morales

00067571

III Sanctus sanctus san
cruis dominus deus sabaorb pleni sunt ce
li et terra gloria tua, ii gloria tua


Ancus
sanctus sanctus
dominus deus
sabaoth pleni sunt celi ii
et terra gloria tua gloria tua


Ancus sanctus san
cruis dominus deus sabaorb pleni sunt
et terra gloria tua ii gloria tua




Ancus sanctus
sanctus dominus deus sabaoth

dominus deus sabaoth pleni sunt celi



terra gloria tua gloria tua
Ancus sanctus

sanctus dominus deus sabaoth

pleni sunt celi et terra

gloria tua

gloria tua

Sanctus

sanctus

sanctus

do

minus deus sabaoth

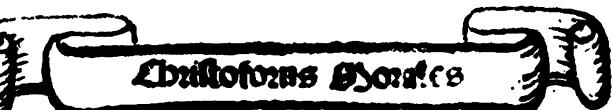
pleni sunt celi et

terra

gloria tua

ii

Choralvors Singst

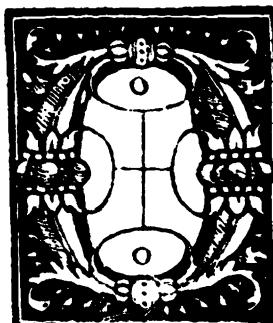


Sanna in excelsis

Musical notation for three voices (SATB) on four-line staves. The music consists of a continuous sequence of eighth-note chords.

osanna in excelsis

Musical notation for three voices (SATB) on four-line staves. The music consists of a continuous sequence of eighth-note chords.

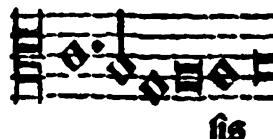


Sanna in excelsis

Musical notation for three voices (SATB) on four-line staves. The music consists of a continuous sequence of eighth-note chords.

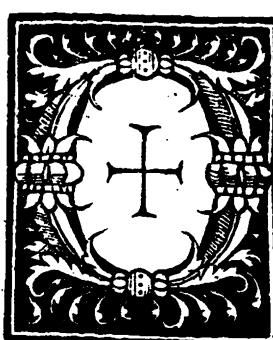
osanna in excel

Musical notation for three voices (SATB) on four-line staves. The music consists of a continuous sequence of eighth-note chords.



sis

Musical notation for three voices (SATB) on four-line staves. The music consists of a continuous sequence of eighth-note chords.



Sanna in excelsis

Musical notation for three voices (SATB) on four-line staves. The music consists of a continuous sequence of eighth-note chords.

osanna in excelsis

Musical notation for three voices (SATB) on four-line staves. The music consists of a continuous sequence of eighth-note chords.

¶ ill regas

xxi



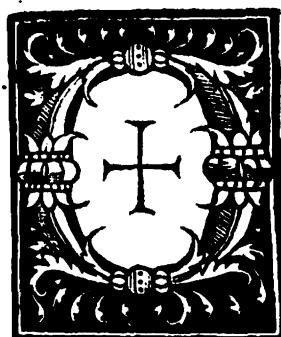
$\text{F} \frac{3}{2}$

Sanna in excelsis

Musical notation on four-line staff with square neumes.

Musical notation on four-line staff with square neumes.

¶ sanna in excelsis



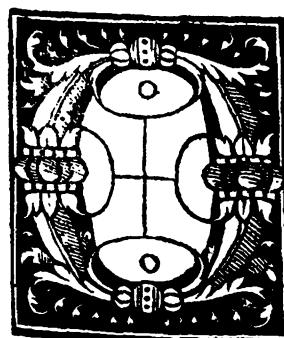
$\text{F} \frac{3}{2}$

Sanna in excelsis

Musical notation on four-line staff with square neumes.

Musical notation on four-line staff with square neumes.

¶ sanna in excelsis



$\text{F} \frac{3}{2}$

Sanna in excelsis

Musical notation on four-line staff with square neumes.

Musical notation on four-line staff with square neumes.

¶ sanna in excelsis

00067571
Lamentationes Morales



Benedictus qui
venit benedictus
qui venit in nomine domini ii
in nomine domini domi ni

Benedictus tacet.

Benedictus tacet.



Benedictus qui venie. i.
 crus qui venit ii in nomine domini
 in nomine domini

Musical notation: Four-line staff with square neumes. The first two lines have a soprano-like range, while the third and fourth lines provide harmonic support.

Benedictus tacet.

Glanna ut supra



Benedictus qui venie. i.
 benedic
 tus qui venie in nomine domini
 in nomine domini

Musical notation: Four-line staff with square neumes. The first two lines have a soprano-like range, while the third and fourth lines provide harmonic support.

