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University Microfilms International
THE SALMINGER ANTHOLOGIES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Stephen Dunn Jacoby, B.M., M.A.

* * * * *

The Ohio State University

1985

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ACKNOWLEDGMENTS

First and foremost I must express my respect and gratitude to Dr. Herbert Livingston, my adviser, who has generously shared his knowledge, experience, and time throughout this project. His insistence on clarity and precision in writing has been constant. At the same time he seemed to know instinctively when I needed to be pressured, and when I did not. The other two readers, Drs. Peter Gano and Keith Mixter, provided comments and criticisms which in every case resulted in a more readable and more useful document.

Microfilm copies of the Salminger anthologies were graciously supplied by the Deutsches Musikgeschichtliches Archiv, Kassel, West Germany. The staffs, collections, and facilities of both The Ohio State University Music Library, Dr. Thomas Heck, Librarian, and the Bluffton College Library, Dr. Delbert Gratz, Librarian, have been placed at my disposal under the most favorable conditions and have been indispensable to the project's feasibility and completion.

For Latin translations I am indebted to David George, doctoral candidate in Classics at the Ohio State University. For assistance with idiomatic and archaic German I thank Heidrun Awad, who provided insights that could come only from one whose native tongue is German. Special gratitude goes to Dr. Michael Edmiston, Professor of Chemistry and Director of Academic Computer Services at Bluffton College, who
wrote software to meet my needs and transformed a cumbersome machine into a sophisticated word processor.

It is impossible to fully express my love and gratitude to my wife, Nancy, and my daughters, Katie and Liza, who (unknowingly) provided me with my strongest support, and whose hardships in the process were far greater than my own.
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# TABLE OF CONTENTS

ACKNOWLEDGMENTS ............................................. ii
VITA .......................................................... iii
LIST OF ABBREVIATIONS ..................................... vi
INTRODUCTION ............................................... 1

Chapter

I. SIGMUND SALMINGER ........................................ 7
II. AUGSBURG IN THE REFORMATION ERA ......................18
III. THE SELECTISSIMAE NECNON FAMILIARISSIMAE
    CANTIONES .................................................. 41
IV. THE CONCENTUS NOVI .......................................104
V. THE CONCENTUS OCTO, SEX, QUINQUE, & QUATUOR VOCUM .. 115
VI. THE CANTIONES SEPTEM, SEX ET QUINQUE VOCUM ........ 142
VII. THE CANTIONES SELECTISSIMAE, Book One ...............168
VIII. THE CANTIONES SELECTISSIMAE, Book Two ..............181
IX. THE QUALITY OF SALMINGER’S WORK AS EDITOR .........192
X. CONCLUSIONS ............................................. 203

APPENDIXES

A. MUSICAL WORKS IN THE SALMINGER ANTHOLOGIES:
   ALPHABETICAL LIST ........................................ 209

B. MUSICAL WORKS IN THE SALMINGER ANTHOLOGIES:
   COMPOSER LIST ........................................... 215

C. SIXTEENTH CENTURY PRINTED SOURCES CONTAINING
   INSTRUMENTAL ARRANGEMENTS OF WORKS
   IN THE SALMINGER ANTHOLOGIES ........................... 223

BIBLIOGRAPHY ................................................ 230

v
### LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Altus</td>
</tr>
<tr>
<td>Antiphonale</td>
<td><em>Antiphonale sacrosanctae Romanae ecclesiae pro diurnis Horis</em></td>
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<td>B</td>
<td>Bassus</td>
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<td>CtT</td>
<td>Contratenor</td>
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<td>D</td>
<td>Discantus</td>
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<td>DTO</td>
<td><em>Denkmäler der Tonkunst in Österreich</em></td>
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<td>DDT</td>
<td><em>Denkmäler deutscher Tonkunst</em></td>
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<td>EDM</td>
<td><em>Das Erbe deutscher Musik</em></td>
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<td>Graduale</td>
<td><em>Graduale Romanum de Tempore et de Sanctis</em></td>
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<td>JAMS</td>
<td><em>Journal of the American Musicological Society</em></td>
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<td>MGG</td>
<td><em>Die Musik in Geschichte und Gegenwart</em></td>
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<td><em>The Musical Quarterly</em></td>
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<tr>
<td>New Grove</td>
<td><em>New Grove Dictionary of Music and Musicians</em></td>
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<tr>
<td>Q</td>
<td>Quintus</td>
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| RISM         | *Repertoire International des Sources Musicales*  
 Sigla from volume A/I, *Einzeldrucke vor 1800*, take the following form: letter-space-number.  
 Sigla from volume B/I, *Recueils Imprimés XVIe-XVIIe siècles* take the following form: date with superscript. |
| Sx           | Sextus      |
| T            | Tenor       |

For manuscripts the library sigla given in *New Grove* are used here.
Introduction

The Reformation era, commonly dated from the posting of Martin Luther's ninety-five theses in 1517 to the Peace of Augsburg in 1555, was a period of prolific activity by the printers of Germany. The use of the printing press as a tool of the German reformers for the advancement of their ideas is well-known. The Reformation leaders also used the printers to supply musical materials for worship in their churches. This activity resulted in many anthologies of choral polyphony which not only provide examples of the music used in the specific worship traditions of the period, but also are among the earliest printed sources of choral music to have survived. The former is most clearly evident in the work of Georg Rhau in Wittenberg, whose series of publications in the 1530s and 1540s provided music for Lutheran worship in a comprehensive and systemic way.1

Next to Wittenberg, the two most active protestant centers of music printing in Germany in this period were Nuremberg and Augsburg. Notable among the collections printed by the Nuremberg firm of

---

Montanus and Neuber were the series of *Evangelia*, musical settings of the gospel readings for the Mass and Office, issued in the mid-1550s. In Augsburg, one of the important urban centers of Germany and the site of numerous significant politico-religious events during the Reformation period, six anthologies of choral music were published between the Augsburg Confession of 1530 and the Peace of Augsburg of 1555. Three of these anthologies originated from the press of Melchior Kriesstein and three from that of Philipp Ulhart. These anthologies constitute the only choral polyphony published in Augsburg in this period.

Each of these collections was compiled and edited by Sigmund Salminger, a town musician and school master in the city. The following statement by Marie Louise Göllner is typical of the evaluation of these sources and their editor found in modern reference works and general studies of Reformation music.

Salminger's importance in the field of music stems less from his authorship of several hymns and of a treatise on music than from his activities as editor for the printers Melchior Kriesstein and Philipp Ulhart. His publications include the first complete German psalter with melodies and four collections of motets, important for their many unica and first editions by leading German and Netherlands composers, both for the Reformed and for Catholic use.

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2 RISM 155410, 155510, 155511, 155512, 15568, and [1556]9.

3 RISM 15407, [1540]8, 15452, 15453, 15482, and 154911.

Positive summary evaluations notwithstanding, no detailed, critical study of these "Salminger anthologies" exists. The present study is an attempt to fill that void.

There are two general questions which the present study proposes to answer: 1) What is the qualitative and quantitative importance of the Salminger anthologies as musical archives; and 2) What was the functional intent of the Salminger anthologies? The former question is pursued by examination of the musical contents of the collections and the establishment of concordances with other period sources, from which the number of unica and first editions can be determined. In addition, the specific works and composers represented are evaluated to determine whether the repertoire preserved in the anthologies represents widely known composers, or provincial ones, and whether the works represent a specialized repertory or the mainstream of the period.

To determine the functional intent of the anthologies the prefatory materials are examined for both stated purpose as well as unstated implications. The religious situation in Augsburg, the point of origin of the anthologies, is examined and compared with the musical contents to determine if the anthologies were intended for use in local worship practice. The contents are also considered in terms of the religious practices in the larger traditions of Protestantism and Catholicism in the period. Furthermore, the organization of the collections is examined to determine if a there was a comprehensive, systematic plan for a given collection, or for the anthologies as a group.
Inventories

Chapters three through eight of the present document are each devoted to one of the Salminger anthologies. Each of these chapters concludes with an inventory of the musical works in the anthology in question. In these inventories information is given in the following order: 1) incipit of the composition in modern notation; 2) number of voice parts, with the incipit of each voice part given in its original notation (If the name of the partbook and the name of the voice part(s) contained therein are not the same, the partbook is identified parenthetically.); 3) composer's name (Names are given in modern spellings as found in New Grove. If the attribution in the Salminger print is inaccurate or incomplete, the original attribution is given, followed by the correct attribution in brackets.); 4) source of the text; 5) liturgical usages for the text; 6) the place of the Salminger source among other sixteenth-century sources (i.e. "unicum" or "first edition." If there were earlier printed editions, they are identified.); 7) later sixteenth-century editions; 8) the location of at least one modern edition of the work; 9) additional information. (When nothing is known in any one of the above categories, that category is simply omitted.)

Research procedures

The writer has examined the Salminger anthologies by means of microfilm copies from the Deutsches musikgeschichtliches Archiv collection, Kassel, West Germany. In determining concordances, the
present study has focused on printed sources of choral music from the sixteenth century. The terms "unicum" and "first edition" are used as follows: a work is considered to be an "unicum" if no other sixteenth-century source has been identified; a work is considered to be a "first edition" if no earlier printed source has been identified. When no other printed sources exist, manuscript sources cited in secondary references are listed. Instrumental arrangements of works in the Salminger anthologies are listed in Appendix C. Concordances have been established by examination of modern works lists, critical editions for the composers represented, and printed sources available in microfilm copies in the Deutsches musikgeschichtliches Archiv collection. Concordances are listed using RISM sigla. Text identifications have been made through examination of modern critical editions, Biblical concordances, standard liturgical books, and the Marbach Biblico-liturgical index.

Music editing policy

In preparing musical examples and modern transcriptions the following policies have been followed: 1) Incipits are shown for each voice part as given in the original printed source, including clef, key and time signatures, and the initial note, preceded by rests, if


any. 2) In the case of canonic voices, if a resultant voice is shown in notation in the original printed source, that notation is shown as the incipit for such a part. If the resultant voice is not shown in notation, but indicated only through canonic direction, the canonic direction is stated as the incipit. 3) In the transcriptions in modern notation a two-to-one reduction in note values has been used (i.e. breve = whole note). 4) The modern transcription presents the first two measures of the work. Only the voices which occur within those two measures are transcribed, including rests, if any.
CHAPTER I

SIGMUND SALMINGER

Sigmund Salminger was born about 1500, probably in Munich.¹ Radlkofer, using city tax records, gives the date of his death as 1562-63.² Nothing is known of the first twenty-five years of his life, other than that he was a Franciscan monk in Munich by 1526. In that year, evidently under the influence of reformation ideas, he renounced his order and took as his wife one Anna Hallerin, who proved to be a loyal spouse throughout his life.

Salminger and his wife journeyed from Munich to Augsburg in the early winter of 1526-27. He made his living there as a music teacher. He was undoubtedly drawn to the city because of the protestant activity there (see below, pages 30-32.) He and Anna became involved with the Anabaptist group in the city.

¹Variously spelled "Sailblinger," "Salbinger," "Salblinger," and "Zalminger." What follows in this chapter is based primarily on Max Radlkofer, "Jakob Dachser und Sigmund Salminger," Beiträge zur bayerischen Kirchengeschichte 6 (1900):1-30, the most complete source of information on Salminger.

The Anabaptist sect had originated in Switzerland as a radical reformed group in opposition to Zwingli. Chief among its tenets were emphasis on discipleship, refusal to bear arms, and separation of church and state. The latter led them to rebaptize adults who of their own choice and commitment desired to be a part of the church. It was from this practice of rebaptizing that they came to be called "anabaptists" or simply "baptists." It was a practice which lead to severe persecution and even executions by Zwingli's followers. The Anabaptists fled to other parts of Europe. By 1526 Augsburg had became one of their major centers of activity. It was an attractive site for these religious refugees. As a large trade center, it offered hope for employment. As a metropolitan center with a diversity of people, the activities of strangers in the city might go unnoticed. Furthermore Augsburg was known to be a city in which a variety of religious positions was tolerated. A recent sociological study of Anabaptism gives the size of the Augsburg congregation at this time as approximately 300 persons, although older studies estimated it to be as high as 1,000. It included at least one patrician and several guild masters, with the largest number being drawn from the lower classes.

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Sigmund and Anna Salminger were baptized by the itinerant evangelical preacher Hans Hut, in February of 1527. Hut's preaching emphasized the imminent return of Christ and the guidance of the "inner word."^5 Since it was unsafe for Hut to remain in Augsburg, an organizational meeting was planned to provide leadership for the Anabaptist congregation in his absence. The meeting was held in secret on February 24, Shrove Tuesday, while most of the city was engaged in the traditional revelry prior to the beginning of Lent. Salminger was selected by lot as Vorsteher (i.e. leader) of the congregation. Jakob Dachser, a former priest from Munich, was selected as his assistant, and the two became close colleagues in the Reformation cause. As Vorsteher, Salminger was empowered by the congregation to baptize new converts. He baptized persons of various rank, including guild masters and citizens of the city, as well as peasants.^6 Ludwig Keller suggests that women were particularly drawn to the Anabaptist movement, and specifically to Salminger's leadership, and credits him with having baptized seventy-four women.^7

During this first year in Augsburg Salminger was actively involved in editing and publishing printed materials for the evangelical cause, sometimes in cooperation with Jakob Dachser. Salminger prepared a pamphlet entitled, "Aus was Grund die Lieb

---


^6Radkofer, p. 4; and The Mennonite Encyclopedia, s.v. "Salminger, Sigmund," by Christian Hege, p. 408.

entspringt," a new edition of a fourteenth-century tract entitled "Von der Nachfolgung des armen Lebens Christi." In his foreword Salminger dedicated the work to "all who love truth and keep God in the depths of their hearts." Later editions falsely ascribed the original to the fourteenth century German mystic Johann Tauler. No copies of the Salminger edition are now known to exist.

Schottenloher proposes Salminger as the probable editor of "Drei gar nützliche und fruchtbare Lieder, im Ton 'Maria zart'," printed by Ulhart in 1526. The evidence which leads Schottenloher to this hypothesis is the inclusion of these hymns in Salminger's 1538 psalter (see below, page 14). Georg Breuning, the composer of the three hymns, had been a master weaver in Augsburg in the previous century. Breuning's hymns had first been printed in 1503. His son, Franz, was a prominent member of the Augsburg Anabaptists.

A third publication, consisting of 212 maxims is entitled "Ein erfundner nützlich guldener schatz." Although printed in Zurich, it is purported to have come from Salminger's early years in Augsburg. These publications are evidence of Salminger's alignment with the evangelical cause, and of his early interest in editing.

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9 Schottenloher, pp. 82, 130.

10 Radlkofer, pp. 6-7.
Although the peasant uprising of 1525 had not extended into the city of Augsburg, it had demonstrated to the governments of southern Germany the potential dangers of radical socio-religious activity. Even though Augsburg's tradition was one of toleration of diverse groups, and even though the city council leaned strongly toward the reformed cause, as the Anabaptists became more active in the city they increasingly were viewed as dangerously radical by the city government.

In late August of 1527 Anabaptist leaders from throughout Europe met in Augsburg to discuss differences in doctrine and to plan for evangelizing. Hans Hut returned to Augsburg for the gathering. Preachers were sent out to designated cities and territories. The meeting came to be called the Martyr's Synod, because most of the leaders in attendance were eventually killed because of their beliefs and activities. An event such as this undoubtedly increased concerns within the government of the city over the existence of a group of Anabaptists within its walls.

In mid-September of 1527 officials began to arrest many members of the Anabaptist group. Salminger was arrested on September 18.\(^{11}\) Most of those arrested either recanted or were banished from the city. Four of the most prominent leaders who refused to recant were detained in the city jail: Salminger, Dachser, Hut, and Jakob Gross. Within the first week of their arrest city-appointed preachers

\(^{11}\) Radlkofer, p. 5.
were sent to try to evoke recantations from them, but to no avail. Anna Salminger was also arrested and was banished from the city.

By early December the city council decided to bring formal charges against Hans Hut, as the original instigator of the sect in Augsburg. Hut was tried, found guilty, and burned at the stake.\(^\text{12}\) The three remaining prisoner still refused to recant and so were moved from the "outer" jail to the "inner" prison or dungeon, where they were destined to remain for the next three years.\(^\text{13}\)

It was not until December of 1530 that Salminger addressed a letter to the Council indicating his willingness to recant. He appeared before that body on December 17 to take the oath that others of his group had taken, vowing not to baptize and to be true to the church.\(^\text{14}\) He was ordered to leave the city within four days. Because of the state of his health and the severe winter, he petitioned to delay his expulsion and requested that his wife Anna be allowed to return to the city and join him. Both requests were granted, the requirement of his leaving the city being extended until March of 1531. Anna returned and on January 17, 1531, took the same oath recanting her previous position. In March, Salminger's health and

\(^{12}\)By one account Hut had already died in his jail cell before the trial could be held. However, the Council, not to be deterred, brought Hut's body into the courtroom and held the trial anyway, found him guilty, and publicly burned his already dead body as an example to other Anabaptist sympathizers. (See The Mennonite Encyclopedia, s.v. "Hut, Hans," by R. F. Loserth, pp. 848-49.)

\(^{13}\)Radlkofer, p. 7.

\(^{14}\)The complete texts of both the letter of petition and oath are reproduced in Schletterer, pp. 180-82.
financial position still poor, he again petitioned to be allowed to
remain in the city, vowing to serve all men, especially the sick and
dying. There is no record of action on this second petition, and
Salminger's whereabouts and activities for the next six years are
unknown.

Salminger's name first reappears in Augsburg in 1537, when tax
records list him as a school master and town musician. In this year
his musical and literary gifts become evident in the first complete
Psalter in German verse, published under the title "Der gantz Psalter,
das ist alle Psalmen Davids."¹⁵ No copies of this Psalter are known to
have survived. It contained versifications of all 150 psalms, as well
as additional hymns. The work was a collaboration of Salminger,
Dachser, and Joachim Aberlin. Of the psalms, 13 were attributed to
Salminger, 42 to Dachser, and 68 to Aberlin. Some of the psalms, as
well as the appended hymns, had been previously printed in the
Augsburg hymnal.¹⁶ From this work four items by Salminger have been
reproduced by Wackernagel: Psalm 57, "Biss mir gnädig, Got, mit
deiner gab"; Psalm 58, "In der weiss der torecht spricht"; an acrostic
based on Proverbs 5, the initials of each stroph forming the words

¹⁵ Radlkofer, pp. 14-16. Part of this Psalter was included in
Capito's 1538 Psalter in Strasbourg (see Christhard Mahrenholz and
Oskar Söhngen, Handbuch zum Evangelischen Kirchengesangbuch, 3 vols.
[Göttingen: Bandenhoeck & Ruprecht, 1958], Sonderband: Die Lieder
unserer Kirche, by Arno Böchner and Siegfried Fornaçon, p. 291).

¹⁶ The Form und Ordnung of 1529 had undergone two new editions
since the first. The second edition, thought to be edited by Dachser,
appeared without a date, sometime before 1534. The third edition
recanted in April, 1531, and had been reinstated as an assistant
pastor at Sts. Ulrich and Afra church. See Roth, 2:50.
words "Sygmund Salminger von Münchcn"; and "Vermerckt all, die jr in diser zeit leben," to be sung to a Meisterton.  

The following year Salminger and Dachser each brought out their own second editions of the psalter. Salminger's was entitled Der New gesana psalter. Dachser's bore the title Der gantz Psalter Davids. Salminger's 1538 psalter was distinguished as having been the first complete German psalter with printed tunes. Jakob Dachser's psalter apparently enjoyed wider usage than Salminger's.

In 1539 Salminger received an imperial privilege for a series of anthologies to be printed in the 1540s. Between 1540 and 1549 Salminger edited the six anthologies which are the subject of the present study. Three were printed by Melchior Kriesstein, and three by Philipp Ulhart:

Selectissimae necnon familiarissimae cantiones,  
(RISM 1540)

Cocentus novi, (RISM [1540])


18Radlkofer, pp. 16-18. Dachser's second edition of the psalter has survived, DKL 1538.  

19Schletterer, p. 178, attributes some of the tunes in Salminger's psalter to Salminger himself. The Augsburg hymnal from 1529 was reissued for the fourth and fifth times in 1539 and 1540. This hymnal continued to be used until major revisions were made in 1555 and 1557. According to Radlkofer, this last revision still used the hymn supplement to Dachser's 1538 psalter. See Radlkofer, p. 20. The 1557 edition has been preserved, DKL 1557.

20The copyright is reproduced, with commentary, in Hansjörg Pohlmann, Die Frühgeschichte des musikalischen Urheberrechts, (Kassel: Bärenreiter Verlag, 1962), pp. 199, 265.
Concentus octo, sex, quinque & quatuor vocum, (RISM 1545^2)

Cantiones septem, sex et quinque vocum, (RISM 1545^3)
(reprinted the following year, RISM 1546^)

Cantiones selectissimae, Liber primus, (RISM 1548^2)

Cantiones selectissimae, Liber secundus, (RISM 1549^11)

The anthologies include a total of 242 works, primarily by composers of the generation born between 1480 and 1500. They are the only anthologies of choral music printed in Augsburg in the Reformation era.

Franz Krautwurst lists four broadsides edited by Sigmund Salminger:

Ulrich Brätel, "Ecce quam bonum et quam iucundum," 1548
(dedicated to the Fugger brothers)

Johann Frosch, "Dic io Pean, sacer ordo vatum"

"Pro gratiarum actione," containing a "Recordare Domine" by Rogier, a "Domine nonne" by Clemens non Papa, and a "Sicut illium," possibly by Salminger (dedicated to Queen Maria of Hungary)

An anonymous canon, (c. 1547)^21

Folker Göthel adds to the list of broadsides a "Laudate Dominum" by Sixt Dietrich.^22 Salminger was also the author of a short music treatise which has survived, "Gradatio, sive scala principiorum artis Musicae," published by Ulhart in about 1545.^23 Finally, Roth credits Salminger with having edited an anonymous mystical pamphlet in 1541,

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^21 MGG, s.v. "Salminger, Sigmund," col. 1308.


"Underschendt und bewisung."²⁴ Roth considers this to be evidence that Salminger may have been a "closet" mystic in later years. This theory has not been proposed elsewhere, however.

In 1544, at Sigmund Salminger's request, the city council granted Anna Salminger permission to place a table in front of their house. It is probable that she was engaged in a retail business, although no further details are known. One source refers to Sigmund in this period as "Buchführer."²⁵

In the latter part of the decade, when the city's defeat in the Schmalkaldic War eliminated Salminger's position as Stadtpfeifer, he is referred to in tax records as "Fuggers Diener." The dedications of Salminger's last three anthologies link him most closely with Hans Jakob Fugger, (1516-1575), and his brothers Georg, Christof, Ulrich, and Raimund the younger. These brothers were grand nephews of Jakob Fugger the Rich, who had brought the family to its height of financial success and power at the turn of the century, and nephews of Anton Fugger who headed the Fugger business after Jakob's death in 1525. The Fuggers were prominent patrons of the arts. Hans Jacob left the family firm in 1564 and became an official in the Bavarian court of Duke Albrecht V in Munich.²⁶

²⁴Roth, 3:249.
²⁵Schletterer, p. 184; Roth, 3:146.
²⁶Ernst Herring, Die Fuggen (Leipzig: Wilhelm Goldman Verlag, 1939), p. 294. It was Hans Jacob's personal library which formed the nucleus of the original collection for what is now the Bayerische Staatsbibliothek.
As noted above, the year of Salminger's death is unclear. A son, also named Sigmund, is listed in the Augsburg records of 1575 as a soldier.\(^{27}\) Salminger's life reveals an unusually varied career, ranging as it does from monk to Reformation radical, and from prison to the household of the Fuggers. His literary and musical gifts were recognized by his contemporaries. It is unfortunate that very little original work by Salminger has come down to us.

\(^{27}\)Radlkofer, p. 29.
In the first half of the sixteenth century Augsburg was an important urban unit in the German speaking territories of the Holy Roman Empire. It was located on the major trade routes between the eastern Mediterranean, Italy, and western Europe. It was a free imperial city of the empire. It was the largest city in Reformation Germany, with a population of nearly 50,000.\textsuperscript{1} It has a unique history during the Reformation era. Before examining the history of the city at the time of Sigmund Salminger's work, the political-religious situation in Europe, Germany, and the free imperial cities will be reviewed. The principal international powers between 1517 and 1555 were the Emperor of the Holy Roman Empire, the Pope of the Roman Catholic Church, the King of France, and the Turks. On a national level the competing parties in Germany were the emperor, the territorial princes, and the cities.\textsuperscript{2}


\textsuperscript{2}The author's principal sources for Reformation history have been the Holborn volume and Harold J. Grimm, \textit{The Reformation Era, 1500-1650} (New York: Macmillan Publishing Co., Inc., 1973).
Europe

In 1517, the year in which Martin Luther nailed his 95 theses on the door of the university church in Wittenberg, the emperor of the Holy Roman Empire was Maximilian I. Through a series of carefully planned marriages among his offspring, he was able to make his grandson, Charles, heir to an empire which included a significant portion of Europe. The Hapsburg family could claim the low countries, the Iberian peninsula, and Austria. When, in 1519 as Charles V, he succeeded his grandfather as emperor, he gained titular authority over the land from the Polish-Hungarian border to France, and from the North and Baltic Seas to northern Italy and the Adriatic.

It was Charles' goal to solidify the Hapsburg dynasty through unifying the various political entities in Germany under his rule, to establish his siblings and offspring as territorial rulers, and to defend the empire against the threat of Turkish invasion. He had little personal interest in Germany, making his brother Ferdinand his regent there. The activities of the reformers coupled with frequent Turkish threats from the southeast forced him into greater personal involvement in Germany.

Despite Charles' vast empire, he was financially dependent on loans from wealthy merchant-bankers in the German cities in order to maintain the armies necessary for his wars with the French and the Turks. His election as emperor had been possible only through more
than 800 florin in bribes to the electors, financed with money loaned by the merchants.\(^3\)

Charles' chief political rival on an international level was Francis I, who ruled France from 1515 to 1547. The two had each been candidates for election to the emperorship, and there were territories whose ownership was disputed between them. They were frequently at war with one another during the 28 years in which their reigns coincided.

Charles remained a loyal Catholic throughout his life. However Charles and the succession of popes did not always agree on the methods to use in dealing with the religious reformers. Political considerations were at least as important as religious ones to both pope and emperor.

Each pope served not only as head of the church, but also of a vast realm of ecclesialistical states. The Pope considered his authority to supercede that of any territorial ruler. The Reformation threatened not only the theology of the church, but its political supremacy as well. In the wars between the Emperor and the King of France the popes were frequently allied with one or the other of the protagonists, even though both rulers were Catholics.

The Turks were a political and religious threat to emperor, pope, and king, but chiefly to the emperor. The Emperor of the Holy Roman Empire considered it his duty to defend the faith against the "infidel." It was also the Emperor's own territory which bounded that

\(^3\) Holborn, p. 74.
The threat of invasion often diverted Charles' attention from political and religious problems within Germany, and necessitated continual loans from the German bankers.

Germany

What is now Germany consisted in the sixteenth century of more than 300 political units, including territorial principalities, ecclesiastical states, imperial cities, and land claimed by feudal knights, all a part of the Holy Roman Empire. The Imperial Diet consisted of three houses: the electors, the princes, and representatives of the free cities. There were seven electors, who determined imperial succession: the Duke of Saxony, the Margrave of Brandenburg, the Count Palatine of Rhineland, the King of Bohemia, and the archbishops of Mainz, Trier, and Cologne. The territorial princes included nobility with widely varying rank and lands. There were sixty-five free imperial cities, "free" and "imperial" in the sense that they were not subject to any territorial prince, but to the emperor directly. The imperial knights, a vestige of feudalism, were not represented in the Diet. The ecclesiastical states were represented only by the three who were electors.

In practice, the princes were the dominant group in affairs of the Diet. Their growing strength was a primary obstacle to Charles' goal for a unified Germany under his own rule. The growth in the power of the nobility was also a threat to the independence of the cities. In political affairs the emperor and the cities shared a common mistrust of the princes.
But in religious affairs the parties were aligned differently. To Charles, an empire made up of subjects of differing faiths was inconceivable. The German cities were in the forefront of Reformation activity. Many of the same princes whose power was a challenge to Charles' goal of a united Germany were also active in the cause of Protestantism. In religious affairs the cities were allied with the princes against the Catholic emperor.4

The Cities

The cities represented 25 percent of the German population.5 Having risen to a position of importance in the political and economic life of Germany in the fifteenth century, by the time of the Reformation their importance was waning. The territorial princes had come to dominate imperial politics. Seaports were beginning to challenge the role of the inland cities in trade. But a strong relationship continued to exist between the cities and the emperor, each dependent on the other for its wealth and prosperity.

Changes were occurring internally as well. The medieval German town had demonstrated a strong sense of community, even to the

4This alignment of political and religious entities in Germany in the Reformation era is most clearly stated in Hans Baron, "Religion and Politics in the German Imperial Cities during the Reformation," English Historical Review 52 (1957):405-427, and 614-633.

extent of viewing itself as a miniature *corpus christianum*. By the early sixteenth century it became less possible to preserve this communal sense, faced with the necessities of governing cities which were growing in size and complexity. A bureaucracy arose which tended to divide the city between rulers and subjects, and a less democratic atmosphere prevailed.

The cities were in the forefront of the religious revolution of the early sixteenth century. In many cities a strong rivalry between the political leadership of the town and that of the local church establishment had existed for some time. There was much popular dissent aimed at the abuses of the clergy, and local governments commonly sided with their populace in condemning church practices. The printing presses, equally important with preachers in spreading Reformation ideas, were located in the cities, and city universities were the site of humanist intellectual activity. As stated by Dickens "... the Reformation arose in its greatest strength within the cities ... largely because of their social structures and dynamics, their class struggles, their longstanding anticlericalism, their literacy and mental liveliness, their strong self-protective urge toward internal unity, their ability to evade

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wholesale coercion by the emperor. Finally, fifty of the sixty-five imperial cities recognized the Reformation.

The cities of southern Germany were especially receptive to the Zwinglian Reformation. There was, of course, a geographic proximity to Switzerland. But more importantly, Ulrich Zwingli, and his more conciliatory follower Martin Bucer, saw the church and civic communities as one body, and allowed for a more significant role for the laity than did Luther. These theological ideas were especially attractive to the cities, given their tradition of strong community spirit and democratic governments. As stated by Moeller, "The victory of the 'reformed' Reformation in the Upper German imperial cities is finally explained by the encounter of the peculiarly 'urban' theology of Zwingli and Bucer with the particularly communal spirit in Upper Germany."

