

Berlin, Geheimes Staatsarchiv Preussischer Kulturbesitz MS 7

*Codicological, Textual and Contextual Aspects of a Mid-Sixteenth-Century
Prussian Music Manuscript*

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Preface

If someone had told me five years ago, when I started studying Musicology at Utrecht University, that I would end up graduating on a sixteenth-century music manuscript, I don't think I would have believed it. During my studies, though, as I got acquainted with the history of medieval and Renaissance music, I remembered how, when I was little, my father used to put on music by Palestrina when he got back from work, to 'calm down'. This memory somehow gave extra meaning to the music of the Renaissance for me, and it caused me to want to listen to this music again, and learn more of it.

This research has taken me longer than I had planned, and – especially during the last months – caused me to be rather distracted, nervous and stressed. I could not have finished it without the help and support of a number of people.

First of all, I would like to thank my supervisor, dr. Eric Jas. Positively the most patient man in the world, he never gave me so much as an angry look when I had again ignored a deadline. He kindly helped me on when I had no idea how to continue my research, and gave very precise, constructive criticism on my texts. Without him, I don't know if I would have ever finished the project, but I am sure it would not have been what it is now. I am also very grateful to prof. dr. Karl Kügle, dr. Theodor Dumitrescu and drs. Marnix van Berchum for their support and advice.

I am most thankful to the kind staff of the Geheimes Staatsarchiv Preussischer Kulturbesitz and the Staatliches Institut für Musikforschung in Berlin, for their help during my visits there. I would like to thank in particular Mr. Carsten Schmidt of the Staatliches Institut für Musikforschung, who went out of his way to help me with and tell me all about the relevant documents in the possession of the Institut.

This thesis would also not be what it is now, without the support of my family and friends. My mother and father cheered me up when I was distressed and calmed me down when I was frustrated, and they tirelessly searched for extra sources that might be of use to me. I do not know where I would be without their support. I would also like to thank my urban family, my friends, for supporting me, and putting up with hardly ever seeing me. And last but not least, I must thank Rutger. Undeniably one of the best outcomes of this research, he went through every stage of this project together with me. He supported and cared for me, considered every word which I wrote, and helped me in every possible way. I think I can say that, to all these people, I am forever grateful.

Introduction

The musical repertoire of the Middle Ages and Renaissance includes many fascinating, ingenious and beautiful compositions, which exemplify the compositional style and principles of the time. Our knowledge of this music greatly depends on the sources in which the repertoire was passed on: they might provide us with information on the genres and their popularity, on the musical and professional activities of specific composers, on the economic, social and cultural context of certain music, on the ways in which music was distributed, on the functions of certain music and on the ways and contexts in which music was performed.¹

To gain knowledge of the repertoire of this period, the sources most commonly studied are manuscript sources and printed sources. Polyphonic music was not printed until 1501, so our knowledge of the music of the fifteenth century is entirely dependent on manuscript sources. As not all music was printed, research of the repertoire of the sixteenth century also for an important part relies on manuscript sources.² As opposed to printed sources, of which usually more than one copy exists, manuscripts – handwritten sources – are in most cases unique, having been compiled and copied manually by a scribe. Unfortunately, over time, many sources like these were lost or damaged; the sources which have survived offer a very incomplete picture of musical life in the Middle Ages and Renaissance.

The central subject of this thesis will be a manuscript source from the sixteenth century. The manuscript ‘Berlin, Geheimes Staatsarchiv Preussischer Kulturbesitz MS. 7’, abbreviated BerlGS 7, originally consisted of five partbooks, which together contained the five parts of a substantial amount of compositions: responses, masses, mass sections and motets. During the World War II, however, the Berlin partbooks were moved from their home in Königsberg to different locations. Only the Basses partbook reached its destination; the other four partbooks were lost during the relocation. Whether they survive, is unknown. Fortunately, in the 1930s, a man named Eckhard Loge published a detailed study of the external features of the five partbooks, and a list of concordances of the repertoire.³ His study is now the only account of the features of the four lost partbooks.

Due to the absence of four out of the five partbooks – even though they clearly contained interesting repertoire – the manuscript was not very informative anymore. After Loge’s study from 1931, the manuscript was only studied as a concordance of compositions, because in

¹ Stanley Boorman, et al., ‘Sources, MS,’ in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158pg10> (accessed November 30, 2009).

² Ibid.

³ Loge, Eckhard, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger aus der Musikbibliothek Herzog Albrechts von Preussen* (Kassel: Bärenreiter, 1931).

that state, the manuscript itself could not be further investigated properly. Recently, however, copies of some of the lost partbooks have been found. Currently, copies of the entire Discant, Tenor and Vagans partbooks, and of part of the Bassus partbook have been recovered. The Altus part remains lost. Now that four out of the original five parts of BerlGS 7 are available again, a study of the manuscript itself is feasible and valuable. This thesis is an attempt at the beginning of such a study.

In three chapters, I shall discuss several aspects of the manuscript. In chapter 1, I shall present the current information on the Berlin partbooks, including a history of the manuscript, and descriptions of the codicological aspects of the surviving Bassus partbook and copies of other partbooks. I shall integrate Eckhard Loge's study of 1931 into the descriptions – as his account of four of the partbooks is the only existing source of information.

In Chapter 2, I shall discuss the contents of the BerlGS 7 manuscript. The chapter is divided into three sections: in part I, I shall discuss the genres which appear in the manuscript, and go into the details of some interesting compositions. In part II, I shall consider the composers of the music in the manuscript, including some problematic issues regarding conflicting ascriptions in concordant sources. In part III, I shall attempt to partly trace the transmission of the music in the Berlin partbooks, by examining some important concordant sources.

In Chapter 3, I shall take a closer look at the motets in BerlGS 7. The 77 motets form the most substantial part of repertoire of the manuscript. Most of the motets are set on different texts, and these texts may indicate why – for what reason or use – the scribe selected these motets to copy into his manuscript. I shall present partial translations of the motet texts, and – if they existed – information on their liturgical function, Biblical origin, or other background. I shall present an analysis of the themes of the motet texts, and connect it to possible explanations for the selection of the motets for the manuscript. In my conclusion, I shall bring together the findings on the different aspects of the manuscript, which I will have discussed in my chapters, and shed some light on the historical and practical context of the Berlin partbooks.

The research of the repertoire of this manuscript has required studying the concordant sources and the basic musical features – such as the key and notational signs – of each of the compositions which are found in the manuscript. As appendices I shall present a full inventory of the compositions in the manuscript, including information on their location in the manuscript, their (literal) ascriptions, their meaning or origin of text, their known concordances, their appearance in a modern edition, and literature references. Further, I shall provide a list of all the concordant music sources to BerlGS 7 – manuscripts, printed sources and treatises – and the

actual compositions in BerlGS 7 which are found in them. Lastly, I shall offer an incipit and finalis of the available voices of each of the compositions in the manuscript, except for the compositions which are analysed in the chapters, of which I shall present full transcriptions.

The aspects of the Berlin partbooks that I have chosen to study are only a small number of the matters which one might research in relation to this manuscript. The history of the manuscript, its external features, each of the 97 compositions which appear in the manuscript, their notational features and musical variants, musical style, text and context are potential material for research. Within the scope of this thesis, I was required to limit my research to the approach which I have taken. I hope, however, that my text, but especially the inventory and the incipits and transcriptions of the music, will provide others with the means to continue the research of this fascinating manuscript, and to identify the many anonymous compositions which it holds.

CHAPTER 1

BerlGS 7: History and Codicological Aspects

In this chapter I shall present the current information on the BerlGS 7 partbooks, including a brief history of the manuscript and codicological descriptions of the surviving Bassus partbook and the copies of the Discant, Tenor and Vagans partbooks. I shall integrate Eckhard Loge's study of 1931 into the descriptions as his account is the only existing source of information on four of the five original partbooks.

History of the BerlGS 7 Partbooks

BerlGS 7 is the current Census-Catalogue siglum of a music manuscript from the mid-sixteenth century. The manuscript originally consisted of the four partbooks Discant, Altus, Tenor and Bassus, and one much smaller partbook, Vagans, in which the extra parts of some mass sections were notated.

The scribe of the partbooks has been identified by Eckhard Loge as Matthias Krüger. There is a reference to Krüger in an old library catalogue, that identifies him as the scribe and owner of another set of partbooks, currently known as the manuscript KönSU 1968, which was lost during the Second World War. Loge, who in 1931 had access to both KönSU 1968 and BerlGS 7, compared the handwriting of both manuscripts, and concluded that they were both copied by the same person. Loge also identified Krüger as the owner of the BerlGS 7 partbooks, as the covers bear his initials M.K. Since the ducal bookbinder's administration makes no mention of these partbooks, Loge's identification seems justified.⁴

It is not known how the BerlGS 7 partbooks ended up in the library of duke Albrecht I of Prussia. The exlibris in the partbooks reads 'Albertus Senior', from which it may be concluded that the partbooks were obtained by the ducal library after 1553, the birth year of Albrecht's son Albrecht Friedrich.⁵ In 1565 and 1566 the ducal library purchased a number of books and volumes, and obtained Urban Störmer's collection of music. Loge considered it to be highly unlikely that the BerlGS 7 partbooks could have been amongst these acquisitions, as almost all of Störmer's books were marked with his initials. Instead, he suggested that Krüger had offered the

⁴ Eckhard Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger aus der Musikbibliothek Herzog Albrechts von Preussen* (Kassel: Bärenreiter, 1931), p. 11–12.

⁵ *Ibid.*, p. 13.

manuscript to Duke Albrecht Friedrich (Albrecht I's son) as a gift, as a peace offer to maintain his position at the ducal court.⁶

After the arrival of the BerlGS 7 partbooks in the ducal library, they stayed there until the entire collection was incorporated into the Staats- und Universitätsbibliothek in Königsberg and the partbooks received the call number MS 1740.⁷ During World War II, the partbooks were moved and, except for the Bassus partbook, never surfaced again. The Bassus partbook first reached the Staatliches Archivlager in Göttingen, where it was assigned call number MS 7, and was later transferred to the Geheimes Staatsarchiv Preussischer Kulturbesitz in West Berlin, where it received yet another call number – MS XX. HA StUB Königsberg Nr. 7 – and was to remain ever since.⁸

Although the Discant, Altus, Tenor and Vagans partbooks are probably lost, in recent years copies of parts of these books have turned up. Paper copies, most likely printed from a microfilm, carefully glued onto cardboard cards and kept in boxes, were recovered from an old storage room from the year 1992 onwards. A stamp from the Staatliches Institut für Musikforschung in Berlin from before the Second World War indicates that the paper copies were probably made there, before the beginning of the war. Currently, full copies of the Tenor, Discant and Vagans partbooks have been discovered, as well as part of the Bassus partbook; the Altus part remains missing to this day. The paper copies are still kept at the Staatliches Institut für Musikforschung Preussischer Kulturbesitz and are currently the only remaining materials of the BerlGS 7 Discant, Tenor and Vagans partbooks.⁹

Scribe

Unfortunately, little is known about the scribe of the BerlGS 7 partbooks, Matthias Krüger. He was probably born in 1485, and had served Duke Albrecht I of Prussia as a young man.¹⁰ From surviving correspondence it can be concluded that he had worked as a cantor, although it is unknown where that would have been.¹¹ It is known that he copied at least two other

⁶ Ibid., p. 13, 16.

⁷ University of Illinois (Urbana), Musicological Archives for Renaissance Manuscript Studies (ed.). *Census-catalogue of Manuscript Sources of Polyphonic Music, 1400-1550* (Neuhausen-Stuttgart: American Institute of Musicology [etc.], 1979-1988), vol. II, pp. 16-17.

⁸ Ibid., vol. V, pp. 253-254.

⁹ The copies are stored under the call number Fot Bü 2306. I am most grateful to the kind staff members of the Staatliches Institut für Musikforschung Preussischer Kulturbesitz, especially Mr. Carsten Schmidt, for the wonderful help and information they gave me regarding these copies.

¹⁰ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, pp. 15-16.

¹¹ Ludwig Finscher, 'Beiträge zur Geschichte der Königsberger Hofkapelle,' *Musik des Ostens: Sammelbände für Historische und Vergleichende Forschung* 1 (1962), p. 174.

manuscripts: Königsberg MS 1968, which was also lost during the Second World War, and Copenhagen MS 1872, which was copied for the Danish court in Copenhagen.¹²

In 1552 he wrote to Duke Albrecht, asking for a 'Freitisch bei Hofe', a place at the ducal court to stay. He was granted his request, and showed his gratitude by offering the duke several compilations of music. It is possible that these included both the BerlGS 7 partbooks and the KönSU 1768 manuscript.¹³ As to what happened to Krüger after 1552, there are different, conflicting accounts. Loge already mentioned that there is a record of a cantor at Jucha (Stare Juchy, Poland) named Matthias Krüger, who died in 1565 or 1566, but that there is also a letter by a cantor named Matthias Krüger, written in 1569 to duke Albrecht Friedrich, again pleading for the maintaining of his 'Freitisch bei Hofe'.¹⁴ In two other letters – which have not yet been considered in relation to the BerlGS 7 manuscript – it seems that there may have been yet another cantor by the name of Matthias Krüger, a citizen of the city of Thorn (Toruń, Poland):

1553 März 12, o.O.

Herzog Albrecht an den Rat zu Thorn:

Nachdem der Thorner Bürger und zur Zeit herzogliche Diener Matthias Kruger nach einem durch böse Leute verursachten Ehe Streit seine Frau verlassen musste und in herzogliche Dienste gekommen ist, ist seine Frau jetzt zur Versöhnung bereit, so dass der Herzog ihn auf seinen Wunsch entlässt und hiermit den Rat um wohlwollende Aufnahme und Unterstützung in seiner Ehesache bittet.¹⁵

1553 November 1, o.O.

Herzog Albrecht an den Rat zu Thorn:

Da der verstorbene alte herzogliche Diener und Thorner Bürger Matthias Kruger beim Abschied [vom Herzog] der herzoglichen Kantorei seine gesamte Liedersammlung versprochen hat, bittet der Herzog um Hinterlegung der Lieder beim Thorner Rat bis zur Anforderung durch den herzog, ferner um Suche nach fünf vom herzoglichen Hofkantor dem Kruger zur Abschrift mitgegebenen Messen, die dem Herzog gehören und ebenfalls vom Rat verwahrt werden sollen.¹⁶

¹² *Census-catalogue of Manuscript Sources of Polyphonic Music, 1400-1550*, vol. I, p. 165.

¹³ Finscher. 'Beiträge zur Geschichte der Königsberge Hofkapelle,' p. 174.

¹⁴ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, pp. 16-17.

¹⁵ Ursula Benninghoven, *Die Beziehungen Herzog Albrechts von Preussen zu Städten, Bürgertum und Adel im westlichen Preussen (1525-1554): Regesten aus dem Herzoglichen Briefarchiv und den Ostpreussischen Folianten* (Köln [etc.]: Böhlau Verlag, 2006), pp. 1498-1499.

¹⁶ *Ibid.*, p. 1530.

This Matthias Krüger briefly served at the ducal court in 1552 or 1553, which fits the other information on the scribe of the BerlGS 7 manuscript. The first letter might actually explain why Krüger had so desperately pleaded to serve at the court. The second letter, again speaking of the citizen of Thorn and ‘old ducal servant’, reports Krüger’s death in 1553. Interestingly, this letter specifically refers to the ducal church choir and a collection of songs, suggesting that Krüger had been involved in the choir during his time at the ducal court.

Which, if any, of these three Matthias Krügers was the scribe of the BerlGS 7 manuscript, is impossible to determine, based on the current, very limited evidence. Krüger was a common name in Königsberg at the time, so the existence of several men by the same name, even by the same profession, is plausible.¹⁷ The latter years of the scribe’s life, then, must remain somewhat of a mystery to us for the moment.

Material

The BerlGS 7 Bassus partbook consists of a leather cover and paper pages. The paper copies of the Discant, Tenor, and Vagans parts are made of thin paper, glued onto cardboard cards.

Cover

The cover of the Bassus book of BerlGS 7 measures 341 × 207 mm, and is made of dark brown leather. The spine of the book is 48 mm thick. On the front of the cover, the leather features BASSVS/1543*/M.K. at the top; the rest of the surface is richly tooled with ornamental patterns and decorative designs. The back of the cover contains only decorations. There are remnants of metal clasps.¹⁸

The ornamental designs on the cover are quite interesting. Apart from a rectangle in the middle of the front cover which is completely filled with flowers (possibly lilies), four different Biblical scenes with corresponding terms feature repeatedly. These scenes and terms are:

- 1) The Fall of Man: Adam and Eve on both sides of a tree, from which a snake is hanging down – PECCATUM (sin);
- 2) Abraham’s sacrifice of Isaac, with an angel stopping him – FIDES (faith);
- 3) The crucifixion of Jesus – SATISFACIO (sacrifice);
- 4) The Resurrection of Jesus: the resurrected Jesus emerging from his grave, holding a flag in his left hand – JUSTIFICATIO (justification).

¹⁷ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 18.

¹⁸ University of Illinois (Urbana), *Census-catalogue of Manuscripts of Polyphonic Music 1400-1550*, vol II, p. 17.

According to Loge, the covers of the Discant, Altus and Tenor partbooks were decorated in exactly the same way.¹⁹ The cover of the Vagans part, however, was quite different. Its leather cover had been given brass clasps on the corners and spine. It read VAGANS/1544 at the top; the original owner's initials M.K. were on the back cover. Apart from the Biblical scenes which feature on the other partbooks, this cover contained another series of images in four straight rows, all images of women: LUCRECIA, VENUS, DIGIT COM LA, OCCASIO.²⁰

The decorations on the cover of BerlGS 7 were most likely made with a stamp roll. In Konrad Haebler's catalogue of sixteenth-century stamp rolls, two stamp rolls are mentioned that fit the description of the images on the four partbooks exactly:

- A.K. 192x20. Crucifixus 1543: SATISFACIO – Isaaks Opferung: FIDES – Sündenfall: PECCATUM – Auferstehung Marke: JUSTIFICATIO.
- 188x22 mm. Crucifixus 1543: SATISFACIO – Isaaks Opferung: FIDES – Sündenfall: PECCATUM – Auferstehung: JUSTIFICATIO.²¹

In the first stamp roll, the initials A.K. are those of the stamp roll's creator Augustin Kratzer of Nuremberg. For the second, there is no reference to any particular owner or location of the stamp roll, nor of any books on which it was used.²² Biblical scenes such as the ones on this stamp roll were quite popular in the sixteenth century, however.²³ A close look at Haebler's catalogue confirms that especially representations of the Crucifixion and the Fall of Man were quite common, both as individual stamps and as combinations of several such scenes. These representations were frequently accompanied by labels or names such as those on the BerlGS 7 partbooks. Between 1529 and 1548 at least five other stamp rolls existed which feature three out of the four Biblical scenes on the four BerlGS 7 partbooks, some including similar accompanying phrases. The spelling of these, however, varies between 'Justificacio' and 'Iustificatio', 'Pecatum' and 'Peccatum', 'Satisfacio' and 'Satisfacio'.²⁴

¹⁹ Eckhard Loge. *Eine Messen- und Motettenhandschrift des Kantors Matthias Krieger*, p. 7.

²⁰ *Ibid.*, p. 10.

²¹ Haebler, *Rollen- und Plattenstempel des XVI. Jahrhunderts* (Leipzig: Harrassowitz, 1928), vol. I, p. 111; vol. II, p. 18.

²² *Ibid.*

²³ M.J. Husung. 'Zur Praxis und zur Psychologie der älteren Buchbinder. Nach Einbänden in der Universitäts-Bibliothek zu Münster i.W. II. Der Rollenstempel,' *Zeitschrift für Bücherfreunde* 14 (1922), p. 31.

²⁴ Haebler. *Rollen- und Plattenstempel des XVI. Jahrhunderts*, vol. II, pp. 5-7, 9, 14-16, 25.

Figure 1.1: Stamp roll created by Augustin Kratzer, 1549.

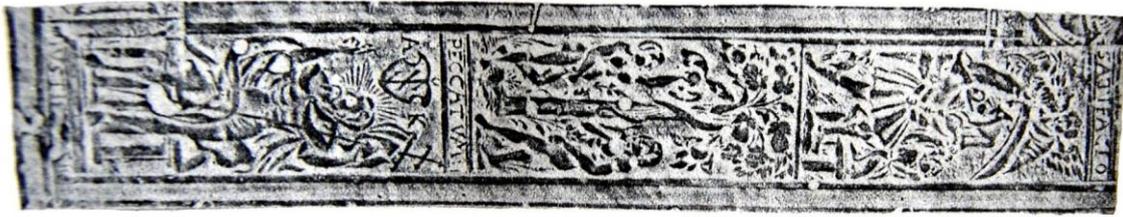


Figure 1.1 is a picture of a stamp roll which bears the initials A.K., and contains three of the four Biblical scenes that are found on the cover of the BerlGS 7 partbooks.²⁵ The first is Abraham's sacrifice of Isaac, without any term or phrase. The following image is the Fall of Man, at the bottom accompanied by the phrase PECCATUM. The last image is the Resurrection of Jesus, accompanied by JUSTIFICATIO. In the top left corner of this image, the coat of arms and the initials of the stamp roll's creator A.K. are visible. At the top of the first image features the phrase SATISFACIO. According to M.J. Husung, who discussed this stamp roll in article on the practice of ancient bookbinding, this SATISFACIO actually was accompanied by an illustration of the Crucifixion in which the number 1549 features, the year of the stamp roll's creation.²⁶

The images on the Bassus partbook of BerlGS 7 are quite faded, but they are clear enough to verify that they are identical to the images on the stamp roll in Figure 1.1 Furthermore, the spelling of the phrases accompanying the images is the same as those on the four BerlGS 7 partbooks. Although the year 1549 is incompatible with the year the four BerlGS 7 partbooks were bound, 1543, the stamp roll described by Haebler featuring the number 1543 is almost an exact match to this stamp roll from 1549: it contains all four images, three out of four accompanied by the same phrases; only FIDES is lacking in the 1549 stamp roll. The initials A.K. featuring in the only other exact match to the decorations on the four BerlGS 7 partbooks, further suggest a strong relation between the 1543 and 1549 stamp rolls. In his article on the 1549 stamp roll, Husung does not give specific measurements of the stamp roll, and does not specify what or whom the initials A.K. may have stood for. The strong resemblance between the 1549 stamp roll and the two from Haebler's catalogue suggests that Augustin Kratzer may well have been the creator of the 1543 and 1549 stamp rolls. The 1549 stamp roll could have been a newer version or close variant of one of Kratzer's other, older stamp rolls.

Augustin Kratzer's stamp rolls are certainly related to the images on the BerlGS 7 partbooks. Kratzer lived and worked in Nuremberg, however, over one thousand kilometers away from Prussia. The little available biographical information about Kratzer does not mention

²⁵ Husung, 'Zur Praxis und zur Psychologie der älteren Buchbinder, Der Rollenstempel,' pp. 26-27.

²⁶ *Ibid.*, p. 31.

any travelling or contact with other bookbinders, but it is not impossible that his designs would have reached Prussia. After all, there are many similarities among the themes of stamps and stamp rolls of different places.²⁷ Bookbinders in different places could have communicated with each other, and exchanged ideas, themes or even materials. Depending on the status of the art of bookbinding at a certain place, or a royal's appreciations thereof, bookbinders sometimes travelled along with their sovereign, which made it possible to meet colleagues in other places.²⁸

In his study, Eckhard Loge identified the binder of the Berlin partbooks as Kaspar Angler, the bookbinder of the Königsberger court from 1539 onwards. Loge came to this conclusion, because Angler was in the right place at the right time, and because he supposedly possessed a stamp roll which matched the decorations on the BerlGS 7 partbooks almost exactly. For the latter assertion he relied on a study on bookbinding in Königsberg in the sixteenth and seventeenth centuries by Ernst Kuhnert.²⁹ Kuhnert's detailed record of Angler's collection of materials and works, however, only mentions a book cover on which three of those four images that feature on the BerlGS 7 partbooks appear, with similar phrases but in a slightly different spelling.³⁰ The study neither mentions any stamp rolls or book covers which closely resemble the cover of the BerlGS 7 Vagans partbook.³¹

Therefore it is unknown whether Angler ever possessed any stamp rolls that could have created the decorations on the BerlGS 7 partbooks. Of course, their absence in Kuhnert's study does not prove they never existed. Duke Albrecht I of Prussia did encourage Angler to always acquire new stamps and stamp rolls, and the duke maintained a wide network of cultural and artistic specialists in many places which could have facilitated Angler's collecting.³² On the other hand, the Berlin partbooks could just as well have been bound by a less famous bookbinder who happened to have connections in other places. All things considered, it is difficult to say with any certainty who bound and decorated the five BerlGS 7 partbooks, but the exact resemblance of Augustin Kratzer's stamp roll and the images on the four BerlGS 7 partbooks does prove an evident – albeit distant – connection between the two.

Taken together, the illustrations that feature on the Berlin partbooks, present one very strong theme. The Biblical scenes and the phrases 'Peccatum', 'Fides', 'Satisfacio' and 'Justificatio' are four major themes of the Reformation and of Luther's Doctrine of Justification. The

²⁷ See Haebler, *Rollen- und Plattenstempel des XVI. Jahrhunderts*.

²⁸ This was at least the case for the prince-elector of Saxony. See Ernst Kuhnert. *Geschichte der Staats- und Universitätsbibliothek zu Königsberg*. Leipzig: Karl W. Hiersemann, 1926, p. 251.

²⁹ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 7.

³⁰ Kuhnert, *Geschichte der Staats- und Universitätsbibliothek zu Königsberg*, p. 274.

³¹ *Ibid.*, p. 271.

³² *Ibid.*, p. 251.

following passage from Luther's Smalcald Articles ('Schmalkaldischen Artikel'), which he published in 1536 as a summary of the Lutheran doctrine, illustrates the great power and meaning Luther attached to all four themes.

[198, 24] Hie ist der erste und Heübtartickel [25] 1.1 Das Jhesus Christüs unser Gott und [26] herr sey umb unser sunde willen gestorben, [27] und umb unser gerechtigkeit willen auff [28] standen, Romer 4. Und er allein, das lamb [29] Gottes ist, das der welt sunde tregt Job. 1. [30] Und Gott unser aller sunde auff Ihn gelegt [199, 1] hat Jsaiae 54. Item: Sie sind alle zumal [2] sunder, und werden on verdienst gerecht aus [3] seiner gnade, durch die erlosing Jhesu Christi [4] ynn seinem blut etc. Ro. 3. [8] Dieweil nü solchs mus gfiregleubt werden, [9] Und sonst mit keinem werck, gesetze noch ver [10] dienst, mag erlanget oder gefasset werden. [11] So ist est klar und gewis, Das allein solcher [12] Gläube uns gerecht mache. Wie Ro. 3 [...] [22] Von diesem Artickel kan man nichts [23] weichen oder nachgeben, Es falle Himel und [24] Erden oder was nicht bleiben wil.³³

[198,24] The first and chief article is this [25] 1.1 That Jesus Christ, our God and [26] Lord, died for our sins [27] and was raised again [28] for our justification (Romans 4). He alone is the Lamb [29] of God who takes away the sins of the world (John 1) [30] And God has laid on Him the iniquity of us all [199, 1] (Isaiah 54) All have [2] sinned and are justified freely, by [3] His grace, through the redemption that is in Christ Jesus [4] in His blood (Romans 3). [8] This is necessary to believe. [10] This cannot be otherwise acquired or grasped by any work, law or [11] merit. Therefore, it is clear and certain that this [12] faith alone justifies us (Romans 3) [...] [22] Nothing of this article can be [23] yielded or surrendered, even though heaven and [24] earth and everything else falls³⁴

This passage, the first article of the second part, clearly states the importance of concepts such as the sacrifice of Jesus's death for the sins of the world, the justification of his resurrection, and the cruciality of faith in this process. According to Werner Führer, this passage 'is the principal part of the Smalcald Articles. It concerns the very "stuff" of the Reformation'.³⁵ So, of these articles which summarize the Lutheran doctrine, this passage is the most important: it states the core ideas of the Reformation. The Biblical scenes on the four BerlGS 7 partbooks seem to do the exact same thing: the key concepts of justification, sacrifice, sin and faith are stated and illustrated by images from well-known stories from the Bible. The reference to the Lutheran doctrine and its message must have been very clear. Thus the covers of the BerlGS 7 partbooks situate these books in the specific context of the Lutheran Reformation. This should not come as a surprise,

³³ Werner Führer. *Die Schmalkaldischen Artikel* (Tübingen: Mohr Siebeck, 2009), p. 89.

³⁴ Translation based on The Book of Concord, <http://bookofconcord.org/smalcald.php#mass>, accessed 6 October 2009.

³⁵ Führer, *Die Schmalkaldischen Artikel*, p. 88.

since Prussia was the first state to officially adopt the Lutheran doctrine, and Duke Albrecht corresponded with Luther himself.

Structure of the Manuscript

The Bassus book of BerlGS 7 consists of 1 flyleaf at the beginning of the manuscript, 174 paper folios, and 2 flyleaves at the end of the manuscript. There are twelve gatherings, which vary in number of folios. In Table 1.1, the structure of the manuscript and the contents of each gathering can be found.

Table 1.1: Structure of the BerlGS 7 Bassus partbook and the contents of each gathering.

| Gathering | Sheets | Folios | Contents |
|------------|--------|---|--|
| 1 | 26 | 1-24 + 2 unnumbered pages | 1 blank cover, 1 page of blank staves (ff. 2), 22 pages of music, 2 pages of blank staves (unnumbered) |
| 2 | 16 | 1 unnumbered cover preceding 25-38 + 1 unnumbered page | 1 blank cover, 1 cover with text, 12 pages of music, 2 pages of blank staves (unnumbered) |
| 3 | 14 | 1 unnumbered cover preceding 39-49 + 2 unnumbered pages | 1 blank cover, 1 cover with text, 9 pages of music, 3 pages of blank staves |
| 4 | 16 | 1 unnumbered cover preceding 50-63 + 1 unnumbered page | 1 blank cover, 1 cover with text, 13 pages of music, 1 page of blank staves (unnumbered) |
| 5 | 14 | 2 unnumbered covers preceding 64-75 | 2 blank covers, 12 pages of music |
| 6 | 15 | 1 unnumbered cover preceding 76-89' | 1 blank cover (unnumbered), 14 pages of music |
| 7 'B. 2.' | 12 | 90-101' | 12 pages of music |
| 8 'B. 3.' | 10 | 102-111' | 10 pages of music |
| 9 'B. 4.' | 12 | 112-123' | 12 pages of music |
| 10 'B. 5.' | 12 | 124-135' | 11 pages of music, 1 page of blank staves (ff. 135) |
| 11 'B.' | 13 | 136-147' | 1 cover with text (unnumbered), 12 pages of music |
| 12 'B..2.' | 12 | 148-159' | 11 pages of music, 1 page of blank staves (ff. 159) |

As regards the Discant, Altus, Tenor and Vagans partbooks, Loge's description of their structure and contents is given in Table 1.2.³⁶

Table 1.2, Structure and contents of the BerlGS 7 Discant, Altus, Tenor and Vagans partbooks according to Loge.

| Gathering | Discantus | | Altus | | Tenor | | Vagans | |
|-----------|-----------|--------------------|-------|--------------------|-------|-----------------------------|--------|-------------------|
| | Pgs | Watermarks | Pgs | Watermarks | Pgs | Watermarks | Pgs | Watermarks |
| 1 | 26 | I (12x) & IV (1x) | 28 | I (13x) & IV (1x) | 26 | I (12x) & IV (1x) | 13 | II (2x) & IV (4x) |
| 2 | 16 | II (2x) & III (6x) | 16 | II (1x) & III (7x) | 16 | II (1x), III (6x) & IV (1x) | 10 | IV (5x) |
| 3 | 14 | II (1x) & IV (6x) | 16 | IV (8x) | 14 | IV (7x) | 10 | IV (5x) |
| 4 | 16 | IV (8x) | 16 | IV (8x) | 12 | IV (6x) | 10 | IV (5x) |

³⁶ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 9.

| | | | | | | | | |
|----|---------------|--------------------|---|---|----|--------------------|--|---------|
| 5 | 15 | III (6x) & IV (1x) | 15 | III (7x) & IV (1x) | 14 | III (6x) & IV (1x) | 10 | IV (5x) |
| 6 | 14 | IV (7x) | 14 | IV (7x) | 14 | IV (7x) | 10 | IV (5x) |
| 7 | 12 | IV (6x) | 14 | IV (7x) | 12 | IV (6x) | 10 | IV (5x) |
| 8 | 12 | IV (6x) | 14 | IV (7x) | 14 | IV (7x) | 10 | IV (5x) |
| 9 | 12 | IV (6x) | 14 | IV (7x) | 12 | IV (6x) | 10 | IV (5x) |
| 10 | 12 | IV (6x) | 14 | IV (7x) | 14 | IV (7x) | 10 | IV (5x) |
| 11 | 13 | IV (6x) | 13 | IV (7x) | 12 | IV (6x) | 10 | IV (5x) |
| 12 | 12 | IV (6x) | 14 | IV (7x) | 14 | IV (7x) | 10 | IV (5x) |
| 13 | + 2 flyleaves | | + 2 flyleaves & 1 folio-sized paper cover for the last two gatherings | + 2 flyleaves & 1 folio-sized paper cover for the last two gatherings | | | 8 | IV (4x) |
| 14 | | | | | | | 8 | IV (4x) |
| | | | | | | | + 1 flyleaf Only the first gathering contains music; the others contain pages with blank staves | |

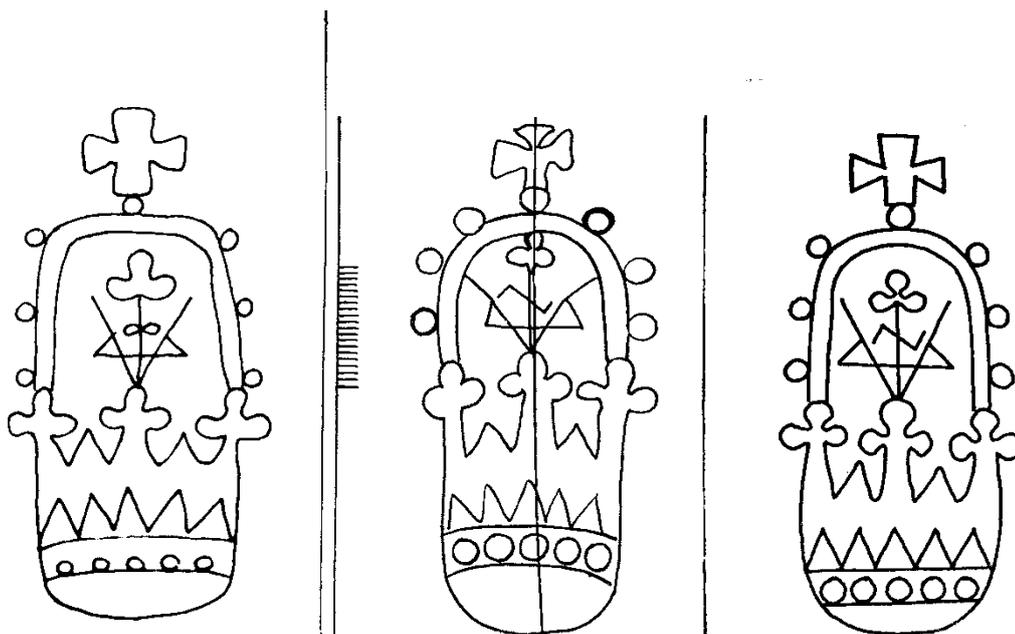
From the schematic overviews of the structure and contents of the BerlGS 7 partbooks in Tables 1.1 and 1.2, several things can already be concluded. None of the five partbooks have the exact same makeup; the number of pages per gathering vary, as well as the number and kind of watermarks per gathering. However, the Discant, Altus, Tenor and Bassus partbooks do roughly have the same makeup: they all consist of twelve gatherings, and all contain approximately the same number of pages and the same number and types of watermarks. The Vagans partbook, however, consists of fourteen gatherings, which contain slightly fewer pages and fewer and different watermarks. This still rather sizable partbook contains only fourteen pages of music, all in the first gathering; and the other thirteen gatherings consist of nothing but pages with blank staves. In all five partbooks, gatherings 1 to 5 vary in size, and always contain different watermarks within one gathering, whereas gatherings 6 to 12 are all virtually the same size, and only contain one and the same watermark, no. IV. This watermark is by far the most frequent in all partbooks; in each of the partbooks, about two thirds of all watermarks are of type IV.

