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***Musica Antiqua-Musica Nova?* Three Unpublished Inventories from Tongeren and Hasselt, in the Context of Religious Music in the Southern Netherlands and the Prince-bishopric of Liège (c. 1650–1790)**

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Abstract

In the Catholic Southern Netherlands and the Prince-bishopric of Liège a lot of music from c. 1650–1790, as well as contextual archival information, is lost because of changes in fashion, wars and negligence. This is particularly regrettable since it caused some underestimated gaps in our music history. Among other things, often interesting, local composers remain unnoticed. So we are missing a lot of information about the music itself, circulation of music, music prices, performance practices. Sources that can certainly help in reducing this gap are the more than 40 historical music inventories. No doubt more inventories will be found, but the current knowledge is representative enough to draw some conclusions concerning the music history of the Catholic Low Countries and its place in Europe. It is quite clear that especially the Italian style had an enormous influence, also on local composers.

Keywords

music, musicology, music history Baroque and Classicism, Low Countries, Belgium, music inventories, Hasselt, collegium musicum

1. Institutional context¹

Without any doubt, the most important centres of music in the Southern Netherlands, including the independent Prince-bishopric of Liège were the (larger) collegiate churches (more than 60). The courts in Brussels (Spanish/Austrian governor) and Liège (Prince-bishop) played also a crucial role in the internationalization of music in this region. Since the beginning of the 15th century, prosperous, larger cities (between ca. 20.000 and 70.000 inhabitants) such as Bruges, Ghent, Antwerp, Brussels, Mechelen, Liège, but also smaller ones (between 1.000 and 10.000) like Borgloon, Zoutleeuw, Tongeren, Diest, Huy could rely on professional music ensembles. Normally the vocal, institutionalized nucleus of the ensemble 'grosso modo' consists of 6 to 10 priest-singers or vicars and 4 to 12 choirboys. The financing of those mainly vocal ensembles was possible thanks to century-old foundations and incorporations of chaplaincies for musicians (vicars), often with the 15th century permission of the Papal authority. The so-called *zangmeester* (*magister cantus*, *phonascus*; *maitre de chapelle* is used at courts) or 'singing master' directed the entirety while the organist provided solo and alternatim organ music as well as accompaniment on organ or harpsichord.²

Obligato instruments were used in the churches from the 17th century on. Vicars and adult choirboys played mainly stringed instruments (violins, alto and tenore viola,³ basso viola, double bass). More rarely they used wind instruments often played by the (city) minstrels.⁴ Instruments documented are the dulcian, sackbut, cornetto in the 17th century. In the 18th century flute, oboe, clarinet (in Antwerp Cathedral as early as 1720!), horn, fagot, trumpet, tympani became fully established. In other words: the core instrumentation of a small symphonic music ensemble. In many cities one could, often since mid 18th century, also rely on the instrumentalists and sometimes also singers of a local *Collegium Musicum*. Those organisations, often with St. Cecilia as patron, were mainly founded in the 17th century – probably inspired by Italian and French examples. They consist of members of the nobility, the higher bourgeoisie, rich merchants, counsellors, clergy, lawyers, high-rank military, well-educated church musicians and prominent (city) minstrels. At important holidays they strengthen the performance of church music during the services.⁵ At their "chamber", they mainly played instrumental music.⁶

1 Sincere thanks to my colleague dr. Ine Vanoveren for revising this article.

2 BOUCKAERT, Bruno – SCHREURS, Eugeen. *De Staten van Goederen uit 1787 als muziekhistorische bron voor het muziekleven in Vlaamse kapittelkerken in de Oostenrijkse Nederlanden*. Brussel: Algemeen Rijksarchief, 1998, p. I-XXXIV.

3 The tenor violin is used till the early 18th century in Italy, France, the Low Countries. See also RISM (prints and manuscripts).

4 In Dutch: *Speellieden*. In German *Spieleute*, in French *ménétriers*. Those *speellieden* had to play different instruments. See SPIESSENS, Godelieve, several articles: for full references cf. RILM-database and the bibliographical list in BEGHEIN, Stefanie. *Kerkmuziek, consumptie en confessionalisering*. Phd diss. University of Antwerp, 2014, p. 283–285.

5 For more information see SCHREURS, Eugeen – BOUCKAERT, Bruno. *Stemmen in het kapittel: het*

2. Mapping the repertoire

Although we know via archival evidence that each collegiate church and *collegium musicum* could rely on an extensive music collection, only few of them are – only partially – preserved. Changes in fashion, the French Revolution, when churches were dissolved and negligence in the 19th and 20th century caused an enormous loss of musical scores.

The preserved scores, although only a minority of what was written, are specially found in bigger churches like Brussels (St. Gudula Cathedral), Kortrijk (both churches), Mechelen (St.-Rombouts, an Italian collection), Gent (St. Bavo), Diest (St. Sulpitius via de collection of Di Martinelli at the Archives of the Leuven University). Fortunately, the RISM-database of music manuscripts includes the majority of this preserved music.⁷

This large loss of music makes historical music inventories, although also partially preserved, crucial in the mapping of the repertoire used between circa 1600 and 1797. In the meantime, a large part of these inventories is published, but still *in extenso*, need to be examined qualitatively and quantitatively.⁸

Other reliable sources, in order to learn more about the repertoire of the churches, are the accounts of the church fabric. In principle the latter was responsible for the 'material' aspects of the church, including the decoration, among which we also find the music collection. To a lesser extent also catalogues of auctions (especially from private persons) and announcements in newspapers help us to reconstruct the repertoire.⁹ In this short contribution I try to give an impression of the nature and content of the repertoire for different institutions, based on four representative inventories. Two are from the collegiate church of Tongeren (1708; 1746), one from the collegium musicum in Hasselt and one from the Jesuits in Lier (Brabant). The latter two both mainly date from the first quarter of the 18th century.¹⁰ Based on a short analysis and comparison of pre-

muziekleven in Vlaamse kathedraal en kapittelkerken ca. 1350–1600. Peer: Alamire Publishers, 1998; BOUCKAERT-SCHREURS, *Staten* (introduction).

6 The inventory of Hasselt contains no Italian and French secular vocal works. They clearly paid much attention to the vocal church music, probably because the need for instrumental support in the parish church of St. Quintinus in Hasselt was greater than – for example – in the collegiate church of St. Rombouts which had a full-fledged ecclesiastical ensemble.

7 Overview of the collections preserved in Belgium, see RISM: <http://www.rism.info/en/sigla.html#c2487>.

8 For an overview of historical music inventories in Belgium see BOUCKAERT, Bruno. *Muziek en repertoire te Gent. De 18^{de}-eeuwse muziekinventaris van de Ekkergermense Sint-Martinuskerk als stille getuige van een veelzijdige muziekbibliotheek*. *Musica antiqua*, 1999, vol. 16, p. 62–79. Some additions to this list can be found in BEGHEIN, Kerkmuziek, p. 99. BEGHEIN, Stefanie. "The famous and new Italian taste". *Dissemination of Italian sacred music in the Southern Netherlands, 1675–1755*. *Music & Letters*, 2013, vol. 94, p. 433–451.

9 Zie SPIESSENS, Godelieve. *Muziek in het nieuws van toen: Muziekberichten in de 18^{de}-eeuwse Antwerpse pers* (5). *Veiling van partijen tweedehandse muziek*. *Musica Antiqua*, 1985, vol. 2, no. 4, p. 111–112.

10 SCHREURS, Eugeen. *Het muziekleven in de Onze-Lieve-Vrouwekerk van Tongeren (circa 1400–1797)*. *Een archivaalisch georiënteerd onderzoek naar het muziekleven van een middelgrote kapittelkerk in het prinsbisdom Luik binnen haar stedelijke context*. PhD diss. K.U.Leuven, 1990, p. 220–240. Those two inventories are representative for inventories of collegiate churches. The inventory of Lier is quite unique as an example for a monastery connected with a church, confraternities and a school. It's the only one of the four available in a modern edition. SCHREURS, Eugeen. *Een 18de-eeuwse muziekinventaris van de Lierse Jezuïeten*. *Musica Antiqua*, 1996,

served collections, music inventories and random samples at other collegiate churches and a collegium musicum, we will draw some preliminary conclusions.¹¹

3. A comparison of the content and nature of the four music inventories, placed in the context of music in the Low Countries

Here are some observations based on the elements mentioned above:

Usually an inventory was made upon the departure of a singing master eg. by resignation, dismissal, or death. The authority for such action mostly came from the collection owner: the church fabric or the chapter. The author of this document was usually the new singing master, often in the presence of a witness, delegated by the owner.

The size and content of these inventories, mainly from churches, were variable. For example, the list of the music once owned by the deceased *zangmeester* Johann Thomas Baustetter at the Cathedral of Antwerp (1789) is very short and vague. This list mentions only the genre and sometimes the composer: *petits mottets, psaumes, vepres, messes, Tantum ergo, litanies, lamentations, ...*) by Kraft and Baustetter himself. The 6.653 folios were sold for the considerable sum of 993 florins 9 stuffers, each folio costing 1, 2, 3 or 3 ½ stuffers.¹² Other rather short inventories are found eg. in Borgloon (St. Odulphus, 1638), Hasselt (Chapel of Our Lady, 1667) and Antwerp (St. Jacob, several inventories, different in length, originating from between 1677 and 1755). At the latter, multiple inventories were created, what makes it interesting to see the changes in style. Interesting specifications can be found in the inventory of St. Goedele in Brussels about the music by J. J. Fiocco, where for example with a certain pride a mass movement with 3 basses, 2 cellos and a basson is specified: *Messe solemnel dont le crucifixus est a trois Basses...* In Hasselt music was mostly donated by new members as stipulated in the regulations. The most extensive inventories contain mostly vocal music of ca. 100 to 200 items, including both *Sammeldrücke, Einzeldrücke*, as well as handwritten collections or single pieces.¹³ At

vol. 13, p. 166–173. The inventory of Hasselt is exceptional because it's one of the few preserved extensive inventories of a music association. This inventory is never published. See therefore Appendix 1. For the context see BERGMANS, Paul. Le collegium musicum fondé à Hasselt au 16^e siècle, Offprint from *Compte rendu du Congrès de la Fédération archéologique et historique de Belgique, Annales du congrès archéologique et historique*, Gent, 1909. More recently see GABRIËLS, Nele. *Muziek! Het College van Sint-Cecilia te Hasselt, 1670-ca. 1830 (Kunst en Erfgoed in de kijker)*. [Hasselt], 2013. An analysis of the music inventories in Antwerp is to be found in BEGHEIN. *Kerkmuziek*, especially p. 97–149.

