

SACRÆ ALIQVOT CANTIONES,
QVAS MOTETA VVLGVVS APPELLAT,
QVINQVE ET SEX VOCVM.

Authore

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Divo MAXIMILIA-
peratori, semper Au-

Anno Domini



NO II. Romanorum Im-
gusto, consecratus.

M. D. LXXV.



MONACHII excudebat Adamus Berg.

Cum Gratia & Priuilegiis Cæs: Maiest:
Sū Ioh. Georgij a Werdenstein, 1575.

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Habent Pagin: 35.

IMP: CÆS: MAXIMILIANO, AVG:
FOEL: PP:&c. DOMINO SVO CLE-

mentiss:&c. Iacobus Regnart, Musicus
Cæsareus. S. P.



In alia nulla ratione, præterq; animi grati testimonia in me, vel à puerò quidem, in
hodiernum usq; diem Cæsarea liberalitate, mirum in modum cumulata beneficia, com-
mensari posse intelligam, certoq; mihi persuadeam, Clementissime, Inuictissimeq; Cæ-
sar, non erubui primos hosce ingenij mei rudioris fœtus, ac insipidos adhuc, propter im-
maturitatem nimium, hortuli mei quale scunq; fructus (Poëtico scripto inuisus: Si de-
sunt vires, saltem sit grata voluntas) Maiestati tuæ Cæsareæ, qua possum & debeo ob-
seruantia, supplex offerre & dedicare, quos si M. T. Cæs: pro innata sua clemen-
tia, benigna manu recipere non aspernabitur, aditum ad altiora aparuerit mihi profecto non exiguum: hocq; effe-
cerit vt ex quotidiana, eaq; diligenti & sedula hortuli mei cultiuatione, fructus dulciores sibi polliceri, ac diuino
mediante auxilio, fœcundiores im posterum ubioresq; fœtus, expectare possit: Quam vt Deus Opt: Max: omni
felicitate cumulatam, quam diutissimè Reipub: Christianæ reseruet in columem, ex animo precor atq; obtestor:
hocq; faciat sodes M. T. Cæsarea, vt me, quem tot annos non mediocri, imo singulari quadam gratia complexa
est, post hac etiam maiore complectatur, & præcipua clementia prosequatur.

I. In aduentu Domini.

6. vocum.



Ntue- mini quantus sit iste intue- mini quantus sit
 iste intue- mini quantus sit i.
 ste qui ingredi- tur ad saluandas gen- tes ad saluandas ad saluan-
 das gentes, ipse est rex ipse est rex iustitiae ipse
 est rex iustitiae iustitiae, cuius generati- o cuius generati- o

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first two staves begin with a large 'I' and a small 'n'. The third staff begins with 'ste qui ingredi-' and ends with 'ad saluan-'. The fourth staff begins with 'das gentes,' and ends with 'ipse'. The lyrics are repeated below each staff.

cuius generatio non habet finem non habet finem non habet fi- nem
cuius generati- o cuius generati- o ñ cuius genera- tio
non habet finem non habet finem non habet fi- nem.

Secunda Pars.



Ccurri-te illi occurrite illi dicen-tes occurri-

te illi dicen-tes; ecce aduenit ecce aduenit ecce adue-

nit desideratus cunctis gentibus ecce aduenit desideratus cunctis gentibus, rex

fortis rex fortis, dominator populi dominator populi, princeps pa-

cis, cuius cuius generati-o cuius generatio cuius generatio cuius gene-

A page from a medieval manuscript featuring three staves of Gregorian chant notation. The notation is written in black ink on light-colored paper. Each staff consists of five horizontal lines. The notes are represented by small vertical strokes with small diamond shapes at their tops. Below each staff, there is a line of Latin text. The first staff contains the text: "ratio non habet finem non habet finem non habet fi nem cuius generati o cu". The second staff contains: "ius gene ratio cuius generati o cuius generatio nō habet finem non habet". The third staff contains: "finem non habet fi nem.". The text is written in a clear, Gothic script.

ratio non habet finem non habet finem non habet fi nem cuius generati o cu

ius gene ratio cuius generati o cuius generatio nō habet finem non habet

finem non habet fi nem.