Watermarks

In the Bassus book of BerlGS 7, Four different watermarks are found. These watermarks fall neatly within two categories: two are crowns, two are ox's heads. The meaning of these images as such in paper could also contribute to our knowledge of the context and background of the creation of the BerlGS 7 partbooks. Although many claims have been made about the possible meaning of ox's heads as watermarks during the last century – references to the Ravensburger coat of arms, references to the zodiac, etcetera – none of these claims are confirmed.³⁷ It is

³⁷ Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, vol. II, pp. 22-24.

Figure 1.2: Watermark I as it appears in: a. BerlGS 7, b. Briquet, c. Piccard.



certain, though, that ox's head paper was relatively expensive and a sign of good quality paper. The same is actually more or less true for crown paper: there is no real evidence to prove that crowns referred to specific concepts, but crown paper was of high quality, and quite expensive. It was even twenty percent more expensive than ox head's paper.³⁸

Watermark I is an ornamented crown with a diadem and a cross on top of it, and a decorative mark in the middle of the diadem (Figure 1.2a). It is 98 to 115mm tall and 48 to 53mm wide. Loge identified this watermark as no. 5007 in Briquet's catalogue of paper watermarks from 1282 until 1600 (Figure 1.2b).³⁹ The same watermark is also found in Piccard's catalogue of watermarks, volume I, 'Die Kronenwasserzeichen' in section VIII, no. 6 (Figure 1.2c).⁴⁰ Apart from a small ornamentation inside the diadem, the watermark in BerlGS 7 is virtually identical to both Briquet's and Piccard's examples (see Figure 1.2a, b and c). According to both Briquet and Piccard, the watermark in Figure 1.2a was quite common, and produced in many places, among others the regions of Basel, Strassburg, Cologne, Saxony, Prague and Vienna, between 1529 and 1541.⁴¹

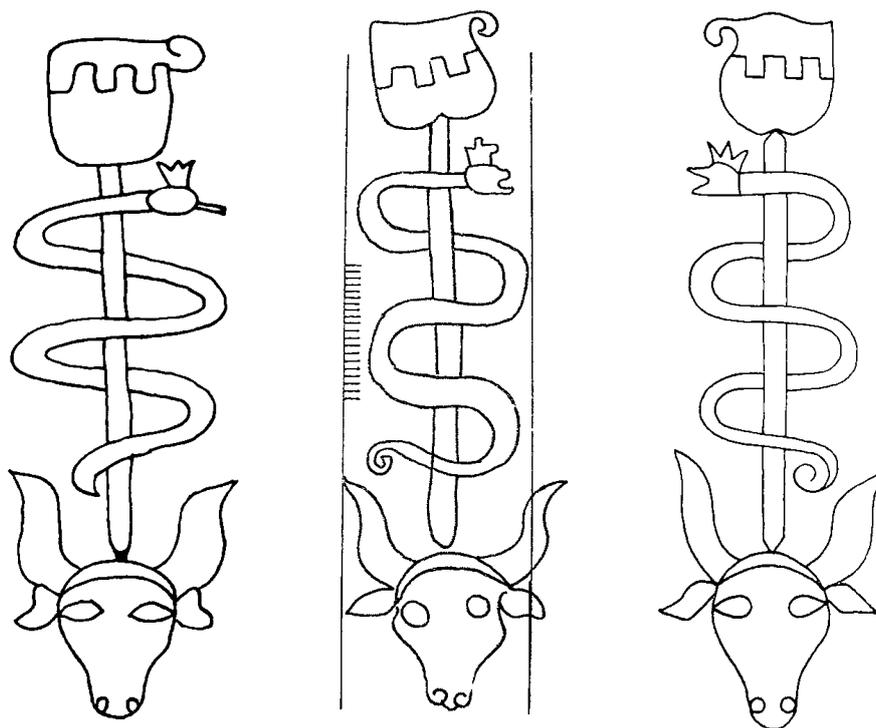
³⁸ Ibid., vol. I, p. 26

³⁹ Ibid.; C.M. Briquet, *Les filigranes. Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600* ed. Allan Stevenson (Amsterdam: The Paper Publications Society, 1968), vol. III.

⁴⁰ Piccard, Gerhard. *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*. Stuttgart: W. Kohlhammer Verlag, 1966, vol. I: *Die Kronenwasserzeichen*, p. 108.

⁴¹ Briquet, *Les filigranes*, vol. I, p. 300 and Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, vol. I, p. 41.

Figure 1.3, Watermark II as it appears in: a. BerlGS 7, b. Briquet, c. Piccard.



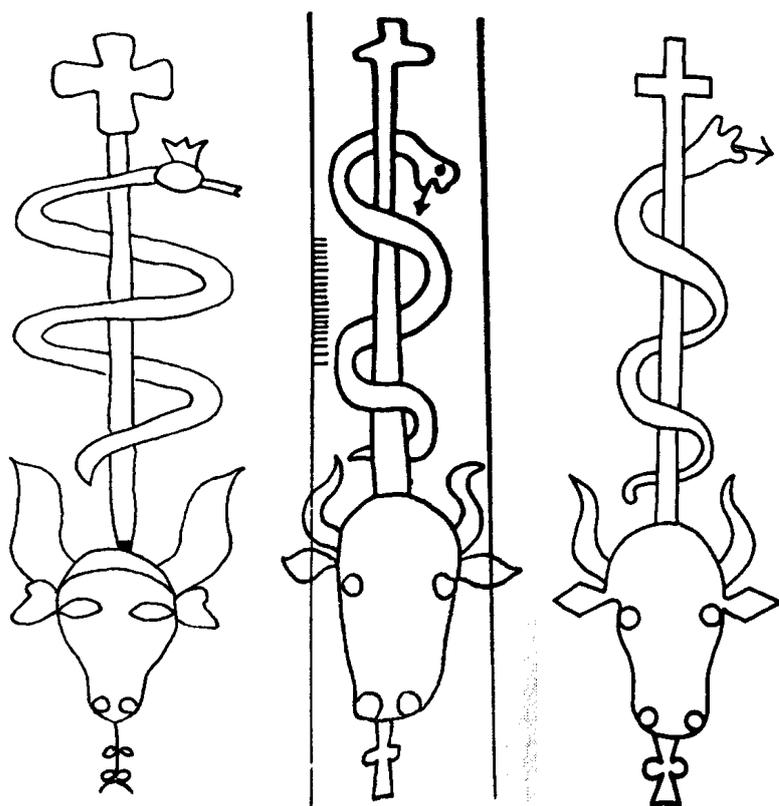
Watermark II is an ox's head with eyes and nostrils, and a staff with banner or coat of arms emerging between its horns, around which a snake wearing a crown slithers (Figure 1.3a). It is 125 to 145 mm tall and 40 to 46 mm wide. Loge identified this watermark as no. 15457 in Briquet's catalogue (Figure 1.3b).⁴² It is also found in Piccard's catalogue, volume II, 'Die Ochsenkopfwasserzeichen', in section XVI, no. 516 (Figure 1.3c).⁴³ Piccard's example of this watermark is identical to the watermark in BerlGS 7 and Briquet's example, except for the fact that it is mirrored. Both Briquet and Piccard state that this watermark was produced in Prague, and several places in Germany and France, between 1534 and 1543.⁴⁴

⁴² Briquet, *Les Filigranes*, vol. IV.

⁴³ Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, vol. II: *Die Ochsenkopfwasserzeichen*, p. 811.

⁴⁴ Briquet, *Les Filigranes*, vol. II, p. 775; Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, vol. II: *Die Ochsenkopfwasserzeichen*, p. 248.

Figure 1.4, Watermark III as it appears in: a. BerlGS 7, b. Briquet, c. Piccard

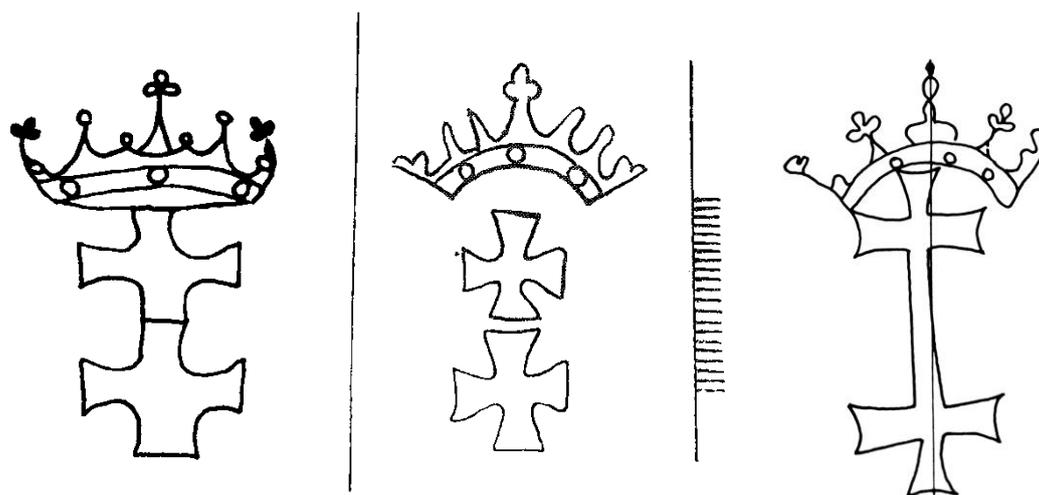


Watermark III is also an ox's head with eyes and nostrils, and a staff with snake emerging between its horns. However, on top of the staff, there is simply a cross, not a banner or coat of arms. Further, from the ox's mouth, some sort of ring or shape emerges (Figure 1.4a). This watermark is 135 to 138 mm tall and 39 to 43 mm wide. Loge labels this watermark a variant of watermark II, and does not identify it as individually significant or interesting.⁴⁵ Actually, the differences between watermark II and III are significant. Merely a glance at inventories of watermarks such as Briquet's or Piccard's is enough to appreciate this:⁴⁶ there is a large number of different watermarks of ox's heads with staff and snake, featuring crosses (in different variants), or other signs such as flowers or stars. In fact, crosses are more common than banners or coats of arms such as the one in watermark II. These watermarks vary in the position of the snake's head, in the features of the ox's head (such as the shape of the eyes, nostrils, ears, horns, etc.), in the sign which features on top of the staff (and the particular appearance thereof), etc. Apart from the cross on the staff in this watermark, the shape emerging from the ox's mouth is especially interesting. Piccard's inventory lists over thirty watermarks, each with different such

⁴⁵ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 9.

⁴⁶ See for example Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, vol. II: *Die Ochsenkopfwasserzeichen*, pp. 798-809.

Figure 1.5, Watermark IV as it appears in: a. BerlGS 7, b. Briquet, c. Piccard.



shapes.⁴⁷ Neither among Piccard's, nor among Briquet's, did I find an exact match of the watermark in BerlGS 7. The closest variants are, in my opinion, Briquet no. 15438 and Piccard section XVI, no. 426, shown in Figure 1.4b and c. In both Briquet's and Piccard's example, the shape emerging from the ox's mouth is not identical to that in the BerlGS 7 watermark, and is the ox's head is shaped differently. In the Briquet example, the position of the snake's head is another deviation. According to both Briquet and Piccard, the watermark in Figure 1.4a was produced in the regions of Nuremberg and Wiesbaden around the year 1553.⁴⁸

Watermark IV is a richly decorated crown over two crosses (Figure 1.5a). It is 49 to 55mm tall and 31 to 36 mm wide. Loge identified this watermark as a variant of a number of watermarks in Briquet's catalogue, such as nos. 1251, 1257 and 5775, and stated that this is the most important watermark in the BerlGS 7 partbooks.⁴⁹ In my opinion the closest match is no. 5775 (Figure 1.5b).⁵⁰ The closest match in Piccard's catalogue is section V, no. 1340 (Figure 1.5c).⁵¹ In both cases the crown is not as richly decorated as the one in the BerlGS 7 watermark. In the sections of both crowns and crosses, I could not find any example of a watermark more closely resembling the BerlGS 7 watermark than the ones in Figure 1.5b and c. Briquet placed the production of this watermark in Poland around the year 1534.⁵² According to Piccard the same watermark was produced in the region of Königsberg around the year 1526.⁵³

⁴⁷ Ibid., pp. 798-804.

⁴⁸ Briquet, *Les filigranes*, vol. II, p. 774 and Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, vol. II, p. 246.

⁴⁹ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 9.

⁵⁰ Briquet, *Les Filigranes*, vol. III.

⁵¹ Piccard, vol. XI: *Wasserzeichen Kreuz*, p. 181.

⁵² Briquet, *Les filigranes*, vol. I, p. 338.

⁵³ Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, vol. XI, p. 33.

Table 1.3 shows the number, type and location of watermarks in the BerlGS 7 Bassus partbook. In his study of the five partbooks, Loge mentions an occurrence of watermark IV in gathering 1, but I did not find this. His account of the number of watermarks in gatherings 2 and five also differs with my findings.

Table 1.3: Occurrence of watermarks in BerlGS 7. (* watermark upside down on folio)

| Gathering | No. of sheets: contents | Watermarks |
|------------|---|---|
| 1 | 26: ff. 1-24 + 2 unnumbered pages | 12: ff. 5*, 6*, 8*, 9*, 10, 13*, 15, 17*, 18, 22*, two unnumbered pages following ff. 24: all watermark I. |
| 2 | 16: 1 unnumbered cover preceding ff. 25-38 + 1 unnumbered page | 8: ff. 25 (II), 26 (II), 31 (II), 33 (IV), 35 (III), 36 (II)*, 37 (III), 38 (III)*. (4xII, 3xIII, 1xIV) |
| 3 | 14: 1 unnumbered cover preceding ff. 39-49 + 2 unnumbered pages | 7: ff. 39 (II), 43 (IV)*, 46 (IV)*, 47 (IV)*, 49 (IV)*, two unnumbered pages following ff. 49 (both IV, both upside down). (1xII, 6xIV) |
| 4 | 16: 1 unnumbered cover preceding ff. 50-63 + 1 unnumbered page | 8: ff. 50*, 52*, 53*, 57*, 59*, 60*, 61*, unnumbered page following ff. 63*: all watermark IV. |
| 5 | 14: 2 unnumbered covers preceding ff. 64-75 | 6: ff. 64, 65, 66, 68*, 70*, 72*: all watermark III. |
| 6 | 15: 1 unnumbered cover preceding ff. 76-89' | 7: ff. 76*, 79, 80*, 83*, 84*, 87, 88*: all watermark IV. |
| 7 'B. 2.' | 12: ff. 90-101' | 6: ff. 90, 94*, 95*, 98*, 99, 100: all watermark IV. |
| 8 'B. 3.' | 10: ff. 102-111' | 5: ff. 102, 105*, 107, 109*, 110*: all watermark IV. |
| 9 'B. 4.' | 12: ff. 112-123' | 6: ff. 112, 113, 115, 118, 119, 121: all watermark IV. |
| 10 'B. 5.' | 12: ff. 124-135' | 6: ff. 124, 126, 127, 129*, 131, 134: all watermark IV. |
| 11 'B.' | 13: ff. 136-147' | 6: ff. 137*, 138, 139*, 140, 142, 147: all watermark IV. |
| 12 'B..2.' | 12: ff. 148-159' | 6: 148*, 150*, 152, 153, 156, 158*: all watermark IV. |

The dates and provenances of the four watermarks in the BerlGS 7 partbooks according to Briquet and Piccard do not exactly point to one clear location or date of production. Among the options for locations are Prague, Vienna, several places in Germany and France, Poland and Königsberg. Timewise, the four watermarks occur between 1526 and 1543. I believe it is safe to disregard the Briquet and Piccard examples of no. III, as those were both produced around 1553, ten years after the BerlGS 7 partbooks were finished and bound. Despite the fact that they are the closest match to watermark III in BerlGS 7, they are obviously not an exact match, and tell us nothing about the background of the BerlGS 7 partbooks.

Table 1.3 illustrates that out of the four watermarks which occur in BerlGS 7, type IV is by far the most frequent: in the Bassus partbooks 57 of the 83 watermarks are of type IV, and the other partbooks show a similar ratio in occurrences of watermark types. Like Loge in his study, I am inclined to conclude from this that watermark IV is the most significant of the four. For watermark IV the information on date and provenance is also the most specific. Briquet and

Piccard indicate Königsberg in 1526 and Poland – which was geographically close and governmentally related to Königsberg – in 1534. Watermarks I and II are both found in several different places in Europe, during a period of almost two decades. Based on these facts, watermark IV seems to be the only one which could really be of any use in determining or confirming the date and provenance. Loge already determined that the manuscript was created between 1537 and 1543, based on the year 1537 written inside several of the partbooks, and the year 1543 on the covers of the partbooks. The dates of watermark IV according to Briquet and Piccard fit this time frame very well: the paper for the manuscript would have been created in or before 1537, the presumed beginning of the copying of the manuscript. Loge determined the provenance of the manuscript in Königsberg or elsewhere in Prussia. There, too, do Briquet's and Piccard's indications of provenance add up perfectly. Whether the paper came from Königsberg, Prussia or Poland does not make a huge difference: all are close to where the manuscript was presumably created, and where it ended up in the royal library.

There is no evidence to prove that the paper containing watermarks I-III could have come from Königsberg, Prussia or Poland as well. As the paper containing these watermarks was only used in the first five gatherings, it seems plausible that the scribe first used older paper, possibly a combination of leftover sheets, and later continued solely on more local paper. From the 1520s onward, Königsberg experienced a period of increasing cultural activity, mostly as a result from the efforts of duke Albrecht I. His emphasis on culture could very well have stimulated trade in paper from other places in order to acquire high quality, possibly even expensive watermarked paper.

Figure 1.6, Exlibris inside cover of BerlGS 7

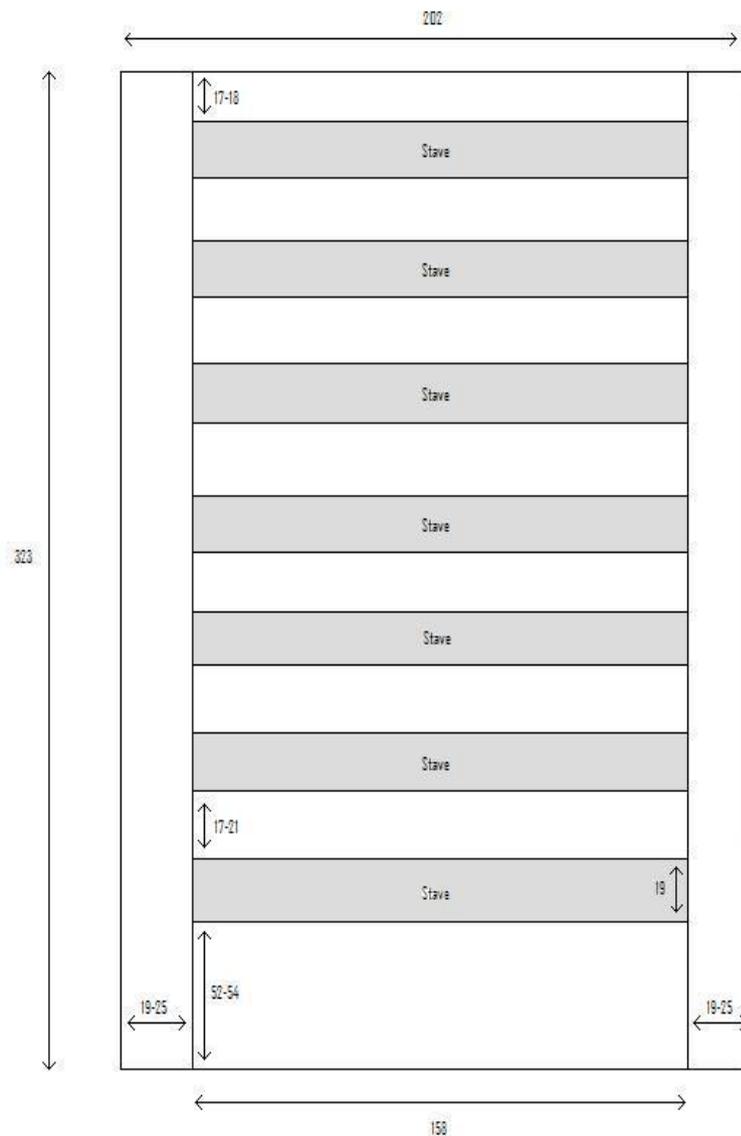


Ex Libris

On the inside of the cover of the BerlGS 7 Bassus partbook, on the left side an ex libris has been attached, which, above a detailed image reads: 'ALBERTUS SENIOR D.G. / MARCHIO BRANDENBURGENSIS, PRUSSIAE / Stetiniensium, Pomeraniae, Cassubiorum ac Vandalorum Dux, / Burggravius Norinbergensis, Rugiae / Princeps, &c.'. It is the ex libris of the library of Duke Albrecht I (see Figure 1.6).⁵⁴

⁵⁴ A. Warda, 'Ex libris of duke Albert of Prussia', in: *Königsberger Beiträge: Festgabe zur vierhundertjährigen Jubelfeier der Staats- und Universitätsbibliothek zu Königsberg, Preussen.* (1929), p. 29.

Figure 1.7: Schematic layout of pages of BerlGS 7, Bassus partbook.



Layout of the Pages

The pages of the Bassus book of BerlGS 7 are 325 mm tall and 202 mm wide. Apart from the blank pages, each page contains seven staves, which are each 19 mm high and 158 mm wide. The spaces between the staves are not consistently the same; they vary between 17 and 21 mm in height. The width of the left and right margins vary per page, but are each at least between 19 and 25 mm wide. Neither margin is consistently wider than the other. The top margin, 17-18 mm, is quite small, compared to the bottom margin, 52-54 mm (see Figure 1.8). The blank pages that serve as covers to some of the gatherings have no consistent layout; the letter B features in the middle at the top of the first page or cover of each gathering, and any given information

Foliation

In the Bassus partbook there is no original foliation, but there are stamped page numbers on the recto side of the pages in the upper right corner: 1-147. Blank pages at the beginnings and ends of gatherings are generally not numbered. In the lower right corners of the recto pages modern page numbers are written in pencil, which are mostly consistent with the stamped numbering. These numbers are all in the same hand, which is different from the scribe's. On ff. 110' in the upper left corner "110v" is written in pencil, for no apparent reason. This is in a modern handwriting distinctly different from that of the scribe as well as the pencil numbering.

The paper copies of the Discant, Tenor, Vagans and (incomplete) Bassus parts show no signs of original foliation in the manuscripts, although it is possible that any pencil foliation is invisible in these copies due to their relatively poor quality. Loge mentions that there was no form of numbering of the pages in any of the original partbooks.⁵⁶

The paper copies, the current primary source of the Discant, Tenor, Vagans partbooks, were given a modern handwritten foliation in pencil: Discant 1r-171v, Tenor 1r-177r, Bassus 102v-171v, Vagans 1r-8v. Presumably, whoever made these copies did not preserve copies of any present blank pages at the beginnings and ends of the gatherings, but did include those pages in the foliation, for the omitted pages are given on the last page of music of each gathering.

Ink and Handwriting

The notes and text in the BerlGS 7 partbooks are written in black ink, all by the same scribe. The text is written in an elegant, decorative, consistent handwriting, but it contains many abbreviations, which hinders reading the text easily. In some places, accidentals have been added above or under notes, in a thinner handwriting and with different ink. Also, in a few places – ff. 27, 27', 28, 100' – corrections or additions have been made with red ink, in a decidedly different hand.

Conclusion

The history and codicological aspects of the BerlGS 7 partbooks point to several interesting matters regarding the manuscript and its background. The richly decorated covers of the partbooks and the expensive, high quality paper which was used for them, indicates that they were probably not meant to be ordinary little booklets, but were supposed to be fine, durable, partbooks. The information on the cover, watermarks and ex libris confirm the already

⁵⁶ Ibid., p. 8.

determined date and provenance of the manuscript, and reveal part of its cultural context: the religious changes of the Reformation in Prussia.

The description of the structure of the partbooks and their contents shows which partbooks might be similar – Discant, Altus, Tenor and Bassus – and which is the odd one out – Vagans. The distribution of the watermarks in the Discant, Altus, Tenor and Bassus partbooks suggests that the gatherings were more or less written simultaneously.

Eckhard Loge's study of 1931 is a very thorough piece of research on the BerlGS 7 partbooks and is vital for our knowledge of the complete set of partbooks, as it is unsure if the missing parts will ever turn up. In the next chapters of my study, I hope to shed more light on the musical contents, background and context of the partbooks, and on the question why and how it came into being.

CHAPTER 2

Repertoire

The partbooks of BerlGS 7 contain 97 pieces of music. These are organised quite orderly: first four sets of responses, then sixteen masses and mass sections, and finally 77 religious pieces, which are, except for one, all in Latin. In this chapter I would like to discuss these different parts of the repertoire and go into the details of some interesting compositions. In addition, I shall discuss the issue of the authorship of the compositions in the Berlin partbooks, and attempt to attempt to partly trace the transmission of the music in BerlGS 7 by studying some important concordant sources.

I/a Repertoire: Responses

The first music found in Berlin GS 7, written on the first six pages of the first gathering of each partbook, is a number of short, entirely polyphonic responses for four voices. Based on their notation in the manuscript, their clef, mensuration sign and key signature, they can be divided into four sets:

- [1] Benedicite, benedicite
Dominus Jesus Christus; Ipse hec que apposita sunt; In nomine patris et filii
- [2] Laus Deo, pax vivis, etc.
- [3] a) Amen; Amen; Amen
b) Et cum spiritu tuo; Et cum spiritu tuo
c) Et cum spiritu tuo
d) Gloria tibi Domine; Gloria tibi Domine
e) Et cum spiritu tuo
f) Amen
g) Et cum spiritu tuo; Habemus ad Dominum; Dignum et iustum est
h) Amen; Sed libera nos a malo
i) Amen; Et cum spiritu tuo; Et cum spiritu tuo
j) Et cum spiritu tuo; Amen; Amen.
- [4] a) Deo vero vivo
b) Et cum spiritu tuo
c) Gloria tibi Domine.

In Christian liturgy, responses like these were spoken or sung by the congregation or choir in reply to the versicle, a short text spoken by the celebrant.⁵⁷ The responses ‘Et cum spiritu tuo’, ‘Gloria tibi domine’ and ‘Dignum et iustum est’ were sung before and after the gospel, before the prefaces, and before and after the *Pater noster*.⁵⁸ In the choirbooks of the St. Peter’s Church in Leiden, similar repertoire with certain similar texts occurs. The genre was known in the Netherlands, as well as in Italian and German-speaking regions in the sixteenth century.⁵⁹ In several manuscripts from the period, especially from the region of Eastern Europe, sets of polyphonic responses can be found, such as in Königsberg manuscripts KönSU 1739 and KönSU 1968, and Hungarian manuscripts BudOS 20 and BudOS 24.

These four sets all have different texts and characters, but there are certain similarities among them. Of all four sets, every response is entirely polyphonic; nowhere are any monophonic responses or intonations found. Further, all four sets begin with one short responsory of relatively large note values and simple melody. All four sets are set in tempus imperfectum diminutum, but several passages and responses in nos. [1], [3] and [4] are set in sesquialtera.

Composers

These four sets of responses bear no ascription to any composer in the four BerlGS 7 partbooks in which they appear, so their provenance is completely unknown. In his study of the five partbooks, Loge mentions concordances for [3] (a), (f), (g) and (j), and for [4] (a) and (c) (see Appendix I).⁶⁰ All of those concordances were found in two manuscripts, both from the former Staats- und Universitätsbibliothek of Königsberg: KönSU 1739 and KönSU 1968.⁶¹ Both manuscripts were lost during the World War II, but Loge studied them in 1931. In these concordant sources, all responses lacked ascriptions to a composer. Loge concluded that the responses in the BerlGS 7 partbooks must have been part of a local repertoire of polyphonic responses in the area of Königsberg or elsewhere in Prussia.⁶²

⁵⁷ David Hiley and Peter Le Huray, ‘Versicle,’ in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29242> (accessed November 26, 2009).

⁵⁸ Eric T. F. Jas. *De koorboeken van de Pieterskerk te Leiden* (Ph.D diss: Utrecht University, 1997), p. 122.

⁵⁹ *Ibid.*

⁶⁰ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 12-13.

⁶¹ *Census-catalogue of Manuscript Sources of Polyphonic Music*, vol. I. pp. 16-18.

⁶² Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 12-13.

The Responses

Set of responses no. [1] (see Appendix IV) consists of two items. The first, a) 'Benedicite, benedicite', is fairly short, uncomplicated and almost entirely homophonic; the second, b) 'Dominus Jesus Christus', is much longer than (a), and for the most part more melodic and melismatic. In mm. 12-31 some imitation takes place between all three voices. The Altus partbook or any copies or concordances lacking, it is unknown what part the Altus had in this response, and whether it participated in the imitation between Discant, Tenor and Bassus. Careless notation and the bad quality of the copies of the Discant and Tenor reduce the legibility of this set of responses. In all partbooks the last phrase, 'Et spiritu sancto, Amen', is completely illegible, and could therefore not be transcribed.

Set of responses no. [2] is notated as one long response, but in fact, like no. [1], consists of two pieces, the first short and uncomplicated, and the second longer and melismatic. Large parts of this set of responses are, again like no. [1], very difficult to read, due to poor notation but mostly to damage to these pages of the partbooks. Both the musical notation and the text are so illegible and unclear that this entire set of responses could not be transcribed.

Set of responses no. [3] (see Appendix IV) has a character completely different from nos. [1] and [2]. It consists of ten short pieces, most of which in turn contain individual sentences. At the clefs, a B flat is notated. The responses are never much longer than one stave and differ in character: some are simple and homophonic, others quite polyphonic and melismatic. At certain points, such as in [3] h), imitation can be found, even possibly in pairs, although it is impossible to be certain of this with the Altus part missing. Visibly, there is another great contrast with nos. [1] and [2]: as opposed to the first two, this set of responses is very precisely notated. This and the lack of any substantial damage to the pages entail that every note and word can be read perfectly well.

As one of the very few exceptions in the current remainders of the Berlin partbooks, there are four parts available of no. [3] a): in the Tenor partbook on page 3^r two different voices are notated of the three short 'Amen's'. The following responses, b) 'Et cum spiritu tuo', c) 'Et cum spiritu tuo' and part of d) 'Gloria tibi Domine' are not notated at all in the Tenor partbook. It is possible that no. [3] a) actually consisted of more than four voices, which would have been notated in the Altus partbook which is now missing. However, the lack of any extra instructions on how to perform this extra voice in the Tenor partbook, as well as the lack of b), c) and a large part of d) in the same partbook, strongly suggest that during the copying of the Berlin partbooks, the scribe simply made a mistake or had a faulty model, and switched the Altus and Tenor parts of a) and b)/c)/d). At other places in the manuscript, similar errors occur, such as in no. [3] i),

Example 2.1: Amen I

Musical score for Example 2.1: Amen I. The score consists of four staves, each labeled with a voice part: Discant, Altus, Tenor, and Bassus. Each staff begins with the word 'Amen,'. The music is written in a single system with four staves. The Discant part is in the soprano clef, Altus in the alto clef, Tenor in the tenor clef, and Bassus in the bass clef. The music is in a common time signature and features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

Example 2.2, Amen II and III, four voices.

Musical score for Example 2.2, Amen II and III, four voices. The score is split into two systems, with measures 6-10 and 11-15. Each system has four staves, each labeled with a voice part: Discant, Altus, Tenor, and Bassus. Each staff begins with the word 'Amen,'. The music is written in a single system with four staves. The Discant part is in the soprano clef, Altus in the alto clef, Tenor in the tenor clef, and Bassus in the bass clef. The music is in a common time signature and features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals. A measure rest of 3 is indicated in the second system.

where the first 'Et cum spiritu tuo' is missing but notated at the end of j), and in no. [89], where both Tenor and Bassus parts are notated in the Tenor partbook, and the Bassus part is lacking in the Bassus partbook. Furthermore, the clef and music of the fourth voice of no. [3] a) in the Tenor partbook fit the position of an Altus part very well.

Looking at the music of no. [3] a), it seems that the scribe not only copied voices into the wrong partbooks, but that something else went wrong as well. There are no serious problems in the first 'Amen' (Example 2.1); apart from one parallel fifth between Tenor and Bassus in mm. 2–3, which is the result of the Tenor part being divided into two parts, all voices otherwise fit together well. However, the second and the third 'Amen', which can be seen in Example 2.2, are quite strange: both are full of contrapuntal errors such as parallel perfect intervals (m. 7 between Discant and Tenor) and many dissonances, which do not resolve properly or even at all. (m. 8, all voices; mm. 12, 13 and 14, all voices)

Example 2.3: Amen II and III, Discant and Bassus only

Example 2.4: Amen II and III, Altus and Tenor only

The many incongruities between the four voices strongly suggest that something went wrong during the copying of these responses. It is typical that this is the case only for the first responses, which also happen to be the only responses of which four voices survive from the three remaining partbooks. All the other responses in no. [3], as well as the responses in nos. [1] and [4] are perfectly sound, contrapuntal compositions, but ‘Amen’ II and III from no. [3] a) make no sense at all. This is the case to such an extent that I believe the four voices of these responses do not actually belong to the same pieces.

A closer look at the separate voices may provide an explanation. The Discant and Bassus voices and the Altus and Tenor of ‘Amen’ II and III are shown in Example 2.3 and 2.4 respectively. Comparing the Discant with the Bassus voice, and the Altus with the Tenor voice, it seems that at least these voice pairs do belong together. Contrapuntally, there are no problems between Discant and Bassus, or between Altus and Tenor. Further, the length of the individual parts also suggests that Discant and Bassus belong together, and that Altus and Tenor belong together: apart from the Altus part in Amen III, which is one measure longer than the Tenor part, all parts of the voice pairs Discant/Bassus and Altus/Tenor are of the exact same length. Additionally, in the Altus and Tenor parts of Amen II and III fermatas have been placed not only on the final note – as is the case with all responses in all sets – but on the preceding semibreve as well. These fermatas on semibreves do not appear anywhere in the Discant and Bassus parts of Amen II and III, or anywhere else in the Discant, Tenor and Bassus parts of the other responses in no. [3]. In this set of responses, then, it seems that the Altus and Tenor voices of Amen II and III are the odd ones out.

