

Cover Page



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## Appendix 13      Contents of the Polyphonic Musical Manuscripts from the Illustre Lieve Vrouwe Broederschap in 's-Hertogenbosch<sup>1785</sup>

### 's-Hertogenbosch, BHIC 1232, Inv. no. 152 (former Codex Smijers)<sup>1786</sup>

8 motets (sequences)

3 Dutch Christmas songs

1 Introit

1 Responsory

fol. 1v-5r

*Prosa Inviolata* (2 versions)

Marian Sequence; mostly alternatim: verses 2, 4, 6, 8 and 9 are polyphonic; a chant version of this text is used by the Broederschap for the feast of the Assumption of the Blessed Virgin Mary (15-08) (Everts 1985, pp. 10-14; Van Hout 2000d, p. 73).

fol. 5v-7r

*Nu sijt willecome* (2 versions)

Dutch Christmas songs (Everts 1985, pp. 45, 55-56).

fol. 7v-8r

*Omnes nu laet ons gode loven*

Dutch/Latin Christmas song (Everts 1985, pp. 45-54).

fol. [9r-14v; Ir-XLVIII]r]

*Chant*

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<sup>1785</sup> Spelling is according to the source.

[            ]      the composer or title is not mentioned in this source, but in other sources.  
 [(         )]      the composer is mentioned in other sources, but it is generally accepted that he is not the author. Based on Hamm/Kellman 1979-1988 unless otherwise stated.

<sup>1786</sup> Only the polyphonic compositions are mentioned, for a complete inventory of the chant content see: Zwitser 2000b.

fol. XLVIIIv-Lr

*Salve sancta parens*

Introit for the votive Mass of the Blessed Virgin Mary (McKinnon, 'Introit (i)').

fol. Lv-LIIIr

*[Laetabundus, exultet fidelis chorus]*

*Regem regum intacte profundit thorax*

*Sol occasum nesciens*

*Verbum eius altissimi*

*Natum considera*

The first line of this sequence, *Laetabundus, exultet fidelis chorus*, has not been set to polyphonic music, only the verses 2, 4, 8 and 12 (Everts 1985, p. 15-18); this motet is used by the Broederschap on the feasts of the Nativity of Our Lord (25-12) and the Purification of the Blessed Virgin Mary (02-02) (fol. Lv).

fol. LIIIv-LVIr

*Et cum spiritu tuo*

Response, used at several moments in the Mass.

fol. LVIv-CVIr

*Chant*

fol. CVIv-CXr

*Virgini Marie laudes*

Marian Sequence; verses 1, 2, 4b, 5b and 7 are polyphonic (Everts 1985, pp. 19-22; used by the Broederschap at Eastertide (fol. CVIv)).

fol. CXv-CXIIr

*[Post partum virgo Maria]*

*Ave terrarum domina*

Marian Sequence; the first two lines of the text (*Post partum virgo Maria* and *Dei genitrix foecunda*) have not been composed polyphonically, only the lines 3, 5, 7 and 13 (Everts 1985, pp. 23-26).

fol. CXIIv-CXVr

*Benedicta [es celorum regina]*

Marian Sequence. For use, see *Missa Benedicta es* Inv. no. 153, fol. 1v-18v. Only the verses 2, 4 and 6 are polyphonic (Everts 1985, pp. 27-30).

fol. CXVv-CXVIIIr

*Verbum bonum [et suave]*

Marian Sequence. For use, see *Missa Verbum bonum* Inv. no. 155, fol. 23v-46r. Only the verses 2, 4 and 6 are polyphonic (Everts 1985, pp. 31-33).

fol. CXVIIIv-CXXr

*Veni salus hominum*

Marian Sequence, the first line *Veni virgo virginum* is not in polyphony, the verses 2, 4 and 10 are (Everts 1985, pp. 34-37); used by the Broederschap in Advent (fol. CXVIIIv).

