

Some Overlooked Manuscript Music in the Bischöfliche Zentralbibliothek Regensburg

One of the great bibliographical achievements of the last five decades is the series *Kataloge Bayerischer Musiksammlungen*, which comprises nearly fifty volumes to date and contains vital information about the holdings of many of Bavaria's music collections, focusing largely on manuscript music. About fifty different libraries are covered in the series, and whereas large collections occupy multiple volumes, small ones often share space with others in a single volume. Historically, the collections were established variously by royal and noble households, by religious institutions such as churches, monasteries and schools, and by public institutions and private collectors. Published in Munich by G. Henle and edited by the Bayerische Staatsbibliothek München, the series was launched in 1971 with Robert Münster and Robert Machold, *Die Musikhandschriften der ehemaligen Klosterkirchen Weyarn, Tegernsee, Benediktbeuern* (Munich, 1971), and its most recent publication is Raymond Dittrich, *Die Liturgika der Proskeschen Musikabteilung. Drucke und Handschriften der Signaturengruppe Ch* (Munich, 2010), vol. 15 of the fourteenth set, devoted to materials in the Bischöfliche Zentralbibliothek Regensburg. It is to the latter library that I shall now turn in order to disclose details about some overlooked manuscript music that I have uncovered. The neglected materials date from the sixteenth and seventeenth centuries and add to our knowledge of one of Bavaria's most important libraries.

The largest component of music editions and manuscripts in the Bischöfliche Zentralbibliothek Regensburg was previously owned and collected by the well-known musicologist, physician and priest, Carl Joseph Proske (1794–1861). Proske spent most of his life in Regensburg and made a substantial contribution to the period through his teaching, publishing and membership of influential bodies.² Proske's music library was bequeathed to the Re-

1 I am especially grateful to Dr Raymond Dittrich of the Bischöfliche Zentralbibliothek Regensburg for his helpful assistance during my work in the library and for supplying information and photographic materials. In addition I am much indebted to the late Geoffrey Cichero for his support and advice.

2 For further details about Proske's life, see: Wilhelm Bäumker, Art. 'Proske, Karl', in: *Allgemeine Deutsche Biographie*, ed. Die historische Commission bei der Königlichen

gensburg bishopric, which acquired his music library in 1862 and located it in the Proske Musikbibliothek or Proskesche Musikbibliothek. In 1972, Proske's collection was incorporated into the newly founded Bischöfliche Zentralbibliothek Regensburg and is now housed in the Proskesche Musikabteilung.³

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- Akademie der Wissenschaften, 56 vols. (Leipzig, 1875–1912), vol. 26 (1888), 666–8; Karl Weinmann, *Karl Proske der Restaurator der klassischen Kirchenmusik*, Sammlung Kirchenmusik, 1 (Regensburg, 1909); August Scharnagl, 'Carl Proske – ein Lebensbild', in *Musica Divina: Ausstellung zum 400. Todesjahr von Giovanni Pierluigi da Palestrina und Orlando di Lasso und zum 200. Geburtsjahr von Carl Proske; Ausstellung in der Bischöflichen Zentralbibliothek Regensburg, 4. November 1994 bis 3. Februar 1995*, ed. Werner Chrobak, Bischöfliches Zentralarchiv und Bischöfliche Zentralbibliothek Regensburg: Kataloge und Schriften, 11 (Regensburg, 1994), 13–52; and August Scharnagl and Raymond Dittrich, 'Proske, Carl [Karl]', *Grove Music Online*, <<http://www.oxfordmusiconline.com>>. Proske is also known today for his multi-volume anthologies of works by sixteenth- and seventeenth-century composers: (1) *Musica divina sive thesaurus concentuum selectissimorum ... compositorum*, annus 1, vols. 1–3 (Regensburg, 1853–1859); and (2) *Selectus novus missarum praestantissimorum superioris aevi auctorum ...*, annus 1, vols. 1–2 (Regensburg, 1855–1861); subsequently, additional volumes in these two series were released, though edited by others. A discussion of Proske's editorial work appears in Bernhard Janz, 'Das editorische Werk Carl Proskes und die Anfänge der kirchenmusikalischen Reformbewegung', in: *Palestrina und die Idee der klassischen Vokalpolyphonie im 19. Jahrhundert: Zur Geschichte eines kirchenmusikalischen Stilideals*, ed. Winfried Kirsch, Palestrina und die Kirchenmusik im 19. Jahrhundert, 1 (Regensburg, 1989), 149–69.
- 3 For information about the history of this library, see: Karl Weinmann, 'Die Proskesche Musikbibliothek in Regensburg', in: *Festschrift zum 90. Geburtstag Sr. Exzellenz des Wirklichen Geheimen Rates Rochus Freiherrn von Liliencron* (Leipzig, 1910; reprinted 1970), 387–403; *idem*, 'Die Proskesche Musikbibliothek in Regensburg', *Kirchenmusikalisches Jahrbuch*, 24 (1911), 107–131; August Scharnagl, 'Die Proskesche Musiksammlung in der Bischöflichen Zentralbibliothek zu Regensburg', in: *Oberpfälzer Dokumente der Musikgeschichte*, Regensburger Beiträge zur Musikwissenschaft, 1 (Regensburg, 1976), 11–30; *idem*, 'Die Proskesche Musiksammlung in der Bischöflichen Zentralbibliothek zu Regensburg', in: *Bischöfliche Zentralbibliothek Regensburg. Thematischer Katalog der Musikhandschriften*, Kataloge Bayerischer Musiksammlungen, 14, vol. 1: Gertraut Haberkamp, *Sammlung Proske-Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN* (Munich, 1989), xi–xxvi; *Handbuch der katholisch-theologischen Bibliotheken*, Veröffentlichungen der Arbeitsgemeinschaft Katholisch-Theologischer Bibliotheken, vol. 4, ed. Franz Wenhardt (Munich, 1991), 121–3; Raymond Dittrich, "... eine musikhistorische Sammlung ersten Ranges": Die Proskesche Musikabteilung in der Bischöflichen Zentralbibliothek Regensburg; Zugleich ein Rückblick auf 150 Jahre Proske-Sammlung', in: *40 Jahre Bischöfliches Zentralarchiv und Bischöfliche Zentralbibliothek Regensburg 1972–2012. Ausstellung in der Bischöflichen Zentralbibliothek Regensburg, St. Petersweg 11–13, 26. Oktober 2012 bis 1. Februar 2013*, ed. Paul Mai (Regensburg, 2012), 97–133; and Raymond Dittrich, 'Die Proskesche Musikabteilung', in *ibid.*, 273–89.

Proske's impressive collection of music has been a major source of information for scholars, and has provided excellent reasons to be grateful to him for its preservation. After the Regensburg bishopric took possession of Proske's library in 1862, Robert Eitner (1832–1905) was one of the first scholars to alert musicologists to some of its riches.⁴ Since then, knowledge of Proske's collection has become more widespread, especially in recent years with the publication by Gertraut Haberkamp and Jochen Reutter of a monumental three-volume catalogue of its manuscript music in *Bischöfliche Zentralbibliothek Regensburg, Thematischer Katalog der Musikhandschriften* (Kataloge Bayerischer Musiksammlungen, 14). Specifically the relevant volumes comprise:

- (1) vol. 1, Gertraut Haberkamp, *Sammlung Proske-Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN* (Munich, 1989);
- (2) vol. 2, Gertraut Haberkamp and Jochen Reutter, *Sammlung Proske: Manuskripte des 18. und 19. Jahrhunderts aus den Signaturen A.R., C, AN* (Munich, 1989); and
- (3) vol. 3, Gertraut Haberkamp and Jochen Reutter, *Sammlung Proske: Mappenbibliothek* (Munich, 1990).

The different series named in the above titles also include early printed music editions, though they are not the focus of these publications, which are devoted to manuscripts. The manuscript and printed materials in the A.R. (*Antiquitates Musicae Ratisbonenses*), B. (*Butsch*) and C. (*Continuatio*) series were collected by Proske. He obtained the A.R. items from institutions and collectors in and around Regensburg, the B. items in 1846 from the Augsburg antiquarian book dealer Fidelis Butsch (1805–1879),⁵ and most of the C. items from Butsch and a Munich collector named in the next paragraph. The A.N. (*Antiquitates Novae*) series was a later conception and contains items acquired from a variety of previous owners. Finally the *Proske-Mappenbiblio-*

4 See Robert Eitner (with F. X. Haberl, A. Lagerberg and C. F. Pohl), *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877; reprinted Hildesheim, 1977), *passim*; and *idem*, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der Christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, 10 vols. (Leipzig, 1900–1904; reprinted New York, 1947, and Graz, 1959), *passim*.

5 For more on Fidelis Butsch and his business, see Erich Carlsohn, 'Fidelis Butsch & Sohn. Die Antiquare von Augsburg', *Börsenblatt für den Deutschen Buchhandel*, 15 (1959), 1938–40.

thek series mostly consists of nineteenth-century manuscript copies of earlier music made by various people, but mainly by Proske during his travels in Italy and elsewhere.

The Regensburg library owns a number of early handwritten catalogues, which reveal more about the series mentioned here. These manuscript catalogues comprise:

- (1) Proske's four-volume catalogue of the *Antiquitates Musicae Ratisbonenses* series (A.R.);⁶
- (2) Proske's one-volume catalogue of the *Abteilung Butsch* series (B.);⁷
- (3) Proske's catalogue of the *Continuatio* series (C.) in separate parts:
 - a. one part lists extra music materials Proske obtained from Fidelis Butsch and some from other dealers;⁸ the relevant document was mostly compiled by Proske and it was completed by Georg Jakob (1825–1903), the first librarian of the Proske Musikbibliothek from 1862;⁹ and
 - b. another part lists music materials that previously belonged to Johann Michael Hauber (1778–1843);¹⁰ Proske obtained them from Hauber himself and from Fidelis Butsch who sold part of the Hauber collection; the relevant document was mostly compiled by Proske and completed by Karl Weinmann (1873–1929), whose appointment as music librarian com-

6 D-Rp Kat. A.R. 1–4. Proske probably purchased the A.R. materials between 1823 (or 1829) and 1834; further comments about this series appear in *Bischöfliche Zentralbibliothek Regensburg. Thematischer Katalog der Musikhandschriften*, Kataloge Bayerischer Musiksammlungen, 14, vol. 2: Gertraut Haberkamp and Jochen Reutter, *Sammlung Proske: Manuskripte des 18. und 19. Jahrhunderts aus den Signaturen A.R., C, AN* (Munich, 1989), 'Zur Herkunft der Musikalien der Proske-Sammlung', 'Signaturengruppe A.R. (Antiquitates Musicae Ratisbonenses)', xi–xxii, see esp. p. xxi.

7 D-Rp Kat. Abt. Butsch. More details about the catalogue and Proske's purchase of the Butsch materials are found in Gertraut Haberkamp and Jochen Reutter, 'Zur Herkunft der Musikalien der Proske-Sammlung', 'Signaturengruppe B (Sammlung Butsch)', xxii–xxvi, see esp. pp. xxii f. (see footnote 6).