The presence of the Altus and Tenor voices of no. [3] a) in the Tenor partbook, and the lack of any Tenor part of no. [3] b), c) and part of d) in the Tenor partbook, imply that the scribe

of the Berlin partbooks mistakenly copied the Altus and Tenor voices of no. [3] a) in the Tenor partbook, and made up for this mistake by copying the Altus and Tenor voices of no. [3] b), c) and part of d) into the Altus partbook. As the Altus and Tenor voices of no. [3] a), at least of Amen II and III, are the problematic voices in this entire set of responses, I believe the most likely explanation for their occurrence to be that the scribe accidentally both the wrong voices in the Tenor partbook, and the wrong parts, possibly from a different source or set of Amens. As responses like these in BerlGS 7 were not uncommon in the area of Königberg – manuscripts KönSU 1739 and KönSU 1968, both copied after BerlGS 7, contained multiple sets of responses, most of which were not concordant with the sets of responses in BerlGS 7 – it is quite conceivable that the scribe had access to a much larger number of responses than the ones copied in BerlGS 7, and erroneously copied Altus and Tenor parts of a different set of Amens into the BerlGS 7 Tenor partbook.

Responses set no. [4] consists of three fairly short responses. Like no. [3], this set of responses is notated very precisely and all voices are perfectly legible. Unlike the other three sets, the first response of no. [4] is the longest of the three; in the opening measures, there is a short canon between Tenor and Discant. The second and third responses of this set are short and uncomplicated, and resemble the style of the responses in no. [3]. no. [4] b), ‘Et cum spiritu tuo’, is actually almost identical to the second response of [3] b), which bears the same text.

I/b Repertoire: Masses and Mass Sections

The four sets of responses in BerlGS 7 are followed by sixteen masses or mass sections. Together, these compositions make up the first five gatherings, which is almost half of the manuscript. These compositions are not numbered in the manuscript, but for all of them titles and ascriptions are given, usually in all partbooks but at least in the Tenor partbook, except for the anonymous cycle ‘Aliud Solemne’ (no. [12]), for which no ascription is given in any of the partbooks. The notation of both music and text is neat, there are no serious problems regarding the legibility of the works. The sixteen masses and mass sections are the following:

| | | |
|------|--|------------------|
| [5] | Missa de Apostolis | Isaac |
| [6] | Missa Solenne | Isaac |
| [7] | Missa Kyrie Summum | Stoltzer |
| [8] | Missa Kyrie Angelicum | Stoltzer |
| [9] | Missa Paschale | Isaac |
| [10] | Die Geger Messe/Missa J'ay pris amours | Isaac? |
| [11] | Credo Vilayge II | Josquin des Prez |
| [12] | Aliud Solemne | Anonymous |

| | | |
|------|---------------------------|------------|
| [13] | Missa Panis quem ego dabo | Hellinck |
| [14] | Missa Philomena | Sermisy |
| [15] | Missa Mittit ad virginem | Moulu? |
| [16] | Missa Quem dicunt homines | Mouton |
| [17] | Missa Bon temps | Brumel |
| [18] | Missa Cum Jucunditate | La Rue |
| [19] | Missa L'Homme Armé I | La Rue |
| [20] | Missa Da Pacem Domine | Bauldeweyn |

Composers

In the list above, it can be seen that in this section of the manuscript, three works by Isaac are found, two by Stoltzer, two by La Rue, and one each by Josquin, Hellinck, Sermisy, Mouton, Brumel and Bauldeweyn. The ‘Geger messe’ (no. [10], which is ascribed to Isaac) has been studied by Martin Staehelin, who concluded that the phrasing and the almost complete absence of imitation among the voices in the composition do not match Isaac’s compositional style, and that the ascription to him must therefore be considered highly doubtful.⁶³ The ascription of the *Missa Mittit ad virginem* ([15]) to Moulu is also unsure: Moulu did indeed compose a mass with this title, but its music is not the same as that found in BerlGS 7. No. [12] ‘Aliud Solemne’ bears no ascription at all, and its composer has, thus far, not been identified.

All of the ten different composers in this section can be considered as important composers of the Renaissance. Josquin, Isaac and La Rue were, among others, part of a number of Franco-Flemish musicians who achieved international fame in the late fifteenth and early sixteenth centuries and influenced the Italian and European Renaissance musical repertoires, and are still considered among the greatest, most important composers of the time.⁶⁴ Stoltzer, Sermisy, Mouton, Brumel and Bauldeweyn similarly held high reputations as composers in their time.

The ten authors of the compositions in this section of the manuscript are all contemporaries: Josquin, La Rue and Isaac are the oldest composers of this group, and the others were only one or two decades away from them in age, apart from Sermisy and Hellinck, who were approximately two generations younger. This gives the compositions in this section of the manuscript a rather tight time-frame: as the copying of the manuscript began in 1537, none of these sixteen masses and mass sections could have at the time been older than about forty or fifty years. This was of course an extremely important phase in the Renaissance, in which religious

⁶³ Martin Staehelin, ‘Isaaciana in der Messen- und Motettenhandschrift des Kantors Matthias Krüger,’ in *Jahrbuch des Staatlichen Instituts für Musikforschung, Preussischer Kulturbesitz* 2002, p. 128.

⁶⁴ Reinhard Strohm and Emma Kempson, ‘Isaac, Henricus,’ in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51790> (accessed October 11, 2009).

music was possibly the highest art and compositional style was transforming, and these ten composers were all masters of this style with a considerable reputation. The focus on relatively recent compositions and composers is therefore not surprising. Nonetheless, it is worth noting that the compiler of this manuscript only selected works from the last few decades before the creation of the manuscript itself, and excluded everything else.

The order of these sixteen compositions may not be significant, but it is potentially interesting: the first five of these masses and mass sections are by renowned composers that left a considerable mark on the German music tradition, Isaac and Stoltzer, and the sixth is ascribed to Isaac as well. The remaining works are solely by French and Franco-Flemish composers, who were much farther away from the German music tradition. The ascription to Moulu for no. [15] may not be correct, but his name certainly does not stand out in a row of French contemporaries such as Sermisy, Mouton and Brumel. It is possible that the scribe intentionally grouped these composers in this manner, emphasising the German music culture, or making a distinction between his native culture and that of the French and Franco-Flemish regions. In the state Prussia, which was recently converted to Lutheranism, an emphasis on ‘German’ music before that of the other masters of the era is certainly not inconceivable. Duke Albrecht I of Prussia actually knew Stoltzer personally from visits to the Hungarian court, where Stoltzer was *magister capellae*, which could also have been a reason for the appearance of his works early in the manuscript, grouped together with those of Isaac.⁶⁵ On the other hand, Isaac was as much part of the Franco-Flemish the German compositional culture, and had a reputation in the Franco-Flemish musical scene equal to that of Josquin and La Rue. Thus, although the order of the masses and mass sections is surely remarkable, it need not be significant for this very reason.

The Repertoire

The order and grouping of these sixteen works by their composer is interesting, but it is possible much more interesting in another way. Visually, the contents of the first gathering stand out from those of the next four gatherings. The first gathering contains compositions nos. [5]-[12]; the remaining eight masses are divided over gatherings 2-5, each of these four gatherings contains two masses. In other words, eight works seem to have been squeezed into the first gathering, and another equal amount of works has been divided over no less than four gatherings. Gathering 1 contains ten more sheets of paper than the others, but that hardly makes up for the large amount of works it includes. Further, the masses in gathering 1 have been given short titles and

⁶⁵ Lothar Hoffmann-Erbrecht, ‘Stoltzer, Thomas,’ In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26836> (accessed October 31, 2009).

ascriptions between the music staves, whereas the front pages of gatherings 2-5 are used as a cover page to announce which two compositions can be found on the following pages.

The masses in gathering 1 are not complete works. Nos. [5], [6], [7], [9] and [10] consist of Kyrie, Gloria, Sanctus and Agnus Dei, often in brief, abbreviated or possibly incomplete form, and lack a Credo. No. [8] consists only a setting of Kyrie and Gloria. Nos. [5]-[10] are based on Gregorian plainsongs for Easter, Missa de Apostolis, Missa Solenne and Missa duplicibus. The incompleteness of the masses and the lack of full titles explain why these compositions all fit within the same gathering. These six 'Credoless' masses are followed by two individual Credo settings. In his article, Martin Staehelin reports that no. [10], 'Die Geger Messe', was probably intended as a 'Jäger-Messe', which was an especially short mass, usually lacking a Credo, so that the men partaking in mass could go hunting afterwards as soon as possible.⁶⁶ The masses in gatherings 2-5 are all complete settings of the Ordinary. Nos. [13]-[16] are based on motets by Josquin, Hellinck and Richafort; Nos. [17]-[20] are based on old melodies, such as the famous 'L'homme armé' melody, the unknown 'Bon temps' melody, and the antiphons 'pro pace' and for the Feast of the Nativity of the Virgin. Perhaps, like the Jäger-Messe, all compositions in gathering 1 were compiled as practical materials for (relatively) short masses. One might perhaps hypothesize that on occasions that more time was available, either of the two individual Credo settings was used to 'complete' the cycles in the first gathering. The eight complete masses in gatherings 2-5 were suitable when a complete, unified mass was desired or required. In the six mass cycles in gathering 1, Christe II settings are also lacking. Martin Staehelin suggests in his article on Isaac's works in BerlGS 7 that the omission or lack of Christe II settings in the copies of these works may point to an early protestant understanding of the performance of the mass.⁶⁷

Apart from the incompleteness of the masses in gathering 1, there are other idiosyncrasies to be found: In Isaac's masses nos. [5] and [6], the Gloria sections have been interchanged. It is not clear why these movements were switched. Interestingly enough, there is one concordance for both in which the exact same exchange of sections occurs: *Historiarum Choralis (Constantini) ... tertius tomus. De sanctis* by Hieronymus Formschneider, printed in 1555. This print also contains a further mass that appears in the Berlin partbooks (no. [9]), which may suggest some sort of specific connection in the transmission of these two sources.⁶⁸

⁶⁶ Martin Staehelin, 'Isaaciana in der Messen- und Motettenhandschrift des Kantors Matthias Krüger,' p. 128.

⁶⁷ Ibid., pp. 125-26.

⁶⁸ Staehelin also notes this in his article (ibid., p. 125).

Example 2.5: No. [12] Aliud Solemne (Anonymous), mm. 65-72.

The anonymous ‘Aliud Solemne’ (see Appendix IV) is a Credo which seems to fit well among the works of the masters of the late fifteenth and early sixteenth century. Its compositional style, inasmuch as it can be analysed based on the three remaining parts, is quite like the compositional tradition of this period. Virtually the entire piece consists of voices imitating each other; blocks of imitation between all voices are alternated with passages of voice pairs. Double canons are a possibility as well, as can be seen in Example 2.5.

I/c Repertoire: Motets

The four sets of responses and sixteen masses and mass sections in gatherings 1-5 of the Berlin partbooks are followed by 77 motets, all in Latin, except for one German sacred piece. Together, these works make up the remaining seven gatherings of the manuscript. These compositions are numbered: in gatherings 6–10 the 55 pieces are numbered 1–54, the number 50 occurs twice; in gatherings 11–12 the 22 pieces are numbered 1–22. Ascriptions are given for most of the compositions, only in the Tenor partbook. The notation of music and text in these gatherings is very similar to that in previous gatherings, but some pages have been heavily damaged, which impairs the legibility of the music. The 77 motets, with the original numbering in the manuscript, are the following (composers’ names are presented with a question mark when there are no known concordances to the piece):

| | | |
|------|---|--------------------------|
| [21] | 1. Te Deum Laudamus | Josquin/Mouton/De Silva? |
| [22] | 2. Si bona suscepimus | Finck? |
| [23] | 3. Domine Jesu Christe memento quod tu | Willaert |
| [24] | 4. Auxilientur mihi Domine Jesu Christe | Willaert? |
| [25] | 5. Domine Deus magne | Jacquet of Mantua |
| [26] | 6. Ista est speciosa | Isaac? |
| [27] | 7. Rex autem David cooperto capite | La Fage |
| [28] | 8. O quam magnificum | Gascongne? |

| | | |
|------|--|--------------------|
| [29] | 9. O bone et dulcissime Jesu | Maistre Jhan? |
| [30] | 10. Discubuit Jesus | Senfl |
| [31] | 11. Mitten wir im Leben sind | Von Bruck |
| [32] | 12. Caelorum candor splenduit | Jacquet of Mantua |
| [33] | 13. Ave Regina coelorum, Mater regis angelorum | Willaert |
| [34] | 14. Aspice Domine de sede sancta | Sermisy |
| [35] | 15. Doce me Domine | Maistre Jhan |
| [36] | 16. Quare tristis es anima mea | Gascongne |
| [37] | 17. Aspice Domine quia facta est | Gombert |
| [38] | 18. Saulus adhuc spirans | Richafort |
| [39] | 19. Deus in nomine tuo | Eckel |
| [40] | 20. Adiuva me Domine | Conseil |
| [41] | 21. Levavi oculos meos | Gombert |
| [42] | 22. Domini est terra | Sermisy |
| [43] | 23. Magnum haereditatis mysterium | Willaert |
| [44] | 24. Victimae paschali laudes | Willaert |
| [45] | 25. O presul egregie | Richafort |
| [46] | 26. Petre tu pastor ovium | Anonymous |
| [47] | 27. In te Domine speravi | Conseil? |
| [48] | 28. Benedictus Dominus Deus | Lupi |
| [49] | 29. In tua patientia | Jacquet of Mantua |
| [50] | 30. Cerne ergo meos gemitus | Maistre Jhan |
| [51] | 31. Inviolata, integra et casta es Maria | Willaert |
| [52] | 32. Ave Regina coelorum | Willaert |
| [53] | 33. Sancta trinitas unus Deus | Févin |
| [54] | 34. Confessor Dei | Sermisy? |
| [55] | 35. Domine Deus exercituum | Mouton |
| [56] | 36. Nigra sum sed formosa | Eckel? |
| [57] | 37. Patefacte sunt januae coeli | Willaert |
| [58] | 38. Surge Petre et indue te | Gombert |
| [59] | 39. Cur quisquam correat | Gombert/Haugk/Mahu |
| [60] | 40. Regem ascendentem | Moulu? |
| [61] | 41. Salve crux sancta arbor | Willaert |
| [62] | 42. Benedicta es, coelorum regina | Willaert |
| [63] | 43. Mirabile mysterium declaratur hodie | Willaert |
| [64] | 44. Non moriar sed vivam | Senfl |
| [65] | 45. Alleluja, laudate Dominum | Josquin? |
| [66] | 46. Beati omnes qui timent Dominum | Hellinck |
| [67] | 47. Domine quis habitabit in tabernaculo | Courtois |
| [68] | 48. Domini est terra | La Rue |
| [69] | 49. Congratulamini mihi omnes | Sermisy |
| [70] | 50. Ite in mundum | Josquin? |
| [71] | 50. Alleluia, hodie Christus natus est | Capella? |
| [72] | 51. In illo tempore assumpsit Jesus | Josquin |

| | | |
|------|--|---------------------|
| [73] | 52. Confitebor tibi Domine | Anonymous |
| [74] | 53. Dilexi quoniam exaudiet | Ducis |
| [75] | 54. Sit tibi laus sancta trinitas | Anonymous |
| [76] | 1. Tota pulchra es | LeBrun? |
| [77] | 2. Video in hac ara crucis | Festa |
| [78] | 3. Ecce quam bonum | Mahu? |
| [79] | 4. Unum cole Deum | Willaert? |
| [80] | 5. Ecce Maria genuit | Willaert? |
| [81] | 6. Ego infelix peccator | Ivo Barry/Willaert? |
| [82] | 7. Parce mihi Domine nihil enim | Ivo Barry/Willaert? |
| [83] | 8. Domine refugium | Willaert? |
| [84] | 9. Ascendens Christus in altum | Willaert? |
| [85] | 10. Deus venerunt gentes in haereditatem | Conseil |
| [86] | 11. Domine Jesu Christe, fili Dei vivi qui de coelis | Willaert |
| [87] | 12. Regina coeli laetare | Willaert |
| [88] | 13. Inviolata integra et casta es | Anonymous |
| [89] | 14. Si autem impius | Anonymous |
| [90] | 15. Tu es Petrus et super hanc petram | Anonymous |
| [91] | 16. Dum praeambulare Dominus | Anonymous |
| [92] | 17. Domine quid multiplicati sunt | Anonymous |
| [93] | 18. Nativitas gloriosae virginis Mariae | Anonymous |
| [94] | 19. Regina coeli | Josquin |
| [95] | 20. Ecce quam bonum | Verdelot? |
| [96] | 21. Ecce nunc benedicite | Verdelot? |
| [97] | 22. In convertendo Dominus | Mahu? |

As these 77 motets have quite clearly been divided into two parts by the scribe – gatherings 6-10 containing 55 pieces numbered 1-54 and gatherings 11-12 containing 22 pieces numbered 1-22 – I shall discuss the contents of these two parts separately.

Gatherings 6-10: Composers

The 55 compositions in gatherings 6-10 of the BerlGS 7 partbooks are composed by at least 24 different composers. Of 36 of the 55 pieces the authorship could be confirmed, based on ascriptions in concordant sources and on modern literature; of the other nineteen pieces, the authorship could not be confirmed, because of the absence of concordant sources to verify the ascription in BerlGS 7, because of conflicting ascriptions in BerlGS 7 and concordant sources, or because of the absence of any ascription in BerlGS 7. Table 2.1 shows the confirmed and unconfirmed authors of the 55 compositions.

Table 2.1: Composers and number of their works in gatherings 6-10.

| | Authorship confirmed | Authorship unconfirmed |
|----------------------|----------------------|------------------------|
| Capella | 0 | 1 |
| Conseil | 1 | 1 |
| Courtois | 1 | 0 |
| Ducis | 1 | 0 |
| Eckel | 1 | 1 |
| Févin | 1 | 0 |
| Finck | 0 | 1 |
| Gascongne | 1 | 1 |
| Gombert | 3 | 0 |
| Isaac | 0 | 1 |
| Jacquet of Mantua | 3 | 0 |
| Josquin | 1 | 2 |
| Hellinck | 1 | 0 |
| La Fage | 1 | 0 |
| La Rue | 0 | 1 |
| Lupi | 1 | 0 |
| Maistre Jhan | 2 | 1 |
| Moulu | 0 | 1 |
| Mouton | 1 | 0 |
| Richafort | 2 | 0 |
| Senfl | 2 | 0 |
| Sermisy | 3 | 1 |
| Von Bruck | 1 | 0 |
| Willaert | 10 | 1 |
| | | |
| Josquin/Mouton/Silva | | 1 |
| Gombert/Haugk/Mahu | | 1 |
| Anonymous | | 3 |
| | | |
| Total | 37 | 18 |

In this part of the manuscript, Willaert's works are by far the most frequent; ten of the motets are composed by him, and another bears an unconfirmed ascription to him as well. The other most frequently featuring composers in this part of the manuscript are Gombert, Jacquet of Mantua, Josquin, Maistre Jhan, and Sermisy, whose work appears three or four times in total, although the authorship of some of the works is unconfirmed. Of the other eighteen composers, only one or two works are found in BerlGS 7. Many of these were at the time already well-known composers within the German and Franco-Flemish traditions in the late fifteenth and sixteenth centuries, just like the authors of the works in the previous section of the manuscript with the masses and mass sections. Unlike that section, however, there is a much wider range in this section of composers' reputations, varying from celebrated masters of the Renaissance such as Josquin, Isaac and Willaert to slightly lesser known figures such as Gascongne, Richafort and Maistre Jhan, up to much less known composers such as Capella, Courtois, Mahu, of whom it is unknown how great their reputation was at the time.

The composers of these 55 motets belong, like those of the masses and mass sections in BerlGS 7, to the generations of the late fifteenth and early sixteenth centuries. Josquin, Isaac, La Rue, Mouton and Finck represent the earliest generation that had passed away a few decades before the BerlGS 7 partbooks were copied, but the other composers were all still alive when the manuscript was compiled. Most of them were active within two decades of the time of the copying of the manuscript, so presumably most of the compositions in this manuscript were written within those two decades and so belonged to very recent repertoire.

The composers' backgrounds vary, which is perfectly understandable since there are so many of them. For the most part they are originally from France, Flanders and the Netherlands, some of which were active in Italy. There are no composers of Italian origin in this section. Ducis, Eckel, Finck, Mahu, Senfl and Von Bruck were originally from German-speaking regions, and were mostly active in Germany as composers and musicians. Ducis and Eckel were protestants, and Finck, Senfl and Mahu had a strong interest in Luther and the Reformation. Especially Eckel and Senfl were key figures in creating a music repertoire for the protestant church.⁶⁹ Von Bruck, on the other hand, was not associated with Protestantism.⁷⁰ The works by these German or protestant composers are only a small part of all the music in this section of the manuscript, so despite the Prussian background of the manuscript, the repertoire in this section, based on the composers' careers, does not point to a particular emphasis on music related to Protestantism or the Reformation.

The motets in this section of the manuscript may not be grouped or organised according to their composer, but a certain organisational system does appear to be the case: the motets are largely arranged by the key they are notated in. In the incipits and finales of the 55 pieces (see Appendix III) can be seen that the keys of several successive motets are the same: [21]-[31] are in E, [32]-[35] in A, [36] in D, [37]-[46] in G, [47]-[50] (again) in D, [51]-[60] in F, [61]-[70] (again) in G, and [71]-[75] in C.

Gatherings 11-12

The 22 pieces of music in this last section of the manuscript do not seem to be completely organised according to a specific system, but they are more consistently grouped than those in gatherings 6-10. The six motets [79] until [84] are all ascribed to Willaert, which is the largest amount of compositions by the same composer grouped together in the entire manuscript. A

⁶⁹ Bente, Martin and Clytus Gottwald, 'Senfl, Ludwig,' in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25409> (accessed November 1, 2009).

⁷⁰ Othmar Wessely and Walter Kreyszig, 'Bruck, Arnold von,' in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04124> (accessed November 1, 2009).

Table 2.2: Composers and their number of works in gatherings 11-12.

| | Authorship confirmed | Authorship unconfirmed |
|---------------------|----------------------|------------------------|
| Conseil | 1 | 0 |
| Festa | 1 | 0 |
| Josquin | 1 | 0 |
| LeBrun | 1 | 0 |
| Mahu | 0 | 2 |
| Verdelot | 0 | 2 |
| Willaert | 2 | 4 |
| | | |
| Ivo Barry/Willaert? | | 2 |
| Anonymous | | 6 |
| | | |
| Total | 6 | 16 |

little bit further in this section, the six motets [88] until [93] are all anonymous. This, too, does not occur anywhere else in the manuscript.

The 22 compositions in gatherings 11-12 of the BerlGS 7 partbooks are composed by a much smaller number of composers, compared to the works in the other sections of the manuscript. Six motets are anonymous, of the other sixteen works either an ascription was given in BerlGS 7, or the authorship could be established through ascriptions in concordant sources. Of only six of these sixteen motets, however, the authorship could be confirmed; the authorship of the other sixteen compositions is uncertain, like before, because of the absence of concordant sources to verify the ascriptions in BerlGS 7, because of conflicting ascriptions in BerlGS 7 and concordant sources, or because of the absence of any ascription in BerlGS 7. In this section of the manuscript the portion of unconfirmed compositions is relatively much higher than the previous sections of masses and mass sections, and of motets. In Table 2.12 the confirmed and unconfirmed authors of the 22 compositions can be seen.

In this part of the manuscript, Willaert's works are again by far the most frequent; eight of the 22 motets are ascribed to Willaert, although his authorship is unconfirmed for six of them. Willaert, Conseil, Josquin and Mahu's works are also found in the previous section of motets in BerlGS 7, but Festa, LeBrun, Verdelot and Ivo Barry are new names in the manuscript.

The backgrounds of these composers are fairly similar to those in gatherings 6-10: most of them are from France or the Low Countries and belong to the Franco-Flemish music compositional trend; Mahu's origin is unknown, but he was mostly active in Vienna, and Festa is the only Italian in the entire manuscript. Even more so than in gatherings 6–10, the composers of the works in gatherings 11–12 belong to the same generation of composers; except for Josquin, who was from an earlier generation, all of these composers were of the generation active in the first half of the sixteenth century, which means that almost all of the music in this section must have been written in the two or three decades prior to the copying of the BerlGS 7 partbooks. In

other words, the music in this section of the manuscript was fairly recent when it was copied into the partbooks.

As has already been noted above, the authorship of the compositions in this section of the manuscript is even more problematic than it was in gatherings 6-10. This is mainly due to the overwhelming lack of concordances for many pieces: for eleven out of the 22 motets, no concordances could be found at all. For seven more, only one concordance was found. This seems to me to be a particularly striking and suspicious feature of this part of the manuscript; the majority of the motets in gatherings 6-10 do not have this problem.

The 22 motets in this section of the manuscript – which again show now signs of having been organised according to their authors – appear to have been arranged successively by their key, just as is the case with the motets in gatherings 6-10. The incipits and finales of the 22 pieces can be seen in Appendix IV. Nos. [76]–[78] are in E, [79]–[81] in G, [82] in D, [83] in G, [84]–[88] in F, [89]–[93] in G, and [94]–[97] in C.

The Motets in BerlGS 7

Comparing the two sections of the manuscript containing motets, there are no great differences between the repertoires in both sections; the composers of the 77 motets are mostly part of the Franco-Flemish compositional movement in the early sixteenth century; some were a few decades older; some had German and possibly protestant backgrounds. Works by many of the compositional masters of the generations of and preceding the creation of BerlGS 7, such as Josquin, Isaac, Willaert, Sermisy, Stoltzer, Senfl, etcetera, are included in the manuscript.

The two sections are decidedly different in several very obvious ways. First and foremost, the numbering of the motets, which starts over at the first piece in gathering 11, strongly indicates that the scribe did not mean to continue the collection of 55 motets after gatherings 6-10, but intended a deliberate break or new start was intended at this point in the manuscript. Further, the 22 motets in gatherings 11-12 are somewhat organised, either by composer – the six motets ascribed to Willaert – or by the lack of ascription – the six consecutive anonymous motets. The great lack of concordances for many of the 22 compositions in the last section of the manuscript also suggests that there is a difference between this and the preceding section. Determining and confirming the authorship of compositions is a problem in both sections, although the number of works with unconfirmed authorship is relatively much higher in the last section.

The issue of unconfirmed authorship of some of the works in BerlGS 7 is especially important in this study of the manuscript: of at least 34 of the 77 motets, the authorship is

unsure, despite the fact that in many cases ascriptions to composers are given. In certain cases, it is quite hard to believe that the authorship could not be confirmed. For instance, Willaert's motets were widely circulated during his lifetime, both in manuscripts and prints.⁷¹ And yet, seven motets in BerlGS 7 – six of which appear in gatherings 11-12 – which bear ascriptions to Willaert have no concordant sources, or have one concordant source which bears a different ascription (this is the case for [81] and [82]). Surely, one would expect to find concordances of compositions if they were by one of the most famous composers of the time, in particular if his work was so widely published. The ascriptions in seven otherwise unknown motets to Willaert, which feature in this single, Prussian, manuscript are, at the very least, suspicious. I shall further discuss issues regarding ascriptions below in part II of this chapter.

II. Composers and Ascriptions

The many composers whose works feature in BerlGS 7 have so far been discussed only in relation to the genre of those works, either masses and mass sections or motets. Combining the conclusions on the composers within these separate sections, it is clear that there are no great differences between the composers in gatherings 1-5 and those in gatherings 6-12. They all belong to the generations of composers of the late fifteenth and sixteenth century, the majority even more or less contemporary to the manuscript itself. Most of them belong to the Franco-Flemish compositional movement of this period, but there are also a number of important contributors to the German musical tradition among them, such as Isaac, Stoltzer, Eckel, Senfl and Finck. In my opinion, these composers are not evidently linked in this manuscript to either the masses and mass sections or the motets. Of Isaac, Josquin, La Rue, Sermisy and Mouton, works of both genres appear in BerlGS 7.

As has already been hinted at in part I of this chapter, a particularly interesting and problematic feature of the BerlGS 7 manuscript is the matter of ascriptions to composers. Even though most compositions in BerlGS 7 do bear ascriptions, their authorship could not be verified in the many cases in which no concordances could be found.

More problematic than the absence of an ascription or the lack of concordant sources to verify an ascription, are the ascriptions that turn out to be wrong: they cast further doubt on the reliability of those ascriptions that cannot be confirmed. In BerlGS 7, there are quite a few faulty ascriptions. They are given in Table 2.3.

⁷¹ Lewis Lockwood, et al., 'Willaert, Adrian,' in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40122> (accessed November 1, 2009).

Table 2.3: False ascriptions in BerlGS 7

| No. | Ascription in BerlGS 7 | Actual author (based on study of concordances) | |
|------|------------------------|--|--|
| [8] | Th. Wuesth | Stoltzer | Wrong ascription only in Tenor partbook; ascribed to Stoltzer in Discant and Bassus |
| [10] | H. Ysac | Unknown | Authorship of Isaac declared by Staehelin to be highly unlikely |
| [14] | Richafort | Sermisy | Richafort did compose the motet which is the model for this mass |
| [15] | Petri Mallu (Moulu) | Unknown | Moulu did compose a mass with this title, but it is not the same as the mass in BerlGS 7 |
| [20] | Jo: Mon: (Mouton) | Baldeweyn | |
| [21] | Jo: moton (Mouton) | Mouton, Josquin or De Silva | Authorship unsure due to three conflicting ascriptions in concordant sources |
| [26] | H.I. (Isaac) | Unknown | |
| [27] | Gascongus | La Fage | Also ascribed to Lupus |
| [30] | Bucherus (Buchner?) | Senfl | |
| [37] | Festa | Gombert | |
| [41] | Richafort | Gombert | |
| [46] | Josquin | Unknown | This motet is considered spurious by M. Just ⁷² |
| [53] | Craen | Févin | |
| [58] | Mouton | Gombert | |
| [59] | Virgilius (Haugk) | Gombert | Also ascribed to Mahu in concordant sources. |
| [66] | Gombert | Hellinck | |
| [72] | De Bruck | Josquin | |
| [77] | Jo W (Walter?) | Festa | |

The ascriptions in Table 2.3 were proven false by study of their concordances and literature on the compositions.⁷³ In his study on the manuscript, Loge also already noted that a large number of ascriptions were incorrect.⁷⁴ The fact that at least eighteen of the ascriptions in BerlGS 7 are false, makes the unconfirmed ascriptions – of which there are no less than 25 – even more unreliable. Only detailed stylistic analyses of the compositions themselves, which falls outside the scope of this thesis, might shed some light on the origins and creators of these pieces.

The evident relative unreliability of the ascriptions in BerlGS 7 impairs the research of this manuscript; the authorship of no less than 34 pieces is unconfirmed. If the true authors of these pieces of music could be ascertained, a much more precise, accurate analysis of the repertoire would be attainable.

⁷² Just] 2006, Critical Commentary, no. 10.

⁷³ For example, for no. [37], seven out of the eight concordances bear an ascription to Gombert, some of which are collections of Gombert's music, and therefore quite reliable. BerlGS 7 is the only known concordance which ascribes this piece to someone other than Gombert.

⁷⁴ Loge, *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger*, p. 11.

III. Transmission

An attempt at tracing the transmission of the works found in BerlGS 7 is quite a puzzle, since the manuscript holds so many works, by so many different composers. Having traced concordances for the 97 compositions in BerlGS 7, I have been able to compile a list of all the concordant musical sources (manuscripts, printed sources and treatises) and the actual compositions in BerlGS 7 which are found in them (see Appendix I and II). There are over 200 concordant sources, manuscripts and prints, but most of these contain only one or two of the compositions that are found in the Berlin partbooks. In this part of the chapter I shall describe the sources that were most likely involved in the copying of the Berlin partbooks, and discuss the most interesting issues.

Masses and Mass Sections

For the music in gatherings 1-5, the masses and mass sections, again there does not seem to be an obvious main source; unless a currently unknown source contains a large number of those compositions – which I consider to be highly unlikely – the scribe must have copied them from a number of different sources. Literature on the masses by Josquin and La Rue shows that BerlGS 7 is difficult to place among concordances: Josquin's Credo (No. [11]) has been so heavily edited that it could not be connected to concordant sources.⁷⁵ The same is true for the two masses by La Rue (nos. [18] and [19]): BerlGS 7 is considered to be an independent source, of which no strong relation with other sources was found.⁷⁶

None of the concordances of the pieces in this section of the manuscript really stand out. As has already been mentioned above, Isaac's masses nos. [5] and [6] share a striking feature with another source:

Historiarum Choralis (Constantini) ... tertius tomus. De sanctis. Augsburg: Georg Willer, 1555. Nürnberg: Hieronymus Formschneider, 1555.

The *Gloria* sections of these two masses have been interchanged in this print, just like in BerlGS 7. The fact that this occurs only in these two sources suggests a strong connection between the Berlin partbooks and the printed edition. Unfortunately, due to the unavailability of this print, I have been unable to check the readings of Isaac's masses as they appear in Formschneider's edition.⁷⁷

Compositions nos. [17], [18], [20] are all found in:

⁷⁵ See edition EldersJ 2003 (NJE 13), critical commentary p. 74.

⁷⁶ See edition DavisonM 1978 (CMM 97), p. XXV.

⁷⁷ See edition LernerI 1977 (CMM 65); BerlGS 7 was not included in the critical commentary.

Missae tredecim quatuor vocum a praestantissimis artificibus compositae. Nürnberg: Johann Grapheus, 7 febr. 1539.

For La Rue's *Missa Cum Jucunditate* a possible, weak relation between this source and the Berlin partbooks was established, but not for the other two masses.⁷⁸

Motets, gatherings 6-10

For the following section of the manuscript, gatherings 6-10, which includes 55 motets, a few concordant sources stand out. Regarding possibly related manuscript sources, the manuscript LonRC 2037 (London, Royal College of Music, Ms 2037 [*olim* Sacred Harmonic Society S.J. 1743]) really catches the eye: it contains no less than twelve of the compositions in Berlin GS 7: [43], [44], [49], [51], [52], [54], [55], [57], [61], [62], [63], [86], [87]. These are all motets, and ten of the twelve are by Willaert; the other two are by Mouton and Jacquet of Mantua. Willaert's motets, however, were widely spread in the second quarter of the sixteenth century and available in a number of printed sources, so LonRC 2037 is by no means the only possible source of these twelve compositions. LonRC 2037 was copied in Ferrara between 1527 and 1534, so geographically very distant from Prussia, but certainly contemporary to BerlGS 7.⁷⁹ The two manuscripts may have had sources in common which are presently unknown.

