

SACRÆ ALIQUOT CANTIONES,
QVAS MOTETA VVLGV APPELLAT,
QVINQVE ET SEX VOCVM.

Authore

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Diuo MAXIMILIA-
peratori, semper Au-

Anno Domini



NO II. Romanorum Im-
gusto, consecratus.

M. D. LXXV.



MONACHII excudebat Adamus Berg.

Cum Gratia & Priuilegiis Cæs: Maiest:
Su Joh. 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.



Um alia nulla ratione, præterq; animi grati testimonia in me, vel à puerò quidem, in
bodiernum vñq; diem Cæsarea liberalitate, mirum in modum cumulata beneficia, com-
pensari 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 qualescunq; 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 aperuerit 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 imposterum vberioresq; fœtus, expectare possit: Quam vt Deus Opt: Max: omni
fælicitate cumulatam, quam diutissimè Reipub: Christianæ reseruet incolumem, ex animo precor atq; obtestor:
hocq; faciat sodes M. T. Cæsarea, vt me, quem tot annos non mediocri, imo singulari quadam gratia complexa
est, posthac etiam maiore complectatur, & præcipua clementia prosequatur.

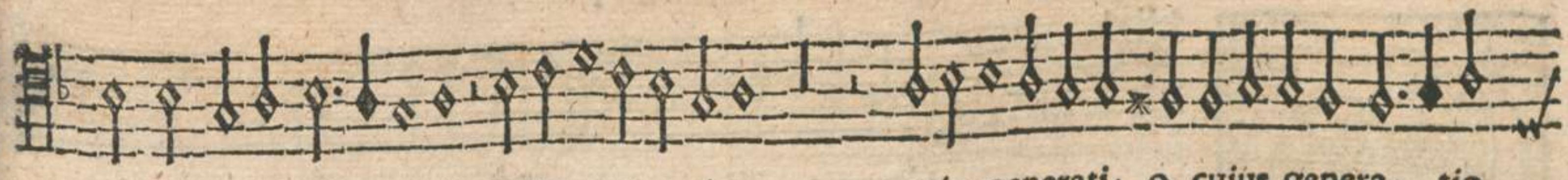
1. In aduentu Domini.

6. vocum.



Ntuemini quantus sit iste intuemini quantus
 sit i ste qui ingreditur qui ingre ditur
 ad saluandas gentes, ipse est rex iusti tiæ
 ipse est rex ipse est rex iusti tiæ ipse est rex,
 cuius generatio generatio cuius generatio non habet finem non habet fi-

The musical score consists of five staves of Gregorian chant notation. Each staff begins with a large square neume. The notation uses black note heads and vertical stems, with some stems ending in diamond shapes. The lyrics are written below each staff, corresponding to the notes. The first two staves are preceded by small woodcut illustrations of winged angels playing instruments.



nem non habet fi- nem cuius generatio

cuius generati- o cuius genera- tio



non ha- bet finem non habet finem non habet finem non habet finem.

Secunda pars.

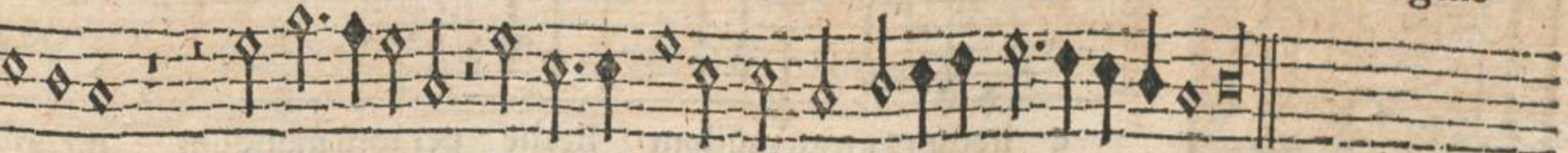


Ccurrite illi occurrite il- li dicentes
dicentes: ecce aduenit ecce aduenit desideratus deside-
ratus desideratus desideratus cūctis gentibus, rex for-
tis, dominator po puli, princeps pacis princeps pacis, cuius generati-
cuius generatio cuius gene ratio non ha bet finem non habet finem





non habet finem nō habet finem cuius generatio generatio cuius gene-



ratio non habet finem non habet finem non habet fi- nem.

