Published Editions and Anthologies of the 19th Century:

Music of the Renaissance or Renaissance Music?

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This essay represents an attempt to clarify – to whatever extent possible – some of the ways in which the historical concept of a Renaissance was defined for music in the course of the 19th century. It takes as a point of departure a fundamental assumption and a matter of history. The assumption is that our understanding of the music of any given period is essentially dependent upon the repertory available for study. And the well-documented historical fact is that the 19th century was for Europe a period of growing historicism with respect to the music of its past.

If one goes back as far as the late 15th century, music more than about 40 years old was not considered worth hearing – if the view of Johannes Tinctoris is in any way typical. By mid-16th century Heinrich Glarean had extended that interval to 70 years, but in the 16th and 17th centuries generally there is little evidence of interest in music that was not in more or less current repertory, dating back at most a generation or so. Even in the 18th century, which saw the beginnings of serious historical research into the music of earlier periods typified in the work of authors such as Hawkins, Burney, and Forkel, the approach could be described as antiquarian in nature. The compositions surviving from earlier times were viewed largely as curious (and usually as rather crude) relics.

By contrast the 19th century is characterized more and more by an interest in the compositions of previous periods as they actually sounded, as artistic creations with their own stylistic norms and valid esthetic appeal. Some works, at least, were beginning to be studied not merely in the abstract as vestiges of more primitive stages in the evolutionary discovery of tonality and the “laws” of harmony, but rather as products of highly developed contrapuntal skills, as music capable of moving “modern” listeners as well.
Certain repertories began in fact to be viewed as warranting recovery, not just for the sake of history but as music deserving to be brought back to life in performance and re-integrated into the cultural, social, and even the religious life of the time. This was true of the vocal polyphony — in particular the sacred polyphony — of the 15th and 16th centuries, especially of the late 16th century, and the effect of this new perspective may be seen in the inclusion of such works in the programs of choral concerts, festivals, and workshops as well as liturgical services, and, no less clearly, in the growing number of publications intended to make the music available not simply for study but also — and perhaps even primarily — for performance.

A typical, if unusually stellar, example of this kind of interest in the polyphony of the 16th century is that demonstrated by Anton Friedrich Justus Thibaut (1772-1840).¹ Thibaut, who may have heard Forkel lecture on music during his student days at the University of Göttingen, began early on to collect sacred vocal music and folksongs. In 1805 he settled in Heidelberg, where he had been named professor of Roman law at the University, and where — more importantly, for our purposes — he became in 1811 the director of an amateur chorus, the Heidelberger Singverein, which usually gave about four concerts a year featuring vocal polyphony from the 16th through the 18th centuries. Beginning in 1814 the Singverein met weekly in his house, where occasional visitors included such luminaries as Goethe, Tieck, Mendelssohn, and Schumann.

During those years Thibaut continued to collect sacred vocal music suitable for use by his chorus, sending some of his young friends to foreign lands at considerable expense to acquire works of interest. By this steady process of accretion his collection became one of the largest of its kind and attracted the attention of both Zelter and Kiesewetter. Thibaut made no attempt to disseminate in printed form the works that had come thus into his hands. However, he did publish (in 1824) a book, Über die Reinheit der Tonkunst, which must have been influential at the time to judge from the numerous printings through which it passed in the course of the 19th century; the 7th edition appeared as late as 1893 with explanatory notes and a biography of the author. In this work Thibaut defined “purity” (Reinheit) in a variety of ways, but applied the notion principally to the vocal polyphony of the 16th through the 18th centuries — from Palestrina to Handel — repertory for which he proposed the term “classical,” not in an historical sense but on the basis of critical and esthetic judgments.

Thibaut’s immediate contemporary – and in a sense his French counterpart – was Alexandre Choron.² In 1805 Choron began to publish, in relatively inexpensive editions, the music of Josquin, Goudimel, Palestrina, and Carissimi, then that of Italian and German composers, going forward until the time of J.S. Bach (see below, Collected Editions and Musical Monuments, hereafter cemm, p. 23). Despite the political instability in France in the following decades, he was able to continue fostering an interest in these earlier repertories through the establishment in 1818 of an Institution Royale de Musique Classique et Religieuse. During the 1820s, before the school foundered for want of sufficient funding, Choron’s students joined with those of other institutions in choral festivals held at the cathedral of Notre-Dame in Paris, at the church of St. Sulpice, and at a number of provincial cathedrals as well. Included on the program for these events, in addition to more usual fare – oratorios of the baroque period and more contemporary repertoire – was the vocal polyphony of the 15th and 16th centuries.

Choron’s editions were soon largely replaced by those of Commer, Rochlitz, Proske, and others, but for the time they were invaluable and much used. In addition, his impact on students, teachers, organists, and choral singers was apparently widespread. Among them was Adrien de La Fage (1805-62), who was first his pupil, then his assistant. Although de La Fage did not carry on Choron’s activities as a publisher of the vocal polyphony of the 16th century, he is remembered for his studies of the music and theory of earlier periods. These have reached the present in part through the publication of his Cours complet de plain-chant (Paris, 1855-56), Extraits du catalogue critique et raisonné d’une petite bibliothèque musicale (Rennes, 1857), and Essais de diphtérographie musicale (Paris, 1864). The latter two are particularly useful because of references to manuscripts and documents that have since been lost.³

The growing historicism in 19th-century Europe and the rediscovery of the vocal polyphony of the 15th and 16th centuries went hand-in-hand with another powerful movement of the time, Caecilianism, the attempt to reform the musical practices associated with the celebration of the liturgy in the Catholic Church.⁴ The origins of the Cecilian Societies can presumably be traced – in some sense at least – to the commission of cardinals appointed at the Council of Trent (1564/65) to consider the use of polyphonic music in the ritual observances of the church. Cecilian Societies were subsequently formed, apparently as a more or less direct consequence, in a number of important Catholic centers such as Vienna, Passau, and Munich – significantly, all of them in northern Europe.

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² Concerning Choron, see Arthur Hutchings, New Grove, 4, pp. 340-41.
In 1868 the movement came of age institutionally with the founding, during the *Katholikontag* in Bamberg, of the *Allgemeinen Cäcilien-Verein*. That organization and its fundamental purposes were recognized two years later by a bull from Pope Pius IX (“Multum ad commovendis animos”). From its main centers in Germany, including Trier, Cologne, and especially Regensburg, the Caecilian Society spread in the 1880s to other nations: Belgium, Holland, Bohemia, Italy, Ireland, the USA, and later to Poland, Hungary, and France as well.

The primary focus of this effort was of course the chant itself, which was regarded as the only “true” church music. Chant was seen as setting the standard for any other music used in a liturgical setting because of its adaptation to and its close association with the sacred texts; its declamatory power was thought to help make the words intoned clearer and more easily comprehensible. Early efforts at reforming the chant, such as those undertaken by Choron and La Fage in France and Pietro Alfieri in Rome (see below), were eventually superseded by the massive scholarly effort undertaken by the Benedictine monks of Solesmes. It became their mission to restore “Gregorian” chant to its presumed pristine purity on the basis of the earliest sources then still extant.  

As for polyphony, a distinction was drawn among works intended for liturgical use, those apt for devotional (but not liturgical) purposes, and religious compositions more appropriate for the concert hall; secular repertory was largely ignored. Liturgical polyphony, like the chant, was to focus on the text and to present it in an “objective” manner that would allow it to be readily understood. Such compositions had to conform to the time constraints of the customary ritual and to exemplify the esthetic criteria of simplicity, clarity, stylistic unity, and rhythmic tranquillity. Unaccompanied vocal polyphony was deemed to come closer to that ideal than any other type of sacred music.

From the historicizing perspective of the 19th century this meant, first of all, the “classical” composers of the 16th century, to borrow Thibaut’s expression. Excluded from the imaginary Pantheon were those of the late 15th and early 16th century who indulged in seemingly autonomous counterpoint, that is compositional procedures characterized by mensural complexities, canonic conundrums, and other such artifices. (Hence the descriptive term “artificial” employed by Forkel and others). Also excluded, but at the other end of the chronological spectrum, was the affective monody of the 17th century. In the center was the so-called “Roman school,” especially as personified by Giovanni Pierluigi da Palestrina (1525/26-1594), who — thanks to the influential biography

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of Baini (see below) — was widely seen at the time as the quasi-legendary savior of polyphonic church music.

Early enthusiasm for Palestrina emanated from Rome, where in the 19th century the master’s polyphonic compositions were still being sung in the Sistine Chapel by the papal choir. Among the first to see Palestrina’s sacred music as the ideal was Pietro Alfieri (1801-1863), a Roman priest who wished to see liturgical music delivered “from what he saw as the debased theatrical style of contemporary composers and the neglect and incompetence of singers and organists.”⁶ This led him to a pioneering study of chant, which he hoped to see restored to its original purity. It also prompted him to champion the music of Palestrina, which conformed to his ideal for sacred music in being “grave, succinct, and suited in expression to the words, which were to be presented clearly and with few repetitions.”

In his Raccolta di musica sacra, of which there were 7 volumes (Rome: 1841-46), he published the first large modern collection of works by Palestrina (see cemm, p. 25). His labors in this connection undoubtedly helped to lay the groundwork for the “complete works” edited by Th. de Witt, F. Espagne, F. Commer, and F. X. Haberl (Leipzig, 1862-1903). It is surely worthy of note that this was one of the first such ventures to be initiated and virtually completed in the course of the 19th century.

However, the widest dissemination of the concept of a Palestrinian ideal — as well as the most hyperbolic assessment of the composer’s stature — was undoubtedly due to Alfieri’s predecessor and mentor, Giuseppe Baini (1775-1844), whose two-volume biography of the 16th-century composer, Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina, was first published in 1828.⁷ This was answered in 1832 by Carl Georg von Winterfeldt’s critically complementary study, Johannes Pierluigi von Palestrina, seine Werke und deren Bedeutung für die Geschichte der Tonkunst, and followed in 1834 by a German translation of Baini’s monograph by Fr. S. Kandler that was published by Kiesewetter.⁸ At the time that Palestrina’s fame was being carried to German-speaking Europe in these works, editors in the same regions were beginning to publish in ever more substantial numbers the compositions of 15th and 16th century composers, including those of Palestrina and some of his most respected contemporaries.

Some of this activity may be regarded as primarily scholarly or historical in character. One could so construe, for example, the collection published by Frie-

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⁷ There is a modern reprint from Georg Olms, Hildesheim, dated 1966.
drich Rochlitz (1769-1842), whose multi-faceted career included half a century as the editor of the Allgemeine musikalische Zeitung (from 1798 on). His intentions are clear from his title: *Sammlung vorzüglicher Gesang-Stücke vom Ursprung gesetzmässiger Harmonie bis auf die Neuzeit*.

