

ACIUS

Inventarium Schola Tri-  
vialis Biornenburgensis  
Anno 1738.

RECTORE Friedrico Sundström.

1738

CANTIONUM in hoc Libro expressarum INDEX

A

- A Deo preceptum fuit  
Efas carnis nclodie ---  
Anna rca expectat ---  
Alleluja 8 uocum ---  
Alleluja fratres ---  
Aet perennis vita fontem ---  
Ah Jesu' mellitissime ---  
Almpta Quod i hunc ---  
Benedicam domino ---  
Beatus vir ---

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Christus adest iustus ---  
Christus factus est ---  
Christe tibi ariu ---  
Coniugium nostrum ---  
Coniugium fet tibi ---  
Cedit hyems eminus ---  
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*af*  
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*A*  
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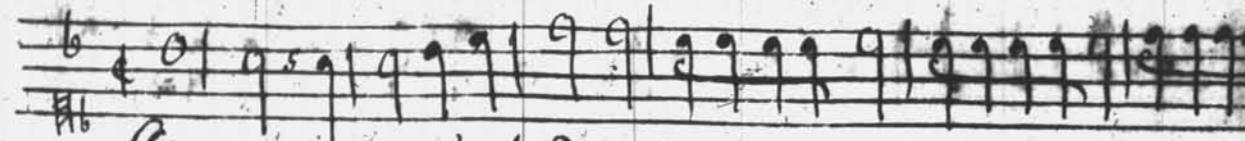
Veni Sancte Spiritus longum 78

A Deo præciosum fiat nō strūm, in dæoq; teeminū si-  
cto eo namq; bona cācta flūnt, ad illius glorian eān-

janus tātū. Operis ipse nostri secundet prima, prospera reddat  
cta redeant. Chancra faci statu tribuat cāctis, atq; scicero

nedia tandem postrema, velut hāc edaces fāi, univerfo coctā  
imbūat amore pūctis, facit hic fortissimus Vigiles angelicos

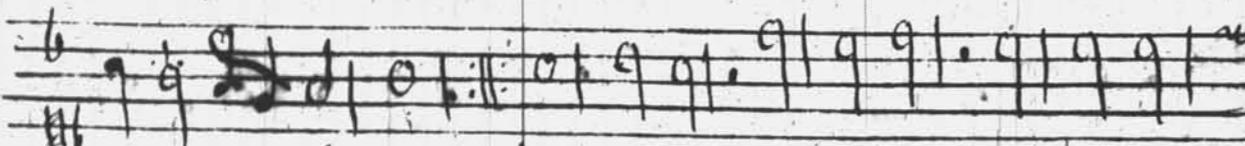
atq; toti domini patrincipali.  
sōcē prope populos castametari.



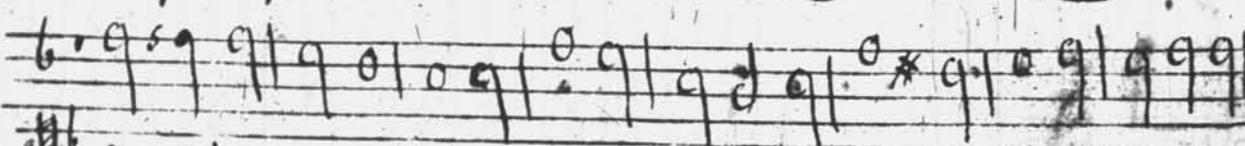
Sis anima eige! Deo benepfalle re benepfalle



re benepfalle re re re

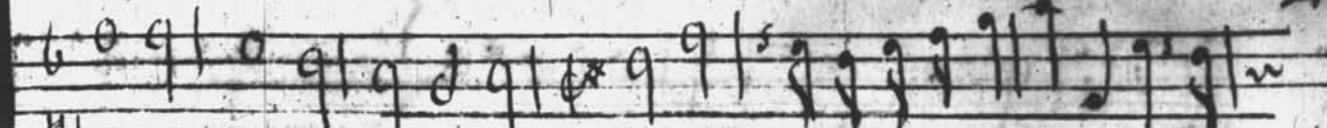


prompta. Ichooa re re

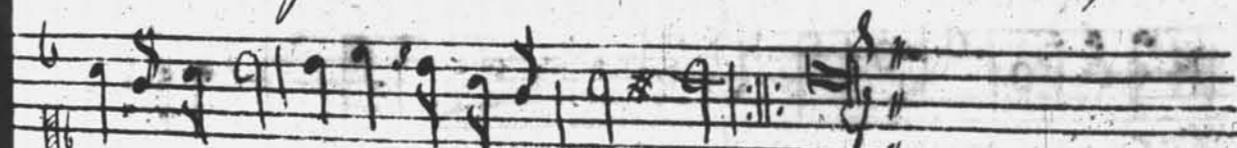


Spiculae hos aetus clam regit ecce canam, dum regit ecce ca-

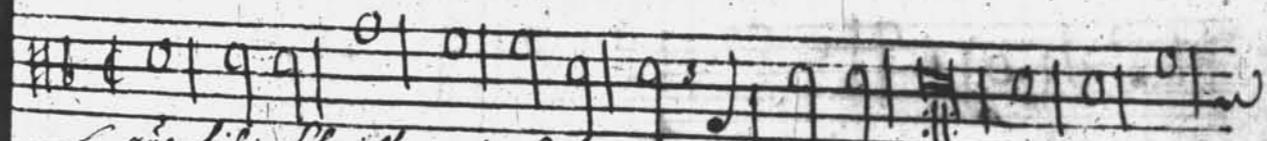
nam



nam clam regit ecce canam, ca an an nam, ca



~" nam, ca ~" ~" nam.



Caus tibi Christe qui salvas nos homines? Deo g  
et protectio ne tua nos suscepis.



nos homines copulas, avulsos prius delictis Parentam.

suscipe

*Suscipe nos Sámas exim fái.  
Et misere nostri Domine.*

*In te Domine speravi, non confundar in a-*

*ternum, in iustitia tua libe ~. ~"ra*

*mee, Inclina ad me aürem tuam acceleera ut.*

*et eras*

*ear quas me. Esto miki in Deum Prote-*

*ctorem et in locum refugii, ut salvam me*

*" " facias. Quoniam, fortitudo mea*

*et refugium meum es tu. et propter nomen tui*

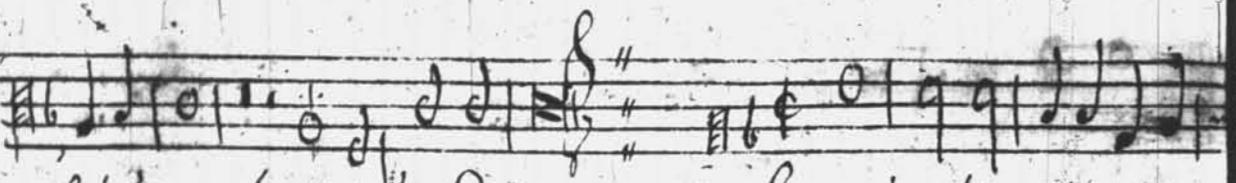
*am*



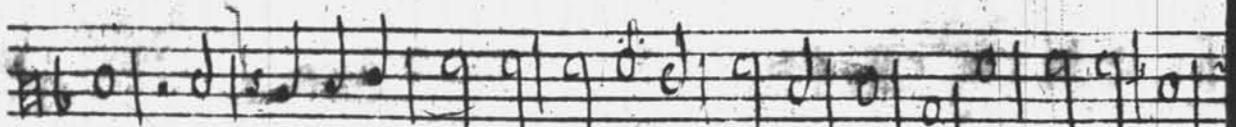
um deduces me, et enatrices me dedu<sup>~</sup> tu<sup>m</sup> meām, redemisti me Domine Deus veri =



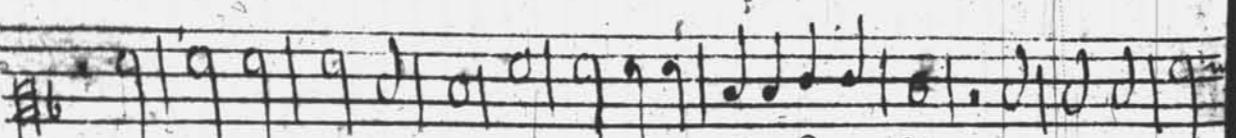
et filium



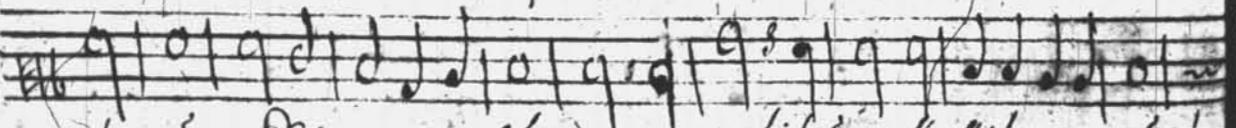
Silium, te filium Dei. Ecce nunc benedici-



te, benedicte Domino omnes servi Domini



qui statim in dono, qui statim in dono Domini, in atria

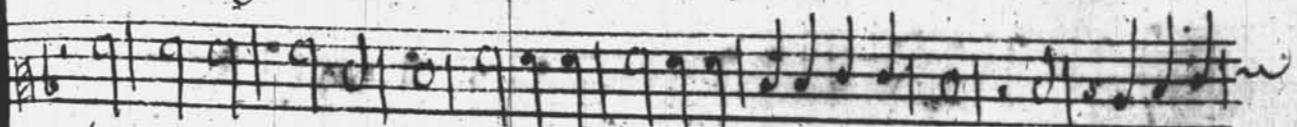


domus Dei nostri, noctibus attollite manus

manus



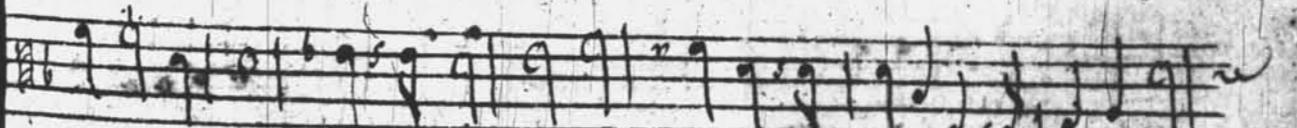
manus vestras in sanctis ejus et benedicite,



benedicat nos Deus benedicat nos Deus ex Zion, qui fecit

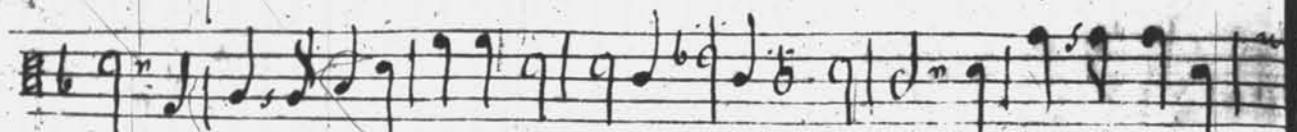


coelum et terram. Cantate, Canta-

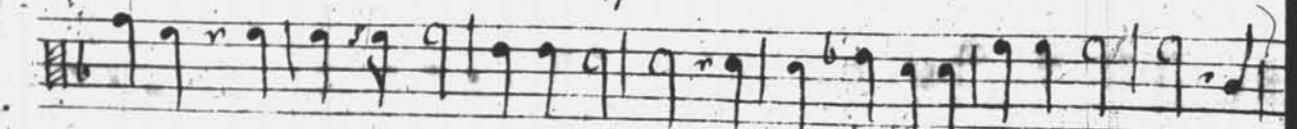


te Domino canticam novam, laus ejus in ecclesia Sancto-

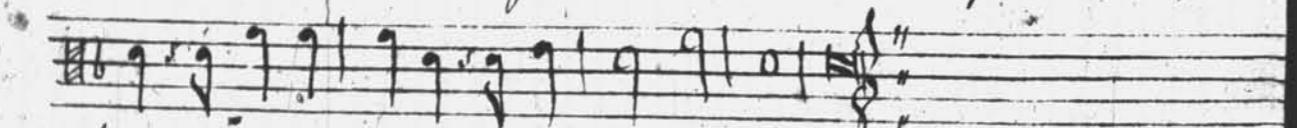
eum



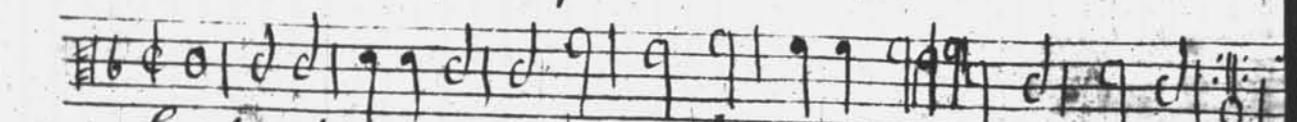
rum, latetar Israël in eo qui fecit eum, et filia Zi-



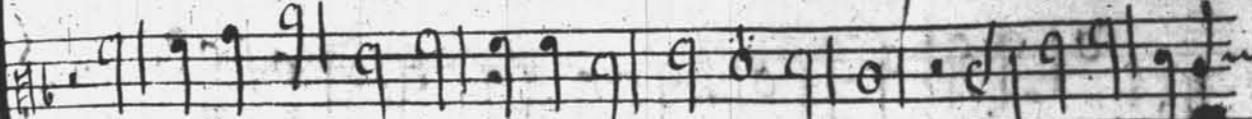
or, exultent in Rege suo, laudent nomen ejus in choro, in



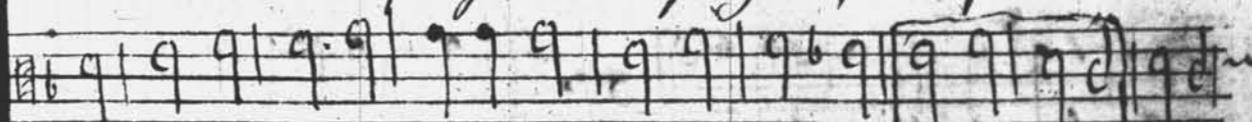
tympano et Galterio spallent ei.



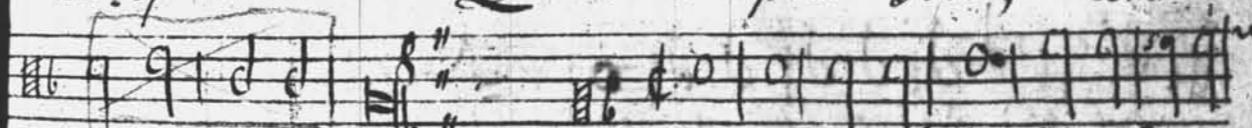
Si Angelus de coelo, aliud docuerit eum nos docuimus.  
Istam ego dilexi a juventute mea, hanc ego quasivi.



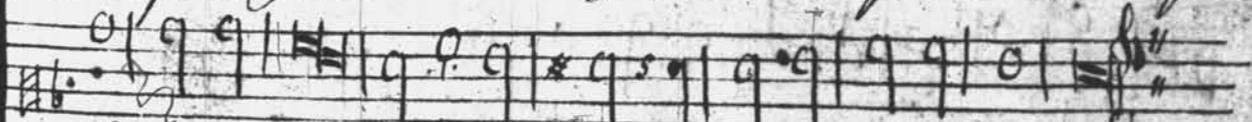
Si angelus de coelo alius docuerit vos, aliud ana-  
thema. Hanc statui adiungere in sponsam, et palechritudo.



thema. Sit docuerit vos aliud anathema. Sit, anathema  
ejus. or amore captus sum, amo =



ma sit. 8 Passio misericordie f. L. F. I. uos  
ie captus sum. Passio misericordie f. L. f. L. u.



Historia scriptura af Evangelisten Matthæo.  
pånu Historia f. Matthæus decricta palkau

Joh

116. ♪ | ♩ ♩ | ♩ ♩ | 01. ♩ | \* ♩ ♩ | ♩ ♩ | 01. ♩ ♩ | 01. ♩ ♩ | ♫

Föde på förtjänstagnu, att illt upplop icke passar i fördzuan.  
Eg förlagd icåda, attai enasat lagarvis ratali.

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staff paper. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 101 through 102. Measure 101 begins with a forte dynamic (F) and includes a fermata over the first note. Measure 102 begins with a piano dynamic (P). The second system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains measures 103 through 104. Measure 103 begins with a forte dynamic (F) and includes a fermata over the first note. Measure 104 begins with a piano dynamic (P).

Svad givdes Graue för spilning baf, Graue svecjalde inville vana fäst  
Nisugå alpa tama "gapal, tama" viodal vob dylla" ljuft

wäfe ihel fald aq gifan da fettiga  
taittio ruyy"la" ja nuuella wiivaisit.

164 = 1 0 1 \* 0 | d s | q . q | 0 | 0 1 0 1 q - q : q q | d J J J J

~~S~~var ville tu, att von pholn tillonda sig till nöde före-  
Luisas bafstol, att undanlämja sitt val mit flannen förfat lärda



A handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: Violin I, Violin II, Viola, and Cello. The music is written in common time (indicated by 'C') and includes various dynamics such as 'ff' (fortissimo), 'f', 'mf', 'mfp', 'p', and 'pp'. The score also features several rests and specific performance instructions like 'sl' (sforzando) and 'sf' (sforzando forte). The handwriting is in black ink on white paper.

*lambat  
fjordā*

*Hann iide ár mið fjaðar  
Hanna líðurugð miða fr.*

A handwritten musical score page showing measures 11 and 12. The score consists of two staves. The top staff uses a treble clef, a common time signature, and a key signature of one sharp. It contains notes such as a whole note, two half notes, a quarter note, a dotted half note, a quarter note, a eighth note, and a sixteenth note. The bottom staff uses a bass clef, a common time signature, and a key signature of one sharp. It contains notes such as a whole note, a half note, a quarter note, a eighth note, and a sixteenth note.

Han är fader till Nö av den  
Han är wicayaa, nu en leuan. Då är den  
Arva miln

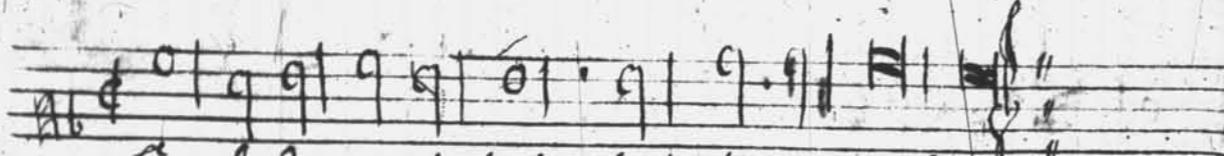
A handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: violin I, violin II, viola, and cello. The music is written in common time (indicated by 'C') and includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The score also features several rests and specific performance instructions like 'riten.' (ritenuntando) and 'rit.' (ritardando). The handwriting is in black ink on white paper.

st. guldau är han lig flog. - misvärliga, upu af  
gräva eucar finne loc. - Lotisaga, ock si

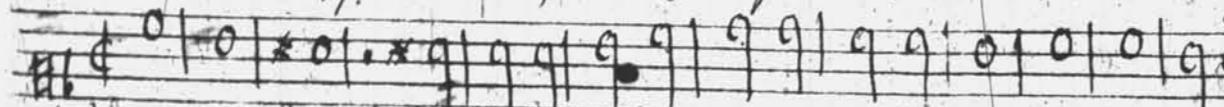
A handwritten musical score for piano, showing measures 9 through 11. The score is written on five staves. Measure 9 starts with a forte dynamic (F) and includes a fermata over the first note. Measures 10 and 11 continue the rhythmic pattern established in measure 9. The score concludes with a double bar line and repeat dots at the end of measure 11.

en af hrau fótt litt língomálf vörðar sig.  
en "hei fríðrúlla filla" hraun púfsl ilmoita hraun.

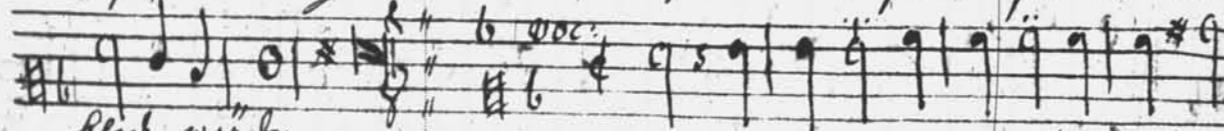
*coita finiu.*



7 war dom war haf of wi, thad mā id fū ligau.  
Mīdā mādā sifra vīda, cado pīcas.

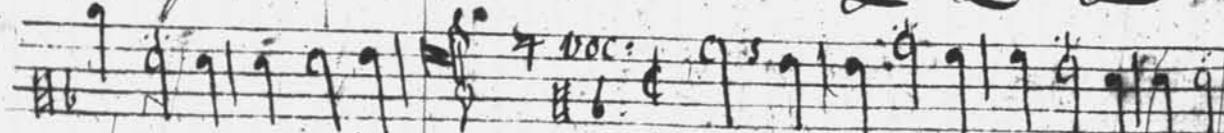


Mā mā id, lātu hīa, offar līfōra by għat uo ~.  
Ly faw, pānnu mādā rīgħiarsu, fillu fa owo wa-



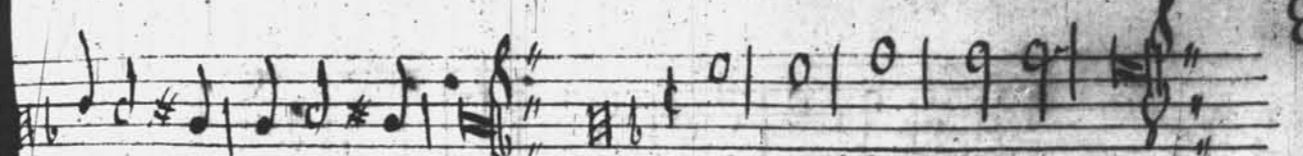
blos warra.

vau ġieha. *Barrabam*  $\underline{2}$   $\underline{2}$   $\underline{2}$

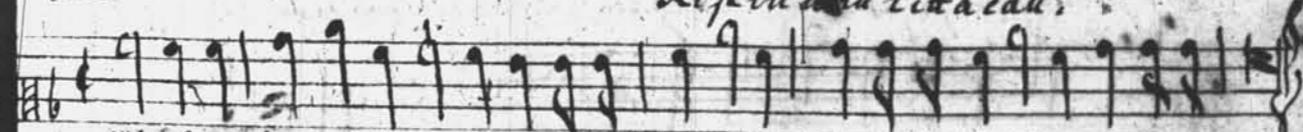


*Barrabam.*

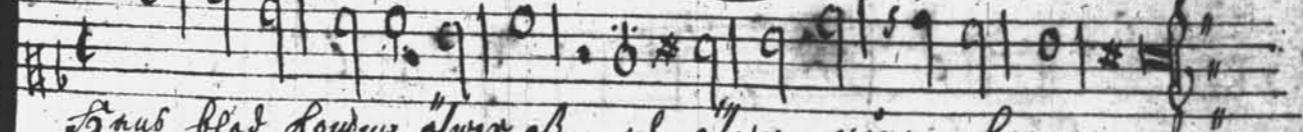
*Barrabam*  $\underline{2}$   $\underline{2}$



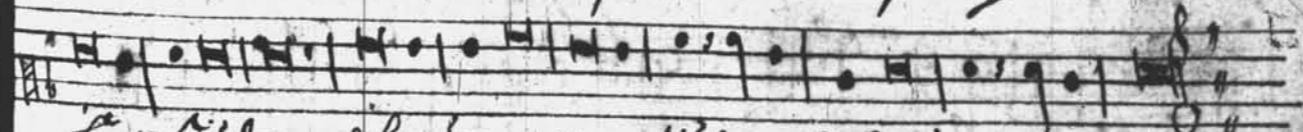
*Lāl lōrpfäfa fōnu.*  
*Lāl lōrpfäfa fōnu.*  
*Lispianu likkacou.*



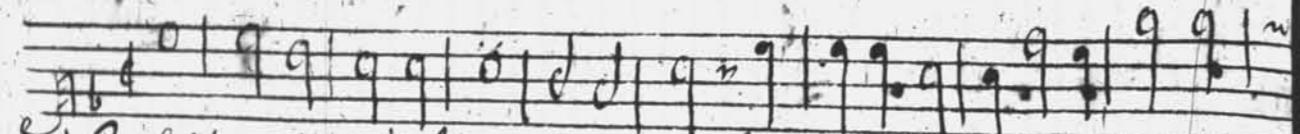
*Lāl lōrpfäfa fōnu.*  
*Lispianu likkacou.*  $\underline{2}$   $\underline{2}$   $\underline{2}$   $\underline{2}$  *Lāl lōrpfäfa fōnu.*  
*Lispianu likkacou.*



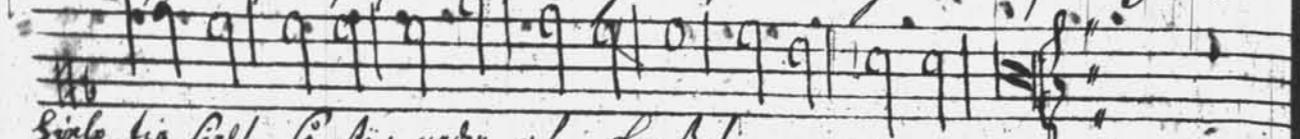
Hānus blod hōwur opwar of, uj opwar wara larni.  
Hānus warneb lileċċa warneb ja mādā la paxu ja'alle.