### **'s-Hertogenbosch, BHIC 1232, Inv. no. 153 (former MS 72A)**

7 Masses (ordinary)

1 fragment

fol. 1v-18v

*Missa sex vocum Super benedicta* [*Missa Benedicta es celorum regina*]

Adrianus Willart / [Nicolle des Celliers de Hesdin]

Also in Inv. no. 157. Based on motets by Josquin and Mouton (Kidger 1998, pp. 119-125, 231-262, see also 146-177) or Josquin, Mouton and Prioris (Lockwood, 'Willaert'). The cantus prius factus of Josquin's motet is based on an anonymous, early 13th-century sequence *Benedicta es*, in Josquin's time used for Masses of the Virgin Mary at the feasts of the Purification and the Annunciation, but also on Christmas Eve (Elders 2006, p. 201). The *Benedicta es* sequence is suitable for many Marian feasts, as well as the second Mass of the feast of the Nativity (Kidger 1998, p. 238).

fol. 19v-38r

[*Missa* [mi ut mi sol]]

Adrianus Willart

Unidentified cantus firmus setting. Possibly *soggetto cavato*, singing the vowels of the traditional Guidonian solmization syllables (*ut re mi fa sol la*), but no dedication text. (Lockwood, 'Willaert'; Kidger 1998, pp. 214-216, 226-230).

fol. 39v-61r

*Missa quinque vocum de Ferea*

An. Fevijn

*Missae de Feria* with a Gloria and Credo were often used for an octave of an important feast. Antoine de Févin's Mass is based upon plainsongs from the Ordinary and was in Paris appropriate for every day in the octaves of Christmas, Easter, and Pentecost. For use on less important occasions the Gloria and Credo could be eliminated (Bloxam 1987, pp. 189-195; on the chant models: Weaver 2003, p.131).

fol. 62v-82r

*Missa ducis Saxsonie Sing ich niet wol das is mir leyt*

[Nicolas Champion]

Unknown relation to the duke of Saxony. Based on the melody 'Sing ich niet wohl, das is mir leyt', which is quoted in the tenor part (Josephson 1973, p. XIII).

fol. 83v-101r

*Missa de Sancta Maria Magdalena*

Champion

Based on seven antiphons from the canonical office for the feast of St Mary Magdalene (22-07), quoted in red ink in the tenor part; only two of the antiphons quoted appear in the official plainsong in use at 's-Hertogenbosch (Bloxam 1987, pp. 204, 209, 212-216, 408-415).

fol. 102v-126r

*Missa Urbs Beata*

Courtoys

Mass for the Dedication of the Church, based on the hymn 'Urbs Beata' for Vespers on the feast of the Dedication (Bloxam 1987, pp. 204-208). In this case probably used for the Dedication of the chapel and/or altar of the Broederschap, celebrated on 23 April or on the Sunday closest to the feast of the Visitation of the Blessed Virgin (Van Dijck 1973, pp. 124, 128, 248; Zwitser 2000b, p. 83).

fol. 127v-150r

*Missa Super Emendemus*

Jo. Courtoijs

*Super Emendemus* most likely refers to the responsory *Emendemus in melius*, usually to be sung during the Matins on the first Sunday in Lent, but also on other days during the first week of Lent, for example Ash Wednesday (Cantus Database). Probably based on a chant model (clear similarities with the chant examples in Cantus Database).

fol. 151v

2 voices of an anonymous, textless composition (incomplete)

Identified in 2011 by Peter Urquhart as related to the (also anonymous) *Missa Du bon du cueur*, based on the chanson with the same name (personal communication from Prof. Urquhart). Bernadette Nelson proposed that the composer of the anonymous *Missa Du bon du cueur*, based on a motet by Mouton, is Noel Bauldeweyn (Nelson 2001).

## **'s-Hertogenbosch, BHIC 1232, Inv. no. 154 (former 72B)**

8 Masses (ordinary)

1 motet

fol. 1v-19r

*Missa Cum Jocunditate* (incomplete)

Rue [(Josquin des Prez)]

Cantus firmus Mass (ostinato), based on the text and music at the beginning of the fifth antiphon at second Vespers on the feast of the Nativity of the Blessed Virgin (8 September) (St. John Davison/Kreider/Keahey 1989-, volume II, pp. XXIII-XXIX, p. XXVI missing). This

antiphon is also frequently found in various positions within the office of the feast of the Conception (08-12) (Bloxam 1987, p. 186). On the miniatures see Roelvink 2002, pp. 120-121.

fol. 20v-39r

*Missa Incessament*

P. Rue

Parody Mass on Pierre de la Rue's own five-voice chanson *Incessament mon povre cuer lamente* (Kreider 1994; St. John Davison/Kreider/Keahey 1989-, volume IV, p. XVII).

