

SECVNDVS CHORVS.
CANTIONES
SACRAE,
OCTONIS VOCIBVS,
AVCTORE R. D.
PETRO PHILIPPI ANGLO,
ECCLESIAE COLLEGIATÆ S. VINCENTII
SONEGIENSIS CANONICO.

*Et Serenissimorum ALBERTI ET ISABELLÆ Archiducum
Austriæ, Ducum Burgundiæ, Brabantie etc: & Bel-
gicarum Provinciarum Principum*

ORGANISTA CONCINNATA.

BASSVS.



ANTVERPIÆ
Ex Typographia Petri Phalesij ad insigne
DAVIDIS REGIS
M. D. C. XIII.

D. O. M.
E T
D. P. A P O S T O L O

Sacri senatus principi præfidi
Principum Ecclesiæ principi, Principum omnium patri,
Principum omnium Pastori:
Quem Lucis Princeps perpetuum voluit in terris legatum,
Quem tenebrarum princeps a terris voluit ablegatum

Sed frustra tenebricosus tartari turbo
Lucis columnam nubilo concutit.
Stat PETRVS vbique princeps, vbique PETRVS,
Tibi ergo, PRÆSES, PRINCEPS, PATER, PASTOR, PETRA,
Quem tota concinit quicquid est vbique concors
Cælo terrisque ECCLESIA,
Sola te obrodit, ruditque hæresis discordia,
Tibi concordes ego discordibus tonis notas
Concordiæ conseruatori, discordiæ debellatori,

D. C. Q.

Secundus Chorus.

K.

B A S T V S.



Ves Petrus: Et portæ inferi non præua-
 le- bunt aduersus e-
 am, Quodcunque ligaueris super ter- ram, erit ligatum, //.
 & in cœ- lis, Et tibi dabo, claves regni cœlorum, //.
 claves regni cœlorum, // claves regni cœlo-
 rum, // claves regni cœlorum. //

Secundus Chorus. II.

B A S S V S.



Eatis estis: Gaudete, // //

copiosa est in cœlis, copiosa est //

in cœlis, & cum separa- uerint vos, & eiecerint nomen vestrū tanquā ma-

lum propter fili- um hominis, Gaudete // Gaudete // Gaudete

// & exultate, quoniam merces vestra copioña est in cœlis,

copiosa est // in cœlis, Alleluia, // Allelu-

ya, // Alleluia, // Alleluia, // Alleluia.

Secundus Chorus.

III.

B A S S V S.

The musical score consists of three staves of music for the Bassus part of the Second Chorus. The lyrics are written below the notes in Latin. The first staff begins with a large decorative initial 'S'. The lyrics for the first staff are: "Odie in monte transfigurato Domino," followed by "aper- ti sunt cœli, aper- ti sunt cœli, sunt cœli, Et". The second staff continues with "vox patris intonuit, dilectus, in quo mihi complacui, complacui," followed by "Et vox patris intonuit, Hic est". The third staff concludes with "filius mé- us, dilectus, complacui.", followed by "i, complacui, in quo mihi complacui, compla- cui."

Secundus Chorus. I I I I.

B A S S V S.



Odie concepta est,
 Beata virgo Maria,
 ex progenie Dauid, credenti-
 bus appa- ruit, per quem salus mundi, credentibus apparuit,
 appa- ruit, Cuius vita gloria,
 lucem dedit lucem dedit seculo, Alleluya,
 Alleluya, Alleluya,
 Alleluya,

Alleluya.

Secundus Chorus.

V.

B A S S V S.



Vniucunditate, Nativitatem beatæ Mariæ virginis, de-
 uotissimè celebremus, deuotis simè celebre-
 mus, ut ipsa prono- bis, inter-
 cedat ad Dominum, vt ipsa sum Chri- stum, vt
 ipsa pr nobis, intercedat ad Dominum, intercedat ad
 Dominum, intercedat ad Dominum Ie- sum Christum.

Secundus Chorus.

VI.

B A S S V S.



X

de cœ- lo, O die nobis de cœ- lo,
de cœ- lo, pax vera descen-
dit, Hodie per totum mundum, per totum mundum,
per totum mundū, melliflui fa- eti sanctoeli,
reparationis anti- quæ, anti-
quæ, felicitatis, anti- eternæ, felici-
tatis, felicitatis æternæ, eternæ,

Music notation: The page features five staves of music for bass voices. The notes are represented by vertical stems with small circles at the top, indicating pitch. The music consists of a continuous series of notes, likely sustained notes or long held notes, with rests indicated by vertical lines. The lyrics are placed below each staff, corresponding to the notes above them. The first staff begins with a large initial 'H'. The second staff starts with a 'X'. The third staff ends with a 'V' at its end. The fourth staff ends with a 'Z' at its end. The fifth staff ends with a 'J' at its end.

