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w Rzeczypospolitej Obojga Narodów (1565–1773)*

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*MUSICALIA COLLEGII BRAUNSBURGENSIS
SOCIETATIS JESU*

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B-M 1 (S-Uu Vok. mus. i hs. 76 f): Anon., *Quinque prudentes virgines* [T, k. | fol. 52v]

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Zbiory muzyczne stanowiące niegdyś własność Collegium Braunsbergen-
se Societatis Jesu, przechowywane obecnie w Bibliotece Uniwersyteckiej
w Uppsali (Uppsala universitetsbibliotek), pochodzą z pierwszego etapu dzia-
łalności braniewskiej szkoły, zakończonego w roku 1626 spłądowaniem jej
siedziby przez wojska szwedzkie i zaborem tamtejszego księgozbioru. W od-
rodzonym potem i działającym jeszcze do 1780 roku w Braniewie jezuickim
kolegium, przekształconym następnie w Gymnasium Academicum, zgroma-
dzono wprawdzie na nowo okazałą bibliotekę¹, ale po latach uległa ona roz-
proszeniu i mimo poszukiwań prowadzonych w różnych polskich księżnicach
i archiwach nie udało się natrafić na ślad żadnych muzykaliów z niej pocho-
dzących². Wywieziony do Szwecji księgozbiór jest zatem jedynym material-
nym świadectwem muzycznej przeszłości braniewskiego kolegium.

Pierwsi jezuici przybyli na Warmię z Niemiec, Włoch i Niderlandów
w listopadzie 1564 roku. Ich przyjazd był efektem długoletnich starań biskupa
warmińskiego Stanisława Hozjusza, który zamierzał przy ich pomocy utwo-
rzyć seminarium diecezjalne, a także umocnić wiarę katolicką w miejscowym
społeczeństwie coraz silniej skłaniającym się ku luteranizmowi³. Jego ambicje
zbiegły się z dążeniami władz generalnych Towarzystwa Jezusowego do pod-

¹ Teresa Borawska, *Warmińskie księgozbiory historyczne – ich losy i stan obecny*, w: *Iubilaeum Warmiae et Bibliothecae. Wybrane zagadnienia dotyczące 550. rocznicy przyłączenia Warmii do Polski i 450. rocznicy istnienia Biblioteki „Hosianum”*, red. Tomasz Garwoliński, Olsztyn: Biblioteka Wyższego Seminarium Duchownego Metropolii Warmińskiej „Hosianum” 2016, s. 61.

² Kwerendy przeprowadzono m.in. w Olsztynie – w Bibliotece Wydziału Teologii Uniwersytetu Warmińsko-Mazurskiego i Wyższego Seminarium Duchownego Metropolii Warmińskiej „Hosianum”, w Bibliotece Ośrodka Badań Naukowych im. Wojciecha Kętrzyńskiego, w Bibliotece Muzeum Warmii i Mazur, w Archiwum Archidiecezji Warmińskiej.

³ Andrzej Kopiczko, *Seminarium Duchowne w Braniewie w latach 1565–1780*, w: *Cor dioecesis. 450 lat Warmińskiego Seminarium Duchownego „Hosianum” (1565–2015)*, red. Andrzej Kopiczko, Paweł Rabczyński, Olsztyn: Instytut Historii i Stosunków Międzynarodowych UWM 2015, s. 65–67; Stanisław Achremczyk, *Wkład braniewskiego „Hosianum” w kształcenie elit Rzeczypospolitej szlacheckiej*, w: *Cor dioecesis, op. cit.*, s. 123.

porządkowywania swoim wpływom kolejnych obszarów na mapie Europy. Na siedzibę przyszłego seminarium oraz planowanego przez jezuitów kolegium wybrano pofranciszkański klasztor w Braniewie, który – ze względu na swoje rozmiary oraz bibliotekę zgromadzoną przez poprzednich użytkowników – był znakomitym miejscem do zakładania nowej wspólnoty⁴. Jezuita wprowadzili się tam w styczniu 1565 roku i zaadaptowali pomieszczenia klasztorne na swoje mieszkania, konwikt dla studentów oraz sale szkolne⁵. Zaledwie trzy miesiące później 50 chłopców pobierało już nauki w nowo powstałym kolegium⁶. Była to szkoła na poziomie gimnazjalnym przeznaczona dla młodzieży świeckiej, a jej program nauczania wzorowany był początkowo na tym, który realizowano w Collegium Romanum⁷. W miarę upływu czasu wzbogacony został o kolejne przedmioty, co sprawiło, że braniewskie kolegium zaczęło stanowić pewną konkurencję dla gimnazjum elbląskiego, a nawet dla uniwersytetu królewieckiego⁸. Erygowane w sierpniu 1565 roku seminarium duchowne rozpoczęło działalność dopiero dwa lata później⁹. Kolegium i seminarium były w zasadzie bytami od siebie niezależnymi i odrębnie finansowanymi¹⁰. Miały jednak tego samego rektora¹¹, a klerycy uczęszczali także na zajęcia prowadzone dla uczniów kolegium, co miało im zapewnić zdobycie ogólnego wykształcenia na poziomie gimnazjalnym¹². W roku 1579, w efekcie starań legata papieskiego Antonia Possevina, zainaugurowano w Braniewie nauczanie w seminarium papieskim¹³. Jego zadaniem było kształcenie katolickich duchownych na potrzeby krajów objętych protestantyzmem, toteż studenci tej uczelni rekrutowali się głównie ze Skandynawii, Niemiec, Prus Książęcych, Inflant, Szkocji, Węgier i Siedmiogrodu¹⁴. Alumni obu seminariów – diecezjalnego i papieskiego – objęci byli częściowo tym samym programem nauczania i uczęszczali na wspólne zajęcia¹⁵. Działalność trzech szkół uczyniła

⁴ Jan Obląk, *O początkach kolegium jezuickiego i seminarium duchownego w Braniewie*, „Studia Warmińskie” 5 (1968), s. 6–7.

⁵ *Ibid.*, s. 8.

⁶ Achremczyk, *Wkład braniewskiego „Hosianum”*, *op. cit.*, s. 125.

⁷ Andrzej Kopiczko, *Kolegium w Braniewie (do kasaty zakonu jezuitów)*, w: *Cor dioecesis*, *op. cit.*, s. 55.

⁸ *Ibid.*, s. 55–57; Achremczyk, *Wkład braniewskiego „Hosianum”*, *op. cit.*, s. 123.

⁹ Kopiczko, *Seminarium Duchowne w Braniewie*, *op. cit.*, s. 68.

¹⁰ Kopiczko, *Kolegium w Braniewie*, *op. cit.*, s. 54.

¹¹ Obląk, *O początkach kolegium jezuickiego*, *op. cit.*, s. 18.

¹² Kopiczko, *Seminarium Duchowne w Braniewie*, *op. cit.*, s. 73.

¹³ Andrzej Kopiczko, *Seminarium Papieskie w Braniewie*, w: *Cor dioecesis*, *op. cit.*, s. 88.

¹⁴ *Ibid.*, s. 90–91.

¹⁵ *Ibid.*, s. 92.

z Braniewa liczący się w tej części Europy ośrodek edukacyjny, co zachęciło biskupa Marcina Kromera, a potem kardynała Andrzeja Batorego do snucia planów utworzenia tam uniwersytetu: z różnych przyczyn nie doczekały się one jednak realizacji¹⁶.

Muzyka była obecna w życiu braniewskiego kolegium od początku jego istnienia. Zgodnie z programem nauczania przeznaczano na lekcje muzyki jedną godzinę tygodniowo¹⁷. Znane są nazwiska dwóch nauczycieli śpiewu z początków działalności tej szkoły: Johannes Winzerera (1568–1570) i Johanna Tummelera (1570–1572)¹⁸. W zakresie śpiewu liturgicznego kształcono także studentów seminarium diecezjalnego i seminarium papieskiego¹⁹. W roku 1588 Marcin Kromer zapisał braniewskim jezuitom 1000 marek przeznaczonych na dofinansowanie dodatkowych zajęć dla seminarzystów, w tym prowadzonych w niedziele i święta półgodzinnych lekcji śpiewu, w których oprócz kleryków mieli brać obowiązkowo udział także pobierający stypendia uczniowie kolegium²⁰. Utworzona w 1582 roku bursa ubogich²¹ stała się z czasem, podobnie jak w innych jezuickich kolegiach, placówką kształcąca młodzież w zakresie śpiewu i gry na instrumentach²². Nie sposób jednak określić precyzyjnie momentu, w którym to nastąpiło²³.

Niewiele zachowało się szczegółowych informacji na temat czynnego uprawiania muzyki przez jezuickich wychowanków, ale rozproszone wzmianki i zalecenia jej dotyczące świadczą o tym, że rozbrzmiewała na co dzień zarówno w kolegium, jak i poza jego murami. Według przepisów ustanowionych dla seminarium braniewskiego w 1566 roku klerycy zobowiązani byli

¹⁶ Ludwik Piechnik, *Gimnazjum w Braniewie w XVI w. Studium o początkach szkolnictwa jezuickiego w Polsce*, „Nasza Przeszłość” 7 (1958), s. 71.

¹⁷ *Ibid.*, s. 38–40; Kopiczko, *Kolegium w Braniewie*, *op. cit.*, s. 56.

¹⁸ Jerzy Kochanowicz, *Geneza, organizacja i działalność jezuickich burs muzycznych*, Kraków: Wydawnictwo WAM, Wyższa Szkoła Filozoficzno-Pedagogiczna „Ignatianum” 2002 (*Studia i Materiały do Dziejów Jezuitów Polskich*, 7), s. 33.

¹⁹ Kopiczko, *Seminarium Duchowne w Braniewie*, *op. cit.*, s. 73; Jerzy Kochanowicz, *Edukacja muzyczna w kolegiach jezuickich Rzeczypospolitej Obojga Narodów*, w: *Universalialia et particularia. Ars et praxis Societatis Jesu in Polonia*, eds Bogna Bohdanowicz, Tomasz Jeż, Warszawa: Wydawnictwo Naukowe Sub Lupa 2018 (*Fontes Musicae in Polonia*, B/III), s. 386.

²⁰ Obłąk, *O początkach kolegium jezuickiego*, *op. cit.*, s. 22.

²¹ Piechnik, *Gimnazjum w Braniewie*, *op. cit.*, s. 64.

²² Kochanowicz, *Geneza, organizacja i działalność*, *op. cit.*, s. 7, 153–155.

²³ Jerzy Kochanowicz stwierdza wprawdzie, że przekształcenie burs ubogich w muzyczne nastąpiło we wszystkich kolegiach w latach 1609–1620 i na potwierdzenie tej tezy powołuje się na liczne dokumenty z różnych ośrodków jezuickich prowincji polskiej oraz litewskiej, ale nie przytacza żadnego świadectwa z Braniewa. *Ibid.*, s. 60–75.

do udziału w oprawie muzycznej nabożeństw w kościele parafialnym: m.in. w niedziele i większe święta mieli uczestniczyć w procesji, jutrzni, sumie i niesporach, a w dni powszednie w mniejszym składzie śpiewać w trakcie różnych nabożeństw razem z uczniami szkoły parafialnej²⁴. Zgody na wokalny udział w mszach i niedzielnych niesporach udzielił studentom braniewskim prowincjał Lorenzo Maggio²⁵. Uczestniczyli oni także jako muzycy w uroczystych procesjach, np. w wielkopiątkowej idącej z kolegium do kościoła parafialnego²⁶ czy też w przemieszczającej się w święto Bożego Ciała między czterema ołtarzami ustawionymi w różnych punktach miasta. W tym dniu, wedle jednej z relacji, dwudziestu uczniów w anielskich szatach, przy akompaniamencie muzyki wokalne i instrumentalnej przemierzało ulice Braniewa, niosąc w rękach kielichy i pateny, a spektakularny charakter tej ceremonii miał na celu także wywarcie odpowiedniego wrażenia na protestanckich mieszkańcach miasta²⁷. Jezuickie zamiłowanie do teatralizacji w najbardziej oczywisty sposób realizowało się przez wystawianie w braniewskim kolegium dramatów o tematyce religijnej lub okolicznościowej, zazwyczaj także z towarzyszeniem muzycznym²⁸.

Uczniom tej szkoły nie była obca profesjonalna twórczość wielogłosowa. Lorenzo Maggio w roku 1566 zezwolił podopiecznym braniewskich jezuitów na wykonywanie w trakcie liturgii muzyki polifonicznej zgodnej z zaleceniami soboru trydenckiego²⁹. Wiadomo, że przywilej ten został wykorzystany w następnym roku w Elblągu, kiedy to chór przywieziony z Braniewa przez rektora Filipa Widmanstadta wykonał wielogłosowe msze i niespory³⁰. Poziom umu-

²⁴ Jerzy Kochanowicz, *Przepisy dotyczące jezuickich burs muzycznych*, Kraków: Wydawnictwo WAM, Wyższa Szkoła Filozoficzno-Pedagogiczna „Ignatianum” 2002 (*Studia i Materiały do Dziejów Jezuitów Polskich*, 8), s. 25.

²⁵ Tomasz Jeż, *Kultura muzyczna jezuitów na Śląsku i ziemi kłodzkiej (1581–1776)*, Warszawa: Wydawnictwo Naukowe Sub Lupa 2013 (*Studia et Dissertationes Instituti Musicologici Universitatis Varsoviensis*, B/VIII), s. 135.

²⁶ Kochanowicz, *Edukacja muzyczna w kolegiach jezuickich*, op. cit., s. 383.

²⁷ Karl Benrath, *Die Ansiedlung der Jesuiten in Braunsberg 1565 ff.*, „Zeitschrift der Westpreussischen Geschichtsvereins” 40 (1899), s. 37. Pomysł nie był nowy, podobne procesje z udziałem przebranych za aniołów chłopców z Collegium Romanum odbywały się już wcześniej w Rzymie, zob. Thomas Frank Kennedy, *Jesuits and Music: The European Tradition 1547–1622*, dysertacja doktorska University of California, Santa Barbara 1983, s. 38.

²⁸ Piechnik, *Gimnazjum w Braniewie*, op. cit., s. 46–49; Tomasz Jeż, *The Musical Culture of Jesuits on the Baltic Sea Coast*, w: *Musica Baltica: Music-Making in Baltic Cities: Various Kinds, Places, Repertoire, Performers, Instruments*, eds Danuta Popinigis, Danuta Szlagowska, Jolanta Woźniak, Gdańsk: Akademia Muzyczna im. St. Moniuszki 2015, s. 98–99.

²⁹ Jeż, *Kultura muzyczna jezuitów*, op. cit., s. 135.

³⁰ Kochanowicz, *Geneza, organizacja i działalność*, op. cit., s. 24.

zykalnienia konwiktów był z pewnością zróżnicowany; wielu z nich wstępowało do kolegium, mając już za sobą jakieś muzyczne doświadczenia, także w zakresie gry instrumentalnej. Takich uczniów musiało być niemało, skoro Lorenzo Maggio w instrukcji przesłanej do rektora braniewskiego w roku 1570 zezwolił instrumentalistom na ćwiczenie swoich umiejętności w godzinach przeznaczonych na rekreację, nakazując jednak zachowanie odpowiedniego w tym zakresie umiaru³¹. Ograniczona w czasie możliwość grania na instrumentach przysługiwała także klerykom, którzy tę umiejętność posiadli jeszcze przed wstąpieniem do seminarium³².

Do najbardziej znanych muzyków związanych ze środowiskiem braniewskiego kolegium w pierwszym okresie jego działalności należą niewątpliwie kompozytorzy Jan Brant (1554–1602) i Szymon Berent (1585–1649), a także autor dwóch tabulatur organowych (LT-Va F15-284 i LT-Va F15-286), Jacob Apfell (zm. 1653). Urodzony w Poznaniu Jan Brant wstąpił jako szesnastolatek do nowicjatu jezuickiego w Braniewie, gdzie przez pół roku studiował retorykę, lecz dalsza jego działalność nie była już z tym miastem związana³³. Mógł jednak utrzymywać jakieś kontakty z tym środowiskiem, skoro unikatowy przekaz jego *Christus natus est nobis* (Invitatorium in festo Nativitatis) zachował się właśnie w rękopisie z biblioteki braniewskiej (B-M 3). Urodzony w Braniewie Szymon Berent z tamtejszym kolegium związany był przez dużą część swego życia, najpierw jako student, następnie profesor (1614–1617) i wreszcie prefekt bursy muzycznej (1641–1648), lecz niestety nic z jego cenionej przez współczesnych twórczości muzycznej nie dotrwało do naszych czasów³⁴. Z kolei pochodzący z Ornety Jacob Apfell w roku 1612 wstąpił do braniewskiej sodalicyj mariańskiej, a w 1624 został odnotowany jako diakon w klasztorze cysterskim w Oliwie³⁵. Nie wiadomo, jakie były koleje jego życia pomiędzy tymi datami i gdzie powstawały jego tabulatury, które zaczął sporządzać zapewne w roku 1619³⁶. W ich repertuarze można się doszukiwać pewnych inspira-

³¹ Kochanowicz, *Przepisy*, op. cit., s. 34.

³² *Ibid.*

³³ Zygmunt M. Szwejkowski, *Jan Brant (1554–1602) i jego nowo odkryta twórczość muzyczna. Z muzycznych poszukiwań w Szwecji (III)*, „Muzyka” 27/2 (1973), s. 47–51.

³⁴ Ludwik Grzebień, Jerzy Kochanowicz, *Słownik jezuitów muzyków i prefektów burs muzycznych*, Kraków: Wydawnictwo WAM, Wyższa Szkoła Filozoficzno-Pedagogiczna „Ignatianum” 2002 (*Studia i Materiały do Dziejów Jezuitów Polskich*, 9), s. 18.

³⁵ Jan Janca, *Oliwskie tabulatury organowe (ok. 1619 r.). Nowe źródła do historii muzyki w Gdańsku i na Warmii*, w: *Muzyka w Gdańsku wczoraj i dziś*, t. 2, Gdańsk: Akademia Muzyczna 1992 (*Kultura muzyczna północnych ziem Polski*, 6), s. 65.

³⁶ Różne hipotezy odnoszące się do miejsca powstania tych rękopisów sprawiały, że nazywano je najpierw tabulatarami oliwskimi (np. Janca, *Oliwskie tabulatury*, op. cit., s. 63–92),

cji braniewskich³⁷. W kontekście muzycznej działalności jezuitów z Braniewa warto też wspomnieć o Georgu Elgerze, wychowanku, a potem nauczycielu tamtejszego seminarium, który w roku 1621 opublikował w miejscowej drukarni Georga Schönfelsa zbiór jednogłosowych pieśni religijnych w języku łotewskim³⁸.

Świadectwem repertuaru, który mógł rozbrzmiewać w murach braniewskiego kolegium na przełomie XVI i XVII wieku, są muzykalia stanowiące część obszernej biblioteki Collegium Braunsbergense Societatis Jesu. Załącznikiem tej ostatniej był księgozbiór pofranciszkański, który wraz z wcielonymi do niego wcześniej prywatnymi książkami Thomasa Wernera, na mocy zarządzenia biskupa warmińskiego Stanisława Hozjusza, został w roku 1565 włączony do tworzonej właśnie księżnicy jezuickiej³⁹. Później trafiały do niej jako darowizny pozycje pochodzące zarówno ze zbiorów osób świeckich, np. bibliofila Michaela Neandra, jak też licznych duchownych, w tym biskupów warmińskich Jana Dantyszka, Stanisława Hozjusza, Andrzeja Batorego i Szymona Rudnickiego⁴⁰. Do grona donatorów należeli również wychowankowie braniewskich szkół, a jednym z nich był Jan Brant⁴¹. Zasób biblioteki powiększał się także dzięki systematycznym zakupom⁴². Oprócz księgozbioru zgromadzonego na

potem braniewskimi (np. Aleksandra Pister, „*Braunsbergo vargonų tabulatūra*“: *intavoliacijų fenomenas XVII a. rankraštys*, „Lietuvos muzikologija” 9 (2008), s. 6–41), a ostatnio braniewsko-oliwskimi (Jeż, *The Musical Culture of Jesuits on the Baltic Sea Coast*, *op. cit.*, s. 105; Marcin Szelest, *The Repertoire of the Braunsberg/Oliva Organ Tablatures and its Sources*, w: *Universalia et particularia*, *op. cit.*, s. 149–197).

³⁷ Janca, *Oliwskie tabulatury*, *op. cit.*, s. 76–77; Jeż, *The Musical Culture of Jesuits on the Baltic Sea Coast*, *op. cit.*, s. 105; Szelest, *The Repertoire*, *op. cit.*, s. 177–178.

³⁸ Współczesna edycja: Māra Grudule, Justyna Prusinowska, Mateusz Solarz (ed. facs.), *Georgius Elger (1585–1672), Geistliche catholische Gesänge... (Braunsberg 1621)*, Warszawa: Wydawnictwo Naukowe Sub Lupa 2018 (*Fontes Musicae in Polonia*, B/V).

³⁹ Franz Hipler, *Analecta Warmiensia: Studien zur Geschichte der ermländischen Archive und Bibliotheken*, Braunsberg: Verl. von Eduard Peter 1872, s. 68.

⁴⁰ Jakub Zdzisław Lichański, *The Book Collection of the Jesuit College in Braniewo. History and Description / Księgozbiór Kolegium Jezuitów w Braniewie. Dzieje i charakterystyka*, w: Józef Trypućko, *The Catalogue of the Book Collection of the Jesuit College in Braniewo Held in the University Library in Uppsala / Katalog księgozbioru Kolegium Jezuitów w Braniewie zachowanego w Bibliotece Uniwersyteckiej w Uppsali*, extended and compl. by Michał Spandowski; ed. by Michał Spandowski, Sławomir Szyller, t. / vols 1–3, Uppsala: Universitetsbibliotek, Warszawa: Biblioteka Narodowa 2007, t. 1, s. 78.

⁴¹ Trypućko, *The Catalogue*, *op. cit.*, nr. 2174, 2418, 2886.

⁴² Ludwik Grzebień, *Organizacja bibliotek jezuickich w Polsce od XVI do XVIII wieku*, „Archiwa, Biblioteki i Muzea Kościelne” 30 (1975), s. 275, Lichański, *The Book Collection*, *op. cit.*, s. 82–83.

potrzeby kolegium jezuitów dysponowali dwoma innymi, należącymi do seminarium diecezjalnego i seminarium papieskiego, stanowiącymi w dużej mierze efekt darowizn⁴³. Przez sześćdziesiąt lat istnienia braniewski księgozbiór znacząco się rozrósł i obecnie szacowany jest na ponad 2600 pozycji⁴⁴. Zrabowany przez wojska szwedzkie w 1626 roku, trafił początkowo do Sztokholmu, ale wkrótce został przekazany przez króla Gustawa II Adolfa uniwersytetowi w Uppsali, choć pojedyncze książki znalazły się także w innych bibliotekach szwedzkich⁴⁵.

Muzykalia należące do braniewskiego kolegium stanowiły relatywnie niewielką część jezuickiego księgozbioru: pięćdziesiąt wyróżnionych w niniejszym katalogu jednostek – ksiąg liturgicznych z zapisem chorałowym, druków i rękopisów z repertuarem polifonicznym oraz traktatów teoretycznych – to niespełna dwa procent znanej dziś całości. Wszystkie znajdują się obecnie w Bibliotece Uniwersyteckiej w Uppsali. Kwerendy prowadzone w Sztokholmie (Kungliga biblioteket), Västerås (Stadsbibliotek), Strängnäs (Roggebiblioteket i Domkyrkobiblioteket), Linköping (Stiftsbiblioteket) oraz w Växjö (Stadsbiblioteket) nie zaowocowały powiększeniem ich listy. Nie można oczywiście wykluczyć, że jakieś braniewskie muzykalia znajdują się jeszcze w innych, nieprzebadanych pod tym kątem bibliotekach.

Najstarszy, rękopiśmienny katalog biblioteki braniewskiej z 1570 roku, *Catalogus librorum omnium Collegij Braunsbergensis* (S-Uu U 274), uzupełniany aż do czasu szwedzkiej aneksji w 1626 roku, właściwie nie zawiera informacji na temat muzykaliów – z jednym wyjątkiem, o którym będzie dalej mowa. Przyczyny tego braku można upatrywać w tym, że druki i rękopisy z zapisem muzycznym były z reguły gromadzone poza głównym księgozbiorem – księgi liturgiczne znajdowały się w zakrystii⁴⁶, a pozostałe muzykalia były przez jezuitów przechowywane zazwyczaj w bursie muzycznej, gdzie opiekę nad nimi sprawował prefekt⁴⁷. Obecność muzycznych braniewianów w Bibliotece Uniwersyteckiej w Uppsali od ponad stu lat odnotowywana jest na kartach publikacji katalogowych. Jako pierwszy zrobił to Rafael Mitjana, hiszpański muzykolog i dyplomata, który w katalogu druków muzycznych

⁴³ Hipler, *Analecta Warmiensia*, op. cit., s. 77–80.

⁴⁴ Lichański, *The Book Collection*, op. cit., s. 77.

⁴⁵ *Ibid.*, s. 92.

⁴⁶ Księgi pochodzące z zakrystii braniewskiego kościoła, pominięte w jezuickim katalogu, zostały wyszczególnione w sporządzonym przez Szwedów spisie bibliotecznego łupu jako „Sacrissimae Libri”, S-Uu U 274, s. 11–12.

⁴⁷ Grzebień, *Organizacja bibliotek jezuickich*, op. cit., s. 260–261.

z tej biblioteki uwzględniał umieszczone na nich inskrypcje proveniencyjne⁴⁸. Cztery dekady później jego niedokończone dzieło uzupełnił o dwa kolejne tomy szwedzki bibliotekarz i muzykolog Åke Davidsson, który braniewskie pochodzenie przypisał także kilku drukom nieopatrzoną odpowiednią inskrypcją własnościową⁴⁹. Tenże autor w swoim późniejszym katalogu traktatów teoretyczno-muzycznych przechowywanych w szwedzkich bibliotekach zrezygnował jednak z podawania informacji proveniencyjnych⁵⁰. Zatrudniony na uniwersytecie w Uppsali polski slawista Józef Trypućko przez lata badał zasoby tamtejszej biblioteki w celu wyodrębnienia braniewianów i sporządzenia ich osobnego katalogu. Po jego śmierci w roku 1983 nieopublikowany materiał przejęli, uzupełnili i opracowali bibliotekarze i badacze działający w Polsce: Michał Spandowski, Sławomir Szyller, Jakub Z. Lichański. W efekcie powstało monumentalne, trzypięciotomowe dzieło⁵¹, uwzględniające także muzykalia, chociaż nie wszystkie z tych, które wyszczególnili w swoich publikacjach Rafael Mitjana i Åke Davidsson. Polscy autorzy uzupełnili za to listę braniewskiego zasobu o kilka ksiąg liturgicznych z zapisem nutowym (B-L 7, B-L 8, B-L 9). Żaden z wymienionych katalogów nie zawiera informacji na temat rękopisów muzycznych. Próbę ich uwzględnienia podjął Jan Olof Rudén w swoim zestawieniu tabulatur ze zbiorów szwedzkich, gdzie przypisał braniewskie pochodzenie dwóm manuskryptom z Biblioteki Uniwersyteckiej w Uppsali – lutniowemu (Vok. mus. i hs. 87) i organowemu (Vok. mus. i hs. 89)⁵². Jego hipotezy na temat proveniencji obu źródeł trudne są jednak do utrzymania: wspomniane tabulatury nie mają inskrypcji własnościowych, a rodzaj papieru i repertuaru raczej wyklucza ich związki z Braniewem. Jedyne samodzielne rękopisy wokalne stanowiący niegdyś własność Collegium Braunsbergense

⁴⁸ Rafael Mitjana, *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la Bibliothèque de l'Université Royale d'Upsala*, t. 1: *Musique religieuse I*, Uppsala: Almqvist & Wiksell 1911.

⁴⁹ Åke Davidsson, *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la Bibliothèque de l'Université Royale d'Upsala*, t. 2: *Musique religieuse II. Musique profane. Musique dramatique. Musique instrumentale. Additions au tome 1*; t. 3: *Recueils de musique religieuse et profane*, Uppsala: s.n. 1951.

⁵⁰ Åke Davidsson, *Catalogue critique et descriptif des ouvrages théoriques sur la musique imprimés au XVIe et XVIIe siècles conservés dans les bibliothèques suédoises*, Uppsala: Uppsala univ. 1953.

⁵¹ Trypućko, *The Catalogue*, op. cit.

⁵² Jan Olof Rudén, *Music in Tablature: A Thematic Index with Source Descriptions of Music in Tablature Notation in Sweden*, Stockholm: Svensk musikhistoriskt arkiv 1981, s. 46, 80. W przypadku tabulatury lutniowej autor uwzględnił dwie możliwości jej pochodzenia: Braniewo lub Francja.

(B-M 1) został uwzględniony przez autorów *Census-Catalogue*⁵³. W żadnym z dotychczasowych katalogów nie wspomniano natomiast o manuskryptach dołączonych do druków (B-M 2 i B-M 3), choć pierwszy z nich był już od lat przedmiotem muzykologicznych badań⁵⁴.

Podstawowe kryterium przynależności danej pozycji do biblioteki niegdysiejszego kolegium jezuickiego stanowi obecność inskrypcji własnościowej, najczęściej w postaci „Collegii Braunsbergensis Societatis Jesu”, umieszczonej na karcie tytułowej jedynego w danej oprawie lub pierwszego ze współoprawnych druków albo też na pierwszej karcie rękopisu. Inskrypcja odnosi się wprawdzie do księgozbioru stanowiącego własność kolegium, wykorzystywanego jednak zapewne nie tylko przez jego uczniów i nauczycieli, ale też przez społeczność wszystkich braniewskich szkół jezuickich, m.in. w miejscowym kościele. Nieporuszany w dotychczasowych badaniach problem kręgu użytkowników tej biblioteki wydaje się istotny m.in. w kontekście wiedzy o muzycznej aktywności miejscowych alumnów, którzy ze względu na relatywnie niewielki zasób seminaryjnego księgozbioru, przypuszczalnie korzystali także z książek i muzykaliów należących do kolegium⁵⁵.

Można z dużym prawdopodobieństwem przyjąć, że w bibliotece tej znajdowały się również pozycje pozbawione inskrypcji własnościowej. Na potencjalną braniewską proveniencję mogłyby zatem wskazywać rodzaje opraw i zastosowanego jako karty przybyszowe papieru. Do typowych opraw braniewskich należą te z tłoczeniami w postaci monogramu „IHS” połączonego z przedstawieniem atrybutów Męki Pańskiej⁵⁶. Z kolei jednym z częściściej pojawiających się znaków wodnych jest ryba w kole, zazwyczaj z dodanymi wewnątrz niego literami „CG”. Tego typu filigran pochodzi przypuszczalnie z papierni gdańskich⁵⁷. Przesłanką pozwalającą na przypisanie danej pozycji

⁵³ Charles Hamm, Herbert Kellmann (eds), *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, vol. 3: P–U, Neuhausen – Stuttgart: American Institute of Musicology 1984 (*Renaissance Manuscript Studies*, 1), s. 263.

⁵⁴ Zob. wykaz literatury w opisie B-M 3.

⁵⁵ Jedynym drukiem muzycznym opatrzonym inskrypcją „Alumnatus Pontificij Brunsbergen[is]” jest edycja mszy Pierre’a Bonhomme’a (B-P 2). Ta publikacja, podobnie jak osiem innych książek pochodzących z biblioteki braniewskiego seminarium papieskiego, została odnotowana w: Trypućko, *The Catalogue, op. cit.*, nr 1301 oraz 1161, 1289, 1362, 1488, 1496, 1643, 2667, 3097.

⁵⁶ Jakub Z. Lichański, *Oprawy książek ze zbiorów Biblioteki Collegium Societatis Jesu w Braniewie. Wstęp do badań*, „Rocznik Biblioteki Narodowej” 37/38 (2006), s. 222–223.

⁵⁷ Jadwiga Siniarska-Czaplicka, *Filigrany papierni położonych na obszarze Rzeczypospolitej Polskiej od początku XVI do połowy XVIII wieku*, Wrocław: Zakład Narodowy im. Ossolińskich 1969, nr 1204–1207. Litera „CG” interpretowane bywają jako *Civitas Gedanensis* lub *Cartusia*

braniewskiego pochodzenia może być także obecność tej ostatniej w katalogu z epoki. Do takich przypadków należą antyfonarze: jeden wydany w Krakowie w 1600 roku (B-L 1) i dwa opublikowane w Antwerpii w 1611 roku (B-L 2, B-L 3) oraz wydany tamże graduał z roku 1607 (B-L 5) – wszystkie przypisane do zbiorów Collegium Braunsbergense przez Åkego Davidssona⁵⁸, zapewne na podstawie katalogu sporządzonego przez Szwedów po zaborze braniewskiego księgozbioru⁵⁹. Cechy sugerujące powiązanie konkretnej jednostki z jezuickim księgozbiorem mogą być też mniej oczywiste. Przykładem jest edycja *Applausus musicalis* Severina Möllera z 1615 roku (B-P 17), pochodząca z braniewskiej oficyny Georga Schönfelsa i zachowana w jednym niekompletnym egzemplarzu w Bibliotece Uniwersyteckiej w Uppsali, który zdaniem Barbary Przybyszewskiej-Jarmińskiej mógł trafić tam razem z innymi książkami z biblioteki kolegium braniewskiego⁶⁰. W niniejszym katalogu do książek o potencjalnej braniewskiej proveniencji dołączono wydany w Bazylei w 1553 roku traktat Gregoriusa Fabera *Musices practicae erotematum* (B-T 2). Argumentem za takim jego pochodzeniem są charakterystyczne skreślenia na karcie tytułowej, przypominające te znane z należących do kolegium druków z utworami Leonharda Pämingera (B-P 18) i Teodora Riccia (B-P 21), co wskazywać może na podobny krąg użytkowników wszystkich tych pozycji. Egzemplarz braniewski nie byłby zresztą jedynym funkcjonującym w kręgach jezuickich w tej części Europy, bo w roku 1594 dzieło Fabera wymienione zostało wśród kilku publikacji muzycznych będących w posiadaniu nowo otwartego krakowskiego *domus probationis* i w podobnym czasie znalazło się także w katalogu biblioteki kolegium poznańskiego⁶¹.

Na zbiór muzyczny Collegium Braunsbergense składają się księgi liturgiczne z zapisem chorału gregoriańskiego, druki i rękopisy z sakralnym repertuarem polifonicznym oraz pojedyncze traktaty teoretyczne. Repertuar gregoriański ze względu na obecność w codziennej liturgii miał najbardziej uniwersalne znaczenie, musieli być z nim zaznajomieni w mniejszym lub większym stopniu wszyscy braniewscy uczniowie i alumni. W miejscowym zbiorze

Gedanensis, zob. Józef Dąbrowski, Jadwiga Siniarska-Czaplicka, *Rękodzieło papiernicze*, Warszawa: Wydawnictwo Czasopism i Książek Technicznych Sigma NOT 1991, s. 269.

⁵⁸ Åke Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit., nr. 269, 270, 271.

⁵⁹ S-Uu U 274.

⁶⁰ Barbara Przybyszewska-Jarmińska, „*Applausus musicalis*” (Braniewo 1615) Severina Möllera. O szczątkowo zachowanym jedynym znanym zbiorze małogłosowych koncertów kościelnych wydanych w Rzeczypospolitej, „*Muzyka*” 57/3 (2012), s. 26.

⁶¹ Kochanowicz, *Geneza, organizacja i działalność*, op. cit., s. 159, 160.

przeważały naturalnie edycje potrydenckie, wiele z nich wydanych zostało już po roku 1600. Znalazły się tam księgi z chorałem używanym na zachodzie Europy (np. antologia *Compendium cantionum ecclesiasticarum* skompilowana przez Johanna Holthusiusa i wydana w Augsburgu w roku 1567, B-L 4), jak też inne, związane z polską tradycją liturgiczną (np. zbiór *Passio Domini Nostri Jesu Christi* wydany przez Andrzeja Piotrkowczyka w Krakowie w roku 1609 „per universas Regni Poloniae provincias usum”, B-L 10) lub nawet z tradycją warmińską (np. wydane w nieznanym miejscu *Lamentationes Jeremiae... iuxta tonum Ecclesiae Varmiensis* z roku 1616, B-L 6). Dwie pozycje zawdzięczała biblioteka biskupowi Marcinowi Kromerowi. On sam podarował opracowane przez siebie *Missale Varmiense* wydane w krakowskiej Oficynie Łazarzowej w roku 1587, a po jego śmierci trafił do kolegium z jego zbiorów przedtrydencki mszał, opublikowany w Wenecji w roku 1537 (B-L 7).

Krąg potencjalnych wykonawców repertuaru polifonicznego ograniczał się z pewnością do uczniów i studentów o bardziej profesjonalnym niż przeciętne przygotowaniu muzycznym. Niemal wszystkie braniewskie druki z muzyką wielogłosową pochodzą z drugiej połowy XVI wieku, jedynie dwa – *Missae Pierre'a Bonhomme'a* (B-P 2) i *Applausus musicalis* Severina Möllera (B-P 17) – z początków następnego stulecia⁶². Na tej podstawie można przypuszczać, że wczesnobarokowy repertuar utrzymany w manierze *seconda pratica* nie miał w tym środowisku zastosowania. Najbardziej jednolita pod względem miejsca i czasu wydania grupa edycji składa się z siedemnastu ksiąg chórowych zawierających msze, litanie i magnifikaty kompozytorów francuskich opublikowane w paryskiej oficynie Adriana Le Roy i Roberta Ballarda w latach 1557–1559. Zostały one oprawione jako dwa klocki: pierwszy składa się z siedmiu druków z roku 1557 (Uvmtr 699: B-P 1, B-P 32, B-P 31, B-P 10, B-P 13, B-P 15, B-P 12), drugi – z dziesięciu edycji z lat 1558 i 1559 (Uvmtr 724: B-P 6, B-P 14, B-P 16, B-P 23, B-P 9, B-P 3, B-P 5, B-P 34, B-P 33, B-P 4). Zawartość obu sygnatur odpowiada dokładnie zawartości dwóch zestawów ksiąg chórowych opisanych w inwentarzu z epoki pochodzącym ze zbiorów Preussische Staatsbibliothek, a przechowywanym obecnie w Bibliotece Jagiellońskiej jako dodatek do klocka druków z 1557 roku⁶³. Kolejność współprawnych edycji w „berlińskim” i braniewskim zestawie jest wprawdzie różna, a ponadto w braniewskim zastąpiono dwie pozycje z 1558 roku ich drugimi wydaniem z roku

⁶² Oba druki wiązać można z biblioteką kolegium warunkowo: pierwszy był własnością braniewskiego seminarium papieskiego, drugi nie ma żadnej inskrypcji własnościowej.

⁶³ Paweł Gancarczyk, *Muzyka wobec rewolucji druku. Przemiany w kulturze muzycznej XVI wieku*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika 2011, s. 96–100.

1559, ale zbieżność ich składu nie może być przypadkowa. Szesnastowieczne klocki z muzyką polifoniczną, o ile nie stanowiły zbioru kolejnych tomów o tym samym tytule, były zazwyczaj niepowtarzalne pod względem zawartości. Należy dodać, że współoprawny komplet dziesięciu edycji z oficyny Adriana Le Roy i Roberta Ballarda z lat 1558 i 1559 znalazł się również w zbiorach watykańskiej Cappella Giulia⁶⁴. Taki sam zestaw był niegdyś także własnością biblioteki wawelskiej⁶⁵. Wynikałoby z tego, że paryscy wydawcy lub dystrybutorzy ich publikacji oferowali sprzedaż opisywanych druków w określonych pakietach, być może ustalając dla nich cenę niższą od kosztu sprzedawanych pojedynczo tytułów, co mogło skłaniać nabywców do kupna całych zestawów. Oba komplety, zawierające w sumie siedemnaście edycji, trafiły do braniewskiego kolegium w roku 1567 jako dar dziekana kapituły warmińskiej, Eggerta Kempena. Nie wiadomo, w jakich okolicznościach fromborski kanonik wszedł w ich posiadanie, ale zapewne z jego inicjatywy zostały elegancko oprawione już po sprowadzeniu w nadbałtyckie strony⁶⁶.

Innym współoprawnym zestawem druków z braniewskiej biblioteki, na którym zachowały się nazwiska wcześniejszych właścicieli, jest klocek zawierający sześć tomów *Evangelia dominicorum et festorum* wydanych w norymberskiej oficynie Johanna Berga i Ulricha Neubera w latach 1555–1556 (B-P 25, B-P 26, B-P 27, B-P 28, B-P 29, B-P 30). Z inskrypcji umieszczonej na końcu księgi discantu wynika, że zestaw ten w roku 1564 został подарowany przez Albrechta von Drebbena⁶⁷ Jakubowi Kostce, synowi Jana, wójta malborskiego, a w posiadaniu rodziny Kostków był co najmniej do 17 maja 1565, na co wskazuje umieszczony na tej samej karcie dopisek Jana z cytatem psalmowym (Ps 36, 25: „non vidi iustum derelictum”). Nie wiadomo, kiedy zbiór muzycznych opracowań ewangelii trafił do Braniewa. W bibliotece kolegium należał do sporej grupy druków muzycznych pochodzących z oficyn protestanckich. Jezuici nie wahali się włączać do swojego księgozbioru innowierczych edycji, ale z reguły dopiero po odpowiednim ich przystosowaniu. Nazwiska luterańskich drukarzy i miast, w których działali, czasami nazwiska kompozytorów, jak też wszelkie inne teksty, niewłaściwe z punktu widzenia katolickiej dok-

⁶⁴ Jeffrey J. Dean, *The Repertory of the Cappella Giulia in 1560s*, „Journal of the American Musicological Society” 41/3 (1988), s. 473.

⁶⁵ Adolf Chybiński, *Zbiory muzyczne na Wawelu*, „Przegląd Muzyczny” 3/2 (1910), s. 4–5; Marta Pielech, *Do repertuaru kapel wawelskich. Starodruki muzyczne zachowane w archiwum Katedry Wawelskiej*, „Muzyka” 46/2 (2001), s. 86–91.

⁶⁶ Na lokalny warsztat introligatorski wskazują obecne w obu tomach karty przybyszowe ze znakiem wodnym w postaci herbu Gdańska.

⁶⁷ Drebbenn to zapewne wieś Dreбно, obecnie Drewno w powiecie żnińskim.

tryny lub uznane za szkodliwe dla moralności, podlegały na ogół starannemu zatarciu przez zakonnego cenzora⁶⁸. Jego działania były zgodne z instrukcją wydaną braniewskiemu rektorowi w roku 1570 przez Lorenza Maggia, który zakazywał klerykom śpiewania frywolnych i heretyckich utworów, a za czuwanie nad prawomyślnością dostępnego w kolegium repertuaru oraz za jego przechowywanie czynił odpowiedzialnym miejscowego prefekta⁶⁹. Odpowiednio spreparowane druki najwyraźniej uważane były za przydatne, zawierały bowiem utwory z tekstami o przeznaczeniu liturgicznym, stosowanymi zarówno przez luteranów, jak i katolików. Nieliczne teksty niezgodne z doktryną katolicką przerabiano tak, aby mogły sprostać jej wymogom. Wobec sprawnego funkcjonowania mechanizmów cenzorskich nie dziwi nawet to, że braniewscy jezuici chętnie sprowadzali książki z luterskiego Królewca⁷⁰. Nie wydaje się jednak, aby pochodzące z tamtejszej oficyny Georga Osterbergera trzy druki z lat 1579–1580 zawierające msze, magnifikaty i motety Teodora Riccia (B-P 20, B-P 21, B-P 22) znalazły się w Braniewie jako efekt takiego zakupu: współoprawne z tomem *Sacrae cantiones* tegoż kompozytora, wydanym w roku 1576 w Norymberdze przez Katharinę Gerlach (B-P 19), tworzą zwartą kolekcję jego dzieł, zestawioną raczej poza środowiskiem jezuickim, w którym nazwisko włoskiego muzyka zasługiwało jedynie na zatarcie⁷¹. Innymi kompozytorami skazanymi przez braniewskich cenzorów na symboliczną banicję przez staranne wykreślenie ich nazwisk z autorskich druków byli Gallus Dressler i Leonhard Päminger. Ten pierwszy reprezentowany był w bibliotece kolegium zbiorami magnifikatów opublikowanych w Magdeburgu przez Wolfganga Kirchnera w roku 1571 (B-P 8) oraz motetów z norymberskiej oficyny Kathariny Gerlach z roku 1576 (B-P 7), a drugi – motetami wydanymi w 1573 roku w Norymberdze przez Theodora Gerlacha (B-P 18)⁷².

Poza nielicznymi opisanymi wcześniej przypadkami, pochodzenie muzykaliów znajdujących się w zbiorach braniewskich trudne jest do jednoznacz-

⁶⁸ Zob. Agnieszka Leszczyńska, *Recepcja XVI-wiecznych protestanckich druków muzycznych w Braniewskim Kolegium Jezuickim*, w: *Muzyka wobec tradycji. Idee – dzieło – recepcja*, red. Szymon Paczkowski, Warszawa: Instytut Muzykologii UW 2004; Christian Thomas Leitmeir, *Beyond the Denominational Paradigm. The Motet as Confessional(izing) Practice in the Later Sixteenth Century*, w: *Mapping the Motet in the Post-Tridentine Era*, eds Esperanza Rodríguez-García, Daniele V. Filippi, Abingdon, Oxon, New York, NY: Routledge 2019.

⁶⁹ Kochanowicz, *Przepisy*, *op. cit.*, s. 34.

⁷⁰ Grzebień, *Organizacja bibliotek jezuickich*, *op. cit.*, s. 275.

⁷¹ Szczegóły dotyczące jezuickich ingerencji znajdują się w uwagach do poszczególnych notek katalogowych.

⁷² Jak wyżej.

nej identyfikacji, choć można w tej sprawie wysnuwać pewne hipotezy. Edycja *Preces speciales* Jacoba de Kerle (B-P 11), opublikowana w roku 1562 w weneckiej oficynie Antonia Gardana na potrzeby soboru trydenckiego, mogła trafić do zbiorów kolegium za sprawą Stanisława Hozjusza, który był jednym z adresatów dedykacji w niej umieszczonej. Rękopis zawierający propria mszalne (B-M 1) przypuszczalnie był dziełem jakiegoś kleryka braniewskiego wywodzącego się ze Śląska⁷³. Manuskrypt z psalmami nieszpornymi (B-M 2) mógł zostać przepisany z włoskiego źródła lub sporządzony przez osobę pochodzącą z Italii, na co wskazywałaby obecność włoskiego przyimka rodzajnikowego w tytułach niektórych utworów (np. *Confitebor del 4*). Rękopis z motetami (B-M 3) był opatrzony niegdyś imieniem i nazwiskiem kopisty (B, k. 9v), ale zostało ono skutecznie zatarte. We wszystkich trzech źródłach utwory zapisane są z reguły bez nazwiska kompozytora i tylko w nielicznych przypadkach udało się ustalić autorstwo. Wśród nich na szczególną uwagę zasługują kompozycje Thomasa Stoltzera (B-M 1/18) i Heinricha Fincka (B-M 1/19 oraz B-M 1/71), znane do niedawna tylko z rękopisów z Bardejowa (H-Bn Bártfa 20 i H-Bn Bártfa 22), zachowanych niekompletnie, odpowiednio w postaci dwóch i jednego głosu. Braniewskie źródło, w którym brakuje tylko basu, dostarcza więc pełniejszych wersji tych utworów. Jedynymi kompozycjami rękopiśmiennymi w zbiorach kolegium opatrzonymi nazwiskami twórców są dwa unikatowe, niestety niekompletnie zachowane utwory: wspomniany już wcześniej *Christus natus est nobis* Jana Branta (B-M 3/6) oraz *Tribulationes cordis mei* Giovanniego Battisty Coccioli (B-M 3/7). Kopista wyróżnił w ten sposób kompozytorów zapewne najlepiej rozpoznawalnych w środowisku braniewskich jezuitów: pierwszy odbywał u nich nowicjat w 1587 roku⁷⁴, drugi służył w 1606 roku jako muzyk na dworze biskupa warmińskiego Szymona Rudnickiego⁷⁵.

Pojedyncze traktaty teoretyczno-muzyczne w zbiorach braniewskich nie stanowią wyraźnie wyodrębnionej grupy – zarówno opatrzony jezuicką inskrypcją własnościową, wydany w Lipsku w 1517 roku *Hortulus musices*

⁷³ Agnieszka Leszczyńska, *Polyphonic Mass Propers from the Braunsberg Jesuit Collegium and their Local Context*, w: *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance*, eds David J. Burn, Stefan Gasch, Turnhout: Brepols 2011, s. 378.

⁷⁴ Szweykowski, *Jan Brant (1554–1602)*, *op. cit.*, s. 47.

⁷⁵ Irena Bienkowska, „Wstęp”, w: *ead.* (ed.), *Giovanni Battista Cocciola: Dzieła zebrane*, Warszawa: Bel Studio 2004, s. 12, 43; Barbara Przybyszewska-Jarmińska, *Music in Poland under Bishops' Patronage at the Turn of the 17th Century*, w: *Italian Music in Central-Eastern Europe. Around Mikołaj Zieleński's «Offertoria» and «Communiones» (1611)*, eds Tomasz Jeż, Barbara Przybyszewska-Jarmińska, Marina Toffetti, Venezia: Edizioni Fondazione Levi 2015, s. 19.

practicae Udalricusa Burchardiego (B-T 1), jak i hipotetycznie przypisany do biblioteki kolegium, opublikowany w Bazylei w roku 1553 *Musices practicae erotematum* Gregoriusa Fabera (B-T 2), zostały opracowane z książkami o niemuzycznej tematyce. Oba traktaty mają podręcznikowy charakter. Pierwszy stanowi wprowadzenie w podstawowe zagadnienia związane z muzyką chorałową, w drugim oprócz elementarnych zasad muzyki przedstawione zostały także rozważania na temat menzury i *musica ficta*.