Of the three volumes, published in Leipzig from 1838-40, the first contains works by Du Fay, Okeghem, Josquin, Lassus, Goudimel, Morales, Tallis, and Senfl – a colorful mix – and the second compositions credited to Palestrina, Vittoria, Nanini, Anerio, (Andrea) Gabrieli, Walther, Gallus, Vulpian, Walliser, and Praetorius (see cemm, pp. 24-25). (The third is constituted primarily of works of 17th century composers.)

Also didactic in nature, it would seem, are certain of the editions credited to Franz Commer (1813-87), who published more than 1,000 pieces of “classical” vocal polyphony in the course of his career. His *Collectio operum musicorum Batavorum saeculi xvi*, which counted a total of twelve volumes between 1844 and 1858, may surely be seen in this light (see below, cemm, pp. 25-26). It is essentially an extensive anthology of composers identified as having originated in the Low Countries (that is the Batavia of his “batavorum”), and the inclusion of works by Palestrina and Victoria under such a title is something of a surprise. Similarly, the publication of selected works by Josquin, both sacred and secular, as vol. 6 in the series, *Publikationen älterer praktischer und theoretischer Musikwerke* was surely primarily an attempt – and a remarkably early one – to provide a brief overview of the genres and styles characteristic of that composer.

By contrast, other of Commer’s editions appear to have been motivated to a greater extent by the goals and purposes of the Caecilian movement. This would appear to be the case for the series *Musica sacra: Cantiones xvi, xvii saeculorum*, whose four volumes contained only music on religious texts (some of them in fact liturgical). As indicated by the term *cantiones* in the title, which was undoubtedly borrowed from similar collections printed in the 16th century, the majority of these works were motets (see the brief sample below, cemm, p. 25).

The same Caecilian orientation seems likely as well for the continuation of the series under the general title *Selectio modorum*. Volumes 5 through 13 were given over to sacred works by Lassus: Masses, motets, Magnificat settings, and Lieder of a religious character. The final segment of the series opened with volume 14, published in 1873, containing compositions by Hans Leo Hassler, and continued through volume 28 in 1887 with works by such late 16th-century figures as Anerio,

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10 The even more suggestive French title was *Collection de morceaux de chant, tirés des maîtres qui ont le plus contribué aux progrès de la musique et qui occupent un rang distingué dans l’histoire de cet art, choisis et arrangés chronologiquement*.

11 Regarding Commer, see *New Grove*, 4, p. 591 (unsigned).
(Andrea) Gabrieli, Gallus (Handl), Ingegneri, Lassus, Marenzio, Mel, Monte, Senfl, and Wert, as well as a goodly number of 17th-century composers.

Unlike Choron and de La Fage, whose interest in the vocal repertory of the 15th and 16th centuries was inextricably linked to their activities as church musicians and pedagogues, the enthusiasm of Joseph Napoleon Ney for the repertory in question found its expression almost entirely within the secular realm. Son of Napoleon’s celebrated marshal – le brave des braves – and after the latter’s death the second prince de la Moskowa, Joseph Ney, a composer of some talent, organized in Paris in 1843, together with the composer Adolphe Adam, a society to foster the performance of sacred vocal music from earlier centuries.¹² Their efforts resulted in a cycle of concerts underwritten by the noble ladies of the period and, even more significantly, a series of publications dedicated to the works performed in concert by those associated with the Société, the Recueil des morceaux de musique ancienne exécutés aux concerts de la Société de musique vocale religieuse et classique. This collection reached a total of 11 volumes comprising compositions, both sacred and secular, from the 15th through the 18th century (see below, the cemm, pp. 26-29).¹³

Although his activities appear to have been largely in the secular realm, Ney had significant contacts with the church musicians who were interested in reviving the same repertory. Pupils of Choron performed a Mass of his composition in 1831, and he helped Louis Niedermeyer, the sous-directeur of the Société, to reopen the Institution royale, the school established earlier by Choron, as the École de musique religieuse classique.¹⁴ At the same time, however, his encouragement of the growing movement to foster the rediscovery and performance of the vocal polyphony of the 15th and 16th centuries may have pointed the way, in a sense, for the activities of Charles Bordes (1863-1909).

Trained not only in composition but also as an organist and choirmaster, Bordes made his mark in Paris as maître de chapelle at the church of St. Gervais. There he organized in 1892 a recurring succession of services, the Semaines Saintes de St. Gervais for which the music sung by his choir, the Chanteurs de St. Ger-

¹² See Gustave Chouquet, “Moskova,” New Grove, 12, p. 611. The Règlement for the Société – a series of 14 articles – was published in the first volume of the series under the signature of the sous-directeur, Louis Niedermeyer, the maîtres des classes de chant, and others. Among the “membres honoraires libres, formant le comité de perfectionnement attaché à la Société” are mentioned, in addition to Adolphe Adam, the composers Auber, Halévy, Meyerbeer, Onslow, Rossini, and Spontini.

¹³ Concerning the activities of the Société, see, Rémy Campos, La Renaissance introuvable ?, Paris, Klincksieck, 2000. I should like to thank Mr. Campos for drawing this series of publications to my attention, and Mr. Xavier Bouvier, chief librarian at the Bibliothèque du Conservatoire in Geneva, for making available for study copies in the possession of his institution.

¹⁴ Concerning Niedermeyer, also a composer of some stature, see Gay Ferchault, New Grove, 13, pp. 221-22.
vais, was by the best known French and Italian composers of the 15th and 16th centuries. Two years later, with the assistance of composers Alexandre Guilmant and Vincent d’Indy, he organized the Schola Cantorum, a society for sacred music that became a school for the revival of these earlier repertories. Subsequently, he established similar schools in Avignon (1899) and Montpellier (1905) and brought the vocal polyphony of composers such as Josquin, Palestrina, Lassus, and Victoria to wider audiences by touring with his choir in the French provinces and in neighboring European countries.¹⁵ The presentation of such compositions in religious services and (possibly with the example of the Prince de la Moskowa in mind) in concert was accompanied and presumably sustained by a substantial series of publications under the title, Anthologie des maîtres religieux anciens (Paris: Schola Cantorum, 1893ff.), which included three volumes of Masses, two of motets, and – surprisingly, perhaps – a Chansonnier du XVI siècle with polyphonic chansons by Claudin de Sermisy, Guillaume Costeley, Mathieu Gascongne, Clément Janequin, and Roland de Lassus (see cemm, p. 43).

More than his earlier contemporaries in French-speaking Europe, Robert Julien van Maldeghem (1810–93) appears to have been animated by the ideals of the Caecilian movement. A church organist who had studied with Fétis at the Brussels Conservatory, he founded the Belgian Caecilia, a periodical concerned with sacred music. By contrast, his activity as a publisher of the vocal polyphony of the 15th and 16th centuries seems to have been motivated primarily by educational and – perhaps even more so, given the political climate of the times – by nationalistic concerns. This is suggested, first of all, by the title of his ongoing series of publications: Trésor Musical: collection authentique de musique sacrée & profane des anciens maîtres belges. Between 1865 and 1893 he brought out two volumes a year, one of sacred music, the other of secular pieces, for a total of 618 compositions in all, most of them by composers who could be directly associated with the Low Countries (see cemm, p. 40).¹⁶

Much more in tune with the goals of the Caecilian movement, in fact clearly inspired by its ideals, were the four large volumes of sacred music edited by Carl Proske (1794–1861) in Regensburg between 1853 and 1886.¹⁷ What is merely implicit in the Musica Sacra edited by Commer is made unmistakably clear by Proske’s title: Musica divina sive Thesaurus concertum selectissinorum omni cultui divino totius anni juxta ritum sanctae ecclesiae catholicae inservientium. Proske’s intentions are equally

¹⁷ Concerning Proske, see August Scharnagl, New Grove, 15, pp. 509–10; also MGG, 10, col. 1655–56.
Published Editions and Anthologies of the 19th Century

apparent from the manner in which he organized his materials (see below, cemm, p. 30). Beginning in volume one with a series of 10 settings for the Ordinary of the Mass and two for the Requiem, he continued in volume two with a large body of motets organized according to the liturgical season or specific feast for which they would be appropriate. This is followed in volume three by a collection of polyphonic compositions for Vespers: psalms, Magnificats, hymns, and settings of the four great Marian antiphons traditionally sung at Compline.

The final volume of the series, although sub-titled Liber vespertinus, includes music for a variety of liturgical needs: settings of the Passion according to each of the four evangelists; the Lamentations of Jeremiah and the great responsories sung at Matins during Tenebrae services; a series of litanies; and various other works that could be used at Offices during Holy Week or on other important occasions. For his final publications Proske returned to the ordinary of the Mass with the Selectus novus missarum…, published in four fascicles between 1855 and 1861, each with four Masses (one of them a Requiem) for a total of sixteen.

A wide variety of composers is represented in these collections, a circumstance that may have been dictated in part by Proske’s wish to provide appropriate vocal polyphony for all of the important liturgical observances of the yearly calendar. Still, the majority of them lived and worked during the second half of the 16th century. As might be expected, Palestrina has a prominent place in this repertory, but Victoria is certainly no less in evidence, and others, including Lassus, Andrea Gabrieli, Hassler, and a number of less-admired masters are also well represented.

For the historians of music who were at work through this same period of the 19th century, one would be inclined to expect different criteria than those adopted by Proske, for example, in selecting works for discussion and, even more so, for illustrative anthologizing. Of those who focused for the first time with considerable emphasis on composers of the period from the late 15th through the 16th century, the most influential may have proven to be the two representative of what one could justifiably call the Viennese “school” of music history: Raphael Georg Kiesewetter (1773-1850) and his nephew, August Wilhelm Ambros (1816-1876).

Kiesewetter, a singer of some accomplishment whose interest in the music of the past clearly extended to the practical realm, inaugurated in 1816 a series of four to six amateur concerts that were given yearly in his house until about 1845. Eventually, two of these featured music of historical interest, including vocal polyphony from the 16th through the 18th centuries.¹⁸ As a result of this

activity, Kiesewetter accumulated a rather sizable collection of music, including some important autographs and other manuscripts, which are inventoried in his Galerie der alten Contrapunctisten (Vienna, 1847). All of this material he later gave to the National Library in Vienna, where it provided a basis for some of the research undertaken by Ambros.

As an historian Kiesewetter is perhaps best remembered for his prize-winning essay for the competition sponsored in 1828 by the Royal Belgian Institute of Sciences, Literature, and Fine Arts on the question: “What have been the contributions of the Netherlanders to musical composition, especially in the 14th, 15th, and 16th centuries?” The essay is of particular interest to us here because it clearly provided the foundation for his pathbreaking history of European music, which was published in 1834 (in Leipzig by Breitkopf und Härtel) under the descriptive title: Geschichte der europäischen-abendländischen oder unserer heutigen Musik. Kiesewetter also conceived in this connection of a series of publications to illustrate through examples the history of western music. Unfortunately, he was never able to realize this extensive project, but he did append to his history a modest number of illustrative pieces, all of them polyphonic and, for the 15th century, all on sacred texts (see CEMM, p. 23).

