

SACRÆ ALIQUOT CANTIONES,  
5  
QVAS MOTETA VVLGVVS APPELLAT,  
QVINQVE ET SEX VOCVM.

*Authore*

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Diuo MAXIMILIA.  
peratori, semper Au-

Anno Domini



NO II. Romanorum Im-  
gusto, consecratus.

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M. D. LXXV.



MONACHII excudebat Adamus Berg.

Cum Gratia & Priuilegiis Cæs: Maiest:  
Sū Ioh. Georgij d' 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  
odiernum usq; 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 tuae Cæsareæ, qua possam & 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-  
cia, cerit vt ex quotidiana, eaq; diligentia & sedula hortuli mei cultiuatione, fructus dulciores sibi polliceri, ac diuino  
mediante auxilio, fœcundiores imposterum vberioresq; fœtus, expectare possit: Quam vt Deus Opt: Max: omni  
fœlicitate cumulatam, quam diutissimè Reipub: Christianæ reseruet incolumem, ex animo precor atq; obtestor:  
hocq; faciat fides M. T. Cæsarea, vt me, quem tot annos non mediocri, imo singulari quadam gratia complexa  
est, posthac etiam maiore complectatur, & præcipua clementia prosequatur.

I. In aduentu Domini.

6. vocum.



Intuemini quantus sit iste intuemini quantus sit i-

ste qui ingreditur ad saluandas gentes, ipse est rex iusti-

tie ipse est rex ipse est rex iusti- tie iustitiae, cu-

ius generatio cuius generatio genera- tio nō habet finem non habet finem nō habet

finem cuius generatio cuius generatio non habet finem non habet finem

## Secunda pars.



Ccurrite illi dicentes dicentes: ecce aduenit desidera-

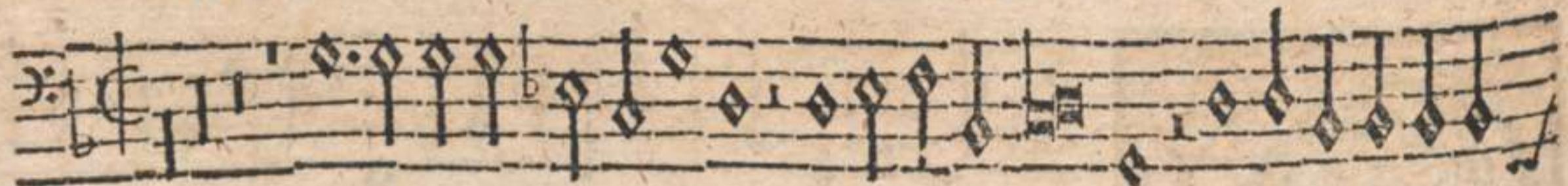
tus ecce aduenit aduenit ecce aduenit ñ desidera-

tus cūctis gentibus, rex fortis, dominatur populi, princeps pacis, cu-

ius generatio cuius generatio generatio non habet finem ñ non habet

finem cuius generatio cuius generatio non habet finem nō habet finem.

## In nativitate Domini. 6. vocum.



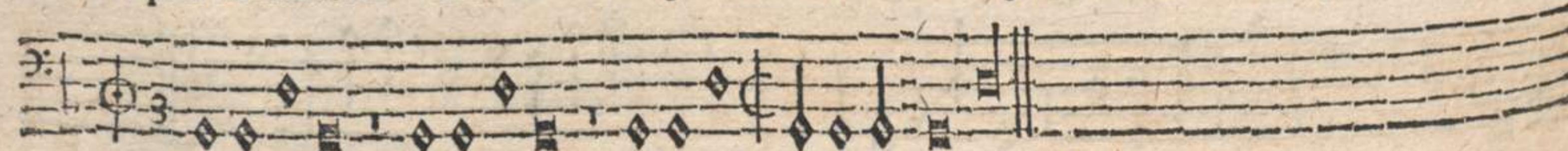
Odie nobis de cœlo pax vera descendit, hodie per totum  
mundum per totū mundū per totū mundum melliflui facti sunt cœli,



Noe Noe Noe Noe Noe Noe, gloria gloria in altissimis Deo, & in



terra pax hominibus hominibus bonę voluntatis bonę voluntatis bonę voluntatis,



Noe Noe Noe Noe Noe Noe & Noe Noe.

