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 Three Unpublished Inventories from Tongeren and Hasselt, in the Context of Religious Music in the Southern Netherlands and the Prince-bishopric of Liège (c. 1650–1790)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

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 then 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; maître 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.

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, basso viola, double bass). More rarely they used wind instruments often played by the (city) minstrels. 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. At their “chamber”, they mainly played instrumental music.

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1 Sincere thanks to my colleague dr. Ine Vanoeveren 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 Spießleute, 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 especially 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.6

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.7

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.8 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.9 Based on a short analysis and comparison of pre-

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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#c2187.

8 For an overview of historical music inventories in Belgium see BOUCKAERT, Bruno. Muziek en repertoire te Gent. De 18de-eeuwse muziekinventaris van de Ekkergemse 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 SPIESENS, Godelieve. Muziek in het nieuws van toen: Muziekberichten in de 18de-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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{13} At

\textsuperscript{11} We used, among other, the very conclusive results of the doctoral research by BEGHEIN. Kerkmuziek, 2014, p. 103–129. She was also preparing a database of historical music inventories which was a useful instrument for her dissertation.

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

\textsuperscript{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. Some composers, like Brehy and J.H. Fiocco used both the Italian and the French style.

- 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. English (vocal) music is absent probably because of the Anglican Rite and the language.

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 (16de–18de eeuw). Antwerpen, 1996, p. 34.

15 BARRATZ, Lewis. Brehy [Breÿ], 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 Derelittti, in Urbino Cathedral, and became direttore della musica instrumentale at the court of Cardinal Wolfgang Hannibal von Schrattenbach 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. Tesserini, 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 Ratgeber 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. 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. However, both companies seemed not to be a huge success, respectively 27 and 12 prints.

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. 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. But he
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. Gummar 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 18\(^{\text{th}}\) 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 17\(^{\text{th}}\) 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. Walderdus), 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 Rhetoricans, 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 Jordaeus. It was set on music, maybe by Alphonse d’Eve as part of the theatrical piece De goede dootd van Alexander.\(^{27}\)

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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\(^{\text{de}}\)-eeuwse muziekinventaris van de Lierse jezuieten. Musica Antiqua, 1996, vol. 13, p. 166–173.
26 For Christus voor Pilatus (second half 18\(^{\text{th}}\) 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 *            | 1700 c           | d’Eve    | Genius Musicus | 11 | 8 fl. instead of 6 fl. |
| 1711 *            | 1691             | Fiocco   | Sacri concerti | 11 | 10 fl. instead of 5 fl. |
| 1716 *            | [1703]           | Bassani  | Psalms 7 | 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 aller nieuweste 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 16\(^{th}\) 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). 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. 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.

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.

### 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,
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. 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 |
| Ekkergem, 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; 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).
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). 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 (e.g. harpsichord music by Ficoccì, 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)\textsuperscript{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\textgreater{} means in 1721 or before; 1721\textless{} means in 1721 or after; 1721\textequals{} 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 |

