

MI. 267

M.I. 267



STABAT MATER

A TRES VOCES,

Dois Supranos, Baxo, com duas Violetas e Violoncelo

Composto

POR JOZE JOAQUIM DOS SANTOS

*Mestre da Muzica do Real Seminario
da Santa Igreja Patriarcal e Compozitor da mesma
Aberto e Estampado por Fran.^{co} D. Milcent
Mestre da Real Fabrica da Empreçao de Muzica*

1792.

LISBOA.

Preço 2400.r^s*Vendese na Real Fabrica de Muzica
a São Pedro de Alcantara*

STANLEY M. JONES

Handwritten cursive text, likely a signature or name, appearing as a mirror image of the printed name above.

FOR JOSE JOAQUIN DOS SANTOS

Large block of handwritten cursive text, appearing as a mirror image of the printed name above.

1792

Handwritten text at the bottom of the oval, appearing as a mirror image of the printed name above.

*Pr^a
Violetas*

p: f: p: f: p: f: p: f: p: f: p: f: p:

Seg.^a

p: f: p: f: p: p: Lig:

*Pr.^o
Supranos*

Adagio

Seg.^o

Adagio

Baxo

Violoncello

p: f: p: f: p: p: Lig:

Handwritten musical score for a vocal piece, likely a setting of the 'Stabat Mater'. The score consists of five staves. The top two staves are for piano accompaniment, featuring intricate sixteenth-note passages and dynamic markings such as *f*, *p*, *sf*, and *f.p*. The middle three staves are for the vocal line, with lyrics written in a cursive hand. The lyrics are: "Sta...bat Mater dolo...ro...sa Sta...bat do lo", "Sta...bat Mater do...lo...ro sa do...lo...", and "Sta bat Ma ter do". The vocal line includes various note values, rests, and dynamic markings like *f* and *p*. The bottom staff continues the piano accompaniment with similar dynamic markings.

Rinf. *p:* *f:* *p:* *f: p:*

Rinf. *p:* *f:* *p:* *f: p:*

ro... sa Juxta Crucem lacryj mo... sa Juxta Cru...

ro... sa Juxta Crucem lacrymosa Lacryj... mosa Juxta Crucem

lo... ro... sa Juxta Crucem lacrymosa Juxta Crucem

Rinf. *p:* *f:* *f: p:*

Handwritten musical score for a vocal piece, likely a setting of the 'Stabat Mater'. The score consists of five staves. The top two staves are for piano accompaniment, featuring intricate sixteenth-note patterns and dynamic markings such as *p: f: p:*, *f: p:*, *f:*, *p:*, *f: p:*, *f:*, and *p:*. The third staff is a vocal line with the lyrics: *us sta..bat Mater dolo..rosa do.....*. The fourth staff is another vocal line with the lyrics: *us Sta bat Mater do...lo...ro...sa Sta....*. The fifth staff is a piano accompaniment line with lyrics: *us Sta...bat Ma....* and dynamic markings *p:*, *f:*, *p:*, *Lig:*, and *f: p:*. The manuscript shows signs of age, including some staining and a small mark resembling a '7' on the fifth staff.

f: p: Rinf: p: f: p: sf: p: sf: p:
Rinf: f: p: sf: p: sf: p:
p: f: p: f: p:
 lo...ro...sa Lacrymosa Juxta Crucem lacrymosa Juxta...
p: f: p: f: p:
 bat do lo...ro...sa Juxta Crucem Juxta Crucem lacrymo...sa Juxta
p: f: p: f: p:
 ter do...lo...ro...sa Juxta Crucem lacrymosa Juxta
f: p: Rinf: p: f: Ligp: sf: p: sf: p:

f: poco p: sf: p:

f: pocof: p: sf: p:

f: p: sf: p:

Cru. cem Lacry. mo. sa dūpendebat dūpendebat pendebat Fi. li.

Crucem La. crymo. sa dūpendebat dūpendebat pendebat Fi. li.