11 We used, among other, the very conclusive results of the doctoral research by BEGHEIN. *Kerkmuziek*, 2014, p. 103–120. She was also preparing a database of historical music inventories which was a useful instrument for her dissertation.

12 SPIESSENS, Godelieve. Lambert-Joseph Godart, de laatste 18^{de}-eeuwse zangmeester van de Antwerpse kathedraal en zijn muziekinventaris van 1792. *Revue Belge de Musicologie*, 1995, vol. 49, p. 111–114.

13 For Fiocco see SCHREURS, Eugeen. Church music and minstrel music in the Southern Netherlands, with a special focus on Antwerp, in *Music and the city. Musical cultures and urban societies in the Southern Netherlands and beyond, c. 1650–1800*. Stefanie Beghein – Bruno Blondé – Eugeen Schreurs (eds.). Leuven: Leuven University Press, 2013, p. 109. Some inventories contain only a part of the music collection. See the situation

best cases, the inventory gives the name of the composer, initial(s) of his first name, title of single pieces and number of partbooks.

The international character of the music of these inventories is interesting. Although the many anonymous works, mostly composed in an Italian idiom, can be the work of either a Flemish or an Italian composer, some trends can be seen:

- As far as we know, composers are mainly from the Southern Netherlands. Especially Catholic composers handle an Italian style: see the *secco* and *accompagnato* recitatives, the arias in an elaborate often florid style, the concertato,
- Music by French composers is more rarely represented especially in manuscripts. There are some exceptions, mainly in printed instrumental music, but this music is not used in the church. Therefore the use of the French style is rather limited.¹⁴ Some composers, like Brehy and J.H. Fiocco used both the Italian and the French style.¹⁵
- To my knowledge Spanish music is missing completely, even though the Southern Netherlands, with the exception of the prince-bishopric of Liège, were Spanish until 1713, when the region became part of the Austrian government. This political situation can be an explanation why Italian and Austrian composers active in Vienna, writing in the dominant Italian style, are well represented in the inventories of the 18th century. Italian music and composers were also well present at the Court chapel in Brussels.¹⁶ English (vocal) music is absent probably because of the Anglican Rite and the language.¹⁷

in St. Jacob in Antwerp (7 inventories) and Tongeren (2 inventories). Both with almost a different repertoire. SPIESSENS, Godelieve. *Zeven muziekinventarissen van de Antwerpse Sint-Jacobskerk de annis 1677. Jaarboek van de Provinciale Commissie voor Geschiedenis en Volkskunde*, 1998–1999, vol. 10, p. 5–45.

14 An explanation is that Antwerp printers were less interested in French church music. SPIESSENS, Godelieve – VANHULST, Henri. *Antwerpse Muziekdrukken. Vocale en instrumentale polyfonie (16^{de}–18^{de} eeuw)*. Antwerpen, 1996, p. 34.

15 BARRATZ, Lewis. Brehy [Brej], Petrus Hercules. In *Grove Music Online*, 2001. Retrieved 20 Jan. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003914>.

16 In the context of travelling musicians, the carrière of Carlo Tessarini (*b* Rimini, *c* 1690; *d* ?Amsterdam, after Dec 15, 1766) is to mention. He was eg. active in Venice, San Marco and Ospedale dei Derelitti, in Urbino Cathedral, and became *direttore della musica instrumentale* at the court of Cardinal Wolfgang Hannibal von Schratzenbach in Brno (as indicated in his *Sei sonate*, Amsterdam, *c* 1737). On 12 december 1752 the virtuoso on the violin was in Brussels: “*Le Sr. Tessarini, connu par ses grands talens pour la Musique, est arrivé nouvellement en cette Ville avec le Sr. Berlate, Maître de Musique Italien. Ils ont apporté une quantité de Musique Italienne de la plus nouvelle, que l’on pourra voir & acheter à leur Auberge...* CORNAZ, Marie. *La vie musicale à Bruxelles et dans les villes des Pays-Bas autrichiens vue par le biais de la Gazette de Bruxelles et de la Gazette des Pays-Bas*. Mémoire de la Classe de l’Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique, not published, p. XVIII. KOOLE, Arend – DUNNING, Albert. Tessarini, Carlo in *Grove Music Online*. 2001. Retrieved 20 Feb. 2018, from <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027737>.

17 Although the catalogue by Roger of 1702 mentions a *Liturgie de l’Eglise Anglican en François*, p. 7. An

- The number of printed successful *Einzeldrucke*, which contain almost exclusively Italian-inspired music, is striking. We notice that some composers were more broadly represented: for the Italians Albinoni, Bassani, Cazzati, Corelli,... are to be mentioned; for the German speaking composers Pez and Ratgheber were quite 'popular'. Flemish composers include names like Buns, Alphonse D'Eve, Fiocco (father and sons), Loisel, Steelant, Vermeeren etcetera.
- Italian composers were dominant all over Europe. Their music was printed in Italy or, for the Netherlands, mainly in Antwerp and Amsterdam. Thus the choice for their music is larger, and, in general, identical prints occur less often. Exceptions are the prints by the above mentioned 'popular' Italian composers.
- Italian composers whose music was (re)printed in the Low Countries were often better represented in the inventories. Antwerp was the main centre in the Netherlands for printing Catholic church music in the 17th century.¹⁸ When the Phalesius dynasty – focused on music by Italian and local composers – stopped their production in 1674, Lucas De Potter and Hendrik Aertssens tried to take it over.¹⁹ However, both companies seemed not to be a huge success, with respectively 27 and 12 prints.²⁰

Estienne Roger & his son-in-law, Michel-Charles Le Cène, living in the reformed northern part of the Low Countries took it over and became the principal music printer of the Low Countries (1696–1743). In Amsterdam they produced mainly French instrumental and secular vocal music but also some Catholic church music in Italian style, particularly by composers from the Low Countries and Italy.²¹ Of course, prints of composers of the Southern Low Countries and Italy, produced in the Low Countries were easier to obtain in local music stores often connected with (music) printers. They were cheaper because of the lack of transport costs and very often also the quality of the print was better. Especially Roger produced very well readable prints, by engraving the music.²² But he

exception for the lack of English (vocal) music is the instrumental music (especially Purcell, Finger) that was present for example in the music library of the Cecilia society of Mechelen. VAN DOORSLAER, Georges. *Académie Ste-Cécile. Société de musiciens amateurs à Malines au début du XVIIIe siècle. Bulletin du Cerle archéologique, littéraire et artistique de Malines*. 1903, vol. 13, p. 88–134. See also NORDBAKKE, Michael Wilhelm. Georg von Bertouch und die Cäcilienakademie in Mecheln. *Die Musikforschung*, 2007, vol. 60 (1), p. 13–20.

18 BEGHEIN. *Kerkmuziek*, p. 117.

19 SPIESSENS Godelieve – VANHULST Henri. *Antwerpse muziekdrukken*, p. 31–40. Aside is noted that also dedications in prints with music by Italian composers usually refer to local officials. BEGHEIN. *Kerkmuziek*, p. 131–141.

20 Based on RISM: *Einzeldrucke vor 1800. Register der Verleger, Drucker und Stecher und Register der Orte*, Kasel-Prag: Bärenreiter, 2003.

21 RASCH, Rudolf. *Mijn Werk op Internet/My Work on the Internet*, <http://www.let.uu.nl/~Rudolf.Rasch/personal/My-Work-on-the-Internet.htm>, mainly Volume Four: The Music Publishing House of Estienne Roger and Michel-Charles le Cène 1696–1743 and Deel Twaalf: Muzikale Advertenties in Nederlandse Kranten. 1621–1794.

22 Ibid.

only sporadically printed church music by local composers. When the printing of church music stopped in Amsterdam, significantly fewer editions of local composers were recorded, both in the inventories and in the preserved collections.²³

The lack of important music printers in the Low Countries from ca. 1730 onwards, may explain why church music circulated more in handwriting (eg. Kennis in St. Gummard in Lier, Barth and Krafft in St. Bavo in Ghent, Brehy and father and son Van Helmont in St. Goedele in Brussels). Music collections of collegiate churches are better preserved from the second half of the 18th century. For the copied manuscripts the availability of handwritten 'models' played a crucial role in the distribution of this music. So, one can only suppose that the circulation of manuscripts with music by 'Flemish' composers was increasing. Of course it is difficult to state this exactly, since for the anonymous compositions one cannot always determine whether the composer is from Italy or from the Southern Netherlands, because the latter usually also composed according to an Italian idiom (see fig. 2).

Amongst the genres, we find, in addition to masses and motets, a number of works on Dutch ("Flamend") texts. Typically from the Southern Netherlands, especially in the 17th century are the so-called *Cantiones Natalitiae*.²⁴ Those are polyphonic Christmas motets in Dutch or in Latin often written in a more 'popular', simple and homophonic style. Dutch 'motets' also occur in the context of para-liturgical services; mainly Marian music for the *Laudes Vespertinae* held by the numerous Confraternities of Our Lady in the Low Countries. Some examples: In the collection of the Jesuits in Lier an anonymous piece with the incomplete text *...mensch, bedenckt o mensch* is being preserved.²⁵ Furthermore, in this context, *Christus voor Pilatus* [*Christ before Pilate*] for the Easter season, preserved in Herentals (St. Waldetrudis), can be mentioned as well as a collection of 'simple' motets in Latin and Dutch in a manuscript from the monastery of the capuchin in Waasmunster.²⁶ In the context of schools (Jesuits and Augustines) and presentations by the Rhetoricians, Dutch songs were inserted, for example in moralising theatrical pieces. Strictly speaking this is not church music. A famous example in this context is the piece based on the proverb *Soo d'Oude songhen, soo pipen the jonghen*: The old Folks sing, the young Folks Chirp. It's a popular moralising theme that was being painted several times by the Antwerp Jacob Jordaens. It was set on music, maybe by Alphonse d'Eve as part of the theatrical piece *De goede doot van Alexander*.²⁷

23 BEGHEIN. *Kerkmuziek*, fig. 5.8, p. 117.

24 RASCH, Rudolf. *De cantiones natalitiae en het kerkelijke muziekleven in de Zuidelijke Nederlanden gedurende de zeventiende eeuw*. PhD diss., Utrecht, 1985.