8 Preserved without pressmark in the Bischöfliche Zentralbibliothek Regensburg, the relevant document is entitled 'Continuatio zu Abteilung Butsch' on the front cover. It lists the materials now catalogued at C. 1–C. 100 as well as a number of other items. Proske itemized the materials at C. 1–C. 77 and Georg Jakob listed the ones at C. 8–C. 100.

9 For more on Georg Jacob see August Scharnagl, 'Die Proskesche Musiksammlung' (1989), xxii.

10 More information about Johann Michael Hauber appears in Heinrich Reusch, Art. 'Hauber, Johann Michael', in: *Allgemeine Deutsche Biographie*, vol. 11 (1880), 37f. and Joseph Staber, Art. 'Hauber, Johann Michael', in: *Neue Deutsche Biographie*, ed. Die Historische Kommission bei der Bayerischen Akademie der Wissenschaften, 25 vols. to date (Berlin, 1952–), vol. 8 (1969), 70.

menced in 1906;¹¹ Hauber was an influential religious figure, author and musician who from 1807 was a priest at the Frauenkirche in Munich, and from 1818 was chaplain and music director at Munich's Court Church of St Kajetan and President of the Confraternity of St Georg;¹²

- (4) a single-volume alphabetical catalogue of the *Proske-Mappenbibliothek*, compiled by Georg Jakob and other employees of the Proske Musikbibliothek;¹³ and
- (5) a single-volume catalogue of the *Antiquitates Musicae Ratisbonenses*, *Antiquitates Novae*, *Abteilung Butsch* and *Continuatio* series (A.R., A.N., B. and C.) compiled in 1935 by Monsignor Joseph Poll (1873–1955),¹⁴ who was in charge of the Proske Musikbibliothek between 1929 and 1955.

The items in the A.R., B. and C. series were not assigned pressmarks until the twentieth century, when Karl Weinmann, who was custodian of the Proske Musikbibliothek from 1906 to 1929, produced relevant card catalogues. He also added yellow stickers with pressmarks to the materials and to the listings in Proske's handwritten catalogues, as well as to any containers in which items were stored. Unfortunately Weinmann's card catalogues have not sur-

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- 11 This part is also preserved without pressmark in the Bischöfliche Zentralbibliothek Regensburg. Entitled 'Abteilung Hauber' on the front cover, the relevant document lists the materials now catalogued at C. 100–C. 151 and a handful of other items. Most of the materials, though not all, previously belonged to Johann Michael Hauber. Proske entitled the document 'Verzeichniss theoretischer und praktischer Musikwerke welche aus von Hauber'schen Bibliothek 1842 und 1843 bezogen worden' and listed the items now at C. 101–C. 111, C. 124–C. 126 as well as C. 117a and C. 151 (the last two are not in sequence and lack the yellow pressmark stickers added by Karl Weinmann in the early twentieth century). Weinmann listed the items now at C. 112–C. 123 and C. 127–C. 150. C. 117a is described by both Proske and Weinmann, though Proske's description is much more detailed. For further details about Weinmann, see August Scharnagl, 'Die Proskesche Musiksammlung' (1989), xxii–xxiv.
 - 12 Further information about Proske's *Continuatio* documents appear in Richard Charteris, 'New Light on Carl Proske's Music from the Library of Johann Michael Hauber' (in preparation).
 - 13 This catalogue is preserved without pressmark in the Bischöfliche Zentralbibliothek Regensburg; comments about the series appear in *Bischöfliche Zentralbibliothek Regensburg. Thematischer Katalog der Musikhandschriften*, Kataloge Bayerischer Musiksammlungen, 14, vol. 3, Gertraut Haberkamp and Jochen Reutter, *Sammlung Proske: Mappenbibliothek* (Munich, 1990), Gertraut Haberkamp, 'Einleitung', ix–xx.
 - 14 The catalogue is found without pressmark in the Bischöfliche Zentralbibliothek Regensburg, Joseph Poll, 'Katalog der Antiquitates Musicae Practicae der Proske-Sammlung Regensburg'. Information about Poll appears in August Scharnagl, 'Die Proskesche Musiksammlung' (1989), xxivf. (see above footnote 3).

vived, possibly because they were superseded by the work of his successor, Joseph Poll, who produced a handwritten catalogue in 1935 (cited above) covering the same materials, as well as others.

This article focuses on some manuscript music materials which I have discovered in the A.N. series, ones that are overlooked in volumes 1, 2 and 3 of *Bischöfliche Zentralbibliothek Regensburg, Thematischer Katalog der Musikhandschriften* (Kataloge Bayerischer Musiksammlungen, 14). Besides a few nineteenth-century items, the A.N. series consists of manuscript and printed music dating from the sixteenth to the eighteenth centuries. Most of the A.N. items were acquired by the Proske Musikbibliothek in the nineteenth century. It was not, however, until years later that the series was first catalogued and assigned pressmarks. The person that undertook these tasks was Joseph Poll, who included them in his 1935 catalogue.

Poll divided his A.N. catalogue into four sections, and signified the prior ownership of each one. In particular, he indicated that the Proske Musikbibliothek obtained:

- (1) A.N. 1–40 from Mettenleiter, that is Dominicus Mettenleiter (1822–1868), a Regensburg priest, collector and writer on music and other subjects,¹⁵ whose mentor and colleague at the collegiate monastery of the *Alte Kapelle* in Regensburg was none other than Proske himself;
- (2) A.N. 41–57 from religious establishments surrounding Regensburg, namely from the Church of St Jacob in Straubing, the Wallfahrtskirche Maria Himmelfahrt in Haindling and the former nunnery at the Abbey in Geisenfeld;
- (3) A.N. 58–74 from Mettenleiter and Witt, the last one being Franz Xaver Witt (1834–1888), a Catholic priest, musician and composer in Regensburg;¹⁶ and
- (4) A.N. 75–91 from mostly unspecified sources in Regensburg comprising miscellaneous chamber and occasional music in printed and manuscript form (subsequently the item at A.N. 91 was relocated to another part of the library).

15 Information about Dominicus Mettenleiter is found at the end of Wilhelm Bäumker, Art. 'Mettenleiter, Johann Georg', in: *Allgemeine Deutsche Biographie*, vol. 21 (1885), 525f.

16 For additional details about Franz Xaver Witt, see *Bischöfliche Zentralbibliothek Regensburg. Thematischer Katalog der Musikhandschriften*, Kataloge Bayerischer Musiksammlungen, 14, vol. 13: Dieter Haberl, *Musikerbriefe der Autoren A bis R*, 'Einleitung', 'F. X. Witt – Eine bio-bibliographische Skizze', xii–xvi.

A concluding section, added in the late twentieth century by Gertraut Haberkamp, lists organ music editions dating from 1615 to 1726 bearing the pressmarks A.N. 91–93.

Despite Poll's provenance indications, the Proske Musikbibliothek obtained some items in the A.N. series from other sources of which Poll was unaware. The prior ownership of selected items is identified in Gertraut Haberkamp and Jochen Reutter, *Sammlung Proske: Manuskripte des 18. und 19. Jahrhunderts aus den Signaturen A.R., C, AN* (Munich, 1989), pages xxxi–xxxv.¹⁷ Further identifications appear in an article that I am preparing, which establishes for the first time that some items in the A.N. series were actually acquired by Proske.¹⁸

I shall now examine the overlooked manuscript music materials in the A.N. series. Each source is studied individually and an index of the composers, editors and works represented in these materials appears in the Appendix.

I. A.N. 7:

This pressmark comprises a set of five early music editions, each of which lacks the Cantus and Quinta Vox / Vagans / Quinta Pars partbooks:

Orlande de Lassus (1532–1594) and Ferdinand de Lassus (c. 1560–1609):

Tertium opus musicum, continens lectiones Hiob et motectas seu cantiones sacras, quatuor, quinque et sex vocum, antea quidem tribus fasciculis seorsim excusas, nunc verò in volumen unum redactas. Authore Orlando de Lasso, illustrissimi Bavariae Ducis Guilielmi &c. chori musici magistro. Additae sunt etiam in fine aliquot piaae Ferdinandi Lassi cantilenae, nunc primum in lucem editae (Nuremberg, 1588; RISM B/I, 1588⁸).¹⁹

Partbooks: Altus, Tenor, Bassus and Sexta Vox.

17 Vol. 2 of *Bischöfliche Zentralbibliothek Regensburg, Thematischer Katalog der Musikhandschriften*, Kataloge Bayerischer Musiksammlungen, 14.

18 Charteris, 'New Light' (in preparation).

19 The RISM (*Répertoire International des Sources Musicales*) references in this article are found in series A/I and series B/I. RISM A/I consists of vols. 1–9: Karlheinz Schlager et al., eds., *Einzeldrucke vor 1800* (Kassel, 1971–1981), vols. 11–13: Ilse Kindermann and Jürgen Kindermann, eds., *Addenda et corrigenda* (Kassel, 1986, 1992, and 1998), vol. 14: Gertraut Haberkamp, ed., *Addenda et corrigenda* (Kassel, 1999), and vol. 15: (no editor named) *Register der Verleger, Drucker und Stecher und Register der Orte* (Kassel, 2003). RISM B/I refers to vol. 1: François Lesure, ed., *Recueils imprimés, XVI^e–XVII^e siècles* (Munich-Duisburg, 1960). The music materials are distinguished as follows: RISM A/I uses alphabetical letters followed by catalogue numbers for its *Einzeldrucke* (e.g., L 836); and RISM B/I uses publication years with superscript catalogue numbers for anthologies (e.g., 1570³).

Friedrich Lindner (c. 1542–1597), editor:

Continuatio cantionum sacrarum quatuor, quinque, sex, septem, octo et plurium vocum, de festis praecipuis anni, a praestantissimis Italiae musicis nuperrimè concinnatarum. Quarum quaedam in Italia separatim editae sunt, quaedam verò planè novae, nec usquam typis excusae. At nunc, in usum scholarum & ecclesiarum Germanicarum, in unum corpus redactae, studio & opera Friderici Lindneri, reipub. Noribergensium à cantionibus (Nuremberg, 1588; RISM B/I, 1588²).

Partbooks: Altus, Tenor, Bassus and Sexta Vox.

Alexander Utendal (c. b. 1530–1540; d. 1581):

Alexandri Utendal Sacrae cantiones (vulgo motecta appellatae) sex, et plurium vocum, tum viva voce tum omnis generis instrumentis cantatu commodissimae. Liber secundus (Nuremberg, 1573; RISM A/I, U 121).

Partbooks: Altus, Tenor, Bassus and Sexta Vox.