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\textsuperscript{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 Benedictus 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] D[o-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[a]ter | LC | | 1721> |
| 9   | O mi Jesu | Ms | 6< | Anonymous | LC? | | 1721> |
| 10  | Dormiat obsecre | 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 extinguer (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 lugens | X; Opus 7 | 10 | Benedictus a S. Josepho, R[everendus] P[ater] [Buns] | LC | Antwerpen, Henricus Aerts-sens | 1693= |
| 18  | Musica Montana | X; Opus 4 | 9 | Benedictus a S. Josepho, R[everendus] 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    | Deliën, Walterus                | LC      | Antwerpen, Lucas De Potter | 1682=|
| 21  | Cantiones Sacrae | X; Opus 1     | 9     | Hacquart, Carolus               | LC      | Amsterdam, Paul Matthysz   | 1674=|
| 22  | Lux in tenebris | X; /          | 8     | Procurer, Nicolaus              | LC      | Antwerpen? /                | /    |
| 23  | Missa brevis, motetta etc. | X; Opus 5     | 11    | Le Quoijntje, Ludovicus, R[everendus] 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 sesta | 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[ominus] | 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, litanæ 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 Aertssens | 1708=|
| 33  | Jubilum Missale sextuplex | X; Opus [3]   | 13    | Pez, Joannes Christophorus, D[o-minus] | D       | Augsburg, Johann Christoph Wagner | 1706=|
| 34  | Philomela delectans, seu missae et motet. | X; Opus 3     | 9     | Eve, Alphonsus, D’              | LC      | Antwerpen, Henricus Aertssens | 1708=|
| Nr. | Title in original | Ms/Print/Opus | Parts | Composer (original & literature) | Country | Printer |
|-----|------------------|---------------|-------|----------------------------------|---------|---------|
| 35  | Acroama Missale  | X; Opus 3     | 16    | Bassani, Giovanni Baptista       | I       | Antwerpen, Lucas De Potter       |
| 36  | Missae, Itiniae, mater etc. | X; Opus 3 | 11 | Bassani, Giovanni Baptista      | I       | Antwerpen, Lucas De Potter       |
| 37  | Concordia Montensis | X; Opus 2   | 8     | Crespin, Simone                  | LC      | Antwerpen, Lucas De Potter       |
| 38  | Chorus musicalis | X; Opus 1     | 15    | Benediktus a S. Josepho         | LC      | Antwerpen, Lucas De Potter       |
| 39  | Missae, Itiniae, mater etc. | X; Opus 1 | 10 | Benediktus a S. Josepho         | LC      | Antwerpen, Lucas De Potter       |
| 40  | Item idem opus pri- tum | X; Opus 1 | 10 | Benediktus a S. Josepho         | LC      | Antwerpen, Lucas De Potter       |
| 41  | Missae et Motetta etc | X; Opus 1     | 16    | Verdi, Gaspar de Revere endus   | LC      | Antwerpen, Lucas De Potter       |
| 42  | Corona aurea     | X; Opus 6     | /     | Dörfl, Gislenu, Revere endus     | LC      | /                                 |
| 43  | Missae et motetta | X; Opus 6 | / | Dörfl, Gislenu, Revere endus     | LC      | /                                 |
| 44  | Suonate          | X; Opus 13    | 6     | Bassani, Giovanni Battista      | I       | Antwerpen, Lucas De Potter       |
| 45  | Six Concerts a 2 vio- lons, 2 hautbois etc. | X; Opus 3 | 4 | Schickhardt, Jean Christen [sic] | G       | Amsterdam, Estienne Roger        |
| 46  | Opera terza      | X; Opus 3     | 4     | Corelli, Archangelo              | G       | Amsterdam, Estienne Roger        |
| 47  | Sonate           | X; Opus 3     | 4     | Corelli, Archangelo              | G       | Amsterdam, Estienne Roger        |
| 48  | Sonate et concerti a 5 instrumenti | X; Opus 1 | 7 | Albini, Tomaso Sigismondi       | I       | Amsterdam, Estienne Roger        |
| 49  | Concerti grossi  | X; Opus 6     | 7     | Motta, Antonio                   | I       | Amsterdam, Estienne Roger        |
| 50  | Sonate           | X; Opus 6     | 4     | Corelli, Archangelo              | G       | Amsterdam, Estienne Roger        |
| 51  | Concerti grossi  | X; Opus 1     | 4     | Corelli, Archangelo              | G       | Amsterdam, Estienne Roger        |