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7 p. 218. There has been extensive study on the role of the cities in the Reformation. In addition to Baron, Dickens, and Moeller, see Basil Hall, "The Reformation City," Bulletin of the John Rylands Library 54 (Autumn 1971):103-148; and Steven Ozment, The Reformation in the Cities: The Appeal of Protestantism to Sixteenth Century Germany and Switzerland (New Haven: Yale University Press, 1975).

8 Ozment, p. 1.

9 Moeller, pp. 91-92.

Augsburg

Each free imperial city had its own particular Reformation history. Several factors contributed to making Augsburg's experience unique. First, Augsburg was the seat of an important bishopric, bounded by the Danube, Lech, and Iller rivers. The bishops of Augsburg, a line which went back to the eighth century, had always played an important role in both ecclesiastic and imperial politics. Conflicts between the bishop and the city also had a long history, dating back to the rise of the merchants and traders in the twelfth century. Friedrich I claimed administration of the city for himself in 1172, removing control of the city from the bishop and giving it imperial status.\footnote{Richard Schmidt, Deutsche Reichsstädte (Munich: Hirmer Verlag, 1957), pp. 34-35.} At the beginning of the Reformation, the bishop of Augsburg, Christopher Stadion, was an articulate and outspoken representative of the Catholic church in Germany.

Secondly, Augsburg had long enjoyed a special relationship with the emperor. Maximilian I had visited the city on seventeen occasions, spending a total of two years and 211 days in Augsburg.\footnote{Wolfgang Zorn, Augsburg: Geschichte einer deutschen Stadt, 2nd ed., enlarged (Augsburg: Hieronymous Mühlberger Verlag, 1972), p. 168.} He had demonstrated a special fondness for the city, and its cultural life had benefited by the frequent presence of his entourage. His
musical establishment had stayed in Augsburg for long periods of time, and had included such men as Ludwig Senfl and Paul Hofhaimer.\(^{13}\)

Augsburg money had supported Charles' election as emperor in 1519, but the city was not to enjoy the same relationship with him that it had with Maximilian. While Diets met in Augsburg four times during Charles' reign, he had no personal affection for the city, and visited only when necessary. The relationship between the city and the emperor became more mercenary, less sentimental. To be sure, Augsburg enjoyed certain concessions from Charles in exchange for financial support from the city's wealthy merchants, but it was never to regain the imperial esteem it had enjoyed under Maximilian.

In the third place, Augsburg had a uniquely populist government. Since 1368 it had been dominated not by the wealthy upper classes, but by the guilds. By the early sixteenth century its small council, the principal ruling body, consisted of fifty-seven guild representatives, and twelve patrician representatives. The large council consisted solely of guild members. Administrative positions were divided evenly between guild members and patricians.\(^{14}\) Membership in the patrician class had been closed since the fourteenth century. Originally numbering fifty-one families, by the early sixteenth century only seven families remained. Most of the


\(^{14}\) Friedrich Roth, Augsburgs Reformationsgeschichte, 4 vols., 2nd ed., rev. (Munich: Theodor Ackermann, 1901-1911), 1:1-2; Baron, p. 631.
international merchants and bankers, having come into prominence in the fifteenth century, were not patricians, nor were they specifically represented in the government of the city. The result was a government that was flexible and democratic, a society in which class distinctions were minimized, and a citizenry that was used to exercising its voice in the affairs of its city.¹⁵

Fourth, Augsburg was the "cradle of German high finance."¹⁶ These wealthy merchant-banker families included the Welsers, Baumgartners, and Imhofs, but chief among them were the Fuggers. The first Fugger in Augsburg's tax books was Hans, listed as a weaver in 1367.¹⁷ By the sixteenth century the Fuggers were involved in textiles, mining, and trade, with commercial interests throughout Europe and even South America. They were bankers to both the Vatican and the Hapsburgs. They had contributed 543,000 florins to secure Charles' election as emperor, more than half of the total cost. Money from the Augsburg bankers financed Charles' military campaigns against Francis and the Turks. Charles, in turn, granted trade monopolies and mining rights to the banker-merchants. The Fuggers and other banking families were loyal to both the emperor and to the Catholic church throughout the Reformation period.


¹⁷Schmidt, p. 35.
The prosperity of the city was therefore external, dependent on the successes of the far-flung commercial interests of the merchant families, on its location on international trade routes, and on the privileges and concessions that resulted from the bankers' loans to Charles. Therefore the goodwill of the emperor was more important to Augsburg than to other cities whose economy was more internally secure. Although the guilds controlled the government, they too were dependent on the bankers' prosperity for their own.\textsuperscript{18}

Finally, Augsburg's geographic position, while commercially advantageous, was defensively vulnerable. As one of the most southerly of the imperial cities it was separated from the more solidified block of Protestant territories in central and northern Germany. The city owned virtually no surrounding territory. Bordering on the staunchly Catholic principality of Bavaria, it was in an extended position, should the emperor make a military move into Germany from the southeast.

All of these factors placed Augsburg in a unique position among the imperial cities at the beginning of the Reformation. Its progressive and democratic government was proud of its relative independence. But it could not survive without the prosperity of its wealthiest citizens and the commercial concessions which they secured from the emperor. Located in a vulnerable geographic position, the city was reluctant to take actions which would provoke a military

\textsuperscript{18}Baron, pp. 628-29.
response from the emperor. And the bishop was a commanding presence for the traditional Roman church.

Throughout the Reformation Augsburg's religious interests were in conflict with its political interests. Other cities and Protestant territories were distrustful of Augsburg, dependent as it was on the emperor and his bankers. Its position was a unique and isolated one.19

The Reformation in Augsburg

The abuses in the church which prompted Martin Luther's theses were as evident in Augsburg as they were in Wittenberg. Given the history of political rivalry between church and town in Augsburg, it is not surprising that the city was receptive to the teachings of the Reformers. Augsburg's reformation history includes periods of experimentation, of Zwinglian ascendancy and official sanction, of Catholic restoration, and finally of peaceful coexistence between Protestants and Catholics.20

On the eve of the Reformation, Augsburg was a city with eighteen religious establishments, including six parish churches and churches associated with Carmelite, Franciscan, Dominican, and Augustinian cloistered communities.21 Martin Luther visited Augsburg in the autumn of 1518 when he was summoned there to be questioned by

19 Baron, pp. 628-30.

20 The most complete account of the Reformation in Augsburg is that of Roth. A recent detailed account is given by Zorn.

the papal delegate Cajetan. He was warmly received by the city clerk and humanist, Conrad Peutinger, and stayed in the Carmelite cloister of St. Anna, where his host was the prior, Johann Frosch. Interest in Luther's views was high, among both populace and clergy.

The following years, up to 1525, were a period of experimentation in worship practice in the city. The evangelical spokesmen were clerics of lesser orders who were skillful preachers capable of drawing large followings among the people. It was Bishop Stadion's intention to enforce the papal bull which had been issued against preaching the teachings of Martin Luther, and to support the anti-Lutheran provisions of the Edict of Worms. But both the people and the council were aware of the need for reform, and the appeal of Reformation ideas was so great that prohibition of them in the city was impossible.

It was the policy of the city council to allow Protestant activity to go on in the city, as long as order was maintained. In 1524, following the expulsion from the city of a pastor of the Franciscan church whose preaching had inspired his hearers to rioting and vandalism, the council appointed two preachers for the city, independent of the ecclesiastical establishment. These two men were Urban Rhegius and Michael Keller. They were to become the leaders of the Reformation in Augsburg, although as followers of Luther and Zwingli, respectively, they would eventually oppose each other. Preaching houses adjacent to the churches, but under the jurisdiction

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22 On the Bull and Edict of Worms, see Grimm, p. 166-67.
of the city rather than the bishop, became the centers of Protestant
activity in the city. In 1524 the Anna cloister disbanded in support
of the Reformation, turning its property over to the city. The prior
of the cloister, Johann Frosch, was assigned by the city council to
the pastorate of the St. Anna church. On Christmas, 1524, Frosch and
Rhegius conducted the first public communion according to Lutheran
doctrine at St. Anna.\(^{23}\)

Augsburg was second in importance only to Wittenberg as a
center for Reformation printing. Fifty-three works by Martin Luther
were printed in Augsburg between 1518 and 1546.\(^{24}\) The leading
printers were Silvan Othmar, Johann Schönspurger, Melchior
Ramminger, Siegmund Grimm, Heinrich Steiner, and Philipp Ullhart. It
was Ullhart who supported the most radical reformers, including the
Anabaptists. Schottenloher has catalogued over 200 publications from
the 1520s which Ullhart issued clandestinely, because of restrictions
the council had placed on the printers.\(^{25}\)

In the Peasant's War of 1525 Augsburg's troops fought with the
Swabian League against the peasants. Fighting never advanced into
Augsburg, but the event reinforced the council's will to maintain
order in the city. The persecution and elimination of the Anabaptist

\(^{23}\)Zorn, p. 170.


sect in Augsburg in 1527-28 was one example of this stance (see above, pages 11-12).

In the years between 1525 and 1530, while Luther's and Zwingli's doctrines were discussed and debated throughout Germany, Augsburg's position shifted more and more toward Zwingli. By one account a Zwinglian preacher would draw crowds of up to 16,000 listeners, while the Lutheran preachers spoke to only handfuls of people. Michael Keller emerged as the leading evangelical clergyman of the city, and would remain so for the next two decades.

In the national arena the city was caught between the growing block of Protestant estates, and the Catholic emperor. When the Diet met in Speyer, in 1526, Philipp of Hesse negotiated an agreement from all the cities, both Catholic and Protestant, to support allowance for marriage of the clergy and local varieties in worship. This was a major success for the Protestant parties. But at the Diet of Speyer of 1529, when each delegation present was forced either to support or protest the Edict of Wörms, Augsburg did not sign the "Protestation." Augsburg was the only important southern city to withdraw from the protesting group, an action which contributed to its reputation among the other Protestant estates as being untrustworthy.

The Diet of Augsburg, in 1530, was a pivotal event in the Reformation. The city council agreed with Charles to suspend all

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26 Moeller, pp. 93-95.
27 Baron, pp. 410-11.
28 Baron, pp. 413-14, 630-31.
Protestant preaching in the city during the Diet, and after one evangelical clergyman was arrested, most of the remaining Protestant preachers fled the city.\(^29\) The various parties in the religious conflict presented doctrinal statements to the Diet for approval, including the famous "Augsburg Confession." Written by Luther's colleague, Phillip Melancthon, it was a conciliatory document, demonstrating that Lutherans could be loyal to the emperor and emphasizing distinctions between Lutheran and Zwinglian teachings. But agreement could not be reached, and the Protestant princes withdrew from the session. The "Recess," the final document of the Diet, was adopted by the imperial and Catholic parties. It called for restoration of the old order in the churches by April 15, 1531, but at the same time called for correction of abuses in the church through a church council. It refuted the Lutheran "Augsburg Confession."

Augsburg was again caught between the will of its people and the emperor. The decision in Augsburg passed to the large council, made up entirely of guild members. Delaying until the Diet had concluded and Charles was no longer in the city, Augsburg rejected the Recess on October 25, pledging obedience to the emperor in secular things, but not in matters of belief and conscious.\(^30\)

There was renewed objection from the Catholic estates to Augsburg's commercial privileges following the city's rejection of the Recess. However, Augsburg still sought to cooperate with the emperor,

\(^{29}\) Schubert, p. 292.

\(^{30}\) For more on the Diet, Confession, and Recess of 1530 see Roth, 1:328-368.
its merchant-bankers voluntarily increasing their financial support to Charles, and the privileges were maintained. Augsburg supported the emperor's wars with the Turks and with Francis throughout the 1530s, while the Reformation of the city was being accomplished within its walls. Charles' absence from Germany to carry on military campaigns during this decade allowed the alliance of Protestants in Germany to strengthen.\footnote{Holborn, p. 218.}

After the rejection of the Recess the council proceeded to call more Zwinglian preachers to the city. The council prohibited Lutheran preachers from speaking on controversial points, and Johann Frosch, the Lutheran pastor of St. Anna, left the city, along with other Lutheran clergymen. On July 29, 1534, in a Reformationsmandat, the council banned all preaching by non-council-appointed clergy. Catholic mass was restricted to eight churches still under the bishop's authority.\footnote{The document is reproduced in Emil Sehling, ed., Die evangelischen Kirchenordnungen des 16. Jahrhunderts, vol. 12: Bayern, Teil 2: Schwaben (Tübingen: J. C. B. Mohr, 1936), pp. 44-45.}

With the death of Zwingli in 1531, the southern cities had turned to Strasbourg and Martin Bucer for theological leadership. Bucer was a conciliator who attempted to reconcile differences between Luther and Zwingli, in order to accomplish a stronger alliance among the German Protestants. In 1536 Bucer negotiated the Wittenberg Concord with Martin Luther, a document which provided for the entrance
of the southern Zwinglian cities into the predominantly Lutheran Schmalkaldic League. Augsburg joined the League that same year.

From 1534 to 1537 Bucer made four extended visits to Augsburg to assist in the organization of the churches and in the writing of church orders. The principal document which was the culmination of Bucer's last trip to Augsburg was the Kirchenordnung of 1537. It provided for simple worship, with emphasis on scripture reading and psalm singing. Feast days were reduced to six, in addition to Sundays, and fast days were eliminated. "Die gottesdienstlichen Formen freilich, die sie einführt, tragen in ihrer Einfachheit und Armut an 'Zeremonien' vielfach unverkennbar zwinglisches Gespräche nach Strassburger Vorbild."\(^{33}\) The Zwinglian Reformation was now complete in Augsburg. Images were confiscated, mass was outlawed in all churches, and the bishop and his party left the city and took up residence in Dillingen. The remaining cloistered communities were dissolved, and their property assumed by the city. The council took over education and the care of the sick, both formerly in the hands of the church. The Psalters of Salminger and Dachser were published and used in the churches (see above, pages 13-14).

Apart from the Reformation of the churches, the constitution of the city was revised, and the school system of the city was reformed according to the principles of Protestant humanism. The constitution of the city was amended to enlarge the patrician class.

\(^{33}\)"The worship forms which [this church order] introduced, conveyed in their simplicity and poverty of various ceremonies unmistakably Zwinglian character, according to the Strasbourg example." Roth, 2:326. The Kirchenordnung is reproduced in Sehling, pp. 50-64.
The original fifty-one families of the patrician class had been designated in the fourteenth century. By the Reformation period, only seven of these families were still extant in Augsburg. In 1538 thirty-one new families were added to the patrician class, without regard to religious allegiance, bringing the total to thirty-eight. The Fuggers, who had been elevated to the rank of counts by the emperor, were included in this new group of patricians.

Augsburg's first school order was adopted by the Council in 1537. It provided for nine German schools, under the leadership of twenty-four school masters. A Latin school had existed at the former St. Anna cloister since 1531. The 1537 Schulordnung revised the Annagymnasium curriculum, bringing it in line with humanistic educational ideals which were fostered in Protestant Germany primarily by Phillip Melancthon. Students progressed through three classes, with emphasis in the study of Latin, history, and classical literature. Music was also an important part of the curriculum, both through the study of "musica theoretica" as a part of the traditional quadrivium, and of "musica prattica" as as adjunct to the study of religion. Sixt Birk was the head master of the Anna school from 1536 to 1551.

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34 Keyser and Stoob, p. 76-77.
The Zwinglian stance of Augsburg continued into the 1540s. The Protestant parties, including the cities, prepared for an anticipated military action by the emperor. The Schmalkadic War began in June, 1546. Troops under Augsburg's military commander, Sebastian Schertlin, were initially successful in winning territory to the west and north of the city. The banker-merchants had vacated the city at the beginning of the fighting, to show their support for the emperor and to secure their own interests with him. Without their financial backing Augsburg was in a weakened position. In September, when the Protestant allies withdrew to the north to protect their own territories, Charles won the South by default. On January 24, 1547, the council agreed to surrender to Charles. Imperial troops occupied the city and severe financial penalties were assessed, but Charles did not interfere with the government or churches in the city at this time.

The Augsburg Diet which began on September 1, 1547, lasted more than a year. Known as the "armed Diet," because of the presence of imperial troops in the city throughout its duration, it resulted in the "Augsburg Interim" of May 17, 1548. The Interim allowed some concessions to the Protestants: Luther's doctrine of justification could be preached, the clergy could marry, and the people could receive communion in both kinds. However, it was primarily a Catholic document, meant to secure Charles' control of the course of the Reformation in Germany. Daily mass and confession were restored, as were priestly vestments, and feast and fast days. The Protestant concessions in the Interim made no provision for Zwinglian practices.
Charles' retribution against the city for participating in the war against him came in the summer of 1548. On August 2, the council was forced to resign, the authority for the parish churches was returned to the bishop, and the Protestant clergy were required to swear allegiance to the Interim. Most Zwinglian clergymen left the city. The following day Charles replaced the guild government with a council in which the patrician class held an overwhelming majority, although a balance between Catholic and Protestant members was assured. It was a total political defeat for the once-proud guild government of the imperial city.36

The Augsburg Interim proved to be unpopular and unenforceable in most of Germany. In Augsburg many of the remaining Protestant clergymen refused to abide by the Interim. In 1551 Charles required that they either appear before a commission and accept the Interim or be banned throughout the empire. The Protestant preaching houses in the city were closed. In the Princes' Revolt of April, 1552, Maurice of Saxony liberated Augsburg from the occupation by the imperial troops. A guild-dominated government was reinstated, and Catholic worship was abolished. Thus the religious and political situation was restored to what it had been prior to the Augsburg Interim. This proved to be a brief revival, however, for by mid-August Charles had counterattacked and regained Augsburg. For Augsburg the Peace of

Passau, which ended the Princes' Revolt on August 2, 1552, was a religious victory, but a political defeat. The Lutheran provisions of the Augsburg Confession were guaranteed, but Charles retained political rule, and the patrician government was returned to power.

Charles knew that his hopes for a united Germany under one faith would not be realized. By the time the Diet met again in Augsburg in 1555, Charles had vested power in his brother, Ferdinand. The Peace of Augsburg that ended this Diet on September 25 included the "cuius regio, cuius religio" provision, allowing the ruler of a territory to determine its religion, and there was allowance for the Catholic and Lutheran religions to coexist in the cities. This had been the actual practice in Augsburg since the 1548 Interim, but it meant the permanent defeat of Zwinglianism in the city. The Forma of 1555, a new church order that adhered to Lutheran faith and practice, would be in use in Augsburg for more than a century.

The Reformation period had brought an end to the political powers of the guilds and had solidified control of the city in the hands of the Catholic patrician class. The spontaneous enthusiasm of the Reformation had been defeated by the wealthy Catholic establishment. Basil Hall has summarized the thirty-five years of Reformation history in Augsburg in one sentence: "[A] tolerant council

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38 Sehling, pp. 95-107.
at first gave the religious Reformation its head, but the patrician
and Catholic restoration eventually won out.\textsuperscript{39}

\textsuperscript{39} p. 104.
CHAPTER III

THE SELECTISSIMAE NECNON FAMILIARISSIMAE CANTIONES

The first anthology compiled and edited by Salminger, the 
Selectissimae necnon familiarissimae Cantiones (RISM 1540⁷), was 
printed by Melchior Kriesstein in 1540. It is a "florilegium" of 
sacred and secular genres from the period. Its 105 works include both 
sacred and secular Latin motets, French chansons, Italian madrigals, 
and German lieder by forty composers.

There are five partbooks: Discantus, Contratenor, Tenor, 
Bassus, and Quintus et Sextus. A transcription of the material on the 
title page of the tenor book follows:

SELECTISSIMAE
NECNON FAMILIARISSIMAE
Cantiones, ultra Centum.

Vario Idiomate vocum, tam multiplicium quam etiam paucarum. 
Fugae quoque, ut vocantur, a Sex usque ad duas voces:
Singulae tum artisiciose, tum etiam mire incunditatis. 
Besonder Ausserlessner/ kunstlicher/ lustiger Gesanng/ 
mancherlay Sprachen mer dann hundert Stuck/ von Acht stymmen an/ 
bi auf zwo: Und fugen/ von Sechsen auch bi auf zwo: 
Alles vor der nutzlich 
und handtsain zu sinngen/ Und auf Instrument zubrauchen.

TENOR.

Cum Gratia & Privilegio Imperatoriae Regiaeque 
Ro. Maiestatum Quinquennali.
Augustae Vindeliconum. Anno Domini, M. D. XL.¹

¹[Latin]: More than one hundred of the most select, yet not 
uncommon songs for various combinations of voices, both many and few, 
and also fugues for from six to two voices, very artful and full of 
pure joy. [German]: More than one hundred especially outstanding, 
artistic, and joyous songs, in several languages, for from eight to
The title material may be divided into a Latin section and a German section. The information given in the two sections is similar, but not identical. The German section correctly indicates that there are pieces for as many as eight voices, and only in the German portion is the possibility of instrumental performance indicated.

The next-to-last line is a statement that the publication is issued under an imperial and royal copyright extending for a period of five years. "Augustae Vindelicorum" was Augsburg's name when it was founded as a Roman city in the Middle Ages. As it was common to use Latinized forms of names in the Renaissance period, Augsburg was commonly designated by this Latin name in print. The title page is dated 1539, as is the complete statement of the imperial privilege which follows it. The last page of the tenor book is dated March, 1540. It is probable that the project was begun in 1539 and completed by the later date.

Prefatory material

The extensive prefatory material in the first anthology consumes fifteen pages of the print. The individual items (in Latin unless specified otherwise) are (1) the full statement of the copyright; (2) an introduction by Salminger; (3) Salminger's introduction repeated in German; (4) a table of contents; (5) an essay

two voices, and fugues for from six to two voices, and all of this very useful and attractive to sing, and also to play on instruments. Tenor. [Latin]: With the grace and permission of the Emperor and h:s Majesty the King of the Romans, for five years. Augsburg, 1540 A.D. (Translation by David George.)
by Johann Faber; (6) an excerpt from one of the writings of Erasmus; (7) a poem by Johann Pinicianus.

The full statement of the "privilege," or copyright bestowed on Sigmund Salminger is written by a scribe in Ferdinand's court. Ferdinand, the emperor's brother, was regent of the Austro-German territories of the Hapsburg empire and had received the elective title "King of the Romans" in 1531. While the people of Germany viewed Charles as a distant and unfriendly emperor, they had developed a respect and affection for Ferdinand, who spent most of his life in German-speaking territories.

The copyright occupies three pages of the anthology. Beyond the adulatory statements made on behalf of Salminger's work, there are two salient points: First, Salminger is admonished to produce nothing that is offensive to public morals, nor anything that is inconsistent with the Catholic faith. It is possible that Ferdinand, aware of the protestant stance of Augsburg, and perhaps also aware of Salminger's personal history in religious issues, was compelled to insist that Salminger's efforts not be in conflict with Catholic doctrine and practice.

Secondly, the copyright is written to cover not only the contents of the present anthology of 1540, but of succeeding works which Salminger might produce as well. Thus a broad coverage is

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granted for Salminger's activities as a music editor. The copyright statement is dated October 4, 1539.

Salminger's introduction dedicates the collection to those who are interested in and eager to learn about music. He stresses the variety of the contents, particularly the several languages included, in the hope that the collection will bring pleasure to the greatest possible number of people in many different countries. The German version of this introduction is similar to, but not identical with the Latin one. Consistent with the differences between the Latin and German title page material, the most noteworthy difference between them is the addition, in the German introduction, of the suggestion that the contents may be performed on instruments, as well as sung.

"De Elementis musicalibus" is the title of a two-page essay by Jacob Faber, a French humanist who had died in 1537. Faber authored a treatise, "Musica libris demonstrata quattuor," which was first published in Paris in 1496 and reappeared in six later editions and revisions through 1552. The essay in Salminger's print praises the powers of music by reciting an inventory of examples from ancient and medieval mythology.

The brief excerpt on music from the second book of the Apophthegmatum by Erasmus of Rotterdam, describes the importance of music to the Laconians in ancient Greece. The final prefatory item is a poem in elegiac couplets by Johann Pinicianus, an Augsburg school

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master. The poem describes a story from Theocritus of rustics having musical contests on Mount Helicon, in which the music of the human voice is victorious. The final four lines refer the reader to Salminger's praiseworthy achievement. The poem is dated 1540.

Summary of Musical Contents and Organization

The table of contents lists the text incipit and composer for each work. Subheadings divide the table of contents into twenty-four groups identified by number of voice parts. The following list reproduces the headings as they appear in the table of contents, followed by the number of works in each, and the languages used.

- **Sex vocum:** six pieces, nos. 1-6, Latin
- **Quinque vocum:** ten pieces, nos. 7-16, Latin
- **Octo vocum, sub Quatuor:** one piece, no. 17, Latin
- **Quatuor vocum:** thirteen pieces, nos. 18-30, Latin
- **Sex vocum:** ten pieces, nos. 31-40, French
- **Quinque vocum:** ten pieces, nos. 41-50, French
- **Octo vocum, sub Quatuor:** two pieces, nos. 51 and 52, French
- **Quatuor vocum:** eight pieces, nos. 53-60, French
- **Sex vocum:** two pieces, nos. 61 & 62, Dutch
- **Mit Syben stvmmen:** one piece, no. 63, German
- **Mit Sechs stvmmen:** two pieces, nos. 64 & 65, German
- **Mit Fünf stvmmen:** four pieces, nos. 66-69, German
- **Mit Vier stvmmen:** twelve pieces, nos. 70-81, German
- **Sex vocum, sub tribus:** two pieces, nos. 82 & 83, Latin & French
- **Trium vocum:** six pieces, nos. 84-89, various languages
- **Duo. Reperies in Alto & Vaqante:** four pieces, nos. 90-93, French
- **FUGAE Invenientur in Vagante. Octo vocum sub duabus:** one piece, no. 94, Latin
- **Quatuor vocum, sub duabus:** one piece, no. 95, Latin
- **FUGA Sex vocum:** one piece, no. 96, Latin
- **FUGA Quinque vocum:** one piece, no. 97, Latin
- **FUGAE Quatuor vocum:** four pieces, nos. 98-101, Latin
- **FUGAE Trium vocum:** two pieces, nos. 102 & 103, Latin
- **FUGA Duarum vocum:** one piece, no. 104, Latin
- **Sex vocum, ultimum:** one piece, unnumbered, Latin

Though not explicitly stated in the table of contents, there is a larger organization to the set, based on language and compositional
type. This larger organization is as follows:

Thirty works in Latin

in six, five, eight, and four voice parts, respectively

Thirty works in French

in six, five, eight, and four voice parts, respectively
(Five pieces within this group are exceptions to it, four being in Italian, and one in Latin.)

Twenty-one works in German

in seven, six, five and four voice parts, respectively.
(The first two pieces are exceptions, both being in Dutch.)

Twenty-four bicinia, tricinia, and canonic works

ten subdivisions: six voice parts derived from three; tricinia; bicinia; canons derived from one given part, for eight, four, six, five, four, three, and two voices, respectively
(These works include Latin, French, and Italian texts. The final work in the collection does not fit into this group, being in six written voice parts.)

It should be noted that the sequence of groups by number of voices is identical in the first two large divisions. The exceptions noted above do not invalidate the division of the Selectissimae into the four large groups indicated. This organization is consistent enough that it could not have been accidental on the editor's part, even though it is not explicitly stated in the publication.

Table 1 tabulates the total number of pieces by language and number of voices. It shows that approximately one-third of the pieces are for four voices, one-fourth are for five voices, and one-fourth are for six voices. Approximately 45 percent of the works are in Latin, 30 percent in French, 18 percent in German, and the remainder are in Italian or Dutch.
**TABLE 1**

**TABULATION OF 1540**<sup>7</sup> **BY LANGUAGE AND NUMBER OF VOICES**

<table>
<thead>
<tr>
<th></th>
<th>8</th>
<th>7</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latin</td>
<td>4</td>
<td>9</td>
<td>11</td>
<td>17</td>
<td>5</td>
<td>1</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>French</td>
<td>1</td>
<td>11</td>
<td>8</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>German</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>12</td>
<td>19</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italian</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dutch</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1</td>
<td>23</td>
<td>26</td>
<td>37</td>
<td>8</td>
<td>5</td>
<td>105</td>
</tr>
</tbody>
</table>

The composers represented in the *Selectissimae*, and the number of works by each, are as follows:

13: Ludwig Senfl  
9: Josquin Desprez  
8: Benedictus Appenzeller  
7: Adrian Willaert  
6: Jean Courtois  
4: Nicolas Gombert, Johannes Heugel, Jean Mouton, Philippe Verdelot  
3: Sixt Dietrich, Jean Richafort, Claude de Sermisy  
2: Georg Blanckenaüller, Johannes Frosch, Antonio Gardane, Maistre Jhan, Johannes Lupi, Peletier, Mathias Herman Werrecore  
1: Jacques Arcadelt, Balthasar Arthopius, Noel Bauldeweyn, Nicolaus Benoist, Ulrich Brütel, Jean Conseil, Ghiselin Danckerts, Andreas De Silva, Antoine de Févin, Jhan Gero, Johannes Ghiselin, Heinrich Isaac, Jacquet of Mantua, Pierre de La Rue, Lorenz Lemlin, Stephen Mahu, Gregor Peschlin, J. Regiensis, Tylman Susato, Rupert Unterholtzer, Jheronimus Vinders

This group of forty composers is widely representative of the European nationalities and musical styles of the period. Most are of French, Flemish, or Netherlands origin, and were active for at least part of their lives in the courts and chapels of Italy. Thirteen are
from German-speaking territories. The composers span three generations, beginning with the oldest in the collection, Josquin Desprez, and continuing to composers born in the early years of the sixteenth century. The majority were in the generation born between 1480 and 1500.

