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Berg and Neuber: Music Printers in Sixteenth-Century Nuremberg

by

Susan Jackson

VOLUME I

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1998

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the Degree of Doctor of Philosophy.

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THE CITY UNIVERSITY OF NEW YORK

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Abstract

Berg and Neuber: Music Printers in Sixteenth-Century Nuremberg

by

Susan Jackson

Advisor: Professor Allan W. Atlas

The Nuremberg printing firm of Johann vom Berg and Ulrich Neuber was founded in 1542 and continued as a family endeavor—albeit under a number of different names—well into the seventeenth century, until the Thirty Years' War destroyed the city's economy. The firm became the most prolific publisher of polyphonic music in northern Europe and was responsible for the vast majority of music published in Nuremberg during the sixteenth century.

This dissertation begins with background material on economic and social conditions in Nuremberg and a brief overview of music printing in the city before the founding of the Berg and Neuber firm; it continues with biographies—as complete as the state of the available archival material allows—of all known members of the firm; and traces the history of the firm in as much detail as possible; piecing it together from archival documents and sixteenth- and seventeenth-century publishing sources. This work then covers some technical printing matters and the manner in which the house produced its prints, and, finally turns to one of the several repertoires printed by Berg and Neuber, the polyphonic Franco-Flemish motets. This final section provides an overview of all the motet prints, discusses issues of authenticity and attribution in the four largest motet collections; and questions of reception, religion, audience, and the purposes of the five largest motet anthologies.

The second part of this dissertation is a catalogue raisonée of all the Berg and Neuber music prints and includes short-title catalogues of the various types of music publications. An appendix contains a short-title catalogue of the non-music prints and a transcription of Jacob Meiland's memorial motet for Johann vom Berg.

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ACKNOWLEDGMENTS

To paraphrase Daniel Heartz, " a dissertation about music printing owes an equal debt to musicology and bibliography, to musicians and librarians." The work on this dissertation certainly could not have been accomplished without the assistance and support of a great many individuals, institutions, and organizations.

My first thanks are due to my advisor, Allan W. Atlas, not only for suggesting this topic, but for his unstinting encouragement, questions, support, tireless revisions, and meticulous proofreading. I am especially grateful for his painstaking reading of my work, and for the amazing speed with which he returned comments to me. Few people can have had such an encouraging, supportive, informative, and engaged advisor. For their support, encouragement, and sound advice, I am equally indebted to my two outside readers, Jane Bernstein (Tufts University) and Jessie Ann Owens (Brandeis University). Professor Bernstein, officially one of my second readers, has voluntarily acted as a second advisor for all of the technical materials and for the catalogue. She has kindly shared her own work on Scotto with me most generously, and given me the benefit of her own extensive experience in music printing. She, and her family, have been both professionally and personally supportive and encouraging. I owe Jessie Ann Owens special thanks for applying perfectly timed encouragement, for her excellent professional advice, and for her unstinting support of this dissertation. Each of the other members of my supervisory committee—Ruth DeFord, John Graziano, and Barbara Hanning—has also given generously of her/his time, effort, and support.

For financial assistance I am grateful to the Deutscher Akademischer Austauchdienst (German Academic Exchange Service) for a year-long fellowship to pursue research in

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Nuremberg; The City University of New York Graduate School and University Center Milton Brown Award, which allowed me to complete much of my research in U.S. libraries and to begin writing; the American Musicological Society AMS 50 Fellowship, which enabled me to write a large section of this work; Bucknell University for summer research funds, and the Bucknell-Knight Foundation for funds for research assistance.

The faculty of the CUNY Graduate School have been very generous with their time, expertise, encouragement, and professional connections, especially Raymond Erickson, Joel Lester, Siegmund Levarie, George Stauffer, and Leo Treitler. Distinguished Professor Emeritus Barry S. Brook was one of the original members of my supervisory committee; although illness prevented him from being on the final committee, he helped tremendously both as musicologist and bibliographer in the early stages of this work, just as he had helped, employed, encouraged, and mentored me during the years of my doctoral course work. His presence in the final version of this work is sorely missed.

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speak publicly about my work, as did Henri Vanhulst (University of Leuven), who not only invited me to speak, but also included my paper on Katherina Gerlach in the conference report; Richard Agee (Colorado College) was also generous with his support and provided me with his own materials in advance of publication. My colleague Royston Gustavson (University of Melbourne), who is preparing a dissertation on the Ott-Formschneider *Novum et insigne opus musicum*, has also generously shared materials, discussions, and a great deal of e-mail with me.

I owe thanks to a great many librarians and archivists. First among these is Frau Elizabeth Baere of the manuscript and rare books division of the Nuremberg Stadtbibliothek, and her staff, who welcomed me into her domain, allowed me virtually unlimited access to materials, and was extremely generous with her expertise and her sound advice. Hr. Dr. Thomann, director of that library, and the reading room staff, as well as the director and staff of the Nuremberg Stadtarchiv, also welcomed me to their institution and went well above and beyond the call of duty on my behalf for an entire year. The staff of the library of the Germanisches National Museum in Nuremberg was a joy to work with and of inestimable assistance; the staffs of the Landeskirchliches Archiv in Nuremberg and the Bayerisches Staatsarchiv were also very helpful and generous with their materials.

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My last thanks, as my first, go to Allan Atlas, my advisor, for his untiring work and support, to Barry Brook, my mentor for many years, and to the other members of my committee.

This work is in memory of my parents.

Bertha Berlinsky Jackson Kamons
1916-1981

Robert George Jackson
1914-1962

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INTRODUCTION

The Nuremberg printing firm of Berg and Neuber was founded in 1542 and continued as a family endeavor—albeit under a number of different names—well into the seventeenth century, until the Thirty Years' War destroyed the city's economy. The firm became the most prolific publisher of polyphonic music in northern Europe and was responsible for the vast majority of music published in Nuremberg during the sixteenth century. With the Berg "dynasty," Nuremberg for a time became the center of music publishing in northern Europe. The Berg dynasty eventually came to include the firms of Dietrich Gerlach, Katherina Gerlach, Paul Kauffmann, and David Kauffmann, while the Neuber branch of the connection included the firms of Ulrich Neuber, Valentin Neuber, and Valentin Geißler. Between them, these few firms held a virtual monopoly on music printing in Nuremberg after the 1540's.

Studies of early music printing—especially of polyphonic music—have been conducted for most of the important geographical areas of Western Europe except Germany. Studies of France, Italy, and the Low Countries include such printers as Petrucci, Scotto, Gardano, Attaingnant, Le Roy and Ballard, Phalèse, and Susato. Yet the same kind of detailed research is lacking for the German printing center of Nuremberg, and particularly for Nuremberg's most prominent and prolific printers, Berg and Neuber.

The only study of music printing in sixteenth-century Nuremberg is by Paul Cohen, *Musikdruck und -Drucker zu Nürnberg im sechzehnten Jahrhundert: mit einem Verzeichnis der*

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in Nürnberg erschienenen Noten und Musikbücher,[1] a published version of the author's 1927 dissertation (University of Erlangen). In 1931 it was supplemented and corrected by Rudolf Wagner's "Nachträge zur Geschichte der Nürnberger Musikdrucker im sechzehnten Jahrhundert," of which a two-page summary, "Ergänzungen zur Geschichte der Nürnberger Musikdrucke des 16. Jahrhunderts," had appeared a year earlier.[2] These two studies, which total approximately one hundred pages, survey the entire century and include a list of music prints and treatises published by all Nuremberg printers during the sixteenth century. Little of Cohen's work is based on archival sources; rather, he relied heavily on the published secondary literature. While his dissertation is invaluable as a brief overview and starting point for further research, it is marred by the presence of too many unsupported claims about both the repertoire printed by various houses and the accuracy of their products. Wagner's *Nachträge*, on the other hand, rely almost exclusively on primary materials, most of which were apparently located by the author himself. While his work is brief and occasionally cryptic, it includes lists of archival documents which refer to the many Nuremberg printers. Yet none of the sixteenth-century Nuremberg printers has been the subject of a full-length study; in addition to the works of Cohen and Wagner there is only a very interesting dissertation on Petreius's Psalm-motet prints by Mariko Teramoto, and an unpublished Master's thesis on the Ott-Formschneider *Novum et insigne opus musicum* by Elizabeth Cover Teviotdale.[3] A

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[1]Paul Cohen, *Musikdruck und -Drucker zu Nürnberg im sechzehnten Jahrhundert: mit einem Verzeichnis der in Nürnberg erschienenen Noten und Musikbücher* (Nuremberg: Hugo Zierfuss, 1927).

[2]Rudolf Wagner, "Nachträge zur Geschichte der Nürnberger Musikdrucker im sechzehnten Jahrhundert," *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*. Bd. 30 (Nuremberg: J. L. Schrag, 1931), 109-51; "Ergänzungen zur Geschichte der Nürnberger Musikdrucke des 16. Jahrhunderts," *Zeitschrift für Musikwissenschaft* 12 (1929-1930), 506-8.

[3] Mariko Teramoto, *Die Psalmmottetendrucke des Johannes Petrejus in Nürnberg (gedruckt 1538-1542)*, Frankfürter Beiträge zur Musikwissenschaft 10 (Tutzing: Hans Schneider, 1983); Elizabeth Cover Teviotdale, *The Motet Prints of Hieronymus Formschneider* (Master's Thesis, University of North Carolina/Chapel Hill, 1981). Dr. Teramoto has also compiled a catalogue of Petreius's music prints: Mariko Teramoto and Armin Brinzing, *Katalog der Musikdrucke des Johannes Petreius in Nürnberg* (Kassel: Bärenreiter, 1993).

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painstakingly researched dissertation on the same edition is in prepration by Royston Gustavson, University of Melbourne.

No detailed catalogue of the Berg and Neuber music prints has previously been attempted. Cohen contains only a list of all Nuremberg music prints known to him, compiled primarily from the earlier Eitner *Quellenlexikon*, and accounts for only some sixty-five Berg and Neuber prints. And while the Berg article by Theodor Wohnhaas in *Die Musik in Geschichte und Gegenwart* expanded Cohen's list, the catalogue of music prints in this dissertation contains almost twice as many Berg and Neuber prints as appeared in Cohen , and substantially more than the list in *MGG*.[4]

Nor has any effort previously been made to trace the history of the firm in detail, or to sketch the biography of either Johann vom Berg or Ulrich Neuber, let alone those of the other people connected with the firm. The most egregious biographical *lacuna*, however, concerns Katherina vom Berg, better known as Katherina Gerlach. Although she was an important and prolific printer of music in her own right, the only mention of her, even in the current *New Grove Dictionary of Music and Musicians* (1980) and the "old" *MGG* (1949-86), is as the wife of Johann vom Berg, and later as the wife of the printer Dietrich Gerlach (who was actually her employee).[5] This dissertation includes biographies—as complete as the state of the available archival material allows—of all known members of the firm of Berg and Neuber and traces the history of the firm in as much detail as possible.

The *New Grove Dictionary* article on Nuremberg mentions the following music printers active in late fifteenth- and sixteenth-century Nuremberg: Johannes Sensenschmidt, Georg Stuchs, Johann Stuchs, Hieronymus Höltzel, Hans Weissenburger, Friedrich Peypus,

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[4]Theodor Wohnhaas, "Montanus, Johann," *Die Musik in Geschichte und Gegenwart*, 16 volumes, ed., Friedrich Blume (Kassel: Bärenreiter, 1961), vol. 9, cols. 486-89 (hereafter *MGG*).

[5]She fared no better at the hands of eighteenth- and nineteenth-century scholars than at those of the twentieth century; standard reference works on printing and music printing in Germany invariably mention both her husbands, but never Katherine, who produced far more books than either one of them.

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Hieronymus Formschneider, Johann Petreius, Valentin Neuber, and Nicholaus Knorr.[6] The firm that dominated music printing in sixteenth-century Nuremberg, that of Berg and Neuber, is nowhere mentioned; nor are the firms of Gerlach and Kauffmann mentioned. Individual articles in the *New Grove* do exist for Johann vom Berg, Ulrich Neuber, Valentin Neuber, Dietrich Gerlach, and Paul Kauffmann, but several of them are primarily based on the Cohen study of 1927, and often repeat his factual errors, even though many of those were corrected by Wagner in 1930.[7] The individual articles on Nuremberg printers in the *MGG* are both more extensive and more accurate, as they were written by scholars—such as Rudolph Wagner, Theodor Wohnhaas, and Franz Krautwurst—who have worked extensively on music and music printing in Nuremberg; a number of the articles include updated catalogues of the music prints from the various houses.[8] While these *MGG* entries are more helpful than their *New Grove* counterparts, they can not, by their very nature, provide a thorough investigation of the Berg and Neuber firm.

This dissertation is intended to fill the lacunae in earlier studies and to provide a firm foundation for further work on music printing in sixteenth-century Nuremberg, a field that richly deserves our musicological attention.

Part one of this dissertation is divided into three sections. The first, which comprises the first three chapters, is concerned with historical matters. The first chapter contains background material on economic and social conditions in Nuremberg, as well as a brief overview of music printing in Nuremberg before the founding of the Berg and Neuber firm; it

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[6]Harold E. Samuel, "Nuremberg," *The New Grove Dictionary of Music and Musicians*, 6th edition, 20 volumes, ed., Stanley Sadie (London and New York: Macmillian, 1981), vol. 13, 451-55 (hereafter *New Grove*).

[7]At least one of the articles is simply a shortened translation of the earlier *MGG* article and contains an unfortunate mis-translation of the German original, which results in one of the younger printers being referred to as his own uncle.

[8]Most of these catalogues were compiled without the aid of the various RISM volumes—not all of them had appeared at the time—which makes the effort all the more impressive. Individual citations for each of these articles appear in the bibliography.

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provides an historic and cultural context for what follows. Chapter 2 contains biographies of all members of the Berg and Neuber firm. The biographical information, much of it new, was gathered from the various archives and libraries in the Nuremberg area. Chapter 3 presents—for the first time—the history of the firm, pieced together from archival documents and sixteenth- and seventeenth-century publishing sources. The vast majority of the archival information for this section came directly from the Nuremberg city archives. The first section of this work presents a more accurate reflection of the lives and work of Johann vom Berg and Ulrich Neuber--two men who ensured the survival of a great deal of sixteenth-century music--than has previously been available. It also starts to set the record straight in regard to the contributions of Katherina vom Berg - Gerlach to music printing and to the dissemination of music in the sixteenth century.

The second section of the dissertation, Chapter 4, is concerned with technical printing matters and the manner in which the house produced its prints. This chapter includes information on such matters as colophons, impressa, and privileges; formats; typography; and corrections and alterations to the prints. While analysis of watermarks, papers, and inks will be necessary for the detailed study of Berg and Neuber's printing methods, such analysis is peripheral to this study, whose purpose in regard to technical matters is to establish a basis for further bibliographical research.

The third section, which comprises Chapters 5 through 7, focuses on one of the several repertoires printed by Berg and Neuber, the polyphonic Franco-Flemish motets. Chapter 5 offers an overview of all the motet prints, the repertoire for which Berg and Neuber are best known among musicologists. Chapter 6 deals with issues of authenticity and attribution in the four largest motet collections. It attempts to uncover the source of the often reiterated comment that "the Berg and Neuber prints are notoriously unreliable," and to examine the attribution and authenticity issues in their historical context. Chapter 7 discusses questions of reception, religion, and the purposes of five of the motet anthologies.

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The second part of this dissertation is a *catalogue raisonée* of all the Berg and Neuber music prints and and includes short-title catalogues of the various types of music publications. An appendix contains a short-title catalogue of the non-music prints and a transcription of Meiland's memorial motet for Johann vom Berg.

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SECTION I—THE HISTORY

CHAPTER I

BERG AND NEUBER'S NUREMBERG

Social and economic conditions in sixteenth-century Nuremberg were highly conducive to the growth of music publishing, and in that regard the success of Berg and Neuber and their associates should come as no surprise. Economically, Nuremberg was one of the major trade cities of northern Europe. Although the city's earliest history is the stuff of legends, there is documentary evidence of an imperial outpost at the site by the middle of the eleventh century. Extant documents show that the city quickly turned to business and trade, not only because of its inferior farmland, but also because of its advantageous geographical location. From its very founding as an imperial stronghold, the city was answerable only to the Emperor; and while the resident Burggraves tried for a time to control the city during the Middle Ages, by 1427 the city officials had wrested administrative and financial power from their hands.[1] This independence freed the city not only from the financial burden of supporting a resident royal family, but also from the invariable conflicting social interests that arose between the aristocratic classes and the professional and working classes. The patrician rulers of Nuremberg were themselves tradespeople, and a genealogical connection to one of the great business families of the city was far more important than any royal connection. The principal

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[1]The best overview of the history of Nuremberg in English is in Gerald Strauss's *Nuremberg in the Sixteenth Century: City Politics and Life Between Middle Ages and Modern Times*, revised edition (Bloomington and London: Indiana University Press, 1976); additional information may be found in Bartlett R. Butler, *Liturgical Music in Sixteenth-Century Nuremberg* (Ph.D. Dissertation, University of Illinois, 1970). My brief summary is based on theirs. The most recent and thorough work in German is by Gerald Pfeiffer, *Nürnberg, Geschichte einer Europäische Stadt* (Munich: Beck, 1971).

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goods traded by the Nuremberg firms were precious: *Nürnberger Tand*, as it was called, consisted of silks and damasks, spices and oil, books and clocks, musical instruments and globes.[2] Goods from the Orient traveled through Venice and overland to Nuremberg, from where they were disseminated further north; conversely, goods from the north were collected in Nuremberg to be conveyed north-westward to Antwerp and Flanders, and south to the Veneto and the rest of Italy.[3] Much very interesting information about trade in and around sixteenth-century Nuremberg can be found in a product of Berg and Neuber's own press, their 1558 *Handel Buch Darin angezeigt wird, welcher gestalt inn den fürnembsten Hendelstetten Europe, allerley Wahren anfencklich kaufft, die selbig wider mit nutz verkaufft, Wie die Wechsel gemacht, Pfund, Ellen, und Müntz uberal verglichen, und zu welcher zeit die Merckten gewönlich gehalten werden* (Berg and Neuber, 1558).[4] This volume is obviously a valuable source of information about trade, fairs, and currencies in sixteenth-century Nuremberg and its trading-partner cities.

Nuremberg was governed by a large City Council, whose members were primarily chosen from a few select patrician families. There were several layers of authority, but no single *Bürgermeister* with powers above those of the others. In addition to the patrician members of the council—whose seats were practically hereditary—there were also elected and appointed members from the other merchant and artisan classes, including at one point the printer Valentin Neuber, brother of Ulrich Neuber. The City Council was involved in the minutiae of the residents' daily lives, as well as in larger issues; of particular interest here is the Council's censorship power. Every volume printed in Nuremberg—music as well as text—

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[2]Both the first globe and the first pocket watch were developed in Nuremberg at the end of the fifteenth and beginning of the sixteenth centuries, respectively. The tradition of fine craftsmanship continues to this day, and Nuremberg is still a center for hand-crafted wares.

[3]Nuremberg is closer to Venice than it is to Antwerp.

[4]Roughly translated, this title reads: "A Trade-book wherein it is shown in which of the renowned trade cities of Europe one can most readily purchase, and with profit re-sell all manner of wares; how to make (monetary) exchanges with a comparison of the values of the individual currencies; and when the Markets (trade fairs) are generally held."

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had to be approved by the Council before it could be printed and sold, either within the city or without. Members of the City Council during Johann vom Berg's tenure in Nuremberg included such well known humanists as Hieronymus Baumgartner and Willibald Pirkheimer, among many others. That Nuremberg, along with Wittenberg, was the sixteenth-century center for the production of Lutheran and other Reformation theological literature, and that Ptolemei's *Almagestum* was printed in 1537 by Petreius in Nuremberg—despite being banned in most of Europe—indicates the general tenor of the City Council's censorship policies.

While Nuremberg's position as a major trading center ensured the dissemination of their work, the city's ample supply of skilled craftsmen and -women, as well as its long-standing traditions of producing fine goods, ensured the success of the printers. Material for publication was plentiful, and paper for printing was readily available from the many mills which surrounded the city.[5] The ready availability of paper suitable for printing was a crucial factor in the success of the many Nuremberg printing houses. If the supply of paper had diminished or been cut off (for instance by war or bad weather), the firms would have foundered.[6] The city also boasted many goldsmiths, whose firms yielded many typecutters, while local bookbinders also contributed to the success of the young printing industry.

The Monetary System in Renaissance Nuremberg

In order to understand better the implications of some of the financial transactions mentioned in the following chapters, a basic summary of the Nuremberg monetary system and

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[5]On the paper mills in the area surrounding Nuremberg, see: Lore Sporhan-Kremple, "Papier Mühlen auf Nürnberger Territorium," Pts. I-II and IV-V, in *Archiv für Geschichte des Buchwesens* 18 (1977), 19 (1978), 20 (1979), and 21 (1980), which deal with mills at Weidenmühle, Tullenau, Rothenbach an der Pegnitz, and Hagenhausen.

[6]For example, the English printer William Caxton had to import his own paper from Bruges (where he had lived for many years) until mills for the production of paper suitable for printing were established in England. His production schedule, therefore, was often at the mercy of bad weather on the Channel.

We should also remember that paper-making was dependent on supplies of suitable waste cloth, and that Nuremberg, along with Flanders and the Veneto (two of the largest publishing centers), was a major center for the production of cloth.

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the purchasing power of sample incomes may be useful.[7] Table 1-1, below, presents the basic monetary units in a tabular form. The coin most used was the Pfenning (also known as denarius, abbreviated "d."). A Heller was equal to half a Pfenning; six Pfenning or twelve Heller were equal to one Schilling. Summary units, which did not exist as coins, were the "old" pound, equal to five Schilling, and the "new" pound, equal to twenty Schillings, or four "old" pounds. Since every administrative area of Germany had its own monetary system, no two of which were alike, it was also common to reckon costs and prices using currencies not minted in Nuremberg. Among the most frequently used of these were the Bohemian Groschen, which was equal to fifteen Heller, or one and a quarter Schilling; the Batzen, which was equal to fourteen Pfennings; and the Kreutzer. Also in use were gold coins such as the Gulden (abbreviated fl.), which was valued at eight old pounds, twelve Pfenning (or two Schillings), for a total value of forty-two Schillings.

Table 1-1

Monetary values

1 Gulden (fl.) = 8 old lbs., 12 d. of silver (=8lb, 2s. = 42 s.)

1 'new' lb = 4 old lb = 20 s = 120 d = 240 hl
1 old lb = 5 s = 30 d = 60 hl
1 s = 6 d = 12 hl
1 d = 2 hl

1 Batzen = 14 d
1 Bohemian Groschen = 15 hl (1.25 s)

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[7]Most of the following summary is taken from: Strauss, *Nuremberg in the Sixteenth Century*, 203-4; additional information is from: Steven Ozment, *Magdalena and Balthasar: An Intimate Portrait of Life in 16th-Century Europe Revealed in the Letters of a Nuremberg Husband and Wife* (New Haven and London: Yale University Press, 1989), 103 (originally published by Simon and Schuster, 1986).

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The prices of certain Berg and Neuber publications are given in Ernesti's *Wohleingerichtete Buchdrückerey* of 1733.[8] Ernesti quoted from a list of Berg and Neuber's books prepared by the printers themselves, but unfortunately lacking a date; it can date from no later than 1563, the year of Johann vom Berg's death.[9] The prices given are presumably those which the publishing house was asking from individual buyers for unbound copies.

Table 1-2

Prices of some Berg and Neuber publications

Opera Ioannis Hussi, pro 2 fl.

Opera Ioannis Schoneri. 1 fl.

Quatour tomi Lutheri in Genesin 2 fl.

In Ptolemaei Almagestum Regiomontanus. 5 Batz.

Ulmerus de Horologiis sciotericis. 2 Batz.

Postilla Hieronymi Welleri. fl.

Consilia medica Ioannis Montani. 14 Batz.

Wellerus in secundum librum Refum. 2 Batz.

Die Bibel. 1 fl.

Lutheri Kirchen=Postill. 1 fl.

Ejusd. Haus=Postill. 250 d. (almost 1 fl.; 1 fl. = 252 d.)

Joh. Spangenbergs Postill. 227 d.
item Böhmisch. 1fl.

Ant. Corvini Postill. 150 d. (about 60% of a fl.)

Casp. Huberini Postill. 218 d.

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[8]Johann Heinreich Gottfried Ernesti, *Die Wohleingerichtete Buchdrückerey, mit hundert und ein und zwanzig Teutsch= Lateinisch= Greichisch= und Hebräischen Schriften, vieler fremden Sprachen Alphabeten, musicalischen Noten, Calender=Zeichen, und Medicinischen Characteren, Ingleichen allen üblichen Formaten bestellet, und mit accurater Abbildung der Erfinder der löblichen Kunst, nebst einer summarischen Nachricht von den Buchdruckern in Nürnberg, ausgezieret. Am Ende sind etliche kurz=gefasste Anmerkungen von der Hebräischen Sprach angefüget* (Nuremberg: Johann Andrea[s] Endrers seel. Erben, 1733), fol. f2' ff. (There is a facsimile edition published by Georg Olms, 1965.)

[9]Ernesti writes "Es is mir ein gedruckter Catalogus, oder Index Librorum, per Ioannem Montanum et Vlricum Neuberum impressorum, ohne Jahrzahl in die Hand gekommen."

A few publications bearing Berg's name were issued in 1564, immediately following his death; however, by 1565 the firm was printing as "Ulrich Neuber and Berg's heirs." See chapters 2 and 3 for detailed information.

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Veit Dietrichs Kinder=Postill. 273 d. (1 fl., 3 s., 3 d.)
Hier. Welleri Postill. 3 Ort. (I have not identified this currency.)
Veit Dietrichs Summarien über die Bibel. 173 d. (c. 70% of fl.)
Brentius über die Acta. 208 d.
Casp. Huberini Spiegel der Haus=Zucht. 156 d.
Kirchen=Ordnung H. Wolffgangs von Zweibrück. 13 Batz.
Opera Cypriani Teutsch. 8 gr. 138 d.

It is difficult to gauge exactly how expensive these books—sold unbound, of course—were for an average Nuremberger of the sixteenth century. Prices and salaries fluctuated significantly; although strictly controlled by the city council, they were frequently adjusted to compensate for such things as wars or the availability of essential items.[10] Around 1500 an ordinary cloth coat cost at least 3 lbs., and a pair of shoes 1 lb. or more. Pork sausages, as well as beef, cost 4 d. a pound; beer, depending on quality, was 3 hl. to 2 d. a quart; and bread was 1 or 2 hl. per pound loaf.[11]

Skilled laborers, such as journeymen carpenters, roofers, and masons, earned roughly 24 gulden a year.[12] Even taking into account that these figures reflect the beginning of the century, and that the Berg and Neuber prices quoted above date from some fifty years later, it seems likely that the cost of the unbound folio Bible could have been as much as three weeks' income for such a person. The warden of the prison, on the other hand, earned 32 gulden a year; for him, the Bible would only have cost two weeks' salary. The two council secretaries earned about 200 gulden; for of them, the Bible would have been about half a week's salary—still an expensive purchase, by modern day standards (or, concretely, $600 of a $60,000 salary). In the middle of the sixteenth century Willibald Imhof, an independently wealthy merchant and

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[10]This and all the financial information that follows is taken from Strauss, *Nuremberg in the Sixteenth Century*; the commentary is mine.

[11]Pork and lamb were 5 d. a pound; salt herring cost 2 or 3 hl. each; chickens cost 20 d. each; milk was 2 d. per measure (pint and a half). (Strauss, 203-4.)

[12]Skilled laborers earned roughly 22-28 d. a day. Presuming steady work, and not counting the many holidays, that came to about 200 lbs a year, though it was probably less (roughly 24 Gulden). (Strauss, 206.)

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member of the city council, spent 250 fl. a year for collecting pictures and antiquities. For him, even the most expensive book listed above would have been but a trifle—a tenth of the money he allotted his collection.[13]

Musical life in sixteenth-century Nuremberg

The social situation in Nuremberg was as conducive as the economic situation to the proliferation of the printing industry in general, and music printing in particular. In its earliest days the town had been limited to a small area—between the north shore of the Pegnitz river and the Burg (castle) nearby on an outcropping of rock—around a chapel to St. Sebald, the patron saint of the town. As the city expanded to the south shore of the shallow river, it built another church, to St. Lawrence, with both churches lending their names to the city's two parishes. While these two were (and still are) the major churches in Nuremberg, the town could also afford to maintain a number of other religious institutions. The ones of interest here are those that supported their own musical ensembles; in the sixteenth century they included St. Lorenz, St. Sebald, the Heilig Geist Spital (the Holy Ghost "hospital"), and the Aegidienkirche, all of which had schools and choirs connected with them; by the end of the century the list also included the Frauenkirche (Church of Our Lady).[14] The theologians and musicians who worked and taught at these institutions during the sixteenth century included

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[13]Imhof paid only 3 gulden a year for servant's wages, where his costs for the household were 13 gulden a month (156 yearly); other annual costs were: wine 134, beer 45, entertaining guests 46, medical costs and drugs 12, clothing for himself 37, his wife 70, and his children 140, house and garden upkeep 30, and his collecting of pictures and antiquities 250 fl. a year. His tax for the year was 400 fl., so his income could well support his spending. (Strauss, 207.) The price of an expensive book—before binding—could have exceeded the entire annual wage of all his servants!

[14]In the early seventeenth century this church seems to have replaced St. Egidien as the musical center of the patricians. (My thanks to Dr. Bartlett Butler, Professor Emeritus, Luther College, for imparting this information.)

This lovely small church on the main market square has ignoble origins. Chapels dedicated to the Virgin in northern Europe were regularly built over the ruins of burnt synagogues in the fourteenth and fifteenth centuries—presumably to expiate the horror—and the Nuremberg Frauenkirche is no exception. The bodies of the Jewish community were, of course, among these ruins.

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Johannes Cochlaeus, Veit Dietrich, Andreas Osiander, Sebald Heyden, Ambros Wilphlingseder, Friedrich Lindner, and Leonhard Lechner, among others. Further, Adrian Petit Coclico also lived and taught in Nuremberg, although not at any of the church schools. The simultaneous presence of two well-known music theorists—Heyden and Coclico—in mid-sixteenth-century Nuremberg readily explains the many Berg and Neuber publications of theoretical and didactic works, some of which were specifically designed for use in these Nuremberg schools.

That there was a very close connection between Luther, the Reformation in Wittenberg, and the humanists in Nuremberg has always been known; that this connection extended to the realms of musicians and music publishing has not previously been realized. A single example will suffice: Veit Dietrich, the minister at St. Sebald, was the first and most ardent supporter of Berg and Neuber. He and Melanchthon corresponded daily, some days more than once.[15] Melanchthon, who occasionally resided in Nuremberg himself, eventually founded the first modern "Gymnasium" (high school) there, which now bears his name, and is the preeminent school in Nuremberg to this day.[16] Berg and Neuber, in turn, were the exclusive publishers of Dietrich's prolific writings, and also printed large amounts of important Reformation theology by other writers, including Melanchthon, Luther, and Osiander. Similar close business, professional, and personal relationships existed between the firm, its owners, and the other musicians and theologians mentioned above. Given the importance attached to music by the young Lutheran church, as well as the city of Nuremberg and its musically literate inhabitants, the success of music printing in the city is hardly to be marveled at.

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[15]*Melanchthon's Briefwechsel Kritische und kommentierte Gesamtausgabe*, ed. Heinz Scheible and Walter Thüringer [to date 6 vols.] (Stuttgart - Bad Cannsatt: Frommann-Holzboog, 1977-88).

[16]The Aegidien Gymnasium, as it was originally known, was established beside the Aegidien Kirche on the Aegidien Platz; it was later renamed the Melanchthon Gymnasium, and currently occupies a large building outside of the old town. The original building, although damaged in World War II, still stands at the original location.

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The city supported other forms of music as well. The Nuremberg instrument makers of the sixteenth century are deservedly famous. While the lutenists Hans Gerle and Hans Neusiedler are probably the best known of these crafts people, Nuremberg was also an important and thriving center for the production of brass instruments.[17] The city itself employed many musicians in various functions: *Türmer*, who played trumpets and trombones, manned the towers; and *Stadtpfeifer* performed for official functions. Among the organists employed by the various churches, the fifteenth-century Conrad Paumann is probably the best-known today. His position as organist at St. Sebald was held during the sixteenth century by a succession of distinguished musicians, and by Pachelbel during part of the seventeenth.[18]

Members of the upper classes (patrician and merchant, which often overlapped) organized societies for the performance of polyphonic music; these met in the participants' homes and included performances by both voices and instruments.[19] The lower-class counterpart of these societies was of course the regular meetings of the *Meistersinger*. And that their meetings and competitions were not as sedate as the Wagner opera would have one believe is evidenced by the many City Council injunctions against drunkenness and misbehavior—and the temporary suspension of their meeting privileges—issued in the wake of particularly festive competitions.

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[17]The musical instrument collection of the Germanisches National Museum in Nuremberg contains many examples of these. In later centuries the city also became known for its harpsichords, organs, and the Denner woodwinds (especially the innovative Denner clarinet).

[18]Depictions and some informative text concerning musical life in sixteenth-century Nuremberg may be found in Heinz Zirnbauer's *Musik in der Alten Reichsstadt Nürnberg: Ikonographie zur Nürnberger Musikgeschichte* (Nürnberg: GAA Verlag, n.d.).

[19]Susan Gattuso, "16th-Century Nuremberg" in *Man and Music: The Renaissance*, ed., Iain Fenlon (Englewood Cliffs, N. J.: Prentice Hall, 1989), 286-303, discusses both the Meistersinger and the music societies of the upper classes. Depictions of musical life in sixteenth-century Nuremberg appear in Zirnbauer's book, cited above.

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Music Printing in Nuremberg Before Berg and Neuber

Printing presses were first established in Nuremberg in 1470, just a year after their appearance in Venice, and in the same year as their establishment in Paris.[20] Steinberg restates the importance that trade played in the development of the printing industry in general in Nuremberg:

> The leading role in the first century of German printing fell to the imperial city of Nuremberg. Here the connection between printing and commerce is particularly striking. Not a provider of raw materials, but the home of many finishing industries, Nuremberg reached its position as the commercial hub of central Europe through the liberal policy of its ruling families who favored the free exchange of goods. Thus Nuremberg attracted merchants and bankers from every part of Europe who found it advantageous to transact business in and from this town.
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> This was the very place to give scope to the capitalistic enterprise of the biggest European printer of the fifteenth and sixteenth centuries, Anton Koberger (1445-1513). He set up shop in 1470 and for a time combined printing, publishing, and book selling. All these things he did on a grand scale, on the lines of the international cartels and trusts of the era of "early capitalism." At the height of his activities, Koberger ran 24 presses served by over 100 compositors, proof-readers, press-men, illuminators, and binders. The catalogue of his firm over the years 1473-1513 enumerates more than 200 titles, most of them large folio volumes. Hartman Schedels's *Liber chronicarum* (1493) was perhaps the most sumptuous of Koberger's publications. . .
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> . . . He went into partnership with printer-publishers in Basel, Strasbourg, and Lyons . . . In Paris he maintained an agency of his own; elsewhere he shared his agents with other importers, not necessarily booksellers. The final account in 1509 of the *Liber chronicarum* showed unsold stock in Paris, Lyons, Strasbourg, Milan, Como, Florence, Venice, Augsburg, Leipzig, Prague, Graz, and Budapest.
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> The extent to which the international trade of places such as Nuremberg . . . facilitated the acquisition of books can be gathered from the library of the Nuremberg physician Hieronymus Münzer (d. 1508) who ordered books from Venice, Lyon, Bologna, Florence, Milan, and at the same time bought in Nürnberg books published in Venice, Reutlingen, Padua, Treviso, Louvain, and Strasbourg.[21]

The first Nuremberg printer of music has not been positively identified, nor has the earliest Nuremberg print containing music; but certainly some of the incunabulists working in

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[20]Sigfrid H. Steinberg, *Five Hundred Years of Printing*, third edition, revised by James Moran (New York and London: Penguin Books, 1979), 45.

[21]Steinberg, *Five Hundred Years of Printing*, 60.

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the city—among them Johannes Sensenschmidt, Georg Stuchs, and Johann Stuchs—included musical notation within their liturgical prints. There is evidence that Johann Sensenschmidt, who eventually settled in Ansbach, worked in Nuremberg c. 1470 as a printer; his output included some liturgical works which contained printed music.[22] Georg Stuchs began printing in Nuremberg in 1484; he may have included music printed by double impression in some of his volumes as early as 1491. His brother(?) Johann issued a reprint of Cochlaeus's *Tetrachordum musices* in 1512.[23] The Stuchs firm is credited with a total of some fifteen music prints, most of them Missals, between 1501 and 1518.[24] Hans Hergot, a printer active in Nuremberg in 1524-26, and executed for heresy in Leipzig in 1527, was the first printer to include melodies in his prints of the Lutheran Mass; these melodies were printed by means of wood block, and not with movable type.[25] Hergot was the founder of the firm which—almost a generation later, and through a series of marriages—was to become that of Valentin Neuber. Hergot's widow, Kungunde Hergot(in), carried on the business after his death, and married Georg Wachter, another printer.[26] After Kungunde Hergot Wachter's death, Georg Wachter married Kungunde Hermann.[27] Finally, the widowed Kungunde (II) Wachterin later married Valentin Neuber.

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[22]Wohnhaas, "Sensenschmidt, Johannes," *New Grove*, vol. 17, 139.

[23]Marie Louise Göllner, "Stuchs, Georg," in *New Grove*, vol. 18, 302, following Cohen's 1927 work, refers to Johann as Georg's son, although Rudolph Wagner, in his 1930 "Nachträge," shows definitively that Johann is not Georg's son, but probably his brother or cousin.

[24]Cohen, *Musikdruck*, 47. This number probably needs to be revised somewhat; Cohen lists only about half the extant Berg and Neuber prints.

[25]Wagner, "Hergot, Hans," *MGG*, vol. 6, cols. 215-17. The *New Grove* article on Hergot, by Marie Louise Göllner, is primarily an abridged version of the above, and contains no new information. Hergot's fate was probably due more to suspicion of subversion than heresy, in the aftermath of the Bauernkrieg, but in then militantly Catholic Ducal Saxony, the one was equivalent to the other. (Private communication from Dr. Bartlett Butler, Prof. Emeritus, Luther College).

[26]Kungunde Hergot Wachter's biography deserves further investigation; the Nuremberg city documents concerning her and the firm imply that she was the independent and rightful owner, and therefore perhaps one of the earliest women music printers.

[27]Wohnhaas, "Wachter, Georg" *New Grove*, vol. 20, 95.

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The firm continued—in Hergot's wake—by printing modest amounts of music, primarily in the form of small booklets of theological writings interspersed with monophonic melodies.

Hieronymus Höltzel was a printer and bookbinder active in Nuremberg starting in 1500; his first print also dates from that year.[28] His 1501 print of Conrad Celtes' *Ludus Dianae* is probably the earliest Nuremberg print of polyphonic music. Unfortunately, Höltzel, like so many other printers of his day, was in constant legal difficulties; his firm finally foundered in the late 1520's.[29] Another early Nuremberg music printer, Johann Weissenburger (active c. 1500/02 - 1513) signed his prints Presbyter or Sacerdos; indeed he was a priest, and often chastised by the Nuremberg City Council for his printing activities (as well as for whoring and allowing his servants to drink wine on which city taxes had not been paid; apparently the city found the latter transgression the most serious).[30] Weissenburger's most important extant music print is his 1511 edition of the Coclaeus *Tetrachordum musices* (reissued by Stuchs in 1512). Friedrich Peypus (active in Nuremberg 1513-34), who took over Stuch's firm, also earns a place in the roster of music printers with Cochlaeus's works. Other printers whose works included music were Jobst Gutknecht (active 1509? - 42) and his son Christoph (active until 1548), whose extant music prints are exclusively *Gesangbücher*,[31] and Hans Guldenmund (active 1532-48 as a printer and 1549-60 as a scrivener), who was one of the many printers in constant trouble with the City Council (twice he was censured for printing his commissions on the sides of cows as a practical joke on his clients), but who found much favor with the Meistersinger Hans Sachs, whose poetry he printed; the only extant music print by Guldenmund is Neusidler's *Lautenbuch* of 1540.[32]

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[28]Wagner, "Nachträge," 115.