| 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            |       | /                                |         | /       |      |
| 54  | Genius musicus   | X; Opus 1     | 11    | Eve, Alphonsus, D’               | LC      | Amsterdam, Estienne Roger | [1701]|
| 55  | Corona stellae   | X; Opus 4     | 5     | Pez, Joannes Christophorus       | D       | Stuttgart, Paul Treu; Augsburg, Johann Jacob Lotter | 1710=|
| 56  | Symphoniae       | X; /          | 4     | Brehij, Hercules Petrus          | LC      | Antwerpen, Henricus Aerts-sens | 1700=|
| 57  | Musica sacra     | X; Opus 1     | 14    | Teller, Marcus, R[everendus] D[o-minus] | LC | Augsburg, Johann Jacob Lotter | 1726=|
| 58  | Opella ecclesiastica  | 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 dominicos | 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 Domi-nus] | LC      | Augsburg–Graz, Philippi, Martinund Johannes Veiths Erben | 1733= |
| 70  | Trio...opus 6 sonat. | X; Opus 6? | 3     | Bodinus, Sebastian           | D       | Augsburg, Johann Christian Leopold   | |
| 71  | Musicalische Lendt- vruchten | X; / | 6     | Beckern, Theodorus (Dietrich) | D       | Hamburg, Georg Rebenlein; Antwerpen, Phalesius, hae-redes | 1668= |
| 72  | Sonate           | X; Opus 35   | 6     | Cazzati, Maurizio            | 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 Mutij; Antwerpen, Henricus Aerts-sens | 1681= |
| 75  | Missae et Motetta | X; Liber 2   | 7     | Vermeeren, Anthonis         | LC      | Antwerpen, Phalesius, hae-redes | 1661–4 |
| 76  | Philomela sacra  | X; /         | 8     | Bart, Guilielmus           | LC      | Antwerpen, Phalesius, hae-redes | 1671= |
| 77  | Motetti o hymni a voce sola | X; Opus 16 | 5     | Cazzati, Maurizio     | I       | Venezia, Vincente; Antwerpen, Phalesius, hae-redes | 1665= |
| 78  | Missa, Litanias et motetta | X; / | 8     | Royet, Lambertus         | LC      | Antwerpen, Phalesius, hae-redes | 1671= |
| 79  | Flosculi ericarum | /            | 8     | Posselius, Johannes | /       | /       | |
| 80  | Felix concordia  | X; Opus 1    | 8     | Cuerens, Nicolaus         | LC      | Antwerpen, Phalesius, hae-redes | 1693= |
| 81  | Missae et motetta etc. | X; / | 7     | Verlit, Gasparus de [Reverendus Dominus] | LC      | Antwerpen, Phalesius, hae-redes | 1658= |
| 82  | Corona stellarum duodecim | X; Opus 2 | 8     | Benedictus a S. Josepho, R[everendus] P[ater] [Buns] | LC      | Antwerpen, Phalesius, hae-redes | 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     | Berckelaers, Johannes            | LC      | Antwerpen, De Potter, Lucas | 1679=  |
| 85  | Cantiones natalitae | X; Opus 4     | 10    | Berckelaers, Johannes            | LC      | Antwerpen, Henricus Aertssens | 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[everendus] 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 Aertssens; 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[everendus] P[ater] [Buns] | LC | Utrecht, Arnold van Eynden | 1683=  |
| 95  | Fasciculus musicus | X; /          | 11    | Godefirdus a B. M. Magd. De Pazzi R[everendus] P[ater] | LC | Antwerpen, Phalesius, hae redes | 1652=  |
| 96  | Area [theo]phathenica | X; Opus [1] | 11    | Maiscoque, Nicolas              | LC      | Antwerpen, / | 1674=  |
| 97  | Ferculum musicum  | X; /          | 8     | Cox, 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; Liber 2     | 12    | Doré, Gislenus                  | LC      | Antwerpen, Phalesius, haeredes | 1673= |
| 100 | Missaum          | X; Opus 3     | 9     | Misti Sacri resi-armonici a voce sola | LC      | Antwerpen, Phalesius, haeredes | 1690= |
| 101 | Litaniae et antiphonae | X; Opus 8 | 4     | Bassani, Giovanni Battista          | LC      | Antwerpen, Phalesius, haeredes | 1671< |
| 102 | Motetta et psalmi | X; Opus 20    | 8     | Bassani, Giovanni Battista          | LC      | Antwerpen, Phalesius, haeredes | 1690= |
| 103 | Litaniae et antiphonae | X; Opus 1 | 12    | Loisel, Joannes, Venerabilissimus[Dominius][father] | LC      | Antwerpen, Phalesius, haeredes | 1644= |
| 104 | Missa per defonti | X; Opus 3     | 7     | Fiocco, Johannes Josephus          | LC      | Amsterdam, Estienne Roger       | 1709= |
