

Missa Quarta +

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings. There are some ink smudges and corrections in the middle of the piece.

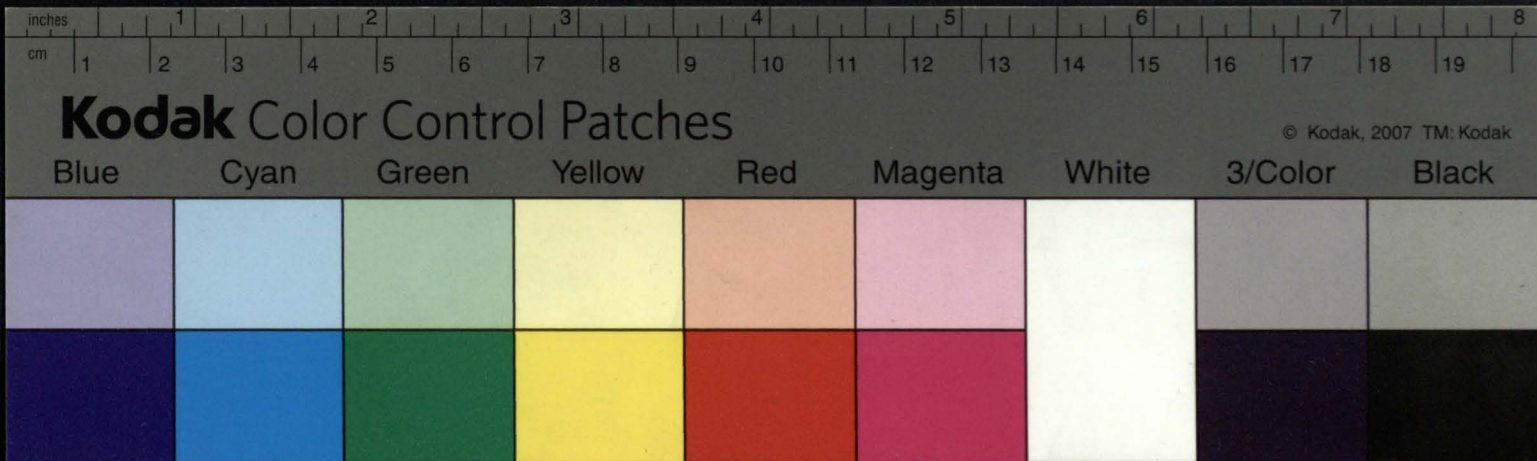
Kirie

Kirie

Handwritten musical notation on two staves, continuing the piece. It features complex rhythmic patterns and some ink corrections.

Handwritten musical notation on two staves, continuing the piece. It includes various note values and rests.

Christe



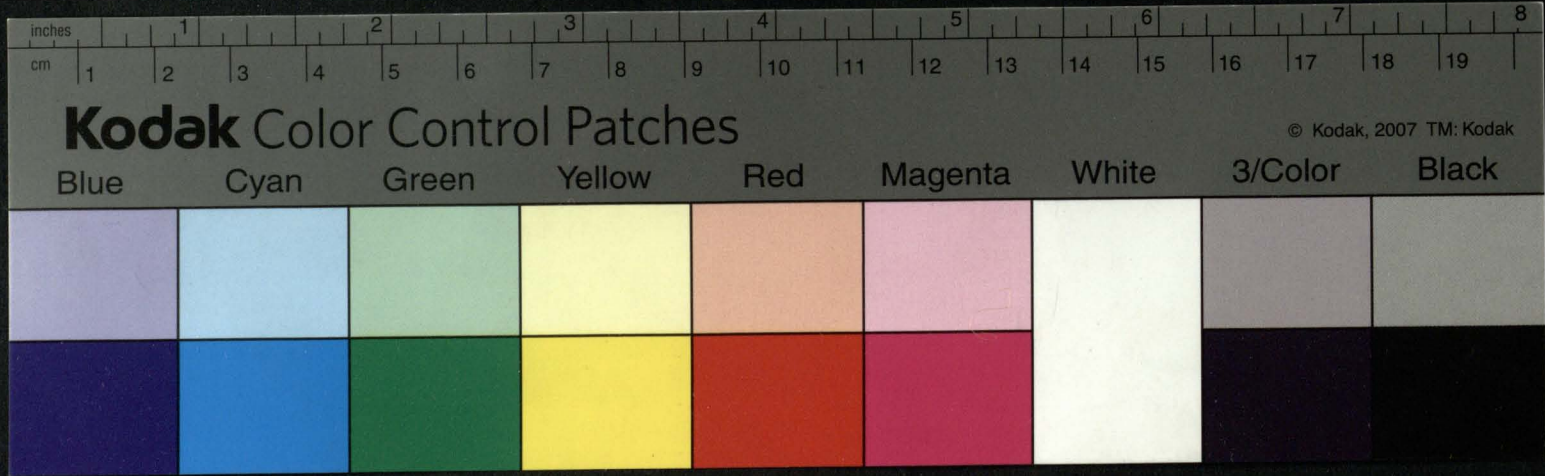
Handwritten musical notation on two staves. The notation includes various notes, rests, and bar lines. A circled '2' is written at the end of the first staff.

kirie

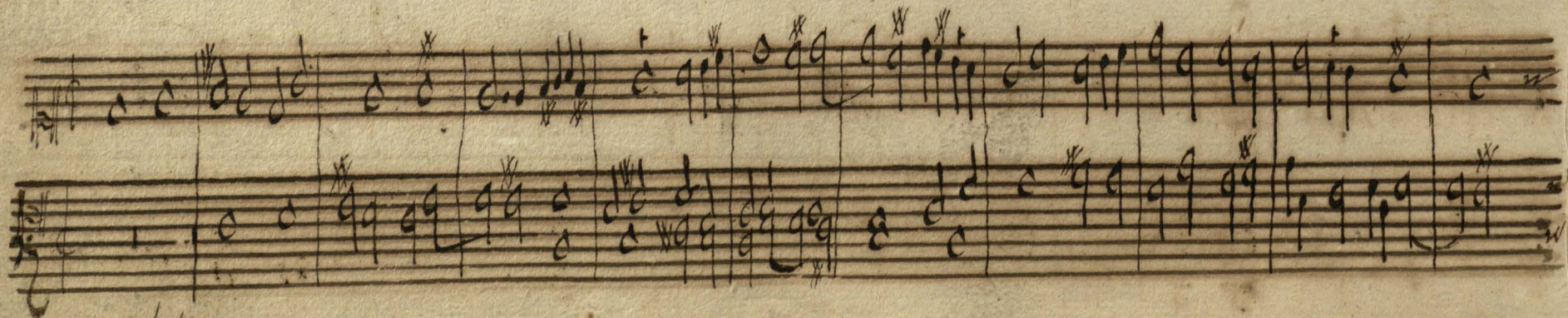
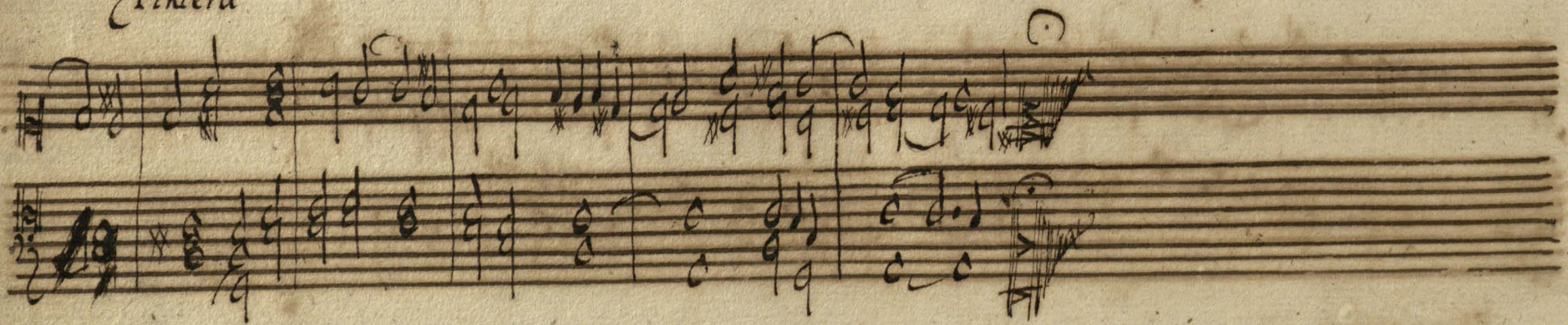
Handwritten musical notation on two staves, continuing the piece. The notation is dense with notes and rests.

kirie o'fania

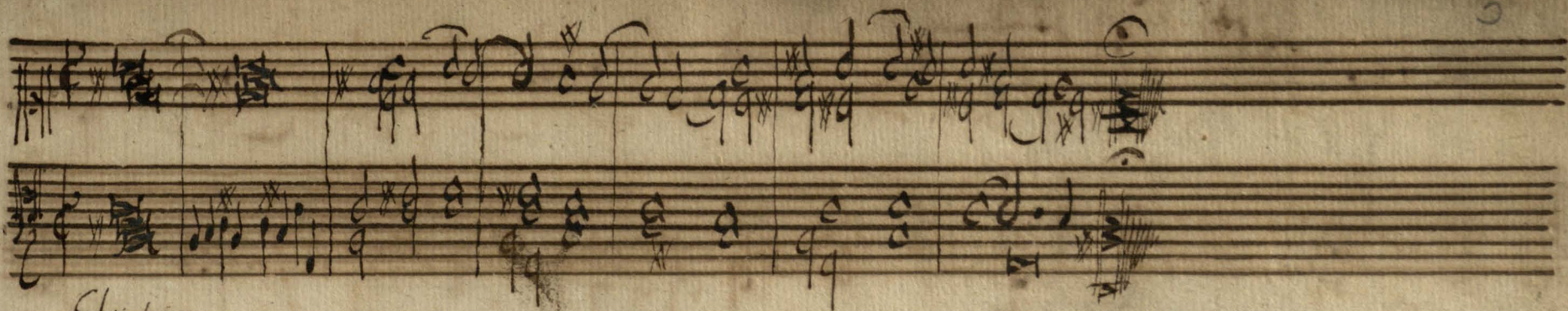
Handwritten musical notation on two staves, concluding the piece. The notation includes notes, rests, and a final cadence.



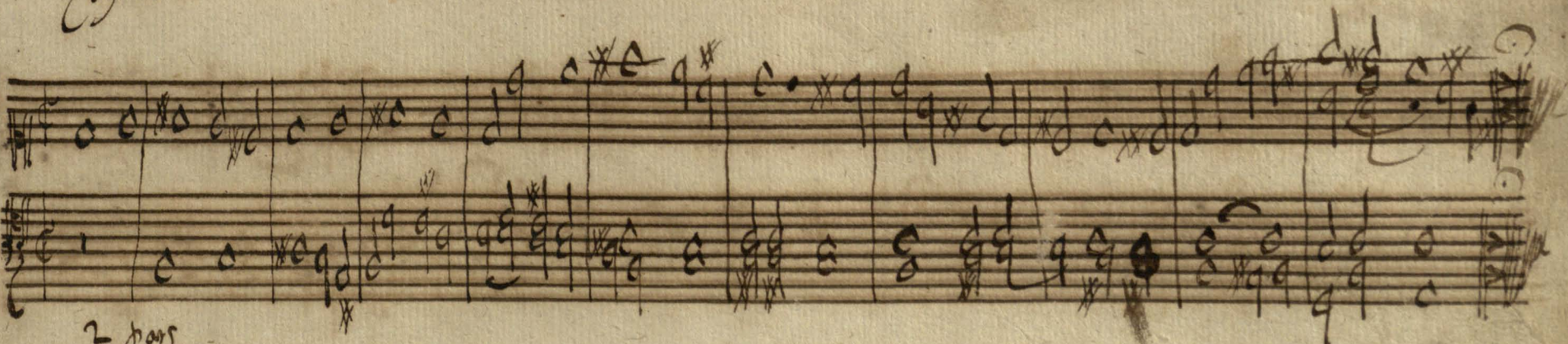
Et intera



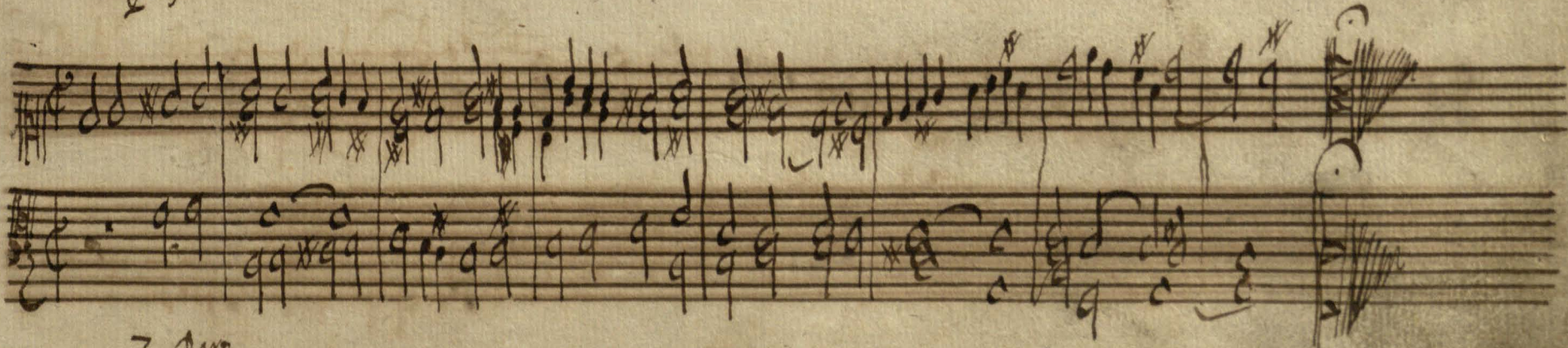
2da pass



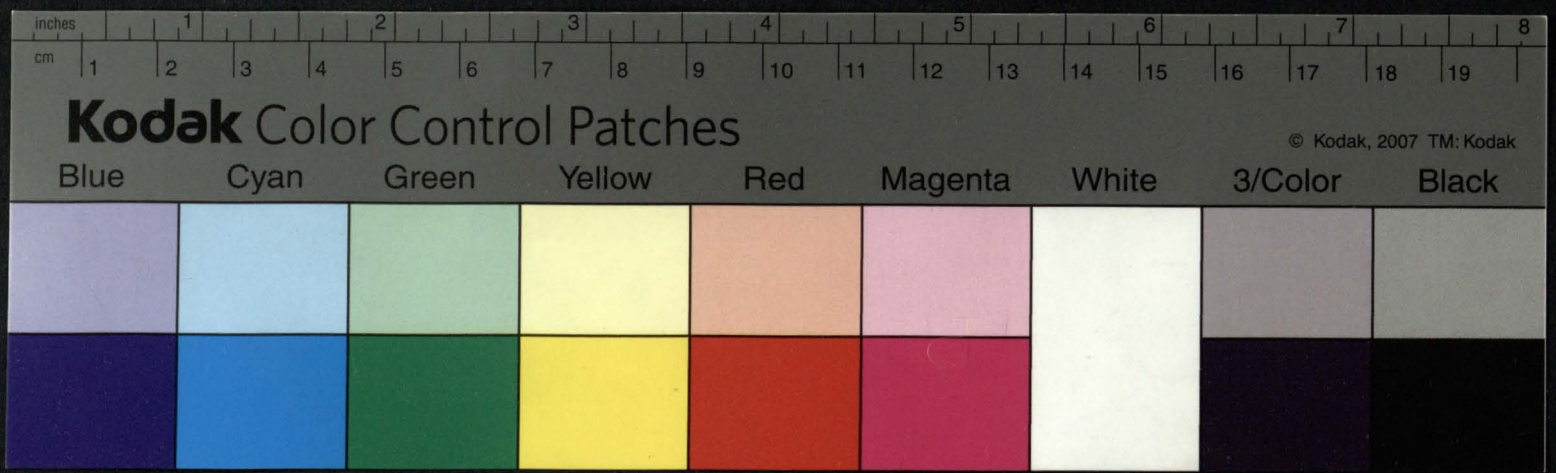
Stjntera



2 pars



3 pars



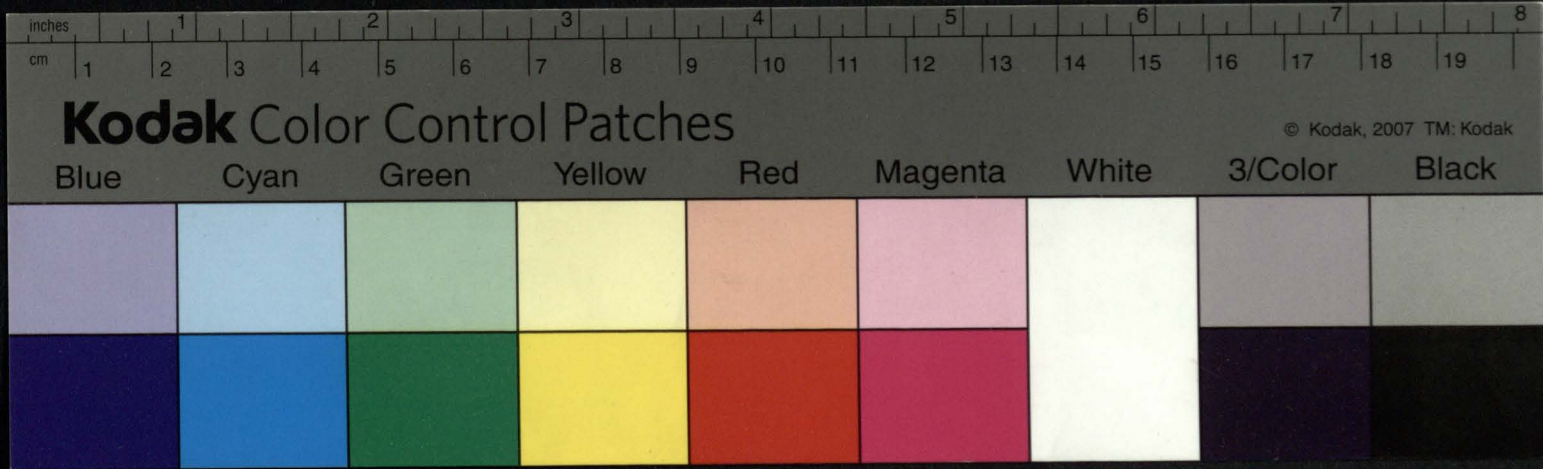
Sandus



2 pas



3 pas



Handwritten musical notation on two staves. The notation includes various notes, rests, and bar lines. A handwritten number "40" is visible in the upper right corner of the first staff.

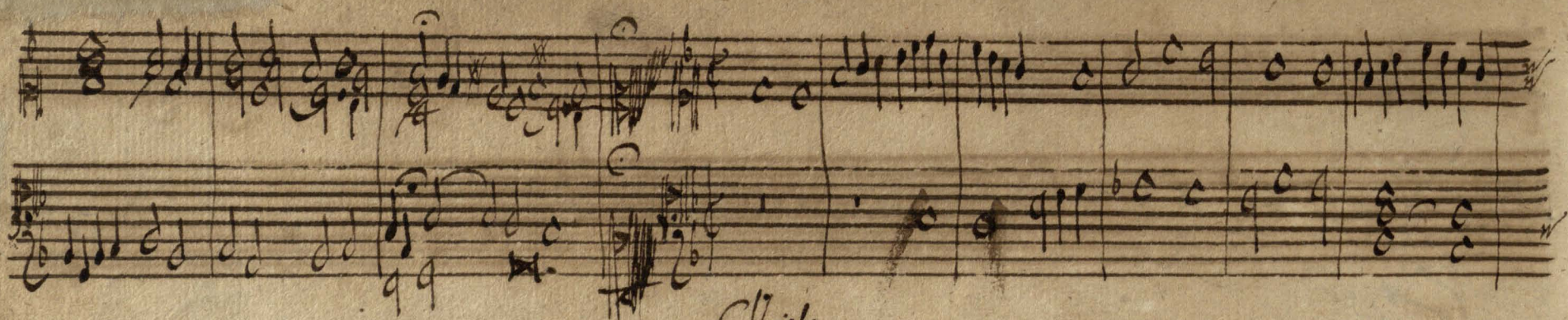
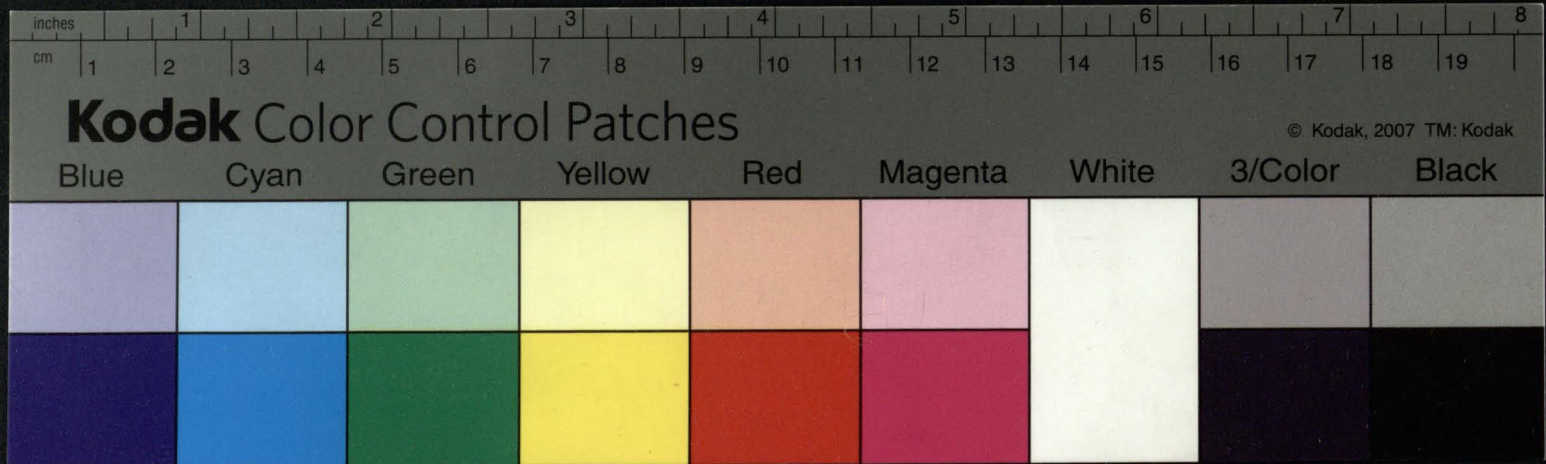
gnay

Handwritten musical notation on two staves, continuing the piece. The notation includes various notes, rests, and bar lines.

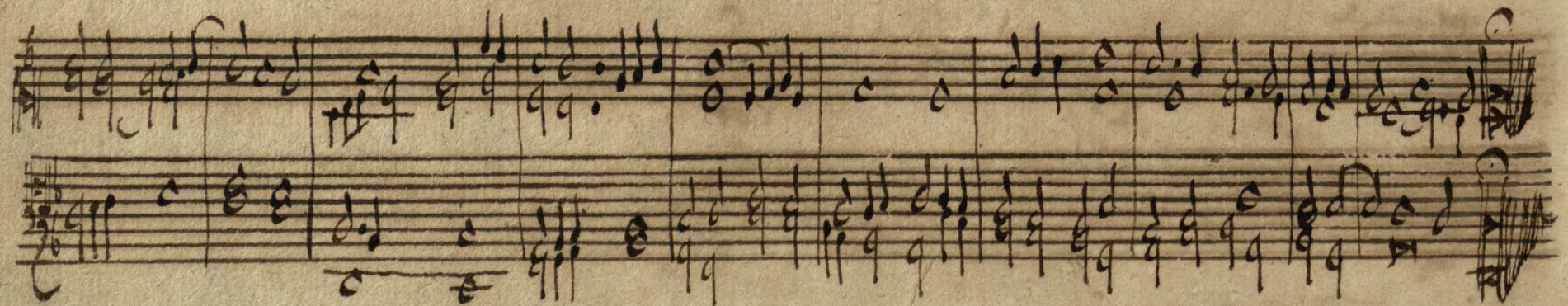
Kirije Fons Donitatis

kirie

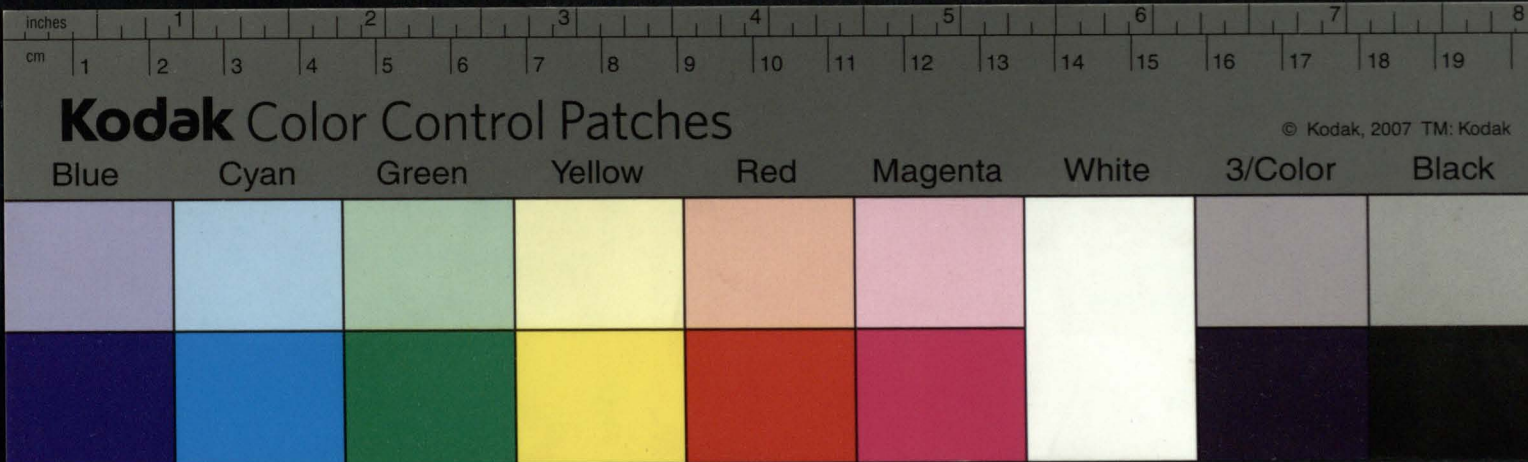
Handwritten musical notation on two staves, continuing the piece. The notation includes various notes, rests, and bar lines.

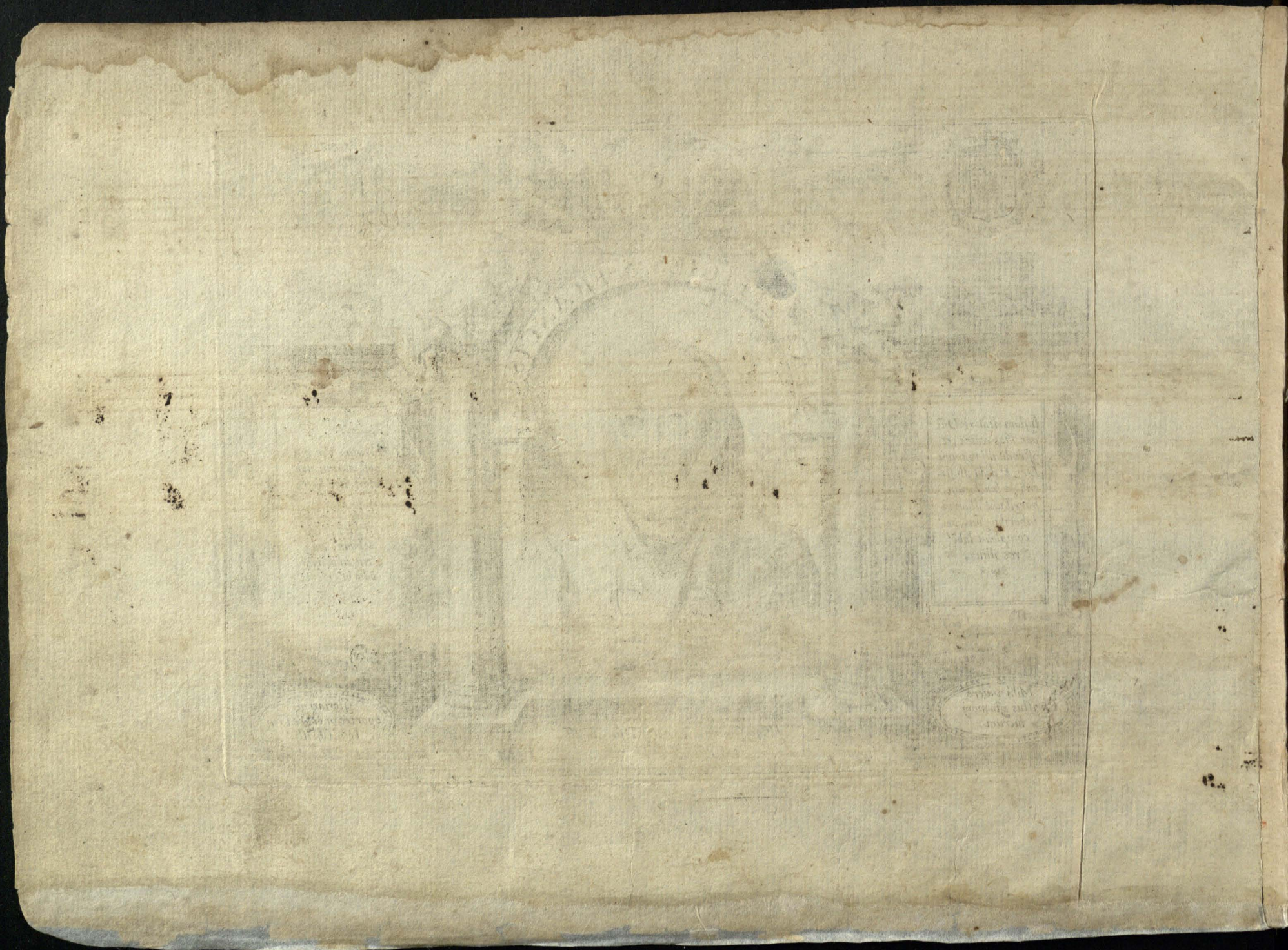
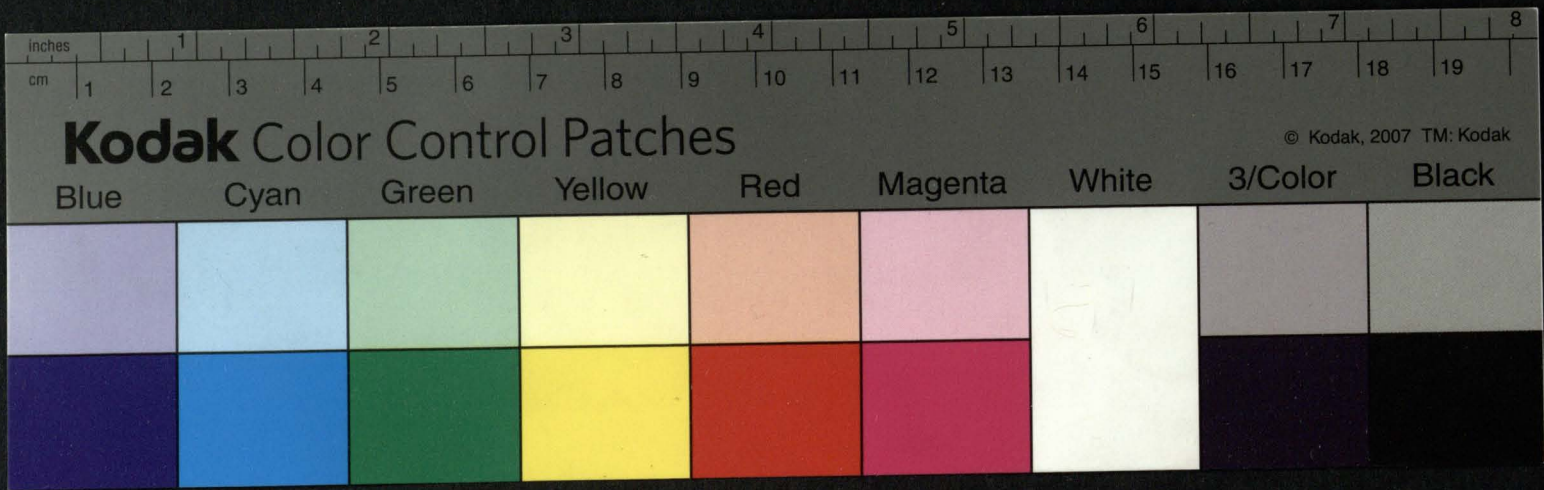


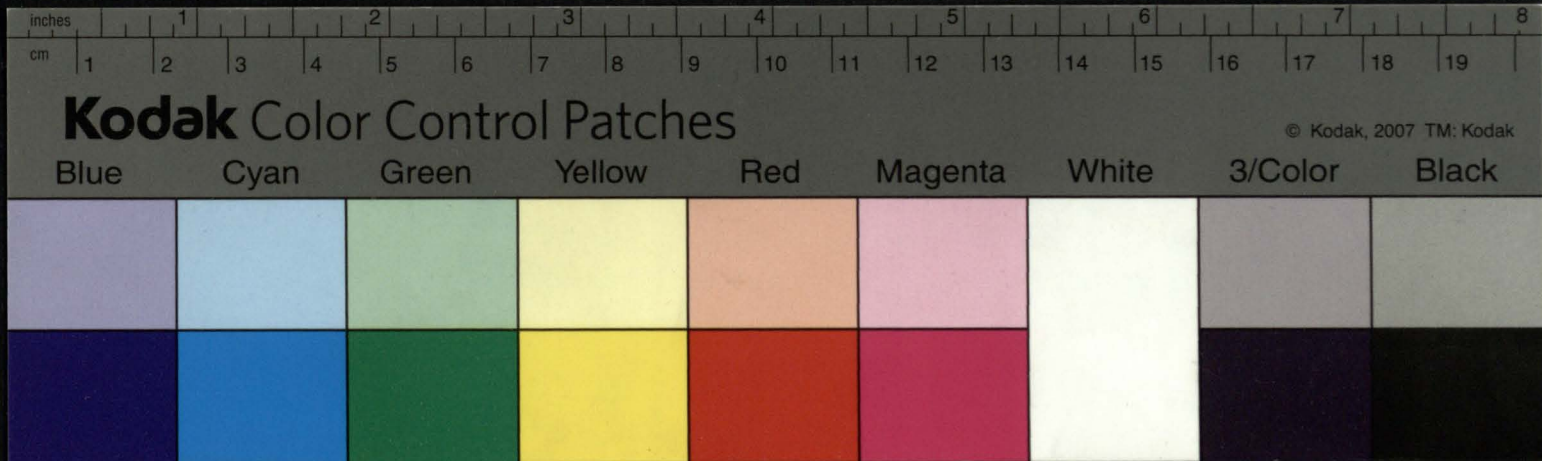
Christa



kinie







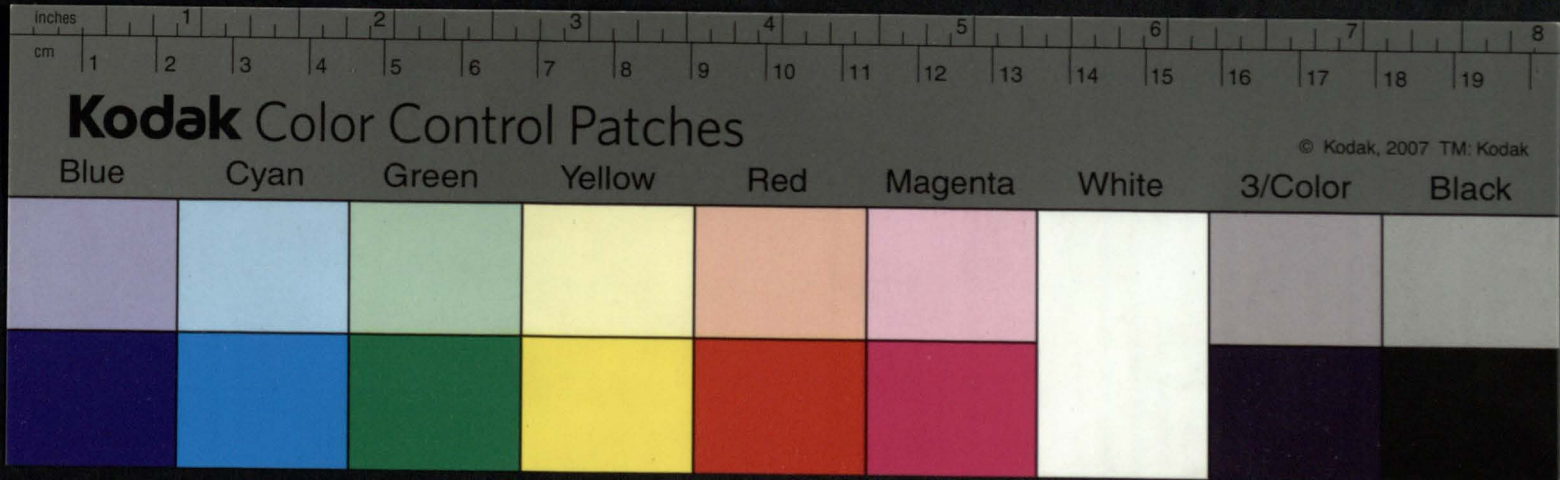
Kirie ostatnia

Handwritten musical notation for the piece "Kirie ostatnia". It consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment with a bass clef. The music is written in a cursive, handwritten style. A circled number "6" is written in the upper right corner of the page.

Et intera

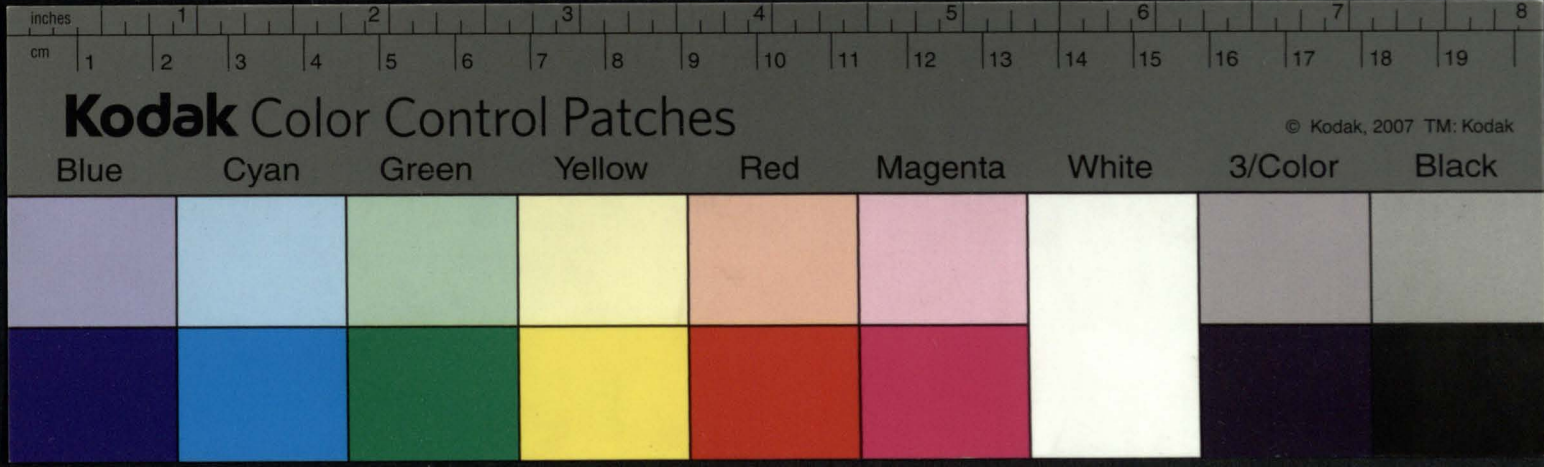
Handwritten musical notation for the piece "Et intera". It consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment with a bass clef. The music is written in a cursive, handwritten style.

Handwritten musical notation for the final section of the manuscript. It consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The bottom staff is a piano accompaniment with a bass clef. The music is written in a cursive, handwritten style.



Handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The notation includes notes, rests, and dynamic markings such as *2 P_{ms}*. The paper shows signs of age, including foxing and some staining. A small rectangular piece of paper is attached to the right edge of the main sheet, containing a few additional notes.