25 SCHREURS, Eugeen. Een 18^{de}-eeuwse muziekinventaris van de Lierse jezuiten. *Musica Antiqua*, 1996, vol. 13, p. 166–173.

26 For *Christus voor Pilatus* (second half 18th century) and the manuscript of the Carmelites of Waasmunster (Libellus | Cantionum | Catholicarum, 1689–1693) see RISM A/II.

27 BEGHEIN, Stefanie. 'Zo d'ouden zongen, zo piepen de jongen'. *Uniek muzikaal erfgoed in familiebezit*, short unpublished note in Stadsarchief Antwerpen, [2016]. DREZE, Céline. Un corpus inédit de méditations pour le carême, conservé dans le fonds d'archives jésuites à Anvers (XVIIe-XVIIIe siècles). *Journal of the Alamire Foundation*, 2011, vol. 3, no. 2, p. 267–306. I would like to thank Céline for our interesting communication about music inventories. Her dissertation will be published.

Instrumental music occupies a prominent place in the *Collegia musica*, but is less common in churches, where the opportunity to perform instrumental music (for example *symphoniae* during the elevation) was rather limited.

Another aspect is the circulation of music. The same music was often being performed for many decades (at least for 25 to 50 years, sometimes even longer), as we can deduce from successive inventories like those of St. Jacob in Antwerp and catalogues.²⁸ In general, there was no urge in buying recently published music, what can be interpreted as a conservative reflex.²⁹ As far as we know, the buyers had to pay substantial more than the original price in the printers catalogs. Reason for this can be the costs for transport and handling by a bookseller.³⁰ Here are some examples:

Date acquisition	Date publication	Composer	Title	Partbooks	Price payed/ in catalogue
*1706	c 1700	A. d'Eve	Genius Musicus	11	8 fl. instead of 6 fl.
*1711	1691	P. A. Fiocco	Sacri concerti	11	10 fl. instead of 5 fl.
*1716	[1703]	Bassani	Psalmi	7	8 fl. instead of 4.10 fl
*1716	1702	Motta	10 concerti à 5	4	12 fl. instead of 6 fl

Fig. 1 Prices of some printed music (all printed in the Low Countries; prices from the catalogue by Roger).³¹

See also appendix 2 with a list of books with the year of publication who were still kept in 1721. The age of these books was between 87 and 6 year with an average of 39,63 year. It is clear that – although it was not only church music in this list – the age of the music was not the most important criterium for choosing music. Later in the 18th century musicians and audience seem to become much more sensitive for the modernity of music. This is evident both from the purchasing policy of music, from the more commercial attitude of printers and composers, and from the sale of music through advertisements in newspapers (“new music”; “modern music”; “à la mode”; “*na de allernieuwste Italiaansche smaak*” [according to the latest Italian taste]). In other words, there is an increasing sensitivity for fashion from the second quarter of the 18th century.³²

Sometimes we also find information on what happened to the ‘really old fashioned’ music. In Tongeren, in 1627, this music was labelled as ...*omnium librorum musicorum antiquorum*: probably vocal polyphonic music in the *prima prattica* style of the 16th century. In 1708 they mention the older music as: ...*antiqui libri antiqua musica*. This music

28 BEGHEIN. *Kerkmuziek*, p. 119; SPIESSENS. *Zeven muziekinventarissen*; RASCH. *Mijn werk*.

29 SCHREURS. *Muziekleven...Tongeren*, p. 240.

30 BEGHEIN. *Kerkmuziek*, p. 107.

31 P.A. Fiocco: first edition printed by Aertssens in Antwerp in 1691; Reprinted by Estienne Roger in Amsterdam in 1701. RASCH. *Mijn Werk*.

32 BEGHEIN, Stefanie and SCHREURS, Eugeen, *Modieuze miszettingen in Antwerpen, c. 1650–1750. De Missa pro defunctis van Joseph Hector Fiocco (?) en de Missa Mariae Assumptae van Johannes Adamus Josephus Faber*. In *'La lala ... Maistre Henri': mélanges de musicologie offerts à Henri Vanhulst*, Christianne Ballman & Véronique Dufour (eds.). Turnhout: Brepols, 2009, p. 315–331.

became worthless for the church and was in the end sold as 'old paper' to a paper trader / bookbinder. In the case of Tongeren the money from this sale was ironically being used to buy new music books and to bind them. It seems that music in the 18th century became less old-fashioned and was more often renewed. In Brussels it was being called *Nae de nieuwe Italiaensche goest* (after the new, Italian taste).³³ In Antwerp Cathedral in the first half of the 18th century, several masses, dedicated to the chapter, were being performed short after the completion of the composition.³⁴ In other words: brand new!

We can also find this trend for renewal in the new instruments the canons were interested in: the horn was being used from the beginning of the 18th century (Brehy) and the clarinet, virtuosic and idiomatically conceived, appeared as early as in 1720 in the Antwerp Cathedral in a monumental mass. The latter was a composition by J. A. J. Faber, a native from Augsburg who became a singer in Antwerp during the same year. The work was enthusiastically received by the chapter of canons, what is proven by the fee given to the composer.³⁵

Since music scores were quite expensive, the same music was often used for different occasions. This was the case with the so-called 'N.'-motets with names of saints one could fill in. Examples of motets for local saints on holidays can be found in Liège Cathedral where some motets for St. Lambert were being written in an old-fashioned cantus firmus-style. This polyphonic style was probably used out of deep respect for this saint who was being burned in the cathedral.³⁶

4. Some conclusive observations

It's clear that it would be interesting to include all the items, manuscripts and prints, from the music inventories from the Low Countries in a global database to situate the repertoire within a broader, European context. Still I dare to formulate some trends:

Compared to the music from the Southern Low Countries the Italian repertoire was about equally present in the churches. A lot of Italian music was (re)printed in the Low Countries, which made it cheaper. Mainly from the beginning of the 18th century,

33 BEGHEIN. *Kerkmuziek*, p. 118, note 522.

34 BEGHEIN and SCHREURS, *Modieuze miszettingen*, p. 315–331.

35 SPIESSENS, Godelieve. De Antwerpse componist Joannes Adamus Faber (Mainz? Ca. 1692 – Antwerpen 1759). *Musica Antiqua*, 1994, vol. 11, p. 69–74. In 2014, I found new bibliographical information in the city archives of Mainz: On 20 March 1692, Johannes Adam Joseph Faber, son of Ludwig Faber and Anna Elisabetha was held above the baptismal font in Mainz. Godfather was Johann Adam Schultheis (1680–1746). At least thirteen children of the Faber family were baptized in the Sint-Quintinus church between 1682 and 1704, after the cathedral the oldest parish church in Mainz. His younger brother Johannes Friedrich, also a musician in the Antwerp cathedral, was also baptized there, on 21 July 1702. His godfather was the priest-musician Johannes Feuerbach, Domvikar in Mainz. In 1740 there is mention of Nicolaes Faber, a contrabass player in Antwerp. Possibly he can be identified with another brother, Nikolaus, born in Mainz on 6 December 1690. See also G. SPIESSENS, De Antwerpse organist Jan Frederik Faber (1703–1764). *Musica Antiqua*, 1986, vol. 3, p. 123–125.

36 This church ordered to sing the octave of St. Lambert 'in discantu' in 1696. Also in prints, names of saints are replaced by 'N.'

German and even some French prints (mainly from the mid-18th century) became more important. Here as well the price of shipping was lower than for music printed in Italy.

As said, composers in the Catholic parts of the Low Countries and the German-speaking areas were heavily influenced by the Italian style. By copying and performing Italian music and via contact with native Italian composers living north of the Alps, they learned to compose in this dominant style. As discussed before, political connections were favourable for the import of music from German-speaking regions. The music by Italian composers like Ziani, Zamponi, Caldara, Draghi, Torri, Bononcini, Finatti, Dall'Abaco (sr. & jr.) ... living in Vienna or Brussels, probably came to the Southern Low Countries under the influence of Austrian Court connections. In Liège the presence of the prince-bishops of the Bavarian dynasty for sure brought Italian influenced music by Southern-German composers to this region.

The Italian composers-dynasties like the Di Martinelli's (Gent, Diest, Leuven) and the Fiocco's (a Venetian father and his two sons living in Brussels) also played a role in the distribution and adaptation of Italian music. The printing of Italian music in Antwerp in the 17th century was an important source of inspiration for local composers, as well. Finally, the foundation Darchis (named after the philanthropist of the same name) encourages composers (and other artists) from Liège to study in Italy, mainly in Rome. Examples here are Grétry (1741–1813) and Hamal (1744–1820).

The Italian influence and the music by local composers, mostly writing in an Italian style, is significantly larger than the French. Figure 2 lists the number of items (collections and single compositions) in some selected but representative inventories with the origin of the composer.³⁷ Composers from the Low Countries and Italy are being represented the most. The only exception for the dominance of the Italian style is the music for the salons and the music companies of the upper classes, where French music was more established. This is also reflected in the large part of French chamber music in the catalogues of Roger and Le Cène.

City, Organisation	Date	LC	I	D	F	Anon	Total	Remarks
Tongeren, Our Lady	1708	31	28	2	0	111	172	Prints - Manuscripts; not identical with 1746 list; Collegiate church
Ekkerghem, St.Martin	1712-1738/40	28	6	4	0	6	44	Mainly prints; Parish Church
Hasselt, collegium musicum	c 1721-1787	55+7?	34	38	0	6	140	Mainly prints
Lier, Jesuits	1700-1725	12	17	3	0	46	78	More instrumental music ³⁸ ; monastery, church, school

³⁷ BEGHEIN. *Kerkmuziek*, p. 117, fig. 5.8.

³⁸ In general, fewer printings and manuscripts with instrumental music have been produced in the Low Countries, which explains the greater share of Italian instrumental music. In collegia musica, on the other hand, we find a substantial part of French instrumental music, which also reflects in Roger's catalogues. See RASCH, *Mijn werk, Part Two: Catalogues in Facsimile. Section One: Catalogues of the Roger Firm* (online).

