



Deus in adiutorium intende





laborantium. ad tollens remedium festina in auxilium.

Ut dixit noster psalle possit et laudes dicere tibi rex glorie gloriatus
domine. **I**nter christe credentium miserans omni quia es deus israel
sanctorum in gloria. **A**men amen alla. amen amen alla. amen amen alla. amen

Amen alla.





Al uamein autte que cele que iai de

fin cuer amee. Je li ai mamour donne

e ne ia ne men quier partir de li pour

noif ne pour gelee diex. que li duai

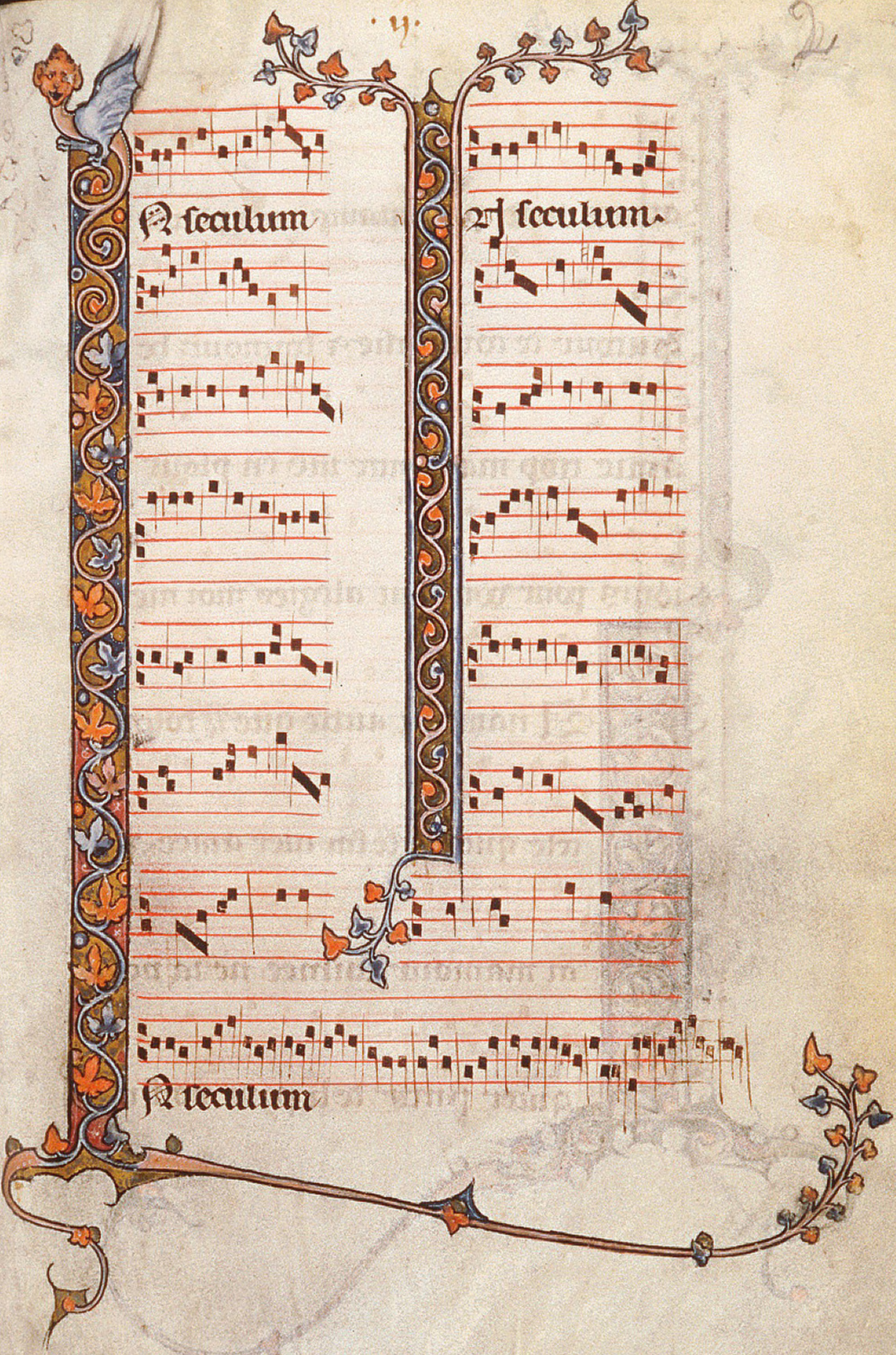
la bele qui a mon cuer & mamour

pour li sui en grant dolour ni ai re

pos ne nuit ne iour qnt ie remur la

wuchete sa tres frechete coulour ses





seculum

seculum

seculum



atours nest pas uilains mes plains est de

doucur de couitoisie & doumour: he douc

amie trop main dure uie en plour tous

ious pour vous sui alegies moi mes gñt

A namem autre que le dolours.

cele que iai de fin cuer amee. Je li

ai mamour doumee ne ia ne me

quer partir de li pour noit ne p



3



A seculum

A seculum

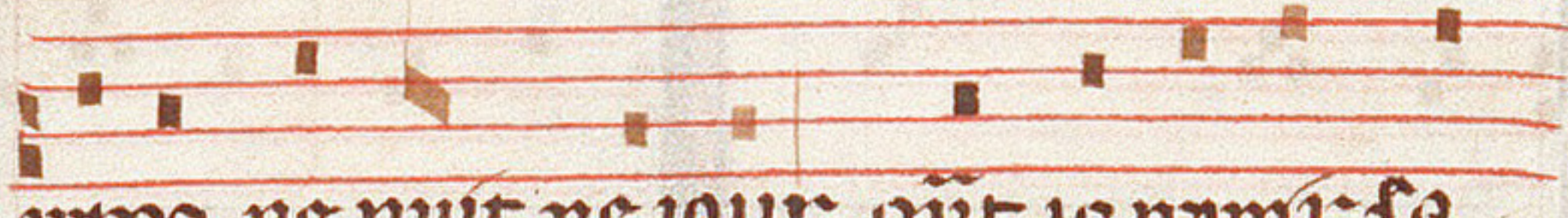
A seculum



gelee diez que li dunt la bele qui amo cuer



& manour. pour li fu agūt dolour. ni ai



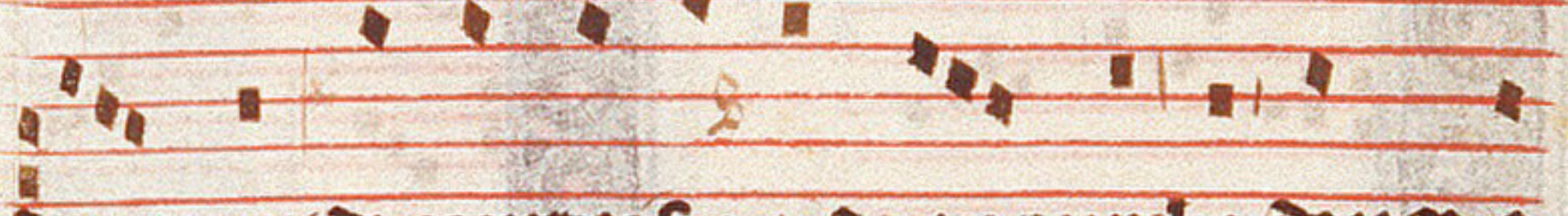
repos ne nuit ne iour. qūt ie remir fa




bouchete faties frechete coulour les a



teurs uest pas uilains mes plains est de



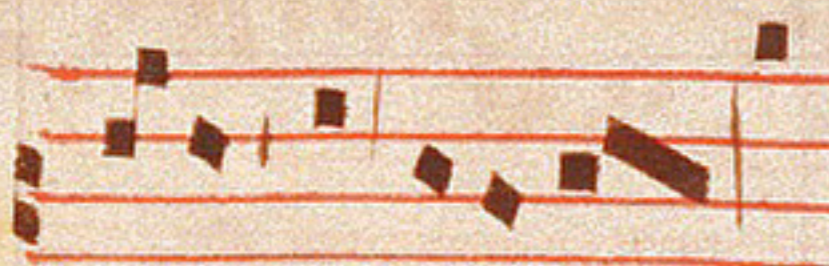
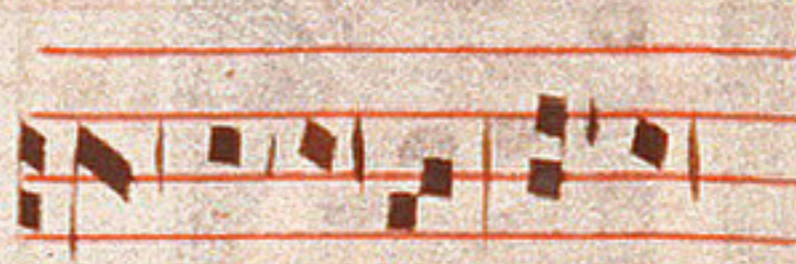
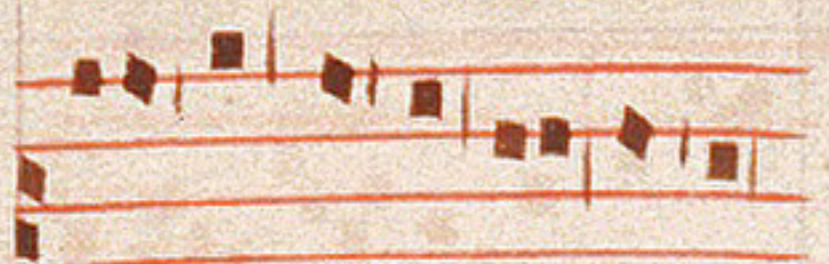
doucour de courtoisie & doumour be douce a



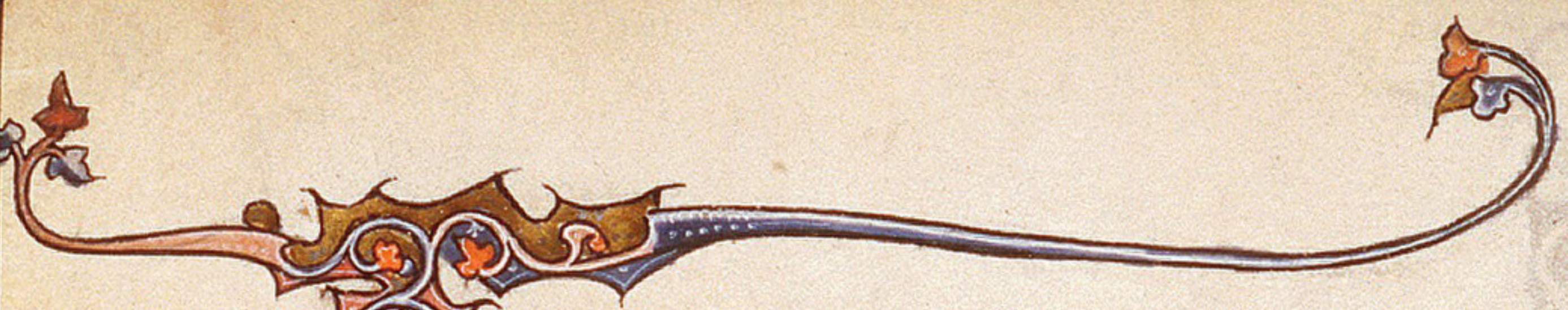
me trop main dure vie en plour to' iours