F30-119



Żywota w dobre przemienienie

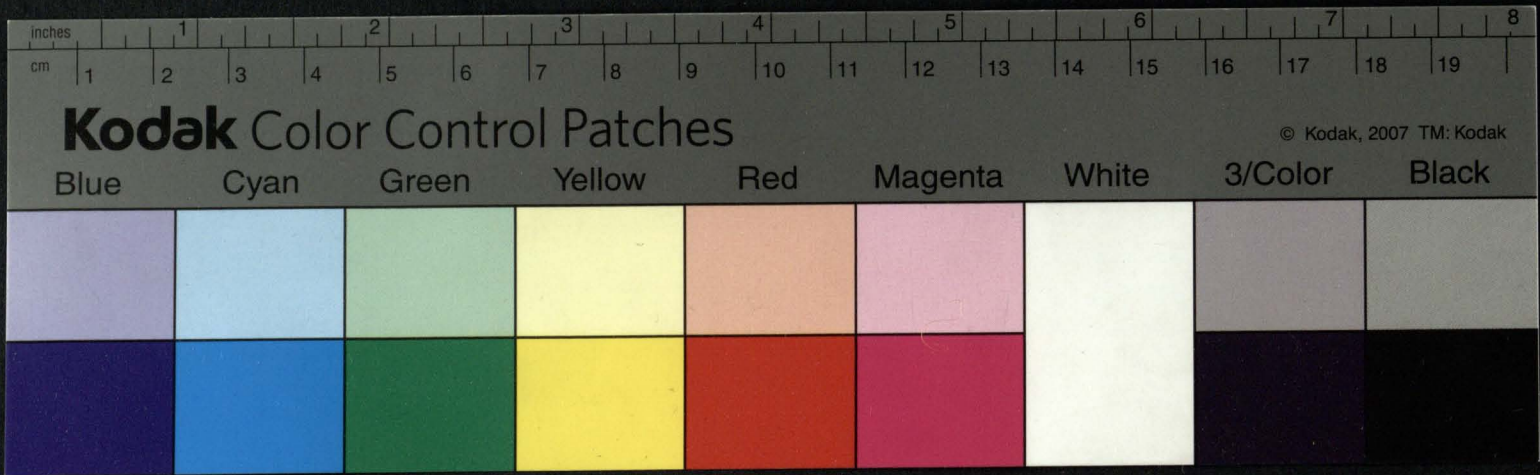


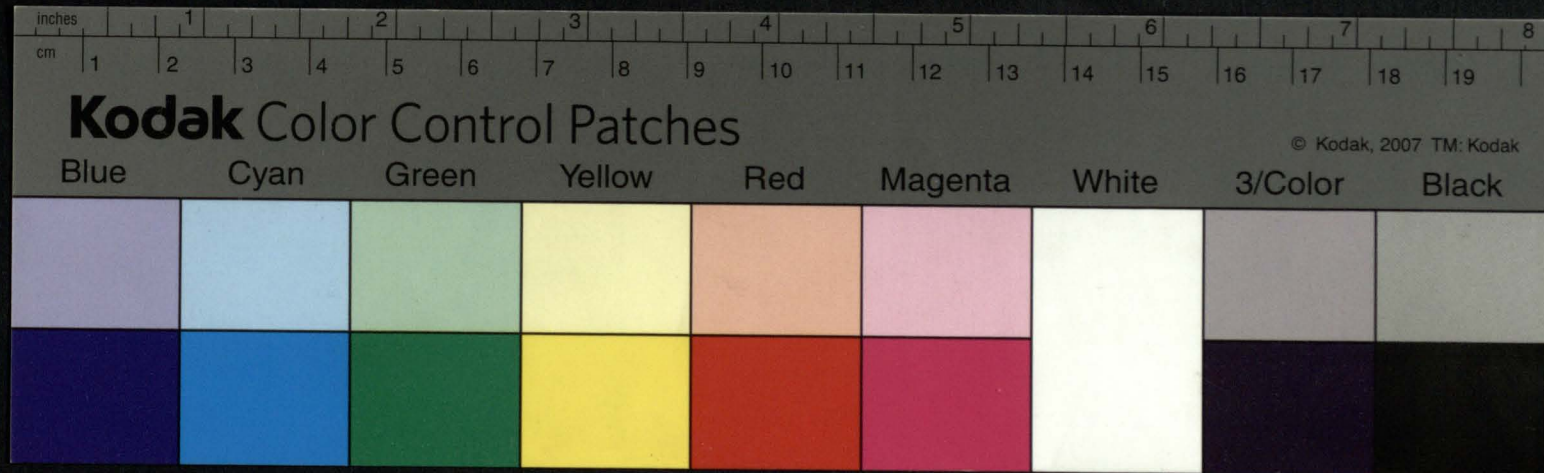
1644. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

A Franciscum Crucifixi imago alloquitur. *B* Equum & pannos vendit. Pecuniam offert Sacerdoti. S. Bonau. cap. 2.

3

D Franciszka, Crucifixa obraz mowi. Konia y szaty przedaie. Pienigdze oddaie Kaplanowi.





Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. A handwritten number "8" is visible in the upper right corner of the staff.

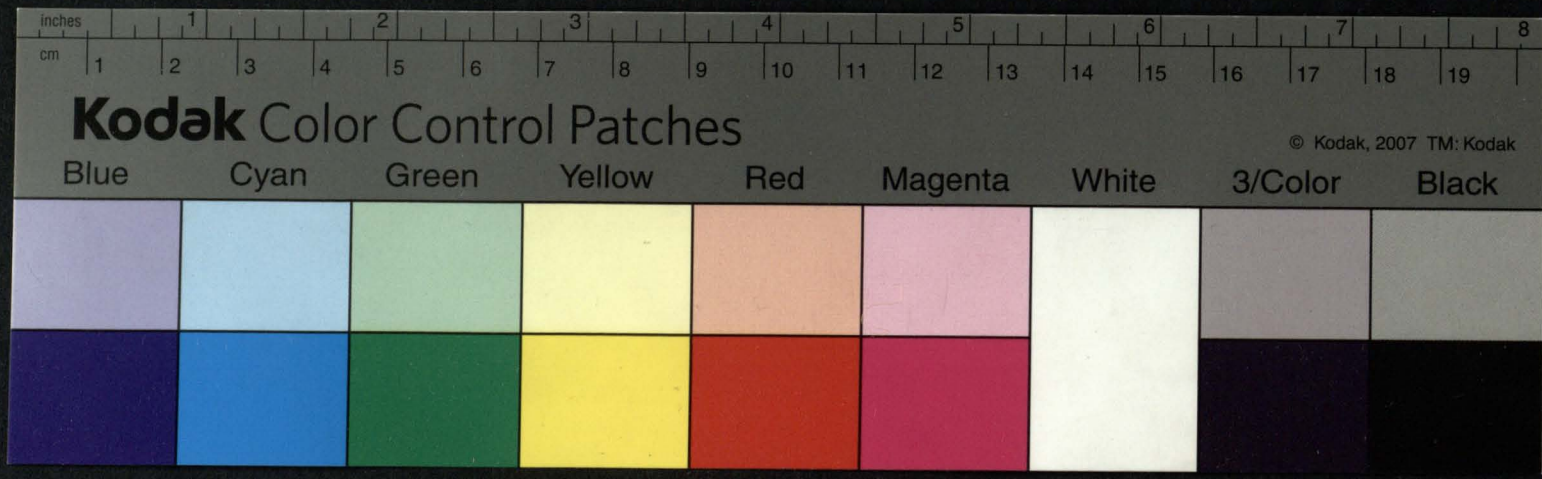
Kyrie ostacie.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. A handwritten number "9" is visible in the upper right corner of the staff.

Tempore Adventy. Perambulum Nativy.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings.

Kyrie.



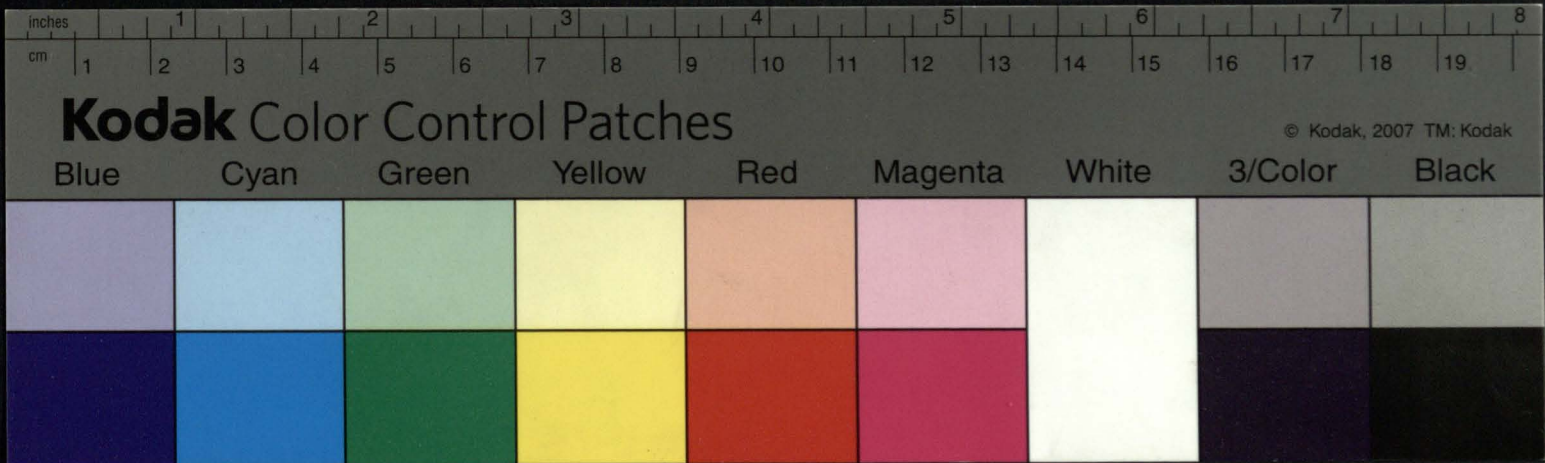
Handwritten musical notation on a single staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of notes and rests, with some notes beamed together. The paper shows signs of age and wear.

Christe.

Handwritten musical notation on a single staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of notes and rests, with some notes beamed together. The paper shows signs of age and wear.

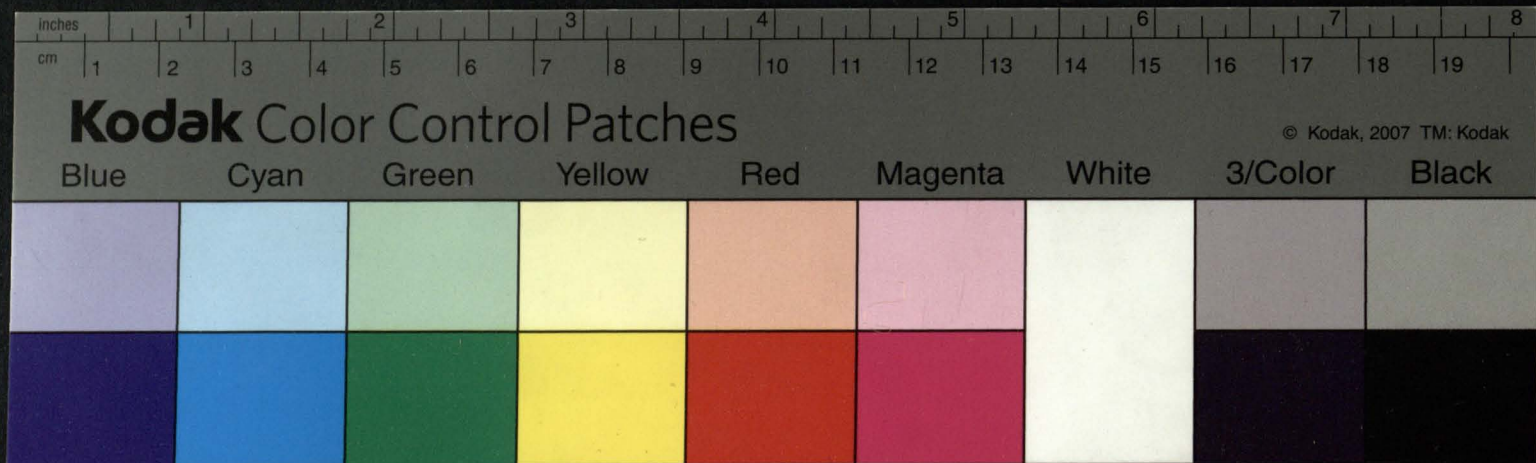
Kyrie.

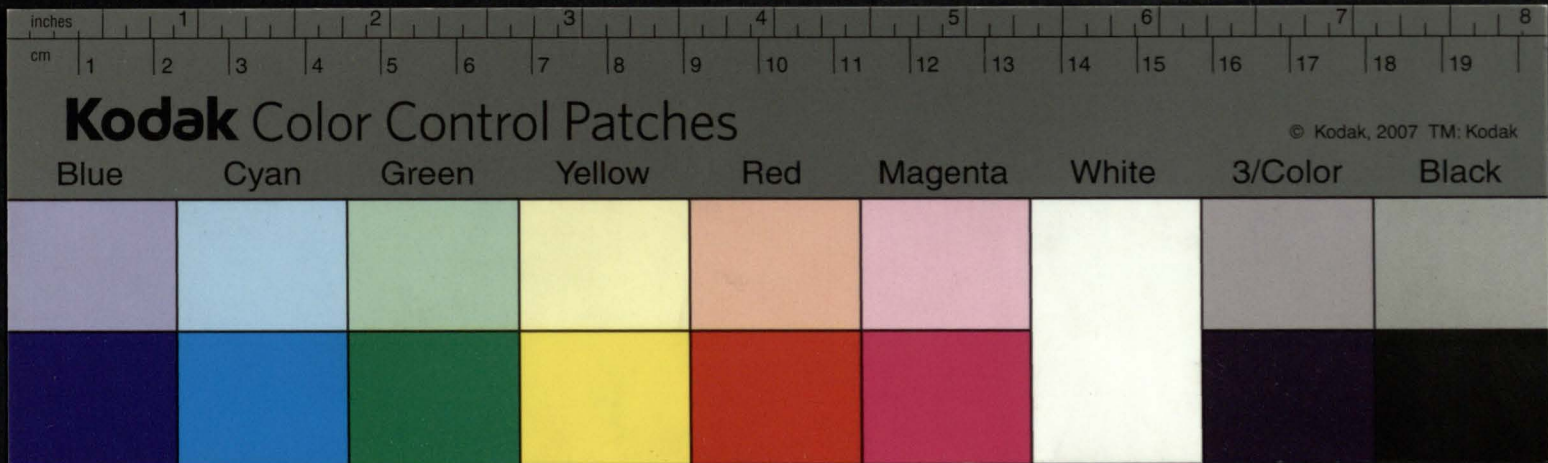
Handwritten musical notation on a single staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of notes and rests, with some notes beamed together. The paper shows signs of age and wear.



^A Reparat tres Ecclesias. ^B A patre in carcerem conjicitur. ^C Institutum S. Francisci a Deo patre
 Christi intercessione impetratum, comprobatur. *Conform. fruct. 9.* ^D Christi signifer Franciscus
 Crucis signo leuato, visus est multos ad Christum perducere.

Naprawia trzy kościoły. Biee w więzieniu wrzucia. Zakon Franciszka Świętego od Boga byćca przez przyczynę
 Chrystusową uproszony dowodzie. Chrystusow Chorgij zaproszeniem, Krzyż znalez widzial wie wie do
 Chrystusa prowadzicy.





Handwritten musical notation for the first system, consisting of two staves with various notes and rests.

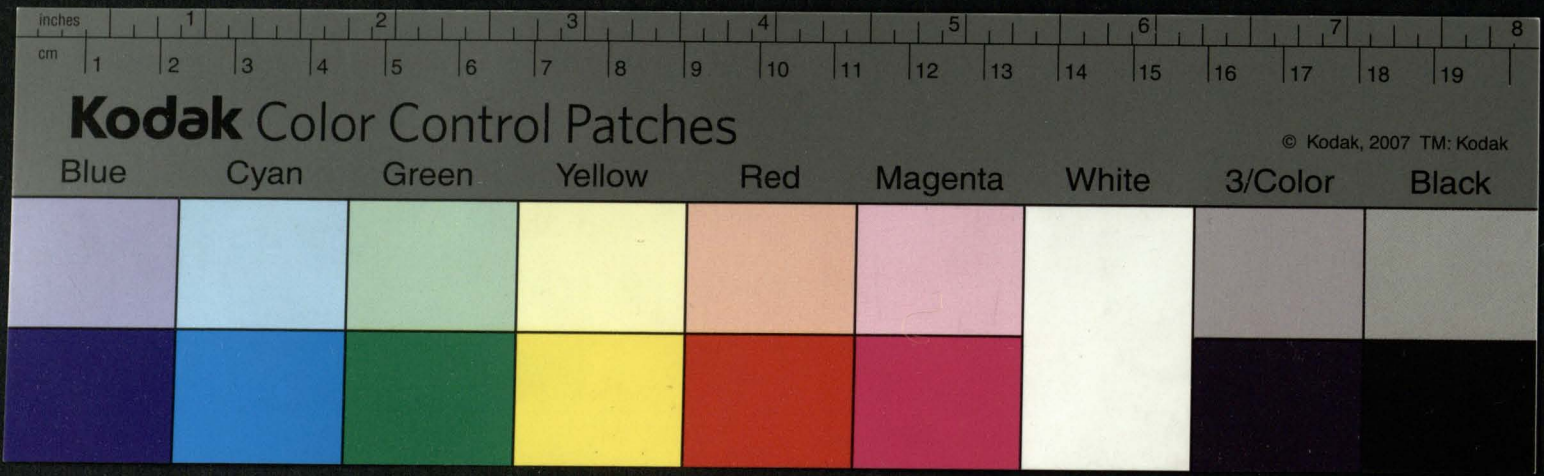
Starie Kirije.

Handwritten musical notation for the second system, consisting of two staves with various notes and rests.

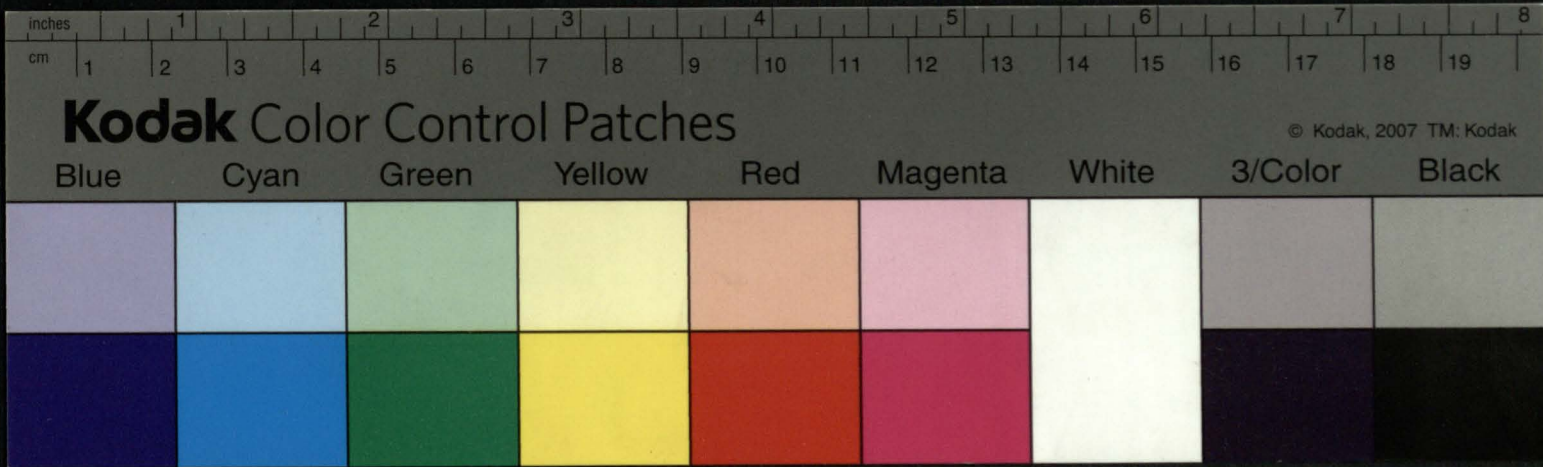
Uspeta Pro Kirije Magre Bgus.

Handwritten musical notation for the third system, consisting of two staves with various notes and rests.

Kirije Magre Bg.



Handwritten musical score on aged paper, consisting of three systems of staves. The notation includes treble and bass clefs, time signatures, and various musical notes and rests. The word "CHRISTE" is written in large, stylized letters across the first system. The word "Kyrie" is written in a decorative script above the second system. The word "Statue Kyrie" is written in a decorative script below the third system. The paper shows signs of age, including discoloration and some wear at the edges.



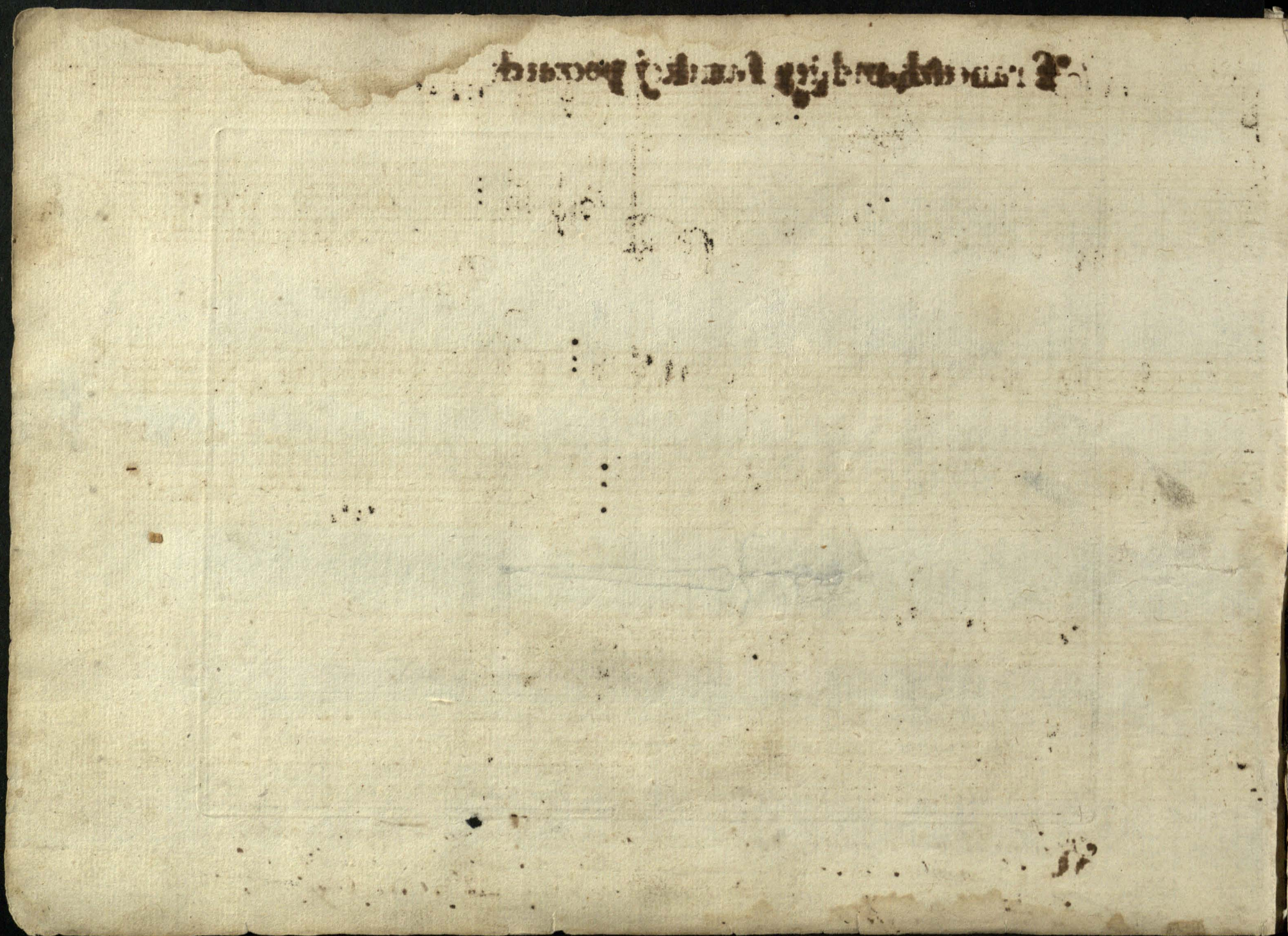
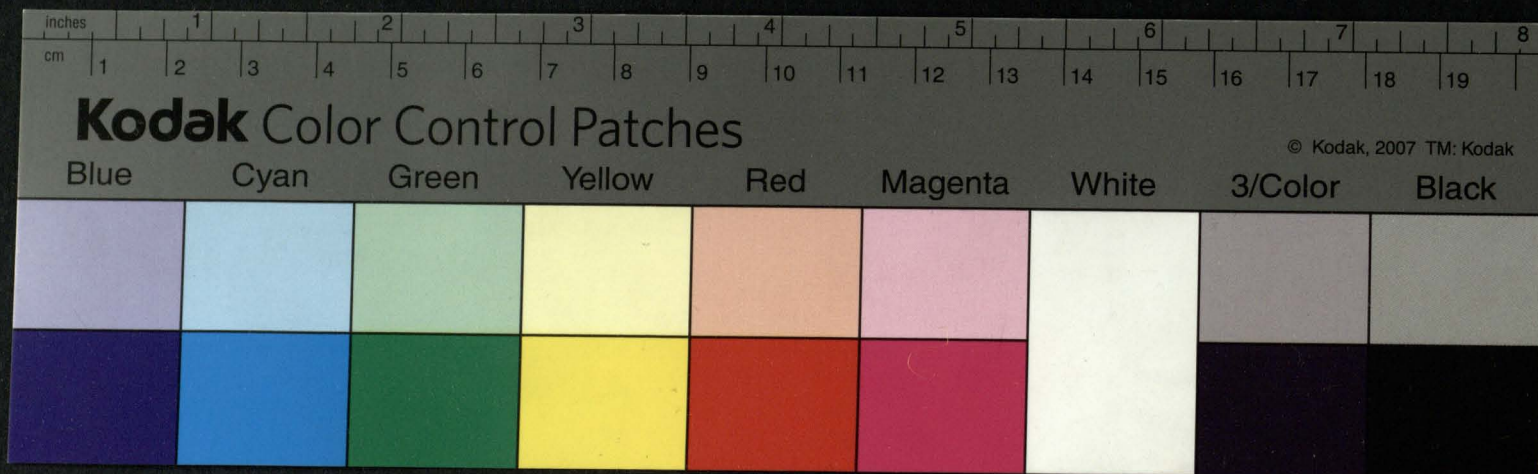
Franciszkańskiej rodziny początek

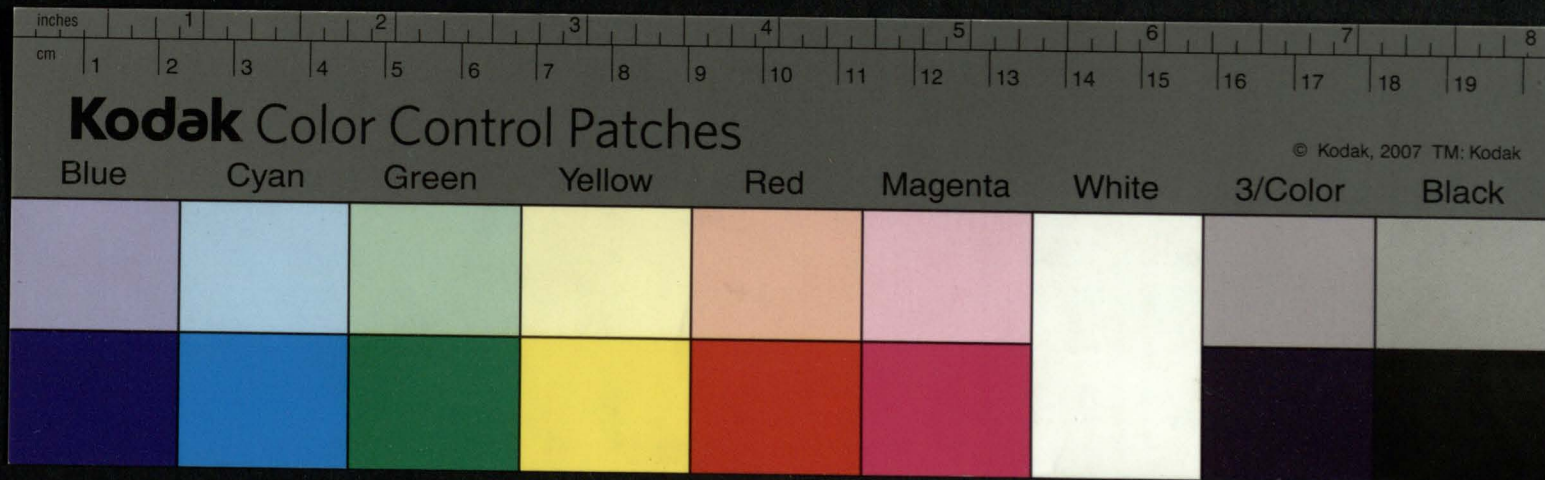
11



^A Cardinalis Placent. ^B Episcopus Erford. ^C Rodolphus Imperator Constantinop. Reges multi ac Principes, sacrum institutum arripiunt. ^D Christus Francisco regulam præformatur, perditam reddit, confirmatq. ^E Apparet cuidam Christus cuculla indutus ordinis, et ad institutum exhortatur. Studiosus Parisiensis sibi videtur à daemone abreptus damnari, nisi votum religionis quod fecerat reddat. *Confor. fruct. 9^o* 5

^A Kardynał Placentyński Biskup Erfordzki, Cesarz Konstantynopolski. ^B Król w młoty Lizzge, do świętego zakona wstąpił. ^C Święty Franciszekowi Regule przeformował, zgubioną oddał, i potwierdził, i za nową polecił. ^D Święty w rękach swoim ^E stał się, i one do zakonu pomina. ^F Stał się i jeden zaryski od Graca porwany, i za ^G świętego potępienie dostał, i za brzo zakonu nie chciał wyjść, nie wypelnić.



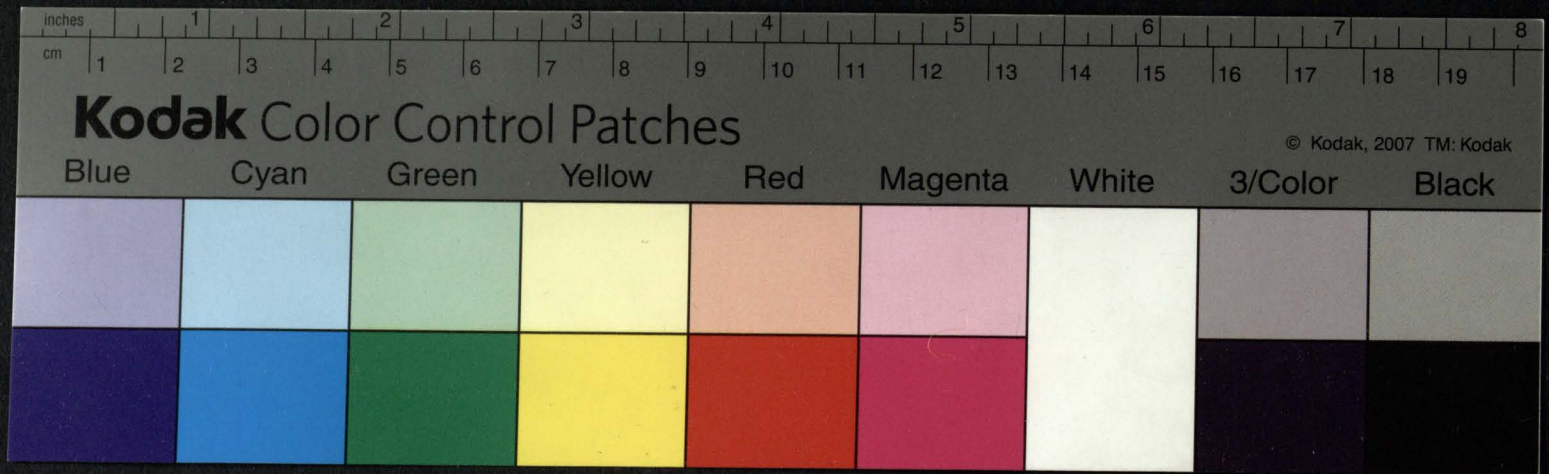


Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings. A small number "12" is written in the upper right corner of the staff. The handwriting is in dark ink on aged, yellowed paper.

Ricercar.

Handwritten musical notation on a five-line staff, continuing from the previous system. It features complex rhythmic patterns and rests, typical of a Baroque-style ricercar.

Handwritten musical notation on a five-line staff, concluding the piece. The notation includes various note values and rests, ending with a double bar line.



Handwritten musical notation on two staves. The top staff is in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The music consists of several measures of notes and rests, with repeat signs at the end of the first and second measures.

Koterwa. Koterwa

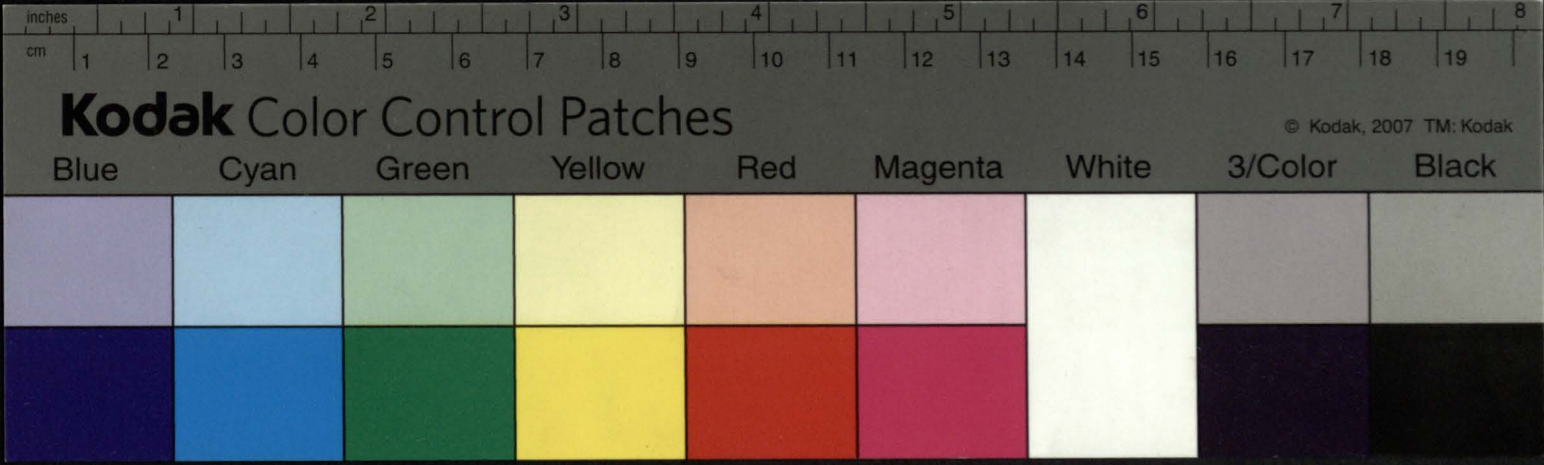
Alleluia

Alleluia

Handwritten musical notation on two staves. The top staff is in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The music consists of several measures of notes and rests.

Handwritten musical notation on two staves. The top staff is in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The music consists of several measures of notes and rests.

Vt supra.)



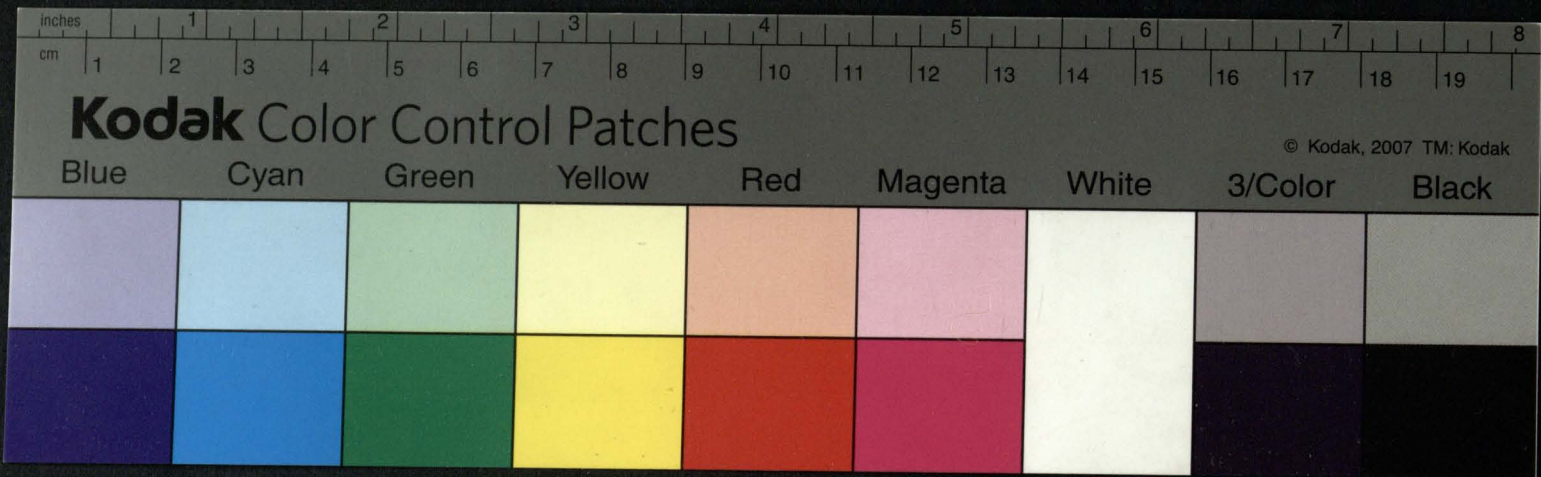
Dziwne Meza Bożego przemienienie.

13

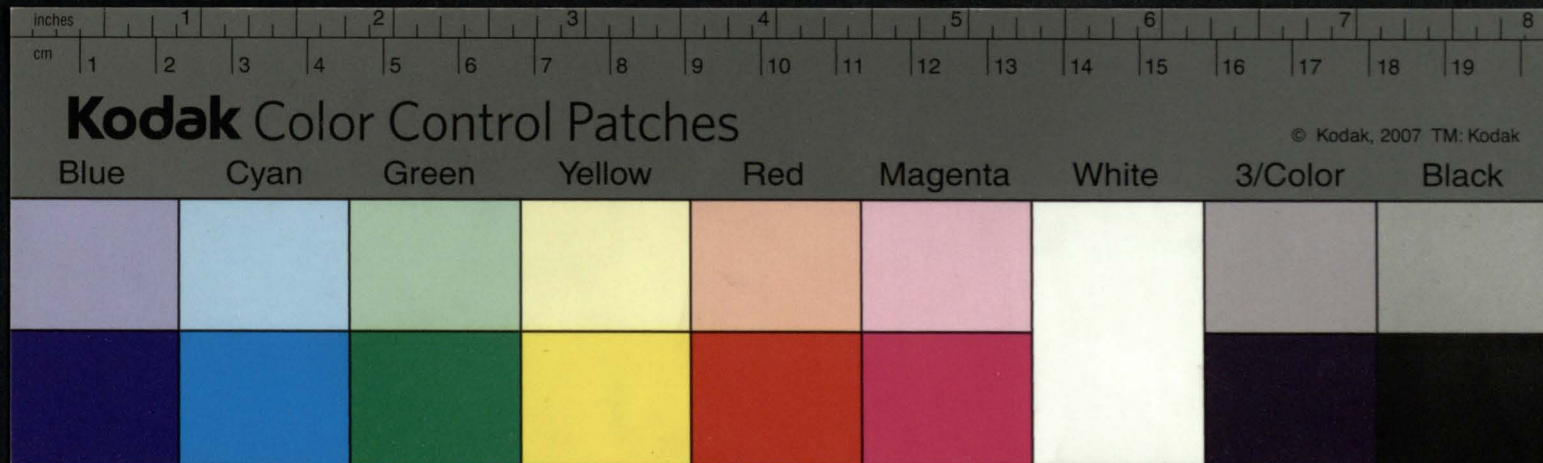


S. Franciscus ^A media nocte fratribus in globo lucidissimo apparet super curram igneam. S. Clara ^B cum multis virginibus institutum sibi à B. viro praescriptum amplectitur. S. Ludovicus Rex Franciae, S. Elizabeth Regina Ungariae, multiq; alij clerci et laici, tum coniugati tum soluti sexus vtriusque, tertiam regulam S. Francisci assumentes, curram et aurigam suam securissime sectantur. S. Bonan. cap. 4. et. Conform. fruct. 3. 6

Święty Franciszek w pułnocy nocy w olbrzymim, przesiwitym, pojaru, na wozie ognistym. Święta Klara z wielką Panien zakon sobie od Błogosławionej Franciszki napisany przyjmie. Święty Ludowik Król Francuski, Święta Hetyzeta Królowa węgierska, i wiele innych błęskliwych Łachów jakoż onajest tak bez ziemnych obryga plettrzewy i gęte, Święte Franciszka przyjmie za wozem i wozem swym bezpiecznie idę.



Faint, illegible text is visible below the drawing, possibly bleed-through from the reverse side of the page. The text is too light to be transcribed accurately.