Dostępny dzisiaj w Bibliotece Uniwersyteckiej w Uppsali zbiór braniewskich muzykaliów nie odpowiada w pełni temu, który stanowił własność kolegium w pierwszym okresie jego działalności. W papierach pozostałych po tej szkole znalazły się wzmianki na temat kilku niezachowanych do dzisiaj druków i rękopisów muzycznych. Rzucają one ciekawe światło na kwestię obecności muzyki w tym środowisku. We wspomnianym już wcześniej rękopiśmieniowym katalogu biblioteki braniewskiej sporządzanym od roku 1570, w dziale „Poetae” znalazł się zadziwiająco szczegółowo opisany druk muzyczny: „*Harmoniae Poëticae Pauli Hofheimeri quatuor partes in 8^o: Infima, Suprema, media et alta*”⁷⁶. Edycja ta zawiera kompozycje Paula Hofhaimera do tekstów ód Horacego, jak też do słów własnych, wydane przez Johannes Petreiusa w Norymberdze w roku 1539⁷⁷. Jest to jedyny potwierdzony przypadek obecności muzyki świeckiej w zbiorach kolegium. Nie wiadomo, czy druk ten należał do szkolnego księgozbioru, czy do jakiegoś ucznia – tytuł katalogu wskazuje na to, że zawierał on wykaz książek znajdujących się zarówno w bibliotece, jak i w prywatnych sypialniach⁷⁸. Jak już wcześniej zostało powiedziane, wychowankowie braniewscy przekazywali czasami swoją własność na potrzeby społeczności szkolnej, czego śladem są inskrypcje proweniencyjne na niektórych pozycjach z biblioteki kolegium⁷⁹. Innym świadectwem takich donacji, istotnym w kontekście kultury muzycznej, jest notka zachowana w *Annales Congregationis B. M. Virginis in Collegio Braunsbergensi* z 26 czerwca 1590 roku informująca o darach, których dokonali na rzecz sodalicy mariańskiej jej członkowie: Andreas Nackel ofiarował *Cantiones impressas Orlandi 5 vocum*, zaś Jacobus Lichtenstein *Scriptas partes 6 vocum*⁸⁰. Tej drugiej donacji nie da się utożsamić z jedynym zachowanym wśród braniewianów rękopisem

⁷⁶ S-Uu U 274, k. 44.

⁷⁷ RISM A/I: H 6246 = RISM B/I: 1539²⁶.

⁷⁸ *Catalogus librorum omnium Collegij Braunsbergensis qui in Januarij initio 1570 tam in bibliotheca quam in cubiculis fratrum erant*.

⁷⁹ Dotyczy to m.in. książek należących niegdyś do Jana Branta, por. przypis 41.

⁸⁰ Kochanowicz, *Geneza, organizacja i działalność*, op. cit., s. 52; S-Uu H 170, k. 11v.

sześciogłosowym (B-M 3), który został nie później niż w roku 1581 połączony z edycjami utworów Teodora Riccia, na co wskazuje data wytłoczona na oprawach partesów. Druk z pięciogłosowymi motetami Orlanda di Lasso też nie zachował się w pozostałościach biblioteki kolegium. Co ciekawe, nie ma w niej żadnego dzieła tego kompozytora, choć jego twórczość na przełomie XVI i XVII wieku cieszyła się w Europie niezwykle popularnością, zarówno w kręgach katolickich, jak i luterańskich. Ten brak można tłumaczyć dwojako. Po pierwsze tym, że pewna część muzykaliów braniewskich, o wielkości trudnej dziś do oszacowania, mogła po prostu nie trafić do Biblioteki Uniwersyteckiej w Uppsali. Po drugie tym, że zbiory muzyczne kolegium, przynajmniej w zakresie repertuaru polifonicznego, nie były zapewne gromadzone w sposób planowany i systematyczny, lecz pochodziły głównie z darowizn, mniej lub bardziej przypadkowych. Należy jednak podkreślić, że zachowany repertuar w zasadzie wystarczał do wypełnienia potrzeb związanych z liturgią, bowiem znalazło się w nim 49 opracowań *ordinarium missae*, 36 magnifikatów oraz kilkaset innych kompozycji, głównie motetów, możliwych do wykorzystania w trakcie wszystkich ważniejszych świąt roku kościelnego. Muzyczna oprawa liturgii w jezuickim kościele w Braniewie, w miarę dostępności w danym czasie odpowiednio wykształconych śpiewaków i instrumentalistów, mogła być rzeczywiście imponująca.

* * *

Katalog niniejszy nie powstałby, gdyby nie inspiracja i pomoc ze strony licznych osób. Przede wszystkim składam podziękowania na ręce Tomasza Jeża za zaproszenie do udziału w realizacji fragmentu projektu jezuickiego i w konsekwencji za zapewnienie finansowania badań prowadzonych w Szwecji, zarówno w Uppsali, jak też w Sztokholmie, Västerås, Strängnäs, Linköping i Växjö, a także za wyrozumiałość wobec perturbacji towarzyszących wykonywaniu podjętego przeze mnie zadania. Moja wdzięczność należy się też Jackowi Iwaszce za bezcenną pomoc w gromadzeniu materiału fotograficznego stanowiącego punkt wyjścia do prac nad katalogiem oraz za stworzenie i udostępnienie czcionki Le Roy umożliwiającej sporządzenie katalogu tematycznego z zastosowaniem białej menzury. Osobne podziękowania kieruję pod adresem personelu Biblioteki Uniwersyteckiej w Uppsali, który z wielką cierpliwością i życzliwością udostępniał nam ze swoich magazynów niezliczone woluminy druków i rękopisów, zarówno muzycznych, jak i niemuzycznych. W tym gronie na szczególną wdzięczność zasługuje Kia Hedell, bez której fachowej, muzykologicznej pomocy dotarcie do niektórych pozycji nie byłoby w ogóle możliwe.

Nie sposób także nie wspomnieć o bibliotekarzach zawiadujących zbiorami specjalnymi w Kungliga biblioteket w Sztokholmie, jak też o Pii Letalick ze Stadsbibliotek w Västerås, Elin Andersson z Roggebiblioteket i Domkyrkobiblioteket w Strängnäs, Annie Lagerström ze Stiftsbiblioteket w Linköping oraz Karin Sahlin Häll ze Stadsbiblioteket w Växjö, dzięki którym możliwe były badania nad tamtejszymi muzykami pod kątem ich potencjalnej braniewskiej proveniencji. Osobne podziękowania należą się pracownikom Gabinetu Zbiorów Muzycznych z Biblioteki Uniwersyteckiej w Warszawie, a w szczególności Piotrowi Maculewiczowi za wielostronną pomoc w trakcie prac nad przygotowaniem katalogu. Mariannie Czapnik wdzięczna jestem za konsultacje dotyczące terminologii opracowawczej. Za liczne cenne uwagi bardzo dziękuję pierwszemu czytelnikowi mojego tekstu, Pawłowi Gancarczykowi. I wreszcie – last but not least – za nader uważną i skrupulatną redakcję wielką wdzięczność wyrażam Katarzynie Spurgiasz.

ZASADY EDYCJI

W całym katalogu zastosowano pisownię słów łacińskich zgodną ze współczesnymi normami. Wyjątkiem od tej reguły są odpisy kart tytułowych druków, kolofonów oraz inskrypcji, gdzie w miarę możliwości zastosowano pisownię oryginalną, ale z wyłączeniem niestosowanych obecnie form graficznych liter lub abrewiacji, których rozwiązania podano w nawiasach kwadratowych.

W katalogu wyróżniono cztery grupy muzykaliów, w ramach każdej z nich jednostki katalogowe oznaczone zostały własnymi symbolami literowymi i odrębną numeracją. Kolejność opisu druków odpowiada z nielicznymi wyjątkami porządkowi obecnemu w katalogach Rafaela Mitjany i Åkego Davidssona⁸¹, a następstwo rękopisów wynika z ich oznaczeń sygnaturowych. Ze względu na odmienną specyfikę poszczególnych grup opisy pozycji do nich należących zostały skonstruowane w inny sposób.

1. Druki liturgiczne z zapisem chorałowym oznaczono symbolem B-L. Uporządkowano je zgodnie z alfabetyczną kolejnością tytułów. Elementy opisu:
 - skrócony tytuł, miejsce i czas wydania;
 - sygnatura;
 - rodzaj źródła;
 - pozycje współprawne;
 - odpis karty tytułowej;
 - kolofon (uzupełniający dane z karty tytułowej);
 - nagłówek dedykacji;
 - typ notacji muzycznej;
 - uwagi;
 - odniesienia do wcześniejszych katalogów.
2. Druki z muzyką polifoniczną oznaczono symbolem B-P. Uporządkowane zostały w następujący sposób: najpierw autorskie, zgodnie z alfabetyczną

⁸¹ Mitjana, *Catalogue critique*, op. cit.; Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit.; id., *Catalogue critique et descriptif des ouvrages théoriques*, op. cit.

kolejnością kompozytorów, a następnie zbiorowe, zgodnie z chronologią edycji. W przypadku kilku publikacji tego samego autora lub kilku druków zbiorowych wydanych w tym samym roku uszeregowano je według oznaczeń RISM. Elementy opisu:

- imię i nazwisko kompozytora, skrócony tytuł, miejsce i czas wydania;
- sygnatura;
- rodzaj źródła;
- pozycje współprawne;
- odpis karty tytułowej;
- kolofon (uzupełniający dane z karty tytułowej);
- nagłówek dedykacji;
- lista utworów i ich części oraz dodatkowe informacje obecne w druku;
- uwagi;
- literatura;
- odniesienia do wcześniejszych katalogów;
- linki do stron ze zdigitalizowaną wersją druku.

3. Rękopisy z muzyką wielogłosową oznaczono symbolem B-M. Uporządkowano je zgodnie z kolejnością sygnatur. Elementy opisu:

- skrócony opis zawartości;
- sygnatura;
- rodzaj źródła;
- pozycje współprawne;
- wymiary;
- uwagi;
- literatura;
- katalog tematyczny utworów i ich części, informacje o konkordancjach i edycjach.

W incipitach muzycznych zachowano rodzaj i kolejność oznaczeń zgodną z oryginałem, np. znak menzuralny przed kluczem. Nieliczne odstępstwa od tej reguły spowodowane zostały niejednoznacznością zapisu. W wykazach konkordancji uwzględniono najstarsze znane druki oraz rękopisy środkowoeuropejskie.

4. Traktaty teoretyczno-muzyczne oznaczono symbolem B-T. Uporządkowano je zgodnie z kolejnością alfabetyczną autorów. Elementy opisu:

- imię i nazwisko autora, skrócony tytuł, miejsce i czas wydania;
- sygnatura;
- rodzaj źródła;
- pozycje współprawne;
- odpis karty tytułowej;

- kolofon (uzupełniający dane z karty tytułowej);
- nagłówek dedykacji;
- uwagi;
- literatura.

INTRODUCTION

The music collection once belonging to the Collegium Braunsbergense Societatis Jesu, and now kept at the Uppsala University Library (Uppsala universitetsbibliotek), comes from the first period of the Braniewo *collegium's* history, which ended in 1626 when the school's seat was pillaged by the Swedish army, and its library stock was taken away. The Jesuit *collegium* was later revived and continued its operations in Braniewo (Germ. Braunsberg) until 1780; it was subsequently transformed into the Gymnasium Academicum. The new school collected a sizeable library again¹; it was dispersed in later years, however and, despite surveys in various Polish libraries and archives, not a trace of its music-related collection has been found². The sources which the invaders carried away to Sweden are therefore the only material document of the *collegium's* musical past.

The first Jesuits came to Warmia (Germ. Ermland) from Germany, Italy, and the Netherlands in November 1564. Their arrival was the effect of many years' efforts undertaken by Stanisław Hozjusz, Bishop of Warmia, who intended to obtain the Jesuits' assistance in establishing a diocesan seminary and reinforcing the Catholic faith in the local society, which was leaning more and more distinctly towards Lutheranism³. His ambitions coincided with the Jesuit

¹ Teresa Borawska, *Warmińskie księgozbiory historyczne – ich losy i stan obecny* [*The Old Libraries of Warmia: Their History and Present State*], in: *Iubilaeum Warmiae et Bibliothecae. Wybrane zagadnienia dotyczące 550. rocznicy przyłączenia Warmii do Polski i 450. rocznicy istnienia Biblioteki "Hosianum"* [*Iubilaeum Warmiae et Bibliothecae. Selected Issues Related to the 550th Anniversary of the Annexation of Warmia by Poland and the 450th Anniversary of the 'Hosianum' Library*], ed. Tomasz Garwoliński, Olsztyn: Biblioteka Wyższego Seminarium Duchownego Metropolii Warmińskiej "Hosianum" 2016, p. 61.

² Library research was conducted, among others, at the Library of the Theological Department of the University of Warmia and Mazury and the 'Hosianum' Higher Theological Seminary of the Archdiocese of Warmia in Olsztyn, the Library of the Wojciech Kętrzyński Centre for Scientific Research, the Library of the Museum of Warmia and Mazury, and the Archive of the Archdiocese of Warmia.

³ Andrzej Kopiczko, *Seminarium Duchowne w Braniewie w latach 1565–1780* [*The Seminary in Braniewo, 1565–1780*], in: *Cor dioecesis. 450 lat Warmińskiego Seminarium Duchowne-*

general authorities' aspirations to extend the Society's influence progressively over new territories in Europe. Owing to its size and the library collection accumulated there by the previous users, the post-Franciscan friary in Braniewo was a perfect place for the new community, and the ideal prospective seat of the seminary and the *collegium* which the Jesuits planned to set up⁴.

Having arrived in Braniewo in January 1565, the Jesuits adapted the friary so as to accommodate their own lodgings, a *convictus* for students, and classrooms⁵. Just three months later, 50 boys were already learning at the newly founded *collegium*⁶. It was a secondary school for lay youth with a curriculum originally modelled on that of the Collegium Romanum⁷, but later extended so as to add more subjects, which allowed the Braniewo *collegium* to compete to some extent with the *gymnasium* in Elbląg (Germ. Elbing), and even with the university in Królewiec (Germ. Königsberg)⁸. The seminary, erected in August 1565, began its operations only two years later⁹. The *collegium* and the seminary were fundamentally separate from each other and financed independently¹⁰, but they shared the same rector¹¹, and the clerics also attended classes held for the college students, which were to provide them with general education on the secondary level¹².

In 1579, owing to the efforts of papal legate Antonio Possevino, a papal seminary was inaugurated in Braniewo¹³. Its task was to educate Catholic clergy for countries dominated by Protestantism. For this reason, its students mainly came from Scandinavia, Germany, the Duchy of Prussia, Livonia, Scotland,

go "*Hosianum*" (1565–2015) [Cor dioecesis. 450 Years of the 'Hosianum' Seminary in Warmia], eds Andrzej Kopiczko, Paweł Rabczyński, Olsztyn: Instytut Historii i Stosunków Międzynarodowych UWM 2015, pp. 65–67; Stanisław Achremczyk, *Wkład braniewskiego "Hosianum" w kształcenie elit Rzeczypospolitej szlacheckiej* [The Contribution of the Braniewo 'Hosianum' to the Education of the Elites in the Nobles' Commonwealth], in: *Cor dioecesis, op. cit.*, p. 123.

⁴ Jan Obłąk, *O początkach kolegium jezuickiego i seminarium duchownego w Braniewie* [On the Beginnings of the Jesuit Collegium and Seminary in Braniewo], "Studia Warmińskie" 5 (1968), pp. 6–7.

⁵ *Ibid.*, p. 8.

⁶ Achremczyk, *Wkład braniewskiego "Hosianum"*, *op. cit.*, p. 125.

⁷ Andrzej Kopiczko, *Kolegium w Braniewie (do kasaty zakonu jezuitów)* [The Collegium in Braniewo (Before the Dissolution of the Jesuit Order)], in: *Cor dioecesis, op. cit.*, p. 55.

⁸ *Ibid.*, pp. 55–57, Achremczyk, *Wkład braniewskiego „Hosianum”*, *op. cit.*, p. 123.

⁹ Kopiczko, *Seminarium Duchowne w Braniewie, op. cit.*, p. 68.

¹⁰ Kopiczko, *Kolegium w Braniewie, op. cit.*, p. 54.

¹¹ Obłąk, *O początkach kolegium jezuickiego, op. cit.*, p. 18.

¹² Kopiczko, *Seminarium Duchowne w Braniewie, op. cit.*, p. 73.

¹³ Andrzej Kopiczko, *Seminarium Papieskie w Braniewie* [The Papal Seminary in Braniewo], in: *Cor dioecesis, op. cit.*, p. 88.

Hungary, and Transylvania¹⁴. Students from both seminaries, the diocesan and the papal one, partly shared the same curriculum and attended the same classes¹⁵. The activity of its three schools turned Braniewo into a major educational hub of much importance in this part of Europe. This encouraged bishop Marcin Kromer, and later also cardinal Andrzej Batory (András Báthory), to make plans for a future university in Braniewo, which, for various reasons, never came true¹⁶.

Music was present in the life of the *collegium* from its inception. It was afforded one hour a week in the curriculum¹⁷. We know the names of two singing teachers from the early period of the school's operations, Johannes Winzerer (1568–1570) and Johannes Tummeler (1570–1572)¹⁸. Students of both seminaries, the diocesan and the papal one, were also taught liturgical singing¹⁹. In 1588 Marcin Kromer bequeathed to the Braniewo Jesuits 1000 marks for extra classes taught to the seminarists, including half-hourly singing lessons on Sundays and feast days, which were obligatory not only for the clerics, but also for scholarship-holding students of the *collegium*²⁰. The year 1582 saw the establishment of a boarding school for poor pupils²¹, which with time became, as in other Jesuit *collegia*, a music school teaching the young students to sing and play instruments²², though we cannot say when exactly this transformation took place²³.

¹⁴ *Ibid.*, pp. 90–91.

¹⁵ *Ibid.*, p. 92.

¹⁶ Ludwik Piechnik, *Gimnazjum w Braniewie w XVI w. Studium o początkach szkolnictwa jezuickiego w Polsce* [The Braniewo Gymnasium in the 16th Century. A Study of the Beginnings of Jesuit Schools in Poland], "Nasza Przyszłość" 7 (1958), p. 71.

¹⁷ *Ibid.*, pp. 38–40; Kopiczko, *Kolegium w Braniewie*, *op. cit.*, p. 56.

¹⁸ Jerzy Kochanowicz, *Geneza, organizacja i działalność jezuickich burs muzycznych* [The Origins, Organisation, and Activities of Jesuit Music Boarding Schools], Kraków: Wydawnictwo WAM, Wyższa Szkoła Filozoficzno-Pedagogiczna "Ignatianum" 2002 (*Studia i Materiały do Dziejów Jezuitów Polskich* [Studies and Materials for the History of the Jesuits in Poland], 7), p. 33.

¹⁹ Kopiczko, *Seminarium Duchowne w Braniewie*, *op. cit.*, p. 73; Jerzy Kochanowicz, *Edukacja muzyczna w kolegiach jezuickich Rzeczypospolitej Obojga Narodów* [Music Education in Jesuit Colleges in the Polish-Lithuanian Commonwealth], in: *Universalia et particularia. Ars et praxis Societatis Jesu in Polonia*, eds Bogna Bohdanowicz, Tomasz Jeż, Warszawa: Wydawnictwo Naukowe Sub Lupa 2018 (*Fontes Musicae in Polonia*, B/III), p. 386.

²⁰ Obląk, *O początkach kolegium jezuickiego*, *op. cit.*, p. 22.

²¹ Piechnik, *Gimnazjum w Braniewie*, *op. cit.*, p. 64.

²² Kochanowicz, *Geneza, organizacja i działalność*, *op. cit.*, pp. 7, 153–155.

²³ Jerzy Kochanowicz claims that the boarding schools for poor students were converted into music schools in the years 1609–1620, in all the *collegia*, and quotes numerous documents from

Little specific information has been preserved concerning the Braniewo students' music-making activities. The various scattered notes and recommendations prove, however, that music was performed on a daily basis both at the *collegium* and outside the school precincts. According to regulations established for the Braniewo seminary in 1566, the clerics were obliged to perform music during the services in the parish church. Among others, on Sundays and major feast days they were to accompany the processions, matins, High Mass, and Vespers; on weekdays, a smaller number of them was expected to sing during various services along with pupils from the parish school²⁴. It was the provincial superior Lorenzo Maggio who gave the permission for the students in Braniewo to sing during Masses and the Sunday Vespers²⁵. They also performed music during solemn processions, such as those held on Good Friday, from the *collegium* to the parish church²⁶, and on Corpus Christi Day, to the four altars erected in various parts of the city. On the latter occasion, as we read in one account, twenty students in angelic robes, accompanied by vocal and instrumental music, walked down the streets of Braniewo carrying chalices and patens in their hands, accompanied by vocal and instrumental music. The spectacular character of this ceremony was also meant to impress the Protestant inhabitants of the town²⁷.

The Jesuit love of theatricalization manifested itself most clearly in the dramas on religious or occasional subjects, staged at the Braniewo *collegium*, usually also with music²⁸.

various centres in the Polish and Lithuanian Jesuit provinces to support this thesis. Still, he lists no such evidence from Braniewo itself. *Ibid.*, pp. 60–75.

²⁴ Jerzy Kochanowicz, *Przepisy dotyczące jezuickich burs muzycznych [Regulations Concerning Jesuit Music Boarding Schools]*, Kraków: Wydawnictwo WAM, Wyższa Szkoła Filozoficzno-Pedagogiczna "Ignatianum" 2002 (*Studia i Materiały do dziejów Jezuitów Polskich [Studies and Materials for the History of the Jesuits in Poland]*, 8), p. 25.

²⁵ Tomasz Jeż, *The Musical Culture of the Jesuits in Silesia and the Kłodzko County (1581–1776)*, Berlin – Bern – Bruxelles – New York – Oxford – Warszawa – Wien: Peter Lang 2019 (*Eastern European Studies in Musicology*, 11), p. 79.

²⁶ Kochanowicz, *Edukacja muzyczna w kolegiach jezuickich*, *op. cit.*, p. 383.

²⁷ Karl Benrath, *Die Ansiedlung der Jesuiten in Braunsberg 1565 ff.*, "Zeitschrift der Westpreussischen Geschichtsvereins" 40 (1899), p. 37. The idea was not new; similar processions of boys from the Collegium Romanum, dressed as angels, had been held in Rome, cf. Thomas Frank Kennedy, *Jesuits and Music: The European Tradition 1547–1622*, doctoral dissertation, University of California, Santa Barbara 1983, p. 38.

²⁸ Piechnik, *Gimnazjum w Braniewie*, *op. cit.*, pp. 46–49; Tomasz Jeż, *The Musical Culture of Jesuits on the Baltic Sea Coast*, in: *Musica Baltica: Music-Making in Baltic Cities: Various Kinds, Places, Repertoire, Performers, Instruments*, eds Danuta Popinigis, Danuta Szlagowska, Jolanta Woźniak, Gdańsk: Akademia Muzyczna im. St. Moniuszki 2015, pp. 98–99.

Nor were the students unfamiliar with professional polyphonic repertoires. In 1566 Lorenzo Maggio permitted students from that school to perform polyphonic music during liturgy, as long as it adhered to the directives of the Council of Trent²⁹. The students took advantage of this privilege already in the following year, when a choir brought from Braniewo to Elbląg by rector Filip Widmanstadt sang polyphonic Masses and Vespers there³⁰. The *convictus* pupils represented varied musical abilities. Some of them had acquired some musical experience, including in the field of instrumental music, already before entering the *collegium*. The number of those skilled instrumentalists must have been considerable, since, in an instruction sent to the rector of the school in 1570, Lorenzo Maggio permitted them to practise playing in the hours set aside for relaxation, but he bid them preserve moderation in this task³¹. Clerics who had learned to play instruments before entering the seminary were also allowed to practise, within set time limits³².

The best-known musicians associated with the Braniewo *collegium* in its first period undoubtedly include the composers Jan Brant (1554–1602) and Szymon Berent (1585–1649), as well as Jacob Apfell (d. 1653), author of two organ tablatures (LT-Va F15-284 and LT-Va F15-286). The Poznań-born Jan Brant joined the Jesuit novitiate as a sixteen-year-old in Braniewo, where he studied rhetoric for half a year. His later activity was not associated with that town, though³³. Nevertheless, he may have maintained contacts with the Braniewo environment, since the unique surviving copy of his *Christus natus est nobis (Invitatorium in festo Nativitatis)* has been preserved in a manuscript (B-M 3) that belonged to the Braniewo library. Szymon Berent, born in Braniewo, was associated with the town's *collegium* for a large proportion of his life, first as a student, later as its professor (1614–1617), and finally as the *praefectus* of the music boarding school (1641–1648). Unfortunately, of his musical output, highly acclaimed by his contemporaries, nothing survives to our times³⁴. Jacob Apfell, native of Orneta (Germ. Wormditt), joined the Braniewo

²⁹ Jeż, *The Musical Culture of the Jesuits in Silesia*, op. cit., p. 79.

³⁰ Kochanowicz, *Geneza, organizacja i działalność*, op. cit., p. 24.

³¹ Kochanowicz, *Przepisy*, op. cit., p. 34.

³² *Ibid.*

³³ Zygmunt M. Szwejkowski, *Jan Brant (1554–1602) i jego nowo odkryta twórczość muzyczna. Z muzycznych poszukiwań w Szwecji (III) [Jan Brant (1554–1602) and His Newly Discovered Musical Works. From Music Research in Sweden (III)]*, "Muzyka" 27/2 (1973), pp. 47–51.

³⁴ Ludwik Grzebień, Jerzy Kochanowicz, *Słownik jezuitów muzyków i prefektów burs muzycznych [A Dictionary of Jesuit Musicians and Praefecti of Music Boarding Schools]*, Kraków: Wydawnictwo WAM, Wyższa Szkoła Filozoficzno-Pedagogiczna "Ignatianum" 2002 (*Studia*

Marian sodality in 1612, and was listed in 1624 as deacon at the Cistercian monastery in Oliwa³⁵. We do not know what he did between these two dates, nor where he compiled his tablatures (a task he probably took up in 1619)³⁶. They may owe some of their contents to inspirations from Braniewo³⁷. In the context of the music activity of Jesuits associated with that educational centre we should also mention Georg Elger, student and subsequently teacher at the seminary, whose collection of monodic pious songs in the Latvian language was published in 1621 in Braniewo by Georg Schönfels³⁸.

The repertoire which may once been performed at the *collegium* in the late 16th and early 17th centuries is reflected in the music sources which belonged to the extensive library of the Collegium Braunsbergense Societatis Jesu. The library originated in the former Franciscan one, which, along with Thomas Werner's private volumes, previously incorporated into it, was, on the orders of Stanisław Hozjusz, Bishop of Warmia, incorporated into the freshly created Jesuit collection³⁹. The latter was later expanded by adding donations from the collections of laymen such as the bibliophile Michael Neander, as well as numerous ecclesiastics, including Bishops of Warmia: Jan Dantyszek, Stanisław Hozjusz, Andrzej Batory, and Szymon Rudnicki⁴⁰. Some of the donors were

i Materiały do Dziejów Jezuitów Polskich [Studies and Materials for the History of the Jesuits in Poland], 9), p. 18.

³⁵ Jan Janca, *Oliwskie tabulatury organowe (ok. 1619 r.). Nowe źródła do historii muzyki w Gdańsku i na Warmii* [The Oliwa Organ tablatures (c. 1619). New Sources for the History of Music in Gdańsk and Warmia], in: *Muzyka w Gdańsku wczoraj i dziś* [Music in Old and Present-Day Gdańsk], vol. 2, Gdańsk: Akademia Muzyczna 1992 (*Kultura muzyczna północnych ziem Polski* [The Music Culture of Northern Polish Provinces], 6), p. 65.

³⁶ There have been many hypotheses as to where these manuscripts may have been compiled. They were thus first referred to as the Oliwa tablatures (e.g. Janca, *Oliwskie tabulatury*, op. cit., pp. 63–92), then as the tablatures from Braniewo (e.g. Aleksandra Pister, “Braunsbergo vargonų tabulatūra”: *intavoliacijos fenomenas XVII a. rankraštyje* [The Braniewo Organ Tablature: The Phenomenon of Intavolation in the 17th Century Manuscript], “Lietuvos muzikologija” 9 (2008), pp. 6–41), and recently – as the Braniewo-Oliwa tablatures (Jeż, *The Musical Culture of Jesuitson the Baltic Sea Coast*, op. cit., p. 105; Marcin Szelest, *The Repertoire of the Braunsberg/Oliwa Organ Tablatures and its Sources*, in: *Universalialia et particularia*, op. cit., pp. 149–197).

³⁷ Janca, *Oliwskie tabulatury*, op. cit., pp. 76–77; Jeż, *The Musical Culture of Jesuits on the Baltic Sea Coast*, op. cit., p. 105; Szelest, *The Repertoire*, op. cit., pp. 177–178.

³⁸ For a contemporary edition, cf. Māra Grudule, Justyna Prusinowska, Mateusz Solarz (ed. facs.), *Georgius Elger (1585–1672), Geistliche catholische Gesänge... (Braunsberg 1621)*, Warszawa: Wydawnictwo Naukowe Sub Lupa 2018 (*Fontes Musicae in Polonia*, B/V).

³⁹ Franz Hipler, *Analecta Warmiensia: Studien zur Geschichte der ermländischen Archive und Bibliotheken*, Braunsberg: Verl. von Eduard Peter 1872, p. 68.

⁴⁰ Jakub Zdzisław Lichański, *The Book Collection of the Jesuit College in Braniewo. History and Description / Księgozbiór Kolegium Jezuitów w Braniewie. Dzieje i charakterystyka*, in: Józef

alumni of the Braniewo school, such as for instance Jan Brant⁴¹. The library was also extended thanks to systematic purchases⁴². Apart from the collection accumulated for the needs of the *collegium*, the Jesuits kept two others, one for the diocesan, and one for the papal seminary, which were mostly made up of donated books⁴³. During the sixty years of its existence, the Braniewo collection was substantially expanded and is presently estimated at more than 2,600 items⁴⁴. Looted by the Swedish army in 1626, it was originally taken to Stockholm, but was soon presented by king Gustav II Adolf to Uppsala University, though some individual books found their way to other Swedish libraries⁴⁵. The music-related sources formed a relatively small proportion of the Jesuit collection, and comprised 50 units distinguished as autonomous items in our catalogue: liturgical books with plainchant notation, prints and manuscripts containing polyphonic repertoire, and theoretical treatises. This is less than two per cent of the currently known number of Braniewo library's possessions. All these fifty sources are now kept at the Uppsala University Library. Research conducted in Stockholm (the Kungliga biblioteket), Västerås (the Stadsbibliotek), Strängnäs (the Roggebiblioteket and Domkyrkobiblioteket), Linköping (the Stiftsbiblioteket), and Växjö (the Stadsbiblioteket) has not produced any more findings. Nevertheless, we cannot exclude the possibility that some music-related sources from Braniewo may be kept in other libraries whose collections have not yet been examined in this respect.

The oldest, handwritten catalogue of the Braniewo library, *Catalogus librorum omnium Collegij Braunsbergensis* (S-Uu U 274), compiled in 1570 and later supplemented until the time of the Swedish occupation in 1626, contains virtually no information about music-related sources, with only one exception discussed below. One possible reason for this omission may be that prints and manuscripts containing music notation were stored, as a rule, separately from

Trypućko, *The Catalogue of the Book Collection of the Jesuit College in Braniewo Held in the University Library in Uppsala / Katalog księgozbioru Kolegium Jezuitów w Braniewie zachowanego w Bibliotece Uniwersyteckiej w Uppsali*, extended and compl. by Michał Spandowski; ed. by Michał Spandowski, Sławomir Szyller, t. / vols 1–3, Uppsala: Universitetsbibliotek, Warszawa: Biblioteka Narodowa 2007, vol. 1, p. 78.

⁴¹ Trypućko, *The Catalogue*, op. cit., nos 2174, 2418, 2886.

⁴² Ludwik Grzebień, *Organizacja bibliotek jezuickich w Polsce od XVI do XVIII wieku [The Organisation of Jesuit Libraries in Poland between the 16th and 18th Centuries]*, "Archiwa, Biblioteki i Muzea Kościelne" 30 (1975), p. 275, Lichański, *The Book Collection*, op. cit., pp. 82–83.

⁴³ Hipler, *Analecta Warmiensia*, op. cit., pp. 77–80.

⁴⁴ Lichański, *The Book Collection*, op. cit., p. 77.

⁴⁵ *Ibid.*, p. 92.

the main book collection. Liturgical books were kept in the sacristy⁴⁶, whereas the other music-related sources were usually placed by the Jesuits in the music boarding school, where they were entrusted to the care of the *praefectus*⁴⁷.

The presence of music-related sources from Braniewo at the Uppsala University Library has for more than a hundred years been noted in published catalogues. The earliest information comes from the Spanish musicologist-diplomat Rafael Mitjana's catalogue of music prints from that library, in which the author included inscriptions concerning the origin of the given source⁴⁸. Mitjana's unfinished project was completed four decades later by Swedish librarian and musicologist Åke Davidsson, who added two more volumes and attributed to the Braniewo collection several other prints which lacked ownership notes⁴⁹. In his later catalogue of music-theoretical treatises kept in Swedish libraries, however, the same author omitted information concerning provenance⁵⁰. Polish Slavicist Józef Trypućko, employed at Uppsala University, studied its library stock for many years in order to identify the sources from Braniewo and enter them into a separate catalogue. After his death in 1983, the unpublished material was taken over, complemented, and edited by librarians and researchers working in Poland: Michał Spandowski, Sławomir Szyller, and Jakub Z. Lichański. This work led to the publication of a monumental three-volume catalogue⁵¹, which also lists the music-related sources, though it omits some of those included by Rafael Mitjana and Åke Davidsson. On the other hand, the Polish authors supplemented the list of the sources from Braniewo so as to include several liturgical books with music notation (B-L 7, B-L 8, B-L 9). None of the catalogues mentioned above includes information about music manuscripts. The first scholar to attempt including these sources was Jan Olof

⁴⁶ The volumes originally kept in the church sacristy in Braniewo, left out of the Jesuit catalogue, were listed in the inventory of the library loot, compiled by the Swedes, as 'Sacristiae Libri', S-Uu U 274, pp. 11–12.

⁴⁷ Grzebień, *Organizacja bibliotek jezuickich*, op. cit., pp. 260–261.

⁴⁸ Rafael Mitjana, *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la Bibliothèque de l'Université Royale d'Upsala*, vol. 1: *Musique religieuse I*, Uppsala: Almqvist & Wiksell 1911.

⁴⁹ Åke Davidsson, *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la Bibliothèque de l'Université Royale d'Upsala*, vol. 2: *Musique religieuse II. Musique profane. Musique dramatique. Musique instrumentale. Additions au tome 1*; vol. 3: *Recueils de musique religieuse et profane*, Uppsala: s.n. 1951.

⁵⁰ Åke Davidsson, *Catalogue critique et descriptif des ouvrages théoriques sur la musique imprimés au XVIe et XVIIe siècles conservés dans les bibliothèques suédoises*, Uppsala: Uppsala univ. 1953.

⁵¹ Trypućko, *The Catalogue*, op. cit.

Rudén, who in his list of tablatures in Swedish collections attributed to the Braniewo library two manuscripts kept at the Uppsala University Library: one comprising lute music (Vok. mus. i hs. 87), and another – with organ works (Vok. mus. i hs. 89)⁵². His hypotheses concerning these two sources are probably untenable, however, since the said tablatures have no ownership notes, and the type of paper and repertoire seems to rule out their links to Braniewo. The only autonomous manuscript of vocal music that was once the property of the Collegium Braunsbergense (B-M 1) was listed by the authors of the *Census-Catalogue*⁵³. The manuscripts attached to prints (B-M 2 and B-M 3), on the other hand, have not been mentioned in any of the catalogues published to date, even though the former of these two has been the subject of musicological research for many years⁵⁴.

The basic criterion for including a given item as former property of the Braniewo Jesuit college library is the ownership note, usually taking the following form: “Collegii Braunsbergensis Societatis Jesu”, found on the title pages of separately bound prints, of the first of several prints bound together, or on the first card of a manuscript. This inscription refers to a collection which, though it belonged to the *collegium*, was probably used not only by its pupils and teachers, but also by the community associated with all the Jesuit schools in Braniewo, including in the local church. The problem of who the library was open to, passed over in previous research, seems relevant in the context of, among others, our knowledge concerning the musical activity of the seminarists. The seminary’s collection being relatively small, they most likely also made use of books and sheet music belonging to the *collegium*⁵⁵.

It can be assumed with a high degree of probability that the library also included items with no ownership notes. In such cases, it is the type of binding and material used for endpaper that can potentially help identify the origins of the given volume. Typical Braniewo covers have embossments in the form of

⁵² Jan Olof Rudén, *Music in Tablature: A Thematic Index with Source Descriptions of Music in Tablature Notation in Sweden*, Stockholm: Svensk musikhistoriskt arkiv 1981, pp. 46, 80. In the case of the lute tablature, the author presents two variant hypotheses concerning its provenance: Braniewo or France.

⁵³ Charles Hamm, Herbert Kellmann (eds), *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, vol. 3: *P–U*, Neuhausen – Stuttgart: American Institute of Musicology 1984 (*Renaissance Manuscript Studies*, 1), p. 263.

⁵⁴ Cf. Bibliography in the description of B-M 3.

⁵⁵ The only music print bearing the inscription “Alumnatus Pontificij Brunsbergen[is]” is an edition of Masses by Pierre Bonhomme (B-P 2). Like eight other volumes from the library of the Braniewo papal seminary, this publication has been listed in: Trypućko, *The Catalogue, op. cit.*, nos 1301 and 1161, 1289, 1362, 1488, 1496, 1643, 2667, 3097.

the monogram 'IHS', combined with representations of the Passion attributes⁵⁶. One of the most frequent watermarks is a fish inside a circle, usually with the letters 'CG' added inside. Such watermarks probably come from the papermills of Gdańsk⁵⁷. Another clue to a possible Braniewo provenance of a given item is its presence in a catalogue from the period. This is the case with antiphonaries (one printed in 1600 in Kraków, B-L 1, two in Antwerp, 1611, B-L 2 and B-L 3) as well as a gradual published in the latter city in 1607 (B-L 5), all of which were listed among the sources from the Collegium Braunsbergense by Åke Davidsson⁵⁸, most likely on the basis of a catalogue compiled by the Swedes after the takeover of the Braniewo collection⁵⁹. Some of the qualities suggesting that a given item may have belonged to the Jesuit library are less obvious. For instance, the 1615 edition of Severin Möller's *Applausus musicalis* (B-P 17), printed by the Braniewo-based publisher Georg Schönfels and preserved in one incomplete copy at the Uppsala University Library, may have found its way there, according to Barbara Przybyszewska-Jarmińska, along with other books from the Braniewo *collegium*⁶⁰. In the present catalogue, we have also included among volumes potentially of Braniewo provenance Gregorius Faber's treatise *Musices practicae erotematum* (Basel 1553; B-T 2). That the book may have been part of the same library stock is suggested by characteristic crossings-out on the title page, similar to those found in printed collections of works by Leonhard Päminger (B-P 18) and Teodoro Riccio (B-P 21), which belonged to the *collegium*. This element suggests all these editions were used in the same environment. The copy from Braniewo was not the only one owned by the Je-

⁵⁶ Jakub Z. Lichański, *Oprawy książek ze zbiorów Biblioteki Collegium Societatis Iesu w Braniewie. Wstęp do badań* [*The Bindings of Books from the Library of the Collegium Societatis Iesu in Braniewo. Preliminary Research*], "Rocznik Biblioteki Narodowej" 37/38 (2006), pp. 222–223.

⁵⁷ Jadwiga Siniarska-Czaplicka, *Filigrany papierni położonych na obszarze Rzeczypospolitej Polskiej od początku XVI do połowy XVIII wieku* [*Watermarks of Papermills Located in the Polish-Lithuanian Commonwealth, from the Beginning of the 16th to the mid-18th Centuries*], Wrocław: Zakład Narodowy im. Ossolińskich 1969, nos 1204–1207. The letters 'CG' have been variously interpreted as *Civitas Gedanensis* or *Cartusia Gedanensis*, cf. Józef Dąbrowski, Jadwiga Siniarska-Czaplicka, *Rękodzieło papiernicze* [*Publishers' Handicraft*], Warszawa: Wydawnictwo Czasopism i Książek Technicznych Sigma NOT 1991, p. 269.

⁵⁸ Åke Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, nos 269, 270, 271.

⁵⁹ S-Uu U 274.

⁶⁰ Barbara Przybyszewska-Jarmińska, "Applausus musicalis" (Braniewo 1615) Severina Möllera. O szcztakowo zachowanym jedynym znanym zbiorze małogłosowych koncertów kościelnych wydanych w Rzeczypospolitej [*Applausus musicalis*' (Braniewo 1615) by Severin Möller. The Only Known Collection of Church Concerti for a Small Number of Parts Published in the Polish-Lithuanian Commonwealth, Preserved in Vestigial Form], "Muzyka" 57/3 (2012), p. 26.

suits in our part of Europe. In 1594 Faber's work is listed among several other music-related publications in possession of the then freshly opened *domus probationis* in Kraków. At more or less the same time, it was also entered in the catalogue of the Poznań *collegium's* library⁶¹.

The musical collection of the Collegium Braunsbergense consisted of liturgical books with plainchant notation, prints and manuscripts comprising sacred polyphony, and a few individual theoretical treatises. The Gregorian repertoire was of the most universal significance since it was used in everyday liturgy, and therefore all the students and seminarists from the Braniewo schools had to be familiar with it to a smaller or greater extent. Most of the editions in this group are post-Tridentine, and many were published after 1600. They include plainchant books used in Western Europe (such as the anthology *Compendium cantionum ecclesiasticarum* compiled by Johannes Holthusius and published in 1567 in Augsburg, B-L 4) and others, related to Polish liturgical tradition (e.g. *Passio Domini Nostri Jesu Christi*, a collection published by Andrzej Piotrkowczyk "per universas Regni Poloniae provincias usum", Kraków 1609, B-L 10), or even the local tradition of Warmia (e.g. the *Lamentationes Jeremiae... iuxta tonum Ecclesiae Varmiensis* of 1616, place of publication unknown, B-L 6). Two items found their way to the Braniewo library thanks to bishop Marcin Kromer, who himself presented to it his own edition of the *Missale Varmiense* (printed in Kraków by Oficyna Łazarzowa, 1587), while after his death the *collegium* received a pre-Tridentine missal from his collection (Venice 1537; B-L 7).

The circle of potential performers of polyphonic repertoire was certainly limited to pupils and students who had received a more-than-average professional musical education. Nearly all the Braniewo prints of polyphonic music come from the 2nd half of the 16th century; only two of them (*Missae* by Pierre Bonhomme, B-P 2, and *Applausus musicalis* by Severin Möller, B-P 17) were published early in the 17th century⁶². We may therefore hypothesise that the early Baroque *seconda pratica* repertoire was not used in the Braniewo environment before 1626. Most uniform with regard to the place and time of publication is a group of 17 choirbooks comprising Masses, litanies and *Magnificat* settings by French composers, published by Adrian Le Roy and Robert Ballard in Paris in 1557–1559. They are bound as two composite volu-

⁶¹ Kochanowicz, *Geneza, organizacja i działalność*, op. cit., pp. 159, 160.

⁶² These two prints may be linked to the Braniewo *collegium's* library only conditionally, since the former was the property of the papal seminary in that town, while the latter bears no ownership note.

mes (adligats), the first of which consists of seven prints of 1557 (Uvmtr 699: B-P 1, B-P 32, B-P 31, B-P 10, B-P 13, B-P 15, and B-P 12), the second – of ten editions published in 1558 and 1559 (Uvmtr 724: B-P 6, B-P 14, B-P 16, B-P 23, B-P 9, B-P 3, B-P 5, B-P 34, B-P 33, and B-P 4). Both correspond precisely to the contents of two choirbooks described in a period inventory originally belonging to the collection of the Preussische Staatsbibliothek, and now kept at the Jagiellonian Library as a supplement to an adligat of prints from 1557⁶³. The sequence of prints in the ‘Berlin’ and the ‘Braniewo’ volumes is different, though; besides, the latter one replaces two items from 1558 with their 2nd editions of 1559. All the same, the fact that the contents are identical can hardly be accidental. Unless made up of consecutive books of the same series and title, 16th-century adligats comprising polyphonic music were usually unique with regard to their contents. Notably, a composite volume containing a complete set of 10 editions by Le Roy and Ballard of 1558/59 also found its way to the collection of the Vatican Cappella Giulia⁶⁴, while an identical set once belonged to the Wawel library in Kraków⁶⁵. This implies that the Parisian publishers or their distributors put these volumes up for sale in ready-made sets, possibly at lower prices than the individual titles, which might persuade their customers to buy complete ‘boxes’. Both these volumes, 17 editions in total, were presented to the Braniewo *collegium* by Eggert Kempen, dean of the Warmia Chapter. How the canon from Frombork (Germ. Frauenburg) came in possession of those volumes is unknown, but they were bound in elegant covers, most likely on his initiative, after having been imported to Warmia⁶⁶.

Another composite volume comprising prints from the Braniewo library, and bearing the surnames of its previous owners, is an adligat comprising six books of the *Evangelia dominicorum et festorum*, published by Johannes Berg and Ulrich Neuber (Nuremberg, 1555–1556; B-P 25, B-P 26, B-P 27, B-P 28, B-P 29, and B-P 30). An inscription at the end of the discant partbook

⁶³ Paweł Gancarczyk, *Muzyka wobec rewolucji druku. Przemiany w kulturze muzycznej XVI wieku* [Music in the Face of the Printing Revolution. Transformations in Musical Culture in the 16th Century], Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika 2011, pp. 96–100.

⁶⁴ Jeffrey J. Dean, *The Repertory of the Cappella Giulia in 1560s*, “Journal of the American Musicological Society” 41/3 (1988), p. 473.

⁶⁵ Adolf Chybiński, *Zbiory muzyczne na Wawelu* [The Wawel Music Collection], “Przegląd Muzyczny” 3/2 (1910), pp. 4–5; Marta Pielech, *Do repertuaru kapel wawelskich. Starodruki muzyczne zachowane w archiwum Katedry Wawelskiej* [On the Repertoire of Wawel’s Music Ensembles. Old Music Prints Preserved in the Archives of the Kraków Cathedral Chapter at Wawel], “Muzyka” 46/2 (2001), pp. 86–91.

⁶⁶ That the book was bound locally is indicated by the endpaper in both volumes, which bears a watermark in the form of the Gdańsk coat-of-arms.

informs us that this set of volumes was a gift from Albrecht von Drebbenn⁶⁷ to Jakub Kostka, son of Jan, alderman of Malbork (Germ. Marienburg), and it remained in possession of the Kostka family until at least 17th May 1565, as indicated by Jan's note on the same card (a quote from the psalm, "non vidi iustum derelictum", Ps 36, 25). What we do not know is when this volume of musical gospel settings reached Braniewo. It belonged to the sizeable group of music prints by Protestant publishers which the Jesuits did not hesitate to include in their collection. Normally they did so only after adapting the books for their own needs, which meant that a Jesuit censor would carefully erase the names of Lutheran printers and cities where they operated, sometimes also names of composers and any other texts considered as contrary to Catholic doctrine or harmful to morality⁶⁸. Such procedures agreed with an instruction issued for the rector of the Braniewo school in 1570 by Lorenzo Maggio, in which he forbade the clerics to sing frivolous or heretical songs, at the same time putting the school's *praefectus* in charge of maintaining the orthodoxy of the music repertoire available at the *collegium* and storing the sheet music⁶⁹. Appropriately 'adjusted' prints were apparently considered useful, since they contained pieces with liturgical texts sung by both Lutherans and Catholics. Those few texts that did not agree with the Catholic teaching were rewritten so as to comply with the doctrine. Censorship worked well, and it should therefore not surprise us that the Braniewo Jesuits willingly imported books from the Lutheran Królewiec⁷⁰.

It is unlikely, however, that the three prints from the years 1579/80 published by Georg Osterberger in the latter city found their way to Braniewo as a result of a similar bulk purchase. They comprise Masses, *Magnificat* settings, and motets by Teodoro Riccio (B-P 20, B-P 21, B-P 22). Bound together with the same composer's *Sacrae cantiones*, published by Katharina Gerlach (Nuremberg 1576; B-P 19), they form a unified collection of works by one

⁶⁷ Drebbenn is most likely Drebbno, now Drewno in Żnin County.

⁶⁸ Cf. Agnieszka Leszczyńska, *Recepcja XVI-wiecznych protestanckich druków muzycznych w Braniewskim Kolegium Jezuickim* [The Reception of 16th-Century Protestant Music Prints at the Braniewo Jesuit College], in: *Muzyka wobec tradycji. Idee – dzieło – recepcja* [Music in the Face of Tradition: Ideas – Work – Reception], ed. Szymon Paczkowski, Warszawa: Instytut Muzykologii UW 2004; Christian Thomas Leitmeir, *Beyond the Denominational Paradigm. The Motet as Confessional(izing) Practice in the Later Sixteenth Century*, in: *Mapping the Motet in the Post-Tridentine Era*, eds Esperanza Rodríguez-García, Daniele V. Filippi, Abingdon, Oxon – New York, NY: Routledge 2019.

⁶⁹ Kochanowicz, *Przepisy*, *op. cit.*, p. 34.

⁷⁰ Grzebień, *Organizacja bibliotek jezuickich*, *op. cit.*, p. 275.

artist, probably compiled outside the Jesuit circles. To the Jesuits, the name of Riccio merited nothing but erasing⁷¹. Other composers symbolically banished by the Braniewo censors, whose names were carefully crossed out from the prints dedicated to them, were Gallus Dressler and Leonhard Päminger. The former was represented in the *collegium's* library by collections of *Magnificat* settings published by Wolfgang Kirchner (Magdeburg 1571; B-P 8) and motets printed by Katharina Gerlach (Nuremberg, 1576; B-P 7); the latter – by motets published by Theodor Gerlach (Nuremberg, 1573; B-P 18)⁷².

Apart from the few items described above, it is difficult to determine how the music-related sources found their way to the Braniewo collection, although some hypotheses can be formulated. Jacob de Kerle's *Preces speciales* (B-P 11), published by Antonio Gardano (Venice 1562) for the needs of the Council of Trent, may have found its way to the *collegium's* library via Stanisław Hozjusz, one of the dedicatees listed in that edition. A manuscript volume of Mass propers (B-M 1) was probably the work of a Braniewo cleric who originally came from Silesia⁷³. A manuscript of Vespers psalms (B-M 2) may have been copied from an Italian source or by someone coming from Italy, which is suggested by the presence of Italian articulated prepositions in the titles of some works (for instance, *Confitebor del 4*). A manuscript containing motets (B-M 3) once bore the name and surname of the copyist (B, fol. 9v), but it has been effectively erased. In all these three sources, composers' names are only rarely given, and it is only in the case of very few compositions that scholars have been able to establish their authorship. Of special note among the latter are works by Thomas Stoltzer (B-M 1/18) and Heinrich Finck (B-M 1/19 and B-M 1/71), known until recently only from the incompletely preserved manuscripts from Bardejov (H-Bn Bártfa 20 and H-Bn Bártfa 22), of which respectively only two and one parts survive to our day. The source from Braniewo is more complete, since only the bass part is missing. The only handwritten music sources from the Braniewo collection which contain the composers' names are two unique, but unfortunately incomplete copies of works: Jan Brant's already mentioned *Christus natus est nobis* (B-M 3/6) and Giovanni Battista Cocciola's *Tribulationes cordis mei* (B-M 3/7). By quoting their names, the copyist distinguished

⁷¹ Details concerning the Jesuit censors' interference can be found in the comments to the individual catalogue entries.

