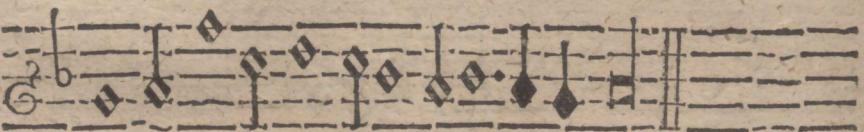
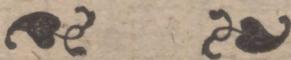
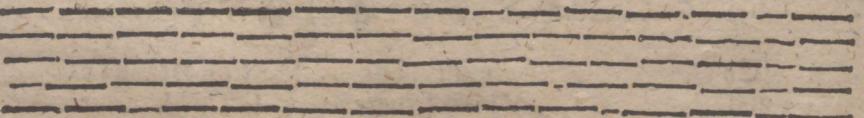


dei ner kan ich nicht vergessen dei ner kan ich nicht vor-  
auss dein wort kom ich ge la den auss dein wort kom ich ge-  
groß ist der König der ehren groß ist der König der



gessen.  
la den.  
Ehren.

ij  
ij  
ij



à 12. Discantus 3. Chori.



E T exult: in DE. o ij in



DE. o salutari meo salu ta ri meo ij



ij sa lu ta ri sa lu ta ri meo.

à 12. Altus 3. Chori.



E T exalt. in De. o in DE. o in De.



o salu tari meo ij salu tari meo ij



ij sa lutari salu tari saluta rimeo,

à 12. Discantus 3. Chori.

**Q** Via fe cit mihi magna qui po-

A horizontal strip of musical notation on four-line staves. The notation consists of various note heads and rests, including diamond-shaped heads, cross-shaped heads, and a single asterisk (\*). The notes are distributed across three staves, with the fourth staff starting with an asterisk (\*) and continuing with diamond-shaped heads.

tens est & sanctum nomen

ejus & sanctum nomen ij ejus.

**F** E cit potentiam in bra chi o suo in bra chi o

A page from a medieval manuscript containing musical notation. The notation is organized into four horizontal staves, each consisting of four red lines. The music is represented by black vertical strokes and diamond-shaped note heads. The first three staves begin with a vertical stroke followed by a diamond. The fourth staff begins with a vertical stroke followed by a short horizontal bar. The page is numbered '39' in the bottom right corner.

dispergit super -

à 12. Altus 3. Chori.

A horizontal strip of aged, yellowish-brown paper containing four lines of musical notation. The notation is written in black ink using a square neume system. Each staff begins with a large square neume, followed by a series of smaller, vertical strokes of varying heights. The staves are separated by thin horizontal lines. There are small red marks at the top left and bottom right corners.

**Q** Vi a se cit mihi magna qui po-

**sens est ij** & sanctum nomen e- **jus & sanctum**

no men ejus e jus.

**F** Ecit post tentiam in brachio in brachio su-

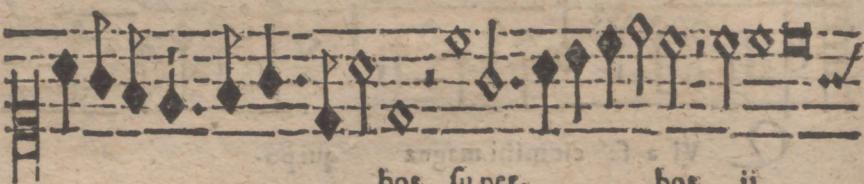
A horizontal strip of a medieval manuscript page featuring four-line red staves. The staves contain black Gothic-style musical notes, some with vertical stems and small dots or dashes indicating pitch or rhythm. The script is in a dark ink, and the overall layout is typical of early printed music notation.

o in brá chio in bra chio su o di

A horizontal strip of musical notation on four-line staves. The notation consists of vertical stems with small diamond shapes at their ends, representing early musical notation.

Sperlit su per.

