

PETRUS JOANNELLUS AND THE MOTETS IN VOLUME V  
OF HIS NOVUS THESAURUS MUSICUS, 1568

by

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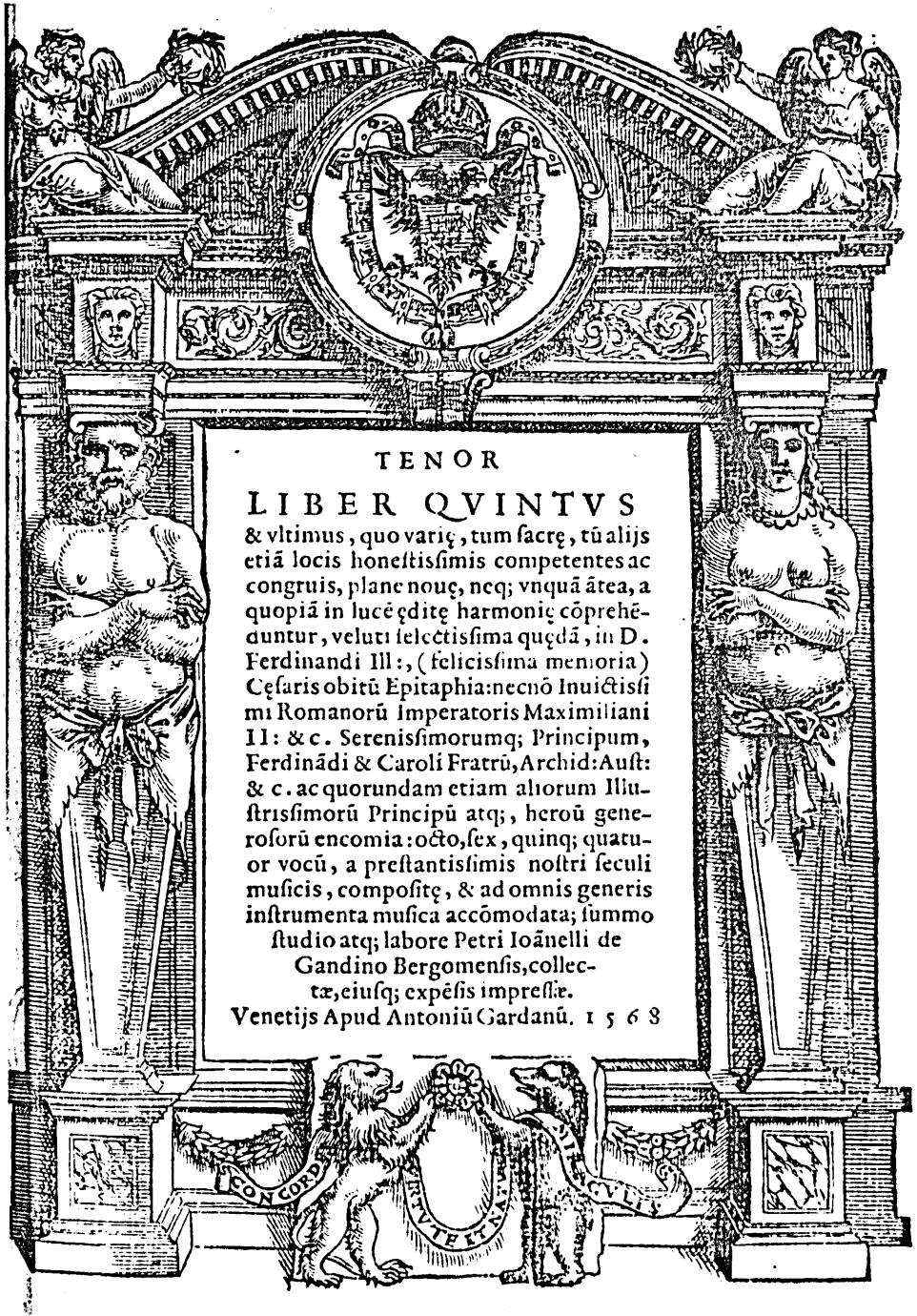
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TENOR

LIBER QUINTVS

& vltimus, quo varię, tum sacre, tũ alijs  
etiã locis honestissimis competentes ac  
congruis, plane nouę, neq; vnquã átea, a  
quopiã in lucẽ editę harmonię cõprehẽ-  
duntur, veluti selectissima quẽdã, in D.  
Ferdinandi Ill.; (felicissima memoria)  
Cęsarib; obitũ Epitaphia: necnõ Inuictissi-  
mi Romanorũ Imperatoris Maximiliani  
II: & c. Serenissimorumq; Principum,  
Ferdinãdi & Caroli Fratrũ, Archid: Aust:  
& c. ac quorundam etiam aliorum Illu-  
strissimorũ Principũ atq;, heroũ gene-  
rosorũ encomia: octo, sex, quinq; quatu-  
or vocũ, a prestantissimis noltri seculi  
musicis, composite, & ad omnis generis  
instrumenta musica accõmodata; summo  
studio atq; labore Petri Ioãnelli de  
Gandino Bergomensis, collec-  
tæ, eiusq; expẽsis impressiæ.  
Venetijs Apud Antoniũ Gardanũ. 1 5 6 8

## CHAPTER I

### INTRODUCTION

The Novus Thesaurus Musicus<sup>1</sup> was printed by Antonio Gardano in Venice in the year 1568. The publication contains 257 motets which represent the output of thirty different composers, most of whom had served in some capacity at one of the Hapsburg courts. Petrus Joannellus (Pietro Giovanelli)<sup>2</sup> collected the motets and paid for the printing expenses.

The collection contains five volumes and each volume is composed of six part books. The title page<sup>3</sup> displays Maximilian II's coat of arms above the title; the bear and lion which appear beneath the title symbolize the Gardano publishing house. Volume I begins with a Latin preface by Joannellus that dedicates the Thesaurus to Emperor Maximilian II and his two brothers, Charles, Archduke of

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<sup>1</sup>At least thirteen complete copies are still extant. For the locations of these copies, see Répertoire International des Sources Musicales, Recueils Imprimés XVI<sup>e</sup>-XVII<sup>e</sup> Siècles (Muenchen-Duisburg: G. Henle Verlag, 1960), pp. 264-266. Eight incomplete copies are also listed.

<sup>2</sup>Robert Eitner stated that the name also appeared in court records as Peter Jomel and Joandel von Gandia. See his Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung (Leipzig, 1899-1904), IV, 260.

<sup>3</sup>See the illustration facing this page.



Styria, and Ferdinand, Archduke of Tyrol. The preface describes the Thesaurus and praises Maximilian in rather stylized rhetoric. Following this are two Latin poems addressed to the reader; one by Wolfgang Piringer appears in the quintus, altus, and sextus part books and the other poem, by Joannes Plouverius, is printed in the cantus, tenor, and bassus part books. Although information concerning Piringer is not available at the present, it is known that Joannes Plouverius was an instructor of the choir boys under Maximilian II from December 1, 1564, until July 31, 1570.<sup>1</sup> He is also listed as one of the singers who accompanied Maximilian II to the Diet of Augsburg in 1566.<sup>2</sup> The two poems read as follows:

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<sup>1</sup>Albert Smijers, "Die kaiserliche Hofmusik-kapelle von 1543-1619," Studien zur Musikwissenschaft, VI (1919), 146. For further information, see also Smijers, ibid., IX (1922) 57-58 and Adolf Sandberger, Beitraege zur Geschichte der Bayerischen Hofkapelle unter Orlando di Lasso, Band III (Leipzig: Breitkopf und Haertel, 1895), 307.

<sup>2</sup>Ludwig Koechel, Die kaiserliche Hofmusikkapelle in Wien von 1543 bis 1867 (Wien: Beck'sche Universitaetsbuchhandlung, 1869), p. 123. As quoted by Eitner, op. cit., VII, 482.

## Ad Lectorem

Wolfgangus Piringer

Petri Joannelli sumptu, virtute, labore,  
 Hoc tibi collectum suscipe Lector opus.  
 Non antiqua lyra est: non cantica trita videbis  
 Rara sed, et priscis ante ferenda modis.  
 Non pigra, non tardo vacua incedentia passu  
 Laeta sed, et dulci cuncta revincta sono.  
 Non incondito terreberere murmure: Phaebum  
 Vix melius dices fingere posse melos.  
 Nil leve, nil foedum occurret, nec sacra prophanis  
 Mista, sed angelicis omnia digna choris.  
 Ipse suas Caesar nostris dat cantibus aures  
 Hosque, finit numeros per sua templa cani.  
 Austriacae domui toto qua clarior orbe  
 Nulla fuit, sacrum ritè dicatur opus.  
 Festis festa, sacris sacra si cantare diebus  
 Fortè cupis, liber hic quàm tibi gratus erit?  
 Nulla dies oritur populo celebranda fideli  
 Aede sacra quam non Musica nostra canat.  
 Namque Joannellum nec gloria vana, nec auri  
 Sacra fames, Christi sed pius ursit amor.  
 Si Divinus honor succresceret, ista laboris  
 Proemia magna satis credidit esse sui.

O, reader, take up this work collected for you through the expense, courage, and labor of Petrus Joannellus. This is not an ancient lyric poem, nor will you see trite sing-song verses, but it is a rare work which formerly would have been set in ancient modes. It is not sluggish; nor does it proceed completely free from slow feet, but it is joyful and all of it is softened with a sweet sound. Do not be frightened by the enchanting sound. You will say that Apollo would hardly fashion the melody better. Nothing makes it frivolous or foul and the sacred is not mixed with the profane; rather, the entire work is worthy of angelic choirs. The Emperor himself listened to these songs and he prescribed that they be sung throughout his shrine. There was no one more brilliant in the house of Austria than you, Petrus. This work is appropriately called holy. If it is your righteous desire to sing on the most festive of all feast days or on the holiest of all holy days, then how could this book fail to please you? No day celebrated by the faithful people arises when our music is not sung in the sacred temple. For neither vain glory nor insatiable desire, but pious love for Christ inflames Joannellus. If the glory of God is increased, this is believed to be great enough reward for his labor.

## Plouverius ad Lectorem

Absis lippe procul, libris ad istis  
 Torvis luminibus, vidensque obunctis  
 Absis torve, Cato, severiorque  
 Et quicquid domui, fide probata  
 Confert Austriacae, laus Joannellae  
 Petrus non minima domus (parente  
 Natus nobili et amplo Benedicto)  
 Ne spernas temere, nihilque ducas  
 Nec tecum nimis exigas maligne  
 Sic Christi voluit, ducumque molles  
 Aures, symphoniis tenere sacris  
 Et summo, et vigili labore carpta  
 Gratae nmemosynon manere mentis  
 Sarae et posteritati id esse calcar  
 Ut post hac simili aemuletur, atque  
 Tentet iudicio pari placere,  
 Ac Christi bene promovere laudemque  
 Nosti quid cupiam: valetto Lector:

Anyone bleary-eyed, reading with grim  
 besmeared eyes and gloomy, austere Cato: stay away  
 from this book. Anyone devoted in good faith to  
 the Austrian house: praise Joannellus. For Petrus  
 is not from a low house; he was born of noble  
 parents who are generously blessed. You who have  
 done nothing: don't scowl at this book. If you  
 are ill-disposed, don't demand too much from it.  
 For the sake of Christ, Petrus wished to touch  
 the softened ears of leaders with his sacred music.  
 Most of all, after his vigilant work was done, he  
 wished to keep the book as a souvenir pleasing to  
 his heart. He wished to pass it on to posterity  
 so that a work like his would be imitated and  
 would continue to please people of good judgment.  
 He wished to promote the praise of Christ and that  
 is what I, as a worthy reader, would also desire.  
 Reader, farewell.

Following the Plouverius ad lectorem poem is another

one by the same author, addressed to the book:

## Idem ad Librum

Ne metuas ronchos, vel inanis scommata vulgi  
 Parve Liber, magnae praemia laudis habens,  
 Mixta nec arguto, dicteria scommate, cures  
 Nam seges ex isto fertilis erit agro,  
 Dissona nec strident, rauco velut organa, cantu  
 Multorum igenio quae fabricata capis:  
 I quocunque libet, fautor tibi Maxmilianus,  
 Ferdnandus frater, Carolus atque fiet  
 Si blavio forsan te mordet Zoilus, ore,  
 Se magis ut cruciet, saepius ista canat:

Little Book, fear not the sneering nor the hollow ridicule of the crowd, for you have the rewards of great praise. As for the spoken jeering mixed with prattling, be not concerned, for the harvest from that [?] field will be a fruitful one. Ignore also the confused sounds which they utter, like raucous instruments, against the many skillfully composed songs which you contain. Go wherever it is pleasing; let Maximilian be your patron and Ferdinand and Charles be your brothers. If Zoilus vexes you with his cunning tongue, let him sing more often so that he afflicts himself all the more.

Following the poems are a portrait of the Emperor Ferdinand I, who had died July 25, 1564, and the heraldic emblems of Maximilian II, Charles, and Ferdinand. Laudatory poems by Piringer and Plouverius accompany each of the illustrations. These illustrations reappear in Volume V, which also contains Petrus Joannellus' heraldic emblem.

The first four volumes of the Thesaurus are composed of sacred motets. Joannellus wrote to Duke William of Mantua that "it [the Thesaurus] could be used in the Holy Catholic Church for every time and festival of the year."<sup>1</sup> However,

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<sup>1</sup>vide infra, pp. 14-15.

most of the motets in Volume V were either dedicated to personages prominent on the political scene or they were prompted by some significant current event.

The following chapter of this thesis will show that, although the Thesaurus has gained recognition among musicologists, Joannellus is frequently omitted from modern biographical sources; information which is readily available is often fragmentary or erroneous. There is therefore a need to reconstruct a biography of Joannellus which is as comprehensive as possible. A second objective of this study is to explore in some detail the motets in Volume V and to provide a thematic index of those motets. The final objective is to produce a biographical catalogue of composers who are represented in Volume V.

It is hoped that realizing these intentions will contribute to an understanding of the musical tastes of the period and will also be useful to future investigations on related topics.

## CHAPTER II

### BIOGRAPHY OF PETRUS JOANNELLUS

#### The Giovanelli Family

The earliest available record of the Giovanelli family of Gandino is dated 1230. The name, listed as Zoanello, was changed in the next generation to Zoanelli.<sup>1</sup> A document of 1487 recorded the name as Joanellis and shows furthermore that the family had acquired enough prestige to have a road named after it.<sup>2</sup> The Italian name, Giovanelli, was adopted in the course of the sixteenth century.

During the Renaissance the Gandino valley developed a textile industry which fostered a lively foreign trade. By the early sixteenth century the Giovanelli and Castelli families had become wealthy leaders of commerce, comparable to the Bardi and Peruzzi families of Florence. The Giovanelli enterprise had established trade relations with Macerata, Rome, Naples, Verona, Roveredo, Trent, Bolzano, Germany, and Hungary. Gandino, with a population of slightly over 2,000, was so wealthy that both of the outstanding families were

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<sup>1</sup>Constant V. Wurzbach, "Giovanelli, Friedrich Maria," Biographisches Lexikon des Kaiserthums Oesterreich, Fuenfter Theil (Wien: L. C. Zamarski und Dittmarsch, 1859), 192.