The manuscript PadBC D27 (Padua. Biblioteca Capitolare. MS D 27) is concordant of seven compositions in BerlGS 7: [35], [40], [48], [51], [52], [57], [61]. Again, four of these seven pieces are by Willaert, whose works were widely available in many sources. PadBC D27 was copied between 1541 and 1550 in Padua, so a connection between this manuscript and BerlGS 7 would only be possible in the case of an older, now unknown common source.⁸⁰ Unfortunately, copies of LonRC 2037 and PadCB D27 were not available to me to examine the appearance of, and similarities and differences between the manuscripts and the Berlin partbooks, so as to verify or disprove a possible connection between the manuscripts. However, a direct relationship between BerlGS 7 and these two manuscripts is very unlikely, so these concordances are interesting in that they share a fair amount of repertoire with BerlGS 7, but are not significant in determining the transmission of the compositions in the Berlin partbooks.

Twelve of the 77 motets in Berl GS 7 are by confirmed to be written by Willaert, and another six motets bear unconfirmed ascriptions to him, which makes him by far the most

⁷⁸ Ibid.

⁷⁹ *Census-catalogue of Manuscript Sources of Polyphonic Music, 1400-1550*, vol. II, p. 180.

⁸⁰ Ibid., vol. III, p. 59.

frequent composer in the manuscript. Eleven of these twelve, [23], [33], [43], [44], [51], [52], [57], [61], [62], [63] and [86], are also printed in his two collections of motets from 1539:

Famosissimi Adriani Willaert, chori divi Marci illustrissimae Reipublicae Venetiarum Magistri, musica quatuor vocum, (quae vulgo motecta nuncupatur) noviter omni studio, ac diligentia in lucem edita. Liber primus. Quatuor vocum. Adriani Willaert, 1539. Venezia: Scotto, 1539. (W 1106)

Motetti di Adrian Williard. Libro Secondo a quattro voci novamente impresso. Ad instatiam Andeae Antiqui. Cum gratia et privilegio. Venetiis. M. D. XXXIX. Venezia: Andrea Antico & Brandino & Ottaviano Scotto, 1539. (W 1108)

These prints are good candidates in the search for the sources that the scribe could have used for some of the Willaert motets. First of all, these prints were well distributed and it is known that duke Albrecht of Prussia greatly stimulated music culture in Prussia in the 1520s and 30s, and had a vast music collection himself at court.⁸¹ Popular prints such as those containing Willaert's motets are likely to have been available to the scribe in Prussia. More importantly, a look at the eleven pieces in the prints reveals that the appearance of the works is practically identical to their appearance in BerlGS 7: the notes are almost identical in all cases, there are very few different ligatures and rhythmic variants, all parts of the motets with multiple parts are present in both sources, and the text underlay is roughly the same.

For the music in this section, there are three other printed sources which may be of interest regarding its transmission. First of all, two books of motets printed by Attaingnant:

Liber secundus: quatuor et viginti musicales quatuor vocum motetos habet.... Paris: Pierre Attaingnant, 1534. (1534⁴)

Lib. undecimus XXVI. musicales habet modulos quatuor et quinque vocibus editos Paris: Pierre Attaingnant, mart. 1534. (1535³)

Together, these books contain nine compositions which also appear in BerlGS 7: [27], [34], [36], [37], [40], [45], [52], [57] and [62]. The books were printed in 1534, so could have easily reached Prussia by the time the BerlGS 7 manuscript was being copied. However, there is a problem with both these books as plausible sources for the creation of BerlGS 7, which lies in the ascriptions to composers in both sources. In 1534⁴ [37] is ascribed (correctly) to Gombert, but to Festa in

⁸¹ Joseph Müller-Blattau, 'Die musikalischen Schätze der Staats- und Universitätsbibliothek zu Königsberg in Preussen,' in J. Müller, *Die Musikalischen Schätze der Königlichen und Universitätsbibliothek zu Königsberg in Preussen* (Bonn: Adolph Marcus, 1870; rpt. Hildesheim [etc.]: Georg Olms Verlag, 1971), pp. 220-21.

BerlGS 7; in the same printed source, [62] is ascribed to Bouteillier, but to Willaert in BerlGS 7. In 1535³ [34] is ascribed to La Fage, but to Sermisy in BerlGS 7. On the other hand, in 1535³ there is also a (wrong) ascription for [37] to Gascongne, which appears in BerlGS 7 as well. Nonetheless, these books do not seem likely models for BerlGS 7 if three ascriptions are dissimilar between the Attaignant prints and BerlGS 7: the ascriptions are perfectly clear and visible in the prints, so to copy the names of the authors wrongly into the manuscript on three separate occasions would be very odd.

The third printed source of interest is Formschneider's famous collection of 1537:

Novum et insigne opus musicum, sex, quinque, et quatuor vocum, cuius in Germania hactenus nihil simile usquam est editum. Nürnberg: H. Grapheus (Formschneider), 1537. (1537¹)

This print contains concordances for nos. [21], [39], [53] and [67]. The ascription for no. [39] is the same in this print and BerlGS 7; no. [21] is anonymous in 1537¹, and (possibly wrongly) ascribed to Mouton in BerlGS 7. Most importantly, [67] is ascribed to 'Mourtois' in 1537¹, by which the composer Courtois is meant. In BerlGS 7, the ascription is 'Mortois'. I did not come across any other misspellings of the name Courtois, which suggests that it is quite likely that the scribe of BerlGS 7 copied this motet – and possibly others as well – from 1537¹, including the typical wrong spelling of the name of the composer. A comparison of the music notation in the two sources confirms this theory: the two versions are almost identical: there are very few notational and rhythmic variants.

Motets: Gatherings 11-12

Despite the scarcity of concordances for the 22 motets in this section of the manuscript, two sources, both printed, stand out as likely models for some of the works:

Symphoniae iucundae atque adeo breves quatuor vocum, ab optimis quibusque musicis compositae, ac iuxta ordinem tonorum dispositae, quas culgo motetas appellare solemus, numero quinquaginta duo. Wittenberg: G. Rhau, 1538. (1538⁸)

Gomberti excellentissimi, et inventione in hac arte facile principis, chori caroli quinti imperatoris Magistri, musica quatuor vocum, (vulgo motecta nuncupatur.) Additis etiam nonnullis excellentissimi Morales motectis summo ipsius studio concinnatis, opus nunquam alias typis excussum, ac nuper accuratissime in lucem aeditum. Liber primus. Venezia: G. Scotto, 1541. (1541⁴)

Motets [88], [89] and [90] are included in 1538⁸. These three motets are anonymous both in 1538⁸ and in BerlGS 7. The fact that these works are grouped together in the manuscript, and that

1538⁸ is the only concordant source for all three of these motets, strongly suggests that they were indeed copied from the print. It was published in 1538, but as the last gatherings of BerlGS 7 were probably copied in 1542 or 1543, the print could certainly have been available to the scribe to copy these particular compositions into this particular part of the manuscript. A look at the print itself confirms the probability of it having served as a model: all works are very similar in music, rhythm, notation and text. Despite the grouping of these motets in the manuscript, copied from the same model, I do not believe they were randomly or thoughtlessly copied; the motets have the numbers 18, 30 and 31 in 1541⁴, so appear to be intentionally selected from a much larger available body of music.

For similar reasons, 1541⁴ is a very probable model for [81] and [82] in BerlGS 7: the motets are grouped together in BerlGS 7, and 1541⁴ is the only known concordant source of both pieces. The motets are ascribed to 'Ivo' in the printed source, but to Willaert in BerlGS 7. However, the actual ascription in BerlGS 7 is 'Eodem', referring to the previous two works which are ascribed to Willaert. This may explain the scribe's mistake: these two motets were forgotten to be by some fairly unknown composer, and wrongfully ended up on the rather large pile of music by Willaert in this manuscript. Again, the compositions seem to have been selected for unknown reasons, as they have the numbers 20 and 19 in 1541⁴.

Conclusion

The music in the BerlGS 7 manuscript can be divided into three clear categories: sets of responses, masses and mass sections, and motets. These genres are grouped together in the manuscript, but the motets have been divided into two separate parts by different numberings, different forms of notation, and origin. The differences between gatherings 1-5, 6-10 and 11-12, such as the difference in genre, the notation of ascriptions, etcetera, indicate a possibly separate use of these sections.

The composers of the music in this manuscript mostly fit very nicely into the time frame of about three or four decades prior to its creation and were very much part of either the Franco-Flemish compositional trend of the late fifteenth and early sixteenth centuries, or the German music culture at the time of the Reformation. Due to a large number of works whose authorship cannot be securely confirmed, a considerable part of the repertoire of the manuscript still remains mysterious.

Although I have not been able to completely trace the transmission of each composition in BerlGS 7, my analysis, I believe, shows that the scribe used many different sources to copy music from, including printed sources. The apparent scatteredness of composers' works

throughout the manuscript, as well as the existence of a large number of models, indicates that the compositions were not randomly put into this collection of music, but were deliberately selected and placed in a particular order and location in the manuscript.

The 77 motets in the Berlin partbooks are quite clearly organised according to the key in which they are notated: except for only three of them, these motets are grouped together in clusters of three, four, five, ten or eleven successive pieces in the same key. As no other organisational principle for the music in the Berlin partbooks – such as by composer or title – was found, and as the pattern of successive keys is quite strong, it seems to me to be very likely that the scribe deliberately copied the motets into the manuscript by their key. As I have discussed in part III of this chapter, although it is difficult to trace the source of every composition in this manuscript, it is clear that the pieces were not randomly copied, but deliberately placed into a particular order. This particular order would have been the key of each motet. Whether the scribe organised the motets in this manner for practicality in performance, perhaps singing several pieces (of the same key) successively, or perhaps because he thought it was quite practical or easy to copy the pieces in such an order, or for other reasons, are issues which one may only speculate on.

Altogether, I believe the BerlGS 7 manuscript to be an ambitious collection of music, which includes a large number of works by a large number of composers, many of whom had great reputations as composers at the time. It seems that it was put together with care and thought, following a system of musical and notational principles. In the following chapter, I hope to shed some light on the textual contents and background of the compositions in the manuscript, especially the motets, so as to further clarify why the manuscript was copied and how it was used.

CHAPTER 3

Text and Context

The Text of the Motets

As I have discussed in the previous chapters, external features and the contents of the BerlGS 7 manuscript strongly point in the direction of a religious context: the sets of responses, masses and mass sections and motets, all religious repertoire, are bound together in books of which the decorations on the cover express a strong theme in Lutheranism. The texts of the motets, all but one are Latin, may indicate if the music in the Berlin partbooks was used in or meant for a liturgical setting. Table 3.1 shows the first line of the original text of each motet, its translation, and any information that I could trace in relation to its origin or background: liturgical use or Biblical origin. It is important to appreciate that the liturgical functions in Table 3.1 are from modern hymnals, which do not necessarily represent the liturgical practice in the sixteenth century.

Table 3.1, Motet texts, translation, liturgical function and Biblical origin. (Bible & psalms references all according to Vulgate numbering; translations of bible texts taken from Douay-Rheims Bible)⁸²

| | Original text | Translation of text | Liturgical origin or other information | Biblical origin |
|------|--|---|--|-------------------------------------|
| [21] | 1. Te Deum Laudamus | We praise you, O God. | Chant in praise of God, sung after the last responsory of Matins on Sundays and feast days. | - |
| [22] | 2. Si bona suscepimus | If we have received good things at the hand of God, why should we not receive evil? | Matins responsory, In Passione Domini, 1st and 2nd Sundays of September (LR 422). | Job 2:10. |
| | II Dominus dedit | The Lord gave, and the Lord hath taken away. | | Job 1:21. |
| | III In omnibus | In all these things Job did not sin with his lips. | | Job 1:22. |
| [23] | 3. Domine Jesu Christe memento quod tu dixisti | O Lord Jesus Christ, remember what you have said. | - | - |
| | II Et concede mihi Christus omnipotens | And forgive me, O almighty Christ. | | |
| [24] | 4. Auxilientur mihi Domine Jesu Christe | They shall help me, O Lord Jesus Christ. | - | - |
| | II Et ideo de tua pietate | And because of your justice. | | |
| [25] | 5. Adonai Domine Deus magne | O Adonai, Lord, great art thou, and glorious in thy power, and no one can overcome thee. | Responsory, In Feriis Quatuor Temporum Septembris, Saturday before 4th Sunday of September (LU 993). | Judith 16:16. |
| [26] | 6. Ista est speciosa | This is wonderful. | 3rd verse of the responsory <i>Quae est ista</i> , In Assumptionis Mariae, 15 August (LR 378). | - |
| [27] | 7. Rex autem David cooperto capite | And King David, with his face covered, said 'My son Absalom'. | Antiphon, Cyclus unius anni, Dominica XIV (AM I, 402). | Based on 2 Samuel 18:24, 33. |
| [28] | 8. O quam magnificum | O how wonderful is thy name, O Lord Jesus Christ. | - | - |
| [29] | 9. O bone et dulcissime Jesu | O good and very kind Jesus. | Rare prayer to Christ based on a meditation of St. Anselm of Canterbury. | - |
| [30] | 10. Discubuit Jesus | Jesus sat down, and the apostles with him. | Part of the gospel for Wednesday of the Holy Week in the Lutheran liturgy. | Gospel according to St. Luke 22:14. |
| | II Et accepto pane | And taking bread, he gave thanks, and brake; and gave to them, saying: This is my body, which is given for you. | | Gospel according to St. Luke 22:19. |
| | III Fecit asverus | Asverus made a great feast. | | Esther 1:3. |
| [31] | 11. Mitten wir im Leben sind | We are full of life, but surrounded by death. | Song on mortality by Luther (EG 518). | - |

⁸² Douay-Rheims Catholic Bible, <http://www.drbo.org/lvb/index.htm> (accessed 25 November 2009).

| | Original text | Translation of text | Liturgical origin or other information | Biblical origin |
|------|--|--|--|-----------------------------|
| [32] | 12. Caelorum candor splenduit | The beauty of the heavens began to shine. | Benedictus antiphon, Impressionis Sacrorum Stigmatum in Corpore S. Francisci, 17 September (AH LII 181). | - |
| [33] | 13. Ave Regina coelorum, Mater regis angelorum | Hail, Queen of the heavens, Mother of the King of the angels. | Antiphon, In honorem B Mariae Virginis (LU 1864). | - |
| [34] | 14. Aspice Domine de sede sancta | Observe, O Lord, from your sacred seat. | Vespers responsory, 1st Sunday of November. | - |
| [35] | 15. Doce me Domine | Teach me to do thy will, for thou art my God. | Psalm at Compline, In Commem. Omnium Fidelium Defunctorum, 2 November (LU 1732). | Psalms 142:10-11. |
| | II Educes de tribulatione | Thou wilt bring my soul out of trouble. | | Psalms 142:11-12. |
| [36] | 16. Quare tristis es anima mea | Why art thou sad, O my soul? | Matins psalm, In Festo Corporis Christi (LU 928) and Officium Defunctorum (LU 1792). | Psalms 41:6. |
| | II Quare oblitus | Why hast thou forgotten me? | | Psalms 41:10. |
| | III Dum dicunt mihi | Whilst they say to me day be day: Where is thy God? | | Psalms 41:11. |
| [37] | 17. Aspice Domine quia facta est | Behold, O Lord, how the city full of riches is become desolate. | Magnificat antiphon, Saturday before 2nd and 3rd Sundays of November (LU 996). | - |
| | II Muro tuo | Your wall un governably surrounds this, O Lord. | | |
| [38] | 18. Saulus adhuc spirans | And Saul, as yet breathing out threatenings and slaughter against the disciples of the Lord, went to the high priest. | Responsory (LA 1922); Epistle at mass for the Feast of the Conversion of St. Paul, 25 January. | Acts of the Apostles 9:1-2. |
| | II Et cum iter faceret | And as he went on his journey, it came to pass that he drew nigh to Damascus; and suddenly a light from heaven shined round about him. | | Acts of the Apostles 9:3-4. |
| | III Saule, Saule | Saul, Saul, why persecutest thou me? | | Acts of the Apostles 9:4-5. |
| [39] | 19. Deus in nomine tuo | Save me, O God, by thy name. | Psalm at Nocturn, In Feria VI in Passione et Morte Domini (LU 701) and Sabbato Sancto (LU 768). | Psalms 53: 3-5. |
| | II Averte mala | Turn back the evils upon my enemies. | | Psalms 53:7. |
| [40] | 20. Adiuva me Domine | Help me, and I shall be saved: and I will meditate always on thy justifications. | Antiphon, Ad horas minores (AM II, 208). | Psalms 118:117. |
| | II Servus tuus | I am thy servant: give me understanding that I may know thy testimonies. | | Psalms 118:125. |
| [41] | 21. Levavi oculos meos | I have lifted up my eyes to the mountains, from whence help shall come to me. | Psalm at Vespers, Officium Defunctorum (LU 1773). | Psalms 120:1-4. |
| | II Dominus custodit te | The Lord is thy keeper, the Lord is thy protection upon thy right hand. | | Psalms 120:5-8. |
| [42] | 22. Domini est terra | The earth is the Lord's and the fulness thereof: the world, and all they that dwell therein. | Psalm at Matins, In II Nocturno Sabbato Sancto (LU 762). | Psalms 23:1. |
| | II Haec est generatio | This is the generation of them that seek him. | | Psalms 23:6. |
| [43] | 23. Magnum haereditatis mysterium | O great mystery of heredity. | Magnificat antiphon, In Circumcisione Domini (LU 444). | - |
| [44] | 24. Victimae paschali laudes | Praise the Easter lamb. | Sequence, Ad Missam in die Paschae (LU 780). | - |
| | II Dic nobis Maria quid vidisti | Tell us, Mary, what you have seen. | | - |

| | Original text | Translation of text | Liturgical origin or other information | Biblical origin |
|------|---|---|--|---|
| [45] | 25. O presul egregie | O extraordinary protector. | Vespers Magnificat antiphon (partly), In translatione S. Nicolai (AH 45a, 164). | - |
| | II O plebs | O believers. | - | - |
| [46] | 26. Petre tu pastor ovium | Peter, you are the shepherd of the sheep, the most prominent of the apostles. | Responsory, Feast of SS. apost. Petri et Pauli, 29 June (LU 1516). | - |
| [47] | 27. In te Domine speravi | In thee, O Lord, have I hoped, let me never be confounded. | Psalm, Tempore Paschali in Feriali Officio et in Festis communibus (AR 90). | Psalms 30:1-3. |
| | II Quoniam fortitudo mea | For thou art my strength and my refuge. | | Psalms 30:4-6. |
| [48] | 28. Benedictus Dominus Deus | Blessed be the Lord, the God of Israel. | Responsory at Matins, Feast of the Most Holy Trinity (LR 337). | Psalms 71: 18-19. |
| | II Honor virtus | Brave honour. | - | - |
| [49] | 29. In tua patientia | In your suffering, you possess your soul. | Vespers antiphon, In Festa S. Luciae Virginis et Martyris, 13 December (LU 1322). | - |
| [50] | 30. Cerne ergo meos gemitus | Observe, then, my suffering. | - | - |
| [51] | 31. Inviolata, integra et casta es Maria | Undamaged, righteous and pure art thou, Mary. | Sequence, De beata Maria virgine (Kehrein 283:1, 2). | - |
| | II Nostra ut puta pectora | Appreciate our sentiment. | | - |
| [52] | 32. Ave Regina coelorum, Ave Domina angelorum | Hail, Queen of the heavens, Hail, Mistress of the angels. | Marian Antiphon, Dominica ad Completorium (LU 274). | - |
| | II Gaude gloriosa Virgo | Rejoice in the honourable Virgin. | | - |
| [53] | 33. Sancta trinitas unus Deus | Holy Trinity, one God, have mercy on us. | Hymn to the Blessed Trinity (source unidentified). | - |
| [54] | 34. Confessor Dei, Sancte Nicolae | Follower of God, for St. Nicholas | - | - |
| | II Ecce enim festus est | Behold, it is the celebration | | - |
| [55] | 35. Domine Deus exercituum | O God, Lord of hosts. | - | Possibly based on 2 Samuel 7:27. |
| | II Igitur dissipa gentes | Scatter thou the nations that delight in wars | | Nocturn psalm, In Festo Pentecostes (LU 871). |
| [56] | 36. Nigra sum sed formosa | I am black but beautiful, O ye daughters of Jerusalem, as the tents of Cedar, as the curtains of Solomon. | Vespers antiphon, In Festis B. Mariae Virginis, (Antiphonale Romanum [120]). | Song of songs 1:4. |
| | II Nolite me | Do not consider me that I am brown, because the sun hath altered my colour. | Vespers magnificat antiphon, In Festis Septem Dolorum B.M.V., 15 September (AR 929). | Song of songs 1:5. |
| [57] | 37. Patefacte sunt januae coeli | Opened are the gates of heaven. | Responsory, Feast of St. Stephan, Martyr, 26 December (LA 46/47). | - |
| | II Mortem enim quam salvator noster | Which death, then, our Saviour. | | - |
| [58] | 38. Surge Petre et indue te | Arise, Peter, and dress yourself. | Responsory, Sancti Petri ad Vincula, 1 August (PM 172). | Acts of the Apostles 10:12. |
| | II Angelus Domini | An angel of the Lord stood by him: and a light shined in the room. | | Acts of the Apostles 12:7-8. |

| | Original text | Translation of text | Liturgical origin or other information | Biblical origin |
|------|--|---|---|--|
| [59] | 39. Cur quisquam correat | Why do some harm? | Couplets by an unknown poet, probably a contemporary of Gombert. | - |
| [60] | 40. Alleluia Regem ascendentem | Alleluia, the ascending king. | - | - |
| | II Non turbetur | Let not your heart be troubled, nor let it be afraid. | Part of the gospel for Pentecost. | John 14:27-28. |
| [61] | 41. Salve crux sancta arbor | Hail, sacred cross of wood. | Sequence, In Inventionem S. Crucis, (Kehrein 64:1, 5). | - |
| | II Causa etiam vite ferret | The reason that he carried the world. | | - |
| [62] | 42. Benedicta es, coelorum regina | Praised be, Queen of the heavens. | Sequence, In nocte nativitatis Domini from Missale fratrum Paris, 1520 (Kehrein 201:1, 5). | - |
| | II Per illud ave prolaturum | Behold, through this it is shown. | | - |
| [63] | 43. Mirabile mysterium declaratur hodie | Today, a miraculous secret is declared. | Benedictus antiphon at Lauds, Tempus Nativitatis (AM I 85). | - |
| [64] | 44. Non moriar sed vivam | I shall not die, but live: and shall declare the works of the Lord. | Psalm, Dominica ad Primam (LU 225) [Model for Luther to try his hand at motet-writing]. | Psalms 117:17. |
| [65] | 45. Alleluja, laudate Dominum | O praise the Lord, all ye nations: praise him, all ye people. | Gradual II, Hebdomada V, Tempus per Annum (GR 273). | Psalms 116:1. |
| | II Quoniam confirmata est | For his mercy is confirmed upon us: and the truth of the Lord remaineth for ever. | | Psalms 116:2. |
| [66] | 46. Beati omnes qui timent Dominum | Blessed are all they that fear the Lord: that walk in his ways. | Vespers antiphon, In Feria IV Ad Vesperas (LU 290). | Psalms 127:1. |
| | II Ecce sic benedictur | Behold, thus shall the man be blessed that feareth the Lord. | | Psalms 127:5. |
| [67] | 47. Domine quis habitabit in tabernaculo | Lord, who shall dwell in thy tabernacle? | Nocturn I psalm, Sabbato Sancto (LU 752). | Psalms 14:1. |
| | II Ad nihilum deductus est | In his sight the malignant is brought to nothing: but he glorifieth them that fear the Lord | | Psalms 14:5. |
| [68] | 48. Domini est terra | The earth is the Lord's and the fulness thereof: the world, and all they that dwell therein. | Nocturn II psalm, Sabbato Sancto (LU 762). | Psalms 23:1. |
| | II Haec est generatio | This is the generation of them that seek him | | Psalms 23:6. |
| [69] | 49. Congratulamini mihi omnes | You are rejoiced in me, all who worship the Lord | Nocturn responsory, In Festis B. Mariae Virginis (LR 248). | - |
| [70] | 50. Ite in mundum | Go ye into the whole world, and preach the gospel to every creature. He that believeth and is baptized, shall be saved. | Based on the responsory <i>Ite in orbem</i> , augmented with some additional words from the gospel. This form of the text indicates an adaptation for Protestant use. | Gospel according to St. Mark 16:15-16. |
| [71] | 50. Alleluia, hodie Christus natus est | Alleluia, today the Christ is born. | Antiphon at Vespers and Lauds (LU 395 & 413), Feast of the Nativity of Our Lord (25 December). | Possibly based on Gospel according to St. Luke 2:11. |

| | Original text | Translation of text | Liturgical origin or other information | Biblical origin |
|------|--|---|---|--|
| [72] | 51. In illo tempore assumpsit Jesus | And Jesus going up to Jerusalem, took the twelve disciples apart, and said to them: Behold we go up to Jerusalem, and the Son of man shall be betrayed to the chief priests and the scribes, and they shall condemn him to death. | Gospel for the Friday votive Mass of the Holy Cross. The corresponding passage from St. Luke's gospel (18, 31-33) forms the beginning of the gospel for Quinquagesima Sunday. | Gospel according to St. Matthew 20, 17-19. |
| [73] | 52. Confitebor tibi Domine, quoniam iratus est | I will give thanks to thee, O Lord, for thou wast angry with me. | | Prophecy of Isaias 12:1. |
| | II Notas facite | Make his works known among the people: remember that his name is high. | | Prophecy of Isaias 12:4. |
| [74] | 53. Dilexi quoniam exaudiet | I have loved, because the Lord will hear the voice of my prayer. | Psalm at Vespers, In FERIA II (LU 280) and Officium Defunctorum (LU 1772). | Psalms 114:1. |
| | II O Domine | O Lord, deliver my soul. | | Psalms 114:4. |
| [75] | 54. Sit tibi laus sancta trinitas | Glory be yours, O Holy Trinity. | - | - |
| | II Sit tibi laus | Glory be yours. | | - |
| [76] | 1. Tota pulchra es | Thou art all fair, O my love, and there is not a spot in thee. | Vespers antiphon, In Conceptione Immaculata B.M.V., 8 December (LU 1320). | Song of Songs 4:7. |
| [77] | 2. Video in hac ara crucis | I see here the altar of the cross. | - | - |
| | II Equidem si moriendum est | Certainly when he is to die. | | - |
| [78] | 3. Ecce quam bonum | Behold how good and how pleasant it is for brethren to dwell in unity. | Antiphon & psalm at Vespers, FERIA V (LU 295). | Psalms 132:1. |
| [79] | 4. Unum cole Deum | Honour the one and only God. | - | - |
| [80] | 5. Ecce Maria genuit | Behold, Mary gave birth. | Antiphon, In Circumcisione Domini, 1 January (LU 444). | - |
| [81] | 6. Ego infelix peccator | I, unhappy sinner. | - | - |
| [82] | 7. Parce mihi Domine nihil enim | Spare me, O Lord, for my days are nothing. | | Job 7:16-20. |
| | II Peccavi quid faciam tibi | I have sinned: what shall I do to thee, O keeper of men? | | Job 7:16-20. |
| [83] | 8. Domine refugium | Lord, thou hast been our refuge from generation to generation. | Psalm at Lauds, In FERIA V in Cena Domini (LU 653). | Psalms 89:1. |
| | II Notum fecisti nobis | You have made known to us. | - | - |
| [84] | 9. Ascendens Christus in altum | Christ, ascending on high, he led captivity captive. | Short responsory, In ascensione Domini, Ad sextam (LU 850). | Epistle of St. Paul to the Ephesians 4:8. |
| [85] | 10. Deus venerunt gentes in haereditatem | O God, the heathens are come into thy inheritance, they have defiled thy holy temple. | Introit psalm, Missa de pluribus martyribus, extra tempus paschale. (LU 1162). | Psalms 78:1. |
| | II Effunde iram tuam ingentes | Pour out thy wrath upon the nations that have not known thee. | | Psalms 78:6. |
| | III Adiuvā nos Deus salutaris | Help us, O God, our saviour. | | Psalms 78:9. |
| [86] | 11. Domine Jesu Christe, fili Dei vivi qui de coelis | O Lord Jesus Christ, living son of God, who from the heavens descended onto the earth. | - | - |
| [87] | 12. Regina coeli laetare | Queen of heaven, rejoice. | Marian antiphon at Compline (LU 275). | - |
| | II Resurrexit sicut dixit | He arose, like he had said. | | - |
| [88] | 13. Inviolata integra et casta es | Undamaged, righteous and pure art thou, Mary. | Marian sequence (Kehrein no. 283:1-4). | - |

| | Original text | Translation of text | Liturgical origin or other information | Biblical origin |
|------|---|--|--|---|
| | II Nostra ut pura pectora | Appreciate our sentiment. | | - |
| | III O benigna o regina | O kind one, O Queen. | | - |
| [89] | 14. Si autem impius | But if the wicked do penance for all his sins which he hath committed, and keep all my commandments, and do judgment, and justice, living he shall live, and shall not die. | | Prophecy of Ezechiel 18:21. |
| [90] | 15. Tu es Petrus et super hanc petram | Thou art Peter; and upon this rock I will build my church. | Offertory at Mass, In Festa S. Petri, 18 January (LU 1332). | Gospel according to St. Matthew 16:18-19. |
| [91] | 16. Dum praeambulet Dominus | During that time, the Lord walked by the sea of Galilee and saw two brethren, Simon who is called Peter, and Andrew his brother, casting a net into the sea. And he saith to them: Come ye after me, and I will make you to be fishers of men. | - | Gospel according to St. Matthew 4:18-19. |
| [92] | 17. Domine quid multiplicati sunt | Why, O Lord, are they multiplied that afflict me? | A Psalm of David when he fled from the face of his son Absalom. | Psalm 3:2. |
| | II Ego dormivi | I have slept and taken my rest: and I have risen up, because the Lord hath protected me. | Antiphon after third psalm at Matins, Easter Sunday (Hours of the Divine Office II, 1184). | Psalm 3:6. |
| [93] | 18. Nativitas gloriosae virginis Mariae | The birth of the glorious virgin Mary. | Antiphon at Vespers, In nativitate B.M.V., 8 September (LU 1625). | - |
| [94] | 19. Regina coeli laetare | Queen of heaven, rejoice | Marian antiphon at Compline (LU 275). | - |
| | II Resurrexit sicut dixit | He arose, like he had said. | | - |
| | III Ora pro nobis | Pray for us. | | - |
| [95] | 20. Ecce quam bonum | Behold how good and how pleasant it is for brethren to dwell in unity. | Antiphon at Vespers, In Feria V ad Vesperas (LU 295). | Psalms 132:1. |
| [96] | 21. Ecce nunc benedicite | Behold now bless ye the Lord, all ye servants of the Lord. | Psalm, Dominica ad Completorium (LU 267). | Psalms 133:1. |
| [97] | 22. In convertendo Dominus | When the lord brought back the captivity of Sion, we became like men comforted. | Psalm at Vespers, In Feria III ad Vesperas (LU 287). | Psalms 125:1. |
| | II Convertere Domine | Turn again our captivity, O Lord, as a stream in the south. | | Psalms 125:4. |

Due to the large number of entries, the inventory cannot offer a quick overview of the possible connections between the motets by their textual origins. However, looking at the column of liturgical information in Table 3.1, it seems unlikely that the motets are organised according to their liturgical function: the order of the pieces does not follow the church year calendar, nor is it thematically organised by celebration or saint. Further, a comparison with the Lutheran liturgy and church year, shows that that was neither the basis for the overall organisation of the manuscript.⁸³ In some instances, on a smaller scale, a certain liturgically based arrangement of the compositions may have been established. I shall describe these cases below.

Motets nos. [22], [25] and [32] are all related to the month of September, nos. [22] and [25] as responses for several normal Saturdays and Sundays, no. [32] as an antiphon in the proper in honour of the Stigmata of St. Francis of Assisi on September 17. Closely after these works, the motets nos. [34], [35] and [37] are all for liturgical events in November, nos. [34] and [37] for regular Saturdays and Sundays, and no. [35] for Compline on All Souls' Day on November 2. However, to speak here of a deliberate organisation of these six works by their possible connection to the liturgical calendar, may be quite a stretch: especially between nos. [22], [25] and [32] several other works are found whose liturgical or biblical backgrounds have absolutely nothing to do with offices or celebrations in September. Connected to no. [35] may be nos. [36] and [41], which are both psalm texts for the Office for the Dead. Again, however, whether these motets are in this manuscript in this order because of that reason, is impossible to say because of the seeming irregular distribution of the works in this manuscript. At the very end of this section of the manuscript, there is one more text related to the Office for the Dead: [74].

By the same reasoning, for the period of Easter and the period of Ascension and Pentecost, several motets occur in the manuscript, relatively close together: [39], [42], [44] and [47] are found in the liturgies of Easter Day and the Saturday before, as well as [67] and [68], and the texts of [55] and [60] are related to Pentecost, although only the texts of the second parts of the motets. Motets [62], [63] and [70], on the other hand are connected to the liturgy of the Nativity of Jesus Christ. However, again I believe it to be quite unlikely that the appearance of these motets in this order is related to a liturgy. On the celebrations of Easter, Ascension, Pentecost and Christmas, several motets occur in the manuscript, but, at best, they are only very vaguely grouped together. The Christmas motets [62] and [63] occur in between texts related to Pentecost ([60]) and the Saturday before Easter ([67] and [68]), celebrations which are not exactly consecutive in the church calendar. Further, the occurrence in this section of the manuscript of

⁸³ Luther D. Reed, *The Lutheran Liturgy: A Study of the Common Liturgy of the Lutheran Church in America* (Philadelphia: Fortress Press, 1947), pp. 465-575.

two or three texts related to certain major Christian celebrations, does not seem necessarily significant, bearing in mind that there are 55 motets in this section of the manuscript in total. In a liturgical respect, these motets are placed fairly randomly among a large number of others. To add to that randomness, texts originally related to other celebrations on fixed dates, do not in any way follow the church calendar; by the order of the occurrence of motets for specific feasts in the manuscript, the dates are completely random.

Of the motets with biblical references, by far the most, 22 of them, are settings of psalm texts (settings of psalms 23 and 132 occur twice, respectively in [42] and [68], and in [78] and [95]. Ten more of the motets on texts from the Bible, are settings texts from the New Testament, mostly from the Gospel. Speaking on a more general level of liturgy, psalm motets and settings of gospel readings were much used both in catholic and Lutheran liturgy, although possibly even more in the latter. In this manuscript, especially some of the psalm settings seem to be grouped together: [35], [36], [39], [40], [41] and [42] are psalm settings, as are [64], [65], [66], [67] and [68]. However, if the governing principle in organising these motets was that they are all psalms, is still hard to say, as the other psalm settings are scattered through the entire manuscript.

The actual texts of the motets in this manuscript cover a range of subjects. Of the 77 motets, thirteen actually refer to specific Bible stories or matters, such as King David's mourning for his son Absalom ([27]), the last supper ([30]), the betrayal of Christ ([72]), the holy cross ([61] and [77]), Easter ([44]), Ascension ([84]), St. Peter ([46], [58], [90] and [91]), the conversion St. Paul ([38]), and the Nativity of Christ ([63] and [71]). These motets are scattered through gatherings 6-12, both sections of motets in the manuscript.