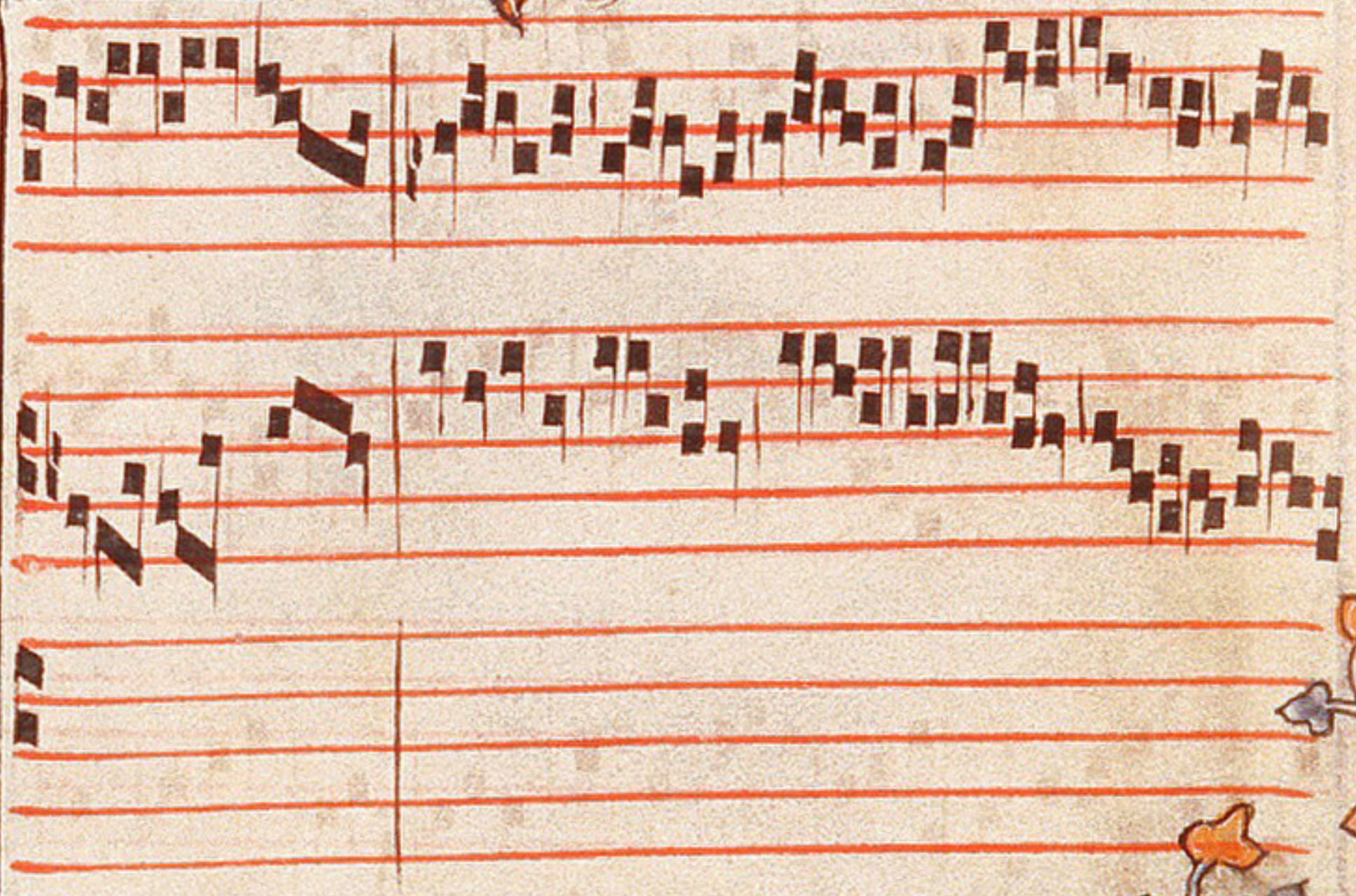
pour vo' fu alegies moi mes gūt dolours.



X



Ir



· VI ·

The image displays six staves of handwritten musical notation. Each staff consists of two red lines. The notation is composed of square black neumes with stems, arranged in a rhythmic pattern. The first two staves contain dense, continuous notation. The third staff is mostly blank, with only a few neumes at the beginning. The fourth and fifth staves continue the notation, with the fifth staff showing a distinct descending sequence of notes. The sixth staff contains sparse notation, including a few isolated neumes and vertical bar lines. The entire page is marked with a large, faint watermark of a coat of arms, featuring a crown at the top and a shield with a cross and other heraldic symbols in the center.

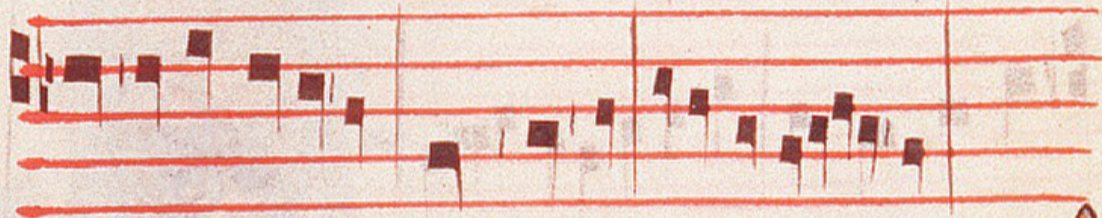
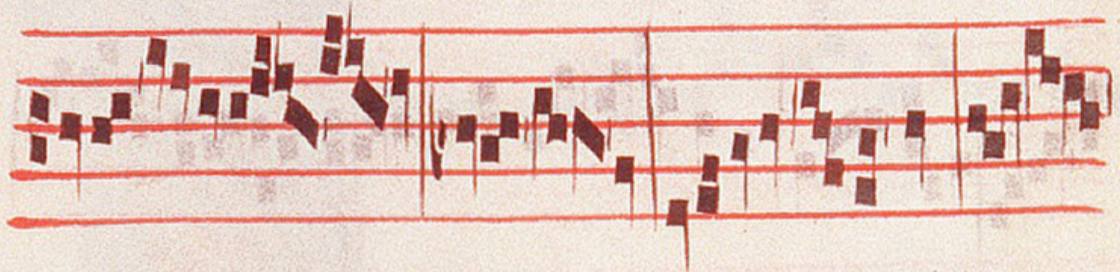
go

This image shows a page from a medieval manuscript, likely a book of hymns or a liturgical text. The page is dominated by a large, ornate initial letter 'D' on the left side. The 'D' is decorated with intricate floral and foliate patterns in blue, orange, and gold, set against a dark background. The stem of the 'D' is a solid blue color. The top and bottom of the 'D' are highly decorative, with the top part curving to the right and the bottom part curving to the left, both adorned with floral motifs. To the right of the 'D', there are several staves of music. The music is written in square notation on red four-line staves. The notes are black squares with stems. The word 'Don' is written in a Gothic script below the first staff of music. The page is otherwise blank, with some minor staining and wear visible on the parchment.

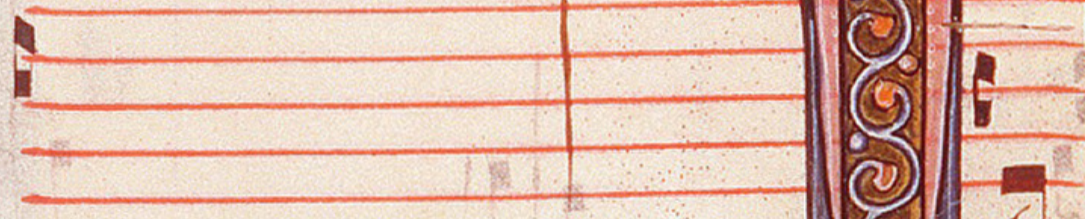
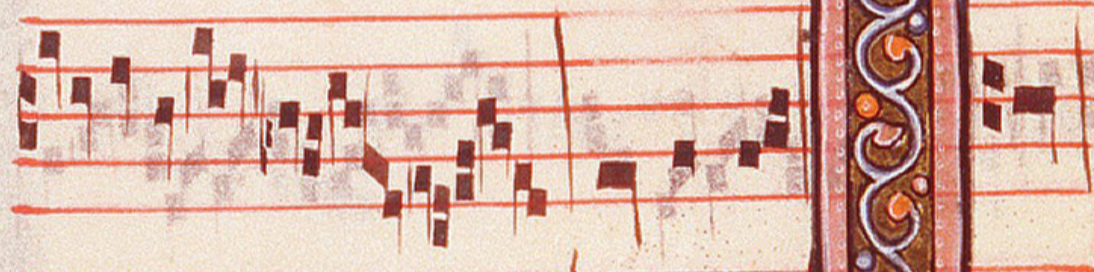
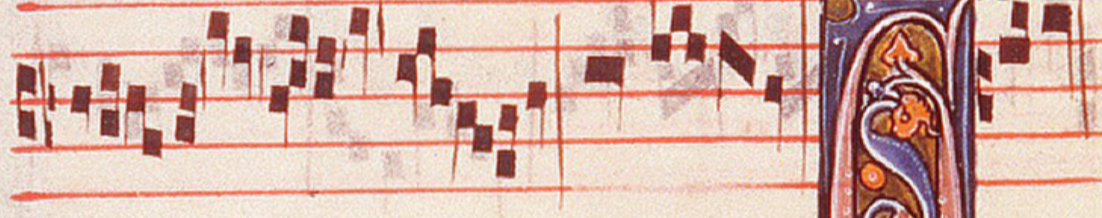
Don

mus alicu(m) mat(er) su(m)

spon sam.



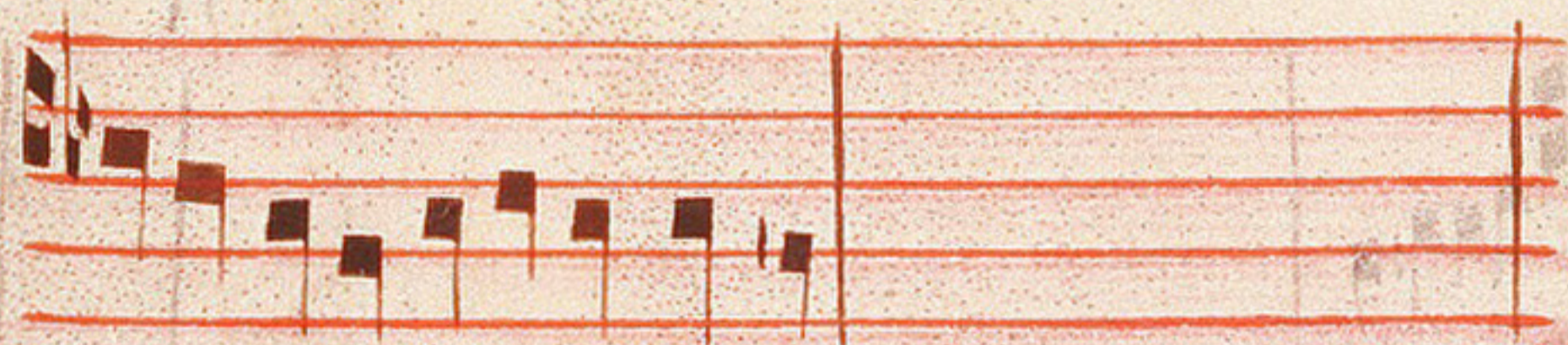
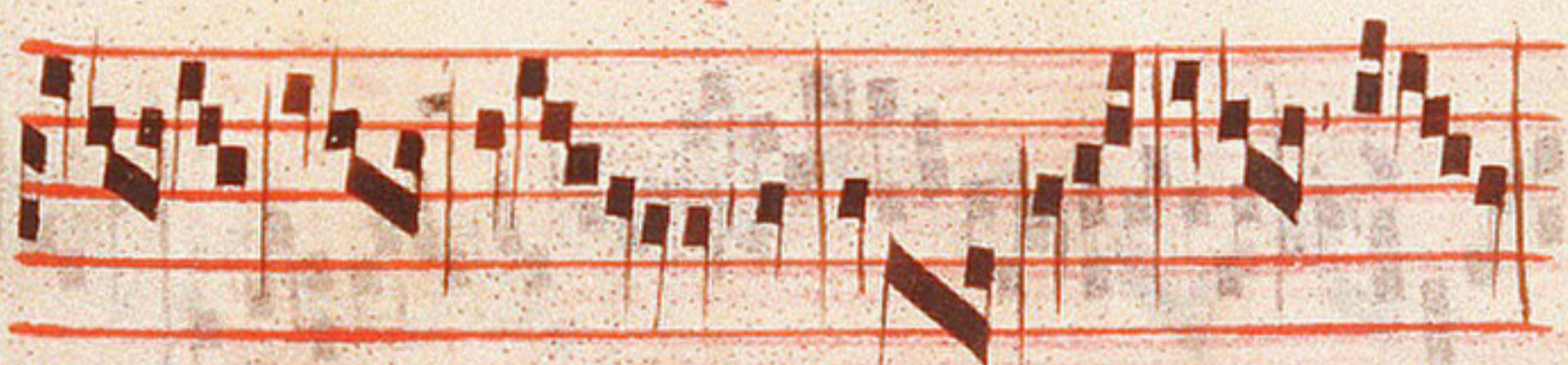
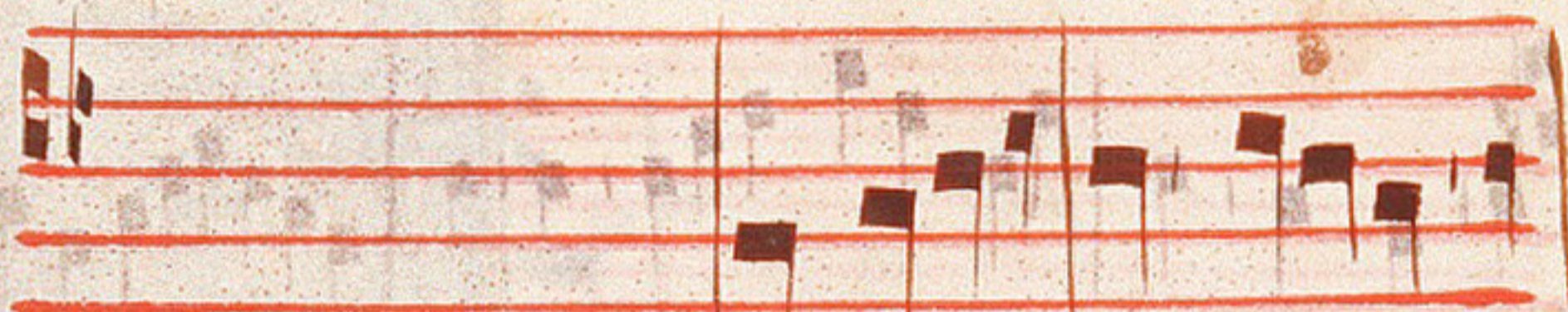
Salua dei vi sitat il en lam