The Selectissimae is an important musical archive. For forty-three of its works no other sixteenth century printed source has been identified. These works will be considered "unica." For an additional thirty-eight works the Selectissimae is the earliest printed source known. This latter group will be referred to as "first editions." These eighty-one pieces are listed below:

Unica

Appenzeller: Tous les plaisirs, no. 37
  Mins liefkens bruin oghen, no. 62
Bauldeweyn: Sum tuus in vita, no. 10
Blanckmoller: Kain mensch der gstalt, no. 75
  Lend mich dahin, no. 80
Brätel: Wohlauf mein Kron, no. 70
Courtois: O Pastor eterne, no. 22
  Hoc largire pater luminis, no. 23
  Tout le confort, no. 40
  Du congie & de la mort, no. 50
Danckerts: Tua est potentia, no. 2
Dietrich: In pace in idipsum, no. 6
  Ir schlemmer ir prasser, no. 64
  Ich wartz mir, no. 65
Frosch: Wilt du mit gmach, no. 74
  Qui musas amat, no. 82
Gombert: In patientia vestra, no. 21
Jhan: Miser qui amat, no. 25
Josquin: Mi lares vous tousjours languir, no. 46
  O dulcis amici, no. 96
  Ave sanctissima virgo, no. 97
  Agnus dei, no. 103
Lemlin: Hemento mei Domine Deus, no. 15
Lupi: Se je suis en tristesse, no. 38
Peschin: Mich fretzt unglück, no. 79
Regiensis: Muse dell basso, no. 60
Senfl: Tristia fata boni solatur, no. 26
   Was ich anfach, geht hindersich, no. 66
   Kein Lieb' hab' ich wahrlich zu dir, no. 71
   Wer dient auf Gnad', no. 73
   Kein Freund' ohr' dich, no. 76
   Sie ist, die sich hält gebährlich, no. 81
Sermisy: Sancta Maria, no. 99
Susato: Musica donum Dei optimi, no. 105
Unterholtzer: Ecce ego mitto vos, no. 14
Verdelot: Gratulamini mihi omnes, no. 30
Vinders: Mins liefkens brun oghen, no. 61
Werrecore: Congregati sunt inimici nostri, no. 1
   Ne vous chaille mon cœur, no. 47
Willaert: Enixa est puerpera, no. 5
   Doleur me bat, no. 34
   Fors seulement, no. 43
anonymous: Tua est potentia, no. 16

First Editions

Appenzeller: Doleo super te jesu, no. 29
   Je nes cay pas coment, no. 39
   La roussee du mois de may, no. 48
   Agnus Dei, no. 52
Arcadelt: Recordare Domine, no. 7
Arthopius: Salutem ex in imicis nostris, no. 13
Benoist: Loyal ament naye plus, no. 56
Conseil: Effunde iram tuam, no. 84
Courtois: Tout jour leal a ma maistresse, no. 36
De Silva: Fac mecum signum in bonum, no. 85
Févin: Quae est ista, no. 101
Gero: Io v'amo anci v'a doro, no. 88
Ghiselin: Dulces exuvie, no. 27
Gombert: Mille regretz de vous habandonner, no. 35
   Qui ne l'aymeroit, no. 51
   En lombre dung buissonet, no. 83
Heugel: Circumdederunt me, no. 94
   Laudate Dominum omnes gentes, no. 100
   O vos omnes, no. 102
Isaac: Mein freund allein, no. 77
Jhan: Miser quel'huomo ch'adamor fogetto, no. 49
Josquin: Absalon, fili mi, no. 24
   J'ay bien cause de lamenter, no. 31
   Allegez moi, no. 32
   N'essee pas ung grant desplaisir, no. 41
   Plus nulz regretz, no. 53
La Rue: Da pacem Domine, no. 95
Mouton: Spiritus Domini replevit, no. 18
Mahu: Ecce Maria, no. 12
Forty of the compositions in the anthology are settings of sacred texts. Twenty-three of these texts come from Biblical sources. The Biblical books used, and frequency of occurrence, are Psalms (7); Song of Songs (4); Luke (3); I Chronicles, II Samuel, Job, and Lamentations (2 each); Genesis, I Samuel, John, Matthew, and II Maccabees (1 each). Liturgical usages have been determined for twenty-three of the sacred texts. These usages vary widely, and the sacred motets in the collection would have been appropriate for a variety of liturgical occasions. However, the collection does not form a coherent or systematic group in terms of liturgical function.

The secular compositions, which comprise the majority of the contents of the collection, consist primarily of French chansons and German Lieder. These works would have been most useful in the musical establishments of the courts of the nobility. The final large group in the anthology, consisting of bicinia, tricinia, and canons with both sacred and secular texts, would have found their greatest use in school settings.

The contents of the Selectissimae show that the anthology would have been useful for churches, courts, and schools. The editor's introduction suggests that the music may be performed on
instruments, in addition to being sung. The contents suggest that the editor and publisher intended to produce a collection that would have had the widest possible audience.

The distribution of the music among the partbooks is an interesting detail of the anthology. The first eighty-one compositions are written for either eight, seven, six, five, or four voices. There are five printed partbooks, and in the case of the five-voice compositions all five partbooks are used. For the four-voice compositions no part is given in the Quintus book. For the six- and seven-voice compositions two parts are given in at least one book, usually the Quintus book. The eight-voice compositions are canons derived from four given voices, in which the Quintus book is blank, as in the four-voice compositions.

For numbers 82 through 105, the bicinia, tricinia, and canons, the situation is quite different. The first eight compositions, each for three voices or six voices derived from three, are given in the Discantus, Tenor, and Bassus books. The next four compositions, numbers 90 through 93, are bicinia given in the Altus and Quintus books. The remaining pieces, other than the final one, are canons for varying numbers of voices but in each case derived from a single given voice. The given voice is in every case printed in the Quintus book. One might expect the Tenor book to include a voice part for every piece. It is curious that for the fifteen bicinia and canons the Tenor book is blank. The final six-voice composition uses all five part books, with two voices in the Quintus book.
Inventory of musical contents

1540^ No. 1

Mathias Hermann Werrecore

"Congregati sunt inimici nostri"
Tenor: "Da pacem Domine"
Tenor: chant for peace at the benediction of the sacrament
unicum

The tenor part paraphrases the plainchant identified above, Liber usualis, p. 1867.

1540^ No. 2

Ghiselin Danckerts
"Tua est potentia"
includes I Chronicles 29:11
Magnificat antiphon, Saturday before the 5th Sunday of October

Debe

1540 No. 3

Jean Mouton

"Salva nos, Domine, vigilantes"
Nunc dimittis antiphon, Compline on Sundays

earlier edition: [1521], Motetti e canzone, Bk 1, Rome, Antico
later editions: 1542, Adriani Willaert musicorum omnium, Bk 1, Venice, Gardane; 1558, Novum et insigne opus musicarum, Nuremberg, Montanus & Neuber

The canonic Tenor and Quintus voice parts are based on the "Nunc dimittis" antiphon identified above, Liber usualis, p. 271. Lowinsky confirms the accuracy of the Mouton attribution for this work in his commentary accompanying the Medici Codex edition cited above, Monuments of Renaissance Music, 3:177-80.

1540 No. 4
Ludwig Senfl

"Alleluia: Mani nobiscum Domine"
includes Luke 24:29
first printed edition (Martin Bente in New Grove, s.v. "Senfl," p. 135, lists a manuscript source: Mu 4° Art.401.)

Adrian Willaert

"Enixa est puerpera"

(The motet is not included in the Willaert Opera Omnia volumes issued thus far.)
Sixtus Theodericus [Sixt Dietrich]

"In pace in idipsum"
Psalm 4:9
first antiphon, Matins, Saturday before Easter

Jacques Arcadelt

"Recordare Domine"
first responsory, Monday after the 3rd Sunday after Pentecost

first edition
later edition: 1549, Musica quinque vocum, Venice, Gardane
Benedictus [Benedictus Appenzeller]

"Plangite pierides"
(The Tenor text is "Cecidit corona capitis nostri,"
Lamentations 5:16.)
epitaph for Erasmus of Rotterdam

earlier editions: 1538², Tertius liber mottetorum, Lyon,
Modernus (and second edition, 1539³)
later edition: 1542⁴, Tertius liber mottetorum, Lyons,
Modernus, (third edition of 1538⁴)

Although included in the group of 5-voice motets, this motet is
actually for six voices because the tenor part is intended to
be read in two different mensurations, both of which are
realized in notation in the print. The composer's name is
listed simply as "Benedictus." The piece is labelled
"Epitaphium Erasmus." (See Albert Dunning, "Een 'tombeau'
Jacquet [Jacquet of Mantua]

"Repleatur os meum laude tua"
Psalm 70:8 & 9, paraphrased
second responsory, Friday after the 2nd Sunday after Epiphany;
includes introit for Friday after Pentecost

earlier edition: 1538, Primus liber cum quinque vocibus
Mottetti, Venice, Gardane
later editions: 1542, Quintus liber motetorum, Lyon,
Moderne; 1549, Excellentiae, autorum diverse modulationes.
Bk 1 a 5, Venice, Scoto (and a later edition, 1549);
1559, Secunda pars magni operis musici, Nuremberg, Berg & Neuber

The Discant and Tenor parts are canonic. An excerpt from the
motet is transcribed in Gustave Reese, Music in the
Renaissance, revised ed., (New York: W. W. Norton &
Company, 1959), p. 367. The motet was used as the basis of
a mass by Palestrina.

Noel Bauldeweyn

"Sum tuus in vita"
first 2 lines of a 4 couplet prayer

unicum
The tenor and quintus voices are in free canon. Edgar Sparks suggests that the composition as given here may be incomplete, since it does not include the complete text as used in settings by other composers of the period. (See The Music of Noel Bauldeweyn, American Musicological Society Studies and Documents no. 6, New York: American Musicological Society, 1972.)

Jean Richafort

"Veni sponsa Christi"
Magnificat antiphon, Common of Virgins

first edition
later editions: 1543, Mutetarum divinitatis, Bk 1, Milan, Castiglione; R 1300, Modulorum quatuor, quinque & sex vocum, Bk 1, Paris, Leroy & Ballard, 1556 (Richafort collection); 1569, Motetarum divinitatis, Bk 1, Venice, Merulo

The motet is based on the plainchant antiphon identified above, Antiphonale Romanum p. [96].
Stephan Mahu

"Ecce Maria"
includes John 1:29
antiphon in 2nd Vespers and Lauds, Circumcision

first printed edition (Othmar Wessely in MGG, s.v. "Mahu," col. 1504, lists three manuscript sources: H-Bn Ms. Bartfa 23, D-ERu Ms. 473/1, and Pl-WRu Ms. 6.)

The Tenor part is based on the plainchant antiphon identified above, Liber usualis p. 444.

Balthasar Arthopius

"Salutem ex in imicis nostris"

first printed edition: (Hans Albrecht in MGG, s.v. "Arthopius," col. 743, lists a Budapest manuscript source:
Bn Ms Bárta 23.)
Rupert Unterholtzer

"Ecce ego mitto vos"
Matthew 10:16
first responsory, Matins, common of Apostles; Part one:
responsory, common of Holy Popes

first printed edition: (The motet is also in a Budapest
manuscript source: Mn Ms Bartfa 23.)

Lorenz Lemlin

"Memento mei Domine Deus"
includes Luke 23:42
fifth antiphon, Lauds, Good Friday

unicum

The Tenor part is based on the plainchant antiphon identified
above, Antiphonale Romanum p. 439.
Joannes Mouton [anonymous]

"Tua est potentia"
includes I Chronicles 29:11
Magnificat antiphon, Saturday before the 5th Sunday of October

only printed source (Lowinsky, on p. 186 of the Medici Codex
edition cited below, identifies a Regensburg manuscript
source: Rp B 211-215.)
modern editions: "The Medici Codex of 1518," ed. Lowinsky,
Monuments of Renaissance Music, vol. 3, p. 189; Josephine
Shine, "The Motets of Jean Mouton" (Ph.D. dissertation, New
York University, 1953), vol. 2, p. 834

The Salminger anthology attributes the work to Mouton. However,
Lowinsky, in the Medici Codex edition cited above, shows the
piece to be a "free rearrangement" of a Mouton work on the
same text.
"Nesciens mater virgo virum"
paraphrased from a poem by Caelius Sedulius, a Christian poet, 
died c. 430

eighth responsory, Circumcision, paraphrased; antiphon, octave of 
Nativity

earlier editions: [1521], Motetti et carmina gallica, Rome, 
Antico; 1534, Liber Tertius viginti musicales, Paris, 
Attaignant

later editions: 1547, Glareani Dodecachordon, Basle, Petrus; 
1564, Thesaurus musicus, Bk 1, Nuremberg, Montanus & Neuber; 1547, Selecti aequi moduli, Paris, Leroy & 
Ballard, 1555 (Mouton collection)

modern editions: Treize Livres de Motets parus chez Pierre 
Attaignant, ed. Smijers, vol. 3, p. 43; "The Medici Codex 
of 1518," ed. Lowinsky, Monuments of Renaissance Music, 
vol. 4, p. 207; Josephine Shine, "The Motets of Jean Mouton" 
(Ph.D. dissertation, New York University, 1953), vol. 2, p. 547

1540 No. 18

Jean Mouton

"Spiritus Domini replevit"
second antiphon, Lauds, Pentecost; third antiphon, Lauds, 
Feast of the Holy Rosary (October 7)

only printed source (Shine lists two Munich manuscript 
sources. See complete citation below.)

modern edition: Josephine Shine, "The Motets of Jean Mouton" 
Adrian Willaert

"Magnum hereditatis mysterium"
paraphrased from a poem by Caelius Sedulius, a Christian poet,
died c. 430
Magnificat antiphon, 2nd Vespers, Circumcision

earlier edition: 1538^, Liber cantus (vocum quatuor), Ferrara,
modern edition: Willaert Opera Omnia, ed. Zenck & Gerstenberg,
vol. 2, p. 32

The motet is based on the plainchant antiphon identified above,
Antiphonale Romanum p. 297.

Claudin [Claude Sermisy]

"Preparate corda vestra Domino"
includes I Samuel 7:3
first responsory, 3rd Sunday after Pentecost

earlier edition: 1529^, XII. Motetz musicaux, Paris,

(The motet is not included in the Sermisy Opera Omnia volumes
issued thus far.)
Nicolas Gombert

"In patientia vestra"
Luke 21:19
fifth antiphon, Vespers and Lauds, common of Apostles and Evangelists

unicum

The motet is based on the plainchant antiphon identified above, Antiphonale Romanum p. [4].

Jean Courtois

"O Pastor eterne"

According to Courtney S. Adams in New Grove, s.v. "Courtouis," p. 3, the motet was composed for the installation of Bishop Nicolaus of Cambrai.
"Hoc largire pater luminis"

unicum

1540 No. 24

Josquin [Josquin Desprez]

"Absalon, fili mi"
cento, using II Samuel 18:33; Job 7:16; Psalm 54:16; and Genesis 37:35

first printed edition (Smijers, in the Josquin Werken, identifies a London manuscript source: Lbm Royal 8, G VII.)
later edition: 1559, Magni operis musici, Bk 3, Nuremberg, Montanus & Neuber

Edward Lowinsky proposes that the motet was intended for the death in 1497 of Juan Borgia, son of Pope Alexander VI (See "Ascanio Sforza's Life: a Key to Josquin's Biography," in Josquin Desprez, ed. Edward Lowinsky, [London: Oxford University Press, 1975] p. 68.) In the London manuscript the composition is written a ninth lower than in the Salminger print.

1540 No. 25

Maistre Jhan

"Miser qui amat"
unicum

(The writer examined two different microfilm copies of the original print, and in both cases the Contratenor part for number 25 was missing. It was not possible to determine whether this constitutes an error in the original print, a missing page in the copy which was filmed, or an error in the filming process.)

1540? No. 26

Ludwig Senfl

"Tristia fata boni solatur"

unicum

1540? No. 27

Verbonnet [Johannes Ghiselin]

"Dulces exuvie"

Dido's Lament, from Virgil's Aeneid

first printed edition (Gottwald, in the Ghiselin Opera Omnia, lists two manuscript sources.)

modern edition: Ghiselin Opera Omnia, ed. Gottwald, vol. 4, p. 1

"Verbonnet" was a common alias for Ghiselin, (see Clytus Gottwald in New Grove, s.v. "Ghiselin," p. 340).
Anthonius Fevin [Jean Mouton]

"Descende in ortum meum"

cento from Song of Songs

earlier edition: 1519, Motetti de la corona, Bk 2, Venice, Petrucci


The Salminger print attributes the composition to Fevin. Clinkscale, in the dissertation cited above, has shown that this piece is a portion of a larger work, "O pulcherrima mulierum." In addition to the 2 prints Clinkscale cites 4 manuscript sources for the complete work: Barcelona, Biblioteca central M. 454; Bologna, Bl Ms. R. 142; Verona, VECap Cos. mus. DCCLX; and Vienna, Wn Ms. 15941. (The Salminger print includes a final point of imitation not found in any other source.) There are conflicting composer attributions in the various sources, including Bauldeweyn, Festa, Fevin, Josquin, Mouton, and anonymous. Clinkscale doubts the authenticity of the Fevin attribution, albeit including a transcription in his Fevin dissertation. On the other hand, Josephine Shine, in "The Motets of Jean Mouton" (Ph.D. dissertation, New York University, 1953), believes the work to be by Mouton, the basis on which the present writer has made the Mouton ascription above.
Benedictus [Benedictus Appenzeller]

"Doleo super te jesu"
II Samuel 1:26, paraphrased

first edition
later editions: 1553, Liber secundus ecclesiasticarum cantionum, Antwerp, Susato

1540⁷ No. 30

Phillipe Verdelot

"Congratulamini mihi omnes"
responsory, Matins, Feast of Mary Magdalene (July 22)

unicum

1540⁷ no. 31

Josquin [Josquin Desprez]

"J'ay bien cause de lamerter"
first printed edition (Smijers, in the Josquin Werken, cites a manuscript source: Hamburg Staatsbibliothek Ms. zonder Signatur.)

modern edition: Josquin Werken, ed. Smijers, vol. 8, p. 83

Joannes Lebrun [Josquin Desprez]

"Allegez moi"

first edition

later editions: 1545, Le septiesme livre contenant vingt et quatre chansons, Antwerp, Susato; J 681, Trente sixiesme livre contenant XXX. chansons, Paris, Attaingnant, 1549, (Josquin collection); 1572, Mellange de chansons, Paris, LeRoy & Ballard


In the Salminger print the bass partbook ascribes the work to Barbe, while all other books attribute it to LeBrung. There are conflicting attributions among the sources. Jeremy Noble, in New Grove, s.v. "Josquin", p. 731, treats the Josquin attribution as authentic.

15407 no. 32

15407 no. 33
Adrian Willaert

"Petite camusette"

first edition


The chanson is not included in the Willaert *Opera Omnia* volumes issued thus far. The 1560 print is not listed in RISM. According to F. Lesure and G. Thibault in *Bibliographie des Editions D'Adrian Le Roy et Robert Ballard* (Paris: Société Française de Musicologie, 1955), only the superius partbook of this source is extant.

The chanson is not included in the Willaert *Opera Omnia* volumes issued thus far.
Nicolas Gombert
"Mille regretz de vous habandonner"

first printed edition (Schmidt-Görg, Nicolas Gombert, Leben und Werk, p. 369, cites a British manuscript source: Lbm Royal App. 49-54.)

The composition is based on the Josquin chanson on the same text.

Jean Courtois
"Tout jour leal a ma maistresse"

first edition
later edition: 1545, Le sixiesme livre contenant trente et une chansons. Antwerp, Susato
1540\(^7\) no. 37

\[
\begin{align*}
\text{a 6: D} & \quad \text{CtT} \quad \text{T "Resolutio" (Q)} \\
\text{T} & \quad \text{Q} \quad \text{B}
\end{align*}
\]

Benedictus [Benedictus Appenzeller]

"Tous les plaisirs"

unicum


The composer is listed simply as Benedictus.

1540\(^7\) no. 38

\[
\begin{align*}
\text{a 6: D} & \quad \text{CtT} \quad \text{Q} \quad \text{B}
\end{align*}
\]

Canon in Q: "CANON. Patrem sequitur sua proles"

Johannes Lupi

"Se je suis en tristesse"

unicum

1540\(^7\) no. 39
Canon in D: "Fuga in eodem."

Benedictus [Benedictus Appenzeller]

"Je nes cay pas coment"

first edition
later edition: 1544, Le cinquiesme livre contenant trente et deux chansons, Antwerp, Susato


The composer is listed simply as Benedictus. Brown, in the edition listed above, has shown that the melody used here occurred in earlier settings of the text.

1540\n
no. 40

a 6: D

\[ \begin{array}{c}
\text{CtT} \\
\text{T}
\end{array} \]

Résolutio

\( (T) \)

Jean Courtois

"Tout le confort"

(The text in the two Tenor parts is "Deus adjuva me," the final antiphon on Wednesdays at Terce throughout the year.)
Josquin [Josquin Desprez]

"N'essee pas ung grant desplaisir"

first edition
later editions: 1544\textsuperscript{13}, Le cincquiesme livre contenant trente et deux chansons, Antwerp, Susato; 1545\textsuperscript{15}, Le septiesme contenant vingt et quatre chansons, Antwerp, Susato

Philippe Verdelot

"Dormend'un giorn'a Baia"

earlier editions: 1537\textsuperscript{11}, Il terzo libro de madrigali, Venice, Scotto; 1540\textsuperscript{18}, Le dotre, et eccellente compositioni, Venice, Scotto
This work is not included in the Verdelot Opera Omnia volumes issued thus far. The 1537 print is in a four-voice version. Gustave Reese cites a Guerrero parody mass which uses this madrigal (see Music in the Renaissance, revised ed. [New York: W. W. Norton & Co., Inc., 1959] p. 595).

1540? no. 43

Adrian Willaert

"Fors seulement"

unicum

The chanson is not included in the Willaert Opera Omnia volumes issued thus far.

1540? no. 44

Adrian Willaert
"Joissance vous donneray"
Clement Marot

first edition


Jean Richafort

"Cuides vous que dieu no' faille"

first edition

Josquin [Josquin Desprez]

"Mi lares vous toujours languir"


15407 no. 47

Mathias Hermann Werrecore

"Ne vous chaille mon coeur"

15407 no. 48
Benedictus [Benedictus Appenzeller]

"La rousee du mois de may"

first edition
later edition: [1543], Vingt et six chansons, Antwerp, Susato

The composer is listed simply as "Benedictus." The Susato print attributes the composition to Mouton. Glenda Goss Thompson, in the dissertation cited above, considers the work to be by Appenzeller.

1540 no. 49

Maistre Jhan

"Miser quel'huomo ch'adamor fogetto"

first edition
later edition: 1542, D. autori il primo libro d'i madregali, Venice, Gardane

1540 no. 50
Jean Courtois

"Du congie & de la mort"

Canon in all voices:
"In Subdiapente"

Nicolas Gombert

"Qui ne l'aymeroit"

The 1568 Neuber print is a contrapunctum beginning with the words, "O Jesu Christe."
"Agnus Dei"

mass ordinary

first edition
later edition: 1568, *Cantiones triginta selectissimae*, Nuremberg, Neuber

The composer is listed simply as Benedictus. The 1568 Neuber print attributes the work to Ducis. Glenda Goss Thompson considers the work to be by Appenzeller. (See "Benedictus Appenzeller: Maître de la Chapelle to Mary of Hungary and Chansonnier," [Ph.D. dissertation, University of North Carolina, 1975.])

Josquin [Josquin Desprez]

"Plus nulz regretz"
Jean Lemaire de Belges

first printed edition (Smijers, in the Josquin edition cited below, identifies ten manuscript sources for the chanson. On a lute arrangement printed earlier see Appendix C.)
On the possibility that this chanson was written for the engagement of Charles V to Mary Tudor in 1508 see Herbert Kellman, "Josquin and the Courts of the Netherlands and France: The Evidence of the Sources," Josquin Desprez, ed. Edward Lowinsky, [London: Oxford University Press, 1971], p. 205).

1540 7 no. 54

Benedictus [Benedictus Appenzeller]

"Se dire je l'osoie"

earlier edition: 1534 13, Trente chansons musicales, Paris, Attaingnant
later edition: 1560 6, Septiesme livre des chansons, Louvain, Phalèse (There were nine subsequent editions of this collection. See Henri van Hulst, "Un succès de l'édition musicale: le Septiesme livre des chansons a quatre parties [1560-1661/3]," La Revue belge de musicologie 32/33 [1978-79]:97-120.)

The composer is listed simply as Benedictus. The Attaingnant print gives the work as anonymous. Glenda Goss Thompson considers the work to be by Appenzeller. (See "Benedictus Appenzeller: Maitre de la Chapelle to Mary of Hungary and Chansonnier," [Ph.D. dissertation, University of North Carolina, 1975.)

1540 7 no. 55

Jean Courtois
"Sy par sousfrir"

earlier edition: 1534, Trente et une chansons, Paris, Attaingnant
later edition: 1544, Le quartriesme livre des chansons, Antwerp, Susato

Nicolaus Benoist

"Loyal ament naye plus"

first printed edition (H. Colin Slim, in New Grove, s.v. "Benoist", p. 505, cites a Munich manuscript source: Mbs 1503a.)

Johannes Lupi

"Vous scavez bien madame"

earlier edition: 1530, Vingt et neuf chansons, Paris, Attaingnant

The chanson begins similarly to Josquin's "Mille regretz."
Jean Richafort

"Sur tous regretz"

earlier edition: 1533\(^1\), Vingt et sept chansons, Paris, Attaingnant

later edition: 1544\(^{20}\), Hundert und fünfzehn outer newer Liedlein, Nuremberg, Ott; 1555\(^23\), Second Recueil de chansons, Paris, LeRoy & Ballard (and later editions, 1564\(^{12}\) and 1571\(^4\))


Kabis, in the edition cited above, shows that this chanson is used by Gombert as the basis for his mass "a la Incoronation."

1540\(^7\) no. 59

Philippe Verdelot

"Vita de la mia vita"

earlier edition: 1540\(^{20}\), Di Verdelotto tutti li madrigali, Venice, Scotto

This work is not included in the Verdelot Opera Omnia volumes issued thus far.

1540\(^7\) no. 60
The composer is not listed in any modern dictionary. It is Eitner who gives the composer's name as Giulio da Reggio, in Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten. However, Eitner only lists this work and gives no biographical information.

1540\(^7\) no. 61

Jheronimus Vinders

"Mins liefkens brun oghen"

unicum

1540\(^7\) no. 62

Benedictus [Benedictus Appenzeller]

"Mins liefkens brun oghen"

unicum

1540^ no. 63

"Der Annder Discant"

(D)

CtT T V

(Q)

B "Der Annder Bass"

(Q)

Ludwig Senfl

"Was wird es doch des Wunders noch"

earlier edition: 1534^17, Der erst Teil. Hundert und ainundzweintzig newe Lieder, Nuremberg, Formsneider

The Lied is included in the section of seven-voiced works, but only six voices are given and there are no canonic directions.

1540 no. 65

Sixt Dietrich

"Ich wartz mir ain höpschen grünen wald"

unicum

1540 no. 66
Ludwig Senfl

"Was ich anfach, geht hindersich"


1540\textsuperscript{7} no. 67

Ludwig Senfl

"Jedermann güt aus Übermüt"

earlier edition: 1536\textsuperscript{9}, Schöne auszerlesne Lieder, Nuremberg, Formschneider

1540\textsuperscript{7} no. 68

Ludwig Senfl

"Kein' Sach' mir nie auf Erden"
first printed edition (Geering, in the Senfl Sämtliche Werke, lists a Vienna manuscript source: Wn Ms 18810.)


1540\(^7\) no. 69

Ludwig Senfl

"Ach, Maidlein rein"

earlier edition: 1534\(^7\), Der erst Teil. Hundert und ainundzweintzig Lieder. Nuremberg, Formschneider


Geering, in the Sämtliche Werke, p. 154, observes that the Quintus part in the Salminger print is a variant from that given in all other sources.

1540\(^7\) no. 70

Ulrich Brätel

"Wohlauf mein Kron"

unicum
1540? no. 71

Ludwig Senfl

"Kein Lieb' hab' ich wahrlich zu dir"

unicum


1540? no. 72

Ludwig Senfl

"Unsäglich Schmerz"

first printed edition (Martin Bente, in New Grove, p. 137, lists a Vienna manuscript source: Wn Ms 18810.)


1540? no. 73

Ludwig Senfl
"Wer dient auf Gnadt"

unicorn

Johannes Frosch

"Wilt du mit gemach"

unicorn

Georg Blanckenmüller

"Kain mensch der gscalt"

unicorn

Ludwig Senfl
"Kein Freud' ohn' dich"

unicum

Heinrich Isaac

"Mein freund allein"

first edition
later edition: 1544²⁰, Hundert und fünfzehn guter newer Liedlein, Nuremberg, Ott; 1549IV, Das ander Buch. Ein neun künstlich Leuten Buch, Nuremberg, Fabritius

Ludwig Senfl

"Freundlicher Held, ich hab' erwählt"
Jakobes von Bavaria
first edition
later editions: 1544²⁰, Hundert und fünfftzehen gut newer Liedlein, Nuremberg, Ott; 1549³⁷, Der dritte Teyl, lieblich, alter, und newer teutscher Liedlein, Nuremberg, Berg & Neuber
The text attribution is made by Geering in the Senfl SÄmtliche Werke.

1540⁷ no. 79

Gregor Peschin
"Mit fretzt unglück"

1540⁷ no. 80

Georg Blanckenmüller
"Lend mich dahin"

1540⁷ no. 81
Ludwig Senfl

"Sie ist, die sich hält gebührlich"


1540^7 no. 82

Canon in T: "Nota. Discantus, Altus, & Bassus, in Fuga, singuli post bina tempora"

Johannes Frosch

"Quí musas amat"

unicum

1540^7 no. 83
Nicolas Gombert

"En lombre dung buissonet"

first printed edition (Schmidt-Görg, in Nicolas Gombert, Leben und Werk, p. 368, lists a Cambrai manuscript source: CA Ms. 125-128.)


1540^ no. 84

Concilium [Jean Conseil]

"Effunde iram tuam"
Psalm 78:6, paraphrased

first edition
later editions: 1541^, Trium vocum cantiones, Nuremberg, Petreius; [1560]^, Selectissimorum triciniorum, Nuremberg, Berg & Neuber

1540^ no. 85

Andreas De Silva

"Fac mecum signum in bonum"
Psalm 85:17
mass introit, Friday after 3rd Sunday in Lent; third antiphon, 2nd Vespers, common of Apostles; responsory, Feast of the Sacred Heart
first edition
later edition: 1541\textsuperscript{2}, \textit{Trium vocum cantiones}, Nuremberg, Petreius

The De Silva \textit{Opera Omnia} volume published thus far includes only masses.