3.

## In nativitate Domini.

5. vocum.



N gelus ad pastores a-  
 it ange-  
 lus ad pastores ait angelus ad pasto-  
 res ait: annuncio vobis gaudi-  
 um ma- gnum gaudiū magnū annuncio vobis gaudiū magnū gaudium magnum,  
 quia natus est nobis quia natus est nobis hodie saluator mūdi saluator mundi saluator  
 mundi, alleluia alleluia ñ alleluia ñ alleluia ñ alleluia.

The musical score consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small dots (heads) at the top. The music is written in common time, indicated by a 'C' at the beginning of each staff. The first three staves contain Latin text corresponding to the vocal parts. The fourth staff contains three short, identical musical phrases followed by the word 'alleluia' repeated three times.

4. In die circumcisionis Domini. 5. vocum.



Admirabile O admirabile commer- tium com-  
 mertium, creator generis humani generis huma- ni, creator  
 generis humani, animatum cor pus sumens animatum cor pus sumens, de virgine de  
 virgine nasci dignatus est, & procedēs homo sine semine, largitus est nobis suam Deita-  
 tem suam Deitatem suam Deitatem.

5. 5. vocum. In die Trium Regum.



Eges terre cōgregati sunt  
 congregati  
 sunt, cōuenerunt conuenerunt in vnum,  
 di-  
 centes di- centes: eamus in Iudæam eamus in Iudæam, & inqui-  
 ramus & inquiramus, vbi est vbi est qui natus est, rex magn⁹, cuius stellam vidimus in ori-  
 ente cuius stellam vidimus in oriente, alleluia alleluia ij  
 alleluia ij alleluia, B

## Seeunda pars.



Music score for three voices (SATB) on four-line red staves. The lyrics are in Latin. The music consists of four systems of staves, each ending with a final cadence. The vocal parts are labeled 'puerum' (bass), 'cum Maria matre' (tenor), and 'ius cum Maria matre eius' (soprano). The lyrics describe the adoration of the Magi.

T intrantes domum inuenerunt pu- erum & in-  
trantes domum inuenerunt puerum & intrantes domū inuenerunt  
puerum cum Maria matre cum Maria matre e.  
ius cum Maria matre eius, & prociden- tes & prociden- tes a-  
dorau- runt eum adorauerunt eum, offerentes ei aurū, thus, & mirrhā, aurum .



B z

6. 6. vocum. In die Purificationis.



Vnc dimittis seruū tu- um Do- mine secundū verbum  
 tuum secundū verbū tuū in pace secundū verbū tuū in pace,  
 quod para- sti ante faciem omnium populorum, lumen ad reuelationem gentium ad  
 reuelatio- nem gentium lumen ad reuelationem gentium, & gloria plebis tuæ  
 & gloria plebis tuæ Israel & gloria plebis tuæ plebis tuæ Israel Israel.

The music consists of four staves of Gregorian chant notation. Each staff uses a single-line staff with vertical stems and small diamond-shaped note heads. The notation is in common time, indicated by a 'C' at the beginning of each staff. The first staff begins with a breve followed by a dotted half note. The second staff begins with a half note. The third staff begins with a half note. The fourth staff begins with a half note.

7. 5. vocum.

In Quadragesima.



Tribulationes cor-  
 dis mei tribulationes cordis me-  
 i dilate sunt ni-  
 mis ni- mis dilate sunt nimis,  
 de necessitatibus meis eripe me domine de necessitatibus me-  
 is eripe me domine eripe me domine  
 eripe me do- mine.

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by vertical stems with small diamond shapes at their tops. The first two staves begin with a large 'H' and an 'I' respectively, which are part of the musical notation. The third staff begins with a small 'i'. The fourth staff begins with a large 'E'. The music is divided into measures by vertical bar lines. The lyrics are placed below the corresponding notes.