BASSVS.

xternæ, Hodie per totum mundum,

melliflui fa- cti sunt cœli, per totum mundum,

melli- flui fa- cti sunt cœli,

i facti sunt cœli.

Secundus Chorus. **VII.** **B A S S V S.**



Cœ vicit Leo detri- bu lu-

da, Et sol- uere septem signacula e-

ius, ~~et~~

Aileluya, Alle- lu-

ya, ~~si~~

Alleluya, **Acci- pere virtutem,**

& sapientiam, & honorem, & beneficium, dictionem, Dignus est Ag-

pus qui occisus est, Acci- pere virtutem, & diuinitatem, & sapienti-

am, & fortitudinem, & honorem, & gloriam, & benedictionem,

& benedictionem, Alleluya,  Al-

BASSVS.

A musical score for the Bassus part, consisting of two staves of music. The top staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "le-luya," are written below the notes. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "Alleluya," are written below the notes. The music consists of eighth-note patterns with various rests and dynamic markings like a decrescendo line and a fermata. The score is followed by several blank staves for continuation.

Secundus Chorus.

VIII.

B A S S V S.



Quam sua- uis est Domine spiritus tu-
us, in fi- lios demonstrares, in filios
demonstrares, Pane suauis- simo de cœlo, de cœlo præsti-
to, de cœlo, de cœlo præsto, /
Elurien- tes diuites dimittens inanes,
Elurientes diuites dimittens inanes, dimit-
tens inanes.

Secundus Chorus.

IX.

B A S S V S.



Ve le- su Chri- fle, Fili-
us vir- ginis, hostia sacra, verbum caro,
fons pieta- tis, fons pieta- tis,
lumen cœli, gaudium nostrum, //
Te roga- mus, vt sicut hic te videmus præsentem in a- liena for-
ma, in maiestatis tua gloria. //

Secundus Chorus.

X.

B A S S V S.



Enedictus:

Anima nostra sicut passer

e- repta est, Laqueus contritus est, & nos

& nos liberati sumus, & nos & nos liberati sumus, & nos, &

nos liberati sumus, & nos liberati sumus, &:

in no- mine Do- mini, qui fecit cœlum & terram, qui

fecit cœlum & ter-

Secundus Chorus.

XI.

BASSVS.

Panis viue, panis sancte, panis
 mundi, qui descendisti de cœlo, & das vi- tam
 mundo, & das vi- tam mundo, Veni, Veni in cor
 meum, & mundame, ab omni inquinamento carnis & spiritus,
 Intra in animam meam, fana & mundame,
 & exterius, elo tutamentum, & perpetua fa-
 lus corporis & animæ meæ, corporis & animæ meæ.

Secundus Chorus.

XII.

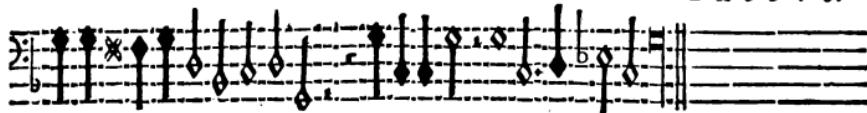
B A S S V S.

E Xur- g s Maria, Maria, abijt in mon-
 tana, cum fe- stinatione, & in ciuitatem Iuda,
 & intrauit in domum Zacharia, & salutauit Elisabeth, & factum est
 vt audiuit saluta- tionem, salutationem Mari- a E- lisabeth,
 exultauit infans in v- tero eius, exultauit infans, &
 exultauit infans, & repleta est Spiritu
 Sancto, Spiritu & Sancto, &
 Ieluya, & Alleluya, & Allelu-

Secundus Chorus.

X III.

B A S S V S.



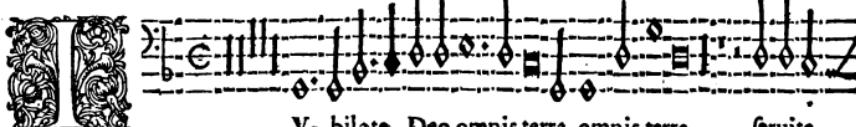
ya, %.

Alleluya,

%

Alle-

luya.