2. In nativitate Domini. 6. vocum.



Odie nobis de cœlo pax vera descen- dit, hodi-
 e hodie per totū mūdum hodie per totū mundum melliflu-
 i fa- cti sunt cœli, Noe Noe Noe Noe, hodie in terra canunt angeli, di-
 cen- tes: gloria gloria in altissimis Deo, & in ter- ra pax & in
 terra pax homi- nibus, bonę voluntatis voluntatis bonę volun- ta-
 tis, bonę volunta- tis, Noe Noe Noe Noe Noe.

3.

5. vocum.



N gelus ad pastores ait ad pasto- res ait ad pastores ait
 Angelus ad pastores ait Angelus: ij an-

nun- cio vobis gau- di- um magnum annūcio vobis gau- dium magnum
 annuncio vobis gaudium magnum, quia natus est nobis quia natus est nobis hodie

saluator mūdi saluator mun- di saluator mūdi,
 alle luia
 allelu ia ij allelu ia b

Music notation: The page features five staves of Gregorian chant notation. Each staff uses a single-line staff with vertical stems and small diamond-shaped note heads. The music is divided into measures by vertical bar lines. The notation is typical of medieval musical notation.



4.

5. vocum.

Admira- bile com-
mer- tium O admi- rabi- le commertium
creator generis humani generis humani creator generis humani
animatum corpus sumens ij animatum cor- pus sumens,
de virgine de virgine nasci dignatus est de virgine nasci dignatus

est, & procedens homo sine sine semine, largitus est nobis su-

am Dei- tatem Deitatem suam Deita- tem suam Deita- tem

suam Deita- tem Dei- tatem.

b z

In dietrium Regum. 5. vocum.

5.



Eges: Congregati sunt Reges terre congregati sunt
 congrega- ti sunt, conuenerūt in vnum dicen-
 tes conuene- runt in vnum, di- centes di- cen-
 tes: eamus in Iudæam e amus in Iudæam eamus in Iudæam, & inqui-
 ramus ubi est ubi est qui na- tus est Rex ma- gnuis



Rex magnus, cuius stellā vidimus in oriente cuius stellam vidimus in oriente, al-



lelulia alle- luia ij alleluia alle- luia.

Secunda pars.



T intrantes domum inuenerunt inuene- runt pue-

rum inuene- runt pu- erum & intrantes domum

inuenerunt inuenerunt puerū inuenerunt pu- erum cum Maria matre eius

cum Maria matre eius cum Ma- ria matre e- ius, &

pro- cidentes & pro- ciden- tes, adoraue- runt

Music score: The page features five staves of Gregorian chant notation. Each staff consists of four horizontal lines. The notes are represented by black diamond shapes of varying sizes. The music is divided into measures by vertical bar lines. Below each staff, the lyrics are written in a Gothic script, corresponding to the notes above them. The first staff begins with 'T intrantes domum'. The second staff begins with 'rum inuene-'. The third staff begins with 'erum & intrantes domum'. The fourth staff begins with 'inuenerunt inuenerunt puerū'. The fifth staff begins with 'cum Maria matre eius'. The sixth staff begins with 'cum Maria matre eius'. The seventh staff begins with 'pro-'. The eighth staff begins with 'cidentes & pro-'. The ninth staff begins with 'ciden-'. The tenth staff begins with 'tes, adoraue-'. The eleventh staff begins with 'runt'.

eum adoraue- runt eum ado- rauerunt eum, offerentes e-

i offerentes ei aurū thus & myrrhā aurum, thus, & myrrham, alleluia ij

ij

alleluia alleluia.