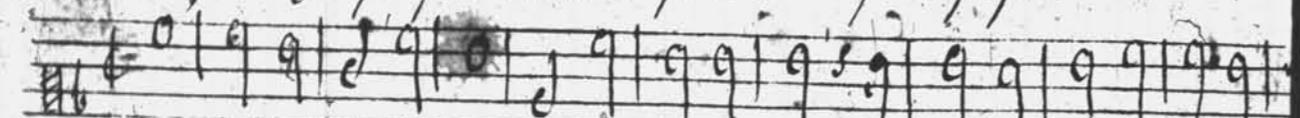
*Tidafna Louing*  $\underline{2}$  *Tidafna Louing*  $\underline{2}$   
*Tidafna Louing*  $\underline{2}$  *Tidafna Louing*  $\underline{2}$



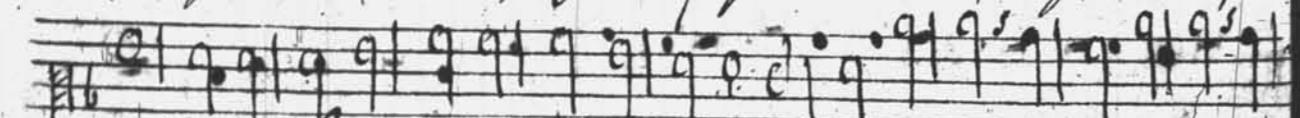
Lú fóru brýttar under Guð Láupur, og býggan hét up, hev ðingar  
trúndi frá ólat joca fájst. Elas Láupur, ja Colurua þáttuðu fóru flóp-



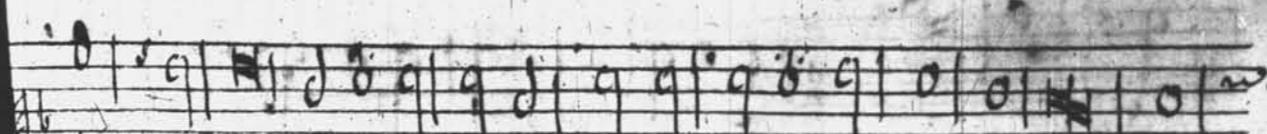
finlo big scalf, fá fleg under af dorþat.  
zakkuat, auts ihab jof finu ólat Elas. mið alðaþá vestista.



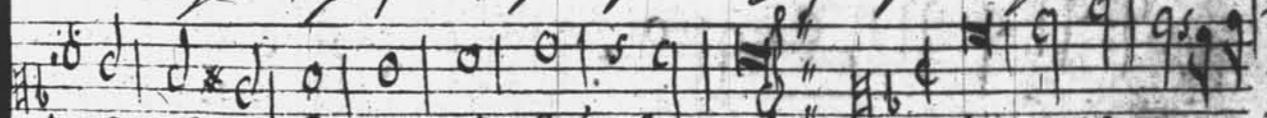
Audou fáfona fáu fálpit, fíg línf dæu fáu iðtak finla ár fáu fáu.  
Miðta fáu vu málkumil, ibraut aij fáu woi autta jor fáu vu fáu-



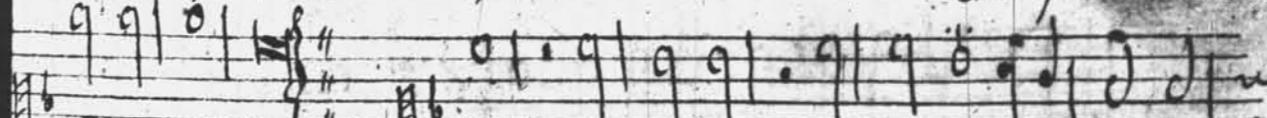
all doming fá fleg under af dorþat, og wj wile hrof fáfona fáu.  
mia Láuping all mið alð aþácau vestista, ja hrau íþróu fáana fáu.



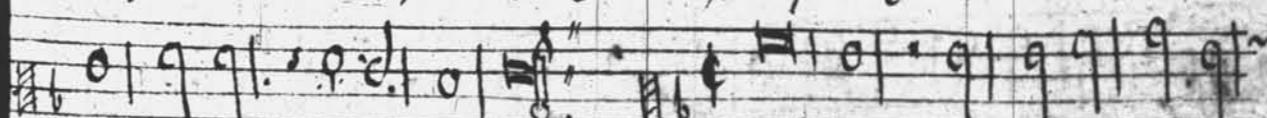
fáfá trof þau Guð, fáu fráldu mið fóruna óu fáu ár nágol mið fóruna,  
wali fállas paalle, gáfáldas fóru fáruna nágol fáu lasti.



Láupur fáfona sagt, rag ár Guð fáu. fáu ráðallan  
Villa fáu fáfona fáruna fáu miðað ólau. Elia fáu



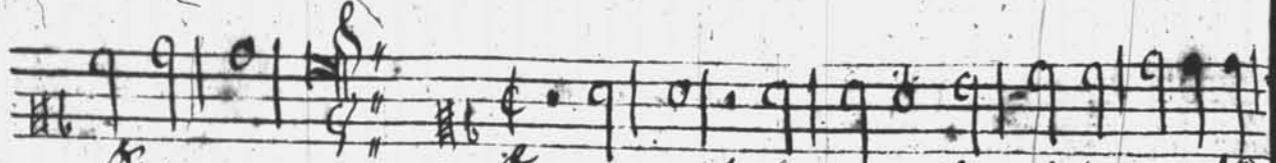
Eliau. fáll, fáll lít fáu. mið Elia dom-  
fáu fáu. fáll, catocau, jof Elia lítu



wor af finla fóruna. Colipalca, wor fáruna galj  
ja miða fáruna. Eotifalca

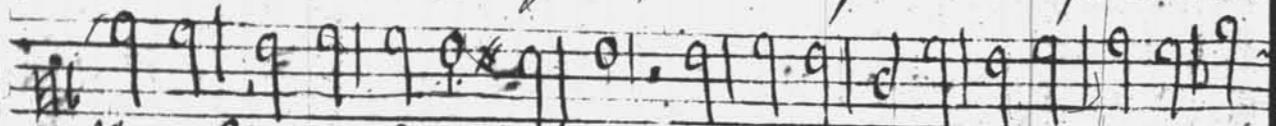


*J. D. lae*

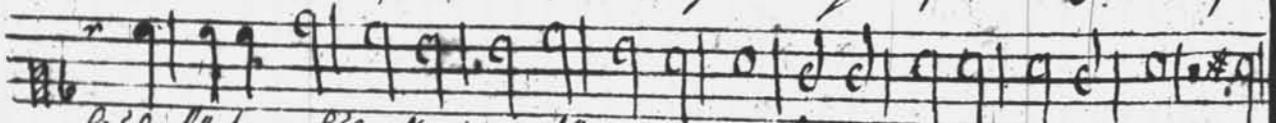


Bon.  
Fotica.

Hann, sib dom var i hog att hinnar förs:  
Hann, nu min han nu rita på vinterlets



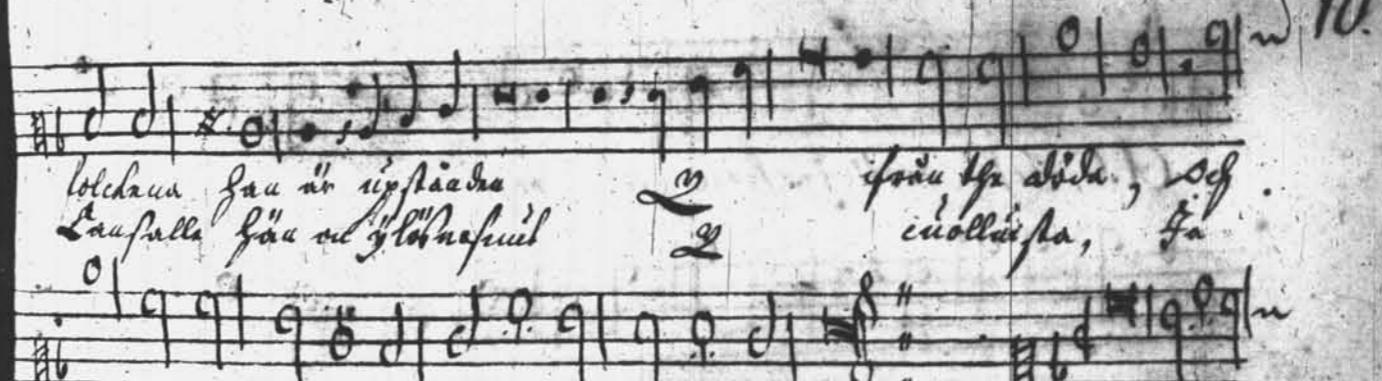
fevna sida vår han läfir, efter tor dagar soll dag uppå igru,  
ja han os vialä aldi sialb, colunis pääsäle pääpä vialä yllo koufas,



biud förgaushäl att mina förrvaras grafunn in till tridie dagar, att  
läste fört hanttu varejala colunadun pääsäne apli, et=

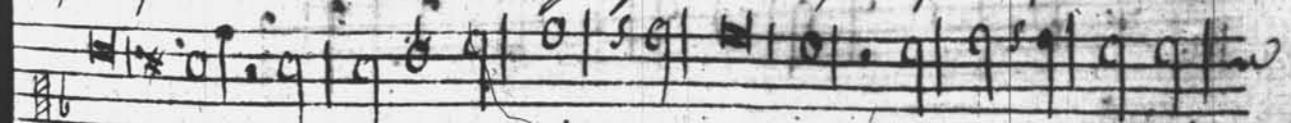


han Läriingar ida Romuca af ståla gounu bär, af sija  
tre. Sijapu spataliblapaib till je varepla hanu, ja han  
caufalla

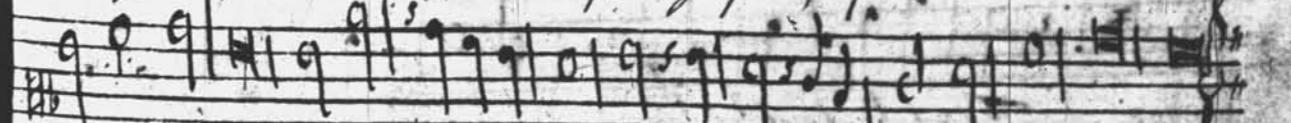


holchau han är uppstädde ifrån tpe ände, och  
caufalla han ut glömskun ifrån tpe ände, han  
iuollästa, han

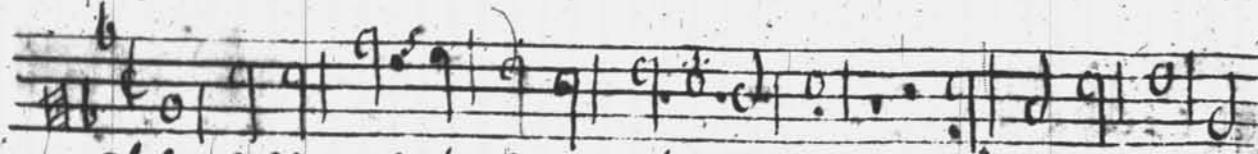
beifvar han förla willas märon äu han förla. Lach wan wi-  
sa rojmaicuu willib till vagnmaki au pinniela. Rijtib ob-



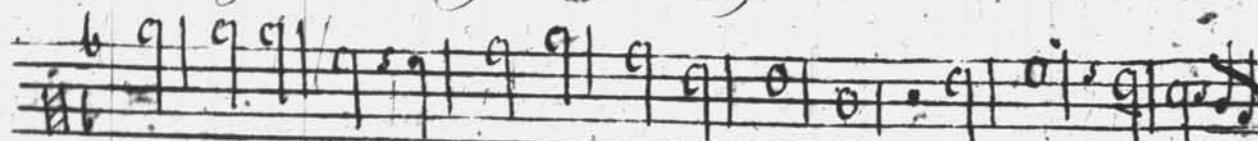
nou hanra, mäson hanra tifit Läjipä, sin af hanvar a-  
cou hanra, mäson hanra tifit Läjipä, joca mäla lu =



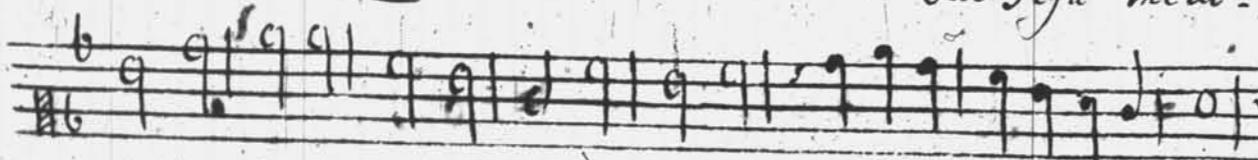
Her län med sin goda ua ifrån galvanib  
nästa pif ar ar uallaus galvanib



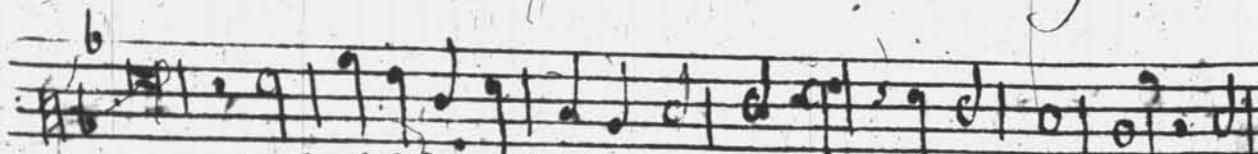
Ah Jesu mellitissime ah Jesu'



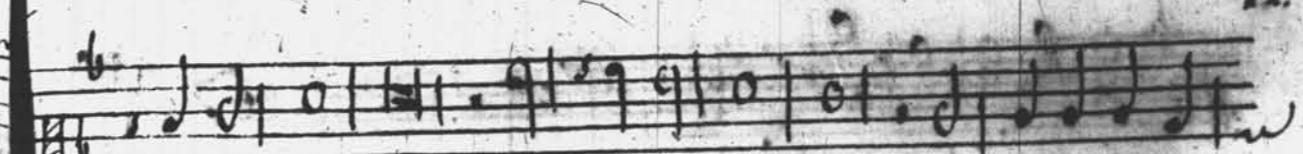
Ah Jesu melli-



tissi-



me, Factibi lectalam in me, lectalam in me, le-  
ctalam



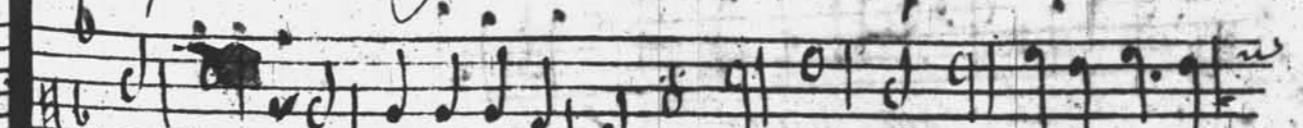
ctalam in me, lectalam in me. Quiesce in me=



o, meo corde, Quiesce in meo, meo corde. ut



nangoam obligeare te, ut nangoam oblige=



te. Quiesce in meo, meo corde, quiesce in me=

*O, meo corde, — ut nungiam oblioiscarte, —*

*goam oblioiscar te.*

*Dominum laudate, de-*

*coelis laudate eum omnes Angeli ejus, Sol et luna*

*Stella et omnes aqua, Superi coelos,*

*lau-*

12

deat nomen Dei, 2 Dominum laudate de terra

ignis glacies montes et omnes colles, l'Universa pecora et volucres, Leges terra 2 laudent nomen Dei.

I, 2 Juuenes et Virgines Senes

cām junioribꝫ, laudent nōmen, 2 laudent nōmen dei

i, laudent nōmen dei. Alleluia.

Et. H. S. Tē tibi vivo, Christe tibi vivo moriar,

moriar tibi Christe Redemptor Redemptor, moriar  
tibi

tibi Christe aꝫ He Redemptor, tū mea, tā mortis

spes in agone manes, tū mea, tā mortis, spes

in agone manes.) Deus domini mei Abra-

ham, dirige vias meas, ut cām Salāte rever-

te

tar ad domum Domini Domini mei, Deus, in

icujus conspectu, ambulaverunt Latres nostri, Lvi Ser-

vas me a juventute mea, diriges vias meas,

ut cum salute reverterem ad dominum Domi-

*O me*

ni mei. *Safa* Profetorum haud fui sa,

at fui i audiorum Agarum filia sag, qu'nu h'og a'voa ued' u'ya

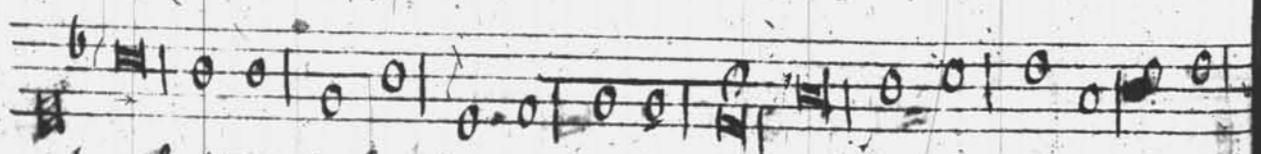
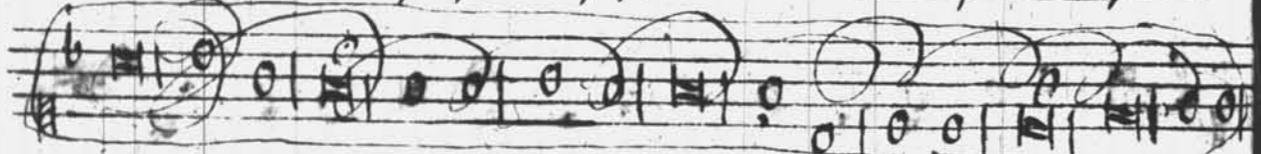
du' du' fana, fuit kladr fall upfylt' Lamplat allan, Lva' Gara-

yfju' futo a'f'hi' uppa, kix wingar fui fwartura fufur sag,

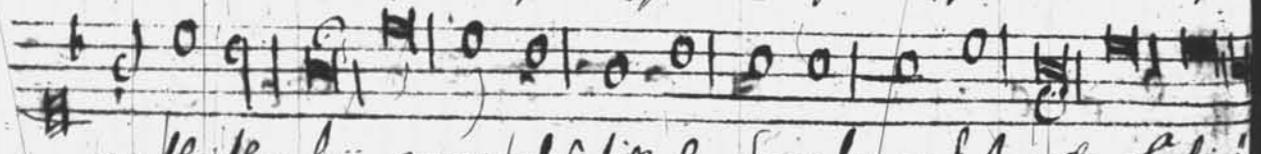
*O u'ya*



und hōā bidūdla tħa sitt u sista mnu, und hōā jiddu tħarrab



und hōā jiddu tħarrab fottar aż-żewġ, aż-żewġ tħa hōā u uha fl-



go tħa tħarnej, xoperiex till-frowx u uħ-xorx, tgħaliex i-

nd



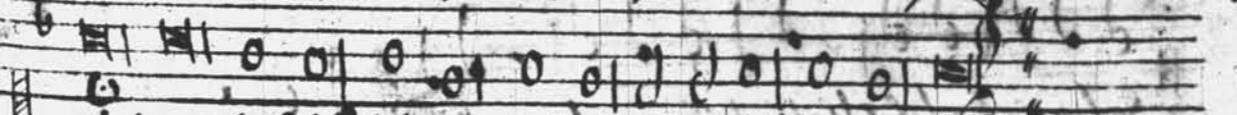
15. Għid għanna Gabat, tgħaliex iż-żid għanna Ga-



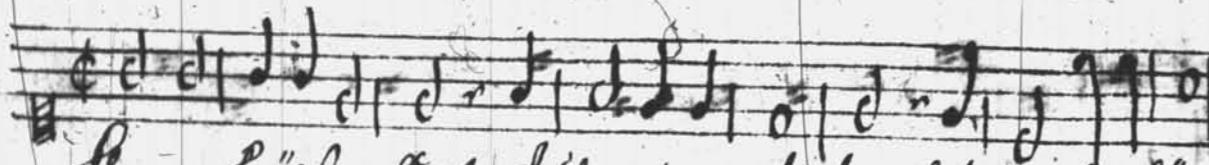
bat, tgħaliex iż-żid għanna Gabat, tgħ-



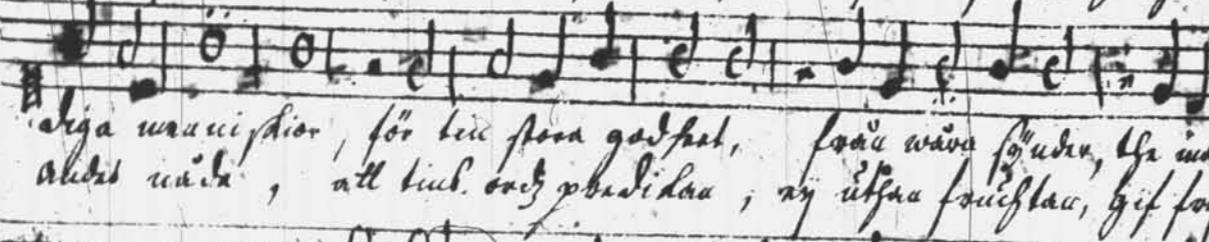
la koralu jaġix fuq iż-żejt u qiegħi, aż-żgħad waro hal-kien b'kun



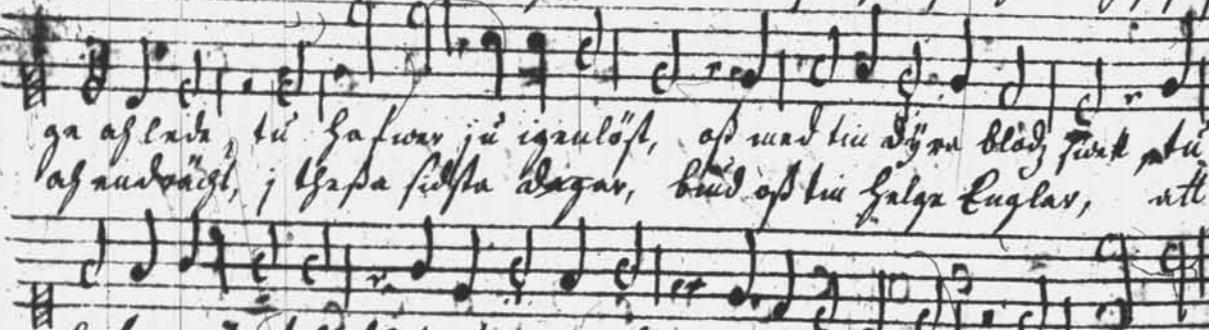
għid, aż-żejt waro iż-żejt u qiegħi kien b'kun



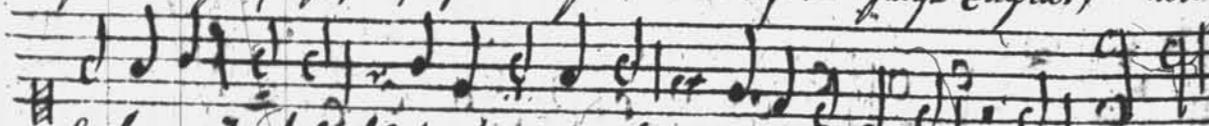
Kom Sväfjan Ljrista, Sönd nuiga rojffat, aß förras op aläa:  
Vig bide nu engra, s mästra Gasa, färest op hin felga.



aliga uranisjor, för hin föra godhet, fråa viva funder, hir iiii:  
alder vänt, att hir. och pendlar, ny utgaa fröschlar, gif fog.

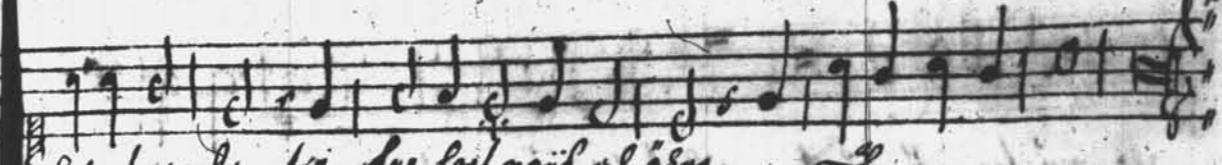


ga af län, tu ha fuor ju igralöft, op mad hin dyrna blodj färest plu:  
af nadsägt, i Ljrasa fästa ålagar, budi op hin galga Englar, att



gasvar op affäddt, tog till agnudan, att hir fästa idag, hale foot af  
Ljra op huvan, i vita dagar, nadsäga därföll, hir leka d-

wiga



felgal varde, tig plas los pojß af ägra.  
viga glädlar, vgnom Ljristian war furu.



{ milda Gasu. autiga quis ha-  
{ döla Gasu. vnu dädrn Sparri

su zwign quis ha. min dälfarna  
min däder ägar. warðijal mig.



färest tu allrau blifwa.  
tu galga uare gifwa. tig vly mig j hoo-

ua



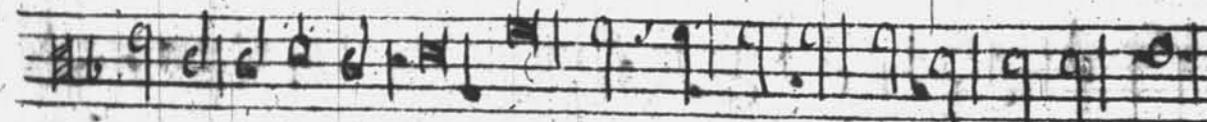
sava oif minu Guid, tu äft allnuu Guid som förläts mig  
läjstat oif lödra fälts du tu af nötre Guv sön rag



minu fäuder, till lig svara rag läder  
lä fäuder, minu Härle j min fäder s minu Kääl j min fäder.