fol. 40v-62r

*Missa de Sancto Stephano*

P. Moulu

Also called *Missa Stephane gloriose*; basic thematic material are (a) the tenth-century sequence for the Feast of All Saints, and (b) a motet based on an antiphon for the feast of St. Stephen and (c) the antiphon itself (Chapman 1966, pp. 151-153).

fol. 63v-87r

*Missa Quam pulcra es*

[Bauldeweyn]

Parody Mass on Noel Bauldeweyn's own motet (Sparks 1972, p. 3). The text *Quam pulchra es* is a Marian antiphon (Cantus Database).

fol. 87v-88r

*Que celi pandis hostium* [*O Salutaris hostia*]

Anonymous

The singers of the Broederschap received a small payment every year to sing the text *O Salutaris hostia* throughout the year during the elevation of the Eucharist (Roelvink 2002, pp. 118-120). Of course this motet was also suitable to sing during other liturgical moments around the Eucharist, for example Corpus Christi, since the text is a verse from the popular hymn for that feast (Bloxam 1987, pp. 210-212, 420). Another version of this text is in MS 155, fol. 171v-172r.

fol. 88v-110r

*Missa N'avez point veu*

Anonymous

Parody Mass on chanson *N'avez point veu mal assenée* by Jean Le Brung (Roelvink 2002, p. 120).

fol. 111v-133r

*Missa O genitrix*

Richafort

Based on Loyset Compère's Marian motet *O Genitrix gloriosa* (Elzinga 1979-1999, volume I, p. XV). Compère's motet contains various text fragments *de Sancta Maria*, apparently without a cantus prius factus (Finscher 1958-1972, volume IV, p. III).

fol. 134v-153r

*Missa Intemerata virgo*

[Forestier]

Mathurin Forestier used two sections of Josquin's motet-cycle *Vultum tuum deprecabuntur*, III. *Intemerata Virgo* and IV. *O Maria*, as the model for this Mass (Josephson/MacCracken 1996, p. XXI; MacCracken 2003, pp. 351-352). The two texts of the Josquin motet originally belong to a set of five antiphons for the Feast of the Assumption of the Blessed Virgin (15-08) (Elders 2009, pp. 215-218, 234).

fol. 154v-169r

*La nouvelle messe de Molu a deux visaige [sic] ou plus*

[Missa] *Alma Redemptoris*

Moulu

Paraphrase Mass on the antiphon *Alma Redemptoris Mater* with the text of Hermannus Contractus (Chapman 1966, pp. 141). The Marian antiphon *Alma Redemptoris Mater* is usually sung throughout the liturgical year between Advent and 1 February (Huglo/Halmo, 'Antiphons').

### **'s-Hertogenbosch, BHIC 1232, Inv. no. 155 (former MS 72C)**

8 Masses (ordinary)

8 motets

fol. 2r-22r

[Missa] *Tua est potentia* (incomplete)

[Mouton]

Based on his own motet (Minor 1967-1974, volume IV, p. XI; Kast 1955, pp. 122-123; Diehl 1974, pp. 589-596); the motet is on fol. 22v-23r of this manuscript (see there).

fol. 22v-23r

*Tua est potentia*

Johannes Mouton [(Josquin)]

Model for the *Missa Tua est potentia* on fol. 2r-22r of this manuscript. The text of the motet is the Magnificat antiphon at Vespers on the Saturday before the fifth Sunday in October (Diehl 1974, p. 592; Lowinsky/Blackburn 1968, volume III, p. 186).

fol. 23v-46r

*Missa Verbum bonum*

[Mouton]

Based on themes from the motet *Verbum bonum et suave* by Pierrequin de Thérache; the motet is based on the Marian plainsong sequence for Epiphany (6 January) *Verbum bonum et suave*, containing the phrase 'Inter spinas lilia' (Minor 1967-1974, volume IV, p. XIV;

Lowinsky/Blackburn 1968, volume III, pp. 145-147). In Toledo, the Mass was apparently intended for use at Christmastide (Bloxam 1987, p. 177).

fol. 46v-47r

*Salva nos domine vigilantes*

Johannes Mouton [(Josquin/Willaert)]