Crucem Lacry. mo. sa dūpendebat pendebat pendebat Fi. li.

f: pocof: p: f: sf: p:

poco f. *p: f: p: f: p: f:*

poco f.

p. *f.*
us pende bat Fi... li us

p. *f.*
us pende bat Fi... li us

p. *f.*
us pende bat Fi li us

poco f. *p:* *f.*

And.^{no} Moderatto

9

*Pr.^a
Violetas
Seg.^a*

f: p: sf: p: sf: p: Rinf: p:

f: p: sf: p: sf: p: Rinf: p:

Suprano Pr. Solo

And.^{no} Moderatto

Violoncello

Viol. Solo

f: p: sf: p: sf: p: Rinf: p:

sf: p: sf: p: sf: p: f: p:

f: f: f: f: f: p: f: p:

Cujus a nimiam gementem gementem

sf: p: sf: p: sf: p: sf: p: p: f: p:

Musical staff with notes and dynamics: *p.*, *sf.*, *p.*, *f.*, *p.*

Musical staff with notes and dynamics: *p.*, *f.*, *p.*

Musical staff with notes and dynamics: *f.*, *p.*, *f.*, *6x*

Con tris ta tam et do len tem. Con tris ta tam et do len

Musical staff with notes and dynamics: *p.*, *f.*

Musical staff with notes and dynamics: *f.*, *p.*, *sf.*, *p.*

Musical staff with notes and dynamics: *f.*, *p.*, *sf.*, *tris*

tem per transi vit transi vit per tran si vit gla dius per tran

Musical staff with notes and dynamics: *sf.*, *p.*, *sf.*, *p.*

Musical staff with notes and dynamics: *sf.*, *p.*

The first system consists of three staves of musical notation. The top staff features a melodic line with many slurs and ties. The middle and bottom staves provide harmonic accompaniment with chords and moving lines. Dynamic markings include *p:* at the beginning and *sf* and *p:* later in the system.

Cujus a nimiam gemen temgementem Con tris tatam et dolentem

The second system consists of three staves of musical notation. It continues the melodic and harmonic development from the first system. Dynamic markings include *f:*, *p:*, *f:*, *p:*, *sf:*, and *p:* across the staves.

Con tris ta tam et do lentem Con tris ta tam et do lentem per transi vit per transi vit tran

The third system consists of two staves of musical notation. The top staff continues the melodic line, and the bottom staff provides the harmonic accompaniment. Dynamic markings include *sf p:* and *p:*.

si vitgla... di... us per transivittransi... vit per tran... si... vitgla di...

...us pertran si vitgla... di... us

*Pr.^a
Violetas*

Ad.^o

p. Lig.

Seg.^a

p.

*Pr.^o
a Duo*

O quam tris. tis

O quam tris. tis

Seg.^o

Adagio

O quam tris. tis

O quam

Violoncello

p.

sf.

f.

p.

sf.

f.

p.

tristis et af. flic. ta O quam tristis

et

af. flic. ta O quam tris. tis

et

af.

tristis et af. flic. ta O quam tristis

et

af. flic. ta O quam tris. tis

et

af.

sf.

f.

p.

sf: p: f: p: f: p:
sf: p: f: p: f: p: p: And.^e
sf: p: sf: p: f: p: pocof: f:
sf: p: sf: p: f: pocof: f:
sf: p: pocof: f:

Uris Uris
Uris Uris
Uris Uris
Uris Uris

flic ta et afflicta O quam tristis et afflicta
flic ta et afflicta O quam tristis et afflicta
ta Ma ter U ni ge ni ti
ta Ma ter U ni ge ni ti

Fu it illa be ne dic.
Fu it illa be ne dic.
And.^e
And.^e
Mater Mater U ni ge ni ti
Mater Mater U ni ge ni ti

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is a bass clef with a similar melodic line. There are dynamic markings 'p:' (piano) on both staves towards the right side of the system.

que me...
que me... re... bat

The vocal line is written on a single staff with a soprano clef. It features a series of quarter notes and rests. The lyrics are written in a cursive hand below the notes.

The second system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is a bass clef with a similar melodic line. There are dynamic markings 'p:' (piano) on both staves towards the right side of the system.

re... bat et do... le... bat que me... re... bat et do...

The vocal line is written on a single staff with a soprano clef. It features a series of quarter notes and rests. The lyrics are written in a cursive hand below the notes.

et do... le... bat que me... re... bat et do...

The vocal line is written on a single staff with a soprano clef. It features a series of quarter notes and rests. The lyrics are written in a cursive hand below the notes.

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is a bass clef with a similar melodic line. There are dynamic markings 'f' (forte) and 'p' (piano) on both staves towards the right side of the system.

