Rokycanská hudební sbírka
Katalog franko-nizozemských duchovních skladeb dochovaných v nejstarší vrstvě repertoáru

The Rokycany Music Collection
A Catalogue of Franco-Netherlandish Sacred Works Preserved in the Oldest Layer of the Repertoire

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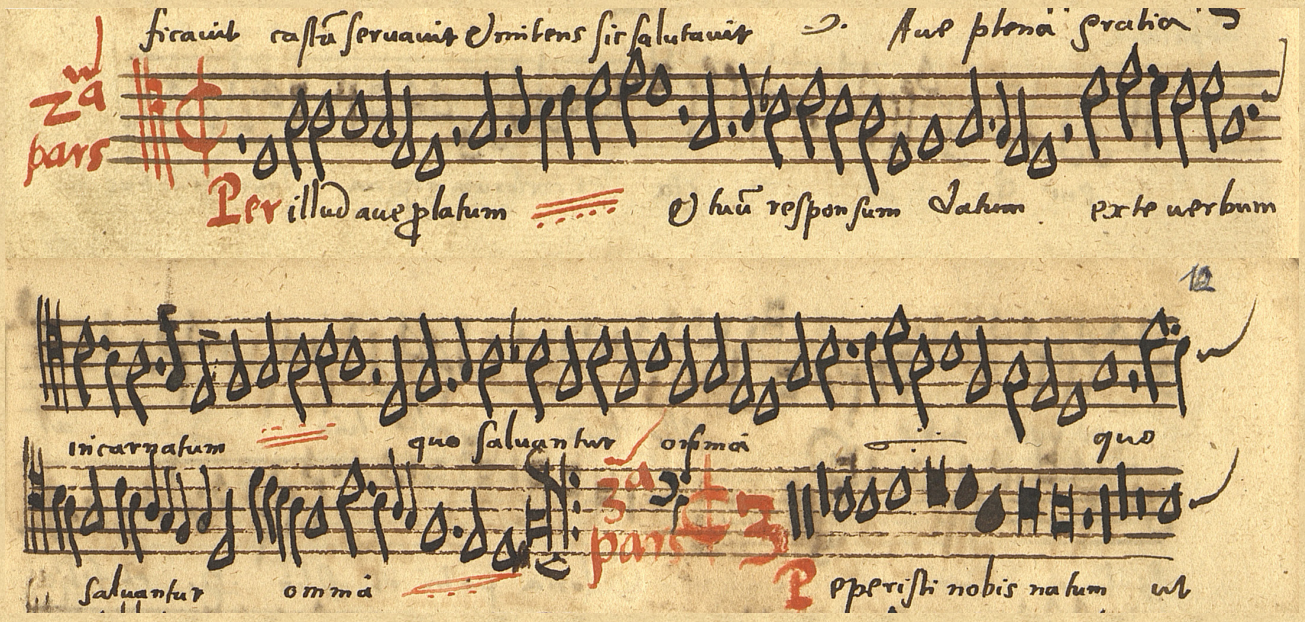

NÁRODNÍ MUZEUM

Národní muzeum
Praha 2016

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Předmluva

V hudbě české renesance 16. století a tzv. přechodného období, zahrnujícím konec 16. a začátek 17. století, má česká muzikologie ještě značná manka ve sféře odborného zpracování hudebních pramenů. Týká se to nejen oblasti zmapování všech dostupných hudebních fondů z uvedeného období, a to jak rukopisných a tištěných, jež jsou navíc rozptýleny v nejrůznějších muzejních, knihovních a archivních institucích, ale značné mezery česká hudební historiografie doznává i v otázce konkrétnějších znalostí o životě a tvorbě českých nebo na českém území působících autorů této rušné doby, kdy ve všech evropských zemích postupně docházelo k zásadním proměnám ve funkcích hudby a kde se také začalo konstituovat zcela nové hudební harmonické myšlení.

Tyto proměny se odrazily ve vokálním vícehlasém projevu opouštěním tradičních polyfonních technik reprezentantů tzv. nizozemských generací první a druhé poloviny 16. století a resultovaly ve vzniku nového monodického slohu, v němž byla porušena dosavadní rovnocennost hlasů: nejvyšší hlas se vydělil jako hlavní, bas nabyl funkce harmonické opory a střední hlasy dostaly doprovodný charakter. K nejvýraznějšímu uplatnění tohoto nového melodicko-harmonického stylu došlo v oboru světské vokální tvorby (monodii) a v nově vzniklém druhu hudebního divadla – v opeře. V tomto tzv. přechodném období, označovaném někdy jako období manýrismu či periodizačně vymezovaném obdobím raného baroka (1570/80-1630), vznikla také samostatná sólová a koncertantní instrumentální hudba, v níž byla specificky využita nástrojová technika ve zcela nových, samostatných formách, odpovídajících nástrojovému obsazení.

V církevní vokální hudbě se tento stylový přechod začal projevovat od 90. let 16. století tendencí k homofonní koncepci vícehlasu, spojenou s respektováním hudebně-textových vztahů, kdy se i v této oblasti tvorby počalo více dbát na deklamační srozumitelnost zhudebňovaného textu. Jedním z dalších projevů, dokládajících tuto slohovou proměnu, bylo použití monumentálního stylu, využívajícího principu vícesborové techniky, v němž došlo ke kombinování čistě vokálního nebo vokálně-instrumentálního obsazení sborů.

Tento druh kompozice, označovaný jako technika *cori-spezzati* byl nejvýrazněji pěstován skladateli tzv. benátské školy a nejcharakterističtější podoby nabyl v daném období v díle Giovanni Gabrieliho (1554/57-1612).

Problematika stylového přechodu k barokní hudbě v Čechách představuje v české muzikologii téma, které je velice aktuální. Uspokojivé zodpovězení celého širokého komplexu otázek, spjaté s mapováním hudebního repertoáru, dochovaného na území Čech a Moravy z přelomu 16. a 17. století a jeho fundovaným hudebně-historickým vyhodnocením, zejména s ohledem na sledování přítomnosti nových stylotvorných prvků v dosud evidované duchovní hudební tvorbě onoho období, je především závislé na stavu odborného zpracování těch nejvýznamnějších hudebních pramenů.

V tomto směru hudební prameny bývalého literátského bratrstva v Rokycanech z druhé poloviny 16. a první třetiny 17. století reprezentují hudebně-historicky nesmírně cenný soubor, neboť je to na území Čech i Moravy jediná rozsáhlejší sbírka hudebnin, která reflektuje v městském prostředí literátských bratrstev církevní vícehlasý hudební repertoár právě z doby, kdy do střední a východní Evropy začaly díky široce rozvětvenému trhu s hudebními tisky z Itálie a přes Německo (zejména přes Bavorsko) proudit duchovní skladby, komponované již v duchu nových stylotvorných tendencí.

Tzv. Rokycanská hudební sbírka je jedinečná právě z toho důvodu, že obsahuje kompozice českých i cizích autorů, které již zcela zřetelně avizují nástup koncertantních prvků v církevní hudbě (v ROk A V 45 a-b jsou dochovány skladby s číslovaným basem či v ROk A V 38 a-e jsou zapsány mše, dokládající uplatnění samostatných instrumentálních introdukcí, meziher a koncertantního principu střídání sólových a tutti pasáží), zapsané v průběhu první třetiny 17. století. Poslední zápisy pocházejí z roku 1638, tedy z doby, kdy byly Čechy po porážce českých stavů na Bílé hoře roku 1620

zavlečeny do úmorných a vleklých bojů třicetileté války. Sbírka tak představuje svým způsobem ojedinělého svědka dalekosáhlých hudebně-estetických, vkusových a sociálních změn, jež se na přelomu 16. a 17. století odehrály, i v hierarchii funkcí, jež byly hudbě přisuzovány a svědčí tak i o významu, jaký literátská bratrstva přikládala hudbě, když chtěla manifestovat svoje ekonomické sebevědomí.

Dochované hudebniny (rukopisné hlasové knihy a dobové hudební tisky) prozrazují, že v porovnání s jinými českými městy – např. Sedlčany – měla městská hudební kultura v Rokycanech vysokou úroveň, která si vyžadovala zkušené zpěváky. Vedle Prahy si Rokycany v rámci svých možností udržely kontakt s hudebním děním v ostatní Evropě, především s vývojem v oblasti italské a německé duchovní hudby. Vrchol hudební aktivity rokycanského bratrstva spadá podle dochovaných rukopisných sborníků do období sahajícího od druhé poloviny 16. století až 30. let století sedmnáctého. Celkem se v literátských hudebninách, z nichž většina je psána v hlasových knihách, dochovala 901 skladba. Jde převážně o zápisy motetové a mešní tvorby, méně jsou v souboru zastoupeny duchovní písně. Většina skladeb má latinský text. V dochované literátské hudební sbírce byla dosud podchycena a identifikována 142 skladatelská jména, z nichž 122 tvoří cizinci, 20 jmen reprezentuje české autory.

Tematický katalog, který tvoří hlavní náplň této práce, reprezentuje zatím pouze dílčí část dochovaných rokycanských hudebních rukopisů a tisků s vícehlasou hudbou zpracovaných touto formou. Svým obsahem se soustřeďuje na zmapování duchovních skladeb franko-nizozemské provenience, tj. na sféru repertoáru, jež zastupuje z největší části nejstarší slohovou vrstvu pocházející ze 16. století.

V Rokycanské hudební sbírce jsou ovšem zapsané kompozice nizozemských autorů, dokládající i výskyt motetové tvorby z uvedeného přechodného období, včetně tzv. tvorby *cori spezzati*. Předkládaná práce si zatím nedělá nárok na detailnější analýzu dochovaného souboru nizozemského repertoáru z 16. a první třetiny 17. století, jež by si vyžadovala časově náročnější přípravu a též i možnost širší komparační základny v rámci migrace dobových tisků a porovnání důležitých evropských hudebních rukopisů. Jejím cílem je poskytnout uživatelům tohoto katalogu alespoň ty nejzákladnější informace o autorech, dochovaných kompozicích, podat rámcový přehled o konkordancích, zejména s ohledem na území Čech a na tzv. území historického Uherska a doplnit nashromážděné poznatky též o odkazy na dostupné moderní edice zpřístupněné hudební tvorby nizozemských skladatelů. Autorky doufají, že svou prací přispějí k zaplnění zmiňovaných mezer ve výzkumu vícehlasé duchovní hudby tzv. předbělohorského období. Na ně pak bude možno navazovat v konkrétnějších hudebních analýzách, zaměřených na širší souvislosti v rámci evropské migrace sakrální hudby nizozemského původu, představující základní pilíř uměleckého odkazu jedné z nejvýznamnějších sfér stylotvorného dědictví hudby vrcholné renesance. Do budoucnosti plánují zpřístupnit odborné veřejnosti formou tematického hudebního katalogu celou Rokycanskou sbírku hudebnin.

Důležitou součástí úvodní části je i stať, jež má poskytnout ucelený přehled o hudebním životě v Rokycanech ve druhé polovině 16. století a první třetině 17. století a podat informaci i o původních majitelích Rokycanské hudební sbírky – rokycanských literátech.

Pokud se týče autorského podílu jednotlivých přispěvatelek, největší zásluhu na jeho vzniku má Kateřina Maýrová jakožto hlavní autorka. Prof. Stephanie S. Schlagel se podílela jako spoluautorka na druhé studii, podávající shrnující přehled o franko-nizozemském repertoáru v Rokycanské hudební sbírce, dále na vlastním katalogu franko-nizozemských duchovních skladeb, na bibliografii a na závěrečném resumé. Hana Hrachová figuruje v textu jako spoluautorka zkrácené verze společné studie, informující o nástinu dějin rokycanského literátského bratrstva. Jako dlouholetá ředitelka a nynější vedoucí Státního okresního archivu v Rokycanech se podílela na kontrole historických dat ke katalogu z citovaného fondu.

Autorky děkují oběma recenzentům, doc. PhDr. Martinu Horynovi, Ph.D., prof. PhDr. Martě Hulkové, CSc., jakož i vědeckému redaktorovi celého projektu, Mgr. Janu Baťovi, Ph.D., za cenné připomínky k předkládané práci a majiteli Rokycanské hudební sbírky, Římskokatolické farnosti Rokycany, za umožnění dlouhodobého studia hudebních materiálů.

Foreword

In the music of the Czech Renaissance of the sixteenth century and of the so-called transitional period encompassing the end of the 16th and the beginning of the 17th centuries, Czech musicology still has a considerable deficit in the sphere of the expert processing of musical sources. This involves not only the area of mapping all available music collections from the period in question, whether containing manuscripts or printed music, which are moreover dispersed to various museums, libraries, and archival institutions, but also considerable gaps in Czech musical historiography with respect to more concrete knowledge about the life and works of composers from or working within Czech territory during this hectic period, when fundamental changes to the function of music were gradually taking place in all European countries, and when an entirely new harmonic musical thinking was beginning to take shape.

These changes were reflected in vocal polyphonic writing that was abandoning the traditional polyphonic techniques of the representatives of the "Netherlands" generation of the first and second half of the sixteenth century, and they resulted in the emergence of a new monodic style, in which the former equality of voices was disrupted: the highest part was set apart as the main voice, and the bass line assumed the function of harmonic support, while the middle voices took on an accompanimental character. This new melodic-harmonic style was applied most strikingly in the field of secular vocal music (monody) and in the newly created genre of musical theatre – in opera. In this "transitional period", sometimes called the period of mannerism or the Early Baroque period (1570/80-1630), independent solo and concertante instrumental music also emerged, in which instrumental technique was specifically used in entirely new, independent forms corresponding to the instrumentation.

In sacred vocal music, this stylistic transition began to appear in the 1590s with tendencies towards a homophonic conception of polyphony combined with respect for the relationships between the music and the text, when even in this area of composing, more attention began to be paid to the declamation and comprehensibility of the text being set to music. Another of the manifestations documenting this stylistic transformation was the use of a monumental style, employing the principle of multi-choral techniques, in which there was a combination of purely vocal or vocal-instrumental choir forces.

This type of composition, using a technique referred to as *cori-spezzati*, was cultivated most distinctively by composers of the "Venetian School", and it assumed its most characteristic form during the period in question in the works of Giovanni Gabrieli (1554/57-1612).

In Czech musicology, the question of the stylistic transition to Baroque music in Bohemia represents a topic currently of great interest. The satisfactory answering of an entire broad range of related questions connected with mapping out the musical repertoire preserved within the territory of Bohemia and Moravia from the turn of the sixteenth and seventeenth centuries and its scholarly evaluation in terms of music history, especially with regard to monitoring the presence of new stylistically determinant elements in the sacred music so far documented as being composed during this period depends primarily on the status of the expert processing of the most important musical sources.

Along these lines, the musical sources of the former Rokycany Literary Confraternity from the latter half of the sixteenth century and the first third of the seventeenth represent for music history an enormously valuable set of material, because they amount to the only more extensive collection of music within the territory of Bohemia and Moravia that reflects the musical repertoire of sacred polyphonic musical repertoire in the urban environment of the literary confraternities at the very time when sacred music already composed in the spirit of the new stylistic tendencies had begun to flow into central and eastern Europe from Italy and through Germany (especially Bavaria) thanks to the widespread market for printed music.

The Rokycany collection is unique for the very reason that it contains works by Czech and foreign composers that quite clearly show the arrival of concertante elements in sacred music (in ROk A V 45 a-b there are preserved compositions with figured bass, and ROk A V 38 a-e contains masses documenting the use of free-standing instrumental introductions, interludes, and the concertante principle of alternation of solo and tutti passages) written during the first third of the seventeenth century. The latest musical notation dates from 1638, i.e. from the period when Bohemia, after the defeat of the Czech estates at the Battle of White Mountain in 1620, was dragged into grueling, protracted conflicts of the Thirty Years War. The collection thus represents what is, in its own way, a unique account of the far-reaching changes to musical aesthetics, taste, and society that were taking place at the turn of the 16th and 17th centuries, as well as the changes to the hierarchy of functions that were ascribed to music, and this, then, is indicative of the importance placed on music by literary confraternities, when they desired to demonstrate their economic confidence.

The preserved musical performance materials (manuscript part books and period printed music) reveal that in comparison with other Czech towns – e.g. Sedlčany – the urban musical culture in Rokycany was highly advanced, requiring experienced singers. Like Prague, Rokycany maintained contact to the extent possible with musical events in the rest of Europe, and especially with developments in the area of Italian and German sacred music. According to the preserved manuscript collections, the zenith of musical activity of the Rokycany Literary Confraternity came during a period reaching from the latter half of the sixteenth century through the 1630s. In the music that belonged to the confraternity, a total of 901 compositions have been preserved, written mostly in part books. This mainly involves motets and masses, while sacred songs are less represented in the collection. Most of the collections have texts in Latin. The names of 142 composers have been found and identified so far in the preserved music collection of the Rokycany Literary Confraternity. 122 of them are foreigners, while 20 names represent Czech composers.

The thematic catalogue, which constitutes the main content of this study, represents so far just a portion of the preserved Rokycany musical manuscripts and prints with polyphonic music that are dealt with in this format. The contents of the catalogue focus on mapping out the sacred compositions of Franco-Netherlandish provenience, i.e. that sphere of repertoire that largely represents the oldest stylistic layer the sixteenth century.

The Rokycany Music Collection does, in fact, contain compositions by Franco-Netherlandish composers, and it also documents motets written during the transitional period in question, including works using *cori spezzati* techniques. The present work does not yet set out to perform a more detailed analysis of the preserved set of the Franco-Netherlandish repertoire from the sixteenth and the first third of the seventeenth centuries. Doing so would require more time-consuming preparations as well as the availability of a broader basis for comparison within the framework of the migration of period prints, as well as a comparison of important European musical manuscripts. Its goal is to provide the users of this catalogue with at least the most basic information about the composers and works preserved, to provide a general overview of concordances, especially with regard to the territory of Bohemia and what is called the historical territory of Hungary, and also to supplement the compiled information with references to available modern editions of the musical works of the Franco-Netherlandish composers. The authors hope that their study will contribute towards filling in the aforementioned gaps in research on polyphonic sacred music of the "pre-White Mountain" period. It will then be possible to follow up with more concrete analyses focusing on broader issues in the context of the European migration of sacred music of Franco-Netherlandish origin, representing a cornerstone of the artistic legacy of one of the most significant spheres of the stylistically determinant heritage of music of the High Renaissance. The plan for the future is to make the entire Rokycany Music Collection available to the scholarly community in the form of a thematic music catalogue.

Another important component of the introductory study is an essay intended to provide a comprehensive overview of musical life in Rokycany in the latter half of the sixteenth century and the first third of the seventeenth and to provide information about the original owners of the Rokycany Music Collection – the members of the Rokycany Literary Confraternity.

As far as the share in authorship of the individual contributors is concerned, the greatest credit belongs to Kateřina Maýrová as the lead author. Prof. Stephanie S. Schlagel took part in the second study as a co-author, providing an overview of the Franco-Netherlandish repertoire in the Rokycany Music Collection. She also took part in preparing the actual catalogue of Franco-Netherlandish sacred works, the bibliography, and the concluding summary. Hana Hrachová's role in creating the text is as a co-author of the abridged version of the joint study, providing a sketch of the history of the Rokycany Literary Confraternity. As the director for many years and the present head of the State District Archives in Rokycany, she has long taken part in the inspection of historical data for the catalogue from the archival materials in question.

All of the authors identified above wish to thank both of the reviewers, doc. PhDr. Martin Horyna, Ph.D. and Prof. PhDr. Marta Hulková, CSc., as well as the editor-in-chief for the entire project, Mgr. Jan Baťa, Ph.D. for valuable comments on the present study, and the owner of the Rokycany Music Collection the Roman Catholic Parish in Rokycany for permitting the study of the musical material over the course of several years.

Stav bádání o Rokycanské hudební sbírce

Hudební sbírka rokycanského literátského bratrstva, dodnes uložená v Knihovně římskokatolické farnosti v Rokycanech, se do širšího povědomí odborné veřejnosti dostala na konci dvacátých let 20. století díky Karlu Kadlecovi (1886–1961) a posléze Emiliánu Troldovi (1871–1949).

Zatímco Kadlec ve své studii stručně popsal jednotlivé signatury hudebních památek,[1] Emilián Trolda se věnoval dochovaným hudebním materiálům mnohem detailněji. Výsledky svého studia zveřejnil v časopise Cyril, v nichž upozornil na význam rokycanských pramenů pro toto období a pořídil též několik spartací anonymních dvojsborových motetových kompozic na české texty z přelomu 16. a 17. století a dvojsborových mešních skladeb skladatelů české národnosti z první třetiny 17. století.[2]

Na Troldův výzkum pak po 2. světové válce navázal místní rodák, český hudební spisovatel a skladatel, povoláním advokát Ladislav Hovorka (1913–1982). Ve svých článcích, uveřejněných roku 1940 v časopise Cyril, pojednal o varhanách v chrámu Panny Marie Sněžné v Rokycanech.[3] V časopise Brdský kraj z roku 1946 pak uveřejnil studii, věnovanou hudbě v témže chrámu.[4] O rokycanském literátském bratrstvu a jeho hudebních pramenech z 16. a první třetiny 17. století se Hovorka zmiňuje pouze útržkovitě, zjevně bez znalosti dřívějších studií Troldových uveřejněných v časopise Cyril. Poukazuje na to, že k správnému zhodnocení dochovaných hudebních rukopisů v rokycanské děkanské knihovně je nutno počkat na zpřístupnění tamějšího městského archivu, což bylo s ohledem na poválečnou situaci pochopitelné. Odkazuje přitom dále na starší práci Karla Konráda,[5] přičemž přebírá jeho tezi, že v Rokycanech působilo literátské bratrstvo, které mělo mít pouze chorální kůr, bez figurálního. Větší část jeho studie je věnována církevní hudbě, provozované v zmíněném chrámu až od doby po třicetileté válce, tj. po roce 1648 až do začátku 20. století. Jeho článek má informativní hodnotu spíše až pro hudbu barokní a pozdějších epoch.

Naproti tomu se česká hudební skladatelka, muzikoložka a publicistka Jitka Snížková (1924–1989) rokycanskému hudebnímu archivu věnovala mnohem intenzivněji. Poprvé se o rokycanských hudebních materiálech zmínila ve své edici Česká polyfonní tvorba,[6] kde uvedla jmenovitě 16 autorů spojených s Rokycanskou sbírkou hudebnin, i když výčet jejich kompozic z tohoto fondu nebyl kompletní. Dále ve své studii *Le Motet Tchèque 1570–1620* citovala signaturu A V 21[a-c] pod nesprávnou lokací jako *"L'archive de la ville Rokycany"*.[7] Nepřímo se Rokycanské hudební sbírky dotkla také ve svém dalším článku *Die kalixtinische Messe gegen Ende des 16. Jahrhunderts*,[8] kde se odvolávala na Troldovy články v časopisu Cyril. Na rokycanské hudební prameny upozornila také ve své studii *Josquin in Czech Sources of the Second Half of the Sixteenth Century* z newyorského josquinovského colloquia, konaného v roce 1971 u příležitosti 450. výročí úmrtí Josquina Desprez (c1450–1521).[9] Poukázala v ní zejména na královéhradecké a rokycanské zápisy Josquinových motet, informovala též o mo-

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1 KADLEC, Karel: *Z archivu děkanství v Rokycanech*, Časopis katolického duchovenstva, roč. 69, 1928, s. 77–81.

2 TROLDA, Emilián: *Kapitoly o české mensurální hudbě I–IV,* Cyril, roč. 59, č. 1–7, 1933, s. 4–7, 27–31, 52–56, 74–78; TÝŽ: *Česká církevní hudba v období generálbasu I.*, Cyril, roč. 60, č. 5–6, 1934, s. 49–52. Seznam Troldových spartací z Rokycanské sbírky publikoval BUCHNER, Alexandr: *Hudební sbírka Emiliána Troldy*, Národní muzeum, Praha 1954, *passim*. Viz též Troldovu pozůstalost, uloženou v hudebněhistorickém oddělení Národního muzea - Českého muzea hudby.

3 HOVORKA, Ladislav: *Varhany v chrámu P. Marie Sněžné v Rokycanech,* Cyril, roč. 66, č. 5–6, 1940, s. 59–63, č. 7–8, 80–83.

4 HOVORKA, Ladislav: *Hudba v chrámu Panny Marie Sněžné v Rokycanech,* Brdský kraj, roč. 1, 1946, s. 45–55.

5 KONRÁD, Karel: *Dějiny posvátného zpěvu staročeského od XV. věku do zrušení literátských bratrstev*, sv. II, Dědictví svatého Prokopa, Praha 1893, s. 267, 342–343.

6 SNÍŽKOVÁ, Jitka: *Česká polyfonní tvorba. Výběr vícehlasých děl českého původu z XVI. a XVII. století*, Státní nakladatelství krásné literatury, hudby a umění, Praha 1958, 107 s.

7 SNÍŽKOVÁ, Jitka: *Le Motet Tchèque 1570–1620*, in: Musica Antiqua. Acta Scientifica, sv. 2, Bydgoszcz 1969, s. 33–45, zde s. 43.

8 SNÍŽKOVÁ, Jitka: *Die kalixtinische Messe gegen Ende des 16. Jahrhunderts*, in: Colloquium „Musica Bohemica et Europea", ed. Rudolf Pečman, Brno 1972, s. 89–97.

9 SNÍŽKOVÁ, Jitka: *Josquin in Czech Sources of the Second Half of the Sixteenth Century*, in: Josquin des Prez: Proceedings of the International Josquin Festival – Conference held at The Juilliard School at Lincoln Center in New York City, 21–25 June 1971, ed. Edward Elias Lowinsky – Bonnie J. Blackburn, Oxford University Press, London, 1977, s. 279–284.

delové mši Pavla Spongopaea Jistebnického *Offitium VI. vocum super Praeter rerum seriem Josquini* ze dvou klatovských hlasových knih. U rokycanských materiálů opominula uvést též Josquinovy kompozice z tištěného adligátu ve střední Evropě hojně rozšířeného norimberského tisku *Thesauri musici tomus tertius*.[10] Poprvé referovala o anonymně přidaném šestém hlase *Si placet pars* k Josquinovu známému dvoudílnému pětihlasému motetu *Stabat mater dolorosa* zapsaném v signatuře ROk A V 22 a-b a uvedla zde též jeho incipity.[11] Nepodařilo se jí ovšem identifikovat další slavné Josquinovo šestihlasé třídílné moteto *Benedicta es, coelorum regina*, kde je v druhé části též anonymně místo *sexta vox* přikomponován nový hlas *Si placet pars* v poloze *altus secundus*.[12] Tvorbu českých polyfoniků 16. století nastínila a jejich skladby stručně charakterizovala ve studii *Málo známí čeští skladatelé konce 16. století*.[13] S Rokycanskou hudební sbírkou tu souviselo osm autorů (Jiří Tachovský, Jakub Romanides Bydžovský, Jan Crispus, Václav Čáslavský, Václav Falco (Sokol) Piscenus, Šimon Frozinus, Mathias Daniel Sošek a Jiří Carolides z Karlsperka). Nejšířeji se na téma nizozemské vokální polyfonie dochované v českých rukopisech soustředila ve své studii *Niederländische Musik in böhmischen Handschriften des 16. Jahrhunderts*.[14] Po úvodní pasáži, popisující situaci v Čechách v 16. století s ohledem na pronikání a adaptaci nizozemské duchovní hudby od roku 1550, se dále Snížková v této práci zaměřila na stručný výčet pramenů s nizozemskou tvorbou ze 16. století. Z celkového počtu uvedených dvanácti pramenů z nejrůznějších českých lokalit (Hradec Králové, Klatovy, Mladá Boleslav, Praha, Rokycany) jmenovitě uvedla pět signatur z Rokycanské hudební sbírky (ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 22 a-b, ROk A V 37 a-e a ROk A V 45[a-b]). Informovala též o faktu, že další rukopisné materiály, které měly být uchovávány v tamějším Muzeu Dr. Bohuslava Horáka, nebyly v té době dostupné.[15] V připojeném rejstříku skladatelů franko-nizozemské provenience ze 16. století tu uvedla i jména osmi autorů dochovaných v dobových rokycanských hudebních pramenech. Její soupis není tudíž oproti předkládanému současnému katalogu úplný, navíc postrádá přehled tvorby dochované v autorských či souborných hudebních tiscích.

Podrobný průzkum Rokycanské hudební sbírky podnikla na přelomu 70. a 80. let minulého století autorka této studie. Jeho výsledkem byl tematický katalog, který však zůstal v podobě nepublikovaného rukopisu.[16] Průběžné výsledky pokračujícího výzkumu autorka prezentovala v četných studiích vydávaných doma i v zahraničí.[17]

V zahraničních publikacích je o Rokycanské hudební sbírce zmínka poprvé v *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, v němž bylo upozorněno na ROk A V 22 a-b.[18] Ze zahraničních badatelů se v průběhu 70. až 90. let minulého století nejvíce badatelsky věnoval komparacím s Rokycanskou hudební sbírkou dlouholetý vedoucí Hudebního oddělení Széchényiho Národní knihovny v Budapešti Róbert Árpád Murányi (1924–2002), a to v souvislosti se svou prací na tematickém hudebním katalogu Bardějovské sbírky hudebnin.[19]

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10 Viz ROk A V 22 a-b, tištěný adligát citovaného tisku, srv. *RISM B/I/1 – Recueils imprimés XVIe–XVIIe siècles*, ed. François Lesure, G. Henle Verlag, München-Duisburg 1960, s. 247.

11 SNÍŽKOVÁ, Jitka: *Josquin in Czech Sources*, s. 284.

12 Srov. Tematický katalog.

13 SNÍŽKOVÁ, Jitka: *Málo známí čeští skladatelé konce 16. století*, Hudební věda, roč. 16, 1980, č. 1, s. 53–59.

14 SNÍŽKOVÁ, Jitka: *Niederländische Musik in böhmischen Handschriften des 16. Jahrhunderts*, in: Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, roč. 32, č. 1/2, 1982, s. 96–104.

15 Autorka této předmluvy může potvrdit z vlastní práce na katalogu tzv. Rokycanské hudební sbírky, že dalších pět signatur bylo ve sbírkových fondech muzea objeveno až po roce 1989 v souvislosti s církevními restitucemi.

16 MAŸROVÁ, Kateřina: *Hudební prameny literátského bratrstva v Rokycanech ze XVI. a začátku XVII. století*, diplomová práce, Ústav hudební vědy FF UK, Praha 1980.

17 Srov. jejich soupis v oddílu Bibliografie.

18 *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, ed. Charles Hamm, sv. 3 (P-U), American Institute of Musicology, Neuhausen-Stuttgart 1984, s. 109–110.

19 MURÁNYI, Róbert Árpád: *Thematisches Verzeichnis der Musiksammlung von Bartfeld (Bártfa)*, Gudrun Schröder Verlag, Bonn 1991.

Ze slovenských hudebních historiků se ve svých pracích rokycanských hudebních pramenů stručně dotkla Janka Petőczová, a to jednak v prvním díle *Polychorická hudba I.*,[20] jednak v monografii *Hudba jako kultúrny fenomén v dejinách Spiša*.[21] Na konkordanci s Rokycanskou hudební sbírkou upozornila ve své studii *Stredoeurópske súvislosti šiestich rukopisných organových tabulatúrnych zborníkov z čias reformácie pochádzajúcich z územia Spiša* rovněž Marta Hulková, která se celoživotně zabývá výzkumem dějin staré hudby na území tzv. historického Uherska z období 16. a první poloviny 17. století.[22] Centrem jejího badatelského zájmu je především Levočská zbierka hudobnín.

V zahraničních kritických edicích je na rokycanské hudební prameny poukázáno např. v souvislosti s vydáváním motetových skladeb jednoho z nejvýznamnějších reprezentantů vrcholné nizozemské hudební renesance, Josquina Desprez. V roce 2006 ve své edici *Si placet Parts for Motets by Josquin and His Contemporaries* přiblížila hudební veřejnosti unikátní rokycanské zápisy Josquinových motet *Benedicta es coelorum regina/Per illud Ave* a *Stabat mater* s anonymními přidanými hlasy Stéphanie P. Schlagel.[23] O rok později pak na ROk A V 22 a-b ve 24. svazku *New Josquin Edition* upozornil Willem Elders, a to v souvislosti Josquinovým šestihlasým motetem *Preter rerum seriem*.[24]

Přehlédneme-li vývoj dosavadního výzkumu Rokycanské hudební sbírky, je nutno konstatovat, že jí odborná veřejnost věnuje soustavnou pozornost již od konce dvacátých let 20. století. Rozsáhlost sbírky vyžaduje náročnou komparativní práci napomáhající k ověřování autorství jednotlivých skladeb a nalézání konkordancí. Ta byla téměř po celé minulé století značně ztížena omezeným přístupem k relevantní zahraniční odborné literatuře a kritickým edicím. S dynamickým rozvojem výzkumu sbírek renesanční polyfonie v posledním dvacetiletí a stejně tak i s rozmachem internetu a možností mezinárodní spolupráce konečně přichází čas, kdy se bohatství Rokycanské hudební sbírky bude moci na patřičné úrovni prezentovat odborné veřejnosti.

Kateřina Maýrová

20 PETŐCZOVÁ, Janka: *Polychorická hudba I. V európskej renesancii a baroku; v dejinách hudobnej kultúry na Slovensku*, vlastním nákladem, Prešov 1998, s. 40.

21 PETŐCZOVÁ, Janka: *Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek*, Ústav hudobnej vedy Slovenskej akadémie vied a Prešovský hudobný spolok Súzvuk, Bratislava 2014, s. 122.

22 HULKOVÁ, Marta: *Stredoeurópske súvislosti šiestich rukopisných organových tabulatúrnych zborníkov z čias reformácie pochádzajúcich z územia Spiša*, in: Musicologica Istropolitana, roč. 10–11, Katedra hudobnej vedy Filozofickej fakulty Univerzity Komenského v Bratislave, Bratislava 2011–2012, STIMUL Bratislava 2013, s. 208.

23 SCHLAGEL, Stephanie P. (ed.): *Si placet Parts for Motets by Josquin and His Contemporaries*, A-R Editions, Middleton 2006, s. 190–209, 216.

24 ELDERS, Willem (ed.): *The Collected Works of Josquin Desprez. Volume 24 – Motets on Non-Biblical Texts 4, De beata Maria virgine 2*, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2007, s. XIX.

Status of Research on the Rokycany Music Collection

The music collection of the Rokycany Literary Confraternity, kept to this day at the Library of the Roman Catholic Parish in Rokycany, came to the wider attention of the scholarly community at the end of the 1920s thanks to Karel Kadlec (1886–1961) and later Emilián Trolda (1871–1949).

While Kadlec's study briefly mentioned the individual shelf marks for the musical sources,[1] Emilián Trolda devoted his attention to the preserved musical materials in much more detail. He published the results of his research in the journal Cyril, in which he pointed out the importance of the Rokycany sources for that period, and he also reconstructed the scores of several anonymous motet compositions for double chorus with Czech texts dating from the turn of the 16th and 17th centuries and mass settings for double chorus by composers of Czech nationality from the first third of the 17th century.[2]

After the Second World War, the attorney Ladislav Hovorka (1913–1982), who was a local native, a Czech author of works about music, and a composer, followed up on Trolda's research. In his articles published in 1940 in the journal Cyril, he discussed the organ at the Church of Our Lady of the Snows in Rokycany.[3] In the journal Brdský kraj (Brdy Region) in 1946 he published a study devoted to the music at that same church.[4] Hovorka makes only cursory mention of the Rokycany Literary Confraternity and its musical sources from the sixteenth and the first third of the seventeenth centuries, apparently without knowledge of Trolda's earlier studies published in the journal Cyril. The study points out that for a proper evaluation of the music manuscripts preserved in the Rokycany parish library, it would be necessary to wait for the local municipal archives to be made accessible, but given the postwar situation, that was impossible, of course. It also makes reference to an older study by Karel Konrád,[5] carrying over its thesis that there was a literary confraternity active in Rokycany, which is said to have had a choir only for monophonic music, and not for polyphony. The bulk of his study is devoted to church music performed at the church in question from the period after the Thirty Years' War, i.e. after 1648, until the beginning of the twentieth century. The information in his article tends to be more valuable for music of the Baroque period and later epochs.

On the other hand, the Czech composer, musicologist, and publicist Jitka Snížková (1924–1989) devoted herself to these music archives much more intensively. She first mentioned the Rokycany musical materials in her edition of Česká polyfonní tvorba (Czech Polyphonic Music),[6] in which she listed sixteen composers by name who were connected with the Rokycany Music Collection, although the listing of their compositions in the collection was incomplete. Then in her study *Le Motet Tchèque 1570–1620*, she cited the shelf mark A V 21[a-c] under an incorrect location as *"L'archive de la ville Rokycany"*.[7] She also dealt with the Rokycany Music Collection indirectly in another article titled *Die kalixtinische Mes-*

1 KADLEC, Karel: *Z archivu děkanství v Rokycanech* (From the Archives of the Deanery in Rokycany), Časopis katolického duchovenstva (Journal of the Catholic Clergy), vol. 69, 1928, pp. 77–81.

2 TROLDA, Emilián: *Kapitoly o české mensurální hudbě I–IV* (Chapters on Czech Mensural Music I–IV), Cyril, vol. 59, no. 1–7, 1933, pp. 4–7, 27–31, 52–56, 74–78; TROLDA, Emilián: *Česká církevní hudba v období generálbasu I.* (Czech Church Music during the Thoroughbass Period I), Cyril, vol. 60, no. 5–6, 1934, pp. 49–52. A list of scores reconstructed by Trolda from the Rokycany collection was published by BUCHNER, Alexandr: *Hudební sbírka Emiliána Troldy* (The Music Collection of Emilián Trolda), National Museum, Prague 1954, *passim*. Also see Trolda's estate kept in the music archives of the Music History Department of the Czech Museum of Music – National Museum.

3 HOVORKA, Ladislav: *Varhany v chrámu P. Marie Sněžné v Rokycanech* (The Organ at the Church of Our Lady of the Snows in Rokycany), Cyril, vol. 66, no. 5–6, 1940, pp. 59–63, nos. 7–8, 80–83.

4 HOVORKA, Ladislav: *Hudba v chrámu Panny Marie Sněžné v Rokycanech* (Music at the Church of Our Lady of the Snows in Rokycany), Brdský kraj (Brdy Region), vol. 1, 1946, pp. 45–55.

5 KONRÁD, Karel: *Dějiny posvátného zpěvu staročeského od XV. věku do zrušení literátských bratrstev*, sv. II, Dědictví svatého Prokopa (History of Old Czech Sacred Song from the 15th Century until the Dissolving of the Literary Confraternities, vol. II, Legacy of Saint Procopius), Prague 1893, pp. 267, 342–343.

6 SNÍŽKOVÁ, Jitka: *Česká polyfonní tvorba. Výběr vícehlasých děl českého původu z XVI. a XVII. století* (Czech Polyphonic Music. A Selection of Polyphonic Works of Czech Origin from the 16th and 17th Centuries), Státní nakladatelství krásné literatury, hudby a umění (State Publishers of Literature, Music and Art), Prague 1958, 107 pp.

7 SNÍŽKOVÁ, Jitka: *Le Motet Tchèque 1570–1620*, in: Musica Antiqua. Acta Scientifica, vol. 2, Bydgoszcz 1969, pp. 33–45, here p. 43.

se gegen Ende des 16. Jahrhunderts,[8] where she referred to Trolda's articles in the journal Cyril. She also drew attention to the Rokycany music sources in her study *Josquin in Czech Sources of the Second Half of the Sixteenth Century* from a New York Josquin colloquium held in 1971 on the occasion of the 450th anniversary of the death of Josquin Desprez (c 1450–1521).[9] In it, she mentioned in particular the Hradec Králové and Rokycany copies of Josquin motets, and she also reported about a parody mass by Pavel Spongopaeus Jistebnický titled *Offitium VI. vocum super Praeter rerum seriem Josquini* from two part books from Klatovy. From the Rokycany materials, she also neglected to mention Josquin's compositions from a printed adligate of the Nuremberg print *Thesauri musici tomus tertius*, which was widely disseminated in central Europe.[10] She was the first to report on the anonymous addition of the sixth voice *Si placet pars* to Josquin's well-known two-part motet for five voices *Stabat mater dolorosa* recorded under the shelf mark ROk A V 22 a-b, and she also gave its incipits.[11] She did not, however, successfully identify another six-voice motet in three parts by Josquin: *Benedicta es, coelorum regina*, where in the second part, an anonymous composer also replaced the *sexta vox* with a newly composed voice *Si placet pars* for the *altus secundus*.[12] She outlined the polyphonic music of Czech composers of the sixteenth century and briefly characterized their works in the study *Málo známí čeští skladatelé konce 16. století* (Little-Known Czech Composers of the Late 16th Century).[13] Eight of these composers were connected with the Rokycany Music Collection (Jiří Tachovský, Jakub Romanides Bydžovský, Jan Crispus, Václav Čáslavský, Václav Falco (Sokol) Piscenus, Šimon Frozinus, Mathias Daniel Sošek, and Jiří Carolides of Karlsperk). She focused most broadly on the topic of Franco-Netherlandish vocal polyphony preserved in Czech manuscripts in her study *Niederländische Musik in böhmischen Handschriften des 16. Jahrhunderts*.[14] After an introductory passage describing the situation in Bohemia in the sixteenth century with regard to the influx and adaptation of Franco-Netherlandish sacred music from 1550, Snížková went on in the study to focus on a brief listing of sources with Netherlandish music from the sixteenth century. Of the twelve total sources listed from various Czech locations (Hradec Králové, Klatovy, Mladá Boleslav, Prague, Rokycany), she explicitly mentioned five of the shelf marks from the Rokycany Music Collection (ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 22 a-b, ROk A V 37 a-e, and ROk A V 45[a-b]). She also reported that other manuscript materials said to be kept at the local Museum of Dr. Bohuslav Horák were not accessible at that time.[15] In the appended index of composers of Franco-Netherlandish provenience from the sixteenth century, she also listed the names of eight composers preserved in period Rokycany musical sources. Her list is therefore incomplete in comparison with the present contemporary catalogue, and it lacks an overview of music preserved in printed music containing the works of individual composers or of multiple composers.

The author of this study did a detailed survey of the Rokycany Music Collection in the late 1970s and early '80s. The result was a thematic catalogue, but it remained in the form of an unpublished manuscript.[16] The author successively presented the results of her continuing research in numerous studies published at home and abroad.[17]

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8 SNÍŽKOVÁ, Jitka: *Die kalixtinische Messe gegen Ende des 16. Jahrhunderts*, in: Colloquium "Musica Bohemica et Europea", ed. Rudolf Pečman, Brno 1972, pp. 89–97.

9 SNÍŽKOVÁ, Jitka: *Josquin in Czech Sources of the Second Half of the Sixteenth Century*, in: Josquin des Prez: Proceedings of the International Josquin Festival – Conference held at The Juilliard School at Lincoln Center in New York City, 21–25 June 1971, ed. Edward Elias Lowinsky – Bonnie J. Blackburn, Oxford University Press, London, 1977, pp. 279–284.

10 See ROk A V 22 a-b, printed adligate to the cited print, cf. *RISM B/I/1 – Recueils imprimés XVIe–XVIIe siècles*, ed. François Lesure, G. Henle Verlag, München-Duisburg 1960, p. 247.

11 SNÍŽKOVÁ, Jitka: *Josquin in Czech Sources*, p. 284.

12 Cf. Tematický katalog (Thematic Catalogue).

13 SNÍŽKOVÁ, Jitka: *Málo známí čeští skladatelé konce 16. století* (Little-Known Czech Composers of the Late 16th Century), Hudební věda (Musicology), vol. 16, 1980, no. 1, pp. 53–59.

14 SNÍŽKOVÁ, Jitka: *Niederländische Musik in böhmischen Handschriften des 16. Jahrhunderts*, in: Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis, vol. 32, no. 1/2, 1982, pp. 96–104.

15 The author of this foreword can confirm from her own work on the catalogue of the "Rokycany Music Collection" that another five shelf marks were not found in the holdings of the museum until after 1989 in connection with the restitution of church property.

16 MAŸROVÁ, Kateřina: *Hudební prameny literátského bratrstva v Rokycanech ze XVI. a začátku XVII. století* (Musical Sources of the Literary Confraternity in Rokycany from the 16th and Early 17th Centuries), thesis, Department of Musicology, Faculty of Philosophy, Charles University, Prague 1980.

17 Cf. their listing in the Bibliography section.

The first mention of the Rokycany Music Collection in a foreign publication appeared in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, in which attention was directed towards ROk A V 22 a-b.[18] Among foreign scholars, it was Róbert Árpád Murányi (1924–2002), for many years the director of the Music Department of the National Széchényi Library in Budapest, who devoted the most research from the 1970s through the '90s to comparisons with the Rokycany Music Collection in connection with his work on a thematic catalogue of the Bardějov (Bartfeld) music collection.[19]

The Slovak music historian Janka Petőczová has briefly touched on the Rokycany musical sources in her studies, both in the first volume of *Polychorická hudba I.* (Polychoral Music)[20] and in her monograph *Hudba jako kultúrny fenomén v dejinách Spiša* (Music as a Cultural Phenomenon in the History of Spiš).[21] Marta Hulková also drew attention to a concordance with the Rokycany Music Collection in her study *Stredoeurópske súvislosti šiestich rukopisných organových tabulatúrnych zborníkov z čias reformácie pochádzajúcich z územia Spiša* (Central European Contexts of Six Manuscript Organ Tablature Collections from the Time of the Reformation Originating in the Territory of Spiš). Mrs. Hulková has been engaged in lifelong research on the history of early music within the territory of what is called historical Hungary from the period of the sixteenth century and the first half of the seventeenth.[22] Her area of interest as a researcher centers mainly on what is known as the Levoča Music Collection.

The Rokycany musical sources are referred to in foreign critical editions in connection, for example, with the publication of motets by one of the most important representatives of Netherlands music of the High Renaissance: Josquin Desprez. In 2006, in her edition *Si placet Parts for Motets by Josquin and His Contemporaries*, Stephanie P. Schlagel made accessible to the musical public the unique Rokycany specimens of Josquin's motets *Benedicta es coelorum regina/Per illud Ave* and *Stabat mater* with anonymously added voices.[23] A year later, Willem Elders drew attention to ROk A V 22 a-b in the 24th volume of the *New Josquin Edition* in connection with Josquin's six-voice motet *Preter rerum seriem*.[24]

If we examine the development of research conducted so far on the Rokycany Music Collection, it must be said that the scholarly community has already been devoting systematic attention to it since the end of the 1920s. The vastness of the collection requires painstaking work on comparing sources, helping to verify the authorship of the individual compositions and to find concordances. During nearly the entire twentieth century, such work was greatly hindered by limited access to relevant foreign scholarly literature and critical editions. With the dynamic advancement of research on collections of Renaissance polyphony over the last twenty years as well as with the rapid development of the internet and possibilities for international collaboration, the time has finally come when the wealth of the Rokycany Music Collection can be presented to the scholarly community in a form of appropriate quality.

Kateřina Maýrová

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18 *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, ed. Charles Hamm, vol. 3 (P-U), American Institute of Musicology, Neuhausen-Stuttgart 1984, pp. 109–110.

19 MURÁNYI, Róbert Árpád: *Thematisches Verzeichnis der Musiksammlung von Bartfeld (Bártfa)*, Gudrun Schröder Verlag, Bonn 1991.

20 PETŐCZOVÁ, Janka: *Polychorická hudba I. V európskej renesancii a baroku; v dejinách hudobnej kultúry na Slovensku* (Polychoral Music I. In the European Renaissance and Baroque; in the History of Musical Culture of Slovakia), self published, Prešov 1998, p. 40.

21 PETŐCZOVÁ, Janka: *Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek* (Music as a Cultural Phenomenon in the History of Spiš. Early Modern Age), Ústav hudobnej vedy Slovenskej akadémie vied (Institute of Musicology of the Slovak Academy of Sciences) and Prešovský hudobný spolok Súzvuk (Prešov Musical Society "Harmony"), Bratislava 2014, p. 122.

22 HULKOVÁ, Marta: *Stredoeurópske súvislosti šiestich rukopisných organových tabulatúrnych zborníkov z čias reformácie pochádzajúcich z územia Spiša* (Central European Contexts of Six Manuscript Organ Tablature Collections from the Time of the Reformation Originating in the Territory of Spiš), in: Musicologica Istropolitana, vol. 10–11, Musicology Department of the Faculty of Arts of Comenius University in Bratislava, Bratislava 2011–2012, STIMUL Bratislava 2013, p. 208.

23 SCHLAGEL, Stephanie P. (ed.): *Si placet Parts for Motets by Josquin and His Contemporaries*, A-R Editions, Middleton 2006, pp. 190–209, 216.

24 ELDERS, Willem (ed.): *The Collected Works of Josquin Desprez. Volume 24 – Motets on Non-Biblical Texts 4, De beata Maria virgine 2*, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2007, p. XIX.

Nástin dějin literátského bratrstva v Rokycanech[25]

Jak již bylo řečeno výše, vlastníkem Rokycanské hudební sbírky bylo místní literátské bratrstvo působící při kostele Panny Marie Sněžné.[26] Pro pochopení struktury a obsahu sbírky je tudíž nutné seznámit se s jeho historií v 16. století. Úvodem však představme literátské bratrstvo jako svébytný druh hudební instituce.

Literátská bratrstva byla laická sdružení hudbymilovných měšťanů, kteří se vedle školního sboru a varhaníka starali o hudební doprovod kostelních bohoslužeb. Bratrstva byla organizována cechovním způsobem. Jejich správu řídili každoročně volení tzv. starší, zpravidla jeho nejváženější členové. Vedli záznamy o příjmech, stanovili a vybírali pokuty, dbali o dodržování stanov a svým mravným a spořádaným způsobem života měli být vzorem pro ostatní. Starší také rozhodovali o přijetí nových zájemců na shromážděních všech členů bratrstva. Ve spolupráci s městskou radou mohli také své příslušníky trestat. Bratrstvo bylo kromě kulturně-společenského uplatnění zapojeno do společenského života města i jinak – jeho členové se starali o sociální zabezpečení svých příslušníků a střežili jejich zbožnost a mravnost. Literáti se těšili velké vážnosti a úctě, jak dokazuje hmotná podpora prokazovaná donátory.

Dříve než přistoupíme k osvětlení vzniku a vlastního fungování literátského bratrstva v Rokycanech, je nutno se v krátkosti zmínit o tamějších náboženských poměrech, neboť lze předpokládat, že převládající náboženská orientace ve městě mohla mít vliv i na výběr a pořizování hudebních skladeb určených k provozování během bohoslužeb. Rokycany prošly během 14. a 15. století komplikovaným náboženským vývojem. Roku 1362 povýšil arcibiskup Arnošt z Pardubic farní kostel Panny Marie Sněžné v Rokycanech na kolegiátní a ustanovil při něm konvent šesti kanovníků řádu sv. Augustina. Rokycanští augustiniáni odmítali přijmout reformní snahy Jana Husa, a když roku 1412 vystoupil proti prodávání odpustků, zúčastnili se polemiky, která se proti němu v této souvislosti vedla. Když pak roku 1421 Jan Žižka obsadil město, Táboři pobořili klášter a mnichy pověsili. Po roce 1431 se rozmohla v Rokycanech natolik strana pod obojí, že držela kostel ve své správě. Od počátku 16. století však byla rokycanská fara opět katolická, což se vysvětluje tím, že prý faráři podávali těm, kdož si to přáli, pod obojí. Roku 1574 se začalo šířit zvláště mezi mladší generací vyznání Lutherovo. Roku 1609 přijali Rokycanští na podnět kněze Daniele Rejska Českou konfesi. Jak doložil Ladislav Hovorka, od roku 1421 do roku 1624 byly v chrámu Panny Marie Sněžné konány bohoslužby pod obojí.[27] Protireformační zásah byl pak proveden násilně roku 1624 hrabětem Zdeňkem Lvem z Kolovrat za pomoci jezdeckého oddílu.[28]

Historii vzniku a činnosti rokycanského literátského bratrstva lze sledovat jen velmi mezerovitě. Vzhledem k tomu, že již během třicetileté války a dále při pozdějších zhoubných požárech Rokycan (1728, 1784) došlo ke ztrátám mnohých památek, můžeme si o fungování tamějších literátů ve společenském organismu města učinit jen nepřímý obraz. Ten lze získat ze skromných archivních zápisů z rokycanských městských knih, dochovaných rukopisných sborníků vokální polyfonie, několika zachovaných importovaných tisků a z několika tištěných oslavných latinských básní jednoho z písařů těchto sborníků.

Doba ustavení literátského kůru v Rokycanech nebyla dosud známá. Na základě jediného záznamu pocházejícího z roku 1580 však můžeme nepřímo potvrdit činnost rokycanských literátů přinejmen-

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25 Text je zkrácenou verzí studie HRACHOVÁ, Hana – MAŸROVÁ, Kateřina: *Intelektuál a hudba. Příspěvek k dějinám hudby v raně novověkých Rokycanech*, in: Documenta Pragensia, sv. 27, ed. Olga Fejtová – Václav Ledvinka – Jiří Pešek, Scriptorium, Praha 2008, s. 599–651.

26 Nebylo zjištěno, zda zpívali i ve filiálním kostele sv. Petra a Pavla.

27 Srov. pozn. 3 a 4.

28 Podrobný soupis archivních pramenů a literatury, vztahující se k náboženskému vývoji v Rokycanech, podává MAŸROVÁ, Kateřina: *Hudební prameny*, s. 198–199. Nejnověji je historie Rokycan, včetně církevních dějin, pojednána v kolektivní autorské práci HRACHOVÁ, Hana a kol.: *Rokycany. Historie, kultura, lidé,* Nakladatelství Lidové noviny, Praha 2011, 318 s.

ším k roku 1516: *„Rejstra bratrská literátského přehlédnuta byla. V nichžto se nacházejí dluhové starší osob některých. I tolikéž paměti, že léta tisícího pětistého okolo šestnáctého že těch časů dva kalichy, kteréžž každý z nich stál za 24 kop, dali bratřím starším literátům města Berouna v plnosti radě schovati a vornat červeného aksamitu, týž posavad zaměna [sic!] v městě Berouně zůstávají za potřeby, aby se na to páni literáti naši s pilností vyptali.“*[29] V rokycanských archivních pramenech vedených v první polovině 16. století sice zprávy o činnosti literátů nebyly nalezeny,[30] nicméně vzhledem k situaci v jiných českých městech, kde už jsou v té době literátská bratrstva doložena, lze předpokládat, že rokycanský kůr byl ustaven na přelomu 15. a 16. století.

Chod bratrstev se řídil stanovami (dobově nazývanými artikule), jejichž náplň byla ve většině lokalit obdobná. Z literatury jsou známé artikule literátů z Prachatic, Humpolce, Sušice, Českých Budějovic, Jindřichova Hradce, Českého Brodu a Jaroměře nad Labem.[31] Stanovy upravovaly chod v rámci bratrstva, přijímání nových členů a jejich povinnosti. Často v nich bylo literátům uloženo docházet pravidelně a včas do kostela na první znamení zvonem. V Jindřichově Hradci nacházíme v bratrstvu i ženy, které se však zpěvu v kostele neúčastnily. Pouze zpívající členové bratrstva se pak nazývali literáti.[32] V prachatických stanovách najdeme především určení povinností latinských literátů, kteří měli zpívat vícehlas při nedělních a svátečních mších a nešporách, při procesích o velkých svátcích. Stanovy zmiňují i nácvik skladeb a účast na zkouškách.[33] O rokycanských artikulích víme pouze to, že se v roce 1579 zřejmě změnily, neboť tehdy literáti žádali městskou radu o jejich potvrzení.[34] Za děkana Šebestiána Bartoloměje Krišpína, který ve městě působil v letech 1624–1658, bylo podle dobového svědectví *„upevněno bratrstvo obojího kůru latinského“* a městskou radou byly schváleny nové artikule.[35] Vzhledem k tomu, že poslední zápisy hudebnin bratrstva jsou datovány rokem 1638, lze klást tento akt spíše do let 1624–1638.[36]

V mnoha městech se vyskytovalo buď latinské, nebo české bratrstvo, případně koexistovala zároveň. V případě Rokycan šlo výhradně o bratrstvo latinské. Sbor tedy zpíval převážně latinsky. Lze předpokládat, že se jeho členská základna rekrutovala z městských intelektuálů. Kůr se dále členil na chorální část, která zpívala jednohlase, a na část figurální, jejíž příslušníci interpretovali polyfonní skladby. Je možné, že členové latinského figurálního kůru později obstarávali zároveň i jednohlasý zpěv.[37] Kromě pravidelného zpěvu v kostele, výročních zasedání (konvokací) a hostin (kolací) se literáti scházeli na pohřbech svých členů, které vyprovázeli zpěvem. Tento zvyk, jinde tak rozšířený, nebyl v rokycanských nehudebních pramenech zaznamenán. Zápis pětihlasé latinské *Missy pro defunctis* od Giovanniho Cavaccia (c1556–1626) v ROk A V 23 a-d však svědčí o tom, že literáti pamatovali ve svém repertoáru i na takovéto příležitosti. Dále se účastnili rovněž světských oslav v životě města (obnov rad, vzácných návštěv), ale i na soukromých slavnostech (svatby, křtiny apod.).

Dohled nad repertoárem bratrstva a nad dalšími literátskými aktivitami měl rokycanský farář, později titulovaný děkan. Situace byla o to komplikovanější, že po obnovení pražského arcibiskupství

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29 Státní okresní archiv Rokycany, Archiv města Rokycany, I. oddělení (dále jen SokA Rokycany, AMRo I.), Manuál radní, i. č. 41, f. 202^{v}. Za odbornou pomoc s přepisem a překladem všech staročeských textů tímto obě autorky děkují Jaroslavu Kolárovi a Kateřině Volekové. Srov. též HRACHOVÁ, Hana – MAŘROVÁ, Kateřina: *Intelektuál a hudba*, s. 600.

30 Údaje byly neúspěšně hledány především v SokA Rokycany, AMRo I., Knihy, i. č. 1 a 2. Zádušní účty, které jsou skvělým pramenem pro zjištění existence literátských bratrstev, nejsou z tohoto období dochovány.

31 K posledním dvěma jmenovaným srov. MAŘROVÁ, Kateřina: *Dva znovu připomenuté prameny k dějinám literátských bratrstev v Českém Brodě a v Jaroměři z druhé poloviny 16. století, dochované ve sbírkových fondech Strahovské knihovny Královské kanonie premonstrátského řádu v Praze na Strahově*, in: Bratrstva. Světská a církevní sdružení a jejich role v kulturních a společenských strukturách od středověku do moderní doby, ed. Tomáš Jiránek – Jiří Kubeš, Univerzita Pardubice, Pardubice 2005, s. 179–218.

32 HORYNA, Martin: *Hudební kultura jihočeských měst v 16. století*, in: Opera historica, sv. 1, Pedagogická fakulta Jihočeské univerzity, České Budějovice 1991, s. 93.

33 *Ibidem*, s. 95n.

34 SokA Rokycany, AMRo I., Manuál radní, i. č. 41, f. 166^{v}.

35 Národní archiv Praha (dále jen NA), Sbírka Jana Pohla pro dějiny železářství, výpisy k hudbě, kart. 111. Pohl se odvolává na *Liber memorabilium ecclesiae Rokyczanae*, f. 163^{v}, bohužel však neuvádí bližší datum.

36 MAŘROVÁ, Kateřina: *Hudební repertoár rokycanských rukopisů a tisků od druhé poloviny 16. do první třetiny 17. století*, in: Sborník Muzea Dr. Bohuslava Horáka, sv. 16, Muzeum Dr. Bohuslava Horáka, Rokycany 2004, s. 5.

37 MAŘROVÁ, Kateřina: *Hudební prameny*, s. 22.

v roce 1562 byl do utrakvistického města dosazován katolický kněz. Stav se nezměnil ani po povýšení města mezi královská v roce 1584, kdy král ponechal právo kolatury arcibiskupství. Katoličtí kněží zde působili až do vydání České konfese v roce 1609. Zajímavá zpráva pochází z roku 1570 od děkana Ondřeje Pěšína, který se zmiňuje o tom, že se měšťané sešli bez jeho vědomí v chrámě a celou hodinu zde prozpěvovali husitské písně, a to za doprovodu hudby a varhan.[38] Jediný doklad o dozoru tehdejšího děkana Diviše Hostounského nad literátskou produkcí pochází z roku 1585, kdy je zaznamenána *„Lamentací od kantora školního, které se na Salve večera zpívali, a proto pan děkan že z kostela ušel, přinešeno. I poznalo se to, že verše milostné a kající jsou, které také při p. vyslaných panu děkanovi, odeslané jsou, aby mohl spokojen býti.“*[39] Podporu literátům prokazoval na počátku 17. století zejména děkan Daniel Rejsek.[40] Teprve v pobělohorském období děkan zasahoval do činnosti kůru, kontroloval jeho účetnictví, což dokládá zpráva z roku 1667.[41] Zvýšený vliv církve se projevil i v schválení stanov literátů děkanem Krišpínem. Více důkazů o posílení vlivu katolické církve v rámci bratrstva však chybí. Literáti byli vyznáním utrakvisté. Po roce 1624 všichni přestoupili ke katolické konfesi. Skladby nekatolických autorů však nebyly zničeny, ale dál zůstaly součástí majetku literátů.

Velmi málo údajů se dochovalo také o složení bratrstva, jména jeho starších se v radních manuálech objevují jen zřídka. Víme, že soupis členů sboru byl vyhotoven v roce 1577, bohužel se nedochoval.[42] Rokycanské bratrstvo mohlo být tvořeno zhruba dvaceti až třiceti členy.[43] Jak prokázal Miloš Dvořák pro Český Brod, prolínání členů literátského bratrstva se špičkami městské samosprávy bylo zcela běžné.[44] Obdobně tomu bylo i v Rokycanech, vzhledem k tomu, že šlo o latinský kůr, lze předpokládat, že se mezi jeho členy soustředili měšťtí intelektuálové a špičky radní vrstvy města. Z předbělohorského období jsou známi starší kůru zvolení v roce 1589, kterými byli radní Jiřík Bakalář, Václav Červenka, Zikmund Kotrba za obecní starší a Tomáš Wimberský za obec.[45] Jiří Matějovic – bakalář byl dlouholetým členem městské rady, a to v letech 1573–1604. Václav Červenka se objevuje mezi radními v letech 1570–1589. Zikmund Kotrba zasedal mezi obecními staršími v letech 1577–1600, konšelem byl dvakrát v letech 1581 a 1582. Pouze o Tomáši Wimberském nevíme nic. V letech 1622–1639 byli staršími kůru císařský rychtář Tomáš Netolický a dlouholetý radní Matěj Láb.[46]

38 NA, Archiv pražského arcibiskupství, Recepta 6/VII, 1570.

39 SokA Rokycany, AMRo I., Manuál radní, i. č. 42, f. 194^{v}.

40 V rukopisném oddělení Národní knihovny v Praze je v rámci konvolutu starých tisků sign. 52 C 14, přív. 23 dochován sborník *Ultimum Antidoron castae* […] *foeminae Iustinae Reysianae, coniugis* […] *Danielis Reysek Blovicensi* […], vydaný roku 1611 u Jiřího Hanuše v Praze k úmrtí Rejskovy ženy. Přispěl do něho mj. i Victorinus Cherbitzer (Cherbiczer), který měl dle Dlabačových údajů působit od roku 1611 v Rokycanech jako „Chorrektor“. Srov. DLABAČ, Jan Bohumír: *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Maehren und Schlesien*, sv. 1, Stände Böhmens, Prag 1815, s. 274.

41 SokA Rokycany, AMRo I., Manuál radní, i. č. 47, s. 84r.

42 SokA Rokycany, AMRo I., Manuál radní, i. č. 40, ff. 178^{v}-179^{r}.

43 Srov. MAÝROVÁ, Kateřina: *Hudební prameny*, s. 21.

44 Srov. DVOŘÁK, Miloš: *Literátské bratrstvo a městská rada v Českém Brodě v předbělohorské době*, in: Documenta Pragensia, sv. 18, ed. Václav Ledvinka – Jiří Pešek, Scriptorium, Praha 2000, s. 112.

45 SokA Rokycany, AMRo I., MR, i. č. 45, f. 35^{v}.

46 AMRo I, sign. Ak 71, kart. 35.

Přehled známých členů literátského bratrstva

Jméno	Doba působení	Působení v městské samosprávě
Eliáš Chrudimský	c1574–c1581	Obecní starší (1577)
Jiří Hradecký	c1577–1589	Radní (1555–1572)
Martin Strejc bakalář	1575	Primas (1588–1589)
Martin Škoda	1575?	Radní (1579–1580)
Václav Havlík z Varvažova	?	Primas (1571–1582)
Jan Novoměstský	?	Primas (1584–1601)
Zikmund Celestýn z Freifeldu	?	Primas (1595–1612)
Matyáš Žídek Srnovec z Varvažova	?	Primas (1604–1622)
Jiří Kryštof Střela z Třebnice	?	Primas (1627–1649)
Václav Srnovec	1577	Obecní starší (1575–1578)
Jakub Růžička	1577	Radní (1574)
Václav Rabický	1578	Radní (1583–1585)
Jiřík Mirotický	1585–1593 (varhaník)	Obecní starší (1600)
Martin Ježek	1588	Radní (1585–1587)
Stanislav Hořovský	1588	Obecní starší (1583, 1588)
Martin Havlík	1588	Obecní starší (1587, 1588)
Adam Bakalář	1588	Nezjištěno
Matásek	1588	Nezjištěno
Jan Rabický	1588	Nezjištěno
Jiřík Bakalář	1589	Radní (1573–1604)
Václav Červenka	1589	Radní (1570–1589)
Zikmund Kotrba	1589	Obecní (1577–1600)
Tomáš Wimberský	1589	Nezjištěno
František Pilmon	1600	Nezjištěno
Mikuláš Celestýn	1600	Radní (1614–1622)
Jiří Arlet pekař	1600	Nezjištěno
Jiří Střela	1600	Nezjištěno
Adam Truhlář	1601	Nezjištěno
Ambrož Klečka	1602	Nezjištěno
Jan Ježek	1602	Nezjištěno
Ondřej Zábranský	1600	Nezjištěno
Jan Klečka	1612–c1640	Radní (1614–1640)
Martin Koželuh	1612	Nezjištěno
Vavřinec Smutný	1612	Radní (1630–1636)
Jiří Henryk	Neuvedeno	Nezjištěno
Ondřej Sedláček	Neuvedeno	Nezjištěno
Bartoloměj Cirrin	1614–1651	Radní (1623–1651)
Jan organista	1614–1616	Nezjištěno

M. Jan Felix Strejc	1614–c1628	Radní (1616–1625)
Antonín Miller	1617	Obecní starší (1634, 1635)
Burian Raksík	1617	Obecní starší (1630, 1631)
Tomáš Netolický	1622	Císařský rychtář (1631–1653)
Matěj Láb	1622	Písař (1600–1631)
Vít Šemperger	1639–1663	Radní (1624–1666)
Jiří Albín	1639–1663	Radní (1634–1664)
Jakub Optalius	c1646–1671	Radní (1631–1671)
Matyáš Nigrin	1663	Radní (1664–1678)
Jan Souček	?	Císařský rychtář (1658–1678)
M. Martin Cassius	?	Císařský rychtář (1678–1704)

Celkem se dosud podařilo podchytit 49 osob z let 1574–1663, u 42 z nich je členství doloženo prameny, u sedmi pouze pravděpodobné. Samozřejmě jde pouze o zlomek, který ale má svou vypovídací hodnotu. Jednotlivé osobnosti byly zařazeny do skupin vždy podle svého nejvyššího dosaženého postu.

Z celkového počtu 49 známých literátů tři zastávali post císařského rychtáře. Tento úředník byl do města dosazen až v roce 1623, kdy se jím stal plzeňský primátor Jan Rudolf Wolfingar z Ploskovic, u nějž zřejmě i pro krátkost jeho působení (do roku 1626) nemůžeme předpokládat nějaký zvýšený zájem o působení v kůru. V letech 1626–1631 zastával tento post zdejší měšťan Mikuláš Mandl, který se v různých funkcích v rámci městské samosprávy objevuje již od roku 1600. Jeho vazby na kůr lze tušit, nikoliv však potvrdit.

V letech 1631–1653 zastával post císařského rychtáře Tomáš Netolický, jenž byl zároveň starším literátů.[47] Dvacet let (1658–1678) vládl jako císařský rychtář městu řezník Jan Souček. V řadě českých měst byli z literátského okruhu voleni též školní inspektoři.[48] Souček tuto funkci zastával v letech 1674–1676, což může nepřímo svědčit o jeho vazbách na kůr. V bratrstvu mohl být i z titulu své prestižní funkce jako jeho předchůdce Netolický. Dlouholetým rychtářem byl v letech 1678–1704 M. Martin Cassius. Lze ho s největší pravděpodobností ztotožnit se zdejším varhaníkem, působil rovněž jako radní písař.[49]

Z rokycanských primátorů máme členství v kůru přímo prokázáno jen u primase Martina Strejce. Pouze předpokládat můžeme členství čtyř primátorů – humanistů Václava Havlíka z Varvažova (1571–1582), Jana Novoměstského z Varvažova (s přestávkami v letech 1584–1601), Zikmunda Celestýna z Freifeldu (s přestávkami v letech 1595–1612), Matyáše Žídka Srnovce z Varvažova (s přestávkami v letech 1604–1635) a Jiřího Kryštofa Střely z Třebnice (s přestávkami v letech 1627–1649).

Školními inspektory byli pro rok 1589 jmenováni Jan Novoměstský a Jiřík Bakalář, přičemž u druhého z nich máme členství u literátů potvrzeno i jinými prameny.[50] Novoměstského členství v kůru je tedy více než pravděpodobné. Jeho zásluhy vyzdvihl také roku 1607 Bartoloměj Cirrinus ve sborníku *Epigrammatum libellus*.[51] Volný překlad oslavné básně zní:

47 AMRo I, sign. Ak 71, kart. 75. Netolický v letech 1622–1639 užíval literátskou louku.

48 PEŠEK, Jiří: *Měšťanská vzdělanost a kultura v předbělohorských Čechách 1547–1620. Všední dny kulturního života*, Karolinum, Praha 1993, s. 104.

49 SokA Rokycany, AMRo I., sign. B/I 324, kart. 200.

50 SokA Rokycany, AMRo I., Manuál radní, i. č. 45, ff. 9^{v}-10^{r}.

51 CIRRINUS, Bartoloměj: *Epigrammatum libellus, continens prosphoneses epidicticas ad nonnullos barones, nobiles, praestantes et bonos viros … sub ingressu AnnI MoDo CVrrentIs exaratas*, Typis Schumanianis, Pragae 1607, ff. B 7^{v}-B 8^{r}.

Ad Nobilem Clarissimum D. JOHANNEM NOVOMIESTSKY SRNOVECZ á WARWAZIOVA ROCHE/czanensis Reipubl. Civem Consularem.

IANE decus Patriae, canis venerande capillis,
Qui de WARVAZIOVA nobile nomen habes.
Tu Patriae magnam fido moderamine lucem,
Prae reliquis curans Templa Chorumque, paris.
Et quia MUSARUM fautor cluis unus in Urbe,
Audit apud doctos Urbs ROCHECZANA bene,
Sollicitus variis modulos conquiris ab oris.
Plenior ut sit laus hac quoque parte DEI.
Et conquirendi meum partire laborem,
Qui Patriae Authores quos queo mitto sacros.
Quo studio ROCHECZANA alias supereminet Urbes,
Surgit et hinc illi, cuius es Author, honos.
Nam quoties doctis ROCHECZANAE mentio facta est,
Tunc aiunt: Praestans MUSICA regnat ibi.
Atque ideò tibi tantopere pia MUSICA cordi est
Quod teneas Leges illius atque MODOs.
Quorum olim instruxisti, mansit dum vita, Parentem,
Fidus ut instructor, cognitione meum.
Tu simul ingenuas fueras mihi suasor ad artes,
ne reses in dura mens mihi serpat humo.
Neu mihi multorum punctumque notamque ferenti,
Propter opes verae negligerentur opes.
Quas igitur grates pro meque meoque Parente,
Et quae dona tibi, dulcis amice feram ?
Sed fero quas grates, et quae tibi munera possum,
Candida mens grates dona Papyrus habet.
Nec scio quid solam praeter tibi ferre Papyrum,
Hanc tu mente pari qua tibi mitto cape.
Postmodò tum fato tum sorte favente daturus
Carmina de factis, his meliora, tuis.
Quod superest super exactos feliciter annos
Cum consorte tua vive, diuque VALE.

Volný překlad oslavné básně zní:

Urozenému pánu, slovutnému Janu Novoměstskému Srnovci z Varvažova,
městskému radnímu obce Rokycany.
Jene, ozdobo vlasti, ctihodný pro své šediny,
jenž z Varvažova máš vznešené jméno.
Ty vlasti přinášíš velké světlo věrným spravováním,
kromě jiného i péčí o chrám a sbor.
A protože jsi znám jako jedinečný příznivec múz ve městě,
je u učených město Rokycany dobře zapsáno.
Starostlivě získáváš melodie z různých úst,
aby tak i po této stránce byla úplnější sláva Boží.

A při tomto získávání se dělíš o námahu se mnou,
jenž ty dobrodince vlasti, které mohu, nazývám svatými.
V této snaze Rokycany předčí ostatní města,
vzniká zde pocta i tomu, čeho jsi původcem ty.
Neboť kdykoli je mezi učenci zmínka o Rokycanech,
tehdy říkají: Vynikající hudba tam vládne.
A natolik je hudba tvému srdci milá,
že dodržuješ její zákony a mody.
U nich jsi kdysi mého otce, dokud žil, ustanovil,
a on jim byl věrný stejně jako ty, jak jsem poznal.
Ty jsi mi zároveň byl rádcem v ušlechtilých uměních,
aby se mi snad nevplížila zahálčivá myšlenka do nevzdělané mysli,
a když jsem přinášel mnohým bod či notu,
aby nebyly zanedbávány skutečné hodnoty pro hodnoty jiné.
Jaké tedy díky za mě a mého otce,
a jaké dary ti, milý příteli, mám dát?
Ale přináším takové díky a dary, které mohu.
Šlechetná mysl má zde na papíře díky.
A nevím, co ti přinést, kromě samotného papíru,
který přijmi se stejným úmyslem, s nímž ti ho posílám.
Když pak dají osud či příznivý los,
napiši lepší báseň o tvých činech, než je tato.
Co zbývá? Šťastně po zbylé roky žij
s manželkou svou a dlouho buď zdráv.

V téže sbírce skládá formou akrostichu Cirrinus hold také rokycanskému hudebnímu sboru:[52]

Akrostich pro nejskvělejší hudební sbor (kůr) města Rokycan (*Acrostichis ad amplissimum chorum musicum urbis Rocheczanensis*):

Felix divinae vigilans RESPUBLICA laudis
Rerum opifex penui dona dat ampla suae
Ampla salutaris dat abunde munera Pastorum
Tutum praesenti numine pandit iter,
Eximia hic firmis virtus radicibus haeret,
Recreat hic pastas Rector ovilis oves
Non hic continuis turbantur pectora rixis
Tu quoque dum cultu Rocheczana sonabere Divo.
Ampla feres precibus praemia nempe piis.
Sic firmata tuis minime frustabere votis.
Quin supera laudes rursus in acre canes.

Šťastná a čilá je obec Božské chvály,
kde Tvůrce věcí dává bohaté dary ze své zásoby;
dává též hojná obdarování spásy v dostatku pastýřů,
bezpečnou cestu otevírá svou Boží přítomností.

52 CIRRINUS, Bartoloměj: *Epigrammatum libellus*, f. B 4^{r}.

Zde skvělá ctnost pevně tkví svými kořeny,
zde občerstvuje pastvou své ovce Správce ovčince,
zde nejsou srdce znepokojována neustálými spory.
Ty pak, když jsi opěvován pro Boží úctu v Rokycanech,
zajisté budeš mít hojnou odměnu za zbožné modlitby.
Tak budeš jistý a nebudeš zklamán ve svých prosbách,
ba dokonce v nebeském hradě znovu chvály zazpíváš.

Podobně je oslavován Matěj Žídek Srnovec z Varvažova.[53] Jiří Kryštof Střela z Třebnice po studiích působil v roce 1605 jako učitel v Rakovníku a rektor zdejší školy. O dva roky později byl rektorem v Písku. Patrně v roce 1613 se vrátil zpět do Rokycan,[54] kde se oženil s dcerou Václava Krocína.[55] Dne 25. února 1638 ho spolu s Jakubem Optaliem povýšil Šimon Brosius z Horštejna, děkan metropolitního chrámu v Praze, do vladyckého stavu s predikátem z Třebnice.[56] I on v roce 1646 vykonával z titulu inspektora dozor nad školou, z čehož lze vyvozovat jeho členství v kůru. Zemřel pravděpodobně mezi lety 1649–1650.[57]

Významnou osobností zdejšího bratrstva byl rovněž dlouholetý radní Bartoloměj Cirrin. Narodil se v Rokycanech v roce 1574. Po získání titulu bakaláře v roce 1597 učil na městské škole v Prachaticích, kde vstoupil do literátského bratrstva a odkud posílal do svého rodiště hudební skladby. V letech 1616 a 1617 se připomíná jako rokycanský měšťan, v letech 1621–1646 zastával funkci radního písaře a v letech 1623–1651 zasedal v radě. V roce 1602 věnuje Rokycanským dílko *Epigrammatum liber ad mecoenates et amicos*, vyzdvihuje v něm rozkvět školství a kulturního života v Rokycanech.[58] Jako příklad jeho poetické invence a názorů na současné hudební umění lze v souvislosti s Rokycany uvést následující dvě ukázky.

První báseň (na f. A 2^{v}) nese název *Aglaia* a je věnována Rokycanským, druhá (na f. B 6^{v}) se jmenuje *O hudebních harmoniích* (*De harmoniis musicis*) a ilustruje výstižně Cirrinovu snahu o obohacení hudebního repertoáru rokycanských literátů o nové, „sladce" znějící skladby. Tato báseň je také jedinečným dokladem o relativní toleranci latinských humanistů při volbě skladeb pro živé provádění hudby na literátských kůrech doby předbělohorské, kdy Cirrinus zjevně upřednostňuje hudebně-estetické vlastnosti (vlastní hudební kvalitu kompozice) před hlediskem věroučně-náboženským (rozdíl mezi katolickým a protestantským repertoárem).

Aglaia

Urbs pia quae laetis ROCHECANA extenderis agris
Vosque, a deô docti, quos habet illa, VIRI.
Salvete et Musis vestri aspirate clientis,
Munera qui vobis foenoris orba refert.
Vos spondentis opes a viae imprudentia contra
Iussa, sequi clarias me monuistis opes.
Vos mihi dilectos fovistis amore Parentes
Vos studiis facti portus et aura meis.
Vos ubi multa rei torsit me cura paternae
Iuvistis multis meque, meosque modis.

---

53 TRUHLÁŘ, Antonín – HRDINA, Karel – HEJNIC, Josef – MARTÍNEK, Jan: *Rukověť humanistického básnictví v Čechách a na Moravě* (dále jen *Rukověť*), sv. 5, Academia, Praha 1982, s. 162.
54 *Ibidem*, s. 229.
55 SokA Rokycany, AMRo II., Kniha kontraktní, i. č. 102, f. 35^{v}.
56 HOFMANN, Gustav (ed.): *Jakub Optalius z Třebnice. Sprosta sprostičké a kratičké vypsání o huti železné*, Národní technické muzeum, Praha 1981, s. 11.
57 SokA Rokycany, AMRo II., Kniha kontraktní, i. č. 99, ff. 73–74.
58 *Rukověť*, sv. 1, Academia, Praha 1966, s. 363.

Nec cessatis adhuc: o quae me tempora quae Sors
Pro meritis gratum viderit esse satis.
Vos quibus est ingens sacrae reverentia Legis,
Vos IOVA, et vestros ampliet usque lares.

Zbožné město Rokycany, které se rozprostíráš při utěšených lukách,
i vy, od Boha učení muži, které město má,
buďte zdrávi a přejte múzám vašeho klienta,
který vám přináší zpět majetek bez dluhu.
Vy jste mě napomenuli, abych následoval skvělejší bohatství,
když jsem je hledal na nerozumné, opačné cestě životem.
Vy jste podporovali láskou mé milované rodiče,
vy jste se stali pro mě útočištěm i oporou při mých studiích.
Vy, když mě velká rodičovská péče opustila,
pomohli jste mně i mým drahým mnohými způsoby.
A dosud nepřestáváte: ó, která doba, který osud
mě shledá dosti vděčným za tyto zásluhy?
Vy, u nichž je nesmírná úcta k posvátnému zákonu,
vám ať odplatí Jupiter a vaši lárové.[59]

De Harmoniis Musicis

Non ita me multum, multum licet affluat aurum
Afficit, ut dulci musica blanda sono.
Iudice me docta modulandi prorsus in arte,
Exuperant aevum tempora nostra vetus
Horum ego ter centum modulos, dulcedine tactos,
Curavi libris inseruisse meis.
Hos utinam pius ex indultu numinis usus
Atterat, hac dabitur dum mihi luce frui.
Neu quis me reliquos credat damnare, probabo
Quisquis is est, modulos afferat ille pares.

O hudebních harmoniích

Nepůsobí na mě množství zlata, i když ho je nadbytek,
tak jako sladká hudba svým vábným zvukem.
Mám-li posoudit učené umění dále vytvářet hudbu,
naše časy překonávají starý věk.
Tři stovky těchto nápěvů, sladkosti plných
postaral jsem se, aby bylo zachováno v mých knihách.
Kéž je se svolením božstva setře užívání dříve,
ještě když mi bude dáno těšit se z tohoto života.
A aby si někdo nemyslel, že jiné (nápěvy) odsuzuji,
přijmu je, ať je to kdokoliv, jen když přinese stejné.

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59 Larové (lat. Lares), reprezentují u starých Římanů ochranná božstva pozemků. Srov. SVOBODA, Ludvík a kol. (ed.): *Encyklopedie antiky*, Academia, Praha 1973, s. 330.

Dalším významným členem z řad městské rady byl Jan Felix Strejc, syn primase Martina Strejce. Bakalářem se stal v roce 1609, magistrem o tři roky později. Prošel několika partikulárními školami (1610 Kutná Hora, 1611 Český Brod, 1613 Žatec). Pravděpodobně v roce 1616 se vrací do rodného města, kde se zapojil do činnosti bratrstva i městské rady. V roce 1628 odešel do exilu v Sasku. V inventáři věcí z rokycanského domu se zmiňuje mj. „*tabelatura k loutně*“.[60] Jde o jediný známý soupis majetku, inventáře pozůstalostí se v Rokycanech nedochovaly. Bohužel tak nemůžeme sledovat zastoupení např. hudebnin či hudebních nástrojů v domácnostech členů literátského bratrstva.

V literátských registrech z let 1612–1616 se uvádí člen Jan Klečka, který měl zřejmě na starosti vedení hospodaření, a byl pravděpodobně hlavním písařem ROk A V 38 a-e a podílel se i na zápisech v dalších rukopisech.[61]

V roce 1646 se napomíná o dodání literátského počtu Jakub Optalius.[62] Po získání bakalářského titulu v roce 1620 se zřejmě v roce 1627 usadil v Rokycanech. Patřil mezi nejzámožnější obyvatele, živil se patrně zemědělstvím a povoznictvím. Zemřel v říjnu 1671. Byl literárně činný a podle písemných pramenů měl být i písařem rorátníku, který ovšem nebyl dosud v rokycanských pramenech místního muzea, archivu či Knihovny Římsko-katolické farnosti v Rokycanech (bývalé děkanské knihovny) nalezen, pokud se vůbec zachoval.[63]

O úzké vazbě zdejší partikulární školy na bratrstvo již víme. Lze předpokládat, že k literátům vstoupili i někteří rektoři zdejší školy, byť často zůstali ve městě jen velmi krátce. Víme např. o vstupu rektora Cirrina mezi prachatické literáty po dobu jeho působení na tamní škole.[64] Přímé doklady o členství v literátském bratrstvu máme u rektora Mikuláše Celestýna (učil zde v letech 1599–1604, bratr primase Zikmunda, později sám radní), rektora Jiřího Střely Domažlického (učil zde v letech 1605–1606, pozdější primas) a rovněž dvou pozdějších primasů Jana Novoměstského a Zikmunda Celestýna z Freifeldu.

Dále bylo mezi literáty objeveno osm obecních starších a patnáct osob nebylo blíže identifikováno. Přes torzovitost pramenů lze říci, že k členům latinského kůru patřila radní vrstva – císařští rychtářové, primasové, radní a rektoři zdejší partikulární školy.

Zastoupení členů městské správy a samosprávy v literátském bratrstvu:

Funkce	císařský rychtář	primas	radní	obecní starší	písař	nezjištěno
Četnost	3	6	16	7	1	15
%	6	13	33	15	2	31

Významným činitelem literátských bratrstev byl také kantor, který představoval osobu, jež díky svým hudebním znalostem teoretickým i praktickým byla přímo spojena s nácvikem skladeb, prováděných literáty. Nezřídka i on obstarával funkci správce kůru, na něm spočívala hlavní tíha vlastního provozu literátského bratrstva. Z dochovaných literátských register vyplývá, že kantor obstarával notový materiál, možná se podílel i na jeho opisu. Vícehlasé skladby pak byly zpívány členy figurálního kůru v rámci nedělní bohoslužby (zvláště během adventu) a o významných církevních svátcích. Zpěv

60 NA, Stará manipulace, sign. C 215, Ro 17, f. 37^{v}.
61 MAŸROVÁ, Kateřina: *Hudební repertoár*, s. 7.
62 SokA Rokycany, AMRo I., Manuál radní, i. č. 46, f. 9^{v}.
63 Srov. CIRONIS, Petros: *Lidé, osoby a osobnosti Rokycanska. Malá encyklopedie*, Státní okresní archiv Rokycany, Rokycany 1995, s. 52.
64 DANĚK, Zdeněk: *Dějiny literátského bratrstva v Prachaticích*, disertační práce, Ústav hudební vědy FF UK, Praha 1970, s. 38. Bartoloměj Cirrinus sepsal v Prachaticích přívazek ke sborníku A V 40 a zároveň zde byl zapsán do literátského bratrstva: *„Bartholomeus Cirinus Rochecanus, rector scholae prachaticensis, receptus sum in album Almae fraternitatis Literatorum ordinis. Anno 1600 diebus proximis Paschali adque in hunc librum ascriptus anno sequenti 1601 feria post domini Saba anagramma. Non rumpor: Servas coelica, Christe, bonis. Haec manu propria.“*

zahajoval kantor, který byl každoročně volen.[65] Většinou jím byl kantor školní a bratrstvo tak mělo velmi úzké vazby na zdejší partikulární školu. O dobové úrovni školství v Rokycanech víme jen z relativně skromného počtu záznamů, protože až do roku 1575 se nám o tamějších školách nedochovaly žádné písemné památky. Předpokládá se ovšem, že již ve 14. století existovala v Rokycanech triviální škola. Od roku 1570 byla městská škola ve správě utrakvistů a příslušela pod kuratelu rektora filosofické fakulty pražské univerzity. Roku 1620 byla odňata správa rokycanské školy pražskému učení a byla předána jezuitům. Od roku 1622 pak řídil školu místní katolický děkan.[66]

V letech 1562–1581 se v pramenech objevuje školní kantor Eliáš Chrudimský. K roku 1576 se uvádí jako člen literátského kůru. Městská rada ho vyšetřovala pro podezření, že ničí party a „[…] *nyní s kancionálu českýho že jest Officiem [sic !] Salvatoris mistrovsky vymalovanou vyřezal a jinam zanesši, prodal.*“[67] Spor byl zřejmě smírně vyřešen, neboť Eliáš je v roce 1577 titulován jako cantor chori.[68] Na škole působil patrně souběžně až do sňatku v roce 1577, kdy vstoupil do služeb města jako písař nižších úřadů. V tomto roce je uváděn rovněž jako obecní starší. Před rokem 1579 působil na škole také kantor Brikcí, který se zde v tomto roce oženil, v roce 1581 získal městské právo. O šest let mladší zpráva mluví o tom, že Brikcí kantor byl propuštěn z písařství bílého piva. V letech 1588–1608 zasedal v městské radě. Zemřel někdy mezi léty 1610–1615.

Zřejmě jen rok před sňatkem (1580) působil ve škole kantor Jiřík Hradecký nebo také Veselský, označený v témže roce titulem *cantor chori*. Vůdčí osobou literátů byl zřejmě až do své smrti (patrně na přelomu let 1588–1589). V roce 1581 vystupuje v pramenech školní kantor Laurentius Šimkonydes. Do roku 1583 tu působil kantor Tomáš Artophidius, ten však ještě v témže roce požádal o městskou ochranu, o místo radničního hospodáře a povolení k sňatku. Tito dva kantoři do činnosti bratrstva zřejmě nijak nezasahovali.

V roce 1589 byl předvolán před městskou radu zdejší rektor a bylo mu sděleno, aby propustil dosavadního kantora, jehož jméno bohužel neznáme, a přijal kantora nového. Kantor Andreas hned požádal purkmistra o *„ochranu“*. Nešlo o nikoho menšího než o Ondřeje Chrysopona Jevíčského.[69] Jeho působení zde můžeme prokazatelně doložit mezi dubnem 1589 a květnem 1595. Vztahy mezi Rokycany a Jevíčským lze ovšem vystopovat již k roku 1576, kdy mu byly jako Andreasovi kantůrkovi věnovány 4 tolary *„za mutety, který jest nám dedikoval, předně p*[*anu*] *p*[*urkmistru*] [*a*] *p*[ánům] *a literátům.*“ V době svého rokycanského působení v roli kantora a skladatele dedikoval Jevíčský své kompozice (moteta, officia, introity, antifony na žalmy, Magnificat) členům rokycanské městské rady a získával tak dodatečný finanční příjem.[70] V rokycanských hlasových knihách ROk A V 19 a-b jsou zachovány 3 hlasy (*Sexta*, *Septima vox* a zřejmě *Superius*) z Jevíčského sedmihlasého moteta *Videte manus meas et pedes meos*, jehož existence ovšem není v citovaných materiálech doložitelná. Tak máme k jeho tamější, rozhodně bohaté kompoziční činnosti paradoxně v literátském archivu zachovánu jedinou skladbu, k níž nám v ostatních písemných pramenech schází bližší údaje k okolnostem jejího vzniku.

Je pravděpodobné, že na konci dubna 1595 Jevíčský z města odešel. Styky s městem však nezpřetrhal, znovu zde patrně byl začátkem července a v polovině září 1598, kdy městu věnoval *Officium Hussi* a moteto. V účtech z let 1599–1600 je zaznamenána odměna kantorovi Andreasovi, domníváme se, že však již nejde o Jevíčského. Záhadným Andreasem by mohl být Andreas Zábranský, který se v roce 1600 vyskytuje mezi dlužníky bratrstva. Po Jevíčském nastoupil na zdejší školu v roce 1596 kantor

65 Srov. BAJGAR, Jindřich – KAŇKA, Petr – KAŇKOVÁ, Miroslava – KLIMEŠ, Ivan – VANIŠOVÁ, Dagmar: *Hudební památky sedlčanského literátského bratrstva*, in: Sedlčanský sborník, sv. 2, 1978, s. 67.

66 Detailnější pojednání o stavu rokycanských škol na přelomu 16. a 17. století poskytuje MAŘOVÁ, Kateřina: *Hudební prameny*, s. 11–12, kde je uvedena i další literatura.

67 SokA Rokycany, AMRo I., Manuál radní, i. č. 39, s. 153.

68 SokA Rokycany, AMRo I., Manuál radní, i. č. 40, ff. 48^{r}, 48^{v}.

69 SRŠŇOVÁ, Milena: *Ondřej Chrysoponus Jevíčský. Příspěvek k poznání hudební tvorby v Čechách v 2. polovině 16. století*, diplomová práce, Ústav hudební vědy FF UK, Praha 1978, 2 sv. Viz též SRŠŇOVÁ, Milena: *Ondřej Chrysoponus Jevíčský a jeho moteta*, Hudební věda, roč. 20, č. 1, 1983, s. 22–40.

70 Srov. SokA Rokycany, AMRo I., i. č. 18–21, Knihy purkmistrovských počtů z let 1573 až 1609.

Václav Ganymedes, o dva roky později se oženil a stal se radním písařem. V roce 1597 se vyplatily předešlému kantorovi (zřejmě Jevíčskému) za koledy 2 kopy. V roce 1598 učinil ve městě kšaft další kantor Jiří Žampach Roudnický.[71] Údaje o dalších rokycanských kantorech z důvodů absence téměř všech pramenů nejsou k dispozici a také bohužel nelze potvrdit další styky Jevíčského s městem či dokonce jeho další pobyt v něm. Nevíme tak téměř nic o činnosti bratrstva v první polovině 17. století, bohužel paradoxně právě z této doby se zachoval hudební archiv. Situaci můžeme sledovat opět až v druhé polovině 17. století, kdy jsou v roce 1663 jmenováni Vít Šemperger Kladrubský, *rector chori* a inspektor školy, Jiřík Albín Sušický, opatrovník kůru pánů literátů, bývalý zdejší kantor a cenzor literátů kůru Matyáš Nigrin. K roku 1663 se mluví o učitelích Karlu Matyáši Mikuleckém z Litomyšle a Matyáši Ješínském. V roce 1670 je zmiňován kantor David Ješínský, který byl propuštěn z kůru i ze školy v roce 1700.[72]

Kromě kantora byl nepostradatelný i varhaník, který se staral o instrumentální hudbu. Varhany byly v kostele již na počátku 16. století.[73] Jako první se k roku 1568 uvádí Jan Šteyer.[74] V letech 1576[75]–1584[76] se zmiňuje varhaník Martin Krása, který byl v letech 1587–1593 i radním. Od roku 1585 zde pak působil Jiřík Mirotický, ani on nebyl pouze varhaníkem, ale stal se zároveň i městským vyslancem v různých kauzách.[77] Ojediněle působil ve městě i varhaník ze sousedních měst, např. v roce 1591 se platilo poslu o varhaníka do Rakovníka.[78] Někdy mezi léty 1614–1616 byl mezi literáty přijat Jan varhaník, o němž však další údaje chybějí.

Počet dochovaných sborníků a tisků poukazuje na to, že na přelomu 16. a 17. století musel rokycanský literátský sbor nashromáždit značný majetek, neboť doplňování a uchovávání jejich hudebního archivu nemohlo být levnou záležitostí.[79] Jediným účetním dochovaným pramenem z činnosti literátů jsou registra literátského bratrstva v Rokycanech z let 1612–1618, která podchycují především finanční stránku jeho fungování. Literátskému účetnictví a hospodaření dosud velká pozornost věnována nebyla. Vzhledem k tomu, že se zde nedochovaly souvislejší řady účtů jako třeba u špitálu, byly by jakékoliv závěry značně zkreslené a matoucí. Lze pouze konstatovat, že příjmy byly stabilní, plynuly zejména z pronájmů nemovitostí, hospodářských zvířat, z úroků a pokut. Vybírány byly rovněž poplatky za přijetí nových členů ve výši libry vosku, někteří dali i dvě libry. Nahodilé platby získávali literáti za zpěv při pohřbech a koledování. Ve vyúčtování nákladů na pohřeb vladyčky Anny Muchkové se v roce 1581 objevuje i údaj *„za svíce a vosk pánům literátům 6 kop míš.“*[80] Je to však pravděpodobné, jak ukazuje praxe z jiných lokalit.[81] Zda členové platili do společné kasy pravidelné příspěvky, zjištěno nebylo.

Ve výdajích se objevují nákupy drobných předmětů pro kůr (nový pulpit, opravení almary pro uložení partů, dvou knih papíru pro spravení a přenotování poškozených hudebnin), pravidelné čistění kůru, pouze minimální nákup notového materiálu či výdaje spojené s uskutečněnou kolací. Vypláceny byly také podpory chudým a nemocným členům, na posluhu či zhotovování zpěvníků. Z účetního materiálu lze dovodit i spolupráci rokycanských literátů s prachatickým, rakovnickým, a mladoboleslavským kůrem.[82] Ta spočívala zejména ve výměně notového materiálu. Lze předpokládat, že tak jako

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71 SokA Rokycany, AMRo II., kniha kšaftů, i. č. 84, f. 107v.

72 *Politický a školní okres rokycanský*, Rokycany 1898, s. 158.

73 PÁTKOVÁ, Hana: *Církev a konfese v pohusitských Čechách: dvojvěří ve třech západočeských městech*, in: Acta Universitatis Carolinae – Philosophica et historica, sv. 2 (Z Pomocných věd historických 15), Praha 1999, s. 242.

74 SokA Rokycany, AMRo I., Notulář, i. č. 9, f. 43^{v}.

75 SokA Rokycany, AMRo I., Manuál radní, i. č. 39, s. 258.

76 NA, Sbírka Jana Pohla pro dějiny železářství, výpisy k hudbě, kart. 111.

77 SokA Rokycany, AMRo I., Kniha purkmistrovských počtů, i. č. 20, s. 78 – v roce 1594 od něj bylo bráno pivo na pohoštění císařské návštěvy.

78 SokA Rokycany, AMRo I., Kniha purkmistrovských počtů, i. č. 19, s. 501.

79 MAŘROVÁ, Kateřina: *Hudební prameny*, s. 26n.

80 SokA Rokycany, AMRo I., Kniha purkmistrovských počtů, i. č. 18, s. 558.

81 Srov. HINEROVÁ, Romana: *Zbožná a literátská bratrstva doby barokní ve fondech SokA Kolín*, in: Archivní prameny Kolínska, Státní okresní archiv Kolín, Kolín 2000, s. 59.

82 Srov. MAŘROVÁ, Kateřina: *Hudební repertoár*, s. 24:*„Bartoloměj Cirrinus – za vynotování officium 8 v*[*ocum*] *super „Vesel se této chvíle“ – dáno 50 gr*[*ošů*] *a poslu na pivo 4 gr*[*oše*]*; Bartoloměji Cirrinu Prachatickému za vynotování offic*[*ia*] *8 v*[*ocum*] *a 2 motet 8 v*[*ocum*] *super „Exurgat Deus“ – dána kopa, 8 gr*[*ošů*]*, 4 denáry.“ „Sukcentorům rakovnickým za 3 český officium Resurrectionis et Trinitatis ad 6 v*[*ocum*] *– dáno na papír 1 kopa 30 gr*[*ošů*] *a pacholatům, kteří je přinesli – 6 gr*[*ošů*]*.“*

jinde literáti vlastnili nemovitosti, dále hudební nástroje, pulpity, malované kancionály, svíce, pláště a klobouky, využívané též při pohřbech, rovněž příkrovy na máry či rakve.[83] Významným počinem literátů bylo postavení kruchty v kostele, které se uskutečnilo v roce 1589 na náklady bratrstva.[84]

Majetek literátského bratrstva se rozrůstal i díky zbožným odkazům rokycanských měšťanů. Ty byly zapisovány do tzv. knih testamentů. V Rokycanech byla kniha testamentů vedena již od roku 1517, první kšaft ve prospěch literátů se objevuje teprve v roce 1572.[85] Z předbělohorského období známe celkem 22 poslední vůle, v nichž umírající kšaftoval ve prospěch kůru. Po roce 1616 téměř všechny odkazy mizí a byly zřejmě zapisovány do jiné dnes nedochované knihy.

Rokycanská kniha testamentů z let 1517–1828 obsahuje celkem 224 záznamy o posledních vůlích. Ze sledovaného období let 1550–1700 pochází 130 kšaftů. Celkový počet 22 poslední vůle ve prospěch bratrstva tedy tvoří 28,6%. Mimo ní je dochována také kniha ústních kšaftů z let 1598–1637, kde je obsaženo celkem devět posledních vůlí.[86] Z nich jediná ve prospěch literátů pochází od písaře Prokopa Faciána, tento kšaft je však paralelně zapsán i v knize testamentů z let 1517–1828. Z 22 rokycanských kšaftů byla převážná většina darů finančních, věnované částky se pohybovaly od jedné do padesáti kop grošů míšeňských. Celkem byly věnovány 283 kopy grošů míšeňských. Některé jsou přesně specifikovány, např. na graduál, na knihy, na kruchtu nebo na vosk. Literáti celkem získali také dvě „dědinky", jednou jim bylo věnováno tele.

Další osudy literátského bratrstva ve druhé polovině 17. století se nevymykaly poměrům v ostatních městech, kdy původní kůry jsou postupně nahrazovány bratrstvy náboženského charakteru. Děkan Ladislav Frozín Březnický, který v Rokycanech působil od roku 1664, se zmiňuje, že před jeho příchodem zde byl posvátný zpěv v naprostém úpadku, jen málokdy byla sloužena ranní mše. Na bohoslužby chodilo jen málo literátů a starších žen.[87] Právě Frozín se v roce 1673 se zasadil o vznik nového bratrstva Panny Marie Sněžné, jehož součástí se původní kůr stal, což naznačuje článek z regulí o pravidelném zpěvu některých členů bratrstva.[88] O činnosti literátů se již Frozín nezmiňuje ani ve farářské relaci z roku 1677.[89] Víme, že v roce 1675 se projednávalo zhotovení inventáře zpěvů latinského kůru.[90] V roce 1683 byli vyslaní městskou radou pánové k inventarizaci hudebnin na kůru a k rozmluvě o *praefecta chori*.[91]

Shrnutí

Hudební kultura Rokycan dosahovala poměrně vysoké úrovně. Propojení mezi špičkami tehdejší radní vrstvy, zdejší partikulární školou a literáty je zcela zjevné. Nejednalo se o záležitost krátkodobou, podpora kultury a školství včetně hudby ve městě byla kontinuální, jak dokazují zejména městské účty. Citované městské knihy purkmistrovských počtů města Rokycan zachycují velice výmluvným způsobem úsilí tehdejšího movitého městského patriciátu o zajištění takového hudebního repertoáru, který by co možná na té nejvyšší, špičkové úrovni mohl obohatit tamější literátský archiv a motivovat je k zvelebení hudební stránky slavnostnějších, svátečních bohoslužeb. Doložené kontakty s hudebními skladateli české i jiné národnosti a přímé objednávky skladeb u nich (bohužel málokdy konkretizované) tak jenom dokreslují dobovou příznivou atmosféru, jíž se ze strany humanisticky vzdělaných, zcestovalých členů městské rady dostávalo hudební múze. Lze předpokládat, že členství v literátském kůru bylo chápáno jako prestižní záležitost a doklad jistých intelektuálských potřeb jeho členů. Z pra-

83 HINEROVÁ, Romana: *Zbožná a literátská bratrstva*, s. 59.
84 SokA Rokycany, AMRo I., Manuál radní, i. č. 45, ff. 50^{r}, 51^{v}.
85 AMRo II, Kniha kšaftů, i. č. 84, f. 198^{r}.
86 SokA Rokycany, AMRo I., Kniha ústních kšaftů, sign. DI/1, kart. 575.
87 MAŸROVÁ, Kateřina: *Hudební prameny*, s. 27.
88 MIKULEC, Jiří. *Barokní náboženská bratrstva v Čechách*, Nakladatelství Lidové noviny, Praha 2000, s. 16.
89 NA, Archiv pražského arcibiskupství, i. č. 1343 zprávy farářů sign. B 13/4a, Vikariát Plzeň, rok 1677.
90 SokA Rokycany, AMRo I., Manuál radní, i. č. 48, s. 125, 184, 191, 266, 269.
91 SokA Rokycany, AMRo I., Manuál purkmistrovský, i. č. 51, s. 152, 154.

menů je prokazatelná rovněž snaha o obohacování repertoáru bratrstva, tj. členové bratrstva nebyli jen pasivními příjemci.

Nakolik se konfesijní proměny v náboženské orientaci obyvatelů Rokycan v 16. a začátku 17. století mohly projevit ve skladbě hudebního repertoáru rokycanských literátů a zda lze po roce 1624 počítat se zásahy nějaké jezuitské cenzury, lze z pramenů stěží bezpečně určit. V dochovaném repertoáru lze vysledovat jednak kompozice, svým zaměřením spjaté ještě s Husovým kultem (ROk A V 21 a-c), stejně tak jako motetová a mešní díla, spojená s německými protestantskými kruhy (ROk A V 20 a-e, ROk A V 38 a-e). ROk A V 20 a-e zase obsahuje velké množství motetových skladeb italské provenience, v níž jsou celkem rovnoměrně zastoupeni jak zástupci tzv. benátské vícesborové školy, tak i autoři, spjatí s Římem a s hudebně-estetickými postuláty potridentského období, jež ve své tvorbě vrcholně realizoval Giovanni Pierluigi da Palestrina (1525/26-1594) a jeho následovníci.

I když je zřejmé, že v časovém rozpětí přibližně 80 let, ohraničujícím dobu, v níž došlo k výběru a zápisu hudebního repertoáru, se jistě musely nutně projevit vkusové a generační proměny mezi literáty a můžeme i počítat s možností, že si jezuité po svém nástupu roku 1622 do rokycanské fary nechali hudební sborníky přinést ke kontrole, v konkrétním dochovaném hudebním materiálu ale nemáme přímé doklady o censurních zásazích. Ačkoliv rekatolizace rokycanského obyvatelstva byla Zdeňkem Kolovratem provedena roku 1624 značně rasantně a v důsledku toho i několik významných protestantských patricijských rodin odešlo do ciziny, nelze z hlediska „ideové, věroučné upotřebitelnosti" vést kategoricky dělící čáru mezi tímto datem a hudebními zápisy z předchozího předbělohorského období.

V této souvislosti je také užitečné si položit otázku, zda zapsané skladby měly výlučně sloužit opravdu toliko k provádění v rámci slavnostnějších bohoslužeb a podléhaly tedy v konečné instanci v případě posuzování „věroučné nezávadnosti" příslušnému faráři, sloužícímu mši, anebo představovaly jakýsi repertoárový zásobník literátského figurálního kůru a odrážely hudební vkus lidí, jež měli díky svému humanistickému vzdělání značný kulturní rozhled a jistě i dostatek intelektu na to, aby mohli takový druh autority obejít.

Šíře zapsaného hudebního repertoáru ve všech sbornících, a to od autorů vyloženě protestantských, tak i katolických, jak do doby předbělohorské, tak i po roce 1620, naopak svědčí o tom, že se hrstka těch nejosvícenějších rokycanských literátů, i v době, kdy se již na obou stranách válčilo, jako by se úporně snažila se duchem povznést nad tvrdou realitu všedních dnů, kdy již zažila panovačné manýry Mansfeldova vojska. Pro ně, jak se zdá, neplatilo úsloví, že *Inter arma silent musae*. Písař Jan Klečka, který v průběhu třicátých let 17. století pilně zapisoval dvojsborové a koncertantní mešní skladby do ROk A V 38 a-e a dalších hlasových knih, je výmluvným příkladem věřícího člověka, kterému zapisování hudebních novinek v situaci očekávání vpádu švédských vojsk pomáhalo překonávat těžké chvíle a psychický stres a hudba jakoby mu poskytovala prostor k mystické komunikaci s Bohem, do jehož rukou vkládal svého ducha.

Hana Hrachová – Kateřina Maýrová

A Sketch of the History of the Literary Confraternity in Rokycany[25]

As has already been said, the Rokycany Music Collection belonged to the Rokycany Literary Confraternity, which was active at the Church of Our Lady of the Snows.[26] In order to understand the structure and contents of the collection, one must became familiar with the confraternity's history in the sixteenth century. To begin with, however, let us introduce the literary confraternity as a peculiar kind of musical institution.

Literary confraternities were laypersons' associations of music-loving townsfolk who provided for a school choir, an organist, and also the musical accompaniment for worship services at the church. The confraternities were organized in the manner of a guild. Their affairs were governed by "elders" elected each year, who were generally the most revered members. The elders kept records of the confraternity's income, established and collected fines, and monitored compliance with their charter. Their moral, orderly way of life was to serve as a model for others. The elders also decided on the acceptance of new applicants at assemblies of all of the members of the confraternity. In cooperation with the town council, they could also punish their members. Apart from cultural and social activities, a confraternity was involved in the societal life of the town in other ways – its members provided for each others' social welfare and kept watch over their piety and morality. Members of the confraternity were held in great esteem and respect, as is shown by the material support they received from benefactors.

Before proceeding with discussion of the origin and actual operations of the Rokycany Literary Confraternity, brief mention should be made of the religious situation there, because it can be assumed that the predominant religious orientation in the town would also have an influence over the choice and acquisition of musical works intended for performance during worship services. During the fourteenth and fifteenth centuries, Rokycany underwent complicated religious developments. In 1362, Archbishop Arnošt of Pardubice elevated the Church of Our Lady of the Snows in Rokycany from a parish church to a collegiate church, and he established a canonry there with six members of the Order of Canons Regular of St Augustine. The Rokycany Augustinians refused to embrace the reform efforts of Jan Hus, and when Hus spoke out against the sale of indulgences in 1412, they participated in the polemics directed against him in connection therewith. When Jan Žižka occupied the town in 1421, the Taborites stormed the monastery and hanged the monks. After 1431, the Utraquists had grown in number in Rokycany to the point that they held the church under their administration. From the beginning of the sixteenth century, however, the Rokycany parish was again Catholic, and the explanation given for this is that the priests supposedly served Communion under both kinds to those who so desired. In 1574, the Lutheran faith began to spread, especially among the younger generation. In 1609, the Rokycany inhabitants adopted the Bohemian Confession at the instigation of the priest Daniel Rejsek. Ladislav Hovorka documented that Communion was administered under both kinds at the Church of Our Lady of the Snows that from 1421 until 1624.[27] The Counterreformation then intervened by force in 1624, led by Count Zdeněk Lev of Kolowrat with the aid of a cavalry division.[28]

There are many gaps in the records of the history of the founding and activities of the Rokycany Literary Confraternity. In view of the fact that many sources were lost already during the Thirty Years' War and again during destructive fires that later afflicted Rokycany (1728, 1784), we can get only an

25 The text is an abridged version of the study HRACHOVÁ, Hana – MAŸROVÁ, Kateřina: *Intelektuál a hudba. Příspěvek k dějinám hudby v raně novověkých Rokycanech* (The Intellectual and Music. A Contribution to the History of Music in the Early Modern Era in Rokycany), in: Documenta Pragensia, vol. 27, ed. Olga Fejtová – Václav Ledvinka – Jiří Pešek, Scriptorium, Prague 2008, pp. 599–651.

26 It has not been determined whether they also sang at the affiliated Church of St Peter and St Paul.

27 Cf. Footnotes nos. 3 and 4.

28 For a detailed list of archival sources and literature concerning religious developments in Rokycany, see MAŸROVÁ, Kateřina: *Hudební prameny* (Musical Sources), pp. 198–199. The history of Rokycany, including church history, has been dealt with most recently in a work by a collective of authors: HRACHOVÁ, Hana et col.: *Rokycany. Historie, kultura, lidé* (Rokycany. History, Culture, People), Nakladatelství Lidové noviny (publishing house of the newspaper Lidové noviny), Prague 2011, 318 pp.

indirect look at how the local confraternity operated within the town's organic social structure. That can be gained from the modest amount of archival entries in the Rokycany town records, preserved manuscript collections of vocal polyphony, a few imported prints, and a few printed celebratory Latin poems from one of the scribes of those collections.

It is not yet known when the choir of Literati was established in Rokycany. On the basis of a single entry from the year 1580, however, we can indirectly confirm the activity of the Rokycany Literary Confraternity at least back to 1516: *"The records of the Literary Confraternity were examined. In them are older debts of certain people. It is also recorded that around the year of our Lord 1516, two chalices, each of which cost 24 threescore [of groschen] and a red velvet chasuble were given to the elders of the Literary Confraternity in the town Beroun as a pledge, and they are still pledged to them, so our Literati brethren should inquire diligently about this."*[29] Reports about the activities of the confraternity have not been found in Rokycany archival sources dating from the first half of the sixteenth century,[30] but in view of the situation in other Czech towns where literary confraternities are documented at the time, one may assume that the Rokycany choir was established at the turn of the 15th and 16th centuries.

These confraternities operated on the basis of by-laws (called Articles at the time), the contents of which were similar in most locations. The Articles of the literary confraternities in Prachatice, Humpolec, Sušice, České Budějovice, Jindřichův Hradec, Český Brod, and Jaroměř nad Labem are known from the literature.[31] The Articles regulated the operations of the confraternities, the admission of new members, and their duties. Often they acquired that the members attend church regularly and on time, arriving by the first ringing of the bell. In Jindřichův Hradec we even find women in the confraternity, but they did not take part in singing in the church. Only the singing members of the confraternity were called "Literati".[32] The Prachatice Articles contain mostly the enumeration of the duties of the Latin Literati, who were to sing polyphonic music at Mass and Vespers on Sundays and feast days and in processions for major feast days. The Articles also mention the learning of compositions and attendance at rehearsals.[33] All we know about the Rokycany Articles is that they were apparently changed in 1579, because the Literati asked the town council to approve them at that time.[34] According to a period account, under Dean Šebestián Bartoloměj Krišpín, who served in the town from 1624 to 1658, *"the confraternity of both Latin choirs was strengthened"*, and the town council ratified its new Articles.[35] In view of the fact that the confraternity's last pieces of musical notation are dated to c1638, ratification can probably be dated to between 1624 and 1638.[36]

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29 Státní okresní archiv Rokycany, Archiv města Rokycany, I. oddělení (State Regional Archives at Rokycany, Rokycany Municipal Archives, Department I; hereinafter SokA Rokycany, AMRo I.), Manuál radní (Manual for Town Council), inv. no. 41, f. 202v. Both authors wish to thank Jaroslav Kolár and Kateřina Voleková for their expert assistance with transcribing and explaining all of the texts in Old Czech. Also Cf. HRACHOVÁ, Hana – MAŸROVÁ, Kateřina: *Intelektuál a hudba* (The Intellectual and Music), p. 600.

30 The information was sought unsuccessfully primarily at the SokA Rokycany, AMRo I., Books, inv. nos. 1 and 2; church property accounts, which are an excellent source for determining the existence of literary confraternities, have not been preserved from this period.

31 Concerning the latter two, cf. MAŸROVÁ, Kateřina: *Dva znovu připomenuté prameny k dějinám literátských bratrstev v Českém Brodě a v Jaroměři z druhé poloviny 16. století, dochované ve sbírkových fondech Strahovské knihovny Královské kanonie premonstrátského řádu v Praze na Strahově* (Two Rediscovered Sources on the History of the Literary Confraternities in Český Brod and Jaroměř in the Latter Half of the Sixteenth Century, Preserved in the Holdings of the Library of the Royal Canonry of Premonstratensians in Prague at Strahov), in: Bratrstva. Světská a církevní sdružení a jejich role v kulturních a společenských strukturách od středověku do moderní doby (Confraternities. Secular and Sacred Societies and Their Roles in Cultural and Societal Structures from the Middle Ages to the Modern Era), ed. Tomáš Jiránek – Jiří Kubeš, University of Pardubice, Pardubice 2005, pp. 179–218.

32 HORYNA, Martin: *Hudební kultura jihočeských měst v 16. století* (History of Musical Culture in the Towns of Southern Bohemia in the Sixteenth Century), in: Opera historica, vol. 1, Faculty of Education, University of South Bohemia in České Budějovice 1991, p. 93.

33 *Ibid*, p. 95n.

34 SokA Rokycany, AMRo I., Manual for Town Council, inv. no. 41, f. 166v.

35 National Archives in Prague (hereinafter NA), Sbírka Jana Pohla pro dějiny železářství, výpisy k hudbě (The Collection of Jan Pohl for the History of Ironmongery), carton 111. Pohl refers to the *Liber memorabilium ecclesiae Rokyczanae*, f. 163v; unfortunately, no more exact date is given.

36 MAŸROVÁ, Kateřina: *Hudební repertoár rokycanských rukopisů a tisků od druhé poloviny 16. do první třetiny 17. století* (Musical Repertoire of the Rokycany Manuscripts and Prints from the Latter Half of the Sixteenth to the First Third of the Seventeenth Centuries), in: Sborník Muzea Dr. Bohuslava Horáka (Compendium of the Museum of Dr. Bohuslav Horák), vol. 16, Muzeum Dr. Bohuslava Horáka (Museum of Dr. Bohuslav Horák), Rokycany 2004, s. p.

Many towns had either a Latin or a Czech confraternity, and in some cases they coexisted simultaneously. Rokycany had only a Latin confraternity. The choir therefore sang mostly in Latin. It may be assumed that its membership base was recruited from among the town's intellectuals. The choir was further divided into a "chorale choir" that sang monophonic music, and a "figural choir", the members of which performed polyphonic works. It is possible that the members of the Latin polyphonic choir were later also providing the monophonic singing.[37] Besides singing regularly at the church, annual meetings (convocations), and banquets (collations), the Literati also gathered for members' funerals, which they accompanied with singing. This custom, widespread elsewhere, was not recorded in the Rokycany non-musical sources, but music for the five-voice Latin *Missa pro defunctis* by Giovanni Cavaccio (c1556–1626) in ROk A V 23 a-d indicates that the Literati also had repertoire for such an occasion. They also took part in the secular celebrations in the life of the town (renewal of the town councils, special visits) as well as in private celebrations (weddings, baptisms etc.).

The Rokycany pastor, later given the title of dean, was responsible for supervising the repertoire of the confraternity and the other activities of the Literati. The situation was all the more complicated because after the restoration of the Prague Archbishopric in 1562, a Catholic priest was assigned to the Utraquist town. This situation did not change even after the town's elevation to the status of a Royal City in 1584, when the king has left the right for appointing of posts in the parishes on the archbishopric. Catholic priests served there until the issuing of the Bohemian Confession in 1609. There is an interesting report dated 1570 from Dean Ondřej Pěšín, which states that the townsfolk gathered without his knowledge at the church and spent a whole hour there singing Hussite songs with musical accompaniment including organ.[38] The only documentation of supervision of the productions of the Literati by the dean at the time, Diviš Hostounský, dates from 1585, when there is an entry that reads: "*The Lamentations by the school cantor that were sung in the evening on Salve* [during the divine service to Virgin Mary] *were brought to the church, because the dean had departed from there* [so he did not hear them sung]. *The verses were also found to be please for mercy and penitential, and they were likewise sent by messengers to the dean in order to satisfy him.*"[39] Dean Daniel Rejsek in particular showed support for the Literati at the beginning of the seventeenth century.[40] It was not until the period after the Battle of White Mountain that there were interventions in the activities of the choir and inspections of its bookkeeping, as is documented by a report from the year 1667.[41] The increased influence of the church can also be seen in the ratification of the Articles of the Literati by Dean Krišpín, but there is a lack of further evidence of the strengthening of the Catholic church's influence within the confraternity. The Literati were of the Utraquist faith. After 1624, everyone converted to the Catholic faith. The music by non-Catholic composers was not destroyed, however, and it remained the property of the Literati.

Likewise, very little information has been preserved about the membership of the confraternity, and the names of its elders appear only rarely in the manuals for town council. We know that a list of choir members was made in 1577, but it has not been preserved, unfortunately.[42] The confraternity in Rokycany may have had between about twenty to thirty members.[43] As Miloš Dvořák has shown for Český Brod, an overlapping of members of a literary confraternity with the leadership of the munici-

37 MAŸROVÁ, Kateřina: *Hudební prameny* (Musical Sources), p. 22.

38 NA, Archiv pražského arcibiskupství (Archives of the Prague Archbishopric), Recepta 6/VII, 1570.

39 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 42, f. 194^{v}.

40 In the manuscript department of the National Library in Prague, as part of a bundled collection of old prints with the shelf mark 52 C 14, adligate, No. 23, a collection has been preserved with the title *Ultimum Antidoron castae* […] *foeminae Iustinae Reysianae, coniugis* […] *Danielis Reysek Blociveni* […], published in 1611 by Jiří Hanuš in Prague in memory of Rejsek's late wife. One of those who contributed to it was Victorinus Cherbitzer (Cherbiczer), who is said, according to Dlabač's information, to have served from 1611 in Rokycany as the "Chorrektor". Cf. DLABAČ, Jan Bohumír: *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Maehren und Schlesien*, vol. 1, Stände Böhmens, Prag 1815, p. 274.

41 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 47, p. 84r.

42 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 40, ff. 178^{v}-179^{r}.

43 Cf. MAŸROVÁ, Kateřina: *Hudební prameny* (Musical Sources), p. 21.

pal government was quite common.[44] This was also the case in Rokycany, and in view of the fact that a Latin choir was involved, one may assume that among its members there was a concentration of the town's intellectuals and top municipal officials. From the period before the Battle of White Mountain, the elders of the choir elected in 1589 are known: the town councilors Jiřík Bakalář, Václav Červenka, and Zikmund Kotrba as the aldermen and Tomáš Wimberský representing the municipality.[45] Jiří Matějovic – bakalář (bachelor) was a member of the town council for many years, from 1573 to 1604. Václav Červenka's name appears among the councilors from 1570 to 1589. Zikmund Kotrba was seated among the aldermen from 1577 to 1600, and he was a councilor twice in 1581 and 1582. Tomáš Wimberský is the only one about whom we know nothing. From 1622 to 1639 the imperial bailiff Tomáš Netolický and the councilor of many years Matěj Láb were elders of the choir.[46]

An overview of the known members of the Literary Confraternity

Name	Period of activity	Position in local municipal government
Eliáš Chrudimský	c1574 – c1581	Alderman (1577)
Jiří Hradecký	c1577–1589	Town councilor (1555–1572)
Martin Strejc bakalář	1575	Mayor (1588–1589)
Martin Škoda	1575?	Town councilor (1579–1580)
Václav Havlík of Varvažov	?	Mayor (1571–1582)
Jan Novoměstský	?	Mayor (1584–1601)
Zikmund Celestýn of Freifeld	?	Mayor (1595–1612)
Matyáš Žídek Srnovec of Varvažov	?	Mayor (1604–1622)
Jiří Kryštof Střela of Třebnice	?	Mayor (1627–1649)
Václav Srnovec	1577	Alderman (1575–1578)
Jakub Růžička	1577	Town councilor (1574)
Václav Rabický	1578	Town councilor (1583–1585)
Jiřík Mirotický	1585–1593 (organist)	Alderman (1600)
Martin Ježek	1588	Town councilor (1585–1587)
Stanislav Hořovský	1588	Alderman (1583, 1588)
Martin Havlík	1588	Alderman (1587, 1588)
Adam Bakalář	1588	undetermined
Matásek	1588	undetermined
Jan Rabický	1588	undetermined
Jiřík Bakalář	1589	Town councilor (1573–1604)
Václav Červenka	1589	Alderman (1570–1589)
Zikmund Kotrba	1589	Alderman (1577–1600)
Tomáš Wimberský	1589	undetermined
František Pilmon	1600	undetermined

44 Cf. DVOŘÁK, Miloš: *Literátské bratrstvo a městská rada v Českém Brodě v předbělohorské době* (The Literary Confraternity and Town Council in Český Brod in the Period before the Battle of White Mountain), in: Documenta Pragensia, vol. 18, ed. Václav Ledvinka – Jiří Pešek, Scriptorium, Prague 2000, p. 112.

45 SokA Rokycany, AMRo I., MR, inv. no. 45, f. 35^{v}.

46 AMRo I, shelf mark Ak 71, carton 35.

Mikuláš Celestýn	1600	Town councilor (1614–1622)
Jiří Arlet pekař	1600	undetermined
Jiří Střela	1600	undetermined
Adam Truhlář	1601	undetermined
Ambrož Klečka	1602	undetermined
Jan Ježek	1602	undetermined
Ondřej Zábranský	1600	undetermined
Jan Klečka	1612 – c1640	Town councilor (1614–1640)
Martin Koželuh	1612	undetermined
Vavřinec Smutný	1612	Town councilor (1630–1636)
Jiří Henryk	Not stated	undetermined
Ondřej Sedláček	Not stated	undetermined
Bartoloměj Cirrin	1614–1651	Town councilor (1623–1651)
Jan organista	1614–1616	undetermined
M. Jan Felix Strejc	1614 – c1628	Town councilor (1616–1625)
Antonín Miller	1617	Alderman (1634, 1635)
Burian Raksík	1617	Alderman (1630, 1631)
Tomáš Netolický	1622	Imperial bailiff (1631–1653)
Matěj Láb	1622	Scribe (1600–1631)
Vít Šemperger	1639–1663	Town councilor (1624–1666)
Jiří Albín	1639–1663	Town councilor (1634–1664)
Jakub Optalius	c1646–1671	Town councilor (1631–1671)
Matyáš Nigrin	1663	Town councilor (1664–1678)
Jan Souček	?	Imperial bailiff (1658–1678)
M. Martin Cassius	?	Imperial bailiff (1678–1704)

So far, a total of 49 persons have been successfully identified for the years 1574–1663. Of those, the membership of 42 is documented in sources, while the other seven are merely probable. This is only a fraction of the members, of course, but it provides valuable information. Individuals have been categorized into groups based on the highest office that they attained.

Of the total of 49 known Literati, three held the post of imperial bailiff. This official position was first established for the city in 1623, when the mayor of Pilsen Jan Rudolf Wolfingar of Ploskovice was appointed to the post. In part because of the brevity of his tenure (until 1626), he cannot be assumed to have had a particular interest in singing with the choir. From 1626 to 1631 the post was held by the local townsman Mikuláš Mandl, who appears in various functions in municipal government as far back as the year 1600. His ties to the choir would be expected, but they cannot be verified.

The imperial bailiff from 1631 to 1653 was Tomáš Netolický, who was elected as an elder of the Literati at the same time.[47] For twenty years (1658–1678), the butcher Jan Souček ruled as the town's imperial bailiff. In a number of Bohemian towns, school inspectors were also chosen from among the circles of the Literati.[48] Souček held that position from 1674 to 1676, and that could be indirect evidence of his

47 AMRo I, shelf mark Ak 71, carton 75. Netolický was using a meadow belonging to the Literati) from 1622 to 1639.

48 PEŠEK, Jiří: *Měšťanská vzdělanost a kultura v předbělohorských Čechách 1547–1620. Všední dny kulturního života* (Bourgeois Education and Culture in Bohemia before the Battle of White Mountain 1547–1620. Everyday Cultural Life), Karolinum, Prague 1993, p. 104.

ties to the choir. He may also have belonged to the confraternity on the basis of his prestigious position like his predecessor Netolický. M. Martin Cassius was the bailiff for many years, from 1678 to 1704. In all likelihood, he is the same person as the local organist, who served as the council scribe as well.[49]

Of the mayors of Rokycany, membership in the choir has been directly proven for only the mayor Martin Strejc. We can only assume the membership of four mayors – the humanists Václav Havlík of Varvažov (1571–1582), Jan Novoměstský of Varvažov (intermittently from 1584 to 1601), Zikmund Celestýn of Freifeld (intermittently from 1595 to 1612), Matyáš Žídek Srnovec of Varvažov (intermittently from 1604 to 1635), and Jiří Kryštof Střela of Třebnice (intermittently from 1627 to 1649).

Jan Novoměstský and Jiřík Bakalář were appointed as the school inspectors for 1589, while the membership of the latter with the Literati is also confirmed by other sources.[50] Novoměstský's membership in the choir is then more than likely. His achievements were also praised in 1607 by Bartoloměj Cirrinus in the collection *Epigrammatum libellus*.[51]

Ad Nobilem Clarissimum D. JOHANNEM NOVOMIESTSKY SRNOVECZ á WARWAZIOVA ROCHE/czanensis Reipubl. Civem Consularem.

IANE decus Patriae, canis venerande capillis,
Qui de WARVAZIOVA nobile nomen habes.
Tu Patriae magnam fido moderamine lucem,
Prae reliquis curans Templa Chorumque, paris.
Et quia MUSARUM fautor cluis unus in Urbe,
Audit apud doctos Urbs ROCHECZANA bene,
Sollicitus variis modulos conquiris ab oris.
Plenior ut sit laus hac quoque parte DEI.
Et conquirendi meum partire laborem,
Qui Patriae Authores quos queo mitto sacros.
Quò studio ROCHECZANA alias supereminet Urbes,
Surgit et hinc illi, cuius es Author, honos.
Nam quoties doctis ROCHECZANAE mentio facta est,
Tunc aiunt: Praestans MUSICA regnat ibi.
Atque ideo tibi tantopere pia MUSICA cordi est,
Quod teneas Leges illius atque MODOs.
Quorum olim instruxisti, mansit dum vita, Parentem,
Fidus ut instructor, cognitione meum.
Tu simul ingenuas fueras mihi suasor ad artes,
ne reses in dura mens mihi serpat humo.
Neu mihi multorum punctumque notamque ferenti,
Propter opes verae negligerentur opes.
Quas igitur grates pro meque meoque Parente,
Et quae dona tibi, dulcis amice feram ?
Sed fero quas grates, et quae tibi munera possum,
Candida mens grates dona Papyrus habet.
Nec scio quid solam praeter tibi ferre Papyrum,
Hanc tu mente pari qua tibi mitto cape.

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49 SokA Rokycany, AMRo I., shelf mark B/I 324, carton 200.

50 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 45, ff. 9^{v}-10^{r}.

51 CIRRINUS, Bartoloměj: *Epigrammatum libellus, continens prosphoneses epidicticas ad nonnullos barones, nobiles, praestantes et bonos viros … sub ingressu AnnI MoDo CVrrentIs exaratas*, Typis Schumanianis, Pragae 1607, ff. B 7^{v}-B 8^{r}.

Postmodò tum fato tum sorte favente daturus
Carmina de factis, his meliora, tuis.
Quod superest super exactos feliciter annos
Cum consorte tua vive, diuque VALE.

In the same collection, Cirrinus also paid tribute to the Rokycany choir in the form of an acrostic:[52]

An acrostic for the most excellent choir of the Town of Rokycany (*Acrostichis ad amplissimum chorum musicum urbis Rocheczanensis*):

Felix divinae vigilans RESPUBLICA laudis,
Rerum opifex penui dona dat ampla suae.
Ampla salutaris dat abunde munera Pastorum,
Tutum praesenti numine pandit iter.
Eximia hic firmis virtus radicibus haeret,
Recreat hic pastas Rector ovilis oves.
Non hic continuis turbantur pectora rixis,
Tu quoque dum cultu Rocheczana sonabere Divo.
Ampla feres precibus praemia nempe piis,
Sic firmata tuis minime frustabere votis.
Quin supera laudes rursus in acre canes.

Matěj Žídek Srnovec of Varvažov receives praise in the same vein.[53] After his studies, Jiří Kryštof Střela of Třebnice worked in 1605 as a teacher in Rakovník and as the rector of the local school. Two years later, he was the rector in Písek. He apparently returned to Rokycany in 1613,[54] where he married the daughter of Václav Krocín.[55] On 25 February 1638, together with Jakub Optalius, he was elevated by Šimon Brosius of Horštejn, the dean of the cathedral in Prague, to the status of a squire with the predicate "of Třebnice".[56] He, too, supervised the school in 1646, having the title of inspector, and from that it can be deduced that he was a member of the choir. He probably died in 1649 or 1650.[57]

Another important figure in the local Literary Confraternity was Bartoloměj Cirrinus, a town councilor for many years. He was born in Rokycany in 1574. After earning the title of bachelor in 1597, he taught at the municipal school in Prachatice, where he joined the Literary Confraternity. From there, he sent musical compositions back to this birthplace. In 1616 and 1617 he reemerges as a citizen of Rokycany, from 1621 to 1646 he held the position of council scribe, and he sat on the council from 1623 to 1651. In 1602 he dedicated to Rokycanský the little work *Epigrammatum liber ad mecoenates et amicos*, and in it he praises the blossoming of education and cultural life in Rokycany.[58] Below are two examples of his poetic inventiveness and his opinions about the art of music of his day in connection with Rokycany.

The first poem (on f. A 2^{v}) bears the title *Aglaia* and is dedicated to Rokycanský, and the title of the second (on f. B 6^{v}) is *O hudebních harmoniích* (*De harmoniis musicis* – On Musical Harmonies), and it fittingly illustrates Cirrinus's efforts to enhance the musical repertoire of the Rokycany Literati with

52 CIRRINUS, Bartoloměj: *Epigrammatum libellus*, f. B 4^{r}.
53 TRUHLÁŘ, Antonín – HRDINA, Karel – HEJNIC, Josef – MARTÍNEK, Jan: *Rukověť humanistického básnictví v Čechách a na Moravě* (Manual of Humanist Poetry in Bohemia and Moravia, hereinafter *Rukověť*), sv. 5, Academia, Prague 1982, p. 162.
54 *Ibid*, p. 229.
55 SokA Rokycany, AMRo II., Kniha kontraktní (Book of Contracts), inv. no. 102, f. 35^{v}.
56 HOFMANN, Gustav (ed.): *Jakub Optalius z Třebnice. Sprosta sprostičké a kratičké vypsání o huti železné* (Jakub Optalius of Třebnice. Simply Simple and Brief Discourse on Ironworking), National Technical Museum, Prague 1981, p. 11.
57 SokA Rokycany, AMRo II., Kniha kontraktní (Book of Contracts), inv. no. 99, ff. 73–74.
58 *Rukověť* (Manual), vol. 1, Academia, Prague 1966, p. 363.

new, "sweet" sounding compositions. This poem is also unique documentation of the relative tolerance of the Latin humanists in choosing compositions for live musical performances in the choir lofts of the Literati in the period before the Battle of White Mountain, when Cirrinus apparently gave preference to questions of music and aesthetics (the actual musical quality of a composition) over matters of religious orthodoxy (the difference between the Catholic and Protestant repertoire).

Aglaia

Urbs pia quae laetis ROCHECANA extenderis agris
Vosque, a deô docti, quos habet illa, VIRI.
Salvete et Musis vestri aspirate clientis,
Munera qui vobis foenoris orba refert.
Vos spondentis opes a viae imprudentia contra
Iussa, sequi clarias me monuistis opes.
Vos mihi dilectos fovistis amore Parentes
Vos studiis facti portus et aura meis.
Vos ubi multa rei torsit me cura paternae
Iuvistis multis meque, meosque modis.
Nec cessatis adhuc: o quae me tempora quae Sors
Pro meritis gratum viderit esse satis.
Vos quibus est ingens sacrae reverentia Legis,
Vos IOVA, et vestros ampliet usque lares.[59]

De Harmoniis Musicis

Non ita me multum, multum licet affluat aurum
Afficit, ut dulci musica blanda sono.
Iudice me docta modulandi prorsus in arte,
Exuperant aevum tempora nostra vetus
Horum ego ter centum modulos, dulcedine tactos,
Curavi libris inseruisse meis.
Hos utinam pius ex indultu numinis usus
Atterat, hac dabitur dum mihi luce frui.
Neu quis me reliquos credat damnare, probabo
Quisquis is est, modulos afferat ille pares.

On Musical Harmonies

Another important member of town council was Jan Felix Strejc, son of the mayor Martin Strejc. He earned the title of bachelor in 1609 and of master three years later. He passed through a number of Latin schools (1610 Kutná Hora, 1611 Český Brod, 1613 Žatec). In 1616 he probably returned to the place of his birth, where he became involved with the activities of the Rokycany Literary Confraternity and the town council. In 1628 he went into exile in Saxony. An inventory of items from the house in Rokycany mentions, among other things, *"tabelatura k loutně"* (lute tablature).[60] This is the only known

59 For the ancient Romans, the Lares represent the divine protectors of landholdings. Cf. SVOBODA, Ludvík et coll. (ed.): *Encyklopedie antiky* (Encyclopedia of Antiquity), Academia, Prague 1973, p. 330.
60 NA, Stará manipulace ("Old Manipulation"), shelf mark C 215, Ro 17, f. 37^{v}.

listing of property; the estate inventories for Rokycany have not been preserved. For that reason, unfortunately, we cannot monitor the ownership of music or musical instruments in the households of members of the Literary Confraternity.

In the rolls of the Literati for the years 1612–1616, Jan Klečka is listed as a member. He seems to have been in charge of finances, and he was probably the main scribe for ROk A V 38 a-e and took part in the notation of other manuscripts.[61]

In 1646 Jakub Optalius was urged to deliver the Literati's accounts.[62] After earning the title of bachelor in 1620 he apparently settled in Rokycany in 1627. He was one of the wealthiest inhabitants, earning a living apparently in agriculture and the transporting of goods. He died in October of 1671. He was active as a man of letters, and according to written sources, he was also a scribe of *Rorate* manuscripts, but he has not yet been found in the Rokycany sources of the local museum, archives, or Library of the Roman Catholic Parish in Rokycany (the former Deanery Library), if anything has been preserved at all.[63]

We already know about the confraternity's close ties to the local Latin school. It may be assumed that some of the rectors at the local school joined the Literati, although they often stayed in the town only very briefly. We know, for example, about the rector Cirrinus joining the Prachatice Literati during his tenure at the local school.[64] We have direct documentation of membership in the Literary Confraternity for the rector Mikuláš Celestýn (he taught there from 1599 to 1604; he was the brother of the mayor Zikmund, and he was later himself a councilor), the rector Jiří Střela Domažlický (he taught there from 1605 to 1606 and was later the mayor), and also two later mayor Jan Novoměstský and Zikmund Celestýn of Freifeld.

Also discovered among the Literati were eight town elders and fifteen persons who have not been further identified. In spite of the incomplete state of the sources, one can say that among the members of the Latin choir were members of the caste of town councilors – imperial bailiffs, mayor, town councilors, and rectors of the local Latin school.

Members of the municipal administration and government in the Literary Confraternity:

Position	imperial bailiff	mayor	town councilor	alderman	scribe	undetermined
Frequency	3	6	16	7	1	15
%	6	13	33	15	2	31

Another important figure in literary confraternities was the cantor, who was directly connected, thanks to his theoretical and practical musical knowledge, with the rehearsing of compositions performed by the Literati. Not infrequently, he would also be the manager of the choir, who would bear the main burden for the literary confraternity's actual operations. It can be seen from the preserved membership rolls of the Literati that the cantor acquired musical performance material and possibly also took part in its copying. Members of the "figural choir" would sing polyphonic music at Sunday worship services (especially during Advent) and on important church holidays. The singing was begun

61 MAŸROVÁ, Kateřina: *Hudební repertoár* (Musical Repertoire), p. 7.

62 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 46, f. 9^{v}.

63 Cf. CIRONIS, Petros: *Lidé, osoby a osobnosti Rokycanska. Malá encyklopedie* (People, Individuals, and Personalities of Rokycany. A Little Encyclopedia), Státní okresní archiv Rokycany (Rokycany State District Archives), Rokycany 1995, p. 52.

64 DANĚK, Zdeněk: *Dějiny literátského bratrstva v Prachaticích* (History of the Literary Confraternity in Prachatice), dissertation, Department of Musicology, Faculty of Philosophy, Charles University, Prague 1970, p. 38. In Prachatice Bartoloměj Cirrinus wrote out an adligate to the collection A V 40, and at the same time, he joined the literary confraternity there: *"Bartholomeus Cirinus Rochecanus, rector scholae prachaticensis, receptus sum in album Almae fraternitatis Literatorum ordinis. Anno 1600 diebus proximis Paschali adque in hunc librum ascriptus anno sequenti 1601 feria post domini Saba anagramma. Non rumpor: Servas coelica, Christe, bonis. Haec manu propria."*

by a cantor, who was elected each year.[65] Usually, this would be the cantor at the school, so the confraternity had very close ties to the local Latin school. What we know about the quality of education in Rokycany during the period comes from just a relatively modest number of entries, because until 1575, no written records have been preserved about the local schools. It is, however, assumed that already in the fourteenth century, there was a "trivial school". From 1570 the municipal school was under Utraquist administration, and studies there were under the supervision of the rector of the faculty of philosophy of Prague's university. In 1620, the responsibility for administration of the Rokycany school was taken away from the Prague institution and was turned over to the Jesuits, then from 1622 the school was run by the local Catholic dean.[66]

Eliáš Chrudimský appears in the sources as the school cantor from 1562 to 1581. He is listed as a member of the Literary Confraternity in 1576. The town council investigated him on suspicion of destroying parts, and "[…] *nyní s kancionálu českýho že jest Officiem [sic!] Salvatoris mistrovsky vymalovanou vyřezal a jinam zanesši, prodal.*" ("[…]now from the Czech cantional, i.e. Officiem [sic!] Salvatoris, he cut out the masterfully painted [?], took it elsewhere, and sold it.")[67] The dispute seems to have been resolved amicably, because in 1577, Eliáš was given the title of cantor chori.[68] He apparently served simultaneously at the school until his marriage in 1577, when he entered the services of the town as a scribe for lower offices. That year, he is also listed as a alderman. Before 1579, there was also a cantor named Brikcí working at the school, who was married there that year, and in 1581 he obtained town privileges. A report from six years earlier mentions that the cantor Brikcí was released from the duty of keeping records of white beer. From 1588 to 1608 he sat on the town council. He died sometime between 1610 and 1615.

Apparently just for the year before his marriage (1580) the cantor Jiřík Hradecký (or possibly Jiřík Veselský) served at the school, designated that same year with the title *cantor chori*. He seems to have been a leading figure of the Literati until his death (apparently in late 1588 or early '89). The school cantor Laurentius Šimkonydes appears in the sources in 1581. Tomáš Artophidius served there as cantor until 1583, but that same year, he requested the town's protection, a job as the council official, and permission to marry. Those two cantors seem not to have been involved at all in the activities of the confraternity.

In 1589, the local rector was summoned before the town council, and he was instructed to dismiss the cantor at the time, whose name we do not know, unfortunately, and to hire a new cantor. The cantor Andreas immediately asked the burgomaster for *"protection"*. This was none other than Ondřej Chrysoponus Jevíčský.[69] We can definitively document his activity there between April 1589 and May 1595. Connections between Rokycany and Jevíčský can, however, be traced all the way back to 1576, when 4 tolars were paid to him as the "little cantor" Andreas *"za mutety, který jest nám dedikoval, předně p*[*anu*] *p*[*urkmistru*] [*a*] *p*[ánům] *a literátům*" ("for motets you dedicated to us, and especially to the burgomaster, the lords, and the Literati"). At the time when he was working in Rokycany, as a cantor and composer, Jevíčský dedicated his compositions (motets, offices, introits, antiphons for psalms, a Magnificat) to the members of the Rokycany town council, and in that way he earned sufficient income.[70] In the Rokycany part books ROk A V 19 a-b, three parts have been preserved (*Sexta*, *Septima*

65 Cf. BAJGAR, Jindřich – KAŇKA, Petr – KAŇKOVÁ, Miroslava – KLIMEŠ, Ivan – VANIŠOVÁ, Dagmar: *Hudební památky sedlčanského literátského bratrstva* (Musical Artifacts of the Sedlčany Literary Confraternity), in: Sedlčanský sborník (Sedlčany Compendium), vol. 2, 1978, p. 67.

66 For a more detailed treatment of the conditions in Rokycany's schools in the late sixteenth and early seventeenth centuries, see MAŸROVÁ, Kateřina: *Hudební prameny* (Musical Sources), pp. 11–12; further literature is listed there.

67 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 39, p. 153.

68 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 40, ff. 48^{r}, 48^{v}.

69 SRŠŇOVÁ, Milena: *Ondřej Chrysoponus Jevíčský. Příspěvek k poznání hudební tvorby v Čechách v 2. polovině 16. století* (Ondřej Chrysoponus Jevíčský. A Contribution towards Knowledge of Music Composed in Bohemia in the Latter Half of the Sixteenth Century 2), thesis, Department of Musicology, Faculty of Philosophy, Charles University, Prague 1978, 2 vols. Also see SRŠŇOVÁ, Milena: *Ondřej Chrysoponus Jevíčský a jeho moteta* (*Ondřej Chrysoponus Jevíčský and His Motets*), Hudební věda (Musicology), vol. 20, no. 1, 1983, pp. 22–40.

70 Cf. SokA Rokycany, AMRo I., inv. no. 18–21, Knihy purkmistrovských počtů z let 1573 až 1609 (Burgomaster's Accounting Books from 1573 to 1609).

vox, and apparently *Superius*) from Jevíčský's seven-voice motet *Videte manus meas et pedes meos*, the existence of which, however, is not documentable in the cited materials. Therefore, concerning his definitely prolific activity in Rokycany as a composer, we have preserved in the archives of the Literati paradoxically just one composition, while in the other written sources, any details about the circumstances of its creation are missing.

It is likely that Jevíčský left Rokycany at the end of April 1595, but he did not break off his contacts with the town. He was there again apparently in early July and in mid September of 1598, when he dedicated *Officium Hussi* and a motet to the town. The accounts from 1599–1600 record a fee for the cantor Andreas, but we assume that this is no longer Jevíčský. This mysterious Andreas may have been Andreas Zábranský, who appears in 1600 among the debtors to the confraternity. After Jevíčský, the cantor Václav Ganymedes took over at the local school in 1596; two years later, he married and became a council scribe. In 1597 the previous cantor (apparently Jevíčský) was paid 2 threescore of groschen for carols. In 1598 another cantor, Jiří Žampach Roudnický, had a last will written in the town.[71] Unfortunately, information is not available about the other Rokycany cantors because of the absence of nearly all of the sources, and regrettably, it is not possible to verify further contacts between Jevíčský and the town or even whether he spent any further time there. We know almost nothing about the activities of the confraternity during the first half of the seventeenth century, while it is unfortunate that, paradoxically, it is from that very period that the musical archives have been preserved. We cannot follow the events again until the latter half of the seventeenth century, with the appointments in 1663 of Vít Šemperger Kladrubský, *rector chori* and school inspector, Jiřík Albín Sušický, curator of the choir of the Literati, and the former local cantor and censor of the Literati choirs Matyáš Nigrin. In 1663 the teachers Karel Matyáš Mikulecký of Litomyšl and Matyáši Ješínský were mentioned. In 1670 there is a mention of the cantor David Ješínský, who was dismissed from the choir and the school in 1700.[72]

Besides the cantor, the organist, who took care of the instrumental music, was also indispensable. There was already an organ in the church by the early sixteenth century.[73] The first organist to be listed was Jan Šteyer in 1568.[74] From 1576[75] to 1584,[76] there is mention of the organist Martin Krása, who was also a town councilor from 1587 to 1593. From 1585, the organist was Jiřík Mirotický, but he, too, did more than play the organ. He also became a municipal envoy in various cases.[77] In isolated instances, an organist from one of the neighboring towns would play there; for example, in 1591 a messenger was paid to go to Rakovník for an organist.[78] Sometime between 1614 and 1616, an organist named Jan was accepted by the Literati, but there is no other information about him.

The number of preserved collections and prints show that in the late sixteenth and early seventeenth centuries, the choir of the Literati must have amassed a considerable amount of assets, because adding to and preserving their music archives could not have been inexpensive.[79] The membership rolls of the Literary Confraternity in Rokycany from 1612 to 1618, which primarily depict the financial aspects of its operations, are only preserved source on bookkeeping for the activities of the Literati. Not much attention has been devoted so far to the bookkeeping and finances of the Literati. In view of the fact that more orderly series of their accounting have not been preserved, as they have been for the hospital for example, any conclusions might be quite distorted and confusing. One may only assert

71 SokA Rokycany, AMRo II., Kniha kšaftů (Book of Testaments), inv. no. 84, f. 107v.
72 *Politický a školní okres rokycanský* (Rokycany Political and School District), Rokycany 1898, p. 158.
73 PÁTKOVÁ, Hana: *Církev a konfese v pohusitských Čechách: dvojvěří ve třech západočeských městech* (Church and Confession in Post-Hussite Bohemia: Bi-Confession in Three West-Bohemian Cities), in: Acta Universitatis Carolinae – Philosophica et historica, vol. 2 (From the Auxiliary Sciences of History 15), Prague 1999, p. 242.
74 SokA Rokycany, AMRo I., Notulář (Town Postal Records), inv. no. 9, f. 43v.
75 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 39, s. 258.
76 NA, Sbírka Jana Pohla pro dějiny železářství, výpisy k hudbě (The Collection of Jan Pohl for the History of Ironmongery), carton 111.
77 SokA Rokycany, AMRo I., Kniha purkmistrovských počtů (Burgomaster's Accounting Book), inv. no. 20, p. 78 – beer was taken from him in 1594 for hospitality for the visit of the emperor.
78 SokA Rokycany, AMRo I., Kniha purkmistrovských počtů (Burgomaster's Accounting Book), inv. no. 19, p. 501.
79 MAÝROVÁ, Kateřina: *Hudební prameny* (Musical Sources), p. 26n.

that their revenue was stable. The sources of that revenue were primarily from the leasing of property, farm animals, interest, and penalties. Fees were also collected for the accepting of new members in the amount of a pound of wax, and some even gave two pounds. The Literati also received occasional income for singing at funerals and caroling. In the billing of costs for the funeral of the noblewoman Anna Muchková in 1581, there is the following information: *"for candles and wax, 6 threescore of Meissen groschen to the gentlemen of the Literati."*[80] This is, however, probable, as is shown by the practice at other locations.[81] It has not been determined whether the members paid regular contributions to their common treasury.

One finds among the expenses minor purchases for the choir loft (a new pulpit, repairs to the closet for storing parts, two books of paper for repairing and recopying of notation in damaged music), regular cleaning of the choir loft, and only a minimum of purchases of music or expenditures connected with the holding of banquets (collations). There were also payments to support poor and ailing members, for a domestic service, or the making of songbooks. From the accounting material, it can be deduced that the Rokycany Literati also cooperated with choirs in Prachatice, Rakovnice, and Mladá Boleslav.[82] This cooperation was comprised mainly of the exchanging of performance material. It may be assumed that like elsewhere, the Literati owned land, musical instruments, pulpits, decorated cantionals, candles, robes and hats that would also be used for funerals, as well as palls for biers or coffins.[83] One important thing the Literati did was building a choir loft at the church; this was done in 1589 at the expense of the confraternity.[84]

The assets of the Literary Confraternity were also growing because of pious bequests from Rokycany's citizens. These were entered into the "Book of Testaments". In Rokycany, a Book of Testaments had been kept since 1517, but the first bequest to the favor of the Literati does not appear until 1572.[85] We know of a total of 22 last wills from the period before the Battle of White Mountain in which the dying made bequests to the choir. After 1616, nearly all bequests disappear, as they were apparently being recorded in a book that has not been preserved.

The Rokycany Book of Testaments for 1517–1828 contains a total of 224 records of last wills. 130 of the wills are from the period in question (1550–1700). The total of 22 last wills to the favor of the confraternity thus amounts to 28.6% of all wills. Apart from those wills, there is also a book of verbal testaments for 1598–1637, which contains a total of nine last wills.[86] The only one of those to the favor of the Literati was from the scribe Prokop Facián, but there is also a parallel record of that will in the Book of Testaments for 1517–1828. Of the bequests in the 22 Rokycany last wills, the large majority were financial gifts, and the amounts given ranged from one to fifty threescore Meissen groschen. A total of 283 threescore of Meissen groschen were left to them. Some of them were for strictly specified purposes, e.g. for a gradual, for books, for the choir loft, or for wax. The Literati also received two villages, and once a calf was left to them.

The later fate of the Literary Confraternity in the latter half of the seventeenth century was no different from the situation seen in other towns, where the existing choirs were gradually replaced

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80 SokA Rokycany, AMRo I., Kniha purkmistrovských počtů, (Burgomaster's Accounting Book), inv. no. 18, p. 558.

81 Cf. HINEROVÁ, Romana: *Zbožná a literátská bratrstva doby barokní ve fondech SokA Kolín* (Religious and Literary Confraternities in the Baroque Era in the Collections of the State Regional Archives in Kolín), in: Archivní prameny Kolínska (Kolín Archival Sources), Státní okresní archiv Kolín (State Regional Archives in Kolín), Kolín 2000, p. 59.

82 Cf. MAŸROVÁ, Kateřina: *Hudební repertoár* (Musical Repertoire), p. 24: *"Bartoloměj Cirrinus – za vynotování officium 8 v*[*ocum*] *super "Vesel se této chvíle" – dáno 50 gr*[*ošů*] *a poslu na pivo 4 gr*[*ože*]*; Bartoloměji Cirrinu Prachatickému za vynotování offic*[*ia*] *8 v*[*ocum*] *a 2 motet 8 v*[*ocum*] *super "Exurgat Deus" – dána kopa, 8 gr*[*ošů*]*, 4 denáry." "Sukcentorům rakovnickým za 3 český officium Resurrectionis et Trinitatis ad 6 v*[*ocum*] *– dáno na papír 1 kopa 30 gr*[*ošů*] *a pacholatům, kteří je přinesli – 6 gr*[*ošů*]." (Bartoloměj Cirrinus – for notation of the officio 8 vocum super "Gaily at the moment" – paid 50 groschen and 4 groschen to the messenger for beer; to Bartoloměj Cirrinus of Prachatice for notating the officio 8 vocum and 2 motets 8 vocum super "Exurgat Deus" – paid threescore and eight groschen, 4 denarii." "To the Rakovník Succentori for 3 Czech officium Resurrectionis et Trinitatis ad 6 vocum – paid for paper threescore and 30 groschen and to the boys who brought them 6 groschen)

83 HINEROVÁ, Romana: *Zbožná a literátská bratrstva* (Religious and Literary Confraternities), p. 59.

84 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 45, ff. 50^{r}, 51^{v}.

85 AMRo II, Kniha kšaftů (Book of Testaments), inv. no. 84, f. 198^{r}.

86 SokA Rokycany, AMRo I., Kniha ústních kšaftů (Book of Verbal Wills), shelf mark DI/1, carton 575.

by confraternities of a religious character. Dean Ladislav Frozín Březnický, who served in Rokycany from 1664, mentions that before his arrival, the singing of sacred music had completely deteriorated and that early mass was seldom being celebrated. Only a few of the Literati and elderly women were attending worship services.[87] In 1673, it was Frozín who pushed for the establishing of a new Confraternity of Our Lady of the Snows, of which the original choir became a part, as is shown by an article of the bylaws on the regular singing of certain members of the confraternity.[88] Frozín makes no further mention of the activities of the Literati even in the 1677 parish report.[89] We know that in 1675 there was discussion of taking an inventory of the music of the Latin choir.[90] In 1683, men were sent by the town council to do an inventory of music owned by the choir and for discussion about a *praefectus chori*.[91]

Résumé

The musical culture of Rokycany attained a relatively high level of sophistication. A very clear connection existed between the top representatives of municipal government at the time, the local Latin school, and the Literati. This was no short-term arrangement; there was continuous support for culture and education including music in the town, as is documented in particular by the town's financial records. The cited Burgomaster's Bookkeeping for the town of Rokycany illustrates very clearly the efforts of the town's wealthy patricians at the time to acquire musical repertoire of the highest possible level of quality to enhance the archives of the local Literati and motivate them to improve the musical component of the more ceremonial worship services for church holidays. Documented contacts with Czech composers and with composers of other nationalities and direct commissions of compositions from them (seldom specified, unfortunately) thus just add to the picture of the favorable atmosphere of the period, with music receiving the attention of the well-travelled members of town council with their humanistic education. It may be assumed that membership in the choir of the Literati was understood as a prestigious affair and evidence of certain intellectual needs of its members. The sources also show a demonstrable effort to enrich the confraternity's repertoire, i.e. the members of the confraternity were not merely passive recipients.

From the sources, it is difficult to determine with certainty the degree to which the confessional transformations to the religious orientation of Rokycany's inhabitants in the sixteenth and early seventeenth centuries may have manifested itself in the composition of the musical repertoire of the Rokycany Literati and whether the intervention of some kind of Jesuit censorship after 1624 would have been expected. In the preserved repertoire, one can find compositions with an orientation still connected with the cult of Hus (ROk A V 21 a-c), as well as motets and Mass settings connected with German Protestant circles (ROk A V 20 a-e, ROk A V 38 a-e). ROk A V 20 a-e again contains large quantities of motet compositions of Italian provenience including a generally balanced representation of the Venetian polychoral school as well as of composers connected with Rome and with the postulates on musical aesthetics of the post-Tridentine period, supremely realized in the music of Giovanni Pierluigi da Palestrina (1525/26–1594) and his successors.

Although it is apparent that during a time span of c 80 years delineating the period when the musical repertoire was selected and notated, there necessarily must have been changes of taste with the passing of generations of the Literati, and we can also expect the possibility that after taking control of religious life in Rokycany in 1622, the Jesuits would have had the collections of music brought to them

87 MAŸROVÁ, Kateřina: *Hudební prameny* (Musical Sources), p. 27.

88 MIKULEC, Jiří. *Barokní náboženská bratrstva v Čechách* (Baroque Religious Confraternities in Bohemia), Nakladatelství Lidové noviny (Publishing House of the Newspaper Lidové noviny), Prague 2000, p. 16.

89 NA, Archiv pražského arcibiskupství (Archives of the Prague Archbishopric), inv. no. 1343, report of the pastors, shelf mark B 13/4a, Pilsen Vicarage, 1677.

90 SokA Rokycany, AMRo I., Manuál radní (Manual for Town Council), inv. no. 48, pp. 125, 184, 191, 266, 269.

91 SokA Rokycany, AMRo I., Manuál purkmistrovský (Manual for the Burgomaster), inv. no. 51, pp. 152, 154.

for inspection, but in the actually preserved musical material, we have no direct documentation of acts of censorship. Although Zdeněk Kolovrat carried out the recatholization of Rokycany's population quite aggressively in 1624, with the result that several important Protestant patrician families moved abroad, with respect to "ideological, doctrinal usability", one cannot place a categorical dividing line between that date and the notated musical works from the earlier period before the Battle of White Mountain.

In this connection, it is also useful to ask whether the notated compositions were really intended to serve exclusively for performing at solemn worship services, and were subject ultimately to the priest serving mass with respect to the judging of their "soundness of orthodoxy", or whether they represented a kind of supply of repertoire for the "figural" choir of the Literati (which sang polyphonic music) and reflected the tastes of the people whose humanistic education give them a broader cultural outlook, and who also had sufficient intellect to be able to circumvent authority of this kind.

The breadth of the notated musical repertoire in all of the collections, both by fervent Protestant and Catholic composers, and both from the era before the Battle of White Mountain and from after 1620, would indicate, to the contrary, that a handful of the most enlightened of the Rokycany Literati, even at a time when war was raging on both sides, were stubbornly trying to rise spiritually above the harsh reality of everyday life, when they had already experienced the imperious ways of Mansfeld's troops. For them, it would seem, the saying that *Inter arma silent musae* did not hold true. The scribe Jan Klečka, who was busy during the 1630s notating double-chorus and concertante mass compositions in ROk A V 38 a-e and other part books, is a prime example of a person of faith who was helped by the notating of new music to overcome a difficult moment and mental stress in a situation when he was expecting the invasion of Swedish troops, and music thus gave him, as it were, the space he needed for mystic communication with God, into whose hands he committed his spirit.