⁷² As above.

⁷³ Agnieszka Leszczyńska, *Polyphonic Mass Propers from the Braunsberg Jesuit Collegium and their Local Context*, in: *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance*, eds David J. Burn, Stefan Gasch, Turnhout: Brepols 2011, p. 378.

authors who were possibly the most recognisable composers in the Braniewo Jesuit circles, since the former made his novitiate there in 1587⁷⁴, while the latter served (in 1606) as a musician at the court of Szymon Rudnicki, Bishop of Warmia⁷⁵.

The few theoretical-musical treatises from the Braniewo library do not form a distinct and separate subcollection. Both Udalricus Burchardi's *Hortulus musices practicae* (Leipzig 1517; B-T 1), bearing a Jesuit ownership note, and Gregorius Faber's *Musices practicae erotematum* (Basel 1553; B-T 2), whose Braniewo provenance is only hypothetical, were bound together with other, non-musical volumes. Both are a kind of handbooks, the former – introducing the fundamentals of plainchant, the latter – the elementary principles of music, rules of mensuration and *musica ficta*.

The collection of music-related sources from Braniewo now kept at the Uppsala University Library does not fully correspond to the *collegium's* library from the first period of its activity. Surviving school documents mention several music prints and manuscripts not preserved to our times. Those notes shed an interesting light on the question of music's place in the Braniewo school environment. In the already mentioned handwritten catalogue of the *collegium's* collection, compiled from 1570 onwards, in the section for 'Poetae' we find a curiously detailed description of a music print: "Harmoniae Poëticae Pauli Hofheimeri quatuor partes in 8^o: Infima, Suprema, media et alta"⁷⁶. This is an edition of Paul Hofheimer's settings of Horace's odes and the composer's own texts, published by Johannes Petreius (Nuremberg 1539)⁷⁷. The volume is the only confirmed case of the presence of secular music in the Braniewo *collegium*. We cannot determine whether the print was part of the school's collection or the private property of one of the students. The catalogue's title indicates that it lists both the library stock and the books kept in private bedrooms⁷⁸. As we have said earlier, the Braniewo alumni sometimes made their

⁷⁴ Szweykowski, *Jan Brant (1554–1602)*, *op. cit.*, p. 47.

⁷⁵ Irena Bieńkowska, "Wstęp" ["Introduction"], in: *eadem* (ed.), *Giovanni Battista Cacciola: Dzieła zebrane [Giovanni Battista Cacciola: Collected Works]*, Warszawa: Bel Studio 2004, pp. 12, 43; Barbara Przybyszewska-Jarminińska, *Music in Poland under Bishops' Patronage at the Turn of the 17th Century*, in: *Italian Music in Central-Eastern Europe. Around Mikołaj Zieleński's «Offertoria» and «Communiones» (1611)*, eds Tomasz Jeż, Barbara Przybyszewska-Jarminińska, Marina Toffetti, Venezia: Edizioni Fondazione Levi 2015, p. 19.

⁷⁶ S-Uu U 274, fol. 44.

⁷⁷ RISM A/I: H 6246 = RISM B/I: 1539²⁶.

⁷⁸ *Catalogus librorum omnium Collegij Braunsbergensis qui in Januarij initio 1570 tam in bibliotheca quam in cubiculis fratrum erant.*

personal property over to the school community, which is corroborated by ownership notes found in some items from the *collegium's* library⁷⁹. Another proof of such a donation, important in the context of musical culture, is a note in the *Annales Congregationis B. M. Virginis in Collegio Braunsbergensi* of 26th June 1590, informing about books which the sodality received as gifts from its members: *Cantiones impressas Orlandi 5 vocum* from Andreas Nackel, and *Scriptas partes 6 vocum* from Jacobus Lichtenstein⁸⁰. The latter donation cannot be unequivocally identified with the only manuscript of six-part music in the Braniewo collection (B-M 3), bound not later than 1581 with editions of works by Teodoro Riccio, as indicated by the date embossed on the partbook covers. Nor has the print of five-part motets by Orlando di Lasso been preserved in what remains of the *collegium's* library. Interestingly, the collection includes not a single work by this composer, extremely popular in Europe at the turn of the 16th and 17th centuries, both in the Catholic and Lutheran circles. There are two possible explanations for the absence of his music. Firstly, some (now inestimable) proportion of the music-related volumes from Braniewo may not have been sent to Uppsala. Secondly, the *collegium's* music books were probably not collected methodically and systematically; they were for the most part donations of more or less random nature. Importantly, though, the surviving repertoire would have sufficed to serve the liturgical needs, since it includes 49 settings of the Mass ordinary, 36 – of the *Magnificat*, and several hundred other pieces, mostly motets, which could be performed during all the major feast days in the liturgical year. The music that accompanied the liturgy at Braniewo's Jesuit church is therefore likely to have been impressive indeed, provided that the schools had a sufficient number of adequately educated singers and instrumentalists at their disposal at any given time.

This catalogue would not have come into being without the inspiration and assistance of numerous persons. First and foremost, I owe my thanks to Tomasz Jeż for inviting me to work on this section of the Jesuit project and, consequently, ensuring funds for research conducted in Sweden, both in Uppsala and in other cities (Stockholm, Västerås, Strängnäs, Linköping, and Växjö), as well as for his understanding attitude to the perturbations accompanying my work. I am also grateful to Jacek Iwaszko for his invaluable help in collecting

⁷⁹ This is true, among others, about books once belonging to Jan Brant, cf. footnote 41.

⁸⁰ Kochanowicz, *Geneza, organizacja i działalność*, op. cit., p. 52; S-Uu H 170, fol. 11v.

the photographic material that constituted the point of departure for work on this publication, as well as for creating and making available the Le Roy font, which allowed me to create a thematic catalogue using the white mensural notation. Separate thanks are due to the staff of the Uppsala University Library, for their kindness and patience in giving me access to countless printed and handwritten tomes from their stock, both on musical and non-musical subjects. Among the Library's personnel I owe my special gratitude to Kia Hedell, without whose musicological expertise accessing some items would have been impossible. I must not fail to mention the librarians in charge of the special collections at Stockholm's Kungliga biblioteket, as well as Pia Letalick at Stadsbibliotek Västerås, Elin Andersson at Roggebiblioteket and Domkyrkobiblioteket in Strängnäs, Anna Lagerström at Stiftsbiblioteket Linköping, and Karin Sahlin Häll at Stadsbiblioteket Växjö, who made it possible to examine their libraries' music-related sources with respect to their potential Braniewo provenance. I would like to give my separate word of thanks to the staff of the University of Warsaw Library's Music Department, and in particular – to Piotr Maculewicz for his multi-faceted support during my work on the catalogue. I am grateful to Marianna Czapnik for the consultation in the field of binding terminology. My thanks also go to Paweł Gancarczyk, the first reader of my text, for his numerous and valuable remarks, as well as, last but not least, to Katarzyna Spurgjasz, for her extremely careful and meticulous editing work.

EDITORIAL NOTE

Throughout this catalogue, the spelling of Latin words has been adjusted to present-day norms, with the exception of text copied from title pages of prints, colophons, and inscriptions, in which the original spelling has been preserved wherever possible, though graphic forms of letters no longer used today have been standardised, and abbreviations have been expanded in square brackets.

Four groups of music-related sources have been distinguished in our catalogue. Within each of them, the catalogue items have been marked with different letter symbols and numbered separately. The sequence of print descriptions corresponds, with some few exceptions, to the ordering found in the catalogues compiled by Rafael Mitjana and Åke Davidsson⁸¹, while the manuscripts have been ordered according to their shelf marks. Due to the different character of each group of sources, the descriptions of items within each group comprise a different set of data:

1. Liturgical prints with plainchant notation, marked as B-L, arranged alphabetically by title. The description includes:
 - abbreviated title, place and time of publication,
 - shelf mark,
 - type of source,
 - list of items bound together in the same volume,
 - title page contents,
 - colophon (supplementing the title page contents),
 - dedication heading,
 - type of music notation,
 - comments,
 - list of entries in earlier catalogues.

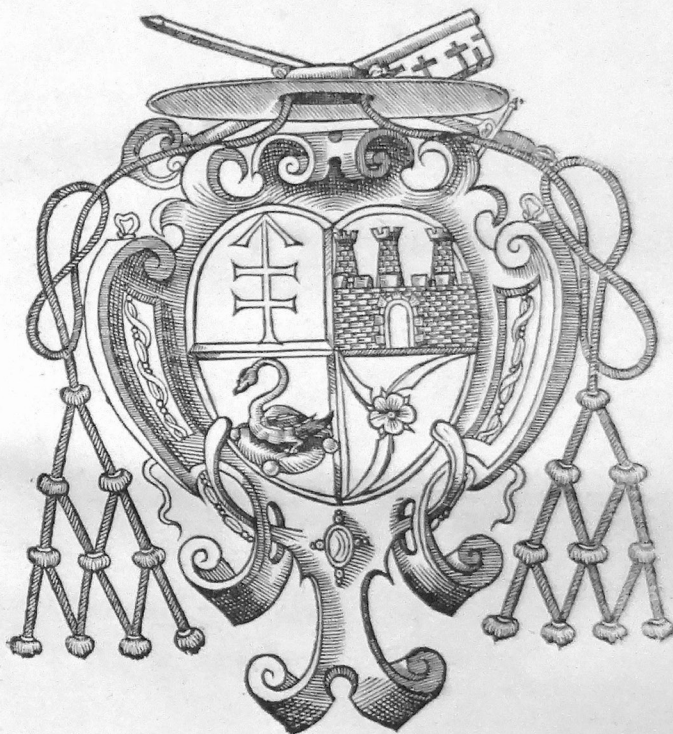
⁸¹ Mitjana, *Catalogue critique*, op. cit.; Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit.; idem, *Catalogue critique et descriptif des ouvrages théoriques*, op. cit.

2. Polyphonic music prints, marked as B-P, have been arranged as follows: first music by individual composers (in alphabetical order), followed by collective editions (ordered by date of publication). In case one composer is represented by several editions, or several collections were published in the same year, these items are ordered according to their RISM identification numbers. The description includes:
 - composer's name and surname, abbreviated title, place and time of publication,
 - shelf mark,
 - type of source,
 - list of items bound together in the same volume,
 - title page contents,
 - colophon (supplementing the title page contents),
 - dedication heading,
 - list of works included, their sections, and other information found in the print,
 - comments,
 - references,
 - list of entries in earlier catalogues,
 - links to websites containing a digitalised version of the given print.
3. Polyphonic music manuscripts, marked as B-M, follow the sequence of shelf marks. The description includes:
 - summary of contents,
 - shelf mark,
 - type of source,
 - list of items bound together in the same volume,
 - dimensions,
 - comments,
 - references,
 - a thematic catalogue of works included, their sections, information concerning concordances and editions.

In the music incipits, the type and sequence of symbols (such as a mensural sign before the clef) follows that from the original print, with only a few exceptions in places where the notation is ambiguous. The list of concordances comprises the oldest known prints and manuscripts from Central Europe.
4. Musical-theoretical treatises, marked B-T, have been ordered alphabetically by author's surname. The description includes:
 - author's name and surname, abbreviated title, place and time of publication,
 - shelf mark,

- type of source,
- list of items bound together in the same volume,
- title page contents,
- colophon (supplementing the title page contents),
- dedication heading,
- comments,
- references.

LAMENTA-
TIONES IERE-
MIAE CVM ORATIONE
cuiusdem Prophetæ pro hebdoma-
da Sancta iuxta tonum Ecclesiæ
Varmiensis.



ANNO CHRISTI, M.DC.XVI.

Fig. 1. *Lamentationes Jeremiae cum oratione*, s.l., s.n., 1616, Uvmtr 890,
title page, photo: Agnieszka Leszczyńska

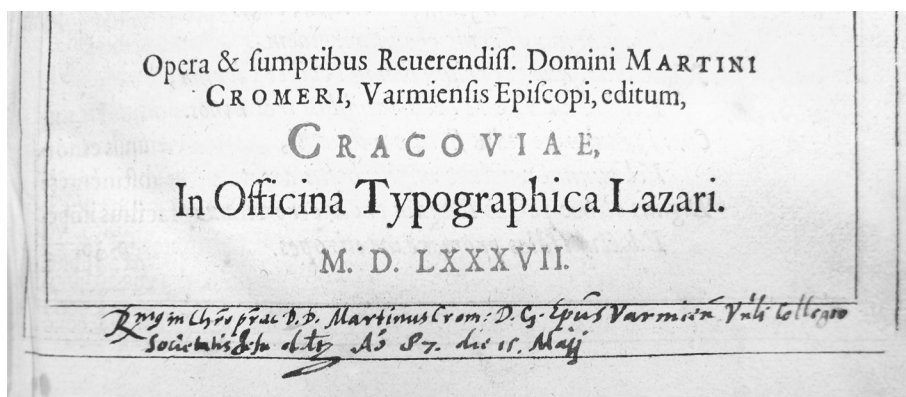


Fig. 2. *Missale Varmiense*, Kraków: Oficyna Łazarzowa 1587, 64:33,
 inscription on title page, photo: Jacek Iwaszko

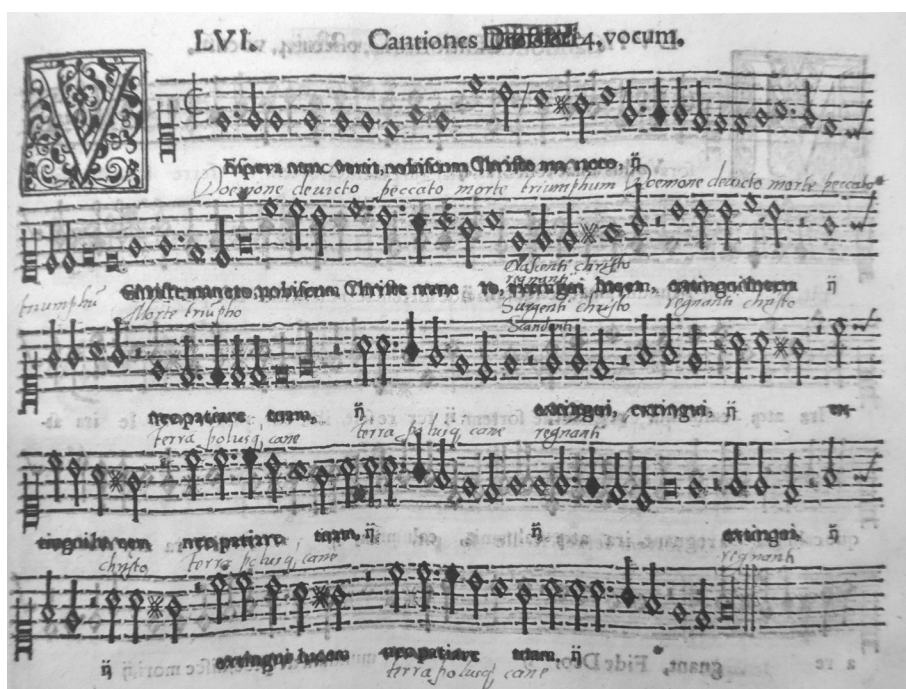


Fig. 3. Gallus Dressler, *Opus sacrarum cantionum...*,
 Nürnberg: Katharina Gerlach & Johann Bergs Erben / Wolfgang Kirchner 1577,
 Uvmtr 169–172, D, no. 56, photo: Agnieszka Leszczyńska

Confitebor del 4.

In consilio iusto ruit, et congregatio ne.

Confessi o et magnificen tia opus eius, et iusti tia eius manet in seculum seculi

Memor erit in seculum testamenti sui, iustitiam operum suorum annuntiabit po pulo suo.

Fi de lia omnia mandata e ius confirmata in seculum seculi;

facta in ierita te et a quitate

Fig. 4. Anon., *Confitebor del 4*, MS Uvtr 332-335, A: [fol. 2]; photo: Jacek Iwaszko

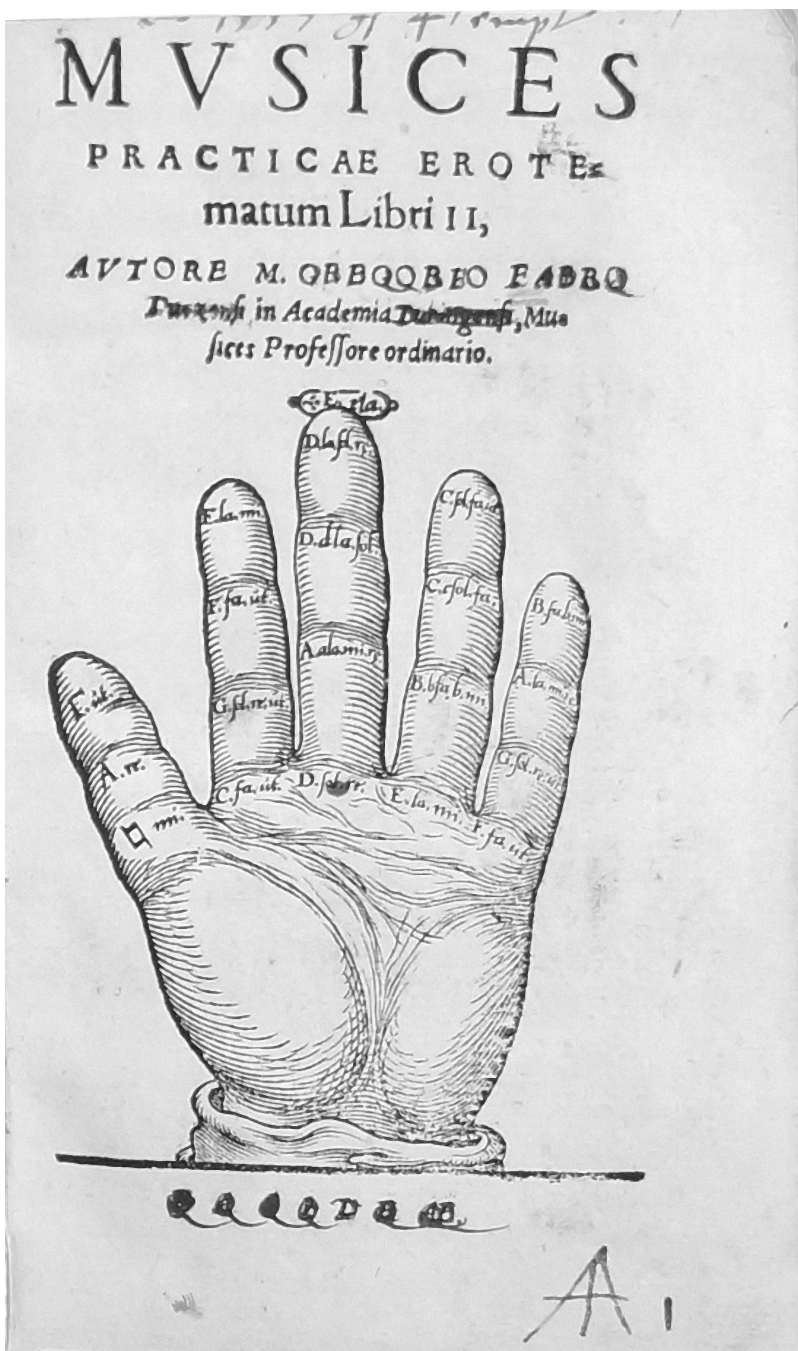


Fig. 5a. Gregorius Faber, *Musices practicae erotematum libri II*,
 Basel: Henricus Petrus 1553, Qq 665, title page, photo: Jacek Iwaszko

PRIMVS TOMVS ECCLE-
SIASTICARVM CANTIONVM, QVATVOR, QVIN-
QVE, SEX, ET PLVRIVM VOCVM, A PRIMA DOMINICA AD:
VENTVS, VSQVE AD PASSIONEM DOMINI ET SALVA-
TORIS NOSTRI IESV CHRISTI,

Per

LEONARTVM PAMINGERVM ASCHAVIEN-

sem Auftriacum, Olim Patauij Bauariae ad D. Nicolaum Secretarium,
Muficum clariffimum, compositorum.



CVM GRATIA ET PRIVILEGIO

Caefareae Maie, ad annos sex,

Colligij Braunfbergen

NORBERGAE.

Scitatis Iona.

IN OFFICINA HEBBQDORFQ

QBREABEN

M. D. LXXIII.

Fig. 5b. Leonhard Päminger, *Primus tomus ecclesiasticarum cantionum*, Nürnberg:
Theodor Gerlach 1573, Uvmtr 332–335, D, title page, photo: Jacek Iwaszko



Fig. 6. *Antiphonarium Romanum*, Kraków: Andrzej Piotrkowczyk 1600, Uvmtr 884 (olim 64:17), upper cover, photo: Agnieszka Leszczyńska

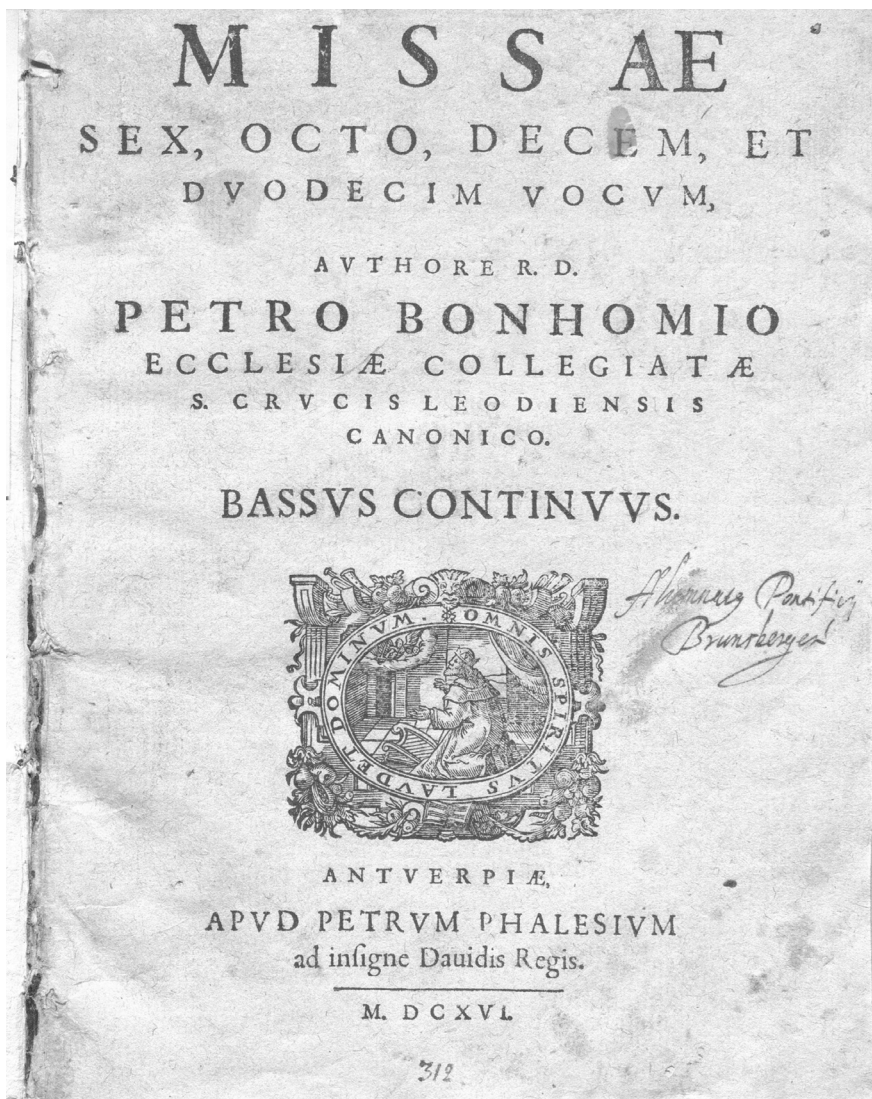


Fig. 7. Pierre Bonhomme, *Missae sex, octo, decem, et duodecim vocum, cum basso continuo ad organum*, Antwerpen: Pierre Phalèse 1616, Uvmtr 51, title page, photo: Agnieszka Leszczyńska

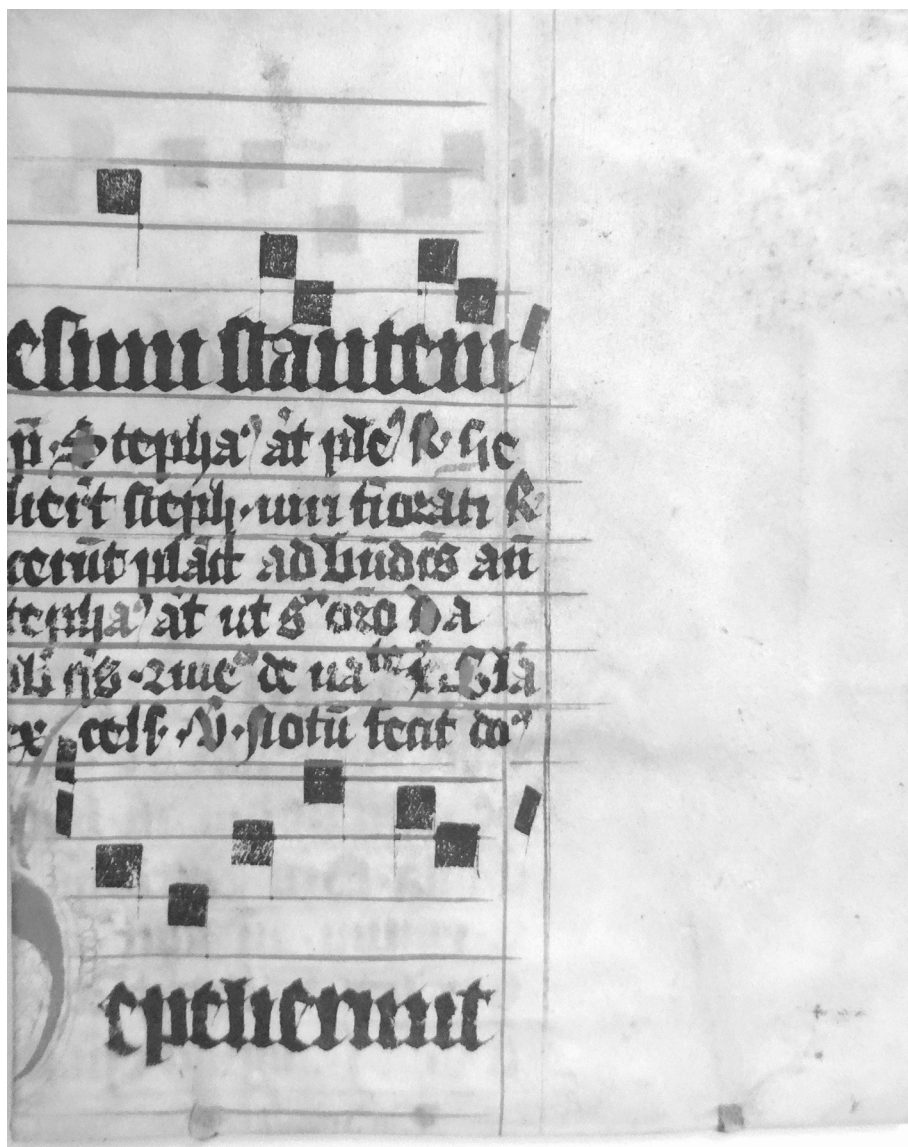


Fig. 8. Gallus Dressler, *Magnificat octo tonorum*, Magdeburg: Wolfgang Kirchner 1571, Uvmtr 167–168, B, lower cover, photo: Agnieszka Leszczyńska

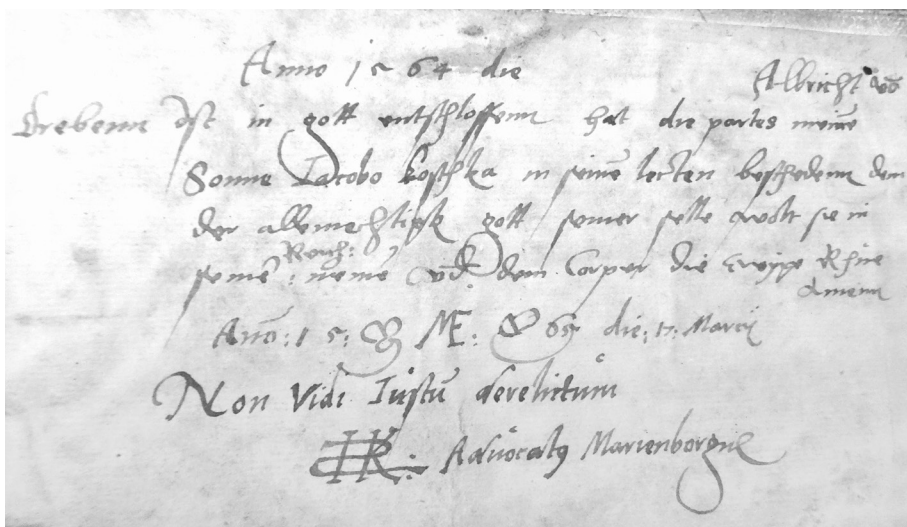


Fig. 9. *Evangelia dominicorum et festorum dierum musicis numeris pulcherrimè comprehensa & ornata*, vol. 1–6, Nürnberg: Johannes Berg & Ulrich Neuber 1554–56, Uvmtr 539–543, D, inside of lower cover, photo: Agnieszka Leszczyńska



Fig. 10. Jacques Arcadelt, *Missae tres... nunc primum in lucem aeditae*, Paris: Adrian Le Roy & Robert Ballard 1557, Uvmtr 699, inscription on title page, photo: Jacek Iwaszko

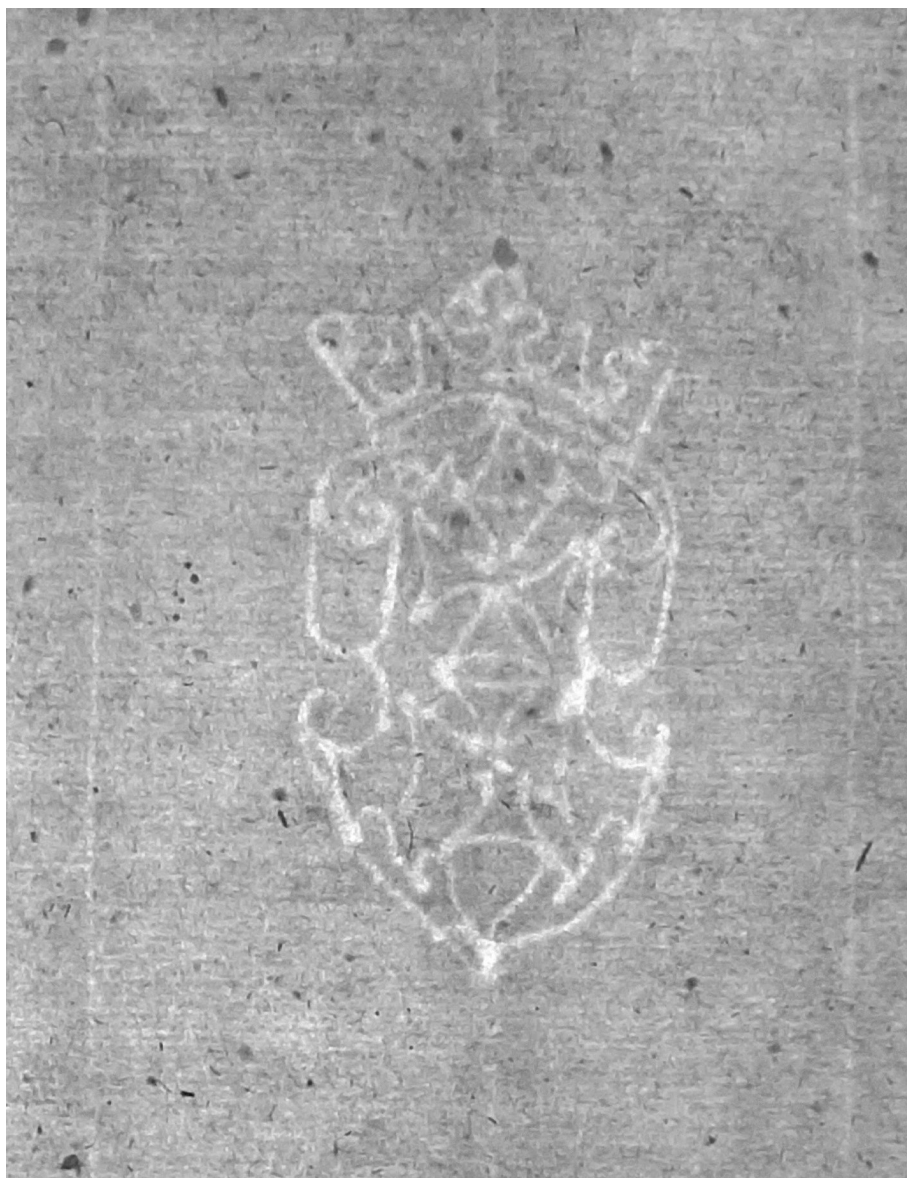


Fig. 11. Uvmtr 724, watermark on endleaf, photo: Jacek Iwaszko

DRUKI LITURGICZNE Z CHORAŁEM |
LITURGICAL PRINTS COMPRISING PLAINCHANT

B-L 1

Antiphonarium Romanum, Kraków: Andrzej Piotrkowczyk 1600

SHELF MARK: Utl. vok. mus. i tr. 884 (olim 64:17)

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: ANTIPHO=|NARIVM | Iuxta ritum Breuiarij Romani, ex decreto Sa-|crosancti Concilij Tridentini restituti, & | Pij V. Pont[ificis] Max[imi] ius-|su editi. | Ad vniformem Ecclesiarum per vniuersas Regni Po-|loniae prouincias vsum congestum. | Autoritate & consensu Illustriſ[imorum] & Reuerendissimorum D[omini] D[omini] Archiepiscopi Gne-|snensis, & Prouincialium Regni Poloniae Episcoporum, editum. | Cum Gratia & Priuilegio, S[acrae] R[egiae] M[aiestatis] | CRACOVIAE. | In Officina Typographica Andreae Petricouij. | Anno Domini, M. DC.

DEDICATION HEADING: Illustrissimo Ac Reverendissimo in Christo Patri, & D[omi]no, D[omino] Stanislao Karnkowski, D[ei] G[ratia] Archiepiscopo Gnesnen[si], Legato Nato, Primati Regni ac Primo Principi, cultus Divini & studiorum Promotori indefesso, Domino benefactori munificentissimo, &c. &c.

MUSIC NOTATION: Gothic notation on red four-line staves.

COMMENTS: No ownership note. Copy attributed to the Braniewo collection by Åke Davidsson. On the first endleaf, six five-line staves comprising plainchant in Gothic notation (titled: “An[tiphon]ae [...] in Transfiguratione D[omi]ni”).

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit., no. 269; Trypučko, *The Catalogue*, op. cit., no. 1077.

B-L 2

Antiphonarium Romanum. Pars hiemalis, Antwerpen: Joachim Trognésius 1611

SHELF MARK: Utl. vok. mus. i tr. 885 (olim 64:31)

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: PARS | HIEMALIS | ANTIPHONARII | ROMANI | SECVNDVM NOVVM | BREVIARIVM | RECOGNITI. | ANTVERPIAE | APVD | IOACH. TROGNAESIVM | M.DCXI

MUSIC NOTATION: Square notation on red five-line staves.

COMMENTS: No ownership note. Copy attributed to the Braniewo collection by Åke Davidsson.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 270; Trypućko, *The Catalogue, op. cit.*, no. 1078.

B-L 3

Antiphonarium Romanum. Pars aestivalis, Antwerpen: Joachim Trognésius 1611

SHELF MARK: Utl. vok. mus. i tr. 886 (olim 64:32)

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: PARS | AESTIVALIS | ANTIPHONARII | ROMANI | SECVNDVM NOVVM | BREVIARIVM | RECOGNITI. | ANTVERPIAE | APVD IOACH. TROGNAESIVM | M.D C X I

DEDICATION HEADING: Illustriss[imo] ac Reverendiss[imo] Domino D[omino] Mathiae Hovio Archiepiscopo Mechliniensi.

MUSIC NOTATION: Square notation on red five-line staves.

COMMENTS: No ownership note. Copy attributed to the Braniewo collection by Åke Davidsson.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 271; Trypućko, *The Catalogue, op. cit.*, no. 1078.

B-L 4

Compendium cantionum ecclesiasticarum... editum per Joannem Holthusium Kempensem, [Augsburg: Matthäus Franck] 1567

RISM A/I: H 6354

SHELF MARK: Obr. 64:340

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: COMPENDI-|VM CANTIONVM EC-|CLESIASTI-CARVM, CON-|tinens pr[a]ecipua Responsoria, Versus, An-|tiphonas,

Hymnos, Introitus, Sequentias, | ac nonnulla alia pulcherrima Ecclesiae Ca-|tholicae cantica, quae in ea quotannis ad dei | laudem decantantur, non tàm Scholis Ca-|tholicis, & ijs qui sacris initiari ordinibus | cupiunt, quàm quibuslibet etiam Ecclesia-|sticis personis, vt Sacerdotibus, Parochis, | omnibusq[ue] Laicis tantum Ecclesiasti-|cum perdiscere cupientibus ap-|primè vsui futu-|rum. | EDITVM PER | M. Ioannem Holthusium Kempensem, Augustae Vindelico-|rum in Ecclesia Cathedrali Scholae rectorem & | ordinandorum examinatore. | Cum gratia & privilegio Caesareae maie-|statis ad quinquennium. | M.D.LXVII.

DEDICATION HEADING: Reverendo, nobili, et clarissimo Viro ac Domino, domino Wolphgango Andreae Roemo à Kötzt, Augustae Cathedralis ecclesiae canonico, & D[omino] Mauritij praeposito dignissimo, domino ac patrono suo observandissimo Ioannes Holthusius S[alutem] D[icit].

MUSIC NOTATION: Gothic notation on black five-line staves.

COMMENTS: Inscription on title page: "Inscriptus Cat[alogo] librorum Colegij Braunsbergensis Soc[ietatis] Jesu".

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 272; Trypućko, *The Catalogue, op. cit.*, no. 2075.

B-L 5

Graduale Romanum, Antwerpen: Joachim Trognesius 1607

SHELF MARK: Utl. vok. mus. i tr. 888 (olim 64:36)

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: GRADVALE | ROMANVM | IVXTA | NOVVM MISSALE | RECOGNITVM | ET IVSSV | ILLVSTRISS. AC REVERENDISS. | ARCHIEPISCOPI | MECHLINENSIS | EDITVM. | ANTVERPIAE | APVD IOACH. TROGNAESIVM | M. DCVII.

MUSIC NOTATION: Square notation on red five-line staves.

COMMENTS: No ownership note. Copy attributed to the Braniewo collection by Åke Davidsson.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 277; Trypućko, *The Catalogue, op. cit.*, no. 1934.

B-L 6

Lamentationes Jeremiae cum oratione, s.l., s.n., 1616

SHELF MARK: Utl. vok. mus. i tr. 890

TYPE OF SOURCE: Liturgical book.

BOUND TOGETHER WITH: [1.] *Passio secundum Matthaeum, s.l., s.n.*, 1616 (B-L 11)

TITLE PAGE CONTENT: LAMENTA-|TIONES IERE-|MIAE CVM ORATIONE | eiusdem Prophetae pro hebdoma-|da Sancta iuxta tonum Ecclesiae | Varmiensis | ANNO CHRISTI, M.DC.XVI.

MUSIC NOTATION: Gothic notation on red five-line staves.

COMMENTS: On title page, printed coat-of-arms of Szymon Rudnicki, Bishop of Warmia, in a version known from his portrait kept at Skoklosters slott (inventory no. 11699). Cf. FIG. 1.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 278.

B-L 7

Missale secundum ritum insignis ecclesiae cathedralis Cracoviensis, Venezia: Petrus Liechtenstein 1532

SHELF MARK: 64:27

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: Missale Secundum Ritum | Insignis Ecclesie Cathedralis | Cracouiensis Nouiter Emendatu[m] | Cum Gratia et Priuilegio.

COLOPHON: Missale s[e]c[un]d[u]m consuetudinem alme Ecclesie | Cracoviensis feliciter explicit. Anno D[omi]ni M.D.XXXII. | Mense Augusti. Uenetijs impressum per Petru[m] | Liechtenstein. Impensis prouidi viri Mi=|chaelis Uechter a Rimanov, Ciuis et | Bibliopole Cracouiensis.

MUSIC NOTATION: Gothic notation on red four-line staves.

COMMENTS: Inscription on title page: “Missale olim R[everendissi]mi D[omi]ni bonae mem[oriae] Martini Cromeri ep[iscop]i Varm[iensi] nunc Coll[eg]ij Braunsberg[ensis] Soc[ietatis] Jesu”.

CATALOGUES: Trypućko, *The Catalogue, op. cit.*, no. 2421.

B-L 8

Missale Varmiense, Kraków: Oficyna Łazarzowa 1587

SHELF MARK: 64:33

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: MISSALE | VARMIENSE | DILIGENTER RECOGNITVM | ET CORRECTVM. | Opera & sumptibus Reuerendiss[imi] Domini MARTINI | CROMERI, Varmiensis Episcopi, editum, | CRACOVIAE | In Officina Typographica Lazari. | M.D.LXXXVII.

MUSIC NOTATION: Gothic notation on red four-line staves.

COMMENTS: Inscription on title page: “R[everendissi]mus in Chr[ist]o P[ate]r ac D[ominus] D[ominus] Martinus Crom[erus]: D[ei] G[ratia] Ep[iscop]us Varmien[sis] V[e]n[erabi]li Collegio Societatis Jesu d[edit] A[nn]o 87. die 15. Maij”. Cf. FIG. 2.

CATALOGUES: Trypućko, *The Catalogue, op. cit.*, no. 2423.

B-L 9

Officium sepeliendi mortuos, Antwerpen: Christophe Plantin 1589

SHELF MARK: 64:61

TYPE OF SOURCE: Liturgical book.

BOUND TOGETHER WITH: [1.] *Pastorale sive Canones et ritus ecclesiastici... Joannis Hauchini, Mechliniensis archiepiscopi redactum et in lucem emissum*, Antwerpen: Christophe Plantin 1589 (no music notation).

TITLE PAGE CONTENT: OFFICIVM | SEPELIENDI | MORTVOS, | SECVNDVM VSVM ECCLESIARVM | Dioecesis Mechliniensis, nouissimè repurgatum, | cum cantu in Pastoralis requisito. | *Adiectae sunt hic praeterea duae Antiphonae, quae ca-|nuntur in Officio consecrandarum campanarum.* | ANTVERPIAE, | Ex officina Christophori Plantini, | apud Viduam. | M.D.LXXXIX.

MUSIC NOTATION: Square notation on red four-line staves.

COMMENTS: Inscription on title page of the *Pastorale*: “Inscriptus Catalogo librorum Collegij Societ[at]is Jesu Brunsbergensis”.

CATALOGUES: Trypućko, *The Catalogue, op. cit.*, no. 2500.

B-L 10

Passio Domini Nostri Jesu Christi, Kraków: Andrzej Piotrkowczyk 1609

SHELF MARK: Utl. vok. mus. i tr. 889

TYPE OF SOURCE: Liturgical book.

TITLE PAGE CONTENT: PASSIO | DOMINI NOSTRI | IESV CHRISTI. | A quatuor Euangelistis conscripta, | & Notis quaeq[uae] suis, ad nouum & vnifor-|mem Ecclesiarum per vniuersas Regni | Poloniae Prouincias vsu[m], delineata, | ab antiquisq[ue] erroribus denuò cor-|rectiùs repurgata. | *Per GASPARVM à KLECZOW, Vicedecanum | Ecclesiae Cathedralis Cracovien[sis] | CRACOVIAE, | Ex Officina Andreae Petricouij, Typographi S[acrae] R[egiae] M[aiestatis] | Anno Domini. M. DC. IX.*

MUSIC NOTATION: Gothic notation on red five-line staves.

COMMENTS: Inscription on title page: “Inscriptus Catalogo Collegij Brunsbergensis Societ[atis] Jesu testamento R[everendissimi] D[omini] Alex. Janocij C. G”.

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 108.

B-L 11

Passio secundum Matthaeum, s.l., s.n., 1616

SHELF MARK: Utl. vok. mus. i tr. 890

TYPE OF SOURCE: Liturgical book.

BOUND TOGETHER WITH: [2.] *Lamentationes Jeremiae cum oratione, s.l., s.n.*, 1616 (B-L 6)

TITLE PAGE CONTENT: PASSIO | SECVNDVM | MATTHAEVM | CAP. XXXVI. & XXVII. | pro die Palmarum | ANNO CHRISTI, M.DC.XVI.

MUSIC NOTATION: Gothic notation on red five-line staves.

COMMENTS: On title page, printed coat-of-arms of Szymon Rudnicki, Bishop of Warmia, in a version known from his portrait kept at Skoklosters slott (inventory no. 11699). Inscription on the same page: “Collegij Braunsbergen[is] Soc[ietatis] Jesu”.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 284.

DRUKI MUZYCZNE Z POLIFONIAŃ |
POLYPHONIC MUSIC PRINTS

B-P 1

Jacques Arcadelt, *Missae tres... nunc primum in lucem aeditae, cum quatuor et quinque vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557

RISM A/I: A 1384

SHELF MARK: Utl. vok. mus. i tr. 699

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [2.] *Canticum beatae Mariae virginis*, Paris: A. Le Roy & R. Ballard 1557 (B-P 32); [3.] *Piissimae ac sacratissimae lamentationes Jeremiae prophetae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 31); [4.] Jachet de Mantua, *Missa Surge Petre*, Paris: A. Le Roy & R. Ballard 1557 (B-P 10); [5.] Jean Maillard, *Missa Virginis Mariae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 13); [6.] Nicolas de Marle, *Missa Je suis déshéritée*, Paris: A. Le Roy & R. Ballard 1557 (B-P 15); [7.] Jean Maillard, *Patrem*, Paris: A. Le Roy & R. Ballard 1557 (B-P 12).

TITLE PAGE CONTENT: MISSAE | TRES IACOBO ARCADET | Regio musico, & illustriss[imi] Cardinalis à Lothoringia sacello praefecto | auctore, nunc primum in lucem aeditae, cum quatuor | & quinque vocibus, ad imitationem | modulorum | Noe Noe. 4 Io. Mouton. | Aue regina coelorum. 5 And. de silua. | Missae vulgaris beat[a]e virginis. 4 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | divae Genouefes. | 1557. | Cum priuilegio Regis, ad decemnum.

DEDICATION HEADING: Carolo Lotharingo Cardinali. Adrianus Regius typographus regius in musicis. S[alutem].

CONTENTS:

- [1.] *Missa Noe Noe* a 4
- [2.] *Missa Ave Regina coelorum* a 5
- [3.] *Missa de Beata Virgine* a 5

COMMENTS: First print in an adligat; inscriptions on title page: “R[everendissimus] D[ominus] Echardus à Kempen, Decanus Varmien[is] Collegio Brunspergen[si] D[ono] D[edit] 1567” and “Collegij Braunsbergensis Societatis Jesu”. On fols 1v and 2 added five-line staves with untexted four-part (D, A, T, B) cadential formulas in modes 6, 7 and 8, written in white mensural notation.

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 6; Trypućko, *The Catalogue, op. cit.*, no. 1090.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:48611/ATTACHMENT-0001.pdf>

B-P 2

Pierre Bonhomme, *Missae sex, octo, decem, et duodecim vocum, cum basso continuo ad organum*, Antwerpen: Pierre Phalèse 1616

RISM A/I: B 3470

SHELF MARK: Utl. vok. mus. i tr. 51

TYPE OF SOURCE: Partbooks: Bc; 12 vocal partbooks missing.

TITLE PAGE CONTENT: MISSAE | SEX, OCTO, DECEM, ET | DVODECIM VOCVM, | AUTHORE R[EVERENDO] D[OMINO] | PETRO BONHOMIO | ECCLESIAE COLLEGIATAE | S[ANCTAE] CRUCIS LEODIENSIS | CANONICO. | BASSVS CONTINVVS. | ANTVERPIAE, | APVD PETRV M PHALESIVM | ad insigne Daudis Regis. | M. DCXVI.

DEDICATION HEADING: Serenissimo Principi Ferdinando Dei Gratia Archiepiscopo et Electori Coloniensi, Sacri Romani Imperii per Italiam Archicancellario, Principi et Episcopo Leodiensi, Hildesheimensi, Monasteriensi, Coadiutori Padebornensi, Administratori Stabulensi, et Berchtergadensi, Comiti Palatino Rheni, utriusque Bavariae, Westphaliae, Angariae, et Bullonii Duci, Marchioni Franchimontano, Comiti Lossensi, Longiensi, Hornensi, etc: Principi suo clementissimo.

CONTENTS:

Sex vocum

- 1. *Missa prima* a 6
- 2. *Missa secunda* a 6
- 3. *Missa tertia* a 6

Octo vocum

4. *Missa Paratum cor meum* a 8
5. *Missa Benedicam Dominum* a 8
6. *Missa Lieto godea* a 8
7. *Missa Plaudite nunc organis* a 8

Decem vocum

8. *Missa Decantabat populus* a 10
9. *Missa Exultate justi* a 10

Duodecim vocum

10. *Missa Quasi stella in honorem B. Patris Ignatii* a 12
11. *Missa Benedicite* a 12
12. *Missa Jubilate* a 12
13. *Missa Gratuletur chorus iste* a 12

COMMENTS: Inscription on title page: “Alumnatus Pontificij Brunsbergen[is]” – the only music-related source known to have belonged to the Braniewo papal seminary’s library.

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 24; Trypućko, *The Catalogue, op. cit.*, no. 130.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:247983/ATTACHMENT-0130.pdf>

B-P 3

Pierre Cadéac, *Missae tres... nunc primum in lucem aeditae, cum quatuor vocibus ad imitationem modulorum Ad placitum..., Ego sum panis..., Levavi oculos...*, Paris: Adrian Le Roy & Robert Ballard 1558

RISM A/I: C 15

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard 1558 (B-P 6); [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16); [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy

& R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSAE | TRES PETRO CADEAC PRAESTAN-
tissimo Musico Auctore, nunc primúm in lucem aedit[a]e, cum quatuor |
vocibus, ad imitationem modulorum: | Ad placitum. fol. 2. | Ego sum panis. 11 |
Leuauí oculos. 19 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard,
Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio |
diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

- [1.] *Missa Ad placitum* a 4
- [2.] *Missa Ego sum panis* a 4
- [3.] *Missa Levavi oculos* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 27; Trypućko, *The Catalogue, op. cit.*, no. 1368.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:48357/ATTACHMENT-0001.pdf>

B-P 4

Pierre Certon, *Missa pro defunctis... cum quatuor vocibus, nunc primum in lucem aedita*, Paris: Adrian Le Roy & Robert Ballard 1559

RISM A/I: C 1714

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard 1558 (B-P 6); [2.] Jean Maillard, *Missa Mámie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16); [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33).