[29]It might have been this printing house that was later taken over (or inherited, according to some sources) by Petreius.

[30]Wagner, "Nachträge," 118.

[31]Cohen, *Musikdruck*, 16.

[32]Cohen, *Musikdruck*, 17, note 2, substantiates these unconventional (!) printing practices with the appropriate City Council documents. Guldenmund was also called on the

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The only two prolific music printers active in Nuremberg when Berg and Neuber started their firm in 1542 were Hieronymus Formschneider and Johannes Petreius. Johannes Ott, although often referred to as a music printer, was in fact an editor (of no small talents) whose editions, among them Isaac's *Choralis Constantinus*, were printed by Formschneider. Formschneider was the first of the Nuremberg printers to devote a significant portion of his output to music; as previously mentioned, no catalogue of the Formschneider prints exists, but the Cohen check-list includes eighteen volumes.[33] Johannes Petreius, who was active as a printer from 1524 to 1550, and, along with Formschneider, established Nuremberg as a music printing center, produced at least 223 books, among them thirty-six volumes of music.[34] Indeed, very little polyphonic music had been published in Nuremberg before Formschneider and Petreius turned their efforts to the enterprise; and during the years 1525-1537, when the ban against polyphonic music in the Nuremberg churches was in force, no sacred polyphonic music—in fact no polyphonic music from the Franco-Flemish tradition at all—was published in the city. Formschneider and Petreius started issuing prints of motets and Masses in the late 1530's, despite the continuing ban on the performance of such music in the Nuremberg churches, perhaps as a part of Veit Dietrich and Hieronymus Baumgartner's plan to restore it gradually to the liturgy.[35] Between 1537 and 1542, both printers were extremely prolific; they printed—along

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carpet for whoring, reprinting Dürer's *Triumphwagen* without permission, and several other crimes. His punishments included "working on one of the Nuremberg towers", and doing time in the "Loch" (prison hole).

[33]Cohen was aware of only about half the extant Berg and Neuber prints; if this proportion of works listed versus those extant holds true for Formschneider, then he probably published some 30-40 volumes of music.

Some aspects of Formschneider's biography are little more dignified than those of the other music printers discussed above. To date the most complete account of his life is in the *MGG* article by Hans Albrecht. Formschneider's work is discussed further in chs. III and IV.

[34]Mariko Teramoto, *Die Psalmmottetendrucke des Johannes Petrejus*, 90-91. This book also contains the most thorough and current biography of Petreius; while Teramoto has probably located all the extant Petreius music prints (see also Teramoto and Brinzing, *Katalog der Musikdrucke des Johannes Petreius*), the situation with the non-music prints is more problematic; there are undoubtedly more Petreius prints to be located.

[35]Private communication from Dr. Bartlett R. Butler. See also his *Liturgical Music* for an in-depth discussion of the issues surrounding the re-institution of polyphony. According to

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with their collections of polyphony—numerous theoretical and didactic treatises, lute tabulatures, and collections of German polyphony. Into this prosperous and burgeoning market, then, entered the firm of Berg and Neuber in 1542.

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his extensive archival research, it seems that the ban was lifted gradually, perhaps starting in the early 1540's.

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CHAPTER II

THE BIOGRAPHIES

Johann vom Berg and Family

Johann vom Berg[1]

Johann vom Berg was born in Ghent, Flanders, probably in the first quarter of the sixteenth century. He died in Nuremberg in 1563, a successful and well-regarded man, head of the largest printing house in the city and founder of one of the most important sixteenth-century music printing firms.

Modern accounts of Berg's life are based upon the one sixteenth-century account concerning him exclusively, his *Epitaphia,*[2] printed in Nuremberg, after his death, probably by his own press (see Appendix I).[3] In addition to the *Epitaphia,* however, documentary

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[1]Although his name is given in some modern accounts as Johann von Berg, this is not the name he used. The colophons of his prints, his *Epitaphia,* almost every sixteenth-century document concerning him, and modern German scholarly articles, all give his name as Johann vom Berg. The preposition "von" in German is correctly reserved for the designation of a title or rank, for example: Graf von... or Freiherr von... To add to the confusion, there was indeed a family Von Berg in Nuremberg in the sixteenth century. There is, however, no reason to believe that Johann vom Berg, the printer, was related to this family, which had lived in the Nuremberg area for several hundred years before the arrival of Johann vom Berg from Ghent.

[2]Epitaphia/ *Oder:/ Grabschriften,/ Des Ersamen unnd/ Namhafften Johan[n] vom Berg,/ Burger und Buchdrucker Herrn/ zu Nürnberg, der inn der Herrn/ Christi warer erkentnuß und an=/rüffung seligklich eingeschlaf=/fen ist, am VII. Augu=/sti, im Jar M.D./ LXIII.* This four-page document is in the Nuremberg Stadtbibliothek, signature: Will.3.888.4[0]. It is transcribed in Rudolf Wagner, "Nachträge," 128-29. All future references are to the first, longest, and most important of the three epitaphs contained herein, that written by Johannes Mathesius, on fols. 1-2, unless otherwise specified; it is reproduced in Appendix I.

[3]The type seems to match that usually used by the house. The copy of the *Epitaphia* held in the Nuremberg Stadtbibliothek seems at one time to have been bound into a book of other such eulogies, possibly all by Johannes Mathesius, noted theologian and preacher, many of whose works were printed by the firm of Berg and Neuber. (See the lists of both music and non-music publications bearing his name.)

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evidence concerning both him and the printing firm can be found in the various archives and libraries in Nuremberg. There are also a number of rather flattering contemporary references to him which show him to have been highly regarded by his contemporaries. Taken together, this material allows us to piece together at least a general impression of Berg's life, if not an absolutely complete biography.[4]

The *Epitaphia* contains three homages to Berg by four authors. The first, longest, and most informative of these is by Johannes Mathesius, noted theologian and preacher, student of Luther and Melanchthon, and many of whose works were published by the firm. At the end of it, he signs himself Berg's "Schweher" (*Schwager*, in modern German), that is, "brother-in-law."[5] Although not actually related to Berg, Johannes Mathesius certainly knew and worked with him for many years, and had at least a close professional, if not personal, relationship with him. He was probably chosen to write the *Epitaphia* proper because he was the most distinguished living member among Berg's colleagues (most of Berg's other distinguished professional and personal associates, including Viet Dietrich, Melanchton, and Luther, having died by 1563).

The other two eulogies were signed by Mattheus Collinus, M. Hennricus Fabricius, and Ioh. Schreck (Heinrich Faber and Johann Schreck were co-authors of the third eulogy).

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[4]Cohen, *Musikdruck und -Drucker zu Nürnberg*, does not make use of the *Epitaphia*; he draws his biographical information exclusively from secondary sources and sometimes garbles the biography by trying to incorporate irreconcilable differences between the sources. Wagner, in his "Nachträge," corrects many of these discrepancies, by referring to primary sources and contemporary accounts. He was, however, occupying himself with all Nuremberg printers of the sixteenth century, and chose not to examine certain documents and accounts concerning Berg, Neuber, their families, and the firm. At the end of his article, he includes a list of the documents, found by him, that refer to the various printers. He chose not to include the contents of some of these documents in his article—perhaps some of the items were inaccessible to him—and in some cases interpreted them differently than I have done.

[5]This does not mean that the two men were related. The term *Schwager* was used colloquially to indicate a close friendship, perhaps more than just a friendship, a meeting of minds, in much the same way that the words brother and cousin were used in nineteenth-century English and American literature. I am indebted to Dr. Siegmund Levarie, Prof. Emeritus, Brooklyn College and The Graduate School, City University of New York, for clarifying this point. (He also kindly pointed out that in Goethe's poem *An Schwager Kronos*, "Father Time" is addressed as "Schwager.")

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Certainly, the writers were all closely allied with Berg, and allowing for a little poetic license, we can take their information as being trustworthy. (The original texts of all three eulogies appear in Appendix I.) The information we can garner from the *Epitaphia* follows:

Berg was born in Ghent (c. 1500-1515?); he was apparently sent to the University of Paris, where he "worked very hard, learned" and "won honor and praise."[6] In Paris, Berg came into contact with "Doctor Luther's teachings" and converted to Lutheranism. When Berg's father became aware of his son's religious beliefs, Berg "fell into disfavor and danger." Johann vom Berg then left his father's house and inheritance and emigrated to Nuremberg with only ten "Kron" (gulden). He settled in Nuremberg, and began printing.[7] He married in 1541,[8] and started to produce small books in that year.[9] Veit Dietrich, the Nuremberg theologian, assisted "the faithful man." (In fact, Berg printed virtually all of Dietrich's copious writings. See the Checklist of Non-Music Prints, Catalogue Appendix IV.)

The *Epitaphia* continues with praise for the integrity of Berg's work, especially the books of Protestant music, and then tells us that in 1563 Berg contracted a fever, and died on August 7th, after a two-week-long illness. The document ends with a prayer for Berg.

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[6]The text of the *Epitaphia* at this point reads: "Hernach da man jn studirn ließ,/ Sein Vatter schickt jn gen Parieß./ Da er drey Jar mit grossem fleyß/ Lernt vnd erwarb gunst, ehr vnd preyß./" Wagner interprets this sentence to mean that Berg studied in Paris for three years (in German, *studieren* almost invariably refers to University study). This certainly seems to be the most likely case. It is, however, possible that he was first sent to an unspecified University and then on to Paris, where he "learned and worked very hard, learned, and won . . . honor and praise."

Daniel Heartz, *Pierre Attaignant Royal Printer of Music: A Historical Study and Bibliographical Catalogue* (Berkeley, University of California Press, 1969), 155 ff., states (perhaps erroneously) that Berg was born in Antwerp and hints that he may have known Attaingnant in Paris. It is possible that Berg may conceivably have learned music printing from Attaingnant, though no concrete evidence has yet been found.

[7]The original, "Fecht an die Trückerey zu treybn" is ambiguous; it could mean that he began printing or that he began to learn printing.

[8]The wording of the original text "Wie man nun ein vnd viertzig zelt,/ Sein eheweyb er jm do erwelt/. . ." leads one to postulate that the "forty-one" may refer not only to the year, which is supported by other documents, but also to Berg's age.

[9]In fact, Berg is first listed in city documents as a printer in 1542, and the first extant volumes from the press also date from that year (see below and Ch. III).

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The earliest mention of Johann vom Berg, "Buchdrucker," in Nuremberg documents is in 1541.[10] In that year he married Katherina Schmid and became a citizen of Nuremberg. The wedding register of the parish of St. Sebald, Nuremberg, has the following entry: "Hanns vom Perg Catherina Schmidin prima Februarii 1541."[11] That the wedding is listed in the parish register of St. Sebald means that they were married there, although Katherina lived in the parish of St. Lorenz, and weddings were usually celebrated in the bride's parish. However, the preacher of St. Sebald's, Veit Dietrich, had "befriended the faithful man,"[12] and he may been the reason the two were married in his church.

Berg and Katherina Schmidin were married on February 1st, and Berg took his oath of citizenship (for which privilege he paid 4 gulden) on the 23rd of February. In the *Neubürgerverzeichnis* (the listing of those sworn in as new citizens of Nuremberg) he is listed as "Hans vom perg, buchdrucker."[13] In 1542 he was listed, for the first time—as a *Buchdrucker*—

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[10]The administrative year in Nuremberg ran from March through February, so although Berg was sworn to citizenship in February 1540, it was actually February of 1541. Much of Germany, particularly the Protestant cities, did not change to the Gregorian calendar until after the Thirty Years' War, in some cases as late as 1700. I have indicated the modern year in all cases, but the days and months cited from documents are according to the Nuremberg calendar, which was ten days "behind" the modern Gregorian calendar.

[11]*Sebalder Ehebuch* (1524-43), fol. 119', line 2861.

A note about spellings: German of the early sixteenth century was not standardized, and names, in particular, suffered from an almost incredible variety of spellings. In Franken (the province to which Nuremberg belongs), there is to this day a tradition of hard and soft Bs and Ds, and in the sixteenth century B and P, and D and T, were very freely interchanged. There is no doubt that Hanns or Hans (a common diminutive of Johann) vom Perg is Johann vom Berg. In certain cases that follow, one will even find that the genetive of the first name has been used in the case of Berg's possessions: ". . .Hannsen von Perg's. . ."

Katherina Schmid's name is also spelled in a variety of ways. Unless quoting a document, I use this spelling for her name, as I have encountered it more frequently than any variant. However, even she spelled her name in different ways; she signed herself both Katherina and Catherina on certain receipts.

The feminine "-in" ending, as in Schmidin and Gerlachin, is found on almost all women's last names in sixteenth-century Nuremberg, with the occasional exception of a woman's maiden name.

[12]*Epitaphia.*

[13]*Reichstadt Nürnberg, Amts- und Standbücher* Nr. 308 (Rep. 52b, Nr. 308) *Nürnberger Neubürgerverzeichnis* 1534-1631, fol. 24: Date at top of page: "Adj 23 februarj Qr*te ante mathia"// "Hans vom perg buchdrucker"// is listed with eight others. Eight of the nine,

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in the *Ämterbüchlein* of the City of Nuremberg (annual listings of all sworn members of each trade in the city), and he continued to be listed as such until 1563, the year of his death.[14]

In 1545 Johann and Katherina vom Berg's daughter, Veronica, was born. Her baptism was recorded in the *Taufbuch* (Baptism register) of St. Lorenz Church, in the week of October 4-10, 1545.[15] The couple apparently had no other children, since at Katherina's death (she outlived her husband by many years), Veronica and Katherina (jr.), Katherina's daughter from her first marriage (about which, see below), were the sole heirs of the entire estate.

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including Berg, paid "dedem g librz 4 fl noz. Juxaureino" The ninth person only paid 2 fl. (gulden).

At the end of the entry is the summary for the year: "Summa 157 persön, mit sambt 5 persönen Jm perth [anemen] [prith], die in disem 1540 Jar zu Burgern angenumen worden sind, Nemlich 4 person die zu x fl Statwerung geben haben, 126 person die zu iiij fl Statwerung geben haben, sambt 14 person die nichts geben haben, Thut zu gelt v¢lxx [= 570] guld statwerung./ Soli deo Gloria/ I T /."

According to the records in the *Neubürgerverzeichnis*, new citizens were sworn in approximately once a month, usually ten or twelve at a time. The fiscal year, at least for this branch of the city government, ended at the end of February, as can be seen from this entry. The next page, the entry for March, is dated 1541. Johann vom Berg, then, actually became a citizen of Nuremberg in 1541, not 1540.

The citizenship law (Bürgerrecht) for Nuremberg was quite complicated. A summary of the law and its many exceptions and changes, from ca. 1300-1500, taken from actual documents, can be found in Günther Döll, *Das Bürgerrecht der freien Reichsstadt Nürnberg vom Ende des 13. Jahrhunderts bis Anfang des 16. Jahrhunderts* (typescript dissertation, Friedrich-Albert Universität, Erlangen, 1954.) A copy of this work is in the library of the Bayerisches Staatsarchiv in Nuremberg, signature 1270/4^0.

[14]The members of various occupations were obliged to register themselves once a year with the City Council and to take an oath agreeing to abide by the standards and rules set for their trade. The occupations are listed (more or less) alphabetically in the *Ämterbüchlein der Reichsstadt Nürnberg*. The listings for the book trades—printers, bookbinders, typecutters, scriveners, and, later in the century, booksellers—have been excerpted in Lore Sporhan-Krempel and Irene Stahl, *Nürnberger Buchgewerbe vom 16. bis 18. Jahrhundert (1513-1806) nach dem Ämterbüchlein der Reichsstadt Nürnberg (Verzeichnis der vom Rat vereidigten Ämter und Gewerbe) im Staatsarchiv Nürnberg (Rep. 62)*. This typescript, available in the library of the Staatsarchiv Nürnberg (4^0 2948), has neither intoductory material nor any text what so ever. It contains a number of inaccuracies. (My initial research was done from the typescript, and then checked against the original documents.)

The *Ämterbüchlein* entries for Berg (and Neuber) are discussed in detail in Ch. III, "The History of the Firm." The two are always listed together, Neuber immediately below Berg, from 1542 until the year after Berg's death, 1564.

[15]The card file of the Landeskirchliches Archiv, Nuremberg, containing entries from the *Taufbuch* of the parish of St. Lorenz, has the following entry: St. Lorenz 1, 205: "vom Perg Fronica/ V[ater]: Hans/ M[utter]: Katherine/ 4./10.10.1545" (see also Wagner, "Nachträge," 137).

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Thanks to the colophons of Berg and Neuber's prints and the City Council's records of real estate transactions, we have a reasonably clear picture of where Berg and Katherina lived. The colophons of many of Berg and Neuber's publications give the location of the printing house, and these correspond with the listings in the city's documents. Berg and Katherina almost certainly lived at the business "address;" buildings in sixteenth-century Nuremberg usually housed the business on the ground floor and the living quarters of the family in upper stories. From 1543 until 1549, the location of the printing house is given in the colophons (with various permutations) as "auf dem Neuen Bau, bey der Kalckhütten." After 1549, it was usually "auf dem zwölf brüder platz" or "auf dem zwölf Brüder Platz, bey dem Cartauser Closter."[16]

The Nuremberg City Council (*Stadtrat*) was notoriously thorough in its bureaucratic duties. Every real estate transaction of any kind was painstakingly recorded in the *Libri Litterari* (*Grundverbriefungsbücher*, real estate records) of the City; the large folio volumes are almost completely intact and legible, and a modern index volume makes their contents accessible.[17] Although there are no records of Berg ever purchasing or selling any property, his shop is frequently mentioned in the documents as a reference point. Sixteenth-century Nuremberg did not have street names or house numbers; public houses (Gasthäuser, Gaststätten), city buildings, churches, and well known businesses were used as reference points for identifying other houses and lots of real estate. As a printing house, Berg's shops must have been good reference points, for they are frequently mentioned.

The first reference to Berg's property in the *Libri Litterari* occurs on January 30, 1545, where "Johann vom Perg" is mentioned as a neighbor to a party involved in a real estate

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[16]As previously mentioned, there was little regularity in the spelling of names in sixteenth-century German; I have made no attempt to standardize the orthography of the various Berg and Neuber colophons.

[17]Nuremberg Stadtarchiv, Rep. B14/I, *Libri Litterari.*

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transaction "... auff dem Neuenpau gegen der Kalckhutten über..."[18] This corresponds to the address given in the colophon cited above.[19] Sometime in 1549 Berg acquired a second piece of property (he continued to maintain the first). The new "address," mentioned in the colophons of two music prints in 1549-1550, was "auff dem zwölff Brüder Platz, bey dem Cartauser Closter."[20] The location of the new property was in the southwestern part of the city, by the Carthusian monastery on the *Zwölffbrüderplatz*,[21] across from the City's new *Zeughaus* (armory),[22] and *Kornhaus* (grain storage facility), and on the street known as the "Steig" or "am Graben".[23]

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[18]Nuremberg Stadtarchiv, Rep. B14/I *Libri Litterari*: vol. 59, fols. 43'-44 [Fri., Jan. 30, 1545]. This is the only one of the *Libri Litterari* documents cited by Wagner in his "Nachträge." To the best of my knowledge, none of the other *Libri Litterari* (henceforth *LL*) documents pertaining to Berg and Neuber have been examined until now.

[19]This address—in its complete form: "Im Sanndt Lorenzer Pfarr, auff dem Neuen Bau, bei dem Kalckhütten" (in the parish of St. Lorenz, on the new area, by the lime-kiln)—was on the far western side of town, just south of the Pegnitz river, on today's *Mittlere Creuzgasse* . The city was divided into two parishes, St. Sebald (north of the Pegnitz river) and St. Lorenz (south of the Pegnitz). Berg had connections with both parishes, but seems to have lived exclusively in the parish of St. Lorenz. In the late 1560's, the City of Nuremberg commissioned a very large-scale map of the city with every building drawn in. This map, the *Braunsche Prospekt*, shows the area in question in great detail, but, unfortunately, Berg's printing house cannot be identified, although the *Kalkhütte* (the City's lime-kiln, which later became the charcoal-kiln) can clearly be seen. While the *Braunsche Prospekt* is too large for use in this work; the well-known Martin Zeiller map of 1643 also shows the areas of town clearly (see Ill. 2-1, Zeiller Map of 1643).

[20]RISM 1549[35] (G. Forster's *Ein außbund schöner Teutscher Liedlein*) and RISM O263 (C. Othmayer's *Reutterische und jegerische Liedlein*, 1549-1550). The complete colophons are given in Ch. III.

[21]The Carthäuser Kloster was later incorporated into the Germanisches National Museum; portions of it are still extant. After the advent of the Reformation in Nuremberg, the monasteries and cloisters were prohibited from initiating novices, but not all were disbanded, and the Carthusian monastery remained intact. The Zwölfbrüder Platz (Twelve brothers or Apostles) was named for the *Zwölfbrüderstiftung* next to the monastery.

[22]The facade of this building is still extant; it is now the downtown police-station.

[23]Formerly part of the second set of city walls; the extant city walls are the third set, built in the late fifteenth and sixteenth centuries. This location corresponds approximately to the modern *Jacobstraße*, probably near the point where it intersects with the *Kornmarkt*, across from the Germanisches National Museum. Cohen, *Musikdruck*, 28ff., misidentifies the locations of the Berg and Neuber printing shops, and the error is perpetuated in Wagner,

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Both lots of property remained Berg (not Neuber) family property until into the seventeenth century. The new building certainly housed the offices of the firm, as it is the location given in the colophon. It is unclear whether Berg was living at one address, and using the other as a shop and printing house, or, whether the first house, "bei den Kalckhütten," was the printing house, and the new location housed the shop and living quarters, or, whether both buildings were used exclusively for business and the family lived elsewhere. It seems most likely that the new property would have housed the shop (that is, retail store), offices, and living quarters of the family, and that the presses would have remained at the old location. Perhaps the Neuber family lived in the now-vacant living quarters above the shop "bei den Kalkhütten" (there is no record of Ulrich Neuber owning a house until after the Berg-Neuber partnership dissolved).

There are references to both pieces of property in the *Libri Litterari* throughout Berg's lifetime. After his death the lots are still referred to as his—rather than as belonging to his widow or to her third husband, Dietrich Gerlach—for many years. In the *Libri Litterari* of June 8, 1574, eleven years after Berg's death, a piece of real estate is identified as being: ". . . Sannt Lorentzen Pfarr, gegen dem Neuen Kornhaus uber, zwichen Jörgens Schroedtfegers pfeilnhauers und Johann Von Bergs Buchtruckers hausern gelegen. . ."[24]

Although the buildings owned by Berg are frequently mentioned in transactions involving his neighbors' property, there is never any note of Berg's purchase of either piece of property. From whom, then, and how, did Berg purchase the buildings? Although all real estate transactions that went through the *Rathaus* (City Hall) were dutifully recorded in the *Libri Litterari*, there is no record of Berg having purchased either of these two properties,

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"Nachträge." Cohen concludes that there were three separate locations, rather than two, by misidentifying the "zwölff Brüder platz" as a separate location from the "Cartäuser Kloster." There was, in fact, a second "zwölff Brüder Stiftung" in Nuremberg, in the northeast section of town, but the Berg and Neuber shop was very clearly on the "zwölff Brüder platz, bey den Cartäuser". Again, the area is depicted in great detail in the *Braunsche Prospekt*, but, again, unfortunately, the precise building can not be identified (see also Ill. 2-1, Zeiller Map). See also footnote 56.

[24]*LL*: vol. 90, fol. 84'-86' [June 8, 1574]. The emphasis is mine.

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properties that were, at least in the latter part of Berg's life, easily recognizable and well known buildings.

It appears that the first of the two properties, the house "Auf dem Neuen Bau, bei den Kalckhütten," probably belonged to Katherina before her marriage to Johann vom Berg (it is this clue that also helps us to trace Katherina's biography before her marriage to Berg). For in 1539, one Niklas Schmid and his wife "Katherine" bought a house in St. Lorenz parish "bei der Kalkhutte" for 220 fl.[25] There is every reason to believe that this Katherina Schmid is the woman who married Berg in 1541. (This is discussed in more detail below.) As for the second piece of property, no archival or documentary clues to its purchase have yet surfaced.

Berg died on August 7th, 1563, after a two-week-long illness.[26] The parish registers of both St. Sebald and St. Lorenz have entries concerning his death, and the bells of both churches were rung for him.[27] The date of Berg's death is further confirmed by his epitaphs.[28] He died shortly before the wedding of his daughter Veronica to Johannes Kauffmann, who was to become one of the foremost preachers of his day. Two sets of epitaphs were published to honor him, and at least one motet was composed in his honor: a *Grabschrift* (epitaph) to Berg was published in Felix Zimmerman's *Schöne geystliche Lieder*, printed by Katherina Gerlach and Berg's heirs, in 1580[29] in addition to the *Epitaphia* mentioned above; and Jacques Meiland's six-voice motet *Pierides moesto suffundite* on Berg's death was inserted into the third volume of

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[25]*LL*: vol. 49, fol. 200, 1539.

[26]*Epitaphia*.

[27]St. Sebald *Totengelaütbuch* 1517-1572, fol. 187', 7th entry [modern edition line 7693]. No specific date is given for the date of death, just the section entry, which is on fol. 187 and reads "Von trinitatis bis crucis" [June 2-September 15, 1563]: "Johann vom Berg, buchtrucker bein Cartheusern." St. Lorenz *Bestattungsbücher* card file at the Landeskirchliches Archiv, Nuremberg: "Vom Berg, Johann/ Buchtrucker/ Auf dem Stieg/ (Lor. 7.8.1563)."

[28]*Epitaphia*.

[29]Wagner, "Nachträge," 130. The volume is listed in Cohen, *Musikdruck*, as No. 297/GuB34 in the catalogue.

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Berg and Neuber's *Thesaurus Musicus* (RISM 1564[1-5]; see Catalogue Appendix V for a transcription of this piece).

Johann vom Berg died a successful and well-regarded man, leaving an important printing firm which would continue to prosper for another seventy years.

Katherina Gerlach

Until Wagner's publication of 1931,[30] two facts went unrecognized: that after the death of Johann vom Berg, Katherina married the printer Dietrich Gerlach, and that the Katherina Gerlach, widow of Dietrich Gerlach, who printed under her own name in the 1570's and 1580's, was the former Katherina vom Berg. On the basis of Katherina Gerlach's will, which mentions two daughters—one each from her first and second marriages—Wagner postulated (correctly, as we shall see) that she must have been married (and widowed) once even before she married Berg (she was married three times, then), and that her elder daughter, also named Katherina, must have been born of her first marriage.[31] Wagner does not, however, attempt to trace Katherina's first husband or her maiden name; given both the number of Schmids in sixteenth-century Nuremberg and the patrilineal method of record-keeping, this is hardly surprising.[32] The marriage record of Johann vom Berg and Katherina Schmidin does not mention that Katherina was already a widow, or what her maiden name had been. It states only: "Hanns vom Perg Catherina Schmidin prima Februarii 1541."[33]

In attempting to trace Johann vom Berg's purchase of the property "auff dem Newen Bau, bei der Kalkhütten"—the original site of the Berg and Neuber printing firm—one finds that, in 1539, a Nicolas Schmid and his wife Katherina purchased a house from a Martin Lang

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[30]Wagner, "Nachträge," 132 ff., 135 ff.

[31]Wagner, "Nachträge," 137.

[32]This is the first time Katherina's biography before her marriage to Berg has been traced.

[33]*Sebalder Ehebuch* (1524-43), fol. 119', line 2861.

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and his wife Elsbeth, in the parish of St. Lorenz "bei der Kalckhütte," for 220 fl.[34] Knowing that Katherina Schmid was probably a widow when she and Johann vom Berg married, and being unable to trace Berg's own purchase of the property "bei der Kalkhütten," we may reasonably suspect that Katherina vom Berg and Katherina Schmid, wife of Nicolas Schmid, may have been the same person, and thus to postulate that the property that became the printing house of Berg and Neuber was actually Katherina's from her first marriage. (Berg would not have been the only Nuremberg printer of his generation to marry a widow of property. In 1552 Valentin Neuber, certainly Ulrich Neuber's brother, took over the printing house of Hans Wachter after having married Wachter's widow, Kungund Wachterin, in 1549.[35])

Looking further, one finds a marriage record from May 17, 1536, for "Niclas Schmidt Katharina Pischoffynn."[36] Although there were several Nicolas Schmidts in Nuremberg in this period, only one of them had a wife named Katherina. Therefore, it seems safe to assume that Katherina vom Berg's maiden name was Bischoff and that this Nicolas Schmidt and Katherina Bischoffin are the same couple who later buy the property "bei der Kalckhütten."

There is still further evidence that Katherina, wife of Nicolas Schmidt, was Katherina vom Berg: from her will, we learn that Katherina Schmid-vom Berg-Gerlach (to list the full succession of her married names) had two daughters, the elder of whom was named Katherina (it was a common practice of the time to name the first daughter for the mother and the first son for the father), and who was herself her "in erster . . . Ehe erzeugte eheleibliche [Tochter]" (legitimate daughter of her first marriage).[37] The final confirmation, then, of the

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[34]*LL*: vol. 49, fol. 200. On the same folio is another entry that mentions a Niklas Schmid and Katherina, who own a house in the *Schmidgasse*, as neighbors to a party in a real estate transaction. This is in all likelihood the house owned by the Schmids before they moved to the house "bei der Kalckhütte."

[35]*Ämterbüchlein*, 1552, no.72; see also Wagner, "Nachträge," 126.

[36]*Lorenzer Ehebuch* (1524-42), entry no. 2994 (fol. 182).

[37]Wagner, "Nachträge," 137.

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identities of Katherina and Nicolas Schmid is found in a baptismal record from the parish of St. Sebald: "Schmid Catherina, V[ater] Nicolaus, 8 Mai 1539."[38] (Unfortunately, the baptismal records of St. Sebald for this period frequently do not include the name of the mother of the child!) The only thing left to show, then, is that this Katherina Schmid, mother of Katherina, wife of Nicolas, and purchaser of the property "bei der Kalkhütten," was widowed, and free to marry Johann vom Berg in 1541.

The *Sebalder Totengeläutbuch*, the list of those deceased for whom the bells of the church of St. Sebald were rung, lists a "Niclas Schmid furknecht in der Wag" as having died in 1540, between September 15 and December 12 ("Von crucis im herbst bis Lucie"). The bells of both St. Sebald and St. Lorenz were rung for him; the fee for this was two gulden, one gulden for each church.[39] Although both the name and the date of death, seem to indicate the correct Nicolas Schmid—he would have had to have died before Katherina married Johann vom Berg in February 1541—the occupation and address seem almost irreconcilable with what—admittedly little—we know of Schmid. It seems unlikely that Katherina's Nicolas was either a *furknecht* (wagon driver or wagon handler) or lived "in der Wag," since we know they had a house "bei der Kalckhütten." The occupation of *furknecht*—wagon hand—does not fit in with the image of a man wealthy enough to purchase his own house, and the address at which he is listed in the *Sebalder Totengeläutbuch* is not that of his house.

It is possible, of course, that at one time he had been a *furknecht*, living at the address given, and that that out-of-date information had been entered into the book in error; or, it is just as possible that the entry is simply a scribal error. Perhaps he had been mistaken for a different Nicolas Schmid, or perhaps the entry does, in fact, refer to a different Nicolas Schmid entirely. The likelihood of the entry being an error rather than referring to a different

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[38]From the *Sebalder Taufbuch* card catalogue at the Landeskirchliches Archiv, Nuremberg, fol. 200.

[39]Unfortunately, there is no register of deaths for St. Lorenz before 1547, and the register from St. Sebald does not give precise dates. It is arranged by quarters of the church year, and lists name and (sometimes) occupation and address, as well as indicating whether the bells of only St. Sebald or the bells of both churches were rung for the deceased.

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Nicolas Schmidt, however, is increased when one takes into account that the only deaths recorded in the *Sebalder Totengelaütbuch* were those for whom the bells of the church were rung, and in this case, the bells of both churches were rung. It seems unlikely that a *furknecht*'s widow, or his estate, would have had the two gulden necessary to pay for the ringing of the bells at both St. Sebald and St. Lorenz; many families paid only for the ringing of bells at one of the churches. The price of two gulden was a rather hefty sum; the house purchased by Nicolas and Katherina Schmid in 1539 cost 220 gulden.

Perhaps the error lies in the reference to Nicolas's occupation, or at least in the precise description of it. Although a wagon *driver's* widow might not have had the requisite gulden, the widow of a *furman*—wagon owner—would have been able to afford this sum. The wagons in question were those used to transport merchandise, the life-blood of Nuremberg's economy in the sixteenth century. Moreover, it is much more likely that a *furman* would have been able to afford a house, to leave the gulden necessary to have the church bells rung, and to leave a widow of the social standing appropriate to meeting and marrying a music printer, particularly a music printer educated at a university. It seems likely, then, that the identification of Schmid as a *furknecht* is an error, and that the reference should read *furman*. Finally, the designation "in der Wag" may refer not to his home, but possibly to his place of business.

A last possibility—and to my mind a very plausible one—is that the entry is correct in referring to Schmidt as a *furknecht*, and that the address given is that of his place of business; perhaps the money necessary for the purchase of the house and the ringing of the bells was Katherina's all along.

In any event, it seems entirely possible that the entry does indeed refer to the correct Nicolas Schmid, and that Katherina lost her first husband in the last quarter of 1540. While these identifications of Katherina and Nicolas Schmid are by no means positive, they are both plausible and likely. There seems to be little likelihood, in a city as small as Nuremberg in the sixteenth century, of there having been two Katherina Schmids who shared so many similarities!

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In summary, then, Katherina was almost certainly born Katherina Bischoff, and probably lived in the parish of St. Lorenz in Nuremberg at the time of her marriage, which is listed in the register of that parish. On May 17, 1536, she married Nicolas Schmid. They had one child, a girl named Katherina (after her mother) in 1539, and purchased a house "bei der Kalkhütte" in the same year. Nicolas died in the last quarter of 1540, leaving the widowed Katherina the property. She, as a widow with a young daughter, and owning a house "bei der Kalkhütte," married Johann vom Berg in February of 1541, shortly before he took his oath of citizenship.

Katherina and Johann vom Berg had only one child, a daughter, Veronica, who was baptised between the 4th and 10th of October, 1545, in the parish of St. Lorenz. Berg died on August 7, 1563, and shortly thereafter, on October 13, 1563, Veronica, aged eighteen, married Magister Johannes Kauffmann, already a noted preacher.[40]

The date when Katherina Schmid "junior" first married is not recorded. Her first marriage was to Hanns P(B)raun, her second, to Lamprecht de Neden, a bookseller, and her third, on January 30, 1586, to Alexander Dietrich von Lohr, a type- or font-maker who worked in the [by-then-Gerlach] firm.[41] Katherina and Alexander Dietrich then went into business for themselves as printers and booksellers.

Katherina vom Berg "senior" married again in 1565. Her third husband was Dietrich Gerlach von Aerdingen.[42] After her marriage to him the firm continued for a short time as Gerlach and Neuber, but Neuber left the firm to found his own business in 1566. Until Wagner's "Nachträge" of 1930, the identities of the mother and her daughter Katherina, particularly after Berg's death, had been confused by scholars. In contemporary documents the daughter is referred to as Katherina Dietrichin (being the wife of Alexander Dietrich), while the mother is sometimes referred to as Katherina Dietrich Gerlachin (it was quite common to identify

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[40]Wagner, "Nachträge," 137.

[41]Wagner, "Nachträge," 138.

[42]Wagner, "Nachträge," 132.

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women by their husband's first and last names). The source of confusion is obvious and was compounded by the fact that both women were married to printers, and that after the deaths of their husbands, each was a printer in her own right. Katherina vom Berg, Katherina Gerlach, and Katherina Dietrich were neither one person, nor three, as has sometimes been supposed, but two people, mother and daughter.

Dietrich Gerlach died on August 17, 1575.[43] Katherina Gerlach carried on the firm very successfully for seventeen more years, using the colophon: Katherina Gerlach(in) and Johann vom Berg's heirs; she died in August of 1592. The precise date of her death is not known, but she was buried on August 12, 1592, at least 75 years old.[44] Unfortunately, the scope of this dissertation can not include the fascinating history of the firm under Katherina's able management. It should be mentioned though, that she became one of the official printers for the City Council, and that the number of musical works published by the firm continued to increase, including many works by such composers as Lassus, Lechner, and Hassler.[45]

After Katherina's death, the firm passed to Paul Kauffmann, one of the ten children of Veronica and Johannes Kauffmann (and therefore Katherina's grandson), and, after his death, to David Kauffmann, Paul's younger brother, whose family continued to own at least some of the property through 1650 (see Ch. III, the History of the Firm.)[46] The history of the firm cannot be traced after the Thirty Year's War, which had disastrous effects on the economy of

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[43]From the card catalogue of the *Landeskirchliches Archiv*, Nuremberg: "Gerlacz, Dietrich/ Buchtrucker auf dem Steig/ 17.8.1575/ Lor[enz] 467.

[44]It is most unlikely that she was younger than fifteen when she first married.

[45]The Bayerisches Staatsarchiv in Nuremberg has a large number of autograph receipts to and from the City Council from the Gerlachs and Valentin Geißler (another Nuremberg printer) for various types of official publications. (Nürnberg *Stadtrechnungsbelege*, Rep. 54 a II, Nr. II, 317.) This archival collection also contains letters to the Council from Lasso's sons, upholding the right of Katherina Gerlach to publish certain of their father's works (Nr. II, 507). Unfortunately, the scope of this dissertation does not allow closer examination of these fascinating documents here. They will, however, be the subject of a forthcoming article.

[46]*LL*: vol. 161, fol. 131; vol. 162, fols. 110, 113; and vol. 163, fol. 152 all refer to David Kauffmann's property; however, according to Wagner, "Nachträge," 146-47, David Kauffmann died in 1635.

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Nuremberg, effects from which the city never recovered. Nuremberg never regained the power, wealth, culture, or position that it had enjoyed during the fifteenth and sixteenth centuries.

Ulrich Neuber and Family

There are, unfortunately, far fewer extant documents concerning Ulrich Neuber and his family than there are for the Berg family. On the folio following the entry for Johann vom Berg in the *Neubürgerverzeichnis* (the listing of those sworn in as new citizens of Nuremberg), we find the corresponding entry for Ulrich Neuber. He became a citizen of Nuremberg on March 30, 1541.[47] In general, the contemporary documents about Neuber tell us very little about him; he is usually referred to only as Berg's partner. There was a large family of Neubers in Nuremberg in the 1540s, and at least two other Neubers besides Ulrich were printers: Valentin and Christoff. That the three were brothers is possible; that they were related is certain. There seem to be no Neubers in Nuremberg other than those of our printer's family. Indeed, Neuber seems to have been a relatively uncommon name, and the family may originally have hailed from Prague (see below).

Ulrich Neuber married Margaretha Rüplin on July 29, 1539.[48] They had seven children, at least one of whom, Georg (Jörg), was also a printer. The Neubers apparently did not own a house at first; in fact, there is no record of them buying a house until 1569, six years after Berg's death. Although Ulrich and Margareta were married in the parish of St. Sebald, all of their children were baptized in the parish of St. Lorenz, which implies that the Neubers were living in that parish. It seems possible that the Neuber and Berg families were living in

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[47]*Reichstadt Nürnberg, Amts- und Standbücher,* Nr. 308 (Rep. 52b, Nr. 308) Nürnberger *Neubürgerverzeichnis* 1534-1631, fol. 24 verso: "neu burger xg Conclusam qputatioe z 1541 adj Qrta xg letare 30 martzy." Of the 18 new citizens, 16 paid 4 fl. (gulden) each, 1 paid 2 fl., and one paid nothing. The entry for Neuber, who paid 4 fl., reads: "ulrich Neuber puchdrucker."