The rest of the motets have a different, less unambiguous character. Eleven motets praise the Virgin Mary: [33], [51], [52], [56], [62] in gatherings 6-10 and [76], [80], [87], [88], [93], [94] in gatherings 11-12. Two motets, [53] and [75], praise the Holy Trinity. By far the most of the remaining motets in some way refer to God or (less frequently) Jesus. In some of these, God or Jesus is directly 'addressed', for praise, to give thanks, or to ask for help, salvation, forgiveness, wisdom or protection, such as in [21], [23], [24], [25], [28], [29], [34], [35], [37], [39], [40], [47], [48], [55], [65], [67], [73] and [74] in gatherings 6-10, and [82], [83], [85], [86], [92] and [97] in gatherings 11-12. Texts which directly refer to God or Jesus include [22], [36], [38], [41], [42], [57], [60], [64], [66], [67] II, [68] and [69] in gatherings 6-10 and [79], [84], [92] II, [96] and [97] in gatherings 11-12.

Texts like these, especially calls upon God, are very commonly used in a liturgical context, all through the church year. A closer look at the meanings of these texts, however, reveals certain thematic tendencies. Motets [38], [39], [40] and [41] are all about help, salvation and protection

from God, [38] in the story of St. Paul being salvaged by God, [39] and [40] through direct calls upon God, and [41] in a psalm text. This is a strong theme, which is especially liturgically significant around the time of Good Friday and Holy Saturday. Further, these motets, which appear successively, are preceded by motet no. [36], of which the text is ‘Why art thou sad, my soul? Why hast thou forgotten me? Where is thy God?’ This text strongly reminds one of the story of the crucifixion of Jesus, such as in the Gospel according to St. Matthew 27:41-50. These five motets, which are quite neatly grouped together in the manuscript, are followed by two well known Easter texts: [44] (*Victimae paschali laudes*) and [47]. Perhaps these motets were organised by their texts after all: not by the possible liturgical origins of the texts, but rather by the meanings or themes of the texts themselves. This would make these motets perfectly suitable to serve a liturgical purpose, in this case the liturgy of Good Friday, Holy Saturday and Easter Sunday.

Other possible themes among the texts of the motets occur: motets [44]-[50] are also texts that refer to God. In [66] and [67] are about ‘fearing the Lord’; [65] and [69] about praising and worshipping God; [64] and [70] about preaching and ‘declaring the works of the Lord’. Living life in fear and praise of the Lord, and preaching his works, can be seen as one theme, which may have been the reason why these motets were copied – presumably from many different sources – into the manuscript consecutively. However, the theme is not specific enough to serve a particular part of the liturgy, and the pieces are never strictly organised by such a (possible) theme; motet texts with completely different liturgical functions, Biblical origins or textual themes always seem to occur among the pieces in these ‘groups’.

Context: Lutheran Liturgy and Music in Prussia

The manuscript BerlGS 7, as has been discussed in the previous chapters, was created between 1537 and 1543, and contains exclusively religious, recent repertoire. One must consider the possibility that the five partbooks, which were copied by a cantor, were used in a religious context. In the 1530s and 40s, however, liturgy was not at all a straightforward concept. The religious changes sweeping through Germany and Europe from 1517 onwards, caused great changes in Christian worship too. By explaining the religious situation in Prussia at this critical time, I shall attempt to place the motet texts in BerlGS 7, and the entire manuscript, the context in which they were most likely used.

Before the sixteenth century, Prussia had already been a place of several violent, religious conflicts: in the thirteenth century the Teutonic Knights violently overpowered the native people of Prussia, and established an independent state, part of the Holy Roman Empire. In the early

fifteenth century the territory was won by Poland, after which Prussia became a fief of the Polish crown, which was to be ruled by the Teutonic Knights.⁸⁴ After more conflicts between the Teutonic Knights and Poland during the late fifteenth and early sixteenth century, Margrave Albrecht of Brandenburg-Ansbach, a cousin of the king of Poland and Grand Master of the Teutonic Knights, in 1525 instituted the Duchy of Prussia, and himself as Duke Albrecht I.⁸⁵ The establishment of the Duchy of Prussia was very much intertwined with Luther's Reformation: the movement had already been influential in the region during the 1520s, and Albrecht had met Luther several times and developed great sympathy for his initiative. In Luther's Reformation Albrecht saw the salvation of the declining Teutonic Order; and the institution of the Duchy of Prussia in 1525 included the immediate conversion to Lutheranism of the territory.⁸⁶

If converting to Catholicism in the thirteenth century had been difficult for the native Prussians; the conversion to Lutheranism appeared to be even harder. Albrecht, however, was extremely stern at ensuring that the people followed the new religious instructions, by instituting regular visitations and severe penalties for offenders.⁸⁷ Albrecht's observance of Protestantism was so extreme, that Luther himself decided to warn Albrecht to 'maintain the unity of faith.' Albrecht was aware that the success of the development of Prussia was dependent on attracting new immigrants, such as students from Poland and Lithuania, and so showed some tolerance towards religious beliefs and practice, as long as the principle of the Reformation was not questioned.⁸⁸

There are almost no documents which give details on the liturgical practice in Prussia in the second quarter of the sixteenth century.⁸⁹ I shall therefore describe the early Lutheran liturgical practice in Wittenberg and the rest of Germany, including details on Prussian practice if available. In 1523, Luther published the *Formula Missae et Communionis*, a treatise in which Luther gave detailed commentary on the Latin mass, which pastors could follow as a guide for editing the missal they were already using. Not wanting to alarm 'the weak in faith, who cannot suddenly exchange an old and accustomed order of worship for a new and unusual one,' Luther emphasised that he did not at all intend to do away with the traditional liturgy completely, but rather 'to purify the one that is now in use from the wretched accretions which corrupt it and to point out an evangelical use.'⁹⁰

⁸⁴ H. W. Koch, *A history of Prussia* (London [etc.]: Longman, 1978), p. 1-19.

⁸⁵ *Ibid.*, p. 33.

⁸⁶ *Ibid.*

⁸⁷ *Ibid.*

⁸⁸ *Ibid.*, p. 34.

⁸⁹ Reed. *The Lutheran Liturgy*, p. 91.

⁹⁰ Frank C. Senn. *Christian Liturgy: Catholic and Evangelical*. Minneapolis: Augsburg Fortress, 1997, p. 275-6.

Luther's first attempt at reforming the liturgy was a revision of the Latin mass. For the most part, the traditional propers for Sundays and feasts in the church year calendar remained intact. Luther believed that the many saint's days should be eliminated from the church year calendar as holidays, but allowed for others to respect some of these days. The feasts of Purification (February 2), Annunciation (March 25) and Circumcision (January 1) and Epiphany (January 6) were retained.⁹¹ The liturgy took the following shape:

Introit, which was probably sung to a polyphonic setting at high mass by a choir;
Kyrie (ninefold)
Gloria
Collect for the Day and Epistle
Gradual of two verses and/or Alleluia, also possibly in a polyphonic setting, to be sung by a choir;
Sequences are omitted, except for a small number of sequences for certain holidays.
Gospel;
Nicene Creed, followed by the sermon;
The Order for Communion:
-Preparation of the bread and wine
-Versicles and responses
-Words of institution (preferably intoned)
-Sanctus
-The Lord's Prayer and Pax
-Agnus Dei (during the administration)
-Communion
-Benediction⁹²

The prayers of the offertory and of the canon after the Sanctus were to be eliminated entirely.⁹³ Luther's *Deutsche Messe und Gottesdienstes* (1526) largely followed the same liturgical shape.⁹⁴ Within the Latin mass, the following structure of choral offices would have occurred:

Antiphon (possibly a motet)
Three or four psalms (sung by the choir)
Lesson or Gospel (possibly first sung in Latin and repeated in German)
Responsory (sung by the choir)
One or more hymns (probably surrounding the sermon or homily)

⁹¹ Ibid., p. 276.

⁹² Ronald Lee Gould. *The Latin Lutheran Mass at Wittenberg 1523-1545: A Survey of the Early Reformation Mass and the Lutheran Theology of Music, as Evidenced in the Liturgical Writings of Martin Luther, the Relevant Kirchenordnungen, and the Georg Rhau Musicdrucke for the Hauptgottesdienst*. Ph.D diss: Union Theological Seminary in the City of New York, 1970, p. 61-63.

⁹³ Ibid., p. 276-7.

⁹⁴ Ibid., p. 283.

Canticle:

Te Deum (Matins)

Magnificat (Vespers)

Nunc dimittis (Compline)

Prayers

Benedicamus Domino (sung by the pastor and the choir)

Along with his caution to reform too radically, Luther intended his *Formula Missae* not as an attempt at liturgical uniformity by law, but rather as a guide; he wanted everybody to approve the diversity in Protestant celebrations of the mass and to be free to interpret it and use it in whatever way would be useful.⁹⁵ Throughout Reformation Germany, the structure of the Lutheran mass was quite free, including the free choice of externals.⁹⁶ Further, although it is generally said that he instantaneously meant to change the language of the mass to German entirely, Luther actually allowed for great freedom in this matter too. He wrote that he had intended the German Mass ‘for the sake of the unlearned lay folk,’ but did not at all wish to ‘discontinue the service in the Latin language, because the young are my chief concern.’⁹⁷ By this, he meant that the Latin mass should remain in Latin in the places where it was appropriate, such as in universities and schools, where Latin was still in scholarly use.⁹⁸ In 1528, Luther published further instructions: wherever Latin was not completely understood, mass was to be celebrated in the vernacular; on high feast days such as Christmas, Easter, Ascension and Pentecost, however, the Latin language was more suitable for the celebration of mass.⁹⁹ In Prussia, according to church orders, both Latin and German were used in church services.¹⁰⁰ One specific Lutheran order on the Gloria states that the minister should sing the text in Latin, and the congregation in German.¹⁰¹

Considering that the people of Prussia did not have any choice but to practice their religion according to Lutheran principles, and given the fact that the manuscript was created over a decade after Lutheranism had become more or less compulsory in Prussia, one must assume that if the manuscript was intended for liturgical use, it was most likely used in the context of Lutheran worship. The analysis above, of the texts of the 77 motets in the manuscript, does not show any overriding principle behind the organization of the manuscript. On a smaller scale, focusing mainly on the meanings of the texts, motets with certain recurring themes may have

⁹⁵ Ibid., p. 282.

⁹⁶ Gould, *The Latin Lutheran Mass at Wittenberg 1523-1545*, p. xi.

⁹⁷ Senn, *Christian liturgy*, p. 282.

⁹⁸ Ibid.

⁹⁹ Gould, *The Latin Lutheran Mass at Wittenberg 1523-1545*, p. 65.

¹⁰⁰ Reed, *The Lutheran Liturgy*, p. 271.

¹⁰¹ Ibid., p. 274.

been grouped together in some cases for liturgical purposes, such as for Good Friday, Holy Saturday and Easter Sunday. As Luther wrote in 1528, the most important religious feasts are those of Christmas, Easter, Ascension and Pentecost. In BerlGS 7, of the motet texts which deal with specific subjects, texts related to each of exactly these four feasts occur. For the most part, motets of the same feast are not really grouped together in the manuscript; so it seems unlikely that the feasts were the reason for copying the motets in a certain order. Nonetheless, the scribe may have meant to have several pieces of music for these important celebrations in his manuscript.

As has been discussed above, the motet texts sometimes do seem to be organised by certain themes. These themes – asking for help, salvation or protection from God, fearing God, preaching God’s works, etcetera – do remind of the Lutheran doctrine of justification, which was discussed in Chapter 1 in relation to the decorations on the cover of the manuscript. In this doctrine, salvation of sins can only be achieved through faith in God, through the sacrifice of Christ. The very strong presence of motets in this manuscript of which the texts refer to God, may suggest that many of the motets may have been selected for this reason.

The presence of eleven Marian motets in this manuscript is ambiguous. The Virgin Mary was a very popular subject of motets in the Renaissance. It is usually said that Luther meant to abolish all Saint’s Days, but he was very tolerant in this matter, and let others decide for themselves which feasts they wanted to celebrate. On the other hand, with eleven Marian motets out of a total of 77, which are scattered throughout the manuscript, there is no great emphasis on this subject.

Motet [31], ‘Mitten wir im Leben sind’, is the only non-Latin text in the entire manuscript. Because it is only one of the 77 motets, I have thus far ignored it in analyses of the liturgical, biblical and textual contexts. However, it is one of the more conclusive pieces of textual evidence in this manuscript to point in the direction of actual practice: as it is a text in the vernacular, and written by Luther himself, it quite clearly points in the direction of a Lutheran context. In a Roman Catholic setting such as the partbooks of the church choir, a religious text like this one, especially in this language, would not be likely to occur. On the other hand, one must appreciate that many textual aspects of the motets in BerlGS 7 are ambiguous regarding their possible practice: Marian motets, settings for the high feasts Christmas, Easter, Ascension and Pentecost, and texts which address the Lord, are no less important in the catholic as in the Lutheran liturgy.

Conclusion

During the first decades of the Reformation, worship and liturgy in the Catholic and protestant places were still very much connected to the same roots and traditions. This manuscript is quite a nice example of the cultural exchanges and adaptations between catholic and protestant practice, containing features of the old practice, features of the new practice, and especially many features of both at the same time. Whether the scribe of BerlGS 7 copied all the music into the partbooks because of their text, I cannot confirm: patterns and themes do occur, but not very clearly, and not on a large scale. He may just as well have selected the music by personal taste or beliefs, or even randomly. Luther allowed for a lot of freedom in the use and choice of polyphony for Lutheran mass, both in Latin and German; the absence of an overarching structure of the motets, based on text, liturgy or theme need not have been a problem in using them in the Lutheran mass.

Conclusion

As I stated in the introduction of this thesis, my study is intended as a beginning of the research of the BerlGS 7 manuscript and the copies which have recently become available. I have discussed three important aspects of the BerlGS 7 manuscript: its history and codicological features, its repertoire, and the texts of the motets in the manuscript.

In Chapter 1, I have discussed the history of the manuscript and the paper copies, and presented two hitherto unknown letters, which provide information about a man who may have been the scribe of the manuscript. Although there still is little evidence on the scribe and his background, these letters – if they are about the same person – do provide some extra, detailed information on the scribe's life and his relationship with the ducal court of Königsberg. In addition, the discussion of the material of which the manuscript is made and of the watermarks in the paper show that the scribe had access to expensive, high quality paper for his manuscript, and could afford to have each of the partbooks bound and richly decorated. These discussions also confirm the date and provenance of the manuscript which Loge had established in his study from 1931. The analysis of the decorations on the cover of the manuscript shows that the decorations emanate a strong connection to the Lutheran doctrine of justification. Given the situation of religious changes in Europe and the strong emphasis on Lutheranism in Prussia at the time of the copying of the manuscript, these decorations show that the contemporary changes in cultural and religion left their mark on the manuscript.

In Chapter 2, I have examined the repertoire of the Berlin partbooks by considering each genre individually and discussing the composers of the music as well as a few interesting examples from the repertoire. I have also attempted to trace part of the transmission of the repertoire by examining certain significant concordances. I believe it is clear that before all the gatherings were bound together, the manuscript consisted of three separate parts: gatherings 1-5, which contain several sets of responses but mostly masses and mass sections; gatherings 6-10, which contain 54 Latin motets and one German religious piece and which are numbered 1-54, no. 50 occurring twice; and gatherings 11-12, which contain 22 more Latin motets, which are numbered 1-22.

The BerlGS 7 manuscript features religious music by a wide range of composers, which all belong to the generation of and prior to the copying of the manuscript. The compositions were mostly quite recent, but never older than about three or four decades, and they were very much part of either the Franco-Flemish compositional trend of the late fifteenth and early sixteenth centuries, or the German music culture at the time of the Reformation. The large

number of faulty ascriptions casts doubt on the reliability of the ascriptions to composers in this manuscript. For that reason, a substantial part of the manuscript's repertoire – 25 compositions of which the authorship cannot be confirmed – still remains a mystery.

Chapter 2 also demonstrates that the scribe used many different sources to copy music from, including printed sources, and suggests that he did not copy his music randomly, but deliberately selected and placed all the compositions in a particular order and location in the manuscript. The primary criterion for the placement seems to have been the key or mode of the works. This is extremely clear in the case of the motets, especially in gatherings 5-10, where sometimes ten or eleven motets of the same key are grouped together. In the case of the masses and mass sections, it is not completely clear to me whether these works were also grouped by their key, but it is possible that a certain deliberate grouping like that is the case.

In Chapter 3, I have attempted to find further evidence for the selection of the works in the Berlin partbooks by focusing on the texts of the motets in relation to the religious context of Prussia, where the manuscript was created and presumably kept or used. The analysis of the liturgical functions, Biblical origins and literal meaning of the texts has not yielded any clear Biblical or textual themes or liturgical functions of the music in the Berlin partbooks, from which I conclude that the themes or liturgical functions probably not the scribe's motive for the selection and ordering of the music. Certain themes do occur: about one sixth of the repertoire is related to the Virgin Mary, one fourth of the repertoire is based on psalm texts, and the texts of a large number of motets either are about God or Jesus, or directly call upon God or Jesus for help, salvation and protection. However, the repertoire of these themes is in no way grouped together in the manuscript.

As my analysis of the texts in Chapter 2 has not resulted in a clear theme, use or function of the motets, I can only speculate on these matters. There is no evidence in the manuscript that it was actually used to perform its music in a liturgical setting. The themes that do occur also show no particular emphasis towards either catholic or protestant faiths. In Prussia in the 1530s and 40s, however, that could make sense: the Prussians were urged to convert to Lutheranism, but were at the same time allowed some time to adapt to a different faith. This manuscript might be a perfect example of such cultural exchanges and adaptations between catholic and protestant practice, containing features of both the old and of the new practice, but mostly covering the middle ground between these two.

The fact that most of the compositions are organised according to their key or mode, suggests that the manuscript may have been compiled for practicality in performance, making it easier to sing several pieces successively. The scribe may also have found it practical to copy the

music in this order, because of the notational advantage of not having to consider the clef and key signatures anew for each composition. Whether this collection of music was intended for use in performance, I cannot say. The owner may of course have selected the music just to own such an impressive resource, without ever turning to it in practice, but since it is fairly certain that the owner Matthias Krüger was a cantor, it seems more likely that this extensive repertoire was intended for professional use.

Altogether, the aspects of the BerlGS 7 manuscript which I have researched and discussed in this thesis do point towards the cultural context of Lutheranism. Although most of the repertoire would have been appropriate either in a catholic or a protestant context, certain compositions hint towards protestantism, such as the one German piece, of which the text was translated from Latin by Luther, and the incomplete masses by Isaac and Stoltzer which, according to Martin Staehelin may indicate a protestant practice. The decorations on the cover of the manuscript, moreover, represent key concepts of Luther's doctrine of justification.

The BerlGS 7 manuscript might be researched much more extensively than I have had the opportunity to for this thesis, and I hope it will in the near future. One might focus on the anonymous compositions or on the unconfirmed ascriptions, in the hope of identifying the authors of the music, thereby improving our knowledge of the composers of responses, masses and motets in the late fifteenth and early sixteenth centuries. One might also attempt to position this manuscript more thoroughly into the musical context of Prussia, or of the sixteenth century, comparing its characteristics with contemporary or comparable sources of music, thereby expanding our knowledge of musical life and music sources in the Renaissance. In my research, I hope to have done some of the essential groundwork for the further investigation of the manuscript, which revealed some interesting issues regarding this manuscript, and makes a large amount of information of its repertoire – incipit and finalis of each composition, textual background, concordances, etcetera – available for others to continue exploring, understanding and using this remarkable manuscript.

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Analecta Hymnica (AH)

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Antiphonale Monasticum (AM)

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Antiphonale Romanum (AR)

Antiphonale Romano-Seraphicum Pro Horis Diurnis a Pio papa X. restitutum et ed. et Benedicti XV. auctoritate recognitum et vulgatum; ad exemplar editionis typicae concinnatum et rhythmicis signis a Solesmensibus monachis diligenter ornatum. Paris [etc.]: Desclée, 1928.

Evangelisches Gesangbuch (EG)

Evangelisches Gesangbuch: Ausgabe für die Evangelisch-reformierte Kirche (Synode evangelisch-reformierter Kirchen in Bayern und Nordwestdeutschland), die Evangelisch-altreformierte Kirche in Niedersachsen, in Gemeinschaft mit der Evangelischen Kirche im Rheinland, der Evangelischen Kirche von Westfalen, der Lippischen Landeskirche, in Gebrauch auch in Gemeinden des Bundes evangelisch-reformierter Kirchen in der Bundesrepublik Deutschland. Gütersloh [etc.]: Gütersloher Verlagshaus [etc.], 1996.

Graduale Romanum (GR)

Graduale Romanum cum cantu Gregoriano ex editione Vaticana adamussim excerpto et rhythmis signis in subsidium cantorum a Solesmensibus monachis diligenter ornato. Rome [etc.]: Desclée, 1910.

Graduale Romanum 1921 (GR 1921)

Graduale Romanum, Supplementum ad Proprium Dioecesis Harlemensis. Tournai: Desclée, 1921.

Antiphonaire monastique; Lucques (LA)

‘Antiphonaire monastique; XIIe siècle: Codex 601 de la Bibliothèque Capitulaire de Lucques.’ In: *Paléographie musicale: fac-similés phototypiques des principaux manuscrits de chant Grégorien, Ambrosien, Mozarabe, Gallican. Série 2, monumentale.* Solesmes: Imprimerie Saint-Pierre, 1900-1924.

Liber Responsorialis (LR)

Liber Responsorialis pro festis I. classis et communi sanctorum juxta ritum monasticum adnectuntur invitorium et hymnus aliorum festorum. Solesmes: Typographeo Sancti Petri, 1895.

Liber Usualis (LU)

Liber Usualis Massae et Officii pro Dominicis et Festis cum Cantu Gregoriano ex Editione Vaticana Adamussim Excerpto et Rhythmicis signis in Subsidium Cantorum a Solesmensibus Monachis Deligenter Ornato. Paris [etc.]: Desclée, 1962.

Processionale Monasticum (PM)

Processionale Monasticum ad usum congregationis gallicae ordinis sancti Benedicti. Solesmes: Abbaye de St. Pierre de Solesmes, 1998.

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AlbrechtS 1959

Albrecht, H., ed. *Symphoniae Jucundae: atque adeo breves quatuor vocum, ab optimis quibusque musicis compositae (1538).* Kassel [etc.]: Bärenreiter, 1959.

AlbrechtSt 1942

Albrecht, H., ed. *Thomas Stoltzer: Ausgewählte Werke*, vol. I. Das Erbe deutscher Musik I:22, 1942.

Allaire & CazeauxS 1970 (CMM 52)

Allaire, Gaston and Isabelle Cazeaux, eds. *Claudin de Sermisy: Opera omnia*. Corpus Mensurabilis Musicae 52. Rome [etc.]: American Institute of Musicology, 1970.

BlackburnL 1989 (CMM 84)

Blackburn, Bonnie J., ed. *Johannis Lupi: Opera omnia*. Corpus Mensurabilis Musicae 84. Neuhausen-Stuttgart [etc.]: Hänssler [etc.], 1980–89.

ChapmanM 1966

Chapman, James Gliem. *The Works of Pierre Moulu: A Stylistic Analysis*. Ann Arbor: University Microfilms, 1966.

ClinkscaleF 1986

Clinkscale, Edward, ed. *Les Oeuvres complètes d'Antoine de Févin*. Gesamtausgaben Institute of Medieval Music 9. Ottawa [etc.]: Institute of Medieval Music, 1986.

DavisonL 1996 (CMM 97)

Davison, Nigel, ed. *Pierre de La Rue: Opera omnia*. Corpus Mensurabilis Musicae 97. Rome [etc.]: American Institute of Musicology, 1996.

DavisonM 1978 (CMM 97)

Davison, Nigel, ed. *Missa Cum incunditate*. Corpus Mensurabilis Musicae 97. Rome [etc.]: American Institute of Musicology, 1978.

GerstenbergS 1962

Gerstenberg, Walter, ed. *Ludwig Senfl: Sämtliche Werke*, vol. III: *Motets, first part*. Wolfenbüttel: Mösel, 1962.

EldersJ 2003 (NJE 13)

Elders, Willem, ed. *Masses Based on Gregorian chants*, vol. I. The New Josquin Edition 13. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2003.

ElzingaR 1970 (CMM 81)

Elzinga, H., ed. *Johannes Richafort: Opera omnia*. Corpus Mensurabilis Musicae 81. Rome [etc.]: American Institute of Musicology, 1979–99.

HudsonB 1970 (CMM 5)

Hudson, Barton, ed. *Antonii Brumel: Opera omnia*. Corpus Mensurabilis Musicae 5. Rome [etc.]: American Institute of Musicology, 1970.

HudsonJ 1999 (NJE 13)

Hudson, Barton, ed. *Mass Movements*. The New Josquin Edition 13. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1999.

Jackson & NugentJ 1986 (CMM 54)

Jackson, P. and G. Nugent, eds. *Jacquet of Mantua: Opera omnia*. Corpus Mensurabilis Musicae 54. Rome: American Institute of Musicology, 1971–86.

JustJ 1998 (NJE 19)

Just, Martin, ed. *Motets on Texts from the New Testament*, vol. I. The New Josquin Edition 19. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2006.

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Just, Martin, ed. *Motets on Texts from the New Testament*, vol. II. The New Josquin Edition 20. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2006.

LernerI 1977 (CMM 65)

Lerner, Edward R., ed. *Opera Omnia: Heinrich Isaac*. Corpus Mensurabilis Musicae 65. Neuhausen [etc.]: American Institute of Musicology, 1977.

Main & SeayF 1978 (CMM 25)

Main, Alexander and Albert Seay, eds. *Costanzo Festa: Opera omnia*. Corpus Mensurabilis Musicae 25. Rome [etc.]: American Institute of Musicology, 1962–78.

Minor & MacCrackenM 1967– (CMM 43)

Minor, A.C. and T.G. MacCracken, eds. *Joannis Mouton: Opera omnia*. Corpus Mensurabilis Musicae 43. Rome [etc.]: American Institute of Musicology, 1967–.

Schmidt-GörgG 1975 (CMM 6)

Schmidt-Görg, J., eds. *N. Gombert: Opera omnia*. Corpus Mensurabilis Musicae 6. Rome [etc.]: American Institute of Musicology, 1951–75.

SmijersJ 1931

Smijers, Albert, ed. *Josquin Des Prez: Werken, Missen*. Leipzig: Kistner & Siegel, 1931.

Smijers & AntonowyczJ 1923

Smijers, Albert and Myroslav Antonowycz, eds. *Josquin Des Prez: Werken, Motetten*. Amsterdam [etc.]: Alsbach, 1923.

Smijers & MerrittT 1934

Smijers, Albert and A. Tillman Merritt, eds. *Treize Livres de motets parus chez Pierre Attaignant en 1534 et 1535*, vol. XI. Paris: Editions de l'Oiseau Lyre, 1934.

StalmanN 1992

Stalman, Joachim, ed. *Neue deutsche geistliche Gesänge für die gemeinen Schulen (Wittenberg: Rhau, 1544)*. Musikdrucke aus den Jahren 1538–1545 in praktischer Neuausgabe 29. Kassel [etc.]: Bärenreiter, 1992.

WolfN 1958

Wolf, Johannes, ed. *Neue deutsche geistliche Gesänge, 1544*. Denkmäler deutscher Tonkunst 34. Wiesbaden [etc.]: Breitkopf & Härtel, 1958.

ZenckW 1950 (CMM 3)

Zenck, Hermann, ed. *Adrian Willaert: Opera omnia*. Corpus Mensurabilis Musicae 3. Rome: American Institute of Musicology, 1950.

Musik alter Meister 1957

Musik alter Meister: Beiträge zur Musik- und Kulturgeschichte Innerösterreichs, vol. VI. Graz: Akademische Druck- u. Verlagsanstalt, 1957.

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Formschneider's editor); Heyden (1540), p. 72 (Sanctus: Isaac); Faber (1550), fol. X3^r (Sanctus: Heynrici Isaci); Wilphlingseder (1563), p. 228 (Sanctus: anon.), p. 164 (Benedictus: anon.);
Modern edition: LernerI 1977 (CMM 65), vol IV, p. 1.
Literature: LernerI 1977 (CMM 65), vol IV, pp. X-XIII.

- [10] Die Geger Messe/Missa J'ay pris amours, 4 voc. Isaac
D ff. 17^v-19^v, T ff. 17^v-19^r, B ff. 18'-21.
Ascription: H Ysac (DTB)
Remarks: Credo is lacking and Kyrie II serves as Agnus, as is common in 'Jäger'-masses. Martin Staehelin believes Isaac's authorship of this cycle to be highly unlikely.
Cantus firmus: The chanson *J'ay pris amours*.
No concordances.
Modern edition: Staehelin 2002, p. 126-141.
Literature: Staehelin 1977, p. 178-179.
- [11] Credo Vilayge II, 4 voc. Josquin des Prez
D ff. 19^v-21^r, T ff. 19^r-20^r, B ff. 21-22'.
Ascription: Jo: (I)
Remarks: Patrem and Crucifixus.
Cantus prius factus: A version of plainchant Credo I which differs in details from that published in the Solesmes editions.
Concordances: CasAC L(B), fol. [53'] (anon.); MunBS 53, fol. 182' (Antho: Brumel); VatS23, fol. Cxxxxv' (anon.); VienNB 11778, fol. 125' (Josquin des prez); Petrucci 1505¹, fol. 13 (Josquin).
Modern edition: EldersJ (NJE 13), no. 13.6.
Literature: EldersJ (NJE 13), Critical commentary No. 13.6.
- [12] Aliud Solemne, 4 voc. Anonymous
D ff. 21^r-23^r, T ff. 20^v-22^r, B ff. 22'-24.
No ascription.
Remarks: Patrem and Et resurrexit.
No concordances, no modern edition, no literature.
- [13] Missa Panis quem ego dabo, 5 voc. Hellinck
D ff. 28^v-34^r, T ff. 29^r-35^v, B ff. 26-32', V ff. 2^r-4^r.
Ascription: Lupus Helynck
Remarks: Sanctus and Agnus for 5 voices.
Model: Hellinck's own motet *Panis quem ego dabo*.

Concordances: CambraiBM 18, fol. 230^v (anon.); Attaingnant, 1532⁵, No.3 (Lupus)

Modern Edition: None.

Literature: Blackburn 1970.

- [14] Missa Philomena, 4 voc. Sermisy
D ff. 34^r-39^r, T ff. 35^v-41^r, B ff. 33-37^l, V ff. 4^r-4^v.
Ascription: Richafort (D'TB)
Remarks: Agnus for 5 voices.
Model: Richafort's motet *Philomena praevia*.
Concordances: LeidGA 1443, fol.165^v (anon.); CasAC C, f. 70^v (anon.); CivMA 53, fol. 30^v (Sermisy); RegB C99, fol. 150^v (anon.); VatS 17, fol. 24^v (Sermisy); Attaingnant 1532¹, fol. 14^v (Sermisy); Le Roy & Ballard 1558 (S 2824), fol. 13 (Sermisy); Du Chemin 1568 (S 2826), (Sermisy).
Modern edition: Allaire & CazeauxS 1977 (CMM 52), vol. V, p. 1
Literature: Allaire & CazeauxS 1977 (CMM 52), vol. V, p. XI-XII; Jas 1997, p. 291.
- [15] Missa Mittit ad virginem, 4 voc. Moulu?
D ff. 43^v-48^r, T ff. 45^r-49^r, B ff. 40-43^l.
Ascription: Petri Mallu (D), Pe: Mallu (TB).
Remarks: This composition is not identical with the *Missa Mittit ad virginem* in CoimU 2 (f. 33^v, anon.), which Chapman has identified as Moulu's. The model, however, is clearly the same.
Models: The sequence *Mittit ad Virginem*, and Josquin's motet with the same title.
No concordances, no modern edition.
Literature: Chapman 1966, p. 21.
- [16] Missa Quem dicunt homines, 4 voc. Mouton
D ff. 48^r-52^r, T ff. 49^r-5^r, B ff. 43^l-48^l
Ascription: Jo: moton (DTB)
Model: Richafort's motet *Quem dicunt homines*.
Concordances: ToleBC 19, fol 1^v-18^r. (ascription unknown); VatS 13, fol. 113^v (anon.); Moderne [1532]⁸, fol. 37^v (ascription unknown); Moderne 1540¹, fol. 37^v (Joannes Mouton); Privately printed copy without title (1559), no. 3 (ascription unknown).
Modern edition: Minor & MacCrackenM 1969 (CMM 43), vol. III, p. 40.
Literature: Minor & MacCrackenM 1969 (CMM 43), vol. III, pp. XI-XII.
- [17] Missa Bon temps, 4 voc. Brumel
D ff. 58^r-64^v, T ff. 59^r-62^v, B ff. 51-57^l

D ff. 94^r-94^v, T ff. 91^r-91^v, B ff. 82-82'

Attribution: H.I. (T)

Remarks: Isaac's authorship considered doubtful by Martin Just.

Text: 3rd verse of the responsory *Quae est ista*, In Assumptionis Mariae, 15 August (LR 378).

Concordance: [Egenolff] [c.1535]¹⁴, (anon.).

No modern edition.

Literature: Just 1960, vol. I p. 186; Picker 1991, p. 89.

[27] Rex autem David cooperto capite, 4 voc. La Fage

D ff. 94^v-95^r, T ff. 92^r-92^v, B ff. 82'-83

Ascription: Gasconus (T)

Remarks: In BerlGS 7 this motet is wrongly attributed to Gascongne. In other sources it is also attributed to La Fage and Lupus.

Text: Antiphon, *Cyclus unius anni*, Dominica XIV (AM I, 402); based on 2 Samuel 18:24, 33.

Concordances: PadA 17, no. 173 (anon.); RegB 940-1, no. 55 (anon.); Antico 1521⁵, fol. 15^v (Gascongne); Antico [1521]⁶, fol. 8 (La Fage); Attaingnant 1535³, fol. 15 (Gascongne); Moderne 1539¹¹, p. 8 (Lupus).

Modern edition: Smijers & Merritt T 1934, vol. XI, p. 271.

Literature: Blackburn 1970.

[28] O quam magnificum, 4 voc. Gascongne?

D ff. 95^r-96^r, T ff. 92^v-93^r, B ff. 83-84

Ascription: Gasconus

Text: unidentified.

No concordances, no modern edition, no literature.

[29] O bone et dulcissime Jesu, 4 voc. Maistre Jhan?

D ff. 96^r-96^v, T ff. 93^r-94^r, B ff. 84-84'

Ascription: Mgr Jan (T)

Text: Rare prayer to Christ based on a meditation of St. Anselm of Canterbury.

No concordances, no modern edition, no literature.

[30] Discubuit Jesus, 4 voc. Senfl

II Et accepto pane

III Fecit asverus

D ff. 96^v-97^v, T ff. 94^r-95^r, B ff. 84'-85'

Ascription: Bucherus (T)

Text: Part of the gospel for Wednesday of the Holy Week in the Lutheran liturgy; Gospel according to St. Luke 22:14, 22:19, Esther 1:3.