## Secunda pars.



Ide humilitatem vide humilitatem meam humilitatem meam

vide humilitatem meam humilitatem humilitatem me-

am, & laborem meum & laborem meum, ij & dimitte & dimit-

te omnia peccata me- a peccata mea omnia peccata mea omnia peccata me-

a

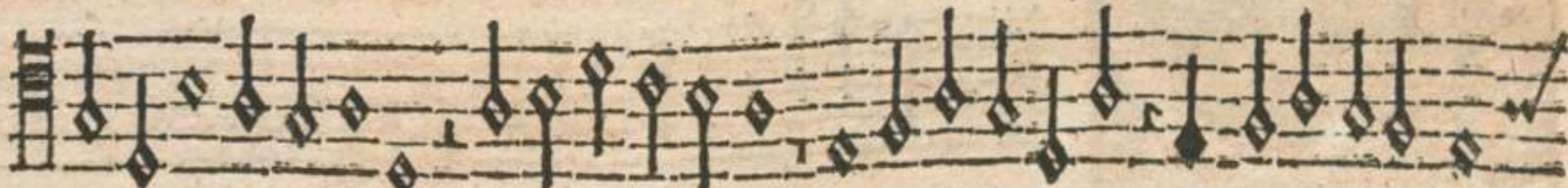
ij

omnia peccata mea,

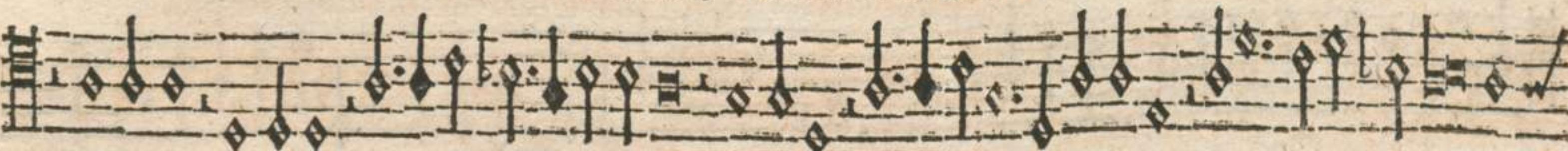
8. 3. vocum. In Quadragesima.



Dominū cum tribularer clamaui clamaui ad dominū cum



tribularer clamaui, & exaudiuit me & exaudiuit me



domine domine libera animam meam domine libera animam meam à labijs iniquis



à labijs iniquis,

ij

& à lingua dolosa & à lingua do-



lo-

fa

ij

dolosa

& à lingua dolosa dolosa,

## Secunda pars.



E- us meus in te confido De- us meus De-

us me- us in te confido, saluū me fac saluū me fac sal-

uum me fac ex omnib<sup>9</sup> persequētibus me ex omnib<sup>9</sup> persequētibus me, & libera me &

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

.....

In Quadragesima

5. vocum.



9. *Amentabatur Iacob lamentaba- tur Iacob ij*

*lamentabatur Iacob lamentabatur Iacob de duo-*

*bus filijs suis de duo- bus filijs suis, di- cens: heu me do-*

*lens tum e- go, heu me doles sum ego, de Ioseph perditō, & tristis nimis de Benia-*

*min, ducto pro alimonij, precor precor cœle- stem regem, ut me dolentē nimium*

*faciat eos cernere faciat eos cernere faciat eos cernere.*

C

10. De beata virginē. s. vocum.



Ve Regina Cœlo-  
 rum aue Regi-  
 na  
 Cœlorum, mater regis angelorum mater regis angelorum mater regis  
 angelorum,  
 O María O María flos virginum, velut ro-  
 fa vel lilium velut rosa vellilium, Aue Mari- a Mari- a, Aue dulcis & be-  
 nigna, Aue plena gratia Aue plena gratia, funde preces ad fi- lium

The musical score consists of four staves of Gregorian chant notation. The notes are represented by vertical stems with small diamond shapes at their tops. The music is written in common time, with a mix of soprano and alto voices. The lyrics are integrated directly into the musical lines, with some words written above the staff and others below it.