Alexander Utendal:

Liber tertius sacrarum cantionum, (quas vulgo motetas vocant) ab Alexandro Utendal, serenissimi Principis Ferdinandi, Archiducis Austriaci musico, quinque & sex vocibus ita compositarum, ut tam vivae voci, quàm diversis musicorum instrumentorum generibus accommodari queant (Nuremberg, 1577; RISM A/I, U 125).

Partbooks: Altus, Tenor and Bassus.

Tomás Luis de Victoria (1548–1611):

Cantiones sacrae Thomae Ludovici a Victoria Abulensis, musici suavissimi, quatuor, quinque, sex, octo, et duodecim vocum, nunquam antehac in Germania excusae (Dillingen, 1589; RISM A/I, V 1424).

Partbooks: Altus, Tenor, Bassus and Sexta Pars.

The partbooks of these editions are bound in four volumes, one contains the Altus partbooks, another has the Tenor partbooks, yet another includes the Bassus partbooks, and the last consists of the Sexta Vox/Sexta Pars partbooks. Each volume is covered with contemporary white pigskin over boards and includes blind linear and ornamental tooling among which there are words such as 'SPES', 'FIDES' and 'CARITA'. In three volumes, the first let-

ter of the relevant partbook name is stamped in black on each front cover, respectively 'A[ltus]', 'T[enor]', and 'S[extus]'; the covers of the fourth volume have deteriorated but once probably had B[assus]. The covers measure 16.1 x 21.8 cms. and their leaves measure 15.5 x 20.5 cms.

Previously this set was owned by Dominicus Mettenleiter, whose surname is inscribed in black ink in each volume; it is found on the recto of each first front fly-leaf. His collection was bequeathed to the Proske Musikbibliothek. A purple book stamp, reading 'Proschesche | Musikbibliothek | Regensburg', appears in the same location and on the title page of the first edition in each volume. White paper stickers on the spines of the Altus, Tenor and Bassus volumes include the current pressmark inscribed in brown ink surrounded by a blue linear border. Poll's 1935 handwritten catalogue contains a brief description of A.N. 7 on page 166, though without mention of the material indicated below.

Although it lacks manuscript music, A.N. 7 includes other handwritten material. The fourth edition in the set, Alexander Utendal's *Liber tertius sacramentorum cantionum* ... (Nuremberg, 1577; RISM A/I, U 125), includes a six-voice secular motet at no. 20, *Rectius vives Licini (prima pars)* and *Sperat infestis, metuit secundis (secunda pars)*. The text that Utendal set is an Ode written by Horace, it appears in Book II, Ode 10.²⁰ Using black ink beneath its printed text, a contemporary scribe added a Latin contrafactum beginning *Christe sanctorum decus angelorum* in the *prima pars* and *Angelus quondam Michael triumphum* in the *secunda pars*. All three of the extant partbooks, Altus, Tenor and Bassus, include the handwritten alternative text (see Plate 1).²¹ The contrafactum was added in order to make the piece suitable for religious use, employing a hymn text for the Feast of St Michael and All Angels, celebrated at Michaelmas on 29 September. The original author of the hymn was Rabanus Maurus (c. 780–856), and the version used in these three partbooks was a later one made by Hermann Bonnus (1504–1548).

20 Hugh Macnaghten, *The Odes of Horace Done into English Verse* (Cambridge, 1926), 98f.

21 The complete 1577 edition comprises five partbooks, a handful of its compositions are scored for a sixth voice, the music of which appears with the bass parts in the Bassus partbook.

Secunda Pars, a 6.

Perat infestis, metuit secundis al teram fortem bene preparatum, alteram
 Angelus quondam Michael triumphum Regibus peris reparavit utem Lepibus

fortem bene preparatum pectus, informes hyemes reducit Iuppiter, idem submouet, non si ma-
 peris reparavit idem publicam accenditur omni tempore quibus Angelus vitam re-

le nunc, & olim sic erit, quondam cithara tacente suscitavit Musam, neq; semper arcum tendit A-
 gar unquam am a simul et nro, simul et labore, canem quod hinc in fidi opam, est pre-

pollo. Rehus angulis animosus atq; fortis appare, sapienter idem h
 capitur praesertim sacro nobis deitas beata patris atq; natu pariter sancti patris arnab bariterq;

sancti
 contrahes vento nimium secundo turgida vela, h turgida vela.
 Spiritus cuius reboat perent Gloria mundi Gloria mundi.

Plate 1: A.N. 7: Alexander Utendal, Liber tertius sacrarum cantionum, (quas vulgo motetas vocant) ... (Nuremberg, 1577; RISM A/I, U 125), Bassus, signature FF^v, Sperat infestis, metuit secundis (a 6, secunda pars) with the contemporary handwritten contrafactum Angelus quondam Michael triumphum (secunda pars), reproduced by kind permission of the Bischöfliche Zentralbibliothek Regensburg.

2. A.N. 14:

A single early music edition is found at this pressmark, and comprises a complete set of six partbooks:

Christoph Demantius (1567–1643):

Trias precum vespertinarum, qua continentur: Canticum B. Mariae Virginis, intonationes cum psalmis, et clausulae in precibus vespertinis consuetas quas Benedicamus vocant. Et ad octo usitatos tonos: & ad duodecim modos musicos, tam quaternis, quàm quinis & senis vocibus: eleganti harmonia, & quibusuis instrumentorum musicorum generibus communi, expressa et decantata à Christophoro Demantio musico (Nuremberg; undated except for 1 April 1602 in the dedication misbound in the Altus partbook; RISM A/I, D 1533).

Partbooks: Cantus, Altus, Tenor, Basis, Quinta Vox and Sexta Vox.

Each partbook is bound separately with modern blue paper, and an abbreviated part name is inscribed in red pencil on most of the front covers. The largest partbooks comprise the Cantus, Altus and Tenor, and each one has covers and leaves measuring 19.2 x 15.5 cms.

As indicated in Joseph Poll's 1935 catalogue, this edition was previously owned by Dominicus Mettenleiter, who bequeathed it to the Proske Musikbibliothek; no inscriptions of his are found in the partbooks, though that is often the case in his sources. A purple book stamp, reading 'Proske-sche | Musikbibliothek | Regensburg', appears on all the front covers and title pages. White paper stickers on the spines of the Cantus, Altus and Tenor volumes include the current pressmark inscribed in brown ink surrounded by a blue linear border. Poll's 1935 handwritten catalogue contains a brief description of A.N. 14 on page 168 together with a comment about some of its manuscript material: 'Tenor ist grossent[eil]. handschriftl[ich]. ersetzt. 1690!' ('Substantial part of the Tenor is replaced by hand. [Dated] 1690!')

Earlier in their history, the partbooks belonged to different sets. The Cantus, Altus and Tenor partbooks were from one set and lack a specific colouring on their fore edges. In contrast, the Basis, Quinta Vox and Sexta Vox partbooks were from a different set, they are smaller and have red sprinkled fore edges. Seventeenth-century handwritten additions in black ink confirm the different provenance of the two groups, since they were copied by different hands and vary. Compared to the Cantus, Altus and Tenor partbooks, the additions in the other three partbooks are infrequent, supplied by a different hand and primarily appear in the Basis partbook.

Using black ink, the Cantus, Altus and Tenor partbooks include late seventeenth-century handwritten piece numbers, barlines, articulation marks, numerical durations of selected rests and other indications, whereas the other three partbooks rarely include such things. The most extensive manuscript additions in the set occur in the Tenor partbook as demonstrated separately below. Virtually all partbooks include minor corrections or clarifications, most of which are not cited below. Much later in their history, an unidentified hand used a pencil to number the folios sequentially from one partbook to the next, though the undertaking was abandoned before all partbooks were numbered.

During the seventeenth century, a number of leaves in the Cantus and Altus partbooks were damaged, some material was lost and some leaves were torn or tattered. Subsequently the affected leaves were strengthened with paper attachments, some are pasted over existing music material and some cover gaps created by the losses, and some do both. In many instances, missing

or obscured music material has been replaced by hand. Some of the handwritten additions in the Cantus and Altus partbooks are relatively substantial as shown in Table I. For example, an attachment on signature h1^v in the Cantus partbook includes a handwritten addition of music and text underlay involving just over half of the last three staves (see Plate 2). Like the previous example, some attachments include individually hand-ruled staves. On other occasions the copyist added music material to unused printed staves. The handwritten music material in the Cantus and Altus partbooks was supplied by the same late seventeenth-century scribe that copied the manuscript music in the Tenor partbook and that added inscriptions and other markings to all three partbooks. In a number of cases, though, the scribe omitted to replace music material that was obscured by the attachments or lost when leaves were damaged. Selected examples of the latter practice are cited in Table I.

A different hand added two manuscript bass parts to the Basis partbook. Both are unattributed, though the first is modelled on one of Demantius's printed 'Sicut erat in principio' sections. The handwritten additions to the Basis partbook date from the early-to-mid seventeenth century and are cited in Table I.

Table I below lists the significant additions in the Cantus, Altus and Basis partbooks. All cases of major handwritten music are listed, and other additions and attachments have been selected for comment. For the most part, minor corrections, barlines, duration indications of rests, piece numbers, articulation marks or text underlay clarifications or underlining, or some combination of them, are not mentioned here. Some pages with attachments and modifications have been ignored.

Table I: Significant handwritten additions in the Cantus, Altus and Basis partbooks of A.N. 14

Nos.	Partbooks	Signatures	Works	Manuscript Material
1.	Cantus	f4 ^v	[Magnificat] Septimi Toni: Super 'Spuntavan- gia' (a 5): 'Esurientes implevit bo- nis' section.	Last two staves: the page contains an attachment on the right-hand side that partly obscures some of the printed text underlay in the second to last stave, none of which has been replaced by hand; in the last stave, the same attachment obscures part of the unused printed stave lines that conclude the section.

Nos.	Partbooks	Signatures	Works	Manuscript Material
2.	Cantus	g ¹	[Magnificat] Septimi Toni: Super 'Spuntavangia' (a 5): 'Deo dicamus gratias' section.	Last three staves: in the third to last stave, handwritten continuation lines clarify the printed text underlay and an articulation mark has been added by hand; in the second to last stave, an attachment on the left-hand side partly obscures some of the printed text underlay, for which there is no handwritten replacement; in the last stave, the same attachment obscures printed music material at the beginning, and another attachment added at the end restores missing printed material; the attachment at the beginning contains fragments of handwritten music material comprising a clef (copied twice), time-signature, music and text underlay, and the attachment at the end includes handwritten text underlay.

Nos.	Partbooks	Signatures	Works	Manuscript Material
3.	Cantus	g1 ^v	[Magnificat] Octavi Toni (a 5): 'Et exultavit spiritus meus' section.	Last two staves: the page contains an attachment on the left-hand side that obscures some of the printed music material, all of which has been replaced by hand; the handwritten music material comprises clefs, music, text underlay and an articulation mark.
4.	Cantus	g2 ^v	[Magnificat] Octavi Toni (a 5): handwritten reference to 'Gloria Patri'.	Last stave: the page contains the handwritten rubric 'NB Gloria Patri' on the otherwise unused portion of its final printed stave; this instruction, for which there is no music, indicates that a setting of the 'Gloria Patri' should precede the 'Sicut erat in principio' section that follows on signature g3 ^r .
5.	Cantus	g3 ^r	[Magnificat] Octavi Toni (a 5): 'Deo dicamus gratias' section.	Last stave: the page contains an attachment at the base that obscures some of the printed text underlay, for which there is no handwritten replacement.