TITLE PAGE CONTENT: MISSA | PRO DEFVNCTIS | Auctore PETRO
CERTON: cum quatuor | vocibus, nunc primúm in lucem aedita. | LVTETIAE. |
Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico

Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1559. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa pro defunctis* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 43; Trypućko, *The Catalogue, op. cit.*, no. 1451.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:53148/ATTACHMENT-0001.pdf>

B-P 5

Pierre Certon, *Missae tres... nunc primum in lucem aeditae, cum quatuor vocibus, ad imitationem modulorum. Sus le pont d'Avignon..., Adiuua me..., Regnum mundi*, Paris: Adrian Le Roy & Robert Ballard 1558

RISM A/I: C 1715

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris 1558 (B-P 6); [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16), [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSAE | TRES PETRO CERTON PVERIS | simphoniacis sancti sacelli Parisiensis auctore, nunc primúm in lucem | aedit[a]e, cum quatuor vocibus, ad imitationem | modulorum. | Sus le pont d'Avignon. fol. 2 | Adiuua me. 12 | Regnum mundi. 21 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa Sus le pont d'Avignon* a 4

[2.] *Missa Adiuua me* a 4

[3.] *Missa Regnum mundi* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 42; Trypućko, *The Catalogue, op. cit.*, no. 1452.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:48910/ATTACHMENT-0001.pdf>

B-P 6

Pierre Certon, *Missa ad imitationem moduli (Le temps qui court)... cum quatuor vocibus paribus, nunc primum in lucem aedita*, Paris: Adrian Le Roy & Robert Ballard 1558

RISM A/I: C 1716

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16), [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSA | AD IMITATIONEM | MODVLI (LE TEMPS QVI COVRT) | Auctore PETRO CERTON: cum quatuor | vocibus paribus, nunc primúm in lucem aedita. | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa Le temps qui court* a 4

COMMENTS: First print in an adligat; inscriptions on title page: “R[everendissimus] D[ominus] Echardus à Kempen, decanus Varmien[is] Collegio Brunspergen[si] D[ono] D[edit]” and „Collegij Braunsbergensis Societatis Jesu”.

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 41; Trypućko, *The Catalogue, op. cit.*, no. 1450.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:51196/ATTACHMENT-0001.pdf>

B-P 7

Gallus Dressler, *Opus sacrarum cantionum quatuor, quinque et plurium vocum, nunc denuo recognitum, et multo quam antea correctius*, Nürnberg: Katharina Gerlach & Johann Bergs Erben; Wolfgang Kirchner 1577

RISM A/I: D 3522

SHELF MARK: Utl. vok. mus. i tr. 169–172

TYPE OF SOURCE: Partbooks: D (Uvmtr 169), A (Uvmtr 170), T (Uvmtr 171), B (Uvmtr 172); V missing.

TITLE PAGE CONTENT: GALLI DRESSLERI NEBRAEI | OPVS SACRARVM CAN=|TIONVM, QVATVOR, QVINQVE ET PLVRI-|VM VOCVM, NVNC DENVO RECOGNITVM, ET | multò quàm antea correctius in gratiam Musi-|corum editum. | DISCANTVS | *Cum gratia & priuilegio Caesareae Maiestatis, & | Ducis Saxoniae Electoris.* | NORIBERGAE | Imprimebat, cum consensu Autoris, Catharina Gerlachin & Haeredes Iohannis | Montani, sibi & Domino VVolfgango Kirchnero. | ANNO M. D. LXXVII.

DEDICATION HEADING: (T): Illustrissimo Principi ac Domino, Domino Ioachimo Friderico, Primatus ac Archiepiscopatus Magdeburgensis Administratori, Marchioni Brandeburgensi, Stetinensium, Pomeraniae, Cassubiorum, Vandalorum, Crosnae in Silesia Duci, Burggrauio Noribergensi, ac Rugiae Principi, Domino suo clementissimo.

CONTENTS:

Quinque vocum

1. *Unam petii a Domino, 2 p. Quoniam abscondit me a 5*
2. *Non est bonum a 5*
3. *Beati omnes qui timent Dominum, 2 p. Ecce sic benedicetur homo a 5*
4. *Ascania de gente duci a 5*
5. *Petite et dabitur vobis, 2 p. Quisquis enim petit accipit a 5*
6. *Laetare de uxore a 5*
7. *Venite ad me omnes, 2 p. Tollite jugum a 5*
8. *Vivo ego a 5*
9. *Cantate Domino, 2 p. Exultabunt sancti in gloria a 5*
10. *Gaudens gaudebo a 5*
11. *Sicut juvenis a 5*
12. *Felix cui dederit a 5*
13. *Rebus in humanis, 2 p. Fide Deo, quaecunque voles a 5*

14. *Non erubesco*, 2 p. *Justitia enim Dei* a 5
15. *Fide Deo, sis fortis* a 5
16. *Ferto crucem* a 5
17. *Quicquid erit tandem*, 2 p. *Quid valet hic mundus* a 5
18. *Ascaniae illustris*, 2 p. *Ante diem pereunt* a 5
19. *Nil sum, nulla miser*, 2 p. *Hoc mirum foedus* a 5
20. *Solis ut ad radios*, 2 p. *Christe, dies transit* a 5
21. *Regnum mundi*, 2 p. *Quem vidi, quem amavi*, 3 p. *Eruclavit cor meum* a 5
22. *Fundamentum aliud nemo* a 5
23. *Pectus ut in sponso*, 2 p. *Jura thori Deus* a 5
24. *Sicut Moses exaltavit serpentem* a 5
25. *Dixit Jesus mulieri Cananaeae* a 5
26. *Lex per Mosen data est* a 5
27. *Jam moesta quiesce querela*, 2 p. *Quidnam sibi saxa* a 5
28. *Corporalis exercitatio* a 5
29. *Nonne duodecim sunt horae diei* a 5
30. *Si moram fecerit Dominus*, 2 p. *Ecce qui incredulus est* a 5
31. *Si tua divino committes vota* a 5
32. *Dominus noster Jesus Christus* a 5
33. *Amen, amen dico vobis, qui sermonem* a 5
34. *Apparuerunt Apostolis*, 2 p. *Loquebantur variis linguis*, 3 p. *Seditque supra singulos* a 5
35. *Ego plantavi, Apollo rigavit*, 2 p. *Itaque neque qui plantat* a 5
36. *Ego sum panis ille vitae* a 5
37. *Ecce quam bonum* a 5
38. *Domine dirige gressus meos*, 2 p. *Redime me a calumniis hominum* a 5

Sex vocum

39. *Subditus esto Deo* (Sx: *Thu recht laß Gott walten*) a 6
40. *Quicquid agis, dic grata Deo* (Sx: *Thu rede was Gott gefelt*) a 6

Octo vocum

41. *Ecce quam bonum* a 8

Quatuor vocum

42. *Vita quid est hominum* a 4
43. *Sic Deus dilexit mundum* a 4
44. *Nolite quaerere*, 2 p. *Quin potius quaerite* a 4
45. *Auxilium meum a Domino*, 2 p. *Dominus custodiat* a 4
46. *Ego sum resurrectio* a 4
47. *Ne existimetis quod venerim*, 2 p. *Amen quippe dico vobis* a 4
48. *Lucerna pedibus meis* a 4

49. *Cum invitatus fueris* a 4
50. *Domine ad quem ibimus* a 4
51. *Haec est voluntas eius* a 4
52. *Nisi Dominus aedificaverit domum*, 2 p. *Cum dederit dilectis suis somnum* a 4
53. *Ut rosa saepe perit*, 2 p. *Ergo voluntatem Christi* a 4
54. *Magdalena mei dulcissima nata*, 2 p. *Cynthia dum radiis* a 4
55. *Sis asinus* a 4
56. *Vespera nunc venit* a 4
57. *Mundus amat tenebras* a 4
58. *Misericordiam volo* a 4
59. *Vivo ego* a 4
60. *Qui Domino rerum* a 4
61. *Ego sum ostium* a 4
62. *Sis puer Ascaniae dux* a 4
63. *Quatuor est lepidis* a 4
64. *Tres sunt qui testimonium dant* a 4
65. *Ego sum lux mundi* a 4
66. *Amen, amen dico vobis, si quis sermonem* a 4
67. *Oves meae vocem meam audiunt*, 2 p. *Pater meus, qui dedit mihi* a 4
68. *Si non facio opera patris* a 4
69. *Coniugium tibi sit blandum* a 4
70. *Amen, amen dico vobis, quaecunque ligaveritis* a 4
71. *Deus in adiutorium meum*, 2 p. *Exultent et laetentur* a 4
72. *In te projectus sum* a 4
73. *Sic Deus dilexit mundum* a 4
74. *Laetatus sum*, 2 p. *Rogate quae ad pacem* a 4
75. *Qui vos audit, me audit* a 4
76. *In manus tuas Domine* a 4
77. *Ascania de gente duci* a 4
78. *O lux beata Trinitas*, 2 p. *Te mane laudum carmine*, 3 p. *Deo patri sit gloria* a 4

COMMENTS: Inscription on title pages of all partbooks: “Collegij Braunsbergensis Societatis Jesu”. On the same pages, crossed-out words: “GALLI DRESSLERI NEBRAEI”, “NORIBERGAE”, “Catharina Gerlachin”, “Iohannis Montani” (D, A, T, B), and “VVolfgango Kirchnero” (A, T, B). In the dedication, the word “Magdeburgensis” and the signature “Gallus Dressler” crossed out four times (T). The surname Dressler was also crossed out of the page header (T). In the table of contents, in all partbooks crossed-out words in nos 6 (“de uxore”) and 11 (“iuvenis”), as well as the whole title in no. 56 (“Vespera nunc venit”).

Individual words crossed out in motets: 16. *Ferto crucem* (D, A, T, B), 53. *Ut rosa saepe perit* (D, B), 74. *Laetatus sum* (B). Individual words crossed out and replaced with others in motets: 7. *Venite ad me* (T, B), 13. *Rebus in humanis* (D, T, B), 23. *Pectus ut in sponso* (D, B), 64. *Tres sunt qui testimonium dant* (T). Numerous words crossed out in all partbooks in motets: 6. *Laetare de uxore* and 11. *Sicut iuvenis*. Complete text crossed out in all partbooks in: 56. *Vespera nunc venit*, and in D replaced with a new text, starting with “Doemone devicto peccato morte”. Cf. FIG. 3.

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*

CATALOGUES: Mitjana, *Catalogue critique*, *op. cit.*, no. 64; Trypućko, *The Catalogue*, *op. cit.*, no. 1704.

B-P 8

Gallus Dressler, *Magnificat octo tonorum, quatuor vocum*, Magdeburg: Wolfgang Kirchner 1571

RISM A/I: D 3525

SHELF MARK: Utl. vok. mus. i tr. 167–168

TYPE OF SOURCE: Partbooks: T (Uvmtr 167), B (Uvmtr 168); D and A missing.

TITLE PAGE CONTENT: MAGNIFICAT OCTO TONO=|RVM, QVATVOR VOCVM, COMPOSITA | A M[AGISTRO] GALLO DRESSLERO, SCHOLAE MAGDE-|BVRGENSIS CANTORE. | Tenor | CVM GRATIA ET PRIVILEGIO ILLVSTRISSIMI | PRINCIPIS AC DOMINI, D[OMINI] AVGVSTI DVCIS | Saxoniae Electoris, &c. ad Quinquennium | Magdeburgi excudebat Vuolffgangus Kirchnerus, Anno 1571.

DEDICATION HEADING: Pietate, prudentia et eruditione clarissimis viris D[omino] Petro Eulenbeck cancellario, D[omino] M[agistro] Wernero Steinhausen superintendenti, & D[omino] Iohanni Zigengeist Consuli Barbiensi, Dominis, amicis, & compatribus suis colendissimis. S[alutem] D[icit].

CONTENTS:

- [1.] *Magnificat primi toni* a 4
- [2.] *Magnificat secundi toni* a 4
- [3.] *Magnificat tertii toni* a 4
- [4.] *Magnificat quarti toni* a 4
- [5.] *Magnificat quinti toni* a 4
- [6.] *Magnificat sexti toni* a 4
- [7.] *Magnificat septimi toni* a 4
- [8.] *Magnificat octavi toni* a 4

COMMENTS: Inscription on title page: “Collegij Braunsbergensis Societatis Jesu” (T, B). On the same card, crossed-out words: “GALLO DRESSLERO”, “Magdeburgensis”, “Magdeburgi excudebat”, “Kirchnerus” (T).

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*

CATALOGUES: Mitjana, *Catalogue critique*, *op. cit.*, no. 62; Trypućko, *The Catalogue*, *op. cit.*, no. 1703.

B-P 9

Claude Goudimel, *Missae tres... nunc primum in lucem aeditae cum quatuor vocibus, ad imitationem modulorum... Audi filia..., Tant plus ie metz..., De mes ennuyes...*, Paris: Adrian Le Roy & Robert Ballard 1558

RISM A/I: G 3192

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard 1558 (B-P 6); [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16), [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSAE | TRES A CLAVDIO GOVDIMEL | prestantissimo Musico Auctore: nunc primúm in lucem aedit[a]e, | cum quatuor vocibus, ad imitationem modulorum: | vt sequens tabula indicabit. | Audi filia. fol. 2 | Tant plus ie metz. 12 | De mes ennuyes. 22 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa Audi filia* a 4

[2.] *Missa Tant plus je mets* a 4

[3.] *Missa De mes ennuyes* a 4

CATALOGUES: Mitjana, *Catalogue critique*, *op. cit.*, no. 80; Trypućko, *The Catalogue*, *op. cit.*, no. 1930.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:44839/ATTACHMENT-0001.pdf>

B-P 10

Jachet de Mantua, *Missa ad imitationem moduli Surge Petre... cum sex vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557

RISM A/I: J 17

SHELF MARK: Utl. vok. mus. i tr. 699

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Jacques Arcadelt, *Missae tres*, Paris: A. Le Roy & R. Ballard 1557 (B-P 1); [2.] *Canticum beatae Mariae virginis*, Paris: A. Le Roy & R. Ballard 1557 (B-P 32); [3.] *Piissimae ac sacratissimae lamentationes Jeremiae prophetae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 31); [5.] Jean Maillard, *Missa Virginis Mariae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 13); [6.] Nicolas de Marle, *Missa Je suis déshéritée*, Paris: A. Le Roy & R. Ballard 1557 (B-P 15); [7.] Jean Maillard, *Patrem*, Paris: A. Le Roy & R. Ballard 1557 (B-P 12).

TITLE PAGE CONTENT: MISSA | AD IMITATIONEM | MODVLI, SVRGE PETRE. | Auctore IACQVET. cum sex | vocibus, nunc primum in lucem | aedita. | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1557. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa Surge Petre* a 6

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 102; Trypučko, *The Catalogue, op. cit.*, no. 2113.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:52873/ATTACHMENT-0001.pdf>

B-P 11

Jacobus de Kerle, *Preces speciales pro salubri generalis concilii successu, ac conclusione... collectae: & ... ad figuras & modos musicos accommodatae, cum quatuor vocibus*, Venezia: Antonio Gardano 1562

RISM A/I: K 445

SHELF MARK: Utl. vok. mus. i tr. 253–254

TYPE OF SOURCE: Partbooks: C (Uvmtr 253), A (Uvmtr 254); T and B missing.

TITLE PAGE CONTENT: ALTVS | PRECES SPECIALES | PRO SALVBRI GENERALIS CONCILII | SVCESSV, AC CONCLVSIONE, POPVLIQUE | Christiani salute, & unione: atq[ue] contra Ecclesiae hostium furorem, ex sacra | scriptura, & Ecclesiae usu a Reuerendo Patre Petro de Hoto Ordinis | Praedicatorum collectae; & per Iacobum de Kerle Flandrum Ypren-|sem Illustrissimi & Reuerendissimi Cardinalis Augustani | compositorem ad figuras & modos musicos | accomodatae. | CVM QVATVOR VOCIBVS. | VENETIIS Apud Antonium Gardanum. | 1562

DEDICATION HEADING: Illustriss[imorum] et Reverendiss[imorum] D[ominorum] D[ominorum] Herculi Cardinali de Mantua, Hieronimo Cardinali Seripando, Stanislao Cardinali Warmiensi, Ludovico Cardinali Simonettae, Marco Cardinali de Altemps Sac[ri] Tridentini Concilii Legatis. D[ominis] D[ominis] suis observandiss[imis]

CONTENTS:

- [1.] *Suscipiant Domine.* Primum responsorium pro Concilio a 4
- [2.] *Descendat Domine.* Secundum responsorium pro Concilio a 4
- [3.] *Exaudi Deus noster.* Tertium responsorium pro Concilio a 4
- [4.] *Salvos nos fac Domine.* Quartum responsorium pro Populi Christiani unione a 4
- [5.] *Simus Domine renati.* Quintum responsorium pro eadem unione a 4
- [6.] *Domine Deus magne.* Sextum responsorium pro remissione peccatorum a 4
- [7.] *Congregati sunt.* Septimum responsorium contra Ecclesiae hostium furorem a 4
- [8.] *Peccavimus Domine.* Octavum responsorium contra eosdem hostes a 4
- [9.] *Domine rex omnipotens.* Nonum responsorium contra eosdem hostes a 4
- [10.] *Miserere nostri Deus omnium.* Decimum responsorium contra eosdem hostes a 4

COMMENTS: Inscription on title page: “Colegij Braunsbergen[is] Societatis Jesu” (A). Title page missing in C.

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 104.

B-P 12

Jean Maillard, *Patrem... cum octo vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557

RISM A/I: M 180

SHELF MARK: Utl. vok. mus. i tr. 699

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Jacques Arcadelt, *Missae tres*, Paris: A. Le Roy & R. Ballard 1557 (B-P 1); [2.] *Canticum beatae Mariae virginis*, Paris: A. Le Roy & R. Ballard 1557 (B-P 32); [3.] *Piissimae ac sacratissimae lamentationes Jeremiae prophetae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 31); [4.] Jachet de Mantua, *Missa Surge Petre*, Paris: A. Le Roy & R. Ballard 1557 (B-P 10); [5.] Jean Maillard, *Missa Virginis Mariae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 13); [6.] Nicolas de Marle, *Missa Je suis déshéritée*, Paris: A. Le Roy & R. Ballard 1557 (B-P 15).

TITLE PAGE CONTENT: PATREM | A Io. MAILLARD. cum octo | vocibus, nunc primum in lucem | aeditum. | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1557. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Patrem* a 8

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 139; Trypučko, *The Catalogue, op. cit.*, no. 2337.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:53147/ATTACHMENT-0001.pdf>

B-P 13

Jean Maillard, *Missa ad imitationem missae Virginis Mariae... cum quinque vocibus, nunc primum in lucem aedita*, Paris: Adrian Le Roy & Robert Ballard 1557

RISM A/I: M 181

SHELF MARK: Utl. vok. mus. i tr. 699

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Jacques Arcadelt, *Missae tres*, Paris: A. Le Roy & R. Ballard 1557 (B-P 1); [2.] *Canticum beatae Mariae virginis*, Paris: A. Le Roy & R. Ballard 1557 (B-P 32); [3.] *Piissimae ac sacratissimae lamentationes Jeremiae prophetae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 31); [4.] Jachet de Mantua, *Missa Surge Petre*, Paris: A. Le Roy & R. Ballard 1557 (B-P 10); [6.] Nicolas de Marle, *Missa Je suis déshéritée*, Paris: A. Le Roy & R. Ballard 1557 (B-P 15); [7.] Jean Maillard, *Patrem*, Paris: A. Le Roy & R. Ballard 1557 (B-P 12).

TITLE PAGE CONTENT: MISSA | AD IMITATIONEM | MISSAE VIRGINIS MARIAE | Auctore Io. MAILLARD. cum quinque | vocibus, nunc primum in lucem | aedita. | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard,

Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1557. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa de Beata Virgine* a 5

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 138; Trypućko, *The Catalogue, op. cit.*, no. 2335.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:53021/ATTACHMENT-0001.pdf>

B-P 14

Jean Maillard, *Missa ad imitationem moduli (M'amie un jour)... cum quatuor vocibus*, Paris: Adrian Le Roy & Robert Ballard 1559

RISM A/I: M 183

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard (B-P 6); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16); [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSA | AD IMITATIONEM | MODVLI (M'AMIE VN IOVR) | Auctore IOANNE MAILLARD: cum | quatuor vocibus, nunc primúm in lucem | aedita. | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1559. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa M'amie un jour* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 140; Trypućko, *The Catalogue, op. cit.*, no. 2336.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:51195/ATTACHMENT-0001.pdf>

B-P 15

Nicolas de Marle, *Missa ad imitationem moduli (Je suis déshéritée)... cum quatuor vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557

RISM A/I: M 708

SHELF MARK: Utl. vok. mus. i tr. 699

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Jacques Arcadelt, *Missae tres*, Paris: A. Le Roy & R. Ballard 1557 (B-P 1); [2.] *Canticum beatae Mariae virginis*, Paris: A. Le Roy & R. Ballard 1557 (B-P 32); [3.] *Piissimae ac sacratissimae lamentationes Jeremiae prophetae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 31); [4.] Jachet de Mantua, *Missa Surge Petre*, Paris: A. Le Roy & R. Ballard 1557 (B-P 10); [5.] Jean Maillard, *Missa Virginis Mariae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 13); [7.] Jean Maillard, *Patrem*, Paris: A. Le Roy & R. Ballard 1557 (B-P 12).

TITLE PAGE CONTENT: MISSA | AD IMITATIONEM | MODVLI, (IE SVIS DESHERITEE) | Auctore NICOLAO DE MARLE: cum quatuor vocibus | nunc primum in lucem aedita. | LVTTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1557. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa Je suis déshéritée* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 144; Trypučko, *The Catalogue, op. cit.*, no. 2357.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:53144/ATTACHMENT-0001.pdf>

B-P 16

Nicolas de Marle, *Missa ad imitationem moduli (Panis quem ego dabo)... cum quatuor vocibus*, Paris: Adrian Le Roy & Robert Ballard 1558

RISM A/I: M 709

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard 1558 (B-P 6); [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris:

A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSA | AD IMITATIONEM | MODVLI (PANIS QVEM EGO DABO) | Auctore NICOLAO DE MARLE: cum quatuor | vocibus, nunc primúm in lucem aedita. | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

[1.] *Missa Panis quem ego dabo* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 145; Trypućko, *The Catalogue, op. cit.*, no. 2358.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:51197/ATTACHMENT-0001.pdf>

B-P 17

Severin Möller, *Applausus musicalis (Qui in sole posuit)... D. Simoni Rudnicki D. G. episcopo Varmiensi, in felix novi anni auspiciu[m] humillime dedicatus...* 2. 3. & 4. *vocum*, Braunsberg: Georg Schönfels 1615

RISM A/I: M 2916

SHELF MARK: Utl. vok. mus. i tr. 633

TYPE OF SOURCE: Partbooks: B; (3 or 4?) other partbooks missing.

TITLE PAGE CONTENT: Applausus Musicalis. | ILLVSTRISSIMO PRINCIPI, | Ac | REVERENDISSIMO DOMINO, | D[OMINO] SIMONI | RVDNICKI D[EI] G[RATIA] | EPISCOPO VARMIENSI. | In felix noui anni auspiciu[m] humillimé dedicatus | A | Seuerino Möllero 2. 3. & 4. *Vocum*. | BRVNSBERGAE apud Georgium Schönfels. | Ad Annum M.DC.XV.

CONTENTS:

[1.] *Qui in sole tabernaculum* a 2

[2.] *O bone Jesu, o dulcis Jesu* a 2

[3.] *A Dominum cum tribularer clamavi* a 3

[4.] *Natus est Jesus* a 3

[5.] *Cantemus et exulemus* a 4

[6.] *Quando natus est* a 4

[7.] *Induta est caro mea putredine* a 4

COMMENTS: No ownership note on the print; however, place of publication suggests that this item likely belonged to the library of Collegium Braunsbergense Societatis Jesu. Acc. to Barbara Przybyszewska-Jarmińska, the missing partbooks were probably C, A, T, and Bc. Works preserved in B, she claims, may constitute only a portion of the original collection.

REFERENCES: Przybyszewska-Jarmińska, “*Applausus musicalis*” (*Braniewo 1615*), *op. cit.*

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique*, *op. cit.*, no. 257.

B-P 18

Leonhard Päminger, *Primus tomus ecclesiasticarum cantionum, quatuor, quinque, sex, et plurium vocum, a prima dominica Adventus, usque ad Passionem Domini et Salvatoris nostri Jesu Christi*, Nürnberg: Theodor Gerlach 1573

RISM A/I: P 828 [= RISM B/I: 1573²]

SHELF MARK: Utl. vok. mus. i tr. 332–335

TYPE OF SOURCE: Partbooks: D (Uvmtr 332), A (Uvmtr 333), T (Uvmtr 334), Q (Uvmtr 335); B and Sx missing.

BOUND TOGETHER WITH: a manuscript comprising Vespers psalms (B-M 2).

TITLE PAGE CONTENT: PRIMVS TOMVS ECCLE=|SIATICARVM CANTIONVM, QVATVOR, QVIN-|QVE, SEX, ET PLVRIVM VOCVM, A PRIMA DOMINICA AD=|VENTVS, VSQVE AD PASSIONEM DOMINI ET SALVA=|TORIS NOSTRI IESV CHRISTI, | Per | LEONARTVM PAMINGERVM ASCHAVIEN-|sem Austriacum, Olim Patauij Bauariae ad D[ominum] Nicolaum Secretarium, | Musicum clarissimum, compositorum. | DISCANTVS | CVM GRATIA ET PRIVILEGIO | Caesariae Maie[statis] ad annos sex. | NORIBERGAE | IN OFFICINA THEODORICI | GERLAZENI | M. D. LXXIII.

DEDICATION HEADING: Epigramma Sophoniae Pamingeri p. de piiss: parentis sui, Leonarti Pamingeri, lucubrationibus.

CONTENTS:

De adventu Domini

- [1.] L. Päminger, *Ecce dies venient*. Responsorium a 4
- [2.] L. Päminger, *Rex noster adveniet*. Responsorium a 4
- [3.] L. Päminger, *Ecce radix Jesse*. Responsorium a 4
- [4.] L. Päminger, *Nascetur nobis parvulus*. Responsorium a 4

De S. Andrea Apostolo

- [5.] L. Päminger, *Unus ex duobus*. Antiphona a 4

- [6.] L. Päminger, *Homo Dei ducebatur*. Responsorium a 4
 [7.] L. Päminger, *Quos arte piscatoria*. Hymnus a 4
 [8.] L. Päminger, *Mox ut vocem Domini*. Antiphona a 4
 [9.] L. Päminger, *Salve crux pretiosa*. 1. Antiphona a 4
 [10.] L. Päminger, *Biduo vivens*. 2. Antiphona a 4
 [11.] L. Päminger, *Non me permittas*. 3. Antiphona a 4
 [12.] L. Päminger, *Cum pervenisset*. Antiphona a 4
- De S. Barbara Virgine
- [13.] L. Päminger, *Gratulemur Deo*. Antiphona a 4
 [14.] L. Päminger, *Laus perennis gloriae*. Responsorium a 4
 [15.] L. Päminger, *Tibi decus Jesu*. Hymnus a 4
 [16.] L. Päminger, *Adest dies*. Antiphona a 4
- De S. Nicolao
- [17.] L. Päminger, *Omnibus se invocantibus*. Antiphona a 4
 [18.] L. Päminger, *Beatus Nicolaus*. Responsorium a 4
 [19.] L. Päminger, *Laus uni Domino*. Hymnus a 4
 [20.] L. Päminger, *Beatus Nicolaus*. Antiphona a 5
- De S. Thoma Apostolo
- [21.] L. Päminger, *Post dies octo*. Evangelium a 5
- In vigilia vigiliae Nativitatis Christi
- [22.] L. Päminger, *De illa occulta habitatione*. Responsorium a 5
- In vigilia Nativitatis Christi
- [23.] L. Päminger, *Judaea et Jerusalem*. Antiphona a 4
 [24.] L. Päminger, *Orietur sicut sol*. 2. Antiphona a 4
 [25.] L. Päminger, *Dum ortus fuerit sol*. 3. Antiphona a 4
 [26.] L. Päminger, *Gaude et laetare*. 4. Antiphona a 4
 [27.] L. Päminger, *Bethlehem non es*. 5. Antiphona a 4
 [28.] L. Päminger, *Judaea et Jerusalem*. Responsorium a 5
 [29.] L. Päminger, *Veni redemptor gentium*. 1. Hymnus a 4
 [30.] L. Päminger, *Veni redemptor gentium*. 2. Hymnus a 5
 [31.] L. Päminger, *Veni redemptor gentium*. 3. Hymnus a 5
 [32.] L. Päminger, *Cum esset desponsata*. Antiphona a 5
- De Nativitate Christi
- [33.] L. Päminger, *Hodie nobis coelorum rex*. Responsorium a 5
 [34.] L. Päminger, *Descendit de coelis*. Responsorium a 5
 [35.] L. Päminger, *Quem vidistis pastores*. Responsorium a 5
 [36.] L. Päminger, *Quem vidistis pastores*. Antiphona a 6
 [37.] L. Päminger, *O magnum mysterium*. Responsorium a 6
 [38.] L. Päminger, *O regem coeli*. Antiphona a 6

- [39.] L. Päminger, *Verbum caro*. 1. Responsorium a 4
 [40.] L. Päminger, *Verbum caro*. 2. Responsorium a 4
 [41.] L. Päminger, *Verbum caro*. 3. Responsorium a 4
 [42.] L. Päminger, *Verbum caro*. 4. Responsorium a 4
 [43.] L. Päminger, *Verbum caro*. 5. Responsorium a 5
 [44.] L. Päminger, *Verbum caro*. 6. Responsorium a 5
 [45.] L. Päminger, *Laudem Deo*. Prophetia a 4
 [46.] L. Päminger, *Exiit edictum a Caesare*, 2 p. *Joseph lieber Joseph mein*.
 Evangelium a 5
 [47.] L. Päminger, *In illo tempore pastores*, 2 p. *Cum vidissent*. Evangelium a 4
 [48.] L. Päminger, *Lectio Esaie Prophetiae*, 2 p. *Puer natus est nobis*. Prophetia a 4
 [49.] L. Päminger, *Grates nunc omnes* a 4
 [50.] L. Päminger, *Grates nunc omnes* a 4
 [51.] L. Päminger, *Grates nunc omnes* a 5
 [52.] L. Päminger, *Grates nunc omnes* a 5
 [53.] L. Päminger, *Grates nunc omnes* a 5
 [54.] L. Päminger, *Grates nunc omnes* a 5
 [55.] L. Päminger, *Grates nunc omnes* a 6
 [56.] L. Päminger, *Natus ante saecula*, 2 p. *Gaude Dei genitrix*. Prosa a 5
 [57.] L. Päminger, *In principio erat verbum*, 2 p. *Erat lux vera*. Evangelium a 5
 [58.] L. Päminger, *Tecum principium*. 1. Antiphona a 5
 [59.] L. Päminger, *Redemptionem misit*. 2. Antiphona a 4
 [60.] L. Päminger, *Exortum est in tenebris*. 3. Antiphona a 4
 [61.] L. Päminger, *Apud Dominum misericordia*. 4. Antiphona a 4
 [62.] L. Päminger, *De fructu ventris*. 5. Antiphona a 5
 [63.] Balthasar Päminger, *A solis ortus*. Hymnus a 4
 [64.] Sophonias Päminger, *A solis ortus*. Hymnus a 4
 [65.] Sigismund Päminger, *Corde natus*. Hymnus a 4
 [66.] Sigismund Päminger, *Keiser Augustus*. Evangelium a 4
 [67.] L. Päminger, *Hodie nobis coelorum rex*, 2 p. *Hodie nobis de coelo*.
 Antiphona a 5
 [68.] L. Päminger, *Resonet in laudibus* a 4
 [69.] L. Päminger, *Resonet in laudibus* a 4
 [70.] L. Päminger, *Resonet in laudibus* a 4
 [71.] L. Päminger, *Resonet in laudibus* a 5
 [72.] L. Päminger, *Resonet in laudibus* a 4
 [73.] L. Päminger, *Emanuel nobiscum Deus*. Motet a 5
 [74.] L. Päminger, *Dies est laetitiae* a 4
 [75.] L. Päminger, *Dies est laetitiae* a 4

- [76.] L. Päminger, *Dies est laetitiae* a 5
 [77.] L. Päminger, *In dulci jubilo* a 4
 [78.] L. Päminger, *In dulci jubilo* a 4
 [79.] L. Päminger, *In dulci jubilo* a 6
 [80.] L. Päminger, *Puer natus in Bethlehem* a 4
 [81.] L. Päminger, *Puer natus in Bethlehem* a 5
 [82.] L. Päminger, *Omnis mundus. Quodlibet* a 5
 [83.] L. Päminger, *Corde et animo* a 6
 [84.] L. Päminger, *Genuit puerpera*, 2 p. *O Virgo virginum. Motet* a 5
 [85.] L. Päminger, *Nesciens mater*, 2 p. *Ipsum regem angelorum* a 8
 [86.] L. Päminger, *Parvulus natus*, 2 p. *Parvulus est nobis* a 5
 [87.] L. Päminger, *De Sion venit Dominus*, 2 p. *Canite tuba in Sion* a 5
- De S. Stephano Protomartyre
- [88.] L. Päminger, *Lapides torrentis. Responsorium* a 4
 [89.] L. Päminger, *Intuens in coelum*, 2 p. *Vidit coelos apertos. Antiphona* a 5
- De S. Johanne Apostolo et Evangelista
- [90.] L. Päminger, *Vox tonitruui tui. Responsorium* a 4
 [91.] L. Päminger, *Valde celebrandus est. Antiphona* a 4
 [92.] L. Päminger, *In medio Ecclesiae*, 2 p. *Et implevit eum. Antiphona* a 5
- De Innocentibus
- [93.] L. Päminger, *Angelus Domini in somnis apparuit*, 2 p. *Tunc Herodes. Evangelium* a 5
 [94.] L. Päminger, *Centum quadraginta. Responsorium* a 5
- De Circumcisione Christi
- [95.] L. Päminger, *Magnum haereditatis mysterium*, 2 p. *Non est pollutus. Antiphona* a 6
 [96.] L. Päminger, *Ecce jam venit*, 2 p. *Quoniam autem estis. Epistola* a 4
 [97.] L. Päminger, *O admirabile commercium. 1. Antiphona* a 4
 [98.] L. Päminger, *Quando natus est. 2. Antiphona* a 4
 [99.] L. Päminger, *Rubum quem viderat. 3. Antiphona* a 4
 [100.] L. Päminger, *Germinavit radix. 4. Antiphona* a 5
 [101.] L. Päminger, *Ecce Maria. 5. Antiphona* a 4
 [102.] L. Päminger, *Novus annus hodie* a 4
 [103.] L. Päminger, *Novus annus hodie* a 5
- De Epiphania Domini
- [104.] Balthasar Päminger, *Hostis Herodes. 1. Hymnus* a 4
 [105.] L. Päminger, *Hostis Herodes. 2. Hymnus* a 4
 [106.] L. Päminger, *Illuminare Jerusalem. Responsorium* a 6

- [107.] L. Päminger, *Magi videntes stellam*, 2 p. *Eamus et inquiramus*. Antiphona a 6
- [108.] L. Päminger, *Surge illuminare Jerusalem*, 2 p. *Et ambulabunt gentes*. Prophetia a 5
- [109.] L. Päminger, *Cum natus esset Jesus*, 2 p. *In Bethlehem Judae*. Evangelium a 5
- [110.] L. Päminger, *Haec est dies praeclara*, 2 p. *Cuius stellam Magi* a 6
- [111.] L. Päminger, *Tria sunt munera*. Responsorium a 4
- De S. Sebastiano
- [112.] L. Päminger, *Ut vidit beatus Sebastianus*, 2 p. *O fortissimi milites Christi* a 4
- [113.] L. Päminger, *Egregius Dei martyr*. Antiphona a 4
- De S. Agnete Virgine
- [114.] L. Päminger, *Annulo suo subarravit*. Antiphona a 5
- [115.] L. Päminger, *Amo Christum*, 2 p. *Quem cum amavero* a 4
- De Conversione Divi Pauli Apostoli
- [116.] L. Päminger, *Saulus adhuc spirans*, 2 p. *Dixit autem: quis es*, 3 p. *Erat autem quidam discipulus*, 4 p. *Et introivit domum*. Historia a 4
- [117.] L. Päminger, *O gloriosum lumen*, 2 p. *Qui in terra positus*. Antiphona a 4
- De Purificatione Mariae Virginis
- [118.] L. Päminger, *Videte miraculum*. Responsorium a 4
- [119.] L. Päminger, *Senex puerum portabat*, 2 p. *Ipsum quem genuit*. Antiphona a 5
- [120.] L. Päminger, *Senex puerum portabat*, 2 p. *Ipsum quem genuit*. Antiphona a 5
- [121.] L. Päminger, *Cum inducerent puerum*, 2 p. *Nunc dimittis* a 5
- [122.] L. Päminger, *Lumen ad revelationem* a 6
- De S. Agatha Virgine
- [123.] L. Päminger, *Agathes laetissima*, 2 p. *Domine, qui me fecisti* a 4
- De S. Dorothea Virgine
- [124.] L. Päminger, *Virgo prudens et formosa* a 4
- De S. Matthia Apostolo
- [125.] L. Päminger, *Statuerunt Apostoli*, 2 p. *Tu Domine qui corda* a 4
- [126.] L. Päminger, *Ecce ego mitto vos*. Antiphona a 4
- [127.] L. Päminger, *Elegit Dominus* a 4
- [128.] L. Päminger, *Statuerunt Apostoli*, 2 p. *Tu Domine qui corda* a 5
- Dominica I. Quadragesimae
- [129.] L. Päminger, *Ductus est Jesus*. Responsorium a 4
- [130.] L. Päminger, *Ductus est Jesus*. Responsorium a 5

Dominica II. Quadragesimae

[131.] L. Päminger, *Oravit Jacob*. Responsorium a 5

Dominica III. Quadragesimae

[132.] L. Päminger, *Videns Jacob*. Responsorium a 6

[133.] L. Päminger, *Videns Jacob*. Responsorium a 6

[134.] Sophonias Päminger, *Christe qui lux es et dies*. Hymnus a 4

De Annunciatione Mariae Virginis

[135.] L. Päminger, *Locutus est Dominus*, 2. p. *Propter hoc dabit*. Prophetia a 5

[136.] L. Päminger, *Missus est Angelus*. Antiphona a 5

[137.] L. Päminger, *Ingressus Angelus*. 2. Antiphona a 4

[138.] L. Päminger, *Haec est dies quam fecit Dominus*. 3. Antiphona a 4

[139.] L. Päminger, *Missus est Gabriel*. Responsorium a 4

[140.] L. Päminger, *Haec est dies quam fecit Dominus*. Responsorium a 5

[141.] L. Päminger, *Summae Trinitati* a 4

COMMENTS: Inscription on title page: “Collegij Braunsbergen[sis] Societatis Jesu” (D, A, T, Q). On the same page, crossed-out words: “LEONARTVM PAMINGERVM ASCHAVIEN” (Q) and “NORIBERGAE” (D, A, T, Q), “THEODORICI | GERLAZENI” (D, A, T, Q). Alternative texts added under the music in: [9.] *Salve crux pretiosa* – “Dum complerentur...” (D, A, T), [16.] *Adest dies* – “Cum esset desponsata mater...” (D, A, T), [59.] *Redemptionem misit* – “Simeon iustus et timoratus...” (D, A, T). Before [126.] *Ecce ego mitto vos* in the dedication: “D. Philippo Melanchthoni in comitiis Ratisbonensibus dedicata” the words “D. Philippo Melanchthoni” were crossed out (D, A, T).

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*

CATALOGUES: Mitjana, *Catalogue critique*, *op. cit.*, no. 161.

B-P 19

Teodoro Riccio, *Sacrae cantiones, quas vulgo motecta vocant, quinque, sex et octo vocum, tum viva voce, tum etiam omnis generis instrumentis cantatu commodissimae*, Nürnberg: Katharina Gerlach & Johann Berghs Erben 1576

RISM A/I: R 1286

SHELF MARK: Utl. vok. mus. i tr. 394–399

TYPE OF SOURCE: Partbooks: C (Uvmtr 394), A (Uvmtr 395), T (Uvmtr 396), Sx (Uvmtr 397), Q (Uvmtr 398), B (Uvmtr 399).

BOUND TOGETHER WITH: [1.] Teodoro Riccio, *Liber primus missarum*, Königsberg: G. Osterberger 1579 (B-P 20); [2.] Teodoro Riccio, *Magnificat octo tonorum*, Königsberg: G. Osterberger 1579 (B-P 21); [4.] Teodoro Riccio,

Secundus liber sacrarum cantionum, Königsberg: G. Osterberger 1580 (B-P 22); [5.] a manuscript comprising motets and Masses (B-M 3).

TITLE PAGE CONTENT: SACRAE CANTIONES, QVAS | VVLGO MOTECTA VOCANT, QUINQVE, SEX, ET | OCTO VOCUM, TVM VIVA VOCE, TVM ETIAM OMNIS GE-|NERIS INSTRVMENTIS CANTATV COMMO-|DISSIMAE, AVTORE | Theodoro Riccio Brixiano Italo, Illustrissimi atq[ue] Excellentissimi Principis | ac Domini, Domini Georgij Friderici, Marchionis Brandenburgensis, Stetinae, | Pomeraniae, Cassubiae, Prussiae &c. Ducis chori Musici Magistri. | DISCANTVS | CVM GRATIA ET PRIVILEGIO CAESAREAE MA-|IESTATIS AD ANNOS SEX. | Impressae Noribergae, in Officina typographica Katharinae, Theo-|dorici Gerlachij relictæ Viduae, & Haeredum | Ioannis Montani. | M. D. LXXXVI.

DEDICATION HEADING: Illustrissimo ac omnibus virtutibus heroicis ornatissimo Principi ac Domino, Domino Georgio Friderico Marchioni Brandenburgensi, Stetinsium, Pomeranorum, Cassubiorum, ac Vandalorum, itemq[ue] Silesiorum Carnoviorum, &c. Duci, Burggravio Noribergensi, ac Principi Rugiorum, Domino suo Clementissimo Salutem plurimam, & felix novi anni auspiciam precatur.

CONTENTS:

Quinque vocum

1. *Hic est dies praeclarus* a 5
2. 2 p. *Dies sanctificatus* a 5
3. *Hei mihi Domine* a 5
4. *Ego sum resurrectio* a 5
5. *Quam pulchri sunt* a 5
6. *Aperi oculos tuos* a 5
7. *Ave vivens hostia* a 5
8. *Vidi coniunctos viros* a 5
9. 2 p. *Vidi angelum* a 5
10. *O admirabile commertium* a 5
11. *Beatus Laurentius orabat* a 5
12. 2 p. *Beatus Laurentius clamavit* a 5
13. *Iste sanctus pro lege Dei* a 5
14. *Libera me Domine* a 5
15. *O quam gloriosum est regnum* a 5
16. *Gaudent in coelis* a 5
17. *Hodie nobis coelorum rex* a 5
18. 2 p. *Gloria in excelsis* a 5

Sex vocum

19. *Istorum est enim* a 6
20. *Congratulamini mihi omnes* a 6
21. 2 p. *Recedentibus discipulis* a 6
22. *Pater noster, qui est in coelis* a 6
23. 2 p. *Ave Maria* a 6
24. *Virgo prudentissima* a 6
25. *Hodie completi sunt* a 6
26. *Peccantem me quotidie* a 6
27. *Visita quaesumus* a 6
28. *O magnum mysterium* a 6
29. 2 p. *Ave Maria* a 6
30. *Hic est praecursor* a 6
31. *O sacrum convivium in quo Christus* a 6
32. *Ergo etiam regem* a 6
33. *Magnum haereditatis mysterium* a 6
34. *O stupor et gaudium* a 6
35. 2 p. *In te signis radians* a 6

Octo vocum

36. *Levita Laurentius* a 8
37. *Angelus autem Domini* a 8
38. 2 p. *Erat autem aspectus* a 8
39. *Psalle coelica modulis* a 8
40. 2 p. *Ergo fac stabile* a 8

COMMENTS: On title page, crossed-out words: “Theodoro Riccio Brixiano Italo” (T, Q, Sx, B), “Georgij Friderici, Marchionis Brandeburgensis, Stetinae” (B), “Noribergae” (T, Q, Sx, B), “Katharinae, Theodorici Gerlachij” (T, Q, B), “Ioannis Montani” (T, Q, B). In dedication, the name of the dedicatee “Georgio Friderico” (B) and the signature “Theodorus Riccius Brixianus Italus, chori Musici Magister” (T, Q, B) were crossed out, as also was “Theodorus Riccius” in the page headers throughout partbook B. In all the parts in 23. *Ave Maria*, fragments of text were crossed out and replaced, and in 29. *Ave Maria* and both sections 39.–40. *Psalle coelica modulis*, alternative words added under the original text.

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*; Christian Thomas Leitmeir, *Teodoro Riccio’s Liber primus missarum (1579): A Musical Ambassador between Prussia and Poland*, in: *The Musical Heritage of the Jagiellonian Era in Central and Eastern European Countries*, eds Paweł Gancarczyk, Agnieszka Leszczyńska, Warszawa: Instytut Sztuki PAN 2012; Leitmeir, *Beyond the Denominational*

Paradigm, op. cit.; Christian Thomas Leitmeir (ed.), *Teodoro Riccio Liber primus missarum (1579)*, eds Bartłomiej Gembicki, Barbara Przybyszewska-Jarmińska, Warszawa: Instytut Sztuki Polskiej Akademii Nauk 2019 (*Monumenta Musicae in Polonia*).

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 185.

DIGITISED VERSION:

C: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0717.pdf>

A: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0718.pdf>

T: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0719.pdf>

Sx: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0720.pdf>

Q: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0721.pdf>

B: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0722.pdf>

B-P 20

Teodoro Riccio, *Liber primus missarum quatuor, quinque et sex vocum*, Königsberg: Georg Osterberger 1579

RISM A/I: R 1287

SHELF MARK: Utl. vok. mus. i tr. 394–396, 398–399

TYPE OF SOURCE: Partbooks: D (Uvmtr 394), A (Uvmtr 395), T (Uvmtr 396), Q&Sx (Uvmtr 398), B (Uvmtr 399).

BOUND TOGETHER WITH: [2.] Teodoro Riccio, *Magnificat octo tonorum*, Königsberg: G. Osterberger 1579 (B-P 21); [3.] Teodoro Riccio, *Sacrae cantiones, quas vulgo motecta vocant*, Nürnberg: K. Gerlach & J. Berghs Erben 1576 (B-P 19); [4.] Teodoro Riccio, *Secundus liber sacrarum cantionum*, Königsberg: G. Osterberger 1580 (B-P 22); [5.] a manuscript comprising motets and Masses (B-M 3).

TITLE PAGE CONTENT: LIBER PRIMVS | MISSARVM QVATVOR | QVINQVE ET SEX VOCVM, | RECENS IN LVCEM AEDITVS. | Authore | THEODORO RICCIO BRIXIANO ITALO, | Illustrissimi & excelentissimi Principis ac Domini D[omini] Georgij | Friderici, Marchionis Brandenburgensis, Ducis Prussiae, &c. | Chori Musici Magistro. | DISCANTVS | REGIOMONTI BORVSSIAE | in officina Georgij Osterbergeri: | Anno M.D.LXXIX.

DEDICATION HEADING: Invictissimo ac potentissimo Stephano Regi Poloniae, Magno Duci Lituaniae, Russiae, Prussiae, Samogitiae &c. Nec non Principi Transylvaniae: Regi ac Domino suo clementissimo.

CONTENTS:

- [1.] *Missa Sancta et immaculata* a 4
- [2.] *Missa Clementissime Sancte* a 4
- [3.] *Missa Visita quaesumus* a 5
- [4.] *Missa Dirigatur Domine* a 5
- [5.] *Missa Ludovicus dux Wirtenbergensis* a 5
- [6.] *Missa Vidi turbam magnam* a 6

COMMENTS: Inscription on title page: “Collegij Braunsbergensis Societatis Jesu” (D, A, T, Q&Sx, B). On the same page, crossed-out words: “THEODORO RICCIO BRIXIANO ITALO” (D, A, T, Q&Sx, B), “REGIOMONTI” (D, A, T, Q&Sx, B), “D. Georgij | Friderici, Marchionis Brandenburgensis, Ducis Prussiae” (B), “Georgij Osterbergeri” (Q&Sx). Under the dedication, the signature “Theodorus Riccius Brixianus Italus” was crossed out (D, B). In *Missa Ludovicus dux Wirtenbergensis* the title and the text under the music: “Ludovicus dux Wirtenbergensis Musarum decus” (D, T) were crossed out; in T it was twice replaced with words “Resurrexit Dominus sicut dixit Alleluia”.

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*; Leitmeir, *Teodoro Riccio's Liber primus missarum: a Musical Ambassador*, *op. cit.*; Leitmeir (ed.), *Teodoro Riccio Liber primus missarum (1579)*, *op. cit.*

CATALOGUES: Mitjana, *Catalogue critique*, *op. cit.*, no. 183.

DIGITISED VERSION:

D: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0717.pdf>

A: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0718.pdf>

T: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0719.pdf>

Q&Sx: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0721.pdf>

B: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0722.pdf>

B-P 21

Teodoro Riccio, *Magnificat octo tonorum, quatuor, quinque, sex et octo vocum*, Königsberg: Georg Osterberger 1579

RISM A/I: R 1288

SHELF MARK: Utl. vok. mus. i tr. 394–396, 398–399

TYPE OF SOURCE: Partbooks: D (Uvmtr 394), A (Uvmtr 395), T (Uvmtr 396), Q&Sx (Uvmtr 398), B (Uvmtr 399).

BOUND TOGETHER WITH: [1.] Teodoro Riccio, *Liber primus missarum*, Königsberg: G. Osterberger 1579 (B-P 20); [3.] Teodoro Riccio, *Sacrae cantiones, quas vulgo motecta vocant*, Nürnberg: K. Gerlach & J. Bergs Erben 1576 (B-P 19); [4.] Teodoro Riccio, *Secundus liber sacrarum cantionum*, Königsberg: G. Osterberger 1580 (B-P 22); [5.] a manuscript comprising motets and Masses (B-M 3).