| 105 | Missa per defonti | X; Opus 1     | 8     | Fiocco, Johannes Josephus          | LC      | Amsterdam, Estienne Roger       | 1791= |
| 106 | Opus primum      | X; Opus 3     | 17    | Dall’Abaco, Evaristo Felice       | LC      | Amsterdam, Michel Le Cène       | 1730–1733 |
| 107 | Concerti          | X; Opus 3     | 5     | Bieling, Franz Ignaz              | LC      | Augsburg, Lotter                | 1729= |
| 108 | Ariae 10          | X; Opus 1     | 10    | Wernher, Heinrich                | LC      | Augsburg, Lotter                | 1734= |
| 109 | Missae 6          | X; Opus 20    | 8     | Lichteneuer, Paul Ignaz           | LC      | Augsburg, Johann Jacob Lotter   | 1736= |
| 110 | 4 Missae cum concert. | X; Opus 19 | 17    | Rathgeber, Johann Jacob Lotter    | LC      | Augsburg, Johann Jacob Lotter   | 1738= |
| 111 | Concentus Sacri   | X; Opus 6     | 11    | Zeiler, Gallus[Patrick]           | LC      | Amsterdam, Michel Le Cène       | 1738= |
| 112 | 4 Missae cum concert. | X; Opus 6  | 6     | Dall’Abaco, Evaristo Felice       | LC      | 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]  | Kaijsr, Isfridus                 |               | München-Augsburg, Mathias Rieger | 1743       |
| 118 | Cantatae sacrae XVIII            | X; Opus [1]   | [5]   | Kaijsr, Isfridus                 |               | München-Augsburg, Mathias Rieger | 1741ca     |
| 119 | 12 Sonatae concertantes          | X; Opus 9     | [6]   | Konigsperger, Marianus, R[everendus] F[ater] | 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 Marianae           | 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        | Under-Ammergau, Joseph Samm      | 1747=  |
| 133  | Vesperae per annum                                     | X; Opus 13    | [11]  | Konigsberger, Marianus, R[everendus] F[ater]           | 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                                             | ?             |       |                                                       | D        | Swind?                          |        |
| 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                                              | D        | Augsburg, Lotter, Erben         |        |
| 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 |
|-----|-----------------|-----------------------------------------------|
| 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  | | a 3 vocibus et 6 instrumentis |
| 12  | Dono et compositione D[omini] 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[everendi] D[omini] Marci Teller | Mentioned as confratris nostri in 1721 and 1722 |
| 17  | Dono Expertissimi D[omini] 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[omini] 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[domini] Simonis Wilsens huius collegii confratris | Missae funebres a IV. et Vvoc et III. vel V. instrum. |
| 21  | Dono N.N. officiati 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 & litanias à 5 voce e 5 instrumenti |
|     | fol. 221v: libri in folio, copyist I | |
| 24  | Sumptibus Collegii | Motetta sive Cantiones sacrae |
| 25  | Dono R[everendus] D[omi]ni Francisci Freysers | Antifone sacra a voce solo con violini per tutto l’anno; probably not the version by Roger, [1704] with 7 partbooks |
| 26  | Dono D[omi]ni Godef. Vanderlocht huius collegii confratris | Missa solemnis et motetta V. & VI. Vocibus cum instrumentis |
| 27  | Dono R[everendi] D[omi]ni Tossani Dirix huius collegii 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[omi]ni Joannis Dirix huius collegii confratris | Messe à 3 e 4 voci concertate, con strumenti; probably the version by Roger [1697] |
| 29  | R[Reverendi] D[omi]ni M. Janssens dono dedit hosce libros anno 1717 huius collegii confratris | Motetti a voce sola con due violini, e violoncello, col basso per l'organon; probably the edition by Roger [1702] |
| 30  | D[ominus] Mich. Janssens dono dedit Anno 1715 artis musicæ amator, sed necdum confrater Huius colleg. | Not yet identified |
| 31  | Dono dedit collegio S. Caeciliae R[everendi] D[omi]ni M. Janssens dum erat collegij magister | Antifone sacra 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 overo concerti sacri a voce sola con tre et quattro strumenti |
