

AN EARLY-SEVENTEENTH-CENTURY COLLECTION OF SACRED VOCAL MUSIC AND ITS AUGSBURG CONNECTIONS

By Richard Charteris



Despite extensive study of the sixteenth and seventeenth centuries, relatively little is known about the repertoires of specific churches of the time, and about how their music was acquired and used. One institution about which valuable information has emerged in recent years is the Lutheran Church of St. Anna in Augsburg. In particular, understanding of the church's musical life was augmented with my discovery of some printed music editions purchased in June 1618 by Adam Gumpelzhaimer (1559–1625), the music director of St. Anna's church and school for forty-four years.¹ Gumpelzhaimer purchased the materials for St. Anna and itemized them, together with their prices, in Augsburg, Staats- und Stadtbibliothek, Autogr. 54. In view of limited information about the day-to-day planning of St. Anna's collection, the 1618 document provided new evidence about how Gumpelzhaimer organized its purchases. Additional insight was gained into his management and use of the collection as well as his musical interests as a result of uncovering most of the actual printed editions. Further information about these matters can now be reported in view of my discovery of an inventory with a larger number of early music printed editions than those cited in the 1618 document. Rather than being located in Augsburg, the new inventory is

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1. Richard Charteris, "A Rediscovered Collection of Music Purchased for St. Anna, Augsburg, in June 1618," *Music & Letters* 78 (1997): 487–501. For more on the history of St. Anna, which began life in the thirteenth century as a Carmelite convent and became a Lutheran establishment in the early sixteenth century, see Wilhelm Schiller, *Die St. Annakirche in Augsburg: Ein Beitrag zur augsburger Kirchengeschichte* (Augsburg: Schlosser in Komm., 1938), and Horst Jesse, *Die Geschichte der evangelischen Kirche in Augsburg* (Pfaffenhofen: W. Ludwig, 1983). The present writer would like to thank the staff of the following libraries for their kind assistance during work in their institutions, and for providing photographic material: Staatsbibliothek zu Berlin Preußischer Kulturbesitz, including Dr. Helmut Hell and Dr. Hans-Günter Klein; Biblioteka Jagiellońska, Cracow, including Angieszka Mietelska-Ciepierska, Krystyna Pytel, and Malgorzata Krzos; Staats- und Stadtbibliothek, Augsburg, including Eckehart Nowak and Marianne Finkl; Evangelisch-Lutherischen Gesamtkirchenverwaltung, Augsburg, including Barbara Anders; Stadtarchiv, Augsburg, including Dr. Josef Mančal; Bischöfliche Zentralbibliothek, Regensburg, including Dr. Raymond Dittrich and Dr. Paul Mai; Bayerische Staatsbibliothek, Munich, including Dr. Gertraut Haberkamp and Elfriede Witte; and Österreichische Nationalbibliothek, Vienna, including Dr. Günter Brosche. He would also like to thank the Australian Research Council for financial assistance.

found in the Musikabteilung mit Mendelssohn-Archiv of the Staatsbibliothek zu Berlin Preußischer Kulturbesitz. This new document, which is the focus of the present article, adds substantially to our knowledge of Gumpelzhaimer's collecting activities for St. Anna and his contribution to its musical life.

Before studying the document and its music, it may be useful to place the inventory into perspective by reviewing salient details about Gumpelzhaimer and other major collectors in Augsburg. In recognition of his birth in Trostberg in Upper Bavaria, Gumpelzhaimer stylized his name as "Adamus Gumpelzhaimerus Trostbergensis [or 'Trosberga'] Boius [or 'Bavarus']." His musical training was undertaken at the Benedictine Abbey of St. Ulrich and St. Afra in Augsburg, where one of his teachers was Jodocus Entzenmüller. In 1581 Gumpelzhaimer was appointed cantor and preceptor at the Lutheran Church and School of St. Anna, Augsburg, positions he held until his death in 1625. He collected a large quantity of music by his contemporaries, for both himself and St. Anna, as well as copying a considerable number of their works, something that is well illustrated in his score-books located in Berlin and Cracow.² Toward the end of his life he sold many of his music manuscripts and printed editions to St. Anna, and documented them in a catalog of its music holdings;³ sadly, many items from his library are now lost.⁴ Perhaps Gumpelzhaimer's most famous publication was his *Compendium musicae* . . . (Augsburg: Valentin Schönig, 1591; RISM A/I, G 5116),⁵ which deals with the rudiments of music and reflects the methods he used in the instruction of students at St. Anna. The book, which underwent thirteen editions between 1591 and 1681, provides both

2. See Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. 40028 (dated 1599 by Gumpelzhaimer), and Cracow, Biblioteka Jagiellońska, Mus. ms. 40027 (dated 1624 by Gumpelzhaimer). For further details, see Richard Charteris, *Adam Gumpelzhaimer's Little-Known Score-Books in Berlin and Kraków*, Musicological Studies and Documents, 48 (n.p.: American Institute of Musicology; Neuhausen: Hänssler, 1996); and Charteris, "New Motets by Hans Leo Hassler: Indications of Second Thoughts," in *Musica Franca: Essays in Honor of Frank A. D'Accone*, ed. Irene Alm, Alyson McLamore, and Colleen Reardon, Festschrift Series, 18 (Stuyvesant, N.Y.: Pendragon, 1996), 511–40.

3. There are three copies of the catalog of the music that once belonged to St. Anna, Augsburg, all of which have the commencement date 1620. Two copies are located in Augsburg, Evangelisch-Lutherischen Gesamtkirchenverwaltung, Scholarchatsarchiv 63a and 63b, and the third copy is in Augsburg, Stadtarchiv, Evangelisches Wesensarchiv 1065. A transcription appears in Richard Schaal, *Das Inventar der Kantorei St. Anna in Augsburg: Ein Beitrag zur protestantischen Musikpflege im 16. und beginnenden 17. Jahrhundert*, Catalogus musicus, 3 (Kassel: Bärenreiter, 1965). Adam Gumpelzhaimer's hand only appears in Scholarchatsarchiv 63a and 63b. In 63b, for example, Gumpelzhaimer's hand appears on fols. 1^r–10^r, fols. 12^r–35^r, the lower half of fol. 37^r, and his signature appears at the foot of fol. 39^r. Despite its date, the version in Evangelisches Wesensarchiv 1065 is a later and incomplete copy. The music that Gumpelzhaimer sold to St. Anna is indicated in Scholarchatsarchiv 63a and 63b, fols. 25^r–39^r.

4. Charteris, *Gumpelzhaimer's Little-Known Score-Books*, passim.

5. The acronym RISM used in the present article refers to one of the following in the series *Répertoire international des sources musicales*: RISM A/1 (*Einzeldrucke vor 1800*, ed. Karlheinz Schlager et al., 13 vols. to date [Kassel: Bärenreiter, 1971–]); or RISM B/1 (*Recueils imprimés, XVI^e–XVII^e siècles*, ed. François Lesure [Munich: Henle, 1960]).

German and Latin versions of its text as well as including many music examples by various composers, himself included. He was a major contributor to Augsburg's musical life and published a large quantity of sacred vocal music.⁶

Apart from its churches, Augsburg's most prominent music collectors during the sixteenth and seventeenth centuries were a group of successful entrepreneurs. These included Hans Heinrich Herwart (1520–1583), most of whose collection was purchased in 1585 and 1594 by Duke Wilhelm V of Bavaria and is now found in the Bayerische Staatsbibliothek, Munich;⁷ Johann Jakob Fugger (1516–1575), whose collection passed into the hands of his patron, Duke Albrecht V of Bavaria, and is now located in the same library;⁸ three other members of the Fugger family, Raimund (1528–1569), his brother Georg (1518–1569), and the latter's son, Philipp Eduard (1546–1618), whose collections eventually came to reside in the Österreichische Nationalbibliothek, Vienna;⁹ and Marcus Welser the younger (1558–1614), whose music collection is now found in libraries in Augsburg and Regensburg.¹⁰ Although incapable of matching the purchasing ability of its wealthy businessmen, Augsburg's

6. For further details about Gumpelzhaimer, see Otto Mayr, *Adam Gumpelzhaimer: Ein Beitrag zur Musikgeschichte der Stadt Augsburg im 16. und 17. Jahrhundert* (Augsburg: T. Lampart, 1908), reprinted and enlarged as the introduction to *Adam Gumpelzhaimer, Ausgewählte Werke*, ed. Otto Mayr, *Denkmäler der Tonkunst in Bayern*, 10/2 (Leipzig: Breitkopf & Härtel, 1909); *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1949–67), s.v. "Gumpelzhaimer," by Adam Adrio; Louise E. Cuyler, "Musical Activity in Augsburg and its Annakirche, ca. 1470–1630," in *Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin*, ed. Johannes Riedel (St. Louis, Mo.: Concordia, 1967), 33–43; Richard Charteris, "Newly Discovered Works by Giovanni Gabrieli," *Music & Letters* 68 (1987): 343–63 (especially pp. 344–52); Richard Charteris and Gertraut Haberkamp, "Regensburg, Bischöfliche Zentralbibliothek, Butsch 205–210: A Little-Known Source of the Music of Giovanni Gabrieli and his Contemporaries," *Musica Disciplina* 43 (1989): 195–249 (especially pp. 199, 207–9); Charteris, *Gumpelzhaimer's Little-Known Score-Books*, passim; and William E. Hettrick, "Gumpelzhaimer [Gumpelzhaimer]," in *The New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 10:582–83. None of the music in the thirteen editions of *Compendium musicae* appears in the editions purchased in 1608 (or among those Gumpelzhaimer purchased in 1618); for details of the editions, see pp. lxii–lxiii of Otto Mayr's 1909 publication cited above.

7. H. Colin Slim, "The Music Library of the Augsburg Patrician Hans Heinrich Herwart, 1520–1583," *Annales musicologiques* 7 (1964–77): 67–109; Marie-Louise Martinez-Göllner, "Die augsburger Bibliothek Herwart und ihre Lautentabulaturen," *Fontes Artis Musicae* 16 (1969): 29–48; JoAnn Taricani, "A Renaissance Bibliophile as Musical Patron: The Evidence of the Herwart Sketchbooks," *Notes* 49, no. 4 (June 1993): 1357–89.

8. William E. Hettrick, "Fugger," in *The New Grove Dictionary of Music and Musicians*, 2d ed. (London: Macmillan, 2001), 9:315–17.

9. Richard Schaal, "Die Musikbibliothek von Raimund Fugger d.J.: Ein Beitrag zur Musiküberlieferung des 16. Jahrhunderts," *Acta Musicologica* 29 (1957): 126–37.

