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

by

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Submitted to the Department of Music and the Faculty of the Graduate School of the University of Kansas in partial fulfillment of the requirements for the degree of Master of Arts.

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May, 1964
ACKNOWLEDGEMENTS

The writer wishes to express his gratitude to those who have assisted him in the preparation of this thesis. Appreciation is particularly extended to the instructor in charge, Professor Milton Steinhardt, whose kind and careful guidance has been invaluable. Professor L. R. Lind has given advice concerning several of the Latin translations and Professor J. Neale Carman helped translate the Italian letter by Joannellus.
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TENOR

LIBER QUINTUS

& ultimus; quo varie; tum facile; talijs etiam locis honeftissimis competentles ac congruis; plane noue; nec; quatura ima; a quopiam lucem editae harmoniae copieque-quantur; veluti teloetissima quoad; in D. Ferdinandi III; (fecundis memoria) Ceferis obitum Epitaphi amemom Inuicissimi Romanorum Imperatoris Maximiliani II; & c. Serenissimorum; Principum, Ferdinandi & Caroli Fratrum; Archid: Aust: & c. ac quorum etiam altorurn Illu- striSSimorum Principum atq; heroique generoformum encomia: octo; sex; quing: quatuor vocui; a pretatissimis nostri fculpi musices; compofite; & ad omnis generis instrumenta musicam accommodata; lumento studio atq; labore Petri Ioanneli de Gandino Bergomensibus; collecta; eifque; expensis impressae.

Venetis Aput Antonii Gardanu. 1568.
CHAPTER I

INTRODUCTION

The *Novus Thesaurus Musicus*\(^1\) 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)\(^2\) 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\(^3\) 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

---

\(^1\) At least thirteen complete copies are still extant. For the locations of these copies, see *Répertoire International des Sources Musicales, Recueils Imprimés XVIᵉ—XVIIᵉ Siècles* (Muenchen-Duisburg: G. Henle Verlag, 1960), pp. 264-266. Eight incomplete copies are also listed.

\(^2\) 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.

\(^3\) 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, 1570.¹ He is also listed as one of the singers who accompanied Maximilian II to the Diet of Augsburg in 1566.² The two poems read as follows:

¹Albert 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.

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 terrebere 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.
Austriaceae domui toto qua clarior orbe
Nulla fuit, sacrum rite dicatur opus.
Festis festa, sacris sacra si cantare diebus
Fortè cupis, liber hic quàm tibi gratus erit?
Nulla dies oritur populo celebranda fidelì
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, symphonios 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 juditio pari placere,
Ac Christi bene promovere laudemque
Nosti quid cupiam: valeto 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 Mulorum igenio quae fabricata capis: I quocunque libet, fautor tibi Maximilianus, Ferdandus 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."¹ However,

¹vide 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.\(^1\) 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.\(^2\) 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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\(^2\) 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.¹

According to Antonio Tiraboschi,² 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.³

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."


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

³ Ibid., pp. 9-10. This request is recorded in the Gandino archives.
The dedication ended with the words, "From Gandino, April 12, 1603."\(^1\)

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.\(^2\) The family arms were increased again by Maximilian II's successor, Rudolph II.\(^3\)

**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

\(^1\)Emil Vogel, *Bibliothek der gedruckten weltlicher Vokalmusik Italiens (1500-1700)* (Berlin: A. Haack, 1892), I, 443.

\(^2\)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.

\(^3\)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. 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. 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 Heinricus de la Court, which is dedicated to Joannellus. Part of the text reads:

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2 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 Clien," (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, 1568.¹ 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 Senn² pub-
lished the following excerpt:

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

A collected work of newly
composed motets and songs,
which I have been compil-
ing 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.³ Apparently the proposal was not
acceptable; Joannellus later reduced his request to forty
loads for a period of ten years.⁴ 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"⁵ (because
he has waited here so long). Joannellus' requests show that
he was probably connected with the Gandino textile industry.

¹Walter Senn, Musik und Theater am Hof zu Innsbruck

²Ibid.

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

⁴Senn, loc. cit.