| 33  | Dono R[everendi] D[omi]ni Bartholomaei Lambrechts | Jubilum missale sextuplex, a quatuor vocibus concert. et totidem ripienis, necon tribus instrumentis et duplici basso generali |
|     | fol. 222: libri in folio, copyist I | |
| 34  | 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[everendi] D[omini] 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 Ioannis Kijnen huius collegii Decani | Concordia Montensis a 1, 2, 3, 4 vel 5 vocib. cum instrum. |
| 38  | In usum R.R. P.P. Aug(ustinae) Hasselensis | Chorus musicalis a 1, 2, 3, 4, 5 vel 6 vocibus cum instrumentis |
| 39  | Sumptibus Collegii | Missae, Litiae, et Motetta IV. V. VI. Vocibus cum Instrumentis et ripienis; ultra 4 ripieni |
| 40  | Idem opus primum R[everendi] P. Benedicti a S. Josepho in usum Capellae d[iae] 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 coopertoriis colori cineracei [gray] | / |
|     | fol. 222v: libri in folio, copyist I | / |
| 44  | Dono D[omini] 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[omini]ni Michaelis Vandersmissen huius collegii confratris | VI Concertos à deux violons, deux haubois ou violons, basse et basse continue |
| 46  | Dono D[omini]ni Guilemi 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[omini]ni 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; scaling |
|-----|----------------|-----------------------------------------------|
| 50  | Dono Reverendi D[omini] Guetters Canonici regularis et Provisoris in Colen | Concerti grossi con doi violini e violoncello di concertino obligati e doi altri violini, viola e basso di concerto grosso, Antwerpen, 1695 |
| 51  | Dono D[omini] Henrici Schupkens huius collegii confaratis | Palatate a 4 parti., manuscripti; not yet identified |
| 52  | Dono expert. D[omini] Arnoldi Franc. Vossius huius collegii confaratis | Concerti a cinque con violini, oboe, viola, violoncello e basso continuo |
| 53  | Dono Reverendi D[omini] Johannes Van Weddins, huius collegii confratris | Genesius musicus divinis Marianis ac sanitatorum laudibus decoratus, et ecclesiasticus riftui una, 2, 3, 4, 5, tam vocibus quam instrumentis |
| 54  | Dono R[everendi] D[omini] Marci Teller Traiectensis huius collegii confratris | Il cimento dell’armonia e dell’inventione, concerti a 4 e 5, 6 partbooks |
| 55  | Dono D[omini] A. Bartholomei van Haeren | Symphoniae duodecim, Antwerpen, vl1-2 (incompl), Leuven, Universitei, Archives |
| 56  | Dono D[omini] Marci Teller Traiectensis huius collegii confratris ac companionis per celebratis in margini 1722 | Concerti grossi opus 2, with 6 concerti [1734] |
| 57  | Dono D[omini] Arn. Van Haeren | Concerti grossi opus 3 with 6 concerti [1733] |
| 58  | Sumptibus Collegii | Decas Mariano-Musica. Hoc est: X. Missae solennes, 4vv, 2 vn, 2 va, 2 tpt, bc |
| 59  | Sumptibus Collegii | X. Missae solennes, 4vv, 2 vn, 2 va, 2 tpt, bc |
| 60  | Sumptibus Collegii | Decas Mariano-Musica. Hoc est: X. Missae solennes, 4vv, 2 vn, 2 va, 2 tpt, bc |
| 61  | Sumptibus Collegii | X. Missae solennes, 4vv, 2 vn, 2 va, 2 tpt, bc |
| 62  | Dono D[omini] J. G. Briers | Dominale complectens offertoria XXX.XXX. Pro omnibus et singularibus dominicis per annum a 4 vocibus ordinariis, violini unisono ad lib., alto tenore viol. ve 2 tromboni, ad lib., cum organo, ac violoncello |
| 63  | Dono D[omini] J. G. Briers | Dominale complectens offertoria XXX.XXX. Pro omnibus et singularibus dominicis per annum a 4 vocibus ordinariis, violini unisono ad lib., alto tenore viol. ve 2 tromboni, ad lib., cum organo, ac violoncello |
| 64  | Dono D[omini] J. G. Briers | Dominale complectens offertoria XXX.XXX. Pro omnibus et singularibus dominicis per annum a 4 vocibus ordinariis, violini unisono ad lib., alto tenore viol. ve 2 tromboni, ad lib., cum organo, ac violoncello |
| 65  | Dono D[omini] J. G. Briers | Dominale complectens offertoria XXX.XXX. Pro omnibus et singularibus dominicis per annum a 4 vocibus ordinariis, violini unisono ad lib., alto tenore viol. ve 2 tromboni, ad lib., cum organo, ac violoncello |
| 66  | Dono D[omini] J. G. Briers | Dominale complectens offertoria XXX.XXX. Pro omnibus et singularibus dominicis per annum a 4 vocibus ordinariis, violini unisono ad lib., alto tenore viol. ve 2 tromboni, ad lib., cum organo, ac violoncello |