His choices are instructive: a chanson by Adam de la Halle, a fragment of the Gloria from Machaut’s Mass, an anonymous (14th-century?) chanson (perhaps a virelai), then a series of short excerpts from the Mass repertory of the 15th century: three by Du Fay and one each by Eloy, Faugues, Okeghem, and Josquin. Although there are chapters in the book dealing with the “epochs” of Willaert and Palestrina, no music by those composers, or by others of their respective generations, is offered in evidence, perhaps because the author believed that a representative selection was already available in the published collections cited above.

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20 The topic of the competition was formulated as a “Verhandelingen over de vraag: Welke Verdiensten hebben zich de Nederlanders, vooral in de 14e, 15e, en 16e eeuw in het vak der Toonkunst verworven?”

21 An English translation by Robert Muller was published in 1848 as History of the Modern Music of Western Europe and reprinted in New York by the Da Capo Press in 1973.

22 The concept began to reach fruition only in 1894 when Guido Adler, who had submitted a memorandum to the Austrian government in 1888 proposing a Monumenta historiae musices, was finally able to initiate a series of editions with a rather more modest scope, the Denkmäler der Tonkunst in Oesterreich; see Rudolf von Ficker, “Adler,” MGG, 1, col. 85-88.

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La Renaissance et sa musique au XIXe siècle, ed. Philippe Vendrix, CESR, Tours, 2004, pp. 92-128
Kiesewetter’s nephew Ambros, although trained professionally in law, was also a competent performer and a recognized composer.²³ Inspired by the famous tract, *Vom musikalische Schönen* (1854), by Eduard Hanslick (a friend from his student days with whom he shared a young-romantic enthusiasm of a Schumannesque stamp) and the monograph, *Die Musik des 19. Jahrhundert und ihre Pflege* (1855) by A.B. Marx, he set out to establish a reputation of his own as an essayist with *Die Grenzen der Musik und Poesie* (1856). Perhaps as a consequence of the attention he attracted with this essay, he was commissioned soon after by the Leipzig publisher Constantin Sander (later, F.E.C. Leuckart) to write a general history of music. In preparation for this task he made a series of research trips to Italy (1861, 1865-66, 1866, and 1868) and did much work in addition in the rich libraries of Vienna and Munich. The fruits of these intensive labors, his *Geschichte der Musik*, was first published in three volumes between 1862 and 1868.

Like Kiesewetter, whose lead he followed in several significant regards, as we shall see, Ambros planned an edition of musical examples to accompany his history, but, like his uncle’s, the project did not come to fruition in his lifetime. Only with the edition of 1882, “enlarged and enhanced” (vermehrte und verbesserte) as the expression goes – in this case posthumously – was there at last a collection of musical examples published with the history. They were compiled by Otto Kade (in a fifth volume), partly from pieces scored by Ambros, partly from those Kade had transcribed himself (see below, cemm, pp. 38-39). Significantly, although the book began with music in ancient Greece, covered that of the European West from “the earliest times,” and concluded with Monteverdi and the music of the 17th century, all 85 pieces included or excerpted in this collection were from the late 15th or early 16th century.

The focus, then, for both authors, was the development of the kind of vocal polyphony that Thibaut termed “classical,” the style that was so admired by the leaders of the Caecilian movement that examples of it formed the bulk of the repertory published in their numerous editions. These Viennese historians were in fact attempting to trace the evolution of that style from its inception to its culmination in the sacred music of Palestrina and his immediate contemporaries, many of whom, including some of the most distinguished, were, like the Roman master himself, of Italian origins. Curiously, however – and this brings us to the problem posed by their writings, a dilemma that is both historical and historiographical – neither of them discusses this music in terms of the Renaissance, whether understood as a cultural phenomenon or even, simply, as a more or less arbitrary period of history that followed upon the Middle Ages.

²³ Concerning Ambros, see Friedrich Blume, *MGG*, 1, col. 408-13.
Kiesewetter, in fact, makes no mention at all of the later period as such and refers to the Middle Ages only in passing. Instead, he pursues his historical narrative by “epochs,” identified each time by what he considers to be the leading figure. From the 14th century, whose guiding spirits he takes to be Marchettus and De Muris (largely in the absence, it must be said, of any substantial musical repertory upon which to base a judgment), he moves successively through the “epochs” whose musical style was dominated first by Du Fay (1380-1450), then by “Ockenheim” (1430-1480), Josquin (1480-1520), Willaert (1520-1560), and Palestrina (1560-1605). Having thus surveyed the 15th and 16th centuries, he moves on to what he recognizes to be the very different styles of the 17th and 18th through discussion of the music of Monteverdi, Carissimi, Scarlatti, and later figures.

Kiesewetter does take cognizance of the circumstance that the beginnings of what he regards as proper counterpoint came with the appearance of Du Fay toward the end of a period known as the Middle Ages. He observes that “music was that art in the family circle which first revived in the early period of the Middle Ages, and is therefore entitled to be considered as the eldest of the sisterhood,” but goes on to affirm that “[music] first reached the greatest perfection... at a period which is not exactly acknowledged to be that of a golden age, in respect to poetry, painting, architecture, etc.”

His emphasis, consistently, is on the role of the Netherlanders in the development of the musical culture of the period. He introduces the hero of his next epoch, Adrian Willaert, as “Among the Belgians, who were partly invited and came partly of their own accord to seek their fortune about his time in Italy,” explaining that he was a pupil of Mouton, “and therefore in the second degree from the school of Josquin” (p. 149). And, having mentioned a number of the other “Belgians” whose careers can be traced to Italy, he declared that they “enjoyed in this epoch, if not the monopoly, at least the supremacy, as regarded music, in Italy” (p. 151).

French, English, and German composers of the period are also mentioned as significant figures, whereas for Italy attention is drawn primarily to the paucity of native-born masters. Kiesewetter declares that “At the beginning of this epoch Italy possessed only Costanzo Festa,” and he identifies a few others from upper Italy as “generally speaking, merely beginners, springing from the Venetian school” (p. 154) that was for him the creation of Willaert.

His chapter on the epoch of Palestrina opens with a review of the considerable biographical information that could be drawn from Baini’s massive mono-

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graph and a glowing appreciation of the composer’s musical style. Our author declares that although

... in [Palestrina’s] works, every gradation of the contrapunctic art may be found, from the simplest species... through the stile familiare... to the most complicated canons... he moves... in the fetters with which he apparently restricted himself... with a freedom and grace that never allow the restraint to be perceived; the fire of his genius... glows throughout... (pp. 170-71).

Moreover, he prefaces these remarks with the observation that “In his best works [Palestrina] finds it difficult to conceal his education in the school of the Netherlands, how much soever he may have elevated its style by his own originality” (p. 170).

Never does Kiesewetter connect any of this with the Renaissance in Italy, which, in the traditional view, was reaching its apogee just at that time, nor is it mentioned later as he goes on to discuss the other composers of the so-called “Roman” school. Obviously, he got no help in this regard from Baini, who fails, similarly, to acknowledge any link between the compositional activity of his hero and the intellectual and cultural ferment of the period in which Palestrina had lived. In sketching his own brief history of vocal polyphony, Baini divides the period between the 14th century and the time of Palestrina into four epoche, using precisely the term that Kiesewetter was later to borrow.²⁵ He also identifies each of them, as Kiesewetter would, by their leading figure: Du Fay for the first, Okeghem for the second, Josquin for the third, and, for the last, Costanzo Festa who would prepare the ground for Palestrina.

None of this is oriented by a concept of the Renaissance, however, but rather by the author’s excessive admiration for the object of his study. For example, although he acknowledges Josquin’s great fame as justified to a degree, Baini berates him in the most partisan of manners for his playful deployment of technical artifice, calling him “il più scherzevole compositore, che sia in tanti secoli apparso sulla faccia della terra,” and deploring his neglect of the meaning of the texts he set (p. 408). His inherent bias emerges even more clearly when he comes to speak of the composers who were directly contemporaneous with Palestrina. He dismisses Lassus, in particular, as “Flemish by birth, Flemish in style, sterile as to beautiful ideas, and lacking in soul and in fire,”²⁶ whereas his encomium for his hero goes on unceasingly, page after page.

²⁵ See the Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina, 2, pp. 387-424, especially p. 399ff.
²⁶ See the Memorie storico-critiche, 2, p. 432. “Orlando di Lassus, fiammingo di nascita, fiammingo di stile, sterile di ben concetti, privo di anima e di fuoco, e che con alcune messe e mottetti ad 8. voci di stil piano si usurpò l’eccessivo elogio: Lassum qui recreat orbem.”
As for Kiesewetter, he closes the chapter on Palestrina with a discussion of the musicians from other regions who had also gained some historical distinction. First in line is Lassus, whom he introduces with the assertion that, “The Belgians had even in the epoch of Palestrina... a hand in the game, although their influence in foreign countries was visibly on the decline, owing to the strenuous opposition already given by able composers of other nations” (p. 175). Then come the French, the English, and the Germans of the late 16th century, but with only the briefest discussion, before Kiesewetter moves on to the innovations of the 17th century.

Ambros’ indebtedness to Kiesewetter’s model of music history is evident from the outset. After an initial volume concerned with the music of Greek antiquity and the “Orient,” he goes directly to what he calls European-western music (“Die Anfänge der europäisch abendländischen Musik”), borrowing the phrase directly, it would seem, from the title of his uncle’s work. This segment is primarily a discussion of the music that arose in the context of early Christianity and in the culture of western Europe in the course of Middle Ages.

A second major section (Zweites Buch), entitled “The Development of Rule-bound (regulated?) Vocal Polyphony” (“Die Entwicklung des geregelten mehrstimmigen Gesanges”) brings first a discussion of mensural music and of true (“eigentlich”) counterpoint, then a chapter on “The First Netherlandish School: Du Fay and His Age” (“Die erste niederländische Schule: Dufay und seine Zeit”). Here a brief narrative concerning musical practice as described in Boccacio’s Decameron leads to a description of the arrival and the increasing dominance of musicians from the Low Countries in both Italy and (with Okeghem) France.