Oratioformis Morales



Gnus dei

qui tollis peccata mundi
miserere no[n]o bis



Gnus dei

qui tollis peccata
mundi miserere nobis
miserere nobis



Gnus dei

qui tollis peccata mundi
miserere nobis

Gnus regreſz

cxxxiii



Gnus dei

qui tollis peccata mundi miserere
nobis ii

Gnus dei

qui tollis
pec cata mundi

miserere nobis



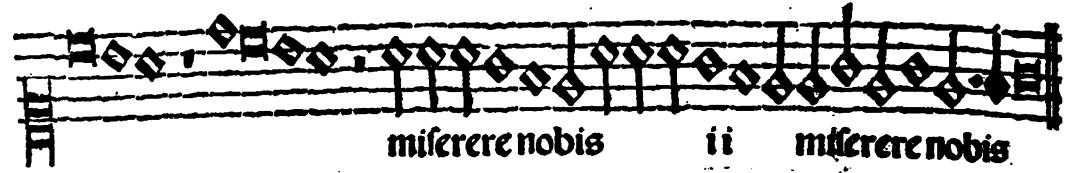
Gnus dei

qui tollis

peccata mundi miserere nobis

Christoforus Morales

Residui



Residui

Musical notation for the second part of the Agnus Dei. The notation consists of five staves. The first four staves follow a similar pattern: a soprano vocal line with "miserere nobis" lyrics, a middle staff with "Agnus dei" lyrics, and a basso continuo staff with "qui tollis peccata mundi" lyrics. The fifth staff is silent, indicated by the text "miserere nobis ii". The music is written in a Gothic script style.

The final staff concludes with the text "miserere nobis ii" followed by "Agnus.ii.tacet." and "miserere nobis".

Reſiduum

miferere nobis

ii

mife

rere nobis

Agnus dei

qui tollis

peccata mundi

miferere

nobis

miferere nobis

miferere nobis

mife

rere nobis Agnus dei

qui tollis

peccata mundi

miferere miferere

miferere nobis

ii

miferere nobis

miferere nobis

miferere nobis

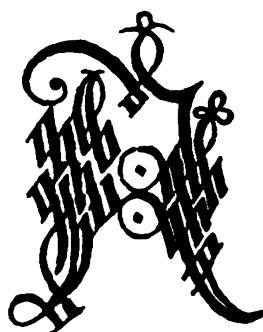
Gauſu

Libri missarum et orationum



Gratias tibi donum dei
qui tollis peccata mundi
dona nobis pacem

Music notation: Four-line staff with square neumes. Key signature: C major (one sharp). Time signature: Common time.



Gratias tibi donum dei
qui tollis peccata mundi

Music notation: Four-line staff with square neumes. Key signature: C major (one sharp). Time signature: Common time.

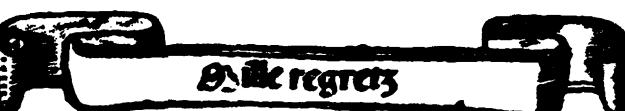


dona nobis pacem
Gratias tibi donum dei
qui tollis peccata mundi
dona nobis pacem

Music notation: Four-line staff with square neumes. Key signature: C major (one sharp). Time signature: Common time.