Hana Hrachová – Kateřina Maýrová

Popis hudebních rukopisů a tisků

Dochovaný hudební repertoár bývalého literátského bratrstva v Rokycanech je soustředěn celkem pod 15 signaturovými čísly: z nich 10 signatur reprezentují rukopisné soubory (ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 21 a-c, ROk A V 23 a-d, ROk A V 37 a-e, ROk A V 38 a-e, ROk A V 41, ROk A V 43, ROk A V 44 a ROk A V 45 a-b), 2 signatury tvoří tisky (ROk A V 39 a ROk A V 42 a-b) a 3 signatury zahrnují rukopisy spolu s tištěnými adligáty (ROk A V 22 a-b, ROk A V 40 a ROk A V 24 a). Zapsáno je v nich celkem 901 skladeb, z toho 236 kompozic je obsaženo v dobových tiscích a 665 děl je zachyceno v rukopisných hlasových knihách. Z daného počtu 901 kompozic je dosud evidováno 185 skladeb typu *cori spezzati*, což představuje téměř 21% z celkového repertoárového objemu.

Hudební repertoár bývalého původního majitele Rokycanské hudební sbírky – rokycanských literátů, je v rámci katalogu nizozemských duchovních skladeb formálně charakterizován podle jednotlivých 12 signatur, v nichž jsou doloženy duchovní kompozice franko-vlámské provenience. Vlastnímu katalogu je předsazen souhrnný popis jednotlivých rukopisů a tisků podle signatur. V popisu je uveden počet hlasových knih, rozměr, nápisy na vazbě, foliace, datace papíru, vazby, notace, počet písařských rukou, provenience a obsah. Případné úpravy a doplňky jsou uvedeny v hranatých závorkách. U foliace je zaveden specifický způsob značení: lomítka označují rozsah zachovaného rukopisného zápisu. Např. ff. $1^{r}/2^{r}$-$57^{r}/59^{v}$ znamená: f. 1^{r}-1^{v} je prázdné, na ff. 2^{r}-57^{r} jsou zapsány skladby, na ff. 57^{v}-59^{v} jsou pouze linky. Názvy skladeb v českém jazyce jsou v rámci popisu písařských rukou uvedeny v transliterované podobě.

l. ROk A V 19 a-b
2 hlasové knihy – ms.
Konec 16. – začátek 17. století

a: *BASSUS* ff. $l^{r}/2^{r}$-$57^{r}/59^{v}$ (59 ff.)
b: *DISCANTUS*[92] ff. $l^{r}/2^{r}$-$85^{r}/90^{r}$ (90 ff.)

Rozměr: 210 × 165 mm; papír, vazba: pergamen;[93] bílá menzurální notace, písaři: 18 rukou in *a*, 23 rukou in *b*. Obsah: moteta na latinské a české texty, domácích i cizích autorů.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

2. ROk A V 20 a-e
5 hlasových knih – ms.
Konec 16. – začátek 17. století

a: *BASSUS* ff. $/1^{r}$-$79^{v}/94^{v}$ (94 ff.)
b: *TENOR* ff. $/1^{r}$-$87^{v}/98^{v}$ (98 ff.)
c: *SEPTIMA* ff. $/1^{r}$-$84^{r}/98^{v}$ (98 ff.)

92 Na zadní straně přídeští je zapsána skladba s textem „*fruct:*[*um*] *vent:*[*ris*] *tui nobis post hoc exili*[*um*] *ostende*“. (= závěr *Salve Regina*“). U poslední fráze „*O clemens, o pia, o dulcis virgo Maria*“ je text „*virgo Maria*“ přeškrtnut a pod ním je napsán nový, kališnické praxi odpovídající „*Jesu fili*“). Pod notovým zápisem je přípis „*Vindicat a blattis sacra scripta* [dále nečitelné] | … *Lutheri* | *Dum officat morico cuncto calore*“ [dále nečitelné]. Začátek tohoto přípisu by se dal volně přeložit „*chrání od švábů svaté spisy*“. Za šváby mohou být označeni němečtí kacíři, tj. luteráni, ale v daném kontextu je škoda, že se nepodařilo celou poznámku rozluštit. Za pomoc s překladem děkuji Markétě Koronthályové. Jedná se zřejmě o zápis jednoho z agilních písařů rokycanských hudebních rukopisů, Jana Klečky. Pod touto rukopisnou poznámkou jsou zapsány jinou rukou (rozmáchlejším, větším písmem) ještě další rukopisné přípisy, a to zkratka „*KJ*“, vedle níž je umístěn přípis „*Pana Boha milug a geho* | *nasledug ma mila …*“.

93 Vazba hlasové knihy ROk A V 19 b je na vnější straně v horním pravém rohu předního obalu mechanicky poškozena.

d: *VAGANS* ff. /1^{r}-91^{v}/98^{v} (98 ff.)
e: *ALTUS* ff. 1/2^{r}-92^{r}/98^{v} (98 ff.)

Rozměr: 200 × 165 mm; papír, vazba: pergamen (vázáno 1613);[94] bílá menzurální notace, písaři: 2 ruce (l hlavní). Obsah: moteta na latinské a české texty, domácích i cizích autorů.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

3. ROk A V 22 a-b
2 hlasové knihy – ms. + tisk
2. polovina 16. století (60.-70. léta) – začátek 17. století

a: *DISCANTUS* Ms: ff. 1^{r}-^{v}/2^{r}-74^{v}/ (74 ff.)
Tisk I: LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 – [Discantus], (RISM A/I/5, L 961)
Tisk II: *Thesauri musici tomus tertius*, Johannes Montanus & Ulrich Neuber, Nürnberg 1564 (RISM B/I, 1564^{3})
celková skladba: ff. XX (Tisk I) + ff. 1^{r}-68^{v} (Ms.) + ff. LXII (Tisk II) + ff. 70^{r}-74^{v} (Ms.)
b: *SEXTA VOX* Ms: ff. /1^{r}-47^{r}/54^{v} (54 ff.)
Tisk II: viz hlasovou knihu *a*
celková skladba: ff. 1^{r}-5^{v} (Ms.) + ff. LIX Tisk (II) + ff. 6^{r}-54^{v} (Ms.)

Rozměr: 195 × 145 mm; papír, vazba: pergamen; bílá menzurální notace, písaři: 1 ruka. Obsah: moteta na latinské texty.[95]
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

4. ROk A V 23 a-d
4 hlasové knihy – ms.
2. polovina 16. století – 1. třetina 17. století (mezi 1569-1625 (1628))[96]

a: *TEOPHRASTUS* [tenor] ff. I + /1^{r}-84^{v}/87^{v} (87 ff.)[97]
b: *ARISTOTELES* [alt] ff. I + /1^{r}-95^{v}/97^{v} (97 ff.)[98]

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94 Původní vazba je u všech 5 hlasových knih signatury ROk A V 20 a-e mechanicky poškozena, jednotlivé hlasové sešity mají částečně zachovány i tkanice (u b tkanice nedochovány). Pergamenové listy na předních i zadních stranách vnější vazby zachycují latinské texty, pocházející zřejmě z nějakého staršího lékařského (?) traktátu.

95 Obsah hlasové knihy ROk A V 22 a úplně nekoresponduje s ROk A V 22 b. Pořadí skladeb je v ROk A V 22 b úplně jiné, nadto některé skladby, obsažené v ROk A V 22 a, nejsou zapsány v hlasové knize ROk A V 22 b a obráceně. Při vazbě patrně došlo k pomíchání složek v hlasových sešitech. Zmíněný obsahový nesoulad lze hypoteticky vysvětlit tím, že např. chybějící kompozice v hlasové knize ROk A V 22 b mohli mít literáti zapsány v jiném sešitě, doklady k takovému postupu ovšem chybějí.

96 Co se týče určení doby vzniku všech hlasových knih, je zřejmé, že byly pořízeny ve stejné době. Jediným přesnějším vodítkem pro určení doby zápisů skladeb jsou tyto přípisy: I.) v hlasové knize a (Teophrastus): a) na prvním foliu je uvedeno datum 1569 a b) za poslední zapsanou skladbou je na foliu 84^{r} písařova poznámka černým inkoustem „*In die Simonis Judae 1625, qua die hora 4 fere ultima moritur Joannes Strážský, pater pathrinus uxoris meae. Anno 16. 8.*“. II.) v hlasové knize d (Beroaldus) je za poslední zapsanou skladbou na f. 87^{v} rukopisná poznámka písaře: „*26.* [*28?*] *O*[*cto*]*bris 1625*“.

97 Nelinkované folio, následující jako první po vrchních deskách obalu, obsahuje na straně recto rukopisný zápis písaře černým inkoustem: „ *Spes mea altissimus, propus* | *totiusque vitae Christus.*“ „*Suffer et vinces.*“ „*1569.*“ Pod tímto zápisem, pořízeným patrně v době vazby hlasové knihy, je na foliu fialovým razítkem označen majitel: „*Archiv děkanství v Rokycanech*“ se signaturou A V 24, která je přeškrtnuta. Pod tímto signováním je umístěno nové razítko Archivu děkanství v Rokycanech, s již správnou signaturou [ROk] A V 23 a, psanou modrým inkoustem. Tato hlasová kniha není foliována, ani paginována.

98 Svazek je nefoliován, na prvním foliu po vrchních deskách obalu je na straně recto černým inkoustem zapsán rejstřík skladeb. Pod rejstříkem je obdobně jako u předchozího svazku dole umístěno fialové razítko majitele „*Archiv děkanství v Rokycanech*“, se signaturou A V 22, jež je přeškrtnuta a pod ní je další razítko archivu, s dosud platnou signaturou [ROk] A V 23 b.

c: *VIRGILIUS* [vagans] ff. I + /1[r]-91[v]/93[v] (93 ff.)[99]
d: *BEROALDUS* [bas] ff. I + /1[r]-87[v]/91[v] (91 ff.)[100]

Rozměr: 200 × 160 mm; papír, vazba: pergamen (listy z rukopisného misálu, 15./16. stol.); bílá menzurální notace, písaři: více rukou, celkem 18 – u každého svazku přibližně ve stejném rozsahu zápisů.[101] Obsah: cykly ordinaria missae (kompletní i nekompletní), plenaria missae (vesměs nekompletní) a 1 *Requiem*.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

5. ROk A V 24 a
1 hlasová kniha – tisky I-III + ms.
70.-90. léta 16. stol. (tisky), 2. polovina 16. století (rukopis)

a: *ALTUS* Tisk I: LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 (RISM A/I/5, L 961)
Tisk II: REGNART, Jacob: *Sacrae aliquot cantiones*, Adam Berg, München 1575 (RISM A I/7, R 731)
Tisk III: SALES, Franz: *Sacrarum cantionum … liber primus*, Georgius Nigrinus, Pragae 1593 (RISM A I/7, S 394)
celková skladba: ff. 24 (Tisk I) + ff. 28 (Tisk II) + ff. 18 (Tisk III) + ff. 72 Ms. (ff. 1[r]-72[v])

Rozměr:160 × 200 mm; papír, vazba: pergamen (starší rukopisný latinský traktát);[102] bílá menzurální notace, písaři: 5 rukou.[103] Obsah: moteta na české a latinské texty, od anonymních, cizích i českých autorů.[104]
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

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99 Po vrchních deskách obalu vnější vazby následuje jedno folio s fialovým razítkem majitele „Archiv děkanství v Rokycanech“ a signaturou [ROk] A V 23 c.

100 Svazek Beroaldus je stejně jako předchozí hlasové knihy signatury ROk A V 23 a-c nefoliován, první folio, následující po vrchní desce obalu, obsahuje na straně recto pouze fialové razítko majitele „*Archiv děkanství v Rokycanech*“ s červenou signaturou A V 24, přeškrtnutou modrým inkoustem a s novým razítkem archivu a platnou signaturou [ROk] A V 23 d.

101 Na vzniku notových zápisů se ve všech čtyřech hlasových knihách podílel stejný počet písařů, kteří přispěli zhruba ve stejném rozsahu o zachycení dochovaného repertoáru. Písař č. l: má drobné, skosené písmo směrem doprava. Písař č. 2: má drobnější písmo, skloněné směrem doleva („*Officium super Summe Deus*“). Písař č. 3: má rozmáchlý, doprava skloněný ductus písma, ostřejší tvary not („*Officium Nativitatis Christi*“). Písař č. 4: má širší tahy písma, spíše doprava skloněný ductus („*Officium super Homo quidam erat dives*“). Písař č. 5: má drobnější rukopis, stojatý, ductus písma nepatrně skloněný doprava. Zapsal poslední skladbu v hlasových knihách („*Missa pro Defunctis.* [à 5]“).

102 Na předním přídešti je pod sebou zapsán třikrát po sobě tentýž citát: „*Alta DEUS frangit, franget quoque mente superbum | Franget (credi mihi) corda superba DEUS §*“. Každý citát, jak se zdá, psala jiná ruka. Zadní přídešti obsahuje rovněž přípis, který je zachycen v horní polovině tmavě hnědým inkoustem: „*O: B: M: D: T:* | *Qui pro vobis effunditur, in remissionem pecatorum* [sic!], *Animas Requiem aeternam Dona eis Domine, Miserere, miserere mei autem vos Amici mei. Smilugte se, smilugte se nade mnau aspoň wi* [sic!], *pržatele mogi.*“

103 Rukopisná část signatury ROk A V 24 a (bez přípisů na přídeštích desek), je psána pravděpodobně 4 písaři: První, hlavní písař – ruka A (č. 1–19) má robustnější rukopis a hlavičky not píše kulatější než ostatní písaři. Druhý písař – ruka B (č. 20) má ductus písma skloněn více doleva, hlavičky not mají skosenější (trojúhelníkovitý) tvar. Třetí písař – ruka C (č. 21-33) má drobnější, také více doleva obrácený rukopis, zdobnější, více podobný kurentu. Čtvrtý písař – ruka D (č. 34-37) má rukopis nejvíce podobný ruce č. 2. Písař D této signatury je nejspíše totožný s písařem D další rokycanské hlasové knihy, ze signatury ROk A V 43.

104 Na konci folio [b 4r] v prvním tisku Lassových motet (pod č. 7) byl později dodatečně připojen ms. přípis možného uživatele této hlasové knihy: „Antonín Heffner / Leta Paně 1773“. Na přelomu 17. a 18. století žilo v Rokycanech mnoho rodin s tímto příjmením. Srv. SokA Rokycany, AMRo I., karton č. 631 a SokA Rokycany - SOA Plzeň, Sbírka matrik západních Čech z let 1732-1771, matrika Rokycany 4, p. 402, v níž je zaznamenáno datum narození Antona Heffnera, 9. června 1760, jehož otec Václav byl u kostela Panny Marie Sněžné zvoníkem. Zemřel 26. srpna 1841 a sloužil jako kostelník v témže chrámu. Za uvedené informace tímto autorka děkuje vedoucí SokA Rokycany, Mgr. Haně Hrachové, Ph.D.

6. ROk A V 37 a-e
5 hlasových knih – ms.
Konec 16. – začátek 17. století (poslední zápis 1632)

a: *BASSUS PRIMUS*	ff. /l[r]-56r/ (56 ff.)[105]
b: *TENOR SECUNDUS*	ff. /l[r]-56[r]/58[v] (58 ff.)[106]
c: *PRIMUS ALTUS*	ff. /l[r]-50[v]/ (50 ff.)[107]
d: *SECUNDUS ALTUS*	ff. /l[r]-27[v]/ (27 ff.)[108]
e: *CANTUS II. CHORI*	ff. /l[r]-42[v]/ (42 ff.)[109]

Rozměr: 202 × 160 mm; papír, vazba – *a*: pergamen (hudební rukopis s neumatickou notací; k vazbě došlo zřejmě bezprostředně po zápisu poslední skladby, tj. po roce 1632), *b*: pergamen (latinský rukopis pocházející asi z 15. století), *c-e*: původní vazba chybí; bílá menzurální notace, písaři: 6 rukou.
Obsah: latinská moteta, mešní odpovědi a části mešního ordinaria.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

7. ROk A V 38 a-e
5 hlasových knih – ms.
První třetina 17. století (datace skladeb v rozpětí 1615-1638)

a: [Chori primi Bassus]	1 f. (obal) + 1 f. (přídeští) + ff. 57 (notový zápis) + 1 f. (obal) (57 ff.)[110]
b: [Chori secundi Vox infima]	1 f. (obal) + 1 f. (přídeští) + 1 f. (Index) + ff. 56 (notový zápis) + 1 f. (přídeští) + 1 f. (obal) (56 ff.)[111]
c: [Chori secundi Vox media]	1 f. (obal) + 1 f. (přídeští) + ff. 57 (notový zápis) + 1 f. (obal) (57 ff.)[112]

105 Na předním a zadním přídeští signatury ROk A V 37 a je dochován fragment zápisu české písně (?) v rombické notaci. Na prvním titulním foliu je nahoře uprostřed v zeleném ozdobném rámečku umístěn červený nápis „*Primus Bassus:*“ a pod ním je fialové razítko majitele „*Archiv děkanství v Rokycanech*“, s přeškrtnutou signaturou A V 24, vedle níž je připsána platná signatura [ROk] A V 37 a.

106 Na předním přídeští signatury ROk A V 37 b je zapsán v bílé menzuře fragmentárně jeden hlas z části *Gloria*. Na prvním titulním folio je nahoře uprostřed v zeleném ozdobném rámečku umístěn červený nápis „*Secundus Tenor:*“ a pod ním je fialové razítko majitele „*Archiv děkanství v Rokycanech*“, s přeškrtnutou signaturou A V 24, vedle níž je připsána platná signatura [ROk] A V 37 b. Na zadním přídeští je dochován fragment zápisu jednoho partu *Kyrie* v bílé menzurální notaci.

107 Na prvním titulním listě je uprostřed nahoře umístěn v zeleném ozdobném rámečku červený nápis „*Primus Altus:*“. Pod ním je fialové razítko majitele „*Archiv děkanství v Rokycanech*“ s přeškrtnutou signaturou A V 24, vedle níž je připsána platná signatura [ROk] A V 37 c.

108 Na prvním titulním listě je uprostřed nahoře umístěn v zeleném ozdobném rámečku červený nápis „*Secundus Altus:*“. Pod ním je fialové razítko majitele „*Archiv děkanství v Rokycanech*“ s přeškrtnutou signaturou A V 24, vedle níž je připsána signatura [ROk] A V 37 e [sic!]. Pod razítkem je ještě jednou velkými písmeny modrou tužkou napsána signatura A V 24.

109 Pod notovým zápisem na prvním folio je dole umístěno fialové razítko majitele „*Archiv děkanství v Rokycanech*“ s přeškrtnutou signaturou A V 24, opravenou na [ROk] A V 37 e.

110 Původní foliace ani paginace u signatury ROk A V 38 a-e nebyla provedena. Obě strany obalu jsou mechanicky poškozené děrami a potřísněné kaňkami z černého inkoustu. K přídeští je zespodu připojeno (přilepeno) 1 folio se zápisem latinských vícehlasých kompozic – motet: „*M. Joannis: Nesciens Virgo mater*“ (hnědým inkoustem). Na přídeští je umístěno fialové razítko „*Archiv děkanství v Rokycanech*“ se signaturou A V 38 a.

111 Obě strany obalu jsou mechanicky poškozené děrami. U přídeští je k oběma stranám obalu zevnitř připojeno 1 folio se zápisem altového partu latinského introitu „*Altus 2dus – Introitus de Beata Virgine 8 voce.* | *Omnes in Domino gaudeamus*“ (hnědým inkoustem). Za předním přídeštím následuje 1 vložené folio s rejstříkem skladeb. Pod rejstříkem skladeb je umístěno fialové razítko: „*Archiv děkanství v Rokycanech*“, se signaturou A V 38 b.

112 Na zadní straně obalu v levém předním rohu je dle zbytku nápisu tmavě hnědým inkoustem „*... ITUS* | *Chori*“ patrné, že byl k vazbě užit obal, který již dříve fungoval jako obal u nějaké hlasové knihy. Obě strany obalu jsou mechanicky poškozeny děrami. U přídeští je k oběma stranám obalu zevnitř přilepeno 1 folio s notovým zápisem jednoho hlasu skladby v barytonovém klíči. Dle úryvků textů se zřejmě jedná o zlomky mešní kompozice – „*... et con... Ap... Fi... Qui ...*“. (na přední straně přídeští); „*Pa... judicare vivos... Kyrie el... ho... Glori… Gra...*“ (na zadní straně přídeští). Na prvním předním folio po přídeští je umístěno fialové razítko majitele „*Archiv děkanství v Rokycanech*“. Původní signatura A V 24 je přeškrtnuta a opravena na současnou [ROk] A V 38 c.

d: [Chori primi Vox secunda] 1 f. (obal) + 1 f. (přídeští) + ff. (57 notový zápis) + 1 f. (obal) (57 ff.)[113]

e: [Chori secundi Vox superior] 1 f. (obal) + 1 f. (přídeští) + 60 ff. (notový zápis) + 1 f. (obal) (60 ff.)[114]

Rozměr: 205 × 170 mm; papír, vazba: pergamen (starší církevní latinský traktát); bílá menzurální notace, písaři:1 ruka.[115] Obsah: 17 cyklů latinského mešního ordinaria.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

8. ROk A V 40
1 hlasová kniha – tisk + ms.
1590 – 1. třetina 17. století (1616)

a: *BASSUS* Tisk: *Corollarium cantionum sacrarum*, Catharina Gerlach, Nürnberg 1590 (RISM B/I, 1590[5])[116]
celková skladba I. f. (obal) + ff. 56 (Tisk) + ff. 18 Ms. (ff. 57[r]-74[v]) + I. f. (obal) (74 ff.)[117]

Rozměr: 170 × 210 mm; papír, vazba: pergamen (starší latinský rukopis, jehož původ a obsah nelze přesně určit); bílá menzurální notace, písaři: 4 ruce, 1 hlavní (ms.). Obsah: 69 pětihlasých až dvanáctihlasých motet na latinské texty, od nejrůznějších dobových evropských autorů (tisk), 21 anonymních skladeb motetového i písňového charakteru, na latinské i české texty, notované i nenotované, včetně mešních odpovědí a hymnů (ms.).
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

9. ROk A V 41
1 hlasová kniha – ms.
První třetina 17. století

a: [Bassus] f. I + ff. II, III (vacuae) + ff. 111 + f. IV (113 ff.)[118]

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113 Zadní strana obalu je mechanicky poškozena v levém horním rohu. Nahoře je po straně nalepen bílý štítek s nápisem „*Museum města Rokycan*“. K přídeští je k oběma stranám obalu z vnitřní strany připojeno 1 folio s notovým zápisem v barytonovém klíči – „*...mise ... Ky ... Laudem dicite* à *8.* | *Gaudeamus...*“ (na přední straně přídeští); „*.... leison ... Et in terra... Glori*[*a*] *… ei Gaud...*“ (na zadní straně přídeští). Po přídeští následuje 1 prázdné folio s fialovým razítkem „*Archiv děkanství v Rokycanech*“. Červeně označená původní signatura A V 24 je přeškrtnuta a opravena na [ROk] A V 38 d.

114 U přídeští je k oběma stranám obalu z vnitřní strany připojeno 1 folio s notovým zápisem altového partu (?) z nějaké hlasové knihy. Na předním přídeští po nápisu „*Virgine. 8. voce*“ následuje zápis altového hlasu s úryvky textu ze 44. žalmu, vztahujícího se k svátku Nanebevzetí Panny Marie: „*in Domino… Gaudeamus om*[*nes in Domino*], [*diem festum*] *caelebrantes, diem festum… Mariae virginis*“. Za tímto vloženým foliem následuje další folio s přípisy černým inkoustem: „*Domine quando veneris...* | *Domine...*“. Pod nimi je na ní umístěno fialové razítko majitele „*Archiv děkanství v Rokycanech*“. Původní signatura A V 24 je opravena na [ROk] A V 38 e. Na zadním přídeští je dochován fragment zápisu 1 hlasu v bílé menzuře, s nadpisem „*M. Joannis…* | *David … Ex Fugis*“ na text latinské chorální antifony „*Nesciens mater virgo virum peperit*“.

115 Monogram „*I.* [J.] *K. R.*“ patří písaři Janu Klečkovi z Rokycan.

116 Pod titulem je umístěno fialové razítko majitele „*Archiv děkanství v Rokycanech*“, s přeškrtnutou signaturou A V 24, k níž je dopsána platná signatura [ROk] A V 40.

117 Na f. 61[r] je druhým písařem, známým dobovým humanistou a rokycanským rodákem, Bartolomějem Cirrinem, uveden přípis: „*Sequntur* | *CANTILENAE SACRAE ALI-* | *quot Melodiis Suavissimis ex 8 ad 6 voces* | *aequales redactis subjunctae et descriptae* | *Amplissimi CHORI Rocheczanensis* | *Studio et opera* | *Barptolomaei Cirrini Civis Patricii ibidem.* | *Anno TV RoChesana sona seMper In aXe Deo.*“ Chronogram dává letopočet 1616. Pod tento přípis je dodatečně obyčejnou tužkou připsán letopočet 1616.

118 Vrchní desky obalu chybí: ve hřbetě vazby jsou patrné zbytky původního papírového obalu, jenž tvořil patrně opět nějaký starší rukopis. Celý corpus hlasové knihy je tedy bez vnějších desek. Vlastnímu souboru 111 folií s notovým zápisem předcházejí vpředu 3 volná folia – všechna vacua, z nichž to první lze považovat za jakýsi „provizorní obal“, stejně tak jako 1 volné, prázdné folio na konci hlasové knihy. Z toho důvodu byla uvedená folia označena římskými číslicemi.

Rozměr: 195 × 160 mm; papír, vazba: vrchní desky obalu chybí, dochován pouze zbytek původní pergamenové vazby; bílá menzurální notace, písaři: 1 ruka. Obsah: 99 šestihlasých až osmihlasých kompozic, vesměs motet, komponovaných na latinské texty, včetně 1 *Te Deum* a 4 *Magnificat*.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

10. ROk A V 42 a-b
2 hlasové knihy – tisk
1605

a: [Altus] REGNART, Jacob: *Sacrarum cantionum IV. V. VI. VII. VIII. X. et XII. vocum … liber primus*, Nikolaus Stein, Frankfurt 1605 (RISM A I/7, R 737)
skladba: I f. (obal) + ff. 24 (48 pp.) + I f. (obal)
b: [Sexta vox] viz hlasová kniha *a*
skladba: I f. (obal) + 15 ff. (27 pp.) + I f. (zadní přídeští = vacua) + I f. (obal)

Rozměr: 210 × 190 mm; papír, vazba: pergamen (ze staršího latinského traktátu); bílá menzurální notace. Obsah: 24 motet Jacoba Regnarta na latinské texty.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

11. ROk V 44
l hlasová kniha – ms.
Začátek – l. polovina 17. století

a: *TENOR* ff. /l^{r}-13^{v}/ (13 ff.)[119]

Rozměr: 165 × 200 mm; papír, vazba: tvrdý papír s pergamenovým pruhem ve hřbetě; bílá menzurální notace, písaři: l ruka. Obsah: *Magnificat* a latinská moteta na mariánské texty.[120]
Provenience: Původně majetek literátského bratrstva děkanského kostela v Rokycanech.

12. ROk A V 45 a-b
2 hlasové knihy – ms.
Začátek 17. století

a: *GENERAL BAS* ff. /l^{r}-22^{v}/ (22 ff.)[121]
b: *CANTUS* ff. /l^{r}-24^{v}/ (24 ff.)[122]

Rozměr: 210 × 160 mm; papír, vazba: kůže žluté barvy; bílá menzurální notace, písaři: 2 ruce. Obsah: koncertantní mše cizích i domácích autorů, litanie, lamentace a anonymní skladby.
Provenience: původně majetek literátského bratrstva děkanského kostela v Rokycanech.

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119 Na přední vazbě je pod sebou dvakrát umístěno fialové razítko majitele „*Archiv děkanství v Rokycanech*“. Poprvé se vyskytuje s přeškrtnutou signaturou A V 24, podruhé s platnou signaturou [ROk] A V 44. Ta je připsána ještě jednou pod nápisem „*TENOR*“. Na přídeští nalepen list papíru s varhanní tabulaturou „*Salve regina 4 voc. Authore O. V.*“ [= Valerius Otto?].

120 Podstatnou část zápisů *Magnificat* tvoří kompozice Johanna Christopha Demantia z jeho sbírky *Trias precum vespertinarum*, Conrad Agricola, Nürnberg 1602 (srov. RISM A/I/2, D 1533).

121 Na předním přídeští je umístěno uprostřed fialové razítko majitele „*Archiv děkanství v Rokycanech*“ s platnou signaturou [ROk] A V 45 a.

122 Fialové razítko majitele „*Archiv děkanství v Rokycanech*“ je umístěno úplně dole na f. 1^{r}, pod notovým zápisem první skladby, s ještě přeškrtnutou signaturou A V 24, dodatečně opravenou.

Abecední přehled hudebních tisků (souborných a autorských), obsažených v Rokycanské hudební sbírce z 16. a začátku 17. století a citovaných v uvedené práci:

Corollarium cantionum sacrarum, Catharina Gerlach, Nürnberg 1590 – Bassus, (RISM B/I/1, 1590[5]), sign. ROk A V 40

LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 – Discantus + Sexta vox, (RISM A/I/5, L 961), sign. ROk A V 22 a-b

LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 – Altus, (RISM A/I/5, L 961), sign. ROk A V 24 a

REGNART, Jacob: *Sacrae aliquot cantiones*, Adam Berg, München 1575 – Altus, (RISM A I/7, R 731), sign. ROk A V 24 a

REGNART, Jacob: *Sacrarum cantionum IV. V. VI. VII. VIII. X. et XII. vocum … liber primus*, Nikolaus Stein, Frankfurt 1605 – [Altus] + [Sexta vox], (RISM A I/7, R 737), sign. ROk A V 42 a-b

SALES, Franz: *Sacrarum cantionum … liber primus*, Georgius Nigrinus, Pragae 1593 – Altus, (RISM A I/7, S 394), sign. ROk A V 24 a

Thesauri musici tomus tertius, Johannes Montanus & Ulrich Neuber, Nürnberg 1564 – Discantus + Sexta vox, (RISM B/I, 1564[3]), sign. ROk a V 22a, sign. ROk A V 22 a-b

Kateřina Maýrová

A Description of Musical Manuscripts and Prints

The preserved musical repertoire of the former Literary Confraternity in Rokycany is concentrated under a total of fifteen shelf marks. Ten of the shelf marks represent manuscript sets (ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 21 a-c, ROk A V 23 a-d, ROk A V 37 a-e, ROk A V 38 a-e, ROk A V 41, ROk A V 43, ROk A V 44, and ROk A V 45 a-b), two shelf marks are for prints (ROk A V 39 and ROk A V 42 a-b), and three shelf marks contain manuscripts together with printed adligates (ROk A V 22 a-b, ROk A V 40, and ROk A V 24 a). They contain notation of a total of 901 compositions, with 236 compositions contained in period prints and 665 works contained in manuscript part books. Out of the 901 total compositions, there are records so far of 185 compositions of the *cori spezzati* type, representing nearly 21% of the total volume of repertoire.

The musical repertoire of the former original owner of the "Rokycany Music Collection" – the Rokycany Literary Confraternity – has been formally characterized within the framework of the catalogue of Franco-Netherlandish sacred compositions based on the twelve individual shelf marks under which sacred compositions of Franco-Netherlandish provenience are documented. The actual catalogue is preceded by a comprehensive description of the individual manuscripts and prints based on the shelf marks. The description lists the number of part books, dimensions, inscriptions on the binding, foliation, dating of the paper, bindings, notation, number of scribes' hands, provenience, and content. Any changes and additions are shown in brackets. A special type of indication is used for foliation: slashes enclose portions containing preserved manuscript notation. For example, ff. $1^{r}/2^{r}$-$57^{r}/59^{v}$ means: f. 1^{r}-1^{v} is blank, ff. 2^{r}-57^{r} contain notation of a composition, and ff. 57^{v}-59^{v} only contain empty staves. The titles of the compositions in the Czech language are listed in transliterated form together with the description of the scribe's handwriting.

l. ROk A V 19 a-b

2 part books – ms.
Late 16th – early 17th century

a: *BASSUS*	ff. $1^{r}/2^{r}$-$57^{r}/59^{v}$ (59 ff.)
b: *DISCANTUS*[92]	ff. $1^{r}/2^{r}$-$85^{r}/90^{r}$ (90 ff.)

Dimensions: 210 × 165 mm; paper, binding: parchment;[93] white mensural notation, scribes: 18 hands in *a*, 23 hands in *b*. Content: motets on Latin and Czech texts, domestic and foreign composers. Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

92 A composition is notated on the back of the inside cover with the text: *"fruct:*[*um*] *vent:*[*ris*] *tui nobis post hoc exili*[*um*] *ostende"*. (= the end of "*Salve Regina*"). In text for the last phrase *"O clemens, o pia, o dulcis virgo Maria"*, the words *"virgo Maria"* are crossed out, and beneath them are added the new words *"Jesu fili"*, which correspond to Calixtine practice). Below the musical notation, there is an inscription that reads: *"Vindicat a blattis sacra scripta* [thereafter illegible] | *… Lutheri* | *Dum officat morico cuncto calore"* [thereafter illegible]. The beginning of this inscription can be loosely translated as follows: *"protects the Holy Scriptures from cockroaches"*. "Cockroaches" may refer to German heretics, i.e. Lutherans, but in the given context, it is a pity that the entire comment could not be deciphered. I wish to thank Markéta Koronthályová for her help with the translation. This is apparently notation by one of the agile scribes of the Rokycany musical manuscripts, Jan Klečka. Under this manuscript comment, additional inscriptions are written in a different hand (in bolder, larger lettering): the abbreviation *"KJ"* beside the inscription *"Pana Boha milug a geho* | *nasledug ma mila …"* (Love the Lord God and follow Him, my dear).

93 The binding of the part book ROk A V 19 b has suffered mechanical damage on the exterior side in the upper-right corner of the front cover.

2. ROk A V 20 a-e
5 part books – ms.
Late 16th – early 17th century

a: *BASSUS*	ff. /1^{r}-79^{v}/94^{v} (94 ff.)
b: *TENOR*	ff. /1^{r}-87^{v}/98^{v} (98 ff.)
c: *SEPTIMA*	ff. /1^{r}-84^{r}/98^{v} (98 ff.)
d: *VAGANS*	ff. /1^{r}-91^{v}/98^{v} (98 ff.)
e: *ALTUS*	ff. 1/2^{r}-92^{r}/98^{v} (98 ff.)

Dimensions: 200 × 165 mm; paper, binding: parchment (bound in 1613);[94] white mensural notation, scribes: 2 hands (l main hand). Content: motets on Latin and Czech texts, domestic and foreign composers.
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

3. ROk A V 22 a-b
2 part books – ms. + print.
Latter half of the 16th century (1560s – ’70s) – early 17th century

a: *DISCANTUS*	Ms: ff. 1^{r}-^{v}/2^{r}-74^{v}/ (74 ff.) Print I: LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 – [Discantus], (RISM A/I/5, L 961) Print II: *Thesauri musici tomus tertius*, Johannes Montanus & Ulrich Neuber, Nürnberg 1564 (RISM B/I, 1564^{3}) overall composition: ff. XX (Print I) + ff. 1^{r}-68^{v} (Ms.) + ff. LXII (Print II) + ff. 70^{r}-74^{v} (Ms.)
b: *SEXTA VOX*	Ms: ff. /1^{r}-47^{r}/54^{v} (54 ff.) Print II: see part book *a* overall composition: ff. 1^{r}-5^{v} (Ms.) + ff. LIX Print (II) + ff. 6^{r}-54^{v} (Ms.)

Dimensions: 195 × 145 mm; paper, binding: parchment; white mensural notation, scribes: 1 hand.
Content: motets to Latin texts.[95]
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

94 The original bindings for all 5 part books of shelf mark ROk A V 20 a-e have suffered mechanical damage, and the individual part books also have partially preserved laces (the laces are not preserved with b). The parchment pages on the front and back sides of the external binding contain Latin texts that appear to come from some older medical (?) treatise.

95 The content of the part book ROk A V 22 a does not correspond completely to ROk A V 22 b. The ordering of compositions is completely different in ROk A V 22 b. Additionally, some compositions contained in ROk A V 22 a are not notated in the part book ROk A V 22 b and vice versa. During binding, single components of the part books seem to have been mixed together. This discrepancy in contents can be explained hypothetically by the fact that, for example, the Literati may have had missing compositions in the part book ROk A V 22 b notated in a different section of the part book, but there is no documentation that this was done.

4. ROk A V 23 a-d
4 part books – ms.
Latter half of the 16th century – first third of the 17th century (between 1569-1625 [1628])[96]

a: *TEOPHRASTUS* [tenor]	ff. I + /1r-84v/87v (87 ff.)[97]
b: *ARISTOTELES* [alt]	ff. I + /1r-95v/97v (97 ff.)[98]
c: *VIRGILIUS* [vagans]	ff. I + /1r-91v/93v (93 ff.)[99]
d: *BEROALDUS* [bas]	ff. I + /1r-87v/91v (91 ff.)[100]

Dimensions: 200 × 160 mm; paper, binding: parchment (sheets from a manuscript missal, 15th/16th century); white mensural notation, scribes: multiple hands, total of 18 – for each volume with approximately the same amount of notation.[101] Content: cycles of the Ordinary of the Mass (complete and incomplete), plenaria missae (mostly incomplete) and 1 *Requiem*
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

5. ROk A V 24 a
1 part book – prints I-III + ms.
1570s–1590s (prints), latter half of the 16th century (manuscript)

a: *ALTUS*
Print I: LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 (RISM A/I/5, L 961)
Print II: REGNART, Jacob: *Sacrae aliquot cantiones*, Adam Berg, München 1575 (RISM A I/7, R 731)
Print III: SALES, Franz: *Sacrarum cantionum … liber primus*, Georgius Nigrinus, Pragae 1593 (RISM A I/7, S 394)
Overall composition: ff. 24 (Print I) + ff. 28 (Print II) + ff. 18 (Print III) + ff. 72 Ms. (ff. 1r-72v)

96 As far as the determination of the dating of the creation of all of the part books is concerned, it is apparent that they were made at the same time. The only more exact guides for determining the dates of the notating of the compositions are the following inscriptions: I.) in part book a (Teophrastus): a) the first folio bears the date 1569, and b) after the last notated composition on folio 84r there is a comment by the scribe in red ink: *"In die Simonis Judae 1625, qua die hora 4 fere ultima moritur Joannes Strážský, pater pathrinus uxoris meae. Anno 16. 8."*. II.); in part book d (Beroaldus) after the last notated composition on f. 87v there is a handwritten note from the scribe: *"26.* [*28?*] *O*[*cto*]*bris 1625"*.

97 A folio without staves, which is the first to follow the top boards of the cover, contains writing by the scribe in black ink on the recto side: *"Spes mea altissimus, propus | totiusque vitae Christus."* *"Suffer et vinces."* *"1569."* Beneath these words, apparently written at the time when the part book was bound, there is a purple rubberstamp impression on the folio indicating the owner: *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the shelf mark A V 24, which is crossed out. Under it, there is a new rubberstamp impression for the Archives of the Deanery in Rokycany, with the correct shelf mark [ROk] A V 23 a written in blue ink. This part book contains neither foliation nor pagination.

98 The volume is not foliated; on the first folio after the upper boards of the cover, there is a list of compositions written in black ink on the recto side. Under the index, as with the previous volume, there is a purple impression of the owner's rubberstamp at the bottom reading *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany), with the shelf mark A V 22, which is crossed out, and under it is another impression of the archives rubberstamp with the shelf mark that is still valid: [ROk] A V 23 b.

99 After the upper boards of the cover of the external binding, there follows one folio with a purple impression of the owner's rubberstamp: "Archiv děkanství v Rokycanech" (Archives of the Deanery in Rokycany) and the shelf mark [ROk] A V 23 c.

100 The volume Beroaldus, like the previous part books with the signatures ROk A V 23 a-c, is not foliated; the first folio, following the upper board of the cover, contains only a purple impression of the owner's rubberstamp on the recto side: *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the red shelf mark A V 24 crossed out in blue ink and with a new impression of the rubberstamp of the archives and the valid shelf mark [ROk] A V 23 d.

101 In all four part books, the same number of scribes took part in writing the musical notation, each contributing approximately equally to writing down the preserved repertoire. Scribe no. l: small writing skewed to the right,. Scribe no. 2: smaller lettering tilted towards the left (*"Officium super Summe Deus"*). Scribe no. 3: sweeping, ductus tilted to the right, and more open shaped note heads (*"Officium Nativitatis Christi"*). Scribe no. 4: broader pen strokes with the ductus tending to tilt to the right, (*"Officium super Homo quidam erat dives"*). Scribe no. 5: smaller handwriting, upright, ductus tilted slightly to the right. He notated the last composition in the part books (*"Missa pro Defunctis.* [à 5]*"*).

Dimensions: 160 × 200 mm; paper, binding: parchment (older Latin manuscript treatise);[102] white mensural notation, scribes: 5 hands.[103] Content: motets to Czech and Latin texts by anonymous, foreign, and Czech composers.[104]
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

6. ROk A V 37 a-e
5 part books – ms.
Late 16th – early 17th century (last entry 1632)

a: *BASSUS PRIMUS*	ff. /l^{r}-56r/ (56 ff.)[105]
b: *TENOR SECUNDUS*	ff. /l^{r}-56^{r}/58^{v} (58 ff.)[106]
c: *PRIMUS ALTUS*	ff. /l^{r}-50^{v}/ (50 ff.)[107]
d: *SECUNDUS ALTUS*	ff. /l^{r}-27^{v}/ (27 ff.)[108]
e: *CANTUS II. CHORI*	ff. /l^{r}-42^{v}/ (42 ff.)[109]

Dimensions: 202 × 160 mm; paper, binding: *a*: parchment (musical manuscript with neumatic notation; it was apparently bound immediately after the notating of the last composition, i.e. after 1632), *b*: parchment (latin manuscript from about the 15th century),
c-e: original binding is missing; white mensural notation, scribes: 6 hands. Content: Latin motets, Mass responses, and parts of the Ordinary of the Mass.
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

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102 The same quote is written three times consecutively, one on top of the other, on the inside front cover: *"Alta DEUS frangit, franget quoque mente superbum | Franget (credi mihi) corda superba DEUS §".* Each quote is seemingly written in a different hand. The back inside cover also contains an inscription on the upper half in dark brown ink: *"O: B: M: D: T: | Qui pro vobis effunditur, in remissionem pecatorum* [sic!]*, Animas Requiem aeternam Dona eis Domine, Miserere, miserere mei autem vos Amici mei. Smilugte se, smilugte se nade mnau aspoň wi* [sic!]*, pržatele mogi."* (Have mercy, have mercy on me at least you, my friends.)

103 The manuscript portion of shelf mark ROk A V 24 a (excluding inscriptions on the insides of the covers) is probably written by 4 scribes: the first, main scribe – hand A (no. 1-19) has more robust handwriting and writes rounder note heads than the other scribes. The second scribe – hand B (no. 20) has the ductus tilted more to the left, and the note heads have a more slanted (triangular) shape. The third scribe – hand C (no. 21-33) has smaller handwriting that is also more turned to the left, more ornate, and more similar to German "Kurrent" script. The fourth scribe – hand D (no. 34-37) has handwriting that is the most similar to hand no. 2. Scribe D of this shelf mark is probably identical to scribe D of another Rokycany part book with shelf mark ROk A V 43.

104 At the end of folio [b 4r] in the first print with Lasso's motets (beneath the No. 7) a later ms. inscription by a possible user of this part book has been added: "Antonín Heffner / Leta Paně 1773 (Year of our Lord 1773)." At the turn of the 17th and 18th centuries, many families with this surname were living in Rokycany. Cf. SokA Rokycany, AMRo I., cartoon No. 631 and SokA – SDA Pilsen, The Collection of the Registers of Births from the Western Bohemia, from the period 1732 – 1771, the Register of Births, Rokycany 4, p. 402, indicates the birth of Anton Heffner on 9 June 1760, his father Wenceslas being the bell-ringer in the church of the Saint Mary below the Snow. He died on the 26 August 1841, and served as the sexton at the same church. For this information I am thankful to the Chief of the State Regional Archives at Rokycany, Mgr. Hana Hrachová, Ph. D.

105 On the front and back inside cover of signature ROk A V 37 a there is preserved notation of a fragment of a Czech song (?) in rhombic notation. On the first title folio at the top and center inside a green decorative frame is a black inscription *"Primus Bassus:"*, and beneath it a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech" (Archives of the Deanery in Rokycany)* with the shelf mark A V 24 crossed out and the valid shelf mark [ROk] A V 37 a written beside it.

106 On the front inside cover of shelf mark ROk A V 37 b, one voice from part of the *Gloria* is written fragmentarily in white mensural notation. On the first title folio at the top and center inside a green decorative frame is a black inscription *"Secundus Tenor:"* and beneath it a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech" (Archives of the Deanery in Rokycany)*, with the shelf mark A V 24 crossed out and the valid shelf mark [ROk] A V 37 b written beside it. Preserved on the back inside cover is a fragment of notation of one part of the *Kyrie* in white mensural notation.

107 On the first title sheet at the top and center in a green decorative frame is the red heading *"Primus Altus:"*. Under it there is a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the shelf mark A V 24 crossed out and the valid shelf mark [ROk] A V 37 c written beside it.

108 On the first title page at the top and center in a green decorative frame is the red heading *"Secundus Altus:"*. Under that is a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the shelf mark A V 24 crossed out, and written beside it is the shelf mark [ROk] A V 37 e [sic!]. Under the rubberstamp impression there is yet another shelf mark, A V 24, written in blue pencil with large lettering.

109 Under the musical notation on the first folio at the bottom, there is a purple impression of the owner's rubberstamp: *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the shelf mark A V 24 crossed out and corrected to [ROk] A V 37 e.

7. ROk A V 38 a-e
5 part books – ms.
First third of the 17th century (compositions dated between 1615 and 1638)

a: [Chori primi Bassus]	1 f. (cover) + 1 f. (inside front cover) + ff. 57 (musical notation) + 1 f. (cover) (57 ff.)[110]
b: [Chori secundi Vox infima]	1 f. (cover) + 1 f. (inside front cover) + 1 f. (Index) + ff. 56 (musical notation) + 1 f. (back inside cover) + 1 f. (cover) (56 ff.)[111]
c: [Chori secundi Vox media]	1 f. (cover) + 1 f. (inside front cover) + ff. 57 (musical notation) + 1 f. (cover) (57 ff.)[112]
d: [Chori primi Vox secunda]	1 f. (cover) + 1 f. (inside front cover) + ff. (57 musical notation) + 1 f. (cover) (57 ff.)[113]
e: [Chori secundi Vox superior]	1 f. (cover) + 1 f. (inside front cover) + 60 ff. (musical notation) + 1 f. (cover) (60 ff.)[114]

Dimensions: 205 × 170 mm; paper, binding: parchment (an older church treatise in Latin); white mensural notation, scribes: 1 hand.[115] Content: 17 cycles of the Latin Ordinary of the Mass. Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

110 Shelf mark ROk A V 38 a-e did not originally bear foliation or pagination. Both sides of the cover have suffered mechanical damages with holes and are stained with spots of black ink. One folio is attached (glued) to the bottom of the inside cover with notation of Latin polyphonic composition – motet: *"M. Joannis: Nesciens Virgo mater"* (brown ink). On the inside front cover there is a purple impression of the rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the shelf mark A V 38 a.

111 Both sides of the cover have suffered mechanical damaged with holes. On the inside cover, 1 folio is attached to the inside of both pages of the cover with notation of the alto part of the Latin introit *"Altus 2dus – Introitus de Beata Virgine 8 voce.* | *Omnes in Domino gaudeamus"* (brown ink). On the front inside cover, there follows 1 inserted folio with an index of compositions. Under the index of compositions there is a purple impression of the rubberstamp: *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the shelf mark A V 38 b.

112 On the back of the cover in the left top corner, the remnant of the heading in dark brown ink, *"... ITUS* | *Chori"*, indicates that the cover used for binding had earlier served as the cover for some part book. Both sides of the cover are damaged with holes. With the inside cover, 1 folio with musical notation of one part of a composition in baritone clef is glued to both sides of the cover from the inside. Based on the snippets of texts, this appears to be fragments of a mass – *"... et con... Ap... Fi... Qui ..."*. (on the front of the inside cover; *"Pa... judicare vivos... Kyrie el... ho... Glori… Gra..."* (on the back of the inside cover). On the first folio in the front after the inside cover, there is a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany). The original shelf mark A V 24 is crossed out and corrected to the current shelf mark [ROk] A V 38 c.

113 The back side of the cover has suffered mechanical damage to the upper left corner. Glued at the top on the side is a white label, which reads: *"Muzeum města Rokycan"* (Rokycany Municipal Museum). With the inside cover, attached to both sides of the cover from the inside is 1 folio with musical notation in baritone clef – *"...mise ... Ky ... Laudem dicite à 8.* | *Gaudeamus..."* (on the front of the inside cover); *"... leison ... Et in terra... Glori*[*a*] *… ei Gaud..."* (on the back of the inside cover). After the inside front cover there is 1 blank folio with a purple rubberstamp impression *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany). The original shelf mark written in red (A V 24) is crossed out and corrected to [ROk] A V 38 d.

114 With the inside cover, attached to both sides of the cover from the inside, there is 1 folio with musical notation of the alto part (?) from some part book. On the inside front cover under the heading *"Virgine. 8. voce"*, there follows notation of the alto part with an excerpt of text from Psalm 44 related to the Feast of the Assumption of the Virgin Mary: *"in Domino… Gaudeamus om*[*nes in Domino*], [*diem festum*] *caelebrantes, diem festum… Mariae virginis"*. Following that inserted folio, there is another folio with inscriptions in black ink: *"Domine quando veneris...* | *Domine..."*. Under that is a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany). The original shelf mark A V 24 is corrected to [ROk] A V 38 e. Preserved on the back inside cover, there is a fragment of 1 voice in white mensural notation, with the heading *"M. Joannis…* | *David … Ex Fugis"* to the text of the Latin antiphon *"Nesciens mater virgo virum peperit"*.

115 The monogram *"I.* [J.] *K. R."* belongs to the scribe Jan Klečka of Rokycany.

8. ROk A V 40
1 part book – print + ms.
1590 – 1st third of the 17th century (1616)

a: *BASSUS* — Print: *Corollarium cantionum sacrarum*, Catharina Gerlach, Nürnberg 1590 (RISM B/I, 1590[5])[116]
overall composition I. f. (cover) + ff. 56 (Print) + ff. 18 Ms. (ff. 57[r]-74[v]) + I. f. (cover) (74 ff.)[117]

Dimensions: 170 × 210 mm; paper, binding: parchment (older Latin handwriting; the origin and content cannot be determined precisely); white mensural notation, scribes: 4 hands, 1 main hand (ms.).
Content: 69 motets for five to twelve voices setting Latin texts by a wide variety of European composers (print), 21 anonymous compositions in the character of motets and songs setting Latin and Czech texts, with and without notation, including Mass responses and hymns (ms.).
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

9. ROk A V 41
1 part book – ms.
First third of the 17th century.

a: [Bassus] — f. I + ff. II, III (vacuae) + ff. 111 + f. IV (113 ff.)[118]

Dimensions: 195 × 160 mm; paper, binding: the top sides of the cover are missing, and only a remnant of the original parchment binding has been preserved; white mensural notation, scribes: 1 hand.
Content: 99 compositions for six to eight voices, generally motets, composed to Latin texts including 1 *Te Deum* and 4 *Magnificats*.
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

10. ROk A V 42 a-b
2 part books – print
1605

a: [Altus] — REGNART, Jacob: *Sacrarum cantionum IV. V. VI. VII. VIII. X. et XII. vocum … liber primus*, Nikolaus Stein, Frankfurt 1605 (RISM A I/7, R 737)
composition: I f. (cover) + ff. 24 (48 pp.) + I f. (cover)
b: [Sexta vox] — see part book *a*
composition: I f. (cover) + 15 ff. (27 pp.) + I f. (back inside cover = blank) + I f. (cover)

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116 Beneath the title, there is a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany). The shelf mark A V 24 is crossed out, and written beside it is the valid shelf mark [ROk] A V 40.

117 There is a second scribe on f. 61[r], the well-known humanist and Rokycany native, Bartoloměj Cirrinus, who wrote the inscription: *"Sequntur | CANTILENAE SACRAE ALI- | quot Melodiis Suavissimis ex 8 ad 6 voces | aequales redactis subjunctae et descriptae | Amplissimi CHORI Rocheczanensis | Studio et opera | Barptolomaei Cirrini Civis Patricii ibidem. | Anno TV RoChesana sona seMper In aXe Deo."* The chronogram gives the year 1616. Beneath this inscription, the year 1616 was added later in pencil.

118 The top sides of the cover are missing: in the spine of the binding, there are visible remnants of the original paper cover, which was apparently made of an old manuscript. The whole corpus of the part book therefore lacks outer cover. Preceding the actual set of 111 folios with musical notation are 3 loose folios in the front – all are blank, and the first can be regarded as a sort of "provisional cover", as is also the case with the one loose, blank folio at the end of the part book. For this reason, the folios in question have been designated with Roman numerals.

Dimensions: 210 × 190 mm; paper, binding: parchment (older Latin treatise); white mensural notation. Content: 24 motets by Jacob Regnart setting Latin texts.
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

11. ROk V 44
l part book – ms.
Early – first half of the 17th century

a: *TENOR* ff. /l[r]-13[v]/ (13 ff.)[119]

Dimensions: 165 × 200 mm; paper, binding: hard paper with a strip of parchment in the spine; white mensural notation, scribes: l hand. Content: *Magnificat* and Latin motets on Marian texts.[120]
Provenience: Originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

12. ROk A V 45 a-b
2 part books – ms.
Early 17th century

a: *GENERAL BAS* ff. /l[r]-22[v]/ (22 ff.)[121]
b: *CANTUS* ff. /l[r]-24[v]/ (24 ff.)[122]

Dimensions: 210 × 160 mm; paper, binding: yellow leather; white mensural notation, scribes: 2 hands. Content: concertante Masses by foreign and domestic composers, litanies, lamentations, and anonymous compositions.
Provenience: originally the property of the Literary Confraternity of the Deanery Church in Rokycany.

119 On the front binding there are two purple impressions, one over the other, of the owner's rubberstamp "Archiv děkanství v Rokycanech" (Archives of the Deanery in Rokycany). In the first instance, it appears with the shelf mark A V 24 crossed out, then the second impression is with the valid shelf mark [ROk] A V 44. This is also written in again under the heading "*TENOR*". A sheet of paper has been glued to the inside cover with organ tablature: *"Salve regina 4 voc. Authore O. V."* [= Valerius Otto?].

120 The bulk of the musical notation in *Magnificat* consists of compositions by Johann Christoph Demantius from his collection *Trias precum vespertinarum*, Conrad Agricola, Nürnberg 1602 (cf. RISM A/I/2, D 1533).

121 On the front inside cover in the middle there is a purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) with the valid shelf mark [ROk] A V 45 a.

122 A purple impression of the owner's rubberstamp *"Archiv děkanství v Rokycanech"* (Archives of the Deanery in Rokycany) is found at the very top on f. 1[r] below the notation of the first composition. It still bears the crossed-out shelf mark A V 24, which was subsequently corrected.

Alphabetical overview of musical prints (with multiple or single composers) contained in the Rokycany Music Collection from the 16th and early 17th centuries and cited in the aforementioned study:

Corollarium cantionum sacrarum, Catharina Gerlach, Nürnberg 1590 – Bassus, (RISM B/I/1, 1590[5]), shelf mark ROk A V 40

LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 – Discantus + Sexta vox, (RISM A/I/5, L 961), shelf mark ROk A V 22 a-b

LASSO, Orlando di: *Sacrae cantiones*, Catharina Gerlach, Nürnberg 1586 – Altus, (RISM A/I/5, L 961), shelf mark ROk A V 24 a

REGNART, Jacob: *Sacrae aliquot cantiones*, Adam Berg, München 1575 – Altus, (RISM A I/7, R 731), shelf mark ROk A V 24 a

REGNART, Jacob: *Sacrarum cantionum IV. V. VI. VII. VIII. X. et XII. vocum … liber primus*, Nikolaus Stein, Frankfurt 1605 – [Altus] + [Sexta vox], (RISM A I/7, R 737), shelf mark ROk A V 42 a-b

SALES, Franz: *Sacrarum cantionum … liber primus*, Georgius Nigrinus, Pragae 1593 – Altus, (RISM A I/7, S 394), shelf mark. ROk A V 24 a

Thesauri musici tomus tertius, Johannes Montanus & Ulrich Neuber, Nürnberg 1564 – Discantus + Sexta vox, (RISM B/I, 1564[3]), shelf mark ROk a V 22a, shelf mark ROk A V 22 a-b

Kateřina Maýrová

Popis písařských rukou podle jednotlivých signatur

Popis písařských rukou je uspořádán podle signatur do přehledných tabulek.[123] Pro jednotlivé signatury byla k označení písařů zvolena vždy velká písmena abecedy. Vzhledem k velkému rozsahu repertoáru a značnému časovému rozpětí mezi zápisy u separátních signatur byl u každé signatury zvolen takový způsob označení, že všechny rozeznané písařské ruce byly separátně označeny písmeny abecedy A-Z. Pak byly mezi sebou vzájemně porovnávány všechny ruce navzájem. Nalezené shody (táž ruka) jsou pak označeny v tabulce.

Jak je vidět z níže uvedených přehledů, nebylo nalezeno velké množství týchž rukou. Zdá se, že se při notování jednotlivých hlasových knih postupně střídali všichni *litterati*, znalí tehdejší notace v bílé menzuře. Určitou výjimku tu tvoří několik signatur, u nichž je patrné, že se na jejich vzniku podílelo několik nejagilnějších písařů.

Prokazatelně tentýž písař, u něhož je rovněž známa zkratka *„J. K. R.“* = Jan Klečka Rokycanensis, se zřejmě zasloužil o vznik notových a textových záznamů u signatur ROk A V 19 a-b (písař E), ROk A V 23 a-d (písař I), ROk A V 37 a (písař D) a ROk A V 38 a-e (písař A). Z dostupných archivních záznamů je o něm známo, že žil na přelomu 16. a 17. století, v letech 1612–1640 (?) byl členem rokycanského literátského bratrstva, v období let 1614–1640 byl činný též jako radní a že byl poměrně movitým rokycanským měšťanem. Další konkrétní osobu lze určit u rukopisné části signatury ROk A V 40: za písařem B se skrývá osobnost humanistického básníka a vzdělance, rokycanského rodáka, Bartoloměje Cirrina, který se staral též o dodávání dalších zajímavých hudebních materiálů pro rokycanský literátský kůr. Členem literátského bratrstva v Rokycanech byl v letech 1614–1651 a jako radní působil mezi lety 1623–1651. Názvy skladeb v českém jazyce jsou v rámci popisu písařských rukou uvedeny v transliterované podobě.

Přehled písařských rukou

ROk A V 19 a-b

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 19 a	1^{r}	A	*Verbum caro*	
	2^{r}-17^{v}	B	č. 1–17 (necelé)	písař B in ROk A V 19 a není totožný s písařem A in ROk A V 20 a-e
	18^{r}-19^{v}	C	závěr č. 17, č. 18, č. 20	×
	20^{r}-20^{v}	D	č. 19, O. di Lasso: *Alleluia, vox laeta* (č. 21–22 nezapsána)	×
	21^{r}-25^{r}	E (Jan Klečka?)	č. 23, 24, 25, 26, 27, 28, 29, 30, 31, 32	×
	25^{v}-33^{v}	F	č. 33–43	×
	33^{v}-34^{r}	F’ (notátor)	závěr č. 43 (poslední řádek dole na ff. 33^{v} + 34^{r})	×
	34^{r}-38^{r}	G	sine No., PSG: *Serva Deus* – sine No., *Dey nám pokog*	×

123 V předloženém přehledu písařských rukou jsou záměrně vynechány popisy následujících 2 signatur Rokycanské hudební sbírky, a to ROk A V 21 a-c a ROk A V 43, neboť neobsahují žádný franko-vlámský repertoár.

Signatura	Foliace	Písař	Charakteristika	Komparace
	38^{v}-42^{v}	H	sine No., G. Tachovinus: *Si in praeceptis* + sine No., G. Richnovinus: *Exaudi nos Domine*	×
	43^{r}-46^{r} (= recte 42^{r}-45^{r})	I	sine No., *Formam mortalitatis* – sine No., *In splendenti nube*	×
	46^{r}-47^{v} (= recte 45^{r}-46^{v})	J	sine No., *Pane králi Bože nass, kterýž wssecko w swé moci máss*	×
	47^{v}-48^{r} (= recte 46^{v}-47^{r})	K	sine No., *Jesus autem junxit se discipulis*. Textátor: L'?	×
	48^{r} (= recte 47^{r}), poslední řádek dole	K' (notátor)	závěr notového zápisu na f. 48^{r} (= recte 47^{r})	×
	48^{v}+50^{r} (1. řádek nahoře, = recte 47^{v}+49^{r})	L	sine No., A. C. G: *Videte manus meas et pedes meos* (Sexta vox). Textátor: L' (psala zřejmě táž ruka jako u dalšího písaře M).	×
	49^{r}-49^{v} (= recte 48^{r}-48^{v})	M	sine No., A. C. G: *Videte manus meas et pedes meos* (Septima vox). Notový zápis provedla jiná ruka, ale text psala táž ruka jako u L: textátor L".	×
	50^{r}-50^{v} (= recte 49^{r}-49^{v})	N	C. Luyton: *Bellum insigne fuit coelo*	×
	50^{v}-51^{r} (= recte 49^{v}-50^{r})	O	č. 44, N. Zangius: *Domine non est exaltatum*	×
	51^{r}-51^{v} (= recte 50^{r}-50^{v})	P	č. 45, bez textu, pouze notový zápis	×
	52^{r}-57^{v} (= recte 51^{r}-56^{v})-	R	č. 45–47	×
	58r (= recte 57r)	Ř	poslední popsaná pagina s nekompletní skladbou začíná na text [*Al*]*leluya ptackowe na switani wesele spiwagi*	×
ROk A V 19 b	2^{r}-14^{v}	B (notátor)	č. [2]1–11	písař B in ROk A V 19 b není totožný s písařem A in ROk A V 20 a-e
	2^{r}-4^{r}	B' (textátor)		×
	4^{r}-14^{v}	B" (textátor)	č. 3–11	×

Signatura	Foliace	Písař	Charakteristika	Komparace
	14v-17v	C	od č. 12, *Decantabat populus*, po necelé č. 15, *Dum transisset Sabbatum*, pouze ff. 16v-17v	×
	18r-21v	Č	od závěru č. 15 („*ut venientes*“ na f. 18r) po č. 20	in ROk A V 19 a tyto skladby chybějí
		D	*Hierusalem gaude*	písmo písaře Č se písaři D značně podobá
	22r	E	závěr č. 20 na text „*pie vivamus*“	×
	22r-23v		č. 21–22	×
	23r/24r/-36v/37v/	S	č. 1–11 (č. I–XI)	×
	36v/37v/-42r/43r/	Š	*Introitus Resurrectionis* D. N. J. C. – č. 18, *Erravi sicut ovis*	×
	42v/43v/-43v/44v/	T	č. 19, *Ecce quam bonum* – č. 20, *Casti Regis tenerrima*	×
	43v/44v/	U	č. 21, *Regina coeli laetare, alleluia*, závěr skladby psala jiná ruka	×
	44r/45r/-45r/46r/	E	závěr č. 21, „*confirmata est super nos, alleluia*“ – č. 23, *Laus et perennis gloria*, *Deo Patri et Filio*	×
	45v/46v/	E’	pouze nadpis č. 24, *Miraris mundum*	×
	46r-46v/47r-47v/	Q	č. 25, *Magnificat secundi modi Orlando*	in ROk A V 19 skladba chybí
	47r/48r/-52v/53v/	E	č. 25, závěr *Magnificat secundi modi Orlando: „eius in saecula“* – č. 32, *Ave virgo gratiosa*	×
	52v/53v/-60v/61v/	F	č. 33, *Quam pulchra es* – č. 42, *Ecce natalis rediit*	×
	60v/61v/-61r/62r/	F’	č. 43 *Domine Deus noster*	×
	61v/62v/-66v/67v/	G	sine No., *Serva Deus verbum tuum* – sine No., *Dey nám pokog za nassych dnů*	×
	66v/67v/-70r/71r/	H	č. 46, G. Tachovinus: *Si in praeceptis* + č. 47, G. Richnovinus: *Exaudi nos, Domine*	×
	71v/72v/-73r/74r/	I	sine No., *Formam mortalitatis* + sine No., *In splendenti nube*	×
	73r/74r/-74v/75v/	J	sine No., *O Pane Božie a krali nass*	×
	74v/75v/-76r/77r/	K	sine No., *Jesus autem junxit* + sine No. *Videte manus meas*	×
	76v/77v/	N	C. Luyton: *Bellum insigne*	×

Signatura	Foliace	Písař	Charakteristika	Komparace
	77^{r}/78^{r}/-77^{v}/78^{v}/	O	č. 44, N. Zangius: *Domine non est exaltatum cor meum*	×
	77^{v}/78^{v}/	V	č. 45, *Kdož ochrany negwyzssiho*	×
	78^{r}/79^{r}/-79^{v}/80^{v}/	W	č. 45, závěr prima pars: „… *w každý čas duwernosti*“ + secunda pars: „*Nechť gich po boku swem tisíc…*“	×
	80^{r}/81^{r}/-80^{v}/81^{v}/	X	závěr secunda pars: „… pristaupi ziadna rana stanku tweho“ + tertia pars: „*Po lwu a hadu zdraženém…*“	×
	81^{r}/82^{r}/-81^{v}/82^{v}/	X W (textátor)	závěr tertia pars: „*choditi a po draku gedu plnem nemat nic…*“	Noty, zdá se, psala stejná ruka jako na ff. 78^{r}-79^{v}, ale jiná ruka psala text
	82^{r}/83^{r}/-82^{v}/83^{v}/	Y	č. 47,-„*Halleluyah, ay wstal Krystus slawnie z mrtwych…*“	×
	83^{r}/84^{r}/	Z	závěr č. 47, „*…wesele zpiwagi, trawa se zelena, stromowe zkwitagi…*“	×
	83^{v}/84^{v}/-84^{r}/85^{r}/	Ž	č. 48, *Non est bonum hominem esse solum*	in ROk A V 19 a skladba chybí

Komparace písařských rukou ROk A V 19 a-b s ostatními hlasovými knihami:

- ROk A V 19 a-b:
  - žádná shoda mezi písaři F, L a L’
  - žádná shoda mezi písaři G, L a L’
- ROk A V 20 a-e: žádná shoda[124]
- ROk A V 22 a-b: žádná shoda
- ROk A V 23 a-d:
  - písař E in ROk A V 19 a-b – asi písař I in ROk A V 23 a-d (= Jan Klečka)
  - písař C, Č in ROk A V 19 a-b – asi písař I in ROk A V 23 a-d (= Jan Klečka)
- ROk A V 24 a: žádná shoda
- ROk A V 37 a-e: žádná shoda
- ROk A V 38 a-e: žádná shoda
- ROk A V 40: žádná shoda
- ROk A V 41: žádná shoda
- ROk A V 44: žádná shoda
- ROk A V 45 a-b: žádná shoda

124 Srov. písař B in ROk A V 19 a-b s písařem A in ROk A V 20 a-e.

ROk A V 20 a-e

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 20 a	1r-77v	A	č. 1–100	×
	77v-79v	B	č. [101]–[103]	×
ROk A V 20 b	1r-85v	A	č. 1–100	×
	85v-87v	B	č. 101–103	×
ROk A V 20 c	1r-82v	A	č. 1–100	×
	82v-84r	B	č. 101–103	×
ROk A V 20 d	1r-90r	A	č. 1–100	×
	90v-91v	B	č. 101–103	×
ROk A V 20 e	1r-90r	A	č. 1–100	×
	90r-92r	B	č. 101–103	×

Komparace písařských rukou ROk A V 20 a-e s ostatními hlasovými knihami:

- žádná shoda

ROk A V 22 a, b

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 22 a	1r-69v	A	ms. soubor I	×
ROk A V 22 a	70r-74v	A	ms. soubor II	×
ROk A V 22 b	1r-5v	A	ms. soubor I	×
ROk A V 22 b	6r-54v	A	ms. soubor II	×

Komparace písařských rukou ROk A V 20 a-e s ostatními hlasovými knihami:

- žádná shoda

ROk A V 23 a-d

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 23 a	1r-36v	A	soubor 5 anonymních a 3 autorsky určených cyklů ordinaria missae	×
	37r-41r	C + jiný textátor oproti ROk A V 23 b	T. Crequillon: *Officium „Pis ne me peult venir“*	×
	41r-42r	jiný textátor u *Sanctus*, který je shodný s textátorem in ROk A V 23 b (*Benedictus*) a in ROk A V 23 c (*Sanctus*)		

	42r-45v	D	J. Maršálek: *Officium „Nativitatis Christi“*	×
	46r-52v	X	J. Maršálek: *Officium „Resurrectionis Christi“*	×
	53r-60r	Y	*Officium super „Homo quidam erat dives“* + *Officium „Spiritus Sancti Sociorum Marchionis“* (Kyrie)	×
	60r-74v	Z (notátor)	od textu *„... tio Pilato“* na ff. 73v-74r	×
	73v-74r	Z’ (textátor)	text *„Osanna in excelsis“*	×
	74v	písař Z” (textátor)	*Benedictus* na f. 74v	×
	74v-79v	písař CH	O. di Lasso: *Ingemuit Susanna*	×
	79v-84r	I (Jan Klečka z Rokycan)	G. Cavaccio: *Missa pro defunctis à 5*	písař I in ROk A V 23a je totožný s písařem A in ROk A V 38 a-e
ROk A V 23 b	1r-29v	A	soubor 3 anonymních a 3 autorsky určených cyklů ordinaria missae	×
	29v	B	*Benedictus est hic Benedictus*	×
	30r-39v	A	*Officium super „Summe Deus“* + J. Berchem: *Missa „Altro non e il mio amor“*	×
	39v-45r	C	T. Crequillon: *Officium „Pis ne me peult venir“*	×
	44v-45r	textátor jiný, jako in ROk A V 23 a	závěr *Sanctus „in excelsis“* + *Benedictus* na ff. 44v-45r	
	45r-49v	D	*Puer admirabilis* *Kyrie Magne Deus*	×
	49v-51r	E	*Marchionis Resurrexi*	×
	51r-57r	F	Kyrie III. (stejný notátor i textátor?)	×
	57r-58r	G	*Sanctus* + *Benedictus*	×
	58r-59v	H	Introitus *Spiritus Sancti*	×
	59v-91r	CH	*Missa super „Homo quidam erat dives“* – O. di Lasso: *Officium super „Ingemuit Susana“*	×
	91r-95v	I (Jan Klečka z Rokycan)	*Missa pro defunctis*	písař I in ROk A V 23 b je totožný s písařem A in ROk A V 38 a-e
ROk A V 23 c	1r-37r	A	soubor 5 anonymních a 3 autorsky určených cyklů ordinaria missae	×

Signatura	Foliace	Písař	Charakteristika	Komparace
	37r-42v	C	T. Crequillon: *Officium „Pis ne me peult venir“*	×
	37v-41r	jiný textátor, oproti ROk A V 23 b shodný s ROk A V 23 a (*Christe*, *Gloria*, *Credo*)		
	41v-42v	jiný textátor, oproti ROk A V 23 b shodný s ROk A V 23 a (od *Sanctus* po *Agnus Dei*)		
	43r-48r	D	*Omnis mundus iocundetur*	×
	48r-57v	E	*Resurrexit*	×
	58r-64r	Y	*Officium super „Homo quidam erat dives“*	×
	64r-83r	Z	J. Maršálek: *Officium „Spiritus Sancti Sociorum“*	×
	83v-88r	CH	O. di Lasso: *Officium super „Ingemuit Susana“*	×
	88r-91v	I (Jan Klečka z Rokycan)	*Missa pro defunctis*	písař I in ROk A V 23 c je totožný s písařem A in ROk A V 38 a-e
ROk A V 23 d	1r-45v	A	soubor 5 anonymních a 5 autorsky určených cyklů ordinaria missae	×
	45v-54v 54v-56v	E	[*Officium*] *„Resurrectionis Chri*[*sti*] *Marssalkowo”* *Resurrexi* *Introitus Spiritus Domini ...* *Alleluia*	×
	56v-62r	CH	*Officium super „Homo quidam erat dives“*	×
	62v-78r	Z	*Marchionis Sociorum Spiritus Domini*	×
	78v-81r	Z (notátor) Z’ (notátor) = Z’ (textátor)	závěr *Officia „Corporis Christi“* + začátek *Officia super „Ingemuit Susana“*	Srov. ROk A V 23 a
	81r-86r	CH	O. di Lasso: *Officium super „Ingemuit Susana“*	×
	86r-89v	I (Jan Klečka z Rokycan)	*Missa pro defunctis*	písař I in ROk A V 23a-d je totožný s písařem A in ROk A V 38 a-e

Komparace písařských rukou ROk A V 23 a-d s ostatními hlasovými knihami:

- ROk A V 19 a-b
  - písař E in ROk A V 19 a-b = písař I in ROk A V 23 a-d (Jan Klečka z Rokycan)
  - písař C, Č in ROk A V 19 a-b = písař I in ROk A V 23 a-d (Jan Klečka z Rokycan)
- ROk A V 20 a-e: žádná shoda
- ROk A V 22 a-b: žádná shoda

- ROk A V 24 a: žádná shoda
- ROk A V 37 a-e: žádná shoda
- ROk A V 38 a-e: písař I v ROk A V 23a-d = písař A v ROk A V 38 a-e (Jan Klečka z Rokycan)
- ROk A V 40: žádná shoda
- ROk A V 41: žádná shoda
- ROk A V 44: žádná shoda
- ROk A V 45 a-b: žádná shoda

ROk A V 24 a

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 24 a	1^{r}-38^{v}	A	č. 1–19	×
	39^{r}-40^{r}	B	č. 20	×
	40^{v}-63^{r}	C	č. 21–33	×
	63^{r}-72^{v}	D	č. 34–37	×
	zadní přídeští	E	nápis: *„O. B. M. D. T.“*; *„Qui pro nobis effunditur, in remissionem peccatorum anima…“*	×

Komparace písařských rukou ROk A V 24 a s ostatními hlasovými knihami:

- ROk A V 19 a-b: žádná shoda
- ROk A V 20 a-e: žádná shoda
- ROk A V 22 a-b: žádná shoda
- ROk A V 23 a-d: žádná shoda
- ROk A V 37 a-e: žádná shoda
- ROk A V 38 a-e: žádná shoda; písař D z ROk A V 24 a píše obdobně C klíče jako písař A in ROk A V 38 a-e, ale má jiný sklon písma
- ROk A V 40: žádná shoda; srov. č. 20 in ROk A V 24 a s č. 13–17 in ROk A V 40
- ROk A V 41: žádná shoda
- ROk A V 44: žádná shoda
- ROk A V 45 a-b: žádná shoda

ROk A V 37 a-e

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 37 a	přední přídeští	E	chorální zápis na neúplný český text *„…nym Cziechum … pamatky… pro wiru a we sskole.“*	je totožný s písařem E na předním přídeští
	1^{r}-9^{r}	A	č. 1–8	×
	9^{v}-10^{v}	vacua		
	11^{r}-48^{v}	B	č. 1bis-7	×
	49^{r}-50^{v}	C	G. Belli: *Missa super „Tanto tempore“*	×

	51^{r}-56^{r}	D	*Patrem „Factorem coeli...“ „Missa concertata“*	×
	zadní přídeští	E	chorální zápis na text: „… *gest pamatowati nassim …* “	je totožný s písařem E na předním přídeští
ROk A V 37 b	přední přídeští	B	*Christe, Domine Deus, Agnus Dei*	je totožný s písařem na zadním přídeští a písařem na ff. 12^{r}-43^{v}
	2^{r}-9^{v}	A	č. 1–7	×
	10^{r}-11^{v}	vacua		×
	12^{r}-43^{v}	B	č. 1bis-7 (*Kyrie* a *Gloria* u č. 7 necelé) *Missa „Cantate Domino“*	×
	44^{r}-44^{v}	X	text „*Christe Domine Deus*“ až text „*Et in ...* “ in Patrem	×
	45^{r}-47^{v}	B	text „*unum Dominum*“ až *Benedictus* in č. 7	×
	47^{v}-50^{v}	C C (notátor) C’ (textátor)	G. Belli: *Missa super „Tanto tempore“*	×
	51^{r}-56^{r}	D	text „*ctus Sanctus*“ + *Missa 5 vel 9 voce cum instrumentis ad organum*	×
	56^{v}-58^{v}	vacua		×
	zadní přídeští	B	*Kyrie eleyson, Christe eleyson*	×
ROk A V 37 c	1^{r}-9^{v}	A	č. 1–[9]	×
	10^{r}-10^{v}	vacua		
	11^{r}-50^{r}	písař B	*Missae* č. 1–7	×
	50^{r}-50^{v}	C	G. Belli: *Missa super „Tanto tempore“*	×
	50^{v}	C’ (textátor)		
ROk A V 37 d	1^{r}-9^{r}	A	Ch. Clavius: *Haec dies quam fecit Dominus*	×
	9^{v}-10^{v}	vacua		
	11^{r}-27^{v}	B	č.1 (neúplné) až č. 5 (neúplné): text „*voluntatis*“ až k textu „*seculi*“ in Credo	×
ROk A V 37 e	1^{r}-37^{r}	B	*Missa „Cantate Domino“*	×
	37^{r}-39^{v}	C	G. Belli: *Missa super „Tanto tempore“*	×
	40^{r}-42^{v}	D	G. Belli: *Missa super „Tanto tempore“* od textu: *„et Apostolicam Ecclesiam…* “	×

Komparace písařských rukou ROk A V 37 a-e s ostatními hlasovými knihami:

- ROk A V 19 a-b: žádná shoda
- ROk A V 20 a-e: žádná shoda
- ROk A V 22 a-b: žádná shoda
- ROk A V 23 a-d: žádná shoda
- ROk A V 24 a: žádná shoda

- ROk A V 38 a-e: žádná shoda
- ROk A V 40: žádná shoda
- ROk A V 41: žádná shoda
- ROk A V 44: žádná shoda
- ROk A V 45 a-b: žádná shoda

ROk A V 38 a-e

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 38 a	1^{r}-57^{r}	A	17 cyklů latinského mešního ordinaria od českých i cizích autorů	vše Jan Klečka z Rokycan
ROk A V 38 b	1^{r}-55^{r}	A		
ROk A V 38 c	1^{r}-57^{r}	A		
ROk A V 38 d	1^{r}-57^{r}	A		
ROk A V 38 e	1^{r}-59^{v}	A		

Komparace písařských rukou ROk A V 38 a-e s ostatními hlasovými knihami:

- ROk A V 19 a-b: žádná shoda
- ROk A V 20 a-e: žádná shoda
- ROk A V 22 a-b: žádná shoda
- ROk A V 23 a-d: písař I v ROk A V 23 a-d – totožný s písařem A in ROk A V 38 a-e
- ROk A V 24 a: žádná shoda
- ROk A V 37 a-e: žádná shoda
- ROk A V 40: žádná shoda
- ROk A V 41: žádná shoda
- ROk A V 44: žádná shoda
- ROk A V 45 a-b: žádná shoda

ROk A V 40

Signatura	**Foliace**	**Písař**	**Charakteristika**	**Komparace**
ROk A V 40	1^{r}-3^{v} (57^{r}-59^{v})	A	č. [1]–[8]	×
	4^{r}-4^{v} (60^{r}-60^{v})	vacua		×
	2^{r}-2^{v} (58^{r}-58^{v})	A		×
	5^{v}-17^{r} (61^{v}-73^{r})	B (Bartoloměj Cirrinus)	č. [9]–[21]	×
	73^{v}-74^{v}	vacua		×
	9^{v}-11^{r} (65^{v}-67^{r})	písař C = textátor u č. [5] a [6]	č. [5] a [6]	×
	15^{v}-16^{r} (71^{v}-72^{r})	D (doplňky, pouze textátor)	×	×

Komparace písařských rukou ROk A V 40 s ostatními hlasovými knihami:

- žádná shoda

ROk A V 41

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 41	1^{r}-110^{r}	A	č. 1–99	×
	110^{v}-111^{r}	vacua		×

Komparace písařských rukou ROk A V 41 s ostatními hlasovými knihami:

- žádná shoda

ROk A V 44

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 44	1^{r}-13^{v} + přední a zadní přídeští	A	č. 1–19	×

Komparace písařských rukou ROk A V 44 s ostatními hlasovými knihami:

- žádná shoda

ROk A V 45 a-b

Signatura	Foliace	Písař	Charakteristika	Komparace
ROk A V 45 a	1^{r}-6^{v}	A	č. [1]–[2]	×
	6^{v}-12^{v}	B	č. [3]–[4]	×
	12^{v}-22^{v}	A	č. [5]–[12]	×
	1^{r}-24^{v}	A	č. [1]–[12]	×

Komparace písařských rukou ROk A V 45 a-b s ostatními hlasovými knihami:

- žádná shoda

Kateřina Maýrová

Description of the hands of scribes

The description of the hands of scribes is clearly arranged into tables based on shelf marks.[123] For individual shelf marks, the designation of scribes is always indicated by a capital letter of the alphabet. In view of the large range of repertoire and the considerable time spans between the notation of the individual shelf marks, a manner of designation has been chosen for each shelf mark, so all of the identified hands of scribes have been indicated separately by a letter of the alphabet from A to Z. Then all of the hands were compared with each other. The matches that have been found (same hand) are then indicated in the table.

As can be seen from the overviews below, the number of instances of the same hands found is not large. All of the Literati seemingly took turns notating the individual part books, being knowledgeable about the white mensural notation then in use. There is something of an exception in the case of a few shelf marks that appear to have been created by a few of the most agile scribes.

It can be proven that the same scribe, known by the abbreviation *"J. K. R."* = Jan Klečka Rokycanensis, was responsible for writing out the texts and musical notation for the shelf marks ROk A V 19 a-b (scribe E), ROk A V 23 a-d (scribe I), ROk A V 37 a (scribe D), and ROk A V 38 a-e (scribe A). From the available archival records, he is known to have lived in the late sixteenth century and the early seventeenth. From 1612 to 1640 (?) he was a member of the Rokycany Literary Confraternity, and from 1614 to 1640 he was also known to be active as a town councilor and to be one of Rokycany's relatively wealthy citizens. Another specific person can be identified for the manuscript part of the signature ROk A V 40: concealed as scribe B is a humanist poet and scholar, the Rokycany native Bartoloměj Cirrinus, who also arranged the supplying of other interesting musical material to the choir of the Rokycany Literati. He was a member of the Literary Confraternity in Rokycany from 1614 to 1651 and served as a town councilor from 1623 to 1651. The titles of compositions in the Czech language are given in transliterated form in the descriptions of the hands of scribes.

Overview of scribes' hands

ROk A V 19 a-b

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 19 a	1^{r}	A	*Verbum caro*	
	2^{r}-17^{v}	B	nos. 1–17 (incomplete)	scribe B in ROk A V 19 a is not the same as scribe A in ROk A V 20 a-e
	18^{r}-19^{v}	C	end of no. 17, no. 18, no. 20	×
	20^{r}-20^{v}	D	no. 19, O. di Lasso: *Alleluia, vox laeta* (nos. 21–22 not notated)	×
	21^{r}-25^{r}	E (Jan Klečka?)	nos. 23, 24, 25, 26, 27, 28, 29, 30, 31, 32	×
	25^{v}-33^{v}	F	nos. 33–43	×

123 In the present overview of the scribes' hands, descriptions of the following two shelf marks from the Rokycany Music Collection have been omitted deliberately because they contain no Franco-Netherlandish repertoire: ROk A V 21 a-c and ROk A V 43.

Shelf mark	Foliation	Scribe	Characteristics	Comparison
	33^{v}-34^{r}	F’ (music copyist)	End of no. 43 (last line at the bottom on ff. 33^{v} + 34^{r})	×
	34^{r}-38^{r}	G	sine No., PSG: *Serva Deus* – sine No., *Dey nám pokog* (Give us peace)	×
	38^{v}-42^{v}	H	sine No., G. Tachovinus: *Si in praeceptis* + sine No., G. Richnovinus: *Exaudi nos Domine*	×
	43^{r}-46^{r} (= recte 42^{r}-45^{r})	I	sine No., *Formam mortalitatis* – sine No., *In splendenti nube*	×
	46^{r}-47^{v} (= recte 45^{r}-46^{v})	J	sine No., *Pane králi Bože nass, kterýž wssecko w swé moci máss* (Lord God and King, Who Hath All Things in They Power)	×
	47^{v}-48^{r} (= recte 46^{v}-47^{r})	K	sine No., *Jesus autem junxit se discipulis*. Text copyist: L’?	×
	48^{r} (= recte 47^{r}), last line at the bottom	K’ (music copyist)	end of the musical notation on f. 48^{r} (= recte 47^{r})	×
	48^{v}+50^{r} (first line at the top, = recte 47^{v}+49^{r})	L	sine No., A. C. G: *Videte manus meas et pedes meos* (Sexta vox). Text copyist: L’ (apparently in the same hand as for the next scribe M).	×
	49^{r}-49^{v} (= recte 48^{r}-48^{v})	M	sine No., A. C. G: *Videte manus meas et pedes meos* (Septima vox). The musical notation is in a different hand, but the text is in the same hand as L: text copyist L”.	It appears that the text from f. 46^{v} to f. 48^{v} is in the same hand, i.e. the same text copyist as for scribes K-M. The musical notation is clearly different on ff. 48^{v} + 50^{r} a ff. 49^{r-v}
	50^{r}-50^{v} (= recte 49^{r}-49^{v})	N	C. Luyton: *Bellum insigne fuit coelo*	×
	50^{v}-51^{r} (= recte 49^{v}-50^{r})	O	no. 44, N. Zangius: *Domine non est exaltatum*	×
	51^{r}-51^{v} (= recte 50^{r}-50^{v})	P	no. 45, no text, only musical notation	×
	52^{r}-57^{v} (= recte 51^{r}-56^{v})-	R	no. 45–47	×
	58r (= recte 57r)	Ř	the last page with writing with an incomplete composition begins with the text [*Al*]*leluya ptackowe na switani wesele spiwagi* (Alleluia, birds sing gaily at dawn)	×

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 19 b	2^{r}-14^{v}	B (music copyist)	nos. [2]1–11	scribe B in ROk A V 19 b is not the same as scribe A in ROk A V 20 a-e
	2^{r}-4^{r}	B' (text copyist)		×
	4^{r}-14^{v}	B" (text copyist)	nos. 3–11	×
	14^{v}-17^{v}	C	from no. 12, *Decantabat populus*, through part of no. 15, *Dum transisset Sabbatum*, only ff. 16^{v}-17^{v}	×
	18^{r}-21^{v}	Č	from the end of no. 15 ("*ut venientes*" na f. 18r) through no. 20	in ROk A V 19 a these compositions are missing
		D	*Hierusalem gaude*	writing of scribe Č quite similar to scribe D
	22^{r}	E	end of no. 20 to the text "*pie vivamus*"	×
	22^{r}-23^{v}		nos. 21–22	×
	23^{r}/24^{r}/-36^{v}/37^{v}/	S	nos. 1–11 (nos. I–XI)	×
	36^{v}/37^{v}/-42^{r}/43^{r}/	Š	*Introitus Resurrectionis D. N. J. C.* – no. 18, *Erravi sicut ovis*	×
	42^{v}/43^{v}/-43^{v}/44^{v}/	T	no. 19, *Ecce quam bonum* – no. 20, *Casti Regis tenerrima*	×
	43^{v}/44^{v}/	U	no. 21, *Regina coeli laetare, alleluia*, end of the composition in a different hand	×
	44^{r}/45^{r}/-45^{r}/46^{r}/	E	end of no. 21, "*confirmata est super nos, alleluia*" – no. 23, *Laus et perennis gloria, Deo Patri et Filio*	×
	45^{v}/46^{v}/	E'	only heading of no. 24, *Miraris mundum*	×
	46^{r}-46^{v}/47^{r}-47^{v}/	Q	no. 25, *Magnificat secundi modi Orlando*	in ROk A V 19 the composition is missing
	47^{r}/48^{r}/-52^{v}/53^{v}/	E	no. 25, end of *Magnificat secundi modi Orlando: "eius in saecula"* – no. 32, *Ave virgo gratiosa*	×
	52^{v}/53^{v}/-60^{v}/61^{v}/	F	no. 33, *Quam pulchra es* – no. 42, *Ecce natalis rediit*	×
	60^{v}/61^{v}/-61^{r}/62^{r}/	F'	no. 43 *Domine Deus noster*	×
	61^{v}/62^{v}/-66^{v}/67^{v}/	G	sine No., *Serva Deus verbum tuum* – sine No., *Dey nám pokog za nassych dnů (Give us peace in our time)*	×

Shelf mark	Foliation	Scribe	Characteristics	Comparison
	66v/67v/-70r/71r/	H	no. 46, G. Tachovinus: *Si in praeceptis* + no. 47, G. Richnovinus: *Exaudi nos, Domine*	×
	71v/72v/-73r/74r/	I	sine No., *Formam mortalitatis* + sine No., *In splendenti nube*	×
	73r/74r/-74v/75v/	J	sine No., *O Pane Božie a krali nass (O Lord God and Our King)*	×
	74v/75v/-76r/77r/	K	sine No., *Jesus autem junxit* + sine No. *Videte manus meas*	×
	76v/77v/	N	C. Luyton: *Bellum insigne*	×
	77r/78r/-77v/78v/	O	no. 44, N. Zangius: *Domine non est exaltatum cor meum*	×
	77v/78v/	V	no. 45, *Kdož ochrany negwyzssiho (Whoever the protection of the highest)*	×
	78r/79r/-79v/80v/	W	no. 45, end of prima pars: "*… w každý čas duwernosti*" *(…in every time of trust)* + secunda pars: "*Nechť gich po boku swem tisíc…*" *(Let there be a thousand of them at Thy side)*	×
	80r/81r/-80v/81v/	X	End of secunda pars: "*… pristaupi ziadna rana stanku tweho*" *(…let no blow approach thy tent)* + tertia pars: "*Po lwu a hadu zdražděnem…*" *(After the lion and irritated snake…)*	×
	81r/82r/-81v/82v/	X W (text copyist)	end of tertia pars: "*choditi a po draku gedu plnem nemat nic…*" *(go forth and after the dragon full of poison to have nothing)*	The notes are seemingly in the same hand as on ff. 78r-79v, but the text is in a different hand
	82r/83r/-82v/83v/	Y	no. 47,-"*Halleluyah, ay wstal Krystus slawnie z mrtwych…*" *(Hallelujah, the great Christ is risen from the dead…)*	×
	83r/84r/	Z	end of no. 47, "*…wesele zpiwagi, trawa se zelena, stromowe zkwitagi…*" *(…gaily they sing, the grass turns green, and the trees bloom…)*	×
	83v/84v/-84r/85r/	Ž	no. 48, *Non est bonum hominem esse solum*	in ROk A V 19 a the composition is missing

Comparison of scribes' hands in ROk A V 19 a-b with the other part books:

- ROk A V 19 a-b:
  - no match between scribes F, L, and L'
  - no match between scribes G, L, and L'
- ROk A V 20 a-e: no match[124]
- ROk A V 22 a-b: no match
- ROk A V 23 a-d:
  - scribe E in ROk A V 19 a-b – probably scribe I in ROk A V 23 a-d (= Jan Klečka)
  - scribe C, Č in ROk A V 19 a-b – probably scribe I in ROk A V 23 a-d (= Jan Klečka)
- ROk A V 24 a: no match
- ROk A V 37 a-e: no match
- ROk A V 38 a-e: no match
- ROk A V 40: no match
- ROk A V 41: no match
- ROk A V 44: no match
- ROk A V 45 a-b: no match

ROk A V 20 a-e

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 20 a	1^{r}-77^{v}	A	nos. 1–100	×
	77^{v}-79^{v}	B	nos. [101]–[103]	×
ROk A V 20 b	1^{r}-85^{v}	A	nos. 1–100	×
	85^{v}-87^{v}	B	nos. 101–103	×
ROk A V 20 c	1^{r}-82^{v}	A	nos. 1–100	×
	82^{v}-84^{r}	B	nos. 101–103	×
ROk A V 20 d	1^{r}-90^{r}	A	nos. 1–100	×
	90^{v}-91^{v}	B	nos. 101–103	×
ROk A V 20 e	1^{r}-90^{r}	A	nos. 1–100	×
	90^{r}-92^{r}	B	nos. 101–103	×

Comparison of scribes' hands in ROk A V 20 a-e with the other part books:

- no match

ROk A V 22 a, b

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 22 a	1^{r}-69^{v}	A	ms. set I	×
ROk A V 22 a	70^{r}-74^{v}	A	ms. set II	×
ROk A V 22 b	1^{r}-5^{v}	A	ms. set I	×
ROk A V 22 b	6^{r}-54^{v}	A	ms. set II	×

124 Compare scribe B in ROk A V 19 a-b with scribe A in ROk A V 20 a-e.

Comparison of scribes' hands in ROk A V 20 a-e with the other part books:

- no match

ROk A V 23 a-d

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 23 a	1^{r}-36^{v}	A	set of 5 anonymous cycles of the Ordinary of the Mass and 3 cycles with identified composers	×
	37^{r}-41^{r}	C + different text copyist from ROk A V 23 b	T. Crequillon: *Officium "Pis ne me peult venir"*	×
	41^{r}-42^{r}	different text copyist for *Sanctus*, identical to the text copyist in ROk A V 23 b (*Benedictus*) and in ROk A V 23 c (*Sanctus*)		
	42^{r}-45^{v}	D	J. Maršálek: *Officium "Nativitatis Christi"*	×
	46^{r}-52^{v}	X	J. Maršálek: *Officium "Resurrectionis Christi"*	×
	53^{r}-60^{r}	Y	*Officium super "Homo quidam erat dives"* + *Officium "Spiritus Sancti Sociorum Marchionis"* (Kyrie)	×
	60^{r}-74^{v}	Z (music copyist)	from the text *"... tio Pilato"* on ff. 73^{v}-74^{r}	×
	73^{v}-74^{r}	Z' (text copyist)	text *"Osanna in excelsis"*	×
	74^{v}	scribe Z" (text copyist)	*Benedictus* on f. 74^{v}	×
	74^{v}-79^{v}	scribe CH	O. di Lasso: *Ingemuit Susanna*	×
	79^{v}-84^{r}	I (Jan Klečka of Rokycany)	G. Cavaccio: *Missa pro defunctis à 5*	scribe I in ROk A V 23a is identical to scribe A in ROk A V 38 a-e
ROk A V 23 b	1^{r}-29^{v}	A	set of 3 anonymous cycles of the Ordinary of the Mass and 3 cycles with identified composers	×
	29^{v}	B	*Benedictus est hic Benedictus*	×

Shelf mark	Foliation	Scribe	Characteristics	Comparison
	30^{r}-39^{v}	A	*Officium super "Summe Deus"* + J. Berchem: *Missa "Altro non e il mio amor"*	×
	39^{v}-45^{r}	C	T. Crequillon: *Officium "Pis ne me peult venir"*	×
	44^{v}-45^{r}	different text copyist from ROk A V 23 a	end of *Sanctus "in excelsis"* + *Benedictus* on ff. 44^{v}-45^{r}	
	45^{r}-49^{v}	D	*Puer admirabilis* *Kyrie Magne Deus*	×
	49^{v}-51^{r}	E	*Marchionis Resurrexi*	×
	51^{r}-57^{r}	F	Kyrie III. (same music copyist and text copyist?)	×
	57^{r}-58^{r}	G	*Sanctus* + *Benedictus*	×
	58^{r}-59^{v}	H	Introitus *Spiritus Sancti*	×
	59^{v}-91^{r}	CH	*Missa super "Homo quidam erat dives"* – O. di Lasso: *Officium super "Ingemuit Susana"*	×
	91^{r}-95^{v}	I (Jan Klečka of Rokycany)	*Missa pro defunctis*	scribe I in ROk A V 23 b identical to scribe A in ROk A V 38 a-e
ROk A V 23 c	1^{r}-37^{r}	A	set of 5 anonymous cycles of the Ordinary of the Mass and 3 cycles with identified composers	×
	37^{r}-42^{v}	C	T. Crequillon: *Officium "Pis ne me peult venir"*	×
	37^{v}-41^{r}	different text copyist, unlike ROk A V 23 b same as ROk A V 23 a (*Christe*, *Gloria*, *Credo*)		
	41^{v}-42^{v}	different text copyist, unlike ROk A V 23 b same as ROk A V 23 a (from *Sanctus* to *Agnus Dei*)		
	43^{r}-48^{r}	D	*Omnis mundus iocundetur*	×
	48^{r}-57^{v}	E	*Resurrexit*	×
	58^{r}-64^{r}	Y	*Officium super "Homo quidam erat dives"*	×
	64^{r}-83^{r}	Z	J. Maršálek: *Officium "Spiritus Sancti Sociorum"*	×

Shelf mark	Foliation	Scribe	Characteristics	Comparison
	83^{v}-88^{r}	CH	O. di Lasso: *Officium super "Ingemuit Susana"*	×
	88^{r}-91^{v}	I (Jan Klečka of Rokycany)	*Missa pro defunctis*	scribe I in ROk A V 23 c identical to scribe A in ROk A V 38 a-e
ROk A V 23 d	1^{r}-45^{v}	A	set of 5 anonymous ordinaria of the Mass and 5 with identified composers	×
	45^{v}-54^{v} 54^{v}-56^{v}	E	[*Officium*] *"Resurrectionis Chri*[*sti*] *Marssalkowo" Resurrexi Introitus Spiritus Domini ... Alleluia*	×
	56^{v}-62^{r}	CH	*Officium super "Homo quidam erat dives"*	×
	62^{v}-78^{r}	Z	*Marchionis Sociorum Spiritus Domini*	×
	78^{v}-81^{r}	Z (music copyist) Z' (music copyist) = Z' (text copyist)	end of *Officia "Corporis Christi"* + beginning of *Officia super "Ingemuit Susana"*	Cf. ROk A V 23 a
	81^{r}-86^{r}	CH	O. di Lasso: *Officium super "Ingemuit Susana"*	×
	86^{r}-89^{v}	I (Jan Klečka of Rokycany)	*Missa pro defunctis*	scribe I in ROk A V 23a-d identical to scribe A in ROk A V 38 a-e

Comparison of scribes' hands in ROk A V 23 a-d with the other part books:

- ROk A V 19 a-b
  - scribe E in ROk A V 19 a-b = scribe I in ROk A V 23 a-d (Jan Klečka of Rokycany)
  - scribe C, Č in ROk A V 19 a-b = scribe I in ROk A V 23 a-d (Jan Klečka of Rokycany)
- ROk A V 20 a-e: no match
- ROk A V 22 a-b: no match
- ROk A V 24 a: no match
- ROk A V 37 a-e: no match
- ROk A V 38 a-e: scribe I v ROk A V 23a-d = scribe A in ROk A V 38 a-e (Jan Klečka of Rokycany)
- ROk A V 40: no match
- ROk A V 41: no match
- ROk A V 44: no match
- ROk A V 45 a-b: no match

ROk A V 24 a

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 24 a	1r-38v	A	nos. 1–19	×
	39r-40r	B	no. 20	×
	40v-63r	C	nos. 21–33	×
	63r-72v	D	nos. 34–37	×
	back inside cover	E	heading: *"O. B. M. D. T."*; *"Qui pro nobis effunditur, in remissionem peccatorum anima…"*	×

Comparison of scribes' hands in ROk A V 24 a with the other part books:

- ROk A V 19 a-b: no match
- ROk A V 20 a-e: no match
- ROk A V 22 a-b: no match
- ROk A V 23 a-d: no match
- ROk A V 37 a-e: no match
- ROk A V 38 a-e: no match; scribe D from ROk A V 24 a writes C clefs similarly to scribe A in ROk A V 38 a-e, but the slant of the lettering is different
- ROk A V 40: no match; cf. no. 20 in ROk A V 24 a with nos. 13–17 in ROk A V 40
- ROk A V 41: no match
- ROk A V 44: no match
- ROk A V 45 a-b: no match

ROk A V 37 a-e

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 37 a	back inside cover	E	plainchant notation to the incomplete Czech text *"… nym Cziechum … pamatky… pro wiru a we sskole."* (…to us Czechs…remembrance…for faith and in school.)	identical to scribe E on the front inside cover
	1r-9r	A	nos. 1–8	×
	9v-10v	vacua		
	11r-48v	B	nos. 1bis-7	×
	49r-50v	C	G. Belli: *Missa super "Tanto tempore"*	×
	51r-56r	D	*Patrem "Factorem coeli..." "Missa concertata"*	×
	back inside cover	E	plainchant notation to the text: *"…gest pamatowati nassim …"* (…is to remember our…)	identical to scribe E on the front inside cover

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 37 b	front inside cover	B	*Christe, Domine Deus, Agnus Dei*	identical to scribe on the back inside cover and to the scribe on ff. 12^{r}-43^{v}
	2^{r}-9^{v}	A	nos. 1–7	×
	10^{r}-11^{v}	vacua		×
	12^{r}-43^{v}	B	nos. 1bis-7 (*Kyrie* and *Gloria* for no. 7 incomplete) *Missa "Cantate Domino"*	×
	44^{r}-44^{v}	X	text *"Christe Domine Deus"* through the text *"Et in ..."* in Patrem	×
	45^{r}-47^{v}	B	text *"unum Dominum"* through *Benedictus* in no. 7	×
	47^{v}-50^{v}	C C (music copyist) C' (text copyist)	G. Belli: *Missa super "Tanto tempore"*	×
	51^{r}-56^{r}	D	text *"ctus Sanctus"* + *Missa 5 vel 9 voce cum instrumentis ad organum*	×
	56^{v}-58^{v}	vacua		×
	back inside cover	B	*Kyrie eleyson, Christe eleyson*	×
ROk A V 37 c	1^{r}-9^{v}	A	nos. 1–[9]	×
	10^{r}-10^{v}	vacua		×
	11^{r}-50^{r}	scribe B	*Missae* nos. 1–7	×
	50^{r}-50^{v}	C	G. Belli: *Missa super "Tanto tempore"*	×
	50^{v}	C' (text copyist)		
ROk A V 37 d	1^{r}-9^{r}	A	Ch. Clavius: *Haec dies quam fecit Dominus*	×
	9^{v}-10^{v}	vacua		×
	11^{r}-27^{v}	B	nos.1 (incomplete) through no. 5 (incomplete): text *"voluntatis"* through the text *"seculi"* in Credo	×
ROk A V 37 e	1^{r}-37^{r}	B	*Missa "Cantate Domino"*	×
	37^{r}-39^{v}	C	G. Belli: *Missa super "Tanto tempore"*	×
	40^{r}-42^{v}	D	G. Belli: *Missa super "Tanto tempore"* from the text: *"et Apostolicam Ecclesiam…"*	×

Comparison of scribe's hands in ROk A V 37 a-e to other part books:

- ROk A V 19 a-b: no match
- ROk A V 20 a-e: no match
- ROk A V 22 a-b: no match
- ROk A V 23 a-d: no match
- ROk A V 24 a: no match

- ROk A V 38 a-e: no match
- ROk A V 40: no match
- ROk A V 41: no match
- ROk A V 44: no match
- ROk A V 45 a-b: no match

ROk A V 38 a-e

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 38 a	1^{r}-57^{r}	A	17 cycles of the Latin Ordinary of the Mass by Czech and foreign composers	all by Jan Klečka of Rokycany
ROk A V 38 b	1^{r}-55^{r}	A		
ROk A V 38 c	1^{r}-57^{r}	A		
ROk A V 38 d	1^{r}-57^{r}	A		
ROk A V 38 e	1^{r}-59^{v}	A		

Comparison of scribes' hands in ROk A V 38 a-e with the other part books:

- ROk A V 19 a-b: no match
- ROk A V 20 a-e: no match
- ROk A V 22 a-b: no match
- ROk A V 23 a-d: scribe I in ROk A V 23 a-d – identical to scribe A in ROk A V 38 a-e
- ROk A V 24 a: no match
- ROk A V 37 a-e: no match
- ROk A V 40: no match
- ROk A V 41: no match
- ROk A V 44: no match
- ROk A V 45 a-b: no match

ROk A V 40

Shelf mark	**Foliation**	**Scribe**	**Characteristics**	**Comparison**
ROk A V 40	1^{r}-3^{v} (57^{r}-59^{v})	A	nos. [1]–[8]	×
	4^{r}-4^{v} (60^{r}-60^{v})	vacua		×
	2^{r}-2^{v} (58^{r}-58^{v})	A		×
	5^{v}-17^{r} (61^{v}-73^{r})	B (Bartoloměj Cirrinus)	nos. [9]–[21]	×
	73^{v}-74^{v}	vacua		×
	9^{v}-11^{r} (65^{v}-67^{r})	scribe C = text copyist for nos. [5] and [6]	nos. [5] and [6]	×
	15^{v}-16^{r} (71^{v}-72^{r})	D (additions, only text copyist)	×	×

Comparison of scribes' hands in ROk A V 40 with the other part books:

- no match

ROk A V 41

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 41	1^{r}-110^{r}	A	nos. 1–99	×
	110^{v}-111^{r}	vacua		×

Comparison of scribes' hands in ROk A V 41 with the other part books:

- no match

ROk A V 44

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 44	1^{r}-13^{v} + front and back inside cover	A	nos. 1–19	×

Comparison of scribes' hands in ROk A V 44 with the other part books:

- no match

ROk A V 45 a-b

Shelf mark	Foliation	Scribe	Characteristics	Comparison
ROk A V 45 a	1^{r}-6^{v}	A	nos. [1]–[2]	×
	6^{v}-12^{v}	B	nos. [3]–[4]	×
	12^{v}-22^{v}	A	nos. [5]–[12]	×
	1^{r}-24^{v}	A	nos. [1]–[12]	×

Comparison of scribes' hands in ROk A V 45 a-b with the other part books:

- no match

Kateřina Maýrová

Franco-Netherlandish Composers in the Rokycany Music Collection
An Investigation of the Music From the Oldest Style Layer

The Rokycany Church possesses a rich repertory of sacred music from the Renaissance preserved in both manuscript and printed sources once belonging to the Rokycany literati brotherhood. The collection was first explored in the 1930s by the Czech music historian Emilián Trolda (1871–1949), who wrote a series of articles published in scholarly journals.[125] The present study expands upon Trolda's important foundations and offers an interim report on our ongoing research. It focuses on the Franco-Netherlandish repertory preserved in the Rokycany sources. While the collection as a whole also contains music by French, Italian, German, and Slavic composers, music by Netherlanders accounts for the largest portion of the repertory by far. We therefore survey and describe the character of the Franco-Netherlandish style-layer and investigate the possible printed sources that could have served as the scribes' exemplars, thereby mapping the migration of representative Netherlandish polyphony from the north to central Europe. Our study concludes with a preliminary catalogue – the first ever – of Rokycany's collection of manuscript and printed polyphonic music, focusing on the Netherlandish repertory. Our ongoing research has already revealed numerous points of great interest.

The town of Rokycany is situated about eighty kilometres to the west of Prague, on an old road linking Germany to Prague, the capital of the Bohemian Kingdom, and its geographical position helped the town to prosper. Beginning around 1584, during the Rudolphine period (1576–1611),[126] Rokycany emerged as an important royal Bohemian town.

The exact date of the founding of the Rokycany literati brotherhood is unknown. Relevant documents concerning Rokycany's history are scarce and those concerning the Rokycany literati brotherhood are likewise fragmentary. Many of them were destroyed during the Thirty Years' War, others when fires ravaged the town and the church in 1728 and 1784. Therefore, the exact date of the founding of the Rokycany literati brotherhood is unknown. The brotherhood's earliest surviving by-laws are from 1612 but the oldest music manuscript (ROk A V 23 a-d) carries the date 1569 on the fly-leaf. It is also marked by a later hand and titled as a Theophrastus on the title page of the binding, thus indicating a Tenor part book. However, the Rokycany literati must have been active before this time, as can be documented by an analysis of their music collection – a large repository of polyphonic settings, some of which were circulating in print as early as the 1540s.

The literati brotherhood may have been in existence even earlier. In 1498 Rokycany became independent and its importance grew rapidly. Royal patronage stemming from the efficient dealings of the Town Council, a well-to-do bourgeoisie, and the development of crafts and trade in the early sixteenth century all increased the social esteem of the Rokycany upper classes. It is from these upper classes that the core of the future literati brotherhood must have been recruited, possibly beginning in the early sixteenth century. Indeed, a document from 1580 refers to the activity of the group before the year 1516.[127] Also relevant is the fact that at some point in time the Rokycany church choir split into chant (choral) and polyphony (figural) singers, although there are no documents relating to the exact time when this split occurred.

The work of the literati brotherhood was influenced by the staff at the local school (who were probably also involved in copying the music), and by the religious situation in the church. The quality of the performance of polyphonic music, its complexity, and the amount sung during the services depended

125 Cf. Preface, State of the Research on the Rokycany Music Collection, Footnote No. 2, Stav bádání o Rokycanské hudební sbírce.

126 These dates indicate the period that Rudolph II (1552–1612), of the Habsburg dynasty, was Holy Roman Emperor and the Czech King.

127 According to the research of Hana Hrachová, the present chief of the State District Archives (hereafter SokA) Rokycany, the town's archive material includes a document from the year 1580 confirming the activity of the Rokycany literati as early as the year 1516. See SokA Rokycany, Archives of the City Rokycany, I. department (hereafter AMRo I.), manual of the counsel, inventory No. 41, f. 202v.

not only the quality of the voices of the literati brotherhood members, but also on their experience, as well as cooperation between the school and the brotherhood. There are no records of such cooperation before 1576,[128] but the quantity of polyphonic repertory that survives – and its quality and difficulty – suggest that such coordination must have existed before this date.

The number of members in the brotherhood cannot be accurately determined. The fact that a twelve-voice triple-choir composition survives in ROk A V 20 a-e, and that other manuscripts also contain polychoral works, suggest that the number of singing members must have been at least twelve by the end of the sixteenth century. It may be that their actual number was greater – around fifteen to twenty-five people. The surviving music suggests that Rokycany had a sub-group of so-called Latin literati, divided into chant and polyphony singers. It is possible that later, the Latin polyphony singers also sang the chant.[129]

Members of the Rokycany literati were appointed at the Deaconal Church of Virgin Mary of the Snow. The local church allegiance situation suggests that they were Protestants, at first linked with the Utraquist faith.[130] The main task of the literati was to provide liturgical vocal music during church services. Additionally the literati took part in the church processions and funerals, and also various festivities such as weddings or birthday celebrations for important members of the Town Council.

As the surviving music shows, the Rokycany literati flourished from the second half of the sixteenth century to the 1630s (the last inscriptions date is from 1638). This attests to the level of effort and energy of the brotherhood members, who continued their work even during the unfavourable times of the Thirty Years' War – efforts comparable to the famous literati of the East-Bohemian town of Hradec Králové. The literati performed the music that they collected; otherwise the brotherhood would have lost the reason for its existence.

Performing music was not the only task of the literati. They also cared for the religious and moral values of the members and their well-being. They financed their activities by collecting fines and admission fees to ceremonies, from funeral and carolling fees, and from leasing the meadow that they owned. The money covered not only their performances, but also the copying of manuscripts and purchasing of printed repertory, and the support of the poor and ill members. Notes preserved in literati by-laws and in the town account books indicate ways the literati acquired music: they confirm that the brotherhood collaborated with the school teachers and the mutually exchanged repertoire with other Bohemian brotherhoods. This, combined with information about musical expenses recorded in the Burgomaster's accounts of 1573–1609, indicates that the various Bohemian literati brotherhoods were not, from the point of view of society, isolated units.[131]

The Rokycany literati had ties with various cultural and musical circles – including other literati – in Prague, Louny, Rakovník, Pilsen, Prachatice, Domažlice, Klatovy, Mladá Boleslav, and Kutná Hora. Although a direct link between the Rokycany brotherhood and the legendary Hradec Králové literati

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128 The name of a school cantor, Elias from (of) Chrudim [Elias Chrudimský], appears in surviving documents as a member of the literati choir. In 1576 he was investigated by the Town Council and accused of selling the masterfully decorated *Officium Salvatoris* from the literati's Czech hymn-book. His quarrel with the council was probably amicably resolved, for he was appointed as a *Cantor chori* in the following year. This appointment provides evidence that he was excused for his wrongdoing. The *Cantor chori* was often engaged to help the literati singers learn new repertoire. See AMRo I., Manual of the counsel, inventory No. 39, p. 153. See also HRACHOVÁ, Hana – MAŘROVÁ, Kateřina: *Intelektuál a hudba. Příspěvek k dějinám hudby v raně novověkých Rokycanech* [Intelectual and Music. A Contribution to the History of Music in the Modern Times Rokycany], in: Documenta Pragensia, sv. 27, ed. Olga Fejtová – Václav Ledvinka – Jiří Pešek, Scriptorium, Praha 2008, pp. 599–651.

129 That is, the surviving repertory corresponds with the establishment of the Latin literati choir. It also corresponds with the engagement of the Latin humanists to acquire new repertoire; in some other Bohemian towns there were only Czech literati choirs, which preferred Czech repertory, especially the Protestants from the New Utraquist circles. The surviving Latin repertoire documents the great influence of the Latin humanists, i. e., the intellectual elite, on the city culture, even though they were Protestants. The freedom in the choice of the repertory is also supportedby the so-called Rudolph´s Imperial Charter (1609), giving Protestants the same rights as Catholics. However, the religious situation in Bohemia was very complicated even at this period.

130 Cf. As far as the Situation in Religion at Rokycany, see HRACHOVÁ, Hana et alii: *Rokycany. Historie, kultura, lidé* [Rokycany. History, Culture, People], Nakladatelství Lidové noviny, Praha 2011, 318 pp., esp. chapter 3, pp. 71 – 74 and chapter 4, pp. 104 – 106. See also DAVID, Zdeněk V.: *Finding the Middle Way. The Utraquists' Liberal Challenge to Rome and Luther*, Woodrow Wilson Center Press, Washington, D. C. 2003. The Czech translation published under the title *Nalezení střední cesty. Liberální výzva utrakvistů Římu a Lutherovi*, Filosofia, Praha 2012.

131 See the already above quoted article HRACHOVÁ, Hana – MAŘROVÁ, Kateřina: *Intelektuál a hudba*, esp. Appendixes, pp. 645–651, which includes records from the Rokycany Burgomaster's accounting books, providing a brief survey of the expenses for music from the years1573–1609.

brotherhood is not substantiated by the surviving brief transcripts of the musicians' expenses recorded in the Burgomaster's account books, the large number of concordances between the Rokycany and Hradec Králové sixteenth-century music collections indicates that there could have been some direct contact, even if only for a short time, resulting from the frequent exchange of schoolmasters and pastors among Bohemian cities and towns.[132] The copious exchange of sacred compositions of Bohemian and foreign provenance, beyond the context of contemporary political borders and religious barriers, is documented best in a 1577 entry in the above-mentioned Burgomaster's account books, concerning a consignment of compositions from the Bavarian city of Amberg, which was Lutheran in orientation at that time, and in a 1585 entry about „*studentu, qui carmina in Cautionem M. Lutheri dedicavit 15 gr. [= Bohemian groschen].*"[133]

The Burgomaster's account books for Rokycany capture in a very eloquent way the efforts of the city patriarchy to obtain a musical repertoire that would enrich the literati archives in the best possible way and motivate the brotherhood to improve the musical aspect of the more ceremonial religious services. The documented contacts between Czech composers and those of other nationalities, and the direct commissions of compositions (unfortunately rarely specified) from them, offer a glimpse of the favourable atmosphere of the time. The literati included well-educated and well-travelled humanists who were also members of the Town Council, and through their efforts music flourished.[134] The Burgomaster's accounts of 1586–1593 indicate regular quarterly payments to „*Jiřík the organist*", about whose specific organ activities nothing more is known.[135] Even from such fragmentary, incomplete records and thanks to practices confirmed by a broad comparative study of the organization of other Bohemian and Moravian literati brotherhoods from the period before the Battle of the White Mountain, it is possible to reconstruct some sort of assumed model of the Rokycany literati brotherhood's musical activities and operation. We can assume that, in addition to the most musically able members of the literati brotherhood, the organist, the schoolmaster, his assistants, and in some cases even school pupils (probably responsible for the highest part, the descant), shared in the performance activities; some of them possibly even engaged in compositional efforts.

The Rokycany Music Collection consists of fifteen volumes, ten of which are in manuscript (ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 21 a-c, ROk A V 23 a-d, ROk A V 37 a-e, ROk A V 38 a-e, ROk A V 41, ROk A V 43, ROk A V 44, ROk A V 45 a-b); two are printed works (ROk A V 39 and ROk A V 42 a-b); and the remaining three are manuscripts bound together with printed collections (ROk A V 22 a-b, ROk A V 40, and ROk A V 24 a). Together they comprise 901 compositions, of which 236 were printed and 665 were copied by hand. The substance of the repertoire is evidence of affiliation to a Latin choir; most compositions are Latin-texted and the repertoire itself corresponds with the main function of a literati choir: singing in the context of the liturgy. Of the 901 compositions, 185 compositions – almost 21 % of the entire repertoire – have been identified as cori-spezzati works.

Several dozen scribal hands have been identified at work on the manuscripts in the relevant time span. The surviving manuscripts show no recognizable system of collecting. Rather, it seems that each volume was created haphazardly, with compositions gradually being added by the literati who understood the musical notation.

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132 Cf. especially ROk A V 22 a-b in this context in the Catalogue of the Netherlanders. There are a great number of concordances between this source and the Hradec Králové music partbooks. The Hradec Králové Latin literati were active from the second half of the 15th century (after 1463) until the 17th century at the church of the Saint Spirit. After the Thirty Years' War they were transformed into the religious brotherhood and operated operated until the year 1783, when they were abolished by Emperor Joseph II. Cf. MIKAN, Jaroslav: *O literátských družinách v Hradci Králové,* in: Klenoty starých pergamenů. Hudební rukopisy východních Čech, ed. Jaromír Černý – Jaroslav Mikan, Krajské Muzeum v Hradci Králové, Hradec Králové 1967, esp. pp. 11–21. Cf. also ČERNÝ, Jaromír: *Königgratz, tschech. Hradec Králové*, in: MGG, Sachteil 5, Kassel 1996, col. 558.

133 Cf. HRACHOVÁ, Hana – MAŸROVÁ, Kateřina: *Intelektuál a hudba*. See SokA Rokycany, AMRo I., Burgomaster's accounting book from the years 1585–1593, inventory No. 19, p. 26.

134 Cf. the more detailed history of the Rokycany Literati Brotherhood in the introductory part, where there is a table with the names of the literati and their offices in the Town Council of Rokycany in the 16th through 17th centuries, made by Hana Hrachová.

135 According to the records from the Burgomaster's accounting books, Jiřík Mirotický served as the organist in the Rokycany deaconal church of Virgin Mary of the Snow, from 1585 until 1594. He was also active as an envoy (messenger) in various services of the Rokycany Town Council.

Twelve of the fifteen volumes of the Rokycany Music Collection, both manuscript and print, preserve music by Franco-Netherlandish composers. To date we have identified forty-two composers who were born in the Low Countries and whose sacred works, especially Latin motets and masses, are preserved in the Rokycany sources. Work on identifying all the composers whose music was available to the literati and their possible exemplars is still in progress. Nevertheless, the knowledge of the Rokycany music archives that we have established thus far allows us to provide the following survey:

The artistic output of one of the most prolific and outstanding composers active around the turn of the sixteenth century, Josquin des Prez (c 1450–1521), is represented by eight motets (although some of these attributions are now considered incorrect). Considering the fragmentary state of ROk A V 22 a-b, we are very fortunate to have the partbook ROk A V 22 b. Within it are unique si placet parts for Josquin's *Per illud Ave* from *Benedicta es, caelorum regina* and for *Stabat mater dolorosa*. When Jitka Snížková first described the Rokycany manuscript at the 1971 Josquin Festival-Conference, she catalogued the added part for *Stabat mater dolorosa*, but the one for *Per illud ave* escaped her notice.[136] The origin of these two added parts, not found elsewhere in any known source, must be connected directly with the activities of the Rokycany literati brotherhood.

If we could identify the possible author of these independent later additions, we should turn our attention above all to the composers active in the Bohemian areas known for their contacts with the Rokycany literati. The surviving accounts mention the composers Simon Bariona, Andreas Chrysoponus, Simon Phrosinus, and probably Jacob Handl Gallus. In addition, archival documentation, Burgomaster accounts, and expenses of the Protestant and Catholic churches in Prague, Rokycany and other towns such as Beroun, Český Brod, České Budějovice, Český Krumlov, Domažlice, Hradec Králové, Chrudim, Jaroměř upon Elbe, Jindřichův Hradec, Klatovy, Kutná Hora, Litoměřice, Mladá Boleslav, Pilsen, Prachatice, Přeštice, Rakovník, Slaný, and Žatec, should be examined more thoroughly. These are housed in the National Archives in Prague and in the State District Archives. The compositional activities of Andreas Chrysoponus Gevicenus and Paulus Spongopaeus Gistebnicenus (Jistebnický) should also be studied in greater detail. The former was active in Rokycany from 1585 to 1595 as a school teacher (*cantor*) and as a composer, and dedicated many of his sacred music works to the members of the Town Council; the latter composed a complete Latin mass officium (i. e. IN, KY, GL, AL, SE, CR) on Josquin's well-known motet *Praeter rerum seriem*.[137] A copy of this motet also survives in the same manuscript as these interesting *si placet* parts (ROk A V 22 a-b).

The masses and motets by Franco-Netherlandish authors preserved in the Rokycany music archives can be further differentiated into four generational and stylistic layers.

The oldest layer of Franco-Netherlandish repertoire is represented by the composers born between 1450 and 1480 who were contemporaries of Josquin Desprez or his immediate followers. This layer includes works attributed to Arnold Caen (1 work), Henricus Isaac or Adam Rener (1), Henricus Isaac or Ludwig Senfl (1), Josquin Desprez (8) and Jean Richafort or Philippe Verdelot (1).

The second oldest layer of Franco-Netherlandish repertoire is represented by composers born around the year 1500 and whose sacred music was inspired by that of Josquin des Prez. They followed his artistic style and technical craftsmanship and created the typical Netherlandish polyphonic style characterized by fluent melodic phrases and densely imitative textures. Their compositional activities culminated in the 1550s and 1560s. Composers in this group whose music was collected by the Rokycany literati include: Jacques Arcadelt (1), Josquin Baston (possibly 2), Jachet de Berchem (1), Jacobus Buus (1), Cornelius Canis (2), Jacobus Clemens non Papa (23), Thomas Crequillon (2), Arnoldo Feys (1), Antonius

136 SNÍŽKOVÁ, Jitka: *Josquin in Czech Sources of the Second Half of the Sixteenth Century,* in: Josquin des Prez: Proceedings of the International Josquin Festival – Conference held at The Juilliard School at Lincoln Center in New York City, 21–25 June 1971, ed. Edward Elias Lowinsky – Bonnie J. Blackburn, Oxford University Press, London, 1976, pp. 279–284, esp. pp. 280–281; 284.

137 The life and works of Paulus Spongopaeus Gistebnicenus (Jistebnický) is thoroughly described in the work of SOUŠKOVÁ, Dana: *Pavel Spongopaeus Jistebnický*, Oftis, Ústí nad Orlicí 2013.

Gallus (1), Nicolaus Gombert (2 or 3), Lupus Hellinck (1), Christianus Hollander (2), Jean Petit de Lattre (1), Petrus Massenus (3), Dominicus Phinot (3), Francisco Rivulo (3), Hubertus Waelrant (1), Adrian Willaert (1), and Nicolas de Wisme (1). Their polyphonic works, mostly contained in ROk A V 22 a-b in the Rokycany Music Collection, are represented particularly by five- and six-voice motets.

The third layer of the Franco-Netherlandish repertoire consists of works by composers born in the former Netherlandish territory after the year 1530 and who can be taken as the top representatives of the high Renaissance style that flourished in the second half of the sixteenth century. They produced a rich variety of sacred as well as secular works using parody techniques and new harmonic combinations. This repertory layer includes motets for five to eight voices, masses for five parts, and two four-voice Magnificat settings. The most prolific composer represented in this style layer is the famous Orlando di Lasso (40).

The Rokycany Music Collection includes three prints containing Lasso's motets. The first one is Catharina Gerlach's 1586 reprint of *Orlandi Lassi Sacrae Cantiones*, a collection of 25 motets by Lasso originally issued by Johannes Montanus & Ulrich Neuber in 1562. The print is only partially preserved in the Rokycany collection, ROk A V 22 a (altus only) and ROk A V 24 a (also altus only), in which the printed partbooks are bound with manuscripts.[138] The Rokycany literati also owned the famous and widely disseminated *Thesauri musici tomus tertius*, printed by Johannes Montanus & Ulrich Neuber in Nuremberg.[139] This collection, a large anthology of music by the leading composers of the mid-sixteenth century, contains seven motets for six parts by Lasso. Rokycany's copy is only partially preserved, bound together with the manuscript collection that comprises ROk A V 22 a-b. These seven motets were first issued by Johann Laet in Antwerpen in 1556.[140] The third print from Nuremberg preserved in the Rokycany collection, *Corollarium cantionum* (1590),[141] contains as No. XII Lasso's cori-spezzati piece for eight voices *Omnes de Saba venient*.

Two of Lasso's Magnificats for four voices are also preserved in Rokycany; the copies of each, however, are incomplete. The first, labeled as *Magnificat Secundi modi* in ROk A V 19 b, No. 25, is better known as *Magnificat Il est jour*; only the discantus part survives. The second one is identified in ROk A V 44, No. 10 only as *Magnificat Octavi toni* (only the Tenor part survives). The former Magnificat, which was likely composed around 1583,[142] was published for the first time in Munich in 1587 by Adam Berg and the latter by Theodor Gerlach in Nuremberg in 1567.[143] *Magnificat Octavi toni* was reprinted many times by Gerlach in subsequent editions, by Catherine Gerlach in Nuremberg (1573, 1580), Le Roy & Ballard in Paris (1581, 1586); it is also preserved in many manuscript sources, so it would be rather complicated to build a stemma based only on the surviving Rokycany tenor part. It would be interesting to compare the Rokycany copy with the manuscript preserved in Vienna, Gesellschaft der Musikfreude or the other manuscript sources in Central-European music collections.[144]

Only one mass in the Rokycany Music Collection has been identified as the work of Orlando di Lasso. It is preserved in ROk A V 23 a-d, No. 18 as *Officium super Ingemuit Susanna* for five parts. A comparison with the Phalèse (the younger) print of *Patrocinium musices* (Louvain 1577) and with manuscript copies in Wrocław, Augsburg and Graz[145] for possible text and musical variants remains to be undertaken.

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138 RISM A I/5, L 961.
139 RISM B/I/1, 1564[3].
140 RISM A/I/5, L 758 – 1556a.
141 RISM B/I/1, 1590[5].
142 Cf. ERB, James (ed.): *Orlando di Lasso sämtliche Werke. Neue Reihe, Bd. 14, Magnificat 25–49: Magnificat der Drucke Paris 1587 sowie München 1576 und 1587*, Bärenreiter, Kassel 1986, pp. 133–140.
143 Cf. ERB, James (ed.): *Orlando di Lasso sämtliche Werke. Neue Reihe, Bd. 13, Magnificat 1–24: Magnificat des Druckes Nürnberg 1567*, Bärenreiter, Kassel 1980, pp. 283–287.
144 Cf. ERB, James (ed.): *Orlando di Lasso sämtliche Werke. Neue Reihe, Bd. 13*, pp. XXIV–XXXIII.
145 Cf. HERMELINK, Siegfried (ed.): *Orlando di Lasso sämtliche Werke. Neue Reihe, Bd. 4, Messen 10–17: Messen des Druckes Paris 1577*, Bärenreiter, Kassel 1964, esp. Vorwort, pp. VI ff. and No. 16, pp. 121–154.

An interesting example of a Rokycany scribe's confusion between two composers with comparable musical styles can be found in ROk A V 37 a-e. Here the cori-spezzati piece *Laudate Dominum omnes gentes* for eight parts by Noé Faignient, issued in Nuremberg by Catherine Gerlach in 1585 as the last piece in *Sacrae cantiones*,[146] was incorrectly attributed to Orlando di Lasso.

Other composers of this era represented in the Rokycany collection include Johannes de Cleve (possibly 1 work), Jean de Chaynée (1), Noé Faignient (1), Jacobus Flori (1), Guilhelmus Formellis (1), George de la Hèle (1), Ludovicus Louys or Jean Luys (2), Rinaldo del Mel (5), Philippe de Monte (11), Jacob Regnart (49), Franciscus Sale (16), Jacobus Vaet (5), and Giaches de Wert (1).

The fourth chronological layer of Franco-Netherlandish composers in the collection can be characterized as a late, transitional generation of composers, who lived until 1600 or slightly later and whose sacred works had already undergone decisive changes in musical style: their work is characterized by a greater priority of word-music relations, a tendency toward more chromatic and expressive idioms, the abandonment of classical counterpoint methods of the older generations of Netherlanders, and the wide use of the cori-spezzati writing. This transitional generation, already composing with techniques associated with the early Baroque style, is represented in the Rokycany collection by the works of Pierre Bonhomme (8 works), Joannes de Castro (1), Carolus Luython (3) or Caspar Vincentius (3).

A Brief Survey of Performing Forces in the Franco-Netherlandish Repertoire Arranged by Composer

Name	Motets a 4	Motets a 5	Motets a 6:	Motets a 7	Motets a 8	Motets a 10	Motets a 12
ARCADELT, Jacques	-	1×	-	-	-	-	-
BASTON, Josquin	1×	-	-	-	-	-	-
BERCHEM, Jacquet de	-	-	-	-	-	-	-
BONHOMME, Pierre	-	-	-	-	7× double-choir	-	-
BUUS, Jacques	-	-	1× in 1564[3]	-	-	-	-
CAEN, Arnold	-	1×	-	-	-	-	-
CANIS, Cornelius de Hondt	-	-	2× in 1564[3]	-	-	-	-
CASTRO, Joannes de	-	-	1×	-	-	-	-
CHAYNÉE, Jean de	1×	-	-	-	-	-	-
CLEMENS, Jacobus non PAPA	2×	16×	4×	-	-	-	-
CLEVE, Joannes de	-	-	1×	-	-	-	-
CREQUILLON, Thomas	-	-	1×	-	-	-	-
FAIGNIENT, Noé	-	-	-	-	1× double-choir	-	-
FEYS, Arnold	-	1×	-	-	-	-	-
FLORI, Jacob	-	-	-	1× in 1590[5]	-	-	-

146 RISM B/I/1, 1585[1].

Name	Motets a 4	Motets a 5	Motets a 6	Motets a 7	Motets a 8	Motets a 10	Motets a 12
FORMELLIS, Guilhelmus	-	-	1× in 1564[3]	-	-	-	-
GALLI-GALLUS, Antonius	-	-	1× in 1564[3]	-	-	-	-
GOMBERT, Nicolaus	-	1× atr. to HESDIN; 1× in 1564[3]	1× in 1564[3]	-	-	-	-
HÈLE, de la, George	-	1× in S 394	-	-	-	-	-
HELLINCK, Lupus	-	1×	-	-	-	-	-
HOLLANDER, Christianus	-	-	1× ms; 1× in 1564[3]	-	-	-	-
ISAAC, Henricus	-	-	1× in 1564[3] atr. to REN-ER, A. 1× in 1564[3] atr. to SEN-FL, L.	-	-	-	-
JOSQUIN Desprez	-	-	6×; 3× in 1564[3]; 2× in ms. with *Si placet pars*; 1× in ms.	-	-	-	-
JOSQUIN Desprez	-	-	6×; 3× in 1564[3]; 2× in ms. with *Si placet pars*; 1× in ms.	-	-	-	-
LASSO, Orlando di	-	28×; 25× in L 961	7× in 1564[3]	-	1× in 1590[5]	-	-
LATTRE, Jean Petit de	-	1×	-	-	-	-	-
LOUYS, Ludovicus	-	-	2× in 1564[3] atr. to LOUYS, Jean	-	-	-	-
LUYTHON, Carolus	-	-	1×;	-	1× dou-ble-choir	-	-
MASSENUS, Petrus	-	1×	1× in ms, 1× in 1564[3]	-	-	-	-
MEL, Rinaldo del	-	-	4× in 1590[5]	-	-	-	-
MONTE, Philippe de	-	5× in 1590[5]	6× in 1590[5]	-	-	-	-
PHINOT, Dominicus	-	1× in ms.	1× in ms.; 1× in 1564[3]	-	-	-	-

Name	Motets a 4	Motets a 5	Motets a 6	Motets a 7	Motets a 8	Motets a 10	Motets a 12
REGNART, Jacobus	3× in R 737	20× in R 731 (25 motets in total); 8× in R 737 (24 motets in total)	5× in R 731; 2× in R 737	1× in R 737	8× in R 737 double-choirs	1× 4-10 vocum in 2 choirs in R 737	1 in R 737
RICHAFORT, Jean	-	1× atr. to VERDELOT, Philippe	-	-	-	-	-
RIVULO, Francisco	-	-	3× in 1564[3]	-	-	-	-
SALE, Franciscus	-	8× in S 394	8× in S 394	-	-	-	-
VAET, Jacobus	-	-	5× in 1564[3]	-	-	-	-
VINCENTIUS, Caspar	-	-	-	-	1× in 2 choirs	-	-
WAELRANT, Hubertus	-	1× in 1564[3]	-	-	-	-	-
WERT, Giaches de	-	1× in ms. ROk A V 24a	-	-	-	-	-
WILLAERT, Adrian	1× à 3 vocum, atr. to PONT, Jacques de, in ms. ROk A V 22b	-	-	-	-	-	-
WISME, Nicolas de	-	-	1× in 1564[3]	-	-	-	-
TOTAL	**1× à 3 7× à 4**	**98× à 5**	**71× à 6**	**2× à 7**	**19× à 8**	**1× à 10**	**1× à 12**

Name	Masses	Magnificat	Contrafactum	Lamentationes
ARCADELT, Jacques	-	-	-	-
BASTON, Josquin	-	-	-	-
BERCHEM, Jacquet de	Missa *Altro non e il mio amor* à 5	-	-	-
BONHOMME, Pierre	Missa *Favus distillans* à 8; double-choir	-	-	-
BUUS, Jacques	-	-	-	-
CAEN, Arnold	-	-	-	
CANIS, Cornelius de Hondt	-	-	-	-
CASTRO, Joannes de	-	-	-	-
CHAYNÉE, Jean de	-	-	-	-
CLEMENS, Jacobus non PAPA	Missa *Jay veu le cerf* à 5 [2–6]	-	-	-
CLEVE, Joannes de	-	-	-	-
CREQUILLON, Thomas	Missa *Pis ne me peult venir* à 5	-	-	-

Name	Masses	Magnificat	Contrafactum	Lamentationes
FAIGNIENT, Noé	-	-	-	
FEYS, Arnold	-	-	-	-
FLORI, Jacob	-	-	-	-
FORMELLIS, Guilhelmus	-	-	-	-
GALLI - GALLUS, Antonius	-	-	-	-
GOMBERT, Nicolaus	-	-	-	-
HÈLE, de la, George	-	-	-	-
HELLINCK, Lupus	-	-	-	-
HOLLANDER, Christianus	-	-	-	-
ISAAC, Henricus	-	-	-	-
JOSQUIN Desprez	-	-	-	-
JOSQUIN Desprez	-	-	of the doubtful instrumental piece *La Spagna* à 5; of the chanson *Je ne me puis tenir* à 5	-
LASSO, Orlando di	*Officium super Ingemuit Susanna* à 5 [= *Missa ad imitationem moduli Susanne un iour* à 5]	*Magnificat Secundi modi Il est jour* à 5; *Magnificat 8 toni* à 4	of Lassos chanson *Susanne un jour* à 5	-
LATTRE, Jean Petit de	-	-	-	-
LOUYS, Ludovicus	-	-	-	-
LUYTHON, Carolus	-	-	-	1× à 6
MASSENUS, Petrus	-	-	-	-
MEL, Rinaldo del	-	-	-	-
MONTE, Philippe de	-	-	-	-
PHINOT, Dominicus	-	-	-	-
REGNART, Jacobus	-	-	-	-
RICHAFORT, Jean	-	-	-	-
RIVULO, Francisco	-	-	-	-
SALE, Franciscus	-	-	-	-
VAET, Jacobus	-	-	-	-
VINCENTIUS, Caspar	-	-	-	-
WAELRANT, Hubertus	-	-	-	-
WERT, Giaches de	-	-	-	-
WILLAERT, Adrian	-	-	-	-
WISME, Nicolas de	-	-	-	-
TOTAL	**5×; 4× à 5; 1× à 8;**	**2×; 1× à 4; 1× à 5;**	**3× à 5**	**1× a 6**

ROk A V 22 a-b, the largest volume in the Rokycany music archives, consists of two partbooks from what must have originally been a set of six. These surviving partbooks are themselves in a fragmentary state, as evidenced by compositions that either begin or break off in the middle, gaps in numbering of the compositions by the original scribe, and by the presence of compositions in one partbook that lack the corresponding part in the other. The manuscript pages of each partbook were bound together with

the corresponding partbooks of the *Thesaurus musicus tomus tertius*[147] and Orlandi Lassi *Sacrae cantiones, vulgo motecta appellatae*,[148] with manuscript pages having been inserted both before and after the printed volumes. The Discantus partbook (ROk V A 22 a) consists of 74 folios with modern pencil foliation. Folios 1–70 precede the prints and contain a collection of motets for five voices numbered consecutively, followed by a collection of motets for six voices, also numbered consecutively beginning again with number 1. The remaining folios are placed after the printed volumes and are numbered 1–4, though the compositions themselves are not numbered.

The Sextus partbook (ROk V A 22 b) consists of 54 folios with modern pencil foliation. Folios 1–5 precede the printed volumes and contain the corresponding parts for the pieces copied on the four final folios of the Discantus partbook. Following the printed collections are the remaining manuscript pages, beginning with an unnumbered index page and continuing with the modern foliation that picks up with the number 6. The compositions occupying folios 6–54 correspond to those at the beginning of the Discantus partbook.

A complete search of all the possible contemporary prints that could have served as exemplars for the manuscript portion of ROk A V 22 a-b is still in progress. Many of the compositions in this style layer of the manuscript were already well known in Western Europe and had achieved widespread circulation via printed anthologies issued by Dutch, German, French, and Italian printers. Nevertheless, there is a particularly strong relationship between this repertory and the output of the south German printing houses, especially volumes produced by the Nuremberg firms of Johannes Berg (Montanus) & Ulrich Neuber in the 1550s and -60s, and Catharina Gerlach from later in the century. Table 1 lists the print concordances for ROk A V 22 a-b based on the *Motet Database Catalog Online*.[149] This list covers only printed anthologies, not Einzeldrucke, which, in the case of Clemens non Papa, are numerous.

The search for possible exemplars for the manuscript portion of ROk A V 22 a-b began in the most likely place: prints with the most concordances. Clemens's motets appear numerous times in the "Phalèse" anthologies,[150] and these collections underwent multiple reprintings, thereby increasing the possibility that they were available to the scribe. Nevertheless more motets in the Rokycany collection – not only those of Clemens – appear in anthologies published by Johannes Montanus & Ulrich Neuber in Nuremberg: the six-volumes *Evangeliorum series* of 1554–1556[151] and the three volumes of *Novum et insigne opus musicum* from 1558–1559.[152] With this and the geographical proximity of Nuremberg to Rokycany in mind, we systematically compared the redactions in the manuscript with the "Montanus & Neuber" prints.

In many cases it seems highly probable that the Nuremberg prints indeed served as the exemplar for ROk A V 22 a-b. This is not to exclude the other prints listed in Table 1 as possible sources. Because of the preliminary state of our research we have not yet examined them; we can only assert at this time that in most cases the "Berg & Neuber" prints could be the parent source. Table 2 provides the results of the comparisons, albeit in somewhat generalized and subjective terms.

This comparison reveals as much about the scribe's habits as it does his sources. In many cases the manuscript and proposed exemplars match extremely closely – even in matters of small detail such as cadential ornamentation and the splitting or joining of repeated pitches, which are often prone to variation due to scribal initiative. Thus, whatever his sources may have been, he was very faithful to them and it seems unlikely that he introduce many variants on his own. As a corollary, numerous discrepancies involving such minor variants would point to an alternate parent source, rather than the scribe's intervention.

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147 RISM B/I/1, 1564[3].

148 RISM A I/5, L 961.

149 THOMAS, Jennifer: *The Motet Database Catalog Online*, http://www.arts.ufl.edu/motet/default.asp [accessed 17 August 2015].

150 Cf. RISM B/I/1, 1553[11], 1554[1], 1554[2], 1554[4], 1554[5], 1555[2], 1555[3], 1555[5], 1556[2], 1557[5], 1558[5], 1558[7], 1559[3], 1560[3] and 1561[1a]. Compare also Table 1 in the Appendix.

151 Cf. RISM B/I/1, 1554[10], 1555[10], 1555[11], 1555[12], 1556[8] and [1556][9].

152 Cf. RISM B/I/1, 1558[4], 1559[1], and 1559[2].

The redactions for works found in both the Rokycany manuscript and the first four books of the *Evangeliorum* series match to an extremely high degree (numbers 9, 10, 22, 24, 25, 42, and 52). Surprisingly, this turns out not to be the case for motets in *Evangeliorum,* volume five. For example, the two Clemens motets, *Adesto dolori meo* (no. 37) and *Sana me Domine* (no. 41), exhibit more minor variants than is typical of the scribe's work. In *Emendemus in melius* by Feys (no. 27), the final three tempora of the superius part in ROk A V 22 a-b are completely different from *Evangeliorum*, volume five. Finally, *Heu mihi*, of uncertain authorship, reaffirms the independence of the manuscript from *Evangeliorum,* volume five (no. 17 on Table 2 only). The Rokycany manuscript preserves a *secunda pars* not found in the 1556 print. It was not possible reach any conclusions about the concordances with *Evangeliorum,* volume six, for the copy of this collection available to us was incomplete – two partbooks were not included on the microfilm, and these two voice parts correspond to the ones preserved in the manuscript.

Berg & Neuber's *Novum et insigne opus musicum* is also likely to have been the scribe's exemplar. The redactions in the *Novum et insigne opus musicum* and the manuscript are all but identical, even in lengthy pieces such as Clemens's *O magnum mysterium* and florid ones such as Josquin's *Praeter rerum seriem*. In several instances the placement of individual syllables in the manuscript is also quite precise when comparing such matters to the prints. The data are less conclusive, however, for Clemens's five-voice *Ego me diligentes* and the six-voice *Fremuit spiritus*. In both of these works, there is a slightly greater number of minor variants than is the scribe's norm. The placement of *Ego me diligentes* in the manuscript is also separate from the other five concordances with the *Novum et insigne opus musicum* and it lies amid a group of other works demonstrably independent of "Berg & Neuber's" anthologies (see Table 2 nos. 27–41).

All of these observations must be considered tentative because of the fragmentary state of A V 22 a-b. As an example, consider Hollander's six-voice *Te Deum patrem* (no. 14 in the six-voice section). If only the quintus part had been preserved in the manuscript (and this is the situation for most of the five-voice works), we would be inclined to believe that the *Novum et insigne opus musicum* was the scribe's source, but the substantial variants in the superius part, combined with the what we know of the scribe's habits, strongly suggests that this cannot be true. These examples serve as a reminder that similarity of contents between two sources does not guarantee that wholesale copying has taken place.

Three Latin settings of the Mass ordinary belonging to the second layer of the Rokycany repertory have been partially preserved in ROk A V 23 a-d (only four of the five parts for each mass survive).

The first, *Missa „Altro non e il mio amor"* for five parts, is attributed to Jachet de Berchem in the manuscript parts. It was first printed by Girolamo Scotto in Venice in 1542 as a work of Jachet de Mantua.[153] Antonio Gardano published it in Venice in 1547 in the volume *Sex misse dulcissime modulationis* where it carries Jachet de Berchem's name. The mass is listed neither in NGD nor in MGG as an official work of Berchem, and a comparison of the manuscript parts in the Rokycany music sources with a copy of the Gardano print held by the Biblioteca Nazionale di Napoli indicates that this print most probably could not have served as an exemplar for the Rokycany scribes. Differences in pitches, rhythms, and text underlay point to some other printed or written source that has yet to be discovered.[154]

The second one, *Officium „Pis ne me peult venir"* for five parts by Thomas Crequillon, was first issued by Tilman Susato in Antwerp in the year 1546 in the collection *Liber Missarum 5 vocum*, as No. 2. It still needs to be determined whether this print or some other mediating source was the exemplar

153 Cf. RISM B /I/1, 1542[2]: *Sex missae cum quinque vocibus quarum tres sunt excellentissimi musici Jacheti…*, Girolamo Scotto, Venice, 1542, 5 vol. in 8^0 obl., 26 f.

154 See also BERCHUM, Marnix Van: *Fortune, mercy & death – two masses of Jachet Berchem*, paper read at the Medieval and Renaissance Music Conference 2007, Vienna, 7th–11th August 2007, in which he also drew attention to other important Italian manuscript sources of this mass with conflicting attributions: Bologna, Archivio Musicale della Fabbriceria di San Petronio, MS I.XXV – c. 1547–60 [Kyrie I missing] and Reggio Emilia, Archivio della Chiesa di San Prospero, MSS s.s. – c 1534–1537. Berchum was unaware of the copy in the Rokycany Music Collection.

for the version in Rokycany. It is less possible that the Rokycany copy could be somehow related to the version preserved in the Bavarian ducal court manuscript Munich, Bayerische Staatsbibliothek, Musikabteilung MS 42, No. 5.[155]

The third mass, *Missa „Jay veu le cerf"* for two to six parts by Jacobus Clemens non Papa, was issued in Louvain in 1570 in the print *Praestantissimorum Divinae Musicis Auctorum Missae decem*. Bernet-Kempers also lists a manuscript copy from Leyden, MS. C. p 26/42. As in the previous cases, a possible manuscript or printed exemplar still remains to be identified.

The fourth Latin setting of the Mass ordinary is represented by eight part double-choir composition, which is indicated in the musical source (ROk A V 38 a-e)[156] as *Missa „Favus distillans" a 8 vocum*. It is preserved incompletely, only five parts surviving, which could be identified as *Bassus secundi chori* (?) (ROk A V 38 a), *Bassus primi chori* (?) (ROk A V 38 b), *Tenor secundi chori* (?) (ROk A V 38 c), *Superius primi chori* (?) (ROk A V 38 d) and *Altus primi chori* (?) (ROk A V 38 e). It is ascribed to Pierre Bonhomme (c 1555–1617). The RISM database does not list any mass under this title of Bonhomme or any other composer. . The only pieces with this incipit found in the RISM database are a three-voice motet by the English composer William Mundy (c 1529–1591)[157] and a composition for lute by Jean Ghiselin (Verbonnet) (fl. 1491–1507).[158] In the printed collection *Harmoniae miscellae cantionum sacrarum,* Nuremberg, Catharina Gerlach, 1583, there is listed as No. 13 Annibale Stabile's five-voice motet *Quam pulchrae sunt mammae tuae*, the *secunda pars* being *Favus distillans labia tua*.[159] The work is not contained in the Bonhomme's print *Missae sex, octo, decem, et duodecim vocum, cum basso continuo ad organum,* published by Pierre Phalèse in Antwerp in 1616.[160] As the search in other manuscript or printed music sources has not identified another composer with a work by this incipit, the Rokycany manuscript seems to preserve an unicum by Pierre Bonhomme. A more thorough investigation of this piece should be undertaken in the future.

As can be observed from this brief survey, the Rokycany Music Collection truly preserves very rich and varied types of sacred music of Franco-Netherlandish origin, including Latin motets, Mass ordinaries, some Magnificats, and Lamentations of Jeremiah, spanning a whole century.

The work of identifying possible exemplars for the Rokycany scribes completed to date has brought to light a most probable route by which the Netherlandish repertory reached Rokycany, which is mainly from Bavarian publishers. Additional research could bring to light other possible contacts between the Rokycany literati and various educated humanistic circles, including not only Bohemian intellectuals and literati members, but also the humanist circles of Bavarian Amberg, and other representatives of the intellectual elite in northern Germany, the Netherlands, Austrian lands, Silesia, Poland and other Slavic cities and towns.

Kateřina Maýrová – Stephanie P. Schlagel

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155 The basic comparison of the parts from ROk A V 23 a-d, without No., Superius missing (ROk A V 23 a = Tenor, ff. 37^{r}-42^{r}, ROk A V 23 b = Countertenor, ff. 39^{v}-45^{r}, ROk A V 23 c = Quinta vox, ff. 37^{r}-42^{v}, ROk A V 23 d, Bassus, in: Agnus Sexta vox + Bassus, ff. 34^{v}-40^{r}) with the parts from the Munich manuscript do not give evidence of the possibility that this source could serve as a model for the Rokycany's copyist. There are discrepances in pitches, placement of rests, text underlay, accidentals and the whole melodic phrases, and rhythmic values.

156 Cf. *Index Missarum*, ROk A V 38 b, f. I^{r} for the attribution.

157 Cf. *RISM Online Database*, ID No.: 800256098, http:// www.rism.opac.info, [accessed 17 August 2015]. This motet is preserved in the music collection of the British Library in London, under the shelf-mark R. M. 24. h. 11.

158 Cf. *RISM Online Database*, ID No.: 00000993113050, http://www.rism.opac.info, [accessed 17 August 2015].

159 Cf. LINCOLN, Harry B.: *The Latin Motet: Indexes to Printed Collections, 1500–1600*, The Institute of Medieval Music Ottawa, Canada 1993, pp. 340, 469 and 813.

160 Cf. RISM A/I/1, B 3470. We are thankful to Philippe Vendrix, the Director of the Centre d'études supérieures de la Renaissance (CNRS) in Tours, France, for kind providing of the access to the index and basso continuo's part from the above mentioned print, preserved in Uppsala in Sweden, Universitetsbibliotek, Carolina Rediviva. Cf. RISM database, RISM ID No. 00000990006202. The *Quinta vox* of the print B 3470 is also preserved in Bibliothèque royale de Belgique in Brussels, Belgium and 12. vox in the Archbishop's Academic Library (Erzbischöfliche Akademische Bibliothek) in Paderborn, Germany. The parts in ROk A V 38 a-e do not match any of the four known 8-part masses of Pierre Bonhomme.

Appendixes

Table 1
Print Concordances for Motets by Franco-Netherlandish Composers in Rokycany A V 22 a-b
(based on the *Motet Database Catalog Online* http://www.arts.ufl.edu/motet/search.asp).
Does not include Einzeldrucke or Tablature Books.

5-part Motets (and one a4)						
No.	Composer	**Incipit**	**voices**	**Berg & Neuber**	**Phalèse**	**Other**
3	Lupus [HELLINCK]	*In te Domine speravi*	5	1559[1]		Moderne 1539[2]; Attaingnant 1535[1]; Formschneider 1537[1]; Gardano 1539[6]; DuChemin & Goudimel 1553[2]
4	JOSQUIN	*Propter peccata*	5	1559[1]		Formschneider 1537[1]; Petrus 1549[1] (Dodecachordon)
5	CLEMENS NON PAPA	*Hierusalem surge et sta in excelso*	5	1559[1]	1554[1] = 1555[2]	Susato 1553[15]
6	CAEN [CAEN, Arnold]	*Hierusalem luge*	5	1559[1]		Moderne 1532[9]; Attaingnant 1534[10]; Gardano 1538[6]; Petreius 1540[6]; DuChemin & Goudimel 1553[2]
8	CLEMENS NON PAPA	*Venit vox de caelo cum luce superna*	5	1559[1]	1554[1] = 1555[2]	Scotto 1554[16]; Bosc 1554[13]; Sylvius 1559[5]
9	[MAESSENS, Pieter]	*In dedicatione huius templi*	5	1550[2] 1555[11] (Ev. 3)		
10	CLEMENS NON PAPA	*Maria Magdalena et altera Maria ibant*	5	1554[10] (Ev. 1)		Susato 1546[6]
11	[RICHAFORT/VERDELOT]	*Si bona suscepimus*	5	1559[1] (Verdelot)		Gardano 1532[9]; Formschneider 1537[1]; Gardano 1539[6]; Schoeffer 1539[8]; DuChemin & Goudimel 1553[2]
12	[PHINOT, Dominique]	*Caecus sedebat*	5			Castiglione 1543[3] = Merulo 1569[2]
18	[GALLI, Antonius?]	*Puellae saltanti mater*	5			Susato 1554[8]
22	[CLEMENS NON PAPA]	*Pastores quidnam vidistis anunctiate nobis*	5	1554[10] (Ev. 1)	1554[1] = 1555[2]	
24	CLEMENS NON PAPA	*Super ripam Iordanis stabat beatus Ioannes*	5	1555[12] (Ev. 4)	1554[2] = 1555[3]	Susato 1555[8]

25	CLEMENS NON PAPA	*Assumpsit Iesus Petrum et Iacobum*	5	1555[12] (Ev. 4)	1555[5] = 1556[2] = 1558[7] = 1560[3] = 1561[1a]	Waelrant 1555[7]
27	[FEYS, Arnold]	*Emendemus in melius que ignoranter*	5	1556[8] (Ev. 5)	1554[2] = 1555[3]	
28	[JOSQUIN/GOMBERT]	*Da siceram moerentibus*	5			
32	[GOMBERT]	*Constitues eos*	5			
33	[LASSUS]	*Ingemuit Suzanna Contrafact of Suzanne ung jour*	5			
34	[CLEMENS NON PAPA]	*Decantabat populus in Israel alleluia*	5		1554[5] = 1558[5]	Bosc 1555[13]; Arbillius 1558[8]
35	[CLEMENS NON PAPA]	*Ego me diligentes diligo et qui mane*	5	1559[1]	1553[11] = 1554[4] = 1557[5] = 1559[3]	Susato 1555[9] Bosc 1555[13]
36	[CLEMENS NON PAPA / MAILLARD]	*Omnes gentes attendite ad tam pulchrum*	5			Du Chemin 1551[1]; Bosc 1554[12]; Waelrant 1555[6]
37	[CLEMENS NON PAPA]	*Adesto dolori meo o deus nimium fatigor*	5	1556[8] (Ev. 5)	1554[3]	Susato 1553[13]
38	LATTRE [LATRE, Petit Jean de]	*In te Domine speravi*	5		1555[5] = 1556[2] = 1558[7] = 1560[3] = 1561[1a]	
41	CLEMENS NON PAPA	*Sana me domine et sanabaor salvum me fac*	5	1556[8] (Ev. 5)	1555[4] = 1556[1] = 1558[6]	Scotto 1554[16]
42	[ARCADELT]	*Dum complerentur*	5	1550[2] 1555[10] (Ev. 2)		Moderne 1538[2] = 1539[4] = 1542[4]; Gardano 1539[6]; Schoeffer 1539[8]; Petreius 1540[6]
44	CLEMENS NON PAPA	*Ab oriente venerunt magi Jerosolimam*	5	1559[1]	1554[5] = 1558[5]	Bosc 1556[11]
45	[GOMBERT/HESDIN]	*Alleluia Spiritus Domimi replevit*	5			Buglhat 1539[7]
47a	[ARCADELT, Jacques]	*In trinitate O fideles*	5	1550[2]		
46b	[CADEAC, Pierre]	*Purifica mentes nostras*	5	1550[2]		
47	[COURTOIS, Jean?]	*Veni domine et noli tardane*	5			Castiglione 1543[3] = Merulo 1569[2]; Ulhard 1545[2]

	[CHAYNÉE, Jean de]	*Dilexisti iustitiam*				Gardano 1568[5]
[48]	[CLEMENS NON PAPA]	*Timor et tremor venit in Ninive civitatem*	4	1556[9] (Ev. 6)		Susato 1553[8]
[49]	[WILLAERT, Adrian]	*Sicut sydus radium*	5			Scotto 1549[14]
[52]	[G. LE ROY/VERDELOT]	*Non turbetur cor vestrum*	5	1555[10] (Ev. 2) Verdelot in Ev. 2		
[53]	CNP [CLEMENS NON PAPA]	*Tres iuvenes qui custodiebant corpus*	5	1559[1]		
[54]	CLEMENS NON PAPA	*Innuebant patri eius quem vellet vocavi*	5	1559[1]		Waelrant 1556[6]
[C]	CLEMENS NON PAPA	*In honore Christi filii dei iubilemus*	5	1559[1]	1554[3]	Susato 1553[13]
6-part motets						
2	CLEMENS NON PAPA	*Hoc est praeceptum meum ut diligatis*	6	1558[4]		Waelrant 1554[6]
3	CLEMENS NON PAPA	*Deus in adiutorium meum intende domine*	6	1556[9] (Ev. 6)	1555[5] = 1556[2] = 1558[7] = 1560[3] = 1561[1a]	Waelrant 1555[7]
5	CLEMENS NON PAPA	*Fremuit spiritus Jesu et turbavit se ipsum*	6	1558[4]	1554[2] = 1555[3]	Bosc 1555[13]; Jobin 1589[17]
6	JOSQUIN	*Praeter rerum seriem*	6	1558[4]		Petrucci 1519[2] = Giunta 1526[3] = Giunta 1527; Grimm & Wyrsung 1520[4]; Formschneider 1537[1]
7	[JOSQUIN]	*Benedicta es caelorum regina* / *si placet* part	6	1558[4]		Grimm & Wyrsung 1520[4]; Formschneider 1537[1]; Du Chemin & Goudimel 1553[2]; Gardano 1568[5]
14	Christianus HOLLANDER	*Te Deum patrem*	6	1558[4]		
15	[BASTON/CLEVE]	*Dum transisset*	6			Susato 1553[12]
16	CLEMENS NON PAPA	*O magnum mysterium*	6	1558[4]		Waelrant 1555[6]; Waelrant 1556[7]
18	Thomas CREQUILLON	*Domine Deus omnipotens*	6	1556[9] (Ev. 6)	1555[4] = 1556[1]	Susato 1553[8]
[A]	[PHINOT, Dominique]	*Sustinuimus pacem*	6	1556[9] (Ev. 6)		
[B]	JOSQUIN	*Stabat mater dolorosa* / *si placet* part	6	1559[1]		

Table 2:
Comparison of Variants
Rokycany A V 22 a-b and Berg & Neuber's *Evangeliorum* and *Novum et insigne opus musicum*

Note: the placement of text phrases is generally imprecise in the manuscript. We have only commented on the text if the placement has an unusually high degree of precision as compared with the print, or if there are discrepancies in the text.