⁵Senn, loc. cit.
Early in 1569 Joannellus' name appears on the Munich court records as follows:¹

Den 28istn Februarij dem Petrus Joannellus so etliche gesang überschikt vererung 20 gold Cronnen 31 florin.

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 letter² 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 manifestissima e chiara a ogni sorta di virtuosi et maxime a quello che insieme col honorato intenterimento apporta utile all'anima, dalla quale ne ho fatta una opera ordinatamente parte raccolta et parte fatta componere etiam fatta stampare acciò che nella chiesa Santa Catholica si possi preualersi di essa in ogni tempo et festivitā dell'anno et desidero che la sua Eccellentia si degni di goderla come cosa che di

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

would deign to enjoy it as something continuously pleasing, it being dedicated 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 Joanneli of Bergamo, merchant, living in the city of 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 Joannelus' 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 Joannelus 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 listed Joannellus as the compiler of the Thesaurus Musicus, printed in Venice in 1564 [sic]. Johann Walter's Lexikon 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 setate usque ad praesens tempus.

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


3 According to Clement Lyon, "Jean Guyot," Biographie Nationale, tomo VIII (Bruxelles: H. Thiry, 1872) col. 582.
Franz Commer\textsuperscript{1} was one of the earliest nineteenth-century musicologists to make use of the \textit{Thesaurus}. François Fétis\textsuperscript{2} described the \textit{Thesaurus} and listed the composers represented therein. He also wrote that he possessed a copy of the \textit{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\textsuperscript{3} which linked Petrus Joannellus to the Giovanelli family of Gándino. The \textit{Thesaurus} was listed in Robert Eitner's \textit{Bibliographie}.\textsuperscript{4} Pietro Canal was familiar with Joannellus' letter to Duke William of Mantua\textsuperscript{5} and printed excerpts of it. Canal's erroneous interpretation of the last sentence of the letter reads as follows:

\begin{quote}
 \textit{che prima aveva per molti anni servito, pare in qualità di cantore, i Duchi di Bavieri, ai quali dedicò la raccolta.}\textsuperscript{6}
\end{quote}

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

\begin{enumerate}
\item Franz Commer, \textit{Collectio operum musicorum batavorum saeculi XVI} (Berlin: T. Trautwein, 1844-1858).
\item François Fétis, \textit{Biographie Universelle des Musiciens et Bibliographie générale de la musique} (Paris: Librairie de Firmin-Didot Freres, 1874), IV, II.
\item Tiraboschi, \textit{op. cit.} and Antonio Tiraboschi, \textit{La Giovanelli Famiglia de Noris} (Bergamo: Gaffuri, 1878).
\item Vide supra, pp. 14-15.
\end{enumerate}
Antonio Bertolotti\(^1\) 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\(^2\) 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\(^3\) 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.

---

\(^1\)Bertolotti, *op. cit.*


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\textsuperscript{1} [?] 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

\textsuperscript{1}Another possible translation for the adjective \textit{ricetto} is "refugee."

erroneous conclusion and repeated it in an article.\textsuperscript{1} 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 \textit{Dizionario Biografico degli Italiani}.\textsuperscript{2} 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\textsuperscript{3} 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 \textit{Musica in Mantova} for some of his facts, this misinformation probably derived from that source.

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

\begin{itemize}
  \item \textsuperscript{1}Guglielmo Barblan, "La Vita Musicale in Milano nella prima meta del cinquecento," \textit{Storia di Milano} (Milano: Fondazione Treccani degli Alfieri, 1961), IX, 859.
  \item \textsuperscript{3}Senn, \textit{loc. cit.}
  \item \textsuperscript{4}Wolfgang Boetticher, \textit{Orlando di Lasso und seine Zeit} (Kassel: Baerenreiter Verlag, 1958).
\end{itemize}
contained motets composed by Petrus Joannellus. However, the Mantuani catalog\(^1\) 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 \textit{Musik Lexikon},\(^2\) but he is omitted from \textit{Die Musik in Geschichte und Gegenwart}\(^3\) and \textit{Grove's Dictionary of Music and Musicians}.\(^4\) 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.