<sup>2</sup>G. Rosa, review of Antonio Tiraboschi, La Giovanelli Famiglia de Noris (Bergamo: Gaffuri, 1878), in Archivio Storico Italiano, tomo II (1878), 179.

able to loan money to the Hapsburg courts to help finance the wars against the Turks.<sup>1</sup>

According to Antonio Tiraboschi,<sup>2</sup> several other members of Petrus Joannellus' family supported the letters or the arts. These men included two popes, Alexander VII (1599-1667) and Innocence XI (1611-1689), who were born to Giovanelli women. Two medical doctors were supposedly associated with the Gandino family, as well as the well-known composer of the Roman School, Ruggiero Giovanelli (1560-1625). A Gualterio Giovanelli is listed as a cavalry captain under Charles V, Ferdinand I, and Maximilian II. One of Gualterio's contemporaries was Francesco Giovanelli, who fought with the Hapsburgs against the Turks and supported a cavalry of 200 men. The King of England at one time sent a plea for military aid to Francesco.<sup>3</sup>

It is known that, by 1603, the Giovanelli family employed at least one professional musician. A book of canzonas written by Lorenzo Medici da Soresino was dedicated "to my master and patron, the Signor Gio. Marco Giovanelli."

<sup>1</sup>Antonio Tiraboschi, "Cenni intorno alla valle Gandino ed ai suoi statuti," Archivio Storico Lombardo, anno VII (1880), 7-9.

<sup>2</sup>Ibid., pp. 9-11. Unfortunately, none of these assertions could be verified because Tiraboschi does not cite his sources.

<sup>3</sup>Ibid., pp. 9-10. This request is recorded in the Gandino archives.

The dedication ended with the words, "From Gandino, April 12, 1603."<sup>1</sup>

The Giovanelli family was extended to Venice and South Tyrol. Vincenzo Giovanelli founded the Venetian line and the Tyrolean line was founded by his brother, Alexander. Later, the Tyrolean line split into two branches, one in Trent and one in Bolzano. Alexander's son, Joseph Petruzzo Giovanelli, purchased land in Tyrol in the middle of the sixteenth century. In January, 1564, Ferdinand I granted Joseph Petruzzo a patent of German nobility. Maximilian II enlarged his coat of arms in 1572.<sup>2</sup> The family arms were increased again by Maximilian II's successor, Rudolph II.<sup>3</sup>

#### Petrus Joannellus

In the Thesaurus, Joannellus added the words "Bergomensis de Gandino" to his name, indicating that he came from Gandino, province of Bergamo. This area was part of the Venetian Republic. However, the signature does not necessarily mean that he was born in Gandino. The date of his birth is also unknown. In all instances thus far uncovered, Petrus used the Latinized surname, Joannellus, rather than the

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<sup>1</sup>Emil Vogel, Bibliothek der gedruckten weltlicher Vokalmusik Italiens (1500-1700) (Berlin: A. Haack, 1892), I, 443.

<sup>2</sup>Wurzbach, loc. cit. Upon occasion, the Holy Roman Emperor would grant an additional symbol to be placed upon a family coat of arms. This was an expression of esteem for outstanding services or special talents.

<sup>3</sup>Tiraboschi, loc. cit., p. 9.



Italian one, Giovanelli. Although Joannellus coincides with the evolution of the Giovanelli name, an examination of heraldic emblems can link Petrus even more conclusively to the Giovanelli family.

Constant Wurzbach described in detail the heraldic emblems of the Giovanelli family in Venice and the two branches in Tyrol.<sup>1</sup> In all three cases, the shields bear a sailboat guided by two youths. (Giovanelli can be translated as "boys" or "young men.") The three insignia also had in common a black eagle.<sup>2</sup> Book V of the Thesaurus displays Joannellus' heraldic emblem, which is reproduced here on the following page. This shield, too, has a black eagle and a sailboat with two youths. Since Joannellus' insignia are similar to the emblems for the Tyrolean and Venetian Giovanellis, Joannellus, too, must have been a member of the Giovanelli family.

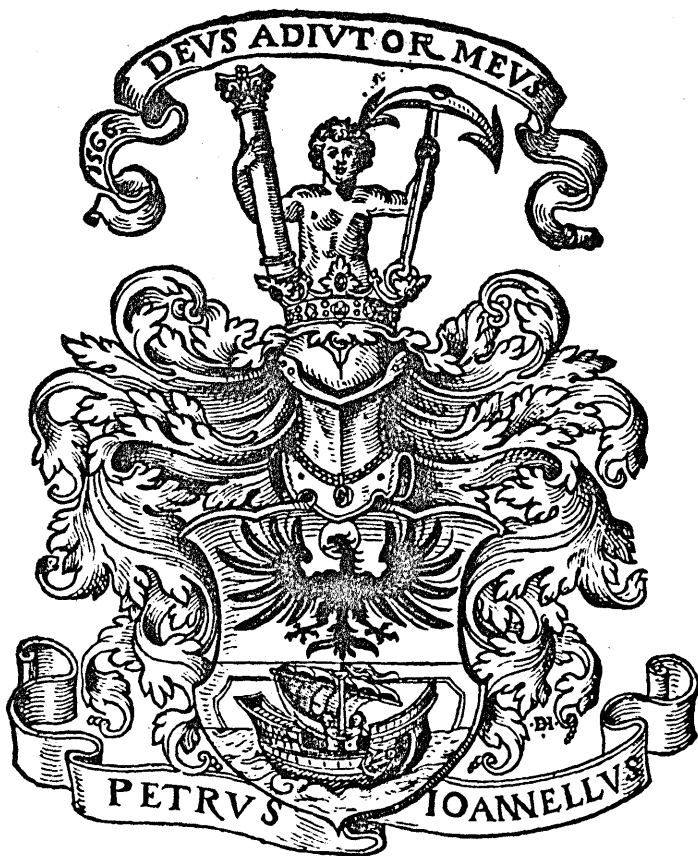
No information has been available about Joannellus' parents or his childhood. In fact, the earliest document which definitely deals with him is the Thesaurus itself, dated August 10, 1568.

Volume V of the Thesaurus contains a motet, Aurea dum Rutilis by Henricus de la Court, which is dedicated to Joannellus. Part of the text reads:

<sup>1</sup>Wurzbach, op. cit., pp. 192-193.

<sup>2</sup>Not to be confused with the Hapsburg eagle which is a double-headed one.

## INSIGNIA PETRI IOANNELLI.



You zealously continue the religious work of the past. . . .With pious skill you collect holy melodies and arrange them in order as you see fit.

The reference to Joannellus' religious activity (or that of his ancestors) may have been prompted merely by his work on the Thesaurus, rather than by a career in the Church. It is nevertheless apparent that Joannellus was known as a devout man. The Ad Lectorem poem by Plouverius quoted previously contains a reference to his family. "Petrus is not from a low house; he was born of noble parents who are generously blessed." One passage in the preface to the Thesaurus is worthy of mention. Writing to Maximilian II, Joannellus closes, "Humillimus et deditissimus Cliens," (Your most humble and dedicated client). Another indication that Joannellus served Maximilian II can be found in the Ad Lectorem poem by Piringer (vide supra, p. 3), which addresses Joannellus as a member of the house of Austria. The same conclusion is implied in the last sentence of Joannellus' letter to Duke William of Mantua (vide infra, p. 14). None of the texts in the Thesaurus suggest that Joannellus was either a composer or a performer.

It is probable that Joannellus was in Venice during the summer of 1568 to supervise the publishing of the Thesaurus. At least, it is known that he left Venice soon afterward to travel to Tyrol and that he was in Innsbruck

by September 20, 1568.<sup>1</sup> At Innsbruck Joannellus presented two copies of the Thesaurus to Ferdinand, Archduke of Tyrol. With them he included a letter of presentation which provides some helpful information. From that letter Walter Senn<sup>2</sup> published the following excerpt:

Zusammengetragen Werk der neucomponierten Mutetten und Gesang, so ich mit grossen Fleiss, Mue, Arbeit und Verlag seit des 60. Jars her zusammengebracht und. . . mit grossen und schweren Costen in Truck verfertigen lassen.

A collected work of newly composed motets and songs, which I have been compiling with great diligence, difficulty, and labor since 1560 and. . . which I had printed at great expense.

As recompense Joannellus requested special arrangements so that he, for a number of years, could import sixty loads (Säm) of goods through Tyrol to the Imperial Court at Vienna without paying duty.<sup>3</sup> Apparently the proposal was not acceptable; Joannellus later reduced his request to forty loads for a period of ten years.<sup>4</sup> This petition was also rejected and the settlement finally came on November 8, when he was paid 70 florins "weil er so lang hie gelegen"<sup>5</sup> (because he has waited here so long). Joannellus' requests show that he was probably connected with the Gandino textile industry.

<sup>1</sup>Walter Senn, Musik und Theater am Hof zu Innsbruck (Innsbruck: Oesterreichische Verlagsanstalt, 1954), p. 156.

<sup>2</sup>Ibid.

<sup>3</sup>Innsbruck Archives, Hofregister ("Einkommne Schriften") 1568, September 20. Senn, loc. cit., paraphrases this petition as a request for lifelong exemption from duty for "60 Sam Tuch aus Italien" (60 loads of cloth from Italy).

<sup>4</sup>Senn, loc. cit.

<sup>5</sup>Senn, loc. cit.

Early in 1569 Joannellus' name appears on the Munich court records as follows:<sup>1</sup>

Den 28istn Februarij dem  
Petrus Joanellus so etliche  
gesang uberschikht vererung  
20 gold Cronnen 31 fl.

February 28 [1569]. Remit  
to Petrus Joanellus as gra-  
tuity for the several songs,  
20 gold crowns, 31 florins.

This sum was probably in payment for a copy of the Thesaurus.

Joannellus had returned to Venice by March 12, 1569.

This is documented by a letter<sup>2</sup> from Joannellus at Venice to William Gonzaga, the Duke of Mantua. It reads as follows:

All' Ill. mo et Ecc.  
signor Duca di Mantua.

To His Excellency the Most  
Illustrious Duke of Mantua:

Quanto sia la sua  
eccellentia inclinatissimo  
all'honorata professione  
della musica è cosa mani-  
festissima e chiara a ogni  
sorta di virtuosi et maxime  
a quello che insieme col  
honorato intertenimento  
apporta utile all'anima,  
della quale ne ho fatta una  
opera ordinatamente parte  
raccolta et parte fatta  
componere etiam fatta  
stampare acciò che nella  
chiesa Santa Catholica si  
possa preualersi di essa in  
ogni tempo et festiuità  
dell'anno et desidero che  
la sua Eccellentia si degni  
di goderla come cosa che di

That His Excellency is  
so greatly inclined to the  
honorable profession of  
music is a fact most clear  
and undisputable to every  
type of virtuoso. He is  
especially inclined to that  
music which, while being  
honorably entertaining, also  
achieves satisfaction for  
the soul. From some of that  
music I have completed a  
work containing motets, some  
collected and some newly  
composed. I also had it  
printed so that it could be  
used in the Holy Catholic  
Church for every time and  
festival of the year. I  
hope that His Excellency

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<sup>1</sup>Adolf Sandberger, Beitraege zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso (Leipzig: Breitkopf und Haertel, 1894-1895), III, 38.

<sup>2</sup>The letter and the following facsimile of Joannellus' signature are published by Antonio Bertolotti, Musica alla corte dei Gonzaga a Mantova dal Secolo XV. al XVIII. (Milan: G. Ricordi and Co., 1890), p. 57.

continuo si suol piacere  
tanto più essendo dedicata  
alli suoi inuittissimi  
cugnadi già molti anni miei  
signori et patroni et che  
li sono deditissimo:  
Valete.

Di Venetia, alli 12 marzo  
1569. Dalla Libreria di  
M. Antonio Gardano  
stampatore di musica.

Divotissimo Servitore  
Pietro Joanelli  
Bergamasco Mercante  
et habitante nella  
Citta di Vienna.

would deign to enjoy it as  
something continuously  
pleasing, it being dedi-  
cated moreover to his most  
invincible relatives by  
marriage who have been for  
many years my masters and  
patrons and to whom I remain  
most dedicated: Farewell.

Venice, March 12, 1569.  
From the bookstore of  
M. Antonio Gardano,  
music printer.

Your most devoted servant  
Pietro Joanelli of Bergamo,  
merchant, living in the city  
of Vienna.

*Divotissimo Servitore Pietro Joanelli Bergamasco  
Mercante et habitante nella Citta di Vienna.*

The relatives mentioned in the last sentence of the body of the letter must have been members of the Hapsburg House, since Duke William of Mantua married Eleanor, daughter of Ferdinand I, in 1561. The closing establishes Joannellus' occupation in 1569 as a merchant who lived in Vienna. This supplements the information in the Innsbruck archives, which is discussed above.

No other data about Petrus Joannellus is available at the present. The date and place of his death remain unknown.

Review of Previous Studies Concerning  
Joannellus and the "Thesaurus"

Joannellus and his Thesaurus were almost forgotten during the seventeenth and eighteenth centuries. The Thesaurus has gained increased recognition in the past two centuries, but biographical information about Joannellus is frequently misleading or quite fragmentary.

The name Petrus Joannellus has been located in only three sources prior to the nineteenth century. The Bibliotheca Classica of 1625 by Georg Draud<sup>1</sup> listed Joannellus as the compiler of the Thesaurus Musicus, printed in Venice in 1564 [sic]. Johann Walter's Lexikon<sup>2</sup> continued the error begun by Draud concerning the date of publication. Walter also wrote that Joannellus was born in Gandino and that the collection was entitled Thesaurus Harmonicus. In 1774 Martin Gerbert used the Thesaurus while preparing his book, De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus.<sup>3</sup>

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<sup>1</sup>Georg Draud, Bibliotheca Classica, sive catalogus officinalis (Francofurti ad Moenum: Balthasaris Ostern, 1625), p. 1638.

<sup>2</sup>Johann Gottfried Walter, Musikalisches Lexikon oder musikalische Bibliothek (1732), Reprint edited by Richard Schaal (Kassel und Basel: Baerenreiter Verlag, 1953), p. 331.

<sup>3</sup>According to Clement Lyon, "Jean Guyot," Biographie Nationale, tomo VIII (Bruxelles: H. Thiry, 1872) col. 582.

Franz Commer<sup>1</sup> was one of the earliest nineteenth century musicologists to make use of the Thesaurus. François Fétis<sup>2</sup> described the Thesaurus and listed the composers represented therein. He also wrote that he possessed a copy of the Thesaurus that had been presented to William, Count Palatine of the Rhine and both Bavarias. Antonio Tiraboschi, at one time the curator of the Bergamo archives, published two studies<sup>3</sup> which linked Petrus Joannellus to the Giovanelli family of Gandino. The Thesaurus was listed in Robert Eitner's Bibliographie.<sup>4</sup> Pietro Canal was familiar with Joannellus' letter to Duke William of Mantua<sup>5</sup> and printed excerpts of it. Canal's erroneous interpretation of the last sentence of the letter reads as follows:

che prima aveva per molti  
anni servito, pare in  
qualità di cantore, i  
Duchi di Bavieri, ai  
quali dedicò la raccolta.<sup>6</sup>

that he [Joannellus] had  
already served for many  
years, apparently as a  
singer, the Dukes of  
Bavaria, to whom he dedi-  
cated the collection.

<sup>1</sup>Franz Commer, Collectio operum musicorum batavorum saeculi XVI (Berlin: T. Trautwein, 1844-1858).

<sup>2</sup>François Fétis, Biographie Universelle des Musiciens et Bibliographie générale de la musique (Paris: Librairie de Firmin-Didot Freres, 1874), IV, 11.

<sup>3</sup>Tiraboschi, op. cit. and Antonio Tiraboschi, La Giovanelli Famiglia de Noris (Bergamo: Gaffuri, 1878).