5-part Motets (and one a 4)					
No.	**Composer**	**Incipit**	**Voice parts**	**Observations**	**Conclusions**
3	LUPUS	*In te Domine*	22a = 1559[1] Sup 22b lacking	One f semiminim in print is written as G in ROk. Text underlay matches very precisely.	Could be source for ROk.
4	JOSQUIN	*Propter peccata*	22a = 1559[1] Sup 22b lacking	No pitch or rhythmic variants to report. ROk lacks text *"ergo"* in phrase *"videte ergo ne vos"*.	Could be source for ROk.
5	CNP	*Hierusalem surge*	22a = 1559[1] Sup 22b lacking	No variants.	Could be source for ROk.
6	CAEN	*Hierusalem luge*	22a = 1559[1] Sup 22b lacking	No variants.	Could be source for ROk.
8	CNP	*Venit vox*	22a = 1559[1] Sup 22b lacking	1 pitch toward end of 1a pars is a C in ROk, B in 1559[1].	Could be source for ROk.
9	MAESSENS	*In dedicatione*	22a = Ev. 3 Sup 22b lacking	No variants.	Could be source for ROk.
10	CNP	*Maria Magdalena*	22a = Ev. 1 Sup 22b lacking	ROk has 1 pitch variant, two splittings of note values.	Could be source for ROk.
17		*Heu mihi*	22a = Ev. 5 Sup 22b lacking	Several major discrepancies in rhythm, some phrases are quite different. Ev. 5 lacks the 2a pars found in ROk.	Cannot be source for ROk.
22	CNP	*Pastores quidnam*	22a = Ev. 1 Sup 22b lacking	ROk has one splitting of note value; adds triplet sign where lacking in Ev. 1; omits one cautionary flat sign.	Could be source for ROk.
24	CNP	*Super ripam*	22a = Ev. 4 Sup 22b lacking	ROk omits text *"baptisans* ***benedicam te****"* after several repetitions of *"baptisans* ***salvatorem****"*.	Could be source for ROk.
25	CNP	*Assumpsit Iesus*	22a = Ev. 4 Sup 22b = Ev. 4 Quint	End of 1a pars ROk has *"illos"* in place of *"eos"*. Sup-end of 1a pars 1 pitch variant.	Could be source for ROk.

27	FEYS	*Emendemus in melius*	22a=Ev. 5 Sup 22b=Ev. 5 Quint	Sup-several discrepancies in isolated pitches, joining/splitting of note values. 2a pars, last 3 tempora are completely different in pitch content Quint-several discrepancies in splitting/joining of note values.	Unlikely to be source for ROk.
35	CNP	*Ego me diligentes*	22a = 1559[1] Sup 22b = 1559[1] Quint	Sup-5 pitch discrepancies; 4 rhythmic discrepancies Quint-6 inconsistencies in splitting/joining of notes and pitch.	Unlikely to be source for ROk.
37	CNP	*Adesto dolori*	22a = Ev. 5 Alt 22b = Ev. 5 Sup	Sup-some small discrepancies in ornamentation; splitting/joining of note values. Alt 4 variants: 1 rest missing in ROk; 2 ornamental; 1 COP ligature is realized in ROk.	Inconclusive.
41	CNP	*Sana me*	22a = Ev. 5 Sup 22b = Ev. 5 Ten	Sup-appx. 6 variants in splitting/joining of note values and ornamentation; one variant in word order. Ten-No variants in pitch or rhythm; some E-flats in Ev. 5 are not notated in ROk.	Inconclusive.
42	ARCADELT	*Dum complerentur*	22a = Ev. 2 Sup 22b = Ev. 2 Quin	Sup-4 minor variations in rhythmic ornamentation. Quint-no variants.	Could be source for ROk.
44	CNP	*Ab oriente*	22a = 1559[1] Sup 22b = 1559[1] Quin	Sup-no variants. Quint-1 resolution of minor color in ROk.	Could be source for ROk.
[48]	CNP	*Timor et tremor*	22a lacking 22b = Ev. 6 Sup	Numerous variants in ornamentation; major rhythmic variant at end.	Unlikely to be source for ROk.
[53]	CNP	*Tres iuvenes*	22a lacking 22b = 1559[1] Sup	1 pitch discrepancy (ROk reading is better); 1 ornament transposed down a step in ROk.	Could be source for ROk.
[54]	CNP	*Innuebant patri*	22a lacking 22b = 1559[1] Sup	No variants.	Could be source for ROk.
[C]	CNP	*In honore Christi*	22a = 1558[4] Sup 22b = 1558[4] Quint	Sup-1 rhythmic discrepancy (ornamental). Quint-2a pars *"coelestum"* in phrase *"apud patrem coelestum"* is not in 1558[4]; 2nd *"Jesus Christus"* in ROk is *"Alleluia"* in 1558[4].	Could be source for ROk.

6-part motets					
No.	**Composer**	**Incipit**	**Voice parts**	**Observations**	**Conclusions**
2	CNP	*Hoc est praeceptum*	22a = 1558[4] Sup 22b = 1558[4] Sext	Sup-3 rhythmic variants; 1 pitch variant (scribal error likely); text underlay matches very closely. Sextus-no variants.	Could be source for ROk.
5	CNP	*Fremuit spiritus*	22a = 1558[4] Sup 22b = 1558[4] Quint	Numerous variants in splitting/joining of note values. Some semibreves in ROk where a dotted min-semimin. Anticipation figures occur in 1558[4]. Text *"coram Judei"* in ROk absent in 1558[4].	Unlikely to be source for ROk.
6	JOSQUIN	*Praeter rerum*	22a = 1558[4] Sup 22b = 1558[4] Sext	Sup and Sext: no variants of pitch or rhythm to report. Final *"Mater Ave"* changed to *"Pater Ave"* in ROk.	Could be source for ROk.
7	JOSQUIN	*Benedicta es*	22a = 1558[4] Sup 22b = 1558[4] Sext	Sup-no variants. Sext-no varians; contains si placet part for 2a pars (unicum).	Could be source for ROk.
14	HOLLANDER	*Te Deum patrem*	22a = 1558[4] Sup 22b = 1558[4] Quint	S-there is a phrase where ROk has rests but there are pitches in 1558[4]; other variants of a substantial nature. Q-2 pitch discrepancies (one ornamental) and 1 rhythmic discrepancy.	Although 22b and 1558[4] Q are very close, variants in S indicate that 1558[4] is unlikely the source for ROk.
16	CNP	*O magnum mysterium*	22a = 1558[4] 22b = 1558[4] Sext	Sup-one reversal of word order. Sext-one notated C-sharp in print lacking in ROk.	Could be source for ROk.
18	CREQUILLON	*Domine Deus*	22a = Ev. 6 Q or 6? 22b = Ev. 6 T Ev.6 Q/6 unavailable	Numerous variants in splitting/joining of note values and use of ligatures. Some discrepancies in words of text. Alignment of text phrases varies.	Unlikely to be source for ROk.
[A]	PHINOT	*Sustinuimus pacem*	22a = ? 22b = Ev. 6 Q or 6? Ev.6 Q/6 unavailable	Composition in 22a preceding *Stabat mater* may not be Phinot *Sustinuimus*. This piece seems to have a completely different text than the one in 22b.	Cannot be determined.
[B]	JOSQUIN	*Stabat mater*	22a = 1559[1] Sup 22b = *si placet* part	No variants.	Could be source for ROk. *Si placet* part is unicum.

Kateřina Maýrová – Stephanie P. Schlagel

Návod k užívání katalogu

Katalog nizozemských duchovních skladeb, dochovaných převážně v nejstarší slohové vrstvě repertoáru, je uspořádán následujícím způsobem. Před vlastním katalogem nizozemských autorů jsou umístěny obvyklé orientační údaje, usnadňující studium. Zahrnují tyto parametry:

1. Seznam zkratek, užívaných v katalogu, řazený podle abecedy.
2. Soupis rukopisných pramenů, citovaných v katalogu, a to: I. nehudebních a II. hudebních pramenů.
3. Soupis starých tisků, citovaných v katalogu: I. nehudebních a II. hudebních. U autorských hudebních tisků jsou údaje řazeny abecedně podle vžitých zkratek, uvedených v mezinárodních pramenných soupisech RISM, řady A/I/1-15; hudební tisky souborné jsou uváděny chronologicky v pořadí od nejstaršího k nejmladšímu, opět dle vžitých zkratek, užívaných v mezinárodních pramenných soupisech RISM, řady B/I-II.
4. Soupis užívaných sigel jednotlivých vědeckých hudebních ústavů, institucí, knihoven, muzeí, archivů a univerzitních pracovišť – muzikologických ústavů, rozvržený abecedně podle jednotlivých zemí v rámci vžité praxe podle centrály RISM ve Frankfurtu nad Mohanem.

Vlastní hudební katalog je sestaven podle následujících hledisek formálního popisu:

- Jméno a příjmení franko-vlámského autora v nejužívanějším standardizovaném lexikografickém tvaru se základními životními daty. Autoři jsou v katalogu uváděni v abecedním pořadí.
- Pořadové číslo kompozice, poté obsazení (údaje o počtu hlasů). V případě, že se jedná o kompozici typu *cori spezzati*, tj. vícesborovou skladbu, jsou zmíněny informace o rozvržení do sborů. Pokud je od jednotlivých nizozemských tvůrců v rámci sbírky dochováno vícero skladeb, jsou tyto seřazeny podle pořadí výskytu v jednotlivých signaturách, nikoliv podle abecedního sledu svých názvů, aby se zjednodušila a ulehčila orientace při jejich vyhledávání.
- Hlasové označení všech dochovaných vokálních (eventuelně instrumentálních) partů s digitalizovaným barevným incipitem podle dochovaných rukopisných či tištěných pramenů z Rokycanské hudební sbírky / Rokycany Music Collection (RHS / RMC).
- Údaje o prameni – signatura s označením původního číslování (pro neočíslované kompozice je zavedena zkratka „without No.“), informace o případném anonymním zápisu dodatečně autorsky určeného díla, údaje o výskytu všech dostupných dochovaných hlasů v RHS / RMC, včetně foliace a označení jednotlivých hlasových partů.
- Údaje o dostupných dobových tištěných konkordancích.
- Údaje o dostupných rukopisných dobových konkordancích, zvláště s ohledem na výskyt dalších rukopisných hudebních zápisů týchž nizozemských duchovních skladeb na území Čech, Moravy a bývalého historického území Uherska (nynějšího Slovenska) v 16. a první třetině 17. století.
- Údaje o základní literatuře.
- Údaje o základních hudebních edicích. V případě, že k dochované skladbě dosud žádná hudební edice nebyla vydána, je v katalogu použit symbol „None known“.

Kateřina Maýrová

Instructions for Using the Catalogue

The catalogue of Franco-Netherlandish sacred compositions, preserved mainly in the oldest stylistic layer of repertoire, is arranged as follows. The usual information for orientation to facilitate study is placed before the actual catalogue of Franco-Netherlandish composers. This includes the following:

1. A list of abbreviations used in the catalogue in alphabetical order.
2. A list of manuscript sources cited in the catalogue: I. non-musical and II. musical sources.
3. A list of old prints cited in the catalogue: I. non-musical and II. musical. For musical prints of works by a single author, the information is in alphabetical order based on the established abbreviations found in the International Inventory of Musical Sources (RISM), series A/I/1-15; printed music collections are listed chronologically from oldest to newest, again using the established abbreviations from RISM, series B/I-II.
4. A list of sigla for the individual institutions of musical scholarship, libraries, museums, archives, and university laboratories – musicology institutes. These are arranged alphabetically based on individual countries in accordance with established practice of the RISM Central Editorial Office in Frankfurt am Main.

The musical catalogue itself is compiled based on the following aspects of formal description:

- Given name and surname of the Franco-Netherlandish composers in the most widely used, standardized lexicographical form, with their dates of birth and death. Composers are listed alphabetically in the catalogue.
- Numbering of the composition, followed by information about the number of parts (voices). In case of a *cori spezzati* type work, i.e. a polychoral composition, information is given about how the choirs are divided. When multiple compositions by individual Franco-Netherlandish composers have been preserved in the collection, their ordering is based on their incidence in the individual signatures, and not on the alphabetical ordering of their titles, so as to facilitate better orientation for searches.
- Indication of the voices of all preserved vocal parts (or instrumental parts, if any) with a digitalized color incipit based on preserved manuscript or printed sources from the "Rokycanské hudební sbírky" / Rokycany Music Collection (RHS / RMC).
- Information about the source – shelf mark with indication of the original numbering (the abbreviation "without No." is used for unnumbered compositions), information about any anonymous notation of a work by a subsequently identified composer, information about the incidence of all available preserved parts in RHS / RMC, including foliation and indication of the individual vocal parts.
- Information about available period print concordances.
- Information about available period manuscript concordances, especially with regard to the incidence of additional manuscript musical notation of the same Franco-Netherlandish sacred compositions in Bohemia, Moravia, or the former historical territory of Hungary (present-day Slovakia) from the sixteenth century and the first third of the seventeenth.
- Basic bibliographical information.
- Information about primary musical editions. In cases where no musical edition of a preserved composition has yet been published, the phrase "None known" is used in the catalogue.

Kateřina Maýrová

Summary

The history of the origins and activities of the Rokycany literati brotherhood can be reconstructed only in a very fragmentary way.

The devastation of many historical sites during the Thirty Years' War, followed by fires in 1728 and 1784 destroying much of Rokycany and the church, resulted in the loss of a significant part of the archives. Consequently, we can assemble only an indirect picture of how the literati functioned in the social life of the city, gleaned from the modest archive transcriptions of the Rokycany town books, surviving manuscript collections of vocal polyphony, a few surviving imported printed materials, and several printed commemorative Latin poems by one of the scribes of these collections.

The exact date when the literati brotherhood in Rokycany was founded cannot be determined precisely. In 1498 Rokycany became independent and its importance grew rapidly. Royal patronage stemming from the efficient dealings of the Town Council, a well-to-do bourgeoisie, and the development of crafts and trade in the early sixteenth century all increased the social esteem of the Rokycany upper classes. It is from these upper classes that the core of the future literati brotherhood must have been recruited, possibly beginning in the early sixteenth century. Indeed, a document from 1580 refers to the activity of the group as early as the year 1516. The earliest surviving register of the brotherhood dates from 1612; the earliest date given on the title page of a volume of the manuscript collection, ROk A V 23 a-d (the volume is marked by a later hand with the inscription Theophrastus) is 1569.

The Rokycany literati operated through the Deaconal Church of Virgin Mary of the Snow and, as evidence of religious conditions there shows, this was a protestant church, at first linked with the Utraquist faith.

The main task of the brotherhood was to provide liturgical singing during church services. Apart from these duties they had to take part in church processions, funerals, and a variety of celebrations, such as weddings or birthday celebrations of important members of the Town Council.

As the surviving manuscript collections show, the Rokycany literati flourished from the second half of the 16th century to the 1630s (the last transcription is dated 1638), which is – in the light of the hardships caused by the Thirty Years' War – an indication of the exceptional devotion and energy of the Rokycany literati, comparable with the famous Hradec Králové choir.

The author's extracts from the registers, together with information about musical expenses obtained from the Burgomaster's accounts of 1573–1609 by the present chief of the State Regional Archives (SOkA) in Rokycany, Hana Hrachová, confirm that the literati brotherhood were not, from the point of view of society, isolated units. They actively communicated with each other, primarily through the exchange of scores.

The Rokycany literati had ties with various cultural and musical circles – including other literati – in Prague, Louny, Rakovnik, Pilsen, Prachatice, Domažlice, Klatovy, Mladá Boleslav and Kutná Hora. Although a direct link to the legendary Hradec Králové literati brotherhood is not confirmed by the surviving brief records of the musicians' expenses from the town books, the large number of concordances with their repertoire of the 16th century indicate that there was some direct contact, even if only for a short time, thanks to the frequent exchange of schoolmasters and pastors between Bohemian cities and towns.

The copious exchange of sacred compositions of Bohemian and foreign provenance, beyond the context of what were at that time political borders and religious barriers, is documented best in the above-mentioned accounts by a consignment of compositions in 1577 from the Bavarian city of Amberg, at that time Lutheran in orientation (although the lords of the domain – the Electors of the Palatinate – enforced Calvinism for the most part) and in a 1585 entry about *"studentu, qui carmina in Cautionem M. Lutheri dedicavit 15 gr.* [= *Bohemian groschen*]."

The Burgomaster's accounts books for Rokycany capture in a very eloquent way the efforts of the city patriarchy – well-travelled and educated in the humanities – to ensure a musical repertoire which would in the best possible way enrich the literati archives and motivate them to improve the musical side of the more ceremonial religious services. The documented contacts between Czech composers and those of other nationalities, and the direct commissions of compositions (unfortunately rarely specified) from them offer just a sketch of the favourable atmosphere of the time. The members of the Town Council played an important role as supporters of the new sacred music repertoire. Of the earliest mentioned musicians with whom Rokycany citizens were in close contact in the course of 1573–1609, it is worth referring to the composer of Silesian origin, Simon Bariona Madelka Oppoliensis (c. second half of the 16th century), settled in not-so-distant Catholic Pilsen, for whom there is evidence of several commissions for compositions in 1585, 1586 and 1592; the Bohemian Ondřej Chrysoponus Jevíčský (c. second half of the 16th century), who delivered motets to Rokycany in 1593, 1594 and 1598; and Šimon Frozinus, also from Bohemia (c. second half of the 16th century).

An interesting note in the accounts at the end of 1587: *"To the messenger who brought the parts from Handle and then reminded, 20 gr. 4 d."*, suggests the probability of the Rokycany town council and literati commissioning the esteemed Slovenian composer Jakob Handl-Gallus (1550–1591), at that time already established in Prague. The hypothesis is quite acceptable, for the surviving musical repertoire of Rokycany literati contains a large number of Latin multi-part motet compositions by this composer.

The information to be gained from surviving non-musical sources of the time about practising musicians who were responsible for their own study of musical compositions is very scanty.

The Burgomaster's accounts from 1586–1593 indicate regular quarterly payments to "Jiřík the organist", about whose specific organ activities nothing more is known. Even from such fragmentary, incomplete records and thanks to practices confirmed by a broad comparative study of the organisation of other Bohemian and Moravian literati brotherhoods from the period before the Battle of the White Mountain, it is possible to reconstruct some sort of model of their musical activities and operation. We can assume that, in addition to the musically most able members of its own literati brotherhood (whose number at the end of the 16th century could vary between 12–25 singers), the organist, the schoolmaster, his assistants, in some cases even school pupils (probably responsible for the highest part, the descant) also performed music.

The following brief overview surveys the surviving musical sources, both manuscript and printed, previously owned by the Rokycany literati brotherhood and now in the possession of the Roman Catholic parish of Rokycany.

At the turn of the 1970s and 1980s the primary author did extensive research in Rokycany in the context of her diploma work. This involved registering, describing and – from the point of view of a music historian – evaluating the Rokycany musical collections. At that time there were nine volumes available. In the 1990s another six volumes, which in the 1930s had been studied in the local parish office by Emilián Trolda and were long been believed to have been lost, were discovered and returned after restitution by the Museum of Dr. Bohuslav Horák in Rokycany.

The economic, social and religious situation of Bohemia differed considerably from that of Italy, which played a prominent role in the development of European music style. Nevertheless, the surviving Rokycany repertoire testifies to the quality of the sacred polyphonic music culture of a small but prosperous Bohemian town. There is also evidence that the support from the cultural elites of that time (the Latin Humanists, schoolmasters and clergy), the accessibility of foreign printed music, and the exchange of repertoire, all contributed to the migration and circulation of new compositions. This all enabled music composed in Bohemia to assimilate the stylistic changes occuring in European church music.

The Rokycany collection of musical sources consists of fifteen volumes, ten of which are in manuscript (ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 21 a-c, ROk A V 23 a-d, ROk A V 37 a-e, ROk

A V 38 a-e, ROk A V 41, ROk A V 43, ROk A V 44, ROk A V 45 a-b); two are printed works (ROk A V 39 and ROk A V 42 a-b); and the remaining three, manuscripts bound together with printed works (ROk A V 22 a-b, ROk A V 40 and ROk A V 24 a). Together they comprise 901 compositions, of which 236 are printed and 665 copied by hand. Of the 901 compositions, it has so far been possible to identify 185 compositions, almost 21% of the entire repertoire, as being of the cori-spezzati type.

Motets and masses predominate; there are also sacred songs, although not so many. The substance of the repertoire is evidence of affiliation to a Latin choir – most compositions have a Latin text and the content of the repertoire corresponds to the main function of a literati choir – singing in the context of the liturgy. The Franco-Netherlandish musical sacred repertoire is preserved in 8 manuscript part-books (shelf-marks ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 23 a-d, ROk A V 37 a-e, ROk A V 38 a-e, ROk A V 41, ROk A V 44 and ROk A V 45 a-b); 1 print (ROk A V 42 a-b); and three manuscripts with printed additions (ROk A V 22 a-b, ROk A V 40 and ROk A V 24 a). Netherlandish sacred polyphonic works account for 210 compositions (mostly Latin motets, but also Mass ordinaries, Magnificats, and Lamentations of Jeremiah) spanning a whole century. The Rokycany Music Collection preserves the work of 43 composers of Franco-Netherlandish origin: Jacques Arcadelt (* 1507 – † 1568), Josquin Baston (fl. between 1542–1563), Jacquet de Berchem (* c 1505 – † c 1565), Pierre de Bonhomme (* c 1555 – † 1617), Jacques [Jakob] Buus (* c 1500 – † 1565), Arnold Caen (fl. early 16th century), Cornelius Canis de Hondt (* c 1506 – † 1562), Joannes de Castro (* c 1540 – † c 1600), Jean de Chaynée (* c 1540 – † 1577), Jacobus Clemens non Papa (* c between 1510/15 – † 1555), Johannes de Cleve (* c 1528/1529 – † 1582), Thomas Crequillon (* c 1505 / 1510 – † c 1557), Noé Faignient (* 1537 – † c 1578), Arnold Feys (* c 1537 – † c 1578), Jacob Flori (* 1550/1554 – † after 1599; fl. 1571–1599), Guilhelmus Formellis (* 1550/1554 – † after 1599; fl. 1571 – 1599), Antonius Galli – Gallus (* ? – † 1565), Nicolas Gombert (* c 1495 – † c 1560), George de la Hèle (* 1547 – † 1586), Lupus [Hellinck] (* 1493 or 1494 – † 1541), Christianus Hollander (* c 1510/1515 – † 1568/1569), H[enricus] Isaac (* c 1450 – † 1517), Josquin des Prez (* c 1450 / 1455 – † 1521), Orlando di Lasso (* c 1532 – † 1594), Jean Petit de Lattre (* c 1505 – † 1569), Ludovicus Louys (16th century), Jean Louys (* c 1530 – † 1563 or 1567), Carolus Luython (* c 1557/1558 – † 1620), Petrus Massenus (* c 1557/1558 – † 1620), Rinaldo del Mel (* c 1554 – † c 1598), Philippe de Monte (* c 1521 – † 1603), Dominicus Phinot (* c 1510 – † between 1556/1561), Jacob Regnart (* between 1540/1545 – † 1599), Adam Rener (* c 1482 – c † 1520), Jean Richafort (* c 1480 – † c 1550), Franciscus de Rivulo (* ? – † c 1564), Franciscus Sale (* c 1540 – † 1599), Jacobus Vaet (* c 1529 – † 1567), Caspar Vincentius (* c 1580 – † 1624), Hubertus Waelrant (* c 1516 or 1517 – † 1595), Giaches de Wert (* 1535 – † 1596), Adrian Willaert (* c 1490 – † 1562) and Nicolas de Wisme (fl. 1554 – 1564, †?).

As previously mentioned, the dates of the composition entries noted by the scribes in some of the manuscript part-books correspond to the flourishing of the Rokycany literati from the 1560s to 1638.

Scribal evidence reveals several dozen alternating hands at work on the manuscripts during the relevant time span. In this respect the surviving manuscripts show no recognisable order or system. It seems that the sets were created on the whole by chance, with individual compositions gradually being added to the collection, the copying of which was apparently shared by all the literati who understood the musical notation of that time.

The four manuscripts ROk A V 22 a-b, ROk A V 38 a-e, ROk A V 41 and ROk A V 44, are each demonstrably written by one hand; each of these manuscripts comes from a different period of the activity of the literati and collectively they represent the work of four different individuals. In shelf-mark ROk A V 38 a-e the scribe's initials "J. K. R." appear. He can be identified as Jan Klečka of Rokycany, a Rokycany citizen at the turn of the 16th and 17th centuries. He more or less regularly transcribed compositions from 1615 to 1638 and also had a part in copying works in ROk A V 19 a-b, ROk A V 20 a-e, ROk A V 21 a-c, ROk A V 23 a-d, ROk A V 37 a-d and ROk A V 38 a-e.

A brief description of the content and the repertoire of all twelve sources follows.

1. ROk A V 19 a-b, made up of two manuscript vocal/part-books, dates from the end of the 16th and beginning of the 17th century and is written in white mensural notation. Most of the 85 compositions it contains are motets with Latin and Czech texts by Bohemian and foreign authors. Five composers are of Netherlandish origin: Orlando di Lasso, Joannes de Castro, Carolus Luython, Jacobus Clemens non Papa and Josquin Baston.
2. ROk A V 20 a-e, made up of five manuscript part-books, likewise dates from the end of the 16th and beginning of the 17th century. It contains 103 motets with Latin and Czech texts by Bohemian and foreign authors. The Netherlandish ones are represented by 7 eight-part polychoral Latin motets by Pierre de Bonhomme.
3. ROk A V 22 a-b is made up of two manuscript part-books (marked "Discantus" and "Sexta Vox") from the 1560s to the beginning of the 17th century. It contains motets to Latin texts, all by foreign authors. Two printed additions, 1) Orlandi Lassi *Sacrae Cantiones, vulgo Motecta Appellatae*, Altus, Norimbergae, Catharina Gerlach, Nuremberg 1586 and 2) *Thesauri Musici Tomus Tertius Continens Cantiones Sacras, Quas Vulgo Motetas Vocant*, Discantus, Joannes Montanus & Ulricus Neuber, Nuremberg 1564, are bound with part-book ROk A V 22 a. Another printed volume is attached to part-book ROk A V 22 b, *Thesauri Musici Tomus Tertius*, Sexta Vox, Joannes Montanus & Ulricus Neuber, Nuremberg 1564. *Si placet* parts for the well-known and, in Europe, widely circulated motets by Josquin des Prez, *Stabat mater dolorosa* and *Per illud Ave* from *Benedicta es, caelorum regina*, surviving nowhere else in the world and apparently created by local forces (or at least originating in Bohemia) is evidence of the unique quality of the foreign repertoire in this part-book. This manuscript preserves Netherlandish sacred works by 17 composers, all Latin 4–6 part motets.
4. ROk A V 23 a-d consists of four manuscript part-books containing complete and incomplete cycles of ordinaria missae, incomplete cycles of plenaria missae, and one requiem, from between the years 1569 and 1625. Alongside anonymous compositions there are masses ascribed to Netherlandish composers such as Jachet de Berchem, Thomas Crequillon, Orlando di Lasso and Clemens non Papa.
5. ROk A V 24 a consists of a single manuscript part-book with the inscription "Altus" on the outer covers, originating from the second half of the 16th century. The manuscript contains 37 motets with Czech and Latin texts from anonymous, Bohemian (e. g. Jiří Carolides, Wenceslaus F. Caslawinus, Šimon Frozinus) and Netherlandish authors (Jacobus Clemens non Papa, Giaches de Wert). Three printed additions bound into one volume, each with sacred music by the Netherlandish composers, were attached to the manuscript:
   a. Orlandi Lassi *Sacrae Cantiones Vulgo Motecta Appellatae*, Altus, Catharina Gerlach, Nuremberg 1586.
   b. *Sacrae Aliquot Cantiones Quas Moteta Vulgus Appellat Quinque et Sex Vocum, Authore Jacobo Regnart*, Altus, Adamus Berg, München 1575.
   c. Francisci Sale *Sacrarum Cantionum … liber primus*, Altus, Georgius Nigrinus, Prague 1593.
6. ROk A V 37 a-e is made up of five part-books with parchment covers marked "Bassus primus", "Tenor secundus", "Primus Altus", "Secundus Altus" and "Cantus II. Chori". They contain Latin motets, mass responses and part of a mass ordinaria from the end of the 16th and first third of the 17th century (the date 1632 is given under the last composition). The repertoire is international; on the one hand some pieces lack attributions, on the other, Netherlandish, German, Italian and even Silesian composers working in Bohemia (Simon Bariona Madelka Oppoliensis) are named. There is one work by a Netherlandish composer, an eight-part polychoral motet by Noé Faignient.

7. ROk A V 38 a-e is made up of five handwritten part-books, marked as "Chori primi Bassus", "Chori secundi Vox infima", "Chori secundi Vox media", "Chori primi Vox secunda" and "Chori secundi Vox superior". The set consists of 17 cycles of Latin ordinaria missae. Among the authors are Bohemian representatives of polychoral masses, about whose life and work we know very little, as well as Italian, German and Netherlandish composers. Amongst them there is an 8-part polychoral mass, *Missa Favus distillans*, the ascribed to Pierre de Bonhomme in the Index of ROk A V 38b.
8. ROk A V 40 consists of one manuscript part-book, marked as "Bassus" with one printed addition, *Corollarium Cantionum Sacrarum / Quinque, Sex, Septem, Octo, et / Plurium Vocum*, Bassus, Catharina Gerlach, Nuremberg 1590. The repertoire of the manuscript is very mixed, containing 21 anonymous motet-like compositions and songs settings with Latin and Czech texts. There are also mass responses and hymns. The print preserves music by 4 Netherlandish authors: Jacob Flori, Orlando di Lasso, Rinaldo del Mel and Philippe de Monte, all Latin motets, for 5–8 parts.
9. ROk A V 41 consists of one manuscript part-book containing 99 six- to eight-part compositions, most of them motets setting Latin texts; there is also one Te Deum and four Magnificats. The manuscript was copied during the first third of the 17th century by a single scribe and a comparison with Schadaeus's popular *Promptuarii musici*, printed 1611–1617 shows the contents to be almost identical. The Netherlandish authors are represented by Caspar Vincentius and Carolus Luython; the manuscript also preserves a unique part for a 8-part polychoral motet *Ave Beatae Wenceslae*.
10. ROk A V 42 a-b consists of the "Altus" and "Sexta Vox" parts of a well-known and – in Central Europe broadly disseminated – set of 24 Latin motets by the Netherlander Jacob Regnart, published in 1605 in Frankfurt am Main by Wolfgang Richter and Nicolas Stein as Iacobi Regnardis *Sacrarum Cantionum IV. V. VI. VII. VIII. X. et XII. Vocum*.
11. ROk A V 44 consists of one manuscript part-book with "Tenor" inscribed on the cover, from the turn of the 16th and 17th centuries. It contains four-part settings of the Magnificat by Johann Christoph Demantius and by Orlando di Lasso, and Latin motets with Marian texts.
12. ROk A V 45 a-b consists of one of the most important collections, from a music-historical perspective, in the possession of the Rokycany literati. It is made up of two manuscript part-books marked "General Bas" and "Cantus"; they can be dated to the first third of the 17th century. The extensive repertoire is significant in that it contains concertante masses, litanies and lamentations by Bohemian and foreign authors, including the earliest surviving figured bass part in Bohemia. Among the composers is the Netherlander Carolus Luython with his *Lamentationes Hieremiae Prophetae* for 6 parts.

142 composers have so far been identified in the Rokycany Music Collection; 122 are of foreign nationality, 20 are Bohemian. Understandably, the authors' names given by the scribes could not be considered to be completely reliable, and were subjected to detailed critical verification.

In conclusion, characteristics of the surviving music of Netherlandish provenance can be briefly summed up as follows:

On the basis of the attributed works, chronologically the repertoire can be divided into 4 main generational and stylistic layers:

a) the oldest layer of Franco-Netherlandish sacred music is represented by composers born between 1450 and 1480 and were contemporaries of Josquin des Prez or his immediate followers.

b) the second oldest layer of Franco-Netherlandish repertoire is represented by composers born around the year 1500 and whose sacred music was inspired by that of Josquin des Prez.
c) the third layer of the Franco-Netherlandish repertoire consists of works by composers born in the former Netherlandish territory after the year 1530 and who can be taken as the top representatives of the high Renaissance style that flourished in the second half of the 16th century. The most prolific composer of this style layer is the famous Orlando di Lasso.
d) the fourth layer of Franco-Netherlandish composers in the collection can be characterized as a late, transitional generation of composers who lived until 1600 or slightly later and whose sacred works had already undergone decisive changes in musical style: their work is characterized by a greater priority on word-music relations, a tendency toward more chromatic and expressive idioms, the abandonment of classical counterpoint methods of the older generations of Netherlanders, and the wide use of the cori-spezzati writing.

The remarkably large number of motet compositions found in the Rokycany collection and appearing in other major musical collections from the 16th and 17th centuries, copied around the same time, including the Levoča Music Collection (from Levoča = Leutschau, Leuconium, Löcse = city in the territory of the previous historical Hungary, nowadays Slovak Republic) and Bártfa Music Collection (from Bardejov = Bartfeld, Bartpha, Bártfa = city in the territory of the previous historical Hungary, held in Budapest), convincingly illustrate the migration of what was at the time a modern, top-ranking repertoire with sacred music from the south and west of Europe towards the east.

With the make-up of its repertoire, the music collection of the Rokycany literati brotherhood from the second half of the 16th century and the first third of the 17th century can be ranked among the most important documents of the specific artistic tastes and relative religious tolerance of the representatives of urban musical culture in the era before the Battle of the White Mountain in 1620 to have survived here in Bohemia.

English translation: Barbara Day and Stephanie P. Schlagel

Rokycanská sbírka hudebnin
Katalog franko-nizozemských duchovních skladeb

The Rokycany Music Collection
A Catalogue of Franco-Netherlandish Sacred Works

General Abbreviations:

Adl.	Adligate or Adligates = attached item or items in the convolute of manuscripts or prints
Anon.	anonym, anonymously
Attrib.	attributed to
c	circa
Chb.	Chorbuch, choirbook, livre de choeur
compl.	complete
diss.	dissertation
ed.	edition, edited
ex.	exemplar
f.; ff.	folio; folios
fl.	flourished
Ident.	Identification based on
Inv. No.	Inventory number
mq.	mancat, missing, manqué
ms.; MSS., mss.	manuscript; manuscripts
No.; Nos.	number; numbers
orig.	original, originally
p.	page
PhD.	Philosophical degree
pp.	pages
prev.	previous, previously
r.	recto
s. d.	sine dato
s. l.	sine loco
uncompl.	uncomplete
v.	verso
vol.; vols.	volume; volumes
?	unknown; not identified

Bibliographical Abbreviations:

JbSIMPK	Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz (SIMPK)
Leuchtmann-Schmid	LEUCHTMANN, Horst – SCHMID, Bernhold: *Orlando di Lasso. Seine Werke in zeitgenössischen Drucken 1555–1687*, 3 vols., Bärenreiter, Kassel, 2001.
NJE	ELDERS, Willem a. o (ed.): *New Josquin Edition,* Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 1987–.
RISM	*Répertoire International des Sources Musicales*
Schlagel	SCHLAGEL, Stephanie P. (ed.): *Si placet Parts for Motets by Josquin and His Contemporaries*, A-R Editions, Inc., Middleton 2006 (Recent Researches in the Music of the Renaissance, 146).

RISM SIGLA:

A (Österreich)

KR	Kremsmünster, Benediktinerstift, Musikarchiv

CH (Switzerland)

Sk	Sion (Sitten), Kathedrale Sitten

CZ (Czech Republic)

BROb	Broumov, Benediktinské opatství sv. Václava, klášterní knihovna
HKm	Hradec Králové, Muzeum východních Čech
KRa	Kroměříž, Arcibiskupský zámek, hudební sbírka
Pa	Praha, Národní archiv (olim Státní ústřední archiv)
Pn	Praha, Národní muzeum, knihovna
Pnm	Praha, Národní muzeum – České muzeum hudby, hudebně-historické oddělení
Pst	Praha, Královská kanonie premonstrátů na Strahově, knihovna
Pu	Praha, Národní knihovna České republiky
ROk	Rokycany, The Roman-Catholic Parrish at Rokycany, the Dean's Library
SLm	Slaný, Vlastivědné muzeum ve Slaném, fond hudebnin

D (Germany)

B	Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung
Dl	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek
ERu	Erlangen, Universitätsbibliothek
Kl	Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel
LEu	Leipzig, Universitätsbibliothek, Bibliotheca Albertina
Lr	Lüneburg, Ratsbücherei und Stadtarchiv der Stadt Lüneburg, Musikabteilung
LÜh	Lübeck, Bibliothek der Hansestadt Lübeck, Musikabteilung
Mbs	München, Bayerische Staatsbibliothek, Musikabteilung
Mu	München, Universitätsbibliothek
N	Nürnberg
Ngm	Nürnberg, Germanisches National-Museum, Bibliothek
ROu	Rostock, Universität Rostock, Universitätsbibliothek, Fachgebiet Musik
Rp	Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
Sl	Stuttgart, Württembergische Landesbibliothek
Usch	Ulm, Von Schermar'sche Familienstiftung, Bibliothek
Z	Zwickau, Ratsschulbibliothek

DK (Denmark)

Kk	København, Det Kongelige Bibliotek Slotsholmen
Ou	Odense, Odense Universitetsbibliotek, Musikafdelingen

F (France)	
Pn	Paris, Bibliothèque nationale de France, Département de la Musique
H (Hungary)	
Bn	Budapest, Országos Széchényi Könyvtár
I (Italy)	
Bo	Bologna, Civico Museo Bibliografico Musicale
PCd	Piacenza, Biblioteca e Archivo Capitolare
Rmassimo	Roma, Palazzo Massimo, Biblioteca
Rv	Roma, Biblioteca Vallicelliana
Rvat	Città del Vaticano, Biblioteca Apostolica Vaticana
NL (Netherlands)	
L	Leiden, Gemeentearchief, Archieven van de Kerken
PL (Poland)	
WRu	Wrocław, Biblioteka Uniwersytecka
SK (Slovakia)	
KE	Kežmarok, Lyceálna knižnica
Le	Levoča, Knižnica evanjelického a. v. cirkevného zboru v Levoči

Manuscript Sources Related to the Catalogue:[1]

I. Non-Musical Sources:

Pa-APA	The National Archives in Prague, The Archives of the Prague's Archbishopric [= APA], the Records, Recepta 6/VII from the year 1570.
Pa-OM	The National Archives in Prague, Old Manipulation [= OM], shelf-mark C 215, Ro 17, f. 37^{v}.
Pa-CJP	The National Archives in Prague, the Collection of John Pohl [= CJP] for the History of the Mettalurgy, the Records, Inv. No. 130, carton 111, Music Extracts.
PL-SDA-CRBWB	The State District (Regional) Archives of Pilsen, The Collection of the Registers of Births from the Western Bohemia, the Register of Births at Rokycany 4, 1732–1771, p. 402.
Pnm-ETE I.	The National Museum – the Czech Museum of Music, the Music-Historical Department, the Manuscript's Estate of the Music Historian Dr. Emilián Trolda (1871–1949) [= ETE I.].
ROk-LM I.	The Roman-Catholic Parrish at Rokycany, the Dean's Library, Liber memorabilium ecclesiae et capellarum Rokicanensium, Tomus I., the end of the 18th century.
ROk-LM II.	The Roman-Catholic Parrish at Rokycany, the Dean's Library, Liber memorabilium Decanatus et ecclesiae Rokycanensis, Tomus II., 1835.
RO-SokA Rokycany	The State District (Regional) Archives of Rokycany, the City of Rokycany, I. Department, the Records (Files), shelf-mark: A/k 33, 41, 51-74, cartoons No. 33, 35.
RO-SokA Rokycany	The State District (Regional) Archives of Rokycany, the City Archives of Rokycany, I. Department, the Records (Files), shelf-mark: D/I/1, cartoon No. 575, the Book of the Oral Testaments from the years 1598–1637.
RO-SokA Rokycany	The State District (Regional) Archives of Rokycany, the City Archives of Rokycany, I. Department, The Town Books, the Notulary Records (the Town Postal Records), the Books of the Sent Letters from the years 1566–1592, shelf-mark: inv. Nos. 9-16.

1 This list of non-musical sources includes and exceeds all important materials connected with the history of the Rokycany Literati and the Rokycany Music collection that are partially quoted in the body texts to this Catalogue, all coming from the Czech Republic.

RO-SokA Rokycany — The State District (Regional) Archives of Rokycany, the City Archives of Rokycany, I. Department, The Town Books, the Burgomaster's Accounts Books from the years 1573–1609, shelf-mark: Inv. Nos. 18-21. Books of the Sent Letters from the years 1566–1592), shelf-mark: Inv. Nos. 10-16.

RO-SokA Rokycany — The State District (Regional) Archives of Rokycany, the City Archives of Rokycany, I. Department, The Town Books, The Burgomaster's Manual (the Transcriptions from the Meetings of the Rokycany Town Councils from the Years 1575–1647), shelf-mark: Inv. Nos. 39-46.

RO-SokA Rokycany — The State District (Regional) Archives of Rokycany, the City Archives of Rokycany, II. Department, The Town Books, the Testament Book from the Years 1517–1828, shelf-mark: Inv. No. 84.

II. Musical Sources:[2]

A-KR, Ms. L 9	1 German organ tablature on paper, 320 × 210 mm, datation: 1604–1606, 1624.
CZ-HKm, Hr-27 (olim II A 22a)	1 paper partbook (Tenor), 335 × 230 mm, datation: 1574–1575, 1583, c 1600.
CZ-HKm, Hr-32 (olim II A 26a)	1 paper partbook (Vagans), 205 × 150 mm, datation: second half of the 16th century.
CZ-HKm, Hr-33 (olim II A 26b)	1 paper partbook (Discantus), 205 × 150 mm, datation: second half of the 16th century.
CZ-HKm, Hr-36 (olim II A 29)	1 paper partbook (Bassus), 210 × 155 mm, datation: second half of the 16th century.
CZ-HKm, Hr-37 (olim II A 30)	1 paper partbook (Discantus), 150 × 200 mm, datation: second half of the 16th century.
CZ-HKm, Hr-41 (olim II A 41)	1 paper partbook (Discantus / Quinta vox) consisting of RISM 1537[1] (Quinta vox), with manuscript addition, 155 × 200 mm, datation: second half of the 16th century.
CZ-Pnm, IV H 64/I-II	2 paper partbooks (Tenor, Bassus), 157 × 220 mm, datation: c 1580.
CZ-Pnm, AZ 37 (olim XIV C 149)	1 paper partbook (Altus), 152 × 205 mm, datation: end of the 16th century.
CZ-Pu, XVII F 72	1 paper partbook, 157 × 192 mm, datation: 1618.
CZ-ROk A V 19 a-b	2 paper partbooks (Bassus, Discantus), 210 × 165 mm, datation: c 1600.
CZ-ROk A V 20 a-e	5 paper partbooks (Bassus, Tenor, Septima, Vagans, Altus), 200 × 165 mm, datation: c 1600.
CZ-ROk A V 22 a-b	2 paper partbooks, each consisting of the prints RISM L 961 and 1564[3], with manuscript additions following each print (Discantus, Sexta vox), 195 × 145 mm, datation: second half of the 16th century – beginning of the 17th century.
CZ-ROk A V 23 a-d	4 paper partbooks (Tenor, Altus, Vagans, Bassus), 200 × 160 m, datation: 1569–1625 (1628.)

2 This list includes musical ms. sources directly connected with the Rokycany Music Collection and ms. concordances mentioned in this Catalogue. The specific composition in each ms. source is identified by its reference number within the Catalogue.

CZ-ROk A V 24 a	1 paper partbook consisting of the prints RISM L 961, R 731 and S 394, with manuscript addition (Altus), 160 × 200 mm, datation (ms.): second half of the 16th century.
CZ-ROk 37 a-e	5 paper partbooks (Bassus I., Tenor II., Altus I., Altus II., Cantus II. Chori), 202 × 160 mm, datation: c 1600.
CZ-ROk A V 38 a-e	5 paper partbooks (Bassus I. chori, Vox infima II. chori, Vox secunda II. chori and Vox superior II. chori), 205 × 170 mm, datation: first third of the 17th century.
CZ-ROk A V 41	1 paper partbook (Bassus), 195 × 160 mm, datation: first third of the 17th century.
CZ-ROk A V 44	1 paper partbook (Tenor), 165 × 200 mm, datation: first half of the 17th century.
CZ-ROk A V 45 a-b	2 paper partbooks (Thorough bass, Cantus), 210 × 160 mm, datation: beginning of the 17th century.
D-LÜh, Mus. A 203	4 paper partbooks (Discantus, Altus, Bassus, Quinta vox), 349 × 218 mm, datation: c 1586–1613.
D-Mbs, Mus. ms. 42	1 paper choirbook, 505 × 370 mm, datation: c 1531.
D-Mbs, Mus. ms. 56	1 paper choirbook, 475 × 350 mm, datation: 1583–1585.
D-Mbs, Mus. ms. 265	1 organ tablature on paper, 300 × 195 mm, datation: c 1607–1610.
D-Mbs, Mus. ms. 1536/3	5 paper partbooks (Discantus, Tenor, Bassus, Sexta vox, Octava vox), 200 × 220 mm, datation: 1583.
D-Kl, 4° Ms. Mus. 91/1-5	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Vagans), 192 × 200 mm, datation: 16th century.
D-ROu, Mus. Saec. XVI-49/1-6	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 333 × 217 mm, datation: 1566.
D-Rp, A. R. 233-238	1 paper partbook (Sexta vox), 155 × 210 mm, datation: 1585
D-Rp, A. R. 728-732	9 paper partbooks (Altus, Tenor, Bassus, Quinta vox, sexta vox, Septima vox, Octava vox, Decima vox, Basso continuo), 155 × 190 mm, datation: first quarter of the 17th century.
D-Rp, A. R. 774	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 309 × 198 mm, datation: 1589.

D-Rp, A. R. 775-777	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 275 × 200 mm, datation: 1579.
D-Rp, A. R. 786-837	7 paper partbooks (Discantus, Altus, Bassus, Quinta vox, Sexta vox, Septima vox, Octava vox), 313 × 214 mm, datation: 1569–1578.
D-Rp, A. R. 849-852	1 paper choirbook, 312 × 205 mm, datation: 1569–1575.
D-Rp, A. R. 853-854	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 152 × 215 mm, datation: second half of 16th century.
D-Rp, A. R. 855-856	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox), 148 × 212 mm, datation: 1570's.
D-Rp, A. R. 857-860	3 paper partbooks (Discantus, Tenor, Bassus), 148 × 209 mm, datation: c 1570–1579.
D-Rp, A. R. 861-862	4 paper partbooks (Altus, Bassus, Quinta vox, Sexta vox), 146 × 214 mm, datation: 1577.
D-Rp, A. R. 863-870	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox), 148 × 214 mm, datation: 1572–1579.
D-Rp, A. R. 871-874	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 148 × 212 mm, datation: 1576–1579.
D-Rp, A. R. 875-877	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Sexta vox), 145 × 213 mm, datation: 1568–1579.
D-Rp, A. R. 878-882	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Sexta vox), 145 × 211 mm, datation: 1569–1572.
D-Rp, A. R. 887-890	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 148 × 214 mm, datation: 1577–1578.
D-Rp, A. R. 891-892	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox), 148 × 216 mm, datation: 1570–1580.
D-Rp, A. R. 893	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 149 × 214 mm, datation: 1570–1580.
D-Rp, A. R. 894-907	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 148 × 211 mm, datation: 1569–1578.
D-Rp, A. R. 930-939	4 paper partbooks (Altus, Bassus, Quinta vox, Sexta vox), 149 × 215 mm, datation: 1572–1578.

D-Rp, A. R. 940-941	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox), 153 × 202 mm, datation: 1557–1559.
D-Rp, A. R. 942-946	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 150 × 205 mm, datation: 1609/1610.
D-Rp, A. R. 960-963	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 160 × 215 mm, datation: 1570–1580.
D-Rp, A. R. 985-986	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 160 × 220 mm, datation: c 1602.
D-Rp, A. R. 996-1010	6 paper partbooks (Discantus I., Discantus II., Altus I., Tenor I., Bassus I., Bassus II.), 210 × 165 mm, datation: beginning of the 17th century (and later).
D-Rp, A. R. 1011-1017	7 paper partbooks (Discantus, Altus, Tenor, Quinta vox, Sexta vox, Septima vox, Octava vox), 215 × 170 mm, datation: c 1610.
D-Rp, A. R. 1018	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox), 211 × 162 mm, datation: second half of the 16th century.
D-Rp, AN 1	5 paper partbooks (Altus, Tenor, Bassus, Quinta vox, Sexta vox), 150 × 210 mm, datation: 1607.
D-Rp, B 205-210	5 paper partbooks (Altus I., Tenor I., Cantus II., Altus II., Tenor II.), 300 × 195 mm, datation: beginning of the 17th century.
D-Rp, B 211-215	5 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox), 134 × 208 mm, datation: 1538–1543.
D-Rp, B 220-222	4 paper partbooks (Prima vox, Secunda vox, Tertia vox, Quarta vox), 134 × 138 mm, datation: mid 16th century.
D-Rp, B 223-233	4 paper partbooks (Altus, Tenor, Bassus, Sexta vox), 141 × 211 mm, datation: second half of the 16th century.
D-Rp, B 237-240	5 paper partbooks, (Discantus, Altus, Bassus, Quinta vox, Sexta vox), 195 × 150 mm, datation: end of the 16th century.
D-Rp, B 268-270	2 paper partbooks (Altus II., Tenor II.), 160 × 210 mm, datation: beginning of the 17th century.
D-Rp, B 271-274	3 paper partbooks (Discantus, Tenor, Bassus), 215 × 160 mm, datation: beginning of the 17th century.
D-Rp, C 99 (olim A. R. 772)	1 paper choirbook, 408 × 285 mm, datation: 1548.

D-Rp, C 119	1 organ tablature on paper, 310 × 215 mm, datation: 1590–1593.
D-Rp, C 120	1 paper choirbook, 298 × 205 mm, datation: early 1520's.
D-Sl, Ms. Musica folio I 24	1 paper choirbook, 520 × 395 mm, datation: 1542–1561.
D-Z, Ms. 73	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 168-176 × 188–196 mm, datation: mid 16th century.
DK-Ou, Ms. R 406	1 paper partbook (Tenor I. chori), 195 × 165 mm, datation: c 1580.
H-Bn, Ms. mus. Bártfa 1	8 paper partbooks, 220 × 170 mm, datation: 1665.[3]
H-Bn, Ms. mus. Bártfa 2	6 paper partbooks (Discantus, Altus I., Altus II., Tenor I., Tenor II., Bassus), 210 × 170 mm, datation: 16th, 17th century.
H-Bn, Ms. mus. Bártfa 6	1 paper partbook (Tenor ?), 220 × 180 mm, datation: turn of the 16th and 17th century.
H-Bn, Ms. mus. Bártfa 9	4 paper partbooks (Discantus I., Discantus II., Altus, Tenor I., Bassus), 210 × 170 mm, datation: 1634.
H-Bn, Ms. mus. Bártfa 16	2 paper partbooks (Tenor, Bassus), 200 × 170 mm, datation: 17th century.
H-Bn, Ms. mus Bartfa 23	1 paper partbook (Bassus), 210 × 170 mm, datation: after 1550.
H-Bn, Ms. mus. Bártfa 26	1 organ tablature on paper, 340 × 220 mm, datation: 1664.
H-Bn, Ms. mus. Bártfa 31	68 paper folios or fragments of folios, of widely varying sizes, datation: c 1570–c 1650.
H-Bn, Mus. pr. Bártfa 3	2 paper partbooks, each consisting of the prints RISM 1553[4], 1553[5], 1553[6], and 1554[11], with manuscript additions following each print (Altus, Bassus), 148 × 188 mm, datation (ms.): 1615, 1624.
H-Bn, Mus. pr. Bártfa 6	4 paper partbooks, each consisting of the print RISM R 1197, with manuscript additions (Discantus II., Altus I., Tenor, Bassus II.), 156 × 201 mm, datation: first half of the 16th century.
I-Bo, Ms. R 142	1 paper partbook (Tenor), 113×177 mm, datation: first half of the 16th century.
I-Rmassimo, Mss. VI/C6/23-24	2 paper partbooks (Discantus, Tenor), 210 × 280 mm, datation: c 1532–1534.

3 All information, regarding the prints and manuscripts from Bártfa music collection, are taken from *Census-Catalogue* and Murányi's work.

I-Rv, Ms. S1 35-40	6 paper partbooks (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox), 210 × 280 mm, datation: 16th century.
I-Rvat, Capp. Giul., Ms. XII, 4	1 paper choirbook, 678 × 505 mm, datation: 1536.
I-Rvat, Capp. Sist., Ms. 16	1 paper choirbook, 561 × 430 mm, datation: 1512–1517.
I-Rvat, Ms. Chigi C.VIII.234	1 parchment choirbook, 363 × 278 mm, datation: 1498–1503.
I-Rvat, Ms. Lat. 11953	1 paper partbook (Bassus), 100 × 130 mm, datation: 1515–1530.
I-Rvat, Ms. Vat. Mus. 571	1 paper partbook (Altus), 180 × 240 mm, datation: 1520–1530.
NL-L, Ms. 1441	1 paper choirbook, 560 × 390 mm, datation: mid 16th century.
SK-KE, N 69 192 (olim Rar 14)	1 paper partbook (Tenor), consisting of ms. part I., two prints – RISM D 3522 & KINNER, Martin: *Carmen Funebre*, Wittenberg, G. Rhau, 1556 – and ms. part II.
SK-Le, Ms. 13990a (1 A)	1 organ tablature on paper, known as the Tablature Anthology of Caspar Plotz, 225 × 320 mm, datation: first half of the 17th century.
SK-Le, Ms. 13990b (2 A)	1 organ tablature on paper, known as the Tablature Anthology of Johann Plotz, 205 × 320 mm, datation: first half of the 17th century.
SK-Le, Ms. 13992 (3 A)	1 organ tablature on paper, known as the Tablature Anthology of Ján Šimbracký I., 200 × 315 mm, datation: 1635.
SK-Le, Ms. 13994 (5 A)	1 organ tablature on paper, known as the Tablature Anthology of Samuel Marckfelner II., 205 × 315 mm, datation: 1648.
SK-Le, Ms. 13991 (6 A)	1 organ tablature on paper, known as the Tablature Anthology of Samuel Marckfelner I., 200 × 310 mm, datation: first half of the 17th century.
SK-Le, Ms. 13997 (56 A)	1 paper partbook, 162 × 207 mm, datation: post 1580 –c 1628, (Cantus).
SK-Le, Ms. 13997 (57 A)	1 paper partbook, 162 × 207 mm, datation: post 1580 – c 1628, (Quinta vox).
SK-Le, Ms. 13997 (58 A)	1 paper partbook, 162 × 207 mm, datation: post 1580 – c 1628, (Tenor).
SK-Le, Ms. bez sign. (dodatečné označení 74 A)	1 paper score, 200 × 327 mm, datation: first third of the 17th century.

Old Prints Quoted in the Catalogue:

I. Non-Musical Old Prints:

Pu – MsD – 1 — The National Library in Prague, the Manuscripts Department, shelf-mark 52 G 9, „*Barptolomaei Cirrini Rocheczani Epigrammatum libellus continens prosphonenses epidicticas ad nonnullos barones, nobiles, praestantes bonos viros…*“, sub ingressu AnnI MoDo CVrrentIs (= 1607) exaratas. – Pragae, typis Schumanianis, 36 ff.

Pu – MsD – 2 — The National Library in Prague, the Manuscripts Department, shelf-mark 52 C 14, „*Carmina Exequialia in Obitum Nobilis et Doctissimi Viri, D. Barptolemaei Hawlichii Srnovecii á Warwaziova Rochesani…*“. – Pragae, apud Ionatam Bohutsky, typis Nigrinianis, Anno M DC. IX (= 1609).

Pu – MsD – 3 — The National Library in Prague, the Manuscripts Department, shelf-mark 52 C 14, Adl. No. 23, „*Ultimum Antidoron Castae et Piae Foeminae Iustinae Reysianae Conjugis. Cariss. Venerabilis in Christo Patris Danielis Reysek…*“. – Pragae, typis Georgii Hanussi, Anno 1611.

Pu – MsD – 4 — The National Library in Prague, the Manuscripts Department, shelf-mark 52 C 19, set of old prints, Adl. No. 40: „*Oratio De dignitate, necessitate § utilitate scholarum, vitaeque scholasticae, in Introductione in Scholam Rochesanensem 29. Maii, Anno 1617, habita, § cum quibusdam Epigrammatibus ad Mecaenates § amicos tuos… a Venceslao Beraunsky Suticeno R. S. ibid*“. – M. I. C.(ampanus) V., 3 d. 11 ff., 1617.

Pst – 1 — The King´s Canonry of the Premonstratensians´ Order, the Strahov ´s Library, shelf-mark AC III 56, the Adl. No. 3, „*Epigrammatum liber ad Mecoenates et Amicos scriptorum authore Barptolomeo Cirrino Rochecano …*“. – Pragae, typis Othmarianis, 28 ff., 1602.

Pst – 2 — The King´s Canonry of the Premonstratensians´ Order, the Strahov ´s Library, shelf-mark D. C. IV. 34, the Estate of Jan Bohumír Dlabač (Johann Gottfried Dlabacź), ms. sources for his „Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien…“. – Prag, gedruckt bei Gottlieb Haase, 3 Bände in einem Band, 1815.

II. Musical Prints:

B 3469 BONHOMME, Pierre: *Melodiae sacrae, quas vulgo motectas appellant, iam noviter quinis, senis, octonis et novenis suavissimis vocibus concinnatae, et ad usum cum harmonicarum vocalium, tum omnium generum instrumentorum musicalium convenienter accommodatae,* Francofurti ad Moenum, typis Wolfgangi Richteri, sumptibus Nicolai Steinii, 1603.

B 3471 BONHOMME, Pierre: *Harmonia sacra quinis, senis, octonis, novenis, et denis vocibus, editio auctior et correctior, ac basso generali ad organum illustrata,* Antwerpen, Pierre Phalèse, 1627.

C 1478 CASTRO, Jean de: *Novae Cantiones Sacrae, quae vulgo Motetta vocantur, cum quinque, sex et octo vocibus…,* Douai, ex officina Ioannis Bogardi, 1588.

C 3203 CLEVE, Johannes de: *Cantiones sacrae, quae vulgo muteta vocantur, 4-6 v…, liber primus*, Augsburg, Philipp Ulhard, 1559.

D 3522 DRESSLER, Gallus: *Opus sacrarum cantionum quatuor, quinque et plurium vocum, nunc denuo recognitum, et multo quam antea correctius*, Nürnberg, Katharina Gerlach & Johann Berg, 1577.

J 678 Josquin DESPREZ: *Josquini Pratensis, musici praestantissimi, moduli... et in 4, 5, et 6 voces distincti, liber primus*, Paris, Le Roy & Ballard, 1555.

J 681 Josquin DESPREZ: *Trente sixièsme livre contenant XXX. chansons tres musicales, à quatre, cinq & parties...,* Paris, Pierre Attaingnant, 1549.

L 758 LASSO, Orlando di: *Il primo libro de motetti a cinque et a sei voci…,* Antwerpen, Johann Laet, 1556.

L 763 LASSO, Orlando di: *Liber decimus quintus ecclesiasticarum cantionum vulgo moteta vocant…,* Antwerpen, Tilman Susato, 1560.

L 764 LASSO, Orlando di: *Tiers livre des chansons a quatre, cincq et six parties…,* Louvain, Pierre Phalèse, 1560.

L 768 LASSO, Orlando di: *Sacrae cantiones quinque vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissimae, iam primum in lucem editae,* Nürnberg, Johannes Montanus, Ulrich Neuber, 1562.

L 805 LASSO, Orlando di: *Magnificat octo tonorum, sex, quinque, et quatuor vocum, nunc primum excusa…,* Nürnberg, Theodor Gerlach, 1567.

L 816 LASSO, Orlando di: *Selectissimae cantiones, quas vulgo motetas vocant…,* Nürnberg, Theodor Gerlach, 1568.

L 820 LASSO, Orlando di: *Cantiones aliquot quinque vocum, tum viva voce…,* München, Adam Berg, 1569.

L 861 LASSO, Orlando di: *Magnificat octo tonorum, sex, quinque, et quatuor vocum...,* Nürnberg, Theodor Gerlach, 1573.

L 900 LASSO, Orlando di: *Missae variis concentibus ornatae, ab Orlando de Lassus…,* Paris, Adrian le Roy & Robert Ballard, 1577.

L 915 LASSO, Orlando di: *Selectissimae cantiones, quas vulgo motetas vocant, partim omnino novae, partim nusquam in Germania excusae, sex et pluribus vocibus compositae…,* Nürnberg, Catharina Gerlach & Johann Bergs Erben, 1579.

L 916 LASSO, Orlando di: *Altera pars selectissimarum cantionum, quas vulgo motetas vocant, quinque et quatuor vocibus compositarum...,* Nürnberg, Catharina Gerlach & Johann Bergs Erben, 1579.

L 923 LASSO, Orlando di: *Magnificat octo tonorum, sex, quinque, et quatuor vocum…,* Nürnberg, Catharina Gerlach & Johann Bergs Erben, 1580.

L 961 LASSO, Orlando di: *Sacrae cantiones, vulgo motecta appellatae, quinque vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissimae,* Nürnberg, Catharina Gerlach, 1586.

L 974 LASSO, Orlando di: *Patrocinium musices. Beatissimae, Deiparaeque Virginis Mariae canticum Magnificat. Quattuor, quinque, & sex vocibus…,* München, Adamus Berg, 1587.

L 976 LASSO, Orlando di: *Selectissimae cantiones, quas vulgo motetas vocant, partim omnino novae, partim nusquam in Germania excusae, sex et pluribus vocibus compositae,* Nürnberg, Catharina Gerlach, 1587.

L 977 LASSO, Orlando di: *Altera pars selectissimarum cantionum, quas vulgo motetas vocant, quinque et quatuor vocibus compositarum,* Nürnberg, Catharina Gerlach, 1587.

L 997 LASSO, Orlando di: *Missae Orlandi Lassi cum quinque et sex vocibus…,*Venezia, Angelo Gardano, 1591.

L 1019 LASSO, Orlando di: *Magnum opus musicum Orlandi de Lasso capellae Bavaricae quondam magistri, Complectens omnes cantiones, quas motetas vulgo vocant, tam antea editas quam hactenus nondum publicatas II. III. IV. V. VI. VII. IIX. IX. X. XII vocum, a Ferdinando… et Rudolpho… authoris filiis… impensis eorundem typis mandatum…,* München, Nicolaus Heinrich, 1604.

L 1031 LASSO, Orlando di: *Iubilus. B. Virginis. Hoc est. Centum Magnificat… IV. V. VI. VII. IIX. et X. vocibus composita...,* München, Nicolaus Heinrich, 1619.

L 3117 LUYTHON, Carl: *Selectissimarum sacrarum cantionum sex vocibus compositarum…,* Pragae, Typis Georgii Nigrini, 1603.

L 3118 LUYTHON, Carl: *Opus musicum … in lamentationes Hieremiae prophetae…,* Pragae, Georgius Nigrinus, 1604.

M 3312 MONTE, Philippe de: *Sacrarum cantionum cum quinque vocibus quae vulgo motetta nuncupantur…, liber secundus,* Venezia, Girolamo Scotto, 1573.

M 3313 MONTE, Philippe de: *Sacrarum cantionum cum quinque vocibus quae vulgo motetta nuncupantur…, liber tertius,* Venezia, gli eredi di Girolamo Scotto, 1574.

M 3321 MONTE, Philippe de: *Sacrarum cantionum cum sex vocibus quae vulgo motecta nuncupantur…, liber secundus*, Venezia, Angelo Gardano, 1587.

R 731 REGNART, Jacob: *Sacrae aliquot cantiones, quas moteta vulgus appellat, quinque et sex vocum. Authore Iacobo Regnart, Flandro, Sac[rae] Caes[areae] Mai[estatis] Musico. Div[ino] Maximiliano II. Romanorum Imperatori, semper Augusto, consecrates,* München, Adam Berg, 1575.

R 737 REGNART, Jacob: *Sacrarum cantionum IV. V. VI. VII. VIII. X. et XII. vocum, pro certis quibusdam diebus dominicis, sanctorumque festivitatibus concinnatarum; α tam viva voce, quam omni instrumentorum genere, decantandarum, liber primus,* Frankfurt, Nicolaus Stein (Wolfgang Richter), 1605.

R 1197 RESINARIUS, Balthasar: *Responsoriorum numero octoginta de tempore et festis iuxta seriem totius anni, libri duo, primus de Christo, & regno eius, doctrina, vita, passione, resurrectione & ascensione, alter, de sanctis, & illorum in Christum fide & cruce*, Wittenberg, Georg Rhau, 1544.

S 394 SALE, Franz: *Sacrarum cantionum, omnis generis instrumentis musicis…, liber primus*, Pragae, Georgius Nigrinus, 1593.

W 849 WERT, Giaches de: *Motectorum quinque vocum, liber primus,* Venezia, Claudio Correggio & Fausto Bethanio, 1566.

1519^{2} *Motetti de la corona. Libro tertio,* Venezia, Ottaviano Petrucci, 1519. (= 1526^{3} =1527)

1520^{2} *Motetti novi libro tertio,* Venezia, Andrea Antico, 1520.

1520^{4} *Liber selectarum cantionum quas vulgo Mutetas appellant sex, quinque et quatuor vocum,* Augsburg, Grimm & Wyrsung, 1520.

1526^{3} *Motetti de la Corona libro tertio,* Rome, Giovanni Giacomo Pasoti (G. Giunta), 1526 (= 1519^{2} =1527).

1527 *Motetti de la Corona. Libro tertio,* Roma, Giovanni Giacomo Pasoti & Valerio Dorico, 1527 (=1519[2] = 1526[3]).

1532[9] *Secundus liber cum quinque vocibus…,* Lyon, Jacques Moderne, 1532.

1534[10] *Liber octavus XXX. musicales motetos…,* Paris, Pierre Attaingnant, 1534.

1535[1] *Liber nonus XVIII. daviticos musicales psalmos habet,* Paris, Pierre Attaingnant, 1535.

1536[11] *Intabolatura di liuto de diversi, con la bataglia, et altre cose bellissime, di M. Francesco da Milano,* Venezia, Francesco Marcolini, 1536.

[1536][15] *Intabolatura de leuto del divino Francisco da Milano novamente stampata,* s. l., s. d. [= Brown 154?[4]; not in RISM. Cited in *NJE* 25.9, p. 90].

1536[16] *Intavolatura de viola o vero lauto ... Composto per lo Eccelente & Unico Musico Francesco Milane,* Napoli, J. Sultzbach, 1536 [not in RISM, not in Brown. Cited in *NJE* 25.9, p. 90].

1537[1] *Novum et insigne opus musicum, sex, quinque, et quatuor vocum,* Nürnberg, Hieronymus Grapheus (Formschneider), 1537.

1538[2] *Tertius liber mottetorum ad quinque et sex voces…,* Lyon, Jacques Moderne, 1538 (= 1539[4] = 1542[4]).

1538[3] *Secundus tomus novi operis musici, sex, quinque et quatuor vocum…,* Nürnberg, Hieronymus Grapheus, 1538.

1539[5] *Quartus liber mottetorum ad quinque et sex voces…,* Lyon, Jacques Moderne, 1539.

1539[6] *Secundus liber cum quinque vocibus. Fior de mottetti tratti dalli motetti del fiore,* Venetia, Antonio Gardano, 1539.

1539[7] *Moteti de la Simia (Liber primus vocum quinque),* Ferrara, Johannes de Buglhat, Henrico de Campis & Antonio Hucher, 1539.

1539[8] *Cantiones quinque vocum selectissimae, a primarijs (Germaniae inferioris, Galliae, & Italiae) musices magistris editae*, Strasbourg, Peter Schöffer, 1539.

1539[24] *Il quarto libro di madrigali d´ Archadelt a quatro voci composti ultimamente insieme con alcuni madrigali de altri autori novamente con ogni diligentia stampati et corretti,* Venezia, Antonio Gardano, 1539.

1540[6] *Selectissimarum mutetarum partim quinque partim quatuor vocum tomus primus. D. Georgio Forstero selectore,* Nürnberg, Johannes Petreius, 1540.

1542[12] *Sacrorum hymnorum liber primus*, Wittenberg, Georg Rhaw, 1542.

1543[3] *Mutetarum divinitatis liber primus quae quinquae absolutae vocibus ex multis praestantissimorum musicorum academiis collectae sunt,* Milano, Giovanni Antonio Castiglione, 1543.

1545[2] *Concentus octo, sex, quinque et quatuor vocum…,* Augsburg, Philipp Ulhard, 1545.

1545[6] *Bicinia gallica, latina, germanica, ex praestantissimis musicorum monumentis collecta ..., tomus primus,* Wittenberg, Georg Rhaw, 1545.

1546[3] *Liber primus missarum quinque vocum, a diversis musicis compositarum…,* Antwerpen, Tylman Susato, 1546.

1546[6] *Liber primus sacrarum cantionum, quinque vocum, vulgo moteta vocant…,* Antwerpen, Tylman Susato, 1546.

1546[29] *Intabolatura de lauto di Francesco da Milano de motetti recercari, et canzoni francese…, libro secondo*, Venezia, Antonio Gardano, 1546. (= 1561[17] = 1563[20])

1546[34] *Alonso Mudarra. Tres libros de musica en cifra para vihuela…,* Sevilla, Juan de Leon, 1546. [Brown 1546[14]; not in RISM; cited in *NJE*, vol. 1, p. 217].

1547[1] *Glareani* ΔΩΔΕΚΑΧΟΡΔΟΝ*,* Basel, Heinrich Petri, 1547.

1547[3] *Sex misse dulcissime modulationis aures omnium mulcentes vocibus quinque…,* Venezia, Antonio Gardano, 1547.

1547[22] *Intabolatura de lauto di Simon Gintzler musico del reverendissimo cardinale di Trento, de recercari motetti madrigali et canzon francese…, libro primo*, Venezia, Antonio Gardano, 1547.

1547[23] *Des chansons et motetz reduictz en tablature de luc, a quatre, cincque et six parties, libre troixièsme. Composées par l'excellent maistre Pierre di Teghi paduan,* Louvain, Pierre Phalèse, 1547 (= 1547[24]).

1547[24] *Carminum ad testudinis usum compositorum liber tertius. Ab excellentissimo artifice Petro Teghio patavino elegantissime concinnatus,* Louvain, Pierre Phalèse, 1547 (= 1547[23]).

1547[25] *Libro de musica de vihuela intitulado Silva de sirenas…,* Valladolid, Francisco Fernandes de Cordova, 1547.

1549[14] *Libro secondo de li motetti a tre voce, da diversi eccellentissimi musici composti, & non piu stampati: novamente missi in luce, & con somma diligentia coretti,* Venezia, Girolamo Scotto, 1549.

1550[2] *Carmina vere divina, a praestantissimis artificibus ad singula anni festa quinque vocibus sic composita, ut plane appareat impetum illum musicum sedibus aethereis venire excellentibus ingeniis…,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1550.

1551[1] *Primus liber septem decim continet quatuor, & quinque vocum modulos…,* Paris, Nicolas du Chemin, 1551.

1551[22] *Le troysième libre contenant plusieurs duos, et trios, avec la bataille de Janequin a trois... par Simon Gorlier, excellent joueur,* Paris, Robert Granjon & Michel Fezandat, 1551.

1552[29] *Hortus Musarum in quo tanquam flosculi quidam selectissimorum carminum collecti sunt...,* Louvain, Pierre Phalèse, 1552.

1553[2] *Liber primus collectorum modulorum (qui moteta vulgo dicuntur) quae iam olim à praestantissimis et musicae peritissimis emissa...,* Paris, Nicolas du Chemin & Claude Goudimel, 1553.

1553[8] *Liber primus ecclesiasticarum cantionum quatuor vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum…,* Antwerpen, Tylman Susato, 1553.

1553[9] *Liber secundus ecclesiasticarum cantionum quatuor vocum vulgo moteta vocant…,* Antwerpen, Tylman Susato, 1553.

1553[11] *Liber quartus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocum…,* Louvain, Pierre Phalèse, 1553. (= 1554[4] = 1557[5] = 1559[3]).

1553[12] *Liber quintus ecclesiasticarum cantionum quinque vocum vulgo moteta vocant, tam ex Veteri quam ex Novo Testamento, ab optimis quibusque huius aetatis musicis compositarum. Omnes primi toni. Antea nunquam excusus,* Antwerpen, Tylman Susato, 1553.

1553[13] *Liber sextus ecclesiasticarum cantionum quinque vocum vulgo moteta vocant…,* Antwerpen, Tylman Susato, 1553.

1553[15] *Liber octavus ecclesiasticarum cantionum quinque vocum vulgo moteta vocant…,* Antwerpen, Tylman Susato, 1553.

1553[33] *Horti musarum secunda pars, continens selectissima quaedam ac iucundissima carmina...,* Louvain, Pierre Phalèse, 1553.

1553 (Fabro) *Gregorio Fabro, Musices practicae erotematum libri II.",* Basel, Heinrich Petri, 1553 [not in RISM].

1554[1] *Liber primus cantionum sacrarum…,* Louvain, Pierre Phalèse, 1554 (= 1555[2]).

1554[2] *Liber secundus cantionum sacrarum (vulgo moteta vocant) quinque et sex vocum…,* Louvain, Pierre Phalèse, 1554 (= 1555[3]).

1554[3] *Liber tertius cantionum sacrarum vulgo moteta vocant, quinque et sex vocum ex optimis quibusque musicis selectarum,* Louvain, Pierre Phalèse, 1554.

1554[4] *Liber quartus cantionum sacrarum (vulgo moteta vocant) quinque et sex vocum…,* Louvain, Pierre Phalèse, 1554 (= 1553[11] = 1557[5] = 1559[3]).

1554[5] *Liber sextus cantionum sacrarum vulgo moteta vocant…,* Louvain, Pierre Phalèse, 1554 (= 1558[5]).

1554[6] *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum…,* Antwerpen, Jean Laet & Hubert Waelrant, 1554.

1554[10] *Evangelia dominicorum et festorum dierum musicis numeris pulcherrimè comprehensa & ornata. Tomi primi continentis historias α doctrinam, quae solent in Ecclesia proponi. De Nativitate, De Epiphaniis, De Resurrectione Jesu Christi,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1554.

1554[12] *Primus liber motetorum, quatuor et quinque vocum, a quibusvis celeberrimis authoribus excerptus...,* [Genève], Simon Du Bosc & Guillaume Guéroult, 1554.

1554[13] *Secundus liber modulorum, quatuor, quinque et sex vocum, (quos vulgus motteta vocat) à quibusvis celeberrimis authoribus excerptus...,* [Genève], Simon Du Bosc & Guillaume Guéroult, 1554.

1554[16] *Motetti del Laberinto, a cinque voci libro quarto…,* Venezia, Girolamo Scotto, 1554.

1554[32] *Libro de musica para vihuela, intitulado Orphenica lyra. En el qual se contienen muchas y diversas obras. Compuesto por Miguel de Fuenllana…,* Sevilla, Martin de Montesdoca, 1554.

1555[2] *Liber primus cantionum sacrarum…,* Louvain, Pierre Phalèse, 1555 (= 1554[1]).

1555[3] *Liber secundus cantionum sacrarum, (vulgo moteta vocant) quinque vocum & sex vocum ex optimis quibusque musicis selectarum,* Louvain, Pierre Phalèse, 1555 (= 1554[2]).

1555[4] *Liber septimus cantionum sacrarum vulgo moteta vocant, quinque & sex vocum ex optimis quibusque musicis selectarum,* Louvain, Pierre Phalèse, 1555 (= 1556[1] = 1558[6]).

1555[5] *Liber octavus cantionum sacrarum vulgo moteta vocant…,* Louvain, Pierre Phalèse, 1555 (= 1556[2] = 1558[7] = 1560[3] = 1561[1a]; 1567 (= VanKat 118)).

1555[6] *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum ad veram harmoniam concentumque…, liber secundus*, Antwerpen, Hubert Waelrant & Jean Laet, 1555.

1555[7] *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum, ad veram harmoniam concentumque ab optimis quibusque musicis in philomusorum gratiam compositarum", liber tertius*, Antwerpen, Hubert Waelrant & Jean Laet, 1555.

1555[8] *Liber decimus ecclasiasticarum cantionum quinque vocum vulgo moteta vocant...,* Antwerpen, Tylman Susato, 1555.

1555[9] *Liber undecimus ecclasiasticarum cantionum quinque vocum vulgo moteta vocant...,* Antwerpen, Tylman Susato, 1555.

1555[10] *Secundus tomus Evangeliorum, quatuor, quinque, sex, et plurium vocum…,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1555.

1555[11] *Tertius tomus Evangeliorum, quatuor, quinque, sex, et plurium vocum…,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1555.

1555[12] *Quartus tomus Evangeliorum, quatuor, quinque, sex, et plurium vocum…,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1555.

1555[13] *Tertius liber modulorum, quatuor, quinque et sex vocum, (quos vulgus moteta vocat) à quibusvis celeberrimis authoribus excerptus...,* [Genève], Simon Du Bosc & Guillaume Guéroult, 1555.

1555[36] *Cinquièsme livre de tabulature de leut, contenant plusieurs chansons, fantaisies, motetz, pavanes et gaillardes…,* Paris, Michel Fezandat, 1555.

1556[1] *Liber septimus cantionum sacrarum vulgo moteta vocant, quinque & sex vocum ex optimis quibusque musicis selectarum,* Louvain, Pierre Phalèse, 1556 (= 1555[4] = 1558[6]).

1556[2] *Liber octavus cantionum sacrarum vulgo moteta vocant…,* Louvain, Pierre Phalèse, 1556 (= 1555[5] = 1558[7]).

1556[6] *Sacrarum cantionum (vulgo hodie moteta vocant) quinque et sex vocum…, liber quartus*, Antwerpen, Hubert Waelrant & Jean Laet, 1556.

[1556][7] *Sacrarum cantionum (vulgo hodie moteta vocant) quinque & sex vocum…, liber quintus*, Antwerpen, Hubert Waelrant & Jean Laet, s. d., [1556].

1556[8] *Quintus tomus Evangeliorum, et piarum sententiarum: quinque vocum…,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1555.

[1556][9] *Sextus tomus Evangeliorum, et piarum sententiarum. Quatuor, sex et octo vocum…,* Nürnberg, Johannes Montanus & Ulrich Neuber, [s. d.].

1556[10] *Sextus liber modulorum, quatuor, quinque et sex vocum, (quos vulgus moteta vocat) à quibusvis celeberrimis authoribus excerptus…,* [Genève], Simon Du Bosc, 1556.

1556[11] *Septimus liber modulorum, quatuor, quinque et sex vocum, (quos vulgus moteta vocat) à quibusvis celeberrimis authoribus excerptus…,* [Genève], Simon Du Bosc, 1556.

1556[32] *Tabulatura continens insignes et selectissimas quasdam fantasias: cantiones germanicas, italicas, ac gallicas…,* Frankfurt, Johann Eichorn, 1556.

1556[34] *Wolffen Heckel. Discantus. Lauttenbuch,* Strasbourg, Urban Wyss, 1556 [= Brown 1556[5] and 1556[6]. Not in RISM].

1557[5] *Liber quartus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocum…,* Louvain, Pierre Phalèse, 1557 (= 1553[11] = 1554[4] = 1559[3]).

1558[3] *Liber XIIII ecclesiasticarum cantionum quinque vocum vulgo moteta vocant…,* Antwerpen, Tylman Susato, 1558 (= 1553[16] = 1557[4]).

1558[4] *Novum et insigne opus musicum, sex, quinque et quatuor vocum…,* Nürnberg, Johann Berg & Ulrich Neuber, 1558.

1558[5] *Liber sextus cantionum sacrarum vulgo moteta vocant, quinque et sex vocum...,* Louvain, Pierre Phalèse, 1558.

1558[6] *Liber septimus cantionum sacrarum vulgo moteta vocant, quinque & sex vocum ex optimis quibusque musicis selectarum,* Louvain, Pierre Phalèse, 1558 (= 1555[4] = 1556[1] = 1558[6]).

1558[7] *Liber octavus cantionum sacrarum vulgo moteta vocant, quinque, sex, septem et octo vocum ex optimis quibusque musicis selectarum…,* Louvain, Pierre Phalèse, 1558 (= 1555[5] = 1556[2] = 1558[7]).

[1558][8] *Primus liber modulorum, quatuor et quinque vocum, (quos vulgus motteta vocat) à quibusvis celeberrimis authoribus excerptus,* [Genève], Jakob Arbilius [s. d.].

1558[20] *Tabulaturbuch auff di Lauten von Moteten frantzösischen-welschen und teütschen geystlichen und weltlichen Liedern, …,* Heidelberg, Johann Kohlen, 1558.

1558[21] *Albert de Rippe, Sixième livre de tabulature de leut…,* Paris, Michel Fezandat, 1558 [Brown 1558[6]. Not in RISM].

1559[1] *Secunda pars magni operis musici, continens clarissimorum symphonistarum tam veterum quam recentiorum…,* Nürnberg, Johann Berg & Ulrich Neuber, 1559.

1559[3] *Liber quartus cantionum sacrarum vulgo moteta vocant, quinque & sex vocum ex optimis quibusque musicis selectarum,* Louvain, Pierre Phalèse, 1559 (= 1553[11], 1554[4], 1557[5]).

[1559][5] *Quartus liber modulorum, quatuor et quinque vocum, (quos vulgus Motteta vocat) à quibusvis celeberrimis authoribus excerptus...,* [Genève], M. Sylvius [s. d.].

1559[12] *Douzièsme livre des chansons nouvellement composées en musique a trois, quatre, & cinq parties …,* Paris, Adrian Le Roy & Robert Ballard, 1559.

1560[3] *Liber octavus cantionum sacrarum vulgo moteta voant (!) quinque et sex septem & octo vocum...,* Louvain, Pierre Phalèse, 1560 (= 1561[1a]).

1560[28] *Libre de meslanges, contenant six vingtz chansons… a cinq, six, sept, et huit parties…,* Paris, Adrian Le Roy & Robert Ballard, 1560 [Not in RISM; cited in *NJE*, vol. 1, p. 186.].

1561[1a] *Liber octavus cantionum sacrarum vulgo moteta vocant quinque et sex, septem & octo vocum…,* Louvain, Pierre Phalèse, 1561 (= 1560[3]).

1561[17] *Intabolatura di liuto di Francesco da Milano de motetti recercari, et canzoni francese novamente ristampata", libro secondo*, Venezia, Antonio Gardano, 1561 (= 1546[29] = 1563[20]).

1562[24] *Lautten Buch, von mancherley schönen und lieblichen Stucken mit zweyen Lautten zusamen zuschlagen, und auch sonst das mehrer Theyl allein für sich selbst…,* Strasbourg, Christian Müller, 1562.

1562[28] *Cinquièsme livre de tabelature de luth contenant plusieurs motetz, & fantasies. Par maistre Albert de Rippe mantouan,* Paris, Adrian Le Roy & Robert Ballard, 1562.

1563[20] *La intabolatura de lauto di Francesco da Milano de motetti recercari et canzone francese…", libro secondo*, Venezia, Girolamo Scotto, 1563 (= 1546[29] = 1561[17]).

1563[25] *Theatrum musicum,* Louvain, Pierre Phalèse, 1563 (=1552[29]) [Brown 1563[12]; not in RISM].

1564[3] *Thesauri musici tomus tertius continens cantiones sacras, quas vulgo Motetas vocant, ex optimis musicis selectas. Sex vocum…,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1564.

1564[4] *Thesauri musici tomus quartus continens selectissimas quinque vocum harmonias, quas vulgo Motetas vocant…,* Nürnberg, Johannes Montanus & Ulrich Neuber, 1564.

1568[3] *Novi atque catholici thesauri musici. Liber secundus quo selectissime atque planè novae, neque unquam antea in lucem editae cantiones sacrae, quas vulgò moteta vocant, octo, sex, quinque, quatuor vocum compositae à prestantissimis huius aetatis symphoniacis, continentur: quae in sacris catholicorum templis diebus Dominicis canuntur, atque & ad quae vis instrumenta musica accomodatae sunt: Petri Ioannelli de Gandino bergomensis summo studio ac labore collectae…,* Venezia, Antonio Gardano, 1568.

1568[4] *Novi atque catholici thesauri musici. Liber tertius quo selectissime planeque novae, nec unquam antea in lucem editae cantiones sacrae, quas vulgò moteta vocant, octo, sex, quinque, quatuor vocum compositae à prestantissimis, nostris temporis symphoniacis, continentur: quae in sacris catholicorum templis festis sanctorum diebus cantantur, atque & ad quae vis instrumenta musica accomodatae sunt: Petri Ioannelli de Gandino bergomensis summo studio ac labore collectae…,* Venezia, Antonio Gardano, 1568.

1568[5] *Novi atque catholici thesauri musici. Liber quartus quo selectissime atque planè novae, neque unquam antea in lucem editae moteta, quae in sacris catholicorum templis communia vocare solent, de sanctissima virgine Maria, apostolis, martiribus, confessoribus & virginibus, tum etiam laudes aliquot Dei parae virginis, quas Salve regina appellant, octo, sex, quinque, quatuor vocum continentur; compositae à prestantissimis, nostris temporis musicis, & ad omnis generis instrumenta musica accomodata; summo studio atque labore Petri Ioannelli de Gandino bergomensis collectae…,* Venezia, Antonio Gardano, 1568.

1568[23] *Luculentum theatrum musicum, in quo (demptis vetustate tritis cantionibus) selectissima optimorum quorumlibet autorum...,* Louvain, Pierre Phalèse, 1568.

1569[2] *Motectarum divinitatis liber primus que quinque absolute vocibus ex multis prestantissimorum musicorum academiis collecta sunt..., liber primus,* Venezia, Claudio Merulo, 1569.

1570[1] *Praestantissimorum divinae musices auctorum missae decem, quatuor, quinque & sex vocum…,* Louvain, Pierre Phalèse & Jean Bellère, 1570.

1571[16] *Theatrum musicum, longe amplissimum cui (demptis quae vetustate viluerant) authorum praestantiss. tum veterum, tum recentiorum carmina selectissima sunt inserta…,* Louvain, Pierre Phalèse & Jean Bellère, 1571.

1572[2] *Mellange de chansons tant des vieux autheurs que des modernes, a cinq, six, sept, et huict parties,* Paris, Adrian Le Roy & Robert Ballard, 1572.

1572[12] *Das erste Buch newerlessner fleissiger ettlicher viel schöner Lautenstück…,* Strasbourg, Bernhard Jobin, 1572.

1574[2] *La fleur des chansons, des deux plus excellents musiciens de nostre temps, à sçavoir, de M. Orlande de Lassus, et de M. Claude Goudimel. Celles de M. Cl. Goudimel n'ont jamais esté mises en lumière. Second livre, à cinq parties,* Lyon, Jean Bavent, 1574.

1574[13] *Teütsch Lautenbuch, darinnenn kunstliche Muteten, liebliche italianische, frantzösische, teütsche Stuck, fröliche teütsche Täntz, Passo e mezo, Saltarelle, und drei Fantaseien ... aussgesetzt ... durch Melchior Newsidler...,* Strasbourg, Bernhard Jobin, 1574.

1575[17] *Ein new kunstlich Tabulaturbuch, darin sehr gute Moteten und liebliche deutsche Tenores jetziger Zeit vornehmer Componisten auff die Orgel unnd Instrument abgesetzt, beydes den Organisten unnd der Jugendt dienstlich. Mit gantzem Fleis zusammen gebracht, auffs beste colorirt uberschlagen corrigirt und in Druck vorfertiget durch Eliam Nicolaum Ammorbach…,* Leipzig, Johann Beyer (Nürnberg, Dietrich Gerlach), 1575.

1576[4] *Thrésor de musique d'Orlande de Lassus, contenant ses chansons à quatre, cinq et six parties,* [Genève, Simon Goulart], 1576.

1577[12] *Zwey Bücher. Einer neüen kunstlichen Tabulatur auff Orgel und Instrument… Deren das erste ausserlesne Moteten und Stuck zu sechs fünff und vier Stimmen auss den kunstreichesten und weitberumbtesten Musicis und Componisten diser unser Zeit abgesetzt…,* Strasbourg, Bernhard Jobin, 1577.

1578[24] *Obras de musica para tecla arpa y vihuela, de Antonio de Cabeçon, musico de la camara y capilla del rey Don Philippe nuestro señor. Recopiladas y puestas en cifra por Hernando de Cabeçon su hijo. Ansi mesmo musico de camara y capilla de su Magestad,* Madrid, Francisco Sanchez, 1578.

1580[3] *Theatrum musicum Orlandi de Lassus aliorumque praestantissimorum musicorum selectissimas cantiones sacras…, liber primus*, [Genève], 1580.

1580[4] *Theatri musici selectissimas Orlandi de Lassus aliorumque praestantissimorum musicorum Cantiones sacras…, liber secundus,* [Genève], 1580.

1583[24] *Tabulaturbuch auff Orgeln und Instrument darinne auff alle Sontage und hohen Fest durchs gantze Jahre auserlesene, liebliche und künstliche Moteten so mit den Evangelijs, Episteln, Introitibus, Responsorijs, Antiphonis…,* Leipzig, Johann Beyer, 1583.

1585[1] *Sacrae cantiones, cum quinque, sex et pluribus vocibus, de festis praecipuis totius anni, a praestantissimis Italiae musicis nuperrime concinnatae…,* Nürnberg, Catharina Gerlach, 1585.

1586[23] *Lautenbuch viler newerlessner fleissiger, schöner Lautenstück von artlichen Fantaseien, künstlichen music artlichen lateinischen Muteten, mit fünff und sechs Stimmen allerhand lieblichen teutschen…,* Strasbourg, Bernhard Jobin, 1586.

1588[8] *Tertium opus musicum, continens lectiones Hiob et motectas seu cantiones sacras, quatuor, quinque et sex vocum, antea quidem tribus fasciculis seorsim excusas, nunc verò in volumen unum redactas. Authore Orlando de Lasso, … Additae sunt etiam in fine aliquot piae Ferdinandi Lassi cantilenae, nunc primum in lucem editae,* Nürnberg, Catharina Gerlach, 1588.

1589[17] *Thesaurus motetarum. Newerlessner zwey und zweintzig herrlicher Moteten, rechte Kunst Stück: der aller berhümbsten Componisten, in der Ordnung wie sie nach einander gelebt: und jede Moteten zu ihrem gewissen Modo gesetzt. Mit sonderm hohen Fleiss und müh zusamen getragen und diese breuchige Tabulatur gebracht von Jacobo Paix augustano, organico lavingano,* Strasbourg, Bernhard Jobin, 1589.

1590[5] *Corollarium cantionum sacrarum quinque, sex, septem, octo, et plurium vocum, de festis praecipuis anni…,* Nürnberg, Catharina Gerlach, 1590.

1590[19] *Bicinia, sive cantiones suavissimae duarum vocum, tam divinae musices tyronibus, quam eiusdem artis peritioribus magno usui futurae…,* Antwerpen, Pierre Phalèse et Jean Bellère, 1590.

1591[26] *Compendium musicae, pro illius artis tironibus. A. M. Heinrico Fabro latinè conscriptum, & à M. Christophoro Rid in vernaculum sermonem conversum, nunc praceptis & exemplis auctum studio & opera Adami Gumpelzhaimeri,* Augsburg, Valentin Schönig, 1591.

1591[27] *Bicinia sacra, ex variis autoribus in usum iuventutis scholasticae collecta…,* Nürnberg, Catharina Gerlach, 1591.

1595[14] *Compendium musicae latino-germanicum. Studio & opera Adami Gumpelzhaimeri, trospergii bavari, editum…,* Augsburg, Valentin Schönig, 1595.

1600[2] *Sacrarum symphoniarum continuatio. Diversorum excellentissimorum authorum. Quaternis, V. VI. VII. VIII. X. et XII. vocibus tàm vivis, quàm instrumentalibus accomodata,* Nürnberg, Paul Kauffmann, 1600.

1600[10] *Compendium musicae latino-germanicum. Studio & operâ Adami Gumpelzhaimeri, trospergii Bavari,* Augsburg, Valentin Schönig, 1600.

1605[21] *Compendium musicae latino-germanicum. Studio & opera Adami Gumpelzhaimeri, trospergii boii…,* Augsburg, Valentin Schönig, 1605 (= 1611[22] = 1616[23] = 1618[19] = 1625[13] = 1632[9] = 1646[15] = 1655[7] = 1675[8] = 1681[6]).

1609[18] *Bicinia, sive cantiones suavissimae duarum vocum, tam divinae musices tyronibus, quam eiusdem artis peritioribus magno usui futurae…*, Antwerpen, Pierre Phalèse & Jean Bellère, 1609.

1612[3] *Promptuarii musici, sacras harmonias sive motetas V. VI. VII. & VIII. vocum, e diversis, clarissimis huius & superioris aetatis authoribus, in Germania nusquam editis collectas exhibentis. Pars altera: quae aestivi temporis festivitatibus dominicisque diebus selectiores concentus S. S. Ecclesiae usui inservientes continet. Collectore Abrahamo Schadaeo, senfftebergensi. Cui basin ad organa musicaque instrumenta accommodatum, vulgò generalem dictam adjecit. Caspar Vincentius, spirensium organicen,* Strassbourg, Karl Kieffer, 1612.

Notes:

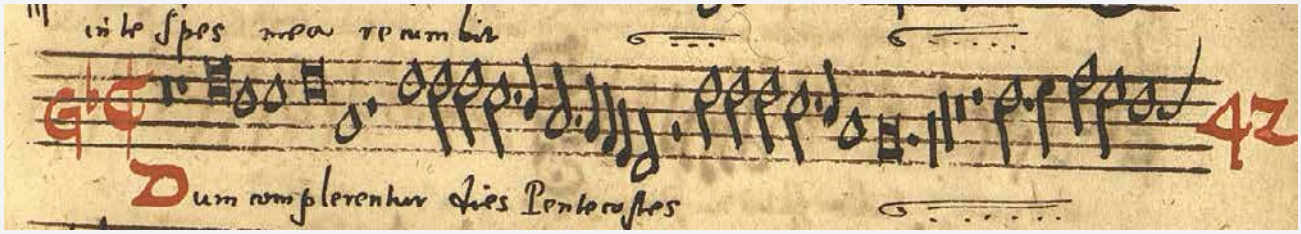
- The Print and Manuscript Concordances listed are not intended to be comprehensive, but focus on previously unknown Czech sources.
- Library sigla are those used in the RISM A/II Database – Music Manuscripts after 1600, accessible on the internet address https://opac.rism.info.
- When the ROK source consists of both a manuscript collection and a printed volume bound together, the abbreviation "ms." appears between the shelf-mark and the item number to indicate the manuscript portion, and the word "print" followed by the RISM siglum indicates the printed portion. For works that appear in manuscript portions, the exact foliation of the composition within each partbook is provided. For works that appear in printed collections, only the item number of the work within the print is provided.
- Entries are organized alphabetically by composer. If there are multiple works by the same composer, they are listed in the order in which they appear in the Rokycany sources, first by shelf-mark number, and then the order within the collection.
- The authors intend to publish a Catalogue of the watermarks preserved in the RMC in the future.

[Jacques ARCADELT (* 1507 – † 1568)]

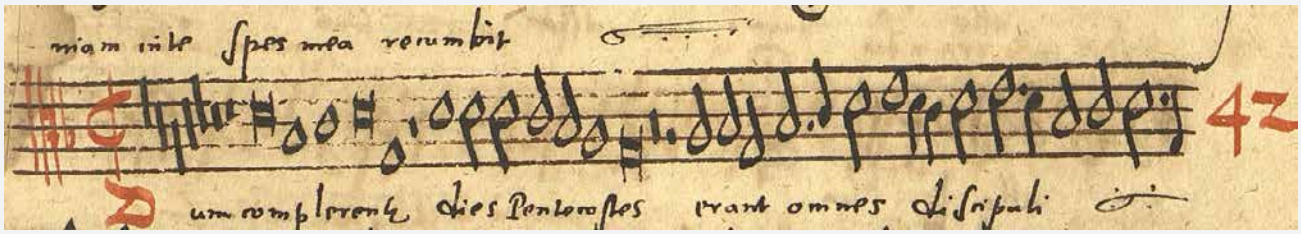
1. Dum complerentur dies Pentecostes

a 5 vocum

Superius/Discantus:



Quinta vox:



Source:
ROk A V 22 a-b, ms., No. 42.

ROk A V 22 a, ff. 44^{r}-44^{v} (Superius/Discantus).
ROk A V 22 b, ff. 41^{r}-41^{v} (Quinta vox).

Print Concordances:
Ident.: RISM B/I/1, 1538^{2}
Other: RISM B/I/1, 1539^{6}; 1539^{8}; 1540^{6}; 1550^{2}; 1555^{10} (Ev. 2); 1575^{17} (Lute tablature; anonymously)

Manuscript Concordances:
CZ-HKm, Hr-36, (olim II A 29), pp. 145-147 (Bassus).
CZ-HKm, Hr-37, (olim II A 30), ff. 22^{r}-22^{v} (Superius).
D-Rp, A. R. 875-877, No. 38, orig. No. 6.
D-Rp, A. R. 940-941, No. 221.

RISM online – https://opac.rism.info.

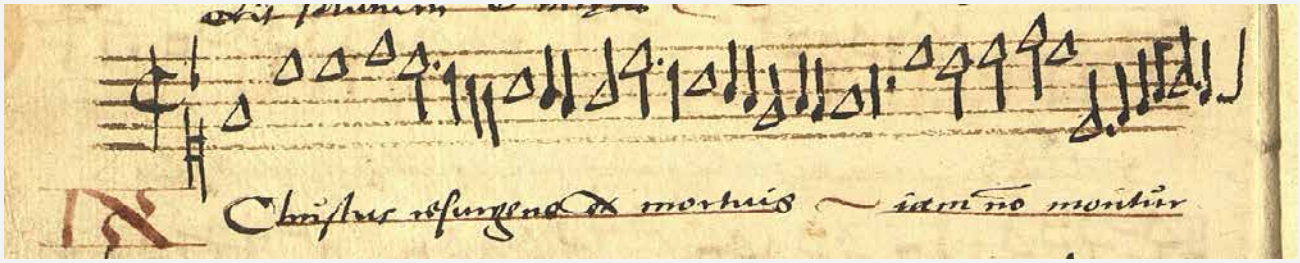
Editions:
SEAY, Albert (ed.): *Jacob Arcadelt. Opera Omnia,*vol. 10, American Institute of Musicology, [s. l.] 1970, No. 2, pp. 5-9.

[**Josquin BASTON** (fl. between 1542–1563)][4]

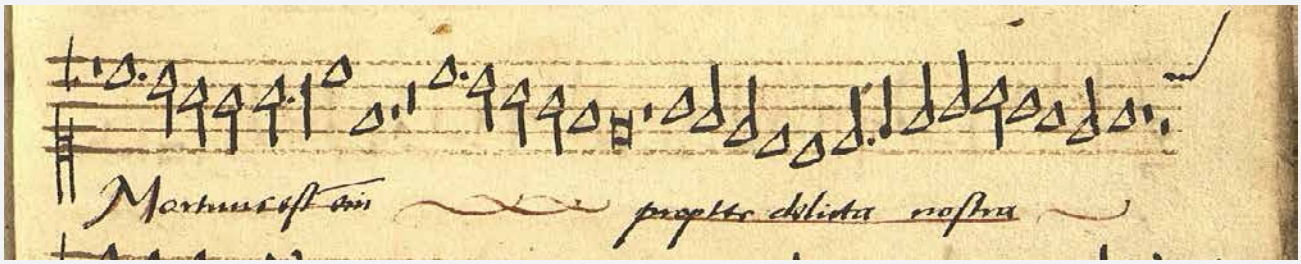
2. Christus resurgens ex mortuis iam non moritur (I. p.)
Mortuus est enim propter delicta nostra (II. p.)

a 4 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 19 b, ms., No. IX., Anonymously in the part book ROk A V 19 b.

ROk A V 19 a (lacking).
ROk A V 19 b, ff. 34^{v}-35^{v} (Superius/Discantus).

Print Concordances:
RISM 1520[2], ff. 6^{v}-7^{r}; 1545[2] (attrib. to Baston); 1547[1]; 1553[2]; 1554[10]; 1555[9]; 1558[3] (attrib. to Richafort).

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
MILLER, Clement A. (ed.): *Heinrich Glarean (1488–1563). Dodecachordon (1547)*, vol. 2, American Institute of Musicology, [S. l.] 1965, pp. 364-367.
PICKER, Martin (ed.): *The Motet Books of Andrea Antico,* vol. 8, University of Chicago Press, Chicago 1987, pp. 259-266 (attrib. to Jean Richafort, Jean).
SHINE, Josephine M.: *The Motets of Jean Mouton*, PhD. diss., New York University, 1953, pp. 182-190 (attrib. to Jean Mouton).

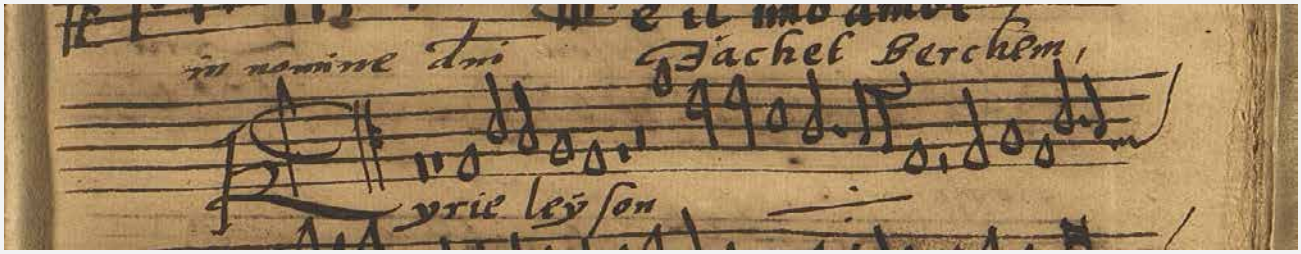
4 This motet has been also ascribed to Jean Richafort (* c 1480 – † c 1550).

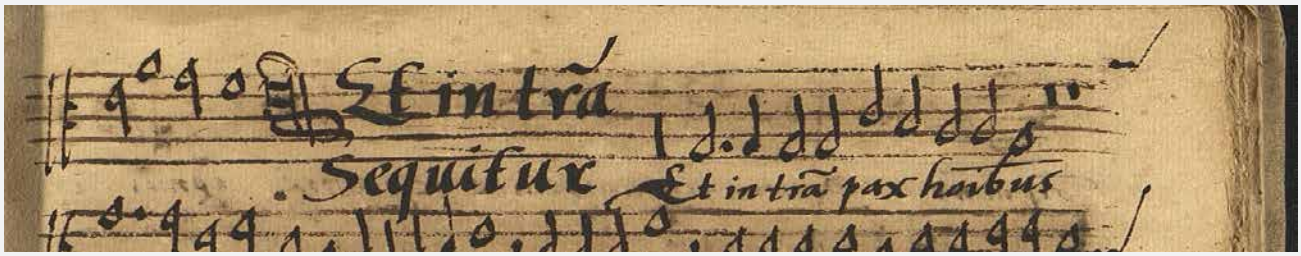
Jacquet de BERCHEM (* c 1505 – † c 1565)

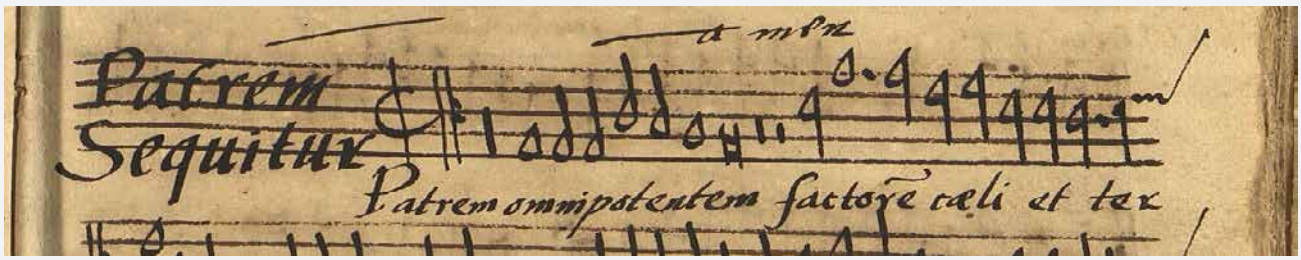
3. Missa Altro non e il mio amor

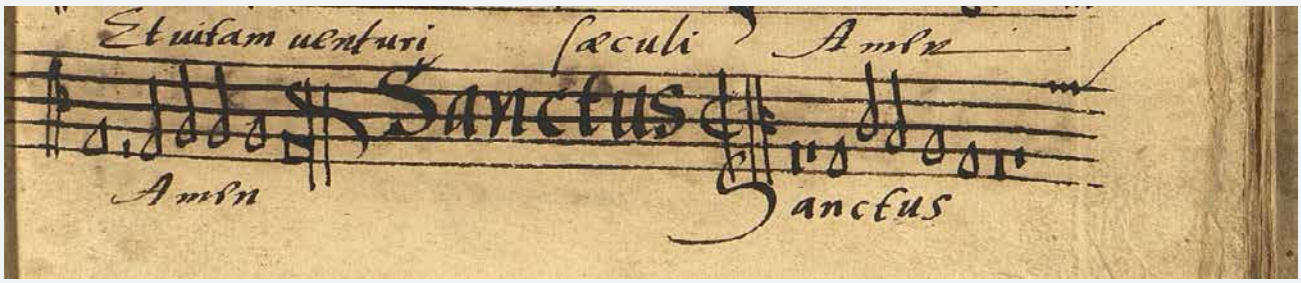
a 5 vocum

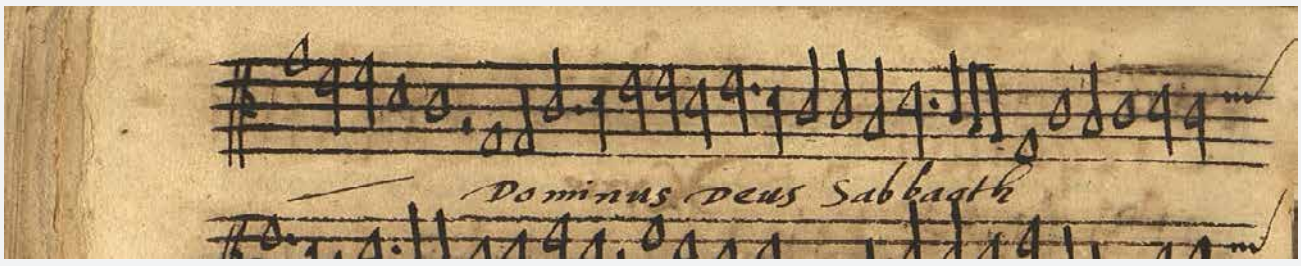
Tenor:





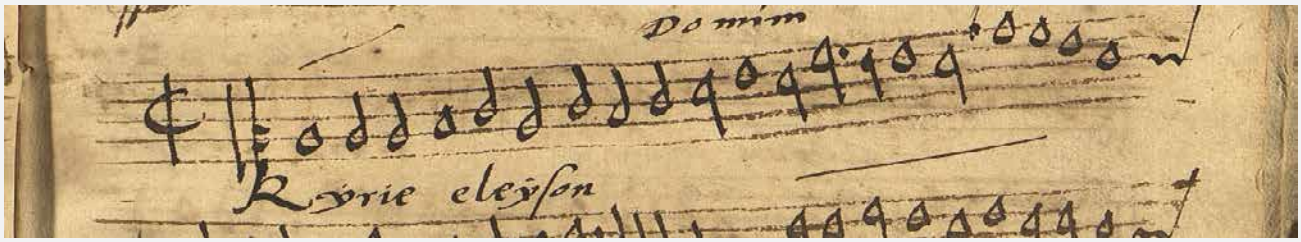


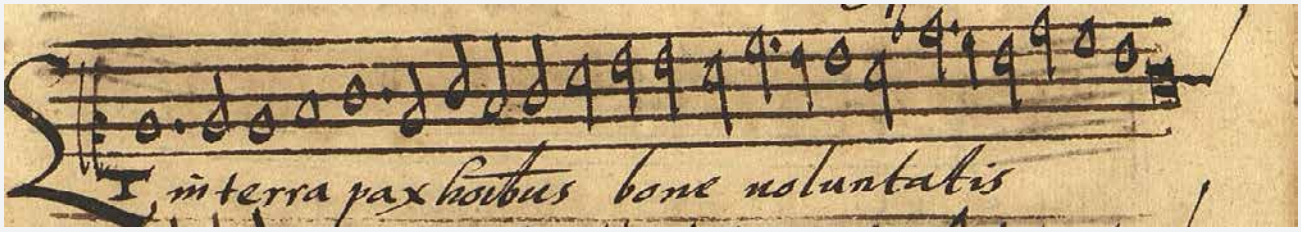


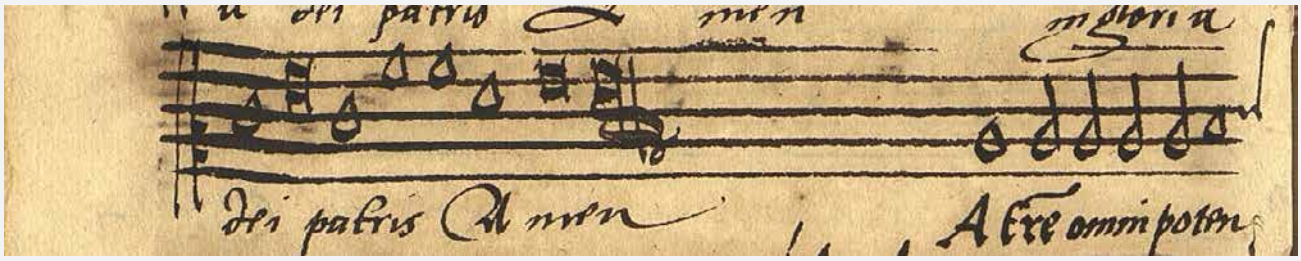


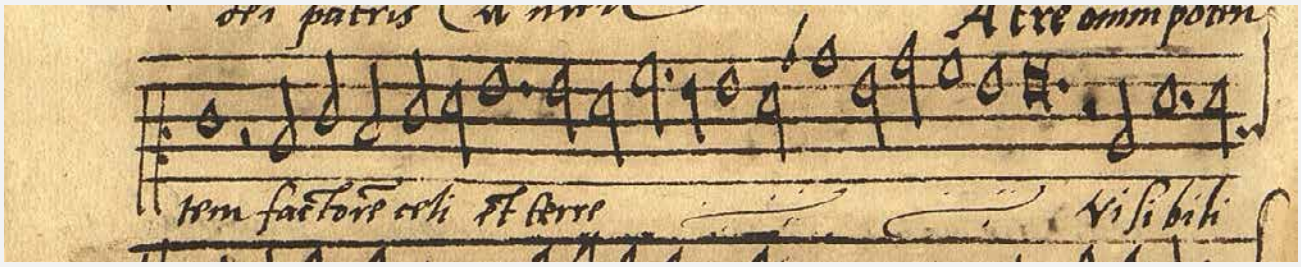
Benedictus: tacet.
Agnus Dei: lacking.

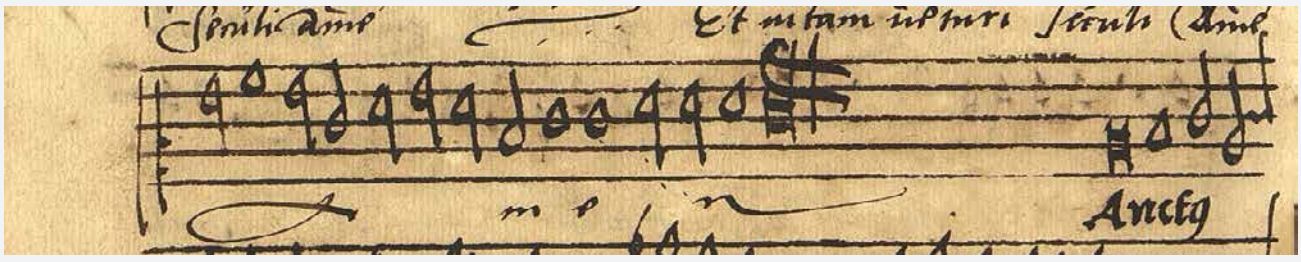
Altus:

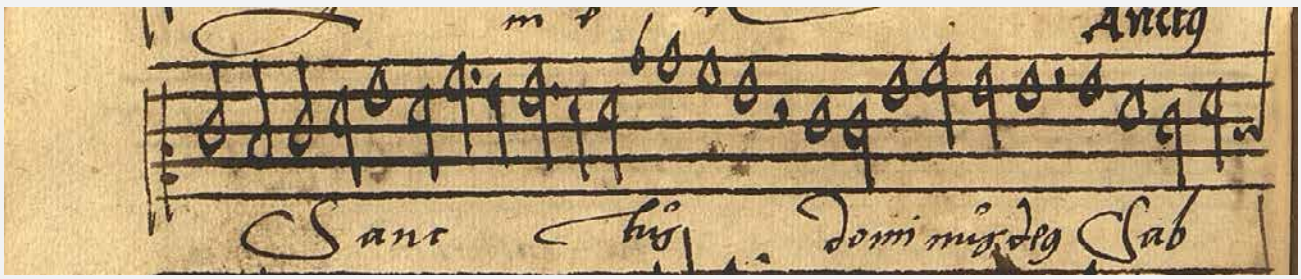

Domini
Kyrie eleyson

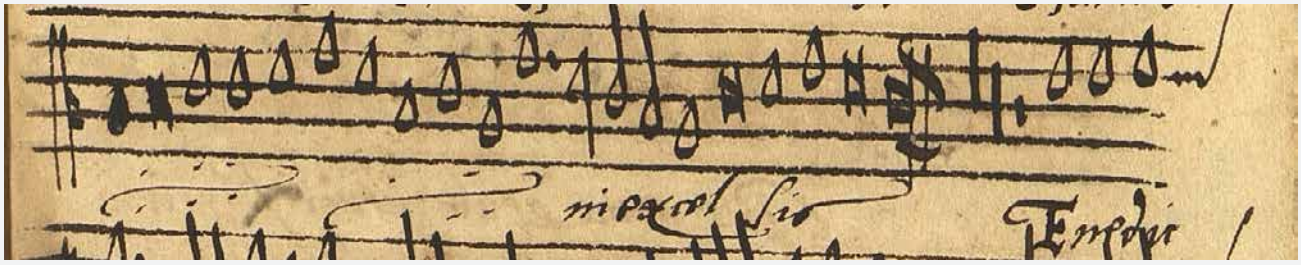

in terra pax hoibus bone uoluntatis


dei patris Amen
A tre omni poten


dei patris Amen
A tre omni poten
tem factore celi et terre
Visibili

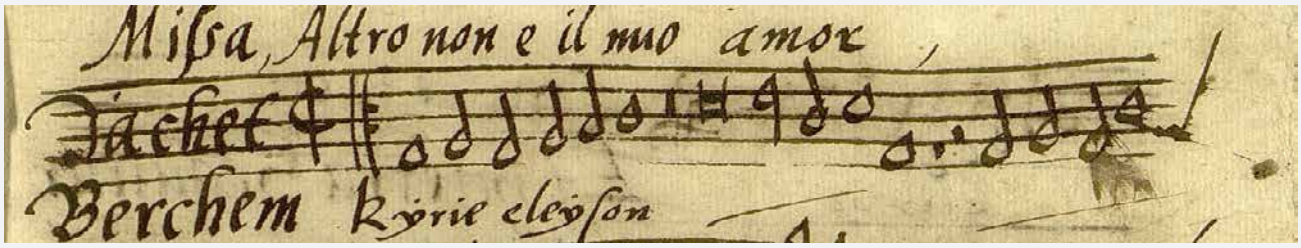

Et in tam uetuti seculi Amen
Amen
Ancto

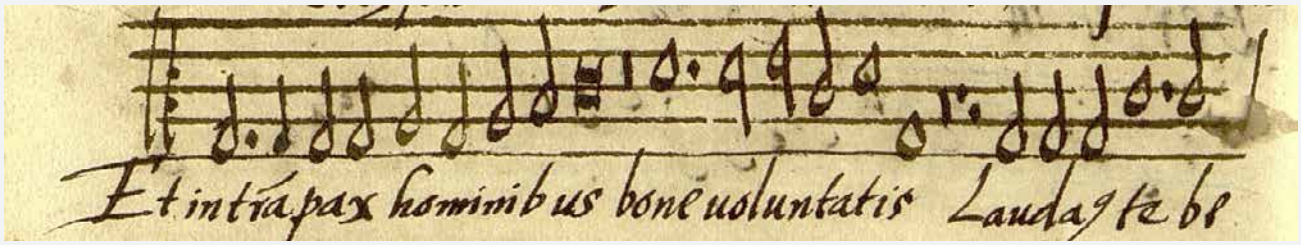

Amen
Ancto
Sanc hus domi nus deus Sab



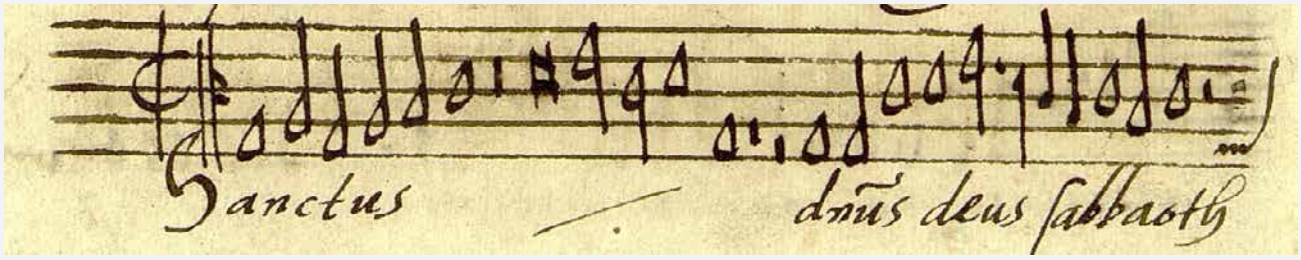
Agnus Dei: lacking.

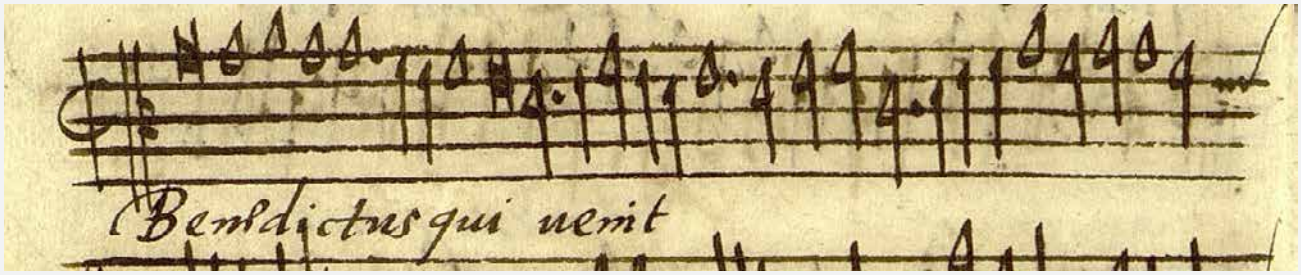
Quintus:





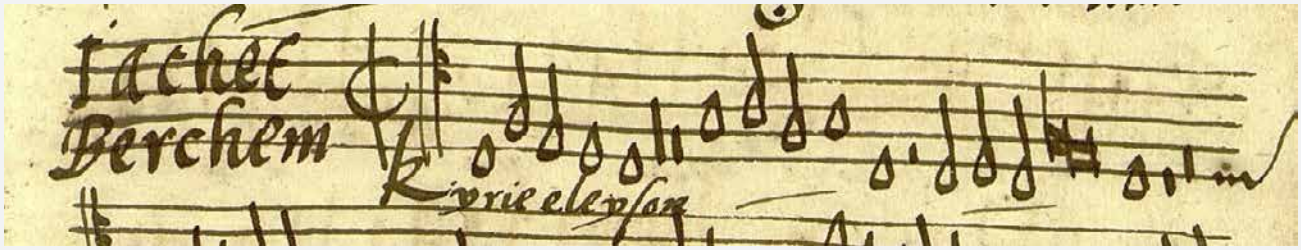


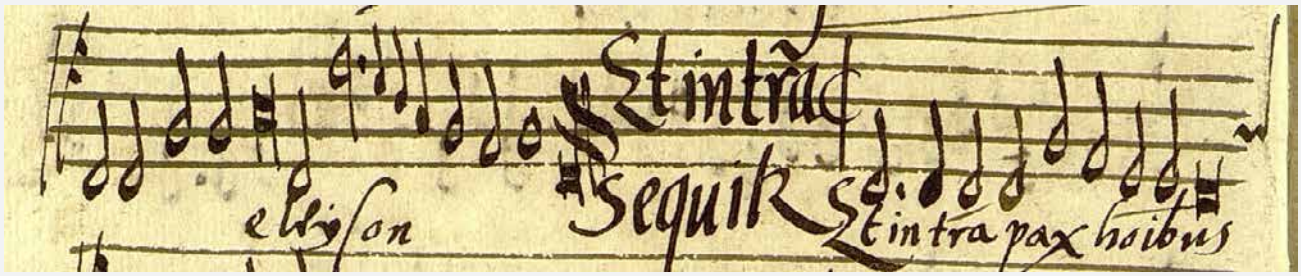




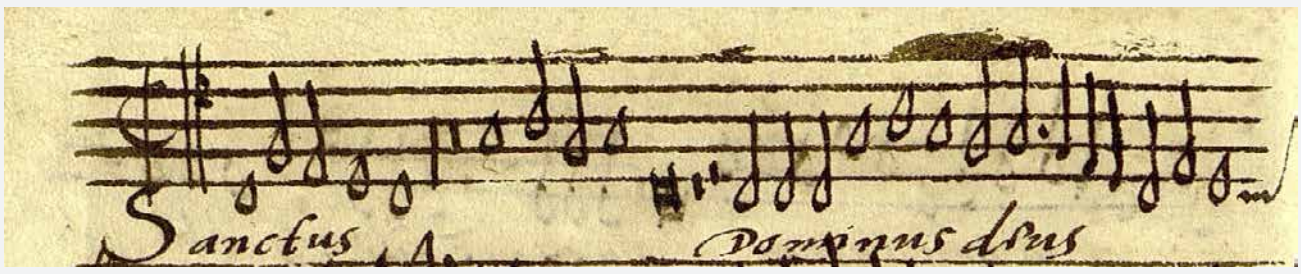
Agnus Dei: lacking.

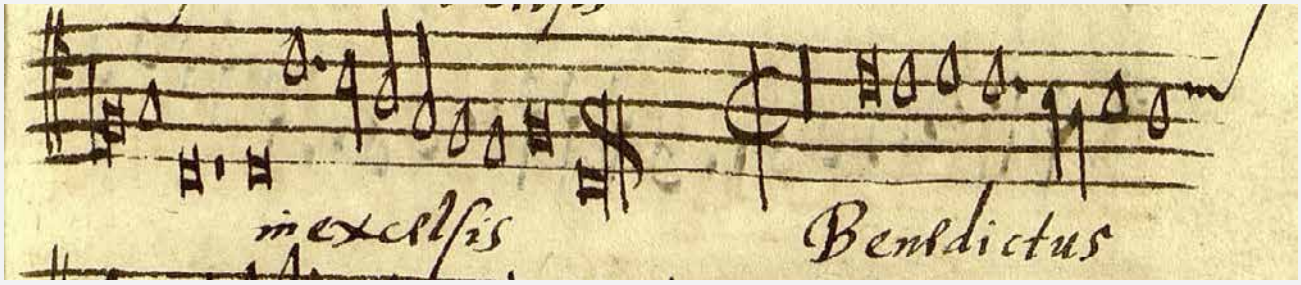
Bassus:











Agnus Dei: lacking.

Source:
ROk A V 23 a-d, ms., without No.

ROk A V 23 a, ms., ff. 32^{r}-36^{v} (Tenor).
ROk A V 23 b, ms., ff. 34^{r}-39^{v} (Altus).
ROk A V 23 c, ms., ff. 32^{r}-37^{r} (Quintus).
ROk A V 23 d, ms., ff. 30^{r}-34^{v} (Bassus).

Print Concordances:
Ident.: RISM 1547^{3}.

Manuscript Concordances:
RISM online – https://opac.rism.info.

Notes:
ROk A V 23 a-d, the part Superius missing.
Model of the mass: madrigal *Altro non e il mio amor* (Cassola), printed in 1539^{24}.

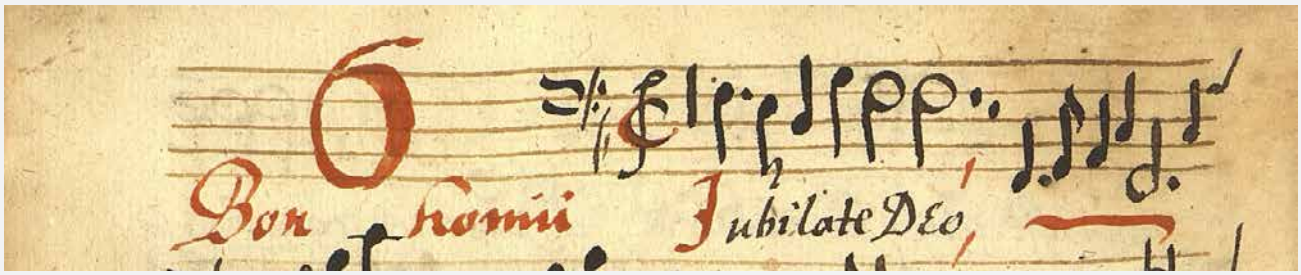
Editions:
None known.

Pierre de BONHOMME (* c 1555 – † 1617)

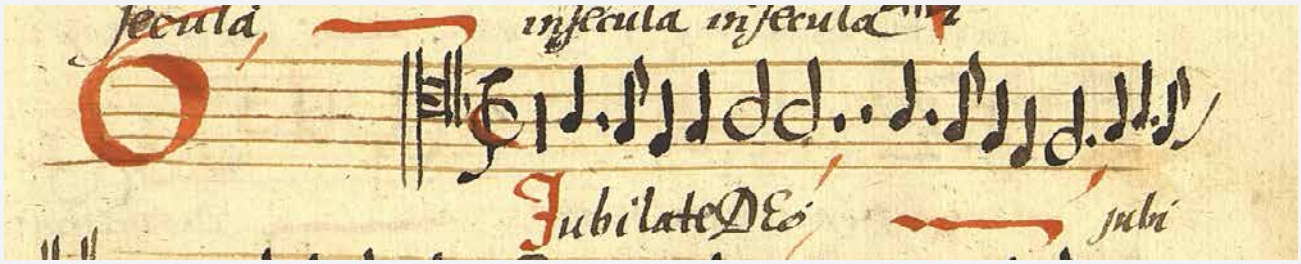
4. Jubilate Deo omnis terra, cantate et exultate

a 8 vocum – for 2 choirs

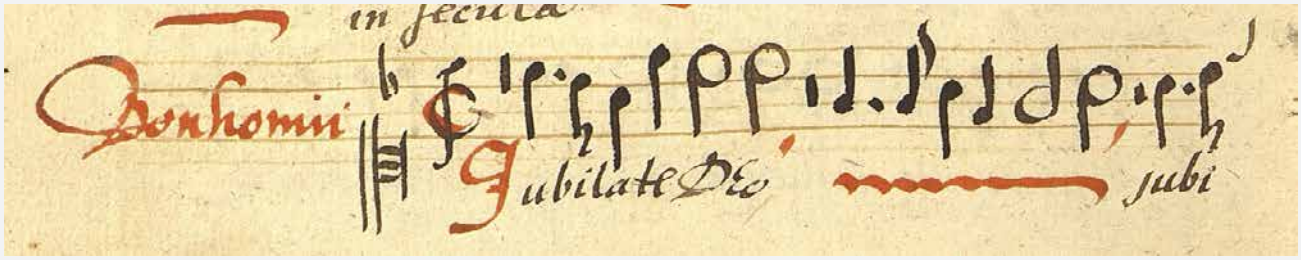
Bassus II. chori – Octava vox:



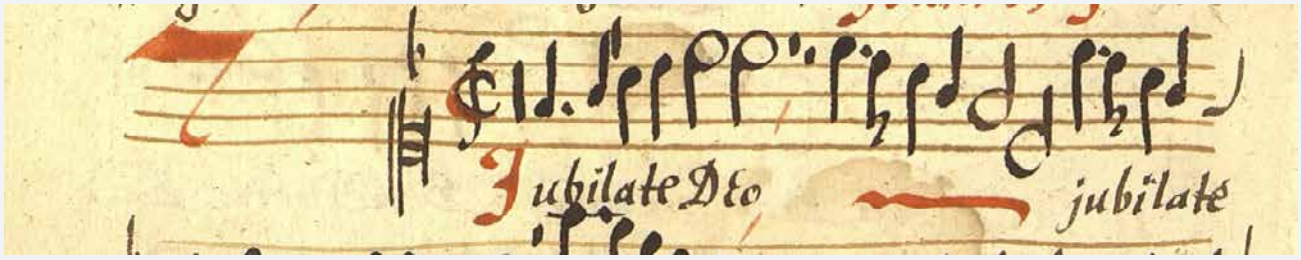
Tenor II. chori – Sexta vox:



Cantus I. chori – Cantus:

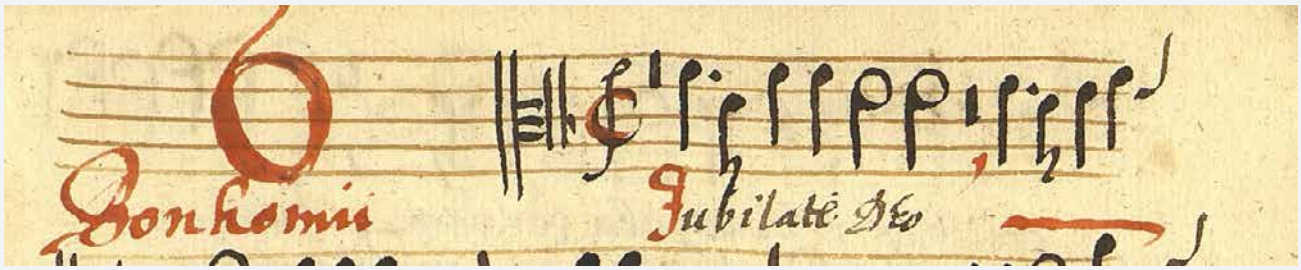


Cantus II. chori:[5]



5 In the part book ROk A V 20 d („Vagans“) this motet of Bonhomme is incorrectly attributed to Joannes Gabriel. Its numbering, No. 7, is also incorrect; it should be No. 6.

Altus I. chori – Altus:



Source:
ROk A V 20 a-e, ms., No. 6.

ROk A V 20 a, ff. 5ᵛ-6ʳ (Bassus II. chori – Octava vox).
ROk A V 20 b, ff. 6ʳ-7ʳ (Tenor II. chori – Sexta vox).
ROk A V 20 c, ff. 6ᵛ-7ᵛ (Cantus I. chori – Cantus).
ROk A V 20 d, ff. 6ᵛ-7ᵛ (Cantus II. chori).
ROk A V 20 e, ff. 7ʳ-8ʳ (Altus I. chori – Altus).

Print Concordances:
Ident.: RISM B 3469, No. XXXV (Cantus, pp. 79-81; Altus, pp. 79-81; Tenor, pp. 76-77; Bassus, pp. 67-69; Quinta vox, pp. 71-73; Sexta vox, pp. 55-57; Septima vox, pp. 3-4; Octava vox, pp. 3-4).
Other: RISM B 3471, pp. 45-46.

Manuscript Concordances:
SK-Le, Ms. 13991 (6 A), No. [79], f. 94ᵛ (Tablature, all parts).

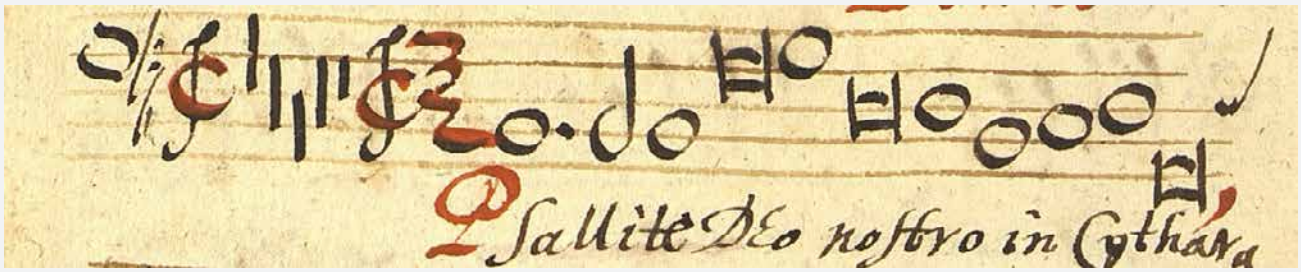
RISM online – https://opac.rism.info.

Editions:
None known.

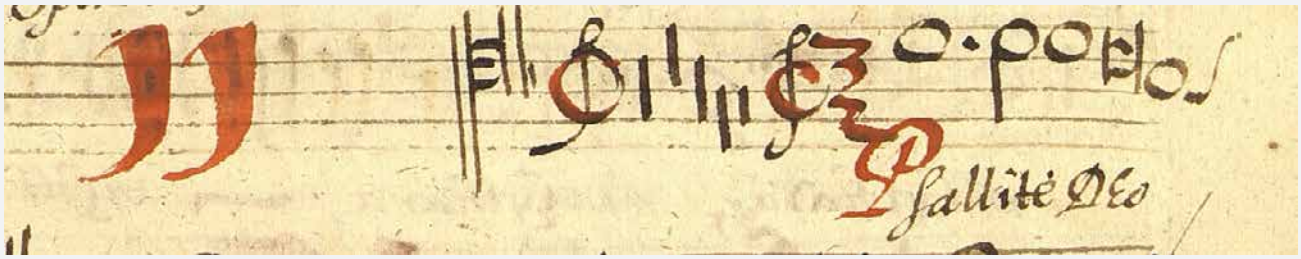
5. Praecinite Domino in confessione, psallite Deo nostro in cythara

a 8 vocum – for 2 choirs

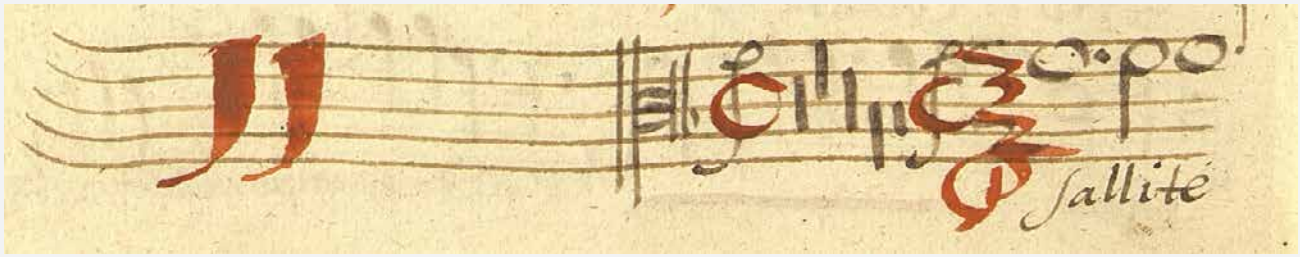
Bassus II. chori – Octava vox:



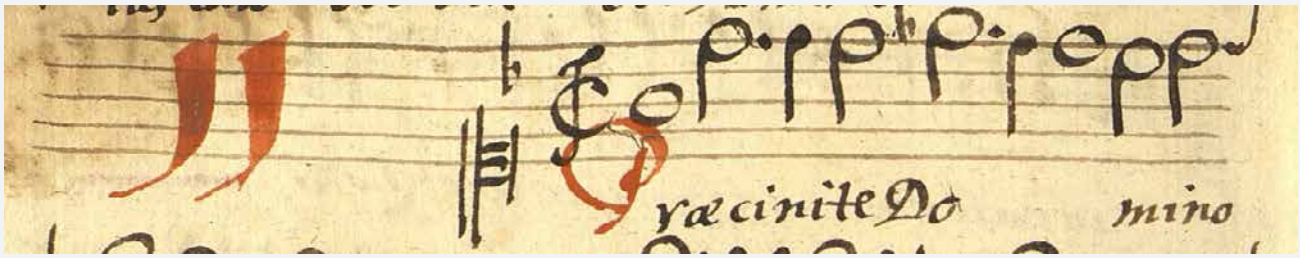
Tenor II. chori – Sexta vox:



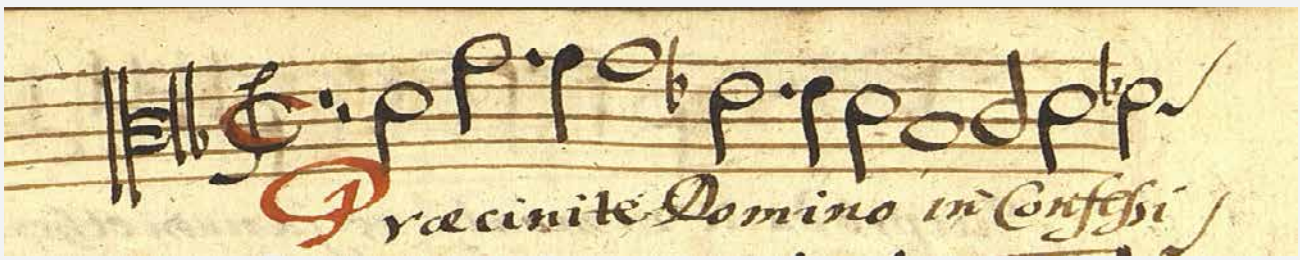
Altus II. chori – Septima vox:



Cantus I. chori – Cantus:



Altus I. chori – Altus:



Source:
ROk A V 20 a-e, ms., No. 11.

ROk A V 20 a, ff. 9^{v}-10^{r} (Bassus II. chori – Octava vox).
ROk A V 20 b, ff. 11^{r}-11^{v} (Tenor II. chori – Sexta vox).
ROk A V 20 c, ff. 11^{v}-12^{v} (Altus II. chori – Septima vox).
ROk A V 20 d, ff. 11^{v}-12^{v} (Cantus I. chori – Cantus).
ROk A V 20 e, ff. 11^{v}-13^{r} (Altus I. chori – Altus).[6]

6 The copy of this motet by Pierre Bonhomme in the part book ROk A V 20 e begins on f. 12^{r}. Only the red numbering „No. 11.“ appears on f. 11^{v}.

Print Concordances:
Ident.: RISM B 3469, No. XX (Cantus, pp. 43-45; Altus, pp. 44-46; Tenor, pp. 41-42; Bassus, pp. 35-37; Quinta vox, pp. 40-41; Sexta vox, pp. 23-24; Septima vox, pp. 10-11; Octava vox, pp. 10-11).
Other: RISM B 3471, pp. 22-23.

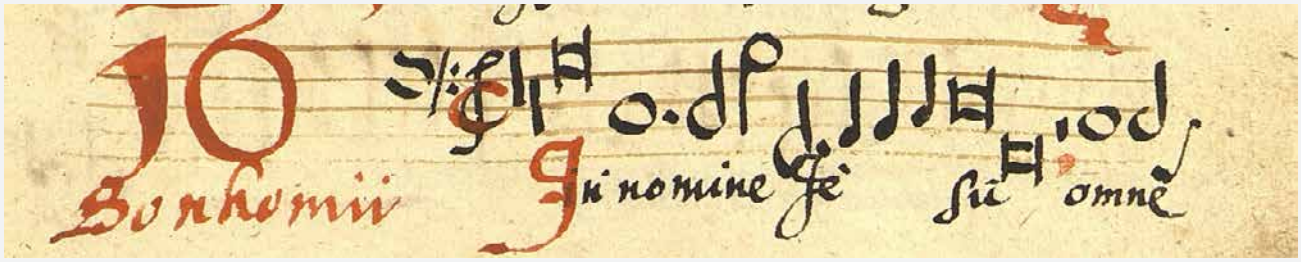
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

6. In nomine Jesu omne genuflectatur

a 8 vocum – for 2 choirs

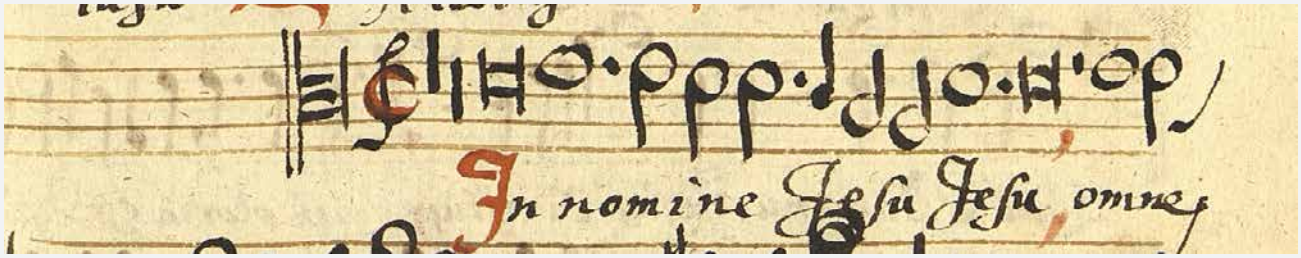
Bassus II. chori – Octava vox:



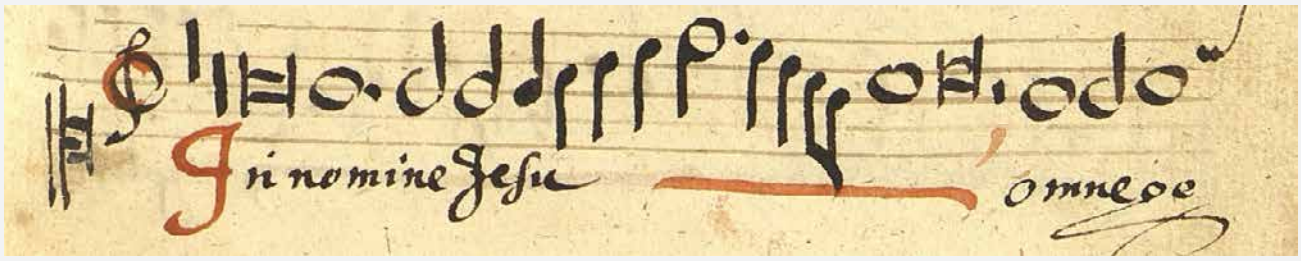
Tenor I. chori – Tenor:



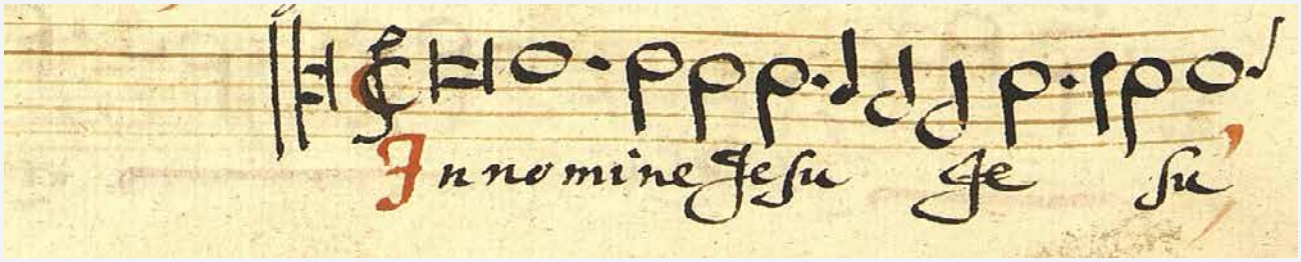
Altus II. chori – Septima vox:



Cantus II. chori – Quinta vox:



Altus I. chori – Altus:



Source:
ROk A V 20 a-e, ms., No. 16.

ROk A V 20 a, ff. 13^{r}-14^{r} (Bassus II. chori – Octava vox).
ROk A V 20 b, ff. 15^{r}-15^{v} (Tenor I. chori – Tenor).
ROk A V 20 c, ff. 16^{r}-16^{v} (Altus II. chori – Septima vox).
ROk A V 20 d, ff. 16^{r}-17^{r} (Cantus II. chori – Quinta vox).
ROk A V 20 e, ff. 16^{v}-17^{v} (Altus I. chori – Altus).

Print Concordances:
Ident.: RISM B 3469, No. XVI (Cantus, pp. 35-36; Altus, pp. 37-38, Tenor pp. 34-35; Bassus, pp. 29-30; Quinta vox, pp. 33-34; Sexta vox, pp.16-17; Septima vox, pp. 3-4; Octava vox, pp. 3-4).
Other: RISM B 3471, pp. 18-19.

Manuscript Concordances:
D-Rp, A. R. 985-986, No. 85.
D-Rp, A. R. 996-1010, No. 21.

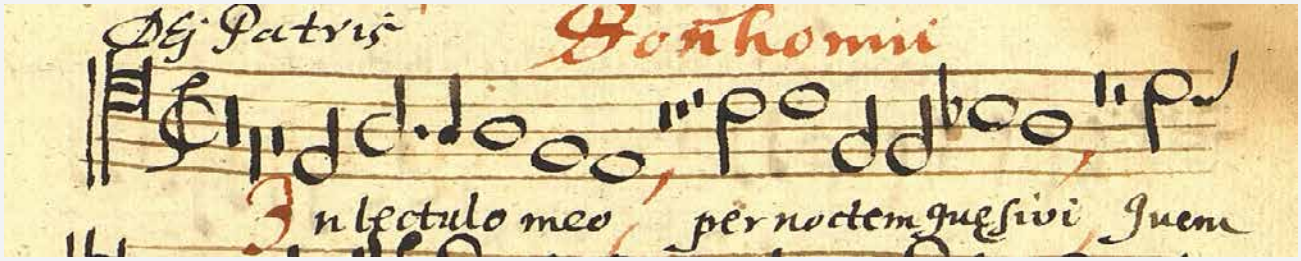
RISM online – https://opac.rism.info.

Editions:
None known.

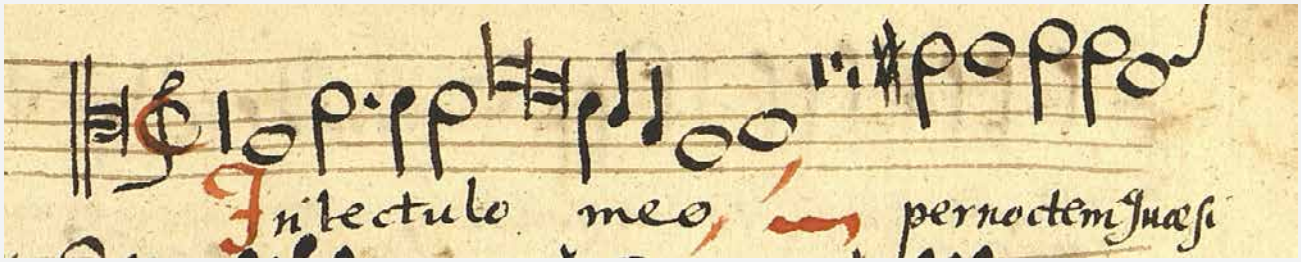
7. In lectulo meo, per noctem quaesivi, quem diligit anima mea

a 8 vocum – for 2 choirs

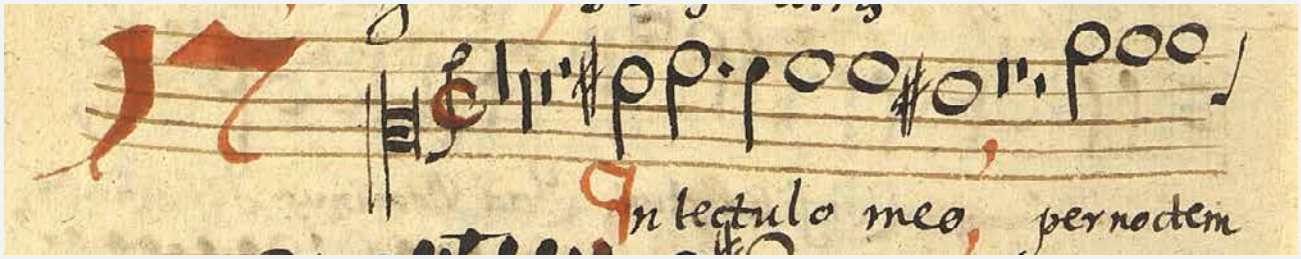
Bassus II. chori – Octava vox:



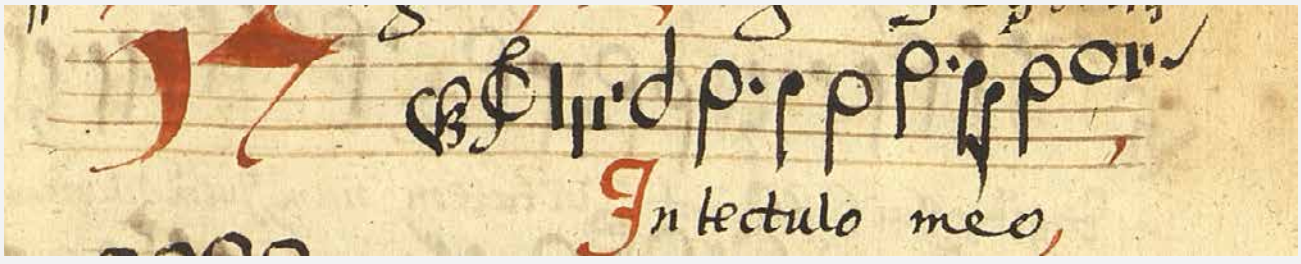
Tenor I. chori – Tenor:



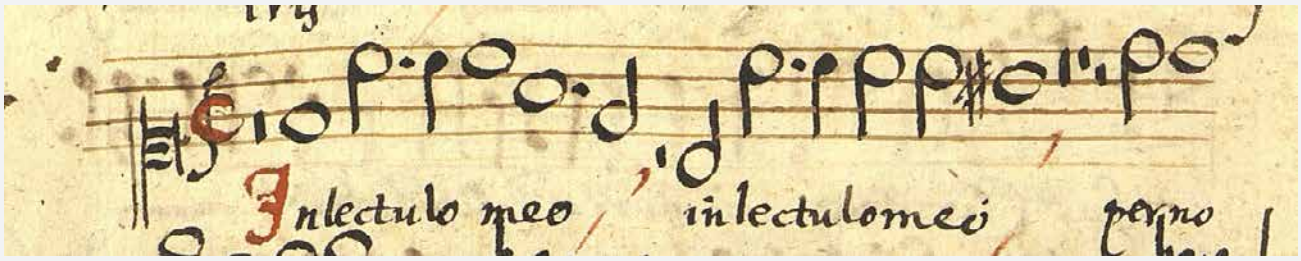
Altus II. chori – Septima vox:



Cantus II. chori – Quinta vox:



Altus I. chori – Altus:



Source:
ROk A V 20 a-e, ms., No. 17.

ROk A V 20 a, ff. 14[r]-14[v] (Bassus II. chori – Octava vox).
ROk A V 20 b, ff. 15[v]-16[v] (Tenor I. chori – Tenor).[7]
ROk A V 20 c, 16[v]-17[v] (Altus II. chori – Septima vox).
ROk A V 20 d, ff. 17[r]-17[v] (Cantus II. chori – Quinta vox).
ROk A V 20 e, ff. 17[v]-18[r] (Altus I. chori – Altus).

Print Concordances:
Ident.: RISM B 3469, No. XVII (Cantus, pp. 37-39; Altus, pp. 38-40; Tenor, pp. 35-37; Bassus, pp. 30-31; Quinta vox, pp. 34-36; Sexta vox, pp. 17-19; Septima vox, pp. 4-6; Octava vox, pp. 4-6).
Other: RISM B 3471, p. 19.

Manuscript Concordances:
D-Rp, A. R. 996-1010, No. 22

RISM online – https://opac.rism.info.

Editions:
None known.

8. Ardens est cor meum, desidero videre Dominum meum

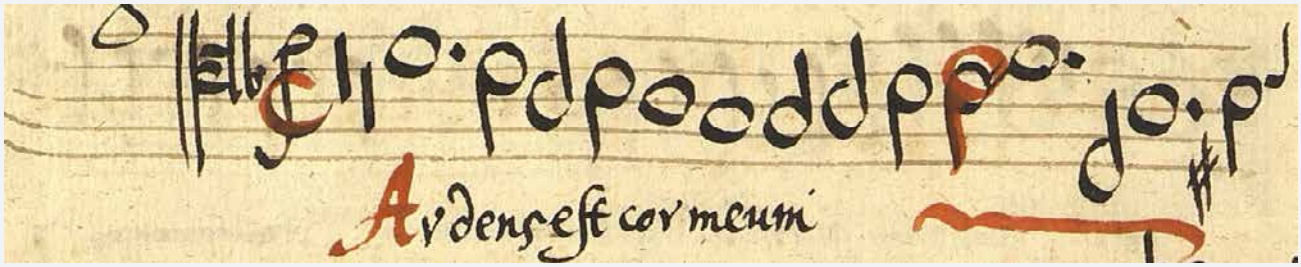
a 8 vocum – for 2 choirs

Bassus II. chori – Octava vox:

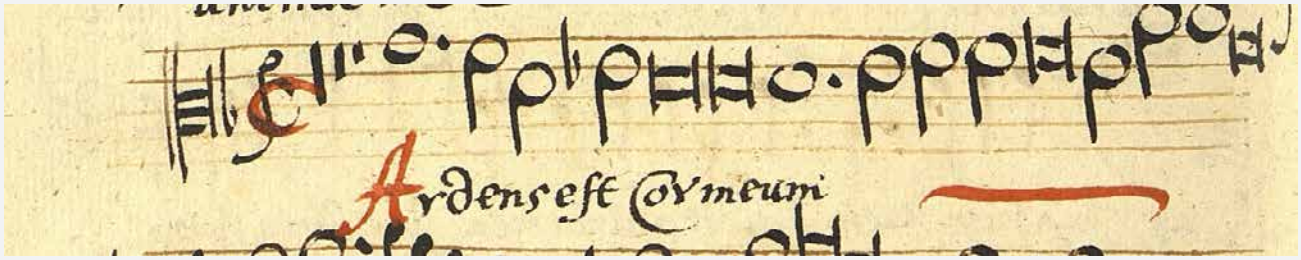


7 The copy of this motet by Pierre Bonhomme in the part book ROk A V 20 b begins on f. 16[r]. Only the red numbering appears on f. 15[v].

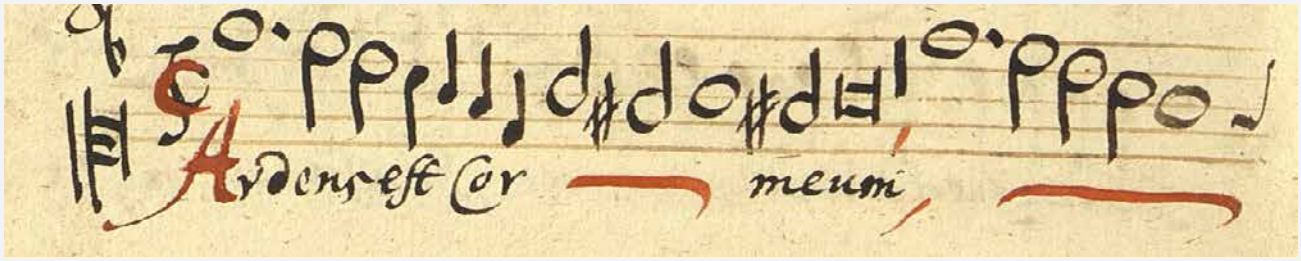
Tenor II. chori – Sexta vox:



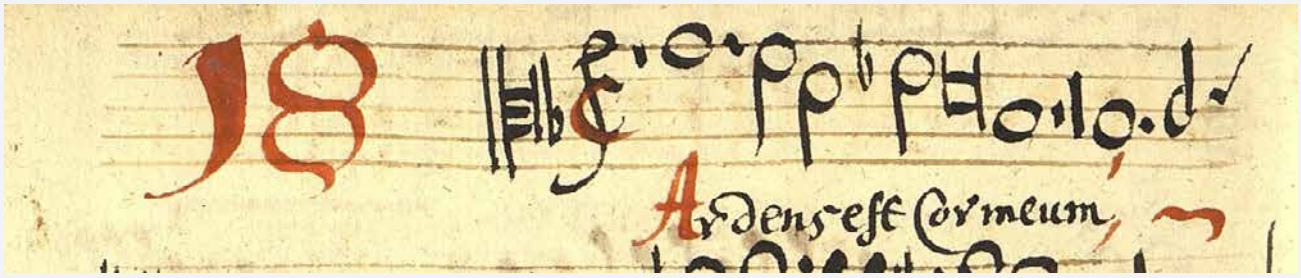
Altus II. chori – Septima vox:



Cantus I. chori – Cantus:



Altus I. chori – Altus:



Source:
ROk A V 20 a-e, ms., No. 18.

ROk A V 20 a, ff. 14^{v}-15^{v} (Bassus II. chori – Octava vox).
ROk A V 20 b, ff. 16^{v}-17^{v} (Tenor II. chori – Sexta vox).
ROk A V 20 c, ff. 17^{v}-18^{r} (Altus II. chori – Septima vox).
ROk A V 20 d, ff. 17^{v}-18^{v} (Cantus I. chori – Cantus).
ROk A V 20 e, ff. 18^{v}-19^{r} (Altus I. chori – Altus).

Print Concordances:
Ident.: RISM B 3469, No. XIX (Cantus, pp. 41-42; Altus, pp. 42-44; Tenor, pp. 39-41; Bassus, pp. 34-35; Quinta vox, pp. 38-40; Sexta vox, pp. 21-23; Septima vox, pp. 8-10; Octava vox, pp. 8-9).
Other: RISM B 3471, pp. 21-22.