C z



Cce nūc tempus acceptabile accep-  
 tabile, ecce nunc  
 dies ecce nunc dies salutis ecce nūc dies salu-  
 tis, in his ergo di-  
 ebus in his ergo diebus diebus exhibeamus nos sicut Dei ministros sicut Dei mi-  
 ni- stros, in multa pati- entia in multa patientia in multa patientia, in vigilijs,  
 in ieju-  
 nijs, in charitate in charitate in charitate non fi-  
 cta in charitate non fista.

Secunda pars.



Onuertimini ad me in toto corde vestro in toto corde ve-  
stro in toto corde vestro in toto corde ve- stro, in ieu- nijs, in fle-  
tu in fletu & plan- tu in fletu & planctu in fletu & plan- tu in fletu  
dicit Dominus dicit Dominus dicit Do- minus dicit Dominus dicit Dominus.



Te-  
 tit Iesus in medio discipolorum in  
 medio discipolorum suo-  
 rum, & dixit: pax vobis  
 pax vobis ego sum ego sum, nolite timere nolite time-  
 re, alleluia alleluia alleluia alle-  
 luia alleluia ij al- le luia.

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 lyrics are written below each staff, corresponding to the notes. The first two staves begin with 'Te tit Iesus in medio discipolorum in'. The third staff begins with 'medio discipolorum suo-'. The fourth staff begins with 'rum, & dixit: pax vobis'. The fifth staff begins with 'pax vobis ego sum ego sum, nolite timere nolite time-'. The sixth staff begins with 're, alleluia alleluia alleluia alle-'. The seventh staff begins with 'luia alleluia ij al-'. The eighth staff begins with 'le'. The ninth staff begins with 'luia.'.

Secunda pars.



Onturbati vero & conterriti & con-

terrati, existimabant se spiritum videre, dixitq[ue] il- lis: quid tur-

bati estis quid turba- ti e- stis, & cogitationes ascendūt in corda vestra,

videte manus meas & pedes meos, quia ipse sum quia ipse sum ipse sum quia ipse sum, al-

leluia alleluia alle- luia alleluia ij alleluia alle-

luia alleluia, ij ij

The musical score consists of four staves of Gregorian chant notation. The notation uses black diamond-shaped neumes on four-line red staves. The Latin text is written below the notes, corresponding to the music. The first staff begins with 'Onturbati vero & conterriti & con-'. The second staff continues with 'terrati, existimabant se spiritum videre, dixitq[ue] il- lis: quid tur-'. The third staff begins with 'bati estis quid turba- ti e- stis, & cogitationes ascendūt in corda vestra,'. The fourth staff begins with 'videte manus meas & pedes meos, quia ipse sum quia ipse sum ipse sum quia ipse sum, al-'. The fifth staff begins with 'leluia alleluia alle- luia alleluia ij alleluia alle-'. The sixth staff begins with 'luia alleluia, ij ij'. The text 'ij' appears twice in the fifth staff and twice in the sixth staff, likely indicating a melodic variation or a specific performance technique.



Omus mea domus orationis vocabitur domus oratio-  
 nis vocabitur vocabitur di-  
 cit Dominus, in e-  
 a omnis qui pe- tit omnis qui pe- tit accipit omnis qui pe- tit  
 accipit, & qui querit inuenit & qui querit inuenit & qui querit inuenit inuenit, & pulsan-  
 ti aperi- etur ape- rietur, alleluia alleluia alleluia ij alleluia alleluia alleluia.



D te domine leuaui animam meam animam meam | leua-  
 ui animam meam ad te domine leuaui leuaui animam meam,  
 in te cōfisus sum respice in me, in te confisus sum respice in me respice in me, ne con-  
 fundar ne con- fundar, ne lōtentur ne lōtentur inimici mei luper me,  
 inclina ad me inclina ad me aurem tuam, quoniam seruus tuus quoniam seruus tuus sum  
 ego quoniam seruus tuus sume go. D

The musical score consists of four staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first staff begins with a large 'A' decorated with foliage. The second staff starts with a 'D'. The third staff starts with an 'I'. The fourth staff ends with a 'D'. The lyrics are written below each staff, corresponding to the neumes.