Huru läsiga ärre mina soningar, han Opabotz

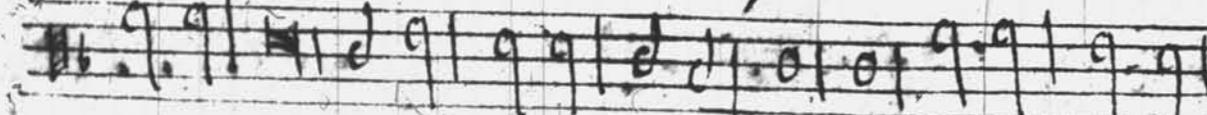


ur, på lig att ständt, och fräll mig ifrån aldrat vände, mig



fräll mig ifrån aldrat vände, Loran gäb Luan

*L*



märd minu hixatau iu varliga brågtau, after lig fläv



all minu hixatau

*3*

*tu minu Kääl:  
Lä fäder  
fader*





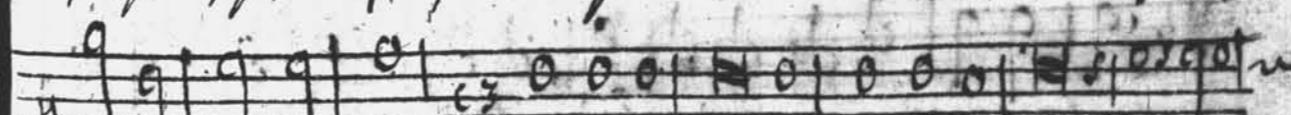
— Efter ejnarneus gärda 2 npar ejnarneus gär-



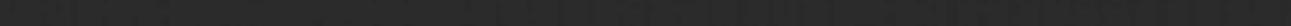
da, gärda, min drap af hiel 2 faögda sig 2



faögda sig, utl lefanuds quidi 2 utl



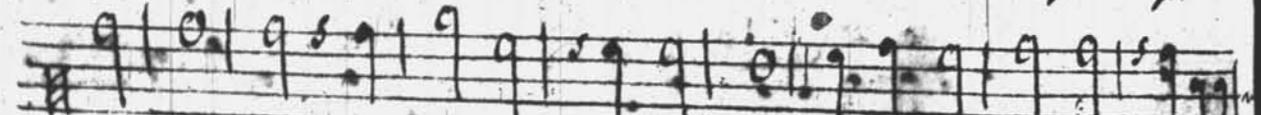
lefanuds quidi. Min drap af hiel 2 faögda sig



Zibaotz, hvivu lästiga äro tina boviugur 2 Ziba-



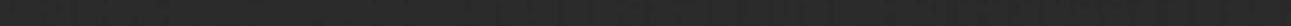
otz 2 2 2 für Zib-

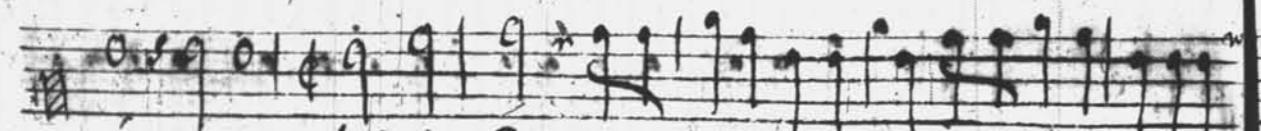


baotz, min drap längetz af traügler, min drap längetz



af traügler, 2 2

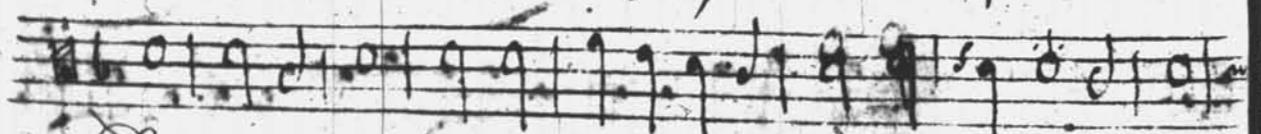




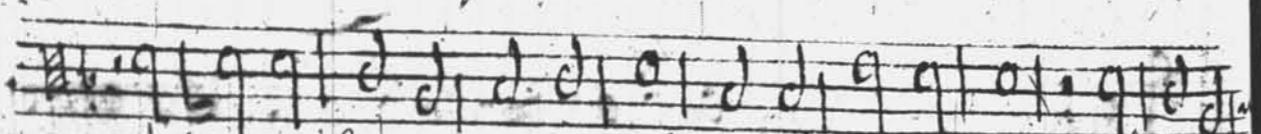
22 frōgata sīg, ût̄h līswānd̄ quād̄



ût̄h līswānd̄ dūd̄, ût̄h līswānd̄ dūd̄.



Domine ne longe fa~ cias auxilium,



ne longe facias auxilium tūm â me, ne longe

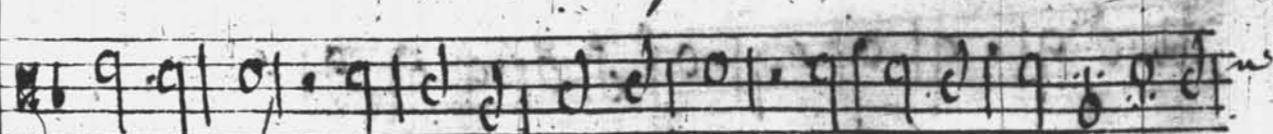
*facias*



19 facias, auxilium, Domine ne longe fa~



cias auxilium, ne longe facias auxilium-tū-

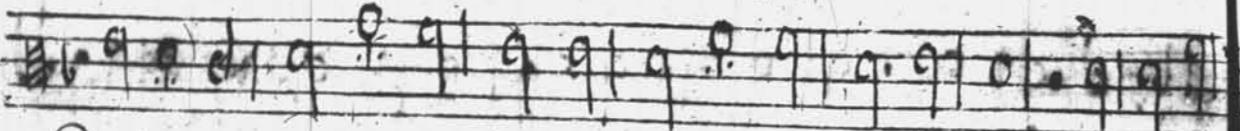


um â me, auxilium tūm, auxilium tūm â

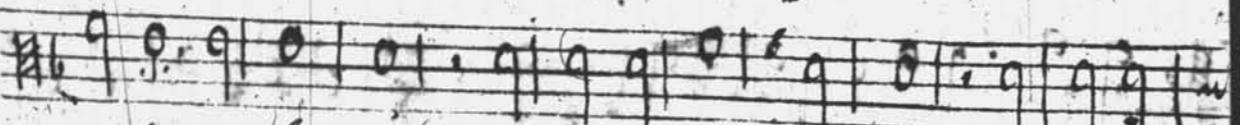


ne tūm a me, ad defensionem meam aspice, ad

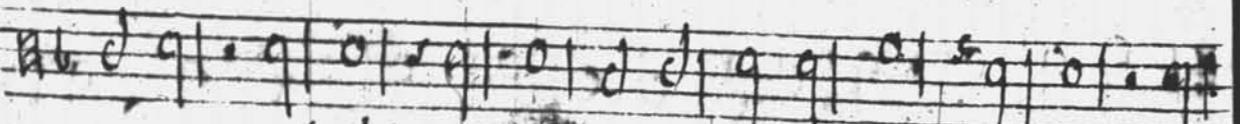
*defen-*



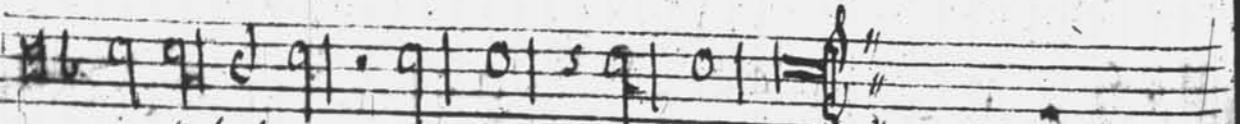
defensionem meam ~~~ am aspice , libera



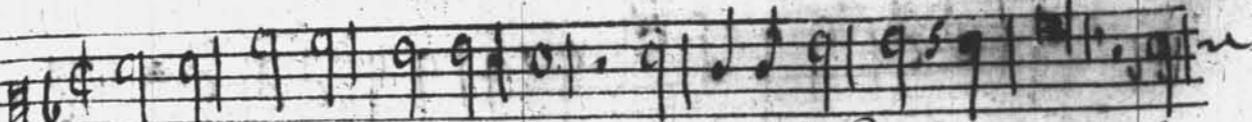
me de ore Leonis et unicorū nūm , de ore le-



onis et unicorū hūilitatem meam, hū-



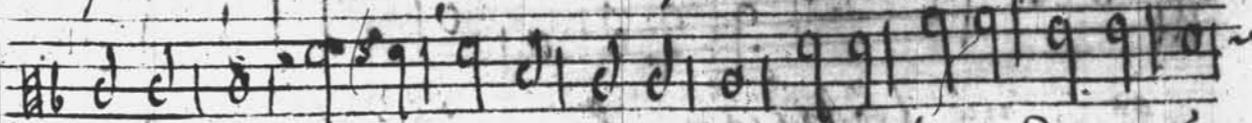
militatem, hūilitatem meam.



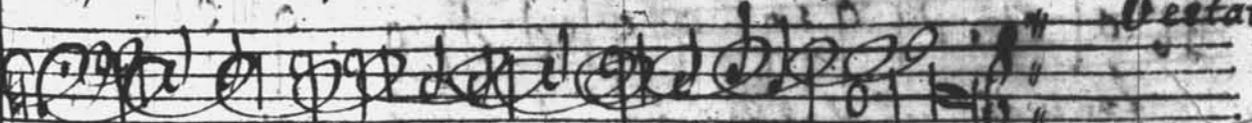
Ille vir beatuſ est , qui timet Dominuṁ + et  
Ejus generatio , Semper benedicitā , O =



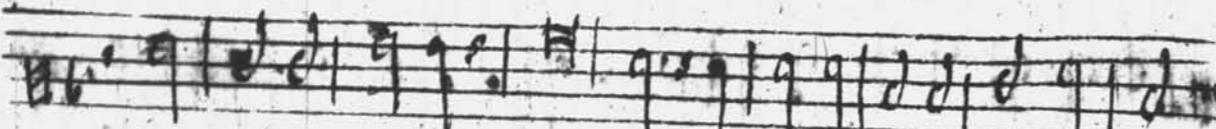
in p̄ceptis Domini Semper eoigitat. Ille deo ae-  
pes et dīvitias habebit plārias .



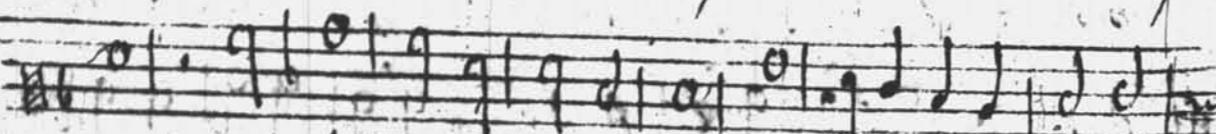
ceptus , et placet hominibꝫ, ergo time Dominuṁ



Deo adi



Lovi vitam profereat, huius cupiens tradaceee ya'  
Et tua clara pignora vicio-  
to conjugio.  
do cernere. Låt oss nu trofastiga



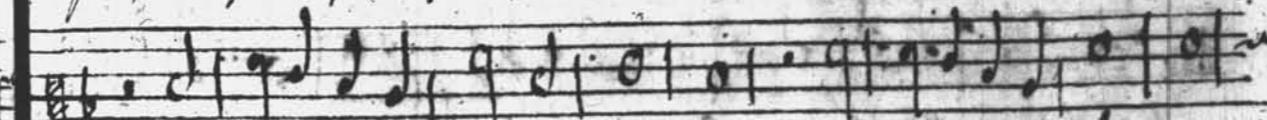
ga, nu trofastiga framgå nu trofastiga



framgå, nu trofastiga framgå, nu trofastiga



ga framgå, framgå till växtpolen, näxtpolen,



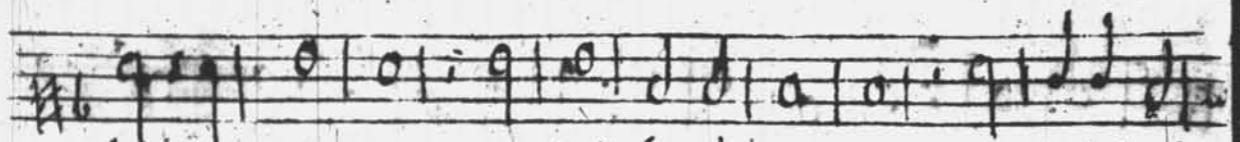
nu trofastiga framgå, nu trofastiga framgå,



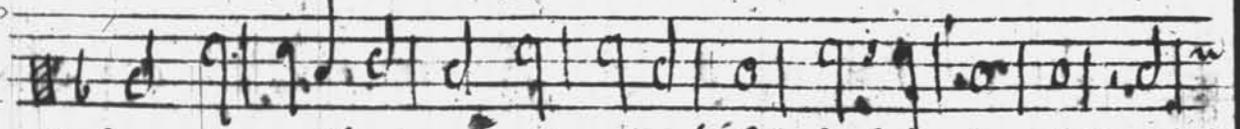
nu trofastiga framgå, framgå till växtpolen,



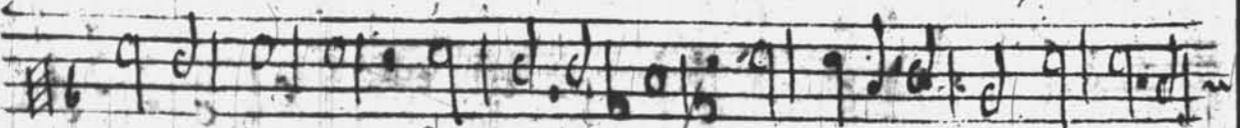
polen, näxtpolen, till växtpolen som är ditt  
Tjafab.



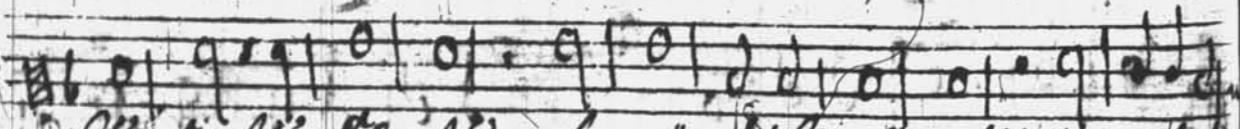
Frisul Lægriſtus, som är Frisul Lægriſtus, till världaflo-



lau, till världafolau som är Frisul Frisul Lægriſtus, till



världafolau, världafolau, till världafolau som är Fris-

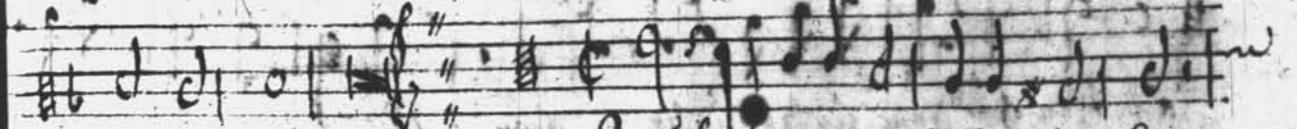


fisul Frisul Lægriſtus, som är Frisul Lægriſtus, till världaflo-

*Lau*



la, till världafolau som är Frisul Frisul Lægriſtus som är



Frisul Lægriſtus. *Obvis* till värld är helig är helig



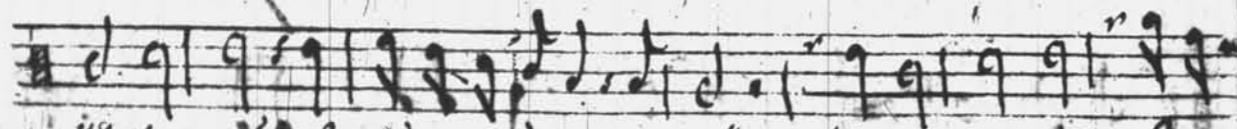
Hur är ny på alvänlig gud, hur till värld är helig, hur är nu på



alvänlig gud, som här på som här är, alleluja, alle-  
*luja*



Luja et lauja et lauja, et lauja — Lü



äf hau gud som inder inder og giör, tu äf hau gud, som in-



ader inder giör, som inder inder og giör, som inder inder



giör, et lauja et lauja et lauja —

et lauja



Luja et lauja, tu far lura mægt knøjst — Lü



tu far lura mægt knøjst, iblandt litt foled, tu



är hau gud, som inder inder og giör, tu äf hau gud, som in-

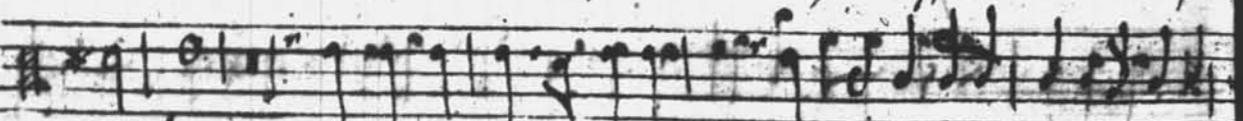


der og giör, som inder inder og giör, tu far lura mægt knøjst

*Lü*



tu far hin nicht brennat, ibland till föd



till folch, tu far till folch förlöpat, tu tu tu far till föd förlöpa



tu tu, tu far till folch förlöpat, tu tu, tu far till folch förlöpat, tu,



far till föd förlöpat

*Brud hin väg är felig är felig, givär är nu få al-*  
*wiglig*



Brud, Brud hin väg är felig, givär är nu få al-



givär är al-*Alleluja, Alleluja alleluja*



*Alleluja.*

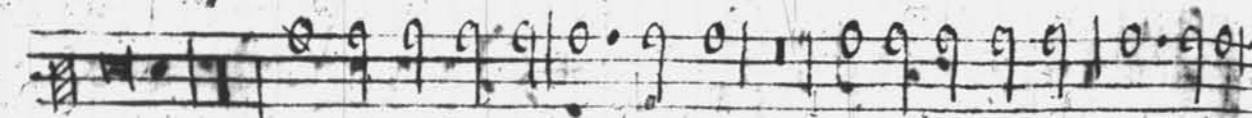


*Gävigtet du givär alla vall*



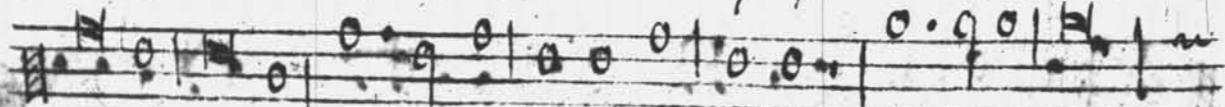
*Gävigtat du givär alla vall gävigtat du*

24

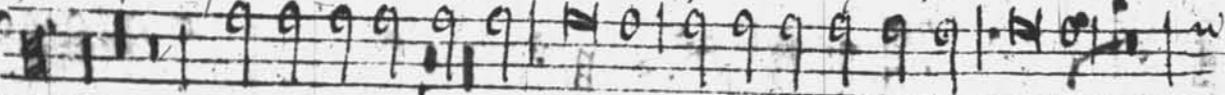


2

jauchzt du hirten alle wund

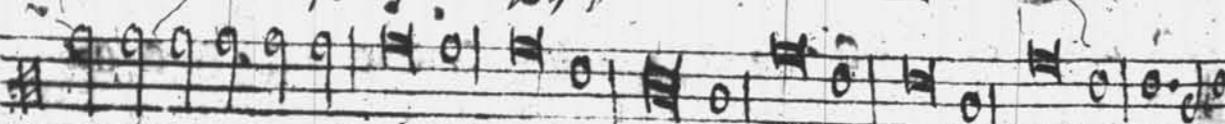


jauchzt 2 der du hirten mit fröhlich jauchzt du hirte.



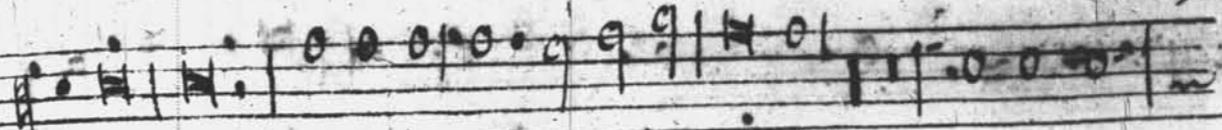
Lounwul für fräug-a-sicht

2



Lounwul für fräug-a-sicht jauchzt 2 jauchzt 2 jauchzt 2 mit

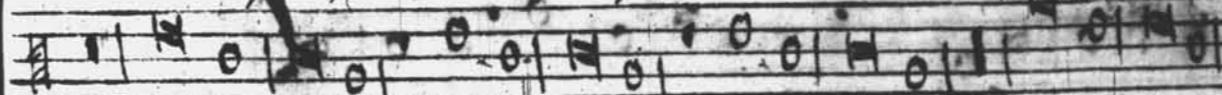
fröh-



freude, frohheit ist das hirte gott ist, er läutet.



der hirte gott ist, er hat uns geweckt zu freien volk jauchzt 2



jauchzt 2 jauchzt 2 jauchzt 2 jauchzt 2



grat güt freien hirten wir nicht abweichen, güt freien volk zu mit

mitt

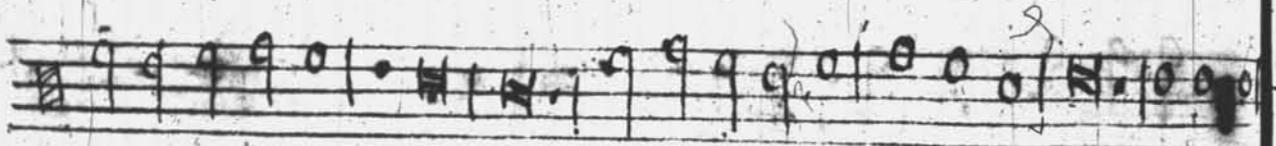
A handwritten musical score for organ, featuring three staves of music with corresponding lyrics in German and Latin. The lyrics are as follows:

mit loben, lobet ihu daudet epius natus, daudet ihu  
lobat fama natus, famessil an jauestal an  
jauestal an famessil an jauestal alia fera.  
Triumpf tri no unph Victoria, triumph victori-

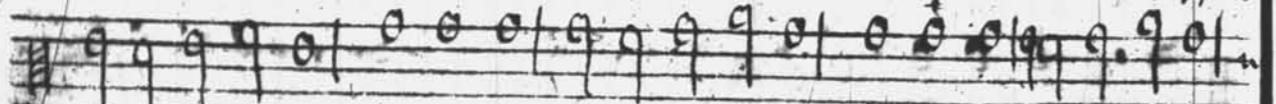
26.

Soprano: "Vi afvægde alt ved en laje. Alt nu nu en laje,  
ja, den Lænsterne å nu nu frige af bænde, frier af bænde  
Gud nu var født nu nu nu upfærdig, nu nu upfærdig,

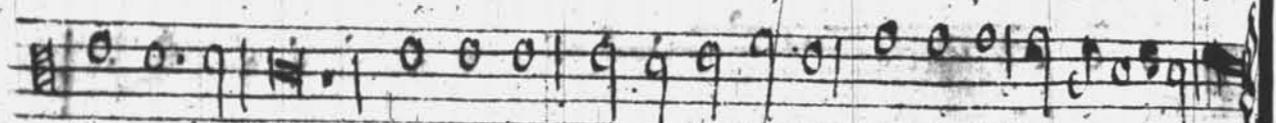
Bassoon: "Trium. tri um anph., triumph. victoria us. awiga



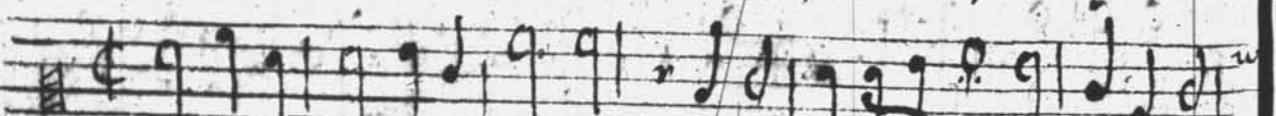
ctt ~ ~ läja. ctt ~ ~ leluja, ~~triumph~~



~ ~ triumph, triumph tri ~ triumph, triumph tri ~ triumph



victoria, triumph tri ~ triumph, triumph ~ victoria.



Förvaraas Luraan lofvar, och ja ej far han felga vägen,

lofvar



lofvar honom med flykt, lofvar med Hallelujah singor. Lg



Gå nu nädig af så barnsligt ja hellig af af sitt godhet



sitt godhet sitt godhet, lofvar med hela Lyubala, lära af ifa

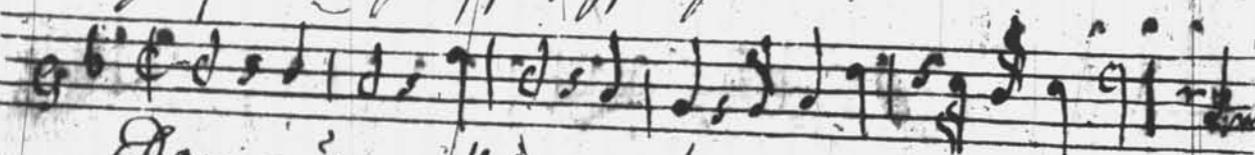


lärar dlinga. 2. Träning med ill glast förlat

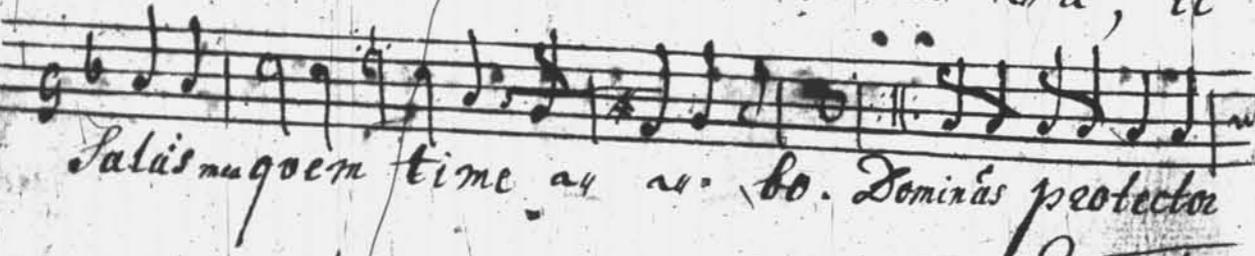
lof



lof prjō. 2 geij's ware gūd j sū fōgfa Grou, lof prjō. 2  
pajt ware gūd j sū fōgfa Grou.