[48]*Sebalder Ehebuch,* entry no. 4714: "Ulrich Neuber buchdrucker Margareta Rüplin 29. Julii 1539." Rüplin is an uncommon name in sixteenth-century Nuremberg, and very few other marriage entries for that name appear: an Anna Rüpplin is married to Bartheleme Hudler paternoster on May 25, 1534 (*Sebalder Ehebuch* no. 259), and another Marg. Rupplynn marries Hanns Bischoff in 1536 (*St. Lorenz Ehebuch* no. 3114). (Katherina vom Berg's maiden name was also Bischoff.)

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the workshop(s) and/or adjoining house(s) (all of which were in St. Lorenz) together. Perhaps the Neubers lived in one of the shops and the Bergs in another, or perhaps the Neubers lived in a rented house—of which there would be no record—in the parish of St. Lorenz.

Berg and Ulrich Neuber were partners until Berg's death in 1563. The colophon of the firm then eventually changed to "Ulrich Neuber and Johann vom Berg's heirs." After Katherina's marriage to Dietrich Gerlach in 1565, the colophon changed to that of Gerlach and Neuber. Neuber left the firm and started his own between 1566 and 1568.[49]

On September 1, 1569, Ulrich Neuber bought a house "am Ponersberg," in the far northeastern section of the town.[50] The newer Berg and Neuber workshop was in the southwestern section of town, and even the old shop, north of the new one, was well to the southwest of Neuber's new home and workshop. The area into which the Neubers moved was the neighborhood in which Dürer's parents' home had been, and where Johannes Petreius (the printer) and Johannes Neudörffer (the Rechenmeister, designer of the Fraktur used by Formschneider, historian of Nuremberg, and, incidentally, Petreius's father-in-law) lived (see Ills. 2-1 and 2-2 above, Map of Modern Nuremberg and Zeiller Map).

The property was sold by Margareta Neuber in 1575, this being attested by her children in 1583.[51] It is from this last document that we have a full listing of the names and professions of the Neuber's children. Six children are listed in this document, in alphabetical order: Barbara, Erhard, Georg, Johannes, Katherina, and Wolfgang. The baptismal records also list six children: Barbara, Christoff, Erhart, Jörg, Johannes, and Wolfgang (I could find no baptismal record for Katherina); the Christoff listed in the baptismal records is not mentioned in the 1583 *Libri Litterari* documents. There is another Christoff Neuber, who died in Nuremberg in 1549, but he was most likely a brother or cousin, and not the son of Ulrich and Margaretha (see below.)

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[49]Wagner, "Nachträge," 133-35.

[50]*LL:* vol. 85, fols. 75-76' [Sept. 1, 1569]; see also Wagner, "Nachträge," 135.

[51]*LL:* vol. 98, fol. 90'

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The Neubers probably had seven, not six, children, including both Christoff and Katherina. The absence of Christoff from the real estate document can be explained in various ways. It is possible that he had died as a child. (The deaths of children were not commonly recorded, and were not entered in the *Totengeläutbuch*, because the bells were not rung for them. Given the rate of infant mortality in the sixteenth century, the church bells would have been ringing non-stop in Nuremberg. The Neubers would have been fortunate, indeed, if only one of their seven children did not survive to adulthood.) It is also possible that Christoff survived childhood and was simply not in Nuremberg when the document was written. It is possible that he had died as a young adult, and was not listed for some reason in the *Totengeläutbücher*. In all, any number of explanations could account for his not being included in the document. As for the lack of a baptismal record for Katherina Neuber, it may simply be missing or misfiled.

Two of the Neubers's children were named Johannes and Katherina. Although neither of these names was by any means uncommon, the use of both of them may mean that Johann and Katherina vom Berg were the godparents, respectively, of their namesakes, probably pointing to a personal as well as business connection between the two families.

Ulrich Neuber died in 1571; his death is noted in the *Sebalder Totengeläutbuch* for the period "Von trinitas bis crucis 1571" [June 6- September 19, 1571] as "Ulrich Neuber, buchdrucker am Ponersberg."[52]

Ulrich Neuber's widow, Margaretha, married the printer Valentin Geißler on July 28, 1573,[53] and as mentioned above, she sold the house "am Ponersberg" in 1575. In the 1570's and 1580's, Valentin Geißler, Dietrich Gerlach, and, later, Katherina Gerlach, became the official printers for the Nuremberg City Council. In light of the fact that Valentin Neuber (Ulrich's brother) was a member of the Council, this development is hardly surprising.[54]

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[52]*Sebalder Totengeläutbuch*, ln. 9872. Only the bells of St. Sebald were rung for him.

[53]Wagner, "Nachträge," 135.

[54]Nürnberg *Stadtrechnungsbelege*, Rep. 54 a II, Nr. II, 317. Valentin Neuber, as mentioned below, became a "Genannter des Größeren Rates," a largely honorary position

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Unfortunately, most of the contemporary accounts refer to Ulrich Neuber only as the associate of Johann vom Berg; there are few independent references to him. There seems to be no way of tracing his origins, as none of the Nuremberg documents, other than those already cited, refers to his past, the occupations of his parents, or makes any other reference from which one might be able to deduce his birthplace, education, or family origins. He was certainly the brother of Valentin Neuber and undoubtedly related to Christoff Neuber, both of whom were printers. (To confuse matters, Ulrich also had a son named Christoff, who was not the same person as the printer Christoff Neuber; see below.) Georg Neuber, a printer active in the 1570s, was in all likelihood Ulrich's son, Jörg. Although the baptismal records call the son Jörg while the real estate document of 1583 refers to him as Georg, there is no reason to believe that the documents refer to two different sons. Ulrich's son Wolfgang Neuber is listed as a bookseller in the *Ämterbüchlein* of 1574-78.[55]

Christoff Neuber

There is a death record for a "Christoff Neuber, buchdrucker, junger gesell (bachelor)" from 1549.[56] This Christoff Neuber is not the son of Ulrich and Margareta; their son Christoff was born in 1543, and obviously had not entered a profession by age six. This Christoff is probably another brother or cousin of Ulrich and Valentin Neuber, and possibly the younger Christoff's godfather. Christoff Neuber died in 1549 "pey den zwölff Brüder." There were two *Zwölff Brüder Stiftungen* in Nuremberg;[57] 1549 is the year in which Berg and Neuber moved

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which, while it did not carry any real authority, may well have influenced the choice of the Council's printers.

[55]Wagner, "Nachträge," 134.

[56]*Sebalder Totengeläuterbuch*, entry no. 4038, 1549: Von trinitatis bis crucis [June 12-Sept. 18, 1549]. Only the bells of St. Lorenz, not those of St. Sebald, were rung for him. Wagner "Nachträge," 134, has a second listing for him: "Christof Neuber, Buchdrucker, als junger Gesell pey den zwölf Brüdern."

[57]The Landauer Zwölff-Brüder-Stiftung is in the northeast section of Nuremberg, just behind the Laufer Schlagturm. It is now part of the Melanchthon-Gymnasium, the oldest Gymnasium in Germany, founded by Melanchthon in 1526, as part of his plan to reform education (see Ch. I). The Mendelsche *Zwölff-Brüder-Stiftung* is the one next to the

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their firm to its new quarters: "auff dem zwölff Brüder platz, bey dem Cartauser Closter." It seems possible, then, that this Christoff Neuber was a younger brother or cousin of Ulrich and Valentin, and that he was also employed by the firm, and possibly even living there. It would be an almost inconceivable coincidence for a Christoff Neuber, unrelated to "our" Neubers, to have been living near the other *Zwölff Brüder Stiftung*.

Valentin Neuber

Valentin Neuber was a very well-to-do man. He owned his own printing house, a farm in Gostenhof, and a garden outside the Nuremberg city walls.[58] Late in his life, he became a "Genannter der Größeren Rates,"[59] a member of the city council, a high honour for one not born to a patrician family.[60] It is perhaps not a coincidence that the Gerlach firm (that firm in which Valentin's brother Ulrich had been a partner) and the Geißler firm (that into which Valentin's late brother's widow married) became the official printers for the City Council during Valentin Neuber's tenure as a councilman.

Valentin Neuber became a citizen of Nuremberg in 1549;[61] he is entered in the *Ämterbüchlein*, as a printer, for the first time in 1552, where his name is substituted for that of Kungund Wachterin, widow of Hans Wachter,[62] and Valentin Neuber's wife since 1548.[63]

Carthusian monastery in the southern part of Nuremberg, and the one for which the area where Berg and Neuber had their shop was named. These two *Zwölff-Brüder-Stiftungen* were foundations that took in twelve deserving, retired artisans or craftsmen in their waning years. The members were given room and board; careful records, in many cases including drawings or paintings of the members engaged in their craft, were kept. (Not all of those admitted to the *Stiftungen* were very happy with the austere conditions imposed upon them, and in some cases the new *Brüder* petitioned their families to come remove them, or even flem the premises!)

[58]*LL*: vol. 86, fol. 170; vol. 93, fol. 147; vol. 94, fol. 41'.

[59]Wagner, "Nachträge," 127.

[60]Strauss, *Nuremberg in the Sixteenth Century*, 58 ff.

[61]Cohen, *Musikdruck*, 39. Almost every other statement in Cohen's entry for Valentin Neuber is either incorrect or suspect.

[62]*Ämterbüchlein* no. 72, 1552.

[63]Wagner, "Nachträge," 126.

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Valentin and Ulrich Neuber were certainly brothers, for why else would a letter from the Nuremberg City Council refer to "our citizens Johann vom Berg, Ulrich and Valentin the Neubers. . ."?[64] In a document from 1590, Georg Neuber is referred to as the "brother's-son" (Bruders-sohn) of Valentin Neuber.[65] There is no reason to doubt that this Georg Neuber is the son of Ulrich who is identified, along with his siblings, in the *Libri Litterari* document of 1583, the attestation to the sale of the Neuber family house "am Ponersberg" by Margaretha, widow of Ulrich (see above). This, then, is the final proof that Valentin and Ulrich Neuber were indeed brothers.[66]

Valentin Neuber died in 1590; he was buried on February 6th.[67] The will of his second wife, written on March 12, 1590, and notarized in 1592, contains an interesting bequest that may provide a clue to the background of the Neuber family. Since the Valentin Neubers were childless, the (not inconsiderable) estate was left to various charities and to other members of the Neuber family, including a Hans Neuber, lutenist in Prague.[68] Further, the firm of Berg and Neuber had a number of dealings with the city of Prague, as did Valentin Neuber himself (see Ch. III and Ch. IV). Perhaps the Neuber brothers had emigrated to Nuremberg from Prague.

The connections between Nuremberg and Prague and the relationships between Johann vom Berg, Ulrich Neuber, and Valentin Neuber form a part of the history of the firm, to which we will turn next.

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[64]Bayersiches Staatsarchiv, Nuremberg: Rep. 61 a/b, Reichsstadt Nürnberg *Briefbücher*: 164, fol. 81'.

[65]Wagner, "Nachträge," 134.

[66]Wagner, "Nachträge," 134, is hesitant to state that Jörg and Georg are indeed the same person. However, he did not know of the existance of the *Libri Litterari* document which lists the names of Ulrich's children, and refers to Jörg as Georg.

[67]Wagner, "Nachträge," 127.

[68]Wagner, "Nachträge," 127.

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Illustration 2-1

Zeiller Map of Nuremberg (1643)



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uremberg (1643)



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Key to Zeiller Map of Nuremberg (1643)

1. Approximate location of first Berg and Neuber shop (auf dem Neuenbau bei der Kalkhütte).
2. Approximate location of second Berg and Neuber shop (auf dem Zwölfbrüder Platz, bei dem Kartäuserkloster).
3. St. Sebald
4. St. Lorenz
5. Pegnitz River
6. Burg (Castle)

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CHAPTER III

HISTORY OF THE FIRM

Introduction

Johann vom Berg and Ulrich Neuber both became citizens of Nuremberg in the early part of 1541.[1] Precisely how long Berg had been in Nuremberg before this is unknown, but Neuber had been in the city for at least two years, having been married there in 1539.[2] Both Berg and Neuber are listed as printers—Neuber always immediately below Berg—in the city's lists of tradespeople, the *Ämterbüchlein*, from 1542 continuously until Berg's death in 1563. The *Ämterbüchlein* contain lists of the members of various occupations who were obliged to register themselves once a year with the City Council and to take an oath agreeing to abide by the standards and rules set for their trade.[3]

The first positively datable prints of the Berg and Neuber firm are from 1542, the same year as the first appearance of both printers' names in the *Ämterbüchlein*. Thus it is safe to assume that 1542 marked the beginning of their partnership as printers and saw the first products of their press. The only Berg and Neuber volume to carry a precise date of printing, and probably the first product of the press, contains no music: Veit Dietrich's *Anweisung wie*

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[1]*Reichstadt Nürnberg, Amts- und Standbücher* Nr. 308 (Rep. 52b, Nr. 308) *Nürnberger Neubürgerverzeichnis 1534-1631*, fol. 24. In regard to the calendar system in use in Nuremberg at the time, see Ch. II, note 10.

[2]*Sebalder Ehebuch* entry no. 4714: "Ulrich Neuber buchdrucker Margareta Rüplin 29. Julii 1539." Note that Neuber is referred to as a printer in this document from 1539, although he is not listed in the *Ämterbüchlein* until 1542.

[3] The occupations are listed (more or less) alphabetically in the *Ämterbüchlein der Reichsstadt Nürnberg* (see Ch. II).

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man das Volk zur Buß und ernstlichen Gebet wider den Türken auf der Kanzel vermachen soll, from 1542; its colophon reads:

> Gedruckt, und vollendet zu Nürnberg, durch Johan I
> Vom Berg, und Ulrich Neuber. Anno 1542, die Junij 7.

This volume uses a type of calligraphic initial found only in the very earliest Berg and Neuber prints, and perhaps the precise date in the book indicates that it was the firm's very first print. In light of Dietrich's relationship to, and sponsorship of, the firm (on which see below), this would have been most appropriate. There is no evidence that the firm printed any volumes before 1542; and speculation by other scholars that the firm was active in 1541 is perhaps owing to a misunderstanding of the Nuremberg calendar system.[4] The first item listed for Berg and Neuber in the index of the *British Library Short Title Catalogue of Books Printed in Germany. . .* is dated 1541; this is simply a typographical error. The actual entry for the volume dates it from 1546, which is correct. There is another copy of this book, also dated 1546, in the library of the Germanisches National Museum. In addition, the pre-1542 dates that Cohen gives in his *Musikdruck* are also incorrect. The correct dates are plainly visible in the volumes, which Cohen apparently did not have the opportunity to examine first hand; none of the volumes dates from before 1542.[5]

Berg and Neuber used the colophon "Johann vom Berg und Ulrich Neuber" on books printed in German, whereas they signed themselves "Ioannes Montanus & Ulricus Neuber[us]" on Latin volumes. After Berg's death in 1563, Neuber continued the firm as "Ulrich Neuber und die Bergsche Erben" (Ulrich Neuber and Berg's Heirs). In 1565 Berg's widow, Katherina, married an employee of the firm, the printer Dietrich Gerlach—who was also known as both Dietrich Gerlatz and Thedoricus Gerlatzen—and the firm continued briefly as "Gerlach and Neuber." Neuber soon left the partnership to found his own firm, however, and after 1566 the Gerlachs continued printing as "Gerlach and Berg's heirs." After Dietrich Gerlach's death in

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[4]See Ch. II, note 10.

[5]Cohen, *Musikdruck*, 49.

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1575, Katherina Gerlach continued the firm, using the colophon "Katherina Gerlach and Berg's Heirs." And though management of the firm may have been turned over to her grandson, Paul Kauffmann, sometime in the 1580's, the firm continued under Katherina's name until after her death in 1592.[6] The firm formally became Paul Kauffmann's in 1601. After his death, in 1632, the firm passed to David Kauffmann, one of Paul's younger brothers, though David apparently worked only as a publisher and bookseller, not as a printer. His family continued to own at least some of the firm's property through 1650.[7] Finally, records of the firm unfortunately vanish in the turmoil surrounding the Thirty Years' War.[8]

I have found a total of 120 books printed by Berg and Neuber containing music or musical treatises. (A complete *catalogue raisonêe* may be found as the second part of this dissertation.) Of these 120 prints, forty-nine are either reprints or new editions of volumes already published. This leaves seventy-one separate and distinct publications: forty-seven volumes of polyphony, seventeen volumes of various types of *Kirchenlieder*, and seven musical treatises.

In addition, Berg and Neuber published well over 150 non-musical items on a wide range of subjects: theological works such as the Luther Bible, the writings of Luther and Melanchthon, the complete works of Veit Dietrich, and most of the writings of Johannes Mathesius and Andreas Osiander; mathematical and scientific works, including those by Regiomontanus and Johannes Schoner; ancient classics such as Cato and "modern classics" such as Poliziano; medical books; books of practical knowledge, such as volumes on trade fairs, currency exchange, and distance between major trading centers of Europe; and even newspaper-

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[6]Wagner, "Nachträge," 135ff.

[7]David Kauffmann's ownership of the property is mentioned in the following documents: Nuremberg Stadtarchiv *Libri Litterari* vol. 161, fol. 131; vol. 162, fols. 110, 113; vol. 163, fol. 152.

[8]There is a wealth of archival material concerning the firm, particularly during the Gerlach years, in the Nuremberg archives. The Nürnberg Stadtbibliothek houses many prints, though chiefly non-musical. While the scope of this dissertation does not allow closer investigation into the history of the firm after 1563, most of these materials will be discussed in forthcoming articles.

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type publications containing the latest news of the war against the Turks (a checklist of the non-music prints of the firm is Catalogue Appendix IV).[9]

The earliest extant music book printed by the firm is *Der Gantz Psalter Davids, in gsangs weyse gestelt, durch Hansen Gamersfelder* of 1542 (reprinted in 1562 and again in 1563, the year of Berg's death; see catalogue entry 1, 1542). There are three music prints from the following year, 1543, and three more from 1544. Only two books containing music were printed in 1545, but in 1546 Berg and Neuber issued four music books. Over the years, both the number and the sizes of the collections published continued to increase. The only exceptions to the pattern were the years 1547 and 1551, in each of which only one book of music was printed; the production of non-music works in those years was correspondingly low (see Table 3-1, Book Production by Year). The decline in production during both of these years is probably not coincidental, as both 1547 and 1551 were difficult years in Nuremberg. The Augsburg Interim, a period of Catholicism imposed by the emperor (see Ch. VII), began in 1548 and lasted until 1553. While that whole period was undoubtedly difficult for the Protestant printers, the most treacherous times would have been during the wars that marked the beginning and end of the Interim. In 1547 the area was at war with the Emperor Charles V: a struggle between the Catholic Imperial forces and the Protestant Schmalkaldic League. In 1551 and 1552 Nuremberg was under attack—despite the city's avowed and proven neutrality—by the troops of Margrave Albrecht of Bayreuth-Kulmbach in the Second Margrave's war. The city suffered substantial physical as well as fiscal damage before the Margrave's defeat in 1554.[10] There is no doubt that this devastating war had a negative effect on all commerce in the area, including printing, and of course also on all travel for trade.

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[9]Thanks to the various *RISM* volumes and the work of other scholars, I am reasonably confident of having located all the extant Berg and Neuber music prints (although not every copy of each print). On the other hand, the situation with the non-music prints is more problematical (see the introduction to Catalogue Appendix IV).

[10]Strauss, *Nuremberg in the Sixteenth Century*, 184 ff.

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Table 3-1
Berg and Neuber's Book Production by Year

Year	Music	Other	Total
1542	1	3-5	4-6
1543	2-3	5-8	7-11
1544	3	5	8
1545	2	3	5
1546	4	16	20
1547	1	3	4
1548	2	8	10
1549	8-9	7	15-16
1550	7	5	12
1551	1	1	2
1552	5-6	2-3	7-9
1553	6-7	1	7-8
1554	3-4	5-6	8-10
1555	5	11-12	16-17
1556	6	5	11
1557	4	1?	4-5
1558	5-6	7	12-13
1559	8	5	13
1560	8	7	15
1561	7	10-11	17-18
1562	4	9	13
1563	7	4	11
1564	11	5	16
1565	6	2	8
	+ 1 undatable	+ 1 undatable	

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To return to 1542: In addition to the one book of music, that year also saw the publication of four—possibly five—volumes of theological writings,[11] including a volume by each of the greatest Protestant writers of the day: Luther, Melanchthon, Veit Dietrich, and Sebald Heyden (see Catalogue Appendix IV). According to Berg's *Epitaphia*, he was befriended and given his start by Veit Dietrich upon his arrival in Nuremberg. It is certainly true that Berg was the first—and in many cases exclusive—publisher of the vast majority of Dietrich's copious writings.[12]

Philipp Melanchthon corresponded very frequently with Veit Dietrich, as well as with other prominent Nurembergers, among them Hieronymous Paumgartner, Sebald Heyden, and Andreas Osiander; and it is certainly possible that Berg began printing Melanchthon's works through the good offices of Veit Dietrich. Some of Melanchthon's extensive correspondence has survived, including a 1550 letter to Johann vom Berg in which he praises Berg for the careful editing and printing of a book by him.[13]

Melanchthon was not the only contemporary who thought highly of Johann vom Berg's skills: In the dedicatory preface to Book IX , "De Astrologia," of his *Pandectarum sive Partitionum universalium*, published in 1548 (a scant seven years after the founding of the Berg and Neuber firm), Conrad Gesner, the Swiss physician, biologist, and encyclopedist, mentions many works published by the firm, none of them musical, including several theological volumes—among them works by Martin Luther—as well as volumes by Johannes Regiomontanus. He addresses Berg and Neuber as "Humanissimis viris" and praises their

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[11]In the collection of the Germanisches National Museum in Nuremberg there is a small tract by Luther, *Ein tröstliche Predig auff das Euangelium des Sontags jubilate*, dated 1542, and ascribed by the museum to Berg and Neuber. I am not convinced that the volume was theirs, as the typeface is different from other Berg and Neuber volumes printed in that year.

[12]A complete bibliography of Dietrich's works may be found in Bernhard Klaus, *Veit Dietrich; Leben und Werke* (Nürnberg: Selbstverlag des Vereins für Bayerische Kirchengeschichte, 1958).

[13]This letter possibly refers to Melanchthon's *Orationes aliquot piae*, 1549.

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careful editing and exemplary printing.[14] Further, in 1750, more than 150 years after his death, Berg is mentioned as an important member of the Nuremberg intelligentsia and given his own entry in Johann Gabriel Doppelmayr's *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern* (see below and Appendix II). Ulrich Neuber is also given his own entry in Doppelmayr's work, and Berg and Neuber have an extensive entry in Johann Heinreich Ernesti's 1733 *Wohleingerichtete Buchdrückerey*.

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[14]*Pandectarum sive Partitionum universalium Conradi Gesneri Tigurni, medici & philosophiæ professoris, libri XXI* (Zurich: Christof Froschauer, 1548), vol. II, libri IX, "De Astrologia," fol. 95.

On Conrad Gesner and music, see: Lawrence F. Bernstein, "The Bibliography of Music in Conrad Gesner's *Pandectae* (1548)," *Acta Musicologica* XLV (1973), 119-64. None of Berg and Neuber's music prints is included in the bibliography (which is not surprising, as Berg and Neuber had produced only one small book of polyphony by 1548), although many music prints by Petreius and Formschneider are. A transcription of the dedication may be found in the Appendix II.

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Berg's entry in the Doppelmayr work reads:[15]

Johann von Berg,
Ein Buchdrucker, von Gent aus Flandern gebürtig, war bey vielen Gelehrten wolh angesehen, (b) weil er durch seinen Druck und Handel, den er gegen A. 1540. zu Nürnberg in einen guten Stand Brachte, unterschiedlichen guten Büchern (c) eine grose Beförderung gabe. Starb den 7. Aug. A. 1563.

Johann von Berg,
a printer born in Ghent in Flanders, was well thought of by many learned persons, (b) because he—through his printing house and book dealership, which he founded c. 1540 in Nuremberg—created a great demand for various good books (c). He died August 7, 1563.

(b) Erstbemeldter Gesnerus dedicirte diesem Johann von Berg aus Hochachtung vor ihm / weil er allerhand feine Bücher zum Druck befördert / das IX. Buch seiner Pandectarum oder Partitionum universalium. Philippus Melanchthon *(vid. Epp. Melancht. à Joh. Saub. 1640. edit. Libr. V. pag. 744.)* wechselte Brieffe mit ihme.

(b) Gesner, mentioned above, dedicated the IXth book of his *Pandectarum* to Johann vom Berg owing to his high regard for [Berg], because he brought so many fine books into print. Phillip Melanchthon exchanged letters with him.

(c) Bes. erstbesagte Dedication des Gesneri, auch Joh. Heinr. Gottfr. Ernestum in der wohl eingerichteten Buchdruckerey / und zwar in specie in der Historie der Nürnbergischen Buchdrucker / bey solchem von verschiedenen Büchern die er gedrucket.

(c) The titles of books he printed may be found in the Gesner dedication as well as in Johann Heinreich Ernesti's *Wohl eingerichteten Buchdruckerey,* specifically in the [section concerning the] History of Nuremberg Printers.

Berg, then, was much better known and more widely respected than has previously been recognized. The fascinating—and previously unknown—details of the history of the firm, the business dealings, and the volumes printed, provide insight into the workings and philosophy of this sixteenth-century printer and the firm he founded.

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[15]Johann Gabriel Doppelmayr (1677-1750), *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern...etc.,* (Nuremberg: Peter Conrad Monath, printed by Joh. Ernst Adelbulnern, 1730), 201 ff. A facsimile edition is available: *Documenta Technica Reihe II: Quellenschriften zur Technikgeschichte* (Hildesheim & New York: Georg Olms, 1972). As the original is in Fraktur, Roman type is here indicated by underlining. Spelling and punctuation are retained from the original. The translation is my own. Neuber's entry is reproduced in Appendix II.

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Business Dealings

Unfortunately, the everyday business documents of the firm of Berg and Neuber are no longer extant. There are many bills and receipts from and to the Nuremberg City Council from the house of Gerlach and later from Katherina Gerlach, but I have found none from the house of Berg and Neuber. However, there are both City Council records (*Ratsverlässe*) and copies of City Council letters (*Briefbücher*) concerning the firm, the latter with copies of letters written by the *Stadtrat* (City Council) on behalf of its citizens. One can safely assume that in the case of business matters, the Council did not involve itself until the citizen had exhausted all other, personal, means. The entries concerning Berg and Neuber range from 1555 to 1566, and geographically from Augsburg to Weisen (Austria) to Prague.

The first of the letters, dated 1555, is addressed to the Mayor and City Council of the Old City of Prague from the City Council of Nuremberg.[16] It concerns several matters, including a debt owed to Berg, Valentin Neuber, and to a third party named Daubman. Daubman is very likely the printer Hans Daubmann, active in Nuremberg c. 1545-1554. The document also mentions two Prague citizens, the brothers Hans and Sebastian Ochs, who "learned printing here in our city from Johann vom Berg...." The letter is so worded that it is clear that it must have been carried to Prague, probably by Valentin Neuber.

The second of the letters is dated 1558 and addressed to the Council of the city of Weisen an-der-Entz in Austria.[17] It concerns debts owed by the heirs of Christoph Weingartleiter to "our citizens Johann vom Berg, Ulrich and Valentin the Neubers, also Wolff Strauch and others of their relatives." The term "relatives" should probably be taken to mean associates in this usage. However, as noted in Chapter II, this linking of Valentin and Ulrich Neuber shows a close relationship between the two of them, and they were almost certainly

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[16]Bayerisches Staatsarchiv, Nuremberg: Rep. 61 a/b, *Reichsstadt Nürnberg Briefbücher*: 156, fols. 15, 15', 16.

[17]*Briefbücher*: 164, fol. 81'.

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brothers. In fact, the firm of Berg and Neuber and those of Valentin Neuber, Valentin Geißler, and Jörg Merkel were inextricably linked with each other (see below).

The next two letters concerning the firm of Berg and Neuber both date from 1563, the year of Berg's death, and are from the City Council to Johannis Crato "der Artznei Doctor" (the Doctor of Medicine) concerning the privileges for his "Opus Consultationum Montani,"[18] published by Berg and Neuber in 1559. [19] In addition, there is a letter of 1565 to Otto, Cardinal and Bishop of Augsburg, concerning debts owed to Berg's estate,[20] and another letter to Prague, dated 1566, regarding debts owed now to Neuber and Gerlach.[21]

A document which may contain some of the firm's accounts is also extant. The accounts of a Hans vom Perg of Nuremberg are in the Account Ledger (*Kaufmannsbuch*) from 1550-1560 of Wolf Kern,[22] who initiated the founding of the Nuremberg mercantile board in 1562. Kern was the Nuremberg representative for the Ingold firm of Strassbourg, and also pursued his own affairs.[23] Although there is no proof that the Hans vom Perg who had an account with Wolf Kern was the printer, rather than the contemporary scion of the Nuremberg Von Berg family, to which the printer was not related, there is good reason to suppose that the account is indeed that of the printing house, since the account is for a "vom Berg," not a "von Berg."

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[18]*Briefbücher*: 172 fols. 28, 130. The volume in question is: Ioannis Baptistæ Montani Veronensis, *Consilia Medica*, edited by Hieronymus Donzellini Brixiani, with a dedication of six latin verses written by Hieronymus Donzellinus, from Montanus (the author) to Montanus (the printer), dated 1559. It can be found in the Nürnberg Stadtbibliothek, Med.98.2[0]. (The second item in this binding is Mathesius's *Sarepta*, RISM 1564[14], cat. no. 101b.) The *British Library Short Title Catalogue* lists only the third volume of the book, "De Chirugica" among its holdings.

[19]Nr. 172, fols. 28 and 130. 1563.

[20]Nr. 175, fol. 104'. 1565.

[21]Nr. 176, fols. 274 r-v. 1566.

[22]The Account Ledger (*Kaufmannsbuch*) from 1550-1560 of Wolf Kern is in the Archive of the Germanisches National Museum, Nuremberg, under the shelf mark Merkel Archiv BA 142. The accounts of Hans vom Perg of Nuremberg are in Lage B, fols 9'-10 and Lage E, fols. 7'-8.

[23]Lore Sporhan, "Über das Kaufmannsbuch des Wolf Kern von 1550-1560: Neue Quelle zur Handelsgeschichte Nürnbergs im 16. Jahrhundert," *Amtsblätter der Stadt Nürnberg* 33 (Aug. 15, 1962), 2.

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Unfortunately, this ledger is fragmentary; it is missing many pages and the margins have been cropped extensively so that much information is missing from some of the folios. Nonetheless, it is a very interesting document. Because the ledger is fragmentary, it is impossible to determine the complete extent of Kern's business dealings. However, the firm's merchandise included mace, paper, compasses, weights, velvet and other cloths, pewter, gold, wine-grapes, beer, wax, and Hungarian ox skins, among other things.[24] The ledger also lists the geographical location of the firm's various accounts, which range as far south as Florence, to the southeast as far as Vienna, east to Krakow, northeast to Königsberg (now Kaliningrad, on the Baltic Sea), north to the Hanseatic city of Lübeck, northwest to Antwerp, and west to Lyon. In addition, there were strong business relationships with Augsburg, Breslau, Leipzig, Munich, and Warsaw, and there was a branch office in Salzburg. Lindau (on Lake Constance, the *Bodensee*) was often listed as the transfer point for the Italian trade.[25]

Accounts for "Hannss vom Perg von Nürmberg" are listed in two places in the ledger. The first account seems to be from 1551-1560, and is sizable; at one point there is a balance of 1,832 fl. in the account. The second listing is incomplete. The heading of the page has been cut off, and the account is not balanced; it seems to date from 1550. There are two accounts for most of Kern's customers, which seems logical if he began new entries for all his customers for the decade 1551-1560.

If Kern's customer Hannss vom Perg was the printer—and it seems likely that he was—then this document is one more in a chain of such items, enumerated above, that show that Berg had a sizable and profitable business, even early in the history of the firm. Although these few extant letters and documents can not complete the picture of the firm's dealings in the same fashion as the everyday business records could have, they can at least sketch an outline and give us a general idea of the range of the publishing house's business.

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[24]Sporhan, "Über das Kaufmannsbuch," 2.

[25]Sporhan, "Über das Kaufmannsbuch," 2.

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Berg and Neuber were booksellers as well as printers. Proof of their activity is found in the title of the (unfortunately missing) "*Index librorum per Joannem Montanum et Vlricum Neuberum impressorum. Register der Bücher so bey Johann vom Berg und Ulrich Newber gedruckt vnd verkauft werden*" [emphasis mine]:[26] a document which is the earliest known press catalogue.[27] We also know, from the record of Katherina Gerlach's disputed will, that at least the Gerlach firm—if not also the earlier firm—owned booths at both the Frankfurt and Leipzig book fairs.[28] When Berg and Neuber founded their firm in the 1540's, no formal limits had been set on the number of publishers, printers, and booksellers allowed to work in Nuremberg, and distinctions were not always made between *Buchdrucker* (printer) and *Buchführer* (book seller) in the *Ämterbüchlein* entries of the 1540's through 1560's. Such restrictions—and the ensuing archival distinctions—were made by the seventeenth century.

The Printing Shop

Employees

The *Ämterbüchlein* entries for the book trades list the names of typesetters and type-cutters in addition to the names of the printers recognized by the city. Smaller printers may conceivably have operated their shops single-handedly, or with the help of untrained assistants and apprentices (such assistants were not listed in the *Ämterbüchlein*), but Berg and

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[26]This document was in the Nuremberg Stadtbibliothek, signature Will VIII.308.8[0]. It is listed as having been missing since 1888. (This is the same year that many items were transferred between the Staatsarchiv and the Stadtarchiv. Since some items from the library may have been stored with items from the archive, or been on loan to the archive, I have not completely given up hope of finding this document.)

[27]James Westfall Thompson, *The Frankfort Book Fair: The Francofordiense Emporium of Henri Estienne* (originally published Chicago, 1911, reprinted, New York: Burt Franklin, 1966), 29; and A. Kirchhoff,*Versuch einer Geschichte des deutschen Buchhandels im XVII. und XVIII. Jahrhunderten*, 2 vols. (Leipzig, 1853), vol. II, 24.

[28]Wagner, "Nachträge," 138-141, gives a partial transcription of the terms of Katherina Gerlach's will from the register of that dispute in the Nuremberg Stadtarchiv's *Librii Conservatorium* vol. 166, fol. 24' ff. (Feb. 15, 1594).

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Neuber always had the assistance of at least one, and usually two typesetters (*Setzer*) as well as a typecutter (*Formschneider*).

At the end of the list of printers, type-cutters, and scriveners in the *Ämterbüchlein* for 1542,[29] the following was added in a different hand and a different color ink from the main body of the list: "Johann vom Perg | sein setzer Anthoni von Wallis | Ulrich Neuber." Anthoni von Wallis had been listed as a typesetter for Hans Guldenmund in 1541, and also in 1542; but in the 1542 entry, his name as Hans Guldenmund's *Setzer* was crossed out, and his name was re-inserted with Berg and Neuber's. It should be noted that Ulrich Neuber is always listed after Berg; Berg is listed first, below and to the right of his name is "sein setzer" (his typesetter), followed by the names of the typesetters, and then Neuber's name. This form remains the same until Berg's death in 1563; only the names of the *Setzers* change.

1542
Johann vom Berg sein setzer |
Anthoni von Wallis |
Ulrich Neuber

For many years Berg and Neuber were at the end of the list of printers in the *Ämterbüchlein*. Apparently this list was organized by seniority, not of the individual, but of the shop which they owned or operated. Eventually, Berg and Neuber occupied the second place in the listing; in those years, the first place was occupied by Valentin Neuber, whose shop was the only one in the city older than Berg and Neuber's, although Valentin Neuber himself did not start printing until well after Berg and Neuber were established.

In the *Ämterbüchlein* for 1543, Berg and Neuber are listed as having two new typesetters, Veit Hetzel and Leupold Lichtenfelser; Anthoni von Wallis returned to Hans Guldenmund. Was he "bought back" by Guldenmund, or had he only been on loan until Berg could find his own employees? There seems to have been little animosity between the various printers; if anything, the opposite seems to have been the case (see below).

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[29] *Ämterbüchlein* no. 62.

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The listing for the firm remains the same for 1544 and 1545: Johan vom Berg | sein setzer Veyt Hetzel, Leupold Leuchtman | Ulrich Neuber (Leuchtman, Lichtenfelser and Lichtenfelder are probably all the same person). In 1546 the name of Veit Hetzel is crossed out and replaced with that of "Martini Hass von Mielhausen." In 1547 the name of "Martini Haß von Muelhausen [sic]" is crossed out, leaving only Berg, Leupold Lichtenfelder, and Neuber. (1547 was a difficult year for the firm; see above.) The *Ämterbüchlein* entry for 1548 reads: "Johann vom Berg Buchtrucker | seine setzer | Martin Haß und Martin von Freiberg | Leupold Lichtenfelder formschneider | Ulrich Neuber Buchtrucker." (Martin Haß was apparently rehired when the economic situation had improved.) This is the first time that a clear distinction was made in the *Ämterbüchlein* between *Buchtrucker* (printer), *Buchführer* (bookseller only—printers were allowed to sell books directly from their shops), and *Formschneider* (typecutters).[30] This entry, the first and last of its kind, makes it clear that Berg and Neuber employed two typesetters and their own typecutter.

> Johann vom Berg Buchtrucker |
> seine setzer |
> Martin Haß und Martin von Freiberg |
> Leupold Lichtenfelser formschneider |
> Ulrich Neuber Buchtrucker

In 1549 the names of the two setters Martin Haß and Martin von Freiberg were crossed out and replaced by those of Heinrich Neustat von Köln and Klaus Wischner von Northeim, an association that was to last a long time. The *Formschneider* are listed separately starting in this year, and Leupold Lichtenfelser's name is listed there. The separate listing does not necessarily mean that Lichtenfelser was no longer employed by Berg and Neuber, only that he was formally recognised as a *Formschneider* and listed independently; he may or may not have worked for other printing houses as well as for Berg and Neuber. The firm's listings remain

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[30]The most famous *Formschneider* in sixteenth-century Nuremberg was, of course, Hieronymous Andræ, called "Formschneider" or "Graphaeus." His work is discussed briefly in Ch. IV.

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precisely the same through 1553. (1552 marks the first time that Valentin Neuber is listed as a printer; his name is entered for that of his wife, Kungund Wachterin, widow of the printer Hans Wachter.)

The *Ämterbüchlein* entry for 1554 shows that some of the *Setzer* moved between the various printing firms. In that year Berg and Neuber employed Claus Wissner von Northeim and Hans Peter. Hans Peter had been employed by Valentin Neuber the previous year; and Berg's longtime setter, Heinrich Neustadt von Köln, worked for Gabriel Hain the younger in that year. However in 1555, Berg and Neuber had Claus Wissner von Northeim, Hans Peter, and Heinrich Neustadt von Köin. Gabriel Hayn the younger had died in that year, and Berg took Heinrich Neustadt back. (Valentin Neuber took Hayn's other two typesetters.)

In 1556 there is no mention of Hans Peter, but the rest of the firm remains unchanged; the records for 1557 and 1558 also show that the personnel remained unchanged. Records for 1559 are missing; and the only change in 1560 is that Claus Wischner von Northeim is called "von Forchheim." In 1561 Berg is listed as having two typesetters, Heinrich Neustadt and Hans Weissner. Heinrich Neustadt was replaced by Cristof Köpel in 1562, and Claus Wischner is listed as having been replaced by Marx Fischer. (It is possible that the 1561 entry, which does not mention Wischner anywhere in Nuremberg, is in error.) Next to Neuber's name in this listing is the remark "(absens)." Does this mean that he was not in Nuremberg at all that year, or only that he was not able to be at the official swearing-in for the year? In 1563, the year of Berg's death, the two typesetters were Marx Vischer and Hans Hagen, who replaced Cristof Köpel; Ulrich Neuber is listed as usual.