1540\textsuperscript{7} no. 86

\begin{musicnote}
\begin{musicfigure}
\begin{musicstaff}
\begin{musicline}
\end{musicline}
\end{musicstaff}
\end{musicfigure}
\end{musicnote}

Incerto Authore

"Quae est ista"
cento from Song of Songs
(The text has a variety of Marian usages.)

first edition
later editions: 1541\textsuperscript{2}, \textit{Trium vocum cantiones}, Nuremberg, Petreius; \[1560\textsuperscript{1}\], \textit{Selectissimorum triciniorum}, Nuremberg, Montanus & Neuber

1540\textsuperscript{7} no. 87

\begin{musicnote}
\begin{musicfigure}
\begin{musicstaff}
\begin{musicline}
\end{musicline}
\end{musicstaff}
\end{musicfigure}
\end{musicnote}

Adrian Willaert

"La Rosée du mois de may"

earlier edition: 1536\textsuperscript{1}, \textit{La Courone et fleur des chansons}, Venice, Antico; 1541\textsuperscript{2}, \textit{Trium vocum cantiones}, Nuremberg, Petrelius

1540\textsuperscript{7} no. 88
Jhan Gero

"Io v'amo anci v'a doro"

first edition
later edition: 1541², *Trium vocum cantiones*, Nuremberg, Petreius

---

Ianequin [Claudin de Sermisy]

"Je ne fais"

Clement Marot


The 1535 print cited above attributes the work to Sermisy. Isabelle Cazeaux in *New Grove*, s.v. "Sermisy", p. 175, includes this chanson in the "sure" list, without comment.
Antonio Gardane

"Joissance vous doneray mon amy"
Clement Marot

earlier edition: 1539, Canzoni francese a due voci, Venice, Gardane; 1545, Bicinia gallica, latina, germanica, Bk 1, Wittenberg, Rhau
later editions: 1544, Canzoni francese, Bk 1, Venice, Gardane (and later editions, 1552, 1564, and 1586)

According to Bellingham, in the edition cited above, the chanson uses the same Bass part as does Sermisy's setting of the same text.

1540 no. 91

Antonio Gardane

"Au pres de vous secretement demeure"

earlier editions: 1539, Canzoni francese a due voci, Venice, Gardane; 1545, Bicinia gallica, latina, germanica, Bk 1, Wittenberg, Rhau
later editions: 1544, Canzoni francese, Bk 1, Venice, Gardane (and later editions, 1552, 1564, and 1586)

1540 no. 92

Peletier
"Si mon malheur"

earlier editions: 1538\textsuperscript{18}, Le Paragon des chansons, Lyon, Moderne; 1539\textsuperscript{21}, Canzoni francesi a due voci, Venice, Gardane; 1545\textsuperscript{6}, Bicinia gallica, latina, germanica, Bk 1, Wittenberg, Rhau

1540\textsuperscript{7} no. 93

![Music notation]

1540\textsuperscript{7} no. 94

![Music notation]

Canon: "FUGA, Quatuor vocum: In eodem."

Johannes Heugel

"Souvent amour"

earlier editions: 1538\textsuperscript{18}, Le Paragon des chansons, Lyon, Moderne; 1539\textsuperscript{21}, Canzoni francesi a due voci, Venice, Gardane; 1545\textsuperscript{6}, Bicinia gallica, latina, germanica, Bk 1, Wittenberg, Rhau

![Music notation]

Canon: "FUGA, Quatuor: In eodem"
"Circumdederunt me"
includes Psalm 21:13 and Job 16:11
mass introit, Septuagesima

first edition
later editions: 1567, Suavissimae et iucundissimae harmoniae, Nuremberg, Gerlach

1540\textsuperscript{7} no. 95

\begin{align*}
\text{Canon: "Quatuor sub duobis in Diatesseron"} \\
\text{Canon: "In Diatesseron"}
\end{align*}

Pierre de La Rue

"Da pacem Domine"
II Maccabees 1:4
antiphon for peace, Vespers & Lauds; introit, votive mass for peace

first edition
later edition: 1567\textsuperscript{1}, Suavissimae et iucundissimae harmoniae, Nuremberg, Gerlach

1540\textsuperscript{7} no. 96

\begin{align*}
\text{Canon: "FUGA, Sex vocum, Cuiuis Toni."}
\end{align*}

Josquin [Josquin Desprez]

"O dulcis amici"
Jean Lemaire de Belges
Josquin [Josquin Desprez]  
"Ave sanctissima virgo"

Philippe Verdelot  
"Dignare me"

earlier edition: 1534⁵, Liber Tertius: viginti musicales, Paris, Attaingnant  
This canon is not included in the three Verdelot Opera Omnia volumes issued thus far.
Claudin [Claude de Sermisy]

"Sancta Maria"
St. Augustine
Magnificat antiphon, Vespers, Marian feasts throughout the year

\[ \text{unicum} \]

Johannes Heugel

"Laudate Dominum omnes gentes"
Psalm 116:1&2

first edition
later editions: 1567, Suavissimae et iucundissimae harmoniae, Nuremberg, Gerlach
"Quae est ista"
cento from Song of Songs
(The text has a variety of Marian usages.)

Johannes Heugel
"O vos omnes"
Lamentations 1:12
(The text has various usages during passion week.)
first edition
later editions: 15671, Suavissimae et Iucundissimae harmoniae, Nuremberg, Gerlach
Josquin [Josquin Desprez]

"Agnus Dei"
mass ordinary

1540\(^7\) no. 104

Johannes Heugel

"Quam pulchra es"
cento from Song of Songs

earlier edition: 1545\(^6\), Bicinia gallica, latina, germanica,
Bk 1, Wittenberg, Rhau

Tylman Susato

"Musica donum Dei optimi"

unicum
CHAPTER IV

THE CONCENTUS NOVI

The second anthology in which Sigmund Salminger was involved as editor is an exception to the others in that Salminger was only responsible for a portion of its contents. The *Concentus novi*, RISM [1540], printed by Melchior Kriesstein, was commissioned by Albrecht, Duke of Prussia, for use in the churches and schools of his province.¹ The publication is in two sections. The first, and larger part of the set, known as the "Preussische Tria" or "Cantus Prussiae," consists of twenty-six tricinia by Johann Kugelmann, a native of Augsburg who had served as a musician in the court of Maximilian before becoming Albrecht's Kapellmeister. There is no indication that Salminger was involved in this first section of the collection. The second section, which consists of a mass and twelve German lieder, was added to the first by Salminger.

There are four partbooks: Discantus, Altus-Vagans, Tenor, and Bassus. The title page of the tenor book reads as follows:

```
TENOR
CONCENTUS NOVI
TRIUM VOCUM,
ecclésiarum usui in Prussia precipue accommodati.
JOANNE KUGELMANNO, Tubicina Symphoniæarum authore.
News Gesang/ mit Dreyen stymmen/
```

¹The *Concentus novi* has been published in a modern edition, edited by Hans Engel, in EDM, Sonderreihe II, (Kassel: Bärenreiter Verlag, 1955).
Den Kirchen und Schulen zu nutz/ newlich in Preüssen
durch Joannen Kugelmann Gesetzt.
Item Etliche Stuck/ mit Acht/ Sechs/ fünff
und vier Stymmen hinzugehan.
Getruckt zu Augspurg, durch Melcher Kriesstein.\textsuperscript{2}

As was true of the \textit{Selectissimae cantiones}, the title is in
two sections, the first in Latin and the second in German, and the two
titles are not identical. The Latin title states that the collection
is intended for use in churches; school use is not mentioned. The
German title indicates both church and school use. Only in the German
title is the addition of the second section of the collection
mentioned. It is treated as an addendum to the main body of the set.
No date is given on the title page, but the last page of the tenor
book bears the following inscription: "Augustae Vindelicorum Melcher
Kriesstein excudebat, An. XL."

The tenor book contains two prefatory items following the
title page. A brief foreword to the reader commends the collection to
the schools and churches of Prussia. A twelve line poem follows, "\textit{In
Laudem musices}," attributed to an M. Stephani. There is no index in
the tenor book.

The first twenty-seven compositions, all for three voices, are
contained in the Discant, Tenor, and Bassus books. The "Altus et
Vagans" book is not used until number 28. This book has its own

\textsuperscript{2}[Latin]: Tenor. New harmony for three voices, for use in
the churches of Prussia. By Johann Kugelmann, trumpeter. [German]:
New songs for three voices for use in the churches and schools of
Prussia, composed by Johann Kugelmann. In addition, some pieces for
eight, six, five, and four voices have been appended. Printed at
Augsburg by Melchior Kriesstein.
prefatory material which is more extensive than that of the tenor book. The title page of the Altus et Vagans book reads as follows:

ALTVS
ET VAGANS
Etliche Psalmen vnd gaistliche Lieder/
Mit Acht/ Sechs/ fűnff vnnnd Vier Stymmen/ Sambt
dem Register/ Auch σber die Preßischen Trium
mit einer Epistel/ Antzaigend die Vursach
vnd Innhalt dises Trucks.
Vber das/ ain wunderschöne/ nutzliche Vorred/
vom preiss vnnnd lob der Music. ³

This title page only identifies the second part of the collection, but does indicate that it includes prefatory material and an index for the entire anthology. The index follows immediately, occupying four pages. The next item in the Altus et Vagans book is a dedicatory statement addressed to Duke Albrecht, written by Sylvester Raid. Raid, who adds to his name "Burger zu Augspurg," was a notary and clerk for the Fugger household.⁴ His authorship of the dedication implies participation of the Fuggers in the publication of the anthology, perhaps as financial backers of the project.

Two items follow the dedication, each written by Georg Frölich, clerk of the city of Augsburg. The first item is a one page statement praising the collection, the work of Kugelmann, and

³Altus et Vagans. Some Psalms and sacred songs for eight, six, five, and four voices, along with an index which also includes the Prussian trios, and a letter which gives the purpose and contents of this publication. In addition to all this, a beautiful and useful foreword, "Vom preiss und lob der Music."

⁴Raid, a Reformation sympathizer, eventually became a member of Albrecht's household in Königsberg. He left Augsburg in 1548 when Charles V imposed the Interim and dissolved the city's guild government. See Friedrich Roth, Augsburgs Reformationsgeschichte, 4 vols., 2nd ed., rev., (Munich: Theodor Ackermann, 1901-1911), 4:416-17.
Duke Albrecht. The second Frölich item had been identified on the title page: "Vom preiss/ lob/ vnd nutzbarkait der Musica," a seventeen page treatise on music. This item is also dated September 21, 1540.

Salminger's name is not given on either title page. The identification of Salminger as editor of the second part of the collection comes in a portion of Raid's dedication statement in the Altus et Vagans book:

Dartzu mir ander der edlen Musica liebhaber/ bevoz aber mein lieber herz und freund/ Sigmund Salminger/ diser förtrreffenlichen kunst Lermaister allhie/ der Ewi f. g. und gemainen Music begirigen/ zu Eren und unnderthenigem gefallen/ etlich ger gaistliche Gesanng hinzu gethan hat/ hoch beholffen gewest.

It is not clear exactly where Salminger's work begins in the anthology. All partbooks include the statement "Finis cantus Prussiae" following number 26, the last tricinium by Kugelmann. The next work, number 27, is still a tricinium, but not by Kugelmann. It is an anonymous mass. Following the mass the additional psalms and sacred lieder are announced through the following inscription in the partbooks: "Hiernach folgen etliche Psalmen und geistliche Lieder mit acht, sechs, fünf und vier Stimmen. Mancherlei Komponisten." It is clear that Salminger was responsible for the items after this statement, numbers 28 through 39. It is not clear whether the three-voice mass, number 27, was part of Salminger's addition to the set. The statement preceding the mass, that the piece before it

---

5 Also other lovers of noble music were very helpful. Foremost among them, my dearly beloved friend, Sigmund Salminger, a teacher here of this excellent art, added many more sacred songs, in honor of and for the pleasure of both the noble and the common music lovers.
concluded the "cantus Prussiae," suggests that the mass is part of Salminger's portion of the collection. But the mass is not treated as part of the "psalms and sacred songs" with which Salminger is credited in the dedication. (The mass has been included in the inventory below, since it may have been added by Salminger.)

The composers represented in Salminger's portion of the anthology, and the number of works by each, are Johann Kugelmann (4), Johannes Heugel (2), Georg Blanckenmüller (2), Thomas Stoltzer (1), Valentin Schnellinger (1). There are three anonymous works. Each of the composers represented was German, and all the works other than the mass are in German. Five of the compositions are Psalms, six are sacred lieder, one is a table grace, and one is a Latin mass.

No other sixteenth-century source has been identified for any of the items in Salminger's portion of the collection with the exception of one work, no. 30, Thomas Stoltzer's setting of Psalm 12, which appears here in its first printed edition. Three of the four Kugelmann works are settings of Psalm 103, "Nun lob, mein Seel, den Herren," the music based on a lied melody by Johann Gramann, "Weiss mir ein Blümlein blau."

Inventory of Musical Works

As we are dealing with only those works added to the collection by Salminger, only the compositions in the second part of the Concentus novi are presented here. The original numbering has been retained.
The mass includes Kyrie, Gloria, Credo, Sanctus, Pleni sunt coeli, Osanna, and Benedictus sections, with directions to repeat the Kyrie music for the Agnus Dei. The mass is preceded by the statement, "Finis cantus Prussiae," in reference to Part One of the collection.

The Psalm is preceded by the statement: "Hiernach folgen etliche Psalmen und geistliche Lieder mit acht, sechs, fünf, und vier Stimmer. Mancherlei Komponisten."
Johannes Heugel

"Ach, Herr, wie sind meiner Feind so viel"
Psalm 3

Thomas Stoltzer

"Herr, wie lang willst du mein so gar vergessen"
Psalm 12

first edition
later edition: 1544, Newe deudsche geistliche Gesenge,
Hoffman-Erbrecht, 2:121 (EdM vol. 66); Newe deudsche
geistliche Gesenze, ed. Johannes Wolf, p. 110 (DDT vol. 38)
Johann Kugelmann

"Nun lob mein Seel den Herren"
Psalm 103

anonymous

"Wider den Türken. Herr, ich ruf dein Namen an"
Johann Kugelmann

"O Herr, mach mir mein Herz ganz rein"

Johannes Heugel

"Hilf Gott, himmlischer Vater mein"

Anonymous

"Ich seufz und klag viel langer Tag"
Georg Blanckemöller

"O Herre Gott, begnade mich"
Psalm 51

unicum

Georg Blanckemöller

"Aus tiefer Not schrei ich zu dir"
Psalm 130

unicum

Valentin Schnellinger
"Aller Augen warten auf Dich, Herre" / "Herr Gott, himmlischer Vater" / "Wir danken Dir, Herr Gott Vater"

Johann Kugelmann

"Nun lob, mein Seel, den Herren"

Psalm 103
CHAPTER V

THE CONCENTUS OCTO, SEX, QUINQUE, & QUATUOR VOCUM

Two anthologies were issued under Salminger's editorship in the summer of 1545. The first of these two collections was the Concentus Octo, Sex, Quinque, & Quatuor vocum, RISM 1545, printed by Philipp Ulhart. It is a collection of thirty-six Latin motets for four to eight voices. Twenty-seven composers are represented in the set, and one of the motets is anonymous. The collection is dedicated to the city of Augsburg.

There are four partbooks: Discantus, Altus, Tenor, and Bassus. A transcription of the material on the title page of the tenor book follows:

TENOR

CONCENTUS OCTO, SEX, QUINQUE
& Quatuor vocum, omnium iucundissimi,
nuspiam antea sic aediti.
Lusit Iopas, sic Amphion, Arion & Orpheus,
Plectentes saltus, flumina saxa feras.

[illustration]

Cum Gratia & Privilegio Caesareae
& Regiae Maiestatis
AUGUSTAE VINDELICORUM
Philippus Ulhardus excudebat.
Anno. M. D. XLV.1

1Tenor. Harmony for eight, six, five, and four voices, the most pleasant of all, never before assembled in this fashion. Iopas played (as did Amphion, Arion, and Orpheus), rebounding through woods, rivers, rocks, and beasts. By the grace and permission of the Emperor
Prefatory Matter

The prefatory material includes (1) a hexastich by Andreas Rosetus, addressing the collection to all who love music; (2) Salminger's dedication of the collection to the city of Augsburg; (3) a song by Hieronymus Ziegler, praising both music and Salminger; (4) the table of contents; and (5) an epigram on Salminger's work by Melchior Scherrer.

Salminger's dedicatory statement occupies two pages. It is addressed to the council and government of the city of Augsburg. Salminger praises the city's greatness and expresses gratitude for its generosity to him. Salminger does not specify the way in which the city had been generous to him. The dedication may be seen as a general statement of gratitude to the city where he had lived most of his life. It is also possible that Salminger was referring to his reinstatement in the city which had once imprisoned and banished him. It is most likely that Salminger was thanking the city council for financial support for the publication. Radlkofer reports that Salminger received four florins from the city for the anthology. The editor concludes the dedication with a special word of thanks to Georg Fröhlich, city clerk of Augsburg, for personally helping to bring the publication to reality. The dedication is dated June 1, 1545.

and His Royal Majesty, printed by Philipp Ulhart at Augsburg, 1545 A.D. (Translation by David George.)

The three prefatory poems are odes in praise of music and Salminger's work. The authors are Andreas Rosetus and Hieronymus Ziegler, school masters of the St. Anna Latin school, and Melchior Scherrer, secretary of the city of Augsburg. Rosetus' hexastich, which begins the anthology, offers the collection to all who love music, making reference to the high place music held in the ancient Samian culture. Ziegler's "Carmen" cites both Biblical and mythological statements on the greatness of music, concluding with a couplet praising Salminger's work. The third poem, by Scherrer, praises Salminger's work in allegorical language.

Summary of Musical Organization and Contents

The table of contents reveals an organization by number of voices. The following headings are given: "Octo vocem," including the first three items; "Sex vocem," numbers 4 and 5; "Quinque vocum sub quatuor," numbers 6 through 12; and "Quatuor vocum," the remaining twenty-four pieces. For the final motet, "12 vocum" is stated following its title, although it is included in the group of four-voice works. It can be seen from the heading of the five-voice works that in each of them one voice part is canonic.

The twenty-seven composers of the works in the 1545 Concentus represent a broad spectrum of generations and nationalities, just as was true of the composers of the 1540 Selectissimae. The oldest composers in the set are Josquin Desprez and Heinrich Finck. (The

3Friedrich Roth, Augsburgs Reformationsgeschichte, 4 vols., 2nd ed., revised (Munich: Theodor Ackermann, 1901-1911), 3:146, 177-78.
seven part "O Domine Jesu Christe adoro te," number 23 in the collection, is the only work by Finck in any of the Salminger anthologies.) The youngest composers represented, Canis and Payen, were members of the Imperial Court of Charles V. The twenty-seven composers are listed below according to the number of works by each.

The names of composers represented in this collection, but in no other Salminger anthologies, are underlined. Composers included in later Salminger anthologies, but represented for the first time in this collection are marked with an asterisk (*).

3: Jean Mouton
2: Benedictus Appenzeller, Josquin Baston, Georg Blanckenmüller, Johannes Heugel, Josquin Desprez, Ludwig Senfl

Six motets carry composer attributions which either are considered doubtful or are in conflict with other sources. In three of these cases the predominant scholarly opinion is that the attribution in the Salminger anthology is incorrect: an Arcadelt motet listed by Salminger as anonymous, a Jacquet of Mantua motet assigned by Salminger to Jacotin, and a Mouton motet assigned by Salminger to Gascongne. (See numbers 1, 2, and 33, respectively, in the inventory of the collection below.) Two motets attributed by Salminger to "Benedictus" are considered to be by Benedictus Appenzeller, although there are conflicting attributions elsewhere. (See numbers 5 and 15 in the inventory below.) The ascription of one motet to Josquin has
been questioned on stylistic grounds. (See number 10 in the inventory below.)

Thirty of the motets have sacred texts, and six are secular. Sources have been identified for the texts of twenty-five of the thirty-six compositions. Of the sacred texts, twenty are at least in part from Biblical sources: seven motets use Psalm texts, and eleven use texts from the Gospels. Texts from Genesis, Song of Songs, Job, Acts, and Romans are also used. Two sacred texts are authored by church fathers, Pope Gregory the Great and Pope Innocent VI.

The six secular motets include one setting of a classical text, one state motet, and four motets which are funeral odes. The classical source is Virgil's Aeneid. For two of the other five secular works the print identifies contemporary authors: Johannes Pinicianus, another teacher at the St. Anna school, and Johannes Colerus, whose identity is uncertain. He may have be the Johannes Cochläus who had been a prominent Catholic cleric and spokesman in Augsburg in the 1530s.\(^4\)

Twenty-five of the sacred motets have liturgical texts. Responsories and antiphons are the most common types, there being nine and seven of each, respectively. There are also single examples of a gradual, offertory, hymn, epistle reading, and Matins lection. Liturgical feasts and seasons represented include Advent, Nativity, Lent, Easter, Sacred Heart, Corpus Christi, All Saints, St. Cecilia, and Matins for the Dead. The Easter season is the most frequently

\(^4\)Roth, 3:146, 177-78; 3:36-37.
represented, with five motets utilizing such texts. Seven works have texts from Ordinary or Common chants, and thus may be used throughout the year.

While the liturgical occasions cited above represent great variety, no systematic or comprehensive liturgical plan is evident in the arrangement or content of the collection. In some cases, however, the motets are grouped together by subject matter. Numbers 30 through 34 are sacred motets for the Easter season. Six of the nine motets between numbers 19 and 27 are on the subject of death: the four funeral odes; the classical text, Virgil's "Lament of Dido" from the Aeneid; and a lection from the Matins liturgy for the dead. (The three remaining motets within that group have no apparent relationship to the death theme.)

The 1545 Concentus is important as a source of sixteenth century choral music. Only two motets in the collection had been previously published. Of the remaining thirty-four works, seventeen have not been found in any other sixteenth century printed source; these will therefore be considered "unica." Fifteen motets not previously published were reprinted within the sixteenth century. Two works do not exist in other prints, but have been reported to be preserved in manuscript sources. The latter two categories will be referred to as "first editions." The thirty-four works in these two categories are listed below.

**Unica**

Baston: Delectare in domino, no. 28  
Christus resurgens/Mortuus est enim, no. 31
Blanckenmüller: Erravit primus nomen mihi, no. 19
Courtois: Venite populi terrae/Juvenes & virgines, no. 2
Finck: O domine Jesu Christe adoro te (7 pars), no. 23
Heugel: Christum gestio/Die pariri Christus, no. 17
Multa pericula, no. 4
Jhan: Paulus Apostolus spirans/Quis es domine, no. 35
Morales: O Jesu bone cuius/O Jesu bone qui singula, no. 16
Payen: Carole cur defies Isabellam, no. 25
Schnittinger: Mox ut audivit, no. 7
Senato: Domine da nobis/Tibi subjecta, no. 13
Turchant: Parce mihi domine/Peccavi quid faciam, no. 14
Villiers: Tundite corda,/Lugebat omnis homo, no. 22
Wilder: Deo gratias, no. 36
Zinssmaister: Tantum igitur/Ergo cintent/Nunc mecum, no. 27

First Editions

Appenzeller: O quam pulchra es amica mea, no. 5
Peccantem me/Deus in nomine, no. 15
Arcadelt: Pater noster, no. 1
Blanckenmüller: Christe qui lux es, no. 9
Bråtel: Ex aequo vivant, no. 8
Canis: O beata Cecilia/Cecilia me misit, no. 18
Danckerts: Laetamini omnes in domino, no. 3
Dietrich: Completi sunt dies Mariae, no. 11
Hellinck: Mane surgens Jacob/Cumque vigilasset, no. 21
Jacquet: Sancta trinitas unus deus Miserere nobis, no. 2
Josquin: Ave verum/Cuius latus/O dulcis Jesu, no. 10
Responde mihi quantas/Posuisti in nervo, no. 24
Mouton: Surgens Jesus/Surrexit domines, no. 30
Alleluia Confitemini/Stetit Jesus, no. 32
Alleluia Noli flere Mulier, no. 33
Senfl: Quomodo fiet istud/Audi Maria virgo, no. 12
Willaert: Dulcis exuvie dum fata deus'que sinebat, no. 20

The two motets in the collection which had been previously printed are an anonymous "Pater noster," printed in Paris by Attaingnant in 1534; and "Pax vobis" by Loyset Piéton, printed in Antwerp by Vissaenaeck atin 1542. (See numbers 6 and 34 in the inventory which follows for complete citations.)

Sixteen compositions in the set were republished in the sixteenth century, some of these in more than one publication.

Nuremberg, Antwerp, Paris, and Venice were the locations of these
publications. The sources of these reprints are listed below, giving the location, printer, RISM number, title, and number of works from the Salminger anthology for each publication.

Nuremberg, Montanus & Neuber, 1554 Evangelia, Bk 1, [3]
1555 Evangelia, Bk 3, [1]
1556 Evangeliorum, Bk 6, [1]
1559 Magni operi, Pt 3, [1]
1564 Thesaurus, Bk 1, [3]

Nuremberg, Neuber, 1568 Cantiones triginta, [5]
Antwerp, Susato, 1547 Sacrarum cantionum, Bk 4, [3]
1553 Ecclesiasticarum cantionum, Bk 2, [1]
Paris, LeRoy & Ballard, M 4017, Selecti aliquot moduli, [1]
Venice, Gardane, 1568, Thesauri musici, Bk 4, [1]

These statistics suggest that the anthology was disseminated to and known in several of the major printing centers of Europe, particularly Nuremburg and Antwerp.

Inventory of Musical Works

1545 No. 1

Incognito Authore [Jacques Arcadelt]

"Pater Noster"
Matthew 6:9-13
Mass Ordinary and introductory prayer in the Offices
The Salminger print lists the composer as "Incognito Authore." The motet is attributed to Arcadelt in the 1564 print. According to Seay in the Opera Omnia it is also attributed to Arcadelt in three manuscript sources: I-Rvat 24, D-Mbs Mus. 1536, and D-Sl Cod. mus. fol. I 3. Seay considers the Arcadelt attribution to be genuine.

"Sancta trinitas unus deus Miserere nobis"

first edition
later editions: 1555: Tertius tomus Evangeliorum,
Nuremberg, Montanus & Neuber; 1564: Thesaurus musicus,
Book one, Nuremberg, Montanus & Neuber
The Salminger print attributes the composition to Jacotin. The later prints attribute it to Jacquet. According to George Nugent in *New Grove*, s.v. "Jacquet," p. 457, it is also attributed to Jacquet in a manuscript source: Rome, Biblioteca Vallicelliana, S.Borr.E.II. Nugent considers the Jacquet attribution to be genuine. (The Jacquet *Opera Omnia* volumes published thus far do not include motets.)

1545\(^2\) No. 3

Ghiselin Danckerts

"Laetamini omnes in domino"
Psalm 31:11
responsory and antiphon for All Saints; responsory and offertory in the Common of martyrs

first edition
later edition: 1564\(^1\): *Thesaurus musicus*, Book one, Nuremberg, Montanus & Neuber
Johannes Heugel

"Multa pericula"

(There are three different texts, each beginning with the words, "Multa pericula," one in the Tenor primus, one in the Tenor secundus, and one in the remaining four voices. The Tenor primus text is Psalm 117:23. The other two texts have not been identified.)

tenor primus: versicle of responsory two, Matins, liturgy for the "five wounds of Jesus," Friday, third week of Lent

unicum

1545² No. 5

"Quam pulchra es amica mea"

cento from Song of Songs

associated liturgically with Mary

(A variation of the text is the versicle from the first responsory, Feast of the Purification.)

first edition

later edition: 1568⁷: Cantiones triginta selectissimae,

Nuremberg, Neuber
The Salminger anthology lists the composer as "Benedictus." In the 1568 print the motet is attributed to Benedictus Ducis. Glenda Goss Thompson has shown that a simple "Benedictus" attribution most often means Appenzeller rather than Ducis, and considers the case in point to be a genuine Appenzeller work. (See "Benedictus Appenzeller: Maître de la Chapelle to Mary of Hungary and Chansonnier" [Ph.D. dissertation, University of North Carolina, 1975].)

1545² No. 6

a 5: D       A       T       B

Canon in T: "Fuga in subdiapente"

Anonymous

"Pater noster/Panem nostrum/Ave Maria"
used before Offices, and at Mass after the general prayer of the church (There are numerous liturgical uses for the Parts individually.)

earlier edition: 1534⁵: Liber Teritus viginti musicales, Paris, Attaingnant

1545² No. 7

a 5: D       A       B

T

Canon in T: "Fuga in epidiapente"
Valentin Schnellinger

"Mox ut audivit domini praedicantis" responsory, Feast of St. Andrew

unicum

1545^ No. 8

a 5: D A B

Canon in T: "Fuga in unisono"

Ulrich Brätel

"Ex aequo vivant"

first edition
later edition: 1568: Cantiones triginta selectissimae, Nuremberg, Neuber

1545^ No. 9

a 5: D A T B

Canon in T: "Fuga in epidiapente"

Georg Blanckenmüller
"Christe qui lux es"
Vesper hymn for various occasions

first edition
later edition: 1568: Cantiones triginta selectissimae, Nuremberg, Neuber

1545 No. 10

Josquin [Josquin Desprez]

"Ave verum Corpus natum"/"Cuius latus"/"O dulcis Jesu"
attributed to Pope Innocent VI
song in honor of the sacrament, sung during elevation of the host; particularly related to Corpus Christi

first edition
later edition: 1568: Cantiones triginta selectissimae, Nuremberg, Neuber

The authenticity of the attribution to Josquin has been questioned by Edgar Sparks on the basis of compositional errors not characteristic of Josquin. (See Edgar Sparks, "Problems of Authenticity in Josquin's Motets" in Josquin des Prez, ed. Edward E. Lowinsky [London: Oxford University Press, 1976], p. 345-59.)
Sixtus Theodoricus [Sixt Dietrich]

"Completi sunt dies Mariae"
Luke 2:6&7, paraphrased
third antiphon in first vespers for Nativity

first edition
later edition: 1568: Antiones triginta selectissimae,
Nuremberg, Neuber

Ludwig Senfl

"Quomodo fiet istud"/"Audi Maria virgo"
Luke 1:34&35, paraphrased
benediction antiphon, third week of Advent and Feast of the
Annunciation

first edition
later edition: 1568: Cantiones triginta selectissimae,
Nuremberg, Neuber
Tyman Susato

"Domine da nobis"/"Tibi subjecta"
portions of Psalms 59 and 61, paraphrased
fourth antiphon, Matins throughout the year

This is one of the few works by Susato which he did not publish
himself, a fact confirmed by Susan Bain in New Grove,

Hermanus de Turchant

"Parce mihi domine"/"Peccavi quid faciam tibi"
Job 7:16-21
used in responsories at the commemoration the Flagellations of
Jesus, and on the first Sunday of September; first antiphon
at Matins, Sacred Heart of Jesus

Benedictus [Benedictus Appenzeller]
"Peccantem me"/"Deus in nomine"
Part two: Psalm 53:1
responsory seven and its versicle, Matins for the Dead

first edition
later editions: 1553⁹: Liber secundus ecclesiasticarum
cantionum, Antwerp, Susato; [1556]²: Sextus tomus
Evangeliorum, Nuremberg, Montanus & Neuber

The Salminger anthology lists the composer as "Benedictus," as
does the 1556 print. The 1553 print gives the piece as
anonymous. Glenda Goss Thompson considers the motet to be a
genuine Appenzeller work. (See "Benedictus Appenzeller:
Maitre de la Chapelle to Mary of Hungary and Chansonnier"
[Ph.D. dissertation, University of North Carolina, 1975].)
Lowinsky discusses the key signature and accidentals in
Secret Chromatic Art in the Netherlands Motet (New York:

Cristóbal de Morales

"O Jesu bone cuius precioso"/"O Jesu bone qui singular"

Johannes Heugel

"Christum gestio vivemtem"/"Die pariri Christus celebrant"

unicum

1545\(^2\) No. 18

Cornelius Canis

"O beata Cecilia"/"Cecilia me misit"

responsory, Feast of St. Cecilia

first printed edition (Joseph Schmidt-Görg in MGG, s.v. "Canis", col. 750, cites a Vienna manuscript source: Wn 19 242.)