Dominus illuminatio mea es a, et

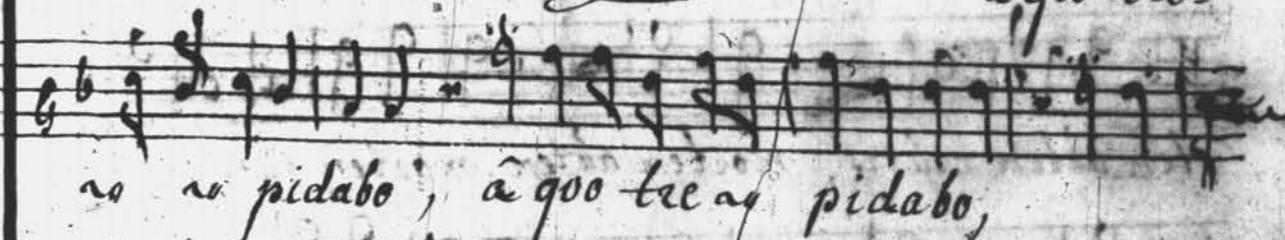


Salis nūgoem time ay es. bo. Dominus protector

*vita*



vita mea,  
2 agoo-tre-



as no pidabo; agoo-tre as pidabo,



*Christus fac*



ctus est pro nobis"



obedient,

*et*

de ~ ~ edit, illi nomen, good est sa-

on ne aomen, Good est sapere omne nomen Alleluja

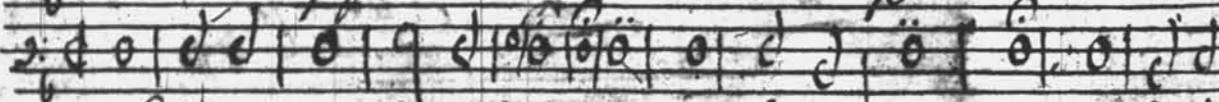
Alleluja

obediens usq; ad mortem, nor-  
tem autem crucis, mortem autem, mortem autem  
crucis, mortem autem crucis. Propter propter good  
et deo us, exaltavit illum, et

*Al dedd*



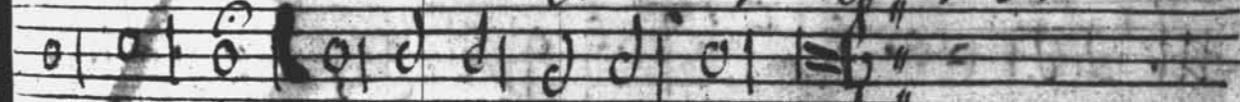
1 Ad perennis vita fontem mens fitivit arida, claustra caenis proasto frig.  
 2 Dām p̄fūrūs ac dēumāis se genit obnoxiam, Ebam emisit dñm eleigit  
 3 Nam quis promat summa pacis quanta sit beatitia; ubi ovis margaritos  
 4 Solis gom̄is p̄ctiosis h̄ac p̄ductus necitā, dñm nōdo longm vītro  
 5 Flos p̄petuus rosarū v̄i agit p̄spectuū, eandēt lilia r̄ubescit  
 6 Hymen's horrens astas toruus, lystas toruens, illu nāgoen favicant  
 7 Pigmentorū sp̄iat od̄r̄ ligur et aeronatum. P̄udent p̄ona floridorū  
 8 Agnus est felicis lībis lamen in occidā, nos et temp̄s defūt ei,  
 9 Nam et sancti quis celāt sol p̄dclāus r̄utilat, post triūphūm con-



Salve festa dies-toto, venerabilis a'oo, quā deis  
 Pecc̄e renascentis testataz, gratia mudi, omnia  
 Nam̄ Leūmphante post tristia, taetara Christo, unda



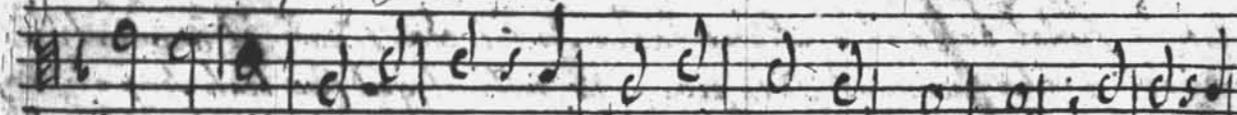
1 clausa q̄dāit anima, gliscit, ambit, elatatae exal feni patria.  
 2 contemplatur gloriā, p̄fens malam auget boni perditi memoriam.  
 3 Siquid adiffic, vīro belsa micat tēta radiant trielinia.  
 4 vīlis vīe sternit, et best limis deest simus lāc nalla cernitū.  
 5 crocus p̄udat balsanā, pigmentorū sp̄iat od̄r̄ ligur et aromatag.  
 6 vicent p̄ata, vīnāt. Pata, vīo melle inflāat, quā Cyp̄ leuti semp̄ dīk̄ appelerāt  
 7 non lapsaria nemorā. Non alternat lāc vīes. Sol vel eāsās. H̄y decim.  
 8 diem ferit continuā, mera lāc est nalla crux est galadiū est perpetuā.  
 9 nati, matū corjabilant, et prostrati pagans hostis jah secari nāmeant.



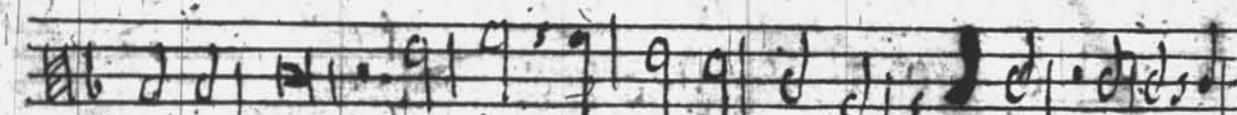
infernum vicit et astra tenet.  
 Cum domino, dona redisse suo.  
 siende neras, gramina flore favent.



Būg bou är nū muuistis wordau, gūg bou är nū muu-  
Conjugium sit tibi blandam, Conjugum sit ~  
Cordicium nostrum sit blandam, Conservium no-



ui pia wordau,  
tibi blandam,  
sit blandam,

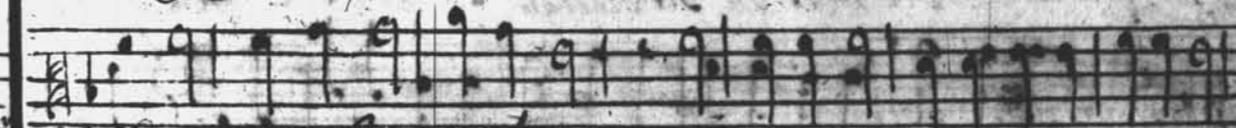


spifaau,  
ra jungas,  
ra glascent,

alduoiu,  
irrita,  
horrida



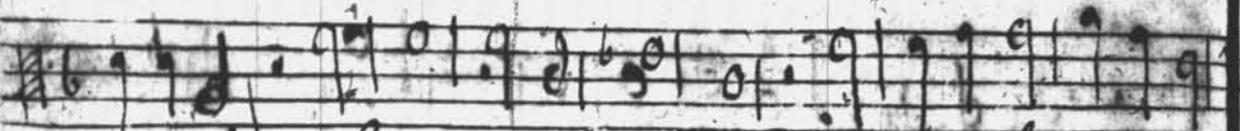
ag gifua. ag gifua ag plauclia  
Sis felix Sis felix Sis felix  
sit blandam sit blandam sit blandam



Eu noiga saliggant,  
nec cito dispeear,  
Sint sive felle joci.



Ierfor waig wij mi  
Sis felix haec cito dis-  
sit blandam frat sive fel-  
te



1.  
Iusta glori, aq̄ suiuia aq̄ spala,  
perches, Sis felix Sis felix  
le joci Sit blandam Sit blandam  
Hos sanguia David ha,  
ne cito dispereas;  
Sint Sime fette joci,



2.  
Hos sanguia David ha,  
ne cito dispereas;  
Sint Sime fette joci,



3.  
Hos sanguia domine uar i Huius uanaya  
Sis felix nee cito dispereas  
Sit blandam Sit Sime fette joci



32.  
Nunc symphonizate laudes Deo ro-  
Id cito quidete jocenes cam Senit



4.  
Aro, quia noster est Salvator, quia noster creator. Nam Christus datus  
bit, operanti cam mendicis, malicie et vici. Dicenias ergo quales



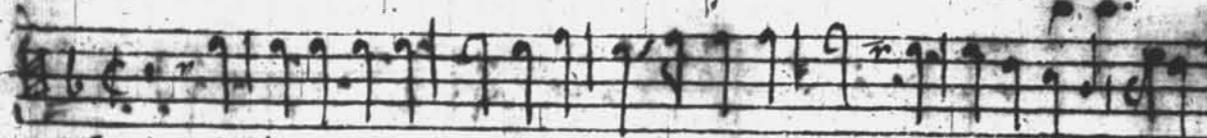
5.  
mentis tenebras discutit, animasq; pias resuscitat, levitatem sit juci  
Christo Deo nostro, alacres plaus glo precium, mala carceris propellat.

Læt op frøgdat læt op suuga læt op alle vor lunga  
Mægtigt kū i dag vægrer af vred fegar tertiæphæret, Vile af lomma af  
Dnu føre for med 1000 plæge sidt til gæring, Løg fær øga, fær idr vænnt plæt af  
Læt fergift u uænde, varede øg uænde af det flæs, hysent af Gud's pære; i dag  
Læder ar Næse ar idr vader, Til gæri fæl del ar æfæder, Hørar ar uæ tuo ærl o ærl.  
Gærra 4. Far op gif vril falig hel af dæmne ærifari, fore af tif far tæ op frød,  
Tis fæl leg yle dæmne fæl, at læfengt var dæmne uænde, af fæl fæl dæmne  
Ærif. Tis fæl ræng tæ uænde, foælt lung fræ ar ræng wærd, læt mig uæ mæt hæg

Veni Sancte spiritus, veni z z z oeni Sancte spiritus

dag då var orska född; Jag förore gjord har harsa & lät al förgårdvis ej förras.  
Jag kan öfver förelä, att jag ifrån och därdeles fagar full i gud sitt föret.  
Förlä före nu drägling frigjort, den den försöke blef förtur, är, att hopp omkring i handen.  
Ja har givit hand, att vi ej merhet pat läskor legit, ej var fördyndt dal flugit.  
Gedrona gress är vi gläd, du att din förlä ifrån världen, att vi ej är blygta för världen.  
Gudnads land är platt förförl. Läppen till allt förra läge, det här längre aldrig i läge.  
Det harad uppförde glaspe algod för din hävy, o trotsa härv, sig att gata omkring ej  
slå, att jag din förlä vinkta min, förlä att mig lig zwigt löpare, vilc lig lig jättevis funder.

*Reple tuorum corda fidelium, corda y v v v corda fidelium*



Lobt Gott der Christ uns alle lobt Gott in seinem Heile, sing fröhlig und mit  
 1 Losen Gudz Lgripar alle, lsfz gäd; finnall hrou, sic ugas und luflig halle  
 2 Lofar hra i finblar, lsfz louou i høgdr, lofarr louou falz fuglar  
 3 Lofarr af hhol af maa, af jhj uha br hiasar, lofarr louou alle finblar  
 4 Lgäb riedat hra alle, att hra se gäa wa ar, hra hola wäge fel halle  
 5 Lofarr harsar på fôrdr, louafadar af all arar, Ed fagel suo af arar  
 6 Lofarr & vrig af valar, Endar af alle tråku, att arar inkilpa af faglar,



ria Hou, skäpiet, triumphiert, jubiliert, modatiert; lobat Gott in  
 ria Hou, Loffnuugur <sup>10</sup> <sup>2</sup> warow Louung



halla mit den gäz Lgripl from. Gaborni ist der Lgripl Godet und die  
 2 lafarr Gud zet luflig hrou.  
 2 ob all hraul hraul und floger,  
 2 wala af finnallar ar.  
 2 iuth finnallar høpa.  
 2 op de fodd wiht Lgripl gudafika-  
 ba. 2 hafar af finnallar fom.  
 2 ob ill goda fôrdr ar.



finban hrou, Musical, triumphat, jubiliert, modatet lobat Gott in finban hrou.  
 Fas' Lgripl, Loffnuugur <sup>10</sup> <sup>2</sup> warow Louung & Lgripl.

A handwritten musical score for voice and guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written below the notes. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature.

Bud gafow op uitlofstad  
Gat gafow han fulbo dal  
Bud är vunluci dia monda  
Lijk op, ill luig blaflou

sju You j Garadis  
Bud gat lofala  
food a su fil  
Doch u lju sydacaan

Aðra þa ór i högdrum, foyl varri af því högdrum innunni skjónum  
Síra fyrir af fralst í vorap fullfarið glæð, gryða feliþjörn af hér

A handwritten musical score on two staves. The top staff uses a soprano C-clef and common time, featuring a mix of quarter and eighth notes. The bottom staff uses a bass F-clef and common time, also with a mix of quarter and eighth notes. Below the music, there are two stanzas of German lyrics. The first stanza starts with "Es singen Hirten fröhlich", followed by "Liebe Freude, wir werden sie". The second stanza starts with "Sie sind gesegnet, die Kinder Jesu", followed by "Sie sind gesegnet, die Kinder Jesu". The lyrics are written in a cursive Gothic script.



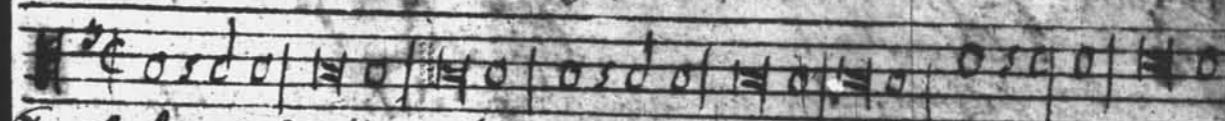
1. Cedit hiens eminus, Sur uuit Christus Dominus latit⁹ gaudi:  
 2. Pastor qui pno oobis, ducendis ab erroibus, ponebat lani:  
 3. Videl et crudoluit, quod oos uia defuit exors per celi:  
 4. Magna miseratio, quam redaret de deo, impedit hume:  
 5. chitis neuu dieuto, Pracone surgers obato, de pret dans inse:



a  
mar 2  
um 2  
ris 2  
2as 2  
 Vallis nostra floruit evotoiscent acida  
 Libens ferre voluit crucis poenam maxima  
 In deserto deserit, magnum gregem pōrum  
 Hoc est dolor similes dolos quea pateris  
 Pharaonis impius, capti vobis et miseris



Post uan uie interpuit recalcant fauida  
 Soloit quo' nos caput p̄ci mortem taepisferan  
 abit, quārēt, repuit erantem p̄ci devitum  
 Jesal qui sic hāmēles factus es p̄ci cōteris  
 Dācans ab in p̄cio, choros usq; superos



Lofan i finblar hāzaa,  
 Lofan loaou hoolah hāzaa  
 Lofan hāzaa p̄ci hāzaa

A handwritten musical score for a string quartet, featuring four staves of music with various notes and rests.

Lofvar fuvor j. fogda Lofvar fuvor alla gud  
Lofvar fuvor på landet finnar, Lofvar fuvor finner allt  
I hvalfjär af allting, Lofvar fuvor på fö-

제 100 쪽

Euglar, Lofaror föro u all fonal gäär. Edo fagrl sjuo af Iuu  
onkling, Lofaror wata sjuo, linn uku ä. Sjuo af alla fogar  
Iuu ual, i fonal fiskar uj! vall alaq. Idt vaf alla fiaad

ba, toru wāde lha fawt or d'ifgral

ta, som nu väntar till sju morgon i vinter.  
frälsningskyrkan är allt kvar. I konungens och fördrears  
lägenhet där jag föglar.

*V. J. O. O. all*

A handwritten musical score on five-line staff paper. The score consists of a single melodic line starting with a quarter note followed by a half note. It continues with a series of eighth notes and sixteenth notes, including several grace notes indicated by small vertical strokes above the main notes. The music concludes with a final quarter note.

ett folket. Förflur af alla. Nömmen på fördragen. Hugsliga. Afslag från

A handwritten musical score for a single melodic line. The score consists of five staves, each with four measures. The first staff begins with a quarter note followed by a dotted half note. The second staff begins with a half note followed by a dotted half note. The third staff begins with a quarter note followed by a dotted half note. The fourth staff begins with a half note followed by a dotted half note. The fifth staff begins with a quarter note followed by a dotted half note.

27. *H. granulata* und *H. uruguensis*, *golosus* *lofotae* *H. uruguensis*, *hybrida*

**ord of ord of ord of ord of ord**

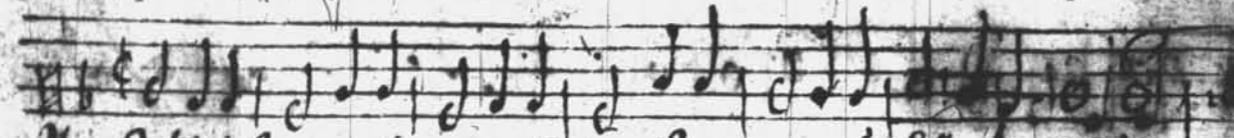
namyā är fögt, Attelū z Attelaja, Attelā z Atteli-

je Aletaja. 2. 2 Aletaja. 8

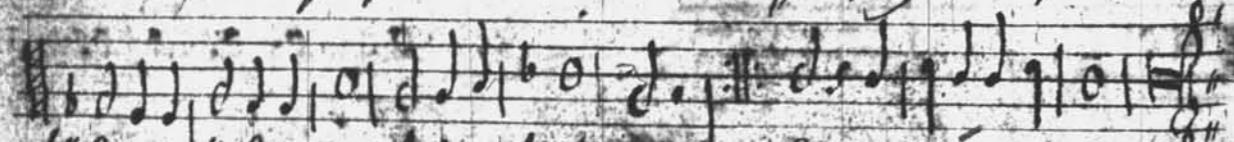
Gaudete gaudete Christus est natus, ex Maria viçgine gaudete  
 Gaidet gauvoua sou ā gior du blijde, för sū bar u festigat, alla tijder.  
 Gau op af sūa goda kuld de gafos, gauyt allt sā Gnatas a vālde blijde var  
 Vinnar gauvoua gausta iu ualige, loskrijs, afor al tuel hū iu aas dī.  
 Eg hau nāt sou nu uild, bæst partig sāper, ob sā torfiga bæst sām dī.  
 Dif Gud att wij tuu gæfpat wæse bætaest, ob yu tuu salgo bæd of voldje wæste.  
 Brudou tuu zu da Goðavær fr. Loftruis, taffatt wæst of saligpat ic for hin hraa.  
 Ob till före fröq offe tuu uichni gauvoua: Hraa hæt vinnar wij al gauvoua.



Hrau gior bœvaran bæta nu bætta vinter. L  
 Gud saudur sūt hæf miðtun gauvoua færaða lops.  
 vint gauvoua vint forfættardal ob urbi gauvoua bætta  
 guddal all fröq das af tætar, vint gauvoua vint  
 fröq das af tætar, vint gauvoua vint fröq das af tætar

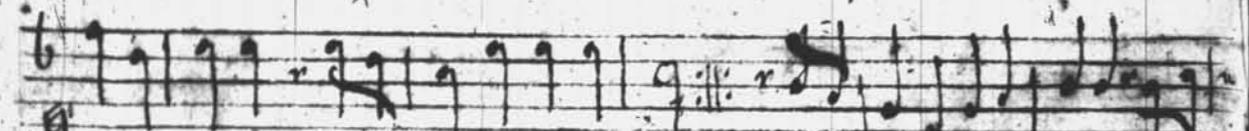


Frisa bæra falau Hrauva lofwa Gjou ā ipfög iu quid,  
 Gau pæffas tig foind; tig mættar tig ā huætar and Væpe gauva,  
 Gau givvar filio jæt fau hill givvar of ā anufors fæjor aqva.  
 Væva latu gau uphovina ā ā fæ ā bætafot. Væringa.  
 Væfors lofwa tig Hrauva Riar ā dæringar fu āp Loftruis.



Ob gau gior bœvaran bæta nu bætta vinter. L  
 Gud saudur sūt hæf miðtun gauvoua færaða lops.  
 vint gauvoua vint forfættardal ob urbi gauvoua bætta  
 guddal all fröq das af tætar, vint gauvoua vint  
 fröq das af tætar, vint gauvoua vint fröq das af tætar

Læs aplessinga vørva



om att bauj sa, till siger är han ej ving. ögnen läter nu utgå fra  
utgå värld, sådant han felighet hitt. Glädeus han är all världens fru gud  
hans Maria sat, ty han är en växlig konung. Hafens frösa med fru böjer, värld-

vinet är här light, han läter alla den gitter, fru välför sigt.

Ynglar är lefver, lefver härmars och färger, med harper och vand p' saluer  
prostrar förgår sig, ty all fruad han dater förgår, gläder sig all i världig

Låt en länfleja fru ga, om goda fru gaipat, med hörsta och hund  
tyvast alp lig ang mörkare, fruiglar ing iugru uod, utan allt gud.  
Mnu ill o hant leder, bader ing kufas lig, tu will mig följa



truya, pojka han feligheit. 29 han beröfverlighet, ty  
häder beda till lig af tiel, mig alltid befaller, ty  
bawara för hana felruangalig, nöfstan mina tiel fru, utt

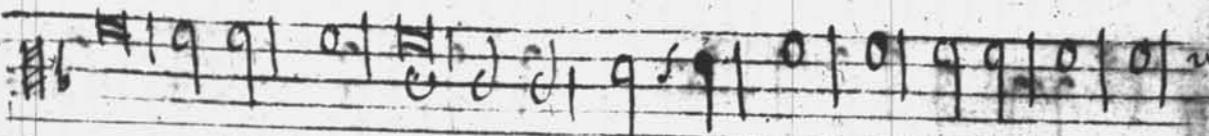


han föra godpat, owar han en frösch, warar jæwig pat.  
mig han lig faller, att förling ej föllar, nöfstan faller ägäller.  
hen hanun ej mä, utgna j godpat full, lig ha hafver godpat op.

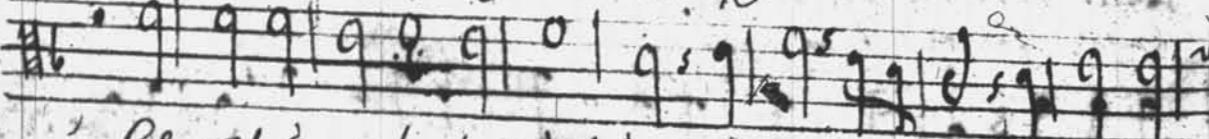


Christus adest iustus iustus et ser ai valo

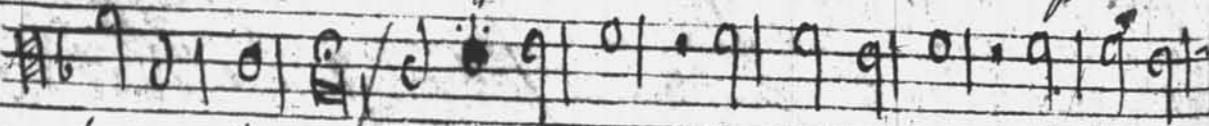
*Lerg*



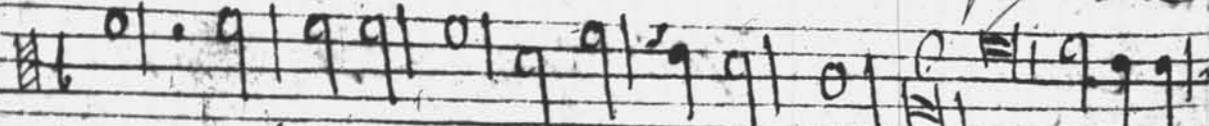
Regi benignus, Christus adest iustus et Servator.



Christus adest iustus et Servator Regi



benignus. Gaude Zion, laude Zion, plaude Zi-



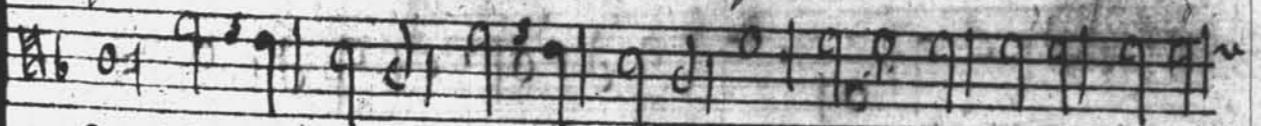
on, mitis Lex venit ecce tuus Qui natus est  
nobis



40.  
nobis, datus est nobis factus est homo ex Maria Va-



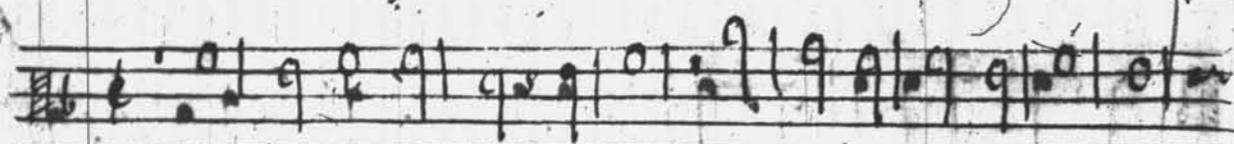
gine de mente Latuus genitus.