Sicut reges

cxxxvi



Gnus dei

qui tollis peccata mundi

dona nobis pacem



Gnus dei qui tollis

peccata mundi

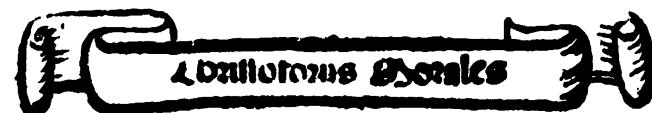
dona nobis pacem



Gnus dei

qui tollis peccata mundi

dona nobis pacem



Dona nobis pacem

Residuum

dona nobis pacem

do

dona nobis pacem

Residuum

dona nobis pacem

Residuum

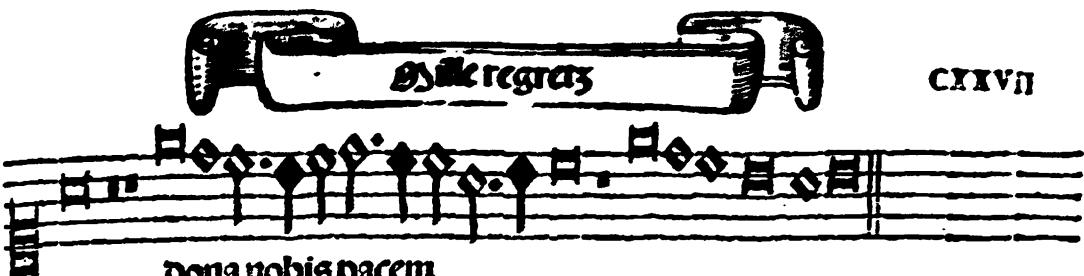
dona nobis pacem

Sicut regnas

CXXVII

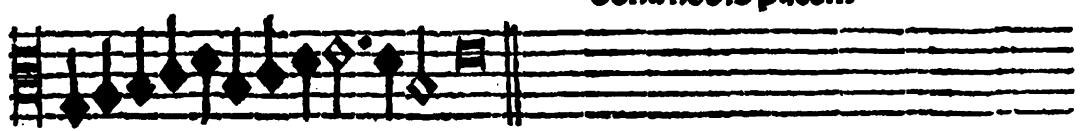
¶ Refiduñ

dona nobis pacem



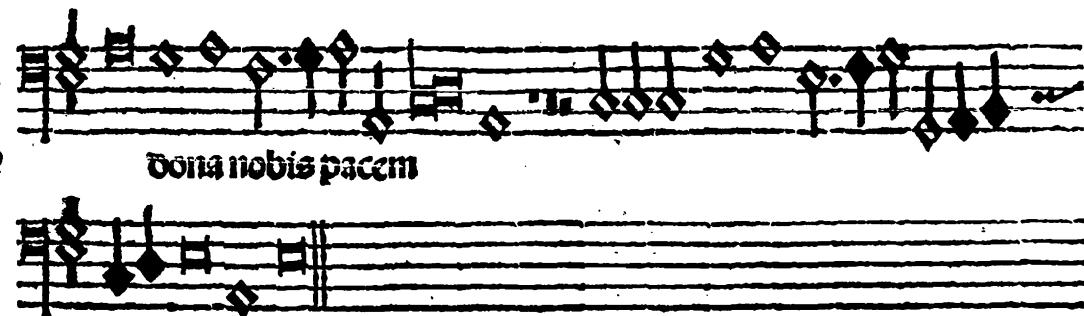
¶ Refiduñ

dona nobis pacem



¶ Refiduñ

dona nobis pacem





A page from a medieval musical manuscript. The page is filled with five horizontal staves, each containing a series of Gothic neumes. The neumes are small, angular shapes that represent specific musical pitches and rhythms. The staves are labeled with text in a Gothic script: 'Grie' (top), 'eleison' (second from top), 'Grie' (third from top), 'eleison' (fourth from top), and 'Grie eleison' (bottom). The manuscript is set against a background of intricate, repeating floral patterns. The overall style is characteristic of early printed music notation.

Chalifor gyotaks dilpan si bona suscepimus

CXXVII

Chalifor gyotaks dilpan si bona suscepimus

cxxvii

Zrie

clefson

Zrie

clefson

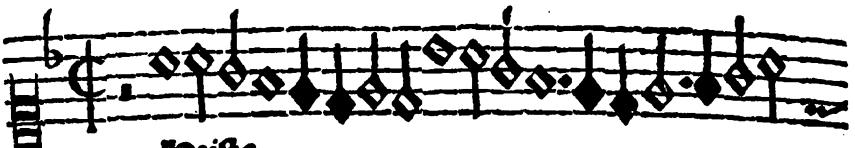
Zrie

clefson

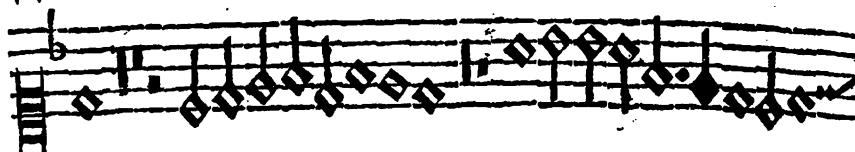
Zrie

clefson

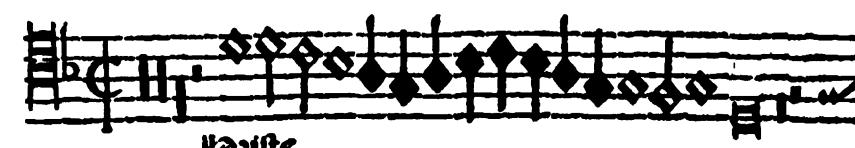
Christoforus Morales



laute



clison



laute



clison



laute



clison

Si bona suscepimus:

cixix



Christe

eleison



Christe

eleison



Christe

eleison

y ii

Christoforus Morales

Music score for Christoforus Morales, featuring two staves of Gothic musical notation. The notation uses square neumes on four-line red staves. The first staff ends with a fermata and is labeled 'Zric'. The second staff begins with a clef and is labeled 'eleison'.



Music score for Christoforus Morales, featuring two staves of Gothic musical notation. The notation uses square neumes on four-line red staves. The first staff ends with a fermata and is labeled 'Zric'. The second staff begins with a clef and is labeled 'eleison'.



Music score for Christoforus Morales, featuring two staves of Gothic musical notation. The notation uses square neumes on four-line red staves. The first staff ends with a fermata and is labeled 'Zric'. The second staff begins with a clef and is labeled 'eleison'.


Eibena fukrurus.

cxxx

Zrie

eleison

kirle

Almus

eleison

Zrie

eleison

y III




Music score for three voices (Almus, Zrie, eleison) in four-line staff notation. The score consists of eight staves, each with a different vocal part. The vocal parts are labeled: Almus (bottom), eleison (middle), and Zrie (top). The music features various note heads, including black diamonds and circles, and rests. The score is framed by decorative floral ornaments at the top and bottom left corners. The page number cxxx is located in the top right corner.