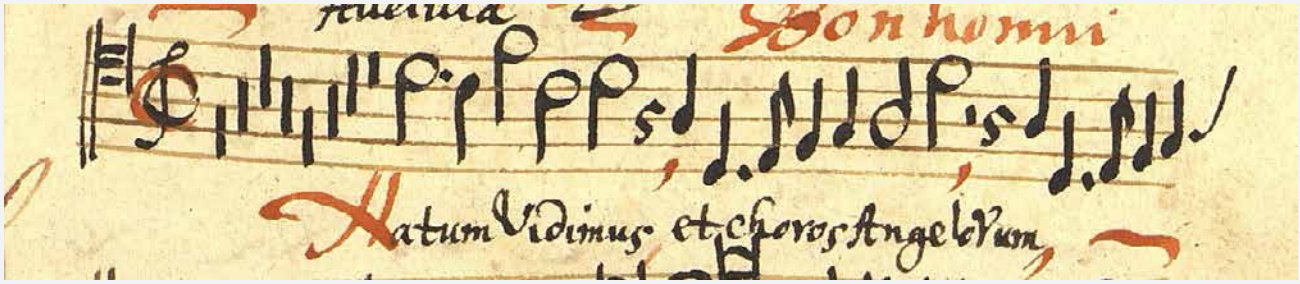
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

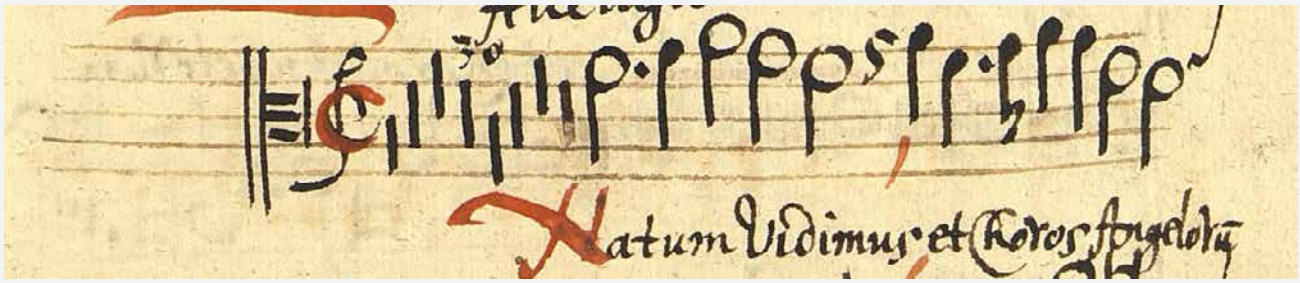
9. Quem vidistis pastores dicite: Natum vidimus

a 8 vocum – for 2 choirs

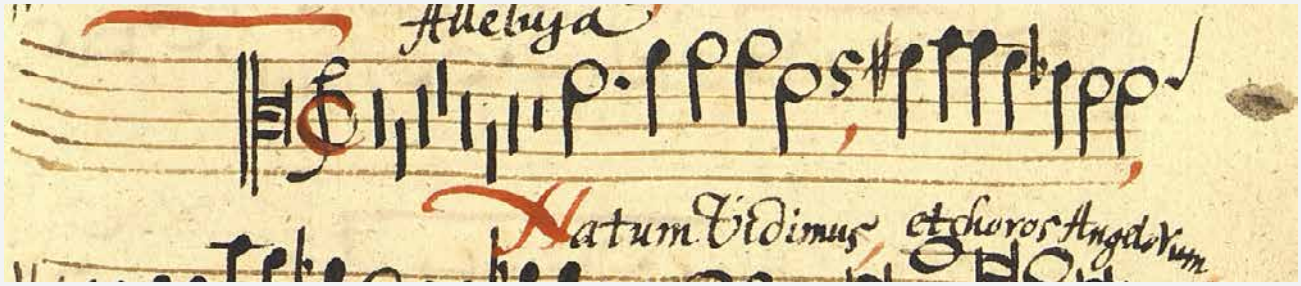
Bassus II. chori – Octava vox:



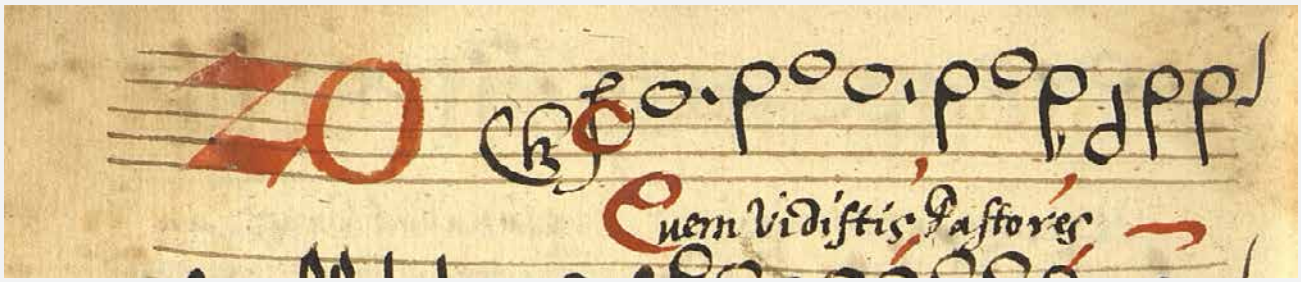
Tenor II. chori – Sexta vox:



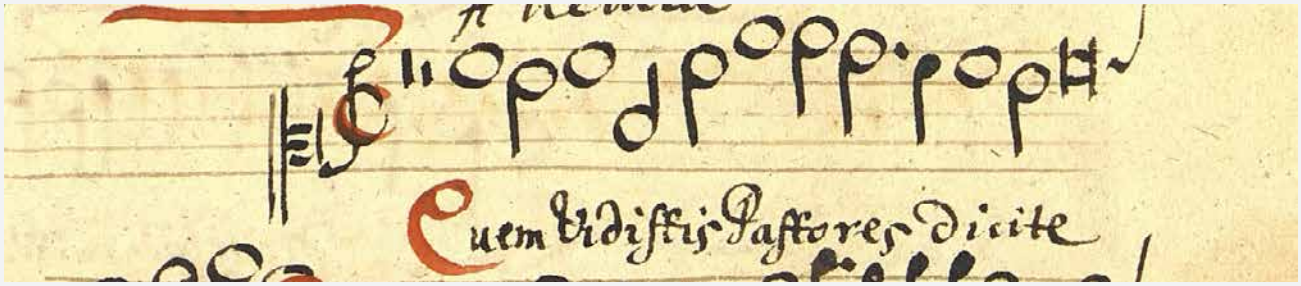
Altus II. chori – Septima vox:



Cantus I. chori – Cantus:



Altus I. chori – Altus:



Source:
ROk A V 20 a-e, ms., No. 20.

ROk A V 20 a, ff. 16^{r}-17^{r} (Bassus II. chori – Octava vox).
ROk A V 20 b, ff. 18^{r}-19^{r} (Tenor II. chori – Sexta vox).
ROk A V 20 c, ff. 19^{r}-19^{v} (Altus II. chori – Septima vox).
ROk A V 20 d, ff. 19^{v}-20^{r} (Cantus I. chori – Cantus).
ROk A V 20 e, ff. 20^{r}-21^{r} (Altus I. chori – Altus).

Print Concordances:
Ident.: RISM B 3469, No. XXV (Cantus, pp. 51-53; Altus, pp. 52-54; Tenor, pp. 48-50; Bassus, pp. 44-45; Quinta vox, pp. 48-49; Sexta vox, pp. 30-31; Septima vox, pp. 17-18; Octava vox, pp. 17-18).
Other: RISM B 3471, p. 28.

Manuscript Concordances:
D-Rp, A. R. 985-986, No. 86.
D-Rp, A. R. 996-1010, No. 13.
D-Rp, AN 1, No. 11.
H-Bn, No. 2239, Ms. mus. Bártfa 26, f. 37^{r} (transposed down by a perfect 4th).

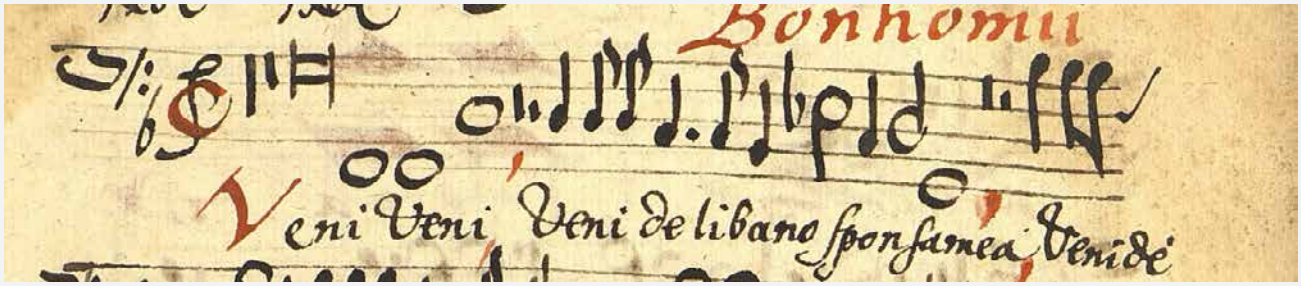
RISM online – https://opac.rism.info.

Editions:
None known.

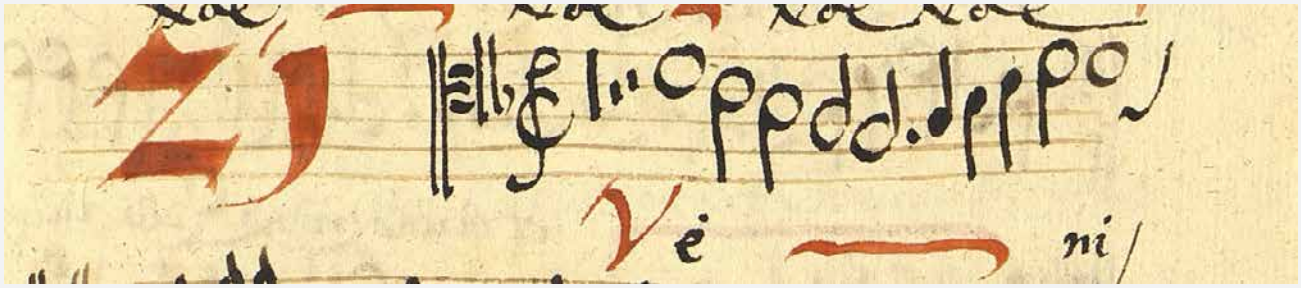
10. Veni, veni de Libano sponsa mea

a 8 vocum – for 2 choirs

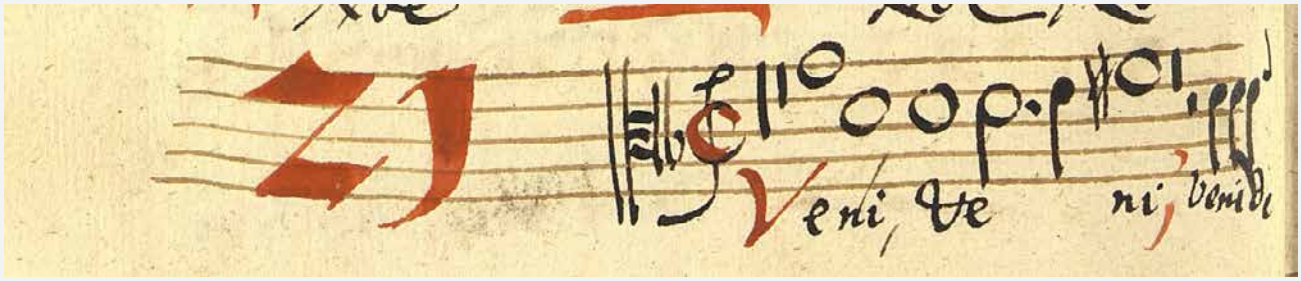
Bassus II. chori – Octava vox:



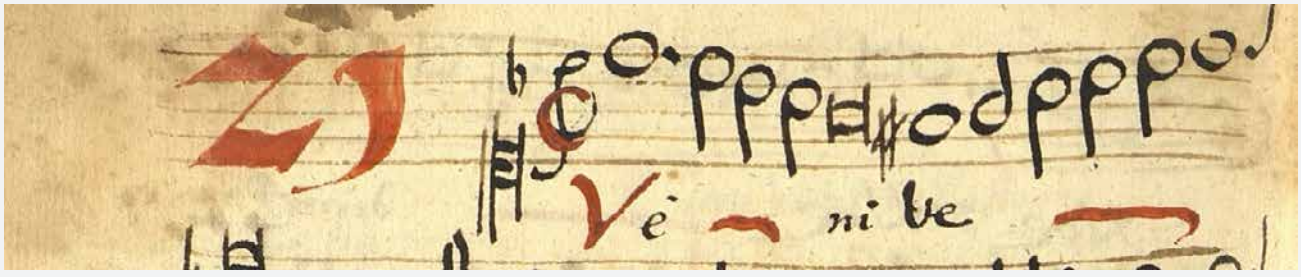
Tenor II. chori – Sexta vox:



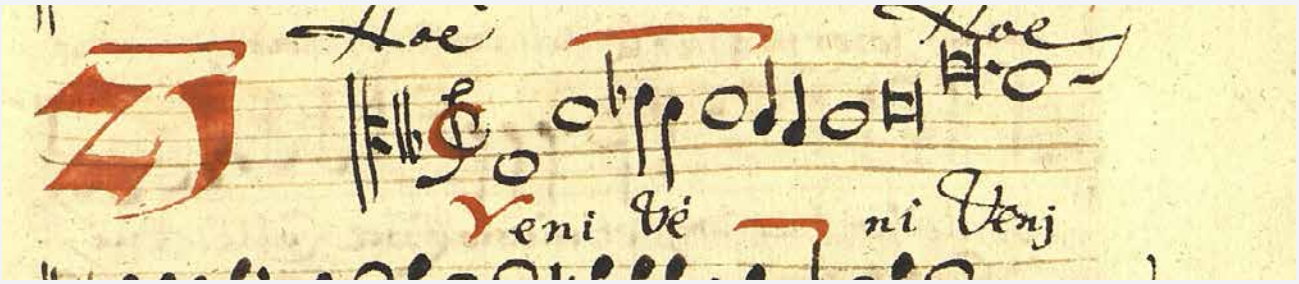
Septima vox – Septima:



Cantus I. chori – Cantus:



Altus I. chori – Altus:



Source:
ROk A V 20 a-e, ms., No. 21.

ROk A V 20 a, ff. 17^{r}-17^{v} (Bassus II. chori – Octava vox).
ROk A V 20 b, ff. 19^{r}-19^{v} (Tenor II. chori – Sexta vox).
ROk A V 20 c, ff. 19^{v}-20^{v} (Septima vox – Septima).
ROk A V 20 d, ff. 20^{v}-21^{r} (Cantus I. chori – Cantus).
ROk A V 20 e, ff. 21^{r}-21^{v} (Altus I. chori – Altus).

Print Concordances:
Ident.: RISM B 3469, No. XXIV (Cantus, pp. 50-51; Altus, pp. 51-52; Tenor, pp. 47-48; Bassus, pp. 42-43; Quinta vox, pp. 46-47; Sexta vox, pp. 29-30; Septima vox, pp. 16-17; Octava vox, pp. 15-16).
Other: RISM B 3471, p. 27.

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

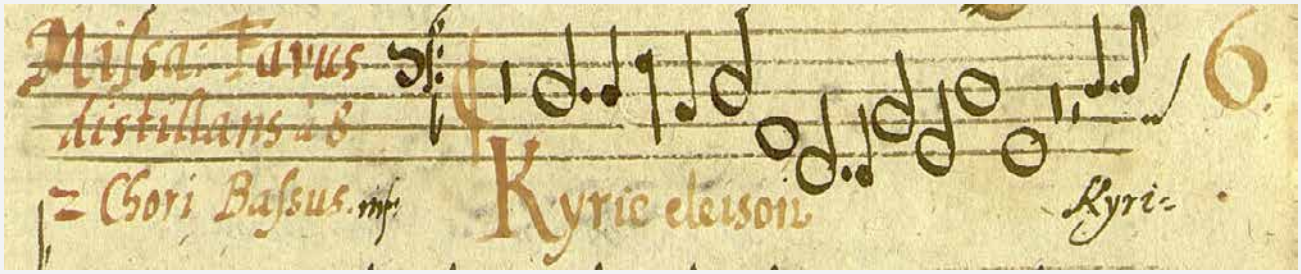
[Pierre de BONHOMME (* c 1555 – † 1617)]

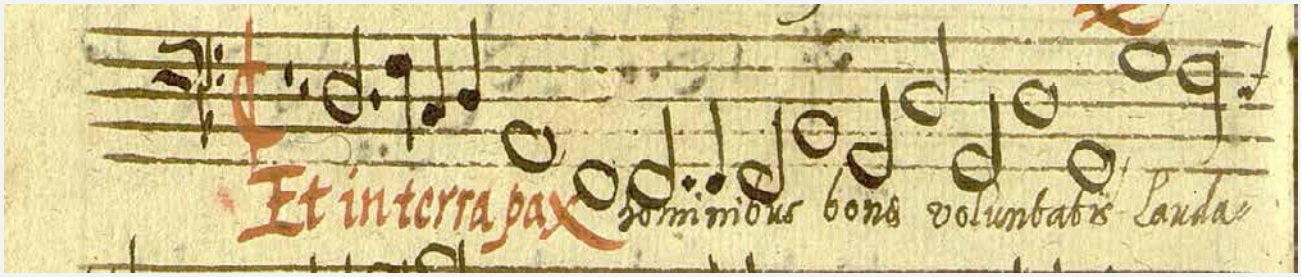
11. Missa Favus distillans

a 8 vocum – for 2 choirs

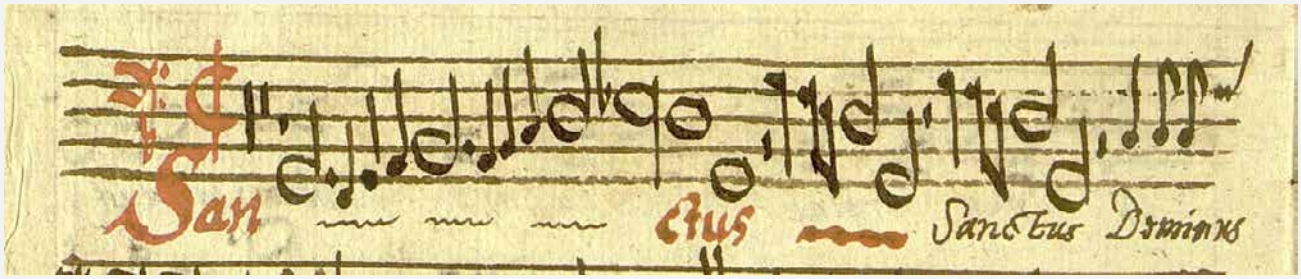
ROk A V 38 a:

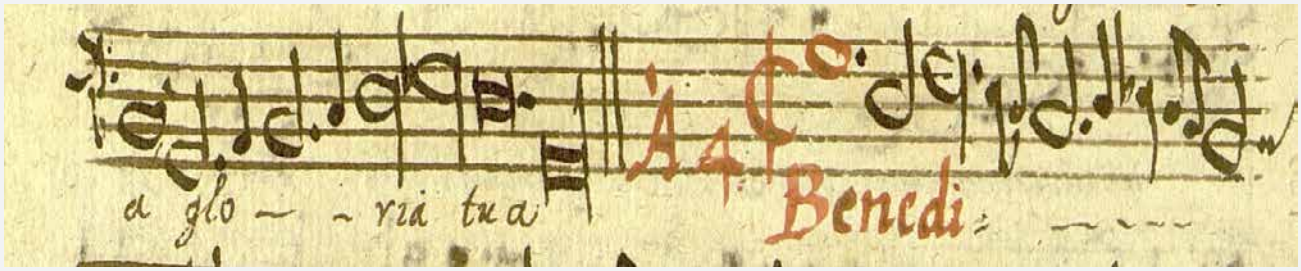
II. chori Bassus ?:

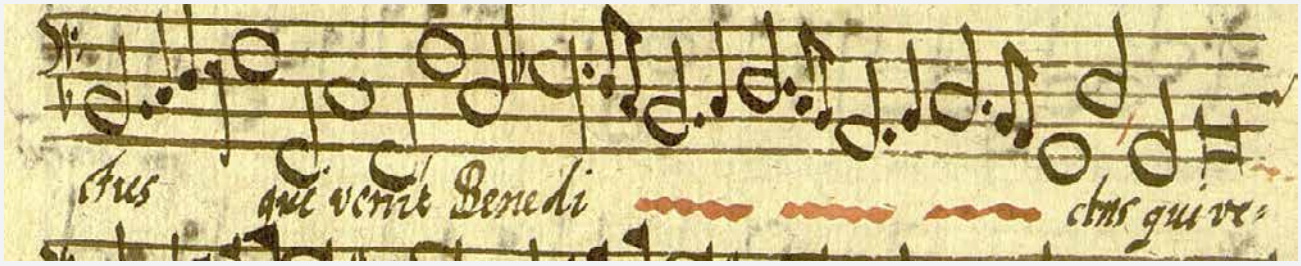


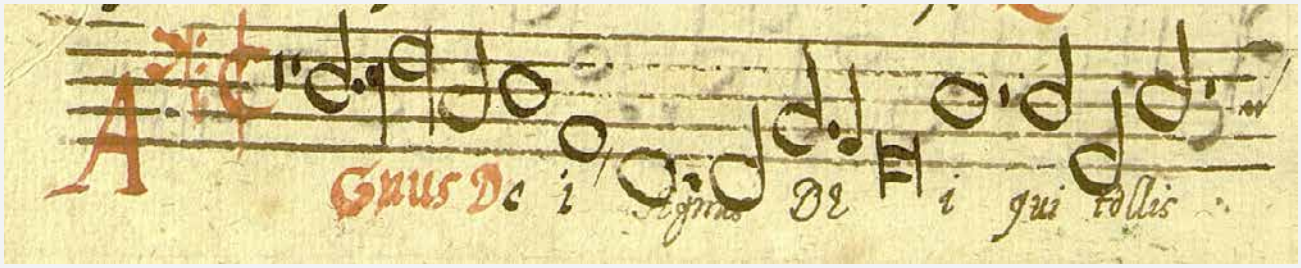






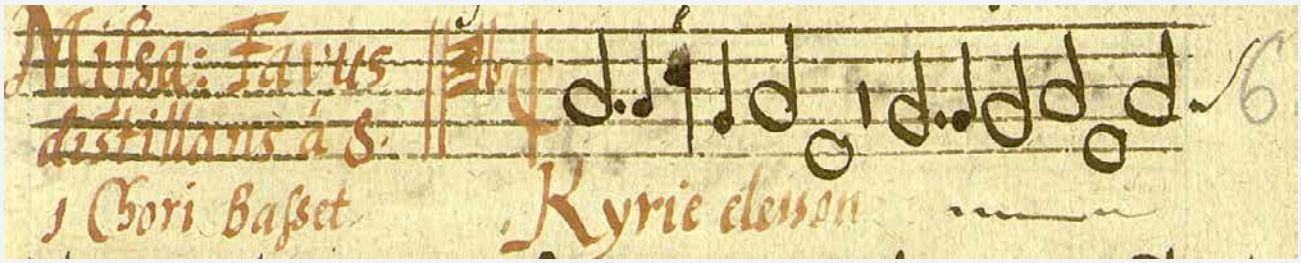




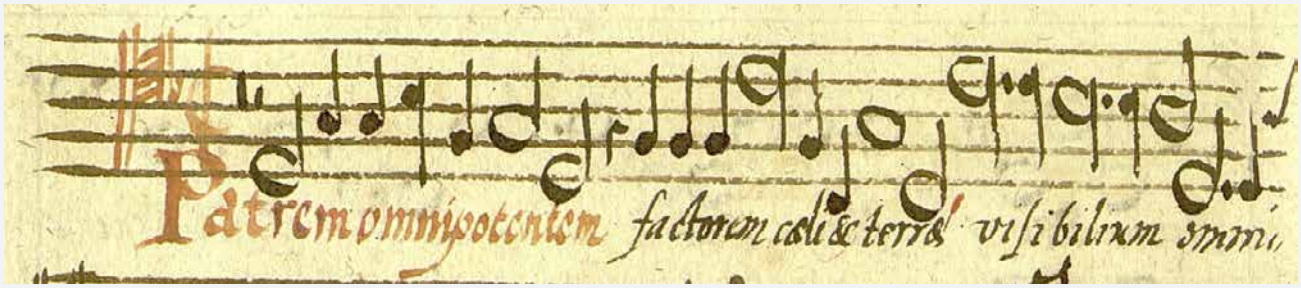


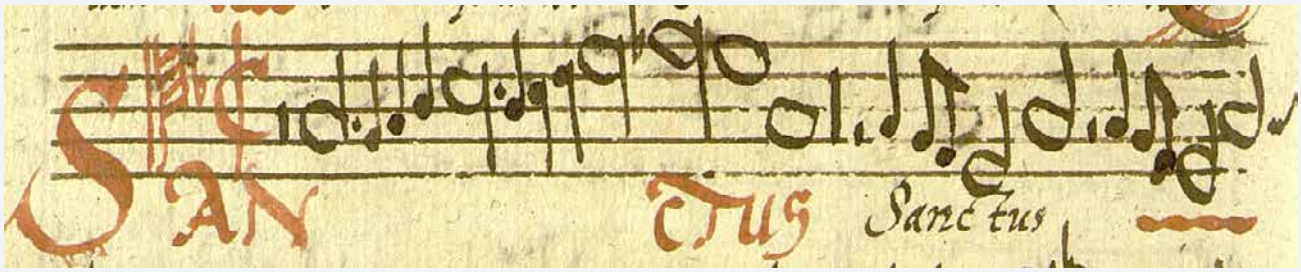
ROk A V 38 b:

I. chori Bassus ?:







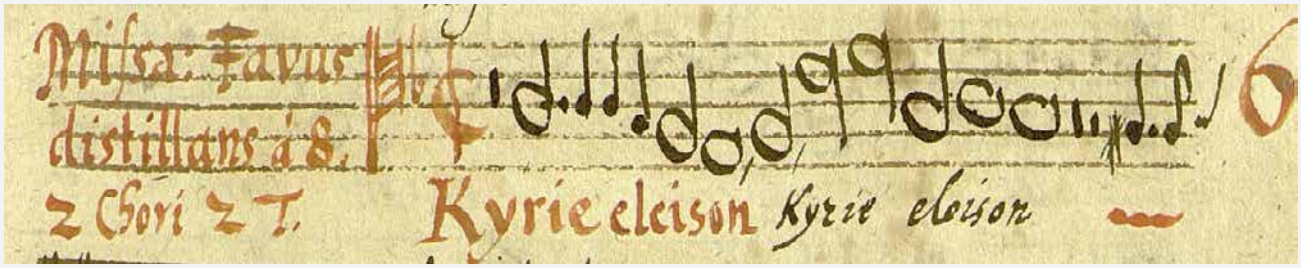


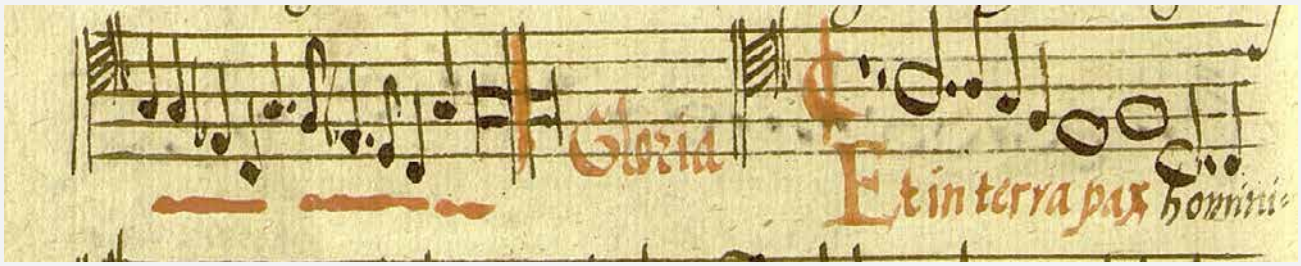
Benedictus tacet.

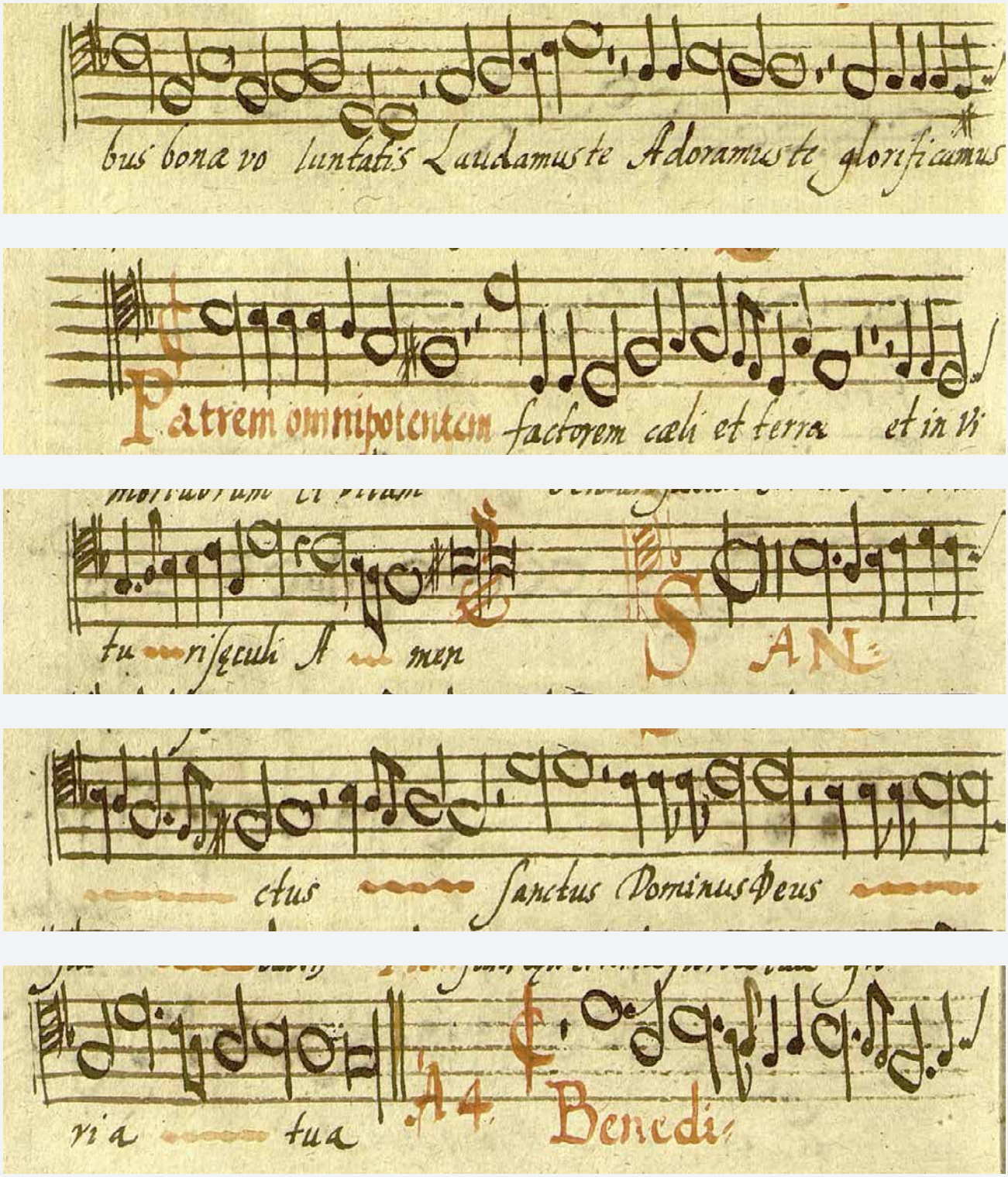


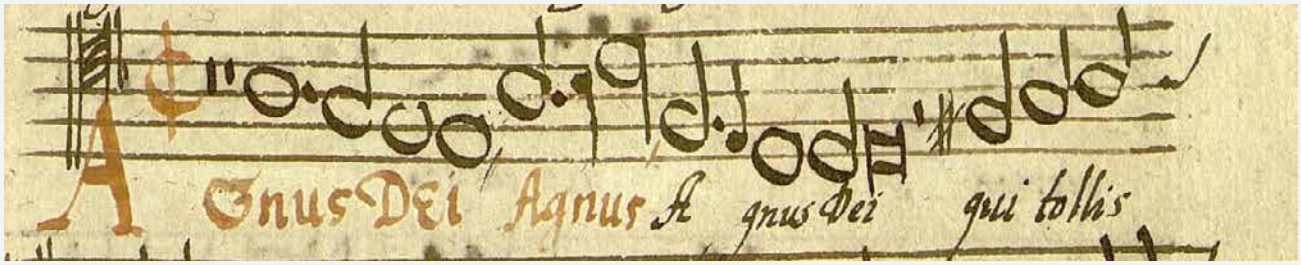
ROk A V 38 c:

II. chori 2. Tenor ?:



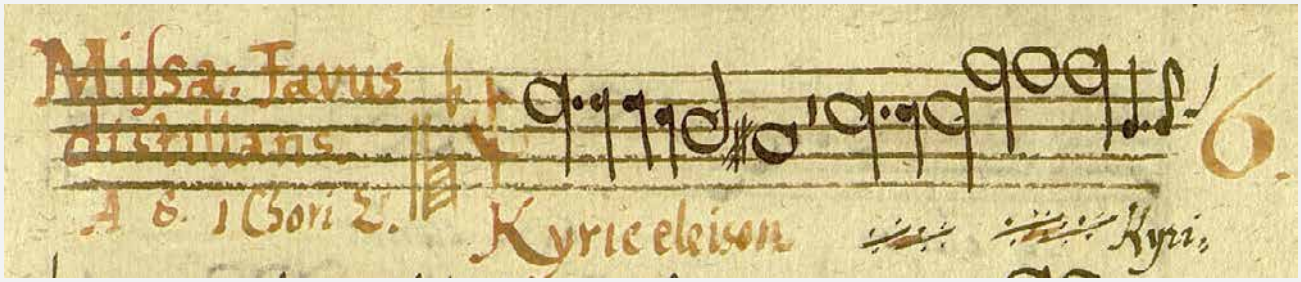



bus bona vo luntatis Laudamus te Adoramus te glorificamus
Patrem omnipotentem factorem cæli et terræ et in Vi
tu riseculi A men
S AN
ctus Sanctus Dominus Deus
ria tua
A 4 Benedi

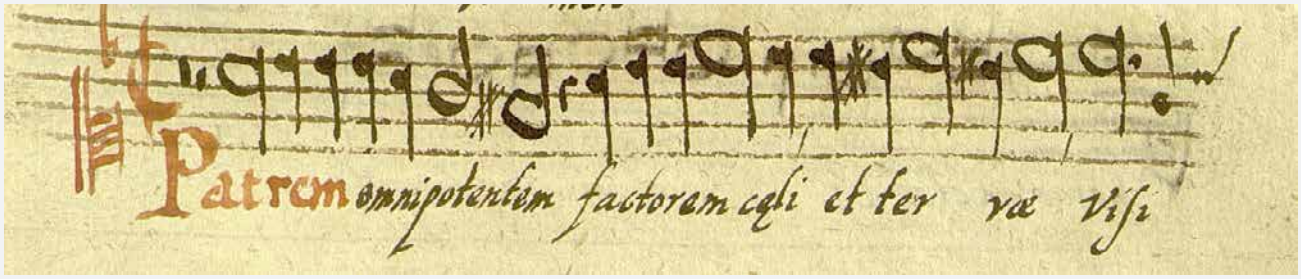


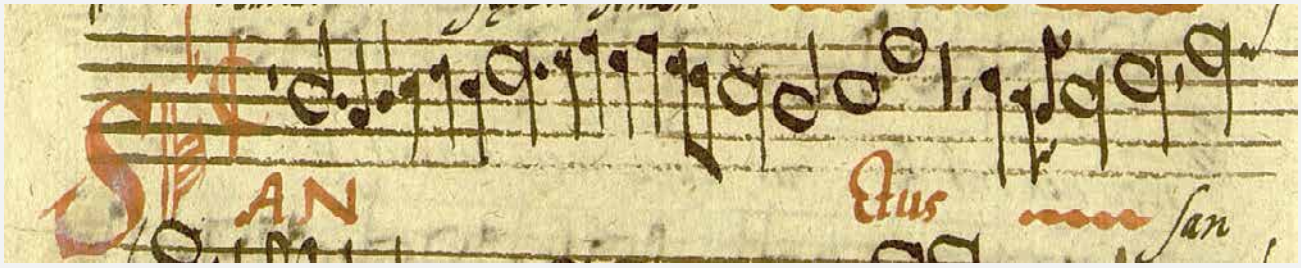
ROk A V 38 d:

I. chori S[uperius] ?:

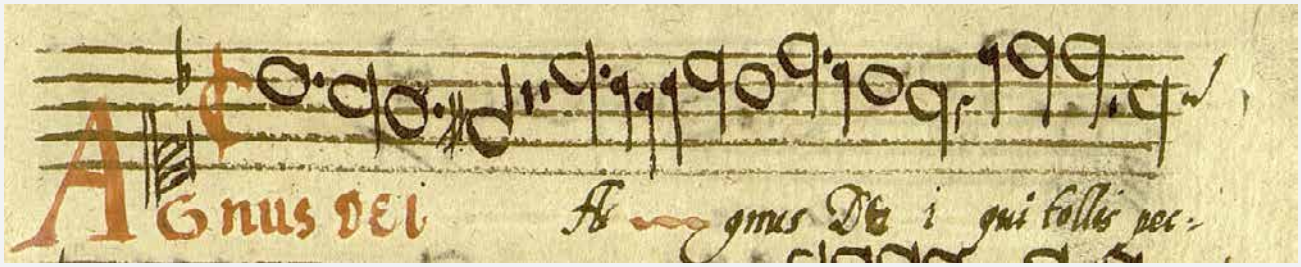






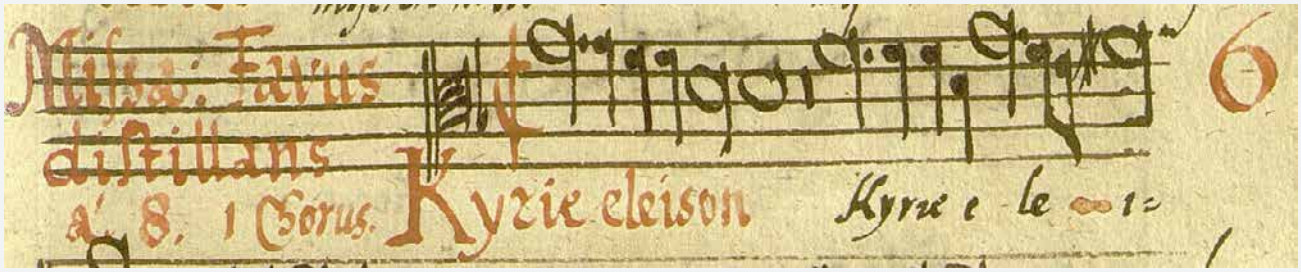


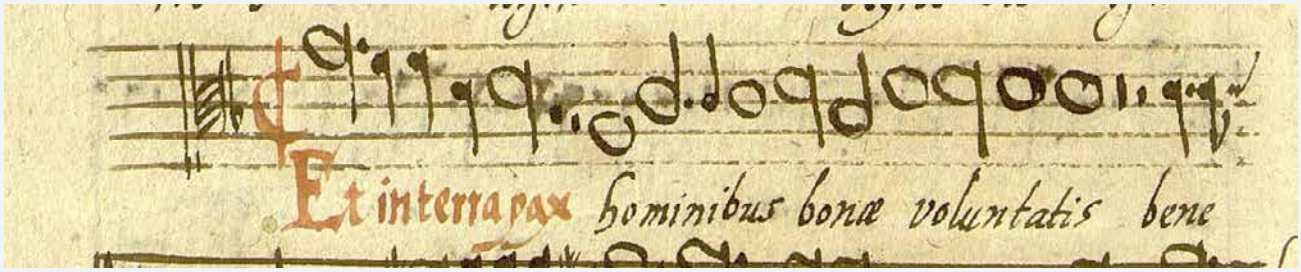
Benedictus tacet.

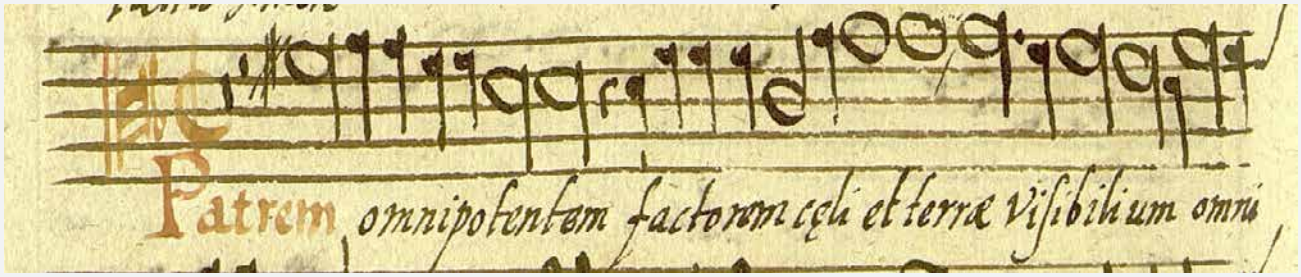


ROk A V 38 e:

I. chorus [Altus] ?:

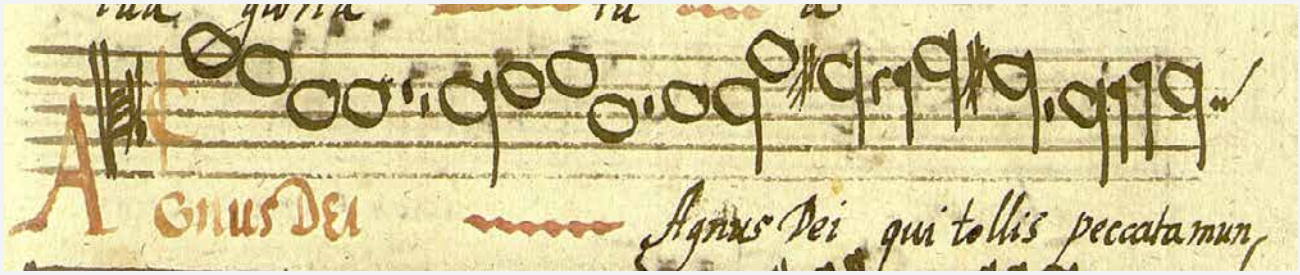








Benedictus quiescit.



Source:
ROk A V 38 a-e, ms., No. 6.[8]

ROk A V 38 a, ff. 20^{r}-23^{r} (II. chori Bassus?).
ROk A V 38 b, ff. 20^{r}-23^{r} (I. chori Bassus?).
ROk A V 38 c, ff. 20^{r}-23^{r} (II. chori 2. Tenor?).
ROk A V 38 d, ff. 19^{r}-22^{r} (I. chori S[uperius]?).
ROk A V 38 e, ff. 21^{r}-24^{r} (I. chorus [Altus]?).

Print Concordances:
None known.
It seems to be a unique Mass composition of Pierre Bonhomme, not known from other extant sources.

Manuscript Concordances:
None known.

Notes:
see Index Missarum, ROK A V 38 b, f. I^{r} for attribution.

Editions:
None known.

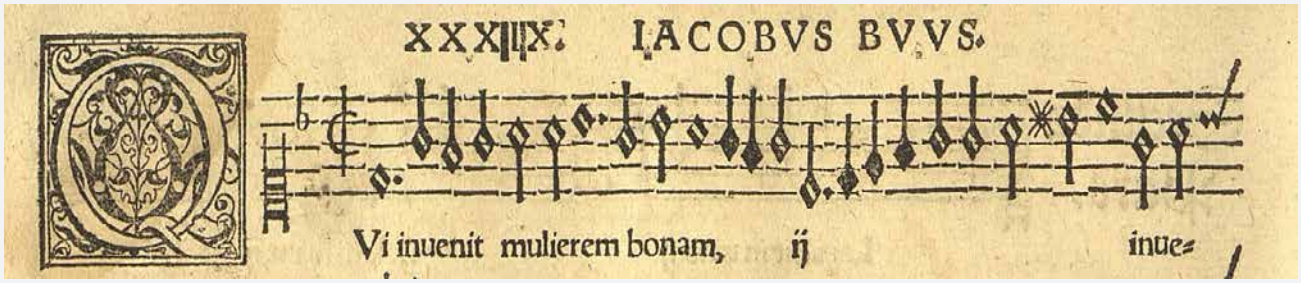
8 Anonymous in the partbooks. Author indicated only in the „*Index Missarum hu*[*i*]*c inscriptarum*" of the part book ROk A V 38 b, as „*Bonhomii*", in the column, indicating the authors of the compositions, on which the parody masses have been composed. The column, devoted to the authors of the parody masses, is empty in this index.

Jacques [Jakob] BUUS (* c 1500 – † 1565)

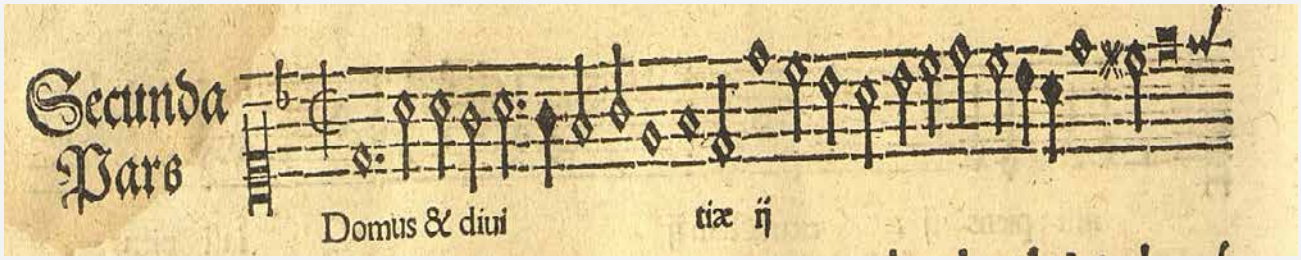
12. Qui invenit mulierem bonam, invenit bonum (I. p.) Domus et divitiae dantur a parentibus (II. p.)

a 6 vocum

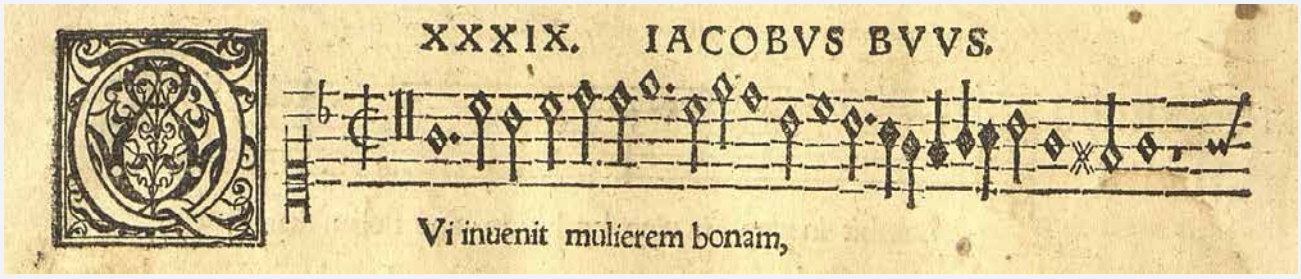
Superius I./Discantus I./Cantus I. – I. pars:



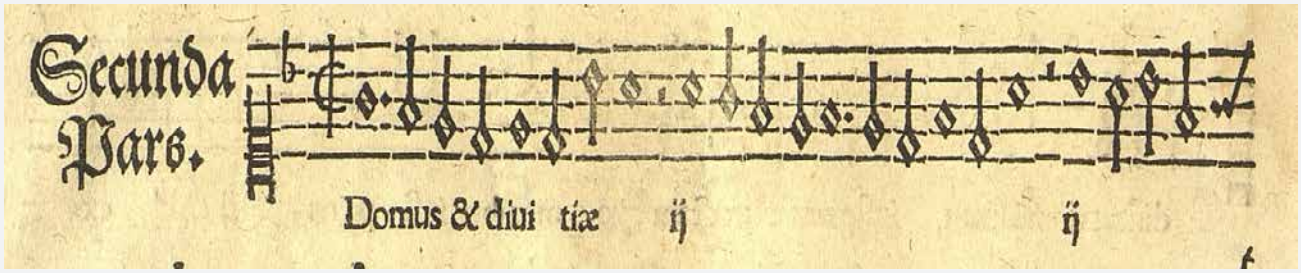
Superius I./Discantus I./Cantus I. – II. pars:



Superius II./Discantus II./Cantus II. – I. pars:



Superius II./Discantus II./Cantus II. – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XXXIX.

ROk A V 22 a, ff. M 3[v]-N 1[r] (Superius I./Discantus I./Cantus I.).
ROk A V 22 b, ff. lll 3[v]-mmm 1[r] (Superius II./Discantus II./Cantus II.).

Print Concordances:
Ident.: RISM 1564[3], No. XXXIX (attrib. to Buus; copies not listed in RISM: CZ-HKm, II A 37, Adl. No. 3, Sexta vox; CZ-Pu, Cheb 14/221, Adl. No. 3, Tenor).

Manuscript Concordances:
RISM online – https://opac.rism.info.

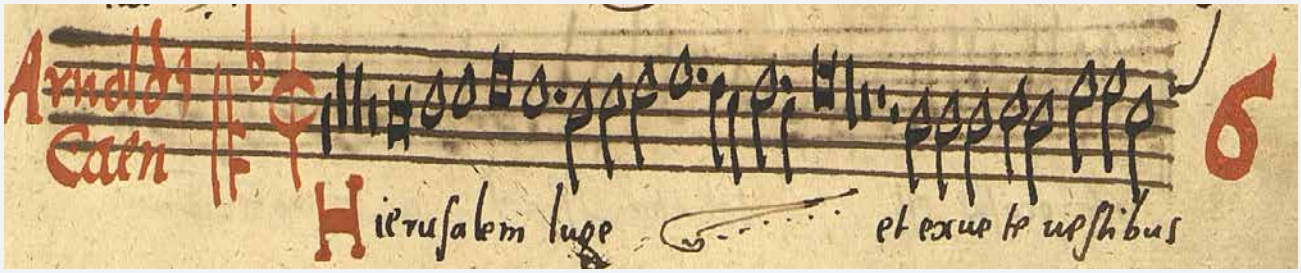
Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.,* vol. 8, T. Trautwein, Berlin, 1844–1858, pp. 76-82.

Arnold CAEN (fl. early 16th century)[9]

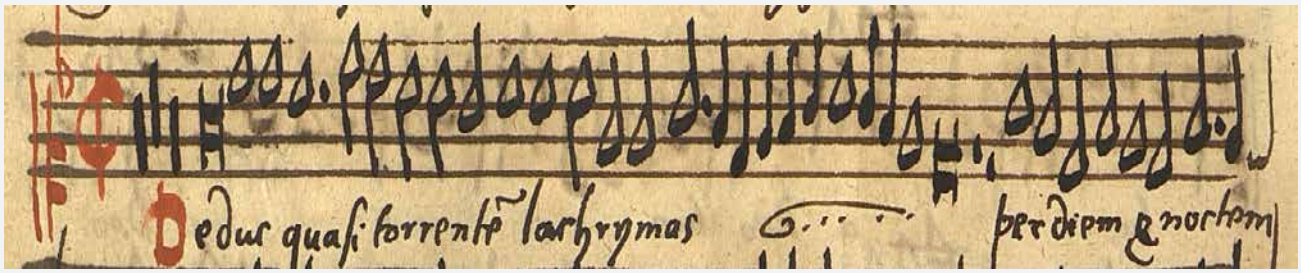
13. Hierusalem luge et exue (I. p.)
Deduc quasi torrentem lachrymas (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a, ms., No. 6.

ROk A V 22 a, ff. 8^{r}-9^{r} (Superius/Discantus).
ROk A V 22 b lacking.

Print Concordances:
Attrib. to Richafort: RISM 1532^{9}; 1539^{6}; 1540^{6}; 1553^{2}.
Attrib. to Caen: RISM 1559^{1}.
Attrib. to Lupus: RISM 1534^{10}.
Attrib. to Verdelot: RISM 1547^{25}.

Other: RISM 1558^{20} (tablature).

Copies of RISM 1559^{1} preserved in the Czech Republic and not listed in RISM:

CZ-HKm, Ha 1265a-b/2 (Vagans, Altus).
CZ-Pu, 59 E 9728/2, Adl. No. 2 (Superius).

9 This motet has also been ascribed to Lupus Hellinck (* 1493/1494 – † 1541) – or: Jean Richafort (* c 1480 – † c 1550) – or: Philippe Verdelot (* c between 1480/1485 – † c between 1527/1530).

Manuscript Concordances:
Attrib. to Caen: CZ-ROk; D-Lr; D-Rp; PL-WRu; D-Rp; A. R. 891-892, No. 22; D-Rp, C 119, No. 166, f. 144^{v}.
Attrib. to Lupus: I-Rvat, I-Rv.
Attrib. to Richafort: D-Dl; D-ERu; D-Mbs; D-Rp; D-Rtt; D-Z; D-Rp, A. R. 940-941, No. 217.
Anonymously: CH-Sk; CZ-HKm; DK-Kk; D-LEu; D-Lr; D-Mbs; D-Ngm; D-ROu; D-Usch; D-Z; I-PCd; NL-L.

CZ-HKm, Hr-36 (olim II A 29), pp. 22-25 (Bassus).

RISM online – https://opac.rism.info.

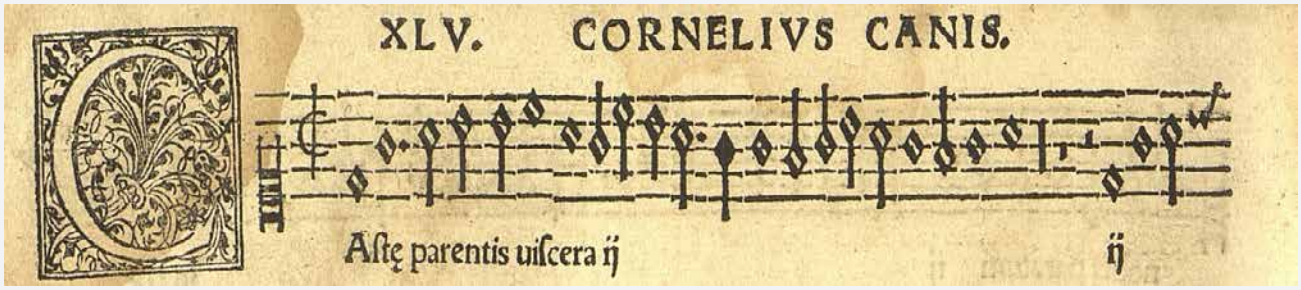
Editions:
SMIJERS, Albert - MERRITT, Tillman, A. (ed.): „Jerusalem luge", in: *Treize Livres de Motets parus chez Pierre Attaignant en 1534 et 1535,* vol. 8, Monaco 1962, pp. 118ff.
ELZINGA, Harry (ed.): *Johannes Richafort Opera Omnia*, vol. 2, American Institute of Musicology – Hänssler Verlag, Neuhausen-Stuttgart 1999, pp. 215-222.

Cornelius CANIS de Hondt (* c 1506 – † 1562)

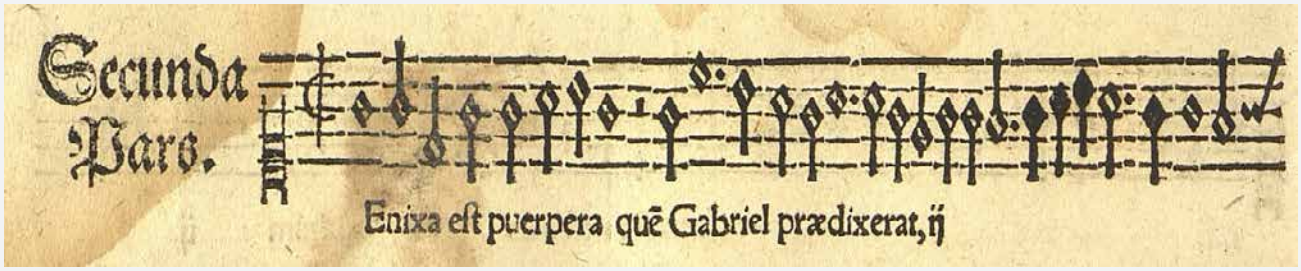
14. Castae parentis viscera coelestis intrat gratia (I. p.)
Enixa est puerpera quem Gabriel praedixerat (II. p.)

a 6 vocum

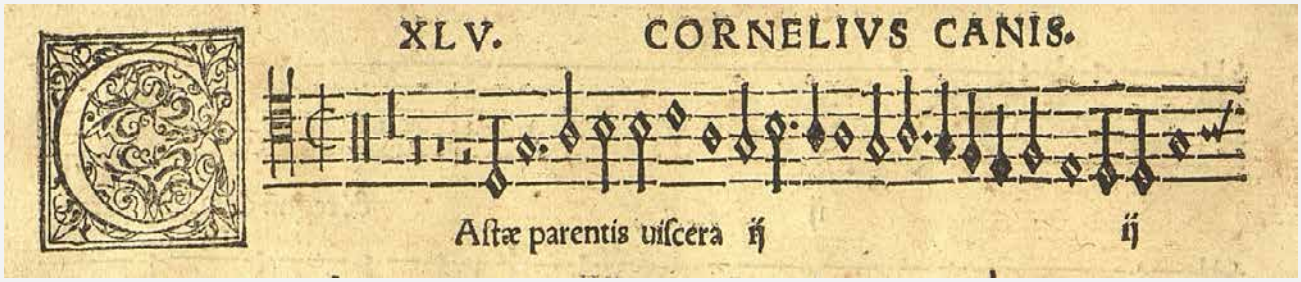
Superius/Discantus – I. pars:



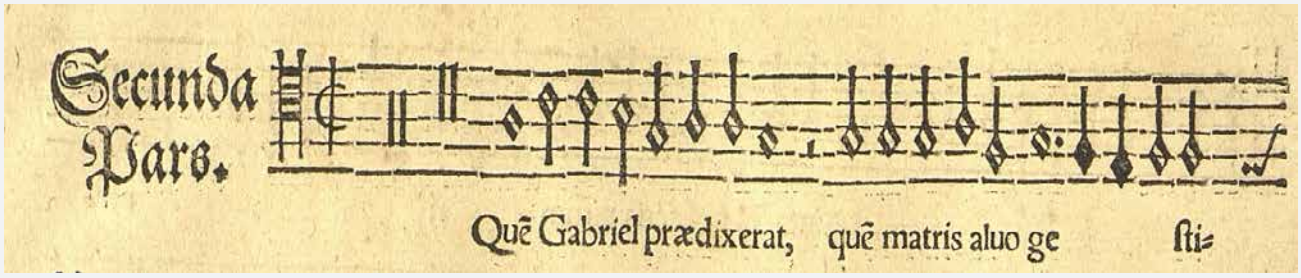
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XLV.

ROk A V 22 a, ff. P 1[v]-P 3[r] (Superius/Discantus).
ROk A V 22 b, ff. ooo 1[v]-ooo 3[r] (Sexta vox).

Print Concordances:
RISM, 1564[3], No. XLV.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

CZ-HKm, II A 37, Adl. No. 3 (Sexta vox).
CZ-Pu, Cheb 14/221, Adl. No. 3 (Tenor).

Manuscript Concordances:
D-Rp, A. R. 875-877, No. 65.
D-Rp, C 119, No. 93, f. 91[v].

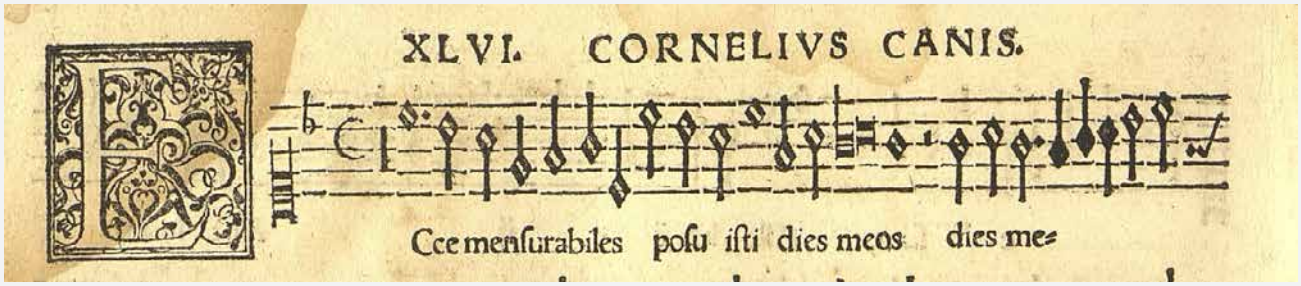
RISM online – https://opac.rism.info.

Editions:
None known.

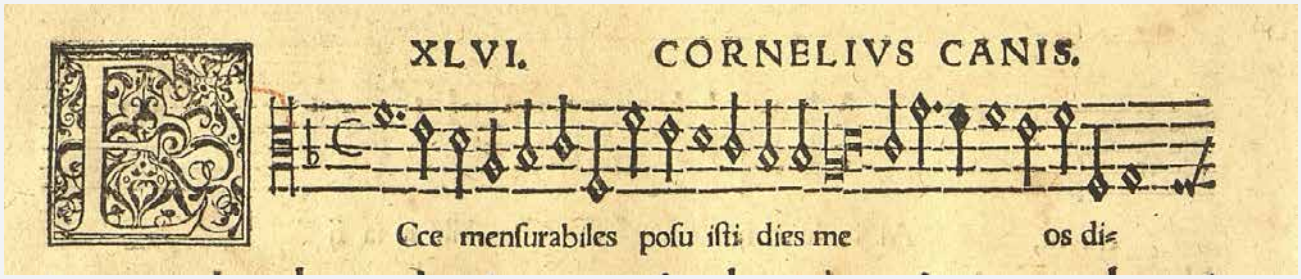
15. Ecce mensurabiles posuisti dies meos

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XLVI.

ROk A V 22 a, ff. P 3[v] - [P 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. ooo 3[v] - [ooo 4[r]] (Sexta vox).

Print Concordances:
RISM, 1564[3], No. XLVI.

Copies preserved in the Czech Republic and not listed in RISM:

CZ-HKm, II A 37, Adl. No. 3 (Sexta vox).
CZ-Pu, Cheb 14/221, Adl. No. 3 (Tenor).

Manuscript Concordances:
D-Rp, A. R. 875-877, No. 72.

RISM online – https://opac.rism.info.

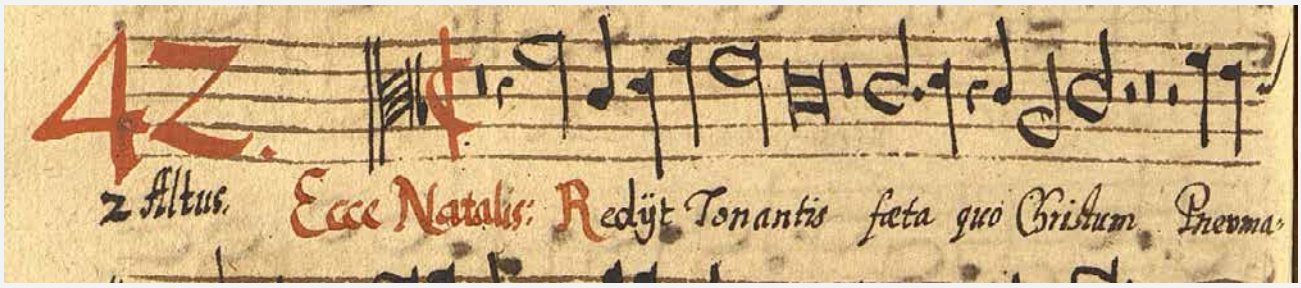
Editions:
None known.

Joannes de CASTRO (* c 1540 – † c 1600)

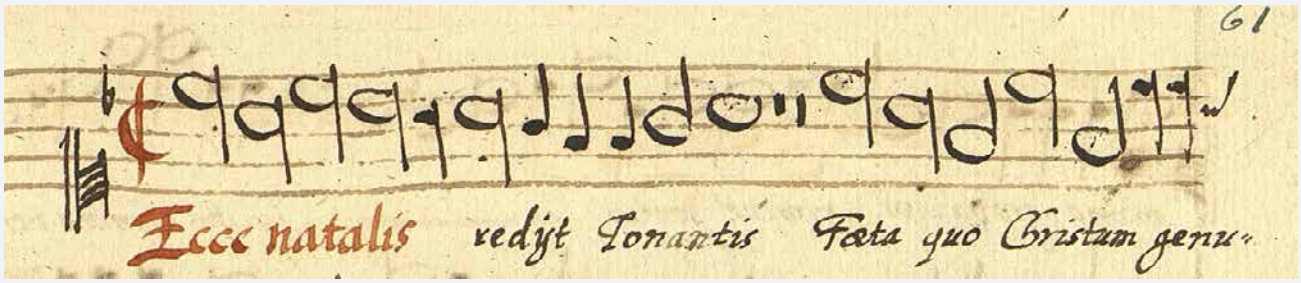
16. Ecce natalis rediit tonantis foetu quo Christo genuit supremo[10]

a 6 vocum

Tenor I.:



Cantus II.:



Source:
ROk A V 19 a-b, ms., No. 42.

ROk A V 19 a, ff. 32ᵛ-33ʳ (Tenor I.; in ms. indicated as 2. Altus).
ROk A V 19 b, ff. 60ᵛ-61ᵛ (Cantus II.; in ms. indicated as I. Cantus).

Print Concordances:
Ident.: RISM C 1478, 1588a, No. XXIII.

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
KÜMMERLING, Harald (ed.): *Jean de Castro. Cantiones Sacrae 1588*, in: *Denkmäler Rheinischer Musik*, vol. 18, Edition Schwann, Frankurt am Main 1975, No. XXIII, pp. 98-101.

10 In both extant parts the scribe has incorrectly written the text as „*Ecce natalis rediit tonantis foeta quo Christum genuit…*“.

[Jean de CHAYNÉE (* c 1540 – † 1577)]

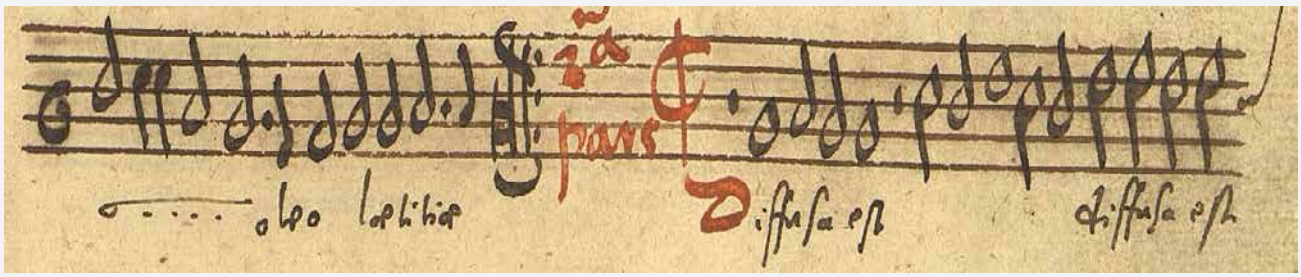
17. Dilexisti iustitiam et odisti iniquitatem (I. p.)
Diffusa est gratia in labiis tuis (II. p.)

a 4 vocum

Superius – I. pars:



Superius – II. pars:



Source:
ROk A V 22 b, ms., without No.

ROk A V 22 a lacking.
ROk A V 22 b, ff. 25[r]-25[v] (Superius).[11]

Print Concordances:
Ident.: RISM 1568[5], pp. 371-372.

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
QUITIN, José (ed.): 10 Motetten for 4 and 5 parts (aus: *Novi Thesauri Musici*, 1568) and Officium pro defunctis 4v. In: *Publications de la Société liègeoise de musicologie 8,* Lüttich 1987, IV + 65 pp.

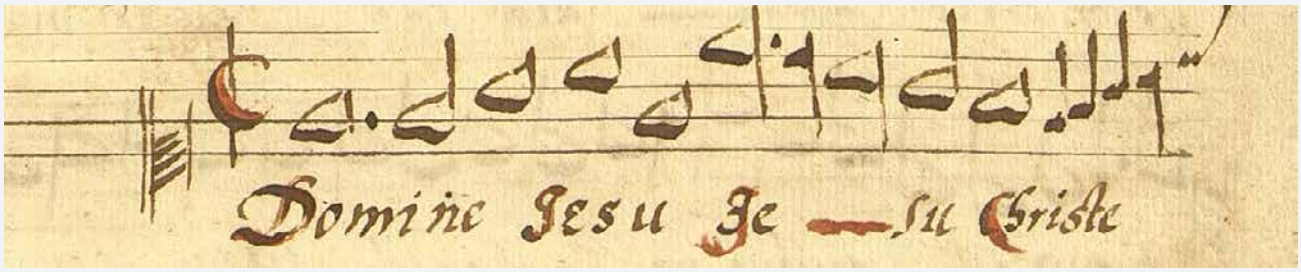
11 In the part book ROk A V 22 b, f. 24[v] there is an indication in red ink „*Quatuor vocum*".

[**Jacobus Clemens non PAPA** (* c between 1510/15 – † 1555)]

18. Domine Jesu Christe, respicere digneris super me miserum

a 4 vocum

Superius/Discantus:



Source:
ROk A V 19 b, ms., No. 21.

ROk A V 19 b, ff. 22^{r}-23^{v} (Superius/Discantus).
ROk A V 19 a lacking.

Print Concordances:
Ident.: RISM 1553^{9}, ff. 10^{v}-11^{r}.

Other: RISM 1556^{9}, No. 18.

Manuscript Concordances:
RISM online – https://opac.rism.info.

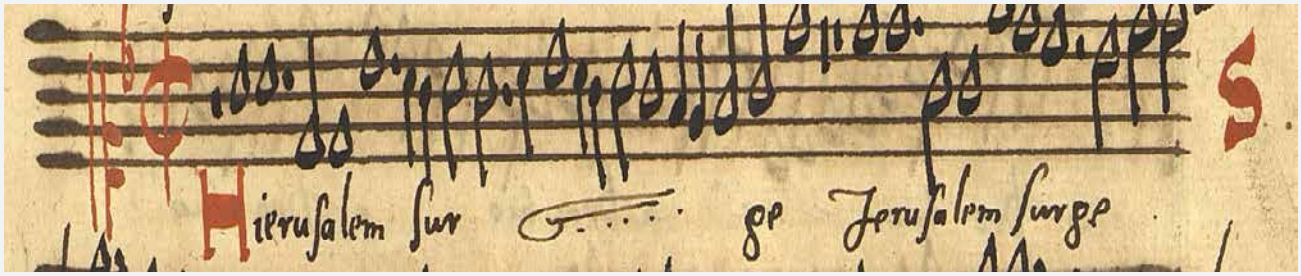
Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 12, American Institute of Musicology, [S. l.] 1965, pp. 71-76.

Jacobus Clemens non PAPA

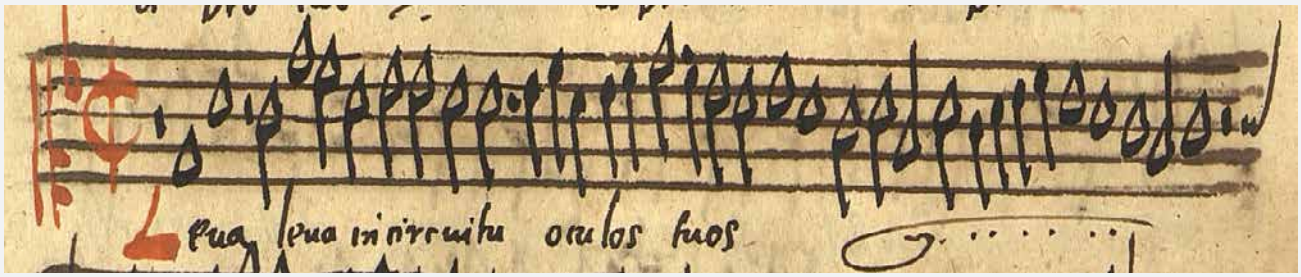
19. Hierusalem surge et sta in excelso (I. p.)
Leva in circuitu oculos tuos (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a, ms., No. 5.

ROk A V 22 a, ff. 7^{r}-8^{r} (Superius/Discantus).
ROk A V 22 b lacking.

Print Concordances:
Ident.: RISM 1553^{15} f. 2 and 1555^{2}, f. 14v.

Other: 1554^{1} = 1555^{2} (attrib. to Crequillon); 1559^{1}, No. LXIX;[12] 1583^{24}.

Copies of 1559^{1} preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
D-Rp, A. R. 940-941, No. 296.

RISM online – https://opac.rism.info.

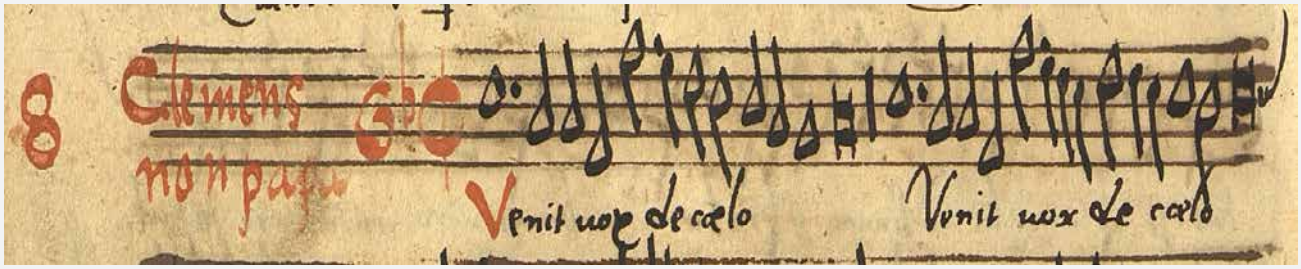
12 In the index of this copy of Cantionum Quinque vocum this part is indicated as 2. Alt.[us].

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 2, T. Trautwein, Berlin 1844 – 1858, pp. 9-16.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 13, American Institute of Musicology, [S. l.] 1966, pp. 62-68.

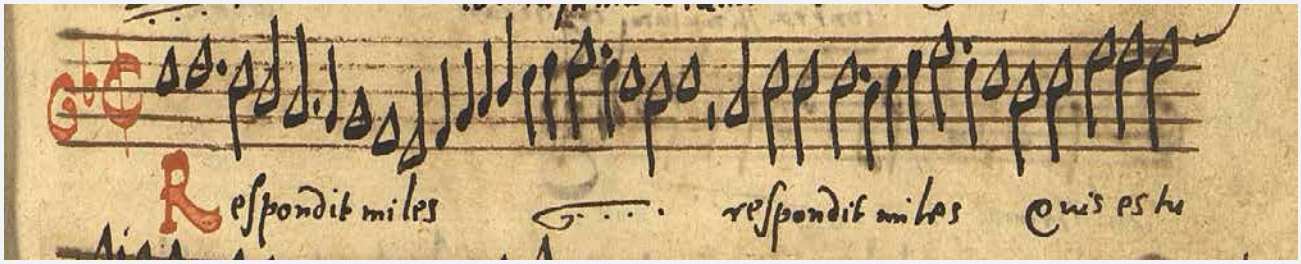
20. Venit vox de caelo cum luce superna (I. p.)[13]
Respondit miles: quis es tu Domine (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a, ms., No. 8.

ROk A V 22 a, ff. 10^{v}-11^{v} (Superius/Discantus).
ROk A V 22 b lacking.

Print Concordances:
Ident.: RISM 1554[1], f. 9^{v}.
Other: RISM 1555[2] (=1554[1]); 1554[13];1554[16]; 1559[1] ([14]); 1559[5]

Copies of 1559[1] preserved in the Czech Republic and not listed in RISM:

See No. 13.

13 In place of the standard form of the Latin word *caelum, ī*, n. = heaven, the scribe of ROK A V 22a-b frequently uses the alternate spelling *coelum, ī*, n.
14 In the index of this copy of *Cantionum Quinque vocum* this part is indicated as 2. Alt.[us].

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 82-85 (Bassus).
D-Rp, A. R. 1018, No. 34.
D-Rp, C 119, No. 105, f. 104^{v} (organ tablature).
H-Bn, No. 830, Ms. mus. Bártfa 16, Koll. 5, No. 133 in the ms., (Tenor, Bassus 1, Quinta vox).
H-Bn, No. 2560, Ms. mus. Bártfa 31, ff. 5^{v}-6^{v} and 17^{r}-18^{v}, 2 parts ?, (Discantus ?, ?).

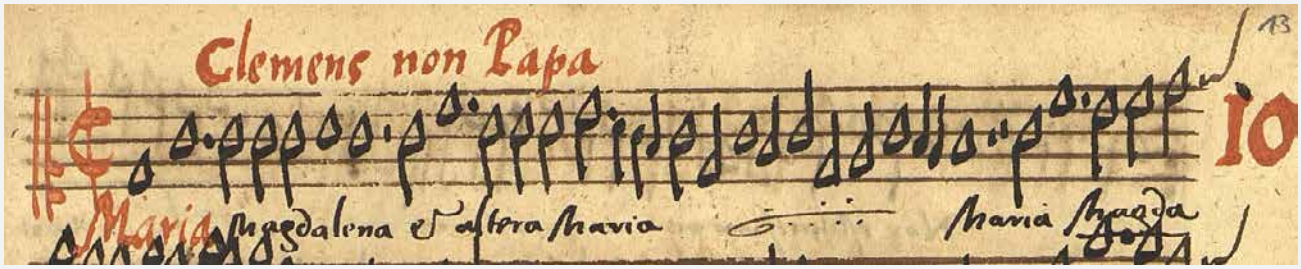
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 3, T. Trautwein, Berlin 1844–1858, pp. 13-19.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia,* vol. 14, American Institute of Musicology, [S. l.] 1966, pp. 8-14.

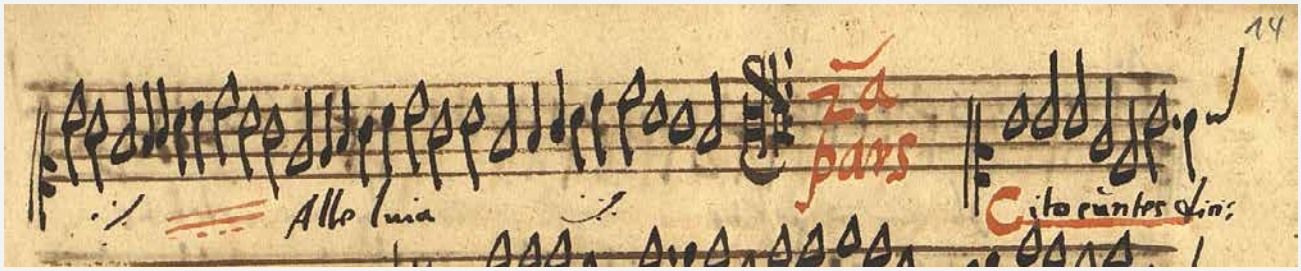
21. Maria Magdalena et altera Maria ibant di luculo (I. p.)
Cito euntes dicite discipulis eius et Petro (II. p.)

a 5 vocum

Quinta vox – I. pars:



Quinta vox – II. pars:



Source:
ROk A V 22 a, ms., No. 10.

ROk A V 22 a, ff. 13^{r}-14^{v} (Quinta vox).
ROk A V 22 b lacking.

Print Concordances:
Ident.: RISM 1546[6], f. 15[v].
Other: RISM 1554[10].

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 130-134 (Bassus; anonymously)
CZ-HKm, Hr-37 (olim II A 30), ff. 13[v]-15[v] (Quinta vox; anonymously)
CZ-Pn, IV H 64/I, ff. 36[v]-37[v] (Tenor).
CZ-Pn, IV H 64/II, ff. 32[v]-33[v] (Bassus).
D-Rp, A. R. 940-941, No. 193.
D-Rp, A. R. 1018, No. 29.
D-Rp, B 223-233, No. 34, orig. No. 7.
D-Rp, B 223-233, No. 54, orig. No. 27.
D-Rp, B 237-240, No. 43.

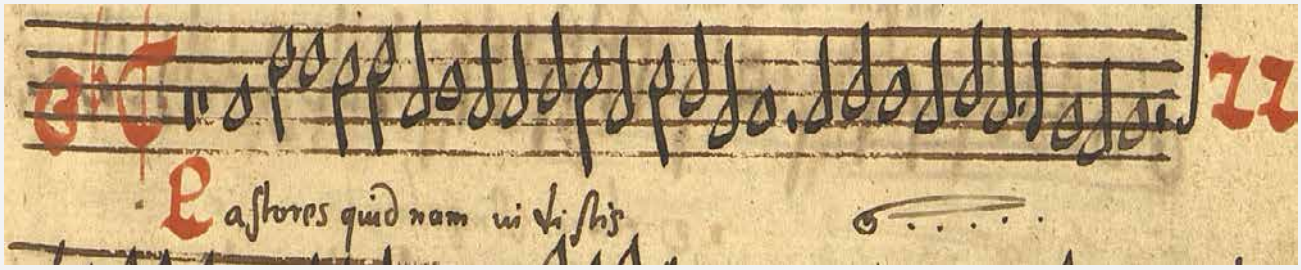
RISM online – https://opac.rism.info.

Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 9, American Institute of Musicology, [S. l.] 1960, pp. 16-26.

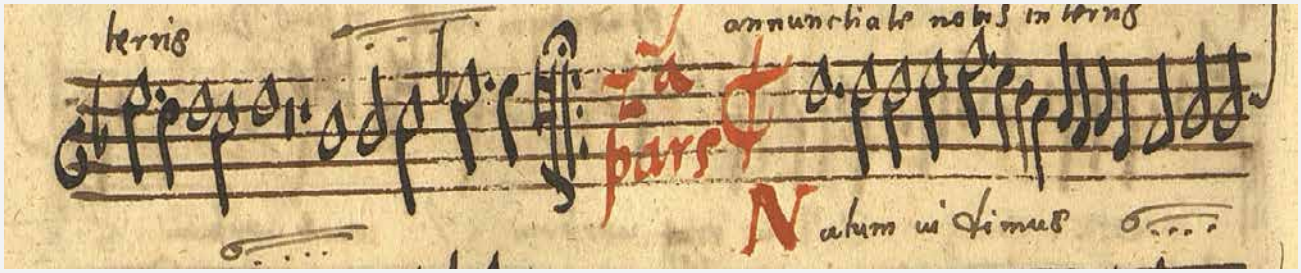
22. Pastores quidnam vidistis (I. p.)
Natum vidimus et choros angelorum (II. p.)

a 5 vocum

Quinta vox/Countertenor – I. pars:



Quinta vox/Countertenor – II. pars:



Source:
ROk A V 22 a, ms., No. 22.

ROk A V 22 a, ff. 26^{r}-27^{r} (Quinta vox/Countertenor).
ROk A V 22 b lacking.

Print Concordances:
Ident.: RISM 1554^{1}, ff. 3^{r}-3^{v}.
Other: RISM 1554^{10}, No. XII; 1555^{2} (=1554^{1}), ff. 3^{r}-3^{v}.

Manuscript Concordances:
CZ-HKm, Hr-37 (olim II A 30), ff. 5^{v}-6^{v} (anonymously).
CZ-Pn, IV H 64/I, ff. 97^{r}-97^{v} (Tenor).
CZ-Pn, IV H 64/II, ff. 88^{v}-89^{r} (Bassus).
D-Rp, A. R. 853-854, No. 29.
D-Rp, C 119, No. 113, f. 109^{v} (organ tablature).
NL-L, 1441 (attrib. to Crequillon in index only).

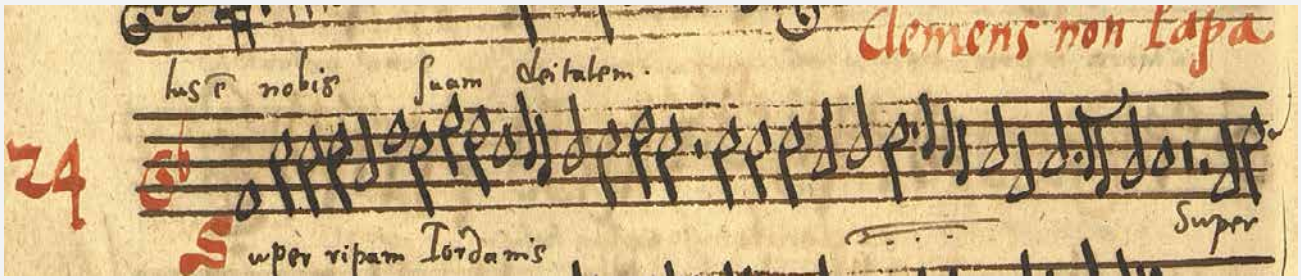
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 2, T. Trautwein, Berlin 1844–1858, pp. 3-8.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 6, American Institute of Musicology, [S. l.] 1959, pp. 42-49.

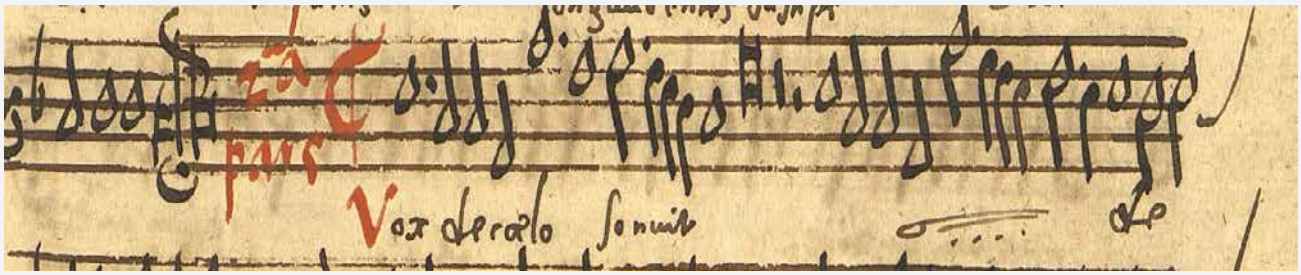
23. Super ripam Jordanis stabat beatus Joannes (I. p.)
Vox de coelo sonuit et vox patris audita est (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a, ms., No. 24.

ROk A V 22 a, ff. 27^{v}-28^{v} (Superius/Discantus).
ROk A V 22 b lacking.

Print Concordances:
Ident.: RISM 1554^{2}, f. 6^{v}.
Other: RISM 1555^{3}, f. 6^{v} (attrib. to Crequillon); 1555^{8}; 1555^{12}.

Manuscript Concordances:
CZ-HKm, Hr-37 (olim II A 30), ff. 36^{v}-38^{r} (Superius; anonymously).
CZ-Pn, IV H 64/I, ff. 71^{r}-72^{r} (Tenor).
CZ-Pn, IV H 64/II, ff. 65^{r}-65^{v} (Bassus).
D-Rp, A. R. 861-862, No. 3.
D-Rp, B 223-233, No. 36, orig. No. 9.
D-Rp, C 119, No. 102, f. 102^{v} (organ tablature).

RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 2, T. Trautwein, Berlin 1844–1858, pp. 17-23.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 14, American Institute of Musicology, [S. l.] 1966, pp. 26-31.

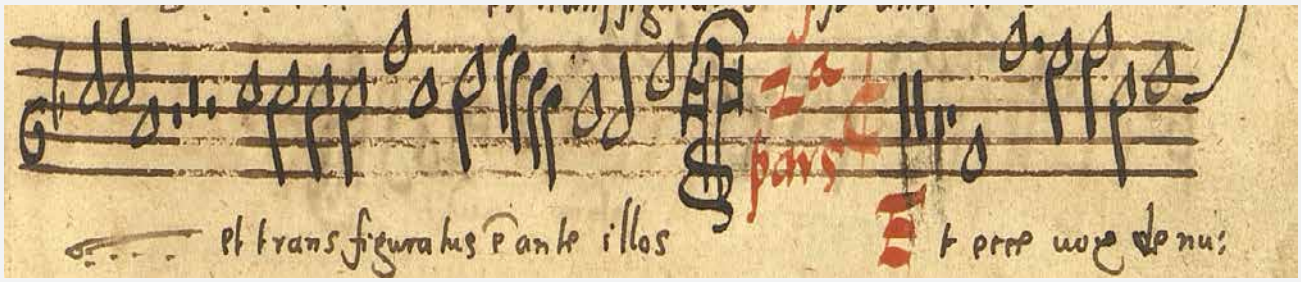
24. Assumpsit Jesus Petrum et Jacobum et Joannem fratrem eius (I. p.) Et ecce vox de nube dicens: Hic est filius meus (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



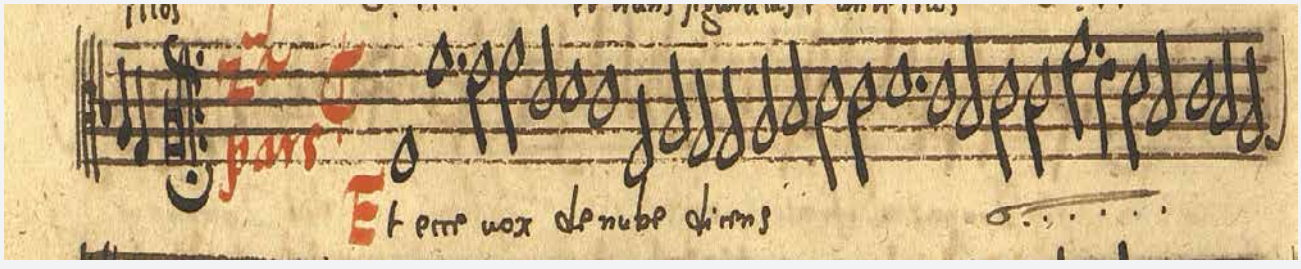
Superius/Discantus – II. pars:



Quinta vox – I. pars:



Quinta vox – II. pars:



Source:
ROk A V 22 a-b, ms., No. 25.

ROk A V 22 a, ff. 28[v]-29[v] (Superius/Discantus).
ROk A V 22 b, ff. 26[r]-27[r] (Quinta vox).

Print Concordances:
Ident.: RISM, 1555[5] (= 1556[2] = 1558[7] = 1560[3] = 1561[1a]), No. 7.
Other: RISM 1555[7]; 1555[12].

Manuscript Concordances:
CZ-HKm, Hr-37, (olim II A 30), ff. 38[r]-39[v] (Superius; anonymously).
CZ-Pn, IV H 64/I, ff. 73[v]-74[r] (Tenor).
CZ-Pn, IV H 64/II, ff. 67[r]-67[v] (Bassus).
H-Bn, No. 790, Ms. mus. Bártfa 16, Koll. 5, No. 93 (Tenor, Bassus).

RISM online – https://opac.rism.info.

Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 16, American Institute of Musicology, [S. l.] 1968, pp. 110-116.

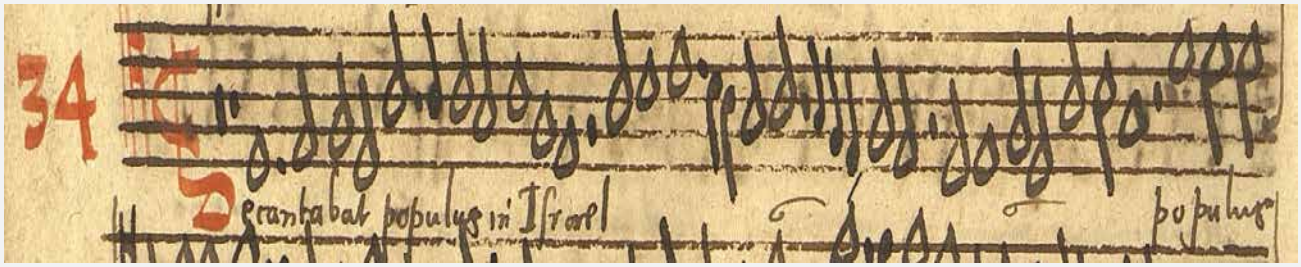
25. Decantabat populus in Israel, Alleluia

a 5 vocum

Superius/Discantus:



Quinta vox:



Source:
ROk A V 22 a-b, ms., No. 34 (written anonymously).

ROk A V 22 a, ff. 35[r]-36[r] (Superius/Discantus).
ROk A V 22 b, ff. 32[v]-33[r] (Quinta vox).

Print Concordances:
Ident.: RISM 1554[5] (= 1558[5]), p. 11.
Other: 1555[13]; 1558[8].

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 178-180 (Bassus).
CZ-HKm, Hr-37 (olim II A 30), ff. 43[v]-45[r] (Superius/Discantus).

CZ-Pn, IV H 64/I, ff. 26[r]-26[v] (Tenor).
CZ-Pn, IV H 64/II, ff. 23[r]-23[v] (Bassus).
D-Rp, A. R. 887-890, No. 7, orig. No. 3.
D-Rp, C 119, No. 167, f. 146[v] (organ tablature).

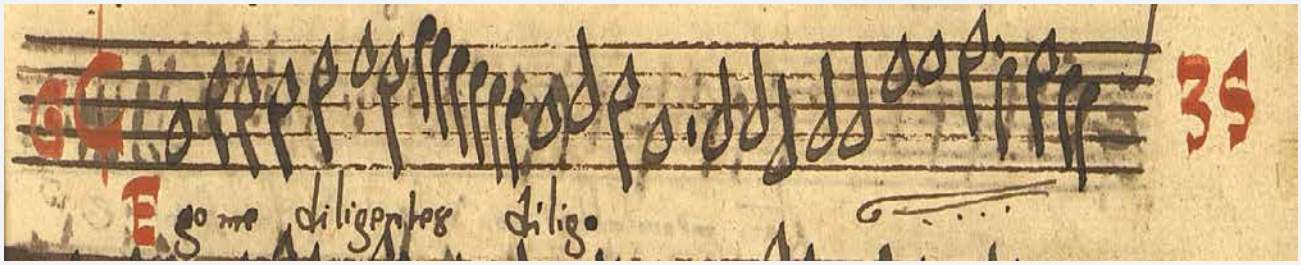
RISM online – https://opac.rism.info.

Editions:
BERNET-KEMPERS, K. Ph. (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 16, American Institute of Musicology, [S. l.] 1968, pp. 25-29.

26. Ego me diligentes diligo et qui mane vigilaverit

a 5 vocum

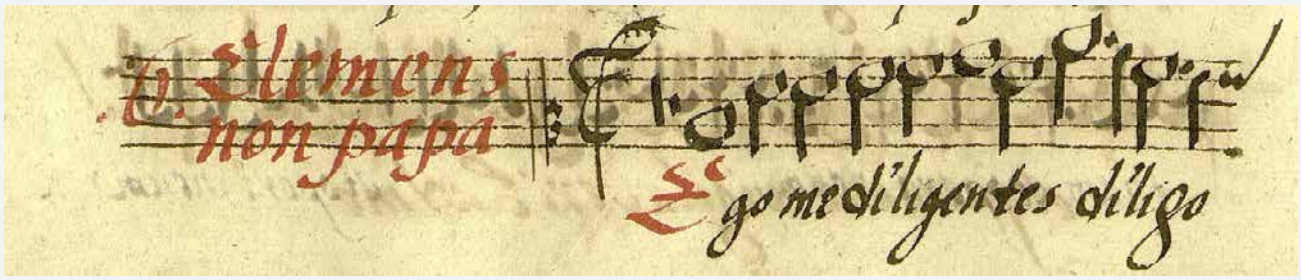
Superius/Discantus:



Quinta vox or Vagans:



Countertenor or Altus:



Source:
ROk A V 22 a-b, ms., No. 35 (written anonymously):

ROk A V 22 a, ff. 36^{r}-36^{v} (Superius/Discantus).
ROk A V 22 b, ff. 33^{v}-34^{r} (Quinta vox or Vagans).

ROk A V 24 a, ms., No. 6:

ROk A V 24 a, f. 8^{v}-10^{r} (Countertenor or Altus).

Print Concordances:
Ident.: RISM, 1553[11] (= 1554[4] = 1557[5] = 1559[3]), p. 1.
Other: 1555[9]; 1555[13]; 1559[1], No. LIIII.[15]

Copies of RISM 1559[1] preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 105-107 (Bassus; written anonymously).

RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 10, T. Trautwein, Berlin 1844–1858, pp. 25-27.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 14, American Institute of Musicology, [S. l.] 1966, pp. 61-64.

15 In the index of this copy of Cantionum Quinque vocum the Discantus part is indicated as 2. Discant.[us].

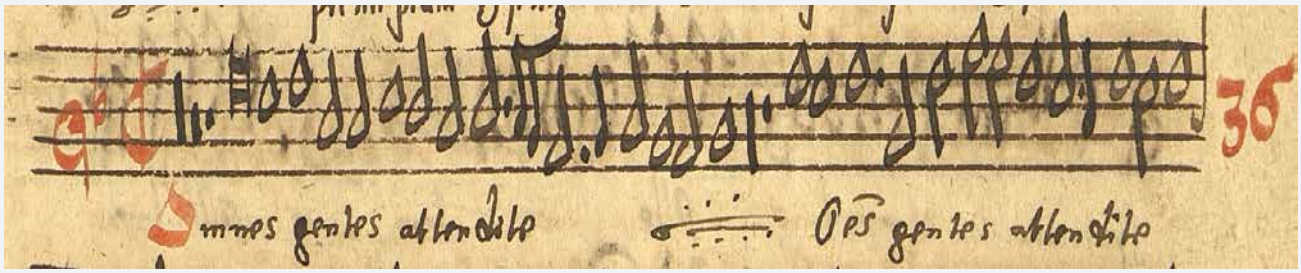
27. Omnes gentes attendite ad tam pulchrum spectaculum[16]

a 5 vocum

Quinta vox:



Superius/Discantus:



Source:
ROk A V 22 a-b, ms., No. 36:

ROk A V 22 a, ff. 37[r]-37[v] (Quinta vox).
ROk A V 22 b, ff. 34[r]-34[v] (Superius/Discantus).

Print Concordances:
Ident.: RISM 1551[1], p. 2-3.
Other: RISM 1554[12]; 1555[6], p. 5.

Manuscript Concordances:
CZ-HKm, Hr-27 (olim II A 22a), pp. 52-54 (Tenor).
CZ-Pn, IV H 64/I, ff. 87[v]-88[r] (Tenor).
CZ-Pn, IV H 64/II, ff. 80[r]-80[v] (Bassus).

RISM online – https://opac.rism.info.

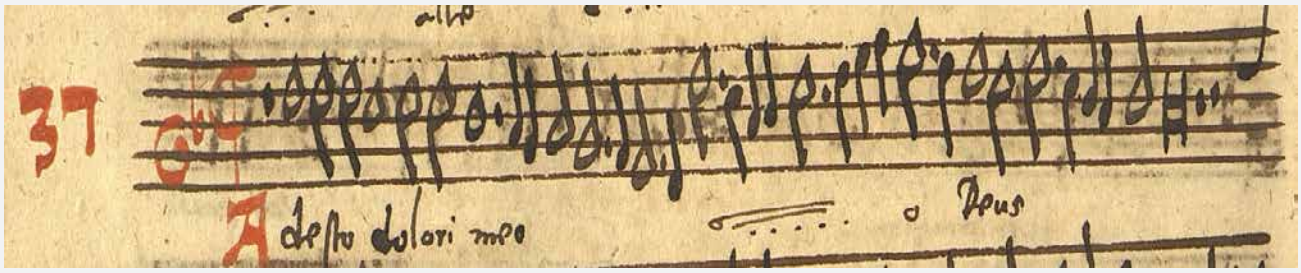
Editions:
None known.

16 The correct attribution of this motet is to the French composer Jean Maillard (* c 1515 – † c 1570).

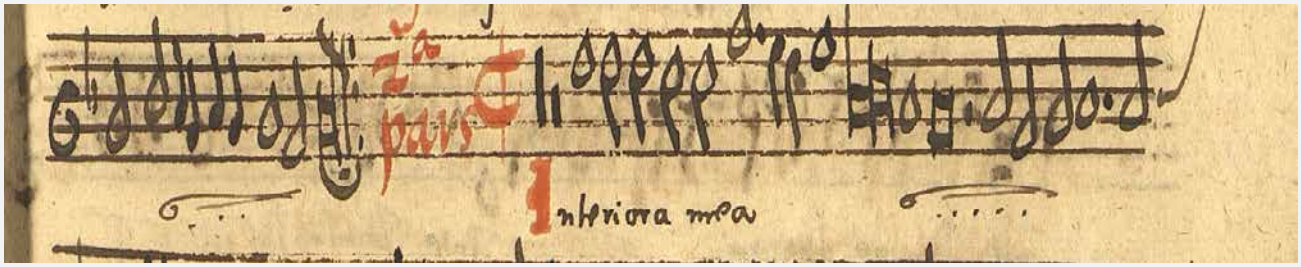
28. Adesto dolori meo o Deus (I. p.)
Interiora mea efferbuerunt (II. p.)

a 5 vocum

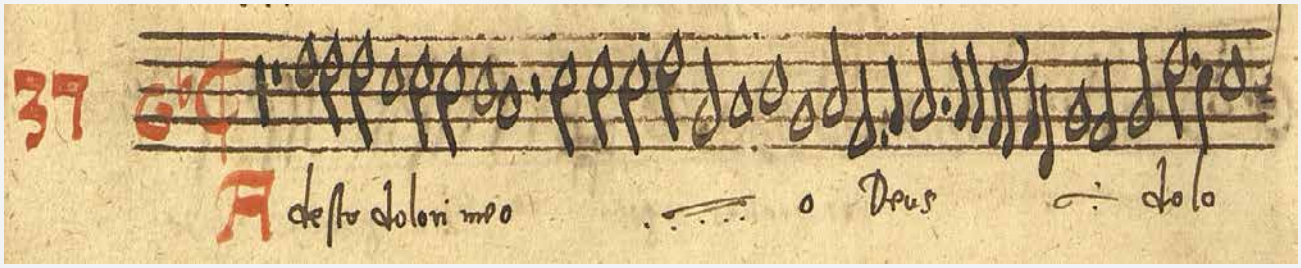
Altus – I. pars:



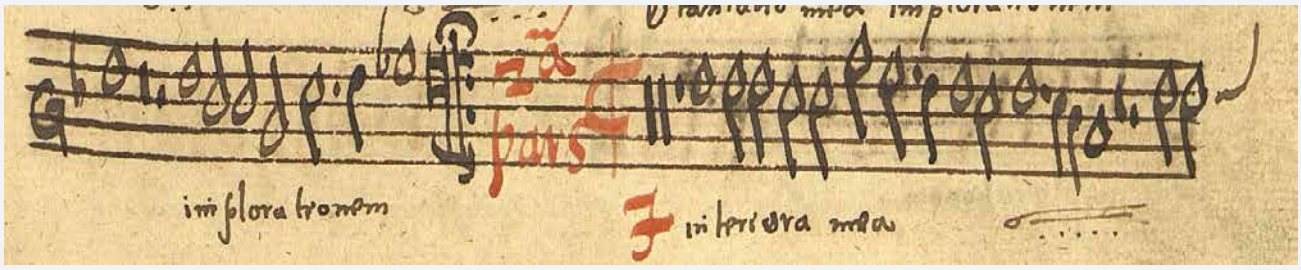
Altus – II. pars:



Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a-b, ms., No. 37 (written anonymously):

ROk A V 22 a, ff. 37^{v}-38^{v} (Altus).
ROk A V 22 b, ff. 34^{v}-35^{v} (Superius/Discantus).

Print Concordances:
Ident.: RISM 1553[13], f. 7^{v}.
Other: RISM 1554[3]; 1556[8].

Manuscript Concordances:
CZ-HKm, Hr-37 (olim II A 30), ff. 60^{v}-62^{r} (Superius/Discantus).
CZ-Pn, IV H 64/I, ff. 48^{v}-49^{r} (Tenor).
CZ-Pn, IV H 64/II, ff. 43^{v}-44^{r} (Bassus).
D-Rp, A. R. 940-941, No. 167.

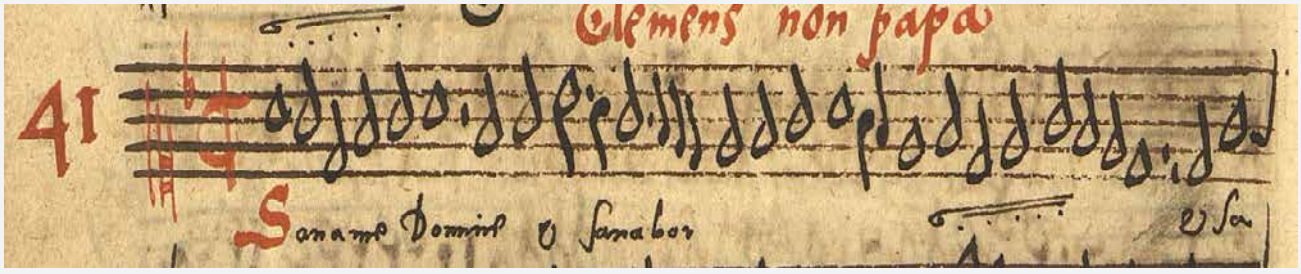
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 10, T. Trautwein, Berlin 1844–1858, pp. 19-24.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 13, American Institute of Musicology, [S. l.] 1966, pp. 33-38.

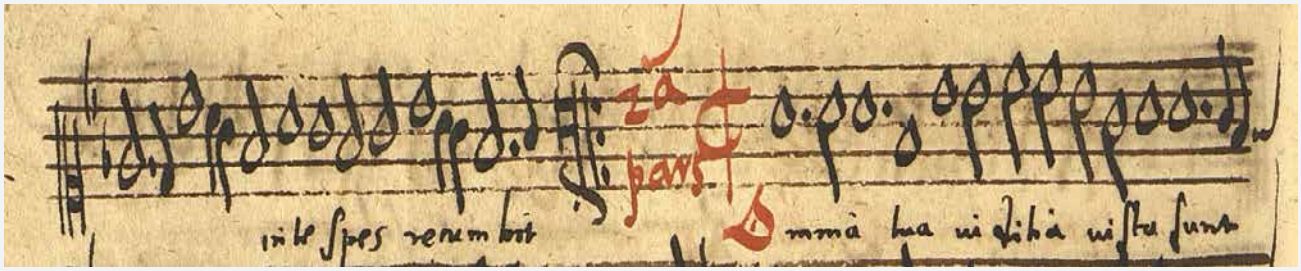
29. Sana me Domine et sanabor (I. p.)
Omnia iudicia tua iusta sunt (II. p.)

a 5 vocum

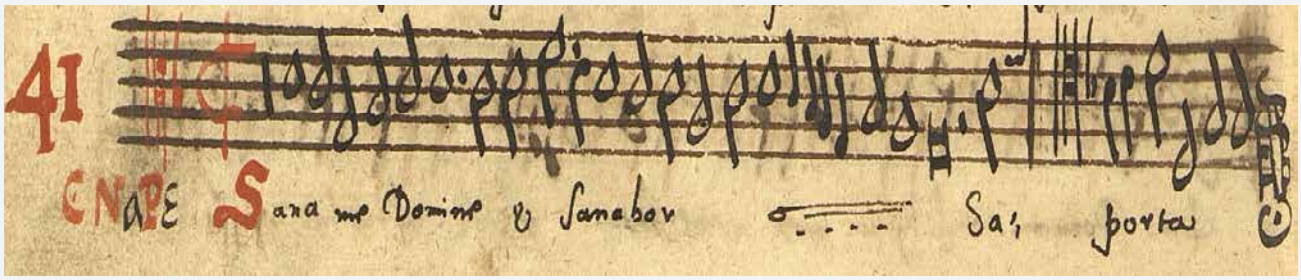
Superius/Discantus – I. pars:



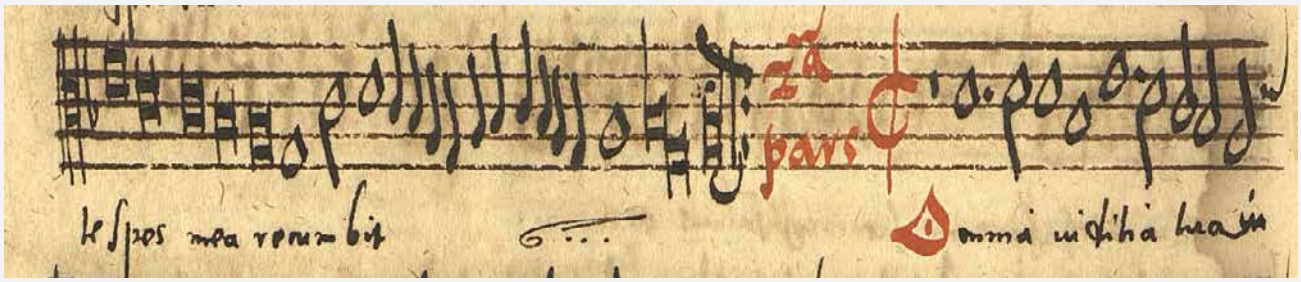
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a-b, ms., No. 41:

ROk A V 22 a, ff. 42^{v}-44^{r} (Superius/Discantus).
ROk A V 22 b, ff. 39^{v}-41^{r} (Altus).

Print Concordances:
Ident.: RISM 1554[16], p. 6.
Other: RISM 1555[4] (= 1556[1] = 1558[6]); 1556[8].

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 627-628 (Bassus; written anonymously).
CZ-HKm, Hr-37 (olim II A 30), ff. 49^{r}-50^{v} (Superius, Discantus; written anonymously).

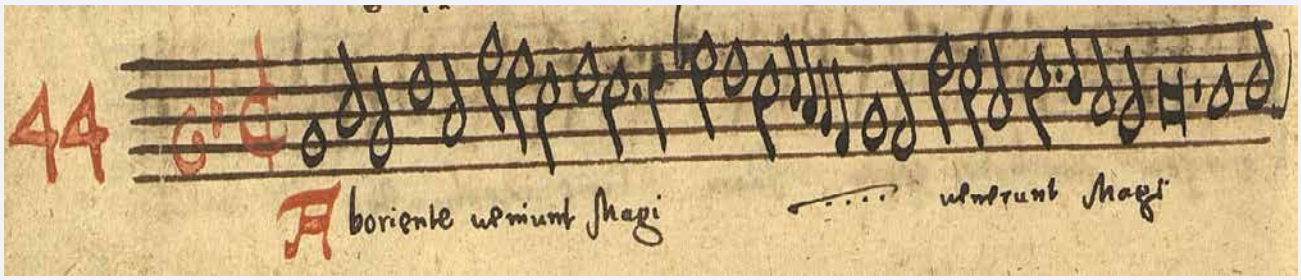
RISM online – https://opac.rism.info.

Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 15, American Institute of Musicology, [S. l.] 1966, pp. 66-72.

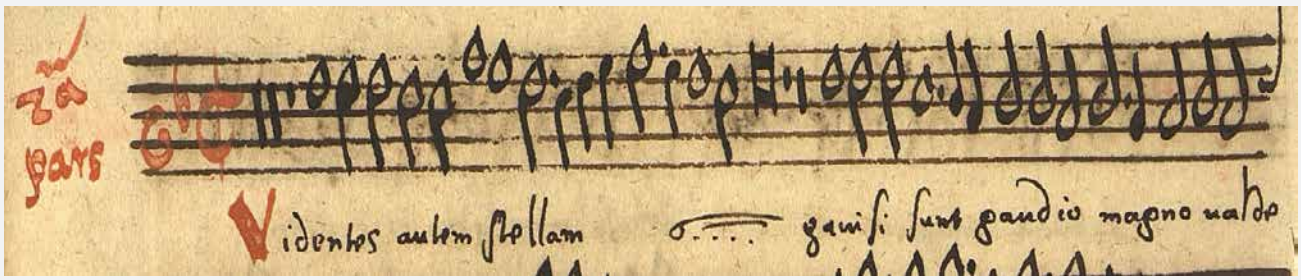
30. Ab oriente venerunt Magi (I. p.)
Videntes autem stellam, gavisi sunt gaudio magno (II. p.)

a 5 vocum

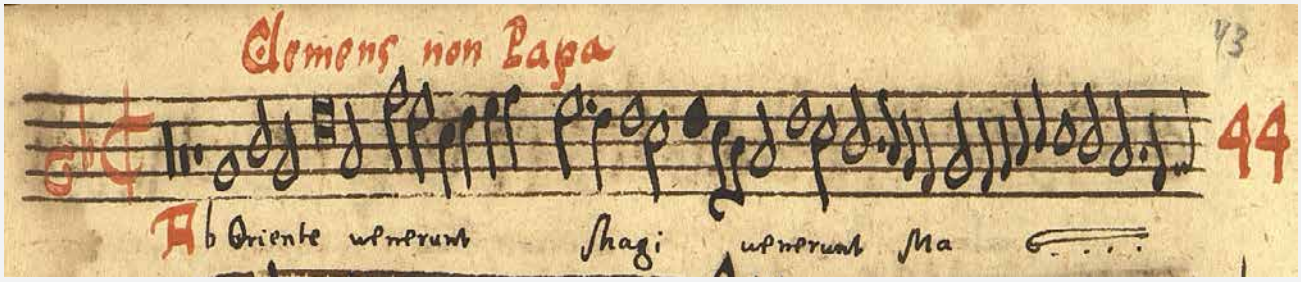
Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Quinta vox or Vagans – I. pars:



Quinta vox or Vagans – II. pars:



Source:
ROk A V 22 a-b, ms., No. 44:

ROk A V 22 a, ff. 45^{v}-46^{v} (Superius/Discantus).
ROk A V 22 b, ff. 43^{r}-44^{r} (Quinta vox or Vagans).

Print Concordances:
Ident.: RISM 1554^{5} (= 1558^{5}), p. 6.
Other: RISM 1556^{11}; 1559^{1}, No. LVIII.[17]

Copies of 1559^{1} preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
CZ-HKm, Hr-37 (olim II A 30), ff. 127^{r}-128^{r} (Superius/Discantus; written anonymously).
D-Rp, A. R. 786-837, No. 107.

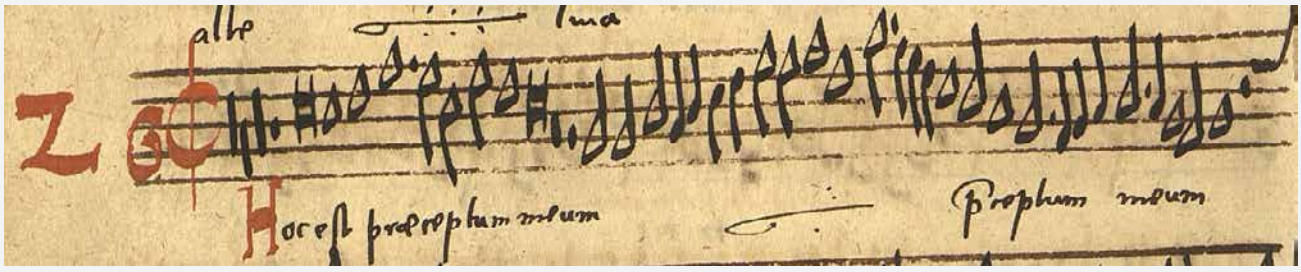
RISM online – https://opac.rism.info.

Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 16, American Institute of Musicology, [S. l.] 1968, pp. 12-17.

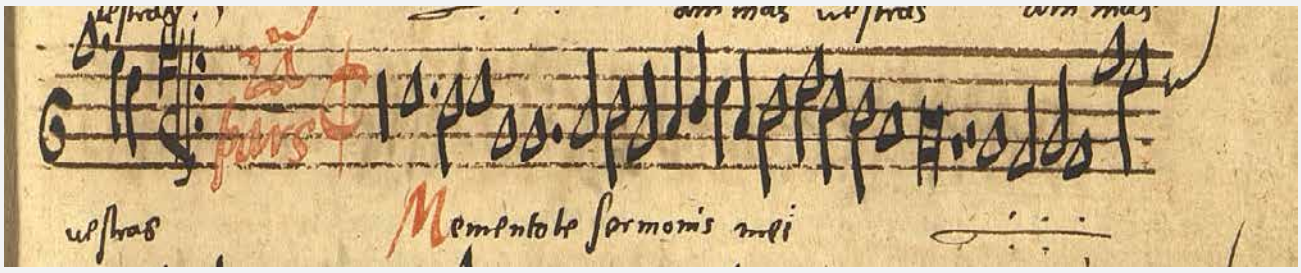
31. Hoc est praeceptum meum (I. p.)
Mementote sermonis mei, quem ego dixi vobis (II. p.)

a 6 vocum

Superius/Discantus – I. pars:

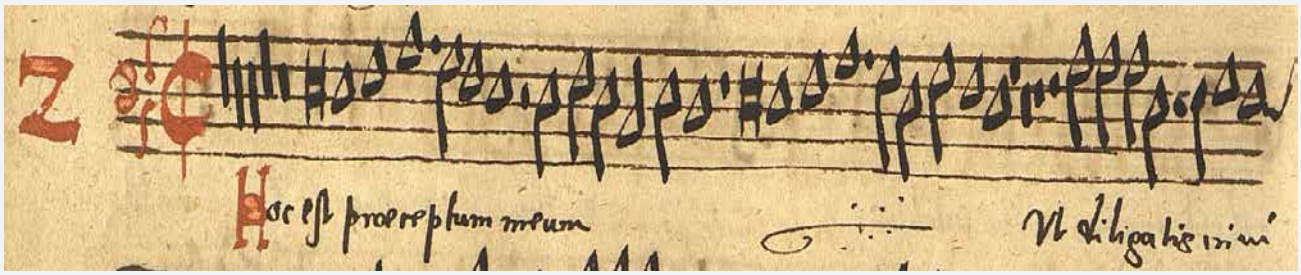


Superius/Discantus – II. pars:



17 In the index of this copy of Cantionum Quinque vocum the Discantus part is indicated as 2. Discan.[tus].

Sexta vox (I. Bassus) – I. pars:



Sexta vox (I. Bassus) – II. pars:



Source:
ROk A V 22 a-b, ms., No. 2bis:

ROk A V 22 a, ff. 50ᵛ-51ᵛ (Superius/Discantus).
ROk A V 22 b, ff. 6ᵛ-7ʳ (Sexta vox (I. Bassus)).

Print Concordances:
Ident.: RISM 1554[6], p. 28.
Other: RISM 1558[4], No. XXXV (copies not listed in RISM: CZ-HKm, Ha 1265a - b/1, Vagans, Altus; CZ-HKm, II A 41; Quinta vox).[18]

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 657-658 (Bassus; written anonymously).
D-Rp, B 223-233, No. 9.

RISM online – https://opac.rism.info.

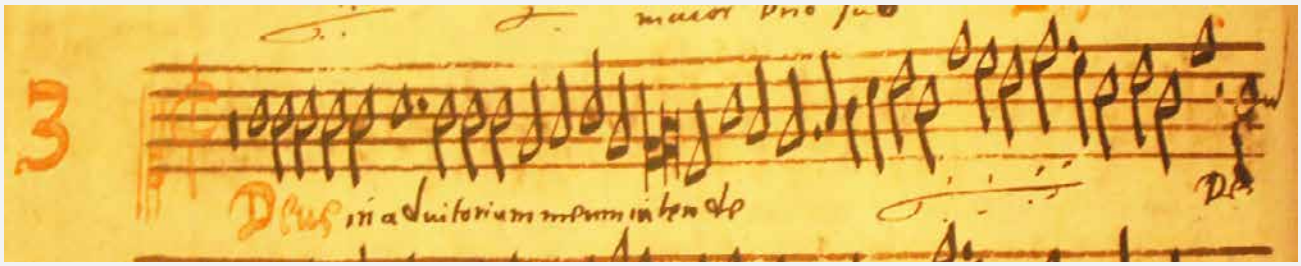
Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 15, American Institute of Musicology, [S. l.] 1966, pp. 30-37.

18 In the index of this copy of Cantionum Sex vocum the Discantus part is indicated as 2. Discant.[us]; the Sexta vox is indicated as 2. Bas.[sus].

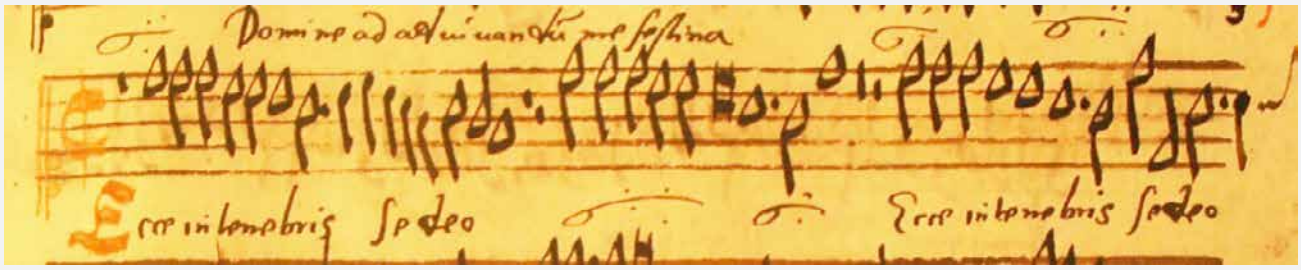
32. Deus in adiutorium meum intende (I. p.)
Ecce in tenebris sedeo et lumen coeli non video (II. p.)

a 6 vocum

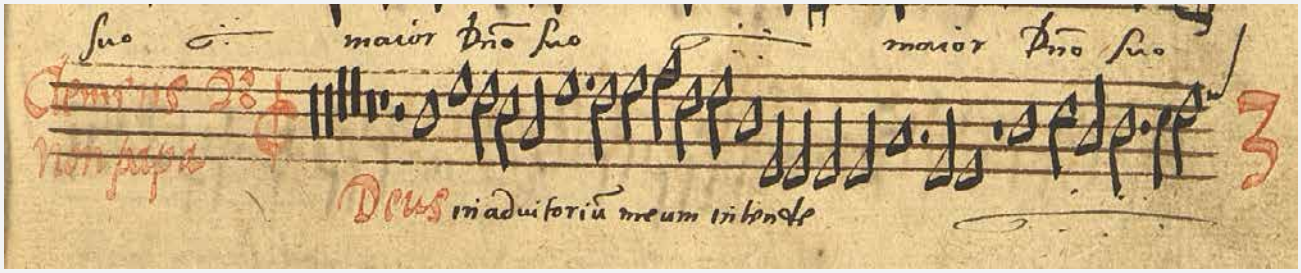
Superius/Discantus – I. pars:



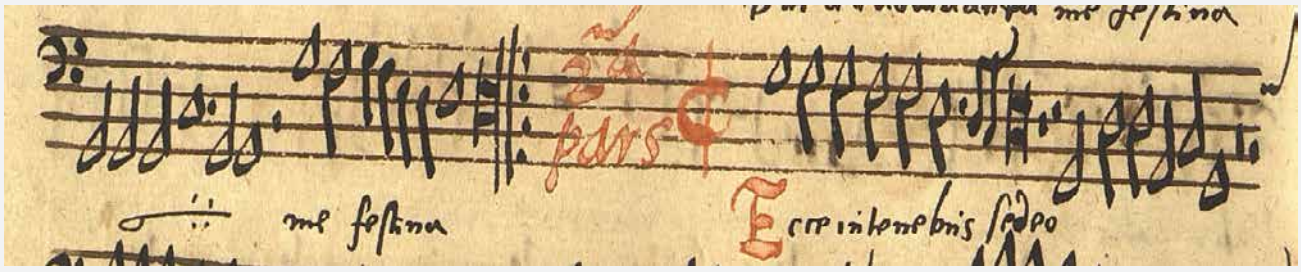
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, ms., No. 3bis:

ROk A V 22 a, ff. 51^{v}-52^{v} (Superius/Discantus).
ROk A V 22 b, ff. 7^{r}-8^{r} (Sexta vox).

Print Concordances:
Ident.: RISM, 1555^{5} (= 1556^{2} = 1558^{7} = 1560^{3} = 1561^{1a}), No. 10.
Other: RISM 1555^{7}; 1556^{9}.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 403-405 (Bassus; written anonymously).
CZ-Pn, IV H 64/I, ff. 90^{v}-91^{v} (Tenor).
CZ-Pn, IV H 64/II, ff. 83^{r}-83^{v} (Bassus).
CZ-Pu, XVII F 72, ff. 40^{r}-42^{v} (Sexta vox).
D-Rp, A. R. 233-238, No. 7.
D-Rp, A. R. 893, No. 24.
SK-Le, Ms. 13990a (1 A), f. 6^{v} (tablature, all parts).

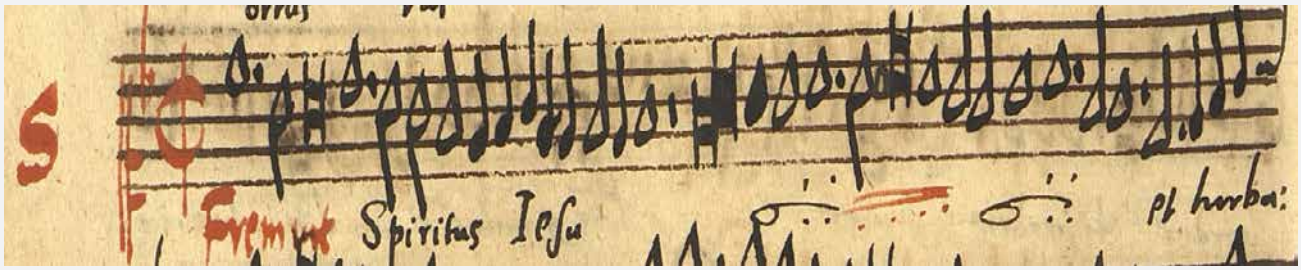
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 1, T. Trautwein, Berlin 1844–1858, pp. 14-22.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia,* vol. 16, American Institute of Musicology, [S. l.] 1968, pp. 84-91.

33. Fremuit Spiritu Jesus et turbavit se ipsum et dixit (I. p.)[19]
Videns Dominus flentes sorores Lazari (II. p.)

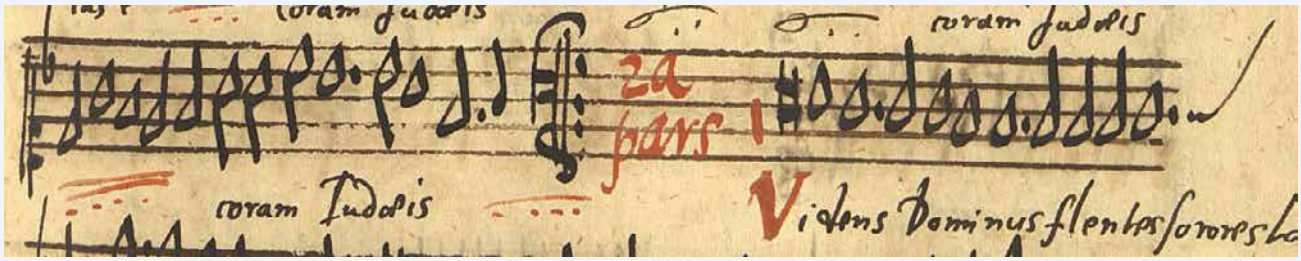
a 6 vocum

Superius/Discantus – I. pars:

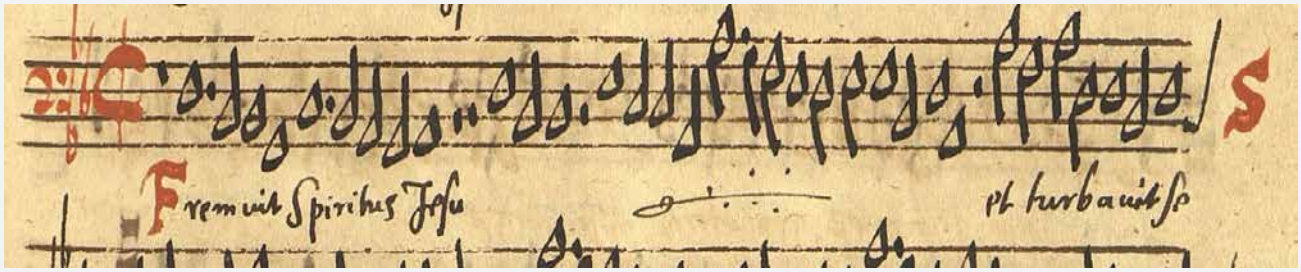


19 In the I. pars of this motet the text appears incorrectly as „*Fremuit Spiritus Jesu*“ instead of „*Fremuit Spiritu Jesus*“.

Superius/Discantus – II. pars:



Bassus I. or Vagans – I. pars:



Bassus I. or Vagans – II. pars:



Source:
ROk A V 22 a-b, ms., No. 5bis:

ROk A V 22 a, ff. 53^{v}-54^{v} (Superius/Discantus).
ROk A V 22 b, ff. 9^{r}-10^{r} (Bassus I. or Vagans).

Print Concordances:
Ident.: RISM 1554[2] (= 1555[3]), p. 15v.
Other: RISM 1555[13]; 1558[4], No. XL;[20] 1589[17].

Copies of 1558[4] preserved in the Czech Republic and not listed in RISM:

See No. 31.

20 In the index of this copy of Cantionum Sex vocum the Discantus is indicated as 2. Discant.[us], the Vagans or Bassus I. part is indicated as 2. Bass.[us].

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 112-115 (Bassus).
CZ-Pu, XVII F 72, ff. 178^{v}-181^{v} (Bassus I.).
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /65/ - orig. No. 28, ff. 54^{v}-55^{r} (Tenor).

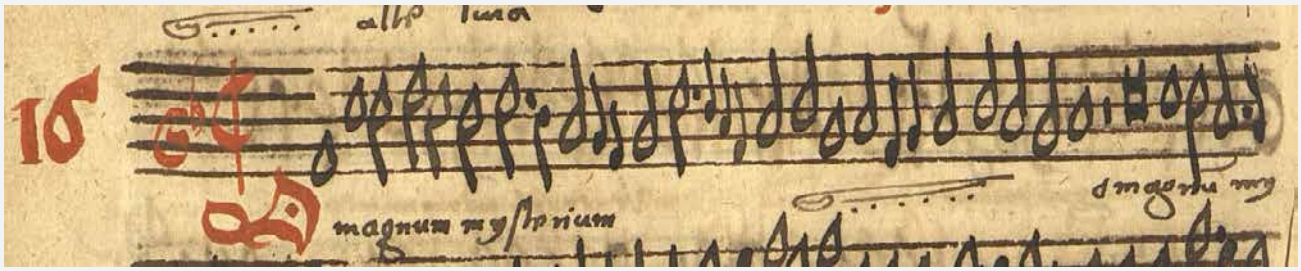
RISM online – https://opac.rism.info.

Editions:
REESER, Eduard (ed.): *Drie oud-nederlandse Motetten,* Vereniging voor Nederlandse Muziekgeschiedenis, Amsterdam 1958, pp. 17-32.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia, vol.* 14, American Institute of Musicology, [S. l.] 1966, pp. 32-40.

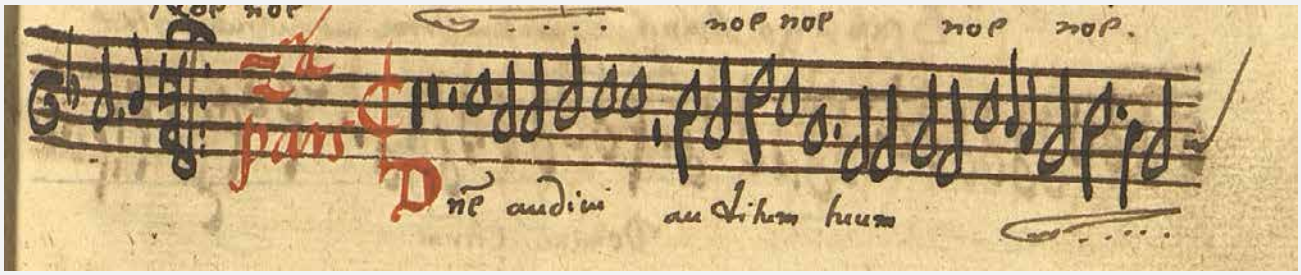
34. O magnum mysterium et admirabile sacramentum (I. p.) Domine audivi auditum tuum (II. p.)

a 6 vocum

Superius/Discantus – I. pars:



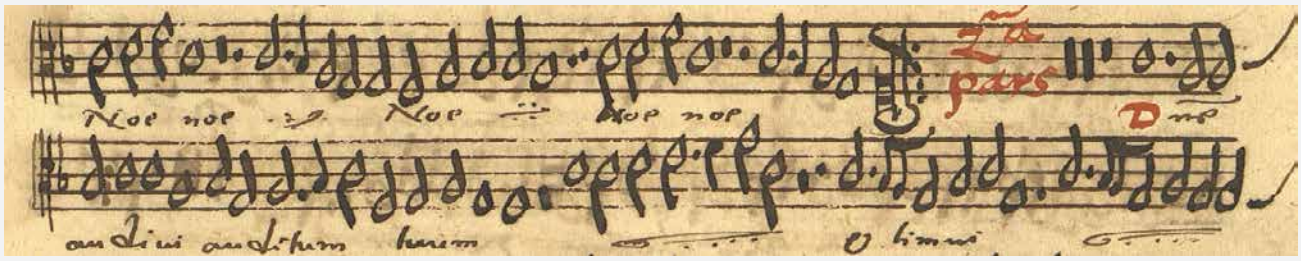
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, ms., No. 16bis:

ROk A V 22 a, ff. 65^{v}-67^{r} (Superius/Discantus).
ROk A V 22 b, ff. 20^{r}-21^{v} (Sexta vox).

Print Concordances:
Ident.: RISM 1555[6], p. 30-31.
Other: RISM 1556[7]; 1558[4], No. XXXIIII.[21]

Copies of 1558[4] preserved in the Czech Republic and not listed in RISM:

See No. 31.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 649-652 (Bassus; written anonymously).

RISM online – https://opac.rism.info.

Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 16, American Institute of Musicology, [S. l.] 1968, pp. 125-134.

35. In honore Christi filii Dei [In honore beatissimae Annae] (I. p.)[22]
Coeleste beneficium Christi incarnatio [Coeleste beneficium introivit in Annam] (II. p.)

a 5 vocum

Discantus or Quinta vox – I. pars:

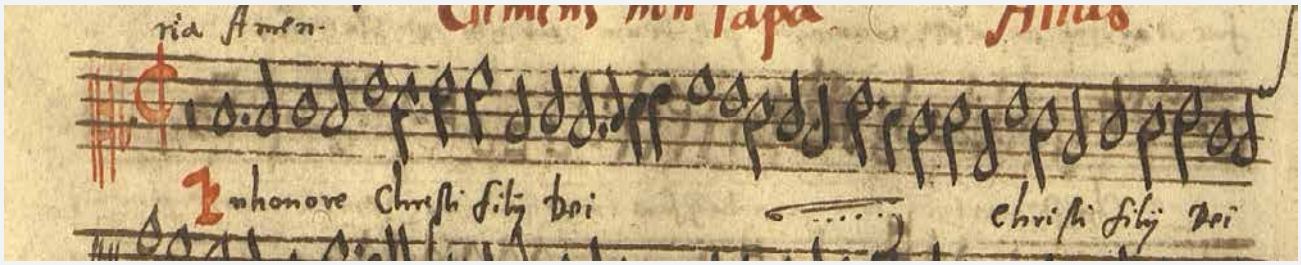


21 In the index of this copy of *Cantionum Sex vocum* the Discantus is indicated as 2. Discant[us]; the Sexta vox is indicated as 2. Alt.[us].
22 The correct title of the I. pars should be *In honorem Christi filii Dei*.

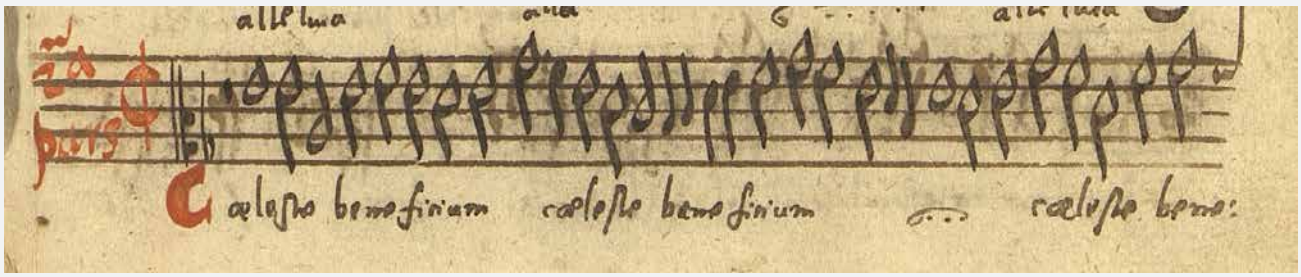
Discantus or Quinta vox – II. pars:



Altus or Tenor – I. pars:



Altus or Tenor – II. pars:



Source:
ROk A V 22 a-b, ms., without No.:

ROk A V 22 a, ff. 72^{v}-73^{v} (Discantus).
ROk A V 22 b, ff. 3^{v}-5^{r} (Altus or Tenor).[23]

Print Concordances:
Ident.: RISM 1553^{13}, f. 13.
Other: RISM 1554^{3}; 1559^{1}, No. LXXII.[24]

Copies of 1559^{1} preserved in the Czech Republic and not listed in RISM:

See No. 13.

23 Indicated as *Altus* in the ms., in the print of 1559^{1} as well as in Lincoln, p. 52. The designation of the voice part as Altus or Tenor differs in CMM (Bernet-Kempers) and Lincoln, as well in the ms.

24 With texts *In honore Christi Fili Dei* / *Caeleste beneficium Christi*. In the index of this copy of Cantionum Quinque vocum the Discantus part is indicated as 2. Discant[us]; the Altus part is indicated as 2. Discant.[us].

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 614-616 (Bassus; written anonymously).
CZ-Pn, IV H 64/I, ff. 87r-87v (Tenor).
CZ-Pn, IV H 64/II, ff. 79v-80r (Bassus).
D-Rp, A. R. 960-963, No. 13.
SK-KE, N 69 192 (olim Rar 14), Ms. part I., No. /11/ - orig. No. 8, ff. 8v-9v (Tenor II.).

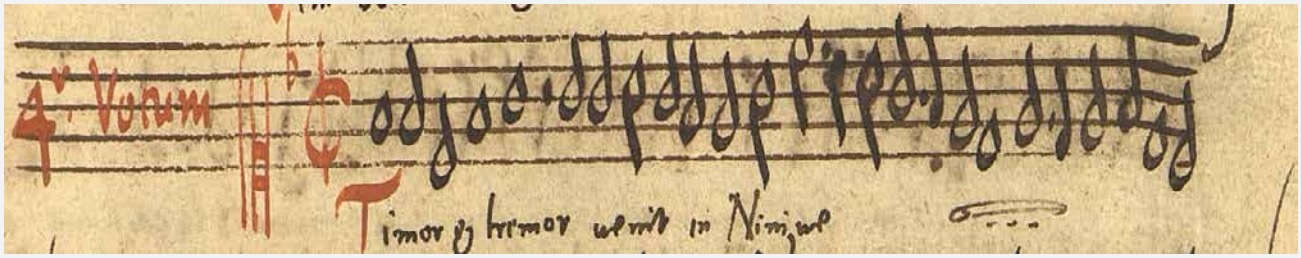
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 10, T. Trautwein, Berlin 1844–1858, pp. 68-73.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 13, American Institute of Musicology, [S. l.] 1966, pp. 43-49.

36. Timor et tremor venit in Niniven [orig: *Timor et tremor venerunt super me*]

a 4 vocum

Superius/Discantus:



Source:
ROk A V 22 b, ms., No. 47 (written anonymously):

ROk A V 22 a lacking.
ROk A V 22 b, ff. 46r-47r (Superius/Discantus).

Print Concordances:
Ident.: RISM 1553[8], f. 13v-14r (with original text).
Other: RISM 1556[9] (with text *Timor and tremor venit in Niniven*)

Manuscript Concordances:
D-Rp, A. R. 940-941, No. 161.
D-Rp, A. R. 1018, No. 31.
D-Rp, B 223-233, No. 67.

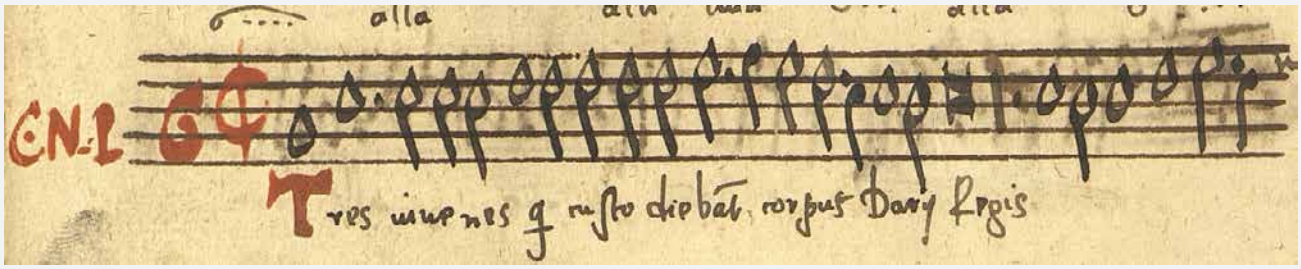
RISM online – https://opac.rism.info.

Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 12, American Institute of Musicology, [S. l.] 1965, pp. 43-48.

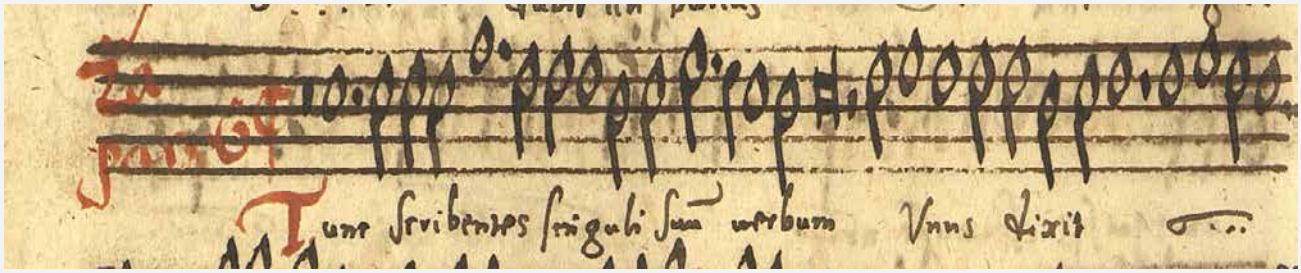
37. Tres iuvenes qui custodiebant corpus Darii Regis (I. p.) Tunc scribentes singuli (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 b, ms., without No.:

ROk A V 22 a lacking.
ROk A V 22 b, ff. 49^{v}-51^{r} (Superius/Discantus).

Print Concordances:
Ident.: RISM 1559[1], No. XLI.[25]

Copies of 1559[1] preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 342-345 (Bassus).
SK-KE, N 69 192 (olim Rar 14), Ms. part I., No. /10/ - orig. No. 7, ff. 7^{v}-8^{v} (Altus II.).[26]

RISM online – https://opac.rism.info.

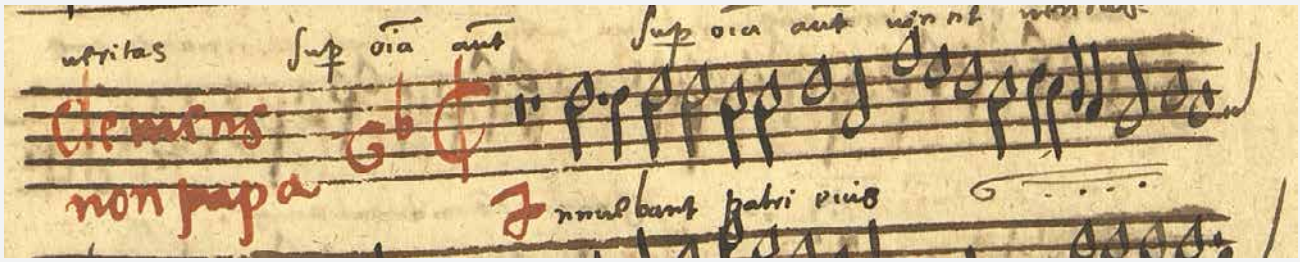
Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 21, American Institute of Musicology, [S. l.] 1976, pp. 42-50.

25 In the index of this copy of *Cantionum Quinque vocum* the Discantus part is indicated as 2. Alt.[us].
26 Tenor in CMM 4.

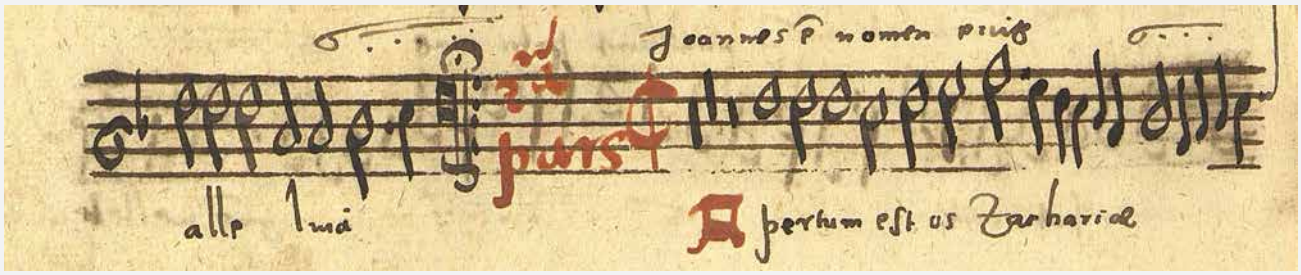
38. Innuebant patri eius quem vellet (I. p.)
Apertum est os Zachariae (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 b, ms., without No.:

ROk A V 22 a lacking.
ROk A V 22 b, ff. 51[r]-52[r] (Superius/Discantus).

Print Concordances:
Ident.: RISM 1556[6], p. 13.
Other: RISM 1559[1], No. LI.[27]

Copies of 1559[1] preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 327-328 (Bassus).
CZ-HKm, Hr-37 (olim II A 30), ff. 76[r]-77[v] (Superius).
D-Rp, A. R. 861-862, No. 1.

RISM online – https://opac.rism.info.

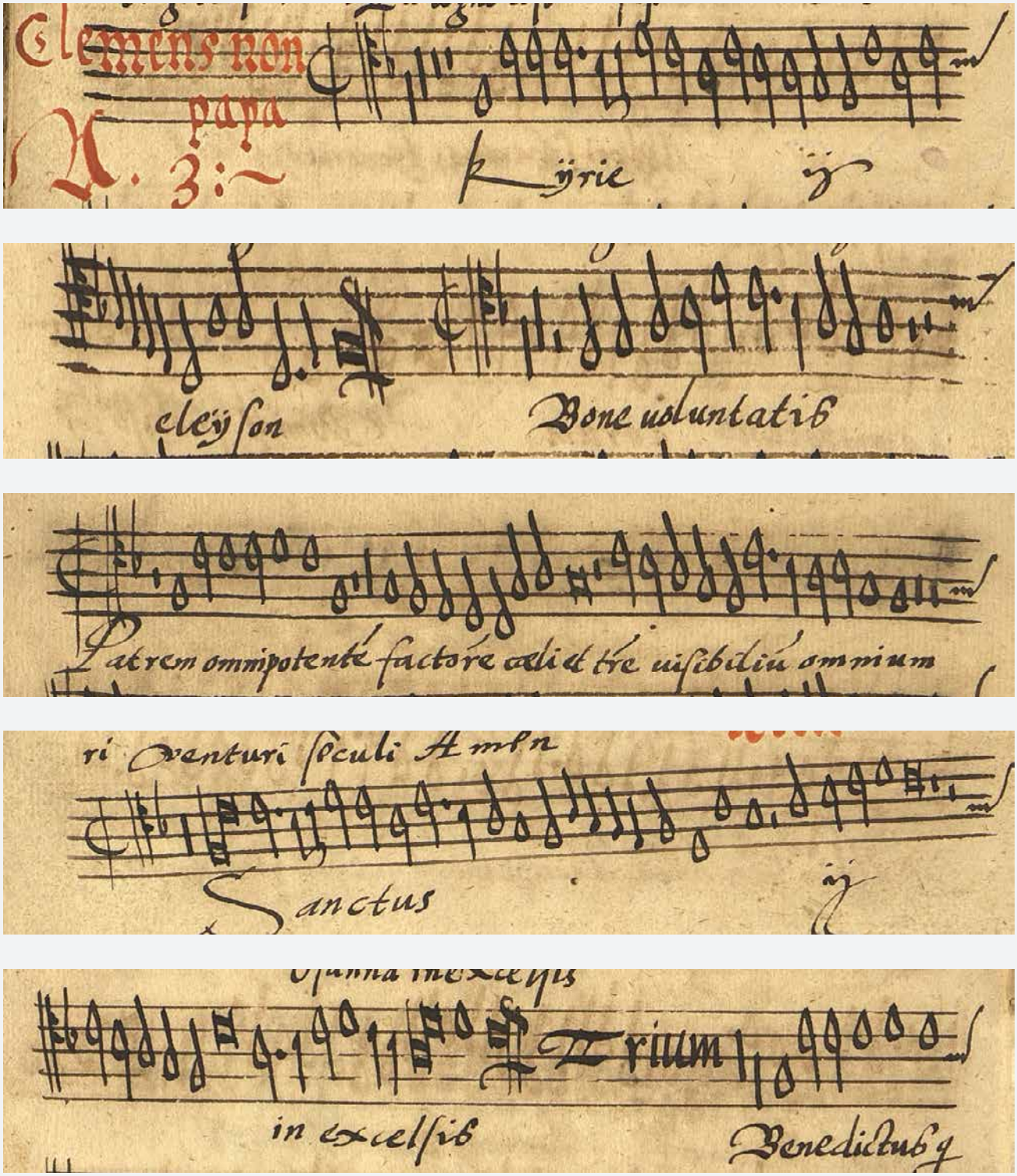
Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 17, American Institute of Musicology, [S. l.] 1969, pp. 65-70.

27 In the index of this copy of *Cantionum Quinque vocum* the Discantus part is indicated as 2. Tenor.

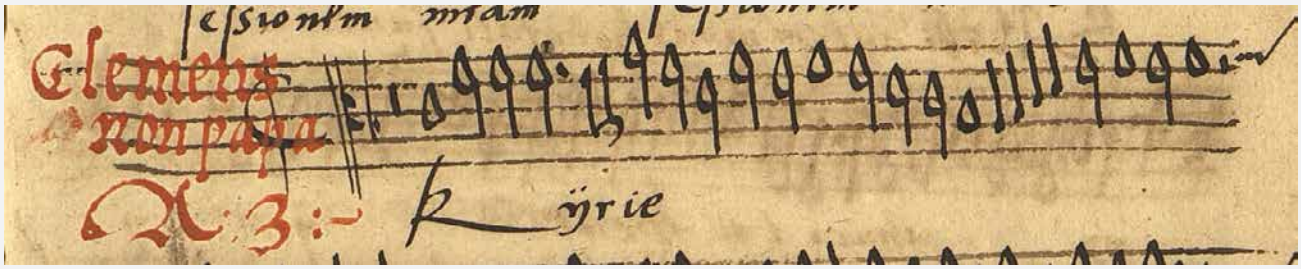
39. [*Missa „Jay veu le cerf“*]

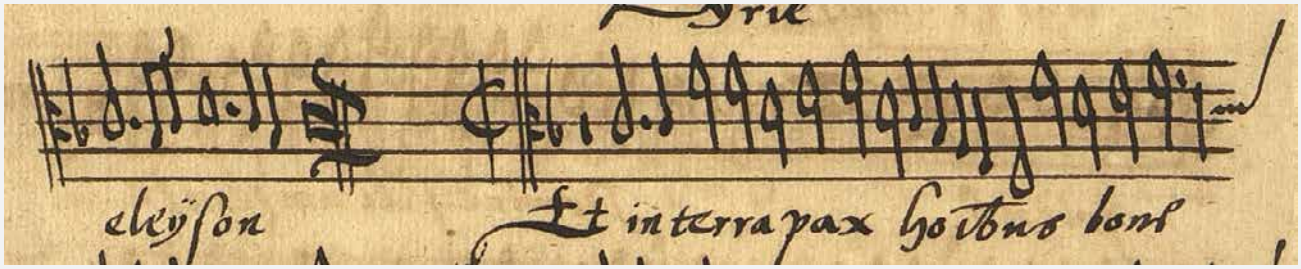
a 5 [2 – 6] vocum

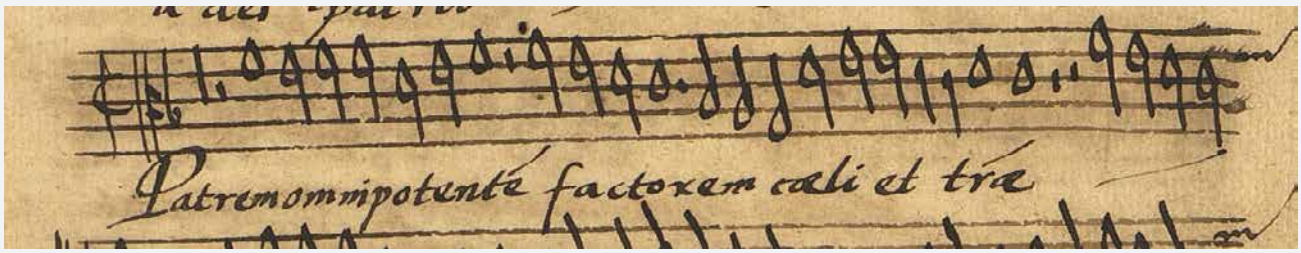
Tenor:

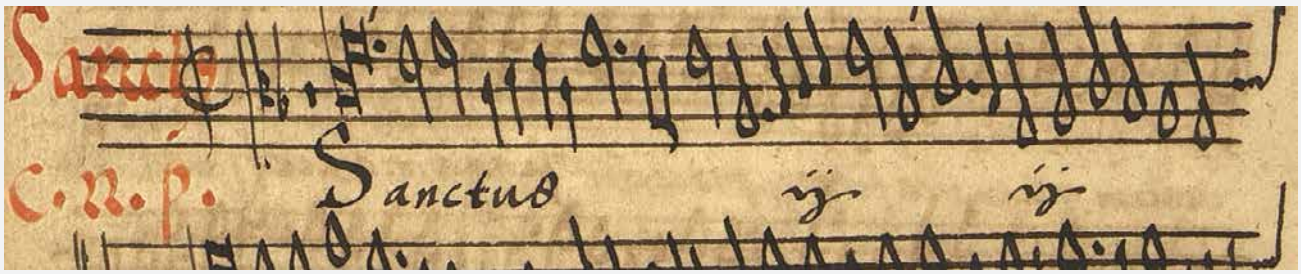


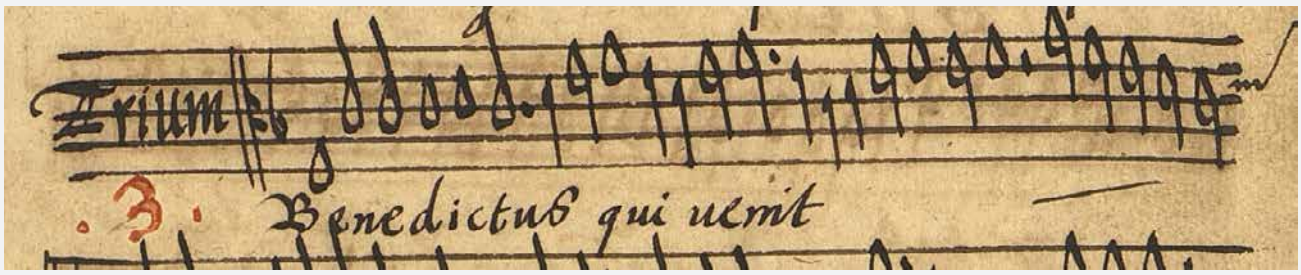
Altus:


Clemens
non papa
A 3:-
Kÿrie

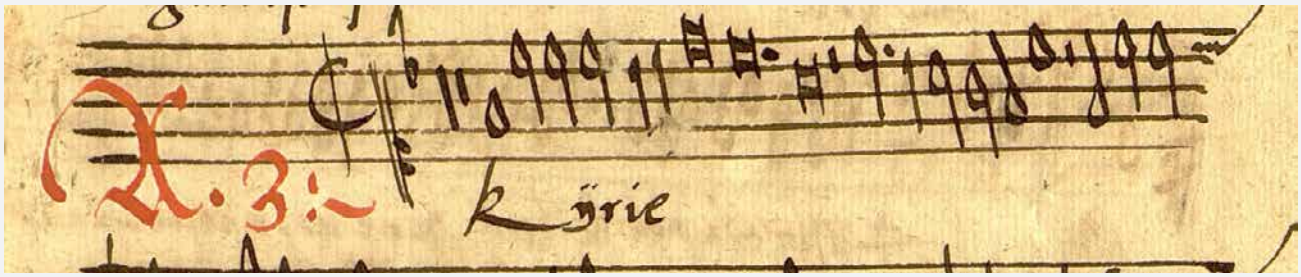

eleÿson
Et in terra pax hoibus bonis

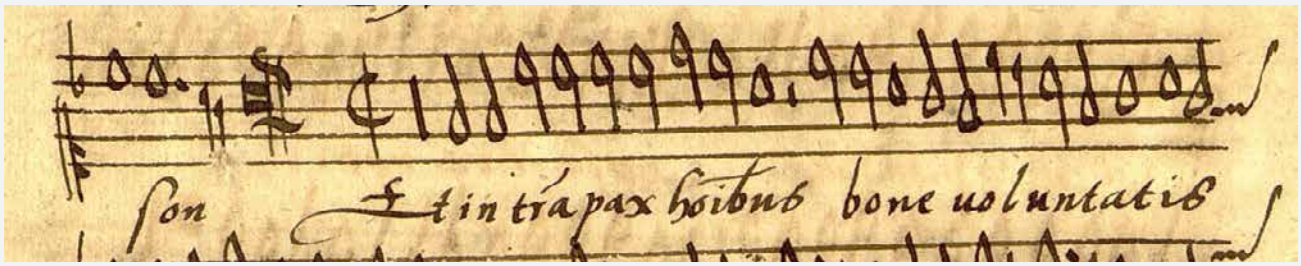

Patrem omnipotentē factorem cœli et trā


Sancte
C.N.P.
Sanctus

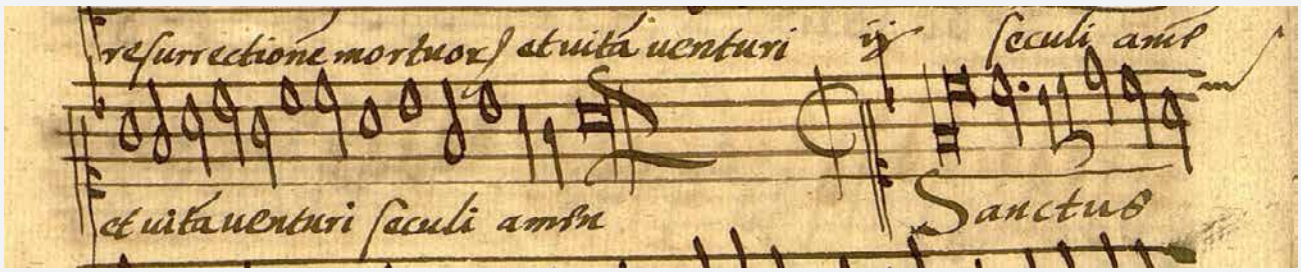

Trium
.3.
Benedictus qui uenit

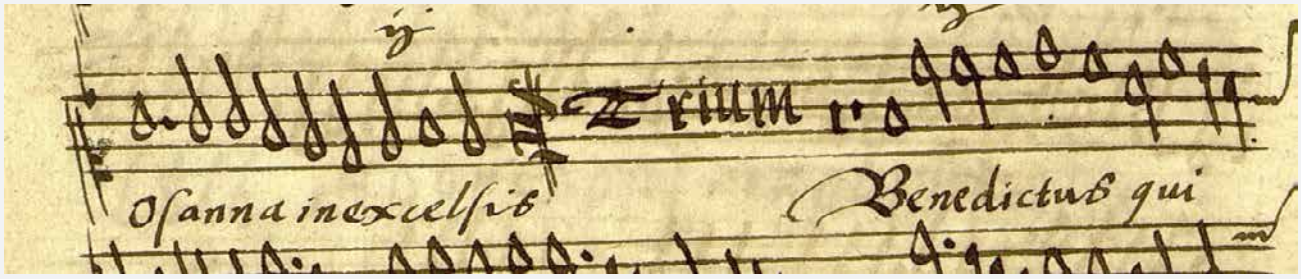
Superius II. or Altus I.:



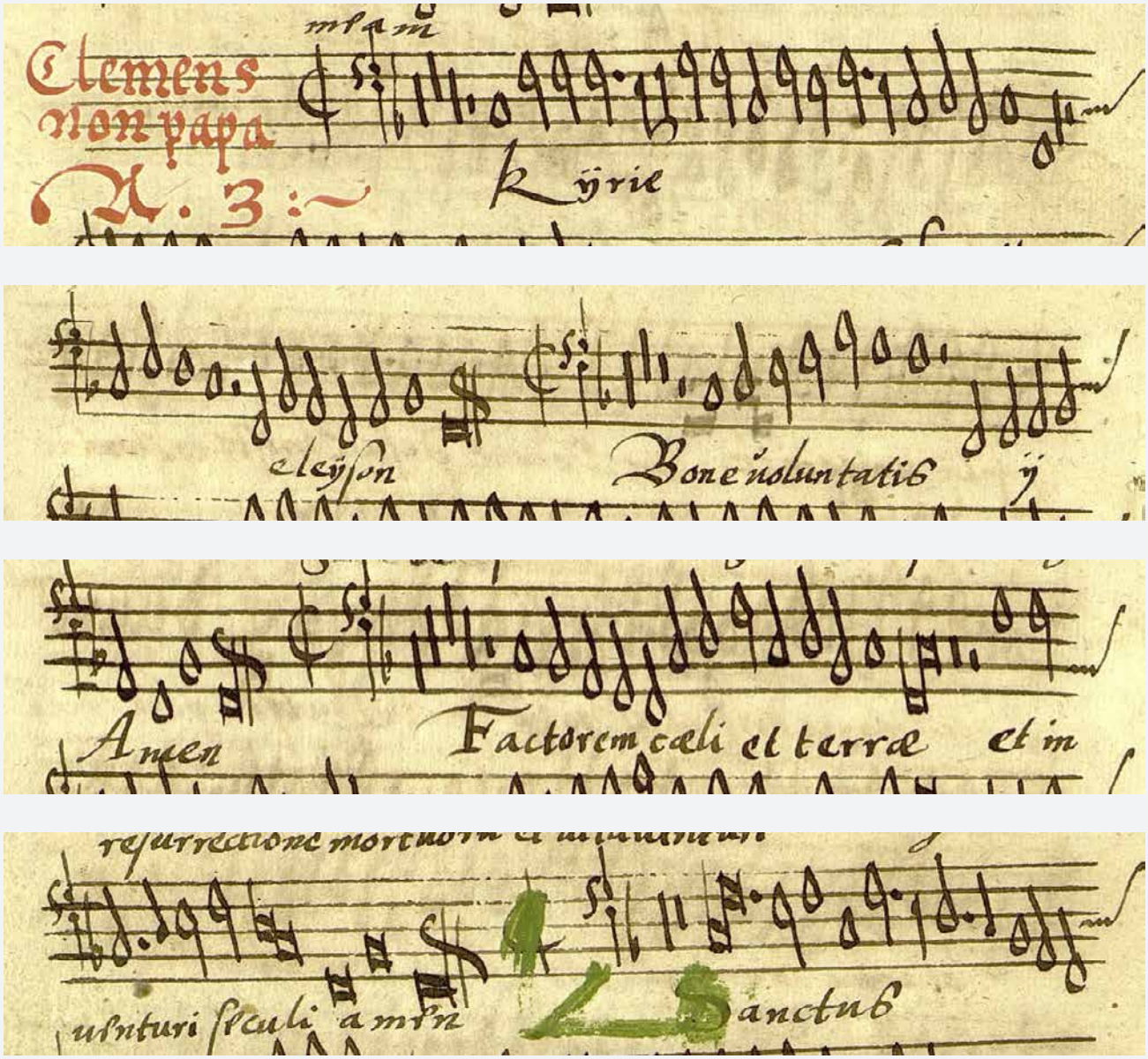








Bassus:



Benedictus tacet.