2. In nativitate Domini. 6. vocum.



Odie nobis de cœlo pax vera de- scen- dit

pax vera descen- dit descen- dit

hodie per totum mundum per totum mundum per totum mundum melliflui fa-

Cti sunt cœli facti sunt cœli Noe

Noe Noe

Noe Noe

gloria

gloria in altissimis Deo gloria in altissimis in altissimis deo, & in terra pax

A page from a historical music manuscript featuring three staves of musical notation. The notation uses vertical stems with diamond-shaped heads, typical of early printed music notation. The lyrics are written below the notes in a Gothic script.

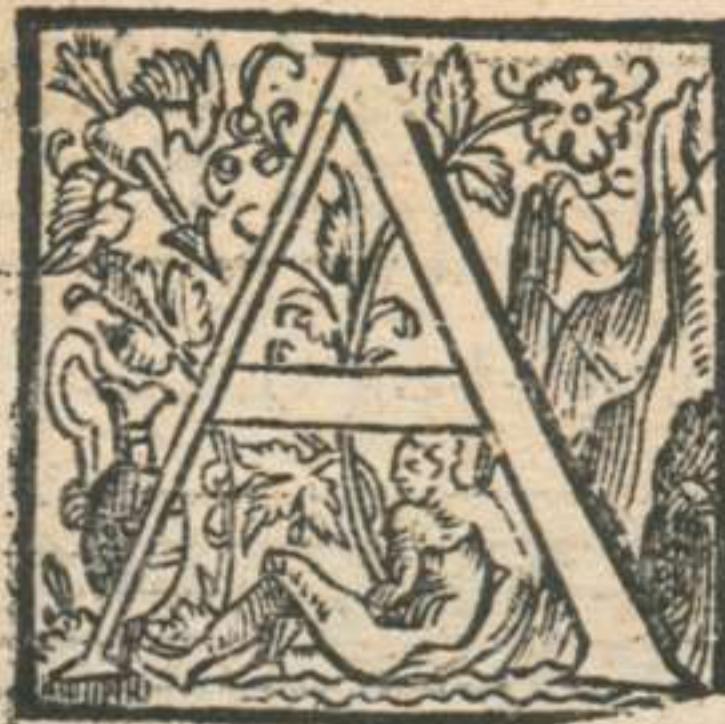
The lyrics are:

bonę vo- lun- tatis bonę bonę volunta-
tis bonę voluntatis bonę volunta- tis Noe Noe Noe
Noe Noe Noe.

BB

3.

5. vocum.



N gelus ad pastores ait ad pasto-
 res
 it Angelus ad pastores ait ad pastores ait Angelus ad pastores
 ait ad pastores a- it: annuncio vobis annuncio vo-
 bis gaudium ma- gnum annuncio vo- bis gaudiū magnum, quia
 natus est nobis quia natus est nobis hodie ho- die saluator mu-



BB z

4. In die circumcisionis Domini. 5. vocum.



Admira-
 bile commer-
 tium
 admirabile commertium, creator generis humani
 generis huma- ni huma- ni creator generis humani creator generis huma-
 ni, animatum corpus sumens animatum corpus sumens de vir-
 gl
 ne de
 virgine nasci dignatus est de virgine nasci dignatus est, &

The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large 'O' neume. The second staff starts with a 'G' neume. The third staff starts with a 'G' neume. The fourth staff starts with a 'G' neume. The fifth staff starts with a 'G' neume.

procedēs homo sine se-
mine, largitus est nobis suam Deita-
tem suam Deitatem ij suam Deitatem Deita- tem.

BB 3

5.

In die trium Regum. 5. vocum.