The first system of music consists of three staves. The top two staves are vocal lines, and the bottom staff is for piano accompaniment. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f.p.* (fortissimo piano) and *p.* (piano).

le..bat et do le bat Pia mater dumvide... bat nati pæ nas

The second system of music consists of three staves, similar to the first. It continues the vocal and piano parts. Dynamic markings include *f.p.* and *p.*.

le..bat et do.. le.. bat Pia mater dumvide... bat Na... ti pæ.. nas

The third system of music consists of three staves. The piano accompaniment features a more active bass line with many sixteenth notes. Dynamic markings include *sf.p.* (sforzando piano), *p.*, and *f.* (forte).

in cli.. ti na ti pæ nas nati pæ... nas in... cli.. ti.

The fourth system of music consists of three staves. The piano accompaniment continues with active bass lines. Dynamic markings include *sf*, *p*, and *f*.

incli.. ti nati pæ nas nati pæ... nas in... cli.. ti.

Handwritten musical score for a vocal piece, featuring multiple staves with notes, rests, and lyrics. The lyrics include "Pi a Mater dum vi debat na" and "ti pæ nas incli ti na ti pæ nas in cliti". The score includes dynamic markings such as *p:*, *sf:*, and *pocof:*.

Pi a Mater dum vi debat na

Pi a ma ter dum vi debat

ti pæ nas incli ti na ti pæ nas in cliti

nati pæ nas incli ti na ti pæ nas in cliti

f *p* *f* *p* *poco f* *p* *f*
f *p* *f* *p* *poco f* *p* *f*
f *p* *f* *p* *poco f* *p* *f*
f *p* *f* *p* *poco f* *p* *f*
f *p* *f* *p* *poco f* *p* *f*
p *f* *p* *poco f* *f*
p *f* *p* *poco f* *f*
p *f* *p* *poco f* *f*

nati pœnas nati pœ... nas in clyti na ti pœ nas
nati pœnas na ti pœ... nas in... clyti nati pœnas
na... ti pœ... nas in... clyti.
na... ti pœ... nas in... clyti.

*Pr.^a
Violetas
Seg.^a*

Largo Stacatto.

*Pr.^o
Supranos
Seg.^o*

quis est homo qui non fletet Matrem Chris.....

Basso

Largo Stacatto.

Violoncello

p.

Handwritten musical score on aged paper, page 21. The score consists of six staves. The top two staves are for piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *Lig:*, *f.p.*, and *f.*. The third and fourth staves are empty. The fifth staff contains a vocal line with the lyrics: *tu si vi..deret intanto Supplicio intanto Supplicio intanto Supplicio.* The sixth staff is for piano accompaniment, with dynamic markings *f.p.*, *f.p.*, and *f.*. The notation includes various note values, rests, and articulation marks.

Handwritten musical score on aged paper. The page is numbered '22' in the top left corner. The score consists of seven staves. The first three staves contain complex musical notation, including many beamed notes and rests. The fourth staff contains the Latin lyrics: *Quis non posset contristari Christi Matrem Contemplari dolentem*. The fifth and sixth staves are empty musical staves. The seventh staff contains a simple melodic line with a few notes and a final asterisk-like symbol. The word 'Lig.' is written in cursive at the end of the first and second staves.

f: p: f: p: f: p: f: p:

f: p: f: p: f: p: f: p:

Filio dolentem cum Filio dolentem cum Filio

Vidit

Vidit

Pro peccatis suae gentis

f: p: f: p: f: p: f: p:

f f p: f p: sf p

f f p: f p: sf p

f p: p:

Iesum in tor. mentis vidit Iesum in tormentis in tormentis vi. dit Iesum in tor...

f p:

Iesum in tor mentis vidit Iesum in tormentis in tor men. tis vi. dit Iesum in. tor...

p: f p: p:

vidit Ie... sum vidit Iesum in tor men. tis vi. dit Iesum in. tor...