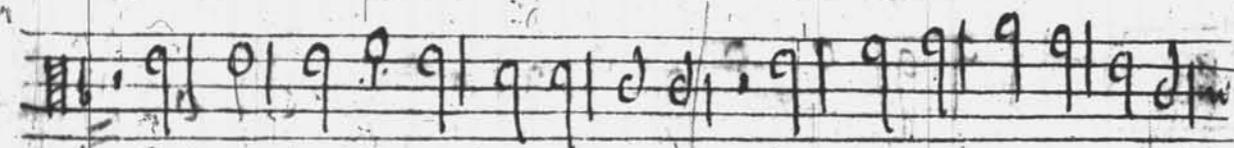
Gaudieamus, exultemus, jubilemus omnes ita-



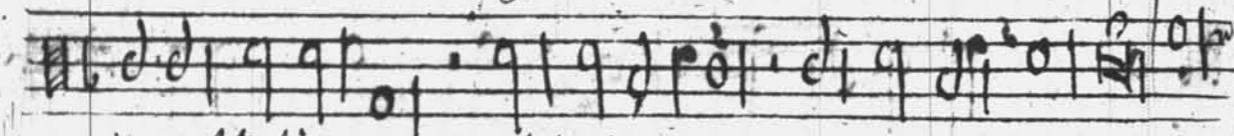
que, Vera Salus hominum Christus in mundo natus.



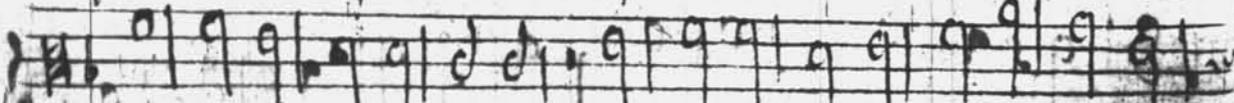
Gaude et la<sup>m</sup> tare,



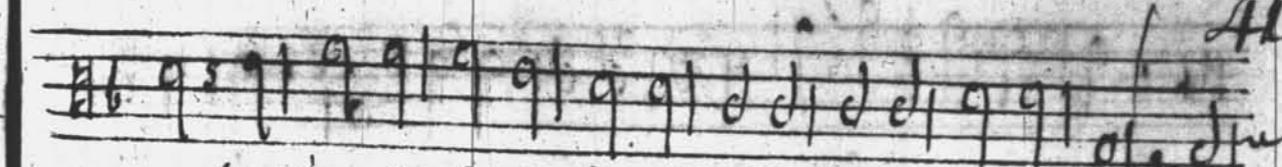
Gaude et la<sup>m</sup> tare Ierusalem, canticu Allelu-



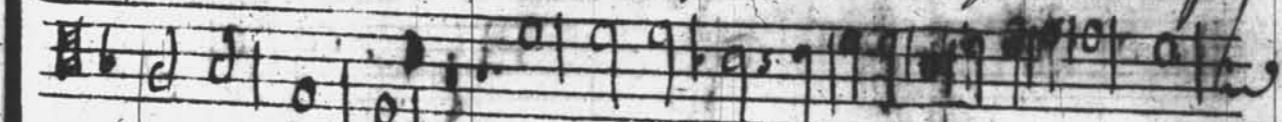
ja Alleluja. Alleluja



Regum atq<sup>m</sup> ecclorūm. Et Dominus et angelo<sup>m</sup> cu-



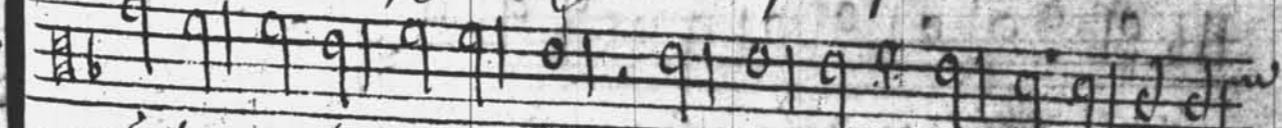
gelorum Et Domini et angelorum Angelorum. d<sup>m</sup>



propingoabit, — assumpta caele ex Maria Virgine



Proo<sup>m</sup> lacte pastus est. per quem totius



mundi mackina regitur. Et factus est seruos humilis,

et

et in caene nobis ~ senilis.

Allela-

ja, allelaja.

Susanna se  
tautis fuit

videns rapi stuprandam fraude ducoriam seram meam  
sed et parato corde ad tuerandam castitatem di-

ram cens Angor valde si namque fecero agent de me

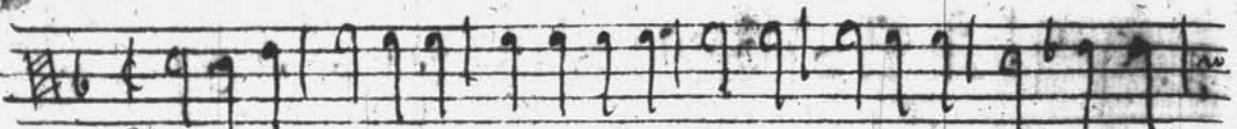
Q.

o corpore triumpham me pregebit. Sei proga-

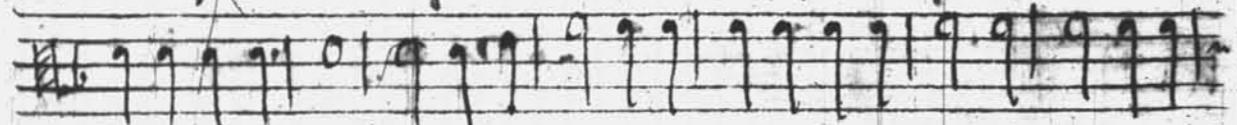
abnegatio poenitentiam seram tarpissimam,

deum malo, ut danner innocentem quam Dominum

per scelus offendam



Ecce quam sit tibi dálce rābēns os quam sicut tibi candida



Lāmina tua.

42



Capillās tibi flavae est gen' mollici



lx,

ay

O mea



lāxe et corālām fac ne solām tibi fieri spāfām,

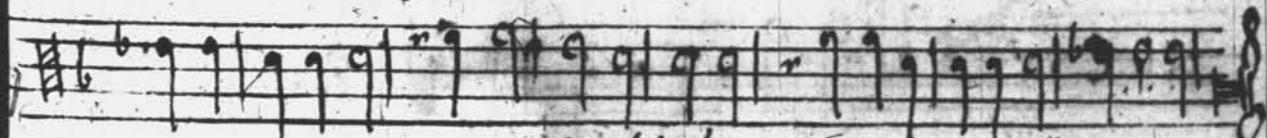


Vox tua dál-



cis labia tāa sicut mollia

2



Veni n̄ hortālām

ay Lūscinia.

II

Allurata sibi, suu ualijd ak. Oratio suu a-

laa. ak.

Juvenes cam virginibus convenienter e-

*aut*

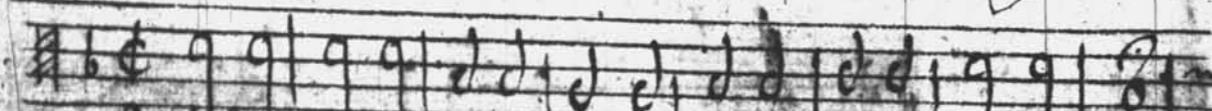
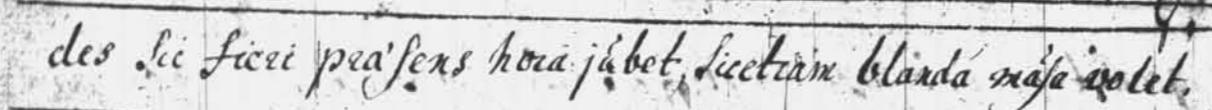
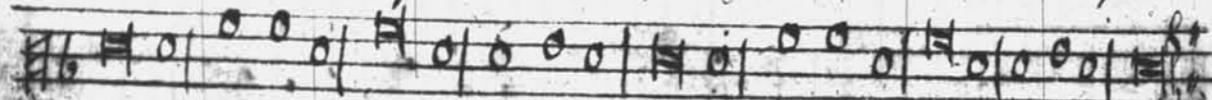
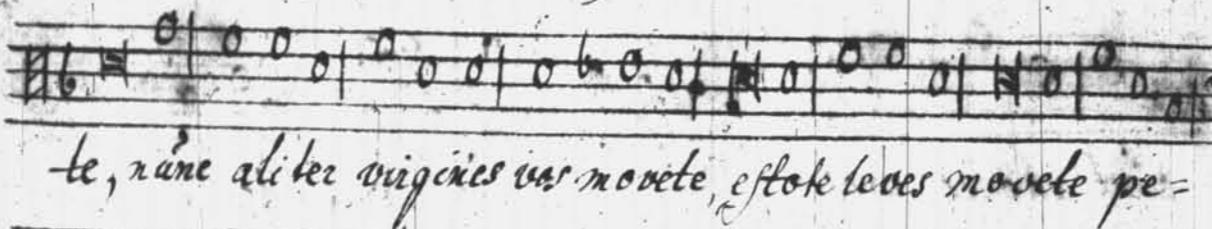
44  
rant, choros exercent soaviter, dum se modeste

gerant, rictus non negligantur amplexus non mi-

Sceantur tellus pede projectae ordo bonis sit frigidae,  
*recoctae*

venia frigidi rigores. Hunc aliter juvenes vos salta-

*te*



D. Etas

A page from a handwritten musical manuscript. The top half features a single-line musical staff with various note heads and rests. Below the staff, the lyrics begin with "E" and continue in Latin. The middle section contains two staves of music, each with a label: "Canticum latitiae" on the left and "Canticum latitiae" on the right. The bottom section shows another staff of music with lyrics starting with "namque est honoris". The handwriting is cursive, and some words are written in large, decorative letters.

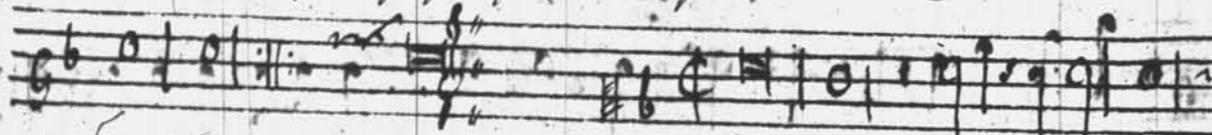
Handwritten musical score for organ, page 46. The score consists of three staves of music with corresponding German lyrics. The lyrics are as follows:

ne Patrem omnis gratia nostra  
Knia Hoffnung und caria Zuspruch satz iß auf G. du frohe,  
Ich wahr nur obwohl mich Laster weist, und wir glücklich befinden  
Doch wir nur nicht und selig ist  
auch lauter wackerlicher gäte



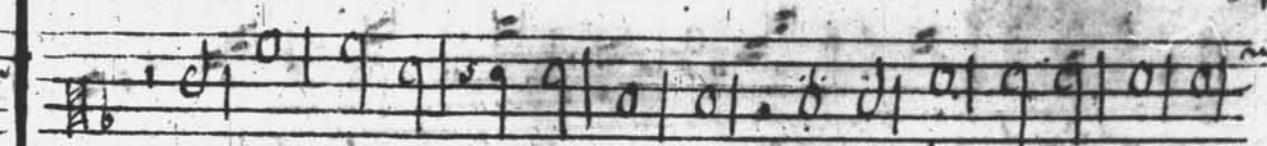
2. ahs fü witt mir s̄gar d̄ Lḡsp. in

mir quādigliḡ h̄fsh̄ und h̄futr.



Ecce, ḡoomodō mo-

ritur jānn̄stus, et nemo p̄recipit corde,

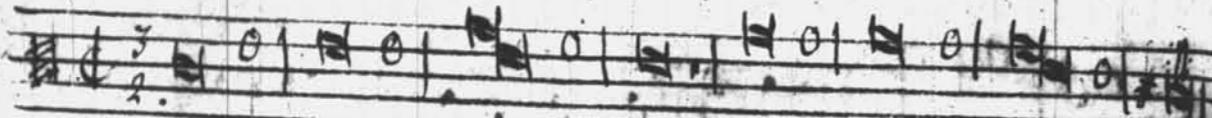


Viri jāsti todāxtar

et nemo considerat, à facie m̄iguita-

tis, sublatūs rejtjātās et erit n̄ pacememori-

a ejus



Iucundare iugiter plebs deo confusa debitis.  
Melos canens dalectee festa Christi meritis.



Xoi te fulit acriter vine-



lis. vinealis. non vinealis ab intimis.

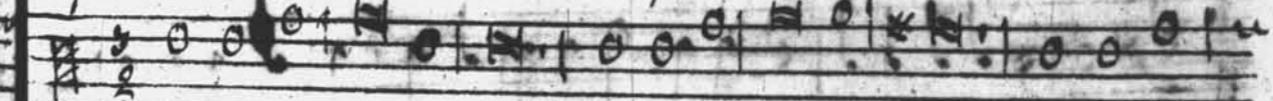


Mens confusa Deo, namquam confusa

non  
quam



quam confusa reecedit, namquam confusa decedit.



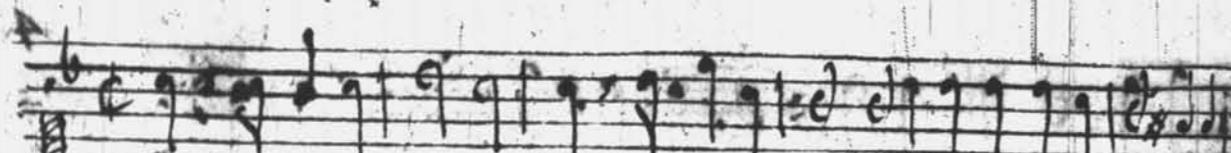
Sed fructus voto, sed fructus



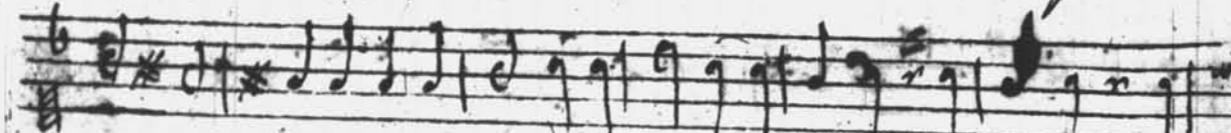
tur voto, nec mala fata timet



nec mala fata timet.



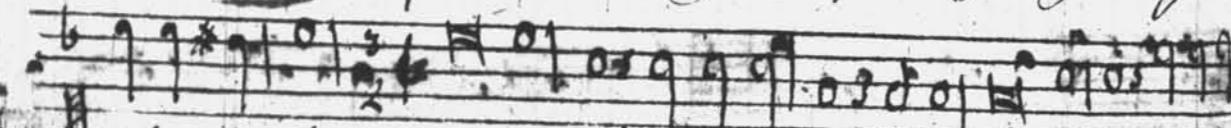
Temporis ad punctam Deus indignatus in



ira. nos linquit, nos



lai quid quid. Nox ast colligit most ast colligit



et reficit. Nox ast colligit et reficit, mor ast colligit

et



et reficit.

Benedicam domino in o-



mnit tempore, Semper laus ejus in ore meo Semper laus ejus in



ore me o. In domino laudabitur, in domino lau-

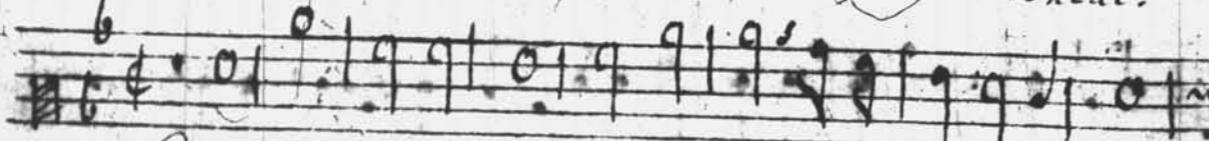


dabitur anima mea, audient manus et laten-

tu



~" ~" ~" tūr, et la' ~" ~" tentar.



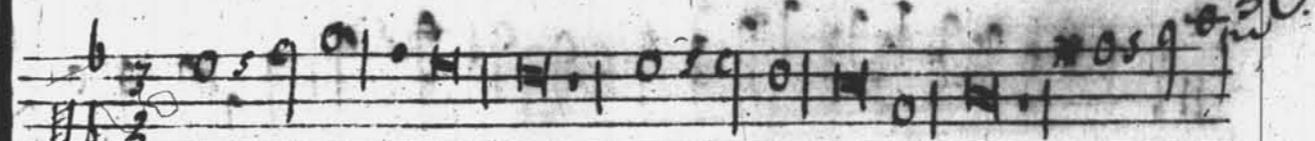
Sic justus, sic justus sic ju' a ~" stus,



Domeni plantatus made, dominis plantatus made vi-



ue ~" ~" ~" ~" ~" bit vinebit.



Nobilis ut palma nobilis



ut palma, aut alma le deus libani



aut alma ledra's le ~" ~"



~" ~" ~" bani, aut alma le ~" ~"

deus

A handwritten musical score for organ and choir. The score consists of two systems of music. The top system is for organ, featuring a single melodic line on a staff with various note heads and rests. The bottom system is for choir, containing three parts: soprano, alto, and basso. The soprano part includes lyrics in Latin: "deus le au ~u ~u au a bari." The alto part includes lyrics: "Gaudete magno gaudio, et jubilate Iesu-". The basso part includes lyrics: "lo, qui celsa linquoens sydera, sicca creata desete-". The score is written on five-line staves with a mix of common and irregular time signatures.

A handwritten musical score for organ, page 57. The score consists of four systems of music, each with two staves. The top staff of each system is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2'). The music is written in a cursive hand, with note heads and stems drawn as simple black marks. The vocal parts are written in a mix of Latin and German. The first system contains the Latin text 'nos efficit' and the German text 'Unser Vater in Himmel' (likely a misinterpretation of 'Herr Jesu Christ'). The second system contains the Latin text 'Dileximus nos' and the German text 'Jesus Christus'. The third system contains the Latin text 'et misericordia nostra' and the German text 'Jesus Christus'. The fourth system contains the Latin text 'et misericordia nostra' and the German text 'Jesus Christus'. The score is numbered '57' in the top right corner.

nomen ad hoc sanctum, terra coelis patet et aet

0 0 0 1 0 s g 0 1 0 s g 0 1 N s / 0 0 0 1 0 . 9 . 9 0 0 , P . .

*terra' coelique pa. a<sup>m</sup> tentes. Nomen ad hoc fleetant,*

A handwritten musical score on a single staff. The music consists of a series of eighth-note chords. The first four measures are in common time, indicated by a 'C'. The fifth measure begins with a 'G' (indicating a change to G major), followed by a 'G' above the staff, suggesting a harmonic context. The notes are represented by vertical stems with small circles at the top, indicating note heads.

*infera regnæ genū*,    *infera regna genū*    2

A handwritten musical score on five-line staff paper. The score consists of two measures. The first measure contains six eighth notes: the first three are open circles, and the last three are filled circles. The second measure contains four eighth notes: the first is an open circle, the second is a filled circle, the third is an open circle with a vertical stroke through it, and the fourth is a filled circle.

infera regna gen<sup>u</sup> infera infera 2

*infera*

A musical score page featuring a single staff with five horizontal lines. The staff contains several note heads of different shapes and stems, some with dots or dashes, indicating specific rhythmic values and dynamics.

inſera regna genū, inſera regna ge <sup>et</sup> nu<sup>o</sup>.

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staff paper. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The score consists of two measures. Measure 10 begins with a dynamic of 'f' (fortissimo), followed by a sixteenth-note pattern of eighth-note pairs. Measures 11 begins with a dynamic of 'ff' (fortississimo), followed by a sustained note pattern of eighth-note pairs.

In te Domine speravi, non confundar non confundar

A page from a handwritten musical score. The top line shows a treble clef, a key signature of one sharp, and a common time signature. The music consists of six measures. Measure 1 starts with a dotted half note followed by a quarter note. Measures 2 and 3 show eighth-note patterns: measure 2 has a eighth note followed by two sixteenth notes, and measure 3 has a eighth note followed by a sixteenth note and a eighth note. Measures 4 and 5 continue the eighth-note patterns. Measure 6 begins with a eighth note followed by a sixteenth note and a eighth note.

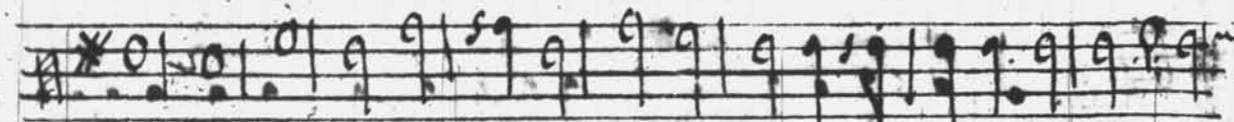
*In a'leinām. In iustitia tūa libera me, in-*

A page from a handwritten musical manuscript for string quartet. The page contains two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef and a common time signature. Both staves feature sixteenth-note patterns. Measure 11 ends with a double bar line and repeat dots, indicating a repeat of the previous section. Measure 12 begins with a repeat of the first section's ending.

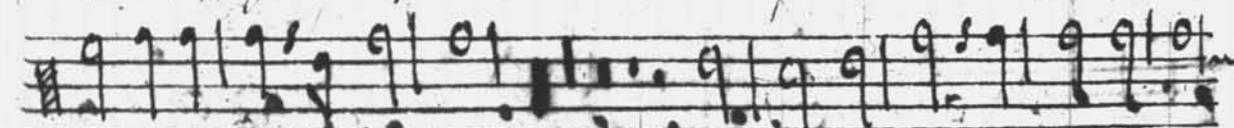
clina ad me aures tuas, accelerat y ac-

8 do vocum Pas  
Pimi clavis ad. 52

celera ut euas me.



O m̄es gentes plaudite manib̄s j̄ubilate Deo in vo-



ce exultationis. Subjecit populos nobis



et gentes, et gentes sub peccatis nostris Speciem

Jacob



Jacob, quam dilexit; ascendit Deus in j̄ubilo



et dominas in voce



tuba

tuba. Galite



Deo nostro psalite. alleluja,



Alleluia

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

2

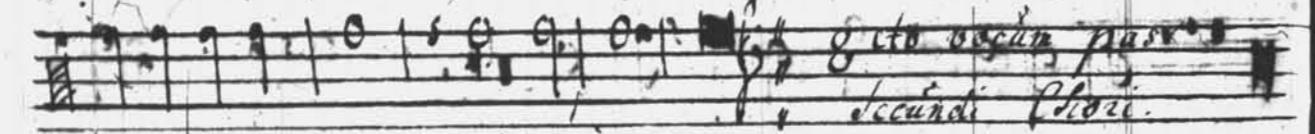
2

2

2

2

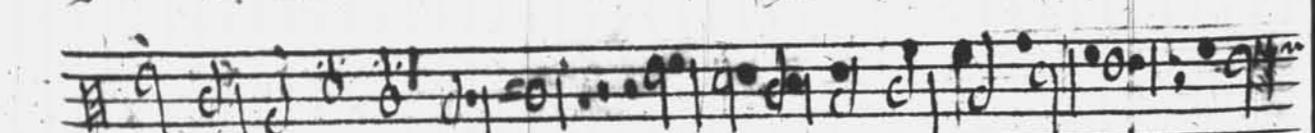
2



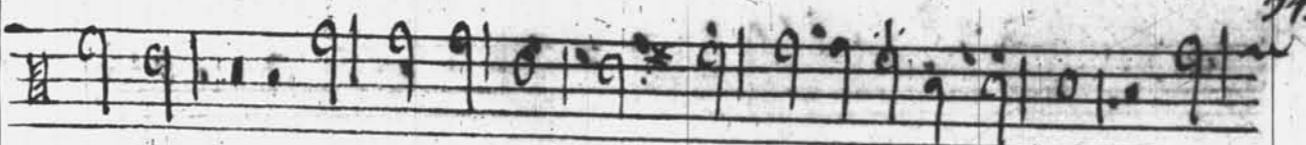
v 2 Alleluia.



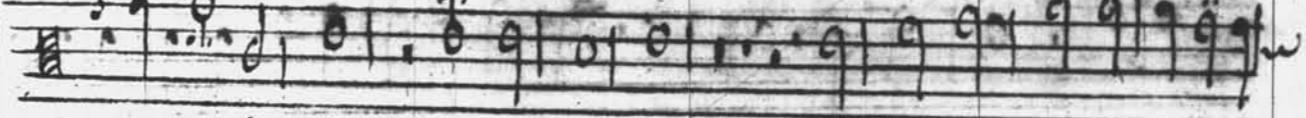
Xponiam Dominus exultas dñeabilis Rex ma-



gnus sapere oriem terram. Subjecit populos nobis et  
gentes



gentes, elegit nos in hereditatem suam, Spec-



ciam Jacob, quam dilexit, ascendit Deus in iubil-

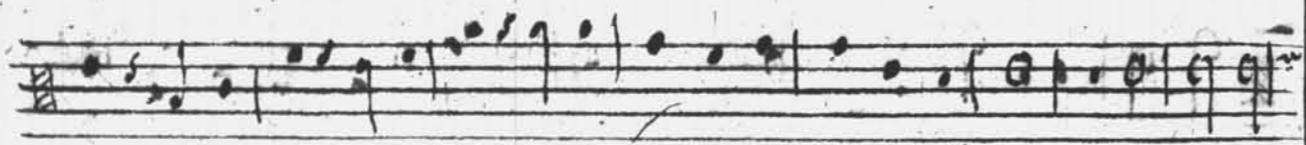


lo et Dominus



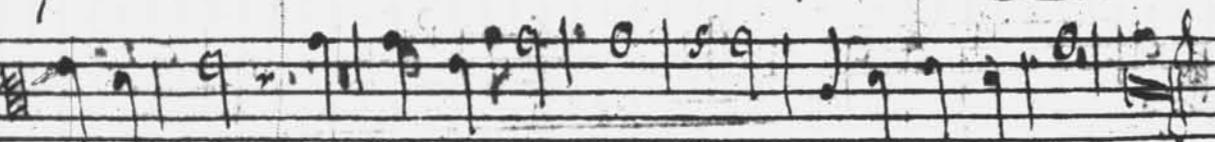
in voce tuba et in voce tuba, in voce tiba.