City, Organisation	Date	LC	I	D	F	Anon	Total	Remarks
Tongeren, Our Lady	1746	19	17	21	1	38	96	Prints-Manuscripts, also single motets; collegiate church
TOTAL		152	102	68	1	207	530	

Fig. 2 Origin of composers whose work is included in some music inventories. Numbers of items are approximate, since some items are too vague (no title, no composer given).³⁹

For the abbreviations see Appendix 1.

Further explanation for the dominance of Italian music over French could be better understood by the following elements:

- The Church hierarchy was more Italian inspired.
- The Italian style was in general dominant all over Europe, except in France.
- The French music fashion was more noticeable in opera. This can be understood since the local nobility was very inspired by the French (Court) culture. ‘Troupes’ of both Italy and France travelled through the Low Countries.
- Instrumental chamber music became more French (eg. harpsichord music by Ficco, a suite for strings by A. D’Eve. Instrumental ensemble music for churches such as *symphoniae*, was almost exclusively Italian.
- Travelogues by composers and the nobility indicate the interest for Italian church music. Corneille Van den Brande the Reeth, collector and donor of a rich, exclusive Italian music collection in St. Rombouts Cathedral in Mechelen, made a journey (*Grand tour*) throughout France, Italy and Germany in 1713–1714. In Italy he met composers such as Bitti (Genua), Vivaldi (Venice), Perti (Bologna), ...⁴⁰

The Low Countries didn’t have leading international composers, although the music education in the so-called schools of choirboys produced some well-educated composers. Brain drain was one of the reasons for the lack of such composers. They emigrated mainly to Paris with its flourishing music scene. This was the case for composers like Dumont (Maastricht Our Lady), Grétry (Liège, St. Denis) and Gossec (Antwerp Cathedral).

As a general conclusion: the music in this region by the North Sea, between Roman and German culture, was being influenced mainly by Italian music, balancing between tradition and innovation. The role of local composers should not be underestimated. They mostly used the dominant Italian style. Beside, it is clear that we have to accept that we will never know what exactly is lost, mainly in the area of handwritten music: indeed, almost every *zangmeester* was a composer. Thus we should realize that our music history is only partially documented and should be subject to discussion and research.

³⁹ In general, fewer prints and manuscripts with instrumental music have been produced in the Low Countries, which explains the greater share of Italian instrumental music. In collegia musica, on the other hand, we find a substantial part of French instrumental music, which also reflects in Roger’s catalogues. Hasselt seems to be an exception with no French or English musici at all. See RASCH. *Mijn werk, Part Two: Catalogues in Facsimile. Section One: Catalogues of the Roger Firm* (online).

⁴⁰ TERLINDEN, Charles. Le voyage en Italie du chevalier van den Branden de Reeth (25 octobre 1713 – 23 septembre 1714). *Bulletin van het Belgisch Historisch Instituut te Rome*, 1960, vol. 32, p. 211–277.

Appendix 1 Inventory of Hasselt, Confraternity of St. Cecilia (ca. 1721–1787)⁴¹

Note: Page 141 of the table corresponds with page 150, page 142 with page 151, etc.

Column 1–11: explanation

1: **Number** given by myself but according the original inventory

2: **Title** as in the original inventory

3: **MS**=Manuscript; **X**=Print; **opus nr.**

4: **Number of parts**; 7< means at least 7 parts; otherwise we are sure about the parts in the inventory

5: **Composer** (as in original and/or literature); **D.**; **R.D.**: **priest**; **P.**: **Pater** or **Father**

6: Origin of the composer: **LC**: Low Countries, mainly the Catholic South; **I**: Italy; **D**: Germany (and Central Europe)

7: **Printer(s)**: the first print & the (re)print in the Low Countries

8: **Date** of the manuscript or print; 1721 \geq means in 1721 or before; 1721 \leq means in 1721 or after; 1721= means in 1721

9: = column 1: **Number**

10: Name of the **donor**; contains also additional information

11: **Title** as in the literature [Grove online, MGG, RISM, Eitner,...]; Otherwise the source is mentioned.

? : in case of doubt

41 I sincerely thank Céline Drèze (Université Catholique de Louvain) and Rudolf Rasch (University of Utrecht) for their help with the identification of the composers Le Quoynte, Cuerens and (La) Roist.

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
1	Benedicite ante, et Benedicamus post mensam	Ms	7	Teller, Marcus, R[everendus D[o- minus]	LC		1721=
2	Requiem	Ms	8	Teller, Marcus, R[everendus D[o- minus]	LC		1721>
3	Miserere mei Deus	Ms	8	Teller, Marcus, R[everendus D[o- minus]	LC		1721>
4	Miserere mei Deus	Ms	8	Teller, Marcus, R[everendus] Do- minus	LC		1721>
5	Benedicta sit Sancta Trinitatis	Ms	8	De Smet, F.J. P[ater]; Organista	LC		1721>
6	Missa	Ms	11	CVelen?	LC?		1721>
7	Tantum ergo (2)	Ms	7<	Martinelli, Guillelmus-Carolus, di	LC		1721>
8	Tantum ergo (2)	Ms	7<	Mall, d. v[an], Fr[ater]	LC		1721>
9	O mi Jesu	Ms	6<	Anonymous	LC?		1721>
10	Dormiat obscuro	Ms	4<	CVelen	LC?		1721>
11	Quam bonus panis	Ms	9	CVelen	LC?		1721>
12	Concerto	Ms	7	De Smet, F. J., P[ater]	LC		1721>
13	Non potuerunt extin- guere (sic)	Ms	11	Roist, L[a], R[everendus] P[ater]	LC		1721>
14	Benedicta sit	Ms	6	Roist, L., Rev. Pater (?)	LC?		1721>
15	Alma redemptoris	Ms	6	Roist, L., Rev. Pater(?)	LC?		1721>
16	Een requiem misse	Ms	8	Teller, Marcus, R[everendus] D[o- minus]	LC		1722>
17	Orpheus gaudens ac lucens	X; Opus 7	10	Benedictus a S. Josepho, R[everen- dus] P[ater] [Buns]	LC	Antwerpen, Henricus Aerts- sens	1693=
18	Musica Montana	X; Opus 4	9	Benedictus a S. Josepho, R[everen- dus] P[ater] [Buns]	LC	Antwerpen, Lucas De Potter	1677=
19	Completoriale melos musicum	X; Opus 5	9	Benedictus a S. Josepho, R[everendus] P[ater] [Buns]	LC	Antwerpen, Lucas De Potter	1678=

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
20	Opus primum [Missae funebres]	X; Opus 1	10	Delién, Walterus	LC	Antwerpen, Lucas De Potter	1682= 1674=
21	Cantiones Sacrae	X; Opus 1	9	Hacquart, Carolus	LC	Amsterdam, Paul Matthysz	1674=
22	Lux in tenebris	X; /	8	Procureur, Nicolaus	LC	Antwerpen? /	/
23	Missa brevis, motetta etc.	X; Opus 5	11	Le Quoijnte, Ludovicus, R[everen- dus] P[ater]	LC	Antwerpen? Henricus Aerts- sens?	1691 < 1704 >?
24	Motetta sive cantiones sacrae	X; Opus 2	4	Carolus Rosier	LC	Köln, Friedrich Friesser	1668=
25	Opera vigesima sexta	X; Opus 26	5	Bassani, Giovanni Battista	I	Bologna, Marino Silvani; Amsterdam, Estienne Roger	1701=
26	Opus secundum	X; Opus 2	11	Doré, Gislenus, R[everendus] D[omi- minus]	LC	Antwerpen, De Potter	1680=
27	Messe concertate...et messa per li defonti	X; Opus 18; 20	14	Bassani, Giovanni Battista	I	Bologna, Marino Silvani; Amsterdam, Estienne Roger	1698=
28	Opera terze	X; Opus 3	8	Grandi, Alessandro	I	Bologna, Marino Silvani; Amsterdam, Estienne Roger	1693
29	Motetti a voce sola	X; Opus 1	5	Allegri, Giovanni Battista	I	Venezia, Giuseppe Sala; Amsterdam, Estienne Roger	1700
30	Missa harmonica, litanae et motetta	X; Opus 1	11	Collez, Henricus ?	LC?	/	1715 ≥
31	Antifoniae sacrae etc.	X; Opus 26	7	Bassani, Giovanni Battista	I	Bologna, Marino Silvani; Amsterdam, Estienne Roger	1701=
32	Opera prima	X; Opus 1	6	Polaroli, Antonio	I	Antwerpen, Henricus Aerts- sens	1708=
33	Jubilum Missale sextuplex	X; Opus [3]	13	Pez, Joannes Christophorus, D[omi- minus]	D	Augsburg, Johann Christoph Wagner	1706=
34	Philomela delectans, seu missae et motet.	X; Opus 3	9	Eve, Alphonsus, D'	LC	Antwerpen, Henricus Aerts- sens	1708=

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
35	Acroama Missale	X; /	16	Bassani, Giovanni Battista	I	Augsburg, Johann Christoph Wagner	1709=
36	Missae, litaniae, motetta etc.	X; Opus 3	11	Le Quoijnte, Ludovicus, R[everendus]P[ater]	LC	Antwerpen, Henricus Aerts-sens ?	1691 < 1704 >
37	Concordia Montensis	X; Opus 2	8	Maiscocque, Nicolas	LC	Antwerpen, /	1676=
38	Chorus musicalis	X; Opus 1	15	Crespin, Simone	LC	Antwerpen, Lucas De Potter	1681=
39	Missae, litaniae, motetta	X; Opus 1	10	Benedictus a S. Josepho, R[everendus]P[ater] [Buns]	LC	Antwerpen, Phalesius, haeredes	1666=
40	Item idem opus pri-mum	X; Opus 1	10	Benedictus a S. Josepho, R[everendus]P[ater] [Buns]	LC	Antwerpen, Phalesius, haeredes	1666=
41	Missae et Motetta etc	X; /	16	Verlit, Gaspar de, R[everendus]D[ominus]	LC	Antwerpen, Phalesius, haeredes	1661=
42	Corona aurea	X; Opus 6	/	Doré, Gislenus, R[everendus]D[o-minus]	LC	/	/
43	Missa et motetta	?	6	Ignati authoris	/	/	/
44	Suonate	X; Opus 5	4	Bassani, Giovanni Battista	I	Bologna, Giacomo Monti; Antwerpen, Henricus Aerts-sens	1683=
45	Six Concerts a 2 violons, 2 haubois etc.	X; Opus 13	6	Schickhardt, Jean Chrestien [sic]	D	Amsterdam, Estienne Roger	[1712]
46	Opera terza	X; Opus 3	4	Dall'Abaco, Evaristo Felice	I	Amsterdam, Estienne Roger	[1714]
47	Sonate	X; Opus 3	4	Corelli, Archangelo	I	Bologna; Modena; Rome;...; Antwerpen, Henricus Aerts-sens	1689=
48	Sonate et concerti a 5 instrumenti	X; Opus 2	7	Albinoni, Tomaso, Sig[no]r	I	Venezia, Giuseppe Sala; Amsterdam, Estienne Roger	1700=
49	Concerti a cinque	X; Opus 1	6	Motta, Artemio	I	Modena, Fortuniani Rosati; Amsterdam, Estienne Roger	1701=
50	Concerti grossi	X; Opus 6	7	Corelli, Archangelo	I	Amsterdam, Estienne Roger	[1714]
51	Sonate	X; Opus 1	4	Torelli, Giosepppe	I	Bologna, Gioseffo Micheletti; Antwerpen, Henricus Aerts-sens	1686=