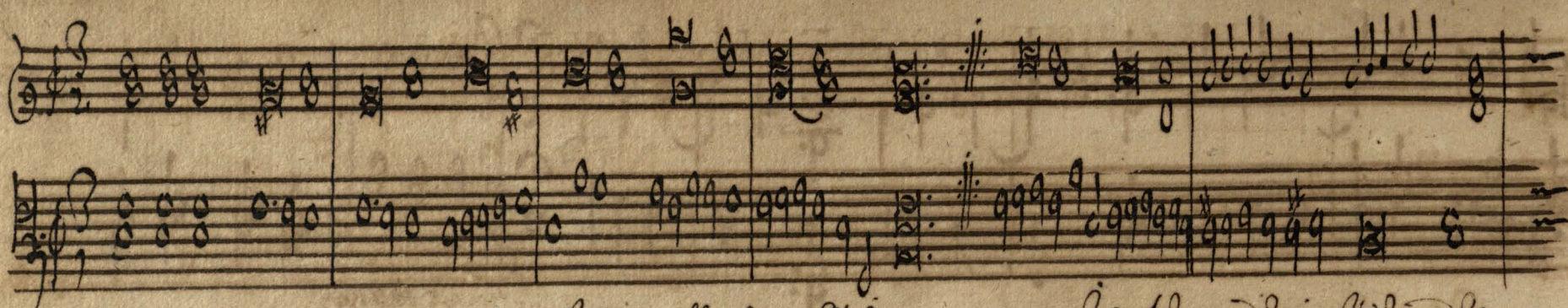
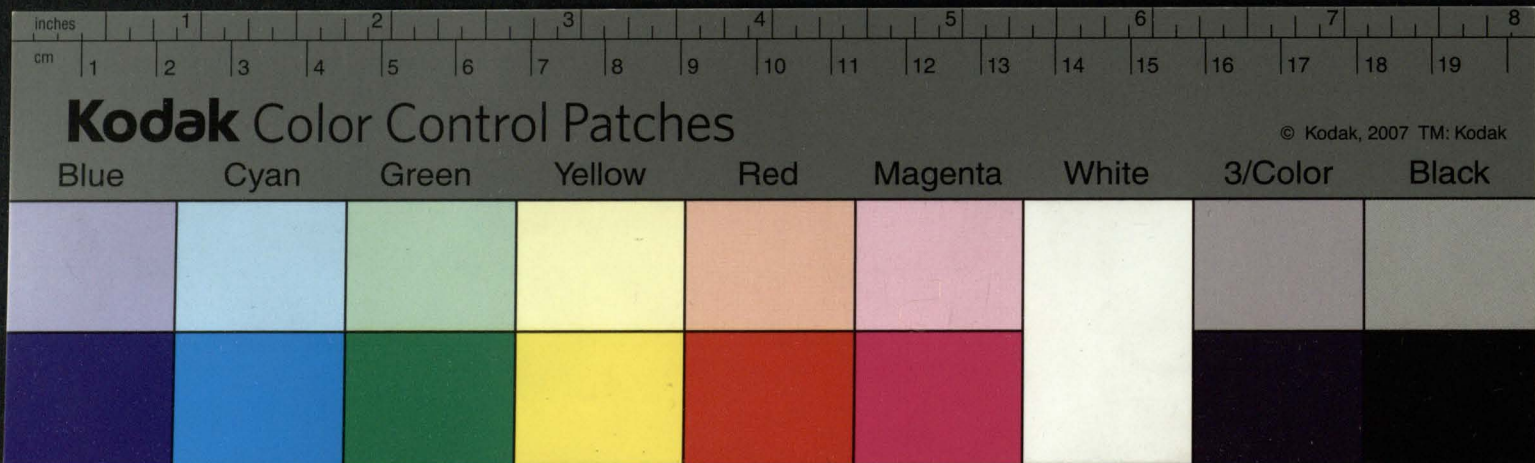
14

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals. The second staff ends with the handwritten instruction "st. supra".

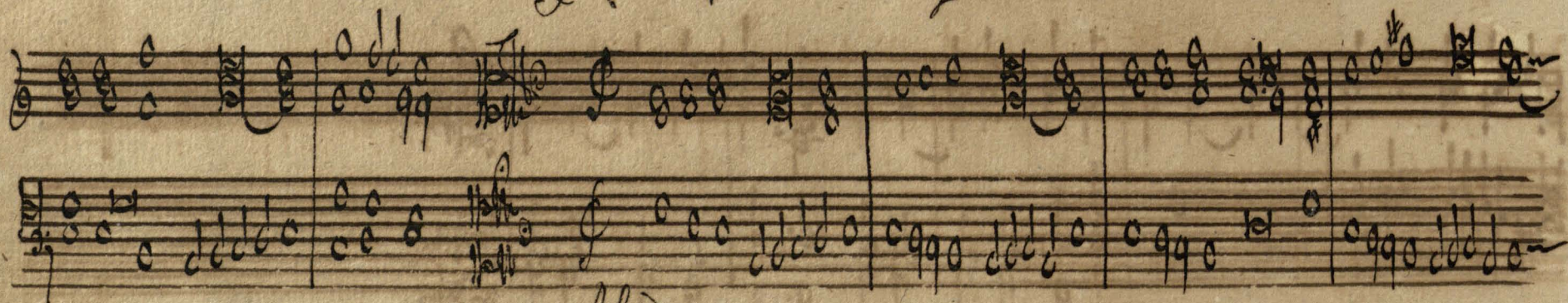
Handwritten musical notation on two staves, continuing the piece with complex rhythmic patterns and notes.

Handwritten musical notation on two staves, featuring a series of notes with slurs and some rests.

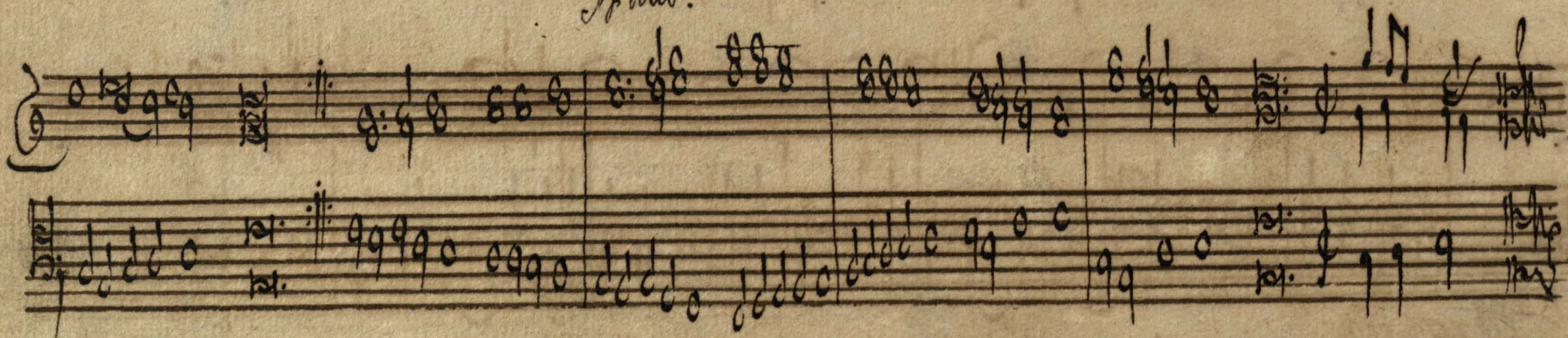
F. A. S. S. A.

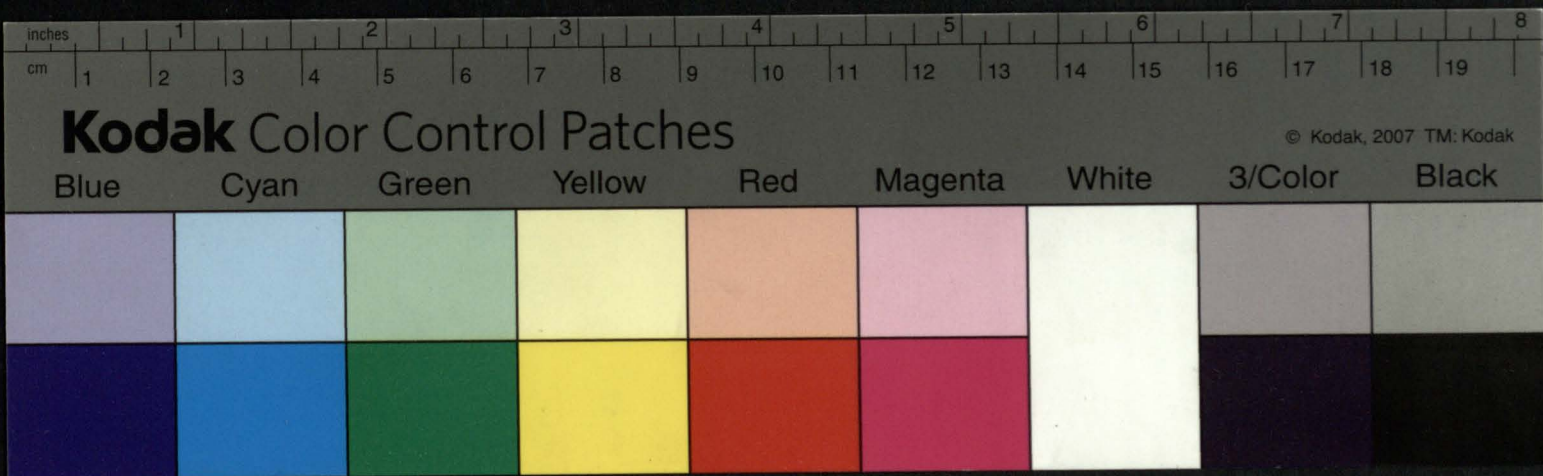


I Navielko Noc More to pomoc: I Nabolc narodenie Kichawadi.



Alind.



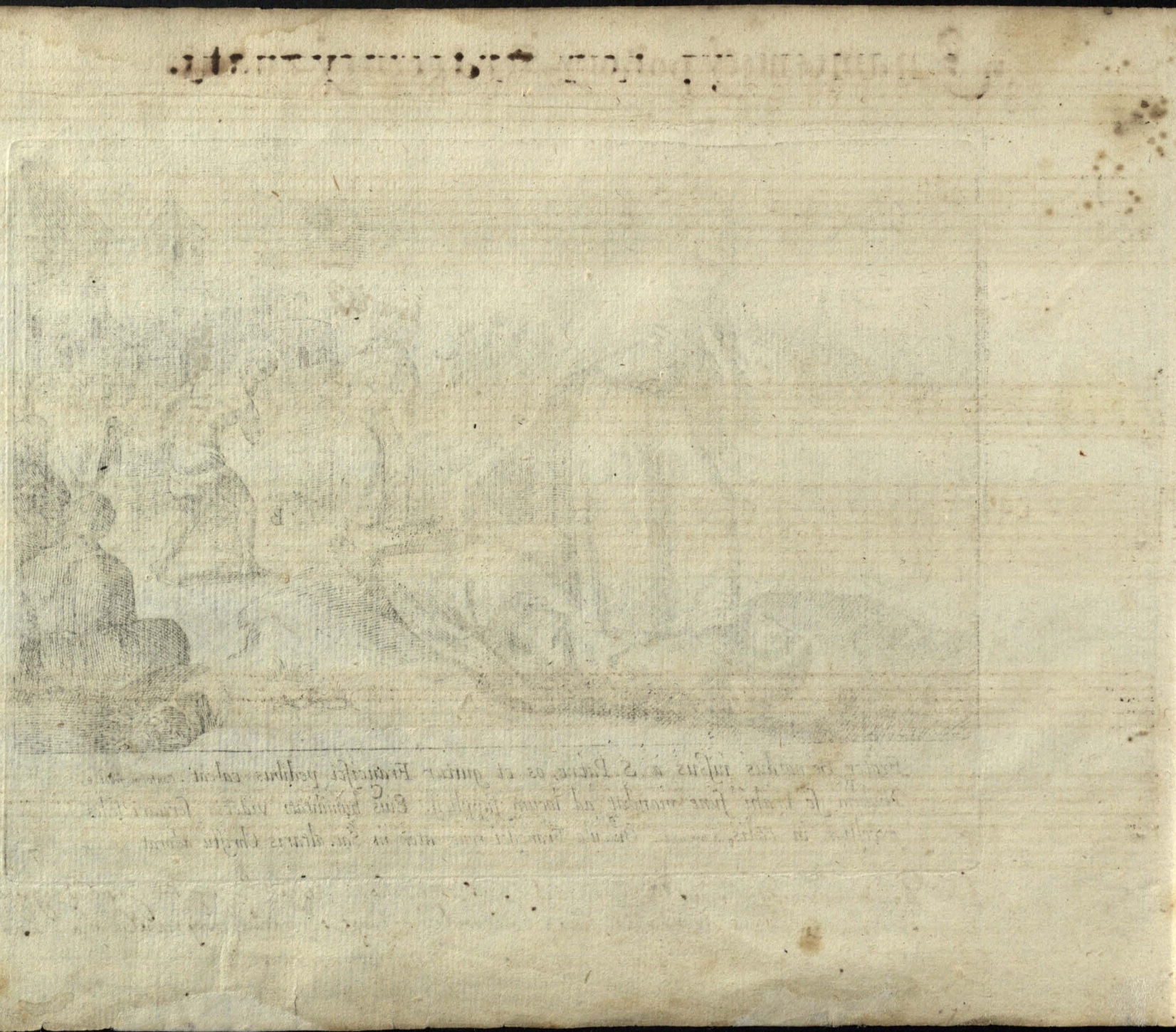
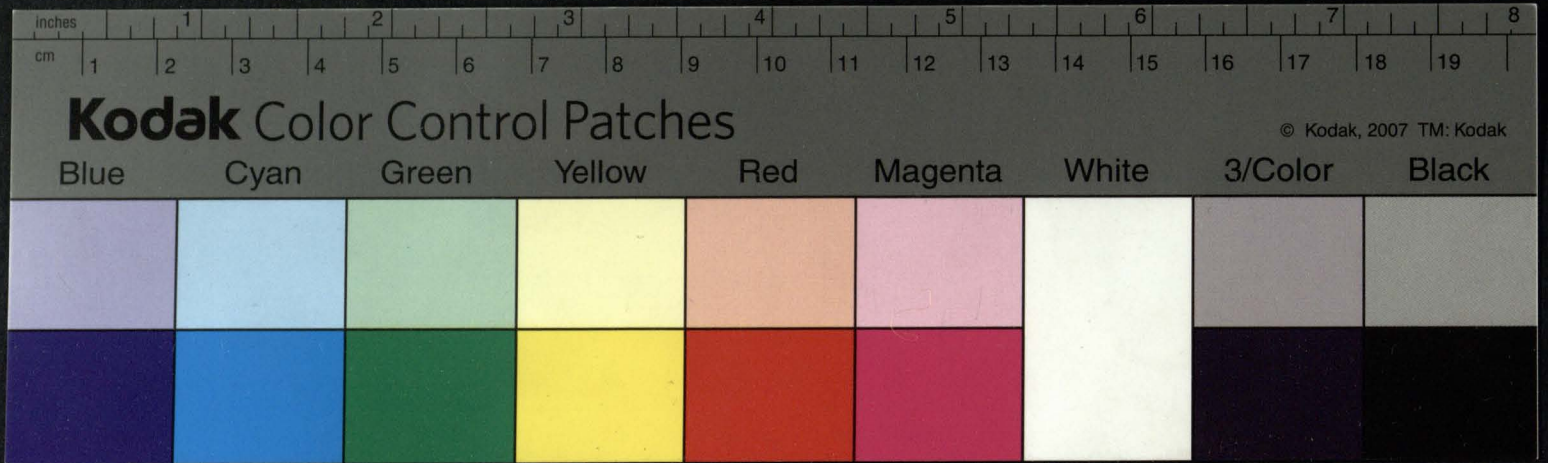


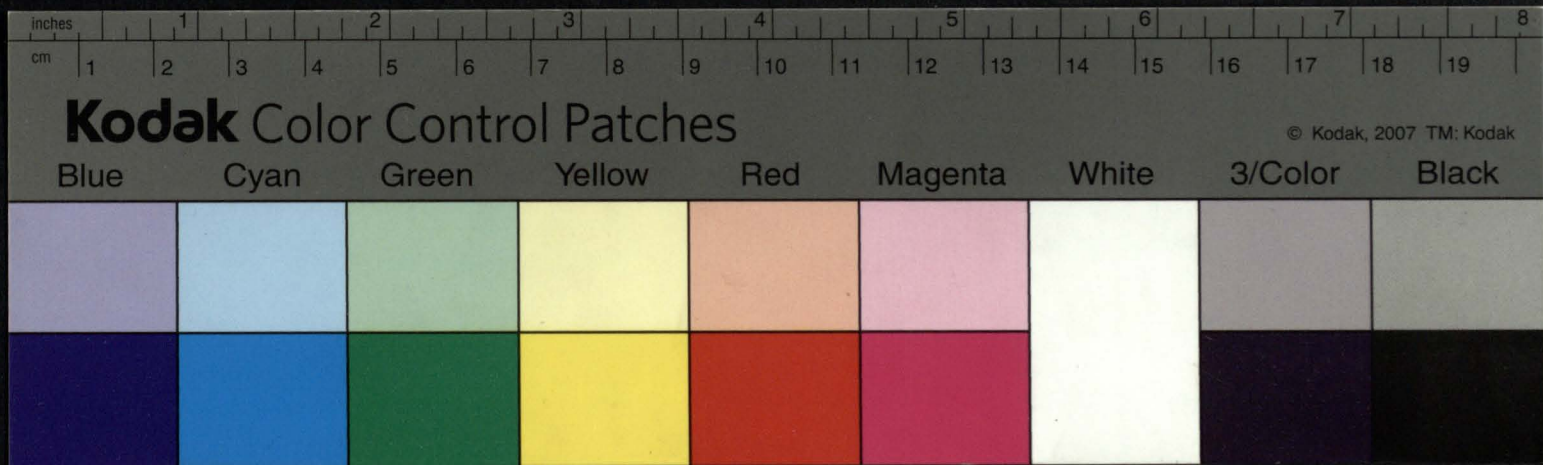
In amienitey pokory Serdeczney znaki



^A Frater Bernardus iussus à S. Patre, os et guttur Francisci pedibus calcat. *Conform. fruct. 8.*
^B Nudum se trahi fune mandat ad locum supplicij. Eius humilitati videtur seruari sedes
 excelsior in caelis. *S. Bern. cap. 6.*
^D Oculi Francisci reuerenter in Sac. altaris Christu adorant. *S. Bern. cap. 8.*

Brat Bernard rozkazany od Swiętego Ojca, po usięciy Sęzi Franciszkowej depe, przynęz samego siebie nagiego
 powrozem rozkazany na miejsce karania. Sęgo pokorne stotek najwyszej zadowolany na rekne oblaczenie.
 Oculi Franciszkowa nabornie w Sakramencie pnenaswijstora Cdnimie adoracie





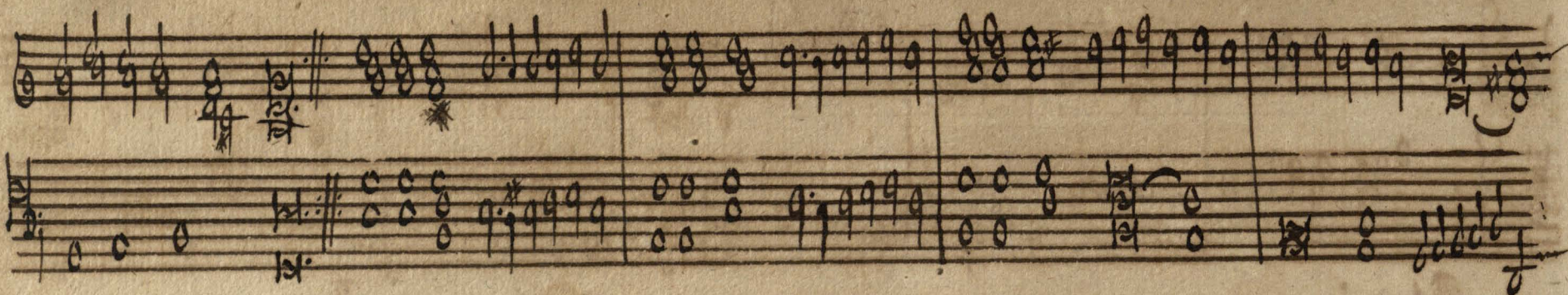
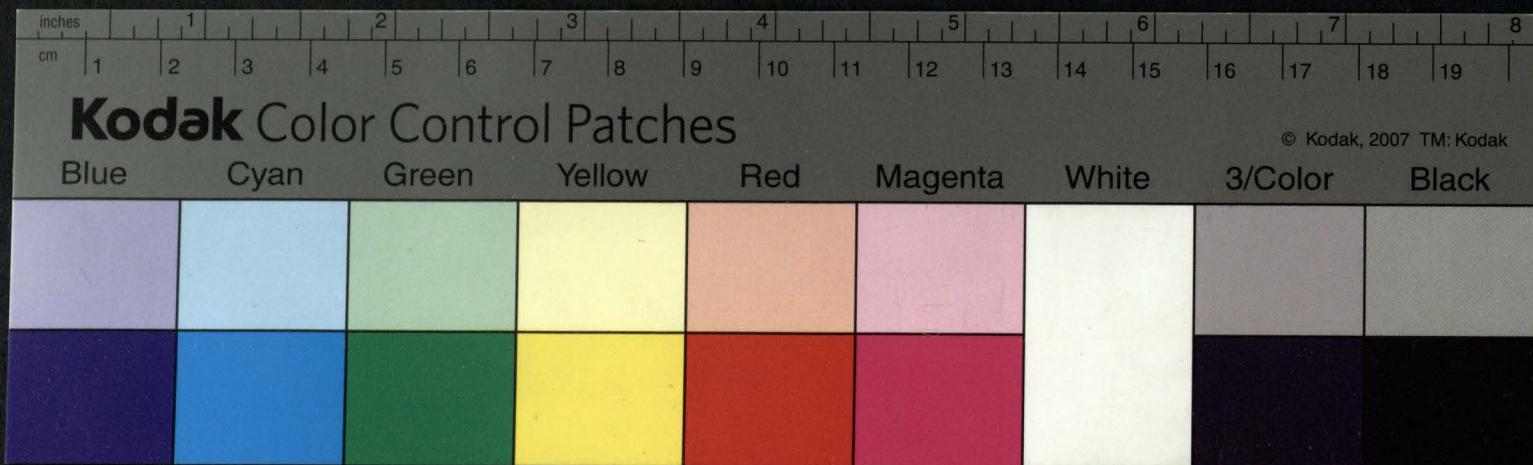
Handwritten musical notation on a single staff system, consisting of a treble clef staff and a bass clef staff. The notation includes various notes, rests, and accidentals. A page number "16" is written in the upper right corner of the staff area.

Alind

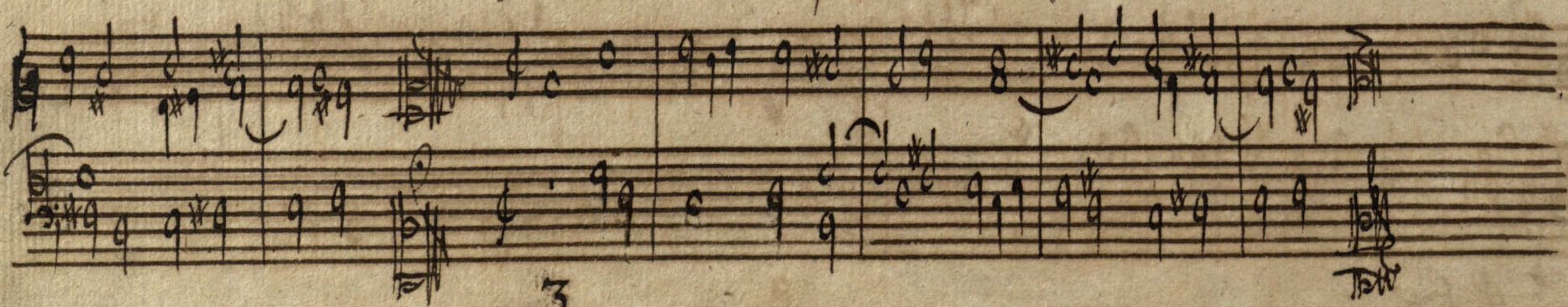
Handwritten musical notation on a single staff system, consisting of a treble clef staff and a bass clef staff. The notation includes various notes, rests, and accidentals.

Handwritten musical notation on a single staff system, consisting of a treble clef staff and a bass clef staff. The notation includes various notes, rests, and accidentals.

Alind.



Protesto Bno Corporis Christi. Prof. 1. 2.



3.

inches 1 2 3 4 5 6 7 8

cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Kodak Color Control Patches

© Kodak, 2007 TM: Kodak

Blue Cyan Green Yellow Red Magenta White 3/Color Black



Pokora Dziwna

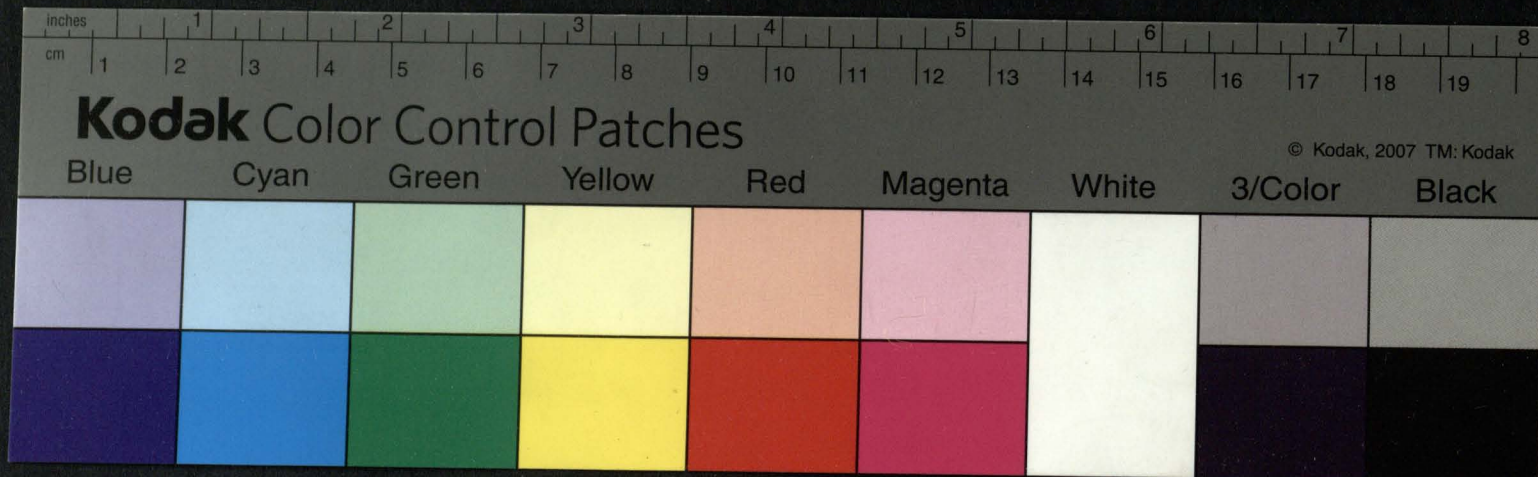
17

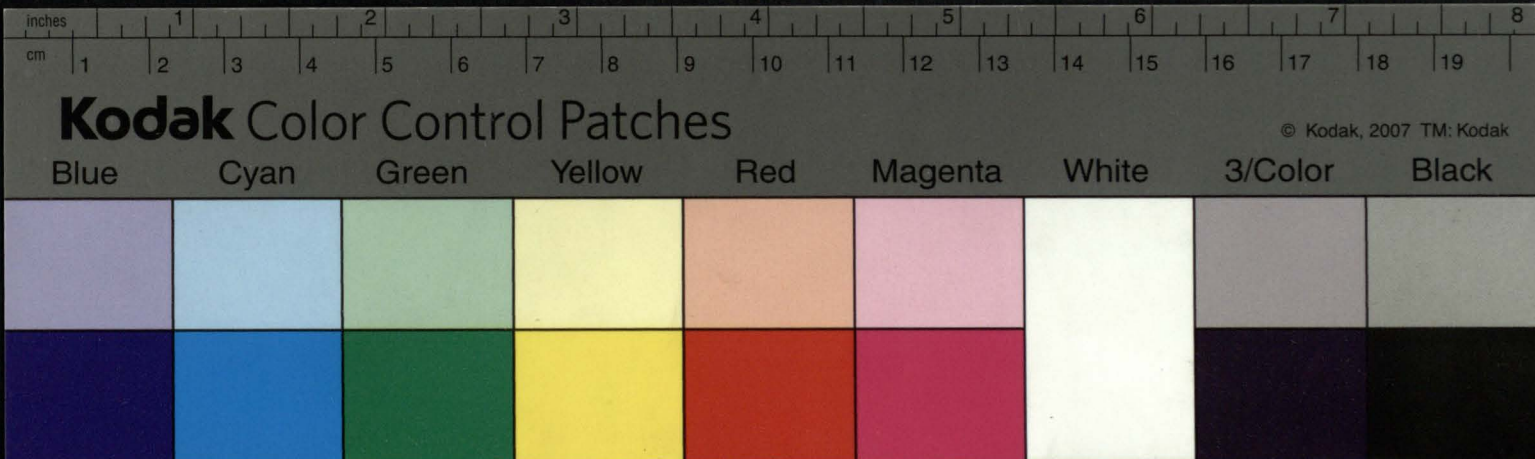


*Edificia fratrum sumptuosiora dirruit. ^BOstiatim mendicat. S. Bonau. cap. 7. ^CVidentur duo fratres proprietarij
affidente Christo cum B. Virgine Maria, à S. Patre damnati cum mulis et libris a terra absorberi. Conform. fruct. 9.*

8

*^ADudyński brackie kosztowne obata. Bol domu do domu i odzge zebze. Dway gracia propijetane przy chry
stanie i Btozostawionej Lannie Marjei od swiego Ojca pozypiani zmutanij i krizgam od zieme sa poiarci*





Handwritten musical notation on a single staff, consisting of a treble clef and a series of notes and rests. The notation is dense and includes various accidentals and dynamics. A handwritten number "18" is visible in the upper right corner of the staff.

4.

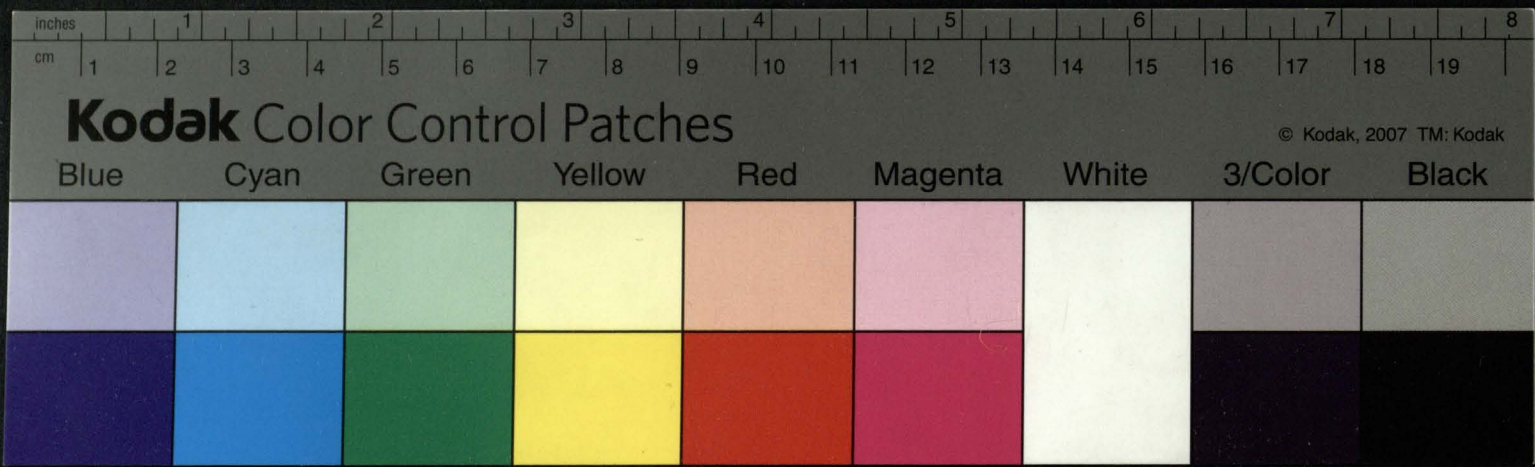
Handwritten musical notation on a single staff, consisting of a treble clef and a series of notes and rests. The notation is dense and includes various accidentals and dynamics.

6.

7.

Handwritten musical notation on a single staff, consisting of a treble clef and a series of notes and rests. The notation is dense and includes various accidentals and dynamics.

8.

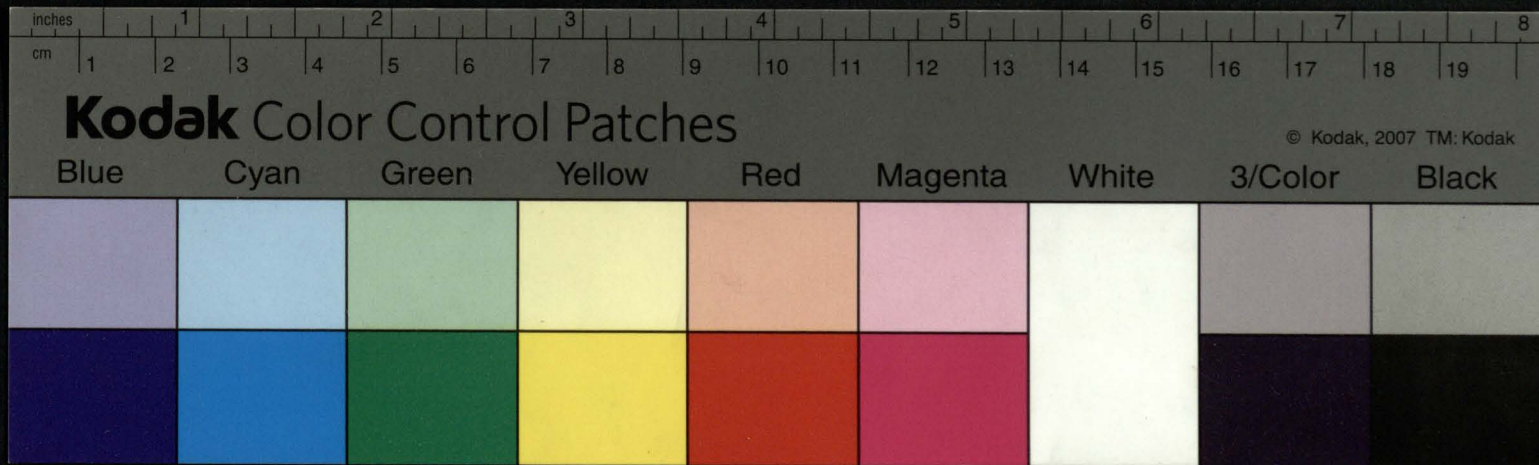


9.



10.





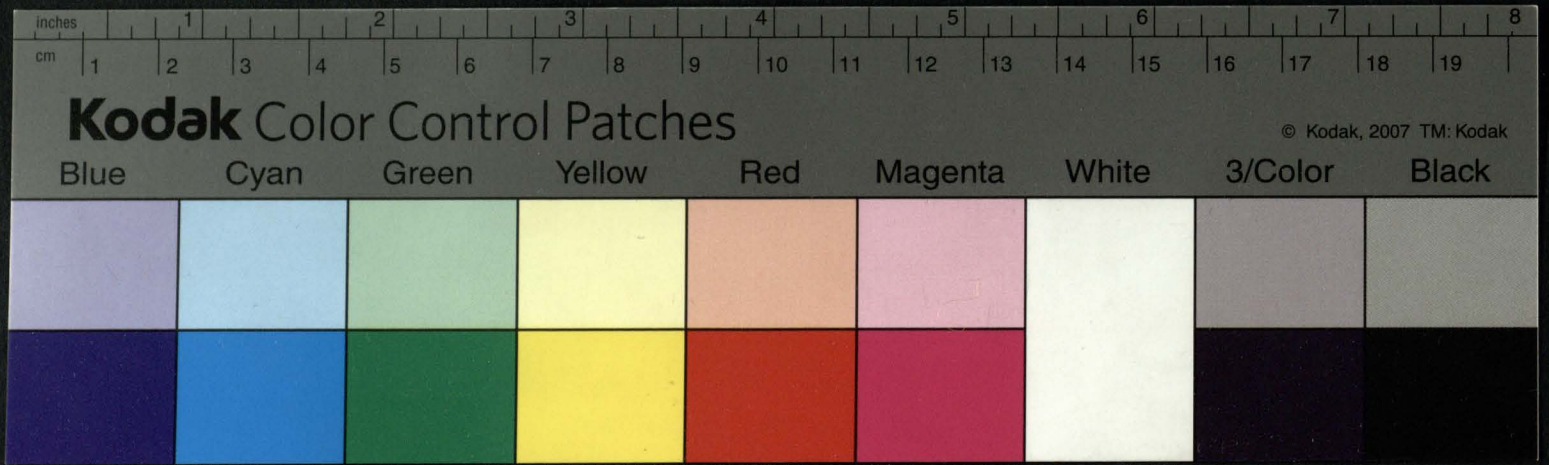
Vakonn a niewinności prostota

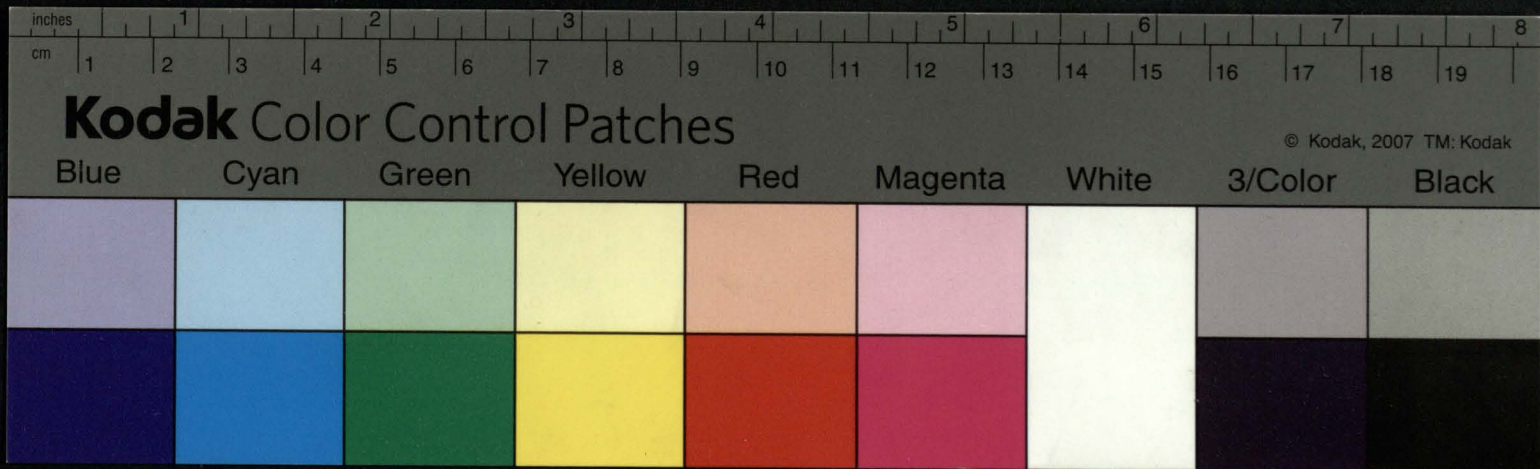
19



S. Franciscus iubet fratrem Massaeum se circumagitare; ut viam quam tenere debebat, diuinitus agnosceret.
 Fratrem Rufinum ad praedicandum nudum ablegat, cuius rigidi mandati poenitens, et ipse nudus sequitur. *Confor. fruct. 8.*
 Contemplans naturam ignis, referentis operam Dei, qui est ignis consumens, incendium non restinguit. *Specul. B. Franc. 9.*

*Swięty Franciszek rozkazuje Brata Masseusowi kręcić się, aby drogę, którą powinien iść, doznał.
 Brata Rufina na kazaniu nagiego posyła, którego swiętego rozkazania za niego sam za nim nagim idzie
 Wzrajać naturę ognia, wyrażającego wizerunki Bóstwa, który jest ogniem porażającym, ognia nie gasi*

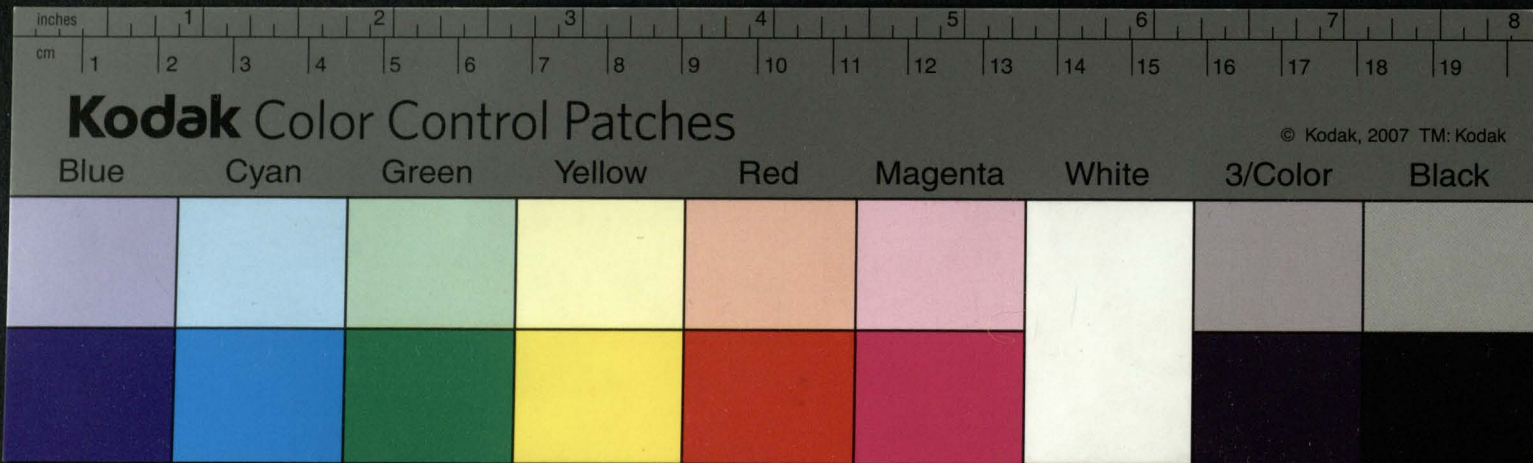




Naostatt' wick

Verg Hong Breung. *St. Veing Tatis.*

Veni sancto Spiritu. *Re Fisto Lencuotes Lhosa. Cam prima. C. Holaror.*



The first system of handwritten musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a cursive, handwritten style, featuring various note values, rests, and dynamic markings.