V- bilate Deo omnis terra, omnis terra, feruite



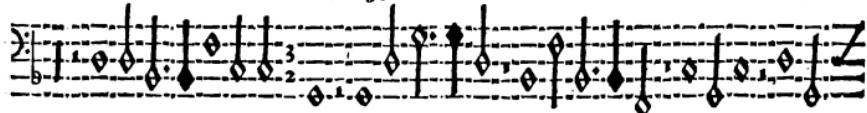
Domino in la- titia, feruite Domino in lati- tia, in lati- tia,



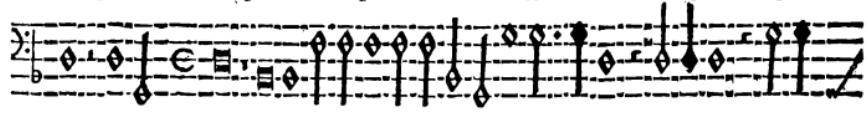
Intra- te in conspectu eius, Intrate in conspectu % e-



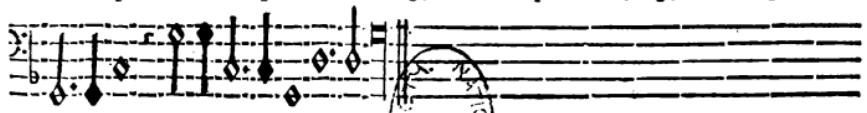
ius, in exul- tatione, % in ex- ultati- one,



quia Dominus ipse est, quia Dominus % ipse est, %



ipse est, quia Dominus, % ipse est, % quia



Dominus %

ipse est.

Cantus S. P. Philippus 8.

C

Secundus Chorus.



X III I.

B A S S V S.

Ecilia virgo: Et tuis me- ritis suppli-

ces à Deo exaudiri possint, Jun- ca

voce, & vno corde tuum nomen in- uo-

cant, vt lucidum mundi, in para- disi gloriam, //

mutare // mutare digneris,

tutelaris Virgo aspi- cere // aspi- cere ve- lis,

Piam Dominam inclamantes, // & semper dicentes, //

Sancta Ceci- lia, ora pro nobis, ora pro no-

BASSVS.

A musical score for the Bassus part, consisting of three systems of music. The first system starts with the text "bis, Piam Dominam inclamantes, & semper dicen-". The second system starts with "tes, Sancta Ceci- lia, ora pro nobis, San-". The third system starts with "cta Ceci- lia, ora pro nobis, & pro nobis.". The music is written on a staff with various note heads and rests, including a prominent eighth-note head in the first system. The score is followed by several blank staves.

Secundus Chorus. XV. B A S S V S.



Quam suauis est Domine spiritus tuus,
 qui ut dulcedinem
 tuam, in filios demonstrares, de-
 monstrares, Pane suauissimo de cœ-
 lo præstito, Esurientes reples bonis, reples
 Fastidiosos diuites, Esurientes reples bonis, reples
 bonis, Fastidiosos diuites, dimittes in-
 anes, dimittes inanes.

Secundus Chorus.

XVI.

B A S S V S.



Audens gaudeo,
 in Domino, quia induit me vesti-
 men- tis salutis, quasi sponsum decoratum corona, & quasi spon-
 sam ornatam monilibus su- is, sicut enim terra profert germem su-
 um, sic Dominus Deus, sic Dominus Deus, germinabit iu-
 stitiam, & laudem coram vniuersis gentibus, &
 laudem coram vniuersis gentibus, vniuersis gentibus.

Secundus Chorus.

XVII.

B A S S V S.



Cce tu pulchra es o culi
 tui columbarum, Ecce tu pulchra es
 dilecte mi_x & decorus, 
 Lectulus noster floridus, tigna dormorum nostrarum cedrina, laque-
 aria nostra 
 laquearia nostra cy- pressina, Surge propera a-
 mica mea, amica mea, columba mea, formosa mea, speciola me-
 a, & veni,  imber abijt & recef- fit, tempus putati-

B A S S V S.

A musical score for the Bassus part, consisting of three staves of music. The lyrics are written below the notes. The first staff starts with "o- nis adue-", followed by "nit, aduenit, tempus putatio-". The second staff starts with "nis adue-", followed by "nit, adue-", and "nit, vox turturis au-". The third staff starts with "dita est in terra no-", followed by "stra, vox turturis audita est in terra no- stra." The music is written in a style with vertical stems and diamond-shaped note heads.

o- nis adue- nit, aduenit, tempus putatio-

nis adue- nit, adue- nit, vox turturis au-

dita est in terra no- stra, vox turturis audita est in terra no- stra.

Secundus Chorus.



XVIII.

B A S S V S.