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
52	Concerti	X; Opus 7	7	Albinoni, Tomaso	I	Amsterdam, Estienne Roger	[1715]
53	Palarte ?	Ms	4	/	/		
54	Genius musicus	X; Opus 1	11	Eve, Alphonsus, D'	LC	Amsterdam, Estienne Roger	[1701]=
55	Corona stellarum duo-decim	X; Opus 4	5	Pez, Joannes Christophorus	D	Stuttgart, Paul Treu; Augsburg, Johann Jacob Lotter	1710=
56	Symphoniae duodecim	X; /	4	Brehij, Hercules Petrus	LC	Antwerpen, Henricus Aertsens	1700=
57	Musica sacra complexus 9 motetta brevia de tempore et 2 missas solemnes	X; Opus 1	14	Teller, Marcus, R[everendus] D[o- minus]	LC	Augsburg, Johann Jacob Lotter	1726=
58	Opella ecclesiastica seu ariae duodecim	X; /	5	Planiczky, Joseph Anton	D	Augsburg, Johann Jacob Lotter	1723=
59	Opera 8a	X; Opus 8	6	Vivaldi, Antonij	I	Amsterdam, Michel Le Cène	[1725]=
60	Concerti	X; Opus 1?	6	Schiassi, Gaetano Maria	I	Amsterdam, Michel Le Cène	[1727]=
61	Concerti	X; Opus 9	8	Albinoni, Tomaso	I	Amsterdam, Michel Le Cène	[1722]=
62	Concerti	X; Opus 10	6	Albinoni, Tomaso	I	Amsterdam, Michel Le Cène	[1736]
63	6 Concerti	X; Libro 1°	/	Geminiani, Francesco	I	Londen, John Walsh; Amsterdam, Michel Le Cène	[1732]?
64	6 Concerti	X; Libro 2°	/	Geminiani, Francesco	I	Londen, John Walsh; Amsterdam, Michel Le Cène	[1732]?
65	10 Missae	X; Opus 7	10	Rathgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1730=
66	Offertoria 50 pro do-minicis	X; Opus 15	9	Rathgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1735=
67	Offertoria de tempore et sanctis	X; Opus 4	10	Rathgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1726=
68	Antiphonale Marianum	X; Opus 16	8	Rathgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1736=

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
69	Opus posthumus	X; [Opus 2]	13	Teller, Marcus, [Reverendus Dominus]	LC	Augsburg-Graz, Philippi, Martinus und Johannes Veiths Erben	1733=
70	Trio...opus 6 sonat.	X; Opus 6?	3	Bodinus, Sebastian	D	Augsburg, Johann Christian Leopold	
71	Musicalische Lendtvruchten	X; /	6	Beckern, Theodorus (Dietrich)	D	Hamburg, Georg Rebenlein; Antwerpen, Phalesius, haeredes	1668=
72	Sonate	X; Opus 35	6	Cazzati, Mauritio	I	Bologna, Marino Silvani; Antwerpen, Lucas de Potter	1665=
73	Zodiacus musicus. 12 sonatarum	X; /	5	Bleijer, Georgius	D	Antwerpen, viduam Lucae De Potter	1683=
74	Suonate	X; Opus 1	4	Corelli, Archangelo	I	Rome, Giovanni Angelo Murtij; Antwerpen, Henricus Aerts-sens	1681=
75	Missae et Motetta	X; Liber 2	7	Vermeeren, Anthonis	LC	Antwerpen, Phalesius, haeredes	1661-4
76	Philomela sacra	X; /	8	Bart, Guilielmus	LC	Antwerpen, Phalesius, haeredes	1671=
77	Motetti o hymni a voce sola	X; Opus 16	5	Cazzati, Mauritio	I	Venezia, Vincente; Antwerpen, Phalesius, haeredes	1655=
78	Missae, Litanie et motetta	X; /	8	Royet, Lambertus	LC	Antwerpen, Phalesius, haeredes	1671=
79	Flosculi ericarum	/	8	Posselius, Johannes	/	/	
80	Felix concordia	X; Opus 1	8	Cuerens, Nicolaus	LC	Antwerpen, Phalesius, haeredes	1693=
81	Missae et motetta etc.	X; /	7	Verlit, Gasparus de [Reverendus Dominus]	LC	Antwerpen, Phalesius, haeredes	1658=
82	Corona stellarum duodecim	X; Opus 2	8	Benedictus a S. Josepho, R[everendus] P[ater] [Buns]	LC	Antwerpen, Phalesius, haeredes	1673=
83	Melodie moderne in concerti sacri	X; [Opus 11]	8	Bassani, Giovanni Battista	I	Bologna, Marino Silvani; Antwerpen, Henricus Aerts-sens	1692=

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
84	Cantiones natalitae	X; Opus 3	9	Berkelaers, Johannes	LC	Antwerpen, De Potter, Lucas	1679=
85	Cantiones natalitae	X; Opus 4	10	Berkelaers, Johannes	LC	Antwerpen, Henricus Aerts- sens	1688=
86	Missae et motetta	X; Opus [1]	8	Vermeeren, Anthonis	LC	Antwerpen, Phalesius, hae- redes	1660=
87	Motetti a une, tre e quatro voci etc.	X; Opus 12	5	Cazzati, Mauritio	I	Venezia, Alessandro Vincenti; Antwerpen, Phalesius, hae- redes	1650=
88	Flosculi musici	X; Opus 3	8	Benedictus a S. Josepho, R[everen- dus] P[ater] [Buns]	LC	Antwerpen, Phalesius, hae- redes	1672=
89	Sacri Concerti	X; Opus 47	8	Cazzati, Mauritio	I	Bologna, s.n.; Antwerpen, Lucas De Potter	1668=
90	Motetti a voce sola	X; Opus 51	[4]	Cazzati, Mauritio	I	Antwerpen, Lucas De Potter	1676=
91	Suonate a 2 viol.	X; Opus 18	4	Cazzati, Mauritio	I	Venezia, Francesco Magni; Antwerpen, Phalesius, hae- redes	1656=
92	Sacri Concerti a una et piu voci	X; Opus 1	10	Fiocco, Antonio	LC	Antwerpen, Henricus Aerts- sens; Amsterdam, Estienne Roger	1691=
93	Missae et motetta	X; Opus 3	13	Vermeeren, Anthonis	LC	Antwerpen, Phalesius, hae- redes	1665=
94	Encomia Sacra	X; Opus 6	8	Benedictus a S. Josepho, R[everen- dus] P[ater] [Buns]	LC	Utrecht, Arnold van Eynden	1683=
95	Fasciculus musicus	X; /	11	Godefridus a B. M. Magd. De Pazzi R[everendus] P[ater]	LC	Antwerpen, Phalesius, hae- redes	1652=
96	Area [theo]phathenica	X; Opus [1]	11	Maiscocque, Nicolas	LC	Antwerpen, /	1674=
97	Ferculum musicum	X; /	8	Cocx, Johannes	LC	Antwerpen, Phalesius, hae- redes	1673=
98	Missae et motetta	X; Opus 1	[8]	Dumont, Carolus	LC	Antwerpen, Phalesius, hae- redes	1671=

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
99	Motetta et psalmi	X; /	[8]	Doré, Gisleus	LC	Antwerpen, Phalesius, haeredes	1673=
100	Missarum	X; Liber 2	12	Chinelli, Jo[hannes] Bap[tista]	I	Antwerpen, Phalesius, haeredes (Magdalena & cohéritiers)	1651=
101	Litaniae et antiphonae	X; Opus 3	9	Bart, Guilielmus, R[everendus] D[ominus]	LC	Antwerpen, Phalesius, haeredes	1671<
102	Metri Sacri resi-arnonici a voce sola	X; Opus 8	4	Bassani, Giovanni Battista	I	Bologna, Marino Silvani; Antwerpen, Henricus Aertsens; Amsterdam, Estienne Roger	1690=
103	Messa per li defonti	X; Opus 20	8	Bassani, Giovanni Battista	I	Bologna, Marino Silvani; Amsterdam, Estienne Roger	1698=
104	[Musica hactenus inaudita]	X; Opus [1]	17	Loisel, Joannes, V[enerabilis] D[ominus] F[rater]	LC	Antwerpen, Phalesius, haeredes	1644=
105	Paradisus voluptatis sive motetta diversorum auctorum	X; /	12	Diversorum auctorum	/	Antwerpen, /	1656=
106	Opus primum	X; Opus 1	8	Fiocco, Johannes Josephus	LC	Amsterdam, Estienne Roger	[1709-1712]
107	Concerti	X; Opus 3	7	Baustetter, Johann Conrad	LC	Amsterdam, Michel Le Cène	[1730-1733]
108	Ariae 10	X; Opus 1	5	Bieling, Franz Ignaz	D	Augsburg, Lotter	1729=
109	Missae 6	X; Opus 1	10	Wernher, Heinrich	/	Augsburg, Lotter	1737=
110	Offertoria	X; Opus 20	8	Rathgeber, Johann Valentin	D	Augsburg, Lotter, Erben	1739=
111	Concentus Sacri	X; Opus 1	8	Lichtenaue, Paul Ignaz	D	Augsburg, Johann Jacob Lotter	1736=
112	4 Missae cum concert.	X; Opus 19	17	Rathgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1738=
113	16 tantum ergo etc.	X; Opus 6	11	Zeiler, Gallus [Pater]	D	Augsburg, Johann Jacob Lotter	1739=
114	Concerti	X; Opus 6	6	Dall' Abaco, Evaristo Felice	I	Amsterdam, Michel Le Cène	[1735]