In 1564, the year following Berg's death, the entry was significantly altered. It reads:

> Katherina, Johann vom Bergs Witib [widow] |
>
> Setzer: Martin Frantz, Marx Vischer, Daniel Lochner, [Hans Hagen—crossed out] |
>
> Ulrich Neuber |

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The typesetter Daniel Lochner left the firm in 1565, but there were no other changes in that year, and the personnel remained unchanged for the next three years. When Ulrich Neuber left the firm in 1568 to found his own, the two typesetters Martin Frantz and Marx Vischer left with him. Marx Vischer then set up on his own briefly, but went back to the (now-Gerlach) firm as a typesetter in 1569, along with one of Valentin Neuber's long-time employees, Martin de Froy, who had also been on his own the previous year.[31]

That Berg and Neuber also had apprentices and students is made clear in the letter of 1555 from the Nuremberg City Council cited above. It mentions two Prague citizens, the brothers Hans and Sebastian Ochs, who "learned printing here in our city from Johann vom Berg...."[32] Although this is the only formal record I have found to date, it certainly seems reasonable that Berg and Neuber regularly took "students." Certainly family must have worked in the shop as well; there is mention of the printer Christoff Neuber who died in 1549 "pey den zwölff Brüder." (As discussed in Ch. II, this Christoff was almost certainly a member of the Ulrich and Valentin Neuber families.) Later, Berg's grandsons Paul and David Kauffmann also must have worked in the shop they were to inherit; indeed, Paul may even have managed the firm while his grandmother, Katherina Gerlach, was still alive.

The Location of the Printing Shops

Johann vom Berg's ownership of property has already been discussed to some extent in Chapter II, *The Biographies*; a summary of the locations of the printing shops will suffice here.

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[31]There is a tabular summary of this information in Appendix II.

[32]Bayerisches Staatsarchiv, Nuremberg: Rep. 61 a/b, *Reichsstadt Nürnberg Briefbücher*: 156, fols. 15, 15', 16.

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The first home of the firm was "auf dem Neuen Bau, bey der Kalckhütte," a location that is mentioned in the colophons of two music prints and in the colophons of about half-a-dozen other prints. It is also substantiated by no fewer than five listings in the city's real estate documents (*Libri Litterari*) between 1545 and 1565. This was the firm's only location until 1549.

The second location of the firm was in the southwestern part of the city, by the Carthusian monastery on the *Zwölffbrüderplatz*, across from the city's new *Zeughaus* (armory) and *Kornhaus* (grain storage facility), and on the street known as the "Steig" or "am Graben." The new "address," mentioned in the colophons of two music prints in 1549-1550, was "auff dem zwölff Brüder Platz, bey dem Cartauser Closter." The first of the music prints to cite the new location of the firm is the 1549 edition of Georg Forster's *Ein außbund schöner Teutscher Liedlein*.[33] The colophon on the Discantus volume is:

Gedruckt zu Nürmberg, durch I
Johann vom berg, unnd I
Ulrich Newber, wonhafft auff dem zwölff brü=I
der platz.

Similarly, the 1549 I 1550 Discant partbook of Caspar Othmayr's *Reutterische und jegerische Liedlein*[34] has the following colophon:

Gedruckt zu Nurmberg, I
durch Johann vom berg, I
Und Ulrich Newber, I
Wonnhafft auff dem zwölff I
Brüder Platz, bey dem I
Cartauser closter. I
M.D. Xlix. I

It is clear from the colophons of other prints and from city documents that there were only two locations for the firm, not three, as has previously been posited.[35]

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[33]RISM 1549[35], cat. no. 18.

[34]RISM O263, cat. no. 21.

[35]Cohen, *Musikdruck*, 28ff., misidentifies the locations of the Berg and Neuber printing shops, an error perpetuated in Wagner, "Nachträge." Cohen concludes that there were three

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Between 1554 and 1563, the address "auf dem Neuen Bau, bey der Kalkhütte" was also used by the printer Jörg (Georg) Merkel, which almost certainly means that Merkel was working out of the older Berg and Neuber shop.[36] The property "auf der Kalkhütte," the first home of the firm, remained in the family until at least 1650, as did the newer property, "auff dem zwölff Brüder Platz, bey dem Cartauser Closter."

The Partnership

It seems that Ulrich Neuber and Johann vom Berg were unequal partners. Unfortunately, no documents detailing (or even implying) the working relationship between the printers are extant, and one can only postulate a relationship on the basis of the little evidence that remains.

Berg was always listed first both in the city documents and in the colophons of the many prints. It was Berg who owned both shops; there is no evidence of Ulrich Neuber owning any property in Nuremberg until 1569. It seems possible that the Neuber family lived in one of the two buildings owned by the Bergs. When Neuber left the firm of Gerlach and Neuber in 1566, the catalogue was not divided, and he took virtually no volumes with him. We do know, from the record of his marriage in 1539,[37] that Neuber was considered a printer before he went into partnership with Berg in 1541; however, there are no records in the *Ämterbüchlein* of him actually plying his trade in the city. At least one son of the Neuber family, Jörg (Georg), also entered the book trade, and probably learned his skills in the house of Berg and Neuber; it is very possible that more of the Neuber children were active in the shop at various times. On the basis of the little information that remains, it is tempting to postulate that Neuber was the

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separate locations, rather than two, by mis-identifying the "zwölff Brüder platz" as a separate location from the "Cartäuser Kloster."

[36]Joseph Benzing, *Die Buchdrucker der 16. und 17. Jahrhunderts* (Wiesbaden: Otto Harrassowitz, 1982), p. 360.

[37]*Sebalder Ehebuch*, entry no. 4714: "Ulrich Neuber buchdrucker Margareta Rüplin 29. Julii 1539."

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more "hands-on" printing partner and that Berg worked more in the realm of publishing, proofreading, and correcting.

Business Dealings With Other Firms

Given the family connection, it is hardly surprising that there were extensive business connections between the firms of Berg and Neuber, Valentin Neuber, and Geißler (see also Chapter II). During Valentin Neuber's tenure as a city councilman, the Gerlach firm (that firm in which Valentin's brother Ulrich had been a partner) and the Geißler firm (that into which Valentin's late brother's widow married) became the official printers for the Nuremberg City Council.[38] Further evidence that the firms of Berg & Neuber and Valentin Neuber had dealings appears in the letter of 1555 written by the *Stadtrat* concerning a debt owed to Berg, Valentin Neuber, and the printer Daubman (see above).[39] Moreover, the wording of the letter makes it clear that it must have been carried to Prague, probably by Valentin Neuber. The linking of the two parties in a legal document suggests their good working relationship, a relationship that is further substantiated by the "lending" of typesetters to one another (see above). That Daubmann, a bookseller as well as printer, was also involved in business matters with the others is equally evident. In addition, there were probably connections between Merkel and Berg & Neuber, since Merkel was apparently printing in a property belonging to the Berg firm.

Some Associates

As mentioned above, Berg was much better known and more widely respected by his contemporaries than has previously been recognized. A number of documents underscore Berg's relationships with important musicians and theologians; these have a bearing on our understanding of the workings of the firm and the repertorial choices made by the printers.

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[38]It should be noted that Valentin Neuber's council position was largely honorary; he had no real power.

[39]*Briefbücher*: 156, fols. 15, 15', 16.

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Adrianus Petit Coclico

The relationship between Johann vom Berg and Adrianus Petit Coclico is most interesting and can lead one to speculate about the theorist's role in the firm's choice of repertory. In his excellent documentary biography of Coclico, Marcus van Crevel devotes a lengthy section to this topic.[40] The facts of their connection are these. In 1552 Berg and Neuber published two volumes by Coclico, the *Compendium musices* and the *Musica reservata.* In the Latin dedication of the *Musica reservata,* Coclico writes that he met his compatriot, the printer Johann vom Berg, in Frankfurt [am Main] and returned to Nuremberg with him. Whether Berg and Coclico had known each other before this meeting (which probably took place in 1551) is not clear. We do know that Berg and Neuber had a stall at the Frankfurt book fair in later years, and it seems likely that Berg and Coclico would have encountered each other at an occasion such as the book fair. Many merchants from Nuremberg who travelled to the Frankfurt book fair stayed and ate at the *Nürnberger Hof,* but residence and meals there were not limited only to them. A list of 125 signatures from the years 1587-1620 (admittedly later than the time of this study, but probably relevant nonetheless) includes those of almost 100 people who added the name of their home to the register. Of these, thirty-three are from Nuremberg, thirteen from Breslau, six from Lübeck, five each from Danzig and Augsburg, while other merchants came from Poland, Riga, Thorn, Zürich, Milan, and Lyons.[41] It is certainly possible that Coclico, travelling from Saxony on his way west, would have stayed in such a place.

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[40]Marcus van Crevel, *Adrianus Petit Coclico: Leben und Beziehungen eines nach Deutschland emigrierten Josquinschülers* ('s-Gravenhage: Martinus Nijhoff, 1940), 230 ff. Van Crevel, however, did not seem to realize that the New Year in Nuremberg began in March, not January, and subsequently misdated a number of documents; the dates given here agree with the modern calendar.

[41]Thompson, *The Frankfort Book Fair,* 53.

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In an undated letter to Herzog Albrecht of Preußen from Nuremberg, Coclico wrote that he was living in the house of his printer.[42] In February of 1553, the Nuremberg City Council granted Coclico permission to hold classes in music, French, and Italian in his rooms, and further granted him the stipend of 30 gulden for a half-year to do so.[43]

Veit Dietrich

According to Johann vom Berg's *Epitaphia*, Veit Dietrich befriended him on Berg's arrival in Nuremberg. It is clear that there was a very good working relationship between the two men, and it seems likely that there was a long-standing personal relationship as well. Berg and Katherina were married in the parish of St. Sebald, the parish for which Dietrich was the pastor, even though Katharina lived in St. Lorenz and convention dictated that the marriage should take place in the bride's parish. It is tempting to posit that the couple was married by Veit Dietrich. Berg published at least twenty-three of Dietrich's twenty-six extant volumes of writings and at least another six volumes edited by Dietrich. Though many of the twenty-seven extant volumes edited by Dietrich were printed in Wittenberg before 1542—that is, before the Berg and Neuber firm was founded in Nuremberg—Berg and Neuber printed all those he edited after 1542.

Philip Melanchthon

Although Melanchthon is often thought of primarily in connection with Luther and with Wittenberg, he spent much of his time in Nuremberg. As previously mentioned, the oldest humanistic Gymnasium in Germany was founded under his aegis in Nuremberg as the Aegidien Gymnasium; it is now called the Melanchthon Gymnasium in his honor. Much of Melanchthon's extensive eppistolary output survives, revealing that he corresponded heavily with his Nuremberg friends both when he was in Wittenberg , and during his travels. Melanchthon and Veit Dietrich corresponded daily, some days more than once; he also corresponded with

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[42]Van Crevel, 400ff.

[43]Van Crevel, 251-52.

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Heironymous Baumgartner in Nuremberg on an almost daily basis. Among his many extant letters is one to Johann vom Berg. This letter—which is transcribed in full in Appendix II—dates from May of 1550 and thanks Berg for sending a copy of his (Melanchthon's) latest book. Melanchthon also praises Berg for editing the volume; it is likely that this letter refers to Melanchthon's 1549 *Orationes aliquot piae.* Berg and Neuber published at least a dozen of Melanchthon's works, and probably many more.

Johannes Mathesius

Berg and Neuber printed at least ten volumes by Johannes Mathesius, a well-known theologian and preacher, including several printings of his *Sarepta oder Bergpostil* (see Catalogue). He maintained an association with the firm long after Berg's death. Mathesius was the author of Berg's extensive *Epitaphia*; it seems clear from the wording of this epitaph that Mathesius knew Berg very well.

Although the history of the firm cannot be documented in minute detail from archival documents, enough material remains for us to be able to sketch a general outline. This outline, coupled with the information about Berg and Neuber's professional and personal relationships with some of their authors, allows us some insight into the firm's repertorial choices, to which we shall turn after examing some technical matters.

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SECTION II—TECHNICAL MATTERS

CHAPTER 4

TECHNICAL MATTERS

Colophons, Impressa, and Privileges[1]

The firm of Berg and Neuber used both colophons and *impressa* in their editions; some books carry one or the other, a few contain both, and in some cases only one element of the *impressum* appears in the volume. Only a handful of known Berg and Neuber prints carry neither *impressum* nor colophon.

The complete *impressum* of the firm of Berg and Neuber consists of three elements: a printer's device, a motto, and the imprint with the name of the printers and the date and place of printing. It usually appears on the title page or on its own preliminary page, the latter immediately following the title page and coming before any other front matter such as the dedication of the volume, letter to the reader, and table of contents (if, indeed, any of these additional preliminary pages are present). The colophon, which differs from the imprint in being at the end of the volume rather than at the beginning, consists most frequently of the imprint information—the printers' names, date, and place of printing—but can also include one or more elements of the complete *impressum*.

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[1]The definition of the term colophon for this dissertation will be that given in Fredson Bowers, *Principles of Bibliographical Description* (New York: Russell & Russell, 1962): "an imprint found on the last page of a section or at the very end of a book following the tables, indices and so forth. The content is the work of the printer or publisher and usually details facts about the printing such as the date, place, or names of participants, including the seller."

Standard Anglo/American bibliographical usage lacks a term for the *impressum*, which is a common German bibliographic and catalogue term (derived from the Latin) referring to the combination of imprint, motto, and printer's device; the German term will therefore be used here in order to reserve the terms "colophon" and "imprint" for their usual purposes.

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The printer's device (which continued to be used, without modification, by the Gerlach and Kaufmann firms) illustrates the Transfiguration of Christ, in a round, or, less frequently, oval or square frame (see. Ills. 4-1 and 4-2). It depicts Christ standing on the top of Mount Tabor, surrounded by clouds, with Elijah and Moses on either side of him. Peter, James, and John (the brother of James) cower below. There are two texts traditionally associated with this scene. The first of these, "Hic est filius meus dilectus..." (Matt. 17:5, "This is my beloved Son, in whom I am well pleased"), is sometimes included in a banner over Christ's head. One exquisitely bound volume of Heironymous Weller's *In Epistolas et Evangelia Dominicalia...*, a theological work printed by Berg and Neuber in 1553 (see Non-Music Checklist: 1553, Weller), echoes this part of the device on the binding, where in the center of the front and back there is a small medallion with the text "Filius meus dilectus hic est."

The second text associated with the Transfiguration occurs in Matt. 17:3, "Domine bonum est hic nos esse..." ("Lord how good it is that we are here, [if you wish it I will make three shelters here, one for you, one for Moses, and one for Elijah]"), spoken by Peter. A portion of this second text also sometimes appears in the woodcut of the printer's device. It is usually in the lower left corner, near the left-most figure (probably that of Peter).[2] Berg and Neuber used several printer's marks bearing this device; some have round, some have oval or square frames. Some of the woodcuts include only the figures, while others contain one or both texts as well.

In the complete *impressum*, the firm's motto appears below the woodcut: in German volumes the inscription reads "Psalm LXXXIX 'Wol dem volck das jauchtzen kan;'" in Latin volumes: "Psalmo LXXXIX 'Beatus populus, qui scit jubilationem.'"[3] The motto is followed by

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[2]See H. Grimm, *Deutsche Buchdruckersignete des XVI. Jahrhunderts* (Wiesbaden, n. p., 1965), 310-11; and Gertrude Grace Sill, *A Handbook of Symbols in Christian Art* (New York: Collier Books, 1975), 84-85.

[3]Psalm 89:15 (King James): "Blessed is the people that know the joyful sound: they shall walk, O Lord, in the light of thy countenance." Psalm 89:16 (Jewish Publication Society translation): Happy is the people who know the joyful shout; O LORD, they walk in the light of Your presence."

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Illustration 4-1

Latin Imprint



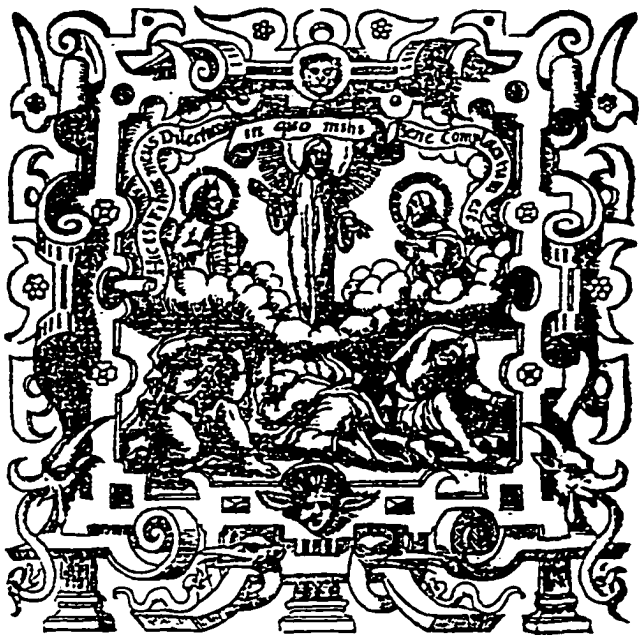
Pſal. LXXXIX.
Beatus populus quit ſcit iubilationem.

Impreſſum Norimbergæ, in officina Ioannis
Montani, & Vlrici Neuber.
M. D. XLVII.

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Illustration 4-2

German Imprint



Pſal. LXXXIX.

Wol dem Volck das jauchtzen kan.

Beaty populg qui ſcit iubilationem

Gedruckt zu Nürnberg/durch Vlrich Newber/
vnd Johañ vom Bergs Erben.
M. D. LXIIII.

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the imprint generally: "Gedruckt zu Nürnberg, durch Johann vom Berg, und Ulrich Neuber" (or some variation thereof), and the date, most frequently in Roman numerals. If the volume is a Latin one, then the text is commonly: "Impressum Norĭbergæ apud Ioannem Montanum, & Ulricum Neuberum," "Anno Domini" (or simply "Anno"), and the date, in Roman numerals. Some variations on this are: "Impressa Norĭbergæ, in Officina Ioannis Montani etc.," and "Norĭbergæ excudebant Ioannes Montanus etc." (see Ills. 4-1 and Ill. 4-2, above). Few of the music prints contain the printers' device; most have only one element of the *impressum*, the imprint "Impressa Norĭbergæ apud etc. . . . " and the date. In most of the non-music prints, however, all three elements of the *impressum* are evident: the printer's device, the motto Psalm verse, and the imprint.

Some of the imprints and colophons also give the location of the publishing house. Generally this information is found only in the very earliest prints; however, it appears again, at least twice, in 1549, when the firm moved its headquarters to a new address. The earliest datable reference to the location of the shop in an imprint or colophon occurs in the 1543 print of the *Agendbüchlein* by Veit Dietrich, a work that Berg and Neuber reprinted at least a dozen times.[4] The colophon of the (presumably) second edition of that work reads:[5]

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[4]See cat. no. 02b.

[5]Catalogue no. 02b, 1543b. This colophon is unusual in including the name of Veit Dietrich, the author of the print. This work was printed twice in 1543, and I am reasonably sure that this version is the second of the two printings.

Text in square brackets in the diplomatic facsimiles of impressa or titles indicates editorial expansion of abbreviations. The letters N and M were often interchanged in sixteenth-century German. Nürnberg, Nürmberg, Nuremberg, Nurnberg, and Nurmberg are all common spellings of the name of the town. The variations in Berg's name are as they appear in the actual impressa.

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Vitus Dietrich zu Nürmberg Prediger. |
Gedruckt zu Nürmberg, durch Johan[n] vom Berg, |
und Ulrich Neuber, Wonhafft auff dem Newen |
baw, bey der Kalckhutten. Anno. 1543.

A virtually identical colophon appears on Sebald Heyden's *Ein Lobgesang Von der Aufferstehung Christi*, an undated print that might possibly date from 1542 or 1543—an even earlier work than the *Agendbüchlein*.[6] A different (and possibly earlier) edition of the *Agendbüchlein*, also from 1543, has the following colophon:[7]

Gedruckt zu Nürmberg, durch Johan[n] vom |
Berg, un[d] Ulrich Neuber, Anno. 1543. |
vigesimo tertio die Ianuarij

Other non-musical prints with colophons or imprints which also mention the address on the "Newen Bau" date from 1543, 1544, 1545, 1546, and 1547.[8]

The first music print to cite the new location of the firm, on the *Zwölff-brüderplatz*, is the 1549 edition of Georg Forster's *Ein außbund schöner Teutscher Liedlein....*[9] The colophon on the Discantus volume is:

Gedruckt zu Nürmberg, durch |
Johann vom berg, unnd |
Ulrich Newber, wonhafft auff dem zwölff brü= |
der platz.

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[6]See cat. no. 03 (RISM/DKL [1543]^{06}).

[7]See cat. no. 02a. This could be the later of the prints from 1543, as Nuremberg's official year ended in March, not December. However, the year as calculated by the church ended in December; it is impossible to know which system Berg and Neuber were following. It remains unlikely that this is the later print though, since it has one fewer chapter than the other edition from this year.

[8]There is further discussion of the location of the firm's premises in chs. II and III.

[9]See cat. no. 18 (RISM 1549^{35}).

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Similarly, the 1549/1550 Discant partbook of Caspar Othmayr's *Reutterische und jegerische Liedlein*[10] has the following colophon:

Gedruckt zu Nurmberg, |
durch Johann vom berg, |
Und Ulrich Newber, |
Wonnhafft auff dem zwölff |
Brüder Platz, bey dem |
Cartauser closter. |
M.D. Xlix. |

Although most of the music prints do not mention a location in the imprints or colophons, some carry other interesting information. In a number of prints, Berg and Neuber signed themselves specifically as music printers, as in the colophon of the 1549 *Lamentationes Hieremiae prophetae*:[11]

Norĩbergae apud Iohannem Montanum, et Vlricum |
Neuberum Musicos Calcographos |

Similarly, the colophon of Erasmus Rothenbucher's 1549 *Diphonorum Amoenissimorum —superior vox*—reads:[12]

Impressum Norimbergae in officinia Ioannis |
Montani, & Vlrici Neuberi, Musices Cal- |
chographos. Anno Domini |
M.D. XLIX.

The colophon of the *inferior vox* states:

. . . Norimbergæ Ex officina Litteraria Iohannis Montani, |
ac Vlrici Neuberi, Musices Typographorum. |
M.D. XLIX.

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[10]See cat. no. 21 (RISM O263).

[11]See cat. no. 17 (RISM 1549[1]).

[12]See cat. no. 23 (RISM 1549[16]). The text given here is followed by a motto, a Latin poem.

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A few of the Berg and Neuber volumes have privileges. Coclico's *Compendium* is the earliest volume pertaining to music that has a privilege. Immediately below the imprint on the title page is:[13]

Cum priuilegio ad quinquennium. I
M. D. LII. I

Another theoretical work with a privilege is a 1565 print by Neuber and Berg's heirs, Wolfgang Figulus's *De Musica Practica*. Below the imprint date on the title page is the privilege:

Cum Privilegio ad decennium.

After Berg's death, the imprint did not immediately change to that of Ulrich Neuber and Berg's heirs. It seems that the books prepared by Berg, or possibly under his supervision, were published with his imprint. Though Berg died in August of 1563, many of the firm's publications of 1564 and a few from 1565 still carry his name. It is possible that Berg had had a hand in the compilation of the volumes, or perhaps it had something to do with legal matters; the legal transfer of the firm, and hence its imprint, would have taken some time. The largest volume published shortly after Berg's death was the *Thesaurus Musicus* of 1564. The *impressum* of this print is unusual in two respects: the inclusion of the word *collegæ* in the imprint, and the presence of a privilege for a book of notated music, something that otherwise appears exclusively in books of music theory and in non-music prints.

NORIBERGÆ EXCVDEBANT IOANNES I
Montanus, & Vlricus Neuberus collegæ, Anno Christi Immanuelis nostri nati I
M.D. LXIIII. I
Cum Gratia & privilegio ad Quinquennium. I

Perhaps Neuber had elevated his status in the firm by designating the two printers as colleagues; perhaps he wished to make clear that he was as much responsible for the end

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[13]See cat. no. 31 (RISM Theory, 227).

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product of this print as Berg was. Or perhaps Berg, before his death, had wanted Neuber to sign himself in this fashion.

The other anomaly in this *impressum* is the privilege for a book of "musica practica." None of the other Berg and Neuber music prints carry privileges, not even the 1562, 1563, and 1564 Lassus *Sacrae Cantiones* volumes,[14] though we know that Lassus was particular about the copyrights for his works. The Nuremberg City Council did ensure some protection for authors and publishers, and forbade the reprinting of works without permission (they also censored books, every volume printed in Nuremberg having to be approved by the council). Why did this volume and no others have a privilege? Perhaps because it was dedicated to the Duke of Bavaria, and he granted one as a token of his appreciation? Whatever the reason, it remains a unique instance.

In contrast, a number of the non-music prints have privileges. The 1558 print of the *Handelbuch*,[15] for example, is "Cum privilegio ad Quinquennium." The 1546 print of *Abohali arabis astrologi*, edited by Johannes Schoner,[16] states on the title page "Cum Privilegio D. Ioanni Schonero concesso." In this case, the privilege was given to the sixteenth-century editor of the volume, not the original author. Schoner was also given the privilege for the third volume of this book: *De Iudiciis nativitatum Libri Tres*, which contains a preface by Philip Melanchthon.[17]

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[14]See cat. no. 83 (RISM L768, 1562a, RISM L775, 1563a, and RISM L779, 1564a).

[15]*Handel Buch Darin angezeigt wird, welcher gestalt inn den fürnembsten Hendelstetten Europe, allerley Wahren anfencklich kaufft, die selbig wider mit nutz verkaufft, Wie die Wechsel gemacht, Pfund, Ellen, und Müntz uberal verglichen, und zu welcher zeit die Merckten gewönlich gehalten werden* (Berg and Neuber, 1558). This volume is obviously a valuable source of information about trade, fairs, and currencies in sixteenth-century Nuremberg and its trading-partner cities.

[16]Abu-Ali al-Kaiyat, *Albihali, de iudiciis nativitatum liber unus* (Berg and Neuber, 1546).

[17]*De Iudiciis nativitatum Libri Tres. Scripta à Ioanne Schonero Carlostadio ... Item præfation D. Philippi Melanthonis* (Berg and Neuber, 1545).

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Formats

Berg and Neuber produced virtually all of their prints in one of the four standard formats of the day: folio, quarto, octavo, and duodecimo. The formats of sixteenth-century books are determined by the way in which the printed pages are arranged on the original sheet of paper, called the "imposition," and by the way the paper is folded. The largest standard format of the day was the folio, which consisted of one sheet of paper, folded in half to create a bi-folio of four pages. These bi-folios were grouped (quired) into gatherings of several sheets for ease of binding; the most common quirings in the sixteenth century were in sixes, or three sheets of paper (see Ill. 4-3).[18]

Folio format, abbreviated as 2^0, was usually used by Berg and Neuber for medical and mathematical volumes which required many illustrations, and for large theological volumes. Quarto format (4^0) created a page half the size of a folio, and consisted of four leaves (eight printed pages) imposed on the original sheet, which was folded twice (once lengthwise and then once widthwise). Octavo format (8^0) consisted of eight leaves, that is, sixteen printed pages, imposed on the original sheet, which was folded three times (once lengthwise, then twice widthwise). Octavo and quarto are the two formats most frequently found in extant Berg and Neuber prints. While most books printed in this format are in an upright orientation, the oblong orientation (with the long side of the page on the horizontal axis) is usually preferred for printing music, especially part-books. Duodecimo is the smallest of the four standard book formats, and Berg and Neuber used it far less frequently than any of the others, or at least fewer such books survive. The very small book sizes, from sextodecimo down, are rarely found among the extant products of this press.

There is some difficulty in identifying whether individual Berg and Neuber part books are in oblong quarto or oblong octavo format; the confusion can readily be seen in almost any

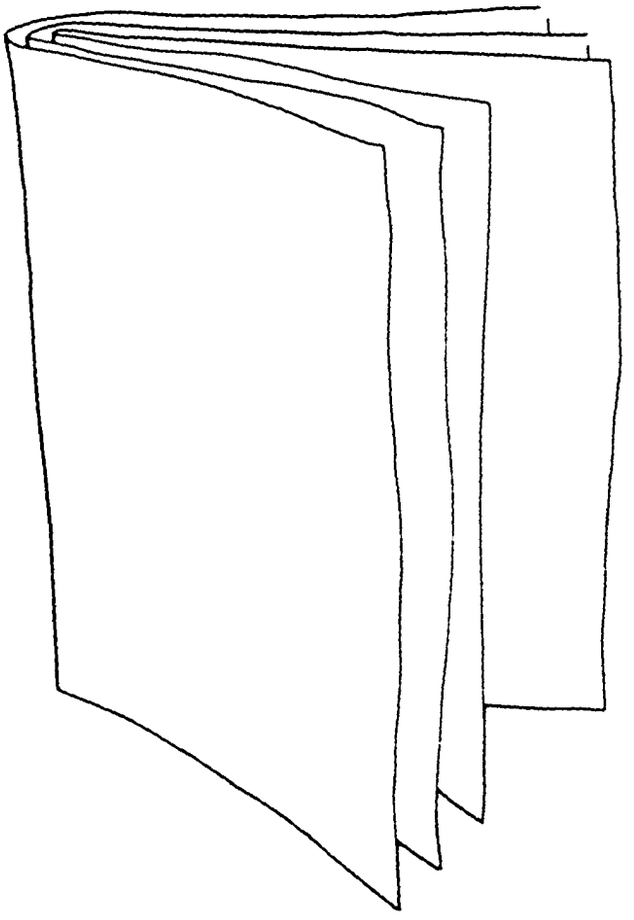
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[18]Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1972, 1985), 82.

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Illustration 4-3

Folio format



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entry for a book of polyphonic music in the catalogue (Part II of this dissertation). Where one library's bibliographers have assigned a call number or signature with an octavo designation, another bibliographer will have assigned a quarto signature. This confusion is based in part on the gathering structure and the resultant signing used by Berg and Neuber. Quarto pages are conventionally gathered (and signed) in twos or in fours, and octavo pages are commonly gathered (and signed) in fours or in eights.[19] Berg and Neuber almost always gathered and signed the oblong music prints in fours, which does not provide a clear indication of format.

Another indicator of format is size; however, a quarto from a smaller size of paper, such as *pot*, would be almost exactly the same size as an octavo from *demy*, and actually smaller than an octavo from *royal* paper (which was rarely used in this period, in any case).[20] Size, then, can also be confusing as a determinant of format. A more accurate determinant of format is the location of the watermark on the cut pages and the direction of the chain and laid lines on the paper. If a book was printed in quarto format, the direction of the chain lines in the paper will (usually) be horizontal, and the watermark will be (usually hidden) in the middle of the spine fold. If the book is in octavo format, the chain lines will (usually) be vertical and the watermark will be (folded and cut) at the head of the spine fold (a subtle distinction from the location of the watermark in quarto if one does not know where it is supposed to be). However, these factors can only be seen if one has access to the original copy, and, in the case of the watermarks, sometimes only if one can take the book apart. The difficulty encountered by bibliographers, then, is understandable. Most of the Berg and Neuber part books I have examined are in oblong quarto format, which seems to have been the firm's preferred format for polyphonic music (and the one used by most continental printers during the mid-sixteenth century).

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[19]Gaskell, *Bibliography*, 85.

[20]Gaskell, *Bibliography*, 86.

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Layouts and Illustrations

Berg and Neuber's usual layout for a book containing primarily text is solid, margin-to-margin printing. A variant on the standard text layout (extremely unusual for the house) is the two-column per folio-sized page in the 1544 *Haußpostil D. Martin Luther*. A more common variant on the standard text layout is the inclusion of printed notes in the margins of the main text, usually in a much smaller font. Such marginalia printing may be found in Phillip Melanchthon's 1546 *Ursach warumb die Stende, so der Augspurgischen confession* and the 1551 *Etlich fürneme Schriften, Dott. Martin Luth.*, among others. As mentioned above, books on mathematical and scientific topics contain many illustrations, most of which are woodcuts. A few of the mathematical books have very elaborate diagrams, tables, charts, and illustrations, such as the 1554 *Scripta Clasrisssimi Mathematici. M. Ioannis Regiomontani* and the *Opera Mathematica Ioannis Schoneri Carolstadii*. The latter also includes a number of illustrations which are meant to be cut out of the book, assembled in three dimensions, and re-inserted into the book. Owners of the various extant copies of the books also took the opportunity to color the diagrams and elaborate on them.

A number of the Berg and Neuber prints also have portraits of the authors and other elaborate illustrations. Melanchthon's *Ursach warumb die Stende, so der Augspurgischen confession* of 1546 contains a full-page woodcut bust of the author. Another particularly nice example of a woodcut illustration appears at the end of Veit Dietrich's preface to the 1544 *Haußpostil D. Martin Luther*. The full page woodcut is unsigned, but dated 1521; it is titled *Sancta Iusticia*, and bears the triple coat of arms of the city of Nuremberg.

The only music print with a portrait is Coclico's 1552 *Compendium Musices*, which contains the well-known portrait of the theorist and composer (see Ill. 4-4). Other music prints have woodcuts of various types. The title page of Erasmus Rotenbucher's *Diphona* (RISM 1549^{16}, cat. no. 23) presents an especially lovely example (see Ill. 4-5), with its canon and illustrations.

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Illustration 4-4

Portrait of Adrian Petit Coclico from the 1552 *Compendium Musices*



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Illustration 4-5

Title page of Rotenbucher's *Diphona*



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Arrangement of Contents of Music Prints

The typical arrangement of a Berg and Neuber print of polyphonic music always begins with a title page, of which the Tenor part book's is the most elaborate, usually rendered in both red and black ink. The verso of the title page is often left blank. The preface or dedication (if it is present) begins on the recto following the title page; it has the name of the dedicatee centered at the top of the page, and often features a large initial capital at the head of the text. This is followed by an index to the pieces in the print, which usually—but not invariably—begins on the recto following the dedication; if the dedication ends on the recto of a page, the verso is usually left blank. The indices of Berg and Neuber music prints almost always present the titles of the pieces in numerical order, and so function as a table of contents. The music proper then begins on the first recto after the index (if the dedication or other prefatory material was brief, this could be on folio 3 or signature A3). Some part books have the name of the composer as well as the title of the piece in the heading line, in which case the Roman numeral designating the number of the piece is usually found on the outer margin, by the first line of music. Other prints have only the composer attribution and the Roman numeral of the piece at the top of the page. The prima pars always begins with an elaborate woodcut initial capital (see below for a description of the various types), and the second letter of the initial word is always capitalized (in the regular font) as well. Berg and Neuber use both Roman and Italic fonts for Latin texts in the music prints, primarily Italic fonts for those in French or Italian, and Fraktur fonts for German texts.

The signature line appears at the bottom of the page, about three-quarters of the way to the right margin and always contains at least the foliation. Where there is a gathering indication before the folio indication, it begins approximately in the middle of the page. The firm always use letters for signatures, and where a book runs through the alphabet, they begin anew with an asterisk followed by a letter. The font for the signature line is often that of the text, but it can vary considerably, and occasionally the signature seems to have been set—almost randomly—with whatever font was most convenient.

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The preferred layout for the music itself is on five five-line staves to a page, although occasionally one finds six staves to a page where that layout is the most efficient for a particular piece. Usually each piece begins at the top of a new page, and likewise, when the first part of a multi-partite piece does not fill the page, blank staves are left and the secunda pars begins at the top of a new page. In some of the earlier prints, and in those prints which seem to have been conceived primarily for vocal performance, the pieces and the *partes* are more closely set; where provision has been made for instrumental performance, as in the *Novum* and the *Thesaurus*, page turns within a piece of music have been kept to a minimum.[21] At the end of a partbook there is usually at least the indication "FINIS, " and often the indication "Finis cantionum sex (quinque, etc.) vocum." Occasionally one even finds the printer's mark, although this is not common.

Typography

The study of typography in sixteenth-century Nuremberg is a field unto itself, since the city was a major printing center and boasted many talented typecutters. The most famous *Formschneider* (typecutter) in sixteenth-century Nuremberg was, of course, Hieronymous Andræ, called "Formschneider" or "Graphaeus." Formschneider is known as the printer of the *Triumphs of Maximilian* and the *Victory Arch*, and it was he who first cut the famous Neudörffer Fraktur, the German typeface that became the standard by which all others were measured. He was also well-known as a music printer; he issued the Ott collections of polyphonic music, as well as many other works.[22] Johannes Neudörffer, designer of the

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[21]Berg' heirs refer to this practice in the dedication of the *Thesaurus musicus*. The relevant passage reads: "...we have completed the undertaken work, in such a way as to leave blank pages after the finished songs on account of the musical instruments, so that singers might not be hindered by the turning of the pages...." (the full text is translated in Appendix III).

[22]The only study of Formschneider's music prints to date is that by Teviotdale, *The Motet Prints of Hieronymus Formschneider*, although an excellent dissertation on the Ott-Formschneider *Novum opus musicum*, by Royston Gustavson, University of Melbourne, is in progress.

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eponymous Fraktur, also lived and worked in Nuremberg. He was a writing master and (perhaps not coincidentally) the father-in-law of the printer Petreius; both their houses still stand.

Berg and Neuber employed their own typecutter almost from the beginning of the firm, and he probably cut both music and text fonts for their exclusive use. Leupold Lichtenfelser (Lichtenfelder, Leuchtmann) is first listed as a member of the firm in Nuremberg city documents from 1543, when he is called "typesetter," which was, at that point, the only possible vocational listing other than "printer." The distinction between typesetters / typecutters and book printers / booksellers is not made in the Nuremberg documents before 1548. In that year, Lichtenfelser is listed under the firm's rubric as a typecutter, and it is clear that he worked—perhaps exclusively—for them. Beginning in 1549, however, the names of typecutters, including that of Lichtenfelser, are listed independently from those of the printers, and it is no longer clear whether specific typecutters were exclusively associated with printing houses, although it seems unlikely that Berg and Neuber would have dealt with someone else after such a seemingly fruitful relationship (see Ch. III for further details concerning type-cutters and -setters).

Title Page Design

While the title pages of the many Berg and Neuber music prints vary tremendously, almost all of them were printed with several fonts and each edition of polyphony has at least one woodcut compartment or ornament. Some of them also contain an unusual feature: the use of both red and black ink. Berg and Neuber used the two inks for the title page of the Tenor partbook of the *Thesaurus Musicus* of 1564 (see Ill. 4-6). Lines 1, 2, 6, 8, 10, and 12 of the text are red, the remaining lines of text as well as the woodcut compartment are black. The title pages of all seven other part books are identical to the Tenor except that they were printed only with black ink, and each has a different decorative compartment surrounding the voice

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Illustration 4-6

Thesaurus musicus, Tenor part book title-page

THESAVRVS MVSI-
CVS CONTINENS SELECTISSIMAS OCTO,
SEPTEM, SEX, QVINQVE ET QVATVOR VOCVM
Harmonias, tam à ueteribus quàm recentioribus Symphoniſtis com-
poſitas, & ad omnis generis inſtrumenta Muſica accommodatas.



TOMI PRIMI CONTINENTIS
CANTIONES OCTO VOCVM.

PSALMO XCVI.
Cantate Domino canticum nouum, cantate Domino omnis terra.

NORIBERGAE EXCVDEBANT IOANNES
Montanus, & Vlricus Neuberus collegæ, Anno Chriſti Immanuelis noſtri nati
M. D. LXIIII.
Cum Gratia & priuilegio ad Quinquennium.

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designations.[23] In addition to the text in the woodcut compartment (which will be discussed in more detail below), the printers used seven fonts, all Roman, two of them Roman Italic for the *Thesaurus* title-page. Table 4-1, below, shows the number of the font, its placement on the title page, and the color of ink used.