Væ est ista: Deli- cijs affluens,
innixa super dilectum suum,

Tota pulchra es amica mea, //
sua- uis & decora, Veni de libano

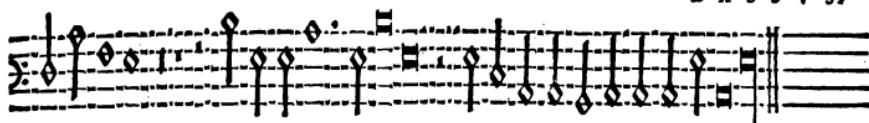
soror mea, Veni de libano mea // de libano,
Veni // de libano, // Veni coronabe-

- ris, // Veni corona- beris, //

Tota pulchra es amica mea, // sua- uis

The musical score consists of ten staves of basso continuo notation. Each staff begins with a clef (either C or F), followed by a key signature, and a time signature of common time (indicated by a 'C'). The music is written in a tablature-like system where vertical stems represent note heads, and horizontal dashes indicate the duration of each note. Measures are separated by vertical bar lines. The lyrics are placed below the staves, corresponding to the notes. The vocal parts are indicated by the letters 'Væ' and 'Tota' at the start of some lines.

BASSVS.



& decora,



fuauis & decora, decora.

Secundus Chorus.

X I X.

B A S S V S.



Audeamus omnes in Domino, in Do- mino,



Diem festū celebrantes, sub honore bea- ti Thomæ Marty-



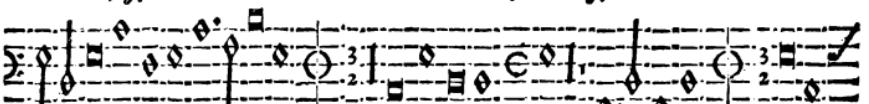
ris, Thomæ Martyrio, de cuius passi-



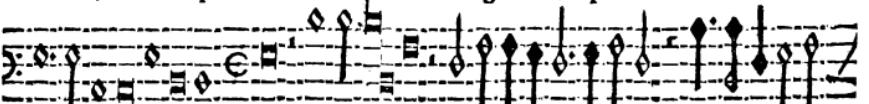
one, Gaudet Ange- li, Gaudet Angeli, & col-



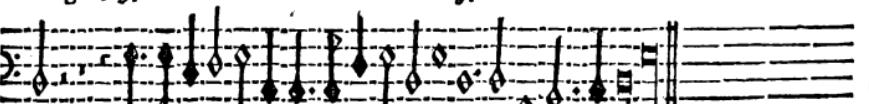
laudant, filium De- i, filium



De- i, de cuius passione Gaudet Ange- li, passione Gaudet



Angeli, & collaudant filium De-



i, filium De- i.

Secundus Chorus.

XX.

BASSVS.

B E- nedicta fit San- cta Trinitas, Bene-
 dicta fit Sam- cta Tri- nitas, fit Sancta Trinitas, fit
 Sancta Trinitas, in- diuifa Vnitas, in- diuifa
 Vnitas, confe- bimur ei, quia fecit nobiscum, mi-
 feri- cordiam su- am, quia fecit nobiscum, nobiscum miseri-
 cordiam su- am, mi- fericordiam, su- am, Allelu-
 ya, Alleluya, Alleluya, Alleluya,
 Alleluya,

Secundus Chorus.

XXI.

BASSVS.



Eata Dei genitrix Mari-

a, Maria, cuius viscera intacta,

intacta permanent, //

inta- ta permanent, //

inta- cta permanent, Hodie genuit Saluatorem

saculi, //

Saluatorem saculi, //

Salua-

torem saculi,

sunt omnia, //

Hodi-

e genuit Salua- torem saculi, //

Saluatorem sacu-

li, //

Saluatorem saculi. //

Secundus Chorus. XXII. BASSVS.



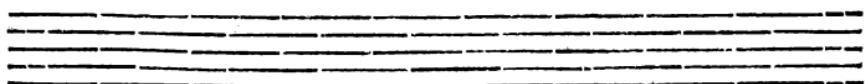
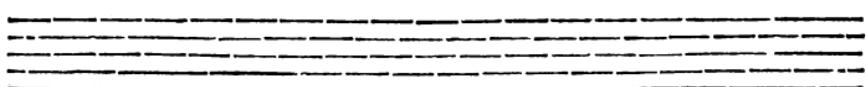
Actus cibus viatorum, ve- rē panis Fili-
orū, non mitten- dus canibus.