Source:
ROk A V 23 a-d, ms., No. 3:

ROk A V 23 a, ff. 5^{v}-9^{v} (Tenor).
ROk A V 23 b, ff. 6^{r}-10^{v} (Altus).
ROk A V 23 c, ff. 5^{r}-9^{r} (Superius II. or Altus I.).
ROk A V 23 d, ff. 5^{r}-8^{r} (Bassus).
Agnus Dei for 6 parts is lacking.

Print Concordances:
Ident.: RISM 1570[1], pp. 306 ff.

Manuscript Concordances:
D-Rp, A. R. 894-907, No. 2.
D-Rp, A. R. 894-907, No. 24.

RISM online – https://opac.rism.info.

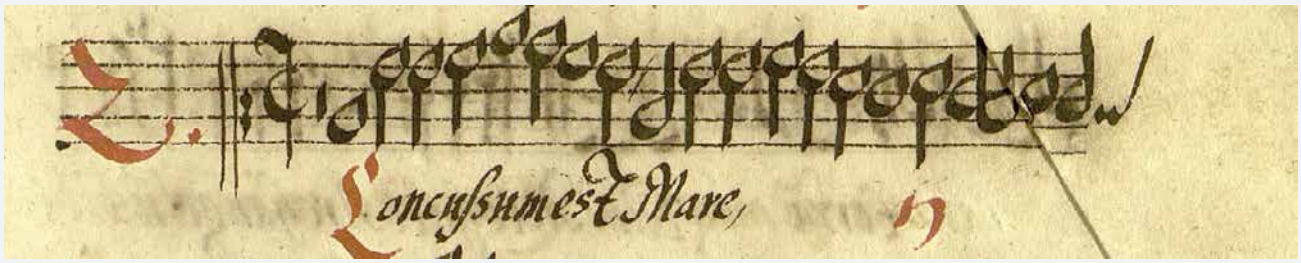
Notes:
Model = A French drinking song in a four-part polypyhonic setting by Pierre de Manchicourt.

Editions:
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 6, American Institute of Musicology, [S. l.] 1959, pp. 103-139.

40. Concussum est mare et contremuit terra (I. p.)
Factum est silentium in coelo (II. p.)

a 5 vocum

Countertenor or Altus – I. pars:



Countertenor or Altus – II. pars:



Source:
ROk A V 24 a, ms., No. 2. (written anonymously):

ROk A V 24 a, ff. 2^{r}-4^{r} (Countertenor or Altus).

Print Concordances:
Ident.: RISM 1553[11] (= 1554[4] = 1557[5] = 1559[3]), p. 2.
Other: RISM 1559[1], No. LII.[28]

Copies of 1559[1] preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 182-183 (Bassus; written anonymously).
D-Rp, A. R. 861-862, No. 17.
D-Rp, A. R. 887-890, No. 4.
SK-Le, Ms. 13990a (1 A), No. 98, only remark in Index of the Compositions, without a written score.

RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 10, T. Trautwein, Berlin 1844–1858, pp. 28-33.
BERNET-KEMPERS, Karel Philippus (ed.): *Jacobus Clemens non Papa. Opera omnia*, vol. 14, American Institute of Musicology, [S. l.] 1966, pp. 65-71.

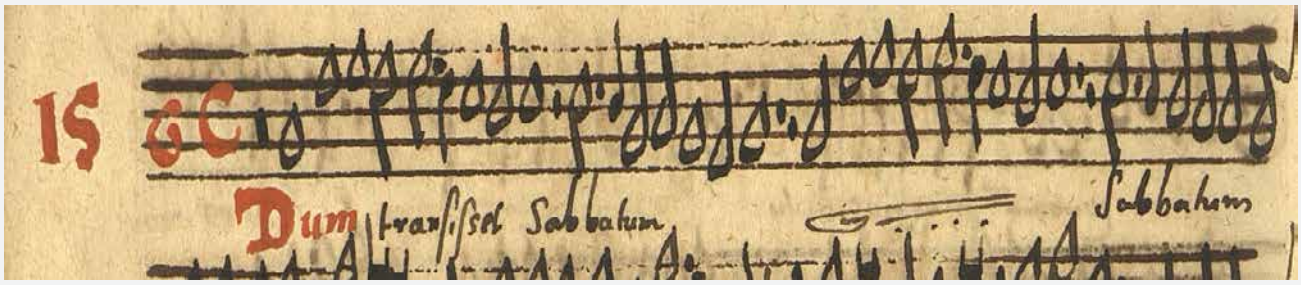
28 In the index of this copy of Cantionum Quinque vocum the Countertenor or Altus part is indicated as 2. Alt.[us].

[Johannes de CLEVE (* c 1528/1529 – † 1582)]

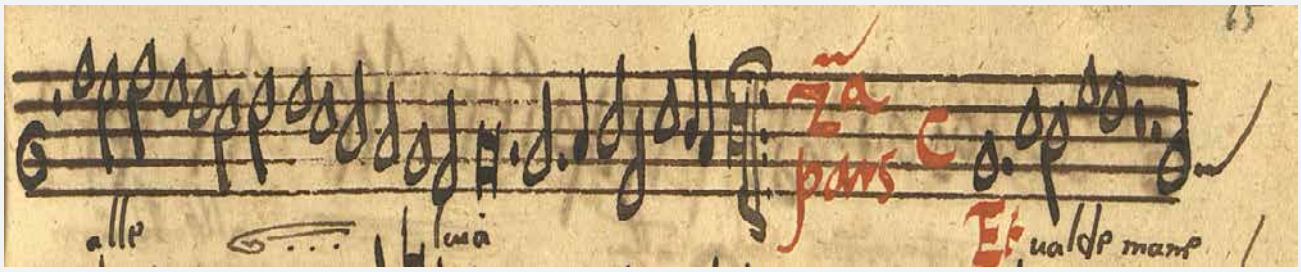
41. Dum transisset Sabbatum (I. p.)
Et valde mane una sabbatorum (II. p.)

a 6 vocum

Primus Discantus – I. pars:



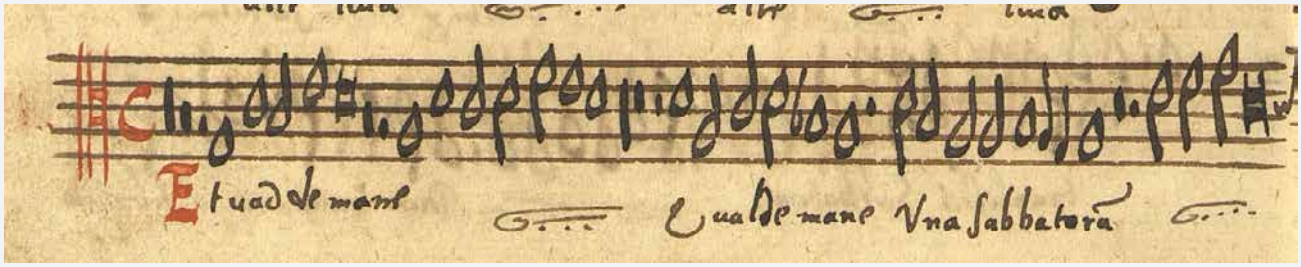
Primus Discantus – II. pars:



Sexta vox or Secundus tenor – I. pars:



Sexta vox or Secundus tenor – II. pars:



Source:
ROk A V 22 a-b, ms., No. 15:

ROk A V 22 a, ff. 64^{v}-65^{v} (Superius/Primus Discantus).
ROk A V 22 b, ff. 19^{r}-20^{r} (Sexta vox or Secundus tenor).

Print Concordances:
Ident.: RISM C 3203, No. 16.

Copies of C 3203 preserved in the Czech Republic and not listed in RISM:

CZ-Pnm, AZ 84, Adlig. No. 3.

Manuscript Concordances:
CZ-Pu, XVII F 72, ff. 249^{v}-252^{r} (Sexta pars or Secundus tenor).
D-Rp, A. R. 960-963, No. 6.

RISM online – https://opac.rism.info.

Notes:
Not the same as the composition attrib. Baston in Susato 1553[12].

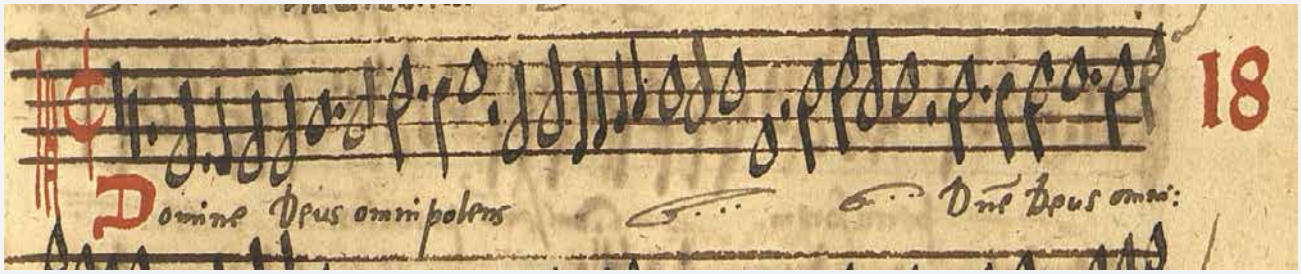
Editions:
None known.

Thomas CREQUILLON (* c 1505 / 1510 – † c 1557)

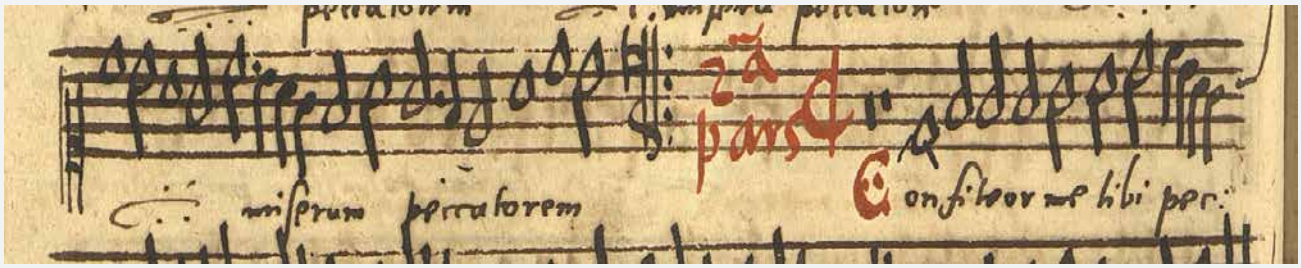
42. Domine Deus omnipotens (I. p.)
Confiteor tibi me peccasse (II. p.)

a 6 vocum

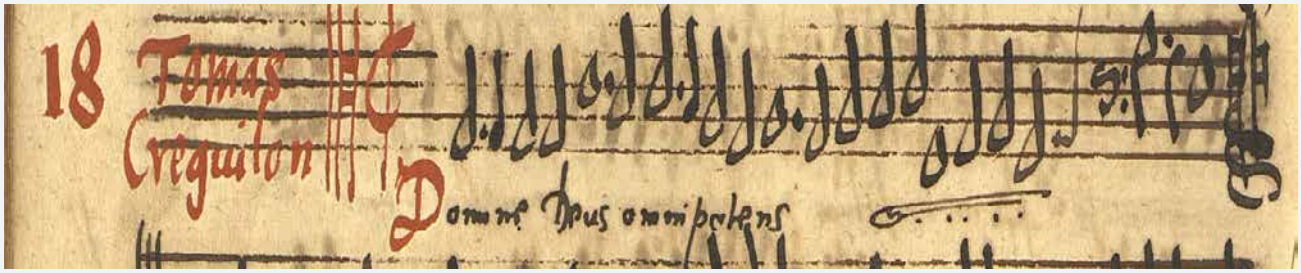
Quinta vox – I. pars:



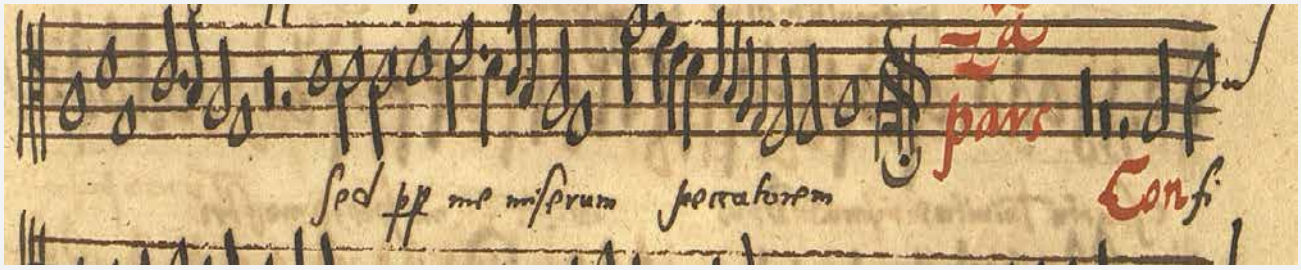
Quinta vox – II. pars:



Tenor – I. pars:



Tenor – II. pars:



Source:
ROk A V 22 a-b, ms., No. 18:

ROk A V 22 a, ff. 68[r]-69[r] (Quinta vox; mistakes in the scoring).
ROk A V 22 b, ff. 22[v]-23[v] (Tenor).

Print Concordances:
Ident.: RISM 1556[1], p. 14.
Other: 1555[4] (= 1556[1]);[29] 1556[9], No. 42.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 391-394 (Bassus).
D-Rp, A. R. 893, No. 23.
D-Rp, B 223-233, No. 4.

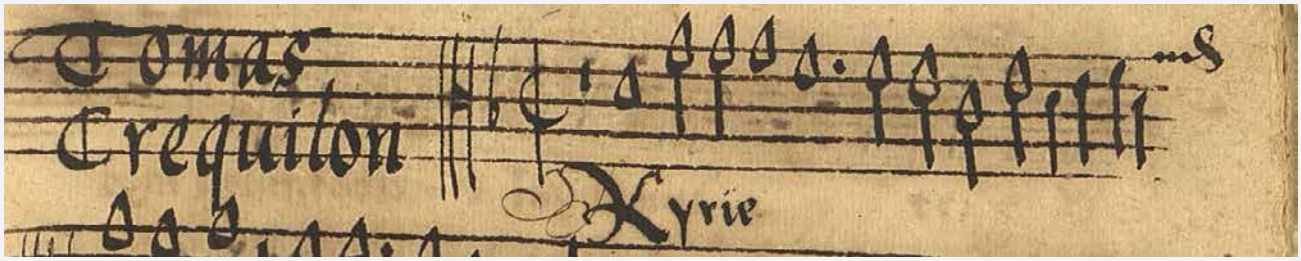
RISM online – https://opac.rism.info.

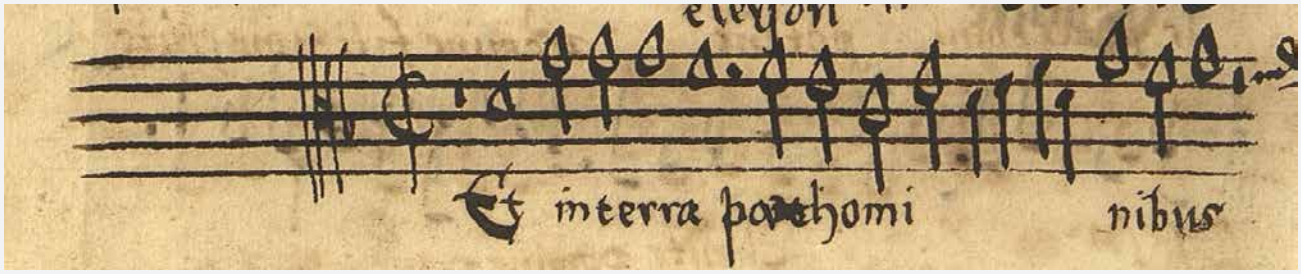
Editions:
HUDSON, Barton (ed.): *Thomas Crequillon. Opera omnia*, vol. 5, American Institute of Musicology, Neuhausen-Stuttgart 1990, pp. 66-79.

43. Officium „Pis ne me peult venir“

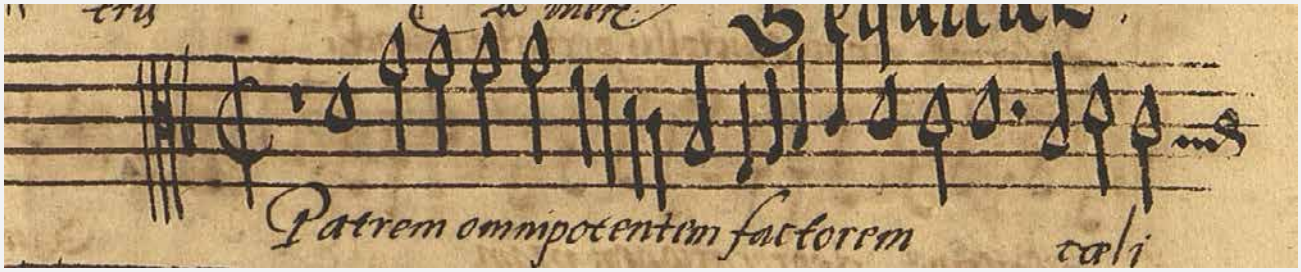
a 5 [3 – 6] vocum

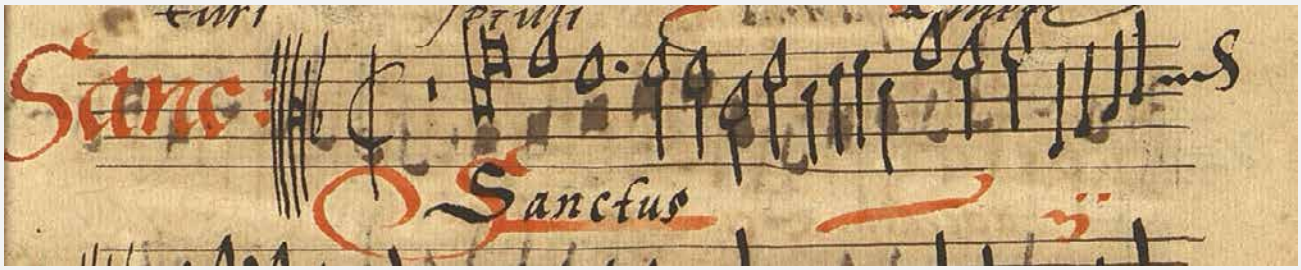
Tenor:

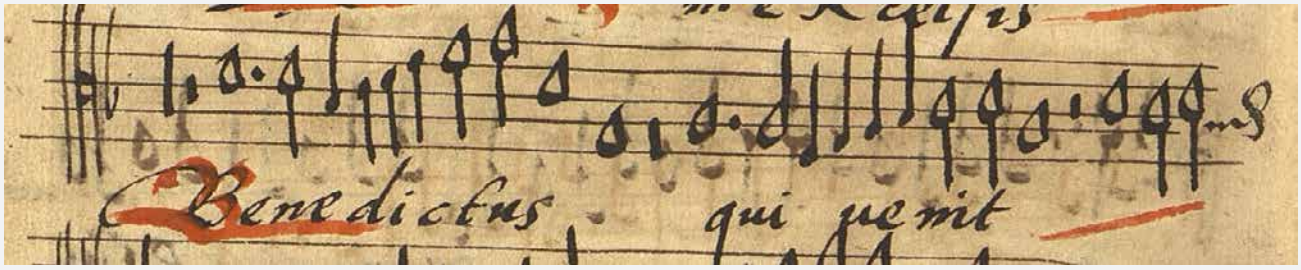


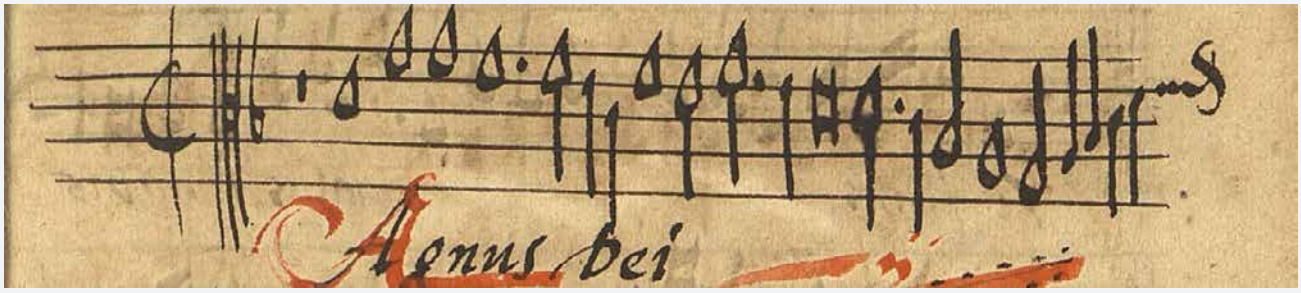


29 Also attributed to Orlando di Lasso, cf. NGD, vol. 6, [2]2001, p. 655 and CMM 63, vol. 5, pp. LIX-LXI).

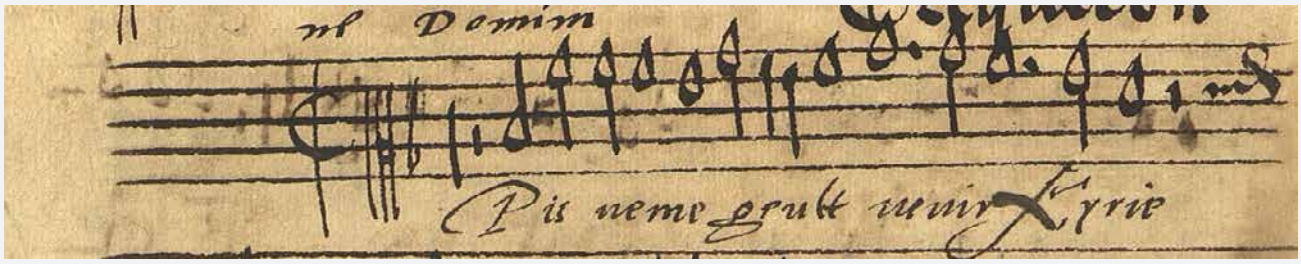


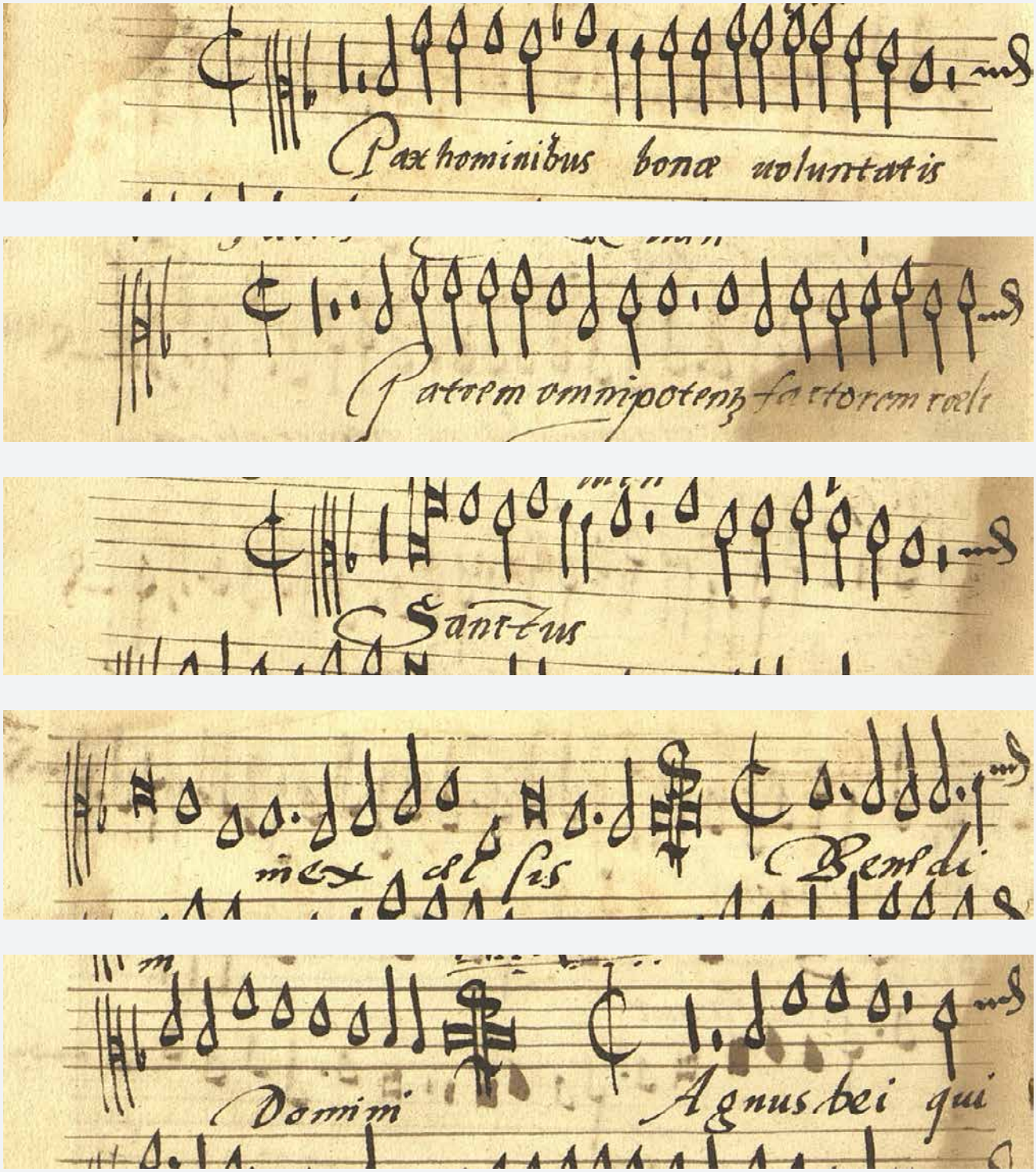




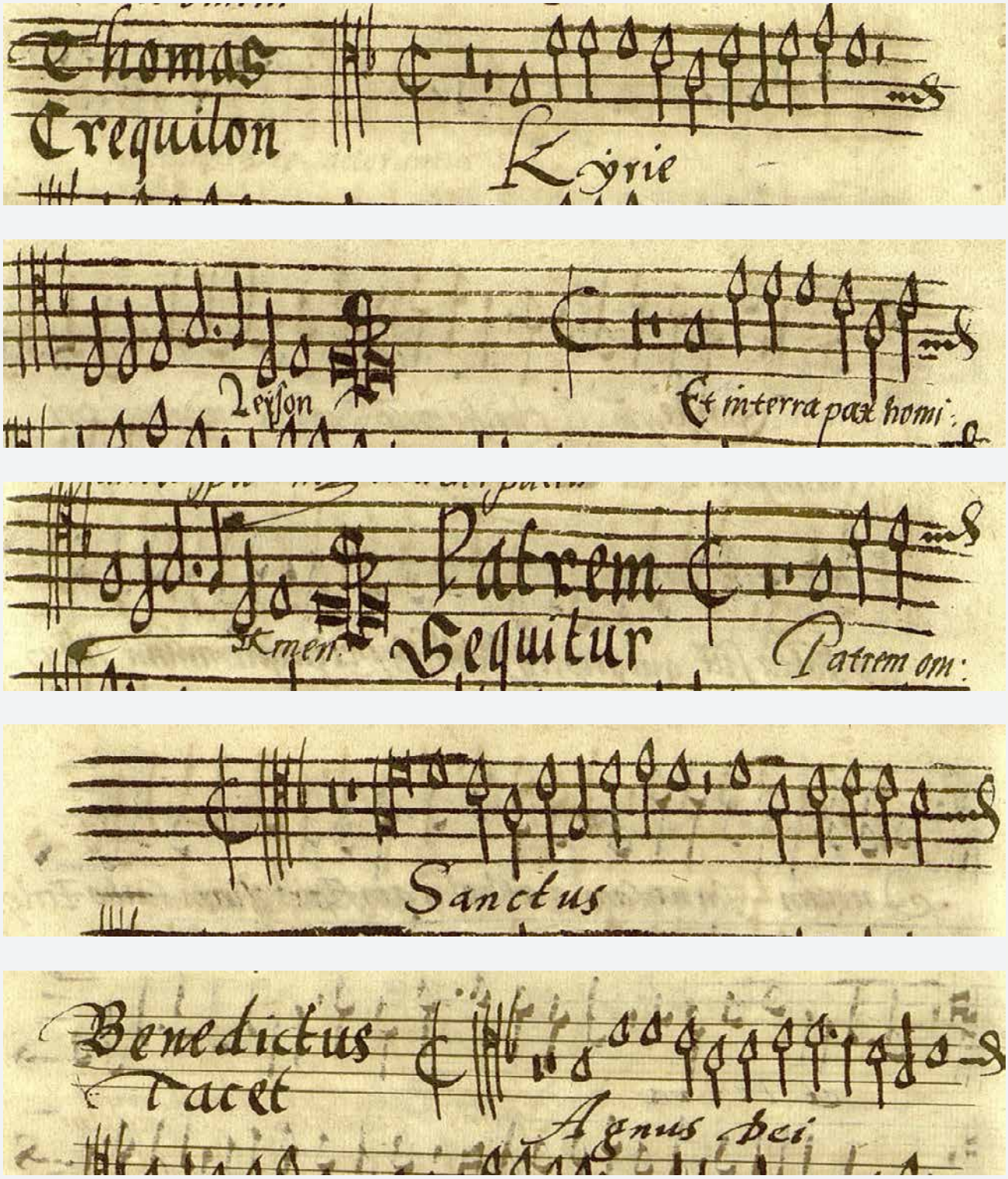


Countertenor:

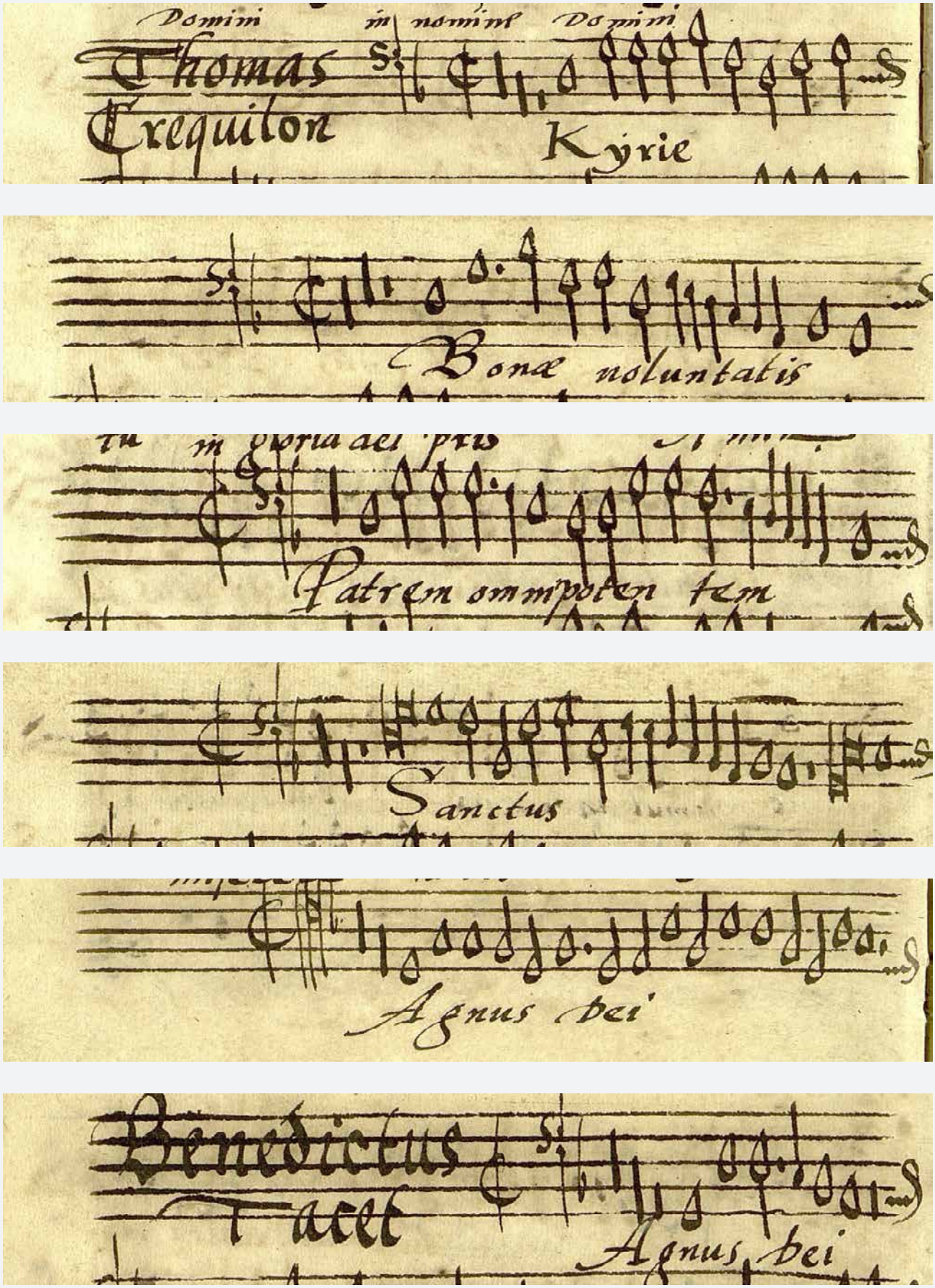



Pax hominibus bonæ voluntatis
Patrem omnipotem factorem
Sanctus
Benedi
Agnus dei qui

Quinta vox:



Bassus, in Ag.: Sexta vox + Bassus:


Domini in nomine Domini
Thomas
Crequilon
Kyrie
Bonæ voluntatis
Patrem ommpoten tem
Sanctus
Agnus dei
Benedictus
Agnus dei

Source:
ROk A V 23 a-d, ms., without No.:

ROk A V 23 a, ff. 37^{r}-42^{r} (Tenor).
ROk A V 23 b, ff. 39^{v}-45^{r} (Countertenor).
ROk A V 23 c, ff. 37^{r}-42^{v} (Quinta vox).
ROk A V 23 d, ff. 34^{v}-40^{r} (Bassus, in Ag: Sexta vox + Bassus).

Print Concordances:
Ident.: RISM 1546^{3}, No. 4.

Manuscript Concordances:
D-Mbs, Mus. ms. 42, No. 5.

RISM online – https://opac.rism.info.

Notes:
Model: his own chanson.
Indicated as „*Officium Pis ne me peult venir*" in ROK A V 23 c, f. 37^{r}.

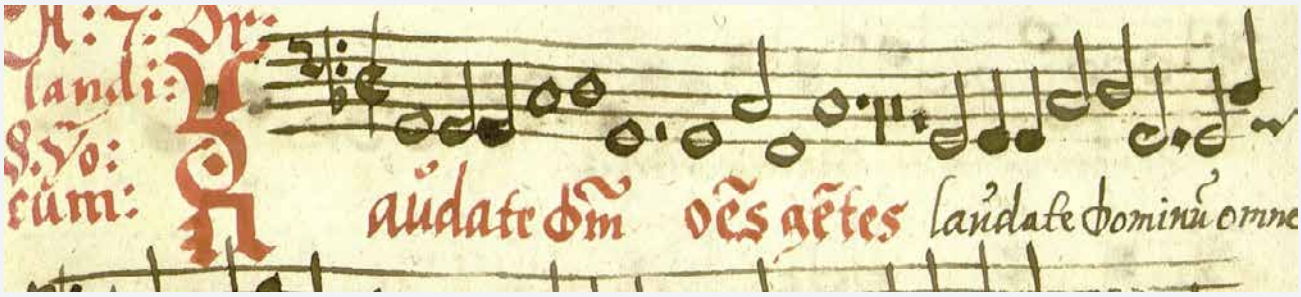
Editions:
HUDSON, Barton (ed.): *Thomas Crequillon. Opera omnia*, vol. 3, American Institute of Musicology, [S. l.] 1974, pp. 33-60.

[Noé FAIGNIENT (* c 1537 – † c 1578)]

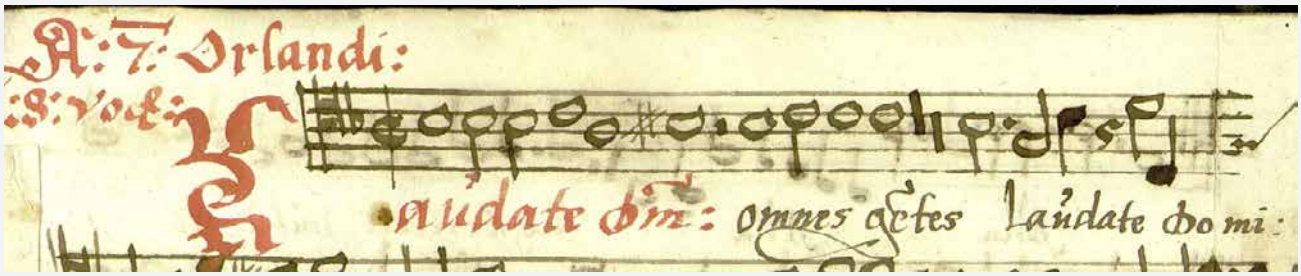
44. Laudate Dominum omnes gentes, laudate eum

a 8 vocum for 2 choirs

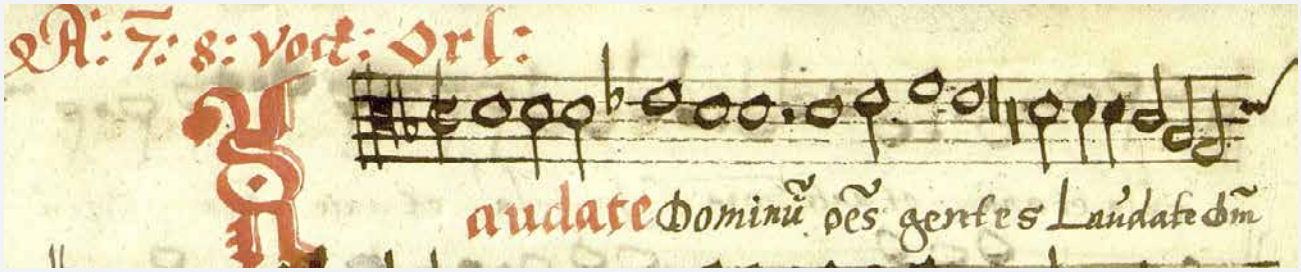
Bassus I. chori:



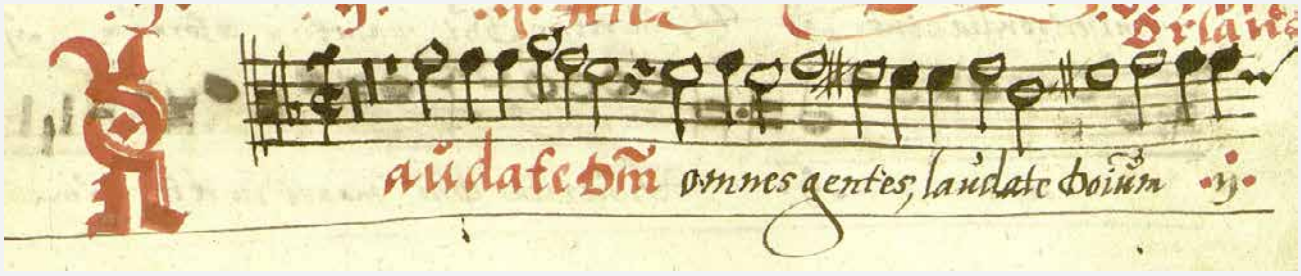
Altus I. chori:



Superius I. chori:



Tenor II. chori:



Source:
ROk A V 37 a-d, ms., No. 7:

ROk A V 37 a, ff. 7^{r}-7^{v} (Bassus I. chori).
ROk A V 37 b, ff. 7^{v}-8^{r} (Altus I. chori).
ROk A V 37 c, ff. 7^{v}-8^{r} (Superius I. chori).
ROk A V 37 d, ff. 7^{r}-8^{r} (Tenor II. chori).
ROk A V 37 e lacking.

Print Concordances:
Ident.: RISM 1585^{1}, No. XLI.
Copies of 1585^{1} preserved in the Czech Republic and not listed in RISM:

CZ-HKm, Ha 1266a - b/3 (Discantus, Bassus).
CZ-Pu, Be 267 – Se 1337 (Superius, Tenor, Bassus, Sexta vox).

Manuscript Concordances:
D-Rp, A. R. 775-777, No. 83.
D-Rp, B 268-270, No. 14.
DK-Ou, R 406 (Tenor I. chori).

RISM online – https://opac.rism.info.

Notes:
Incorrectly attrib. to Orlando di Lasso in ROk A V 37a-d.

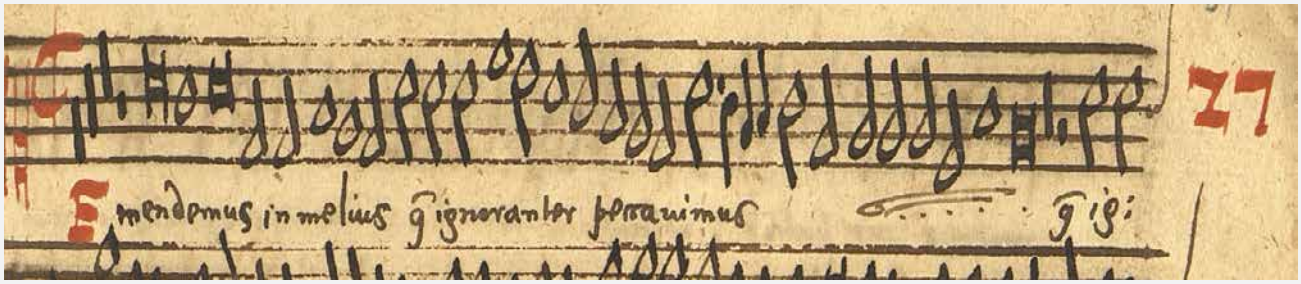
Editions:
None known.

[**Arnold FEYS** (fl. 16th century)]

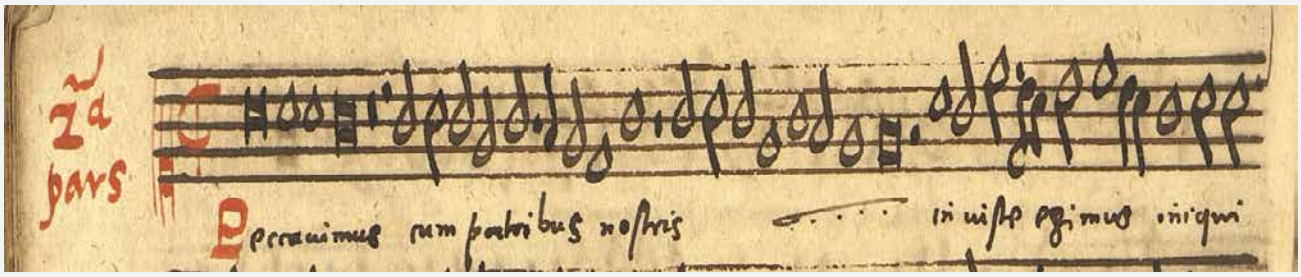
45. Emendemus in melius que ignoranter peccavimus (I. p.)
Peccavimus cum patribus nostris, iniuste egimus (II. p.)

a 5 vocum

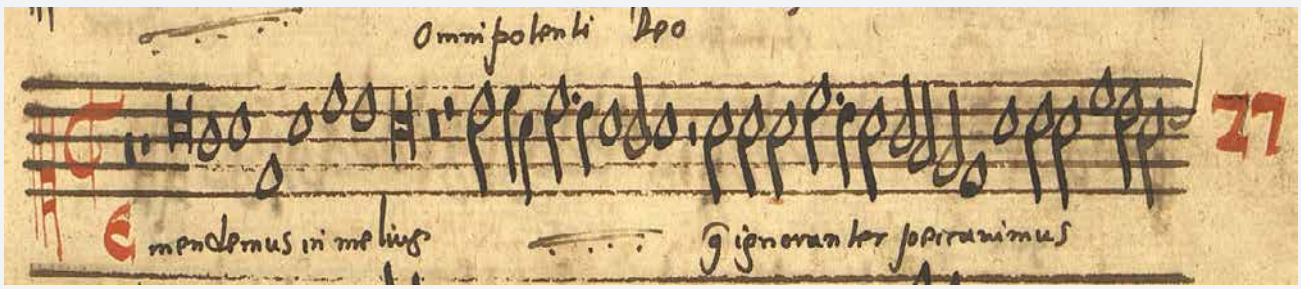
Superius/Discantus – I. pars:



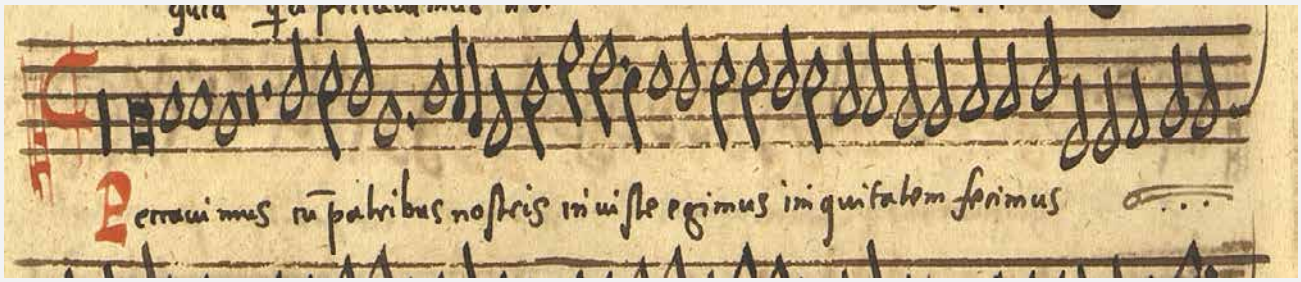
Superius/Discantus – II. pars:



Quinta vox – I. pars:



Quinta vox – II. pars:



Source:
ROk A V 22 a-b, ms., No. 27:

ROk A V 22 a, ff. 31[r]-31[v] (Superius/Discantus).
ROk A V 22 b, ff. 28[r]-29[r] (Quinta vox).

Print Concordances:
Ident.: RISM 1554[2] (= 1555[3]), f. 9.
Other: 1556[8]; 1580[4]; 1583[24] (Organ tablature).

Manuscript Concordances:
CZ-HKm, Hr-37 (olim II A 30), ff. 45[v]-46[v] (Bassus; written anonymously).
CZ-Pn, IV H 64/I, ff. 56[r]-56[v] (Tenor).
CZ-Pn, IV H 64/II, ff. 51[r]-51[v] (Bassus).
D-Rp, A. R. 875-877, No. 48, orig. No. 16.

RISM online – https://opac.rism.info.

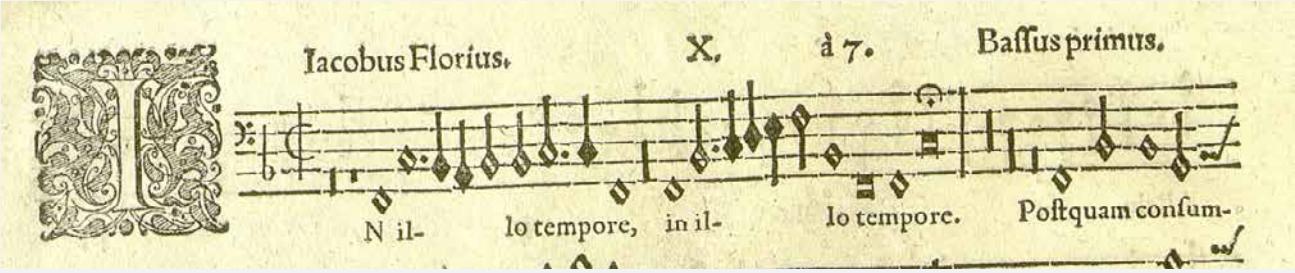
Editions:
MALDEGHEM, Robert Julien van (ed.): *Trésor musical. Collection authentique de musique sacrée & profane des anciens maitres belges*, vol. 28, Librairie Européenne de C. Muquardt, Bruxelles 1892, pp. 1-7.

Jacob FLORI (* 1550/1554 – † after 1599; fl. 1571 – 1599)

46. In illo tempore postquam consummati

a 7 vocum

Bassus primus:



Source:
ROk A V 40, print 1590[5], No. X:

ROk A V 40, ff. CC 2[v] (Bassus primus).

Print Concordances:
Ident.: RISM 1590[5], No. X (copies not listed in RISM: CZ-HKm, Ha 1266a-b/1, Cantus, Bassus; CZ-ROk A V 40).

Manuscript Concordances:
RISM online – https://opac.rism.info.

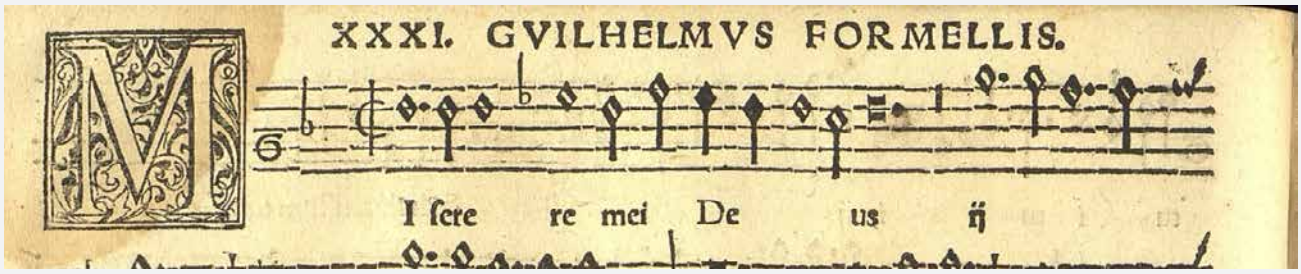
Editions:
None known.

Guilhelmus FORMELLIS (* c 1541 – † 1582)

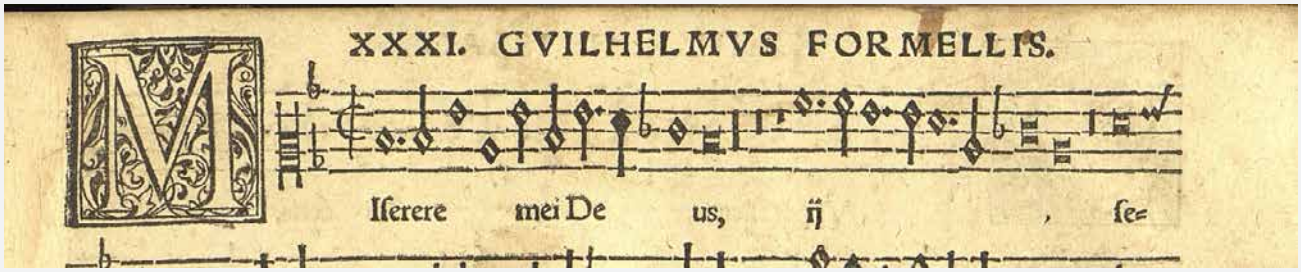
47. Miserere mei Deus secundum magnam misericordiam tuam

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, 1564[3], No. XXXI:

ROk A V 22 a, ff. [K 4^{v}] – L 1^{r} (Superius/Discantus).
ROk A V 22 b, ff. kkk 1^{r} (Sexta vox).

Print Concordances:
Ident.: RISM 15643, No. XXXI.

Copies of RISM 15643 preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
RISM online – https://opac.rism.info.

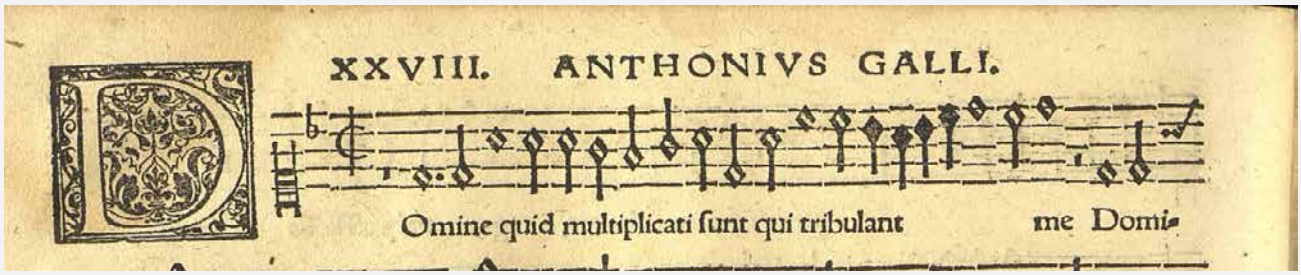
Editions:
None known.

Antonius GALLI – GALLUS (*? – † 1565)

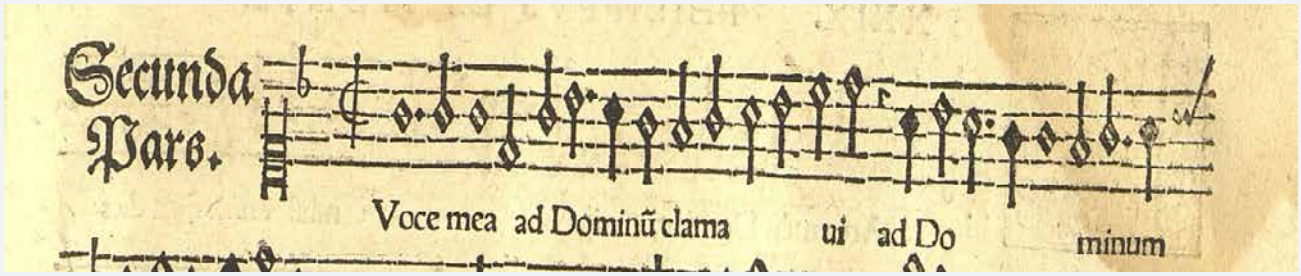
48. Domine quid multiplicati sunt (I. p.)
Voce mea ad Dominum clamavi (II. p.)

a 6 vocum

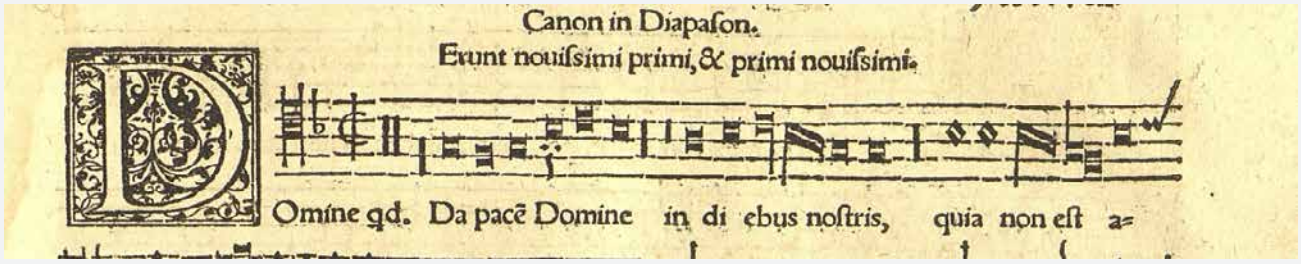
Superius/Discantus – I. pars:



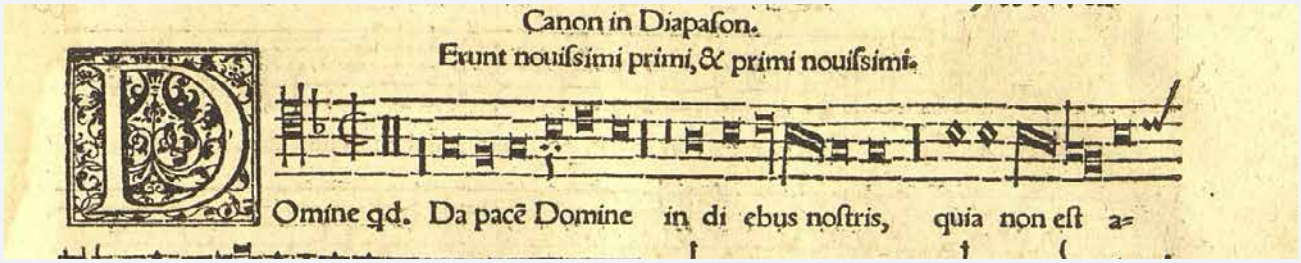
Superius/Discantus – II. pars:



Quinta or Sexta vox – I. pars:



Quinta or Sexta vox – II. pars:



Source:
ROk A V 22 a-b, 1564[3], No. XXVIII:

ROk A V 22 a, ff. [I 4^{v}] – K 1^{r} (Superius/Discantus).
ROk A V 22 b, ff. iii 2^{r} (Quinta or Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXVIII.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
RISM online – https://opac.rism.info.

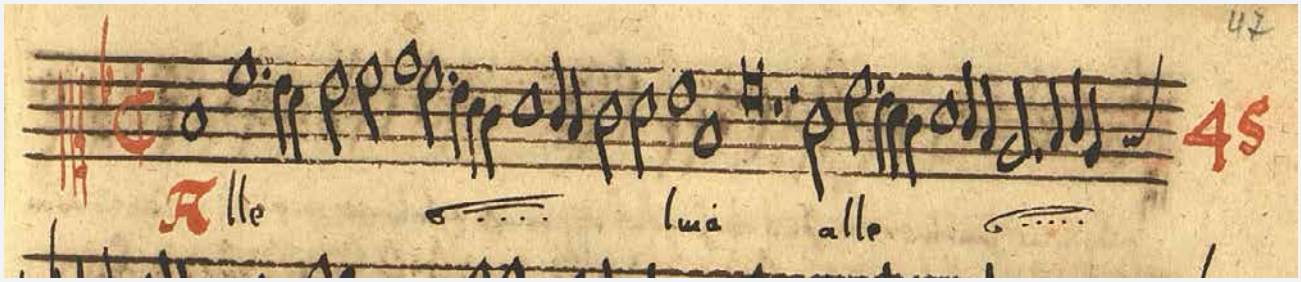
Editions:
None known.

[Nicolas GOMBERT (* c 1495 – † c 1560)][30]

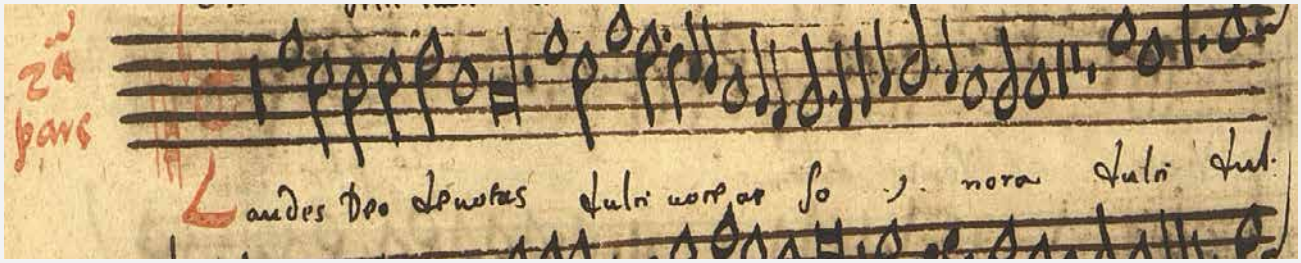
49. Alleluia Spiritus Domini replevit orbem (I. p.)
Laudes Deo devotas dulci voce (II. p.)

a 5 vocum

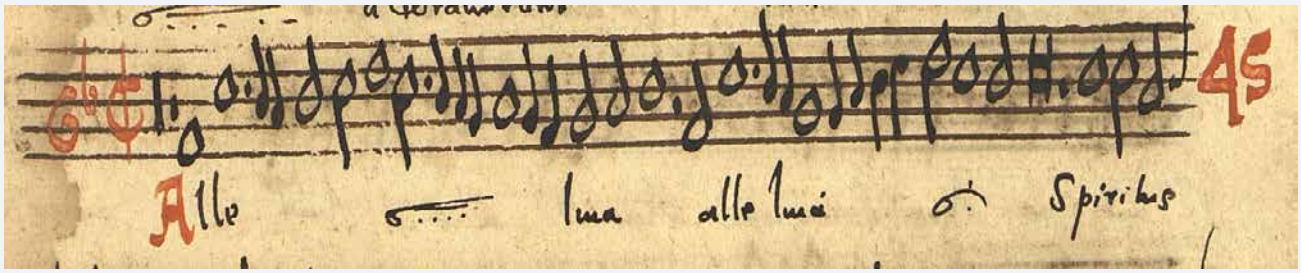
Quinta vox – I. pars:



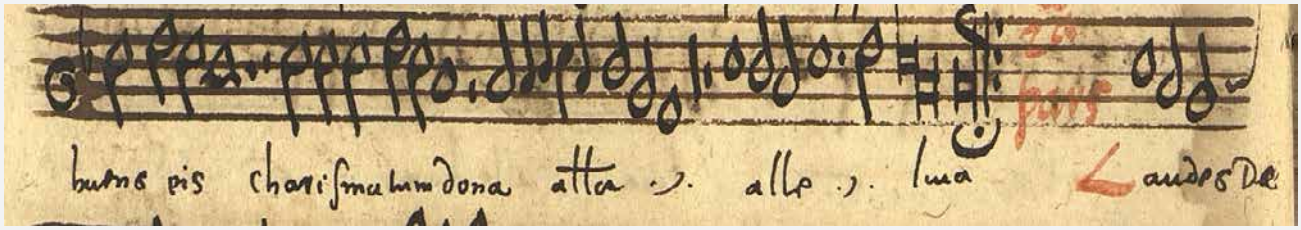
Quinta vox – II. pars:



Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



30 This motet has also been ascribed to the French composer Nicolle des Celliers de Hesdin (* c 1500 – † 1538).

Source:
ROk A V 22 a-b, ms., No. 45:

ROk A V 22 a, ff. 47^{r}-48^{r} (Quinta vox).
ROk A V 22 b, ff. 44^{r}-45^{r} (Superius/Discantus).

Print Concordances:
Ident.: RISM 1539^{7}, f. 5^{v}.

Manuscript Concordances:
CZ-HKm, Hr-37 (olim II A 30), ff. 74^{r}-75^{v} (Quinta vox; written anonymously).
CZ-HKm, Hr-36 (olim II A 29), pp. 233-236 (Bassus; written anonymously).

RISM online – https://opac.rism.info.

Notes:
Attrib. to Hesdin in 1539^{7}.

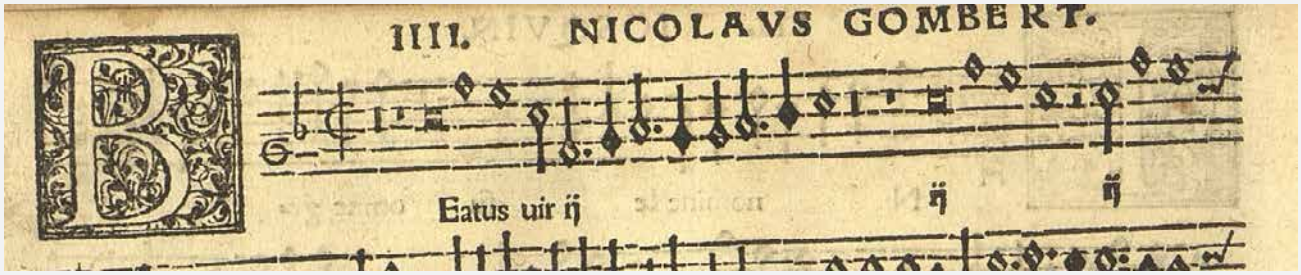
Editions:
SCHMIDT-GÖRG, Joseph (ed.): *Nicolai Gombert: Opera omnia*, vol. 7, American Institute of Musicology, [S. l.] 1968, pp. 101-109.

Nicolas GOMBERT (* c 1495 – † c 1560)

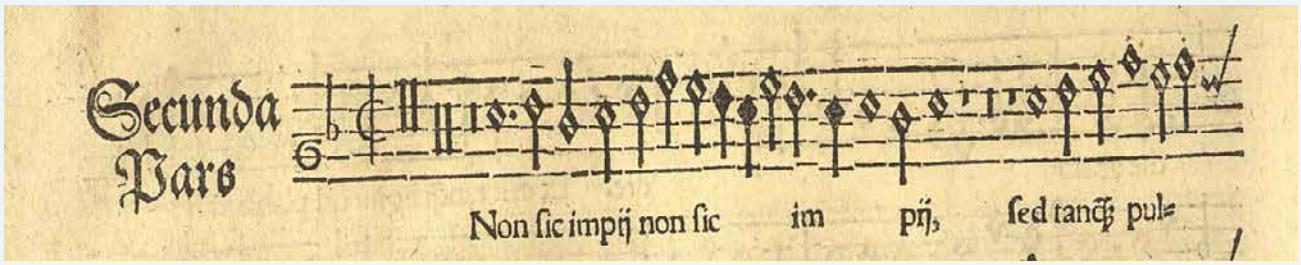
50. Beatus vir qui non abiit in consilio impiorum (I. p.)
Non sic impii, sed tanquam pulvis (II. p.)

a 6 vocum

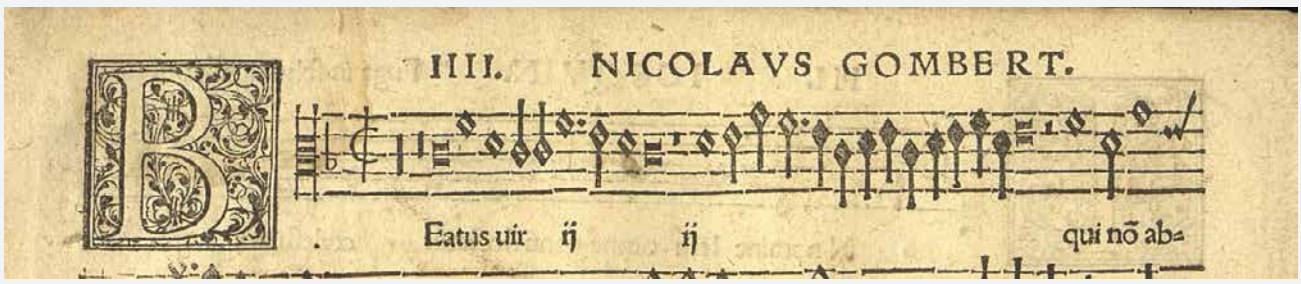
Superius/Discantus – I. pars:



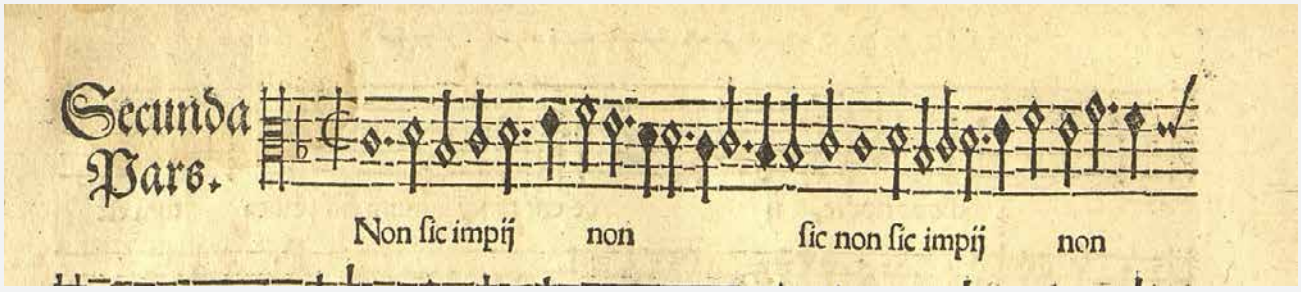
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. IV:

ROk A V 22 a, ff. [A 4[v]] – B 2[r] (Superius/Discantus).
ROk A V 22 b, ff. [aaa 4[v]] – bbb 2[r] (Sexta vox.)

Print Concordances:
Ident.: RISM 1539[5], p. 46.
Other: RISM 1564[3], No. IIII.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

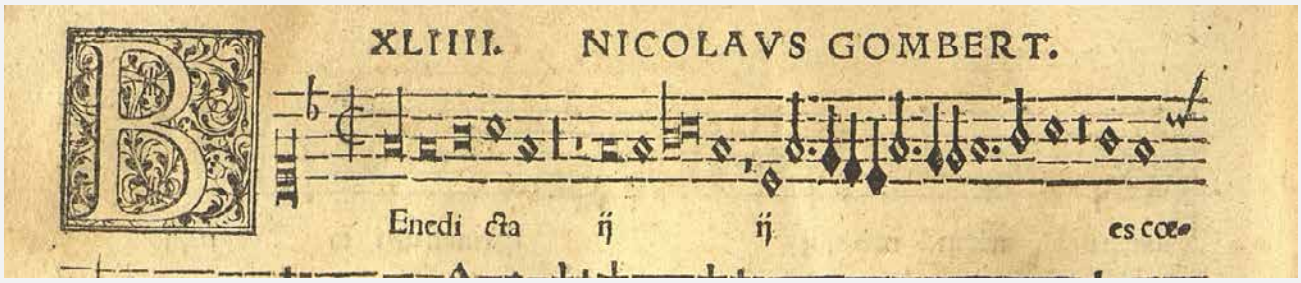
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
SCHMIDT-GÖRG, Joseph (ed.): *Nicolai Gombert: Opera omnia*, vol. 9, American Institute of Musicology, [S. l.] 1974, pp. 104-119.

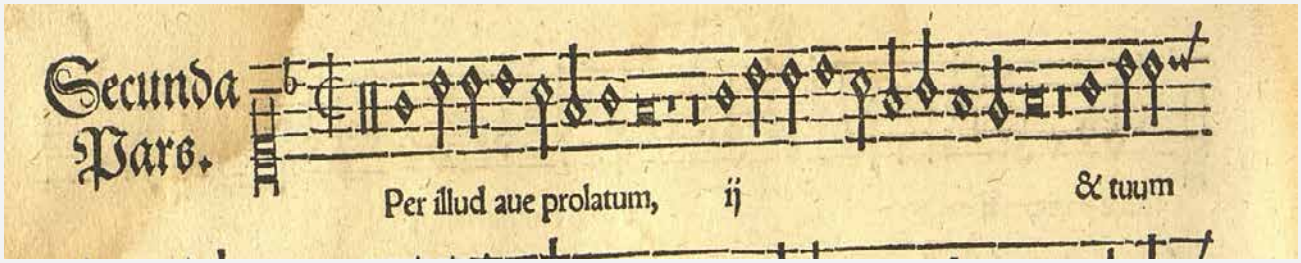
51. Benedicta es coelorum regina et mundi totius Domina (I. p.) Per illud ave prolatum (II. p.)

a 6 vocum

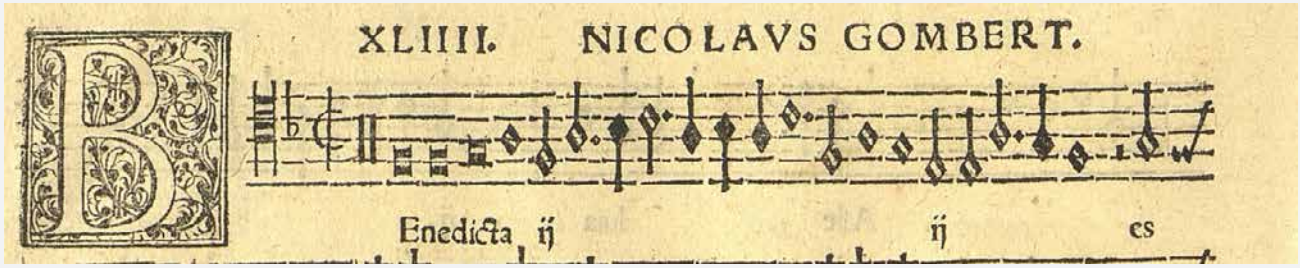
Superius/Discantus – I. pars:



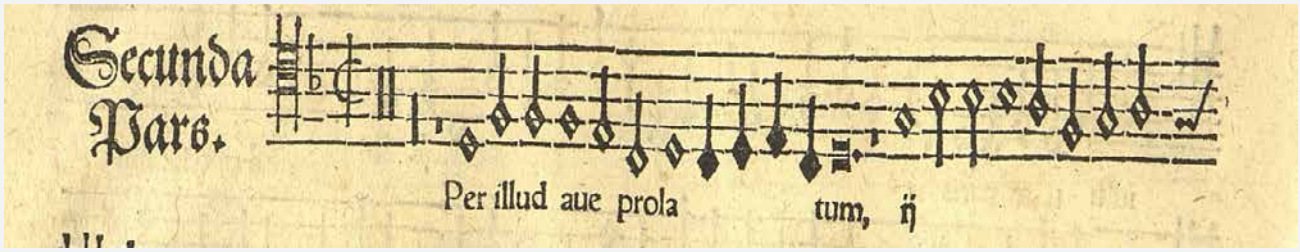
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, 1564[3], No. XLIIII:

ROk A V 22 a, ff. O 3[v] – P 1[r] (Superius/Discantus).
ROk A V 22 b, ff. nnn 3[v] – ooo 1[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XLIIII.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
RISM online – https://opac.rism.info.

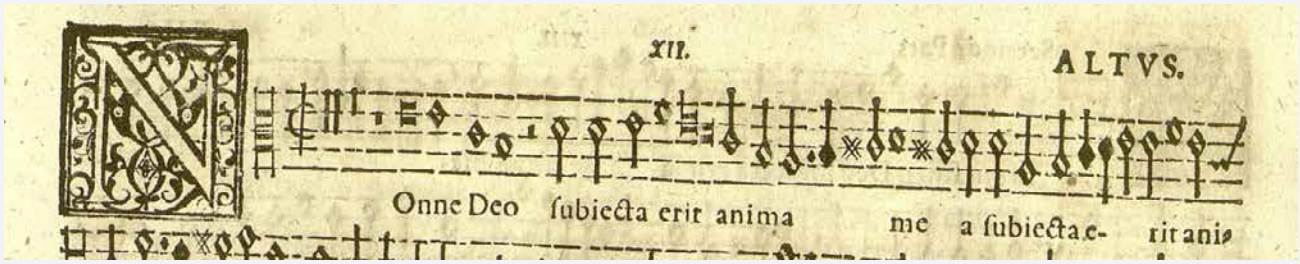
Editions:
SCHMIDT-GÖRG, Joseph (ed.): *Nicolai Gombert: Opera omnia*, vol. 9, American Institute of Musicology, [S. l.] 1974, pp. 183-195.

George de la HÈLE (* 1547 – † 1586)[31]

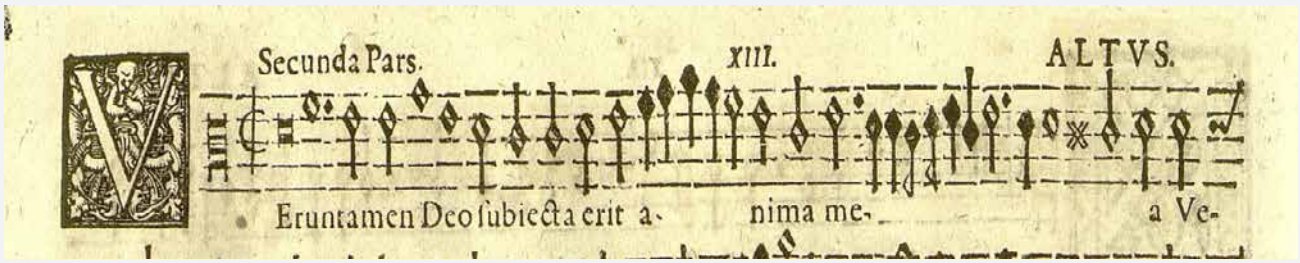
52. Nonne Deo subiecta erit anima mea (I. p.)
Veruntamen Deo subiecta erit anima mea (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, pp. XII-XIII (Altus).

Print Concordances:
Ident.: RISM S 394, pp. XII-XIII.

Copies of RISM S 394 preserved in the Czech Republic and not listed in RISM:

CZ-Pu, 59 G 6540 (Altus).

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
WAGNER, Laverne, J. (ed.): *George de la Hèle. Collected Works*, vol. 2, American Institute of Musicology, [S. l.] 1972, pp. 307-313.

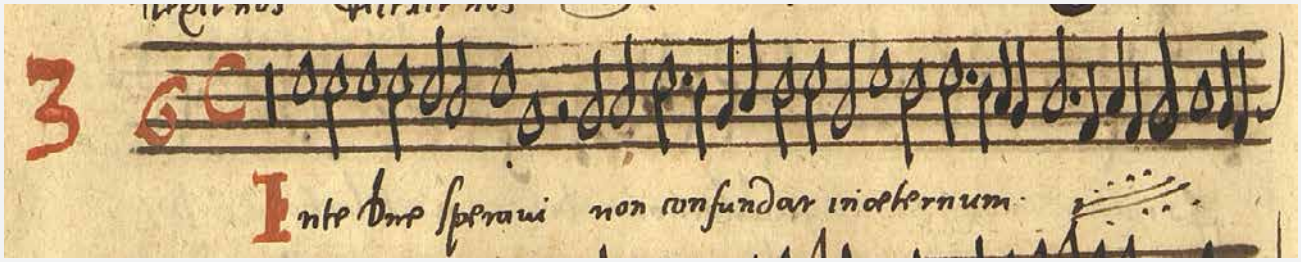
31 The „Index Sacrarum Cantionum Francisci Sale," located at the end of print S 394, indicates „Dela Helle" as the composer of this work.

Lupus [HELLINCK] (* 1493 or 1494 – † 1541)

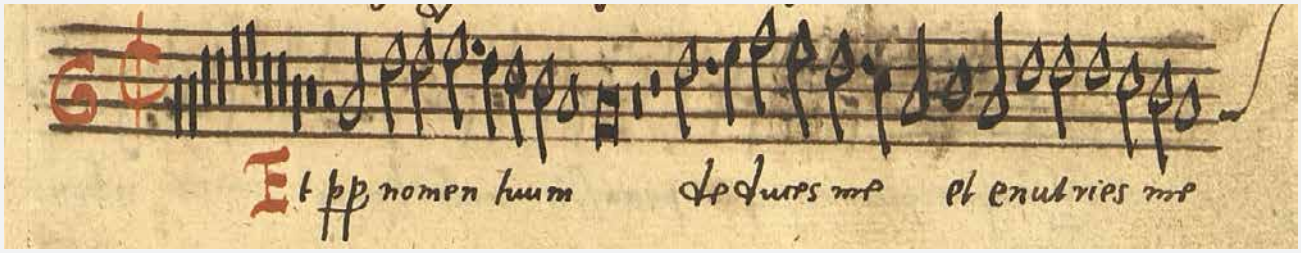
53. In te Domine speravi (I. p.)
Et propter nomen tuum deduces me (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a, ms., No. 3:

ROk A V 22 a, ff. 4^{v}-5^{v} (Superius/Discantus).
ROk A V 22 b lacking.

Print Concordances:
Ident: RISM 1532[9], p. 29.
Other: RISM 1535[1]; 1537[1]; 1539[6]; 1553[2]; 1559[1], No. XXV[32]; 1571[16] (Lute tablature); 1574[13] (Lute tablature).

Copies of RISM 1559[1] preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
CZ-HKm, Hr-32 (olim II A 26a), pp. 80-83 (Vagans; written anonymously).
CZ-HKm, Hr-33 (olim II A 26b), pp. 87-89 (Discantus; written anonymously).
CZ-HKm, Hr-36 (olim II A 29), pp. 158-160 (Bassus; written anonymously).
D-Rp, A. R. 891-892, No. 28.
D-Rp, C 99 (A. R. 772), No. 14.
I-Rv, Ms. S I 35-40, No. XXXVIII.

32 In the index of this copy of Cantionum Quinque vocum the Discantus part is indicated as 2. Discant.[us].

RISM online – https://opac.rism.info.

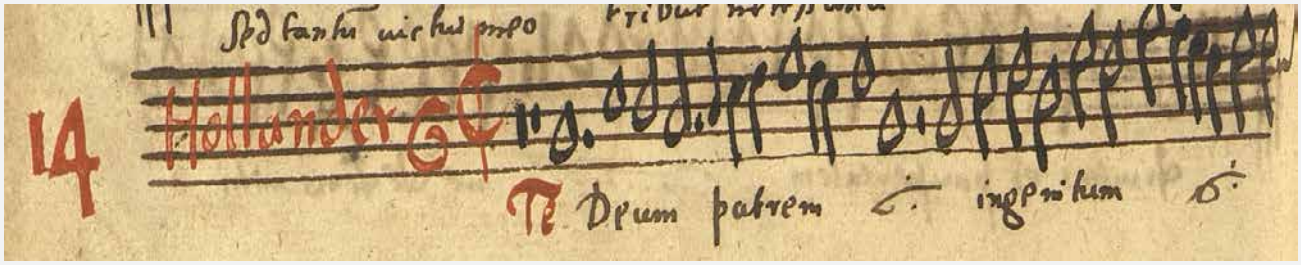
Editions:
SMIJERS, Albert – MERRITT, A. Tillman (ed.): *Treize Livres de Motets parus chez Pierre Attaingnant en 1534 et 1535*, vol. 8, Éditions de L'Oiseau-Lyre, Monaco, 1934, pp. 55-64.

Christianus HOLLANDER (* c 1510/1515 – † 1568/1569)

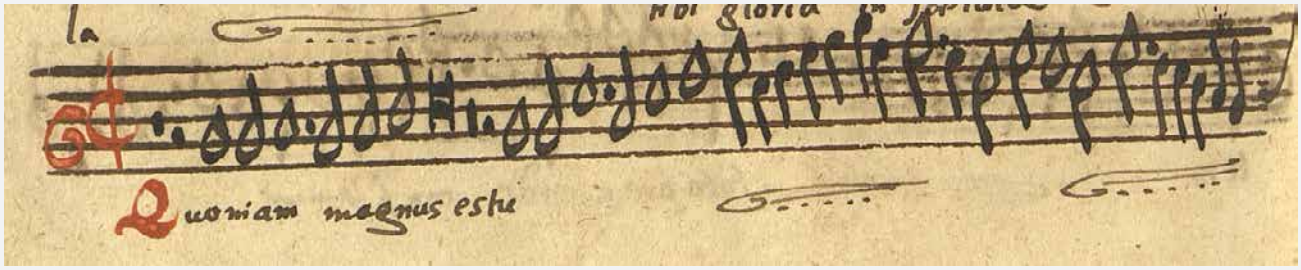
54. Te Deum patrem ingenitum (I. p.)
Quoniam magnus es tu (II. p.)

a 6 vocum

Quinta vox or Vagans – I. pars:



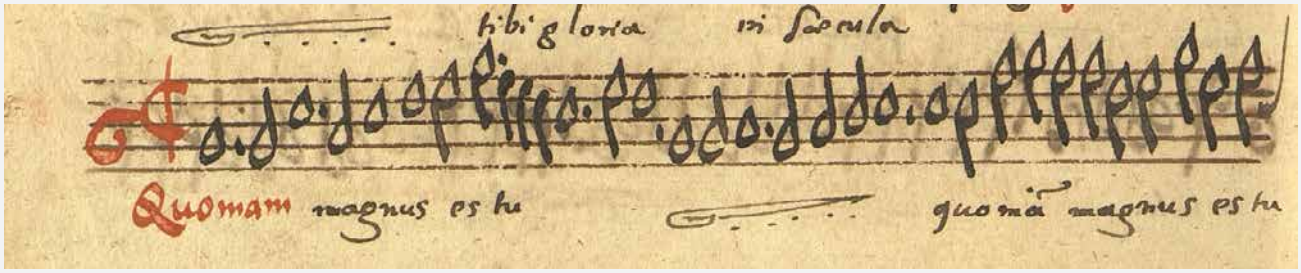
Quinta vox or Vagans – II. pars:



Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a-b, ms., No. 14bis:

ROk A V 22 a, ff. 62^{v}-64^{r} (Quinta vox or Vagans).
ROk A V 22 b, ff. 18^{r}-19^{r} (Superius/Discantus).

Print Concordances:
Ident.: RISM 1558^{4}, No. LIII.[33]

Copies of 1558^{4} preserved in the Czech Republic and not listed in RISM:

See No. 31.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 322-325 (Bassus).
D-Rp, A. R. 223-233, No. 14.
D-Rp, A. R. 960-963, No. 7.

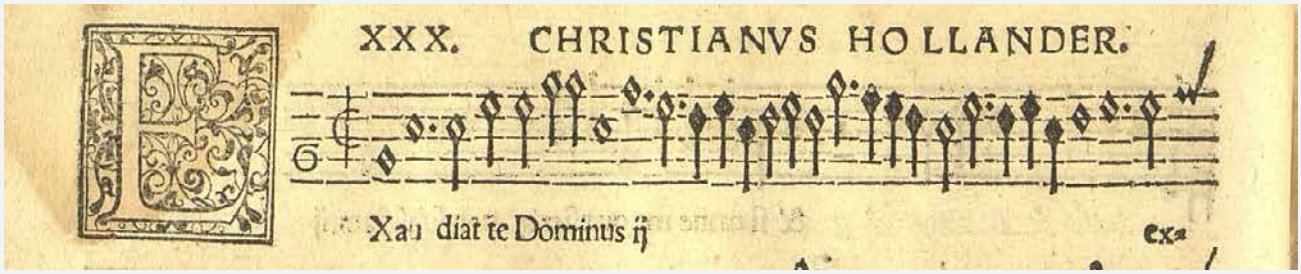
RISM online – https://opac.rism.info.

Editions:
None known (except facsimile).

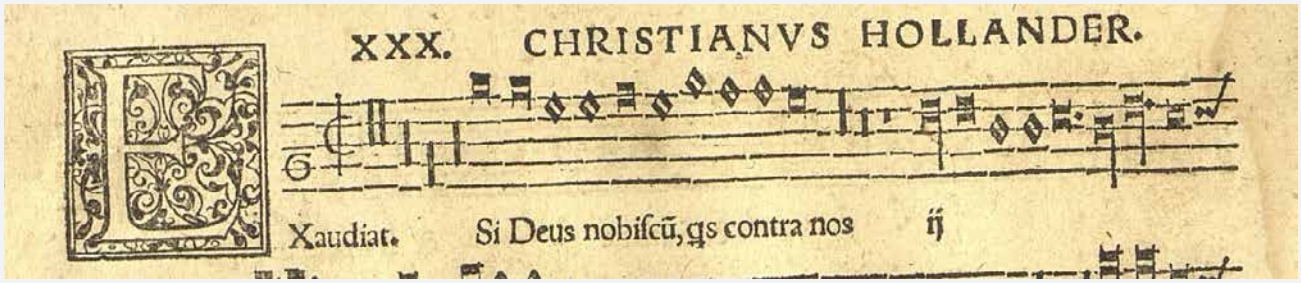
55. Exaudiat te Dominus in die tribulationis

a 6 vocum

Superius/Discantus:



Sexta vox:



33 In the index of this copy of *Cantionum Sex vocum* the Discantus part is indicated as 2. Discant[us]; the Vagans is indicated as 2. Alt.[us].

Source:
ROk A V 22 a-b, print 1564[3], No. XXX:

ROk A V 22 a, ff. K 3[v] – [K 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. [iii 4[v]] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXX.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
D-Mbs, Mus. ms. 1536/3, ff. 251[v]-252[r] (Tenor).
D-Rp, B 223-233, No. 23.

RISM online – https://opac.rism.info.

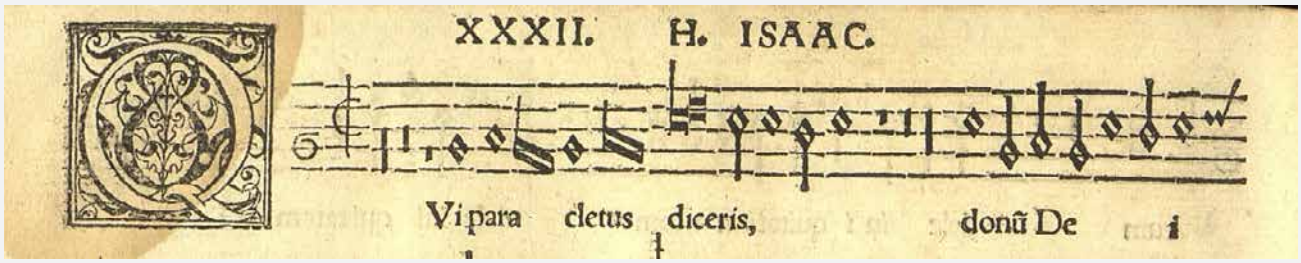
Editions:
None known.

H[enricus] ISAAC (* c 1450 – † 1517)

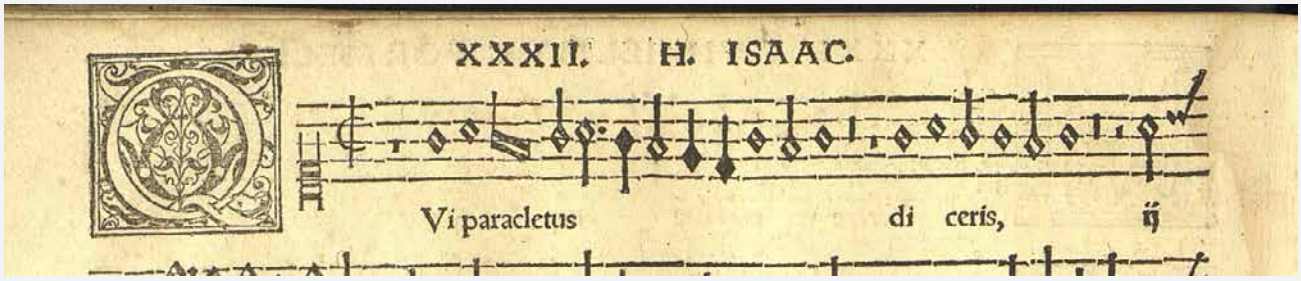
56. Qui paracletus diceris donum Dei altissimi

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XXXII:

ROk A V 22 a, f. L 1[v] (Superius/Discantus).
ROk A V 22 b, f. kkk 1[v] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXXII. × RISM 1542[12] (attrib. to Adam Rener).[34]

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
D-Mbs, Mus. Ms. 1536/3, No. 94, f. 309[r] (Isaac)
D-Rp, A. R. 878-882, No. 11 (Isaac).
D-ROu, Mus. Saec. XVI - 49/1 - 6 (anon.).
D-Sl, Ms. Musica folio I 24, ff. 103[v]-108[r] (anon.).
H-Bn, No. 2429, Mus. pr. Bártfa 6, Koll. 2, ff. 29[v], 29[r], 24[v] and 28[v] (sic !), (D, 6 (2. D.), A, T, B; Quinta vox missing; under the title *Hostem repellas longius*).

RISM online – https://opac.rism.info.

34 According to the latest research of Emma Clare Kempson this motet is more likely by the Franco-Netherlandish composer Adam Rener (* c 1482 – † c 1520).

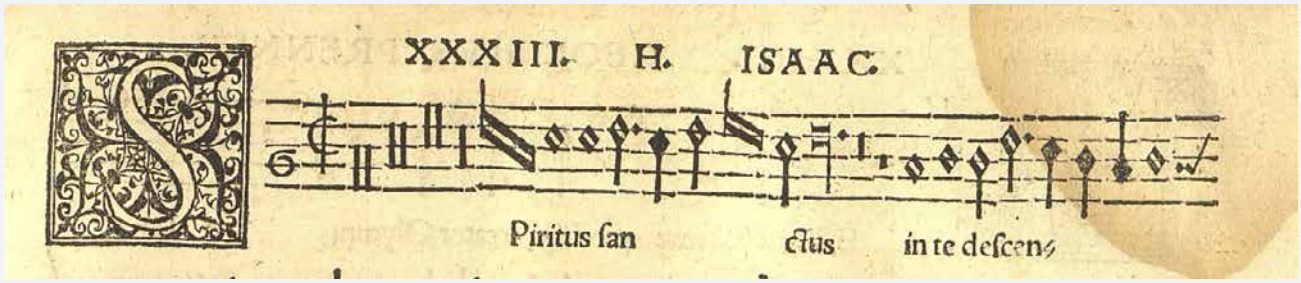
Editions:
GERBER, Rudolf (ed.): *Georg Rhau. Sacrorum Hymnorum Liber Primus. Erster Teil: Proprium de Tempore. Abteilung Motette und Messe*, vol. 3, Kistner & Siegel & Co., Lippstadt 1961, pp. 75-76.

Notes:
Several sources were unknown to Just or Staehelin, who accepted the attribution of this motet to Isaac (cf. JUST, Martin: *Studien zu H. Isaacs Motetten*, 2 vols., PhD. diss., Tübingen 1960 or STAEHELIN, Martin: *Isaaciana in der Messen- und Motettenhs. des Kantors Matthias Krüger*, JbSIMPK, 2002, pp. 120-141). Two of these sources attribute the work to Rener: Georg Rhau's *Sacrorum hymnorum liber primus*, Wittenberg, Georg Rhaw, 1542 (RISM 1542[12]) and H-Bn, Mus. pr. Bártfa 6, (c 1558). Emma Kempson favors the 1542 attribution to Rener over the attribution to Isaac, which first appears in *Thesauri musici tomus tertius*, Johannes Montanus & Ulrich Neuber, Nürnberg 1564 (RISM 1564[3]), simply because of the earlier dating of the attribution to Rener (Kempson, Emma: *The Motets of Henricus Isaac (c. 1450–1517)*, PhD. diss., University of London 1998, vol. 1, p. 55).

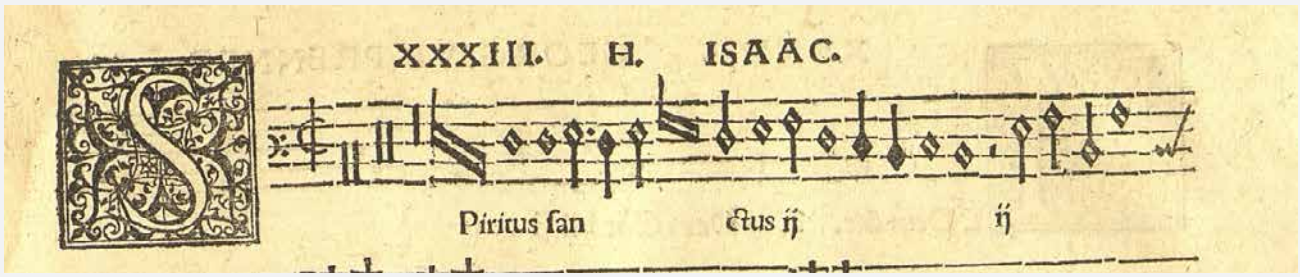
57. Spiritus Sanctus in te descendet Maria, ne timeas

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XXXIII:

ROk A V 22 a, ff. L 2[r] (Superius/Discantus).
ROk A V 22 b, ff. kkk 2[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXXIII.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
D-Rp, C 120 (Pernner Codex), pp. 144-147 (attrib. to Senfl).
D-Mbs, Mus. ms. 1536/3, f. 240[r]-240[v] (D), 266[r] (T, attrib. to Isaac), f. 235[r]-235[v] (B), f. 213[r] (6).
I-Rvat, Ms. Lat. 11953, ff. 27[r]-28[r] (B I and B II only; without attribution; beginning of B I missing).

RISM online – https://opac.rism.info.

Editions:
GRIESHEIMER, James Cade: *The Antiphon, Responsory and Psalm Motets of Ludwig Senfl*, PhD. diss., University of Indiana 1990, vol. 3, pp. 304-308.
KEMPSON, Emma Clare: *The Motets of Henricus Isaac (c. 1450–1517): Transmission, Structure and Function,* PhD. diss., University of London, King's College, 1998, 2. vols., esp. vol. 1, p. 51 and vol. 2, pp. 390-398.

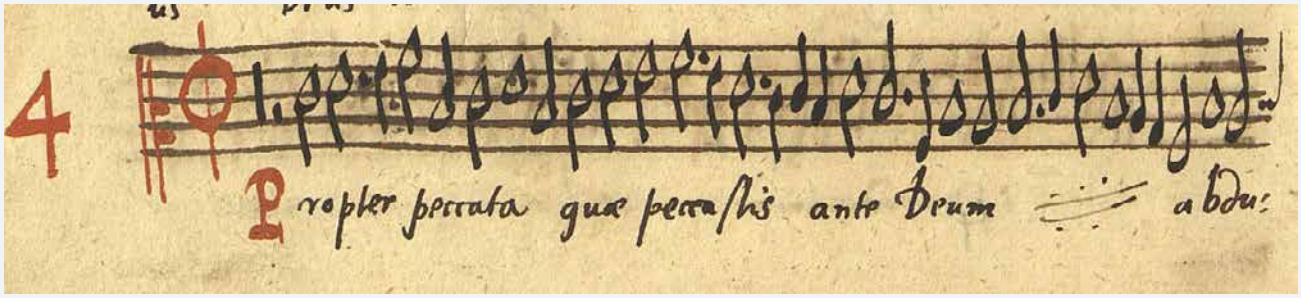
Notes:
According the latest research of KEMPSON, Emma Clare, cf. above op. cit., vol. 1, p. 51, this motet should be considered amongst Senfl's oeuvre.

Josquin des PREZ (* c 1450 / 1455 – † 1521)

58. Propter peccata quae peccastis
[= contrafactum of the doubtful instrumental piece "La Spagna"]

a 5 vocum

Superius/Discantus:



Source:
ROk A V 22 a, ms., No. 4:
ROk A V 22 b lacking.

ROk A V 22 a, ff. 5^{v}-7^{r} (Superius/Discantus).

Print Concordances:
Ident.: RISM 1537^{1}, No. 14.[35]
Other: RISM 1559^{1}, No. VI.[36]

Copies of RISM 1559^{1} preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
CZ-HKm, Hr-27 (olim II A 22a), pp. 48-50 (Tenor).

RISM online – https://opac.rism.info.

Notes:
The Bassus secundus part in CZ-HKm, Hr-41 (olim II A 41), is not listed in Černý's catalogue as a composition of Josquin.

Editions:

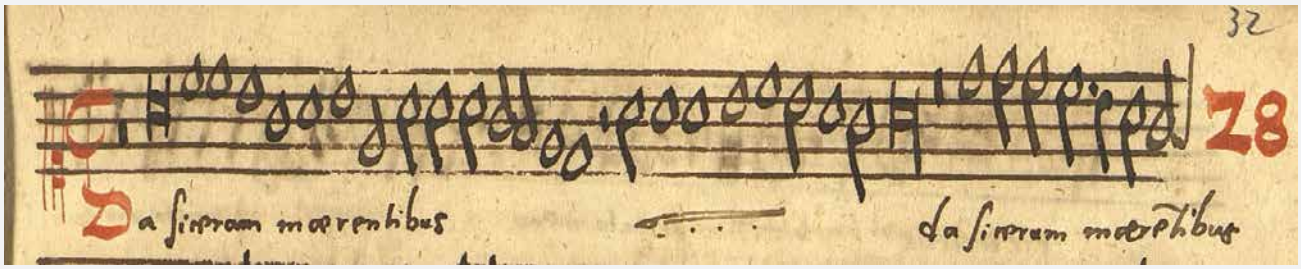
„La Spagna" cf. SMIJERS, Albert and others (ed.): *Josquin des Prés, Werken: Wereldlijke Werken*, vol. 5, Vereeniging voor Nederlandsche Muziekgechiedenis, Amsterdam 1968, pp. 8-13.

35 CZ-HKm, Hr-41 (olim II A 41), print of the „Quinta vox", 1537^{1}, No. XIIII. = Bassus secundus
36 In the index of this copy of Cantionum Quinque vocum the Discantus part is indicated as 2. Bass.[us].

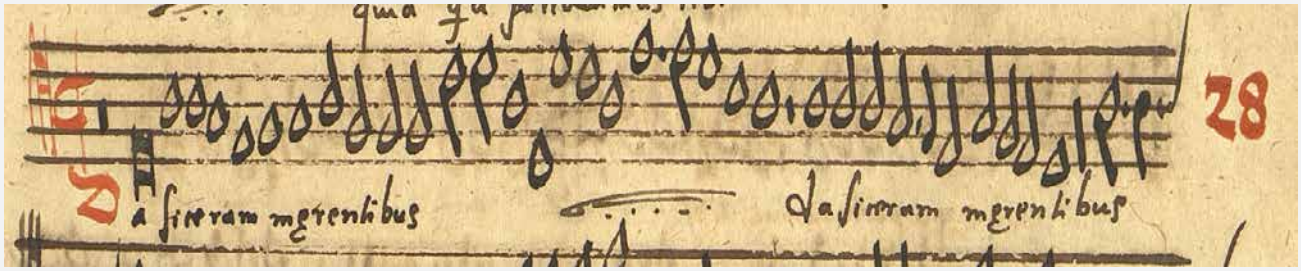
59. Da[te] siceram moerentibus
[= contrafactum of Josquin´s 5 part´s chanson "Je ne me puis tenir d´aimer"]

a 5 vocum

Superius/Discantus:



Tenor:



Source:
ROk A V 22 a-b, ms., No. 28 (written anonymously):

ROk A V 22 a, f. 32^{r} (Superius/Discantus).
ROk A V 22 b, ff. 29^{r}-29^{v} (Tenor).

Print Concordances:
Ident.: RISM J 681, No. 27.
Other: RISM 1572^{2}, No. 57.

Manuscript Concordances:
CZ-HKm, Hr-32 (olim II A 26a), pp. 87-89 (Vagans; written anonymously).
CZ-HKm, Hr-33 (olim II A 26b), pp. 94-95 (Discantus/Superius; written anonymously).
CZ-HKm, Hr-36 (olim II A 29), pp. 89-91 (Bassus primus; written anonymously).
D-Rp, A. R. 1018, No. 27.
D-Rp, B 211-215, No. 30.
H-Bn, No. 2001, Ms. mus Bartfa 23, No. 140 (Bassus secundus).

RISM online – https://opac.rism.info.

Editions:
SMIJERS, Albert and others (ed.): *Josquin des Prés, Werken: Wereldlijke Werken*, vol. 3, G. Alsbach & Co., Amsterdam and C. F. W. Siegel, Leipzig 1925, pp. 78-80.

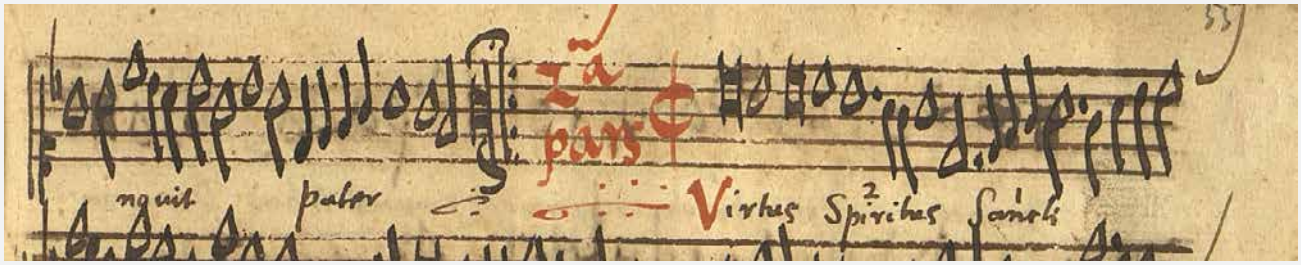
60. Praeter rerum seriem (I. p.)
Virtus Sancti Spiritus (II. p.)

a 6 vocum

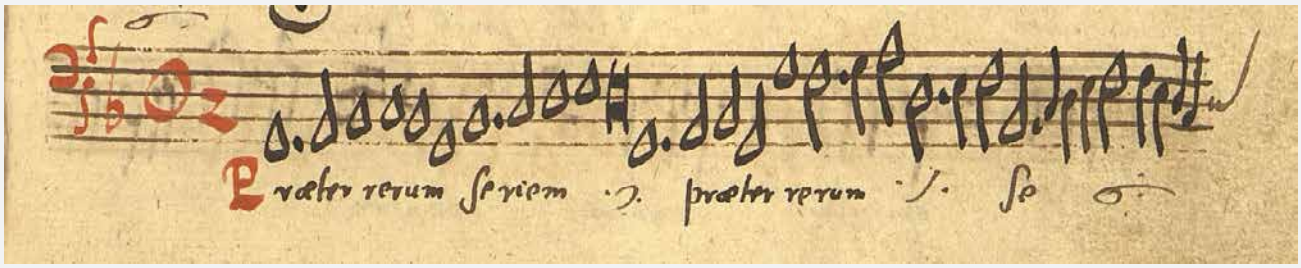
Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Bassus I./Sexta vox – I. pars:



Bassus I./Sexta vox – II. pars:



Source:
ROk A V 22 a-b, ms., No. 6 in ROk A V 22 a:

ROk A V 22 a, ff. 54^{v}-55^{r} (Superius/Discantus).
ROk A V 22 b, ff. 10^{r}-11^{r} (Bassus I./Sexta vox).

Print Concordances:
Cf. ELDERS, Willem: *NJE* 24.11, pp. 156-157.

Ident.: RISM 1519[2] (= 1526[3] = 1527), No. 2.
Other: 1520[4], ff. 13[v]-21[v]; 1537[1], No. IIII;[37] 1547[22], No. 10 (Intabulation); 1554[32], f. 88[r] (for vihuela, for I. pars only); J 678, ff. 18[v]-21[r] (A1, A2), 15[v]-17[r] (B1, B2), (S and T missing); 1555[36], f. 8[r]; 1558[4], No. III.; 1558[20] (Lute tablature).

Copies of RISM 1558[4] preserved in the Czech Republic and not listed in RISM:

See No. 31.

Manuscript Concordances:
Cf. ELDERS, Willem: *NJE*, vol. 24.11, pp. 152-156.

CZ-HKm, Hr-36 (olim II A 29), pp. 424-427 (Bassus secundus; written anonymously).

CZ-Pu, XVII F 72, ff. 204[v]-207r (Bassus I./Sexta vox).
D-Rp, A. R. 775-777, No. 56.
D-Rp, C 120, p. 148.
H-Bn, No. 256, Ms. Mus. Bártfa 2, Koll. 1, No. 6. (Altus I., Altus II., Tenor and Bassus II.)
H-Bn, No. 2203, Ms. Mus. Bártfa 26, f. 15[v] (tablature; written anonymously).
I-Rvat, Cap. Giul. XII 4, N. 24, ff. 115[v]-120[r].
I-Rvat, Cap. Sist., Ms. 16, ff. 160[v]-164[r].
I-Rmassimo, Mss. VI.C.6, 23-24, ff. 59[v]-60[r] (Superius), ff. 71[v]-73[r] (Tenor).
I-Rv, Ms. SI 35-40, (olim Inc. 107bis; S. Borromeo E.II.55-60). No. 5 of 2nd series.
SK-Le, Ms. 13990a (1 A), No. 2, f. 8[v] (tablature, all parts).

RISM online – https://opac.rism.info.

Editions:
SMIJERS, Albert (ed.): *Werken van Josquin des Prés*, vol. 7, Fr. Kistner & C. F. W. Siegel, Amsterdam 1938, No. 33, pp. 21-28.
BLUME, Friedrich (ed).: *Josquin des Pres. Vier Motetten zu 4 und 6 Singstimmen*, Möseler Verlag, Wolfenbüttel s. d., pp. 23-30.
JACOBS, Charles (ed.): *Miguel de Fuenllana. Orphenica Lyra (Seville, 1554)*, Oxford 1978, pp. 441-448.
MEE HONG, Choon (ed.): *Sebastian Ochsenkun's Tabulaturbuch auff die Lauten (1558): Transcription and Study,* PhD. diss., Michigan State University, 1984, pp. 107-116.
KRANTZ, Steven Charles: *Rhetorical and Structural Functions of Mode in Selected Motets of Josquin des Prez*, PhD. diss., University of Minnesota, 1989, vol. 2, pp. 173-201.
DUFFIN, Ross W. (ed.): *A Josquin Anthology: 12 Motets*, Oxford University Press, Oxford 1999, pp. 80-90.
DAVISON, Nigel (ed.): *Josquin des Prez. Praeter rerum seriem,* Antico Edition, Moretonhampstead 1999.
ELDERS, Willem (ed.): *Josquin des Prez. New Edition of the Collected Works /"The Collected Works of Josquin des Prez"*, vol. 24/11, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2007, pp. 89-100.

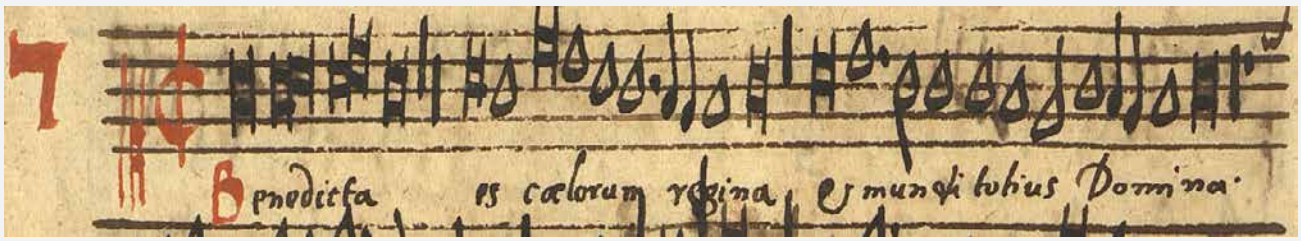
37 A copy held at CZ-HKm, Hr-41 (olim II A 41) is not listed in RISM.

[Josquin des PREZ] (* c 1450 / 1455 – † 1521)

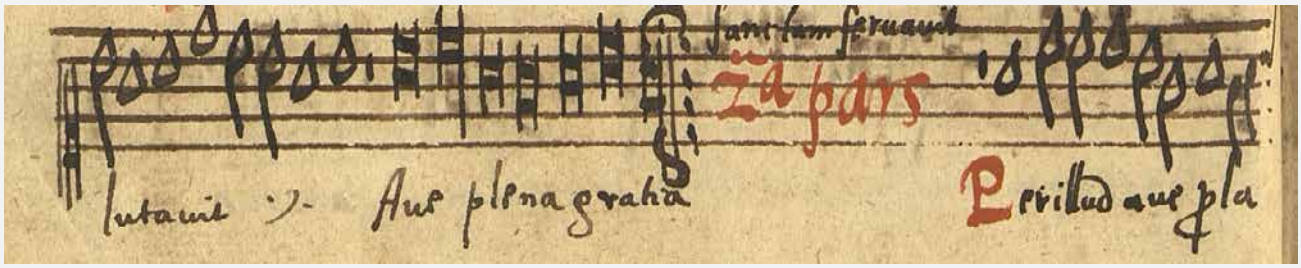
61. Benedicta es coelorum regina (I. p.)
Per illud ave prolatum (II. p.)
Peperisti nobis natum [orig. text: Nunc mater ex ora] (III. p.)

a 6 vocum

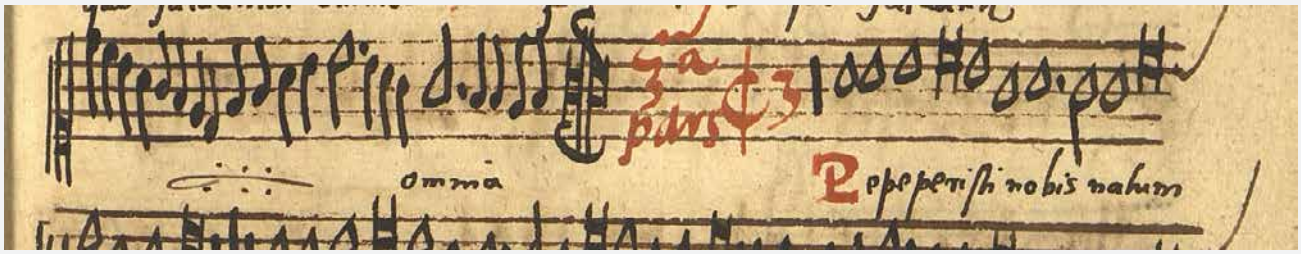
Superius/Discantus – I. pars:



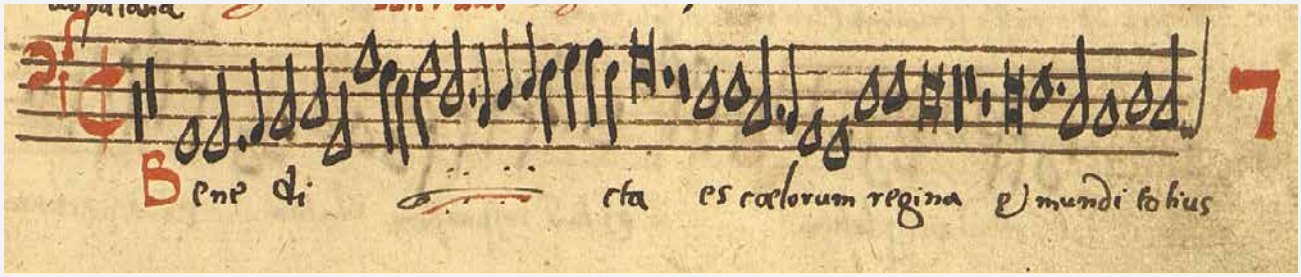
Superius/Discantus – II. pars:



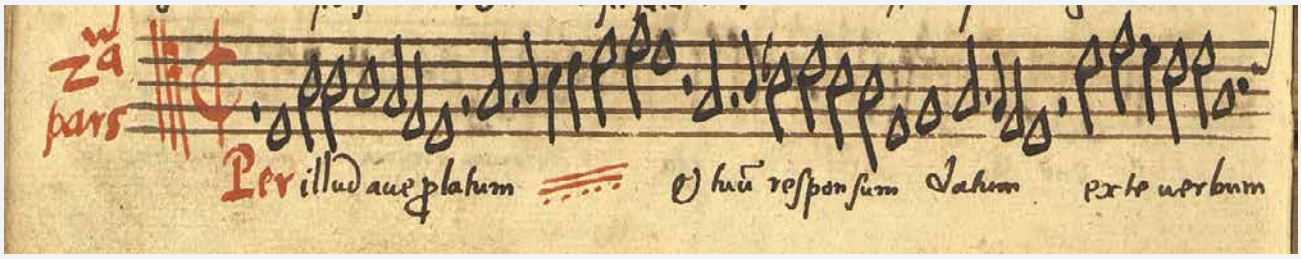
Superius/Discantus – III. pars:



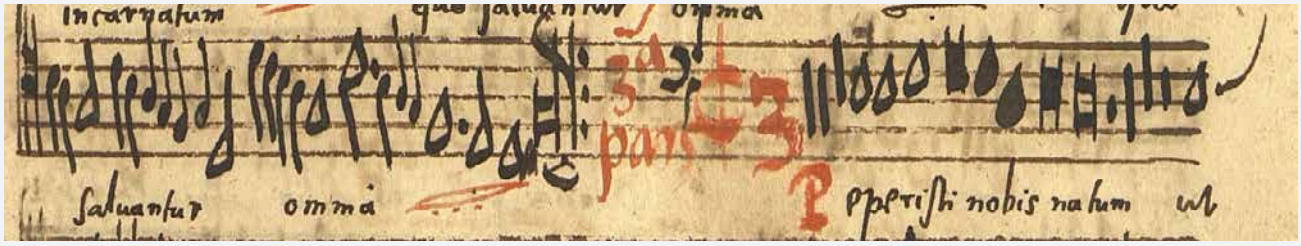
Bassus I. /Sexta vox – I. pars:



Si placet pars [Altus secundus] – II. pars:



Bassus I./Sexta vox – III. pars:



Source:
ROk A V 22 a-b, ms., No. 7:

ROk A V 22 a, ff. 55^{v}-56^{r} (Superius/Discantus).
ROk A V 22 b, ff. 11^{r}-12^{r} (Bassus I./Sexta vox (I. p.), Si placet pars [Altus secundus] (II. p.), Bassus I./Sexta vox (III. p.)).

Print Concordances:
Cf. ELDERS, Willem: *NJE*, vol. 23.13, pp. 161-165.

Ident.: RISM 1520^{4}, ff. 59^{v}-68^{r}.
Other: CZ-HKm, Hr-41, II A 41, print of the „Quinta vox", 1537^{1}, No. X., ff. not indicated [6v-7v], [III. pars: Nunc mater ex ora] = Quinta vox.

Manuscript Concordances:
Cf. ELDERS, Willem: *NJE*, vol. 23.13, Critical Commentary, pp. 158-161, 163-165.

CZ-HKm, Hr-36 (olim II A 29), pp. 695-697 (Bassus; III. pars: Nunc Christe ex ora; written anonymously).
D-Rp, A. R. 775-777, No. 55.
D-Rp, B 220-222, No. 43.

RISM online – https://opac.rism.info.

Editions:
SMIJERS, Albert (ed.): *Werken van Josquin des Prés*, vol. 12, G. Alsbach & Co., Amsterdam 1954, No. 46, pp. 11-19.
ELDERS, Willem (ed.): *Josquin des Prez. New Edition of the Collected Works /"The Collected Works of Josquin des Prez"*, vol. 23/13, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2006, pp. 80-91.
SCHLAGEL, Stephanie, P. (ed.): *Si placet Parts for Motets by Josquin and His Contemporaries*, A-R Editions, Inc., Middleton 2006, No. 12, pp. 190-191 (Per illud ave).

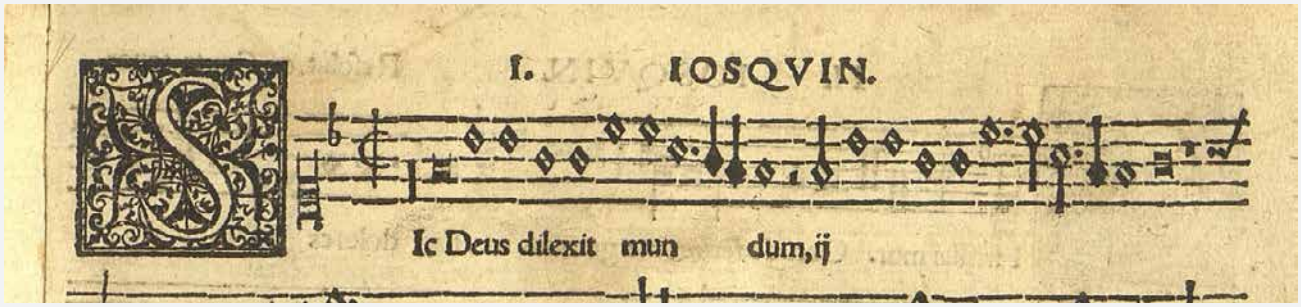
Notes:
The Bassus secundus part in Hr-41, II A 41, is not listed in Černý´s catalogue as a composition of Josquin.

Josquin des PREZ (* c 1450/1455 – † 1521)

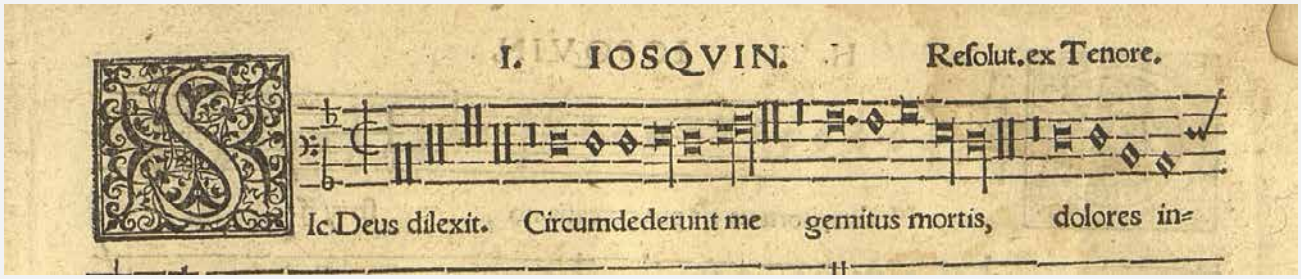
62. Sic Deus dilexit mundum/Circumdederunt me

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. I:

ROk A V 22 a, f. A 3[r] (Superius/Discantus).
ROk A V 22 b, f. aaa3[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. I.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
D-Z, Ms. 73, No. 4 of 3rd series (written anonymously).[38]

RISM online – https://opac.rism.info.

38 The voices of the canon, T1 and B1, with the complete text of the *Invitatorium;*the others only with text incipit *Circumdederunt me.*

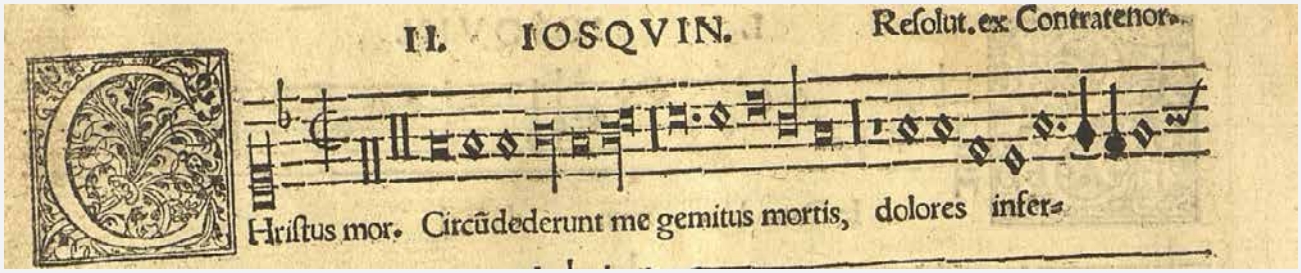
Editions:
COMMER, Franz (ed.): *Collectio operum musicorum batavorum saeculi XVI*, vol. 8, T. Trautwein, Berlin 1844–1858, No. 2, pp. 9-11.
SMIJERS, Albert (ed.): *Werken van Josquin des Prés*, vol. 24, G. Alsbach & Co., Amsterdam 1954, pp. 143-146 (I. pars).
MATTFELD, Jacquelin, A. (ed.): *Cantus firmus in the Liturgical Motets of Josquin des Prez*, PhD. diss., Yale University, 1959, Appendix E, pp. 18-22.
JUST, Martin (ed.): *Josquin des Prez. New Edition of the Collected Works /"The Collected Works of Josquin des Prez"*. vol. 20/13, Motets on Texts from the New Testament. 2. Critical Commentary, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2006, pp. 154-157.

Notes:
As a spurious composition of Josquin Desprez it is not published in the above-mentioned edition, score volume 20. It is only mentioned in the critical commentary.

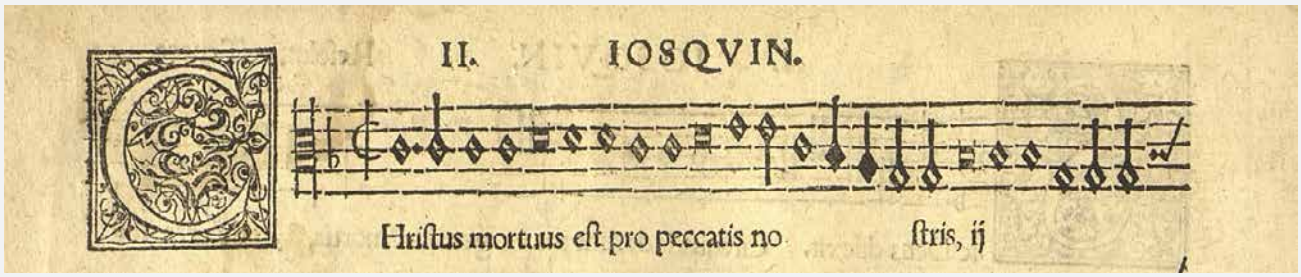
63. Christus mortuus est pro peccatis nostris

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. II.

ROk A V 22 a, f. A 3[v] (Superius/Discantus).
ROk A V 22 b, f. aaa3[v] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. II.
Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
D-Z, Ms. LXXIII, 3rd series, No. 3 (written anonymously).[39]

RISM online – https://opac.rism.info.

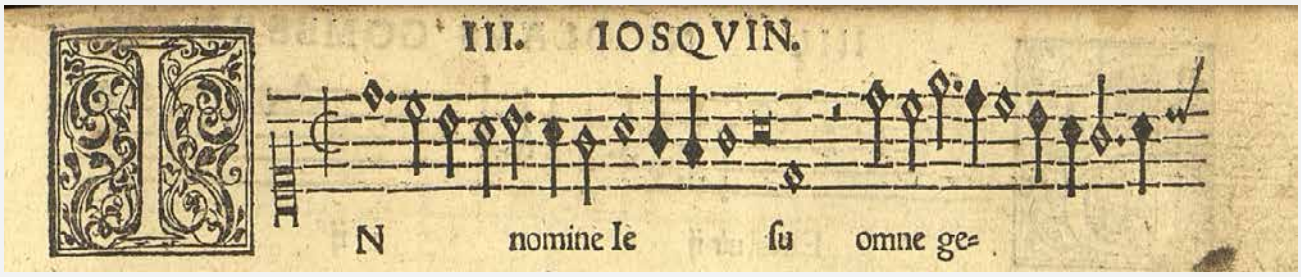
Editions:
COMMER, Franz (ed.): *Collectio operum musicorum batavorum saeculi XVI,* vol. 8, T. Trautwein, Berlin 1844–1858, No. 3. pp. 12-13.
SMIJERS, Albert (ed.): *Werken van Josquin des Prés*, vol. 24, G. Alsbach & Co., Amsterdam 1954, No. 82, pp. 146-148.
MATTFELD, Jacquelin A.: *Cantus firmus in the Liturgical Motets of Josquin des Prez*, PhD. diss., Yale University 1959, Appendix E, pp. 15-17.
JUST, Martin (ed.): *Josquin des Prez. New Edition of the Collected Works /"The Collected Works of Josquin des Prez"*, vol. 19/1, Motets on Texts from the New Testament I. Critical Commentary, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 1998, pp. 1-4.

Notes:
As a spurious composition of Josquin Desprez it is not published in the above-mentioned edition, in score volume 19. It is only mentioned in the critical commentary.

64. In nomine Jesu omne genuflectatur

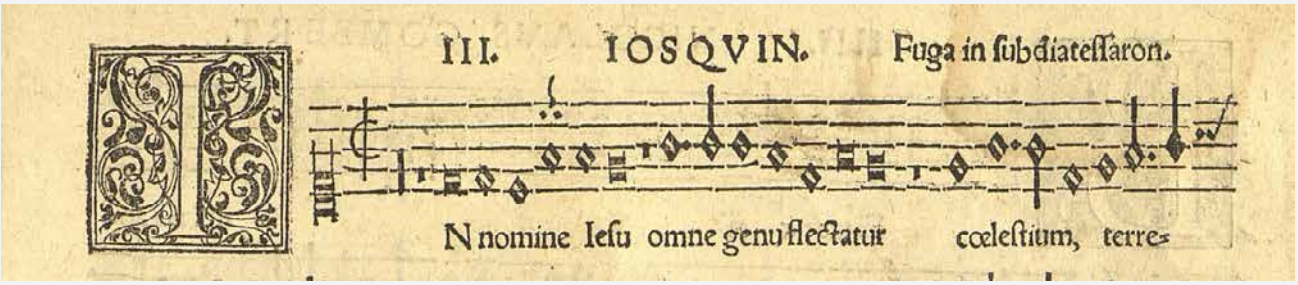
a 6 vocum

Superius/Discantus:



39 The voices of the canon, T1 and S, are fully texted; the others only have the text incipit *Circumdederunt me*.

Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. III.

ROk A V 22 a, f. A 4[r] (Superius/Discantus).
ROk A V 22 b, f. aaa4[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1558[4], No. VIII.[40]
Other: RISM 1564[3], No. III.

Copies of RISM 1558[4] preserved in the Czech Republic and not listed in RISM:

See No. 31.

Copies of RISM 1564[3] preserved in the Czech Republic and not listed in RISM:

See No. 14.

Manuscript Concordances:
D-Mbs, Mus. ms. 1536/3 = Munich, Bavarian State Library, Music Collection, Musica Ms. 1536 (*olim* Lat. 16527b), 5 part-books (D, T, B, 6, 8; A, 5 and 7 parts missing), 3rd series – 6 vocum, No. 37, Josquinus de pres (T index), f. 248r.
I-Bo, BolC R 142 = Bologna, Civico Museo Bibliografico Musicale, Ms. R 142, ff. 32v-33r, Jo. Monton, S2 only.

RISM online – https://opac.rism.info.

Editions:
COMMER, Franz and EITNER, Robert (ed.): *Josquin Desprez, Missa (L´homme armé), Motetten, Psalmen und Chansons zu 4 bis 6 Stimmen.* In: *Publikation älterer praktischer und theoretischer Musikwerke* (= PÄMw), vol. 6, Berlin and Leipzig 1877, pp. 32-35.
JUST, Martin: *Josquin des Prez. New Edition of the Collected Works /"The Collected Works of Josquin des Prez".* Motets on Texts from the New Testament I. Critical Commentary, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 1998, vol. 19/7, pp. 79-83.

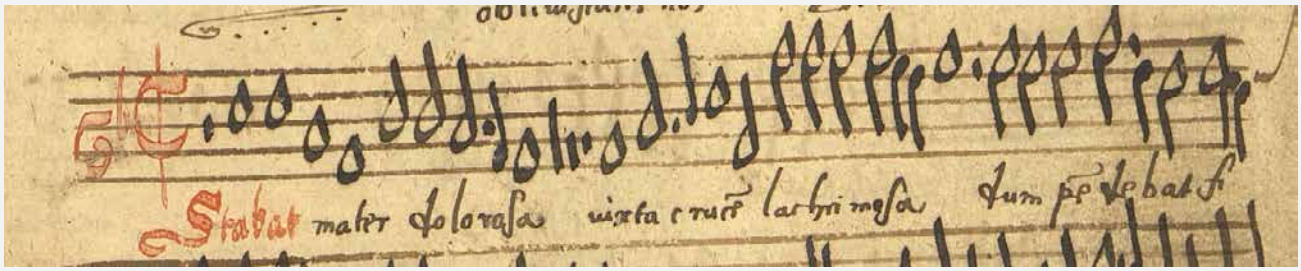
Notes:
As a spurious composition of Josquin Desprez it is not published in the above-mentioned edition, score volume 19. It is only mentioned in the critical commentary.

40 In the index of this copy of *Cantionum Sex vocum* the Discantus part is indicated as 2. Discant.[us], Sexta vox is indicated as 2. Bass.[us].

65. Stabat mater dolorosa / Comme femme desconfortée (I. p.) Christe verbum (orig. text: Eia mater) fons amoris (II. p.) with Si placet pars [Sextus] by an anonymous Czech composer

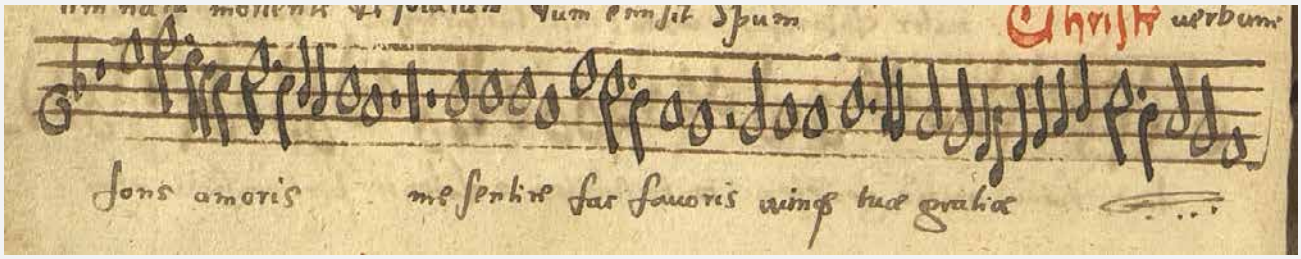
a 6 vocum

Superius/Discantus – I. pars:

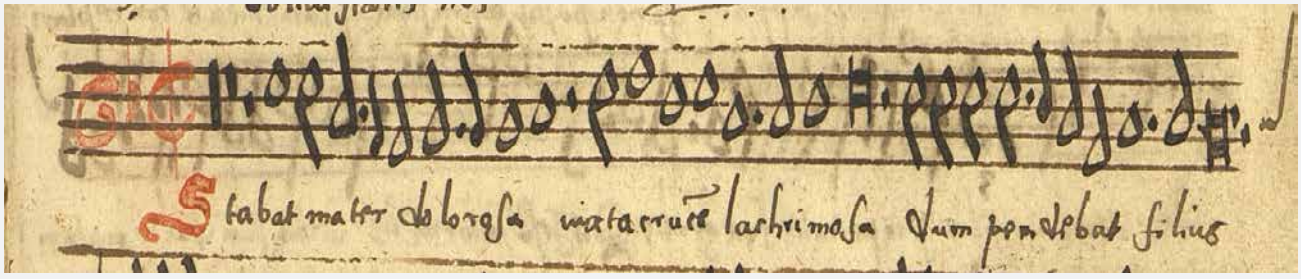


Superius/Discantus – II. pars:

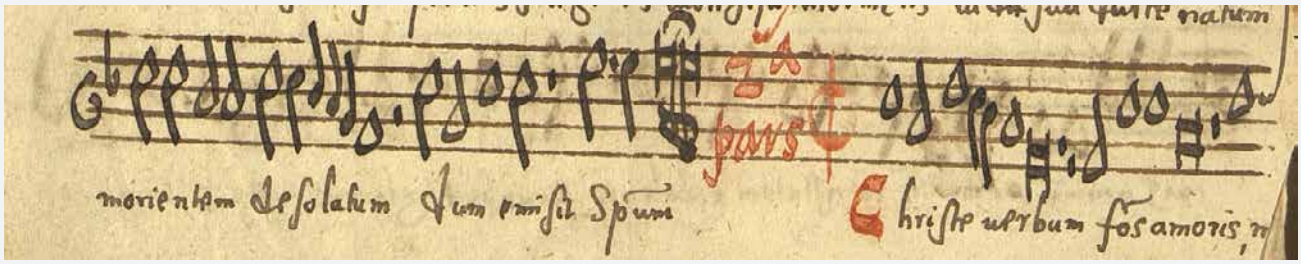




Sextus – I. pars:



Sextus, si placet pars – II. pars:



Source:
ROk A V 22 a-b, ms., without No.:

ROk A V 22 a, ff. 71[r]-72[r] (Superius/Discantus).
ROk A V 22 b, ff. 2[r]-3[v] (unique si placet pars: Sextus – si placet pars).

Print Concordances:
Cf. ELDERS, Willem and others (ed.): *NJE*, vol. 25, Critical Commentary, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2009, pp. 88-91.

Ident.: RISM 1519[2] (= 1526[3] = 1527), No. 6.
Other: 1538[3], No. 10; 1553[2], f. 4[r]; J 678; 1559[1], No. I.[41]

Copies of RISM 1559[1] preserved in the Czech Republic and not listed in RISM:

See No. 13.

Manuscript Concordances:
Cf. ELDERS, Willem and others (ed.): *NJE*, volume 25, Critical Commentary, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2009, pp. 85-88.
Cf. below Smijers's edition WW, vol. VIII. / 1942, pp. V-VI.

CZ-HKm, Hr-41 (olim II A 41), pp. 4-7 in the ms. part (Superius. Secunda vox[42] / Vagans[43])
D-Rp, A. R. 891-892, No. 32.
I-Rvat, Cap. Giul., Ms. XII. 4, N. 24, ff. 94[v]-98[r].
I-Rvat, Chigiana, Ms. C VIII, 234, ff. 241[v]-245[r].
I-Rmassimo, Ms. VI/C/6, 23 et 24, ff. 60[v]-61[r] (Superius), ff. 73[v]-74[r] (Tenor).

RISM online – https://opac.rism.info.

41 In the index of this copy of Cantionum Quinque vocum the Discantus part is indicated as 2. Tenor.
42 According to Smijers' edition and Gustavson's dissertation.
43 According to Schlagel's edition.

Editions:

SMIJERS, Albert (ed.): *Werken van Josquin des Prés*, vol. 8, Fr. Kistner & C. F. W. Siegel, Leipzig 1942, Amsterdam [2]1950, No. 36, pp. 51-57.

ELDERS, Willem and others (ed.): *Josquin des Prez. New Edition of the Collected Works /"The Collected Works of Josquin des Prez"*, vol. 25, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht 2009, pp. 36-48.

SCHLAGEL, Stephanie, P. (ed.): *Si placet Parts for Motets by Josquin and His Contemporaries*, A-R Editions, Inc., Middleton 2006, No. 13, pp. 192-209.

Notes:

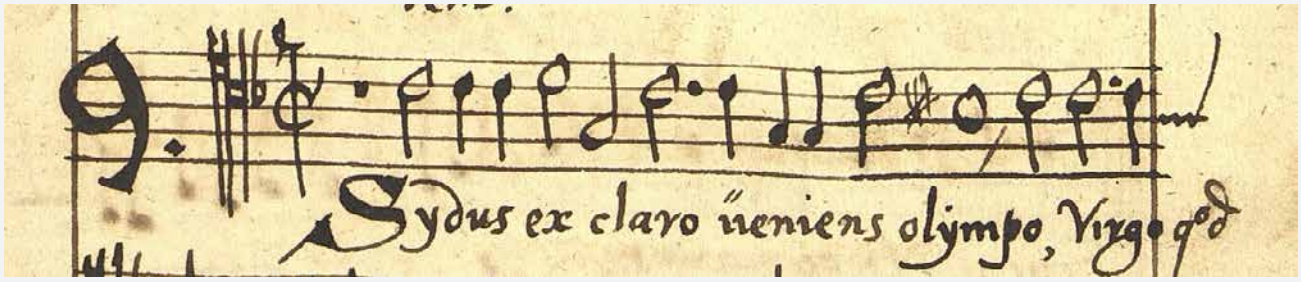
The Tenor c. f. of this motet is the tenor of the chanson by Gilles Binchois *Comme femme desconfortée*.

Orlando di LASSO (* c 1532 – † 1594)

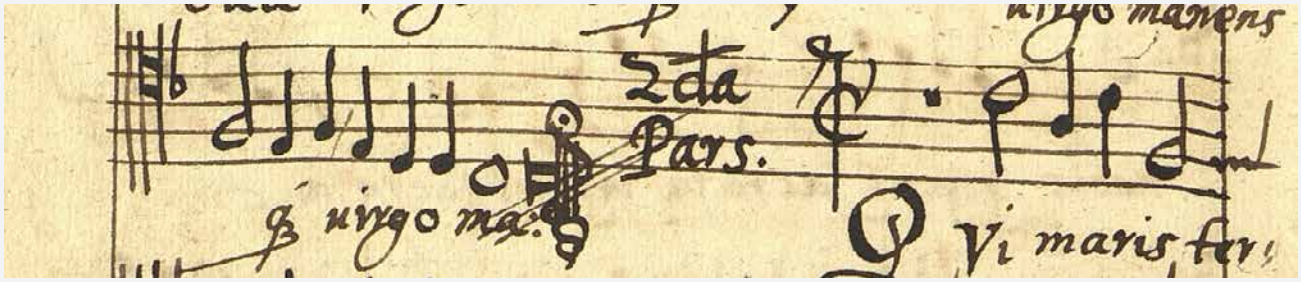
66. Sydus[44] ex claro, veniens Olympo virgo quod (I. p.)
Qui maris terrae hominum ac Deorum temperat (II. p.)

a 5 vocum

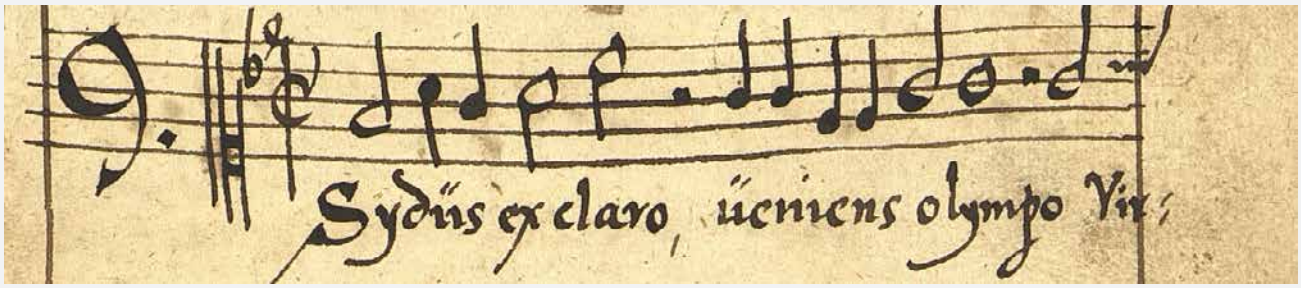
Tenor Secundus or Quinta vox – I. pars:



Tenor Secundus or Quinta vox – II. pars:

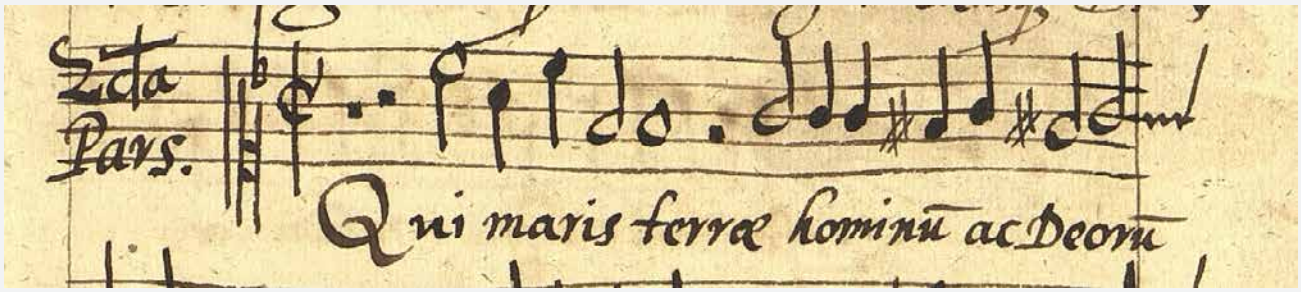


Superius/Discantus – I. pars:



44 In the first print of 1569a – see below – the spelling of the first word is Sidus.

Superius/Discantus – II. pars:



Source:
ROk A V 19 a-b, ms., No. 9:

ROk A V 19 a, ff. 11^{r}-12^{v} (Tenor Secundus or Quinta vox).
ROk A V 19 b, ff. 11^{r}-12^{v} (Superius/Discantus).

Print Concordances:
Ident.: RISM L 820 (= L 827 = L 852), No. 11.
Other: RISM 1580^{4}, No. XXIV (copy not listed in RISM – CZ-Pu, 59 G 6846, print No. 2; Bassus), L 1019, No. CLX (copies not listed in RISM – CZ-KRa, A 4194 & 4195, 2 × compl.; CZ-Pu, 59 A 10 690).

An unique exemplar not listed in relevant literature:

CZ-Pu 59 G 6846, print No. 5: [Lasso (Lassus), Orlando di (de)]: *„Orlandi Lassi Sacrae cantiones (vulgo motecta apellatae) quinque vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissimae". Liber primus.* – Venetiis, apud Angelum Gardanum, MDLXXX (= 1580) (Bassus).

Cf. Leuchtmann – Schmid, 1569-8, 1569-9, 1572-2, 1580-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 855-856, No. 30.
D-Rp, A. R. 942-946, No. 44.
D-Rp, A. R. 985-986, No. 29.
D-Rp, A. R. 996-1010, No. 76.
D-Rp, B 271-274, No. 82.
D-Rp, C 119, No. 163 (organ tablature).
D-Rp, AN 1, No. 49.

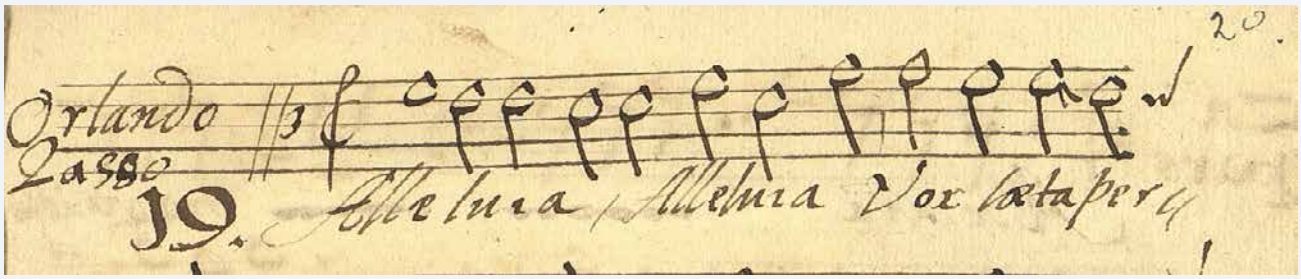
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 3, Breitkopf & Härtel, Leipzig 1895, pp. 153-157.
BERGQUIST, Peter (ed.): *Orlando di Lasso. The Complete Motets*, vol. 7, A-R Editions, Inc., Madison 1998, pp. 58-63.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 3, Breitkopf & Härtel, Wiesbaden 2004, pp. 153-157.

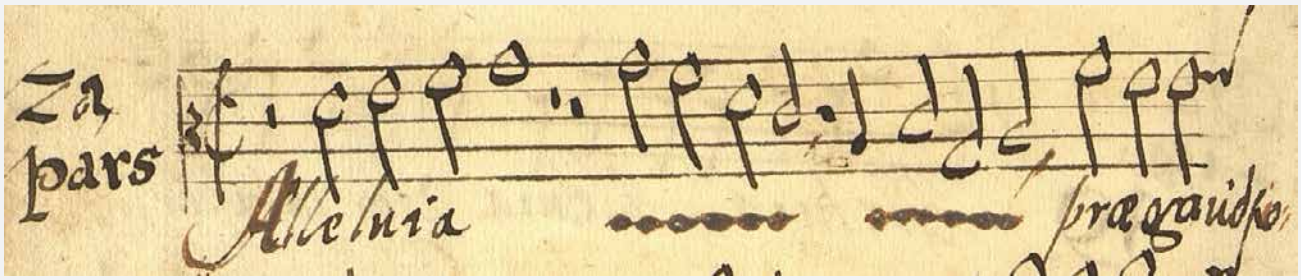
67. Alleluia, vox laeta personat, vox iubilat miracula praedicat (I. p.)
Alleluia, prae gaudio resultant tum divitum, tum pauperum (II. p.)

a 5 vocum

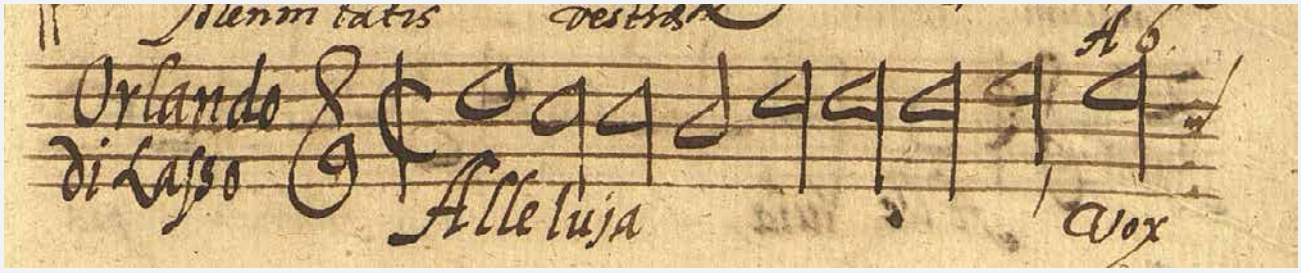
Tenor Secundus or Quinta vox – I. pars:



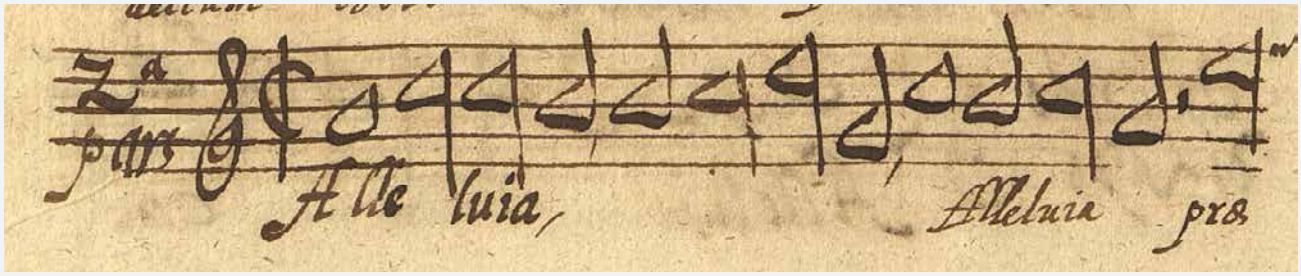
Tenor Secundus or Quinta vox – II. pars:



Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 19 a-b, ms., No. 19:

ROk A V 19 a, ff. 20r-20v (Tenor Secundus or Quinta vox).
ROk A V 19 b, ff. 20r-21r (Superius/Discantus).

Print Concordances:
Ident.: RISM L 816, No. XXXIII (contrafactum of his own chanson *Veux tu ton mal*, see RISM 1559[12]).
Other: RISM: L 916, No. XXXVIII (copies not listed in RISM – CZ-BROb, XX V E α 1/852, print No. 4, Discantus, Altus, Tenor, Bassus; CZ-Pu, 59 G 6846, print No. 4, Bassus); L 977, No. XXXVIII (copies not listed in RISM – CZ-Pk, sine sign.; CZ-SLm, Noty 130-135, print No. 2, altus); L 1019, No. CLVII (copies not listed in RISM – see No. 66).

Cf. Leuchtmann – Schmid, 1559-3, 1568-4, 1579-3, 1587-3, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 853-854, No. 18.
D-Rp, A. R. 855-856, No. 17.
D-Rp, A. R. 891-892, No. 36.
D-Rp, A. R. 942-946, No. 41.
D-Rp, A. R. 985-986, No. 25.
D-Rp, A. R. 996-1010, No. 73.
D-Rp, B 271-274, No. 71.

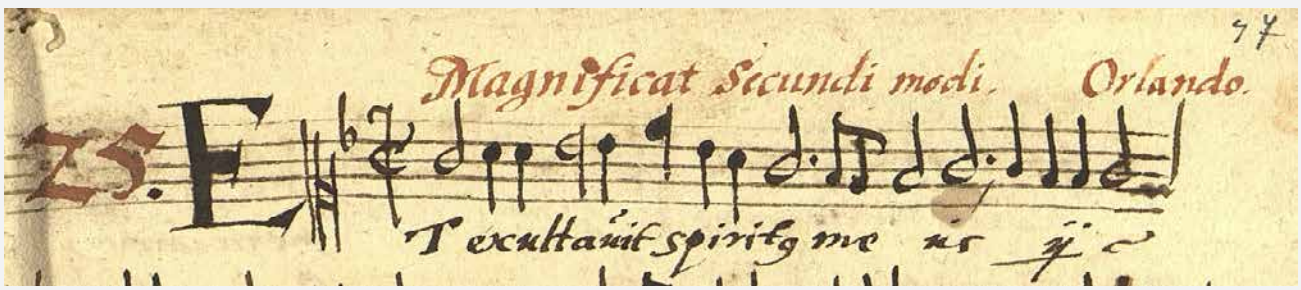
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 3, Breitkopf & Härtel, Leipzig 1895, pp. 141-144.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 3, Breitkopf & Härtel, Wiesbaden 2004, pp. 141-144.

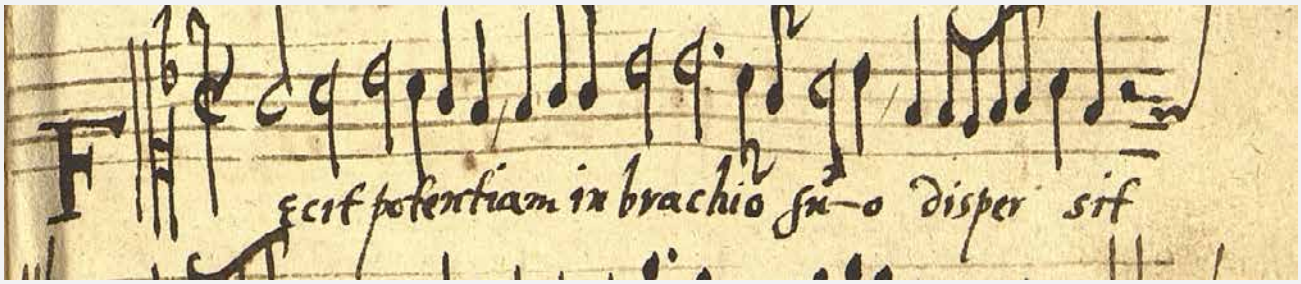
68. Magnificat Secundi modi [„Il est jour“]

a 4 vocum

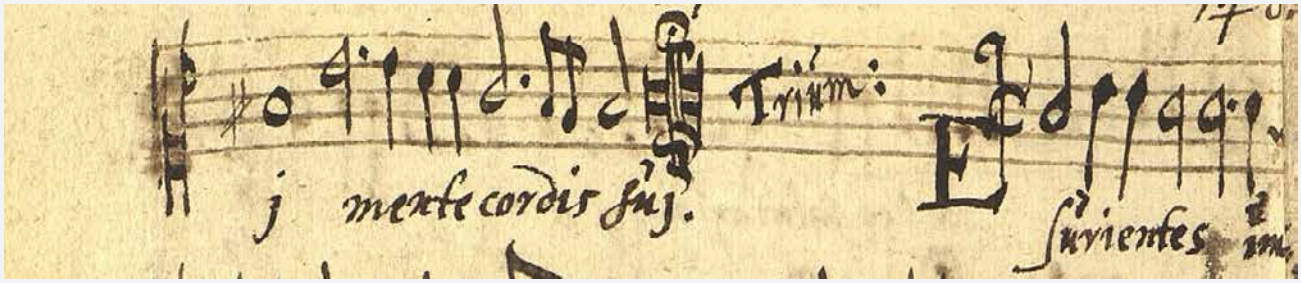
Superius/Discantus:



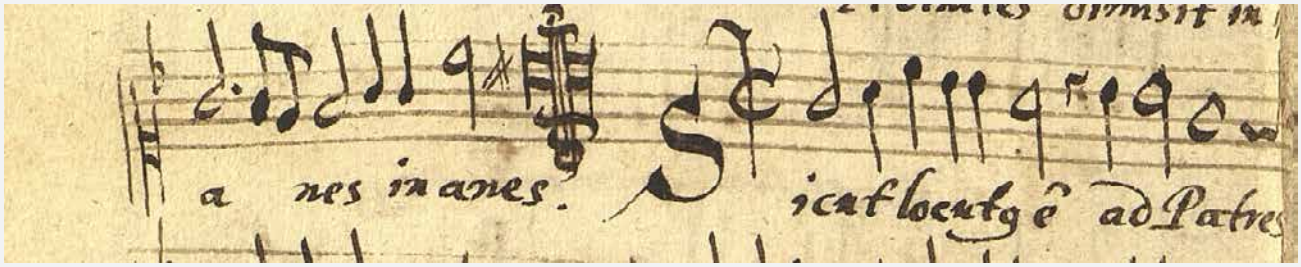
Superius/Discantus:



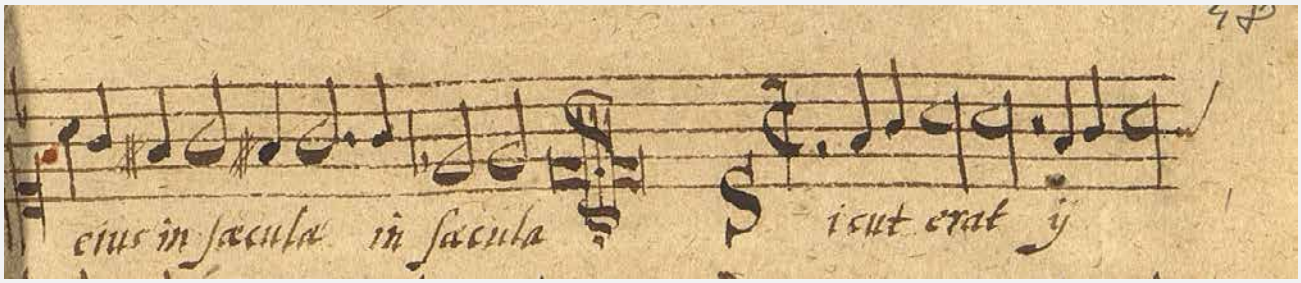
Superius/Discantus:



Superius/Discantus:



Superius/Discantus:



Source:
ROk A V 19 b, ms., No. 25:

ROk A V 19 b, ff. 47^{r}-48^{r} (Superius/Discantus).