mit

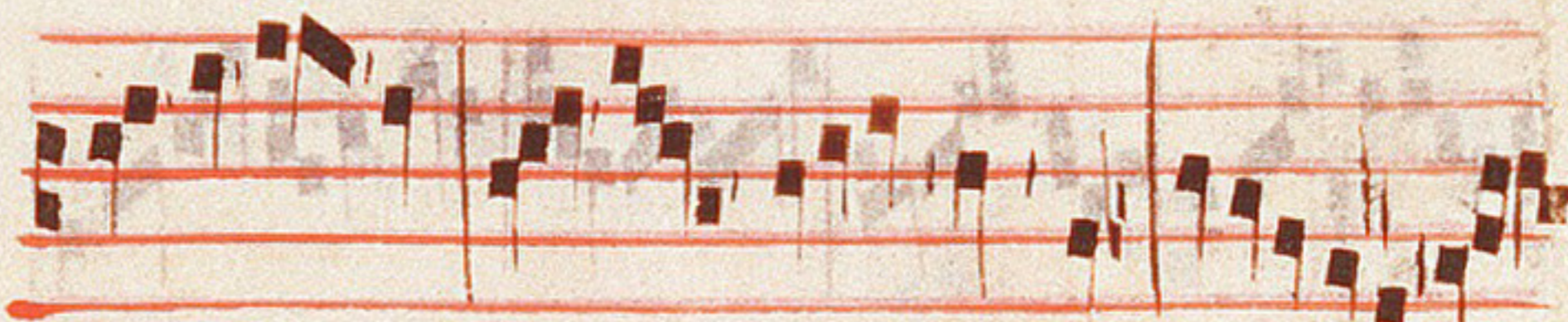


to

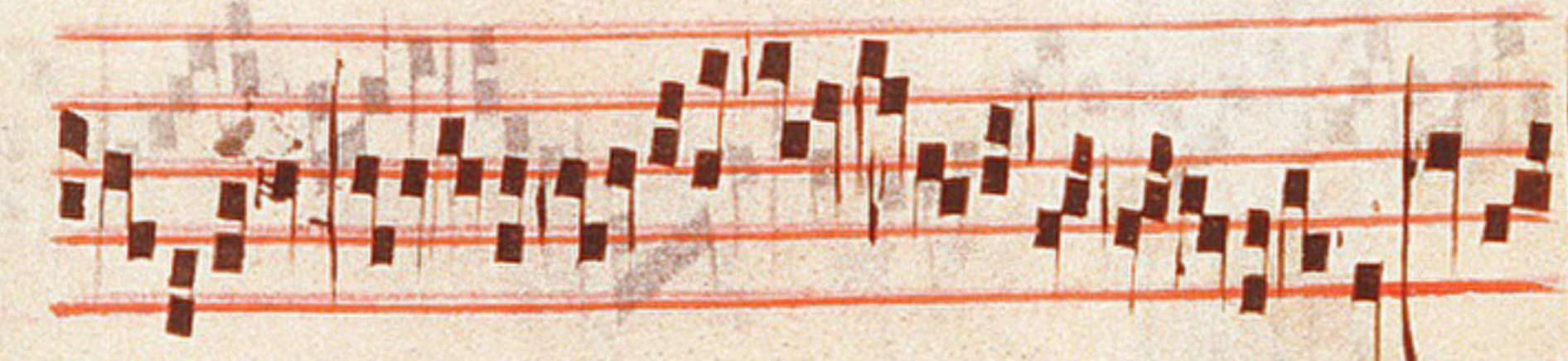


pa

tri



Fi li o et Spi ri tu i sanc



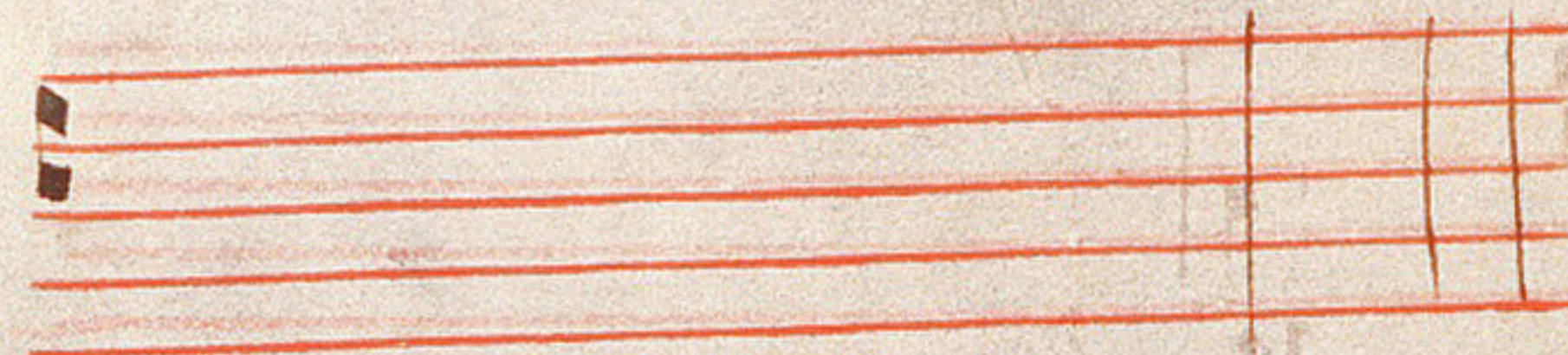
B



A large, ornate initial letter 'L' in blue and gold, decorated with floral patterns. To its right are six staves of musical notation with square neumes on red lines. The notation consists of square neumes on red lines, with some neumes having stems. The first two staves have a few notes, while the third and fourth staves have more notes. The fifth and sixth staves are mostly empty, with only a few notes at the beginning.

le



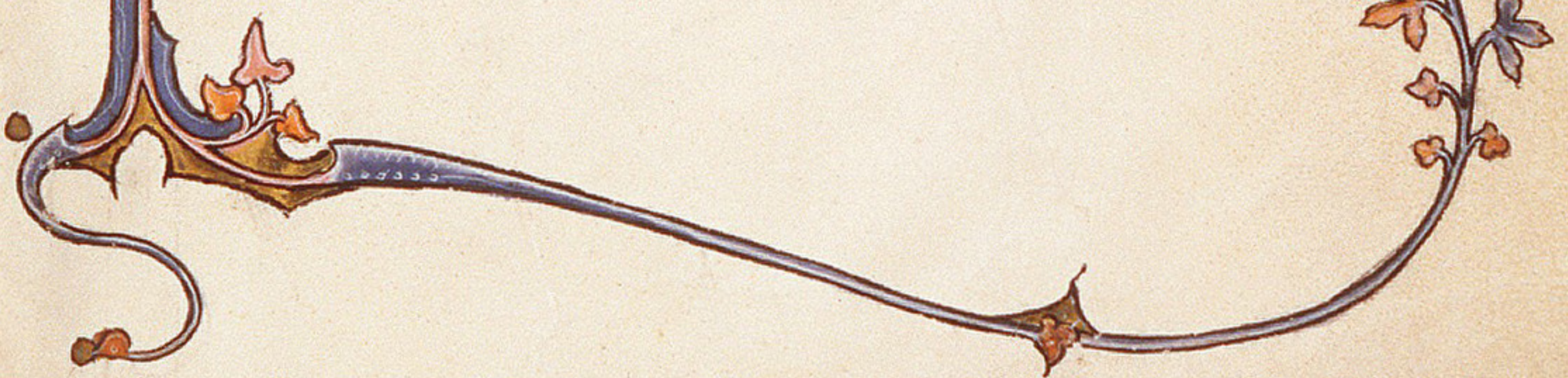


x.



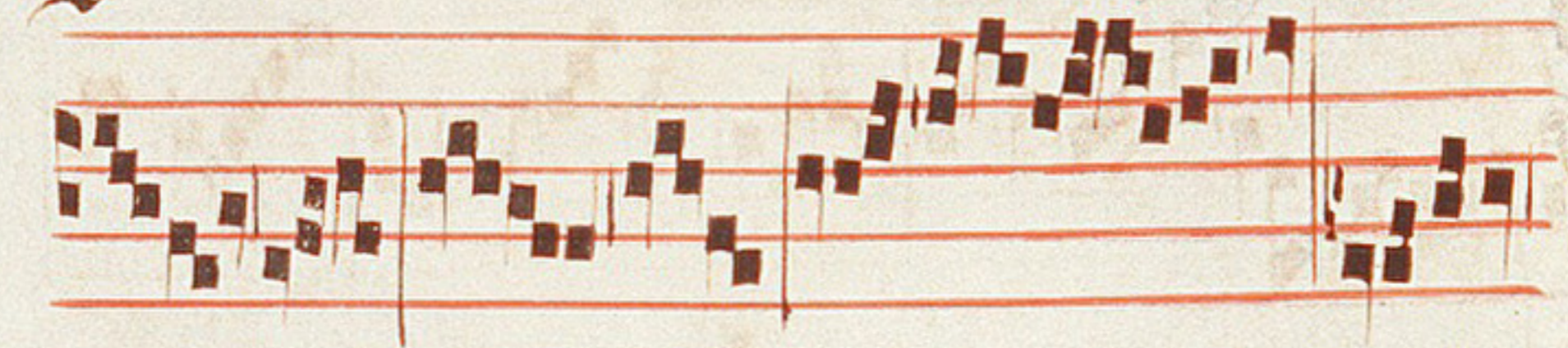
A large, ornate initial letter 'T' that spans across six staves of musical notation. The letter is filled with intricate floral and geometric patterns in gold, blue, and red. The musical notation consists of square neumes on red four-line staves.