TITLE PAGE CONTENT: MAGNIFICAT OCTO | TONORVM, QVATVOR, QVIN=|QVE, SEX ET OCTO VOCVM | recens in lucem aedita, | Authore | THEODORO RICCIO BRIXIANO ITALO, | Illustriſſimi & excellentiſſimi Principis ac Domini D[omini] Georgij Fri=|derici, Marchionis Brandenburgensis, Ducis Pruſſiae &c. | Chori Musici Magistro. | DISCANTVS | REGIOMONTI BORVSSIAE | in Officina Georgij Osterbergeri, | Anno M. D. LXXIX.

DEDICATION HEADING: Illustrissimo et inclyto Principi et Domino, D[omino] Augusto Duci Saxoniae, Sacri Romani imperii Archimarscalco & Electori, Landgravio Thuring[a]e, Marchioni Misniae, & Burgravio Magdeburgensi, Domino suo clementissimo.

CONTENTS:

Magnificat quatuor vocum

- [1.] *Magnificat primi toni: Anima mea a 4*
- [2.] *Magnificat secundi toni: Anima mea a 4*
- [3.] *Magnificat tertii toni: Et exultavit a 4*
- [4.] *Magnificat quarti toni: Et exultavit a 4*
- [5.] *Magnificat quinti toni: Et exultavit a 4*
- [6.] *Magnificat sexti toni: Et exultavit a 4*
- [7.] *Magnificat septimi toni: Anima mea a 4*
- [8.] *Magnificat octavi toni: Et exultavit a 4*

Magnificat quinque & sex vocum

- [9.] *Magnificat primi toni: Et exultavit a 5*
- [10.] *Magnificat secundi toni: Et exultavit a 5*
- [11.] *Magnificat tertii toni: Anima mea a 5*

- [12.] *Magnificat quarti toni: Anima mea* a 5
 [13.] *Magnificat quinti toni: Anima mea* a 5
 [14.] *Magnificat sexti toni: Anima mea* a 6
 [15.] *Magnificat septimi toni: Et exultavit* a 6
 [16.] *Magnificat octavi toni: Anima mea* a 6
 Magnificat octo vocum
 [17.] *Magnificat primi toni: Anima mea* a 8
 [18.] *Magnificat primi toni: Et exultavit cum duobus choris* a 8
 [19.] *Magnificat sexti toni: Et exultavit cum duobus choris* a 8

COMMENTS: On title page, the words: “THEODORO RICCIO BRIXIANO ITALO” (T, Q&Sx, B), “Regiomonti” (T, Q&Sx, B), “Georgij Osterbergeri” (T, Q&Sx, B), and “Illustrißimi & excellentißimi Principis ac Domini D. Georgij Friderici, Marchionis Brandenburgensis, Ducis Prufiæ &c” (B) were covered over with ink. In dedication, name of the dedicatee “D. Augusto Duci Saxoniae” (B) and the signature “Theodorus Riccius Brixianus Italus” were crossed out (Q&Sx, B).

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*

CATALOGUES: Mitjana, *Catalogue critique*, *op. cit.*, no. 184.

DIGITISED VERSION:

D: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0717.pdf>

A: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0718.pdf>

T: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0719.pdf>

Q&Sx: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0721.pdf>

B: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0722.pdf>

B-P 22

Teodoro Riccio, *Secundus liber sacrarum cantionum, quas vulgo motectas appellant: quinque, sex, octo et duodecim vocibus compositarum: quae tam vivae voci, quam omnibus instrumentis sunt accomodatae*, Königsberg: Georg Osterberger 1580

RISM A/I: R 1289

SHELF MARK: Utl. vok. mus. i tr. 394–399

TYPE OF SOURCE: Partbooks: C (Uvmtr 394), A (Uvmtr 395), T (Uvmtr 396), Sx (Uvmtr 397), Q (Uvmtr 398), B (Uvmtr 399).

BOUND TOGETHER WITH: [1.] Teodoro Riccio, *Liber primus missarum*, Königsberg: G. Osterberger 1579 (B-P 20); [2.] Teodoro Riccio, *Magnificat octo tonorum*, Königsberg: G. Osterberger 1579 (B-P 21); [3.] Teodoro Riccio, *Sacrae cantiones, quas vulgo motecta vocant, quinque, sex et octo vocum*, Nürnberg: K. Gerlach & J. Bergs Erben 1576 (B-P 19); [5.] a manuscript comprising motets and Masses (B-M 3).

TITLE PAGE CONTENT: SECVNDVS LIBER | SACRARVM CANTIO=|NVM, QVAS VVLGO MOTECTAS AP-|PELLANT: QVINQVE, SEX, OCTO ET DVO-|decim uocibus compositorum: quae tam uiuae uoci, quam | omnibus Instrumentis sunt accomodatae. | AVTORE | Theodoro Riccio Brixiano, Italo. | Illustrissimi & excellentissimi Principis ac Domini, Domini Geor-|gij Friderici, Marchionis Brandeburgensis, Ducis Bo-|russiae, &c. Chori Musici Magistro | DISCANTVS | Cum gratia & priuilegio S[acrae] R[egiae] M[aiestatis] Poloniae. | REGIOMONTI BORVSSIAE IN OFFICINA | Typographica Georgij Osterbergeri: | M. D. LXXX.

DEDICATION HEADING: Illustrissimo et generosissimo Principi ac Domino Domino Ludovico Duci Wirtenbergensi & Comiti Mumpelgartensi & Teckensi, &c. Domino suo clementissimo.

CONTENTS:

Quinque vocum

1. *Benedicta sit sancta Trinitas* a 5
2. *Quem vidistis pastores* a 5
3. 2 p. *Dicite quidnam vidistis* a 5
4. *Sponso Deus ut prosperet* a 5
5. *Tribularer si nescirem* a 5
6. 2 p. *Secundum multitudinem dolorum* a 5
7. *Tanto tempore vobiscum sum* a 5
8. *Derelinquat impius viam suam* a 5
9. *Benedictus Deus* a 5
10. 2 p. *Ut possimus* a 5
11. *Pretiosa in conspectu* a 5
12. 2 p. *Vota mea Domino* a 5
13. *Alme patris fili Jesu* a 5
14. 2 p. *Virgo peperit te* a 5
15. *Salve princeps* a 5
16. 2 p. *Eia ergo* a 5
17. 3 p. *Et vitam* a 5

18. *Lauda Sion* a 5
 19. 2 p. *Sit laus plena* a 5
 20. *Adorna thalamum* a 5
 21. 2 p. *Accipiens Symeon* a 5

Sex vocum

22. *Hodie coeli aperti* a 6
 23. 2 p. *Quid est tibi* a 6
 24. *Dum complerentur dies Pentecostes* a 6
 25. 2 p. *Dum ergo essent* a 6
 26. *Viri Galilaei quid statis aspicientes* a 6
 27. *Vidi turbam* a 6
 28. 2 p. *Redemisti nos* a 6
 29. *Hodie beata* a 6
 30. *Tu qui coniugii* a 6
 31. 2 p. *Atque thori* a 6
 32. *Gaudeamus omnes in Domino* a 6
 33. *Rex Christe tibi* a 6

Octo vocum

34. *De profundis clamavi* a 8

Duodecim vocum

35. *Ecce amica mea* a 12
 36. *En coeli et terrae* a 12
 37. 2 p. *Maius opus* a 12

COMMENTS: On title page, crossed-out words: “Theodoro Riccio Brixiano, Italo” (T, Q, Sx, B), “Georgij Friderici, Marchionis” (B), “REGIOMONTI” (T, Q, Sx, B), “Georgij Osterbergeri” (T, Q, Sx, B). In dedication, name of the dedicatee “Ludovico Duci Wirtenbergensi” (B) and the signature “Theodorus Riccius Brixianus Italus, chori musici Magister” (T, Q, Sx, B) were crossed out. Throughout partbook B the surname “Theodorus Riccius” was crossed out from page headers. In all partbooks in 13.–14. *Alme patris fili Jesu* and 15.–17. *Salve princeps*, individual words were crossed out and replaced; in 33. *Rex Christe tibi*, the whole text was crossed out and replaced with the original antiphon texts of *Alma redemptoris mater*, *Salve regina*, and *Regina coeli laetare*, whose titles were placed in the print above motets 13, 15, and 33.

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*; Leitmeir, *Beyond the Denominational Paradigm*, *op. cit.*

CATALOGUES: Mitjana, *Catalogue critique*, *op. cit.*, no. 186.

DIGITISED VERSION:

D: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0717.pdf>

A: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0718.pdf>

T: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0719.pdf>

Sx: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0720.pdf>

Q: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0721.pdf>

B: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0722.pdf>

B-P 23

Claudin de Sermisy, *Missae tres... nunc primum in lucem aeditae cum quatuor vocibus, ad imitationem modulorum... IX lectionum..., Philomena praeuia..., Domini est terra...*, Paris: Adrian Le Roy & Robert Ballard 1558

RISM A/I: S 2824

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard 1558 (B-P 6); [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSAE | TRES CLAVDIO DE SERMISI, | Regij Sacelli Magistro, prestantissimo Musico Auctore: nu[n]c primúm in lucem aedit[a]e, cum quatuor vocibus, ad imitationem | modulorum: vt sequens tabula indicabit. | IX. Lectionum. fol. 2 | Philomena praeuia. 13 | Domini est terra. 23 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis

Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

- [1.] *Missa IX. Lectionum* a 4
- [2.] *Missa Philomena praevia* a 4
- [3.] *Missa Domini est terra* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 215; Trypućko, *The Catalogue, op. cit.*, no. 2871.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:48357/ATTACHMENT-0001.pdf>

B-P 24

Ivo de Vento, *Mutetae aliquot sacrae quatuor vocum, quae cum vivae voci, tum omnis generis instrumentis musicis commodissime applicare possunt, summa diligentia compositae, correctae, & nunc primum in lucem aeditae*, München: Adam Berg 1574

RISM A/I: V 1117

SHELF MARK: Utl. vok. mus. i tr. 483–484

TYPE OF SOURCE: Partbooks: T (Uvmtr 483), B (Uvmtr 484); D and A missing.

TITLE PAGE CONTENT: IVO DE VENTO | Illustriss[imi] Ducis Bauariae Musico. | MVTETAE ALIQVOT SA=|CRAE QVATVOR VOCVM, QVAE CVM | viuae voci, tum omnis generis Instrumentis Musicis com=|modissime applicare possunt. | *Summa diligentia compositae, correctae, & nunc primum in lucem aeditae.* | TENOR. | Monachij excudebat Adamus Berg. | *Cum Gratia & Priuilegio Cesareae Maiestatis.* | ANNO DOMINI | M. D. LXXIII. | L.

DEDICATION HEADING: Admodum Reverendo, Clarissimoque V[iro] I[llustrissimo] Domino Doctori, Domino Ludovico Schrenkio, Cathedralis Frisingensis Ecclesiae Vicario, atq[ue] Officiali dignissimo.

CONTENTS:

1. *Sancta Trinitas unus Deus* a 4
2. *Bonitatem fecisti cum servo tuo* a 4
3. *Pater manifestavi nomen tuum* a 4
4. *Surgens Jesus a mortuis, 2 p. Avete, nolite timere* a 4
5. *In nomine Jesu omne genu flectatur* a 4
6. *Ave spes nostra Dei genitrix.* Ad aequales a 4
7. *Dixerunt discipuli ad beatum Martinum, 2 p. Domine si adhuc populo tuo* a 4
8. *Pax vobis ego sum, 2 p. Palpate et videte* a 4
9. *Illumina oculos meos* a 4

10. *Factum est silentium in coelo* a 4
11. *Ad te levavi oculos meos*, 2 p. *Miserere nostri Domine* a 4
12. *Laudate Dominum de coelis*, 2 p. *Laudate Dominum in sanctis eius* a 4
13. *Ecce ego mitto vos* a 4
14. *Isti sunt viri sancti quos elegit Dominus* a 4
15. *Peccatum tulit mors mortua mortem*. *Ad aequales* a 4
16. *Virgo supremi generosa patris*, 2 p. *Hic tibi plaudat*, 3 p. *Nos simul junctis* a 5

COMMENTS: On title pages of both partbooks, ownership notes: “Collegij Braunsbergen[sis] Societ[atis] Jesu” (T), “Collegij Braunsbergen[sis] Societatis Jesu” (B). On title page of T, fragment of the decorative border around the word “TENOR” was filled in with red-brown ink.

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 233.

B-P 25

Evangelia dominicorum et festorum dierum musicis numeris pulcherrimè comprehensa & ornata. Tomi primi continentis historias & doctrinam, quae solent in Ecclesia proponi. De Nativitate. De Epiphaniis, De Resurrectione Jesu Christi, Nürnberg: Johannes Berg & Ulrich Neuber 1554

RISM B/I: 1554¹⁰

SHELF MARK: Utl. vok. mus. i tr. 539–543

TYPE OF SOURCE: Partbooks: D (Uvmtr 539), T (Uvmtr 540), A (Uvmtr 541), B (Uvmtr 542), V (Uvmtr 543).

BOUND TOGETHER WITH: [2.] *Secundus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 26); [3.] *Tertius tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 27); [4.] *Quartus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 28); [5.] *Quintus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 29); [6.] *Sextus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 30).

TITLE PAGE CONTENT: EVANGELIA DO=|MINICORVM ET FESTORVM | DIERVM MVSICIS NVMERIS | pulcherrimè comprehensa & ornata. | TENOR | TOMI PRIMI | CONTINENTIS HISTORI-|as & doctrinam, qu[a]e solent in Ecclesia proponi. | De Natiuitate. | De Epiphanijs | De Resurrectione Iesu Christi. | NORIBERGAE IN OFICINA IOANNIS MON-|TANI ET VLRICI NEVBERI. ANNO M. D. LIIII.

CONTENTS:

In Vigilia Nativitatis Christi Evangelium Matthei 1

1. Heinrich Isaac, *Cum esset desponsata* a 4

In Festo Nativitatis Christi Evangelium Ioannis 1

2. Josquin des Prez, *In principio erat verbum*, 2 p. *Fuit homo missus a Deo*, 3 p. *Et verbum caro factum est* a 4
3. Valentin Sohier, *In principio erat verbum*, 2 p. *Verbum caro* a 4
4. Cristóbal de Morales, *Pastores dicite quidnam vidistis*, 2 p. *Infantem vidimus* a 4
5. Nicolas Fouchier, *Quem vidistis pastores*, 2 p. *Genuit puerpera* a 4
6. Jacob Clemens non Papa, *Angelus Domini ad pastores ait*, 2 p. *Parvulus filius hodie natus est* a 4
7. Jacob Clemens non Papa, *Angelus Domini ad pastores ait*, 2 p. *Parvulus filius hodie natus est* a 5
8. Jean Mouton, *Rex pacificus hodie natus est* a 4
9. Jean Conseil [= Johannes Lupiⁱ], *Hodie Christus natus est*, 2 p. *Quem vidistis pastores* a 5
10. Philippe Verdelot [= Nicolas Gombertⁱⁱ], *Angelus Domini ad pastores ait*, 2 p. *Et invenietis infantem* a 4
11. Jean Mouton, *Angelus ad pastores ait*, 2 p. *Noe noe et iterum noe* a 4
12. Jacob Clemens non Papa, *Pastores quidnam vidistis*, 2 p. *Natum vidimus* a 5
13. Jhan Gero, *Hodie scietis quia veniet*, 2 p. *Crastina die delebitur iniquitas* a 4
14. Nicolas Gombert, *Hodie Christus natus est* a 5
15. Adrian Willaert, *Mirabile mysterium declaratur* a 4
16. Jacob Clemens non Papa, *Mirabile mysterium declaratur* a 4

In Festo Circumcisionis Domini, Evangelium Lucae 2

17. Jean Mouton [= Costanzo Festaⁱⁱⁱ], *In illo tempore postquam consummati* a 4

In Festo Epiphaniae, Evangelium Matthei 2

18. Cristóbal de Morales, *Cum natus esset Jesus*, 2 p. *Et illi dixerunt*, 3 p. *Et ecce stella quam viderant* a 5
19. Jean Larchier, *Magi veniunt ab Oriente* a 4
20. Francesco Lupino, *Magi veniunt ab Oriente*, 2 p. *Interrogabat magos Herodes* a 4
21. Joannes Pionnier, *Interrogabat magos Herodes*, 2 p. *Magi veniunt ab Oriente* a 5

ⁱ Cf. Harry B. Lincoln, *The Latin Motet: Indexes to Printed Collections, 1500–1600*, Ottawa: Institute of Mediaeval Music 1993, p. 66.

ⁱⁱ *Ibid.*, p. 363.

ⁱⁱⁱ Cf. Howard Mayer Brown, Thomas G. McCracken, *Mouton, Jean*, in: *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie, London: Macmillan 2001, vol. 17, p. 245.

22. Maistre Gosse, *Tria sunt munera*, 2 p. *Reges Tharsis et insulae* a 4
In Die Sancto Paschae
23. Jacob Clemens non Papa, *Maria Magdalene et altera Maria*, 2 p. *Cito euntes dicite discipulis* a 5
24. Nicolas Gombert, *Maria Magdalene et altera Maria*, 2 p. *Cito euntes dicite discipulis* a 5
25. Jacob Clemens non Papa, *Mane nobiscum Domine*, 2 p. *Et intravit cum eis* a 5
26. Sebastian Hollander [= Christian Hollander^{IV}], *Dum transisset sabbatum Maria*, 2 p. *Et valde mane* a 5
27. Jacques Alardy, *Dum transisset sabbatum Maria*, 2 p. *Et valde mane* a 4
28. Jean Richafort, *Christus resurgens a mortuis*, 2 p. *mortuus est enim* a 4
29. Jacob Clemens non Papa, *Congratulamini mihi omnes* a 4
30. Mathieu Gascongne [= Jean Mouton^V], *Alleluia Noli fiere Maria* a 4
31. Jachet de Mantua, *Alleluia Surrexit Dominus*, 2 p. *Quia fecit coelum et terram* a 4
32. Lupus Hellinck, *Primo die sabbatorum Maria* a 4
33. Thomas Crecquillon, *Congratulamini mihi omnes*, 2 p. *Tulerunt Dominum meum* a 5
34. Philippe Verdelot, *Gaudeamus omnes in Domino* a 4
35. Loyset Piéton, *Pax vobis ego sum*, 2 p. *Palpate et videte* a 4
36. Philippe Verdelot, *Angelus Domini locutus est*, 2 p. *Ite annuntiate quia surrexit* a 4
37. Jean Mouton, *Surgens Jesus a mortuis*, 2 p. *Surrexit Dominus* a 4
38. Mathieu Lasson, *Congratulamini mihi omnes*, 2 p. *Recedentibus discipulis* a 4
39. Jacobus Gallus, *Angelus Domini descendit de coelo* a 4
40. Joannes Pionnier, *Congratulamini mihi omnes*, 2 p. *Recedentibus discipulis* a 5
41. Josquin des Prez [= Nicolas Gombert^{VI}], *Tulerunt Dominum meum* a 8

COMMENTS: Inscription on title pages of partbooks: “Collegij Braunsberg[ensis] Societatis Jesu” (T). On the same pages, crossed-out words: “NORIBERGAE”, “IOANNIS MON-|TANI ET VLRICI NEVBERI”.

^{IV} Cf. Lavern J. Wagner, *Hollander, Christian*, in: *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie, London: Macmillan 2001, vol. 11, p. 624.

^V Cf. Lincoln, *The Latin Motet, op. cit.*, p. 122.

^{VI} Contrafacta of Gombert’s chansons *Je prens congié* and *J’ay mis mon cueur*, misattributed to Josquin, cf. Jeremy Noble, Jeffrey Dean, *Josquin des Prez: Works*, in: *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie, London: Macmillan 2001, vol. 13, p. 258.

REFERENCES: Leszczyńska, *Recepcja*, op. cit.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit., no. 1554f.

B-P 26

Secundus tomus Evangeliorum, quatuor, quinque, sex et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Ascensione Christi. De Missione Spiritus sancti, Nürnberg: Johannes Berg & Ulrich Neuber 1555

RISM B/I: 1555¹⁰

SHELF MARK: Utl. vok. mus. i tr. 539–543

TYPE OF SOURCE: Partbooks: D (Uvmtr 539), T (Uvmtr 540), A (Uvmtr 541), B (Uvmtr 542), V (Uvmtr 543).

BOUND TOGETHER WITH: [1.] *Evangelia dominicorum et festorum dierum*, Nürnberg: J. Berg & U. Neuber 1554 (B-P 25); [3.] *Tertius tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 27); [4.] *Quartus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 28); [5.] *Quintus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 29); [6.] *Sextus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 30).

TITLE PAGE CONTENT: SECVNDVS | TOMVS EVANGELIORVM, | QVATVOR, QVINQVE, SEX, | ET PLVRIVM VOCVM. | Continens historias & doctrinam, quae | in Ecclesia proponi solet: | DE ASCENSIONE CHRISTI. | DE MISSIONE SPIRITVS SANCTI. | TENOR | Noribergae in officina Ioannis Montani & | Vlrici Neuberi. 1555.

CONTENTS:

In Festo Ascensionis Christi

1. Dominique Phinot, *Non turbetur cor vestrum*, 2 p. *Ego rogabo patrem* a 5
2. Jean Richafort, *Non turbetur cor vestrum*, 2 p. *Ego rogabo patrem* a 5
3. Johannes Lupi, *Apparens Christus post passionem*, 2 p. *Et convalescens praecepit eis* a 5
4. Dominique Phinot, *Apparens Christus post passionem* a 5
5. Philippe Verdelot, *Non turbetur cor vestrum*, 2 p. *Ego rogabo patrem* a 5
6. Arnold von Bruck, *Ascendo ad patrem meum*, 2 p. *Viri Galilaei quid aspicitis* a 5
7. Dominique Phinot, *Ascendo ad patrem meum* a 5
8. Maistre Gosse, *Non turbetur cor vestrum*, 2 p. *Ego rogabo patrem* a 4

9. Jean Lhéritier, *Ascendens Christus in altum*, 2 p. *Ascendo ad patrem meum* a 4
 10. Antoine de Févin, *Tempus meum est ut revertar*, 2 p. *Viri Galilaei spiritum* a 4
 11. Anon. [= Couillart^{vii}], *Viri Galilaei quid admiramini*, 2 p. *Videntibus illis* a 4
 12. Dambert, *Omnis pulchritudo Domini*, 2 p. *Nisi ego abiero paraclitus* a 4
 13. Jacob Clemens non Papa, *Ite in orbem universum* a 5
 14. Philippe Verdelot, *Tanto tempore vobiscum sum* a 4
 15. Francesco Lupino, *Tanto tempore vobiscum sum*, 2 p. *Signa eos qui in me credent* a 4
 16. Jean Maillard, *Ascendo ad patrem meum* a 5
 17. Jacob Clemens non Papa, *Ascendit Deus in jubilatione*, 2 p. *Ascendens Christus in altum* a 5
 18. Jachet de Mantua (?), *In illo tempore dixit Jesus*, 2 p. *Domine ostende nobis patrem* a 5
 19. Jachet de Mantua, *Vado parare vobis locum*, 2 p. *Accipietis virtutem supervenientis* a 5
 20. Dominique Phinot, *Tanto tempore vobiscum sum* a 4
 21. Ernold Caussin, *O rex gloriae Domine virtutum* a 5
 22. Joannes Pionnier, *Tempus est ut revertar ad eum* a 5
 23. Cipriano de Rore, *Vado ad eum qui misit me* a 5
 24. Pierre de Manchicourt, *Tanto tempore vobiscum sum*, 2 p. *Si cognovissetis me et patrem* a 5
 25. Nicolas Gombert, *Omnis pulchritudo Domini*, 2 p. *Assumo coelo egressio* a 6
 26. Dominique Phinot, *Tanto tempore vobiscum sum* a 8
- In Festo Penthecostes
27. Denis Brumen, *In illo tempore dixit Jesus* a 5
 28. Antonio Gardano, *Dum complerentur dies Pentecostes*, 2 p. *Facta autem hac voce* a 5
 29. Thomas Crecquillon, *Factus est repente de coelo*, 2 p. *Spiritus Domini replevit orbem* a 5
 30. Dominique Phinot, *Repleti sunt omnes* a 5
 31. Jacques Arcadelt, *Dum complerentur dies Pentecostes* a 5
 32. Ernold Caussin, *Jam non dicam vos servos* a 5
 33. Joannes Pionnier, *Dum complerentur dies Pentecostes*, 2 p. *Dum ergo essent* a 5

^{vii} Identified on the basis of RISM online (RISM ID no. 1001123362).

34. Jean Richafort, *Jam non dicam vos servos*, 2 p. *Cum venerit ille spiritus veritatis* a 5
 35. Jacob Clemens non Papa, *Dum complerentur dies Pentecostes*, 2 p. *Repleti sunt omnes* a 5
 36. Mathieu Lasson, *Virtute magna reddebant apostoli* a 4
 37. Villefond, *Si quis diligit me sermonem meum* a 4
 38. Jacob Clemens non Papa, *Advenit ignis divinus*, 2 p. *Misit eos in mundum* a 5
 39. Adrian Tubal, *Spiritus sanctus procedens a throno*, 2 p. *Advenit ignis divinus* a 5
 40. Dominique Phinot, *Jam non dicam vos servos* a 8

REFERENCES: Leszczyńska, *Recepcja*, op. cit.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit., no. 1555.

B-P 27

Tertius tomus Evangeliorum, quatuor, quinque, sex et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Trinitate. De dedicatione templi. De Coena Dominica, Nürnberg: Johannes Berg & Ulrich Neuber 1555

RISM B/I: 1555¹¹

SHELF MARK: Utl. vok. mus. i tr. 539–543

TYPE OF SOURCE: Partbooks: D (Uvmtr 539), T (Uvmtr 540), A (Uvmtr 541), B (Uvmtr 542), V (Uvmtr 543).

BOUND TOGETHER WITH: [1.] *Evangelia dominicorum et festorum dierum*, Nürnberg: J. Berg & U. Neuber 1554 (B-P 25); [2.] *Secundus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 26); [4.] *Quartus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 28); [5.] *Quintus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 29); [6.] *Sextus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 30).

TITLE PAGE CONTENT: TERTIVS | TOMVS EVANGELIORVM, | QVATVOR, QVINQVE, SEX, | ET PLVRIVM VOCVM. | Continens historias & doctrinam, quae | in Ecclesia proponi solet: | DE TRINITATE. | DE DEDICATIONE TEMPLI. | DE COENA DOMINICA. | TENOR | Noribergae in officina Ioannis Montani & | Vlrici Neuberi, 1555.

CONTENTS:

In Festo Trinitatis

1. Martin Peudargent, *Te Deum patrem ingenitum*, 2 p. *Te invocamus te adoramus* a 4

2. Johannes Lupi, *Benedictus Dominus Deus Israel*, 2 p. *Honor virtus et potestas* a 4
 3. Dominique Phinot, *O altitudo divitiarum* a 4
 4. Cornelius Canis, *Gloria tibi Trinitas*, 2 p. *Laus et perennis gloria Deo patri* a 4
 5. Gioseffo Zarlino, *Nemo potest venire ad me*, 2 p. *Ego sum panis vitae* a 5
 6. Cipriano de Rore, *O altitudo divitiarum*, 2 p. *Quis enim cognovit* a 5
 7. Antoine de Févin, *Sancta Trinitas unus Deus* a 4
 8. Pierre de La Rue, *Pater de coelis Deus miserere*, 2 p. *Benedicamus patrem et filium* a 6
 9. Jachet de Mantua, *Sancta Trinitas unus Deus* a 8
 10. Dominique Phinot, *Sancta Trinitas unus Deus* a 8
- In Dedicatione Templi
11. Thomas Crecquillon, *Zachaeae festinans descende*, 2 p. *Domine Deus omnipotens* a 4
 12. Anon., *Vidi Jerusalem descendentem*, 2 p. *Ab intus in fimbriis* a 4
 13. Francesco Lupino, *Domus mea domus orationis* a 4
 14. Christian Hollander, *Benedic Domine domum istam*, 2 p. *Beati qui habitant in domo tua* a 5
 15. Pierre de Manchicourt, *Fundata est domus Domini*, 2 p. *Benedic Domine domum istam* a 5
 16. Pierre de Manchicourt, *Vere Dominus est in loco isto*, 2 p. *Haec est domus Domini* a 5
 17. Pieter Maessens, *In dedicatione huius templi*, 2 p. *Obtulerunt sacrificium super altare* a 5
 18. Thomas Crecquillon, *Signum salutis pone Domine*, 2 p. *Lapidem quem reprobaverunt* a 5
 19. Nicolas de Wisme, *Benedic Domine domum istam*, 2 p. *Audi preces Domine* a 6
- In Festo Sacramenti, Evangelium, Ioan. 6.
20. Carolus Souliaert, *Panis quem ego dabo*, 2 p. *Locutus est populus contra Dominum* a 4
 21. Thomas Crecquillon, *Unus panis et unum corpus*, 2 p. *Parasti in dulcedine tua* a 4
 22. Jacob Vaet, *Ave salus mundi verbum*, 2 p. *O salutaris hostia* a 4
 23. Maistre Gosse, *Misit me pater vivens*, 2 p. *Cibavit eum Dominus* a 4
 24. Jachet de Mantua, *Fratres ego enim accepi a Domino*, 2 p. *Similiter et calicem* a 4

25. Adrian Willaert, *Homo quidam fecit coenam*, 2 p. *Caro Christi quam sumimus* a 4
26. Jacques Du Pont, *Coenantibus illis accepit Jesus*, 2 p. *Dixerunt viri tabernaculi mei* a 4
27. Ivo Barry, *Panis quem ego dabo* a 4
- De coena Dominica
28. Petrus Jordan, *Ecce panis angelorum factus cibus* a 4
29. Lupus Hellinck, *Panis quem ego dabo*, 2 p. *Locutus est populus ad Dominum* a 4
30. Francesco Lupino, *O sacrum convivium in quo Christus* a 4
31. Jacques Buus, *Qui manducat meam carnem*, 2 p. *Qui manducat meam carnem* a 4
32. Francesco Lupino, *Ego sum panis vivus*, 2 p. *Accipit Jesus calicem* a 4
33. Simon Boyleau, *Respexit Elias ad caput suum*, 2 p. *Si quis manducaverit* a 4
34. Mathieu Gascongne, *Caro mea vere est cibus*, 2 p. *Hic est panis qui de coelo* a 4
35. Jacob Clemens non Papa, *Ego sum panis vivus*, 2 p. *Et panis quem ego dabo* a 5
36. Jacob Clemens non Papa, *Ave verum corpus natum de Maria* a 5
37. Anon., *Respexit Elias ad caput suum*, 2 p. *Si quis manducaverit* a 5
38. Bartholomeus Le Conte, *Caro mea vere est cibus* a 5
39. Bartholomeus Le Conte, *Coenantibus illis accepit Jesus*, 2 p. *Dixerunt viri tabernaculi mei* a 5
40. Bartholomeus Le Conte, *O sacrum convivium in quo Christus* a 5
41. Nicolas Gombert, *O admirandum sacramentum*, 2 p. *Quod transiturus de hoc mundo* a 5
42. Gioseffo Zarlino, *O sacrum convivium in quo Christus* a 5
43. Jacob Clemens non Papa, *Misit me vivens pater*, 2 p. *Cibavit me Dominus pane vitae* a 5
44. Hesdin, *Parasti in dulcedine tua*, 2 p. *Coeleste est hoc manna* a 5
45. Jacques Arcadelt, *O sacrum convivium in quo Christus* a 5
46. Anon. [= G. Harsius^{VIII}], *Respexit Elias ad caput suum*, 2 p. *Si quis manducaverit* a 6
47. Nicolas Gombert, *Ave salus mundi verbum* a 6
48. Jacobus Beutel, *Homo quidam fecit coenam*, 2 p. *Venite et comedite* a 6
49. Dominique Phinot, *O sacrum convivium in quo Christus* a 8

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*

^{VIII} Cf. Lincoln, *The Latin Motet*, *op. cit.*, p. 173 (G. Harsius = G. Jarsins).

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 1555a.

B-P 28

Quartus tomus Evangeliorum, quatuor, quinque, sex et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Baptisato Christo a Joanne. De Transfiguratione Christi. De Passione et Cruce Christi, Nürnberg: Johannes Berg & Ulrich Neuber 1555

RISM B/I: 1555¹²

SHELF MARK: Utl. vok. mus. i tr. 539–543

TYPE OF SOURCE: Partbooks: D (Uvmtr 539), T (Uvmtr 540), A (Uvmtr 541), B (Uvmtr 542), V (Uvmtr 543).

BOUND TOGETHER WITH: [1.] *Evangelia dominicorum et festorum dierum*, Nürnberg: J. Berg & U. Neuber 1554 (B-P 25); [2.] *Secundus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 26); [3.] *Tertius tomus Evangeliorum*, Nürnberg 1555 (B-P 27); [5.] *Quintus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 29); [6.] *Sextus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 30).

TITLE PAGE CONTENT: QVARTVS | TOMVSEVANGELIORVM, | QVATVOR, | QVINQVE, SEX, | ET PLVRIVM VOCVM. | Continens historias & doctrinam, quae | in Ecclesia proponi solet: | DE BAPTISATO CHRISTO A IOANNE. | DE TRANSFIGVRATIONE CHRISTI. | DE PASSIONE ET CRVCE CHRISTI. | TENOR | Noribergae in officina Ioannis Montani & | Vlrici Neuberi, 1555.

CONTENTS:

De Baptisato Christo

1. Anon., *In columbae specie Spiritus sanctus* a 5
2. Jacobus Clemens non Papa, *Super ripam Jordanis stabat beatus*, 2 p. *Vox de coelo sonuit* a 6
3. Jacquet de Berchem, *Hodie in Jordane baptisato Domino*, 2 p. *Coeli aperti sunt super eum* a 6
4. Maistre Jhan, *Hodie in Jordane baptisato Domino*, 2 p. *Coeli aperti sunt super eum* a 6

De Transfiguratione Christi

5. Jachet de Mantua, *Domine bonum est nos* a 4
6. Andreas Schwartz, *In illo tempore assumpsit Jesus*, 2 p. *Et conspecti sunt* a 4
7. Jacob Clemens non Papa, *Assumpsit Jesus Petrum et Jacobum*, 2 p. *Et ecce vox de nube dicens* a 5

8. Bartholomeus Le Conte, *Assumpsit Jesus Petrum et Jacobum*, 2 p. *Et ecce apparuerunt eis* a 5

De Passione Christi

9. Cristóbal de Morales, *In illo tempore stabant autem* a 4
 10. Jachet de Mantua, *In illo tempore stabant autem*, 2 p. *Mulier, ecce filius tuus* a 4
 11. Adrian Willaert, *In illo tempore stabant autem* a 4
 12. Bartholomeus Le Conte, *Agnus Christus in cruce immolatur*, 2 p. *Hic solus dolores nostros* a 4
 13. Jacob Clemens non Papa, *Circumdederunt me viri mendaces*, 2 p. *Quoniam tribulatio proxima* a 4
 14. Jean Guyot, *Domine quis credidit auditui nostro*, 2 p. *Vere languores nostros* a 4
 15. Jacob Vaet, *Patris sapientia veritas* a 4
 16. Johannes de Cleve, *O crux gloriosa*, 2 p. *Mihi autem absit gloriari* a 4
 17. Simon Boyleau, *Dulce lignum dulces clavos*, 2 p. *Hoc est signum crucis* a 4
 18. Adrian Willaert, *Salve crux sancta arbor digna*, 2 p. *Causam etiam vitae* a 4
 19. Cristóbal de Morales, *Signum crucis mirabile*, 2 p. *Haec arbor est sublimior* a 4
 20. Jachet de Mantua, *O vos omnes qui transitis per viam*, 2 p. *Cogitatione mea* a 4
 21. Johannes Lupi, *Dum fabricator mundi*, 2 p. *Aperto ergo lancea militis* a 4
 22. Lupi [= Thomas Crecquillon^{IX}], *Christus factus est pro nobis*, 2 p. *Propter quod et Deus* a 5
 23. Jacob Clemens non Papa, *Haec est arbor dignissima*, 2 p. *O crux benedicta* a 5
 24. Cornelius Canis, *Dixerunt impii*, 2 p. *Videamus ergo si sermones* a 5
 25. Adrian Willaert, *Locuti sunt adversum me*, 2 p. *Et posuerunt adversum me* a 5
 26. Anon., *O crux viride lignum*, 2 p. *Salus omnium populorum* a 5
 27. Nicolas Gombert, *O crux splendidior cunctis astris*, 2 p. *O crux gloriosa* a 6
 28. Maistre Gosse, *O vos omnes qui transitis per viam*, 2 p. *Attendite universi populi* a 6

REFERENCES: Leszczyńska, *Recepcja*, op. cit.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit., no. 1555b.

^{IX} *Ibid.*, p. 72.

B-P 29

Quintus tomus Evangeliorum, et piarum sententiarum: quinque vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Poenitentia, Nürnberg: Johannes Berg & Ulrich Neuber 1556

RISM B/I: 1556⁸

SHELF MARK: Utl. vok. mus. i tr. 539–543

TYPE OF SOURCE: Partbooks: D (Uvmtr 539), T (Uvmtr 540), A (Uvmtr 541), B (Uvmtr 542), V (Uvmtr 543).

BOUND TOGETHER WITH: [1.] *Evangelia dominicorum et festorum dierum,* Nürnberg: J. Berg & U. Neuber 1554 (B-P 25); [2.] *Secundus tomus Evangeliorum,* Nürnberg: J. Berg & U. Neuber 1555 (B-P 26); [3.] *Tertius tomus Evangeliorum,* Nürnberg: J. Berg & U. Neuber 1555 (B-P 27); [4.] *Quartus tomus Evangeliorum,* Nürnberg: J. Berg & U. Neuber 1555 (B-P 28); [6.] *Sextus tomus Evangeliorum, et piarum sententiarum,* Nürnberg: J. Berg & U. Neuber 1556 (B-P 30).

TITLE PAGE CONTENT: QVINTVS | TOMVS EVANGELIORVM, | ET PIARVM SENTENTIARVM: | QVINQVE VOCVM. | Continens historias & doctrinam, quae | in Ecclesia proponi solet: | DE POENITENTIA. | TENOR | NORIBERGAE APVD IOANNEM MONTANVM, | ET VLRICVM NEVBERVM. ANNO [MD]LVI

DEDICATION HEADING: Doctrina et virtute ornatissimo iuveni Christophoro Thenn Salispurgensi Ioannes Montanus salutem dicit.

CONTENTS:

1. Pierre de Manchicourt, *Pater peccavi in coelum*, 2 p. *Quanti mercenarii in domo patris* a 5
2. Dominique Phinot, *Pater peccavi in coelum*, 2 p. *Quanti mercenarii in domo patris* a 5
3. Cipriano de Rore, *Quanti mercenarii in domo patris*, 2 p. *Pater peccavi in coelum* a 5
4. Francesco Portinaro, *Quanti mercenarii in domo patris*, 2 p. *Pater peccavi in coelum* a 6
5. Arnold Feys, *Emendemus in melius*, 2 p. *Peccavimus cum patribus* a 5
6. Francesco Portinaro, *Emendemus in melius*, 2 p. *Peccavimus cum patribus* a 5
7. Jachet de Mantua, *Emendemus in melius*, 2 p. *Peccavimus cum patribus* a 5
8. Nicolas Gombert, *Emendemus in melius*, 2 p. *Peccavimus Domine* a 5
9. Bartholomeus Le Conte, *Emendemus in melius*, 2 p. *Adiuva nos Deus salutaris noster* a 5
10. Jacob Clemens non Papa, *Adesto dolori meo Deus*, 2 p. *Interiora mea* a 5

11. Nicolas Gombert, *Respice Domine in testamentum*, 2 p. *Respice Domine et miserere mei* a 5
12. Joannes Pionnier, *Aspice Domine de sede sancta*, 2 p. *Respice in me et miserere mei* a 5
13. Anon. [= Henri Schaffen^x], *Heu mihi Domine quia peccavi* a 5
14. Jacob Vaet, *Miserere mei Deus*, 2 p. *Ecce enim in iniquitatibus* a 5
15. Jean Louys, *Miserere mei Domine*, 2 p. *Convertere Domine* a 5
16. Jean Louys, *Ego Dominus hoc est nomen meum*, 2 p. *Venite ergo ad me omnes* a 5
17. Jacob Clemens non Papa, *Sana me Domine et sanabor*, 2 p. *Omnia judicia tua justa sunt* a 5
18. Jachet de Mantua, *Scindite corda vestra*, 2 p. *Derelinquat impius viam suam* a 5
19. Nicolas Gombert, *Tribulatio cordis mei multiplicata* a 5
20. Joannes Pionnier, *Peccavi super numerum arenae maris*, 2 p. *Quoniam iniquitatem meam* a 5
21. Cipriano de Rore, *Tribularer si nescirem*, 2 p. *Secundum multitudinem dolorum* a 5
22. Francesco Portinaro, *Tribularer si nescirem*, 2 p. *Secundum multitudinem dolorum* a 5
23. Ernold Caussin, *Tribularer si nescirem*, 2 p. *Secundum multitudinem dolorum* a 5
24. Nicolas Gombert, *Tribulatio et angustia*, 2 p. *Tribulationes cordis mei* a 5
25. Nicolas Gombert, *Tu Deus noster suavis*, 2 p. *Tribue ergo nobis Domine* a 5
26. Johannes Lupi, *Tu Deus noster suavis*, 2 p. *Nosce enim te* a 5
27. Nicolas Gombert, *Ne reminiscaris Domine* a 5
28. Anon., *Ne reminiscaris Domine* a 5
29. Jachet de Mantua, *In die tribulationis meae* a 5
30. Nicolas Gombert [= Vincenzo Ruffo^{xii}], *Convertimini ad me omnes* a 5
31. Nicolas Gombert [= Cristóbal de Morales^{xiii}], *Spem in alium nunquam habui*, 2 p. *Domine Deus creator* a 5
32. Jachet de Mantua, *Domine secundum actum meum* a 5
33. Adrian Willaert, *Peccavi supra numerum arenae maris*, 2 p. *Quoniam iniquitatem meam* a 5

^x *Ibid.*, p. 326.

^{xi} Cf. George Nugent, Eric Jas, Gombert, Nicolas, in: *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie, London: Macmillan 2001, vol. 10, p. 123.

^{xii} Cf. Lincoln, *The Latin Motet*, *op. cit.*, pp. 138, 263.

34. Henri Schaffen, *Miser ubi parebo*, 2 p. *In hoc confido* a 5
35. Christoph Potier, *Juxta vestibulum et altare*, 2 p. *Immutemur habitu* a 5
36. Ernold Caussin, *Peto Domine ut de vinculo*, 2 p. *Ne reminiscaris Domine* a 5
37. Ernold Caussin [= Jachet de Mantua], *Scindite corda vestra*, 2 p. *Derelinquat impius viam suam* a 5 [= version of B-P 29/18]
38. Jacob Clemens non Papa, *O bone Jesu duo in me agnosco*, 2 p. *Eia dulcissime Jesu* a 5
39. Pierre Colin, *Recordare Domine testamenti tui* a 5
40. Jacob Clemens non Papa, *Qui consolabatur me* a 5
41. Jean Louys, *Tota die contristatus sum*, 2 p. *Eripe me de inimicis meis* a 4
42. Petrus Hailland, *Noli me Domine judicare* a 5
43. Tylman Susato, *Peccata mea Domine*, 2 p. *Quoniam iniquitatem meam* a 5
44. Francesco dalla Viola, *Omnia quae fecisti nobis Domine*, 2p. *Confundantur omnes* a 5
45. Pieter Maessens, *Domine Jesu Christe fili Dei*, 2 p. *Quia dixisti: nolo mortem peccatoris* a 5

REFERENCES: Leszczyńska, *Recepcja*, *op. cit.*

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique*, *op. cit.*, no. 1556a.

B-P 30

Sextus tomus Evangeliorum, et piarum sententiarum. Quatuor, sex et octo vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Poenitentia, Nürnberg: Johannes Berg & Ulrich Neuber [1556]

RISM B/I: [1556]⁹

SHELF MARK: Utl. vok. mus. i tr. 539–543

TYPE OF SOURCE: Partbooks: D (Uvmtr 539), T (Uvmtr 540), A (Uvmtr 541), B (Uvmtr 542), V (Uvmtr 543).

BOUND TOGETHER WITH: [1.] *Evangelia dominicorum et festorum dierum*, Nürnberg: J. Berg & U. Neuber 1554 (B-P 25); [2.] *Secundus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 26); [3.] *Tertius tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 27); [4.] *Quartus tomus Evangeliorum*, Nürnberg: J. Berg & U. Neuber 1555 (B-P 28); [5.] *Quintus tomus Evangeliorum, et piarum sententiarum*, Nürnberg: J. Berg & U. Neuber 1556 (B-P 29).

TITLE PAGE CONTENT: SEXTVS | TOMVS EVANGELIORVM, | ET PIARVM SENTENTIARVM. | QVATVOR, SEX ET OCTO VOCVM. | Continens historias & doctrinam, quae | in Ecclesia proponi solet: | DE POENITENTIA. |

TENOR | NORIBERGAE APVD IOANNEM MONTANVM | ET VLRICVM NEVBERVM.

CONTENTS:

1. Pierre de Manchicourt, *Pater peccavi in coelum*, 2 p. *Quanti mercenarii in domo patris* a 5
2. Adrian Willaert, *Pater peccavi in coelum*, 2 p. *Quanti mercenarii in domo patris* a 4
3. Pierre de Manchicourt, *Domine peccavi iniquitatem meam* a 4
4. Jean Lestainnier, *Heu me Domine*, 2 p. *Anima mea turbata est* a 4
5. Jacob Clemens non Papa, *Heu mihi Domine*, 2 p. *Anima mea turbata est* a 4
6. Jacob Clemens non Papa, *Erravi sicut ovis*, 2 p. *Delicta juventutis* a 5
7. Cornelius Canis, *O bone Jesu, o dulcissime*, 2 p. *Nisi salvator quid enim* a 4
8. Jacob Clemens non Papa, *Exaudi Domine orationem meam*, 2 p. *Contristatus sum in cogitatione*, 3 p. *Deduc me Domine ad portum* a 4
9. Benedictus Appenzeller, *Peccantem me et non poenitentem*, 2 p. *Deus in nomine tuo* a 4
10. Jhan Gero, *Peccantem me quotidie*, 2 p. *Deus in nomine tuo* a 4
11. Jacob Clemens non Papa, *Tristitia et anxietas occupaverunt*, 2 p. *Sed tu Domine qui non derelinquis* a 4
12. Jacob Clemens non Papa, *Tristitia obsedit me*, 2 p. *Quid igitur faciam* a 4
13. Jachet de Mantua, *Spem in alium nunquam habui* a 4
14. Thomas Crecquillon, *Cognoscimus Domine quia peccavimus*, 2 p. *Vita nostra in dolore* a 4
15. Maistre Jhan, *Cerne meos ergo gemitus* a 4
16. Jacob Clemens non Papa, *Timor et tremor venit in Niniven* a 4
17. Simon Boyleau, *Domine ne longe facias*, 2 p. *Deus Deus meus* a 4
18. Jacob Clemens non Papa, *Domine Jesu Christe respicere* a 4
19. Adrian Willaert, *Domine Jesu Christe memento*, 2 p. *Et concede mihi omnipotens* a 4
20. Petit Jean De Latre, *O Domine adiuva me et salvus ero*, 2 p. *Et si commisi* a 4
21. Nicolas Gombert, *Domine non secundum peccata nostra*, 2 p. *Quare memento nostri Domine* a 4
22. Jacques Buus, *Domine non secundum peccata nostra*, 2 p. *Adiuva nos Deus salutaris noster* a 4
23. Andreas De Silva, *Contristamur Domine* a 4
24. Cristóbal de Morales, *Immutemur habitu*, 2 p. *Juxta vestibulum et altare* a 4
25. Nicolas Gombert, *Reminiscere miserationum tuarum* a 4
26. Giovanni Lucario, *Omnia quae fecisti nobis Domine*, 2 p. *Oculi omnium in te sperant* a 4

27. Nicolas Payen, *Confitemur delicta nostra*, 2 p. *Salva nos Domine Deus* a 4
28. Jacob Clemens non Papa, *Vide Domine quoniam tribulor*, 2 p. *Quis dabit capiti meo aquam* a 4
29. Pieter Maessens, *Ego Dominus hoc est nomen meum*, 2 p. *Venite ergo ad me omnes* a 4
30. Jacob Clemens non Papa, *Tribulationes civitatum audivimus* a 4
31. Nicolas Payen, *Domine Deus salutis quid opponam*, 2 p. *Confige ergo pater consolationis* a 4
32. Nicolas Payen, *Convertimini ad me in toto corde*, 2 p. *Derelinquat impius viam suam* a 4
33. Pieter Maessens, *O bone Jesu salvator mundi* a 4
34. Adrian Willaert, *Infelix ego omnium*, 2 p. *Ad te igitur piissime Deus* a 6
35. Jacob Clemens non Papa, *O Domine multi dicunt animae meae* a 6
36. Nicolas Gombert, *Media vita in morte sumus* a 6
37. Nicolas Gombert, *O Domine Jesu Christe adoro te*, 2 p. *O Domine Jesu Christe* a 6
38. Dominique Phinot, *Sustinuimus pacem et non venit*, 2 p. *Peccavimus impie egimus* a 5
39. Dominique Phinot, *Cerne meos ergo gemitus*, 2 p. *Non licet afflictas dissimulare* a 6
40. Cristóbal de Morales, *Veni Domine et noli tardare*, 2 p. *Veni ad liberandum* a 6
41. Pierre de Manchicourt, *Sustinuimus pacem et non venit*, 2 p. *Nos alium Deum nescimus* a 6
42. Thomas Crecquillon, *Domine Deus omnipotens*, 2 p. *Confiteor me peccasse* a 6
43. Jacob Clemens non Papa, *Deus in adiutorium meum*, 2 p. *Ecce in tenebris* a 6
44. Jacob Clemens non Papa, *Pater peccavi in coelum*, 2 p. *Quanti mercenarii in domo patris* a 8

REFERENCES: Leszczyńska, *Recepcja*, op. cit.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique*, op. cit., no. 1556b.

B-P 31

Piissimae ac sacratissimae lamentationes Jeremiae prophetae nuper a variis auctoribus compositae, pluribus vocibus distinctae et nunc primum in lucem editae..., Paris: Adrian Le Roy & Robert Ballard 1557

RISM B/I: 1557⁷

SHELF MARK: Utl. vok. mus. i tr. 699

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Jacques Arcadelt, *Missae tres*, Paris: A. Le Roy & R. Ballard 1557 (B-P 1); [2.] *Canticum beatae Mariae virginis*, Paris: A. Le Roy & R. Ballard 1557 (B-P 32); [4.] Jachet de Mantua, *Missa Surge Petre*, Paris: A. Le Roy & R. Ballard 1557 (B-P 10); [5.] Jean Maillard, *Missa Virginis Mariae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 13); [6.] Nicolas de Marle, *Missa Je suis déshéritée*, Paris: A. Le Roy & R. Ballard 1557 (B-P 15); [7.] Jean Maillard, *Patrem*, Paris: A. Le Roy & R. Ballard 1557 (B-P 12).