Not surprisingly, then, the first section of his Volume iii (“Erstes Buch”) announces “The Age of the Netherlanders” (“Die Zeit der Niederländer”). It is noteworthy that by the time Ambros’ history was published in 1868, Jakob Burckhardt’s widely disseminated and influential study of 1860, The civilization of the Renaissance in Italy,²⁷ had been in circulation for some years. This undoubtedly made it more difficult for Ambros to ignore the coincidences of time and place between cultural developments in “Renaissance” Italy and the developing musical style of the 16th century than had perhaps been the case for Kiesewetter. Ambros’ awareness of Burckhardt’s work, or at least of ongoing discussion of the concept of the Renaissance as a period in history, is suggested by the fact that his Volume iii was initially published under the subtitle, “Geschichte der


Musik im Zeitalter der Renaissance bis zu Palestrina” (“History of Music in the Age of the Renaissance until Palestrina”).²⁸

However, Burckhardt’s work could hardly be seen as forcing Ambros’ hand with regard to his discussion of the vocal polyphony of the 15th and 16th centuries. Burckhardt included in his study but one brief passage concerning music, which he begins with the assertion that “Musical composition down to the year 1500 was chiefly in the hands of the Flemish school, whose originality and artistic dexterity were greatly admired.” He then mentions Palestrina more or less in passing but quickly turns to the secular musical practices that were obviously his primary concern. He comments on the use of instruments and on the place of music making in such venues as the learned academies and the homes of the wealthy. His focus is on the role of music in the day-to-day life of Renaissance society rather than on the cultivation of vocal polyphony among the church choirs and court chapels of the peninsula or the development of the stylistic norms then already firmly associated with the music of Palestrina.”²⁹

Interestingly, by the third edition of Ambros’ study the “Zeitalter der Renaissance” had disappeared from the title, leaving only “Die Zeit der Niederländer,” and the sole discussion of any substance that refers directly to the historical notion of a Renaissance comes in the opening pages of his Volume iii. Even there, however, the governing conception for his musical history of this period continues to follow the pattern established by Kiesewetter. Ambros initiates his discussion with the declaration that “the century from 1450 to 1550 truly deserves to be called the century of the Netherlands.”³⁰ And while he allows that continuous common threads of theoretical instruction and compositional practice run through it, he suggests that it can be divided into three “epochs” designated by the names of their foremost representatives: Okeghem, Josquin, and Gombert. Ambros also posits a fourth epoch, that of Orlando Lasso, which coincides with the age of Palestrina during which, in his view, musical hegemony is assumed by the Italians (3: 3).

Not that he denies every connection between the creative and social ferment of the Renaissance and developments in music; quite to the contrary, he asserts that the fifteenth century, “at once the conclusion of the Middle Ages and the beginning of the new age,” was a moment of rare intellectual excitement and,

²⁹ See The civilization of the Renaissance in Italy, 2, pp. 369-88.

at the same time, of highly significant development for music.\textsuperscript{31} However, his characterization of the new trends is primarily a negative one. He emphasizes the fanciful excess, the irrational caprice, the colorful distraction that he sees reflected in all aspects of life, including, to a degree, the music of the period.\textsuperscript{32} One could easily conclude that even though Ambros was dazzled by the exuberant imagination and the enormous creative energy of the period, he was not entirely comfortable with what he regarded as characteristic of Italian society in the new age.

There is further evidence of that in what follows. While recognizing that in Italy the 15th century can no longer be construed as belonging in any sense to the Middle Ages, he sees things much differently as far as Germany and France are concerned. He affirms that the Renaissance reached Germany only in the 16th century and even then largely in the form of scholarly humanistic endeavors. For France he deems the late 15th century as merely preparatory for the full-fledged importation of Italian Renaissance culture in the time of Francis I. And in the neighboring Netherlands he saw old values and old styles as even more entrenched and more decisive than in either France or Germany.

It was Ambros’ opinion that because music in Italy remained the province of Netherlandish composers until virtually the end of the 16th century, their inherent conservatism was an impediment to the assimilation of music to the other arts being deployed in the new, ever more dramatic contexts of Italian culture – theatrical productions, festal processions, pantomimes, \textit{intermezzi}, and the like – in which the cathartic effects of ancient Greek theater were being emulated and the vaunted powers of an unknown – and irretrievable – music were being sought. He likens the music of these \textit{oltremontani} to a young vestal virgin ("\textit{priesterliche Jungfrau}"), pure, strong, and virtuous, far too serious and also far too awkward (\textit{schwergliederich}), to be able to plunge easily into such a charming cultural bacchanal.\textsuperscript{33}
He does not see this as an unfortunate turn of events, however, but – quite to the contrary – as very healthy for the music of the period. In his view, the Netherlanders’ attachment to their own musical traditions made it possible for them to cultivate and to perfect their compositional skills in accordance with their own sober temperament, undisturbed by foreign influences. As a consequence they were able to do what he saw as essential for music at the time both in developing compositional techniques and in determining the direction of its stylistic evolution generally. He credits them with the creation of a genuine, authentic church music, building on the foundation of the sacred liturgical chant (and their own popular music) and thus bringing into existence by means of the most elevated of artistic principles highly refined musical compositions. By doing so, asserts Ambros, they assured for music in all ages to follow the full weight and worth of an artistic expression and saved it from the sad fate of being reduced in the secular atmosphere of festal celebration to something superficial and inane.³⁴

Renaissance Italy contributed to that development, in the eyes of our author, primarily through its creative influence. Under the southern sun, he wrote, the music of the Northerners gained unmistakably in scope, clarity, and taste and absorbed something of the warmth that has always energized and enlivened the arts in Italy. More importantly, they abandoned little by little much of their subtle artifice and intricate motivic play for a broader, more even and decorous

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rhythmic style. As he says, “the individual artifices of counterpoint gave way to a whole, great art of composition.” ³⁵

Despite these attempts to explain the mutual influences of Netherlandish music and Italian Renaissance culture on one another, and somehow to reconcile them historically, Ambros’ observations reflect, I believe, an inherent tension in his historical narrative that stems at least in part from the “northern temperament.” On the one hand is his view of the exuberant atmosphere of the Italian Renaissance with its self-confident refinement of literature, art, and architecture as inspired by the primarily secular models of Greek and Roman antiquity. On the other is his intellectual and esthetic commitment to a style of vocal polyphony with deep roots in the medieval traditions of northern Europe. This was the music he had come to know not only through the efforts of Kiesewetter and other historians but also, and perhaps more broadly, through the numerous editions of the music of the 15th and 16th centuries by French choirmasters, Caecilian sympathizers, and scholars of various stripes. It was music he admired above all for its grave, decorous appropriateness to the sacred uses for which it had been fashioned, and he saw its style as simply overlaid on the Italian culture of the Renaissance by historical accidents that even now we find difficult to explain.

Ambros articulated this historical disjunction clearly, and he did not believe that it had been bridged by the refinements in the style of vocal polyphony that came at the hands of Palestrina and his contemporaries. He opined, rather, that Palestrina, “judging from his compositional manner, is a direct descendent of the (Franco)-Netherlandish school. That he made the works of the old Netherlanders an object of deep and diligent study is only too evident from his own [music]… [and] not the masters of the immediately preceding period… [but] Okeghem, Obrecht, and… Josquin.” ³⁶

As he saw matters, moreover, as long as the northerners maintained their musical dominance in Italy with the sober vocal polyphony they had brought with them from their homelands, they were able to hold at bay the proclivity

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for rampant individualism that he apparently believed to be deeply rooted in the Italian character. Only at the end of that period, around 1600, did he see a resolution of the conflict between the conservative influence of the musicians trained in the Netherlands and the cultural tendencies of the Renaissance with the emergence of the new monodic style. This he viewed as the “artistic medium that brought artistically gifted individuality to the fore in direct opposition to the established style… the tardy offspring of the spirit of the new age, the age of the Renaissance.” ³⁷

With these words Ambros gave expression to what can well be described as an historical and historiographical dilemma. The music of the “age of the Renaissance,” especially as idealized for Italy by Baini and in northern Europe by proponents of the Caecilian movement, was not at all viewed in the 19th century as Renaissance music, properly speaking. Rather it was seen as a culminating stage in the development of the medieval musical culture of northern Europe, specifically that of the Low Countries. For Ambros, as for Kiesewetter, the vocal polyphony of the 15th and 16th centuries was an unmistakable reflection of the ethnic character and serious temperament of the region that had produced its leading composers, however much tempered and warmed by the creative energy and artistic refinement of the Italian Renaissance. And in the disjunction between what was perceived as the serious, even solemn, style of the sacred polyphony of the 15th and 16th centuries and the brilliant secular civilization of Renaissance Italy, the sympathies of the Viennese historians clearly lay with the northern composers.

Both authors seem to have vibrated to an intellectual and esthetic affinity with the Netherlands in whose compositional mastery they could see the origins of the sophisticated contrapuntal skills that were in a sense the pride of the musical tradition of German-speaking regions in the 18th and 19th centuries. It was in the works of those northern-trained composers – rather than in those of the Italian masters who displaced them – that they appear to see the fons et origo of the style that would culminate, for them, not only in the contrapuntal tours de force of a Handel or a J.S. Bach but also in the musical achievements of the Viennese “classicists,” Haydn, Mozart, and Beethoven. It was, in other words, in the sacred music of the Netherlanders as idealized by the Caecilian

³⁷ See Geschichte der Musik, 3:11, “So lange nun die Niederländer in Italien die musikalische Oberherrschaft behaupteten, herrschte mit ihnen auch jene Polyphonie, die sie aus ihrer Heimat mit herübergebracht, und drängte (sehr zum Heile der gesetzmaßigen Festigung und Ausgestaltung der Musik) jene tief im italienischen Wesen begründete Neigung nach Individuellem einstweilen zurück. Erst gegen 1600 erhob sich dort die Monodie als das künstlerische Mittel, das musikalisch kunstbegabte Individuum zur Geltung zu bringen, in offener Opposition gegen den bisherigen Kunststil. Sie ist die allerdings verspätete Geburt des Geistes der neuen Zeit, der Zeit der Renaissance…
movement and concretized in the collections published primarily by northern editors, that they perceived the roots of their own musical culture. And their view of the “music of the Renaissance” — as opposed to what could be seen as Renaissance music — was very much colored by that perception.
Published Editions and Anthologies of the 19th Century

Collected editions and musical monuments

The publications listed here (in chronological order) represent only a partial inventory of the works brought back to light by the many 19th-century editions dedicated in whole or in part to the vocal polyphony of the 15th and 16th centuries. Contents have been listed in particular for those collections that are now rare and difficult to find.¹ For a fairly comprehensive bibliography, see Knud Jeppesen, MGG, 10, col. 702, who also cites related publications edited by G. v. Tucher (Vienna, 1827), S.W. Dehn (Berlin, 1838), Kiesewetter (Leipzig, 1841), and others.

Alexandre-Étienne Choron (1771-1834)

Anthologies such as Collection des pièces de musique religieuse (ca. 1830), including music by Josquin, Goudimel,Palestrina, and others. Paris: 1805-?