tas

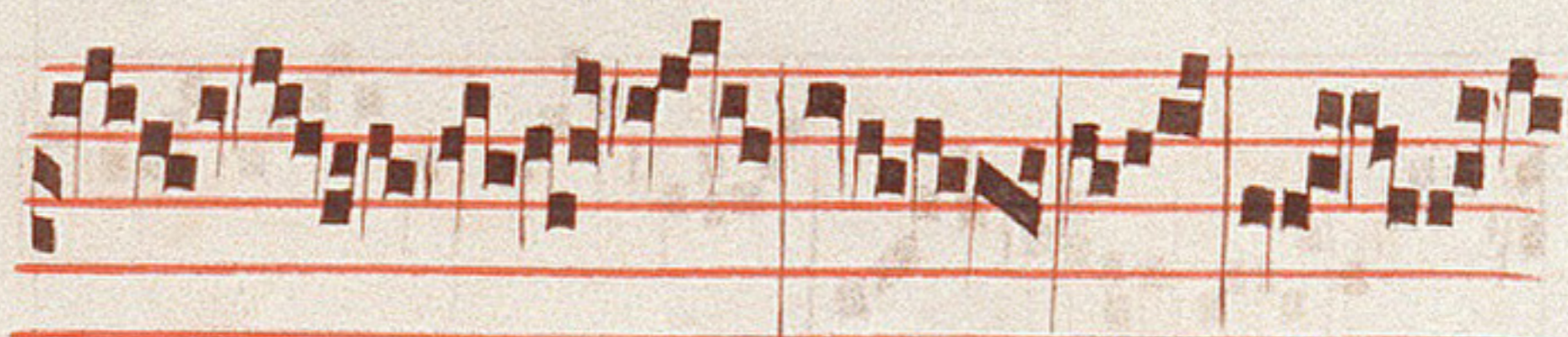


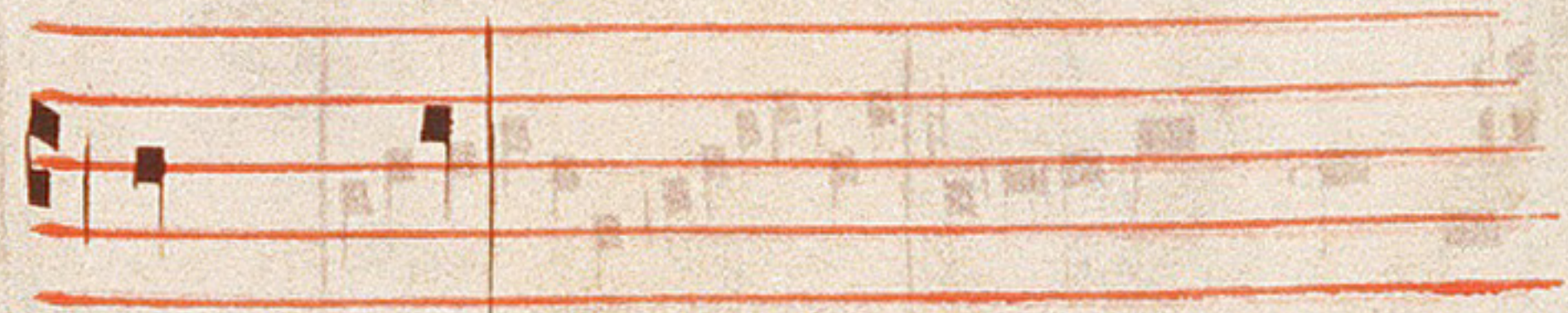
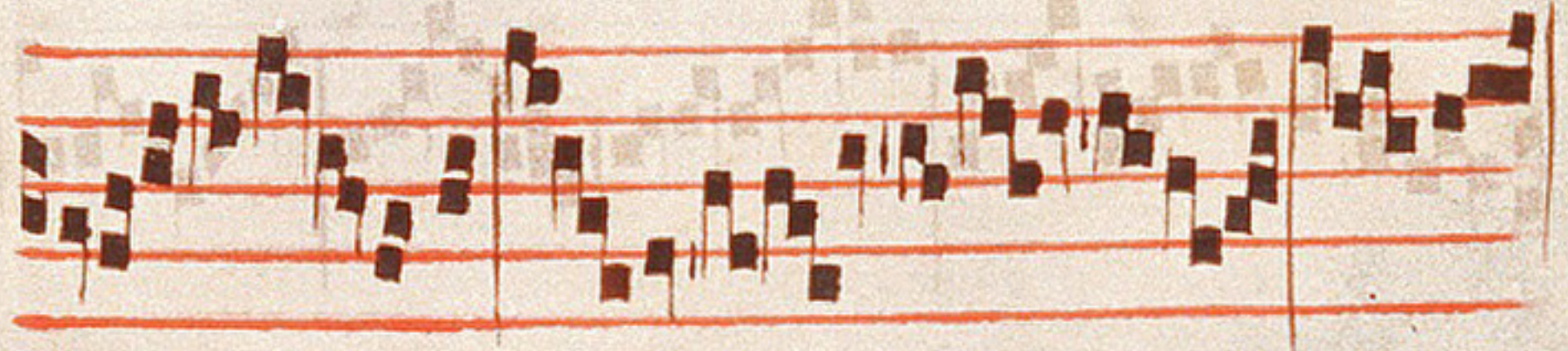
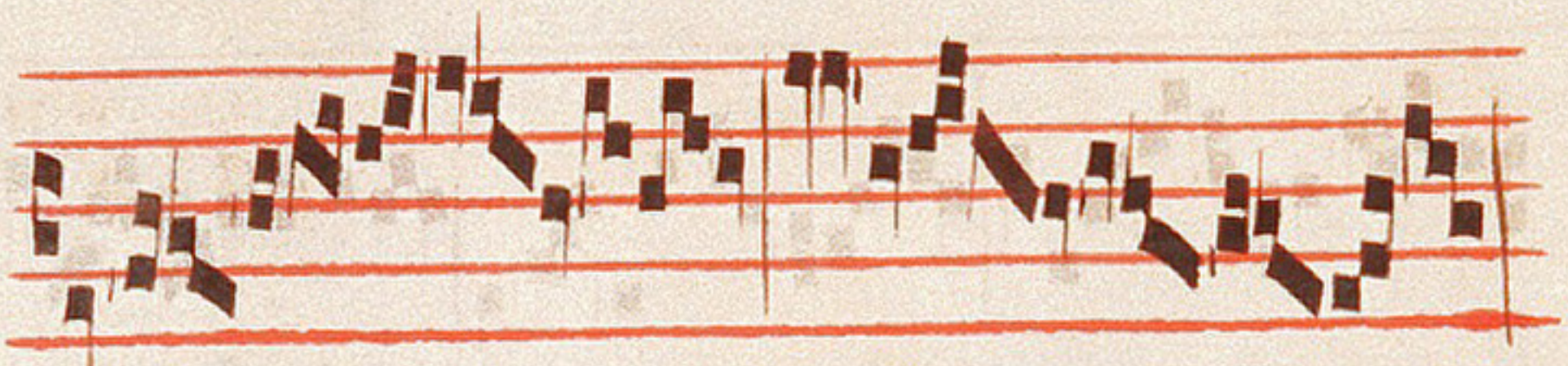


glori o se



ni gi ni ma





R



tri

bu in



da.

Ave

Handwritten musical notation on six staves. The notation consists of black square notes on red four-line staves. The first two staves contain a melodic line with various intervals and some slurs. The third staff contains sparse notes, possibly representing a basso continuo or a specific instrument part. The fourth and fifth staves continue the melodic line with some slurs and ties. The sixth staff contains a lower melodic line, possibly a second voice or a different instrument part. The notation is characteristic of early printed music.

te ger ma ne

This page contains a large, ornate initial 'I' in the center, decorated with intricate floral and scrollwork patterns in blue, gold, and red. The initial is set against a background of red musical staves. The notation consists of square neumes on red lines, typical of medieval manuscript notation. The music is arranged in several systems, with the initial 'I' spanning across the middle staves. The overall style is characteristic of a medieval manuscript, possibly a choirbook or a liturgical book.

lanc

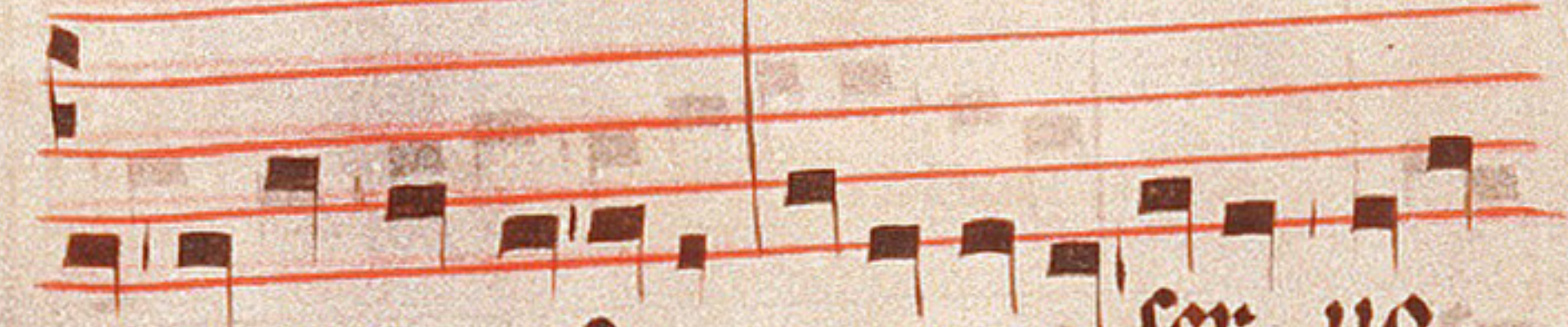
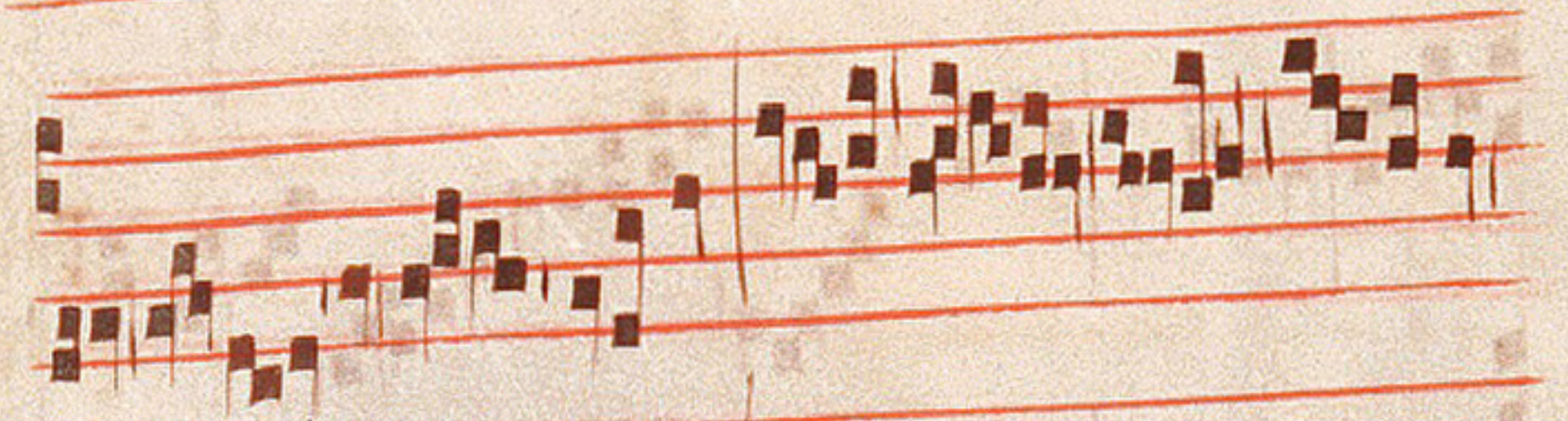
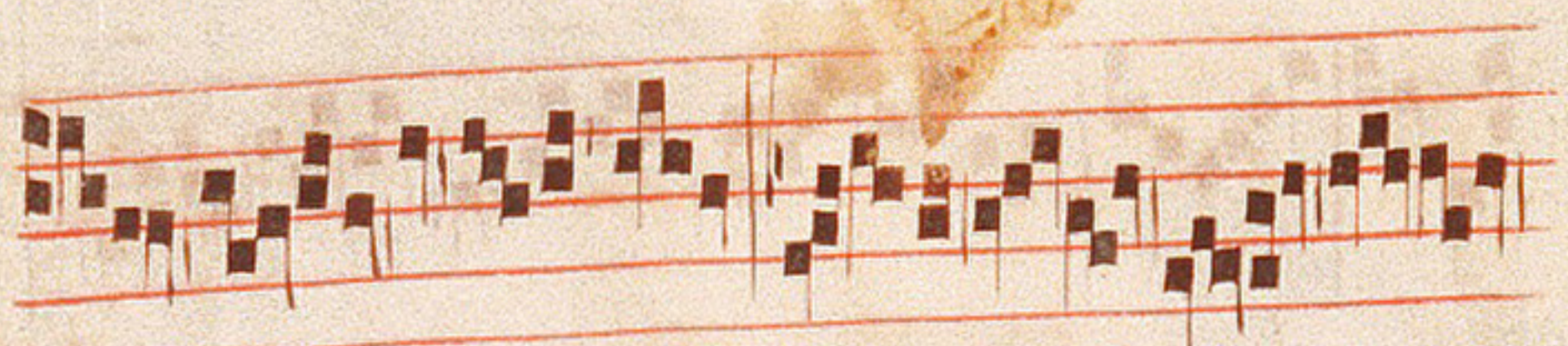