Based on the Gregorian melody for the antiphon *Salva nos, Domine, vigilantes*, the *Canticle of Simeon*, to be sung on Sunday at Compline (Lowinsky/Blackburn 1968, volume III, pp. 177-180).

fol. 47v-67r

*Missa de Sancta Trinitate*

Mouton [Févin]

Based on the motet *Sancta Trinitas unus Deus* by Antoine de Févin; clearly appropriate for use on Trinity Sunday and certainly also for the votive *Missa de Trinitate* usually celebrated on Sundays (Bloxam 1987, p. 177). The text is a compilation of diverse fragments from the Office Sanctissimae Trinitatis (Diehl 1974, p. 630).

fol. 67v-[68r]

*In illo tempore loquente Ihesu*

[De Silva]

Gospel motet (Luke XI, 27-28; first line added) in *Commune festorum B.M.V.* (Kirsch 1970-1971, volume I, p. XIII).

fol. [68v]-91r

[*Missa L'oserai je dire*]

[Mouton]

Mainly based on the monophonic anonymous chanson [*Ne*] *L'oserai je dire* (CMME ('*Missa L'oserai-je dire*')) and (therefore) related to the anonymous polyphonic chanson (Minor 1967-1974, volume III, p. X).

fol. 91v-92r

*Trinitas inseparabilis*

Anonymous

Unknown text, perhaps for use on Sunday Trinity or the feast of SS Peter and Paul (29-06)?

*Trinitas inseparabilis*

(*Et*)<sup>1787</sup> *Exaudi nos supplicantes*

*Qui exaudisti Petrum in mari et Paulum in vinculis*

*Miserere nobis*

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<sup>1787</sup> Only in the Superius part and therefore probably a mistake, also because there are not enough notes for the number of syllables and this line is syllabically set to music in the two Tenor parts and the first Bassus.



fol. 92v-112r

[*Missa Dictes moy toutes voz pensees*]

Jo. Mouton

Based on the chanson *Dictes moy toutes voz pensees* by Loyset Compère (Minor 1967-1974, volume II, p. XI; on the text: Wesner 1992, pp. 105-106, 352).

fol. 112v-113r

*Nesciens mater virgo virum*

[Mouton]

Marian motet for the Octave of the Nativity (01-01); the tenor is based on the Gregorian melody *Nesciens mater* (Lowinsky/Blackburn 1968, volume III, pp. 171-174).

fol. 113v-132r

[*Missa*] *Ecce quam bo[num]*

Jo. Mouton

Based on the motet *Ecce quam bonum* by Nicolas Gombert (attribution to Gombert doubtful), which in its turn is based on the Savonarolan tune *Ecce quam bonum et quam iocundum habitare fratres in unum* ('Behold how good and how pleasant it is for brethren to dwell together in unity'); the text is the first verse of psalm 132 (Macey 1998, pp. 5, 125-126, 175-176; Macey 1999, pp. xii, 113-116)

fol. 132v-133r

*Sub tuum presidium*

Anonymous

The text is a (general) Marian antiphon (Huglo/Halmo, 'Antiphons').

fol. 133v-153r

[*Missa Alma redemptoris Mater*]

Jo. Mouton

Based on the antiphon *Alma Redemptoris Mater* with the text of Hermannus Contractus (Kast 1955, p. 106-107; Minor 1967-1974, volume I, p. VII). The antiphon *Alma Redemptoris Mater* is sung throughout the liturgical year between Advent and 1 February (Huglo/Halmo, 'Antiphons').

fol. 153v-154r

*Infirmiorem nostram*

[Verdelot/Willaert]

Prayer for Mass (Oratio), with the Tenor voice of the four-part melancholic chanson *Fors seullement* by Mattheus Pipelare as cantus firmus in the first Tenor part (Böker-Heil 1967, pp. 87-88, 292-293).

fol. 154v-170r

*Missa d'Allemangne*

Jo. Mouton

Also known as the *Missa Regina mearum*; one source suggests a chanson model because of the words *Adieu solas*, *adieu joye*; unknown model and background (Minor 1967-1974, volume III, p. XII; Kast 1955, p. 115; Meconi 2004, pp. 115-116), the titles suggesting Marian usage and 'German origin'.

fol. 171v-172r

*O Salutaris Hostia*

Anonymous

The singers of the Broederschap received a small payment every year to sing the text *O Salutaris hostia* throughout the year during the elevation of the Eucharist (Roelvink 2002, pp. 118-120). Of course this motet was also suitable to sing during other liturgical moments around the Eucharist, for example Corpus Christi, since the text is a verse from the popular hymn for that feast (Bloxam 1987, pp. 210-212, 420). Another version of this text is in MS 154, fol. 87v - 88r.