TITLE PAGE CONTENT: PIISSIMAE | ac sacratissim[a]e lamentationes Ieremi[a]e Prophet[a]e, nuper a varijs auctoribus composit[a]e | pluribus vocibus distinct[a]e: & nunc primùm in lucem editae. | INDEX. | ALEPH. Quomodo sedet Feuin 4 | ALEPH. Ego vir videns Co[n]st. Festa 15 | CAPH. Defecerunt prae Arcadet 12 | GIMEL. Migravit Iuda Feuin 6 | IOTH. Manus mulieru[m] Carpe[n]tras 17 | Incipit lamentatio Ieremiae Carpe[n]tras 2 | RES. Sordes eius in pedibus Arcadet 19 | ZAIN. Recordata est Feuin 8 | ZAIN. Recordata est Arcadet 10 | KYRIE Parce famulis Claudin 21 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1557. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

- [1.] Carpentras, *Incipit lamentatio Jeremiae prophetae* a 4
- [2.] Antoine de Févin, *ALEPH. Quomodo sedet sola* a 4
- [3.] Antoine de Févin, *GIMEL. Migravit Iuda* a 4
- [4.] Antoine de Févin, *ZAIN. Recordata est Jerusalem* a 4
- [5.] Jacques Arcadelt, *ZAIN. Recordata est Jerusalem* a 4
- [6.] Jacques Arcadelt, *CAPH. Defecerunt prae lacrimis* a 5
- [7.] Costanzo Festa, *ALEPH. Ego vir videns* a 5
- [8.] Carpentras, *IOTH. Manus mulierum* a 4
- [9.] Jacques Arcadelt, *RES. Sordes eius in pedibus* a 4
- [10.] Claudin de Sermisy, *Kyrie Parce famulis* a 6

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 1557d; Trypućko, *The Catalogue, op. cit.*, no. 2225.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:53146/ATTACHMENT-0001.pdf>

B-P 32

Canticum beatae Mariae virginis (quod Magnificat inscribitur) octo modis a diversis auctoribus compositum, Paris: Adrian Le Roy & Robert Ballard 1557

RISM B/I: 1557⁸

SHELF MARK: Utl. vok. mus. i tr. 699

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Jacques Arcadelt, *Missae tres*, Paris: A. Le Roy & R. Ballard 1557 (B-P 1); [3.] *Piissimae ac sacratissimae lamentationes Jeremiae prophetae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 31); [4.] Jachet de Mantua *Missa Surge Petre*, Paris: A. Le Roy & R. Ballard 1557 (B-P 10); [5.] Jean Maillard, *Missa Virginis Mariae*, Paris: A. Le Roy & R. Ballard 1557 (B-P 13); [6.] Nicolas de Marle, *Missa Je suis déshéritée*, Paris: A. Le Roy & R. Ballard 1557 (B-P 15); [7.] Jean Maillard, *Patrem*, Paris: A. Le Roy & R. Ballard 1557 (B-P 12).

TITLE PAGE CONTENT: CANTICVM BEATAE MARIAE VIRGINIS | (quod Magnificat inscribitur) octo modis á diuersis auctoribus compositum: nu[n]c | primùm in lucem aeditum. quod sequens tabella indicat. | INDEX. | Primi Toni Arcadelt fol. 2 | Secundi Maillard 6 | Tertij Goudimel 9 | Quarti Maillard 11 | Quinti Leschenet fol. 14 | Sexti Cadeac 17 | Septimi Certon 20 | Octaui Claudin 24 | LV TETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1557. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

- [1.] Jacques Arcadelt, *Magnificat primi toni* a 6
- [2.] Jean Maillard, *Magnificat secundi toni* a 4
- [3.] Claude Goudimel, *Magnificat tertii toni* a 4
- [4.] Jean Maillard, *Magnificat quarti toni* a 4
- [5.] Didier Leschenet, *Magnificat quinti toni* a 4
- [6.] Pierre Cadéac, *Magnificat sexti, quarti et primi toni* a 4
- [7.] Pierre Certon, *Magnificat septimi toni* a 4
- [8.] Claudin de Sermisy, *Magnificat octavi toni* a 4

CATALOGUES: Davidsson, *Catalogue critique et descriptif des imprimés de musique, op. cit.*, no. 1557c; Trypućko, *The Catalogue, op. cit.*, no. 1400.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:53145/ATTACHMENT-0001.pdf>

B-P 33

Missae tres a Petro Cadeac, Joanne Herissant, Vulfrano Samin cum quatuor vocibus conditae et nunc primum in lucem aeditae, ad imitationem modulorum... Les haults boys. P. Cadeac..., Quamdiu vivam soli Deo serviam. Jo. Herissant..., Sancti Spiritus. Vul. Samin..., Paris: Adrian Le Roy & Robert Ballard 1558

RISM B/I: 1558¹

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard 1558 (B-P 6); [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16); [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [8.] *Missae tres a C. de Sermisy, J. Maillard, C. Goudimel*, Paris: A. Le Roy & R. Ballard 1558 (B-P 34); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSAE | TRES A PETRO CADEAC, IOANNE | Herissant, Vulfrano Samin, cum quatuor vocibus condit[a]e: & nunc | primúm in lucem aedit[a]e, ad imitationem modulorum: | vt sequens tabula indicabit. | Les haults boys. P. Cadeac. fol. 2 | Qua[m]diu viua[m] soli Deo seruiam. Io. Herissant. 10 | Sancti Spiritus. Vul. Samin. 20 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

- [1.] Pierre Cadéac, *Missa Les haults boys* a 4
- [2.] Jehan Hérissant, *Missa Quamdiu vivam soli Deo serviam* a 4
- [3.] Vulfran Samin, *Missa Sancti Spiritus* a 4

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 28; Trypućko, *The Catalogue, op. cit.*, no. 1367.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:44838/ATTACHMENT-0001.pdf>

B-P 34

Missae tres a Claudio de Sermisy, Joanne Maillard, Claudio Goudimel cum quatuor vocibus conditae et nunc primum in lucem aeditae ad imitationem modulorum... Plurium modulorum, Paris: Adrian Le Roy & Robert Ballard 1558

RISM B/I: 1558²

SHELF MARK: Utl. vok. mus. i tr. 724

TYPE OF SOURCE: Choirbook.

BOUND TOGETHER WITH: [1.] Pierre Certon, *Missa Le temps qui court*, Paris: A. Le Roy & R. Ballard 1558 (B-P 6); [2.] Jean Maillard, *Missa M'amie un jour*, Paris: A. Le Roy & R. Ballard 1559 (B-P 14); [3.] Nicolas de Marle, *Missa Panis quem ego dabo*, Paris: A. Le Roy & R. Ballard 1559 (B-P 16); [4.] Claudin de Sermisy, *Missae tres*, Paris: A. Le Roy & R. Ballard 1559 (B-P 23); [5.] Claude Goudimel, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 9); [6.] Pierre Cadéac, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 3); [7.] Pierre Certon, *Missae tres*, Paris: A. Le Roy & R. Ballard 1558 (B-P 5); [9.] *Missae tres a P. Cadeac, J. Herissant, V. Samin*, Paris: A. Le Roy & R. Ballard 1558 (B-P 33); [10.] Pierre Certon, *Missa pro defunctis*, Paris: A. Le Roy & R. Ballard 1559 (B-P 4).

TITLE PAGE CONTENT: MISSAE | TRES A CLAVDIO DE SERMISY, | Ioanne Maillard, Claudio Goudimel, cum quatuor vocibus conditae: | & nu[n]c primúm in lucem aeditae, ad imitationem modulorum: | vt sequens tabula indicabit. | Plurium modulorum. Cl. de Sermisy. fol. 10 | Je suis des-heritée. Io. Maillard. 2 | Le bien que j'ay. Cl. Goudimel. 18 | LVTETIAE. | Apud Adrianum le Roy, & Robertum Ballard, Regis Typographos, | in vico Sancti Ioannis Bellouacensis, sub intersignio | diuae Genouefes. | 1558. | Cum priuilegio Regis, ad decemnum.

CONTENTS:

- [1.] Claudin de Sermisy, *Missa Plurium modulorum*
- [2.] Jean Maillard, *Missa Je suis déshéritée*
- [3.] Claude Goudimel, *Missa Le bien que j'ai*

CATALOGUES: Mitjana, *Catalogue critique, op. cit.*, no. 216; Trypućko, *The Catalogue, op. cit.*, no. 2872.

DIGITISED VERSION: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:53149/ATTACHMENT-0001.pdf>

REKOPISY MUZYCZNE Z POLIFONIAŃ | POLYPHONIC MUSIC MANUSCRIPTS

B-M 1

A manuscript on paper, comprising settings of sections from the Mass proper and ordinary, as well as other liturgical works.

SHELF MARK: Vok. mus. i hs. 76 f

TYPE OF SOURCE: Partbooks: D (66 cards), A (80 cards, incl. 2 blank), T (63 cards); B missing.

CARD DIMENSIONS: various: 208–215 × 162–168 mm.

COMMENTS: On fol. 1 D, A, T the inscription: “Collegii Braunsbergensis Societatis Jesu”. The only known autonomous manuscript of polyphonic music from this library. Copied nearly as a whole by one scribe in the 2nd half of the 16th century. Watermarks suggest the paper comes from different papermills, incl. from Silesia (watermarks representing a boar and an eagle above crossed keys) and Gdańsk (a watermark with the city’s coat-of-arms)^{XIII}.

REFERENCES: Agnieszka Leszczyńska, *Polyphonic Arrangements of Proprium and Ordinarium Missae from the Braniewo Manuscript (UppsU 76f) in the Context of European Tradition*, “Musicology Today” 1 (2004), pp. 64–76; Leszczyńska, *Polyphonic Mass Propers*, *op. cit.*

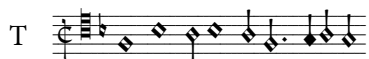
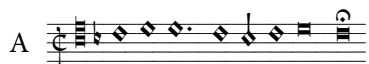
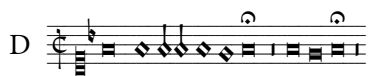
CATALOGUES: Hamm, Kellmann (eds), *Census-Catalogue*, *op. cit.*, p. 263.

^{XIII} Kazimiera Maleczyńska, *Dzieje starego papiernictwa śląskiego* [*The History of Paper-Making in Early Silesia*], Wrocław: Zakład Narodowy im. Ossolińskich 1961, pp. 163–164; Jadwiga Si-niarska-Czaplicka, *Papier druków oficyn gdańskich i toruńskich XVI i XVII w.* [*Paper Types in 16th- to 17th-Century Prints from Gdańsk and Toruń*], “Roczniki Biblioteczne” 18 (1974), vols 1–2, p. 287.

CONTENTS:

[1.] Anon., *Et cum spiritu tuo*

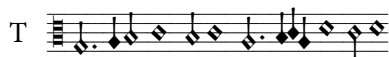
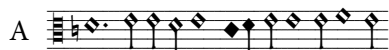
D: [fol. 1], A: [fol. 1], T: [fol. 1]



COMMENTS: In D above the music notation: “Anima mea Dominum”. Below the music: “Collegii Braunsberg. Societatis Iesu”. On the inside of the front cover in D, A, T music notation added on two five-line staves (probably the missing fragment of *Et cum spiritu tuo*).

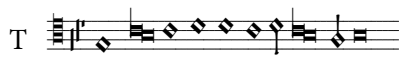
[2.] Anon., *Kyrie Fons bonitatis*

D: [fols 1v-2], A: [fols 1v-3], T: [fols 1v-3]



[3.] Anon., *Et in terra*

D: [fols 2-4], A: [fols 3-5], T: [fols 3-5]

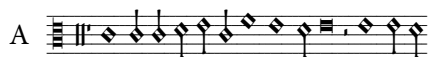


[4.] [Jean Mouton], *Officium Quem dicunt**Kyrie*

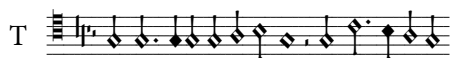
D: [fols 4–4v], A: [fols 5v–6v], T: [fols 5–5v]

*Et in terra*

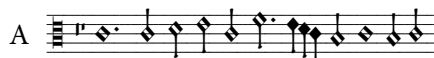
D: [fols 4v–5v], A: [fols 6v–7v], T: [fols 5v–6v]

*Patrem*

D: [fols 5v–7v], A: [fols 7v–9v], T: [fols 6v–8]

*Sanctus*

D: [fols 7v–8v], A: [fols 9–10v], T: [fols 8v–9v]



COMMENTS: In D following the *Sanctus* section, the inscription: “Pleni obmutescit quia cantare nescit”.

CONCORDANCES: RISM B/I: [1532]⁸, 1540¹; RISM A/I: M 4016; MSS D-Bga 7, PL-Kj Berlin 40175.

EDITION: Andreas C. Minor (ed.), *Joannes Mouton: Opera omnia*, vol. 3, Neuhausen – Stuttgart: American Institute of Musicology 1969 (*Corpus Mensurabilis Musicae*, 43).

[5.] Anon., *Rorate coeli*

D: [fol. 9], A: [fols 13–13v], T: [fols 10–10v]

D 

A 

T 

[6.] Anon., *Kyrie*

D: [fol. 9v], A: [fols 13v–14], T: [fol. 10v]

D 

A 

T 

[7.] Anon., *Tollite portas*

D: [fols 9v–10], A: [fols 14–14v], T: [fol. 11]

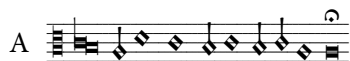
D 

A 

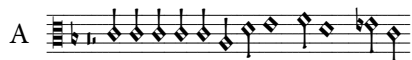
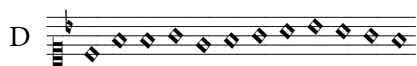
T 

[8.] Anon., *Alleluia Prophetæ sancti prædicaverunt*

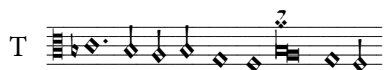
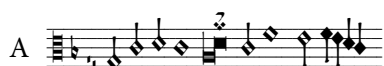
D: [fols 10–10v], A: [fol. 14v], T: [fol. 11v]

[9.] Anon., *Mittit ad Virginem*

D: [fols 10v–11], A: [fols 15–15v], T: [fols 11v–12v]

[10.] Anon., *Sanctus (= Agnus Dei)*

D: [fols 11v–12], A: [fols 16–16v], T: [fols 12v–13v]



[11.] Anon., *Ecce virgo concipiet*

D: [fols 12–12v], A: [fols 16v–17], T: [fols 13v–14]

D

A

T

The musical notation for 'Ecce virgo concipiet' is presented in three staves. The top staff is for voice D, the middle for voice A, and the bottom for voice T. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, with some rests, indicating a rhythmic and melodic pattern.

[12.] Anon., *Patrem*

D: [fols 12v–13v], A: [fols 17–18], T: [fols 14–15]

D

A

T

The musical notation for 'Patrem' is presented in three staves. The top staff is for voice D, the middle for voice A, and the bottom for voice T. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, with some rests, indicating a rhythmic and melodic pattern.

[13.] Anon., *Confessio et pulchritudo*

D: [fols 13v–14], A: [fols 18–18v], T: [fols 15–15v]

D

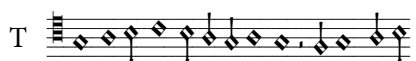
A

T

The musical notation for 'Confessio et pulchritudo' is presented in three staves. The top staff is for voice D, the middle for voice A, and the bottom for voice T. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, with some rests, indicating a rhythmic and melodic pattern.

[14.] Anon., *Alleluia Levita Laurentius*

D: [fols 14–14v], A: [fol. 19], T: [fols 15v–16]

[15.] Anon., *Stola jucunditatis*


D: [fols 14v–16], A: [fols 19v–21], T: [fols 16–17]


[16.] Anon., *Statuit ei Dominus testamentum pacis*


D: [fols 16–16v], A: [fols 21–21v], T: [fols 17–18]



[17.] Anon., *Alleluia Martinus episcopus = Alleluia Dilexit Dominus Andream*
 D: [fol. 17], A: [fols 21v–22], T: [fol. 18]

D 

A 

T 

COMMENTS: Texts of two antiphons entered under the music.

[18.] [Thomas Stoltzer], *Sacerdotem Christi Martinum*
 D: [fols 17–18v], A: [fols 22v–24], T: [fols 18v–19v]

D 

A 

T 

CONCORDANCES: H-Bn Bártfa 22

CATALOGUES: Lothar Hoffmann-Erbrecht, *Thomas Stoltzer. Leben und Schaffen*, Kassel: Johann Philipp Hinzenoth-Verlag 1964, no. 28; Róbert Árpád Murányi, *Thematisches Verzeichnis der Musikaliensammlung von Bartfeld (Bártfa)*, Bonn: Gudrun Schröder Verlag 1991 (*Deutsche Musik im Osten*, 2), no. 1706.

[19.] [Heinrich Finck], *Ecce advenit dominator Dominus*
 D: [fols 18v–19v], A: [fols 24–25], T: [fols 19v–20]

D 

A 

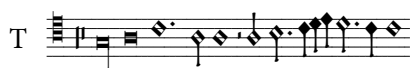
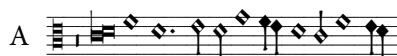
T 

CONCORDANCES: H-Bn Bártfa 20

CATALOGUES: Lothar Hoffmann-Erbrecht, *Henricus Finck – musicus excellentissimus (1445–1527)*, Köln: Gitarre und Laute Verlagsgesellschaft 1982, no. 11; Murányi, *Thematisches Verzeichnis, op. cit.*, no. 1522.

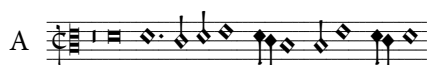
[20.] Anon., *Kyrie Surrexit Christus*

D: [fols 19v–20v], A: [fols 25–26v], T: [fols 20v–21]



[21.] [Johannes Galliculus], *Gratias agimus tibi*

D: [fols 20v–21v], A: [fols 27–27v], T: [fols 21–22]



CONCORDANCES: RISM B/I: 1539¹⁴

EDITION: Robert L. Parker (ed.), *Georg Rhau: Officia paschalia de Resurrectione et Ascensione Domini, Wittenberg, 1539*, Kassel: Bärenreiter 1988 (*Musikdrucke aus den Jahren 1538–1545 in Praktischer Neuausgabe*, 8)

[22.] [Johannes Galliculus], *Pascha nostrum immolatus*

D: [fols 21v–22], A: [fols 27v–28v], T: [fols 22–22v]

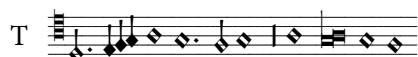
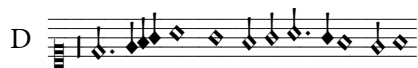


CONCORDANCES: RISM B/I: 1539¹⁴

EDITION: Parker (ed.), *Georg Rhau: Officia paschalia, op. cit.*

[23.] Anon., *Spiritus Domini replevit orbem*

D: [fols 22–23], A: [fols 28v–29v], T: [fols 22v–23]



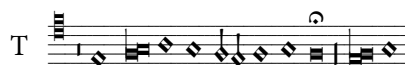
[24.] Anon., *Alleluia Emitte Spiritum tuum*

D: [fols 23–23v], A: [fols 29v–30], T: [fol. 23v]



[25.] Anon., *Alleluia Veni sancte Spiritus*

D: [fols 23v–24], A: [fols 30–30v], T: [fols 23v–24]



[26.] Anon., *Veni sancte Spiritus*

D: [fols 24–24v], A: [fols 30v–31v], T: [fols 24–25]

D 

A 

T 

[27.] Anon., *Factus est repente de coelo: Communio*

D: [fols 25–25v; incl. parts D1, D2, D3 on fol. 25], A: [fols 31v–32], T: [fols 25–25v]

D1 

D2 

D3 

COMMENTS: No clef in D1. *Factus* – three parts only in D, from *Advenientis* in D, A, T.

[28.] Anon., *In virtute tua Domine laetabitur*

D: [fols 26–26v], A: [fols 32v–33v], T: [fols 26–26v]

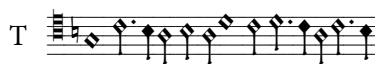
D 

A 

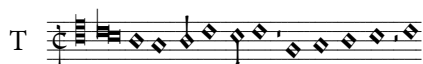
T 

[29.] Anon., *Alleluia Laetabitur justus*

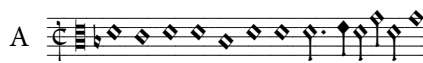
D: [fols 26v–27], A: [fols 33v–34], T: [fol. 26v]

[30.] Anon., *Hic sanctus cuius hodie recensemus / Jam revelata facie*

D: [fols 27–27v], A: [fols 34–34v], T: [fol. 27]

[31.] Anon., *Terribilis est locus iste*

D: [fols 27v–28], A: [fols 34v–35], T: [fols 27v–28]



[32.] Anon., *Alleluia Vox exultationis et salutatis*

D: [fols 28–28v], A: [fols 35–35v], T: [fols 28–28v]

D 

A 

T 

[33.] Anon., *Psallat ecclesia mater illibata*

D: [fols 28v–29], A: [fols 35v–36v], T: [fols 28v–29v]

D 

A 

T 

[34.] Anon., *Protexisti me Deus*

D: [fols 29v–30], A: [fols 36v–37v], T: [fols 30–30v]

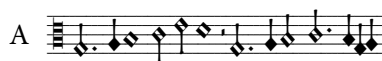
D 

A 

T 

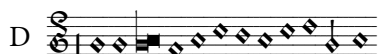
[35.] Anon., *Alleluia Surrexit pastor bonus... pro ovibus*

D: [fols 30–30v], A: [fols 37v–38], T: [fols 30v–31]



[36.] Anon., *Alleluia In die resurrectionis*

D: [fols 30v–31], A: [fols 38v–39], T: [fols 31–31v]



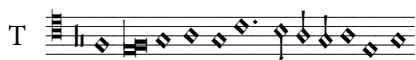
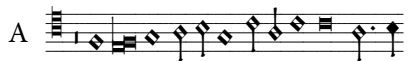
[37.] Anon., *Spiritus Domini replevit orbem*

D: [fols 31–32], A: [fols 39–40], T: [fols 31v–32v]



[38.] Anon., *Alleluia Emitte Spiritum tuum*

D: [fol. 32], A: [fol. 40], T: [fol. 32v]



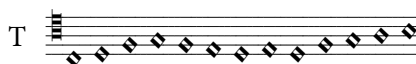
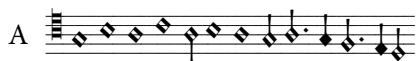
[39.] Anon., *Alleluia Veni sancte Spiritus*

D: [fols 32–32v], A: [fol. 40v], T: [fol. 33]



[40.] Anon., *Veni sancte Spiritus*

D: [fols 32v–33v], A: [fols 41–41v], T: [fols 33v–34]



[41.] Anon., *Alleluia Nativitas gloriosae*

D: [fols 33v–34], A: [fols 41v–42], T: [fols 34–34v]



[42.] Anon., *Stirpe Maria regia procreata*

D: [fols 34–34v], A: [fols 42–43v], T: [fols 34v–35v]



[43.] Anon., *Gaudeamus omnes in Domino*

D: [fols 35–35v], A: [fols 43v–44v], T: [fols 35v–36]

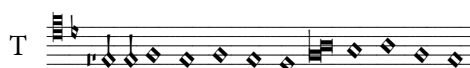
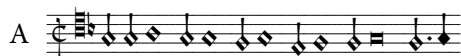


[44.] Anon., *Alleluia Assumpta est Maria*

D: [fols 35v–36], A: [fols 44v–45], T: [fols 36–36v]

[45.] Anon., *Congaudent angelorum chori*

D: [fols 36–37], A: [fols 45–46v], T: [fols 36v–37v]

[46.] Anon., *Benedicta sit sancta Trinitas*

D: [fols 37–37v], A: [fol. 47], T: [fol. 38]



[47.] Anon., *Alleluia Benedictus es Domine*

D: [fol. 37v], A: [fol. 47v], T: [fol. 38v]

D 

A 

T 

[48.] Anon., *Benedicta semper sancta sit Trinitas*

D: [fols 37v–39], A: [fols 47v–49], T: [fols 38v–39v]

D 

A 

T 

[49.] [Johannes Galliculus], *Resurrexi et adhuc tecum sum*

D: [fols 39–39v], A: [fols 49–50], T: [fols 39v–40v]

D 

A 

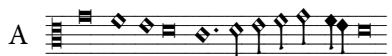
T 

CONCORDANCES: RISM B/I: 1539¹⁴

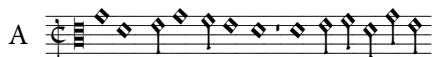
EDITION: Parker (ed.), *Georg Rhau: Officia paschalia, op. cit.*

[50.] Anon., *Kyrie*

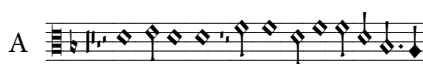
D: [fols 39v-40v], A: [fols 50-50v], T: [fols 40v-41]

[51.] Anon., *Et in terra*

D: [fols 40v-41], A: [fols 50v-52], T: [fols 41v-42v]

[52.] Anon., *Haec dies*

D: [fol. 41v], A: [fols 52-52v], T: [fols 42v-43]



[53.] [Conrad Rein], *Alleluia Pascha nostrum*

D: [fol. 42], A: [fols 52v-53], T: [fol. 43]

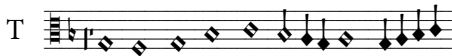
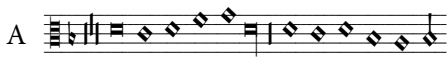


CONCORDANCES: RISM B/I: 1539¹⁴

EDITION: Parker (ed.), *Georg Rhau: Officia paschalia, op. cit.*

[54.] Anon., *Victimae paschali laudes*

D: [fols 42v-43], A: [fols 53v-54], T: [fols 43v-44]



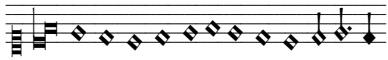
[55.] Anon., *Introduxit nos Dominus in terram florentem: Feria secunda Paschae*


D: [fols 43-44], A: [fols 54-55], T: [fols 44-44v]

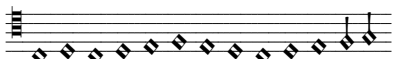


[56.] Anon., *Alleluia Nonne cor nostrum ardens erat*

D: [fols 44–44v], A: [fols 55–55v], T: [fol. 45]

D 

A 

T 

[57.] Anon., *Exclamaverunt ad te Domine in tempore afflictionis: Philippi et Jacobi apostolorum*

D: [fols 44v–45], A: [fols 55v–56v], T: [fols 45v–46]

D 

A 

T 

[58.] Anon., *Gloria laus et honor*

D: [fols 45v–46], A: [fols 56v–58], T: [fols 46–47]

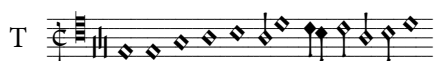
D 

A 

T 

[59.] Anon., *Viri Galilaei quid admiramini*

D: [fols 46–46v], A: [fols 58–58v], T: [fols 47–48]



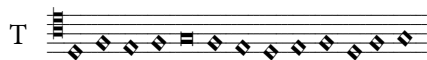
[60.] Anon., *Alleluia Ascendit Deus in jubilatione*

D: [fols 46v–47], A: [fol. 59], T: [fol. 48]



[61.] Anon., *Alleluia Dominus in Sina sancto ascendens*

D: [fols 47–47v], A: [fols 59–59v], T: [fols 48–48v]



[62.] Anon., *Rex omnipotens die hodierna*

D: [fols 47v-49], A: [fols 59v-61v], T: [fols 48v-50]

Three staves of musical notation for the piece [62.] Anon., *Rex omnipotens die hodierna*. The top staff is labeled 'D', the middle 'A', and the bottom 'T'. Each staff begins with a C-clef and a common time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes, with some rests and accidentals.

[63.] Anon., *Gaudeamus omnes in Domino*

D: [fols 49-50], A: [fols 61v-62], T: [fols 50-50v]

Three staves of musical notation for the piece [63.] Anon., *Gaudeamus omnes in Domino*. The top staff is labeled 'D', the middle 'A', and the bottom 'T'. Each staff begins with a C-clef and a common time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes, with some rests and accidentals.

[64.] Anon., *Alleluia O Margaretha virtutum germine freta*

D: [fols 50-50v], A: [fols 62-62v], T: [fol. 51]

Three staves of musical notation for the piece [64.] Anon., *Alleluia O Margaretha virtutum germine freta*. The top staff is labeled 'D', the middle 'A', and the bottom 'T'. Each staff begins with a C-clef and a common time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes, with some rests and accidentals.

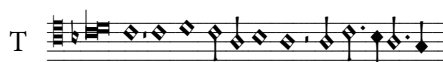
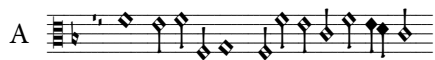
[65.] Anon., *Margaritam pretiosam sponsam Christi generosam*

D: [fols 50v–51v], A: [fols 62v–64], T: [fols 51–52]



[66.] Anon., *Quinque prudentes virgines: Communio*

D: [fols 51v–52], A: [fols 64v–65], T: [fol. 52v]



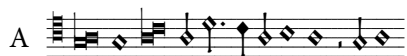
[67.] Anon., *De ventre matris meae*

D: [fols 52–53], A: [fols 65–65v], T: [fols 53–53v]



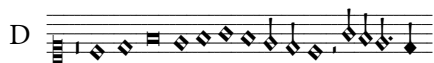
[68.] Anon., *Alleluia Erat Joannes praedicans in deserto*

D: [fols 53–53v], A: [fols 66–66v], T: [fols 53v–54]



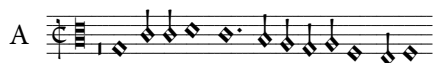
[69.] Anon., *Sancti Baptistae Christi preconis: Sequentia*

D: [fols 53v–54v], A: [fols 66v–67v], T: [fols 54–55]



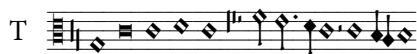
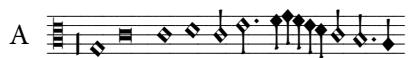
[70.] Anon., *Alleluia Maria haec est illa cui dimissa sunt: Mariae Magdalenae*

D: [fols 54v–55], A: [fols 67v–68], T: [fols 55–55v]



[71.] [Heinrich Finck], *Laus tibi Christe qui es creator*

D: [fols 55v–57v], A: [fols 68v–70v], T: [fols 55v–57v]

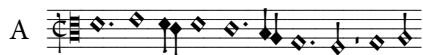


CONCORDANCES: H-Bn Bártfa 22

CATALOGUES: Hoffmann-Erbrecht, *Henricus Finck, op. cit.*, no. 24; Murányi, *Thematisches Verzeichnis, op. cit.*, no. 1822.

[72.] Anon., *Benedicite Domino omnes angeli: In die Michaelis*

D: [fols 57v–58], A: [fols 70v–71v], T: [fols 57v–58]



[73.] Anon., *Alleluia Concussum est mare*

D: [fol. 58v], A: [fols 71v–72], T: [fols 58–58v]



[74.] Anon., *Summi Regis archangele Michael*

D: [fols 58v–59v], A: [fols 72–73], T: [fols 58v–59v]

Three staves of musical notation for the piece [74.] Anon., *Summi Regis archangele Michael*. The top staff is labeled 'D', the middle 'A', and the bottom 'T'. Each staff begins with a C-clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The piece concludes with a fermata over the final note on the T staff.

[75.] Anon., *Nardus spirat in odorem: De Sancta Anna*

D: [fols 59v–60v], A: [fols 73–74], T: [fols 59v–60]

Three staves of musical notation for the piece [75.] Anon., *Nardus spirat in odorem: De Sancta Anna*. The top staff is labeled 'D', the middle 'A', and the bottom 'T'. Each staff begins with a C-clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards.

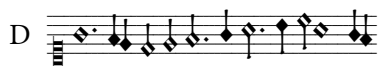
[76.] Anon., *Confessio et pulchritudo: De S. Laurentio*

D: [fols 60v–61v], A: [fols 74–75v], T: [fols 60–61]

Three staves of musical notation for the piece [76.] Anon., *Confessio et pulchritudo: De S. Laurentio*. The top staff is labeled 'D', the middle 'A', and the bottom 'T'. Each staff begins with a C-clef and a common time signature. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards.

[77.] Anon., *Alleluia Levita Laurentius*

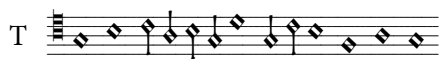
D: [fols 61v-62], A: [fols 75v-76], T: [fols 61-61v]

[78.] Anon., *Stola jucunditatis*

D: [fols 62-64], A: [fols 76-78], T: [fols 61v-63]

[79.] Anon., *Congaudent angelorum chori: De assumptione BMV*

D: [fols 64-56v], A: [fols 78-79], T: [fols 63v-64v]



[80.] Anon., *Kyrie Magnae Deus potentiae liberator*

D: [fols 65v–66], A: [fol. 79v], T: [fols 64v–65]


D 


A 

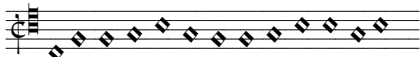
T 

[81.] Anon., *Omnes sancti seraphin, cherubin*

D: [fols 66–66v], A: [fols 80–81v], T: [fols 65–65v]


D 

A 

T 

[82.] Anon., *Gaudete justi in Domino*

A: [fol. 81v]

A 

COMMENTS: D and T missing.

B-M 2

A manuscript on paper, comprising Vespers sections: psalms, antiphons, and a *Magnificat*.

SHELF MARK: Utl. vok. mus. i tr. 332–335

TYPE OF SOURCE: Partbooks: D (14 cards): Uvmtr 332, A (14 cards): Uvmtr 333, T (15 cards): Uvmtr 334, V (14 cards): Uvmtr 335; B missing.

BOUND TOGETHER WITH: Leonhard Päminger, *Primus tomus ecclesiasticarum cantionum*, Nürnberg: Th. Gerlach 1573 (B-P 18)

CARD DIMENSIONS: 200 × 155 mm.

COMMENTS: This manuscript has not been included in any catalogue to date. Cards and works are unnumbered. Copied by several (at least four) scribes. The use of the Italian articulated prepositions in the titles of some works (e.g. in no. 3 *Confitebor del 4*), and of the italianised form of the term “tonus mixtus” (no. 7: *In exitu Israel Misti toni*) suggests that the repertoire or the copyist may have come from Italy. Cf. FIG. 4.

[1.] Anon., *Deus in adiutorium meum intende*
Domine ad adiuvandam me festina [polyph. inc.]
 D: [fol. 1], A: [fol. 1], V: [fol. 1], T: [fol. 1]

D

A

V

T

[2.] Anon., *Dixit Dominus Domino meo* [Ps. 109]
Sede a dextris meis [polyph. inc.]
 D: [fols 1v-2], A: [fols 1-1v], V: [fol. 1v], T: [fols 1-1v]

D

A

V

T

[3.] Anon., *Confitebor del 4* [Ps. 110]

In consilio justorum et congregatione [polyph. inc.]

D: [fols 2–2v], A: [fols 2–2v], V: [fols 2–2v], T: [fols 2–2v]

D 

A 

V 

T 

[4.] Anon., *Beatus vir del 6* [Ps. 111]

In mandatis eius volet nimis [polyph. inc.]

D: [fols 3–3v], A: [fols 2v–3], V: [fols 2v–3], T: [fols 2v–3v]

D 

A 

V 

T 

[5.] Anon., *Laudate pueri Dominum del 8* [Ps. 112]

Laudate nomen Domini [polyph. inc.]

D: [fols 3v-4], A: [fols 3v-4], V: [fols 3-3v], T: [fols 3v-4]

D 

A 

V 

T 

[6.] Anon., *Laudate Dominum omnes gentes 3. toni* [Ps. 117]

Laudate eum omnes populi [polyph. inc.]

D: [fol. 4], A: [fol. 4], V: [fol. 3v], T: [fol. 4]

D 

A 

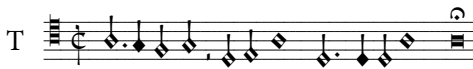
V 

T 

[7.] Anon., *In exitu Misti toni* [Ps. 113]

Domus Jacob de populo barbaro [polyph. inc.]

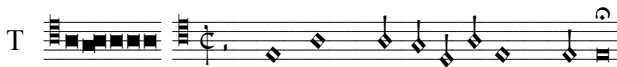
D: [fols 4v-5v], A: [fols 4-5v], V: [fols 4-5], T: [fols 4v-6]



[8.] Anon., *Laetatus sum 4. toni* [Ps. 121]

In domum Domini ibimus [polyph. inc.]

D: [fols 6-6v], A: [fols 5v-6], V: [fols 5-6], T: [fols 6-6v]



[9.] Anon., *Nisi Dominus aedificaverit domum 5. toni* [Ps. 126]

In vanum laboraverunt [polyph. inc.]

D: [fol. 6v], A: [fols 6–6v], V: [fol. 6], T: [fols 6v–7]



[10.] Anon., *Lauda Jerusalem Dominum 2. toni* [Ps. 147]

Lauda Deum tuum Sion [polyph. inc.]

D: [fols 6v–7], A: [fols 6v–7], V: [fols 6–7], T: [fols 7–7v]



[11.] Anon., *Credidi propter quod locutus sum 7. toni* [Ps. 115]

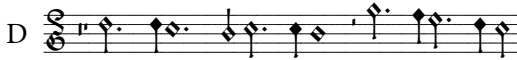
Ego autem humiliatus sum nimis [polyph. inc.]

D: [fol. 7v], A: [fols 7-7v], V: [fol. 7], T: [fols 7v-8]



[12.] Anon., *Dirupisti Domine vincula mea*

D: [fols 7v-8], A: [fol. 7v], V: [fols 7-7v], T: [fols 8-8v]



[13.] Anon., *In convertendo Dominus 2. toni* [Ps. 126]

Facti sumus sicut consolati [polyph. inc.]

D: [fols 8–8v], A: [fols 7v–8], V: [fols 7v–8], T: [fols 8v–9]

D

A

V

T

The image shows four staves of musical notation for the piece 'In convertendo Dominus 2. toni'. The staves are labeled D (Soprano), A (Alto), V (Tenor), and T (Bass). Each staff begins with a treble clef and a common time signature (C). The notation consists of quarter and eighth notes, with some accidentals (sharps and naturals). The D part starts with a sharp sign. The A part starts with a sharp sign. The V part starts with a sharp sign. The T part starts with a sharp sign and ends with a fermata.

[14.] Anon., *Domine probasti me 3. toni* [Ps. 138]

Tu cognovisti sessionem meam [polyph. inc.]

D: [fols 8v–10], A: [fols 8–9v], V: [fols 8–9v], T: [fols 9–10v]

D

A

V

T

The image shows four staves of musical notation for the piece 'Domine probasti me 3. toni'. The staves are labeled D (Soprano), A (Alto), V (Tenor), and T (Bass). Each staff begins with a treble clef and a common time signature (C). The notation consists of quarter and eighth notes, with some accidentals (sharps and naturals). The D part starts with a sharp sign. The A part starts with a sharp sign. The V part starts with a sharp sign. The T part starts with a sharp sign.

[15.] Anon., *Beati omnes qui timent Dominum 3. toni* [Ps. 127]

Qui ambulat in viis eius [polyph. inc.]

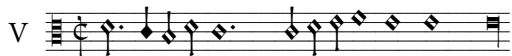
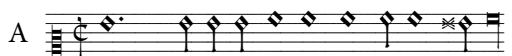
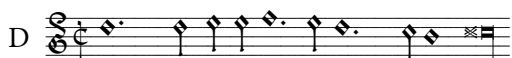
D: [fols 10–10v], A: [fols 9v–10], V: [fols 9v–10], T: [fols 10v–11]



[16.] Anon., *De profundis clamavi 7. toni* [Ps. 130]

Domine exaudi vocem meam [polyph. inc.]

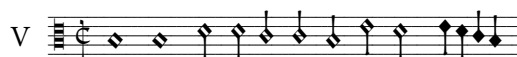
D: [fols 10v–11], A: [fols 10–10v], V: [fols 10–10v], T: [fols 11–11v]



[17.] Anon., *Memento Domine David 5. toni* [Ps. 131]

Et omnis mansuetudinis eius [polyph. inc.]

D: [fols 11–12], A: [fol. 10v], V: [fols 10v–12], T: [fols 11v–13]



[18.] Anon., *Confitebor tibi Domine 2. toni* [Ps. 137]

Quoniam audisti verba oris mei [polyph. inc.]

D: [fols 12–12v], A: [fol. 11v], V: [fols 12–12v], T: [fols 13–13v]



[19.] Anon., *Magnificat del primo* [tono]*Anima mea Dominum* [polyph. inc.]

D: [fols 12v–13v], A: [fol. 12v], V: [fols 12v–13v], T: [fols 14–14v]

D 

A 

V 

T 

[20.] Anon., *Primi toni* [psalm-tone cadence]

D: [fol. 13v], A: [fol. 13], V: [fol. 13v], T: [fol. 14v]

D 

A 

V 

T 

[21.] Anon., *Secundi toni* [psalm-tone cadence]

D: [fol. 13v], A: [fol. 13], V: [fol. 13v], T: [fol. 14v]

D 

A 

V 

T 

[22.] Anon., *Tertii toni* [psalm-tone cadence]

D: [fol. 13v], A: [fol. 13v], V: [fol. 13v], T: [fol. 15]

D 
A 
V 
T 


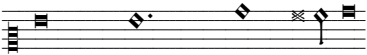
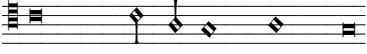
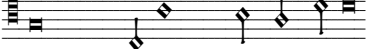
[23.] Anon., *Quarti toni* [psalm-tone cadence]

D: [fol. 14], A: [fol. 13v], V: [fol. 14], T: [fol. 15]

D 
A 
V 
T 

[24.] Anon., *Quinti toni* [psalm-tone cadence]

D: [fol. 14], A: [fol. 13v], V: [fol. 14], T: [fol. 15]

D 
A 
V 
T 

[25.] Anon., *Sexti toni* [psalm-tone cadence]

D: [fol. 14], A: [fol. 13v], V: [fol. 14], T: [fol. 15]

D 

A 

V 

T 

[26.] Anon., *Septimi toni* [psalm-tone cadence]

D: [fol. 14], A: [fol. 13v], V: [fol. 14], T: [fol. 15]

D 

A 

V 

T 

[27.] Anon., *Octavi toni* [psalm-tone cadence]

D: [fol. 14], A: [fol. 14], V: [fol. 14], T: [fol. 15v]

D 

A 

V 

T 

[28.] Anon., *In exitu toni* [psalm-tone cadence]

D: [fol. 14], A: [fol. 14], V: [fol. 14], T: [fol. 15v]

B-M 3

A manuscript on paper, comprising motets.

SHELF MARK: Utl. vok. mus. i tr. 394–399

TYPE OF SOURCE: Partbooks: D (15 cards): Uvmtr 394; A (15 cards): Uvmtr 395; T (15 cards): Uvmtr 396; Sx (13 cards): Uvmtr 397; Q&Sx (17 cards): Uvmtr 398; B (17 cards): Uvmtr 399.

BOUND TOGETHER WITH: printed partbooks: [1.] Teodoro Riccio, *Liber primus missarum*, Königsberg: G. Osterberger 1579 (B-P 20); [2.] Teodoro Riccio, *Magnificat octo tonorum*, Königsberg: G. Osterberger 1579 (B-P 21); [3.] Teodoro Riccio, *Sacrae cantiones, quas vulgo motecta vocant, quinque, sex et octo vocum*, Nürnberg: K. Gerlach & J. Bergs Erben 1576 (B-P 19); [4.] Teodoro Riccio, *Secundus liber sacrarum cantionum*, Königsberg: G. Osterberger 1580 (B-P 22).

CARD DIMENSIONS: 156 × 205 mm.

COMMENTS: The manuscript is the last item in an adligat. Contemporary pagination in pencil does not account for missing (cut-out) cards: two in D (between fols 9 and 10) and two in A (between fols 12 and 13). Watermark: a fish in a circle, with the letters “CG” above it^{xiv}. Copied by a dozen or more scribes^{xv}. In B (fol. 9v) on the margin of *Verbum caro* (no. 5) – a blurred

^{xiv} Reproduced in: Jacek Iwaszko (ed.), *Motecta scripta in Collegio Braunsbergensis Societatis Jesu (S-Uu Utl. vok. mus. tr 394–399)*, Warszawa: Wydawnictwo Naukowe Sub Lupa 2018 (*Fontes Musicae in Polonia*, C/VI), p. 21.

^{xv} *Ibid.*, pp. 9–10.

inscription: “Scripsit [Michael? ...nderus?]”. At the end of B (fol. 17v), an *Index Motectorum Scriptorum* listing most of the works (except for nos 18 and 19).

REFERENCES: Szweykowski, *Jan Brant (1554–1602)*, *op. cit.*; *idem* (ed.), *Jan Brant (†1602): Utwory zebrane na zespoły wokalne*, Kraków: Polskie Wydawnictwo Muzyczne 1974 (*Źródła do Historii Muzyki Polskiej*, XIV); Bieńkowska (ed.), *Giovanni Battista Cacciola*, *op. cit.*; Przybyszewska-Jarmińska, *Music in Poland under Bishops’ Patronage*, *op. cit.*; Iwaszko (ed.), *Motecta scripta*, *op. cit.*

DIGITISED VERSION:

D: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0717.pdf>

A: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0718.pdf>

T: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0719.pdf>

Sx: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0720.pdf>

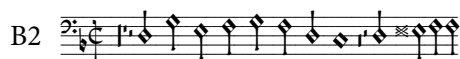
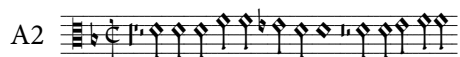
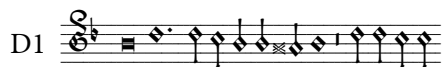
Q&Sx: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0721.pdf>

B: <https://www.alvin-portal.org/alvin/attachment/document/alvin-record:121458/ATTACHMENT-0722.pdf>

CONTENTS:

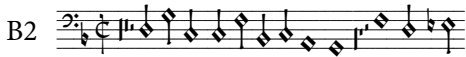
[1.] Anon., *Tulerunt Dominum meum* a 8

D: fol. 1 (D1 and A1), A: fols 1-1v (T1), fols 1 and 2 (B1), T: fols 1-1v (D2),
fols 1 and 2 (A2), B: fols 1-1v (T2), fols 1 and 2 (B2)



2. pars: *Surrexit Christus de sepulchro*

D: fol. 1v (D1), fol. 2 (A1); A: fol. 1v (T1), fol. 2 (B1); T: fol. 1v (D2), fol. 2 (A2); B: fol. 2v (T2), fol. 2 (B2)



EDITION: Iwaszko (ed.), *Motecta scripta, op. cit.*, pp. 26–37.

[2.] Anon., *Missa sex vocum*

Kyrie

D: fols 2v-3, Sx: fols 1-1v (D2), A: fols 2v-3, T: fols 2v-3, Q: fols 1-1v (T2),
B: fols 2v-3

D1 

D2 

A 

T1 

T2 

B 

Et in terra

D: fols 3-3v, Sx: fols 1v-2v (D2), A: fols 3-3v, T: fols 3-3v, Q: fols 1v-2
(T2), B: fols 3-3v

D1 

D2 

A 

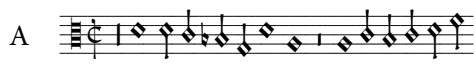
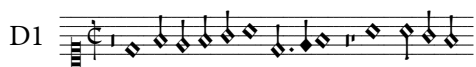
T1 

T2 

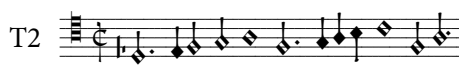
B 

Patrem

D: fols 4–5, Sx: fols 2v–4 (D2), A: fols 4–5v, T: fols 3v–5, Q: fols 2–4 (T2),
B: fols 3v–4v

*Sanctus*

D: fol. 5v, Sx: fols 4–4v (D2), A: fols 5v–6, T: fol. 5, Q: fol. 4 (T2), B: fol. 4v



COMMENTS: Following Sanctus, the inscription: “Agnus super ultimum Kyrie”.

EDITION: Iwaszko (ed.), *Motecta scripta*, *op. cit.*, pp. 34–60.

[3.] [Giovanni Pierluigi da Palestrina], *Haec dies quam fecit Dominus*

D: fol. 6, Sx: fols 4v–5, A: fols 6–6v, T: fol. 5v, Q: fols 4–4v, B: fol. 5

The image displays six staves of musical notation, each representing a different voice part: D (Soprano), Sx (Soprano), A (Alto), T (Tenor), Q (Tenor), and B (Bass). The notation is in mensural style with a common time signature (C) and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns and melodic lines, typical of the Palestrina style.

CONCORDANCES: RISM A/I: P 711

EDITIONS: Theodor de Witt (ed.), *Giovanni Pierluigi da Palestrina: Werke*, vol. 3, Leipzig: Breitkopf und Härtel 1882, pp. 114–116; Raffaele Casimiri (ed.), *Giovanni Pierluigi da Palestrina: Le opere complete*, vol. 8, Roma: Istituto Italiano per la storia della musica 1940, p. 148; Iwaszko (ed.), *Motecta scripta, op. cit.*, pp. 61–63.

[4.] [Jachet de Mantua], *Missa* [*Surge Petre*]*Kyrie*

D: fols 6v-7, A: fols 6v-7, T: fols 6-6v, Q: fols 5-5v, B: fols 5v-6, Sx: fols
5v-6 (B2)

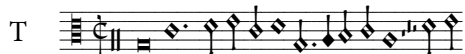
*Et in terra*

D: fols 7-7v, A: fols 7-8, T: fols 6v-7v, Q: fols 5v-6v, B: fols 6-6v, Sx: fols
6-6v (B2)

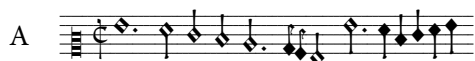


Patrem omnipotentem

D: fols 8–8v, A: fols 8–9v, T: fols 7v–9, Q: fols 6v–7v, B: fols 6v–8, Sx: fols 6v–8 (B2)

*Sanctus*

D: fols 9–9v, A: fols 9v–10v, T: fols 9–10, Q: fols 7v–8v, B: fols 8–8v, Sx: fols 8–8v (B2)



Agnus Dei

D: fol. 9v, A: fols 10v–11, T: fol. 10, Q: fols 8v–9, B: fol. 9, Sx: fols 8v–9 (B2)

The image displays six staves of musical notation for the beginning of the *Agnus Dei*. The staves are labeled D, A, T, Q, B1, and B2 from top to bottom. Each staff begins with a treble clef and a common time signature (C). The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with some notes marked with diamond-shaped symbols. The key signature is one flat (B-flat).