te germa ne sy dus



au re uuy do mi ni

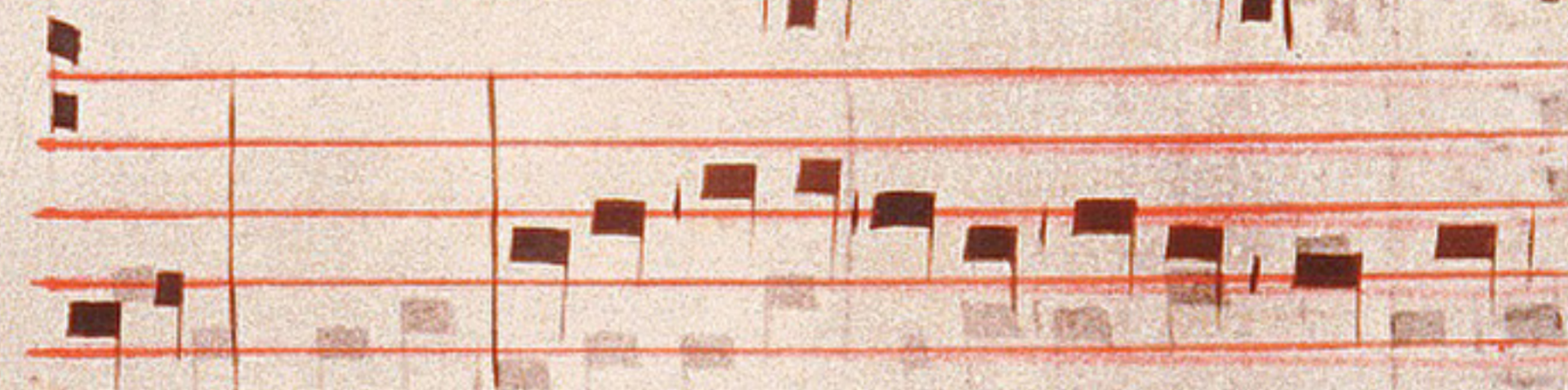
XV.



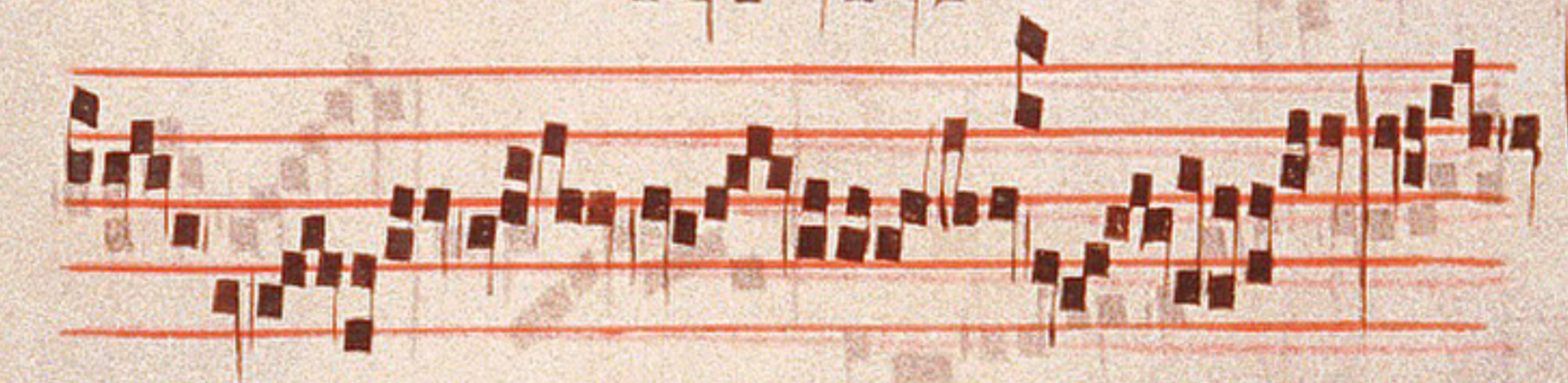
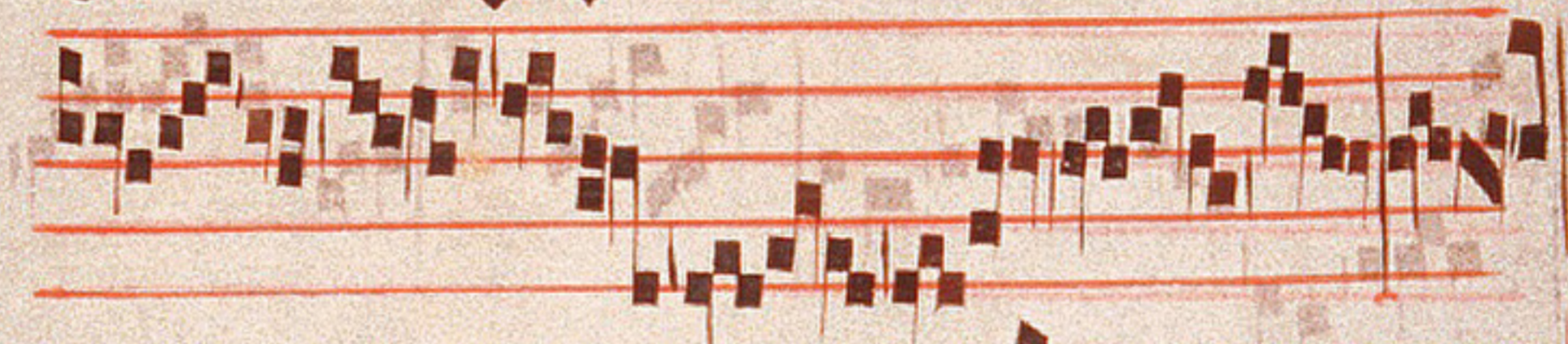
Gra ti a ser uo



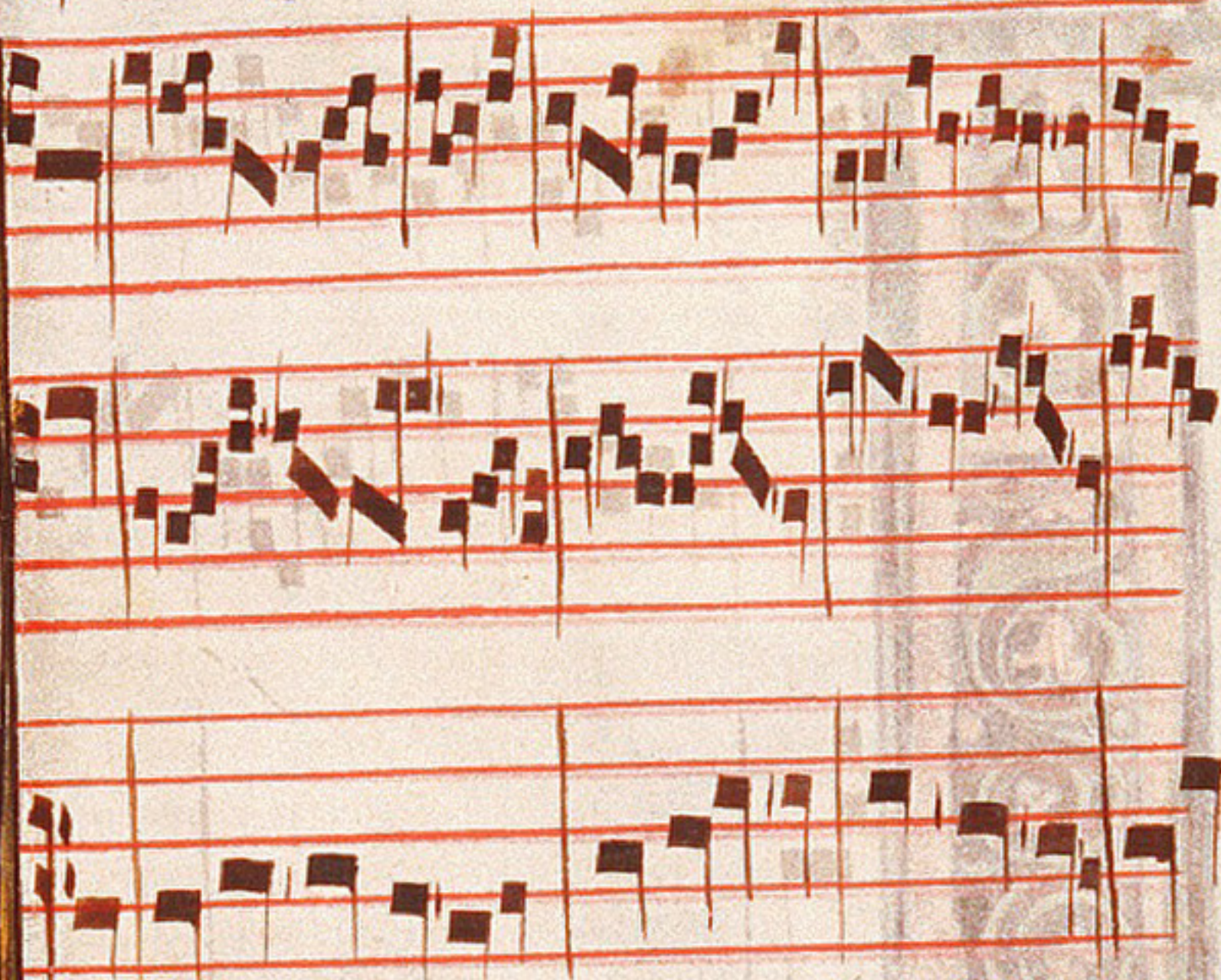
ru ge ni tu us u



ta su ci pe



clenie ci a.