\begin{itemize}
\item \textit{1Joseph Mantuani, Tabulae Codicum Manu Scriptorum Vindobonensis, Codicum Musicorum} (Vienna: Adolph Holzhausen, 1897), IX, 212.
\item \textit{3Die Musik in Geschichte und Gegenwart}, edited by Friedrich Blume (Kassel und Basel: Baerenreiter Verlag).
\end{itemize}
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:¹

Liber Quintus et ultimus, quo variè, tum sacrè, tum aliis etiam locis honestissimis competentes ac congruis, plane novè, neque unquam antea, a quopiam in lucem editè harmoniè comprehenduntur, veluti selectissima quodam, in D. Ferdinandi Ill: (felicissima memoria) Cæsaris 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 generorum encomia: octo, sex, quinque, quatuor vocum, a præstantisimis nostris seculi musicis, composite, et ad omnis generis instrumenta musica accommodata; summo studio atque labore Petri Joannelli de Gandino Bergomensis, collectae, eiusque expensis impressae.

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 certain very select epitaphs on the death of the most illustrious Master, Emperor Ferdinand (in his most blessed memory), and heroic praises of the most invincible 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.

¹The 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:¹

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<td><strong>Pars III, Ergo ejulate</strong>, a6</td>
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<td><em>(to Maximilian II)</em></td>
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¹Throughout this study, the spellings of composers' names coincide with the orthography in modern musicological literature.
Christian Hollander, *Nobile virtutem*, a6  
(to Maximilian II)  

Heraldic emblem of Archduke Ferdinand.  

Jacobus Regnart, *Quicquid creta loquax*, a5  
(to Archduke Ferdinand)  

Jacobus Vaet, *Ferdandae Imperio*, a6  
*Pars II, Dux virtus Fortuna*, a6  
(to Archduke Ferdinand)  

Heraldic emblem of Archduke Charles.  

Antonio de la Court, *Carola Caesareo*, a5  
*Pars II, Carole cui celebrem*, a5  
(to Archduke Charles)  

Jacobus de Brouck, *Carole qui lato*, a6  
(to Archduke Charles)  

Michael de Buissons, *Quid sibi vult hec*, a6  
(to Archduke Charles)  

Jean Guyot, *Carole ter felix*, a8  
*Pars II, Marte animo cunctos*, a8  
*Pars III, Austriadam nomen*, a8  
(to Archduke Charles)  

Jacobus Vaet, *Currite, felices*, a6  
*Pars II, Quorum ut optatos*, a4  
*Pars III, Ergo, age cresce*, a6  
(to Rudolph and Ernest, sons of Maximilian)  

Jacobus de Brouck, *Qui rebus claris*, a6  
(to Maximilian II)  

Georgius Prenner, *Austriaci colles*, a6  
*Pars II, Vos etiam campi*, a6  
(to Ferdinand I)  

Christian Hollander, *Austria virtutes*, a8  
(to the House of Austria)  

Heinricus de la Court, *Caesaris ad bustum*, a8  
(to Alfonso d'Este, Duke of Ferrara)  

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Jacobus Vaet, Antevenis virides, a6. . . . . . . 445
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Jacobus Regnart, Quod mitis sapiens, a6. . . . . . 449
Pars II, Quae sic complevit, a6  (to Joannis Trautson)

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Christian Hollander, Casta novenarum, a8 . . . . 452

Andrea Gabrieli, Lucida ceu fulvo, a8. . . . . . . 453
Pars II, Ut decus Austriace, a8  (to Archduke Ferdinand)

Jacobus Regnart, Defunctum charitas, a7. . . . . . 455
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Jacobus Wert, Egressus Jesus, a7 . . . . . . . . . . . 456
(in Quadragesima)

Andrea Gabrieli, Deus misereatur, a12. . . . . . . 457

Heraldic emblem of Petrus Joannellus . . . . . . . 459

Heinricus de la Court, Aurea dum rutilis, a5 . . 460
Pars II, Ista subest ratio, a5  (to Petrus Joannellus)

Jacobus Vaet, Te deum laudemus, a8 . . . . . . . . 463
Pars II, Tu rex gloriae, a4
Pars III, Te ergo, 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:

\begin{verbatim}
Austria nunc vere felix
securaque vinet sub
clypeo latitans
Emiliane tuo.
\end{verbatim}

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."