### 's-Hertogenbosch, BHIC 1232, Inv. no. 156 (former MS 74)

*10 Masses (ordinarium)*

fol. 2v-21r

*Missa Cuidez vous que dieu nous faille*

Pe. Manchicourt

Parody Mass on the chanson *Cuidez vous que dieu nous faille* by Jean Richafort (Wicks/Wagner, volume V, p. IX; Elzinga 1979-1999, volume III, pp. XLIX-LII).

fol. 21v-40r

*Missa In te Domine Speravi*

Gheerken [= Gheerkin de Hondt]

Parody Mass on the motet *In te Domine Speravi* by Lupus Hellinck (Blackburn 1970, pp. 154). The text of the motet is based on the first six verses of Psalm 30 (Blackburn 1970, p. 384; Macey 1998, pp. 240-241).

fol. 40v-58r

*Missa Ego sum qui sum*

Lupus Hellinck

Parody Mass on the motet *Ego sum qui sum* by Jean Richafort (Blackburn 1970, p. 154). The text of the prima pars of the motet is derived from Exodus 3:14 and Psalm 1:1-2, to be sung as first and third antiphons at Matins for Easter Sunday; the text of the secunda pars is derived from John 20:13 and Matthew 28:6-7, to be sung as respond of the responsory for the first Lesson of Third Nocturne for Easter Sunday and a responsory of Matins for Thursday within the Octave of Easter (Elzinga 1979-1999, volume II, p. XXXVII).

fol. 58v-75r

*Missa Pis ne me peult venir*

Thomas Crecquillon

Parody Mass on Crecquillon's own chanson *Pis ne me peult venir* (Hudson/Youens/Winn 1974-2000, volume III, p. IX and volume XIX, pp. LXVIII-LXXI).

fol. 75v-94r

*Missa Fit porta Christi pervia*

Jheronimus Vinders

Based on the plainchant *Fit porta Christi pervia* (Jas ('Vinders, Jheronimus')). This hymn was mainly sung on the feasts of the Blessed Virgin, but also on Christmas, Epiphany (06-01) and the feast of St Anne (26-07) (Cantus Dababase).

fol. 94v-113r

*Missa Veni sponsa Christi*

Lupus Hellinck

Parody Mass on the motet *Veni sponsa Christi* by Jean Richafort (Blackburn 1970, p. 155). The text of the prima pars is an antiphon at the Magnificat for the first and second Vespers for the Common of a Virgin and Common of Virgins; this text is also the opening phrase of the Tract of the Mass of the Common of a Virgin Martyr; the music for the first Vespers of the Common of Virgins has motivic similarities with the motet by Richafort (Elzinga 1979-1999, volume II, pp. LXII).

fol. 113v-136r

*Missa Ceciliam cantate pii*

Gheerken [= Gheerkin de Hondt]

Parody Mass on the motet *Ceciliam cantate pii* by Nicolas Gombert (Roelvink 2002, pp. 162-163). The text of the motet is by an unknown poet, for the feast of St Cecilia (22-11) (Schmidt-Görg 1951-1975, volume VIII, p. X).

fol. 136v-154r

*Missa Fors seulement*

Jheronimus Vinders [(Gombert)]

Parody Mass, perhaps by Gombert, based on the chansons *Fors seulement* by Mattheus Pipelare and Antoine de Févin, Févin's being a parody of Pipelare's (Nelson 2009b; Nelson 2009a).

fol. 154v-174r

*Missa Surrexit pastor*

Lupus Hellinck

Parody Mass on the motet *Surrexit pastor bonus* by Andreas de Silva (Blackburn 1970, p. 155, 183-199), a motet for Easter (Kirsch 1970-1971, volume II, p. XIII).

fol. 174v-198r

*Missa Stabat mater dolorosa*

Jheronimus Vinders

Parody Mass on the motet *Stabat mater dolorosa* by Josquin des Prez, composed on the poem *Stabat mater*, which came into use as a sequence in the late 15th century as part of the feast of the Seven Sorrows of Mary, celebrated on the Friday after the third Sunday after Easter (Elders 1972, p. IV; Elders 2009, p. 129; Cantus database). The motet in its turn is based on the Binchois chanson *Comme femme desconfortée*; the relation between the Latin and French text is obvious: Mary, as the weeping mother standing beside the cross of Jesus, is represented as a woman who is in distress because of the loss of her beloved friend; the reason Josquin chose this chanson, is probably because no standard plainsong version may have been known to him (Elders 2009, pp. 125-133, 143).