lo ri a . pa tri . z filio . et



spi ri tu i sco







le



lu

ya

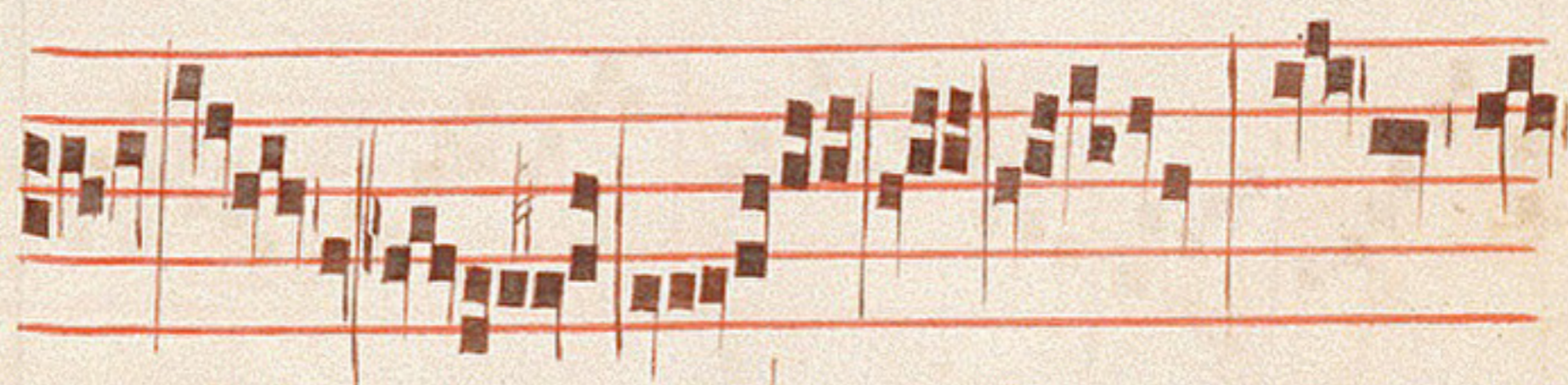
This image shows a page from a medieval manuscript, likely a book of hours or a liturgical text. The page is dominated by a large, ornate decorated initial 'L' on the left side. The initial is filled with intricate floral and geometric patterns in blue, red, and gold. The stem of the 'L' is decorated with a repeating geometric pattern. The top and bottom of the initial are adorned with elaborate flourishes that extend across the top and bottom of the page. To the right of the initial, there are several staves of musical notation. The notation consists of square neumes on red four-line staves. The word 'L' is written in a Gothic script at the bottom of the initial's stem. The overall style is characteristic of the Gothic period, with its emphasis on geometric forms and rich color palettes.

Three staves of medieval square notation. Each staff consists of two red lines. The notes are black squares with stems. The first staff has a melodic line with various intervals. The second staff continues the melody. The third staff has a more rhythmic or accompanimental line with fewer notes.

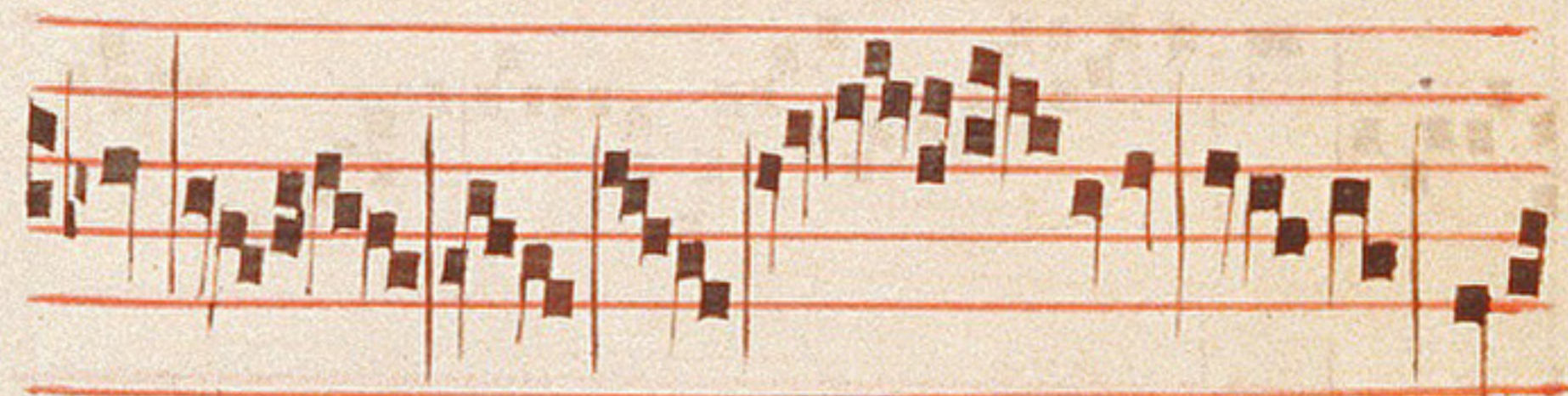
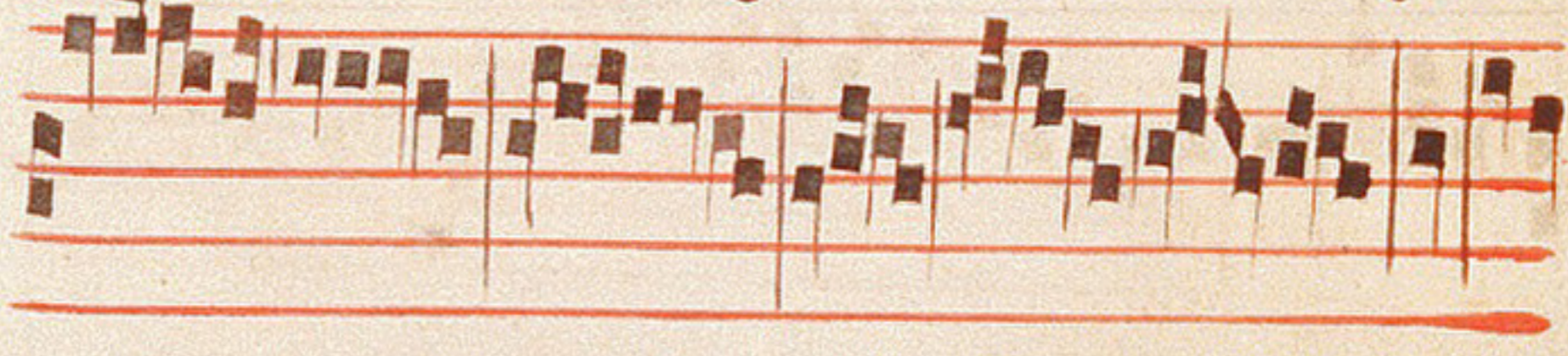
Adiuto m

Three staves of medieval square notation. The first staff continues the melody from the previous section. The second staff continues the melody. The third staff has a few notes, possibly indicating the end of a phrase or a specific rhythmic pattern.

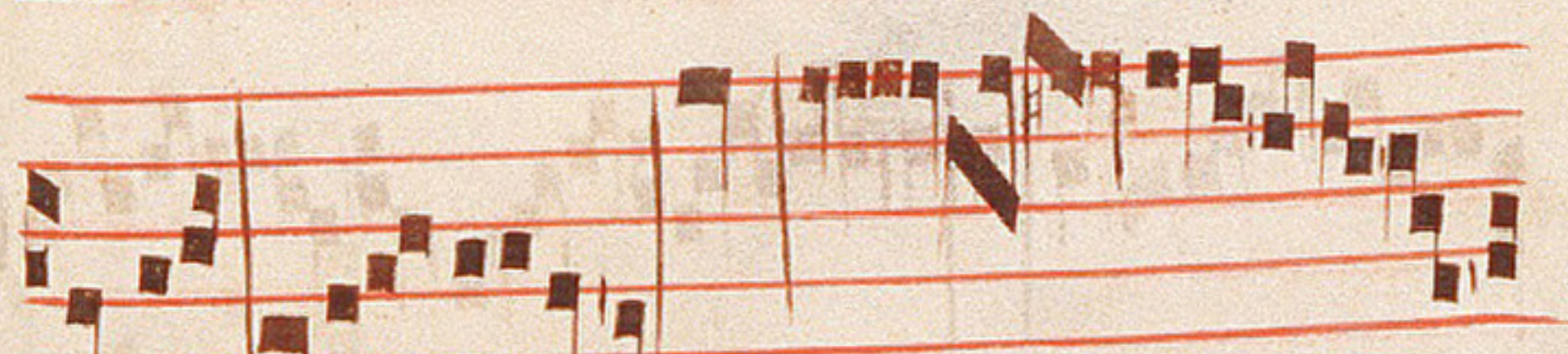
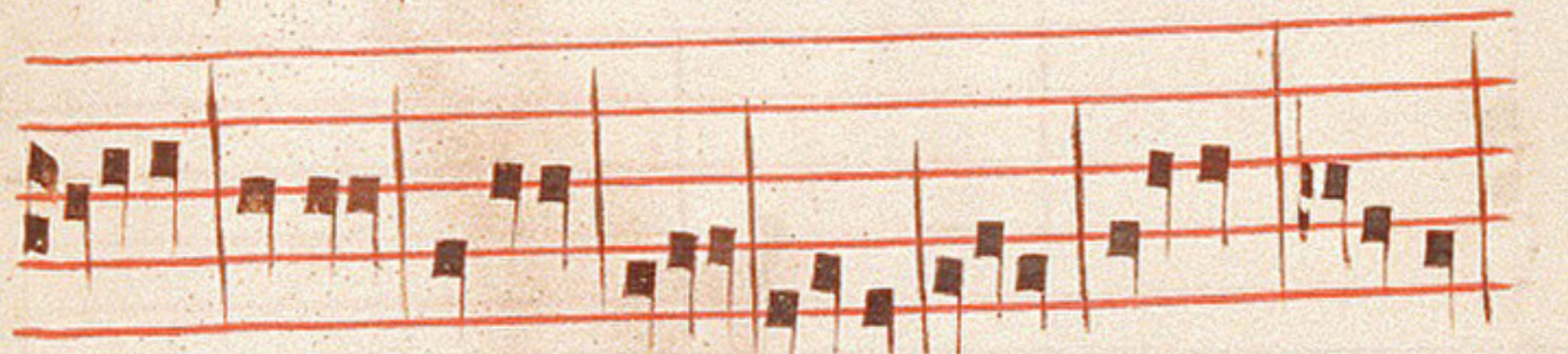
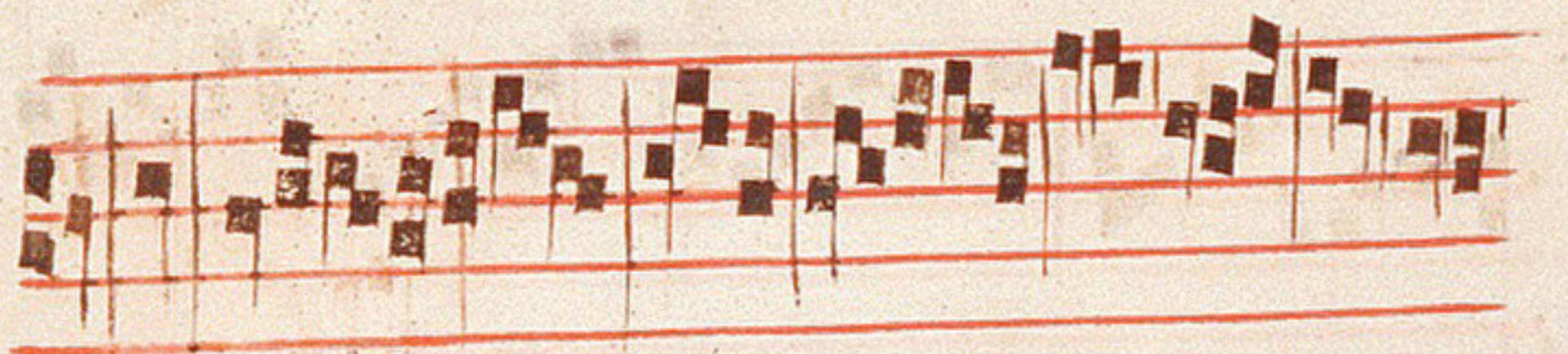
u su