Regnart'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 soggetto cavato based on the soft and natural hexachords (Ex. 3). Jacobus Vaet, in Antevis viridas, 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. . . . . . Ut vigilum densa
Qui rebus claris
Carole qui lato

Buissons. . . . . . Quid sibi vult hec

Chainee . . . . . Quis dabit oculis

Cleve . . . . . Austria Danubii
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<th>Composer</th>
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<tr>
<td>A. de la Court</td>
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<td>Deiss</td>
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<td>Regnart</td>
<td>Defunctum charites</td>
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<td></td>
<td>Dic modo phœba</td>
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<td>Quicquid greca loquax</td>
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<td>Quod mitis sapiens</td>
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<td>Ut vigilum densa</td>
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<td>Vaet</td>
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<td>Ascendetis post filium</td>
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<td>Ferdinande Imperio</td>
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<td>Qui gerit Augusti</td>
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Basically chordal or semi-chordal

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<th>Composer</th>
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<td>H. de la Court</td>
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<td>Nobile virtutem</td>
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<td>Vos mea magnanimi</td>
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<td>Wert</td>
<td>Egressus Jesus</td>
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Non-classifiable

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<th>Composer</th>
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<td>A. Gabrieli</td>
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<td>Guyot</td>
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<td>Prenner</td>
<td>Austriaci colles</td>
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<tr>
<td>Vaet</td>
<td>Te deum</td>
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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.
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 vendicat 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 Muis nunc
...Plebs furit in
musas regnat pro lege
libido. Sunt mulae musae
nostraque fama famae.
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 sur-
vives 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 omne
felice pansas is conicit
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, Antevanis virides by Vaet (text written by Charles
Utenhoven, a friend of Lassus, depicts Albert V as receiving favorable decrees from fate:

Ante ven is virides raris qui dotibus annos Laudibus et sortem quamlibet ex imiam Bavarici Dux magni soli, post fata superstes.

Great Bavarian leader, excelling 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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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. 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 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

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

A rounded form is found in two of the one-\textit{pars} motets by Hollander. In \textit{Nobile virtutem} the first line of text is repeated at the end. \textit{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 \textit{pars} is quite varied. Motets written in imitative or free polyphony may be composed without clear formal subdivisions (for example, Regnart's \textit{Quicquid greca loquax} and \textit{Dic modo phebe}). Triple meter is sometimes used to distinguish a center section (\textit{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.\(^1\) 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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\(^1\) 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 Ġ 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 durn 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 Caesareae 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 saebiens*
by Regnart, and Vaet's *Ascendetis post filium* and *Antevenis virides*.

The only polyphonic 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 cæu 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**¹

**Jacobus de Brouck**

Brouck was born in the second quarter of the sixteenth century and died c. 1590.² He came from the Lowlands and possibly received his education as a choir boy at the court of Maximilian II in Prague.³ 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

¹Since the purpose of this catalogue is to reveal information which may contribute to an understanding of the *Thesaurus*, biographical data before 1566 is emphasized. Events later than 1566 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.

²Hellmut Federhofer, "Niederländerische and italienische Musiker der Grazier Hofkapelle Karls II. (1564-1590), "Denkmäler der Tonkunst in Oesterreich, 90 (1954), xvi and iv (Table of Contents).

³Ibid., xvii.
Ferdinand. 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 and he sang alto at the imperial court in Vienna from 1573-1576. Upon his dismissal, he returned to the Lowlands.

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.

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1 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).