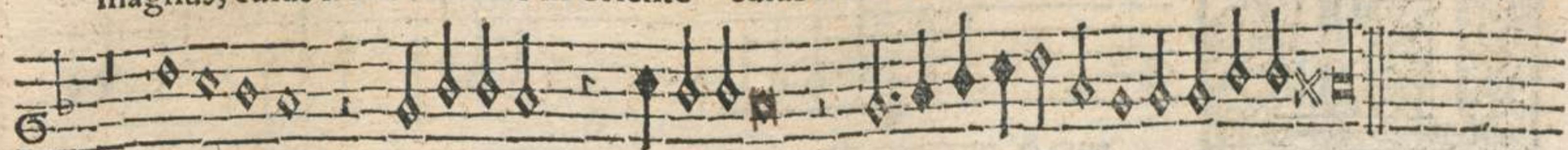


Eges terræ congregati sunt congregati sunt
 congregati sunt congregati sunt, conuenerunt in vnum conuenerunt in vnum,
 dicentes conuenerunt in vnum dicentes dicentes: ea-
 mus in Iudæam, & inquiramus & inquiramus ubi est qui natus est Rex magnus Rex

The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large 'R' and a common time signature. The second staff starts with a 'G' and a '6' indicating sixths. The third staff starts with a 'G' and a '6'. The fourth staff starts with a 'G' and a '6'. The fifth staff starts with a 'G' and a '6'.



magnus, cuius stellā vidimus in oriente cuius stellā vidimus vidimus in ori- en- te,



alleluia

ij

ij

al-

leluiia allelu- ia.

Secunda pars.



T intrantes domum in- uenerūt puerum inuenient pue-
rum & intrantes do- mum inuene- runt puerū cum Maria
cum Maria matre cum Maria ma- tre cum Maria matre eius cū Maria matre ma-
tre eius, & procidētes & prociden- tes, adorauerunt eum adora-
uerunt eum, offerentes ei offerentes ei offerentes offerentes ei aurū, thus, & myr-
tham, alleluia alleluia ij alleluia al lelu ia.

6.

In die purificationis Mariæ. 6. vocum.



Vnc dimittis seruū tuū do- mine secundū verbū tu-
 um in pa- ce secundū verbū tuum in pace verbū tuum in pa-
 ce, quod para- sti quod para- sti ante faciem omnium omnium populorum, lu-
 men ad reuelati- onem lumen ad reuelationem gentium, & gloriā plebis tuæ Israel &
 gloriam plebis & gloriam plebis tuę Israel & gloriā plebis tuę Israel plebis tuę Isra- el.
 CC

7.

In Quadragesima. 5. vocum.



Ribulationes cordis me-

tribulationes cordis

tribulationes cordis cordis mei dilate sunt nimis dilate sunt

nimis dilate

sunt ni- mis dilate sunt nimis dilate sunt nimis, de ne-

cessitatibus

meis de necessitatibus meis eripe me domine me domine eri-

pe me domine

domine eripe me eripe me domine me domine eripe me domine.

Secunda pars.



Ide humilitatem meam vide humilitatem vide humili-
tatem me am humilitatem me am humilita-
tem me am, & laborem meum & laborem meum & laborem me-
um & laborem meum, & dimitte omnia peccata mea omnia peccata omnia peccata me-
a omnia peccata me a omnia peccata mea omnia peccata mea omnia peccata mea.

CC z

8. In Quadragesima. 5. vocum.



D dominum cum tribularer clamaui clamaui
 clamaui maui cum tribularer clamaui clamaui ui clamaui
 cum tribularer clamaui clamaui cum tribularer clamaui
 maui ui clamaui & exau diuit me & exaudiuit me, ij
 domine libera animam meam libera animam meam à labi is

The musical score consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small dots or dashes indicating pitch and rhythm. The lyrics are written below each staff, corresponding to the notes. The first two staves begin with the same melody, while the third and fourth staves introduce a new melodic line. The lyrics are in Latin, referring to the psalm 'Dominus meus in tribulis meis'. The notation uses a system of four-line staves with a specific note value indicated by the stem markings.

à la- bijs iniquis à labijs ini- quis à labi- is ini- quis,
& à lingua & à lingua dolosa & à lingua & à lingua dolosa & à
lingua & à lingua dolo- fa.