6.

In die purificationis Mariæ. 6. vocum.



Vnc dimittis seruum tuum do-
 mine
 secundum verbū tuum se-
 cundum verbū tuum in pa-
 ce, quod para-
 sti ante
 faciem omnium populorum omnium populorum populorum, lumen ad
 reuelationem reuela- tio- nem gentium lumen ad reuela- tionem

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes on a four-line staff system. The first two staves begin with a sharp sign, indicating G major. The third staff begins with a flat sign, indicating A minor. The fourth and fifth staves return to a sharp sign, indicating G major. The lyrics are written below each staff, corresponding to the musical phrases.

lumen ad reuelationem gen- tium, & gloriā plebis tuæ & gloriā plebis tuæ &

gloriā plebis tuæ I srael & gloriā plebis tuæ Israel & glori-

am plebis tuæ Israel.

7.

5. vocum.



Ribulationes cordis me-

i cordis mei tribulationes cordis mei dilate

sunt ni- mis dilate sunt nimis dilate sunt nimis dilate sunt nimis dilate sunt ni-

mis, de necessitatibus meis de necessitatibus meis eripe me domine eripe me domine

eripe me do- mine eripe me domine eripe me domine eripe me domine.

Secunda pars.



Ide humilitatem humilitatem vide humilitatem me-

am vide

humilitatem meam humilitatem

humilitatem meam & labore meum & laborem meum & laborem meum & labo-

rē meum, & dimitte & dimitte omnia peccata

omnia peccata mea omnia peccata me-

a omnia peccata peccata me-

a omnia peccata peccata me-

a peccata mea.

c z

8. In Quadragesima. 5. vocum.



Ddominum cum tribularer clamaui clamaui cum
 tribula- rer clamaui cū tribularer clama-
 ui clamaui, & exaudiuit me & exaudiuit me & exaudiuit
 me, domine libera animam meam libera animam meā à labijs iniquis
 à labijs iniquis à labijs à labijs i- niquis, & à lingua dolosa
 & à lingua dolosa & à lingua & à lingua dolosa.

The musical notation consists of four staves of Gregorian chant in common time, using a soprano C-clef. The notes are represented by black diamond shapes (black note heads) on a five-line staff. The music is divided into measures by vertical bar lines. The lyrics are integrated into the musical lines, with some words placed directly above the notes and others below them.

Secunda pars.



Eus me- us me- us in te confi- do De-

us meus in te confido De- us meus in te

confido, saluū me fac saluū me fac sal- uum sal- uū me fac saluum me

fac saluū me fac saluū me fac ex omnibus psequētibus me ex omnibus persequētibus me, &

libera me & libera me & libera me & libera me.

c 3

9.

5. vocum.



Amentabatur Iacob lamentabatur la- menta-

batur Iacob lamentabatur Ia- cob lamentabatur Iacob,

de duo- bus de duobus fi- lijs suis de duobus fi- lijs

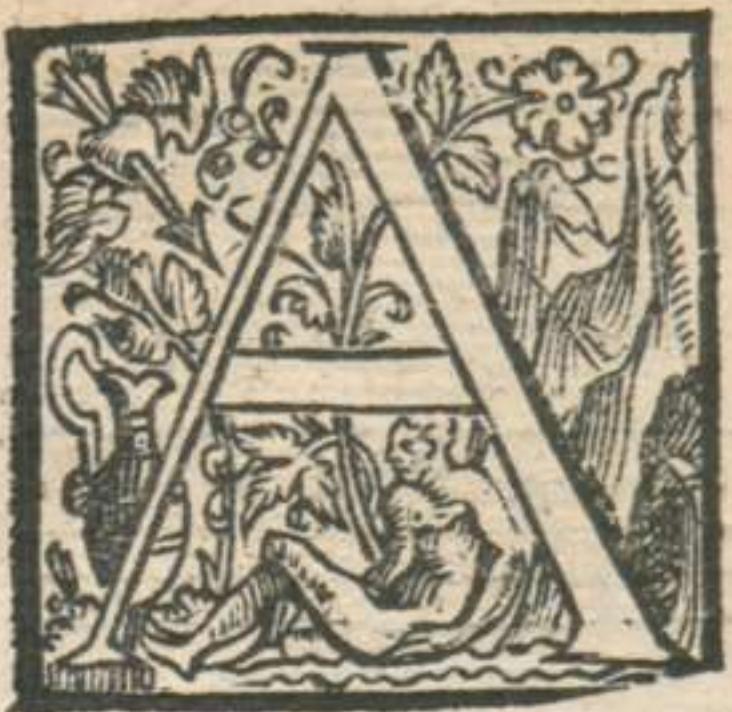
suis, di- eens: heu me dolens sum e- go dolēs sum ego