p: sf f p: f p: sf p:

mentis et flagellis subditum et flagellis subditum flagellis

mentis et flagellis et flagellis subditum et flagellis subditum flagellis

mentis et flagellis et flagellis subditum et flagellis et flagellis subditum flagellis

mentis et flagellis et flagellis subditum et flagellis et flagellis subditum flagellis

mentis et flagellis et flagellis subditum et flagellis et flagellis subditum flagellis

mentis et flagellis et flagellis subditum et flagellis et flagellis subditum flagellis

mentis et flagellis et flagellis subditum et flagellis et flagellis subditum flagellis

poco f. *f.* *p.* *f.* *p.*
poco f. *f.* *f.* *p.* *f.* *p.*
p.
p. *f.* *p.*
poco f. *f.* *p.* *p.* *f.* *p.* *p.*

Sub...ditum *Vi...dit Jesu in tormentis*
Sub...ditum *Vi...dit Jesum in tormentis in tor*
Sub...ditum *Pro peccatis sua gentis* *Vidit Jesum in tor*

f: f: p: f: f: p:
f: f: p: f: f: p:
f: p: f: f: p:
f: p:
f: f: p:

intormentis vidit Jesum intormentis intor. men. tis vidit Jesum intor. . .
mentistormentis vidit Jesum intormentis intor. men. tis vidit Jesum intor. . .
mentis vidit Jesum intormentis intor. . . men. tis vidit Jesum intor. . .

f: p: f: p: f:

f: p: f: p: f:

f: p: f: p: f:

mentis et flagellis et flagellis subditum et flagellis Sub... ditum

f: p: f: p: f:

mentis et flagellis et flagellis subditum et flagel... lis Sub... ditum

f: p: f: p: f:

mentis et flagellis et flagellis subditum et flagel... lis sub... ditum.

f: p: f: p: f:

Pa
Violins

Seg.^a

Solo
Suprano
seg.^o

Violoncello

Adagio

Vi. dit suum dulcem Natum Mo...rien...do

de So-la...tum Mo...rien...do de So-la...tum dum emisit dum emisit Spi...ri...

And.^e
p: f: p: f: p: f: p: f: p:

Lig: And.^e f: p: f: p: f: p: f: p: f: p:

teum
And.^e f: p: f: p: f: p: f: p: f:

Eia Mater fons amoris me sentire vincto doloris me sentire vincto lo

Lig: And.^e f: p: f: p: f: p: f: p: f:

poco f: f: p: f: p:

poco f: f: p: f: p:

ris fac ut tecum fac ut te... cum lu... geam me sentire vincto lo

p: poco f: p: f: p:

ris fac ut tecum fac ut te... cum lu... ge am ut tecum lu ge am

E ia mater fons a moris Me senti... re vir do

... lo... ris fac ut te... cum lu... geam mesentirevindo lo...

ris fac ut te... cum lu... geam ut tecum lu... geam.

sf p: pocof: f: p: f: p:

sf p: pocof: f: p: f: p:

f: p: pocof: f: p: f: p:

f: p: pocof: f: p:

f: p: pocof: f: p:

Fuga All^o

Pr^a

Violitas

Sec^a

Pr^o

Supranos

Sec^o

Bass

Violoncello

Violins I staff with notes and a *p:* dynamic marking.

Violins II staff with notes and a *p:* dynamic marking.

Viola staff with notes.

Fac ut ardeat cor meum in amando in amando christi De um

Soprano staff with notes.

All^o in amando in amando christi De um Fac ut arde.

Bass staff with notes.

Christum Deum Fac ut ardeat cor meum in a . . .

Cello staff with notes.

All^o p:

in... a... mando Christum Deum ut si bi Complaceam ut sibi cō placeam Complaceam
 at Cor meum in... a... mando Christum Christū Deum ut sibi cō placeā Complaceam ut si... bi Com
 mando in a mando Christū Deū Christum Christū Deum ut... si... bi Compla... ceam Complaceam

The image shows a page of handwritten musical notation on aged paper. The page is numbered '34' in the top left corner. It contains six staves of music. The first three staves are purely musical notation. The fourth staff contains the Latin lyrics: 'in... a... mando Christum Deum ut si bi Complaceam ut sibi cō placeam Complaceam'. The fifth staff contains the lyrics: 'at Cor meum in... a... mando Christum Christū Deum ut sibi cō placeā Complaceam ut si... bi Com'. The sixth staff contains the lyrics: 'mando in a mando Christū Deū Christum Christū Deum ut... si... bi Compla... ceam Complaceam'. The notation includes various note values, rests, and clefs, typical of 17th or 18th-century manuscript notation.