10. Marcus Welser bequeathed his library, consisting of 2,266 volumes, most of which are now lost, to the Augsburg Library. Elias Ehinger et al., *Catalogus Bibliothecae amplissimae Reipublicae Augustanae*. . . (Augsburg: J. Praetorius, 1633), 328–29, lists Welser's music editions received by the library. His extant music items consist of: (1) Augsburg, Staats- und Stadtbibliothek, Tonkunst Schletterer 406–410, which has six anthologies (mostly with works by Cipriano de Rore or Vincenzo Ruffo), RISM B/I, 1544⁶, 1549⁸, 1552²⁴, 1552²⁵, [1553]²⁸, and [c.1555]³², as well as three *Einzeldrucke*, RISM A/I, L 757 (1555, Orlando di Lasso), R 2474 (1545, Cipriano de Rore), and R 3071 (1553, Vincenzo Ruffo); and (2) Regensburg, Bischöfliche Zentralbibliothek, Butsch 268–270 and 271–274 (two incomplete sets of manuscript part-books with music by Welser's contemporaries).

composers also collected music during this period, among them Adam Gumpelzhaimer and Gregor Aichinger (b.1564–1565; d.1628).¹¹ Music from the major printing presses in Venice and Antwerp form the great bulk of the items collected by these individuals. Germany, too, supplied them with printed music editions, including items from the Augsburg printing presses of Valentin Schöning and Johannes Praetorius. These collectors played a crucial part in the survival of a vast amount of invaluable music, and much remains to be discovered about their endeavors.¹²

INVENTORY

Fortunately, more light can be shed on Gumpelzhaimer's collecting activities for St. Anna as a result of the discovery of the aforementioned inventory cataloged at Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. autogr. theor. Gumpelzhaimer [*sic*] (see figs. 1 and 2). At this point, it would be useful to study its features, since these provide a context for the discussion of its musical evidence.

The document consists of a single manuscript leaf measuring 31.3 cm × 20.4 cm and is guarded and bound in a folder with red covers. In the middle of the leaf there is a watermark, and this consists of a circle that encloses a centerpiece on either side of which are the letters C and Z. The letters belong to the paper manufacturer Carl Zollern (also known as Carl Zeller), who lived in Augsburg until his death in 1611, and whose paper mill was nearby on the river Sinkel.¹³ Before it was bound, the leaf

11. Aichinger's printed music, which is bound in three collections bearing his autograph signature, appears in the Staats- und Stadtbibliothek, Augsburg: (1) Tonkunst Schletterer 183–188, which has two anthologies, RISM B/I, 1588¹⁵ and 1591²³, as well as seven *Einzeldrucke*, RISM A/I, C 4465 (1585, Giovanni Croce), G 67 (1587, Andrea Gabrieli), G 534 (1594, Giovanni Giacomo Gastoldi), L 870 (1573, Orlando di Lasso), V 1040 (1583, Orazio Vecchi), V 1550 (1591, Gabriele Villani), and W 882 (1584, Giaches de Wert); (2) Tonkunst Schletterer 320–324, which has five *Einzeldrucke*, RISM A/I, G 1632 (1581, Jhan Gero), M 533 (1587, Luca Marenzio), M 540 (1583, Luca Marenzio), M 546 (1582, Luca Marenzio), and M 3382 (1588, Philipp de Monte); and (3) Tonkunst Schletterer 411–415, which has seven anthologies, RISM B/I, 1555²⁵, 1559¹⁶, 1560²¹, 1561¹⁰, 1562⁵, 1562⁶, and 1562²⁰, as well as five *Einzeldrucke*, RISM A/I, L 759 (1557, Orlando di Lasso), L 762 (1559, Orlando di Lasso), R 2484 (1562, Cipriano de Rore), W 856 (1561, Giaches de Wert), and W 861 (1561, Giaches de Wert).

12. The involvement of musicians, composers and merchants in collecting large quantities of music was facilitated by commercial music printing becoming widespread in the sixteenth century. The mass production of relatively cheap music provided the middle classes with an opportunity for collecting that had hitherto only been the province of royalty, nobility, and the church. This transformation was nowhere more evident than in Augsburg. Information about the development of commercial music printing appears in Mary S. Lewis, *Antonio Gardano, Venetian Music Printer, 1538–1569: A Descriptive Bibliography and Historical Study*, 2 vols. to date (New York: Garland, 1988–), 1:3–16; and Jane A. Bernstein, *Music Printing in Renaissance Venice: The Scotto Press, 1539–1572* (New York: Oxford University Press, 1998), 121–37. Comments also appear in Jane A. Bernstein, "Buyers and Collectors of Music Publications: Two Sixteenth-Century Music Libraries Recovered," in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. Jessie Ann Owens and Anthony M. Cummings, Detroit Monographs in Musicology/Studies in Music, 18 (Warren, Mich.: Harmonie Park Press, 1997), 21–33.

13. Friedrich von Hössle, "Bayerische Papiergeschichte," *Der Papier-Fabrikant* 9 (1926): 155–57, where the watermark is numbered 232 and dated 1600.

A. D. C. VIII. Mense septemb.		1608
1599.	Scolorum Galimi orientales 6. voc. & Joanne Croce Venetij ad S. Marci	
1596.	Francisci Suardi Capulani Motelli à 4. 5. 6. 7. et 8. voc. liber 1. Venetij.	
1589.	Marci Antonij Inghicetij Liber sacrorum Cantionum 7. 8. 9. 10. 12. 16. 18. Venetij.	
1590.	Motetta Horatii Vecchij Matiaeensis 7. 8. 9. et octo hinc vocibus. Venetij.	
1597.	Apprij Pacelli Motetorum et psalmorum omni ordonis vocibus concinentur liber 1. Romae	
1597.	Sacrarum Cantionum Horatii Vecchij 5. 6. 7. et octo vocibus liber 2. Venetij.	
1599.	Blasij Pesciolini Motetta 8. 10. et duodecim vocibus. Venetij.	
1599.	Missa vesperlina omnia solemnitate Galimadia 8. voc. D. Joan. Mattheo Asula. Venetij.	
1599.	Sabatini ad Vesperas 8. voc. Antonij Portarij. Venetij.	
1590.	R. D. Senethini Cantioni sacrorum tiones 8. voc. Mediolani.	
1599.	Motetti et Salmi à 8. voci Diod. verri autori. Venetij.	
1599.	Motetti à 8. voci Di Gioianni Croce Chiozretto. Venetij.	
1600.	Missa Sancta Dei Laudes 8. 10. 12. 16. 18. 20. 24. 28. 32. 36. 40. 44. 48. 52. 56. 60. 64. 68. 72. 76. 80. 84. 88. 92. 96. 100. 104. 108. 112. 116. 120. 124. 128. 132. 136. 140. 144. 148. 152. 156. 160. 164. 168. 172. 176. 180. 184. 188. 192. 196. 200. 204. 208. 212. 216. 220. 224. 228. 232. 236. 240. 244. 248. 252. 256. 260. 264. 268. 272. 276. 280. 284. 288. 292. 296. 300. 304. 308. 312. 316. 320. 324. 328. 332. 336. 340. 344. 348. 352. 356. 360. 364. 368. 372. 376. 380. 384. 388. 392. 396. 400. 404. 408. 412. 416. 420. 424. 428. 432. 436. 440. 444. 448. 452. 456. 460. 464. 468. 472. 476. 480. 484. 488. 492. 496. 500. 504. 508. 512. 516. 520. 524. 528. 532. 536. 540. 544. 548. 552. 556. 560. 564. 568. 572. 576. 580. 584. 588. 592. 596. 600. 604. 608. 612. 616. 620. 624. 628. 632. 636. 640. 644. 648. 652. 656. 660. 664. 668. 672. 676. 680. 684. 688. 692. 696. 700. 704. 708. 712. 716. 720. 724. 728. 732. 736. 740. 744. 748. 752. 756. 760. 764. 768. 772. 776. 780. 784. 788. 792. 796. 800. 804. 808. 812. 816. 820. 824. 828. 832. 836. 840. 844. 848. 852. 856. 860. 864. 868. 872. 876. 880. 884. 888. 892. 896. 900. 904. 908. 912. 916. 920. 924. 928. 932. 936. 940. 944. 948. 952. 956. 960. 964. 968. 972. 976. 980. 984. 988. 992. 996. 1000. Venetij.	
1600.	Petri Lippi Florentini motetta 8. vocu. Venetij.	
1600.	Julij Belli Longianensis cantiones 4. 5. 6. 8. et duodecim voc: liberi Venet.	
1600.	Motetta Lomuli Natalij 5. voc. Venetij.	
1600.	Francisci Serriani Romani motette à 8. vocum. Romae	
Von der Hand des Gumpeltzhaime Adam Gumpeltzhaime		
Summa		10. - 7. - - -

Fig. 1. Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. autogr. theor. Gumpeltzhaime, recto, an inventory copied by Adam Gumpeltzhaime and dated by him September 1608 (Reproduced by kind permission)

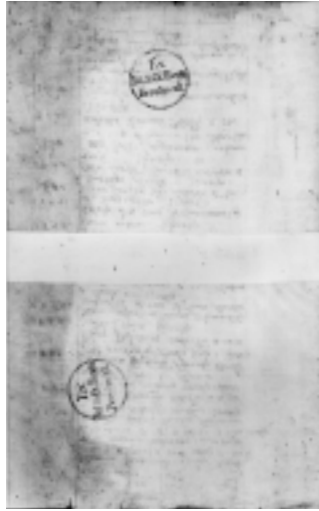


Fig. 2. Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. autogr. theor. Gumpeltzhaimer, verso, illustrating the stamp of the Königlische Bibliothek, Berlin (Reproduced by kind permission)

must have been folded, since impressions of two folds are still visible. The older of these folds is the horizontal one in the middle of the leaf. A strip of paper has been pasted over the verso of the fold because the document is damaged at this point (the most likely cause of the damage will be revealed later). A faint impression of a second fold, but this time a vertical one, appears to the left of center and shows no signs of deterioration. On the verso of the leaf there are two identical stamps in red ink that read “Ex / Biblioth. Regia / Berolinensi” (see fig. 2). The Berlin Library, then known as the Königlische Bibliothek, used this stamp between 1795 and the 1840s.¹⁴ In addition to the inventory, the recto of the leaf includes two penciled inscriptions (see fig. 1). The first one, at the top left, records the document’s pressmark, “Mus. ms. autogr. theor. / Gumpeltzhaimer,” and was added by one of the librarians at the Berlin Royal Library. The second inscription, at the bottom left, reads “Von der Hand / des Augsburg. Cantor / Adam Gumpeltzhaimer.” A comparison with Gumpeltzhaimer’s autographs verifies that the hand responsible for

14. For information about this stamp, see *Bibliotheksstempel: Besitzvermerke von Bibliotheken in der Bundesrepublik Deutschland*, ed. Antonius Jammers, Beiträge aus der Staatsbibliothek zu Berlin Preußischer Kulturbesitz, 6 (Berlin: Staatsbibliothek, 1998), 21. The latter publication indicates 1840 as the *terminus ante quem* for the stamp, but I have uncovered it in many items purchased after that date (among them the inventory and editions discussed in this article).

copying the inventory is indeed that of Adam Gumpelzhaimer.¹⁵ More will be revealed about the document's provenance, including the person who added the aforementioned inscription, but before doing so it would be helpful to discuss the inventory.