Raphael Georg Kiesewetter (1773-1850)

– Geschichteder europäisch-abendländischen oder unserer heutigen Musik. Leipzig: Breitkopf und Härtel, 1844.²
– Supplément . . . containing the most ancient monuments of figured counterpoint

Tant con je vivrai Adam de la Hale Kyrie, Missa L'homme armé Dufay
Gloria (fragment of the Mass) Machaut Kyrie, Agnus Dei, Missa Discentum discipuli Éloy
Mass qu'il vous vienne a plaisance ? Kyrie, Missa L'homme armé Vincentius Fauquies
Non avra pietà Landini Kyrie, Missa ad omnen tenon Ockeghem or Ockenheim
Kyrie, Missa Se la face ay pale Dufay
Benedictus, Missa Ecce ancilla Domini Dufay Kyrie, Christe, Missa Gaudeamus Josquin des Prés

Friedrich Rochlitz (1769-1842)

Collection de morceaux de chant, tirés des maîtres qui ont le plus contribué aux progrès de la musique et qui occupent un rang distingué dans l'histoire de cet art, choisis et arrangés chronologiquement, 3 vols. Mainz: Schott, 1838-40

Volume 1:

Kyrie Dufay Kyrie & Christe Ockeghem
Kyrie Dufay Hymnus Josquin

¹ I should like to thank Elizabeth Davis, Librarian of the Gabe M. Wiener Library of Music and Art of Columbia University, for her assistance in drawing together the information included in this inventory for those few items that were not found complete in the holdings of the library.

² The musical examples in Kiesewetter’s history were but a very small sample from the substantial number of compositions that he had collected and transcribed, as is evident from the catalogue he published in Vienna in 1847 of his holdings, which spanned the history of Western music from Hucbald, Guido, and Franco to composers of the 17th and 18th centuries: Galerie der alten Contrapunctisten (Ancient monuments of figured counterpoint).
Leeman L. Perkins

Motette
Regina coeli
Salve regina
Weihnachts-Gesang
Die Hauptsstücke des 51ten Psalm
Motette psalm
Kyrie & Christe
Gloria
Psalm Motette
Deus propitius esto
None dimittis

Volume 2:
Adoramus te
Pleni sunt coeli
O bone Jesu
Regina coeli
Salve regina
Weihnachts-Gesang
Lauda, anima mea (psalm)
Stabat mater
Exaudi nos
Weihnachts-Gesang
Jesu dulcis memoria
Hymnus
Adoramus te
Christus factus est
Missere
In æclestis bene dicte Domino (hymnus)
Benedictus

Gesänge Böhmischer und Märischer Brüder:
Morgenlied
Atemlied
Bittgesang
Bau-Gesang

Volume 3:
Adoramus te
Salve Regina
Agnus Dei
Stabat mater
Tu es me persicis flori
O quam tristis
Kyrie
Regina angelorum
Requiem aeternam
Domine Jesu Christe
Qui tollis
Cruciﬁxus
Der 44ste Psalm
Et incarnatus est
Pater noster
Seelig sind die Toten
Wer will die Auserwählten
Getet Beischlafenden (Motette)

Media vita in morte sumus
Exultate Justi
Surrexit Christus bodie (Ostergesang)
Cædunt in coelis (Motette)
Exe Dominus vobis (Motette)

Gallus
Vulgus
Vulpis
Walliser
Praetorius

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Pietro Alfieri (1801-1863)

Raccolta di musica sacra, 7 vols.: I. Masses; II. Motets; III. Hymns; IV. Lamentations; V. Offertories; VI. Motets; VII. Magnificat settings. Rome: 1841-1846 (first large collection of works by Palestrina).

Franz Alys Theodor Commer (1813-1887)

Collectio operum musicorum Batavorum saeculi xvi, vols. i-xii. Berlin/Mainz, 1844-1858.
Includes works by Arcadelt, Bastron, Buus, Canis, Certron, Claudin, Clemens non Papa, Crecquillon, Gombert, Jachet, Jannequin, Josquin, Lassus, Le Jeune, Kerl, Palestrina, and Victoria (together with later and lesser known composers).

Primarily compositions by 17th and 18th-century composers, but with some from the 16th century, e.g.:
- Palestrina, Quo cunque pergis virgins (4 vv.) – vol. 2
- Victoria, Popule meus (4 vv.) – responsorum – vol. 2
- Palestrina, Nos autem glorioare (4 vv.) – vol. 3
- Walter, Allem auf Gettes Wort (4 vv.) – vol. 5
- Palestrina, O lux am spes unica (4 vv.) – vol. 3
- G. Gabrieli, Benedixisti Dominum (7 vv.) – vol. 5

The series was continued under the following title:
Primarily compositions by 17th-century composers, but included as well were a number of (mostly late) 16th-century figures: Anerio, Gabrieli, Gallus (Handl), Ingegnieri, Lassus, Marenzio, Mel, Monte, Senfl, Wette.


Contents

Missa L’homme armé super voces musicales
In nomine Jesu (6 vv.)
In illo tempore stetit Jesus (6 vv.)
Inviolata, integra et casta (5 vv.)
Abalon fili mi (4 vv.)
Tribulatio et angustia inveniunt me (4 vv.)
Landate pueri (4 vv.)
De profundis clamavi (4 vv.)
O virgo genitrix (5 vv. = Plusieurs regrets)
N’est-ce pas un grand deplaisir (5 vv.)
Mille regrets de vous abandonner (4 vv.)

Circumdederunt me (6 vv. = 2a pars, Christus mortuus est or Sic Deus)
A custodia, matuta ina (7)
Et ecce terrae mortus factus est (?)
O benigna regina (?)
Ut collect eum Dominus (?)
Nymphes napes (6 vv.)
Incessament livré suis au martyre (5 vv.)
Plusieurs regrets (5 vv.)
Coeurs desole de toutes nations (4 vv.)
In meinem Sinn (4 vv. = Entre je suis)

3 See Karl G. Fellerer, MGG, 2, col. 1583-88.
Joseph Napoléon Ney, prince de la Moskowa (1803-1857)


Table du premier volume:
1. Giov. Pier. Luigi da Palestrina *Messe à 6 voix dite du Pape Marcel*
2. Palestrina *Messe à 4 voix dite Aeterna Christi munera*
3. Palestrina *Subit Mater dolorosa, antienne à deux choeurs*  
   (Se chante dans la Chapelle pontificale les Jeudi et Vendredi saints)
4. Palestrina *Fratres ego enim, antienne à deux choeurs*  
   (Se chante le Jeudi Saint à Rome dans la chapelle pontificale)
5. Palestrina *Abrahamus te, Christe, motet à 4 voix*
6. Palestrina *Pleni sunt coeli*  
7. Palestrina *Alla riva del Tevere, madrigal à 4 voix*

Table du deuxième volume:
8. Gregorio Allegri *De lamentatione Jeremiae prophetae à 4 voix*  
   (Se chante dans la chapelle pontificale à Rome le Samedi Saint à Matines)
9. Gregorio Allegri *Miserere à deux choeurs*  
   (Se chante dans la Chapelle Pontificale à Rome les Mercredi et Jeudi saints)
10. Orlande de Lassus *Regina coeli à 4 voix*
11. Orlande de Lassus *Salve regina à 4 voix avec Choeur*
12. Orlande de Lassus *Miserere (à 5)*
13. Cantique du matin  
   (Chant des frères bohèmes ou moraves, 2e moitié du 16e siècle, traduction libre de l’Allemand)
14. Cantique du soir  
   Invocation des frères moraves
15. Arcadelt *Ave Maria*  
   (maitre de Chapelle du Cardinal de Lorraine 1540),
16. T. L. da Vittoria *Jesus dulcis, motet à 4 voix*  
   (Né à Séville en 1560)
17. Vittoria, *Pueri hebroorum, antienne - p. 216*
18. Volckmar Lespring *O fili et filiae, chant de Pâques à 2 choeurs*
19. Alexandre Scarlatti, *Cor mio, Madrigal à 5 voix de femmes*
20. Jean Sébastien Bach *Tantum ergo - p. 279*

Table du troisième volume:  
consists entirely of works by composers of the 17th and 18th centuries: Stradella, Giovanni-Battista Clari, Benedetto Marcello, Handel, and Gluck.

Published Editions and Anthologies of the 19th Century

Table du quatrième volume:
consists entirely of compositions by Bach (1) and Haydn (7).

Table du cinquième volume:
41. Josquin des Prez  
La déploration de Jehan de Ockeghem, composée à l'occasion de sa mort par son élève
42. Clément Jannequin  
La bataille de Marignan, chant français à 4 voix
43. Orlande de Lassus  
Saute tu dir l'airé, chanson française
44. Orlande de Lassus  
Si le long temps à moy trop rigoureux, chanson à 4 voix
45. Orlande de Lassus  
Ce faux amour, chanson à 4 voix
46. Orlande de Lassus  
Fuyons tous d'amour le jeu, chanson à 4 voix
47. Orlande de Lassus  
Je t'ayme bien, chanson à 4 voix
48. Orlande de Lassus  
Si vous n'êtes en bon point
49. Orlande de Lassus  
Per pianto la mia carne si distill a, madrigal à 5 voix
50. Pavane à 4 voix  
Belle qui tien ma vie, tirée de l'Orchésographie de Thoinot d'Arbeau
51. Palestrina  
Vaghi pensier, madrigal à 4 voix, paroles du Cardinal Bembo
52. Palestrina  
là ver l'aurora, madrigal
53. Arcadelt  
Il bianco e dolce cigno, madrigal à 4 voix
54. Don Carlo Gesualdo, Prince de Venosa  
Gelo ha madonna il seno, madrigal à 5 voix
55. Le Prince de Venosa  
Come esser suo, madrigal à 5 voix
56. Bendetto Marcello  
Strofa a tre bassi
57. Lotti venitien.  
Spirito di Dio, madrigal à 4 voix chanté sur le bucentaure à l'occasion du mariage des Doges avec la mer Adriatique

Table du sixième volume:
60. Andrea Gabrieli  
Magnificat à trois choeurs
61. Andrea Gabrieli  
Benedictus à 5 choeurs
Diffusa est gratia, motet à 4 voix
63. Orlande de Lassus  
Quia cinerum à 5 voix, des Psaumes de la Pénitence
64. Felice Anerio  
Ave regina celorum, antienne à deux choeurs
65. Felice Anerio  
Adoramus, motet à 4 voix
66. Thomas Thalys  
Kyrie eleison à quatre voix
67. J. Haendel (surnommé Gallus)  
Media vita in morte sumus, motet à 2 choeurs
68. Gallus (Haendel)  
Adoramus à 6 voix
69. Gallus  
Ecce quamodo moritur justus, motet à 4 voix
70. Lupus  
Audrii vocem, motet à 6 voix
71. Vulpius  
Exsultate justi, psaume à 4 voix
72. Vittoria  
O vos omnes, motet à 4 voix
73. Vittoria  
Gloria patri à 6 voix
74. Dom Juan IV (roi de Portugal, 1615)  
Crux fidelis à 4 voix
75. Carissimi  
O felix anima, motet à 3 voix
76. Barbieri  
Veni de Libano sponsa, motet à 6 voix
77. Francesco Durante  
Christe eleison, de la Messe en ré mineur
Table du septième volume:

78. Palestrina  Tribularer si nescirem, antienne à 6 voix
79. Palestrina  Agnus Dei, de la Messe à huit voix
80. Palestrina  Populo meus qui facisti, antienne à 2 choeurs

(Se chante à Rome le Samedi Saint dans la Chapelle Sixtine)

81. Palestrina  Canite tuba in Sion, motet à 5 voix
82. Palestrina  Vinea mea electa, répons à 4 voix
(Se chante à Rome le Vendredi Saint dans la Chapelle Sixtine)

83. Palestrina  Una hora non potuisti vigilare, répons à 4 voix
(Se chante à Rome le Vendredi Saint à l’Office des Ténèbres)

84. Palestrina  Tantum ergo, motet à 5 voix
85. Palestrina  In monte Oliveti, répons à 4 voix

86. Palestrina  Esurientes implevit bonis, motet à 5 voix
87. Palestrina  Corporis mysterium, motet à 4 voix
88. Palestrina  O bone Jesu, motet à 4 voix
89. Palestrina  Sicut erat, motet à six voix
90. Palestrina  Dei mater alma, motet à 4 voix
91. Palestrina  Laudas anima mea Dominum, motet à 5 voix
92. Palestrina  Tunc Christus natus est, Noël Noël, motet à 2 choeurs
93. Palestrina  O bone Jesu, motet à 4 voix
94. Palestrina  Sicut erat, motet à six voix

Table du huitième volume:

Consists entirely of compositions by Carissimi, Buononcini, Giovanni Paolo Colonna, Leonardo Leo, and Giovanni Battista Clari.

Table du [neuvième] volume:

100. Palestrina  Messe canonique
101. Palestrina  Messe de requiem à 5 voix
102. Giov. Gabrieli  Magnificat à 8 voix
103. Giov. Gabrieli  Miserere à 6 voix
104. Giov. Gabrieli  Beata es virgo, motet à 5 voix
105. Orlande de Lassus  De psalmis penitentialibus à 3 et à 4 voix

Table du dixième volume:

106. Palestrina  Dies sancificatus, motet à 4 voix
107. Palestrina  Sicut cervus, motet à 4 voix
108. Palestrina  Même morceau en la bémol à 4 voix
109. Palestrina  Laus honor virtus gloria, motet à 6 voix
110. Palestrina  Veni sponsa christi, motet à 4 voix
111. Vittoria  O quam gloriosum, motet à 4 voix
112. Vittoria  Veri languores, motet à 4 voix
113. Antonio Lotti  Miserere à 4 voix
114. Antonio Lotti  Benedictus à 4 voix
Published Editions and Anthologies of the 19th Century

115. Auteur inconnu

Fragment d’un ancien Noël français à 5 voix

116. Eustache du Cauroy

Noël, noël, chœur à 4 voix

117. Eustache du Cauroy

Se questa valle di miseria, lodi spirituali du 16e siècle à 4 voix

118. Baldassare Donato

Villote napolitaine à 4 voix

119. Gastoldi

Viver lieto volgio, ballet à 5 voix

Table du onzième volume:

120. Benevoli

Sanctus à 16 voix

121. A. Lotti

Christe eleison à 5 voix

122. Carissimi

Le Rudiment ou la déclinaison du pronom hic, bac, hoc à 4 voix

123. Clément Jannequin

Le chant des oiseaux à 4 voix

124. Orlando Gibbon

Le Viens chasseur, madrigal à 5 voix

125. Orlando Gibbon

Le Croisé captif, madrigal à 5 voix

126. Maillart

Tout au rebours, Canon par mouvement contraire à 5 voix

127. Andrea Gabrieli

A chi more per Dio, fragment d’un Madrigal spirituel à 4 voix

128. Auteur inconnu

Ahi dispietata morte, Madrigal à 4 voix

129. Luca Marenzio

Ahi dispietata morte, Madrigal à 4 voix

Carl Proske (1794-1861)

Musica divina sive Thesaurus concentum selectissimorum omni cultui divino totius anni juxta ritum sanctae ecclesie catholicae inservientium, 4 vols. Regensburg: 1853-86 (R/1973)

I. Liber missarum (1853):

<table>
<thead>
<tr>
<th>Missa brevis</th>
<th>Missa Iste confessor</th>
<th>Missa Dies sanctificatus</th>
<th>Missa octavi toni</th>
<th>Missa ad imitat. Moduli</th>
<th>Missa quarti toni</th>
<th>Missa brevis</th>
</tr>
</thead>
<tbody>
<tr>
<td>PALESTRINA</td>
<td>PALESTRINA</td>
<td>PALESTRINA</td>
<td>LASSUS</td>
<td>LASSUS</td>
<td>VICTORIA</td>
<td>A. GABRIELI</td>
</tr>
<tr>
<td>Missa super Dixit Maria</td>
<td>Missa In nativitatis</td>
<td>Missa</td>
<td>Missa pro defunctis</td>
<td>Missa pro defunctis</td>
<td>Missa pro defunctis</td>
<td></td>
</tr>
<tr>
<td>J. Leone Hasler</td>
<td>Jos. Octavio Pitoni</td>
<td>Antonio Lotti</td>
<td>Matthaeus Asola</td>
<td>Jos. Octavio Pitoni</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. Liber motettorum (1855):

De adventu Domini

<table>
<thead>
<tr>
<th>Ad te Domine levi</th>
<th>animam meam</th>
<th>Exe concipies/</th>
<th>Super solium David</th>
<th>Obebro Domine</th>
<th>Cam inaudisset Joannes</th>
<th>Dicite pusillaminos</th>
<th>Egerdistur virga/Radix Jesus</th>
<th>De coro veniet</th>
<th>Ave Maria</th>
</tr>
</thead>
</table>

In festo nativitatis Domini

| Dies sanctificatus | Missa pro defunctis | Missa pro defunctis | Missa pro defunctis |
| PALESTRINA | J. Leone Hasler | Missa | Missa |
| P. L. da Vittoria | Matthaeus Asola | Jos. Octavio Pitoni |

In festo S. Stephanum protom[artyrum]

| Hodie Christus natus est | Hodie nobis de coelo pax | Hodie nobis Deus de Deo | Hodie Christus natus est |
| COSTANZO PORTA | JACOBUS HANDEL | JACOBUS HANDEL | GREGORIO TURINI |

| In festo S. Stephanum protom[artyrum] |
| Lapidabant Stephanum (iii vocum) |
| GIOV. MARIA NANINI |

Leelman L. Perkins

Proprium sanctorum

In festo S. Andreæ apostoli
Quæ visisti me, Thoma
Doctor bonus
Palestrina
T. L. da Vittoria
Incert.

In festo S. Nicolai
Doctor bonus
Clemens non Papa

In festo conceptionis B. Mariae Virginis
Quam pulchris sunt gressus tui
Palestrina
Concepio tua
Luca Marenzio
Concepio tua
Constanzo Porta

In festo S. Thomæ apostolò
O quam gloriosum est regnum
Concertino de Angelis

In festo SS. nominis Jesu
In nomine Jesu
Palestrina
Jac. Handl

In festo purificationis B. V. Mariae
Sænsæ pueræ portabat
T. L. da Vittoria
Hodie beata virgo Maria
Fabio Costantini

In festo annunciationis B. Mariae Virginis
Gabriel Angelus
Palestrina
Luca Marenzio
Ne timeas Maria
Olalio de Lassus

In festo inventiæ S. Crucis
Vidi turbam magnam
Costanzo Porta
O quam gloriosum est regnum
T. L. da Vittoria

In festo SS. angelorum custodum
Omnes sancti angeli
Angeli, archangeli

In festo S. Caeciliae virg. et mart.
Cantantibus organis
Palestrina

Commune Sanctorum

In festis apostolorum et evangelistarum
Isti sunt viri sancti
Palestrina
Estote fortes in bello
T. L. da Vittoria

In festo unius martyris
Beatus vir, qui suffert tentationem
Andrea Gabrieli

Appendix Motettorum (cuilibet tempori convenientium)

Scut cervus desiderat/Sitivit anima mea
    ad Domn       Palestrina
Factus est Dominus firmamentum
    in omn. temp.  Giovanni Croce
meum
Benedicam Dominum       Palestrina
Sive mea Dominum clamavi
Ego dixi: Domine miserere
    in omni tempore  Giovanni Croce
Felice Anerio
Confecti tibi
J. Leo Hasler
Laetare in Domino et in exaltatione
J. Leo Hasler
Domine Deus, pater omnipotens
Orazio Vecchi
Laudate Dominum
Giovanni Croce

Serve bone et fidelis
Tommaso Bai
In festo abbatum
Intercessio nov. quasumus Domine
Incet.
In festo virginit
Veni sponsa Christi
    Palestrina
Veni sponsa Christi
    T. L. da Vittoria
Veni sponsa Christi
    Andrea Gabrieli
In festo non virginit
Regnum mundi
    Palestrina
Felic Anhro
In dedicatione eccliae
Exaudi Domine preces servi tui
    Palestrina
Hic vir despiciens mundum
T. L. da Vittoria
Similabo eum viro sapienti
Luca Marenzio
Euge serve bone
Orazio Vecchi

Domine ad adjuvandum
Tom. Lud. da Vittoria
Psalmodia vespertina: Falsibordoni

Intonationes psalmorum
Jos. Ant. Bernabei

In festo martyrum tempore paschali
Filiae Jerusalem
Andrea Gabrieli

In festo confessorum pontificum
Ecce sacerdos magnus
T. L. da Vittoria
Sacerdos et pontificex
Andrea Gabrieli

In festo summum pontificem
Dum esset summus pontificex
Luca Marenzio

In festo doctorum ecclesiae
In medio ecclesiae aperuit os ejus
(iii vocum)
Giovanni Croce

In festo confessionum non pontificem
Hic vir despiciens mundum
T. L. da Vittoria
Similabo eum viro sapienti
Luca Marenzio
Euge serve bone
Orazio Vecchi

Total: 180 pieces, including both partes of motets in two sections

III. Psalmodia, Magnificat, hymnodiam, et antiphonas B. Mariae Virg. complectens (1859)

Psalmia modulata
Caes. de Zachariares

Psalmi quinque ad vesperas
Didaco Ortiz

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| Psalmi ad quatuor aequales voces | Greg. Turino
| Psalmi quatuor | Incerto
| Dixit Dominus | Confitebor
| Beatus vir | Laudate pueri
| In exitu Israel | Laetatus sum
| Nisi Dominus | Laudate Jerusalem
| Credidi | Beati omnes
| Laudate Dominum | Psalmi sex inediti | Felice Anerio
| Dixit Dominus | Confitebor
| Beatus vir | Laudate pueri
| Laudate Dominum | Psalmi quatuor | Bernardino Nanino
| Dixit Dominus | Beatus vir | Laudate pueri
| In convertendo | Psalmi aliquot variorum auctorum | R. Giovannelli
| Dixit Dominus | Confitebor
| Beatus vir | Laudate pueri
| Psalmi aliquot variorum auctorum | Psalmi sexti inediti | Felice Anerio
| Dixit Dominus | Confitebor
| Beatus vir | Laudate pueri
| Psalmi sexti inconvertendi | Psalmi sexti inconvertendi |