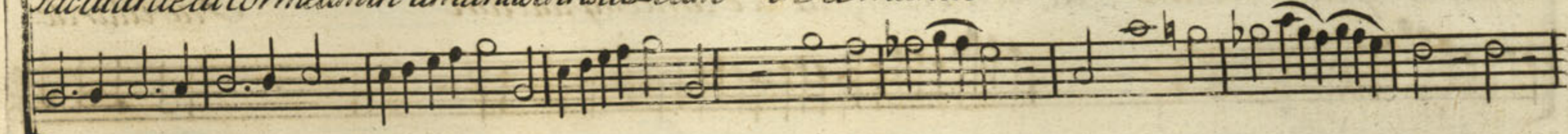
in a mando in a mando christi De... um Facut arde at corneum ut sibi Com



pla... ceam compla... ceam Facut arde at corneum Cor me... um ut... si... bi Com



Facut arde at corneum in a mando christi Deum in a mando Christum Deum



placeam Com... pla... ceam Complac... ce am Complac... Fac ut ardeat Cor me...

placeam ut... si... bi Complac... ce... am Complac... Fac ut ardeat Cor me...

ut si bi Complac... ce am Complac... Fac ut arde...

Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers), rests, and phrasing slurs. The lyrics are written in a cursive hand below the staves.

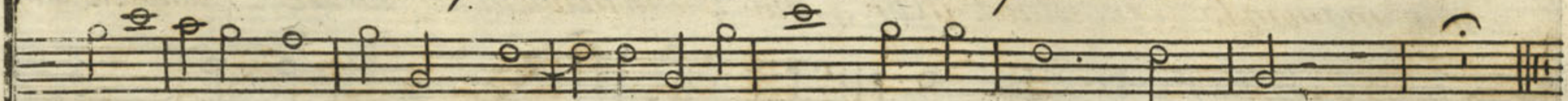
...um in amando Fac ut ardeat Cor me um in amando Christū Deum ut si bi cō placeam ut si bi Cor
 ...um in amando Fac ut ardeat Cor... me... um in amando Christū De... um ut si bi Cor
 at Cor meum in a man... do Fac ut ardeat Cor meum in amando Christū Deum ut si bi



placeam ut... sibi Compla... ceam ut sibi Com. pla... ceam.



placeam ut... sibi Compla... ceam ut... sibi Com pla... ce am..



ut. sibi ut... sibi Compla... ceam ut... sibi Com. pla ce.. am.



Pr^a
Violetas
Seg^a

Two staves of musical notation for the first and second violins. The notation consists of rhythmic patterns of eighth and sixteenth notes. The first staff begins with a piano (*p:*) dynamic marking, and the second staff also begins with a piano (*p:*) dynamic marking.

Pr^o
a Duo
Seg^o

Two staves of musical notation for the first and second violas. The notation is sparse, featuring long rests and a few notes. The tempo marking *And.^{te}* is written above the first staff.

Sancta Mater istud agas Cruci...

Violoncello

One staff of musical notation for the cello. It features a rhythmic pattern of eighth and sixteenth notes.

Two staves of musical notation for the vocal part. The lyrics are written below the notes. The notation includes various dynamics such as *f:* and *p: lig:*.

fixi fige plagas fi... ge plagas Cordi meo Cordi meo va... lide

Two staves of musical notation for the vocal part, continuing the lyrics. The notation includes various dynamics such as *f:* and *p: lig:*.

Fu... i nativulne. rati tam dignati promepati pro... me pati

Fac me te cum pi. e flere
pœnas mecum penas mecum di. vide Fac me te cum pie flere

f: p: fp: fp:
f: p: fp: fp:
 Fac me tecum pi... e flere Crucis fixo Con do le re donec
 pi e flere pi e flere Crucis fixo con do le re donec
pocof f: p: lig: p: lig: p:
pocof f: p: lig: p: lig: p:
 e... go vi... xero donec e... go vi... xero Fac me
 e... go vi... xero donec e... go vi... xero
pocof f: p: lig:

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

te cum pi. e fle. .re Cru. ci. fi. xo Con do. lere Con do. lere

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

Fac me te. cum pi. .e fle. .re Cru. ci. fi. .xo Con do. lere

Musical staff with notes and dynamics. Dynamics: *f. p.* *f. p.* *f. p.*

Handwritten musical score on ten staves. The top two staves are instrumental accompaniment. The next two staves are vocal lines with lyrics in Italian. The bottom four staves are instrumental accompaniment. The lyrics are: "Cru... ci... fixo Condo... le... re donec e... go Vi... xe." and "Condo... lere Cru... ci... fixo Condo... le... re donec e... go Vi... xe." followed by "ro donec e... go Vi... xero." The score includes dynamic markings such as *fp*, *poco f*, and *f*.

fp: fp:

poco f

fp: fp:

poco f

Cru... ci... fixo Condo... le... re donec e... go Vi... xe.