CC 3

Secunda pars.



Eus me us in te confi
do Deus meus in te
confi do in te confido, saluū me fac saluū me fac saluū me fac
ex omnibus persecūtibus me ex omnibus persecūtibus me ex omnibus persecūtibus me, & libera me
& libera me & libera me & libera me libera me



9.

In Quadragesima.

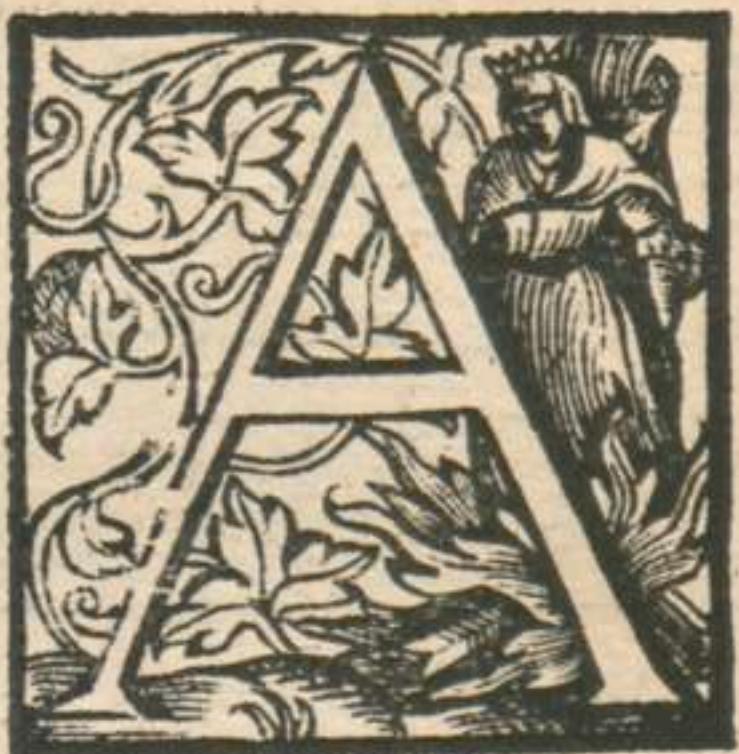
5. vocum.



lamentabatur Jacob lamentabatur Jacob la-
 mentabatur
 lamentabatur Jacob lamentabatur Jacob lamentabatur Jacob,
 de duobus fili- is de duo- bus fili- is suis, di- cens: heu me heu me dolens
 sum dolēs sum ego de Ioseph perditō, & tristis nimis & tristis nimis de Bēiamin, ducto pro
 alimoni- is, precor cœlestem precor cœlestē regē vt me dolentē ni- mium faciat
 faciat eos cernere faciat eos cernere faciat eos cernere.

10.

Debeata virgine. 5. vocum.



Ve Regina cœlo-
 rum aue Regina cœlo- rum regina cœlo- rum, ma-
 ter regis angelo- rum mater regis angelo- rum, O Ma-
 ria O Maria flos virginum, velut rosa vel lilyum velut rosa vel lilyum
 vel li- lium velut rosa vel li- lium, aue Maria aue Mari- a

The musical score consists of five staves of Gregorian chant notation. The notes are represented by vertical stems with small dots or dashes indicating pitch and rhythm. The first two staves begin with a large, decorated initial 'A'. The third staff begins with a smaller 'G'. The fourth staff begins with a small 'M'. The fifth staff begins with a small 'O'. The lyrics are written below each staff, corresponding to the notes.

ave dulcis & benigna, ave plena gratia gratia ave plena gratia, funde pre-

ces ad fi- lium ad filium, pro salute pro sa- lute fi-

delium pro salute fidelium pro salute fide- lium.