2 Federhofer, op. cit., p. xvi.

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

4 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. He sang at the imperial court from October 1, 1559, to August 31, 1564. When Ferdinand’s court was dissolved in 1564, Buissons entered the service of Archduke Ferdinand, 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 and he died at Maastricht in 1577. He entered the boys’ choir at St. Lambert in Liège in 1551 and held several posts at that cathedral until he left in 1563. From August 1, 1563, until

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1 Walter Senn, Musik und Theater am Hof zu Innsbruck (Innsbruck: Oesterreichische Verlagsanstalt, 1954), p. 102.
2 Smijers, op. cit., p. 143.
4 Federhofer and Quitin, op. cit., p. 120.
5 Ibid., p. 124.
6 Ibid., pp. 119-121.
August 31, 1564, Chaineé sang at the imperial court in Vienna. After Ferdinand's death, Chaineé moved to Graz, becoming chapel master for Archduke Charles from 1567-1572.

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, Chaineé must have been known as a musician, for Maximilian II paid him for a mass in 1571 and the court records cite Chaineé as a musician under Archduke Charles.

Joannellus printed eleven motets by Chaineé. 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. He sang at the imperial court for a few months in 1553 and then regularly from March 1,

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1Smijers, op. cit., VI (1919), p. 143.
2Federhofer and Quitin, op. cit., p. 123.
1554, until March 31, 1564. After the settlement of his account on August 31, 1564, he went to Graz to serve Archduke Charles. Cleve left Graz in 1576 and spent the remainder of his life in Augsburg.

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 and he died at Prague in 1600. In 1550 he left a singing position at St. Gudule (in Brussels) for a post at the court in Brussels. He appeared at the Viennese imperial court as an alto from October 1, 1559, to May 31, 1568. From 1568 until his death, Antonio de la Court worked for the courts in Innsbruck, Munich, and Prague.

1Smijers, op. cit., VI (1919), p. 142, 152.
2Straeten, La Musique aux Pays-bas, V, 90.
4Senn, op. cit., p. 121.
5Smijers, op. cit., VI (1919), 147.
6Senn, loc. cit.
7Smijers, op. cit., p. 146.
8See 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.¹

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.² 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.

¹Smijers, op. cit., VI (1919), 146.

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.\(^1\) Formellis was an organist for Maximilian and remained a member of his court when Maximilian became Emperor.\(^2\) Formellis was employed by the imperial court from then until his death.\(^3\) 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.\(^4\)

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

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\(^1\) Smijers, *op. cit.*, p. 145.


\(^3\) Smijers, *loc. cit.*

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.\(^1\) He possibly sang at St. Mark's in 1536.\(^2\) In 1558 he was an organist at San Geremia in Venice.\(^3\)

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.\(^4\) 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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\(^3\) Einstein, *op. cit.*, p. 522.

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

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. He received his schooling at the Collège des Réclects in Châtelet and then entered the University of Louvain, graduating in 1537. In 1545 Guyot became song master at St. Paul in Liège. He held a similar

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1Einstein, loc. cit.
2Ibid.
4Ibid.
5Albert van der Linden, "Les 'Minerva' de Jean Guyot," Revue belge de Musicologie, III, fasc. 2 (1949), 105.
post at St. Lambert (also in Liège) from 1558\(^1\) until July of 1563.\(^2\) He may have spent some time in Rome\(^3\) before arriving in Vienna to serve Ferdinand I as chapel master from September 1, 1563, to August 31, 1564.\(^4\) Maximilian II gave Guyot a payment on October 14, 1564, for the purpose of his return to the Lowlands.\(^5\) Whether or not Guyot actually returned at that time is unknown.\(^6\)

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.

\(^{1}\)José Quitin, "Les Maîtres de Chant de la Cathédrale St. Lambert, à Liège aux XV\(^{e}\) et XVI\(^{e}\) Siècles," Revue belge de Musicologie, VIII, fasc. 1 (1954), 7.

\(^{2}\)Hellmut Federhofer and José Quitin, "Jean de Chaynee," Revue belge de Musicologie, VIII, fasc. 2-4 (1953), 122.

\(^{3}\)Blom, loc. cit.

\(^{4}\)Smijers, op. cit., p. 142.

\(^{5}\)Ibid., VII, (1920), 123, H.Z.A.R. 1564, f. 319\(^{r}\).