Table 4-1

Thesaurus Musicus title-page fonts

Line	Color	Font
1	red	1
2	red	2
3	black	3
4	black	4
5	black	5
Woodcut compartment	black	
6	red	6
7	black	3
8	red	2
9	black	7
10	red	2
11	black	5
12	red	6
13	black	5

Like the *Thesaurus* title page, that of the *Novum et insigne opus musicum* is also rendered in red and black; it also uses several different fonts in a decorative manner, and is carefully laid out. The employment of two colors of ink necessitated a mutiple-impression procedure instead of the customary single-impression method in the printing of a book. Because

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[23]The title pages of all eight voice parts were printed from the same *forme;* they all have the same slightly defective pieces of type.

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of the time and expense involved, printing with two colors of ink was an uncommon occurrence in music printing; in Italy, in fact, it was reserved for liturgical plainchant books. Berg and Neuber, however, used it frequently in their editions of both polyphony and Kirchenlieder.

One of the most elaborate title pages appears in the *Diphona amoena et florida* (RISM 1549[16], cat. no. 23, see Ill. 4-5, above). More than half the page is occupied by a circular woodcut of a hunter, in a landscape—complete with dog, deer, rabbit, and birds—blowing his horn. The depiction is surrounded by a canon in a circle, and surmounted by a banner with the text "Dum fata sinunt. Vivite laeti."

Decorative Compartments

Berg and Neuber commonly used decorative compartments on the title pages of their polyphonic music books. As mentioned above, the decorative compartments for the voice designations in the *Thesaurus musicus* are different for each of the eight part books. The most elaborate compartment appears on the Tenor partbook, while those of the Discantus, Altus, and Bassus volumes complement it (see Ill. 4-6, above). Though clearly designed as a set, the four are not identical; each is a different size—appropriate for the voice designation—and each has different decoration in the same style as the others. The names of the individual voices are cut into each decoration, to match Berg and Neuber's usual title-page font.

The decorative compartments on the title-pages of the remaining four part books of the *Thesaurus*—the Tenor secundus, Discantus secundus, Altus secundus, and Bassus secundus—differ markedly from the others. These compartments are of a very different type, one that may in fact not be a compartment, but a frame made up of several pieces. Into these compartments have been set the individual voice designations (see Ill. 4-7). Unlike the decorative compartments used for the Tenor, Discantus, Altus, and Bassus title pages—which are woodcuts with the voice designations cut into the compartment—these voice designations are composed of individual pieces of type, set within a compartment or frame.

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Illustration 4-7

Decorative compartment of alternate *Thesaurus* title page

Bassus secundus

THESAVRVS MVSI-
CVS CONTINENS SELECTISSIMAS OCTO,
SEPTEM, SEX, QVINQVE ET QVATVOR VOCVM
Harmonias, tam à ueteribus quàm recentioribus Symphoniſtis com-
poſitas, & ad omnis generis inſtrumenta Muſica accommodatas.

BASSVS SECVNDVS

TOMI PRIMI CONTINENTIS
CANTIONES OCTO VOCVM.
PSALMO XCVI.
Cantate Domino canticum nouum, cantate Domino omnis terra.

NORIBERGAE EXCVDEBANT IOANNES
Montanus, & Vlricus Neuberus collegæ, Anno Chriſti Immanuelis noſtri nati
M. D. LXIIII.
Cum Gratia & priuilegio ad Quinquennium.

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The decorative compartments used for the *Thesaurus musicus* set were relatively new to Berg and Neuber. Most of their motet prints carry a different title-page compartment, one which made its first appearance on the title pages of the *Selectissimæ symphoniæ compositae* (RISM 1546[8], cat. no. 09). This older set of compartments is a set of five ornaments, one each for the Tenor, Discantus, Altus, Bassus, and Vagans voice parts. The compartments are used not only for the *Selectissimæ symphoniæ*, but also for the Othmayr *Symbola*, the *Psalmorum*, *Evangelia*, and *Novum* volumes, among others (see Ill. 4-8, below). The title page of the Othmayr *Symbola* is also worth a mention. In addition to using several fonts and the "1546" decorative compartment, it contains a striking three-quarter compartment made up of putti holding a garland, along with a banner containing the first word of the title, "Symbola".

As most of the Berg and Neuber motet collections had only four partbooks, the set of five ornaments, discussed above, sufficed. The first volume of the *Novum*, however, required a Sexta vox partbook, for which no matching compartment existed. For this purpose Berg and Neuber used the three-quarter compartment found on the title page of the Othmayr *Symbola* (see Ill. 4-8), and replaced the designation "Symbola" with "Sexta vox." It is not clear whether the printers used precisely the same ornament and removed the "Symbola" designation, which had been cut into it, or whether the house had several such pieces.

Decorative Initials

Early Berg and Neuber publications often have several types and sizes of decorative initials within each part book. The *Evangelia* contains at least three different sets; one of approximately 2.3 cm square, another of 2.7 cm square, and a third of 3.7 cm square (see Ill. 4-9). The decorative initials used in the *Psalmorum* are about 2 cm square and ornamented primarily with animals, both real and mythical, although some pieces are decorated with heads and profiles.

Berg and Neuber used only one type of initial capital in the *Thesaurus Musicus*. These woodcut capitals are 2.7 cm square and decorated with a vine motif (see Ill. 4-9, below and

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Illustration 4-8

Title Page of Othmayr *Symbola*

Tenor part book
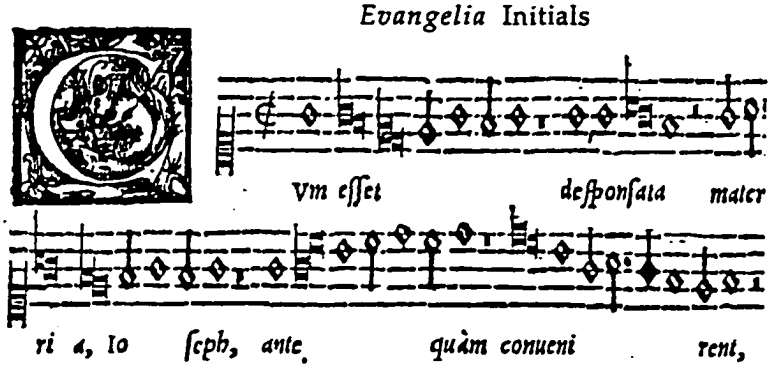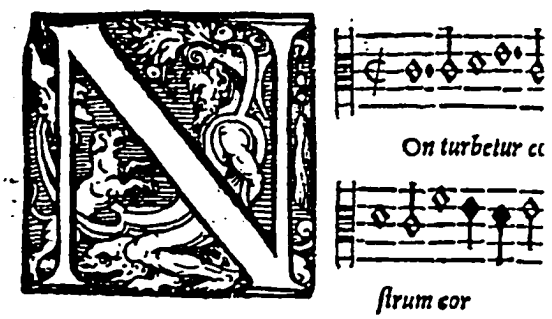


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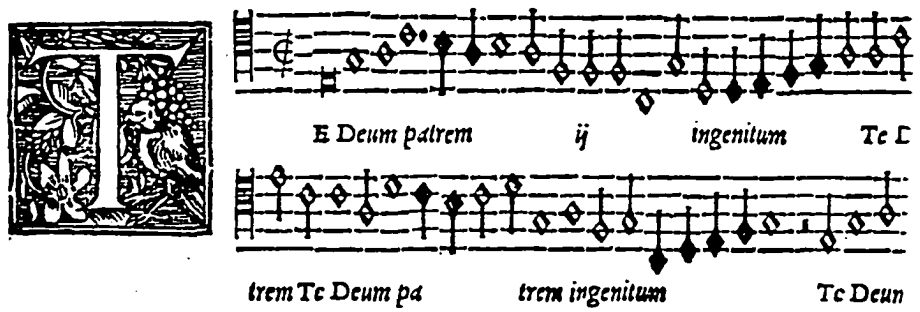
Illustration 4-9
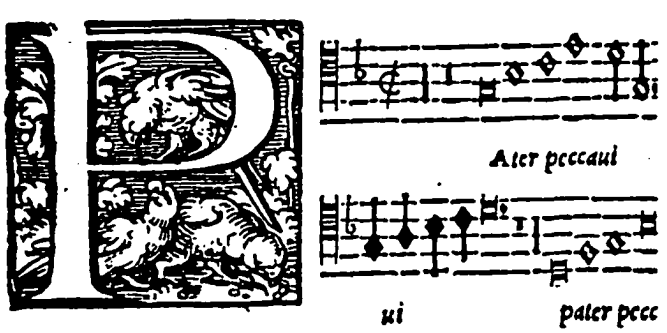
Thesaurus and *Evangelia* decorative initials

Evangelia Initials
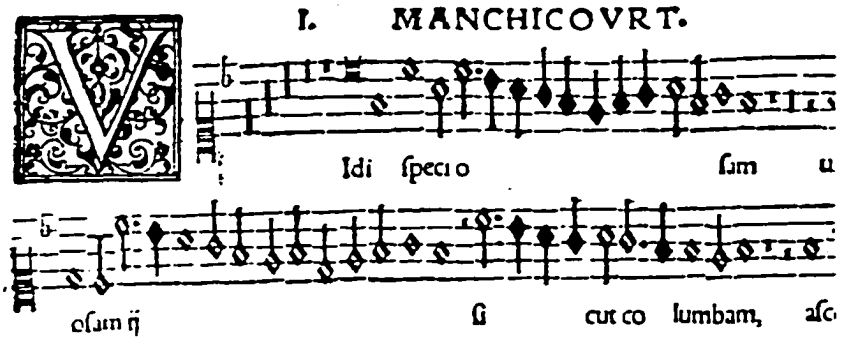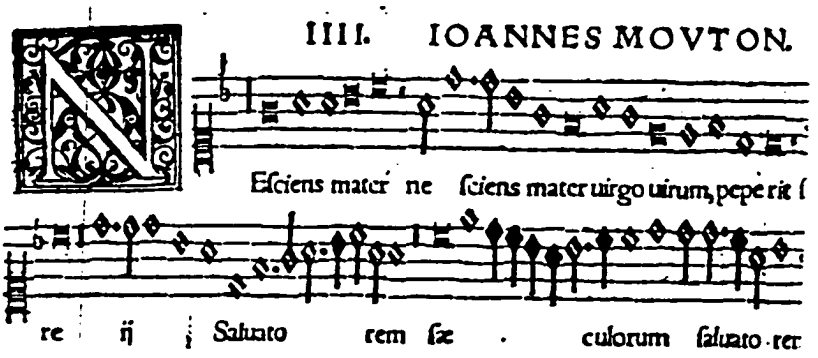








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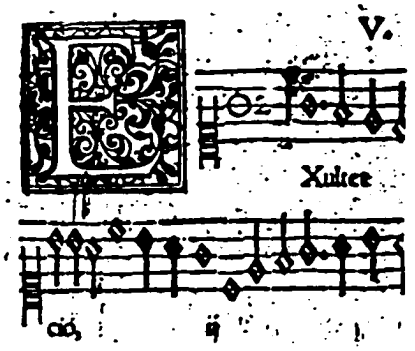
Illustration 4-9 (continued)

Thesaurus and *Evangelia* decorative initials

Thesaurus Initials







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Chapter 5, *Thesaurus* preface). Like the decorative title-page compartments, discussed above, these capitals may have been new to the firm at the time the *Thesaurus* was printed, as they do not appear in earlier motet publications. The beginning of the prima pars of each motet has one of these decorative initials (the secunda and tercia partes are indicated with the words "Secunda Pars"—or the appropriate variant—in Fraktur).

Text and Music Fonts

The firm primarily used a Fraktur font for printing German texts, and Roman and Italic fonts for Latin; the Italic fonts were also used for French and Italian. Greek and Hebrew fonts were also used frequently, and there is one unusual example of a print in Czech, which of course would require its own font, the 1563 *Postill Johann Huss*. (The appearance of this volume gives further weight to the supposition that the Neuber brothers had family connections in Prague (see Ch. III), since surely someone in the firm had to be familiar with the language—at least to some extent—in order to produce this volume.)

Although there is unfortunately no sample page of Berg and Neuber's type styles extant, a sample page from Katherina Gerlach's day, the next best thing for our purposes, does still exist. It may be found in the Nuremberg Stadtbibliothek under the signature Will. VIII 304.2[0] and is titled *Typi latini et Germanici Officina Typographicae Katherinae Gerlachin et Haeredum Iohannis Montani. Form. pat.*

Berg and Neuber employed at least three different music fonts for their four largest motet editions.[24] They used the same font for the *Evangelia* and *Psalmorum;* a similar font, but slightly larger and heavier, appeared in the *Novum*, while the *Thesaurus* contained the largest of the three fonts. The *Thesaurus* font is larger in several respects, most notably in staff-

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[24]The four prints under discussion are the *Psalmorum selectorum* (RISM 1553[4-6], 1554[11], cat. nos. 36-38, 43), *Evangelia Dominicorum et festorum dierum musicis numeris* (RISM 1554[10], 1555[10-12], 1556[8-9], cat. nos. 42, 46, 47, 48, 51, 52), *Novum et insigne opus musicum* (RISM 1558[4], 1559[1-2], cat. no 60, 65, 66), and the *Thesaurus musicus* (RISM 1564[1-5], cat. nos. 94-98).

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height, but also in the height of notes with stems. The width of the note heads varies in the *Thesaurus* font, depending on the note value—black notes are narrower than white notes with stems, which in turn are narrower than those without stems—while it does not in the earlier fonts. Finally, the three fonts are of a slightly different overall shape, as can be seen in Ill. 4-10.

While Berg and Neuber used three primary fonts for most of their polyphonic editions, they also employed several others, especially in the early prints. Perhaps the house was experimenting to find one that suited them, or perhaps they were borrowing from other printers. The earliest Berg and Neuber music print, *Der gantze Psalter Davids in Gesang* (RISM/DKL 1542^{08}, cat. no. 01) by Hans Gamersfelder, like many volumes of Kirchenlieder printed by the firm, has only one piece of monophonic music, which is notated in white mensural notation. The second extant music print from the press, *Agend Büchlein für die Pfarrherrn* ([1543] cat. nos. 02a & b), was printed twice in 1543; the two editions can easily be distinguished, as one uses a white notation and the other black.[25]

Yet another type of music font was used by the firm for the (1544?) *Gesangbuch der Brüder*. Edited by Johann Horn, this publication contains 141 monophonic pieces notated variously in Hufnagel notation, white mensural, and black mensural notation.[26] After 1546 Berg and Neuber developed a marked preference for white mensural notation and used it almost

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[25]The first of at least a dozen Berg and Neuber editions of this title, this popular book by Sebald Heyden contained only two pieces of music in its first edition (for which I have found no previous bibliographical citations). The two editions from 1543 and the one from 1544 vary quite a bit; the standard version seems to have been established by the 1545 printing, as there are only minor changes between the editions from that date on. While the first printing uses white mensural notation, the second printing of the book in that year ([1543b], cat. no. 02b), uses black notation.
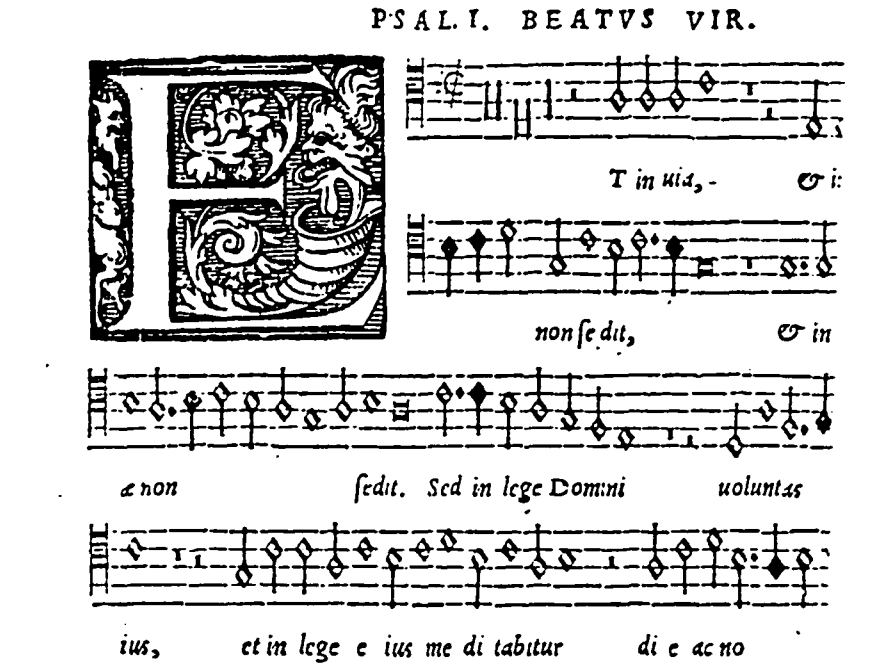
[26]This title was reprinted at least nine times by Berg and Neuber, and also reprinted extensively by the Gerlachs and Paul Kauffmann. Unfortunately, few of the Berg and Neuber prints are dated; the exemplar catalogued as no. 06 is dated 1544 in the Library of Congress, Washington, DC, catalogue; however, there is only secondary evidence for this dating and the volume may well be a later edition.
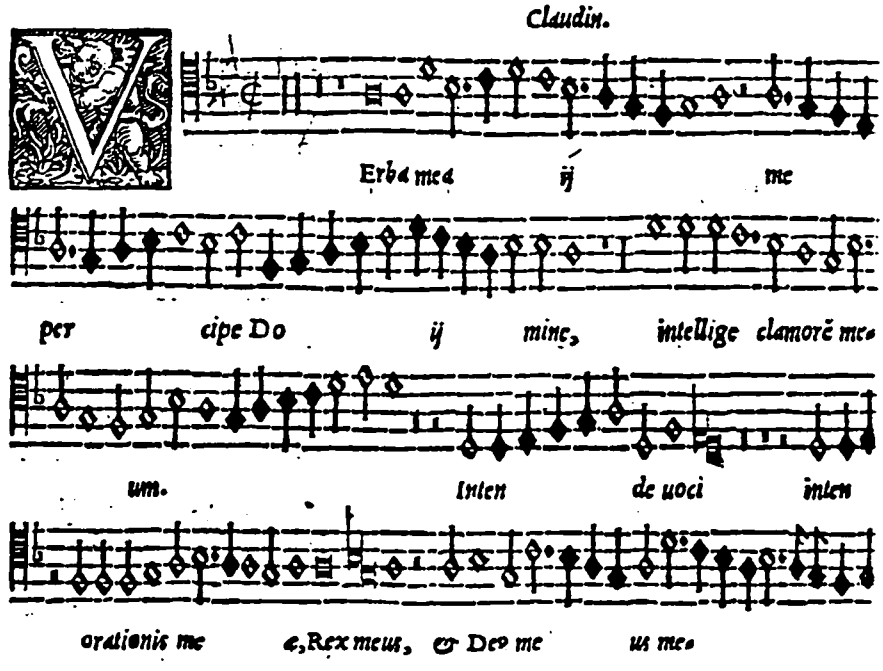
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Illustration 4-10

Berg and Neuber music fonts

Psalmorum and *Evangelia* font



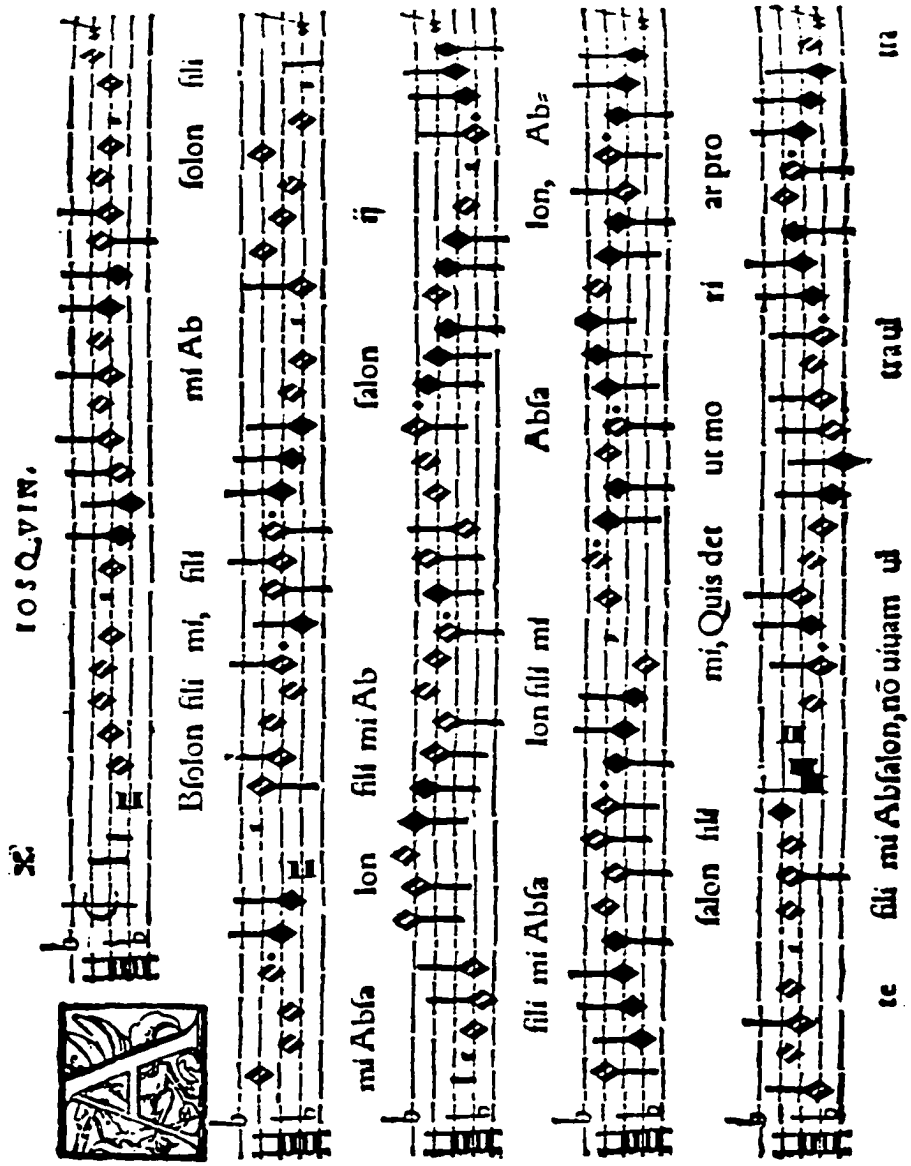


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Illustration 4-10 (continued)

Berg and Neuber music fonts

Novum font

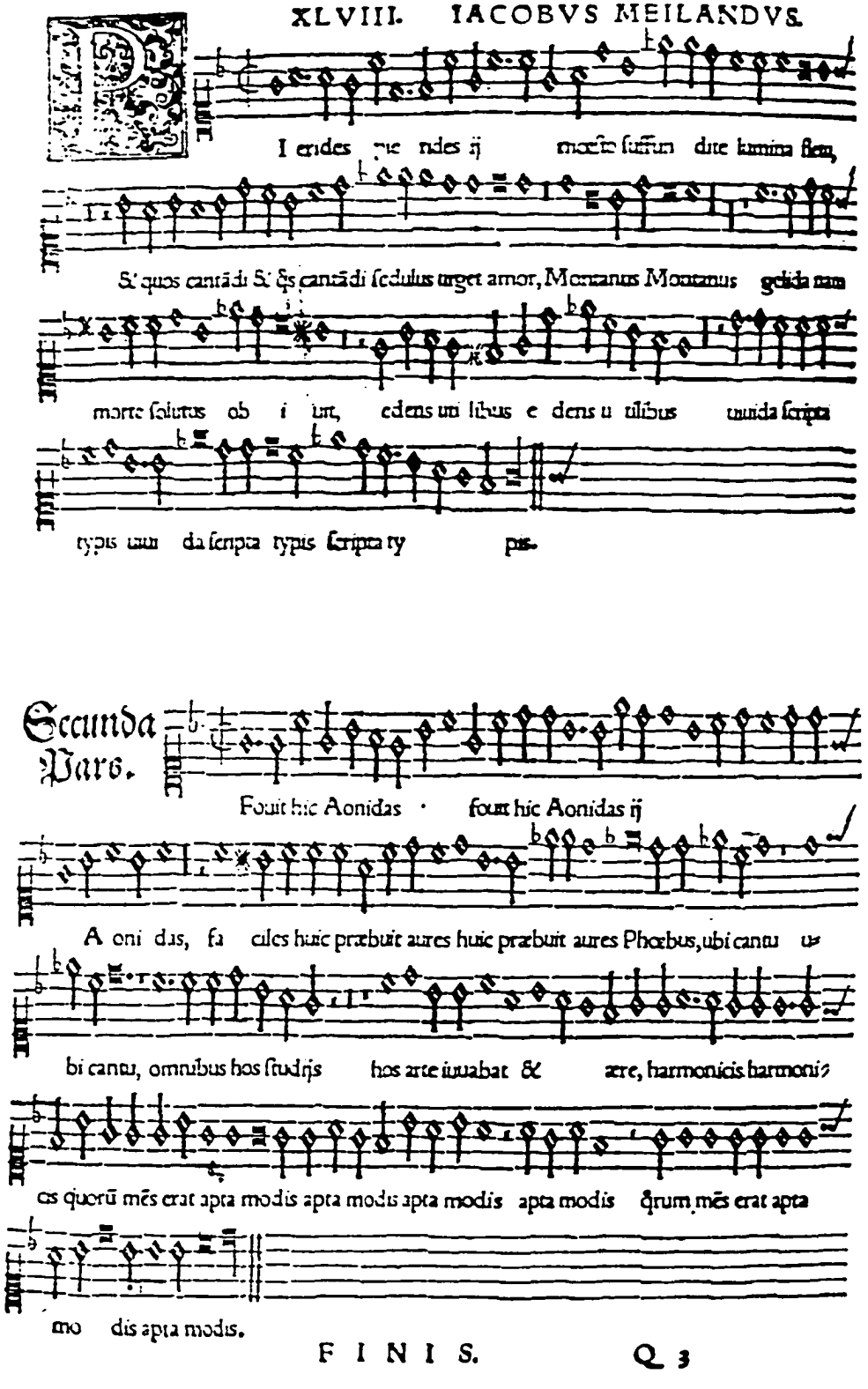


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Illustration 4-10 (continued)

Berg and Neuber music fonts

Thesaurus font



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exclusively, although some Kirchenlieder volumes continue to contain Hufnagel and black notation.

The firm used a striking variation on traditional music fonts in Sebald Heyden's *Die Einsetzung ... Abentmals* (RISM/DKL 1544[09], cat. no 05). The music notation in this booklet of only four folios is wood block; the background is black and the note-heads are white (see Ill. 4-11).

Illustration 4-11

Sebald Heyden's *Die Einsetzung ... Abentmals*



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Corrections and Alterations

Various types of corrections, emendations, additions, and alterations can be found in the Berg and Neuber prints. These corrections not only give us insight into the music itself, but also yield interesting information about the correctors, their motivations, and the milieu in which the corrections were carried out. Broadly, they may be divided into two major categories: those made by the owner or consumer of the book, and those made by the printers themselves.

Printers' Corrections

Corrections made by the printers may readily be identified by examining multiple copies of the print in question and comparing all of the corrections. When a correction appears in more than one copy, is made in the same manner, and in what appears to be the same hand, I consider it a printer's correction.

Berg and Neuber's most common method of indicating corrections is by means of manuscript alterations, that is, corrections made on the printed page, written in by hand. Some of these hand-written corrections have faded with time, and are difficult to see on microfilm copies, which perhaps explains some of the bad press about the accuracy of the prints; however, one has but to look at an original copy to see that the corrections are indeed there, and are consistent from copy to copy.

Berg and Neuber also made corrections by stamping in a piece of type by hand, as well as stop-press corrections, in which the press was stopped during the run, the correction made, and the run resumed (see below). They do not appear to have used errata-sheets for corrections in the music prints, which is not unusual. Errata sheets are uncommon among sixteenth-century music printers, as they are neither useful nor practical for indicating corrections in music, since it is difficult to indicate precise location of a pitch or rest.[27] On the other hand, Berg and

[27]There is, however, an errata page in the Coclico *Compendium musices* (RISM Theory p. 227, cat. no 31), a theoretical treatise. I have found no examples of cancels in the Berg and Neuber music prints, although their existence may be guessed at.

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Neuber did produce errata sheets for non-music volumes; one such exemplar occurs at the end of their 1546 *Abohali arabis astrologi antiquiosimi* by Abu Ali al-Kaiyat.

A large group of hand-written corrections, consistent from copy to copy, can be found in three copies of the *Evangelia* held respectively at the Nuremberg Stadtbibliothek, Nuremberg Landeskirchliches Archiv, and the Bayerisches Staatsbibliothek in Munich.[28] In the Tenor part book of volume two in each of these three copies, on folio B4', second system, a rest and the following seven notes (which duplicate the previous rest and seven notes) have a line drawn through them with brown ink.[29] On fol. c 3', the first note on the first system has been raised a pitch, again in brown ink. In the Tenor part book of the third volume of the *Evangelia* on fol. m2', system 1, an "ij" or "y" has been written in under the eighth note (this marking was probably meant to indicate the lowering of the pitch).[30] On fol. q4, stave one, the note values of the 20th and 21st notes have been decreased by the addition of s-shaped flags to the stems, in brown ink. In the Tenor partbook of volume four of the *Evangelia* on the fourth system of fol. d recto, notes 8 and 9 from the end of the staff have been crossed out in brown ink by means of an x with a stem and flag. At the end of the staff there is a handwritten extension of the staff, with an additional pitch and rest written in. Further, on fol. g4 recto, system 1, an additional pitch has been drawn in after note 13.

Few other Berg and Neuber music prints have quite this many handwritten corrections; since the *Evangelia* was one of the earlier motet anthologies, and since it was produced hard on the heels of the—only slightly—smaller *Psalmorum*, it seems to have suffered from slightly

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[28]The following corrections are all from the tenor part books and are meant only to serve as examples of various types of manuscript corrections. This list is far from exhaustive, even for the tenor part book; the other partbooks have similar corrections and emendations, none of which are listed here.

[29]As mentioned above, the ink used for manuscript corrections was probably originally black. Since it has a different composition than printer's ink, it has now faded to brown.

[30]I am grateful to Prof. Peter Bergquist (Prof. Emeritus, University of Oregon at Eugene) for his generous assistance with the meanings of many hand-written markings and abbreviations.

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reduced production standards. Nonetheless, the printers did not let it leave their hands without correcting the errors.

The Discantus partbook for the third volume of the *Evangelia* contains an interesting, and so far as I know, unique (to Berg and Neuber) example of a variant on handwritten changes. In the exemplars held by the Landeskirchliches Archiv in Nuremberg and the Bayerisches Staatsbibliothek in Munich, the following change appears: on folio O recto, system 5, a pitch has been added after the twelfth note. It is in black ink (not brown, as are the manuscript additions) and of exactly the same shape as a type piece; however, the stem is crooked. It looks as though a piece of type had been used to hand-stamp a correction after the completion of the original work.

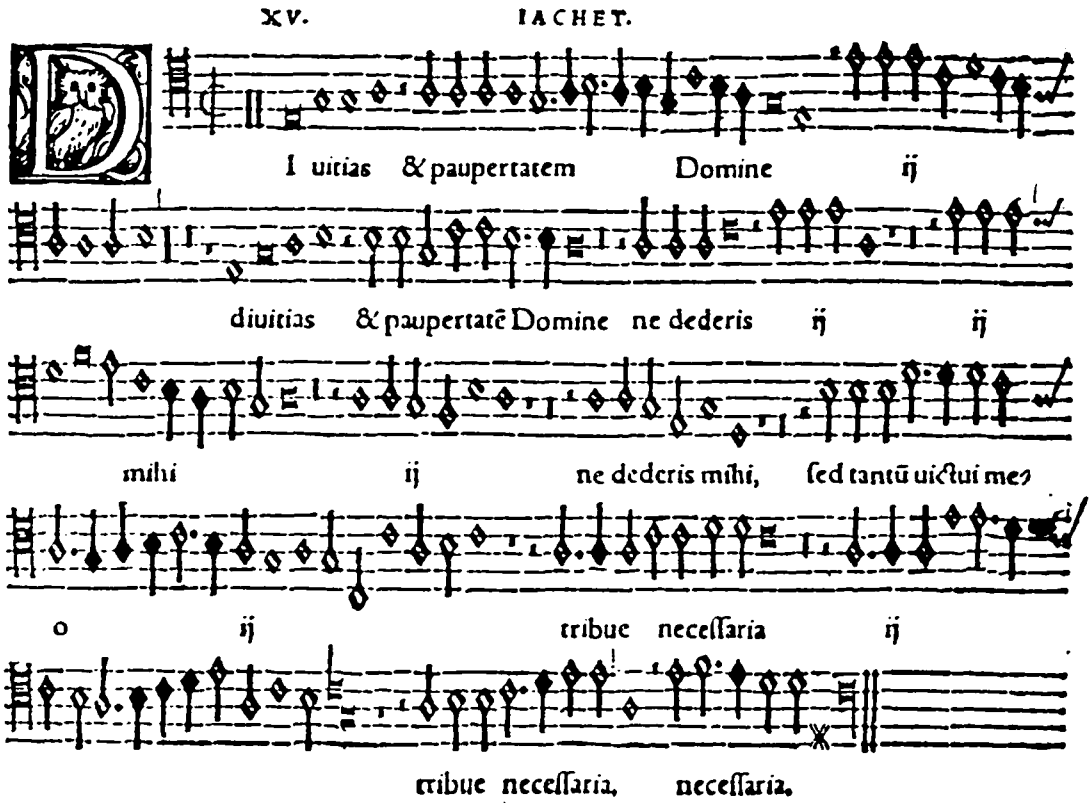
I have to date found only one clear case of a resetting of type for an error in the Berg and Neuber music prints. A striking example of a hand-written correction and a subsequent printing change occurs in the Tenor partbook of the first volume of the *Novum*. In the Berlin, Washington, DC, and Munich copies of this book there is a misplaced custos at the end of line 4 on folio E3'. More specifically, there is a printed custos in the fourth space, which has been crossed out in brown ink; a second printed custos has been squashed in on the fourth line, the correct location (see Ill. 4-12, below). The copy of the *Novum* held by the Germanisches National Museum in Nuremberg, however, does not contain this correction; the errant custos and its subsequent correction do not appear in this copy. Only the correct custos, in a normal—not compressed—position, is present. The significance of this change is not entirely clear, as it cannot presently be determined which of the versions is earlier. One possibility is that the correct version is the earlier, and that the mistake appears only in later copies. A more likely hypothesis is that the error is the earlier version, and that it was noticed early enough for a

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resetting of the line in question, so that the correct copy is the later one. If the second supposition is correct, this is an example of a stop-press correction.[31]

Illustration 4-12

Novum custos correction



[31]If such a procedure were worth doing for a custos, it was surely worth doing for pitch levels or note values, which are far more frequently found—as manuscript corrections—than are custos corrections.

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Owners' Corrections

Corrections made by owners and users of the Berg and Neuber prints tend to be as much editorial as factual. While some of the corrections presumably made by the owners involve pitches, text, and note-values, at least as many are indications of musica ficta and "bar-lines" (perfection divisions), the latter especially in sections of contrasting mensurations. Owners also felt free to change the texts of pieces, especially those that mentioned the Virgin Mary, or to add their own texts. Some users indicated favored pieces in the indexes with markings, some marked the page corners. Pages at the ends of volumes, either those supplied by the printer or those added later by the binder, were used for notes, additional pieces, and comments.

Owners' Corrections—Text and Music

One also finds handwritten alterations of the text by the owners. For example, in one copy of the (c. 1552) *Gesangbuch,* the word "kind" (child) has been emended to read "kindt." The Tenor volume of the copy of the *Novum* held at the Germanisches National Museum in Nuremberg has a text change in the secunda pars of Josquin's *Praeter rerum seriem,* which has the incipit *Virtus sancti spiritus*: the last line of the original text, "puer peria transfer in palatia mater ave" has been changed, in a sixteenth-century hand with brown ink, to: "christe merita sint p. ys sola:„ fili Dei" [sic]. In the Tenor partbook for volume two of the same copy there is an example of the printed underlaid text being removed (a *rasur* or erasure) and a replacement text being written in by hand;[32] the piece in question is a Verdelot motet, *Infirmitatem nostram.* The last phrase of the original text, "intercessione averte per Christum Dominum nostrum," has been altered to read "Angelorum fideli custodia averte per Christum Dominum nostrum."

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[32]Erasure, also known as *rasur,* involved gently scraping the ink off the page; that this technique succeeded is owing to the thickness and resiliency of sixteenth-century paper; some erasures were done so skillfully that they can only be noticed by holding the paper to light, while others left holes and tears.

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The most extreme example of text alteration by an individual owner that I have seen in a Berg and Neuber music print also occurs in this copy of the *Novum*: in the Tenor partbook of volume three a complete new text has been underlaid to Clemens non Papa's motet *Cecilia virgo gloriosa* (see Ill. 4-13, below). The owner of this volume, who unfortunately can not be identified, also ruled five staves on the final leaf and notated two lines of music with the text "Diligite institiam" on them.

The Tenor and Altus partbooks of the *Novum* held by the Germanisches National Museum originally belonged to the same owner; they are in matching sixteenth-century bindings, on which is stamped "1567." Three of the remaining four partbooks are also part of a (different) matched set: the Discantus, Bassus, and Quinta Vox books have matched bindings of an unusual type. The Sexta Vox part book does not match any of the others, either in binding, or by the changes made within.

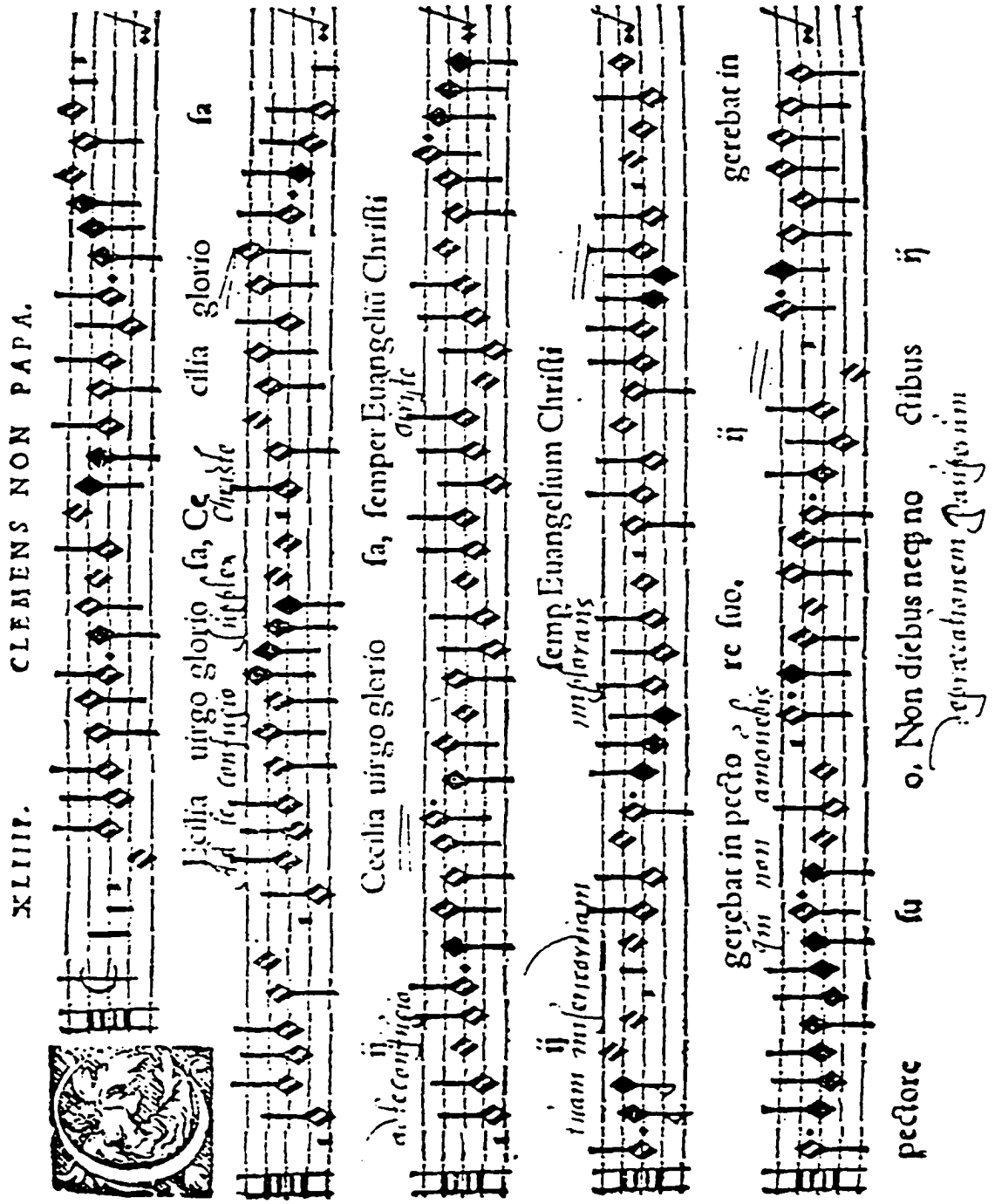
In the Altus partbook we find the same text changes as in the Tenor, as well as one additional change: the last lines of Josquin's *O genetrix o virgo*—"Ergo nunc illum nobis ostende, ergo diva illum ostende"—have been altered to "In quem speramus" repeated three times. The third volume of the Altus partbook also contains the same complete contrafactum of the Clemens *Cecilia virgo gloriosa* as the Tenor partbook, mentioned above. At least one user of the Altus partbook helped him- (or her-) self by adding "bar lines" in a section of contrasting mensuration. The secunda pars of motet XXI in volume 3, Paminger's *Discumbentibus illis undecim Apostolis*, begins in ¢, changes to 3, and then returns to ¢. In the section of triple time, the owner or user has (correctly) placed slashes, in brown ink, between each perfection. Other examples of owner-made corrections abound; but in the case of the *Novum*, where there are multiple exemplars of the work available, it is relatively easy to determine which corrections were made by the printers and which by the owners.