Eatus bea-  
 tus qui intelligit super egenum qui intelli-  
 git super egenum & pau- perem, in die mala in die mala liberabit eum,  
 dominus dominus cōseruet eum dominus cōseruet eum conseruet eū, & viuifiet eum & vi-  
 uifiet eum, beatum faciat eum in terra, & nō tradat & nō tradat animā eius animā e-  
 ius in manibus inimicorum eius in manibus in manibus inimicorum eius inimicorum eius.



Esonet in laudibus resonet in laudibus resonet in laudibus,  
 Syon cum fidelibus cum fidelibus, apparuit apparuit ap-  
 paruit apparuit quē genuit Maria, sunt impleta quē p̄dixit Gabriel. Eya eya e-  
 ya e- ya, virgo Deum ge- nuit, quod diuina voluit clementia.

The musical notation consists of four staves of Gregorian chant in common time. The notes are represented by black diamond shapes (claves) on a four-line staff. The first three staves begin with a breve, followed by a series of eighth-note-like strokes. The fourth staff begins with a breve, followed by a series of sixteenth-note-like strokes. The lyrics are written below each staff, corresponding to the musical phrasing.

D z

## Secunda pars.



Odie apparu- it apparuit in Israel hodi-  
e appa- ruit apparuit in Isra- el, per Mariam  
virginem natus est Rex natus est Rex.

The musical score is composed of two staves. The top staff begins with a clef, followed by a series of vertical stems with diamond-shaped heads. The lyrics "Odie apparu- it apparuit in Israel hodi-" are aligned with the notes. The bottom staff continues the musical line, with lyrics "e appa- ruit apparuit in Isra- el, per Mariam" and "virginem natus est Rex natus est Rex." The notation uses vertical stems and diamond heads, with a bar line and repeat sign at the end of the second measure of each staff.

Tertia pars.



Agnū nomē domini Emanuel magnū nomē domini Emanuel

Emanuel, quod annunci- atum est quod añuciātū est per Gabriel

quod añunciātum est per Gabriel. Eya eya e- ya e- ya, virgo

Deum ge- nuit, quod diuina voluit clementia.



Go pro te rogaui Petre ego pro te rogaui Petre ego  
 ego pro te roga ui Petre, vt non deficiat fi  
 des tua vt non deficiat fides tu a vt non deficiat fides tua, &  
 tu aliquādo conuersus confirma fratres tu os confirma fratres tuos cōfirma fratres  
 tuos cōfirma fratres cōfirma fratres tuos cōfirma fratres tuos.

The musical score consists of four staves of Gregorian chant notation. Each staff begins with a large, decorative initial note. The music is written in common time with a key signature of one sharp (F#). The notes are represented by black diamond shapes on a five-line staff. The lyrics are integrated directly into the musical lines, with each word aligned with its corresponding note.

## Secunda pars.



Aro & sanguis non reuelauit tibi caro & sanguis non reuela-

uit tibi non re- uelauit tibi caro & sanguis nō reuelauit tibi,

sed pater meus qui in cœlis est, sed pater meus sed pater meus qui in cœlis est, & tu aliquan-

do cōuersus cōfirma fratres tu- os cōfirma fratres tuos cōfirma fratres tuos cōfirma

fratres cōfirma fratres tuos cōfirma fratres tuos.



Oenantibus illis cœnan- tibus illis,  
 accepit Iesus panem accepit Iesus panem, benedixit  
 benedixit ac fregit, deditque discipulis suis & ait: Accipite & comedi-  
 te accipite & comedite, hoc est corpus meum hoc est corpus meum, quod pro vo-  
 bis tradetur quod provobis tradetur, hoc facite in meam commemorati- onem,

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 common time signature (C). The third staff begins with a G-clef and a common time signature. The fourth staff begins with a G-clef and a common time signature. The music is divided into measures by vertical bar lines. The lyrics are integrated into the musical lines, with some words placed above the notes and others below.