Condo... lere

Cru... ci... fixo Condo... le... re donec e... go Vi... xe.

fp: fp:

p:

poco f

URUS

ro donec e... go Vi... xero.

ro donec e... go Vi... xero.

*Pr^a
Violatas*

Seg^a

*Pr^o
Suprano*

Violoncello

Handwritten musical notation for the Violatas part, featuring a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Dynamic markings include *p*, *f*, and *f:p*.

Handwritten musical notation for the Seg^a part, continuing the complex rhythmic pattern. Dynamic markings include *p*, *f*, and *f:p*.

Handwritten musical notation for the Pr^o Suprano part, starting with the tempo marking *Adagio*. The melody is more spacious than the instrumental parts.

Juxta Crucem tecum stare

Handwritten musical notation for the Violoncello part, mirroring the rhythmic complexity of the Violatas and Seg^a parts. Dynamic markings include *p*, *f*, and *f:p*.

Handwritten musical notation for the first vocal line, featuring a melodic line with various ornaments and dynamic markings such as *f:p*.

Handwritten musical notation for the second vocal line, consisting of a more sustained melodic line with dynamic markings like *f:p*.

Handwritten musical notation for the third vocal line, continuing the melodic development with dynamic markings such as *f:p*.

Handwritten musical notation for the fourth vocal line, featuring a rhythmic accompaniment with dynamic markings like *f:p*.

et me ti bi sociare in planctu desidero in planctu in planctu de sidero in planctu

And.^e

f p And.^e fp fp

f p And.^e fp fp

sidero Virgo Virginum praecleara mi... hijam non sis amara mihi

f p And.^e fp fp

f p

f p

janosisa ma...ra fac me tecum me te...cum plan...ge...re

sf sf sf fp

f. p. f. p. f. f.
f. p. f. p. f. f.
f. p. f. p. f. f.
f. p. f. p. f. f.
p. p. p. p. p. p. p. p.
p. p. p. p. p. p. p. p.
p. p. p. p. p. p. p. p.

fac me te... cum plan... ge re fac me te... cum plan... ge...
re Jux ta Cru cem te cum stare in planctu in

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings such as *f p:* and *f*.

planc.tu desidero inplanc.tu desidero inplanc.tu desidero

Handwritten musical notation for the second system, continuing the piece with similar notation and dynamic markings.

Handwritten musical notation for the third system, including the vocal line with lyrics and piano accompaniment.

Virgo Virginū præclara mi... hijam non sis amara fac me

Largo Stacato. non molto.

*Pr.^a
Violetas*

Seg.^a

Basso Solo

Violoncello

Handwritten musical score on ten staves. The lyrics are: *re...recole...re Fac ut portem Christi mortem fac ut portem Christi mortem Passi...onis fac consortem et plagas recolare Passi...nis fac consortem et plagas*. The score includes dynamic markings such as *f*, *p*, *Rinf*, and *f*. The notation features various note values, rests, and clefs.

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

plagas et plagas et plagas recole... re reco... le... re.

URBS

Pr^a
Violetas
Seg^a
Suprano
Seg^o solo
Violoncello

Ad^o

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf*

p *sf* *p* *sf* *p* *sf* *p* *sf*

p: *f:* *p:*

p: *f:* *p:*

p: *f:* *p:*

facieplagis vulnerari Cruce hac in e... briari ob amorem ob a morem

p: *f:* *p:*

And.^e

fp: *p:* *f:* *p:* *f:* *p:*

fp: *p: And.^e* *f:* *p:* *f:* *p:*

ob amorem Filii Inflammatus et accensus per te virgo sine defensus in die in

fp: *p:* *f:* *p:* *f:* *p:*

And.^e

fp: *And.^e* *f:* *p:* *f:*