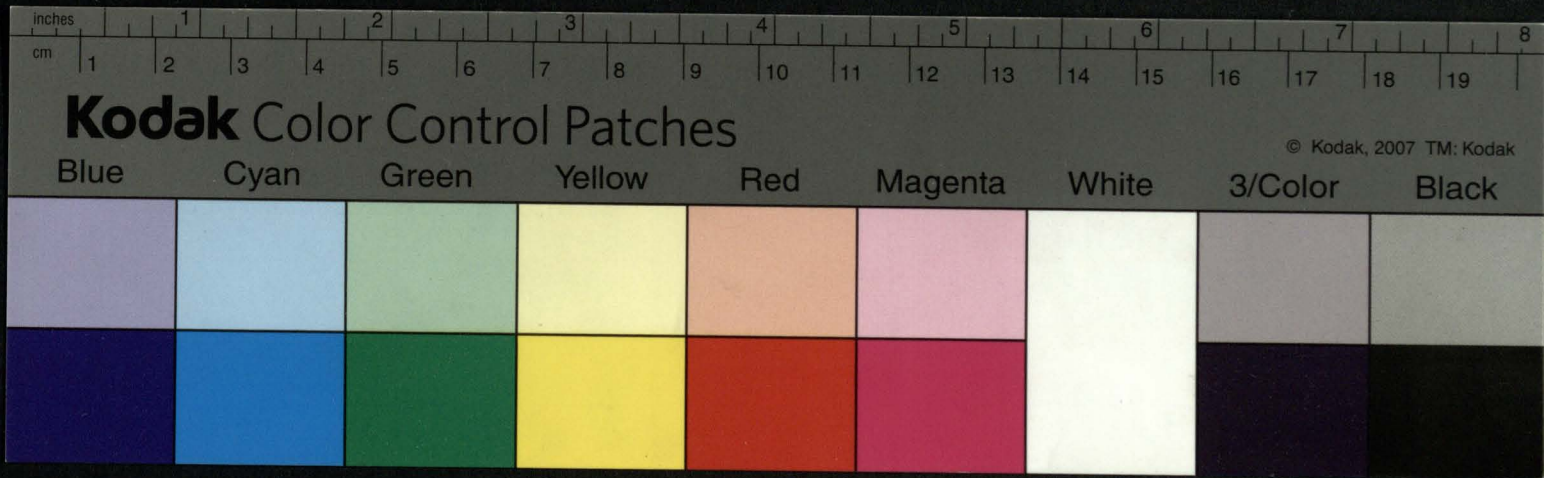
Aqua Beatrixima.

The second system of handwritten musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a cursive, handwritten style, featuring various note values, rests, and dynamic markings.

L'Aqua quod est

The third system of handwritten musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a cursive, handwritten style, featuring various note values, rests, and dynamic markings.

Da Tuis fuerit.



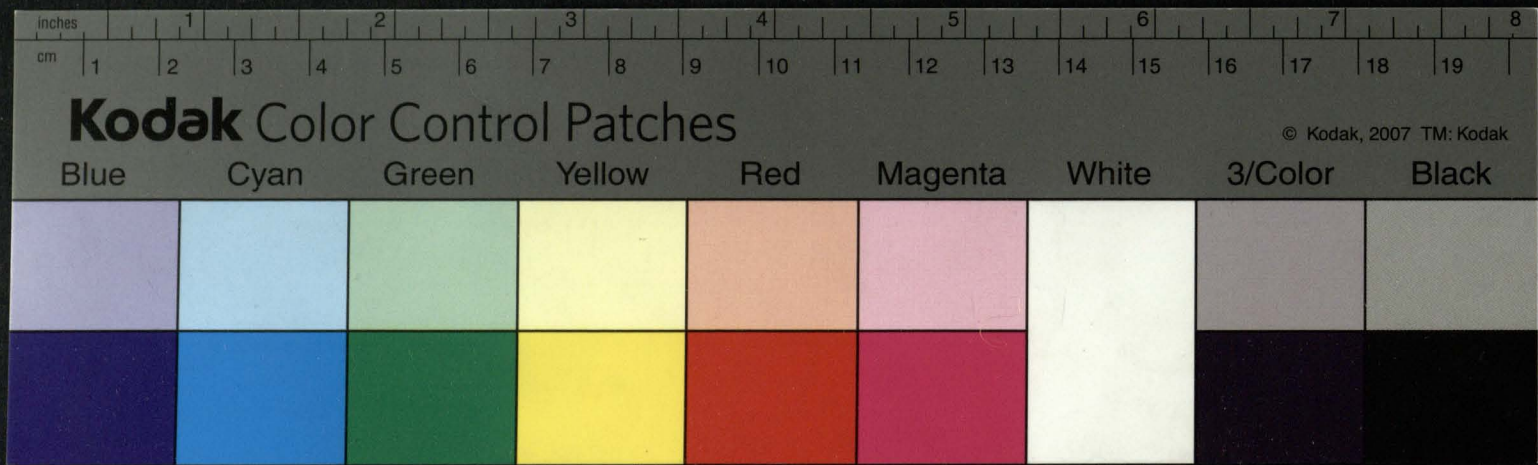
Qzysosci y Panienswa przykłacty

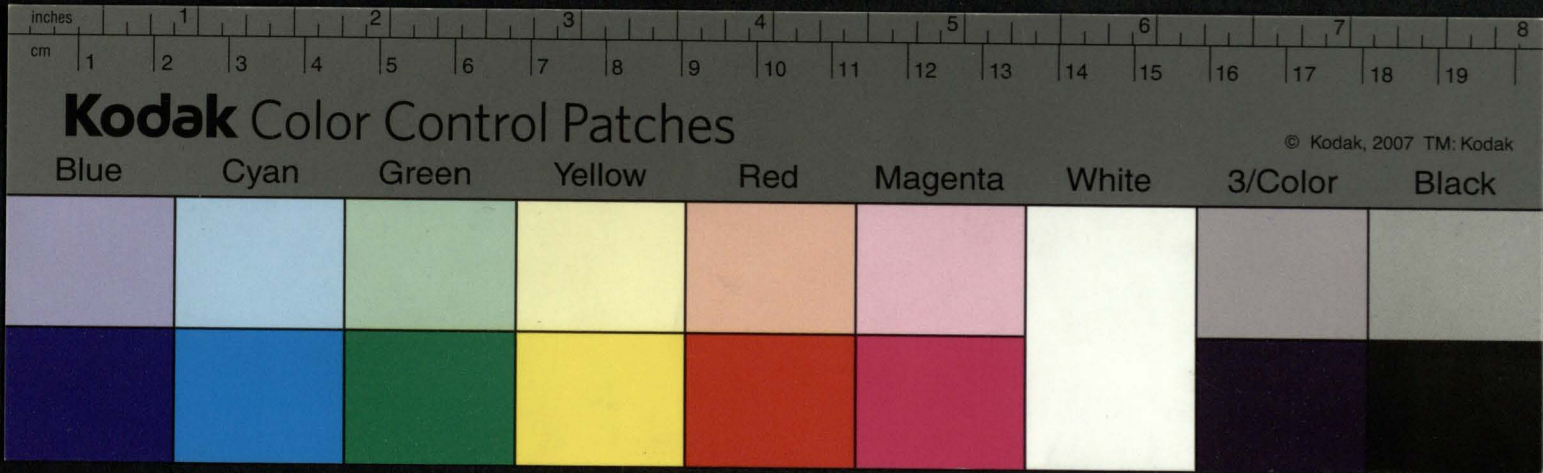
24



Illectus ad venerem in aula Frederici Imp. sanctus vir scortum vocat ad se in igne iacentem. Confor. fruc. 10. A demone tentatus ad libidinem, nudum se in niuem mergit, ex qua, hostem subhannans, sinit vxorem, liberos et ancillas. S. Bonau. cap. 5. B Coram Epō exhiertes, nudus etiam vestes patri cedit. S. Bonau. cap. 2. D Franciscus castitatis exemplar, mense Ianuar. rosas natus diuinitus, legit. Confor. fruct. 14. 10

Pobiedzony do wenerij w dworze Fryderyka Casara Suzyty moz z niegdziej do siebie wota w ognia bierze. Cz. 10. S. 10. na kuszonij do niciej, wozu nagi w sniej sy wtopat y usogaigiesy czyni z oniegu zony; dzieci y stazebnica. Przed Biskupem wydziedlic zony nagi, y suknie oicu oddaie. Franciszek czystosci przyklad w mieniej byennij roic iud onie S. 10. 10. 10.





22

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Ad Placitum. Simpliciter. I.

Handwritten musical notation on a five-line staff, continuing the piece.

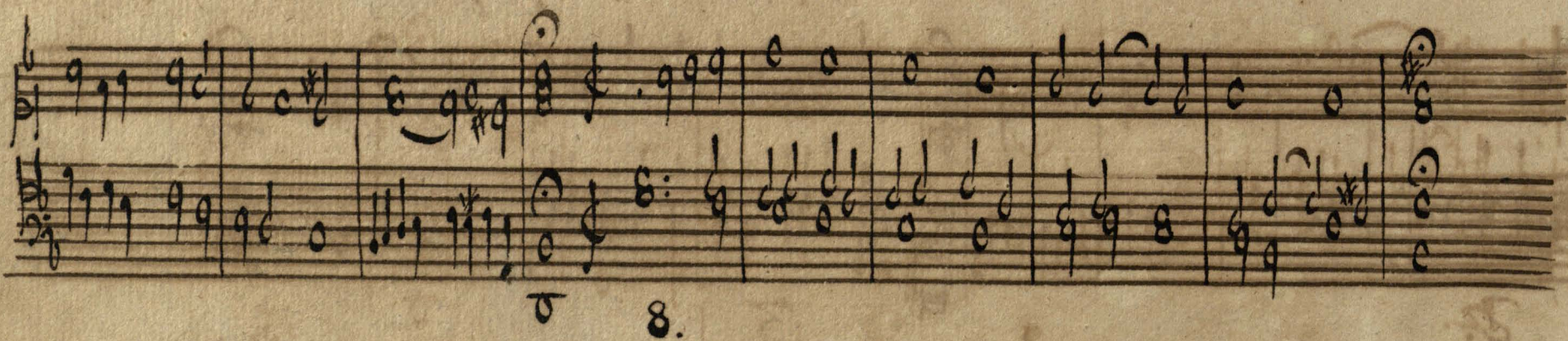
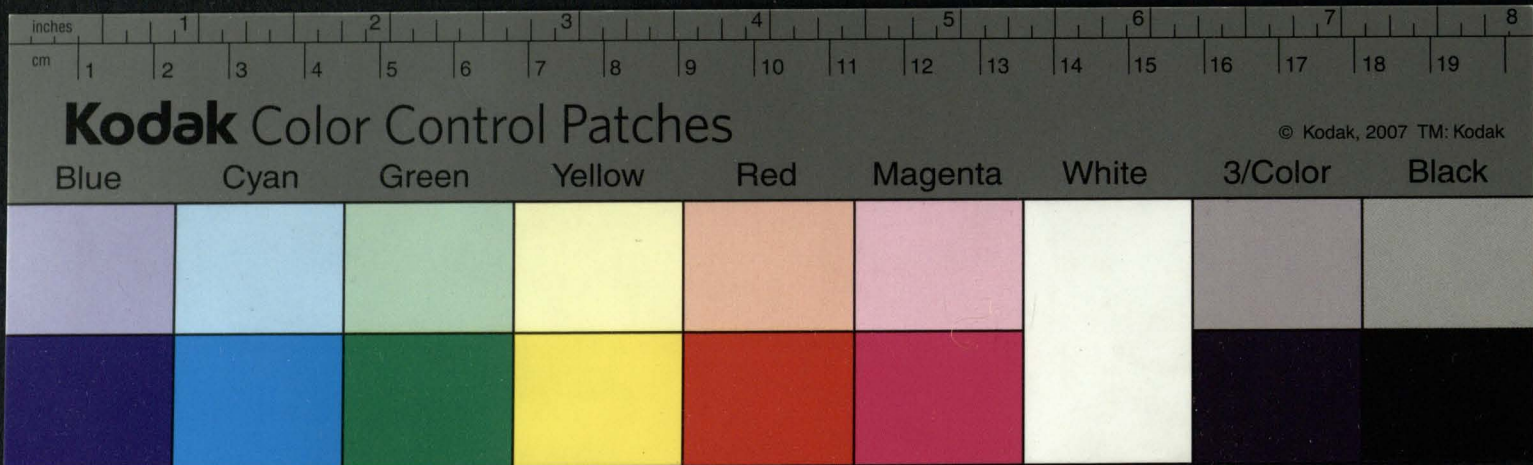
2.

3.

Handwritten musical notation on a five-line staff, continuing the piece.

4.

5.





Okusa Szatanskaj y pociachy Boskiej ochłoda

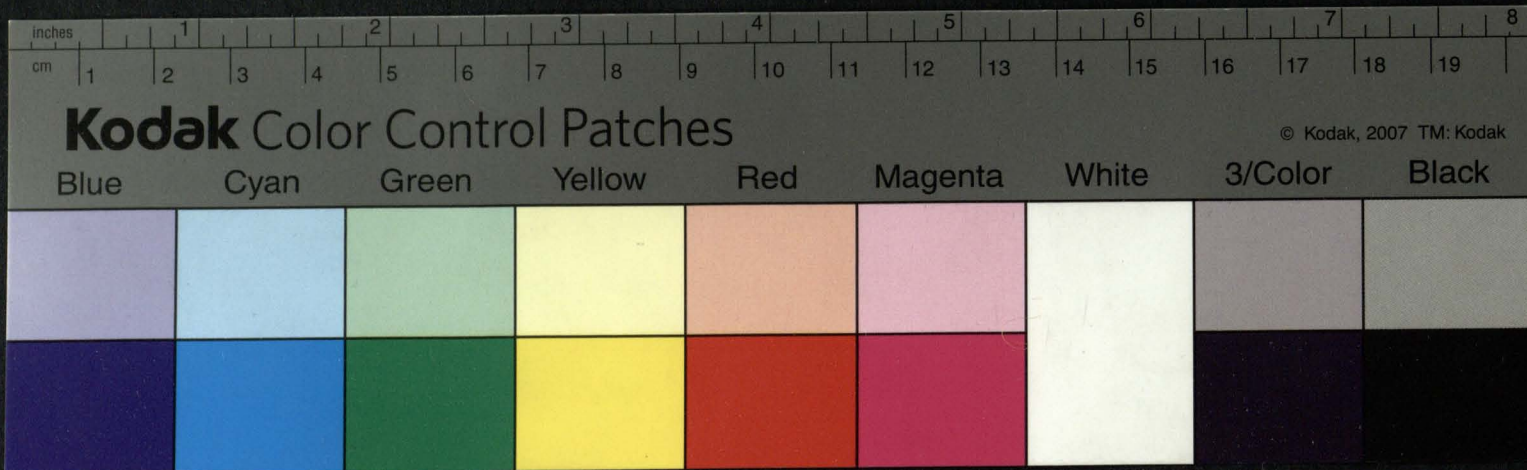
23



^A diabulo tentatus libidine, nudum corpus spinis cruentat. *Confes. fruc. 14.* ^B Fide et constantia orationis
 demones fugat. *S. Bonavent. cap. 10.* Citharæ suavisimo pulsū ab angelo infirmus recreatur. *S. Bonau. cap. 5.*

11

Od Szatana kuszonij nie wystraszony nagi ciato swoje ciernie m hrwawie. Szatany twatosajna modlitwa oraz opowiadania.
 Cyfrowy wizerunek Anielskim graniem chory powersony jest



Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading and bleed-through. Some characters are visible, including what appears to be "A" and "B".

Main body of handwritten text, consisting of several lines of cursive script. The text is extremely faint and difficult to decipher, appearing as light greyish-brown marks on the aged paper. It seems to be a continuous paragraph or list of entries.

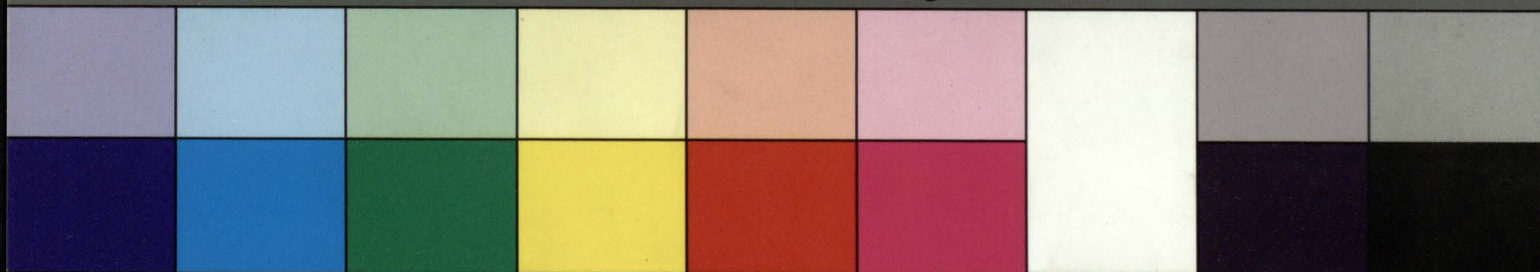
Handwritten text in the bottom right corner, possibly a signature or a date. The text is written in a cursive hand and is partially obscured by the paper's texture and other marks.

inches 1 2 3 4 5 6 7 8
cm 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Kodak Color Control Patches

© Kodak, 2007 TM: Kodak

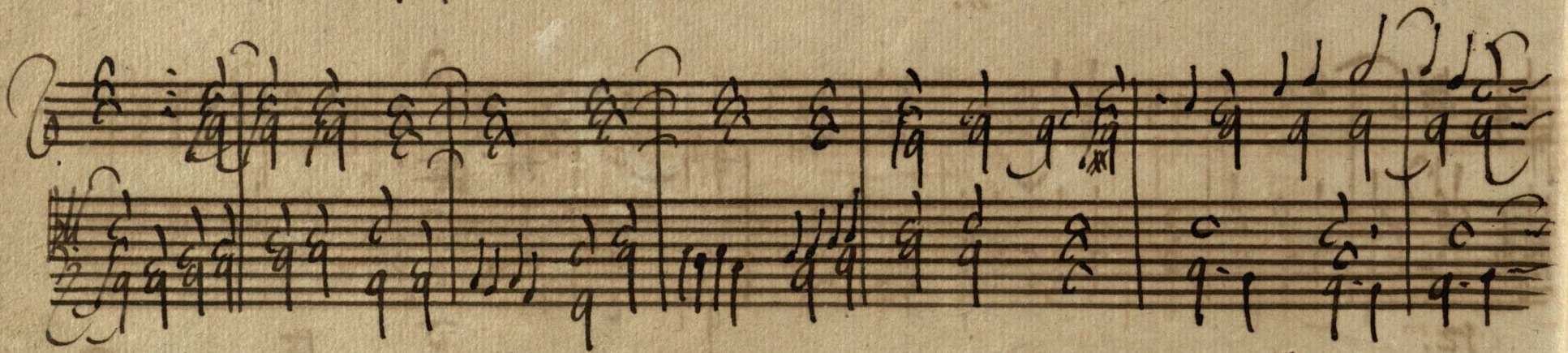
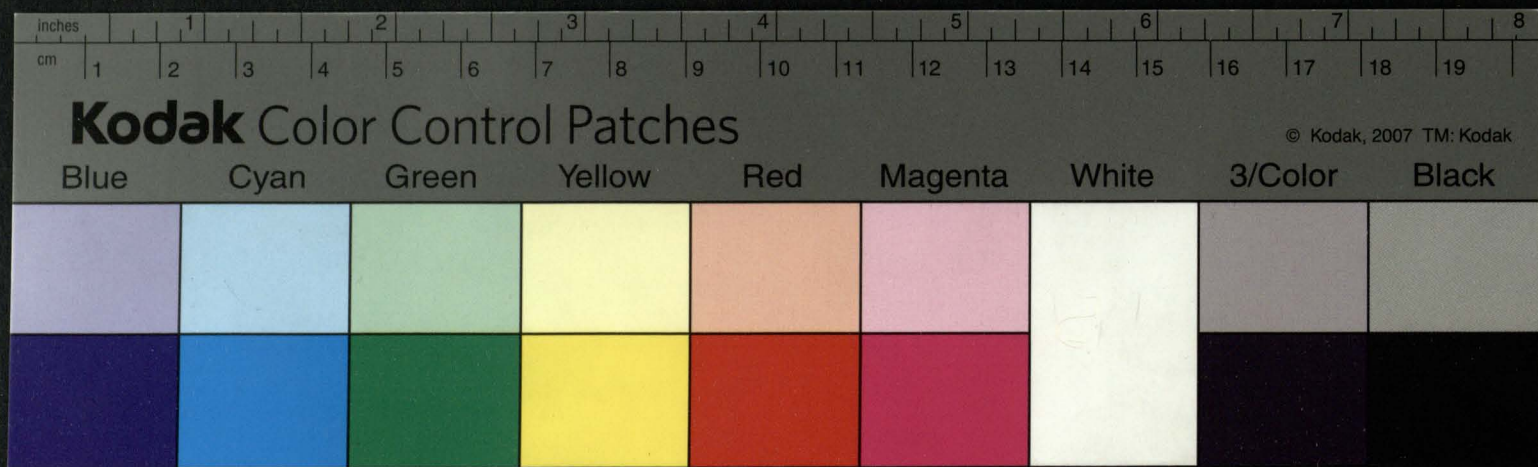
Blue Cyan Green Yellow Red Magenta White 3/Color Black

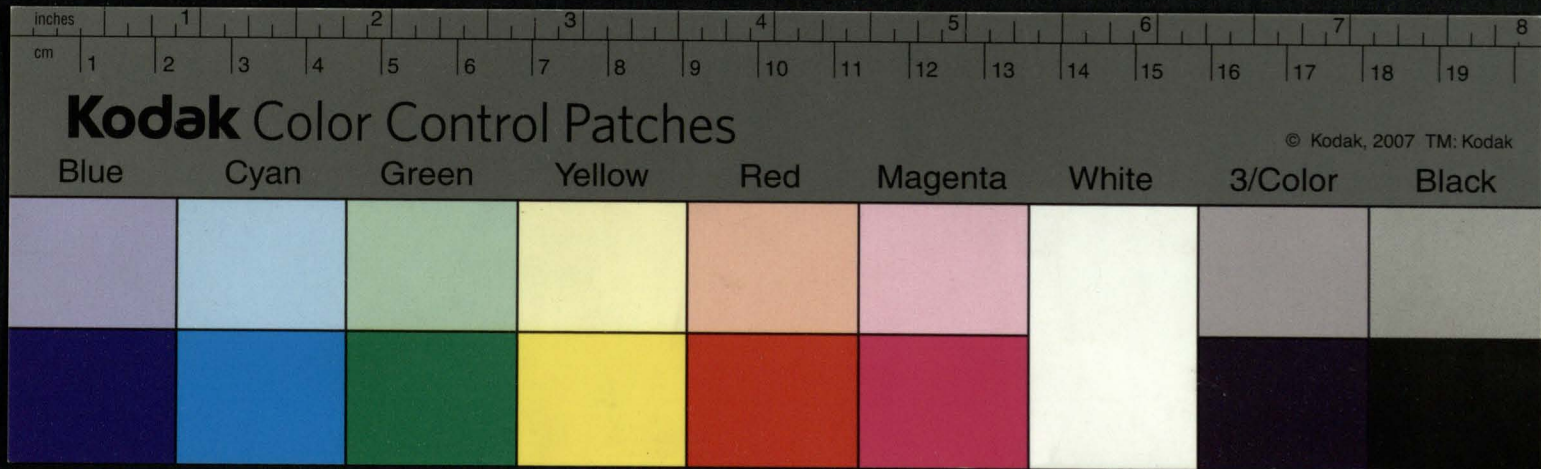


Handwritten musical notation on a five-line staff, featuring various notes, rests, and accidentals. A circled '24' is written in the upper right corner. A double bar line is present in the middle of the staff.

Handwritten musical notation on a five-line staff, continuing the piece. It includes various rhythmic values and accidentals. The number '12.' is written at the beginning, and '13.' is written at the end of the staff.

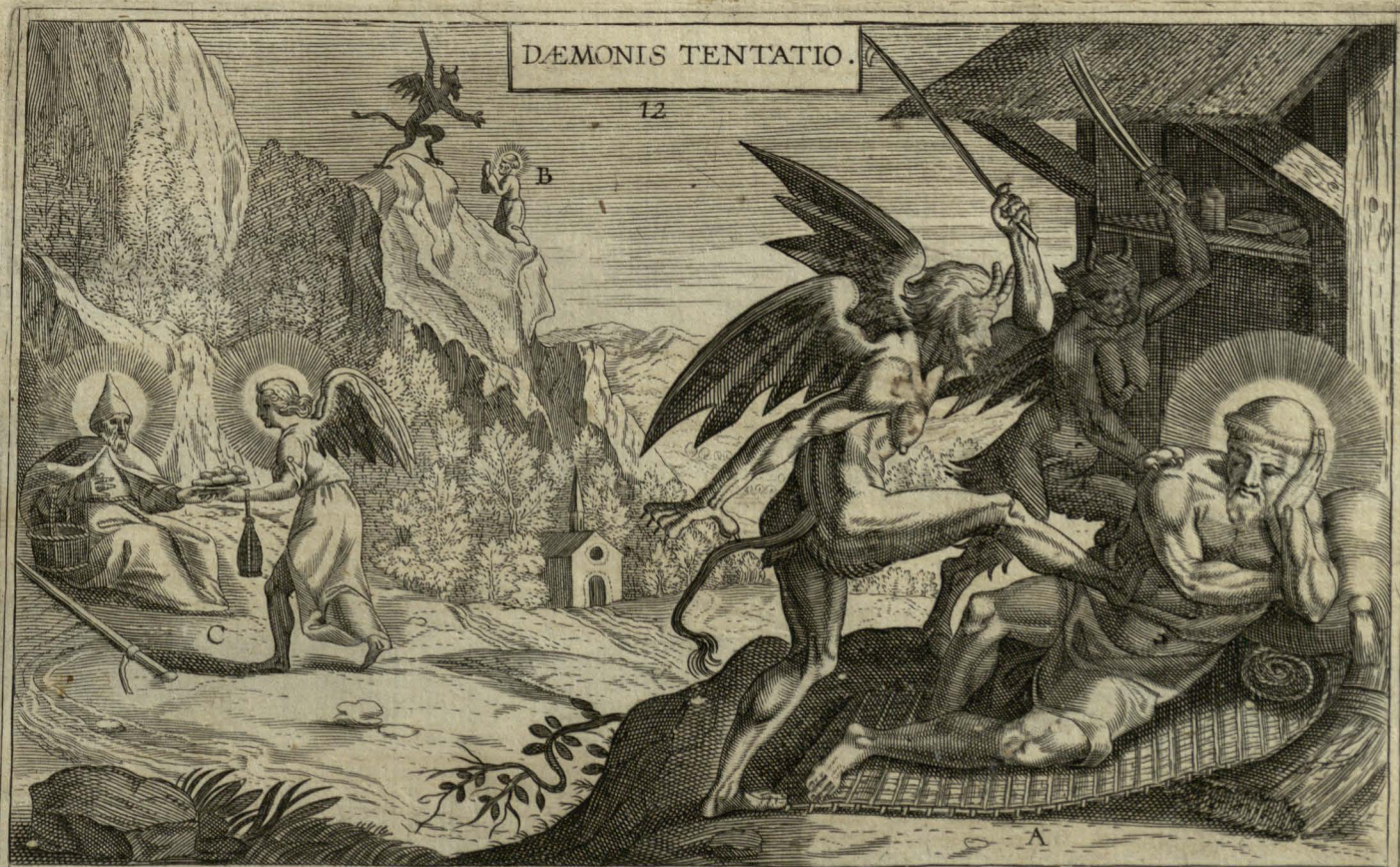
Handwritten musical notation on a five-line staff, concluding the piece. It features various notes and rests. The number '14.' is written at the end of the staff, followed by the handwritten text 'Vi Daleto de'.





Żartowska Pokusa

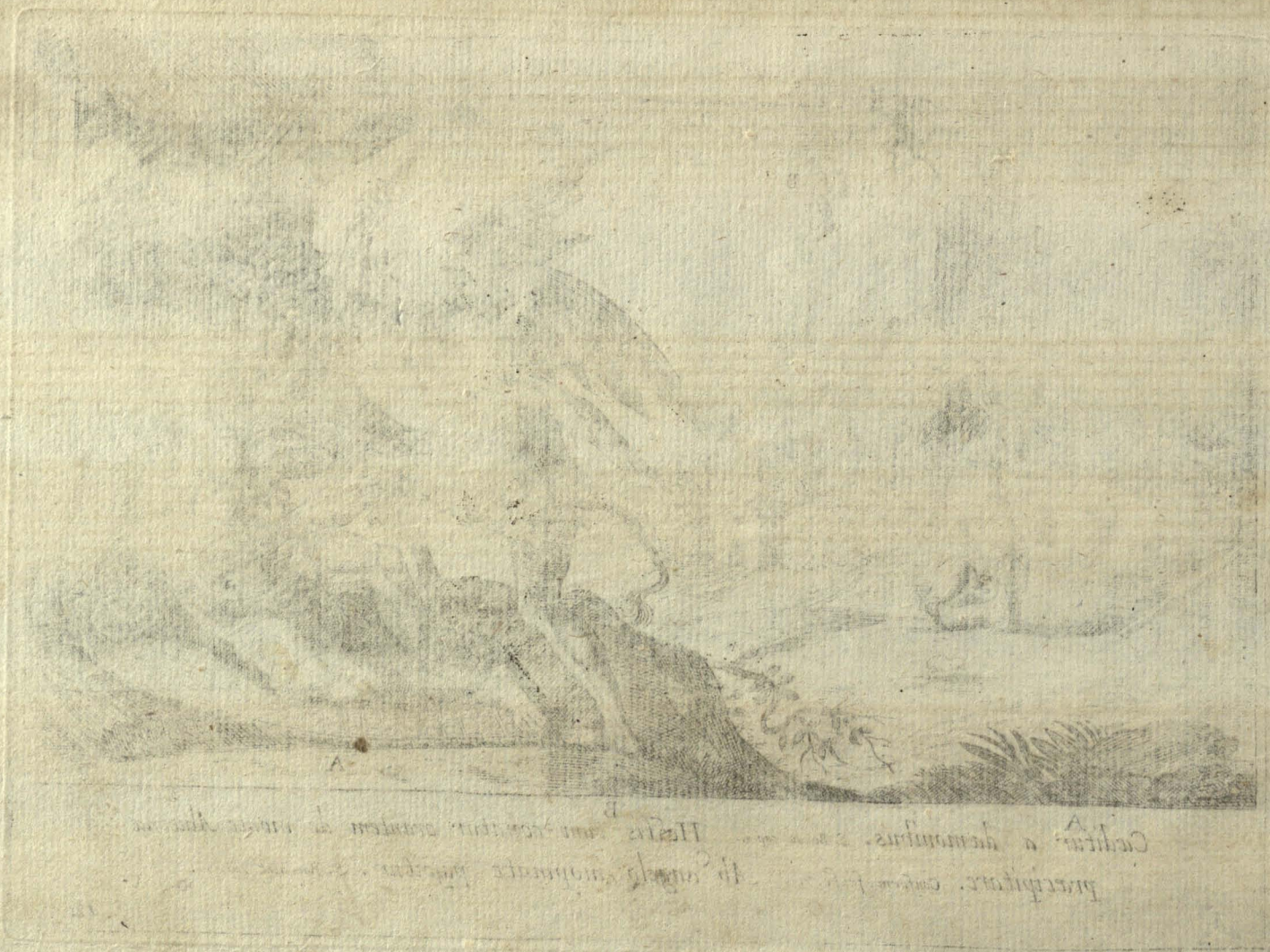
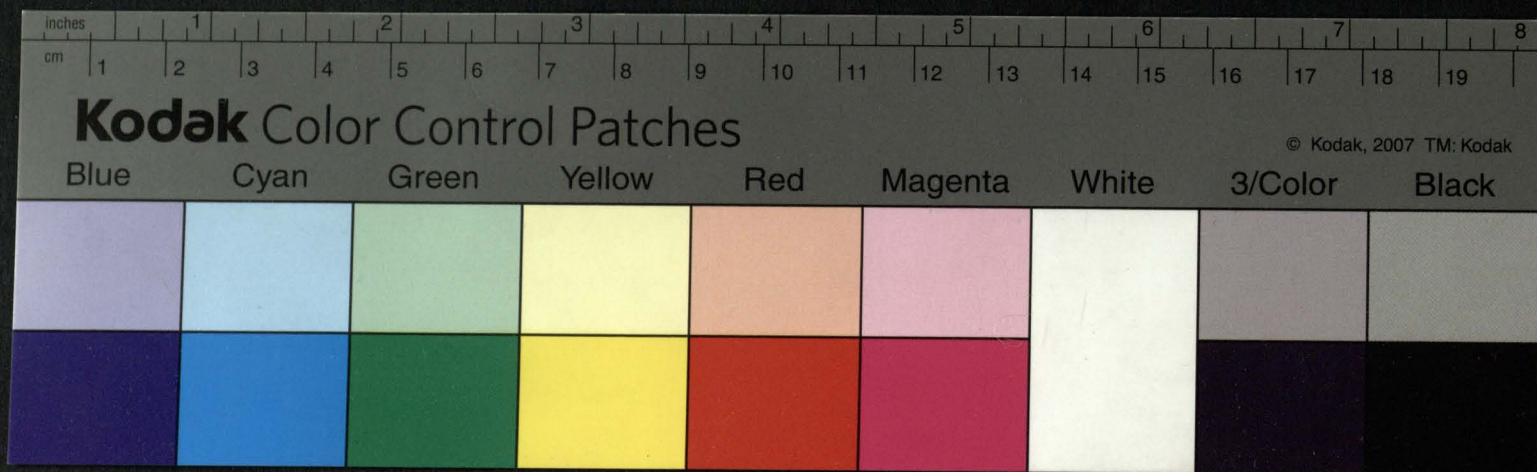
25

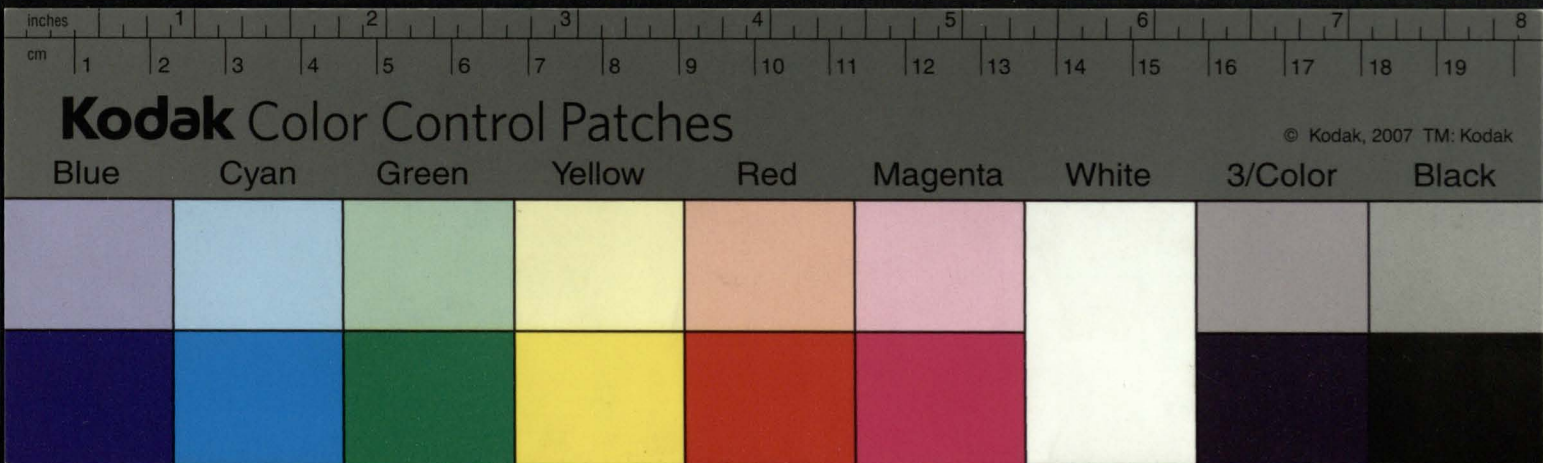


^A Cæditur a demonibus. S. Bonau. cap. 6. ^B Hæc is cum conatur orantem de monte Aluerna præcipitare. Conform. fruct. 7. ^C Ab angelo inopinate pascitur. S. Bonauent. cap. 5.

12

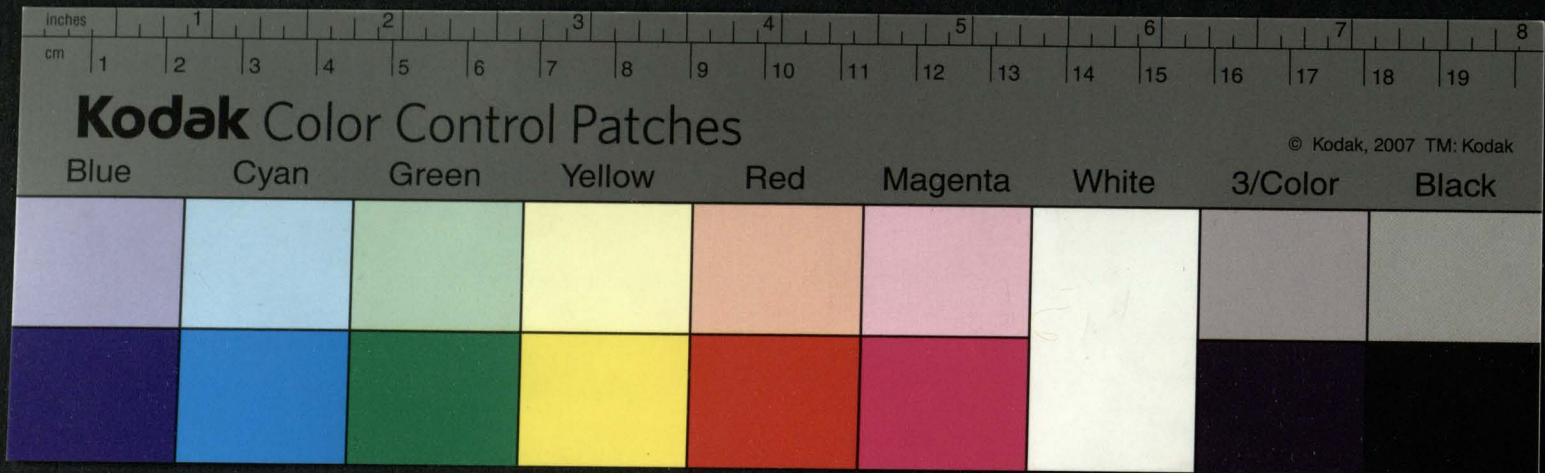
^A W ię go Szarej. Niepręgiaci ot usituje modłogę z gory Aluerna z rzucie. Od Aniota poharm nie spozwie
^B wanie odnosi





Toccata b minor

Toccata

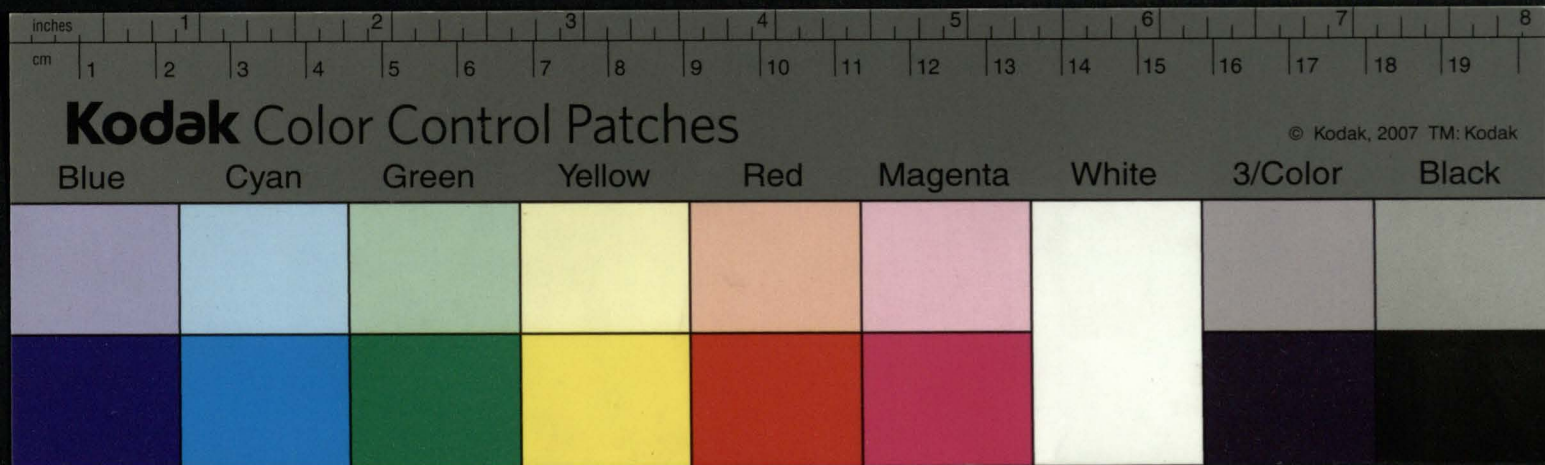


Toccata *Moderato* *Andante*

The first system of handwritten musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The notation includes various note values, rests, and accidentals. The tempo markings "Toccata", "Moderato", and "Andante" are written below the first few measures.

The second system of handwritten musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The notation includes various note values, rests, and accidentals.

The third system of handwritten musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The notation includes various note values, rests, and accidentals.