Gallite



Psalite 2. 2. Deo nostro psalite, allelu-

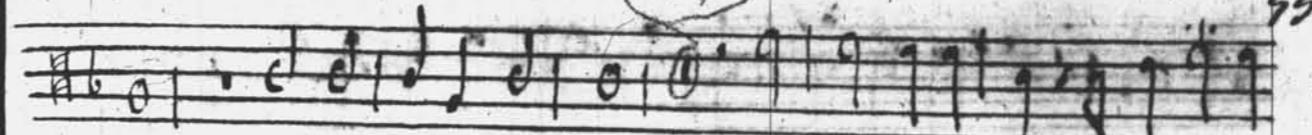
ja, 2. alleluja 2.



2. Alleluja 2. Alleluja



*Sopr. Part*  
*priore choir* Veni Domine, et noli tarda-



re, et noli tardare. Relaxa facinora plebis

tua. 2. Et revoce



dispersos, 2. Et revoce dispersos in



terram suam. Excita Domine potentiam tua-

an

55

Et oti: atra al. q| q| q| q| q| q| q| q| q| w

am, Et veni. Et oeni et veni ut

saluor facias nos, Et revoca, dispersos

Et revoca dispersos in terram suam

gto vocum fuis

secundi choic

Et noli tardare Veni Domine

et nunc

56

Et oti: 0 | 0 | q| d| q| d| 0 | \*q| q| q| w

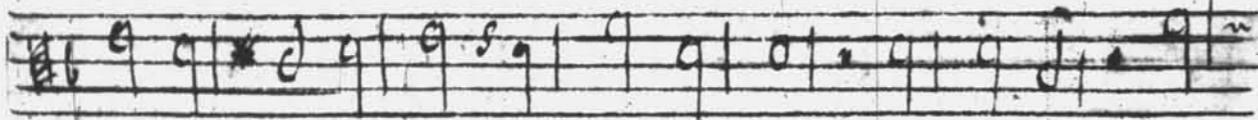
nine, Et noli tardare, relaxa fa-

cincera palebis tua,

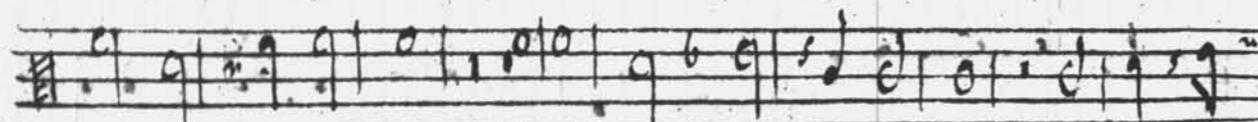
Et revoca, dispersos, dispersos et revoca di-

spersos in terram suam ut am. Excita

et Domine



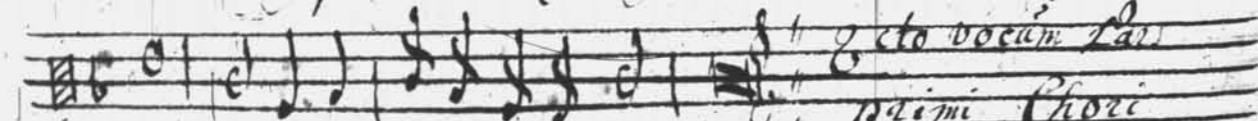
Domine potentiam tuam, et veni



ut salvoſ facias nos, et revo-

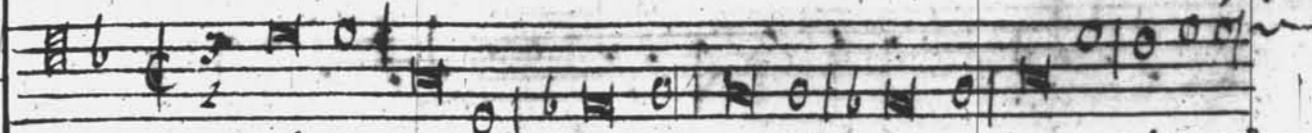


ca dispersos dispersos et voca ea dispersos in



ḡ cto vocū lā  
primi Chori

terram. sū an an an.



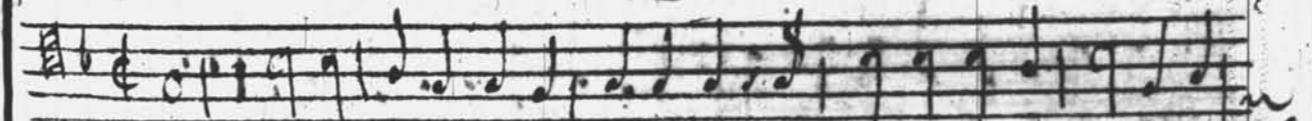
Alleluja 2 Alleluja, Allelu-



ja, Alleluja 2 Allelu-

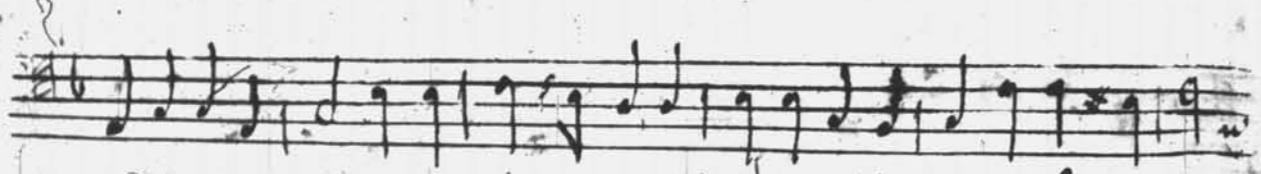


ja Alleluja 2 Allelu-



ja fōnūt nūc h̄r̄ Christu alī, fōnūt sīḡ d̄s incāndat, god gal

vial



Von den Hirs gretzen, der Munt auf mit gespren pelta, alar ar und so hoch gracht

sich mitt und bestrommt grumbet. *Nr. 57* in uniuersitate eocu alia



Höglund now hū dir Bratt in Liebs für und für, dat er in alle deijen zu

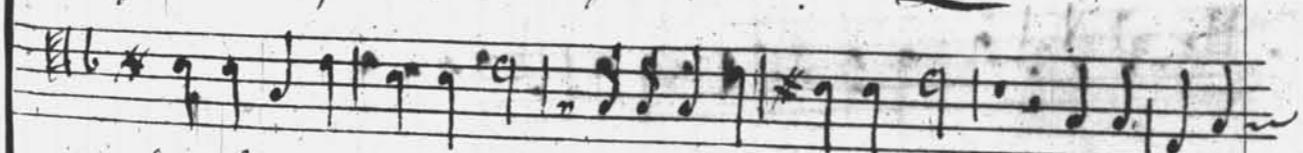
höhr harte lieget akir hū güt alif hū lösa durch fuci blät. *Eis* *58.*

*reca*



reia sol eif die dancles, ih bedauer das von dir, uniuersitate haleit huv-

rügar. *No* lasp mir von dir nicht warden *y*



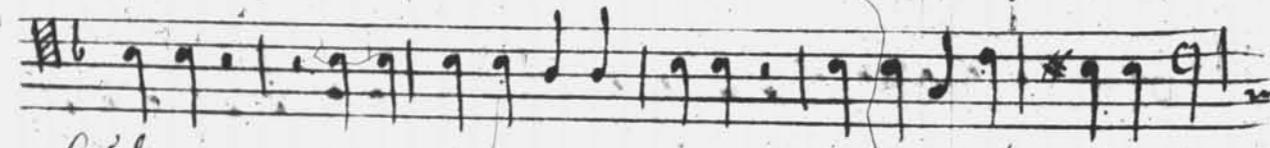
uniuersitate hū signu huu *ay* *No* auf fiend

hoch und huu. *Eis* uniuersitate gliede furen in gr-

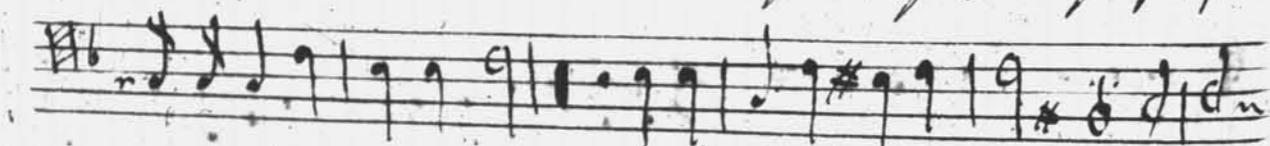
*uader*



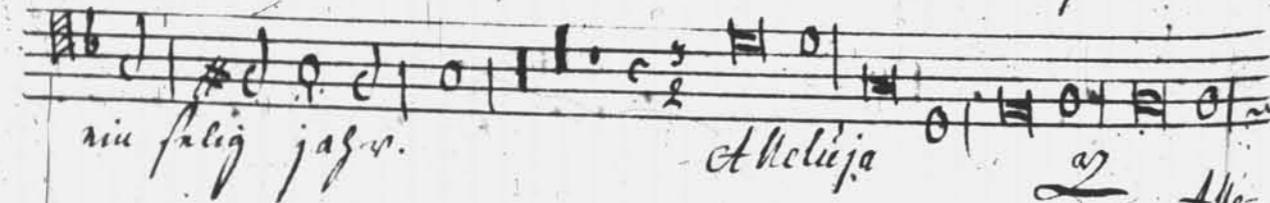
uadu au, Siegeln soll nun bitter dor, Gú angewickla diue



büder. ~ gib ahr gau zu Lscifnuphar



Prjdu imd

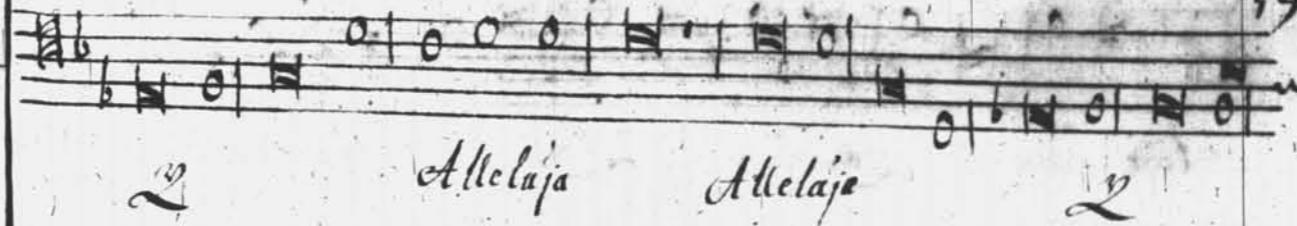


nü felig jaß.

Alleluja

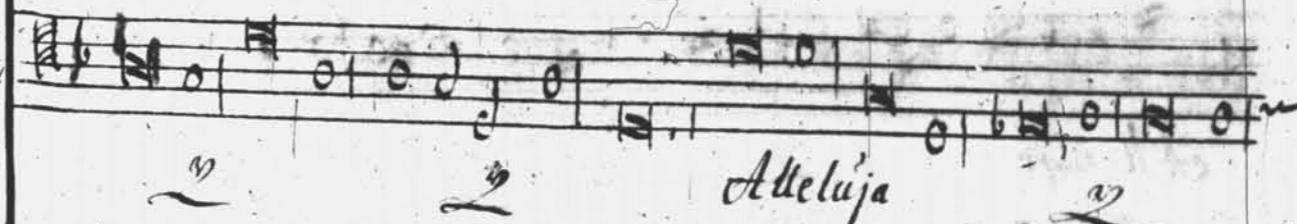
~ Alle-

||



Alleluja Alleluja

~



Alleluja

~



Alleluja.

Alle-



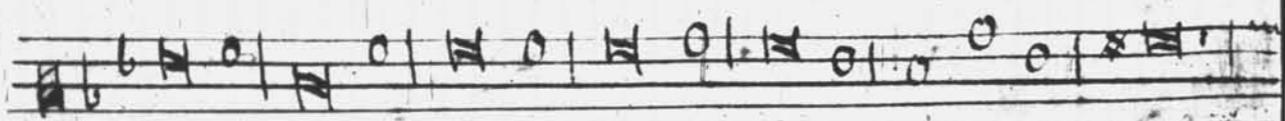
luja.

~

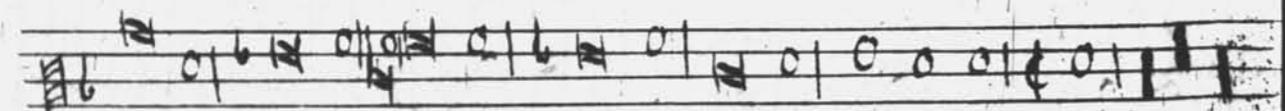
Alleluja.

Alle-

luja



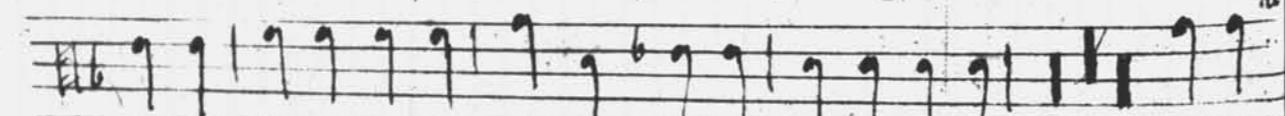
Alleluja      2      2      et Alleluja



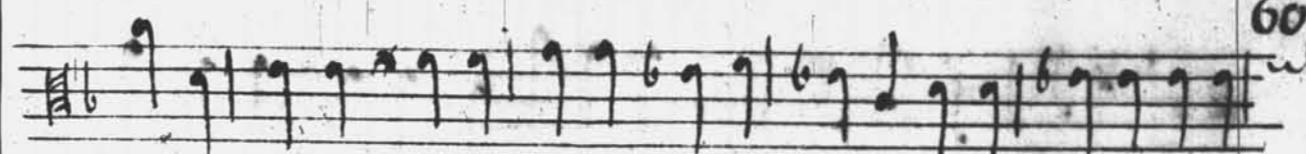
Alleluja      2      2      et Alleluja



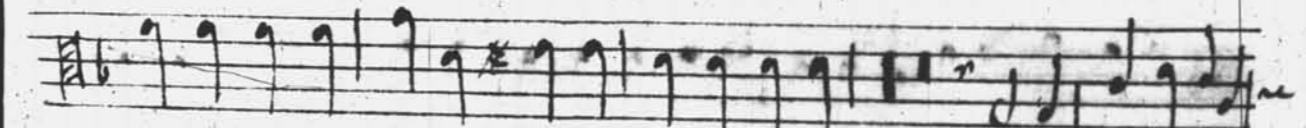
Fröhliche und frohe Christus wohnt allein Leich, wenn wir



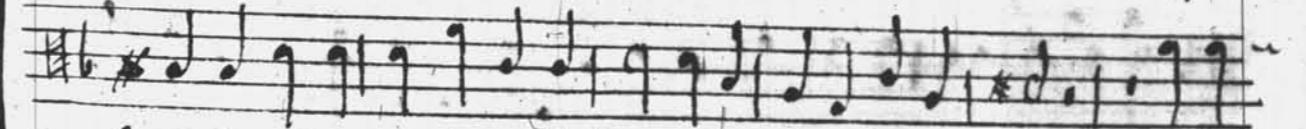
wonach wir den neuen Herrn sind der gnadene Koenig. Freude



Fröhliche und frohe Christus wohnt allein Leich, wenn wir



Fröhliche und frohe Christus wohnt allein Leich, wenn wir

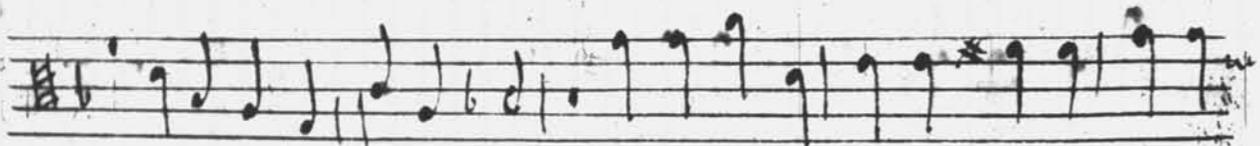


Fröhliche und frohe Christus wohnt allein Leich, wenn wir

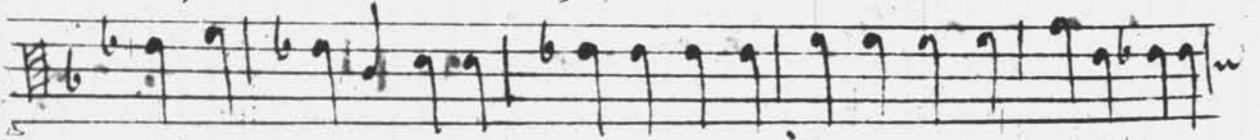


Fröhliche und frohe Christus wohnt allein Leich, wenn wir

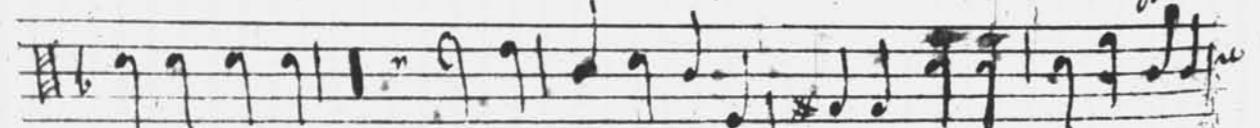
Fröhliche und frohe Christus wohnt allein Leich, wenn wir



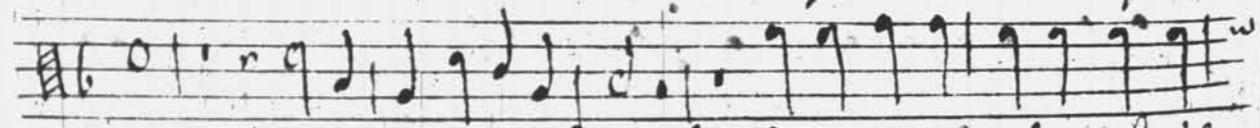
so aufsiedt Gott und sie. Prech zu über freud L'christus



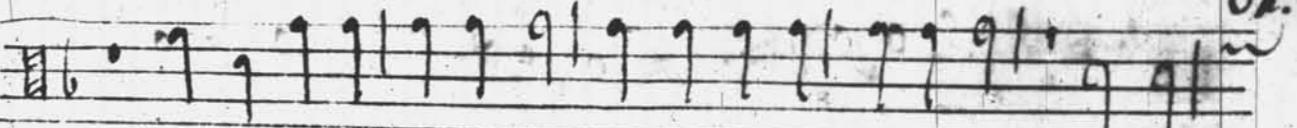
want alle leide monne monne über monne ar if die gr-



und au Roau. Esse um diu armen gläder ferren in grader

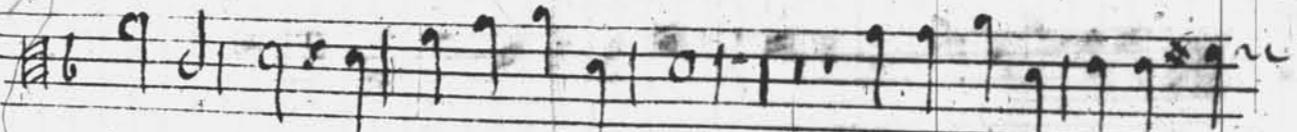


zu, Schmude wab man bitter da, Gu angreinen armen Brüder

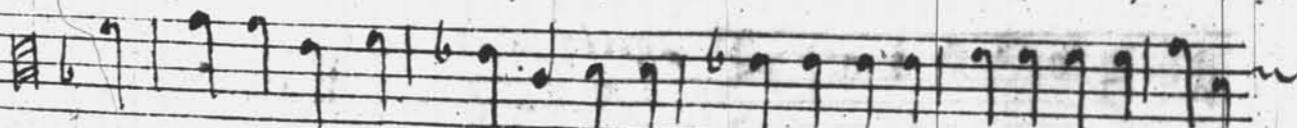


61. gib der gaudiu Christus ha

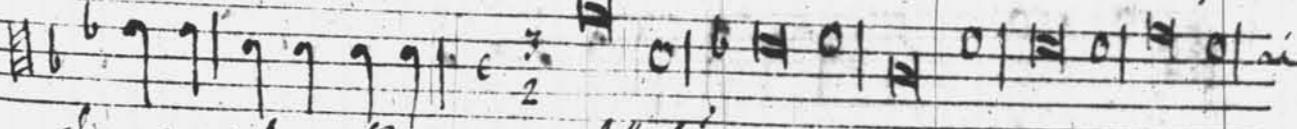
fridau



und zu san lig däg. Prech zu über freud.

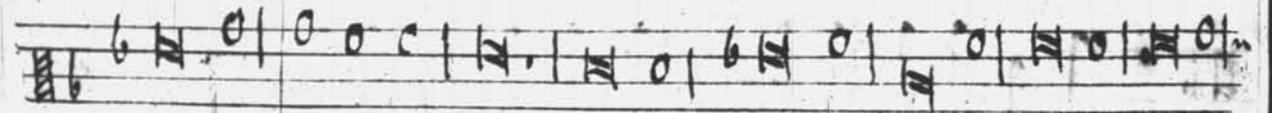


ich L'christus want alle leide monne monne über monne ar if

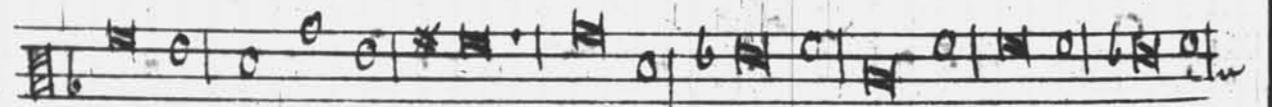


die gaudiu Roau. Allelaja

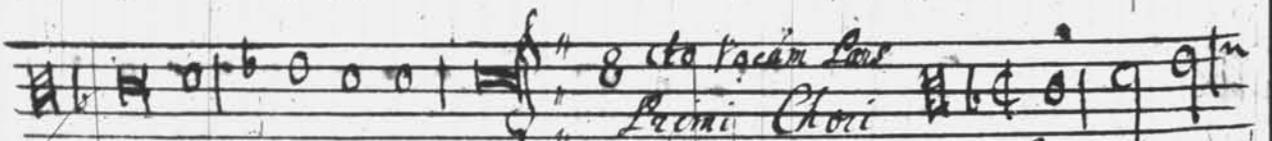
27. Alle-  
laja



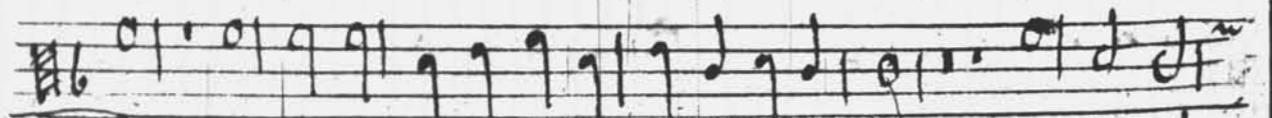
la ja ~ alleluja ~ Alle-



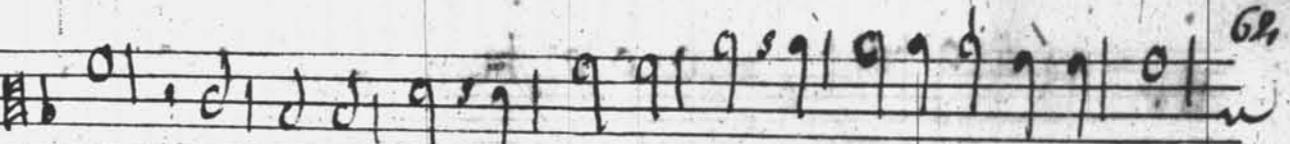
la ja ~ alleluja ~ Alle-



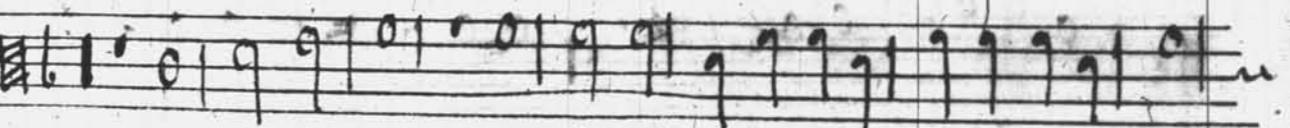
la ja ~ Allelu-



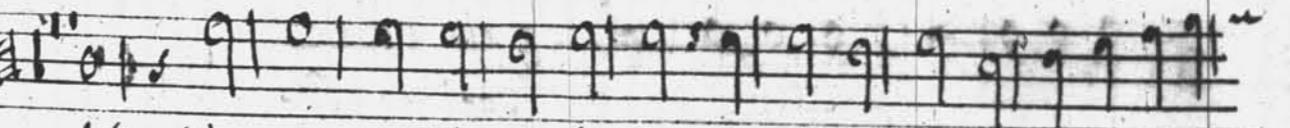
ja, alleluja ~ ~ alleluja ~ alleluja



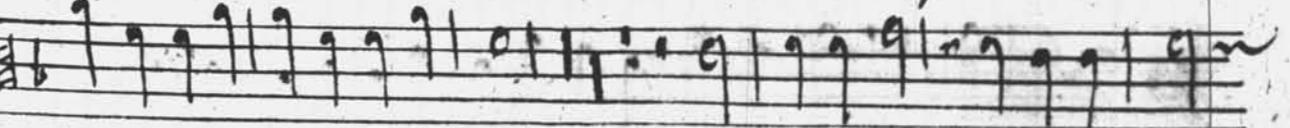
ja, in resurrectione tua Christe alleluja.