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Illustration 4-13

Clemens non Papa, *Cecilia virgo gloriosa*

from GNM *Novum*



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Finally, a number of Berg and Neuber volumes have the owner's marginalia; for example, the 1550 *In Ptolemaei ... almagestum* abounds with marginalia written with brown ink in a tiny (probably) sixteenth-century, hand. Many copies of the various theological prints also have such marginalia, as does the 1545 copy of Heyden's *Agendbüchlein.*

Marks of Ownership

Purchasers indicated their ownership of books by various means. The simplest of these was of course just writing their name in the volume, and many Berg and Neuber volumes carry their owner's signature. Often included is the date of purchase or acquisition, the name of the donor, if there was one, and the name of the town. One such example is a copy of the 1552 Luther *In Genesin Enarrationum reverendi patris,* which is signed and dated on the reverse of the flyleaf: "An[n]o D [omi]nj 1554. Georgius Marim[u]s possidet."

Occasionally an owner will be further identified by profession. For example, a copy of the 1563 Lossius *Erotemata* now held in Berlin belonged to one "Connenbij S. Laurentij M., " that is, a "Magister" at St. Lorentz.[33] And a copy of the Mathesius 1564 *Sarepta,* now in the possession of the Bayerisches Staatsbibliothek in Munich, once belonged to "Ludovicus Philippus Comes Palatinus," as he signed himself on the flyleaf.

Owners are also identified by their *ex libris,* their book-plates, as well as by their hand-written annotations. The book-plates in Berg and Neuber prints run the gamut from small and unassuming to large and elaborate. Those from the libraries of such luminaries as the Duke of Bavaria belong to the latter category. Two sixteenth-century *ex libris,* those of the Palma family and of the Nuremberg physician, Georg Forster, are particularly prominent in the collections of Berg and Neuber prints; both of these owners had extensive libraries, and their collections survive in the Nuremberg Stadtbibliothek. Books from Palma's library also yield

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[33]I would guess that this refers to St. Lorenz in Nuremberg, but there were certainly many other churches by that name in Germany. I am currently unable to identify the precise owner in the lists of sixteenth-century St. Lorenz personnel.

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other interesting information: a copy of the Mathesius *Sarepta* (cat. no. 102b, RISM DKL 1564[14]) bound with another Berg and Neuber print, the Ioannis Baptistae Montanus (of Verona) *Consilia medica omnia* (see Catalogue Appendix IV) of 1559, has the price of the binding noted inside the front cover. On the flyleaf is written, in a sixteenth-century hand, "conflat 1R 6h 18d."[34] A similar annotation is found in Palma's copy of the 1545 *De Iudicis nativitatum Libri Tres*, which also includes the price of the book itself. Other copies of Mathesius' *Sarepta* held at the Nuremberg Stadtbibliothek also have inscriptions. One copy of the 1562 edition (Theol.738.2[0]) was a gift from Berg to Hieronymus Baumgartner, the well-known humanist and Nuremberg Senator. In very small handwriting at the bottom of the title page is the annotation:

"Hiero. Paumg. Jo. Montanus D. D."

Yet another copy of that same edition, held at the library of the Germanisches National Museum (G6085 [post inc]), was given to its owner by the author, Mathesius. At the top of the title page, in manuscript, is the annotation: "Leopoldi Puchler. 1562. ex donis dominj Joannis Brunnerj." And at the foot of the title page: "Dem Erbarn und namhaften | Ern volen Brunner, Rats- | man Ihm Thal meinem | gunstigen freunde | d d (= dono dedit) | Mathesius |.[35]

Performing much the same function as the *ex libris* is the *supra libros*, an indication of ownership found on the exterior of the book, and, in the sixteenth century, usually worked into the binding. A Berg and Neuber print which contains all three of these marks of ownership is

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[34]See Ch. I for details on the monetary system and the prices of Berg and Neuber's volumes. 1R is possibly the equivalent of a Gulden; the other two denominations are 6 heller and 18 pfenning, which makes little sense. The price may have been 1 gulden, 6 *schilling*, and 18 pfenning, which would have made the binding (if indeed the price is for the binding alone, and not the bound volume) about half again as much as the cost of the volume unbound, which was 14 Batz (or 192 pfennings).

[35]I am indebted to Ms. L. Kurras of the Germanisches National Museum library for her generous assistance in transcribing this inscription.

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the *Tricassi Cerasariensis mantuani enarratio pulcherrima principiorum Chyromantiae* from the library of Hieronymus Baumgartner. The volume has his ex libris, his signature: "Hiero: Paumg:" and also a *supra libros*.

Berg and Neuber music prints survive with a number of *supra libros*. An exemplar of the *Thesaurus musicus* in the British Library came from the library of ICW, probably one of the Nuremberg Welser families. A copy of the *Novum opus musicum* survives with the *supra libros* MIBN, and another with a *supra libros* that can best be rendered as "SANA" (see Ill. 4-14). Sixteenth-century music prints with that *supra libros* can be found in several major libraries; the "SANA" prints are bound similarly, they tend to be in good condition, and they only contain a sacred repertoire. This evidence, taken together, leads one to believe that their origins might have been from a large ecclesiastical collection, and in fact SANA is an acronym for the Sanct Anna Abtei in Augsburg.[36]

There is a wealth of technical detail in the 115 Berg and Neuber music prints; many of those details that were judged to be of most interest are included in the catalogue entries for the individual volumes. The Berg and Neuber prints on subjects other than music are at least as interesting as the music prints, and easily worth a study of their own, although they can not have a place in this work.

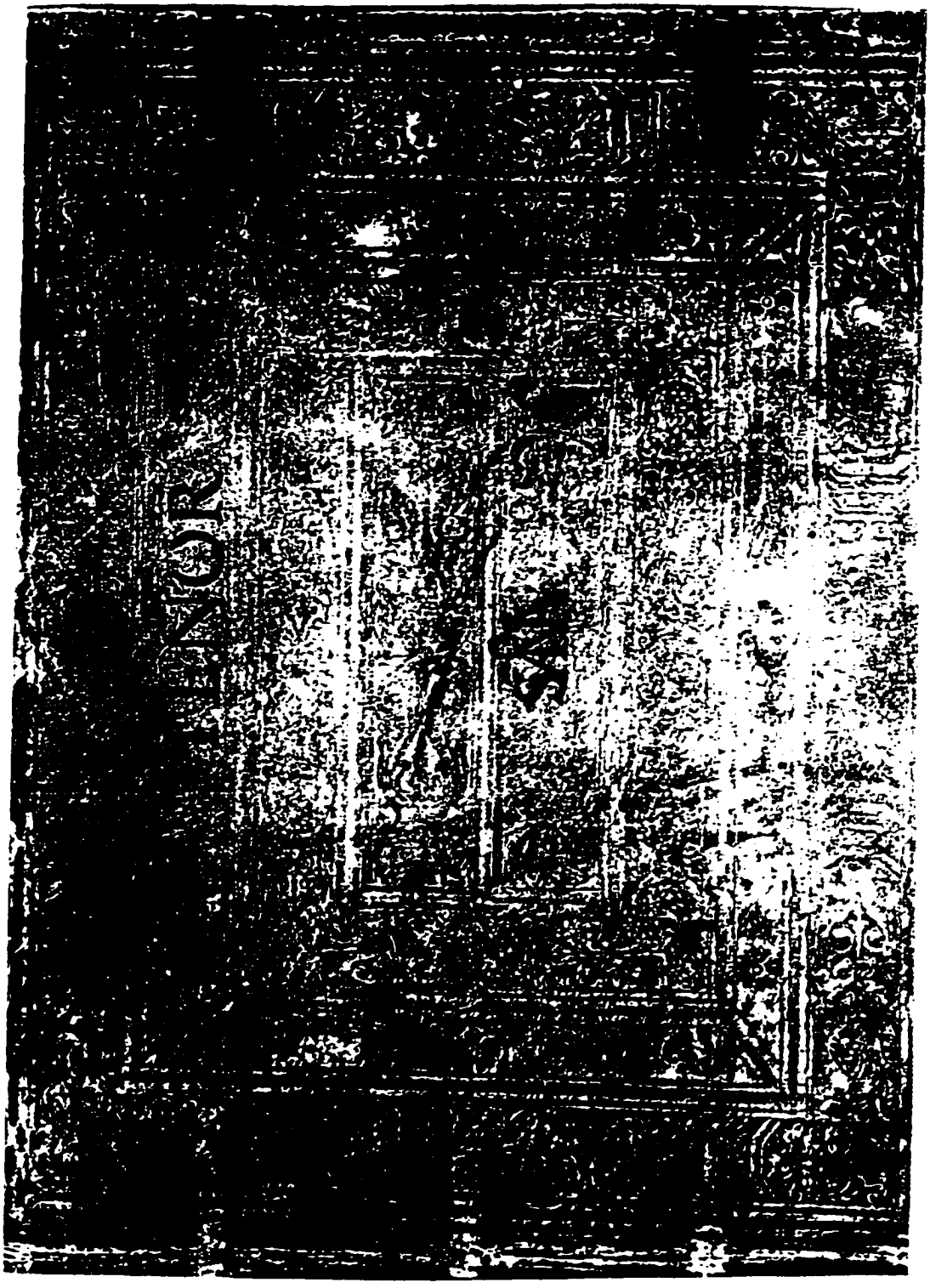
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[36]Prof. Jane Bernstein first came to this conclusion. The SANA prints are discussed in more detail in her article "Buyers and Collectors of Music Publications: Two Sixteenth-Century Music Libraries Recovered," in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, eds., Jessie Ann Owens and Anthony Cummings (Warren, Michigan: Harmonie Park Press, 1997), 21-34.

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Illustration 4-14

Novum from Berlin showing supra libros "SANA"



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SECTION III—THE MOTET REPERTOIRE

CHAPTER 5

THE MOTET PRINTS

Among musicologists, Berg and Neuber are probably best known for their publications of late fifteenth- and early sixteenth-century motet repertoire; they printed almost a thousand motets for four to eight voices, in twenty-two volumes, over the course of eighteen years. Chapters 5 - 7 will be devoted to a study of these motet prints, beginning, in this chapter, with a chronological survey of the prints. Chapter 6 will consider issues of attribution and authenticity in some of the motets; chapter 7 will offer speculation about the purpose, intent, and audience for some of the motet prints.

Berg and Neuber's first venture into the printing of polyphonic motets occurred in 1546, four years after they founded the firm. In that year, they printed two volumes of motets, the *Selectissimæ symphoniæ* (RISM 1546^{8}, cat. no. 9) and *Cantilenae aliqot* [*sic*] *elegantes ac piae* (RISM 1546^{10}, cat. no. 11). The *Selectissimæ symphoniæ* is a collection of seventeen motets for four voices by Ianin, Canis, Gallus, Willaert, Messens (2), Othmayr (2), Manchicourt, Crequillon (2), Bauldewyn, Morales (2), and three anonymous. The volume bears a dedication to D. Phillipo Bernbeck from Johann vom Berg. The high quality of the selected motets and the wide variety of composers represented hint at the future Berg and Neuber anthologies. The *Cantilenae* contains eleven motets for four and five voices, one attributed to Jacques Buus and the other ten to Caspar Othmayr. Berg and Neuber were the only publishers of Othmayr's music, and published all six of his collections during the years 1546-1549.

The firm's third publication of motets was another Othmayr volume, his *Symbola illustrissimorum principum* (RISM O261, cat. no. 14), a collection of thirty-three works for five

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voices. Each motet in the volume is dedicated to a specific person of learning or political significance—including Luther, Melanchthon, Johann vom Berg, and several members of the Nuremberg City Council—and the tenor *cantus firmus* of each piece is in some fashion representative of that person. Othmayr dedicated No. 30 in this unusual collection to Johann vom Berg, and set the German text of the printer's device, "Wol ist dem volk das Jauchtzen kann," a line from Psalm 89, as the tenor cantus firmus (see Ill. 5-1).[1] This is one of only two music volumes published in 1547, an unhappy and difficult year in Nuremberg (see Chs. III and VII for details).

Berg and Neuber published no more motets until 1549, when they put out their largest volume to date, a collection of forty-one four-voice motets on texts from the Lamentations of Jeremiah titled *Lamentationes Hieremiae Prophetae, maxime lugubris et querulis concentibus musicis* (RISM 1549[1], cat. no. 17). The collection includes works by Gardano, Crequillon, Fevin, de la Rue, and Claudin de Sermisy, with three pieces unattributed. The *Lamentationes* carries a dedication to Wolfgang, Abbot of Campi, signed by Gaspar Bruschius, poet to Emperor Charles V.

Bruschius was the editor of the next Berg and Neuber motet print, the 1550 *Carmina vere divina* (RISM 1550[2], cat. no. 25), a collection of seventeen motets for five voices suitable for use on various feast days, beginning with those for Christmas, St. Stephen's, the Circumcision, and continuing through the church year.[2] The book is dedicated to Ioannis à Petra, Archdeacon of Trier, and several of his colleagues from that diocese; the dedication is dated February 24, 1550, and signed by Bruschius, now as poet laureate. The motets are attributed to Lupus, Pionier, Phinot, Layolle, Iachet (Jacquet Berchem), Crequillon, and Messens; the volume

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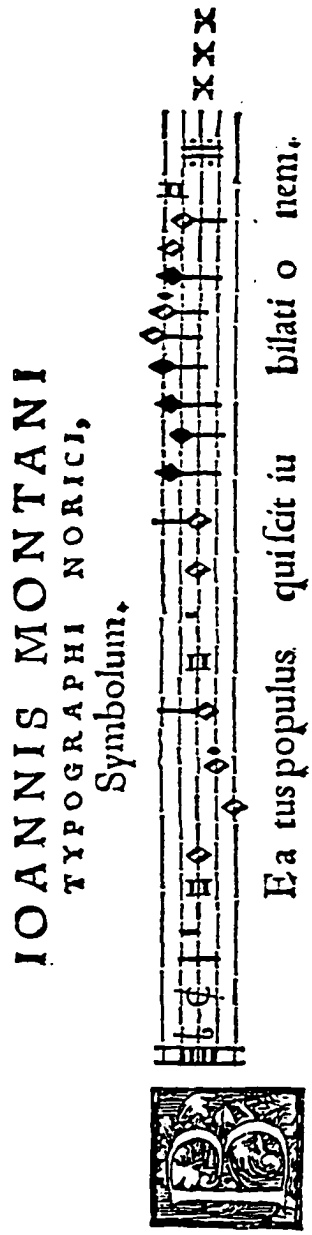
[1]*Faksimile Heilbronner Musikschatz* Nr. 4, ed. Christhard Schrenk (Stuttgart: Cornetto Verlag, Wolfgang Schäfer, 1995.) This publication is a facsimile of the whole set of partbooks taken from the exemplar in the Heilbronn Stadtarchiv. Full information on the printer's device, including the Psalm verse, is given in Ch. IV.

[2]It is worth noting that the collection includes a piece for the day of St. Andrew Apostle (Nov. 30), as that day is not one commonly celebrated in Germany.

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Illustration 5-1

Tenor *cantus firmus* of piece dedicated to Berg from Othmayr's *Symbola*



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seems—in conception and construction—to be a logical precursor to Berg's own *Evangelia* (see below).

Unlike the previous motet prints, *Protelios euche qua chorus musicus* of 1550 (RISM 1550[21], cat. no. 29) was probably a private publication; it contains only three four-voice motets, in honor of the wedding of D. Christopher Hagio and Barbara Goeblin of Würtzburg. The three composers in this beautifully prepared book are Meiland, Andreas Schwartz (Francus), and Andreas Schwartz (Scotus).

In 1553 Berg and Neuber produced the first three volumes of their largest effort to date, the *Psalmorum selectorum*.[3] This four-volume publication contains 139 motets for four to six voices, and carries a dedication to Clement, Abbot of Brunbach, signed by Johann vom Berg. The following table summarises the contents of the volumes:

Table 5-1

Contents of the *Psalmorum* volumes

Vol.	No. of pieces	Psalms set[4]	Psalms omitted
I	31	1-52	7, 9, 13, 16, 20, 21, 25, 27, 28, 32, 34, 35, 36, 38, 41, 43, 44, 47, 48, 49, 51
II	31	53-112	54, 56, 57, 58, 59, 61, 63, 64, 65, 67, 71, 72, 73, 75, 76, 80, 81, 82, 84, 87, 88, 89, 91, 94, 96, 97, 104, 105, 106, 107, 108, 110
III	37	113-150, multiple settings of some Psalms, esp. 118.	125, 131, 134, 137, 139, 141, 149
IV (1554)	40	(see below)	

[3]*Psalmorum selectorum* (RISM 1553 [4-6], 1554 [11], cat. nos. 36-38, 43).

[4]The Psalm numbering is according to the standard Catholic system, which differs from the Jewish - Protestant system.

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Volume I contains thirty-one four-voice Psalm motets that encompass Psalms 1-52 (except for those noted as lacking in Table 5-1). The second volume also contains thirty-one motets, now for four or five voices, and spanning Psalms 53-112 in order. The third volume of the collection has thirty-seven motets that cover Psalms 113-150, with multiple settings of some Psalms, notably 118. Finally, volume 4, printed in 1554, contains forty motets *à* 4-5. Here the Psalm numbers are not indicated; some pieces are duplicate settings (of texts included in the first three volumes), while others set Psalms that were omitted from the first three volumes.

More than a decade earlier, Petreius had produced a publication with virtually the same title, a three-volume collection of 111 motets for four to six voices.[5] Certainly, the Berg and Neuber edition was inspired by this publication; Berg used some of the same pieces, a similar format, and perhaps indulged in a little one-upsmanship by producing four volumes in contrast to Petreius's three. One of the most interesting aspects of the two editions concerns the Petreius pieces that Berg chose to reprint, especially when he corrected or changed composer attributions (see Ch. VI for a detailed discussion).

In 1554, possibly even before the *Psalmorum* project was completed, Berg and Neuber started a second very large multi-volume anthology, the *Evangelia Dominicorum et festorum*, a collection of 247 motets for four to eight voices in six volumes.[6] As the title of the print makes clear, the volumes were designed to provide a cycle of motets for the (Protestant) church year. The first volume contains forty-one motets for Christmas Eve, Christmas, Circumcision, Epiphany, and Easter. Volume II, dated 1555, contains forty motets with texts related to the Ascension and Pentecost. The third volume, also from 1555, contains forty-nine pieces for Trinity, the dedication of the Temple, and the *Coena Dominica* (Communion service). Volume

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[5]Johannes Petreius: *Tomus primus psalmorum selectorum à praestantissimis musicis in harmonias quatuor aut quinque vocum redactorum* (à 4-6, 36 motets); *Tomus secundus psalmorum selectorum quatour et quinque vocum* (à 4-6, 37 motets); *Tomus tertius psalmorum selectorum quatuor et quinque, et quidam plurium vocum* (à 4-6, 38 motets). RISM 1538^{6}, 1539^{9}, 1542^{6}.

[6]*Evangelia Dominicorum et festorum dierum musicis numeris* (RISM 1554^{10}, 1555^{10-12}, 1556^{8-9}, cat. nos. 42, 46, 47, 48, 51, 52).

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IV contains twenty-eight motets concerning the Baptism of Christ by John, the Transfiguration of Christ, and the Passion and Crucifixion. Volumes V and VI both date from 1556; Volume V contains forty-four penitential motets for five voices. These pieces are organized primarily by text, with multiple settings of each text grouped together. The sixth and final volume contains forty-four more penitential motets, again arranged by texts and also by number of voices: thirty-four motets for four voices, ten for six voices, and one piece for eight voices.

As mentioned above, this collection may have been inspired by the much smaller Bruschius *Carmina vere divina* of 1550.[7] Berg chose to reprint three pieces from the *Carmina*—nos. 4, 10, and 16—in the *Evangelia* volumes. And while no pieces from the *Psalmorum* collection were re-issued in the *Evangelia*, a number of works from the *Evangelia* were reprinted by Berg and Neuber in the *Novum* and *Thesaurus* volumes of 1558-59 and 1564, respectively, presumably for purposes of correction (see below).

The *Evangelia* volumes are dedicated to the Nuremberg City Council, and there can be little doubt of Berg's religious, didactic, and political purpose in this enormous undertaking, one that encompassed the broadest variety of pieces, the greatest number of composers, and the largest amount of sacred music printed to that time in Nuremberg or anywhere else in Europe (see Ch. VII for further discussion).

Two years after the completion of the *Evangelia*, Berg and Neuber issued the first volume of the *Novum et insigne opus musicum*.[8] The three volumes of the *Novum*, each containing pieces for a different number of voices, were published separately, each with its own preface and dedication. The title of the work is the same as that of a 1537 print issued by Hieronymus Formschneider and Johannes Ott and contains approximately half of the one-

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[7]RISM 1550^2, cat. no. 25.

[8]*Novum et insigne opus musicum* (RISM 1558^4, cat. no 60, *à 6*, 54 motets); *Secunda pars magni operis musici* (RISM 1559^1, cat. no. 65, *à 5*, 103 motets); *Tertia pars magni operis musici* (RISM 1559^2, cat. no. 66, *à 4*, 67 motets).

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hundred pieces from that publication.[9] Berg and Neuber's *Novum*, though, contains 224 motets for four to six voices. Berg writes that he himself, like many others, had been very taken with the beauty of the music in the earlier Formschneider - Ott publication, and that while many people had wanted to purchase the books, no one would undertake to reprint them.[10]

Volume I contains fifty-four motets for six voices arranged by composer, beginning—as does its model—with pieces attributed to Josquin. However, as the Formschneider volume is not arranged by number of voices, Berg and Neuber re-order the motets. Seven of the first eight Josquin motets in the Berg volumes, which are the first eight pieces of the book, also appear in the Formschneider print (see Table 5-2). Berg and Neuber then add other pieces from the older print, often interpolating further pieces by the same composers, and follow what we will see becomes their habit in further volumes of both this print and the *Thesaurus*: that is, grouping pieces by composer. The last piece in Berg's volume that also appears in the Formschneider - Ott collection is his no. 22, *In illo tempore loquente Jesu* by Gombert, which appears in the second Formschneider - Ott volume.

Berg and Neuber follow the same organizational process in the second volume of the *Novum*, which contains 103 motets for five voices: first there are seven Josquin pieces, five of which can also be found in the Formschneider - Ott volumes; then three Mouton pieces; and then a number of pieces, again grouped by composer, from the Formschneider - Ott volumes, interspersed with others by same composers. The last of Berg's pieces also found in Formschneider - Ott is his no. 36, *Locutus est Dominus*, attributed by Berg and Neuber to "Iacquet" (the spelling the firm used when they meant Jacquet of Mantua) but left anonymous in

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[9]Hieronymus Formschneider (Graphaeus)/Johann Ott: *Novum et insigne opus musicum sex, quinque, et quatuor vocum, cuius in Germani hactenus nihil simile usquam est editum* (à 4-6, 48 motets, RISM 1537[1]); *Secundus tomus novi operis musici, sex, quinque, et quatuor vocum, nunc recens in lucem editus* (à 4-6, 43 motets, RISM 1538[3]).

[10]Brown, Preface to Volume I of *Novum opus musicum*, x-xi.

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Table 5-2
Motets in Berg and Neuber *Novum*, Vol. I,
also in Formschneider - Ott *Novum* (1537-38)
and in other Berg and Neuber prints

No.	Incipit	Attribution	Formschneider - Ott (or B & N)
I.	VEni sancte Spiritus	IOSQVIN DE PREES	F I, 1
II.	PAter noster qui es in coelis	IOSQVIN	F I, 2
III.	PRæter rerum seriem	IOSQVIN	F I, 4
IIII.	BEnedicta es coelorum regina	IOSQVIN	F I, 10
V.	HAec dicit Dominus	IOSQVIN	F I, 12
VI.	HVc me sydereo decendere	IOSQVIN	F II, 1
VII.	O Virgo prudentissima	IOSQVIN	F II, 2
VIII.	IN nomine Iesu omne geneflectatur	IOSQVIN	(Thesaurus)
IX.	BEnedicta es coelorum regina	LOYSET PIETON	
X.	SAncta Trinitas unus Deus	FEVIN	F I, 3 (anon) (Evangel III,7)
XI.	IEsu Christe, fili matris	CERTON	
XII.	IN illo tempore [respondens]Iesus dixit:	IACHET	
XIII.	SVrge Petre, & indue te	IACHET	F II, 9
XIIII.	FActum est uerbum Domini	IACHET	
XV.	Diuitas & paupertatem domine	IACHET	
XVI.	SAlua nos Domine uigilantes	MOVTON	
XVII.	VErbum caro factum est	DE LA FAIGE	
XVIII.	CHristus filius Dei	ISAAC	F II, 4
XIX.	VErbum caro factum est	LVDOVICVS SENFFEL	F I, 5
XX.	AVe Maria gratia plena	LVDOVICVS SENFFEL	F I, 6
XXI.	PHilippe qui uidet me	LVDOVICVS SENFFEL	F I, 9
XXII.	IN illo tempore loquente Iesu	GOMBERT	F II, 6

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Table 5-3
Motets in Berg and Neuber *Novum*, Vol. II,
also in Formschneider - Ott *Novum* (1537-38)
and in other Berg and Neuber prints

No.	Incipit	Attribution	Formschneider - Ott (or B & N)
I.	STabat mater dolorosa	IOSQVIN DE PRES	F II, 10
II.	IN illo tempore stetit Iesus [à6(sic)]	IOSQVIN DE PRES	F II, 16
III.	MIserere mei Deus, secundum	IOSQVIN	F I, 13
IIII.	INuiolata & castra es[11]	IOSQVIN	F II, 11
V.	O Virgo genitrix	IOSQVIN	
VI. •••••	PRopter peccata quæ peccastis	IOSQVIN	F I, 14
XII.	INfirmitatem nostram quæsumus	VERDELOT	F II, 22
XIII.	SI bona suscepimus de manu	VERDELOT	F I, 17
XIIII.	IN diebus illis. Erat uir	VVILLART	F I, 18
XV.	NE proijcias nos Domine	VVILLART	F II, 18
XVI. •••••	SVscipe uerbum uirgo Maria	GOMBERT	F II, 26
XIX.	VIas tuas Domine demonstrata	GOMBERT	F I, 15
XXII.	HIerusalem quæ occidis	CONSTANTINVS FESTA	F I, 19
XXIII.	PAter noster qui es in coelis	ARNOLDVS DE BRVCK	F II, 20
XXIIII.	DA pacem Domine in diebus	[incerti autoris]	F II, 19
XXV.	IN te Domine speraui	LVPVS	F I, 16
XXVI. ••••	HOdie Christus natus est	LVPVS[12]	(Evangel I)
XXIX.	SI Deus pro nobis quis contra nos?	LEON. PAMINGER	F I, 27
XXX.	ECce Dominus ueniet	[incerti autoris]	F I, 26
XXXI.	VIta in ligno moritur	LVDO. SENFEL	F I, 20
XXII. ••••	AVe rosa sine spinis	LVDO. SENFEL	F I, 22
XXXVI.	LOcutus est Dominus	IACQVET	F II, 12 (anon)

[11]The texts in both Formschneider and Berg differ from others, which refer to the BVM (see also Josquin section of Ch. VI).

[12]Attribution to Conseil in *Evangelia* I; according to Blackburn, *The Lupus Problem*, 357, the piece is by Johannes Lupi.

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the Formschneider volume.[13] These pieces are followed by thirty-seven Clemens motets. The remaining twenty or so motets in the volume are by assorted composers, chiefly of the Clemens generation, including pieces by Crequillon (see Table 5-3).

The third volume, with sixty-seven motets for four voices, follows the pattern established by the previous two volumes. Josquin's work is again presented first, by eleven motets, seven of which had previously appeared in the Formschneider - Ott edition. The Josquin motets—which take pride of place in any Berg and Neuber volume in which they appear—are followed by a group of pieces by Mouton, a group of pieces that also appears in the Formschneider - Ott *Novum* interspersed with other pieces by those same composers, and a large selection of pieces by other composers. Finally, there are thirty Clemens motets and pieces by other composers of his generation, including Crequillon (see Table 5-4).

Berg and Neuber dedicated all three volumes of the *Novum opus musicum* to Georg Ketzel, a magistrate of the City of Nuremberg. There is a wealth of interesting information in the prefaces; one of the reasons Berg gives for dedicating the work specifically to Ketzel is most intriguing:

> For when I was deliberating over the reprinting and enlarging of the work, so as to produce something more lavish, your own works helped me in no small way. You voluntarily offered me free of charge many sweet songs, some of which you had acquired at a great price and had guarded deep among your hidden treasures.[14]

Further information about Ketzel, unfortunately beyond the scope of this work, would be most helpful in our search for the specific sources of Berg's printed repertoire.

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[13]In fact, this piece is currently believed to be by Jacquet of Mantua. It is worth noting at this point that Berg and Neuber clearly distinguished between Jacquet of Mantua and Jacquet Berchem; pieces attributed to "Iacquet, " meaning Jacquet of Mantua, are always grouped together and appear toward the beginning. Pieces attributed to "Iachet, " meaning Berchem, are also always grouped together and appear nearer the end of the volume. When dealing with the prints of Berg and Neuber it seems useful not to modernise spellings of composers' names. Further on Iacquet of Mantua and Iachet Berchem, see ch. 6.

[14]Preface to Volume I of *Novum opus musicum*, in: *Renaissance Music in Facsimile*, ix.

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Table 5-4
Motets in Berg and Neuber *Novum*, Vol. III,
also in Formschneider - Ott *Novum* (1537-38)
and in other Berg and Neuber prints

No.	Incipit	Attribution	Formschneider - Ott (or B & N)
I.	IN exitu Israel de Aegypto	IOSQVIN DE PRES	F I, 33
II.	QVi habitat in adiutorio altissimi	IOSQVIN DE PRES	F I, 34
III.	BEnedicite. Omnia opera Domini Domino	IOSQVIN	F I, 35
IIII.	QVam pulchra es amica mea	IOSQVIN DE PRES[15]	F I, 56
V.	TRibulatio & angustia inuenerunt me	IOSQVIN	F I, 55
VI.	MIsericordias Domini in æternum canto	IOSQVIN DE PRES	F I, 54
VII.	DVIces exuuiæ dum fata deusquæ	IOSQVIN	
VIII.	LIber generationis Iesu Christi	IOSQVIN DE PRES	F II, 37
XVI.	ALleluia. Noli flere Maria	MOVTON[16]	(Evangel I)
XVII.	IN illo tempore accesserunt	IOANNES MOVTON	F I, 50
XX.	O Fili Dei succurre miseris[17]	VERDELOT	F II, 34
XXI.	DIscumbentibus illis undecim Apostolis	LEON. PAMINGER	F II, 41
XXII.	DOmine quis habitabit in tabernaculo tuo	CORTOIS[18]	F II, 42
XXIII.	CAntate Domino canticum nouum	[No Attribution]	F II, 43
XXIIII.	VIRgo prudentissima	ISAAC[19]	F I, 37

[15]Formschneider attribution to Josquin/Moulu (see also Josquin section in Ch. VI).

[16]*Evangelia* attribution is to Gascogne (see also Ch. VI).

[17]Text change from "Sancta Maria."

[18]Formschneider attribution has a typographical error, to "Mourtois."

[19]The Formschneider attribution of this piece is also to Isaac. All other attributions for this piece are to Josquin.

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In 1561 the firm of Berg and Neuber produced two, much smaller collections of motets, the first of which, Michel Debuisson and Stanislaus Borek's *Epithalamia Duo in nuptijs*, contained but two motets for five voices, in honor of the wedding of "Ioannis Cropacii, et pvdicissimae virginis Annae Raysskij à Dubnice Pelsnenium."[20] The second volume of motets printed that year was a collection of sixty-three pieces, for four voices, by Christoph Schweher, *Veteres ac piae cantiones* (RISM 1561[1], cat. no. 81). Like the *Evangelia* and the *Carmina vere divina*, this work is a collection of motets suitable for specific feast days. The cycle begins with Advent, continues through Christmas and Epiphany, and proceeds around the year to the feast of St. Nicholas; the volume ends with hymns and benedictions for various purposes. Schweher also chooses to include pieces for various Marian feasts: the Purification of Mary, the Visitation, and the Assumption each have a motet. The feast of St. Martin is included (it is a popular feast in much of Germany to this day), as is that of St. Katherine.[21]

The penultimate Berg and Neuber motet print was the 1562 publication of Orlando Lasso's *Sacrae Cantiones*, a collection of twenty-five motets for five voices, which the firm reprinted a scant two years later, in 1564.[22] Dated June 1, 1562, the volume is dedicated by Lassus to Albert, Duke of Bavaria. This print was produced in the same year in Venice, but Berg, and later Katherina vom Berg - Gerlach and her heirs, retained the northern rights to the work, as re-stated in a letter to the Nuremberg City Council from Lassus's sons after his death.[23]

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[20]RISM D1728, cat. no. 78. Even with the assistance of the staff of the New York Public Library Maps Division, I have been unable to identify this location precisely; three towns currently in the Czech Republic and Slovakia are likely candidates.

[21]Pieces in honor of St. Katherine do not occur frequently in the Berg and Neuber prints; nor is it a well-observed day in most of Germany. The inclusion of this motet makes one wonder whether it was meant as an homage to Katherina vom Berg.

[22]RISM L 768, cat. no. 83; and RISM L 779, cat. no. 100.

[23]Nuremberg Staatsarchiv, *Stadtrechnungsbelege* Rep. 54 a 11 Nr. II/507. The document, which is not very well known, is signed by both sons and dated Munich, August 18, 1605.

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The final Berg and Neuber motet print, the *Thesaurus musicus*, was published in 1564, the year after Berg's death, and contains 229 motets for four to eight voices.[24] Like the *Novum*, each of its five volumes is for a different number of voices, though, unlike the separate volumes of the *Novum*, all five volumes of this print appeared simultaneously. Further, there is only one preface and dedication—to Duke Albert V of Bavaria—signed by Berg's widow, Katherina, and heirs.[25] From the elegance and eloquence of the Latin and the frequent use of Greek, specifically Homeric citations—correct, no less—in the preface, I would hazard a guess that it was either written in its entirety after Berg's death on Katherina's behalf by her son-in-law, the Magister Johannes Kauffman, a well-known Nuremberg preacher and Reformer, or, begun by Berg and then completed by Katherina (the final section is in a much more forthright and less florid style). It is unlikely that Katherina wrote the entire thing, since she—as a woman—probably did not have the benefits of Berg's university education. The style of the prose seems more like that of the *Evangelia* than that of the *Novum*, which is not too surprising, as the *Novum* was dedicated to an individual—Georg Ketzel—who may have welcomed a more forthright style, while the *Evangelia* was dedicated to the Nuremberg City Council, whose members as a group, would have required more learned and elegant prose. Since the style of the *Thesaurus* introduction is so much like that of the *Evangelia* introduction, it seems most likely that Berg began it but left it unfinished at his death. Regardless of who wrote the dedication, from it we learn, among other things, that Berg compiled almost all of the first volume himself and that his heirs carried out the remainder of the volumes according to the plan set down by him.

Volume one of the *Thesaurus musicus*, with sixty-three pieces for eight voices, is divided into two large sections; the first of these contains pieces for one choir and the second contains pieces for two choirs. Within each of these sections, the motets are arranged

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[24]RISM 1564^{1-5}, catalogue nos. 94-98. Vol. I, à 8, 63 motets; Vol. II, à 7, 12 motets; Vol. III, à 6, 48 motets; Vol. IV, à 5, 65 motets; Vol. V, à 4, 41 motets.

[25]See the Appendix III for a translation of the *Thesaurus* dedication.

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primarily by composer, but different composers' settings of the same text are also grouped together. The composers range chronologically from Iodocus de Prato to Lassus;[26] this volume is one of the most comprehensively historic of all the Berg and Neuber anthologies. The second eight-voice motet in the volume, *Salve clementissime fili Dei,* the original text of which was *Salve celeberrima,* is one of the many examples of texts altered for Protestant taste. Despite the presence of this altered text, there are some texts which refer directly to Mary, such as the unattributed no. 34, *Inviolata integra et casta,* and two multi-sectional Magnificat settings.

The forty-eight pieces for single choir are followed by fourteen eight-voice pieces for two choirs. This section of the print starts with two pieces by Lassus and continues in an order seemingly grouped by decreasing popularity of composer. The twelve seven-voice motets of Volume II are also organised in this fashion; here Lassus and Clemens stand first. The final motet in this volume is a commemorative motet for Josquin by Hieronymus Venders, which sets a pattern for the rest of the volumes, each of which ends with a memorial motet of some kind.

The third volume of the *Thesaurus musicus* contains forty-eight pieces for six voices. It too is organised by composer, with pieces by Josquin, Lassus, and Gombert standing at the beginning. The last piece in this volume is Meiland's six-voice commemorative motet in honor of Johann vom Berg (a transcription of this piece appears in Catalogue Appendix V). Volume IV, with sixty-five five-voice pieces, begins with pieces by two Protestant composers—eight by Herman Matthias Werrecore and nine by Iacob Vaet—followed by eight Lassus motets. The final piece of this volume is the commemorative "Epitaphium" for Veit Dietrich, composed by Andreas Schwartz (Francus).

The fifth and final volume of the *Thesaurus musicus* contains forty-one pieces for four voices. After an opening group of ten motets by Clemens non Papa, the following pieces are once again grouped by composer. The collection ends with another Meiland piece, a ceremonial

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[26]I have not transcribed this name as Josquin des Pres because there are many other pieces in these five volumes attributed to "Iosquin de Pres", and I wish to emphasize that *Lugebat David Absalom* alone is attributed to Iodocus de Prato (see Ch. VI for a fuller discussion).

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motet for Germania. The organization of pieces in these five volumes is quite carefully considered; the potential narrative structure in the organization of the volumes and the general purpose of the publication will be discussed in some detail in Ch. VII.