Nos.	Partbooks	Signatures	Works	Manuscript Material
6.	Cantus	g4 ^r	Intonatio Precum Vespertinarum (a 6): 'Domine ad adjuvandum' and 'Amen'.	The 'Domine' begins on signature g3 ^v and concludes on signature g4 ^r ; multiple attachments on signature g4 ^r obscure part of the final printed stave of the 'Domine' and contain a few hand-ruled stave lines to which no handwritten replacement music or text underlay have been added; the printed 'Amen' section follows on the next stave, though it is mostly obscured and lacks any substitute handwritten music material; an unused, largely covered hand-ruled stave appears further down the page; handwritten music appears underneath, or on the back of, one of the attachments; the end of one attachment is visible and includes a printed symbol.
7.	Cantus	g4 ^v	Magnificat et Benedicamus Ad Dorium Primum Modum: Super 'Laura dolce' (a 6): 'Quia fecit mihi magna' section.	Last stave: the page contains an attachment at the base of the left-hand side without handwritten replacement of its missing printed text underlay.

Nos.	Partbooks	Signatures	Works	Manuscript Material
8.	Cantus	h1 ^f	Magnificat et Benedicamus Ad Dorium Primum Modum: Super 'Laura dolce' (a 6): 'Sicut locutus est' (a 4) section.	Last stave: the page contains an attachment at the base of the right-hand side with handwritten text underlay that replaces the missing printed version.
9.	Cantus	h1 ^v	Magnificat et Benedicamus Ad Dorium Primum Modum: Super 'Laura dolce' (a 6): 'Deo dicamus gratias' section.	Last three staves: the page contains an attachment at the base with a relatively substantial fragment of handwritten music material, comprising clefs, key-signatures, time-signature, music and text underlay; the last stave consists solely of manuscript music material (see Plate 2).
10.	Cantus	h2 ^v	[Magnificat] Ad Hypodorium Secundum Modum: Super 'Come ne caldi estivi' (a 6): 'Esurientes implevit bonis' (a 4) and 'Sicut locutus est' sections.	Last three staves: the page contains an attachment at the base with a relatively substantial fragment of handwritten music material, comprising clefs, key-signatures, time-signature, music, text underlay and an articulation mark; the last two staves consist solely of manuscript music material, the first ends the 'Esurientes' and the second begins the 'Sicut'.

Nos.	Partbooks	Signatures	Works	Manuscript Material
11.	Cantus	h3 ^r	[Magnificat] Ad Hypo- dorium Secundum Modum: Super 'Come ne caldi estivi' (a 6): 'Deo dica- mus gratias' section.	Last six staves: the page contains an attachment on the right-hand side that obscures a small amount of the printed conclusion of staves three, four and five counting from the top, none of this material is replaced by hand; in staves six and seven from the top, the attachment increases in size and obscures the printed music material at the end of the second to last stave (six), which has been replaced by hand and comprises handwritten music, text underlay and an articulation mark; the last stave (seven) has a handwritten concluding triple barline.
12.	Cantus	h4 ^r	[Magnificat] Ad Phrygi- um Tertium Modum: Super 'Poi che voi' (a 6): 'Esurien- tes implevit bonis' (a 4) section.	All staves: the page contains an attachment on the left-hand side that obscures part of the printed clefs in each stave, ones that have not been replaced by hand; an attachment at the base of the page obscures the printed music material in the last stave, all of which has been replaced by hand; this last stave is solely in manuscript and comprises handwritten clef, music, text underlay and articulation marks.

Nos.	Partbooks	Signatures	Works	Manuscript Material
13.	Cantus	h4 ^v	[Magnificat] Ad Phrygi- um Tertium Modum: Su- per 'Poi che voi' (a 6): 'Sicut erat in principio' section.	Last stave: contains hand- written clarification of the printed text underlay.
14.	Cantus	j1 ^r	[Magnificat] Ad Hypo- phrygium Quartum Modum: Super 'Lasso che mai' (a 6): 'Et exul- tavit spiritus meus' sec- tion.	Last four staves: the page contains an attachment on the right-hand side that obscures a portion of the printed conclusion of staves three, four and five count- ing from the top; in stave five from the top, the at- tachment increases in size and obscures some of the printed text underlay for which there is a handwrit- ten repeat mark; in stave six from the top (the last stave), an attachment on the left-hand side includes the following handwritten music material, a portion of the clef, part of the lowest stave line and clarification of the text underlay.

Nos.	Partbooks	Signatures	Works	Manuscript Material
15.	Altus	ff4 ^r	[Magnificat] Octavi Toni (a 5): 'Esurientes implevit bonis' section.	Last four staves: the page contains an attachment on the right-hand side that obscures a portion of the printed custos marks that conclude staves four, five, six and seven counting from the top; in stave seven from the top, the attachment increases in size obscuring all but the upper fragments of the printed letters of the text underlay, below which the complete text has been added by hand; above the latter, handwritten articulation marks have been added to the printed music.
16.	Altus	gg1 ^r	Benedicamus Paschale (a 5): 'Deo dicamus gratias'.	Last stave: the page contains an attachment at the base that obscures part of the clef and all of the text underlay, for which there are no handwritten replacements.

Nos.	Partbooks	Signatures	Works	Manuscript Material
17.	Altus	gg1 ^v	Intonatio Precum Vespertina- rum (a 6): 'Domine ad adjuvan- dum' and 'Amen'.	All staves: the page con- tains an attachment on the right-hand side that obscures a portion of the printed conclusion of staves one, two, three, four and six counting from the top (variously affecting music, text underlay and custos marks), and for which there are no handwritten replacements; in the last stave from the top, another attachment at the left-hand side of the page obscures the beginning of the print- ed 'Amen' section, covering its ornamental first letter and clef, and for which there are no handwritten replacements.

Nos.	Partbooks	Signatures	Works	Manuscript Material
18.	Altus	gg ² '	Magnificat et Benedicamus Ad Dorium Primum Modum: Super 'Laura dolce' (a 6): 'Et exultavit spiritus meus' and 'Quia fecit mihi magna' sections.	Two attachments appear on this page. Last two staves: the page contains an attachment on the left-hand side that partly obscures the clef in each staff, for which there is no handwritten completion. Last five staves: the page contains an attachment on the right-hand side that obscures a substantial amount of music material; in staff two from the top, the printed music is exposed but the attachment obscures part of the printed text underlay, for which there is no handwritten replacement; in staves three, four, five and six from the top, the same attachment obscures a fair proportion of the printed music material, all of which has been replaced by hand and comprises music and text underlay.

Nos.	Partbooks	Signatures	Works	Manuscript Material
19.	Altus	gg ^{2v}	Magnificat et Benedicamus Ad Dorium Primum Modum: Super 'Laura dolce' (a 6): 'Esurientes implevit bonis' section.	Last two staves: the page contains an attachment that obscures a substantial amount of music material; in the second to last stave, the printed music is exposed but the attachment obscures all of the text underlay and parts of the clef and key-signature, all of which have been replaced by hand; the last stave consists solely of manuscript music material, comprising clef, key-signature, music and text underlay.
20.	Altus	gg ^{3r}	Magnificat et Benedicamus Ad Dorium Primum Modum: Super 'Laura dolce' (a 6): 'Sicut erat in principio' section.	Last two staves: the page contains an attachment on the right-hand side that obscures some of the printed music material in the second to last stave, all of which has been replaced by hand and comprises a small amount of music material and a larger quantity of text underlay; the unused portion of the final printed stave is also partly covered.

Nos.	Partbooks	Signatures	Works	Manuscript Material
21.	Altus	gg4 ^r	[Magnificat] Ad Hypodorium Secundum Modum: Super 'Come ne caldi estivi' (a 6): 'Fecit potentiam' section.	All staves: the page contains an attachment on the left-hand side that obscures the clefs in staves one, two, three, four and five, for which there are no handwritten replacements; another attachment at the base of the page obscures a substantial amount of music material; in the third to last stave, the printed music is exposed but the attachment obscures the printed text underlay, all of which has been replaced by hand; the last two staves consist solely of manuscript music material, comprising clefs, key-signatures, music, text underlay and an articulation mark.
22.	Altus	hh1 ^r	[Magnificat] Ad Hypodorium Secundum Modum: Super 'Come ne caldi estivi' (a 6): 'Deo dicamus gratias' section.	Last two staves: the page contains an attachment on the left-hand side that obscures a fragment of printed text underlay in the second to last stave, for which there is no handwritten replacement; the same attachment covers part of the unused final printed stave.

Nos.	Partbooks	Signatures	Works	Manuscript Material
23.	Altus	ll4 ^r	[Magnificat] Ad Hypo- ionicum Duodeci- mum Mo- dum: Super 'Leggiadre ninfe' (a 6): 'Et exulta- vit spiritus meus' and 'Quia fecit mihi magna' sections.	All staves: the page con- tains an attachment on the left-hand side that obscures a fragment of the ornamen- tal first letter before the top two staves and the clefs at the beginning of the next four staves.
24.	Altus	ll4 ^v	[Magnificat] Ad Hypo- ionicum Duodeci- mum Mo- dum: Super 'Leggiadre ninfe' (a 6): 'Esurientes implevit bonis' (a 4) section.	Second to last stave: hand- written continuation lines clarify the printed text underlay and occasional handwritten articulation marks appear in various staves on this page.

Nos.	Partbooks	Signatures	Works	Manuscript Material
25.	Altus	mm1 ^f	[Magnificat] Ad Hypo-ionicum Duodecimum Modum: Super 'Leggiadre ninfe' (a 6): 'Sicut locutus est' and 'Sicut erat in principio' sections.	All staves: the page contains several attachments on the right-hand side that obscure a portion of the printed conclusion of each staff, comprising custos indications at the end of staves one, two, four, five and six, text underlay at the end of staff five, and fragments of the unused portions of the printed staves at the end of staves three and seven.
26.	Altus	mm2 ^f	[Magnificat] Ad Quintum Tonum (a 6): 'Fecit potentiam' section.	Last three staves: the page contains an attachment at the base that obscures a substantial amount of music material; in the third to last staff, the printed music is exposed, but the attachment obscures the text underlay, all of which has been replaced by hand; the last two staves comprise handwritten clefs, key-signatures and hand-ruled staves, but the copyist neglected to add any music or text underlay, thus making the section incomplete.