Christoforus Morales

Ex terra par hominibus bone voluntatis
laudam⁹ te adoramus te glorifi
camus te gratias agimus tibi
ppiter magnā gl̄iam tuā domine deus rex
Ex terra par hominibus bone vo
luntatis laudamus te benedicimus te glori
ficamus te gratias agimus tibi ppiter magnā gl̄iam tuā
domine deus rex celestis rex
T in terra par hominibus bone
voluntatis benedicimus te adora
miste glorificamus te gratias agimus tibi
dñe de us rex



T in terra pax hominib⁹ bone voluntatis lenda
mus te benedicimus te glori
ficamus te gratias agimus tibi p

pter magnā gloriā tuā domine deus rex celestis

Valens

T in terra pax hominib⁹ bone voluntatis laudamus te be

nedicimus te adoramus te glorificamus te

gratias agimus

tibi uie deus rex celestis rer



T in terra pax hominib⁹ bone voluntatis

laudamus te benedicimus ic

glorificamus te gratias agimus

abi uic deus rex celestis

Christoforus Dycales

Residuū celestis deus pater oſpotēs dñe fili vni
 genitē ielu christe dñe deus
 agnus dei ii filius pa
 mis
Residuū cele mis deus pater omnipotens ii
 domine ti li unigenite
 ielu christe dñe deus domine dñs agnus dei
 filius patris filius patris

Residuū ielis deus pater oſpotēs dñs pater omnipotens
 dñe fili unigenite ielu christe
 domine deus agnus dei filius patris

Residuum

dens pater omnipotens

do

mine fili

vnigeni

te iesu christi

ste dñe dens

domine deus agnus dei

filius pa

tris ii

Residuum

celestis

dens pater omnipotens

deus pa

ter omnipotens

dñe fili

vnigenite iesu christe

domine

deusa agnus dei

dñe deus agnus

dei filius patris

filius patris

Residuum

rex celestis deus pater omnipotens

domine fi

ii vnigenite

ie su christe

dñe deus agnus dei

filius

filius pa

me

Christotorus Kyorales



Di tollis peccata mundi
miserere nobis
miserere nobis
qui tollis peccata mundi
miserere nobis

Di tollis peccata mundi
miserere no
bis
bis q tollis peccata mundi
suscipe deprecationem nos
ram
rere nobis
Di tollis peccata mundi
miserere nobis
qui tollis peccata mundi
suscipe deprecationem nostram
q sedes ad dexterā
rē pāmis
mīse
Di tollis peccata mundi
miserere nobis
qui tollis peccata mun
di suscipe deprecationem nostram
q sedes ad dexterā

Si bona suscepimus:

cxxxiii



Qui tollis peccata mundi miserere nobis
tollis peccata mundi susci
pe depreciationem nostram miserere no



Qui tollis peccata mundi miserere no
bis qui tollis peccata mun
di suscipe depreciationem nostram depreciationem nostrā
qui sedes ad dexterā patris miserere nobis



Qui tollis peccata mundi
miserere nobis

Christolonus Morales
Residuimiserere nobis tu sol⁹ dñs ii iesu christe

cū sancto spū in gloria dei patris

amen

Residui

tere nobis tu solus dñs ii tu solus

altissim⁹ iesu christe cū sancto spū in gloria dei

patris

amen

Residui

quoniā tu solus sanctus tu solus dñs tu solus dñs

tu solus altissimus

iesu christe

cū sancto spiri

tu in gloria dei patris

amen

Sibona fuccepunor:

CXXXIII

Residuū

bis qm̄ tu solus sanctus tu solus domi nus
iesu christe cū sancto spū in glo
gloria dei patris amen

Residuū

bis qm̄ tu solus sanctus tu solus dominus
tu solus altissimus ieu christe
cū sancto spū in gloria dei patris
amen amen

Residuū

nobis quoniam tu solus sanctus tu solus domi
nus tu sol⁹ altissimus ieu christe cū sancto spū
in gloria dei patris amen

Christoforus Adoratus



Atrē omnipotē factorem celi & terre

& in visibi lium & in vnū dñm iesum christū
 filiū dei unigenitū

Atrē omnipotē

factore celi & terre

visibiliū omnium et in visibiliū

et in vnū dñm iesum christū

filiū

dei unigenitū



Atrē omnipotē factorem celi

& terre visibiliū omnium & in vi

sibilium & in vnū dñm iesum christū filium dei unigeniti

Sibona suscipimus.

cxxxv



Atre omnipoten tem factorē celi et
terre visibilium

omniū et in visibili um et in vnu dñm
iesum christū vniogeni



Atre omnipotentē factorē celi et ter
re factorē celi et terre visibilium

omnium et in visibilium et in vnu dñm

iesu christū filiu dei vngi ni



Atre omnipotentē factorē celis terre
visibilium om

nium et in visibilium et in vnu dñm iesum christū filius me

ni

Christoforus Morales

Residui

 et ex patre natū ante omnia sécula deum de
 deo lumen delumine deum verum de
 deo vero genitum non factum consubstantiale patri

Residui

 et ex patre natum ante omnia
 sécula deum de
 deo lumen delumine deum vez dedeo vero
 genitum non factū consubstantialē pa

Residui

 tū et ex patre natum ante omnia sécula deū
 dedeo lumen delumine deum vez dedeo
 vero genitū nō factū cōsubstātiale patri

Residuum *tum ex patre natū ante omnia secula la deum dedeo lumen delumine deū vez dedeo ve
ro genitū non factū consubstantiale pa*

Residuum *tū ex patre natum ante omnia
secula ii deū de deo lu
men delumine ii deum vez*

Residuum *genitū nō factū cōsubstancialē patri per
tum ex patre natum ante omnia secula
deū dedeo ii lumen delumine
dedeo vero genitum non factū consubstantialē pa*

Canticorum Sociales

Residuum.

per quem omnia facta sunt qui propter nos homines
 et propter nostrā salutē descendit de ce
 lis et in carnat⁹ est de spū sanc