<sup>4</sup>Robert Eitner, Bibliographie der Musik Sammelwerke des XVI. und XVII. Jahrhunderts (Berlin: Verlag von Leo Liepmannsohn, 1877), pp. 169-170.

<sup>5</sup>Vide supra, pp. 14-15.

<sup>6</sup>Pietro Canal, Della musica in Mantova (Venezia: Presso la segreteria del R. Istituto, 1881), p. 731.



Antonio Bertolotti<sup>1</sup> reproduced the entire letter to Duke William of Mantua. Canal's speculation that Joannellus may have been a singer at the Bavarian court was accepted as a certainty by Bertolotti, who also interpreted the signature as meaning that Joannellus had a music store in Vienna. In order to explain Joannellus' change in professions, Bertolotti suggested that Joannellus may have lost his voice.

Joannellus received an entry in Robert Eitner's Quellen-Lexikon<sup>2</sup> in which Eitner wrote that Joannellus was not a musician, but rather that he had served as an official at the Vienna court. Eitner described the motet dedicated to Joannellus, Aurea dum rutilis by Heinricus de la Court, as an epithalamium and decided that Joannellus was therefore married. However, there is nothing in the text to indicate that this motet was composed in celebration of a wedding.

Renato Lunelli<sup>3</sup> expressly contradicted Eitner and stated that Joannellus had been a famous performing musician. The basis for his conclusion is the following account of a festival which took place on July 3, 1548, in Milan.

<sup>1</sup>Bertolotti, op. cit.

<sup>2</sup>Robert Eitner, Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung (Leipzig, 1899-1904), IV, 260.

<sup>3</sup>Renato Lunelli, "Contributi trentini alla relazione musicali fra l'Italia e la Germania nel Rinascimento," Acta Musicologica, XXI (1949), 62-63.

Il cardinale di Trento, secondo il solito suo, nel palaggio di Trivultio fe un solennissimo convito al re et a tutti quelli principi e signori; nella musica del quale occorse un dilettevole duello tra gli famosissimi m. Gio. Pietro, ricetto musico di Sua Maesta, et m. Antonio da Ferrara, musico all' hora del cardinale di Trento, et Moscatello, musico di don Ferrante.<sup>2</sup>

The Cardinal of Trent, according to his custom, organized in the Palace of Trivulzio a most glorious entertainment for the king [Charles V] and all of his princes and lords, in the music of which a delightful contest took place between the most famous Gio. Pietro, chamber<sup>1</sup> [?] musician for His Majesty [Charles V]; and Antonio da Ferrara, musician temporarily serving the Cardinal of Trent; and Moscatello, musician for Don Ferrante.

Lunelli asserted that Gio. Pietro must be the Pietro Giovanelli who compiled the Thesaurus. This assertion is highly questionable. The abbreviation "Gio." would usually indicate the name Giovanni. Even if it would mean Giovanelli, the reversed word order still lacks an explanation. Lunelli further complicates matters by naming him "Gio. Pietro Ricetto." Furthermore, if Joannellus is "the most famous Gio. Pietro," then we might expect to find evidence of this musical talent in those texts of the Thesaurus which praise Joannellus. Guglielmo Barblan accepted Lunelli's

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<sup>1</sup>Another possible translation for the adjective ricetto is "refugee."

<sup>2</sup>Walter Friedensburg, "Die Chronik des Cerbonio Besozzi 1548-1563 Erlaутert und Herausgegeben," Fontes Rerum Austriacarum, 1. Abteilung, IX. Band (Wien, 1904), p. 36.

erroneous conclusion and repeated it in an article.<sup>1</sup> Both of these studies were cited in the bibliography for the anonymous article on "Antonio dal Cornetto" (who was also known as Antonio da Ferrara) in the Dizionario Biografico degli Italiani.<sup>2</sup> In this article the account of the 1548 festival was abridged and a part of it was paraphrased so that we read "Gio. Pietro Giovanelli, della casa d'Asburgo" (from the Hapsburg House), thus recording the questionable assertion begun by Lunelli and Barblan as an undisputable fact.

Walter Senn<sup>3</sup> presented a paragraph about Joannellus in which he related that Joannellus was a singer at the Munich court and later a merchant in Vienna. Since Senn had used Canal's Musica in Mantova for some of his facts, this misinformation probably derived from that source.

Wolfgang Boetticher made frequent use of the Thesaurus while preparing his book, Orlando di Lasso und seine Zeit.<sup>4</sup> He included references to two manuscripts (MSS 16,703 and 16,704 in the Vienna Nationalbibliothek) which supposedly

<sup>1</sup>Guglielmo Barblan, "La Vita Musicale in Milano nella prima meta del cinquecento," Storia di Milano (Milano: Fondazione Treccani degli Alfieri, 1961), IX, 859.

<sup>2</sup>"Antonio dal Cornetto," Dizionario Biografico degli Italiani, III (Roma: Istituti della Enciclopedia Italiana, 1962), 546.

<sup>3</sup>Senn, loc. cit.

<sup>4</sup>Wolfgang Boetticher, Orlando di Lasso und seine Zeit (Kassel: Baerenreiter Verlag, 1958).

contained motets composed by Petrus Joannellus. However, the Mantuani catalog<sup>1</sup> lists these motets as having been composed by Ruggiero Giovanelli, who also, upon occasion, was called Joannellus.

A brief article dedicated to Joannellus is included in Riemann's Musik Lexikon,<sup>2</sup> but he is omitted from Die Musik in Geschichte und Gegenwart<sup>3</sup> and Grove's Dictionary of Music and Musicians.<sup>4</sup> Since a thorough and accurate review of information about Petrus Joannellus has not heretofore been available, it is hoped that the foregoing pages will begin to fill this need.

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<sup>1</sup>Joseph Mantuani, Tabulae Codicum Manu Scriptorum Vindobonensi, Codicum Musicorum (Vienna: Adolph Holzhausen, 1897), IX, 212.

<sup>2</sup>Hugo Riemann, Musik Lexikon, edited by Wilibald Gurlitt, 12th ed. (Mainz: B. Schott's Soehne, 1959).

<sup>3</sup>Die Musik in Geschichte und Gegenwart, edited by Friedrich Blume (Kassel und Basel: Baerenreiter Verlag).

<sup>4</sup>Grove's Dictionary of Music and Musicians, edited by Eric Blom, 5th ed. (London: Macmillan and Company, 1954).

### CHAPTER III

#### THE MOTETS IN VOLUME V AND THEIR COMPOSERS

Each of the part books to Volume V bears the same title, which reads as follows:<sup>1</sup>

Liber Quintus  
et ultimus, quo varię, tum  
sacrę, tum aliis etiam locis  
honestissimis competentes ac  
congruis, plane novę, neque  
unquam antea, a quopiam in  
lucem ęditę harmonię compre-  
henduntur, veluti selectis-  
sima quędam, in D.  
Ferdinandi Ill:, (felicissima  
memoria) Cęsarıs obitum  
Epitaphia: necnom Invictissimi  
Romanorum Imperatoris  
Maximiliani II: et c.  
Serenissimorumque Principum,  
Ferdinandi et Caroli Fratrum,  
Archid: Aust: et c. ac  
quorundam etiam aliorum  
Illustrissimorum Principum  
atque, heroum generosorum  
encomia: octo, sex, quinque,  
quatuor vocum, a prestantis-  
simis nostri seculi musicis,  
compositę, et ad omnis  
generis instrumenta musica  
accommodata; summo studio  
atque labore Petri Joannelli  
de Gandino Bergomensis,  
collectę, eiusque expensis  
impressę.

Venetiis Apud Antonium  
Gardanum. 1568

Fifth and last book, in  
which harmonies never  
before brought to light are  
collected. Some are sacred  
and some deal with other  
most honored and suitable  
subjects; for example cer-  
tain very select epitaphs  
on the death of the most  
illustrious Master, Emperor  
Ferdinand (in his most  
blessed memory), and heroic  
praises of the most invin-  
cible Emperor of the Romans,  
Maximilian II and his  
brothers, the most serene  
princes Ferdinand and  
Charles, Archdukes of  
Austria, and even of other  
certain most illustrious  
princes. The music is  
arranged in eight, six, five,  
and four voices by the most  
outstanding musicians of our  
generation and it is suited  
to instruments of every kind.  
This has been collected with  
the greatest zeal and effort  
and printed at the expense  
of Petrus Joannellus of  
Gandino.

At Venice at Antonius  
Gardanus. 1568.

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<sup>1</sup>The title page to the tenor part book is reproduced facing page 1, supra.

Volume V contains thirty-two motets, as well as a portrait of Ferdinand I and the heraldic emblems of Maximilian II, Archduke Ferdinand, Archduke Charles, and Petrus Joannellus. Joannellus presents the motets and accompanying illustrations in the following order:<sup>1</sup>

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Portrait of Ferdinand I. . . . .	405
Michael Deiss, <u>Quis dabit oculis</u> , a4 . . . . .	406
<u>Pars II, Heu nobis domine</u> , a3	
<u>Pars III, Ergo ejulate</u> , a4	
(nenia for Ferdinand I)	
Joannes Chainee, <u>Quis dabit oculis</u> , a6 . . . . .	408
<u>Pars II, Heu nobis domine</u> , a5	
<u>Pars III, Ergo ejulate</u> , a6	
(nenia for Ferdinand I)	
Joannes de Cleve, <u>Austria Danubii</u> , a7. . . . .	411
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Heraldic emblem of Maximilian II . . . . .	413
Jacobus Vaet, <u>Qui gerit Augusti</u> , a4. . . . .	413
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Jacobus Vaet, <u>Ascendetis post filium</u> , a6 . . . . .	415
<u>Pars II, Quemadmodum Deus</u> , a6	
(to Maximilian II)	
Jacobus Vaet, <u>Aurea nunc tandem</u> , a6. . . . .	417
<u>Pars II, Nam novus invicta</u> , a6	
(to Maximilian II)	
Jacobus de Brouck, <u>Ut vigilum densa</u> , a6. . . . .	419
(to Maximilian II)	
Jacobus Regnart, <u>Ut vigilum densa</u> , a6. . . . .	420
(to Maximilian II)	

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<sup>1</sup>Throughout this study, the spellings of composers' names coincide with the orthography in modern musicological literature.

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Christian Hollander, <u>Nobile virtutem</u> , a6 . . . . .	421
(to Maximilian II)	
Heraldic emblem of Archduke Ferdinand. . . . .	423
Jacobus Regnart, <u>Quicquid greca loquax</u> , a5 . . . . .	424
(to Archduke Ferdinand)	
Jacobus Vaet, <u>Ferdnande Imperio</u> , a6. . . . .	425
<u>Pars II, Dux virtus Fortuna</u> , a6	
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Heraldic emblem of Archduke Charles. . . . .	427
Antonio de la Court, <u>Carole Caesareo</u> , a5 . . . . .	428
<u>Pars II, Carole cui caelebrem</u> , a5	
(to Archduke Charles)	
Jacobus de Brouck, <u>Carole qui lato</u> , a6 . . . . .	430
(to Archduke Charles)	
Michael de Buissons, <u>Quid sibi vult hec</u> , a6. . . . .	431
(to Archduke Charles)	
Jean Guyot, <u>Carole ter felix</u> , a8 . . . . .	433
<u>Pars II, Marte animo cunctos</u> , a8	
<u>Pars III, Austriadum nomen</u> , a8	
(to Archduke Charles)	
Jacobus Vaet, <u>Currite, felices</u> , a6 . . . . .	435
<u>Pars II, Quorum ut optatos</u> , a4	
<u>Pars III, Ergo, age cresce</u> , a6	
(to Rudolph and Ernest, sons of Maximilian)	
Jacobus de Brouck, <u>Qui rebus claris</u> , a6. . . . .	438
(to Maximilian II)	
Georgius Prenner, <u>Austriaci colles</u> , a6 . . . . .	439
<u>Pars II, Vos etiam campi</u> , a6	
(to Ferdinand I)	
Christian Hollander, <u>Austria virtutes</u> , a8. . . . .	441
(to the House of Austria)	
Heinricus de la Court, <u>Caesaris ad bustum</u> , a8. . . . .	442
(to Alfonso d'Este, Duke of Ferrara)	
Jacobus Regnart, <u>Dic modo phebe</u> , a5. . . . .	443
<u>Pars II, Austria Ferrariam</u> , a5	
(to Alfonso d'Este, Duke of Ferrara)	

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Jacobus Vaet, <u>Antevenis virides</u> , a6. . . . .	445
<u>Pars II, Respice fatorum</u> , a6 (to Albert V. of Bavaria)	
Wilhelm Formellis, <u>Arma manusque</u> , a8 . . . . .	447
<u>Pars II, Nam tua si igniferum</u> , a8 (to Maximilian II)	
Jacobus Regnart, <u>Quod mitis sapiens</u> , a6. . . . .	449
<u>Pars II, Quae sic complevit</u> , a6 (to Joannis Trautson)	
Christian Hollander, <u>Vos mea magnanimi</u> , a8 . . . . .	451
Christian Hollander, <u>Casta novenarum</u> , a8 . . . . .	452
Andrea Gabrieli, <u>Lucida ceu fulvo</u> , a8. . . . .	453
<u>Pars II, Ut decus Austriace</u> , a8 (to Archduke Ferdinand)	
Jacobus Regnart, <u>Defunctum charites</u> , a7. . . . .	455
( <u>nenia</u> for Jacobus Vaet)	
Jacobus Wert, <u>Egressus Jesus</u> , a7 . . . . .	456
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Heinricus de la Court, <u>Aurea dum rutilis</u> , a5 . . . . .	460
<u>Pars II, Ista subest ratio</u> , a5 (to Petrus Joannellus)	
Jacobus Vaet, <u>Te deum laudemus</u> , a8 . . . . .	463
<u>Pars II, Tu rex gloriae</u> , a4 <u>Pars III, Te ergo</u> , a8	

The final page of Volume V, page 467, presents an index of the motets in that volume. The index arranges the motets according to the dignitaries to whom the motets are dedicated.



## Polyphonic Styles

The motets represent a variety of musical styles. The canon, cantus firmus, and ostinato devices of the previous generation of Netherlands composers are still used occasionally. Pervading imitation (Durchimitation) occurs frequently. In contrast to the traditional Netherlands style are the more chordal motets which place increased emphasis upon a clear declamation of the text. Antiphonal treatment of the voices may also be cited as a contrast to the Netherlands style.

Ostinato devices occur in two motets by Brouck. Qui rebus claris employs a pes which is an ascending scale on the soft hexachord from f to d', sounding each note twice (Ex. 1). This pes, singing the words "Vivat Maximilianus Imperator," occurs six times, with rests between each statement. Ut vigilum densa contains a more lengthy ostinato on the following text:

Austria nunc vere felix  
securaque vinet sub  
clypeo latitans  
Emiliane tuo.

Now Austria lives truly  
secure and happy beneath  
your protection, Maximilian.

This ostinato is heard four times, beginning on the pitches g', d', g', and d' (Ex. 2). The remaining voices of these two motets are written in pervading imitation.

A cantus firmus is used in Regnart's Defunctum charites (nenia for Jacobus Vaet) and Cleve's Austria Danubii (lament for Ferdinand I). In both cases, the cantus firmus intones the introit from the Mass for the Dead, "Requiem

aeternam dona ei Domine et lux perpetuat luceat ei."