Nr.	Title in original	Ms./print/opus	Parts	Composer (original & literature)	Country	Printer	Date
115	Missae 8 et 2 missae requiem	X; Opus 1	8	Rathgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1721;1728
116	Arie 16	X; Opus 10	6	Rathgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1732=
117	VI Missae	X; Opus 2	[11]	Kajiser, Isfridus	D	München-Augsburg, Mathias Rieger	1743=
118	Cantatae sacrae XVIII	X; Opus [1]	[5]	Kajiser, Isfridus	D	München-Augsburg, Mathias Rieger	1741ca
119	12 Sonatae concertantes	X; Opus 9	[6]	Konigsperger, Marianus, R[everendus] F[rater]	D	Augsburg, Johann Jacob Lotter	1745=
120	6 Missae	X; Opus 2	[10]	Pinzger, Romanus, R[everendus] P[ater]	D	Augsburg, Mathias Rieger	1747=
121	12 Concertationes	X; Opus 5	[7?]	Munster, Joseph Joachim Benedict	D	Augsburg, Philipp Ludwig Kalffschencelius	1744=
122	6 Missae	X; Opus 1	9	Schnell, Johann Jakob	D	Bamberg, Georg Andreas Gertner	1729=
123	24 Offertoria	X; Opus 1?	12	Gerber, P[ater] Martin & Klesatl, P[ater] Remigius	D	Augsburg, Lotter, Erben	1747=?
124	Offertoria 20, pars 1a.	X; Opus 14a	11	Ratgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1734=
125	Offertoria 20, pars 2a.	X; Opus 14b	11	Ratgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1734=
126	Offertoria 20, pars 3a.	X; Opus 14c	11	Ratgeber, Johann Valentin	D	Augsburg, Johann Jacob Lotter	1735=
127	6 Tantum Ergo	X; Opus 10	[11]	Kobrich, Johann Anton	D	Augsburg, Lotter, Erben	1752=
128	24 antiphonae Mariana	X; Opus 1	[10]	Fasold, Benedict	D	Augsburg, Lotter, Erben	1753=
129	Trio	X; /		Kennis, Willem Gommaar	LC	/	
130	Concertat.	X; opus 23?		Spourni, Wenceslaus Joseph	D	Paris, Mme Boivin, ...	s.d.
131	Concert. Estro armonico	X; opus 10	7	Tessarini, Carlo	I	Amsterdam, Michel Le Cène; Paris, Mme Boivin, ..., Venice,	s.d.
	10 fl. instead of music						

Nr.	Title in original	Ms/print/opus	Parts	Composer (original & literature)	Country	Printer	Date
132	Aria 24	X; Opus [2]	[7]	Wernher, Heinrich, P[ater], F.	D	Unter-Ammergau, Joseph Samm	1747=
133	Vesperae per annum	X; Opus 13	[11]	Konigsperger, Marianus, R[everendus] F[rater]	D	Augsburg, Lotter, Erben	1749=
134	Te Deum laudamus et tantum ergo	X; Opus 3	[11]	Meyer, Franz Joseph Leonti	D	Unter-Ammergau, Joseph Samm & Co.	1753=
135	Simphoniae	?		Swind?	D	/	
136	Antiphonae Marianae	X; Opus 5	[13]	Meyer, Franz Joseph Leonti	D	Augsburg, Lotter, Erben	1757=
137	Nieuwe misse en eenen psalm Confitebor	Ms		Anonymous	/		
138	Een geschreven misse en twee motetten Iste coelestis... spiritus & Deus noster	Ms		Anonymous	/		
139	[8] missen	X; Opus 3	[11]	Kraus, Philipp Joseph Anton, Lambert	D	Augsburg, Mathias Rieger	1762=
140	Sex missae	Ms		De Lange, Herman François	LC	/	1787>

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
	fol. 220: 1721, partes musicae manuscriptae, copyist I	
1	Dono Johannis Dirix;	a 4 vocibus, cum 3 instrumentis
2	In folio	a 5 vocibus, cum 3 instrumentis, fagotto vel basso continuo
3	In folio	a 5 vocibus, cum 3 instrumentis
4	Scriptus per Harzeum;	a 5 vocibus et 3 instrumentis; Thomas Harzeus copied music in Tongeren, Our Lady; Canon in Liège, St. Martin
5	Dono et compos[ione]... confratris nostri	a 4 vocibus et 4 instrumentis
6	Cuelen; C. Velen?; = Nicolas Cuerens?	a 4 vocibus et 4 ripienis et 3 instrumentis
7		4 vocibus et instrumentis et in eodem folio [as n° 6];
8		a 5 vocibus et instrumentis
9	Dono And. van Leuven; Donor and composer?	a 2 vocibus et 4 instrumentis cum basso continuo
10	Cuelen; C. Velen?; = Nicolas Cuerens?	Baritono solo cum 2 viol.
11	Cuelen; C. Velen?; = Nicolas Cuerens?	a 3 vocibus et 6 instrumentis
12	Dono et compositione D[ominii] F. J. de Smet confratris nostri; N° 42: huius collegij confratris et organistae;	Concerto a 2 violini, 2 flutes, alto viola, violoncello et basso continuo
13	R[everendus] P[ater] [de] L[a] Roist zangmeester in several institutions of the Jesuits (Gent, Antwerp, Mechelen, Dunkerque/Duinkerke)	a 6 vocibus et 5 instrumentis
14	Idem? [Roist]	a 3 vocibus et 2 violini cum basso continuo
15	Idem? [Roist]	a 3 vocibus et 3 instrumentis
16	Dono et compositione R[everendii] D[ominii] Marci Teller fol. 220v: blanco	Mentioned as confratris nostri in 1721 and 1722
17	Dono Expertissimi D[ominii] Gerardi Joris Med. Lic. huius collegii confratris	Orpheus gaudens et lugens, sive cantica gaudii ac luctus, a 1, 2, 3, 3 & 5 vocibus ac instrumentis composita
18	Dono Expertissimi D[ominii] Loijens Med. Lic. huius collegii confratris	Musica montana in monte Carmelo composita, cantata in monte Domini, 1. 2. 3. vocibus
19	In usum Capellae D. Virginis	Completoriale melos musicum, II. III. & IV. vocibus, II. III. vel V. instrumentis decantandum
20	Dono D[ominii] Simonis Wilsens huius collegii confratris	Missae funebres a IV. et V. vocibus et III. vel V. instrumentis
21	Dono N.N. officii militaris	Cantiones sacrae 2, 3, 4, 5, 6, 7, tam vocum quam instrumentorum

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
22	Dono Domini Petris Martens huius collegii confratris	Lux in tenebris, Print, lost, mentioned in catalogue of the library of Nicolas Selhoff
23	Dono Cornelii Boelen huius collegii confratris	Missa brevis; motetta, Te Deum & litania à 5 voce e 5 instrumenti
24	fol. 221v: libri in folio, copyist I Sumptibus Collegii	Motetta sive Cantiones sacrae
25	Dono R[everendus] D[omini] Francisci Freysers	Antifone sacre a voce solo con violini per tutto l'anno; probably not the version by Roger [1704] with 7 partbooks
26	Dono D[omini] Godef. Vanderlocht huius collegii confratris	Missa solemnis et motetta V. & VI. Vocibus cum instrumentis
27	Dono R[everen]di D[omi]ni Tossani Dirix huius coll[egii] Confratris; opus 8 and 20 are bound together; for a second version of opus 20, see nr. 103	Messe concertate...et messa per li defonti concertata a 4. e 5. voci, con viole, e ripieni; probably the version by Roger, [1700]; together with opus 20
28	Dono D[omini] Joannis Dirix huius collegii confratris	Messe à 3 e 4 voci concertate, con strummenti; probably the version by Roger [1697]
29	R [Reverndi] D[omini] M. Janssens dono dedit hosce libros anno 1717 huius collegii confrater	Motetti a voce sola con due violini, e violoncello, col basso per l'organò; probably the edition by Roger [1702]
30	D[ominus] Mich. Janssens dono dedit Anno 1715 artis musicae amator, sed necdum confrater Huius colleg.	Not yet identified
31	Dono dedit collegio S. Caeciliae R[everendi] D[omini] M. Janssens dum erat collegij magister	Antifone sacre a voce solo con violini per tutto l'anno; version by Roger is later [1704]
32	Dono Domini Gasparis Frederici huius coll. Confratris	Parnasso celeste ovvero concerti sacri a voce sola con tre et quattro stromenti
33	Dono R[everen]di d[omi]ni Bartholomaei Lambrechts	Jubilum missale sextuplex, a quatuor vocibus concert. et totidem ripieni, necon tribus instrumentis et duplici basso generali
34	fol. 222: libri in folio, copyist I Sumptibus Collegii	Philomela delectans seu missa et motetta a una 2.3.4. tam vocibus quam instrumentis decantanda