1545\(^2\) No. 19

Georg Blanckenmüller

"Erravit primus nomen mihi qui Philomele"

deporation for one "Iordan"

(Hans-Christian Müller in New Grove, s.v. "Blanckenmüller, p. 779, cites Tinctoris as identifying "Iordan" as Joannes Jordanus, an Augsburg singer.)

unicum
Adrian Willaert

"Dulces exuvie dum fata deus 'que sinebat"
Dido's Lament from the Aeneid of Virgil

first edition
later edition: 1547: Liber quartus sacrarum cantionem,
Antwerp, Susato
modern editions: Willaert Opera Omnia, ed. Zenck and
Gerstenberg, vol. 2, p. 59; Das Chorwerk, ed. Osthoff,
vol. 54, p. 9

Lupus [Lupus Hellinck]

"Mane surgens Jacob"/"Cumque vigilasset Jacob"
portions of Genesis 28, paraphrased
portions of Part two: versicle in responsory two, Matins,
Tuesday in the second week of Lent

first edition
later edition: 1547: Liber quartus sacrarum cantionem,
Antwerp, Susato
Pierre de Villiers
"Tundite corda"/"Lugebat omnis homo"

Heinrich Finck
"O domine Jesu Christe adoro te" in seven pars
(Each Part begins with the same text. The added canon in Part seven is to the text "O passio Domine magna.")

attributed to St. Gregory
prayer for indulgences before Mass
Josquin [Josquin Desprez]

"Responde mihi quantas"/"Posuisti in nervo"
Job 13:22-28
fourth lection, Matins for the Dead

only printed source known
(Jeremy Noble in New Grove, s.v. "Josquin," p. 731, cites a
manuscript source: NL-Lml 423.)
modern edition: Josquin Werken, ed. Smijers, vol. 46,
p. 37

In the manuscript source the work is listed as anonymous.

Nicolas Payen

"Carole cur defies Isabellam"
déploration on the death of Isabella of Portugal, wife of
Charles V

unicum

The motet is preceded by the statement "Epitaphium Isabellae
Imperatricis quae primo May obiit 1539. In hoc distichon
apparent quoque numeros."

Ludwig Senfl
"Quid vitam sine te"/"Parce tuis lachrymis"
attributed to Johannes Colerus
(Colerus was a Catholic cleric and a chief spokesman in
Augsburg on behalf of the traditional church.)

modern edition: Senfl Sämtliche Werke, ed. Gerstenberg,
vol. 3, no. 3, p. 22

The text is a déploration on the death of the wife of Christoph
Ehems, an Augsburg patrician. The following inscription is
given in the print: "Nenia, Maritus defunctam uxorem
alloquitur. Responsio uxoris defunctae pro Christophoro Ehenn
patricie: Augustan: per utriusque Juris Doctorem Joannem
Colerum atque Quatuer vocum a Ludovico Senflio aedita."

Leonardus Zinssmaister

"Tantum igitur"/"Ergo cintent lachrymas"/"Nunc mecum lachrymas"
attributed to Johannes Pinicianus
(Pinicianus was a school master and poet in Augsburg.)

The text is a déploration on the death of Christoph Ehems, an
Augsburg patrician. The complete inscription in the print
reads: "Naenia, in obitum Christophori Ehenn, per Joannem
Pinicianum aedita, & per Leonaharum Zinsmaister in modos
Quatuer vocum formata." Pinicianus, the author, also
contributed to the prefatory matter of the anthology. (The
writer has been unable to find any information about the
composer.)
Josquin Baston

"Delectare in domino"
Psalm 36:4-5

Jean Courtois

"Venite populi terrae"/"Juvenes & virgines"
Part two: partially Psalm 148:12, paraphrased

According to Courtney S. Adams in New Grove, s.v. "Courtois," pp. 2-3, the motet was composed for the occasion of Charles V's visit to Cambrai in 1540.

Jean Mouton
"Surgens Jesus a mortuis"/"Surrexit domines vere"
cento from the resurrection account in the gospels of Mark and John
numerous liturgical uses during Easter week

first edition
later edition: 1554\(^2\): Evangelia dominicarum et festorum,
Book one, Nuremberg, Montanus & Neuber
modern edition: Josephine M. Shine, "The Motets of Jean Mouton"

1545\(^2\) No. 31

\begin{music}
\begin{musicglyphs}
\score{\nmeasures{1}{1}{\note{E\#}{1} \note{E}{1} \note{D}{1} \note{C}{1}}}
\end{musicglyphs}
\end{music}

Josquin Baston

"Christus resurgens ex mortuis"/"Mortuus est enim"
Romans 6:9&10/Romans 4:25, paraphrased
first responsory and versicle, Saturday after Easter
(Portions of the text have various other liturgical uses during Easter season.)

unicum

1545\(^2\) No. 32

\begin{music}
\begin{musicglyphs}
\score{\nmeasures{1}{1}{\note{E\#}{1} \note{E}{1} \note{D}{1} \note{C}{1}}}
\end{musicglyphs}
\end{music}

Jean Mouton

"Alleluia Confitemini"/"Stetit Jesus in medio discipulorum"
cento from Psalms 105, 106, 112, 117, Luke 24, and John 20
numerous liturgical uses in the Easter season
first edition
modern edition: Shine, vol. 1, p. 1 (See no. 30 for complete citation.)

1545\(^2\) No. 33

<table>
<thead>
<tr>
<th>a 4:</th>
<th>D</th>
<th>A</th>
<th>T</th>
<th>B</th>
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</thead>
</table>

M. Gascongne [Jean Mouton]

"Alleluia Noli flere Mulier"
cento from the resurrection account in the gospels antiphon, third nocturne, Sundays in Paschal time

first edition
later editions: 1547\(^6\): *Liber quartus sacrarum cantionem*, Antwerp, Susato; 1554\(^{10}\): *Evangelia dominicarum et festorum* Book one, Nuremberg, Montanus & Neuber; 1559\(^2\): *Tertia pars magni operis musici*, Nuremberg, Montanus & Neuber
modern edition: Shine, vol. 1, p. 10 (See no. 30 for complete citation.)

In the Salminger print, 1554\(^{10}\), and 1559\(^2\), the attribution is to Gascongne. In 1547\(^6\) the piece is attributed to Mouton. Shine lists two manuscripts which also attribute the work to Mouton, and accepts the Mouton attribution as genuine. (See no. 30 for complete citation.)

1545\(^2\) No. 34

<table>
<thead>
<tr>
<th>a 4:</th>
<th>D</th>
<th>A</th>
<th>T</th>
<th>B</th>
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</thead>
</table>

Loyset Pieton
"Pax vobis ego sum"/"Palpate & videte"
antiphon for Benediction and Magnificat during Easter season

earlier edition: 1542: Quatuor vocum musicae modulationes. Antwerp, Vissaenaeken
later edition: 1554: Evangelia dominicarum et festorum.
Book one, Nuremberg, Montanus & Neuber

Maistre Jhan

"Paulus Apostolus spirans"/"Quis es domine"
portions of Acts 9, paraphrased
Epistle, feast for the conversion of St. Paul
unicum
Philip van Wilder

"Deo gratias"
(The tenor primus part has the text "Ite missa est.")

conclusion of Mass

Although the text is used in the Mass, the 12-voice texture suggests that the motet was intended for a state occasion, rather than for liturgical use.
CHAPTER VI

THE CANTIONES SEPTEM, SEX ET QUINQUE VOCUM.

The 1545 Cantiones septem, sex et quinque vocum, RISM 1545, was published by Melchior Kriesstein. Its dedication is dated in August, two months after the 1545 Concentus (see page 116 above). The Cantiones contains thirty-two Latin motets for from five to seven voices. Twenty-one composers are represented, and there is one anonymous composition. Except for three secular motets, the motets in the collection are sacred. The collection was dedicated to Johann Jakob Fugger.

There are five partbooks: Discantus, Altus, Tenor, Bassus, and Quintus. A transcription of the title page of the tenor book follows:

TENOR
CANTIONES
SEPTEM, SEX, ET QUINQUE
VOCUM.
Longe gravissimae, iuxta ac amoenissimae, in
Germania maxime hactenus Typis non excusae.
AD LECTOREM.
Per mare quem Delphin transvexit & Orphea, vatem,
Concentu dulci Musica nostra refert.

[illustration]

Cum Gratia & Privilegio, Caesareae ac Regiae Maiestatis.
Augustae Vindelicorum, Melchior Kriesstein
Excudebat, Anno, M. D. XLV.

1Tenor. Songs for seven, six, and five voices, the most serious by far, and assembled together attractively, never before published to this date in greater Germany. For the reader: Through that sea which
Prefatory Matter

The prefatory material begins with a poem on music by one Conrad Acontius Edelbergensis. The general content is a statement in mythological terms on the importance of music. The collection is commended to musicians, and, as is common in other introductory poetry, the work of Sigmund Salminger as editor is praised.

The lengthy dedication is the work of Georg Fröhlich, the clerk of the city of Augsburg and a grand nephew of one of the Fuggers. It is addressed to Johann Jakob Fugger. The dedication begins with a discourse on the threats to the peace of Germany and to the Christian faith. Although not specified, this is undoubtedly a reference to the wars with the Turks to the southeast, a conflict in which the Fuggers were heavily involved as financiers of the emperor. Music is then held up as a cause for joy and tranquility, even in troubled times. Salminger is then introduced as the praiseworthy selector and editor of the present collection. The dedication concludes with renewed reference to the wars, and to the virtues of the Germans involved. The dedication is dated August 22, 1545.

Orpheus the singer rode the dolphin, our music returns with sweet song. By the grace and permission of the Emperor and His Royal Majesty, printed by Melchior Kriesstein at Augsburg, 1545 A.D.
(Translation by David George.)

2The writer has been unable to identify this poet further, but the designation means "Conrad, a monk from Edelberg."

Six poems follow the dedication, each by a different poet, and in a variety of classical meters. The poems are in honor of Salminger, the Fuggers, and the virtues and benefits of music. The poets are, in order, Andreas Rosetus, Sixt Birck, Hieronymus Ziegler, Andreas Diether, Leonard Gebhart, and "Fabianus." The first four writers are known to have been teachers at the St. Anna Latin school in Augsburg. Rosetus had retired as schoolmaster in 1541, and had been succeeded by Ziegler. Birck was master of the first class at St. Anna from 1536 to 1551. Diether taught the third class from 1542 to 1547 and was a writer of dramas and comedies. Gebhart refers to himself as "syndicus," indicating an official position of some type in the government of the city. The name of the sixth poet, "Fabian," includes the designation "kain Bischofverdensis." This may have been intended to distinguish him from the Jacob Faber who was bishop of Vienna at this time. It is unlikely that he was the French humanist-cleric whose poetry is included in the 1540 Selectissimae. He may have been the Johann Faber who was a cathedral preacher in Augsburg in the 1540s.

Summary of Musical Organization and Contents

The anthology is arranged according to the number of voices used. The following headings are given in the table of contents: "Septem Vocum," including number 1 only; "Sex Vocum," numbers 2 through 8; and "Quinque Vocum," the remaining twenty-four motets.

---

4 Roth, 3:547-550.
As was true of the 1540 Selectissimae and the 1545 Concentus, the composers included in the 1545 Cantiones are representative of several generations and nationalities. These twenty-one composers are listed below according to the number of works by each. The names of composers represented in this collection, but in no other Salminger anthology, are underlined. Composers included in later Salminger anthologies, but represented for the first time in this collection are marked with an asterisk (*).

3: Nicolas Gombert, Maistre Jhan
2: Benedictus Appenzeiler, Lupus Hellinck, Josquin Desprez, Johannes Lupi, Adrian Willaert, Jheronimus Vinders

The composers named in the 1545 Cantiones include one false attribution, three cases in which there is cause to doubt the attribution, and two in which conflicting attributions exist but the Salminger print is believed to be accurate. The false attribution is a work ascribed to "Lupus" both by Salminger and in an earlier source, but believed to be by Jheronimus Vinders. (See number 26 in the inventory of the collection below for complete citation.) A work ascribed here to Jacquet of Mantua is elsewhere attributed to Werrecore, neither of which have been finally verified (see number 32 in the inventory). The authenticity of two motets attributed to Josquin Desprez has been questioned on stylistic grounds (see numbers 8 and 22). The two attributions in which conflicts exist are single ascriptions to Sermisy and Lupi which are considered to be accurate,
despite attributions in other sources to Lupi and Lupino, respectively (see numbers 10 and 9, respectively, in the inventory which follows).

All but three of the motets in the collection have sacred texts. Of the twenty-nine sacred texts, twenty-five are known to come from Biblical sources. Ten motets use Psalm texts, six come from the New Testament gospels, and four use portions of Song of Songs. Other Biblical books which provide texts are Genesis, Exodus, I Chronicles, Isaiah, Proverbs, II Maccabees, Judith, Acts, and Philippians. No source has been identified for the four non-Biblical sacred texts.

Two of the three secular texts eulogize a saint. One is a secular ode to St. Cecilia, and the other honors St. Donatian, bishop of Rheims. The third secular text is in praise of Duke Franciscus, whose specific identity is not clear. (See numbers 12, 11, and 5, respectively.)

Liturgical usages have been identified for twenty of the sacred texts, and they include a great variety of types and occasions. Seven of the texts are responsories and seven are antiphons. There are also texts which are communion and introit antiphons, and verses from certain mass propers. The liturgical occasions represented include five feasts or seasons commemorating events in the life of Christ, six Marian feasts, and four saint's days. While most of the motets in the anthology are sacred and liturgical, there is nothing about the contents or arrangement to suggest that any comprehensive or systematic liturgical purpose was intended for the collection as a whole.
The anthology contains fifteen works for which no other sixteenth century source has been found. These works will be designated "unica." Five motets appear in print here for the first time and were republished later the sixteenth century. For two works known to exist in manuscripts, this anthology is the only known printed source. The latter two categories will be designated "first editions." The twenty-two works in these two groups are listed below:

**Unica**

Appenzeller: Benedic Domine/Beati omnes, no. 20  
Bauldeweyn: Tu Domine universorum/ Da Pacem Domine, no. 2  
Conseil: Ego sum, qui sum/ Stetit Jesus, no. 19  
Gois: Surge, prope ra/Ostende mihi, no. 23  
Hellinck: Cursu festa dies/Illum Micra decens, no. 11  
Ne projicias me/An nos eternos, no. 18  
Heugel: En que honesta/Sicut ros Hermon, no. 24  
Jacquet: In nomine Jesu, omne genuflectatur, no. 32  
Jhan: Benedicat te Dominus/Dextera eius, no. 4  
Coeli Deus omnipotens/Deus patrum, no. 8  
Si dereliqui/Domine Dominus noster, no. 17  
Jordan: In Dedicatione Templi/ Fundata est Domus, no. 14  
Josquin: Responsum acceperat/ Cum ergo/ Nunc dimittis, no. 7  
Vinders: Assumpta est Maria/ In ordore unguentorum, no. 29  
anonymous: Soror mea Lucia virgo/ Et sicut per me, no. 3

**First Editions**

Appenzeller: Corde & animo/ Laudamus ergo Dominum, no. 27  
Crecquillon: Signum salutis/ Lapidem quem reprobaverunt, no. 30  
Dietrich: Sex sunt/Cor machinas, no. 1  
Josquin: Nesciens Virgo/ Ipsum Regem Angelorum, no. 22  
Lupi: Dum fabricator mundi/ Aperto ergo Lancea, no. 9  
Richafort: Non turbetur/ Ergo rogabo, no. 13  
Susato: In illo tempore cum audissent/ Nondum enim, no. 15

Except for single motets by Hesdin and Villiers, the ten motets in the 1545 *Cantiones* which had been previously published were works were by well-known composers of the period: Gombert, Lupi, Morales, Sermisy, and Willaert. The earlier publications had
originated in Venice, Paris, Milan, and Nuremberg. Four of these eleven publications were collections of works by a single composer, rather than anthologies. These sources for earlier editions of works included in the Salminger collection are listed below, showing the place of publication, printer, RISM number, title or description, and number of works included in the Salminger anthology.

Venice, Scotto, G 2981, (Gombert motets a 5, Bk 1, 1st ed), [1] 1541, (Gombert motets a 5, Bk 1, 2nd ed), [2]
G 2984, (Gombert motets a 5, Bk 2, 1st ed), [1]
Gardane, 1542, Adriani Willaert musicorum, Bk 1, [2]

Paris, Attaingnant, 1534, Viginti musicales, Bk 3, [1]
L 3089, Chori Sacrae, [1]
S 2818, Nova & prima motettorum, [1]

Milan, Castiglione, 1543, Mutetarum divinitatis, Bk 1, [1]

Nuremberg, Ott, 1544, "Ott Liederbuch," [1]

Four of the five works from the Salminger anthology which were republished in the sixteenth century appeared in Nuremberg from the press of Montanus and Neuber. The other motet was reprinted by Susato. These publications, each including one work originally published in the Salminger anthology, are listed below, giving the place of publication, printer, RISM number, and title.

Nuremberg, Montanus & Neuber, 1555, Evangeliorum, Bk 2
1555, Evangeliorum, Bk 3
1555, Evangeliorum, Bk 4
1564, Thesauri musici

Antwerp, Susato, 1546, Liber primus missarum

Since the majority of the composers represented in the anthology were well-known and prominent in printed sources from the period, it is noteworthy that only five motets from the anthology appear in later prints. It might be expected that a collection connected with the
Fuggers would have been disseminated widely, but the small number of later reprints of motets from the collection suggests minimal distribution of the anthology beyond Augsburg.

Kriesstein reprinted the 1545 Cantiones the following year. The reprint, RISM 1546, is identical to the first printing, except for the new date on the title page.

Inventory of Musical Works

1545 No. 1

a 7: D Cantus secundus (T) A

Contra secundus (T) T

B secundus (Q) B

Sixtus Theodericus [Sixt Dietrich]

"Sex sunt, quae odit Dominus"/"Cor machinans cogitationes"
Proverbs 6:16–19

first edition
later edition: 1564: Thesauri musici tomus secundus,
Nuremberg, Montanus & Neuber
a 6: D

A

T primus

B

B secundus

(Q)

T secundus (T): "Fuga, in eodem"

Noe [Noel Bauldeweyn]

"Tu Domine universorum"/"Da Pacem Domine"
II Maccabees 14:35-36/II Maccabees 1:4
Part one: second responsory, Tuesday after the first Sunday in October; responsory, Consecration of a Church; Part two: sixth responsory, first Sunday in October; antiphon, commemoration for peace, Vespers and Lauds

unicum

The two tenor parts are in canon at the unison. In Part two these voice-parts paraphrase a chant for peace at the Benediction of the sacrament, Liber usualis p. 1867.

1545 No. 3

A (T): "Fuga, in Epidiapente"

anonymous

"Soror mea Lucia virgo"/"Et sicut per me"
portion of Part one: antiphon, Lauds, Feast of St. Luke

unicum
Maistre Jhan

"Benedicat te Dominus"/"Dextera eius"
(The tenor text in both Parts is "Per singulos dies, benedicam te Domine.")
portion of Part one: Judith 13:22
portion of Part one: responsory 3, Matins, fourth Sunday of September

The Tenor canon is at the 5th below in Part two.

Adrian Willaert
"Venator Lepores"/"At Francisce Ducum"
(The tenor text in both Parts is "Argentum & Aurum, non est mihi: Quod autem habeo, hoc tibido.")

secular, in praise of "Duke Franciscus."
(This could be in reference to either the Doge of Venice or Duke Francesco Sforza of Milan, since Willaert was active in both cities.)

earlier edition: 1542¹⁰: Adriani Willaert musicorum, Book one, Venice, Gardane

The work is a secular motet with a liturgical tenor. The two parts given in the tenor book paraphrase the second antiphon, first vespers, Feast of Sts. Peter and Paul (Liber usualis p. 1515), in canon at the fourth.

1545³ No. 6

a 6: D
Vagans (Q)

Ctt secundus (T): "Fuga, in Epidiapenthe"

Adrian Willaert

"Obseco te Domine"/"Qui regis Israel"
Exodus 4:13/Psalm 79:2
responsory 6 in Matins on the first Sunday of Advent

earlier edition: 1542¹⁰: Adriani Willaert musicorum, Book one, Venice, Gardane

The two parts given in the tenor book are in canon at the fifth.
Josquin Desprez

"Responsum acceperat Symeon"/"Cum ergo"/"Nunc dimitis"
Luke 2:26,28-30
Feast of the Purification: antiphon and communion at mass;
      fifth responsory, Matins

unicum
modern editions: Josquin Herken, ed. Smijers, vol. 49, p. 131;

Edgar Sparks has questioned the authenticity of the motet as a
work of Josquin, based on its style and the date of the
print. (See "Problems of Authenticity in Josquin's Motets,
    University Press, 1976], pp. 345-59.)

Maistre Jhan
"Coeli Deus omnipotens"/"Deus patrum nostrorum"
(The text of the Tenor voice in both Parts is "In rore coeli, & in pinguedine terrae, sit benedictio tua.")
Part one: Genesis 28:3, 27:29; tenor: Genesis 27:39&40

The Tenor canon is at the 5th above in Part two.

Johannes Lupi
"Dum fabricator Mundi"/"Aperto ergo Lancea"
cento from the passion accounts in the gospels

first edition
later edition: 1555: Quartus tomus Evangeliorum, Nuremberg, Montanus & Neuber

The 1555 print attributes the composition to Francesco Lupino. The most extensive study of attributions to "Lupus" and "Lupi" has been done by Bonnie Blackburn, who considers the attribution here to Lupi to be correct. (See "The Lupus Problem" [Ph.D. dissertation, University of Chicago, 1970], and "Johannes Lupi and Lupus Hellink: A Double Portrait," MQ, 59 [1973]: 547-83.)
Claudin [Claudin de Sermisy]

"Quis est iste"/"Egredimini, & videte filiae Sion"
Part one: cento, including Song of Songs 6:9 and Proverbs 3:17;
Part two: cento, including Song of Songs 3:11 and Psalm 59:5
associated with various Marian feasts
earlier edition: S 2818: Nova & prima motetorum edito, Paris,
Attaingnant, 1542

Bonnie Blackburn in New Grove, s.v. "Lupi," p. 335, lists a
manuscript source, NL-Lml B, in which this motet is
attributed to Lupi. However, both Cazeaux and Blackburn
consider the Sermisy attribution to be genuine. (See Bonnie
Blackburn, "The Lupus Problem" [Ph.D. dissertation,
University of Chicago, 1970].) (This motet is not included
in the Sermisy Opera Omnia volumes published thus far.)

Lupus [Lupus Hellinck]

"Cursu festa dies"/"Illum Micra decens in populo"
in honor of St. Donatian
(St. Donatian was bishop of Rheims in honor of whom the
cathedral of Bruges was named. There is a liturgy
commemorating St. Donatian, Graduale Romanum p. 573, but
this text is not a part of it.)

unicum
The print designates the composer simply as "Lupus." Blackburn has shown that compositions attributed to "Lupus" are those of Lupus Hellinck. Furthermore, the connection of the text to Bruges in this case is additional evidence, since Hellinck was associated with the cathedral there for much of his life. (See Bonnie Blackburn, "Johannes Lupi and Lupus Hellinck: A Double Portrait," MQ 59 [1973]:547-83.)

1545^ No. 12

Nicolas Gombert

"Caecilim cantate pii"/"Concordes igitur voce"
for the Feast of St. Cecilia


1545^ No. 13

Jean Richafort
"Non turbetur cor vestrum"/"Ego rogabo patrem meum"
portions of John 14 and John 15:26
responsory five, Matins, Ascension

first edition
later edition: 1555: *Secundus tomus Evangeliorum*, Nuremberg, Montanus & Neuber

1545 No. 14

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\begin{music}
\text{a 5: D primus (D)\quad D secundus (Q)}
\end{music}
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Petrus Jordan

"In Dedicatione Templi"/"Fundata est Domus Domini"
Part two: Isaiah 2:2
responsory, liturgy for the dedication of a church

unicum

No information has been found on the composer. A Johannes Jordanus was a singer in Augsburg, eulogized in number 19 of the *Concentus, 1545*, but there is no evidence that he is the Jordan cited here.

1545 No. 15
Tylman Susato

"In illo tempore"/"Nondum enim in quempiam"
Acts 8:14-17

first edition
later edition: 1546: Liber primus missarum, Antwerp, Susato

Nicolas Gombert

"Ego flos campi"/"Leva eius sub capite meo"
cento from Song of Songs, primarily chapter 2
portions associated with various Marian feasts

earlier edition: 1541: Nicolai Gomberti musici excellentissimi, (the second edition of Gombert's first book of five-voice motets) Venice, Scotto,
later editions: 1554: Liber Quartus cantionum sacrarum, Louvain, Phalese
Maistre Jhan

"Si dereliqui te Domine"/"Domine Dominus noster"
Psalm 8:6-9/Psalm 8:1

(F Portions of the text have liturgical uses; none has been found for the complete text as given here.)

unicum

1545 No. 18

a 5: D primus  D secundus
(D)  (Q)

Lupus [Lupus Heliinck]

"Ne projicias me"/"Annos eternos in mente habeam"
cento from various Psalms

unicum

1545 No. 19
Concilium [Jean Conseil]

"Ego sum, qui sum"/"Stetit Jesus in medio Discipulorum"
antiphon, various liturgies for Easter and the following week

unicum

1545 No. 20

Benedictus [Benedictus Appenzeller]

"Benedic Domine"/"Beati omnes"
I Chronicles 21:8/Psalm 84:4
Magnificat antiphon, Part one: Saturday after the sixth Sunday of Pentecost season, Part two: first Vespers, Feast of the Holy Family

unicum

1545 No. 21
Nicolas Gombert

"In illo tempore intravit Jesus"/"Et respondens"
John 10:38-40/41-42

earlier edition: 1539, Quartus liber Motettorum, Lyon, Moderni

Josquin [Josquin Desprez]

"Nesciens mater virgo virum"/"Ipsum Regem Angelorum"
Part one: responsory eight, Circumcision

only printed source known

Goes [Damião de Gois]

"Surge, propera, amica mea"/"Ostende mihi faciem tuam"
Song of Songs 2:10-12/2:14
portions associated with various Marian feasts

unicum

Gois was a Portuguese humanist. This motet is one of only three musical works by him known to have survived. (See Elizabeth Feist Hirsch, Damião de Gois: Life and Thought of a Portuguese Humanist, 1502-1574 [The Hague: Martinus Nijhoff, 1967].)

Johannes Heugel

"En que honesta & iucunda res est"/"Sicut ros Hermon"
portions of Psalm 133, paraphrased
many liturgical uses, especially for feasts of martyrs

unicum
Johannes Lupi

"Tu Deus noster"/"Nosse enim te"

earlier edition: L 3089: Chori Sacrae Virginis Mariae
Cameracensis magistri, musice cantiones, Book three, Paris,
Attaingnant, 1542
later editions: 1546: Liber secundus sacrarum cantionum,
Antwerp, Susato; 1556: Quintus tomus Evangeliorum,
Nuremberg, Montanus & Neuber

1545 No. 26

Lupus [Jheronimus Vinders]

"Laudate pueri Dominum"/"Laudate eum in excelsis"
(The Quintus carries an ostinato to the text "Corde &
animo.")
cento from various Psalms
antiphon, Vespers throughout the year

earlier edition: 1544: Hundert und fünfftzehn guter newer
Liedlein, Nuremberg, Ott (the "Ott Liederbuch"
later edition: 1557: Liber duodecimus ecclesiasticarum
cantionum, Antwerp, Susato
modern edition: Ein Hundert fünfzehn weltliche und einige
geistliche Lieder, vol. 3 of Publikationen Älterer
praktischer und theoretischer Musikwerke, ed. Eitner, Erk,
and Kade, p. 291
The motet is attributed here, and in 1544, to "Lupus"; 1557 ascribes it to Vinders. Bonnie Blackburn considers the Vinders attribution to be correct. (See "The Lupus Problem" [Ph.D. dissertation, University of Chicago, 1970], and "Johannes Lupi and Lupus Hellink: A Double Portrait," MQ, 59 [1973]: 547-83.) No musical source has been found for the Quintus ostinato.

"Corde & animo"/"Laudamus ergo Dominum"
cento for Feast of the Nativity of the Blessed Virgin Mary

The tenor voice consists of the same ostinato as occurred in number 26.
"Tu es Petrus"/"Quodcumque ligaveris super terram"
Matthew 16:18&19
various uses in the festivals of St. Peter

earlier edition: 1541\(^3\): Nicolai Gomberti musici
excellentissimi (2nd edition of Gombert's first
book of five-voice motets), Venice, Scotto
later edition: 1546\(^7\): Liber secundus sacrarum cantionum,
Antwerp, Susato

The bass part lists the composer as Ghiselin Danckerts, evidently
a printing error. The inclusion of this Morales work in a
publication of Gombert motets is not exceptional. In spite
of their titles, the various editions of Gombert's motets
included works by other composers.

\begin{center}
\begin{tabular}{c|c|c|c}
& D & A & T \\
\hline
1545\(^3\) No. 29 & & & \\
\end{tabular}
\end{center}

Jheronimus Vinders

"Assumpta est Maria"/"In odore unguentorum currimus"
Part two: Song of Songs 1:36&2
antiphon, Feast of the Assumption of the Blessed Virgin Mary

\begin{center}
\begin{tabular}{c|c|c|c}
& D & A & T \\
\hline
1545\(^3\) No. 30 & & & \\
\end{tabular}
\end{center}
Thomas Crecquillon

"Signum salutis"/"Lapidem quem reprobaverunt"
Part two: Psalm 117:22

first edition
later edition: 1555: Tertius tomus Evangeliorum, Nuremberg, Montanus & Neuber

The bass part in the Salminger print lists the composer as "Thomas N." (The Crecquillon Opera Omnia volumes published thus far include masses only.)