Adam Gumpelzhaimer's handwritten inventory, which is in black ink, is spread over five columns (see the recto of the leaf in fig. 1). The columns are separated by lines that are ruled the full length of the page. In the first column, Gumpelzhaimer indicates publication dates. Gumpelzhaimer's inscriptions in the next column comprise an indication of when he compiled the document, "M DC VIII. Mense Septemb:" (September 1608); a list of early printed music editions (a few words of which overlap into the third column); and comments about purchasing and binding. In the final three columns, Gumpelzhaimer indicates the costs involved: 8 gulden and 4 kreuzer was paid for "the costs of these above listed, unbound songbooks" ("dise obuerzeichnete gsangbüech Costen / ungebunden"); 2 gulden and 7 kreuzer was paid "to the bookbinder for binding eight partbooks in wood, providing clasps and sprinkling the outer edges" ("dem Buchbinder von. 8. stim[m]en in / brettyer zubind geben, Clausurn und / gsprengt am schnidt"); and 10 gulden and 7 kreuzer was the combined total ("Summa"). Although partly obscured in figure 1, Gumpelzhaimer inscribes the monetary values he used at the top of the final three columns: "Fl." (florin or gulden), "k." (kreuzer), and "hale" (haller, häller, hallenses, or heller). This currency was widely used when Gumpelzhaimer compiled his document.¹⁶

MUSIC

Seventeen early printed music editions are listed in Gumpelzhaimer's September 1608 inventory. According to Gumpelzhaimer, one was published in 1589, two in 1590, one in 1596, two in 1597, six in 1599, and five in 1600. As the appendix reveals, the date with the tenth entry should be 1599 (not 1590), and the date with the seventeenth entry should be 1597 (not 1600). It might seem curious that Gumpelzhaimer acquired these editions eight years after the last of them were printed (their printing covers the years 1589 to 1600). Like other collectors,

15. Some Gumpelzhaimer autographs are mentioned in Charteris, "A Rediscovered Collection," 488 n. 8.

16. Gisela Förchner, *Deutsche Münzen: Mittelalter bis Neuzeit der münzenprägenden Stände von Aachen bis Augsburg*, 1 vol. to date (Melsungen: Gutenberg, 1984-), 1:204-8, and passim; and *Wörterbuch der Münzkunde*, ed. Friedrich Freiherr von Schrötter (Berlin: De Gruyter, 1930), 198, 245-47, 259-61, 324-25, and passim. It is likely that imported editions were more expensive than locally produced ones, though the surviving documents with information about Gumpelzhaimer's purchases allow no firm view to be formed on this subject. In the case of the new document discussed here, the editions lack individual prices, though an overall price is indicated.

however, Gumpelzhaimer was just as interested in amassing contemporaneous printed editions as he was earlier ones, and this is reflected not only in the 1618 inventory mentioned earlier, but also in the catalog of St. Anna's music holdings that he commenced in 1620. In the case of his purchases made in June 1618, for example, the editions were published between 1532 or 1540 and 1610.

All the printed editions mentioned in the 1608 inventory, consisting of three anthologies and fourteen *Einzeldrucke*, were published in Italy: fifteen in Venice, one in Rome, and one in Milan. The music is all by contemporaneous Italian composers (numbers in parentheses refer to item numbers in Gumpelzhaimer's inventory in the appendix to this article): Giovanni Francesco Anerio (11), Giovanni Maria Artusi (11), Giovanni Matteo Asola (8, 13), Francesco Bianciardi (2), Giulio Belli (15), Paolo Bozzi (13), Serafino Cantone (10), Gemignano Capilupi (6), Giovanni Croce (1, 11, 12), Ruggiero Giovannelli (11), Marc'Antonio Ingegneri (3), Pietro Lappi (14), Luca Marenzio (11), Antonio Mortaro (9), Romolo Naldi (16), Giovanni Maria Nanino (11), Asprilio Pacelli (5), Giovanni Pierluigi da Palestrina (11), Biagio Pesciolini (7), Cesare Schieti (11), Francesco Soriano (17), and Orazio Vecchi (4, 6). Only eight of these—Anerio, Artusi, Asola, Giovannelli, Marenzio, Nanino, Palestrina, and Vecchi—are named in the catalog that Gumpelzhaimer compiled of St. Anna's music library (and which also included music from his own library). This new inventory, therefore, adds fourteen composers to those cited in Gumpelzhaimer's catalog, some of whom, such as Croce and Soriano, were well known during their lifetimes.

The music that Gumpelzhaimer acquired in 1608 consists entirely of sacred vocal music, and reflects his interests as cantor and preceptor at Augsburg's most important Lutheran church, St. Anna. The collection includes both liturgical and nonliturgical pieces, and consists mainly of motets and Masses, though Magnificats and psalm settings for Vespers as well as pieces for Lauds and a litany are also to be found. A sizable quantity of the music would have been appropriate for use in St. Anna, including select movements from the Mass, the Magnificats, and many of the motets. Like other collections that Gumpelzhaimer acquired for St. Anna, some of the printed editions include Marian motets that would have been unsuitable for Lutheran services; such works appear in editions numbers 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 15, 16, 17, where they are interspersed among pieces suitable for St. Anna. Even so, their Marian music could still have been used, because it was not unusual at this time for texts of Marian motets to be modified for Lutheran use. For example, during Giovanni Gabrieli's lifetime his *Sancta Maria succurre miseris* (a 7;

C. 13) became *O fili Dei succurre miseris* and was circulated with its revised text in early printed editions and manuscripts.¹⁷

Gumpelzhaimer's acquisition of music that was composed for the Catholic liturgy, including printed editions in which liturgical function is specified with each piece (see editions numbers 4 and 6), is not unusual for a Lutheran establishment. A large portion of the Roman liturgy was adopted by the early Lutheran church, though there were major differences, not least being the liturgy's theological underpinning. If the music he acquired in 1608 is any guide, it seems that Gumpelzhaimer favored the traditional liturgy outlined in Martin Luther's *Formula missae et communionis pro ecclesia Wittenbergensi* (Wittenberg: [n.p.], 1523), in which movements from the Latin Mass had prominence.¹⁸ In addition to Gumpelzhaimer's interest in music composed for the Roman liturgy, it is very likely that he was on cordial terms with musicians at Augsburg's Catholic establishments. This is a reasonable supposition because Gumpelzhaimer received his training at Augsburg's Benedictine Abbey of St. Ulrich and St. Afra, and (apparently) at the University of Ingolstadt, a leading Jesuit institution. Indeed, new evidence that I have uncovered reveals that he maintained his ties with St. Ulrich and St. Afra while employed at St. Anna. In particular, in July 1598, Gumpelzhaimer purchased a bound set of fourteen printed music editions that previously belonged to St. Ulrich and St. Afra. This collection, which he marked with relevant inscriptions (including those shown in fig. 3) and later cited in St. Anna's music catalog, is now found at Augsburg, Staats- und Stadtbibliothek, Tonkunst Schletterer 140–144, the majority of compositions of which are sacred vocal works.¹⁹ Evidently, St. Anna's authorities,

17. Richard Charteris, *Giovanni Gabrieli, ca. 1555–1612: A Thematic Catalogue of His Music with a Guide to the Source Materials and Translations of His Vocal Texts*, Thematic Catalogues Series, 20 (Stuyvesant, N.Y.: Pendragon, 1996), 25–27.

18. It is not known to what extent Gumpelzhaimer adopted later variations to the liturgy, and how internal theological disputes of the period affected his choice of music for St. Anna's services. For more on the interaction between religion and music in Augsburg, see Alexander J. Fisher, "Music in Counter-Reformation Augsburg: Musicians, Rituals, and Repertories in a Religiously Divided City" (Ph.D. diss., Harvard University, 2001).

19. Tonkunst Schletterer 140–144 consists of five partbooks, lacking the sextus volume (one that was extant when Gumpelzhaimer cataloged the volumes). There are fourteen *Einzeldrucke* in this collection, and these comprise RISM A/I, C 4410 (1576, Thomas Creccquillon), K 452 (1574, Jacobus de Kerle), K 989 (1571, Johann Knöfel), L 844 (1571, Orlando di Lasso), L 846 (1571, Orlando di Lasso), L 854 (1572, Orlando di Lasso), L 861 (1573, Orlando di Lasso), L 871 (1573, Orlando di Lasso), L 898 (1576, Orlando di Lasso), L 899 (1576, Orlando di Lasso), S 2107 (1576, Melchior Schramm), T 965 (1574, Michael Tonsor), U 125 (1577, Alexander Utendal), and V 1130 (1573, Ivo de Vento). Gumpelzhaimer's inscriptions in Tonkunst Schletterer 140–144 include one or more of the following on select title pages of the tenor and bassus volumes, "Sumptu publico" ("at public expense"—presumably because the set's purchase costs were covered by St. Anna's supporters), his initials "A. G. T. B." and the date "1598" (see fig. 3); and the price and date of their acquisition on the front paste-down of the tenor volume, "Constant Fl 7. Anno Domini 1598. Mense Julio" (a similar inscription appears on the front paste-down

and Gumpelzhaimer in particular, felt no stigma in acquiring a set of partbooks that once belonged to St. Ulrich and St. Afra, so much so that they even retained the original covers with the latter institution's coat of arms.

Returning now to the music that Gumpelzhaimer purchased for St. Anna in 1608, we find that the most numerous compositions are polychoral ones, and next in quantity are single-choir works for four to eight voices. The majority of the polychoral works are scored for two four-part choirs, though the most striking pieces are by Monteverdi's teacher, Marc'Antonio Ingegneri, and in particular his triple-choir motets for ten, twelve, and sixteen voices dedicated to Cardinal Niccolò Sfondrati, later Pope Gregory XIV (see edition no. 3). Apart from the intrinsic appeal of such works, there are several likely explanations for Gumpelzhaimer's interest in polychoral music, which is also demonstrated in other materials that he collected. A crucial reason for such interest would have to be his connections to major composers of the genre, among them Giovanni Gabrieli and Hans Leo Hassler, who were close friends with each other, and very likely met Gumpelzhaimer. From 1586 until 1600 Hassler worked for the Fugger family in Augsburg, and there must have been many opportunities to meet Gumpelzhaimer and discuss musical developments. One could easily imagine Gumpelzhaimer's eagerness to meet Hassler, who was a major exponent of the polychoral style in Germany, and, like Giovanni Gabrieli, studied with Andrea Gabrieli in Venice. Hassler's connections to the Gabrielis alone would have been recommendation enough for Gumpelzhaimer. Indeed, Gumpelzhaimer is also likely to have met Giovanni Gabrieli, whose style the former emulated in a number of major works. The acquaintance is suggested by the fact that in 1605 Wilhelm Lichtlein, one of St. Anna's musicians (and a member of Augsburg's *Stadtpfeifer*), studied with Gabrieli in Venice. Moreover, Gumpelzhaimer's autographs include otherwise unknown polychoral works by the Venetian composer, and the same applies to pieces by Hassler. At the very least, it seems that Gabrieli and Hassler provided Gumpelzhaimer with copies of their compositions.²⁰ Another

of the bassus volume). Subsequently, the collection was listed, together with a correct description of the order of its editions and covers, in St. Anna's music catalog, which was commenced by Gumpelzhaimer in 1620; for example, see Augsburg, Evangelisch-Lutherischen Gesamtkirchenverwaltung, Scholarchatsarchiv, 63b, fol. 18^v. The monogram of St. Anna is not found in these volumes because their binding predates the latter's purchase. The pattern of the monogram's appearance in other sources leaves little doubt that St. Anna's binder was responsible for adding the stamp, and therefore its absence from Tonkunst Schletterer 140–144 is unsurprising. While it is possible that the collection may have been acquired from an Augsburg book dealer, it seems more likely that Gumpelzhaimer organized the sale directly with St. Ulrich and St. Afra.