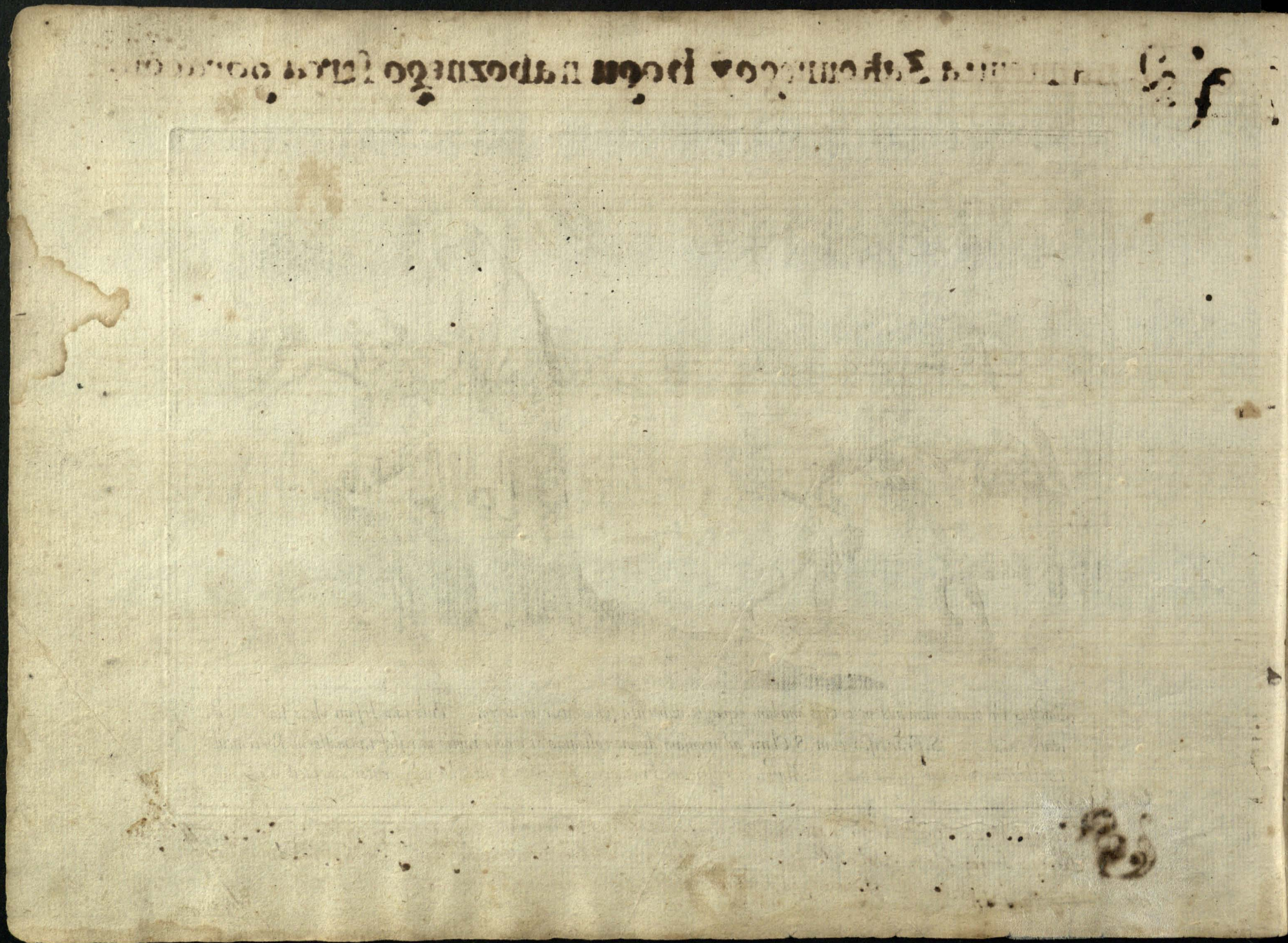
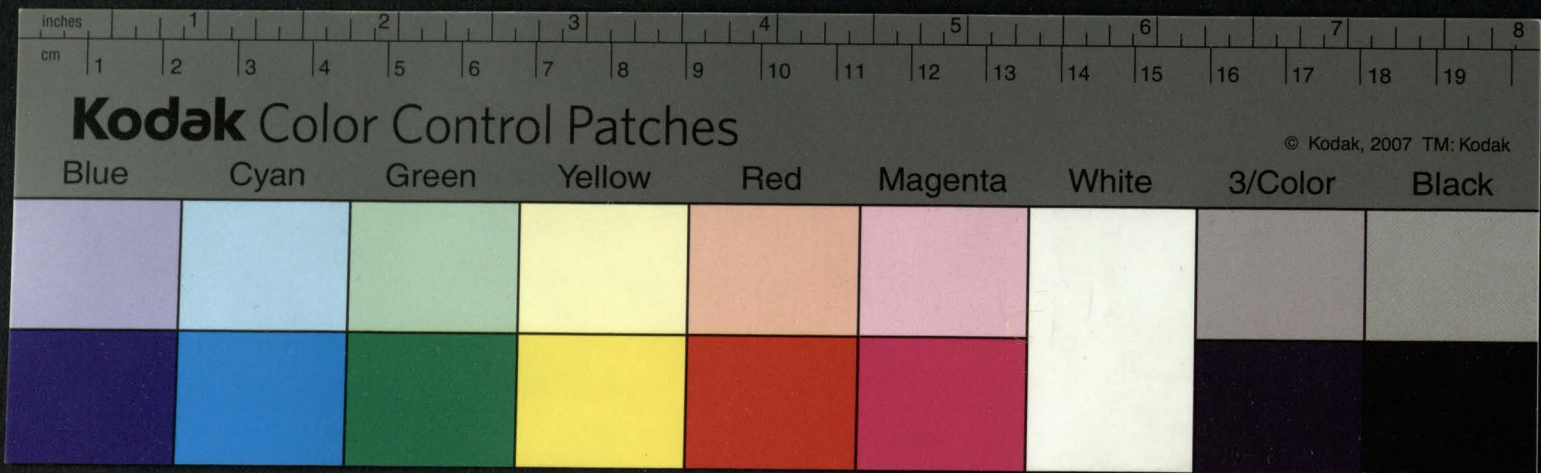
V namienita Zakonnego Bogu nabožnego serca goracošè 27

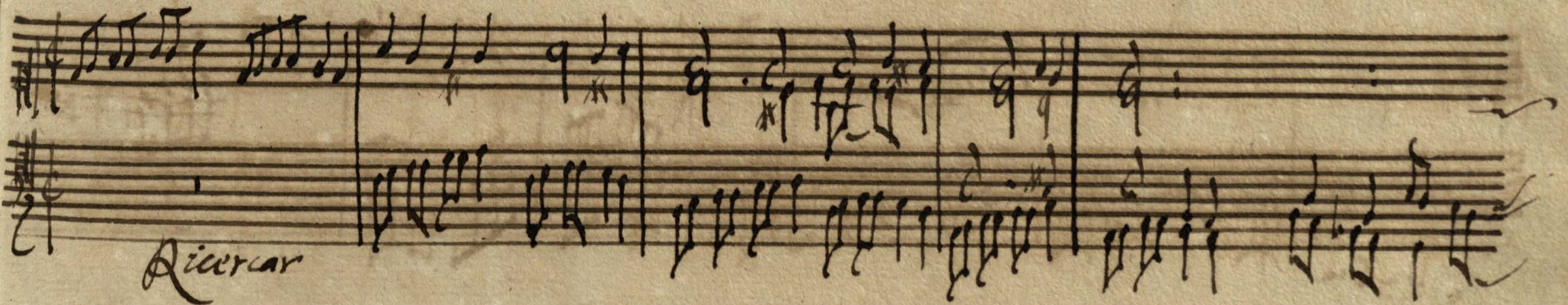
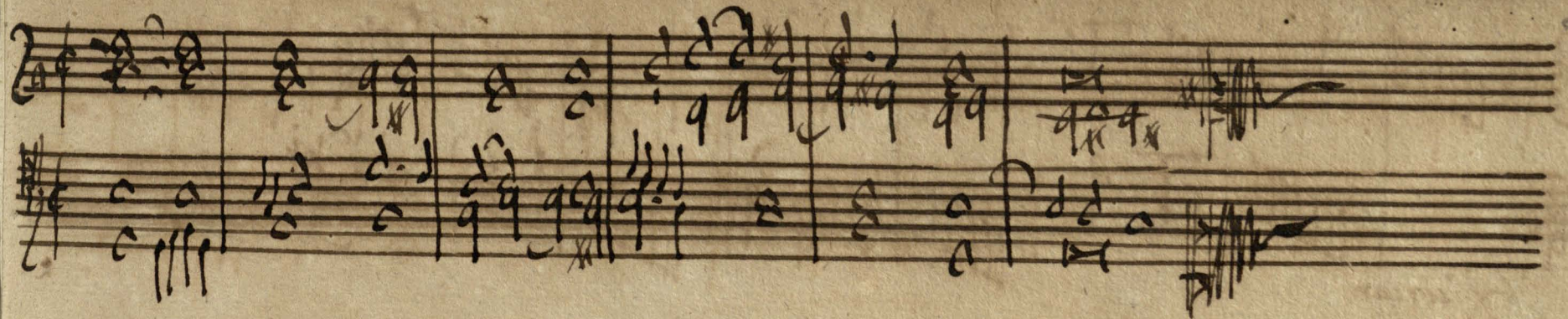


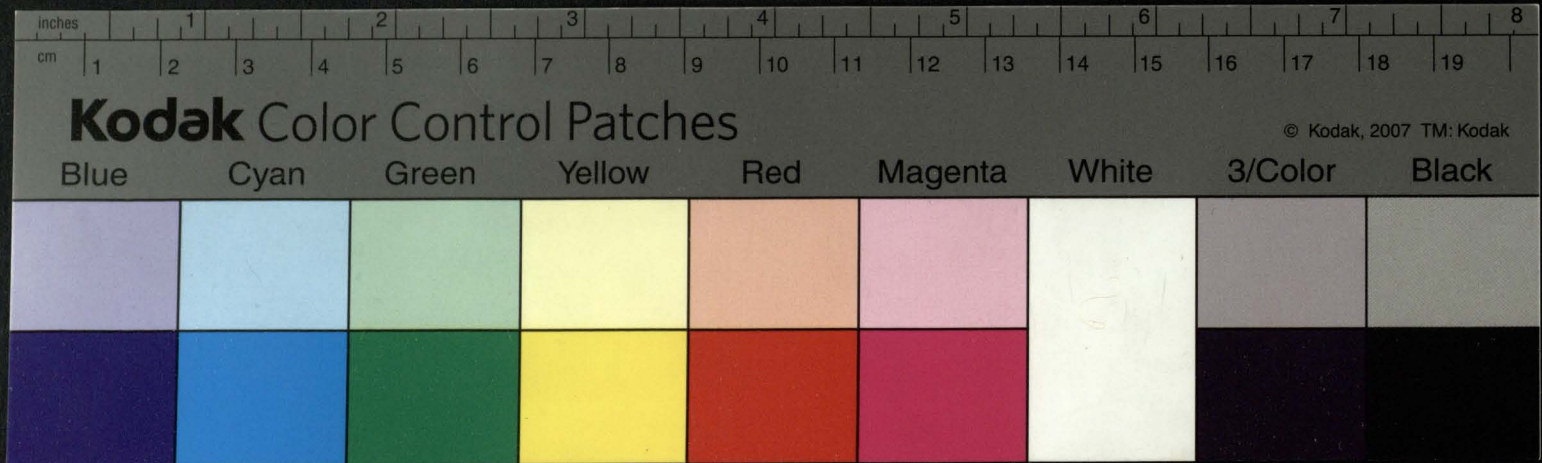
^A Sanctus vir orans manibus in crucis modum expansis, nubecula subuehitur in aërem. ^B Puerum Iesum vnius suis amplexatur. *S. Bonau. cap. 20.* ^C S. Franciscus cum S. Clara ad mensam diuino colloquio et amore raptis in ecstasi, monasteriū Portuunculae conflagrare videtur. *Conform. fruct. 15.* ^D Argentem rusticum Franciscus suae manus attactu vehementer calefacit. *S. Bonau. cap. 33.*

15

V nejtega slza modlacošij na sposòb križja so suo grone rce najcego obtoček podnasa na povietrze. ^B S. Bonužek S. Fr. z S. Clary, vstolu vildzge z rozmow o Bogu jimi toci ku niemu zachwyjeni byli, klasztor portuunkali zentog w ogniu bycj gorzej. ^D Martego chtopa Franciszek byli swi do chniamiem zagrzewu.







Ricercar

Handwritten musical notation for a piece titled "Ricercar". It consists of two staves. The top staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several accidentals, including a sharp sign (♯) in the second measure. The bottom staff begins with a bass clef and a common time signature (C). It also contains dense rhythmic patterns with many beamed notes. The paper is aged and shows some staining.

Canon

Handwritten musical notation for a piece titled "Canon". It consists of two staves. The top staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several accidentals, including a sharp sign (♯) in the second measure. The bottom staff begins with a bass clef and a common time signature (C). It also contains dense rhythmic patterns with many beamed notes. The paper is aged and shows some staining.

Handwritten musical notation for an unlabeled piece. It consists of two staves. The top staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several accidentals, including a sharp sign (♯) in the second measure. The bottom staff begins with a bass clef and a common time signature (C). It also contains dense rhythmic patterns with many beamed notes. The paper is aged and shows some staining.



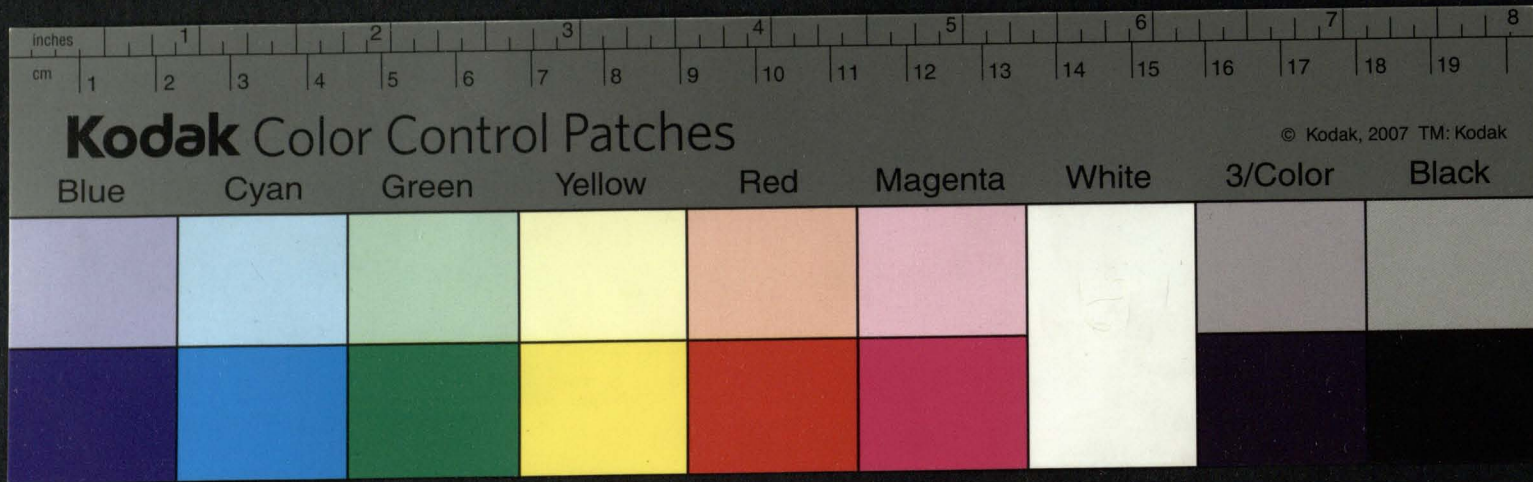
Dziwna Jego Moc

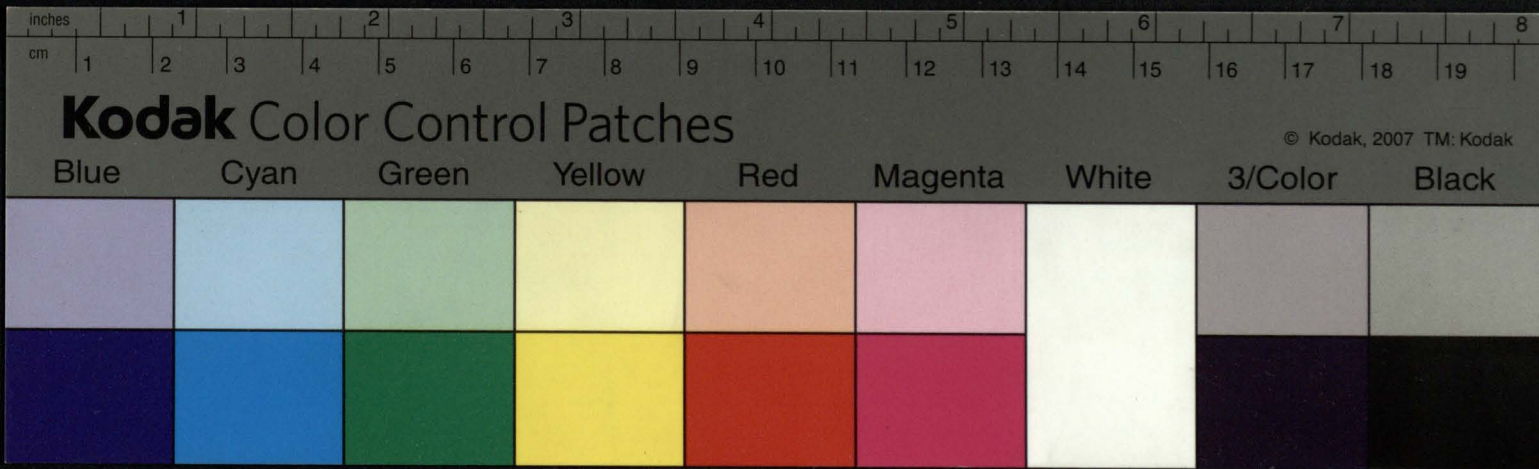
29



^A S. Franciscus visus est aurea Cruce ex ore radiante, fugasse horridum draconem Assisium circumstantem. ^B Lateranensem item Basilicam iam ruituram, dorso submisso sustentasse. S. Bonan. cap. 3. ^C Aues neq; aduentu neq; tactu innocentis viri fugantur. S. Bonan. 8. ^D Sed potius auscultant diuinas laudes predicantem. S. Bonan. cap. 12. ^E In lacu Reatino oblatum magnum piscem reposuit sua presentia mirabiliter gestientem. S. Bonan. cap. 8. 14

Swięty Franciszek złotym krzyżem z wst swoich wychodzącym odgryza straszego smoka Assyjskiego
 Łacerański kościół iuz się walczył samym sobą pod piera Praszysa ani na przyjęcie ani na doświadczenie niewinne ngra
 rzezi słuchaj, Boshu chwały opowiadajcie k' Teriors Reatynskie darowanę sobie i yż wpuszcit ptwara przyjęcie jego cudowne
 redowatacy

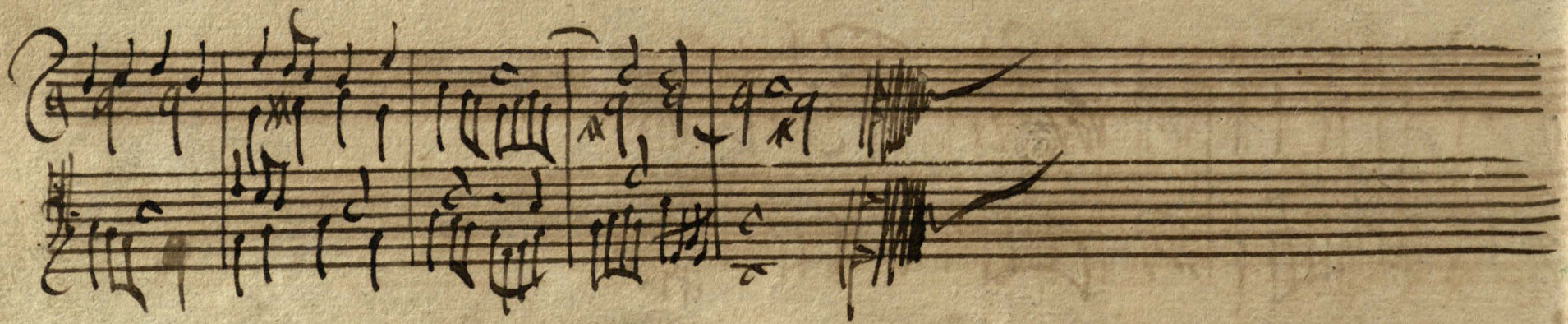
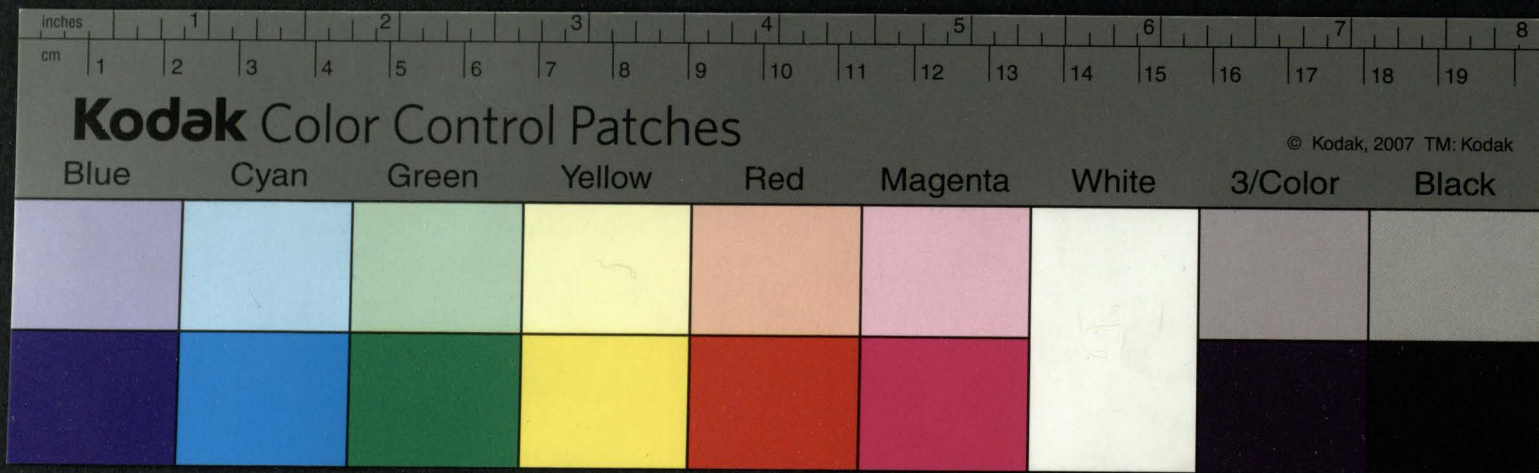




30

Ricercar

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered "30" in the top right corner. The title "Ricercar" is written in cursive in the lower left of the first system. The notation is arranged in three systems, each with two staves. The first system shows a complex melodic line on the upper staff and a rhythmic accompaniment on the lower staff. The second system continues the melodic and rhythmic development. The third system concludes with a final cadence, indicated by a double bar line and a fermata-like flourish. The handwriting is in dark ink, and the paper shows signs of age and wear.





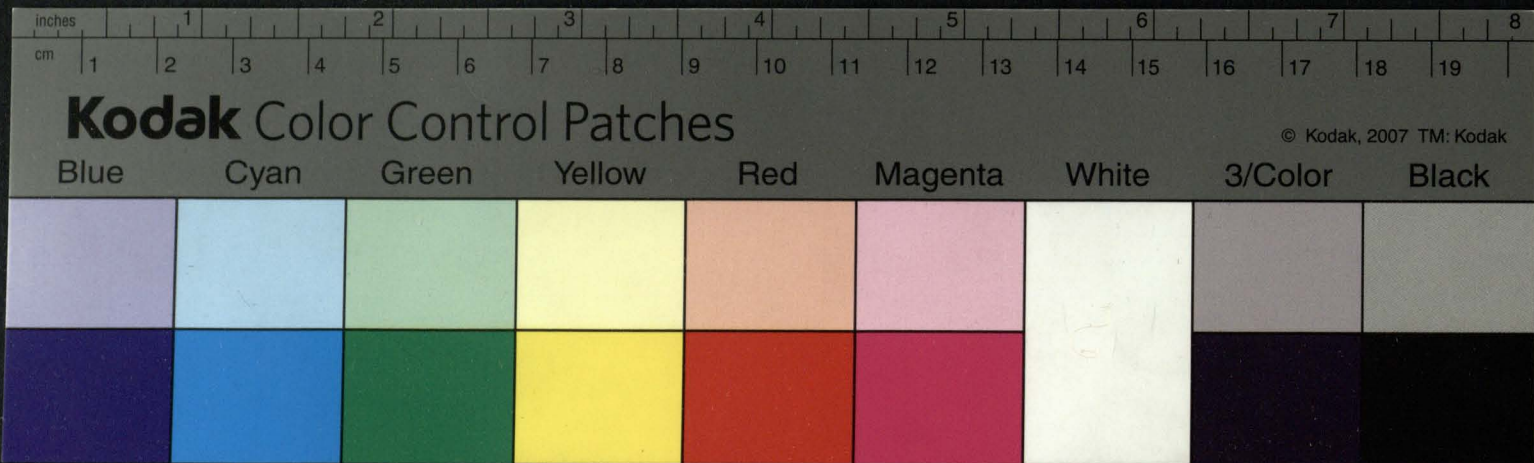
Chrystusowych cudow naśladowanie

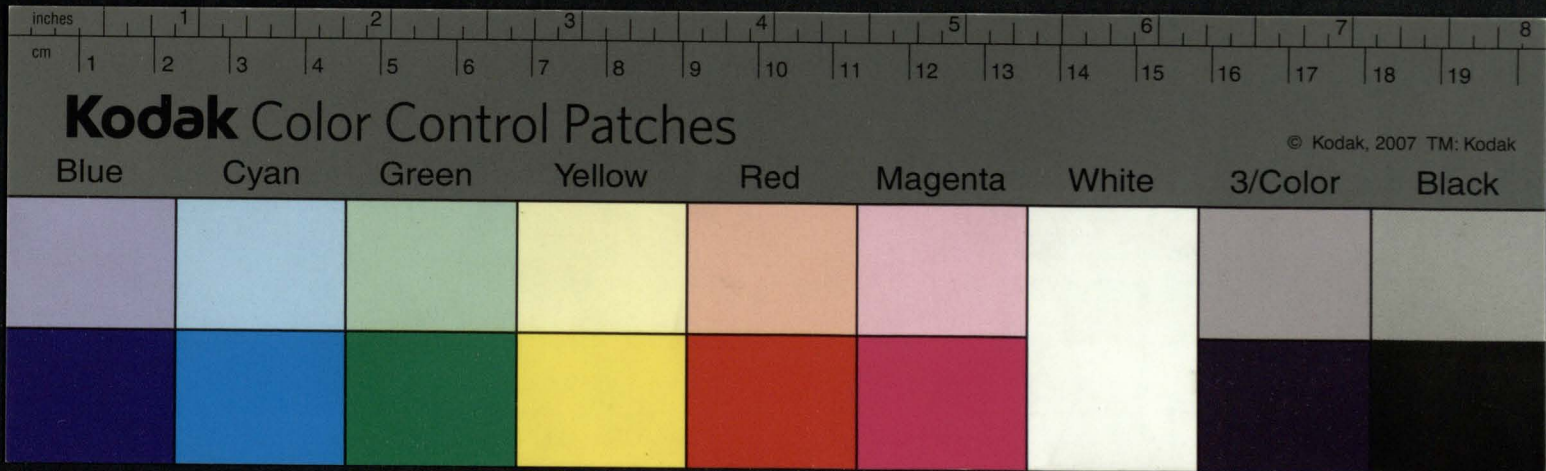
34



^A Christi imitator Franciscus, signo Crucis commutat aquam in vinum. S. Bonavent. cap. 5. ^B Aquam quoque de petra
^C producit. S. Bonav. cap. 7. In Generali Capitulo Assisij, amplius quinque milia fratrum mirifice pascit. S. Bonavent. cap. 4.

Chrystusow naśladowca Franciszek: znalazł krowca swiętego przemienia wodę w wino. Woda z opoki się prowadzi. Na
 Generalickiej kapitule, w Assisji więcej niż pięć tysięcy braci cudownie nakarmił.





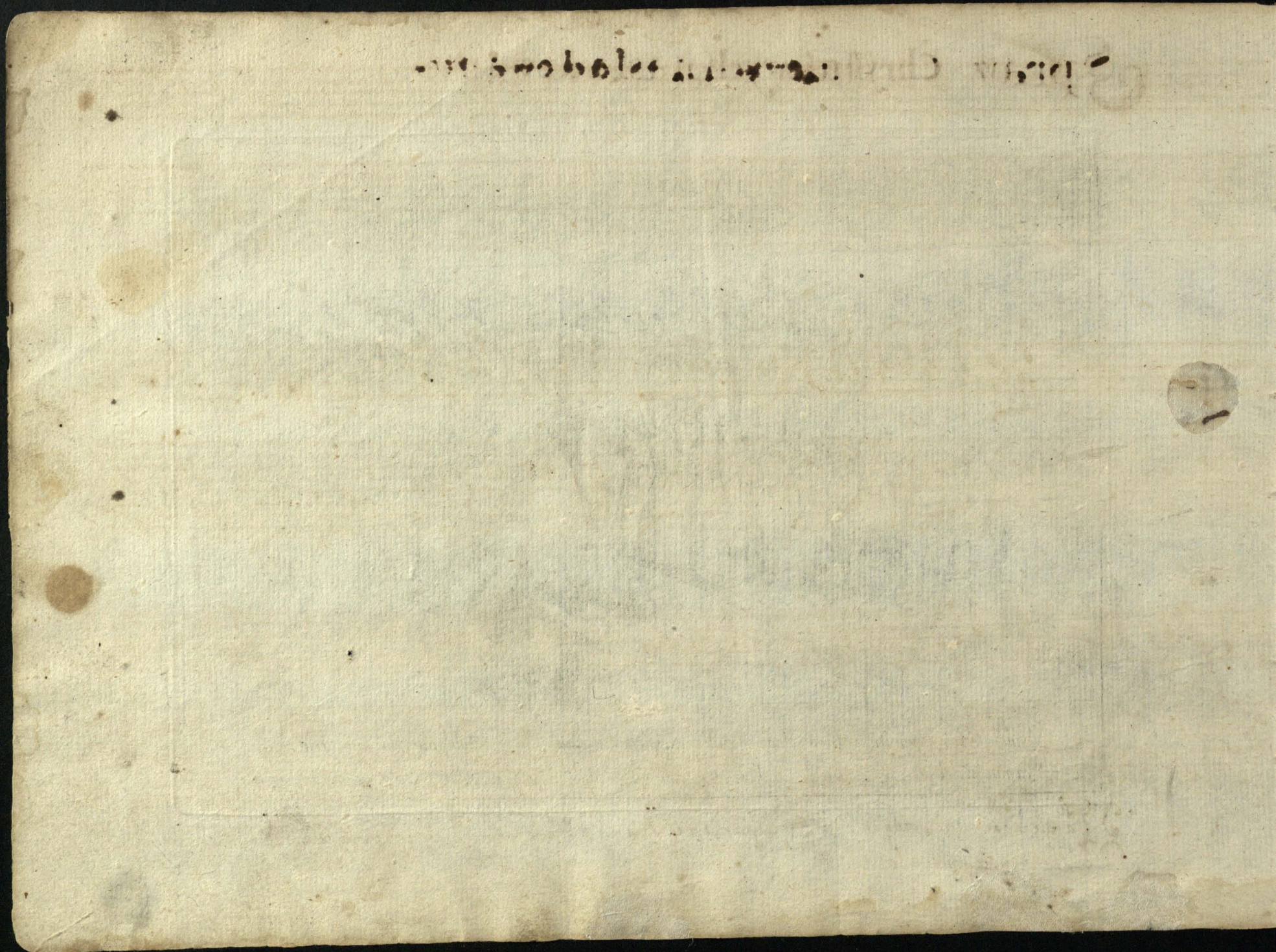
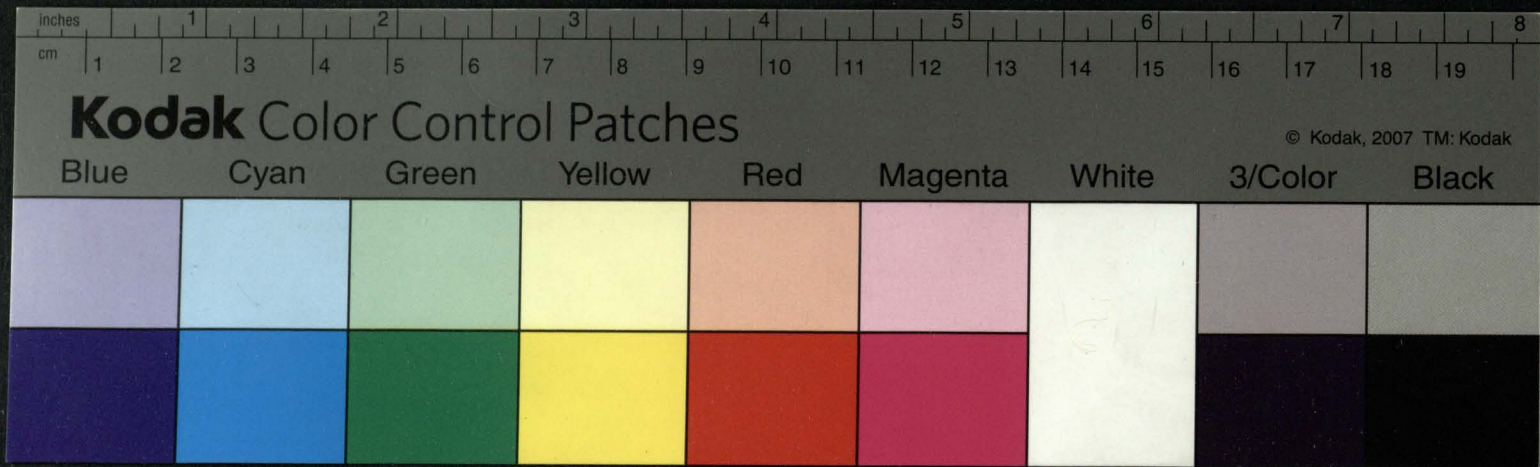
Spraw Chrystusowych nasladowanie

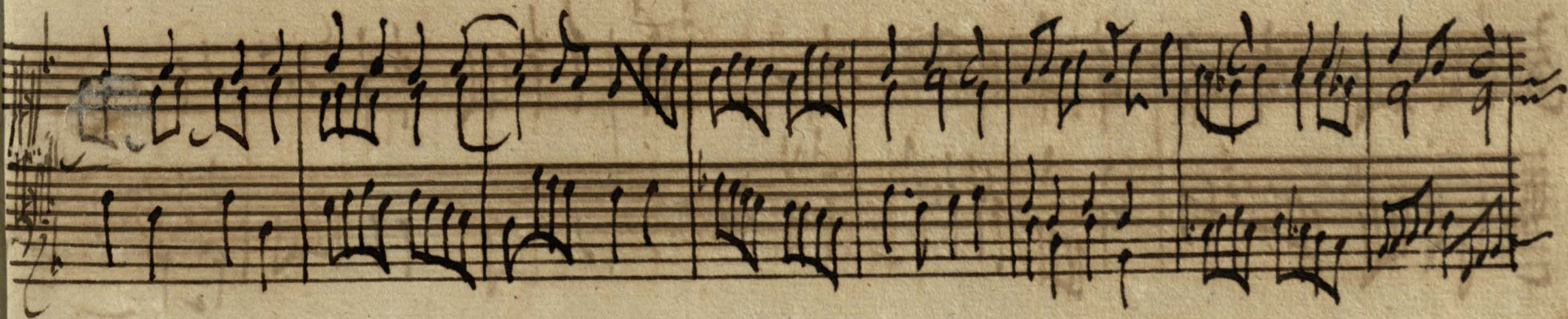
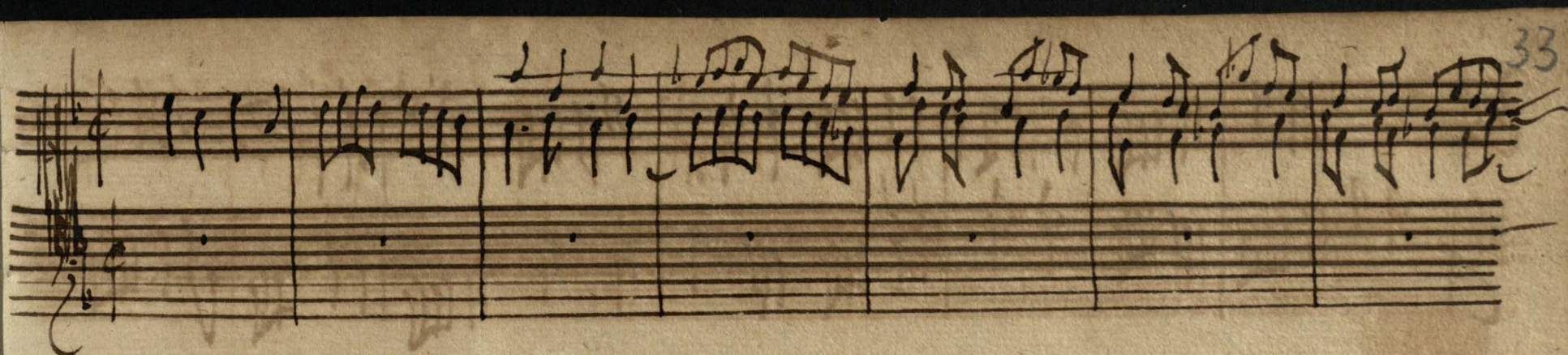
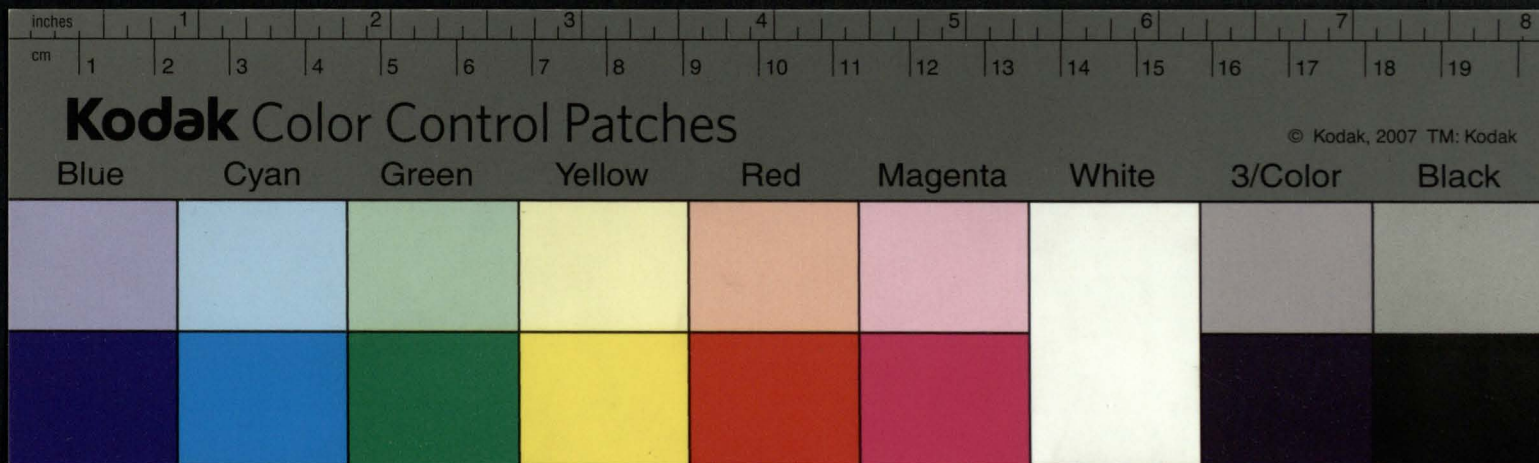
32

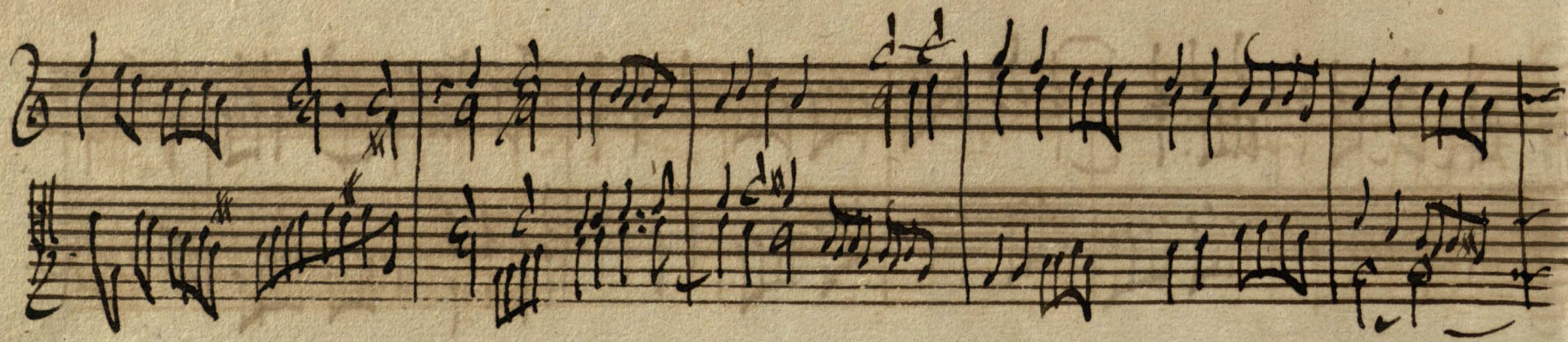
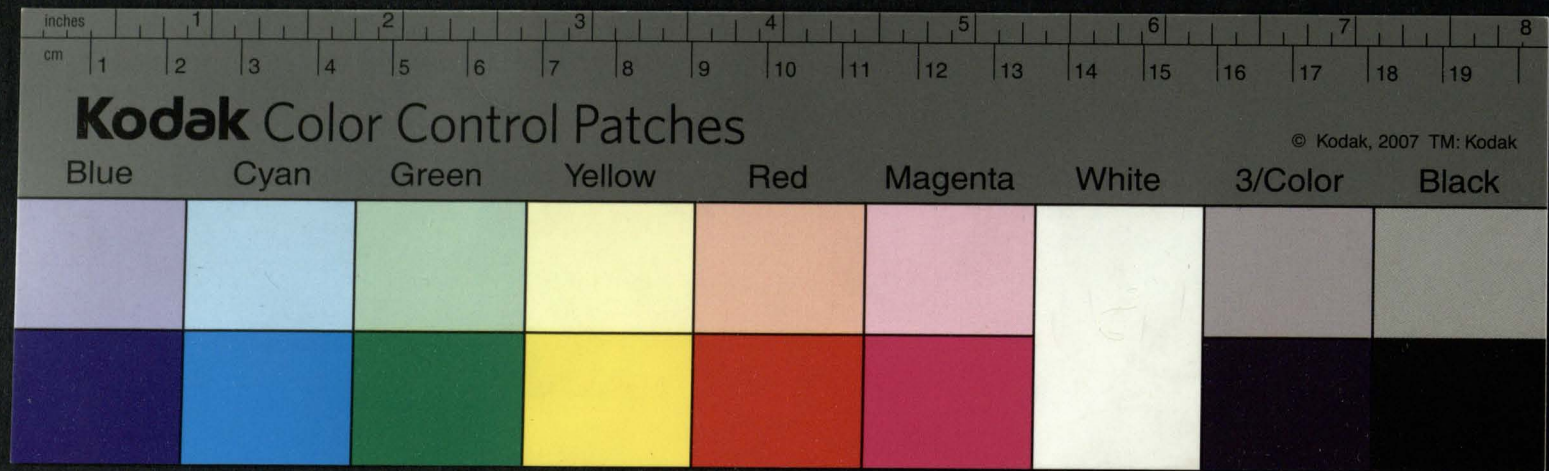


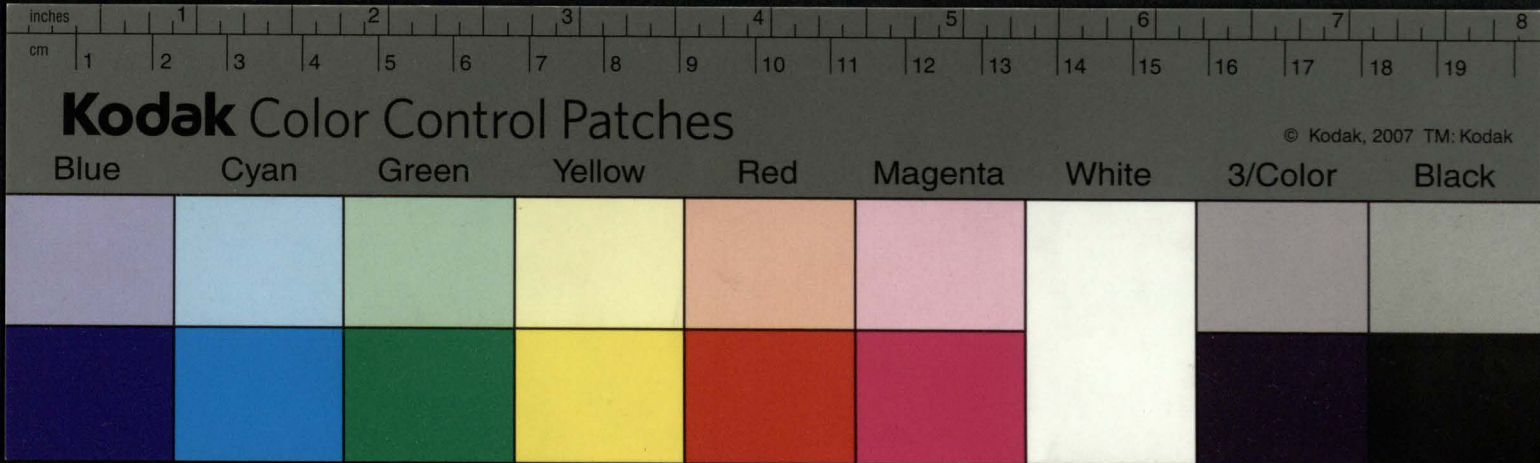
^A Asino vectus honorificentissime obuijs populis excipitur. S. Bonac. cap. 20. ^B Sub mortem cum fratribus
 cenam celebrat. Conform. fruct. 29. ^C Francisci anima complures ex purgatorio liberat. Conform. fruct. 33. 16

W a osle idaz z uciwosig od lndzi przyigij iest, przed smierci z braci culowic nierezo godnawic. Parza Francisz kosa
 wiele zozysca wyzwala.