Nos.	Partbooks	Signatures	Works	Manuscript Material
27.	Altus	mm2 ^v	[Magnificat] Ad Quintum Tonum (a 6): 'Esurientes implevit bonis', 'Sicut locutus est' and (beginning of) 'Sicut erat in principio' sections.	All staves: the page contains an attachment on the right-hand side that variously obscures rubrics, clefs, key-signatures and text underlay at the beginning of selected staves.
28.	Altus	mm4 ^r	Psalm CIX (a 6), continuation of 'Dixit Dominus', and all of the 'Gloria Patri' and 'Sicut erat in principio' sections.	Last three staves: the page contains an attachment on the right-hand side that obscures a portion, or all, of the clefs.
29.	Altus	nn1 ^r	Psalm CXLVII (a 6), continuation of 'Lauda Jerusalem': 'Sicut erat in principio' section.	Last two staves: the page contains an attachment on the right-hand side that obscures part, or all, of the last two printed clefs; in the last stave, the attachment increases in size and obscures all of the printed text underlay, for which there is no handwritten replacement.

Nos.	Partbooks	Signatures	Works	Manuscript Material
30.	Altus	nn1 ^v	Psalm CX-VI (a 6), 'Laudate Dominum', 'Gloria Patri' and 'Sicut erat in principio' sections.	All staves: the page contains an attachment on the left-hand side that obscures a portion of the beginning of each stave, comprising part of the ornamental letter in the first stave, and clefs and in some cases music and text underlay in staves two to seven; none of this material has been replaced by hand.
31.	Altus	nn2 ^r	Psalm CXII (a 6), beginning of 'Laudate pueri Dominum'.	All staves: the page contains an attachment on the left-hand side that obscures a portion of the beginning of each stave, comprising part of the ornamental letter in the first stave and the clefs that commence staves two to seven; in the last stave, another attachment obscures most of the printed text underlay; none of this material has been replaced by hand.

Nos.	Partbooks	Signatures	Works	Manuscript Material
32.	Altus	nn3 ^f	Veni sancte spiritus (a 6), beginning of the same.	The page is incomplete and is missing its rubric. All staves: the page contains an attachment on the left-hand side that obscures a portion of the beginning of each stave, comprising part of the ornamental letter that precedes staves one and two, all, or most, of the clefs in staves three to seven, and one letter of the text underlay in stave four; none of this material has been replaced by hand.
33.	Altus	nn3 ^v	Veni sancte spiritus (a 6), conclusion of the same.	The page is incomplete and is missing part of its rubric. All staves: the page contains an attachment on the left-hand side that obscures a portion of the beginning of each stave, comprising part, or all of, the clefs, for which there are no handwritten replacements. Last stave: the page contains an attachment at the base that obscures the printed text underlay, which has been supplied by hand; several handwritten articulation marks appear on this page.

Nos.	Partbooks	Signatures	Works	Manuscript Material
34.	Basis	AA ₃ ^r	Magnificat et Benedicamus Primi Toni (a 4): manuscript 'Gloria Patri' precedes the printed 'Sicut erat in principio' section.	Last otherwise mostly unused printed stave contains a handwritten bass part with clef, music and text underlay for the 'Gloria Patri et Filio et Spiritui Sancto'; the handwritten text is repeated beneath the fourth stave from the top indicating that it was to be used before the 'Sicut erat in principio' section; the music of the 'Gloria Patri' is modelled on the 'Sicut' section.
35.	Basis	CC ₃ ^r	Magnificat Octavi Toni (a 4): manuscript 'Gloria Patri' for use before the printed 'Sicut erat in principio' section.	Third and second to last otherwise unused printed staves contain a handwritten bass part with clefs, time-signature, music and text underlay for the 'Gloria Patri et Filio et Spiritui Sancto'; in this instance, there is no cross reference and the music is not modelled on the printed music, though it is in the same mode as the Mass and precedes the 'Sicut erat in principio' section.

Ad Dorium Primum Modum. à 6. CANTVS.

Sicut erat in principio & nunc & semper, & nunc & semper, ij & in secula seculorum Amen, & in secula seculo- rum Amen, seculo- rum Amen, seculorum, seculorum Amen, secu- rum Amen, secu- lorum Amen.

Deo dicamus gratias, Deo di- camus gra- tias, Deo dicamus gratias

Deo dicamus gratias

Deo dicamus gratias

Plate 2: A.N. 14: Christoph Demantius, *Trias precum vespertinarum ...* (Nuremberg, [1602]; RISM A/I, D 1533), *Cantus*, signature *hr*, *Magnificat et Benedicamus Ad Dorium Primum Modum*: Super 'Laura dolce' (a 6), 'Sicut erat in principio' and 'Deo dicamus gratias' sections, the last includes manuscript material copied in the late seventeenth century, reproduced by kind permission of the Bischöfliche Zentralbibliothek Regensburg.

The most important handwritten additions in the first group of three partbooks appear in the Tenor partbook, where an eight-leaf manuscript fascicle is bound between signatures K4 and M1. Like other material added by this same hand in the Cantus, Altus and Tenor partbooks, the manuscript fascicle is copied in black ink and dates from the late seventeenth century. The chronology is confirmed by the copyist, who indicates the completion date of the Tenor's manuscript fascicle on its final leaf: '(d[ie]. 8. Julij. | An[no] 1690)'.

The Tenor partbook lacks the four printed leaves of signature L, and the scribe made a handwritten copy of the otherwise missing music material on the first four manuscript leaves, designating them signature 'L' on L1^r (see Plate 3). It is likely that the scribe copied the material from a duplicate of the same partbook. Curiously, the scribe also copied all the music material in signature M, even though the complete printed signature is present in the partbook. These extra four leaves, which the copyist designated signature 'M' at the foot of the recto of the fifth leaf, precede the printed version.

In the eight manuscript leaves, the stave configuration differs: signatures L1^v, L2^v to M2^v and M3^v to M4^v have seven staves per page, whereas signatures L1^r, L2^r and M3^r have eight staves per page. The staves have been ruled individually, and the stave systems vary in size, the largest is 16.2 x 13.1 cms., and the distance between the staves ranges from 0.8 to 1.5 cms. The average height of each stave is 1 cm. Each leaf includes seven chainlines 2.7 cms. apart, and unidentified watermark fragments appear on leaves 3, 4, 5 and 6, though the ones on 3 and 4 include a castle entrance with two towers.

Table II lists Christoph Demantius's music in the manuscript fascicle in the Tenor partbook.

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fecit potentiam fecit potentiam in bra =
= chio hio disper = = = fit super =
= = = bos mente cordis hio mente casti hio
i hio = = i

a. 4. ^{CC} _{TT} Esurientes implevit bo = =
nis implevit bo = = = nis esurientes dmi,,
"fit esurientes dmi fit esurientes dmi,,
"fit inanes inanes.

Plate 3: A.N. 14: Christoph Demantius, *Trias precum vespertinarum* ... (Nuremberg, [1602]; RISM A/I, D 1533). Tenor, manuscript fascicle, signature L1', [Magnificat ad Hypomixolydium Octavum Modum: Super 'Hor che l'aura tranquilla' (a 6)], 'Fecit potentiam' and 'Esurientes implevit bonis' sections, copying dated 1690 on signature M4', reproduced by kind permission of the Bischöfliche Zentralbibliothek Regensburg.

Table II: Manuscript fascicle in the Tenor partbook of A.N. 14

Nos.	Partbook	Signatures	Works	Manuscript Material
1.	Tenor	L1 ^r –L2 ^r	The work begins on printed signature K4 ^v and continues in manuscript form on signatures L1 ^{r-v} and L2 ^r ; signature K4 ^v includes the handwritten number '24' and printed rubric '[Magnificat] Ad HypomixolydiVm octavvm modum: super horche l'aura tranquilla. à 6 Tenor'.	Five unnumbered sections of handwritten music material for the Magnificat and 'Benedicamus'; one of the sections, 'Esurientes implevit bonis', is labelled 'â. 4. CC TT' (see Plate 3); the rubric 'Gloria Patri Filio', without any music, precedes the 'Sicut erat in principio' section, indicating that musicians should add the former in performance; the manuscript sections begin with 'Fecit potentiam' and conclude with the 'Benedicamus'.
2.	Tenor	L2 ^r –L3 ^v	Handwritten rubrics number '25' and 'Magnificat ad A[e]jolium 9. Modum â. 6. Voc: Tenor I'.	Seven sections of handwritten music material for the Magnificat and 'Benedicamus', all numbered except for the last; the first is accompanied by the rubric '1. Intonatio Magnificat'; the manuscript sections begin with 'Et exultavit spiritus meus' and conclude with the 'Benedicamus'.

Nos.	Partbook	Signatures	Works	Manuscript Material
3.	Tenor	L4 ^r –M1 ^v	Handwritten rubrics number '26', 'Magnificat Intonatur' and 'Ad Hypoaeolium 10 Modum. 6. Voc.:'.	Seven sections of handwritten music material for the Magnificat and 'Benedicamus', all numbered except for the first and last; the rubric 'Gloria Patri & Filio Intonatio', without any music, precedes the 'Sicut erat in principio' section, indicating that musicians should add the former in performance; the manuscript sections begin with 'Et exultavit spiritus meus' and conclude with the 'Benedicamus'.
4.	Tenor	M2 ^r –M3 ^r	Handwritten rubrics number '27. 27 [sic]', 'Magnificat' and 'Ad Ionicum 11. Modum â 6. No. 27'.	Seven sections of handwritten music material for the Magnificat and 'Benedicamus', all numbered except for the first and last; the 'Esurientes implevit bonis' section is labelled 'a. 4. Voc'; the manuscript sections begin with 'Et exultavit spiritus meus' and conclude with the 'Benedicamus'.

Nos.	Partbook	Signatures	Works	Manuscript Material
5.	Tenor	M ₃ ^v –M ₄ ^v	Handwritten rubrics number '28', '1. Magnificat' and 'Ad Hypojonicum 12 Modum à 6. No. 28' [Super 'Leggiad-re ninfe'].	Seven sections of handwritten music for the Magnificat and 'Benedicamus', all numbered except for the last; the 'Esurientes implevit bonis' section is labelled 'a. 4. Voc'; the rubric 'Gloria Patri', without any music, precedes the 'Sicut erat in principio' section, indicating that musicians should add the former in performance; the manuscript sections begin with 'Et exultavit spiritus meus' and conclude with the 'Benedicamus'.

3. A.N. 17:

Three early music editions are found at this pressmark, and each one lacks the Vox Prima and Vox Secunda partbooks. This set consists of two bound volumes, Vox Tertia and Vox Quarta, and each contains the relevant partbooks for:

Johann Donfrid (1585–1654), editor:

Promptuarii musici, concentus ecclesiasticos II. III. et IV. vocum cùm Basso continuo & generali, Organo applicato, e diversis, iisque illustrissimis et musica laude praestantissimis hujus aetatis authoribus, collectos exhibentis. Pars prima: quae concertationes selectiores tempore Hyemali sc. ab Adventu Domini usque ad Paschatis festum, SS. Ecclesiae usui inservientes comprehendit. Collectore Joanne Donfrido Scholae Neccaro-Rottenburgensium Rectore (Strasbourg, 1622; RISM B/I, 1622²).