Nicolle des Celliers de Hesdin

"Parasti in dulcedine tua"/"Coeleste est hoc Manna"
Part one: portions of Psalm 67
alleluia verse, St. Felicis, confessor; gradual verse, Sts. Vincent and Paul, confessors

earlier editions: 1534: Liber tertius viginti musicales, Paris, Attaingnant; 1543: Mutetarum divinitatis, Book one, Milan, Castiglione
later edition: 1555: Tertius tomus Evangeliorum, Nuremberg, Montanus & Neuber
Iachet [Jacquet of Mantua]

"In nomine Jesu, omne genuflectatur"
Philippians 2:10&11
introit, Feast of the Holy Name of Jesus, and on various saint's days
unicum

The bass part states "Incerto Authore." George Nugent in New Grove, s.v. "Jacquet," p. 458, considers the attribution to Jacquet to be doubtful, stating that the work is attributed elsewhere to Werrecore. The writer has been unable to locate this other source.
CHAPTER VII

THE CANTIONES SELECTISSIMAE, LIBER PRIMUS

The last two Salminger anthologies are Books One and Two of the Cantiones Selectissimae. Book One, RISM 1548, was published in 1548, and book two in 1549. Both were printed by Philipp Ulhart. Book One is a collection of 17 four-voice Latin motets by four composers affiliated with Charles V's imperial chapel.

There are four partbooks: Discantus, Altus, Tenor, and Bassus. The complete printed matter on the title page of the tenor book is as follows:

TENOR
CANTIONES SELECTISSIMAE. QUATUOR VOCUM.
AB EXIMIIS ET PRAESTANTIBUS CAESAREAE MAIESTATIS CAPELLAE.
& Johanne Lestainnier, Organista, Compositae,
& in Comitiis Augustanis studio & impensis
SIGISMUNDI SALMINERI in lucem aeditae.
Liber Primus.
Quis neget humanas cantu mollescere mentes.
Musica cum saltus saxa ferasque trahat.

[illustration]

Cum gratia & privilegio Caesareae & Regiae Maiestatis.
Philippus Ulhardus excudebat Augustae
Vindelicorum. Anno 1548."

1Tenor. The most select songs, in four voices, chosen from the chapel of His Majesty the Emperor, by the musicians Cornelius Canis, Thomas Crecquillon, Nicolas Payen, and the organist Jean Lestainnier, assembled and edited at Augsburg by Sigmund Salminger. Book One. Who would deny that human minds soften with song, when music tames woods, rocks, and beasts. By the grace and permission of
Prefatory Matter

The prefatory material is limited to one page. The anthology is dedicated to the entire Fugger household. The dedicatory statement, written by Salminger, is dated August 3, 1548, an important day in the history of the city. It was on this date that Charles V dissolved the guild government of the city and put in its place a government dominated by patricians and wealthy banker-merchants, including the Fuggers. The collection was dedicated to the Fuggers in celebration of this occasion. The text of the dedication praises God and the emperor for having entrusted the government of the city to men such as the Fuggers.

The dedicatory page concludes with a poem comprising eight distichs. The poem is an allegory in praise of harmony. Its purpose is to glorify Augsburg, and more specifically to represent the newly appointed government as a blessed gift to the city. It is arranged in two halves of eight lines each, placed side by side. Each line is divided into three parts, each spaced apart from the other, resulting in six columns. The initial letters of each of the six columns, when read vertically, spell the names of six of the members of the Fugger household: Antonio, nephew of Jakob the Rich and head of the family firm since Jakob's death in 1525; and the five brothers who were nephews of Antonio: Johann Jacob, Georg, Christoph, Ulrich, and Reimund. A transcription of the poem follows, retaining the original

the Emperor and His Majesty the King, printed by Philipp Ulhart at Augsburg, 1548. (Translation by David George.)
spellings and reproducing the original spacing, except that the two halves are arranged vertically, rather than side by side.

**ENCOMIUM CONCORDIAE**

Augustum decus est
Non Mauri iaculis
Tuta sed ipsa suis
Optans pacifice
Non timet illa suis
Impia sed duolum
Utque fouet Zephyrus
Suauis & ut uires

Iunctae concordia
Illa minacis
Alios uirtutibus
Cuncta regenda
Opibus, non sanguine
Bella ulere
Vernantia lilia
Suggerit unda

Vernans in palmine
Lassa, liquoris
Recreantis spargitur
Imbribus arua
Concordia pectora
His mala nulla
Vultro, pia numina
Sydere capta fouent.²

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**Summary of Musical Organization and Contents**

The title page names the composers represented in the collection and identifies them with the imperial court. Cornelius Canis succeeded Gombert as *maistre des enfans* of the imperial chapel in 1547 and went on to various other imperial appointments through

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²In Praise of Harmony: Augsburg's splendor is the harmony of a united people. It does not compel through the threatening menace of war but secure in itself, adorns others with its own virtues, praying for all to be ruled by the peace-bringing king. It does not dread its tasks, nor does it rejoice in blood, but commands that the just flourish in impious wars. Even as the West Wind favors the growing lilies with spring, and as sweet water supplies sufficient strength, and as the growing branch increases on the green palm, and the grass languishes lying under the sun, denied water, indeed as when a great storm showers renewing dew and soaks the dry fields themselves with life-bringing water, so it is when true love joins two hearts in harmony. Secure, they live for God and no evil harms them, in all things bountifully supplied, and they worship the pious name of God, being under a well-omened star. (Translation by David George.)
1555. Payen was a singer in the chapel and succeeded Canis as maistre des enfans in 1556. Little is known of Lestainnier, but the title page identifies him as organist in the imperial chapel. Although it is clear that Crecquillon was a part of the musical establishment of the imperial court, it is not clear what his exact position was. Issuing a collection of works by prominent musicians in Charles V's court was an appropriate and logical way to celebrate the institution of a government of "imperialists." The collection is clearly aligned with the Catholic-imperialist side of the competing factions within Augsburg.

The motets by each composer are grouped together in the following order: five motets by Canis, five by Crecquillon, five by Payen, and two by Lestainnier. All seventeen works are for four voices. A table of contents is given at the end of the book.

All of the texts in the collection are sacred. Of the twelve whose sources have been identified, six are from the Psalms and three use passages from Isaiah. Other Biblical sources are Song of Songs, Joel, Ecclesiasticus, Wisdom of Solomon, and Revelation. Liturgical types include antiphons, responsories, and one lection. Liturgical occasions for which the texts might have been used include Advent, Epiphany, Lent, Easter, the common of Apostles, the common of confessors, the office of the Dead, the Assumption of the Blessed

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Virgin Mary, All Saints, St. Cecilia, and feasts of Angels. However, there is no comprehensive or systematic liturgical intent evident for the collection.

Only one work in this first volume of the Cantiones selectissimae had been previously printed: Nicolas Payen's "Virgo prudententissima," published in 1541 in the second edition of Gombert's first book of four-voice motets. Of the remaining sixteen works, four are not known to exist in any other sixteenth century source, while twelve appeared in later printed editions. The former works will be considered "unica," and the latter "first editions."

The works in these two categories are listed below.

**Unica**

- Crecquillon: Virgo gloriosa/Cantantibus organis, no. 8
- Lestainnier: Dominus deus/Ideo misericors, no. 16
- Lestainnier: Heu me Domine/Anima mea, no. 17
- Payen: Domine demonstrasti/Venite erademus, no. 14

**First Editions**

- Canis: Clama necesses, no. 1
- Canis: Domine da nobis/Tibi subjecta, no. 2
- Canis: Veni ad liberandum/Ostende nobis, no. 3
- Canis: Angeli Archangeli/Vidi turbam, no. 4
- Canis: Tota vita/Quarte afflicta, no. 5
- Crecquillon: Servus tuus/Declaratio sermonum, no. 6
- Crecquillon: Surge, illuminare/Leva in circuitu, no. 7
- Crecquillon: Domine pater/Non veniat mihi, no. 9
- Crecquillon: Justum deduxit/Iste est, no. 10
- Payen: Convertimini/Derelinquat impius, no. 12
- Payen: Domine Deus/Confige ergo, no. 13
- Payen: Confitemur delicta/Salva nos, no. 15

Eight sources printed later in the sixteenth century included one or more of the twelve works in first edition in the 1548 Cantiones. These sources include anthologies printed in Antwerp, Venice, Nuremberg, and Paris, and two collections printed in Louvain,
devoted exclusively to works by Crecquillon. These sources are listed below. For each source the following information is given: place of publication, printer, RISM siglum, title, and number of works from the Salminger 1548 Cantiones.

Antwerp, Susato, 1553, *Ecclesiasticarum cantionum*, Bk 2, [3]
1554, *Ecclesiasticarum cantionum*, Bk 9, [1]

Waelrant & Laet, [1556], *Sacrarum cantionum*, Bk 1, [1]

Louvain, Phalise, C 4406, *Cantionum sacrarum*, Bk 7, [3]
C 4410, *Opus sacrarum cantionum*, [3]


Nuremberg, Montanus & Neuber, [1556], *Evangeliorum*, Bk 6, [3]

Paris, du Chemin, 1551, *Septem decim continet*, Bk 1, [1]

Inventory of Musical Works

1548 No. 1

*Clama necessis*

includes Isaiah 58:1&2

introit for St. Francisci Hieronymo; Benediction antiphon, Saturday before Ash Wednesday

first edition

later edition: 1554*15*: *Motetti del Laberinto*, Venice, Scotto
Cornelius Canis

"Domine da nobis"/"Tibi subjecta"

first edition
later edition: 1554: Motetti del Laberinto, Venice, Scotto

1548$^2$ No. 3

Cornelius Canis

"Veni ad liberandum"/"Ostende nobis domine"
Advent cento from Psalms 79, 84, and 105, and Isaiah 60:2
various uses in Advent season

first edition
later edition: 1554: Motetti del Laberinto, Venice, Scotto

1548$^2$ No. 4

Cornelius Canis

"Angeli Archangeli"/"Vidi turbam magnum"
Part One: Psalm 148:2&l, paraphrased; part two: Revelation 7:9
Part One: antiphon in the votive office for Angels and on the
Feast of St. Michael; Part Two: responsory in the common of
Apostles in Paschal time and on Saturday "in Albis," and
antiphon on All Saints
first edition
later edition: 1554: Motetti del Laberinto, Venice, Scotto

1548\textsuperscript{2} No. 5

\begin{music}
\begin{musicnote}
\begin{musicnote}
\text{Cornelius Canis}

"Tota vita peregrinamur"/"Quarte afflicta"

first edition
later editions: 1553: Liber secundus ecclesiasticarum, Antwerp, Susato; 1554: Liber nonus ecclesiasticarum cantionum, Antwerp, Susato

1548\textsuperscript{2} No. 6

\begin{music}
\begin{musicnote}
\begin{musicnote}
\text{Thomas Crecquillon}

"Servus tuus ego sum"/"Declaratio sermonum tuorum"
includes Psalm 118:125-127/130&131
(Portions of the text have liturgical uses, but none has been found for the complete text as given here.)

first edition
later editions: C 4406: Liber septimus cantionum sacrarum, Louvain, Phalèse, 1559 (and later editions in 1562, 1567, and 1572); C 4410: Opus sacrarum cantionum, Louvain, Phalèse, 1576
Thomas Crecquillon

"Surge, illuminare, Jerusalem"/"Leva in circuitu"

Isaiah 60:1-3/4&6
lection at Matins and Mass, Epiphany
(In addition each part occurs in responsories in Matins on Epiphany)

first edition
later editions: 1553: Liber secundus ecclesiasticarum cantionum. Antwerp, Susato
modern edition: The Four-Voice Motets of Thomas Crecquillon, ed. H. Lowen Marshall, Musicological Studies no. 21, (Brooklyn: Institute of Medieval Music, Ltd., 1970,) vol. 3, p. 82. (The Crecquillon Opera Omnia thus far includes only masses.)

Thomas Crecquillon

"Virgo gloriosa"/"Cantantibus organis"

last phrase of part two: Psalm 119:80
antiphon and responsory for Feast of St. Cecilia

unica
Thomas Crecquillon

"Domine pater et Deus"/"Non veniat mihi pes superbiae"
Ecclesiasticus 23:4-6, paraphrased
seventh responsory, Matins, first Sunday of August; first responsory, Matins, Wednesday and Saturday following

first edition
later editions: [1556] Sacrarum cantionum, Book one, Antwerp, Waelrant and Laet; C 4406: Liber septimus cantionum sacrarum, Louvain, Phalèse, 1559; C 4410: Opus sacrarum cantionum, Louvain, Phalèse, 1576

Thomas Crecquillon

"Justum deduxit Dominus"/"Iste est"
Part One: Wisdom of Solomon 10:10
various uses in common for confessors

first edition
later editions: 1553: Liber secundus ecclesiasticarum cantionum, Antwerp, Susato; C 4406: Liber septimus cantionum sacrarum, Louvain, Phalèse, 1559; C 4410: Opus sacrarum cantionum, Louvain, Phalèse, 1576

The 1553 Susato print gives the motet as anonymous. The other sources attribute it to Crecquillon, and Marshall, in the edition listed above, considers it to be genuine.

Nicolas Payen

"Virgo prudentissima"
Song of Songs 6:9&3, paraphrased
Magnificat antiphon, first Vespers, Assumption

earlier edition: 1541^: Musica quatuor vocum, Venice, Scuto
(second edition of Gombert's first book of four-voice motets)
later edition: 1551^: Musica quatuor vocum, Venice, Gardane
(Gardane's shortened reissue of the 1541 Scotto print)

The motet is attributed to Gombert in the 1541 Scoto print. The Salminger anthology and the 1551 print attribute the work to Fayen. The Payen attribution is considered to be genuine by Schmidt-Görg in the Gombert Opera Omnia, p. 1; George Nugent in New Grove, s.v. "Gombert," p. 515; and Albert Vander Linden in MGG, s.v. "Payen," col. 980.
Nicolas Payen

"Convertimini ad me"/"Derelinquat impius"
Joel 2:13/Joel 2:14, both paraphrased
paraphrase of the seventh responsory at Matins for Lent

first edition
later edition: [1556]^9 Sextus tomus Evangeliorum, Nuremberg,
Montanus & Neuber

1548^2 No. 13

Nicolas Payen

"Domine deus salutis"/"Conlige ergo"
incipit: Psalm 87:1

first edition
later edition: [1556]^9: Sextus tomus Evangeliorum, Nuremberg,
Montanus & Neuber

1548^2 No. 14

Nicolas Payen

"Domine demonstrasti"/"Venite erademus"
unicum

1548^2 No. 15
Nicolas Payen

"Confitemur delicta"/"Salva nos"

first edition
later edition: [1556]⁹: *Sextus tomus Evangeliorum*, Nuremberg, Montanus & Neuber

Jean Lestainnier

"Dominus deus omnipotens"/"Ideo misericors"

Little is known of Lestainnier save the information given in this print: that he was organist in the court of Charles V. See G. Van Doorslaer, "Jean Lestainnier, organiste-compositeur, 1520(?)–1551," *Mechlinia*, 1921.

Jean Lestainnier

"Heu me Domine"/"Anima mea"
part two: Psalm 6:4
part two: versicle of responsory five, Office for the Dead

unicum
CHAPTER VIII

THE CANTIONES SELECTISSIMAE, LIBER SECUNDUS

Book Two of the Cantiones Selectissimae, RISM 1549, was printed by Philipp Ulhart. It contains two canons by Pieter Haessens and eleven four-voice motets by Clemens non Papa.

As in the first volume, there are four partbooks. The title page of the tenor book is an abbreviated form of the title page of Book One, with the designation "Liber Secundus," and the new date, 1549. A transcription of the complete title page follows:

TENOR
SELECTISSIMAE.
QUATUOR VOCUM.
LIBER SECUNDUS.
Quis neget humanas cantu mollescere mentes.
Musica cum saltus saxa ferasque trahat.

[illustration]

Cum gratia & privilegio Caesareae & Regiae Maiestatis.
Philippus Ulhardus excudebat Augustae
Vindelicorum. Anno 1549.

Summary of Musical Contents and Organization

As in Cantiones selectissimae Volume One, of 1548, the table of contents is found at the end of the collection. The two canons by

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1 Tenor. The most select songs, for four voices. Book Two. Who would deny that human minds soften with song, when music tames woods, rocks, and beasts. By the grace and permission of the Emperor and His Majesty the King. Printed by Philip Ulhart at Augsburg, 1549. (Translation by David George.)
Maessens begin the anthology. The first is for four voices, and the second for five voices. The canons are followed by the eleven Clemens non Papa motets, all for four voices.

The collection contains no written prefatory material. The two Maessens canons serve this purpose. They are dedicated to Mary of Spain and Maximilian of Austria. Mary was the daughter of the emperor, and her husband and cousin, Maximilian, was the son of archduke Ferdinand, regent of the Austro-Germanic portions of the empire. The canons were intended for the occasion of the young couple's departure from Germany on June 10, 1548, having been appointed imperial regents of Spain. The first canon is dedicated to Mary and the second to Maximilian.

While the title page of the first volume of the Cantiones Selectissimae named the composers included in it and stated their connection to the imperial court, in the case of volume two the composers represented are not identified on the title page, nor is a connection to the imperial court specified. Information on the pages of Maessens' canons identifies him as "prefect of sacred music" in the court of Archduke Ferdinand, who bore the title "King of the Romans."

Scholars have been unable to document a connection between Clemens non Papa and one of the Hapsburg courts, although there are clues that such existed.² The present anthology is one such clue, in that Clemens' works comprise the bulk of the second volume of a set.

whose first volume is linked to the imperial court. Furthermore, the second volume begins with state motets by a member of the German Hapsburg court. However, nothing in the anthology specifies such a relationship for Clemens.

The two Maessens canons are state motets, as described above. All of the Clemens motets are sacred with the exception of the first, which is a secular, humanistic text. Biblical sources have been identified for eight of the ten sacred texts. A majority come from the Old Testament. Three use passages from the Psalms, two from Job, and two from Lamentations. Other biblical books used are I Samuel, II Samuel, Ecclesiastes, Isaiah, Jeremiah, Matthew, and Luke. The five motets for which a liturgical usage has been identified include antiphons, responsories, and a communion, for the feasts of the Nativity, Holy Innocents, Passion Sunday, Good Friday, and Pentecost season.

The two Maessens canons do not appear in other sixteenth century sources, and thus have been considered to be unica. The eleven Clemens motets are first editions, appearing in print for the first time in this anthology, but widely reprinted in later sixteenth century prints, both in anthologies and in publications devoted exclusively to Clemens non Papa. The fourteen sources of these reprints are listed below, in each instance giving the place of publication, printer, RISM number, title, and number of works included from the Salminger collection.
The motet is dedicated to Mary of Spain, daughter of Charles V. Canonic directions result in four versions of the motet, based on melodic inversion and changes in the duration of rests. The four solutions are given in notation.
The motet is dedicated to Maximilian, nephew of Charles V, on the occasion of his departure from Germany for Spain on June 10, 1548. The "Maximilian theme" noted above is a fifth voice, given in the tenor book. It consists of a sogetto cavato based on the words "Maximilianus Archidux Austriae," which are given beneath a single line of notation on one pitch in longs and breves. The canonic inscription reads: "Bis octo vicibus Carmen variabitur apte, Canona rite potes vicibus variare quaternis, Primi erunt novissimi, et novissimi primi, Vocales signant voces, quas sumere debes." ("This song can be sung in sixteen ways. According to the canon there are four variations. The first will be the last and the last will be the first. The vowels denote the notes which should be taken.") The last line of the canon is a reference to the "Maximilian theme" indicating that it is a sogetto cavato. The canon calls for sixteen different realizations. Albert Dunning's detailed examination of the motet has yielded only fourteen versions, based on octave transpositions and voice doublings between discantus and tenor. (See Die Staatsmotetette, 1480-1555. [Utrecht: A. Oosthoek's Uitgeversmaatschappij N. J., 1970] pp. 226-231.) Part two of the motet is given in black notation.
Clemens non Papa

"Si mors dissolvit curas"
secular

first edition
later edition: C 2702: Liber quintus cantionum sacrarum, Louvain, Phalèse, 1559
modern edition: Clemens non Papa Opera Omnia, ed. Bernt Kempers, vol. 9, p. 77

The motet was not included in later editions of the 1559 Cantionum sacrarum, perhaps because it is not a sacred work. Bernt Kempers suggests, in the Opera Omnia, p. VIII, that Phalèse may have considered the attribution to Clemens to be doubtful.

1549 No. 4

Clemens non Papa

"Conserva me domine"/"Ne permittas me damnari"
cento from various Psalms and Job 14:16

first edition
later edition: C 2694: Liber tertius cantionum sacrarum, Louvain, Phalèse, 1559 (and editions in 1560, 1564, and 1570)
modern edition: Clemens non Papa Opera Omnia, ed. Bernt Kempers, vol. 9, p. 82

1549 No. 5
Clemens non Papa

"Domine deus exercituum"/"Igitur domine dissipate gentes"
cento, using portions of Psalms 23 and 67, I Samuel 12, and Ecclesiastes 36

first edition
later edition: C 2686: Liber primus sacrarum cantionum,
Louvain, Phalèse, 1559 (and editions in 1563, 1567, and 1569)
modern edition: Clemens non Papa Opera Omnia,
ed. Bemet-Kempers, vol. 9, p. 92

Clemens non Papa

"Angelus domini"/"Parvulus filius"

Nativity, Lauds: Part one, third antiphon; Part two, fifth antiphon

first edition
later editions: 1553: Liber primus ecclesiasticarum cantionum, Antwerp, Susato; 1554: Evangelia dominicarum et festorum, Book one, Nuremberg, Montanus & Neuber; C 2686: Liber primus sacrarum cantionum, Louvain, Phalèse, 1559 (and editions in 1563, 1567, and 1569)
modern edition: Clemens non Papa Opera Omnia,
"Vox in Rama"
Matthew 2:18
antiphon and communion, Holy Innocents; versicle, Flight to Egypt

first edition
later editions: 1551: *Prigus Liber septem decim continet*,
Paris, du Chemin; 1553: *Liber secundus ecclesiasticarum
chantionum*, Antwerp, Susato; 1554: *Motetti del
Laberinto*, Venice, Scotto; 1559: *Tertia pars magni
operis musici*, Nuremberg, Montanus & Neuber; C 2694: *Liber
tertius sacrarum cantionum*, Louvain, Phalèse, 1559 (and
editions in 1560, 1564, and 1570)
modern editions: Clemens non Papa *Opera Omnia*,
ed. Bernet Kempers, vol. 9, p. 105; *Historical Anthology
of Music*, ed. Davison and Apel, vol. 1, p. 134; *Das
Chorwerk*, ed. Meier, vol. 72, p. 6

The harmonic content of the motet has been discussed by Edward
Lowinsky in *Secret Chromatic Art in the Netherlands Motet*,
trans. Carl Buchman (New York: Columbia University Press,
1946), pp. 35-37.

"Caligaverunt oculi mei"/"O vos omnes"
Part one: Job 16:17, and portions Lamentations 1, paraphrased;
Part two: Lamentations 1:12
responsory, Good Friday

first edition
later editions: 1554: *Motetti del Laberinto*, Venice,
Scotto; C 2690: *Liber secundus sacrarum cantionum*, Louvain,
Phalèse, 1559 (and editions in 1561, 1567, 1571)
modern edition: Clemens non Papa *Opera Omnia*,
1549

No. 9

Clemens non Papa

"Gaudent in coelis animae sanctorum"/"Ideo cum Christo"

first edition

1549

No. 10

Clemens non Papa

"Rex autem David"/"Panxit autem David"

cento, using fragments from II Samuel

used on Saturday before the seventh Sunday after Pentecost

first edition
later editions: C 2686: *Liber primus sacrarum cantionum*, Louvain, Phalèse, 1559 (and editions in 1563, 1567, 1569); 1564: *Thesauri musici*, Book 5, Nuremberg, Montanus & Neuber


Clemens non Papa

"Impulsus eversus sum"/"Castigans castigavit me"
Psalm 117:13&6/Psalm 117:18&21

first edition
later editions: [1556]: Sacrarum cantionum, Book 2, Antwerp, Waelrant & Laet; 1559: Tertia pars magni operi musici, Nuremberg, Montanus & Neuber
modern edition: Clemens non Papa Opera Omnia, ed. Bernet-Kempers, vol. 9, p. 131

1549^11 No. 12

Clemens non Papa

"Inclita stirps Jesse"/"Est haec virga dei mater"

first edition
later editions: 1556: Liber tertius sacrarum cantionum, Düsseldorf, Baethen; C 2694: Liber tertius sacrarum cantionum, Louvain, Phales, 1559 (and editions in 1560, 1564, and 1570)

1549^11 No. 13
Clemens non Papa

"Vide domine quoniam tribulor"/"Quis dabit capiti meo aquam"
Lamentations 1:20-21/Jeremiah 9:1
Part two: ninth responsory, Passion Sunday

first edition
later edition: [1556]: Sextus tomus Evangeliorum, Nuremberg, Monatanus & Neuber
modern edition: Clemens non Papa Opera Omnia,
ed. Bernet-Kempers, vol. 9, p. 144
CHAPTER IX
THE QUALITY OF SALMINGER'S WORK AS EDITOR

The present study has provided a description and inventory of the contents of the Salminger anthologies. While it is beyond the scope of this study to undertake a text-critical examination of each work printed by Salminger, it would be inappropriate to omit a preliminary evaluation of the quality of Salinger's work. This has been undertaken in two ways. First, the writer has made a text-critical comparison of sample works from the Salminger prints with concordant sources. Secondly, an examination has been made of the use and evaluation of the Salminger anthologies by modern editors.

The writer's examination of sample concordances

The writer has examined four sample works from the Salminger prints, comparing each with a single concordance in another source: three motets from the 1540 Selectissimae which are also contained in a Budapest manuscript source, and one work from the 1545 Concentus which also occurs in a later printed source. (The number of samples has been limited by the availability to the writer of concordant sources and by his intent not to duplicate the work of the modern editors discussed in part two of this chapter.)

The three works from the Selectissimae are numbers 12 through 14: "Ecce Maria," by Stephan Hahu; "Salutem ex in imicis nostris," by
Balthasar Arthopius; and "Ecce ego mitto vos," by Rupert Unterholtzer. The manuscript source containing these works is Budapest, Bn Ms Bartfa 23, which consists of a bass part only. In the Mahu and Arthopius works the only variants are in the clefs used (although both sources give the same actual pitches) and in text underlay. In the case of the Unterholtzer work there are more significant variants between the two sources, but even these are not numerous. In one instance a triplet rhythm in the Salminger print (through coloration) is given as a dotted rhythm in the manuscript ( in Salminger is rendered in Bartfa 23). In some instances Salminger gives two minims where Bartfa 23 gives a single semibreve. Bartfa 23 contains several rhythmic variants involving length of rests or the inclusion/omission of dots. Since Bartfa 23 consists of the bass part only, it is not possible to evaluate the consequences of these variants on the other parts. If the Bartfa 23 bass were to be used with the other voice parts in the Salminger print, harmonic errors would result which do not occur with the bass in the Salminger print.

In each of the three works the Salminger print shows a more complete distribution of the text. Specifically, the manuscript source does not write out repetitions of text phrases, but merely indicates them with repeat marks. In every case the Salminger print writes out repetitions of text. In the case of these three works, the Salminger print appears to be a superior source to the Budapest

manuscript. The variants in the Budapest manuscript result in harmonic errors, and the text underlay in the manuscript source is not as precise as Salminger's.

"Completi sunt dies Mariae," by Sixt Dietrich, occurs in Salminger's 1545 Concentus (number 11), and in Cantiones triginta selectissimae, printed in Nuremberg by Neuber, 1568. A comparison of the Dietrich work in these two prints yields a conclusion opposite of that drawn from the comparison of the Salminger print with the manuscript source. The Salminger print contains several errors in rhythm which are corrected in the later Neuber print. The errors include a minim rest where a breve rest is needed at the beginning of the Bassus part; a dotted minim in the Altus part where a simple minim should be; and a minim rest inserted where none should be in the Discantus part. There are also occasional, less-serious variants, such as the use of two minims in one source for one semibreve in the other. The Neuber print is the more accurate source for the Dietrich work.

Evaluation of the Salminger Anthologies by Modern Editors

The writer has examined ten modern editions which include critical commentary for works in the Salminger anthologies. The findings for each of these editions is summarized, presented in an order progressing from those which treat the Salminger prints most favorably to those which are most critical of the Salminger sources.

Nicolas Gombert, Opera Omnia: The Gombert Opera Omnia, edited by Joseph Schmidt-Görg, does not contain critical notes, but the
editor does identify a single source used for each work in the edition. In four cases Schmidt-Görg uses the Salminger prints as the basis of his edition, when other sources were also available. These works are "Mille regretz," "Qui ne l'aymeroit," and "En lombre," numbers 35, 51, and 83, respectively, in the 1540 Selectissimae; and "In illo tempore," number 21 in the 1545 Cantiones. Two of these works are also found in manuscript sources: "Mille regretz" is in London, Lbm Royal Appendix 49-54, and "En lombre" is in a Cambrai manuscript, CA Ms 125-128. The other two works occur only in printed sources: "Qui ne l'aymeroit" was printed by Susato in Le treziesme livre . . . chansons, 1550 and by Neuber in Cantiones triginta selectissimae, 1568, and "In illo tempore" had been published by Modernus in Quartus liber Motettorum, 1539. Schmidt-Görg chooses to base his modern edition on the Salminger prints, without explanation. (In two other cases Gombert works in the Salminger anthologies are also available in prints devoted exclusively to Gombert, and Schmidt-Görg bases his transcription on the Gombert print.)

Johannes Ghiselin, Opera Omnia: "Dulces exuvie," Ghiselin's setting of Dido's Lament, appears as number 27 in the 1540 Selectissimae. The modern edition of the work in the Ghiselin Opera Omnia, edited by Clytus Gottwald, makes use of the Salminger print and two manuscript sources: St. Gall, SGs, Ms 463; and London, Lbm,

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Ms Royal 8 G VII.³ Gottwald identifies one error which is given in each of the three sources: a mistake in rhythmic value. There are no other errors listed, and no variants among the sources.

Clemens non Papa, Opera Omnia: The eleven Clemens motets in Salminger's 1549 Cantiones selectissimae, book two, are all first editions. (For identification of later editions see the inventory section of Chapter VIII above.) Bernet-Kempers, in the Clemens Opera Omnia, bases his edition of these eleven works on the Salminger prints.⁴ Additional sources are listed, but variants are not itemized. For four of the eleven motets the notes to the modern edition contain a statement to the effect that errors in the 1549 source have been corrected according to one of the later editions. For one work the number of errors is specified as "one," and for another work the number is specified as "three." In the other two cases no number is specified. In no case are the errors described.