perpeten ten et ex al

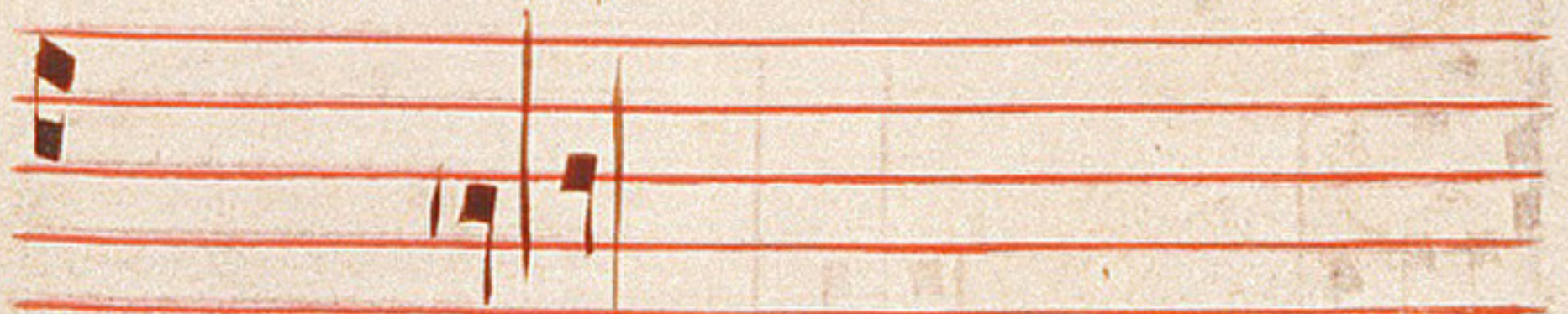
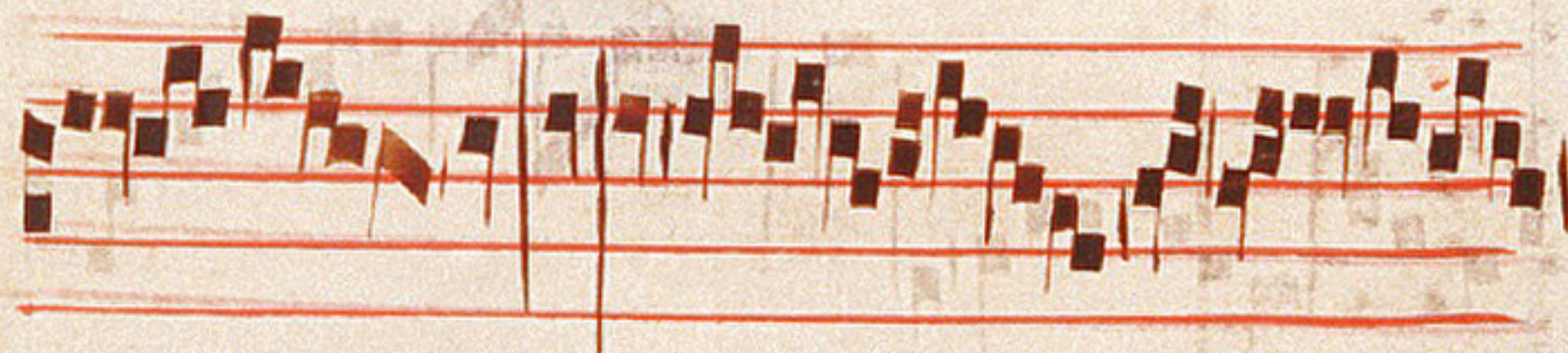
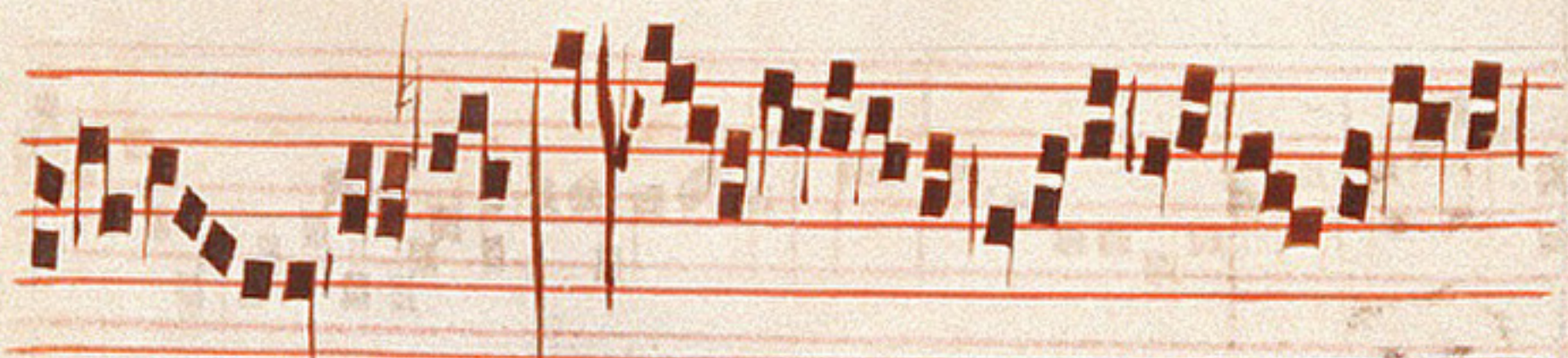
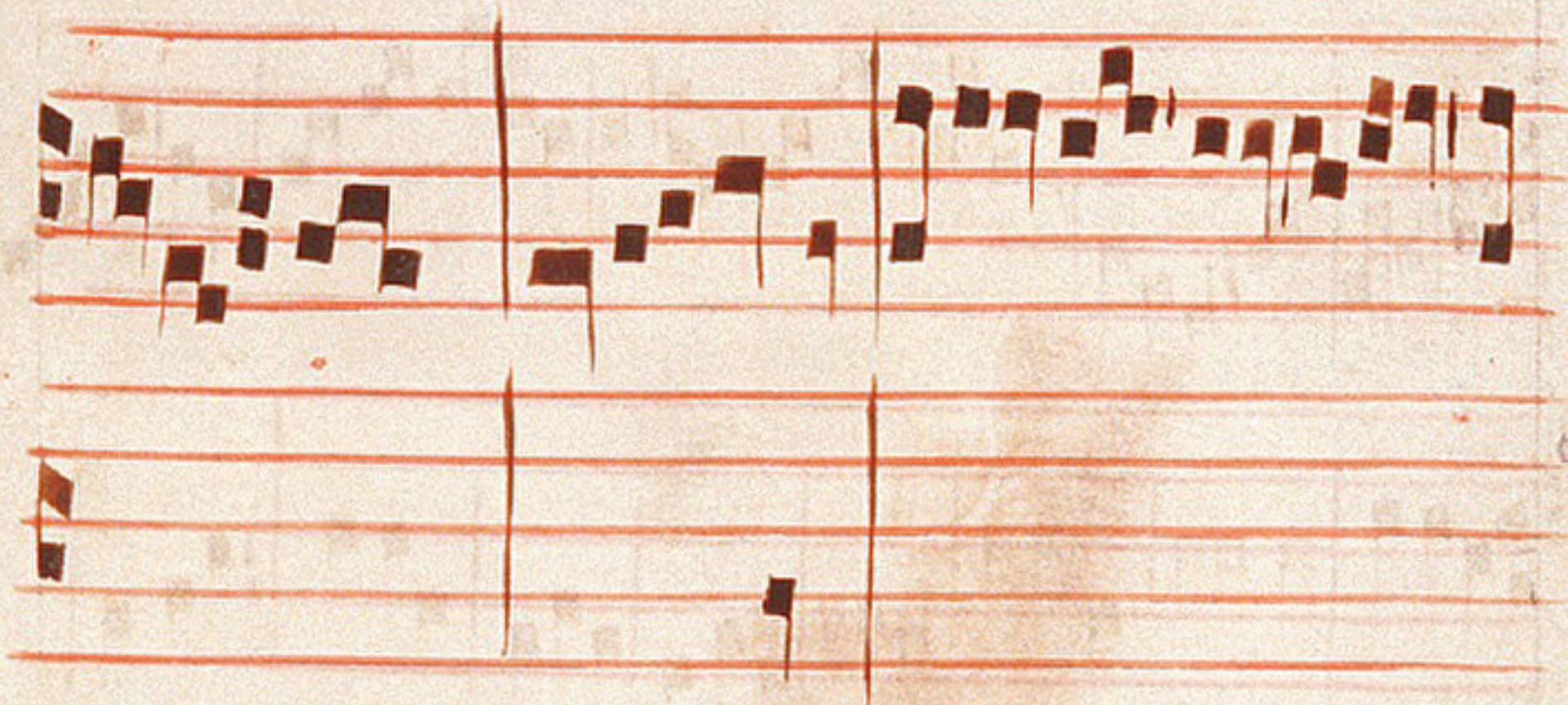


ta



ve

331



lee

Musical notation on three staves. The notation consists of black square notes on red four-line staves. The notes are connected by stems and have various rhythmic values. The top staff begins with a clef-like symbol. The entire section is enclosed in a decorative border with blue and gold filigree and floral motifs.

Tuy.

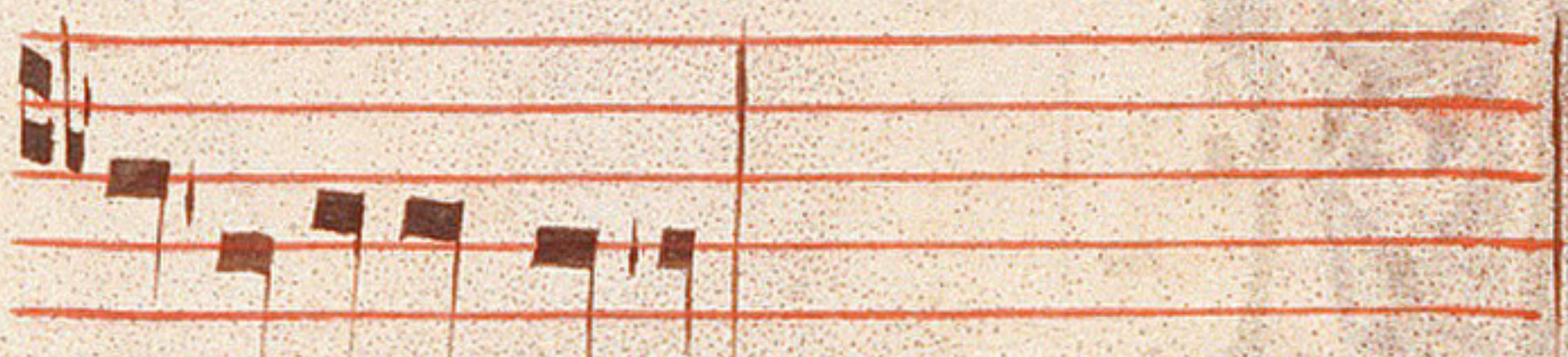
A large, ornate initial letter 'T' in blue and gold, decorated with floral patterns. To the right of the 'T' is musical notation on three staves. The notation consists of black square notes on red four-line staves. The notes are connected by stems and have various rhythmic values. The bottom staff begins with a clef-like symbol.

b

The decorative tail of the initial 'T', extending downwards and to the right. It features blue and gold filigree and floral motifs, ending in a small floral flourish.