20. Gumpelzhaimer's score-book, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. 40028, includes twenty-one motets by Hans Leo Hassler, six of which are otherwise unknown: no. 2, *Domine fac*

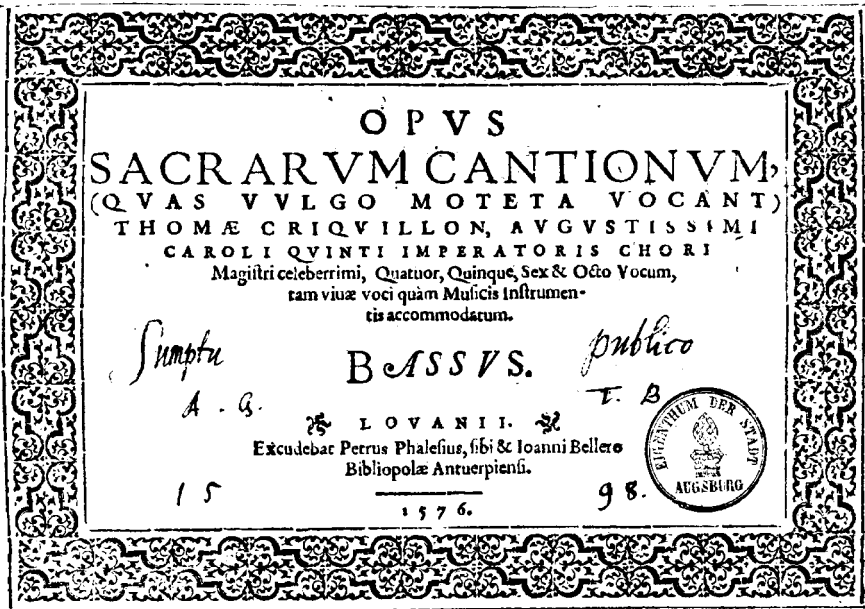


Fig. 3. Staats- und Stadtbibliothek, Augsburg, Tonkunst Schletterer 140–144, bassus volume, title page of first print, Thomas Crecquillon, *Opus sacrarum cantionum, (quas vulgo moteta vocant)* . . . (Leuven: Pierre Phalèse, 1576), illustrating Adam Gumpelzhaimer's inscriptions

factor likely to account for Gumpelzhaimer's enthusiasm for polychoral music must have been the architecture of St. Anna, the low-lying galleries of which would have been especially suited to performances with multiple choirs. While relatively little is known about the musical forces that Gumpelzhaimer had at his disposal, it is clear that he was able to draw on a substantial number of musicians, and that polychoral works were performed at St. Anna.²¹

mecum misericordiam (a 4); no. 3, *Si insurgunt venti* and its *secunda pars In periculis in angustiis* (a 4); no. 4, *Pauperis hospitium fromidas* (a 3); no. 13, *Surrexit Christus* (a 4); no. 74, *O sacrum convivium* (a 8); and no. 124, *Jubilate Deo* (a 12). For more on these works, see Charteris, "New Motets by Hans Leo Hassler." Similarly, the same score-book and an incomplete set of Gumpelzhaimer partbooks, Regensburg, Bischöfliche Zentralbibliothek, Butsch 205–210, include two otherwise unknown motets by Giovanni Gabrieli: *Jubilate Deo omnis terra* (a 8; C. 135; Mus. ms. 40028, no. 112; Butsch 205–210, no. 94); and *O Jesu mi dulcissime* (a 8; C. 140; Mus. ms. 40028, no. 111; Butsch 205–210, no. 92). Further information about these two works appears in Charteris, "Newly Discovered Works," 350–52, as well as Charteris, "Giovanni Gabrieli's Three Settings of 'O Jesu mi dulcissime' etc.," *Music & Letters* 69 (1988): 317–18. For information about Wilhelm Lichtlein, see Charteris, *Gumpelzhaimer's Little-Known Score-Books*, 9–10.

21. For example, indications in sources used and owned by Gumpelzhaimer verify that he performed a sizable number of polychoral works, among them Giovanni Gabrieli's splendid Ascension Day motet, *Plaudite, psallite* (a 12; C. 41), scored for three choirs. His indications include dynamic indications, names of musicians and instruments, repeat marks, musical corrections and revisions. See Richard Charteris,

I have discovered all the printed editions that Gumpelzhaimer acquired in 1608: fifteen are found in the Biblioteka Jagiellońska in Cracow, and two are located in the Staatsbibliothek zu Berlin Preußischer Kulturbesitz (see the appendix). Rather than being bound in eight volumes, as they were when Gumpelzhaimer wrote his inventory (when partbooks of similar tessitura would have been assigned to an individual volume), each edition exists independently as a group of separate partbooks. The outer edges of the pages of most partbooks are sprinkled in red, thus confirming the comments in the inventory. In addition, the partbooks of items 1–16 still have leather markers or remnants thereof.²² These markers, which are common in bound collections of the period and assisted users in the location of individual printed editions, must have been added in 1608 when the partbooks were assembled in eight volumes—edition number 17 lacks markers because it concluded the set. Unlike a number of other collections that Gumpelzhaimer acquired and bound, these editions lack consecutive, handwritten piece numbers, and have no indication of individual prices; such inscriptions appear, for example, in a group of printed editions that Gumpelzhaimer had bound in wood and pigskin, and that are now cataloged at Augsburg, Staats- und Stadtbibliothek, Tonkunst Schletterer 376–382.

In three editions—numbers 10, 11, and 13—Gumpelzhaimer indicates the existence of an organ volume. On the title page of the first vocal partbook of each of these editions, Gumpelzhaimer inscribed “Bassus ad Organum hochquart, in verscriben pergament.” Although once bound together and covered by parchment with preexisting handwriting, each organ partbook is now shelved with its corresponding vocal partbooks. On the title page of each organ partbook, Gumpelzhaimer inscribed “8. partes, hochquart in bretter gebund, gesprengt am schnit, mit Clausurn.” The last inscription is consistent with the comments in Gumpelzhaimer’s 1608 inventory, and confirms that the vocal partbooks were originally bound in eight volumes, covered by wood, fixed with clasps, and sprinkled on the outer edges. It is worth noting that Gumpelzhaimer used the same combination of coverings in many other bound collections of early printed music editions.²³ The organ partbooks are larger than the vocal

“Giovanni Gabrieli’s *Sacrae symphoniae* (Venice, 1597): Some Rediscovered Partbooks with New Evidence about Performance Practice,” in *Im Dienst der Quellen zur Musik: Festschrift Gertraud Haberkamp zum 65. Geburtstag*, ed. Paul Mai (Tutzing: Hans Schneider, 2002), 195–228.

22. The remnants consist of one or more of the following: fragments of the original leather markers; all or part of the paper holders that affixed the leather markers to the folios; stains or impressions where the markers and holders were once placed; torn-out fragments of folios where the markers and holders were originally located (in some cases, the torn-out areas of the folios were subsequently restored).

23. In the music catalog of St. Anna’s music library, Gumpelzhaimer describes the covers of collections owned variously by the church and by himself. A large number use the exact same materials that Gumpelzhaimer indicates once covered the vocal and organ partbooks mentioned in this article. For example, see Augsburg, Evangelisch-Lutherischen Gesamtkirchenverwaltung, Scholarchatsarchiv, 63b, fols.

partbooks, though both are upright quartos, and Gumpelzhaimer must have had them bound around the same time; presumably there was an additional inventory with details about the organ partbooks. The 1599 organ partbook at edition number 10, devoted to Serafino Cantone's motets, is not mentioned in RISM, and is an early example of the genre (unless it was published some years later and dated retrospectively).²⁴ A further organ partbook, which is also omitted from RISM, though shelved with edition number 8, is a much later addition to the set (see appendix).

PROVENANCE

Adam Gumpelzhaimer purchased the printed editions cited in his 1608 inventory for the Church and School of St. Anna, Augsburg. Incontrovertible evidence exists in the editions themselves, because almost all partbooks have the monogram of St. Anna stamped in black ink on their title pages.²⁵ This monogram, which is illustrated in figure 4, was used throughout Gumpelzhaimer's service at St. Anna, and appears in numerous printed editions that he collected on its behalf, of which the editions in the 1608 inventory are fascinating examples. It is unlikely that Gumpelzhaimer obtained the editions for himself and later sold them to St. Anna because they are not cited among the materials that he sold to the church toward the end of his life.²⁶ Nor are they listed in other parts of the same catalog which itemized St. Anna's music library. Thus, we have more evidence that the catalog is an incomplete record of the library's holdings.

20^v (the final entry), 21^v (the final entry), 22^r (the final entry), 23^r (both entries), 23^v (the first two entries), 24^r (the first two entries), 27^r (the middle entry), and 27^v (both entries). For more on this catalog, see n. 3 above.

24. Martin Morell, letter to the editors, *Music & Letters* 72 (1991): 516–17.

25. St. Anna's monogram consists of "SANA" with an abbreviation sign, suggesting "S[ANCTA] AN[N]A". Notwithstanding her agreement with this interpretation, Dr. Gertraut Haberkamp of the Bayerische Staatsbibliothek has suggested that the middle letters of the monogram could be "AV," implying "Augustae Vindelicorum," the Latin tag for the city of Augsburg. Originally, Dr. Haberkamp suggested that the monogram belonged to St. Ulrich and St. Afra in Augsburg (see *Bischöfliche Zentralbibliothek Regensburg, Thematischer Katalog der Musikhandschriften*, vol. 1, *Sammlung Proske, Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN*, ed. Gertraut Haberkamp, Kataloge bayerischer Musiksammlungen, 14/1 [Munich: Henle, 1989], 223), though she later identified it with St. Anna (*ibid.*, vol. 2, *Sammlung Proske, Manuskripte des 18. und 19. Jahrhunderts aus den Signaturen A.R., C, AN*, ed. Gertraut Haberkamp, Kataloge bayerischer Musiksammlungen, 14/2 [Munich: Henle, 1989], xxiv). The appearance of this monogram in sources that are known from other evidence to have belonged to St. Anna, or that were used by Gumpelzhaimer while he was employed there, leaves no doubt that the monogram belongs to St. Anna, Augsburg. The monogram is also discussed in Jane A. Bernstein, "Buyers and Collectors of Music Publications." The list in Bernstein's article turns out to be only a small fraction of the relevant editions. Some additional ones are discussed in three articles: the present one; Charteris, "A Rediscovered Collection;" and Charteris, "Giovanni Gabrieli's *Sacrae symphoniae*." A vast number of additional sources with the monogram will be revealed in Richard Charteris, *Early Music Prints Once Owned by Adam Gumpelzhaimer and St. Anna, Augsburg* (American Institute of Musicology, in preparation). The latter book refers to the editions that are the subject of this article, but it does not include the extensive details found here.