heu me dolens sum ego de Ioseph per- dite de Ioseph perduto, & tristis nimis & tristis

nimis de Ben- iamin, ducto pro ali- monijs ducto pro ali- moni- is, pre-
cor cœle- stem regem, vt me dolentem nimium faciat eos cernere faciat e-
oscernere faciat eos cer- nere.

10.

Debeata virgine. 5. vocum.



Ve Regina cœlorum cœlorum a-
 ue Regina cœlorum, mater regis Angelorum, rum mater re-
 gis Ange- lorum mater regis Angelorum Angelorum, O Maria flos
 vir- ginum, velut rosa vel lilium velut rosa vel lilium vel lilium, a-
 ue Mari- a aue Maria aue Mari aue Maria, aue dulcis

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes on a four-line staff system. The first two staves begin with a single note followed by a series of eighth-note patterns. The third staff begins with a single note followed by a series of sixteenth-note patterns. The fourth staff begins with a single note followed by a series of eighth-note patterns. The fifth staff begins with a single note followed by a series of eighth-note patterns.

& benigna, aue plena gratia aue plena gra- tia, funde preces funde
preces ad fi- lium, pro salute pro salute fidelium fide-
lium pro salute fide- lium pro salute fide- lium.

d



Ecce nunc tempus acceptabile ecce nūc tempus acceptabile
 accep- bile, ecce nūc dies ecce nunc dies ecce nūc dies
 ecce nūc dies salu- tis, in his ergo diebus in his ergo die- bus in his ergo die-
 bus exhibeamus nos sicut Dei ministros sicut Dei mini- stros, in multa pati-
 entia in multa patien- tia pati- entia, in vigilijs in vigilijs, in feuni-
 is, in charitate in charitate in charitate nō ficta in charitate non ficta in charitate non ficta.

Secunda pars.



Onuertimini ad me conuertimini ad me in toto corde vestro

in toto corde vestro in toto corde vestro in toto corde vestro, in ie-

iu- n̄s,

in fletu & plan-

ctu in fletu

& planctu

in fletu & plāctu in fletu & planctu in fletu & plan-

ctu, dicit do- mi-

nus dicit do-

minus dicit dominus

dicit do-

minus dominus.

d z



Te tit Iesus stetit stetit Iesus in
 medio disci pulorum suorum in medio di-
 sci pulorum suorum, & dixit: pax vobis pax
 vobis, ego sum ego sum ego sum, noli te timere
 noli te time- re no- lite ti- mere, alle luia

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes of varying sizes on a four-line staff system. The first two staves begin with a large 'S' and a common time signature. The third and fourth staves begin with a 'T' and a 'C' respectively. The lyrics are written below each staff, corresponding to the musical lines.



a'le- luia

ij

alle- luia

ij

allelu- ia

ij

alle- luia.

ij

ij

Secunda pars.