Concordances: MunU 327, fol. 47 (Guolphus Arbitr), RegB C120, p. 238 (L.S.), ZwiR 81/2, (location and ascription in source unknown.), Grimm & Wyrnung 1520⁴, f. 244^v (Senfl).

No modern edition.

Literature: Bente & Gottwald, *Ludwig Senfl*.

[31] Mitten wir im Leben sind, 4 voc. Von Bruck

D ff. 97^v-98^v, T ff. 95^r-95^v, B ff. 86-86'

Ascription: Arno: de Bruck (I)

Text: Translation by Luther of the sequence *Media Vita*. (EG 518).

Concordances: Formschneider 1534¹⁷, no. 13 (Arnold von Bruck); Rhau 1544²¹, no. 91. (Arnold von Bruck).

Modern edition: StalmanN 1992, p. 312.

Literature: Wessely and Kreyszig, 'Bruck, Arnold von.' Loge 1931, p. 37.

[32] Caelorum candor splenduit, 4 voc. Jacquet of Mantua

D ff. 98^v-99^r, T ff. 96^r-96^v, B ff. 86'-87'

Ascription: Jaquet (I)

Remarks: The text is a Benedictus antiphon for the Feast of the Stigmata of St. Francis of Assisi (17 September), attributed to Rainerio Capoccio (d. 1258). Chevalier/Repertorium hymnologicum, I. 215, no. 2589; Analecta hymnica medii aevi, LII, 181; Dreves/Ein Jahrtausend lateinischer Hymnendichtung, I, 340.

Text: Benedictus antiphon, Impressionis Sacrorum Stigmatum in Corpore S. Francisci, 17 September (AH LII 181).

Concordances: Scotto 1539 (J 9), No 5 (Jacquet); Scotto 1544 (J 10), no. 9 (Jacquet); Gardane 1545 (J11), no. 10 (Jacquet de Mantua)

Modern edition: Jackson & NugentJ 1982 (CMM 54), vol. IV, p. 28.

Literature: Nugent 1973, p. 145; Jackson & NugentJ 1982 (CMM 54), vol. IV, p. XX.

[33] Ave Regina coelorum, Mater regis angelorum, 4 voc. Willaert

D ff. 99^r-100^v, T ff. 96^v-97^v, B ff. 87'-88

Ascription: A. W.

Text: Antiphon, In honorem B Mariae Virginis (LU 1864).

Concordances: ModE N.1.2., fol. 181^v (Adrianus W.); Antico, Brandino & Scotto 1539 (W 1108), no. 12 (Adrian Willaert); Gardane 1545 (W 1109), p. IX. Adriani Willaert.

Modern edition: ZenckW 1950 (CMM 3), nr. 9, p. 32.

- [37] *Aspice Domine quia facta est*, 4 voc. Gombert
 II Muro tuo
 D ff. 104^r-104^v, T ff. 101^r-102^v, B ff. 91'-92'/ff. 105^v-106^v
 Ascription: Con: festa (T)
 Text: Magnificat antiphon, Saturday before 2nd and 3rd Sundays of November (LU 996).
 Concordances: MadM 6832, p. 60 (Gombert); UlmS 237, fol. 67 (anon.); Moderne 1532¹⁰, p. 48
 (Gombert); Attaignant 1534⁴, fol. 13^v (Gombert); Scotto 1539 (G 2977), no. 20 (Gombert);
 Gardane 1542 (G 2988), no. 14 (Gombert); Gardane 1551 (G 2980), no. 7 (Gombert).
 Modern edition: Schmidt-GörgG 1975 (CMM 6), vol. V, p. 86.
 Literature: Schmidt-Görg 1938, p. 361; Lewis 1987, pp. 21, 198, 381-83.
- [38] *Saulus adhuc spirans*, 4 voc. Richafort
 II Et cum iter faceret
 III Saule, Saule
 D ff. 104^v-106^r, T ff. 102^v-103^v, B ff. 92'-94'/ff. 106^v-108^r
 Ascription: Richafort (T)
 Text: Responsory (LA 1922); Epistle at mass for the Feast of the Conversion of St. Paul,
 25 January; Acts of the Apostles 9:1-5.
 No concordances.
 Modern edition: ElzingaR 1970 (CMM 81), vol. II, p. 208.
 Literature: ElzingaR 1970 (CMM 81), vol. II, p. LXVI; Brown & Brobeck, 'Richafort, Jean.'
- [39] *Deus in nomine tuo*, 4 voc. Eckel
 II Averte mala
 D ff. 106^r-107^r (ff. 107^v missing), T ff. 103^v-105^r, B ff. 94-95/ff. 108^r-109^r
 Ascription: M. Eckel (T)
 Text: Psalm at Nocturn, In Feria VI in Passione et Morte Domini (LU 701) and Sabbato Sancto
 (LU 768); Psalms 53:3-5, 53:7.
 Concordance: Grapheus 1537¹, no. 41 (Eckel).
 No modern edition.
 Literature: Loge 1931, p. 38; Lincoln 1993, p. 723.
- [40] *Adiuva me Domine*, 4 voc. Conseil
 II Servus tuus
 D ff. 108^r-109^r, T ff. 105^v-106^v, B ff. 95'-96'/ff. 109^v-110^r
 Ascription: Consilium (T)
 Text: Antiphon, Ad horas minores (AM II, 208); Psalms 118:117, 118:125.

Concordances: RegB 940-1, no. 6. (anon.); Attaingnant 1535³, fol. 5^v (Conseil); Montanus & Neuber 1554¹¹, no. 5 (Conseil).

Modern edition: Smijers & Merritt^T 1934, vol. XI, p. 55.

Literature: Boorman & Brauner, 'Conseil, Jean'; Lincoln 1993, p. 721.

[41] Levavi oculos meos, 4 voc. Gombert

II Dominus custodit te

D ff. 109^r-110^v, T ff. 106^v-108^v, B ff. 96'-97'/ff. 110^v-111^v

Ascription: Richa:fort (T)

Text: Psalm at Vespers, Officium Defunctorum (LU 1773); Psalms 120:1-8.

Concordances: Mün** (location and ascription in manuscript unknown); Scotto 1539 (G 2977), no. 11 (Gomberti); Scotto 1541 (G2978 = 1541⁴), no. 23 (Gomberti); Gardane 1541 (G 2979), no. 19 (Gombert).

Modern edition: Schmidt-Görg^G 1975, vol. V, p. 47.

Literature: Schmidt-Görg 1938, p. 365; Lewis 1987, pp. 21, 381-2.

[42] Domini est terra, 4 voc. Sermisy

II Haec est generatio

D ff. 110^v-112^r, T ff. 108^v- 109^v, B ff. 97'-98'/ff. 111^v-112^v

Ascription: Clau:tin (T)

Text: Psalm at Matins, In II Nocturno Sabbato Sancto (LU 762); Psalms 23:1; 23:6

Concordances: MunU 401, fol. 82' (anon.); VatG XII.4, fol. 37' (Claudin); VatS 76, fol. 165' (Claudin); Attaingnant 1535¹, fol. 11' (Claudin); Petreius 1538⁶, no. 14 (Claudin); Montanus & Neuber 1553⁴, no. 17 (Claudin).

Modern edition: Smijers & Merritt^T 1934, vol. IX, p. 112.

Literature: Brobeck 1988, p. 73.

[43] Magnum haereditatis mysterium, 4 voc. Willaert

D ff. 112^r-113^r, T ff. 109^v-110^r, B ff. 98'-99'/ff. 112^v-113^v

Ascription: Adri: W (T)

Text: Magnificat antiphon, In Circumcisione Domini (LU 444).

Concordances: ErlU 473/1, fol. 51^v (Adrianus Vuillart); LeuvU 163, f. 68^v (Willaert); LonRC 2037, fol. 8^v (Adrianus Willaert); VatG XII.4, fol. 29^v (Adriano); De Buglhat 1538⁵, fol. 21 (Adrian vuillart); Scotto 1539 (W 1106), no. 26 (Adriani Willaert); Kriesstein 1540⁷, no. 19 (Adrianus Willart); Gardane 1545 (W 1109), p. VIII (Adriani Willaert);

Modern edition: Zenck^W 1950 (CMM 3), vol. II, p. 32.

Literature: Kidger 2005, p. 209.

II Honor virtus

D ff. 118^r-119^r, T ff. 115^v-116^v, B ff. 104^l-105/118^v-119^r

Ascription: Con/silium (I)

Text: Responsory at Matins, Feast of the Most Holy Trinity (LR 337); Psalms 71: 18-19.

Concordances: Cambrai 125-8, fol. 46 (Lupi); 's HerAB 73, fol. 223^v (anon.); LeuvU 163, fol. 66^v (Lupy); MunBS 16, fol. 1^v (Lupi); MunU 401, no. 2 (anon.); PadBC D27, fol. 2. (anon.); Attaignant 1542, fol. 19^v (Lupi); Gardane 1539¹³, p. 16 (Lupi); Gardane 1549¹⁰, p.16 (Lupi); Scotto 1549^{10a}, p. 16 (Lupi); Montanus & Neuber 1555¹¹, no. 2 (Lupi); Scotto 1562², p. 16 (Lupi).

Modern edition: BlackburnL 1989 (CMM 84), vol. I, p. 144.

Literature: BlackburnL 1989 (CMM 84), vol. I, pp. XXXVI-XXXVIII.

[49] In tua patientia, 4 voc. Jacquet of Mantua

D ff. 119^r-120^r, T ff. 116^v-117^v, B ff. 105^l-106/ff. 119^v-120^r

Ascription: Ja:quet (I)

Text: Vespers antiphon, In Festa S. Luciae Virginis et Martyris, 13 December (LU 1322).

Concordances: LonRC 2037, fol. 59^v (Jacquet); TrevBC 8, fol. 39^v (anon.); Scotto 1543⁵, no. 8 (anon.); Scotto 1544 (J 10), (Jacquet of Mantua); Gardane 1545 (J 11), (Jacquet of Mantua).

No modern edition.

Literature: Nugent 1973, p. 149.

[50] Cerne ergo meos gemitus, 4 voc. Maistre Jhan

D ff. 120^r-120^v, T ff. 117^v-118^v, B ff. 106-106'/ff. 120^r-120^v

Ascription: Mgr / Jan

Text: unidentified.

Concordances: Gardane 1539¹³, p. 14 (Maistre Jhan); Montanus & Neuber [1556]⁹, no. 15 (Maistre Jhan); Gardane 1549¹⁰ (location and ascription in source unknown); Scotto 1549^{10a} (location and ascription in source unknown); Scotto 1562², p. 12 (Maistre Jhan).

No modern edition.

Literature: Nugent & Haar, "Maistre Jhan."

[51] Inviolata, integra et casta es Maria, 4 voc. Willaert

II Nostra ut puta pectora

D ff. 120^v-121^v, T ff. 118^v-119^v, B ff. 107-108/ff. 121^r-122^r

Ascription: Adri : W.

Text: Sequence, De beata Maria virgine (Kehrein 283:1, 2).

Concordances: BolSP 45, fol. 18^v (anon.); LonRC 2037, fol. 20 (Adrianus Willaert); PadBC D27, fol. 83^v (anon.); Petreius 1538⁷, no. 6 (Adriani Vuillart); Antico, Brandino & Scotto 1539 (W 1108), no. 16 (Adrian Williard); Gardane, 1545 (W 1107), p. XXX Adrian Willaert.

Modern edition: ZenckW 1950 (CMM 3), vol. I, p. 95.

Literature: Kidger 2005, p. 209.

- [52] Ave Regina coelorum, Ave Domina angelorum, 4 voc. Willaert
II Gaude gloriosa

D ff. 122^r-122^v, T ff. 119^v-120^v, B ff. 108-109/ff. 122^r-123^r

Ascription: Adri: Wil: (I)

Text: Marian Antiphon, Dominica ad Completorium (LU 274).

Concordances: LonRC 2037, fol. 20 (Adrianus Willaert); PadBC D27, fol. 33^v (anon.); Attaignant 1534⁴, fol. xxi^v (Willart); Scotto 1539 (W 1106), no. 17 (Adriani Willaert); Gardane 1545 (W 1107), p. XXVIII (Adriani Willaert).

Modern edition: ZenckW 1950 (CMM 3), vol. I, p. 91.

Literature: Kidger 2005, p. 203.

- [53] Sancta trinitas unus Deus, 4 voc. Févin

D ff. 123^r-123^v, T ff. 120^v-121^v, B ff. 109-110/ff. 123^r-124^r

Ascription: Cra: en (I)

Text: Hymn to the Blessed Trinity (source unidentified).

Concordances: for 4 voices: BarcBC 251, xlxxvi^v Anthoni^o de feuin); BolC Q27(2), fol. 11' (anon.); CambraiBM 125-8, no. 11, (anon.); CambriP 1760, xix^v (A. de feuin); CivMA 59, fol. [85'] (anon.); FlorBN Magl. 117, fol. 61' (anon.); LonBLR 8 G.vii, 12^v (anon.); LonRC 1070, fol. 130' (anon.); ModD 9, fol. 88^v (A. Feuin); PadBC A17, fol. 83' (anon.); SaraP 34, fol. 56' (Morales); SGall 462, 51' (anon.); TolBC 13, xxv^v (Antoni^o Fevin); TourC s.s., fol. 14 (anon.); TrevBC 5, fol. 31' (Cost. Festa); VatC 234, fol. lxxix^v (A. de Feuin); VerBC 760, fol. 50' (Ant. Fevin); Petrucci 1514¹, no. 13 (Antonius Fevin); Giunta, Pasoti & Dorico 1526¹, no. [13] (Ant. de Fevin); for 6 voices: CopKB 1872, no. 90 (anon.); CopKB 1873, no. [115] (anon.); DresSL Glashütte 5, no. 153 (A. Fevin); EisS s.s., fol. 241^v (Josquin); HradKM 29, p. 147 (anon.); LübBH 203, no. [28] (anon.); MunBS 1536, no. XCIX (Fevin); RegB 883-6, no. 12 (Antonius Feuin-Arnoldus de Bruck); RegB 940-1, No 234 (Feuin-Arnoldus de Bruck.); RegB C96, fol. 99' (anon.); StuttL 25, fol. 65' (anon.); WrocS 5, no. [155] (Fevin); Grapheus 1537¹, no. 3 (anon.); Montanus 1555¹¹, no. 7 (Feuin); Rhau 1558⁴, no. 10 (Fevin)

Modern edition: ClinkscaleF 1986, vol. III, p. 114.

Literature: EldersJ (NJE 26) (forthcoming); ClinkscaleF 1986, vol. III, p. xiii-xiv.

- [54] Confessor Dei, 4 voc. Sermisy
 II Ecce enim festus
 D ff. 123^v-124^v, T ff. 121^v-122^v, B ff. 110-111/ff. 124^r-125^r
 Ascription: Claudin (I)
 Text: unidentified.
 No concordances, no modern edition.
 Literature: Brobeck 1988, p. 72.
- [55] Domine Deus exercituum, 4 voc. Mouton
 II Igitur dissipa gentes
 D ff. 124^v-126^r, T ff. 122^v-124^r, B ff. 111-112/ff. 125^r-126^r
 Ascription: Jo: Mo/ton (I)
 Text: I. Possibly based on 2 Samuel 7:27. II. Psalm at Nocturn, In Festo Pentecostes (LU 871);
 Psalms 67:31, 36.
 Concordance: LonRC 2037, f. 27^v (Jo. Mouton)
 No modern edition.
 Literature: Brown & MacCracken, 'Mouton, Jean.'
- [56] Nigra sum sed formosa, 4 voc. Eckel
 II Nolite me
 D ff. 126^r-126^v, T ff. 124^r-124^v, B ff. 112-113/ff. 125^r-126^r
 Ascription: M. Eckell (I)
 Text: Antiphon at Vespers, In Festis B. Mariae Virginis, (AR [120]); Song of songs 1:4.
 No concordances, no modern edition, no literature.
- [57] Patefacte sunt januae coeli, 4 voc. Willaert
 II Mortem enim quam salvator
 D ff. 126^v-127^v, T ff. 124^v-125^v, B ff. 113-114.ff/ 125^r-126^r
 Ascription: Adri: W. (I)
 Text: Responsory, Feast of St. Stephan, Martyr, 26 December (LA 46/47).
 Concordances: LonRC 2037, fol. 23^v (Adrianus Willaert); PadBC D27, fol. 69^v (anon.); TrevBC 8,
 fol. 60^v (Adrianus); Attaignant 1534⁴, fol. xvi (Willart); Scotto 1539 (W 1106), no. 24 (Adriani
 Willaert); Gardane 1545 (W 1107), p. XXXVI (Adriani Willaert).
 Modern edition: ZenckW 1950 (CMM 3), vol. I, p. 110.
 Literature: Kidger 2005, p. 212.
- [58] Surge Petre et indue te, 4 voc. Gombert

Modern edition: ZenckW 1950 (CMM 3), vol. I, p 83.

Literature: Kidger 2005, p. 215. ZenckW 1937, vol. I, p. XVII.

[62] *Benedicta es, coelorum regina*, 4 voc. Willaert

II *Per illud ave prolatum*

D ff. 132^v-132^{r*}108, T ff. 131^r-132^v, B ff. 119-120/ff. 133^r-134^r

Ascription: A. W. (I)

Text: Sequence, In nocte nativitat^{is} Domini from Missale fratrum Paris, 1520 (Kehrein 201:1, 5).

Concordances: LonRC 2037, fol. 10^v (Adrianus Willaert); MunBS 19, fol. 50^v (Adrianus Vuillaert);

Attaignant 1534⁴, f. 9^v (Bouteillier); Scotto 1539 (W 1106), no. 12. Adriani Willaert); Gardane 1545 (W 1107), p. XXII (Adriani Willaert).

Modern edition: ZenckW 1950 (CMM 3), vol. I, p. 78.

Literature: Kidger 2005, p. 204;

[63] *Mirabile mysterium declaratur hodie*, 4 voc. Willaert

D ff. 132^{r*}132^{v*109}, T ff. 132^v-133^v, B ff. 120^l-121/ff. 134^v-135^r

Ascription: A: W.

Text: Benedictus antiphon at Lauds, Tempus Nativitat^{is} (AM I 85).

Concordances: ErlU 473/1, fol. 51^v (Adrianus Vuillart); LonRC 2037, fol. 9^v (Adrianus Willaert);

RegB 838-43, fol. 86^v (Adrianus Vuillart); RegB 878-82, fol. 73^v (Adrianus Vuillart); De Buglhat 1538⁵, fol. 16^v (Adrian vuillart); Scotto 1539 (W 1106), no. 15 (Adriani Willaert); Gardane 1545 (W 1107) p. XXVI (Adriani Willaert); Montanus & Neuber 1554¹⁰, no. 15 (Adrianus Vvuillart).

Modern edition: ZenckW 1950 (CMM 3), vol. I, p. 86.

Literature: Kidger 2005, p. 210..

[64] *Non moriar sed vivam*, 4 voc. Senfl

D ff. 132^{v*}-133^{v*110}, T ff. 133^v-134^r, B ff. 121-122/ff. 135^r-136^r

Ascription: L.S. (I)

Text: Psalm, Dominica ad Primam (LU 225) [Model for Luther to try his hand at motet-writing];

Psalms 117:17.

Concordances: RegT 76, fol. 32 (anon.); ZwiR 81/2, no. 37 (Senfl).

Modern edition: Zeitschrift für Musikwissenschaft VI (1923-24): 235, 416.

¹⁰⁸ Foliation 132^r-133^v appears twice; second appearance is marked *.

¹⁰⁹ Idem.

¹¹⁰ Idem.

Literature: Loge 1931, p. 43; Bente & Gottwald, 'Senfl, Ludwig.'

- [65] Alleluja, laudate Dominum, 4 voc. Josquin?
II Quoniam confirmata est
D ff. 133^{v*}-134^v, T ff. 134^v-135^r, B ff. 122-122'/ff. 136^r-136^v
Ascription: Jus: (I) (Possibly Josquin)
Text: Gradual II, Hebdomada V, Tempus per Annum (GR 273); Psalms 116:1-2.
No concordances.
Modern edition: EldersJ (NJE 15) (forthcoming), no. 1.
Literature: EldersJ (NJE 15) (forthcoming), no. 1.
- [66] Beati omnes qui timent Dominum, 4 voc. Hellinck
II Ecce sic benedictur
D ff. 134^v-136^r, T ff. 135^r-136^v, B ff. 123-124/ff. 137^r-138^r
Ascription: Gom / bert (I)
Text: Antiphon at Vespers, In Feria IV Ad Vesperas (LU 290); Psalms 127:1, 127:5.
Concordances: Moderne 1532¹⁰, p. 46 (Lupus); Petreius1539⁹, no. 28 (Lupus); Gardane 1539¹²,
p. 30 (Lupus); Gardane 1545⁴, fol. 28 (Lupus); Rampazetto 1564⁶, no. 30 (Lupus); Neuber
1569¹, no. 14 (Lupus).
Literature: Schmidt-Görg 1938, p. 350; Lincoln 1993, p. 717.
- [67] Domine quis habitabit in tabernaculo, 4 voc. Courtois
II Ad nihilum deductus est
D ff. 136^r-137^v, T ff. 136^v-138^r, B 124-125'/ff. 138^r-139^v
Ascription: Jo: Mortois (I)
Text: Psalm at Nocturn, Sabbato Sancto (LU 752); Psalms 14:1, 14:5.
Concordances: TrevBC 7, (location and ascription in manuscript unknown); Moderne 1532¹⁰,
p. 50 (Courtois); Formschneider 1537¹, no. 42 (Mourtois); Gardane 1539¹², p. 22 (Courtois);
Gardane 1545⁴, fol. 20 (Courtois); Montanus & Neuber 1559², no. 22 (Courtois); Rampazetto
1564⁶, no. 23 (Courtois).
No modern edition.
Literature: Lincoln 1993, p. 717.
- [68] Domini est terra, 4 voc. La Rue?
II Haec est generatio
D ff. 137^v-139^v, T ff. 138^r-140^r, B ff. 125'-127'/ff. 139^v-141^r
Ascription: P. de / Larue (I)

Text: Psalm at Nocturn, Sabbato Sancto (LU 762); Psalms 23:1, 23:6.

No concordances.

Modern edition: DavisonL 1996 (CMM 97), vol. IX, p. 208.

Literature: DavisonL 1996 (CMM 97), vol. IX, pp. CXLIX-CLI; Meconi, 'La Rue, Pierre de.'

[69] Congratulamini mihi omnes, 4 voc. Sermisy

D ff. 139^v-140^r, T ff. 140^r-140^v, B ff. 127-128'/ff. 141^r-142^r

Text: Responsory at Nocturn, In Festis B. Mariae Virginis (LR 248).

Ascription: Clau / din (T)

Concordances: ErlU 473/1, fol. 38' (Verdelot); MunBS 16, no. 5 (Claudin); Gardane 1539¹³, p. 35 (Claudin); Kriesstein 1540⁷, no. 30. (Verdelot); Attaingnant & Jullet 1542 (S 2818), fol. 17' (Claudin); Gardane 1549¹⁰, p. 35 (Claudin); Scotto 1549^{10a}, p. 35 (Claudin); Le Roy & Ballard 1555 (S 2819), fol. 8 (Claudin).

No modern edition.

Literature: Brobeck 1988, p. 72.

[70] Ite in mundum, 4 voc. Josquin?

D ff. 140^r-141^r, T ff. 140^v-141^v, B ff. 128-128'/ff. 142^r-142^v

Ascription: Jus' (T) (Possibly Josquin).

Remarks: Based on the responsory *Ite in orbem*, augmented with some additional words from the Gospel according to St. Mark 16:15-16. This form of the text indicates an adaptation for Protestant use.

No concordances.

Modern edition: JustJ 1998 (NJE 19), no. 11.

Literature: JustJ 1998 (NJE 19), Critical commentary, no. 11.

[71] Alleluia, hodie Christus natus est, 4 voc. Capella?

D ff. 141^r-142^r, T ff. 141^v, B ff. 129-129'/ff. 143^r-143^v

Ascription: Capella

Text: Antiphon at Vespers and Lauds (LU 395 & 413), Feast of the Nativity of Our Lord (25 December); possibly based on Gospel according to St. Luke 2:11.

No concordances, no modern edition, no literature.

[72] In illo tempore assumpsit Jesus, 4 voc. Josquin

D ff. 142^r-142^v, T ff. 141^v-142^v, B ff. 129'-130'/ff. 143^v-144^v

Ascription: Ar: de bru'k

Text: Gospel for the Friday votive Mass of the Holy Cross. The corresponding passage from St. Luke's gospel (18, 31-33) forms the beginning of the gospel for Quinquagesima Sunday; Gospel according to St. Matthew 20, 17-19.

Concordances: ToleBC 13, fol. xxix' (Iusquin); VatS 38, fol. xxix' (Josquin des pres).

Modern edition: JustJ 1998 (NJE 19), no. 5.

Literature: JustJ 1998 (NJE 19), Critical commentary, no. 5.

[73] Confitebor tibi Domine, 4 voc. Anonymous

II Notas facite

D ff. 143^r-144^r, T ff. 142^v-143^v, B ff. 130'-132'/ff. 144^v-146^r

No ascription.

Text: Prophecy of Isaias 12:1, 12:4.

No concordances, no modern edition, no literature.

[74] Dilexi quoniam exaudiet, 4 voc. Ducis

II O Domine

D ff. 144^r-145^v, T ff. 144^r-145^r, B ff. 132-133'/ff. 146^r-147^v

No ascription.

Text: Psalm at Vespers, In Feria II (LU 280) and Officium Defunctorum (LU 1772); Psalms 114:1, 114:4.

Concordances: Brieg*, no. 13 (anon.); GreifU 640-1, no. 29 (Ben Ducis); WrocS 10, no. 41 (Ben Ducis); Petreius 1539^o, no. 12 (Benedictus Ducis).

Modern edition: Musik alter Meister, vol. VI (1957).

Literature: Thomayer, 'Ducis, Benedictus'; Loge 1931, p. 44.

[75] Sit tibi laus sancta Trinitas, 4 voc. Anonymous

II Sit tibi laus

D ff. 145^v-146^v, T ff. 145^r-145^v, B ff. 133'-134'/ff. 147^v-148^v

No ascription.

Text: unidentified.

No concordances, no modern edition, no literature.

[76] Tota pulchra es, 4 voc. LeBrung?

D ff. 149^r-150^r, T ff. 151^r-151^v, B ff. 136-136'/ff. 151^r-151^v

Ascription: Jo: Brun (T)

Text: Antiphon at Vespers, In Conceptione Immaculata B.M.V., 8 December (LU 1320); Song of Songs 4:7.

Literature: Loge 1931, p. 45; Lincoln 1993, p. 715; Biermans ?, vol. I, 59.

- [86] Domine Jesu Christe, fili Dei vivi qui de coelis, 4 voc. Willaert
D ff. 160^r-160^v, T ff. 163^r-164^r, B ff. 147-148/ff. 162^r-163^r
Ascription: A.W.
Text: unidentified.
Concordances: LonRC 2037, fol. 87^v (Adrianus Willaert); Scotto 1539 (W 1106), no. 18 (Adriani Willaert)
Modern edition: ZenckW 1950 (CMM 3), vol. I, p. 16.
Literature: Kidger 2005, p. 206.
- [87] Regina coeli laetare, 5 voc. Willaert
II Resurrexit sicut dixit
D ff. 161^r-161^v, T ff. 164^r-164^v, B ff. 148-148'/ff. 163^r-163^v
No ascription.
Text: Marian antiphon at Compline (LU 275).
Concordances: BolC A71, p. 209 (anon.); BolC Q23 f. 14^v (anon.); FLorL 666 f. 47^v (Adrien); LonRC 2037, f. 86^v (Adrianus Willaert); ModD 9, f. 29^v (Adrian); ModE N.1.2, f. 188^v (Adrianus W); [Antico] [1521]⁴, fol. 16 (Hadrien) (only alto); Scotto 1541³, no. 26 (anon);
No modern edition.
Literature: Kidger 2005, p. 214.
- [88] Inviolata integra et casta es, 4 voc. Anonymous
II Nostra ut pura pectora
III O benigna o regina
D ff. 162^r-163^v, T ff. 165^r-165^v*¹¹¹, B ff. 149-150'/ff. 164^r-164^v*¹¹²
No ascription.
Text: Marian sequence (Kehrein No. 283:1-4).
Concordance: Rhau 1538⁸, no. 18 (anon.).
Modern edition: AlbrechtS 1959, p. 48.
Literature: Lincoln 1993, p. 415.
- [89] Si autem impius, 4 voc. Anonymous
D ff. 163^v-164^r, T ff. 165^v*-166^r (Bassus part)¹¹³, 166^r-167^r (Tenor part), B -.

¹¹¹ Foliation 165^r-165^v appears twice; second appearance is marked *.

¹¹² Foliation 164^r-164^v appears twice; second appearance is marked *.

¹¹³ Foliation 165^r-165^v appears twice; second appearance is marked *.

No ascription.

Text: Prophecy of Ezechiel 18:21.

Remarks: The Bassus part is missing in its partbook, but notated in the Tenor partbook.

Concordance: Rhau 1538⁸, no. 30 (anon.).

Modern edition: AlbrechtS 1959, p. 101.

Literature: Lincoln 1993, p. 432.

[90] Tu es Petrus et super hanc petram, 4 voc. Anonymous

D ff. 164^v-165^r, T ff. 167^r-168^r, B ff. 150^l-151^l/ff. 164^{*}-165^r.¹¹⁴

No ascription.

Text: Offertory at Mass, In Festa S. Petri, 18 January (LU 1332); Gospel according to St. Matthew 16:18-19.

Concordance: Rhau 1538⁸, no. 31 (anon.).

Modern edition: AlbrechtS 1959, p. 106

Literature: Lincoln 1993, p. 435-36.

[91] Dum praeambularet Dominus, 4 voc. Anonymous

D ff. 165^r-165^v, T ff. 168^r-168^v, B ff. 151^l-152/ff. 165^v-166^r

No ascription.

Text: Gospel according to St. Matthew 4:18-19.

No concordances, no modern edition, no literature.

[92] Domine quid multiplicati sunt, 4 voc. Anonymous

II Ego dormivi

D ff. 165^v-166^v, T ff. 168^v-169^v, B ff. 152-153/ff. 166^r-167^r

No ascription.

Text: I. A Psalm of David when he fled from the face of his son Absalom; Psalm 3:2.

II. Antiphon after third psalm at Matins, Easter Sunday (Hours of the Divine Office II, 1184); Psalm 3:6.

No concordances, no modern edition, no literature.

[93] Nativitas gloriosae virginis Mariae, 4 voc. Anonymous

D ff. 167^r-167^v, T ff. 170^r, B ff. 154-154^l/ff. 167^r-167^v

No ascription.

Text: Antiphon at Vespers, In nativitate B.M.V., 8 September (LU 1625).

No concordances, no modern edition, no literature.

¹¹⁴ Foliation 164^r-164^v appears twice; second appearance is marked *.

- [94] Regina coeli, 4 voc. Josquin
 II Resurrexit sicut dixit
 III Ora pro nobis
 D ff. 167^v-168^v, T ff. 170^r-171^v, B ff. 154'-156'/ff. 167^v-169^r
 No ascription.
 Text: Marian antiphon at Compline (LU 275).
 Concordance: BolC Q20, fol. 71' (Josquin).
 Modern edition: EldersJ (NJE 25), no. 2.
 Literature: EldersJ (NJE 25), Critical commentary, no. 2.
- [95] Ecce quam bonum, 4 voc. Verdelot?
 D ff. 168^v-169^v, T ff. 171^v-172^r, B ff. 156-156'/ff. 169^r-169^v
 Ascription: Wer / delot
 Text: Antiphon at Vespers, In Feria V ad Vesperas (LU 295); Psalms 132:1.
 No concordances, no modern edition, no literature.
- [96] Ecce nunc benedicite, 4 voc. Verdelot?
 D ff. 169^v-170^r, T ff. 172^v-173^r, B ff. 156'-157'/ff. 169^v-170^r
 Ascription: Eodem (I)
 Text: Psalm, Dominica ad Completorum (LU 267); Psalms 133:1.
 No concordances, no modern edition, no literature.
- [97] In convertendo Dominus, 4 voc. Mahu
 II Convertere Domine
 D ff. 170^r-171^v, T ff. 173^r-174^v, B ff. 157-158'/ff. 170^r-171^v
 Ascription: Steffanus Mahu (I)
 Text: Psalm at Vespers, In Feria III ad Vesperas (LU 287); Psalms 125:1, 127:4.
 No concordances, no modern edition, no literature.

APPENDIX II

Music Sources

Manuscripts

- AugsS 7 [21]
Augsburg. Staats- und Stadtbibliothek. MS Tonkunst Schletterer 7 (= SchlettKK #31)
- BarcBC 251 [53]
Barcelona, Biblioteca Central, MS 454.
- Berl* [9]
Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus. ms. theor. 1175.
- BerlPS 40031 [40]
Berlin, former Preussische Staatsbibliothek. MS Mus. 40031 (*olim* Z 31; missing since 1945).
- BolSP 45 [51]
Bologna, Archivio Musicale della Fabbriceria di San Petronio. MS A.XXXXXV.
- BolC A71 [87]
Bologna. Civico Museo Bibliografico Musicale. MS A71.
- BolC Q20 [21], [94]
Bologna. Civico Museo Bibliografico Musicale. MS Q 20.
- BolC Q 23 [87]
Bologna. Civico Museo Bibliografico Musicale. MS Q 23
- BolQ 27(2) [53]
Bologna. Civico Museo Bibliografico Musicale. MS Q 27 (2).
- Brieg* [74]
Brieg, MS 42.
- BrusBR 9126 [19]
Brussels, Bibliothèque Royale, MS 9126.
- BudOS 8 [5], [9]

- Budapest, Országos Széchényi Könyvtár (National Széchényi Library). MS Bártfa 8 (a-d).
- BudOS 20 [5]
Budapest, Országos Széchényi Könyvtár (National Széchényi Library). MS 20 (a-b).
- BudOS 22 [7], [8]
Budapest, Országos Széchényi Könyvtár (National Széchényi Library). MS Bártfa 22.
- BudOS 24 [5], [6], [9]
Budapest, Országos Széchényi Könyvtár (National Széchényi Library). MS Bártfa 24 (a-d).
- CambraiMM 18 [13]
Cambrai, Mediathèque municipale, MS 18 (20).
- CambraiM 125-8 [48], [53], 58]
Cambrai, Mediathèque municipale, MSS 125-128 (*olim* 124).
- CambriP 1760 [53]
Cambridge, Magdalene College, Pepys Library, MS 1760.
- CasAC C [14]
Casale Monferrato, Archivio e Biblioteca Capitolare, Duomo. MS C.
- CasAC D(F), [34]
Casale Monferrato. Archivio e Bibliotec Capitolare, Duomo. MS D(F).
- CasAC L(B), [11]
Casale Monferrato. Archivio e Bibliotec Capitolare, Duomo. MS L(B).
- CasAC N(H) [35]
Casale Monferrato. Archivio e Bibliotec Capitolare, Duomo. MS N(H).
- ChiN M91 [34]
Chicago. Newberry Library. Case MS. –VM 1578.M91.
- CivMA 53 [14]
Cividale del Friuli, Museo Archeologico Nazionale. MS LIII.
- CivMA 59 [53]
Cividale del Friuli, Museo Archeologico Nazionale. MS LIX.