### Hymnodia Vespertina

| Hymnus in nativitate Domini | Fel. Anerio
| Hymnus in nativitate S. Joannis Baptistae | Ortiz
| Christe redepentor omnium | [Ut queant] Nuntius celso veniens
| Hymnus in erphania Domini | Palestrina
| Hymnus in festo SS. apostolorum | Petri et Pauli
| Hostis Herodes impie | [Aurea luce] Janitor coeli
| Hymnus in dominica passionis et festo exaltationis S. crucis | Palestrina
| Hymnus in festo S. Michaelis | Collaudamus venerantis
| Vesica regit prعدruit | Incert.
| Hymnus in ascensione Domini | Palestrina
| Hymnus in festo omnium sanctorum | Palestrina
| Jesu nostra redemptio | Vittoria
| Hymnus in festo omnium sanctorum | Vittoria
| Veni creator spiritus | Palestrina
| Hymnus in dedicacione ecclesiae | Vittoria
| Hymnus in festo SS. Trinitatis | Vittoria
| Orbe beata Jerusalem | Vittoria
| O lux beatae Trinitatis | Vittoria
| Hymnus in festo Beatae Mariae Virginis | Vittoria
| Panthe lingua 1 | Vittoria
| Ave Maria Stella 1 | Vittoria
| Pange lingua | Vittoria
| Ave Maria Stella 2 | Vittoria
| Pange lingua 2 | Ave Maria Stella 2
| Ave Maria Stella 3 | J. L. Hasler
| Pange lingua 3 | Ave Maria Stella 3
| Ave Maria Stella 4 | Biordi
| Antiphonae B. M. V. | Francisco Suriano
| Alma redemptris mater | Salve regina
| Ave regina | Salve regina
| Regina coeli | Antiphonae B. M. V | Fel. Anerio
Ave regina
Regina coeli
Salve regina

Antiphonae B. M. V.
Gregor. Aichinger
Alma redemptoris mater
Ave regina
Regina coeli
Salve regina

Antiphonae B. M. V.
(trium vocum)
Gregor. Aichinger
Alma redemptoris mater
Ave regina
Regina coeli/Resurrexit
Salve regina

IV. Liber vespertinus (1863)
Selectus harmoniarum praecipuarum Officio hebdomadæ sanctæ inservientium

Passio D. N. J. Cristi
sec. quattuor evangelistas
Francisco Serrano
Dominica in palmas: Passio sec. Matthæum
Feria tertia: Passio sec. Marcum
Feria quarta: Passio sec. Lucam
Feria sexta: Passio sec. Ioaninem

Lamentationes Jeremiae prophætæ
Palestrina

Feria V. in coena Domini
Lectio prima: Incipit lamentatio
Lectio secunda: Vau. Et egressus est
Lectio tertia: Jod. Manum suam misit.

Feria VI. in parsceve

Resp. I. Sicut ovis ad occisionem
Lud. Viadana
Resp. II. Ecce qui venit
Annibale Zoilo
Resp. III. Vivum est Johannis Porta
Resp. IV. Laetatus sum Jacobus Handl

B. Selectissimæ modulationes – Th. L. de Victoria

Selectus singularum antiphonarum B. M. V.
auctoriis diversis compositarum

Leeman L. Perkins
Published Editions and Anthologies of the 19th Century

Feria VI in parasceve
Resp. IV. Tanquam ad latronem existit
Resp. V. Tenebrae facta sunt
Resp. VI. Animam meam diliteram
Resp. VII. Tradierunt me in manus
Resp. VIII. Irux hominibus ire
Resp. IX. Caligaverunt oculi mei

Sabbato sancto
Resp. IV. Recessit pastor noster
Resp. V. O vos omnes, qui transitis
Resp. VI. Ece quomodo meritor
Resp. VII. Astierunt reges terrae
Resp. VIII. Adestus sum
Resp. IX. Sepulto Domino

Supplementum harmoniarum variis officii hebdomadac sanctae inservientium

Miserere in falsobordone          Palestrina    Benedictus          Palestrina
Miserere in falsobordone          Fabr. Dentice  Benedictus          Vittoria
Miserere in falsobordone          G. M. Nanini    Benedictus          Jac. Handl
Miserere in falsobordone          Lud. Viadana    Benedictus octavi toni
Miserere in falsobordone          Jac. Handl
Miserere                          Greg. Turini    Adoramus (I et II)    Franc. Rosselli
Miserere                          Alex. Uttendal  Adoramus           Orf. de Lasso
Miserere                          Giov. Guidetti  Adoramus           Paolo Agostini
Miserere                          Giovanni

II. Selectus litanianum
Litania de B. M. V. (trium vocum) – Gr. Aichinger
Litania – Orf. de Lasso
Litania – Jac. Finetti
Litania – Agostino Agazzari
Litania – Fr. Biordi
Litania – Greg. Zucchi
Litania – Palestrina
Litania de SS. Nomine Jesu – Georg. Victorinus
Litania de omnibus sanctis – Orf. de Lasso

III. Selectus harmoniarum variis officii
inservientium

Selectus novus missarum praestantisiorum superioris aevi auctorum... 4 vols. Regensburg: 1855-61

Pars I: Quatuor Missas IV, V et VI vocibus decantandis (1855)
Missa Veni sponsa Christi (quattuor vocum) – Palestrina
Missa Hor le tue forze adopra (quattuor vocum) – Felice Anerio
Missa Qual domini attende (quinque vocum) – Orf. de Lasso
Missa Assumpta est Maria (sex vocum) – Palestrina

Pars II: Quatuor Missas IV, V, VI et VIII vocibus decantandis (1857)
Missa Simile est regnum coelorum (quattuor vocum) – Vittoria
Missa Vidi speciosam (sex vocum) – Vittoria
Missa super voce musicalis (sex vocum) – Francesco Soriano
Missa (octo vocum) – Leo Hasler

Pars I: Quatuor Missas IV, V et VI vocibus decantandis (1861)
Missa O quam gloriosum est regnum (quattuor vocum) – Vittoria
Missa Si bona suscipimus (quaque vocum) – Paciotti
Missa In die tribulationis (quinque vocum) – Orlandus de Lassus
Missa Dum comperentur (sex vocum) – Palestrina

Pars II: Quatuor Missas IV, V, VI et VIII vocibus decantandis (1861)
Missa Nos autem gloriari (quattuor vocum) – Francesco Soriano
Missa Trahe me post te (quinque vocum) – Vittoria
Missa Pater peccavi (sex vocum) – Andreas Gabrielis
Missa pro defunctis (octo vocum) – Orazio Vecchi
Auguste Wilhelm Ambros (1816-1876)


Joannes Okeghem:
Missa cupantis tenet Sanctus, Benedictus, Qui venit (A)
Je nay deul (A)
L’aunter dantan
Se ne pas jeuls
Se voivre ceur
Fuga trium vocum in epidiatessaron (from Forkel)

Jacob Hobrecht
Ave regina/Funde preces ad filium (A)
For seulement (A)
Ohne text (Æs pars, Salve regina [ii])
La tortorella
Se bien fait
Salve regina

Josquin de Prés
Stabat mater dolorosa (A)
Missa pange lingua
Jai bien cause
Je say bien dire (A)
Adieu mes amours
Scaramella va alla guerra

Pierre de la Rue
Missa Tous les regres Sanctus
O salutaris hostia (A)

Antonius Brumel
Missa festivale: excerpts
Regina coeli (A)

Alexander Agricola
Comme femme (A)

Gaspar
Virgo Maria (A)

Loyset Compère
Nous sommes de l’ordre de St. Babouin (A)

Johannes Ghiselin
La Alfenisina (A)

de Orto
Ave Maria (A)
Missa mi-mi: Agnus III (A)

Franciscus de Layolle
Salve virgo singularis
Pia ad Dvum precantes Media vita in morte sumus

Antonius Fevin
Descende in portum menum (A)

Eleazar Genet, gen. Carpentras
Lamentations, Libro II: excerpts

Nicolaus Gombert
Ave regina celorum

Benedict Duchi
Es wollen uns Gott geneidig sein
Vater unser im Himmelreich
Aus tiefer Not schrei ich zu Dir
erbarm Dich mein o Herre Gott
An Wasserflüssen Babylon

Hentricus Finck
Missa de beata virgine

Thomas Stoltzer
Psalm 122: Hilf Herr, die Heyligen haben abgenommen

Paulus Hoffheymer
Ich laß mit leid
Ich hab heimlich ergeben mich
Mein traurens ist

Hentricus Isaac
Illumina oculos meos
Christus filius Dei (Æs Virgo prudentissima)
Virgo prudentissima
Introitus: Puer natus est
Introitus: Puer natus est (eine andre Fassung)
Alleluia: de nativitate Jesu
Alleluia: de nativitate Jesu (eine andre Fassung)
Alleluia: de circumcisione Domini
Donna di dentro/ Fortuna d’un gran tempo
Ohne text
Ohne text

Mathes Greiter
Ich stund an einem Morgan

David Köler
O dve edler brunn der freuden

⁴ Ambros left in transcription more than 800 works dating from the 15th to the 18th centuries.
⁵ (A) indicates that the example was printed from a transcription by Ambros; all others were transcribed by Kade.
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Arnoldus de Bruck
O du armer Judas (A)
O almächtig Gott

Ludwig Senfl
Ave rosa sine spina / Dominus tecum (Comme femme) (A)
Wol kempt der Mai
Im Maien, im Maien

Johann Walther
Heiliger meines Hertzen treust
Ein neues Christliches Lied

Matthäus Le Maistre
Het Menschentand
Schen dich du treuff, du hast im kopf

Antonius Scandellus
Missa super epitaphium Mauritii: excerpts
Nu komm der Heiden Heiland
Der Wein, der schmeckt mir also wohl
Bonzorno Madonna

Roger Michael
Ein feste Burg ist unser Gott

Leonhart Schroeter
Te Deum laudamus (German)

(A total of 35 compositions, some of which count several pieces)

Robert Julien van Maldeghem (1810-1893)


For a complete annotated list of the nearly 600 compositions published in Maldeghem’s collection, with as many as possible of the mistaken attributions and similar errors corrected, see Gustave Reese, “Maldeghem and his Buried Treasure,” Notes 6 (1948-49), pp. 75-117; Reese’s study was also incorporated into the reprint of the collection done in 1965. The composers best represented (with 10 or more pieces) include the following: Benedictus Appenzeller; Jacques Arcadelt; Jean de Cleve; Thomas Crecquillon; Josquin Desprez; Nicolas Gombert; Jacob de Kerle; Pierre de la Rue; Orlando di Lasso; Claude le Jeune; Philippe de Monte; Andrea Pevernage; Franciscus Sale; Adrien Willaert.