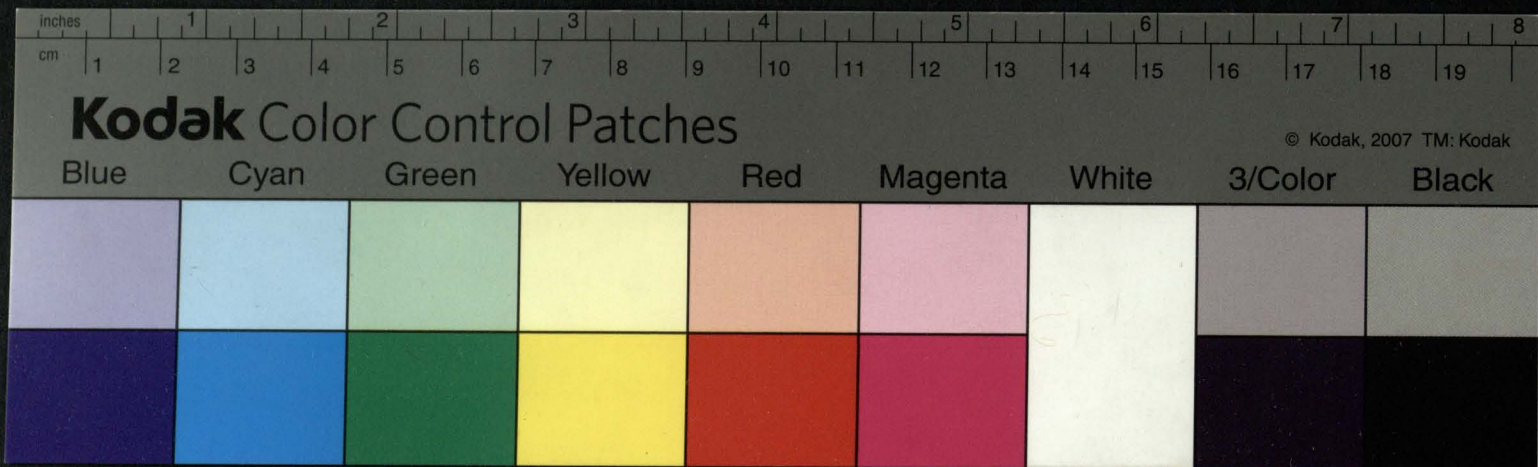
Sudow Cathalog

34

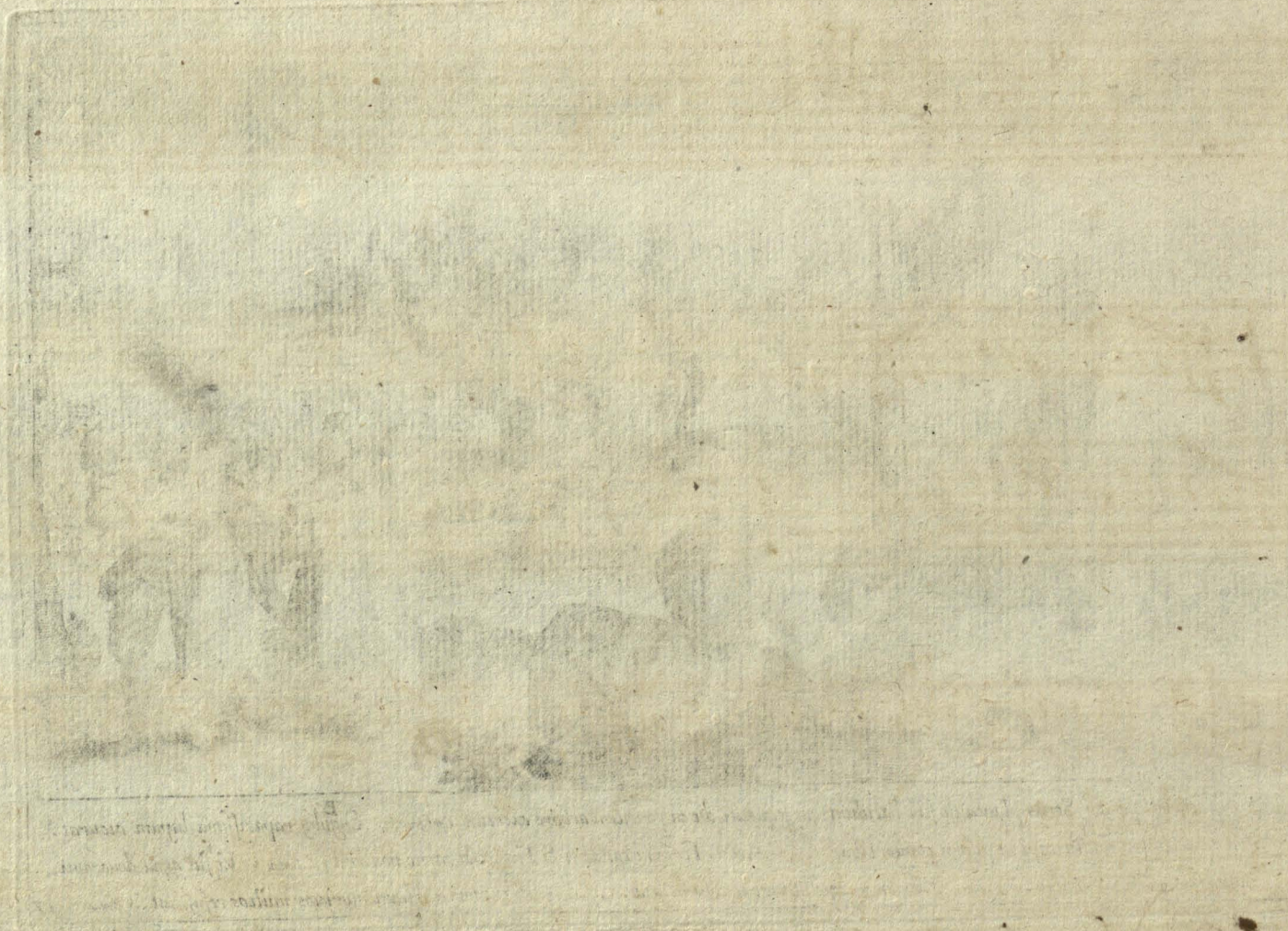


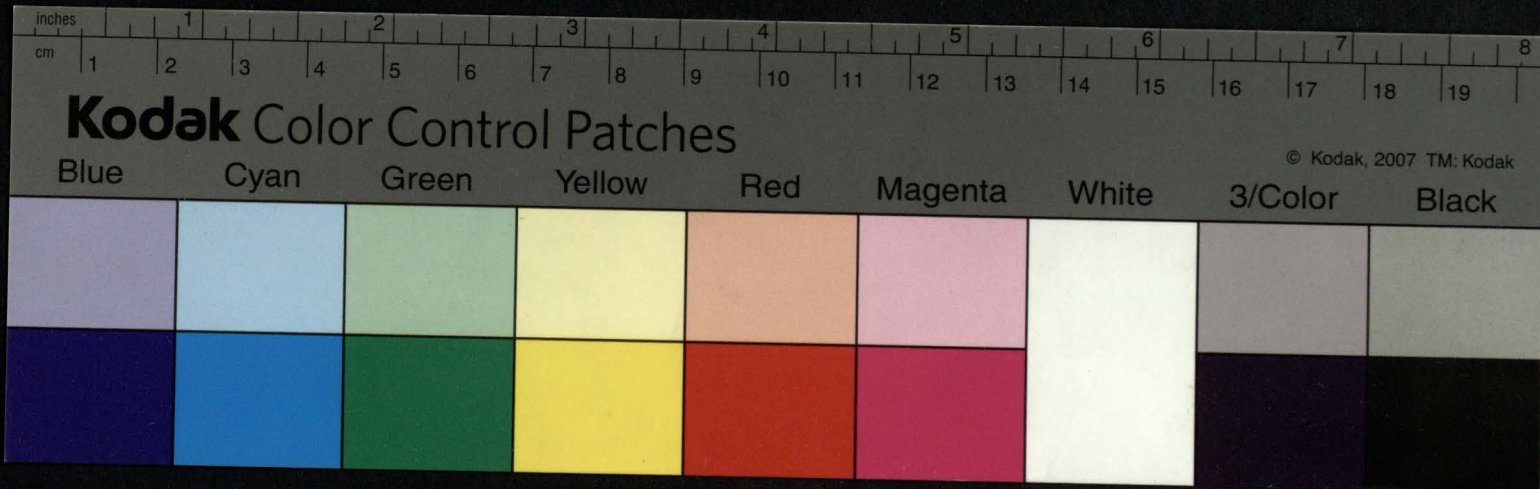
^A S. Franciscus quondam Senis plantauit suū baculum, qui sequenti die in virentem arbore excreuit. Conf. frua. 13. ^B Eugubij rapacissimū lupum cicurat. Pro eius honore frustū capi in piscem conuertitur. Conform. frua. 10. ^D Ferrum candens S. Francisci carne non vrit. S. Bonau. 5. ^E Vi sui agni deuoranti maledixit, ea mox moritur. S. Bonau. 8. ^F Dæmonis expellā virtute obedientia. S. Bonau. 12. ^G Post mortem suam mortuos multos resuscitat. S. Bonau. 15. 17

Swięty Franciszek raz w serie wrzucił swój kij kraj nazawit w zielone wyrost drzewo w^o Egebrum i^o i^o h^olka
drapieżnego utaskawit. Na ochronę jego honoru i^o z^o h^olka haptura w ry^o by p^o n^o m^o m^o n^o. Rozpalone zielaro ciata Franciszka
S^o r^o z^o tego nie p^o l^o i^o s^o h^o o^o r^o z^o n^o a^o z^o i^o t^o w^o n^o p^o r^o o^o w^o i^o p^o r^o o^o w^o i^o g^o n^o e^o m^o b^o a^o n^o a^o n^o a^o t^o y^o s^o t^o m^o i^o a^o s^o t^o z^o e^o s^o t^o. Ciary wygama m^o c^o g^o s^o t^o u^o r^o e^o n^o a^o
Po śmierci swej wiele umarłych wskrzesza.



g. (12) m. 5





35

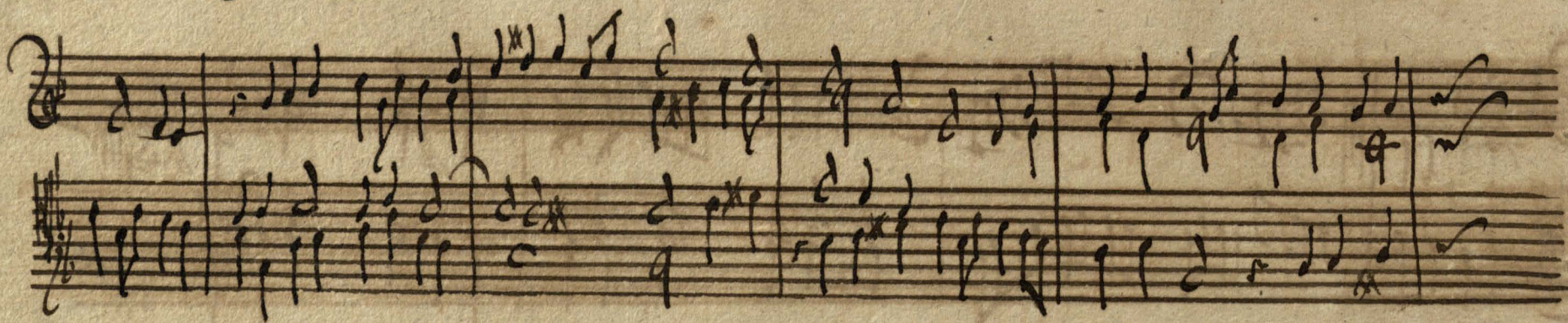
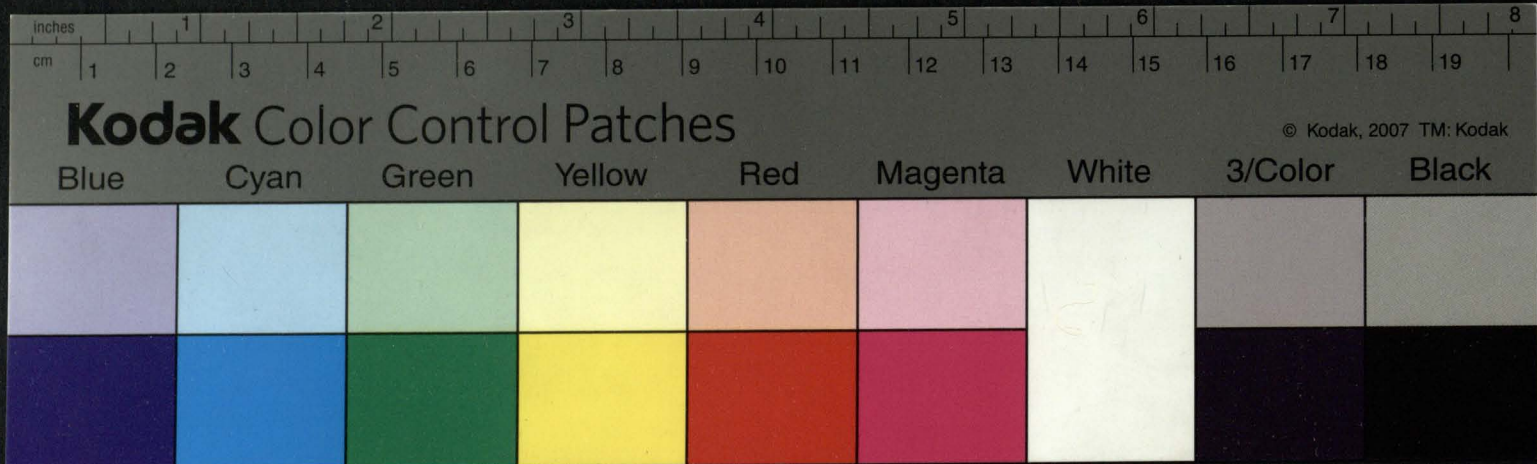
Handwritten musical notation on a staff with treble and bass clefs. The notation consists of two staves of music. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The music is written in a cursive, handwritten style. There are several measures of music, with some notes and rests clearly visible. The paper shows signs of age and wear.

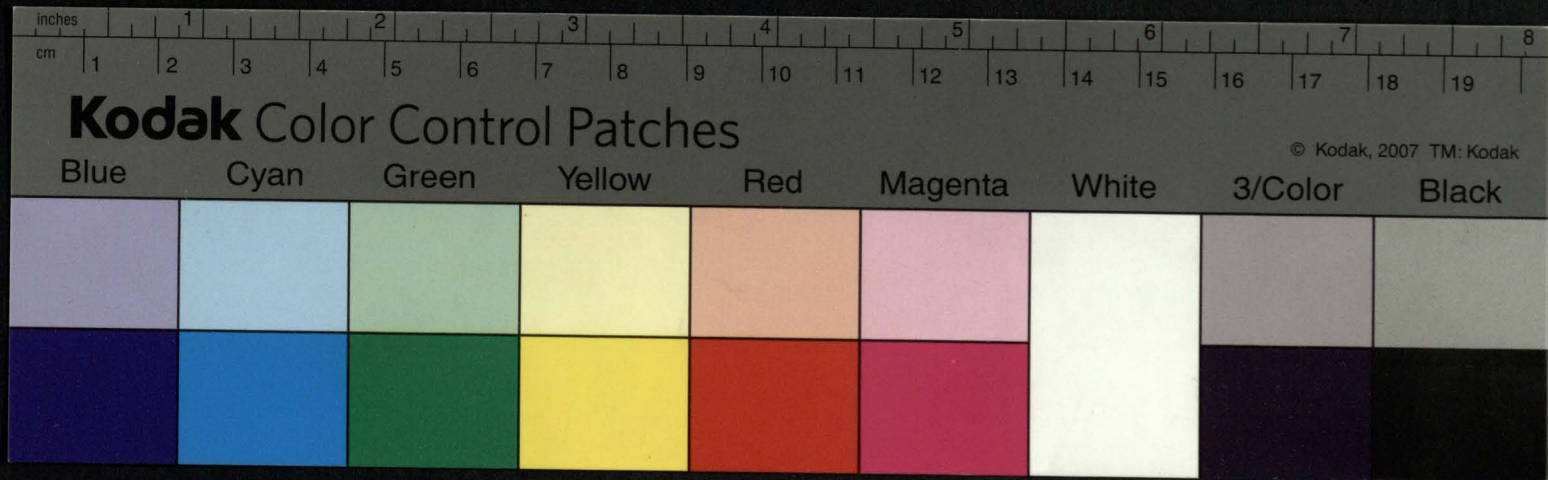
Ricercar

Handwritten musical notation on a staff with treble and bass clefs. The notation consists of two staves of music. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The music is written in a cursive, handwritten style. There are several measures of music, with some notes and rests clearly visible. The paper shows signs of age and wear.

Handwritten musical notation on a staff with treble and bass clefs. The notation consists of two staves of music. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The music is written in a cursive, handwritten style. There are several measures of music, with some notes and rests clearly visible. The paper shows signs of age and wear.

Ricercar





Wdpuł grzechow przez zastugi Święte^o Franciszka pozwolony

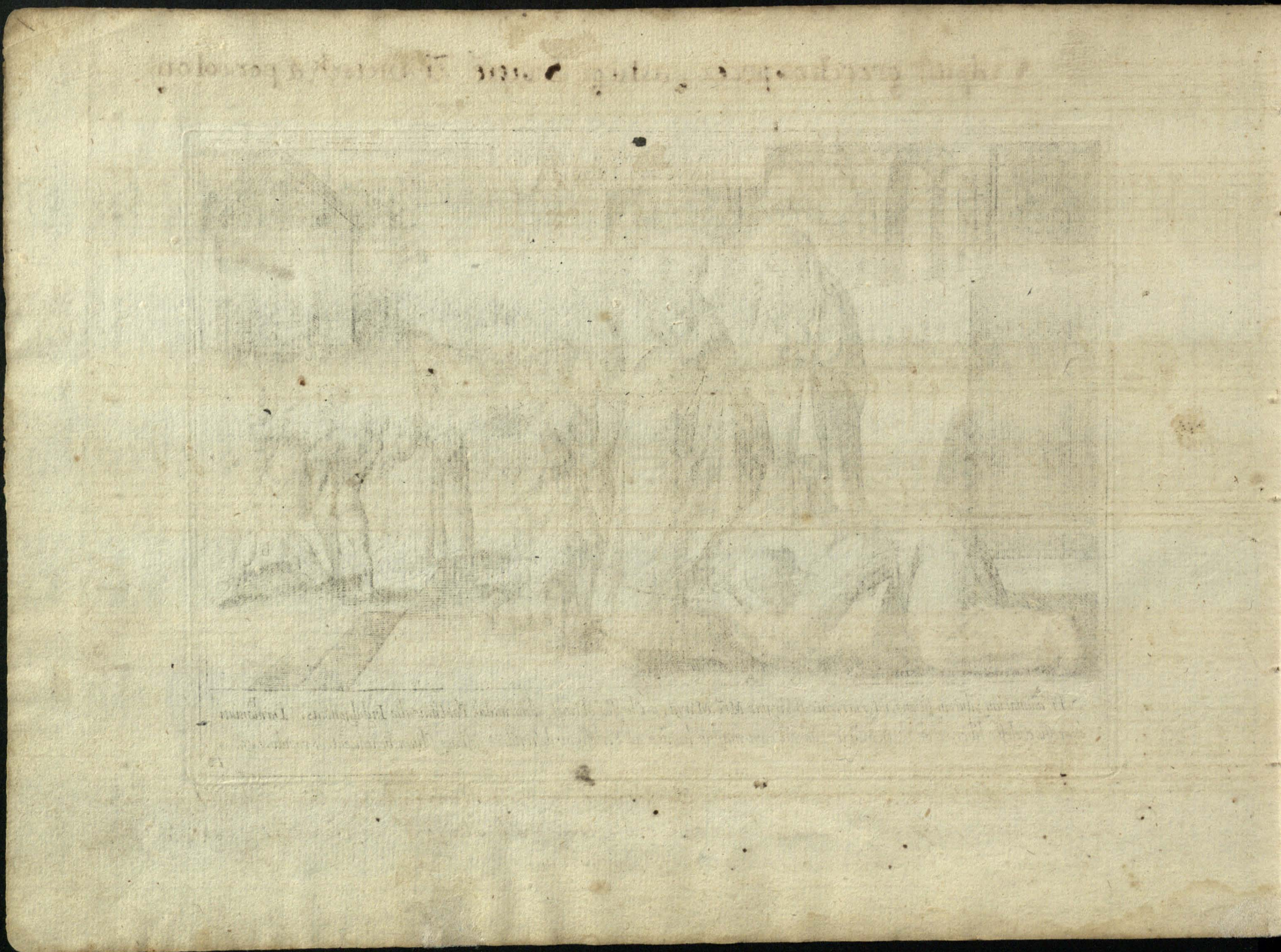
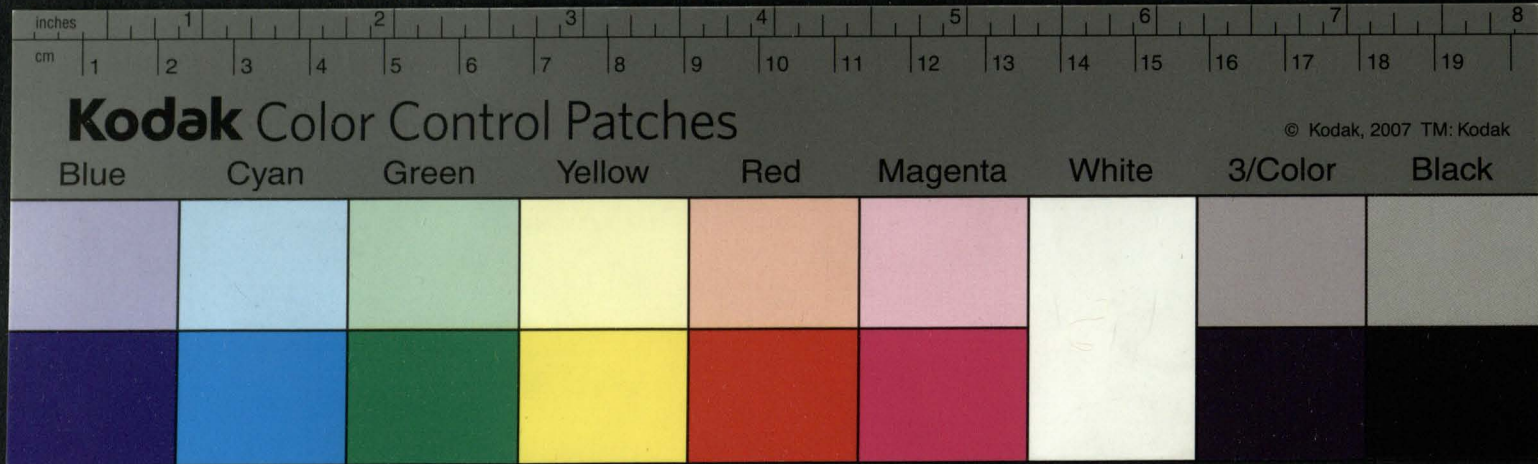
36

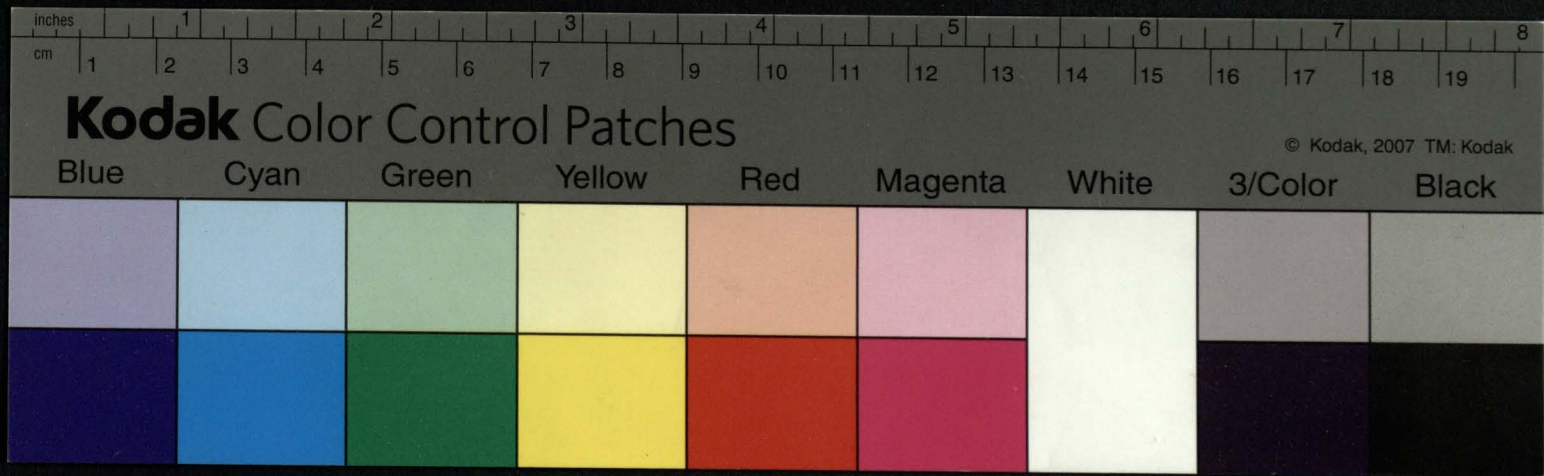


S. P^r animarum salutem sitiens, interueniente B. Virgine M^re Maria, a Christo obtinet admirandas Portiunculae Indulgentias. Demoniati ingressu Ecclesie liberantur. B. Maria visa est cum magno lumine ad Ecclesiam descendere gestans filium benedicentem populo. Conf. fr. 26.

18

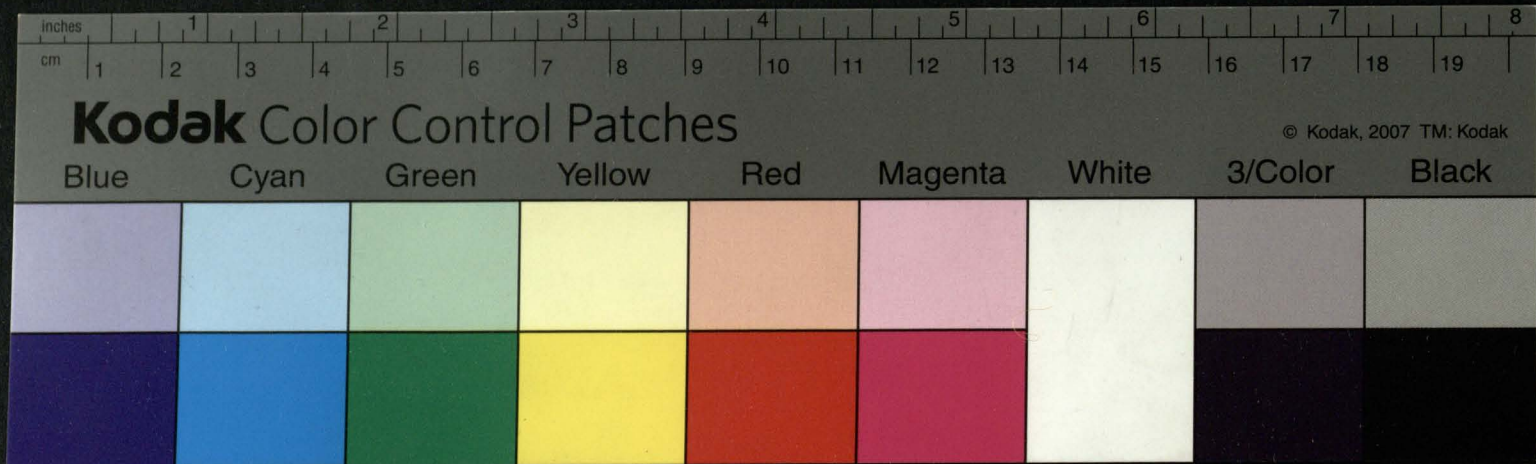
*S. Ojciec z kawienia chęć pragnąc za przyczyną Łany Naszyciej Marcei Marki otrzymuje Audyence Portiunculae
Wdpuł. Ojciec wszedłszy do kościoła woli nimi zostać. Bóg stał widna 2. Marya z wielką światłością do kościoła
ta wstępuje. Syna Bóg stał widnego raz tu piasnycie ludowi pokazanie.*

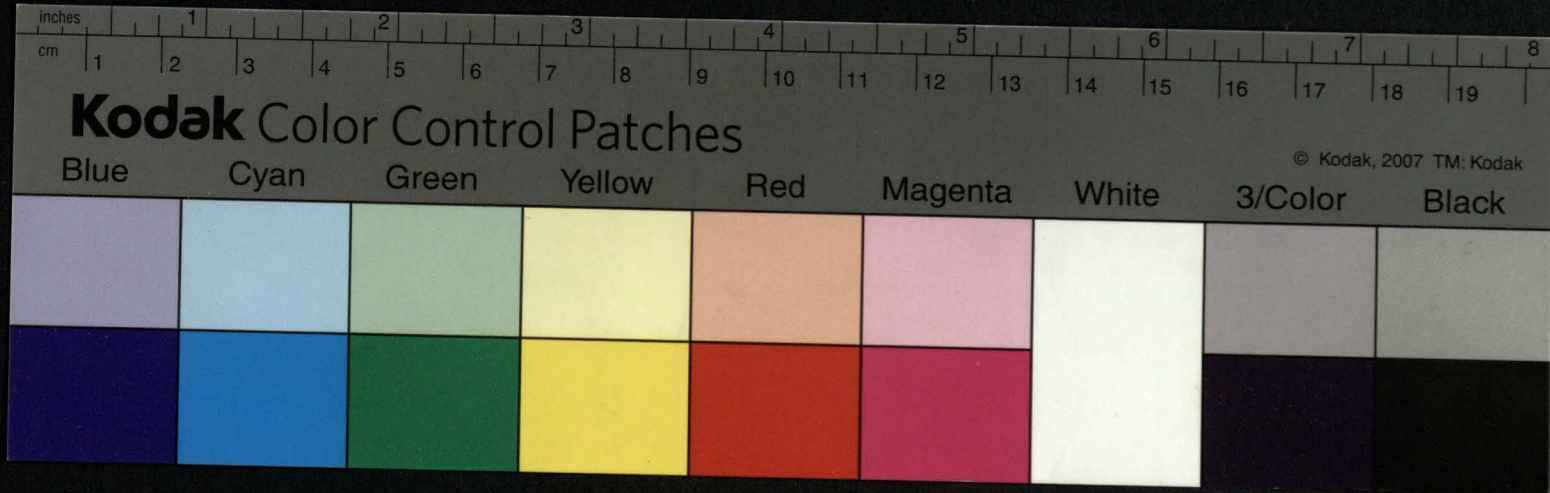




37

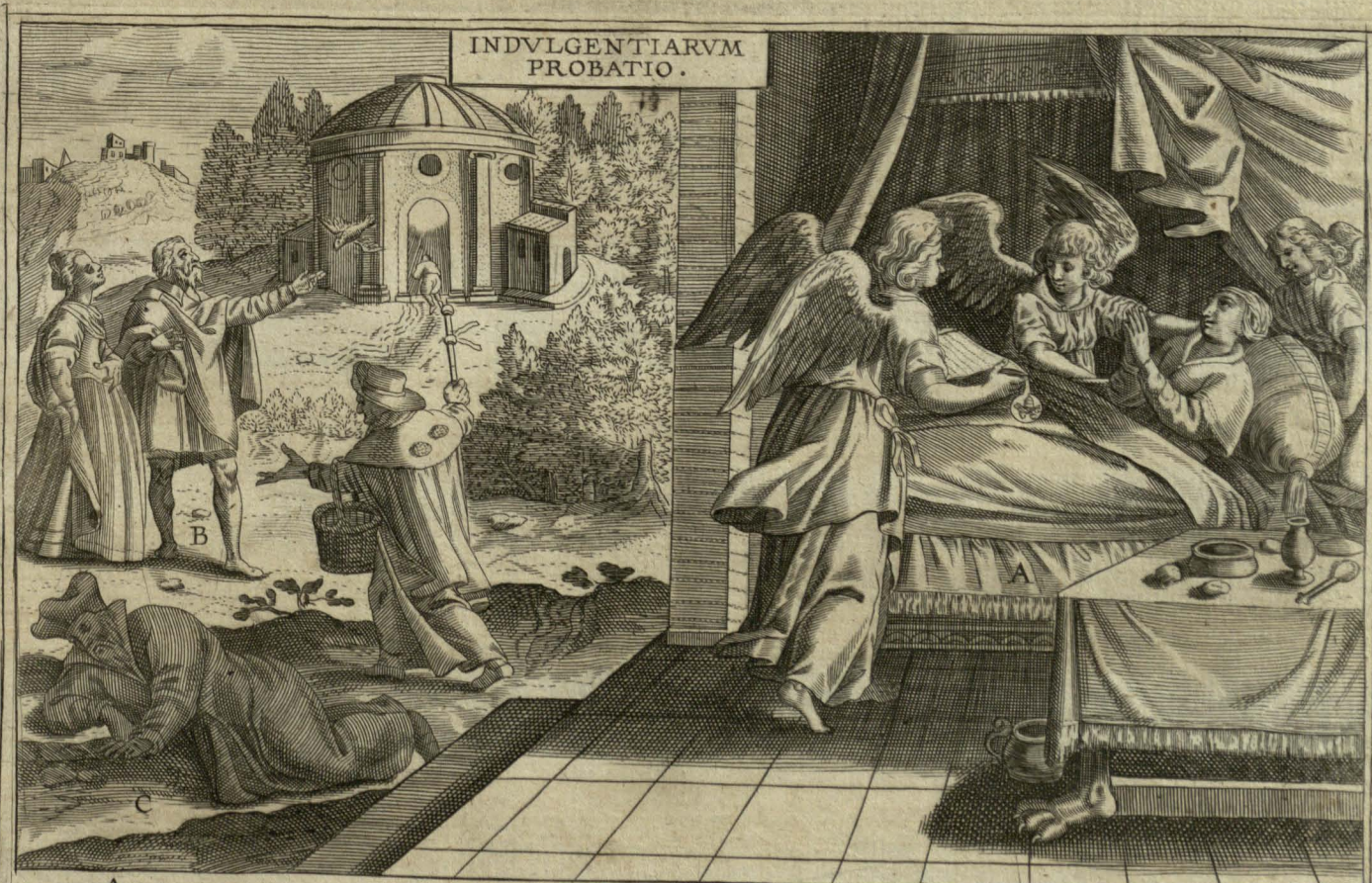
River car





Odpuſtów Doſwiadczenie.