Partbooks: Vox Tertia and Vox Quarta.

Johann Donfrid, editor:

Promptuarii musici, concentus ecclesiasticos ducentos et eo amplius. II. III. et IV. vocum. Cùm Basso continuo & generali, Organo applicato, e diversis, iisque clarrissimis et musica laude praestantissimis, hujus aetatis authoribus, collectos exhibentis. Pars altera: quae aestivi temporis, festivitibus Domini-cisque diebus, selectiores concertationes SS. Ecclesiae usui inservientes, continet. Collectore Joanne Donfrido Scholae Neccaro-Rottenburgensium Rectore (Strasbourg, 1623; RISM B/I, 1623²).

Partbooks: Vox Tertia and Vox Quarta.

Johann Donfrid, editor:

Promptuarii musici, concentus ecclesiasticos CCLXXXVI. selectissimos, II. III. & IV. vocum. Cùm Basso continuo & generali, Organo applicato, e diversis et praestantissimis Germaniae Italiae & aliis aliarum terrarum musicis collectos exhibens, pars tertia: quae est de festis mobilibus et propriis sanctorum celebritatibus per totum annum, Opera & studio Joannis Donfrid, Scholae Neccaro-Rottenburgicae, nec non ad D. Martini ibidem musices moderatoris (Strasbourg, 1627; RISM B/I, 1627¹).

Partbooks: Vox Tertia and Vox Quarta.

Each volume is covered with a white vellum fragment from a Renaissance liturgical manuscript with handwritten text inscribed in black, blue and red ink. A contemporary hand has inscribed each front cover with a part name in black ink, respectively 'VOX TERTIA' and 'VOX QUARTA'. The covers measure 22.1 x 17.7 cms. and the leaves measure 21.4 x 16.6 cms. The fore edges of both volumes are sprinkled with the colours blue and red.

Consistent with the indication in Joseph Poll's 1935 catalogue, the Vox Tertia and Vox Quarta volumes were previously owned by Dominicus Mettenleiter, who bequeathed them to the Proske Musikbibliothek; often his sources lack any of his inscriptions. As I have discovered, Mettenleiter acquired these two volumes from the Berlin antiquarian book dealer Asher & Co., a business that was founded by Adolf Asher (1800–1853) in 1830. At the time of Mettenleiter's acquisition, the business was operated by Albert Cohn (1827–1905).²²

22 For further details about Asher & Co., see: Adolf Geipel, Art. 'Buchhandlung A. Asher & Co., Berlin. 1830–1930', *Börsenblatt für den Deutschen Buchhandel*, 1930, no. 1, 2–5; and Werner Schroeder, 'Die "Arisierung" jüdischer Antiquariate zwischen 1933 und 1942', *Aus dem Antiquariat NF*, 7 (2009), 295–320, see esp. 305–7.

After collating the partbooks, an employee of Asher & Co. with the initials 'O.V.' added a pencilled inscription to the front pastedown of the Vox Tertia volume indicating that the collation had been undertaken: 'ClIt cplt O.V.'; similar inscriptions appear in many other materials Asher & Co. collated and sold around this time.²³

Asher & Co. cited the Vox Tertia and Vox Quarta volumes and their three editions in two of its sale catalogues, the last of which was published in 1863 and where it reads:²⁴

[Lot] 129. DONFRID, JOAN. Promptuarii musici concentus eccles. 2, 3 et 4 vocom, | partes prima, secunda, tertia. (Vox tertia et quarta.) August. Treboc. [Strasbourg] 1622. | 3 parties [editions] in-4to. Thlr. [Thaler] 1. 10 Sgr. [Silbergroschen.]

By the time of its listing in 1863, Proske was deceased and Mettenleiter was still collecting. This set is one of several that Mettenleiter purchased from Asher & Co. in Berlin, A.N. 18 studied in the next entry is another.

A purple book stamp, reading 'Proskesche | Musikbibliothek | Regensburg', appears on the front pastedown of the Vox Tertia volume, on the recto of the front fly-leaf of the Vox Quarta volume, and on the title page of the 1622 edition in both volumes. The spine of the Vox Quarta volume includes a white paper sticker with the current pressmark inscribed in brown ink surrounded by a blue linear border. Poll's 1935 handwritten catalogue contains a brief description of A.N. 17 on page 169, though without mention of the manuscript material indicated below.

A significant handwritten addition occurs in the Vox Tertia partbook of Donfrid's *Pars altera* edition (RISM B/I, 1623²): it includes a music manuscript fascicle, which was copied by an unidentified, early-to-mid seventeenth-century hand using black ink.

The 1623 Vox Tertia partbook lacks the four printed leaves of signature BBB. In order to complete the partbook, the scribe made a manuscript copy of the otherwise missing music, rubrics and text underlay, presumably using another printed copy. The manuscript fascicle also comprises four leaves and is bound between printed signatures AAA4 and CCC1. There is no signature

23 A substantial number are indicated in Richard Charteris, *A Rediscovered Collection of Continental Early Music Editions in The British Library* (in preparation).

24 LXXIV. *Catalogue d'une belle collection de musique ancienne en vente chez A. Asher & Co. (Albert Cohn & D. Collin)*. (Berlin, 1863), p. 18, section 'Ouvrages incomplets'.

designation on the manuscript leaves, and BBB is used editorially below. One of the manuscript pages is reproduced in Plate 4.

The number of staves per page in the manuscript fascicle are consistent, though one differs: signature [BBB1]^r has seven staves, whereas signatures [BBB1]^v and [BBB2]^r to [BBB4]^v have eight staves per page. Each staff has been ruled individually, and the staff systems vary in size, the largest is 17 x 14 cms.; the distance between the staves ranges from 1.1 to 1.3 cms. The average height of each staff is 1.3 cms. Each leaf includes eight chainlines 2.8 cms. apart, and unidentified watermark fragments featuring a fleur-de-lys appear on the leaves. A paper stub appears in the binding between the fourth manuscript leaf and the following printed signature CCC1; the stub probably belonged to one of the now missing printed leaves of signature BBB.

The music in the manuscript fascicle in the Vox Tertia partbook of the 1623 edition is listed in Table III. The music was written by six different composers.

Table III: Manuscript fascicle in the 1623 Vox Tertia partbook of A.N. 17

Nos.	Partbook	Signatures	Works	Manuscript Material
1.	Vox Tertia	[BBB1] ^r	Begins on printed signature AAA4 ^v and concludes in manuscript form on signature [BBB1] ^r ; signature AAA4 ^v includes the printed rubrics number '23' and 'VRBANI LOTH. à 3. Duo C. vel T. & B.'	Handwritten continuation of the Vox Tertia part of the motet <i>Et ecce terrae motus</i> (a 3) by Urban Loth.
2.	Vox Tertia	[BBB1] ^{r-v}	Handwritten rubric for number 24 comprises 'Ludouici Viadanae. à 3. Duo C. & B. 24.'	Handwritten Vox Tertia part of the motet <i>Christus resurgens</i> (a 3) by Lodovico Viadana.

Nos.	Partbook	Signatures	Works	Manuscript Material
3.	Vox Tertia	[BBB1] ^v	Handwritten rubric for number 25 comprises 'Joshua [sic] franc: Capelli. à 3 C: T. B: 25.'; the scribe mistakenly gives the first name as 'Joshua', whereas printed copies of this partbook elsewhere name the composer correctly as 'IO-ANNIS FRANCESCO CAPELLI.'	Handwritten Vox Tertia part of the motet <i>Victimae paschali laudes</i> (a 3) by Giovanni Francesco Capello.
4.	Vox Tertia	[BBB2] ^r	Handwritten rubric for number 26 comprises 'Vrbani Loth, à 3. Duo T. Vel C. et B. 26.'	Handwritten Vox Tertia part of the motet <i>Qui sunt hi sermones</i> (a 3) by Urban Loth.
5.	Vox Tertia	[BBB2] ^v	Handwritten rubric for number 27 comprises 'Gregorij Zuchini, à 4. C.A.T.B, 27.'	Handwritten Vox Tertia part of the motet <i>Alleluia. Haec dies</i> (a 4) by Gregorio Zucchini (see Plate 4).
6.	Vox Tertia	[BBB3] ^r	Handwritten rubric for number 28 comprises 'Jacobi fineti, à 4. C.T.A.B. [sic] 28.'	Handwritten Vox Tertia part of the motet <i>Alleluia. [Surgens Jesus]</i> (a 4) by Giacomo Finetti.
7.	Vox Tertia	[BBB3] ^v	Handwritten rubric for number 29 comprises 'Archangeli Borsari, à 4, C.T.2B. 29.'	Handwritten Vox Tertia part of the motet <i>Et respicientes viderunt</i> (a 4) by Arcangelo Borsaro.

Nos.	Partbook	Signatures	Works	Manuscript Material
8.	Vox Tertia	[BBB4] ^r	Handwritten rubric for number 30 comprises 'Archangeli Borsari. à 4. C. Vel. 2T. et 2B. 30.'	Handwritten Vox Tertia part of the motet <i>Qui sunt hi sermones</i> (a 4) by Arcangelo Borsaro.
9.	Vox Tertia	[BBB4] ^v	Handwritten rubric for number 31 comprises 'Archangeli Borsari, à 4. C. Vel. 2.T. et 2.B. 31.'	Handwritten Vox Tertia part of the motet <i>Videte manus meas</i> (a 4) by Arcangelo Borsaro.

Gregorij Zuchini, a 4. C.A.T.B.

27. Alleluia, alla alla *Hessies*

quã fecit Do= mig, *ci* *ci*

ci *ci* *Domig. Alleluia. ci*

alleluia, *ci* Exulte= mis. et letemur in

ca, Exultemus et letemur, et letemur in ca, *ci*

et letemur in ca. Alleluia. *ci*

Alleluia *ci* alle= = *luit*

Plate 4: A.N. 17: Johann Donfrid, ed., *Promptuarii musici, concentus ecclesiasticos ducentos et eo amplius. II. III. et IV. vocum. Cùm Basso continuo & generali, Organo applicato ... Pars altera ...* (Strasbourg, 1623; RISM B/I, 1623²), *Vox Tertia, manuscript fascicle, signature [BBB2]*, Gregorio Zucchini's Alleluia. Haec dies (a 4), copied in the early-to-mid seventeenth century, reproduced by kind permission of the Bischöfliche Zentralbibliothek Regensburg.