Regnard's cantus firmus presents the text once only and without any repetition; Cleve repeats successive phrases of the text. There are two additional nenias in Volume V (the two settings of Quis dabit oculis by Chainee and Deiss, both for Ferdinand I); neither of these motets employs a cantus firmus.

Cleve's Austria Danubii contains, in addition to the cantus firmus, a two-voice canon at the fifth. The canon is presented four times, and the subject is a sogetto cavato based on the soft and natural hexachords (Ex. 3). Jacobus Vaet, in Antevenis virides, derives a brief melody from the vowels of the text. The melody is introduced in the altus (Ex. 4) and it becomes somewhat altered in succeeding imitation of the melody.

A classification of the motets according to the predominance of imitative or chordal style reveals a preference for imitative polyphony; twenty motets are basically imitative, eight are chordal or semi-chordal, and four cannot be assigned to either category. Such a classification would read as follows:

Basically imitative or free polyphony

Brouck. . . . .	<u>Ut vigilum densa</u> <u>Qui rebus claris</u> <u>Carole qui lato</u>
Buissons. . . . .	<u>Quid sibi vult hec</u>
Chainee . . . . .	<u>Quis dabit oculis</u>
Cleve . . . . .	<u>Austria Danubii</u>

A. de la Court. . . . .	<u>Carole</u> <u>Caesareo</u>
H. de la Court. . . . .	<u>Aurea</u> <u>dum</u> <u>rutilis</u>
Deiss . . . . .	<u>Quis</u> <u>dabit</u> <u>oculis</u>
Regnart . . . . .	<u>Defunctum</u> <u>charites</u> <u>Dic</u> <u>modo</u> <u>phebe</u> <u>Quicquid</u> <u>greca</u> <u>loquax</u> <u>Quod</u> <u>mitis</u> <u>sapiens</u> <u>Ut</u> <u>vigilum</u> <u>densa</u>
Vaet. . . . .	<u>Antevenis</u> <u>virides</u> <u>Ascendetis</u> <u>post</u> <u>filium</u> <u>Aurea</u> <u>nunc</u> <u>tandem</u> <u>Currite,</u> <u>felices</u> <u>Ferdnande</u> <u>Imperio</u> <u>Qui</u> <u>gerit</u> <u>Augusti</u>

Basically chordal or semi-chordal

H. de la Court. . . . .	<u>Caesaris</u> <u>ad</u> <u>bustum</u>
Formellis . . . . .	<u>Arma</u> <u>manusque</u>
A. Gabrieli . . . . .	<u>Deus</u> <u>misereatur</u>
Hollander . . . . .	<u>Austria</u> <u>virtutes</u> <u>Casta</u> <u>novenarum</u> <u>Nobile</u> <u>virtutem</u> <u>Vos</u> <u>mea</u> <u>magnanimi</u>
Wert. . . . .	<u>Egressus</u> <u>Jesus</u>

Non-classifiable

A. Gabrieli . . . . .	<u>Lucida</u> <u>ceu</u> <u>fulvo</u>
Guyot . . . . .	<u>Carole</u> <u>ter</u> <u>felix</u>
Prenner . . . . .	<u>Austriaci</u> <u>colles</u>
Vaet. . . . .	<u>Te</u> <u>deum</u>

The motets in Volume V also exhibit a preference for the six-voice texture; fourteen are composed for six voices. Of the remaining motets, two are for four voices, four are for five voices, three for seven voices, eight for eight voices and one is composed for twelve voices.

### Texts

Three motets in Volume V contain sacred texts: Deus misereatur by A. Gabrieli, Te deum by Vaet, and Egressus Jesus by Wert. The remaining twenty-nine have texts that were written for specific ceremonies or political dignitaries. In keeping with the flourishing humanist movement, twenty of these texts allude to classical Greek or Roman literature.

A popular device is to suggest a relationship between classical gods and the dignitary honored by the motet. The ending of Carole qui lato by Brouck (dedicated to Archduke Charles) exemplifies this practice:

Hinc tibi se mavors se  
Phebus vindicat illinc  
et geminas lauros  
imposurere tibi.

Therefore Mars [the Roman god of war] and Apollo [the god of poetry] decree that a double laurel crown be placed upon your head.

Such passages are included in eight other motets: Carole ter felix by Guyot, Quod mitis sapiens by Regnart, Arma manusque by Formellis, Aurea nunc tandem by Vaet, Antevenis virides by Vaet, Currite, felices by Vaet, Lucida ceu fulvo by A. Gabrieli, and Carole Caesareo princeps by A. de la Court.

Several texts portray a Muse (a mythological protectress of the arts) as the inspiration for the motet. For example, Vos mea magnanimi by Hollander begins with the following:

Vos mea magnanimi proceres  
quibus ampla senatus Cura  
Viennensis commissa est  
Musa salutat.

My Muse salutes you, nobles,  
to whom the important care  
of the Viennese Senate was  
entrusted.

This also occurs in Qui rebus claris by Brouck and Austria Danubii by Cleve. Most unusual are the references to the Muses in Hollander's Casta novenarum, which is a bitter attack upon current artistic taste:

Casta novenarum jacet aula  
sub acta sororum. . . .  
Vulgus amat fatuos vates  
quia noscere nescit.  
Nullus honor Musis nunc  
. . . .Plebs furit in  
musas regnat pro lege  
libido. Sunt mulae musae  
nostraque fama fames.

The holy palace is subject to the deeds of the nine sisters [the Muses]. . . . Uncouth persons like the foolish bards because of ignorance. No honor survives for the Muses. . . . The common people rage against the Muses and wanton desire rules in place of the law. The Muses are mules and our report is that they have starved.

Another reference to antiquity may be intended in the text to Vaet's Qui gerit Augusti (dedicated to Maximilian II):

Qui gerit Augusti  
diademata Caesaris  
ales applaudit sceptris  
rex generose tuis omine  
felice pansas is concutit  
alas spondet et imperio  
prospera quaeque tuo.

The bird bearing the crown of Augustus Caesar applauds your rule, noble king. In favorable omen he shakes his extended wings and he pledges great prosperity for your empire.

"The bird" may have a double meaning. It probably symbolizes the Austrian Imperial eagle and also refers to the ancient Roman practice of augery. (One of the significant branches of augery was to learn the will of the gods by auspices, the behavior of birds.) This might also apply to the "eagles of victory" mentioned in Aurea nunc tandem by Vaet.

Fate, or Fortuna, was another popular subject during the Renaissance. The first three lines of the following motet, Antevenis virides by Vaet (text written by Charles

Utenhoven, a friend of Lassus),<sup>1</sup> depict Albert V as receiving favorable decrees from fate:

Antevenis viridēs raris  
qui dotibus annos Laudibus  
et sortem quamlibet eximiam  
Bavarici Dux magni soli,  
post fata superstes.

Great Bavarian leader, excel-  
ling in rare prowess, you  
transcend the years and any  
exceptional lot with tribute  
and glory ordained by fate.

The first letters of the verses in this text form an acrostic on the name Albertus. References to fate are also found in Currite, felices by Vaet and Nobile virtutem by Hollander.

Astrology, which flourished until the era of such astronomers as Kepler and Galileo, is reflected in several texts. Arma manusque, by Formellis, contains the following passage:

Quae tua stella canit  
In signo hoc vinces.

Your star prophesies that,  
under this sign, you will  
conquer.

Caesaris ad bustum by H. de la Court and Quid sibi vult hec by Buissons also allude to astrology.

Volume V of the Thesaurus contains two settings of Quis dabit oculis, one composed by Deiss and the other by Chainee. Both versions use practically identical texts and are divided into three partes. The two motets are written in the Dorian mode on G and they both close the second pars on the dominant. Both achieve textural contrast by omitting one voice from the second pars. However, thematic materials in the two motets

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<sup>1</sup>Milton Steinhardt, Jacobus Vaet and his Motets (East Lansing: Michigan State College Press, 1951), p. 22.

are apparently not related. The Deiss version is written basically in imitative style which is occasionally interrupted by chordal passages. Chainee's setting is in pervading imitation until the close of the third pars. Homophonic passages occur briefly on the words, "Requiescat in pace. Amen."

Both of these motets were written as laments upon the death of Ferdinand I. The same text had been set by Mouton upon the death of Queen Ann of Brittany in 1514.<sup>1</sup> The first pars of the Quis dabit oculis texts paraphrases the beginning of Politian's poem, Quis dabit capiti meo, which was used by Isaac<sup>2</sup> in 1492 as a nenia for Lorenzo the Magnificent.

There are also two settings of Ut vigilum densa, composed by Regnart and Brouck. The Regnart motet was probably written first, for it refers to Maximilian as "rex" and the Brouck text calls him "caesar." Thus Regnart's work must have been written before the death of Ferdinand I (July 25, 1564) while Maximilian was King of the Romans. The motet by Brouck was probably written after that time, since Maximilian is cited as Emperor. Except for this small change, the texts are identical. Both are motets in one pars for six voices

<sup>1</sup>August W. Ambros, Geschichte der Musik, edited by Otto Kade, 3rd ed. (Leipzig: F.E.C. Leuckart, 1893), III, 50. The motet by Mouton was printed in Magnum opus continens clarissimorum Symphonistarum carmina elegantissima (Nuremberg: Montanus and Neuber, 1559), Part I, Number 12.

<sup>2</sup>Isaac's motet is printed in modern edition by Johannes Wolf, "Heinrich Isaac, Weltlicher Werke," Denkmaeler der Tonkunst in Oesterreich, Band 28 (Wien, 1907), Reprint (Graz: Akademische Druck- und Verlagsanstalt, 1959), pp. 45-48.

and both are written in pervading imitation. However, there are several important differences between the two. Regnart's motet is practically diatonic throughout and the motet by Brouck contains numerous accidentals. As has been mentioned above, one of the voices in the Brouck motet is a four-fold pes. Although a comparison of the beginning melodic materials (see Thematic Index Nos. 13 and 14) may reveal slight similarities, these are not consistent and may be coincidental.

#### Word-painting and Music Derived from the Texts

Several examples of word-painting can be found. In Regnart's Quicquid greca loquax, the word "summo" (highest) is set to an ascending melisma followed by descending movement, thus outlining a peak (Ex. 5). Vaet uses ascending scales for "cresce" (arise) in Currite, felices and "ascendetis" (ascend) in Ascendetis post filium. The bassus and tenor of Prenner's Austriaci colles sing "cadente" (falling) to a descending melisma (Ex. 6). Wert, in Egressus Jesus, imitates a shout on the word "clamavit" (he shouted) by sustained note values and the upward leap of an octave (Ex. 7). Quid sibi vult hec, by Buissons, contains an unusual device on the line "Ergo eat et redeat" (therefore go and return). The bassus depicts "go and return" by an octave scale, first ascending and then descending (Ex. 8). This word-painting is less pronounced in the remaining voices.



Vaet employs a rhythmic device in Antevenis virides. Upon the word "effugiat" (flee) the voices break into melismatic repetitions of a dotted semi-minima followed by a fusa (Ex. 9).

Musical devices are also employed which emphasize words of the text without representing them pictorially. Predominantly imitative motets sometimes stress significant words by brief chordal passages. An example of this is found in Aurea dum rutilis, by H. de la Court, on the words "clarissime Petre" (most famous Petrus). Here the words are not only stressed by the change from imitation to homophony, but the voices are also momentarily divided into two antiphonal groups. (Ex. 10. The last two measures of Ex. 16 also illustrate the use of chords to mark the text.) Emphasis may also be established by the use of long note values, such as on the word "eheu" (alas) in Regnart's Defunctum charites (Ex. 11).

### Form

Sixteen of the motets are cast in one pars, eleven in two partes, and five in three partes. Guyot's Carole ter felix is the only three-pars motet which does not reduce the number of voices for the second pars. Motets with more than one pars may be unified by the tonalities of the final cadences. Among two-pars motets, the most common practice is to end the first pars a fifth above the cadence of the second pars. Exceptions to this are two motets by Regnart, Quod

mitis sapiens and Dic modo phebe, and two by Vaet, Aurea nunc tandem and Ferdnande imperio. In these four, the first and second partes cadence on the same tone. This is also true of Vaet's three-pars motet Currite, felices. The first two partes of his Te deum cadence on A and the third pars on E. The middle pars of both settings of Quis dabit oculis (by Deiss and Chainee) closes with the dominant. Guyot, in Carole ter felix, ends the middle pars on the mediant. There are apparently no other customary devices that provide unity or variety in the motets with more than one pars. Both partes of Arma manusque by Formellis establish formal similarity by the use of triple meter in the middle of each pars. In Vaet's Ascendatis post filium both partes close with the same line of text and similar musical settings.

A rounded form is found in two of the one-pars motets by Hollander. In Nobile virtutem the first line of text is repeated at the end. Casta novenarum closes with a restatement of its second line of text. In both cases, the musical settings are also repeated, except for slight modifications at the final cadence.

The degree of sectionalization within a pars is quite varied. Motets written in imitative or free polyphony may be composed without clear formal subdivisions (for example, Regnart's Quicquid greca loquax and Dic modo phebe). Triple meter is sometimes used to distinguish a center section (vide infra, pp. 37-38). Sectionalization also results from

the antiphonal treatment of voice groups which is present in some of the motets. An example of this is the second pars of Prenner's Austriaci colles. The pars is written for six voices, and the beginning contrasts antiphonally the top four voices against the bottom four. (The altus and tenor participate in both groups.) This grouping dissolves into a full six-voice texture and then reappears at the midpoint. The pars ends with all voices again singing as one choir, thereby implying, by its texture, though not thematically, an ABAB form. In Guyot's Carole ter felix, the text of each pars is a stanza consisting of four lines. In the third pars, however, the last two lines of text and music are repeated, thus establishing, for this pars, an ABB form.

### Melody

The motets written in imitative or free polyphony are likely to contain long melodies which have smooth contours and some melismas. Disjunct and brief melodies, or those employing repeated pitches, occur most often in chordal passages, which are also likely to treat the text more syllabically.<sup>1</sup> Two motets, Carole Caesareo by A. de la Court and Aurea dum rutilis by H. de la Court, contain such recitative-like melodies without using chordal textures (Ex. 12). Leaps

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<sup>1</sup>The recitative-like melodies are common in the eight motets that are predominantly chordal, listed on page 28 above.

of an octave (Ex. 7, measure 67 of Ex. 20, and the last measure of Ex. 10) are relatively uncommon. Melodic dissonances (for example, the augmented second in measure 57 of Ex. 12) also occur rarely.

An examination of the Thematic Index (Appendix B) will reveal that many of the motets written for political purposes begin with melodies which outline triads or open fourths or fifths. Such melodies may have been intended to imitate fanfares.

Bass lines frequently fulfill a harmonic function. In two motets, Arma manusque by Formellis and Te deum by Vaet, the bass range is boldly extended downward to D and the disjunct contours illustrate the increasingly free treatment of the voice (Ex. 13 and 14). The fanfare-like and disjunct melodies recall to mind a sentence from Joannellus' preface to Volume V (vide supra, p. 22), "[The music] is suited to instruments of every kind."

#### Meter and Rhythm

The metric signs C and  $\phi$  are employed indiscriminately throughout the Joannellus publication. Triple meter is indicated by black notation or by the number three printed on the staff. It can be found in the following motets: Carole Caesareo (second pars) by A. de la Court, Aurea dum rutilis (second pars) by H. de la Court, Arma manusque (both partes) by Formellis, Deus misereatur by A. Gabrieli,

Ascendetis post filium by Vaet, and Currite, felices (all three partes) by Vaet. In this last motet, each of the first two partes exhibit the following metric scheme: duple, triple, duple, triple, and finally duple. The third pars begins in duple and ends in triple meter. In all other cases, the triple meter occurs as a contrasting middle section in a pars which begins and ends in duple meter.