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
35	Dono R[everend] D[omin]i Johannis Reneri Voskens huius coll. Confratris	Acroama missale, complexu suo continens quatuor voces in concerto et quatuor in ripieno, associatas duobis violinis et una viola ... nec non III. trombon. ripien., unacum duplici basso generali
36	Sumptibus Collegii	Missae, Litaniae, Motetti et Tantum ergo, 5 voices and 5 instruments
37	Dono Joannis Kijnen huius collegii Decani	Concordia Montensis a 1, 2, 3, 4 vel 5 vocib. cum instrum.
38	In usum R.R.P. Aug[ustinae] Hasselensis	Chorus musicalis a 1, 2, 3, 4, 5 vel 6 vocibus cum instrumentis
39	Sumptibus Collegii	Missae, Litaniae, et Motetta IV. V. VI. Vocibus cum Instrumentis et ripienis; ultra 4 ripieni
40	Idem opus primum R[everend] P. Benedicti a S. Josepho in usum Capellae d[iv]ae Virginis	Same work, but kept at different locations
41	In usum F[rater?] A Deodati de Seront Aug[ustin.] Hass. 1661	Missae et motetta nec non quatuor antiphonae Beatae Mariae Virginis, IV. V. VI. Vocum cum instrumentis & ripienis
42	Dono Domini Petri Franc. Josephi de Smet, huius colleg. confratris et organistae	Identical with Vellus Aureum à 1. 2. 3. 4. voix & 4. Instrumentis Op. 6.; lost?
43	In cooperatoriis colorum cineracei [gray]	/
	fol. 222v: libri in folio, copyist I	
44	Dono D[omin]i Dionisii Kijnen huius coll. Confratris	[12] Sinfonie a due, e tre instrumenti, con il basso continuo per l'organo, 1683; Suonate a due, tre instrumenti col basso continuo per l'organo, 1691
45	Dono D[omin]i Michaelis Vandersmissen huius collegii confratris	VI Concertos à deux violons, deux haubois ou violons, basse et basse continue
46	Dono D[omin]i Guilelmi ab Horion huius collegii confratris	[12] Sonate da chiesa e da camera a tre, cioè due violini, violoncello e basso continuo
47	Dono Expert. D[omin]i Gerardi Joris huius collegii confratris	Suonate a tre. There are several editions between 1689 and the end of the 18th century. It could have been the version by Aertssens of 1691
48	Sumptibus Collegii	Sinfonie e concerti a cinque, due violini, alto, tenore, violoncello, e basso..., [1702]
49	Sumptibus Collegii	[10] Concerti a cinque, Amsterdam, [1702]

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
50	Dono R[everend]i D[omini] Grueters Canonici regularis et Provisoris in Colen	[12] Concerti grossi con duoi violini e ciononcello di concertino obligati e duoi altri violini, viola e basso di concerto grosso
51	Dono D[omi]ni. Henrici Schupkens huius collegii confratris	[10] Sonate a tre stromenti con il basso continuo, Antwerpen, 1695
52	Dono R[everend]i D[omini] Arnoldi Franc. Vossius huius collegij confratris	Concerti a cinque con violini, oboe, violetta, violoncello e basso continuo
53	Dono expert. D[omini] G. Joris coll. Confratris	Palarte a 4 part., manuscript; not yet identified
54	Dono dedit Anno 1722 R[everend]i D[omini] Johannes Van Weddingen, huius collegii confrater	Genius musicus divinis Marianis ac sanctorum laudibus decoratus, et ecclesiastico ritui una, 2. 3. 4. 5. tam vocibus quam instrumentis
55	Dono R[everend]i D[omi]ni Marci Teller Traiectensis huius collegii confratris ac componistae percelebris; in margin 1722 fol. 223: [libri in folio], copyist I, II, III	Corona stellarum duodecim augustissimae coelorum Reginae Mariae... The Augsburg print is from 1720
56	Dono D[omini] A. Bartholomei van Haeren	Symphoniae duodecim, Antwerpen, vll-2 (incomp), Leuven, University, Archives
57	Dono R[everend]i D[omi]ni Marci Teller Traiectensis, huius collegii Hasselensis confratris, ac componistae huius partis 1726	Musica sacra stylo plane Italico & cromatico... IX. Motetta brevia... et II. Missas solennes
58	Sumptibus Collegii	Opella ecclesiastica, seu Ariae duodecim nova idea exornatae
59	Sumptibus Collegii	Il cimento dell'armonia e dell'inventione, concerti a 4 e 5; 6 partbooks
60	Sumptibus Collegii	[12] Concerti a violini primo principale, violino primo di ripieno, violino secondo obligato, alto viola, violoncello o cembalo; 6 partbooks in Hasselt instead of 5?
61	Sumptibus Collegii	[12] Concerti a cinque, con violini, oboe, violetta, violoncello e basso continuo
62	Dono D[omini] Ger. Briers	[12] Concerti a cinque, con violini, violetta, violoncello e basso continuo
63	Dono D[omini] Arn. Van Haeren	Concerti grossi opus 2 with 6 concerti? [1734]
64	Dono D[omini] Henr. Van Muijsen	Concerti grossi opus 3 with 6 concerti? [1733]
65	Sumptibus Collegii	Decas Mariano-Musica. Hoc est: X. Missae solennes, 4vv, 2 vn, 2 va, 2 tpt, bc
66	Sumptibus Collegii	Dominicale complectens offertoria XXXX. Pro omnibus et singulis dominicis per annum a 4 vocibus ordinariis, violini unisono ad lib., alto & tenore violis, vel 2. trombon. ad lib. cum organo, ac violoncello

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
67	Sumptibus Collegii	Sacra anaphonesis per 24 Offertoria de tempore et sanctis,... a 4vv, 2 violinis, 2 tubis vel lituis ad lib., cum duplici basso continuo
68	Sumptibus Collegii	Antiphonale Marianum, continens antiphonas de BYM 24, 4 vocibus, & organo obligatis, 2 violinis, ac violoncello
69	Dono D[omini] Ger. Vaesen	Musica sacra stylo plane Italico & Cromatico pro compositionis amarioribus... 4 vocibus concertantibus et 4 ripienis, 2 violinis, alto viola, fagotto et basso continuo....ac posthuma
70	Sumptibus Collegii	Musicalischen Divertissements. There are 4 volumes (3 with 6 triosonates each, 1 with 12 triosonates)
71	223v: libri in quarto, copyist I Dono Clariss[issimi] D[omi]nis Reneri de Geboes coll. Confratris; Theodorus Beckern Raets Violist tot Hamburg	Die Musikalischen Frühlingsfrucht; reprint as Musicalische Lendtvruchten, bestaende in dry, vier, vyf Instrumentale-Hermoniale stemmen beneffens den bassus continuo
72	Dono Expert. Domini Loijens huius collegii Confratris	Sonate a due, tre, quattro e cinque con alcuna per tromba, Antwerpen, 1677
73	Dono R[everendj] Domini Laurentii Custijns Past. Curing[en] Coll. Confratris	Zodiacus musicus XII. Sonatarum, 4 à II, 4 à III, 4 à IV
74	Dono R[everendj] Domini Johaniis Lamberti Past. Alkensis Collegii Confratris	XII Suonate a tre, due violini e violone, col basso per l'organo. Opera prima nuovamente ristampata, Antwerpen, 1688
75	Sumptibus Collegii	Missae et motetta, opus 2, Antwerpen, 1661-1664 (lost)
76	Dono Joannis Kijnen huius collegii Decani	Philomela sacra seu cantiones sacrae unius, duarum et trium vocum cum instrum.
77	In usum RR. PP. Aug.	Motetti e hymni a voce sola con doi violini e fagotto ad libitum, Antwerpen, 1658
78	In usum Capellae D. Virginis	Missae, litaniae et motetta II, III, IIII, V voc. et duorum instrumentorum
79	In usum RR. PP. Aug.	Not yet identified; link with organbuilder, Leuven, St. Michael ca 1702?
80	Dono R[everendj] Domini Sigism. Luers huius collegii Confratris	Felix concordia, 1. 2. 3. 4. vocibus tum instrumentas modulata, opus primum, 1693

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
81	Dono R[everendj] Domini Johannis Lantmeters huius collegij Confratris	Missae et motetta necnon quatuor antiphonae B. Mariae Virginis III. IV. vocum cum 2. violinis
82	Sumptibus Collegij; item eadem pars in usum capella D. Virg.; 2 copies, 1 in the chapel of Our Lady	Corona stellarum duodecim sarta, I. III. IV. vocibus et instrumentis ... editio secunda aucta et emendata
83	Dono Servatii van Winghe huius collegij Decani 1694	Melodie Moderne in Concerti Sacri, a 1, 2, 3, 4 voci, con violino, e senza; Opera 11; probably identical with the first edition, since the gift was done in 1694
fol. 224: libri in quarto, copyist I		
84	Dono Liberti Driesmans huius coll. Confratris	Cantiones natalitiae, duabus, & quatuor vocibus decantandae, cum repris a 4. 5. 6 vocibus & instrumentis necessariis
85	Dono Expert. Domini Gerardi Joris huius collegij Confratris	Cantiones natalitiae, duabus, & quatuor vocibus decantandae, cum repris a III. IV. V. vocibus & instrumentis
86	In usum Capellae D. Virginis	Missae et motetta I. II. III. IV. Vocum cum instrumentis, Antwerpen 1660 (2nd ed. 1668)
87	Sumptibus Collegij	Motetti a due, tre, e quattro voci, probably Antwerpen, Phalesius, haeredes, 1662
88	In usum conventus S. Aug. Hass.	Flosculi musici, 14 motets, 1-4 voices and instruments
89	Dono R[everendj] Domini Oliverij Wijnrox huius Collegio Confratris	Sacri concerti a due, tre, quattro e cinque, parte con violini, e parte senza, Antwerpen 1676
90	Dono Joannis Hillen senioris Huius Coll. Confratris	Motetti a voce sola con due violini; second edition by Veuve de Lucas de Potter, 1682
91	Dono Joannis Hillen senioris Huius Coll. Confratris	Suonate a due violini col suo Basso Continuo per l'Organo, Antwerpen, 1657
92	Dono Joannis Hillen jun. Huius Collegij Confratris	Sacri concerti, a una e piu voci, con instrumenti, e senza, Amsterdam, [1701]
93	Sumptibus Collegij	Missae et motetta V. VI. VII. VIII. X. XI. XII. Tam vocibus quam instrumentis decantanda...liber tertius
94	Dono Expert. Domini Gerardi Joris huius collegij Confratris	Encomia sacra musice decantanda 1.2.3. vocibus et 2.3.4. et 5 instrumentum.