Onturbati vero & conter- riti cōturbati &

conterriti, existimabant existimabāt se spiritū videre spiritum vide-

re, dixitque il- lis: quid turba- ti e- stis quid turbati estis, & cogitati-

ones ascendūt in corda vestra in corda vostra ve- stra, videte man⁹ meas & pedes meos, quia

ipse sum ij ipse sum quia i- pse sum, alleluia ij alleluia alleluia ij

alleluia ij alleluia ij alleluia, ij ij

The musical score consists of four staves of Gregorian chant notation. The notes are represented by black diamond shapes on a four-line staff system. The lyrics are written below the staves, corresponding to the musical phrases. The first two staves begin with 'Onturbati vero &' and 'conter- riti cōturbati &'. The third staff begins with 'conterriti, existimabant existimabāt se spiritū videre spiritum vide-'. The fourth staff begins with 're, dixitque il- lis: quid turba- ti e- stis quid turbati estis, & cogitati-'. The fifth staff begins with 'ones ascendūt in corda vestra in corda vostra ve- stra, videte man⁹ meas & pedes meos, quia'. The sixth staff begins with 'ipse sum ij ipse sum quia i- pse sum, alleluia ij alleluia alleluia ij'. The seventh staff begins with 'alleluia ij alleluia ij alleluia, ij ij'. The eighth staff concludes with 'ij'.

In dedicatione Templi. 5. vocum.



Omus mea domus orationis domus orationis voca- bitur do-
 mus oratio- nis domus orationis vocabitur, di-
 cit di- cit dicit dominus, in e- a om- nis qui pe- tit in e- a
 omnis qui pe- tit accipit, & qui que- rit & qui que- rit & qui querit inuenit in-
 uenit, & pulsan- ti aperietur aperietur, alleluia ij alleluia alleluia, ij

The musical score consists of five staves of Gregorian chant notation. Each staff uses a single-line staff with vertical stems and small diamond-shaped note heads. The music is divided into measures by vertical bar lines. The first two staves begin with a large initial 'D'. The third staff begins with a smaller 'd'. The fourth staff begins with a small 't'. The fifth staff begins with a small 'i'.



D te domine leuaui animam meam animam me-
 am leuaui animam meam animam meam, ad
 te domine leuaui animam meam, in te confi- sus sum
 in te confisus sum, respice in me respice in me, ne con-
 fundar ne con- fundar, ne loetentur ne loeten-

The musical score consists of five staves of Gregorian chant notation. Each staff begins with a large square neume (clavis) and continues with a series of smaller, vertical strokes (stems) ending in small diamonds (heads). The music is written in common time, indicated by a 'C' at the beginning of the first staff. The notes are primarily on the middle line of the staff, with occasional notes on the top or bottom line. The lyrics are placed below each staff, corresponding to the notes.

tur ini- mici mei super me, inclina ad me aurem inclina ad me inclina ad me au-
rem tu- am, quoniam seruus tuus sum ego quoniam seruus tuus sum ego.



E- atus qui intelligit super ægenum & pauperem qui
 intelligit super ægenum super ægenum & pauperē, in die mala in die
 mala liberabit eum, dominus domin⁹ cōseruet eum dominus cōseruete. um conseruete
 um, & viuificer eum & viuificer eum, beatum faciat eum in terra beatum faci- at e-
 um in terra, & nō tradat animam eius animam eius in manibus inimicorum in mani-
 bus inimicorum eius inimicorum in manibus ij inimicorum eius inimicorum eius.



Esonet in laudibus resonet in laudibus in laudibus resonet in lau-
 dibus, cū iucūdis plausibus, Sion cum fidelibus cum
 fidelibus, appa- ruit apparuit apparuit quem genuit Maria, sunt im-
 pleta quę prędixit Gabriel. Eya eya ij e ya e ya, ij virgo
 Deum genu- it quod diuina voluit clemen- tia.

Secunda pars.



Odie apparuit appa-
ruit in Israel hodie ap-
paruit apparuit apparuit in Israel, per

Mariam virginem natus est Rex natus est Rex.

Tertia pars.