COMMENTS: In D – only the beginning of the *Agnus Dei*.**CONCORDANCES:** RISM A/I: J 17, including the copy from the Braniewo collection (B-P 10).**EDITION:** Iwaszko (ed.), *Motecta scripta*, *op. cit.*, pp. 61–103.[5.] [Hans Leo Hassler], *Verbum caro factum est* a 6: de Nativitate Domini

A: fols 11v–12, Sx: fols 9–9v, T: fol. 10v, Q: fols 9v–10, B: fol. 9v

The image displays five staves of musical notation for the beginning of *Verbum caro factum est* a 6. The staves are labeled A, Sx, T, Q, and B from top to bottom. Each staff begins with a treble clef and a common time signature (C). The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with some notes marked with diamond-shaped symbols. The key signature is one flat (B-flat).

COMMENTS: D is missing. In B – a blurred inscription on the margin: “Scrispit [Michael? ...nderus?]”.

CONCORDANCES: RISM A/I: H 2323.

EDITIONS: C. Russel Crosby jr. (ed.), *Hans Leo Hassler: Sämtliche Werke*, vol. 1: *Cantiones sacrae für vier bis zwölf Stimmen*, Wiesbaden: Breitkopf und Härtel 1961; Iwaszko (ed.), *Motecta scripta, op. cit.*, pp. 104–107.

[6.] Jan Brant, *Christus natus est nobis*: Invitatorium in festo Nativitatis a 5
A: fol. 12, T: fol. 11, Q: fol. 10, B: fol. 10, Q: fol. 10 (B org)

A 

T 

Q 

B 

B org 

COMMENTS: D is missing.

EDITIONS: Szweykowski (ed.), *Jan Brant († 1602): Utwory zebrane, op. cit.*, pp. 21–23; Iwaszko (ed.), *Motecta scripta, op. cit.*, pp. 108–109.

[7.] Giovanni Battista Cocciola, *Tribulationes cordis mei*
A: fols 12–12v, T: fols 11–11v, Q: fol. 10v, B: fols 10–10v

A 

T 

Q 

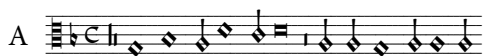
B 

COMMENTS: D is missing. In T – the inscription: “Joan[nis] Battistae Ciozzolae Mus[ici] R[everendissimi] Episc[opi] Varmien[is] A[nn]o. 1606”.

EDITIONS: Bieńkowska (ed.), *Giovanni Battista Cocciola, op. cit.*, pp. 189–192; Iwazsko (ed.), *Motecta scripta, op. cit.*, pp. 110–113.

[8.] Anon., *Exaudi Domine vocem meam*

D: fol. 10, A: fol. 12v, T: fols 11v–12, Q: fol. 11, B: fol. 10v

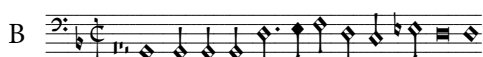
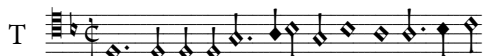
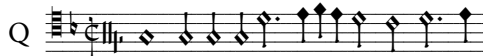
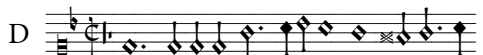


COMMENTS: In D – the opening of the work and in A – the end are missing.

EDITION: Iwazsko (ed.), *Motecta scripta, op. cit.*, pp. 114–117.

[9.] Anon., *Miserere nostri Deus omnium*

D: fols 10–10v, Q: fol. 11v, T: fols 12–12v, B: fol. 11



COMMENTS: A is missing.

EDITION: Iwazsko (ed.), *Motecta scripta, op. cit.*, pp. 118–121.

[10.] Anon., *Ego sum desponsata*

D: fols 10v–11, Q: fol. 12, A: fol. 13, T: fols 12v–13, B: fol. 11v

D

Q

T

B

COMMENTS: In A, the opening is missing.

EDITION: Iwaszko (ed.), *Motecta scripta, op. cit.*, pp. 122–124.

[11.] Anon., *Veni creator Spiritus*

D: fol. 11, Q: fol. 12, A: fol. 13, T: fol. 13, Sx: fols 9v–10, B: fol. 11v

D

Q

A

T

Sx

B

EDITION: Iwaszko (ed.), *Motecta scripta, op. cit.*, pp. 125–126.

[12.] Anon., *O Domine Jesu Christe*

D: fols 11–11v, Q: fols 12v–13, A: fol. 13v, T: fol. 13v, Sx: fols 10–10v, B: fol. 12

The image displays six staves of musical notation for the piece 'O Domine Jesu Christe'. The staves are labeled D, Q, A, T, Sx, and B from top to bottom. Each staff contains a line of music with various note values, rests, and bar lines. The notation is in a medieval style, using square notes on a four-line staff.

EDITION: Iwaszko (ed.), *Motecta scripta*, *op. cit.*, pp. 127–129.

[13.] Anon., *Tulerunt Dominum meum*

D: fols 11v–12v, Q: fols 13–13v, A: fols 13v–14v, Sx: fols 10v–11, T: fols 13v–14, B: fols 12–12v

The image displays six staves of musical notation for the piece 'Tulerunt Dominum meum'. The staves are labeled D, Q, A, Sx, T, and B from top to bottom. Each staff contains a line of music with various note values, rests, and bar lines. The notation is in a medieval style, using square notes on a four-line staff.

EDITION: Iwaszko (ed.), *Motecta scripta*, *op. cit.*, pp. 130–135.

[14.] Anon., *Hoc est praeceptum meum* a 4

D: fols 12v–13, Q: fol. 14 (A), T: fols 14–14v, B: fol. 13

Musical score for 'Hoc est praeceptum meum' a 4. The score consists of four staves labeled D, A, T, and B. The D staff is in the soprano clef (C1), A in the alto clef (C3), T in the tenor clef (C4), and B in the bass clef (C2). The music is in common time (C) and features a series of eighth and sixteenth notes with various rests and accidentals.

EDITION: Iwazsko (ed.), *Motecta scripta*, op. cit., pp. 136–137.[15.] Anon., *Cum beatus Marcus* a 4

D: fols 13–13v, Q: fols 14–15 (A), T: fols 14v–15, B: fols 13–13v

Musical score for 'Cum beatus Marcus' a 4. The score consists of four staves labeled D, A, T, and B. The D staff is in the soprano clef (C1), A in the alto clef (C3), T in the tenor clef (C4), and B in the bass clef (C2). The music is in common time (C) and features a series of eighth and sixteenth notes with various rests and accidentals.

EDITION: Iwazsko (ed.), *Motecta scripta*, op. cit., pp. 138–141.[16.] Anon., *Tu es Petrus*

D: fols 13v–14, Q: fols 15–15v, T: fols 15–15v, B: fols 13v–14

Musical score for 'Tu es Petrus'. The score consists of four staves labeled D, Q, T, and B. The D staff is in the soprano clef (C1), Q in the alto clef (C3), T in the tenor clef (C4), and B in the bass clef (C2). The music is in common time (C) and features a series of eighth and sixteenth notes with various rests and accidentals.

EDITION: Iwazsko (ed.), *Motecta scripta*, op. cit., pp. 142–144.

[17.] Anon., *Angelus ad pastores ait* a 5

D: fol. 14v, Sx: fols 11–11v, Q: fol. 16, T: fol. 16, B: fols 14–14v

Musical score for 'Angelus ad pastores ait' a 5. The score consists of five staves, each labeled with a letter: D, Sx, Q, T, and B. Each staff contains a line of musical notation in a single system, featuring various rhythmic values and accidentals.

EDITION: Iwazsko (ed.), *Motecta scripta, op. cit.*, pp. 145–148.[18.] Anon., *Cantemus Domino* a 6

Sx: fol. 12

Musical score for 'Cantemus Domino' a 6. The score consists of one staff labeled Sx, containing a line of musical notation.

COMMENTS: Parts S, A, T, B, Q are missing.**EDITION:** Iwazsko (ed.), *Motecta scripta, op. cit.*, p. 149.[19.] Anon., *Surrexit Dominus* [a 5]

Q: fol. 16v, A: fol. 14v, T: fol. 16v, Sx: fol. 12v, B: fol. 15

Musical score for 'Surrexit Dominus' [a 5]. The score consists of four staves, each labeled with a letter: Q, A, T, Sx, and B. Each staff contains a line of musical notation in a single system, featuring various rhythmic values and accidentals.

EDITION: Iwazsko (ed.), *Motecta scripta, op. cit.*, pp. 150–152.

TRAKTATY TEORETYCZNE | THEORETICAL MUSIC TREATISES

B-T 1

Udalricus Burchardi, *Hortulus musices practicae omnibus divino gregoriani concentus modulo se oblectaturis tam jucundus quam proficiuus*, Leipzig: Melchior Lotter 1517

RISM B/VI/1 p. 188.

SHELF MARK: Kk 97,22

TYPE OF SOURCE: Theoretical treatise.

BOUND TOGETHER WITH: [1.] Hesiodus, *Opera et dies Nicolao Valla interprete*, Basel: J. Frobenius 1518; [2.] J. Vadianus, *De poetica et carminis ratione liber*, Wien: J. Singrenius 1518; [3.] J. Vadianus, *De insignibus familiae Vadianorum*, Wien: J. Singrenius 1517; [4.] J. Vadianus, *Mythicum syntagma*, Wien: H. Vietor, J. Singrenius 1514; [5.] J. Vadianus, *De undecim milibus virginum oratio*, Wien: H. Vietor [1510]; [6.] J. Vadianus, *De Vadianorum familiae insignibus a Sigismundo Primo R. rege donatis... exegesis*, Wien: H. Vietor 1515; [7.] C. U. Velius, *Epistolarum et epigrammatum liber*, Wien: J. Singrenius 1517; [8.] C. U. Velius, *Ad Mariam Virginem Matrem Dei... votum*, Wien: H. Vietor 1517; [9.] C. U. Velius, *In divum Maximilianum Caesarem epicedion*, Wien: J. Singrenius 1519; [10.] C. U. Velius, *In divum Caesarem Maximilianum... naenia anniversaria*, Wien: J. Singrenius 1520; [11.] Ph. Gundelius, *In divum imp. Caes. Maximilianum... epicoedion*, Wien: J. Singrenius 1520; [12.] Philippus Gundelius, *Aeglogae duae, quarum quae prior Apollonodia, altera Callianera inscribitur*, Wien: H. Vietor 1517; [13.] U. Faber, *Aegloga cui nomen Argos seu Klauthmos boterikos*, Wien: J. Singrenius 1519; [14.] Th. Stretzinger, *Oratio de divo Leopoldo*, Wien: H. Vietor, J. Singrenius 1513; [15.] F. Viihelinus, *Opusculum... aduentum... Bonae reginae*, Kraków:

H. Vietor 1520; [16.] L. Corvinus, *Epithalamium... in nuptiis Sacrae Regiae Maiestatis Poloniae etc.*, Kraków: H. Vietor 1518; [17.] J. de Nova Domo, *Libellus de constitutionibus humani corporis*, Kraków: H. Vietor 1518; [18.] Augustinus Moravus, *Catalogus episcoporum Olomucensium*, Wien: H. Vietor, J. Singrenius 1511; [19.] H. Rybisch, *Disceptatio, an uxor sit ducenda in publica disputatione Lipsensi enarrata*, Nürnberg: J. Weyssenburger 1509; [20.] Emanuel rex Portugaliae, *Epistola... de victoriis habitis in India et Malacha ad... Leonem X Pontificem Maximum*, Wien: H. Vietor, J. Singrenius 1513; [21.] Cebes Thebanus, *Tabula... ex Graeco in Latinum translata*, Wien: H. Vietor 1517; [23.] M. A. C. Sabellicus, *De rerum et arcium inventoribus poema*, Leipzig: W. Stöckel 1511; [24.] Libanius, *Declamatio... de uxore loquace*, Leipzig: M. Lotter 1511; [25.] J. A. Augurellus, *Chrysopoeiae libri III et Geronticon liber primus*, Basel: J. Frobenius 1518.

TITLE PAGE CONTENT: Hortulus Musices | Practice om[n]ibus diuino Gre=|goriani concentus modulo se oblecta=|turis tam iucu[n]dus q[uam] proficiuus | Decastichon Joannis Langij in Hortulu[m] | Musices Udalrici Burchardi. | Floribus Alcinoi cedant pomaria nostris | Hesperidum cedant aurea poma rosis, | Roscidulis vernat Vlrici floribus hortus | Lilia candidulo tincta colore ferens, | Idalio fragrant hic tincta cruore roseta | Hinc tenero Lector pollice carpe rosas, | Threicius steriles vates commouit vt ornos | Hyrcanasq[ue] cheli flexerat ille tigres, | Sic fera dulcisono demulces pectora cantu | Astrigero promes carmina grata Ioui. | τελοσ. | Lipsiae ex officina Melchiaris Lottheri

COLOPHON: anno xvij

COMMENTS: The only music treatise in this adligat. On title page of the first print, the inscription: “Collegij Braunsberg[ensis] Societatis Jesu”. On the verso side of the same card, the initials “ID” and Jan Dantyszek’s coat-of-arms.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des ouvrages théoriques*, *op. cit.*, no. 13; Trypućko, *The Catalogue*, *op. cit.*, no. 1348.

B-T 2

Gregorius Faber, *Musices practicae erotematum libri II*, Basel: Henricus Petrus 1553

RISM B/VI/1 p. 301.

SHELF MARK: Qq 665

TYPE OF SOURCE: Theoretical treatise.

BOUND TOGETHER WITH: [2.] Adamus Lonicerus, *Arithmetices brevis et utilis introductio, in eius artis studiosorum tyronum gratiam*, Frankfurt: Haeredes Christiani Egenolphi 1568

TITLE PAGE CONTENT: MVSICES | PRACTICAE EROTE=~~matum~~ Libri II, | AVTORE M. GREGORIO FABRO | Luczensi, in Acadaemia Tubingensi, Mu=~~sices~~ Professore ordinario. | BASILEAE.

COLOPHON: BASILEAE, | PER HENRICHVM PETRI | ANNO SALVTIS, | M.D.LIII. MENSE | MARTIO.

DEDICATION HEADING: Illustrissimo Principi ac Domino, Domino Christophoro Duci Wirtenbergensi, & Deccensi, Comiti Montisbelgardoru[m], Domino suo clementissimo, Gregorius Faber, S[alutem] P[lurimam] D[icit].

COMMENTS: No inscription referring to the Collegium Braunsbergense. On title page, the monogram “AA”. On the same page, an inscription covered over: “Gregorio Fabro Luczensi”, “Tubingensi”, “Basileae”. At the end of the dedication, “Tubingae” crossed out. Type of crossings-out, including letter change (e.g. O to Q) resembles that found in prints which belonged to the Braniewo *collegium*, comprising music by Leonhard Päminger (B-P 18) and Teodoro Riccio (B-P 21), which may suggest the intervention of the same Jesuit censor. Cf. FIG. 5a, 5b. Order of cards a2 and a1 was reversed.

CATALOGUES: Davidsson, *Catalogue critique et descriptif des ouvrages théoriques*, *op. cit.*, no. 32.

KLOCKI (SYGNATURE): ZAWARTOŚĆ I OPRAWY |
ADLIGATS (BY SHELF MARK): CONTENTS AND BINDINGS

DRUKI LITURGICZNE / LITURGICAL PRINTS

64:27

Missale secundum ritum insignis ecclesiae cathedralis Cracoviensis, Venezia:
Petrus Liechtenstein 1532 (B-L 7)

OWNERSHIP NOTE ON TITLE PAGE: “Missale olim R[everendissi]mi
D[omi]ni bonae mem[oriae] Martini Cromeri ep[iscop]i Varm[iensi] nunc
Coll[eg]ij Braunsberg[ensis] Soc[ietatis] Jesu”.

64:33

Missale Varmiense, Kraków: Oficyna Łazarzowa 1587 (B-L 8)

OWNERSHIP NOTE ON TITLE PAGE: “R[everendissi]mus in Chr[ist]o P[ate]r
ac D[ominus] D[ominus] Martinus Crom[erus]: D[ei] G[ratia] Ep[iscop]us
Varmien[sis] V[e]n[erabi]li Collegio Societatis Jesu d[edi]t A[nn]o 87. die
15. Maij”.

BINDING: wooden boards covered with leather (cream-coloured to yellowish),
with embossments made, among others, with a figure-embossing roller. On
the central panel of the upper cover, the monogram “IHS” combined with
representations of the Passion attributes, and the inscription: “COLLEIGVM
[!] BRVNSBERGENSE IESV SOCIETATIS”^{xvi}. Verdigris-coloured traces of

^{xvi} This set of motifs belongs, according to Jakub Lichański, to the most typical ones found
on the covers from Braniewo, *idem, Oprawy księzek, op. cit.*, pp. 222–223.

metal (probably brass) clasps and cornerpiece furniture. On the spine, the faded inscription: "MISSALE VARMIENSE". Greyish-green edge. Watermark on endleaf: a fish in a circle.

64:61

[1.] *Pastorale sive Canones et ritus ecclesiastici... Joannis Hauchini, Mechliniensis archiepiscopi redactum et in lucem emissum*, Antwerpen: Christophe Plantin 1589 (print, no music notation).

[2.] *Officium sepeliendi mortuos*, Antwerpen: Christophe Plantin 1589 (B-L 9)

OWNERSHIP NOTE ON TITLE PAGE [1.]: "Inscriptus Catalogo librorum Collegij Societ[at]is Jesu Brunsbergensis".

BINDING: cardboard covered with leather dyed dark brown, with some lighter-coloured worn places. On the central panel of both covers, an almond-shaped plaque with the dominant motif of a lily. In the corners of the frame (tooled with a fillet roll), there are embossments with a fleuron motif. Traces of gold-tooling in the embossed sections. Dark greyish-green edge.

Obr. 64:340

Compendium cantionum ecclesiasticarum... editum per Joannem Holthusium Kempensem, [Augsburg: Matthäus Franck] 1567 (B-L 4)

OWNERSHIP NOTE ON TITLE PAGE: "Inscriptus Cat[alogo] librorum Colegij Braunsbergensis Soc[ietatis] Jesu".

BINDING: wooden boards covered with cream-coloured leather. On the central panel of both covers, the same floral ornament stamped many times. On the border, figurative representations, e.g. King David with a harp.

Utl. vok. mus. i tr. 884 (olim 64:17)

Antiphonarium Romanum, Kraków: Andrzej Piotrkowczyk 1600 (B-L 1)

No ownership note.

BINDING: wooden boards covered with cream-coloured leather. On the main surface of the central panel, embossments dyed black. In the middle, an oval rim surrounding the image of crucified Christ and two women standing under the Cross (Mother of God and Mary Magdalen?). On the rim, the words: "CHRISTVS ♦ FACTVS ♦ EST PRONOBIS ♦ OBEDIENS ♦ VSQVE ♦ AD ♦

MORTEM ♦ AVTEM ♦ CRVCIS ♦ PHI”. Around it, symmetrically arranged floral ornaments (fleurons and five-petalled flowers)^{xvii}. Traces of metal clasps and cornerpiece furniture. Cf. FIG. 6.

Utl. vok. mus. i tr. 885 (olim 64:31)

Antiphonarium Romanum. Pars hiemalis, Antwerpen: Joachim Trognesium 1611 (B-L 2)

No ownership note.

BINDING: wooden boards covered with cream-coloured, blind-tooled leather; embossments partly unclear due to damage; numerous ornaments tooled with a filled-roll; floral decoration on the border. Traces of black dye on the leather, particularly on the back cover; traces of clasps. On the endleaf, a watermark representing a fish, with the words “Henrich Probstli” on the rim surrounding the fish.

Utl. vok. mus. i tr. 886 (olim 64:32)

Antiphonarium Romanum. Pars aestivalis, Antwerpen: Joachim Trognesium 1611 (B-L 3)

No ownership note.

BINDING: wooden boards covered with cream-coloured, blind-tooled leather. On the front cover, an impressed plaque with the stylised “IHS” monogram and the Passion attributes^{xviii}. Traces of now missing clasps. Grey edge. The watermark on the endleaf is most likely the Gdańsk coat-of-arms in a rim.

Utl. vok. mus. i tr. 888 (olim 64:36)

Graduale Romanum, Antwerpen: Joachim Trognesium 1607 (B-L 5)

No ownership note.

BINDING: wooden boards covered with light brown leather; cream-coloured leather on the spine. On both covers, borders dyed black, with geometric and

^{xvii} A cover with an identical plaque and very similar motifs, made probably in Kraków around 1610, can be found in the former Bavorovianum collection in Lviv; cf. Arkadiusz Wagner, *Dekoracja radełkowa na siedemnastowiecznych oprawach w zbiorach Bavorovianum* [Roll-Tooled Ornaments on 17th-Century Covers from the Bavorovianum Collection], “Bibliotheca Nostra. Śląski Kwartalnik Naukowy” 54/4 (2018), p. 112.

^{xviii} Cf. footnote XVI, p. 173.

floral ornaments, as well as remnants of decorative clasps. On the endleaf, a watermark with an escutcheon and the letters “F P” in its top fields.

Utl. vok. mus. i tr. 889

Passio Domini Nostri Jesu Christi, Kraków: Andrzej Piotrkowczyk 1609 (B-L 10)

OWNERSHIP NOTE ON TITLE PAGE: “Inscriptus Catalogo Collegij Brunsbergensis Societ[atis] Jesu testamento R[everendissimi] D[omini] Alex. Janocij C. G”.

BINDING: limp cardboard, yellowish-coloured, not original.

Utl. vok. mus. i tr. 890

[1.] *Passio secundum Matthaëum, s.l., s.n.*, 1616 (B-L 11)

[2.] *Lamentationes Jeremiae cum oratione, s.l., s.n.*, 1616 (B-L 6)

OWNERSHIP NOTE ON TITLE PAGE [1.]: “Collegij Braunsbergen[is] Soc[ietatis] Jesu”.

BINDING: cardboard covered with smooth slightly wavy light-brown parchment with remnants of ties. On the last endleaf, a watermark representing an eagle.

DRUKI I RĘKOPISY Z POLIFONIAŃ |
POLYPHONIC MUSIC PRINTS AND MANUSCRIPTS

Utl. vok. mus. i tr. 51

Pierre Bonhomme, *Missae sex, octo, decem, et duodecim vocum, cum basso continuo ad organum*, Antwerpen: Pierre Phalèse 1616 (B-P 2)

PARTBOOK (EXTANT): Bc.

OWNERSHIP NOTE ON TITLE PAGE: “Alumnatus Pontificij Brunsbergen[is]”.

BINDING: limp cardboard, not original. Cf. FIG. 7.

Utl. vok. mus. i tr. 167–168

Gallus Dressler, *Magnificat octo tonorum, quatuor vocum*, Magdeburg: Wolfgang Kirchner 1571 (B-P 8)

PARTBOOKS (EXTANT): T (Uvmtr 167), B (Uvmtr 168).

OWNERSHIP NOTE ON TITLE PAGES of T and B: “Collegij Braunsbergensis Societatis Jesu”.

BINDING: limp parchment on both partbooks; in T – it is a bifolio from a Latin manuscript containing the Gospels of Mark, Luke, and (15th-c. ?) Communion texts; in B – a card from an antiphonary (?) with *nota quadrata* notation (visible incipit of the antiphon *Sepelierunt Stephani* (15th-c. ?). Cf. FIG. 8. Watermark on endpaper: a fish in a circle with the letters “C G”.

Utl. vok. mus. i tr. 169–172

Gallus Dressler, *Opus sacrarum cantionum quatuor, quinque et plurium vocum, nunc denuo recognitum, et multo quam antea correctius*, Nürnberg: Katharina Gerlach & Johann Berghs Erben; Wolfgang Kirchner 1577 (B-P 7)

PARTBOOKS (EXTANT): D (Uvmtr 169), A (Uvmtr 170), T (Uvmtr 171), B (Uvmtr 172).

OWNERSHIP NOTE ON TITLE PAGES of all partbooks: “Collegij Braunsbergensis Societatis Jesu”.

BINDING: limp cardboard covered with yellowish parchment, without embossments; on each partbook, name of the part: “DISCANTVS”, “ALTVS”, “TENOR”, “BASSVS”. Watermark on endleaves: a fish in a circle with the letters “C G”.

Utl. vok. mus. i tr. 253–254

Jacobus de Kerle, *Preces speciales pro salubri generalis concilii successu, ac conclusione... collectae: & ... ad figuras & modos musicos accommodatae, cum quatuor vocibus*, Venezia: Antonio Gardano 1562 (B-P 11)

PARTBOOKS (EXTANT): C (Uvmtr 253), A (Uvmtr 254).

OWNERSHIP NOTE ON TITLE PAGE (A): “Colegij Braunsbergen[sis] Societatis Jesu”.

BINDING: limp cardboard, not original.

Utl. vok. mus. i tr. 332–335

[1.] Leonhard Päminger, *Primus tomus ecclesiasticarum cantionum, quatuor, quinque, sex, et plurium vocum, a prima dominica Adventus, usque ad Passionem Domini et Salvatoris nostri Jesu Christi*, Nürnberg: Theodor Gerlach 1573 (B-P 18)

[2.] A manuscript comprising Vespers psalms (B-M 2)

PARTBOOKS (EXTANT): D (Uvmtr 332), A (Uvmtr 333), T (Uvmtr 334), Q (Uvmtr 335).

OWNERSHIP NOTE ON TITLE PAGES of all partbooks: “Collegij Braunsbergen[is] Societatis Jesu”.

BINDING: limp cardboard covered with yellow parchment, without embossments, with remnants of ties. On each partbook, name of the part in Schwabacher: “Discantus”, “Altus”, “Tenor”, “Vagans”. Watermark on endpaper: an escutcheon with a coat-of-arms, divided into four fields; in the first field – a bird’s (ostrich’s?) head.

Utl. vok. mus. i tr. 394–399

[1.] Teodoro Riccio, *Liber primus missarum quatuor, quinque et sex vocum*, Königsberg: Georg Osterberger 1579 (B-P 20)

[2.] Teodoro Riccio, *Magnificat octo tonorum, quatuor, quinque, sex et octo vocum*, Königsberg: Georg Osterberger 1579 (B-P 21)

[3.] Teodoro Riccio, *Sacrae cantiones, quas vulgo motecta vocant, quinque, sex et octo vocum, tum viva voce, tum etiam omnis generis instrumentis cantatu commodissimae*, Nürnberg: Katharina Gerlach & Johann Berge Erben 1576 (B-P 19)

[4.] Teodoro Riccio, *Secundus liber sacrarum cantionum, quas vulgo motectas appellant: quinque, sex, octo et duodecim vocibus compositarum: quae tam vivae voci, quam omnibus instrumentis sunt accomodatae*, Königsberg: Georg Osterberger 1580 (B-P 22)

[5.] a manuscript comprising motets and Masses (B-M 3).

PARTBOOKS: C (Uvmtr 394), A (Uvmtr 395), T (Uvmtr 396), Sx (Uvmtr 397), Q (Uvmtr 398), B (Uvmtr 399).

OWNERSHIP NOTE ON TITLE PAGES [1.] of all parts: “Collegij Braunsbergensis Societatis Jesu”.

BINDING: limp cardboard covered with cream-coloured leather with darker discolorations, without embossments. On each partbook, name of the part in black ink: “DISCANTVS”, “ALTVS”, “TENOR”, “QVINTA ET SEXTA VOX”, “SEXTA VOX”, “BASSVS”. On all partbooks, the inscription: “Riccius | Litera S | 1581”. Red faded edge. Watermark on pastedown and fly-leaf: a fish in a circle.

Utl. vok. mus. i tr. 483–484

Ivo de Vento, *Mutetae aliquot sacrae quatuor vocum, quae cum vivae voci, tum omnis generis instrumentis musicis commodissime applicare possunt, summa diligentia compositae, correctae, & nunc primum in lucem aeditae*, München: Adam Berg 1574 (B-P 24)

PARTBOOKS (EXTANT): T (Uvmtr 483), B (Uvmtr 484).

OWNERSHIP NOTE ON TITLE PAGES of both partbooks: “Collegij Braunsbergen[sis] Societ[atis] Jesu”.

BINDING: limp parchment; in both partbooks there are cards from a Latin non-liturgical manuscript (of the 15th c.?). On each partbook, name of the part: “TENOR”, “BASSVS”.

Utl. vok. mus. i tr. 539–543

- [1.] *Evangelia dominicorum et festorum dierum musicis numeris pulcherrimè comprehensa & ornata. Tomi primi continentis historias & doctrinam, quae solent in Ecclesia proponi. De Nativitate. De Epiphaniis, De Resurrectione Jesu Christi*, Nürnberg: Johannes Berg & Ulrich Neuber 1554 (B-P 25)
- [2.] *Secundus tomus Evangeliorum, quatuor, quinque, sex et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Ascensione Christi. De Missione Spiritus sancti*, Nürnberg: Johannes Berg & Ulrich Neuber 1555 (B-P 26)
- [3.] *Tertius tomus Evangeliorum, quatuor, quinque, sex et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Trinitate. De dedicatione templi. De Coena Dominica*, Nürnberg: Johannes Berg & Ulrich Neuber 1555 (B-P 27)
- [4.] *Quartus tomus Evangeliorum, quatuor, quinque, sex et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Baptisato Christo a Joanne. De Transfiguratione Christi. De Passione et Cruce Christi*, Nürnberg: Johannes Berg & Ulrich Neuber 1555 (B-P 28)

[5.] *Quintus tomus Evangeliorum, et piarum sententiarum: quinque vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Poenitentia*, Nürnberg: Johannes Berg & Ulrich Neuber 1556 (B-P 29)

[6.] *Sextus tomus Evangeliorum, et piarum sententiarum. Quatuor, sex et octo vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Poenitentia*, Nürnberg: Johannes Berg & Ulrich Neuber [1556] (B-P 30)

PARTBOOKS: D (Uvmtr 539), T (Uvmtr 540), A (Uvmtr 541), B (Uvmtr 542), V (Uvmtr 543).

OWNERSHIP NOTE ON TITLE PAGES of the first print in the adligat, in all the parts: “Collegij Braunsberg[ensis] Societatis Jesu”. Inscription on inside of lower cover of D: “Anno 1564 [...] Albricht von Dreben[n] [...] ist in gott entschlossen hat die partes meinem Sonne Iacobo Kosthka [...]”; “Anno 1565 die 17 Marcij | Non vidi Iustum derelictum | IK Advocatus Marienburgensis”. Cf. FIG. 9.

BINDING: in all partbooks, wooden boards covered with light-brown leather, richly decorated; details differ for the individual partbooks. Floral ornaments and figurative representations are most frequent, e.g. the image of crucified Christ, with the inscription below: “ECCE AGNV/ DEI QVI TO” (B). On each partbook, name of the part impressed: “DISCANTVS”, “ALTVS”, “TENOR”, “VAGANS”, “BASSVS”; each bears the date “MDLXIII”. Remnants of ties.

REFERENCES: Leszczyńska, *Recepcja, op. cit.*

Utl. vok. mus. i tr. 633

Severin Möller, *Applausus musicalis (Qui in sole posuit)... D. Simoni Rudnicki D. G. episcopo Varmiensi, in felix novi anni auspiciu[m] humillime dedicatus... 2. 3. & 4. vocum*, Braunsberg: Georg Schönfels 1615 (B-P 17).

PARTBOOK (EXTANT): B.

No ownership note.

No cover.

Utl. vok. mus. i tr. 699

[1.] Jacques Arcadelt, *Missae tres... nunc primum in lucem aeditae, cum quatuor et quinque vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557 (B-P 1)

- [2.] *Canticum beatae Mariae virginis*, Paris: Adrian Le Roy & Robert Ballard 1557 (B-P 32)
- [3.] *Piissimae ac sacratissimae lamentationes Jeremiae prophetae nuper a variis auctoribus compositae, pluribus vocibus distinctae et nunc primum in lucem editae*, Paris: Adrian Le Roy & Robert Ballard 1557 (B-P 31)
- [4.] Jachet de Mantua, *Missa ad imitationem moduli Surge Petre... cum sex vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557 (B-P 10)
- [5.] Jean Maillard, *Missa ad imitationem missae Virginis Mariae... cum quinque vocibus, nunc primum in lucem aedita*, Paris: Adrian Le Roy & Robert Ballard 1557 (B-P 13)
- [6.] Nicolas de Marle, *Missa ad imitationem moduli (Je suis déshéritée)... cum quatuor vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557 (B-P 15)
- [7.] Jean Maillard, *Patrem... cum octo vocibus*, Paris: Adrian Le Roy & Robert Ballard 1557 (B-P 12)

SOURCE TYPE: Choirbook.

OWNERSHIP NOTES ON TITLE PAGE of the first print in the adligat: “R[everendissimus] D[ominus] Echardus à Kempen, Decanus Varmien[sis] Collegio Brunspergen[si] D[ono] D[edit] 1567” and “Collegij Braunsbergensis Societatis Jesu”. Cf. FIG. 10.

BINDING: wooden boards covered with light-brown leather. On both covers two borders: outer with representations of figures from the Old and New Testament and floral ornaments; inner, with putti playing wind instruments. Watermark on endleaves: the Gdańsk coat-of-arms. On the pastedown of the upper cover, the T and D parts of untexted cadential formulas entered in white mensural notation, in modes 1 to 5. Parts A and B missing; they were most likely entered on the endleaf, now torn out (four-part formulas in the successive modes, from 6 to 8, can be found on fols 1v and 2).

Utl. vok. mus. i tr. 724

- [1.] Pierre Certon, *Missa ad imitationem moduli (Le temps qui court)... cum quatuor vocibus paribus, nunc primum in lucem aedita*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 6)
- [2.] Jean Maillard, *Missa ad imitationem moduli (M'amie un jour)... cum quatuor vocibus*, Paris: Adrian Le Roy & Robert Ballard 1559 (B-P 14)

- [3.] Nicolas de Marle, *Missa ad imitationem moduli (Panis quem ego dabo)... cum quatuor vocibus*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 16)
- [4.] Claudin de Sermisy, *Missae tres... nunc primum in lucem aeditae cum quatuor vocibus, ad imitationem modulorum... IX lectionum..., Philomena praevia..., Domini est terra...*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 23)
- [5.] Claude Goudimel, *Missae tres... primum in lucem aeditae cum quatuor vocibus, ad imitationem modulorum... Audi filia..., Tant plus ie metz..., De mes ennuyes...*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 9)
- [6.] Pierre Cadéac, *Missae tres... nunc primum in lucem aeditae, cum quatuor vocibus ad imitationem modulorum Ad placitum..., Ego sum panis..., Levavi oculos...*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 3)
- [7.] Pierre Certon, *Missae tres... nunc primum in lucem aeditae, cum quatuor vocibus, ad imitationem modulorum. Sus le pont d'Avignon..., Adiuva me..., Regnum mundi*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 5)
- [8.] *Missae tres a Claudio de Sermisy, Joanne Maillard, Claudio Goudimel cum quatuor vocibus conditae et nunc primum in lucem aeditae ad imitationem modulorum... Plurium modulorum*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 34)
- [9.] *Missae tres a Petro Cadeac, Joanne Herissant, Vulfrano Samin cum quatuor vocibus conditae et nunc primum in lucem aeditae, ad imitationem modulorum... Les hauls boys. P. Cadeac..., Quamdiu vivam soli Deo serviam. Jo. Herissant..., Sancti Spiritus. Vul. Samin...*, Paris: Adrian Le Roy & Robert Ballard 1558 (B-P 33)
- [10.] Pierre Certon, *Missa pro defunctis... cum quatuor vocibus, nunc primum in lucem aedita*, Paris: Adrian Le Roy & Robert Ballard 1559 (B-P 4)

OWNERSHIP NOTES ON TITLE PAGE of the first print in the adligat: “R[everendissimus] D[ominus] Echardus à Kempen, decanus Varmien[sis] Collegio Brunspergen[si] D[ono] D[edit]” and “Collegij Braunsbergensis Societatis Jesu”.

BINDING: wooden boards covered in brown leather. On both covers two borders: outer with representations of figures from the Old and New Testament and floral ornaments; inner, with putti playing wind instruments. Watermark on endleaves: the Gdańsk coat-of-arms. Cf. FIG. 11.

Vok. mus. i hs. 76f

A manuscript comprising sections of the Mass proper and ordinary (B-M 1).

PARTBOOKS (EXTANT): D, A, T.

OWNERSHIP NOTE on fol. 1 D, A, T: “Collegii Braunsbergensis Societatis Jesu”.

BINDING: on all partbooks, limp parchment taken from various Latin manuscripts; lower cover of A is incomplete. Partbooks signed: “DISCANTVS Officiorum”, “ALT Officiorum”, “TENOR Officiorum”. In each partbook, music notes to be inserted in the work found on fol. 1 are added on two five-line staves on the upper inside cover.

DRUKI TEORETYCZNE | THEORETICAL PRINTS

Kk 97

- [1.] Hesiodus, *Opera et dies Nicolao Valla interprete*, Basel: Johannes Frobenius 1518
- [2.] Joachim Vadianus, *De poetica et carminis ratione liber*, Wien: Johannes Singrenius 1518
- [3.] Joachim Vadianus, *De insignibus familiae Vadianorum ad Melchiorem fratrem elegia exegitica*, Wien: Johannes Singrenius 1517
- [4.] Joachim Vadianus, *Mythicum syntagma cui titulus Gallus pugnans*, Wien: Hieronymus Vietor, Johannes Singrenius 1514
- [5.] Joachim Vadianus, *De undecim milibus virginum oratio*, Wien: Hieronymus Vietor [1510]
- [6.] Joachim Vadianus, *De Vadianorum familiae insignibus a Sigismundo Primo R. rege donatis... exegesis*, Wien: Hieronymus Vietor 1515

- [7.] Caspar Ursinus Velius, *Epistolarum et epigrammatum liber*, Wien: Johannes Singrenius 1517
- [8.] Caspar Ursinus Velius, *Ad Mariam Virginem Matrem Dei... votum*, Wien: Hieronymus Vietor 1517
- [9.] Caspar Ursinus Velius, *In divum Maximilianum Caesarem epicedion*, Wien: Johannes Singrenius 1519
- [10.] Caspar Ursinus Velius, *In divum Caesarem Maximilianum... naenia anniversaria*, Wien: Johannes Singrenius 1520
- [11.] Philippus Gundelius, *In divum imp. Caes. Maximilianum... epicoedion*, Wien: Johannes Singrenius 1520
- [12.] Philippus Gundelius, *Aeglogae duae, quarum quae prior Apollonodia, altera Callianera inscribitur*, Wien: Hieronymus Vietor 1517
- [13.] Udalricus Faber, *Aegloga cui nomen Argos seu Klauthmos boterikos id est Fletus pastoralis de morte Maximiliani Caesaris Aug. cunctis mortalibus... deploranda*, Wien: Johannes Singrenius 1519
- [14.] Thomas Stretzinger, *Oratio de divo Leopoldo*, Wien: Hieronymus Vietor, Johannes Singrenius 1513
- [15.] Franciscus Viihelinus, *Opusculum... aduentum... Bonae reginae, coniugis... Sigismundi Poloniae regis, declarans*, Kraków: Hieronymus Vietor 1520
- [16.] Laurentius Corvinus, *Epithalamium... in nuptiis Sacrae Regiae Maiestatis Poloniae etc.*, Kraków: Hieronymus Vietor 1518
- [17.] Johannes de Nova Domo, *Libellus de constitutionibus humani corporis*, Kraków: Hieronymus Vietor 1518
- [18.] Augustinus Moravus, *Catalogus episcoporum Olomucensium*, Wien: Hieronymus Vietor, Johannes Singrenius 1511
- [19.] Henricus Rybisch, *Disceptatio, an uxor sit ducenda in publica disputatione Lipsensi enarrata*, Nürnberg: Johannes Weyssenburger 1509
- [20.] Emanuel, rex Portugaliae, *Epistola... de victoriis habitis in India et Malacha ad... Leonem X Pont. Maximum*, Wien: Hieronymus Vietor, Johannes Singrenius 1513

- [21.] Cebes Thebanus, *Tabula... ex Graeco in Latinum translata Ludovico Odaxio interprete*, Wien: Hieronymus Vietor 1517
- [22.] Udalricus Burchardi, *Hortulus musices practicae omnibus divino gregoriani concentus modulo se oblectaturis tam jucundus quam proficuus*, Leipzig: Melchior Lotter 1517 (B-T 1)
- [23.] Marcus Antonius Coccius Sabellicus, *De rerum et arcium inventoribus poema*, Leipzig: Wolfgang Stöckel 1511
- [24.] Libanius, *Declamatio... de uxore loquace*, Leipzig: Melchior Lotter 1511
- [25.] Joannes Aurelius Augurellus, *Chrysopoeiae libri III et Geronticon liber primus*, Basel: Johannes Frobenius 1518

OWNERSHIP NOTE ON TITLE PAGE of the first print in the adligat: “Collegij Braunsberg[ensis] Societatis Jesu”; on its back, Jan Dantyszek’s bookplate (his coat-of-arms and initials “ID”). The only treatise on musical subjects in this collection is: [22.] Udalricus Burchardi, *Hortulus musices practicae*.

BINDING: wooden boards half-covered with dark brown leather with geometric and floral ornaments (half leather binding); traces of clasps.

Qq 665

- [1.] Gregorius Faber, *Musices practicae erotematum libri II*, Basel: Henricus Petrus 1553 (B-T 2)
- [2.] Adamus Lonicerus, *Arithmetices brevis et utilis introductio, in eius artis studiosorum tyronum gratiam*, Frankfurt: Haeredes Christiani Egenolphi 1568

OWNERSHIP NOTE: On title pages of both volumes, the monogram “AA”. Only the first print in this adligat is on musical subjects.

BINDING: limp cardboard covered with smooth white leather.

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A solis ortus a 4 Soph. Päminger **B-P 18/64**
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- Christus resurgens a mortuis* a 4 J. Richafort **B-P 25/28**
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- Cibavit me Dominus pane vitae* a 5 (= *Misit me vivens pater*, 2 p.) J. Clemens
non Papa **B-P 27/43**
- Circumdede runt me viri mendaces* a 4 J. Clemens non Papa **B-P 28/13**
- Cito euntes dicite discipulis* a 5 (= *Maria Magdalene et altera Maria*, 2 p.)
J. Clemens non Papa **B-P 25/23**
- Cito euntes dicite discipulis* a 5 (= *Maria Magdalene et altera Maria*, 2 p.)
N. Gombert **B-P 25/24**
- Coeleste est hoc manna* a 5 (= *Parasti in dulcedine tua*, 2 p.) Hesdin **B-P 27/44**
- Coeli aperti sunt super eum* a 6 (= *Hodie in Jordane baptisato Domino*, 2 p.)
J. de Berchem **B-P 28/3**
- Coeli aperti sunt super eum* a 6 (= *Hodie in Jordane baptisato Domino*, 2 p.)
Maistre Jhan **B-P 28/4**
- Coenantibus illis accepit Jesus* a 4 J. Du Pont **B-P 27/26**
- Coenantibus illis accepit Jesus* a 5 B. Le Conte **B-P 27/39**
- Cogitatione mea* a 4 (= *O vos omnes qui transitis per viam*, 2 p.) Jachet de
Mantua **B-P 28/20**
- Cognoscimus Domine quia peccavimus* a 4 Th. Crecquillon **B-P 30/14**

- Confessio et pulchritudo* a 4 (?) Anon. **B-M 1/13**
Confessio et pulchritudo a 4 (?) Anon. **B-M 1/76**
Confige ergo pater consolationis a 4 (= *Domine Deus salutis quid opponam*, 2 p.)
 N. Payen **B-P 30/31**
Confitebor a 5 Anon. **B-M 2/3**
Confitebor tibi Domine a 5 Anon. **B-M 2/18**
Confitemur delicta nostra a 4 N. Payen **B-P 30/27**
Confiteor me peccasse a 6 (= *Domine Deus omnipotens*, 2 p.) Th. Crecquillon
B-P 30/42
Confundantur omnes a 5 (= *Omnia quae fecisti nobis Domine*, 2 p.) F. dalla
 Viola **B-P 29/44**
Congaudent angelorum chori a 4 (?) Anon. **B-M 1/45**
Congaudent angelorum chori a 4 (?) Anon. **B-M 1/79**
Congratulamini mihi omnes a 4 J. Clemens non Papa **B-P 25/29**
Congratulamini mihi omnes a 4 M. Lasson **B-P 25/38**
Congratulamini mihi omnes a 5 Th. Crecquillon **B-P 25/33**
Congratulamini mihi omnes a 5 J. Pionnier **B-P 25/40**
Congratulamini mihi omnes a 6 T. Riccio **B-P 19/20**
Congregati sunt a 4 J. de Kerle **B-P 11/7**
Coniugium tibi sit blandum a 4 G. Dressler **B-P 7/69**
Contristamur Domine a 4 A. De Silva **B-P 30/23**
Contristatus sum in cogitatione a 4 (= *Exaudi Domine orationem meam*, 2 p.)
 J. Clemens non Papa **B-P 30/8**
Convertere Domine a 5 (= *Miserere mei Domine*, 2 p.) J. Louys **B-P 29/15**
Convertimini ad me in toto corde a 4 N. Payen **B-P 30/32**
Convertimini ad me omnes a 5 V. Ruffo **B-P 29/30**
Corde et animo a 6 L. Päminger **B-P 18/83**
Corde natus a 4 Sig. Päminger **B-P 18/65**
Corporalis exercitatio a 5 G. Dressler **B-P 7/28**
Crastina die delebitur iniquitas a 4 (= *Hodie scietis quia veniet*, 2 p.) J. Gero
B-P 25/13
Credidi propter quod locutus a 5 Anon. **B-M 2/11**
Cuius stellam Magi a 6 (= *Haec est dies praeclara*, 2 p.) L. Päminger **B-P 18/110**
Cum beatus Marcus a 4 Anon. **B-M 3/15**
Cum dederit dilectis suis somnum a 4 (= *Nisi Dominus aedificaverit domum*,
 2 p.) G. Dressler **B-P 7/52**
Cum esset desponsata a 4 H. Isaac **B-P 25/1**
Cum esset desponsata a 5 L. Päminger **B-P 18/32**
Cum inducerent puerum a 5 L. Päminger **B-P 18/121**

- Cum invitatus fueris* a 4 G. Dressler **B-P 7/49**
Cum natus esset Jesus a 5 C. de Morales **B-P 25/18**
Cum natus esset Jesus a 5 L. Päminger **B-P 18/109**
Cum pervenisset a 4 L. Päminger **B-P 18/12**
Cum venerit ille spiritus veritatis a 5 (= *Jam non dicam vos servos*, 2 p.)
 J. Richafort **B-P 26/34**
Cum vidissent a 4 (= *In illo tempore pastores*, 2 p.) L. Päminger **B-P 18/47**
Cynthia dum radiis a 4 (= *Magdalena mei dulcissima nata*, 2 p.) G. Dressler
B-P 7/54

D

- De fructu ventris* a 5 L. Päminger **B-P 18/62**
De illa occulta habitatione a 5 L. Päminger **B-P 18/22**
De profundis clamavi a 5 Anon. **B-M 2/16**
De profundis clamavi a 8 T. Riccio **B-P 22/34**
De Sion venit Dominus a 5 L. Päminger **B-P 18/87**
De ventre matris meae a 4 (?) Anon. **B-M 1/67**
Deduc me Domine ad portum a 4 (= *Exaudi Domine orationem meam*, 3 p.)
 J. Clemens non Papa **B-P 30/8**
Delicta juventutis a 5 (= *Erravi sicut ovis*, 2 p.) J. Clemens non Papa **B-P 30/6**
Deo patri sit gloria a 4 (= *O lux beata Trinitas*, 3 p.) G. Dressler **B-P 7/78**
Derelinquat impius viam suam a 4 (= *Convertimini ad me in toto corde*, 2 p.)
 N. Payen **B-P 30/32**
Derelinquat impius viam suam a 5 (= *Scindite corda vestra*, 2 p.) Jachet de
 Mantua **B-P 29/18**
Derelinquat impius viam suam a 5 (= *Scindite corda vestra*, 2 p.) Jachet de
 Mantua **B-P 29/37**
Derelinquat impius viam suam a 5 T. Riccio **B-P 22/8**
Descendat Domine a 4 J. de Kerle **B-P 11/2**
Descendit de coelis a 5 L. Päminger **B-P 18/34**
Deus Deus meus a 4 (= *Domine ne longe facias*, 2 p.) S. Boyleau **B-P 30/17**
Deus in adiutorium meum a 4 G. Dressler **B-P 7/71**
Deus in adiutorium meum a 5 Anon. **B-M 2/1**
Deus in adiutorium meum a 6 J. Clemens non Papa **B-P 30/43**
Deus in nomine tuo a 4 (= *Peccantem me et non poenitentem*, 2 p.) B. Appenzeller
B-P 30/9
Deus in nomine tuo a 4 (= *Peccantem me quotidie*, 2 p.) J. Gero **B-P 30/10**
Dicite quidnam vidistis a 5 (= *Quem vidistis pastores*, 2 p.) T. Riccio **B-P 22/3**

- Dies est laetitiae* a 4 L. Päminger **B-P 18/74**
Dies est laetitiae a 4 L. Päminger **B-P 18/75**
Dies est laetitiae a 5 L. Päminger **B-P 18/76**
Dies sanctificatus a 5 (= *Hic est dies praeclarus*, 2 p.) T. Riccio **B-P 19/2**
Dirupisti Domine vincula mea a 5 Anon. **B-M 2/12**
Dixerunt discipuli ad beatum Martinum a 4 I. de Vento **B-P 24/7**
Dixerunt impii a 5 C. Canis **B-P 28/24**
Dixerunt viri tabernaculi mei a 4 (= *Coenantibus illis accepit Jesus*, 2 p.) J. du Pont **B-P 27/26**
Dixerunt viri tabernaculi mei a 5 (= *Coenantibus illis accepit Jesus*, 2 p.) B. Le Conte **B-P 27/39**
Dixit autem: quis es a 4 (= *Saulus adhuc spirans*, 2 p.) L. Päminger **B-P 18/116**
Dixit Dominus Domino meo a 5 Anon. **B-M 2/2**
Dixit Jesus mulieri Cananaeae a 5 G. Dressler **B-P 7/25**
Domine ad quem ibimus a 4 G. Dressler **B-P 7/50**
Domine bonum est nos a 4 Jachet de Mantua **B-P 28/5**
Domine Deus creator a 5 (= *Spem in alium nunquam habui*, 2 p.) C. de Morales **B-P 29/31**
Domine Deus magne a 4 J. de Kerle **B-P 11/6**
Domine Deus omnipotens a 4 (= *Zachaeae festinans descende*, 2 p.) Th. Crecquillon **B-P 27/11**
Domine Deus omnipotens a 6 Th. Crecquillon **B-P 30/42**
Domine Deus salutis quid opponam a 4 N. Payen **B-P 30/31**
Domine dirige gressus meos a 5 G. Dressler **B-P 7/38**
Domine Jesu Christe fili Dei a 5 P. Maessens **B-P 29/45**
Domine Jesu Christe memento a 4 A. Willaert **B-P 30/19**
Domine Jesu Christe respicere a 4 J. Clemens non Papa **B-P 30/18**
Domine ne longe facias a 4 S. Boyleau **B-P 30/17**
Domine non secundum peccata nostra a 4 J. Buus **B-P 30/22**
Domine non secundum peccata nostra a 4 N. Gombert **B-P 30/21**
Domine ostende nobis patrem a 5 (= *In illo tempore dixit Jesus*, 2 p.) Jachet de Mantua (?) **B-P 26/18**
Domine peccavi iniquitatem meam a 4 P. de Manchicourt **B-P 30/3**
Domine probasti me a 5 Anon. **B-M 2/14**
Domine, qui me fecisti a 4 (*Agathes laetissima*, 2 p.) L. Päminger **B-P 18/123**
Domine quis credidit auditui nostro a 4 J. Guyot **B-P 28/14**
Domine rex omnipotens a 4 J. de Kerle **B-P 11/9**
Domine secundum actum meum a 5 Jachet de Mantua **B-P 29/32**