Residuum.

tripqué oia facta sunt ii qui propter nos homines
 et propter no strā salu tem descendit
 de ce lis et incarnatus est de spī
 ritu sanc

Residuum.

tri per quē oia facta sunt q̄ propter nos h̄es et propter nostrā salu
 te descendit de celis et incarnatus est de spū sancto

Residuum mi per quē omnia facta sunt qui p̄ pier nō bo
 mines et propter nostram salutē descendit decelis
 ii et in carnat⁹ est de spū sanc
 to ex
Residuum quem omnia facta sunt ii
 qui propter nos homines et propter nostram salu
 tem descendit decce lis ii
 et incarnatus est de spī
 ritu sanc
Residuum tri p̄ quē oia facta sunt q̄ p̄ pier nos hō es et p̄ pier
 nostram salu tem descendit decelis
 et incarnatus est de spū sanc

Liberatorum moniales

Residuū

to ex maria virgine et homo factus est. ii
et homo et homo factus est

Residuū

to ex maria virg. inc et bō factus est. ii
et bō factus est. ii et bō
factus est

Residuū

to ex maria virgine et bō factus
est. ii

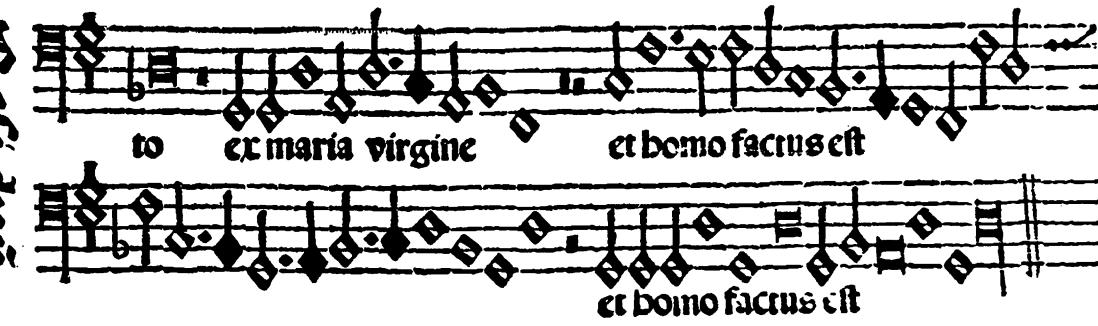
Residuum



Residuum



Residuum



Ecclesiasticus

Krucifixus etiā pro nobis subpōtio
 pilato passus & sepult⁹ est
 et resurrexitertia die secundū scrip
 turas et ascēdit in celum sedet ad dexterā
 patris et iterum venturus est cū gloria iudica
 re viuos et mortuos cui⁹ regni non erit finis

Enos
 Krucifixus etiam pro nobis sub pontio pilato passus et
 sepultus est ii & sepultus
 est et resurrexit tertia die secundū scripturas
 et ascendit in celum sedet ad dexterā
 patris et iterum venturus est cū gloria iudicare viuos es
 mortuos cuius x̄ḡm̄ cui⁹ regni nō erit fi nis

Crucifixus etiam pro nobis ii sub
 pōtio pilato passus et sepulchrum est ii
 et resurrexit tertia die secun
 dūscripturas et ascēdit in celum sedet ad dexterā patris et i[n]te
 xp[er]tentur us est cū gloria iudicare viuos et mor
 tuos cuius regni cuius regni non erit finis

Crucifixus etiam pro nobis
 sub pontio pilato passus et sepulchrum est et resurrexit ter
 tia die et ascendit in celum sedet ad dexterā patris et i[n]te
 xp[er]tentur us est cū gloria iudicare viuos
 et moetus cuius regni non erit finis

Christoforus Morales



T in spiritum sanctum dominum
qui ex patre filio que procedit q̄ cū patre
et filio simul adoratur et conglorificatur
glorifica tur ii
T in spiritum sanctum dominum et vi
inificantē qui ex patre filio q̄ procedit
dit q̄ cū patre et filio simul adoratur
et conglorificatur

T in spiritum sanctum dñm et vivi
cantē qui ex patre filio q̄ procedit q̄ patre
et filio simul adoratur et conglorificatur oulo

Si bona cœpamus:

cxl



T in spūm sanctum dominū
et viuificantē qui ex patre filio que pro
cedit filio que procedit qui cum patre et fili



o simul adoratur et cōglificatur qui lo
T in spūm sanctum domi
nū et viuificantem qui ex patre filio qz pro



cedit q cū patre et filio simul adoratur et cōglori

ficatur



T in spūm sanctū dominū
et viuifi caniē qz patre filio



que proce dit qui cū patre et filio simul adoratur

et cōglificatur

Bb

Christoforus Morales

Residuum
 qui locutus est per prophetas et una sancta
 catholicā et apostolicā ecclesiā cōfiteor unū
 baptisma in remissionē peccatorū et expecto res
 surrectio

Residui
 qui locutus est per prophetas et una sancta catholicā et apost
 olicam ecclesiā confiteor unū baptismā
 in remissionē peccatorū et expecto
 resurrectionem mortuorum mors