### **'s-Hertogenbosch, BHIC 1232, Inv. no. 157 (former MS 75)**

*10 Masses (ordinarium)*

fol. 1v-23r

*Missa Mater patris et filia*

[Hellinck]

Parody Mass on the motet *Mater patris et filia* by Antoine Brumel (Blackburn 1970, p. 154). The text of the motet is a rhymed metrical antiphon, intended for the Office of the Blessed Virgin Mary on Saturdays (Hudson 1969-1972, volume V, pp. XI, XXXIV).

fol. 23v-45r

*Missa Nigra sum*

[Gascongne]

Parody Mass on Gascongne's own motet *Nigra sum* (Swing ('Gascongne, Mathieu')). The text of the motet is based on the Marian antiphon *Nigra sum sed formosa filia*, used in honour of the Blessed Virgin Mary and on feasts for other virgins (Cantus Database). In Toledo however, this Mass is specified for use on the feast of Corpus Christi (Bloxam 1987, p. 177-178).

fol. 45v-67r

*Missa Benedicti*

[*Missa Ick had een boelken uutvercoren*]

[Appenzeller?]

The model of this Mass is the Dutch monophonic song *Ick had een boelken uutvercoren*; the Mass might be by Benedictus Appenzeller, in which case the title *Benedicti* would refer to the composers name and not to the model of the Mass (Jas 1994).

fol. 67v-88r

*Missa Ut fa*

[Gascongne]

Also called *Missa Pourquoi non*, after its model, the chanson *Pourquoy non* by Pierre de la Rue (Swing ('Gascogne, Mathieu')).

fol. 88v-107r

*Missa A laventure*

Anonymous

Based on the anonymous chanson *A le venture* (Roelvink 2002, pp. 144-145; Jas 2005, p. 98).

fol. 107v-131r

*Missa Jam non dicam*

[Hellinck]

Parody Mass on the motet *Jam non dicam vos servos* by Jean Richafort (Blackburn 1970, p. 154). The text of the prima pars of the motet is the beginning of the respond of responsory 3 of Matins for the feast of Pentecost, and responsories of Matins for Monday and Saturday within the Octave of Pentecost; it also appears in the liturgy for the ordination of priests; the text of the secunda pars originates from John 16:13 (Elzinga 1979-1999, pp. XLV-XLVI).

fol. 131v-154r

*Missa Benedicta es*

[Willaert / Hesdin]

See Inv. no. 153.

fol. 154v-180r

*Missa Mijns liefkens bruijn ooghen*

[Vinders?]

Parody Mass on Appenzeller's song *Mijns liefkens bruijn ooghen*; the Mass might be by Jheronimus Vinders (Jas 1994a).

fol. 180v-201v

*Missa Gaude Barbara*

[Willaert]

Based on the motet *Gaude Barbara* by Jean Mouton; the text of the motet is in honour of St Barbara (Diehl 1974, pp. 443-445, 454-456; Kidger 1998, pp. 107, 179-180; Cummings 2006, pp. 148-149).

fol. 201v-220r

*Missa Spes salutis*

Anonymous

Parody Mass on the motet *Spes salutis* by Johannes Lupi (Roelvink 2002, p. 144). The text of the motet is in honour of the Blessed Virgin Mary, the first three lines form verse 3a of the sequence *Stella maris O Maria* (Blackburn 1980-1989, volume I, pp. XXXIV-XXXV).