26. Gumpelzhaimer sold his library to St. Anna in stages, variously in 1621, 1622, 1624, and 1625 (see n. 3 above).

Gumpelzhaimer most probably obtained these printed editions from one of Augsburg's booksellers.²⁷ A likely candidate is Georg Willer the younger, who continued the well-established bookselling business founded by his father, Georg Willer the elder (1514–1593). The younger Georg Willer operated the business for almost thirty years, commencing in 1594. He also sold printed music editions, as one of his surviving catalogs attests. The catalog, which was published in 1622, includes a large quantity of printed music editions that were published in the Low Countries, Germany, Austria, France, and Italy.²⁸ By far the largest number of editions are devoted to sacred vocal music, including polychoral works that were so admired by Gumpelzhaimer.²⁹ The Willer family must have had excellent contacts with music publishers, and it is tempting to believe that they were responsible for supplying much of the material collected by both Gumpelzhaimer and St. Anna.

Fortunately, there are records of the collection in recent centuries. Even though the printed editions in the 1608 inventory are distributed between Berlin and Cracow, all of them were in the Berlin Library, then known as the Preußische Staatsbibliothek, prior to the Second World War.³⁰ This library's association with the editions dates from 1842, when it purchased the music library of the German singer and collector Georg Johann Daniel Poelchau (1773–1836);³¹ at the time the Berlin Königliche Bibliothek, as it was then known, added its stamp (the same one found in the inventory) to all partbooks. In addition, Poelchau's ownership of the editions is confirmed by his bookplate on the rear paste-down of each partbook. Moreover, all seventeen editions are cited in Poelchau's autograph music catalog, which is divided into four volumes

27. For details about Augsburg's book sellers, publishers, and printers, see Hans-Jörg Künast, "Dokumentation: Augsburger Buchdrucker und Verleger," in *Augsburger Buchdruck und Verlagswesen von den Anfängen bis zur Gegenwart*, ed. Helmut Gier and Johannes Janota (Wiesbaden: Harrassowitz, 1997), 1205–340.

28. The catalog survives in Munich, Bayerische Staatsbibliothek, Res/4 Cat. 45, Beibd. 12, and is entitled *Catalogus librorum musicalium variorum aethorum omnium nationum tam italorum quam germanorum, tam recentium quam veterum, quos Lector venales reperiet apud Georgium Willerum Bibliopol: Augustae* (Augsburg: David Francken, 1622). See Richard Schaal, "Georg Willers Augsburger Musikalien-Lagerkatalog von 1622," *Die Musikforschung* 16 (1963): 127–39.

29. In addition to purchasing a vast number of polychoral works for himself and St. Anna and composing multichoir pieces, Gumpelzhaimer annotated large-scale compositions by Giovanni Gabrieli (see n. 21 above).

30. In 1940 these editions were stored, together with many other valuable materials, in different locations in Germany. Two of the editions were stored in Tübingen, and these were returned to the Berlin Library in the 1960s. The fifteen editions now in Cracow were stored in Schloss Fürstenstein in Lower Silesia, and transferred in 1944 to the Benedictine monastery at Grüssau (now Krzeszów in Poland). After the war, the fifteen editions were taken from Grüssau to Cracow by Polish troops, and were eventually deposited in the Biblioteka Jagiellońska where they have resided ever since.

31. See *Die Musik in Geschichte und Gegenwart: Sachtel*, 2d ed. (Kassel: Bärenreiter, 1994–), s.v. "Berlin," section "B. Handschriften und Bibliotheken," by Eveline Bartlitz, Joachim Jaenecke, and Marion Sommerfeld (especially col. 1476).

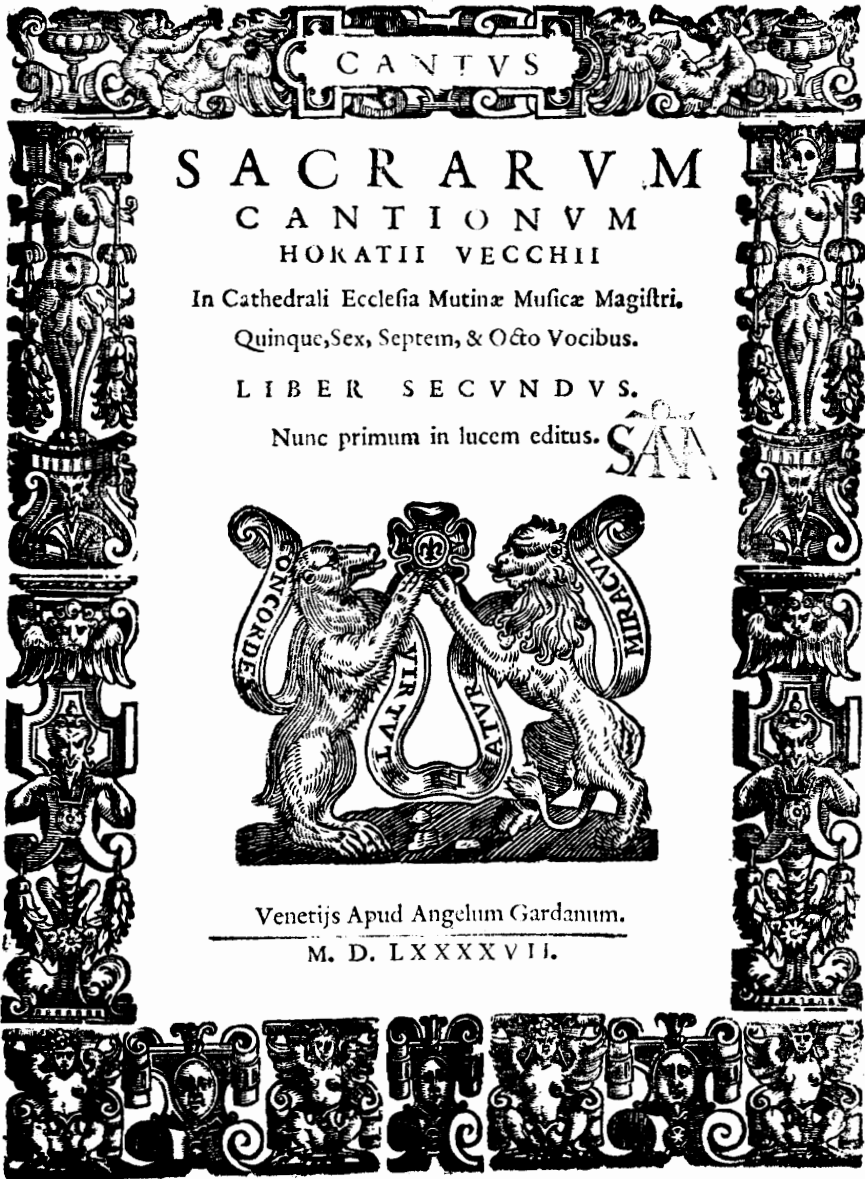


Fig. 4. Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ant. pract. V 247, Orazio Vecchi, *Sacrarum cantionum* . . . *liber secundus* (Venice: Angelo Gardano, 1597), cantus, title page, illustrating the monogram of St. Anna, Augsburg (Reproduced by kind permission)

and preserved in the Staatsbibliothek zu Berlin Preußischer Kulturbesitz.³² Poelchau catalogs all the editions cited in the 1608 inventory in *Mus. ms. theor. Kat. 56* (pp. 12–14, no. 38), where later markings, which need not concern us here, have been added by librarians in Berlin. Since the editions are listed near the beginning of Poelchau's catalog volume, it is possible that they were among his early acquisitions. Mitigating against this argument is the fact that Poelchau compiled the catalog towards the end of his life, and whether the time of acquisition played a role in the arrangement of his catalog is unknown. Poelchau gives the correct dates for two editions that Gumpelzhaimer dates wrongly (see nos. 10 and 17 in the appendix). Similar errors are occasionally found in Gumpelzhaimer's manuscript catalog of St. Anna's music library.

Georg Poelchau is also responsible for adding the inscription that identifies Gumpelzhaimer's hand at the bottom left of the 1608 inventory. This suggests that Poelchau obtained the inventory at the same time as he acquired the seventeen printed editions (the inventory is not mentioned in his music catalog). When Gumpelzhaimer had custody of these materials, the inventory must have been affixed inside one of the eight volumes. Since the leaf is much larger than the editions, it would have required folding for ideal accommodation, and this accounts for the older of its two folds. The deterioration in the vicinity of this fold was almost certainly caused by its later extraction from the set.

We can be reasonably certain that the order of the printed editions in the inventory reflected their sequence in the eight volumes Gumpelzhaimer had bound in 1608. This is supported by the evidence of extant bound collections assembled by Gumpelzhaimer, because those with original bindings and matching inventories have their printed editions in identical order.³³ Poelchau, too, catalogs the editions in exactly the same order as the inventory, though it is probable that the inventory and the eight volumes were dismantled just prior to his acquisition of these materials. A study of Poelchau's early printed music editions distributed among libraries in Europe reveals that he kept bound collections of early editions in their original state rather than dismantling them;³⁴ and besides, there would have been little incentive for him to dismantle bound

32. Georg Poelchau's four-volume catalog consists of: *Mus. ms. theor. Kat. 41*, which catalogs his music manuscripts; *Mus. ms. theor. Kat. 51*, which catalogs his eighteenth- and nineteenth-century music editions; *Mus. ms. theor. Kat. 56*, which catalogs his sixteenth- and seventeenth-century music editions; and *Mus. ms. theor. Kat. 61*, which catalogs his editions and manuscripts dating from the fifteenth to the nineteenth centuries consisting of materials on music theory, songbooks, librettos, and books about music and musicians.

33. There is one exception: Gumpelzhaimer rearranged and rebound the volumes discussed in Charteris, "A Rediscovered Collection."

34. This is illustrated in two collections in the Staatsbibliothek zu Berlin that have their original bindings intact: Staatsbibliothek zu Berlin Preußischer Kulturbesitz, *Mus. ant. pract. B. 435* (with RISM B/I, 1554¹⁰, 1555¹⁰, 1555¹¹, 1555¹², 1556⁸, [1556]⁹) and B. 440 (with RISM B/I, 1558⁴, 1559¹, 1559²). Both

collections because of the costs of rebinding. Presumably, therefore, Poelchau acquired the collection in question as dismantled editions, since this best accounts for the fact that he covered each partbook with blue-colored boards, the same materials that he used to cover many other items in his library (it is likely that Poelchau was also responsible for binding the inventory).