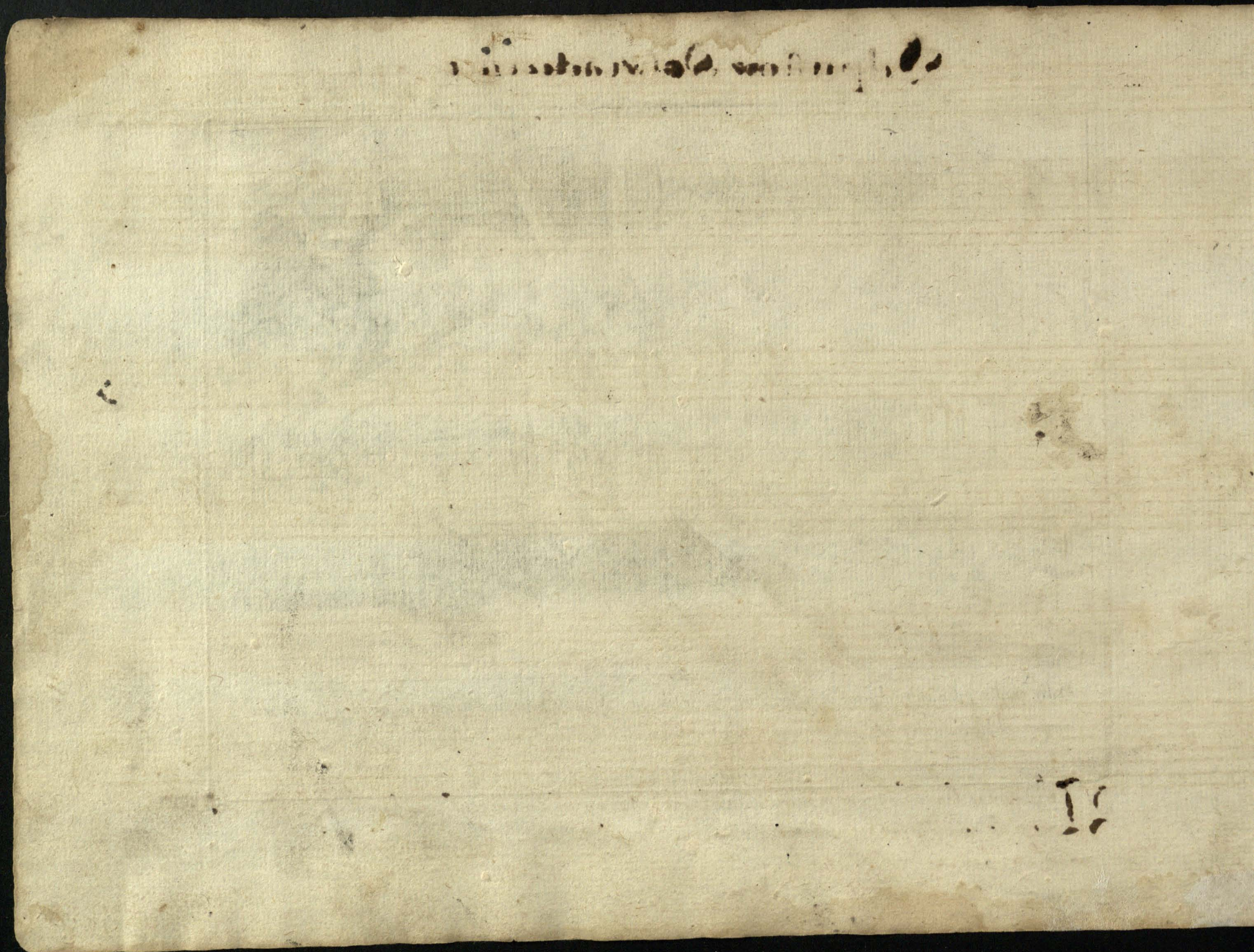
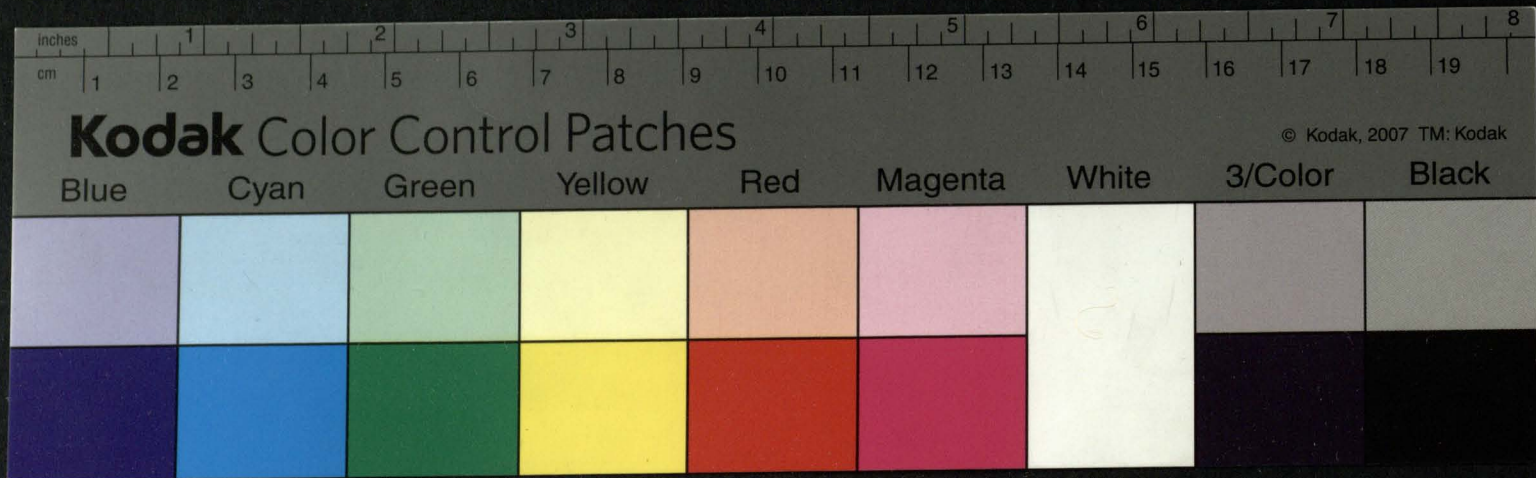
38

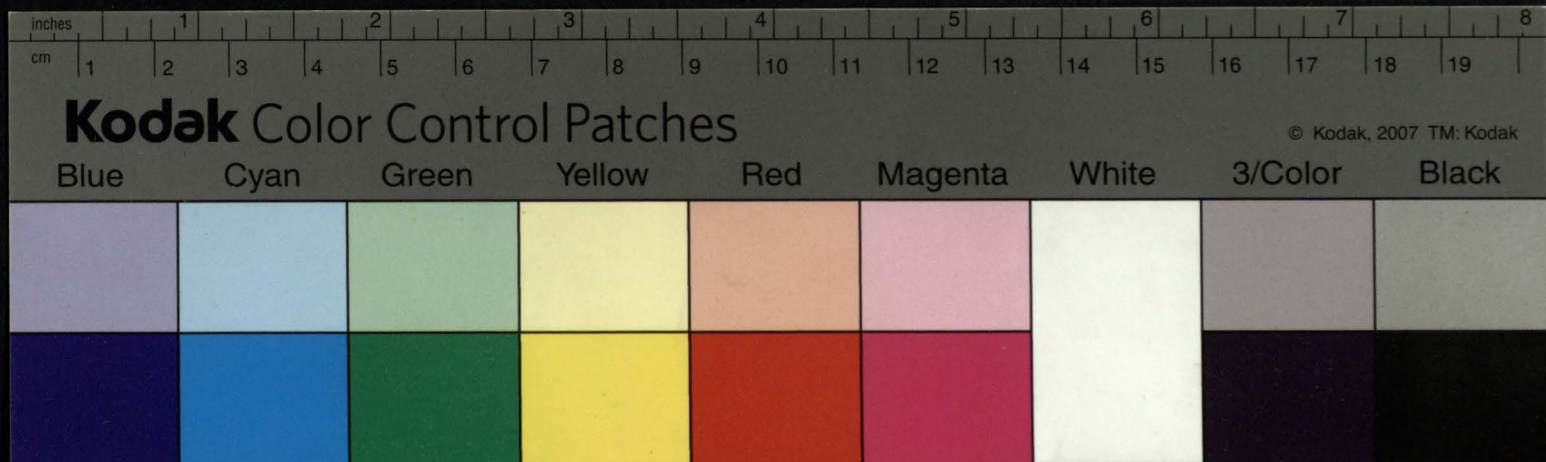


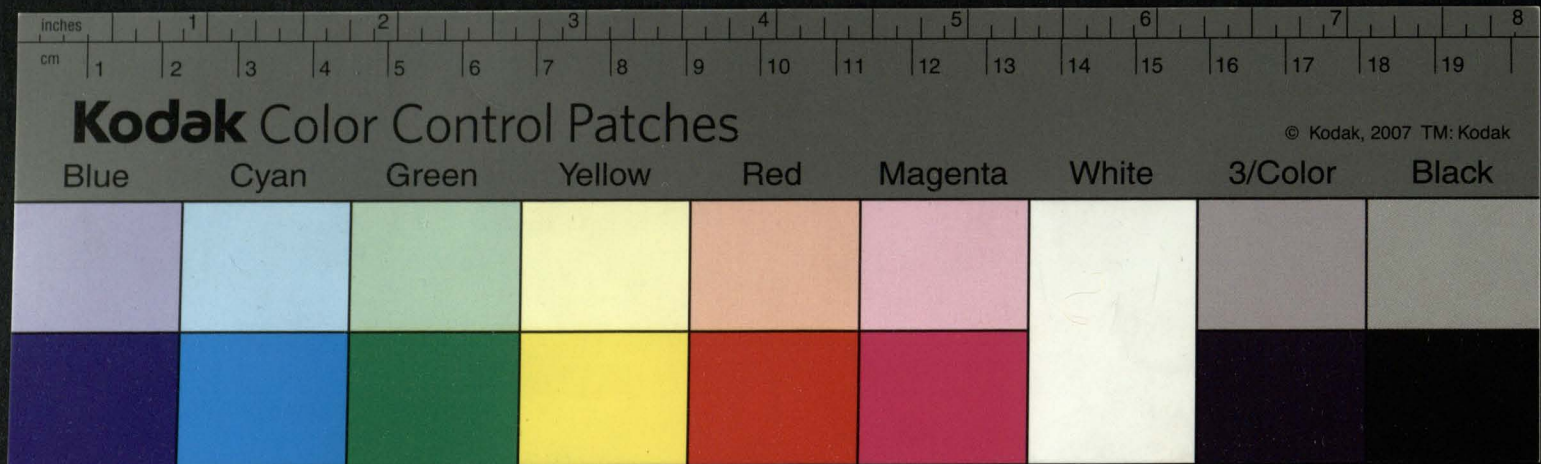
^A Mulier quaedam poſtquam indulgentias meruiſſet, ſtatim a morte ſaluatur. ^B Mirando hirundinis aduentu ad cuiuſdam ſubdubitantis manum, indulgentiarum veritas demonſtratur. ^C Sacerdos indulgentijs iſtis detrahens, ſubito concidit mortuus. *Conform. fruct. 14.*

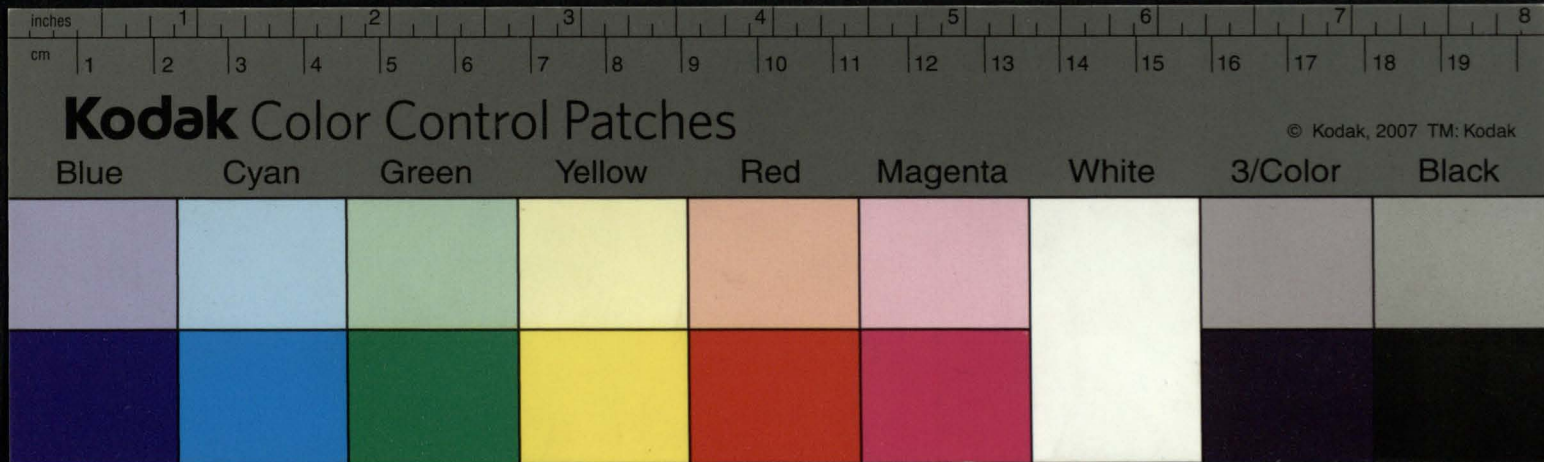
19

^A Niektora recha iakoſto odpuſt otrajnata na rjch miase od Smieſci ozdrowiata Ludowijm proſteca
^B Niem do rylu rednego w rga igcegoſie i odpuſtów Prawda Odpuſtów charateru Kapłan u den rjm odpuſ
^C rom uſta zarigcy nagle upadł umarłty







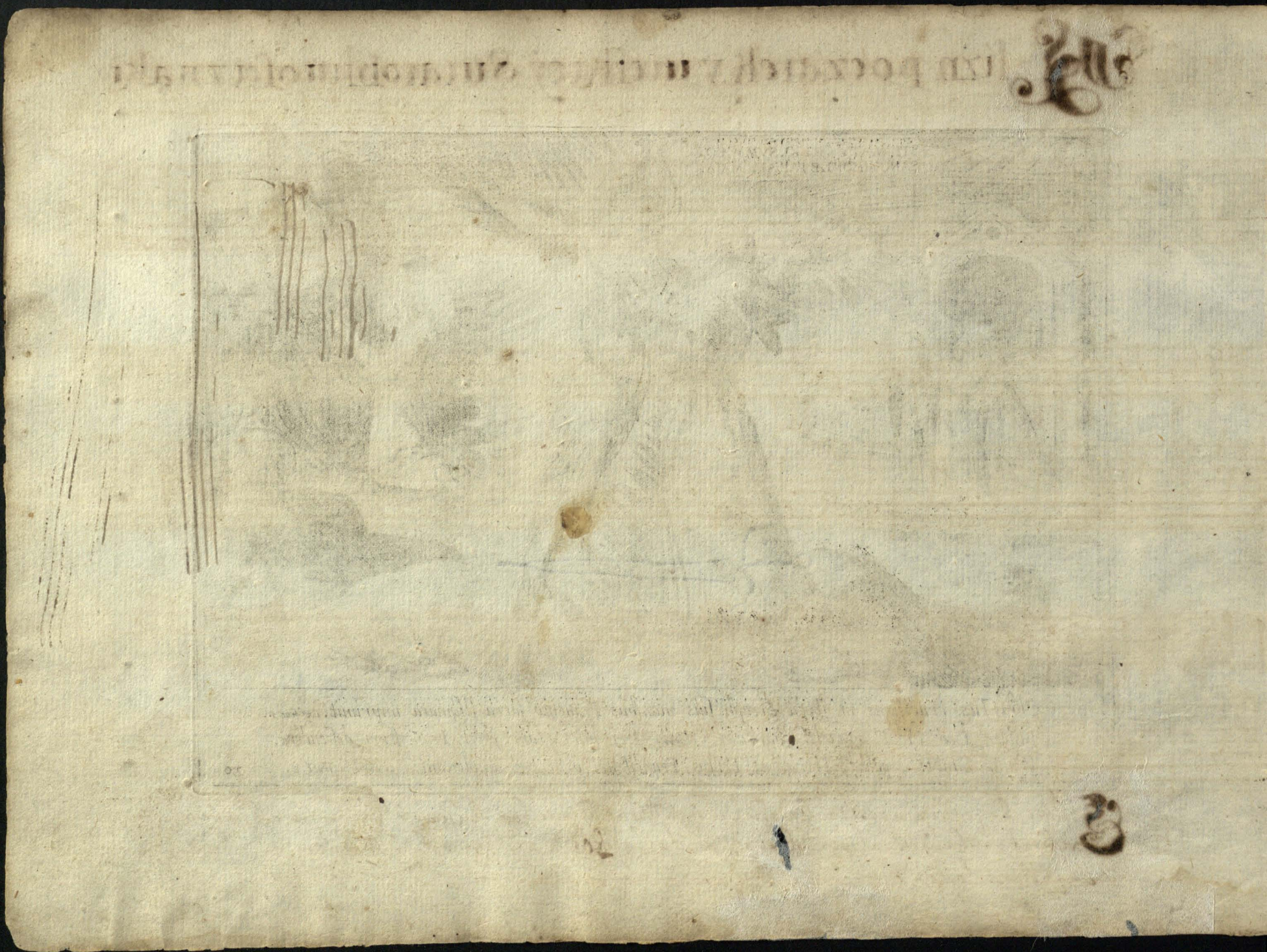
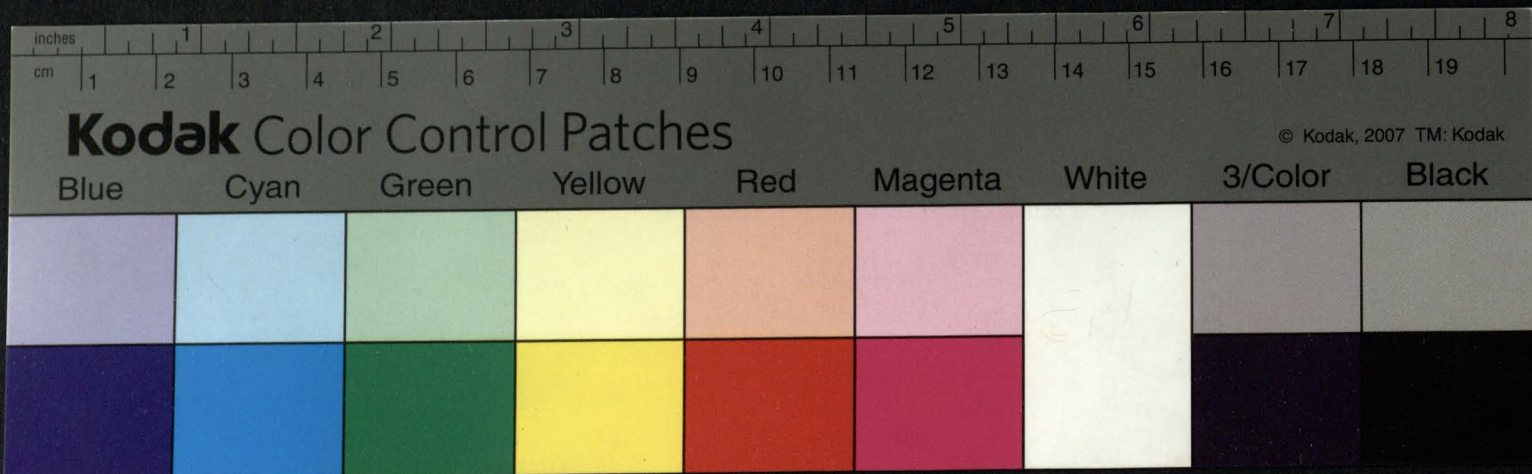


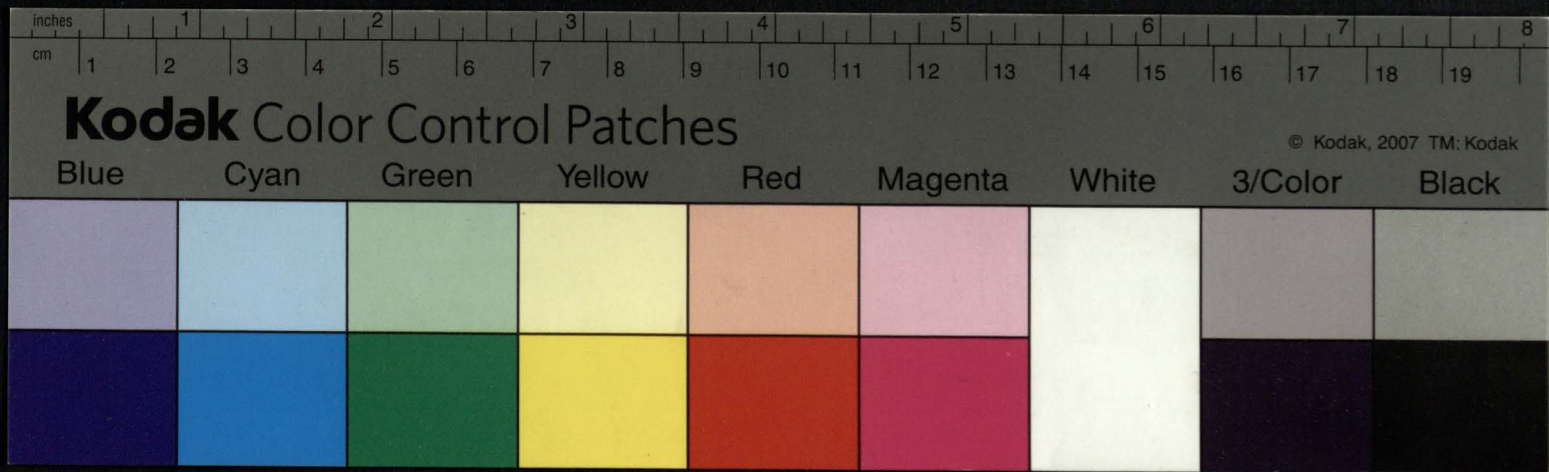
W lizn początek y wielkiej Suiatobliu ofci znaki 40

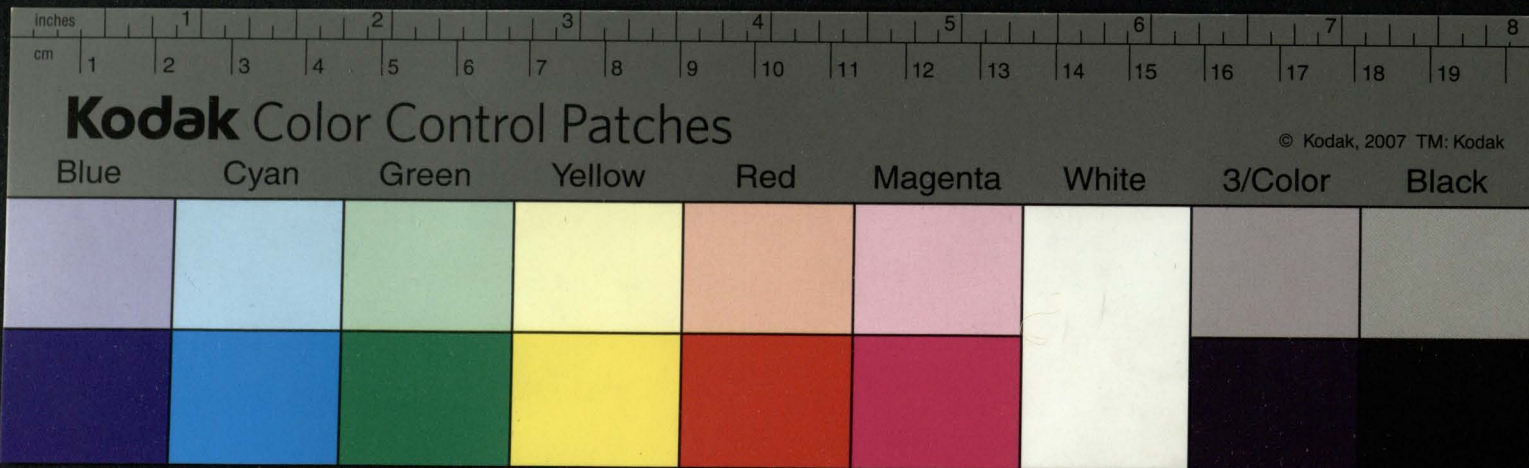


^A Christus crucifixus in specie Seraph. suis manibus Francisco sacra stigmata imprimit. Conf. fruct. 21.
^B Frater Leo videt e caelo chartam, Gratia Dei inscriptam, super Franciscum descendere.
^C Romæ Sancti Apostoli Petrus et Paulus, Franciscum orantem amplexantur. Conf. fruct. 20.

S hristus ukrzyżowany w postaci Seraphickiej swoimi rękoma błażysławowi świętemu bliźniemu wyrazu Brat Leo widział z nieba, jakie na lewoi był napisano Łaska Boża nad Franciszkiem spadać do niego. Święci Apostołowie Piotr y Paweł Franciszka modlącego obścapiali.



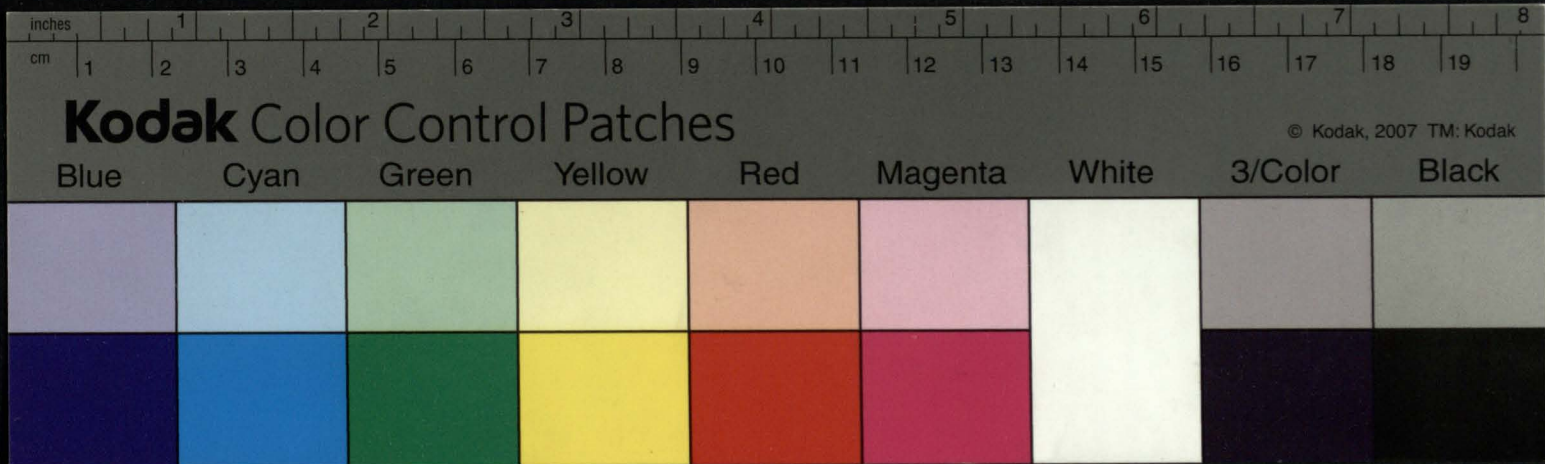




Handwritten musical notation on aged paper, consisting of two staves. The notation is dense and appears to be a transcription of a piece of music. The word "Ricer car" is written in cursive below the first staff.

Handwritten musical notation on aged paper, consisting of two staves. The notation is dense and appears to be a transcription of a piece of music.

Handwritten musical notation on aged paper, consisting of two staves. The notation is dense and appears to be a transcription of a piece of music.



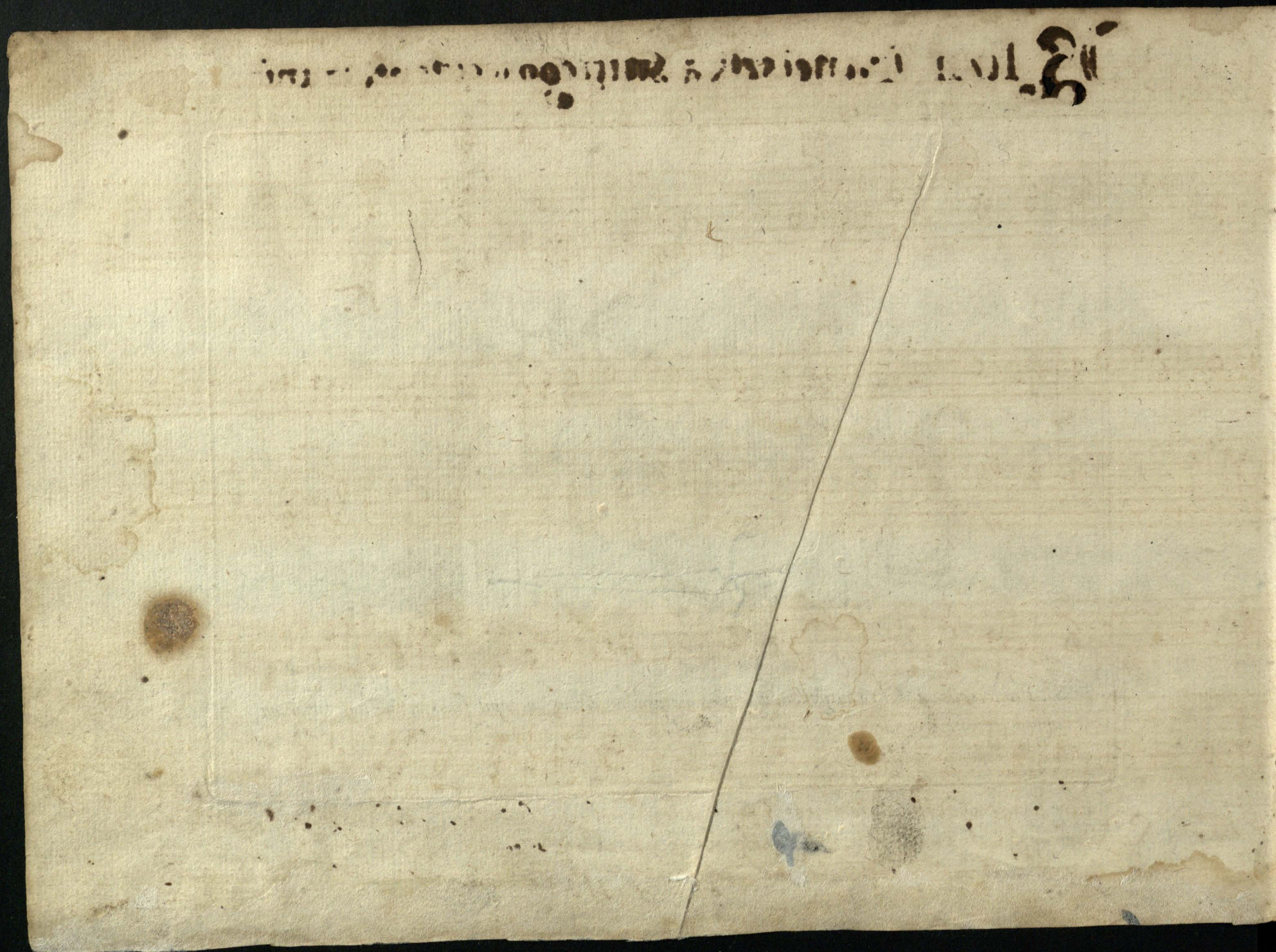
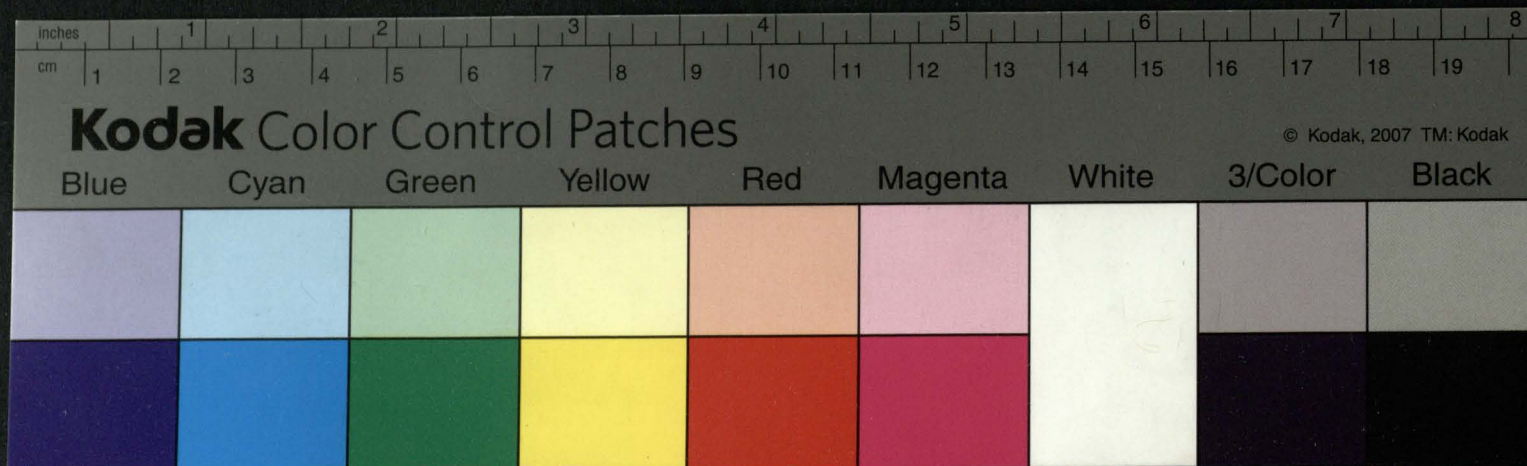
Wizn Franciszka Świętego wciele okazanie

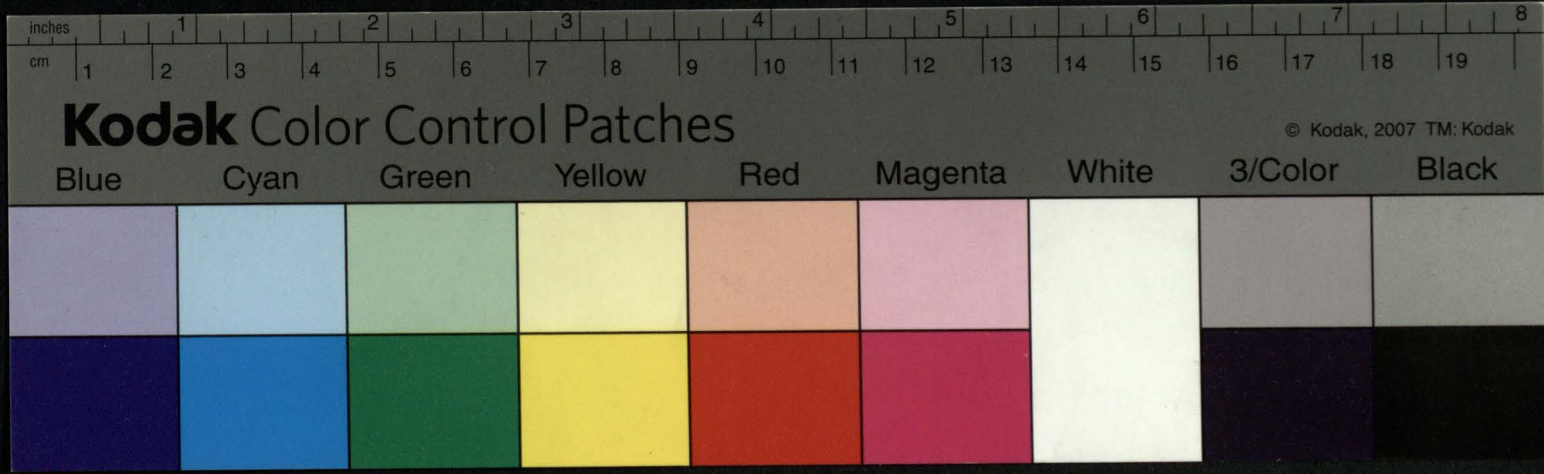
42



S. ^AFranciscus .a. Chrō insignitus, in manibus ac pedibus clauos accepit fixos in medio vberum
 saepius cruorem emittentium: in latere autem vultus quasi lancea confossum. S. Bono. 12. cap. et. Confer. fruo. 11.
 Gregor. Papa. ix. nonnihil auhibitans accepit spialam plenā sanguine, qui de vultore lateris eius scaturuit. ^B 21

Wizny Franciszek od Chrystusa ozdabiony wzgrye po nogi wziol gwozdzie w posrodek ran. Zmiany od czesto
 la rew wyptywala a w bok byla ra. hoby w orazig przeklota, Gregore Zapie z dzie wizny niece powoge
 piazigij wziol orazig petny krwi i hora z rany. ku ugo wyptyngla





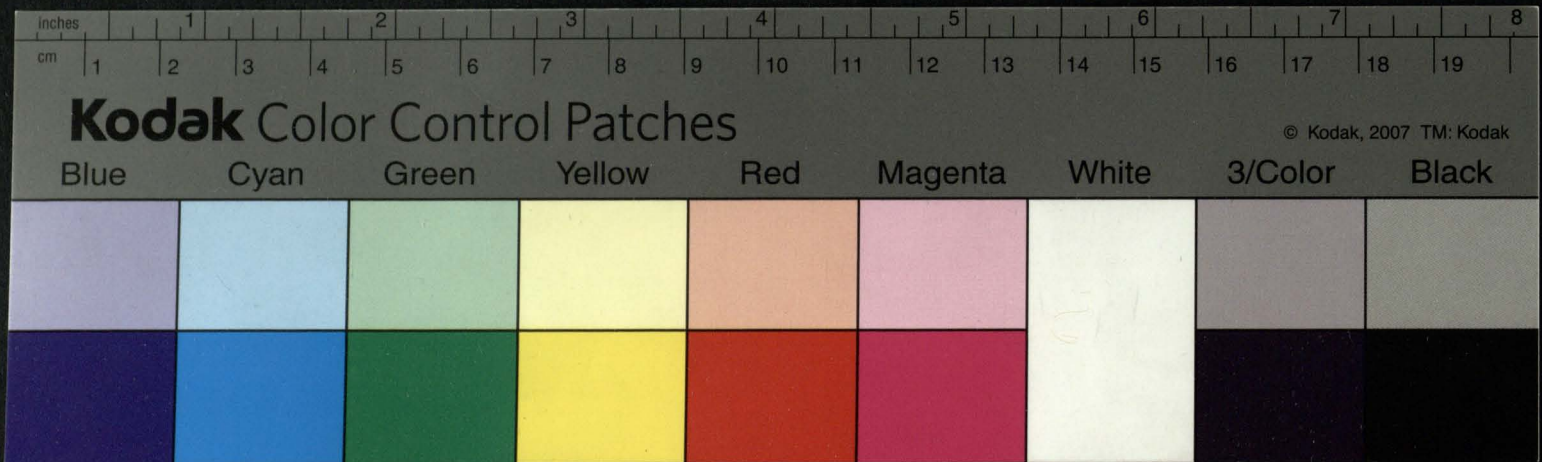
Wtóry dowód Blizn 41.

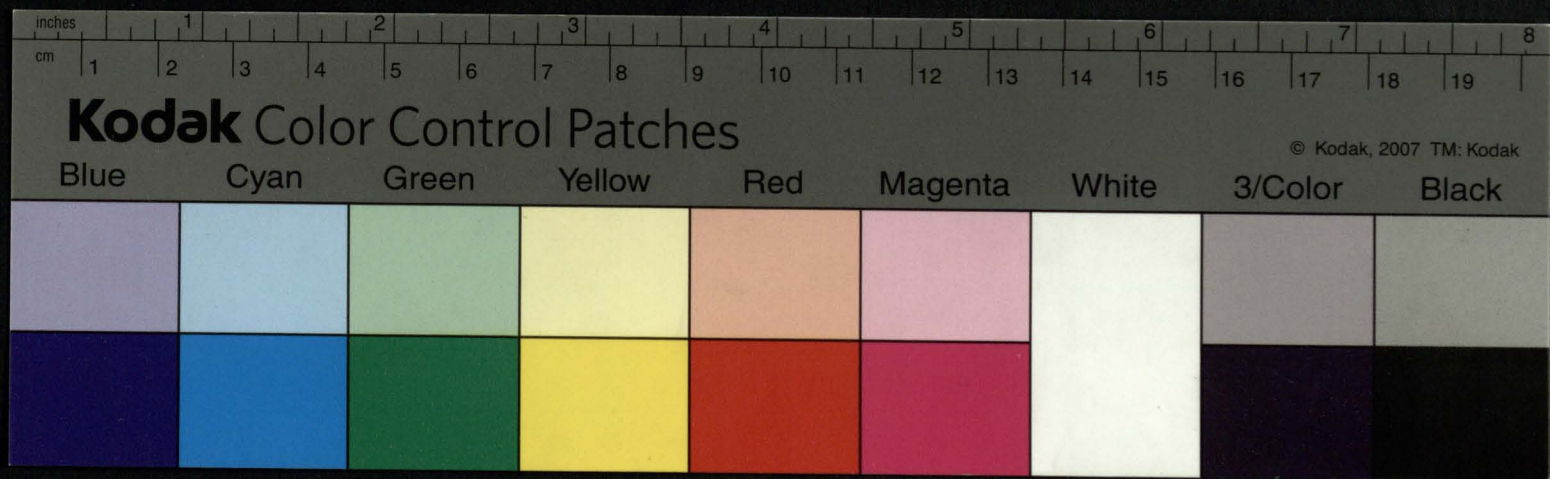
43



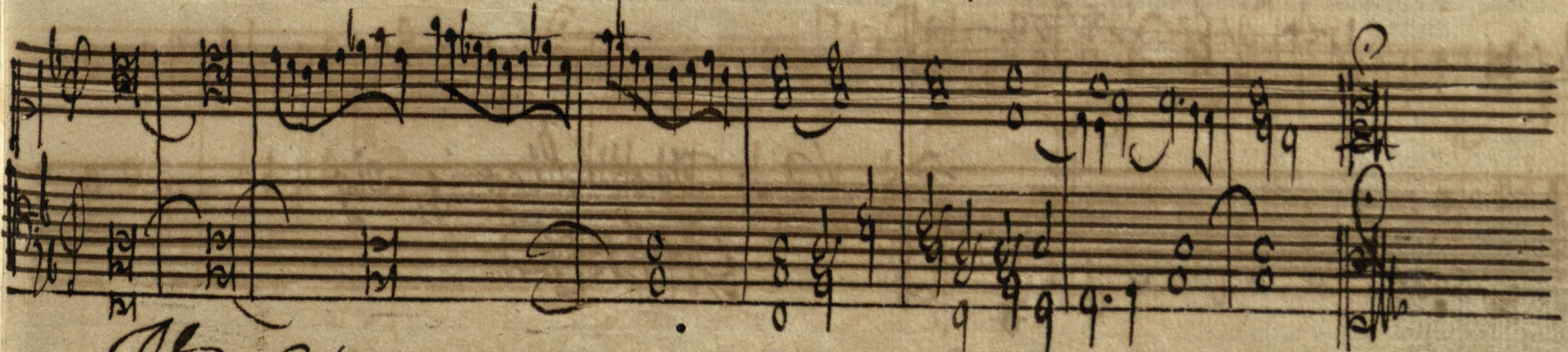
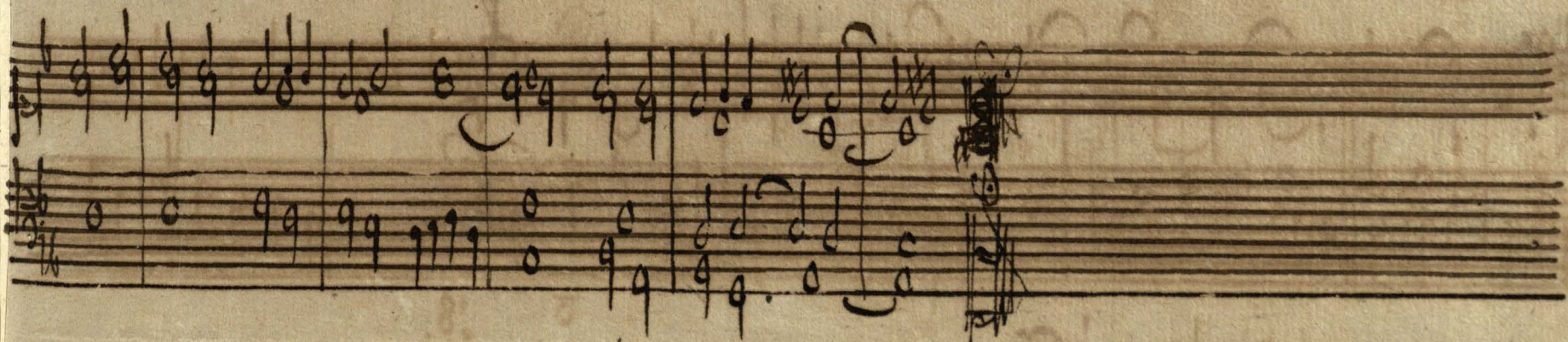
^A Alius quidam dum subdubitat in manu sinistra, intacta chirotheca gravissime cuberatur.
^B S. Bonaven. cap. 10. Fraier qui ex odio delens imaginem S. Frae stigmata referentem,
 cõcidit semimortuus, sanguine ex illes stigmat: copiosissime defluente, Confor. fruc. ei. 22

Drugie niewiary gdy wzepit w rze lewa przez nie naruszony rękawiec cyrtechy rąk odmógł Brat ieden hto
 ry z mienawisze mazał obrar Surowego Franiszka blizny wjarażajij upadł w fut umarty, a zantyeś
 bliznol hta hrew plynęła

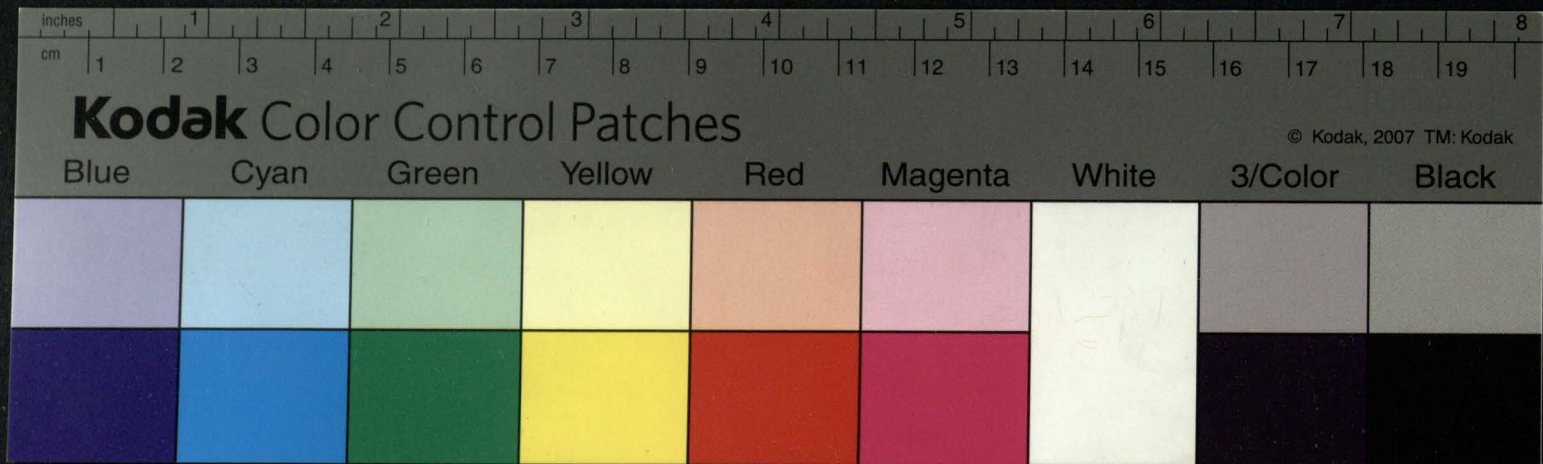


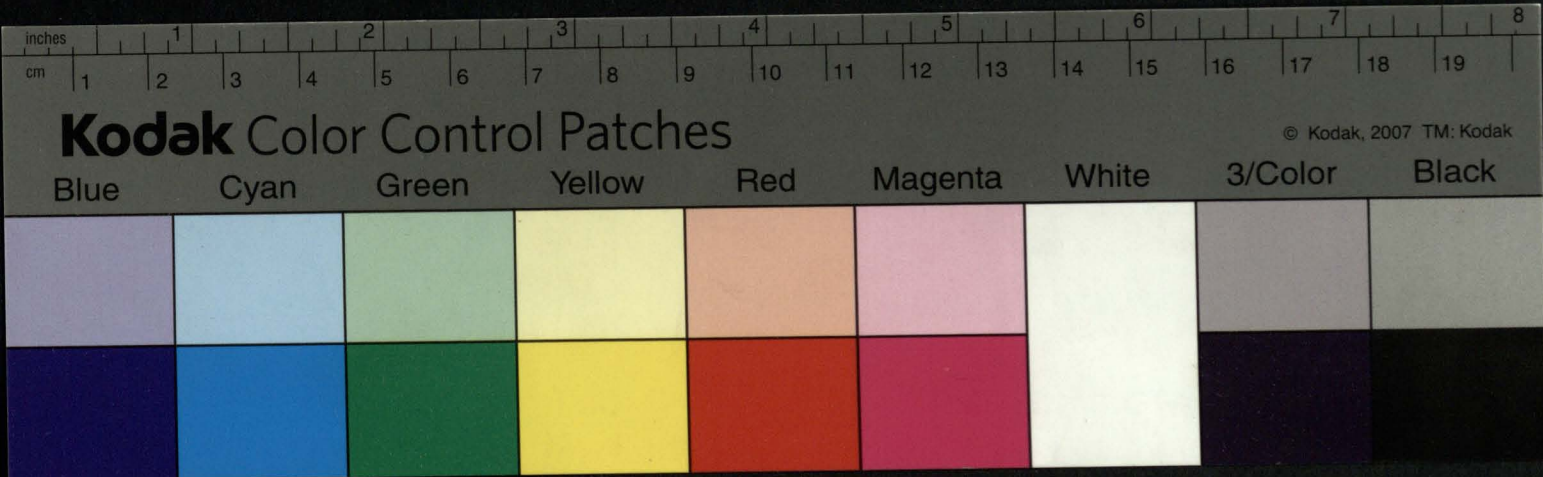


20.