The rhythmic pattern of a dotted minima followed by a semi-minima seems to be popular among the composers of political motets. In fact, practically all of the political motets use this rhythm for at least one point of imitation or else as the rhythmic basis for exchanges between antiphonal groupings. This rhythm creates a stirring effect when combined with the fanfare-like melodies mentioned above. (See, for example, Thematic Index No. 19, Carole Caesareo by A. de la Court.)

Those motets which contain declamatory settings of the texts may be expected to display syllabic writing. Dramatic effect is often heightened by setting the syllables to semi-minimas (Ex. 15). The duration of note values is often derived from the accents of the Latin text, although not as fastidiously as in some of the earlier humanistic experiments.

#### Accidentalism

Accidentals are printed inconsistently. Whereas some motets require almost no application of musica ficta, others

may need frequent alteration in order to produce harmonies or melodies which comply with the known practice of this era. Volume V of the Thesaurus contains motets which are almost completely diatonic as well as some with much accidentalism. The less diatonic motets utilize all the accidentals permissible within the hexachord system: sharps on F, C, and G and flats on B and E. Final chords are likely to be major chords and sharps are frequently used for leading tones.

Cross relations occur frequently. Example 15, measure 16, contains the cross relation of an augmented fourth, and the following measure, an augmented second. There are two augmented fourths in the first two measures of Ex. 16.

Many of the accidentals are added in order to satisfy a rising interest for contrasting major and minor chords (see Thematic Index No. 32, Hollander's Austria virtutes). In measure 3 of Ut vigilum densa by Brouck, an emphasis upon vertical sonorities creates a melodic augmented second, E-flat to F-sharp, in the altus (Thematic Index No. 13). Both of these accidentals are specified in the Joannellus edition. One of the most radical examples of chromatic progressions is found in another motet by Brouck, Carole qui lato. In a passage (Ex. 16) from this motet, chords are heard in the following succession:

C major, G major, E-flat major, D major, e minor,  
C major, F major, B-flat major, E-flat major,  
g minor, and D major.

Another interesting chain of chords can be found in Vaet's Te deum (Ex. 17):

G major, D major, C major, F major, E major,  
A major, D major, G major, F major, a minor,  
C major, d minor, A major, and G major.

In both of these examples, all of the chords are in root position.

The plagal cadence with a minor subdominant occurs with some frequency. A. de la Court, in Carole Caesareo, gives this formula a unique treatment (Ex. 18) which results in a harmonic augmented fifth (E-flat--B-natural) on beat 3 of measure 135. Other motets using this formula treat this augmented fifth as a cross relation (Ex. 19) or else avoid it by requiring a B-flat, which results in a minor triad as the final chord (Ex. 20 and 21).

### Antiphonal Effects

Exactly half (sixteen) of the motets in Volume V exhibit some degree of antiphonal writing. A common practice (Venetian antiphony) divides the voices into two or more like choirs. A second, related, style employs dissimilar choirs, usually contrasting upper voices against lower ones. Both techniques sometimes occur in the same motet.

Six of the motets for six voices contain isolated passages that contrast upper voices against the lower voices. They are Quid sibi vult hec by Buissons, Quis dabit oculis by Chainee, Austriaci colles by Prenner, Quod mitis sapiens

by Regnart, and Vaet's Ascendetis post filium and Antevenis virides.

The only polychoral motet for seven voices is Egressus Jesus by Wert. The sextus participates in both choirs, thus producing two four-voice choirs. However, Venetian style, in the strict sense, is absent, for the first choir is consistently lower in pitch than the second one. The first choir is composed of the altus, septima pars (altus secundus), sextus, and bassus; the second choir is formed by the cantus, cantus secundus, sextus, and tenor. This division prevails throughout the motet.

Volume V contains eight motets for eight voices. At least some antiphonal writing can be found in every one of these motets. In only two, Austria virtutes by Hollander and the Te deum by Vaet, does the disposition of voices remain constant throughout the motet. Both of these motets exemplify Venetian antiphony. The other six are Carole Caesareo by Guyot, Caesaris ad bustum by H. de la Court, Arma manusque by Formellis, Lucida ceu fulvo by A. Gabrieli, and Casta novenarum and Vos mea magnanimi by Hollander. Groupings in the Venetian manner are found in all of these motets, but each motet varies the actual disposition of voices.

The one remaining antiphonal motet is Deus misereatur by A. Gabrieli. Since he is the only Italian represented in Volume V (and a Venetian), one would expect to find antiphony in his motets. In the present work, he divides the twelve



voices into three four-voice choirs. Although each of the three choruses is usually harmonically complete, the choruses also represent three different pitch levels, thus, strictly speaking, the Venetian manner does not apply to this motet. The disposition of voices is also inconsistent; during a contrasting middle section, the voices are temporarily grouped into two choirs of six voices each.

The antiphonal passages in these motets require that one choir usually rests while the other is singing. When the two do sing simultaneously, there is usually no attempt to maintain the choirs as separate entities. An interesting departure from this generalization can be found in A. Gabrieli's Lucida ceu fulvo (Ex. 22). Here the second choir enters soon after the first and follows the first imitatively. A consistent eight-voice texture results, which decreases the antiphonal effect. This effect is further reduced by the highly varied disposition of voices.

The transition from one group to the other frequently introduces the second choir simultaneously with the final chord in the cadence of the first choir (Thematic Index No. 20). The entrance of the second choir after the first has completed its cadence (Thematic Index No. 19) is less common. This latter method is sometimes used to heighten dramatic effect, such as in Hollander's Casta novenarum, on the words "the muses are mules" (Ex. 15). Occasionally the two groups are knit together by one or more voices from the

second choir which anticipate the entry of the second choir by singing during the cadence formula of the first group (Ex. 23). Another practice is for one or more voices of the first choir to continue through the cadence of the first choir until the second is established (Ex. 24).

### Biographical Catalogue of Composers<sup>1</sup>

#### Jacobus de Brouck

Brouck was born in the second quarter of the sixteenth century and died c. 1590.<sup>2</sup> He came from the Lowlands and possibly received his education as a choir boy at the court of Maximilian II in Prague.<sup>3</sup> Albert Smijers printed a court register that lists a Jacob Bruck [sic] as an alto for Ferdinand I at the time of the latter's death; the document also records that he was to enter the service of Archduke

<sup>1</sup>Since the purpose of this catalogue is to reveal information which may contribute to an understanding of the Thesaurus, biographical data before 1568 is emphasized. Events later than 1568 have been summarized merely to complete a picture of the composers' lives. No effort has been made to survey systematically the composers' entire musical output.

<sup>2</sup>Hellmut Federhofer, "Niederlaendische and italienische Musiker der Grazer Hofkapelle Karls II. (1564-1590), "Denkmaeler der Tonkunst in Oesterreich, 90 (1954), xvii and iv (Table of Contents).

<sup>3</sup>Ibid., xvii.

Ferdinand.<sup>1</sup> If Brouck was actually employed by Archduke Ferdinand, it must have been for a brief period, because he was serving the Bishop of Breslau when the Bishop died in 1565. He was in the employ of Archduke Charles at Graz in 1567<sup>2</sup> and he sang alto at the imperial court in Vienna from 1573-1576.<sup>3</sup> Upon his dismissal, he returned to the Lowlands.<sup>4</sup>

The Thesaurus contains five motets by Brouck, three of which appear in Volume V. One, Carole qui lato, is dedicated to Archduke Charles of Graz. It may have been composed between 1565 (the earliest possible appearance of Brouck at Graz) and 1568, when the Thesaurus was published. The two remaining motets, Ut vigilum densa and Qui rebus claris, are dedicated to Maximilian II. Since both texts address Maximilian as Emperor, they must have been composed between 1564 and 1568.

<sup>1</sup>Albert Smijers, "Die kaiserliche Hofmusik-kapelle von 1543-1619," Studien zur Musikwissenschaft, VI (1919), 174, Hofkammer-Archiv, N. Oe. Herrschaftsakten, W. 23/1, s.d. (1564). This document is not mentioned by Federhofer, who writes that there is no evidence to show that Brouck was employed by Ferdinand I (op. cit., xvi).

<sup>2</sup>Federhofer, op. cit., p. xvi.

<sup>3</sup>Robert Eitner, Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung (Leipzig, 1899-1904), II, 204-205.

<sup>4</sup>Federhofer, op. cit., p. xvii.

Michael de Buissons (Michael Charles Desbuissons)

Buissons was born at Lille (date unknown), and died in Innsbruck between 1567 and 1570.<sup>1</sup> He sang at the imperial court from October 1, 1559, to August 31, 1564.<sup>2</sup> When Ferdinand's court was dissolved in 1564, Buissons entered the service of Archduke Ferdinand,<sup>3</sup> with whom he remained until his death.

Joannellus printed twenty-six motets by Buissons. One, Quid sibi vult hec, is found in Volume V. Buissons dedicated the motet to Archduke Charles and the text celebrates the Archduke's move to Graz, which took place in 1564 before the death of Ferdinand I (July 25).

Joannes Chainee (Chaynee)

Chainee was probably born at Liège, c. 1540<sup>4</sup> and he died at Maastricht in 1577.<sup>5</sup> He entered the boys' choir at St. Lambert in Liège in 1551 and held several posts at that cathedral until he left in 1563.<sup>6</sup> From August 1, 1563, until

<sup>1</sup>Walter Senn, Musik und Theater am Hof zu Innsbruck (Innsbruck: Oesterreichische Verlagsanstalt, 1954), p. 102.

<sup>2</sup>Smijers, op. cit., p. 143.

<sup>3</sup>Ibid., p. 174, Hofkammer-Archiv, N. Oe. Herrschafts-akten, W. 23/1, s.d. (1564).

<sup>4</sup>Federhofer and Quitin, op. cit., p. 120.

<sup>5</sup>Ibid., p. 124.

<sup>6</sup>Ibid., pp. 119-121.

August 31, 1564, Chainee sang at the imperial court in Vienna.<sup>1</sup> After Ferdinand's death, Chainee moved to Graz, becoming chapel master for Archduke Charles from 1567-1572.<sup>2</sup> José Quitin explains also that this particular position was not one commonly associated with musical duties; it was rather an ecclesiastical and administrative post similar to that of a sacristan or chaplain. Nevertheless, Chainee must have been known as a musician, for Maximilian II paid him for a mass in 1571 and the court records cite Chainee as a musician under Archduke Charles.<sup>3</sup>

Joannellus printed eleven motets by Chainee. The one in Volume V, Quis dabit oculis, is a nenia on the death of Ferdinand I and was therefore composed in the late summer of 1564.

### Joannes de Cleve

This musician was born in 1529 (possibly at Cleve), and died at Augsburg in 1582.<sup>4</sup> He sang at the imperial court for a few months in 1553 and then regularly from March 1,

<sup>1</sup>Smijers, op. cit., VI (1919), p. 143.

<sup>2</sup>Federhofer and Quitin, op. cit., p. 123.

<sup>3</sup>Smijers, op. cit., VII (1920), 127, H.Z.A.R. 1571, f. 579<sup>r</sup>.

<sup>4</sup>Edmond van der Straeten, La Musique aux Pays-bas avant le XIX<sup>e</sup> Siècle (Bruxelles: G. A. Van Trigt, 1880), V, 93 and Edmond van der Straeten, "Cleve, Johannes de," Grove's Dictionary of Music and Musicians, Vol. II, edited by Eric Blom, 5th ed. (London: Macmillan and Company, 1954) 350.

1554, until March 31, 1564. After the settlement of his account on August 31, 1564,<sup>1</sup> he went to Graz to serve Archduke Charles.<sup>2</sup> Cleve left Graz in 1576 and spent the remainder of his life in Augsburg.<sup>3</sup>

Joannellus printed five motets by Cleve. The one in Volume V, Austria Danubii, is a nenia for Ferdinand I; it was therefore composed in the summer of 1564.

### Antonio de la Court

Antonio de la Court was possibly born in Dordrecht<sup>4</sup> and he died at Prague in 1600.<sup>5</sup> In 1550 he left a singing position at St. Gudule (in Brussels) for a post at the court in Brussels.<sup>6</sup> He appeared at the Viennese imperial court as an alto from October 1, 1559, to May 31, 1568.<sup>7</sup> From 1568 until his death, Antonio de la Court worked for the courts in Innsbruck, Munich, and Prague.<sup>8</sup>

<sup>1</sup>Smijers, op. cit., VI (1919), p. 142, 152.

<sup>2</sup>Straeten, La Musique aux Pays-bas, V, 90.

<sup>3</sup>Hellmut Federhofer, "Jugendjahre und Lehrer Rogier Michaels," Archiv fuer Musikwissenschaft, X. Jahrgang, 3. Heft (1953), 226. See also Charles van den Borren, Geschiedenis van de Muziek in de Nederlanden (Amsterdam-Antwerpen: Wereldbibliotheek, 1949), I, 351.

<sup>4</sup>Senn, op. cit., p. 121.

<sup>5</sup>Smijers, op. cit., VI (1919), 147.

<sup>6</sup>Senn, loc. cit.

<sup>7</sup>Smijers, op. cit., p. 146.

<sup>8</sup>See Smijers, op. cit., VII (1920), 129; Eitner, op. cit., VI, 9; and Senn, op. cit., 121-122.

One motet by Antonio de la Court, Carole Caesareo, is found in Volume V. It is dedicated to Archduke Charles and the text praises his successful military feats, so it probably was composed after the Turkish siege of 1566. Joannellus printed no other motets by this composer.

### Heinricus de la Court

The only information about this musician which is presently available is that he sang alto at the imperial court from August 23, 1563, until his death, March 30, 1577. In 1570 he served as an instructor of the choir boys for several months.<sup>1</sup>

Eight of his motets appear in the Thesaurus, two in Volume V. The composer dedicated Caesaris ad bustum to Alfonso d'Este, Duke of Ferrara, and the text welcomes the Duke to the city of Vienna. It therefore must have been composed in the second half of 1566; Alfonso and his troops were in Vienna from August 28 to December 18 of that year to assist Maximilian II against the Turks in Hungary.<sup>2</sup> Aurea dum rutilis, dedicated to Petrus Joannellus, was probably composed especially for the Thesaurus and therefore it may have been written shortly before its publication in 1568.

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<sup>1</sup>Smijers, op. cit., VI (1919), 146.

<sup>2</sup>Romolo Quazza, "Alfonso II d'Este," Dizionario Biografico degli Italiani, Vol. II (Roma: Istituti della Enciclopedia Italiana, 1961), 339.

Michael Deiss

Fourteen motets by Deiss appear in the Thesaurus; one of these is reprinted by Abraham Schade (Schadaeus) in the Promptuarium Musicum (Strassbourg, 1611-1613). Since the motet in Volume V, Quis dabit oculis, is a nenia for Ferdinand I, Deiss may have been involved with the imperial court in the summer of 1564. No details concerning his life are available at the present.

Wilhelmus Formellis

This musician died in 1582, possibly at Prague.<sup>1</sup> Formellis was an organist for Maximilian and remained a member of his court when Maximilian became Emperor.<sup>2</sup> Formellis was employed by the imperial court from then until his death.<sup>3</sup> In 1578 Formellis petitioned for a pension after twenty-five years of loyal service, which means that he must have entered Maximilian's court in 1554.<sup>4</sup>

Five motets by Formellis appear in the Thesaurus; one of these is found in Volume V. Arma manusque is dedicated to

<sup>1</sup>Smijers, op. cit., p. 145.