Residui
 qui locutus est per prophetas et una sanctam catholicam et apost
 olicam ecclesiam confiteor unum baptismā in remissio
 ne peccatorū et expecto

Si bona suscepimus:

cxlvi

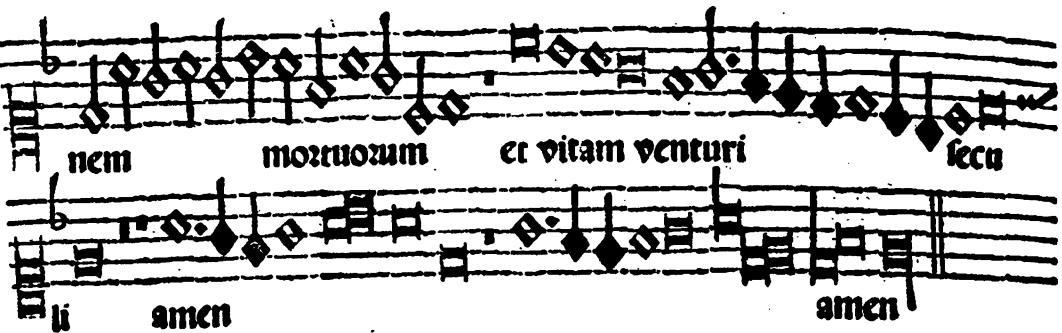
Residuum
*beatus p̄p̄beras et apostoli
 cutus est p̄p̄beras ii et apostoli
 cam ecclesiam confiteor vnum baptisma int̄missione pec
 catorum et expecto ressurrectionē mortuorum*

Residuum
*glōcur⁹ est p̄p̄beras et
 vnā sanctā car̄holicā et apostolicā ecclesiā confi
 teor vnu⁹ baptisma pe
 ccatorum et expecto ressurrectionem mortuorum*

Residuum
*qui locutus est per p̄p̄beras et vnā sanctā car̄holicā et a
 postolicā ecclesiā confiteor vnu⁹ baptisma in re
 missione peccatorum et expecto ressurrectionē mortuorum*

Obituarius Morales

Residuum



Residuum



Residuum



Sibona fuscipinus!

CXLII

Residuū

Musical notation for the first section of the hymn. The music is written on four-line staves. The notes are represented by vertical stems with small horizontal dashes or dots indicating pitch and duration. The lyrics "et vitam venturi seculi amen" are written below the notes. The word "amen" appears twice at the end of the section.

Residuū

Musical notation for the second section of the hymn. The music is written on four-line staves. The notes are represented by vertical stems with small horizontal dashes or dots indicating pitch and duration. The lyrics "et vitam venturi seculi amen" are written below the notes. The word "amen" appears twice at the end of the section.

Residuū

Musical notation for the third section of the hymn. The music is written on four-line staves. The notes are represented by vertical stems with small horizontal dashes or dots indicating pitch and duration. The lyrics "et vitam venturi seculi amen amen" are written below the notes. The word "amen" appears three times at the end of the section.

Liberatoris Mores



Anctus

sanc

Htus

sanctus

dominus deus sabaorb

dominus deus sabaorb

Sanctus

sanctus

sanctus

dominus deus sabaorb

dominus deus sabaorb

Anctus

sanctus

sanctus

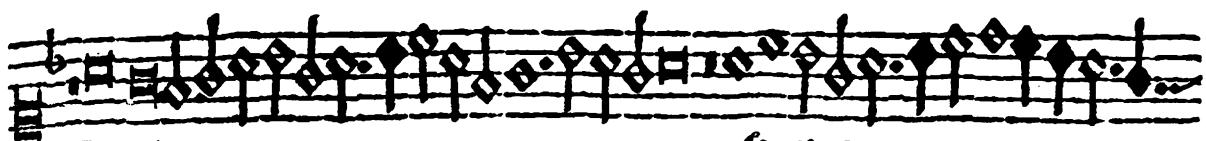
dns deus saba

orb

ii

dominus deus sabaorb





Sanctus

Sanctus

sanctus

dominus deus sabaoth

ii

dominus deus sabaoth

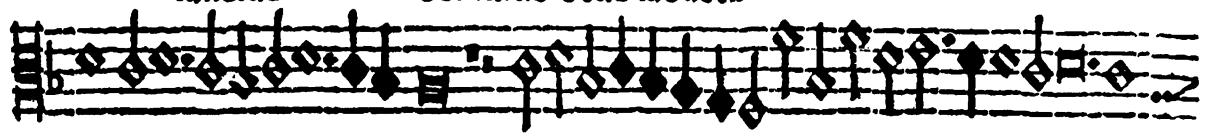


Sanctus

Sanctus

sanctus

dominus deus sabaoth



dominus deus sabaoth



Anctus

Sanctus

sanctus

dominus deus

sabaoth

dominus deus sabaoth

Liberatorius Exortus



Zeni sunt celi et terra
gloria tua
gloria tua



Zeni sunt celi et terra
gloria tua
gloria tua

gloria tua
gloria tua

Tenor tacet.



The image shows musical notation on four-line staves. The top staff is for the tenor voice, which begins with a melodic line and then holds a note while the bass and organum enter. The bass voice (second staff) begins with a sustained note followed by a rhythmic pattern. The organum (third staff) enters with a sustained note followed by a rhythmic pattern. The lyrics "Eeni sunt celi et terra gloria tua gloria tua gloria tua" are written below the staves.