Size of Motet Collections

The six volumes of the *Evangelia* contain 247 motets, the *Novum opus musicum* 224 motets in three volumes, and the *Thesaurus* 229 pieces in five volumes; thus the largest Berg and Neuber anthologies contain an average of fifty motets per individual volume. That these numbers are extraordinary can be seen from Table 5-5, which shows that the average number of pieces in a single sixteenth-century motet print was eighteen and that most collections did not exceed 3 or 4 of these small volumes. In fact, Berg and Neuber's motet output is approximately two-thirds as large as that of all other contemporary music printers combined. Thus they must be considered the foremost publishers of motets in the first two-thirds of the sixteenth century. Yet after Berg's death, neither his heirs, Gerlach, Neuber (nor anyone else, for that matter), continued in this large-scale anthological vein. While one other large anthology—of 240 motets in five volumes—was printed by Gardano in Venice in 1568, it was a special commission, and not the usual practice of the printing house.

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Table 5-5

Table of all motet anthologies (and those specified as Psalms and *chansons spirituels*) for 4 or more voices from 1549 through1564 as listed in *RISM*. Single composer prints are not included. Numbers indicate total volumes published and total number of motets in those volumes.

Key:

duC = du Chemin
du C/G = du Chemin & Goudimel
W/L = Waelrant & Laet
Fez = Fezandat
DuB/G = Du Bosc & Guérault
leR/B = le Roy & Ballard
Ram. = Rampazetto
Phal. = Phalèse

Year	Berg and Neuber	Scotto	Gardano	Other Italian	Susato	Belg-Neth.	France	Geneva	Other German
1549	1\42	8\168	6\126						Uhlard 1\18
1550	2\20	2\49	1\51						
1551			1\19				du C 1\18		
1552			1\22				Fez.1\20		[Thymo?] 1\14
1553	3\99		1\23		9\172		du C /G 1\16 Fez.1\12 LeR/B 2\34		
1554	2\ 81	3\68			2\42	W/L 1\17 Phalèse 4\62	du C 1\11	DuB/G 4\66	
1555	3\ 117	1\16			2\35	Phalèse 2\29 W/L 2\26		DuB/G 4\80	
1556	2\89					W/L 4\53		DuB/G 2\22	Baethen 1\12
1557					1\17		leR/B 1\10		
1558	1\54					Phalèse 1\16		Arbillius 1\10	
1559	2\170		1\27					Sylvius 2\22	
1560						Phalèse 1\14			
1561	1\63								
1562		1\21							
1563		1\21	1\31	Ram. 1\22					
1564	5\229			Ram. 1\27					
Totals:	964	343	299	49	266	217	121	200	44

	Berg and Neuber	All others
Total number of volumes	22	81
Total number of motets	964	1539
Average number of motets in each volume	43.8	19

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Reprints

In their four late motet collections, Berg and Neuber chose to reprint pieces from their own anthologies, as well as from those of others. Since they based the *Novum* and the *Psalmorum* on other printers' works, it is logical that they would choose to reprint some pieces from the earlier models in their own collections, and indeed Berg makes that clear in the introduction to the *Novum*. In the introduction to the first volume of the *Novum*, Berg wrote that he, like many others, had been very taken with the beauty of the music in the earlier (1537) Formschneider - Ott publication, and that he was reprinting many of the pieces in order to satisfy "popular demand," as it were. He also noted that he was correcting many of the pieces:

> . . . I therefore set my shoulders with willing spirit to the tasks and costs that others had earnestly fled, owing thanks to those who love the art of singing, and I have brought back into print those familiar songs, corrected wherever necessary. It seemed fitting, moreover, to embellish them with other no less elegant songs of Josquin and other composers, some old, some new. I . . . chose those composers who have satisfied all of the most learned men by their skill and diligence and whose songs are approved by many excellent musicians, on account of the artfulness of their arrangement and the surpassing sweetness of their harmony. . . 27

While Berg and Neuber reprinted pieces from other printer's collections in the four large motet anthologies, they also chose to reprint fifteen pieces from their own collections. These reprints fall into several categories, the most easily described being the group of pieces in which the composer attribution is changed from one print to the next; eight works have such changed attributions (see Table 5-6). Of the remaining pieces, one is for a different number of voices; a second is a "Josquin mystery." The other five pieces are all eight-voice pieces by Phinot, newly grouped as a unit in the first volume of the *Thesaurus*. They may have been reprinted because there were not enough eight-voice pieces available to make a sufficiently large selection, although this seems unlikely, as Berg hardly needed to "pad" any of these

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[27]Brown, Preface to Volume I of *Novum opus musicum*, in: *Renaissance Music in Facsimile*, ix.

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anthologies. It seems more likely that he simply wished to present these pieces as a unit, and indeed they form a lovely one.

Table 5-6

Motets printed more than once by Berg and Neuber

Incipit	Location/ Attribution/ Voices 1	Location/ Attribution/ Voices 2	Status / Comments
Hodie Christus natus est II - Quem uidistis pastores	Ev. 1, 9 Consilium 5	Nov. 2,26 Lupus 5	By Johannes Lupi, according to Blackburn
Alleluia. Noli flere Maria	Ev. 1, 30 M. Gascogne 4	Nov. 3, 16 Mouton 4	No obvious reason for change. Number of sources for Gascogne, but only other source for Mouton is Susato 1547[6], which predates the Evangelia (see Ch. 6).
Tulerunt Dominum meum Lugebat David Absolon	*Tulerunt* Ev. 1, 61 Iosquin de Prees 8	*Lugebat* Th. 1, 35 Iodocus de Prato 8	*Tulerunt* is of disputed authenticity; *Lugebat* is contrafactum of it.
Hodie Christus natus est	Ev. 1, 14 Gombert 5	Th. 4, 57 Vincentius Ruffus 5	Scotto 1541[3] attributes it to Gombert, Castiglione 1542 *Ruffo* attributes it to Ruffo.
Sancta Trinitas unus deus	Ev. 3, 7 Feuin. Arnoldus de Bruck addidit duas uoces 4	Nov. 1, 10 Fevin 6	(Also in F I, anon.) Also attributed to Craen, Josquin, Festa, and Morales
Fratres Ego enim accepi II - Similiter & calicem	Ev. 3, 24 Iachet *n.b. spelling* 4	Th. 5, 39 Iacquet *n.b. spelling* 4	Intentional spelling change. Iacquet refers to Manuta and Iachet refers to Berchem. Currently believed to be by Jacquet of Mantua[28]
Sancta Trinitas unus Deus	Ev. 2, 9 Iachet 8	Th. 1,44 Iachet 8	Based on Fevin motet of same title
Christus factus est pro nobis	Ev. 4, 22 Lupi (di) Incerti Autoris (dpb) 5	Nov. 2, 90 Thomas Crequilon 5	Printer's error[29]

[28]George Nugent, "Jacquet of Mantua," *The New Grove Dictionary*, vol. 9, 456-8.

[29]Clearly a printer's error, as it only appears in one index, where the previous attribution is also to Lupi. According to Blackburn, *The Lupus Problem*, 378ff., the piece is by Crequillon.

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Ego Dominus, hoc est nomen meam II - Venite ergo ad me omnes	Ev. 6, 29 Petrus Massenus 4	Th 5, 27 Iacobus Vaet 4	Anon. in Susato 1554[8]. Three ms. attribs. to V. Only attrib. to M is this. BuN probably correcting attribution.
Verbum iniquum & dolorosum verbum	Nov. 3,56 Thomas Crequilon 4	Th. 5, 6 Clemens non Papa 4	Susato in 1553[10] attributes to Crequillon. Scotto in 1554[14] and Phalése in 1559c *Clemens* attribute to Clemens. Berg may have been aware of Phalése print.
In nomine Iesu omne geneflectatur	Nov. 1,8 1558 Iosquin 6	Th. 3,3 1564 Iosquin 6	N Gr = probably by Mouton to whom it is attributed in I- Bc R142. Only print sources with Josquin attrib. are these. Also a ms. attribution in D Mbs 1536. No modern editions.
O Sacrum conuiuium	Ev. 3, 49 Dominicus Finot 8	Th 1, 60 Dominicus Phinot 8 (2)	Second printing different layout: two choruses clearly indicated
Tanto tempore uobiscum sum	Ev. 2, 26 Dominicus Finot 8	Th 1, 61 Dominicus Phinot 8 (2)	as above
Iam non dicam uos seruos	Ev. 2,40 Dominicus Finot 8	Th 1, 62 Dominicus Phinot 8 (2)	as above
Sancta Trinitas unus Deus	Ev. 3, 10 Dominicus Finot 8	Th 1, 63 Dominicus Phinot 8 (2)	as above

Berg and Neuber printed almost a thousand motets; thus fifteen reprints constitute only 1.6 %, a number that would be considered a very small margin of error, if indeed these reprints were to be construed as absent-minded errors. But they are not mistakes. Certainly Berg was intentionally correcting what he perceived as errors in the attributions of some pieces. The number of these corrections that coincide with current scholarship is most interesting and will be discussed in the following chapter.

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CHAPTER 6

ATTRIBUTIONS AND AUTHENTICITY

> . . . I therefore set my shoulders with willing spirit to the tasks and costs that others had earnestly fled, owing thanks to those who love the art of singing, and I have brought back into print those familiar songs, corrected wherever necessary. It seemed fitting, moreover, to embellish them with other no less elegant songs of Josquin and other composers, some old, some new.

This earnest paragraph from Johann vom Berg's dedication of the first volume of the *Novum et insigne opus musicum* contrasts markedly with the modern view of Berg and Neuber's music prints—especially the large motet prints—which have often been maligned on the grounds of their general inaccuracies and unreliability, on the one hand, and their presumed faulty attributions of pieces to Josquin, on the other.

Indeed, it is perhaps Berg and Neuber's composer attributions and their alleged unreliability that have been most vilified by modern scholars:

> [Berg and Neuber were not] altogether truthful in assigning motets to particular composers. Either their sources of information were unreliable, or they wished to sell more books by identifying as many pieces as they could with the greatest composers of their time. Indeed, it is the notorious unreliability of their attributions that has drawn the most scholarly attention to this anthology [the *Novum et insigne opus musicum*].[1]

This relatively mild comment, along with its older brethren, has never been questioned; rather, the older comments and allegations have been so often repeated as to attain the force of fact in modern scholarly imagination, much to the detriment of the reputation of the printing

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[1]Brown, Preface to Volume I of *Novum opus musicum*, xi-xii.

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house. These allegations are particularly perplexing in light of Johann vom Berg's sixteenth-century reputation; that they have little basis in fact can easily be demonstrated.

The frequent modern criticisms concerning the accuracy of the Berg and Neuber music prints contrast markedly with Johann vom Berg's sixteenth-century reputation. Referred to by his contemporaries as a musician, and signing himself "musicos calchographos" and "musices typographorum," Berg had a reputation for being a painstaking and accurate editor. As noted in chapter II, he was probably educated at the University of Paris, and was a literate and well-educated man. Conrad Gesner, the Swiss naturalist and encyclopedist, dedicated a book of his *Pandectarum* to Berg and Neuber in 1547, a scant five years after the founding of their firm in 1542. Gesner addresses Berg and Neuber as "Humanissimis viris" and praises their careful editing and exemplary printing.[2] In a letter of 1550, Philip Melanchthon thanks Berg for, and compliments him on, the quality of the editing and printing bestowed on a recent volume of his writings.

In both contemporary and later sources, Berg is repeatedly referred to as a musician. He was closely acquainted with the theorist Adrian Petit Coclico, who may have lived in Berg's home for four years; and two of Berg's contemporaries, the composers Caspar Othmayr and Jacques Meiland, each composed a motet in his honor.

That Berg took great pains to ensure the accuracy of his music prints is obvious from the material presented in chapter IV concerning manuscript corrections and in chapter V concerning reprinting pieces with corrected attributions. Virtually every exemplar of the Berg and Neuber motet prints I have seen has manuscript corrections, consistent from copy to copy, which are very clearly printer's corrections. In one case, an error was even caught early enough to allow for the resetting of type for subsequent copies—and the error in question is only a misplaced custos! These are not the kinds of corrections someone unskilled in music or uncaring about

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[2]*Pandectarum sive Partitionum universalium Conradi Gesneri Tigurni, medici & philosophiæ professoris*, libri XXI (Zurich: Christof Froschauer, 1548), vol. II, libri IX, "De Astrologia," fol. 95.

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accuracy was likely to have made. While some of the hand-written corrections have faded with time, and are difficult to see on microfilm copies, one has but to look at an original exemplar to see that the corrections are indeed there, and are consistent from copy to copy. Someone in Berg's printing house, if not Berg himself, was a careful proofreader and corrector.

Of course there is always the possibility that Berg and Neuber wished to "cash in," as it were, on the tremendous popularity of some composers—especially Josquin—in the German realm, and that they were purposely attributing pieces to him (and other popular composers) without much regard for authenticity. This is unlikely, however, when one notes the number of attributions corrected by the firm. The Berg and Neuber corrections of attributions from other printers' editions and the reprinting of pieces from their own, earlier volumes with corrected attributions is not always evident at first glance. But while the large motet collections can be time-consuming and unwieldy to work with, these comparative studies should be undertaken before pronouncing on the reputation of the printers.

A thorough re-evaluation of the accuracy and reliability of these enormously rich sources, while beyond the scope of this work, is certainly called for.[3] Even a cursory examination of the various motet prints gives lie to the many negative comments about the firm, while a close look at the nature of the conflicting attributions in the Berg and Neuber motet prints indicates that some of the harsh judgments about reliability and authenticity are a bit hasty. Some are more than hasty, they are simply inaccurate; the following two examples will suffice.

A recent dissertation on conflicting attributions lists pieces printed by Berg and Neuber with suspect attributions, and includes the motet *In illo tempore postquam,* attributed to

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[3]The research on composer attributions for this chapter was done entirely from secondary sources. To have begun anew from the primary sources would have required establishing concordances and determining variant readings for some 900 motets. Undoubtedly scholars of specific sixteenth-century composers (and especially Josquin scholars) will find *lacunae* and errors, which, I trust, will not damage my general argument too seriously. I would be grateful for notification of such errors.

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Ioannes Mouton (*Evangelia* I/17) among the Berg and Neuber conflicting attributions.[4] However, the piece in the *Evangelia* is not the same as that described by the author. The author describes a motet, for four voices, with the incipit "In illo tempore dixit Jesus" and a secunda pars beginning "Postquam." As can be seen from the catalogue entry (cat. no. 42), however, the motet attributed to Mouton in the *Evangelia* has the incipit "In illo tempore postquam" and no secunda pars. Further, it is now listed in the authoritative list of Mouton's works by Howard Mayer Brown in *The New Grove Dictionary of Music and Musicians.* While this example (or, for that matter, the following one) can hardly be considered an egregious error (the dissertation's author was, after all, dealing with an enormous corpus of motets and a huge number of sources), the accumulation of such errors has slowly but surely eroded the reputation of the firm's prints.

Howard Mayer Brown also alleges some very interesting errors on Berg's part where in fact there are none. In the introduction to the facsimile edition of the *Novum,* Brown comments that Berg often confused Jacquet of Mantua and Jacquet Berchem. Actually, Berg was always very careful to distinguish the two Jacquets by a point of orthography. Jacquet de Mantua is always referred to as Iacquet, while Berchem is referred to as Iachet. In one very clear case, the Tenor and Discantus partbooks attribute the pieces to Iachet, while the Altus, Vagans, and Bassus partbooks all have "Berchem" as the attribution. In addition, the two composers' works are very carefully grouped in separate areas of the volumes. This very clear distinction can easily be missed by not looking at all the partbooks of a print and also by modernising spellings of composers' names. These distinctions, which were probably completely clear to Berg and Neuber's sixteenth-century audience, are often obscure for modern readers. Even so, the Berg and Neuber attributions of motets to Iachet and Iacquet generally agree with the current assignments of their works by Nugent.[5]

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[4]Young-Han Hur, *Conflicting Attributions in the Continental Motet Repertory from ca. 1500 to ca. 1550* (Ph. D. Dissertation, The City Univeristy of New York, 1990), 261.

[5]George Nugent, "Jacquet Berchem," *The New Grove,* vol. 2, 519-21; and "Jacquet of Mantua," *The New Grove,* vol. 9, 456-8.

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Categories of Conflicting Attributions

For the purpose of the next section of this chapter—which is to show that the Berg and Neuber sources are far more reliable than previous scholars' comments would lead one to believe—conflicting attributions may be divided into several categories, some of which are much more substantive than others in determining the accuracy or reliability of particular printed sources. For example, when dealing with sixteenth-century prints, it is necessary to discount printer's errors, the equivalent of modern typographical errors, as non-substantive. While printer's errors are of great interest in determining the genealogy of a piece or a source and in studying the working methods of a printing house, they are of little value in determining the actual composer of a motet. Another situation unique to prints in partbooks is the necessity of examining the composer attribution in both the index and in the partbook of every voice part, a step which is obviously not necessary with certain other types of sources. For when one examines all the part books of a set, many errors, previously thought to be genuine mis-attributions, are seen to be simple typographical or typesetting errors.

I have divided conflicting attributions into two large categories, with further subdivisions. Category I consists of those errors which are either typographical or which are so widely distributed as to be ubiquitous. "Ghosts" are also included in this grouping.[6] Categories Ia and Ib (typographical errors) are considered insignificant, as are categories Ic and Id (pervasive conflicting attributions and German tradition issues). Category II is the one of primary interest; it includes those pieces for which a conflicting attribution is instigated or clearly perpetuated by Berg and Neuber. There are two additional cases, contrafacta and reprints, which do not properly fit into either category, but which are both interesting and instructive to note in conjunction with the conflicting attributions, and therefore they have been

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[6]Ghosts are those pieces for which a conflicting attribution is alleged, when, in fact, there is not one. For example, the Mouton *In illo tempore postquam*, discussed above, would be considered a "ghost."

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included in the following discussion. They are indicated as "C" for contrafacta, and "R" for reprints. The various categories are:

Ia. Typographical errors (these could also be called type-setting errors) either created by Berg and Neuber or perpetuated by them.

Ib. Typographical errors made by another printer have created a conflicting attribution which is not perpetrated by Berg and Neuber.

Ic. Pervasive conflicting attributions: here there is an already established pattern of conflicting attributions prior to Berg and Neuber, who merely follow one of the traditions. While careful study of the pattern of allied sources could help to determine which sources Berg and Neuber used, this is not a significant issue for our immediate purposes because there would be conflicting attributions whether or not Berg and Neuber had ever printed the piece; a variant of this type occurs when there are conflicting attributions in other sources, but Berg and Neuber are with the majority of the sources and that majority attribution is generally considered accurate by modern scholars.

Id. The "German" tradition: Berg and Neuber give attributions (some of which are suspect, some of which are unique to the tradition) that are also found in the motet prints of other German publishers, including—but not limited to—Grymm and Wyrsung, Formschneider, and Petreius; these types of attributions are naturally most frequent in the two prints based on earlier models by Formschneider - Ott in one instance, and Petreius in the other; during the years 1530-1560 this tradition could more accurately be referred to as the Nuremberg tradition, as Formschneider-Ott, Petreius, and Berg & Neuber all worked there; the Nuremberg tradition of transmission ends with the death of Johann vom Berg, as the firm printed few motet anthologies after his demise; this category, which could also be considered a sub-set of category Ic, is not crucial to this study for the same reasons.

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II. Berg and Neuber instigate or perpetuate a conflicting attribution now considered doubtful, or only found in generally unreliable sources.

C. Contrafactum: because some pieces found with conflicting attributions also have different texts—with the text and attribution seemingly transmitted as a pair—I have chosen to classify these as a separate category, rather than as a true conflicting attribution, which occurs when the piece in question remains constant while the attribution varies.

R. Reprint: Berg and Neuber change the attribution in a second printing of the piece (may be combined with any of the above).

Among the categories above, II is by far the most interesting for this study. While category Id is of interest in studying the German tradition of motet transmission, it is not of enormous importance in studying Berg and Neuber's reliability, as one would expect that the firm would use the sources readily to hand for their models. The reprint category is of interest because it shows to what extent Berg and Neuber were (or may have been) aware of errors in attributions, and chose to change attributions in subsequent printings of the pieces. Only some of the pieces, however, were reprinted to change the attribution; many pieces were reprinted for other reasons (see chapter V). Category II, then, is the only one which can be taken seriously as a criterion for determining the overall reliability of the printing house. And as the tables that follow will show, Berg and Neuber have a far better record of reliability than has heretofore been claimed.

Conflicting Attributions and the Four Large Motet Prints

The following tables demonstrate the application of each of the types outlined above to the repertoire of the four large motet prints.[7] These tables will show how few conflicting

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[7]The four prints under discussion are the *Psalmorum selectorum* (RISM 1553 [4-6], 1554 [11], cat. nos. 36-38, 43), *Evangelia Dominicorum et festorum dierum musicis numeris* (RISM 1554[10],

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attributions actually originated in the prints of Berg and Neuber, and how they can be used to explore and explain some of the problems encountered when dealing with printed sources from the sixteenth century. As for seeking definitive conclusions about any of the conflicting attributions, that is, who actually composed which piece: that is entirely beyond the scope of this study.[8]

Of the eleven conflicting attributions in the *Psalmorum* volumes (see Table 6-1)—and the four volumes contain a total of 139 attributions in their entirety—fully six of them are little more than typographical errors, all on the part of Berg and Neuber, and all but one of which are found in the Discantus part book (but not always exclusively there). As we shall see, the number of such errors decreases markedly throughout the four large anthologies: there are only three in the *Evangelia*, one in the *Novum*, and none in the *Thesaurus*. That the typographical errors occur mainly in one of the part books also leads to the conclusion that either the firm was working from a defective set of sources, or that the Discantus part book was being set by an inexperienced compositor. A study of the errors in the various part books would also be most enlightening with respect to the firm's working methods. While there are a number of typographical errors, there are also three cases of conflicting attribution where the conflict exists independently of the Berg and Neuber prints; these may be discounted for the purpose of this study. Finally, there are two substantive problems in these books, both of which involve Josquin and are discussed in the Josquin section, below.

$1555^{10\text{-}12}$, $1556^{8\text{-}9}$, cat. nos. 42, 46, 47, 48, 51, 52), *Novum et insigne opus musicum* (RISM 1558^{4}, $1559^{1\text{-}2}$, cat. no 60, 65, 66), and the *Thesaurus Musicus* (RISM $1564^{1\text{-}5}$, cat. nos. 94-98).

[8]In order to focus on the conflicting attributions of the second category—those created or perpetuated by Berg and Neuber—I have not described the precise nature of each conflicting attribution in categories Ib, Ic, or Id—that is, those not pertaining to the reliability of the prints at hand—because they may be found in Hur, *Conflicting Attributions*. Each item in categories Ia (typographical errors created by Berg and Neuber) and II is discussed in as much detail as possible, given the current state of research.

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Table 6-1
Types of conflicting attributions in the *Psalmorum*

Vol. / No.	Incipit	Attribution	Type of Problem
I/5	VErba mea auribus percipe Domine II - Qui operantur iniquitatem	Andreas de Silva	Ia[9]
I/12	COnserua me Domine II - Dominus pars hæreditatis meæ	Martinus VVolff	Ia[10]
I/27	IVdica me Deus, et dicerne II - Ad eum qui lætificat iuuentutem meam	Iosquin du Prees	Id, II[11]
I/31	QVid gloriaris in malicia II - Dilexisti omni a uerba	Crequilon	Ia[12]
II/2	DEVS in nomine tuo saluum me fac II - Voluntarie sacrificabo tibi	Iosquin du Prees	Ic[13]
II/15	QVam dilecta tabernacula tua II- Memor sui dierum	Certon	Ia[14]
IV/2	LAqueus contritus est II-Tribulationem & dolorem inueni	Gomberth	Ic[15]
IV/11	DIrige gressus meos II-Auerto oculos meos	Thomas Crequillon	Ic
IV/29	PEccata mea Domine sicut sagittæ II-Quoniam iniquitatem meam	Cortois	Ia[16]

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[9]Attribution to Paminger in Altus part book.

[10]Both Petreius and Berg & Neuber erroneously attribute the piece to Josquin in the Discantus part book; it would seem that Berg & Neuber are perpetuating a typographical error from the Petreius text.

[11]Only Petreius and Berg & Neuber attribute this piece to Josquin; it is attributed to Caen by both Petrucci and Dorico, and current scholarship attributes the piece to Caen (see also Josquin section, following).

[12]Attribution to Gombert in Altus and Discantus index.

[13]Other attribution to Carpentras; two sources anonymous. Currently believed to be by Josquin (see Reese and Noble, "Josquin des Prez," *New Grove Dictionary*).

[14]Altus part book attribution to Josquin.

[15]The authorship of this piece is still in dispute; the other attribution is to Clemens. See Hur, *Conflicting Attributions*, Ch. 5, for a discussion of the piece.

[16]There is no attribution in Discantus part book; this has been considered a conflicting attribution by some scholars.

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IV/35	INclina Domine aurem tuam II-Exaudi me Domine	Gomberth	Ic
IV/36	DOminus regit me II-Aduersus eos qui tribulant me	Adrian VVillart	Ia[17]

Table 6-2
Types of conflicting attributions in the *Evangelia*

No.	Incipit	Attribution	Type of Problem
I/9	Hodie Christus natus est (à5) II - Quem uidistis pastores	Consilium	Ic,R[18]
I/10	ANgelus Domini ad Pastores II - Et in uenietis infantem panis	Philippus Verdelot	II[19]
I/11	ANgelus ad Pastores ait II - Noe Noe Noe	Ioannes Mouton	Ic
I/14	HOdie Christus natus est (à5)	Gombert	Ic, R[20]
I/24	MAria Magdalene & altera (à5) II - Euntes dicite discipulis suis	Nicolaus Gombert	II[21]
I/25	MAne nobiscum Domine II - Et intrauit cum eis	Clemens non Papa	Ic
I/28	CHristus resurgens a mortuis II - Mortuus est enim	Ioannes Richafort	Ic

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[17]Discantus index attribution to Morel.

[18]Reprinted in *Novum* II/26 with attribution to Lupus. According to Bonnie J. Blackburn, *The Lupus Problem* (Ph. D. Dissertation, University of Chicago, 1970), 357, the piece is by Johannes Lupi.

[19]According to Hur, *Conflicting Attributions;* there is only one other source for this piece: it is attributed to Gombert in Attaingnant 1529, and appears in the Gombert modern edition.

[20]Reprinted in *Novum* II/26 with attribution to Ruffo.

[21]The other attribution to Gombert is in an intabulation,WrocS 2. The attributions in Moderne and Gardano 1539[5, 6] are to Manchicourt. (The manuscript abbreviations given in this dissertation conform to the standard abbreviations listed in the *Census Catalogue.*)

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I/30	ALleluia. Noli flere Maria	M. Gascogne	Ic, Id?, R[22]
I/41	TVlerunt Dominum meum (à8)	Iosquin de Prees	Ic, R[23]
II/5	NOn turbetur cor uestrum (à5) II. Ego rogabo patrem	Philippus Verdelot	Ic, Id
II/13	ITe in orbem uniuersum (à5) II. Signa eos qui in me credent	Clemens non Papa	Ia[24]
II/18	IN illo tempore dixit Iesus (à5) II. Domine ostende nobis	Iachet[25]	Ic , Ia
II/23	VAdo ad eum qui misit me (à5)	Ciprianus Rore	Ic
II/31	Dum complerentur dies Penthecostes	Archadelt (à5)	Ic, II[26]
II/34	IAm non dicam uos seruos (à5)	Iohan. Richafort	Ic
II/36	VIrtute magna reddibant apostoli II. Repleti sunt quidem spiritu sancto	Lasson	Ic
III/2	BEnedictus Dominus Deus Israel II. Honor uirtus & potestas	Lupi	Ic
III/7	SAncta Trinitas unus deus (à4!)	Feuin. Arnoldus de Bruck addidit duas uoces	Ic
III/9	SAncta Trinitas unus Deus (à8)	Iachet	Ia, Ic, R[27]

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[22]Printed twice by Berg and Neuber. This is the first printing; the reprint appears in *Novum* III/16, attributed to Mouton; other attributions to Gascogne are found in Ulhard 1545[2] and at least five manuscripts, while two manuscripts transmit the piece without attribution. The only other attribution to Mouton is in Susato 1547[6], a print which predates both the *Evangelia* and the *Novum*. I would hazard a guess that Berg and Neuber were familiar with the Ulhard volume—but not the Susato volume—at the time they printed the *Evangelia*, and that they encountered the Susato volume only after this point. The motet is currently assigned to Mouton.

[23]See the Josquin discussion below. This piece is a contrafactum; its authenticity is disputed.

[24]This is not a case of conflicting attribution. A single printed source has a typographical error.

[25]All indexes carry the attribution to "Iachet", while all partbooks say "Iaquet". See the discussion, above, concerning Berg and Neuber's methods of distinguishing Iachet Berchem from Iacquet de Mantua.

[26]Berg and Neuber print this piece twice, once in *Carmina vere* and once here; both carry the same attribution.

[27]As previously mentioned, Berg and Neuber almost always mean Iachet Berchem when they use this spelling. However, as this is one of the early instances of a Iachet attribution, and since the whole situation of this piece is confusing, Berg and Neuber were probably as confused as the rest of their contemporaries seem to have been by the distinctions

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III/18	SIgnum salutis pone Domine (à5) II. Lapidem que[m] reprobauerunt	Thomas Crequillon	C, Id[28]
III/26	COenantibus illis, accepit Iesus panem II. Dixerunt uiri tabernaculi mei:	Iaques du Pont	Ib[29]
III/45	O Sacrum conuiuium in quo Christus	Archadelt (à5)	Ic
IV/2	SVper ripam Iordanis stabat beatus II - Vox de coelo sonuit	Clemens non Papa (à5)	Ic
IV/21	DVm fabricator mundi (à5) II - Aperto ergo Lancea Militis	Franciscus Lupino/Lupi	Ia[30]
IV/22	CHristus factus est pro nobis (à5) II - Propter q[uod] et Deus exultauit illum	Incerti Autoris/Lupi	Ia[31]
V/36	Peto Domine II - Ne remiscaris	Arnoldus Causinus	Ic
V/38	O Bone Iesu	Clemens non Papa	II[32]
V/40.	QVi consolabatur me	Clemens non Papa	Ic
VI/1	PAter peccaui in cœlum II - Quanti mercenarij in domo patris	Petrus Manchicourt	II, R[33]
VI/21	DOmine non secu[n]dum	Gombert	Ic

between Iachet Berchem, Iaquet of Mantua, and Iacotin. The piece is reprinted in the *Thesaurus* (I, 44) with same attribution.

[28]This piece is a contrafactum; the attributions to Crequillon are by Kreisstein in 1545[3] and Berg and Neuber, both of which carry the same incipit.

[29]There is a scribal error—an attribution to Jacquet— in one manuscript index ascription.

[30]This is an internal Berg and Neuber typographical problem: all indexes and the Alto, Tenor, and Vagans partbooks attribute the piece to Lupi; the attribution to Lupino appears in the Discantus and Bassus partbooks; it might be possible to determine Berg and Neuber's model for this piece by finding another print or manuscript that had these kinds of internal inconsistencies; the piece also appears in the 1545 Kreisstein print, attributed to Lupi.

[31]Berg and Neuber reprint this piece and correct the attribution to Crequillon; four of the five partbooks say Lupi, all five indexes say Lupi, and the Discantus part book says Incerti Autoris; this typographical error is probably a mis-copying of the previous piece's—also confused—attributions. According to Blackburn, *The Lupus Problem*, 313, this motet is by Crequillon.

[32]Each of the three extant sources for this piece gives a different attribution; one of the other sources transmits the piece without attribution and the third source attributes it to Manchicourt; the piece is currently in the Manchicourt modern edition.

[33]One of the few pieces Berg and Neuber reprinted with the same composer attribution; perhaps they were trying to re-assert their attribution by reprinting this piece in the *Novum* (1556[9]).

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	II - Quare memento? mei Domine		
VI/24	IMmutemur habitu	Moralis [sic]	Ic
VI/29	EGo Dominus, hoc est nomen meam II - Venite ergo ad me omnes	Petrus Massenus	II, R[34]

The six volumes of the *Evangelia* contain a total of thirty-two conflicting attributions. There are only three cases of typographical errors on the part of Berg and Neuber, a much better record than in the *Psalmorum* volumes. One of the items, the Clemens motet *Ite in orbem universum* (II/13), must be discounted as a "ghost," since it has no conflicting attribution; and there are twenty-one pieces where the conflicting attribution would have existed independently of the Berg and Neuber prints. Six pieces, then, are relevant to the firm's record of attributions: two of the problem attributions in the first volume of the *Evangelia* are entirely mysterious, as is that in volume V and the first in volume VI, a piece which is even reprinted with the same attribution, almost as if to assert Berg and Neuber's attribution. Finally, *Hodie Christus natus est*, attributed to Conseil in *Evangelia* I, is later reprinted with an attribution to Lupus, in *Novum* II/26; and *Ego Dominus*, attributed to Massenus in *Evangelia* VI, 29, is later reprinted with an attribution to Vaet.

There are thirty potential conflicting attributions in the three volumes of the *Novum* (see Table 6-3). Of these thirty, however, only eight—at most—would have been created by this print. Two of the conflicting attributions are caused by printers' errors, one by Berg and Neuber alone, and one by Berg and Neuber perpetuating a Formschneider typographical error; twenty of the conflicting attributions would have existed whether or not Berg and Neuber had ever printed the piece, and are therefore not of particular interest to this study. The eight remaining conflicting attributions, that is, those in which this Berg and Neuber print has a substantive role, may be further categorized as follows: one Josquin problem (see below); three ascriptions confusing Iachet Berchem with Iacquet of Mantua (the only case where Berg and

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[34]Reprinted by Berg and Neuber in *Thesaurus* V, with an attribution to Vaet.

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Neuber do so); one correction of a previous error in attribution; one that is in question to this day; and two that are simply inexplicable and fall into no other classification.

Table 6-3
Types of conflicting attributions in the *Novum*

No.	Incipit	Attribution	Type of Problem
I/1	VEni sancte Spiritus II - O lux beatissima	IOSQVIN DE PREES	Ic, Id
I/8	IN nomine Iesu omne geneflectatur	IOSQVIN	II, R[35]
I/10	SAncta Trinitas unus Deus	FEVIN	Ic, R
I/14	FActum est uerbum Domini [EGo vox clamantis in deserto][36] II - Ego uox clamantis in deserto	IACHET	Ib
I/16	SAlua nos Domine uigilantes	MOVTON	Ic, Id
II/10	MIssus est Gabriel Angelus II - Hic erit magnus	MOVTON	Ic, Id
II/12	INfirmitatem nostram quæsumus	VERDELOT	Ic, Id
II/13	SI bona suscepimus de manu	VERDELOT	Ic, Id
II/25	IN te Domine speraui II - Quoniam fortitudo me	LVPVS	Ic, Id
II/26	HOdie Christus natus est II - Quem uidistis pastores	LVPVS	Ic, R[37]
II/27	HIerusalem luge & exuete II - Deduc quasi torrentem lachrymas	ARNOLDVS CAEN	II[38]
II/35	ASpice Domine quia facta est	IACQVET	Ic, Id
II/36	LOcutus est Dominus	IACQVET	Ic

[35]Reprinted in *Thesaurus* III/3.

[36]Sexta vox incipit cantus firmus.

[37]Previously printed in *Evangelia* I/9, where it is attributed to "Consilium," see note 18.

[38]Thirteen of the thirty extant sources for this piece attribute it to Richafort, three attribute it to Lupus, and four, including Berg and Neuber, to Caen; three sources which attribute the piece to Caen are a manuscript from Regensburg (RegB 891-2), an intabulation (WrocS 1), and another manuscript, WrocS 12. According to Blackburn, *The Lupus Problem*, 304ff., the motet is by Richafort.

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	II - Stetit Moyses coram Pharaone		
II/53	EGo dormio & cor meum uigilat II - Surrexi ut aperirem dilecto meo	CLEMENS NON PAPA	Ic
II/62	IOb tonso capite II - Dominus dedit abstulit	CLEMENS NON PAPA	Ic
II/67	PAstores loquebantur ad inuicem II - Et uenerunt festinantes	CLEMENS NON PAPA	Ic
II/86	MIrabile mysterium declarantur hodie	IACHET [= Berchem]	II[39]
II/87	LAudate Dominum omnes gentes	IACHET [= Berchem]	not Id!, II[40]
II/88	REpleatur os meum laude tua	IACHET [= Berchem]	II[41]
II/90	CHristus factus est pro nobis II - Propter quod & Deus	THOMAS CRECQVILON	II, R[42]
III/4	QVam pulchra es amica mea II - Labia distillantia suauissimum	IOSQVIN DE PRES	Ia, Id, II[43]
III/5	TRibulatio & angustia inuenerunt me	IOSQVIN	Id, Ic[44]
III/13	ELisabeth Zachariæ magnum uirum III - nter natos mulierum non surrexit	MOVTON	Id, II?[45]
III/15	QVæramus cum pastoribus uerbum II - Vbi pasca, ubi cubas?	MOVTON	Ic
III/16	ALleluia. Noli flere Maria	MOVTON	Ic, Id, R

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[39]Probably by Iacquet of Mantua; all Venetian printers attribute it to him; currently in his works list, according to Nugent, *New Grove*.

[40]Currently in Iacquet of Mantua's works list, according to Nugent, *New Grove*.

[41]Currently in Iacquet of Mantua's works list, according to Nugent, *New Grove*.

[42]Previously printed by Berg and Neuber in *Evangelia* IV/22, where it is attributed to Lupi, except in the discantus index which says "incertus autoris."

[43]The only Josquin attributions for this piece are those in the indexes of the Formschneider 1537 print (the Formschneider part books attribute the piece to Moulu, one of the two serious contenders for authorship; the other is Mouton) and the Berg and Neuber print, which undoubtedly perpetuates the typesetter's error in the Formschneider indexes.

[44]The authorship of this piece is still in question; even the usually confident Josquin works list in *The New Grove* is unsure about this piece: "? by Verdelot to whom it is attributed in *c*1526[5]."

[45]The authorship of this piece is still in question; Josephine M. Shine,*The Motets of Jean Mouton* (Ph. D. Dissertation, New York University, 1953) ascribes it to Mouton, while Edward E. Lowinsky, *The Medici Codex of 1518. A Choirbook of Motets dedictated to Lorenzo de' Medici, Duke of Urbino* (Chicago: The University of Chicago Press, 1968), 147, ascribes it to La Fage (see Hur, *Conflicting Attributions*, 245, for sources).

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III/17	IN illo tempore accesserunt II - Propter hoc dimittet homo patrem	IOANNES MOVTON	Ic, Id
III/19	BEata es uirgo Maria	VERDELOT	II[46]
III/24	VIRgo prudentissima	ISAAC	Ic, Id
III/53	GAbriel Angelus apparuit Zachariæ II - Hic præcursor & dilectus	THOMAS CRECQVILON	Ic
III/56	VErbum iniquum & dolosum uerbum	THOMAS CRECQVILON	Ic, R[47]

There are thirty potential conflicting attributions in the three volumes of the *Novum*. Of these thirty, however, only eight—at most—would have been created by this print. Two of the conflicting attributions are caused by printers' errors, one by Berg and Neuber alone, and one by Berg and Neuber perpetuating a Formschneider typographical error; twenty of the conflicting attributions would have existed whether or not Berg and Neuber had ever printed the piece, and are therefore not of particular interest to this study. The eight remaining conflicting attributions, that is, those in which this Berg and Neuber print has a substantive role, may be further categorized as follows: one Josquin problem (see below); three ascriptions confusing Iachet Berchem with Iacquet of Mantua (the only case where Berg and Neuber do so); one correction of a previous error in attribution; one that is in question to this day; and two that are simply inexplicable and fall into no other classification.

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[46]This is the sole attribution Verdelot; all other sources, including eight prints, attribute the piece to Lhéritier; there seems to be no explanation for the Berg and Neuber mis-attribution; vol. III is organized by composer, and this piece is sandwiched between two other Verdelot pieces.

[47]Reprinted in *Thesaurus musicus* with attribution to Clemens non Papa (V, 6).