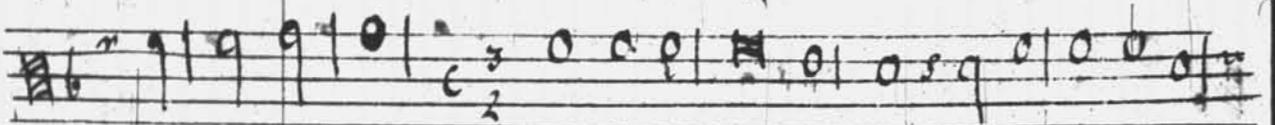
alleluja ~ ~ alleluja ~



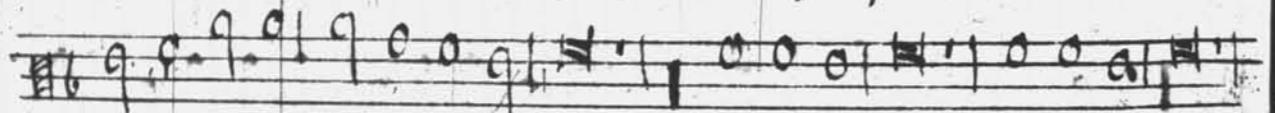
Alleluja, saecepit Dominus de sepulchro allelu-



ja ~ ~ alleluja, allelu-



Alleluja. Havesi sunt Discipuli et lelu-

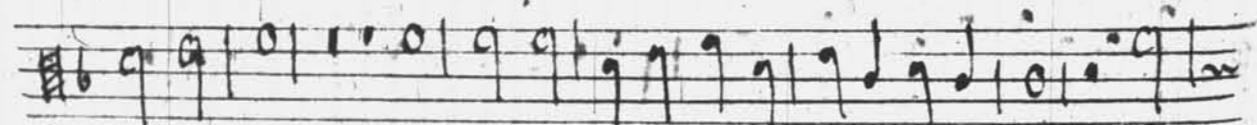


ja, Alleluja Alleluja

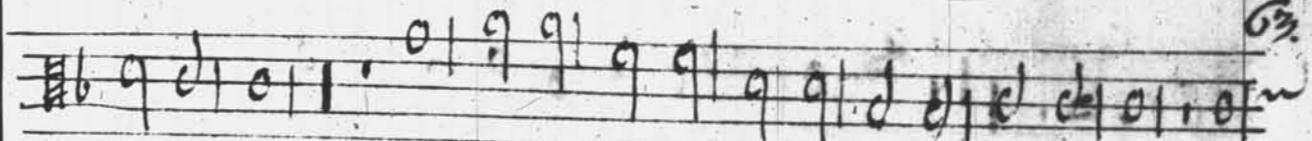


Secundi Chori

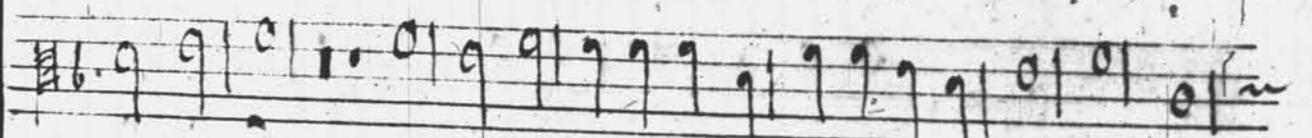
Alleluja



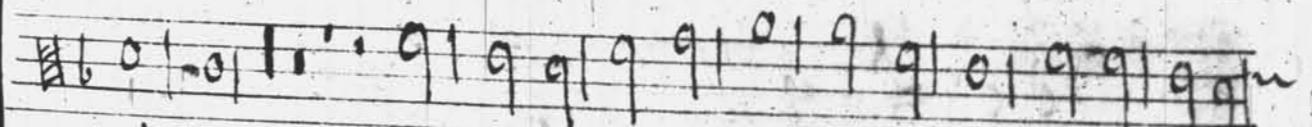
Alleluja, Alleluja



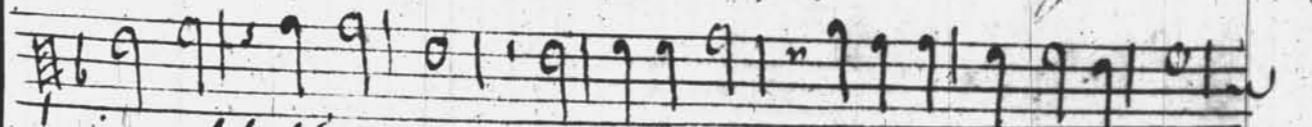
Coelum et terra latentur alleluja, Al-



leluja



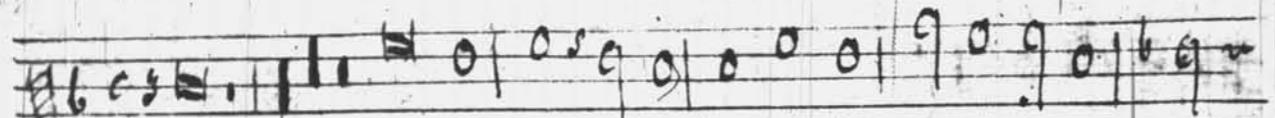
laja, Loc pro nobis peperit in ligno allelu-



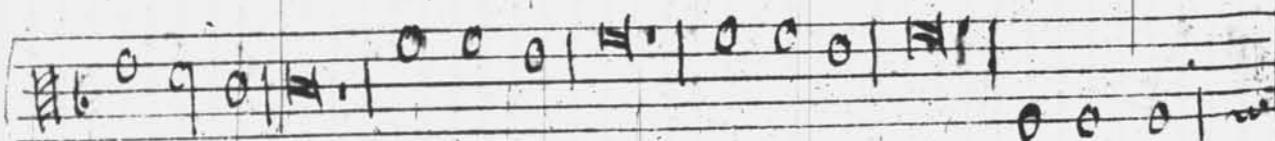
ja, Alleluja



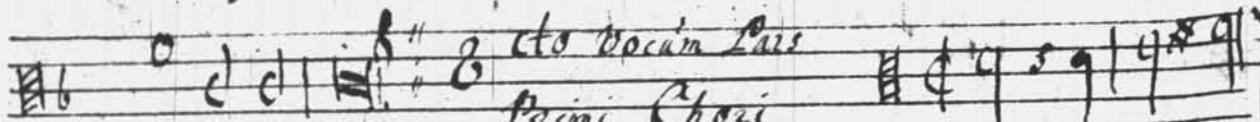
Allelu-  
ja



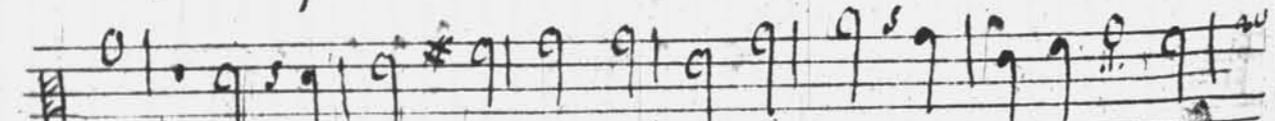
ja. Viso Domino alleluia



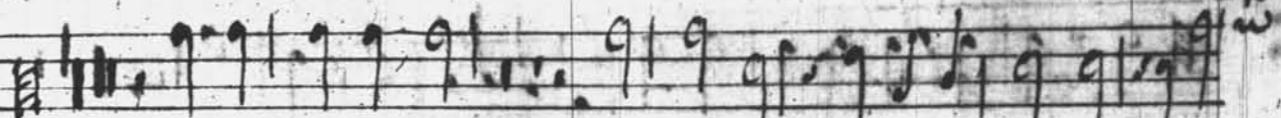
Alleluia



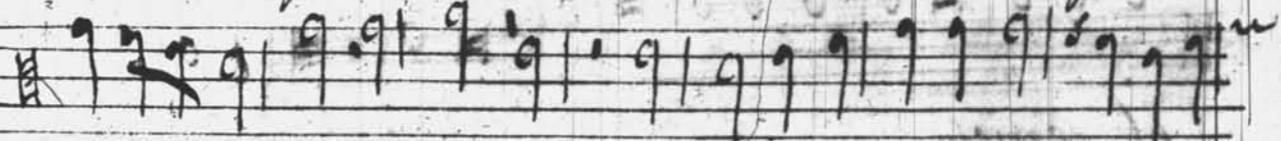
Alleluia



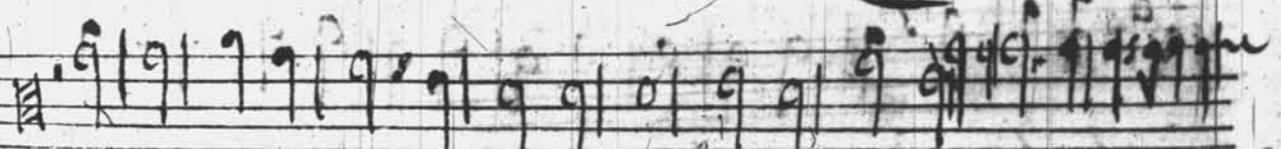
a, anima mea expectat Dominum.



ā vigilia matutina usq; ad vige-



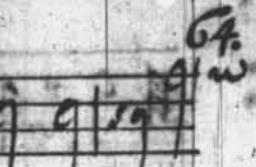
tiām matutinam.

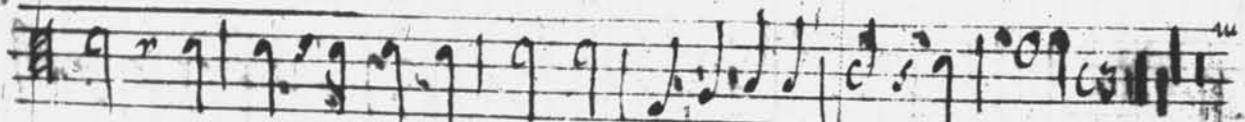


sparet Israēl in Deo quia apud eām misericordi-

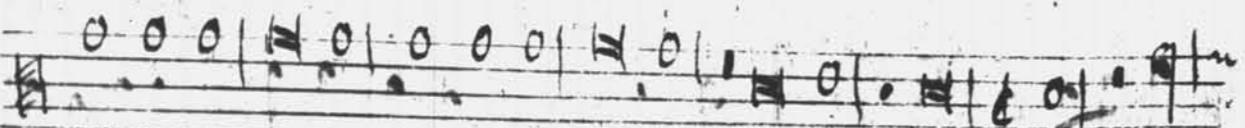


a, misericordia misericordia

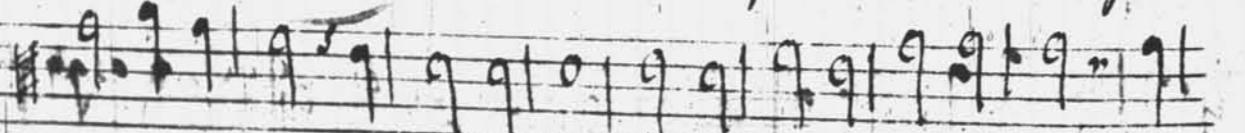




misericordia misericordia dia



et copiosa apud eam. Spe-



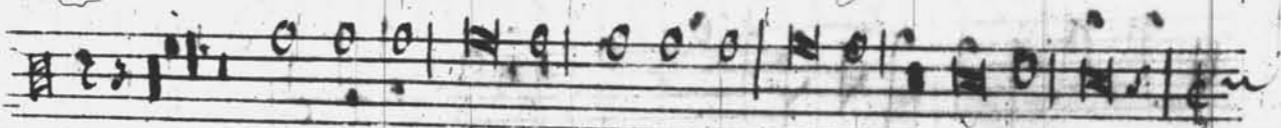
ret Israel in Deo quia apud eam, mi-



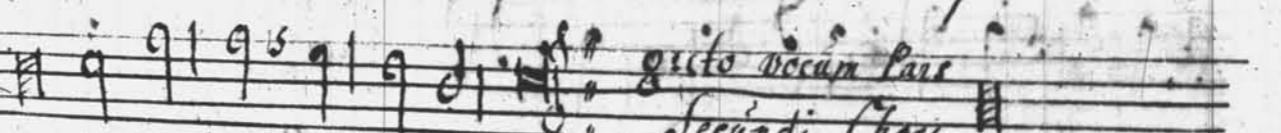
sericordia



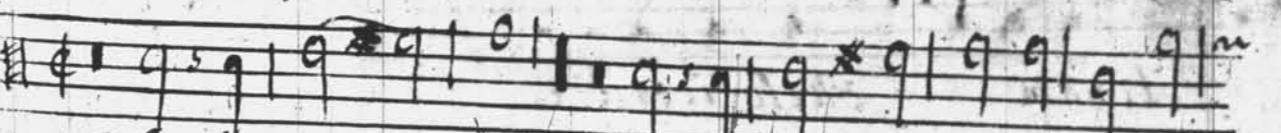
65  
misericordia misericordia dia



et copiosa apud e-

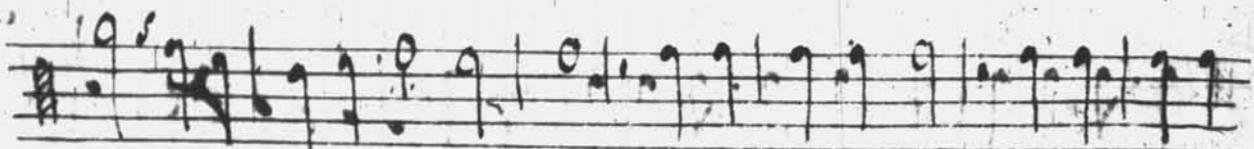


Secundi Chori  
um, redemptio

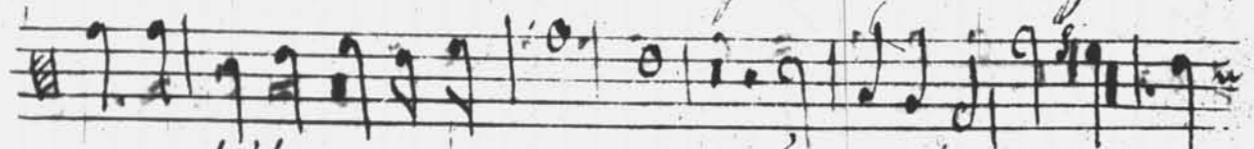


Anima mea, anima mea expectat

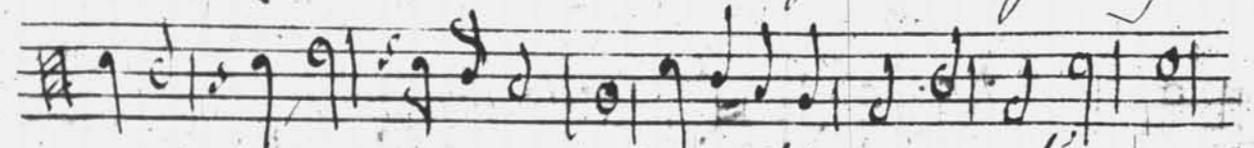
domi-



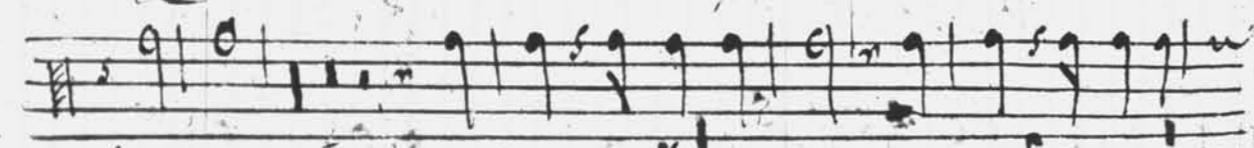
do a<sup>u</sup>. n<sup>u</sup> minūm a vigilia a vigili-



a matūti a<sup>u</sup> n<sup>u</sup> na, usq; ad vigiliam)

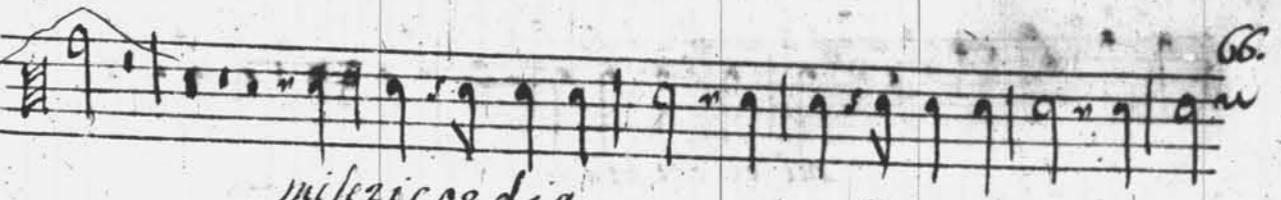


ad vigiliam matūn<sup>u</sup>.

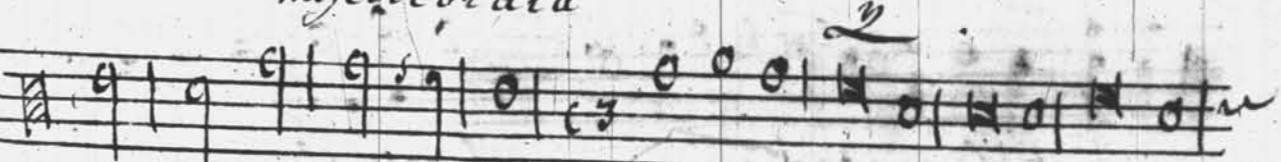


tinam. misericordia ~ ~

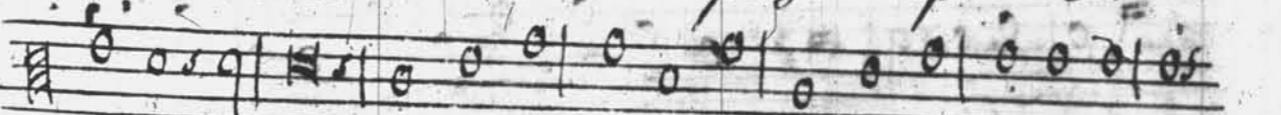
misericordia ~ ~



misericordia



et copiosa apud eū



redemptio et copiosa ~ apud eū



redemptio misericordia ~

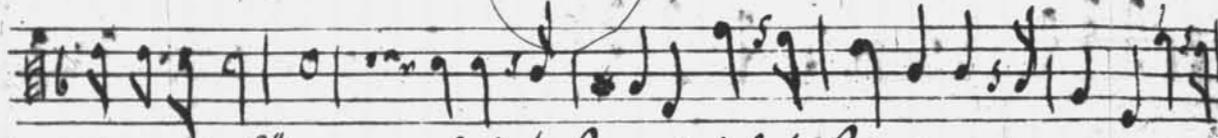
A handwritten musical score for three voices (SSA). The top voice part contains the lyrics "misericordia" and "et copiosa apud". The middle voice part contains the lyrics "cum redemptio" and "et copiosa". The bottom voice part contains the lyrics "pud cum redemptio". The music consists of three staves with various note heads and rests. The score is written on five-line staff paper.

A handwritten musical score for a solo instrument, likely a flute or recorder, featuring four staves of music. The score includes lyrics in German: "Hosanna", "auch du Jesu David, Hosanna", "auch du Sohn Davids, Hosanna", and "auch du Sohn Davids, Hosanna". The score is marked with dynamic instructions like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ , and includes slurs and grace notes. The page number 67 is in the top right corner.

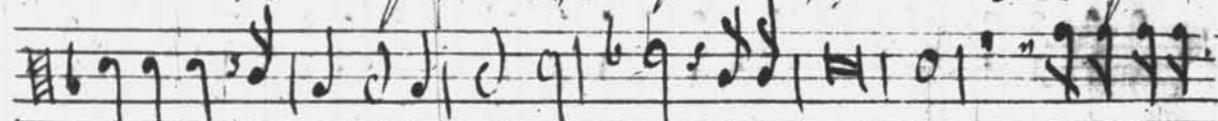
Anna *v* du lieben Jesu Christ, von Koenig David  
 Gelobet sei dir der heilige Geist in uns  
 Anna *v* Hosanna Hosanna Hosanna Hosanna  
 Anna *v* in der Hoffnung gelobet sei

68.

Sij der daouyt, gelobt sij der de heilige geest in ons  
 Anna *v* Hosanna Hosanna Hosanna Hosanna  
 na in der Hoffnung gelobt sei



na in der höfe galobat si galobat si galobat si galobat si



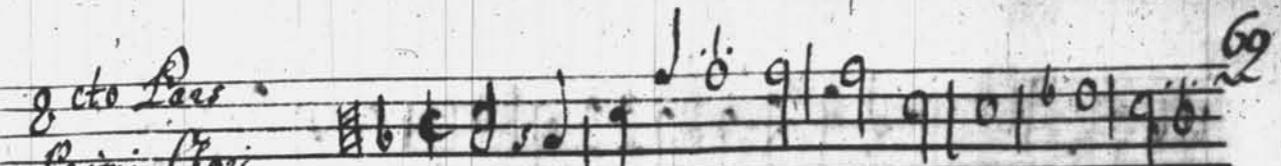
bat si galobat si galobat si galobat si galobat si galobat si



Hosanna Hosanna Hosanna



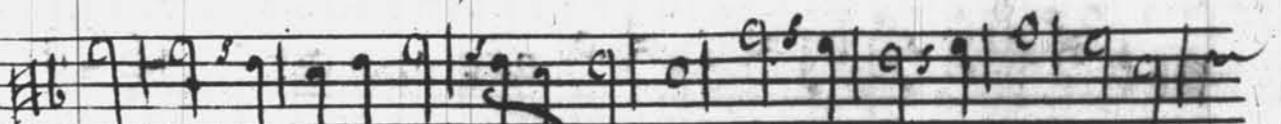
Hosanna Hosanna in der höfe.



8 cto Paes.

Primi Gloria

Repleatice in in os meum



am laude tua laude de tua, laude tua laude



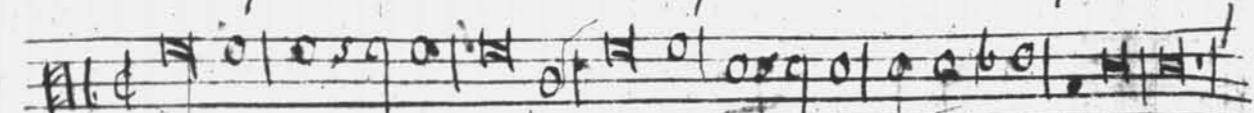
tua, alleluja alleluja alleluja



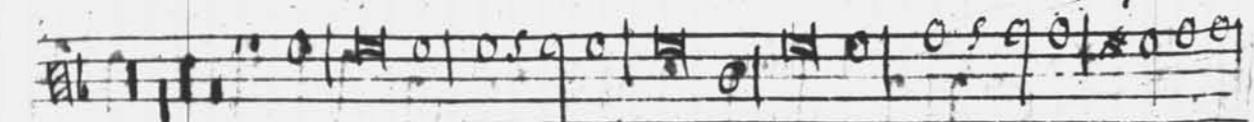
ja alleluja alleluja alleluja. let passion cantare tibi



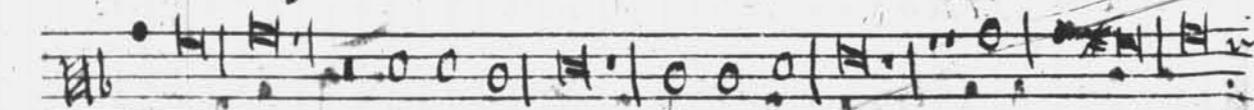
Alleluja alleluia alleluja. Gau-



debant labia mea dám cantavero tibi alleluja

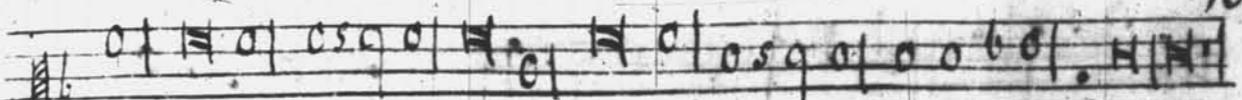


Gaudiebant labia mea dám cantavero tibi alle-

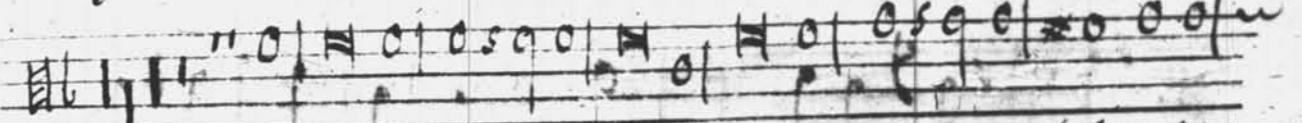


leluja. et alleluja 2 Alleluja

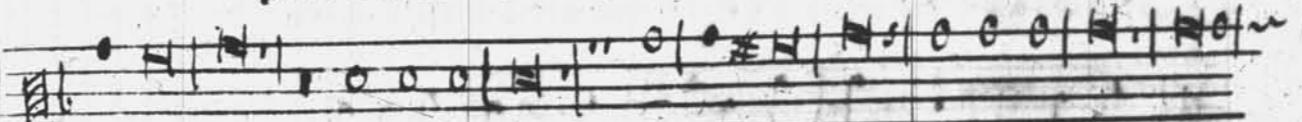
*Gau*



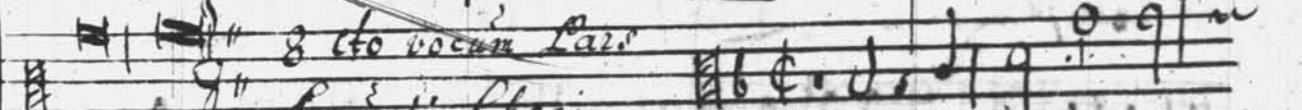
Gaudiebant labia mea dám cantavero tibi alleluja.