## 19. 5. vocum.



Scen-  
dit  
De- us ascen- dit De-  
us in iubi- la- ti- one in iubi- la- ti- one, alle-  
lu- ia, & dominus in voce tubæ in voce tubæ  
in voce tubæ & dominus in voce tu-

The musical score consists of five staves of Gregorian chant notation. The notes are represented by black diamond shapes with vertical stems. The first staff begins with a large note, followed by a series of smaller notes. The second staff starts with a small note. The third staff begins with a small note. The fourth staff starts with a small note. The fifth staff begins with a small note. The lyrics are written below each staff, corresponding to the notes. The text is in Latin, featuring words like 'Scen-dit', 'De-us ascen-dit', 'us in iubi-la-ti-one', 'in iubi-la-ti-one, alle-lu-ia', '& dominus in voce tubæ', 'in voce tubæ', 'in voce tubæ & dominus', and 'in voce'. The notation uses a system of four-line staves with a sharp sign indicating the key signature.

bae in voce tubae, alle-

luia alle-

alle

Iuia alle-

luia alle-

Iuia.

E z



Omo: Fe-

cit cœnā magnam

homo quidam fe-

cit cœnā magnam, &amp; misit seruum suum &amp; misit ser-

uum suum

ho- ra cœnæ, dicere inuita- tis, vt

veni-

rent, quia quia parata sunt quia parata sunt quia parata sunt om-

nia quia parata sunt om-

nia.

Secunda pars.



Enite comedite panem comedite pa- nē meum ve-

nite venite comedite pa- nem meum, & bibite vinum &

bibite vinum & bibite vinum quod miscui vobis quod miscui vo-

bis, quia quia parata sunt quia parata sunt quia parata sunt om- nia qui-

a parata sunt om- nia.



Xpectans expectabo expe-  
 bo expectas expectabo,  
 donec veniat expectati-  
 o mea donec veniat expectatio mea,  
 quam retribuet mihi dominus quā re-  
 tribuet mihi quam retribuet mihi  
 retribuet mihi dominus in tempore opor-  
 tuno in tempore oportu-  
 no in tempore oportu-  
 no, laudæ

The musical score consists of four 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 lyrics are written below each staff, corresponding to the notes. The first two staves begin with a large initial 'E'. The third and fourth staves begin with smaller initials 'o' and 't' respectively.

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

nebit in æternum permanebit in æternum permanebit in æternum.

## 22. 6. vocum.



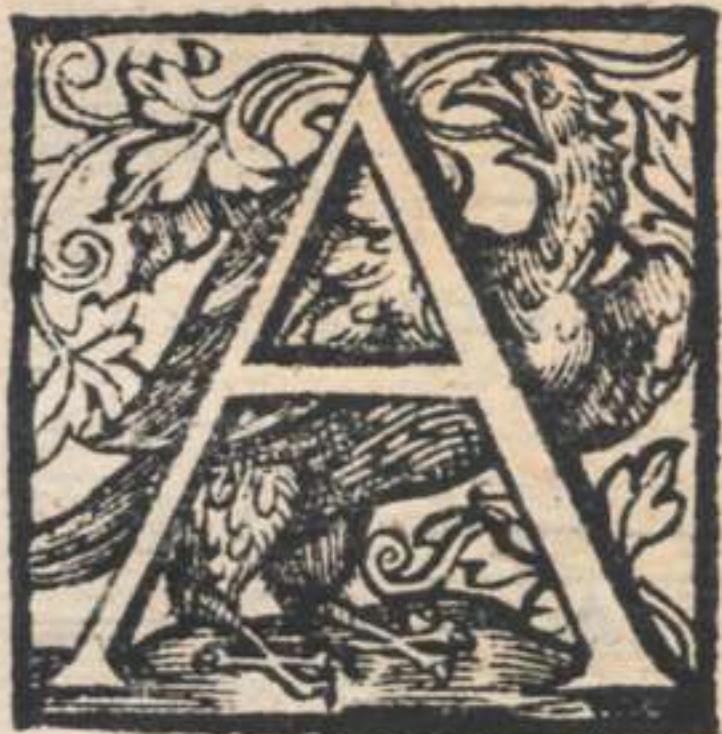
xultent iusti  
 xultent iusti in conspectu Dei in con-  
 spe- stu Dei, & delectentur & delectentur in lœ- titia in lœ-  
 ti- ti a in cœlesti- bus regnis in cœlesti- bus regnis  
 sanctorum habi- ta- tio sanctorum habi- ta- tio, & in æternum