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
95	Sumptibus Collegii	Fasciculus musicus e carmelo collectus, tribus, quinque, sex vocibus, et instrum. concertatus ac totidem replentibus adiunctis [Motets];
96	Dono D[omini] Arn. Martens	Area Parthenica, lost?
97	Sumptibus Collegii	Ferculum musicum dei, deiparaeque virginis ac sanctorum laudibus conditum coctum et excogitatum
	fol. 224v: libri in quarto, copyist I, III, IV	
98	Dono Clariss[issimi] Domini Johannis Reneri de Geloes collegii Confratris	Missae et motetta cum laudibus Beatae Mariae virginis II. III. & IV. Vocibus ac instrumentis concertatis
99	Dono Clariss[issimi] Domini Johannis Reneri de Geloes collegii Confratris; in iisdem libris	Moteta et psalmi a III. IV. Vocibus cum instrumentis
100	Dono Domini Adami Stellingwerff huius Collegii Confratris	Missarum... 3, 4, & 5 vocum, cum ripienis, e duobus violinis ad lib. ... cum basso continuo ad organum, liber secundus
101	Dono Expert. Domini Loijens huius collegii Confratris	Not yet identified print
102	Dono Expert. Domini Johannis Petri ab Hillon huius Colleg. Confratris; The title indicates that it could be the print of Bologna	Metri sacri resi armonici, in [12] motetti a voce sola con violini; versions of Antwerp (1691) and Amsterdam (1698) have as title: Resi armonici in motetti...
103	Dono Expert. Domini Johannis Petri ab Hillon huius Colleg. Confratris; see also a version bound together with the opus 18	Messe per li defonti concertata a quatro voci, con viole, e ripieni [1700]
104	Dono Cons. Domini Johannis Raym. Sigers huius Colleg. Confratris	Musica hactenus inaudita sive missae (lost?)
105	Sumptibus coll.; absque coöpertoriis	Diversorum auctorum paradisus voluptatis a 1, 2 et 5 vocibus cum instr.
106	Dono Domini Johannis Corn. Nelissen	Sacri concertus, quatuor vocibus ac tribus instrumentis modulandi
107	Dono R[everend] Domini Robertis Joris pastoris in Alk.[er]	Concerti a sei e sette instrumenti, due flauti traversie, due violini, alto viola, violoncello e cembalo
108	Dono Domini Gerardi Briers	Sacra animae amantis suspiria,... per sequentes X. arias ad modernum stylum elaboratas
109	Sumptibus Collegii	6 missas solenniores juxta modernum stylum concinnatas

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
110	Dono di Gaspar Wilhelmus Vossius	Hortus noviter exstructus germinans flores novos, sive... Offertoria ruralia...a canto, alto, tenore, basso & organo necessariis, 2. violinis semper ad lib., & violoncello
111	Dono di Gaspar Wilhelmus Vossius	Concentus sacri, sive Offertoria XXIV...a IV. Vobus, II. Violinis, cum organo & violoncello
112	Dono Arnoldi Godefridi Baerts	Sacrarium quadriforme... IV. Missas solennes ...a canto, alto, tenore, basso, II. Violin. & organo necessariis, II. Clarinis vel lituis, tympano & violoncello ad lib. 4. ripienis, & 2. trombonis
	fol. 216: multiple later copyists	
113	Sumptibus Collegii	Latrua musica... XX. Benedictione pro solemni octava Corporis Christi; quas inter 16. Tantum ergo, ...
114	Philipus Roelants	Concerti a piu istrumenti
115	Sumptibus Collegii	Octava musica...clavium octo musicarum in missis octo musicalibus, a IV. Vocibus, II. Violinis, & et duplici basso continuo (1721) ...cum appendice duarum missarum de Requiem (1728)
116	Sumptibus Collegii	Vox sonora decantans arias XVI, in duas partes divisas tum VIII. Lattinas, tum VIII. Germanicas, a voce sola, partim a 2. violinis & et alto viola obligato, partim a 2. violinis, vel violino unisono, organo, ac violoncello
117	Gerardus Broux	VI. Missae à 4. Vocibus ordinariis, C., A., T., B., 2. V. necessariis, 2. Lituis, vel Clarinis, cum Tympanis, ex diversis Clavibus ad Lib., decore tamen concurrentibus, cum duplici Bc. Methodo facili, & moderna elaboratae
118	Gerardus Broux	Cantatae sacrae complectentes Arias XVIII. cum Recitativis, et Alleluja plerisque anni festivitibus accommodatas à Voce sola, 2. V., A. Va., et Org.
119	Dono R[everendij] Domini Mauri Voskens	Chordae corda trahentes, seu XII. Sonatae concertantes pro missis solemnibus, a violino principali, violino primo, violino secundo, alto viola obligata, & duplici basso generali
120	Dono R[everendij] Domini Mauri Voskens	Sacrificium laudis in voce...sive sex missae solennes, ...a canto alto, tenore, basso, II. Violinis obligatis, organo et variis instrumentis ad lib.

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
121	Dono R[everendij] Domini Mauri Voskens	Solsequium Obsequii seu XII. Concertationes breves ac faciles...a violino I, violino II, clarino vel cornu I, clarino vel cornu II, obligatis, cum tympano, & duplici basso generali
122	Dono R[everendij] Domini Mauri Voskens	VI. Missae neo-editae a vocibus 4. C. A. T. B. violinis 2. necessariis, lituis, 2. ex clavibus diversis pro libitu, organo, violoncello ad lib.
123	Dono I.G. Dirix	Identical with: Klesati, P. Remig. & Gerbert, P. Martin. XXIV. Offertoria solemnia, in Festis Domini, B. Virginis & quorumvis Sanctorum, à 4. vocibus, 2. Violinis, & 2. Clarinis, Tympano & Organo
124	Dono G. N. Waegemans	Holoaustoma ecclesiasticum continens Offertoria festiva... XXXXX. In tres partes. Pars I complectitur Offertoria XX... a canto, alto, tenore, basso, II. Violinis & organo necessariis, violoncello, tubis vel lituis, ac tympano ...ad lib.
125	Dono G. N. Waegemans	Holoaustomatis ecclesiastici. Pars II. Complectens Offertoria festiva... XX... a canto, alto, tenore, basso, II. Violinis & organo necessariis, violoncello, tubis vel lituis, ac tympano ...ad lib.
126	Dono G. N. Waegemans	Holoaustomatis ecclesiastici. Pars III. Complectens Offertoria festiva... XX, a festo Assumptionis B.V.M usque ad Adventum... a canto, alto, tenore, basso, II. Violinis & organo necessariis, violoncello, tubis vel lituis, ac tympano ...ad lib.
127	Colleg.	Probably identical with: Adoratio...per XII. Tantum ergo, a canto, alto, tenore, basso, 2. violinis, & organo necessariis, viola, 2. clarinis, tympano, & violoncello ad lib.
128	Dono M. Wijnkeller	Melos Marianum...seu XXIV. Antiphonae Marianae à 4. Voc. ord. 2. Violinis, & duplici Basso continuo necessar. 2. Cornu ex diversis clavibus ad lib.
129	Dono de Sigers	Kennis composed several books with trio's
130	Dono A. Wilsens	III concerti a IV or Trois concerto or Premier concert,...
131	Dono Ar. Wilsens	Contrasto armonico, op. 10, 7 partes, Paris, 1748?
		fol. 216v: multiple copyists
	Den eerwaardigen heer I. Sigers heeft zijn partiej museyck met thien guildens voldaan volgens ons reglement desen 28 november. 1769.	H,Watelet als meester

Nr.	Comment 1; donor	Comment 2; short title as in literature; scoring
132	Dono dedit Carolus Watelet	Harmonia hyperdulio-latreutica, seu XXIV. Aeriae, antiphonas finales B.M.V., a voce sola, organo, II. Violinis necessariis, 2. tubis, vel lituis ad lib.
133	Dono dedit H. G. Geffens (=Guffens?)	identical with Sacra ruris laetitia, sive vesperae rurales, continens omnes psalmos per annum...a 2. vocibus necessariis, cum aliis vocibus, 2. violinis, 2. clarinis, & tympanis ad lib. cum organo & violoncello
134	Dono dedit Godefridus Goetbloets	Ecclesia triumphans... seu Te Deum laudamus, Tantum ergo, a 4. vv...,
135	Dono dedit clar. D[omini] P. J. M. Vlecken	Not yet identified
136	Dono dedit Johannes J. de Siegers	Cantico doctoris melliflui Mariano dulcisona, seu XXXII. Antiphonae Marianae, a 4. 2. & A. voc., 2 violinis, viola, dupl. basso generali, nec non 2 flaut. vel oboe, 2 tromb. ut corn. & tymp. partim obligatae
137	Den Eerw. Heer Frederici heeft zijn partije musieck gegeven; C. Van Heers qq. Meester	
138	Den Eerw. Heer van Heer heeft zijn partiej musiek boeken gegeven te weten een geschrevene misse en twee motetten...; Van Paeschen [deken [dean]	[A handwritten mass and 2 motets]
139	D'heer Vanderstraaten heeft zijn partije gegeven te weten [He gave music instead of money]	Passer solitarius in tecto. Id est: Octo missae a 4 voc..., 2. violinis necessariis, organum fig. ... several wind instruments
140	Dono dedit Henricus Zels anno 1787	Identical with 6 missae (manuscript) in Antwerpen, St. Jacob (RISM ID no.: 702005324) and Liège (Six Messes), Conservatoire, Bibliothèque, Fonds Terry, 86

Appendix 2 Age of the printed and dated books in the part of the inventory, made in 1721

Printed	In inventory	Age print		Printed	In inventory	Age print
1644=	1721	77		1681=	1721	40
1650=	1721	71		1681=	1721	40
1651=	1721	70		1682=	1721	39
1652=	1721	69		1683=	1721	38
1655=	1721	66		1683=	1721	38
1656=	1721	66		1683=	1721	38
1656=	1721	64		1686=	1721	35
1658=	1721	63		1688=	1721	33
1660=	1721	61		1689=	1721	32
1661=	1721	60		1690=	1721	31
1661-4	1721	60		1691< 1704>	1721	30
1665=	1721	56		1691< 1704>?	1721	30
1665=	1721	56		1691=	1721	30
1666=	1721	55		1692=	1721	29
1666=	1721	55		1693=	1721	28
1668=	1721	53		1693	1721	28
1668=	1721	53		1698=	1721	23
1668=	1721	53		1698=	1721	23
1671<	1721	50		1700=	1721	21
1671=	1721	50		1700	1721	21
1671=	1721	50		[1701]=	1721	20
1671=	1721	50		1701=	1721	20
1672=	1721	49		1701=	1721	20
1673=	1721	48		1701=	1721	20
1673=	1721	48		1706=	1721	15
1673=	1721	48		1708=	1721	13
1674=	1721	47		1708=	1721	13
1674=	1721	47		1709=	1721	12
1676=	1721	45		1710=	1721	11
1676=	1721	45		[1712]	1721	9
1677=	1721	44		[1714]	1721	7
1678=	1721	43		[1714]	1721	7
1679=	1721	42		[1715]	1721	6
1680=	1721	41		AVERAGE		39,63