Agnus nomen domini Emanuel magnū nomen domi-
ni magnum nomen domini Emanuel, quod annuncia-
tum est per Gabriel per Gabriel quod annunciatum est per Gabriel.
Eya eya ij eya e ya e ya eya e ya, virgo Deum genu-
it, quod diuina voluit clemen- tia.



Go pro te roga ui Pe-
 tre ego pro te ro- ga ui Pe-
 tre ego pro te roga ui Pe-
 tre, vt non deficiat fides tua
 fi- des tu- a vt non deficiat fides tua fi- des tua vt non defici-
 at fides tua, & tu aliquando cōuersas & tu aliquando conuer- sus cōfirma fratres tuos
 cōfirma fratres tu- os cōfirma fratres tuos confirma fratres tu- os con-
 firma fratres tuos tu- os confir- ma fratres tuos.

Secunda pars.



Aro & sanguis non reuelauit non reuelauit tibi caro &
sanguis caro & sanguis nō reuelauit non re uela uit ti-
bi, sed pater meus qui in cœlis est qui in cœlis est sed pater meus qui in cœ lis est qui in
cœ lis est, & tu aliquando cōuersus & tu aliquando conuer sus confirma fratres
tuos cōfirma fratres tu os cōfirma fratres tuos cōfirma fratres tu os
confir ma fratres tuos.



Oenantibus illis cœnan- tibus il-
 lis cœnibus illis accepit Iesus pa-
 nem accepit Ie- sus panem accepit Iesus panem, benedixit bene- di-
 xit, ac fregit ac fregit, & a= it & ait: accipi- te & co-
 medite acci- pite & comedite, hoc est corpus meum hoc est corpus

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line redigamus staves. The first three staves begin with a sharp sign, while the fourth staff begins with a flat sign. The music is divided into measures by vertical bar lines. The lyrics are integrated directly below the corresponding musical lines.

cor- pus meū quod pro vobis tradetur quod pro vobis quod pro vobis tradetur, hoc

facite in meam commemorationem in meam commemora- onem, al-

lelu ia alle luia ii alle luia ii

allelu ia.

f



Scen- dit Deus De- us a-

Scen- dit Deus in iubilati- one in iubl lati- one,

alle- luja, & dominus in voce tubæ & domi-

nus in voce tubæ & dominus in voce tubæ in voce tu-

bæ, alle- luja alle- luja

alleluia ü alleluia allelu- ia.



Omo quidam fe-
 cit cœnā magnam ma-
 gnā fe-
 cit cœnā magnā, & misit seruum suum & misit seruū su-
 um & misit seruū suum ho- ra cœnæ dicere inuita- tis vt
 venirent, qui-
 a parata sunt quia quia parata sunt quia parata sunt omnia parata sunt omnia.

Secunda pars.



Enite comedite panem panem me- um venite comedie-
te panem meum panem me- um ve- nite comedite panē meum
panē meum, & bibite vinum & bibite vinum & bibite & bibite vinum quod miscu-
i vobis quod miscui vobis, quia parata sunt om- nia om- nia
quia parata sunt quia parata sunt parata sunt omnia,

Music score: The page contains four staves of Gregorian chant notation. The first three staves are in common time (indicated by a 'C') and the fourth is in duple time (indicated by a '2'). The music uses a soprano C-clef. Note heads are represented by small diamonds or dots, and stems extend either upwards or downwards. The lyrics are written below each staff in a Gothic script.