- CoimU 2 [18]
Coimbra, Biblioteca Geral da Universidade, MS M.2.
- CopKB 1872 [53]
Copenhagen, Det Kongelige Bibliotek, MS Gamle kongelige Samling 1872, 4°.
- CopKB 1873 [53]
Copenhagen, Det Kongelige Bibliotek. MS Gamle kongelige Samling 1873, 4°.
- CorBC 95-6 [72]
Cortona. Biblioteca Comunale. MSS 95-96.
- DresSL 1/D/6 [21], [85]
Dresden. Sächsische Landesbibliothek. MS Mus. 1/D/6 (*olim* Oels 529)
- DresSL Pirna IV [20]
Dresden. Sächsische Landesbibliothek. MS Pirna IV (now missing).
- DresSL Glashütte 5 [53]
Dresden, Sächsische Landesbibliothek, MS Glashütte 5 (1-2).
- EisS s.s. [53]
Eisenach, Stadtarchiv, MS s.s. (*olim* Carl Alexander-Bibliothek) ("Eisenacher Cantorenbuch").
- ErlU 473/1 [21][43], [63], [69]
Erlangen, Universitätsbibliothek, MS 473/1 (*olim* 792).
- ErlU 473/4 [17]
Erlangen, Universitätsbibliothek, MS 473/4 (*olim* 793).
- FlorBN Magl. 117 [53]
Florence, Biblioteca Nazionale Centrale. MS Magliabechi XIX. 112bis.
- FlorD 4 [34, [45]
Florence. Duomo, Archivio Musicale dell'Opera di Santa Maria del Fiore. MS 4.
- FlorL 666 [87]
Florence. Biblioteca Medicea-Laurenziana, MS Acquisti e doni 666.
- GreifU 640-1 [74]
Greifswald. Universitätsbibliothek. MSS BW 640-641 (*olim* Eb 133)

- 's HerAB 72B [18]
's Hertogenbosch, Archief van de Illustre Lieve Vrouwe Broederschap, MS 72B.
- 's HerAB 73 [48]
's Hertogenbosch, Archief van de Lieve Vrouwe Broederschap, MS 73.
- HradKM 29 [53], [58]
Hradec Králové. Krajske Muzeum, Literární Archiv (Regional Museum, Literary Archive). MS II A 29 (*olim* 8669)
- JenaU 22 [18], [19]
Jena, Universitätsbibliothek, MS 22.
- JenaU 31 [17]
Jena, Universitätsbibliothek, MS 31.
- KasL 24 [85]
Kassel. Murhard'sche Bibliothek der Stadt Kassel und Landesbibliothek. MSS 4^o Mus. 24/1-4.
- KönSU 1739 [3], [4]
Königsberg (Kaliningrad), Former Staats- und Universitätsbibliothek. MS 1739 (lost during World War II)
- KönSU 1968 [3], [4], [8]
Königsberg (Kaliningrad), Former Staats- und Universitätsbibliothek, MS 1968 (*olim* Pb 6; lost during World War II).
- LeidGA 1443 [14]
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- MadM 6832 [37]
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- MilA 46 [18]
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- ModD 9 [34], [53], [87]
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- ModE N.1.2 [33], [34], [87]
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- MunBS 5 [18]
 Munich. Bayerische Staatsbibliothek, Musiksammlung. Musica MS 5 (*olim* H.C. 50; = MaiM 10).
- MunBS 7 [20]
 Munich. Bayerische Staatsbibliothek, Musiksammlung. Musica MS 7 (= MaiM 1)

- MunBS 16 [48], [69]
Munich. Bayerische Staatsbibliothek, Musiksammlung. Musica MS 16 (*olim* H.C. 5; = MaiM 92)
- MunBS 19 [62]
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Munich. Bayerische Staatsbibliothek, Musiksammlung. Musica MS 1536 (*olim* Lat. 16527b; = MaiM 132).
- MunBS 3154 [62]
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- PadBC D27 [35], [40], [48], [51], [52], [57], [61]
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- ParisBNN 1817 [72]
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Regensburg. Bischöfliche Zentralbibliothek. MS B. 220-222.
- RegB 786-837 [62]
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Regensburg. Bischöfliche Zentralbibliothek. MS A.R. 853-854.
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| Stuttgart. Württembergische Landesbibliothek. MS Musica folio I 34. | |
| StuttL 35 | [25], [34] |
| Stuttgart. Württembergische Landesbibliothek. MS Musica folio I 35. | |
| StuttL 46 | [20] |
| Stuttgart. Württembergische Landesbibliothek. MS Musica folio I 46. | |
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- ToleBC 13 [53], [72]
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- ToleBC 19 [16], [20]
Toledo, Biblioteca Capítular de la Catedral Metropolitana. MS B. 19.
- TorunK 29-32 [58]
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- TourC s.s. [53]
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- TrevBC 5 [53]
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- TrevBC 7 [67]
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- TrevBC 8 [49], [57]
Treviso. Biblioteca Capitolare del Duomo. MS 8 (*olim* L).
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- UlmS 237 [37], [58]
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- VatS 17 [14], [30]
 Vatican City. Biblioteca Apostolica Vaticana. MS Cappella Sistina 17.
- VatS 20 [77]
 Vatican City. Biblioteca Apostolica Vaticana. MS Cappella Sistina 20.
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- Petrucchi 1514¹ [53]
 Motetti de la corona. Libro primo [4vv]. Venezia: O. Petrucci, 17 aug 1514.
- Grimm & Wyrnung 1520⁴ [30]
 Liber selectarum cantionum quas vulgo Mutetas appellant sex quinque et quatuor vocom.
 Augsburg: Grimm & Wyrnung, 1520.
- [Antico] [1521]⁴ [87]
 [Motetti libro secondo] [4 v.] [Venezia: A. Antico, 1521]
- Antico 1521⁵ [27]
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- Antico [1521]⁶ [27]
 Motetti e canzone libro primo. Rome: A. Antico, n.d..
- Giunta, Pasoti & Dorico 1526¹ [53]
 Motetti de la Corona libro primo. Roma: Giunta, Pasoti et Dorico, nov. 1526.
- Giunta [c.1526]⁵ [34]
 Fior de motetti e Canzoni novi composti da diversi eccellentissimi musici [4vv] Rome: G. Giunta, n.d..
- Attaingnant 1528² [85]
 Motetz nouvellement composez [4-6v.] Paris: Pierre Attaingnant, n.d..
- Attaingnant 1531⁵ [34], [53]
 Treze motetz musicaulx avec ung prelude, le tout reduict en la tabulature des orgues espinettes et manicordions et telz semblables instrumentz. Paris: Pierre Attaingnant, apr. 1531.
- Attaingnant 1532¹ [14]
 Primus liber tres missas continet, ... [4vv]. Paris: Pierre Attaingnant, 1532.
- Attaingnant 1532⁵ [13]
 Quintus Liber tres missas continet, ... [4vv]. Paris: Pierre Attaingnant, 1532.
- Moderne [1532]⁸ [16]
 Liber decem missarum a praeclaris musicis contextus nunquam antehac in lucem editus [4vv]. Lyon: J. Moderne, n.d..
- Moderne 1532⁹ [66]
 Secundus liber cum quinque vocibus. Lyon: J. Moderne, 1532.
- Moderne 1532¹⁰ [37], [66], 67]
 Primus liber cum quatuor vocibus. Motteti del fiore. Lyon: J. Moderne, 1532.
- Attaingnant 1534³ [61]
 Liber primus quinque et viginti musicales quatuor vocum motetos complectitur ... Paris: Pierre Attaingnant, apr. 1534.
- Attaingnant 1534⁴ [37], [45], [52], [57], [62]
 Liber secundus: quatuor et viginti musicales quatuor vocum motetos habet, ... Paris: Pierre Attaingnant, 1534.

- Formschneider 1534¹⁷ [31]
 Der erst Teil. Hundert und ainundzweintzig newe Lieder, von berümbtenn dieser Kunst gesetzt, lustig zu singen, und auff allerley Instrument dienstlich, vormals dergleichen im Truck nye aussgangen. Nürnberg: H. Formschneider, 1534.
- Attaingnant 1535¹ [42]
 Liber nonus XVIII. daviticos musicales psalmos habet. Paris: P. Attaingnant, jan. 1534.
- Attaingnant 1535³ [27], [34], [36], [40]
 Lib. undecimus XXVI. musicales habet modulos quatuor et quinque vocibus editos ... - Paris: Pierre Attaingnant, mart. 1534.
- Attaingnant 1535⁵ [40]
 Liber decimustertius. XVIII. musicales habet modulos quatuor, quinque vel sex vocibus editos. Opus sane totius armonie flos nuncupandum... Paris: Pierre Attaingnant, mai 1535.
- Attaingnant 1535⁷ [19, contrafact]
 [Chansons musicales a quatre parties, esleues de plusieurs livres par ci-devant imprimés ... reimprimées...] [Paris: P. Attaingnant], n.d..
- [Egenolff] [1535]¹⁴ [26]
 [Lieder zu 3 & 4 Stimmen] – [Frankfurt a. M., C. Egenolff] (n.d.)
- Petreius 1536¹³ [53]
 Der ander Theil des Lautenbuchs. Darin sind begriffen vil ausserlesnerkunstreycher Stuck von Fantaseyen, Preambeln, Psalmen.. Nürnberg, J. Petreius, 1536.
- Grapheus 1537¹ [21], [39], [53], [67]
 Novum et insigne opus musicum, sex, quinque, et quatuor vocum, cuius in Germania hactenus nihil simile usquam est editum. Nürnberg: H. Grapheus (Formschneider), 1537.
- De Buglhat 1538⁵ [25], [43], [63]
 Liber cantus (vocum quatuor) triginta novem motetos habet... Ferrara: J. de Buglhat, Campis & Hucher, mart. 1538.
- Petreius 1538⁶ [42], [85]
 Tomus primus psalmorum selectorum à praestantissimis musicis in harmonias quatuor aut quinque vocum redactorum. Nürnberg: J. Petreius, 1538.
- Petreius 1538⁷ [51], [59]

Modulationes aliquot quatuor vocum selectissimae, quas vulgo modetas vocant, à praestantiss. musicis compositae, iam primum typis excusae. Nürnberg: Johann Petreius, sept. 1538.

Rhau 1538⁸ [88], [89], [90]

Symphoniae iucundae atque adeo breves quatuor vocum, ab optimis quibusque musicis compositae, ac iuxta ordinem tonorum dispositae, quas culgo mutetas appellare solemus, numero quinquaginta duo. Wittenberg: G. Rhau, 1538.

Antico, Brandino & Scotto 1539 (W1108) [23], [33], [44], [51], [61]

Motetti di Adrian Williard. Libro Secondo a quattro voci novamente impresso. Ad instatiam Andeae Antiqui. Cum gratia et privilegio. Venetiis. M. D. XXXIX. Venezia: Andrea Antico & Brandino & Ottaviano Scotto, 1539.

Scotto 1539 (G 2977) [37], [41]

Gomberti excellentissimi, et inventione in hac arte facile principis, chori caroli quinti imperatoris Magistri, musica quatuor vocum, (vulgo motecta nuncupatur,) lyris maioribus ac tibijs imparibus accomodata liber primus. [Venezia:] G. Scotto, [1539].

Scotto 1539a (J 6) [32], [34]

Celeberrimi maximque delectabilis musici Iacet chori Sancti Petri urbis Mantuae magistri motecta quinque vocum, liber primus. Del primo libro dei motetti a cinque voci. Venezia: Scotto, 1539.

Scotto 1539 (J 9) [25], [32]

Celeberrimi maximque delectabilis musici Iacet chori Sancti Petri urbis Mantuae magistri motecta quatuor vocum ... liber primus. Del primo libro dei motetti a quattro voci... Venezia: Scotto, 1539

Scotto 1539 (W 1106) [43], [52], [57], [62], [63], [86]

Famosissimi Adriani Willaert, chori divi Marci illustrissimae Reipublicae Venetiarum Magistri, musica quatuor vocum, (quae vulgo motecta nuncupatur) noviter omni studio, ac diligentia in lucem edita. Liber primus. Quatuor vocum. Adriani Willaert, 1539. Venezia: Scotto, 1539.

Grapheus 1539² [17], [18], [20]

Missae tredecim quatuor vocum a praestantissimis artificibus compositae. Nürnberg: Johann Grapheus, 7 febr. 1539.

Gardane 1539⁶ [66]

- Secundus liber cum quinque vocibus. Fior de mottetti tratti dalli Mottetti del fiore. Venezia: A. Gardane, 1539.
- Petreius 1539⁹ [66], [74]
 Tomus secundus psalmodum selectorum quatuor et quinque vocum. Nürnberg: J. Petreius, 1539.
- Moderne 1539¹¹ [66], [27]
 Quartus liber cum quatuor vocibus. Motetti del fiore. Lyon: J. Moderne, n.d..
- Gardane 1539¹² [67]
 Primus liber cum quatuor vocibus. Fior de mottetti tratti dalli mottetti del fiore. Primus liber cum quatuor vocibus. Venezia: A. Gardane, 1539
- Gardane 1539¹³ [48], [50], [69]
 Primus liber cum quatuor vocibus. Mottetti del frutto a quatro. Venezia: A. Gardane, 1539.
- Moderne 1540¹ [16]
 Liber decem missarum, à praeclaris et maximi nominis musicis contextus: nuperrimè adiunctis duabus missis nunquam hactenus in lucem emissis, auctior redditus, et accuratè castigatus ... Lyon: J. Moderne, 1540.
- Petreius 1540⁶ [25]
 Selectissimarum mutetarum partim quinque partim quatuor vocum tomus primus. D Georgio Forstero selectore. Nürnberg: J. Petreius, 1540.
- Kriesstein 1540⁷ [43], [69]
 Selectissimae necnon familiarissimae cantiones, ultra centum vario idiomate vocum, tam multiplicium quam etiam paucar. Fugae quoque, ut vocantur. Besonder ausserlessner kunstlicher lustiger Gesang mancherlay Sprachen ... von acht Stymmen an bis auf zwo: ... sinngen und auf Instrument zebrauchen. Augsburg: Melchior Kriesstein, 1540.
- Gardane 1541 (G 2979) [37], [41]
 Gomberti excellentissimi, et inventione in hac arte facile principis, chori caroli quinti imperatoris Magistri, musica quatuor vocum, (vulgo motecta nuncupatur,) lyris maioribus ac tibijs imparibus accomodata liber primus. Venezia: A. Gardane, 1541.
- Scotto 1541 (G 2978 = 1541⁴) [41], [81], [82]
 Gomberti excellentissimi, et inventione in hac arte facile principis, chori caroli quinti imperatoris Magistri, musica quatuor vocum, (vulgo motecta nuncupatur.) Additis etiam nonnullis excellentissimi Morales motectis summo ipsius studio concinnatis, opus nunquam alias typis

excussum, ac nuper accuratissime in lucem aeditum. Liber primus. Venezia: G. Scotto, 1541. (= *RISM* 1541⁴)

Scotto 1541 (G 2987) [58], [59]

Nicolai Gomberti musici imperatorii motectorum, nuperrime maxima diligentia in lucem aeditorum. Liber secundus quatuor vocum. Venezia: G. Scotto, 1541.

Scotto 1541³ [87]

Nicolai Gomberti musici excellentissimi Pentaphthongos harmonia, que quinque vocum Motetta vulgo nominantur. Additis nunc eiusdem quoque ipsius Gomberti, necnon Jachetti & Morales motettis... Libert primus. Venezia: Scotto, 1541.

Scotto 1541⁴ [81], [82]

Gomberti excellentissimi, et inventione in hac arte facile principis, ... musica quatuor vocum (vulgo motecta nuncupatur). Additis etiam nonnullis excellentissimi Morales motectis summo ipsius studio concinnatis, opus nunquam alias typis excussum, ac nuper accuratissime in lucem aeditum. Liber primus. Venezia: Scotto, 1541.

Attaignant 1542* [48], [69]

Io. Lupi, Chori Sacre Virginis Marie Cameracensis Magistri, Musice Cantiones. Vatican City, Cappella Sistina. Attaignant, 1542.

Attaignant & Jullet 1542 (S 2818) [34], [69]

Nova & prima motetorum editio ... liber primus. Paris: Pierre Attaignant & Hubert Jullet, 1542.

Claudii de Sermisy regii sacelli submagistri nova et prima motetorum editio ... liber primus. Paris: Attaignant & Jullet, 1542.

Gardane 1542 (G 2988) [37], [58], [59]

Nicolai Gomberti musici imperatorii motectorum, nuperrime maxima diligentia in lucem aeditorum. Liber secundus quatuor vocum. Venezia: A. Gardane, 1542.

Petreius 1542⁶ [66]

Tomus tertius psalmodiorum selectorum quatuor et quinque, et quidam plurium vocum. Nürnberg: J. Petreius.

Scotto 1543⁵ [49]

Moralis hispani, et multorum eximiae artis virorum musica cum vocibus quatuor, vulgo motecta cognominata: cuius magna pars paribus vocibus cantanda est: reliqua verò plena voce apta est decantari, hactenus non typis excussa, nunc autem in lucem prodit. Venezia: G. Scotto, 1543.

- Scotto 1544 (J 10) [25], [32], [49]
 Celeberrimi suavissimique musici Iachet, musices illustrissimi ac reverendissimi Cardinalis Mantuae magistri, motecta quatuor vocum...liber primus. Venezia: Scotto, 1544.
- Rhau 1544²¹ [31]
 Neue deudsche geistliche Gesenge CXXIII. Mit vier und fünff Stimmen, für die gemeinen Schulen, mit sonderlichem Vleis aus vielen erlesen, der zuvor keins im Druck ausgangen. Wittenberg: Rhau, 1544.
- Gardane 1545 (J 11) [25], [32], [49]
 Iachet musici suavissimi celeberrimique musices reverendissimi Cardinali Mantue magistri motecta quatuor vocum...liber primus. Venezia: Gardane, 1545.
- Gardane 1545 (W 1107) [51], [52], [57], [61], [62], [63]
 Adriani Willaert musici celeberrimi ac chori divi Marci illustrissimae Reipublicae Venetiarum magistri musica quatuor vocem (motecta vulgo appellant) Nunc denuo summa diligentia recognita ac in lucem exeuntia Additis etiam ab authore multis motectis que in priori editione desiderabantur. Liber primus. Venetijs Apud Antonium Gardane. M. D. XXXXV. Venezia: Antonio Gardane, 1545.
- Gardane 1545 (W 1109) [23], [33], [43], [44]
 Adriani Willaert musici celeberrimi ac chori divi Marci illustrissimae Reipublicae Venetiarum magistri musica quatuor vocum (motecta vulgo appellant) Nunc denuo summa diligentia recognita ac in lucem exeuntia Additis etiam ab authore multis motectis que in priori editione desiderabantur. Liber Secundus Venetijs Apud Antonium Gardane M. D. XXXXV. Venezia: Antonio Gardane, 1545.
- Gardane 1545⁴ [66], [67]
 Flos florum primus liber cum quatuor vocibus. Motteti del fior. Venezia: A. Gardane, 1545.
- Petrus 1547¹ [19]
 Glareani, Dodecachordon. Basel: H. Petrus, sept. 1547.
- Gardane 1547³ [48]
 Sex misse dulcissime modulationis aures omnium mulcentes vocibus quinque. Quarum prima Mantue Capelle magistri Jacheti est, tres sequentes Gomberti sunt, due tamen Jacheti Berchem, suis cum nominibus ut in indice continetur, expurgate plurimis erroribus denuo prodeunt in lucem. Venezia: A. Gardane, 1547.

- Valderravano 1547²⁵ [37]
 Libro de musica de vihuela intitulado Silva de Sirenas. Valladolid: Anriquez de Valderravano, 1547.
- Gardane 1549⁹ [85]
 Musica quatuor vocum, que materna lingua moteta vocantur ab optimis et varijs authoribus elaborata, paribus vocibus decantanda, nunc primum solliciti cura in lucem producta. Venezia: A. Gardane, 1549.
- Scotto 1549^{9a} [85]
 Musica quatuor vocum, que materna lingua moteta vocantur ab optimis & variis autoribus elaborata, paribus vocibus decantanda, nunc primum solliciti cura, in lucem producta. Venezia: G. Scotto, 1549.
- Gardane 1549¹⁰ [48], [50], [69]
 Excellentiss. autorum diverse modulationes que sub titulo Fructus vagantur per orbem, ab Antonio Gardana nuper recognite. Liber primus cum quatuor vocibus. Venezia: A. Gardane, 1549.
- Scotto 1549^{10a} [48], [50], [69]
 Excellentiss. autorum diverse modulationes que sub titulo Fructus vagantur per orbem, a Hieronymo Soto nuper recognite & edite. Liber primus cum quatuor vocibus. Venezia: G. Scotto, 1549.
- Scotto 1550 (G 2984) [58]
 Nicolai Gomberti musici imperatorii motectorum, nuperrime maxima diligentia in lucem aeditorum. Quinque vocum ... liber secundus. Venezia: G. Scotto, 1550.
- Gardane 1551 (G 2980 = 1551²) [37], [58]
 Nicolai Gomberti musici imperatorii motectorum, nuperrime maxima diligentia in lucem aeditorum. Liber primus quatuor vocum. Venezia: A Gardane, 1551. (= *RISM* 1551²)
- Gardane 1552² [66]
 Nicolai Gomberti musici excellentissimi cum quinque vocibus liber secundus. Venezia: A. Gardane, 1552.
- Susato [1552]¹¹ [48]
 La Fleur de chansons et sixiesme livre à troix parties, contenant composées par plusieurs bon maistres musiciens, ... Antwerp: T. Susato, n.d..

- Montanus & Neuber 1553⁴ [42]
 Psalmorum selectorum a praestantissimis huius nostri temporis in arte musica artificibus in harmonias quatuor, quinque, et sex vocum redactorum Tomus primus... Nürnberg: J. Montanus & U. Neuber, 1553.
- Montanus & Neuber 1553⁵ [85]
 Tomus secundus Psalmorum selectorum, quatuor et plurium vocum. Nürnberg: J. Montanus & U. Neuber, 1553.
- Phalèse 1554² [66]
 Liber secundus cantionum sacrarum, (vulgo moteta vocant) quinque et sex vocum ex optimis quibusque musicis selectarum. Louvain: P. Phalèse, 1554.
- Du Chemin 1554⁷ [58]
 Moduli undecim festorum solemnium totius anni, cum quatuor & quinque vocibus, à celeberrimis authoribus conditi, nunc recens editi... Paris: N. du Chemin, 1554.
- Montanus & Neuber 1554¹⁰ [63]
 Evangelia dominicorum et festorum dierum musicis numeris pulcherrimè comprehensa & ornata. Tomi primi contentis historias & doctrinam, quae solent in Ecclesia proponi. De Nativitate. De Epiphanijs. De Resurrectione Jesu Christi. Nürnberg: J. Montanus & U. Neuber, 1554.
- Montanus & Neuber 1554¹¹ [36], [40]
 Tomus quartus Psalmorum selectorum, quatuor et plurium vocum. Nürnberg: J. Montanus & U. Neuber, 1554.
- Formschneider 1555 (I 91) [5], [6], [9]
 Historiarum Choralis (Constantini) ... tertius tomus. De sanctis. Augsburg: Georg Willer, 1555. Nürnberg: Hieronymus Formschneider, 1555.
- Le Roy & Ballard 1555 (S 2819) [69]
 Moduli, vulgo meteta dicti, quatuor, quinque, & sex vocum, liber primus. Paris: Le Roy & Ballard, 1555.
- Phalèse 1555³ [66]
 Liber secundus cantionum sacrarum, (vulgo moteta vocant) quinque & sex vocum ex optimis quibusque musicis selectarum. Louvain: P. Phalèse, 1555.
- Montanus & Neuber 1555¹¹ [48], [53]

Tertius tomus Evangeliorum, quatuor, quinque, sex, et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Ascensione Christi. De Missione Spiritus Sancti. Nürnberg: J. Montanus & U. Neuber, 1555.

Montanus & Neuber 1555¹² [61]

Quartus tomus Evangeliorum, quatuor, quinque, sex et plurium vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Baptisato Christo a Ioanne. De Transfiguratione Christi. De Passione et Cruce Christi. Nürnberg: J. Montanus & U. Neuber, 1555.

Le Roy & Ballard 1556 (R 1300) [45]

Joannis Richafort. Modulorum quatuor, quinque & sex vocum, liber primus. Paris: Adrian Le Roy & Robert Ballard, 1556.

Montanus & Neuber [1556]⁹ [23], [50]

Sextus tomus Evangeliorum, et piarum sententiarum. Quatuor, sex, et octo vocum. Continens historias & doctrinam, quae in Ecclesia proponi solet: de Poenitentia. Nürnberg: J. Montanus & Ulrich Neuber, n.d..

Le Roy & Ballard 1558 (S 2824) [14]

Missae tres ... nunc primum in lucem aedite, cum quatuor vocibus, ad imitationem modularum: ut sequens tabula indicabit[:] IX. Lectionum. – Philomena praevia. – Domini est terra. Paris: Adrian Le Roy & Robert Ballard, 1558.

Berg & Neuber 1558⁴ [53]

Novum et insigne opus musicum, sex, quinque, et quatuor vocum, cuius in Germania hactenus nihil simile usquam est editum. Nunc quidem locupletatum plus centum non minus elegantibus carminibus, tum Josquini, tum aliorum clarissimorum symphonistarum tam veterum quàm recentiorum, quorum quaedam antehac sunt edita, multa nunc primum in lucem exeunt ... Cantionum sex vocum. Nürnberg, J. von Berg & U. Neuber, 1558.

Montanus & Neuber 1559² [67]

Tertia part magni operis musici, continens clarissimorum symphonistarum tam veterum quàm recentiorum, praecipue vero Clementis non Papae, Carmina elegantissima. Quatuor vocum... Nürnberg: J. Montanus & U. Neuber, 1559.

Scotto 1562² [48], [50]

Motetti del frutto a quatro voci. Libro primo. Novamente coretti e stampati. Venezia: G. Scotto, 1562.

Rampazetto 1564⁶ [66], [67]
Mottetti del Fiore a quattro voci, novamente ristampati, et con somma diligentia revisti et corretti.
Libro primo. Venezia: F. Rampazetto, 1564

Du Chemin 1568 (S 2826) [14]
Missa cum quatuor vocibus, ad imitationem moduli Philomena praevia, condita. Paris: Nicolas du
Chemin, 1568.

Neuber 1569¹ [66]
Beati omnes. Psalmus CXXVIII. Davidis: sex, quinque et quatuor vocum, a variis, iisdemque
praestantissimis musicae artificibus harmonicis numeris adornatus, & modis septendecim
concinnatus, hinc inde autem collectus, atque in unum volumen redactus, & in lucem editus, per
Clementem Stephani buchaviensem. Nürnberg: U. Neuber, 1569.

Phalèse 1574¹² [40]
Thesarus musicus continens selectissima Alberti Ripae, Valentini Baefari et aliorum
paestantissimorum carmina ad sm Chelys, vel testudinis accomodata. Quibus adjectae sunt
ingeniosae quaedam fantasiae, passomezi, alemandes, galliardae, branles, atqe idgenus caetera,
recens in lucem edita. Louvain, Phalèse, 1574.

Reinmichel 1590³⁰ [19]
Selectae artificiosae et elegantes fugae duarum, trium, quatuor, et plurium vocum, partim ex
veteribus et recentibus musicis summa diligentia et accurato iudicio collectae, partim compositae à
Jacobo Paix, organico palatino lavingano. Auctae et denuò in lucem aeditae. Lavingen: L.
Reinmichel, 1590.

Reinmichel 1594³ [19]
Selectae artificiosae et elegantes fugae duarum, trium, quatuor, et plurium vocum, partim ex
veteribus et recentibus musicis summa diligentia et accurato iudicio collectae, partim compositae à
Jacobo Paix, organico palatino lavingano. Tertia, locupletior et correctior aeditio: Boetius. Musica
obtinet principatum: nihil enim sine illa manet. Lavingen: L. Reinmichel, 1594.

Treatises

Heyden 1537 [19]
Heyden, Sebald. *Musicae, id est, artis canendi libri duo. Autor Sebaldus Heyden, ...* Nürnberg, Johann
Petreius, 1537. [RISM Écrits imprimés concernant la musique, 412]

Heyden 1540 [9], [17], [19]

Heyden, Sebald. De arte canendi, ac vero signorum in cantibus usu, libri duo, autore Sebald Heyden. Ab ipso authore recogniti, mutati et aucti... Nürnberg, Johann Petreius, 1540. [RISM Écrits imprimés concernant la musique, 412.]

Faber 1550 [9]

Faber, Heinrich. Ad musicam practicam introductio, non modo praecepta, sed exempla quoque ad usum puerorum accommodata, quam brevissime continens. Conscripta à Henrico Fabro lichtenfelsensi. Nürnberg: Johann Berg & Ulrich Neuber, 1550. [RISM Écrits imprimés concernant la musique, 301]

Finck 1556 [18]

Finck, Hermann. Practica Musica Hermanni Finckii, exempla variorum signorum, proportionum et canonum, iudicium de tonis, ac quaedam de arte suaviter et artificiose cantandi continens. Wittenberg: Georg Rhaus Erben, 1556.

Privately printed copy without title, 1559. [16]

Privately printed copy without title, 1559. (Copy in Wiesbaden: Nassauische Landesbibliothek).

Wilflingseder 1563 [9], [17]

Wilflingseder, Ambrosius. Erotemata musices practicae, continentia praecipuas eius artis praeceptiones, in gratiam et usum studiosae juventutis diligenter collecta ab Ambrosio Wilphlingsedero, brunoviense. Nürnberg: Christoph Heussler, 1563. [RISM Écrits imprimés concernant la musique, 893]

Rossi 1618 [19]

Rossi, Giovanni Battista. Organo de cantori per intendere da se stesso ogni passo difficile che si trova nella musica, et anco per imparare contrapunto. Con alvune cantilene à due, tre, quattro et cinque voci. Opera del R.P.D. Giov. Battista Rossi, genovese de' chierici regolari di Somasca ... Venezia: Bartholomeo Magni (Gardane), 1618. [RISM Écrits imprimés concernant la musique, 717]

APPENDIX III
BerlGS 7: Incipits¹¹⁵

[5] Missa de Apostolis

Musical score for Missa de Apostolis, measures 1-6. The score is for three voices: Soprano (D), Alto (T), and Bass (B). It begins with an 'INCIPIIT' marking and ends with a 'FINALIS' marking. The music is written in a single system with three staves. The Soprano part starts with a treble clef and a common time signature. The Alto part starts with a treble clef and a common time signature. The Bass part starts with a bass clef and a common time signature. The music consists of a series of notes and rests, with some notes marked with diamond symbols.

[6] Missa Solenne

Musical score for Missa Solenne, measures 1-11. The score is for three voices: Soprano (D), Alto (T), and Bass (B). It begins with an 'INCIPIIT' marking and ends with a 'FINALIS' marking. The music is written in a single system with three staves. The Soprano part starts with a treble clef and a common time signature. The Alto part starts with a treble clef and a common time signature. The Bass part starts with a bass clef and a common time signature. The music consists of a series of notes and rests, with some notes marked with diamond symbols.

[7] Missa Kyrie Summum

Musical score for Missa Kyrie Summum, measures 1-6. The score is for three voices: Soprano (D), Alto (T), and Bass (B). It begins with an 'INCIPIIT' marking and ends with a 'FINALIS' marking. The music is written in a single system with three staves. The Soprano part starts with a treble clef and a common time signature. The Alto part starts with a treble clef and a common time signature. The Bass part starts with a bass clef and a common time signature. The music consists of a series of notes and rests, with some notes marked with diamond symbols.

[8] Missa Angelicus

Musical score for Missa Angelicus, measures 1-11. The score is for three voices: Soprano (D), Alto (T), and Bass (B). It begins with an 'INCIPIIT' marking and ends with a 'FINALIS' marking. The music is written in a single system with three staves. The Soprano part starts with a treble clef and a common time signature. The Alto part starts with a treble clef and a common time signature. The Bass part starts with a bass clef and a common time signature. The music consists of a series of notes and rests, with some notes marked with diamond symbols.

¹¹⁵ Incipits and transcriptions will be published on the website of the CMME project: <http://www.cmme.org>.

[9] Missa Paschale

Musical score for Missa Paschale, measures 1-11. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). The Soprano part begins with a treble clef and a common time signature. The Alto and Bass parts begin with a treble clef and a common time signature. The score is marked with 'INCIPI' at the beginning and '6' and '11' at specific measures. The music features a mix of whole, half, and quarter notes, with some rests.

[10] Geger Messe

Musical score for Geger Messe, measures 1-6. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). The Soprano part begins with a treble clef and a common time signature. The Alto and Bass parts begin with a treble clef and a common time signature. The score is marked with 'INCIPI' at the beginning and '6' and 'FINALIS' at the end. The music features a mix of whole, half, and quarter notes, with some rests.

[11] Credo Vilayge

Musical score for Credo Vilayge, measures 1-6. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). The Soprano part begins with a treble clef and a common time signature. The Alto and Bass parts begin with a treble clef and a common time signature. The score is marked with 'INCIPI' at the beginning and '6' and 'FINALIS' at the end. The music features a mix of whole, half, and quarter notes, with some rests.

[13] Missa panis quem ego dabo

Musical score for Missa panis quem ego dabo, measures 1-16. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a treble clef and a common time signature. The Alto part begins with a treble clef and a common time signature. The Tenor part begins with a treble clef and a common time signature. The Bass part begins with a bass clef and a common time signature. The score is marked with 'INCIPI' at the beginning and '6', '11', '16', and 'FINALIS' at specific measures. The music features a mix of whole, half, and quarter notes, with some rests.

[14] Missa Philomena

Musical score for Missa Philomena, measures 1-11. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). It begins with an **INCIPIIT** marking at measure 1. Measure numbers 6 and 11 are indicated. The piece concludes with a **FINALIS** marking at measure 11. The notation includes vocal lines and a basso continuo line.

[15] Missa Mittit ad virginem

Musical score for Missa Mittit ad virginem, measures 1-6. The score is for Soprano (S) and Tenor (T). It begins with an **INCIPIIT** marking at measure 1. Measure number 6 is indicated. The piece concludes with a **FINALIS** marking at measure 6. The notation includes vocal lines and a basso continuo line.

[16] Missa Quem dicunt Homines

Musical score for Missa Quem dicunt Homines, measures 1-6. The score is for Soprano (S) and Tenor (T). It begins with an **INCIPIIT** marking at measure 1. Measure number 6 is indicated. The piece concludes with a **FINALIS** marking at measure 6. The notation includes vocal lines and a basso continuo line.

[17] Missa Bon temps

Musical score for Missa Bon temps, measures 1-16. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). It begins with an **INCIPIIT** marking at measure 1. Measure numbers 6, 11, and 16 are indicated. The piece concludes with a **FINALIS** marking at measure 16. The notation includes vocal lines and a basso continuo line.