There is further evidence that Poelchau obtained the printed editions (and inventory) as individual items, almost certainly at the same time and from one supplier. In Poelchau's catalog, each of the seventeen editions at pressmark number 38 is assigned an alphabetical letter, commencing with "b" and concluding with "s." Poelchau accompanied the seventeen editions with two additional ones not cited in the inventory (for example, see fig. 5): the first one at number 38 (a) is Giovanni Matteo Asola's *Divinae dei Laudes. Binis vocibus canendae* . . . (Venice: Ricciardo Amadino, 1600; RISM A/I, A 2604); and the last one at number 38 (t) is Adriano Banchieri's *Messe solenne a otto voci* . . . (Venice: Ricciardo Amadino, 1599; RISM A/I, B 801).³⁵ The fact that extra printed editions are cataloged at the same pressmark suggests that Poelchau acquired all the editions at number 38 as unbound items. Since Poelchau lists his bound collections differently (without subdivision of their editions by alphabetical classification, or without combining them with other materials), there is every reason to believe that the editions at number 38 were unbound when he acquired them. The person responsible for dismantling the eight volumes was almost certainly a book dealer, who must have found it more profitable to sell individual printed editions rather than bound collections. Indeed, fragmentation is evident in many other collections associated with Gumpelzhaimer, the editions of which still have remnants of their original stitching, glue, and spines.³⁶

Georg Poelchau also owned the three organ partbooks mentioned earlier, and must have acquired them with the vocal partbooks; the organ partbooks are covered with the same blue-colored boards that he used to cover the vocal partbooks, and each one has his bookplate. Poelchau also cataloged the organ partbooks in the same volume as the vocal partbooks, Mus. ms. theor. Kat. 56. Instead of listing them with the vocal partbooks at number 38, however, he cataloged them at number 277 (a-c) in the section devoted to organ partbooks, and cross-referenced

collections, which originally belonged to St. Anna, feature Poelchau's bookplate and are cited in his autograph catalog, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. theor. Kat. 56, nos. 35 and 36. Poelchau acquired many other materials that originated from Augsburg, among them Gumpelzhaimer's score-books cited in n. 2 above.

35. These additional editions are now located at the Biblioteka Jagiellorska, Cracow (respectively Mus. ant. pract. A 645 and B 80). During Gumpelzhaimer's day, they were owned by St. Anna, the monogram of which appears on their title pages.

36. For example, see the partbooks discussed in Charteris, "Giovanni Gabrieli's *Sacrae symphoniae*."

the corresponding items. Gumpelzhaimer's organ volume was probably dismantled by the book dealer who sold Poelchau the vocal partbooks.

It is likely that Poelchau purchased the seventeen printed editions and 1608 inventory in the initial decades of the nineteenth century, when institutions in and around Augsburg divested themselves of rare books and manuscripts. The initial phase of this relocation resulted in major public libraries in a wide radius of Munich surrendering many of their rare materials to what is now known as the Bayerische Staatsbibliothek in Munich. This was organized by a commission that in Augsburg's case undertook its work in 1805–6. During the next ten years or so, religious institutions in Augsburg relocated most of their rare materials to the city's Kreis- und Stadtbibliothek (as the Staats- und Stadtbibliothek was then known). In the following decades, printed music editions from these institutions appeared on the market, though it is unclear whether the sellers were institutional or private, and, if private ones, whether they acquired them earlier than the nineteenth century.³⁷

CONCLUSION

The reasons underlying Gumpelzhaimer's purchase of the printed editions cited in his 1608 inventory and how they were used are unclear. Nonetheless, there are a number of likely explanations for their acquisition. Gumpelzhaimer probably obtained the music in order to assist with his instruction of St. Anna's pupils and choir members, and to broaden his appreciation of works by other composers. In addition, it is likely that he used the editions for performances in St. Anna's services. True, they lack performance annotations and none of their pieces appears in his autographs, but such evidence does not preclude their use by performers. Perhaps if more of Gumpelzhaimer's autographs had survived (only a small fraction exists today), then some of the works in this collection might have been found there. Nor do lack of annotations signify that pieces were not used in performance, because a number of unannotated

37. Since some of these institutions still own materials that date before this time, it is likely that they or the Augsburg Kreis- und Stadt-Bibliothek sold the early music editions in the nineteenth century, just in the same way that other libraries—such as the Königliche Bibliothek, Berlin, and Österreichische Nationalbibliothek, Vienna—sold unwanted editions during the same period. Comments about the relocation of materials to the Kreis- und Stadt-Bibliothek appear in Helmut Gier, "Zur Geschichte der Staats- und Stadtbibliothek Augsburg," in *450 Jahre Staats- und Stadtbibliothek Augsburg: Kostbare Handschriften und alte Drucke: Ausstellung Augsburg 15. Mai bis 21. Juni 1987*, ed. Helmut Gier (Augsburg: Staats- und Stadtbibliothek, 1987), 7–10 (especially pp. 8–9). Alternatively, the relevant music editions that came onto the market in the nineteenth century may have been in private hands from the first half of the seventeenth century, when the Thirty Years War resulted in considerable upheaval. During 1635–49, the Church and School of St. Anna were closed and placed under Jesuit control, and the Augsburg Library, then located immediately adjacent to the School of St. Anna, was without a librarian (traditionally this position was filled by the rector of St. Anna's school). It is not known how St. Anna's music collection, which was housed in the school building, was treated during this period.

12

in unum quasi corpus redactae studio et opera Frederici Lind-
neri. Noribergae in off. Catharinae Gerlach, 1590. C. 6.
Gumpelzhaimer von
Girvin, non Marc. Anton. Ingigneri ⁷ & Leonhard Klingenslein 2,
Jac. Corfini 6, Penaty del Mel 5, Philip de Monte 8, Ort.
Laffo 1, Joan. Petri Aloisii (Prainepiani), 10, Claud. Meruli 1,
Annib. Stabitis 4, Andr. Gabrieli 7, Uscanius Tombetti 6,
Annibal Stabitis 3, Julianus Carlaro 2, Orat. Columbani 1,
Stefani Jac. 1, Lauri Dom 1,
P. A. R. Laffo, Ort. de, ^{1760/1771} *Einige frühzeitige Fassung mit großer Stimmen (Cantaten) von
genet und von ihm selbst mit Klavier corrigiert, München
bei Ad. Lang 1590.*

175-81/306
1225

392

a. Apula, Gio. Matteo, Veronesi, *Divinae Dei laudes
binis vocibus canendae. Venetis ap. Ric. Amadinum
1600. C. a 1 et 2. F. B. 1 et 2. 5 et 6. h. 8. 10. 12. 14. 16. 18. 20.*

b. Croce, F., Venetis ad F. Marci Arthemisii,
*septem Psalmi penitentiales, sex Vocum. Noribergae
ap. P. Kautmann 1599. J. 46*

c. Pianciardi Franc. Capulani, Organistae Genesii,
*sacrarum modulationum 4. 5. 6. 7. et 8. Voc. Libet.
Venetis ap. Gardanum 1596.*

d. Ingigneri, Marc Antonii Libet. sac. cantianum,
*7. 8. 9. 10. 12. et 16. Voc. Venetis apud Gardanum
1589.*

e. Vacchi, Floratii (Mutinensis, canon. corrigens)
Notecta 4. 5. 6. et 8. Voc. Venetis ap. Gardanum 1590.

Fig. 5. Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. theor. Kat. 56, p. 12, no. 38, a-e, illustrating Georg Poelchau's listing of an extra printed edition (a) before the first four printed editions (b-e) cited in Gumpelzhaimer's 1608 inventory

works in printed editions that he used were copied into his autograph partbooks, ones that were almost certainly compiled for performers. As one of Augsburg's leading composers and teachers in charge of the music at St. Anna's school and church, Adam Gumpeltzhaimer must have organized numerous performances of sacred vocal works like those purchased in 1608. Certainly, his forty-four years of service at St. Anna enabled him to have substantial impact on its musical development, and the printed editions in its collection, together with others in his own library, must have been of considerable assistance in his duties. Gumpeltzhaimer's 1608 inventory and its printed editions are an important discovery, because they deepen the understanding of his collecting activities, taste in music, and contribution to St. Anna's musical life.

APPENDIX

The Early Printed Music Editions Cited in Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. autogr. theor. Gumpeltzhaimer

The order of the publications adheres to that in Gumpeltzhaimer's inventory, which is dated September 1608. For each item, the following details are provided: (1) the location of the original; (2) the complete title of the original edition (adhering to its format in the uppermost partbook); (3) the names of the extant partbooks (those with an asterisk have the monogram of St. Anna on their title pages); (4) the edition's RISM identification(s), the relevant publications of which are indicated in note 5; (5) a transcription of the entry in Gumpeltzhaimer's inventory in Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. autogr. theor. Gumpeltzhaimer (labeled "Gumpeltzhaimer:"); and (6) a transcription of the entry in the catalog of Georg Poelchau's early printed music editions in Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ms. theor. Kat. 56 ("Poelchau:"). A commentary is supplied where required. In most cases, abbreviated words are tacitly given in full. In RISM, the Biblioteka Jagiellońska, Cracow, is not listed as a location for the fifteen printed editions found there.

1. Giovanni Croce

Cracow, Biblioteka Jagiellońska, Mus. ant.

pract. C 1185:

SEPTEM / PSALMI / POENITENTIALES
/ Sex vocom. / A / IOANNE CROCE, /
Venetiis ad S. Marci Archi- / musico, /
Italica lingua primum modulati: /
NVNC VERO AD ALIORVM, QVI
ISTAM / non callent, pium usum in
Latinam / linguam conversi / *Ab* /
AMATORE QVODAM / MVSICAE. /
[part name with decorated surround] /
NORIMBERGAE. / Apud Paulum
Kaufmannum. / M. D. IC.

CANTVS, ALTVS*, TENOR*, BASSVS*,
QVINTA VOX*, SEXTA VOX*

[RISM A/I, C 4484]

Gumpeltzhaimer:

1599. Septem psalmi poenitentiales. 6. voc.
/ à Joanne Croce Venetijs ad S. Marci /
Archimusico Venetijs.

Poelchau:

N° 38. b. *Croce, J.*, Venetiis ad S. Marci
Archimusici, / Septem Psalmi pöniten-
tiales. Sex Vocom. Noribergae / ap. P.
Kaufmann. 1599.

2. Francesco Bianciardi

Cracow, Biblioteka Jagiellońska, Mus. ant.
pract. B 580:

[Part name enclosed in border design] /
FRANCISCI BIAN- / CIARDI CASV-

LANI / Ab Organis Metropolitanae Senensis Ecclesiae, / SACRARVM MODVLATIONVM, / quae vulgo Mottecta, & Quatuor, Quinis, / Senis, Sep: & Octonis vocibus / concinuntur. / LIBER PRIMVS. / [printer's mark] / Venetijs Apud Angelum Gardanum. / M. D. LXXXXVI.