4. A.N. 18:

Although the manuscript additions in A.N. 18 are less substantial than those in the previous source, they still deserve mention. This pressmark comprises nine partbooks from an early seventeenth century anthology:

Erhard Bodenschatz (1576–1636), editor:

Florilegii musici portensis, Sacras harmonias sive motetas V. VI. VII. VIII. X. vocum. E diversis, iisque praestantissimis aetatis nostrae autoribus collectus comprehendentis Pars altera. Quae exhibet concentus selectissimas. CL. Qui partim diebus Dominicis in communi: partim verò in specie Festis solenniioribus, per totius anni curriculum inserviunt, cum adjecta Basi Generali ad Organa musicaque instrumenta accommodata collectore et editore M. Erhardo Bodenschatzio, Lichtenbergense, illustris Gymnasij Portensis olim Cantore, nunc verò temporis Ecclesiae Osterhusanae Pastore (Leipzig, 1621; RISM B/I, 1621²).

Partbooks: Cantus, Altus, Tenor, Bassus, Quinta Vox, Sexta Vox, Septima Vox, Octava Vox and Basis Generalis.

The partbooks originated from different sets, as demonstrated by variations in their size and covers or lack thereof. The covers of the Cantus, Altus, Tenor and Quinta Vox partbooks are missing, though remnants of the original binding are still visible. In comparison the covers of the Bassus, Sexta Vox, Septima Vox, Octava Vox and Basis Generalis partbooks are intact, though there are differences. The Bassus, Septima Vox, Octava Vox and Basis Generalis partbooks are covered with white vellum fragments from a Renaissance liturgical manuscript with text and music copied in black and red ink. On the other hand the Sexta Vox partbook is covered with a white vellum fragment from a different Renaissance liturgical manuscript containing text only, copied in blue, brown and red ink. The covers and leaves of the partbooks vary in size, the largest are found in the Septima Vox, where the covers measure 20 x 16.8 cms and the leaves 19.1 x 16.2 cms. Using black or red ink, an unidentified hand inscribed a relevant part name on the front covers of the Bassus, Septima Vox, Octava Vox and Basis Generalis partbooks.

The common covers of the Bassus, Septima Vox, Octava Vox and Basis Generalis partbooks indicate that they share the same provenance. Their original owner is likely to have been a certain 'Joachimus Gadelhardt', who inscribed his name in brown ink on the front pastedown of the Bassus partbook. In the Basis Generalis partbook, another early owner or musician used black ink to underline select titles in, and add alphabetic and numeric references to,

its index as well as mark some compositions; the scribe was cross-referencing selected works with copies of the same pieces in an unidentified source (or sources). A later catalogue reference, F9293, is inscribed in pencil on the front pastedown of the Bassus, Septima Vox, Octava Vox and Basis Generalis partbooks. The reference was probably added by a nineteenth-century owner or bookseller.

The Cantus partbook is missing its covers as well as signatures AAA1–AAA4 and BBB1 which contained the title page, commendation from Johann Pandocheus, dedication, index and the Cantus part of Martin Roth’s German motet *Allein zu dir Herr Jesu Christ* (a 8). In addition, the Septima Vox partbook lacks signatures aa2–aa4 with the preface and index; in this instance, signature aa1 with the title page and commendation are intact. Lastly, the Octava Vox partbook lacks signature A1, which contained the title page and Pandocheus’s commendation.

Consistent with the indication in Joseph Poll’s 1935 catalogue, the prior owner of these nine partbooks was Dominicus Mettenleiter, who bequeathed them to the Proske Musikbibliothek; like many of his other sources, he added no inscriptions to them. As I have discovered, Mettenleiter acquired these nine partbooks from the Berlin antiquarian book dealer Asher & Co.²⁵ After collating the partbooks, an employee of Asher & Co. with the initials ‘O.V.’ added pencilled inscriptions to some partbooks, verifying that the collation had been undertaken and nominating missing leaves:

- (1) ‘ClIt cplt O V’ on the title page of the Sexta Vox partbook;
- (2) ‘Fehlen Bll. A 2, 3, u[nd] 4. | Vorrede u[nd] Register enthaltend | ClIt O V’ on the front pastedown of the Septima Vox partbook;
- (3) ‘Titel fehlt sonst | Cplt ClIt O V’ on the front pastedown of the Octava Vox partbook; and
- (4) ‘Bll N°. 2 u[nd] 3 Fehlen | ClIt O V’ on the front pastedown of the Basis Generalis, though in this instance the specified leaves are present and the comment was possibly meant for the Cantus partbook, where the printed leaf with piece nos. 2 and 3 is damaged (as revealed below).

Similar inscriptions are found in many other materials that Asher & Co. collated and sold around this time.²⁶

25 Further information about Asher & Co. appears above in the section dealing with A.N. 17.

26 Charteris, *A Rediscovered Collection* (in preparation).

Asher & Co. cited this copy of the Bodenschatz edition in two of its sale catalogues, the last of which was published in 1863 and where it reads:²⁷

[Lot] 117. BODENSCHATZ. Florilegii musici pars altera. Cantus (sans titre et un | morceau du 2 f. ms.) Altus, Tenor, Bass, Quinta vox, Sexta vox, Septima | vox (sans préface et registre), Octava vox (sans titre), Basis gener. Lipsiae | 1621. 9 parties in-4. Thlr. [Thaler] 4.

This description leaves no doubt that the copy at A.N. 18 is the one Asher & Co. sold, because the citation matches exactly the edition's missing materials and comments on the two manuscript fragments in the Cantus, about which there are additional comments below. When the description was published in 1863, Proske had been deceased for some time and Mettenleiter was still active as a collector. This set is one of several that Mettenleiter purchased from Asher & Co., A.N. 17 discussed in the previous entry is another.

A purple book stamp, reading 'Proskesche | Musikbibliothek | Regensburg', appears on the recto of the first extant printed leaf of the Cantus partbook, on the title pages of the Altus, Tenor, Bassus, Quinta Vox and Sexta Vox partbooks, on the front covers of the Sexta Vox and Septima Vox volumes, on the front pastedown of the Octava Vox volume, and on the recto of front fly-leaf in each of the Septima Vox and Basis Generalis volumes. The spine of the Basis Generalis volume includes a white paper sticker with the current pressmark inscribed in brown ink surrounded by a blue linear border. Poll's 1935 handwritten catalogue contains a brief description of A.N. 18 on page 169, though without mention of the manuscript material indicated below.

As mentioned above, the Cantus partbook is missing its initial leaves, it commences with signature BBB₂, which contains music for piece nos. 2 and 3. However, only a fragment of the printed leaf survives, since it lacks much of its original upper and outer portions. Using brown ink, an early-to-mid seventeenth-century hand copied the missing music, text underlay and rubrics, onto manuscript paper that is now attached to the printed fragment. These partial manuscript additions comprise music for no. 2, Friedrich Weissensee's double-choir Latin motet on signature BBB₂^r, *Anima mea expectat Dominum* (a 8; see Plate 5); and for no. 3, Christoph Thomas Walliser's single-choir German motet on signature BBB₂^v, *An Wasserflüssen Babylon* (a 5).

²⁷ LXXIV. *Catalogue d'une belle collection*, p. 17, section 'Ouvrages incomplets'.

Plate 5: A.N. 18: Erhard Bodenschatz, ed., *Florilegii musici portensis, Sacras harmonias sive motetas V. VI. VII. VIII. X. vocum ... Pars altera ...* (Leipzig, 1621; RISM B/I, 1621²), *Cantus*, signature BBB², Friedrich Weissensee, *Anima mea expectat Dominum* (a 8), includes manuscript component copied in the early-to-mid seventeenth century, reproduced by kind permission of the Bischöfliche Zentralbibliothek Regensburg.

5. A.N. 49:

A mid seventeenth-century music edition is preserved at A.N. 49 and comprises four partbooks, Cantus, Altus, Quinta Vox and Bassus Continuus. Details of the edition, which lacks the Tenor and Bassus partbooks, are as follows:

Johann Stadlmayr (c.1580–1648):

Missae breves à IV. Cum una pro defunctis, et alia V. voc. concertatae. A Joanne Stadelmayr, Serenissimae Caludiae, Archibucis Austria, &c. Magnae Hetruriae Ducis, Triolis Comitit, &c. musicae praefecto. Editio secunda (Innsbruck, 1660; RISM A/I, S 4299).

Partbooks: Cantus, Altus, Quinta Vox and Bassus Continuus.

The Cantus partbook is printed and complete whereas the Altus partbook is solely manuscript. The Altus was copied by an unidentified contemporary hand and consists entirely of music material. Compared to a copy of the printed Altus partbook preserved at VM1-860 in the Bibliothèque Nationale de France, the Regensburg manuscript copy lacks the title page and index, and none of its pieces is identified by a rubric. The Quinta Vox partbook is printed, though it lacks the leaf with the title page and wants the final printed leaf, signature A4. The music material that was once on signature A4^r is copied on to a manuscript leaf bound at the end. The copyist is the same person who produced the manuscript Altus volume. The Bassus Continuus partbook is printed, and it, too, is intact, though its title page is imperfect.

Each partbook is covered with blue, cream, red and yellow marbled paper over boards. The spines of all but the Cantus volume have deteriorated and thus have exposed vellum fragments containing handwritten text that reinforce the binding. Two cream paper stickers appear on each front cover and contain inscriptions in brown ink added by the contemporary hand that copied the manuscript music. The first sticker specifies the general contents, composer and relevant part, whereas the second indicates that the original set comprised six partbooks, though two are now missing. The inscriptions on the paper stickers consist of:

- (1) Cantus: ‘Missae Ioanne | Stadelmaÿr: // [symbol] | Cantus I^{mus}: | pars I’, and partly torn ‘[partes] | 6’
- (2) Altus: ‘Missae Ioanne | Stadelmaÿr | Altus | pars 3.tia’, and ‘partes | 6’

- (3) Quinta Vox: ‘Missae Ioanne | Stadelmayr. | Cantus 2II^{du} | pars 2^{da}’, and ‘partes | 6’
- (4) Bassus Continuus: ‘Missae Ioanne | Stadelmayr | Organum’, and ‘partes | 6’

There are variations in the size of the partbooks. The largest is the manuscript Altus partbook, where the covers measure 19.8 x 16.6 cms. and the leaves measure 19.7 x 16.6 cms. The printed partbooks are of similar, though somewhat smaller, dimensions.

The Proske Musikbibliothek obtained the four partbooks from the Benedictine Abbey in Geisenfeld, and in particular from the library of its former nunnery. Using black ink, a previous librarian of the Proske Musikbibliothek inscribed the front pastedown of the Bassus Continuus partbook with ‘Aus dem Kloster der e. Benediktinerinnen | in Geisenfeld’. A purple book stamp, reading ‘Proskesche | Musikbibliothek | Regensburg’, appears on the recto of the front fly-leaf in each volume. The spine of the Cantus volume includes a white paper sticker with the current pressmark inscribed in brown ink surrounded by a blue linear border. Poll’s 1935 handwritten catalogue contains a brief description of A.N. 49 on page 174, together with mention of some of its manuscript material: ‘Die Altstim[m]e ist ein MS aus gl[eicher]. Zeit’ (‘The Altus partbook is a contemporary manuscript’).