[18] Missa Cum Jucunditate

Musical score for Missa Cum Jucunditate, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is marked with 'INCIPT' at the beginning and 'FINALIS' at the end. Measure numbers 6 and 11 are indicated. The notation includes various note values and rests.

[19] Missa L'homme armé

Musical score for Missa L'homme armé, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is marked with 'INCIPT' at the beginning and 'FINALIS' at the end. Measure numbers 6, 11, and 16 are indicated. The notation includes various note values and rests.

[20] Missa Da pacem

Musical score for Missa Da pacem, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is marked with 'INCIPT' at the beginning and 'FINALIS' at the end. Measure numbers 6 and 11 are indicated. The notation includes various note values and rests.

[21] Te Deum Laudamus

Musical score for Te Deum Laudamus, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is marked with 'INCIPT' at the beginning and 'FINALIS' at the end. Measure number 6 is indicated. The notation includes various note values and rests.

[22] Si bona suscepimus

Musical score for [22] Si bona suscepimus. The score is written for three voices: Soprano (D), Alto (T), and Bass (B). It begins with the word "INCIPT" in blue. The music is in a common time signature. The Soprano part starts with a diamond-shaped note on a high G, followed by a series of notes. The Alto and Bass parts follow in a similar pattern. The score ends with the word "FINALIS" in blue. Measure numbers 6 and 11 are indicated above the staff.

[23] Domine Jesu Christe memento quod tu

Musical score for [23] Domine Jesu Christe memento quod tu. The score is written for three voices: Soprano (D), Alto (T), and Bass (B). It begins with the word "INCIPT" in blue. The music is in a common time signature. The Soprano part starts with a diamond-shaped note on a high G, followed by a series of notes. The Alto and Bass parts follow in a similar pattern. The score ends with the word "FINALIS" in blue. Measure numbers 6 and 11 are indicated above the staff.

[24] Auxilientur mihi Domine Jesu Christe

Musical score for [24] Auxilientur mihi Domine Jesu Christe. The score is written for three voices: Soprano (D), Alto (T), and Bass (B). It begins with the word "INCIPT" in blue. The music is in a common time signature. The Soprano part starts with a diamond-shaped note on a high G, followed by a series of notes. The Alto and Bass parts follow in a similar pattern. The score ends with the word "FINALIS" in blue. Measure numbers 6 and 11 are indicated above the staff.

[25] Adonai Domine Deus magne

Musical score for [25] Adonai Domine Deus magne. The score is written for three voices: Soprano (D), Alto (T), and Bass (B). It begins with the word "INCIPT" in blue. The music is in a common time signature. The Soprano part starts with a diamond-shaped note on a high G, followed by a series of notes. The Alto and Bass parts follow in a similar pattern. The score ends with the word "FINALIS" in blue. Measure numbers 6 and 11 are indicated above the staff.

[26] Ista est speciosa

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'Ista est speciosa'. The score includes an 'INCIPIT' label at the beginning, measure numbers 6 and 11, and a 'FINALIS' label at the end. The notation consists of diamond-shaped notes on a five-line staff.

[27] Rex autem David cooperto capite

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'Rex autem David cooperto capite'. The score includes an 'INCIPIT' label at the beginning, measure numbers 6 and 11, and a 'FINALIS' label at the end. The notation consists of diamond-shaped notes on a five-line staff.

[28] O quam magnificum

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'O quam magnificum'. The score includes an 'INCIPIT' label at the beginning, measure numbers 6 and 11, and a 'FINALIS' label at the end. The notation consists of diamond-shaped notes on a five-line staff.

[29] O bone et dulcissime Jesu

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'O bone et dulcissime Jesu'. The score includes an 'INCIPIT' label at the beginning, measure numbers 6 and 11, and a 'FINALIS' label at the end. The notation consists of diamond-shaped notes on a five-line staff.

[30] Discubuit Jesus

INCIPIT FINALIS

D
T
B

6

Detailed description: This musical score is for the piece "[30] Discubuit Jesus". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label and ends with a blue "FINALIS" label. The music is in a common time signature (C) and features a melodic line with diamond-shaped notes. A measure number "6" is placed above the Soprano staff. The piece concludes with a final cadence in all three parts.

[31] Mitten wir im Leben sind

INCIPIT FINALIS

D
T
B

6

Detailed description: This musical score is for the piece "[31] Mitten wir im Leben sind". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label and ends with a blue "FINALIS" label. The music is in a common time signature (C) and features a melodic line with diamond-shaped notes. A measure number "6" is placed above the Soprano staff. The piece concludes with a final cadence in all three parts.

[32] Caelorum candor splenduit

INCIPIT FINALIS

D
T
B

6 11

Detailed description: This musical score is for the piece "[32] Caelorum candor splenduit". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label and ends with a blue "FINALIS" label. The music is in a common time signature (C) and features a melodic line with diamond-shaped notes. Measure numbers "6" and "11" are placed above the Soprano staff. The piece concludes with a final cadence in all three parts.

[33] Ave Regina coelorum, Mater regis angelorum

INCIPIT FINALIS

D
T
B

6 11

Detailed description: This musical score is for the piece "[33] Ave Regina coelorum, Mater regis angelorum". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label and ends with a blue "FINALIS" label. The music is in a common time signature (C) and features a melodic line with diamond-shaped notes. Measure numbers "6" and "11" are placed above the Soprano staff. The piece concludes with a final cadence in all three parts.

[34] Aspice Domine de sede sancta

INCIPIT 6 11 FINALIS

Musical score for [34] Aspice Domine de sede sancta. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with an 'INCIPIT' marking. The Soprano part starts with a square note on G4, followed by diamond notes on A4, B4, and C5. The Tenor part starts with a square note on G3, followed by diamond notes on F3, E3, and D3. The Bass part starts with a square note on G2, followed by diamond notes on F2, E2, and D2. The score concludes with a 'FINALIS' marking.

[35] Doce me Domine

INCIPIT 6 11 16 FINALIS

Musical score for [35] Doce me Domine. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with an 'INCIPIT' marking. The Soprano part starts with a square note on G4, followed by diamond notes on A4, B4, and C5. The Tenor part starts with a square note on G3, followed by diamond notes on F3, E3, and D3. The Bass part starts with a square note on G2, followed by diamond notes on F2, E2, and D2. The score concludes with a 'FINALIS' marking.

[36] Quare tristis es anima mea

INCIPIT 6 11 16 FINALIS

Musical score for [36] Quare tristis es anima mea. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with an 'INCIPIT' marking. The Soprano part starts with a square note on G4, followed by diamond notes on A4, B4, and C5. The Tenor part starts with a square note on G3, followed by diamond notes on F3, E3, and D3. The Bass part starts with a square note on G2, followed by diamond notes on F2, E2, and D2. The score concludes with a 'FINALIS' marking.

[37] Aspice Domine quia facta est

INCIPIT 6 11 16 FINALIS

Musical score for [37] Aspice Domine quia facta est. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with an 'INCIPIT' marking. The Soprano part starts with a square note on G4, followed by diamond notes on A4, B4, and C5. The Tenor part starts with a square note on G3, followed by diamond notes on F3, E3, and D3. The Bass part starts with a square note on G2, followed by diamond notes on F2, E2, and D2. The score concludes with a 'FINALIS' marking.

[38] Saulus adhuc spirans

Musical score for [38] Saulus adhuc spirans, featuring three staves: Soprano (S), Alto (A), and Bass (B). The score is marked with "INCIPI" at the beginning and "FINALIS" at the end. Measure numbers 6, 11, and 16 are indicated above the staves. The music is written in a single system with a common time signature.

[39] Deus in nomine tuo

Musical score for [39] Deus in nomine tuo, featuring three staves: Soprano (S), Alto (A), and Bass (B). The score is marked with "INCIPI" at the beginning and "FINALIS" at the end. Measure numbers 6 and 11 are indicated above the staves. The music is written in a single system with a common time signature.

[40] Adiuvā me Domine

Musical score for [40] Adiuvā me Domine, featuring three staves: Soprano (S), Alto (A), and Bass (B). The score is marked with "INCIPI" at the beginning and "FINALIS" at the end. Measure number 6 is indicated above the staves. The music is written in a single system with a common time signature.

[41] Levavi oculos meos

Musical score for [41] Levavi oculos meos, featuring three staves: Soprano (S), Alto (A), and Bass (B). The score is marked with "INCIPI" at the beginning and "FINALIS" at the end. Measure numbers 6 and 11 are indicated above the staves. The music is written in a single system with a common time signature.

[42] Domini est terra

Musical score for [42] Domini est terra. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with a "6" above the staff, indicating a six-measure phrase. The music is in a simple, homophonic style with a clear melodic line in the Soprano part.

[43] Magnum haereditatis mysterium

Musical score for [43] Magnum haereditatis mysterium. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with a "6" above the staff, indicating a six-measure phrase. The music is in a simple, homophonic style with a clear melodic line in the Soprano part.

[44] Victimae paschali laudes

Musical score for [44] Victimae paschali laudes. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with a "6" above the staff, indicating a six-measure phrase. The music is in a simple, homophonic style with a clear melodic line in the Soprano part.

[45] O presul egregie

Musical score for [45] O presul egregie. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with a "6" above the staff, indicating a six-measure phrase. The music is in a simple, homophonic style with a clear melodic line in the Soprano part.

[46] Petre tu pastor ovium

INCIPIT 6 FINALIS

Three staves of musical notation for Soprano (S), Tenor (T), and Bass (B). The score begins with a double bar line and a repeat sign. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The piece concludes with a final cadence marked 'FINALIS'.

[47] In te Domine speravi

INCIPIT 6 11 FINALIS

Three staves of musical notation for Soprano (S), Tenor (T), and Bass (B). The score begins with a double bar line and a repeat sign. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The piece concludes with a final cadence marked 'FINALIS'.

[48] Benedictus Dominus Deus

INCIPIT 6 11 FINALIS

Three staves of musical notation for Soprano (S), Tenor (T), and Bass (B). The score begins with a double bar line and a repeat sign. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The piece concludes with a final cadence marked 'FINALIS'.

[49] In tua patientia

INCIPIT 6 11 16 FINALIS

Three staves of musical notation for Soprano (S), Tenor (T), and Bass (B). The score begins with a double bar line and a repeat sign. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The piece concludes with a final cadence marked 'FINALIS'.

[50] Cerne ergo meos gemitus

INCIPIT 6 11 FINALIS

D
T
B

This musical score is for the piece "[50] Cerne ergo meos gemitus". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label at the start. The Soprano part features a melodic line with several grace notes. The Tenor and Bass parts provide harmonic support. A blue "6" is placed above the Soprano staff at the sixth measure, and a blue "11" is placed above it at the eleventh measure. The piece concludes with a blue "FINALIS" label at the end of the score.

[51] Inviolata, integra et casta es Maria

INCIPIT 6 11 FINALIS

D
T
B

This musical score is for the piece "[51] Inviolata, integra et casta es Maria". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label. The Soprano part has a melodic line with grace notes. The Tenor and Bass parts provide harmonic support. A blue "6" is placed above the Soprano staff at the sixth measure, and a blue "11" is placed above it at the eleventh measure. The piece concludes with a blue "FINALIS" label at the end of the score.

[52] Ave Regina coelorum, Ave Domina angelorum

INCIPIT 6 11 FINALIS

D
T
B

This musical score is for the piece "[52] Ave Regina coelorum, Ave Domina angelorum". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label. The Soprano part has a melodic line with grace notes. The Tenor and Bass parts provide harmonic support. A blue "6" is placed above the Soprano staff at the sixth measure, and a blue "11" is placed above it at the eleventh measure. The piece concludes with a blue "FINALIS" label at the end of the score.

[53] Sancta trinitas unus Deus

INCIPIT 6 FINALIS

D
T
B

This musical score is for the piece "[53] Sancta trinitas unus Deus". It is written for three voices: Soprano (D), Tenor (T), and Bass (B). The score begins with a blue "INCIPIT" label. The Soprano part has a melodic line with grace notes. The Tenor and Bass parts provide harmonic support. A blue "6" is placed above the Soprano staff at the sixth measure, and a blue "FINALIS" label is placed above the Soprano staff at the end of the score.

[54] Confessor Dei

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'Confessor Dei'. The score includes a treble clef for the Soprano (D) and Tenor (T) parts, and a bass clef for the Bass (B) part. The notation features various note values and rests, with a final cadence marked 'FINALIS' at the end of the piece. Measure numbers 6 and 11 are indicated above the staves.

[55] Domine Deus exercituum

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'Domine Deus exercituum'. The score includes a treble clef for the Soprano (D) and Tenor (T) parts, and a bass clef for the Bass (B) part. The notation features various note values and rests, with a final cadence marked 'FINALIS' at the end of the piece. Measure numbers 6 and 11 are indicated above the staves.

[56] Nigra sum sed formosa

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'Nigra sum sed formosa'. The score includes a treble clef for the Soprano (D) and Tenor (T) parts, and a bass clef for the Bass (B) part. The notation features various note values and rests, with a final cadence marked 'FINALIS' at the end of the piece. Measure numbers 6 and 11 are indicated above the staves.

[57] Patefacte sunt januae coeli

INCIPIT 6 11 FINALIS

Three staves (D, T, B) showing musical notation for the piece 'Patefacte sunt januae coeli'. The score includes a treble clef for the Soprano (D) and Tenor (T) parts, and a bass clef for the Bass (B) part. The notation features various note values and rests, with a final cadence marked 'FINALIS' at the end of the piece. Measure numbers 6 and 11 are indicated above the staves.

[58] Surge Petre et indue te

Musical score for [58] Surge Petre et indue te. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue at the start of the first staff. The music is in a single system with three staves. A measure number "6" is placed above the first staff. The score concludes with the word "FINALIS" in blue at the end of the system.

[59] Cur quisquam correat

Musical score for [59] Cur quisquam correat. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue at the start of the first staff. The music is in a single system with three staves. Measure numbers "6" and "11" are placed above the first staff. The score concludes with the word "FINALIS" in blue at the end of the system.

[60] Regem ascendentem

Musical score for [60] Regem ascendentem. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue at the start of the first staff. The music is in a single system with three staves. Measure numbers "6" and "11" are placed above the first staff. The score concludes with the word "FINALIS" in blue at the end of the system.

[61] Salve crux sancta arbor

Musical score for [61] Salve crux sancta arbor. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue at the start of the first staff. The music is in a single system with three staves. Measure numbers "6" and "11" are placed above the first staff. The score concludes with the word "FINALIS" in blue at the end of the system.

[62] Benedicta es, coelorum regina

Musical score for [62] Benedicta es, coelorum regina. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue. The Soprano part starts with a melodic line of eighth notes. The Tenor and Bass parts provide harmonic support with longer note values. The score includes measure numbers 6 and 11, and ends with the word "FINALIS" in blue.

[63] Mirabile mysterium declaratur hodie

Musical score for [63] Mirabile mysterium declaratur hodie. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue. The Soprano part features a melodic line with some rests. The Tenor and Bass parts provide harmonic support. The score includes measure numbers 6 and 11, and ends with the word "FINALIS" in blue.

[64] Non moriar sed vivam

Musical score for [64] Non moriar sed vivam. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue. The Soprano part has a melodic line with some rests. The Tenor and Bass parts provide harmonic support. The score includes measure numbers 6 and 11, and ends with the word "FINALIS" in blue.

[65] Alleluja, laudate Dominum

Musical score for [65] Alleluja, laudate Dominum. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPIIT" in blue. The Soprano part starts with a melodic line. The Tenor and Bass parts provide harmonic support. The score includes measure numbers 6 and 11, and ends with the word "FINALIS" in blue.

[66] Beati omnes qui timent Dominum

Musical score for [66] Beati omnes qui timent Dominum. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with an 'INCIPI' (Incipit) and ends with a 'FINALIS'. The score is marked with '6' and '11' at specific points. The music is in a simple, homophonic style with a clear melodic line in each voice part.

[67] Domine quis habitabit in tabernaculo

Musical score for [67] Domine quis habitabit in tabernaculo. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with an 'INCIPI' (Incipit) and ends with a 'FINALIS'. The score is marked with '6' and '11' at specific points. The music is in a simple, homophonic style with a clear melodic line in each voice part.

[68] Domini est terra

Musical score for [68] Domini est terra. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with an 'INCIPI' (Incipit) and ends with a 'FINALIS'. The score is marked with '6' and '11' at specific points. The music is in a simple, homophonic style with a clear melodic line in each voice part.

[69] Congratulamini mihi omnes

Musical score for [69] Congratulamini mihi omnes. The score is written for three voices: Soprano (S), Alto (A), and Bass (B). It begins with an 'INCIPI' (Incipit) and ends with a 'FINALIS'. The score is marked with '6' and '11' at specific points. The music is in a simple, homophonic style with a clear melodic line in each voice part.

[70] Ite in mundum

Musical score for 'Ite in mundum' in G major, 4/4 time. The score is for Soprano (S), Alto (A), and Bass (B). It begins with an 'INCIPIT' marking and ends with a 'FINALIS' marking. The Soprano and Alto parts feature a melodic line with a final cadence, while the Bass part provides a harmonic accompaniment. Measure numbers 6 and 11 are indicated above the staff.

[71] Alleluia, hodie Christus natus est

Musical score for 'Alleluia, hodie Christus natus est' in G major, 4/4 time. The score is for Soprano (S), Alto (A), and Bass (B). It begins with an 'INCIPIT' marking and ends with a 'FINALIS' marking. The Soprano and Alto parts are mostly blank, with only a few notes at the beginning and end. The Bass part provides a harmonic accompaniment. Measure numbers 6, 11, 16, 21, and 26 are indicated above the staff.

[72] In illo tempore assumpsit Jesus

Musical score for 'In illo tempore assumpsit Jesus' in G major, 4/4 time. The score is for Soprano (S), Alto (A), and Bass (B). It begins with an 'INCIPIT' marking and ends with a 'FINALIS' marking. The Soprano and Alto parts feature a melodic line with a final cadence, while the Bass part provides a harmonic accompaniment. Measure numbers 6 and 11 are indicated above the staff.

[73] Confitebor tibi Domine, quoniam iratus est

INCIPIT FINALIS

S
T
B

[74] Dilexi quoniam exaudiet

INCIPIT FINALIS

S
T
B

[75] Sit tibi laus sancta trinitas

INCIPIT FINALIS

S
T
B

[76] Tota pulchra es

INCIPIT FINALIS

S
T
B

[77] Video in hac ara crucis

Musical score for [77] Video in hac ara crucis. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is divided into measures, with measure numbers 6, 11, and 16 indicated. The music is in a single system with three staves.

[78] Ecce quam bonum

Musical score for [78] Ecce quam bonum. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is divided into measures, with measure number 6 indicated. The music is in a single system with three staves.

[79] Unum cole Deum

Musical score for [79] Unum cole Deum. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is divided into measures, with measure number 6 indicated. The music is in a single system with three staves.

[80] Ecce Maria genuit

Musical score for [80] Ecce Maria genuit. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is divided into measures, with measure numbers 6 and 11 indicated. The music is in a single system with three staves.

[81] Ego infelix peccator

Musical score for [81] Ego infelix peccator. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with measure numbers 6 and 11. The Soprano part features a melodic line with a final cadence. The Tenor part provides a harmonic accompaniment. The Bass part has a more active, rhythmic accompaniment.

[82] Parce mihi Domine nihil enim

Musical score for [82] Parce mihi Domine nihil enim. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with measure numbers 6 and 11. The Soprano part has a melodic line with a final cadence. The Tenor part provides a harmonic accompaniment. The Bass part has a more active, rhythmic accompaniment.

[83] Domine refugium

Musical score for [83] Domine refugium. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with measure numbers 6 and 11. The Soprano part has a melodic line with a final cadence. The Tenor part provides a harmonic accompaniment. The Bass part has a more active, rhythmic accompaniment.

[84] Ascendens Christus in altum

Musical score for [84] Ascendens Christus in altum. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" and ends with "FINALIS". The score is marked with measure numbers 6 and 11. The Soprano part has a melodic line with a final cadence. The Tenor part provides a harmonic accompaniment. The Bass part has a more active, rhythmic accompaniment.

[85] Deus venerunt gentes in haereditatem

INCIPIT FINALIS

D
T
B

6

Detailed description: This musical score is for the text "[85] Deus venerunt gentes in haereditatem". It consists of three staves: Soprano (D), Tenor (T), and Bass (B). The Soprano staff begins with a treble clef and a common time signature. The Tenor and Bass staves begin with a treble clef and a common time signature. The score is marked "INCIPIT" at the beginning and "FINALIS" at the end. A measure number "6" is placed above the Soprano staff. The music features various note values, including minims, crotchets, and quavers, with some notes marked with diamond symbols.

[86] Domine Jesu Christe, fili Dei vivi qui de coelis

INCIPIT FINALIS

D
T
B

6

Detailed description: This musical score is for the text "[86] Domine Jesu Christe, fili Dei vivi qui de coelis". It consists of three staves: Soprano (D), Tenor (T), and Bass (B). The Soprano staff begins with a treble clef and a common time signature. The Tenor and Bass staves begin with a treble clef and a common time signature. The score is marked "INCIPIT" at the beginning and "FINALIS" at the end. A measure number "6" is placed above the Soprano staff. The music features various note values, including minims, crotchets, and quavers, with some notes marked with diamond symbols.

[87] Regina coeli laetare

INCIPIT FINALIS

D
T
B

6

Detailed description: This musical score is for the text "[87] Regina coeli laetare". It consists of three staves: Soprano (D), Tenor (T), and Bass (B). The Soprano staff begins with a treble clef and a common time signature. The Tenor and Bass staves begin with a treble clef and a common time signature. The score is marked "INCIPIT" at the beginning and "FINALIS" at the end. A measure number "6" is placed above the Soprano staff. The music features various note values, including minims, crotchets, and quavers, with some notes marked with diamond symbols.

[88] Inviolata integra et casta es

INCIPIT FINALIS

D
T
B

6 11 16

Detailed description: This musical score is for the text "[88] Inviolata integra et casta es". It consists of three staves: Soprano (D), Tenor (T), and Bass (B). The Soprano staff begins with a treble clef and a common time signature. The Tenor and Bass staves begin with a treble clef and a common time signature. The score is marked "INCIPIT" at the beginning and "FINALIS" at the end. Measure numbers "6", "11", and "16" are placed above the Soprano staff. The music features various note values, including minims, crotchets, and quavers, with some notes marked with diamond symbols.

[89] Si autem impius

Musical score for [89] Si autem impius. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" in blue. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The score is marked with a "6" above the Soprano staff and a "FINALIS" above the Soprano staff at the end. The music consists of a single melodic line for each voice part, with some rests in the Tenor and Bass parts.

[90] Tu es Petrus et super hanc petram

Musical score for [90] Tu es Petrus et super hanc petram. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" in blue. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The score is marked with a "6" above the Soprano staff, a "11" above the Soprano staff, a "16" above the Soprano staff, and a "FINALIS" above the Soprano staff at the end. The music consists of a single melodic line for each voice part, with some rests in the Tenor and Bass parts.

[91] Dum praeambulet Dominus

Musical score for [91] Dum praeambulet Dominus. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" in blue. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The score is marked with a "6" above the Soprano staff and a "FINALIS" above the Soprano staff at the end. The music consists of a single melodic line for each voice part, with some rests in the Tenor and Bass parts.

[92] Domine quid multiplicati sunt

Musical score for [92] Domine quid multiplicati sunt. The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). It begins with the word "INCIPI" in blue. The Soprano part starts with a treble clef and a key signature of one flat. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The score is marked with a "6" above the Soprano staff and a "FINALIS" above the Soprano staff at the end. The music consists of a single melodic line for each voice part, with some rests in the Tenor and Bass parts.

[93] Nativitas gloriosae virginis Mariae

INCIPIT

6

FINALIS 11

D

T

B

This musical score is for the hymn 'Nativitas gloriosae virginis Mariae'. It consists of three staves: Soprano (D), Alto (T), and Bass (B). The music is written in a single system with a common time signature. The Soprano part begins with a melodic line, followed by the Alto and Bass parts. The score is marked 'INCIPIT' at the beginning and 'FINALIS 11' at the end. A measure number '6' is indicated above the Soprano staff.

[94] Regina coeli

INCIPIT

6

FINALIS 11

D

T

B

This musical score is for the hymn 'Regina coeli'. It consists of three staves: Soprano (D), Alto (T), and Bass (B). The music is written in a single system with a common time signature. The Soprano part begins with a melodic line, followed by the Alto and Bass parts. The score is marked 'INCIPIT' at the beginning and 'FINALIS 11' at the end. A measure number '6' is indicated above the Soprano staff.

[95] Ecce quam bonum

INCIPIT

6

FINALIS

D

T

B

This musical score is for the hymn 'Ecce quam bonum'. It consists of three staves: Soprano (D), Alto (T), and Bass (B). The music is written in a single system with a common time signature. The Soprano part begins with a melodic line, followed by the Alto and Bass parts. The score is marked 'INCIPIT' at the beginning and 'FINALIS' at the end. A measure number '6' is indicated above the Soprano staff.

[96] Ecce nunc benedicite

INCIPIT

6

11

FINALIS

D

T

B

This musical score is for the hymn 'Ecce nunc benedicite'. It consists of three staves: Soprano (D), Alto (T), and Bass (B). The music is written in a single system with a common time signature. The Soprano part begins with a melodic line, followed by the Alto and Bass parts. The score is marked 'INCIPIT' at the beginning and 'FINALIS' at the end. Measure numbers '6' and '11' are indicated above the Soprano staff.

[97] In convertendo Dominus

INCIPIT 6 FINALIS

D
T
B

APPENDIX IV

BerlGS 7: Transcriptions

[1] Set of Responses

Discant
Benedicite, benedicite

Tenor
Benedicite, benedicite

Bassus
Benedicite, benedicite

8

Dominus ihesus christus verus cibus et potus vester,

Dominus ihesus christus verus cibus et potus vester,

Dominus ihesus christus verus cibus et potus vester,

16

23

Ipsa hec que apposita sunt et que opponuntur benedicere dignetur

Ipsa hec que apposita sunt et que opponuntur benedicere dignetur

Ipsa hec que apposita sunt et que opponuntur benedicere dignetur

31

In nomine patris et filii et spiritu sancti

In nomine patris et filii et spiritu sancti

In nomine patris et filii et spiritu sancti

This musical score consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The lyrics 'In nomine patris et filii et spiritu sancti' are written below each staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata at the end of the phrase.

39

This musical score consists of three staves for Soprano, Alto, and Bass. It contains musical notation without lyrics. The notation includes various note values and rests, ending with a fermata on the final note of each staff.

[3] Set of responses

Discant
Amen,
Altus
Amen,
Tenor
Amen,
Bassus
Amen,

This system contains four staves. The top staff is labeled 'Discant' and has a treble clef. The second staff is labeled 'Altus' and has a soprano clef. The third staff is labeled 'Tenor' and has an alto clef. The bottom staff is labeled 'Bassus' and has a bass clef. Each staff contains a few notes and rests, with the word 'Amen,' written below the staff.

6

Amen,
Amen,
Amen,
Amen,

This system contains four staves. Each staff has a treble clef. The top staff is labeled 'Amen,'. The second staff is labeled 'Amen,'. The third staff is labeled 'Amen,'. The bottom staff is labeled 'Amen,'. The music consists of a sequence of notes and rests across the four staves.

11

Amen.
Amen. 3
Amen.
Amen.

This system contains four staves. Each staff has a treble clef. The top staff is labeled 'Amen.'. The second staff is labeled 'Amen.' and has a '3' written below it. The third staff is labeled 'Amen.'. The bottom staff is labeled 'Amen.'. The music consists of a sequence of notes and rests across the four staves.

17

Et cum spiritu tuo

Et cum spiritu tuo

This system contains six measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The lyrics 'Et cum spiritu tuo' are written below the top staff for the first measure and below the bottom staff for the last measure. The musical notation includes quarter notes, eighth notes, and rests.

23

Et cum spiritu tuo

Et cum spiritu tuo

This system contains five measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The lyrics 'Et cum spiritu tuo' are written below the top staff for the first measure and below the bottom staff for the last measure. The musical notation includes quarter notes, eighth notes, and rests.

28

Et cum spiritu tuo

Et cum spiritu tuo

This system contains six measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The lyrics 'Et cum spiritu tuo' are written below the top staff for the first measure and below the bottom staff for the last measure. The musical notation includes quarter notes, eighth notes, and rests.

34

Musical score for measures 34-38. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "Gloria tibi Domine" are written below the top staff. The music consists of a single melodic line in the top staff and a single bass line in the bottom staff, both in a simple, homophonic style.

39

Musical score for measures 39-46. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "Gloria tibi Domine tibi domine" are written below the top staff. The music consists of a single melodic line in the top staff and a single bass line in the bottom staff. The melody is more complex than in the previous system, featuring some grace notes and a more active bass line.

47

Musical score for measures 47-50. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a single melodic line in the top staff and a single bass line in the bottom staff. The melody is very simple, consisting of a few notes.

48

Et cum spiritu tuo

Et cum spiritu tuo

Et cum spiritu tuo

This block contains three staves of musical notation for measures 48-52. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Each staff has the Latin text "Et cum spiritu tuo" written below it. The music consists of a simple melodic line in the upper staves and a supporting bass line in the lower staff.

53

Amen

Amen

Amen

This block contains three staves of musical notation for measures 53-57. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Each staff has the Latin text "Amen" written below it. The music features a melodic line in the upper staves and a bass line in the lower staff, with some notes marked with accents.

58

Et cum spiritu tuo

Et cum spiritu tuo

Et cum spiritu tuo

This block contains three staves of musical notation for measures 58-62. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Each staff has the Latin text "Et cum spiritu tuo" written below it. The music is more complex than the previous sections, with a melodic line in the upper staves and a bass line in the lower staff.

64

Musical score for the phrase "Habemus ad Dominum". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics "Habemus ad Dominum" are written below each staff. The music is in a common time signature and features a melodic line with eighth and sixteenth notes, and a harmonic accompaniment with chords and moving lines.

72

Musical score for the phrase "Dignum et iustum est". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics "Dignum et iustum est" are written below each staff. The music is in a common time signature and features a melodic line with eighth and sixteenth notes, and a harmonic accompaniment with chords and moving lines.

79

Musical score for the phrase "Amen, Amen.". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics "Amen, Amen." are written below each staff. The music is in a common time signature and features a melodic line with eighth and sixteenth notes, and a harmonic accompaniment with chords and moving lines. A triplet of eighth notes is marked with a "3" in the piano part.

85

Musical score for measures 85-92. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics "Sed libera nos a malo" are written below each staff. The music is in common time (C) and features a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment.

93

Musical score for measures 93-100. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics "Sed libera nos a malo" are written below each staff. The music continues with similar melodic and accompaniment patterns as the previous system.

101

Musical score for measures 101-108. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics "Sed libera nos a malo" are written below each staff. The music continues with similar melodic and accompaniment patterns as the previous systems.

104

Amen

Amen

Amen

This block contains three staves of musical notation for the word 'Amen'. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C) and features a simple, melodic line with some rests and a final cadence.

110

Et cum spiritu tuo

Et cum spiritu tuo

Et cum spiritu tuo

This block contains three staves of musical notation for the phrase 'Et cum spiritu tuo'. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C) and features a more complex melodic line with some rests and a final cadence.

117

Et cum spiritu tuo

Et cum spiritu tuo

Et cum spiritu tuo

This block contains three staves of musical notation for the phrase 'Et cum spiritu tuo'. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C) and features a more complex melodic line with some rests and a final cadence.

128

Musical notation for measure 128, showing three staves (treble, alto, and bass clefs) with a single note on the first staff.

129

Musical notation for measure 129, showing three staves with lyrics "Amen, Amen" and musical notes.

135

Musical notation for measure 135, showing three staves with lyrics "Amen, Amen, Amen" and musical notes.

[4] Set of Responses

Discant

Deo vero vivo eterno et immortal

Tenor

Deo vero vivo eterno et immortal

Bassus

Deo vero vivo eterno et immortal

8

Omnium plasmatori agamus gratias

Omnium plasmatori agamus gratias

Omnium plasmatori agamus gratias

16

24

Et cum spiritu tuo

Et cum spiritu tuo

Et cum spiritu tuo

Gloria tibi donime.

Gloria tibi donime.

Gloria tibi donime.

The image shows a musical score for three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. All three staves are in the key of C major and 4/4 time. The lyrics 'Gloria tibi donime.' are written below each staff. The music consists of a series of notes and rests, with some notes beamed together. The bottom staff has a double bar line at the end.

[12] Aliud Solemne

Discant

Tenor

Bassus

Patrem omnipotentem factorem celi et terre etc.

6

16

24

32

Musical score for measures 32-39, consisting of three staves (treble, middle, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

40

Musical score for measures 40-47, consisting of three staves (treble, middle, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

48

Musical score for measures 48-55, consisting of three staves (treble, middle, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

56

Musical score for measures 56-63, consisting of three staves (treble, middle, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

63

Musical score for measures 63-70. The score consists of three staves: a treble clef staff at the top, a second treble clef staff in the middle, and a bass clef staff at the bottom. The music is written in a common time signature. The first staff contains a melodic line with various note values and rests. The second staff contains a more complex melodic line with many beamed notes. The third staff contains a bass line with a steady rhythmic pattern.

71

Musical score for measures 71-78. The score consists of three staves: a treble clef staff at the top, a second treble clef staff in the middle, and a bass clef staff at the bottom. The music continues from the previous system. The first staff shows a melodic line with some grace notes. The second staff has a complex melodic line with many beamed notes. The third staff has a bass line with a steady rhythmic pattern.

79

Musical score for measures 79-86. The score consists of three staves: a treble clef staff at the top, a second treble clef staff in the middle, and a bass clef staff at the bottom. The music continues from the previous system. The first staff features a melodic line with a prominent sixteenth-note run. The second staff has a complex melodic line with many beamed notes. The third staff has a bass line with a steady rhythmic pattern.

87

Musical score for measures 87-94. The score consists of three staves: a treble clef staff at the top, a second treble clef staff in the middle, and a bass clef staff at the bottom. The music continues from the previous system. The first staff shows a melodic line with some grace notes. The second staff has a complex melodic line with many beamed notes. The third staff has a bass line with a steady rhythmic pattern.

95

Musical score for measures 95-102, consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

103

Musical score for measures 103-110, consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

110

Musical score for measures 110-116, consisting of three staves (treble, alto, and bass clefs). The lyrics "Et resurrexit tertia die etc." are written below the notes on each staff.

117

Musical score for measures 117-124, consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

125

Musical score for measures 125-132. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

133

Musical score for measures 133-140. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

141

Musical score for measures 141-148. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

149

Musical score for measures 149-156. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

157

Musical score for measures 157-164, consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

165

Musical score for measures 165-172, consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

173

Musical score for measures 173-180, consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

181

Musical score for measures 181-188, consisting of three staves (treble, alto, and bass clefs). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

A musical score consisting of three staves. The top staff is in treble clef, the middle staff is in treble clef with a bass clef-like symbol below it, and the bottom staff is in bass clef. The music is written in a single system with a repeat sign at the end of each staff. The notation includes various note values, rests, and accidentals.