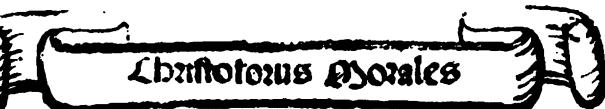


Three staves of Gregorian chant notation in black and white. The top staff begins with a B-flat clef, the middle staff with a C-clef, and the bottom staff with an F-clef. The notation uses square neumes on four-line red staves. The lyrics are written below each staff:
Celi sunt celi et terra
gloria tua gloria tua

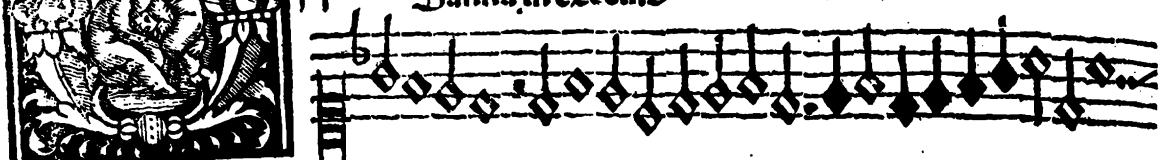
Bassus pleni tacet.

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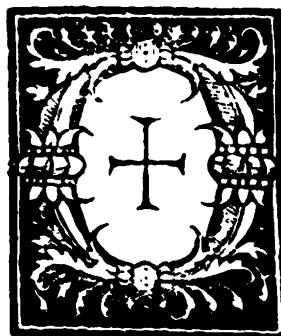
Christoforus Morales



Hanna in excelsis



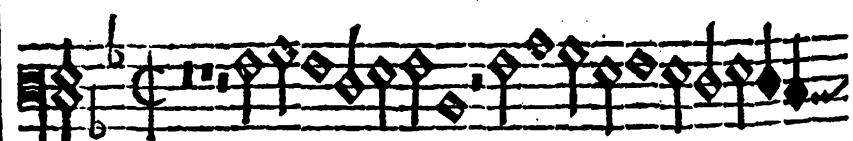
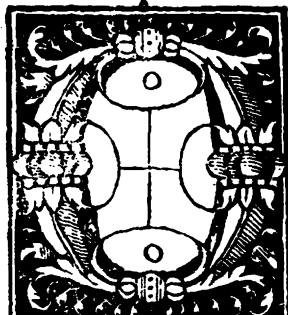
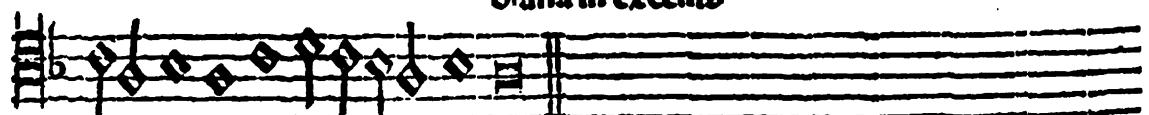
osanna in excelsis



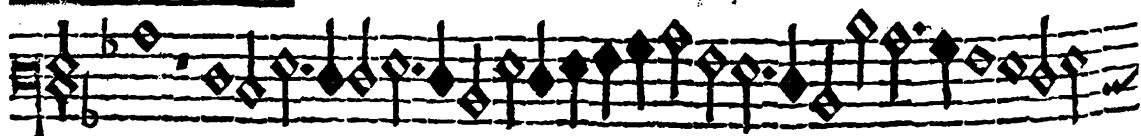
Hanna in excelsis



osanna in excelsis



Hanna in excelsis



Si bona fides pimis:

cixv

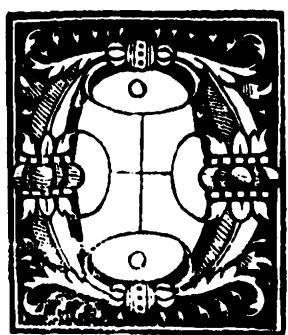


Sanna in excelsis

Musical notation for two voices on four-line staves. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one sharp.

osanna in excelsis

Musical notation for two voices on four-line staves. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one sharp.

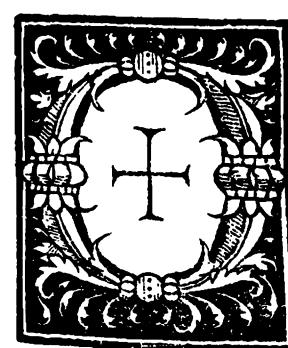


Sanna in excelsis

Musical notation for two voices on four-line staves. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one sharp.

osanna in excelsis

Musical notation for two voices on four-line staves. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one sharp.



Sanna in excelsis

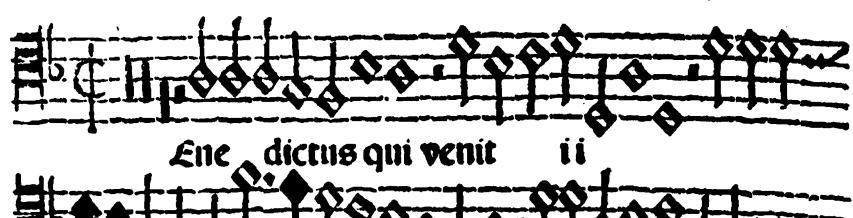
Musical notation for two voices on four-line staves. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one sharp.