Print Concordances:
Ident.: RISM L 974, No. XXXVIII.
Other: RISM L 1031, No. VIII.

For other print and manuscript concordances see ERB, James (ed).: *Orlando di Lasso. Sämtliche Werke. Neue Reihe*, vol. 14, Bärenreiter, Kassel 1986, pp. XVII. – XXVI.
Cf. also Leuchtmann – Schmid, 1587-4.

Manuscript Concordances:
D-Mbs, Mus. ms. 56, No. 9, ff. 185^{r} (title), ff. 185^{v}-191^{r} (score).

RISM online – https://opac.rism.info.

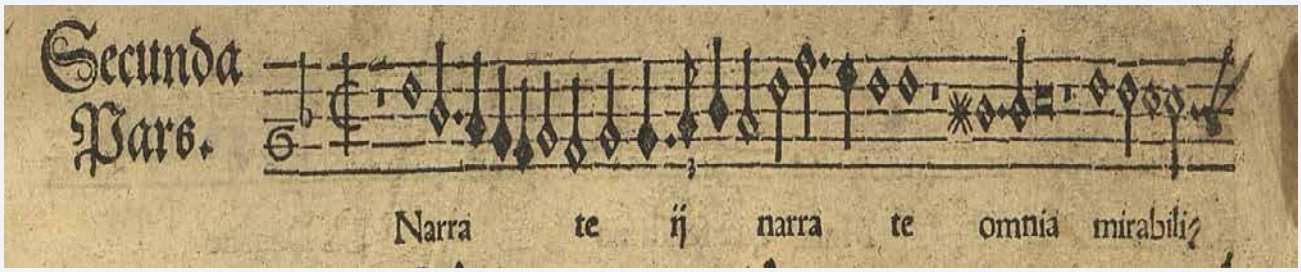
Editions:
ERB, James (ed).: *Orlando di Lasso. Sämtliche Werke. Neue Reihe*, vol. 14, Bärenreiter, Kassel 1986, pp. 133-140.

69. Confitemini Domino (I. p.)
Narrate omnia mirabilia eius (II. p.)

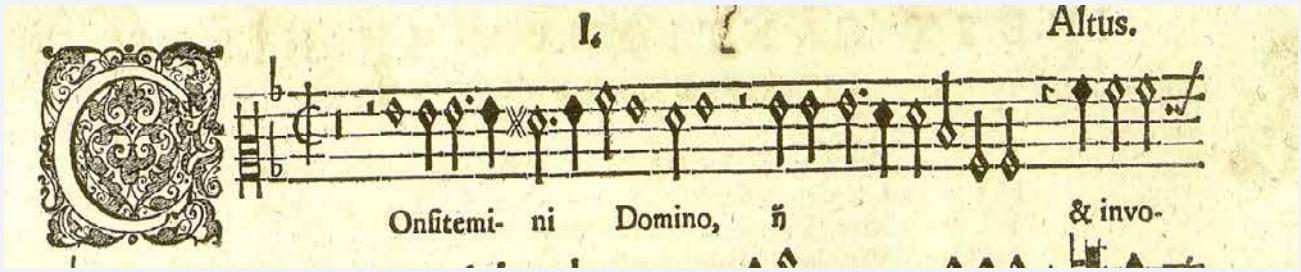
a 5 vocum

Superius/Discantus – I. pars: missing

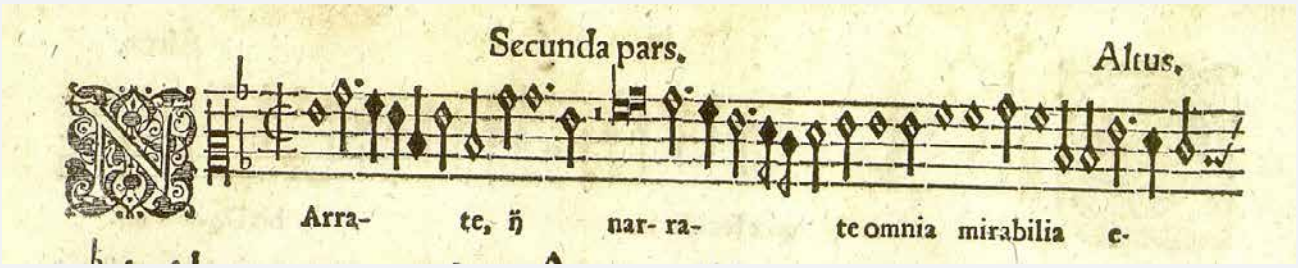
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. I:

ROk A V 22 a, f. Bb1 (Superius/Discantus; secunda pars only).

ROk A V 24 a, print L 961, No. I:

ROk A V 24 a, ff. a 2^{v}-a 3^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. I.
Other: RISM 1580^{4}, No. XIII (copies not listed in RISM – see No. 66); L 1019, No. CCXLII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 774, No. 61.
H-Bn, No. 727, Ms. mus. Bártfa 16, Koll. 5, No. 32 (Tenor, Bassus).

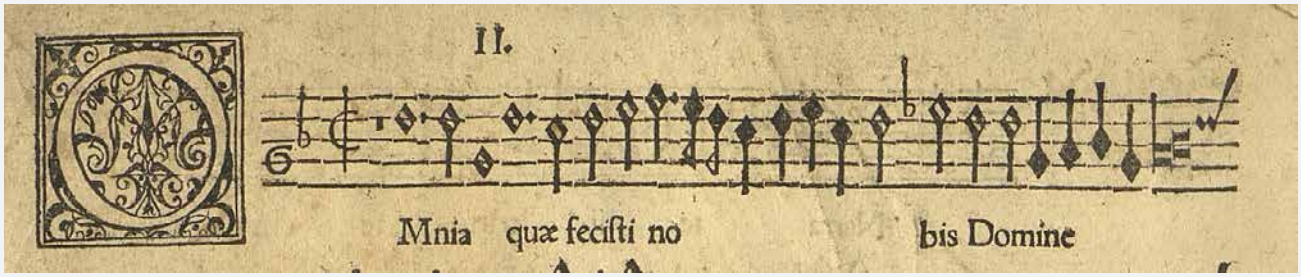
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 7, Breitkopf & Härtel, Leipzig 1896, pp. 131-135.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 7, Breitkopf & Härtel, Wiesbaden 2007, pp. 131-135.

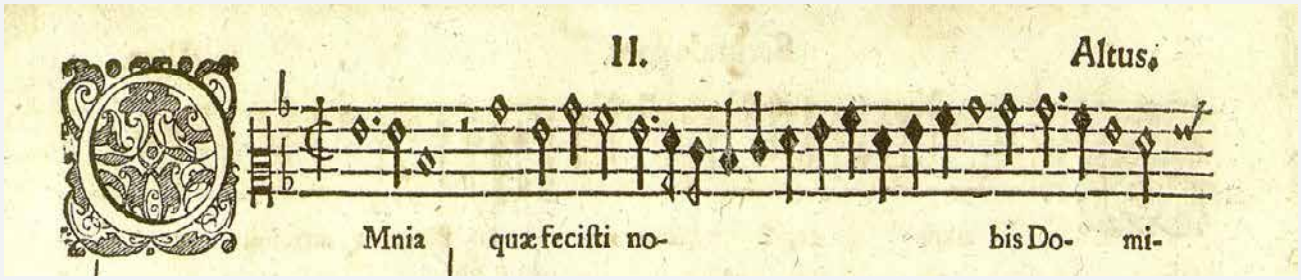
70. Omnia quae fecisti nobis Domine

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. II:

ROk A V 22 a, ff. Bb 1[v]-Bb 2[r] (Superius/Discantus).

ROk A V 24 a, print L 961, No. II:

ROk A V 24 a, ff. a 3[v]-[a 4[r]] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. II.
Other: RISM 1571[16] (lute tablature; = 1575[17] = 1583[24] (organ tablature) = 1586[23]); L 1019, No. CCXLI (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 728-732, No. 26.

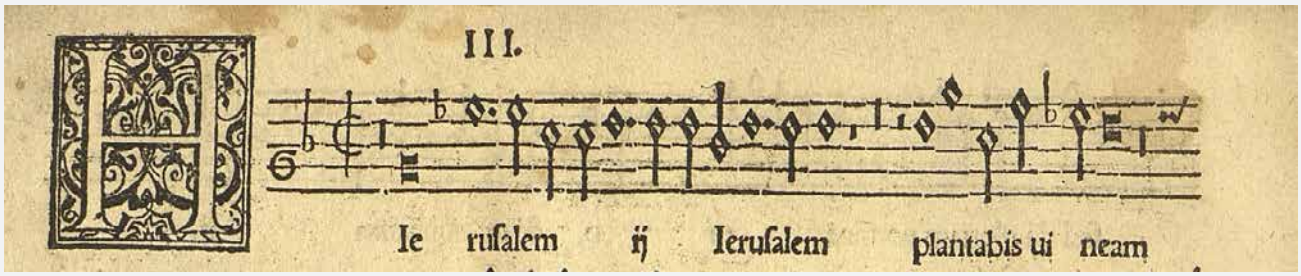
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 7, Breitkopf & Härtel, Leipzig, 1896, pp. 127-131.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 7, Breitkopf & Härtel, Wiesbaden 2007, pp. 127-131.

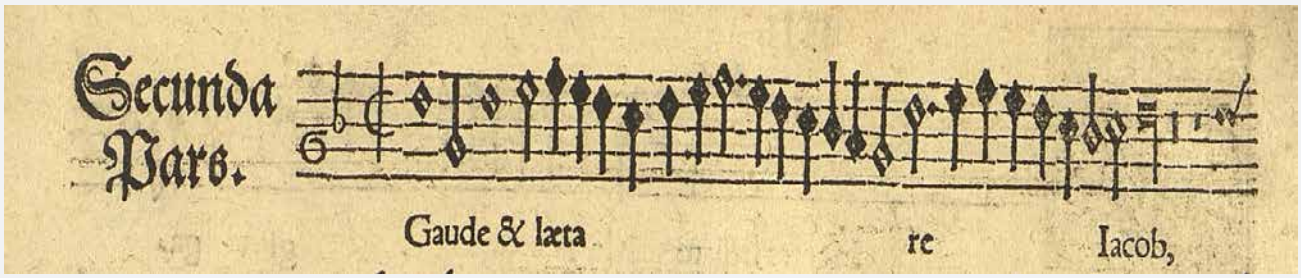
71. Hierusalem plantabis vineam in montibus tuis (I. p.) Gaude et laetare Jacob (II. p.)

a 5 vocum

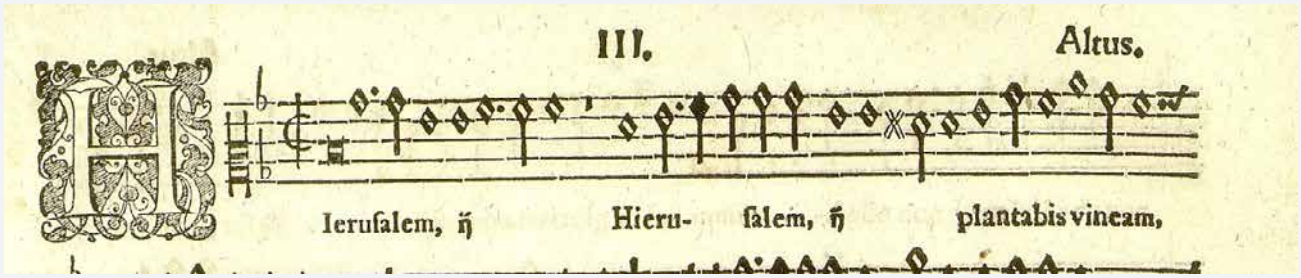
Superius/Discantus – I. pars:



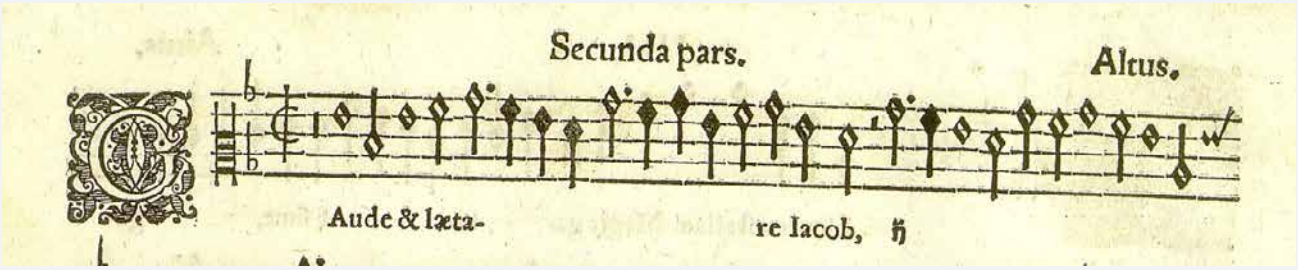
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. III:

ROk A V 22 a, ff. Bb 2[v]-Bb 3[r] (Superius/Discantus).

ROk A V 24 a, print L 961, No. III:

ROk A V 24 a, ff. [a 4[v]]-b 1[r] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. III.
Other: RISM L 1019, No. CLV (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
SK-Le, Ms. 13990a (1 A), No. 148, f. 176[v] (tablature).

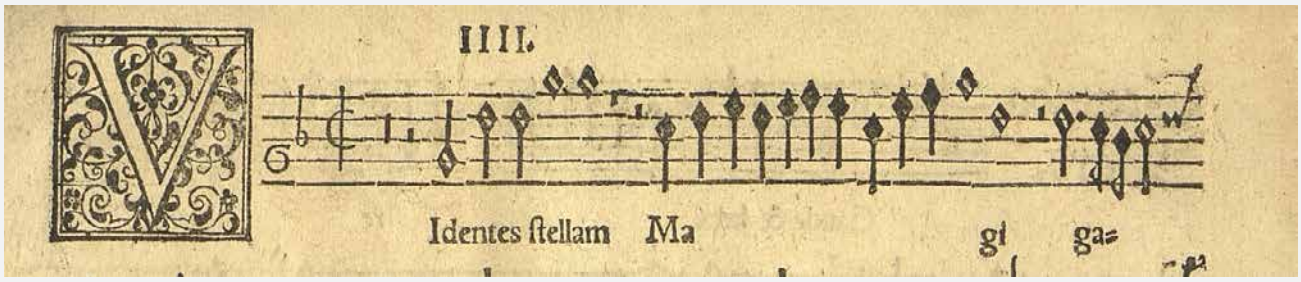
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 3, Breitkopf & Härtel, Leipzig, 1895, pp. 134-138.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 3, Breitkopf & Härtel, Wiesbaden 2004, pp. 134-138.

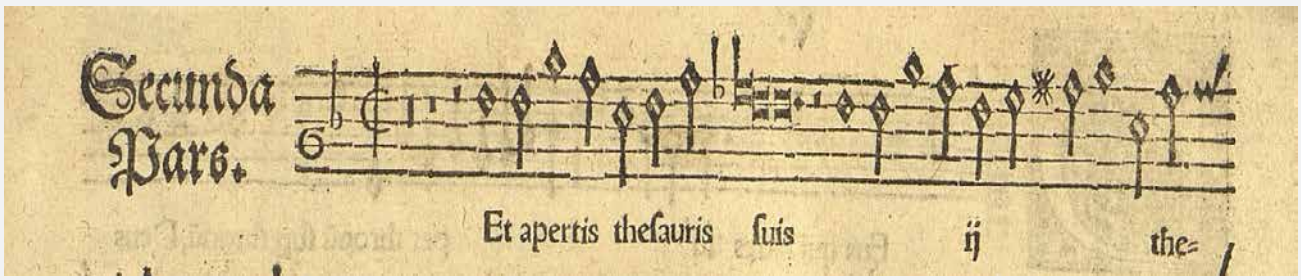
72. Videntes stellam Magi, gavisi sunt gaudio magno (I. p.) Et apertis thesauris suis (II. p.)

a 5 vocum

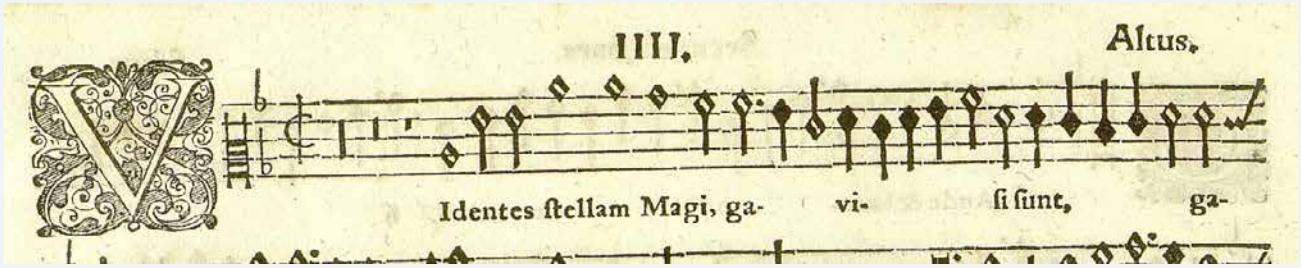
Superius/Discantus – I. pars:



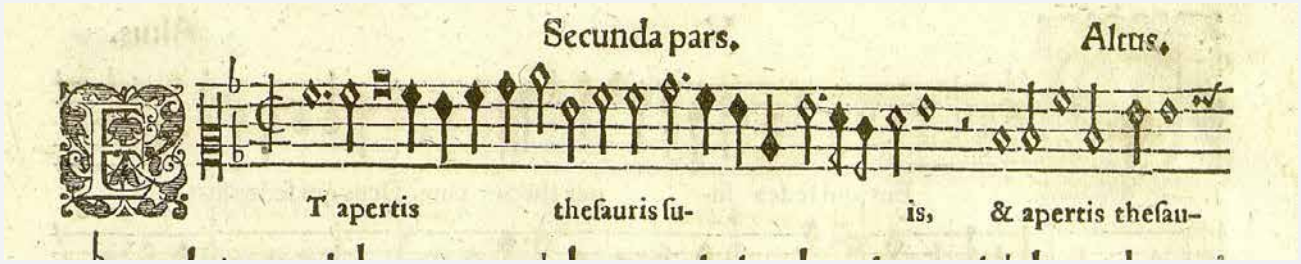
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. IV:

ROk A V 22 a, ff. Bb 3^{v}-[Bb 4^{r}] (Superius/Discantus).

ROk A V 24 a, print L 961, No. IV:

ROk A V 24 a, ff. b 1^{v}-b 2^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. IV.
Other: RISM L 1019, No. CLXVI (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 853-854, No. 42.
D-Rp, A. R. 875-877, No. 66.
D-Rp, A. R. 1011-1017, No. 36.
D-Rp, B 271-274, No. 81.
H-Bn, No. 860, Ms. mus. Bártfa 16, Koll. 5, No. 163 (Tenor, Bassus).
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /83/ - orig. No. 46, ff. 62^{v}-63^{r} (Superius II.; Tenor in RISM L 1019).
SK-Le, Ms. 13990a (1 A), No. 6, f. 12^{v} (tablature).

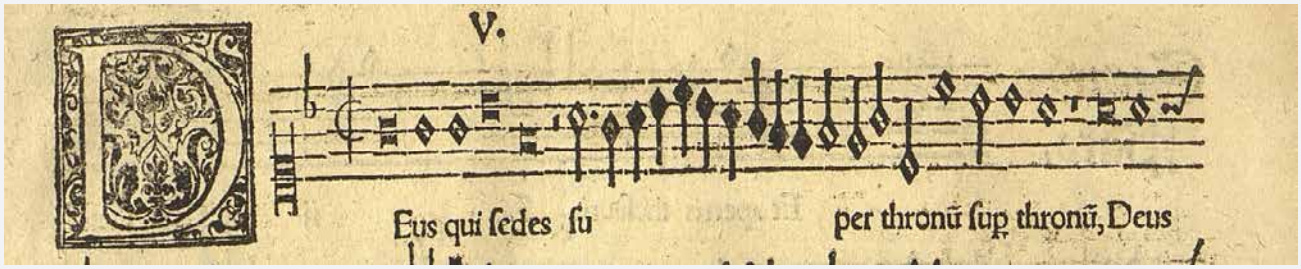
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke*, vol. 5, Breitkopf & Härtel, Leipzig, 1895, pp. 22-25.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 5, Breitkopf & Härtel, Wiesbaden 2006, pp. 22-25.

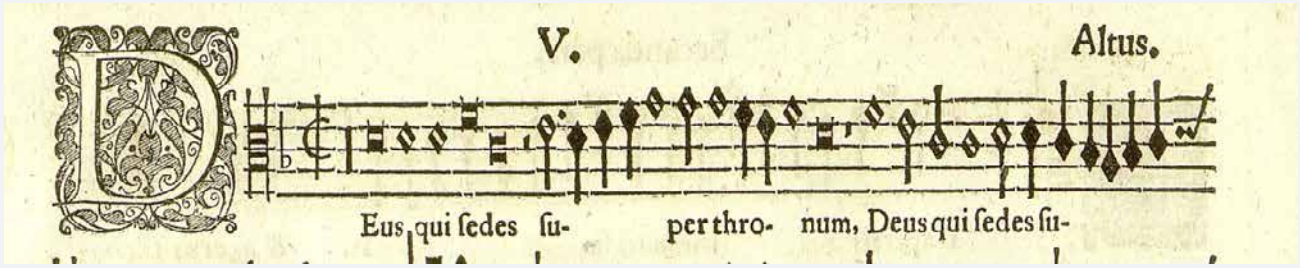
73. Deus qui sedes super thronum et iudicas

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. V:

ROk A V 22 a, f. [Bb 4^{v}] (Superius/Discantus).

ROk A V 24 a, print L 961, No. V:

ROk A V 24 a, f. b 2^{v} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. V.
Other: RISM L 1019, No. CCLIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

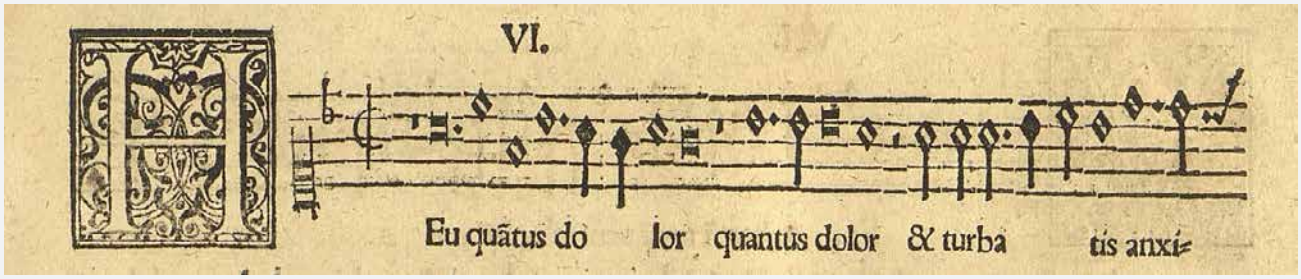
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig, 1897, pp. 12-14.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 12-14.

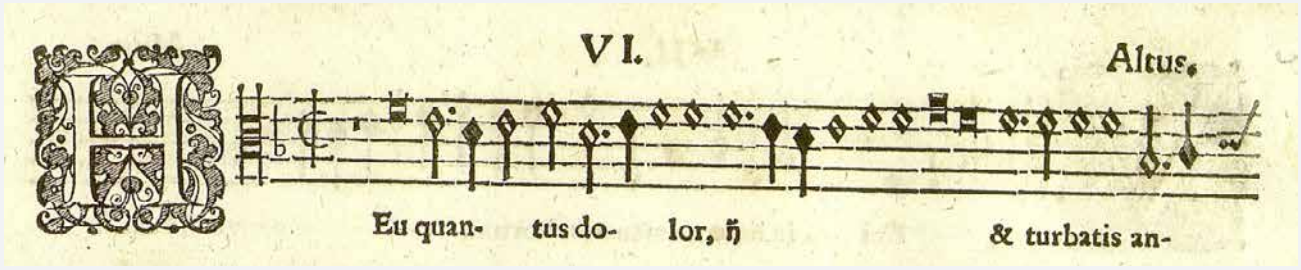
74. Heu quantus dolor et turbatis anxia

a 5 vocum

Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. VI:

ROk A V 22 a, f. Cc 1[r] (Discantus).

ROk A V 24 a, print L 961, No. VI:

ROk A V 24 a, f. b 3[r] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. VI.
Other: RISM L 1019, No. CCCIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

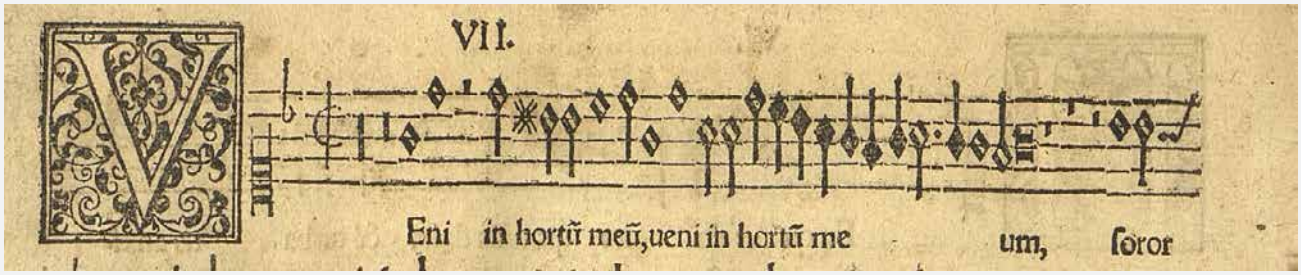
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke*, vol. 11, Breitkopf & Härtel, Leipzig 1900, pp. 51-53.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 11, Breitkopf & Härtel, Wiesbaden 2012, pp. 51-53.

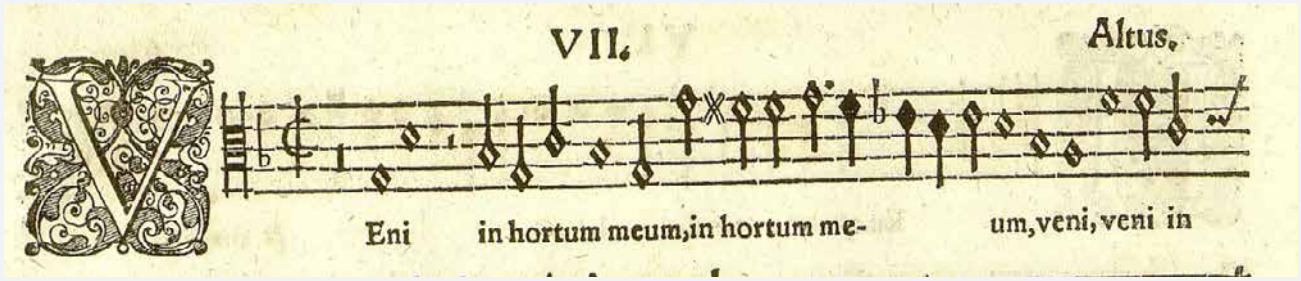
75. Veni in hortum meum, soror mea

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. VII:

ROk A V 22 a, f. Cc 1^{v} (Superius/Discantus).

ROk A V 24 a, print L 961, No. VII:

ROk A V 24 a, f. b 3^{v}-[b 4^{r}] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. VII.
Other: RISM 1580^{4}, No. XXIII (copies not listed in RISM – see No. 66); L 1019, No. CXCVII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 875-877, No. 59, orig. No. 27.
D-Rp, A. R. 893, No. 7.

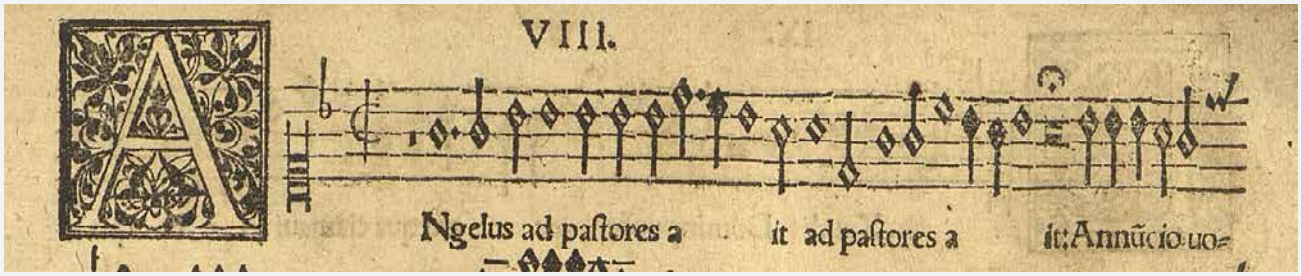
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 10, T. Trautwein, Berlin 1844–1858, pp. 47-50.
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke*, vol. 5, Breitkopf & Härtel, Leipzig 1895, pp. 120-123.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 5, Breitkopf & Härtel, Wiesbaden 2006, pp. 120-123.

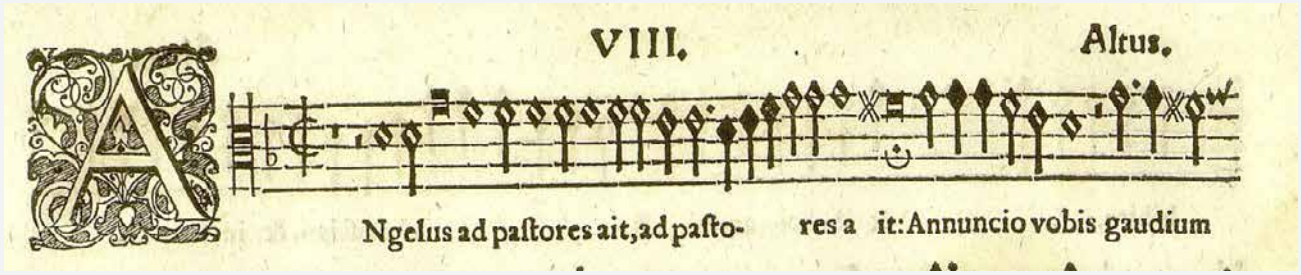
76. Angelus ad pastores ait: Annuncio vobis gaudium magnum

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. VIII:

ROk A V 22 a, f. Cc 2^{r} (Superius/Discantus).

ROk A V 24 a, print L 961, No. VIII:

ROk A V 24 a, f. [b 4^{v}] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. VIII.
Other: RISM L 1019, No. CLVI (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 853-854, No. 44.
D-Rp, A. R. 875-877, No. 64, orig. No. 32.
D-Rp, A. R. 942-946, No. 39.
D-Rp, A. R. 985-986, No. 24.
D-Rp, A. R. 996-1010, No. 71, orig. No. 1.
D-Rp, B 271-274, No. 15.
D-Rp, AN 1, No. 44.
H-Bn, No. 244, Ms. mus. Bártfa 1, all 5 parts.
H-Bn, No. 446, Ms. mus. Bártfa 6, f. 4^{r}, (Tenor).
H-Bn, No. 827, Ms. mus. Bártfa 16, Koll. 5, No. 130 in the ms., (Tenor, Bassus).
H-Bn, No. 2221, Ms. mus. Bártfa 26, f. 28^{r} (tablature).
H-Bn, No. 2351, Mus. pr. Bártfa 3, Koll. 2, ff. 3^{r} (Altus, Bassus).
SK-Le, Ms. 13994 (5 A), No. [35], f. 26^{v} (tablature).
SK-Le, Ms. 13991 (6 A), No. [129], f. 151^{v} (tablature).
SK-Le, Ms. without shelf-mark (signed 74 A in addition), No. 39, f. 59^{v} (compl.)

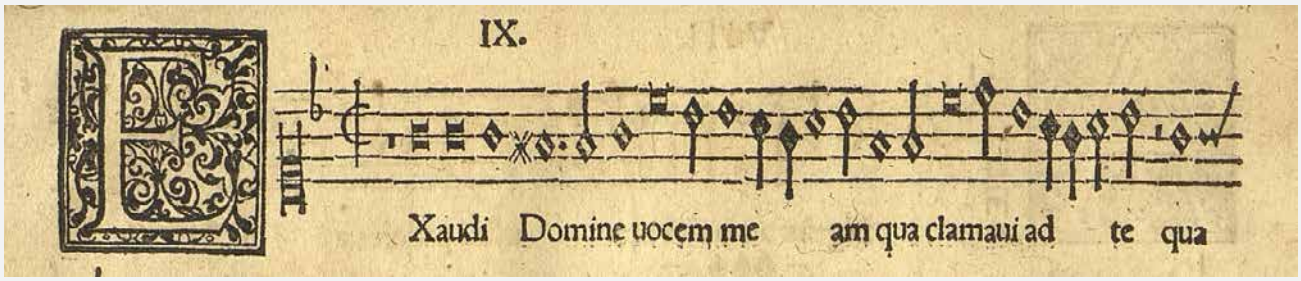
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke*, vol. 3, Breitkopf & Härtel, Leipzig 1895, pp. 139-141.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 3, Breitkopf & Härtel, Wiesbaden 2004, pp. 139-141.

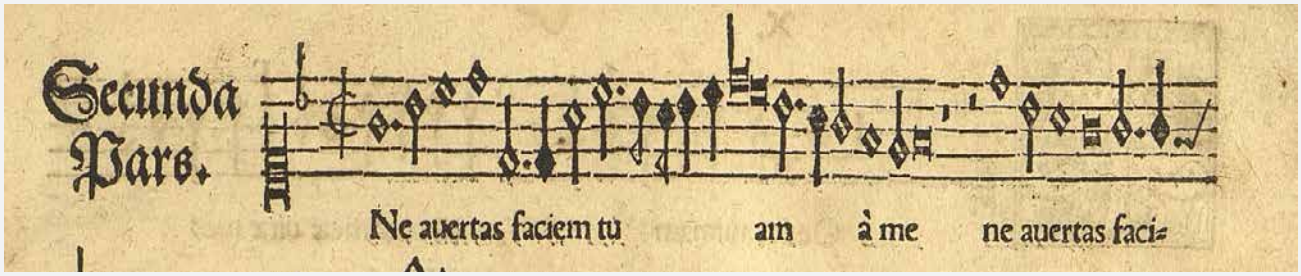
77. Exaudi Domine vocem meam (I. p.)
Ne avertas faciem tuam (II. p.)

a 5 vocum

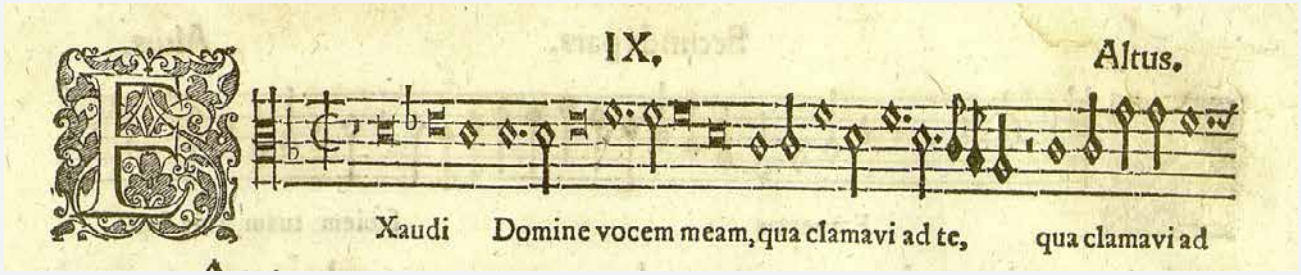
Superius/Discantus – I. pars:



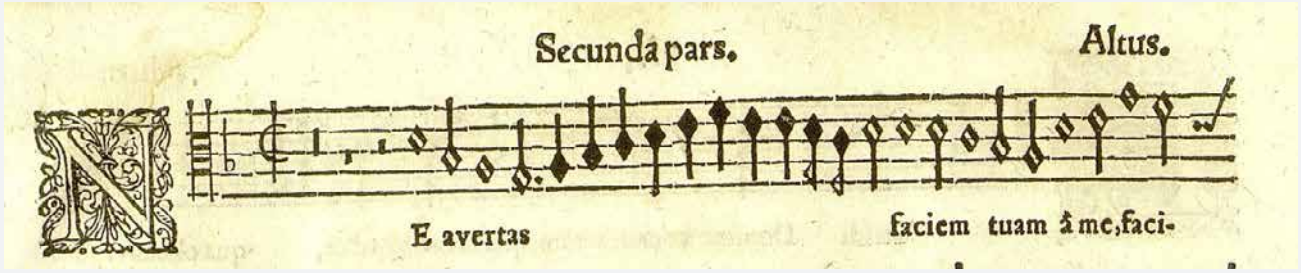
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. IX:

ROk A V 22 a, ff. CC 2^{v}-Cc 3^{r} (Superius/Discantus).

ROk A V 24 a, print L 961, No. IX:

ROk A V 24 a, ff. c 1^{r}-c 2^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. IX.
Other: RISM L 1019, No. CCXLVII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

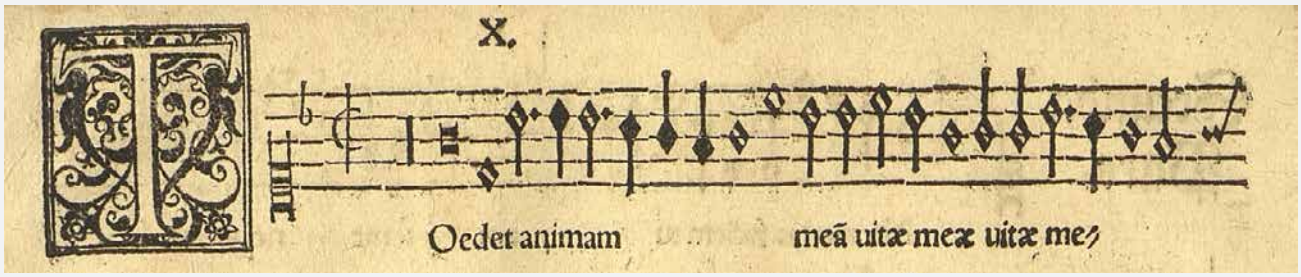
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke*, vol. 7, Breitkopf & Härtel, Leipzig 1896, pp. 158-163.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 7, Breitkopf & Härtel, Wiesbaden 2007, pp. 158-163.

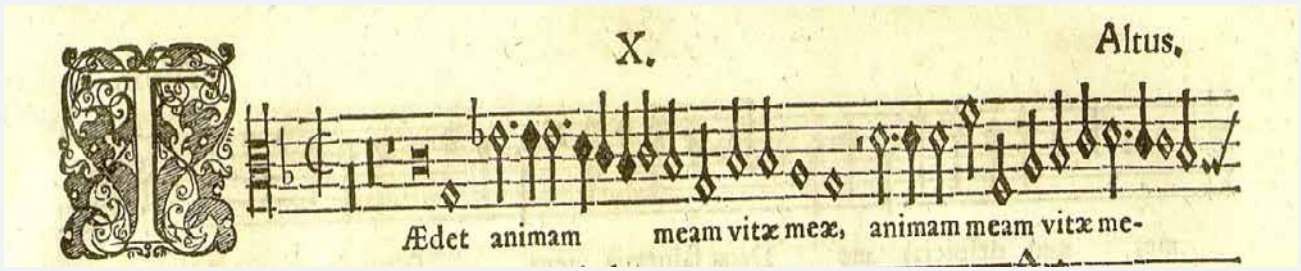
78. Taedet animam meam vitae meae

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. X:

ROk A V 22 a, ff. Cc 3^{v}-[Cc 4^{r}] (Superius/Discantus).

ROk A V 24 a, print L 961, No. X:

ROk A V 24 a, f. c 2^{v} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. X.
Other: RISM L 1019, No. CCXXXVII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

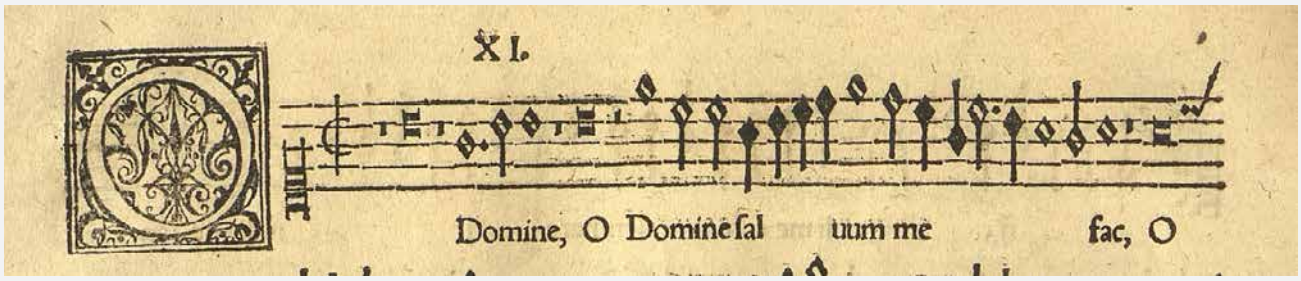
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 7, Breitkopf & Härtel, Leipzig 1896, pp. 103-106.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 7, Breitkopf & Härtel ,Wiesbaden 2007, pp. 103-106.

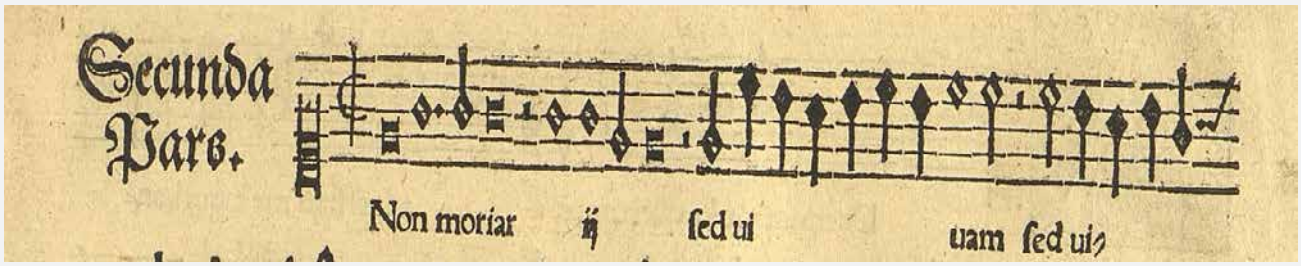
79. O Domine salvum me fac (I. p.)
Non moriar, sed vivam et narrabo opera (II. p.)

a 5 vocum

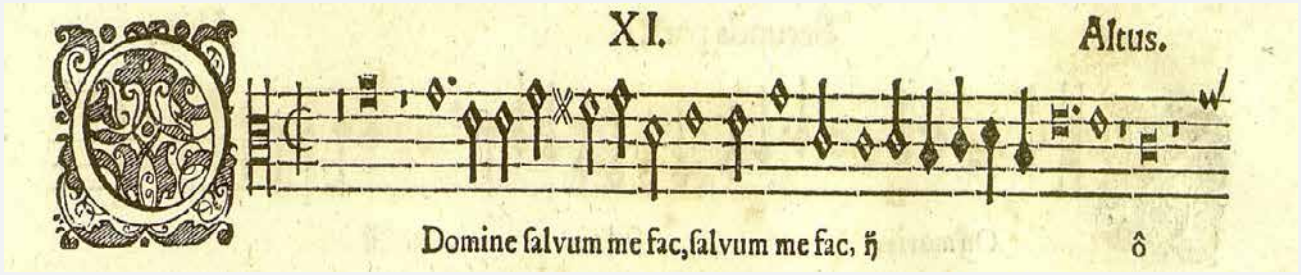
Superius/Discantus – I. pars:



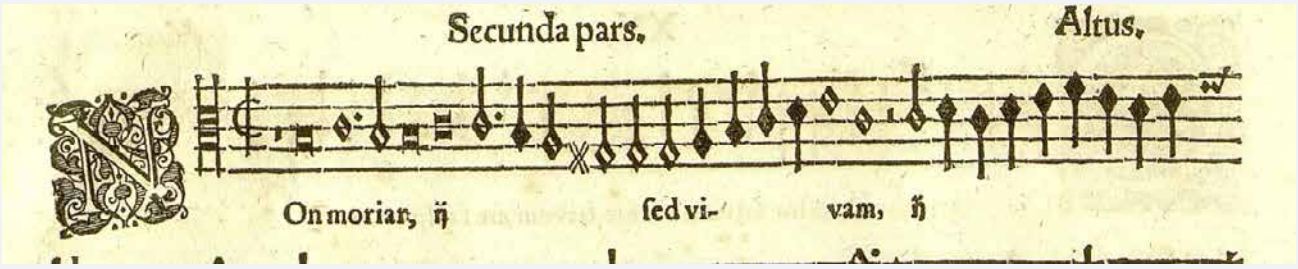
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XI:

ROk A V 22 a, ff. [Cc 4^{v}]-Dd 1^{r} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XI:

ROk A V 24 a, ff. c 3^{r}-c 3^{v} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XI.
Other: RISM L 1019, No. CCLVII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

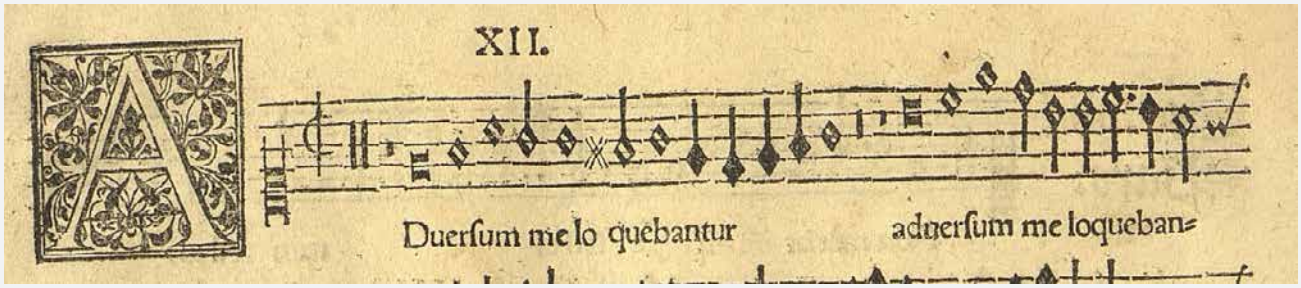
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 26-29.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 26-29.

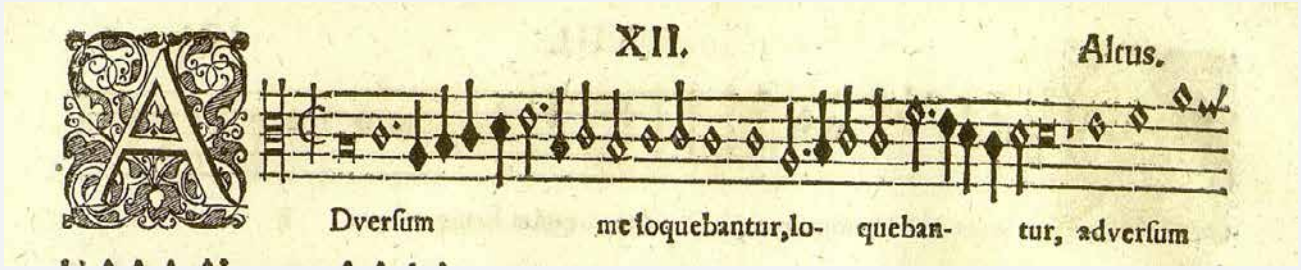
80. Adversum me loquebantur, qui sedebant in porta

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. XII:

ROk A V 22 a, f. Dd 1^{v} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XII:

ROk A V 24 a, f. [c 4^{r}] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XII.
Other: RISM L 1019, No. CCLX (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, C 119, No. 138, f. 124^{v}.

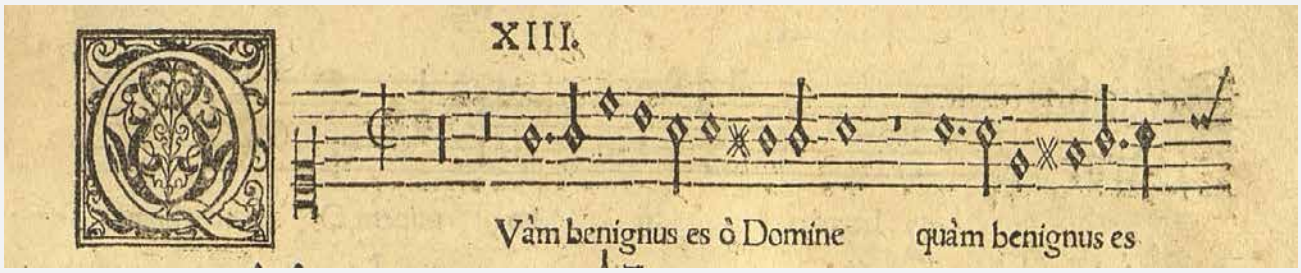
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 40-42.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 40-42.

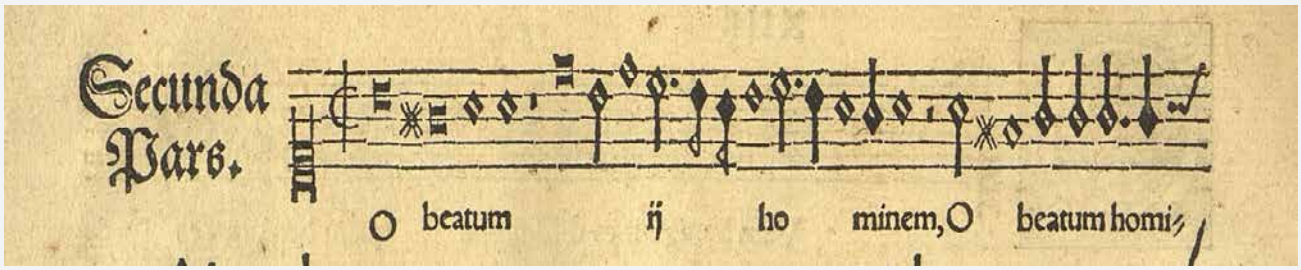
81. Quam benignus es o Domine Deus (I. p.)
O beatum hominem, cui tu protector es Domino (II. p.)

a 5 vocum

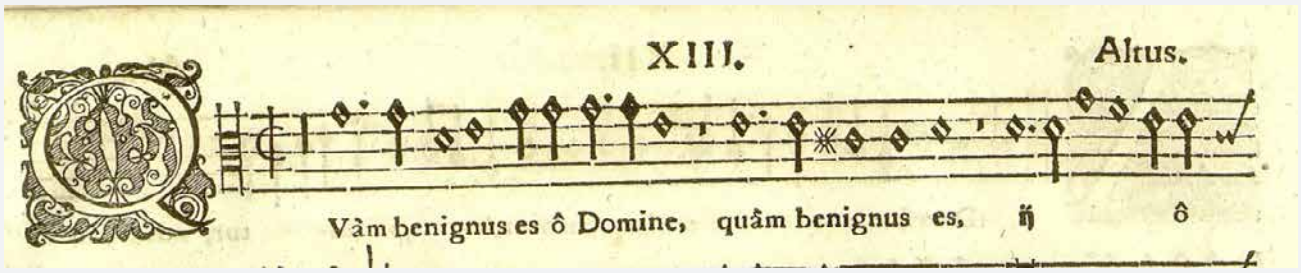
Superius/Discantus – I. pars:



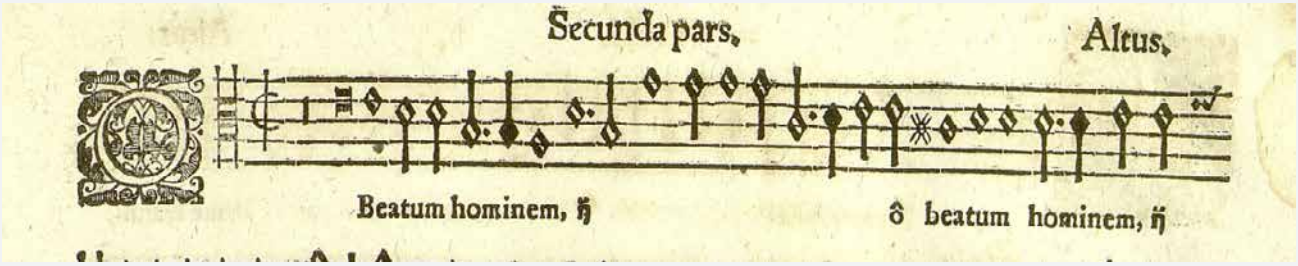
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XIII:

ROk A V 22 a, ff. Dd 2^{r}-Dd 2^{v} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XIII:

ROk A V 24 a, ff. [c 4^{v}]-d 1^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XIII.
Other: RISM L 1019, No. CCLVIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, B 271-274, No. 67.

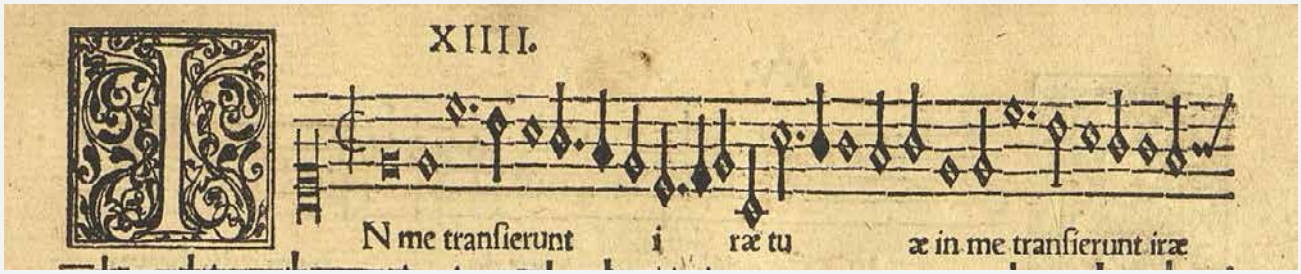
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke*, vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 30-33.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämmtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 30-33.

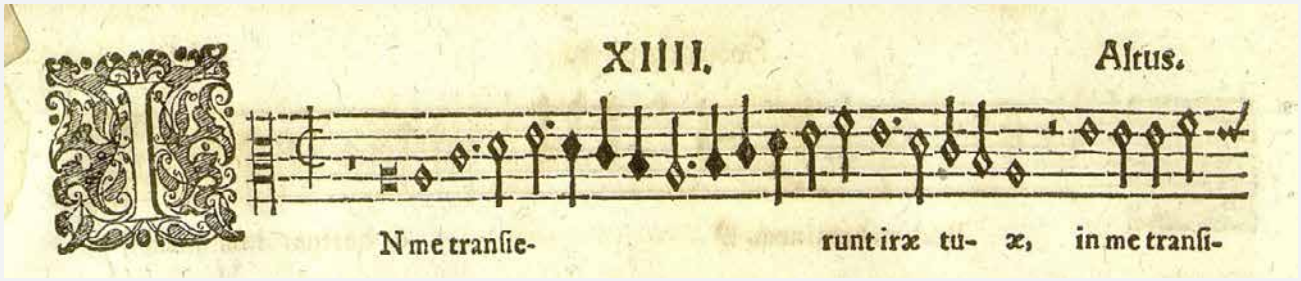
82. In me transierunt irae tuae

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. XIV:

ROk A V 22 a, f. Dd 3[r] (Superius/Discantus).

ROk A V 24 a, print L 961, No. XIV:

ROk A V 24 a, ff. d 1[v]-d 2[r] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XIV.
Other: RISM L 1019, No. CCLXIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, B 223-233, No. 52, orig. No. 25.
D-Rp, B 271-274, No. 5.
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /46/ - orig. No. 9, f. 44[r]-44[v] (Tenor I.).

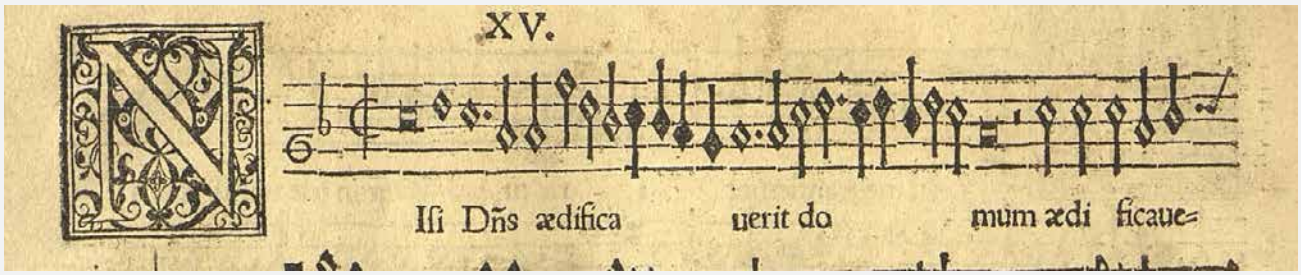
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 49-52.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämmtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 49-52.

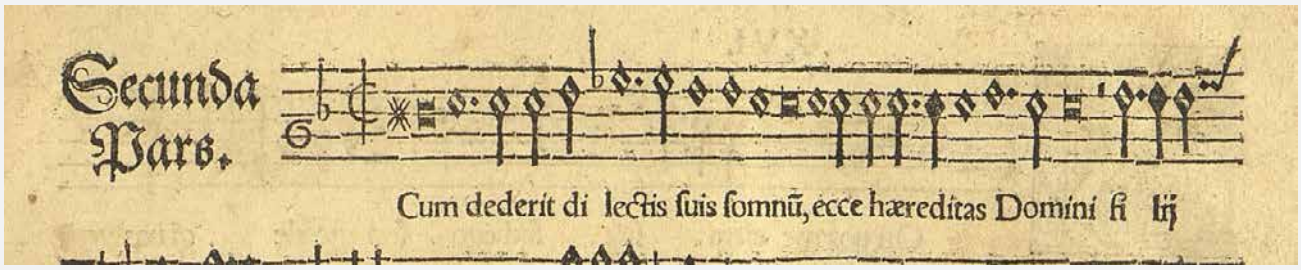
83. Nisi Dominus aedificaverit domum, in vanum laboraverunt (I. p.) Cum dederit dilectis suis somnum (II. p.)

a 5 vocum

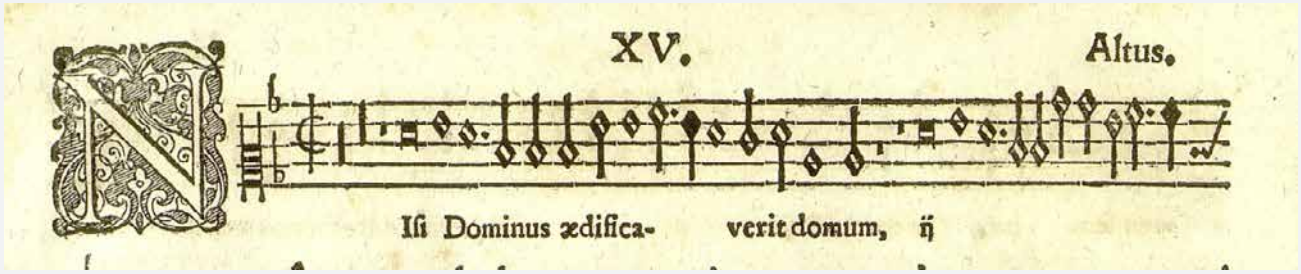
Superius/Discantus – I. pars:



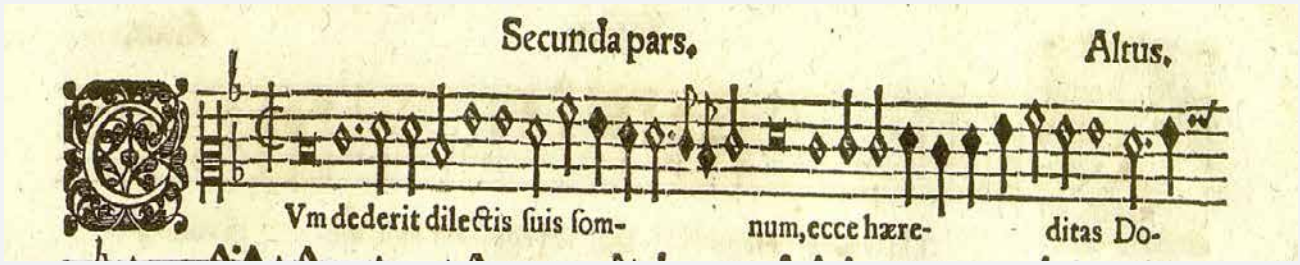
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XV:

ROk A V 22 a, ff. Dd 3^{v}-[Dd 4^{r}] (Superius/Discantus).

ROk A V 24 a, print L 961, No. XV:

ROk A V 24 a, ff. d 2^{v}-d 3^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XV.
Other: RISM L 1019, No. CCLXVII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

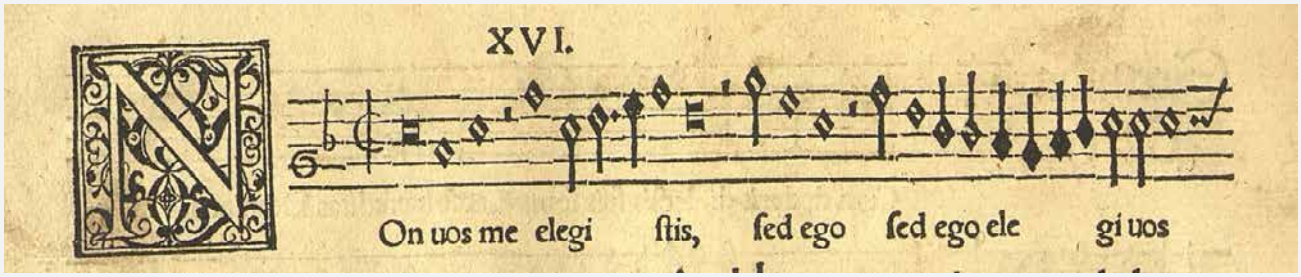
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 66-72.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämmtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 66-72.

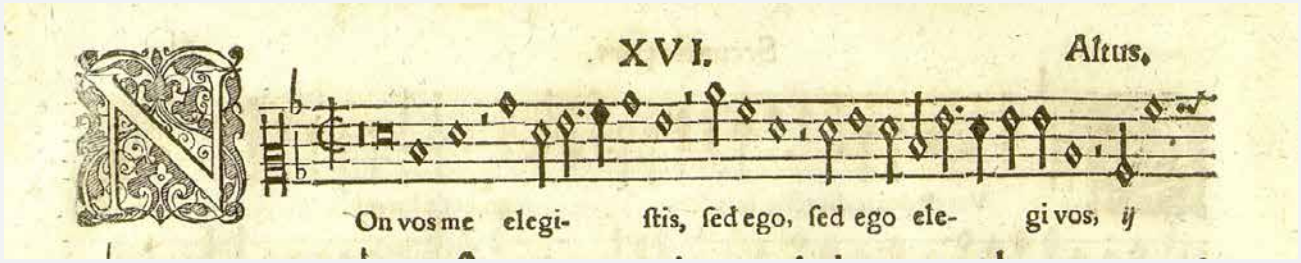
84. Non vos me elegistis, sed ego elegi vos

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. XVI:

ROk A V 22 a, f. [Dd 4^{v}] (Superius/Discantus).

ROk A V 24 a, print L 961, No. XVI:

ROk A V 24 a, f. d 3^{v} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XVI.
Other: RISM 1577^{12}, No. X; L 1019, No. CCII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /89/ - orig. No. 52, f. 65^{r}-65^{v} (Tenor II.; Tenor I. in L 1019).

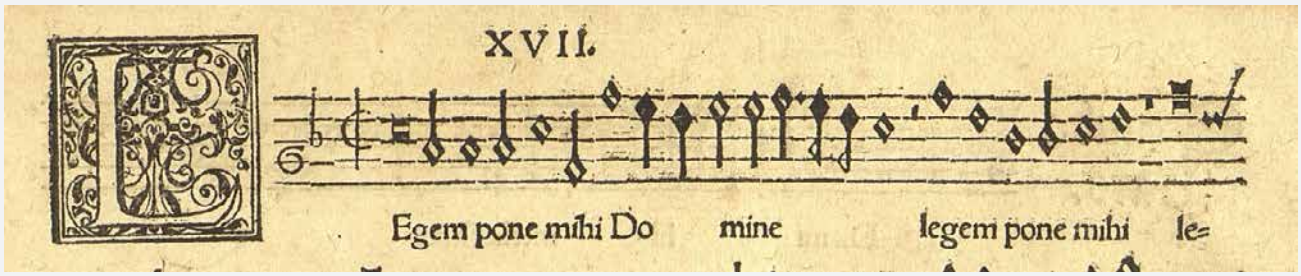
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 5, Breitkopf & Härtel, Leipzig 1895, pp. 141-143.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 5, Breitkopf & Härtel, Wiesbaden 2006, pp. 141-143.

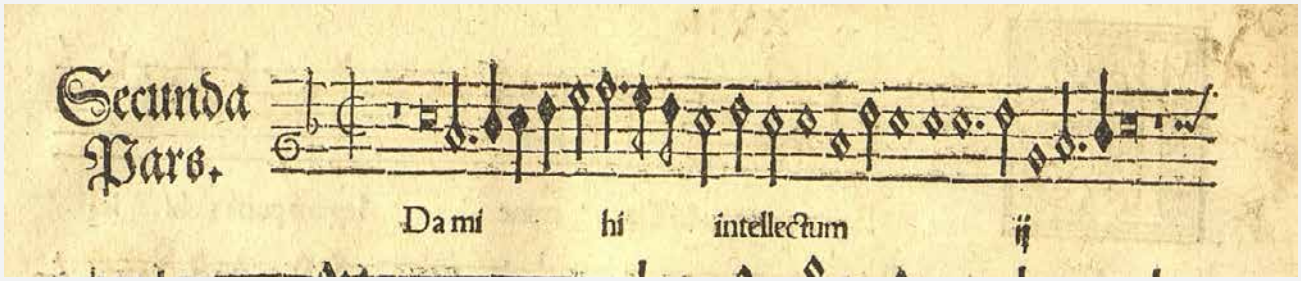
85. Legem pone mihi Domine, viam iustificationum tuarum (I. p.) Da mihi intellectum et fructabor legem tuam (II. p.)

a 5 vocum

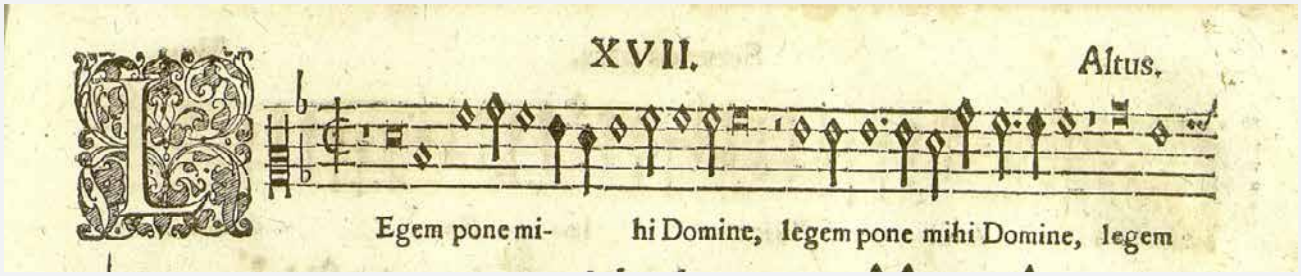
Superius/Discantus – I. pars:



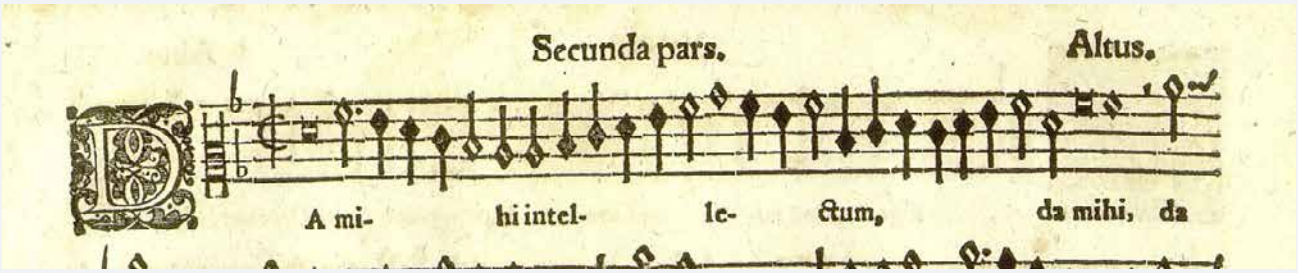
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XVII:

ROk A V 22 a, ff. Ee 1[r]-Ee 1[v] (Superius/Discantus).

ROk A V 24 a, print L 961, No. XVII:

ROk A V 24 a, ff. [d 4[r]]-[d 4[v]] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XVII.
Other: RISM 1572[12], No. XXIX; L 1019, No. CCLXVIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

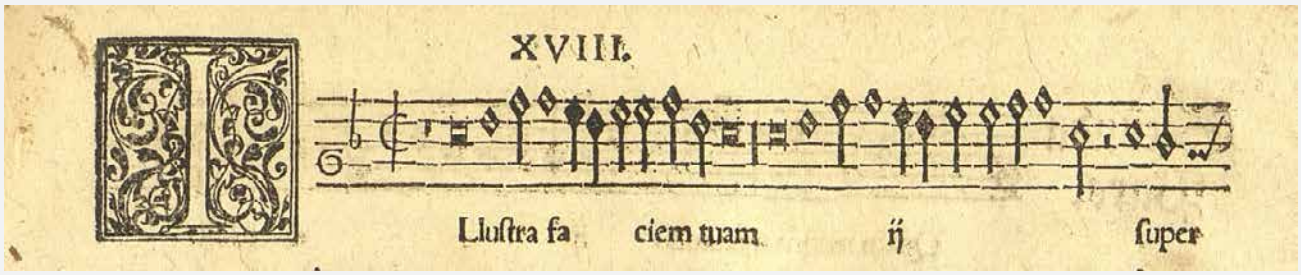
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 73-76.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämmtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 73-76.

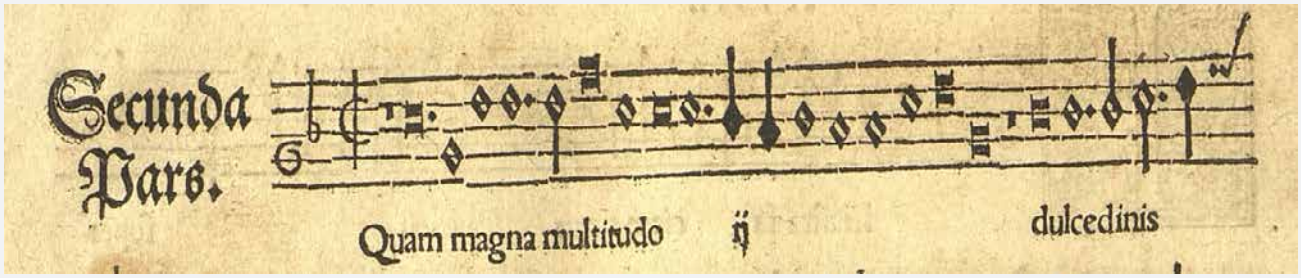
86. Illustra faciem tuam super servum tuum (I. p.)
Quam magna multitudo dulcedinis tuae Domine (II. p.)

a 5 vocum

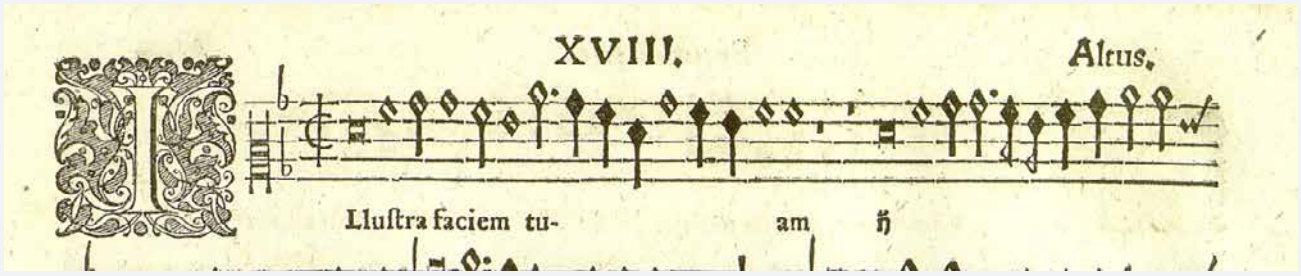
Superius/Discantus – I. pars:



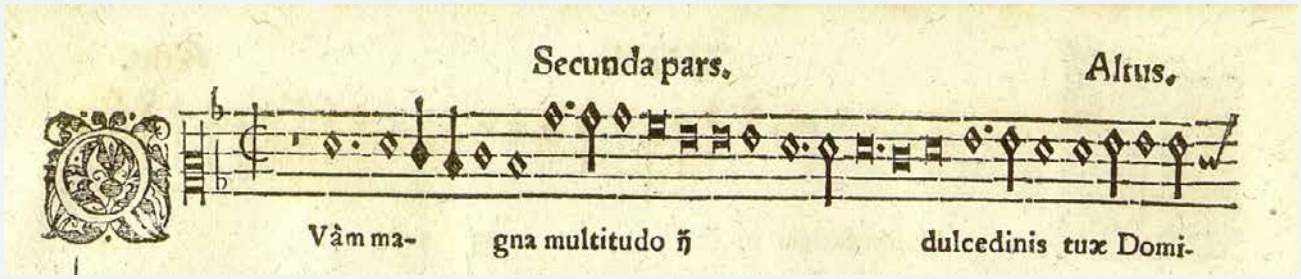
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XVIII:

ROk A V22 a, ff. Ee 2^{r}-Ee 2^{v} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XVIII:

ROk A V 24 a, ff. e 1^{r}-e 1^{v} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XVIII.
Other: RISM L 1019, No. CCLXIX (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

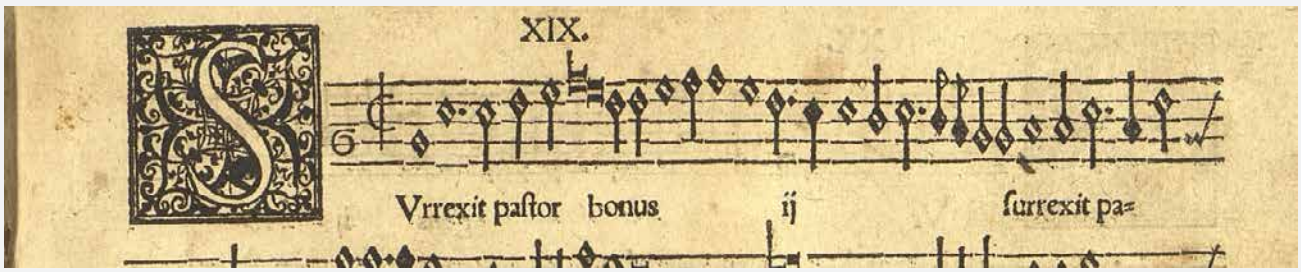
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 77-81.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämmtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 77-81.

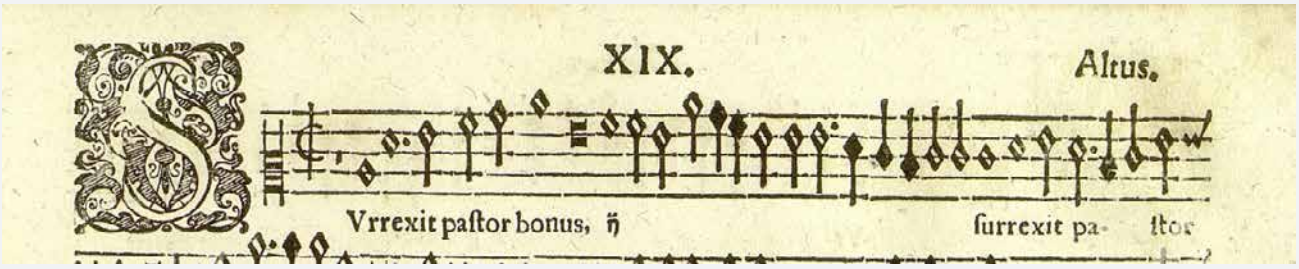
87. Surrexit pastor bonus, qui animam suam posuit

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. XIX:

ROk A V 22 a, f. Ee 3[r] (Superius/Discantus).

ROk A V 24 a, print L 961, No. XIX:

ROk A V 24 a, f. e 2[r] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XIX.
Other: RISM 1571[16], f. 86[v]; L 1019, No. CLXXV (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 728-732, No. 36.
D-Rp, A. R. 849-852, No. 28, ff. 108[v]-112[r].
D-Rp, A. R. 871-874, No. 30.
D-Rp, A. R. 960-963, No. 14.
D-Rp, B 271-274, No. 24.
D-Rp, C 119, No. 115, f. 111[v].
H-Bn, No. 764, Ms. mus. Bártfa 16, Koll. 5, No. 69 (Tenor, Bassus).
SK-Le, Ms. 13994 (5 A), No. [253], f. 147[v] (tablature).
SK-Le, Ms. bez sign. (dodatečné označení 74 A), No. 40, f. 60[v] (compl.)

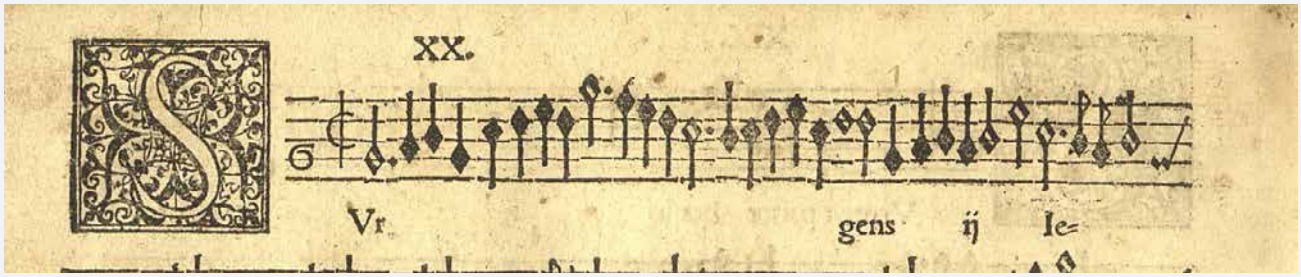
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 5, Breitkopf & Härtel, Leipzig 1895, pp. 57-59.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 5, Breitkopf & Härtel, Wiesbaden 2006, pp. 57-59.

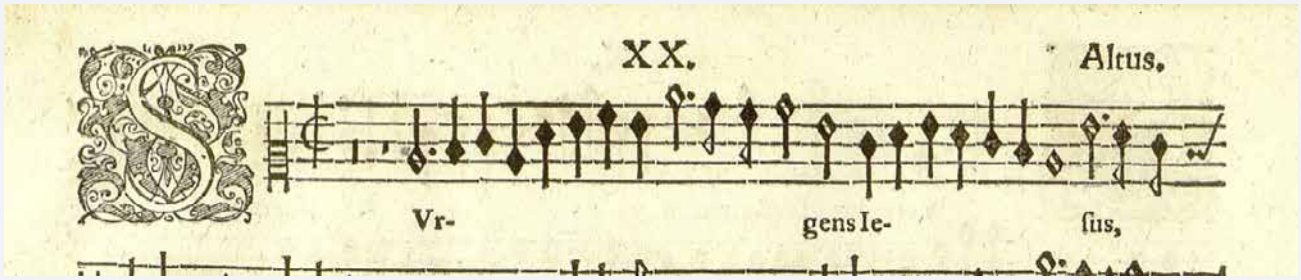
88. Surgens Jesus Dominus noster stans in medio discipulorum suorum

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. XX:

ROk A V 22 a, ff. Ee 3^{v}-[Ee 4^{r}] (Superius/Discantus).

ROk A V 24 a, print L 961, No. XX:

ROk A V 24 a, ff. e 2^{v}-e 3^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XX.
Other: RISM 1580^{3}, ff. 8^{v}-9^{r} (copy not listed in RISM – CZ-Pu, 59 G 6846, print No. 1); L 1019, No. CLXXVI (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 786-837, No. 72.
D-Rp, B 271-274, No. 84.
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /84/ - orig. No. 47, f. 63^{r}-63^{v} (Superius II.; Tenor in L 1019).

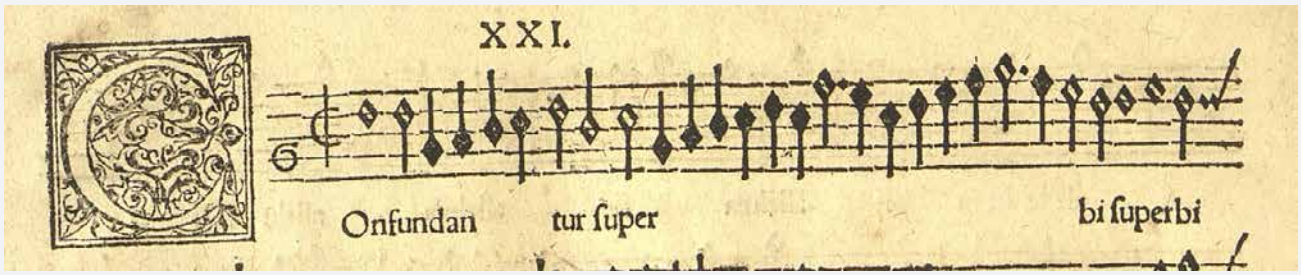
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 5, Breitkopf & Härtel, Leipzig 1895, pp. 60-63.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 5, Breitkopf & Härtel, Wiesbaden 2006, pp. 60-63.

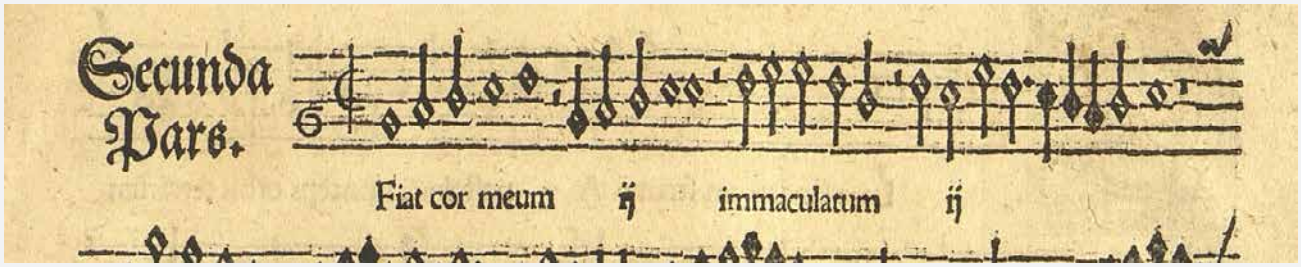
89. Confundantur superbi, quia iniuste iniquitatem fecerunt in me (I. p.) Fiat cor meum immaculatum in iustificationibus tuis (II. p.)

a 5 vocum

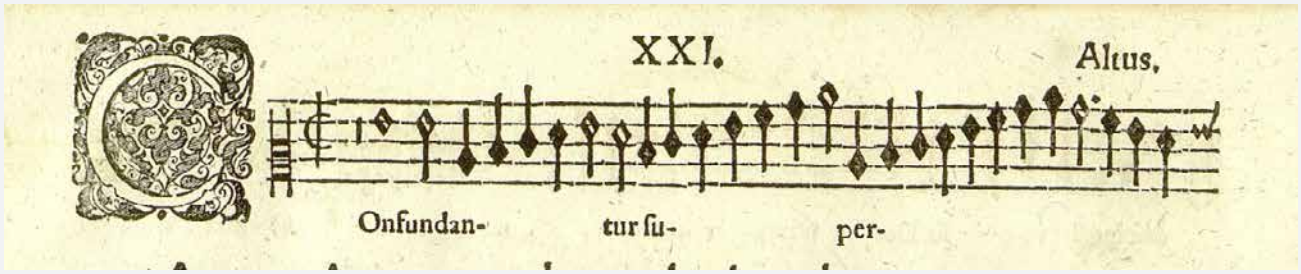
Superius/Discantus – I. pars:



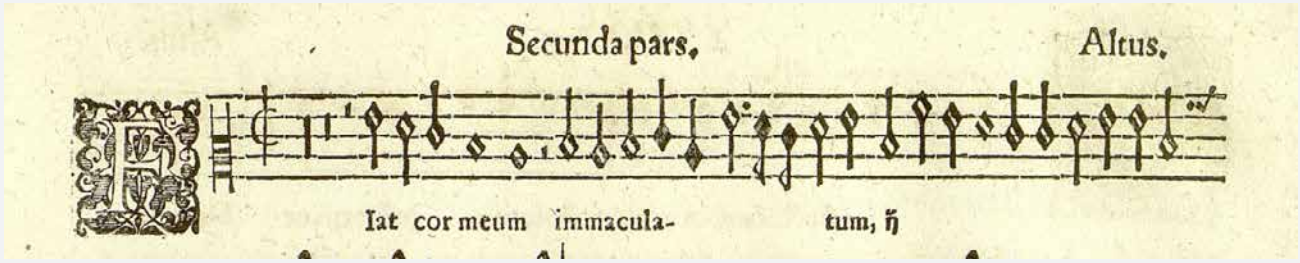
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XXI:

ROk A V 22 a, ff. [Ee 4^{v}]-Ff 1^{r} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XXI:

ROk A V 24 a, ff. e 3^{v}-[e 4^{r}] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XXI.
Other: RISM 1572^{12}, No. XXXI; L 1019, No. CCLXXXIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

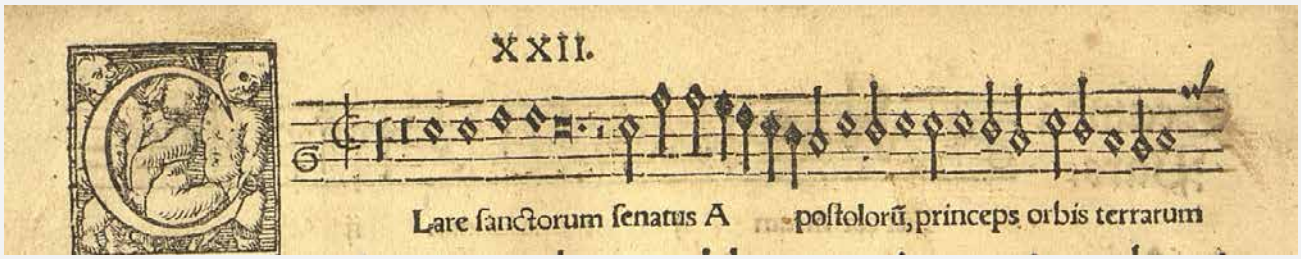
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 155-159.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 155-159.

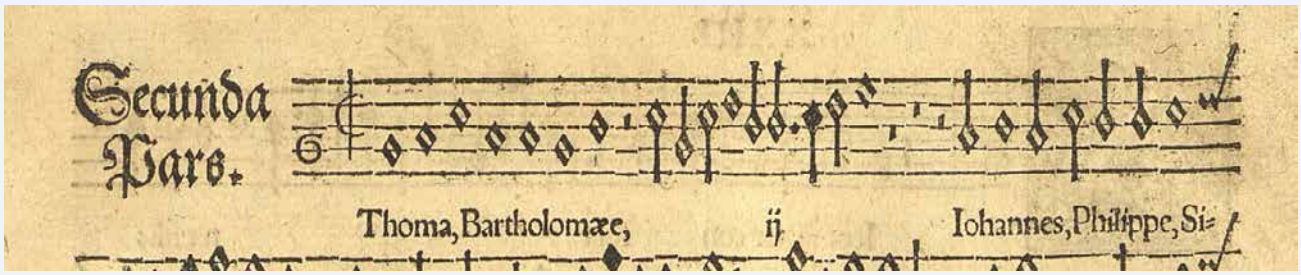
90. Clare Sanctorum Senatus Apostolorum, princeps orbis terrarum (I. p.) Thoma, Bartholomae, Johannes, Philippe, Simon, Jacobique (II. p.)

a 5 vocum

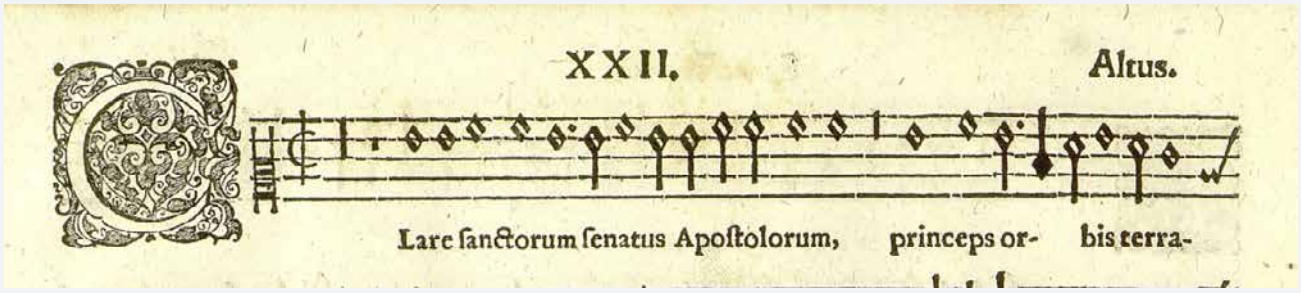
Superius/Discantus – I. pars:



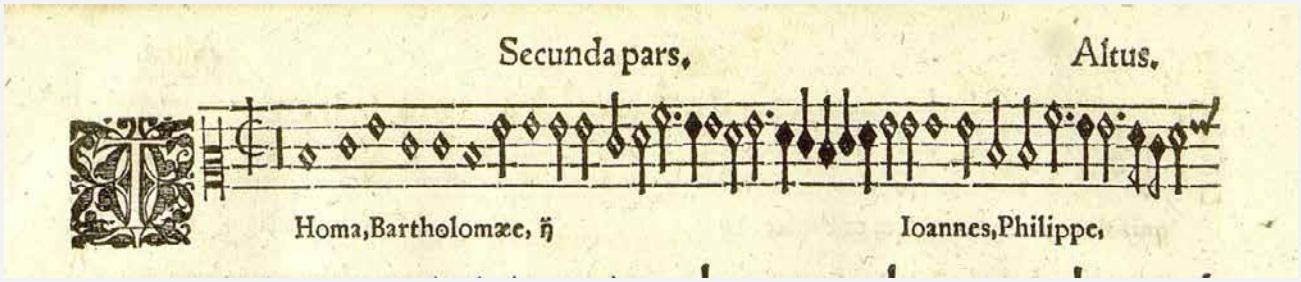
Superius/Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XXII:

ROk A V 22 a, ff. Ff 1^{v}-Ff 2^{r} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XXII:

ROk A V 24 a, ff. [e 4^{v}]-f 1^{v} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XXII.
Other: RISM L 1019, No. CCIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
RISM online – https://opac.rism.info.

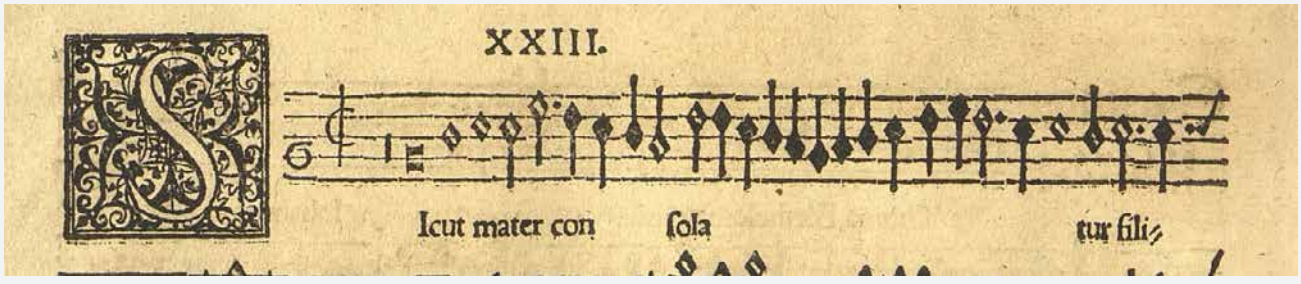
Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 5, Breitkopf & Härtel, Leipzig 1895, pp. 147-150.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 5, Breitkopf & Härtel, Wiesbaden 2006, pp. 147-150.

91. Sicut mater consolatur filios suos, ita consolabor vos

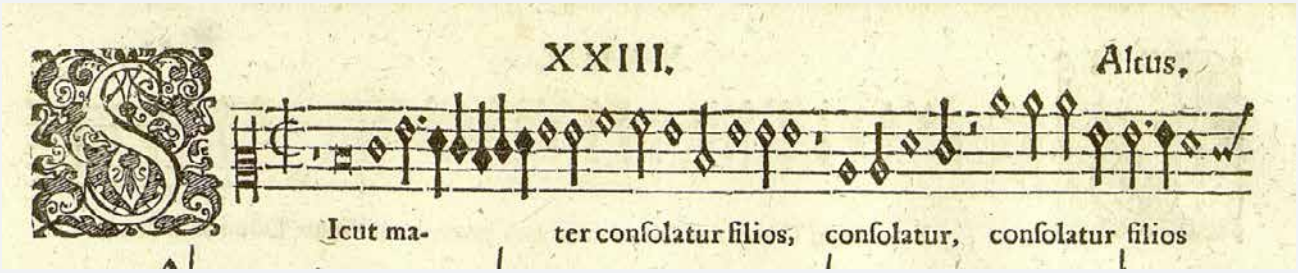
a 5 vocum

Superius/Discantus:

&



Altus:



Source:
ROk A V 22 a, print L 961, No. XXIII:

ROk A V 22 a, f. Ff 2^{v} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XXIII:

ROk A V 24 a, f. 2^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XXIII.
Other: RISM 1580^{3}, f. 9^{v} (copy not listed in RISM – see No. 88); L 1019, No. CCXXXV (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, C 119, No. 126, f. 118^{v}.
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /85/ - orig. No. 48, f. 64^{r} (Tenor).

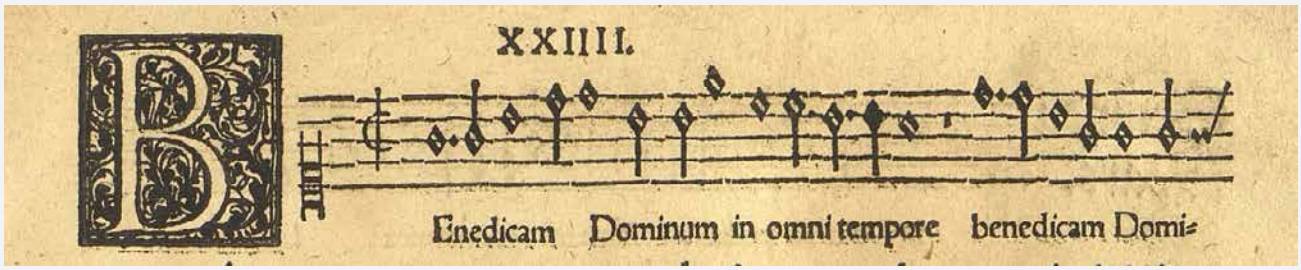
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 7, Breitkopf & Härtel, Leipzig 1896, pp. 97-99.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 7, Breitkopf & Härtel, Wiesbaden 2007, pp. 97-99.

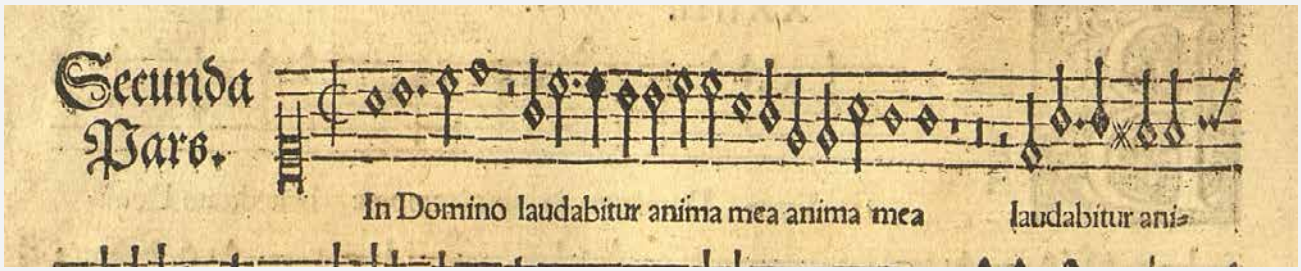
92. Benedicam Dominum in omni tempore (I. p.)
In Domino laudabitur anima mea (II. p.)

a 5 vocum

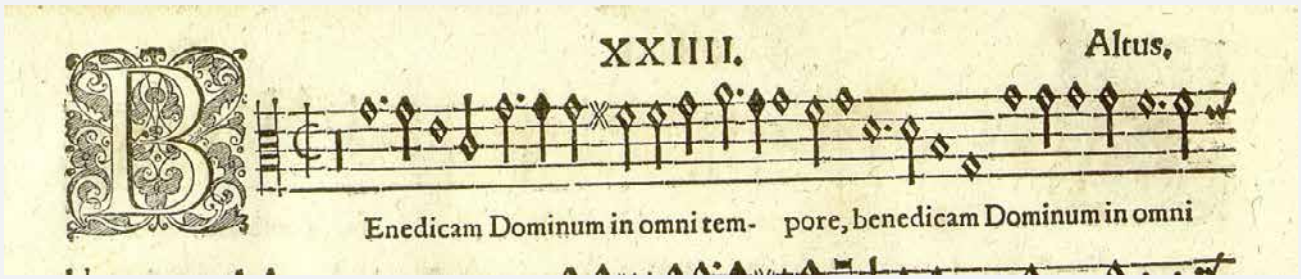
Superius/Discantus – I. pars:



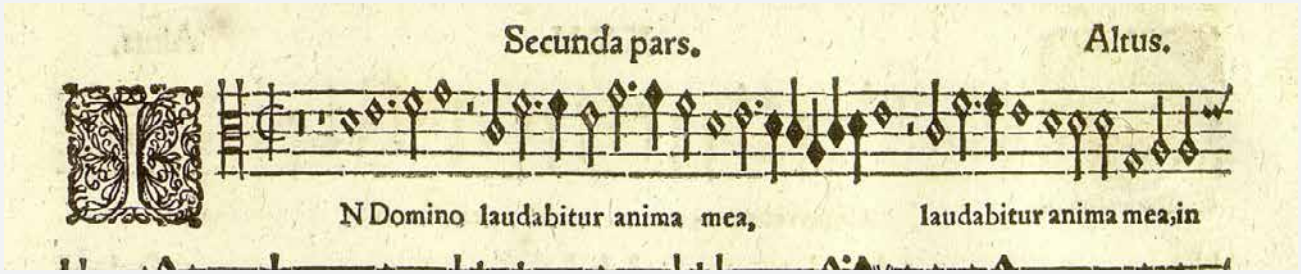
Discantus – II. pars:



Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 22 a, print L 961, No. XXIV:

ROk A V 22 a, ff. Ff 3^{r}-Ff 3^{v} (Superius/Discantus).

ROk A V 24 a, print L 961, No. XXIV:

ROk A V 24 a, ff. f 2^{v}-f 3^{r} (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XXIV.
Other: RISM 1571^{16}, f. 89^{v}; L 1019, No. CCLXXXVI (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 774, No. 132.

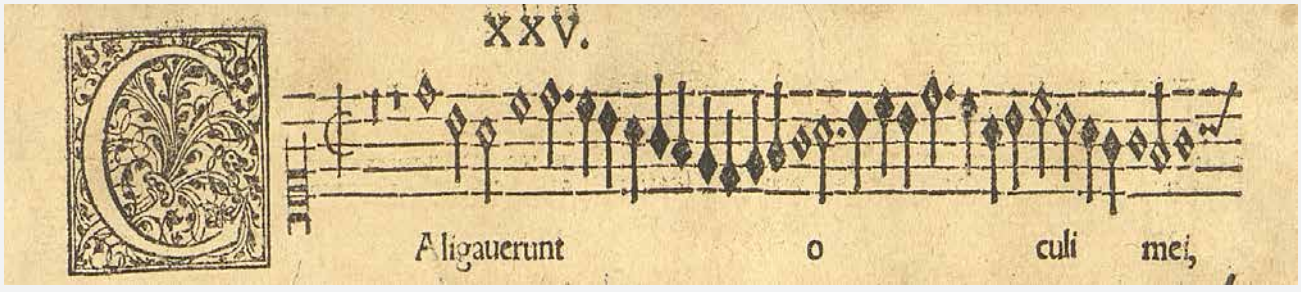
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 174-179.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 174-179.

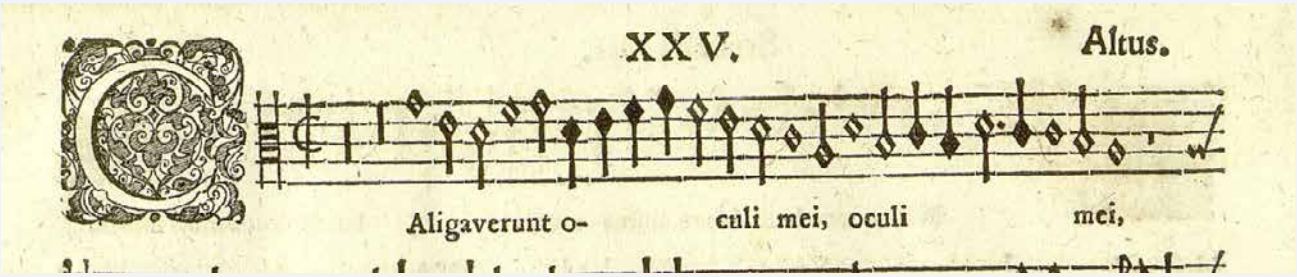
93. No. XXV. Caligaverunt oculi mei a fletu meo

a 5 vocum

Superius/Discantus:



Altus:



Source:
ROk A V 22 a, print L 961, No. XXV:

ROk A V 22 a, f. [Ff 4^{r}] (Superius/Discantus).

ROk A V 24 a, print L 961, No. XXV:

ROk A V 24 a, ff. f 3^{v}-[f 4^{r}] (Altus).

Print Concordances:
Ident.: RISM L 768 (= L 769 = L 775 = L 779 = L 785 = L 792 = L 793 = L 817 = L 821 = L 822 = L 832 = L 875 = L 880 = L 961 = L 963), No. XXV.
Other: RISM L 1019, No. CCLXXXVIII (copies not listed in RISM – see No. 66).

An unique exemplar not listed in relevant literature: see No. 66.

Cf. Leuchtmann – Schmid, 1562-4, 1562-10, 1563-6, 1564-1, 1565-2, 1566-14, 1566-16, 1568-2, 1569-2, 1569-3, 1570-3, 1574-2, 1575-1, 1586-3, 1586-4, 1604-1.

Manuscript Concordances:
RISM online – https://opac.rism.info.

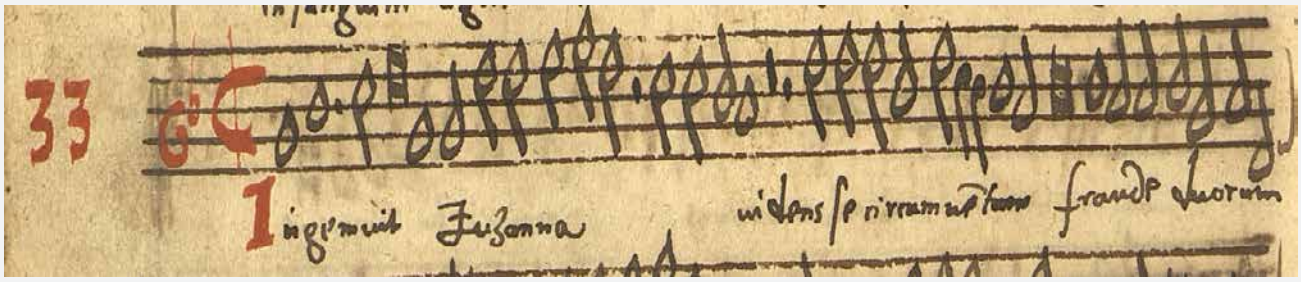
Editions:

HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 9, Breitkopf & Härtel, Leipzig 1897, pp. 182-185.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 9, Breitkopf & Härtel, Wiesbaden 2010, pp. 182-185.

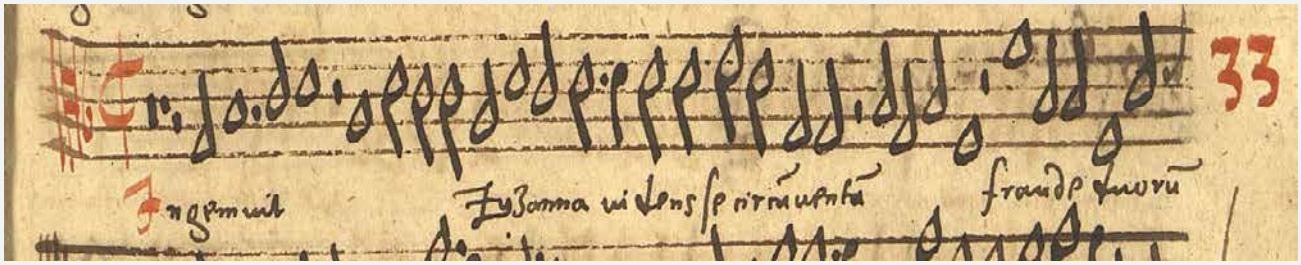
94. Ingemuit Zuzanna videns se circum
[= contrafactum of the chanson "Susanne un jour"]

a 5 vocum

Superius/Discantus:



Tenor:



Source:
ROk A V 22 a-b, ms., No. 33 (written anonymously).

ROk A V 22 a, ff. 34^{v}-35^{r} (Superius/Discantus).
ROk A V 22 b, ff. 32^{r}-32^{v} (Tenor).

Print Concordances:
Ident.: RISM L 764 (= L 770 = L 799 = L 836 = L 862), Nr. XXII.
Other: RISM 1574^{2}, No. X (chanson); 1576^{4}, No. LXIV (chanson; copy not listed in RISM – CZ-Pnm, AZ 5, print No. 3).

Cf. Leuchtmann – Schmid, 1560-4, 1562-9, 1566-3, 1570-2, 1573-12.

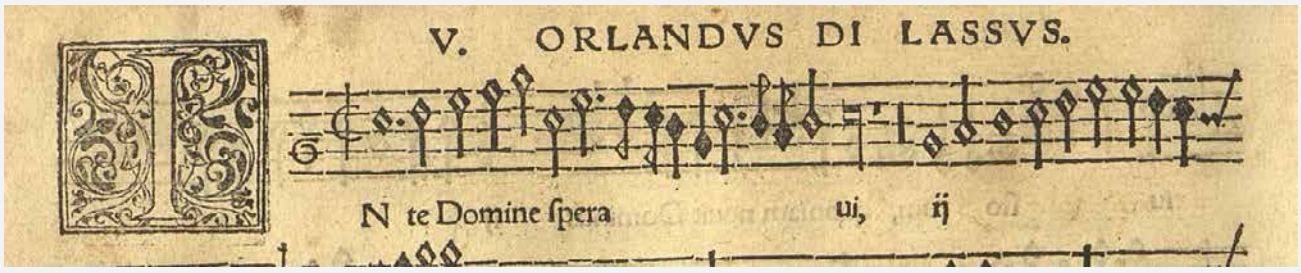
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 14, Breitkopf & Härtel, Leipzig [s. a.], pp. 29-33 (chanson).
LEUCHTMANN, Horst (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 14, Breitkopf & Härtel, Wiesbaden 1981, pp. 29-33 (chanson).

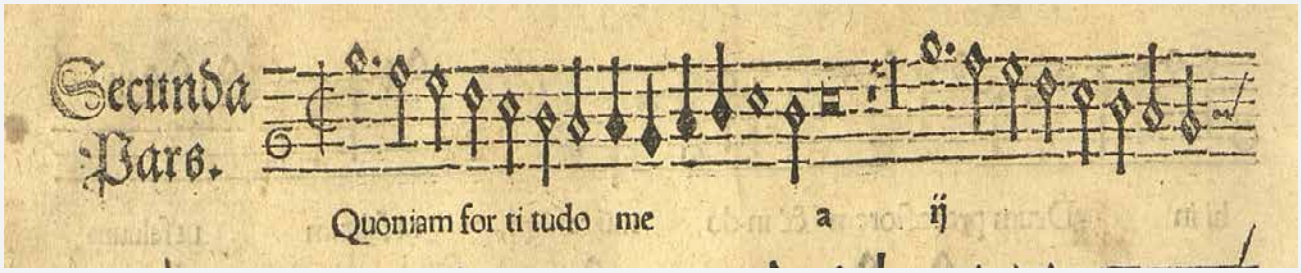
95. In te Domine speravi (I. p.)
Quoniam fortitudo mea & refugium meum es tu (II. p.)

a 6 vocum

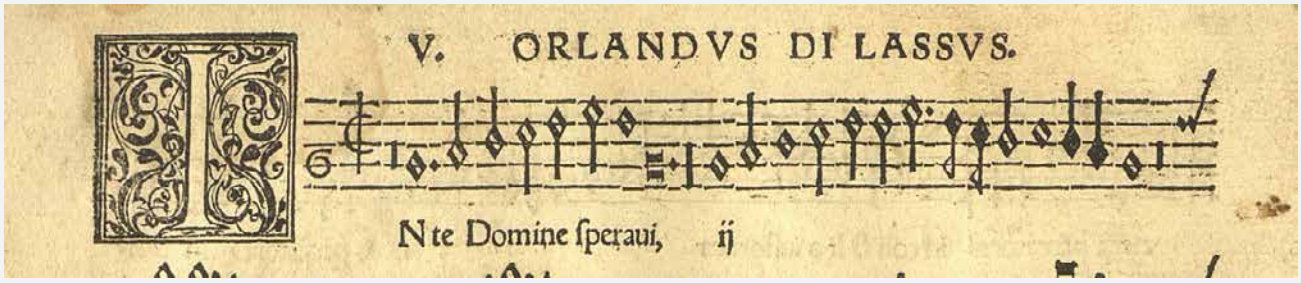
Superius/Discantus – I. pars:



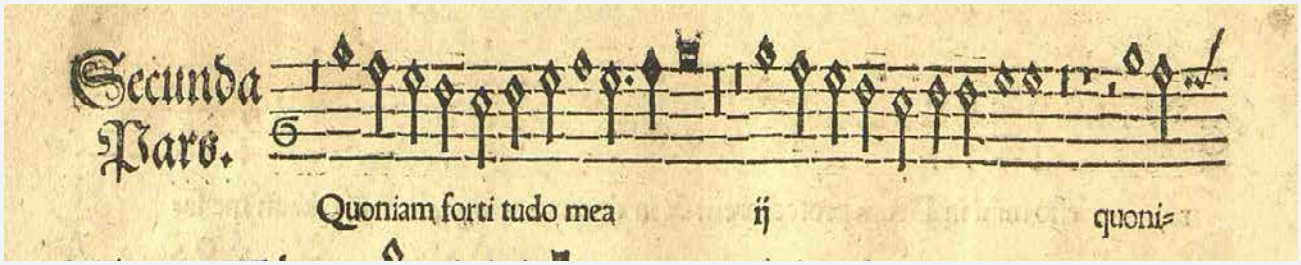
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. V:

ROk A V 22 a, ff. B 2[v]-[B 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. bbb 2[v]-[bbb 4[r]] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. V (copies not listed in RISM: see No. 12).
Other: RISM 1577[12], No. V; L 915, No. XXXVIII (copies not listed in RISM – CZ-BROb, XX V E α 1/852, print No. 3, Discantus, Altus, Tenor, Bassus; CZ-Pu, 59 G 6846, print No. 3, Bassus); 1586[23], f. 10[r] (lute tablature); L 976, No. XXXVIII (copies not listed in RISM – CZ-Pk, sine sign.; CZ-SLm, Noty 130-135, print No. 1, altus); L 1019, No. CCCCXL (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1564-7, 1579-2, 1587-2, 1604-1.

Manuscript Concordances:
CZ-Pu, XVII F 72, ff. 175[v]-178[v] (Tenor I.).
D-Rp, A. R. 875-877, No. 73.
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /73/ - orig. No. 36, ff. 57[v]-58[v] (Tenor II./Quinta vox).

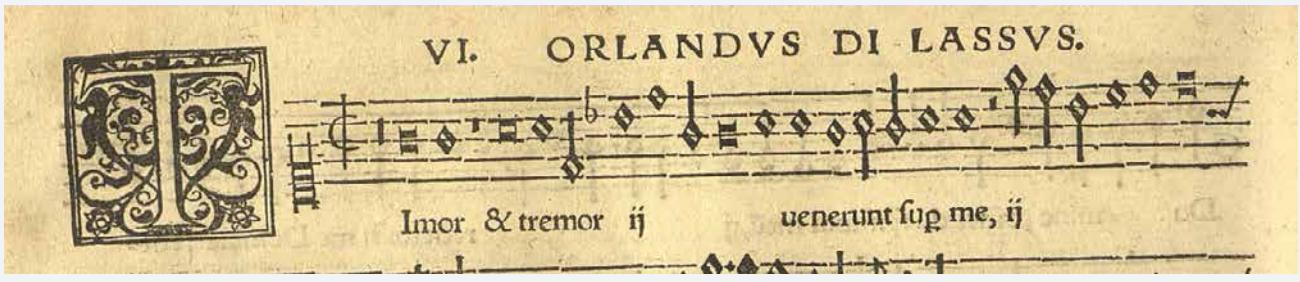
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 17, Breitkopf & Härtel, Leipzig 1905, pp. 87-95.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 17, Breitkopf & Härtel, Wiesbaden (forthocoming).

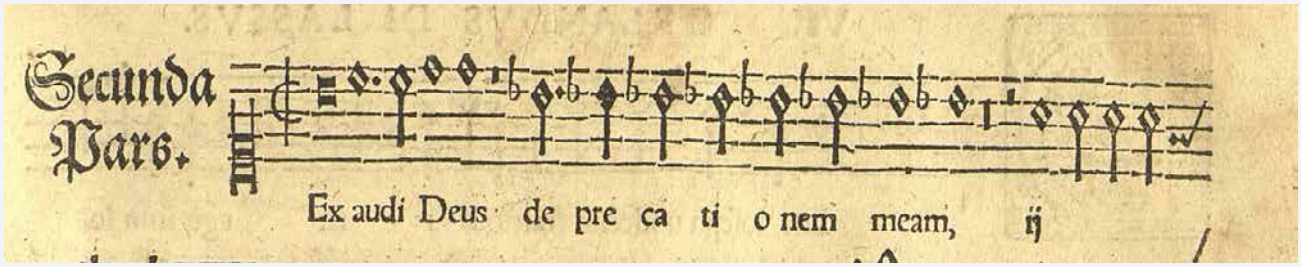
96. Timor et tremor venerunt super me (I. p.)
Exaudi Deus deprecationem meam (II. p.)

a 6 vocum

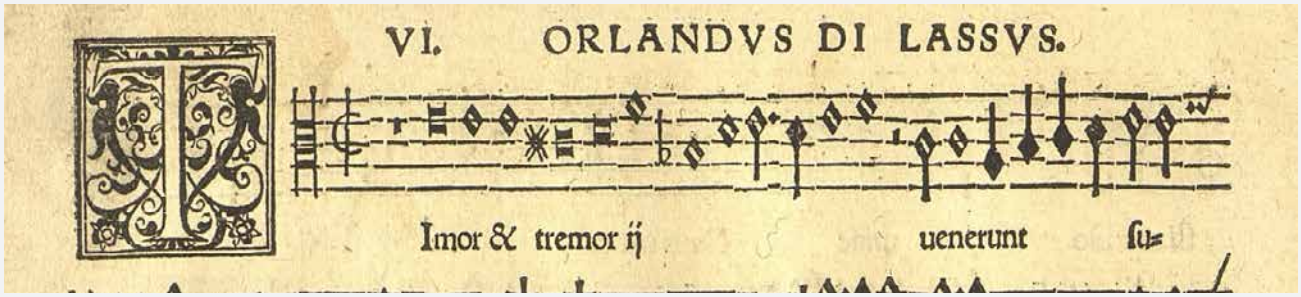
Superius/Discantus – I. pars:



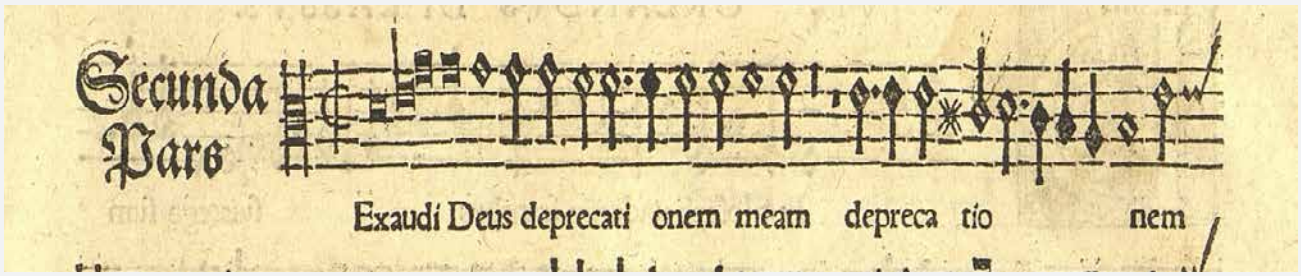
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. VI:

ROk A V 22 a, ff. [B 4[v]]-C 1[r] (Superius/Discantus).
ROk A V 22 b, ff. [bbb 4[v]]-ccc 1[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. VI (copies not listed in RISM: see No. 12).
Other: RISM L 915, No. XII (copies not listed in RISM: see No. 95); L 976, No. XII (copies not listed in RISM: see No. 95); L 1019, No. CCCCLVIII (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1564-7, 1579-2, 1587-2, 1604-1.

Manuscript Concordances:
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /91/ - orig. No. 54, f. 66[r] (Tenor I.).

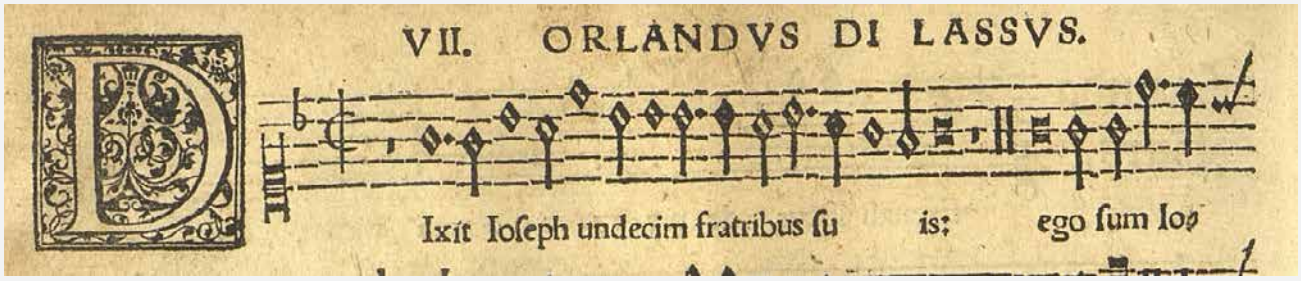
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 8, Berlin, T. Trautwein, 1844–1858, pp. 108-111.
HABERL, Franz Xaver (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 19, Breitkopf & Härtel, Leipzig 1908, pp. 6-9.

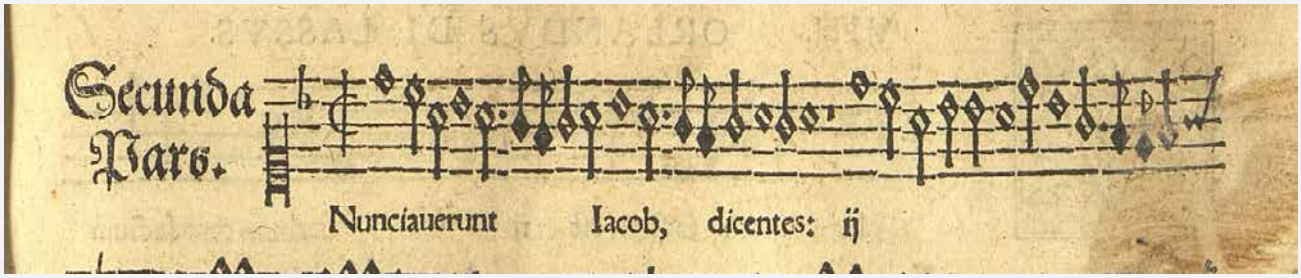
97. Dixit Joseph undecim fratribus suis (I. p.)
Nunciaverunt Jacob dicentes (II. p.)

a 6 vocum

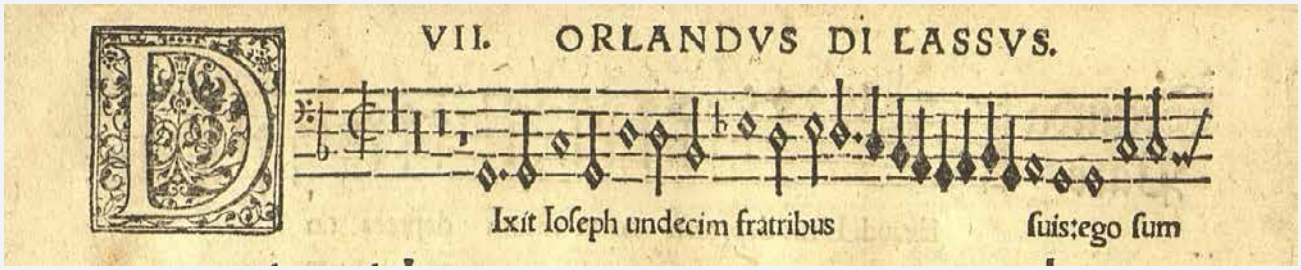
Superius/Discantus – I. pars:



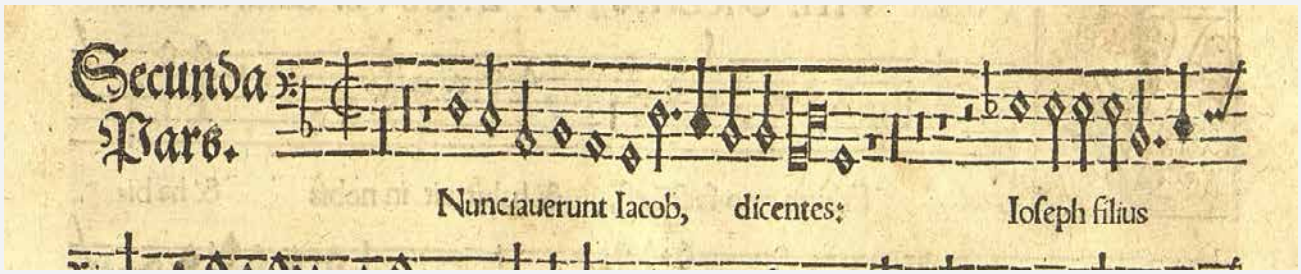
Superius/Discantus – II. pars:



Bassus I. or Sexta vox – I. pars:



Bassus I. or Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. VII:

ROk A V 22 a, ff. C 1[v]-C 2[r] (Superius/Discantus).
ROk A V 22 b, ccc 1[v]-ccc 2[r] (Bassus I. or Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. VII (copies not listed in RISM: see No. 12).
Other: RISM L 915, No. VI (copies not listed in RISM: see No. 95); 1583[24], f. 46[v] (organ tablature); L 976, No. VI (copies not listed in RISM: see No. 95); L 1019, No. CCCLXXXIX (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1564-7, 1579-2, 1587-2, 1604-1.

Manuscript Concordances:
CZ-Pu, XVII F 72, ff. 188[r]-190[r] (Bassus I. or Sexta vox).
D-Rp, A. R. 775-777, No. 46.
H-Bn, No. 233, Ms. mus. Bártfa 1, No. 233 (compl.).

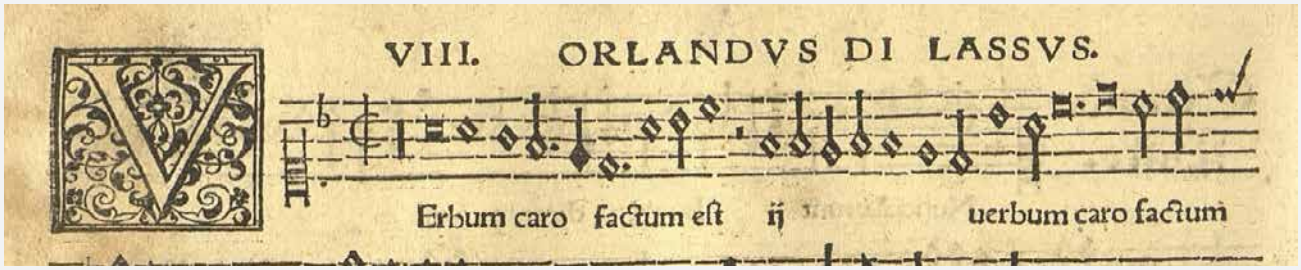
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.,* vol. 8, Berlin, T. Trautwein, 1844–1858, pp. 105-107.
COMMER, Franz (ed.): *Musica Sacra. Cantiones XVI., XVII. Saeculorum praestantissimas quatuor pluribusque vocibus accommodatus,* vol. 6, Berlin, T. Trautwein, 1861, pp. 83-87.
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 15, Breitkopf & Härtel, Leipzig 1903, pp. 76-81.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 15, Breitkopf & Härtel, Wiesbaden (forthcoming).

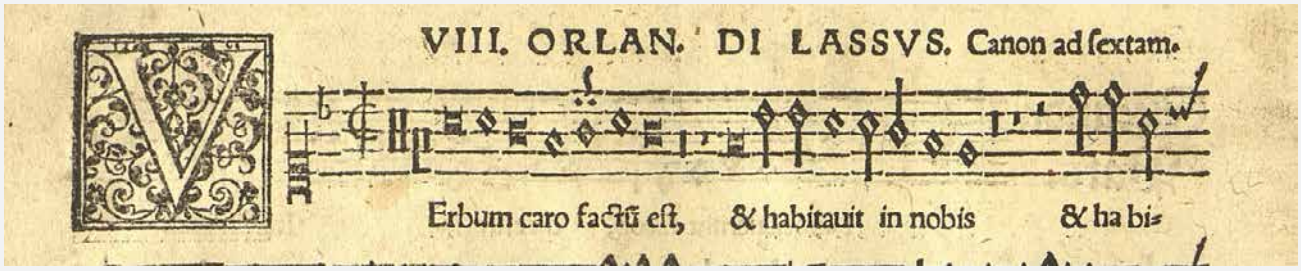
98. Verbum caro factum est

a 6 vocum

Superius/Discantus:



Sexta vox. Canon ad sextam.:



Source:
ROk A V 22 a-b, print 1564[3], No. VIII:

ROk A V 22 a, ff. C 2[v]-C 3[r] (Superius/Discantus).
ROk A V 22 b, f. ccc 2[v] (Sexta vox. Canon ad sextam./Cantus (II)).

Print Concordances:
Ident.: RISM 1564[3], No. VIII (copies not listed in RISM: see No. 12).
Other: RISM L 915, No. VII (copies not listed in RISM: see No. 95); 1583[24], f. 16[v] (organ tablature); L 976, No. VII (copies not listed in RISM: see No. 95); L 1019, No. CCCXXIX (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1564-7, 1579-2, 1587-2, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 853-854, No. 1.

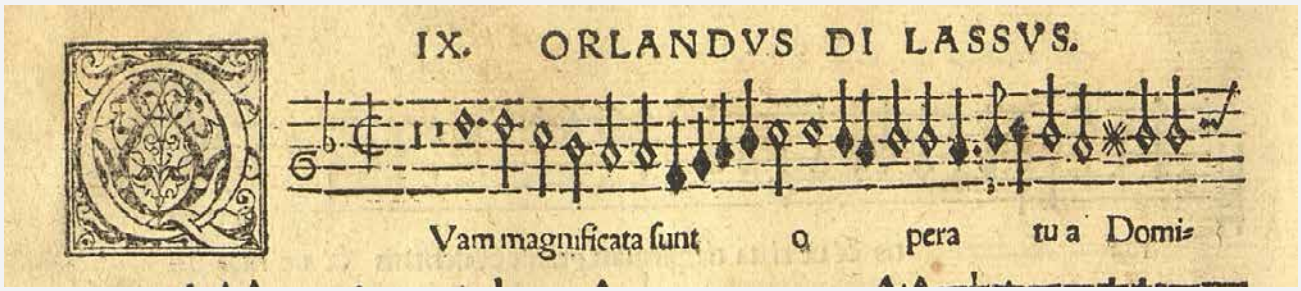
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, ADOLF (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 11, Breitkopf & Härtel, Leipzig 1900, pp. 158-161.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 11, Breitkopf & Härtel, Wiesbaden 2012, pp. 158-161.

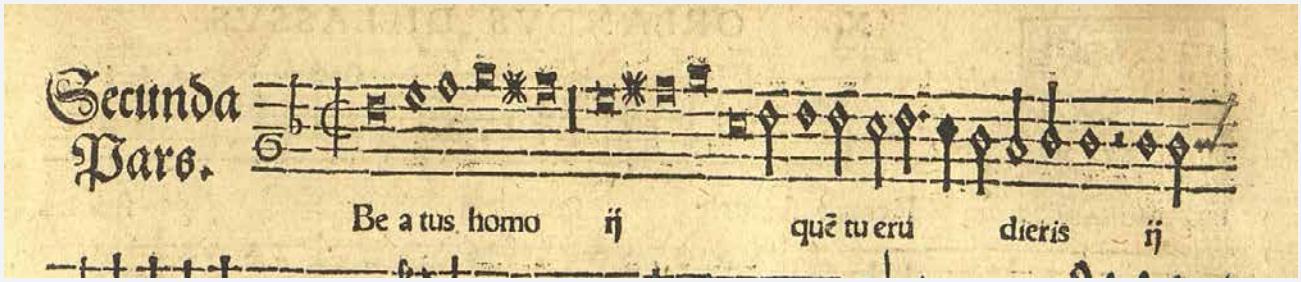
99. Quam magnificata sunt opera tua Domine (I. p.)
Beatus homo quem tu erudieris (II. p.)

a 6 vocum

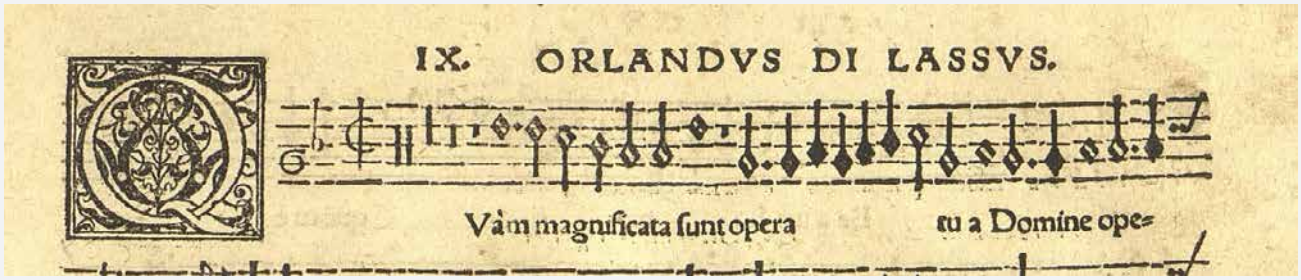
Superius/Discantus – I. pars:



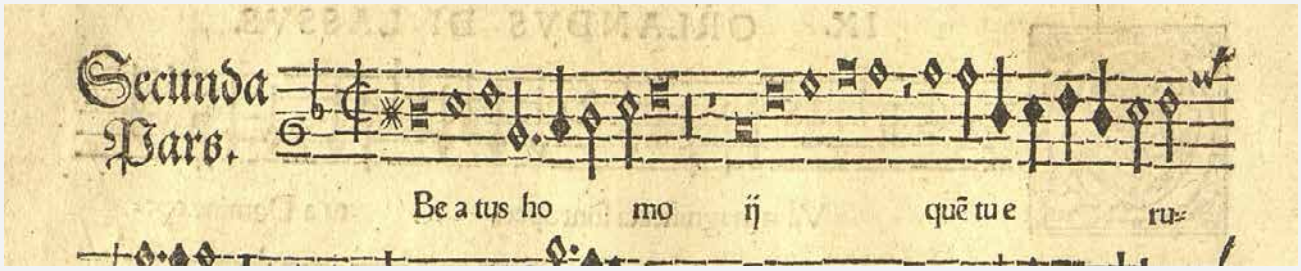
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. IX:

ROk A V 22 a, ff. C 3[v]-[C 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. ccc 3[r]-ccc 3[v] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. IX (copies not listed in RISM: see No. 12).
Other: RISM L 915, No. XXV (copies not listed in RISM: see No. 95); L 976, No. XXV (copies not listed in RISM: see No. 95); L 1019, No. CCCCXX (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1564-7, 1579-2, 1587-2, 1604-1.

Manuscript Concordances:
SK-Le, Ms. 13997 (56 A), No. 78, f. 51[r] (Cantus).
SK-Le, Ms. 13997 (57 A), No. 78, f. 50[v] (Quinta vox).
SK-Le, Ms. 13997 (58 A), No. 78, f. 49[v] (Tenor).

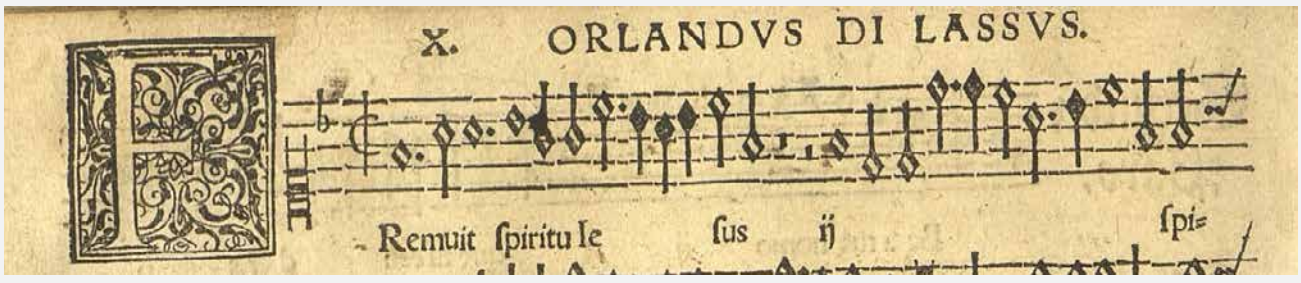
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 17, Breitkopf & Härtel, Leipzig 1905, pp. 7-11.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 17, Breitkopf & Härtel, Wiesbaden (forthcoming).

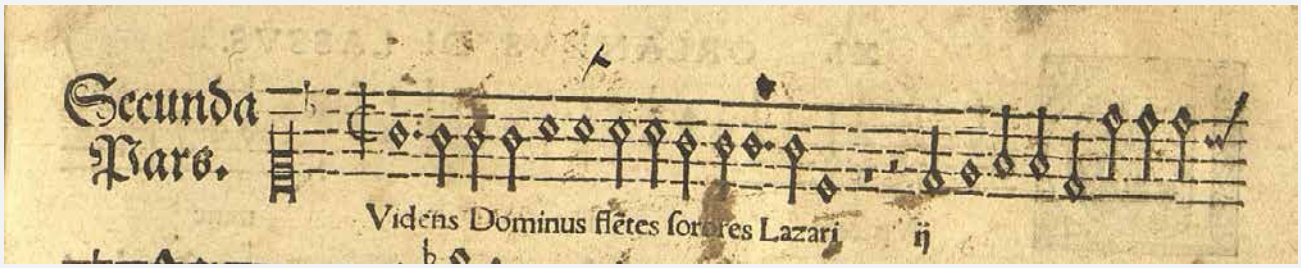
100. Fremuit Spiritu Jesus (I. p.)
Videns Dominus flentes sorores Lazari (II. p.)

a 6 vocum

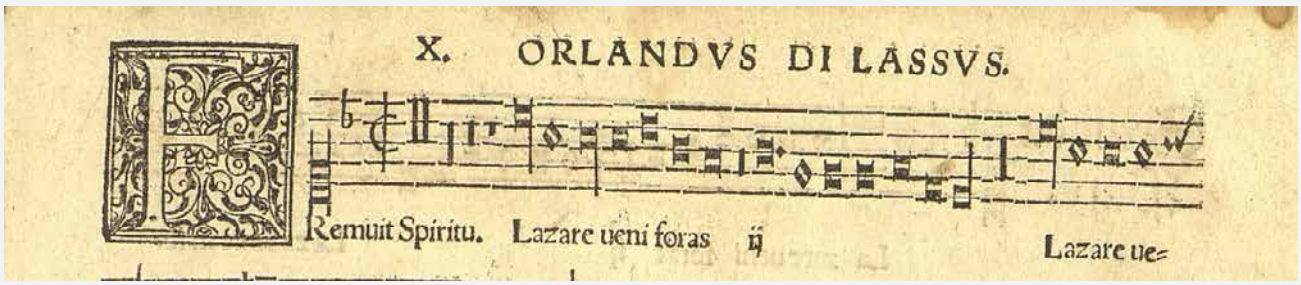
Superius/Discantus – I. pars:



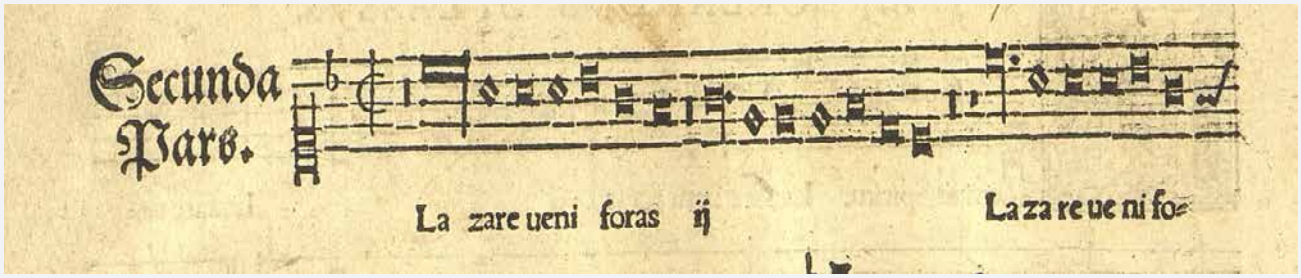
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. X:

ROk A V 22 a, ff. [C 4[v]]-D 1[r] (Superius/Discantus).
ROk A V 22 b, ff. [ccc 4[r]]-[ccc 4[v]] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. X (copies not listed in RISM: see No. 12).
Other: RISM L 758 (= L 763), No. XIII; L 915, No. XXVIII (copies not listed in RISM: see No. 95); L 976, No. XXVIII (copies not listed in RISM: see No. 95); L 1019, No. CCCLXXVIII (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1556-1, 1560-7, 1579-2, 1587-2, 1564-7, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 775-777, No. 64.

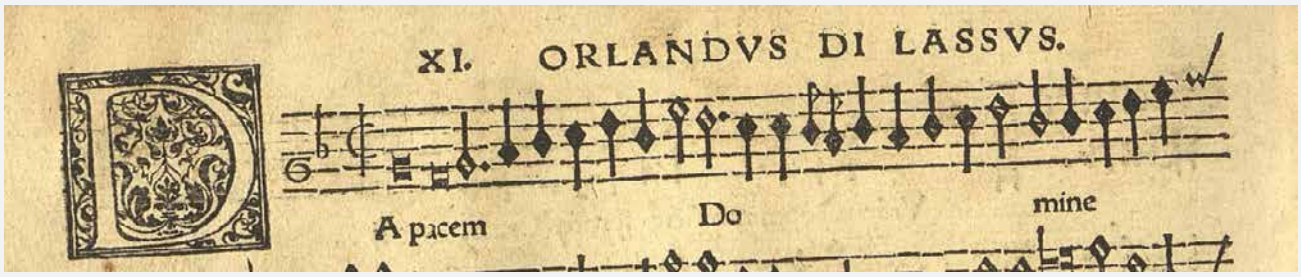
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – PROSKE, Carl (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 15, Breitkopf & Härtel, Leipzig 1903, pp. 23-29.
ERB, James (ed.): *Orlando di Lasso. The Complete Motets*, vol. 1, A – R Editions, Inc., Madison 1998, pp. 77-88.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 15, Breitkopf & Härtel, Wiesbaden (forthcoming).

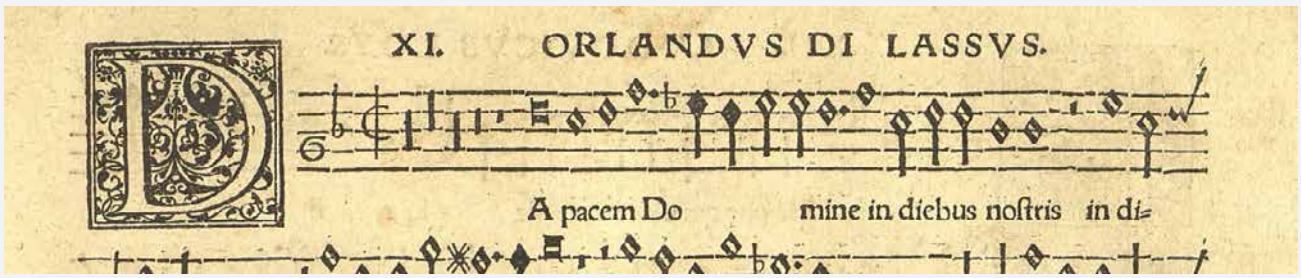
101. Da pacem Domine in diebus nostris

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XI:

ROk A V 22 a, f. D 1[v] (Superius/Discantus).
ROk A V 22 b, f. ddd 1[r] (Sexta vox).

Print Concordances:
Ident.: 1564[3], No. XI (copies not listed in RISM: see No. 12).
Other: RISM L 758 (= L 763), No. XVII; L 915, No. XXXI (copies not listed in RISM: see No. 95); L 976, No. XXXI (copies not listed in RISM: see No. 95); L 1019, No. CCCXLIX (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1556-1, 1560-7, 1564-7, 1579-2, 1587-2, 1604-1.

Manuscript Concordances:
D-Rp, A. R. 960-963, No. 2.
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /66/ - orig. No. 29, ff. 55^{r}-55^{v} (Tenor I.).

RISM online – https://opac.rism.info.

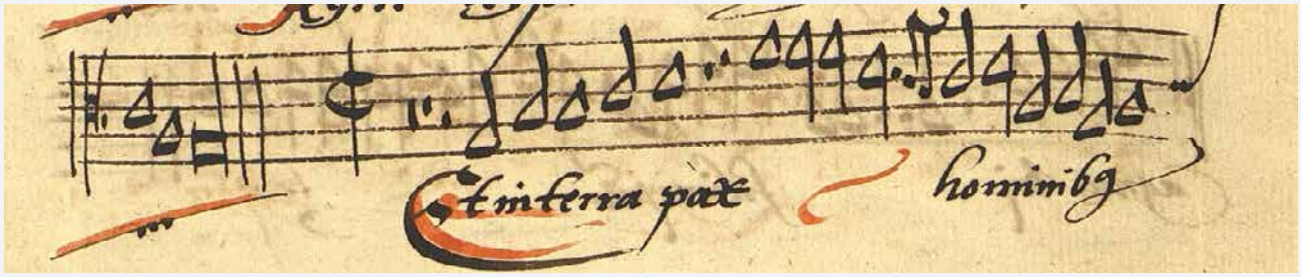
Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): Orlando di Lasso. Sämmtliche Werke, vol. 13, Breitkopf & Härtel, Leipzig 1901, pp. 72-74.
SCHMID, Bernhold (ed.): *Orlando di Lasso. Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F. X. Haberl und A. Sandberger*, vol. 13, Breitkopf & Härtel, Wiesbaden 2013, pp. 72-74.

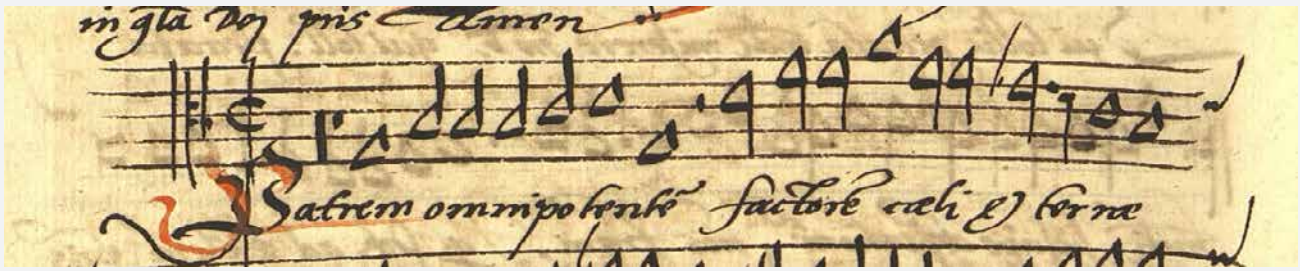
102. „Officium super Ingemuit Susanna“
[= Missa ad imitationem moduli Susanne un iour]

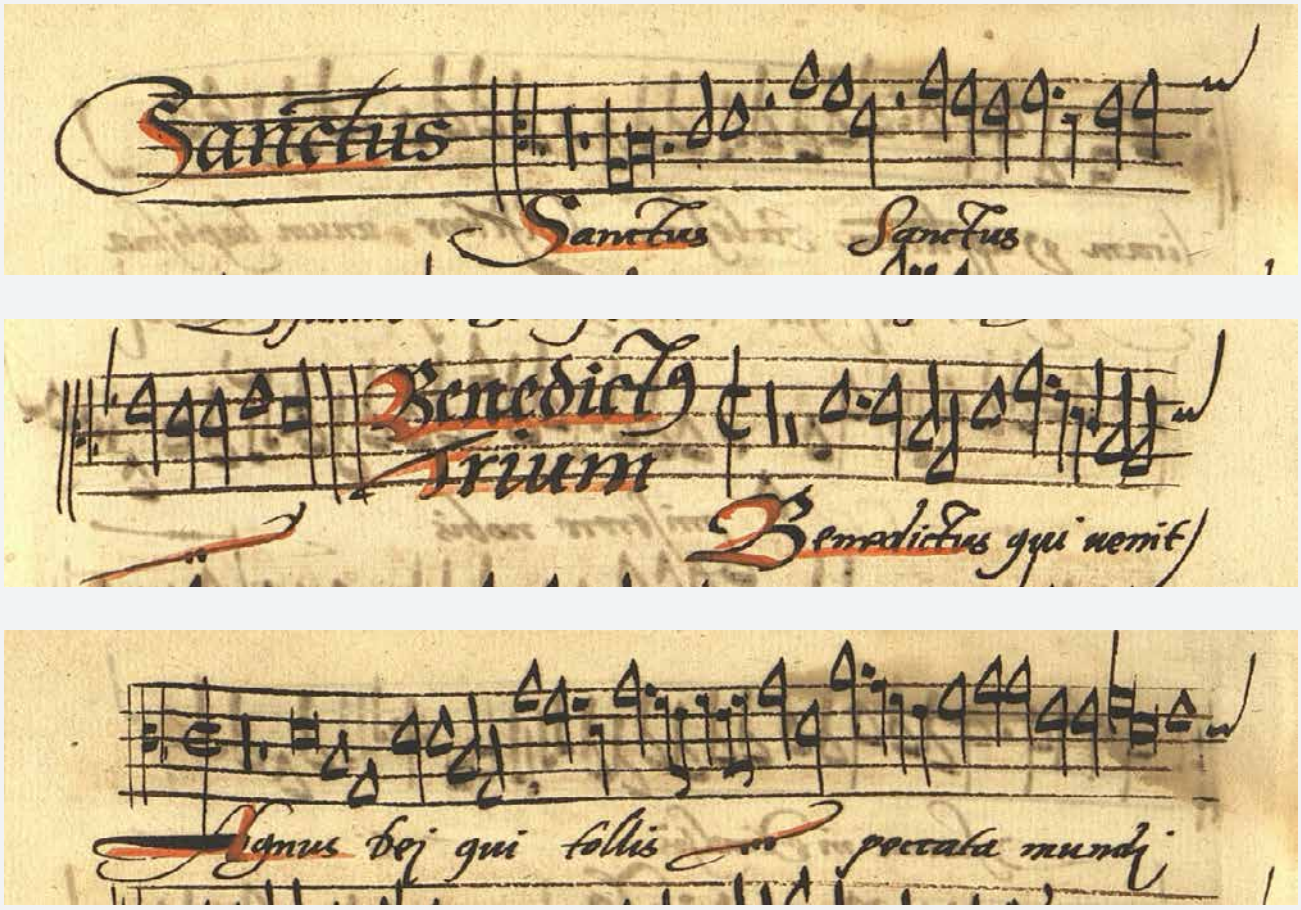
a 5 vocum

Tenor II.:

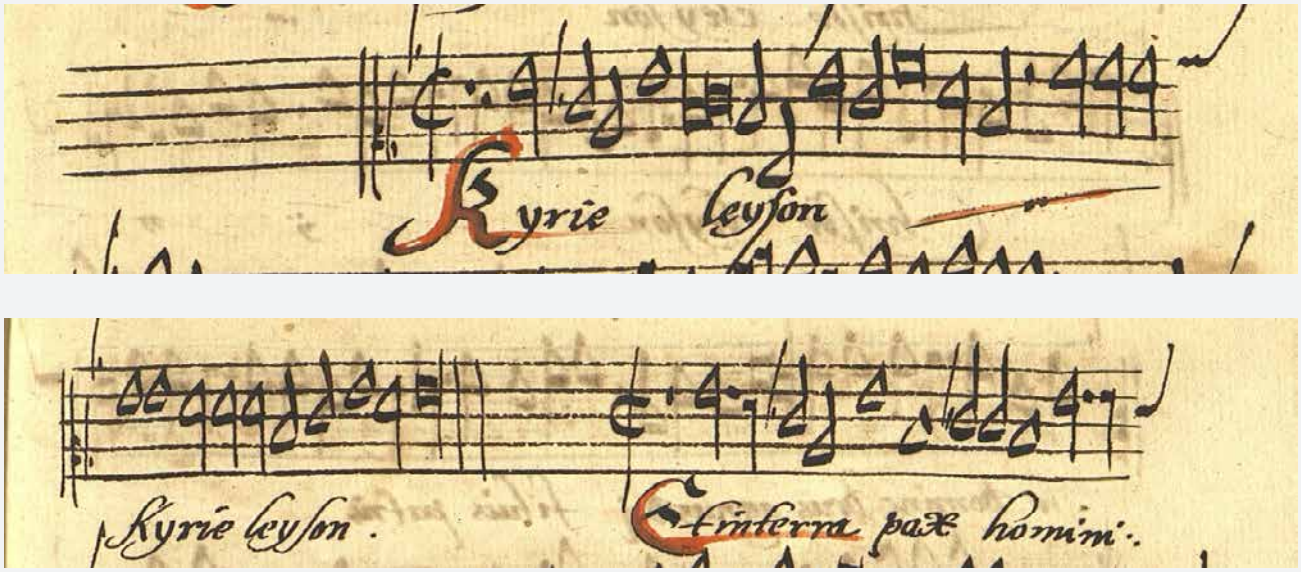


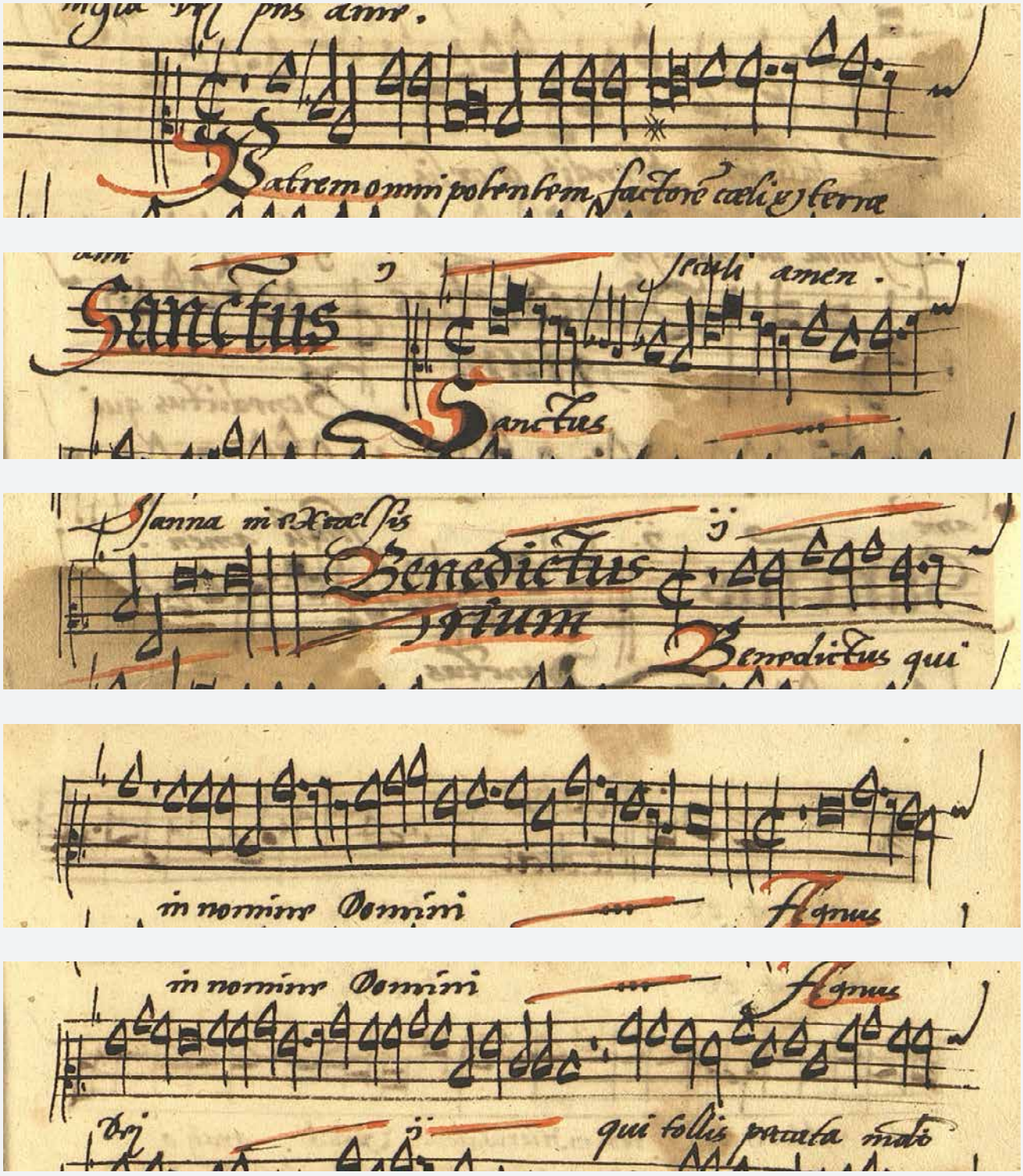





Sanctus
Sanctus
Sanctus
Benedicto
Trium
Benedictus qui uenit
Agnus dei qui tollis
peccata mundi

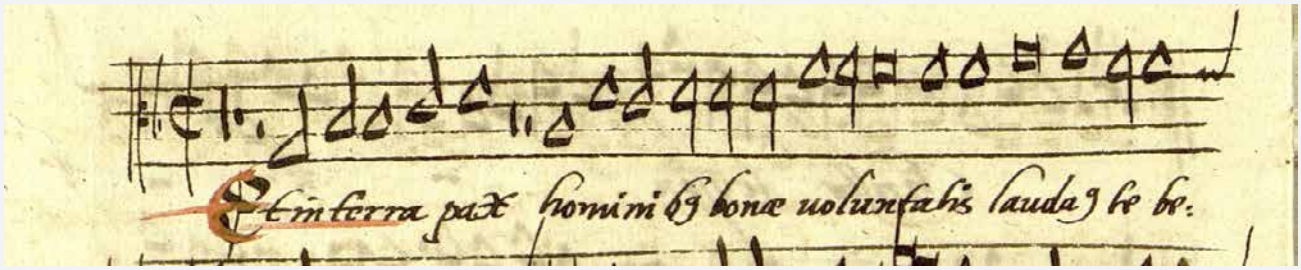
Altus:

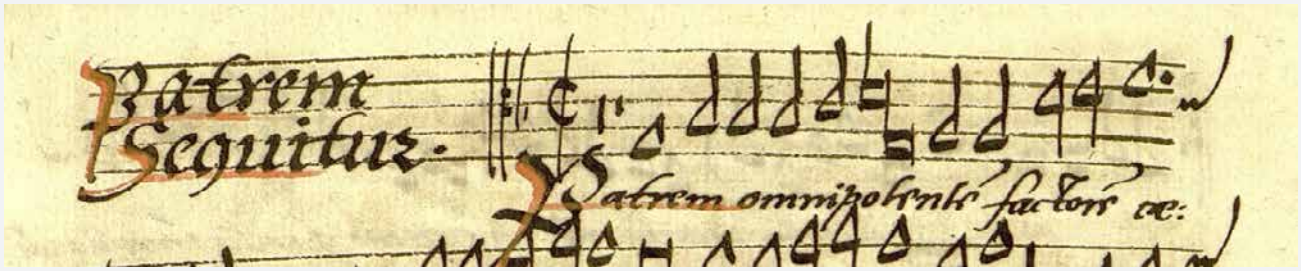

Kyrie
Ceyson
Kyrie leyson.
Et in terra pax homini.