DD



Cce nunc tempus acceptabile acceptabile ecce nunc tem-

pus acceptabile accepta- bile acceptabile, ec-

ce nūc dies salu- tis dies salutis ecce nūc dies sa- lutis, in

his ergo diebus di- ebus exhibe- amus nos exhibeamus nos si-

cut Dei sicut Dei minis- stros, in multa pati- entia in mul-

ta patien- tia patien- tia in multa in multa patientia, in ieunijis,

in charitate non fi- cta in charitate in charitate non ficta in charitate

non fia cta in charitate non ficta.

DD 2

Secunda pars.



Onuertimini ad me conuertimini ad me in
toto corde vestro in toto corde vestro in to- to corde ve-
stro, in ieunijs, in fletu & plan- tu in fletu & plāctu & plan- tu in fle-
tu in fletu & plāctu, dicit dominus dicit dominus dicit dominus di- cit dominus
dicit dominus dominus.

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first three staves begin with a sharp sign, indicating G major. The fourth staff begins with a flat sign, indicating A minor. The music is divided into measures by vertical bar lines. The lyrics are integrated into the musical lines, with each line of text corresponding to a measure or group of measures of music.



Te tit Iesus Ie sus stetit le
 sus stetit Ie sus, in medio in medio discipulo-
 rum discipulorū suorum in medio discipulorū suorum, & dixit: pax vobis pax
 vobis pax vobis, ego sum ego sum, nolite timere nolite timere nolite timere no-
 lite timere, alleluia alle luia ii alleluia alleluia alleluia.
 alleluia ii alleluia. DD 3

The musical notation consists of four staves of Gregorian chant. The first three staves are in common time (indicated by a 'C') and the last staff is in triple time (indicated by a '3'). The music uses black note heads and vertical stems. The lyrics are written below the notes, corresponding to the four staves. The first three staves begin with a large initial 'S' and end with a final cadence. The fourth staff begins with 'alleluia' and ends with a final cadence. The lyrics include Latin words such as 'Te', 'tit Iesus', 'Ie', 'sus stetit', 'le', 'rum discipulorū suorum', 'in medio discipulorū suorum', '& dixit: pax', 'vobis', 'pax', 'vobis pax', 'vobis, ego sum', 'ego sum', 'nolite timere', 'nolite timere', 'nolite timere', 'no-lite timere', 'lite timere', 'alleluia', 'alle', 'luia', 'ii', 'alleluia', 'alleluia', 'alleluia', 'alleluia.', 'alleluia', 'ii', 'alleluia.', 'DD', and '3'.

Secunda pars.



Onturbati vero conturbati vero & conterriti &
conterriti & conter- riti, existimabant existimabant se spiri-
tum videre se spiritum videre, dixitque il- lis: quid turbati estis quid tur-
bati estis quid turbati estis turbati estis turbati estis, & cogitationes ascendunt in
corda vestra, videte manus meas, quia ipse sum ipse



A page from a medieval manuscript featuring three staves of Gregorian chant notation. The notation uses black neumes on four-line red staves. Below each staff is a line of Latin text. The first staff contains the text "sum quia ipse sum ipse sum, alleluia alleluia alleluia". The second staff contains "ia alleluia ii alleluia alleluia ii". The third staff contains "alleluia ii alleluia. ii". The music consists of a single melodic line.

sum quia ipse sum ipse sum, alleluia alleluia alleluia

ia alleluia ii alleluia alleluia ii

alleluia ii alleluia. ii



Omus mea domus oratio-
 nis domus orati-
 of nis voca- bitur domus mea dom⁹ orationis domus o-
 rationis vocabitur, di- cit dominus dicit dominus, in e- a om-
 nis qui petit omnis qui petit accipit, & qui querit inuenit & qui que- rit
 inuenit & q̄ querit inuenit & q̄ querit & qui que- rit inuenit, & pulsanti aperietur aperi-
 etur aperietur, alleluia ij ij alleluia alleluia. ij



D te domine leuaui animam meām, in te confisus
 sum in te cōfisus sum respice in me in te confisus sum respi-
 ce in me respice in me ne con fundar ne con fundar ne cōfundar,
 ne lōtentur ne lōtentur inimici mei super me, inclina ad me aurem tuam inclina
 ad me au rē tuam, quoniam seruus tuus sum ego quoniam seruus tu-
 us sum ego quoniam seruus tuus sum ego.