| Nr. | Comment 1; donor | Comment 2; short title as in literature; scoring |
|-----|------------------|-----------------------------------------------|
| 67  | Sumptibus Colliei | Sacra anaphoresis per 24 Offertoria de tempore et sanctis, ... 4vv, 2 violinis, 2 tubucis vel fluitus ad lib., cum duplici basso continuo. |
| 68  | Sumptibus Colliei | Anthophonae Marianae, continens antiphonas de BVM 24, 4 viocibus, & organo obligatis, 2 violinis, 2 violoneis. |
| 69  | Dono D[omi]ni [Ger. Vessen] | Musica sacra stylo plane Cromatico pro compositionis amantorebus & 4 riipieniis, 2 violiniis, alto viola, fagotto et basso continuo, ac postuma. |
| 70  | Sumptibus Colliei | Musica sacra stylo plane Cromatico pro compositionis amantorebus & 4 riipieniis, 2 violiniis, alto viola, fagotto et basso continuo, ac postuma. |
| 71  | Dono Expert. Domini Loijens huius collegii Confratris | Sumptibus Collegii | Musicalischen Divertissiments. There are 4 volumes (3 with 6 triosonatas each, 1 with 12 triosonatas) |
| 72  | In usum RR. PP. Aug. | Missae et motetae, opus 2, Antwerpen, 1668 |
| 73  | In usum RR. PP. Aug. | Missae et motetae, opus 2, Antwerpen, 1668 |
| 74  | In usum RR. PP. Aug. | Missae et motetae, opus 2, Antwerpen, 1668 |
| 75  | In usum RR. PP. Aug. | Missae et motetae, opus 2, Antwerpen, 1668 |
| 76  | Dono D[omi]ni Laurentii Custijns | Zodiacus musicus XII. Sonatarum, 4 à II, 4 à III, 4 à IV |
| 77  | Dono D[omi]ni Sigism. Luers huius collegii Confratris | XII Suonate a tre, due violini e violone, col basso per l'organo. Opera prima nuovamente ristampera, Antwerpen, 1668 |
| 78  | In usum RR. PP. Aug. | Not yet identified; link with organbuilder, Leuven, St. Michael ca 1702? |
| 79  | In usum RR. PP. Aug. | Felix concordia, 1, 2, 3, 4, 5 violini e fagotto ad libitum, Antwerpen, 1658 |
| 80  | Dono D[omi]ni Sigism. Luers huius collegii Confratris | Moteti e hymni a voce sola con doi violini e fagotto ad libitum, Antwerpen, 1658 |
| Nr. | Comment 1; donor | Comment 2; short title as in literature; scoring |
|-----|-----------------|---------------------------------------------|
| 81  | Dono R[everendi] Domini Johannis Lantmeters huius collegii Confratris | Missae et motetta necnon quatuor antiphonae B. Mariae Virginis III. IV. vocum cum 2. violinis |
| 82  | Sumptibus Collegii; item eadem pars in usum capella D. Virg.; 2 copies, 1 in the chapel of Our Lady | Corona stellaram duodecim sertae, I. II. III. IV. vocibus et instrumentis ... editio secunda aucta et emendata |
| 83  | Dono Servatii van Winghe huius collegii 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 reprisis a 4. 5. 6 vocibus & instrumentis necessariis |
| 85  | Dono Expert. Domini Gerardi Joris huius collegii Confratris | Cantiones natalitiae, duabus, & quatuor vocibus decantandae, cum reprisis 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 Collegii | 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[everendi] 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 Collegii Confratris | Sacri concerti, a una e piu voci, con instrumenti, e senza, Amsterdam, [1701] |
| 93  | Sumptibus Collegii | Missae et motetta V. VI. VII. VIII. X. XI. XII. Tam vocibus quam instrumentis decantanda...liber tertius |
| 94  | Dono Expert. Domini Gerardi Joris huius collegii Confratris | Encomia sacra musice decantanda 1.2.3. vocibus et 2.3.4. et 5 instrum. |
| Nr. | Comment 1; donor | Comment 2; short title as in literature; scoring | Fol. | libri in quarto, copyist | I, III, IV | Concerti a sei e sette instrumenti, due flauti traversie, due violini, alto viola, violoncello e cembalo |
|-----|-----------------|---------------------------------|------|-------------------------|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 95  | Dono [Domin] Arn. Martens | Sumptibus Collegii | 96   | Dono Clariss[issimi] Domini Johannes Reneri de Geeloes collegi Confratris | Moteta et psalms a II, IV, Vocibus cum instrumentis | Not yet identified print |
| 97  | Sumpitibus Collegii | Missae et motetti cum laudibus Beatae Mariae virginis II, III, IV, Vocibus ac instrumentis concertatis | 98   | Dono Clariss[issimi] Domini Johannes Reneri de Geeloes collegii Confratris | Moteta et psalms a II, IV, Vocibus cum instrumentis | Not yet identified print |