**'s-Hertogenbosch, BHIC 1232, Inv. no. 158 (former MS 73)<sup>1788</sup>**

*50 compositions for the Office (44 for the Vespers)*

*33 Magnificats*

*2 Te Deums*

*1 Kyrie Paschale*

*1 Regina Caeli*

*2 motets*

**Assumptionis, Nativitatis, Conceptionis Mariae**

fol. 1v-4r

In prima Vesperis 2a antiphona:

*Oculi tui*

Quarta antiphona:

*Surge aquilo*

Hymnus:

*Hoc largire pater*

**Assumptionis Mariae**

fol. 4v-6r

In secundis Vesperis 2a antiphona:

*Maria virgo assumpta est*

Quarta antiphona:

*Benedicta filia tua*

**Nativitatis et Conceptionis Mariae**

fol. 6v-8r

In 2is Vesperis 2a antiphona:

*Nativitas / Conceptio est hodie*

Quarta antiphona:

*Corde et animo*

**Vigilia omnium sanctorum**

fol. 8v-11r

Si feria 3a evenerit.

In Vesperis 2a antiphona:

*Iusti autem*

Quarta antiphona:

*Sanctum est verum lumen*

Hymnus:

*Caeduntur gladiis*

**Festum Omnium Sanctorum**

fol. 11v-13r

Si feria 3a evenerit.

In Vesperis 2a antiphona:

*Vox laetitiae*

Quarta antiphona:

*Sanctorum nomina*

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<sup>1788</sup> Table of contents based on the edition by Maas 1970-1973; Maas changed the page numbering in Roman letters by Arabic figures. Maas identified many chant models for the compositions for the Office from the chant books of the Broederschap.

**Vigilia Nativitatis Domine**

fol. 13v-15r

Si feria 3a evenierit.

In Vesperis 2a antiphona:

*Levate capita vestra*

Quarta antiphona:

*Joseph fili David*

**Nativitatis Domini et Vigilia Circumcisionis**

fol. 15v-17r

Si sit feria 3a.

In Vesperis 2a antiphona:

*Redemptionem misit dominus*

Quarta antiphona:

*Apud dominum misericordia*

**Joannis Evangelistae**

fol. 17v-22r

In primis Vesperis 2a antiphona:

*Hic supra pectus domini*

Quarta antiphona:

*Johannes dictus gratia*

Hymnus:

*Quod clausum erat homini*

In secundis Vesperis 2a antiphona:

*Hic est discipulus meus*

Quarta antiphona:

*Sunt de hic stantibus*

**Circumcisionis et Vigilia Epiphaniae et Purificationis**

fol. 22v-24r

In Vesperis antiphona:

*Quando natus es*

Quarta antiphona:

*Germinavit radix Jesse*

**Epiphaniae Domini**

fol. 24v-25r

Hymnus:

*Novum genus potentiae*

**Epiphania Domini**

fol. 25v-27r

Si fit feria 3a.

In 2is Vesperis 2a antiphona:

*Venit lumen tuum*

Quarta antiphona:

*Vidimus stellam eius*

**Purificationis Mariae**

fol. 27v-29r

In 2is Vesperis 2a antiphona:

*Accipiens Simeon*

Quarta antiphona:

*Obtulerunt pro eo*

**Vigilia Annuntiationis Mariae**

fol. 29v-31r

Si sit dominica alias nunquam.

In Vesperis 2a antiphona:

Quarta antiphona:

*De caelo veniet*

*Ecce in nubibus*

**Visitationis Mariae**

fol. 31v-34r

In primis Vesperis 2a antiphona:

Quarta antiphona:

Hymnus:

*Et factum est*

*Et unde mihi hoc*

*Confestim montes adiit / Patri  
summo cum Filio*

**Visitationis Mariae**

fol. 34v-36r

In 2is Vesperis 2a antiphona:

Quarta antiphona:

*Jubilet Deo*

*Deposuit potentes*

**Mariae Magdalenae**

fol. 36v-39r

In primis Vesperis secunda antiphona:

Quarta antiphona:

Hymnus:

*Mundi fastum abdicavit*

*Quando Martha satagebat*

*Cuius precamur precibus*

**Ad Matutinas**

fol. 39v-43r

In primo nocturno:

In secundo nocturno:

In tertio nocturno:

In fine Matutinarum:

*Virgo praecellens*

*Anna te mundo*

*Pacis in terris*

*Jam mine ferri*

**De Nativitate Domini**

fol. 43v-53r

Hymnus:

*Beatus auctor saeculi*

*Domus pudici pectoris*

Hymnus:

*Beatus auctor saeculi*

*Domus pudici pectoris*

Hymnus Ave maris stella:

*Sumens illud ave*

*Monstra te esse*

Hymnus Ave maris stella:

*Sumens illud ave*

*Monstra te esse*

Item Hymnus Ave maris stella:

*Sumens illud ave*

*Monstra te esse*

*Vitam praesta puram*



**In Adventu ad Vesperas**

fol. 53v-58r

Mariae Hymnus:

*Cui luna sol et omnia*

*Beata caeli nuntio*

Item Hymnus Ave maris stella:

*Sumens illud ave*

*Monstra te esse*

*Monstra te esse*

*Vitam praesta puram*

**In hebdomada Penthecostes**

fol. 58v-61r

Ad Vesperas Hymnus:

*Qui paracletus diceris*

*Accende lumen sensibus*

*Per te sciamus da Patrem*

**[Magnificat]**

fol. 61v-96r

Primi toni Magnificat (7 versions)

fol. 96v-112r

Secundi toni Magnificat (3 versions; the 2nd is by [Ho. Barra])

fol. 112v-117r

Tertii (Tercij) vel Octavi toni Magnificat (1 version)

fol. 117v-137r

Quarti toni Magnificat (5 versions; the 1st is by [Benedictus Appenzeller])

fol. 137v-164r

Sexti toni Magnificat (6 versions; the 1st is by [Richafort], the 5th by [Brumel])

fol. 164v-174r

Septimi toni Magnificat (2 versions)

fol. 174v-190r

Octavi toni Magnificat (4 versions)

fol. 190v-195r

Primi toni Magnificat (1 version)

fol. 195v-199r

Secundi toni Magnificat (1 version)

fol. 199v-203r

Tertii (Tercij) toni Magnificat (1 version)

fol. 203v-206r

Quarti toni Magnificat (1 version)

fol. 206v-209r

Quinti toni Magnificat (1 version)

The *Magnificat* (text: St Luke's Gospel (I, 46-55)) was sung during the Vespers; according to common practice, only the even verses are set to music (so-called alternatim); based on

different chant models, some of them perhaps of local origin (Maas 1970-1973, volume II, pp. VII-IX).

### **Te Deum**

fol. 209v-215r

Sebastianus (Sebastiani) de Porta

fol. 215v-219r

Anonymous

A chant in praise of God sung at the end of Matins on Sundays and feast days, after the last responsory. It has also been used as a processional chant, the conclusion for a liturgical drama, a song of thanksgiving on an occasion such as the consecration of a bishop, and a hymn of victory on the battlefield (Steiner ('Te Deum')). According to common practice, only the even verses are set to music (so-called *alternatim*); probably based on a local version of the Gregorian *Te Deum* (Maas 1970-1973, volume III, pp. VII-VIII).

### **Kyrie Paschale**

fol. 219v-220r

Anonymous

Kyrie for Easter or the Eastertide. Based on the Gregorian melody (Maas 1970-1973, volume III, p. VIII).

### **Regina caeli**

fol. 220v-221r

Anonymous

The Marian antiphon *Regina caeli* is usually sung throughout the liturgical year between the Eastertide and the Pentecost week (Huglo/Halmo, 'Antiphons'). Based on the Gregorian melody (Maas 1970-1973, volume III, p. VIII).

### **[Motets]**

fol. 221v-223r

*Sancta Maria succurre miseris*

[Verdelot]

The text is the general Marian antiphon *Sancta Maria succurre miseris* (Böker-Heil 1967, p. 67).

fol. 223v-225r

*Benedictus Dominus Deus (Israel / Honor virtus et potestas)*

[Johannes Lupi]

The text of the Prima Pars is based on Psalm 71:18-19, and is sung as the second responsory at Matins of the Feast of the Most Holy Trinity and the fourth responsory of the Feast of the Most Sacred Heart of Jesus (Blackburn 1970, p. 378; Blackburn 1980-1989, p. XXXVI); it is also used as a gradual for Sunday within the Octave of Epiphany (Diehl 1974, p. 532). The Sunday within the Octave of Epiphany is called *sondach nae dertiendach* in 's-Hertogenbosch, on which day one of the four general memorial services in the church of Sint-Jan took place.