The musical score consists of six staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. The first two staves begin with a large 'B' in a decorated initial. The third staff begins with a small 'x'. The fourth staff begins with a small 't'. The fifth staff begins with a small 's'. The sixth staff begins with a small 's'. The music is in common time, indicated by a 'C' at the beginning of the first staff. The notes are primarily black diamonds, with some white diamonds and asterisks (\*). The lyrics are written below each staff, corresponding to the notes.

Three staves of Gregorian chant notation in F major. The notation uses black neumes on four-line red staves. The Latin text is:

& in æternum & in æternum & in æternum requies e-  
orū requi es eorū requies eorū requies eorū requi-  
es eorū requies eorū.

F



Duenit ignis diuinus, non conburens  
 sed illumi- nans non conbu- rens non conburens sed il-  
 luminans, non consumens non consumens sed lucens non consumēs sed lucens,  
 & inuenit corda & inuenit corda discipulorum receptacula mun-  
 da receptacula munda, & tribuit eis & tribuit eis & tribu-

musical notation: The page contains five staves of Gregorian chant notation. Each staff has four horizontal lines. The notes are represented by vertical stems with small dots or diamonds at the top, indicating pitch. The music is divided into measures by vertical bar lines. The notation is typical of early printed music from the 15th century.

A page from a medieval manuscript featuring three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. Below each staff is a line of Latin text. The first staff contains the text "it eis charismatum dona, alle luia" followed by two short "ij" symbols. The second staff contains "alleluia alleluia alleluia" followed by two short "ij" symbols. The third staff contains "alleluia alleluia. ij". The page is numbered "13" at the top center.

it eis charismatum dona, alle luia  
alleluia alleluia alleluia  
alleluia alleluia. ij

## Secunda pars.



Nuenit eos inuenit eos cōcordes charitate cōcordes chari-  
ta- te concordes charita- te concordes cha- ri-  
tate, & collustrauit eos & collustrauit eos & collustrauit eos, inundans gratia De-  
ita- tis inundans gratia inundans gratia Dei- tatis inundans gratia Deitatis  
inundans gratia Deitatis Dei- tatis, & tribuit eis & tribuit eis

A page from a medieval manuscript featuring three staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. Below each staff is a line of Latin text. The first staff contains the text "& tribuit eis charismatum dona," followed by two occurrences of "alleluia" and a final "alleluia" on the third staff. The second staff contains "alleluia" twice, followed by a final "alleluia" on the third staff. The third staff concludes with "alleluia." The text "ij" appears at the beginning of the second staff and at the end of the first staff.

& tribuit eis charismatum dona,  
alleluia alleluia ij  
ij alleluia alleluia ij alleluia allelu-  
ia ij alleluia.



Decus Trebnitiæ, Heduigis mater gratiæ Heduigis  
 mater gratiæ, concinis militiæ concinis militiæ, cœ-  
 lestis patriæ, tribue credentibus, solamen tuis pre- cibus solamen tuis  
 pre ci bus, & da frui lau dibus, cum cœ li patribus cum  
 cœli pa tribus cum cœli patribus.

Secunda pars. 6. vocum.



V tot signis radiens tu tot signis radiens tu tot signis ra-  
diens, in te plebs fidelis gloriāns fide- lis gloriāns, toti-  
us Polo- niæ toti- us Polo- niæ, digna memoriæ, a sta  
pa- storis, mater Heduigis humilis mater Heduigis humilis, nobis petens veni-  
am, & cœli glo- tiām & eos. li glori- am & cœli gloriam.



Ollite iugū meū super vos tollite iugū meum super vos su-  
 per vos su- per vos, dicit dominus dicit dominus, &  
 discite à me & discite à me, quia mītis sum quia mītis sum & humilis corde & humili-  
 lis corde & humilis corde, iugum enim meum iugum enim me- um suave est, &  
 onus meum le- ue & onus meum le- ue.  
**F I N I S.**