<sup>2</sup>Schroeder, Aukje E., "Formellis, Guilelmus," Die Musik in Geschichte und Gegenwart, Band 4, edited by Friedrich Blume (Kassel und Basel: Baerenreiter Verlag, 1955), col. 559.

<sup>3</sup>Smijers, loc. cit.

<sup>4</sup>The petition is reprinted by Adolf Koczirz, "Exzerpte aus den Hofmusikakten des Wiener Hofkammerarchivs" Studien zur Musikwissenschaft, I (1919), 295.



Maximilian, who is named as Emperor in the text. Since the text wishes Maximilian well before going into battle, the motet was probably composed prior to the Turkish campaign of 1566.

### Andrea Gabrieli

Gabrieli was a Venetian organist who was born c. 1520 and died in 1586.<sup>1</sup> He possibly sang at St. Mark's in 1536.<sup>2</sup> In 1558 he was an organist at San Geremia in Venice.<sup>3</sup> Although Gabrieli evidently was well acquainted with the German princes, precise information on this relationship is not known. In 1562 he and Orlando di Lasso traveled with Albert V, Duke of Bavaria, to Maximilian's coronation at Frankfurt am Main. The royal party also toured Bavaria, Bohemia, and the Rhine area.<sup>4</sup> Gabrieli dedicated his Sacra Cantiones of 1565 to Albert V; he was also on friendly terms with Archduke Charles of Graz and the Fugger family in

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<sup>1</sup>Alfred Einstein, The Italian Madrigal (Princeton: Princeton University Press, 1949) II, 521, 522.

<sup>2</sup>Gustave Reese, Music in the Renaissance (New York: W. W. Norton and Company, Inc., 1959) p. 413.

<sup>3</sup>Einstein, op. cit., p. 522.

<sup>4</sup>Reese, op. cit., p. 414 and Hans F. Redlich, "Andrea Gabrieli," Grove's Dictionary of Music and Musicians, Vol. III, edited by Eric Blom, 5th ed. (London: Macmillan and Company, 1954) 53.

Augsburg.<sup>1</sup> In July of 1566 he returned to Venice to become an organist at St. Mark's and was promoted to first organist in 1584.<sup>2</sup>

This composer is represented by two motets in the Thesaurus, both of which are in Volume V. One is the sacred motet, Deus misereatur nostri, and the second one, Lucida ceu fulvo, is dedicated to Archduke Ferdinand. It is not known when these two motets were composed.

Jean Guyot (Joannes Castileti, Jean de Châtelet)

This musician was born at Châtelet, Hainault in 1512, and died at Liège in 1588.<sup>3</sup> He received his schooling at the Collège des Rêcollects in Châtelet<sup>4</sup> and then entered the University of Louvain, graduating in 1537.<sup>5</sup> In 1545 Guyot became song master at St. Paul in Liège.<sup>6</sup> He held a similar

<sup>1</sup>Einstein, loc. cit.

<sup>2</sup>Ibid.

<sup>3</sup>Eric Blom, "Guyot, Jean," Grove's Dictionary of Music and Musicians, Vol. III, edited by Eric Blom, 5th ed. (London: Macmillan and Company, 1954), 858.

<sup>4</sup>Ibid.

<sup>5</sup>Albert van der Linden, "Les 'Minerva' de Jean Guyot," Revue belge de Musicologie, III, fasc. 2 (1949), 105.

<sup>6</sup>Ibid. and Clement Lyon, "Guyot, Jean," Biographie Nationale, Tomo 8 (Bruxelles: H. Thiry, 1872), col. 567.

post at St. Lambert (also in Liège) from 1558<sup>1</sup> until July of 1563.<sup>2</sup> He may have spent some time in Rome<sup>3</sup> before arriving in Vienna to serve Ferdinand I as chapel master from September 1, 1563, to August 31, 1564.<sup>4</sup> Maximilian II gave Guyot a payment on October 14, 1564, for the purpose of his return to the Lowlands.<sup>5</sup> Whether or not Guyot actually returned at that time is unknown.<sup>6</sup>

Guyot is represented by thirteen motets in the Joannellus collection, one of which is printed in Volume V. Carole ter felix, dedicated to Archduke Charles, congratulates the Archduke for his successful military adventures. Since Charles' most outstanding military accomplishment between 1563 (when Guyot came to Austria) and 1568 was his defense of Styria against the Turks in 1566, this motet may have been composed in that year. Clement Lyon is mistaken in assuming that the motet is dedicated to Emperor Charles V

<sup>1</sup>José Quitin, "Les Maîtres de Chant de la Cathédrale St. Lambert, à Liège aux XV<sup>e</sup> et XVI<sup>e</sup> Siècles," Revue belge de Musicologie, VIII, fasc. 1 (1954), 7.

<sup>2</sup>Hellmut Federhofer and José Quitin, "Jean de Chaynee," Revue belge de Musicologie, VIII, fasc. 2-4 (1953), 122.

<sup>3</sup>Blom, loc. cit.

<sup>4</sup>Smijers, op. cit., p. 142.

<sup>5</sup>Ibid., VII, (1920), 123, H.Z.A.R. 1564, f. 319<sup>r</sup>.

<sup>6</sup>Federhofer and Quitin, op. cit., 122-123.

after the Battle of Pavia;<sup>1</sup> this battle took place in 1525 and Guyot would have been only thirteen years old at that time.

### Christian Hollander

Hollander probably was born between 1510 and 1515 in Dordrecht,<sup>2</sup> and died in 1568 or 1569 at Innsbruck.<sup>3</sup> Hollander served as a song master at St. Walpurg in Audenard from 1549 to 1557. He is listed as a singer for Ferdinand I from February 1, 1558, until August 31, 1564.<sup>4</sup> On February 11 of 1565 he was paid expenses for a trip home.<sup>5</sup> If Hollander took the trip, it must have been a brief one, for he arrived in Prague that same year and became a singer for Archduke Ferdinand,<sup>6</sup> who was Viceroy of Bohemia until moving to Innsbruck in 1567. On July 4 of 1566 he wrote to Ferdinand, reminding his patron that he had composed many songs during the past year. Hollander wrote that he was ill and needed more money; he also complained of difficulties with music publishers.<sup>7</sup> Ferdinand responded by petitioning

<sup>1</sup>Lyon, loc. cit.

<sup>2</sup>Hans Albrecht, "Hollander, Christian," Die Musik in Geschichte und Gegenwart, Band 6, edited by Friedrich Blume (Kassel und Basel: Baerenreiter Verlag, 1955), col. 640.

<sup>3</sup>Senn, op. cit., p. 114.

<sup>4</sup>Ibid., p. 113.

<sup>5</sup>Smijers, op. cit., p. 143.

<sup>6</sup>Senn, loc. cit.

<sup>7</sup>Ibid.

Maximilian II to influence publishers in Hollander's behalf.<sup>1</sup> Hollander moved with Ferdinand to Innsbruck and he planned a trip to Munich in 1568 to negotiate with publishers. Ferdinand must have held Hollander in high esteem, for the Archduke wrote another letter for him, this time addressed to Albert V of Bavaria.<sup>2</sup>

The Thesaurus contains twenty-five motets by Hollander; four of these appear in Volume V. Nobile virtutem culmen, dedicated to Maximilian II, must have been written between 1562 and 1564, since the text hails him as King Maximilian, Leader of the Bohemians. Vos mea magnanimi is a nenia written upon the death of Emperor Ferdinand; it was therefore composed in the summer of 1564. One of the remaining motets, Austria virtutes, is dedicated to the House of Austria and, at the present, it cannot be dated. Casta novenarum, a strange invective against popular artistic taste, may have been composed during Hollander's difficult times at Prague or Innsbruck.

### Georgius Prenner

Prenner was born in the early sixteenth century at Ljubljana, Yugoslavia, and died in 1590 at St. Poelten.<sup>3</sup> A

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<sup>1</sup>Ibid., 113.

<sup>2</sup>Ibid., 114.

<sup>3</sup>Hellmut Federhofer, "Prenner, Georgius," Die Musik in Geschichte und Gegenwart, Band 10, edited by Friedrich Blume (Kassel und Basel: Baerenreiter Verlag), col. 1611.

court record from Prague, January 1, 1554, reveals that Prenner was a music copyist for Maximilian II. He was holding this same position on 1560.<sup>1</sup> In 1574 he was a provost at Saint Dorothea in Vienna.<sup>2</sup> No further details concerning his life are available at the present.

Apparently Prenner achieved some renown as a composer, for seventeen of his motets are printed in the Berg and Neuber Thesaurus Musicus of 1564 and sixteen appear in the Joannellus collection. The one motet in Volume V, Austriaci colles, is dedicated to Ferdinand I. Whether or not it is a nenia cannot be determined from the text, so this motet may have been composed in 1564 or earlier.

### Jacobus Regnart

Regnart was born c. 1540 in Douai (Flanders) and died in 1599. He is listed as a tenor for Maximilian II at Prague in 1560.<sup>3</sup> In 1580 Regnart wrote that he had served for twenty-three years; therefore he must have entered Maximilian's court in 1557.<sup>4</sup> Regnart officially assumed duties at the imperial court on December 1, 1564. Emperor Rudolph II

<sup>1</sup>Hellmut Federhofer, "États de la Chapelle musicale de Charles-Quint (1528) et de Maximilien (1554)," Revue belge de Musicologie, IV, fasc. 4 (1950), 179-180, 182.

<sup>2</sup>Eitner, Quellen-Lexikon, VIII, 57.

<sup>3</sup>Hellmut Federhofer, "Regnart, Jacob," Die Musik in Geschichte und Gegenwart, Band 11, edited by Friedrich Blume (Kassel und Basel: Baerenreiter Verlag, n.d.), col. 136.

<sup>4</sup>Senn, op. cit., p. 147.

appointed him as vice-chapelmaster in 1579. Regnart moved to Innsbruck for a position at Archduke Ferdinand's court in 1582. Three years later he was promoted to chapel master and he held that post until Ferdinand's death in 1595. Regnart returned to the imperial court for the last years of his life.<sup>1</sup>

Of the twenty-seven motets printed by Joannellus, five are found in the fifth volume. Ut vigilum densa, dedicated to Maximilian II, must have been composed before 1564, for the text names Maximilian as King. Regnart dedicated Quod mitis sapiens to Joannis Trautson, who was head court marshal at the imperial court. It is known that Trautson was holding this post in 1548, 1556, 1572, and 1579.<sup>2</sup> Trautson's death can be established as probably 1589; that is the date of a nenia dedicated to him.<sup>3</sup> Quod mitis sapiens was probably written between 1562 and 1568, since Regnart would have associated with Trautson after moving to Vienna. Alfonso d'Este, Duke of Ferrara, is honored in Dic modo phebe. This motet was probably composed during Alfonso's visit to Vienna in the second half of 1566. The nenia for Jacobus Vaet, Defunctum charites vaetem, was composed in early 1567, since

<sup>1</sup>Federhofer, "Regnart, Jacob," cols. 136-137.

<sup>2</sup>Senn, op. cit., pp. 120, 140; Smijers, op. cit., 162. H.Z.A.R. 1548, f. 87<sup>v</sup>; and Adolf Sandberger, Beitraege zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso (Leipzig: Breitkopf und Haertel, 1894-1895), III, p. 307.

<sup>3</sup>See Straeten, La Musique aux Pays-bas, V, p. 114.

Vaet died on January 8 of that year.<sup>1</sup> Regnart dedicated Quicquid greca loquax to Archduke Ferdinand but it is not known when this motet was composed.

### Jacobus Vaet

Vaet was born in 1529 at Harlebeke<sup>2</sup> and died in 1567 at Vienna.<sup>3</sup> Vaet sang as a choirboy at Courtrai from 1543 until 1546.<sup>4</sup> He was probably employed by Maximilian in Prague as early as 1553.<sup>5</sup> On January 1, 1554, Vaet is listed as Maximilian's chapel master; he held that position until his death.<sup>6</sup>

Of the twenty-five motets printed in the Thesaurus, seven appear in Volume V. Three motets, Ascendetis post filium, Qui gerit Augusti, and Aurea nunc tandem, are dedicated to Maximilian II. The first two were probably composed in 1564 or earlier, for the texts refer to Maximilian as King. Aurea nunc tandem was composed for Maximilian's coronation in 1564.<sup>7</sup> Vaet dedicated Currite, felices to

<sup>1</sup>Milton Steinhardt, Jacobus Vaet and his Motets (East Lansing: Michigan State College Press, 1951), p. 11.

<sup>2</sup>According to information furnished by Dr. Milton Steinhardt.

<sup>3</sup>Steinhardt, op. cit., p. 11.

<sup>4</sup>Ibid., p. 2.

<sup>5</sup>Ibid., pp. 4-5.

<sup>6</sup>Ibid., pp. 5-12.

<sup>7</sup>Ibid., p. 21.



Maximilian's sons, Rudolph and Ernest. The text wishes the boys a pleasant journey to Spain, so the motet must have been composed in 1563. (The brothers departed in November of that year.) Ferdnande imperio, dedicated to Archduke Ferdinand, was composed in 1565.<sup>1</sup> Antevenis virides was dedicated to Duke Albert V of Bavaria, Maximilian II's brother-in-law. The text, dated August, 1566, was written by one of Lasso's friends, Charles Utenhoven.<sup>2</sup> A sacred motet, Te deum, holds the place of honor as the last motet in the Thesaurus. The date of its composition is unknown.

### Jacobus Wert

This Netherlands musician was born in 1535 and died in 1596.<sup>3</sup> Wert traveled to Italy at a young age and began his career as a choir boy for the Marquise of Padula, Maria de Cardona.<sup>4</sup> He held several posts in Italy before 1565, when he was named maestro di capella for Duke William Gonzaga of Mantua. Wert maintained this position until his death. In 1566 Wert accompanied Duke William to the Diet of Augsburg, where the new chapel master won admiration for his improvised

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<sup>1</sup>Milton Steinhardt, "Jacobus Vaet, The Complete Works," Dankmaeler der Tonkunst in Oesterreich, vol. III (Graz/Wien: Akademische Druck- und Verlagsanstalt, 1963), 208.

<sup>2</sup>Steinhardt, Jacobus Vaet and his Motets, p. 22.

<sup>3</sup>Reese, op. cit., p. 408.

<sup>4</sup>Bautier-Regnier, Anne-Marie, "Musiciens d'Outremont à la Cour de Mantoue: Jacques de Wert," Revue belge de Musicologie, IV, fasc. 1-2 (1950), 45.

counterpoint.<sup>1</sup> At Augsburg Maximilian offered Wert employment with the imperial court but Wert declined and returned to Mantua.<sup>2</sup>

The only motet by Wert which Joannellus published, Egressus Jesus, appears in Volume V. On the basis of present information it is not possible to date this sacred motet, although it may have been brought to the attention of the Hapsburg musicians by the Augsburg Diet of 1566.

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<sup>1</sup>Einstein, op. cit., II, 512.

<sup>2</sup>C. Stainer, "Wert (Vuert), Giaches (Jachet de) de," Grove's Dictionary of Music and Musicians, Vol. IX, edited by Eric Blom, 5th ed. (London: Macmillan and Company, 1954), 259.