\(^{6}\)Federhofer and Quitin, op. cit., 122-123.
after the Battle of Pavia, 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, and died in 1568 or 1569 at Innsbruck. 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. On February 11 of 1565 he was paid expenses for a trip home. 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, 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. Ferdinand responded by petitioning

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1 Lyon, loc. cit.
3 Senn, op. cit., p. 114.
4 Ibid., p. 113.
5 Smijers, op. cit., p. 143.
6 Senn, loc. cit.
7 Ibid.
Maximilian II to influence publishers in Hollander's behalf. 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.

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. A

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court record from Prague, January 1, 1554, reveals that Prenner was a music copyist for Maximilian II. He was holding this same position on 1560.¹ In 1574 he was a provost at Saint Dorothea in Vienna.² 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 1560.³ In 1580 Regnart wrote that he had served for twenty-three years; therefore he must have entered Maximilian's court in 1557.⁴ Regnart officially assumed duties at the imperial court on December 1, 1564. Emperor Rudolph II

¹Hellmut 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.
²Eitner, Quellen-Lexikon, VIII, 57.
⁴Senn, 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.\(^1\)

Of the twenty-seven motets printed by Joannellus, five are found in the fifth volume. \textit{Ut vigilum densa}, dedicated to Maximilian II, must have been composed before 1564, for the text names Maximilian as King. Regnart dedicated \textit{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.\(^2\) Trautson's death can be established as probably 1589; that is the date of a \textit{nienia} dedicated to him.\(^3\) \textit{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 \textit{Dic modo phebe}. This motet was probably composed during Alfonso's visit to Vienna in the second half of 1566. The \textit{nenia} for Jacobus Vaet, \textit{Defunctum charites vaetem}, was composed in early 1567, since

\(^{1}\)Federhofer, "Regnart, Jacob," cols. 136-137.


\(^{3}\)See Straeten, \textit{La Musique aux Pays-bas}, V, p. 114.
Vaat died on January 3 of that year. 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 and died in 1567 at Vienna. Vaet sang as a choirboy at Courtrai from 1543 until 1546. He was probably employed by Maximilian in Prague as early as 1553. On January 1, 1554, Vaet is listed as Maximilian's chapel master; he held that position until his death.

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. Vaet dedicated Currite, felices to

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2 According to information furnished by Dr. Milton Steinhardt.

3 Steinhardt, *op. cit.*, p. 11.


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.) *Ferdnandae imperio*, dedicated to Archduke Ferdinand, was composed in 1565. *Ante venis 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. 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. Wert traveled to Italy at a young age and began his career as a choir boy for the Marquise of Padula, Maria de Cardona. 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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2 Steinhardt, *Jacobus Vaet and his Motets*, p. 22.

3 Reese, *op. cit.*, p. 408.

counterpoint. At Augsburg Maximilian offered Wert employment with the imperial court but Wert declined and returned to Mantua.

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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1 Einstein, *op. cit.*, II, 512.

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. 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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1The 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.
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APPENDIX A

MUSICAL EXAMPLES
Musical Examples


\[ \text{Vi-vat Ma-xi-mi-li-a-nus Im-pe-ra-tor.} \]

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

\[ \text{8 Austri-a nunc vere fel-lix se-cu-ra-que vi-} \]
\[ \text{8 net sub cl-y-pe-o la-ti-tans E-mi-li-a-ne tu-o.} \]

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

\[ \text{Si-cut do-mi-no} \]
\[ \text{Si-cut do-mi-no} \]

[MI ut sol mi sol]
Ex. 3—Continued.

placuit
fa ut mi

placuit

i-ta

factum est

fa ut re

Sit no-men domi-

mi sol re mi

Sit no-men domi-ni be-

dic-tum

mi re re re mi ut

mi ut]
Ex. 4. Vaet, Anteennis virides (Altus), 97-99.

Ex. 5. Regnart, Quicquid greca loquax, 31-36.
Ex. 6. Frenner, Austriaci colles (Bassus), 88-89; (Tenor), 94-96.
Ex. 8. Buissons, Quid sibi vult hec, 70-76.