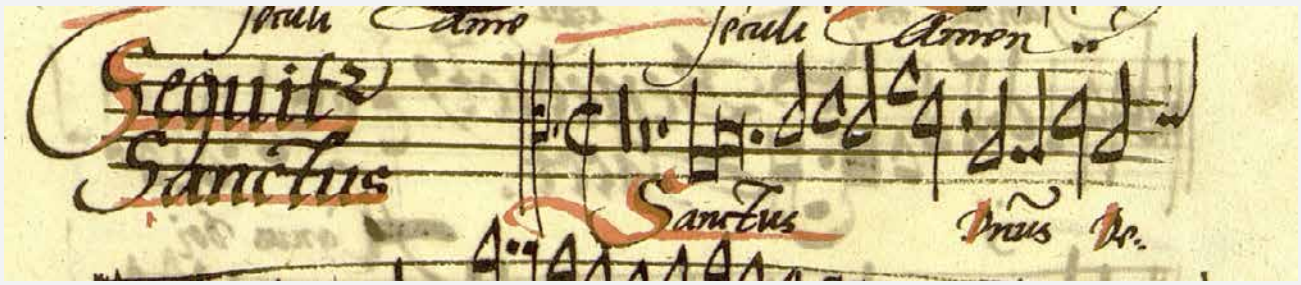

Patrem omnipotentem factorem cæli & terræ
Sanctus
Sanctus
Benedictus
Benedictus qui
in nomine Domini
Agnus
in nomine Domini
Agnus
qui tollis peccata mundi

Tenor I.:

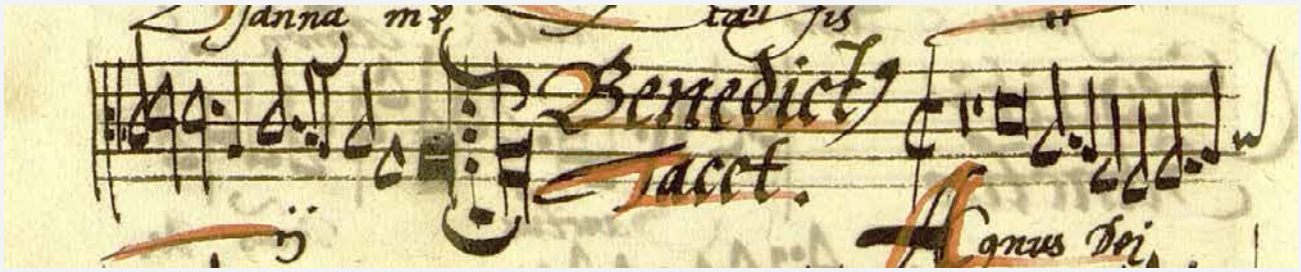






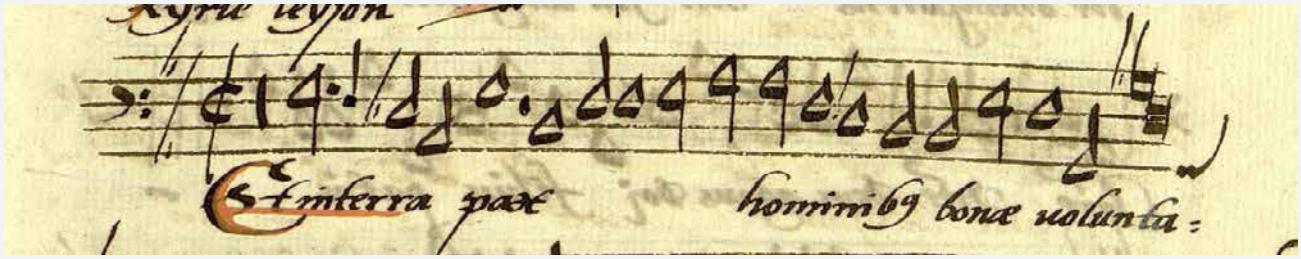


Benedictus tacet.

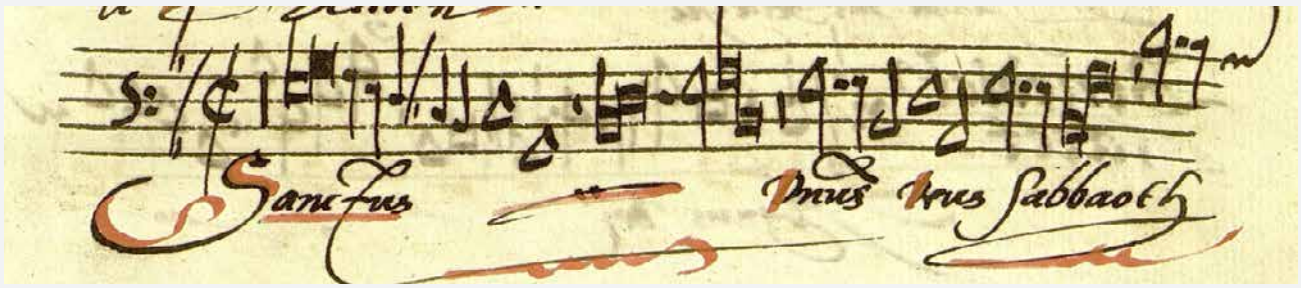


Bassus:

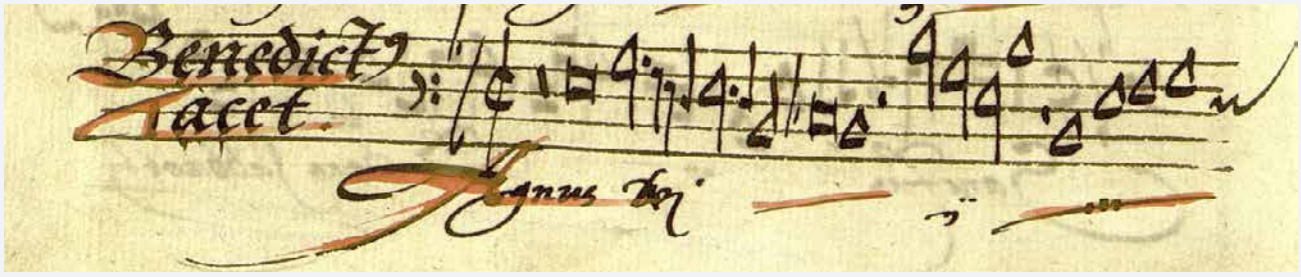








Benedictus tacet.



Source:
ROk A V 23 a-d, without No:

ROk A V 23 a, without No., ff. 74^{v}-79^{v} (Tenor II.).
ROk A V 23 b, without No., ff. 86^{r}-91^{r} (Altus).
ROk A V 23 c, without No., ff. 83^{v}-88^{r} (Tenor I.)
ROk A V 23 d, without No., ff. 79^{r}-84^{r} (Bassus).

Print Concordances:
Ident.: RISM 1570[1], No. VI.
Other: RISM L 900, No. XIII; L 997, No. I.

Cf. Leuchtmann – Schmid, 1570-14, 1577-4, 1591-1.

Manuscript Concordances:
CZ-K, III S 17.1/391, ff. 174^{v}-203^{r}.
D-Rp, A. R. 894-907, No. 27.
D-Rp, A. R. 1018, No. 60.

Other ms. concordances cf. HERMELINK, Siegfried (ed.): *Orlando di Lasso. Sämtliche Werke. Neue Reihe*, vol. 4, Bärenreiter, Kassel 1964, Sources, p. X ff.

RISM online – https://opac.rism.info.

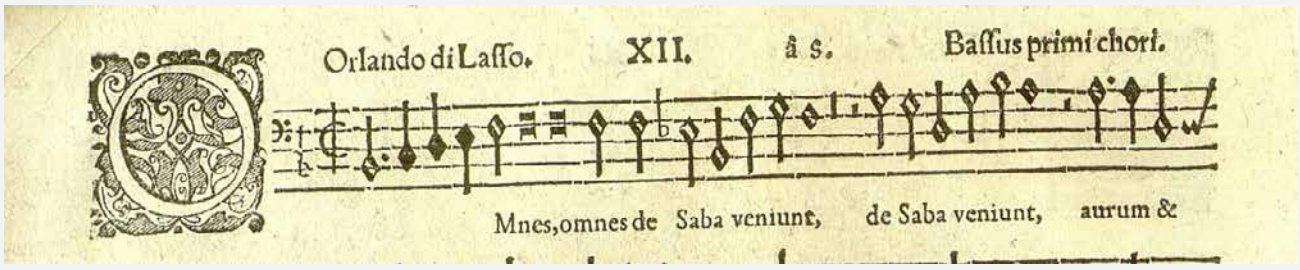
Notes:
Based on a contrafact of the composer's own 5 parts chanson.

Editions:
HERMELINK, Siegfried (ed.): *Orlando di Lasso. Sämtliche Werke. Neue Reihe*, vol. 4, Bärenreiter, Kassel 1964, pp. 121-154.

103. Omnes de Saba venient[45]

a 8 vocum – for 2 choirs

Bassus primi chori:



45 In the print the text appears inccorectly as „Omnes de Saba veniunt…".

Source:
ROk A V 40, print 1590[5], No. XII:

ROk A V 40, f. CC 3[v] (Bassus primi chori).

Print Concordances:
Ident.: RISM 1590[5], No. XII (copies not listed in RISM: CZ-ROk A V 40; CZ-HKm, Ha 1266a-b/1, Discantus (incompl.), Bassus).
Other: L 1019, No. CCCCXCIII (copies not listed in RISM: see No. 66).

Cf. Leuchtmann – Schmid, 1590-6, 1604-1.

Manuscript Concordances:
D-Rp, B 205-210, No. 54, orig. No. 91.

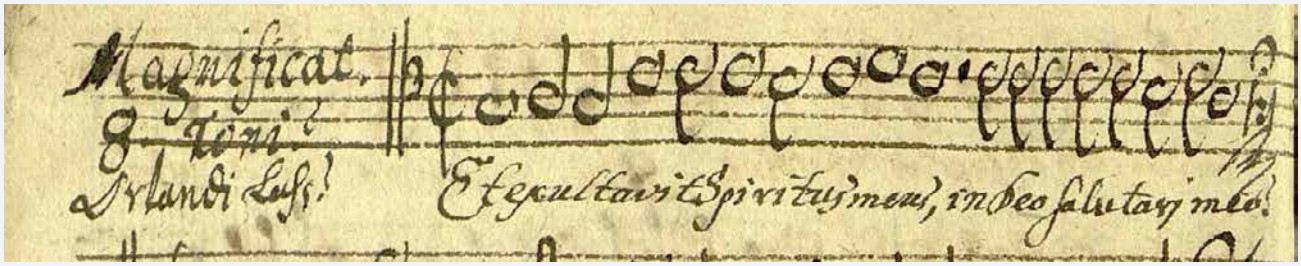
RISM online – https://opac.rism.info.

Editions:
HABERL, Franz Xaver – SANDBERGER, Adolf (ed.): *Orlando di Lasso. Sämmtliche Werke,* vol. 21, Breitkopf & Härtel, Leipzig, 1926, pp. 1-4.
BERGQUIST, Peter (ed.): *Orlando di Lasso. The Complete Motets*, vol. 19, A-R Editions Inc., Madison 2002, pp. 238-244.

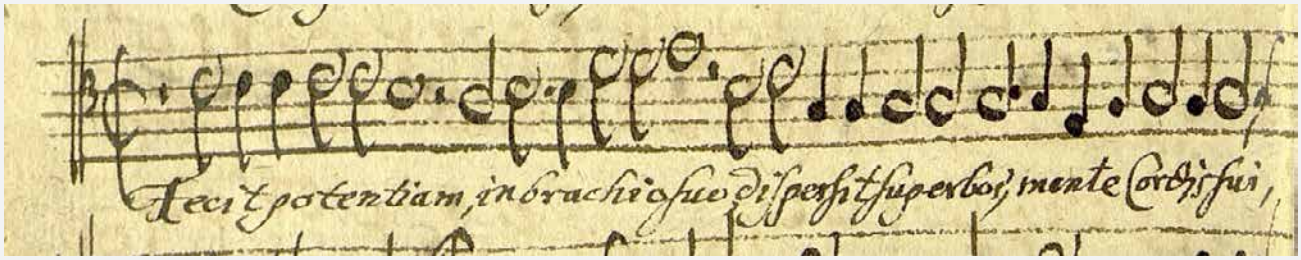
104. Magnificat 8 toni

4 vocum

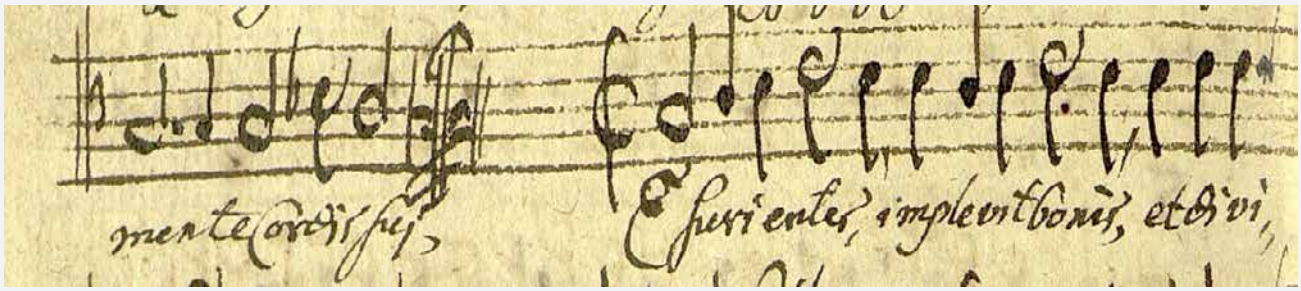
Tenor:



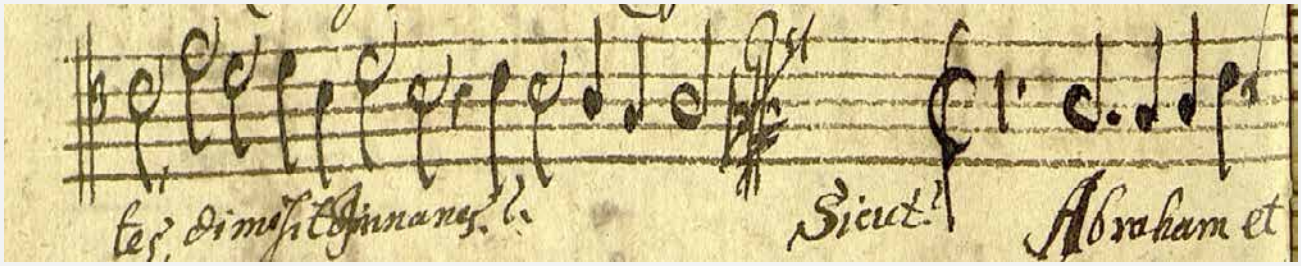
Tenor:



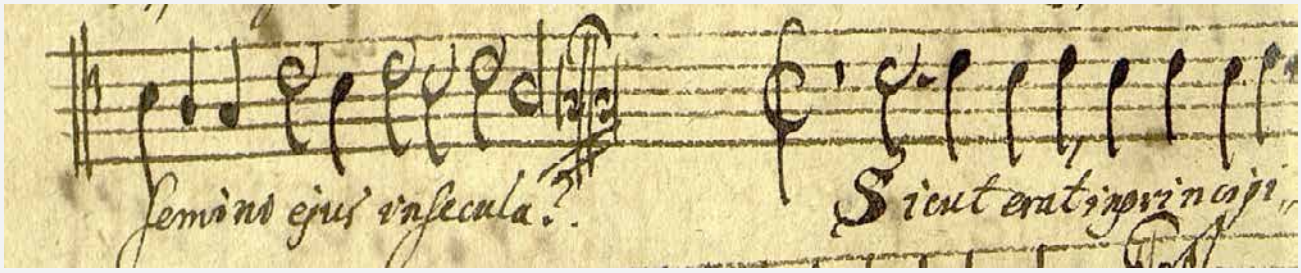
Tenor:



Tenor:



Tenor:



Source:
ROk A V 44, without No. in the ms.:

ROk A V 44, f. 9^{v} (Tenor).

Print Concordances:
Ident.: RISM L 805 (= L 861 = L 923), No. XXIV (copy of L 805 not listed in RISM: CZ-Pnm, AZ 84, print No. 1, Discantus, Altus).
Other: RISM L 861, No. XXIV (copy not listed in RISM: CZ-Pu, 59 G 6847/1-3, Adl. No. 3, Tenor, Bassus, Vagans); L 923, No. XXIV (copy not listed in RISM: CZ-BROb, XX V E α 1/852, print No. 2, Discantus, Altus, Tenor, Bassus, Sexta vox); L 1031, No. XXIV.

Other print concordances cf. ERB, James (ed.): *Orlando di Lasso. Sämtliche Werke, Neue Reihe*, vol. 13, Bärenreiter, Kassel 1980, pp. XVII-XXIV.

Cf. Leuchtmann – Schmid, 1567-3, 1573-6, 1580-1, 1581-4, 1581-12, 1586-8, 1588-15, 1589-5, 1590-1, 1597-4, 1619-1.

Manuscript Concordances:
H-Bn, No. 2374, Mus. pr. Bártfa 3, Koll. 5, (Altus, Tenor, Bassus).
H-Bn, No. 2584, Ms. mus. Bártfa 31, f. 31^{v}, 1 part.
SK-Le, Ms. 13990b (2 A), No. [133], f. 285^{v} (tablature).

Other manuscript concordances cf. ERB, James (ed.): *Orlando di Lasso. Sämtliche Werke, Neue Reihe*, vol. 13, Bärenreiter, Kassel 1980, pp. XXIV-XXXIV.

RISM online – https://opac.rism.info.

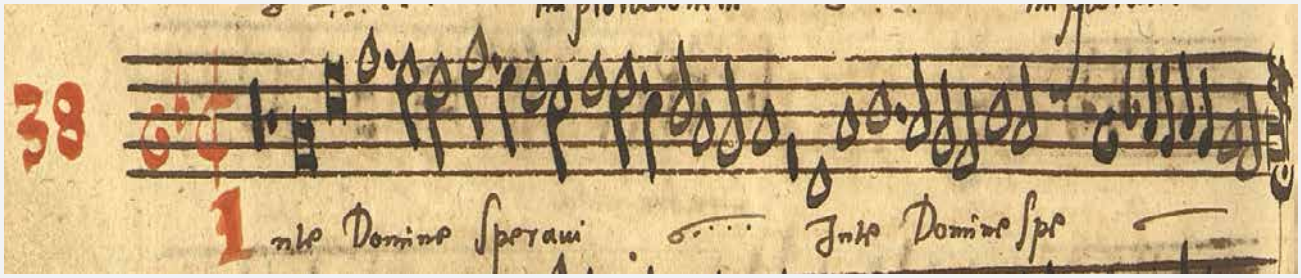
Editions:
ERB, James (ed.): *Orlando di Lasso. Sämtliche Werke, Neue Reihe*, vol. 13, Bärenreiter, Kassel 1980, pp. 283-287.

[De LATTRE Jean Petit (* c 1505 – † 1569)]

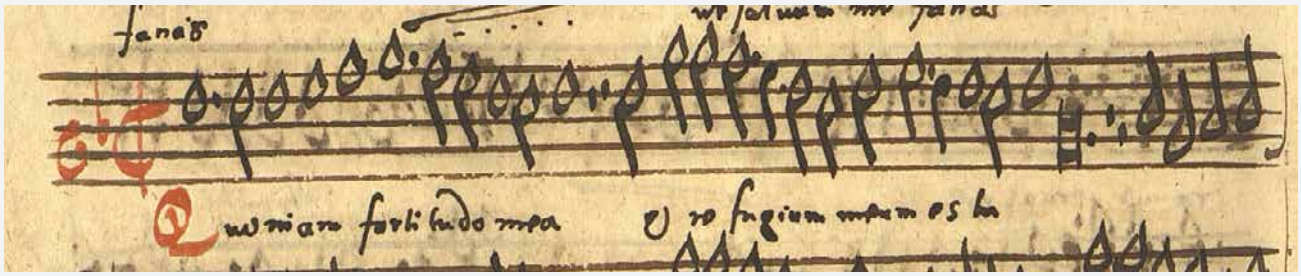
105. In te Domine speravi (I. p.)
Quoniam fortitudo mea et refugium meum es tu (II. p.)

a 5 vocum

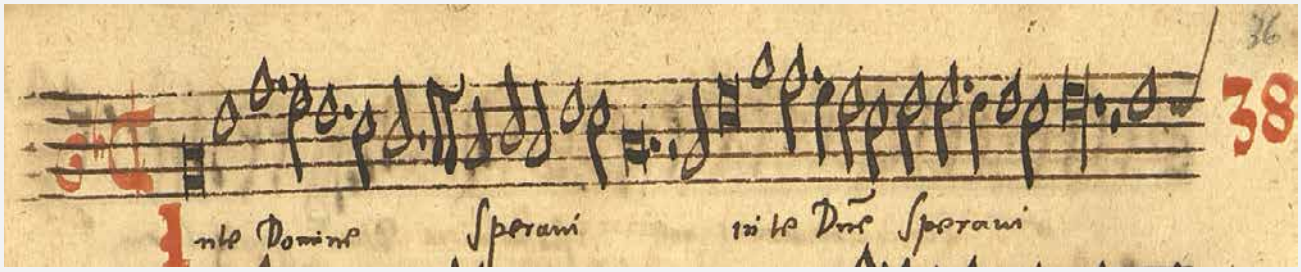
Quinta vox – I. pars:



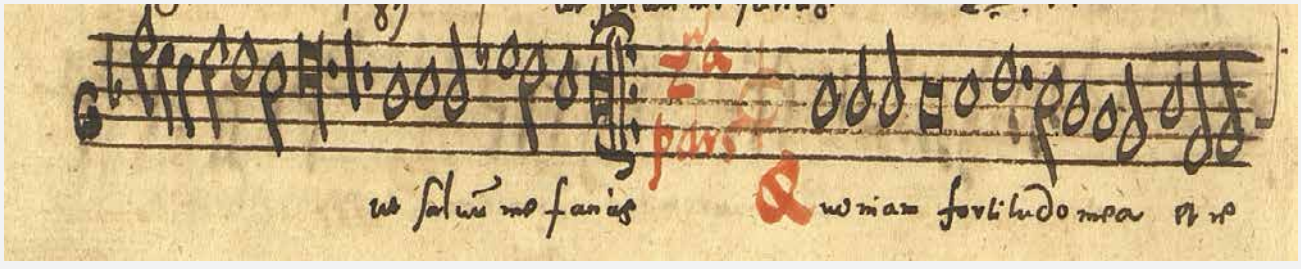
Quinta vox – II. pars:



Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a-b, ms., No. 38:

ROk A V 22 a, ff. 38^{v}-40^{r} (Quinta vox).
ROk A V 22 b, ff. 36^{r}-37^{v} (Superius/Discantus).

Print Concordances:
Ident.: RISM 1555^{5} (= 1556^{2} = 1558^{7}), No. III.

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 257-259 (Bassus; written anonymously).
CZ-Pnm, IV H 64/I, ff. 109^{v}-110^{v} (Tenor).
CZ-Pnm, IV H 64/II, ff. 102^{v}-103^{v} (Bassus).
D-Kl, Mus. 91.

RISM online – https://opac.rism.info.

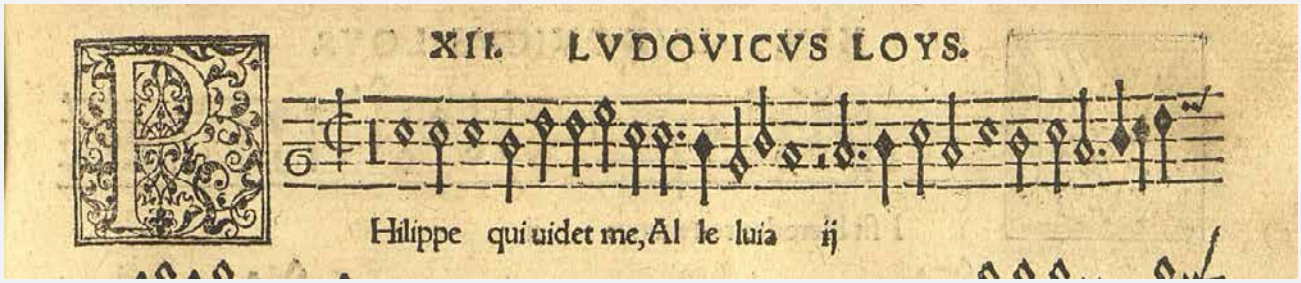
Editions:
None known.

Ludovicus LOUYS (16th century)

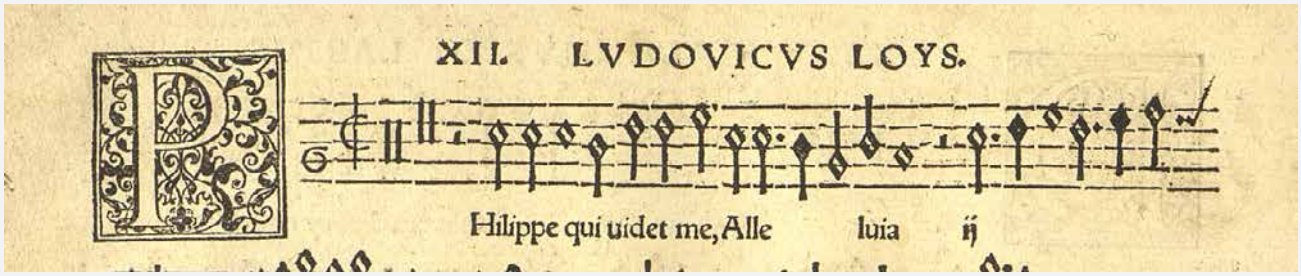
106. Philippe qui videt me, alleluia

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XII:

ROk A V 22 a, f. D 2[r] (Superius/Discantus).
ROk A V 22 b, f. ddd 1[v] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XII (copies not listed in RISM: see No. 12).
Other: RISM 1564[4], No. LIV (for five voices; ascribed to Jean Louys).

Manuscript Concordances:
D-Rp, A. R. 786-837, No. 81.
D-Rp, A. R. 875-877, No. 27.

RISM online – https://opac.rism.info.

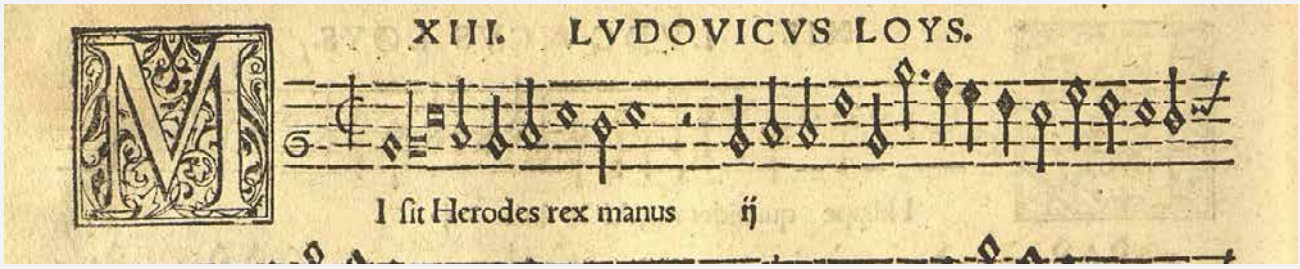
Editions:
None known.

Ludovicus LOUYS (16th century)

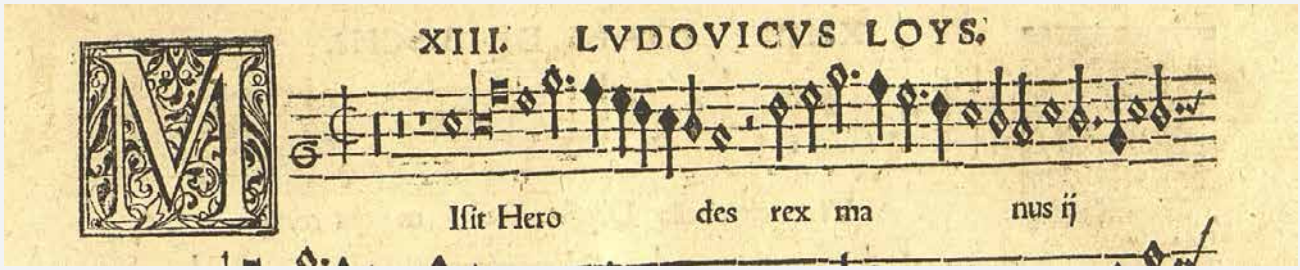
107. Misit Herodes rex manus ut affligeret

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XIII:

ROk A V 22 a, ff. D 2[v]-D 3[r] (Superius/Discantus).
ROk A V 22 b, f. ddd 2[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XIII (copies not listed in RISM: see No. 12).

Manuscript Concordances:
D-Rp, A. R. 786-837, No. 54.
D-Rp, C 119, No. 90, f. 88[v].

RISM online – https://opac.rism.info.

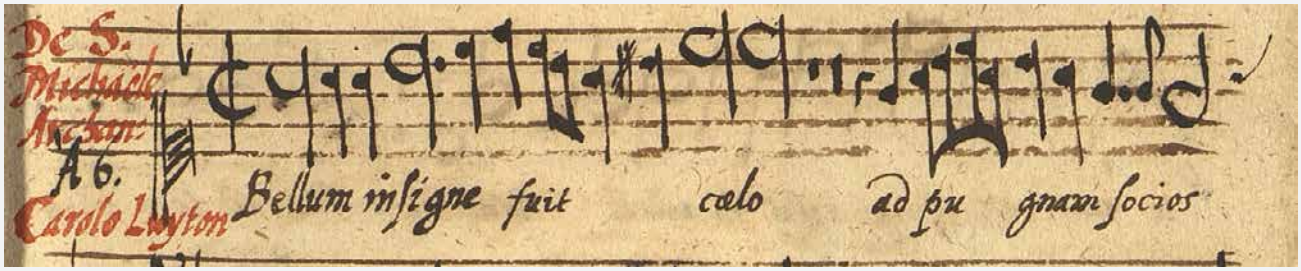
Editions:
None known.

Carolus LUYTHON (* c 1557/1558 – † 1620)

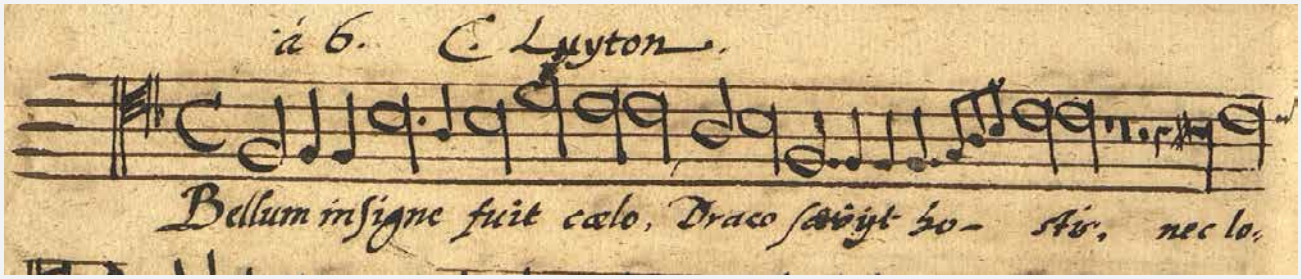
108. Bellum insigne fuit coelo

a 6 vocum

[Superius/Discantus]:



[Bassus]:



Source:
ROk A V 19 a-b, ms., without No:

ROk A V 19 a, ff. 49r-49v (Superius/Discantus).[46]
ROk A V 19 b, f. 77ᵛ (Bassus).

Print Concordances:
Ident.: RISM L 3117, No. III.[47] (copy not listed in RISM: CZ-Pst, BV VI 76, print No. 4; Sexta vox).

Manuscript Concordances:
RISM online – https://opac.rism.info.

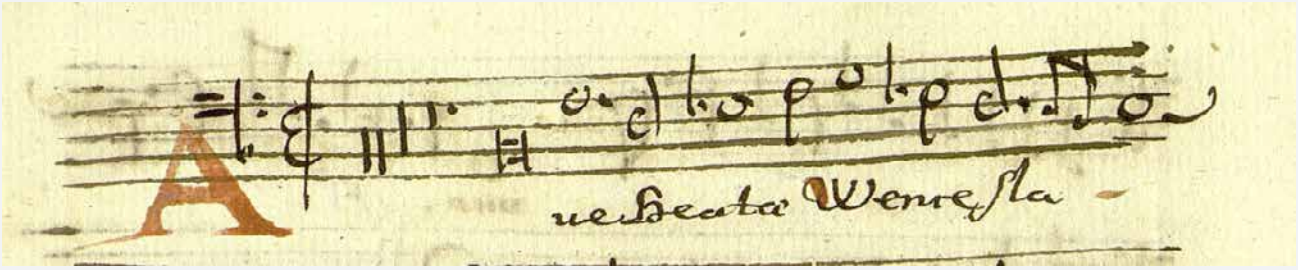
Editions:
None known.

46 The incorrect foliation „50", on the top right corner of this page, is a later addition in blue ink.
47 The data in RISM, A/I/5, p. 378, L 3117 is not correct. The exemplar of Sexta vox was not found in any collection of the Czech Museum of Music, the Library of the National Museum, or in the other collections of the National Museum, Prague. Cf. DANĚK, Petr: *Historické tisky vokální polyfonie*, p. 185. Another copy of the Sexta vox from this print is preserved in the Strahov Library of the Royal Canonry of the Praemonstratensian Order, under the shelf-mark BV VI 76 (4), vide ut supra.

109. Ave Beate Wenceslae

a 8 vocum

Bassus secundi chori:



Source:
ROk A V 41, ms., No. 94:

ROk A V 41, ff. 103^{r}-103^{v} (Bassus secundi chori).

Print Concordances:
None known.

Manuscript Concordances:
RISM online – https://opac.rism.info.

Notes:
This composition seems to be a unique exemplar preserved in the Rokycany Music Collection. It is not found either in the other Czech manuscripts or in any other print or manuscript sources. In the part book it is identified as a composition of „Carolus Lugitor" or „Carolus Lugiton?".

Editions:
None known.

110. Lamentationes Hieremiae Prophetae

a 6 vocum

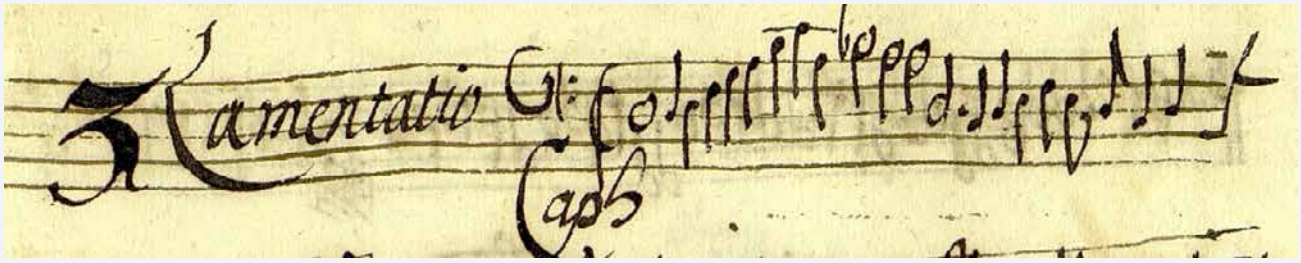
partly Tenor & Thorough Bass – 1. Lamentatio:



partly Tenor & Thorough Bass – 2. Lamentatio:



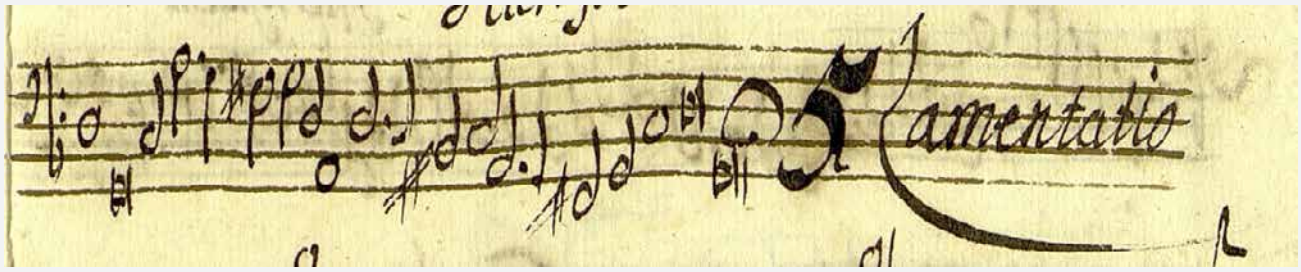
partly Tenor & Thorough Bass – 3. Lamentatio:

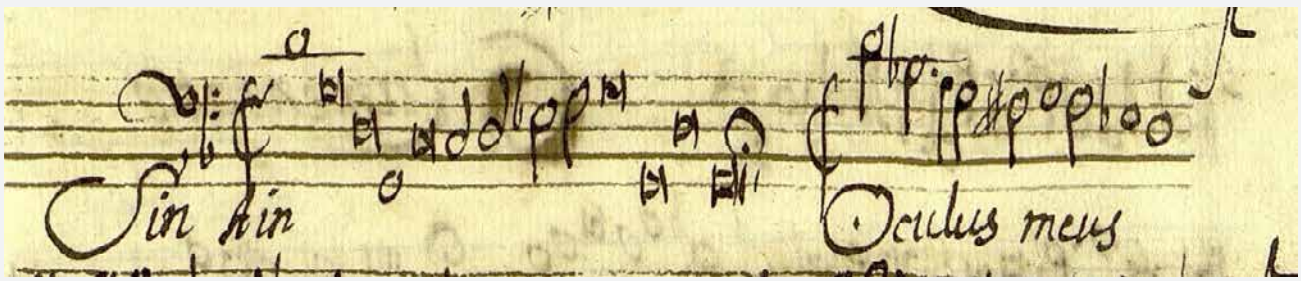


partly Tenor & Thorough Bass – 4. Lamentatio:

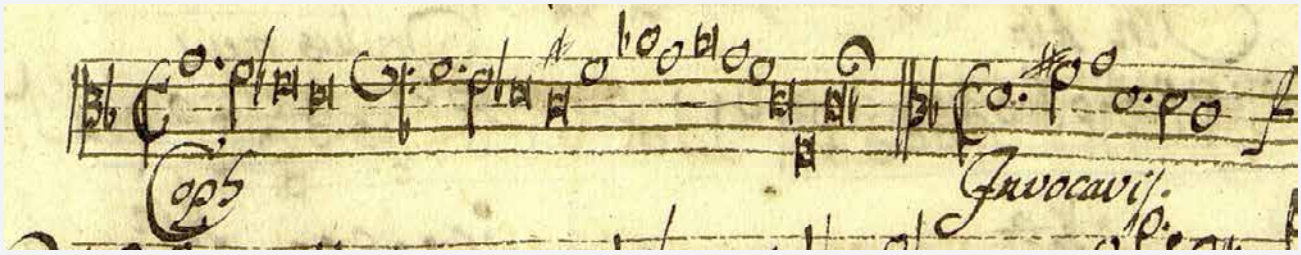


partly Tenor & Thorough Bass – 5. Lamentatio:

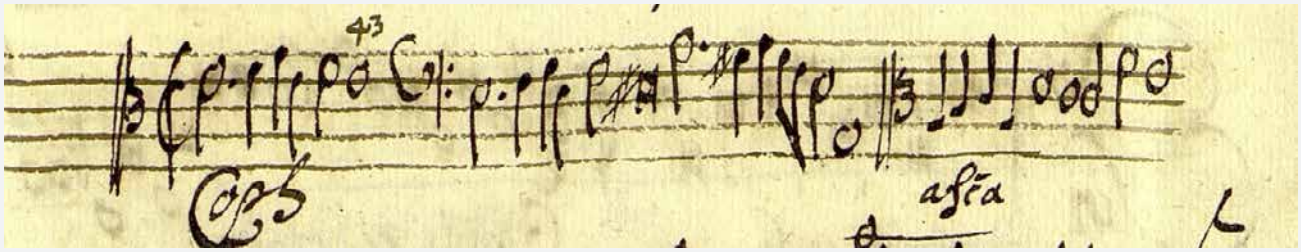




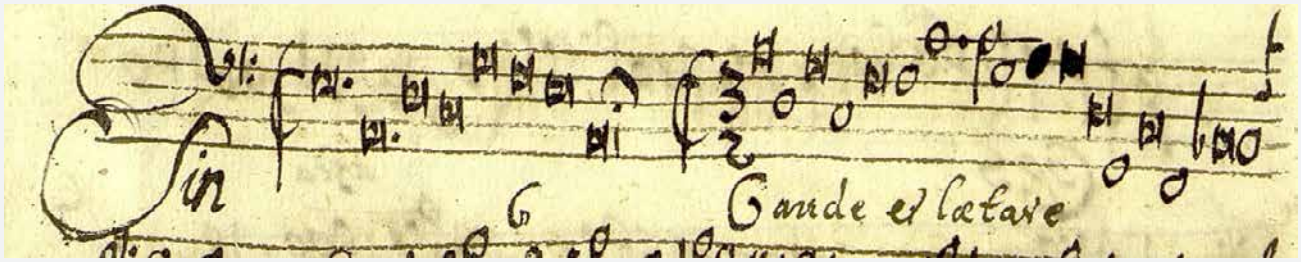
partly Tenor & Thorough Bass – 6. Lamentatio:



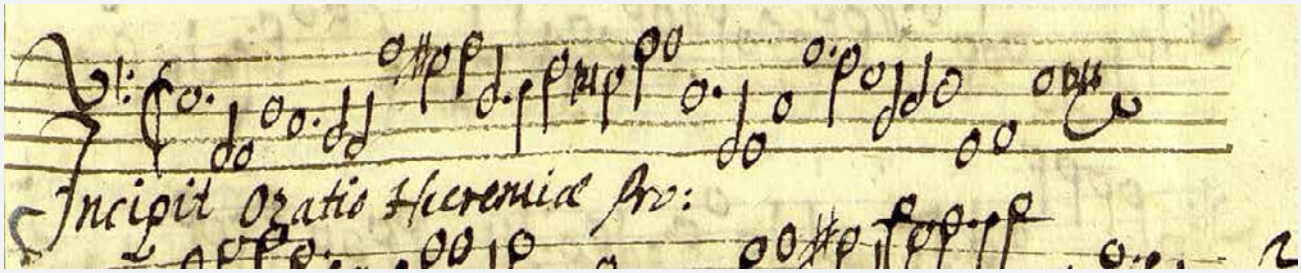
partly Tenor & Thorough Bass – 7. Lamentatio:



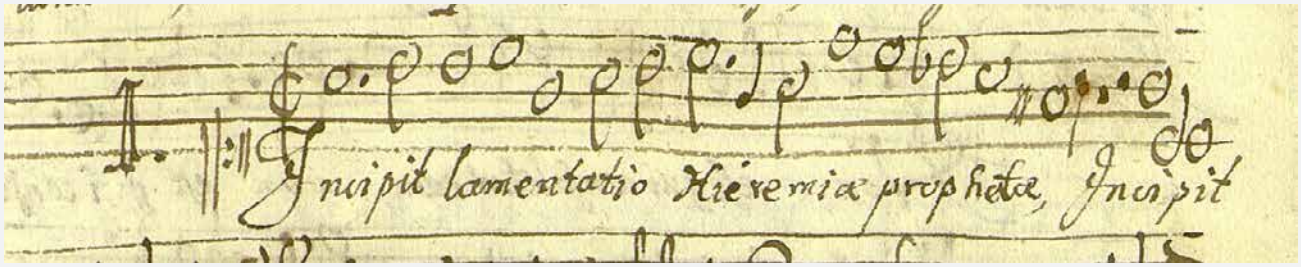
partly Tenor & Thorough Bass – 8. Lamentatio:



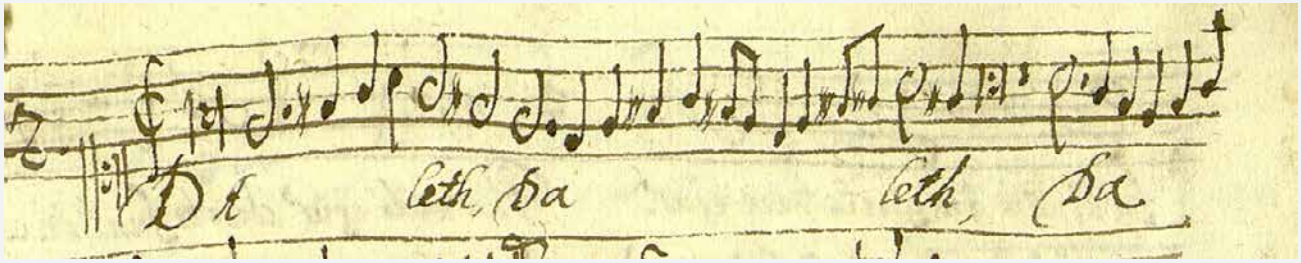
partly Tenor & Thorough Bass – 9. Lamentatio:



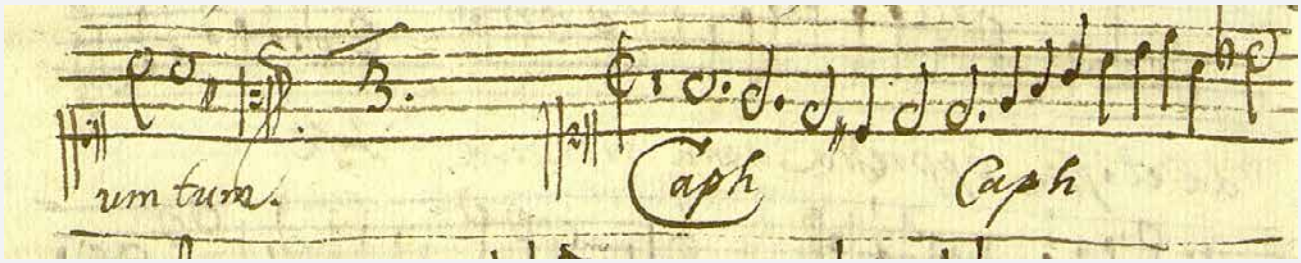
Quintus – 1. Lamentatio:



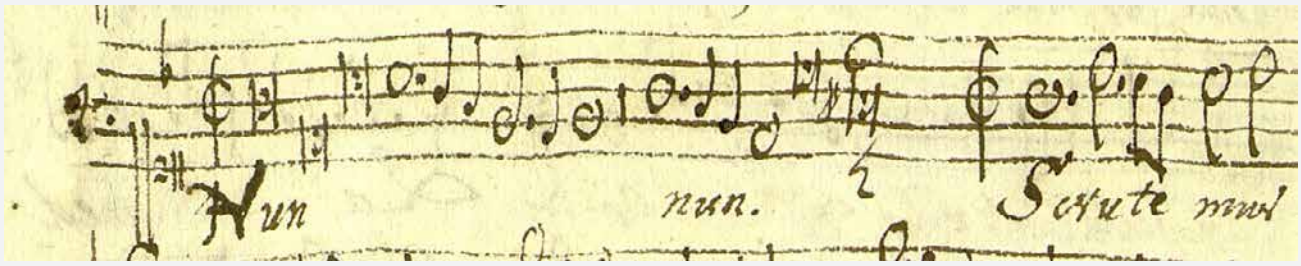
Quintus – 2. Lamentatio:



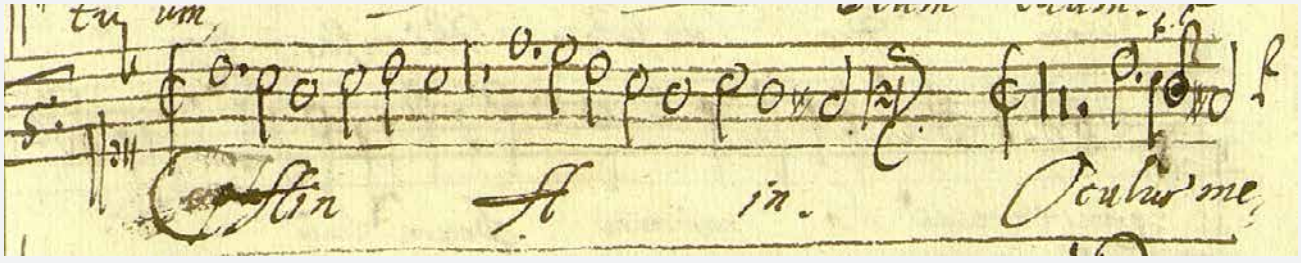
Quintus – 3. Lamentatio:



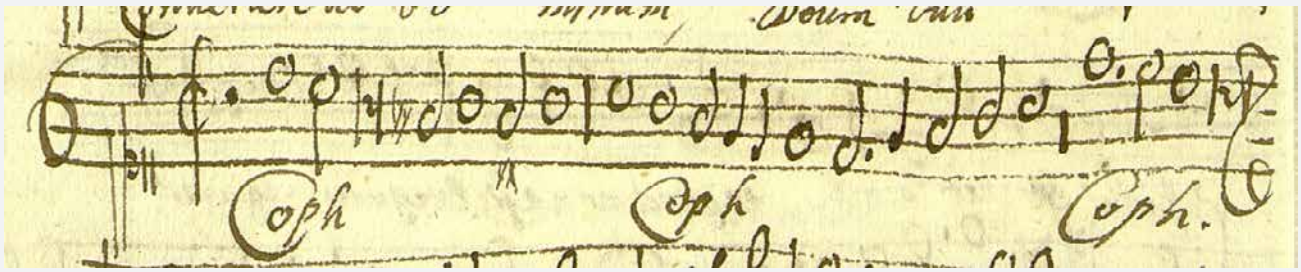
Quintus – 4. Lamentatio:



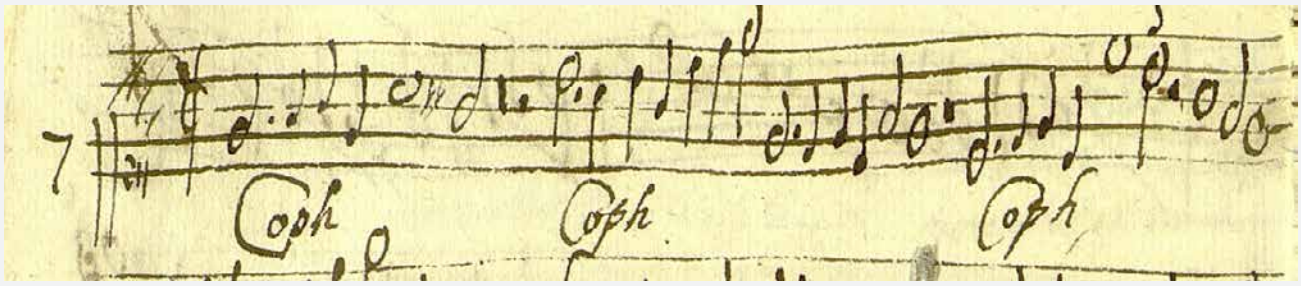
Quintus – 5. Lamentatio:



Quintus – 6. Lamentatio:



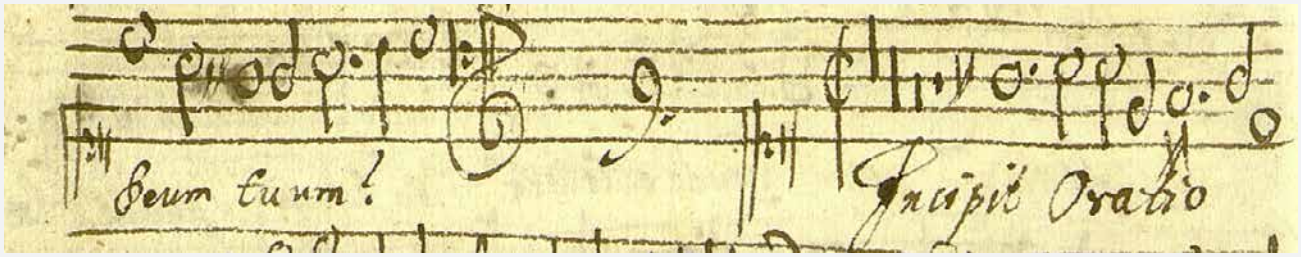
Quintus – 7. Lamentatio:



Quintus – 8. Lamentatio:



Quintus – 9. Lamentatio:



Source:
ROk A V 45 a-b, ms., without No:

ROk A V 45 a, ff. 6^{v}-12^{v} (partly Tenor & Thorough Bass).
ROk A V 45 b, ff. 7^{r}-13^{r} (Quintus).

Print Concordances:
Ident.: RISM L 3118[48] (copy not listed in RISM: CZ-Pst, BV VI 76, print No. 5; Sexta vox).

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
COMMER, Franz (ed): *Musica Sacra*, vol. 20, Berlin 1879, pp. 1-43.

48 The data in RISM is not correct. The exemplar of the Sexta vox was not found in any collection of the Czech Museum of Music, the Library of the National Museum, or in the other collections of the National Museum, Prague. Cf. DANĚK, Petr: *Historické tisky vokální polyfonie*, p. 185. One copy of the Sexta vox from this print is preserved in the Strahov Library of the Royal Canonry of the Praemonstratensian Order, under the shelf-mark BV VI 76 (5), vide ut supra. According to DANĚK, Petr, op. cit., p. 185, this Strahov copy is most probably the one meant in RISM list.

[Petrus MASSENUS (* c 1505 – † 1562)]

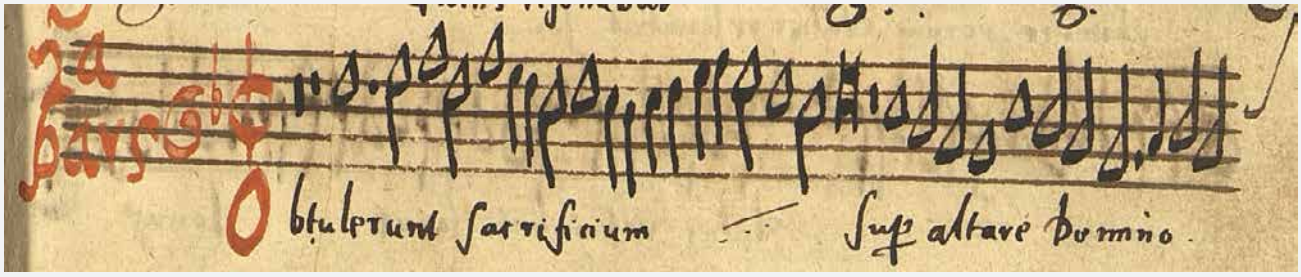
111. In dedicatione huius templi (I. p.)
Obtulerunt sacrificium super altare Domino (II. p.)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a, ms., No. 9:

ROk A V 22 a, ff. 11^{v}-12^{v} (Superius/Discantus).
ROk A V 22 b lacking.

Print Concordances:
Ident.: RISM 1550^{2}, No. XVI.
Other: RISM 1555^{11}, No. XVII (copy not listed in RISM: CZ-BROb, 853; Altus, Tenor).

Manuscript Concordances:
CZ-HKm, Hr-36 (olim II A 29), pp. 151-152 (Bassus).
CZ-HKm, Hr-37 (olim II A 30), ff. 29^{v}-30^{r} (Superius/Discantus).
CZ-Pn, IV H 64/I, ff. 25^{r}-26^{r} (Tenor).
CZ-Pn, IV H 64/II, ff. 22^{r}-22^{v} (Bassus).
D-Rp A. R. 887-890, No. 17, orig. No. 13.

RISM online – https://opac.rism.info.

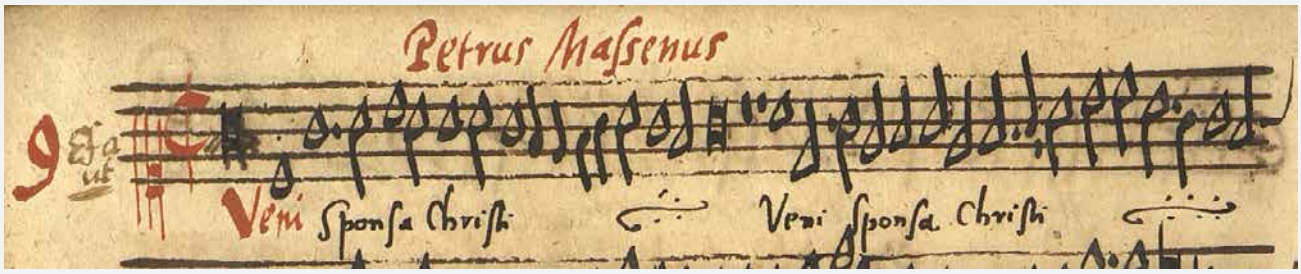
Editions:
WESSELY, Othmar – EYBL, Martin (ed.): *Pieter Maessins, um 1505 – 1562, Sämtliche Werke*, Akademische Druck- und Verlagsanstalt, Graz 1995, pp. 28-38.

Petrus MASSENUS (* c 1505 – † 1562)

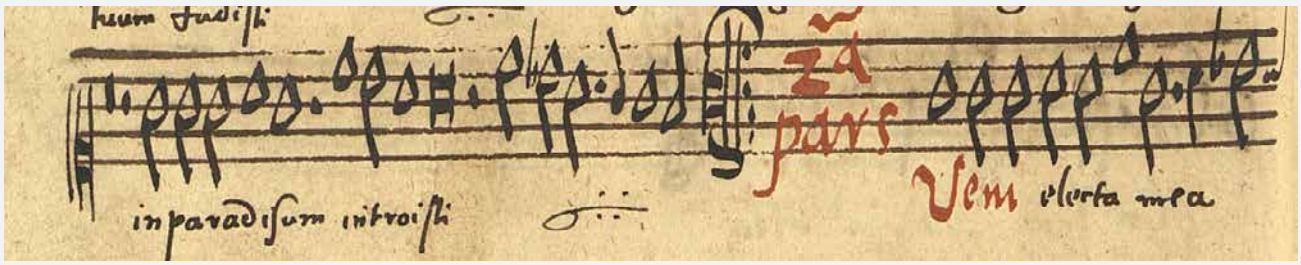
112. Veni sponsa Christi (I. p.)
Veni electa mea et ponam in te thronum meum (II. p.)

a 6 vocum

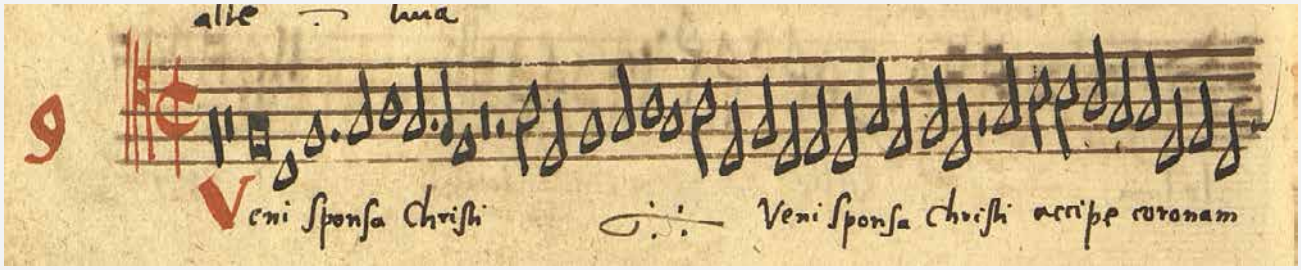
Superius/Discantus – I. pars:



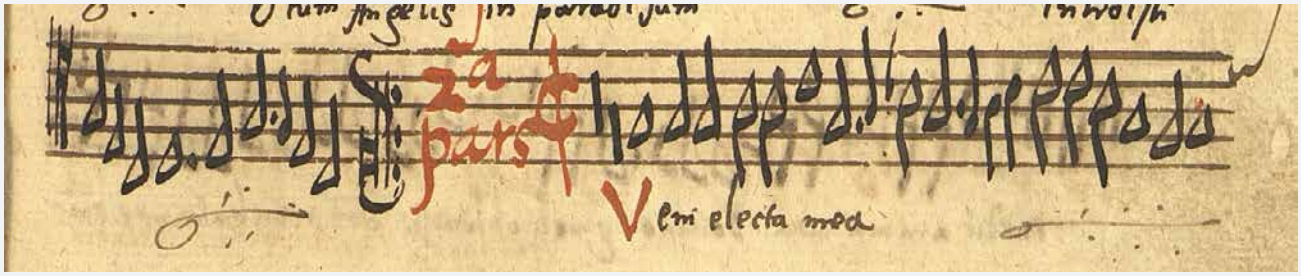
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, ms., No. 9bis:

ROk A V 22 a, ff. 57^{v}-58^{r} (Superius/Discantus).
ROk A V 22 b, ff. 12^{v}-13^{v} (Sexta vox).

Print Concordances:
Ident.: RISM 1558^{4}, No. XXX (copies not listed in RISM: see No. 31).

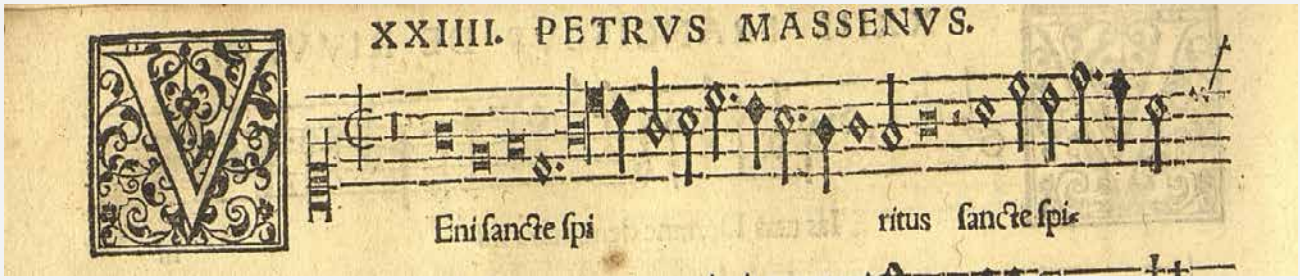
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

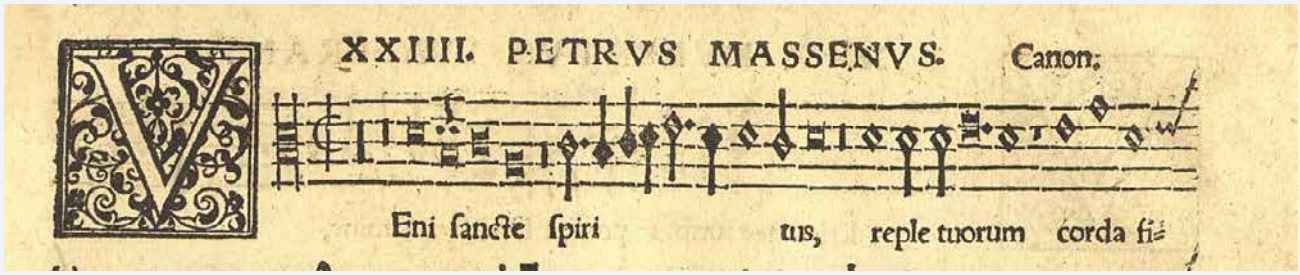
113. Veni Sancte Spiritus, reple tuorum corda fidelium

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564^{3}, No. XXIIII:

ROk A V 22 a, ff. H 1^{v}-H 2^{r} (Superius/Discantus).
ROk A V 22 b, f. [ggg 4^{r}] (Sexta vox).

Print Concordances:
Ident.: RISM 1564^{3}, No. XXIIII (copies not listed in RISM: see No. 12).

Manuscript Concordances:
RISM online – https://opac.rism.info.

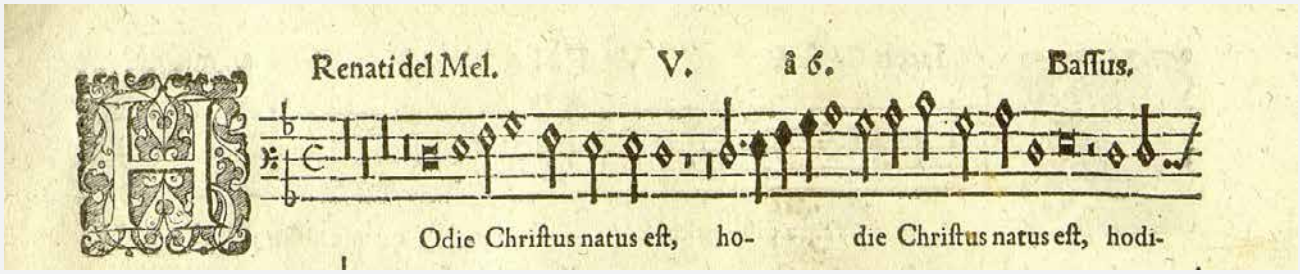
Editions:
None known.

Rinaldo del MEL (* c 1554 – † c 1598)

114. Hodie Christus natus est, hodie Salvator

a 6 vocum

Bassus:



Source:
ROk A V 40, print 1590[5], No. V:

ROk A V 40, f. BB 2[v] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. V (copies not listed in RISM: see No. 46).

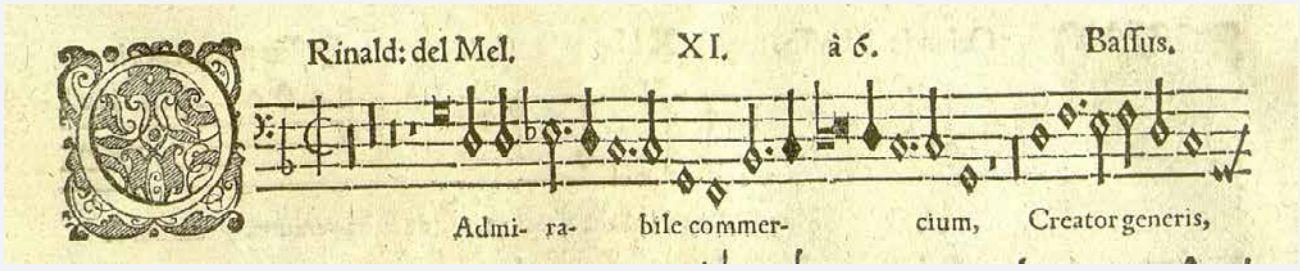
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

115. O admirabile commercium

a 6 vocum

Bassus:



Source:
ROk A V 40, print 1590[5], No. XI:

ROk A V 40, f. CC 3[r] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XI (copies not listed in RISM: see No. 46).

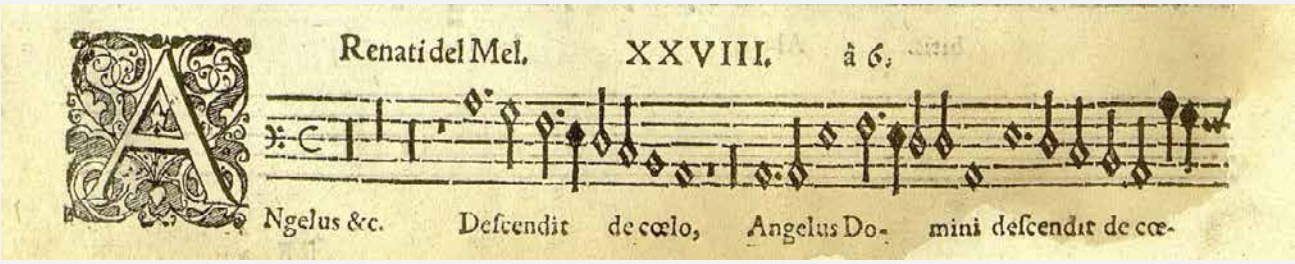
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

116. Angelus Domini descendit de coelo

a 6 vocum

Bassus:



Source:
ROk A V 40, print 1590[5], No. XXVIII:

ROk A V 40, ff. FF 2[v]-FF 3[r] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XXVIII (copies not listed in RISM: see No. 46).

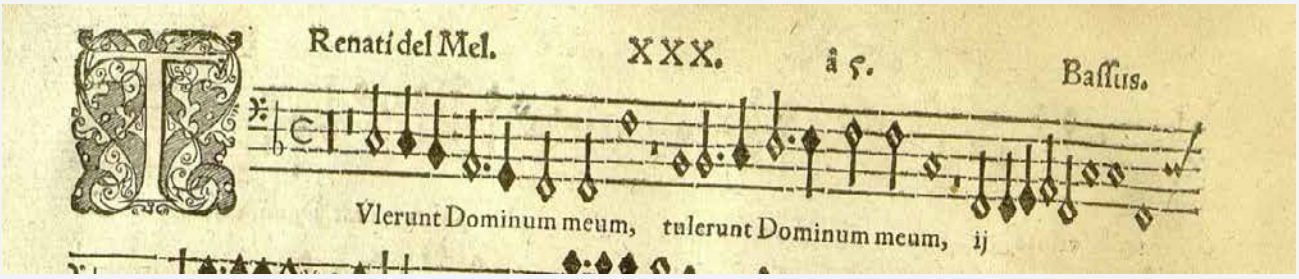
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

117. Tulerunt Dominum meum et nescio ubi posuerunt eum

a 5 vocum

Bassus:



Source:
ROk A V 40, print 1590[5], No. XXX:

ROk A V 40, f. GG 1[v] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XXX (copies not listed in RISM: see No. 46).

Manuscript Concordances:
H-Bn, No. 837, Ms. mus. Bártfa 16, Koll. 5, No. 140 (Tenor, Bassus).

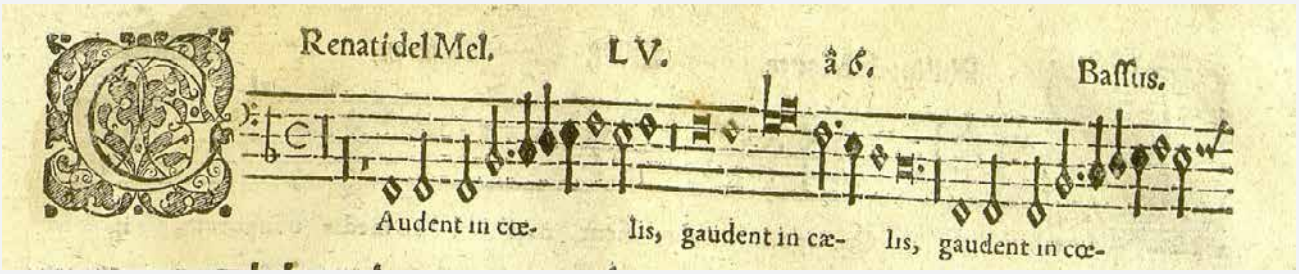
RISM online – https://opac.rism.info.

Editions:
None known.

118. Gaudent in coelis animae Sanctorum

a 6 vocum

Bassus:



Source:
ROk A V 40, print 1590[5], No. LV:

ROk A V 40, f. MM 1r (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. LV (copies not listed in RISM: see No. 46).

Manuscript Concordances:
RISM online – https://opac.rism.info.

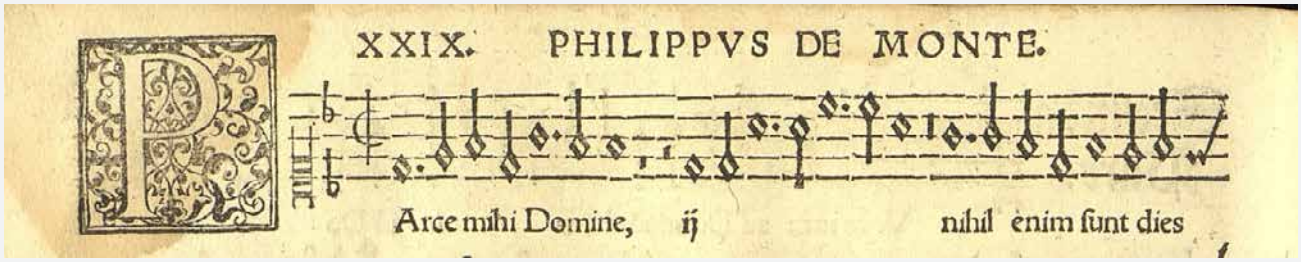
Editions:
None known.

Philippe de MONTE (* c 1521 – † 1603)

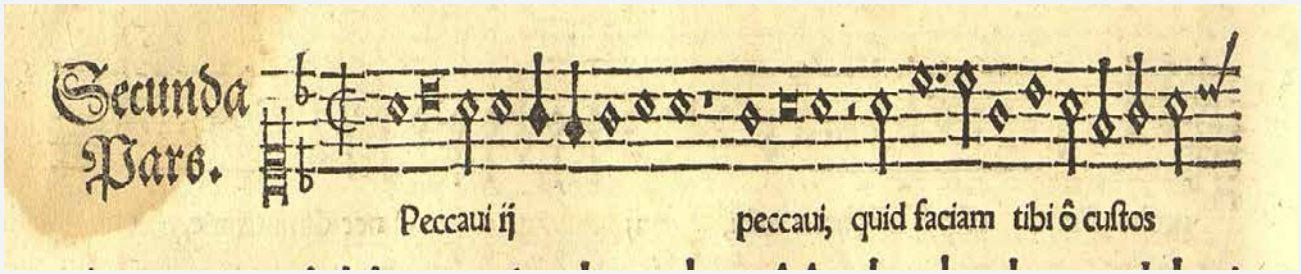
119. Parce mihi Domine, nihil enim sunt dies mei (I. p.)
Peccavi, quid faciam tibi (II. p.)

a 6 vocum

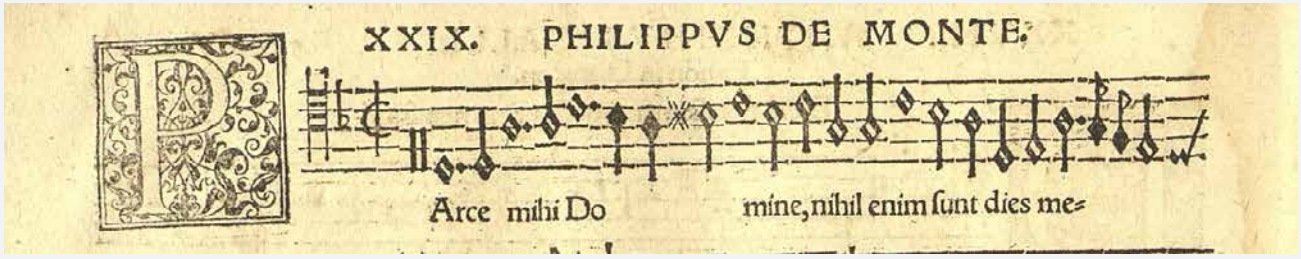
Superius/Discantus – I. pars:



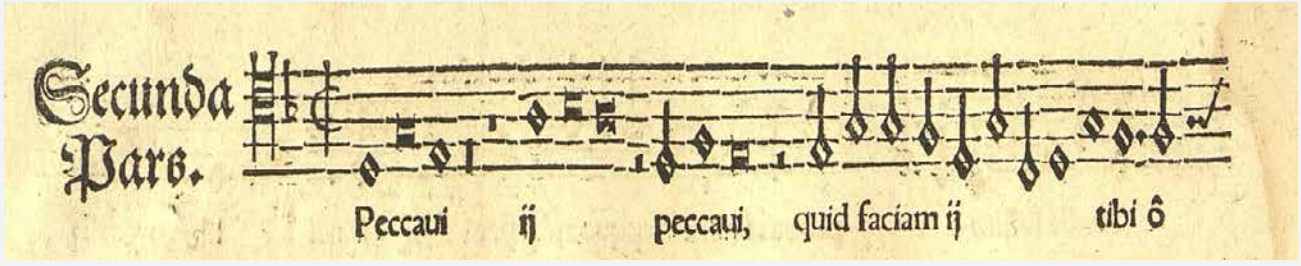
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XXIX:

ROk A V 22 a, ff. K 1[v]-K 3[r] (Superius/Discantus).
ROk A V 22 b, ff. iii 2[v]-[iii 4[r]] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXIX (copies not listed in RISM: see No. 12).

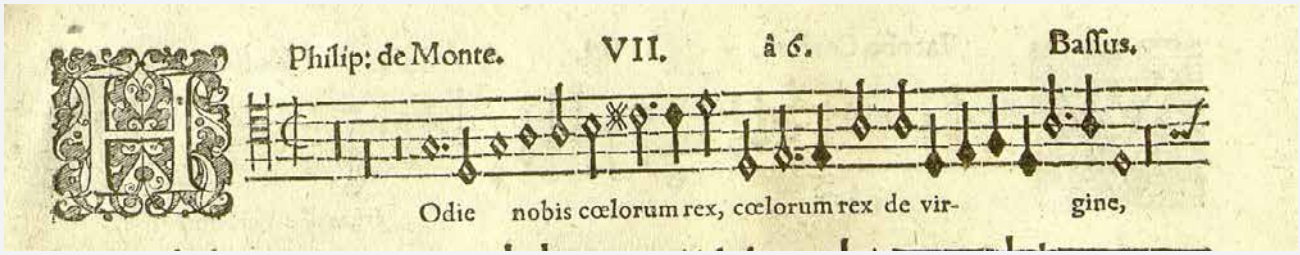
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
DOORSLAER, Georgius van – NUFFEL, Julius van (ed.): *Philippi de Monte. Collectio Decem Motettorum,* L. Schwann, Düsseldorf [s. a.], pp. 32-49.

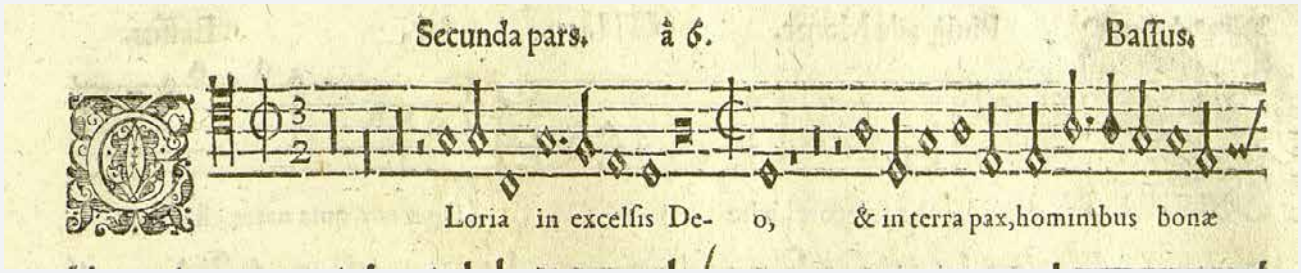
120. Hodie nobis coelorum rex de Virgine (I. p.)
Gloria in excelsis Deo (II. p.)

a 6 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. VII:

ROk A V 40, ff. BB 3[v]-[BB 4[r]] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. VII (copies not listed in RISM: see No. 46).
Other: RISM M 3321, p. 56.

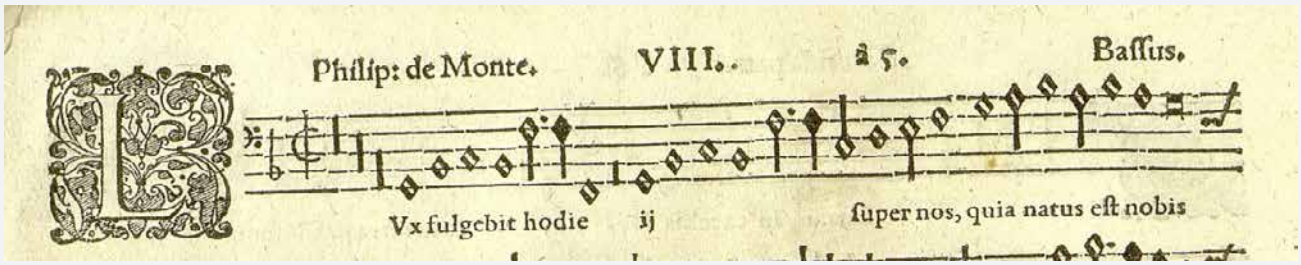
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 6, Leuven University Press, Leuven 1984, pp. 56-61.

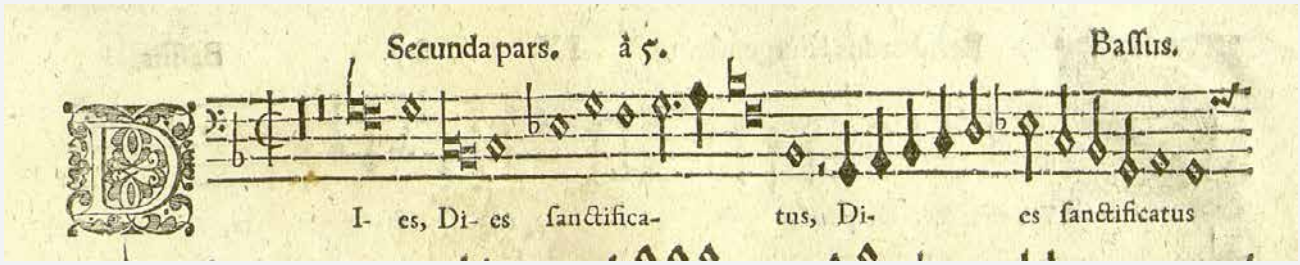
121. Lux fulgebit hodie super nos (I. p.) Dies sanctificatus illuxit nobis (II. p.)

a 5 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. VIII:

ROk A V 40, ff. [BB 4[v]]-CC 1[r] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. VIII (copies not listed in RISM: see No. 46).
Other: RISM M 3313, p. 1.

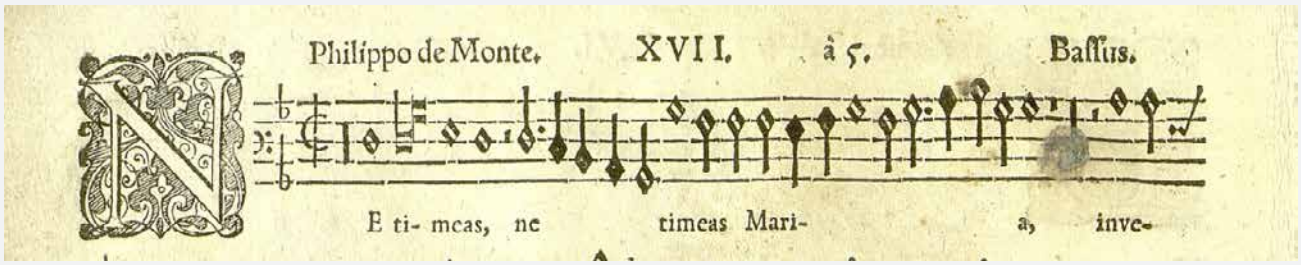
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 3, Leuven University Press, Leuven 1978, pp. 1-7.

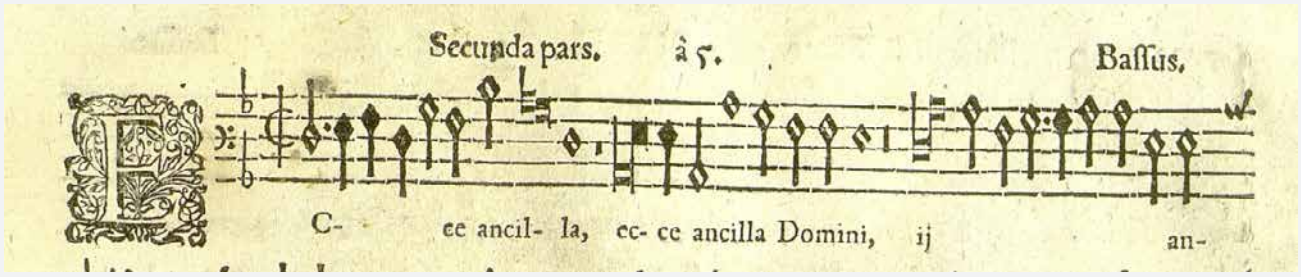
122. Ne timeas Maria, invenisti gratiam (I. p.)
Ecce ancilla Domini, fiat mihi (II. p.)

a 5 vocum

Bassus – I. pars:



Bassus – II. pars



Source:
ROk A V 40, print 1590[5], No. XVII:

ROk A V 40, ff. DD 2[v]-DD 3[r] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XVII (copies not listed in RISM: see No. 46).
Other: RISM M 3312, pp. 3-4.

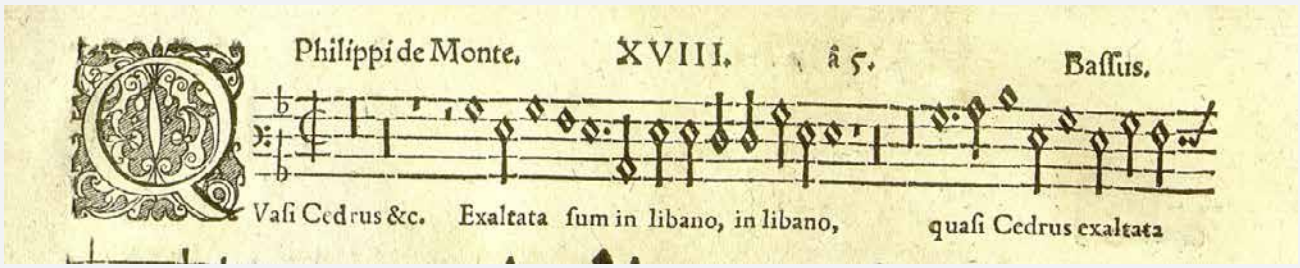
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 2, Leuven University Press, Leuven 1975, pp. 1-7.

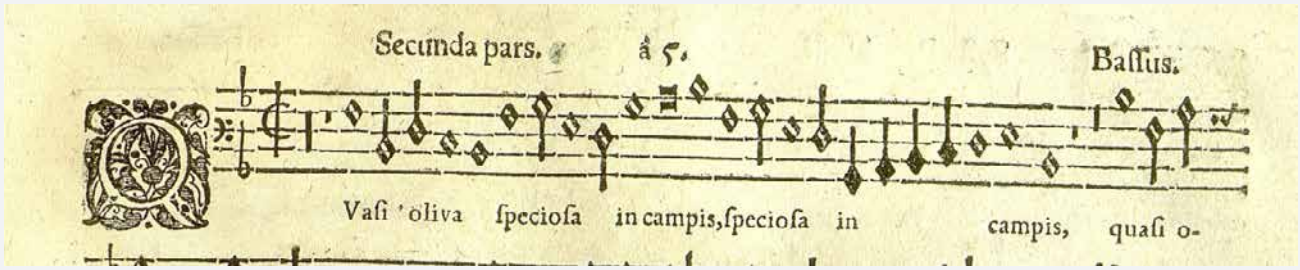
123. Quasi cedrus exaltata sum (I. p.)
Quasi oliva speciosa in campis (II. p.)

a 5 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. XVIII:

ROk A V 40, ff. DD 3[v]-[DD 4[r]] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XVIII (copies not listed in RISM: see No. 46).
Other: RISM M 3312, pp. 6-7.

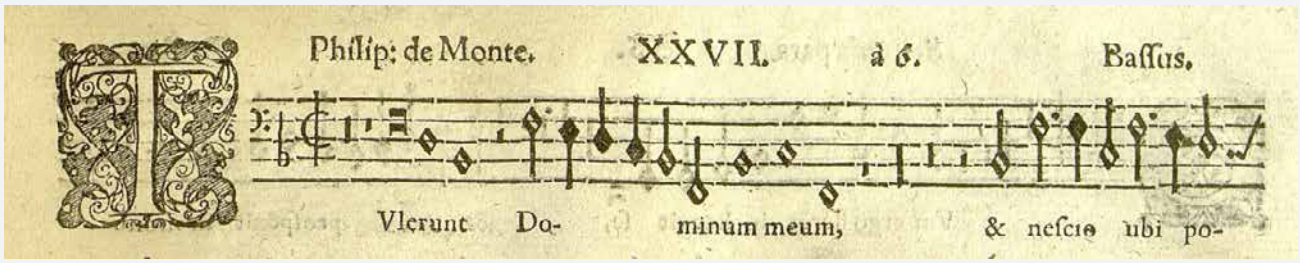
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 2, Leuven University Press, Leuven 1975, pp. 13-19.

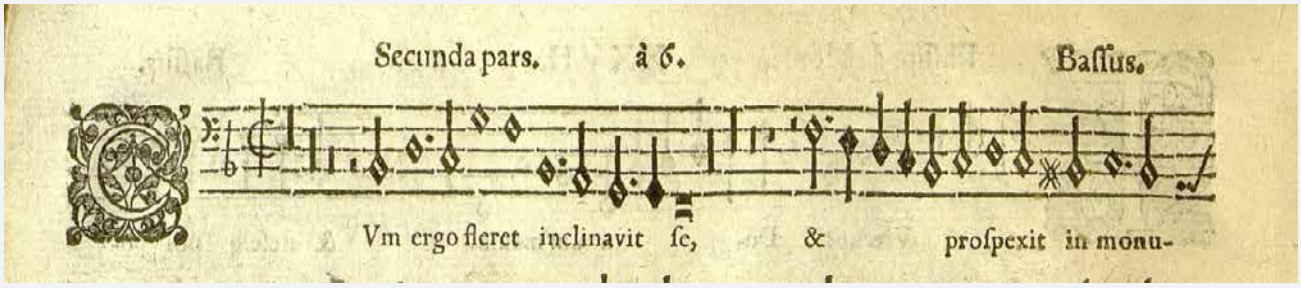
124. Tulerunt Dominum meum et nescio ubi posuerunt eum (I. p.) Cum ergo fleret, inclinavit se (II. p.)

a 6 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. XXVII:

ROk A V 40, ff. FF 2[r]-FF 2[v] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XXVII (copies not listed in RISM: see No. 46).
Other: RISM M 3321, p. 49.

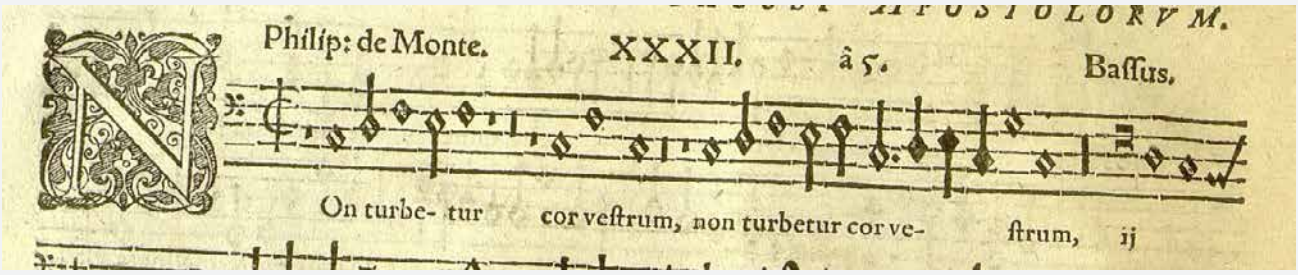
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 6, Leuven University Press, Leuven 1984, pp. 49-55.

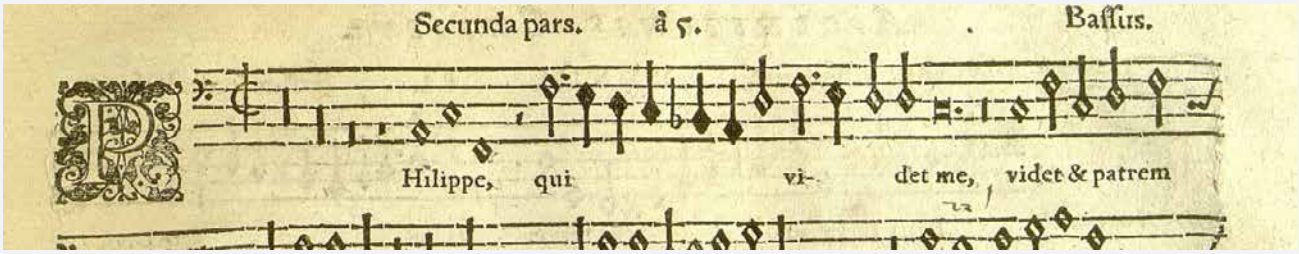
125. Non turbetur cor vestrum, neque formidet (I. p.) Philippe, qui videt me (II. p.)

a 5 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. XXXII:

ROk A V 40, ff. GG 2[v]-GG 3[r] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XXXII (copies not listed in RISM: see No. 46).
Other: RISM M 3313, p. 74.

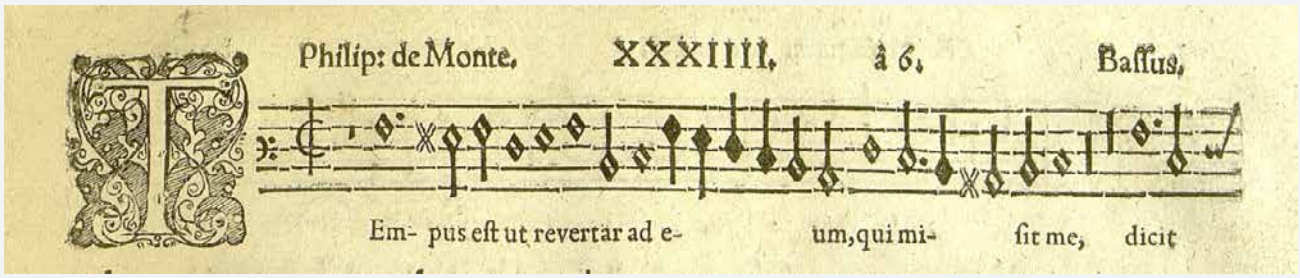
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 3, Leuven University Press, Leuven 1978, pp. 74-81.

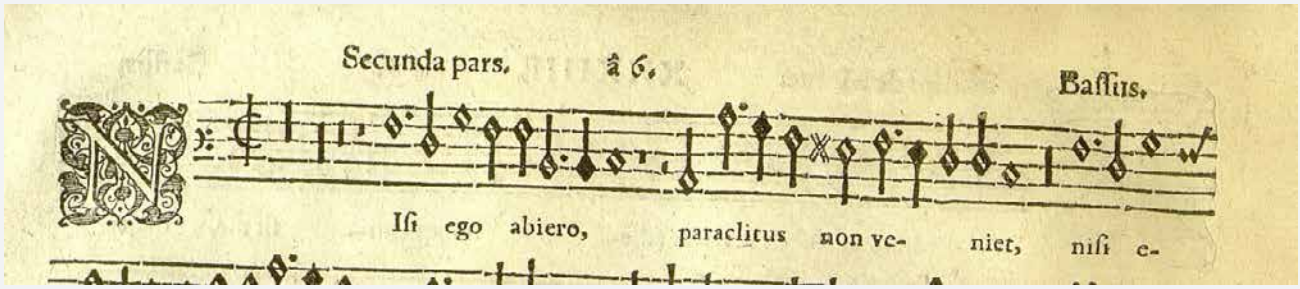
126. Tempus est ut revertar ad eum (I. p.)
Nisi ego abiero, paraclitus non veniet (II. p.)

a 6 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. XXXIV:

ROk A V 40, ff. [GG 4[r]]-[GG 4[v]] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XXXIV (copies not listed in RISM: see No. 46).
Other: RISM M 3321, p. 62.

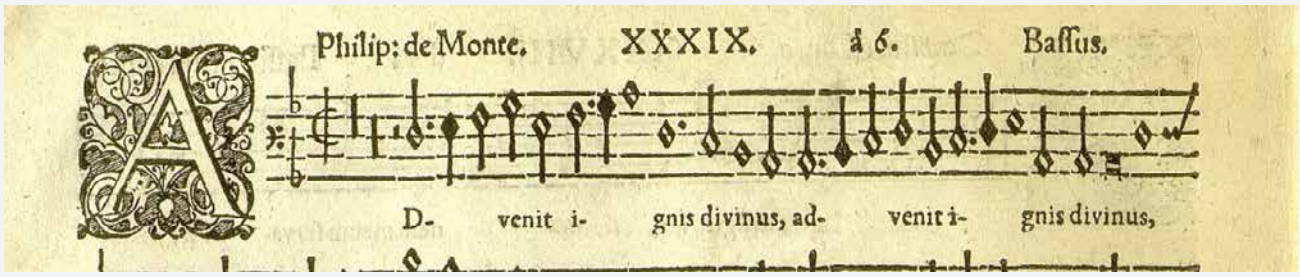
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 6, Leuven University Press, Leuven 1984, pp. 62-67.

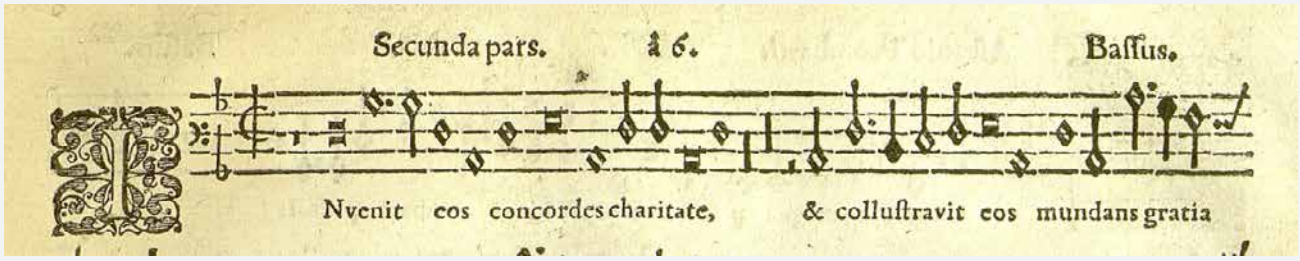
127. Advenit ignis divinus non consumens (I. p.)
Invenit eos concordes charitate (II. p.)

a 6 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. XXXIX:

ROk A V 40, ff. HH4[v]-II 1[r] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XXXIX (copies not listed in RISM: see No. 46).
Other: RISM M 3321, p. 68; 1600[2], Nos. XXXIX a XL (copies not listed in RISM: CZ-Pu, H 11 489, print No. 2, Quinta vox).

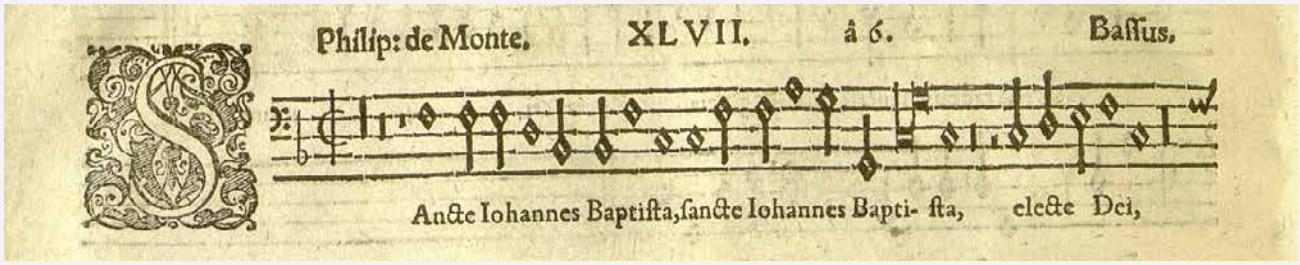
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 6, Leuven University Press, Leuven 1984, pp. 68-74.

128. Sancte Iohannes Baptista, electe Dei

a 6 vocum

Bassus:



Source:
ROk A V 40, print 1590[5], No. XLVII:

ROk A V 40, ff. KK 2[v] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. XLVII (copies not listed in RISM: see No. 46).
Other: RISM M 3321, p. 45.

Manuscript Concordances:
CZ-Pnm, AZ 37 (olim XIV C 149), No. 10 (Altus).
D-Mbs, Mus. Mss. 265, No. 25 (New German keyboard tablature, containing the first 32 measures only).

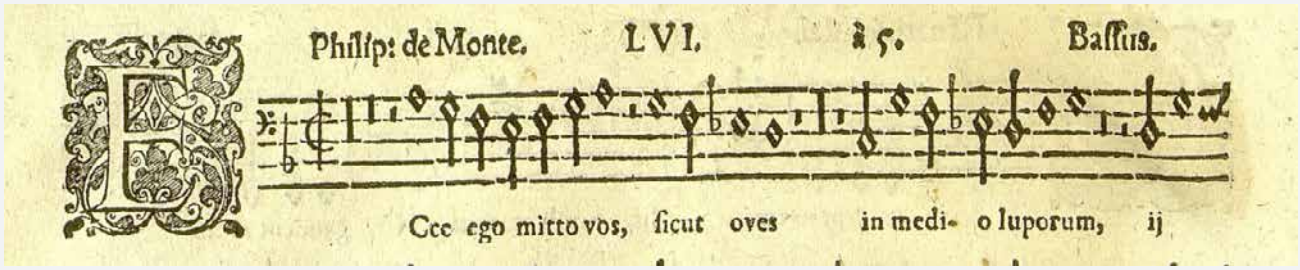
RISM online – https://opac.rism.info.

Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 6, Leuven University Press, Leuven 1984, pp. 45-48.

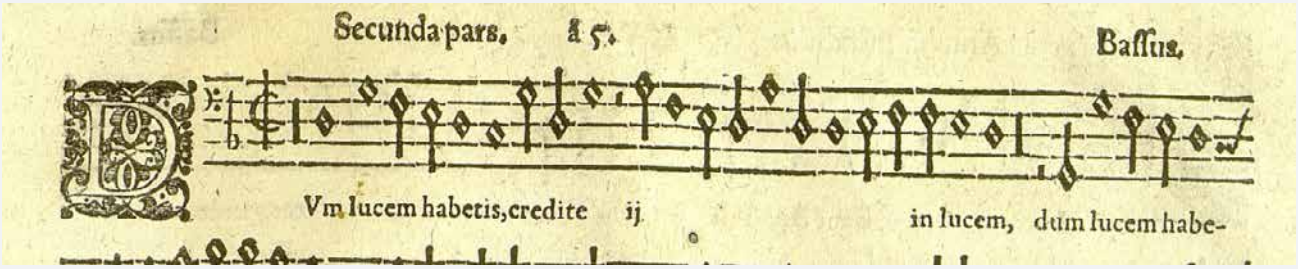
129. Ecce ego mitto vos sicut oves (I. p.)
Dum lucem habetis, credite (II. p.)

a 5 vocum

Bassus – I. pars:



Bassus – II. pars:



Source:
ROk A V 40, print 1590[5], No. LVI:

ROk A V 40, ff. MM 1[v]-MM 2[r] (Bassus).

Print Concordances:
Ident.: RISM 1590[5], No. LVI (copies not listed in RISM: see No. 46).
Other: RISM M 3313, p. 8.

Manuscript Concordances:
RISM online – https://opac.rism.info.

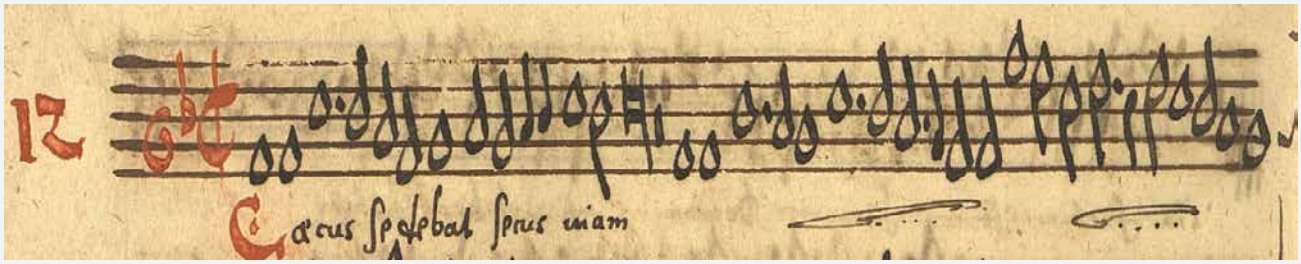
Editions:
LENAERTS, Bernard René – NUTEN, Piet – STEINHARDT, Milton (ed.): *Philippi de Monte Opera. New Complete Edition, Series A: Motets*, vol. 3, Leuven University Press, Leuven 1978, pp. 8-15.

[**Dominicus PHINOT** (* c 1510 – † between 1556/1561)]

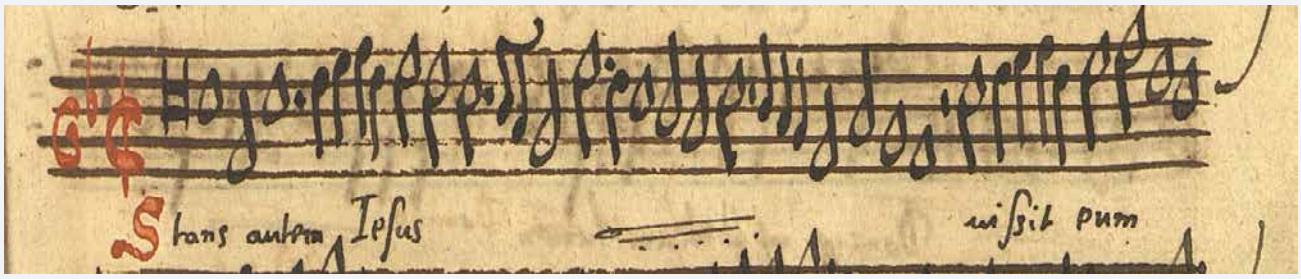
130. Caecus sedebat secus viam (I. pars)
Stans autem Jesus iussit eum (II. pars)

a 5 vocum

Superius/Discantus – I. pars:



Superius/Discantus – II. pars:



Source:
ROk A V 22 a, ms., No. 12:

ROk A V 22 a, ff. 15^{v}-16^{v} (Superius/Discantus).
ROk A V 22 b lacking.

Print Concordances:
Ident.: RISM 1543^{3}, p. 11.
Other: RISM 1569^{2}, p. 8-9.

Manuscript Concordances:
CZ-HKm, Hr-32 (olim II A 26a), pp. 77-80 (Quinta vox; written anonymously).
CZ-HKm, Hr-33 (olim II A 26b), pp. 83-86 (Superius/Discantus; written anonymously).
CZ-Pn, IV H 64/I, ff. 72^{r}-73^{r} (Tenor).
CZ-Pn, IV H 64/II, ff. 65^{v}-66^{v} (Bassus).
D-Rp, C 119, No. 118, f. 113^{v}.

RISM online – https://opac.rism.info.

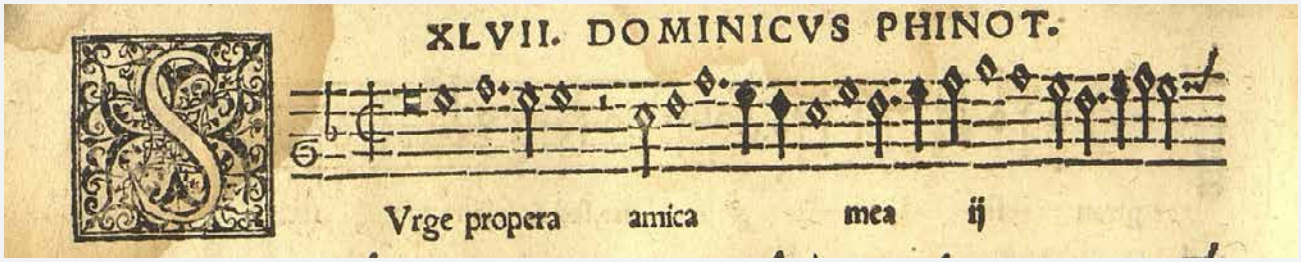
Editions:
None known.

Dominicus PHINOT (* c 1510 – † between 1556/1561)

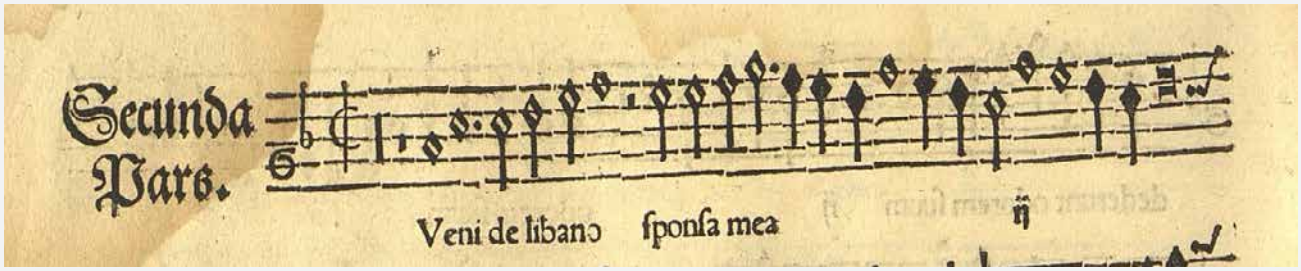
131. Surge propera amica mea (I. p.)
Veni de Libano sponsa mea (II. p.)

a 6 vocum

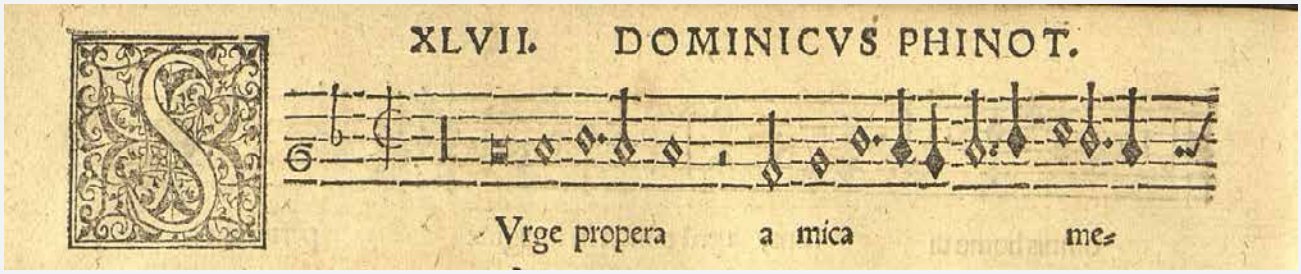
Superius/Discantus – I. pars:



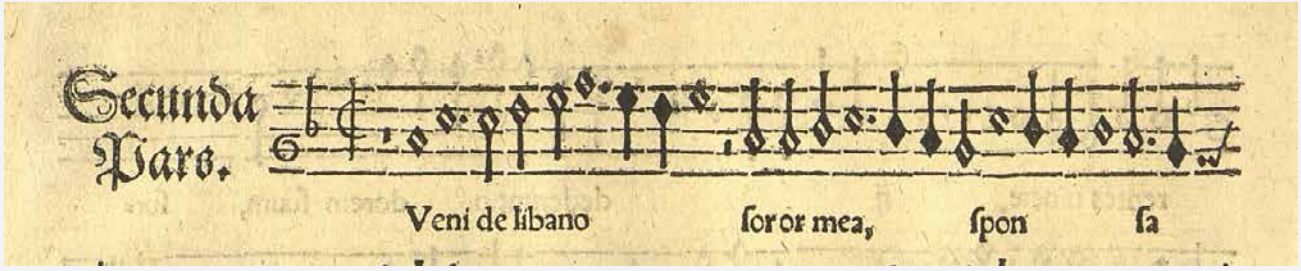
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XLVII:

ROk A V 22 a, ff. [P 4[v]]-Q 2[r] (Superius/Discantus).
ROk A V 22 b, ff. [ooo 4[v]]-ppp 2[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XLVII (copies not listed in RISM: see No. 12).

Manuscript Concordances:
D-Rp, A. R. 774, No. 44.

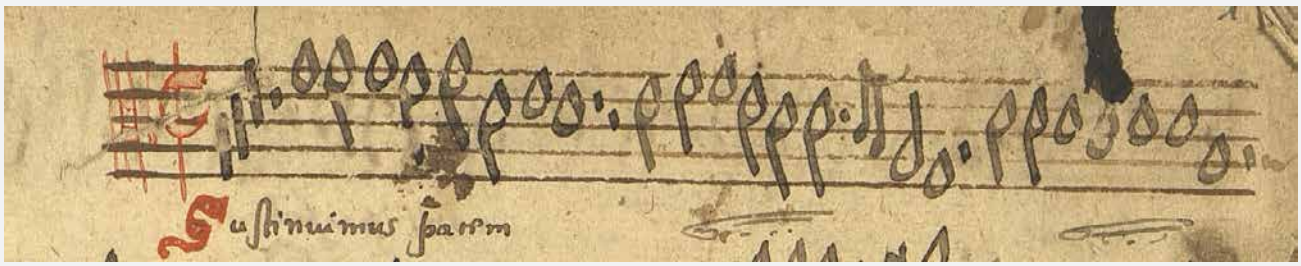
RISM online – https://opac.rism.info.

Editions:
HÖFLER, Janez – JACOB, Roger (ed.): *Dominique Phinot. Opera omnia*, vol. 4, American Institute of Musicology, Rome 1982, No. 10, pp. 108-120.

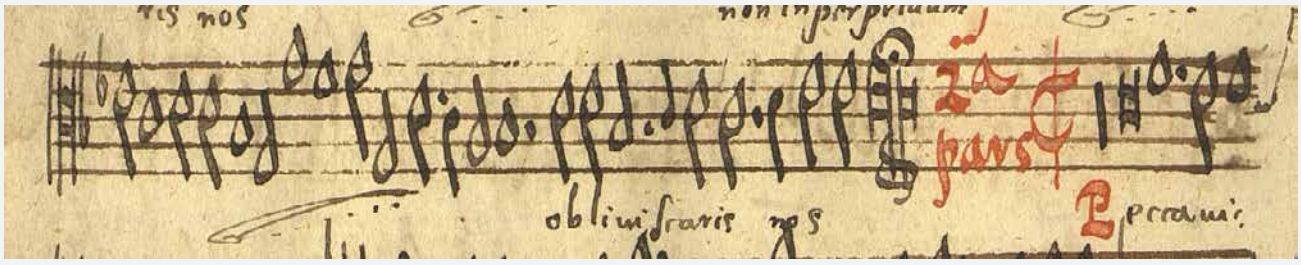
132. Sustinuimus pacem et non venit (I. p.)
Peccavimus, impie egimus, iniquitatem fecimus (II. p.)

a 6 vocum

Quinta vox – I. pars:



Quinta vox – II. pars:



Source:
ROk A V 22 b, ms., without No. (written anonymously).

ROk A V 22 b, ff. 1[r]-2[r] (Quinta vox).
ROk A V 22 a lacking.

Print Concordances:
Ident.: RISM 1556[9], No. XXXVIII.
Other: RISM 1556[10], p. 3-9.

Manuscript Concordances:
D-Rp, B 223-233, No. 8.

RISM online – https://opac.rism.info.

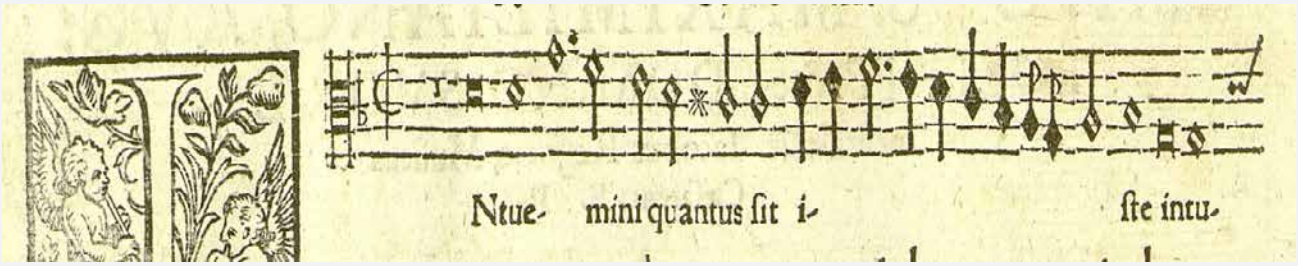
Editions:
HÖFLER, Janez – JACOB, Roger (ed.): *Dominique Phinot. Opera omnia*, vol. 4, American Institute of Musicology, Rome 1982, No. 2, pp. 18-29.

Jacob REGNART (* between 1540/1545 – † 1599)

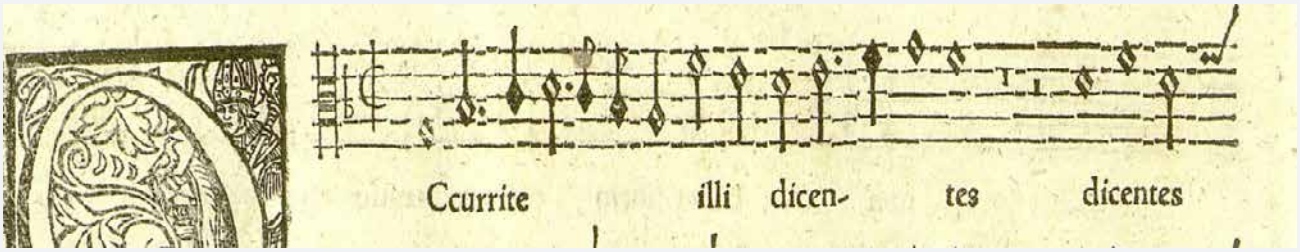
133. Intuemini, quantus sit iste (I. p.)
Occurite illi dicentes (II. p.)

a 6 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 1:

ROk A V 24 a, ff. aa 2[v]-[aa 4[r]] (Altus).

Print Concordances:
Ident.: RISM R 731, No. I (copies not listed in RISM: CZ-ROk A V 24 a).

Manuscript Concordances:
D-Rp, A. R. 930-939, No. 14.
SK-Le, Ms. 13990a (1 A), No. 151, f. 179[v] (tablature).
SK-Le, Ms. 13997 (56 A), No. 20, f. 14[r] (Cantus).
SK-Le, Ms. 13997 (57 A), No. 20, f. 11[v] (Quinta vox).
SK-Le, Ms. 13997 (58 A), No. 20, f. 12[v] (Tenor).

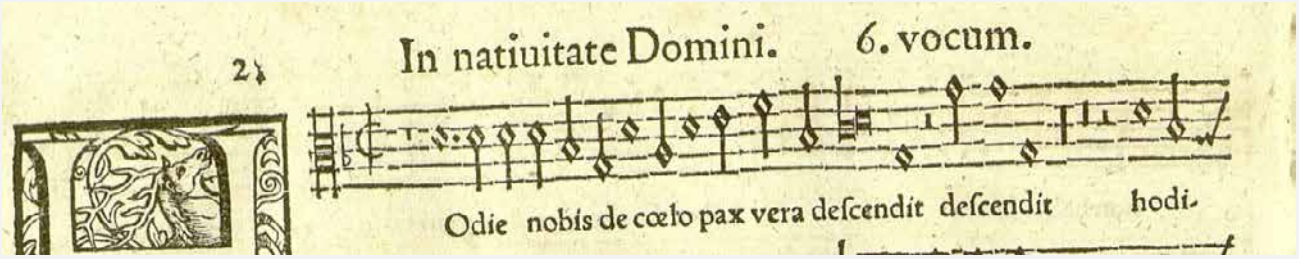
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 1, pp. 1-9.

134. Hodie nobis de coelo pax vera descendit

a 6 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 2:

ROk A V 24 a, ff. [aa 4^{v}]-bb 1^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 2 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 853-854, No. 47.

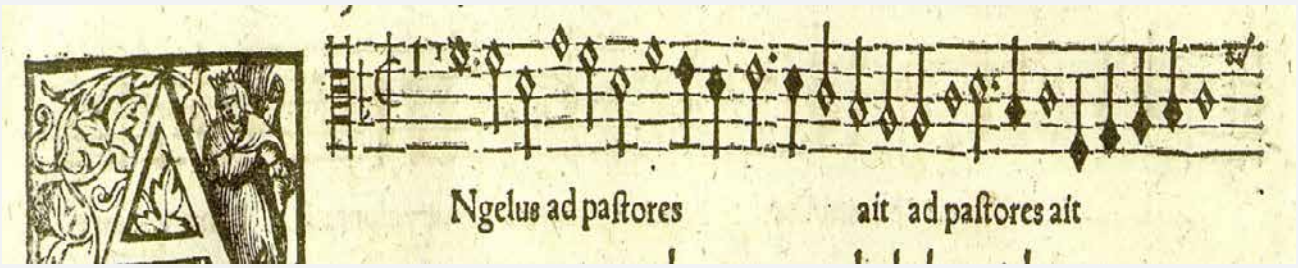
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology [S. l.]1975, No. 2, pp. 10-14.

135. Angelus ad pastores ait

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 3.

ROk A V 24 a, ff. bb 1^{v}-bb 2^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 3 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 853-854, No. 48.

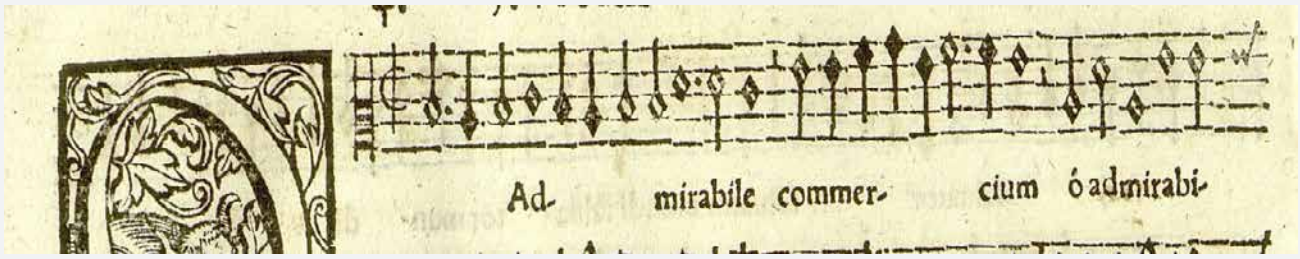
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 3, pp. 15-18.

136. O admirabile commercium

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 4:

ROk A V 24 a, ff. bb 2^{v}-bb 3^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 4 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 855-856, No. 33.
D-Rp, B 271-274, No. 18.

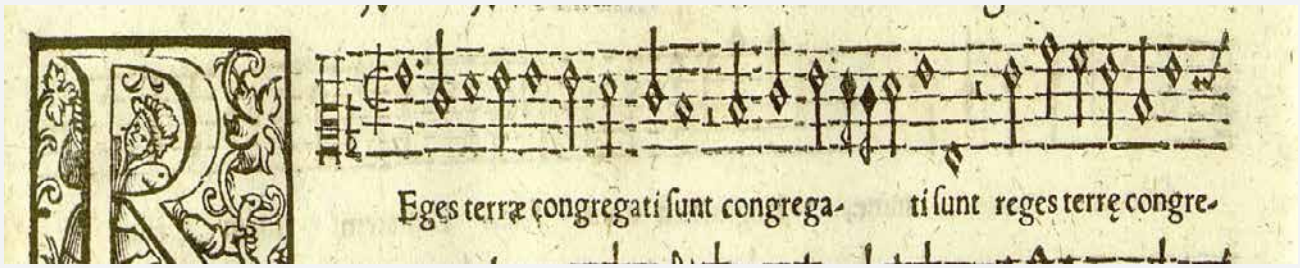
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology [S. l.] 1975, No. 4, pp. 19-22.

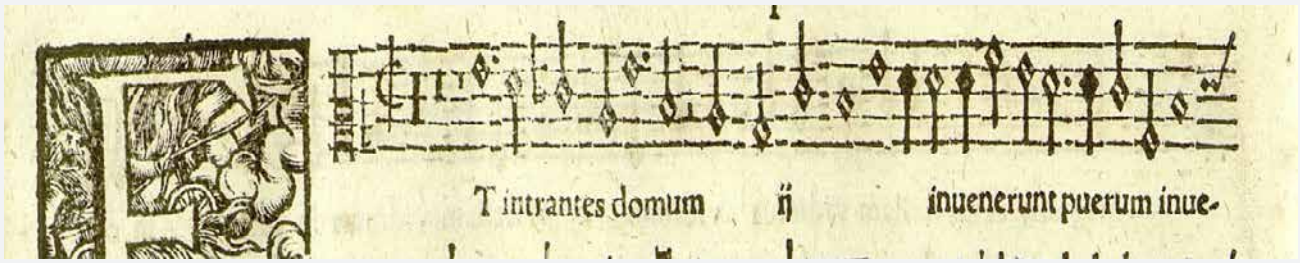
137. Reges terrae congregati sunt (I. p.)
Et intrantes domum invenerunt puerum (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 5:

ROk A V 24 a, ff. bb 3^{v}-cc 1^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 5 (copies not listed in RISM: see No. 133).
Other: RISM 1590[10], p. 36.

Manuscript Concordances:
D-LÜh, Mus. A. 203, XLIX.
D-Rp, A. R. 853-854, No. 49.
D-Rp, B 271-274, No. 19.

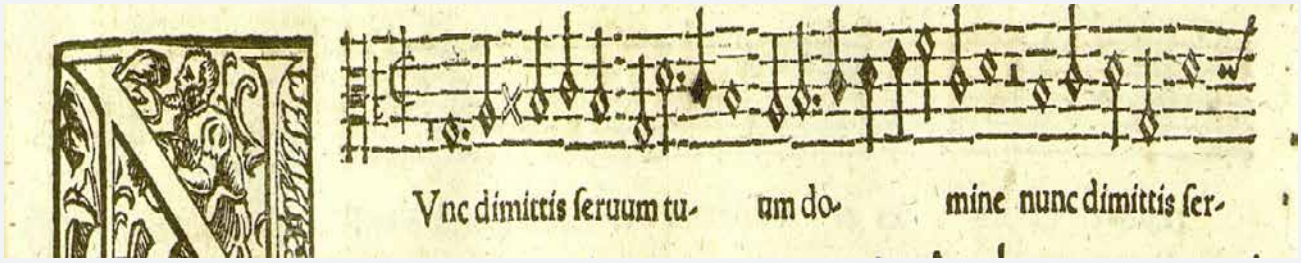
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia*, vol. 4, American Institute of Musicology [S. l.] 1975, No. 5, pp. 23-30.

138. Nunc dimittis servum tuum Domine

a 6 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 6:

ROk A V 24 a, ff. cc 1^{v}-cc 2^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 6 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
A-KR, L 9, No. 122.
D-Rp, A. R. 786-837, No. 60.
D-Rp, A. R. 857-860, No. 19.
SK-Le, Ms. 13997 (56 A), No. 10, f. 7^{v} (Cantus).
SK-Le, Ms. 13997 (57 A), No. 10, f. 5^{r} (Quinta vox).
SK-Le, Ms. 13997 (58 A), No. 10, f. 5^{r} (Tenor).

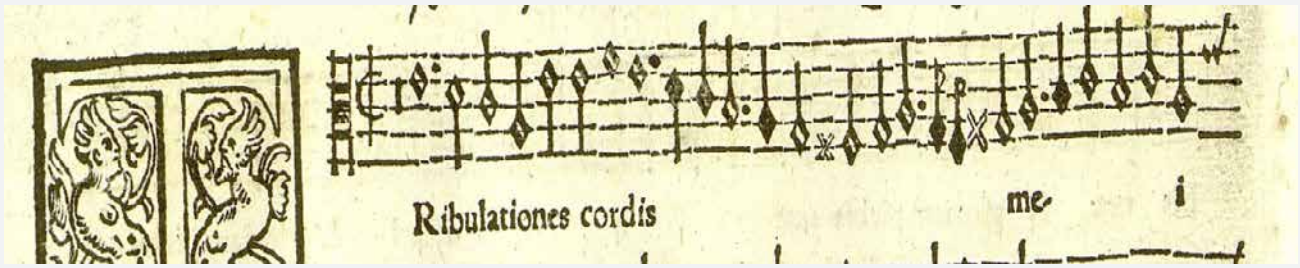
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 6, pp. 31-34.

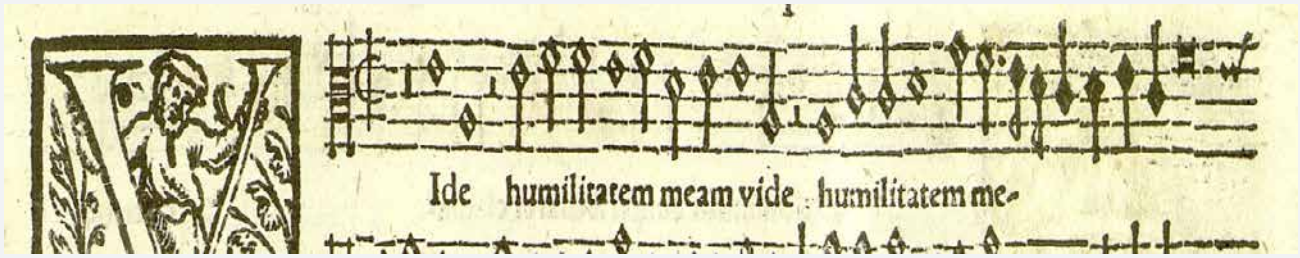
139. Tribulationes cordis mei (I. p.)
Vide humilitatem meam et laborem meum (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 7:

ROk A V 24 a, ff. cc 2^{v}-cc 3^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 7 (copies not listed in RISM: see No. 133).

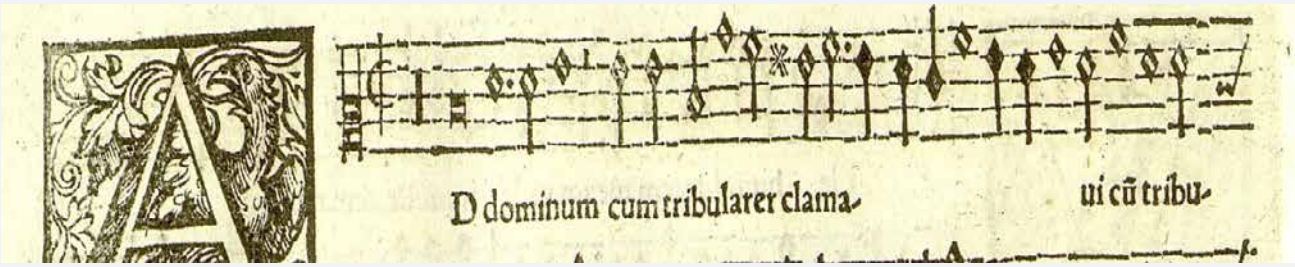
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 7, pp. 35-40.

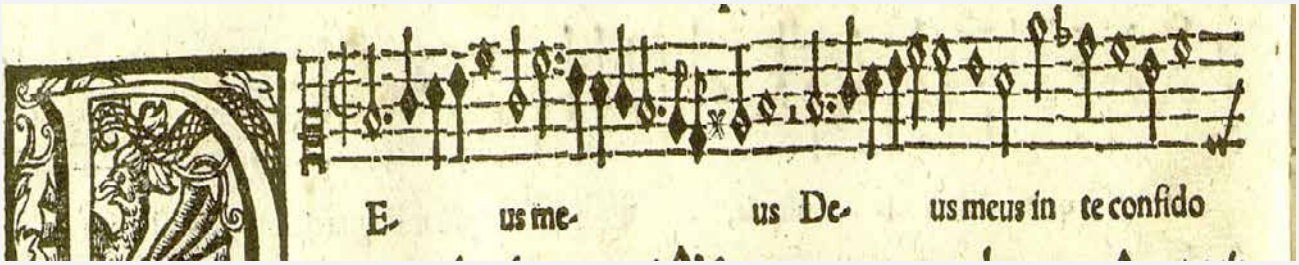
140. Ad Dominum cum tribularer, clamavi (I. p.)
Deus meus, in te confido, salvum me fac (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 8:

ROk A V 24 a, ff. cc 3^{v}-[cc 4^{v}] (Altus).

Print Concordances:
Ident.: RISM R 731, No. 8 (copies not listed in RISM: see No. 133).

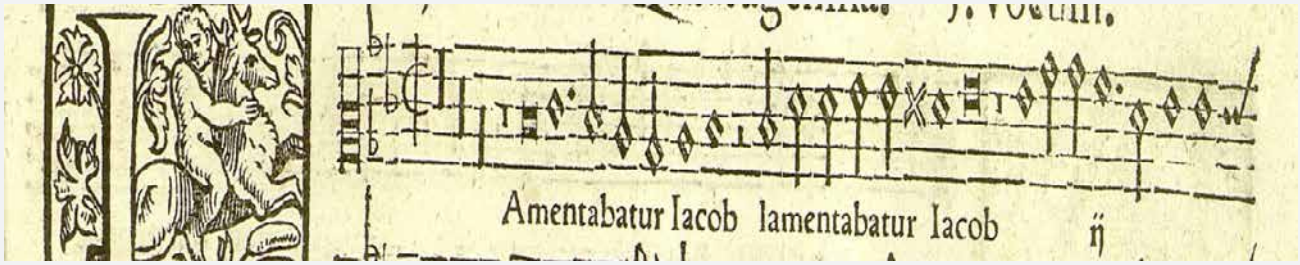
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia*, vol. 4, American Institute of Musicology, [S. l.] 1975, No. 8, pp. 41-46.

141. Lamentabatur Iacob de duobus filiis suis

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 9:

ROk A V 24 a, ff. dd 1[r] (Altus).

Print Concordances:
Ident.: RISM R 731, No. 9 (copies not listed in RISM: see No. 133).

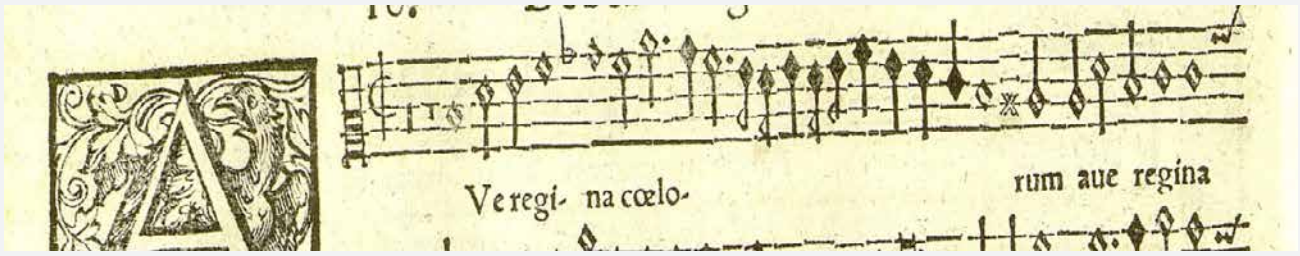
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 9, pp. 47-50.

142. Ave regina coelorum

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 10:

ROk A V 24 a, dd 1[v]-dd 2[r] (Altus).

Print Concordances:
Ident.: RISM R 731, No. 10 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
A-KR, L 9, No. 127.

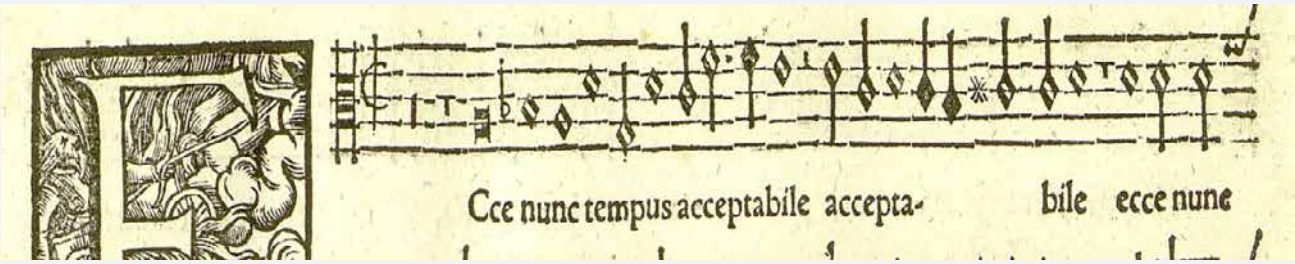
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 10, pp. 51-54.

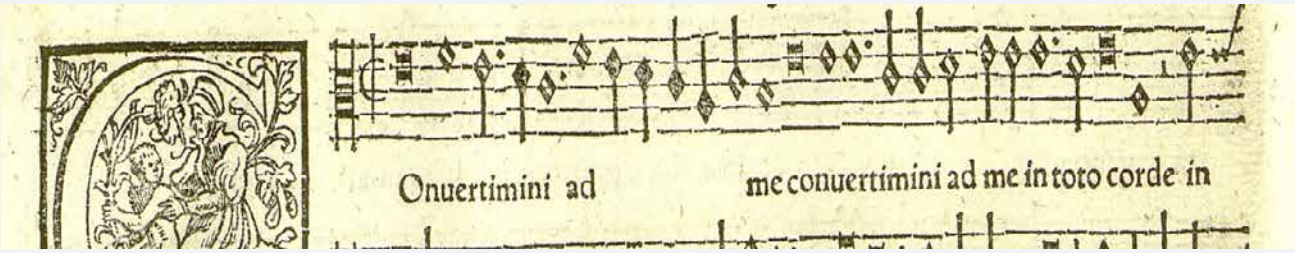
143. Ecce nunc tempus acceptabile (I. p.)
Convertimini ad me in toto corde vestro (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 11:

ROk A V 24 a, ff. dd 2^{v}-dd 3^{v} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 11 (copies not listed in RISM: see No. 133).

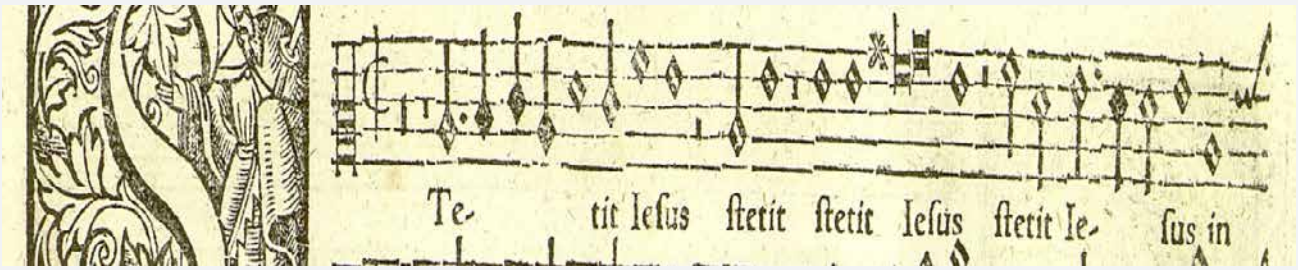
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 11, pp. 55-60.

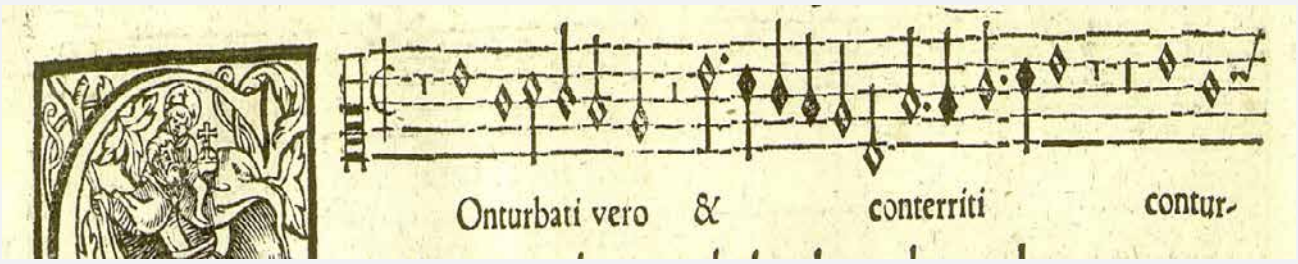
144. Stetit Jesus in medio discipulorum suorum (I. p.)
Conturbati vero et conterriti (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 12:

ROk A V 24 a, ff. [dd 4^{r}]-ee 1^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 12 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 871-874, No. 36.

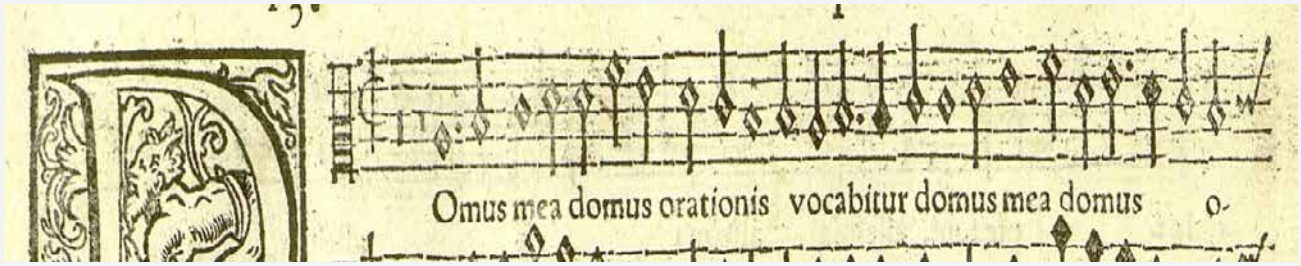
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 12, pp. 61-67.

145. Domus mea domus orationis vocabitur

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 13:

ROk A V 24 a, f. cc 1^{v} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 13 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 887-890, No. 22.

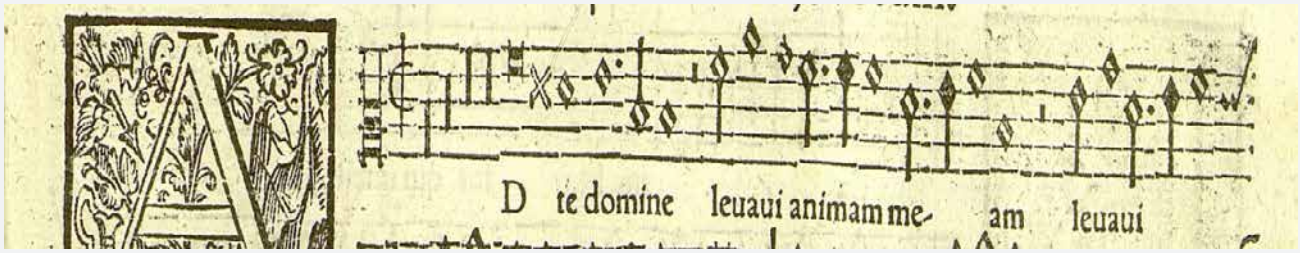
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 13, pp. 68-71.

146. Ad te Domine levavi animam meam

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 14:

ROk A V 24 a, f. cc 2^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 14 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 863-870, No. 25.

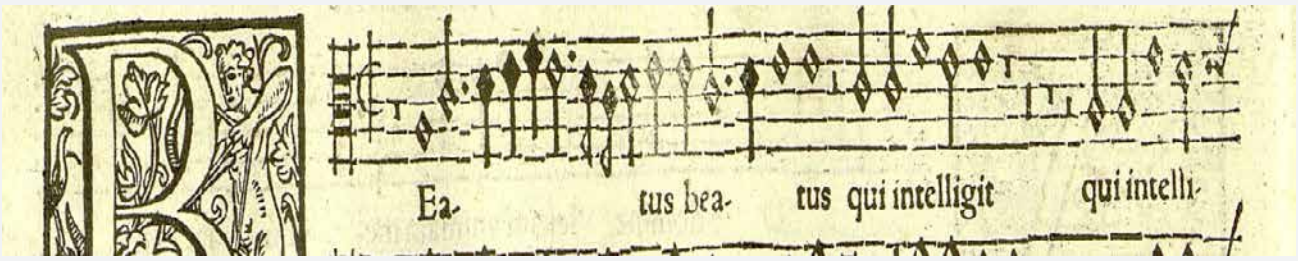
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 14, pp. 72-75.

147. Beatus, qui intelligit super egenum

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 15:

ROk A V 24 a, f. cc 2^{v} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 15 (copies not listed in RISM: see No. 133).

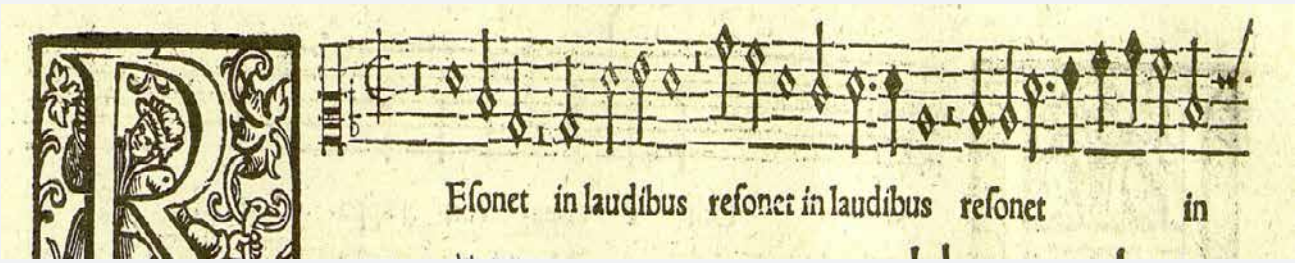
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 15, pp. 76-79.

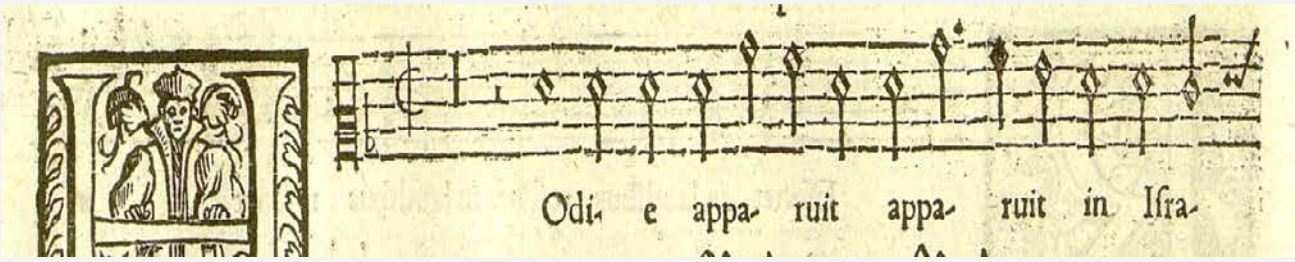
148. Resonet in laudibus, cum iucundis plausibus (I. p.) Hodie apparuit in Israel per Mariam virginem (II. p.) Magnum nomen Domini Emanuel (III. p.)

a 5 vocum

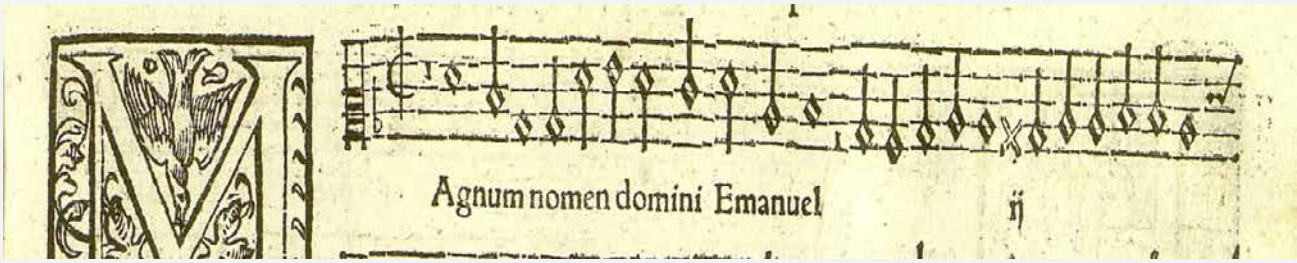
Altus – I. pars:



Altus – II. pars:



Altus – III. pars:



Source:
ROk A V 24 a, print R 731, No. 16:

ROk A V 24 a, ff. ee 3[r]-[ee 4[r]] (Altus).

Print Concordances:
Ident.: RISM R 731, No. 16 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
A-KR, L 9, No. 115.
D-Rp, A. R. 855-856, No. 32.

RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 16, pp. 80-85.

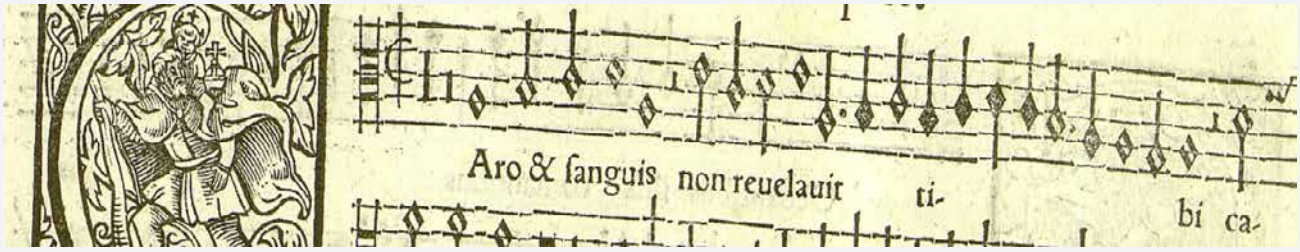
149. Ego pro te rogavi Petre (I. p.)
Caro et sanguis non revelavit tibi (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 17:

ROk A V 24 a, ff. [ee 4^{v}]-ff 1^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 17 (copies not listed in RISM: see No. 133).

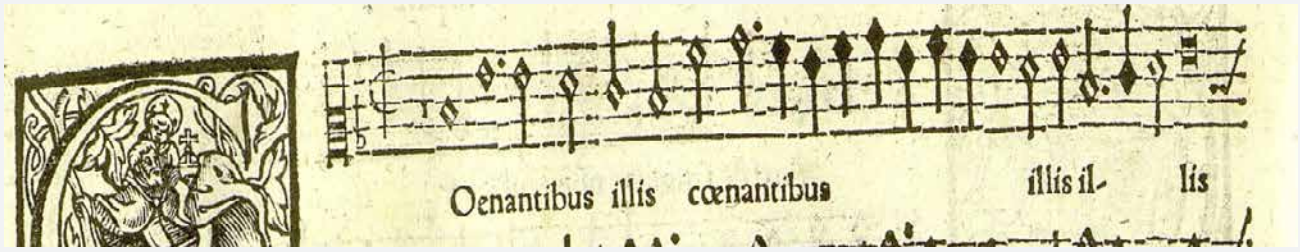
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 17, pp. 86-91.

150. Coenantibus illis accepit Jesus panem

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 18:

ROk A V 24 a, ff. 1ᵛ-ff 2ʳ (Altus).

Print Concordances:
Ident.: RISM R 731, No. 18 (copies not listed in RISM: see No. 133).
Other: RISM 1590[10], p. 50.

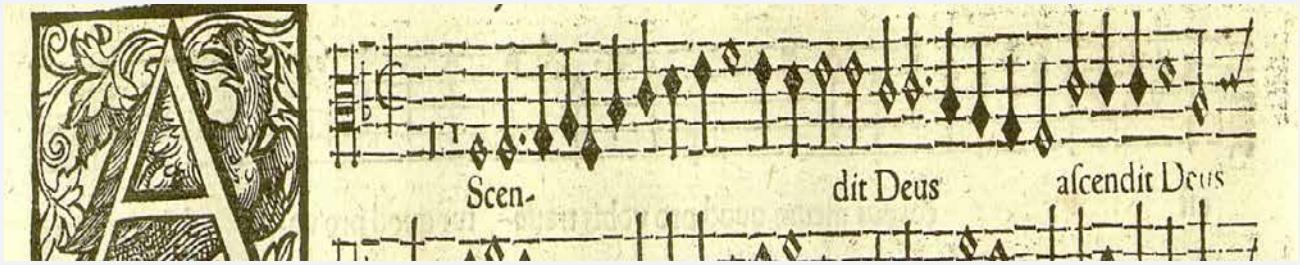
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 18, pp. 92-96.

151. Ascendit Deus in iubilatione, alleluia

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 19:

ROk A V 24 a, f. ff 2ᵛ (Altus).

Print Concordances:
Ident.: RISM R 731, No. 19 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, C 119, No. 131, f. 121^{v}.

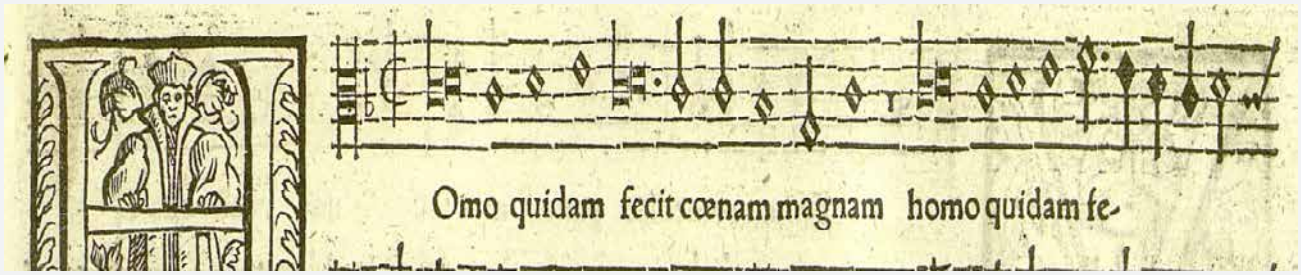
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 19, pp. 97-99.

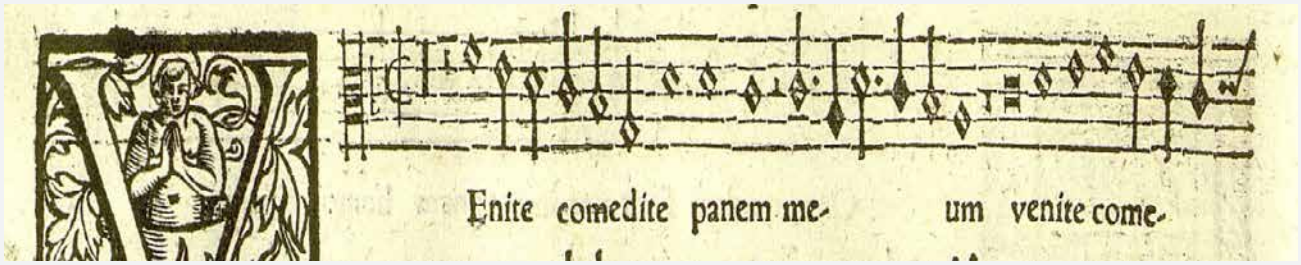
152. Homo quidam fecit coenam (I. p.)
Venite, comedite panem meum et bibite (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 20:

ROk A V 24 a, ff. 3^{r}-3^{v} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 20 (copies not listed in RISM: see No. 133).

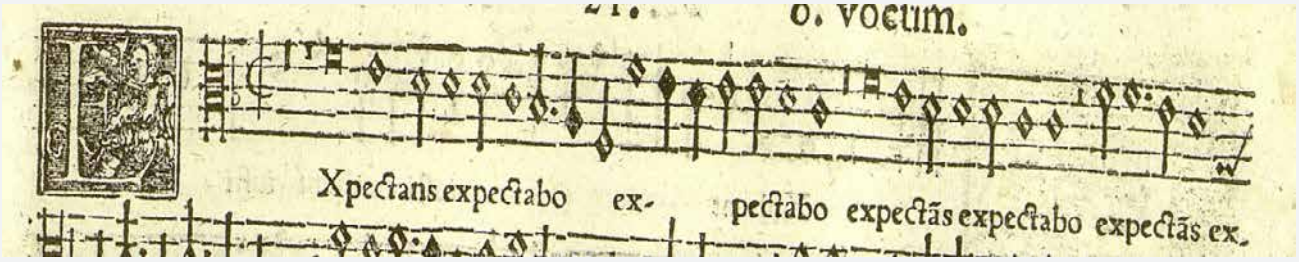
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 20, pp. 100-104.

153. Expectans expectabo donec veniat expectatio mea

a 6 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 21:

ROk A V 24 a, f. [ff 4^{r}] (Altus).

Print Concordances:
Ident.: RISM R 731, No. 21 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 786-837, No. 57.

RISM online – https://opac.rism.info.

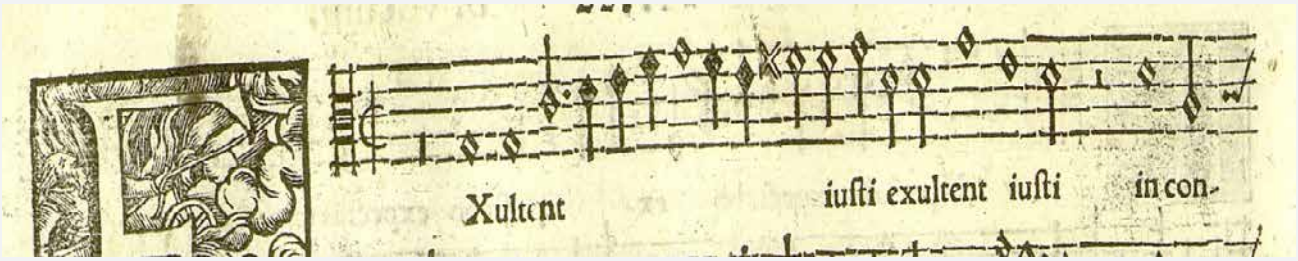
Editions:

PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 21, pp. 105-109.

154. Exultent iusti in conspectu Dei

a 6 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 22:

ROk A V 24 a, ff. [ff 4^{v}]-gg 1^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 22 (copies not listed in RISM: see No. 133).

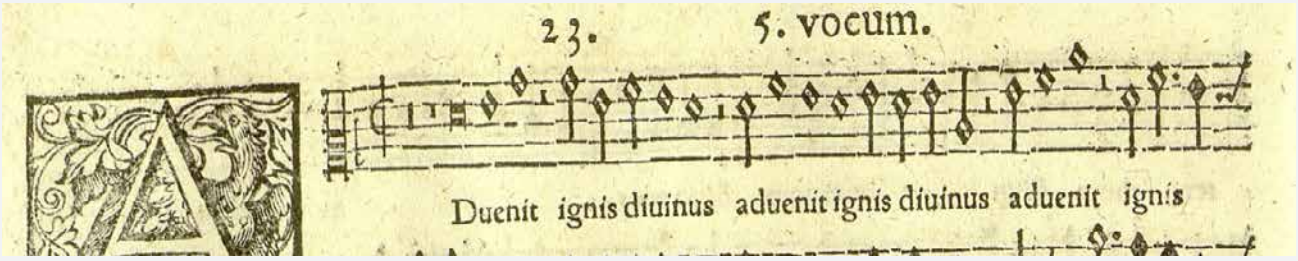
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 22, pp. 110-114.

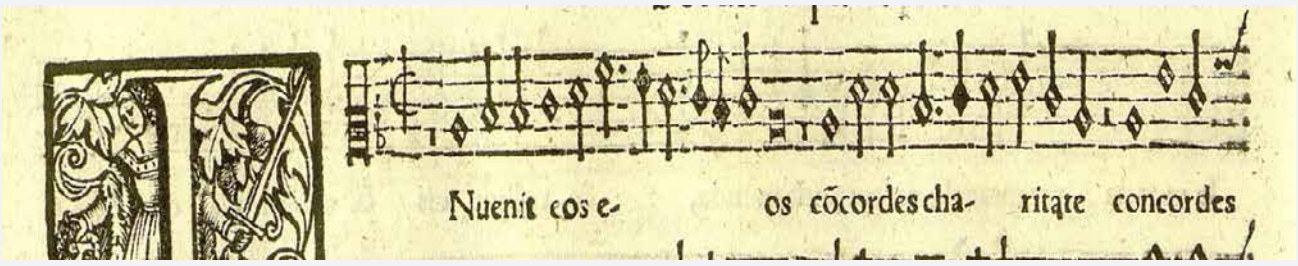
155. Advenit ignis divinus, non comburens, sed illuminans (I. p.) Invenit eos concordes charitate et collustravit eos (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 23:

ROk A V 24 a, ff. gg 1^{v}-gg 3^{r} (Altus).

Print Concordances:
Ident.: RISM R 731, No. 23 (copies not listed in RISM: see No. 133).