Charles Bordes (1863-1909)


Livre des messes: première année
1. Giovanni Pierluigi da Palestrina Missa brevis - à 4
2. Tomas Luis da Vitoria Missa quarti toni - à 4
5. Giovanni Pierluigi da Palestrina Missa Ascendo ad Patrem - à 5
4. Tomas Luis da Vitoria Missa Ave maris Stella - à 4
5. Roland de Lassus Missa Douce mèmoire - à 4
6. Tomas Luis da Vitoria Missa pro defunctis - à 6
7. Giovanni Pierluigi da Palestrina Missa O regem cœli - à 4

Livre des messes: deuxième année
8. Giovanni Pierluigi da Palestrina Missa Papae Marcelli - à 4
9. Claude Goudimel Missa Le bon que j’ay - à 4
10. Christophorus Morales Missa Quaeramus cum pastoribus - à 5
11. Tomas Luis da Vitoria Missa O quam gloriousum est regnum - à 4
12. Jacobus Kerle Missa Regina celci - à 4
13. Roland de Lassus Missa pro defunctis - à 5
14. Francisco Guerrero Missa Puer qui natus est nobis - à 4

Livre des messes: troisième année
15. Francesco Suriano Missa Nos autem gloriari - à 4
16. Tomas Luis da Vitoria Missa pro defunctis - à 4
17. Antonio Lotti Missa à 3 voix égales
18. Giovanni Pierluigi da Palestrina Missa Salve regina - à 5
19. Giovanni Pierluigi da Palestrina Missa sine nomine - à 4
20. Elzéar Genet (dit Carpentras) Missa A l’ombre d’un buisson - à 4
21. Giovanni Animuccia Missa Conditor alme siderum - à 4

Livre des motets: première année
1. Tomas Luis da Vitoria O quam gloriousum - à 4
2. Giovanni Pierluigi da Palestrina Pecantem me quotidie - à 5
4. Tomas Luis da Vitoria O magnum mysterium - à 4
5. Giovanni Maria Nanini Hodie Christus natus est - à 4
6. Giovanni Pierluigi da Palestrina Comitentibus illis - à 5
7. Roland de Lassus Ego sum resurrectio et vita - à 3
8. Tomas Luis da Vitoria Trois repsons (à 4) aux matines du Vendredi Saint, 2e Nocturne: Tanquam ad latronem existis; Tenebrae factae sunt; Animam meam dilectum
9. Josquin Desprez Christe immolat in cruce atri - à 4
10. Tomas Luis da Vitoria O vos omnes qui transitis per viaem - à 4
11. Felice Anerio Christus factus est pro nobis - à 4
12. Giuseppe Corsi Adoremus te, Christe - à 4
13. Giovanni Pierluigi da Palestrina Trois repsons (à 4) aux matines du Samedi Saint, 1re Nocturne: Sicut Ovis ad ocurriment; Jerusalem surge; Plange quasi virgo, plebs mea
14. Giuseppe Ottavio Pitoni Christus factus est pro nobis - à 4
15. Tomas Luis da Vitoria Estote fortes in bello - à 4
16. Tomas Luis da Vitoria Dum completerunt dies pentecostes - à 5
17. Giovanni Maria Nanini Diffusa est gratia - à 4
18. Tomas Luis da Vitoria Trois repsons (à 4) aux matines du Jeudi Saint, 5e Nocturne: Eram quasi agnus; Un hora non potuistis vigilare; Seniores populi consilium fecerunt
19. Andrea Gabrieli Angeli, archangeli - à 4
20. Josquin Desprez Ave Maria - à 4
21. Giovanni Pierluigi da Palestrina Trois repsons (à 4) aux matines du Vendredi Saint, 1re Nocturne: Omnes amici mei derelinguuerunt me; Vehem templi scissum est; Vinea mea electa
22. Tomas Luis da Vitoria Gaudem in coelis - à 4
23. Gregor Aichinger Factus est repente de coelo - à 4
24. Gregor Aichinger Assumpta est Maria - à 4
25. Tomas Luis da Vitoria Trois repsons (à 4) aux matines du Vendredi Saint, 7ème Nocturne: Tradiderunt me in manus impiorum; Jesum tradidit impius; Caligaverunt oculi mei
26. Josquin Desprez Misere mei, Deus - à 5
27. Giovanni Basso In medio ecclesiae - à 3
28. Tomas Luis da Vitoria Trois repsons (à 4) aux matines du Samedi Saint,
2e Nocturne: Recessit pastor noster; O vos omnes qui transitis per viam;
Ecce quomodo moritur justus;
Pulvis et umbra sumus - à 4
Salve regina - à 4
Trois reprens (à 4) aux matines du Samedi Saint.
Astitunt veses terrae; Aestimatus sum cum descendebantibus; Sepulto domino
signature et memorum

3e Nocturne: Exsultate Deo - à 5
Trois reprens (à 4) aux matines du Jeudi Saint.
Ave Maria; Fides mercator pessimus; Unus ex discipulis meum tradet me

4e Nocturne: Alma redemptoris mater - à 4
Ave regina - à 4
Feus dulcis - à 4
Regina coeli - à 4
Este sanctus pro lge Dei - à 4
Sacerdes et pontifices - à 4
Veni sponsa Christi - à 4

Livre des motets: deuxième année

41. Heinrich Schütz
Verba mea auribus percipie - à 4
Quoniam ad te corabo - à 4

42. Tomás Luis de Victoria
Vere languores nostre - à 4
Bella et Maria - à 4
Ave Maria - à 4

43. Jacques Clemens non Papa
Beata et Virgin Maria - à 4

44. Giovanni Pierluigi da Palestrina
Recessit pastor noster - à 4
O vos omnes - à 4
Ecce quomodo moritur justus - à 4
Christus factus est - à 4
Domine, non sum dignus - à 4
Mortua est nimirum - à 4

45. Matteo Asola
Dixit Dominus - à 4

46. Roland de Lassus
Domine, nescisti - à 4

47. Tomás Luis de Victoria
Duo seraphim clamabant - à 4

48. Jean Richafort
Dixit Dominus - à 4

49. Giovanni Pierluigi da Palestrina
Stabat mater - à 4 (2 choeurs)

50. Giovanni Pierluigi da Palestrina
Ave Maria - à 4

51. Giovanni Pierluigi da Palestrina
Ave verum - à 4 et à 6

52. Joquin Desprez
Assumpta est Maria - à 6

53. Giovanni Pierluigi da Palestrina
Quae est ista - à 6

54. Roland de Lassus
Nos qui sumus in hac mundo - à 4

55. Jacques Clemens non Papa
Bella et Virgin Maria - à 4

56. Roland de Lassus
Pauper sum ego - à 4

57. Giovanni Pierluigi da Palestrina
Loquebantur variis linguis - à 4

58. Tomás Luis de Victoria
Domine conversete - à 4

59. Roland de Lassus
Pange lingua, Nobis datus - à 4

60. Tomás Luis de Victoria
Tantum ergo - à 4

61. Jacques Clemens non Papa
Quid igitur faciam - à 4

62. Ludovicius Viadana
O sacrum convivium - à 4

63. Psalmodiae vespertiae (choix de faux-bourdons des maîtres anciens) v0 série: Pour les dimanches et fêtes et le commun des saints - à 4

Carolus Andreas
Deo Domini

Ludovicius Viadana
In exitu Israel de Aegypto

Gov. Bart, Guerci
Laudate Dominum, omnes gentes

C. Zacharias
Credidi, propter quod locutus sum

Orpheus Vechius

Ludovicus Viadana

Carolus Andreas

64. Giovanni Pierluigi da Palestrina

65. Roland de Lassus

66. Roland de Lassus

67. Thomas Luis da Vitoria

68. Giovanni Pierluigi da Palestrina

69. Psalmodes vespertinae (choix de faux-bourdons des maîtres anciens) 2e série: Pour les vêpres de la Ste Vierge - à 4

Geo. Maria Nannini

Carolus Andreas

60. Felice Anerio

71. Andrea Gabrieli

75. Thomas Luis da Vitoria


Pierre Certon

1. Je me tais et supplie - à 4

Claudi de Sermisy

2. Hau, hau, hau le boys - à 4

Guillaume Costeley

4. Mignonnet, allons voir si la rose - à 4

5. Puisse et beaux mois - à 4

6. Si c’est un grief tourment - à 4

7. Allons guy, gay, bergères (Noël en forme de rondeau) - à 4

Gascongne

8. Je ne saurai chanter ni rire - à 4

Clément Jannequin

9. Au joly jeu du pousse avant - à 4

10. Ce moys de may, ma verté cette vertéray - à 4

Leeman L. Perkins

— Domine, probasti me (pour les 2e Vêpres du commun des Apôtres et Evangelistes)

— Memento, Domine, David (pour les 2e Vêpres des Confesseurs, Pontifes et diverses fêtes)

— Magnificat

— O admirabile commercium - à 5

— Psalmodiae vespertinae (choix de faux-bourdons des maîtres anciens) 2e série: Pour les vêpres des morts - à 4

— Ad Dominum cum tribularer clamavi

— Levavi oculos meus

— De profundis clamavi

— Confitebor tibi, Domine

— Magnificat (à 2 choeurs)

— His vir despicies - à 4

— Dixit Dominus (pour les Vêpres de la T.S. Vierge et du commun des Vierges et Saintes femmes)

— Lactateum sum

— Lunda Jerusalem

— Ave maris stella - à 4

— Magnificat (à 2 choeurs)

— Filiae Jerusalem - à 4

— Popule meus - à 4

11. Petite nymphe folastre - à 4

12. Bonjour mon cœur, bonjour ma douce vie - à 4

13. Ce faux amour d’arc et de flèches s’arme - à 4

14. Puyons tous d’amour le jeu - à 4

15. La nuit freide et sombre - à 4

16. Las ! voulez-vous qu’une personne chante - à 4

17. L’heureux amour qui s’eslève et honore - à 4

18. Or, sus, filles, que l’on me donne - à 4

19. Quand mon mari vient de dehors - à 4

20. Si le long temps à moi trop rigoureux - à 4

21. Si vous n’estes en bon point - à 4

22. Soyons joyeux sur la plaisante verdure - à 4

23. Un jour vis un foulon qui foulait - à 4

24. Sauter, danser, faire des tours - à 4

25. Voicy du gai Printemps - à 4

26. Le dieu Mars et l’amour sont parmy la campagne - à 4