## CHAPTER IV

### SUMMARY AND CONCLUSIONS

Petrus Joannellus was born to the Giovanelli family from Gandino. This family gained great wealth through the manufacturing and selling of textiles. During the 1560's he was collecting motets, most of which were composed by musicians in the service of Ferdinand I, his three sons, Maximilian II, Archduke Ferdinand, and Archduke Charles, or his grandson, Rudolph II.<sup>1</sup> The vast quantity of motets that he collected would indicate that he was well acquainted with the musical activities at these courts. At the time of the publication of his Thesaurus (1568) he had apparently been in the service of Maximilian II. In 1569 Joannellus was a merchant living in Vienna and his negotiations with Archduke Ferdinand suggest that he was connected with the Gandino textile industries. Certainly Joannellus must have been a man of considerable means, for he financed a publication of motets which totaled approximately 2,000 pages. He furthermore must have frequented aristocratic circles, since he dealt with the Dukes of Mantua and Bavaria (both of whom were on friendly terms with the Hapsburgs), in addition to his associations with the Hapsburg courts. No information is

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<sup>1</sup>The periods of employment are tabulated on pages 62 and 63, below.

available at present to indicate that Joannellus was either a composer or a performer. Since numerous texts have been examined which praise Joannellus and his motives for compiling the Thesaurus, the absence of such information in them leads to the opposite conclusion.

The Thesaurus which Joannellus compiled is an index to the musical tastes of the 1560's. As such, Volume V of the Thesaurus presents a wide range of musical styles and a number of composers who are practically forgotten today. Although most of the court composers were of Netherlands origin, the influence of Italian music was steadily increasing. The composers represented in Volume V reacted to the changing tastes in a variety of ways. A few of the Netherlands composers clung to the ostinato, cantus firmus, and the canonic devices of their forefathers; others blended imitative and free polyphony in a manner consistent with the Netherlandish current style; some combined their native polyphony with the rising Italian chordal and antiphonal music; and a few composers adopted the Italian style altogether. Joannellus, by printing in one volume such a variety of musical styles, testifies to the wide range of contemporary musical tastes.

TABLE I

COMPOSERS REPRESENTED IN VOLUME V AND THE  
PERIODS OF THEIR EMPLOYMENT AT  
THE HAPSBURG COURTS

	Ferdinand I; Vienna	Maximilian II; Prague, Vienna	Archduke Charles; Graz	Archduke Ferdinand; Prague, Innsbruck	Rudolph II; Prague
Brouck	1564 (?)	Before 1564 (?), 1573-1576	1567		
Buissons	1559-1564			1564- †1567/70	
Chainee	1563-1564		1567-1572		
Cleve	1553, 1554-1564		1564-1576		
A. Court	1559-1564	1564-1568		1574, 1580-1584, 1588-1590	1590-†1600
H. Court	1563-1564	1564-1576			1576-†1577
Deiss	1564 (?)				

TABLE I--Continued

	Ferdinand I; Vienna	Maximilian II; Prague, Vienna	Archduke Charles; Graz	Archduke Ferdinand; Prague, Innsbruck	Rudolph II; Prague
Formellis		1554-1576			1576-†1582
A. Gabrieli	(Not employed by the Hapsburgs)				
Guyot	1563-1564				
Hollander	1558-1564			1565- †1568/69	
Prenner		1554, 1560			
Regnart		1557-1576		1582-1595	1576-1582, 1598-1599
Vaet		1554-†1567			
Wert	(Not employed by the Hapsburgs)				

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APPENDIX A

MUSICAL EXAMPLES

Musical Examples

Ex. 1. Brouck, Qui rebus claris (Tenor), 6-11.

Vi - vat Ma - xi - mi - li - a - nus Im - pe - ra - tor.

Ex. 2. Brouck, Ut vigilum densa (Tenor), 7-16.

8 Aus-tri-a nunc ve-re fe-lix se-cu-ra-que — vi-

8 net sub-cly-pe-o la-ti-tans E-mi-li-a-ne tu-o.

Ex. 3. Cleve, Austria Danubii (Canon and Resolutio), 15-38.

Si - - cut do - mi -

Si - - cut do - mi - no

[Mi ut sol mi sol

## Ex. 3--Continued.

20 25

no pla-cu-it i-ta  
fa ut mi mi ta fa

30

i-ta fac-tum est Sit no-men do-mi-  
fa ut re mi sol re mi

35

Sit no-men do-mi-ni be-ne-dic-tum Si-cut  
mi re re mi ut mi ut]



Ex. 4. Vaet, Antevenis virides (Altus), 97-99.

so-la da-bit do-mi-trix  
[sol la fa mi sol]

Ex. 5. Regnart, Quicquid greca loquax, 31-36.

sum- - mo et sum-  
et sum- - mo et  
nan - de et sum - mo - de et sum - mo et  
- de et sum - - mo

Ex. 5--Continued.

35

- - - mo et sum - mo et -  
 sum - mo et sum - - mo  
 et sum - - - mo et sum - -  
 sum - - - mo et - sum - -  
 et sum - - -

 Ex. 6. Prenner, Austriaci colles (Bassus), 88-89;  
 (Tenor), 94-96.

- le ca-den - - - te vi -  
 so - le ca-den - - - te

Ex. 7. Wert, Egressus Jesus, 14-17.

15

cla-ma- - vit cla-ma- - vit

ma- - vit cla-ma- - - vit

cla-ma- - vit cla-ma-

cla-ma- - vit cla-ma- -

Ex. 8. Buissons, Quid sibi vult hec, 70-76.

70

Er-go e-at et re-de-at Er-go e-

Er- - go e-at Er-

Er-go e-at Er-go e- - - at et

Er-go e-at et re-de-at et re-de-

Er-go e-at et re-de-at Er-go

Er-go e-at et

Er-go e-at et

## Ex. 8--Continued.

75

at et re-de-at Er-go e-at et re--de-at

go e-at et re--de-at

re-de-at

at Er-go. e-at et re--de-at

e-at et re--de-at

re--de-at

Ex. 9. Vaet, Antevenis virides, 35-36.

Handwritten musical score for 'Antevenis virides', measures 35-36. The score is written on seven staves. The first six staves are in treble clef, and the seventh staff is in bass clef. The music is in common time (C). The lyrics are: 'at Sty-gi-asef-fu- - - gi- stes ef-fu- - gi-at Sty- stes ef-fu- ef-fu- - gi-at Sty- at ef-fu- - gi-at Sty-gi-'. The lyrics are written below the notes on each staff. There are some markings like '8' and 'Z' on the staves.

at Sty-gi-asef-fu- - - gi-  
 stes ef-fu- - gi-at Sty-  
 8 stes ef-fu-  
 8 ef-fu- - gi-at Sty-  
 8 at  
 ef-fu- - gi-at Sty-gi-

Ex. 10. H. de la Court, Caesaris ad bustum, 43-46.

— cla-ris-si-me Pe-tre cla-ris-si-me Pe- - -

— cla-ris-si-me Pe-tre Pe-tre cla-ris-si-

-os cla-ris-si-me Pe-tre Pe-

cla-ris-si-me Pe-tre cla-ris-si-me Pe-

cla-ris-si-me Pe-tre

Ex. 11. Regnart, Defunctum charites, 44-46.

45

e - - - - - heu, e - heu ul-  
 - - - - - heu e - heu  
 - - - - - heu ul- - te - ri - us  
 e - - - - - heu ul-  
 e - heu ul- - te - ri - us  
 e - heu ul- - te - ri - us  
 heu e - heu ul - te - ri -



Ex. 12. H. de la Court, Aurea dum rutilis, 56-58.

do- mus      Te di-cet dul-ci te      di-cet dul-ci te di-cet

Te di-cet dul-ci Te di-cet dul-ci      Te di-cet dul-ci Te

mus      Te di-cet dul-ci Te di-cet dul-<sup>X</sup>  
 ci (te di-cet dul-ci)      [sic]

mus      Te      di-cet dul-ci Te dicet      dul-ci Te dicet

— mus      Te di-cet dul-

Ex. 13. Formellis, Arma manusque (Bassus), 45-52.

45  
 — que — in- quit ve-ni-es- que tri-um —

50  
 phans tri- — — um- phans et tan-dem cer-nes

Ex. 14. Vaet, Te deum (Bassus), 59-67.

Te \_\_\_\_\_ per or- bem \_\_\_\_\_ ter-  
ra- - rum san-cta con-fi-te-tur Ec-cle-si-a:

The image shows a musical score for a bass voice part. It consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff contains measures 59 through 64, with a measure number '60' above the second measure. The lyrics 'Te \_\_\_\_\_ per or- bem \_\_\_\_\_ ter-' are written below the notes. The second staff contains measures 65 through 67, with a measure number '65' above the first measure. The lyrics 'ra- - rum san-cta con-fi-te-tur Ec-cle-si-a:' are written below the notes. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

Ex. 15. Hollander, Casta novenarum, 15-17.

sae sunt mulae mu-sae nos- X  
 sunt mulae mu- sae (sunt mulae mu-  
 sae sunt mulae mu-sae  
 sunt mulae mu- sae sunt mulae mu-  
 sae sunt mulae mu- sae  
 sunt mulae mu- sae sunt mulae mu-  
 sae sunt mulae mu- sae

Ex. 16. Brouck, Carole qui lato, 38-44.

no - bi - li - ta - te do - mus

do - mus Hinc ti - bi

li - ta - te do - mus Hinc

te do - mus no - bi - ta - te do -

no - bi - li - ta - te do - mus Hinc

do - mus Hinc ti - e

[C G E<sup>b</sup> D e

Ex. 16--Continued.

se Ma - vors se Phe - bus ven - di -

ti - bi se Ma - vors se Phe - bus ven - di -

mus

ti - bi se Ma - vors se Phe - bus ven - di -

C F B<sup>b</sup> E<sup>b</sup> g D

Ex. 17. Vaet, Te deum, 14-22.

15

Ti- bi omnes An-ge- li, ti- bi Cae-

Ti- bi omnes An-ge- li, ti- bi Cae- li, ti-

Ti- bi omnes An-ge- li, ti- bi Cae- - li

Ti- bi omnes An-ge- li. ti- -

[G] D C π5:11

20

- li et u-ni-ver- sae Po-te-sta- tes: Ti-

- bi Cae-li et u-ni-ver- sae Po- te-sta- tes: Ti-

- et u-ni-ver- - sae Po- te-sta- tes: Ti- bi

Cae- li et u-ni-ver- sae Po- te-sta- tes: Ti- bi

E A D G C F a C d A G C

Ex. 18. A. de la Court, Carole Caesareo, 134-137.

135 X

que de-cus-que so-li.

que de-cus-que so-li de-cus-que so-li.

spem-que de-cus-que so-li.

que de-cus-que so-li.

que de-cus-que so-li

spem-que de-cus-que so-li.

Ex. 19. Chainée, Quis dabit oculis, 183-185.

Handwritten musical score for 'Quis dabit oculis' (Chainée), measures 183-185. The score is written in G major (one sharp) and 4/4 time. It consists of seven staves. The lyrics are: 'cat in pa- - - ce. A- - - - men.' (top line), 'pa-ce. A- - - - men.' (second line), 'ce. A- - - - men.' (third line), 'ce. A- - - - men.' (fourth line), 'ce. A- - - - men.' (fifth line), 'ce. A- - - - men.' (sixth line), and 'in pa-ce. A- - - - men.' (bottom line). A handwritten 'X' is above the final measure of the first staff. The notation includes various note values, rests, and slurs.

cat in pa- - - ce. A- - - - men. X

pa-ce. A- - - - men.

ce. A- - - - men.

ce. A- - - - men.

ce. A- - - - men.

ce. A- - - - men.

in pa-ce. A- - - - men.



Ex. 20. Hollander, Casta novenarum, 66-68.

X

fa - - ma fa - - - mes.

mes nos-tra-que fa-ma fa - mes.

tra-que fa- ma fa - - - mes.

mes (nos-tra-que fa- ma - - - fa- mes).

mes. \_\_\_\_\_

tra-que fa-ma fa - - - mes.

mes nos-tra-que fa- - ma fa-mes. \_\_\_\_\_

nos-tra-que fa- ma fa - - - mes.

Ex. 21. Hollander, Austria virtutes, 58-60.

Handwritten musical score for "Austria virtutes" by Hollander, measures 58-60. The score is written on ten staves with lyrics in Latin: "tis pi-a nu-mi-na vo-tis." The music is in 4/4 time and features various melodic lines and accompaniment. A handwritten 'X' is present above the first staff in the second measure. The lyrics are distributed across the staves as follows:

Staff 1: tis pi- - a nu- mi-na vo- tis. (with handwritten 'X' above)

Staff 2: tis pi- a nu- mi-na vo- tis.

Staff 3: tis \_\_\_\_\_ vo- tis. \_\_\_\_\_

Staff 4: tis pi-a nu-mi-na vo- tis vo- tis.

Staff 5: - a nu- mi-na vo- tis nu-mi-na vo- tis.

Staff 6: tis. \_\_\_\_\_

Staff 7: tis pi- a nu-mi-na vo- tis.

Staff 8: pi- a nu- mi-na vo- tis.

Ex. 22. A. Gabrieli, Lucida ceu fulvo, 57-61.

60

In-vic-tis-si-me Prin-ceps In-vic-tis-si-me

In-vic-tis-si-me Prin- - - ceps In-vic-tis-si-me

In-vic-tis-si-me Prin-ceps In-vic-tis-si-me

In-vic-tis-si-me Prin- - ceps In-vic-tis-si-me

In-vic-tis-si-me Prin-ceps In-vic-

In-vic-tis-si-me Prin- - ceps In-vic-tis-

In-vic-tis-si-me Prin-ceps In-vic-

In-vic-tis-si-me Prin- - ceps In-vic

Ex. 23. Guyot, Carole ter felix, 51-53.

Te- que ip- se

Te- que

Te- que

Te- que

a- ni- mo cunc- - tos vin- cas \_\_\_\_\_

a- ni- mo cunc- - tos vin- cas \_\_\_\_\_

a- ni- mo cunc- - tos vin- cas \_\_\_\_\_

a- ni- mo cunc- - tos vin- cas \_\_\_\_\_

Ex. 24. Hollander, Vos mea magnanimi, 11-13.

nen-sis com-mis-sa est com-mis-sa est  
 nen-sis com-mis-sa est  
 nen-sis com-mis-sa est  
 nen-sis com-mis-sa est  
 cu-ra Vi-en-nen-  
 cu-ra Vi-en-nen-  
 cu-ra Vi-en-nen-  
 cu-ra Vi-en-nen-

APPENDIX B

THEMATIC INDEX OF THE MOTETS  
IN VOLUME V

Thematic Index of the Motets  
in Volume V

No. 1. Quis dabit oculis - Deiss - p. 406.

No. 2. Pars II - Heu nobis domine.

No. 3. Pars III - Ergo ejulate.

No. 4. Quis dabit oculis - Chainee - p. 408.

Musical score for No. 4, 'Quis dabit oculis' - Chainee - p. 408. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The music consists of four measures. The top staff features a melodic line with eighth and quarter notes, including a sharp sign in the fourth measure. The middle staff contains a bass line with quarter notes and rests. The bottom staff provides a bass line with quarter notes and rests.

No. 5. Pars II - Heu nobis domine.

Musical score for No. 5, 'Pars II - Heu nobis domine'. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The music consists of four measures. The top staff features a melodic line with quarter and eighth notes. The middle staff contains a bass line with quarter notes and rests. The bottom staff provides a bass line with quarter notes and rests.

No. 6. Pars III - Ergo ejulate.

Musical score for No. 6, 'Pars III - Ergo ejulate'. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The music consists of four measures. The top staff features a melodic line with quarter and eighth notes, including a sharp sign in the second measure. The middle staff contains a bass line with quarter notes and rests. The bottom staff provides a bass line with quarter notes and rests.