CANTVS*, ALTVS, TENOR*, BASSVS, QVINTVS*, SEXTVS*

[RISM A/I, B 2599]

Gumpeltzhaimer:

1596. Francisci Bianciardi Casulani Motetti / à 4. 5. 6. 7. et 8. voc. liber. 1. Venetijs.

Poelchau:

N° 38. c. *Bianciardi* Franc. Casulani, Organistae Senensis, / Sacrarum modulationum 4. 5. 6. 7. et 8 Voc. Liber 1. / Venetijs ap. Gardanum 1596.

3. Marc'Antonio Ingegneri

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. I 130:

[Part name enclosed in border design] / MARCI ANTONII / INGIGNERI / LIBER SACRARVM CANTIONVM. / Quae ad Septem, Octo, Nouem, Decem, Duodecim, Sexdecim / voces Choris & coniunctis & separatis commode etiam / cum varijs Musicis Instrumentis concini possunt. / AD ILLVSTRISS. ET REVERENDISS. / Dominum S. R. E. Cardinalem Cremonensem. / [printer's mark] / Venetijs Apud Angelum Gardanum / M. D. LXXXIX.

CANTVS Primus*, ALTVS Primus*, TENOR Primus*, BASSVS Primus*

CANTVS Sec.*, ALTVS Sec.*, TENOR Sec.*, BASSVS Sec.*

[RISM A/I, I 47]

Gumpeltzhaimer:

1589. Marci Antonij Ingigneri liber sacra- / rum Cantionum. 7. 8. 9. 10. 12. 16. Voc. Venetijs.

Poelchau:

N° 38. d. *Ingignerii*, Marc. Antonii Liber Sac. cantionum, / 7. 8. 9. 10. 12. et 16 Voc. Venetijs apud Gardanum / 1589.

4. Orazio Vecchi

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. V 215:

[Part name] / MOTECTA HORATII / VECCHII MVTINENSIS / CANONICVS CORIGIENSIS / Quaternis, Quinis,

Senis, & / Octonis Vocibus. / Nunc Primum in lucem edita. / SERENISSIMO PRINCIPI GVGLIELMO, / Palatino, Rheni Comiti, & vtriusque Baua- / riae Duci & c. Dicata. / CVM PRIVILEGIO. / [printer's mark] / Venetijs Apud Angelum Gardanum. / M. D. LXXXX.

CANTVS*, ALTVS*, TENOR*, BASSVS*, QVINTVS*, SEXTVS*, SEPTIMVS*, OCTAVVS*

[RISM A/I, V 1005]

Gumpeltzhaimer:

1590. Motecta Horatij Vecchij Mutinensis / 4. 5. 6 et octonis vocibus. Venetijs.

Poelchau:

N° 38. e. *Vecchii*, Horatii (Mutinensis, canon. corigiensis) / Motecta 4. 5. 6. et 8 V. Venetijs ap. Gardanum 1590.

5. Asprilio Pacelli

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. P 40:

[Part name and choir name enclosed in border] / ASPRILII PACELLI / IN ALMA VRBE / COLLEGII GERMANICI / MVSICAE MAGISTRI / MOTECTORVM ET PSALMORVM / qui Octonis Vocibus concinuntur. / LIBER PRIMVS. / [printer's mark] / ROMAE, Apud Nicolaum Mutium 1597. Superiorum permisso.

PRIMI CHORI: CANTVS*, ALTVS*, TENOR*, BASSVS*

SECVNDI CHORI: CANTVS*, ALTVS*, TENOR*, BASSVS*

[RISM A/I, P 24]

Gumpeltzhaimer:

1597. Asprilij Pacelli Motectorum et psal [-] / morum qui octonis vocibus concinuntur liber. 1. Romae.

Poelchau:

N° 38. f. *Pacelli*, Asprilii, in alma urbe collegii germanici Mus. / Magistri, Motectorum et Psalmorum qui octonis / voc. concinuntur. Liber. 1. Romae ap. Mutium / 1597.

6. Orazio Vecchi (Anthology)

Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ant. pract. V 247:

[Part name enclosed in border] / SACRARVM / CANTIONVM / HORATII VECCHII / In Cathedrali Ecclesia Mutinae Musicae Magistri. / Quinque, Sex, Septem, & Octo Vocibus. / LIBER

SECVNDSVS. / Nunc primum in lucem editus. / [printer's mark] / Venetijs Apud Angelum Gardanum. / M. D. LXXXXVII.

CANTVS*, ALTVS*, TENOR*, BASSVS*, QVINTVS*, SEXTVS*, SEPTIMVS, OCTAVVS*

[RISM A/I, V 1006, and RISM B/I, 1597⁴]

Gumpeltzhaimer:

1597. Sacrarum Cantionum Horatij Vecchij / 5. 6. 7. et octo vocibus liber 2. Venetijs.

Poelchau:

N^o 38. g. *Vec[c]hi*, Horat., Sacra Cantionum 5. 6. 7. et 8 V. Liber / 2. Venetijs ap. Gardanum 1597.

Commentary:

This edition has twenty-two works by Orazio Vecchi and two by Gemignano Capilupi. For a reproduction of the title page, see figure 3.

7. Biagio Pesciolini

Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Mus. ant. pract. P 580:

[Part name enclosed in border] / BLASII PESCIOLINI / CANONICI PRATENSIS / MISSAE, MOTECTA. / Vt dicunt, / Quae Octonis, Denis, & Duodenis vocibus concinuntur, / iuxta formam Concilij Tridentini, itemque Ca- / nones, & caetera, id genus, ad Musicam / spectantia varijs vocibus, nuper / in lucem aedicta. / [choir name] / [printer's mark] / Venetijs Apud Angelum Gardanum. / M. D. LXXXXVIII.

PRIMVS CHORVS: CANTVS*, ALTVS*, TENOR*, BASSVS*

SECVNDSVS CHORVS: CANTVS, ALTVS, TENOR*, BASSVS*

[RISM A/I, P 1533]

Gumpeltzhaimer:

1599. Blasij Pesciolini Motecta 8. 10 et duodenis vocibus. Venetijs.

Poelchau:

N^o 38. h. *Pesciolini*, Blasii, Canonici, Pratensis, Missae, Mo- / tecta ut dicunt 8. 10. et 12 V. Venetijs ap. / Angelum Gardanum 1599.

8. Giovanni Matteo Asola

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. A 635:

[Part name enclosed in border design] / NOVA / VESPERTINA / OMNIVM SOLEMNITATVM / PSALMODIA, / Cum Cantico Beatae Virginis. / OCTO-

NIS VOCIBVS. / D. IO. MATTAEO ASVLA VERON. AVCTORE / Nunc denuo impressa, ac recognita. / *CVM PRIVILEGIO*. / [printer's mark] / Venetijs, Apud Ricciardum Amadinum. / M D XCIX.

CANTVS PRIMVS*, ALTVS PRIMVS*, TENOR PRIMVS*, BASSVS PRIMVS*

CANTVS SECVNDSVS*, ALTVS SECVNDSVS*, TENOR SECVNDSVS*, BASSVS SECVNDSVS*

[RISM A/I, A 2569]

Gumpeltzhaimer:

1599. Nova vespertina omnium Solemnitatum / Psalmodia. 8. Voc. D. Joan: Matthae- / o Asula. Venetijs.

Poelchau:

N^o 38. i. *Asula*, G. Matth. nova vespertina omnium solemn- / tatum Psalmodia, cum Magnificat 8 Voc. Vene- / tijs ap. Ric. Amadinum 1599.

Commentary:

In the Biblioteka Jagiellońska, a "BASSVS GENERALIS" partbook, published in 1604, is shelved at the same pressmark. This partbook was not part of the set purchased by Gumpeltzhaimer or Poelchau, as the following points indicate: It lacks St. Anna's monogram; it lacks Gumpeltzhaimer's customary inscription linking it to the vocal partbooks; it lacks Georg Poelchau's bookplate; it is not mentioned in Poelchau's catalog; its covers are not found in other sources associated with Gumpeltzhaimer or Poelchau; and its Berlin Library stamp is a later one than that in the vocal partbooks. The organ partbook is not mentioned in RISM. Its absence from the collection purchased by Gumpeltzhaimer might suggest that he ordered the print, together with the others here, before 1604. It is much more likely, however, that Gumpeltzhaimer's supplier had the 1600 edition in stock. The Augsburg book dealer Georg Willer, who seems his likely source, had editions in stock dating well back into the sixteenth century (see his 1622 music catalog cited in note 28).

9. Antonio Mortaro

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. M 1095:

[Part name and choir name] / PSALMI AD VESPERAS, / Triaque Cantica Beatae Virginis, / OCTO VOCIBVS. / AN-

TONII MORTARII BRIXIENSIS / In Ecclesia Diui Francisci Mediolani / Organistae. / Admodum R. P. Magistro Eleutherio Albergono / Prouinciali meritissimo. / [printer's mark] / Venetijs, Apud Ricciardum Amadinum. / M D XCIX.

PRIMI CHORI: CANTVS, ALTVS, TENOR*, BASSVS*

SECVNDI CHORI: CANTVS*, ALTVS*, TENOR*, BASSVS*

[RISM A/I, M 3743]

Gumpeltzhaimer:

1599. Spsalmi [*sic*] ad Vesperas. 8. voc: Antonij / Mortarij. Venetijs.

Poelchau:

N° 38. k. *Mortarii*, Ant., Brixiensis in ecclesia D. Francisci / Mediolani Organistae, Psalmi ad vespas / triaque Canticæ beatae Virginis. 8 V. / Venetijs ap. Amadinum. 1599.

10. Serafino Cantone

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. C 145:

[Part name enclosed in border design] / [choir name] / R. D. SERAPHINI CANTONI IN ECCLESIA / S. Simpliciani Mediolani Organistae. / *Sacrae Cantiones &c. Octonis vocibus decantandae*. / Ad Serenis.^{am} Margaritam Austriacam / Hispaniarum Reginam Catholicam. / [printer's mark] / MEDIOLANI / Apud Augustinum Tradatum. M. D. IC. / SVPERIORVM PERMISSV.

PRIMI CHORI: CANTVS*, ALTVS*, TENOR*, BASSVS*

SECVNDI CHORI: ALTVS*, QVINTVS*, TENOR*, BASSVS*

PARTITIO*

[RISM A/I, C 884]

Gumpeltzhaimer:

1590 [*recte* 1599]. R. D. Seraphini Cantoni sacrae Can [-] / tiones. 8. voc: Mediolani.

Poelchau:

N° 38. l. *Cantoni*, Seraphini, Organistae Mediolani, Sacrae / Cantiones 8 V. Mediolani ap. A. Tradatum. / 1599. (S. N° 277. a.)

N° 277. a. Cantoni Partitio sacrarum cantionum. Mediolani 1606 [*recte* 1599]. Gehort [*sic*] zu N° 38, l.