EE



E- atus qui intelligit qui intelligit super egenum su-
 n. per egenum & pau- perem, in die mala dominus con-
 seruet e- um dominus cōseruet e- um dominus cōseruet e- um, & viuifiet e-
 um & viuifiet eum, beatum faciat beatum faci- at eum in terra e-
 um in terra, & nō tradat animā eius animam eius animam eius in manibus in
 manibus inimicorum eius in manibus inimicorum inimicorum eius,



Esonet in laudibus resonet in laudibus resonet in laudibus,
 cum iucundis plausibus, Syon cū fidelibus cum fidelibus cum fide-
 libus, apparuit apparuit apparuit quē genuit Maria, sunt impleta quē predixit Gabri-
 el. Eya eya eya eya, virgo Deum ge- nuit, quod diuina voluit
 voluit clemen- tia.

Secunda pars.



Odie apparuit apparuit in Israel hodi-

e apparuit apparuit in Israel, per Mariam virginem na-

tus est rex natus est rex.

Music notation: Three staves of Gregorian chant notation. The first two staves begin with a large 'I' and a smaller 'e'. The notation uses square neumes on four-line red staves. The third staff begins with a small 'e' and continues the melody. The lyrics are written below the notes.

Tertia pars.



Agnū nomen domini Emanuel magnū nomen domini Emanu-
el Emanuel Emanuel Emanuel Emanuel, Emanuel Emanuel,
quod añunciatum est quod añunciatum est per Gabriel per Ga-
briel.
Eya eya eya eya, virgo Deum ge- nuit, quod diuina voluit voluit clementia.



Go pro te rogaui Pe-

tre ego pro te roga-

ui

ego pro te rogaui Petre rogaui Pe-

tre Pe

tre vt non deficiat

vt non deficiat

fi des tua vt non defici at fides vt

non deficiat fides tua, & tu aliquādo cōuersus, cōfirma fratres tuos cōfirma fratres tu-

os cōfirma fratres tuos cōfirma fratres cōfirma fratres tuos cōfirma fratres tuos.

Secunda pars.



Aro & sanguis nō reuelauit ti- bi non reuela- uit caro & san-
guis caro & sanguis non reuelauit ti- bi non reue-
lauit tibi, sed pater me- us qui in cœlis est qui in cœlis est qui in cœ- lis
est sed pater meus qui in cœlis est, & tu aliquando conuersus, confirma fratres tuos confirma
fratres tu- os confirma fratres tuos confirma fratres confirma fratres tuos cen-
firma fratres tuos confirma fratres tuos.



Oenantibus illis cœnan-
tibus illis cœ-

nantibus illis cœnātibus cœnan-
tibus illis, accepit Iesus

accepit Iesus panem accepit Iesus panem pa- nem benedixit benedixit,

ac

fregit, deditque discipulis suis, & ait:

ac-

cipi- te & comedite acci- pite

& comedite accipite & comedite,

hoc

6
est corpus meū hoc est corpus meū corp^o meū, quod pro vobis qd pro vobis trade-

6
tur qd pro vobis tradetur, hoc facite in meam com̄memorationem, alle-

lulia ij al le lu ia al le

lu ia.

FF



Scens
scendit De-
us De- us in iubila-
tione in iubilati- one,
alle- lu-
ia alle- lilia alle- lilia, & dominus & domi-
nus in voce tubæ in voce tu- bæ in voce tubæ in voce tu-

The musical score consists of five staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large initial 'A'. The lyrics are written below each staff, corresponding to the neumes. The music is in common time, indicated by a 'C' at the beginning of the first staff.



FF z



Omo quidam fecit cœnā magnā fecit cœnā magnā
 fe cit cœ nam fecit cœnam ma gnam, &
 misit seruum suum ser uum suum hora cœnē ho ra cœnē
 dicere inui tatis vt venirent vt venirent, quia quia parata sunt
 quia parata sunt n omnia quia parata sunt omnia.