Bone Pastor panis verē, Iesu nostri miserere, miserere, Tu nos pasce,

nos tuere, Tunos bona fac videre, in terra, in ter-

ra viuentium, in terra vi- viuentium, vi- in

terra viuentium. //





Secundus Chorus.

XXIII.

BASSVS.

Entes: Iudæis Iacobus prædicat eundem, al-

ter à Phrygijs, martyrio, martyrio,

consumati sunt, felix Phi-

lippus, felix & Iacobus, felix & Iaco-

bus, & in v- ne conquief- cunt sepul-

chro, sive eodem festo eodem à nobis celebrantur hymno,

Alleluia, Alleluia, Alleluia,

Alleluia, Allelu- ya,

Secundus Chorus. XXIII. BASSVS.



E Benedictus Deus noster à sœculo,
 & usque in sœculum, & usque &
 usque in sœculum, in sœculum, qui dilectum Confessoré tu-
 um Vincentium, Vincentium, vintere fecit mundum in maligno
 positum, in maligno positum, & secum regnare in
 aeternum, in aeternum, in aeternum, & secum regnare in aet-
 num.

Secundus Chorus. XXV. BASSVS.



Lma: Quæ peruvia cœli, Porta manens,

& stella Ma- ris,

Succur- recadenti, Surgere qui curat populo,

Surgere qui curat populo, Tuum Sanctum ge- nitorem,

ac posterius, Ga- brie- lis ab ore, sumens

illud Aue, peccato- rum, miserere, peccatorum miserere.

Secundus Chorus.

XXVI.

BASSVS.



Alue Regina: Vi-

ta dulce-
do, dulce- do, & spes no- fira

fal- ue, fal- ue, Ad te Ad te clamamus, Ad te, Ad te,

suspiramus gementes & flentes, & flen- tes in hac lachrymarum valle.

Eya ergo Aduoca- ta nostra, Et Iesum benedictum fructum

ventris tu- i, nobis post hoc exilium ostende, O

Pi- a, O dulcis virgo Maria, Maria.

Secundus Chorus.

XXVII.

B A S S V S.



E gina cœli: Lata-
 re,
 Alleluya, Quia quem
 meruisti porta- re, porta- re, Alleluya, /
 Alleluya, / Alleluya, / Allelu- ya, /
 / Alleluya, / Alleluya, / Allelu-
 Alleluya, / Alleluya, / Allelu-

BASSVS.



ya Alle. luya.

Secundus Chorus. XXVIII. BASSVS.



Ve Regina: A- ue
 Domina An- gelo- rum,
 Salue porta, ex qua mundo lux est orta, Gaude gaude
 virgo gloriofa, super omnes speciofa,
 Vale ò valde decora, & pro no-
 bis Christum exora, & pro nobis Christum exora,
 exora, Christum exora.

The musical score consists of ten staves of basso continuo notation. Each staff features a bass clef, a common time signature, and a key signature of one sharp. The music is written in a tablature-like system where vertical stems represent note heads, and horizontal dashes indicate the duration of each note. The vocal parts are written below the staves, corresponding to the lyrics above. The first staff begins with a large 'A' and ends with a fermata. The second staff begins with a 'G' and ends with a fermata. The third staff begins with a 'D' and ends with a fermata. The fourth staff begins with a 'S' and ends with a fermata. The fifth staff begins with a 'V' and ends with a fermata. The sixth staff begins with a 'E' and ends with a fermata. The seventh staff begins with a 'B' and ends with a fermata. The eighth staff begins with a 'C' and ends with a fermata. The ninth staff begins with a 'X' and ends with a fermata. The tenth staff begins with a 'E' and ends with a fermata.

Secundus Chorus. XXIX. BASSVS.



Pastor ater.

nz, O clemens, & bo- necustos, //
 & bone custos, Vocelap- fa //
 de cœlo // de cœlo Præsuli sanctissimo, dignum E-
 piscopatu Nicolatum, Nicolaum, // Nicolaum, //
 Nicolaum, ostendisti tuum famulum, ostendisti, ostendisti //
 tuum famulum.



Auper sum ego, & in laboribus
 à iuuentute mea, exaltatus
 autem, &
 humiliatus sum, &
 conturbatus, & conturbatus,
 In me transierunt iræ
 tu- x, & terrores tu- i, conturbauerunt me, &
 conturbauerunt me, & conturba-
 uerunt me, & conturbae- runt me.



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F I N I S.

Has Cantiones vidit & approbavit 21 Ianuarij 1613.
Egbertus Spitholdius S. T. L. Canonicus & Ple-
banus Antuerpiensis. Libitorum Censor.