Jacques Arcadelt, Opera Omnia: There are two Arcadelt works in the Salminger anthologies: "Recordare Domine," number 7 in the 1540 Selectissimae, and "Pater noster," number 1 in the 1545 Concentus. Both pieces occur in a Rome manuscript: Rv S. Borromeo E.II. 55-60. The "Recordare" was also printed by Gardane in Liber quartus sacrarum cantionem, 1549⁶, and the "Pater noster" by Montanus and Neuber in

³Johannes Ghiselin-Verbonet, Opera Omnia, ed. Clytus Gottwald, series 23 of Corpus Mensurabilis Musicae ([Rome]: American Institute of Musicology, 1961-68.)

Thesaurus musicus, 1564. Albert Seay, in the Arcadelt Opera Omnia, bases his transcription of both works on the manuscript source and gives variants in the two prints. In the "Recordare" there are four variants in the Salminger source: two cases of using two short notes instead of a single longer note, one instance of replacing a bass note with a rest, and one instance of a rest in the bass being replaced by a note. The "Pater noster" shows a total of twelve variants. Nine of these have to do with rhythmic placement, and the remaining three are pitch variants. None of the twelve result in harmonic errors in the music.

Ludwig Senfl, Sämtliche Werke: There are fifteen works by Senfl in the Salminger prints, more works than by any other composer. This group ranges from works not found in any other source to works with a large number of concordances, both manuscripts and prints. The Senfl Sämtliche Werke, edited by Arnold Geering, gives variants. In some cases, such as "Kein' Sach'," number 68 in the 1540 Selectissimae, there are no differences cited between the Salminger print and other sources (for this work a Vienna manuscript, Wn Ms 18810). In others cases there are variants, but usually a small number, consisting primarily of differences in rhythmic placement or text underlay.

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6 Ludwig Senfl, Sämtliche Werke, ed. Arnold Geering and Wilhelm Altwegg (Wolfenbüttel: Möseler Verlag, 1962-.)
Cristobale de Morales, Opera Omnia: The only source of Morales' "O Jesu bone" is the 1545 Concentus, in which it is number 16. In the Morales Opera Omnia, edited by Higinio Anglès, there are six instances in which the Salminger print is judged to contain an inferior rhythmic configuration which has been improved by the editor in his transcription. (In the case of the other work by Morales printed in the Salminger anthologies, "Tu es Petrus," number 28 in the 1545 Cantiones, the Opera Omnia does not mention the Salminger source.)

Heinrich Isaac, Weltliche Werke: The single work by Isaac in the Salminger anthologies is "Mein freund allein," number 77 in the 1540 Selectissimae. In addition to Salminger, the lied was printed by Ott in his "Liederbuch," 1544, and is contained in two manuscript sources: Basel, Bu F.X 1,2,3,4; and Berlin, Bds Mus-Ms Z 92. The Johannes Wolf edition of this Lied is based on the Ott print. Nine variants are given for the Salminger source. Three of these are differences in text distribution, three are rhythmic variants, and three involve melodic differences which Wolf considers to be errors. Each of the manuscript sources contains more variants than the Salminger print.

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Benedictus Appenzeller, Chansons: Appenzeller's "Se dire" appears as number 54 in Salminger's Selectissimae of 1540, and in eighteen other sources. Glenda Goss Thompson, in a published volume of Appenzeller chansons, uses seven of the sources, including the Salminger print. Thompson lists thirteen variants for the Salminger source, six involving accidentals and seven in which Salminger gives two short notes for one long one (or vice versa). Among the remaining sources discussed by Thompson, some have more variants listed than does the Salminger print, and some have fewer.

Josquin Desprez, Werken: There are thirteen works by Josquin in the Salminger anthologies. As was the case with the Senfl works, the Josquin group includes both unica and works with many concordances. The Josquin Werken, edited by Smijers, gives variants. For most of the unica Smijers does not make corrections in Salminger's reading. In a majority of cases where there are concordances in other sources there is a small number of variants listed for the Salminger prints. These commonly include Salminger's giving two shorter notes, rather than a single long note, or a dotted rhythm rather than two even notes. Less frequently melodic variants occur, but occasionally they are significant in number and content. The most critical case is "Nesciens mater," number 22 in the 1545 Cantiones, a unique source. Smijers is compelled to correct nine errors in the Salminger print,

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10 Josquin Des Prez, Werken, ed. A. Smijers (Amsterdam: G. Alsbach, 1922-69.)
seven of which are melodic in nature, resulting in improper dissonances.

In this regard reference must be made to Edgar Spark's study in the proceedings of the 1971 Josquin conference. Sparks challenges the authenticity of Salminger's attribution of three works to Josquin: "Ave verum" (1545 Concentus, number 10), "Responsum acceperit Symeon" (1545 Cantiones, number 7), and "Nesciens mater" (1545 Cantiones, number 22). Sparks' opinion is based on stylistic considerations, specifically on the inclusion in these works of errors uncharacteristic of Josquin. Sparks is critical of the reliability of the Salminger prints in general. It is no doubt because of the work of scholars such as Sparks that the Josquin works list compiled by Jeremy Noble for New Grove, lists six of the thirteen Josquin pieces in the Salminger anthologies as "doubtful," in two cases citing the source as "unreliable."

The Medici Codex: Four works from the 1540 Selectissimae are contained in the Medici Codex. Edward Lowinsky, in his modern edition of the Medici source, considers the Salminger print to be an inferior source. It is here that Lowinsky presents the evidence which shows

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12 Sparks, pp. 349-50.


14 Edward E. Lowinsky, ed., The Medici Codex of 1518, vol. 3 of Monuments of Renaissance Music (Chicago: The University of Chicago
that the attribution of "Tua est potentia" to Mouton is false (number 16 in the Selectissimae). But Lowinsky is most critical of Salminger's reading of number 17, "Nesciens mater," by Mouton. Lowinsky identifies ten errors, is critical of the text underlay, and presents the work as an example of the "frequent experience that sixteenth-century editors from Germany take great liberties with the compositions of Netherlandish masters."  

Summary

This brief survey shows that Salminger's anthologies have been evaluated and used differently by scholars working with different composers. In many cases the Salminger prints have been considered to be the best available source, essentially error free, while in other cases the Salminger prints contain a substantial number of errors, and have been severely criticized. Based on the work of modern editors we may conclude that Salminger's work is uneven in quality. The writer's examination of two concordances involving four works reveals a small number of significant variants between the Salminger prints and the other sources. But even these four sample cases demonstrate that Salminger's work is uneven, for they include an example of Salminger as the best source, and an example of Salminger as a source inferior to a concordant source.

Lowinsky, Medici, p. 174

It is not possible on the basis of this sample examination and brief survey of editions to ascertain the source of the errors which occur in Salminger's editions. They may have been Salminger's own errors, or he may simply have reproduced accurately errors present in the sources that he himself used. If the latter possibility is true, Salminger might better be considered a compiler than an editor. However, a study that is both text critical and style critical, including filiation of all available sources for the works of each composer, is necessary before a final evaluation of Salminger's work can be made.
CHAPTER X
CONCLUSIONS

If one excludes the 1540 \textbf{Concentus novi} as a special case, in
that Salminger was not responsible for the entire publication, the
remaining five anthologies, each under Salminger's sole editorship,
may be seen as a group. Taken in order, they demonstrate a
progression from the general to the specific, and from the larger to
the smaller. The 1540 \textbf{Selectissimae} is the largest collection. It
includes a variety of genres, with texts in five languages, and music
by forty different composers. Its title page and introduction explain
that it was intended for a wide variety of uses, including the
possibility of instrumental performance. The collection is not
dedicated to a specific person or group.

The two collections from 1545 are limited to Latin motets.
Each contains approximately one-third the number of pieces in the
first set. One is dedicated to the city of Augsburg, or more
specifically to its Council, and the other is addressed to Johann
Jakob Fugger. The prefatory materials include the writings of
teachers from Augsburg's Latin school at the St. Anna cloister.

The two volumes of the \textbf{Cantiones Selectissimae} of 1548-49 are
the most limited in scope and the most specific in content: seventeen
four-voice motets by four composers of Charles V's court are contained
in book one, and motets by Clemens non Papa are found in book two,
introduced by two canons by Maessens. These two volumes are dedicated to the Fugger household on the specific occasion of Augsburg's guild-dominated government being replaced by a government dominated by patricians, including the Fuggers, on August 3, 1548.

This progressive refinement in the nature of the anthologies parallels what is known of Salminger's life in the decade of the 1540s. During these ten years he advanced from the role of city musician and school teacher to musician in the service of the Fuggers. In the early years of the decade Salminger was apparently well-known in the musical and intellectual circles of the city, as exemplified by the appearance in the anthologies of prefatory items by teachers at the St. Anna Latin school. By the end of the decade he had developed contacts in higher places, even with the musicians of the court of the emperor himself.

Prefatory items in all the anthologies praise Salminger's work. The imperial privilege granted by Ferdinand may suggest that Salminger's reputation extended beyond the confines of Augsburg before any of the anthologies had been published. The privilege may also indicate the importance of the collection of music Salminger intended to publish, as viewed by the ducal court.

The 1540<sup>8</sup> Concentus novi is a special case in comparison to the other anthologies in that Salminger's work forms an appendage to a larger collection by a single composer. It differs from the other anthologies in several ways: it is intended specifically for use in Lutheran churches; it is designated specifically for Prussia; it is limited to German composers; and with the exception of one mass, all
the works are in German. While Sigmund Salminger was responsible for the preparation of the appended works, it would be incorrect to consider the collection as one of Salminger's anthologies in the same sense as the other five.

In the introduction to this study two general questions were posed: 1) What is the qualitative and quantitative importance of the Salminger anthologies as musical archives; and 2) what was the functional intent of the Salminger anthologies? This study of the anthologies yields the following answers to these questions.

**The Salminger anthologies as archives**

Even though Salminger's editorial work has been shown to be uneven in quality, the number of unica and first editions in the anthologies prove them to be important musical archives. The anthologies include a total of ninety-three works for which no other sixteenth century printed source has been identified. An additional eighty-six works appear in print for the first time in the Salminger anthologies. The composers represented in these two categories are listed below, grouped according to the number of unica and first editions by each.

**Unica**

7: Ludwig Senfl
5: Georg Blanckemöller, Jean Courtois, Johannes Heugel, Maistre Jhan, Josquin Desprez
4: Johann Kugelmann
3: Benedictus Appenzeller, Sixt Dietrich, Adrian Willaert
2: Josquin Baston, Noel Bauldeweyn, Johannes Frosch, Lupus Hellinck, Jean Lestainnier, Pieter Maessens, Nicolas Payen, Tylman Susato, Valentin Schnellinger, Jheronimus Vinders, Mathias Hermann Werrecore
This list of names includes the leading European composers of choral music from the eighty year period between 1460 and the decade in which the anthologies were published. It not only shows that the anthologies are valuable archival documents, but also that Salminger was in touch with and participating in the main stream of choral music of his time. While some obscure or provincial composers are represented in Salminger's collections, the majority of the works in the Salminger anthologies are by composers who were internationally known and widely published.

At the same time it is clear that Salminger's work is not error-free. Additional work is needed in text criticism and
filiation to determine what sources Salminger used, what his editorial practices were, and what contributions he made to the quality of his editions. While it is clear that he was an important compiler, an evaluation of his editing awaits further research.

The functional intent of the Salminger anthologies

The imperial privilege issued by Archduke Ferdinand specified that Salminger was to include nothing in his publications that was in disagreement with the Christian faith and true church, that is, with Catholic doctrine and practice. There is no evidence that Salminger violated this stipulation in the five anthologies he edited. The sacred Latin motets, which comprise the majority of the contents of the collections, could have been used in Catholic worship, and many are settings of liturgical texts. However, the anthologies do not provide for comprehensive or systematic coverage of liturgical needs. Liturgical patterns do not determine the organization of the individual sets. The contents and organization of the anthologies indicate that Salminger did not plan the anthologies to provide for specific liturgical needs.

Lutheran worship provided for the inclusion of Latin motets, and many of the motets in Salminger's collections would have been appropriate in that setting. However, protestant worship was clearly not the intent of an editor warned to avoid any such controversy in the imperial copyright. Furthermore, the
official religious position of the city of Augsburg at the time of the anthologies was Zwinglian, which did not provide for the singing of Latin motets. Thus the anthologies could not have been designed for worship use in the city churches of Augsburg. The fact that the anthologies were praised by Augsburg citizens, and that one set was even dedicated to the city council, suggests that the anthologies were not seen as liturgical collections by the citizenry of the city.

School and court use is at least as probable an intention as church use. The first anthology, with its many languages and its section of canons, bicinia, and tricinia may have been intended for use in schools. The adulatory poems by the teachers of the St. Anna school in the prefaces of later collections suggest that the first collection was known and used at St. Anna, Augsburg's first humanistic Latin school.

The Fugger family, with whom Salminger became increasingly connected during the decade, remained devout Catholics throughout the Reformation period. The Fuggers' well-known patronage of the arts, together with their close relationship to the imperial family, make it probable that the Salminger publications, especially the later ones, were intended for use in the courts of the patrician class, including not only the Fuggers themselves, but the imperial courts in various European cities as well.
APPENDIX A

MUSICAL WORKS IN THE SALMINGER ANTHOLOGIES

Alphabetical List

The works in the Salminger anthologies are listed in alphabetical order. For each work, the anthology in which it is contained is identified by RISM sigla, followed by its number within the anthology.

RISM sigla for the Salminger anthologies

1540^7 Selectissimae necnon familiarissimae cantiones
[1540]^6: Concentus novi
1545^: Concentus octo, sex, quinque, & quatuor vocum
1545^: Cantiones septem, sex et quinque vocum
1548^: Cantiones selectissimae, Liber Primus
1549^: Cantiones selectissimae, Liber Secundus

Absalom, fili mi (Josquin). . . . . . . . . . . . . . . . . . . 1540^7 no. 24
Ach, Herr, wie sind meiner Freind (Heugel) . . . [1540]^8 no. 29
Ach, Maidlein rein (Senfl). . . . . . . . . . . . . . . . . . . . 1540. no. 69
Agnus Dei (Appenzeller). . . . . . . . . . . . . . . . . . . . 1540^7 no. 52
Agnus Dei (Josquin). . . . . . . . . . . . . . . . . . . . . . . 1540^7 no. 103
Aller Augen [3 parts] (Schnellinger) . . . [1540]^8 no. 38
Alligies moy (Josquin). . . . . . . . . . . . . . . . . . . . . 1540^7 no. 32
Angel Archangeli/Vidi turbam (Canis). . . . . . . . . . . 1548^11 no. 4
Angelus domini/Parvulus filius (Clemens) . . . . . . . . . . . 1549^11 no. 6
Assumpta est Maria/In odore (Vinders). . . . . . . . . . . 1545^2 no. 29
Au pres de vous (Gardane) . . . . . . . . . . . . . . . . . . 1540^7 no. 91
Aus tiefer Not (Blanckenmüller) . . . . . . . . . . . . . . . [1540]^8 no. 37
Ave sanctissima virgo (Josquin). . . . . . . . . . . 1540^7 no. 97
Ave verum/Cuius latus/O dulcis Jesu (Josquin). . . . . . 1545^2 no. 10

Benedic Domine/Beati omnes (Appenzeller). . . . 1545^3 no. 20
Benedicat te Dominus/Dectera eius (Jhan) . . . . . . 1545^2 no. 4
Caecilium cantate/Concordes igitur (Gombert). 1545 no. 12
Caligaverunt oculi/O vos omnes (Clemens). 1545 no. 8
Carole cur defles Isabellam (Payen). 1545 no. 25
Christe qui lux es (Blanckenmüller). 1545 no. 9
Christum gestio/Die pariri (Heugel). 1545 no. 17
Christus resurgens/Mortuus est enim (Baston). 1545 no. 28
Circumdederunt me (Heugel). 1540 no. 94
Clama necesses (Canis). 1548 no. 1
Coeli Deus/Deus patrum (Jhan). 1545 no. 8
Completi sunt dies Maria (Dietrich). 1545 no. 11
Confitemur delicta/Salva nos (Payen). 1548 no. 15
Convertimini ad me/Derelinquat impius (Fayen). 1548 no. 27
Cui des vous ecieu no' faille (Richafort). 1540 no. 45
Cursu festa/Illum Micra (Hellinck). 1545 no. 11
Da pacem Domine (La Rue). 1540 no. 95
Délectare in domino (Baston). 1545 no. 31
Deo gratias (Wilder). 1545 no. 36
Descende in ortum meum (Mouton). 1540 no. 28
Dignare me (Verdelot). 1540 no. 98
Discussu dat tota/Quid maius (Maessens). 1549 no. 2
Dole super te Jesu (Appenzeller). 1540 no. 29
Doleur me bat (Willen). 1540 no. 34
Domine da nobis/Tibi subjecta (Canis). 1548 no. 2
Domine da nobis/Tibi subjecta (Susato). 1545 no. 13
Domine demonstrasti/Veniate eredemus (Payen). 1548 no. 14
Domine deus/Igitur domine (Clemens). 1549 no. 5
Domine deus salutis/Confite ergo (Payen). 1548 no. 13
Domine pater/Non veniat (Crecquillon). 1548 no. 9
Dominus Deus/Ideo misericors (Lestainnier). 1548 no. 16
Dormend'un giono a Bai (Verdelot). 1540 no. 42
Du congie & de la mort (Courtois). 1540 no. 27
Dulces exuvie (Ghiselin). 1540 no. 20
Dulces exuvie (Willaert). 1545 no. 9
Dum fabricator/Aperto ergo (Lupi). 1545 no. 9
Ecce ego/Dum lucem habeatis (Unterholtzer). 1540 no. 14
Ecce Maria (Mahu). 1540 no. 12
Effunde iram tuam (Conseil). 1540 no. 84
Ego flos/Leva eius (Gombert). 1545 no. 16
Ego sum, qui sum/Stetit Jesus (Conseil). 1545 no. 19
En lombre dung buissonet (Gombert). 1540 no. 83
Enque honesta/Sicut ros Hermon (Heugel). 1545 no. 24
Enixa est puerpera (Willaert). 1540 no. 5
Erravit primus nomen (Blanckenmüller). 1545 no. 19
Ex aequo vivant (Brøtel). 1545 no. 8
Fac mecum signum in bonum (De Silva) ........................................ 1540 7 no. 85
Fors seulement (Willaert) .......................................................... 1540 7 no. 43
Freundlicher Held, (Senfl) .......................................................... 1540 7 no. 78
Gaudent in coelis/Ideo cum Christo (Clemens) ............................ 1549 11 no. 9
Herr, wie lang willst du (Stoltzer) .......................................... [1540 8 no. 30
Heu me Domine/Anima mea (Lestainnier) .................................. 1548 no. 17
Hilf Gott, himmlischer Vater mein (Heugel) ................................ [1540 8 no. 34
Hoc largire pater luminis (Courtois) ......................................... 1540 7 no. 23
Ich seufftz und klag (anonymous) ............................................ [1540 8 no. 35
Ich wartz mir (Dietrich) ............................................................ 1540 7 no. 65
Impulsus eversus/Castigans castigavit (Clemens) ....................... 1549 11 no. 11
In dedicatione Templi/Fundata est (Jordan) .............................. 1545 3 no. 14
In illo tempore/Et respondens (Gombert) .................................. 1545 3 no. 21
In illo tempore/Nondum enim (Susato) ...................................... 1545 3 no. 15
In nomine Jesus (Jacquet) .......................................................... 1545 2 no. 32
In pace in idipsum (Dietrich) ................................................... 1540 7 no. 6
In patientia vestra (Gombert) .................................................... 1540 7 no. 21
Inclita stirps Jesse/Est haec virga (Clemens) ............................ 1549 11 no. 12
Io v'amoi anci v'adoro (Gero) .................................................. 1540 7 no. 88
Ir schlemer ir prasser (Dietrich) .............................................. 1540 7 no. 64
J'ay bien cause de lamenter (Josquin) ..................................... 1540 7 no. 31
Je ne fais (Sermisy) ................................................................. 1540 7 no. 89
Je nes cay pas coment (Appenzeller) ....................................... 1540 7 no. 39
Jedermann güt aus Ürbermüt (Senfl) ....................................... 1540 7 no. 67
Ioissance vous donneray ( إذا ) .................................................. 1540 7 no. 44
Ioissance vous doneray (Willaert) ............................................ 1540 7 no. 44
Justum deduxit/Iste est (Crecquillon) .................................... 1546 2 no. 10
Kain mensch der gstalt (Blanckenmüller) ................................ 1540 7 no. 75
Kein Freund, ohn' dich (Senfl) ............................................... 1540 7 no. 76
Kein Lieb' hab' ich währlich zu dir (Senfl) ............................... 1540 7 no. 71
Kein' Sach' mir nie auf Erden (Senfl) ...................................... 1540 7 no. 68
La Rosec du mois de may (Willaert) ........................................ 1540 7 no. 87
La rousee du mois de may (Appenzeller) .................................. 1540 7 no. 48
Laetamini omnes in domino (Danckerts) .................................... 1545 2 no. 3
Laudate Dominum omnes gentes (Heugel) .................................. 1540 7 no. 100
Laudate pueri Dominum/Laudate eum (Vinders) ........................... 1545 3 no. 26
Lend mich dahin (Blanckenmüller) .......................................... 1540 7 no. 80
Loyal ament naye plus (Benoist) ............................................. 1540 7 no. 56
Magnum hereditatis mysterium (Willaert) ................................ 1540 7 no. 19
Mane surgens/Cumque vigilasset (Hellinck) ............................... 1545 2 no. 21
Mein freund allein (Isaac) ..................................................... 1540 7 no. 77
Memento mi (Lemlin) ............................................................... 1540 7 no. 15
Mi lares vous tods jours languir (Josquin) ................................ 1540 7 no. 46
Mijns liefkins bruin oghen (Appenzeller) ................................ 1540 7 no. 62
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<td>Mit fretzt unglück (Peschin)</td>
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<td>Ne projicias/Annos eternos (Hellinck)</td>
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<td>Nun lob, mein Seel, [a 4] (Kugelmann)</td>
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<td>39</td>
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<tr>
<td>O beata Cecilia/Cecilia me misit (Canis)</td>
<td>1545</td>
<td>10</td>
</tr>
<tr>
<td>O domine Jesu Christe [7 parts] (Finck)</td>
<td>1545</td>
<td>23</td>
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<tr>
<td>O dulcis amici (Josquin)</td>
<td>1540</td>
<td>96</td>
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<tr>
<td>O Herr, mach mir mein Herz (Kugelmann)</td>
<td>[1540]</td>
<td>33</td>
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<tr>
<td>O Herre Gott, (Blanckenmüler)</td>
<td>[1540]</td>
<td>36</td>
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<td>O Jesu bone/O Jesu bone qui singular (Morales)</td>
<td>1545</td>
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<tr>
<td>O Pastor etere (Courtois)</td>
<td>1540</td>
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<tr>
<td>O vos omnes (Heugel)</td>
<td>1540</td>
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<tr>
<td>Obsecro te/Qui regis Israel (Willaert)</td>
<td>1545</td>
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<tr>
<td>Parasti in dulcedine/Coeleste est (Hesdin)</td>
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<td>Parce mihi/Pecavi quid faciam (Turchant)</td>
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<td>Pater noster (Arcadelt)</td>
<td>1542</td>
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<td>Pater noster/Panem nostrum/Ave Maria (anonymous)</td>
<td>1545</td>
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<tr>
<td>Paulus Apostolus/Quis es domine (Jhan)</td>
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<td>Pax vobis/Palpate &amp; videte (Pleto)</td>
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<td>Peccantem me/Deus in nomine (Appenzeller)</td>
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<td>Petite camusette (Willaert)</td>
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<td>Plangite pierides (Appenzeller)</td>
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<td>Plus nulz regretz (Josquin)</td>
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<td>Preparate corda vestra Domino (Sermisy)</td>
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<td>Quae est iste (anonymous)</td>
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<td>Quae est ista (Févin)</td>
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<td>Quam pulcra es (Appenzeller)</td>
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<td>Quam pulchra es (Heugel)</td>
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<td>Qui musas amat (Frosch)</td>
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<td>Qui ne l’aymeroit (Gombert)</td>
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<td>Quid vitam/Parce tuis (Senfl)</td>
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<td>Quis est iste/Egredimini &amp; videte (Sermisy)</td>
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<td>Quomodo fiet istud/Audi Maria (Senfl)</td>
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<td>Recordare Domine (Arcadelt)</td>
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<tr>
<td>Repleatur os meum laude tua (Jacquet)</td>
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<td>Responde mihi/Posuisti in nervo (Josquin)</td>
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<td>Responsum acceperat [3 parts] (Josquin)</td>
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<td>Rex autem David/Panxit autem David (Clemens)</td>
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<td>Salutem ex in imicis nostris (Arthopius)</td>
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<td>Salve nos, Domine, vigilantes (Mouton)</td>
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<td>Salve suprema trinitas (Maessens)</td>
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<td>Sancta Maria (Sermisy)</td>
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<td>Sancta trinitas (Jacquet)</td>
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<td>Se dire je l'osioie (Appenzeller)</td>
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<td>Se je suis en tristesse (Lupi)</td>
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<td>Servus tuus/Declaratio sermonum (Crecquillon)</td>
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<td>Sex sunt/Cor machinans (Dietrich)</td>
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<td>Si dereliqui/Domine Dominus (Jhan)</td>
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<td>Si mon malheur (Peletier)</td>
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<td>Si mors dissolvit curas (Clemens)</td>
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<td>Sie ist, die sich hält gēdrührlich (Senfl)</td>
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<td>Signum salutis/Lapidem quem (Crecquillon)</td>
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<td>Soror mea Lucia/ Et sicut per me (anonymous)</td>
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<td>Souvent amour (Peletier)</td>
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<td>Spiritus Domini replevit (Mouton)</td>
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<tr>
<td>Sum tuus in vita (Baudeweyn)</td>
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<td>Sur tos regrez (Richafort)</td>
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<td>Surge, illuminare/Leva in (Crecquillon)</td>
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<td>Surge, propera/Ostende mihi (Gois)</td>
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<td>Surgens Jesus/Surrexit domines (Mouton)</td>
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<tr>
<td>Sy par sousfrir (Courtois)</td>
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<tr>
<td>Tantum igitur [3 parts] (Zinssmaister)</td>
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<tr>
<td>Tristia fata boni solatur (Senfl)</td>
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<tr>
<td>Tota vita/Quarte affecta (Canis)</td>
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<td>Tous les plaisirs (Appenzeller)</td>
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<tr>
<td>Tout jour leal a ma maistresse (Courtois)</td>
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<td>Tout le confort (Courtois)</td>
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<tr>
<td>Tu Deus noster/Nosse enim te (Lupi)</td>
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<tr>
<td>Tu Domine/ Da pacem (Baudeweyn)</td>
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<tr>
<td>Tu es Petrus/Quodcumque ligaveris (Morales)</td>
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<td>Tua est potentia (anonymous)</td>
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<tr>
<td>Tua est potentia (Danckerts)</td>
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<td>Tundite corda/Lugebat omnis homo (Villiers)</td>
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<td>Unsäglich Schmerz (Senfl)</td>
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<td>Venator Lepores/At Francisce Ducum (Willaert)</td>
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<td>Veni ad liberandum/Ostende nobis domine (Canis)</td>
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<td>Veni sponsa Christi (Richafort)</td>
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<tr>
<td>Venite populi/Juvenes &amp; virgines (Courtois)</td>
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<td>Song Title</td>
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<td>---------------------------------------------------------------------------</td>
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<tr>
<td>Vita de la mia vita (Verdelot)</td>
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<tr>
<td>Vide domine/Quis dabit capiti (Clemens)</td>
<td>1549</td>
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<tr>
<td>Virgo gloriosa/Cantantibus (Crecquillon)</td>
<td>1548</td>
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<tr>
<td>Virgo prudentissima (Payen)</td>
<td>1548</td>
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<tr>
<td>Vous scavez bien madame (Lupi)</td>
<td>1540</td>
<td>11</td>
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<tr>
<td>Vox in Rama (Clemens)</td>
<td>1549</td>
<td>11</td>
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<tr>
<td>Was ich anfach, geht hinder sich (Senfl)</td>
<td>1540</td>
<td>7</td>
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<tr>
<td>Was wird es doch des Wunders noch (Senfl)</td>
<td>1540</td>
<td>7</td>
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<tr>
<td>Wer dient auf Gnad' (Senfl)</td>
<td>1540</td>
<td>7</td>
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<tr>
<td>Wider den Törken (anonymous)</td>
<td>[1540]</td>
<td>8</td>
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<tr>
<td>Wilt du mit gmach (Frosch)</td>
<td>1540</td>
<td>7</td>
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<tr>
<td>Wohlauf mein Kron (Brätel)</td>
<td>1540</td>
<td>7</td>
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</tbody>
</table>
APPENDIX B

MUSICAL WORKS IN THE SALMINGER ANTHOLOGIES

Composer List

The composers represented in the Salminger anthologies are listed in alphabetical order. For each composer, the anthology containing each work is identified by RISM siglum, followed by the number of the work within the anthology.