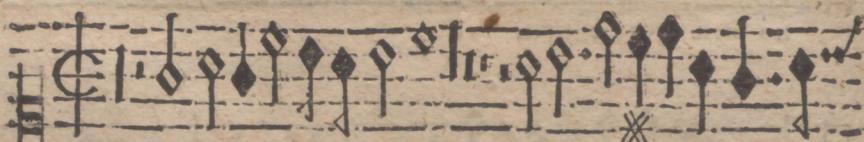
à 12. Discantus 3. Chori.



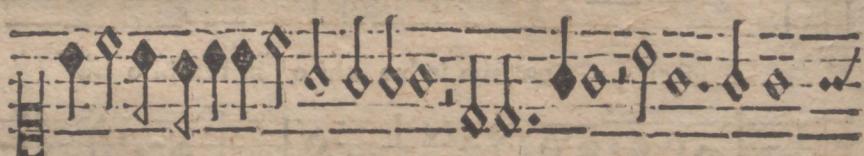
bos super.      bos ij



mente cordis sui ij ij



E Surien- tes imple vit bonis ij



& divites ij ij



dimisit in a nes in a nes in a nes ij

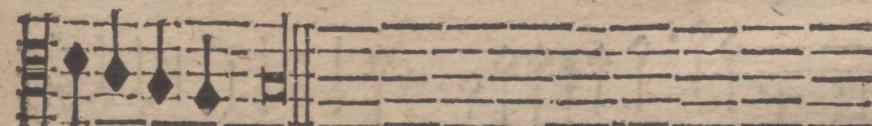
à 12. Altus 3. Chori.



bos ij ij ij men-



ce cordis sui ij ij



E Surient es imple- vit bonis ij



& divites ij & divites di-



misit in a nes in a nes in a nes ij

à 12. Discantus 3. Chori.



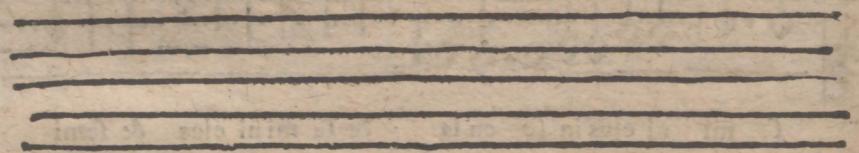
à 12. Altus 3. Chori:



à 12. Discantus 3. Chori.



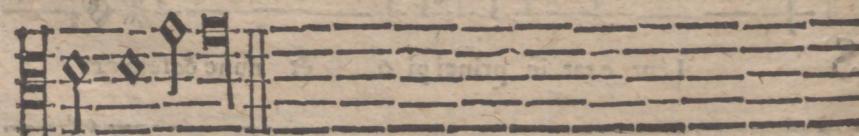
& in se cu la se culorum A men.



à 12. Altus 3. Chori:



& in se. eu la se cu lo rum se cu-



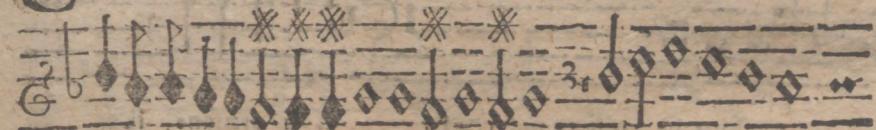
lo rupa Amen.

anno 1559. in manuscripto. v. 1. p. 25

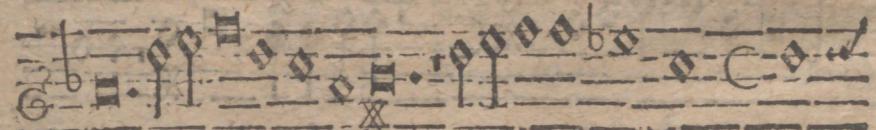
II 559/6  
à 5. Nicolaus Gottschovius. Discantus 2.



Cristiani: & omnes Quos celebrare sacrum Quos cel: ij



ij connubiale juva. Effice crescat a-



mor Effice crescat amor ij



vi ge at vi geat ij ij concordia, sur-



gat ij Eplaci de so boles E



placi do Eplacido so boles Eplacido so boles multiplicata