The musical score consists of four staves of Gregorian chant notation. Each staff uses a soprano C-clef and a common time signature. The notes are represented by black diamond shapes (claves) on five-line staves. The lyrics are written below each staff, corresponding to the notes. The first two staves begin with a forte dynamic (two vertical strokes). The third and fourth staves begin with a piano dynamic (one vertical stroke).

Secunda pars.



Enite comedite venite comedite panem meum ve-
nите comedите panem meum, &
venite ve- nите comedите panem me um, &
bibite & bibite vinum & bibite vinum & bibite vinū quod miscui vobis quod miscui vo-
bis quod miscui vobis, quia quia parata sunt quia parata sunt
om- nia quia parata sunt omnia.



Xpectans expectabo expectabo expecta-
 bo ex-
 pectans expectabo, donec veniat expectatio me- a do-
 nec veniat expectatio me- a, quā retribuet quam retribuet mihi
 quam retribuet mihi dominus do- minus in tempore in tempore oportuno
 oportuno in tempore oportuno in tempore oportuno oportuno, laudabo e-



um laudabo eum laudabo e- um, & laus eius permanebit in æternum permanebit

in æternum in æternum permanebit in æternum permanebit in æternum in æternum.



Xultent

iusti

e xul tent iu-

sti exultent iusti in

cōspectu in cōspectu in cōspectu

Dei in conspectu Dei, & delectētur & delectentur in lœti- tia in lœti- tia,

in cœlestibus regnis sanctorū habitatio in cœlestibus regnis in cœlestibus regnis sanctorū

habitatio sanctorum habitatio, & in æternum & in æternum & in æternum ñ

& in æternum requies eorum requies eorum requies eorum requies eorum requi-
es eorum requies eo- rum requies eo- rum.

GG



Duenit ignis diuinus ignis diuinus aduenit ignis
 diuinus ignis diui-
 nus, non con-
 burens sed illuminans sed illuminans non conbu-
 rens sed illu-
 minans, nō cōsumēs, sed lu-
 cens sed
 lucēs sed lucens, & inuenit corda discipolorum & inuenit & inuenit
 corda & inuenit corda
 discipolorum,
 receptacula mun-

6
 6
 6
 6

ii

da receptacula mun- da, & tribuit eis & tribuit eis & tribu-

it eis charismatum do-

na, alleluia alle- luia allelu-

ia alle- luia alleluia ii alleluia ii

alle- luia ii alleluia alleluia.

GG z

Secunda pars.



Nuenit eos inuenit eos cōcordes charita-

te concordes cha- ritate cōcordes charta-

tate concordes charita- te, & collustrauit eos & collustrauit eos & collustrauit eos

& collustrauite os, inundans gratia Deitatis inundans gratia Deitatis inundans

gratia inundans gratia De- ita- tis Deita- tie, & tribuit e-

Music score: The page features five staves of Gregorian chant notation. Each staff consists of a horizontal line with vertical stems and small diamond-shaped note heads. The music is divided into measures by vertical bar lines. The lyrics are written below each staff, corresponding to the musical phrases. The first two staves begin with 'Nuenit eos' and 'inuenit eos cōcordes charita-'. The third staff begins with 'te concordes cha-'. The fourth staff begins with 'ritate cōcordes charta-'. The fifth staff begins with 'tate concordes charita-'. The sixth staff begins with 'te, & collustrauit eos & collustrauit eos & collustrauit eos'. The seventh staff begins with '& collustrauite os, inundans gratia Deitatis inundans gratia Deitatis inundans'. The eighth staff begins with 'gratia inundans gratia De-'. The ninth staff begins with 'ita-'. The tenth staff begins with 'tis Deita-'. The eleventh staff begins with 'tie, & tribuit e-'. The twelfth staff begins with a single note 'G'.