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**Eugeen Schreurs**

*Musica Antiqua-Musica Nova? Three Unpublished Inventories from Tongeren and Hasselt...*
| 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 Godefrii 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. Latinas, tum VIIIII. 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 a 4. Vocibus ordinariis, C., A., T., B., 2. V. necessariis, 2. Lituis, vel Clarinis, cum Tymanis, ex diversis Clavibus ad Lib., decore tamen concurrentibus, cum duplici Bc. Methodo facili, & moderna elaboratae |
| 118 | Gerardus Broux | Cantatae sacrae complectentes Arias XVII. cum Recitativis, et Alleluja plerisque anni festivitatibus accommodatas a Voce sola, 2. V. A. Va., et Org. |
| 119 | Dono R[everendi] Domini Mauri Voskens | Chordae corda trahentes, seu XII. Sonatae concertantes pro missis solennibus, a violino principali, violino primo, violino secundo, alto viola obligata, & duplici basso generali |
| 120 | Dono R[everendi] Domini Mauri Voskens | Sacrificium laudis in voce...sive sex missae solmnnes, ...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[everendi] Domini Mauri Voskens | Solfsequium 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[everendi] 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: Klesatli, 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 | Holocausustomatis ecclesiasticus continens Offertoria festivalia... XXXXXX. 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 | Holocausustomatis ecclesiasticus. Pars II. Complectens Offertoria festivalia... XX... a canto, alto, tenore, basso, II. Violinis & organo necessariis, violoncello, tubis vel lituis, ac tympano...ad lib. |
| 126  | Dono G. N. Waegemans | Holocausustomatis ecclesiasticus. Pars III. Complectens Offertoria festivalia... 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 | Illi 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 eerweerdigen heer I. Sigers heeft sijn parteij museyck met thien guldens voldaen volgens ons regelement 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 | [A handwritten mass and 2 motets] |
| 138 | Den Eerw. Heer van Heer heeft zijn parteij musiek boeken gegeven te weten een geschrevene missae en twee motetten...; Van Paeschen deken [dean] | Passer solitarius in tecto. Id est: Octo missae a 4 voc...., 2. violinis necessariis, organum fig. ... several wind instruments |
| 139 | D’heer Vanderstraaten heeft sijn partije gegeven te weten [He gave music instead of money] | 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        | [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** | **39,63** |