Commentary:

Adam Gumpeltzhaimer added two inscriptions in black ink to these partbooks: "Bassus ad Organum hochquart, in ver-

schriften pergament" appears at the bottom of the title page of the cantus partbook; and "8. partes, hochquart, in bretter gebund, gesprengt am schnit, mit Clausurn" appears at the bottom of the title page of the organ partbook. These inscriptions are discussed in the main text of this article. Gumpeltzhaimer incorrectly indicated the year of publication as 1590. There is no known 1590 edition, and Poelchau's description of the edition gives the year correctly as 1599. Poelchau is mistaken in his nomination of 1606 as the year of publication of the organ partbook, which is dated 1599; there is no known 1606 edition of the organ partbook. The 1599 organ partbook is not mentioned in RISM.

11. Anthology

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. V 610:

[Part name enclosed in border design] / [choir name] / MOTETTI ET SALMI / A OTTO VOICI, / Composti da Otto Excellentiss. Autori, con la parte de i / Bassi, per poter sonarli nell'Organo / DEDICATI / AL MOLTO REVER. SIG. CESARE SCHIETI / Dignissimo Canonico di Urbino. / [printer's mark] / IN VENETIA, Appresso Giacomo Vincenti. 1599.

PRIMO CHORO: CANTO*; ALTO*, TENORE*, BASSO*

SECONDO CHORO: CANTO*; ALTO*, TENORE*, BASSO*

BASSI PER SONAR L'ORGANO*

[RISM B/I, 1599²]

Gumpeltzhaimer:

1599. Motetti et Salmi à 8. voci di di- / versi autori. Venetijs.

Poelchau:

N° 38. m. *Motetti* et Salmi a 8 V.—Composti da 8 eccellentiss. / Autori, dedicati al Sig. Cesare Schieti (da Giocomo Vincenti). Venetia ap. G. Vincenti. / 1599. (Rugeri Giovanelli 3, Cesare Schietti 3, / Giov. Croce 1, J. Maria Nanini 1, J. Pränestinus 1, (S. N° 277. b.).

N° 277. b. Motetti e Salmi a 8 Voci Bassi per l'organo Venetia 1599. Gehört zu N° 38, m.

Commentary:

This edition has one work each by Felice Anerio, Giovanni Maria Artusi, Giovanni Croce, Luca Marenzio, Giovanni Maria Nanino, and Giovanni Pierluigi

da Palestrina, three by Cesare Schieti, and four (not three as stated by Poelchau) by Ruggiero Giovannelli. Adam Gumpelzhaimer added two inscriptions in black ink to these partbooks: "Bassus ad Organum hochquart, in verschriben pergament" appears at the bottom of the title page of the canto primo choro partbook; and "8. Partes, hochquart in brettter gebund, gesprengt am schnit, mit Clausurn" appears at the bottom of the title page of the organ partbook. These inscriptions are discussed in the main text of this article.

12. Giovanni Croce

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. C 1180:

[Part name enclosed in border design] / MOTETTI A OTTO VOCI / DI GIOVANNI CROCE / CHIOZZOTTO / Vice Maestro di Capella della Serenissima Signoria / di Venetia, in San Marco. / *Comodi per le Voci, e per Cantar con ogni Stromento*, / Nouamente Ristampati, & Corretti. / CON PRIVILEGIO. / [printer's mark] / IN VENETIA, Appresso Giacomo Vincenti. 1599.

CANTO Primo Cho.*, ALTO Primo Cho.*, TENOR Primo Cho.*, BASSO Primo Cho.*

CANTO Sec. Cho.*, ALTO Sec. Cho.*, TENORE Sec. Cho.*, BASSO Sec. Cho.* [RISM A/I, C 4431]

Gumpelzhaimer:

1599. Motetti à 8. Voci di Giovanni Cro- / ce Chiozzotto. Venetijs.

Poelchau:

N° 38. n. *Croce*, Giov., Chiozzotto vice Maestro di Cap. della / Signoria in Venezia Motetti a 8 V. Venezia ap. G. Vincenti / 1599.

Commentary:

Although Gumpelzhaimer and Poelchau do not indicate whether this edition is the first or second book of Croce's eight-voice motets, its identity as the first book is in no doubt. The second book did not appear in print until 1604 (RISM lists a 1595 organ partbook for the second book, but this was published in 1605). Moreover, none of the extant copies of the second book features the monogram of St. Anna, though Gumpelzhaimer did own a copy of the 1605 edition.

13. Giovanni Matteo Asola (Anthology)

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. A 640:

[Part name enclosed in border design] / SACRO SANCTAE / DEI LAVDES. / OCTONIS VOCIBVS INFRACTIS / DECANTANDAE. / Per R. D. Io: Matthaeum Asulam Veronensem / nuper editae. / [choir name] / [printer's mark] / Venetijs apud Ricciardum Amadinum. / anno Iubilei: M DC.

CHORVS PRIMVS: CANTVS*, ALTVS*, TENOR*, BASSVS*

CHORVS SECVNDVS: CANTVS, ALTVS*, TENOR*, BASSVS*

GLI BASSI DELLI MOTTETTI . . . PER COMMODITA DELLI ORGANISTI*

[RISM A/I, A 2605, and RISM B/I, 1600³] Gumpelzhaimer:

1600. Sacro Sanctae Dei Laudes. 8. nis vocibus / Jo: Matthaei Asulae. Venetijs.

Poelchau:

N° 38. o. *Asula*, J. Matth. S, S, Dei Laudes 8 V. Venetijs apud / Amadinum. 1600. (S. N° 277. c.).

N° 277. c. Gli Bassi delli Motetti a 8 Voci del G. M. Asola. Venetia 1600. Gehört zu N° 38, o.

Commentary:

This edition has nineteen works by Giovanni Matteo Asola and three by Paolo Bozzi. Adam Gumpelzhaimer added two inscriptions in black ink to these partbooks: "Bassus ad Organum hochquart, in verschriben pergament" appears at the bottom of the title page of the cantus partbook; and "8. partes, hochquart in brettter gebund, gesprengt am schnit, mit Clausurn" appears at the bottom of the title page of the organ partbook. These inscriptions are discussed in the main text of this article.

14. Pietro Lappi

Cracow, Biblioteka Jagiellońska, Mus. ant. pract. L 100:

[Part name enclosed in border design] / PIETRI LAPPI / FLORENTINI / S. MARIAE GRATIARVM BRIXIAE / Musices Praefecti, / *Sacra omnium solemnitate Vespertina Psalmodia*, / *Cum tribus Beatae Virginis Mariae Canticis*, / *Octonis vocibus concinenda*. / PRIMVS CHORVS. / [printer's mark] / VENETIIS, / APVD ANGELVM GARDANVM / M. D. C.

PRIMVS CHORVS: CANTVS*, ALTVS*,
TENOR*, BASSVS*

SECVNDVS CHORVS: CANTVS*, ALTVS*,
TENOR*, BASSVS*

[RISM A/I, L 672]

Gumpeltzhaimer:

1600. Petri Lappi Florentini motettae 8. /
volum. Venetijs.

Poelchau:

N° 38. p. *Lappi*, Petri, Florentini, Brixiae
Mus. praefecti, sacrae / omnium solem-
nitatum, vespertina Psalmodia / cum
tribus B. V. Mariae Cant. octonis voc. /
concinendae. Venetijs ap Gardanum
1600.

15. Giulio Belli

Cracow, Biblioteka Jagiellońska, Mus. ant.
pract. B 353:

IVLII BELLI / LONGIANENSIS / ECCLE-
SIAE CATHEDRALIS / Auximanae
Musicae Magistri, / SACRARVM CAN-
TIONVM / Quatuor, Quinque, Sex,
Octo, & Duodecim voc. / Cum Litanijs
Beatae Virginis Mariae. / LIBER
PRIMVS. / [printer's mark] /
VENETIIS, / Apud Angelum
Gardanum, M. DC.

CANTVS*, ALTVS*, TENOR*, BASSVS*,
QVINTVS, SEXTVS, SEPTIMVS, OC-
TAVVS*

[RISM A/I, B 1761]

Gumpeltzhaimer:

1600. Julij Belli Longianensis cantiones / 4.
5. 6. 8. et duodecim Voc: liber. 1. Venet.

Poelchau:

N° 38. q. *Belli*, Julii, Longianensis eccles.
cathedr. Auximanae / Mus. Magistri
Sac. Cantionum 4. 5. 6. 8. et / 12 V.
Venetijs ap. Gardanum 1600.

Commentary:

This edition has twenty-four works by
Giulio Belli and one by Antonio
Righetti.

16. Romolo Naldi

Cracow, Biblioteka Jagiellońska, Mus. ant.
pract. N 25:

[Part name and choir name] / MOTEC-
TORVM / DVOBVS CHORIS / DO-
MINICIS DIEBVS CONCINENDORVM
/ PARTIS HYEMALIS. LIBER PRIMVS.
/ ROMVLO NALDIO CLERICO
BONONIENSI / Sacrae Theologiae, &
Vtriusque Iuris Doctore, S. Petri Equite,

/ AVCTORE, / AD ILLVSTRISSIMVM,
AC REVERENDISS. PRINCIPEM / INI-
CVM DAVALOS Episcopum Portuen-
sem, / S. R. E. Cardinalem de Aragona.
/ [printer's mark] / APVD ANGELVM
GARDANVM. M. DC.

PRIMI CHORI: CANTVS*, ALTVS*,
TENOR*, BASSVS*

SECVNDI CHORI: CANTVS*, ALTVS*,
TENOR*, BASSVS*

[RISM A/I, N 13]

Gumpeltzhaimer:

1600. Motettae Romuli Naldij. 5. Voc: /
Venetijs.

Poelchau:

N° 38. r. *Naldius*, Romulus, Clerici
Bononiensis, Motectorum / duobus
choris Lib. 1. Venetijs 1600.

Commentary:

Although this edition does not indicate its
place of publication, Gumpeltzhaimer
and Poelchau correctly infer it to be
Venice on account of the named pub-
lisher.

17. Francesco Soriano

Cracow, Biblioteka Jagiellońska, Mus. ant.
pract. S 1760:

[Part name enclosed in border design] /
[choir name] / FRANCISCI SVRIANI /
ROMANI / MOTECTORVM / QVAE
OCTO VOCIBVS / CONCINVTVR. /
[printer's mark] / SVPERIORVM PER-
MISSV. / ROMAE, *Per Nicolaum mutium*.
/ M. D. XCVII.

PRIMI CHORI: CANTVS ET TENOR*,
ALTVS ET BASSVS*

SECVNDI CHORI: CANTVS ET TENOR*,
ALTVS ET BASSVS*

[RISM A/I, S 3981]

Gumpeltzhaimer:

1600 [*recte* 1597]. Francisci Suriani Romani
motettae / octo volum. Romae.

Poelchau:

N° 38. s. *Suriani*, Franc., Romani,
Motectorum quae 8 Voc. / concinun-
tur. Romae ap. Mutium 1597.

Commentary:

Gumpeltzhaimer incorrectly indicated the
year of publication as 1600. It seems
that he inadvertently repeated the date
with the previous four editions. There is
no known 1600 edition, and Poelchau's
description of this edition gives the year
correctly as 1597.