is & tribuit eis

& tribuit eis

chari smatum

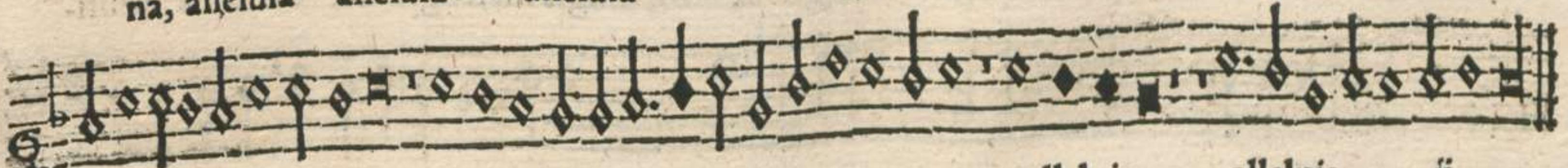
do-



na, alleluia alleluia alleluia

ij

alle luia ij



alleluia

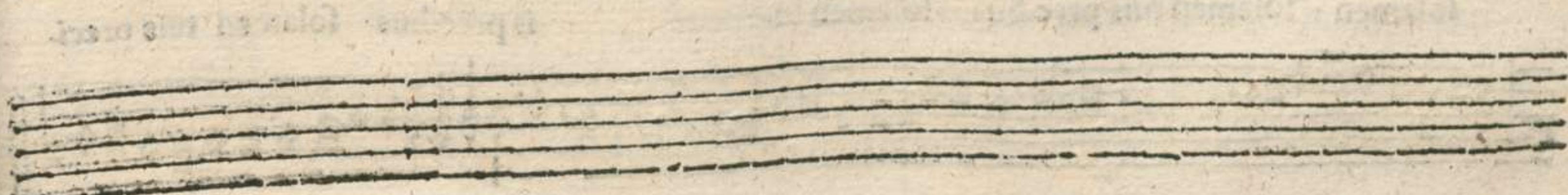
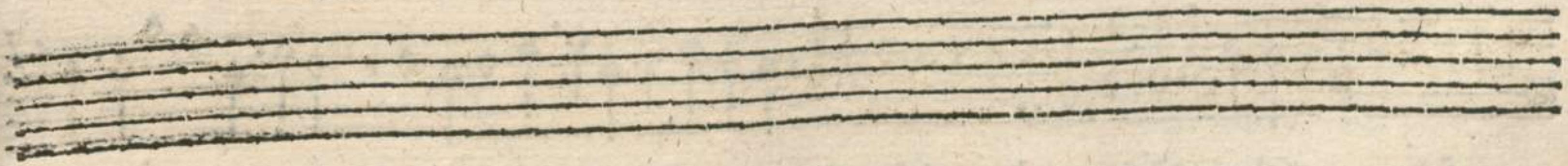
ij

ij

alleluia

alleluia.

ij



GG ,



Decus Trebnitiæ O decus Trebnitiæ, Heduigis mater grati-

æ Heduigis mater gratiæ Heduigis mater gratiæ, concinis militi-

æ concinis militiæ, cœlestis pa- triæ, tribuæ credentibus,

solamen solamen tuis precibus solamen tu- is precibus solamen tuis preci-

bus, & da frui laudibus, cū cœli patribus cū cœli patribus cum cœli patribus.

Secunda pars.



V tot signis radians tu tot signis radi- ans tu tot signis
radians, in te plebs in te plebs fidelis glori-ans in te plebs fidelis glori-
ans, totius Polo- niæ totius Polo- ni- æ, digna memoriæ,
sta pastoris, mater Heduigis humilis mater Heduigis humi- lis,
& cœli gloriam & cœ- li glori- am & cœ- li glori- am,



Ollite iugum meū super vos tollite iugū meū super
 vos sup vos tollite iugū meum su per vos, dicit dominus,
 & discite à me quia mitis sum quia mitis sum quia mi- tis sum quia mitis sum qā mitis sum & humi-
 lis corde cor de & humilis corde cor de, iugū enim me- um iu-
 gū enim meum suave est iugū enim meum suave est, & onus meū le-
 ue & onus meum leue & onus meum leue.

FINIS.