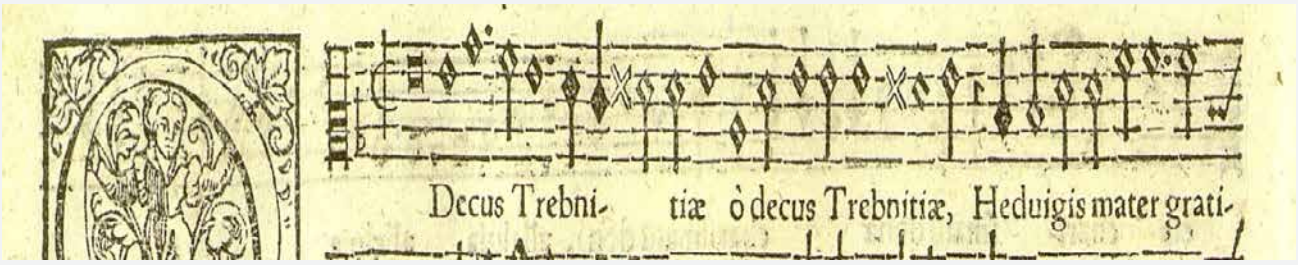
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 23, pp. 115-123.

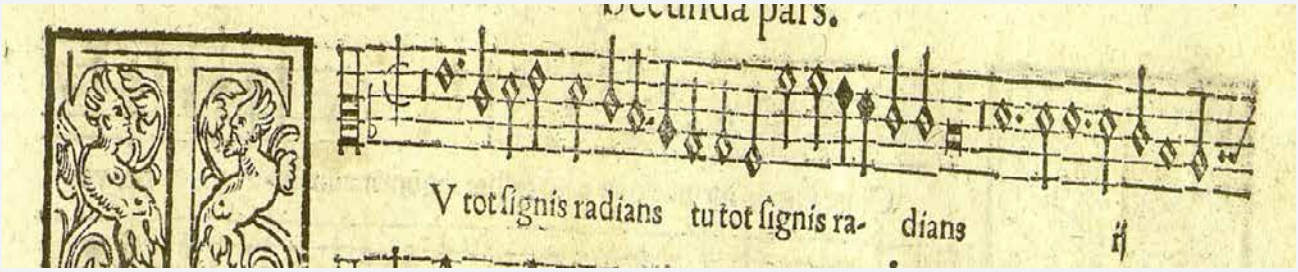
156. O decus Trebnitiae, Hedvigis mater gratiae (I. p.)
Tu tot signis radians, in te plebs fidelis glorians (II. p.)

a 6 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print R 731, No. 24:

ROk A V 24 a, ff. gg 3^{v}-[gg 4^{r}] (Altus).

Print Concordances:
Ident.: RISM R 731, No. 24 (copies not listed in RISM: see No. 133).

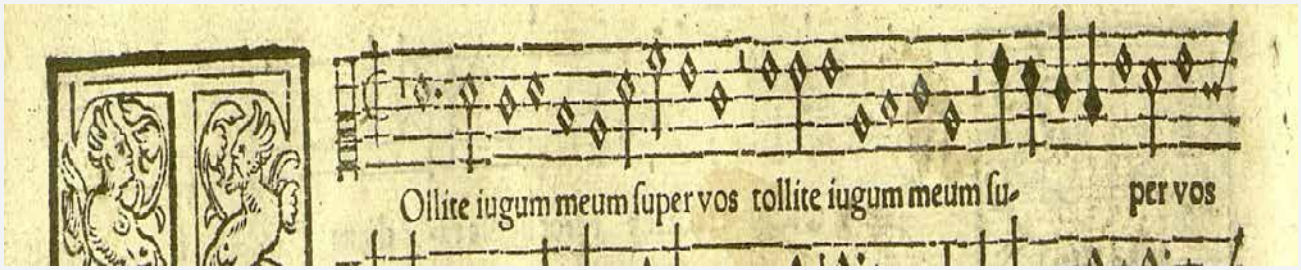
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 24, pp. 124-131.

157. Tollite iugum meum super vos

a 5 vocum

Altus:



Source:
ROk A V 24 a, print R 731, No. 25:

ROk A V 24 a, f. [gg 4^{v}] (Altus).

Print Concordances:
Ident.: RISM R 731, No. 25 (copies not listed in RISM: see No. 133).

Manuscript Concordances:
D-Rp, A. R. 786-837, No. 95.

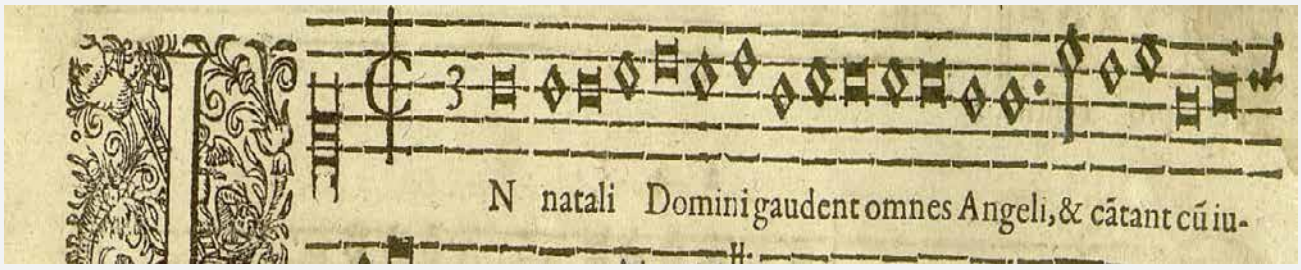
RISM online – https://opac.rism.info.

Editions:
PASS, Walter (ed.): *Jacob Regnart. Opera omnia,* vol. 4, American Institute of Musicology, [S. l.] 1975, No. 25, pp. 132-135.

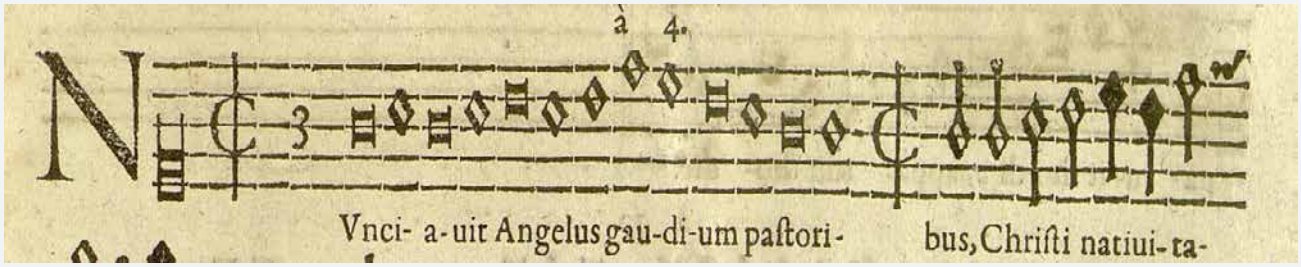
158. In natali Domini gaudent omnes Angeli (in 6 partes)

a 4 – 10 vocum for 2 choirs

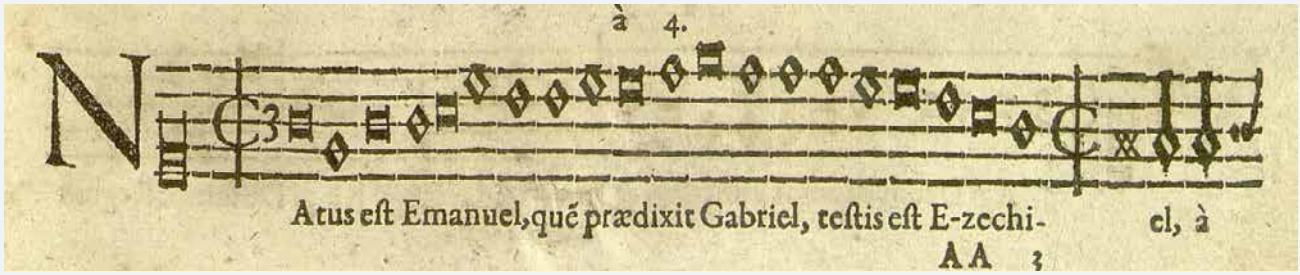
Altus I. chori – I. pars:



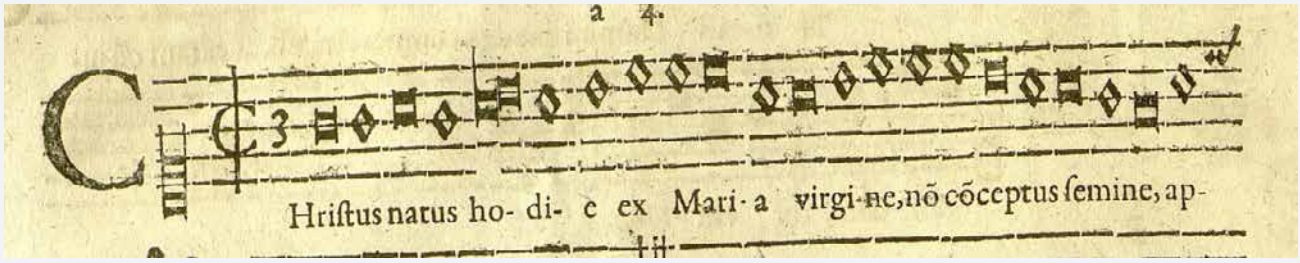
Altus I. chori – II. pars:



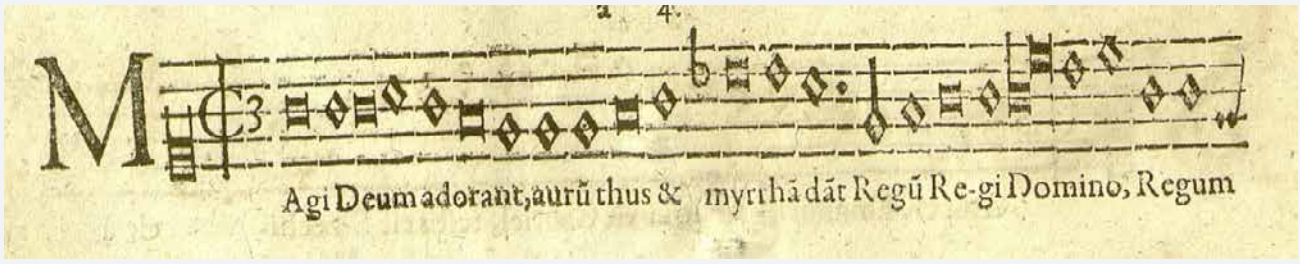
Altus I. chori – III. pars:



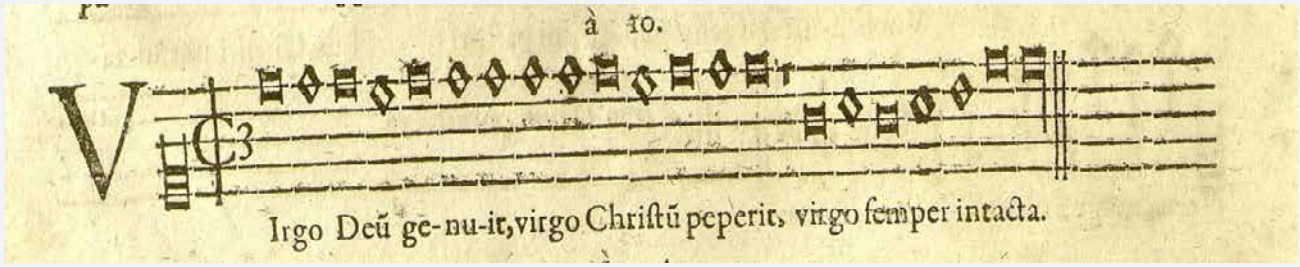
Altus I. chori – IV. pars:



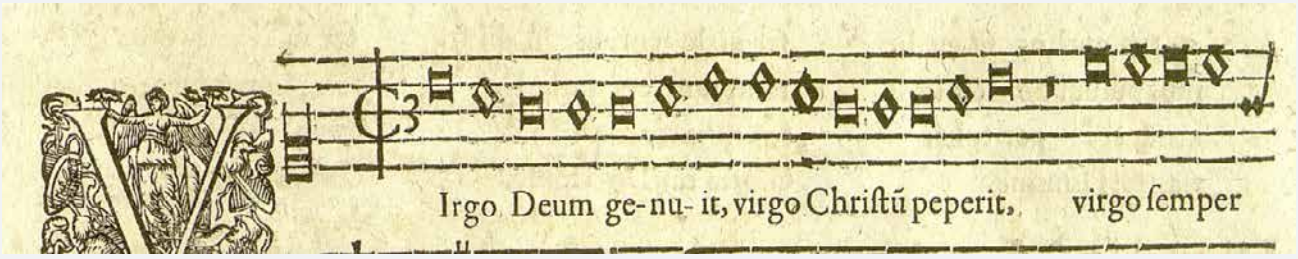
Altus I. chori – V. pars:



Altus I. chori – VI. pars:



Sexta vox II. chori – VI. pars:



Source:
ROk A V 42 a-b, print R 737, No. I:

ROk A V 42 a, ff. AA 3r-[AA 4r] (Altus I. chori).
ROk A V 42 b, ff. aa 3r (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737 No. I. (copies not listed in RISM: CZ-ROk, A V 42 a-b).

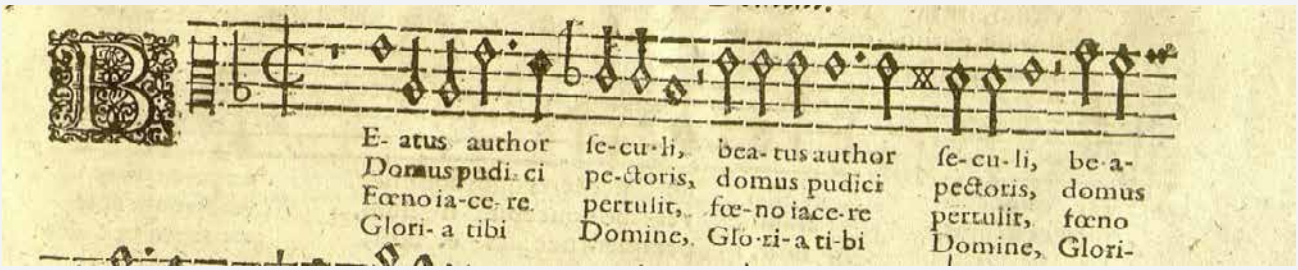
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

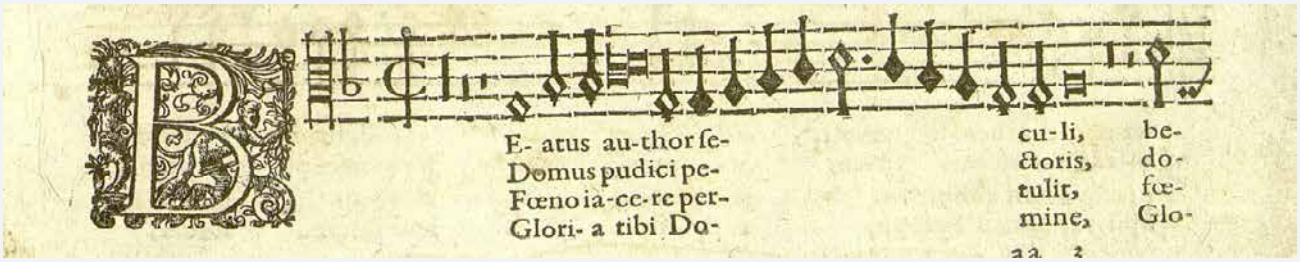
159. Beatus author seculi

a 6 vocum

Altus:



Sexta vox:



Source:
ROk A V 42 a-b, print R 737, No. II:

ROk A V 42 a, ff. [AA 4^{r}]-[AA 4^{v}] (Altus).
ROk A V 42 b, ff. aa 3^{r}-[aa 4^{r}] (Sexta vox).

Print Concordances:
Ident.: RISM R 737, No. II. (copies not listed in RISM: see No. 158).

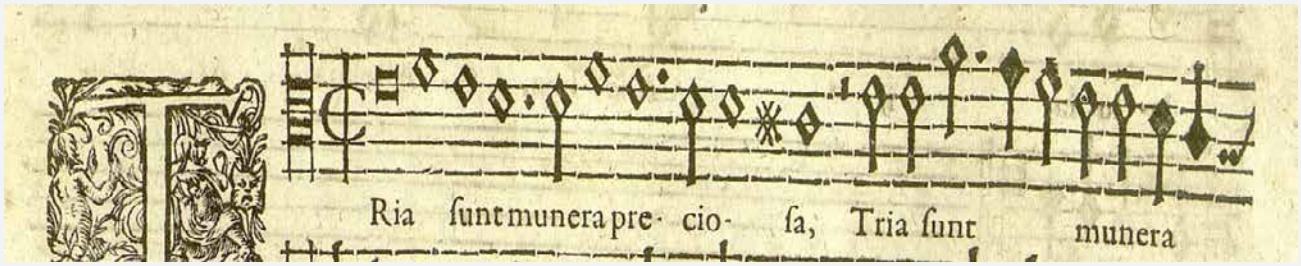
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

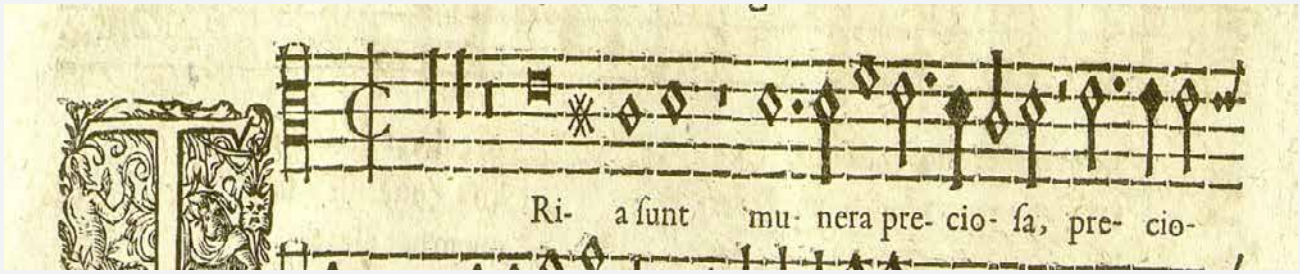
160. Tria sunt munera preciosa

a 8 vocum for 2 choirs

Altus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. III:

ROk A V 42 a, ff. BB 1^{r}-BB 1^{v} (Altus I. chori).
ROk A V 42 b, ff. aa 4^{v}-bb 1^{r} (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. III (copies not listed in RISM: see No. 158).

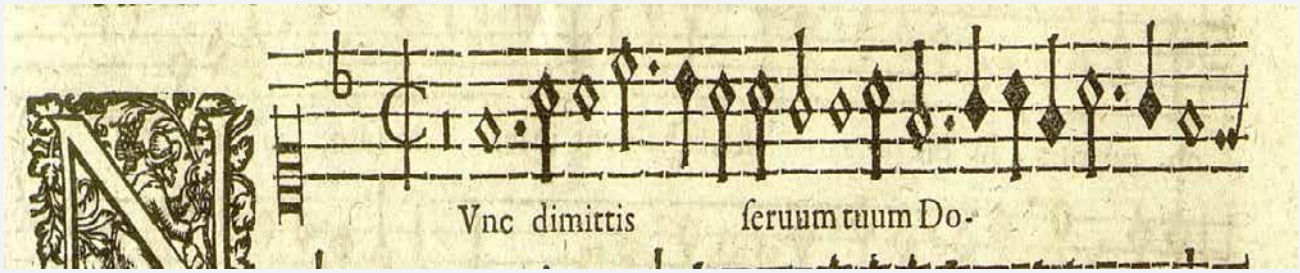
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

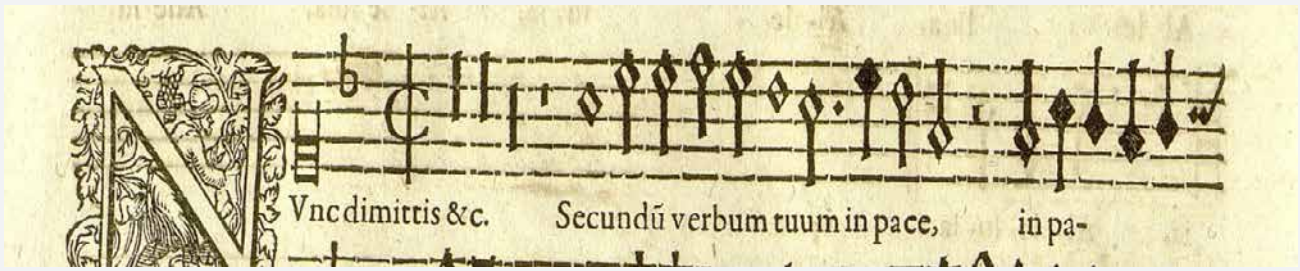
161. Nunc dimittis servum tuum

a 12 vocum

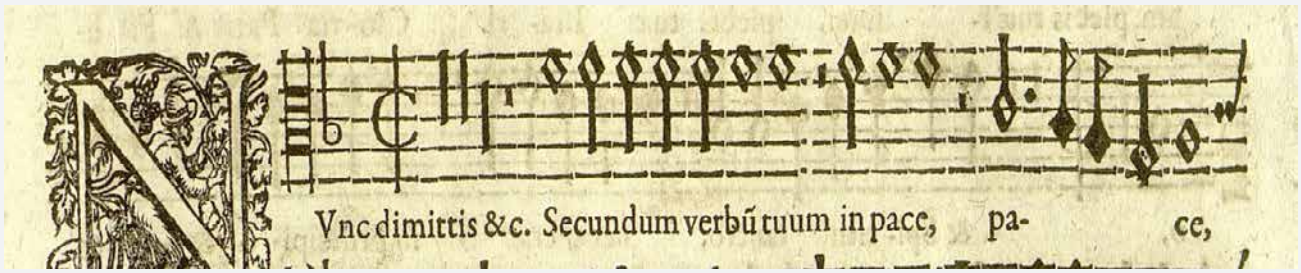
Discantus I. chori:



Sexta vox II. chori:



Quinta vox/Altus II. chori ?:



Source:
ROk A V 42 a-b, print R 737, No. IV:

ROk A V 42 a, ff. BB 1^{v}-BB 2^{r} (Discantus I. chori).
ROK A V 42 b, ff. bb 1^{v}-bb 2^{v} (Sexta vox II. chori).
ROK A V 42 b, ff. bb 2^{r}-bb 3^{r} (Quinta vox/Altus II. chori ?).

Print Concordances:
Ident.: RISM R 737, No. IV (copies not listed in RISM: see No. 158).

Manuscript Concordances:
D-Rp, A. R. 786-837, No. 60.
D-Rp, A. R. 857-860, No. 19.

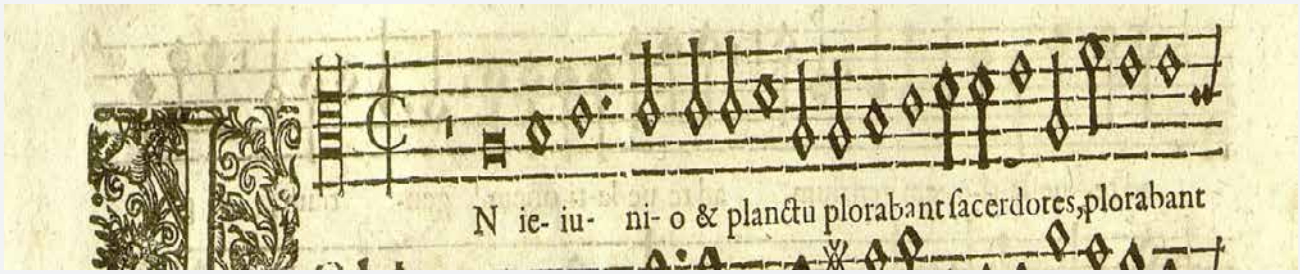
RISM online – https://opac.rism.info.

Editions:
None known.

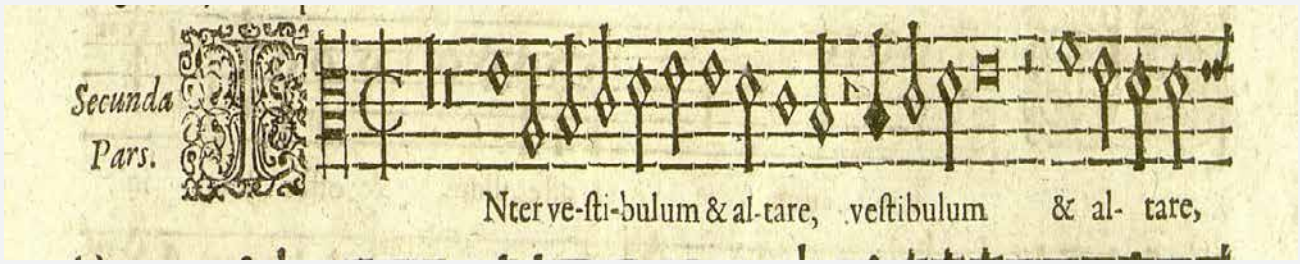
162. In ieiunio & planctu plorabant sacerdotes (I. p.) Inter vestibulum & altare plorabant sacerdotes (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 42 a, print R 737, No. V:

ROk A V 42 a, ff. BB 2^{v}-BB 3^{r} (Altus).

Print Concordances:
Ident.: RISM R 737, No. V (copies not listed in RISM: see No. 158).

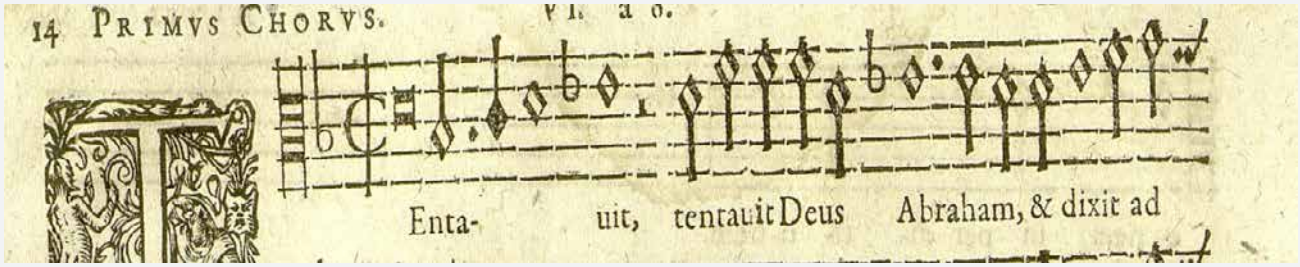
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

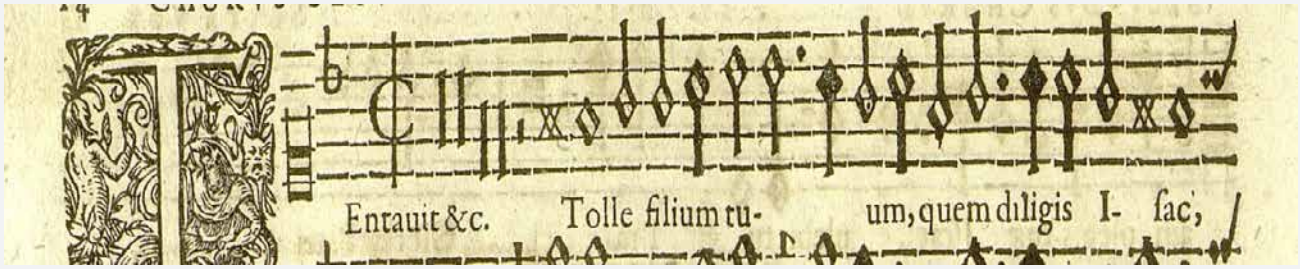
163. Tentavit Deus Abraham et dixit ad eum

a 8 vocum for 2 choirs

Altus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. VI:

ROk A V 42 a, ff. BB 3ᵛ-[BB 4ʳ] (Altus I. chori).
ROk A V 42 b, ff. bb 3ᵛ-[bb 4ʳ] (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. VI (copies not listed in RISM: see No. 158).

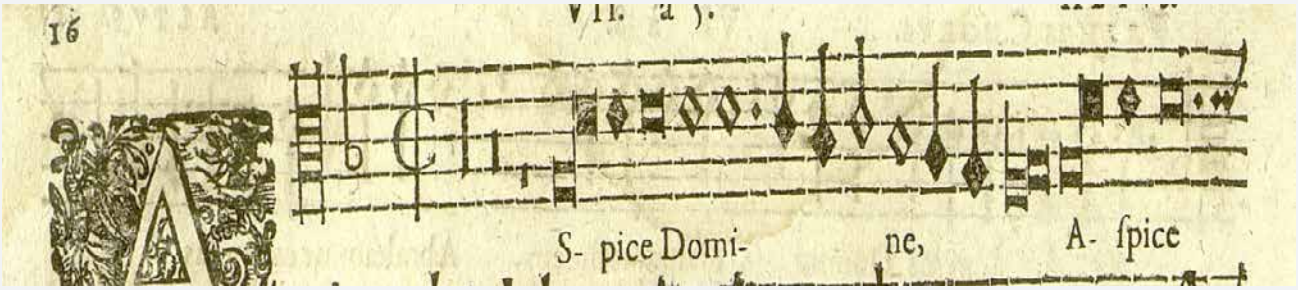
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

164. Aspice Domine, quia facta est desolata civitas

a 5 vocum

Altus:



Source:
ROk A V 42 a, print R 737, No. VII:

ROk A V 42 a, ff. [BB 4^{v}]-CC 1^{r} (Altus).

Print Concordances:
Ident.: RISM R 737, No. VII (copies not listed in RISM: see No. 158).

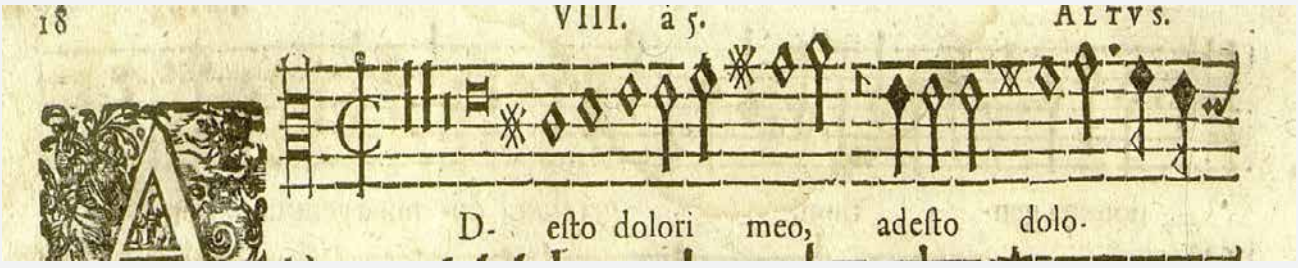
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

165. Adesto dolori meo, nimium fatigor

a 5 vocum

Altus:



Source:
ROk A V 42 a, print R 737, No. VIII:

ROk A V 42 a, ff. CC 1^{v}-CC 2^{r} (Altus).

Print Concordances:
Ident.: RISM R 737, No. VIII (copies not listed in RISM: see No. 158).

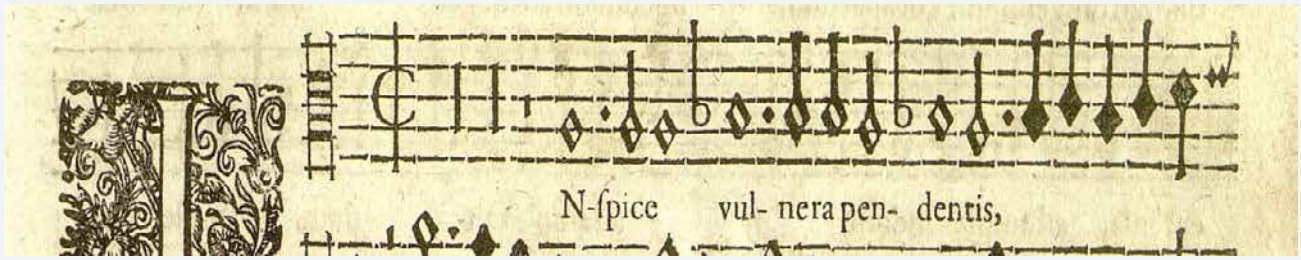
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

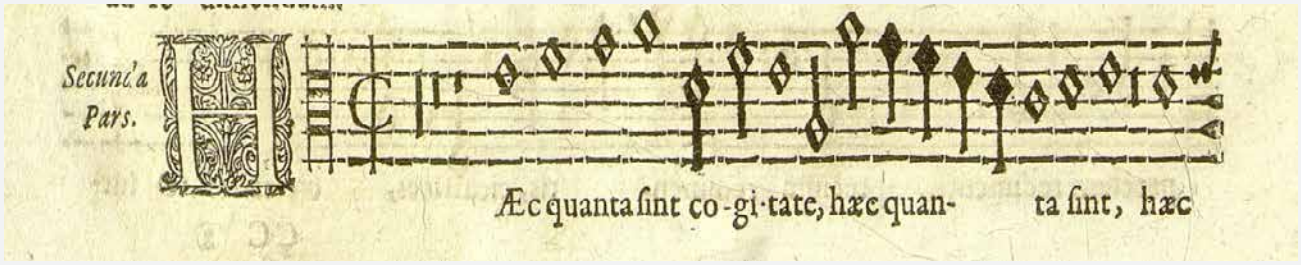
166. Inspice vulnera pendentis (I. p.)
Haec quanta sint cogitate (II. p.)

a 6 vocum

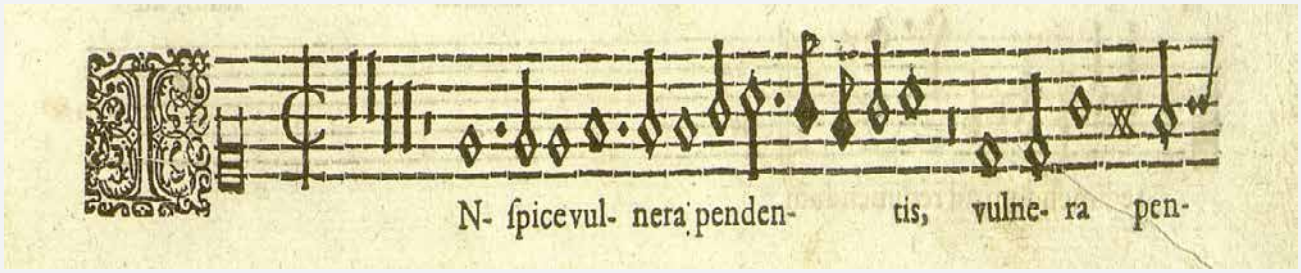
Altus primus – I. pars:



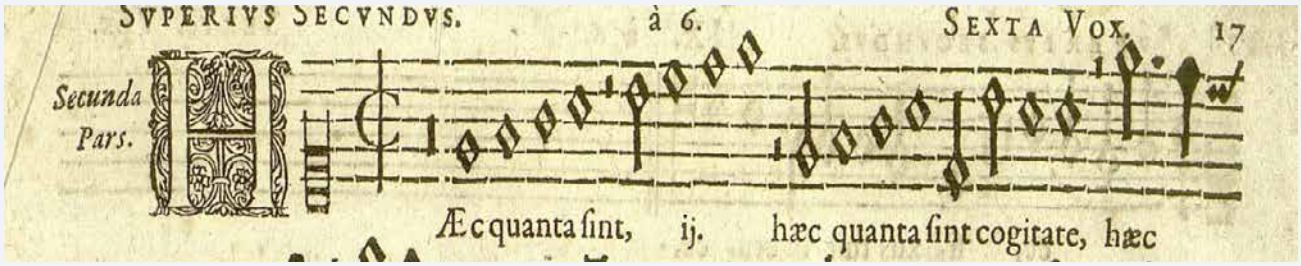
Altus primus – II. pars:



Superius secundus or Sexta vox – I. pars:



Superius secundus or Sexta vox – II. pars:



Source:
ROk A V 42 a-b, print R 737, No. IX:

ROk A V 42 a, ff. CC 2[r]-CC 3[r] (Altus primus).
ROk A V 42 b, ff. [bb 4[r]]-cc 1[v] (Superius secundus or Sexta vox).

Print Concordances:
Ident.: RISM R 737, No. IX (copies not listed in RISM: see No. 158).

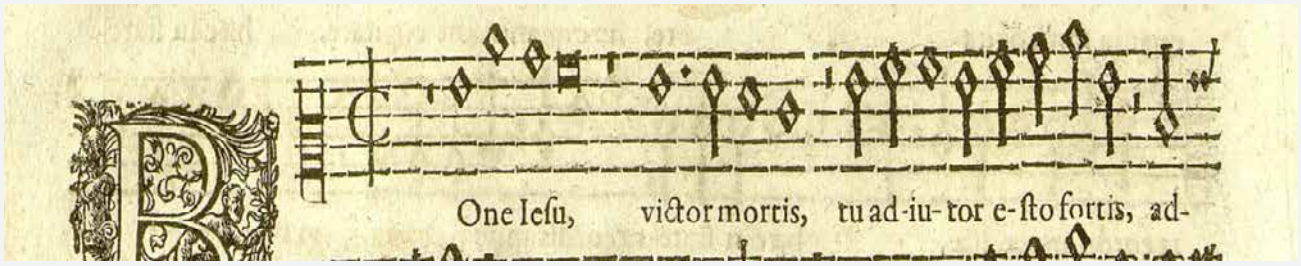
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:

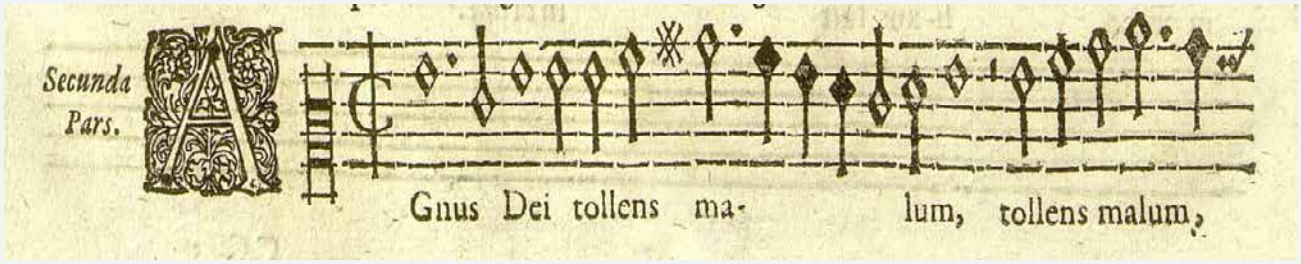
167. Bone Jesu, victor mortis (I. p.)
Agnus Dei tollens malum (II. p.)

a 4 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 42 a, print R 737, No. X:

ROk A V 42 a, ff. CC 3^{v}-[CC 4^{r}] (Altus).

Print Concordances:
Ident.: RISM R 737, No. X (copies not listed in RISM: see No. 158).

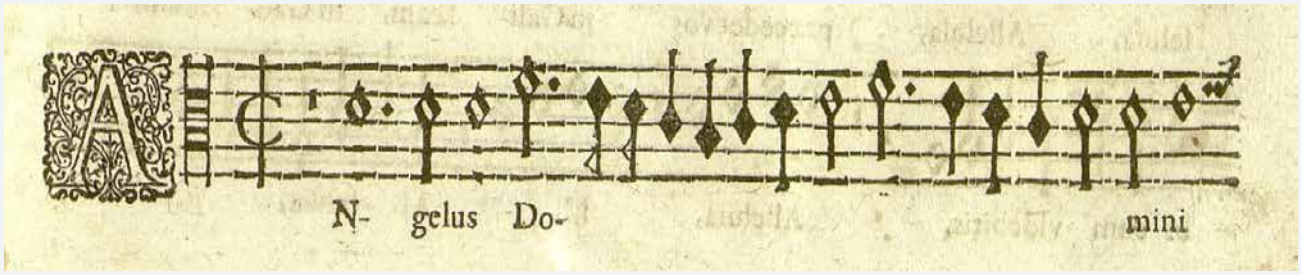
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

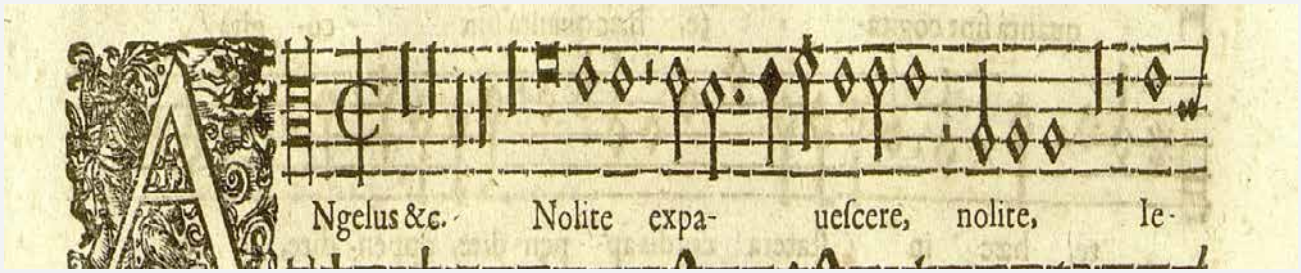
168. Angelus Domini locutus est mulieribus

a 7 vocum

Altus:



Altus II.:



Source:
ROk A V 42 a-b, print R 737, No. XI:

ROk A V 42 a, ff. [CC 4^{r}]-DD 1^{r} (Altus).
ROk A V 42 b, ff. cc 1^{v}-cc 2^{r} (Altus II.).

Print Concordances:
Ident.: RISM R 737, No. XI (copies not listed in RISM: see No. 158).

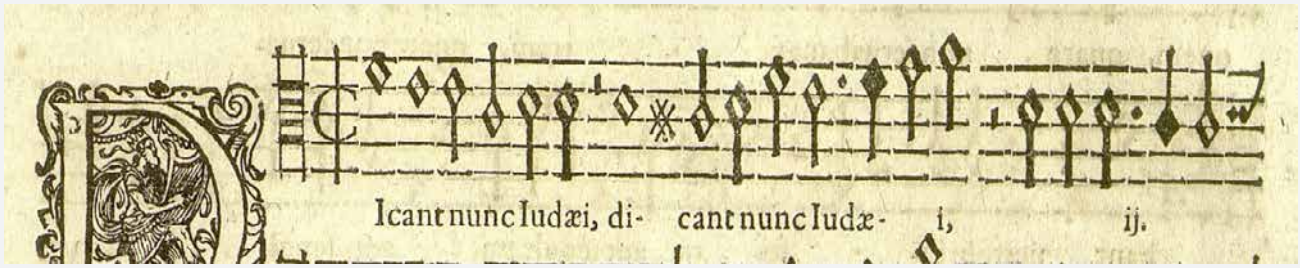
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

169. Dicant nunc Iudaei

a 5 vocum

Altus:



Source:
ROk A V 42 a, print R 737, No. XII:

ROk A V 42 a, ff. DD 1[r]-DD 2[r] (Altus).

Print Concordances:
Ident.: RISM R 737, No. XII (copies not listed in RISM: see No. 158).

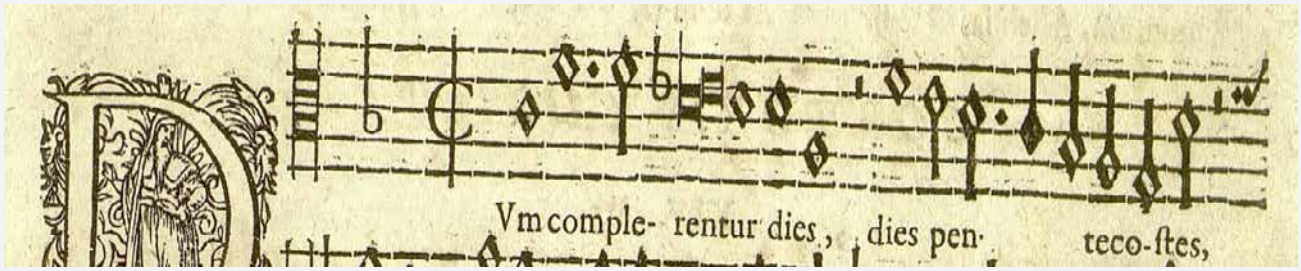
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

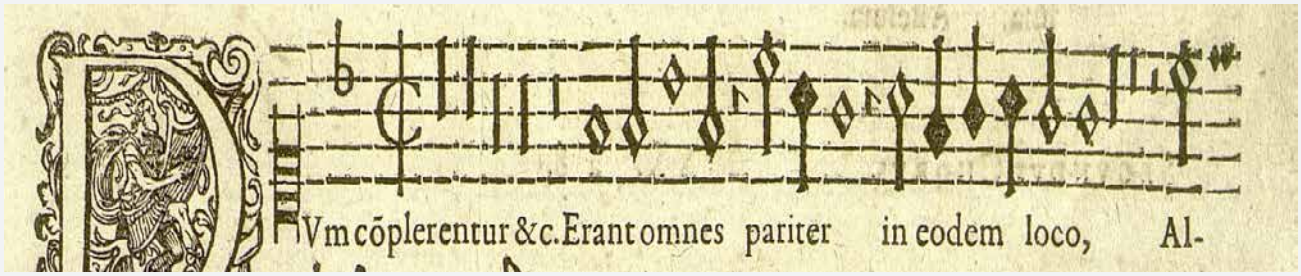
170. Dum complerentur dies Pentecostes

a 8 vocum for 2 choirs

Altus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. XIII:

ROk A V 42 a, ff. DD 2r-DD 2v (Altus I. chori).
ROk A V 42 b, ff. cc 2r-cc 2v (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. XIII (copies not listed in RISM: see No. 158).

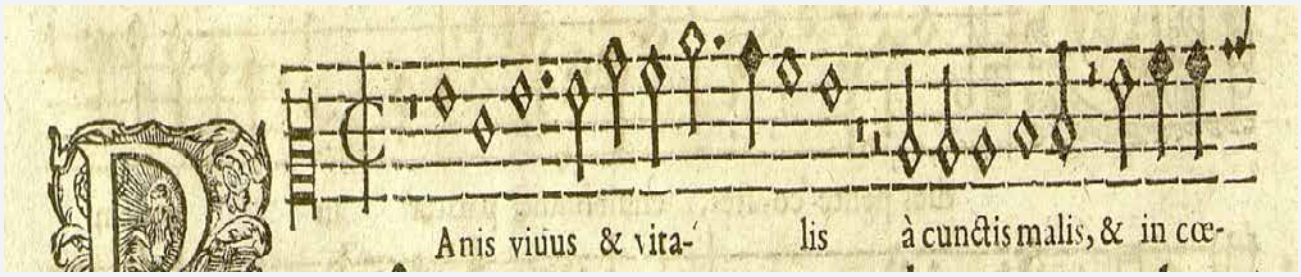
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

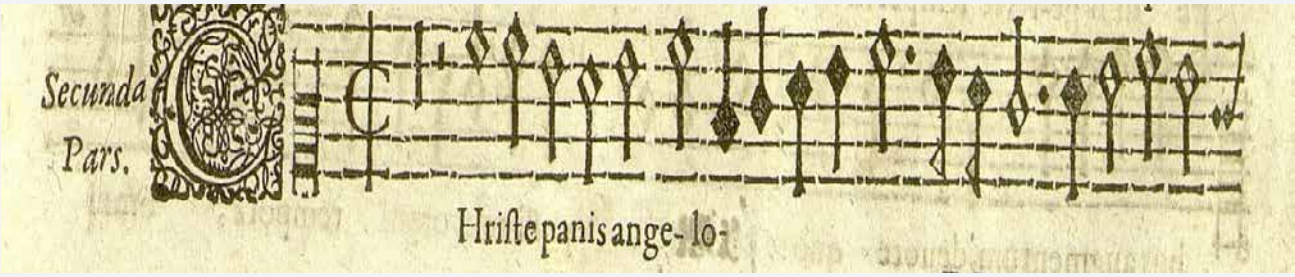
171. Panis vivus et vitalis (I. p.)
Christe panis angelorum (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 42 a, print R 737, No. XIV:

ROk A V 42 a, ff. DD 2^{v}-DD 4^{r} (Altus).

Print Concordances:
Ident.: RISM R 737, No. XIV (copies not listed in RISM: see No. 158).

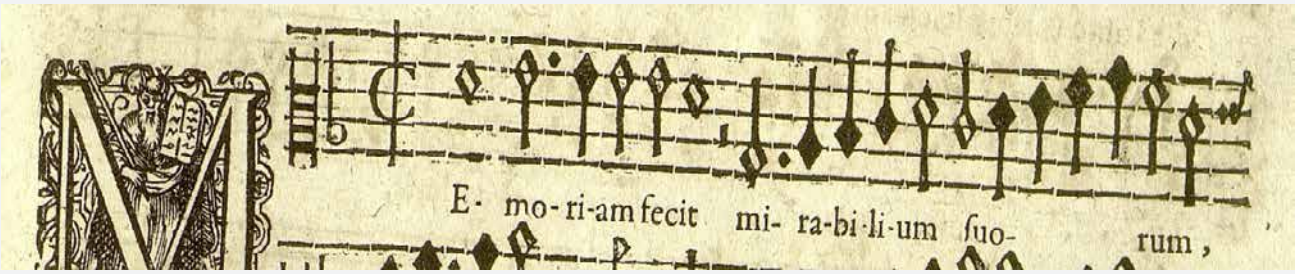
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

172. Memoriam fecit mirabilium suorum

a 5 vocum

Altus:



Source:
ROk A V 42 a, print R 737, No. XV:

ROk A V 42 a, ff. [DD 4^{r}]-[DD 4^{v}] (Altus).

Print Concordances:
Ident.: RISM R 737, No. XV (copies not listed in RISM: see No. 158).

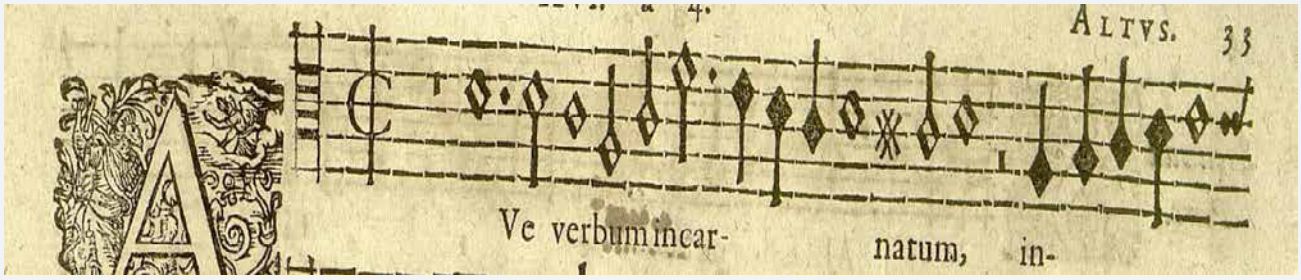
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

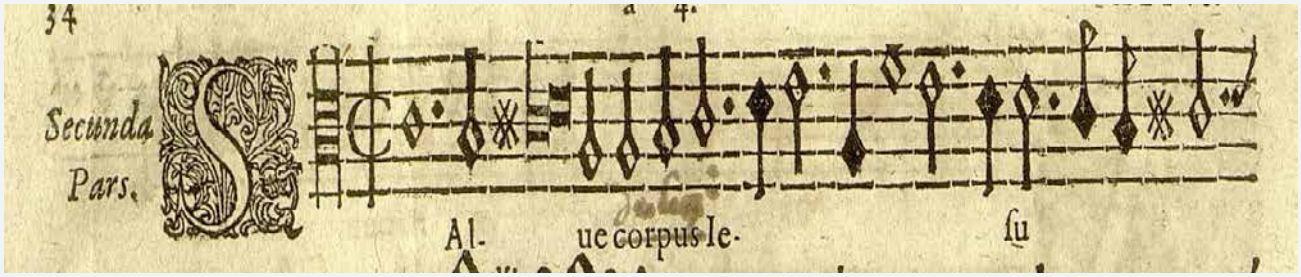
173. Ave verbum incarnatum cruce pendens immolatum (I. p.) Salve corpus Jesu Christi (II. p.)[49]

a 4 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 42 a, print R 737, No. XVI:

ROk A V 42 a, ff. EE 1^{r}-EE 1^{v} (Altus).

Print Concordances:
Ident.: RISM R 737, No. XVI (copies not listed in RISM: see No. 158).

Manuscript Concordances:
RISM online – https://opac.rism.info.

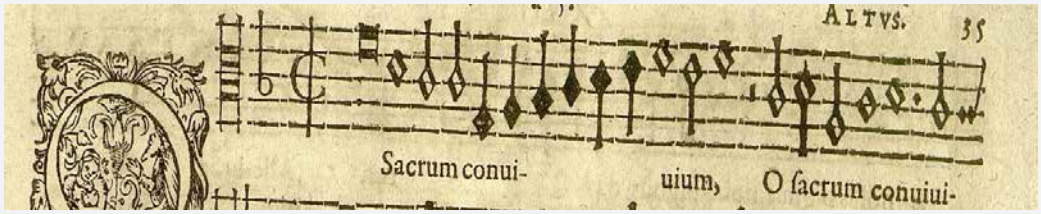
Editions:
None known.

49 The text of the II. pars was changed into „*Salve Jesu* [?] *Christe*".

174. O sacrum convivium in quo Christus sumitur

a 5 vocum

Altus:



Source:
ROk A V 42 a, print R 737, No. XVII:

ROk A V 42 a, ff. EE 2^{r}-EE 2^{v} (Altus).

Print Concordances:
Ident.: RISM R 737, No. XVII (copies not listed in RISM: see No. 158).

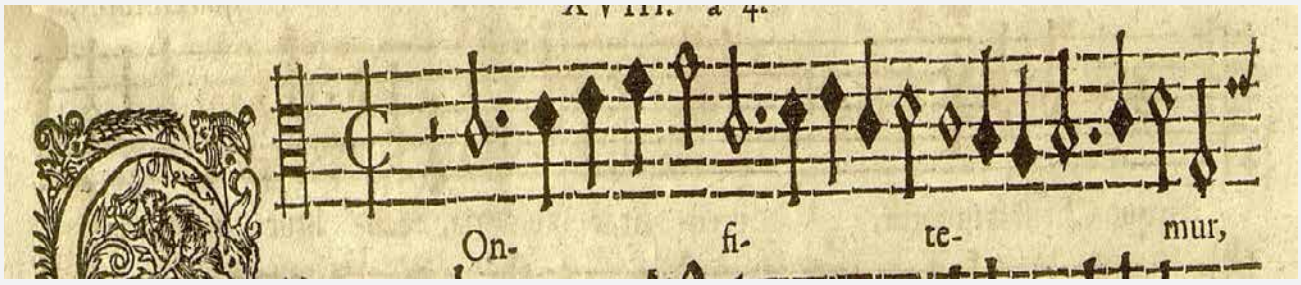
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

175. Confitemur et narramus mirabilia tua Domine

a 4 vocum

Altus:



Source:
ROk A V 42 a, print R 737, No. XVIII:

ROk A V 42 a, ff. EE 2^{v}-EE 3^{r} (Altus).

Print Concordances:
Ident.: RISM R 737, No. XVIII (copies not listed in RISM: see No. 158).

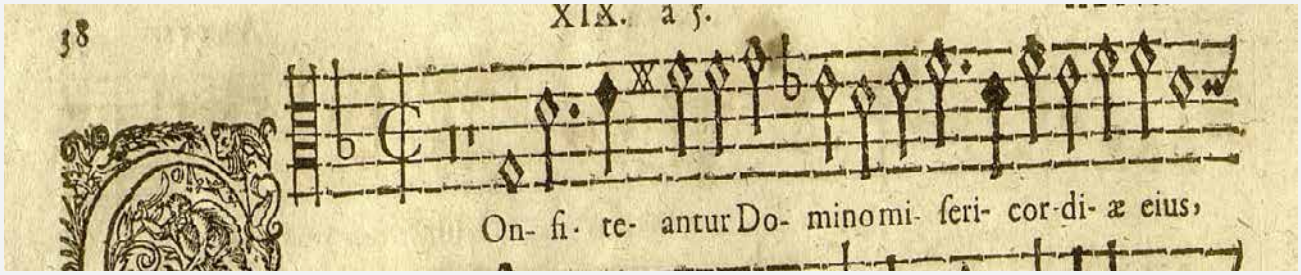
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

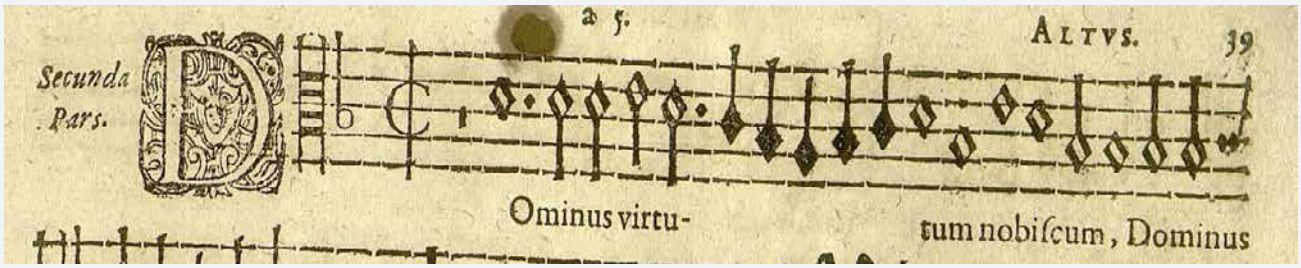
176. Confiteantur Domino misericordiae eius (I. p.) Dominus virtutum nobiscum (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 42 a, print R 737, No. XIX:

ROk A V 42 a, ff. EE 3ᵛ-[EE 4ᵛ] (Altus).

Print Concordances:
Ident.: RISM R 737, No. XIX (copies not listed in RISM: see No. 158).

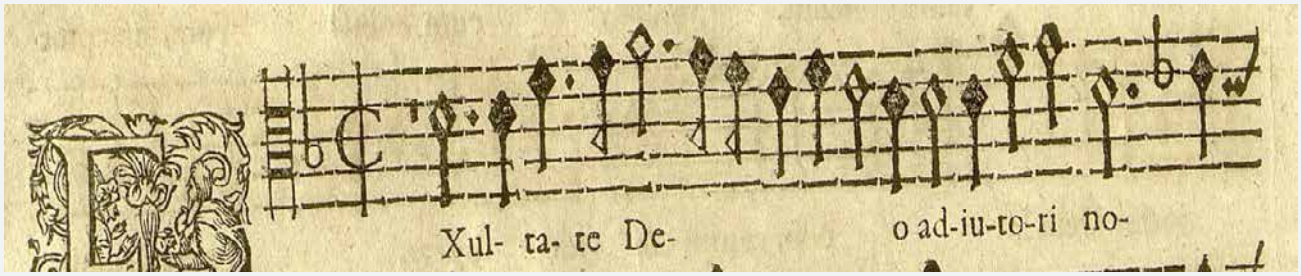
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

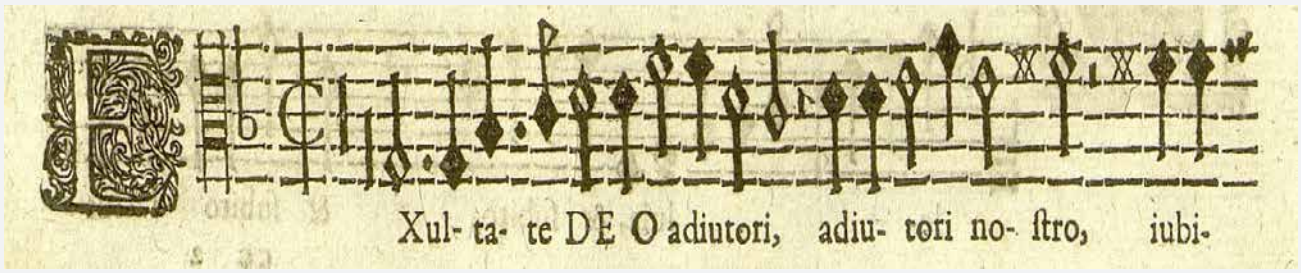
177. Exultate Deo adiutori nostro

a 8 vocum for 2 choirs

Altus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. XX:

ROk A V 42 a, ff. [EE 4^{v}]-FF 1^{r} (Altus I. chori).
ROk A V 42 b, ff. cc 2^{v}-cc 3^{r} (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. XX (copies not listed in RISM: see No. 158).

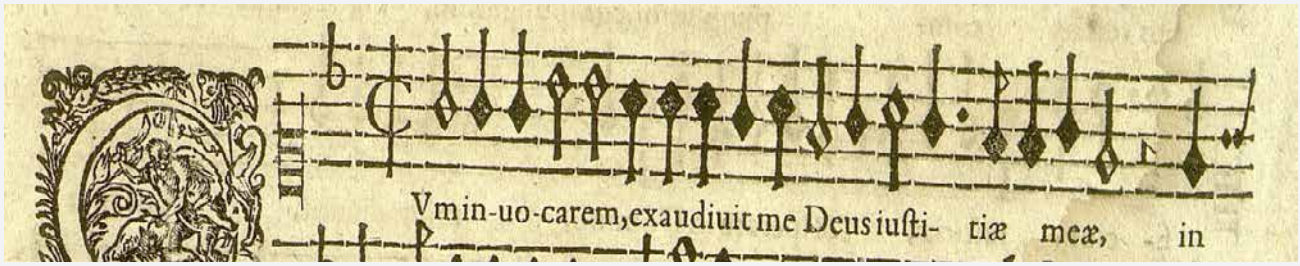
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

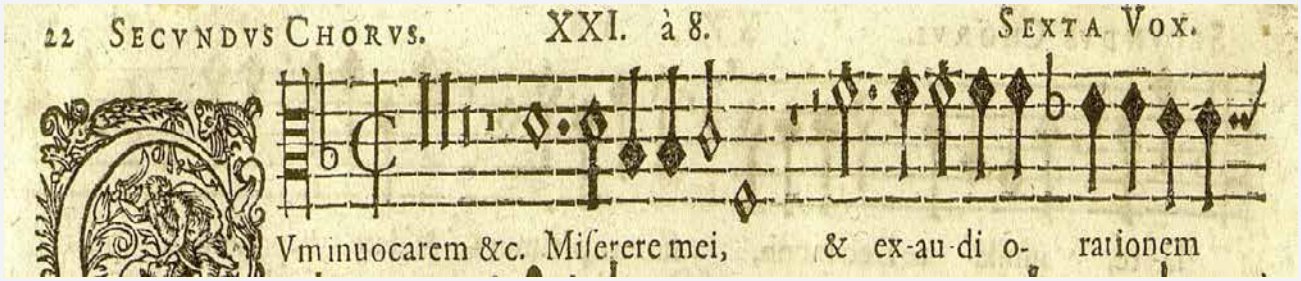
178. Cum invocarem, exaudivit me Deus

a 8 vocum for 2 choirs

Superius secundus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. XXI:

ROk A V 42 a, ff. FF 1[r]-FF 2[r] (Superius secundus I. chori).
ROk A V 42 b, ff. ee 3[v]-[ee 4[r]] (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. XXI (copies not listed in RISM: see No. 158).

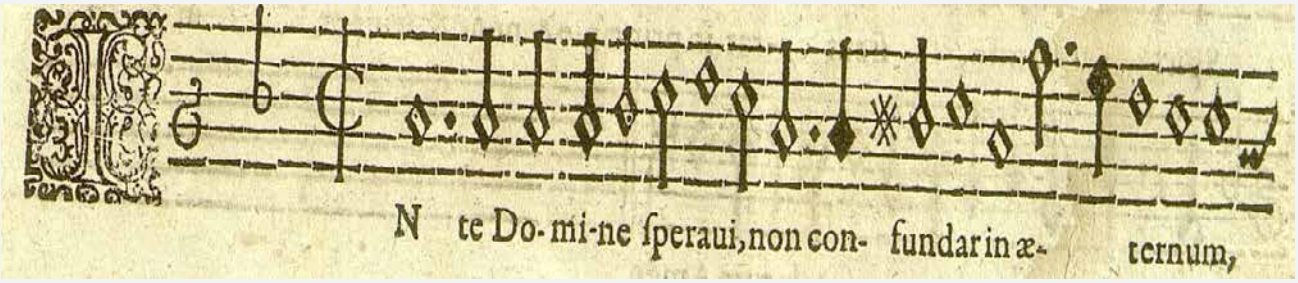
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

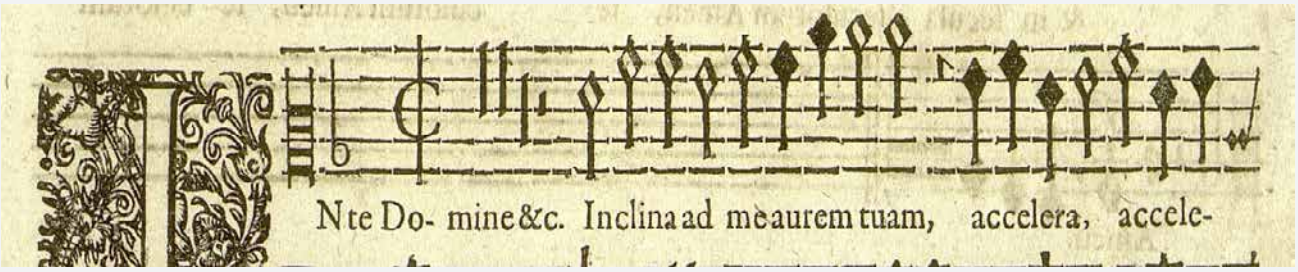
179. In te Domine speravi, non confundar in aeternum

a 8 vocum for 2 choirs

Superius secundus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. XXII:

ROk A V 42 a, ff. FF 2[r]-FF 2[v] (Superius secundus I. chori).
ROk A V 42 b, ff. [cc 4[r]]-[cc 4[v]] (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. XXII (copies not listed in RISM: see No. 158).

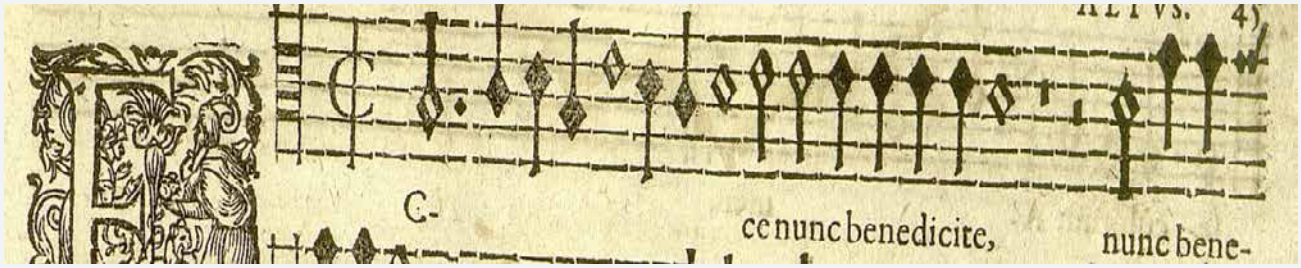
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

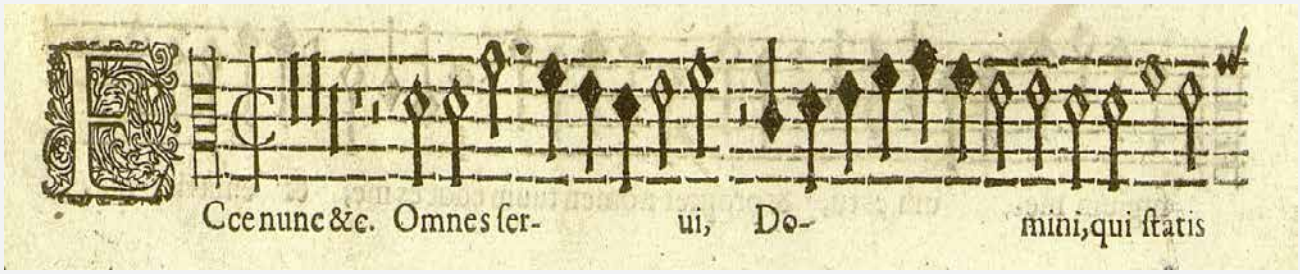
180. Ecce nunc benedicite Dominum omnes servi Domini

a 8 vocum for 2 choirs

Altus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. XXIII:

ROk A V 42 a, ff. FF 3^{r}-FF 3^{v} (Altus I. chori).
ROk A V 42 b, ff. [cc 4^{v}]-dd 1^{r} (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. XXIII (copies not listed in RISM: see No. 158).

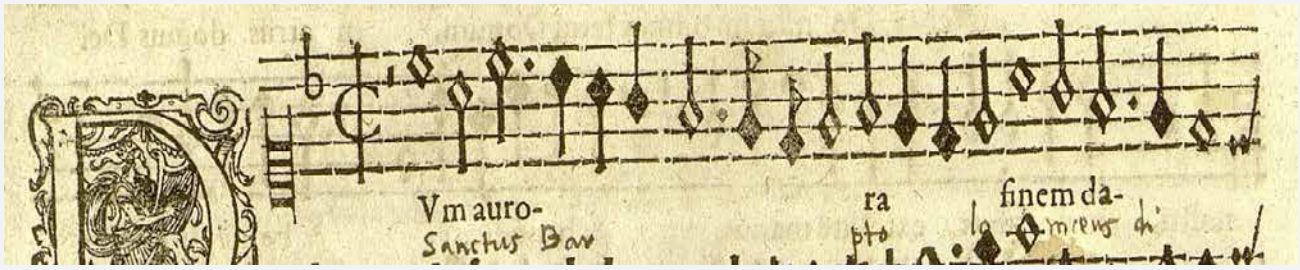
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

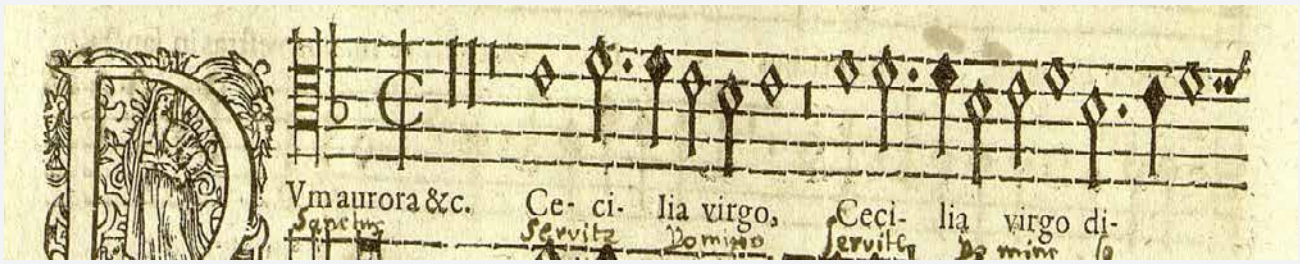
181. Dum aurora finem daret, Cecilia virgo[50]

a 8 vocum for 2 choirs

Superius secundus I. chori:



Sexta vox II. chori:



Source:
ROk A V 42 a-b, print R 737, No. XXIV:

ROk A V 42 a, ff. FF 3^{v}-[FF 4^{r}] (Superius secundus I. chori).
ROk A V 42 b, ff. dd 1^{v}-dd 2^{r} (Sexta vox II. chori).

Print Concordances:
Ident.: RISM R 737, No. XXIV (copies not listed in RISM: see No. 158).

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

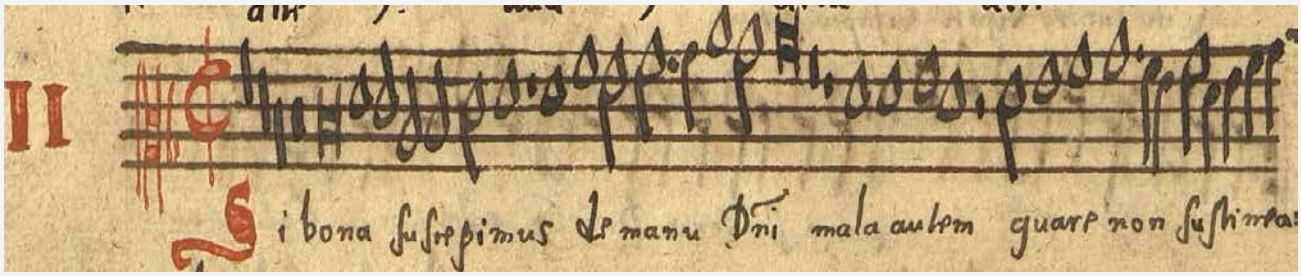
50 Below the original printed text a new one was added by hand beginning „*Sanctus Barptolomaeus dixit: servite Domino*".

[Jean RICHAFORT (* c 1480 – † c 1550)][51]

182. Si bona suscepimus de manu Domini

a 5 vocum

Superius/Discantus:



Source:
ROk A V 22 a, ms., No. 11:

ROk A V 22 a, ff. 14^{v}-15^{r} (Superius/Discantus).
ROk A V 22 b (lacking).

Print Concordances:
Ident.: RISM 1532[9], pp. 38-39 (attrib. to Verdelot).
Other: RISM 1537[1]; 1539[6]; 1539[8]; 1553[2]; 1554[32] (vihuela tablature); 1558[20] (lute tablature); 1559[1], No. XIII[52] (copies not listed in RISM: see No. 13); 1574[13] (lute tablature); 1578[24] (vihuela tablature); 1583[24] (organ tablature); 1589[17] (organ tablature).

Manuscript Concordances:
Cz-HKm, Hr-32 (olim II A 26a), pp. 90-91 (Tenor I.; written anonymously).
Cz-HKm, Hr-33 (olim II A 26b), pp. 96-97 (Discantus; written anonymously).
Cz-HKm, Hr-36 (olim II A 29), pp. 19-22 (Bassus; written anonymously).
CZ-Pn, IV H 64/I, ff. 49^{r}-49^{v} (Tenor).
CZ-Pn, IV H 64/II, ff. 44^{r}-44^{v} (Bassus).
D-Mu, Cod. Ms. 326-327, ff. 5^{v}-6^{v} (attrib. to Richafort).
D-Rp, A. R. 891-892, No. 29 (attrib. to Verdelot).
D-Rp, A. R. 940-941, No. 277 (attrib. to Verdelot).
D-Rp, A. R. 1018, No. 28 (in Quinta vox as No. 16; attrib. to Verdelot).
H-Bn, No. 590, Ms. mus. Bártfa 9, No. 52 (Tenor; [Verdelot]).
I-Rv, MS S I 35 - 40, No. II.
I-Rvat, Fondo Vaticani Musicali, Ms. 571, No. 16.
SK-KE, N 69 192 (olim Rar 14), Ms. part II., No. /94/ - orig. No. 57, ff. 68^{r}-68^{v} (Tenor II.; attrib. to Verdelot).
SK-Le, Ms. 13997 (56 A), No. 40, f. 24^{v} (Cantus; attrib. to Verdelot).
SK-Le, Ms. 13997 (57 A), No. 40, f. 23^{r} (Quinta vox; attrib. to Verdelot).

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51 The correct ascription of this motet is to the French composer Philippe Verdelot (* c between 1480–1485 - † c between 1527–1530).
52 In the index of this copy of Cantionum Quinque vocum the Altus part is indicated as 2. Tenor.

SK-Le, Ms. 13997 (58 A), No. 40, f. 22^{r} (Tenor; attrib. to Verdelot).

RISM online – https://opac.rism.info.

Editions:

MALDEGHEM, Robert Julien van (ed.): *Trésor musical. Collection authentique de musique sacrée et profane des anciens maitres belges*, Bruxelles 1892, vol. 28, No. 2, pp. 8-13.

SLIM, Colin (ed.): *A Gift of Madrigals and Motets*, University of Chicago Press, Chicago 1964, pp. 129-139.

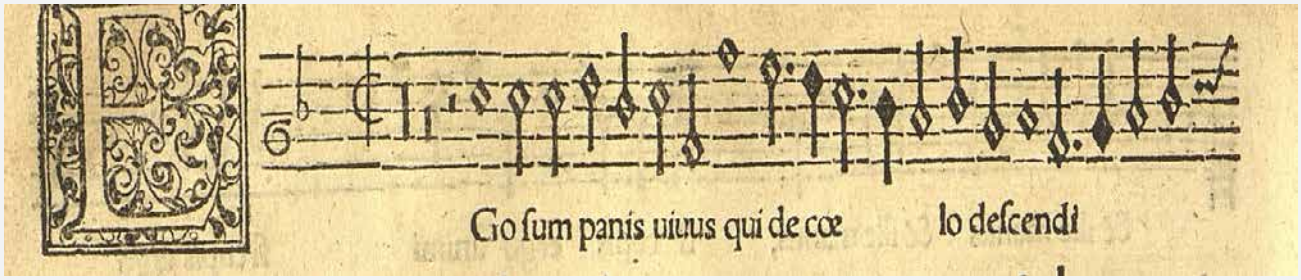
BRAGARD, Anne-Marie (ed.): *Philippe Verdelot. Opera omnia*, vol. 2, American Institute of Musicology, [S. l.] 1973, No. 1, pp. 1-6.

Franciscus de RIVULO (* ? – † c 1564)

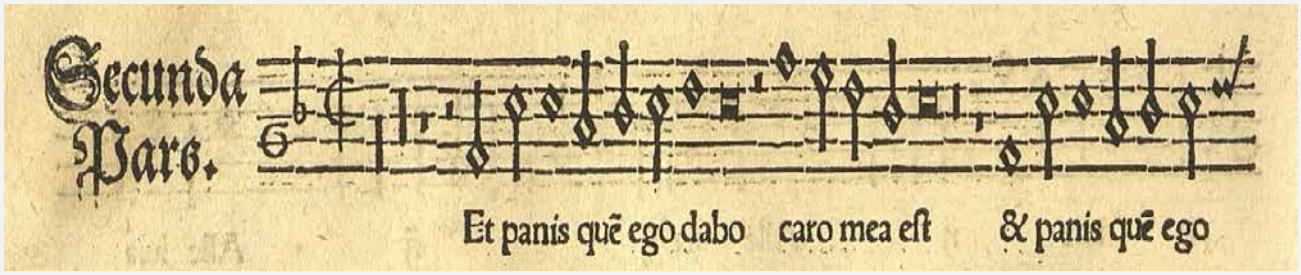
183. Ego sum panis vivus, qui de coelo descendi (I. p.)
Et panis quem ego dabo caro mea est (II. p.)

a 6 vocum

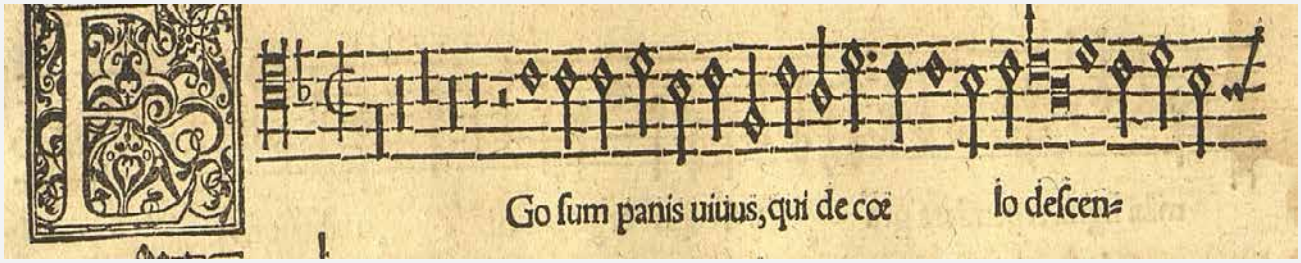
Superius/Discantus – I. pars:



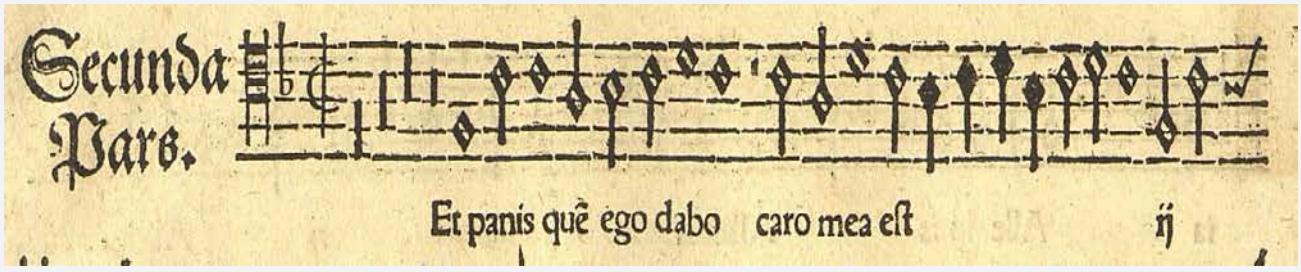
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print – 1564[3], No. XXI:

ROk A V 22 a, ff. G 1[v]-G 3[r] (Superius/Discantus).
ROk A V 22 b, ff. [fff 4[v]]-ggg 2[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXI (copies not listed in RISM: see No. 12).

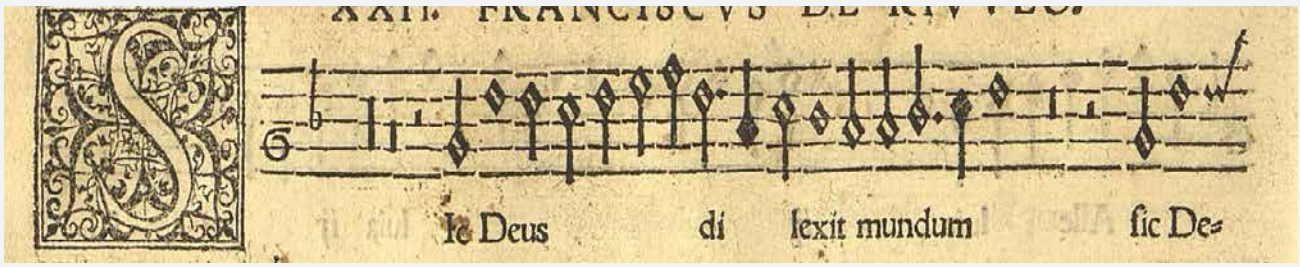
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

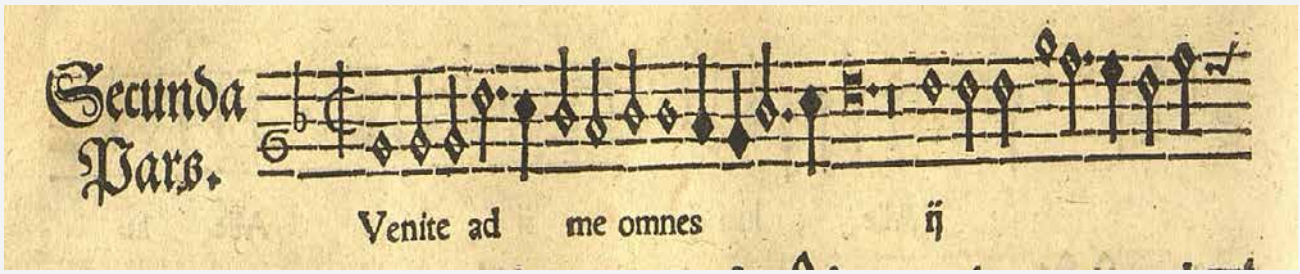
184. Sic Deus dilexit mundum ut filium suum (I. p.)
Venite ad me omnes, qui laboratis (II. p.)

a 6 vocum

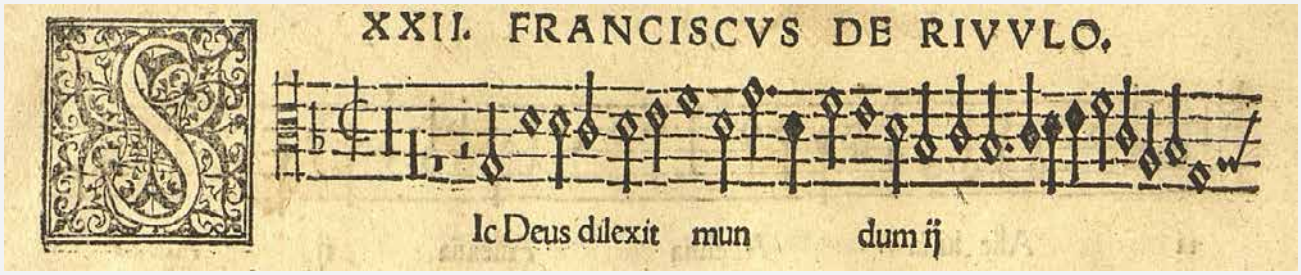
Superius/Discantus – I. pars:



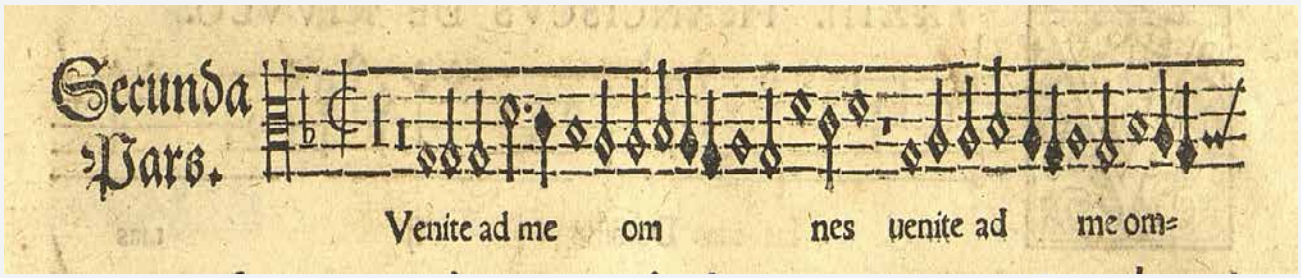
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XXII:

ROk A V 22 a, ff. G 3[v]-[G 4[v]] (Superius/Discantus).
ROk A V 22 b, ff. ggg 2[v]-ggg 3[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXII (copies not listed in RISM: see No. 12).

Manuscript Concordances:
D-Rp, C 119, No. 37, f. 27[v].

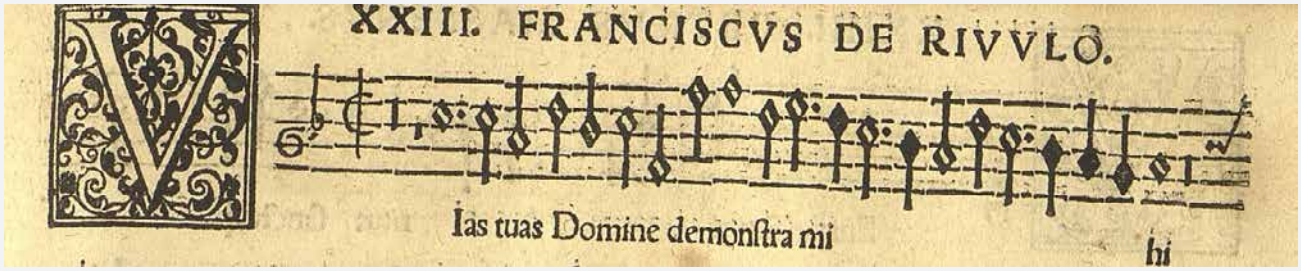
RISM online – https://opac.rism.info.

Editions:
None known.

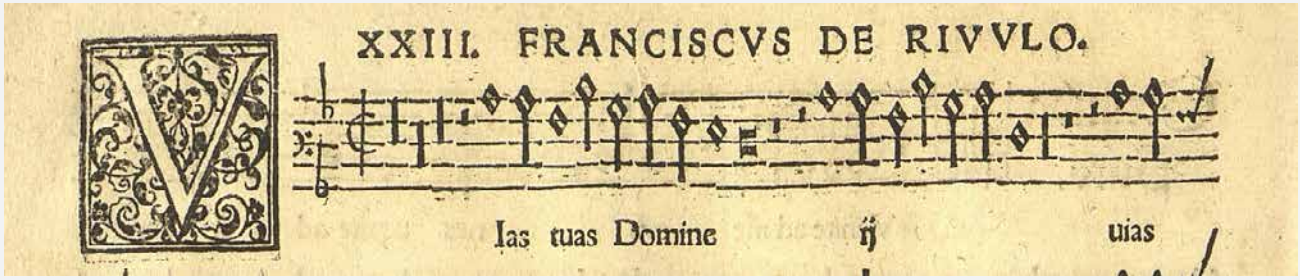
185. Vias tuas Domine demonstra mihi

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XXIII:

ROk A V 22 a, f. H 1[r] (Superius/Discantus).
ROk A V 22 b, f. ggg 3[v] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXIII (copies not listed in RISM: see No. 12).

Manuscript Concordances:
D-Rp, A. R. 875-877, No. 54, orig. No. 22.

RISM online – https://opac.rism.info.

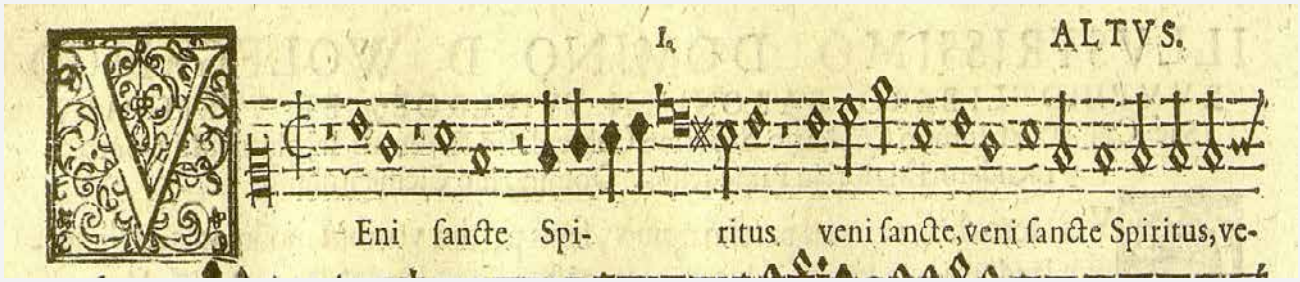
Editions:
None known.

Franciscus SALE (* c 1540 - † 1599)

186. Veni Sancte Spiritus

a 5 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. A II^{v} – A III^{r}], pp. I-II (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. I-II (copies not listed in RISM: CZ- ROk A V 24 a, Adl. No. 3; CZ-Pu, 59 G 6540, Altus).

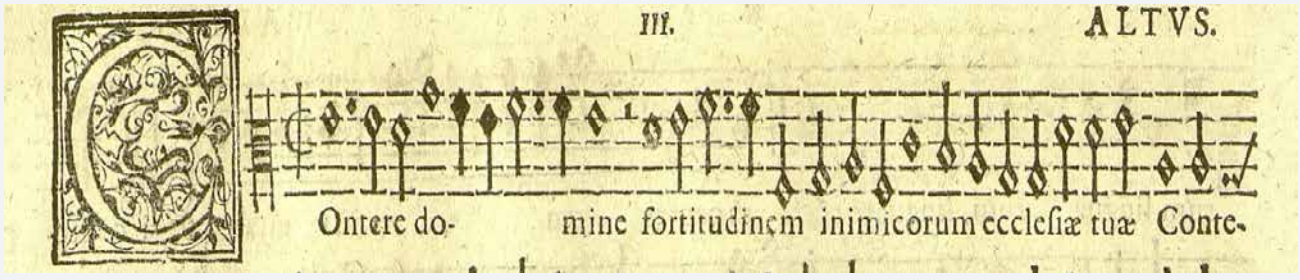
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

187. Contere Domine fortitudinem

a 6 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. A III^{v}-A IIII^{r}], pp. III-IIII (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. III-IIII (copies not listed in RISM: see No. 186).

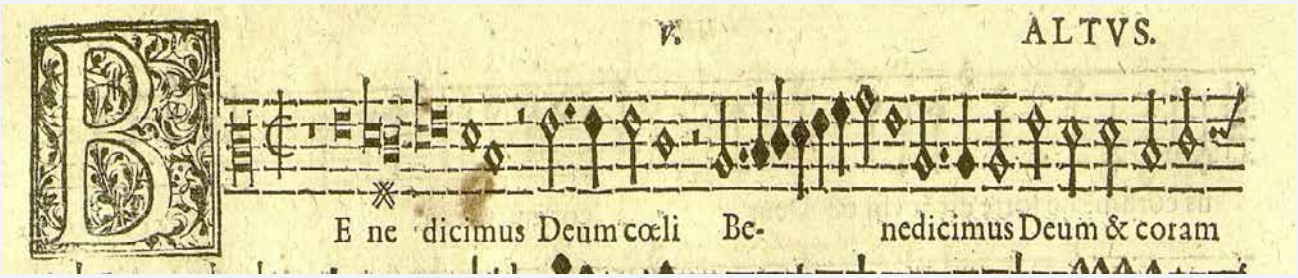
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

188. Benedicimus Deum coeli

a 5 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. A IIII^{v}], p. V (Altus).

Print Concordances:
Ident.: RISM S 394, without No., p. V (copies not listed in RISM: see No. 186).

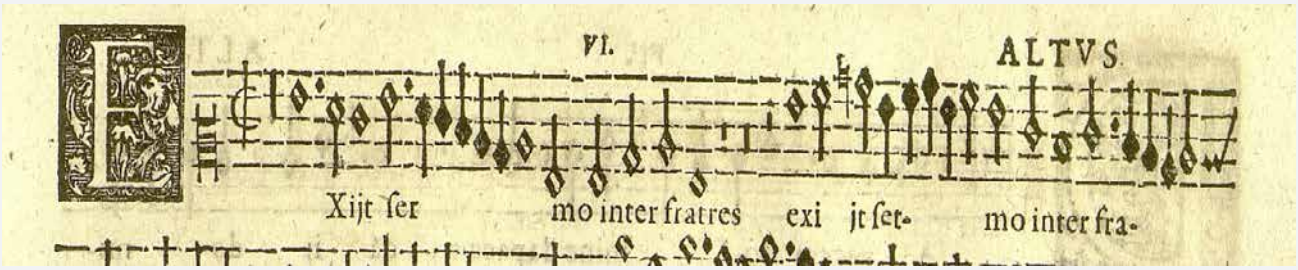
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

189. Exiit sermo inter fratres

a 5 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [f. B I^{r}], p.VI (Altus).

Print Concordances:
Ident.: RISM S 394, without No., p. VI (copies not listed in RISM: see No. 186).

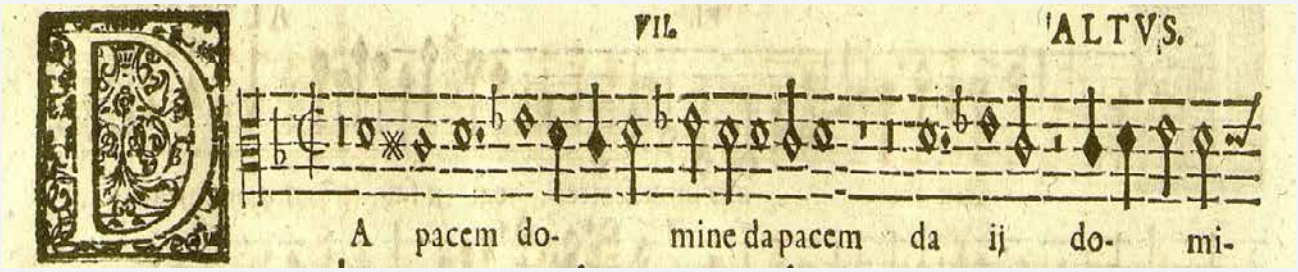
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

190. Da pacem Domine in diebus nostris

a 5 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. B I^{v}-B II^{r}], pp. VII-VIII (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. VII-VIII (copies not listed in RISM: see No. 186).

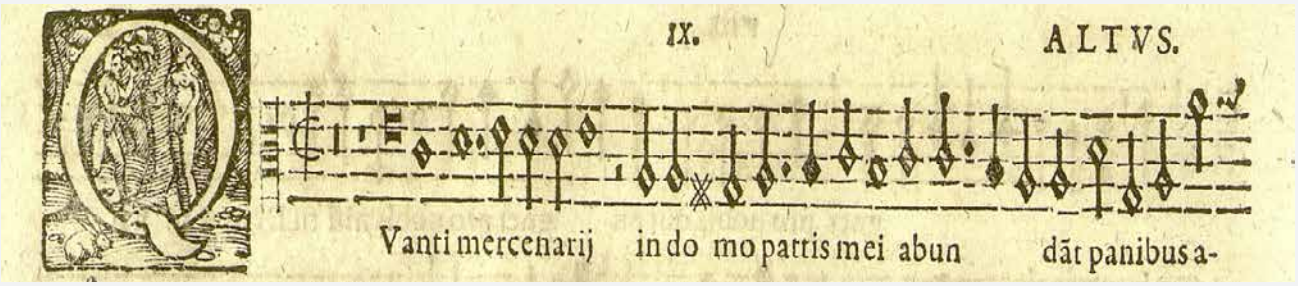
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

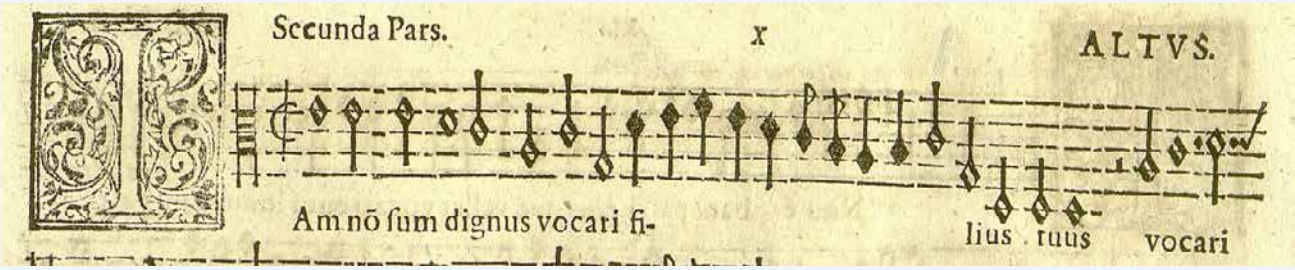
191. Quanti mercenarii in domo patris mei (I. p.)
Iam non sum dignus vocari (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. B II^{v}-B III^{r}], pp. IX-X (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. IX-X (copies not listed in RISM: see No. 186).

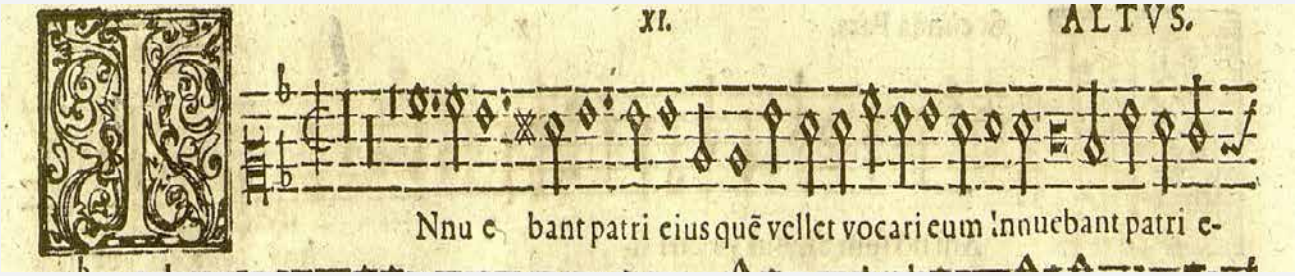
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

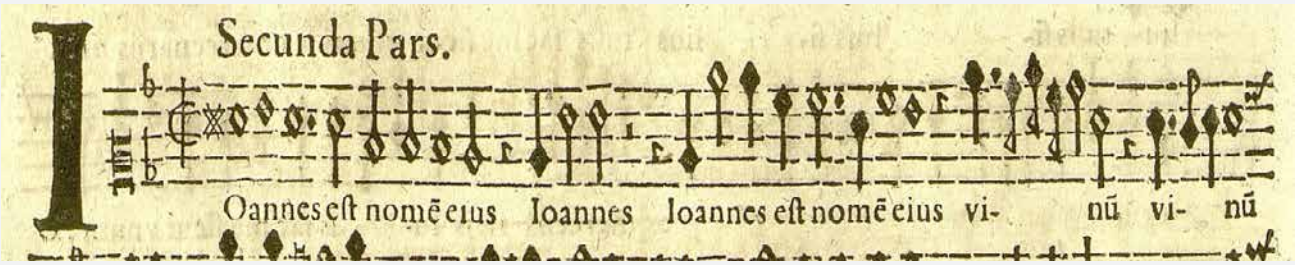
192. Innuebant patri eius quem vellet vocari eum (I. p.) Joannes est nomen eius, vinum (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print S 394, without No.

ROk A V 24 a, [ff. B III^{v}], p. XI (Altus).

Print Concordances:
Ident.: RISM S 394, without No., p. XI (copies not listed in RISM: see No. 186).

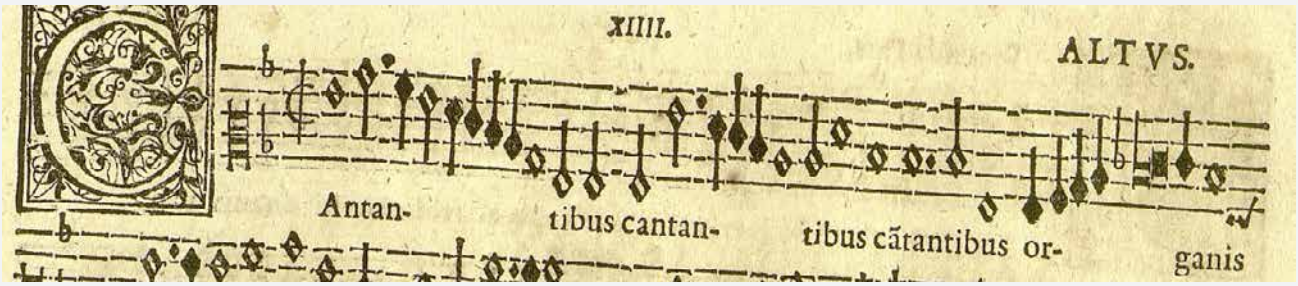
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

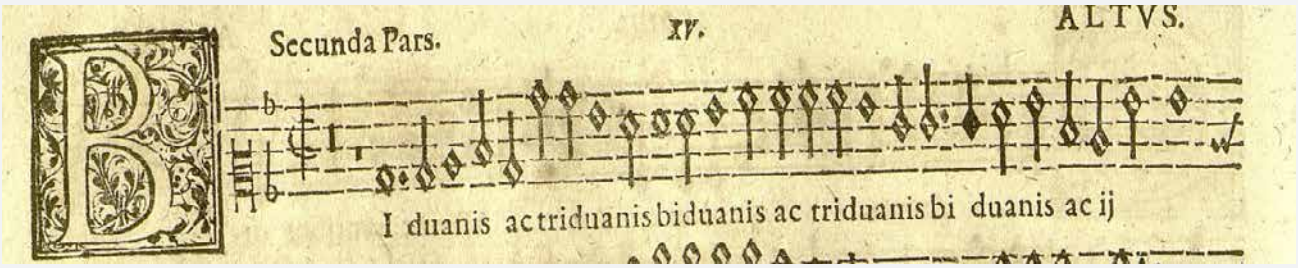
193. Cantantibus organis Caecilia virgo (I. p.) Biduanis ac triduanis (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. CI^{r}-C II^{r}], pp. XIV-XVI (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XIV-XVI (copies not listed in RISM: see No. 186).

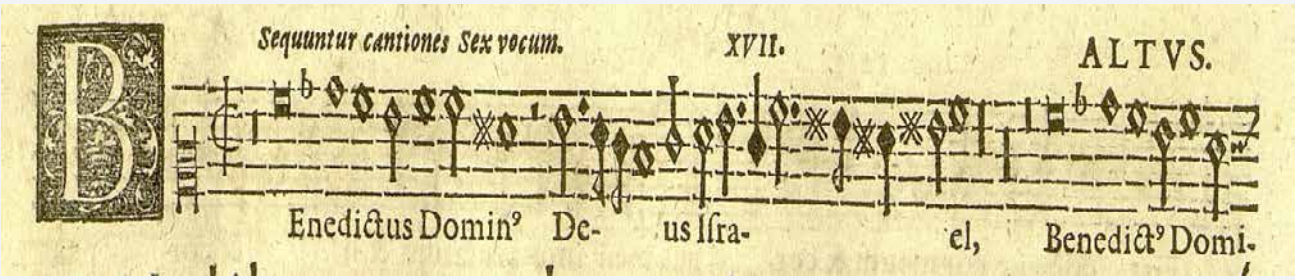
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

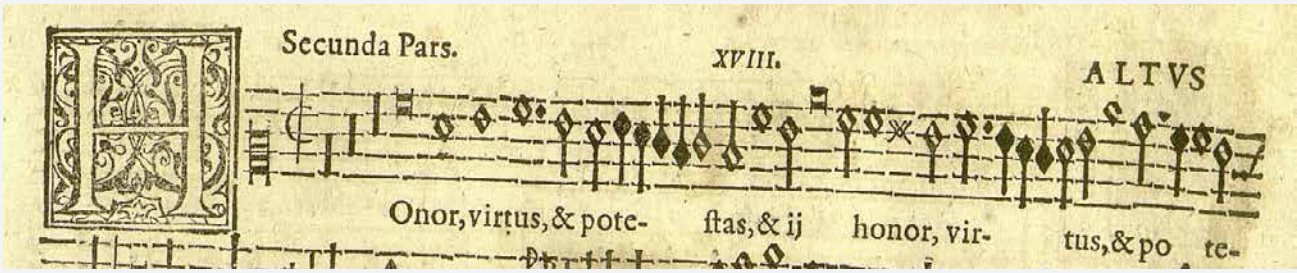
194. Benedictus Dominus Deus Israel (I. p.)
Honor, virtus & potestas (II. p.)

a 6 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. C II^{v}-C III^{r}], pp. XVII-XVIII (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XVII-XVIII (copies not listed in RISM: see No. 186).

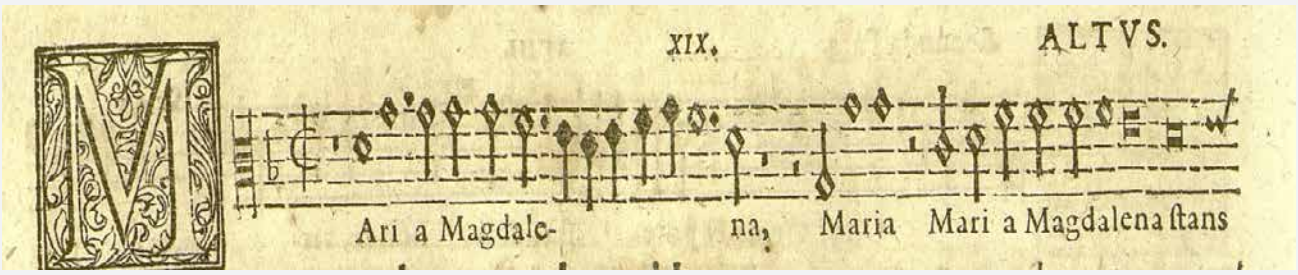
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

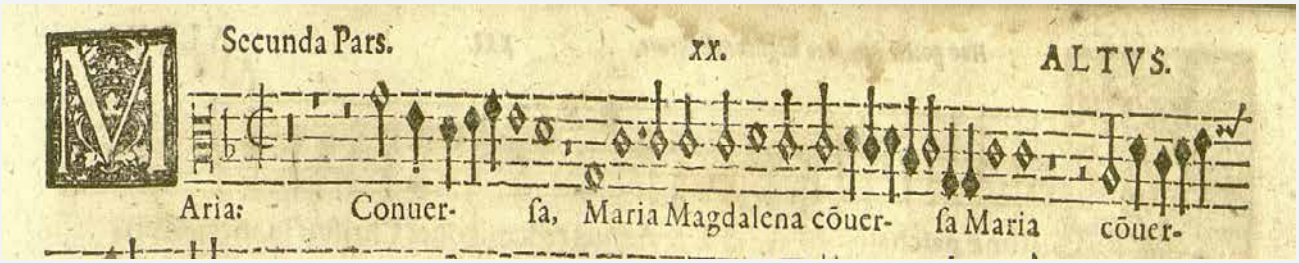
195. Maria Magdalena stans ad monumentum (I. p.)
Maria Magdalena conversa (II. p.)

a 6 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. C III^{v}-C IIII^{r}], pp. XIX-XX (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XIX-XX (copies not listed in RISM: see No. 186).

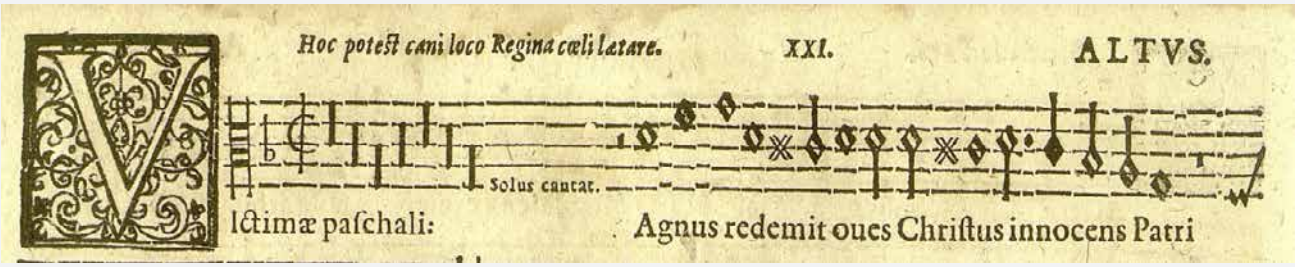
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

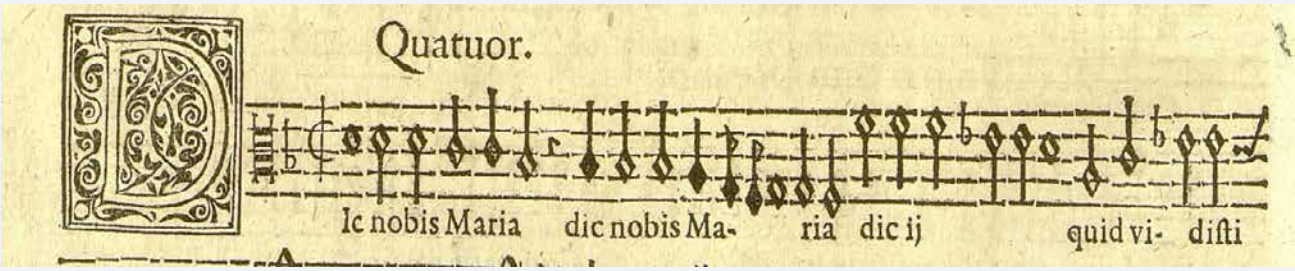
196. 1. Victimae paschali laudes - cum caeteris versibus; 2. Dic nobis Maria, quid vidisti; 3. Sepulchrum Christi viventis; 4. Angelicos testes; 5. Surrexit Christus spes mea; 6. Credendum est magis; 7. Scimus Christum surrexisse

a 6 vocum

Altus:



Altus – 2. Dic nobis Maria, quid vidisti:

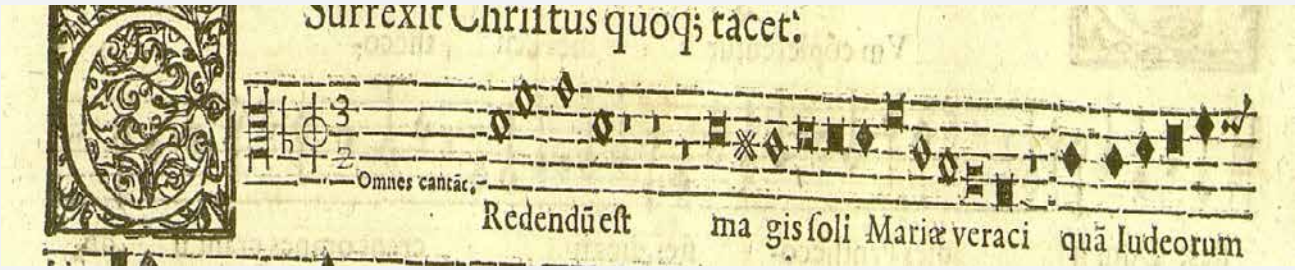


Altus – 3. Sepulchrum Christi viventis tacet.

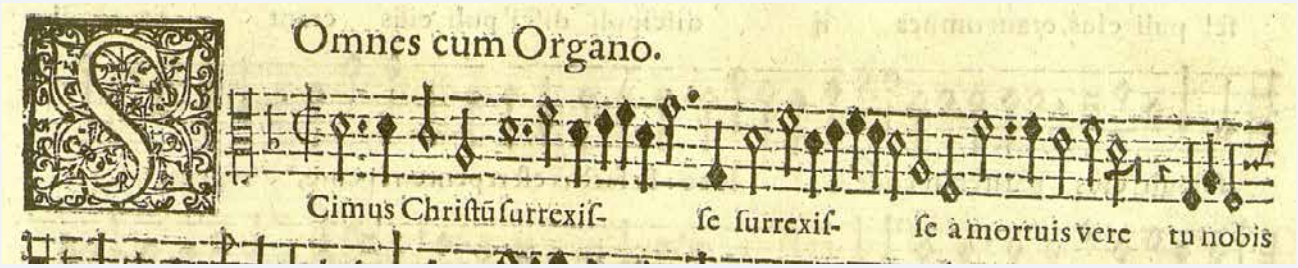
Altus – 4. Angelicos testes tacet.

Altus – 5. Surrexit Christus spes mea tacet.

Altus – 6. Credendum est magis:



Altus – 7. Scimus Christum surrexisse:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. C IIII^{v}-D I^{r}], pp. XXI-XXII (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XXI-XXII (copies not listed in RISM: see No. 186).

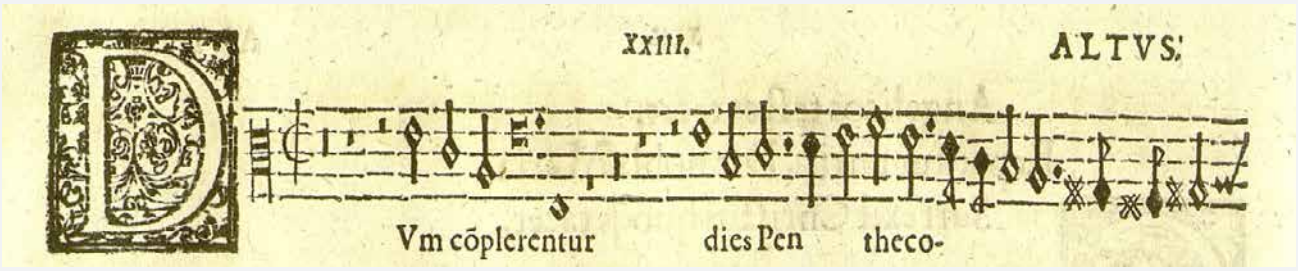
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

197. Dum complerentur dies Pentecostes

a 6 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. D I^{v}-D II^{r}], pp. XXIII-XXIV (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XXIII-XXIV (copies not listed in RISM: see No. 186).

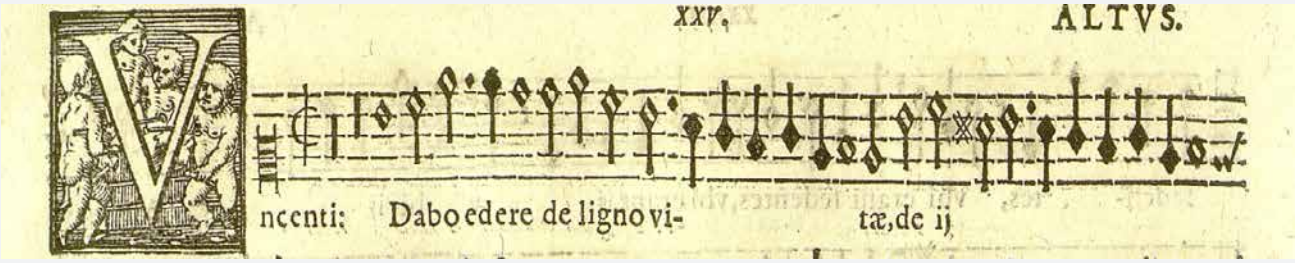
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

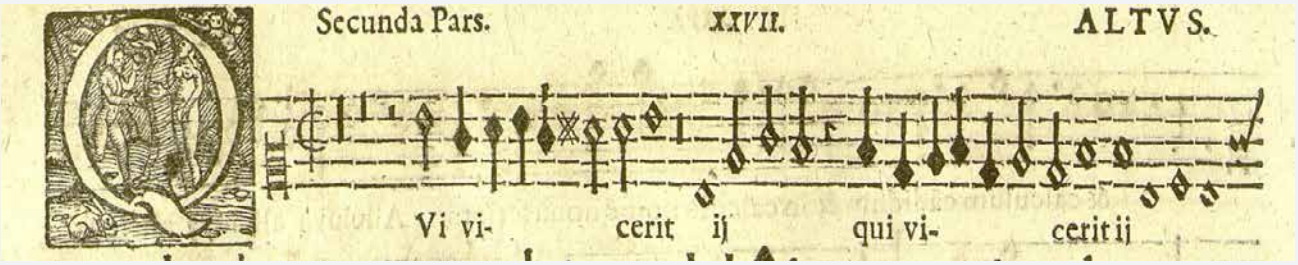
198. Vincenti dabo edere (I. p.)
Qui vicerit non laedetur (II. p.)

a 6 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. D II^{v}-D IIII^{r}], pp. XXV-XXVIII (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XXV-XXVIII (copies not listed in RISM: see No. 186).

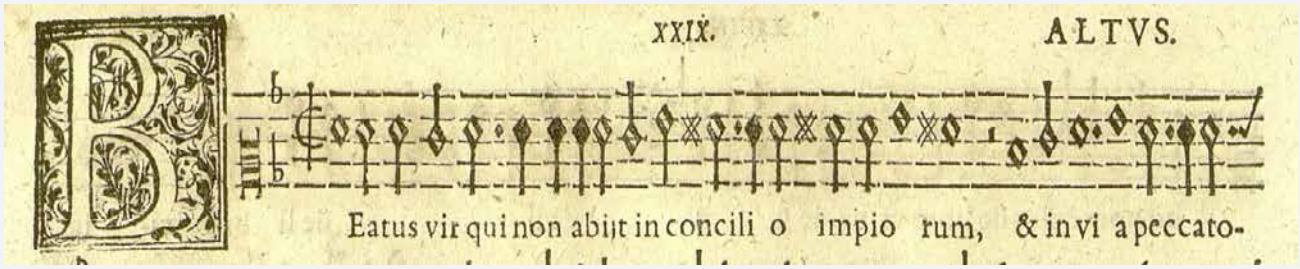
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

199. Beatus vir, qui non abiit in concilio

a 6 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. D IIII^{v}-D V^{r}], pp. XXIX-XXX (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XXIX-XXX (copies not listed in RISM: see No. 186).

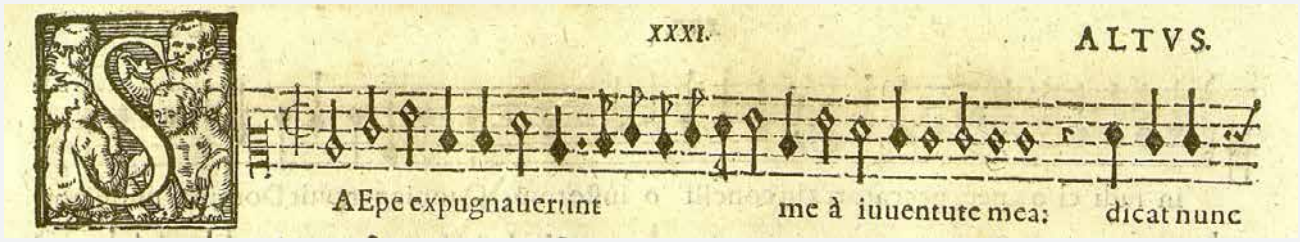
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

200. Saepe expugnaverunt me a iuventute mea

a 6 vocum

Altus:



Source:
ROk A V 24 a, print S 394, without No.:

ROk A V 24 a, [ff. D V^{v}-[E I^{r}]], pp. XXXI-XXXII (Altus).

Print Concordances:
Ident.: RISM S 394, without No., pp. XXXI-XXXII (copies not listed in RISM: see No. 186).

Manuscript Concordances:
RISM online – https://opac.rism.info.

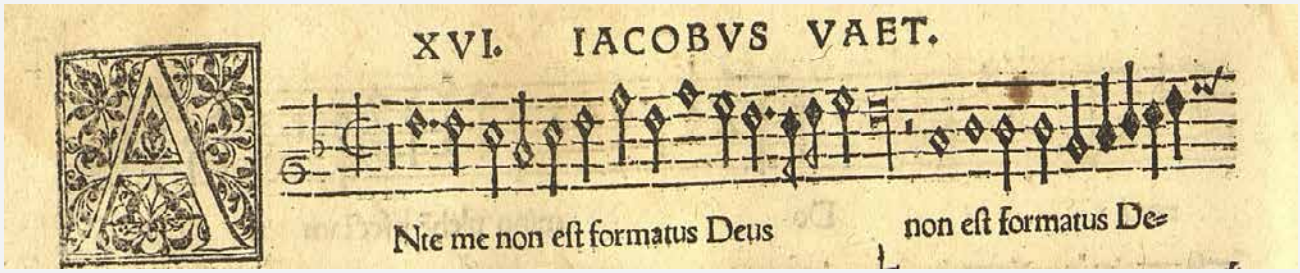
Editions:
None known.

Jacobus VAET (* c 1529 – † 1567)

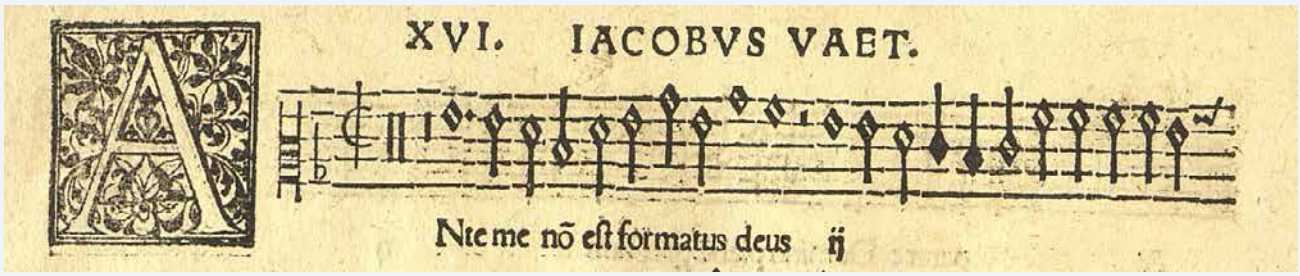
201. Ante me non est formatus Deus

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XVI:

ROk A V 22 a, ff. E 3[v]-[E 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. eee 2[v]-eee 3[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XVI (copies not listed in RISM: see No. 12).

Manuscript Concordances:
D-Rp, C 119, No. 89, f. 87[v].

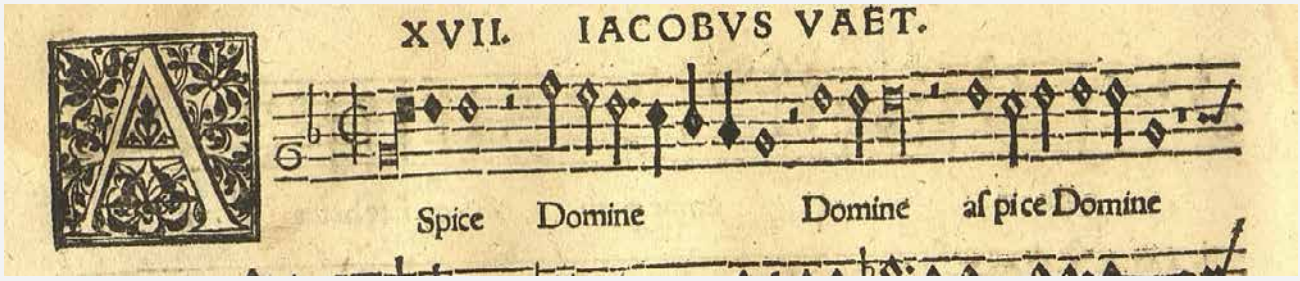
RISM online – https://opac.rism.info.

Editions:
SCHENK, Erich (ed.): *Jacobus Vaet. The Complete Works*, vol. 3, Akademische Druck- und Verlagsanstalt, Graz 1963, No. 44, pp. 9-13.

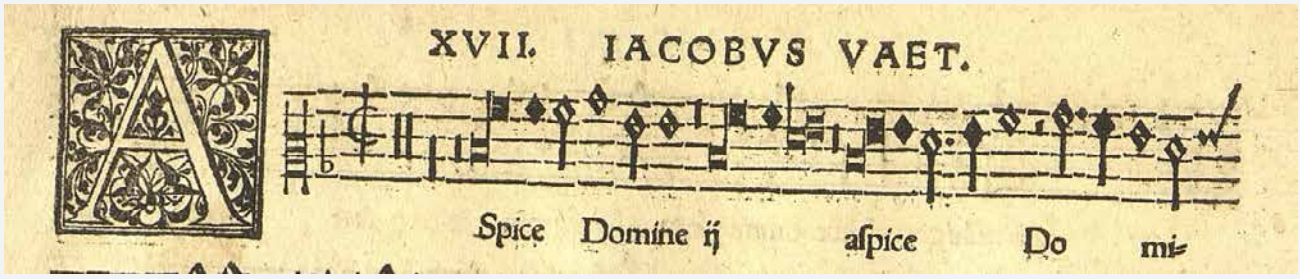
202. Aspice Domine, quia facta est desolata civitas

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XVII:

ROk A V 22 a, [ff. E 4[v]]-F 1[r] (Superius/Discantus).
ROk A V 22 b, ff. eee 3[v]-[eee 4[r]] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XVII (copies not listed in RISM: see No. 12).

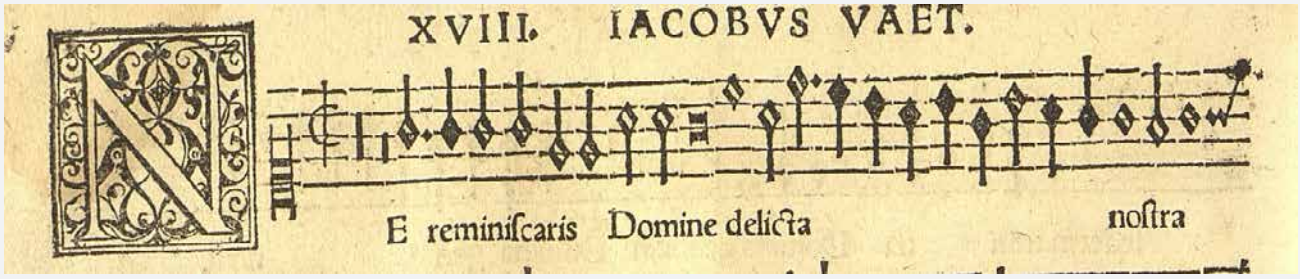
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
SCHENK, Erich (ed.): *Jacobus Vaet. The Complete Works*, vol. 3, Akademische Druck- und Verlagsanstalt, Graz 1963, No. 47, pp. 33-40.

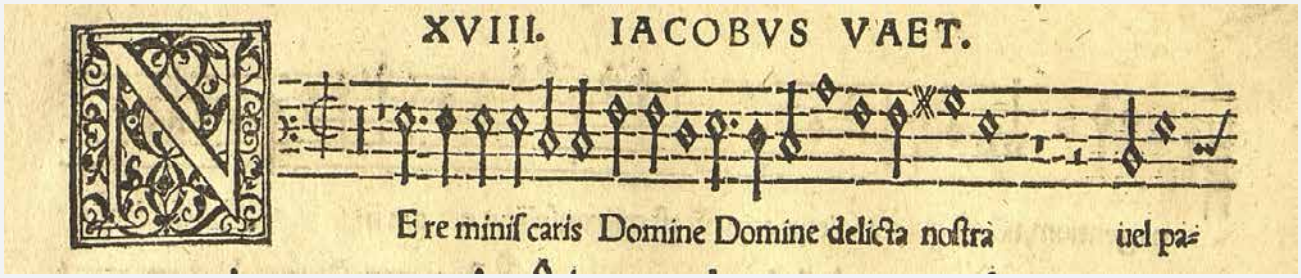
203. Ne reminiscaris Domine delicta nostra

a 6 vocum

Superius/Discantus:



Sexta vox:



Source:
ROk A V 22 a-b, print 1564[3], No. XVIII:

ROk A V 22 a, ff. F 1[v]-F 2[r] (Superius/Discantus).
ROk A V 22 b, ff. [eee 4[v]]-fff 1[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XVIII (copies not listed in RISM: see No. 12).

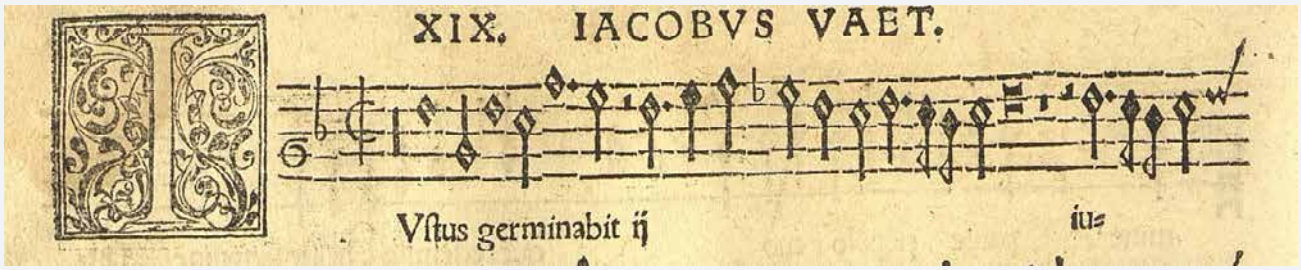
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
SCHENK, Erich (ed.): *Jacobus Vaet. The Complete Works*, vol. 3, Akademische Druck- und Verlagsanstalt, Graz 1963, No. 58, pp. 117-120.

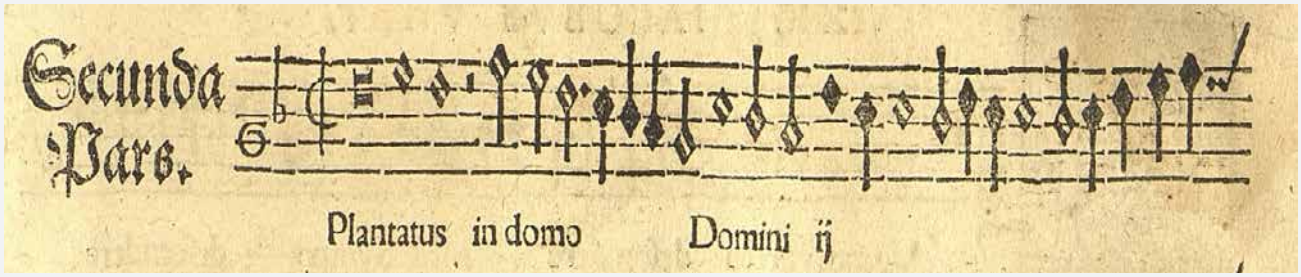
204. Iustus germinabit sicut lilium et florebit (I. p.)
Plantatus in domo Domini (II. p.)

a 6 vocum

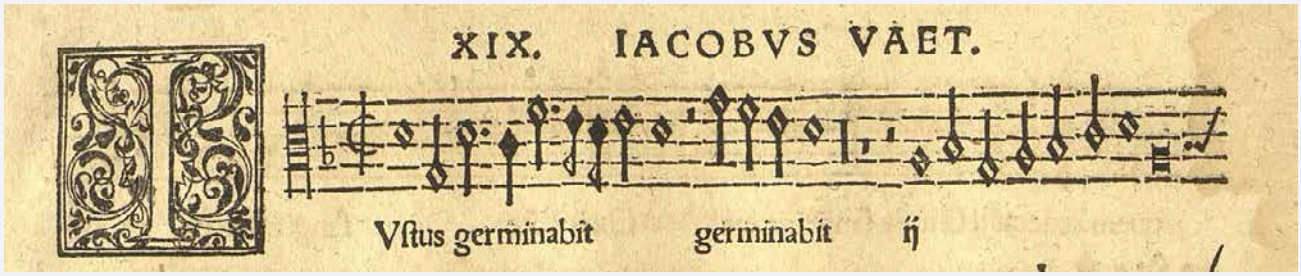
Superius/Discantus – I. pars:



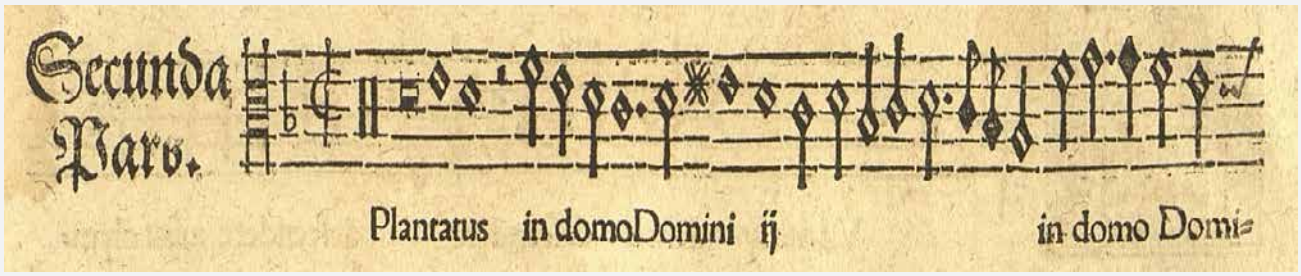
Superius/Discantus – II. pars:



Quinta vox – I. pars:



Quinta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XIX:

ROk A V 22 a, ff. F 2[v]-F 3[r] (Superius/Discantus).
ROk A V 22 b, ff. fff 1[v]-fff 2[r] (Quinta vox published in the Sexta vox part book).

Print Concordances:
Ident.: RISM 1564[3], No. XIX (copies not listed in RISM: see No. 12).

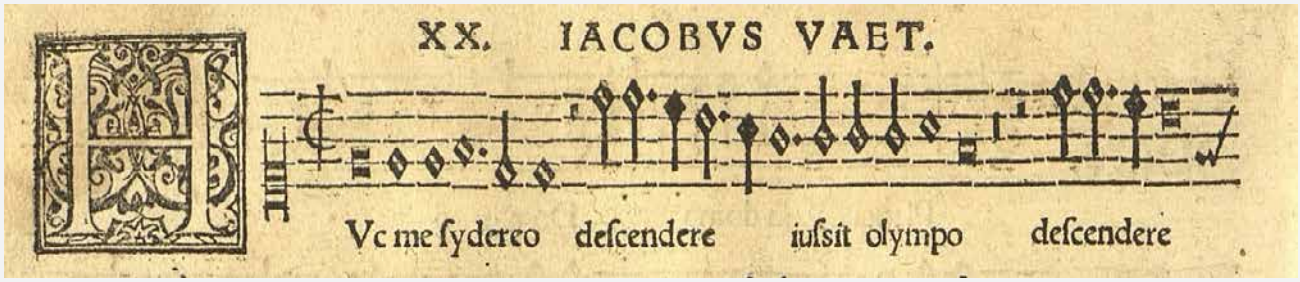
Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
SCHENK, Erich (ed.): *Jacobus Vaet. The Complete Works*, vol. 3, Akademische Druck- und Verlagsanstalt, Graz, 1963, No. 57, pp. 110-116.

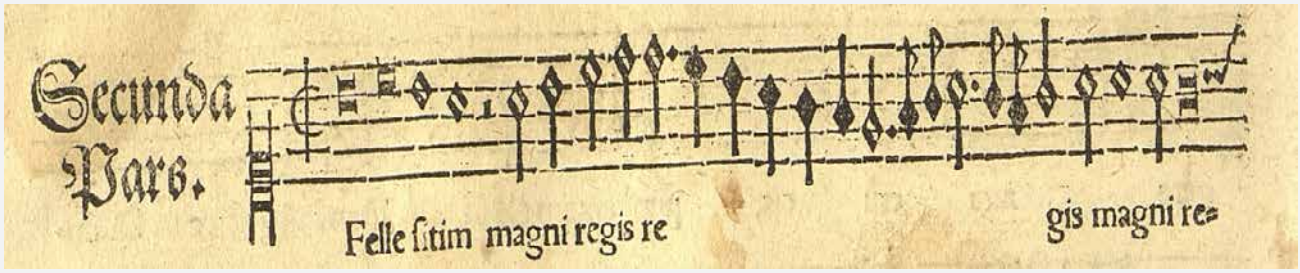
205. Huc me sydereo descendere iussit Olympo (I. p.)
Felle sitim magni regis (II. p.)

a 6 vocum

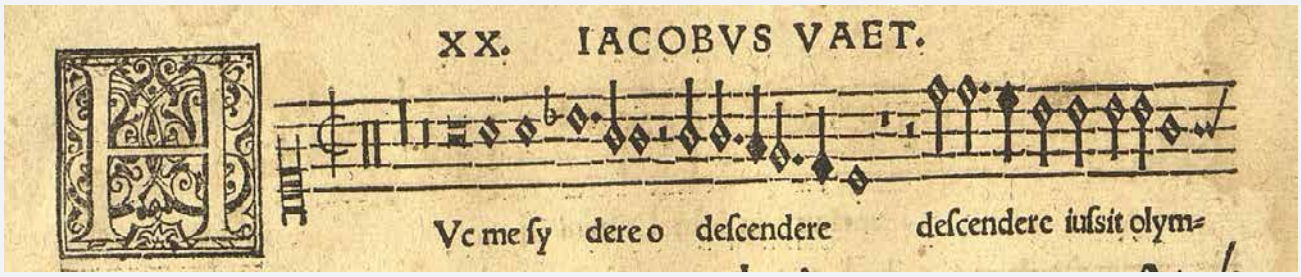
Superius/Discantus – I. pars:



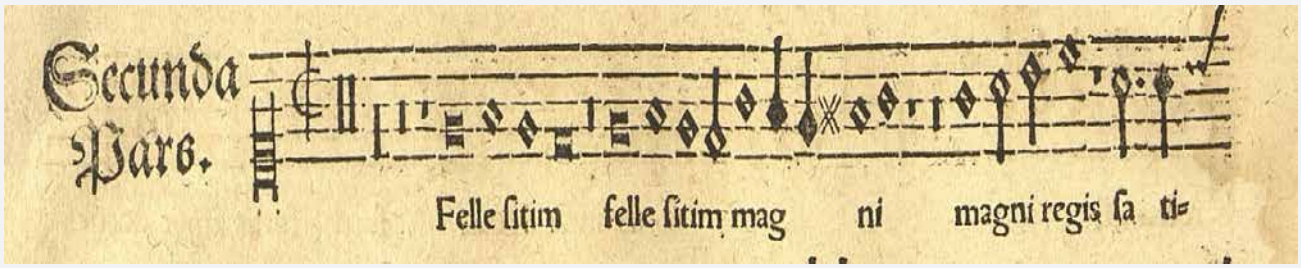
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XX:

ROk A V 22 a, ff. F 3[v]-[F 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. fff 2[v]-[fff 4[r]] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XX (copies not listed in RISM: see No. 12).

Manuscript Concordances:
RISM online – https://opac.rism.info.

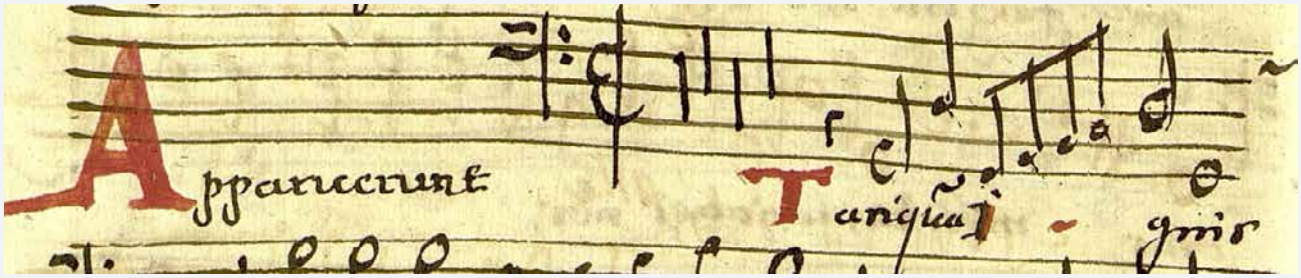
Editions:
SCHENK, Erich (ed.): *Jacobus Vaet. The Complete Works*, vol. 3, Akademische Druck- und Verlagsanstalt, Graz, 1963, No. 54, pp. 89-101.

Caspar VINCENTIUS (* c 1580 – † 1624)

206. Apparuerunt apostolis dispertitae linguae Tanquam ignis apparuerunt Apostolis

a 8 vocum for 2 choirs

Bassus II. chori:



Source:
ROk A V 41, ms., No. 81 in the ms.:

ROk A V 41, ff. 89ᵛ-90ᵛ (Bassus II. chori).

Print Concordances:
Ident.: RISM 1612³, No. L.

Manuscript Concordances:
SK-Le, Ms. 13992 (3A), No. 96, f. 114ᵛ, (tablature).

RISM online – https://opac.rism.info.

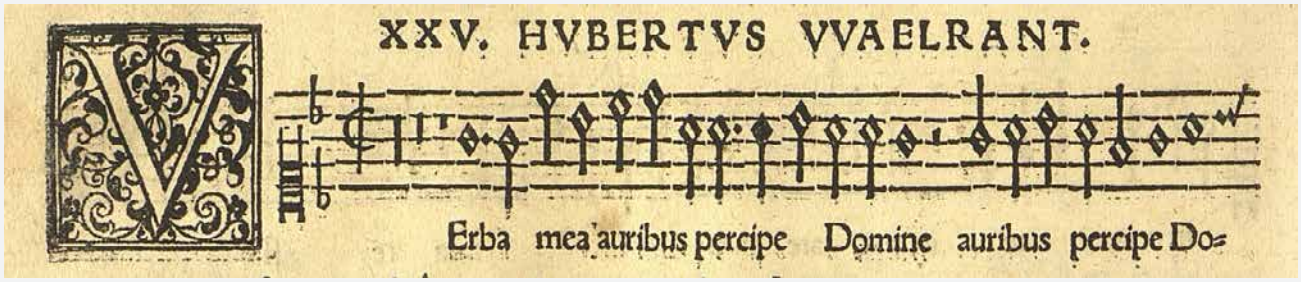
Editions:
None known.

Hubertus WAELRANT (* c 1516 or 1517 – † 1595)

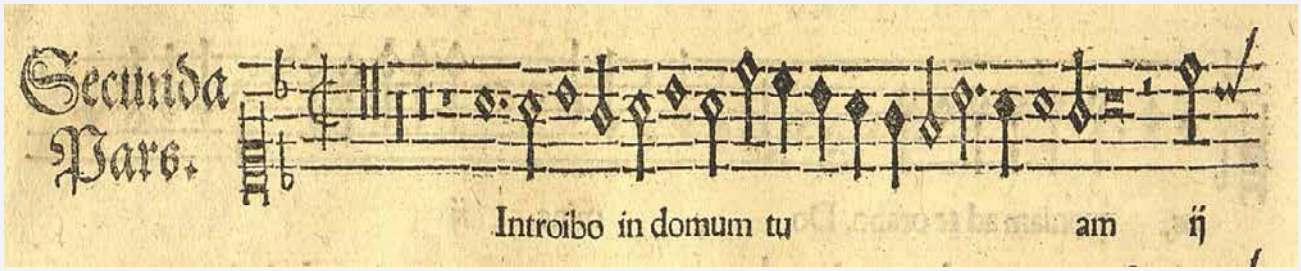
207. Verba mea auribus percipe Domine (I. p.)
Introibo in domum tuam (II. p.)

a 5 vocum

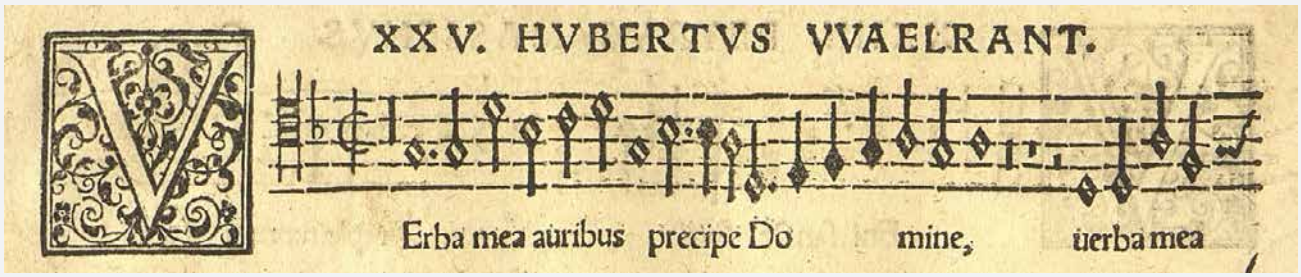
Superius/Discantus – I. pars:



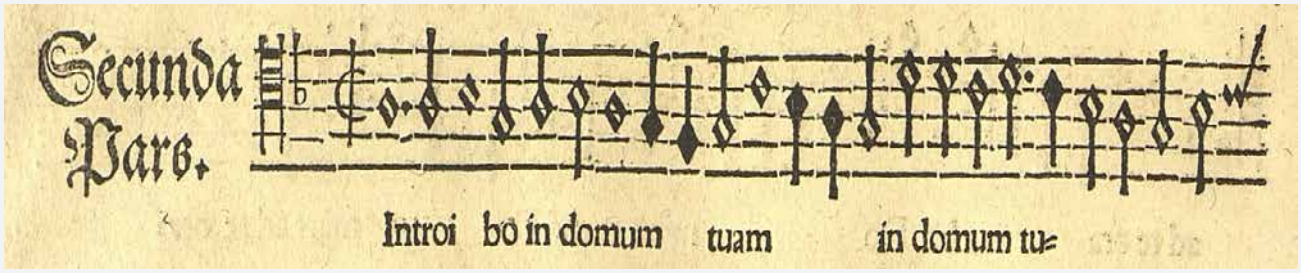
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XXV:

ROk A V 22 a, ff. H 2[v]-[H 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. [ggg 4[v]]-hhh 2[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXV (copies not listed in RISM: see No. 12).
Other: RISM 1554[3], pp. XXVII-XXVIII.

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
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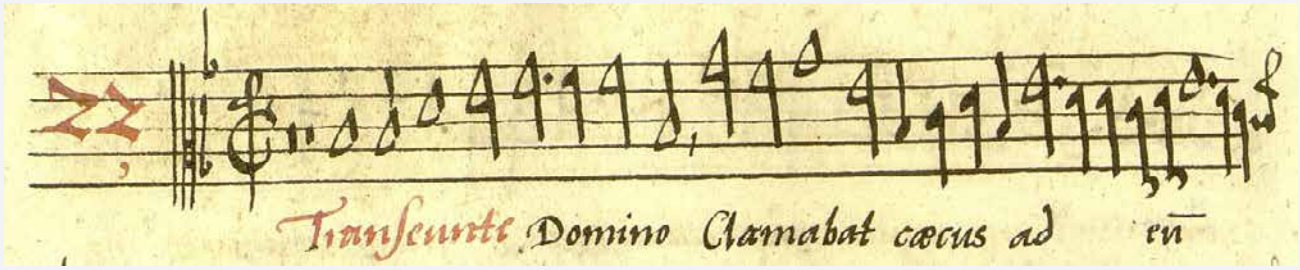
vol. 1, T. Trautwein, Berlin 1844–1858, No. IX., pp. 63-74.
WEAVER, Robert Lee (ed.): *The Motets of Hubert Waelrant (c. 1517–1595),* PhD. diss., Syracuse University, 1971, vol. 3, pp. 289-309.

[Giaches de WERT (* 1535 – † 1596)]

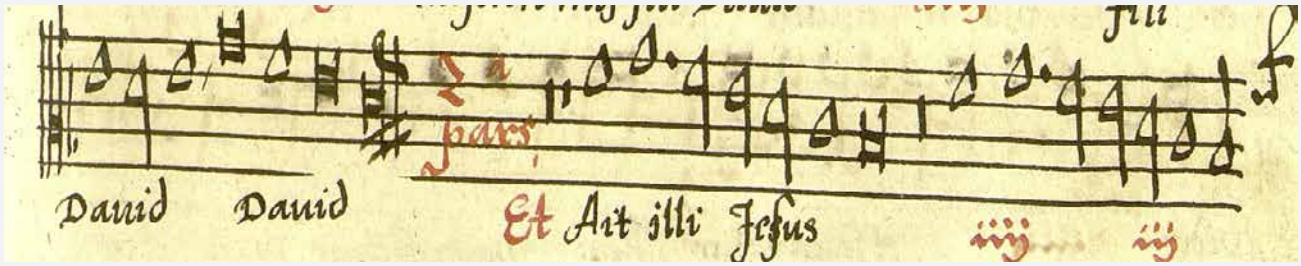
208. Transeunte Domino clamabat coecus ad eum et qui praeibant increpabant eum (I. p.)
Et ait illi Jesus, quid vis ut faciam tibi Domine (II. p.)

a 5 vocum

Altus – I. pars:



Altus – II. pars:



Source:
ROk A V 24 a, ms., No. 22:

ROk A V 24 a, ff. 42^{v}-44^{r} (Altus).

Print Concordances:
Ident.: RISM W 849, No. XVI.
Other: RISM 1568^{3}, p. 193; 1583^{24}, ff. 42^{v}-43^{v} (organ tablature).

Manuscript Concordances:
D-Rp, A. R. 891-892, No. 45.
D-Rp, A. R. 940-941, No. 314.
D-Rp, A. R. 1011-1017, No. 12.
D-Rp, A. R. 1018, No. 45.
H-Bn, No. 754, Ms. mus. Bártfa 16, Koll. 5, No. 59 (Tenor, Bassus, Quinta vox).
H-Bn, No. 2561, Ms. mus. Bártfa 31, f. 6^{v}, (Tenor ?).

RISM online – https://opac.rism.info.

Editions:

COMMER, Franz (ed.): *Collectio operum musicorum Batavorum saeculi XVI.*, vol. 2, T. Trautwein, Berlin 1844–1858, pp. 24-31.

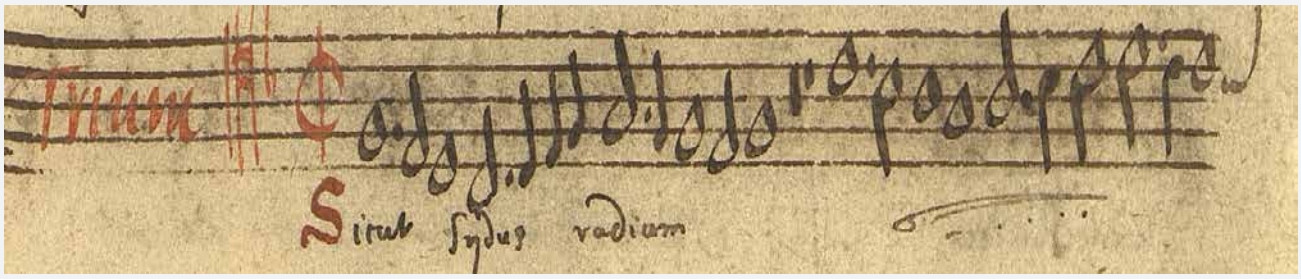
BERNSTEIN, Melvin (ed.): *Giaches de Wert (1535 – 1596). Opera omnia*, vol. 11, American Institute of Musicology, [S. l.] 1969, pp. 44-50.

[Adrian WILLAERT (* c 1490 – † 1562)][53]

209. Sicut Sydus radium profert virgo filium [sic]

a 3 vocum

Superius/Discantus:



Source:
ROk A V 22 b, ms., without No.:

ROk A V 22 b, ff. 47^{r}-47^{v} (Superius/Discantus).
ROk A V 22 a lacking.

Print Concordances:
Ident.: RISM 1549[14], p. 25.

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None under Adrian Willaert.
Cf. LEWIS, Mary S. (ed.): *The Buglhat Motet Anthologies*, Garland Publishing, Inc., New York 1995, No. 13, pp. 190-214, esp. pp. 201-205 (attrib. to Jacobus du Pont).

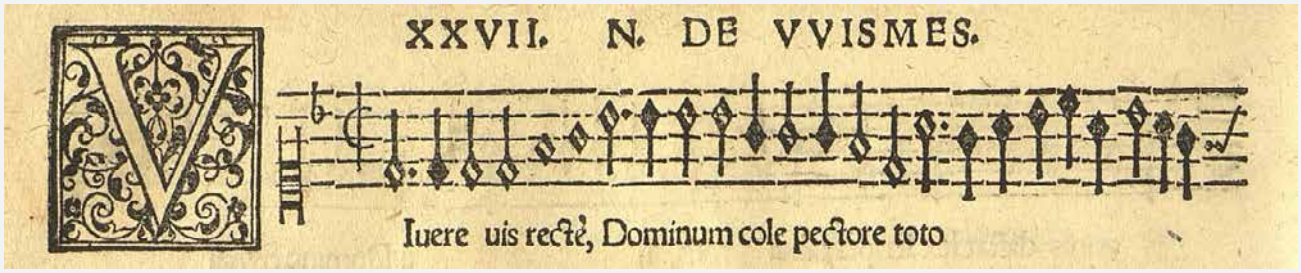
53 According to Kidger this three-part composition is more probably by the French composer Jacques de Pont (* c 1510 – † post 1546). It appears as the secunda pars of de Pont's motet *Laetabundus exsultet fidelis*. Cf. Lincoln, p. 297 and RISM 1539[7], f. 10^{v}.

Nicolas de WISME (fl. 1554 – 1564, † ?)

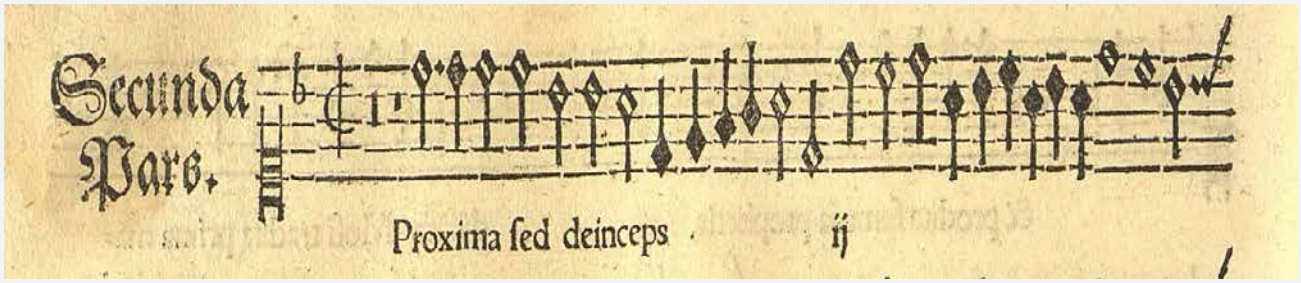
210. Vivere vis recte, Dominum (I. p.)
Proxima sed deinceps ut omnes genus (II. p.)

a 6 vocum

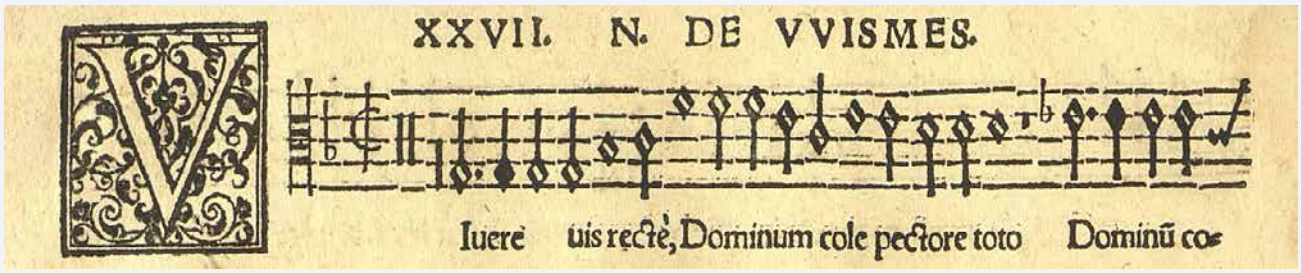
Superius/Discantus – I. pars:



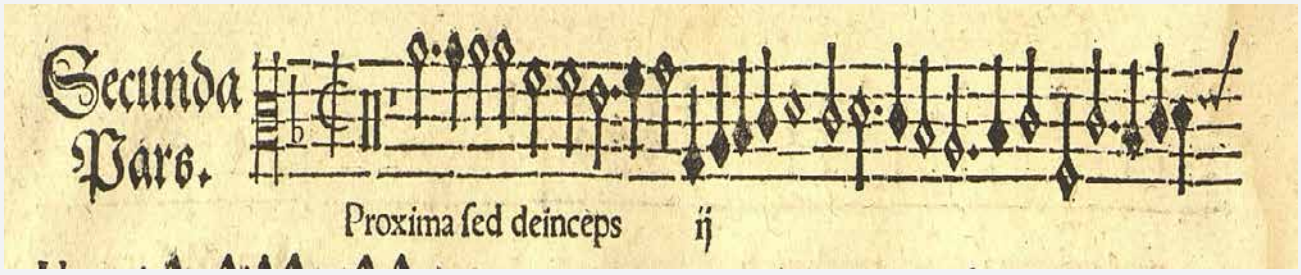
Superius/Discantus – II. pars:



Sexta vox – I. pars:



Sexta vox – II. pars:



Source:
ROk A V 22 a-b, print 1564[3], No. XXVII:

ROk A V 22 a, ff. I 2[v]-[I 4[r]] (Superius/Discantus).
ROk A V 22 b, ff. [hhh 4[v]]-iii 1[r] (Sexta vox).

Print Concordances:
Ident.: RISM 1564[3], No. XXVII (copies not listed in RISM: see No. 12).

Manuscript Concordances:
RISM online – https://opac.rism.info.

Editions:
None known.

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Abbreviations:

a. v.	augsburského vyznania (augsburského vyznání)
ca.	circa
ČSHV	Česká společnost pro hudební vědu
Diss.	Dissertation
DMA Thesis	Doctoral of Musical Arts Degree
ed., eds.	editor, editoři
FF MU	Faculty of Arts of the Masaryk´s University in Brno, the Czech Republic-Ústav hudební vědy (The Institute of Musicology)
FF UK	Faculty of Philosophy or Faculty of Arts (Philosophische Fakultät) of the Charles University in Prague, the Czech Republic-Ústav hudební vědy (The Institute of Musicology)
Inc.	Incorporation
KLP	Koniasch Latin Press
M. A. Thesis	Thesis in Master of Arts = titul na amerických universitách
No.	Number, numero
PhD.	Philosophical Degree
SHV	Státní hudební vydavatelství
Sign.	signatura
SokA	Státní okresní archiv (olim SOA)
sv.	svazek, svazky (vol., vols.)
vol.	volume
vols.	volumes

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