- Domine si adhuc populo tuo* a 4 (= *Dixerunt discipuli ad beatum Martinum*, 2 p.) I. de Vento **B-P 24/7**
- Dominus custodiat* a 4 (= *Auxilium meum a Domino*, 2 p.) G. Dressler **B-P 7/45**
- Dominus noster Jesus Christus* a 5 G. Dressler **B-P 7/32**
- Domus mea domus orationis* a 4 F. Lupino **B-P 27/13**
- Ductus est Jesus* a 4 L. Päminger **B-P 18/129**
- Ductus est Jesus* a 5 L. Päminger **B-P 18/130**
- Dulce lignum dulces clavos* a 4 S. Boyleau **B-P 28/17**
- Dum complerentur dies Pentecostes* a 5 J. Arcadelt **B-P 26/31**
- Dum complerentur dies Pentecostes* a 5 J. Clemens non Papa **B-P 26/35**
- Dum complerentur dies Pentecostes* a 5 A. Gardano **B-P 26/28**
- Dum complerentur dies Pentecostes* a 5 J. Pionnier **B-P 26/33**
- Dum complerentur dies Pentecostes* a 6 T. Riccio **B-P 22/24**
- Dum ergo essent* a 5 (= *Dum complerentur dies Pentecostes*, 2 p.) J. Pionnier **B-P 26/33**
- Dum ergo essent* a 6 (= *Dum complerentur dies Pentecostes*, 2 p.) T. Riccio **B-P 22/25**
- Dum fabricator mundi* a 4 J. Lupi **B-P 28/21**
- Dum ortus fuerit sol* a 4 L. Päminger **B-P 18/25**
- Dum transisset sabbatum Maria* a 4 J. Alardy **B-P 25/27**
- Dum transisset sabbatum Maria* a 5 Ch. Hollander **B-P 25/26**

E

- Eamus et inquiramus* a 6 (= *Magi videntes stellam*, 2 p.) L. Päminger **B-P 18/107**
- Ecce advenit dominator Dominus* a 4 (?) H. Finck **B-M 1/19**
- Ecce amica mea* a 12 T. Riccio **B-P 22/35**
- Ecce dies venient* a 4 L. Päminger **B-P 18/1**
- Ecce ego mitto vos* a 4 L. Päminger **B-P 18/126**
- Ecce ego mitto vos* a 4 I. de Vento **B-P 24/13**
- Ecce enim in iniquitatibus* a 5 J. Vaet **B-P 29/14**
- Ecce jam venit* a 4 L. Päminger **B-P 18/96**
- Ecce in tenebris* a 6 (= *Deus in adiutorium meum*, 2 p.) J. Clemens non Papa **B-P 30/43**
- Ecce Maria* a 4 L. Päminger **B-P 18/101**
- Ecce panis angelorum factus cibus* a 4 P. Jordan **B-P 27/28**
- Ecce quam bonum* a 5 G. Dressler **B-P 7/37**
- Ecce quam bonum* a 8 G. Dressler **B-P 7/41**
- Ecce qui incredulus est* a 5 (= *Si moram fecerit Dominus*, 2 p.) G. Dressler **B-P 7/30**

- Ecce radix Jesse* a 4 L. Päminger **B-P 18/3**
Ecce sic benedicetur homo a 5 (= *Beati omnes qui timent Dominum*, 2 p.)
 G. Dressler **B-P 7/3**
Ecce virgo concipiet a 4 (?) Anon. **B-M 1/11**
Ego Dominus hoc est nomen meum a 4 P. Maessens **B-P 30/29**
Ego Dominus hoc est nomen meum a 5 J. Louys **B-P 29/16**
Ego plantavi, Apollo rigavit a 5 G. Dressler **B-P 7/35**
Ego rogabo patrem a 4 (= *Non turbetur cor vestrum*, 2 p.) Maistre Gosse **B-P 26/8**
Ego rogabo patrem a 5 (= *Non turbetur cor vestrum*, 2 p.) D. Phinot **B-P 26/1**
Ego rogabo patrem a 5 (= *Non turbetur cor vestrum*, 2 p.) J. Richafort **B-P 26/2**
Ego rogabo patrem a 5 (= *Non turbetur cor vestrum*, 2 p.) P. Verdelot **B-P 26/5**
Ego sum desponsata a 5 Anon. **B-M 3/10**
Ego sum lux mundi a 4 G. Dressler **B-P 7/65**
Ego sum ostium a 4 G. Dressler **B-P 7/61**
Ego sum panis ille vitae a 5 G. Dressler **B-P 7/36**
Ego sum panis vitae a 5 (= *Nemo potest venire ad me*, 2 p.) G. Zarlino **B-P 27/5**
Ego sum panis vivus a 4 F. Lupino **B-P 27/32**
Ego sum panis vivus a 5 J. Clemens non Papa **B-P 27/35**
Ego sum resurrectio a 4 G. Dressler **B-P 7/46**
Ego sum resurrectio a 5 T. Riccio **B-P 19/4**
Egregius Dei martyr a 4 L. Päminger **B-P 18/113**
Eia dulcissime Jesu a 5 (= *O bone Jesu duo in me agnosco*, 2 p.) J. Clemens non
 Papa **B-P 29/38**
Eia ergo a 5 (= *Salve princeps*, 2 p.) T. Riccio **B-P 22/16**
Elegit Dominus a 4 L. Päminger **B-P 18/127**
Emanuel nobiscum Deus a 5 L. Päminger **B-P 18/73**
Emendemus in melius a 5 A. Feys **B-P 29/5**
Emendemus in melius a 5 N. Gombert **B-P 29/8**
Emendemus in melius a 5 B. Le Conte **B-P 29/9**
Emendemus in melius a 5 Jachet de Mantua **B-P 29/7**
Emendemus in melius a 5 F. Portinaro **B-P 29/6**
En coeli et terrae a 12 T. Riccio **B-P 22/36**
Erat autem aspectus a 8 (= *Angelus autem Domini*, 2 p.) T. Riccio **B-P 19/38**
Erat autem quidam discipulus a 4 (= *Saulus adhuc spirans*, 3 p.) L. Päminger
B-P 18/116
Erat lux vera a 5 (= *In principio erat verbum*, 2 p.) L. Päminger **B-P 18/57**
Ergo etiam regem a 6 T. Riccio **B-P 19/32**
Ergo fac stabile a 8 (= *Psalle coelica modulus*, 2 p.) T. Riccio **B-P 19/40**
Ergo voluntatem Christi a 4 (= *Ut rosa saepe perit*, 2 p.) G. Dressler **B-P 7/53**

- Eripe me de inimicis meis* a 4 (*Tota die contristatus sum*, 2 p.) J. Louys **B-P 29/41**
- Erravi sicut ovis* a 5 J. Clemens non Papa **B-P 30/6**
- Eructavit cor meum* a 5 (= *Regnum mundi*, 3 p.) G. Dressler **B-P 7/21**
- Et ambulabunt gentes* a 5 (= *Surge illuminare Jerusalem*, 2 p.) L. Päminger **B-P 18/108**
- Et concede mihi omnipotens* a 4 (= *Domine Jesu Christe memento*, 2 p.) A. Willaert **B-P 30/19**
- Et conspecti sunt* a 4 (= *In illo tempore assumpsit Jesus*, 2 p.) A. Schwartz **B-P 28/6**
- Et convescens praecepit eis* a 5 (= *Apparens Christus post passionem*, 2 p.) J. Lupi **B-P 26/3**
- Et cum spiritu tuo* a 4 (?) Anon. **B-M 1/1**
- Et ecce apparuerunt eis* a 5 (= *Assumpsit Jesus Petrum et Jacobum*, 2 p.) B. Le Conte **B-P 28/8**
- Et ecce stella quam viderant* a 5 (= *Cum natus esset Jesus*, 3 p.) C. de Morales **B-P 25/18**
- Et ecce vox de nube dicens* a 5 (= *Assumpsit Jesus Petrum et Jacobum*, 2 p.) J. Clemens non Papa **B-P 28/7**
- Et illi dixerunt* a 5 (= *Cum natus esset Jesus*, 2 p.) C. de Morales **B-P 25/18**
- Et implevit eum* a 5 (= *In medio Ecclesiae*, 2 p.) L. Päminger **B-P 18/92**
- Et in terra* a 4 (?) Anon. **B-M 1/3**
- Et in terra* a 4 (?) Anon. **B-M 1/51**
- Et intravit cum eis* a 5 (= *Mane nobiscum Domine*, 2 p.) J. Clemens non Papa **B-P 25/25**
- Et introivit domum* a 4 (= *Saulus adhuc spirans*, 4 p.) L. Päminger **B-P 18/116**
- Et invenietis infantem* a 4 (= *Angelus Domini ad pastores ait*, 2 p.) N. Gombert **B-P 25/10**
- Et panis quem ego dabo* a 5 (= *Ego sum panis vivus*, 2 p.) J. Clemens non Papa **B-P 27/35**
- Et posuerunt adversum me* a 5 (= *Locuti sunt adversum me*, 2 p.) A. Willaert **B-P 28/25**
- Et si commisi* a 4 (= *O Domine adiuva me et salvus ero*, 2 p.) P. J. De Latre **B-P 30/20**
- Et valde mane* a 4 (= *Dum transisset Sabbatum Maria*, 2 p.) J. Alardy **B-P 25/27**
- Et valde mane* a 5 (= *Dum transisset sabbatum Maria*, 2 p.) Ch. Hollander **B-P 25/26**
- Et verbum caro factum est* a 4 (= *In principio erat verbum*, 3 p.) Josquin des Prez **B-P 25/2**
- Et vitam* a 5 (= *Salve princeps*, 3 p.) T. Riccio **B-P 22/17**
- Exaudi Deus noster* a 4 J. de Kerle **B-P 11/3**

- Exaudi Domine orationem meam* a 4 J. Clemens non Papa **B-P 30/8**
Exaudi Domine vocem meam a 4 Anon. **B-M 3/8**
Exclamaverunt ad te Domine in tempore afflictionis a 4 (?) Anon. **B-M 1/57**
Exiit edictum a Caesare a 5 L. Päminger **B-P 18/46**
Exortum est in tenebris a 4 L. Päminger **B-P 18/60**
Exultabunt sancti in gloria a 5 (= *Cantate Domino*, 2 p.) G. Dressler **B-P 7/9**
Exultent et laetentur a 4 (= *Deus in adiutorium meum*, 2 p.) G. Dressler **B-P 7/71**

F

- Facta autem hac voce* a 5 (= *Dum complerentur dies Pentecostes*, 2 p.) A. Gardano
B-P 26/28
Factum est silentium in coelo a 4 I. de Vento **B-P 24/10**
Factus est repente de coelo a 4 (?) Anon. **B-M 1/27**
Factus est repente de coelo a 5 Th. Crecquillon **B-P 26/29**
Felix cui dederit a 5 G. Dressler **B-P 7/12**
Ferto crucem a 5 G. Dressler **B-P 7/16**
Fide Deo, quaecunque voles a 5 (= *Rebus in humanis*, 2 p.) G. Dressler **B-P 7/13**
Fide Deo, sis fortis a 5 G. Dressler **B-P 7/15**
Fratres ego enim accepi a Domino a 4 Jachet de Mantua **B-P 27/24**
Fuit homo missus a Deo a 4 (= *In principio erat verbum*, 2 p.) Josquin des Prez
B-P 25/2
Fundamentum aliud nemo a 5 G. Dressler **B-P 7/22**
Fundata est domus Domini a 5 P. de Manchicourt **B-P 27/15**

G

- Gaudeamus omnes in Domino* a 4 (?) Anon. **B-M 1/43**
Gaudeamus omnes in Domino a 4 (?) Anon. **B-M 1/63**
Gaudeamus omnes in Domino a 4 Ph. Verdelot **B-P 25/34**
Gaudeamus omnes in Domino a 6 T. Riccio **B-P 22/32**
Gaude Dei genitrix a 5 (= *Natus ante saecula*, 2 p.) L. Päminger **B-P 18/56**
Gaude et laetare a 4 L. Päminger **B-P 18/26**
Gaudens gaudebo a 5 G. Dressler **B-P 7/10**
Gaudent in coelis a 5 T. Riccio **B-P 19/16**
Gaudete justi in Domino a 4 (?) Anon. **B-M 1/82**
Genuit puerpera a 4 (= *Quem vidistis pastores*, 2p.) N. Fouchier **B-P 25/5**
Genuit puerpera a 5 L. Päminger **B-P 18/84**
Germinavit radix a 5 L. Päminger **B-P 18/100**
GIMEL. Migravit Juda a 4 A. de Févin **B-P 3/3**

Gloria in excelsis a 5 (= *Hodie nobis coelorum rex*, 2 p.) T. Riccio **B-P 19/18**
Gloria laus et honor a 4 (?) Anon. **B-M 1/58**
Gloria tibi Trinitas a 4 C. Canis **B-P 27/4**
Grates nunc omnes a 4 L. Päminger **B-P 18/49**
Grates nunc omnes a 4 L. Päminger **B-P 18/50**
Grates nunc omnes a 5 L. Päminger **B-P 18/51**
Grates nunc omnes a 5 L. Päminger **B-P 18/52**
Grates nunc omnes a 5 L. Päminger **B-P 18/53**
Grates nunc omnes a 5 L. Päminger **B-P 18/54**
Grates nunc omnes a 6 L. Päminger **B-P 18/55**
Gratias agimus tibi a 4 J. Galliculus **B-M 1/21**
Gratulemur Deo a 4 L. Päminger **B-P 18/13**

H

Haec arbor est sublimior a 4 (= *Signum crucis mirabile*, 2 p.) C. de Morales
B-P 28/19
Haec dies a 4 (?) Anon. **B-M 1/52**
Haec dies quam fecit Dominus a 6 G. P. da Palestrina **B-M 3/3**
Haec est arbor dignissima a 5 J. Clemens non Papa **B-P 28/23**
Haec est dies praeclara a 6 L. Päminger **B-P 18/110**
Haec est dies quam fecit Dominus a 4 L. Päminger **B-P 18/138**
Haec est dies quam fecit Dominus a 5 L. Päminger **B-P 18/140**
Haec est domus Domini a 5 (= *Vere Dominus est in loco isto*, 2 p.) P. de
 Manchicourt **B-P 27/16**
Haec est voluntas eius a 4 G. Dressler **B-P 7/51**
Hei mihi Domine a 5 T. Riccio **B-P 19/3**
Heu me Domine a 4 J. Lestainnier **B-P 30/4**
Heu mihi Domine a 4 J. Clemens non Papa **B-P 30/5**
Heu mihi Domine quia peccavi a 5 H. Schaffen **B-P 29/13**
Hic est dies praeclarus a 5 T. Riccio **B-P 19/1**
Hic est panis qui de coelo a 4 (= *Caro mea vere est cibus*, 2 p.) M. Gascongne
B-P 27/34
Hic est praecursor a 6 T. Riccio **B-P 19/30**
Hic sanctus cuius hodie recensemus a 4 (?) Anon. **B-M 1/30**
Hic solus dolores nostros a 4 (= *Agnus Christus in cruce immolatur*, 2 p.) B. Le
 Conte **B-P 28/12**
Hic tibi plaudit a 5 (= *Virgo supremi generosa patris*, 2 p.) I. de Vento **B-P 24/16**
Hoc est praeceptum meum a 4 Anon. **B-M 3/14**

- Hoc est signum crucis* a 4 (= *Dulce lignum dulces clavos*, 2 p.) S. Boyleau
B-P 28/17
- Hoc mirum foedus* a 5 (= *Nil sum, nulla miser*, 2 p.) G. Dressler **B-P 7/19**
- Hodie beata* a 6 T. Riccio **B-P 22/29**
- Hodie Christus natus est* a 5 N. Gombert **B-P 25/14**
- Hodie Christus natus est* a 5 J. Lupi **B-P 25/9**
- Hodie coeli aperti* a 6 T. Riccio **B-P 22/22**
- Hodie completi sunt* a 6 T. Riccio **B-P 19/25**
- Hodie in Jordane baptisato Domino* a 6 J. de Berchem **B-P 28/3**
- Hodie in Jordane baptisato Domino* a 6 Maistre Jhan **B-P 28/4**
- Hodie nobis coelorum rex* a 5 L. Päminger **B-P 18/33**
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- Hodie nobis coelorum rex* a 5 T. Riccio **B-P 19/17**
- Hodie nobis de coelo* a 5 (= *Hodie nobis coelorum rex*, 2 p.) L. Päminger
B-P 18/67
- Hodie scietis quia veniet* a 4 J. Gero **B-P 25/13**
- Homo Dei ducebatur* a 4 L. Päminger **B-P 18/6**
- Homo quidam fecit coenam* a 6 J. Beutel **B-P 27/48**
- Homo quidam fecit coenam* a 4 A. Willaert **B-P 27/25**
- Honor virtus et potestas* a 4 (= *Benedictus Dominus Deus Israel*, 2 p.) J. Lupi
B-P 27/2
- Hostis Herodes* a 4 B. Päminger **B-P 18/104**
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- Illumina oculos meos* a 4 I. de Vento **B-P 24/9**
- Illuminare Jerusalem* a 6 L. Päminger **B-P 18/106**
- Immutemur habitu* a 4 C. de Morales **B-P 30/24**
- Immutemur habitu* a 5 (= *Juxta vestibulum et altare*, 2 p.) Ch. Potier **B-P 29/35**
- In Bethlehem Judae* a 5 (= *Cum natus esset Jesus*, 2 p.) L. Päminger **B-P 18/109**
- In columbae specie Spiritus sanctus* a 5 Anon. **B-P 28/1**
- In convertendo Dominus* a 5 Anon. **B-M 2/13**
- In dedicatione huius templi* a 5 P. Maessens **B-P 27/17**
- In die tribulationis meae* a 5 Jachet de Mantua **B-P 29/29**
- In dulci júbilo* a 4 L. Päminger **B-P 18/77**
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- In exitu* a 5 Anon. **B-M 2/7**

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- In hoc confido* a 5 (= *Miser ubi parebo*, 2 p.) H. Schaffen **B-P 29/34**
- In illo tempore assumpsit Jesus* a 4 A. Schwartz **B-P 28/6**
- In illo tempore dixit Jesus* a 5 D. Brumen **B-P 26/27**
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- In illo tempore pastores* a 4 L. Päminger **B-P 18/47**
- In illo tempore postquam consummati* a 4 C. Festa **B-P 25/17**
- In illo tempore stabant autem* a 4 Jachet de Mantua **B-P 28/10**
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- In nomine Jesu omne genu flectatur* a 4 I. de Vento **B-P 24/5**
- In principio erat verbum* a 4 Josquin des Prez **B-P 25/2**
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- In te projectus sum* a 4 G. Dressler **B-P 7/72**
- In te signis radians* a 6 (= *O stupor et gaudium*, 2 p.) T. Riccio **B-P 19/35**
- In virtute tua Domine laetabitur* a 4 (?) Anon. **B-M 1/28**
- Incipit lamentatio Jeremiae prophetae* a 4 Carpentras **B-P 3/1**
- Induta est caro mea putredine* a 4 S. Möller **B-P 17/7**
- Infantem vidimus* a 4 (= *Pastores dicite quidnam vidistis*, 2 p.) C. de Morales
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- Introduxit nos Dominus in terram florentem* a 4 (?) Anon. **B-M 1/55**
- Intuens in coelum* a 5 L. Päminger **B-P 18/89**
- IOTH. Manus mulierum* a 4 Carpentras **B-P 3/8**
- Ipsum quem genuit* a 5 (= *Senex puerum portabat*, 2 p.) L. Päminger **B-P 18/119**
- Ipsum quem genuit* a 5 (= *Senex puerum portabat*, 2 p.) L. Päminger **B-P 18/120**
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- Iste sanctus pro lege Dei* a 5 T. Riccio **B-P 19/13**
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Itaque neque qui plantat a 5 (= *Ego plantavi, Apollo rigavit*, 2 p.) G. Dressler
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Ite annuntiate quia surrexit a 4 (= *Angelus Domini locutus est*, 2 p.) Ph. Verdelot
B-P 25/36

Ite in orbem universum a 5 J. Clemens non Papa **B-P 26/13**

J

Jam moesta quiesce querela a 5 G. Dressler **B-P 7/27**

Jam non dicam vos servos a 5 E. Caussin **B-P 26/32**

Jam non dicam vos servos a 5 J. Richafort **B-P 26/34**

Jam non dicam vos servos a 8 D. Phinot **B-P 26/40**

Joseph lieber Joseph mein a 5 (= *Exiit edictum a Caesare*, 2 p.) L. Päminger
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Jura thori Deus a 5 (= *Pectus ut in sponso*, 2 p.) G. Dressler **B-P 7/23**

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Juxta vestibulum et altare a 4 (= *Immutemur habitu*, 2 p) C. de Morales
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K

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Kyrie a 4 (?) Anon. **B-M 1/6**

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Kyrie Magnae Deus potentiae liberator a 4 (?) Anon. **B-M 1/80**

Kyrie Parce famulis a 6 C. de Sermisy **B-P 3/10**

Kyrie Surrexit Christus a 4 (?) Anon. **B-M 1/20**

L

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Th. Crecquillon **B-P 27/18**

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Laus tibi Christe qui es creator H. Finck **B-M 1/71**
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Locutus est populus ad Dominum a 4 (= *Panis quem ego dabo*, 2 p.) L. Hellinck **B-P 27/29**
Locutus est populus contra Dominum a 4 (= *Panis quem ego dabo*, 2 p.) C. Souliaert **B-P 27/20**
Loquebantur variis linguis a 5 (= *Apparuerunt Apostolis*, 2 p.) G. Dressler **B-P 7/34**
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- Misit eos in mundum* a 5 (= *Advenit ignis divinus*, 2 p.) J. Clemens non Papa
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- Misit me pater vivens* a 4 Maistre Gosse **B-P 27/23**
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- Nisi Dominus aedificaverit domum* a 4 G. Dressler **B-P 7/52**
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- Noli me Domine judicare* a 5 P. Hailland **B-P 29/42**
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O sacrum convivium in quo Christus a 5 J. Arcadelt **B-P 27/45**
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O sacrum convivium in quo Christus a 5 G. Zarlino **B-P 27/42**
O sacrum convivium in quo Christus a 6 T. Riccio **B-P 19/31**
O sacrum convivium in quo Christus a 8 D. Phinot **B-P 27/49**

- O salutaris hostia* a 4 (= *Ave salus mundi verbum*, 2 p.) J. Vaet **B-P 27/22**
- O stupor et gaudium* a 6 T. Riccio **B-P 19/34**
- O Virgo virginum* a 5 (= *Genuit puerpera*, 2 p.) L. Päminger **B-P 18/84**
- O vos omnes qui transitis per viam* a 4 Jachet de Mantua **B-P 28/20**
- O vos omnes qui transitis per viam* a 6 Maistre Gosse **B-P 28/28**
- Obtulerunt sacrificium super altare* a 5 (= *In dedicatione huius templi*, 2 p.)
P. Maessens **B-P 27/17**
- Octavi toni* [psalm-tone cadence] a 5 Anon. **B-M 2/27**
- Oculi omnium in te sperant* a 4 (= *Omnia quae fecisti nobis Domine*, 2 p.)
G. Lucario **B-P 30/26**
- Officium Quem dicunt* (= *Missa Quem dicunt*) a 4 J. Mouton **B-M 1/4**
- Omnes sancti seraphin, cherubin* a 4 (?) Anon. **B-M 1/81**
- Omnia judicia tua justa sunt* a 5 (= *Sana me Domine et sanabor*, 2 p.) J. Clemens
non Papa **B-P 29/17**
- Omnia quae fecisti nobis Domine* a 4 G. Lucario **B-P 30/26**
- Omnia quae fecisti nobis Domine* a 5 F. dalla Viola **B-P 29/44**
- Omnibus se invocantibus* a 4 L. Päminger **B-P 18/17**
- Omnis mundus* a 5 L. Päminger **B-P 18/82**
- Omnis pulchritudo Domini* a 4 Dambert **B-P 26/12**
- Omnis pulchritudo Domini* a 6 N. Gombert **B-P 26/25**
- Oravit Jacob* a 5 L. Päminger **B-P 18/131**
- Orietur sicut sol* a 4 L. Päminger **B-P 18/24**
- Oves meae vocem meam audiunt* a 4 G. Dressler **B-P 7/67**

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- Palpate et videte* a 4 (= *Pax vobis ego sum*, 2 p.) L. Piéton **B-P 25/35**
- Palpate et videte* a 4 (= *Pax vobis ego sum*, 2 p.) I. de Vento **B-P 24/8**
- Panis quem ego dabo* a 4 L. Hellinck **B-P 27/29**
- Panis quem ego dabo* a 4 Ivo Barry **B-P 27/27**
- Panis quem ego dabo* a 4 C. Souliaert **B-P 27/20**
- Parasti in dulcedine tua* a 4 (= *Unus panis et unum corpus*, 2 p.) Th. Crecquillon
B-P 27/21
- Parasti in dulcedine tua* a 5 Hesdin **B-P 27/44**
- Parvulus est nobis* a 5 (= *Parvulus natus*, 2 p.) L. Päminger **B-P 18/86**
- Parvulus filius hodie natus est* a 4 (= *Angelus Domini ad pastores ait*, 2 p.)
J. Clemens non Papa **B-P 25/6**
- Parvulus filius hodie natus est* a 5 (= *Angelus Domini ad pastores ait*, 2 p.)
J. Clemens non Papa **B-P 25/7**

- Parvulus natus* a 5 L. Päminger **B-P 18/86**
- Pascha nostrum immolatus* a 4 J. Galliculus **B-M 1/22**
- Pastores dicite quidnam vidistis* a 4 C. de Morales **B-P 25/4**
- Pastores quidnam vidistis* a 5 J. Clemens non Papa **B-P 25/12**
- Pater de coelis Deus miserere* a 6 P. de La Rue **B-P 27/8**
- Pater manifestavi nomen tuum* a 4 I. de Vento **B-P 24/3**
- Pater meus, qui dedit mihi* a 4 (= *Oves meae vocem meam audiunt*, 2 p.)
G. Dressler **B-P 7/67**
- Pater noster, qui est in coelis* a 6 T. Riccio **B-P 19/22**
- Pater peccavi in coelum* a 4 A. Willaert **B-P 30/2**
- Pater peccavi in coelum* a 5 P. de Manchicourt **B-P 29/1**
- Pater peccavi in coelum* a 5 P. de Manchicourt **B-P 30/1**
- Pater peccavi in coelum* a 5 D. Phinot **B-P 29/2**
- Pater peccavi in coelum* a 5 (= *Quanti mercenarii in domo patris*, 2 p.) C. de
Rore **B-P 29/3**
- Pater peccavi in coelum* a 6 (= *Quanti mercenarii in domo patris*, 2 p.) F. Portinaro
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- Pater peccavi in coelum* a 8 J. Clemens non Papa **B-P 30/44**
- Patrem* a 4 (?) Anon. **B-M 1/12**
- Patrem* a 8 J. Maillard **B-P 12/1**
- Patris sapientia veritas* a 4 J. Vaet **B-P 28/15**
- Pax vobis ego sum* a 4 L. Piéton **B-P 25/35**
- Pax vobis ego sum* a 4 I. de Vento **B-P 24/8**
- Peccantem me et non poenitentem* a 4 B. Appenzeller **B-P 30/9**
- Peccantem me quotidie* a 4 J. Gero **B-P 30/10**
- Peccantem me quotidie* a 6 T. Riccio **B-P 19/26**
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- Peccatum tulit mors mortua mortem* a 4 I. de Vento **B-P 24/15**
- Peccavi super numerum arenae maris* a 5 J. Pionnier **B-P 29/20**
- Peccavi supra numerum arenae maris* a 5 A. Willaert **B-P 29/33**
- Peccavimus cum patribus* a 5 (= *Emendemus in melius*, 2 p.) A. Feys **B-P 29/5**
- Peccavimus cum patribus* a 5 (= *Emendemus in melius*, 2 p.) Jachet de Mantua
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- Peccavimus cum patribus* a 5 (= *Emendemus in melius*, 2 p.) F. Portinaro
B-P 29/6
- Peccavimus Domine* a 4 J. de Kerle **B-P 11/8**
- Peccavimus Domine* a 5 (= *Emendemus in melius*, 2 p.) N. Gombert **B-P 29/8**
- Peccavimus impie egimus* a 5 (= *Sustinuimus pacem et non venit*, 2 p.) D. Phinot
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- Pectus ut in sponso* a 5 G. Dressler **B-P 7/23**
Petite et dabitur vobis a 5 G. Dressler **B-P 7/5**
Peto Domine ut de vinculo a 5 E. Caussin **B-P 29/36**
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Puer natus est nobis a 4 (= *Lectio Esaie Prophetæ*, 2 p.) L. Päminger **B-P 18/48**
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- Quam pulchri sunt* a 5 T. Riccio **B-P 19/5**
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Quanti mercenarii in domo patris a 4 (= *Pater peccavi in coelum*, 2 p.) A. Willaert
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Quanti mercenarii in domo patris a 5 (= *Pater peccavi in coelum*, 2 p.) P. de
 Manchicourt **B-P 30/1**
Quanti mercenarii in domo patris a 5 (= *Pater peccavi in coelum*, 2 p.) D. Phinot
B-P 29/2
Quanti mercenarii in domo patris a 5 C. de Rore **B-P 29/3**
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Quanti mercenarii in domo patris a 8 (= *Pater peccavi in coelum*, 2 p.) J. Clemens
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Quare memento nostri Domine a 4 (= *Domine non secundum peccata nostra*,
 2 p.) N. Gombert **B-P 30/21**
Quarti toni [psalm-tone cadence] a 5 Anon. **B-M 2/23**
Quatuor est lepidis a 4 G. Dressler **B-P 7/63**
Quem cum amavero a 4 (= *Amo Christum*, 2 p.) L. Päminger **B-P 18/115**

- Quem vidi, quem amavi* a 5 (= *Regnum mundi*, 2 p.) G. Dressler **B-P 7/21**
- Quem vidistis pastores* a 4 N. Fouchier **B-P 25/5**
- Quem vidistis pastores* a 5 (= *Hodie Christus natus est*, 2 p.) J. Lupi **B-P 25/9**
- Quem vidistis pastores* a 5 L. Päminger **B-P 18/35**
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- Quem vidistis pastores* a 6 L. Päminger **B-P 18/36**
- Qui consolabatur me* a 5 J. Clemens non Papa **B-P 29/40**
- Qui Domino rerum* a 4 G. Dressler **B-P 7/60**
- Qui in sole tabernaculum* a 2 S. Möller **B-P 17/1**
- Qui in terra positus* a 4 (= *O gloriosum lumen*, 2 p.) L. Päminger **B-P 18/117**
- Qui manducat meam carnem* a 4 (= *Qui manducat meam carnem*, 2 p.) J. Buus
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- Qui manducat meam carnem* a 4 J. Buus **B-P 27/31**
- Qui vos audit, me audit* a 4 G. Dressler **B-P 7/75**
- Quia dixisti: nolo mortem peccatoris* a 5 (= *Domine Jesu Christe fili Dei*, 2 p.)
P. Maessens **B-P 29/45**
- Quia fecit coelum et terram* a 4 (= *Alleluia Surrexit Dominus*, 2 p.) Jachet de
Mantua **B-P 25/31**
- Quicquid agis, dic grata Deo* a 6 G. Dressler **B-P 7/40**
- Quicquid erit tandem* a 5 G. Dressler **B-P 7/17**
- Quid est tibi* a 6 (= *Hodie coeli aperti*, 2 p.) T. Riccio **B-P 22/23**
- Quid igitur faciam* a 4 (= *Tristitia obsedit me*, 2 p.) J. Clemens non Papa
B-P 30/12
- Quid valet hic mundus* a 5 (= *Quicquid erit tandem*, 2 p.) G. Dressler **B-P 7/17**
- Quidnam sibi saxa* a 5 (= *Jam moesta quiesce querela*, 2 p.) G. Dressler **B-P 7/27**
- Quin potius quaerite* a 4 (= *Nolite quaerere*, 2 p.) G. Dressler **B-P 7/44**
- Quinque prudentes virgines* a 4 (?) Anon. **B-M 1/66**
- Quinti toni* [psalm-tone cadence] a 5 Anon. **B-M 2/24**
- Quis dabit capiti meo aquam* a 4 (= *Vide Domine quoniam tribulor*, 2 p.)
J. Clemens non Papa **B-P 30/28**
- Quis enim cognovit* a 5 (= *O altitudo divitiarum*, 2 p.) C. de Rore **B-P 27/6**
- Quisquis enim petit accipit* a 5 (= *Petite et dabitur vobis*, 2 p.) G. Dressler **B-P 7/5**
- Quod transiturus de hoc mundo* a 5 (= *O admirandum sacramentum*, 2 p.)
N. Gombert **B-P 27/41**
- Quoniam abscondit me* a 5 (= *Unam petii a Domino*, 2 p.) G. Dressler **B-P 7/1**
- Quoniam autem estis* a 4 (= *Ecce jam venit*, 2 p.) L. Päminger **B-P 18/96**
- Quoniam iniquitatem meam* a 5 (= *Peccavi super numerum arenae maris*, 2 p.)
J. Pionnier **B-P 29/20**

- Quoniam iniquitatem meam* a 5 (= *Peccata mea Domine*, 2 p.) T. Susato
B-P 29/43
- Quoniam iniquitatem meam* a 5 (= *Peccavi supra numerum arenae maris*, 2 p.)
 A. Willaert **B-P 29/33**
- Quoniam tribulatio proxima* a 4 (= *Circumdederunt me viri mendaces*, 2 p.)
 J. Clemens non Papa **B-P 28/13**
- Quos arte piscatoria* a 4 L. Päminger **B-P 18/7**

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- Rebus in humanis* a 5 G. Dressler **B-P 7/13**
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- Recedentibus discipulis* a 5 (= *Congratulamini mihi omnes*, 2 p.) J. Pionnier
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- Recedentibus discipulis* a 6 (= *Congratulamini mihi omnes*, 2 p.) T. Riccio
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- Recordare Domine testamenti tui* a 5 P. Colin **B-P 29/39**
- Redemisti nos* a 6 (= *Vidi turbam*, 2 p.) T. Riccio **B-P 22/28**
- Redemptionem misit* a 4 L. Päminger **B-P 18/59**
- Redime me a calumniis hominum* a 5 (= *Domine dirige gressus meos*, 2 p.)
 G. Dressler **B-P 7/38**
- Reges Tharsis et insulae* a 4 (= *Tria sunt munera*, 2 p.) Maistre Gosse **B-P 25/22**
- Regnum mundi* a 5 G. Dressler **B-P 7/21**
- Reminiscere miserationum tuarum* a 4 N. Gombert **B-P 30/25**
- Repleti sunt omnes* a 5 (= *Dum complerentur dies Pentecostes*, 2 p.), J. Clemens
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- Repleti sunt omnes* a 5 D. Phinot **B-P 26/30**
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- Resonet in laudibus* a 4 L. Päminger **B-P 18/68**
- Resonet in laudibus* a 4 L. Päminger **B-P 18/69**
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- Respexit Elias ad caput suum* a 5 Anon. **B-P 27/37**
- Respexit Elias ad caput suum* a 6 G. Harsius **B-P 27/46**
- Respice Domine et miserere mei* a 5 (= *Respice Domine in testamentum*, 2 p.)
 N. Gombert **B-P 29/11**
- Respice Domine in testamentum* a 5 N. Gombert **B-P 29/11**

- Respice in me et miserere mei* a 5 (= *Aspice Domine de sede sancta*, 2 p.)
 J. Pionnier **B-P 29/12**
- Resurrexi et adhuc tecum sum* a 4 J. Galliculus **B-M 1/49**
- Rex Christe tibi* a 6 T. Riccio **B-P 22/33**
- Rex noster adveniet* a 4 L. Päminger **B-P 18/2**
- Rex omnipotens die hodierna* a 4 (?) Anon. **B-M 1/62**
- Rex pacificus hodie natus est* a 4 J. Mouton **B-P 25/8**
- Rogate quae ad pacem* a 4 (= *Laetatus sum*, 2 p.) G. Dressler **B-P 7/74**
- Rorate coeli* a 4 (?) Anon. **B-M 1/5**
- Rubum quem viderat* a 4 L. Päminger **B-P 18/99**

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- Sacerdotem Christi Martinum* a 4 (?) Th. Stoltzer **B-M 1/18**
- Salus omnium populorum* a 5 (= *O crux viride lignum*, 2 p.) Anon. **B-P 28/26**
- Salva nos Domine Deus* a 4 (= *Confitemur delicta nostra*, 2 p.) N. Payen
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- Salve crux pretiosa* a 4 L. Päminger **B-P 18/9**
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- Salvos nos fac Domine* a 4 J. de Kerle **B-P 11/4**
- Sana me Domine et sanabor* a 5 J. Clemens non Papa **B-P 29/17**
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- Sanctus* (= *Agnus Dei*) a 4 (?) Anon. **B-M 1/10**
- Saulus adhuc spirans* a 4 L. Päminger **B-P 18/116**
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- Secundum multitudinem dolorum* a 5 (= *Tribularer si nescirem*, 2 p.) E. Caussin
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- Sed tu Domine qui non derelinquis* a 4 (= *Tristitia et anxietas occupaverunt*, 2 p.) J. Clemens non Papa **B-P 30/11**
- Seditque supra singulos* a 5 (= *Apparuerunt Apostolis*, 3 p.) G. Dressler **B-P 7/34**
- Senex puerum portabat* a 5 L. Päminger **B-P 18/119**
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- Septimi toni* [psalm-tone cadence] a 5 Anon. **B-M 2/26**
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- Si cognovissetis me et patrem* a 5 (= *Tanto tempore vobiscum sum*, 2 p.) P. de Manchicourt **B-P 26/24**
- Si moram fecerit Dominus* a 5 G. Dressler **B-P 7/30**
- Si non facio opera patris* a 4 G. Dressler **B-P 7/68**
- Si quis diligit me sermonem meum* a 4 Villefond **B-P 26/37**
- Si quis manducaverit* a 4 (= *Respexit Elias ad caput suum*, 2 p.) S. Boyleau **B-P 27/33**
- Si quis manducaverit* a 5 (= *Respexit Elias ad caput suum*, 2 p.) Anon. **B-P 27/37**
- Si quis manducaverit* a 6 (= *Respexit Elias ad caput suum*, 2 p.) G. Harsius **B-P 27/46**
- Si tua divino committes vota* a 5 G. Dressler **B-P 7/31**
- Sic Deus dilexit mundum* a 4 G. Dressler **B-P 7/43**
- Sic Deus dilexit mundum* a 4 G. Dressler **B-P 7/73**
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- Signa eos qui in me credent* a 4 (= *Tanto tempore vobiscum sum*, 2 p.) F. Lupino **B-P 26/15**
- Signum crucis mirabile* a 4 C. de Morales **B-P 28/19**
- Signum salutis pone Domine* a 5 Th. Crecquillon **B-P 27/18**
- Similiter et calicem* a 4 (= *Fratres ego enim accepi a Domino*, 2 p.) Jachet de Mantua **B-P 27/24**
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- Sit laus plena* a 5 (= *Lauda Sion*, 2 p.) T. Riccio **B-P 22/19**
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- Spem in alium nunquam habui* a 4 Jachet de Mantua **B-P 30/13**
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- Spiritus Domini replevit orbem* a 4 (?) Anon. **B-M 1/23**
- Spiritus Domini replevit orbem* a 4 (?) Anon. **B-M 1/37**
- Spiritus Domini replevit orbem* a 5 (= *Factus est repente de coelo*, 2 p.) Th. Crecquillon **B-P 26/29**

- Spiritus sanctus procedens a throno* a 5 A. Tubal **B-P 26/39**
Sponso Deus ut prosperet a 5 T. Riccio **B-P 22/4**
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- Tanto tempore vobiscum sum* a 4 F. Lupino **B-P 26/15**
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Te invocamus te adoramus a 4 (= *Te Deum patrem ingenitum*, 2 p.) M. Peudargent
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Te mane laudum carmine a 4 (= *O lux beata Trinitas*, 2 p.) G. Dressler **B-P 7/78**
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- Timor et tremor venit in Niniven* J. Clemens non Papa a 4 **B-P 30/16**
- Tollite jugum* a 5 (= *Venite ad me omnes*, 2 p.) G. Dressler **B-P 7/7**
- Tollite portas* a 4 (?) Anon. **B-M 1/7**
- Tota die contristatus sum* a 4 J. Louys **B-P 29/41**
- Tres sunt qui testimonium dant* a 4 G. Dressler **B-P 7/64**
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Agnus Dei (= Sanctus) a 4 (?) **B-M 1/10**

Alleluia Ascendit Deus in jubilatione a 4 (?) **B-M 1/60**

Alleluia Assumpta est Maria a 4 (?) **B-M 1/44**

Alleluia Benedictus es Domine a 4 (?) **B-M 1/47**

Alleluia Concussum est mare a 4 (?) **B-M 1/73**

Alleluia Dilexit Dominus Andream a 4 (?) (= *Alleluia Martinus episcopus*) **B-M 1/17**

Alleluia Dominus in Sina sancto ascendens a 4 (?) **B-M 1/61**

Alleluia Emitte Spiritum tuum a 4 (?) **B-M 1/24**

Alleluia Emitte Spiritum tuum a 4 (?) **B-M 1/38**

Alleluia Erat Joannes praedicans in deserto a 4 (?) **B-M 1/68**

Alleluia In die resurrectionis a 4 (?) **B-M 1/36**

Alleluia Laetabitur justus a 4 (?) **B-M 1/29**

Alleluia Levita Laurentius a 4 (?) **B-M 1/14**

Alleluia Levita Laurentius a 4 (?) **B-M 1/77**

Alleluia Maria haec est illa cui dimissa sunt a 4 (?) **B-M 1/70**

Alleluia Martinus episcopus a 4 (?) (= *Alleluia Dilexit Dominus Andream*) **B-M 1/17**

Alleluia Nativitas gloriosae a 4 (?) Anon. **B-M 1/41**

Alleluia Nonne cor nostrum ardens erat a 4 (?) **B-M 1/56**

Alleluia O Margaretha virtutum germine freta a 4 (?) **B-M 1/64**

Alleluia Prophetae sancti praedicaverunt a 4 (?) **B-M 1/8**

Alleluia Surrexit pastor bonus... pro ovibus a 4 (?) **B-M 1/35**

Alleluia Veni sancte Spiritus a 4 (?) **B-M 1/25**

Alleluia Veni sancte Spiritus a 4 (?) **B-M 1/39**

Alleluia Vox exultationis et salutatis a 4 (?) **B-M 1/32**

Angelus ad pastores ait a 5 **B-M 3/17**
Beati omnes qui timent Dominum a 5 **B-M 2/15**
Beatus vir a 5 **B-M 2/4**
Benedicite Domino omnes angeli a 4 (?) **B-M 1/72**
Benedicta semper sancta sit Trinitas a 4 (?) **B-M 1/48**
Benedicta sit sancta Trinitas a 4 (?) **B-M 1/46**
Cantemus Domino a 6 **B-M 3/18**
Confessio et pulchritudo a 4 (?) **B-M 1/13**
Confessio et pulchritudo a 4 (?) **B-M 1/76**
Confitebor a 5 **B-M 2/3**
Confitebor tibi Domine a 5 **B-M 2/18**
Congaudent angelorum chori a 4 (?) **B-M 1/45**
Congaudent angelorum chori a 4 (?) **B-M 1/79**
Credidi propter quod locutus a 5 **B-M 2/11**
Cum beatus Marcus a 4 **B-M 3/15**
De profundis clamavi a 5 **B-M 2/16**
De ventre matris meae a 4 (?) **B-M 1/67**
Deus in adiutorium meum a 5 **B-M 2/1**
Dirupisti Domine vincula mea a 5 **B-M 2/12**
Dixit Dominus Domino meo a 5 **B-M 2/2**
Domine probasti me a 5 **B-M 2/14**
Ecce virgo concipiet a 4 (?) **B-M 1/11**
Ego sum desponsata a 5 **B-M 3/10**
Et cum spiritu tuo a 4 (?) **B-M 1/1**
Et in terra a 4 (?) **B-M 1/3**
Et in terra a 4 (?) **B-M 1/51**
Exaudi Domine vocem meam a 4 **B-M 3/8**
Exclamaverunt ad te Domine in tempore afflictionis a 4 (?) **B-M 1/57**
Factus est repente de coelo a 4 (?) **B-M 1/27**
Gaudeamus omnes in Domino a 4 (?) **B-M 1/43**
Gaudeamus omnes in Domino a 4 (?) **B-M 1/63**
Gaudete justi in Domino a 4 (?) **B-M 1/82**
Gloria laus et honor a 4 (?) **B-M 1/58**
Haec dies a 4 (?) **B-M 1/52**
Hic sanctus cuius hodie recensemus a 4 (?) **B-M 1/30**
Hoc est praeceptum meum a 4 **B-M 3/14**
In columbae specie Spiritus sanctus a 5 **B-P 28/1**
In convertendo Dominus a 5 **B-M 2/13**
In exitu a 5 **B-M 2/7**

- In exitu toni* [psalm-tone cadence] a 5 **B-M 2/28**
In virtute tua Domine laetabitur a 4 (?) **B-M 1/28**
Introduxit nos Dominus in terram florentem a 4 (?) **B-M 1/55**
Kyrie a 4 (?) **B-M 1/50**
Kyrie a 4 (?) **B-M 1/6**
Kyrie Fons bonitatis a 4 (?) **B-M 1/2**
Kyrie Magnae Deus potentiae liberator a 4 (?) **B-M 1/80**
Kyrie Surrexit Christus a 4 (?) **B-M 1/20**
Laetatus sum a 5 **B-M 2/8**
Lauda Jerusalem Dominum a 5 **B-M 2/10**
Laudate Dominum omnes gentes a 5 **B-M 2/6**
Laudate pueri Dominum a 5 **B-M 2/5**
Magnificat del primo [tono] a 5 **B-M 2/19**
Margaritam pretiosam sponsam Christi generosam a 4 (?) **B-M 1/65**
Memento Domine David a 5 **B-M 2/17**
Miserere nostri Deus omnium a 5 **B-M 3/9**
Missa sex vocum a 6 **B-M 3/2**
Mittit ad Virginem a 4 (?) **B-M 1/9**
Nardus spirat in odorem a 4 (?) **B-M 1/75**
Ne reminiscaris Domine a 5 **B-P 29/28**
Nisi Dominus aedificaverit domum a 5 **B-M 2/9** *Lauda Jerusalem Dominum* a 5
B-M 2/10
O crux viride lignum a 5 **B-P 28/26**
O Domine Jesu Christe a 6 **B-M 3/12**
Octavi toni [psalm-tone cadence] a 5 **B-M 2/27**
Omnes sancti seraphin, cherubin a 4 (?) **B-M 1/81**
Patrem a 4 (?) **B-M 1/12**
Primi toni [psalm-tone cadence] a 5 **B-M 2/20**
Protexisti me Deus a 4 (?) **B-M 1/34**
Psallat ecclesia mater illibata a 4 (?) **B-M 1/33**
Quarti toni [psalm-tone cadence] a 5 **B-M 2/23**
Quinque prudentes virgines a 4 (?) **B-M 1/66**
Quinti toni [psalm-tone cadence] a 5 **B-M 2/24**
Respexit Elias ad caput suum a 5 **B-P 27/37**
Rex omnipotens die hodierna a 4 (?) **B-M 1/62**
Rorate coeli a 4 (?) **B-M 1/5**
Sancti Baptistae Christi preconis a 4 (?) **B-M 1/69**
Sanctus (= *Agnus Dei*) a 4 (?) **B-M 1/10**
Secundi toni [psalm-tone cadence] a 5 **B-M 2/21**

- Septimi toni* [psalm-tone cadence] a 5 **B-M 2/26**
Sexti toni [psalm-tone cadence] a 5 **B-M 2/25**
Spiritus Domini replevit orbem a 4 (?) **B-M 1/23**
Spiritus Domini replevit orbem a 4 (?) **B-M 1/37**
Statuit ei Dominus testamentum pacis a 4 (?) **B-M 1/16**
Stirpe Mariae regia procreata a 4 (?) **B-M 1/42**
Stola jucunditatis a 4 (?) **B-M 1/15**
Stola jucunditatis a 4 (?) **B-M 1/78**
Summi Regis archangele Michael a 4 (?) **B-M 1/74**
Surrexit Dominus a 5 **B-M 3/19**
Terribilis est locus iste a 4 (?) **B-M 1/31**
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Tollite portas a 4 (?) **B-M 1/7**
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Tulerunt Dominum meum a 6 **B-M 3/13**
Tulerunt Dominum meum a 8 **B-M 3/1**
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Veni sancte Spiritus a 4 (?) **B-M 1/26**
Veni sancte Spiritus a 4 (?) **B-M 1/40**
Victimae paschali laudes a 4 (?) **B-M 1/54**
Vidi Jerusalem descendentem a 4 **B-P 27/12**
Viri Galilaei quid admiramini a 4 (?) **B-M 1/59**

WYKAZ SKRÓTÓW | LIST OF ABBREVIATIONS

A	Altus
Anon.	Anonim Anonymous
B	Bassus
Bc	Basso continuo
B org	Bassus organi
C	Cantus
D	Discantus
inc.	incipit
p.	pars (np. e.g. 2 p. = secunda pars)
polyph.	polifoniczny polyphonic
Q	Quinta vox
Sx	Sexta vox
T	Tenor
Uvmtr	Utl. vok. mus. i tr.
V	Vagans
v	verso

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