Each manuscript page in the Altus partbook and the one that concludes the Quinta Vox partbook contains seven, individually hand-ruled staves. The staff systems per page vary in size, the average in the Altus partbook measures 16.6 x 16 cms., and the distance between the staves ranges from 1.2 to 1.7 cms. The average height of each staff is 1.1 cms. Each leaf includes nine chain-lines 2.1 cms. apart, and some include unidentified watermark fragments.

The Altus partbook consists of sixteen manuscript leaves and, as mentioned already, the Quinta Vox partbook includes a single manuscript leaf at the rear. None of the titles of the Masses is indicated in the manuscript materials and the folios are unnumbered. In Table IV below, Mass titles are taken from the printed partbooks and the foliation is editorial. All the music is by Johann Stadelmayr.

Table IV: Manuscript Altus partbook at A.N. 49

Nos.	Partbook	Folios	Works	Manuscript Material
1.	Altus	[1] ^r –[3] ^r	[Missa I. De Dominicis (a 4).]	Handwritten Kyrie, Gloria, Credo, Sanctus and Agnus Dei (see Plate 6).
2.	Altus	[3] ^v –[6] ^r	[Missa II (a 4).]	Handwritten Kyrie, Gloria, Credo, Sanctus and Agnus Dei.
3.	Altus	[6] ^v –[9] ^r	[Missa III (a 4).]	Handwritten Kyrie, Gloria, Credo, Sanctus and Agnus Dei.
4.	Altus	[9] ^v –[13] ^r	[Missa IV Pro Defunctis (a 4).]	Handwritten Requiem Mass consisting of the Introit, Kyrie, Gradual, Tract, Sequence, Offertory, Sanctus, Agnus Dei and Communion.
5.	Altus	[13] ^v –[16] ^r	[Missa V (a 5).]	Handwritten Kyrie, Gloria, Credo, Sanctus and Agnus Dei.
	Altus	[16] ^v	[Unused staves.]	
6.	Quinta Vox	[1] ^r	[Missa V (a 5).]	Handwritten replacement of missing printed signature A4 ^r , the final page of music; manuscript continuation of the Sanctus that begins on printed signature A3 ^v , and a complete manuscript part for the Agnus Dei.

* * *

Precise details of the initial history of the sources examined here have yet to be uncovered, although it is likely that some, if not all, were originally owned by religious establishments. Their contents make this a reasonable supposition, but the extensive handwritten performance markings in some part-books suggest frequent use in a religious context. In all instances, though, the manuscript music additions reveal that musicians considered it important to make the otherwise incomplete sources as complete as possible, suggesting that they did so for practical purposes of performance.

While the hitherto overlooked manuscript materials mentioned here are but a small fraction of the Proske Musikabteilung's extraordinary holdings, they nonetheless deepen our knowledge of its sources. Once its large collection of pre-1800 early music editions are evaluated in a dedicated catalogue, it is likely that further manuscript music could emerge. In this respect, the Bischöfliche Zentralbibliothek Regensburg is not different from other major collections, such as the British Library in London and the Staatsbibliothek zu Berlin, all of which possess manuscript music hidden among their early music editions that has yet to be revealed in the published literature.

APPENDIX

Index of composers and editors and their works cited in the main text.

Bodenschatz, Erhard, editor:

Florilegii musici portensis ... Pars altera ... (Leipzig, 1621), A.N. 18; Plate 5

Borsaro, Arcangelo:

Et respicientes viderunt (a 4), A.N. 17, Table III, 7

Qui sunt hi sermones (a 4), A.N. 17, Table III, 8

Videte manus meas (a 4), A.N. 17, Table III, 9

Capello, Giovanni Francesco:

Victimae paschali laudes (a 3), A.N. 17, Table III, 3

Demantius, Christoph:

Trias precum vespertinarum ... (Nuremberg, 1602), A.N. 14; Plates 2, 3:

Benedicamus Paschale (a 5), A.N. 14, Table I, 16

Deo dicamus gratias

Dixit Dominus (Psalm CIX) (a 6): A.N. 14, Table I, 28

Gloria Patri

Sicut erat in principio

Intonatio Precum Vespertinarum (a 6), A.N. 14, Table I, 6, 17

Amen

Domine ad adiuvandum

- Lauda Jerusalem* (Psalm CXLVII) (a 6): A.N. 14, Table I, 29
Sicut erat in principio
- Laudate Dominum* (Psalm CXVI) (a 6): A.N. 14, Table I, 30
Gloria Patri
Sicut erat in principio
- Laudate pueri Dominum* (Psalm CXII) (a 6): A.N. 14, Table I, 31
- Magnificat Ad Aeolium 9 Modum* (a 6), A.N. 14, Table II, 2
Benedicamus
Et exultavit spiritus meus
- Magnificat Ad Hypoaeolium 10 Modum* (a 6), A.N. 14, Table II, 3
Benedicamus
Et exultavit spiritus meus
Gloria Patri
Sicut erat in principio
- Magnificat Ad Hypodorium Secundum Modum: Super 'Come ne caldi estivi'* (a 6), A.N. 14, Table I, 10, 11, 21, 22
Deo dicamus gratias
Esurientes implevit bonis (a 4)
Fecit potentiam
Sicut locutus est
- Magnificat Ad Hypoionicum Duodecimum Modum: Super 'Leggiadre ninfe'* (a 6), A.N. 14, Table I, 23, 24, 25; Table II, 5
Benedicamus
Esurientes implevit bonis (a 4)
Et exultavit spiritus meus
Quia fecit mihi magna
Sicut locutus est
Gloria Patri
Sicut erat in principio
- Magnificat Ad Hypomixolydium Octavum Modum: Super 'Hor che l'aura tranquilla'* (a 6), A.N. 14, Table II, 1; Plate 3
Benedicamus
Esurientes implevit bonis (a 4)
Fecit potentiam
Gloria Patri
Sicut erat in principio
- Magnificat Ad Hypophrygium Quartum Modum: Super 'Lasso che mai'* (a 6), A.N. 14, Table I, 14
Et exultavit spiritus meus
- Magnificat Ad Ionicum 11 Modum* (a 6): A.N. 14, Table II, 4
Benedicamus
Esurientes implevit bonis (a 4)
Et exultavit spiritus meus
- Magnificat Ad Phrygium Tertium Modum: Super 'Poi che voi'* (a 6), A.N. 14, Table I, 12, 13

Esurientes implevit bonis (a 4)

Sicut erat in principio

Magnificat Ad Quintum Tonum (a 6): A.N. 14, Table I, 26, 27

Esurientes implevit bonis

Fecit potentiam

Sicut erat in principio

Sicut locutus est

Magnificat et Benedicamus Ad Dorium Primum Modum: Super 'Laura dolce' (a 6), A.N. 14, Table I, 7, 8, 9, 18, 19, 20; Plate 2

Deo dicamus gratias

Esurientes implevit bonis

Et exultavit spiritus meus

Quia fecit mihi magna

Sicut erat in principio

Sicut locutus est (a 4)

Magnificat et Benedicamus Primi Toni (a 4): A.N. 14, Table I, 34

Gloria Patri

Sicut erat in principio

Magnificat Octavi Toni (a 5), A.N. 14, Table I, 3, 4, 5, 35

Deo dicamus gratias

Et exultavit spiritus meus

Gloria Patri

Sicut erat in principio

Magnificat Septimi Toni: Super 'Spuntavangia' (a 5), A.N. 14, Table I, 1, 2

Deo dicamus gratias

Esurientes implevit bonis

Veni sancte spiritus (a 6): A.N. 14, Table I, 32, 33

Donfrid, Johann, editor:

Promptuarii musici ... Pars prima ... (Strasbourg, 1622), A.N. 17

Promptuarii musici ... Pars altera ... (Strasbourg, 1623), A.N. 17; Plate 4

Promptuarii musici ... Pars tertia ... (Strasbourg, 1627), A.N. 17

Finetti, Giacomo:

Alleluia. Surgens Jesus (a 4), A.N. 17, Table III, 6

Lassus, Ferdinand de:

Tertium opus musicum ... (Nuremberg, 1588), A.N. 7

Lassus, Orlande de:

Tertium opus musicum ... (Nuremberg, 1588), A.N. 7

Lindner, Friedrich, editor:

Continuatio cantionum sacrarum ... (Nuremberg, 1588), A.N. 7

Loth, Urban:

Et ecce terrae motus (a 3), A.N. 17, Table III, 1

Qui sunt hi sermones (a 3), A.N. 17, Table III, 4

Roth, Martin:

Allein zu dir Herr Jesu Christ (a 8), A.N. 18

Stadlmayr, Johann:

- Missae breves ... Editio secunda* (Innsbruck, 1660), A.N. 49; Plate 6
Missa I De Dominicis (a 4): A.N. 49, Table IV, 1; Plate 6
Missa II (a 4): A.N. 49, Table IV, 2
Missa III (a 4): A.N. 49, Table IV, 3
Missa IV Pro Defunctis (a 4): A.N. 49, Table IV, 4
Missa V (a 5): A.N. 49, Table IV, 5, 6

Utendal, Alexander:

- Liber tertius sacrarum cantionum ...* (Nuremberg, 1577), A.N. 7; Plate 1:
Angelus quondam Michael triumphum (a 6, *secunda pars*), A.N. 7; Plate 1
Christe sanctorum decus angelorum (a 6, *prima pars*), A.N. 7
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Sperat infestis, metuit secundis (a 6, *secunda pars*), A.N. 7; Plate 1
Sacrae cantiones ... (Nuremberg, 1573), A.N. 7

Viadana, Lodovico:

- Christus resurgens* (a 3), A.N. 17, Table III, 2

Victoria, Tomás Luis de:

- Cantiones sacrae ...* (Dillingen, 1589), A.N. 7

Walliser, Christoph Thomas:

- An Wasserflüssen Babylon* (a 5), A.N. 18

Weissensee, Friedrich:

- Anima mea expectat Dominum* (a 8), A.N. 18; Plate 5

Zucchini, Gregorio:

- Alleluia. Haec dies* (a 4), A.N. 17, Table III, 5; Plate 4

Abstract:

Outside of Berlin and Munich, one of the largest collections in Germany of early music editions and manuscripts is preserved in the Bischöfliche Zentralbibliothek Regensburg. The library houses its music materials in the Proskesche Musikabteilung, named after its founder, the musicologist, physician and priest, Carl Joseph Proske (1794–1861). The arrangement of its early music materials largely reflects the manner in which they were acquired either by Proske himself or by others. In the course of studying the collection I have discovered some manuscript music materials that have previously been overlooked. The hitherto neglected materials date from the sixteenth and seventeenth centuries and add to our knowledge of the manuscript sacred music of various Continental composers, including Christoph Demantius, Giacomo Finetti, Johann Stadlmayr, Alexander Utendal, Lodovico Viadana, Christoph Thomas Walliser, Friedrich Weissensee and others.