RISM sigla for the Salminger anthologies

1540^7 Selectissimae necnon familiarissimae cantiones
[1540] ^8 Concentus novi
1545^1: Concentus octo, sex, quinque, & quatuor vocum
1545^2: Cantiones septem, sex et quinque vocum
1548^1: Cantiones selectissimae, Liber Primus
1549^2: Cantiones selectissimae, Liber Secundus

Benedictus Appenzeller

Agnus Dei ............................... 1540^7 no. 52
Benedic Domine/Beati omnes ............. 1545^3 no. 20
Corde & animo/Laudamus ergo ............ 1545^3 no. 27
Dole super te Jesu ...................... 1540^7 no. 29
Je nes cay pas coment .................. 1540^7 no. 39
La rousee du mois de may ................ 1540^7 no. 40
Mijns lieskins bruin oghen .............. 1540^7 no. 62
Peccantem me/Deus in nomine ............ 1545^3 no. 15
Plangite pierides ...................... 1540^7 no. 8
Quam pulcras es ........................ 1545^2 no. 5
Se dire je l'osoie ...................... 1540^7 no. 54
Tous les plaisirs ....................... 1540^7 no. 37

Jacques Arcadelt

Recordare Domine ........................ 1540^7 no. 7
Pater noster ........................... 1545^2 no. 1

Balthasar Arthopius

Salutem ex in imicis nostris ............. 1540^7 no. 13

215
Josquin Baston
Christus resurgens/Mortuus est enim ... 1545\(^2\) no. 28
Delectaret in domino ......... 1545\(^2\) no. 31

Noel Bauldewyn
Sum tuus in vita .......... 1540\(^7\) no. 10
Tu Domine/De pacem ......... 1545\(^7\) no. 2

Nicolas Benoist
Loyal ament naye plus ........ 1540\(^7\) no. 56

Georg Blanckenmueller
Aus tiefer Not schrei ich zu dir .... 1540\(^8\) no. 37
Christe qui lux es .......... 1545\(^7\) no. 9
Erravit primus nomen .......... 1545\(^7\) no. 19
Kain mensch der gstalt .......... 1540\(^7\) no. 75
Lend mich dahin .......... 1540\(^3\) no. 80
O Herre Gott, begnade mich .......... 1540\(^8\) no. 36

Ulrich Brätel
Ex aequo vivant .......... 1545\(^2\) no. 8
Wohlauf mein Kron .......... 1540\(^7\) no. 70

Cornelius Canis
Angeli Archangeli/Vidi turbam magnum ... 1548\(^2\) no. 4
Clama ncesses .......... 1548\(^2\) no. 1
Domine da nobis/Tibi subjecta .......... 1548\(^2\) no. 2
O beata Cecilia/Cecilia me misit .......... 1545\(^7\) no. 18
Tota vita peregrinamur/Quarte afflicta .......... 1548\(^2\) no. 5
Veni ad liberandum/Ostende nobis domine ... 1548\(^3\) no. 3

Clemens non Papa
Angelus domini/Parvulus filius .......... 1549\(^11\) no. 6
Caligaverunt ocui/O vos omnes .......... 1549\(^11\) no. 8
Conserva me domine/Ne permittas .......... 1549\(^11\) no. 4
Domine deus/Igitur domine dissipa .......... 1549\(^11\) no. 5
Gaudent in coelis/Ideo cum Christo .......... 1549\(^11\) no. 9
Impulsus eversus sum/Castigans castigavit .......... 1549\(^11\) no. 11
Inclita stirps Jesse/Est haec virga .......... 1549\(^11\) no. 12
Rex autem David/Panxit autem David .......... 1549\(^11\) no. 10
Si mors dissolvit curas .......... 1549\(^11\) no. 3
Vide domine quoniam/Quis dabit capiti .......... 1549\(^11\) no. 13
Vox in Rama .......... 1549\(^7\) no. 7

Jean Conseil
Effunde iram tuam .......... 1540\(^7\) no. 84
Ego sum, qui sum/Stetit Jesus .......... 1545\(^3\) no. 19

Jean Courtois
Du congie & de la mort .......... 1540\(^7\) no. 50
Hoc largire pater luminis .......... 1540\(^7\) no. 23
<table>
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<tr>
<th>Composer</th>
<th>Title</th>
<th>Year</th>
<th>No.</th>
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<tbody>
<tr>
<td>Thomas Crecquillon</td>
<td>Domine pater et Deus/Non veniat mihi</td>
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<td>Justum deduxit Dominus/Il est</td>
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<td>Servus tuus/Declaratio sermonum</td>
<td>1548</td>
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<td></td>
<td>Signum salutis/Lapidem quem reprobaverunt</td>
<td>1545</td>
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<td>Surge, illuminare/Leva in circuitu</td>
<td>1548</td>
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<td>Virgo gloriosa/Cantantibus organis</td>
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<td>Ghiselin Danckerts</td>
<td>Laetamini omnes in domino</td>
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<td>Tua est potentia</td>
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<td>Andreas De Silva</td>
<td>Fac mecum signum in bonum</td>
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<td>Sixt Dietrich</td>
<td>Completi sunt dies Maria</td>
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<td>Ich wartz mir</td>
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<td>In pace in idipsum</td>
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<td>Ir schlemer ir prasser</td>
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<td>Sex sunt/Cor machinans</td>
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<td>Heinrich Finck</td>
<td>O domine Jesu Christe</td>
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<td>Johannes Frosch</td>
<td>Qui musas amat</td>
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<td>Wilt du mit gma ch</td>
<td>1540</td>
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<td>Antonio Gardane</td>
<td>Au pres de vous secretement demeure</td>
<td>1540</td>
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<td>Joissance vous donneray mon amy</td>
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<td>Jhan Gero</td>
<td>Io v'amo anci v'adoro</td>
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<td>Johannes Ghiselin</td>
<td>Dulces exuvie</td>
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<td>Caecilium cantate/Concordes igitur</td>
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<td>Ego flos/Leva eis</td>
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<td>Cursu festa/Illum Micra</td>
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<td>Ne projicias/Annos eternos</td>
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<td>Parasti in dulcedine tua/Coeleste est</td>
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<td>Johannes Heugel</td>
<td>Ach, Herr, wie sind meiner Freind so viel</td>
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<td>Christum gestio/Die pariri</td>
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<td>Circumdederunt me</td>
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<td>En que honesta/Sicut ros Hermon</td>
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<td>Hilf Gott, himmlischer Vater mein</td>
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<td>Laudate Dominum omnes gentes</td>
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<td>O vos omnes</td>
<td>1540</td>
<td>no. 102</td>
</tr>
<tr>
<td></td>
<td>Quam pulchra es</td>
<td>1540</td>
<td>no. 104</td>
</tr>
<tr>
<td>Heinrich Isaac</td>
<td>Mein freund allein</td>
<td>1540</td>
<td>no. 77</td>
</tr>
<tr>
<td>Jacquet of Mantua</td>
<td>Repleatur os meum laude tua</td>
<td>1540</td>
<td>no.  9</td>
</tr>
<tr>
<td></td>
<td>Sancta trinitas</td>
<td>1545</td>
<td>no.  2</td>
</tr>
<tr>
<td></td>
<td>In nomine Jesus</td>
<td>1545</td>
<td>no. 32</td>
</tr>
<tr>
<td>Maistre Jhan</td>
<td>Benedicat te Dominus/Dectera eis</td>
<td>1545</td>
<td>no.  4</td>
</tr>
<tr>
<td></td>
<td>Coeli Deus/Deus patrum</td>
<td>1545</td>
<td>no.  8</td>
</tr>
<tr>
<td></td>
<td>Miser quel' huomo ch'adamor fogetto</td>
<td>1540</td>
<td>no. 49</td>
</tr>
<tr>
<td></td>
<td>Miser qui amat</td>
<td>1540</td>
<td>no. 25</td>
</tr>
<tr>
<td></td>
<td>Paulus Apostolus/Quis es domine</td>
<td>1545</td>
<td>no. 35</td>
</tr>
<tr>
<td></td>
<td>Si dereliqui/Domine Dominus</td>
<td>1545</td>
<td>no. 17</td>
</tr>
<tr>
<td>Petrus Jordan</td>
<td>In dedicatione Templi/Fundata est</td>
<td>1545</td>
<td>no. 14</td>
</tr>
</tbody>
</table>
Josquin Desprez

Absalom, fili mi .......................... 1540\(^7\) no. 24
Agnus Dei ................................ 1540\(^7\) no. 103
Alligies moy ................................ 1540\(^7\) no. 32
Ave sanctissima virgo ........................ 1540\(^7\) no. 97
Ave verum/Cuius latus/O dulcis Jesu ........ 1545\(^2\) no. 10
J'ay bien cause de lamenter .................. 1540\(^7\) no. 31
Mi lares vous tousjours languir ................ 1540\(^7\) no. 46
Nesciens mater/Ipsum Regem .................. 1545\(^3\) no. 22
N'esse pas ung grant desplaisir ................ 1540\(^7\) no. 41
O dulcis amici ................................ 1540\(^7\) no. 96
Plus nulz regretz ............................ 1540\(^7\) no. 53
Responde mihi/Posuisti in nervo .............. 1545\(^2\) no. 24
Responsum acceperat/Cum ergo/Nunc dimittis .... 1545\(^3\) no. 7

Johannes Kugelmann

Nun lob, mein Seel, den Herren (a 8) ....... [1540]\(^8\) no. 28
Nun lob, mein Seel, den Herren (a 5) ....... [1540]\(^8\) no. 31
Nun lob, mein Seel, den Herren (a 4) ....... [1540]\(^8\) no. 39
O Herr, mach mir mein Herz ganz rein ....... [1540]\(^8\) no. 33

Pierre de La Rue

Da pacem Domine .......................... 1540\(^7\) no. 95

Lorenz Lemlin

Memento mei ................................ 1540\(^7\) no. 15

Jean Lestainnier

Dominus deus omnipotens/Ideo misericors .... 1548\(^2\) no. 16
Heu me Domine/Anima mea .................... 1548\(^2\) no. 17

Johannes Lupi

Dum fabricator/Apierto ergo .................. 1545\(^3\) no. 9
Se je suis en tristesse ....................... 1540\(^7\) no. 38
Tu Deus noster/Nosse enim te ............... 1545\(^3\) no. 25
Vous scavez bien madame ..................... 1540\(^7\) no. 57

Pieter Maessens

Discessu dat tota/Quid maius ................ 1545\(^11\) no. 2
Salve suprema trinitas ........................ 1549\(^11\) no. 1

Stephan Mahu

Ecce Maria ............................... 1540\(^7\) no. 12

Cristóbal de Morales

O Jesu bone sulis/O Jesu bone qui singular .... 1545\(^2\) no. 16
Tu es Petrus/Quodcumque ligaveris .......... 1545\(^3\) no. 28
Jean Mouton
Alleluia Confitemini/Stetit Jesus ........ 1545^2 no. 32
Alleluia Noli flere Mulier ............ 1545^2 no. 33
Descende in ortum meum ............... 1540^2 no. 28
Nesciens mater virgo virum ............ 1540^2 no. 17
Salve nos. Domine, vigilantes .......... 1540^2 no. 3
Spiritus Domini replevit ............. 1540^2 no. 18
Surgens Jesus/Surrexit domines .......... 1543^2 no. 30

Nicolas Payen
Carole cur defles Isabellam ............ 1545^2 no. 25
Confitemur delicta/Salva nos ........... 1548^2 no. 15
Convertimini ad me/Deselinquant impius... 1548^2 no. 12
Domine demonstrasti/Veniate erademus. .... 1548^2 no. 14
Domine deus salutis/Confige ergo .......... 1548^2 no. 13
Virgo prudententissima ............... 1548^2 no. 11

Peletier
Si mon malheur .................................. 1540^7 no. 92
Souvent amour ................................... 1540^7 no. 93

Gregor Peschin
Mit fretzt unglück ............................. 1540^7 no. 79

Loyset Pioton
Pax vobis/Palpate & videte .................. 1545^2 no. 34

Regiensis
Muse dell basso .................................. 1540^7 no. 60

Jean Richafort
Cuides vous adieu no' faille .............. 1540^7 no. 45
Non turbetur/Ego rogabo ..................... 1545^2 no. 13
Sur tous regretz ............................... 1540^2 no. 58
Venit sponsa Christi ............................ 1540^2 no. 11

Valentin Schnellinger
Aller Augen/Herr Gott/Wir danken dir ....... [1540]^8 no. 38
Mox ut audvit .................................... 1545^2 no. 7

Ludwig Senfl
Ach, Maidlein rein ......................... 1540^7 no. 69
Alleluia: Mane nobiscum Domine ............ 1540^2 no. 7
Freundlicher Held, ich hab' erwählt ........ 1540^7 no. 78
Jedermann geht aus Usbermut .............. 1540^2 no. 67
Kein Freund; ohn' dich ....................... 1540^2 no. 76
Kein Lieb' hab' ich waarlich zu dir ......... 1540^2 no. 71
Kein' Sach' mir nie auf Erden .............. 1540^2 no. 68
Quid vitae/Parce tuis .......................... 1545^2 no. 26
Quomodo fiet istud/Audi Maria ............. 1545^2 no. 12
Sie ist, die sich hält gebührlich ........... 1540^7 no. 81
Tristia fata boni solatur ................ 1540\textsuperscript{7} no. 26
Unsäglich Schmerz ..................... 1540\textsuperscript{7} no. 72
Was ich anfach, geht hindersich ....... 1540\textsuperscript{7} no. 66
Was wird es doch des Wunders noch .... 1540\textsuperscript{7} no. 63
Wer dient auf Gnad' ........................ 1540\textsuperscript{7} no. 73

Claudin de Sermisy

Je ne fais .................................. 1540\textsuperscript{7} no. 89
Preparate corda vestra Domino .......... 1540\textsuperscript{7} no. 20
Quis est iste/Egredimini & videte ....... 1545\textsuperscript{3} no. 10
Sancta Maria ................................ 1540\textsuperscript{7} no. 99

Thomas Stoltzer

Herr, wie lang willst du ............... [1540]\textsuperscript{8} no. 30

Tylman Susato

Domine da nobis/Tibi subjecta .......... 1545\textsuperscript{2} no. 13
In illo tempore/Nondum enim .......... 1545\textsuperscript{3} no. 15
Musica donum Dei optimi ............... 1540\textsuperscript{7} no. 105

Hermanus de Turchant

Parce mihi domine/Pecavi quid faciam .... 1545\textsuperscript{2} no. 14

Rupert Unterholtzer

Ecce ego mitto vos/Dum lucem habeatis .... 1540\textsuperscript{7} no. 14

Philippe Verdelot

Congratulamini mihi omnes ............. 1540\textsuperscript{7} no. 30
Dignare me ................................ 1540\textsuperscript{7} no. 98
Dormend'un girono a Bai all'ombra amore . 1540\textsuperscript{7} no. 42
Vita de la mia vita ........................ 1540\textsuperscript{7} no. 59

Pierre de Villiers

Tundite corda/Lugebat omnis homo ....... 1545\textsuperscript{2} no. 22

Jheronimus Vinders

Assumpta est Maria/In odore unguentorum .... 1545\textsuperscript{3} no. 29
Laudate pueri Dominum/Laudate eum ....... 1545\textsuperscript{3} no. 26
Mins liefkens brun oghen .................. 1540\textsuperscript{7} no. 61

Mathias Herman Werrecore

Congregati sunt inimici nostri .......... 1540\textsuperscript{7} no. 1
Ne vous chaille mon ceur ............... 1540\textsuperscript{7} no. 47

Philip van Wilder

Deo gratias ................................ 1545\textsuperscript{2} no. 36
<table>
<thead>
<tr>
<th><strong>Adrian Willaert</strong></th>
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<tr>
<td>Doleur me bat</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 34</td>
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<tr>
<td>Dulces exuvie</td>
<td>1545&lt;sup&gt;2&lt;/sup&gt;</td>
<td>no. 20</td>
</tr>
<tr>
<td>Enixa est puerpera</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 5</td>
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<tr>
<td>Fors seulement</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 43</td>
</tr>
<tr>
<td>Joissance vous donneray</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 44</td>
</tr>
<tr>
<td>La Rosec du mois de may</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 87</td>
</tr>
<tr>
<td>Magnum hereditatis mysterium</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 19</td>
</tr>
<tr>
<td>Obsecro te/Qui regis Israel</td>
<td>1545&lt;sup&gt;3&lt;/sup&gt;</td>
<td>no. 6</td>
</tr>
<tr>
<td>Petite camusette</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 33</td>
</tr>
<tr>
<td>Venator Lepores/At Francisce Ducum</td>
<td>1545&lt;sup&gt;3&lt;/sup&gt;</td>
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<tr>
<th><strong>Zinssmaister</strong></th>
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<tr>
<td>Tantum igitur/Ergo ciente/Nunc mecum</td>
<td>1545&lt;sup&gt;2&lt;/sup&gt;</td>
<td>no. 27</td>
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<table>
<thead>
<tr>
<th><strong>anonymous</strong></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ich seufftz und klag viel langer Tag</td>
<td>[1540]&lt;sup&gt;8&lt;/sup&gt;</td>
<td>no. 35</td>
</tr>
<tr>
<td>Missa trium</td>
<td>[1540]&lt;sup&gt;8&lt;/sup&gt;</td>
<td>no. 27</td>
</tr>
<tr>
<td>Pater noster/Panem nostrum/Ave Maria</td>
<td>1545&lt;sup&gt;2&lt;/sup&gt;</td>
<td>no. 6</td>
</tr>
<tr>
<td>Quae est iste</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 96</td>
</tr>
<tr>
<td>Soror mea Lucia/Et sicut per me</td>
<td>1545&lt;sup&gt;3&lt;/sup&gt;</td>
<td>no. 3</td>
</tr>
<tr>
<td>Tua est potentia</td>
<td>1540&lt;sup&gt;7&lt;/sup&gt;</td>
<td>no. 16</td>
</tr>
<tr>
<td>Wider den Türken, Herr</td>
<td>[1540]&lt;sup&gt;8&lt;/sup&gt;</td>
<td>no. 32</td>
</tr>
</tbody>
</table>
APPENDIX C

SIXTEENTH CENTURY PRINTED SOURCES CONTAINING

INSTRUMENTAL ARRANGEMENTS OF WORKS

IN THE SALMINGER ANTHOLOGIES

Listed here are sixteenth century printed sources containing instrumental arrangements of works in the Salminger anthologies, as given by Howard Mayer Brown in Instrumental Music Printed before 1600 (Cambridge: Harvard University Press, 1965). There are three lists: sources, works, and composers.

RISM sigla for the Salminger anthologies

1540: Selectissimae necnon familiarissimae cantiones

1545: Concentus octo, sex, quinque, & quatuor vocum

1548: Cantiones selectissimae. Liber Primus

1549: Cantiones selectissimae, Liber Secundus

Sources List

The sources of instrumental music are listed chronologically. Each source is identified by Brown siglum, composer or publisher, and title. The works contained in each source are identified by title, composer, and location in the Salminger anthologies, the latter by means of RISM sigla.

1532, Hans Gerle, Musica Teusch, auf die Instrument der grossen unnd kleinen Gevgen, auch Lautten

"Was wird es doch," Ludwig Senfl (1540 no. 63)

1531, Hans Gerle, Tabulatur auff die Lauten,

"Plus nulz regretz," Josquin Desprez (1540 no. 53)
1536, Hans Newsidler, *Ein Newgeordent Künstlich Lautenbuch*

"Was wird es doch," Ludwig Senfl (1540\(^7\) no. 63)

1536, Hans Newsidler, *Der ander theil des Lautenbuchs*

"Plus nulz regretz," Josquin Desprez (1540\(^7\) no. 53)
"Was wird es doch," Ludwig Senfl (1540\(^7\) no. 63)

1536, Philippe Verdelot, *Intavolatura de li Madrigali di Verdelotto*

"Vita de la mia," Philippe Verdelot (1540\(^7\) no. 59)

1543, Antonio Gardane, *Motetta trium vocum*

"Vita de la mia," Philippe Verdelot (1540\(^7\) no. 59)
"Tu es Petrus," Cristobal de Morales (1545\(^7\) no. 28)

1546, Pierre Phalese, *Des Chansons reduictz en Tabulature*

"Si mon malheur," Peletier (1540\(^7\) no. 92)

1547, Simon Gintzler, *Intabolatura de Lauto di Simon Gintzler*

"Tua est potentia," Jean Mouton (1540\(^7\) no. 16)
"Magnum hereditatis," Adrian Willaert (1540\(^7\) no. 19)

1547, Enriquez de Valderrabano, *Libro de musica de Vihuela*

"Petite camusette," Adrian Willaert (1540\(^7\) no. 33)
"Dormendo un giorno," Philippe Verdelot (1540\(^7\) no. 42)
"Vita de la mia," Philippe Verdelot (1540\(^7\) no. 59)

1549, Hans Newslider, *Das Ander Buch, Ein new künstlich Lauten Buch*

"Mein freud allain," Heinrich Isaac (1540\(^7\) no. 77)

1552, Hans Jacob Wecker, *Tenor, Lautenbuch von mancherley schönen und lieblichen stucken*

"Was wird es doch," Ludwig Senfl (1540\(^7\) no. 63)

1552, Pierre Phalese, *Hortus musarum*

"Tua est potentia," Jean Mouton (1540\(^7\) no. 16)
"Magnum hereditatis," Adrian Willaert (1540\(^7\) no. 19)
1553, Valentin Bakfark, Intabulatura Valentini Bacfarc

"Dormendo un giorno," Philippe Verdelot (1547 no. 42)

1558, Sebastian Ochsenkun, Tabulaturbuchauff die Lauten

"Spiritus Domini," Jean Mouton (1547 no. 18)
"Absalon, fili mi," Josquin Desprez (1547 no. 24)
"Hein freud allain," Heinrich Isaac (1547 no. 77)
"Freundlicher Held," Ludwig Senfl (1547 no. 78)
"Alleluia Confitemini," Jean Mouton (1545 no. 32)

1562, Wolff Heckel, Discant, Lautten Buch

"Plus nulz regretz," Josquin Desprez (1547 no. 53)
"Was wird es doch," Ludwig Senfl (1547 no. 63)
"Mein freud allain," Heinrich Isaac (1547 no. 77)
"Freundlicher Held," Ludwig Senfl (1547 no. 78)
"Sie ist die sich halt," Ludwig Senfl (1547 no. 81)

1564, Vicenzo Ruffo, Capricci in Musica

"Dormendo un giorno," Philippe Verdelot (1547 no. 42)

1568, Pierre Phalèse, Luculentum Theatrum Musicum

"Dormendo un giorno," Philippe Verdelot (1547 no. 42)

1573, Matthäus Waissel, Tabulatura Continens insignes et selectissimas quasque Cantiones

"Was wird es doch," Ludwig Senfl (1547 no. 63)

1574, Melchior Newsidler, Teutsch Lautenbuch

"Tua est potentia," Jean Mouton (1547 no. 16)
"Was wird es doch," Ludwig Senfl (1547 no. 63)

1578, Antonio de Cabezón, Obras de musica para Tecla Arpa y Vihuela

"Dormendo un giorno," Philippe Verdelot (1547, no. 42)

1582, Giulio Cesare Barbetta, Novae Taulae Musicae

"Tua est potentia," Jean Mouton (1547 no. 16)

1583, Elias Nicolaus Ammerbach, Orgel oder Instrument Tabulaturbuch

"Was wird es doch," Ludwig Senfl (1547 no. 63)
1584, Girolamo dalla Casa, *Il vero modo di diminu.*
  "La Rousée du Moys de may," Adrian Willaert (1540\(^7\) no. 87)

1588, Giacomo Vincenti, *Canzon di diversi per sonar con ogni sorte di stomenti*
  "La Rousée du Moys de may," Adrian Willaert (1540\(^7\) no. 87)

1589, Jakob Paix, *Thesaurus motetarum*
  "Nesciens mater," Jean Mouton (1540\(^7\) no. 17)

1591, Giovanni Bassano, *Motetti, Madrigali et Canzoni Francese*
  "La Rousée du Moys de may," Adrian Willaert (1540\(^7\) no. 87)

**Works List**

Works in the Salminger anthologies which occur in instrumental arrangements in printed sources are listed alphabetically, giving title, composer, and location in the Salminger anthologies, the latter by means of RISM sigla. The instrumental prints are identified by the Brown sigla and abbreviated composer/publisher and title. (For complete entries of the instrumental prints see the Sources List, pages 223-226.)

"Absalon, fili mi," Josquin Desprez (1540\(^7\) no. 24)
  1558, Ochsenkun, *Tabulaturbuch auffe die Lauten*

"Alleluia Confitemini," Jean Mouton (1545\(^2\) no. 32)
  1558, Ochsenkun, *Tabulaturbuch auffe die Lauten*

"Dormendo un giorno," Philippe Verdelot (1540\(^7\) no. 42)
  1547, Valderrabano, *Libro de musica de Vihuela*
  1552, Bakfark, *Intabulatura Valentini Bacfarc*
  1564, Ruffo, *Capricci in Musica*
  1568, Phalèse, *Luculentum Theatrum Musicum*
  1570, Cabezón, *Obras de musica para Tecla Arpa y Vihuela*

"Freudlicher Held," Ludwig Senfl (1540\(^7\) no. 78)
  1558, Ochsenkun, *Tabulaturbuch auffe die Lauten*
  1562, Heckel, *Discant, Lautten Buch*
"La Rousée du Moys de may," Adrian Willaert (1540, no. 87)
1584, Casa, *Il vero modo di diminuir*  
1588, Vincenti, *Canzon di diversi*  
1591, Bassano, *Motetti, Madrigali et Canzoni Francesi*

"Magnum hereditatis," Adrian Willaert (1540, no. 19)
1547, Gintzler, *Intabolatura de Lauto di Simon Gintzler*  
1552, Phalèse, *Hortus musarum*

"Mein freud allain," Heinrich Isaac (1540, no. 77)
1549, Newsidler, *Das Ander . . . Lauten Buch*  
1556, Ochsenkun, *Tabulaturbuch auff die Lauten*  
1562, Heckel, *Discant, Lautten Buch*

"Nesciens mater," Jean Mouton (1540, no. 17)
1589, Paix, *Thesaurus motetarum*

"Petite camusette," Adrian Willaert (1540, no. 33)
1547, Valderrabano, *Libro de musica de Vihuela*

"Plus nulz regretz," Josquin Desprez (1540, no. 53)
1533, Gerle, *Tabulatur auff die Lauten*  
1536, Newsidler, *Der ander theil des Lautenbuchs*  
1562, Heckel, *Discant, Lautten Buch*

"Si mon malheur," Peletier (1540, no. 92)
1546, Phalèse, *Des Chansons reduictz en Tabulature*

"Sie ist die sichhält," Ludwig Senfl (1540, no. 81)
1562, Heckel, *Discant, Lautten Buch*

"Spiritus Domini," Jean Mouton (1540, no. 18)
1558, Ochsenkun, *Tabulaturbuch auff die Lauten*

"Tu es Petrus," Cristobale de Morales (1545, no. 28)
1543, Gardane, *Motetta trium vocum*
"Tua est potentia," Jean Mouton (1540\(^7\) no. 16)

1547\(_3\), Gintzler, *Intabolatura de Lauto di Simon Gintzler*
1552\(_{11}\), Phalèse, *Hortus musarum*
1574\(_5\), Newsidler, *Teutsch Lautenbuch*
1582\(_1\), Barbetta, *Novae Taulae Musicae*

"Vita de la mia Vita," Philippe Verdelot (1540\(^7\) no. 59)

1536\(_8\), Verdelot, *Intavolatura de li Madrigali di Verdelotto*
1543\(_3\), Gardane, *Motetta trium vocum*
1547\(_5\), Valderrabano, *Libro de musica de Vihuela*

"Was wird es doch," Ludwig Senfl (1540\(^7\) no. 63)

1532\(_2\), Gerle, *Musica Teusch*
1536\(_6\), Newsidler, *Ein Newgeordent Künstlich Lautenbuch*
1536\(_7\), Newsidler, *Der ander theil des Lautenbuchs*
[1552]\(_{10}\), Wecker, *Tenor, Lautenbuch*
1562\(_3\), Heckel, *Discant, Lauten Buch*
1573\(_3\), Waissel, *Tabulatura Continens*
1574\(_5\), Newsidler, *Teutsch Lautenbuch*
1583\(_2\), Ammerbach, *Orgel oder Instrument Tabulaturbuch*

**Composer List**

Composers for whom works in the Salminger anthologies also appear in instrumental arrangements are listed alphabetically. For each composer works are listed alphabetically, giving title and location in the Salminger anthologies, the latter by means of RISM sigla, followed by the instrumental sources identified by Brown sigla, with abbreviated composer/publisher and title. (For complete entries of the instrumental prints see the Sources List, pages 223-226.)

Heinrich Isaac

"Mein freud allain," (1540\(^7\) no. 77)
1549\(_5\), Newslider, *Das Ander . . . Lauten Buch*
1558\(_2\), Ochsenkun, *Tabulaturbuch auff die Lauten*
1562\(_2\), Heckel, *Discant, Lauten Buch*

Josquin Desprez

"Absalon, fili mi," (1540\(^7\) no. 24)
1558\(_5\), Ochsenkun, *Tabulaturbuch auff die Lauten*
"Plus nulz regretz," (1540\(^7\) no. 53)
1533\(_1\), Gerle, Tabulatur auff die Lauten,
1536\(_7\), Newsdiler, Der ander theil des Lautenbuchs
1562\(_3\), Heckel, Discant, Lautten Buch

Cristobale de Morales

"Tu es Petrus," (1545\(^3\) no. 28)
1543\(_3\), Gardane, Motetta trium vocum

Jean Mouton

"Alleluia Confitemini," (1545\(^2\) no. 32)
1558\(_5\), Ochsenkun, Tabulaturbuch auff die Lauten

"Nesciens mater," (1540\(^7\) no. 17)
1589\(_6\), Paix, Thesauraus motetarum

"Spiritus Domini," (1540\(^7\) no. 18)
1558\(_5\), Ochsenkun, Tabulaturbuch auff die Lauten

"Tua est potentia," (1540\(^7\) no. 16)
1547\(_3\), Gintzler, Intabolatura de Lauto
1552\(_5\), Phalèse, Hortus musarum
1574\(_5\), Newsdiler, Teutsch Lautenbuch
1582\(_1\), Barbetta, Novae Taulae Musicæ

Peleter

"Si mon malheur," (1540\(^7\) no. 92)
1546\(_8\), Phalèse, Des Chansons reduictz en Tabulature

Ludwig Senfl

"Freundlicher Held," (1540\(^7\) no. 78)
1558\(_8\), Ochsenkun, Tabulaturbuch auff die Lauten
1562\(_3\), Heckel, Discant, Lautten Buch

"Was wird es doch," (1540\(^7\) no. 63)
1532\(_3\), Gerle, Musica Teusch
1536\(_6\), Newsdiler, Ein Newgeordent Künstlich Lautenbuch
1536\(_6\), Newsdiler, Der ander theil des Lautenbuchs
1552\(_10\), Wecker, Tenor, Lautenbuch
1562\(_3\), Heckel, Discant, Lautten Buch
1573\(_3\), Waissel, Tabulatura Continens
1574\(_5\), Newsdiler, Teutsch Lautenbuch
1583\(_2\), Ammerbach, Orgel oder Instrument Tabulaturbuch
Philippe Verdelot

"Dormendo un giorno," (1540^7 no. 42)
1547, Valderrabano, *Libro de musica de Vihuela*
1553, Bakhark, *Intabulatura Valentini Bacfarc*
1564, Ruffo, *Capricci in Musica*
1568, Phalèse, *Luculentum Theatrum Musicum*
1570, Cabezón, *Obras de musica*

"Vita de la mia Vita," (1540^7 no. 59)
1536, Verdelot, *Intavolatura de li Madrigali*
1543, Gardane, *Motetta trium vocum*
1547, Valderrabano, *Libro de musica de Vihuela*

Adrian Willaert

"La Rousée du Moys de may," (1540, no. 87)
1584, Casa, *Il vero modo di diminuir*
1588, Vincenti, *Canzon di diversi*
1592, Bassano, *Motetti, Madrigali et Canzoni Francese*

"Petite camusette," (1540^7 no. 33)
1547, Valderrabano, *Libro de musica de Vihuela*

"Magnum hereditatis," (1540^7 no. 19)
1547, Gintzler, *Intabolatura de Lauto di Simon Gintzler*
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