ab

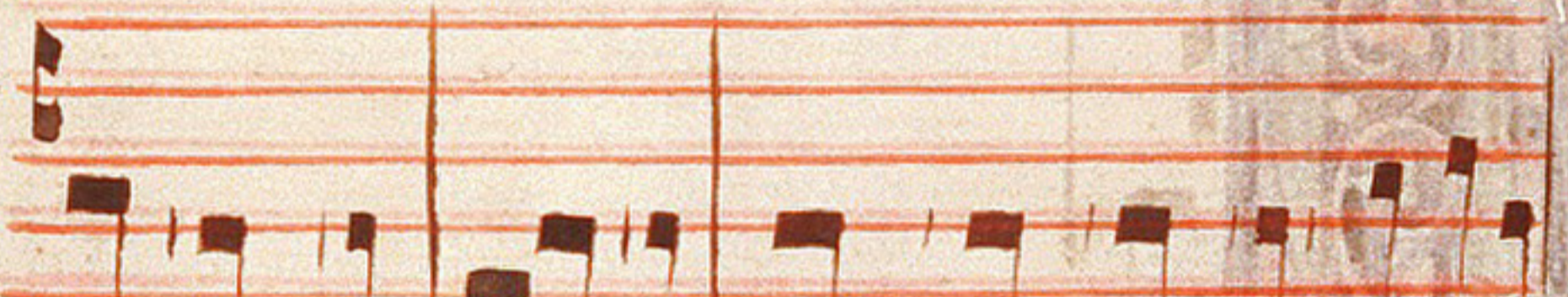


rec

to



Rigato ra lacrimis



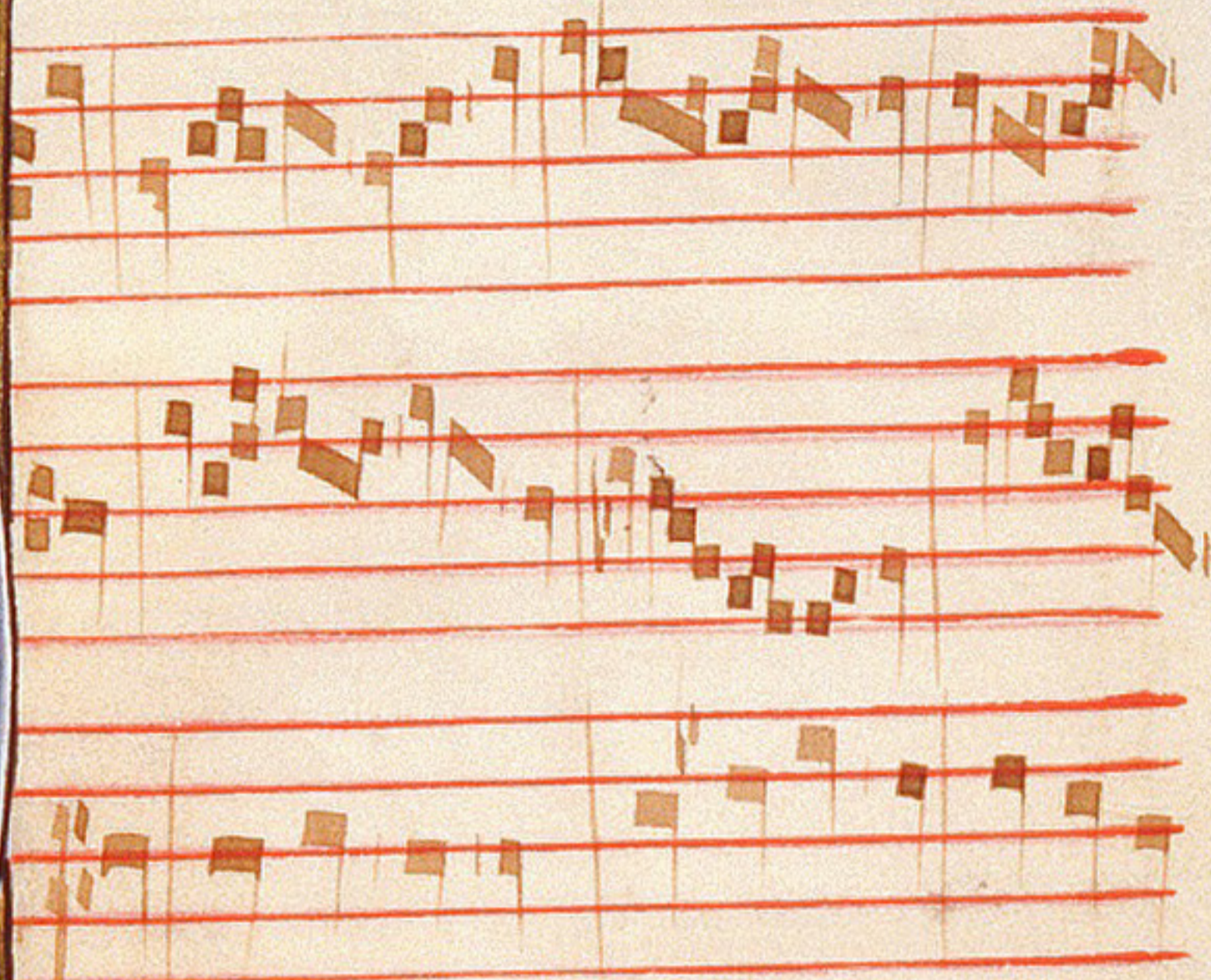
ver ti m' o rane in cu bi cu lo .



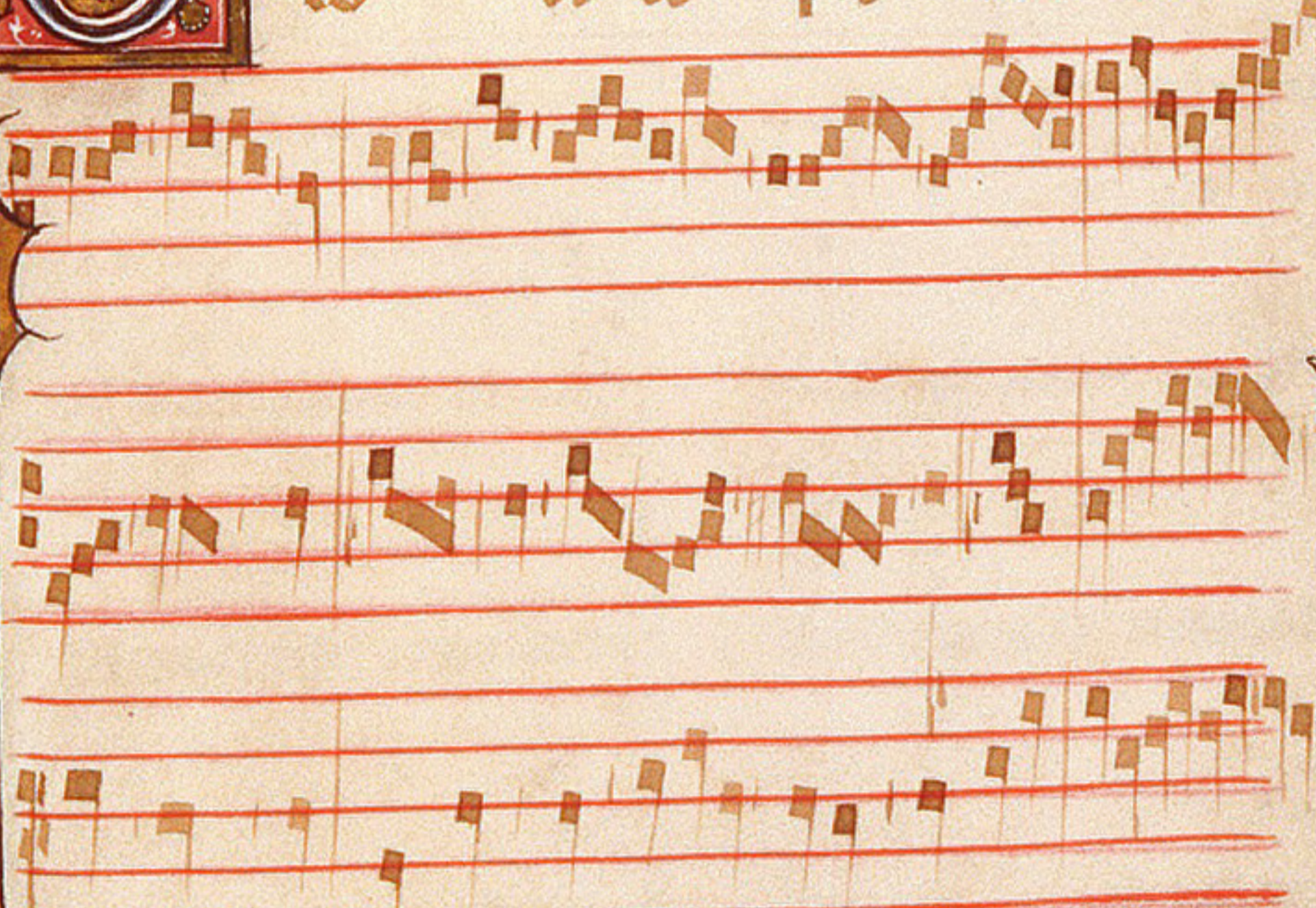
pro po pu lo .



. xxii .



lo ri a pa tri et



fi li o et spi ri tu i sanc to



Handwritten musical notation on a page with 18 red staves. The notation consists of square neumes on a four-line staff. The text is written in a Gothic script below the staves. The page is decorated with a large, ornate initial 'D' in the top right corner, featuring intricate scrollwork and floral patterns. The paper is aged and shows signs of wear, including a large stain in the bottom left corner.



[Faint, illegible text in a column, likely bleed-through from the reverse side of the page.]

[Faint, illegible text in a column, likely bleed-through from the reverse side of the page.]





Vi la vaudroit lonc
 tans de fin cuer amer
 et reclamer. Ne doit
 cele ou mainz henours
 Floiaute Floite Flac
 gete & gaute bien la

vi damors uelz bien
 iour. & guere don ena
 tent ne ladit pas lo
 guent maïtenir q̄ la
 meïtient longuent
 portat q̄ repentir a





vi loquemens portot

flostrum. tueri sicut

tois d'amors il nee de

quod hinc hinc non

duis q' muer vausit da

hinc hinc non

mer. mes le ta souet

hinc hinc non

larmes et plors. et q' on

hinc hinc non

iq' de tote tuer lors ni tuer

hinc hinc non

ue on



pourroit vanter sans des

vanter quele est la pl'

bele tiens pour amer

quon puet trouer sanz

douter car cest la da

me des fleurs de cou

tes odours.

Do lieu de qui te

son uolou' ne s'epuet

maintenar. len ledoit

bien a pou pour fol

tenir car le voit bien

auenir que cil qui

mainz latent plus i

requerue souent.

Sa bele estoile

ne solar, ne secors . q

amors uetit las fem

rile es prouet atos iors

fate samblant quau

oier ne atre doloz li

emporra iore ires

uier les toucois,

a bele enquite

ohanne.



me fi. qui de fi sai que
le est amu. requier de
vrai cuer & pu q'mour
quai en li cuer & cors
ai mis sanz retor souf
fir se le oiait la dolor
& la tres loial amour
dont mes cuers quele

de mer qui amer' doit
le sans faulser. & seruir
& honorer de cuer recla
mer. uige pucele en q
le coi. wine del mot ai
dies moi pies uie fu
le toi qui me
deig ne


 me si rici est q̄le son

 ami ne mete mie en

 oubli. car uoir te lai

 si. que point ne mes

 mai de dolor souffrir

 ne de languir nuit

 ior mes que ne peite

 l'amor de li par qui











A feisi souent se reclai

me. mes fins cuers

nest mie amoi ainz

la qui bien l'ame.

Suis bele à flor

est ce mest auis cele

aqui mator tant cō

soie vis nauva de ma

cō forter & geter de

paine. nus ne doit

roie mener se bien

ne voz aime.

Sus venient &

fuelle & flor & se la sei

son destre dex adde me

souient d'amors qui



Tout d'effi mes cuers

se reclame. mes fīs

cuers nest mie amoi

ais la q' bien l'aine.

Autier ioer mē

Glos.

alai p. i. destoz. en. i. ū

gier mē entrai p' q' l'

lir' flor dame p' l'efant



mor. iore ne delis autte

mes la flor quest de pa

radis. mere est au sig

nour qui si voz amis

et nos aretor veit a

voir tot dis.

Dav un matinet

laucier. oi chanter. i.

toz iors ma cortois et

toz este. mit ain les

setois. car la volente.

malege de mes dolors

mit me uies bie t henors

desire a songre.

Dole lute q voz van

tes que vous auez