No. 7. Austria Danubii - Cleve - p. 411.

Musical score for No. 7, Austria Danubii - Cleve - p. 411. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of four measures. The first measure shows a melodic line in the upper treble staff and a bass line in the lower bass staff. The second measure continues the melody in the upper treble staff. The third measure features a melodic line in the middle treble staff and a bass line in the lower bass staff. The fourth measure concludes the piece with a melodic line in the middle treble staff and a bass line in the lower bass staff.

No. 8. Qui gerit Augusti - Vaet - p. 413.

Musical score for No. 8, Qui gerit Augusti - Vaet - p. 413. The score is written for two staves: Treble Clef (top) and Bass Clef (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of four measures. The first measure shows a melodic line in the upper treble staff and a bass line in the lower bass staff. The second measure continues the melody in the upper treble staff. The third measure features a melodic line in the upper treble staff and a bass line in the lower bass staff. The fourth measure concludes the piece with a melodic line in the upper treble staff and a bass line in the lower bass staff.

No. 9. Ascendetis post filium - Vaet - p. 415.

Musical score for No. 9, Ascendetis post filium - Vaet - p. 415. The score is written for three staves: Treble Clef (top), Treble Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of four measures. The first measure shows a melodic line in the upper treble staff and a bass line in the lower bass staff. The second measure continues the melody in the upper treble staff. The third measure features a melodic line in the middle treble staff and a bass line in the lower bass staff. The fourth measure concludes the piece with a melodic line in the middle treble staff and a bass line in the lower bass staff.

No. 10. Pars II - Quaeadmodum Deus.

Musical score for No. 10, Pars II - Quae admodum Deus. The score is written for three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of three measures. The first measure features a melodic line in the upper treble staff and a bass line in the lower treble staff. The second measure continues the melodic line with a long note and a slur. The third measure concludes the phrase with a final cadence. The bass clef staff contains a few notes, including a prominent eighth note in the first measure.

No. 11. Aurea nunc tandem - Vaet - p. 417.

Musical score for No. 11, Aurea nunc tandem - Vaet - p. 417. The score is written for three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of three measures. The first measure features a melodic line in the upper treble staff with a long note and a slur. The second measure continues the melodic line with a long note and a slur. The third measure concludes the phrase with a final cadence. The bass clef staff contains a few notes, including a prominent eighth note in the first measure.

No.12, Pars II - Nam novus invicta.

Handwritten musical score for No. 12, Pars II - Nam novus invicta. The score is written on three staves: Treble, Alto, and Bass clefs. The music is in common time (C) and features a melodic line in the treble staff and a bass line in the bass staff. The alto staff contains some notes and rests.

No. 13. Ut vigilum densa - Brouck - p. 419.

Handwritten musical score for No. 13, Ut vigilum densa - Brouck - p. 419. The score is written on three staves: Treble, Alto, and Bass clefs. The music is in common time (C) and features a melodic line in the treble staff and a bass line in the bass staff. The alto staff contains some notes and rests.

No. 14. Ut vigilum densa - Regnart - p. 420.

Handwritten musical score for No. 14, 'Ut vigilum densa' by Regnart. The score is written on three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of four measures. The top staff contains a melody of eighth and quarter notes. The middle staff contains a bass line with some rests and chords. The bottom staff contains a bass line with rests and chords.

No. 15. Nobile virtutem - Hollander - p. 421.

Handwritten musical score for No. 15, 'Nobile virtutem' by Hollander. The score is written on three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The music consists of four measures. The top staff contains a melody of eighth and quarter notes. The middle staff contains a bass line with rests and chords. The bottom staff contains a bass line with rests and chords.

No. 16. Quicquid greca loquax - Regnart - p. 424.

Handwritten musical score for No. 16, "Quicquid greca loquax" by Regnart. The score is written on three staves (treble, alto, and bass clefs) in common time. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of four measures.

No. 17. Ferdnande Imperio - Vaet - p. 425.

Handwritten musical score for No. 17, "Ferdnande Imperio" by Vaet. The score is written on three staves (treble, alto, and bass clefs) in common time. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of four measures.

No. 18. Pars II - Dux virtus Fortuna.

Handwritten musical score for No. 18, Pars II - Dux virtus Fortuna. The score consists of three staves. The top staff is in treble clef with a common time signature. The middle staff is in treble clef with a common time signature and a '3' below it. The bottom staff is in treble clef with a common time signature and an '8' below it. The music is written in a simple, handwritten style with various note values and rests.

No. 19. Garole Caesareo - A. de la Court - p. 428.

Handwritten musical score for No. 19, Garole Caesareo - A. de la Court - p. 428. The score consists of three staves. The top staff is in treble clef with a common time signature. The middle staff is in treble clef with a common time signature and a '3' below it. The bottom staff is in bass clef with a common time signature. The music is written in a simple, handwritten style with various note values and rests.

No. 20. Pars II - Carole cui caelebrem.

Handwritten musical score for No. 20, Pars II - Carole cui caelebrem. The score is written on three staves (treble, alto, and bass clefs) in a common time signature (C). The key signature is one flat (B-flat). The music consists of several measures, with some notes marked with a 'z' (likely indicating a grace note or a specific articulation). The notation is somewhat sketchy and appears to be a working draft.

No. 21. Carole qui lato - Brouck - p. 430.

Handwritten musical score for No. 21, Carole qui lato - Brouck - p. 430. The score is written on three staves (treble, alto, and bass clefs) in a common time signature (C). The key signature is one flat (B-flat). The music consists of several measures, with some notes marked with a 'z' (likely indicating a grace note or a specific articulation). The notation is somewhat sketchy and appears to be a working draft.

No. 22. Quid sibi vult hec - Buissons - p. 431.

Musical score for No. 22, "Quid sibi vult hec" by Buissons. The score is in 4/4 time and consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef with a key signature of one flat (B-flat). The music features a melody in the top staff and accompaniment in the lower staves. The piece concludes with a fermata on the final note of the top staff.

No. 23. Carole ter felix - Guyot - p. 433.

Musical score for No. 23, "Carole ter felix" by Guyot. The score is in 4/4 time and consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and fourth staves are in bass clef with a key signature of one flat (B-flat). The third staff is in bass clef with a key signature of one flat (B-flat). The music features a melody in the top staff and accompaniment in the lower staves. The piece concludes with a fermata on the final note of the top staff.



No. 24. Pars II - Marte animo cunctos.

Musical score for No. 24, Pars II - Marte animo cunctos. The score is written in four staves, with the top two staves in treble clef and the bottom two in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values and accidentals, characteristic of lute tablature. The first staff has a 'p.' marking. The second staff has an '8' marking. The third and fourth staves have 'x' and 'p.' markings.

No. 25. Pars III - Austriadum nomen.

Musical score for No. 25, Pars III - Austriadum nomen. The score is written in four staves, with the top two staves in treble clef and the bottom two in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values and accidentals, characteristic of lute tablature. The first staff has an 'x' marking. The second staff has an '8' marking. The third and fourth staves have 'x' and 'p.' markings.

No. 26. Currite, felices - Vaet - p. 435.

Musical score for No. 26, 'Currite, felices'. The score is written for three staves: Treble Clef (top), Treble Clef with an 8 (middle), and Bass Clef (bottom). The music is in common time (C). The top staff features a melodic line with a long note at the beginning. The middle staff contains a bass line with a sharp sign (#) and a fermata. The bottom staff provides a harmonic accompaniment with a long note at the beginning.

No. 27. Pars II - Quorum ut optatos.

Musical score for No. 27, 'Pars II - Quorum ut optatos'. The score is written for three staves: Treble Clef (top), Treble Clef with an 8 (middle), and Bass Clef (bottom). The music is in common time (C). The top staff features a melodic line with a long note at the beginning. The middle staff contains a bass line with a sharp sign (#) and a fermata. The bottom staff provides a harmonic accompaniment with a long note at the beginning.

No. 28. Pars III - Ergo, age cresce.

Musical score for No. 28, 'Pars III - Ergo, age cresce'. The score is written for three staves: Treble Clef (top), Treble Clef with an 8 (middle), and Bass Clef (bottom). The music is in common time (C). The top staff features a melodic line with a long note at the beginning. The middle staff contains a bass line with a sharp sign (#) and a fermata. The bottom staff provides a harmonic accompaniment with a long note at the beginning.

No. 29. Qui rebus claris - Brouck - p. 438.

Musical score for No. 29, Qui rebus claris - Brouck - p. 438. The score is in G major (one sharp) and 3/4 time. It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the middle clef (marked with an 8), and a bass line in the bass clef. The music spans four measures. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note G4. The piano accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note G3. The bass line begins with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note G2.

No. 30. Austriaci colles - Prenner - p. 439.

Musical score for No. 30, Austriaci colles - Prenner - p. 439. The score is in G major (one sharp) and 3/4 time. It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the middle clef (marked with an 8), and a bass line in the bass clef. The music spans four measures. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note G4. The piano accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note G3. The bass line begins with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note G2.

No. 31. Pars II - Vos etiam campi.

Musical score for No. 31, Pars II - Vos etiam campi. The score is in G major, 4/4 time, and consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (F major). The middle and bottom staves are piano accompaniment with treble and bass clefs respectively, and a key signature of one flat (F major). The music features a simple melody in the vocal line and a harmonic accompaniment in the piano parts.

No. 32. Austria virtutes - Hollander - p. 441.

Musical score for No. 32, Austria virtutes - Hollander - p. 441. The score is in G major, 4/4 time, and consists of six staves. The top two staves are vocal lines with treble and bass clefs and a key signature of one flat (F major). The bottom four staves are piano accompaniment with treble and bass clefs and a key signature of one flat (F major). The music features a complex melody in the vocal lines and a rich harmonic accompaniment in the piano parts.

No. 33. Caesaris ad bustum - H. de la Court - p. 442.

Musical score for No. 33, Caesaris ad bustum, by H. de la Court. The score is written for four staves in a 3/4 time signature and a key signature of one flat (B-flat). The first staff is the vocal line, and the second and third staves are the keyboard accompaniment. The fourth staff is a basso continuo line. The music consists of three measures. The first measure shows the vocal line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second measure continues with quarter notes D5, E5, and F5. The third measure concludes with a quarter note G5. The keyboard accompaniment provides harmonic support with chords and moving lines in both hands.

No. 34. Dic modo phebe - Regnart - p. 443.

Musical score for No. 34, Dic modo phebe, by Regnart. The score is written for two staves in a 3/4 time signature and a key signature of one flat (B-flat). The first staff is the vocal line, and the second staff is the keyboard accompaniment. The music consists of three measures. The first measure shows the vocal line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second measure continues with quarter notes D5, E5, and F5. The third measure concludes with a quarter note G5. The keyboard accompaniment provides harmonic support with chords and moving lines in both hands.

No. 35. Pars II - Austria Ferrariam.

Handwritten musical score for No. 35, Pars II - Austria Ferrariam. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in treble clef. The music is in 6/8 time and features a melodic line in the top staff and a bass line in the bottom staff. The middle staff contains a bass line with a 'B' time signature. The score is divided into four measures.

No. 36. Antevenis virides - Vaet - p. 445.

Handwritten musical score for No. 36, Antevenis virides - Vaet - p. 445. The score is written on four staves. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is in bass clef. The music is in 6/8 time and features a melodic line in the top staff and a bass line in the bottom staff. The second and third staves contain a bass line with a 'B' time signature. The score is divided into four measures.

No. 37. Pars II - Respice fatorum.

Handwritten musical score for No. 37, Pars II - Respice fatorum. The score is written on four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melodic line in the upper staves and a supporting bass line in the lower staves. A 'B' is written below the third staff, likely indicating a bass clef or a specific instrument. The notation includes various note values, rests, and slurs.

No. 38. Arma manusque - Formellis - p. 447.

Handwritten musical score for No. 38, Arma manusque - Formellis - p. 447. The score is written on four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melodic line in the upper staves and a supporting bass line in the lower staves. A 'B' is written below the second staff, likely indicating a bass clef or a specific instrument. The notation includes various note values, rests, and slurs.

No. 39. Pars II - Nam tua si igniferum.

Musical score for No. 39, Pars II - Nam tua si igniferum. The score is written for four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music includes various note values, rests, and dynamic markings such as *pp* and *p*.

No. 40. Quod mitis sapiens - Regnart - p. 449.

Musical score for No. 40, Quod mitis sapiens - Regnart - p. 449. The score is written for three staves, all in treble clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music includes various note values, rests, and dynamic markings such as *p*.



No. 41. Pars II - Quae sic complevit.

Musical score for No. 41, Pars II - Quae sic complevit. The score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music is written in a simple, rhythmic style with quarter and eighth notes.

No. 42. Vos mea magnanimi - Hollander - p. 451.

Musical score for No. 42, Vos mea magnanimi - Hollander - p. 451. The score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music is written in a more complex style with various note values and rests.

No. 43. Casta novenarum - Hollander - p. 452.

Musical score for No. 43, Casta novenarum by Hollander, page 452. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is common time (C). The first staff (top) contains a melodic line with a half note, a quarter note, and a quarter note with a sharp sign. The second staff contains a melodic line with a half note, a quarter note, and a quarter note with a flat sign. The third staff (bass clef) contains a melodic line with a half note, a quarter note, and a quarter note with a flat sign. The fourth staff (bass clef) contains a melodic line with a half note, a quarter note, and a quarter note with a flat sign. The score is divided into four measures by vertical bar lines.

No. 44. Lucida ceu fulvo - A. Gabrieli - p. 453.

Musical score for No. 44, Lucida ceu fulvo by A. Gabrieli, page 453. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is common time (C). The first staff (top) contains a melodic line with a half note, a quarter note, and a quarter note with a sharp sign. The second staff contains a melodic line with a half note, a quarter note, and a quarter note with a flat sign. The third staff (bass clef) contains a melodic line with a half note, a quarter note, and a quarter note with a flat sign. The fourth staff (bass clef) contains a melodic line with a half note, a quarter note, and a quarter note with a flat sign. The score is divided into four measures by vertical bar lines.

No. 45. Pars II - Ut decus Austriacae.

Musical score for No. 45, Pars II - Ut decus Austriacae. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (C). The music features a melody in the upper staves and a bass line in the lower staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano).

No. 46. Defunctum charites - Regnart - p. 455.

Musical score for No. 46, Defunctum charites - Regnart - p. 455. The score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (C). The music features a melody in the upper staves and a bass line in the lower staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano).

No. 47. Egressus Jesus - Wert - p. 456.

No. 48. Deus misereatur - A. Gabrieli - p. 457.

## No. 49. Second choir.

## No. 50. Third chorus.

Musical score for No. 50, Third chorus. The score is written for two staves in G major (one sharp) and 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in a simple, folk-like style with a few accidentals.

No. 51. Aurea dum rutilis - H. de la Court - p. 460.

Musical score for No. 51, Aurea dum rutilis. The score is written for three staves in G major (one sharp) and 4/4 time. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The music is written in a simple, folk-like style.

No. 52. Pars II - Ista subest ratio.

Musical score for No. 52, Pars II - Ista subest ratio. The score is written for three staves in G major (one sharp) and 4/4 time. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The music is written in a simple, folk-like style.

## No. 53. Te deum laudemus - Vaet - p. 463.

## No. 54. Second chorus.

No. 55. Pars II - Tu rex gloriae.

No. 56. Pars III - Te ergo.

No. 57. Pars III - Second choir.

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