Almo Cos





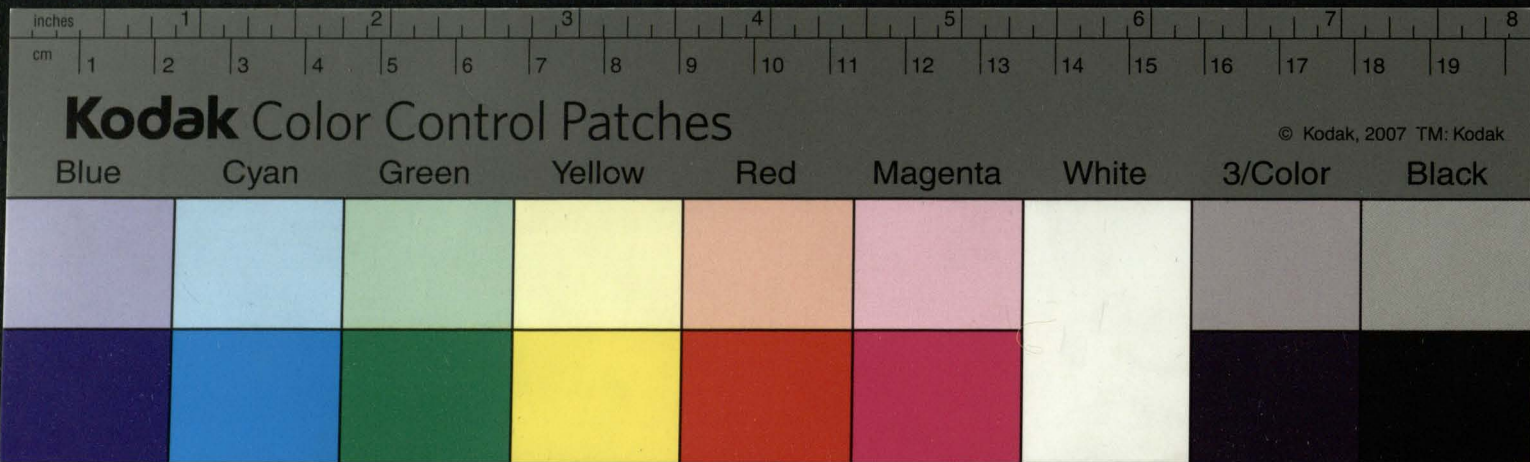
Śmierć do nieba się przeniesienie

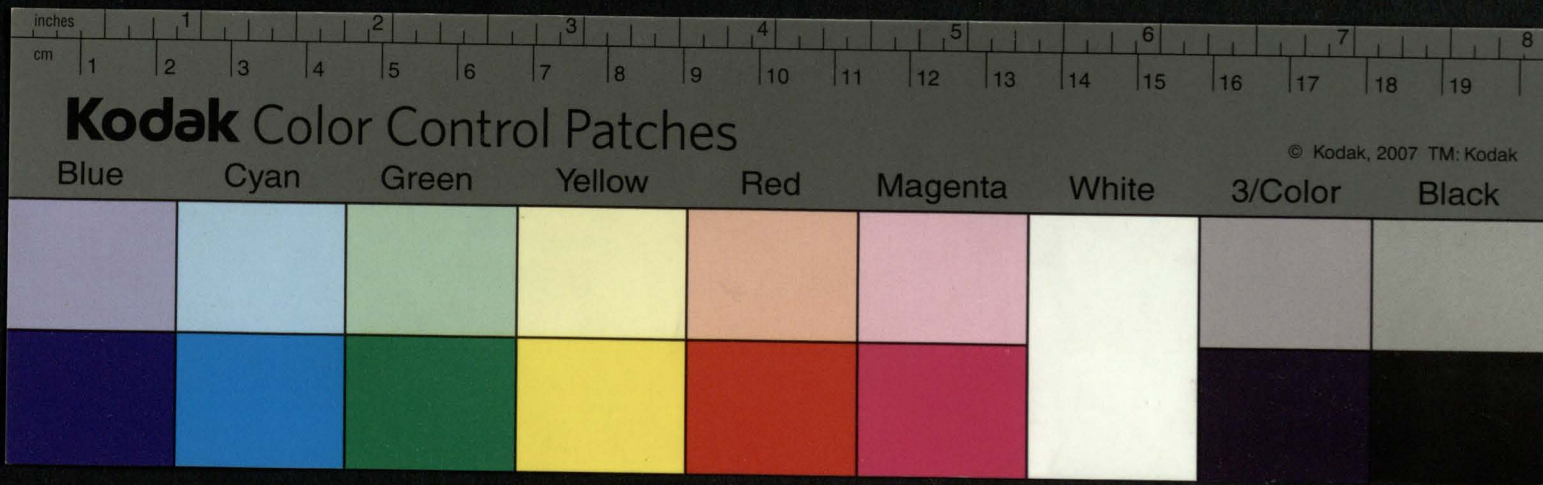
45



^A S. Franciscus iam moriturus, nudum se projicit in terram: ^B omnibus fratribus et presentibus, et absentibus, in virtute crucifixi cancellatis brachijs benedicit. ^C Quidam frater videt animam eius sub specie stelle fulgentis ferri in calum. ^D Ministri cum sola anima una cum S. Patre ad superos euolat. ^E A Christo eiusq; matre, et sanctorum multitudine honorifice anima S. Francisci accipitur. *S. Bonam. 14. Conform. fract. 36. 23*

Śmierć Franciszka religioznie miał umierać, bładzi się nagi na ziemi. Bracia w rzytuchach obecnej jego przytomności, moją Oni się, a przełożonych na jego ręce błogostawie. Jedną brat patrzy na duszę jego w postaci gwiazdy, która do nieba misioną. Jednego Ministra dusza, wespół z ciałem świętym, do nieba zaleciała. Ciała Chrystusowego. Lecz w rzytuchach Marka i maszyno Śmierć jest z uciechami, a dusza Franciszka Śmierć jego przyjmie.





46

O uere di gna so sti a

O uere di gna so sti a Per ga facta sunt

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music is written in a cursive hand. The lyrics "O uere di gna so sti a" are written below the first staff. The second staff continues the melody with the lyrics "O uere di gna so sti a Per ga facta sunt". There are various musical notations such as notes, rests, and accidentals throughout the system.

ta xa serg facta sunt ta xa ta xa

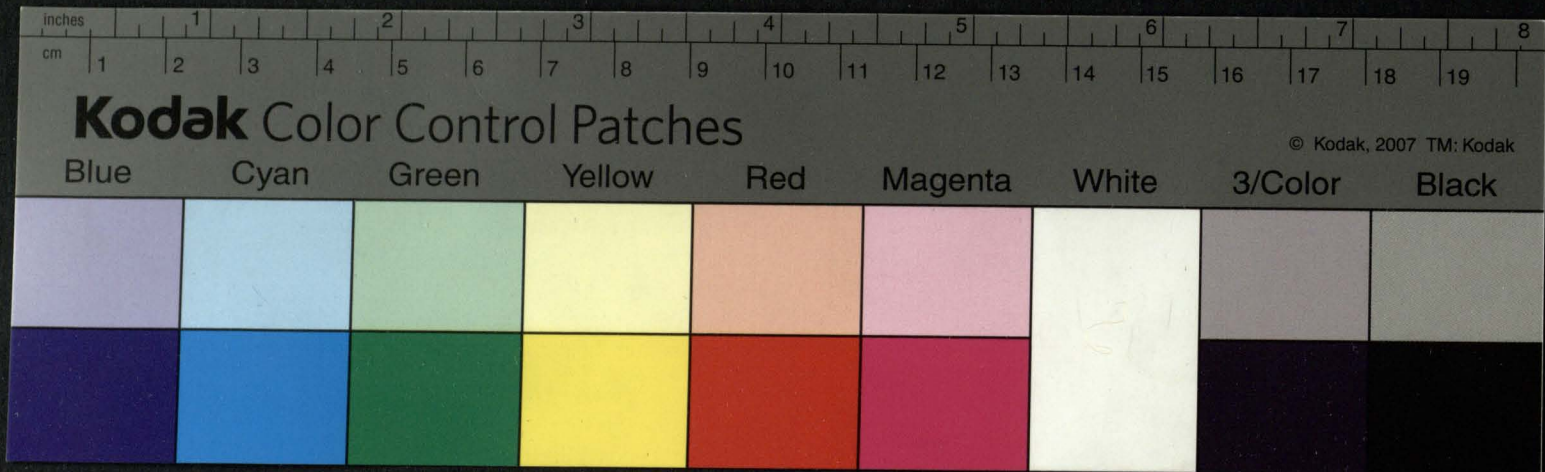
ta xa serg facta sunt ta xa ta xa

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music is written in a cursive hand. The lyrics "ta xa serg facta sunt ta xa ta xa" are written below the first staff. The second staff continues the melody with the lyrics "ta xa serg facta sunt ta xa ta xa". There are various musical notations such as notes, rests, and accidentals throughout the system.

lepta sit captiuata red

di ta redita uite premia redita uite premia

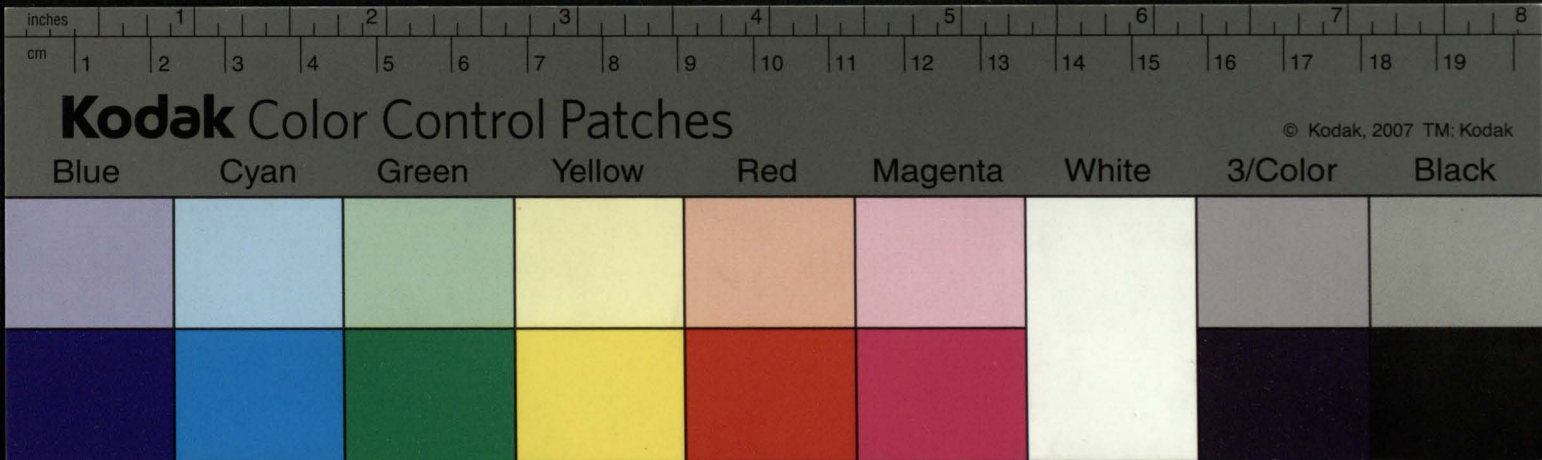
The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef. The music is written in a cursive hand. The lyrics "lepta sit captiuata red" are written below the first staff. The second staff continues the melody with the lyrics "di ta redita uite premia redita uite premia". There are various musical notations such as notes, rests, and accidentals throughout the system.



Handwritten musical notation on a single staff system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef. The lyrics are written below the staves. The text includes "Pre", "mia", "Cantate Domino", and "Canticum novum". There are some handwritten markings above the first staff, including asterisks and a circled 'i'.

Handwritten musical notation on a single staff system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef. The lyrics are written below the staves. The text includes "Canticum novum", "Canticum", "no", "um", "can", "ticum", "no", "um", "Cantate domi", "no", "Annitota", "Cante Do", "no", "et bene".

Handwritten musical notation on a single staff system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef. The lyrics are written below the staves. The text includes "di", "ci", "tenominicius", "Anntiata", "Anntia", "te", "le", "hi", "em", "di", "em", "salu", "tate", "ius", "salu", "salutare", "e", "us".



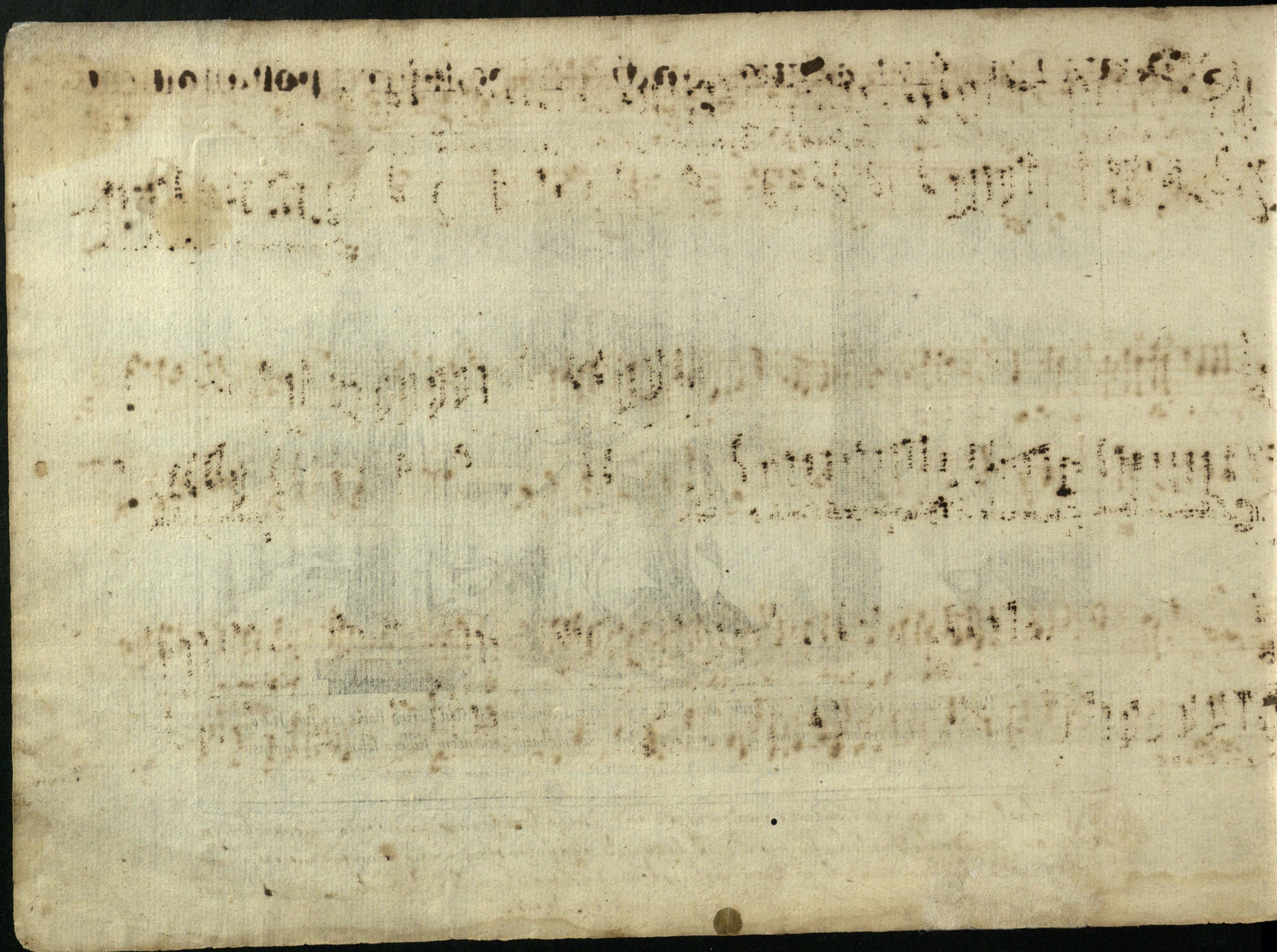
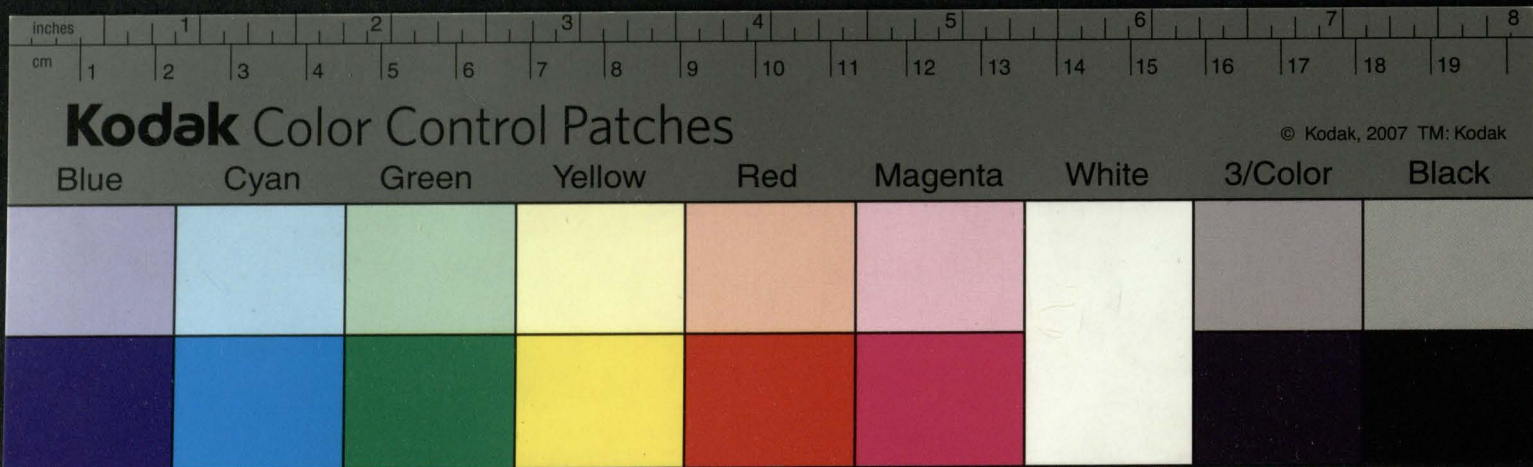
Świąta Franciszka Świętego dziwnego po śmierci postanowienie

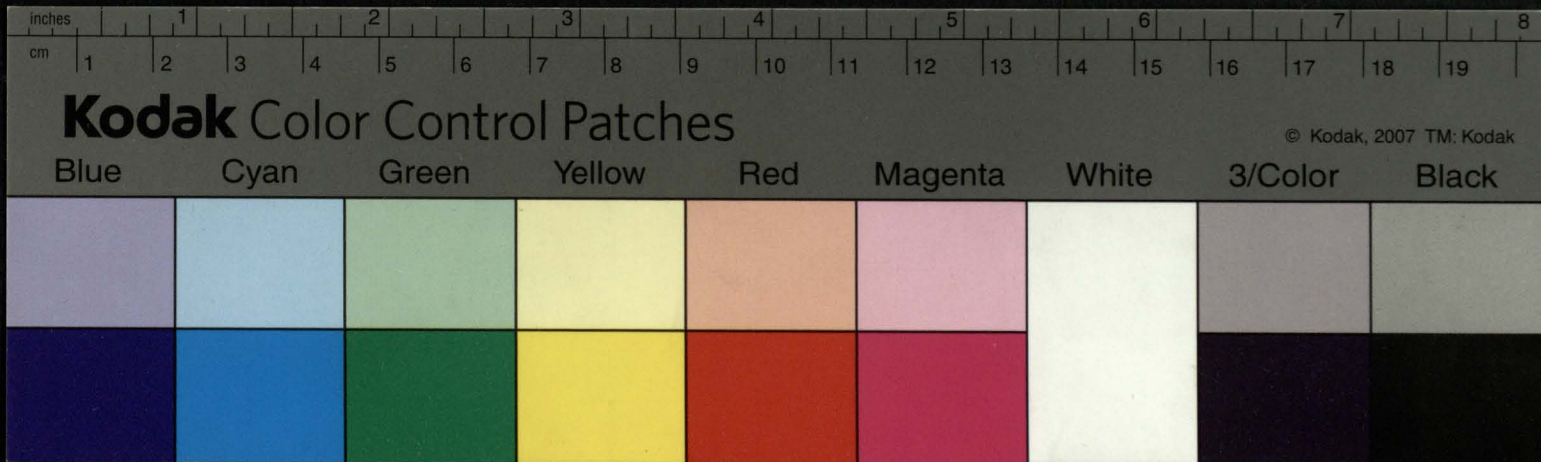
47



Nicolaus Papa V. anno 1449. ingressus cryptam ubi S. Francisci corpus conditum est, vidit sacrum funus erectum stare, oculis elevatis in caelum, vulnera pedum ac manuum, quae Pont. exosculabatur, recentem stillare sanguinem, capras quoque habentes corpora sociorum eius, etiamnum incorrupta. Petrus Toscanum lib. 2. Hist. Seraph. fol. 228. 24

Wskolai Lapięz pięcy roku wyzycnego. cetero setnego cetero zistego lani w g tego w r d r o j do sklep w ktorym
 było schowane ciało Franciszka Świętego widział Święte ciało i go prosto stojące, maiz cetero podniesione, a z ran
 25 luy z nog swięza krew ciekła krowe Lapięz uatował, onuy meliorze w ktorzyed ciała lerały, ni ktorzyed Towar
 wyznow Franciszka Świętego ca te nie naniszone ani karone, or do toj sa.



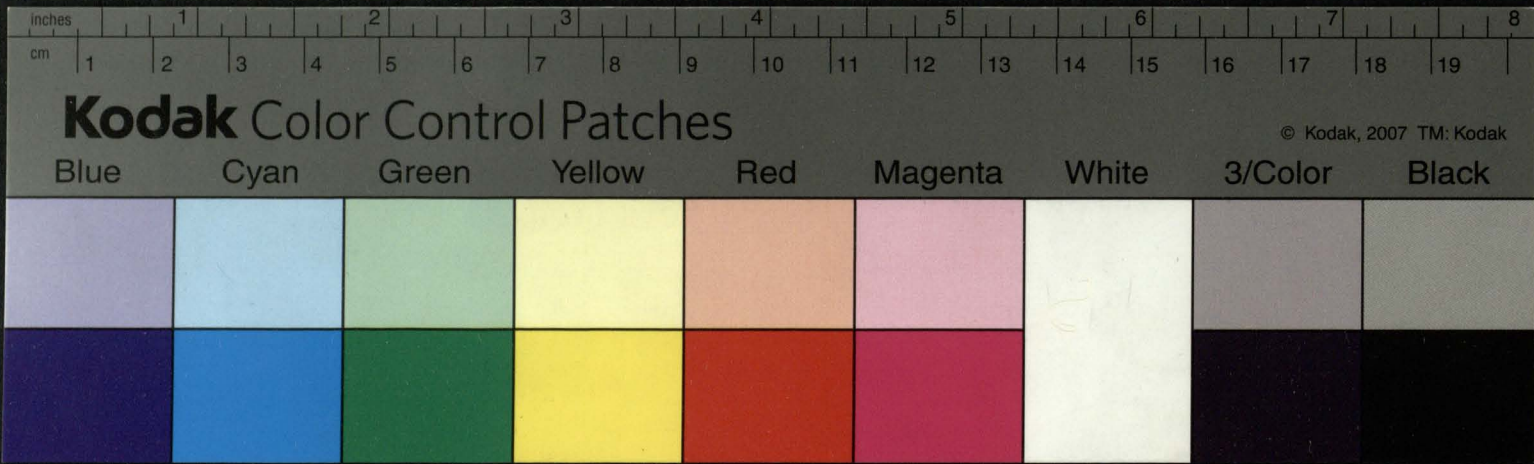


48

In di ca mi si quem di ligi ti ani ma ma vi bi pas cas ubi tu bi neu a gan ti ti pi am To t gre ges so da li tu o rum
Si i gno rans me o pul ch ri ma

O qua tu pul cher es di la ct em i
Qua li ber i ma mu li e rum & ge de re cta bi Do s que sti gi a so da li um tu o rum
o quam tu pul ch ras

o quam tu pul ch ras
di lec te mi et de co rus di lec te mi et de co rus veni di lec te mi
ami ca me a



lacet mel melob lac sub lingua tu a lac et mel melob lac sub lingua tu a Helua

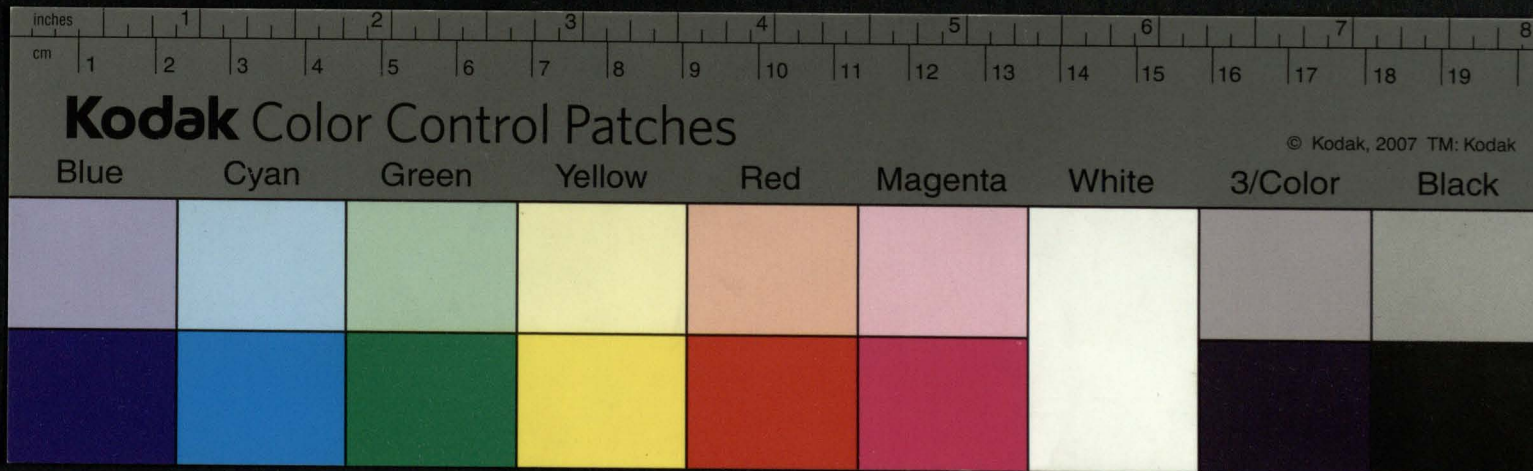
The first system of handwritten musical notation consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a bass line with a bass clef. The lyrics are written below the vocal line.

Helua

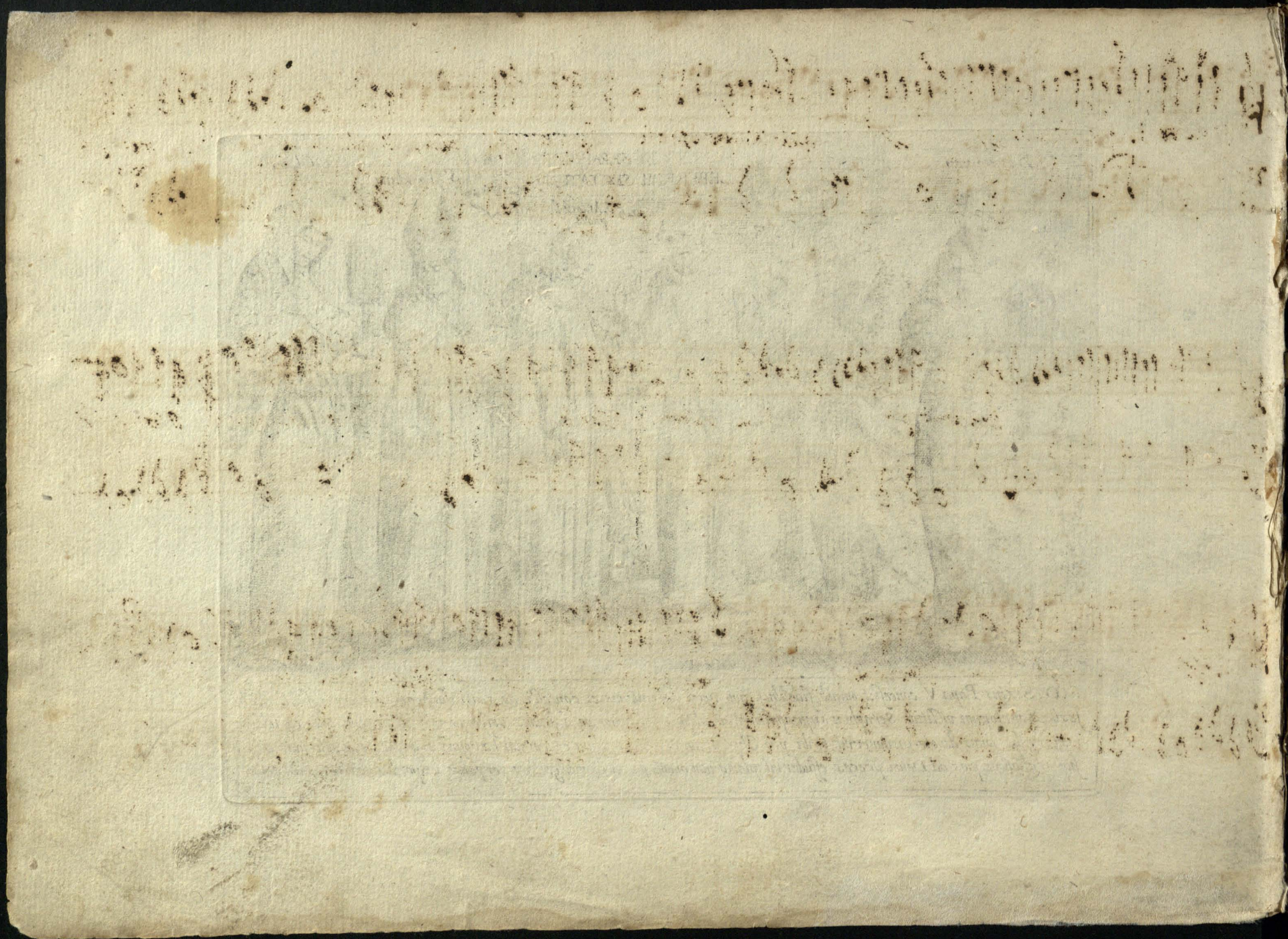
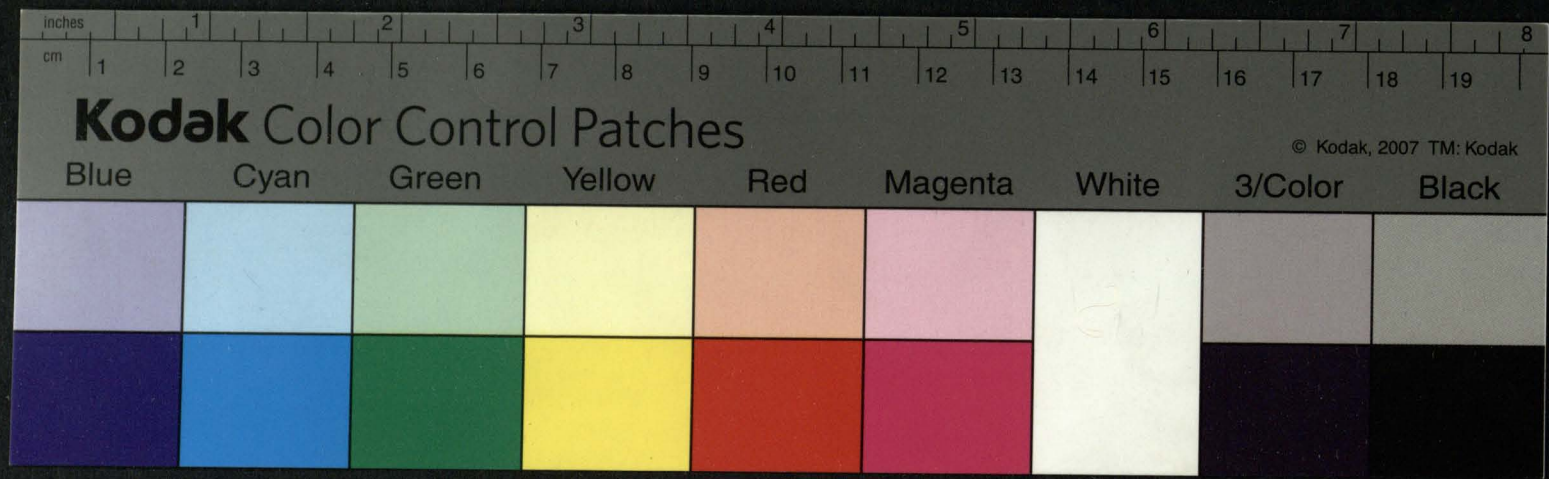
The second system of handwritten musical notation consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a bass line with a bass clef. The lyrics "Helua" are written below the vocal line.

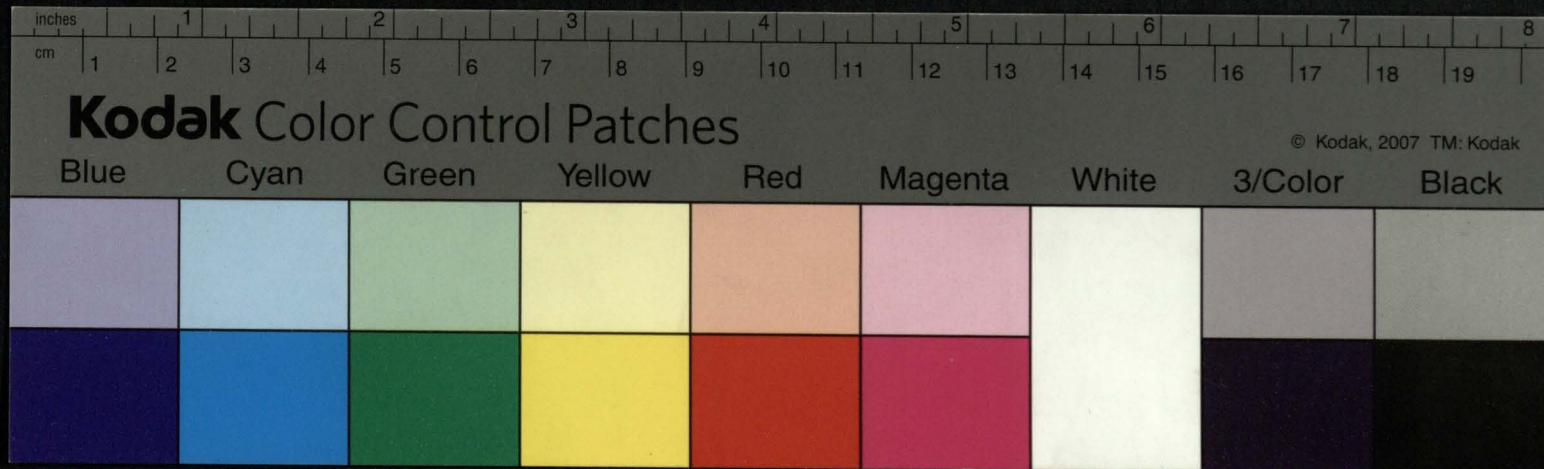
Do ne deus meo quimisiuere sine Do mine deus meo quimisiuere sine quimisiuere

The third system of handwritten musical notation consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. The lower staff is a bass line with a bass clef. The lyrics are written below the vocal line.



S. D. Sixtus Papa V. concessit omnib. fidelibus qui vere poenitentis et confessi, ac sanctissima, communionem refecti diebus festis Sanctorum instituti Seraphici suprapositoru. Ecclesias sibi minorum a primis vespèris vsq. ad occasum solis eorunde die rum singulis annis devote visitaverint et ibi pro Christianorum Principum concordia hæresum extirpatione, et solè matris Eccle. sue exaltatione, pias ad Deum preces effuderint, plenarium omnium peccatoru indulgentiam perpetuis temporib. vultur ant. Bulla Sixti V. 25





*Gaudia, diuitiæ, mundiꝑ immunda valet.
Sola meus Cœlj gaudia quærit amor.*

*Adieu honneurs mondains, thresors, adieu plaisirs,
Au Royaume des Cieux tendent tous mes desirs.*

50