Xpectans expectabo expectans expectans expe- cta-

bo, do, nec veniat expecta- tio me- a expecta- tio

mea, quam retribuet mihi quā retribuet mihi dominus quā retribuet mihi dominus in

tempore oportuno in tempore oportuno in tempore oportuno oportuno, laudabo

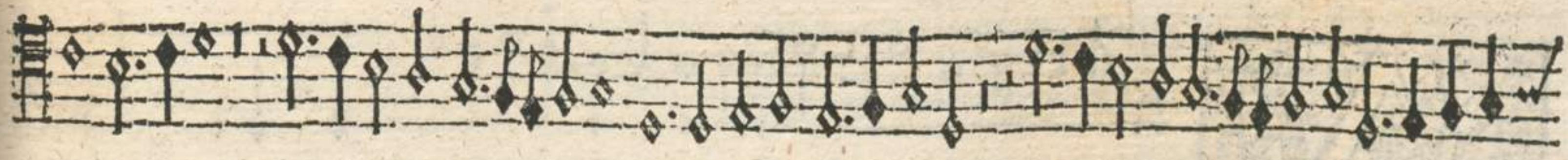
cum laudabo e- um, & laus eius permanebit in æternum permanebit in æternum permane-

bit in æternum permanebit in æternum in æ- ternum permanebit in æternum.



Exultent iusti exultent
 exultent iusti in conspectu in conspectu
 Dei in conspectu
 & delectentur in lœtitia in lœtitia lœti- tia, in cœlestibus regnis san-
 ctorū habita- tio habita- tio in cœlestibus regnis sanctorū habita- tio san-
 torum habita- tio, & in æternum & in æternum & in
 æternum requiesce-

The musical score consists of six 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 of varying sizes on five-line staves. The lyrics are written below each staff, corresponding to the musical phrases.



orum requies eo- rum requies eo- rum requies eo- rum re-

quies eorum requies eorum.



Duenit ignis diuinus diuinus aduenit ignis diui-
 nus, nō cōburens ī non conburens, ī sed illumi-
 nans non cōburens nō cōburens ī nō cōburēs sed lucens, & inuenit corda discipolorum
 & inuenit corda discipolorum & inuenit corda discipolorum discipolorum rece-
 ptacula mūda receptacula munda receptacula munda, & tribuit eis & tri-
 buit e-

is e- is & tribuit eis charismatū dona charismatum dona, alleluia ñ

alleluia

ñ

alleluia

alleluia

ñ

ñ

alleluia.

ñ

ñ

g

Secunda pars.



Nuenit eos concordes concordes charitate concordes charita-
te charita- te concordes charitate concordes charitate
concordes charita- te, & collustrauit eos & collustrauit eos & collustrauit eos e-
os inundans gratia Deita- tis Deitatis inundans gratia Deita- tis inūdans
gratia Deitatis inundans gratia Deitatis, & tribuit eis & tri- buit e-



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Decus Trebnitie Trebnitie, Heduigis mater gratiæ Heduigis
 mater gra- tiæ, concinis militiæ concinis militiæ cōcīnis mi-
 litiæ concinis militiæ cœlestis patriæ, tribue credentibus credenti-
 bus, solamen sola- men solamen tuis precibus solamen tuis precibus tuis preci-
 bus, & da frui lau- dibus, cum cœli patribus cum cœli patribus cum cœli patribus.

Secunda pars.



V tot signis radians tu tot signis radians tu tot signis radians
tu tot signis radians, in te plebs fidelis gloriāns fidelis gloriāns
ans in te plebs fidelis gloriāns, totius Poloniæ totius Poloniæ totius Poloniæ
digna memoriæ digna memoriæ a sta a sta posteris, mater Hedui
gis hu milis mater Hedui gis humilis, nobis petēs veniam, & cœli
glo riam cœ li glori am & cœli gloriam gloriam.

g s



Ollite iugum meum su-
 per vos super vos
 tollite iugum meū super vos super vos iugum meum su-
 per
 vos dicit dominus dicit dominus, & discite à me quia mitis sum quia mitis sum
 qui- a mitis sum quia mitis sum quia mitis sum & hu- milis cor- de & humili-
 lis corde & humilis corde, iugū enim me- um iugū e- nim meum



iugume. nim meū suave est, & onus meum leue & onus meum leue &



onus meum le- ue & onus meum leue & onus me- um leue.