Gaudiebant labia mea dám cantavero tibi alle-



luja et alleluja 2 2 alle-



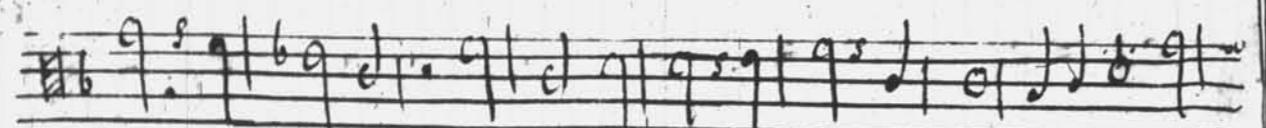
*8 cto vocum pars.*



*Secundi Chori.*



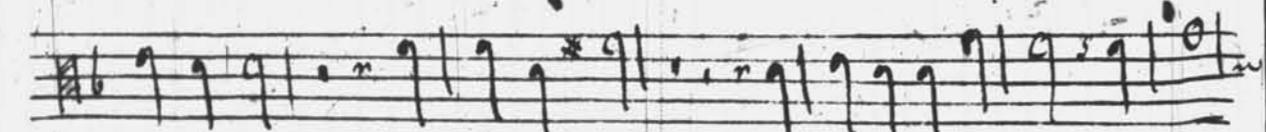
*Repligatur os meam*



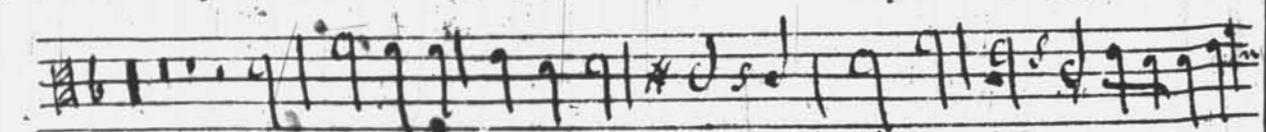
meum, os meum laude tua laude tua laude



de tua Alleluja Al-

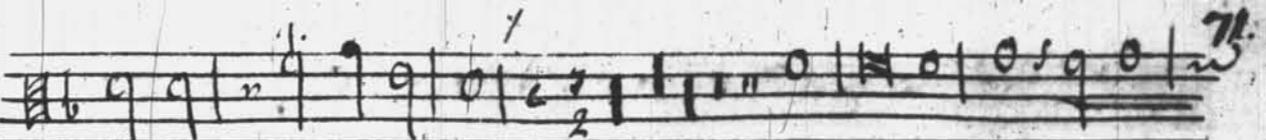


leluja Alleluja Al-

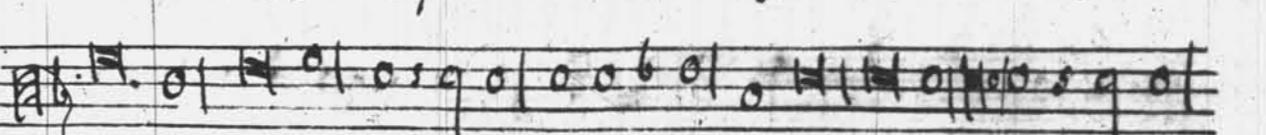


ut possem cantare tibi Alleluja Al-

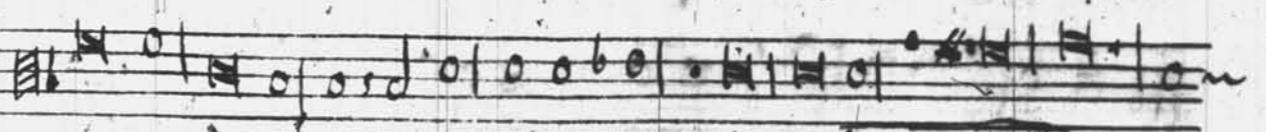
*D* Al-



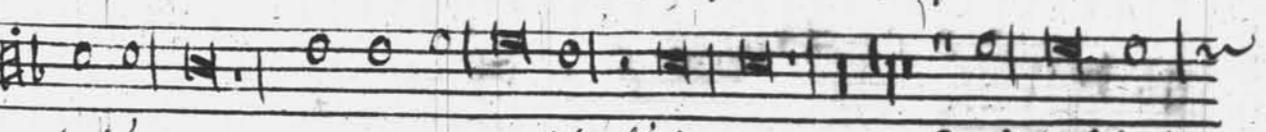
Alleluja Gaudiebant labia



mea dām cantavero tibi Alleluja Gaudiebant labia



mea dām cantavero tibi Alleluja Alleluja Al-



leluja Alleluja Al-

*G* Al tabia

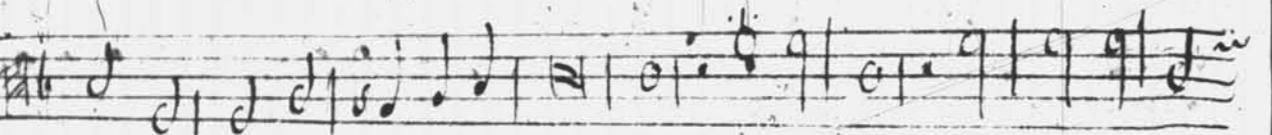
A handwritten musical score for organ and choir. The score consists of four systems of music, each with two staves. The top staff is for the organ, featuring a basso continuo part with a red basso continuo symbol and a soprano part. The bottom staff is for the choir, with parts for tenor, bass, and soprano. The music is written in common time, with various dynamics and performance instructions. The lyrics are in Latin, referring to saints, triumphators, and the final judgment.

Isti s̄ant, triumphatores  
imphatores et amici Dei, et amici Dei, qui  
contemnentes j̄assa Principū mcederant p̄d̄mia āerna.  
modo coronantur, et accipiunt palau aū aū

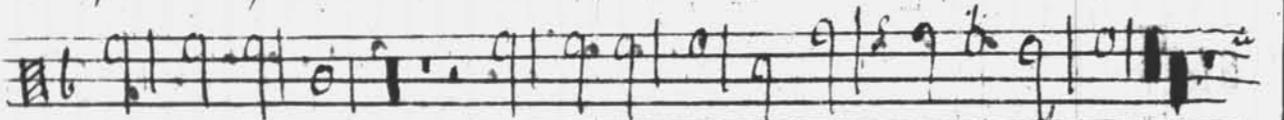
Johann Sebastian Bach

A handwritten musical score for organ and choir. The score consists of two systems of music. The top system is for organ, featuring a single melodic line with various note heads (eighth, sixteenth, thirty-second) and rests. The bottom system is for choir, containing three parts: soprano, alto, and basso. The lyrics are written in Latin. The first part of the lyrics is: "mam. isti sacerdoti, qui venerantur eis". The second part continues: "la magna tribula, actione. et la verunt stolas suas in sanguine agni, modo coronan-". A small note above the basso part reads "hac herba bis canenda". The third part of the lyrics is: "tum et accipiunt palauum manum". The score is signed "Istic" at the bottom right.

8 cto voc: pars  
 Secundi Chor: 73  
 isti sunt triumphatores  
 et amici Dei  
 Qui contemnerent iusta Principia meruerunt prae-  
 mium  
 a altera modo coronantur  
 et accep-  
 tipient



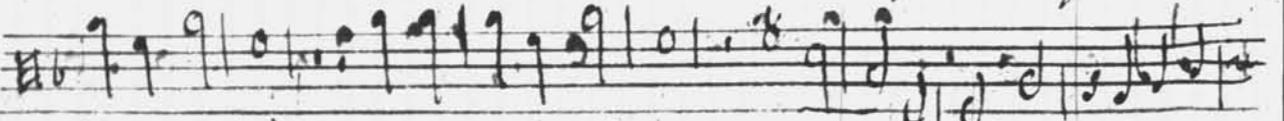
cipient palam manum. Iste dicit qui venerant



la magna tribulatione.



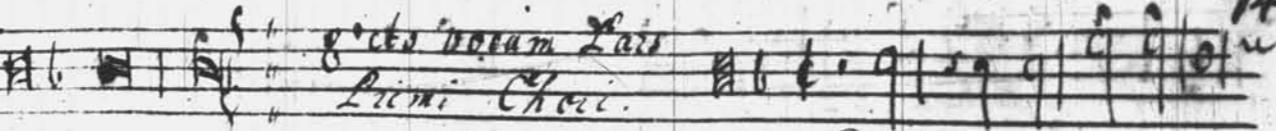
et laverant stolas suas in sanguine electri, modo



coronatae

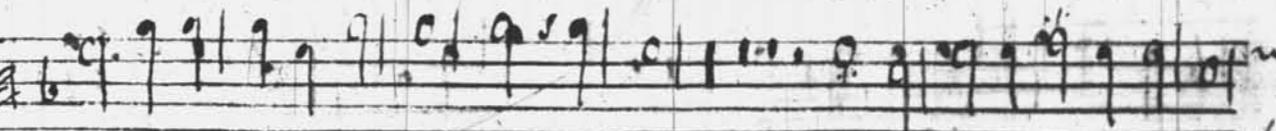
et accipient palam

*manum*



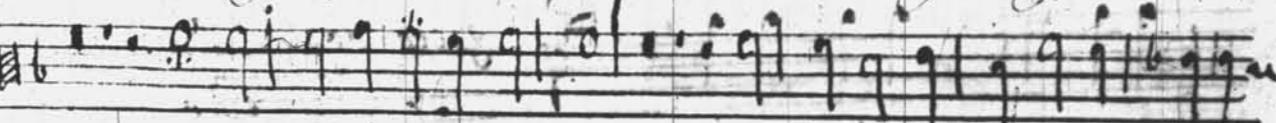
manum

Gloria et hono-

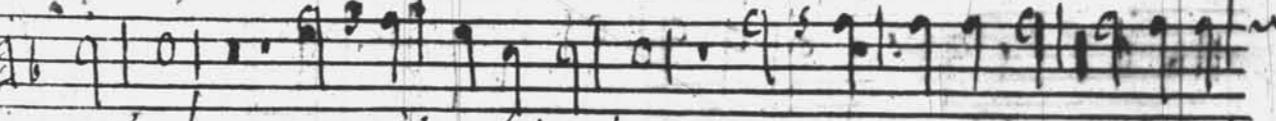


re coronasti eam Domine.

et constitueristi eam



super opera manuum su-



arum manuum tuarum

manu-



am

um tuarum. Et constitueris eam, Super opere

ea manuam tuarum manus tuarum

8. cto vocum pars secundi Chori

mandum tuarum.

Gloria et honore coronasti eam Domi

ne

75  
m, Et constitueris eam

Super opere manuam tuarum manus tua-

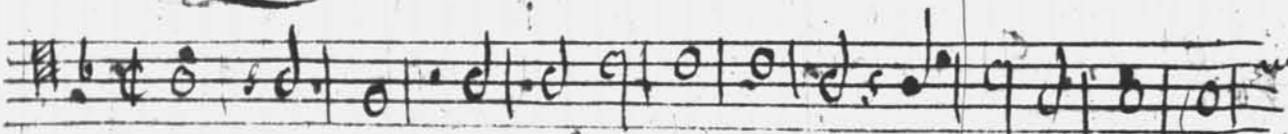
rum manus tuarum Et constitueris e-

um, Super opere mandum tuarum manus tua-

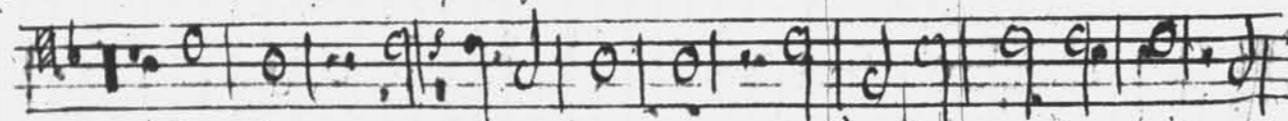
rum



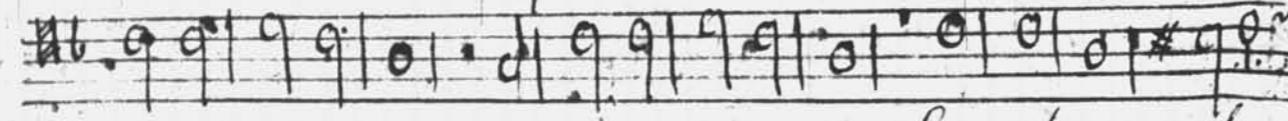
zam manum tuam.



Domine quinq; talenta tradidisti mihi.

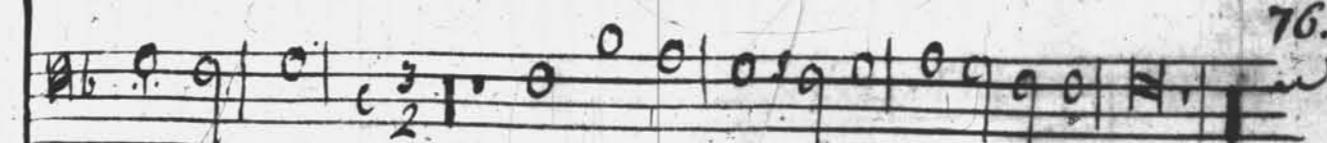


Ecce uilia quinq; superlucratus sum.

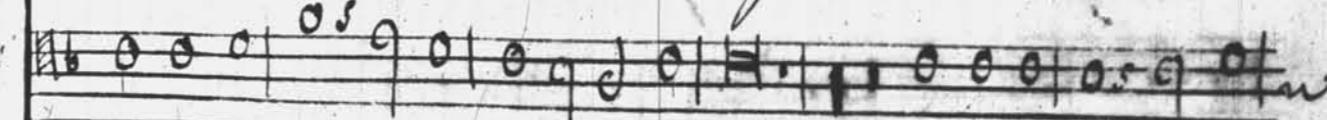


serve bone et

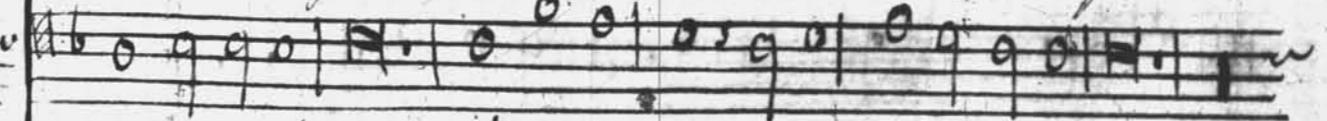
*fidelis.*



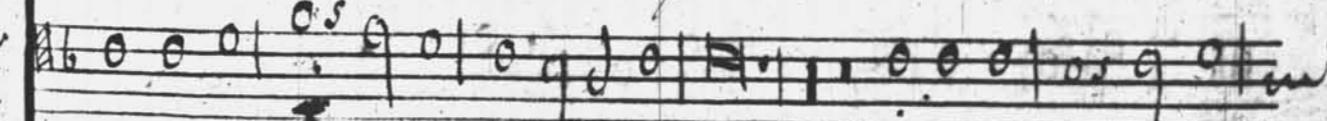
fidetis. intra in gaudium Domini tui.



Intra in gaudium Domini tui intra in gaudium

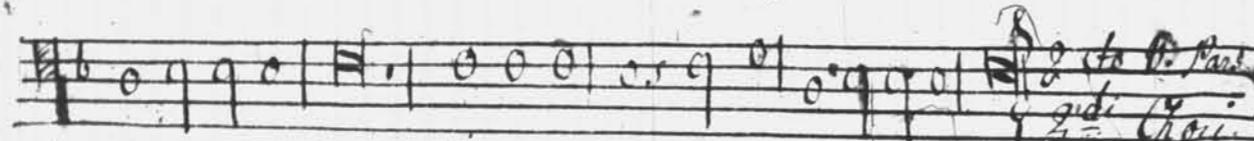


Domini tui. intra in gaudium Domini tui.

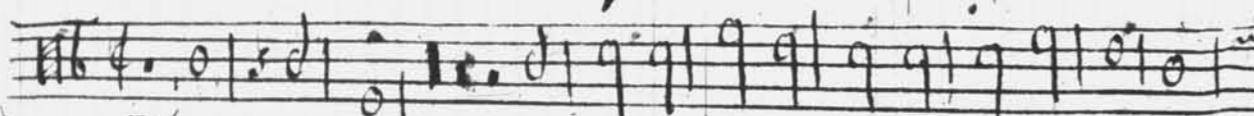


Intra in gaudium

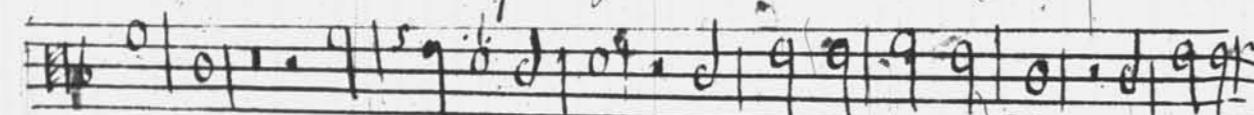
*Domini.*



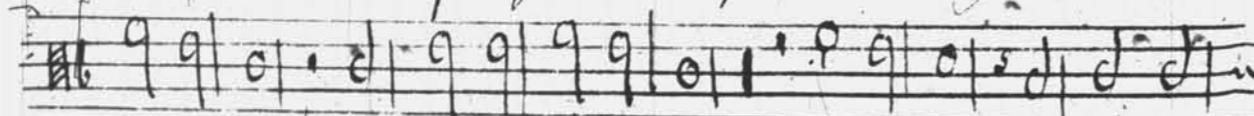
Domine tui. *Intra in gaudium Domini tui.*



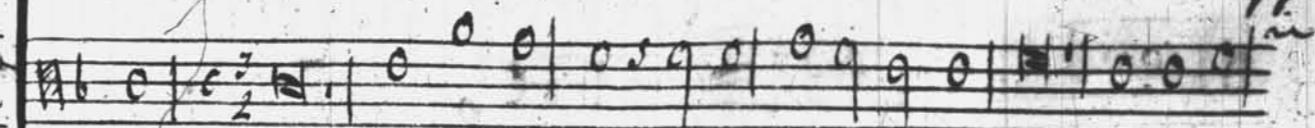
Domine, quoniam talenta tradidisti mihi.



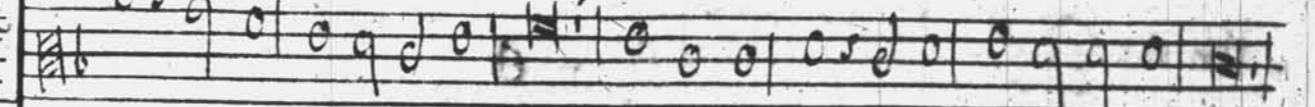
Ecce, alia quoniam Superlucratus fai,



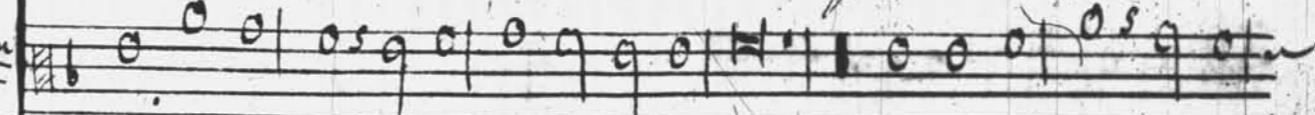
Superlucratus fai. *er de bene et si-*



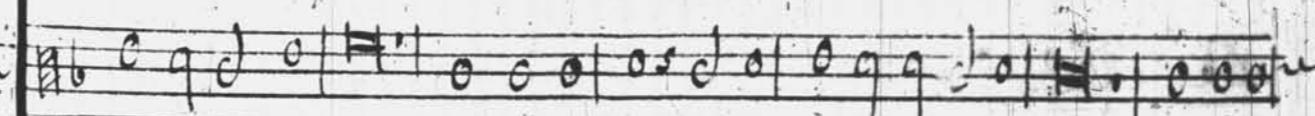
delis. *Intra in gaudium Domini tui*



*Intra in gaudium Domini tui.*



*Intra in gaudium Domini tui.*

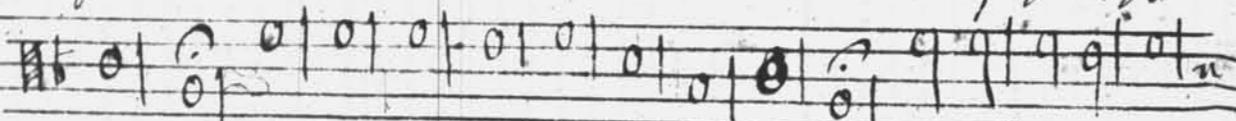


*Intra in gaudium Domini tui. Intra in  
gaudium.*

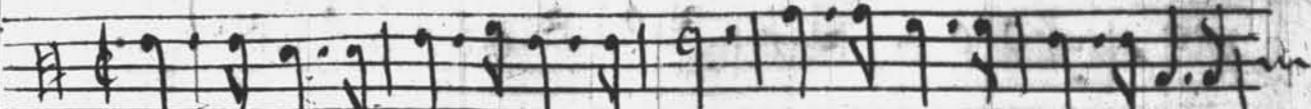
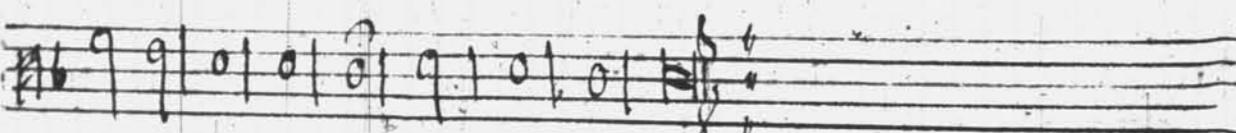
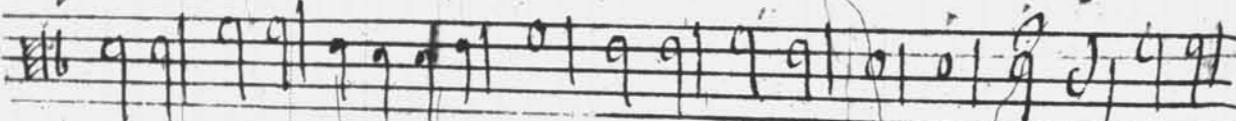


gaudium Domini tui.

Au Pidu wj gau fil



ga aud. ite.



Veni Sancte Sancte Spiritus, Veni Sancte Sancte Spiritus.



Veni Sancte Spiritus. Reple tuorum corda

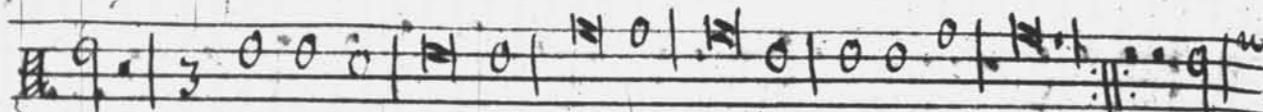


corda fidelicum. Et tui amoris in eis ignem accende

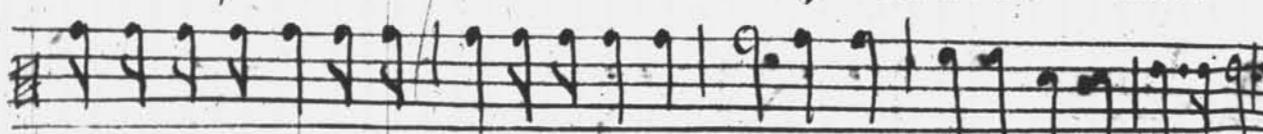


et tui amoris in eis ignem accendi Veni Sancte Sancte Spiritus

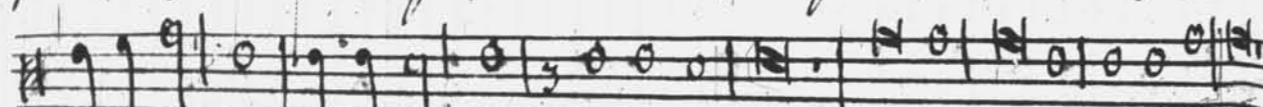
*bus*



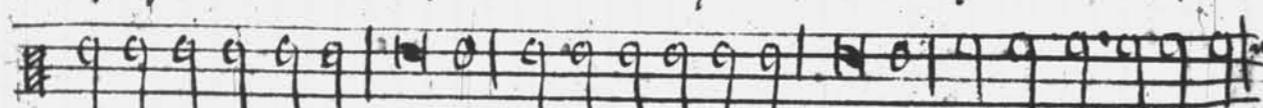
tus. Reple tuorum corda corda fidelium. Qvi



per diversitatem lingvarum cunctarum gentes in unitate fidei

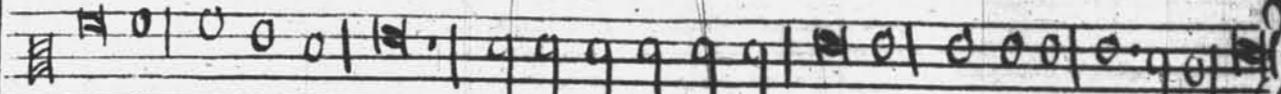


congregasti Alleluja, Alleluja, Alleluja Alleluja



Alleluja, Alleluja et Alleluja Alleluja, Alleluja alle

luja.



luja Alleluja et Alleluja et Alleluja et Alleluja et Alleluja.

Scripto q  
Canticu  
Anno 1945  
d. 188

— 26 Februari a. 1945

A handwritten musical score for organ and choir. The score consists of four systems of music, each with two staves. The top staff is for the organ, featuring a single melodic line with various note heads and rests. The bottom staff is for the choir, showing multiple voices with different line thicknesses. The music is written in common time, with a mix of major and minor key signatures. The lyrics are in Latin, including "tus. Reple tuorum corda corda fidelium.", "per diversitatem lingvarum cunctarum gentes in unitate fidei congregasti alleluja, alleluja, alleluja alleluja", and "Alleluja alleluja alleluja alleluja alleluja". The score is written on five-line staves with vertical bar lines indicating measures.

A handwritten musical score for a single melodic line. The staff begins with a clef, followed by a sharp sign indicating the key signature. The time signature is common time (indicated by 'C'). The melody consists of eighth-note patterns. The lyrics 'Alleluia' are written below the staff, with each word aligned with its corresponding musical note.

Scipio  
Caecilius  
A. d. 172

~ 26 Februarie an 1945