Er-go e-at et re-de-at Er-go e-
Er-go e-at Er-go e-
Er-go e-at Er-go e-
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
Ex. 8--Continued.

\[ \text{at et re-de-at} \]  
\[ \text{Ergo e-at et re-de-at} \]

\[ \text{go e-at et re-de-at} \]

\[ \text{re-de-at} \]

\[ \text{at Ergo e-at et re-de-at} \]

\[ \text{e-at et re-de-at} \]

\[ \text{re-de-at} \]
Ex. 9. Vaet, Antevenis virides, 35-36.
Ex. 10. H. de la Court, Caesaris ad bustum, 43-46.
Ex. 11. Regnart, Defunctum charites, 44-46.


Te \[\text{per orbem terr\-}\]

\[\text{r\-rum sancta confi-}\]

\[\text{te-tur Ec-cle-si-a}\]
Ex. 16. Brouck, *Carole qui lato*, 38-44.

\[\text{Do-mus} \quad \text{No-bili-ta-te} \quad \text{Do-mus} \]

\[\text{Hinc ti-bi} \quad \text{Li-ta-te} \quad \text{Do-mus} \]

\[\text{Te do-mus} \quad \text{No-bi-ta-te} \quad \text{Do-mus} \]

\[\text{No-bi-li-ta-te} \quad \text{Do-mus} \quad \text{Hinc} \]

\[\text{Do-mus} \quad \text{C} \quad \text{G} \quad \text{E}^b \quad \text{D} \quad \text{Hinc ti-} \]
Ex. 16--Continued.
Ex. 17. Vaet, Te deum, 14-22.

Tibi omnes Angeli, tibi Caeli.

Tibi omnes Angeli, tibi Caeli, tibi Caeli.

Tibi omnes Angeli, tibi Caeli.
Ex. 18. A. de la Court, *Carole Caesareo*, 134-137.

\[ \text{fama fama mes.} \]

\[ \text{mes nostraque fama fama mes.} \]

\[ \text{traque fama fama mes.} \]

\[ \text{mes (nostraque fama fama mes).} \]

\[ \text{mes.} \]

\[ \text{traque fama fama mes.} \]

\[ \text{mes nostraque fama fama mes.} \]

\[ \text{nostraque fama fama mes.} \]
Ex. 21. Hollander, Austria virtutes, 58-60.
Ex. 22. A. Gabrieli, Lucida cecu fulvo, 57-61.
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THEMATIC INDEX OF THE MOTETS
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in Volume V


No. 2. Pars II - Heu nobis domine.

No. 3. Pars III - Ergo ejulate.
No. 4. Quis dabit oculis - Chaine - p. 408.

No. 5. Pars II - Heu nobis domine.

No. 6. Pars III - Ergo ejulate.
No. 10. Pars II - Quaemadmodum Deus.

No. 12. Pars II - Nam novus invicta.

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


No. 18. Pars II - Dux virtus Fortuna.

No. 20. Pars II - Carole cui caelebrem.

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

No. 24.  Pars II - Marte animo cunctos.

No. 25.  Pars III - Austriadum nomen.

No. 27. Pars II - Quorum ut optatos.

No. 28. Pars III - Ergo, age cresce.
No. 29. *Qui rebus claris* - Brouck - p. 438.

No. 31. Pars II - Vos etiam campi.

No. 32. Austria virtutes - Hollander - p. 441.
No. 33. Caesaris ad bustum - H. de la Court - p. 442.

No. 34. Dic modo phebe - Regnart - p. 443.
No. 35. Pars II - Austria Ferrarium.

No. 37. Pars II - Respice fatorum.

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

No. 40. Quod mitis sapiens - Regnart - p. 449.
No. 41. Pars II - Quae sic complevit.
No. 43. *Casta novenarum* - Hollander - p. 452.

No. 44. *Lucida ceu fulvo* - A. Gabrieli - p. 453.
No. 45. Pars II - Ut decus Austriacae.

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


No. 49. Second choir.
No. 50. Third chorus.


No. 52. Pars II - Ista subest ratio.
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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