Musical notation for two voices on four-line staves. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one sharp.

osanna in excelsis

Musical notation for two voices on four-line staves. The top staff begins with a C-clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a F-clef, a common time signature, and a key signature of one sharp.

Benedictus tacet ossanna ut supra.



innomine dñi



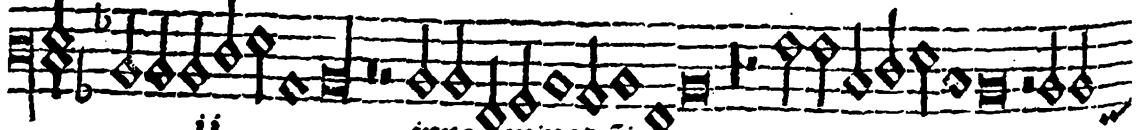
innomine domini



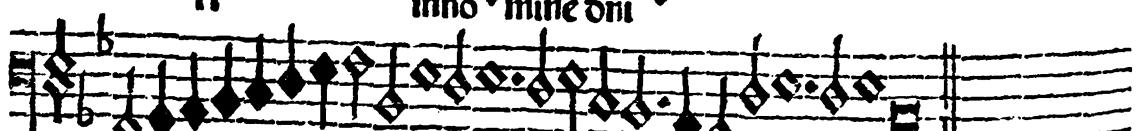
Benedictus qui venit

ii

inno mine dñi



innomine domini





Benedictus qui venit
benedictus qui venit in nomine domini
in nomine do mini



Benedictus qui venit
dñi
in nomine
in nomine dñi
Osanna ut supra.

Benedictus facit osanna ut supra.

0006
Canticorum exordiales



Grus dei q tollis peccata
mudi

miserere no



Grus dei q tollis peccata mudi
miserere robis



Grus dei q tollis peccata mudi
miserere

Sibonafolkspur:

CXLVII





Christoforus Sacrales

Residuū

bis

ii

miserere nobis

Residuū

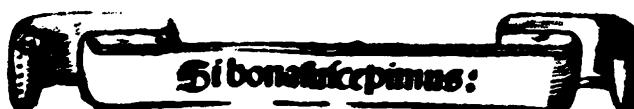
miserere nobis

miserere nobis

Residuū

miserere nobis

miserere nobis



cylvin

Residuum

miserere nobis

miserere nobis

Residuum

miserere nobis

miserere nobis

Residuum

miserere nobis

miserere nobis

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Chantefus vocales

Chantefus vocales

5 blank staves

Gnus dei

q tollis peccata mundi

miserere nobis

miserere nobis

5 blank staves

Sibona siccipennis:

СУЛІХ



Gnus dei

giollis peccata

man

di

qui tollis peccata mundi

miserere

nobis

miserere nobis



Gnus dei

qui tollis peccata mui

di

miserere nobis

misericordie no

bis **ii**

A. Eustachius Myrales

Gratias tibi
qui tollis peccata mundi
dona nobis pacem

Gratias tibi
qui tollis peccata mundi
dona nobis pacem

Gratias tibi
qui tollis peccata mundi
dona nobis pacem

C.L.

Si benedictus es
Gratias tibi
qui tollis peccata mundi
dona nobis pacem

Gratias tibi
qui tollis peccata mundi
dona nobis pacem

Gratias tibi
qui tollis peccata mundi
dona nobis pacem

1. Cantus Rytonis



Glory to God
who takes away the sins of the world
Grant us peace



Glory to God
who takes away the sins of the world
Grant us peace



Glory to God
who takes away the sins of the world
Grant us peace



Glory to God
who takes away the sins of the world
Grant us peace

Si bona fides pimas:

e1



Music score for three voices (three-line staff) in common time. The vocal parts are labeled with Latin text below them.

Top voice: *Genus dei* (with *qui tollis* written above it), *peccata mundi*

Middle voice: *dona nobis pacem*

Bottom voice: (empty staff)



Music score for three voices (three-line staff) in common time. The vocal parts are labeled with Latin text below them.

Top voice: *Genus dei*

Middle voice: *qui tollis peccata mundi*

Bottom voice: *dona nobis pacem*



Music score for three voices (three-line staff) in common time. The vocal parts are labeled with Latin text below them.

Top voice: *Genus dei*

Middle voice: *qui tollis peccata mundi*

Bottom voice: *qui tollis peccata mundi*

Librioforus Morales

Residuū

dona nobis pacē

dona

nobis pacem

Residuū

dona nobis pacem

donanobis pacem

Residuū

doria nobis pacem

dona nobis pa

cem



CLI

Residuum

dona nobis pacē

Residuum

dona nobis pacēm

dona nobis pacē

Residuum

dona nobis pacēm

dona nobis pacē

00067571
Imprimitum Rome per Valerium Zorium
et Ludouicum fratres.
Anno Salutis.

M. D. XLIII.



Cum gratia & privilegio:

00067571

CHRISTOPHORI
MORALIS HYS
LENSIS MISSARVM
LIBER SECUNDVS