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Table 6-4
Types of conflicting attributions in the *Thesaurus musicus*

No.	Incipit	Attribution	Type of Problem
I/1.	VIdi speciosam sicut columbam II-Quae est ista quae processit	MANCHICOVRT	C (of I/12)
I/3.	VErbum bonum & suaue II-Aue solem genuisti	IOANNES MOVTON	Ib
I/11.	PAter peccaui in coelum Quanti mercenarij in domo patris	THOMAS CREQVILON	II[48]
I/12.	SALua nos Christe Saluator II-Dulce lignum dulces clauos	CLEMENS NON PAPA	C (of I/1)
I/14.	GAudent in coelis animæ sanctorum	[Richafort][49]	II[50]
I/34.	INuiolata integra & casta II-Post partum uirgo III-Beata es Maria uirgo	no attribution	Ic
I/44.	SAncta Trinitas unus Deus	IACHET	Ic, R[51]
I/46.	INclina Domine aurem tuam	CLAUDIN	Ib
III/3.	IN nomine Iesu omne genuflectatur	IOSQVIN	II, R[52]
III/32.	QVi paracletus diceris	H. ISAAC	II[53]
IV/8.	IN nomine Iesu omne flectatur[54]	HERMANNI MAT. VVERRE.	Ib, Ic

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[48]The authorship of this piece is still in dispute, it appears in the works lists of both Crequillon and Clemens non Papa.

[49]Attribution in Discantus and Tenor indexes to Richafort; no attribution in Discantus or Tenor part books.

[50]This motet is transmitted with three attributions: to Richafort, here and in RegB 786-837, to Phinot in MunBS 1536, and to Verdelot in VerA 218; it is also transmitted without attribution in CopKB 1872; it appears in the modern editions of both Verdelot and Richafort.

[51]Reprinted from *Novum* III/9; see note 24.

[52]Reprinted from *Novum* I/8; see note 36.

[53]The authorship of this work is still in dispute; it is found in the Isaac works list as well as in the Rener *Collected Works*.

[54]Tenor incipit is "In nomine Iesu gentes. . . "

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IV/57.	HOdie Christus natus est	VINCENTIVS RVFFVS	Ic, R[55]
V/6.	VErbum iniquum & dolosum	CLEMENS NON PAPA	Ic, R[56]
V/27.	EGo Dominus hoc est nomen meum II-Venite ergo ad me	IACOBVS VAET	II, R[57]
V/33.	AVe Christe immolate II-Salue lux mundi	IOSQVIN	C

The state of conflicting attributions in the *Thesaurus Musicus* is very similar to that in the *Novum*. Of the fifteen potential conflicting attributions listed in Table 6-4 above, ten would have existed whether or not Berg and Neuber had printed the pieces in this volume. Of the remaining five, one is the same mysterious Josquin attribution found in the *Novum;* one is a self-correction of an attribution; and the other three all involve pieces whose authorship is in dispute to this day. So in fact, only four pieces printed in this volume have, or may have, incorrect attributions.

When the possible conflicting attributions in the four large Berg and Neuber anthologies are divided into the categories listed at the beginning of the chapter, a distinction between significant—at least as they pertain to Berg and Neuber's reputation—and insignificant conflicts become clear; and it becomes evident that only a small fraction of the conflicting attributions in the Berg and Neuber prints are caused or perpetuated by them. Given that Berg seems to have been quite scrupulous about correcting attributions when he found them to be wrong—correcting himself no fewer than six times in the *Novum* and the *Thesaurus,* and correcting the Petreius and Formschneider sources at least three times (not to mention the corrections of Formschneider and Petreius that he makes in the *Psalmorum* and *Evangelia*)—it is perhaps time to re-evaluate the trustworthiness of these sources, even in regard to the music of the earlier generation. For even if the Berg and Neuber anthologies are later than many of the sources with whose attributions they stand in conflict, the conflicts must be treated

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[55]Reprinted from *Evangelia* I/14, where it had an attribution to Gombert.

[56]Reprinted from *Novum* III/56, where it had an attribution to Crequillon.

[57]Reprinted from *Evangelia* VI/29, where it had an attribution to Maessenus.

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seriously and examined carefully, not simply disregarded and discounted as "products of a careless printer."

Josquin Attributions

Berg and Neuber were among the most prolific sixteenth-century publishers of Josquin's motets, attributing a total of fifty-one motets to him in their four largest anthologies.[58] While the problem of Josquin attributions and authenticity in mid-sixteenth-century German prints is all too well known to require explanation—and too complex to acquire resolution here[59]—some important facts regarding Berg and Neuber's treatment of these motets should be made clear. Most of the Berg and Neuber Josquin attributions that are currently questioned were taken wholesale from earlier collections by Formschneider - Ott and by Petreius (and some by Petreius from Grymm and Wyrsung). When editing his own collections, however, Berg did not—by any means—use all the Josquin motets available to him from those two sources. Furthermore, Berg changed attributions both to and from Josquin, in effect correcting—at least in his mind—the earlier printers' errors of attribution. And in only one case is a Berg "correction" currently considered a mis-attribution (see below). Nor can it be just coincidence that most of the motets Berg chose not to include in his collections are now believed not to be by Josquin.

The earliest Berg and Neuber print containing motets attributed to Josquin is the *Psalmorum*. The first three volumes of that publication contain eighteen such motets among them; there are no Josquin pieces in the fourth volume. As previously mentioned, the Berg and Neuber *Psalmorum* was modeled on the earlier, eponymous collection by Petreius. And from

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[58]*Psalmorum*,18; *Evangelia*, 2; *Novum*, 26; *Thesaurus*, 5.

[59]Winfried Kirsch, "Josquin's Motets in the German Tradition," in *Josquin des Prez: Proceedings of the International Josquin Festival Conference ..., June 1971*, ed. Edward E. Lowinsky and Bonnie J. Blackburn (London: Oxford University Press, 1976), 261-78, is the still the best summary of the German (predominantly Nuremberg) tradition. Some issues of authenticity are thoroughly discussed in "Problems of Authenticity in Josquin's Motets" by Edgar H. Sparks, *Ibid.*, 345-59, and to a lesser extent in Reese/Noble, *New Grove*. The forthcoming volumes of the *New Josquin Edition* will certainly also address this issue in more detail.

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Petreius's volume I, which contains thirty-six motets, Berg took fourteen, eight of which are pieces attributed to Josquin by either Petreius or Berg. From Petreius's volume II, Berg took tenof thirty-seven, six of which are attributed to Josquin; and from volume III, where Berg chose only five of thirty-eight pieces, three of those five are by Josquin. (Berg and Neuber's volume IV contains no pieces from the Petreius collection; nor does it contain any pieces attributed to Josquin.)

Table 6-5, below, summarises the pieces in volume I of Berg and Neuber's *Psalmorum* attributed to Josquin, whether they were taken from prints by other Nuremberg printers, and the current status of their authenticity.

Berg did not simply take pieces wholesale from Petreius's publication; he also changed some of Petreius's attributions. As can be seen from Table 6-5, Petreius transmitted *In Domino confido* anonymously; when Berg took it over he assigned it to Josquin. Although Reese and Noble consider the work "doubtful on stylistic grounds," Kirsch seems to take the attribution to Josquin seriously.[60]

The setting of Psalm 31 used by both Petreius and Berg, *Beati quorum remissae,* and attributed by both printers to Josquin is currently considered "doubtful on stylistic grounds." It should be noted that these two prints are the only sources for this motet. Both printers also use a setting of Psalm 42, *Iudica me Deus,* which they each attribute to Josquin; however it seems that this piece was actually by Caen.

To summarise, then: of the nine motets attributed to Josquin in the first volume of Berg and Neuber's *Psalmorum,* six are currently considered authentic, two are considered "doubtful on stylistic grounds," and one is almost certainly wrong.

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[60]Kirsch, "Josquin's Motets in the German Tradition," 267.

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Table 6-5
Pieces in *Psalmorum* I attributed to Josquin and the current status of their authenticity

No.	Incipit	Attribution	Vcs.[61]	Ps.	Found in F or P?[62]	Auth. status[63]
6.	DOmine ne in furore II - Turbatus est à furore	Iosquin du Prees		6	P1	yes
7.	DOmine Dominus noster	Iosquin du Prees		8	P1	5 vc. yes
8.	IN Domino confido II - Oculi eius in pauperem	Iosquin du Prees		10	Anon. in P1	DSG[64]
10.	VSq[ue]quo Domine II - Oculos meos ne unq[os?]	Iosquin du Prees		12	P1	yes
14.	COeli enarrant gloriam Dei II - Lex Domini immaculata III - Dilecta quis intelligit?	Iosquin du Prees		18	P1	yes
22.	BEati quorum remissæ II - Veruntamen indiluuio III - In chamo & freno	Iosquin de Prees	5	31	P1[65]	DSG
24.	DOMINE me in furore tuo II - Cor meu[m] conturbatum	Iosquin du Prees		37	P1[66]	yes
27.	IVdica me Deus, et dicerne II - Ad eum qui lætificat	Iosquin du Prees		42	P1 [67]	by A. Caen
30.	MIserere mei Deus. Auerte II - Domine labia mea	Iosquin du Prees	5	50	F1, 13	yes

Summary: Of 9 motets attributed to Josquin: 6 currently believed authentic, 2 currently doubtful, 1 wrong.

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[61]In this and the tables that follow, four voices are understood unless information to the contrary is given.

[62]This category refers to the Formschneider - Ott *Novum* (F) and the Petreius *Psalmorum* (P).

[63]According to Reese/Noble list of works in *The New Grove*.

[64]DSG indicates that Reese/Noble consider the work "doubtful on stylistic grounds," but have no convincing proof of its inauthenticity. It is interesting to note that of the four Josquin motets unique to Berg and Neuber, two are considered authentic and two are considered "doubtful on stylistic grounds."

[65]Only other source.

[66]The clear connection between the Petreius and Berg & Neuber versions of this piece is found in a stemma in Teramoto, *Die Psalmmottetendrucke des Johannes Petrejus*, 208-15.

[67]Only other Josquin attribution.

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Table 6-6
Pieces in *Psalmorum* II attributed to Josquin and the current status of their authenticity

No.	Incipit	Attribution	Vcs.	Ps.	Found in F or P?	Auth. status N. Gr.
2	DEVS in nomine tuo saluum Voluntarie sacrificabo tibi	Iosquin du Prees		53	No	no[68]
13	QVi regis Israel intende	Iosquin du Prees	5	89 sic	PI,30	DSG/[69]
14	DOmine ne proijcias in Sed tibi soli peccaui Deus	Iosquin du Prees			PI, 31	yes
20	DOminus regnauit, decorem Mirabilis elationes maris	Iosquin du Prees		92	PII, 1	yes
22	CAntate Domino canticum Tollite hostias & introite	Iosquin du Prees	5	95	PII,3[70]	DSG/[71]
31	LAudate pueri Dominum Vt collecet eum Dominus	Iosquin du Prees		12[72]	PII,10[73]	yes

Summary: Of 6 motets attributed to Josquin: 3 currently believed authentic, 2 currently doubtful, 1 probably wrong.

In volume two of the *Psalmorum*, Berg published six pieces attributed to Josquin, five of which are also found in the Petreius print. The one Josquin piece in this volume not found in either a Petreius or a Formschneider print is the setting of Psalm 53, *Deus in nomine tuo salvum*, for which the only Josquin attribution is that of Berg and Neuber. While a reliable

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[68]Probably by Carpentras.

[69]According to Kirsch, "Josquin's Motets in the German Tradition," 270, this piece is dubious.

[70]There is no attribution in the Petreius print.

[71]Osthoff, *Josquin Desprez*, vol. II, 142-43, questions the authenticity of the piece but hesitates to declare it inauthentic; he then lists it with the authentic pieces in the catalogue section of his study (vol. II, 269).

[72]= 112?

[73]There is no attribution in the Petreius print.

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manuscript—VatS 46—ascribes the piece to Carpentras, both Petrucci and Dorico transmit the piece anonymously in their prints.[74] According to both Gehrenbeck and Reese/Noble, the work is most likely by Carpentras on stylistic grounds.[75]

The remaining five Josquin motets in the Berg and Neuber *Psalmorum* II are all found in the Petreius print. Three of them are attributed to Josquin by Petreius; two are unattributed by Petreius, but attributed to Josquin by Berg. Both of Berg's attributions are currently taken seriously; the four-voice setting of Psalm 12, *Laudate pueri Dominum,* is generally considered authentic, but there is divergence in opinion concerning the authenticity of the five-voice setting of Psalm 95, *Cantate Dominum canticum novum.*[76] Of the three motets attributed to Josquin by both Petreius and Berg, the two four-voice settings are currently considered authentic, while the one five-voice piece, *Qui regis Israel intende,* is the subject of controversy.[77]

In the third *Psalmorum* volume, Berg attributed three motets to Josquin, all of which are currently considered authentic (see Table 6-7). Only one of these pieces is also found in the Petreius print, while another is found in the first volume of the Formschneider - Ott *Novum;* the third does not appear in either of these earlier German sources.

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[74]Hur, *Conflicting Attributions,* 225.

[75]David M. Gehrenbeck, *Motteti de la Corona, A Study of Ottoviano Petrucci's Four Last-Known Motet Prints* (DSM Dissertation, Union Theological Seminary, 1970) 640-44.

[76]On the five-voice psalm motet problem, see: Joshua Rifkin, "Motivik - Konstuktion - Humanismus. Zur Mottete *Huc me sydereo* von Josquin des Prez," *Die Mottete. Beiträge zur Ihrer Gattungsgeschichte,* ed. Herbert Schnieder, *Neue Studien zur Musikwissenschaft,* 5 (Mainz: B. Schotts Söhne, 1992), 105-34; and Reese/Noble, *New Grove.* Drs. Rifkin and Noble arrived independently at virtually the same conclusions regarding the authenticity of the five-voice motets. Dr. Rifkin's findings were summarized in an unpublished paper on the topic presented at Rutgers University, c. 1985; I am grateful for his private correspondence on the matter.

[77]See above.

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Table 6-7
Pieces in *Psalmorum* III attributed to Josquin and the current status of their authenticity

No.	Incipit	Attribution	Ps.	Found in F or P?	Auth. status N. Gr.
10.	MIrabilia testimonia tua Iustus es Domine & rectum	Iosquin du Prees	118[78]	PII, 20	yes
29.	DOmine exaudi orationem II-Memor sui dierum III-Spiritus tuus bonus me	Iosqrin(sic) de Prees	142	no	yes
36.	BEnedicite omnia opera	Iosquin		FI, 35	yes

Summary: Of 3 pieces attributed to Josquin: 3 currently believed authentic

In their *Psalmorum* volumes, Berg and Neuber do not reprint all the motets attributed to Josquin by Petreius. While Berg does use all the Josquin pieces found in Petreius's volume one, he chooses to discard five Josquin motets from Petreius's volume two, and one from Petreius's volume three. Table 6-8 presents the title of the Psalm, its number, the motet's current authenticity status, and what Berg uses in its place (if anything).

Table 6-8

Pieces attributed to Josquin in Petreius *Psalmorum* vols. II and III but not reprinted by Berg and Neuber.

Vol.	Incipit	Current Status	Psalm	Berg and Neuber action
2	Paratum cor meum	yes	107	Do not use this psalm
2	Memor esto verbi tui	yes	118(iv)	Use Layolle for this section, but do use Josquin for other sections (see below)
2	Levavi oculos meos	yes	120	Use Clemens non Papa
2	De Profundis (high) *à* 4	DSG	129	Use Ludovicus Narbais
2	De profundis (low) *à* 4	yes	129	Use Ludovicus Narbais
3	Qui habitat, 24 vc.	yes	90	Do not use this psalm

[78]"Pars psalmi 118."

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In summary, then, of the eighteen motets attributed to Josquin in the Berg and Neuber *Psalmorum* volumes, twelve are currently considered authentic, four are currently doubtful, one is probably wrong, and one is certainly wrong. Statistically, then, current Josquin scholarship has Berg and Neuber correct about two-thirds of the time. However, if one removes the five-voice motets (the most contentious pieces) from consideration, there are only fourteen pieces attributed to Josquin, only three of which are either doubtful or wrong. Statistically Berg and Neuber would then be right almost eighty percent of the time.

Berg and Neuber's *Evangelia* presents a very different picture of the printers' attitudes toward Josquin. Despite the enormous number of motets in these collections, there are only two Josquin motets, both in the first volume. The first of these two pieces, *In principio erat verbum,*[79] is currently considered authentic, and stands as the second piece in the volume (and the first under the heading "In festo nativitatis Christi evangelium"). The attribution is to "Iosquin de Prees," a spelling frequently used by Berg and Neuber. Precisely the same attribution is used for the second Josquin piece in that volume, *Tulerunt Dominum meum,* which appears as the final piece in the book, under the rubric of Easter pieces. Berg and Neuber reprint this piece, widely recognized as a contrafactum, as *Lugebat David Absalon,* in volume I of the *Thesaurus,* this time with an attribution to Iodocus de Prato. Other contrafacta of this piece appear with attributions to Gombert, but by far the majority are to Josquin.[80]

As previously mentioned, Berg and Neuber's *Novum et insigne opus musicum* is based on the eponymous Formschneider - Ott collection of 1537 and contains approximately half of the one-hundred pieces in that publication. As does its model, volume I contains fifty-four motets

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[79]Secunda pars: *Fuit homo missus à Deo;* tercia pars: *Et verbum caro factum est.*

[80]It would be interesting to check how many of the Josquin attributions in prints are in fact to Iodocus de Prato, and whether this piece could be of assistance in answering why Berg and Neuber suddenly deviate from their normal spelling of Josquin's name, if indeed they wish to refer to him.

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for six voices, arranged by composer, beginning with pieces attributed to Josquin. Berg and Neuber re-order the motets taken from Formschneider's work, as that volume is not ordered by number of voices. Seven of the first eight Josquin motets in the Berg volumes, which are the first eight pieces of the book, also appeared in the Formschneider print (see Table 6-9), and Berg and Neuber maintain Formschneider's order in their own volume I.

Table 6-9

Josquin motets in Berg and Neuber *Novum* — Volume I (all 6-voice pieces)

No.	Incipit [alternate or c.f. incipit]	Attribution	Found in F or P?	Auth. status N. Gr.
I.	VEni sancte Spiritus II - O lux beatissima	IOSQVIN DE PREES	FI, 1	prob. by Forestier[81]
II.	PAter noster qui es in coelis II - Aue Maria gratia plena	IOSQVIN	FI, 2	yes
III.	PRæter rerum seriem II - Virtus sancti spiritus	IOSQVIN	FI, 4	yes
IIII.	BEnedicta es coelorum regina II - Per illud aue prolatum III - Nunc mater exora natum	IOSQVIN	FI, 10	yes
V.	HAec dicit Dominus [CIrcumdederunt me gemitus mortis]	IOSQVIN	FI, 12	no[82]
VI.	HVc me sydereo decendere [PLangent eum quasi unigenitum] II - Felle sitim magni Regis [SAciavit amaro, lancea fecit amor] [Plangente eum quasi unigenitum]	IOSQVIN	FII, 1	yes
VII.	O Virgo prudentissima [BEata mater & innupta uirgo gloriosa] II - Audi Christe fili Dei [Beata mater & innupta uirgo gloriosa]	IOSQVIN	FII, 2	yes
VIII.	IN nomine Iesu omne geneflectatur	IOSQVIN	(Thesaurus)	no [83]

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[81]Osthoff, *Josquin Desprez*, 37ff., considers the motet authentic.

[82]Osthoff, *Josquin Desprez*, 94ff., considers the motet authentic.

[83]Probably by Mouton.

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Table 6-10 summarises the Josquin motets in Berg and Neuber's *Novum*, volume II:

Table 6-10

Josquin motets in Berg and Neuber *Novum* — Volume II (all 5-voice pieces)

No.	Incipit [alternate or c.f. incipit]	Attribution	Found in F or P?	Auth. status N. Gr.
I.	STabat mater dolorosa II - Christe uerbum fons amoris	IOSQVIN DE PRES	FII, 10	y
II.	IN illo tempore stetit Iesus [ET ecce terræ motus, factus est	IOSQVIN DE PRES [à6(sic)]	FII, 16	DSG
III.	MIserere mei Deus, secundum II - Audi auditiui meo dabis gaudium III - Domine labia mea aperies	IOSQVIN	FI, 13	y
IIII.	INuiolata & castra es[84] II - Nostra ut pura pectora sint III - O rex Christe o redemptor	IOSQVIN	FII, 11	y
V.	O Virgo genitrix[85]	IOSQVIN		y
VI.	PRopter peccata quæ peccastis[86]	IOSQVIN	FI, 14	no
VII.	AVe Maria gratia plena [VIrgo salutiferi genetrix] II - Aue Maria [Christe potes primæ] III - Aue Maria [Nunc coeli rex Christe]	IOSQVIN		y

Thus the second volume of Berg and Neuber's *Novum* contains seven pieces attributed to Josquin, five of which are also found in the Formschneider print. Of the five pieces also printed by Formschneider, three are currently considered authentic. Another, *In illo tempore stetit Iesus*, is considered doubtful on stylistic grounds, while *Propter peccata* is a contrafactum of *La*

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[84]The texts underlaid by both Formschneider and Berg differ from those in all other sources, which refer to the BVM.

[85]Contrafactum of *Plusieurs regretz*.

[86]Contrafactum of *La Spagna*, probably not by Josquin.

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Spagna, which is not currently believed to be by Josquin. Interestingly, the two pieces printed by Berg, but not by Formschneider, are both considered authentic.

Table 6-11 summarizes the Josquin motets in the third volume of Berg and Neuber's *Novum*:

Table 6-11

Josquin motets in Berg and Neuber *Novum* — Volume III (all 4-voice pieces)

No.	Incipit	Attribution	Found in F or P?	Auth. status N. Gr.
I.	IN exitu Israel de Aegypto II - Deus autem noster in coelo uoluit III - Dominus memor fuit nostri	IOSQVIN DE PRES	FI, 33	y
II.	QVi habitat in adiutorio altissimi II - Non accedat ad te malum	IOSQVIN DE PRES	FI, 34	y
III.	BEnedicite. Omnia opera Domini	IOSQVIN	FI, 35	y
IIII.	QVam pulchra es amica mea II - Labia distillantia suauissimum	IOSQVIN DE PRES	FI, 56	no[87]
V.	TRibulatio & angustia inuenerunt	IOSQVIN	FI, 55	no[88]
VI.	MIsericordias Domini in æternum	IOSQVIN DE PRES	FI, 54	y
VII.	DVlces exuuiæ dum fata deusquæ	IOSQVIN		y [89]
VIII.	LIber generationis Iesu Christi II - Salamon autem genuit Roboam III - Et post transmigrationem Babylonis	IOSQVIN DE PRES	F2, 37	y
IX.	MEmor esto uerbi tui seruo tuo II - Portio mea Domine dixi custodire	IOSQVIN	P2, 18	y[90]
X.	ABsalon fili mi	IOSQVIN DE PRES		y
XI.	MEnte tota supplicamus	IOSQVIN		y

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[87]Formschneider attribution to Josquin/Moulu. Refer to text, below.

[88]"? by Verdelot to whom it is attributed in *c*1526[5]."

[89]A secular work.

[90]See the stemma in Teramoto, *Die Psalmmottetendrucke des Johannes Petrejus*, 220-25.

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The third volume of the Berg and Neuber *Novum* thus contains eleven motets attributed to Josquin, all but two of which appear in prints by either Formschneider or Petreius. The authenticity record for these four-voice pieces is quite good, with all but two currently considered Josquin works. One of them thought not to be, *Tribulatio et angustia,* while heavily attributed to Josquin in the sources, may well be by Verdelot. The situation with *Quam pulchra es* is quite different since the Formschneider print does not actually attribute this piece to Josquin. Rather, here there is clearly a typesetting error, as the attributions—to both Josquin and Moulu—vary between partbooks; this is one of the very few instances where Berg has not corrected the source he is using.

Berg and Neuber's orthography in the *Novum* volumes, produced in diplomatic transcription in the tables above, is remarkably consistent from volume to volume, even though the three volumes span several years. Volume I begins with "IOSQVIN DE PREES" for the first motet; the remainder of the pieces carry the attribution "IOSQVIN." In the second volume, the first two pieces each have "IOSQVIN DE PRES" as an attribution, the remaining motets "IOSQVIN." The third volume again begins with "IOSQVIN DE PRES" for the first two pieces, but then alternates strictly between "IOSQVIN" and "IOSQVIN DE PRES." A similar situation exists in the *Thesaurus* (see tables below), where volumes three and five give all attributions as "IOSQVIN." The sole exception to this consistent orthography occurs in the first volume of the *Thesaurus,* where Berg and Neuber attribute the contrafactum *Lugebat David Absolon* to "IODOCVS DE PRATO," an absolutely mystifying situation. This is also one of only two examples of a piece attributed to Josquin by Berg and Neuber that does not appear first in a volume organized by composer (the other is in *Thesaurus* V, see below; moreover, the piece is no. 35 in the volume, a position which does not seem to have any significance at all). Given these strange coincidences, one has to wonder whether Berg was trying to make a distinction between Josquin and the composer he calls "Iodocus de Prato."[91]

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[91]Currently Josquin's biography is the subject of renewed investigation; Herbert Kellmann, Joshua Rifkin, and the team of Laura Matthews and Paul Merkel among others, are re-evaluating documents concerning the composer(s).

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Table 6-12

Josquin motets in Berg and Neuber *Thesaurus* — Volume I (all 8-voice pieces)

No.	Incipit	Attribution	Authenticity status N. Gr.
35.	LVgebat Dauid Absalon II-Porrò Rex operuit caput sum	IODOCVS DE PRATO	? / no

Josquin motets in Berg and Neuber *Thesaurus* — Volume III (all 6-voice pieces)

No.	Incipit [alternate or c.f. incipit]	Attribution	Authenticity status N. Gr.
1.	SIc Deus dilexit mundum [Circumdederunt me]	IOSQVIN	DSG
2.	CIrcumdederunt me gemitus mortis [Christus mortus est]	IOSQVIN	DSG
3.	IN nomine Iesu omne genuflectatur	IOSQVIN	no, prob. by Mouton

Josquin motets in Berg and Neuber *Thesaurus* — Volume V (all 4-voice pieces)

No.	Incipit	Attribution	Authenticity status N. Gr.
33.	AVe Christe immolate II-Salue lux mundi	IOSQVIN	contrafactum orig. by Bauldewyn

As can be seen from these tables, current scholarship would give Berg and Neuber's Josquin attributions in the *Thesaurus* a failing grade, which is rather puzzling, given the overall record of Josquin attributions in these four large motet anthologies. However, the preface to the *Thesaurus* (a translation of which is in Appendix III) tells us that Berg himself only compiled the first volume of the *Thesaurus* (for eight voices) and that the remaining volumes had been carried out "according to his plan." The majority of the alleged Josquin texts in the *Thesaurus* are in sections apparently not compiled by Berg himself (they are also almost all in some fashion funereal). Combined with the unusual placement of some of the pieces within the volumes, the poor authenticity record could be taken as a further indication that

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someone other than Berg had compiled the volumes. It also leads us to certain conclusions regarding the purposes of this volume, which may, in part, have been as a memorial volume (see chapter VII for a fuller discussion of this).

The following table provides a summary of the pieces in the Berg and Neuber motet prints which are attributed by them to Josquin but are now considered *opera dubia* or are attributed to someone else.

Table 6-13
Motets in Berg and Neuber prints attributed to Josquin which are now considered "opera dubia" or attributed to someone else

Incipit[92]	Voices	B & N Print	Source or comments
Ave Christe immolate	a4	Thesaurus V	Attributed to Bauldeweyn as *Ave caro Christi cara*
Beate quorum remissae sunt	5	Psalmorum I	Petreius *Psalmorum* I, no other sources (DSG)
Cantate Domino canticum novum	5	Psalmorum II	(DSG)
Conserva me, Domino	4	Psalmorum I	Petreius *Psalmorum* I (typo)
Deus, in nomine tuo	4	Psalmorum II	1 other attrib., that to Carpentras
In Domino Confido	4	Psalmorum II	Anon. in Petreius *Psal.* III (DSG)
In illo tempore stetit Jesu	6	Novum II,2	Formschneider *Novum* II (DSG)
In nomine Jesu omne genu.	6	Novum I,8 and	Thesaurus VI
Iudica me, Deus	4	Psalmorum II	Petreius *Psalmorum* I
Lugebat David Absalon	8	Thesaurus I	= *Tulerunt* contrafactum
Quam pulchra es	4	Novum III	Formschneider *Novum* I (typos)
Qui regis Israel, intende	5	Psalmorum II	Petreius *Psalmorum* I (DSG)
Tribulatio et angustia	4	Novum III	Formschneider *Novum* I
Tulerunt Dominum	8	Evangelia I	= *Lugebat* contrafactum
Quam delecta tabernacula	5	Psalmorum II[93]	by Certon

[92]Pieces in bold are discussed below.

[93]The conflicting attribution is found only in the altus; this is just a type-setting error, not a real conflicting attribution.

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Of these fifteen pieces, three are contrafacta, and so should be eliminated from consideration here since it is not possible to determine either which text is the original, or whether there were truly two (or more) composers involved in creating the piece. Three of the fifteen occur as a result of typographical errors, and five of the pieces are currently considered "doubtful on stylistic grounds." Clearly, the latter is an important consideration, but the doubtful pieces should not be included in the category of conflicting attributions. This process of elimination leaves us with only four pieces (indicated in the chart above in boldface type) which could be useful in judging Berg and Neuber's record of conflicting attributions to Josquin. These can be discussed individually, in alphabetical order:

Deus in nomine tuo appears in three sources besides the Berg and Neuber print. The manuscript VatS 46 gives the piece with an attribution to Carpentras, while the remaining two sources, a Petrucci print and a Dorico print, leave the work anonymous. Osthoff, Gehrenbeck, and Reese/Noble all attribute the work to Carpentras, both on stylistic grounds and by virtue of the attribution in VatS 46.[94]

In nomine Jesu omne genuflectatur appears in both the *Novum* and the *Thesaurus*; it is the only Josquin motet printed twice by the firm. Two of the three sources which attribute the piece to Josquin are these Berg and Neuber prints, the third being the manuscript MunBS 1536; the work also appears with an attribution to Mouton in the manuscript BolC R142. Curiously, there is no modern edition of the piece.

Petreius's *Psalmorum* volume I (RISM 1538[6]) is the first source to attribute *Iudica me, Deus* to Josquin. Certainly the Berg and Neuber attribution stems from this source. Three other sources attribute the piece to Caen (Petrucci 1519[1], Dorico 1526[2], and KasL 24), and it appears anonymously in one manuscript. The current consensus is that the piece is by Caen.

Tribulatio et angustia appears in nine extant sources, four of which carry an attribution to Josquin. There is but one, earlier, source which attributes the piece to Verdelot; four sources transmit the piece without attribution or anonymously. The authorship of this piece is still in

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[94]Osthoff, *Josquin*, vol. II, 13; Gehrenbeck, *Motteti della corona*, vol. II, 640-44.

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question, as noted above. Berg's source for this attribution was almost certainly the Formschneider print.

It should be noted that of these four pieces, two were undoubtedly taken from other Nuremberg sources, while two are unique to Berg and Neuber (among Nuremberg printers). Of the fifteen motets listed in Table 6-13, only five do not appear either in the works of Petreius or Formschneider. Of these five, three are contrafacta (two of each other), and one, *Cantate Domino*, is considered doubtful on stylistic grounds. The table which follows lists those Josquin motets for which the unique source is a Berg and Neuber print.

Table 6-14

Josquin Motets for which the unique source is a Berg and Neuber print

Incipit	Vcs.	Volume
Ave Christe immolate	a4	*Thesaurus* V
Cantate Domino canticum novum	a5	*Psalmorum* II
Christus mortus est	a6	*Thesaurus* III
Sic Deus dilexit mundum	a6	*Thesaurus* III

Of the four Josquin unica found in the Berg and Neuber prints, one is the contrafactum *Ave Christe immolate*, and another is the five-voice psalm motet, *Cantate Domino*, considered "doubtful on stylistic grounds." However, the other two, *Christus mortus est* and *Sic Deus dilexit mundum*, both for six voices, are nonetheless currently considered authentic. In fact, none of the three pieces (or four texts) has been shown to be by a composer other than Josquin. A further interesting point is that three of the four *unica* appear in the *Thesaurus*, a set of volumes which were probably not compiled entirely by Johann vom Berg (see chapter VII).

As late sources of some of the music they contain, the Berg and Neuber motet prints—and especially their composer attributions—have all too often been dismissed as untrustworthy. And yet paradoxically, the printers of the volumes seem to have gone to some

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trouble to correct attributions they thought were problems. As can be seen from the evidence presented in chapter IV concerning the corrections made by Berg and Neuber in their printing processes, as well as the evidence presented in chapter V concerning the re-attribution of pieces, it should come as no surprise that Berg and Neuber's record for incorrect composer attributions is not in the abysmal state some writers have claimed. Of the 839 motets in the four largest anthologies, only 20 of them (2.4 %) carry conflicting attributions instigated or perpetuated by Berg and Neuber.[95] While further, more detailed study of the attributions in each of these four motet anthologies is certainly called for, at this stage it can safely be asserted that the composer attributions in the Berg and Neuber motet prints are not as notoriously unreliable as many scholars have claimed. Johann vom Berg's sanguine comments in the dedication to the *Novum* (quoted at the opening of this chapter) seem to ring much truer after a closer examination of the prints and their myriad alleged faulty attributions.

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[95]This number includes the self-corrections and the duplicate printings discussed above; removing those would reduce the number to 1.5 or 1.8%. Stated positively, this is an accuracy rate of 98.2%.

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CHAPTER 7

REPERTOIRE, RECEPTION, AND THE RELIGIOUS ISSUE

Berg and Neuber published five notably large collections of motets; all five prints are as remarkable for the scope of their repertoire as they are for their length. Representing virtually every major sixteenth-century composer (and any number of minor ones), these collections also include a number of late fifteenth-century compositions; in all, composers from the generations of Obrecht through Lassus are represented. Even by the standards of the often retrospective manuscripts and prints of the sixteenth century, this is a uniquely wide and comprehensive span. Among them these five collections contain more than 850 fifteenth- and sixteenth-century motets.[1]

The purpose of each of the first three collections—the *Lamentations*, *Psalms*, and *Evangelia*—is reasonably clear from its title, contents, and organization. Each is an anthology of music suitable for devotional and liturgical use; as to the liturgy for which they are suitable, see below. The intended purpose and the intended audience of the remaining two collections, the *Novum* and the *Thesaurus*, however, is far less clear. These five volumes—and their editor/printer Johann vom Berg—reveal some seemingly irreconcilable dichotomies and pose a number of very interesting questions: Why did an avowedly Protestant printer in Reformation Nuremberg publish almost 900 ostensibly Catholic, even Marian, motets in these five enormous collections? Why are the works of composers from generations as disparate as those of Obrecht and Lassus included? Who was the intended audience for these large collections? Why did

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[1]The *Lamentationes* contains 41 motets, the *Psalmorum* 139, *Evangelia* 247, *Novum* 224, and *Thesaurus musicus* 229, for a total of 880 motets.

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this Catholic repertoire abound in Protestant Nuremberg? Were the citizens of Nuremberg interested in this repertoire, and if so, why?

There are several good reasons for the proliferation of this international "Catholic" repertoire in Protestant Nuremberg: first, though polyphony had been banned from the city's churches immediately after the Reformation, by the time Berg and other Nuremberg printers published many of their volumes, the use of polyphonic music in the main churches was gradually being reinstated. Furthermore, Nuremberg was one of the main publishing and printing centers of Northern Europe, and also one of the most important trade cities; thus the market for books printed in Nuremberg extended far beyond the local area to Venice, London, Antwerp, and Leipzig (among many other places). It may also be that the Berg publications were, as we will see, at least to some extent intended as historical anthologies. And finally—and perhaps most importantly—it seems that Berg may have been presenting a repertoire of Latin motets suitable for Protestant use, a repertoire which included the works of internationally known composers as well as local musicians.

Although the musical life of Nuremberg in this period is frequently thought of as being dominated by the *Meistersinger*, contemporary authors are unanimous in telling us that it was not. The center of Nuremberg's musical life, as shown by the literary and pictorial accounts of the time, was in the private homes of the upper middle classes and the patrician families who dominated the city's economy and government.[2] And many of the music books produced by Berg and Neuber were for the use of precisely these people. In fact, many of the copies still extant in Nuremberg libraries and archives bear the markings of their sixteenth-century owners' libraries: those of doctors, lawyers, merchants, theologians, and scholars.

Most of the major churches in Nuremberg had schools attached to them; children of the lower, merchant, and patrician classes alike attended these schools, and virtually all the students were musically literate. Berg and Neuber printed many didactic works, several of

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[2]The *Meistersinger* were not members of these classes.

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which were in use in the Nuremberg schools. Further, the sixteenth-century music theorists Johannes Cochlaeus, Sebald Heyden, Ambros Wilflingseder, and Adrian Petit Coclico all taught music at one or another of the Nuremberg schools.[3] The writings of these theorists regularly include examples of music from earlier generations, especially the music of Ockeghem, Isaac, and Josquin. Judging from the contents of these works as well as the other didactic works printed by Berg and Neuber, children educated at the Nuremberg schools might have been almost as familiar with pieces by Josquin and Clemens non Papa as they were with verses from the Bible.

Although Nuremberg had its own highly esteemed University in Altdorf, many merchants and patricians chose to send their sons to universities in northern Italy. These young men, members of the patrician and merchant classes (which often overlapped), needed an Italian education to further their careers in trade. Many Nuremberg firms had offices in Venice and in other important trade cities in northern Italy, and the young men were most often sent to the University of Padua, the main university in the Venetian sphere. The importance of Nuremberg as a trade city in the sixteenth century can hardly be overstated; it was northern Europe's gateway to the profitable trade cities on the Adriatic, including of course, Venice.[4] At least eighteen Italian firms had offices in Nuremberg,[5] and Nuremberg firms had offices all over Europe, including Venice and Antwerp. While they were apprentices at the Italian offices of Nuremberg firms, or at Italian firms, the young men learned not only the Italian language, but also local customs, culture, business, and law; some of them even studied law, specifically at

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[3]Although not simultaneously; Cochlaeus left Nuremberg before the Reformation. Coclico did not teach at a church school, he had his own establishment (see Ch. III for details).

[4]It should also be remembered that the geographical distance between Venice and German-speaking lands is shorter than that between Venice and Rome, and that there was much political and cultural affinity between the Veneto and Germanic countries.

[5]Steven Ozment, *Three Behaim Boys: Growing up in Early Modern Germany* (New Haven: Yale University Press, 1990), 2.

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Padua.[6] They attended Mass, of course, and undoubtedly also heard, played, and sang much music from the area. It should come as no surprise, then, that merchant- and upper-class men, educated since childhood in Latin, Italian, religion, and music (among many other things), would be patrons, consumers, and *cognoscenti*, of a wide variety of music, including, of course, that music specifically suited for their own churches in Nuremberg.

Another facet of Nuremberg's rich and varied musical life that frequently stands in the shadow of the better-publicized *Meistersinger* is the private music societies that flourished in the homes of the merchant and upper classes. These clubs, whose members included the most respected citizens, met regularly for the purpose of singing polyphonic music. By the time these clubs reached the peak of their popularity, in the late sixteenth century, they boasted such invited guests as Giovanni Gabrieli, and commissioned works from such composers as Lindner, Caspar Hassler, and the Stadens.[7]

The political situation in Nuremberg was as supportive as the social situation for the printing of Berg and Neuber's large motet anthologies. The Nuremberg City Council, an internationally respected body, had the right of censorship—and did not hesitate to use it—over every volume printed in Nuremberg. The community itself was officially Protestant (even during the Augsburg Interim 1548-53, on which more below), and the printing firm of Berg and Neuber was patronized by many of the most respected theological figures of the day. The well-known reformer and minister at St. Sebald's, Veit Dietrich, was the firm's first and staunchest supporter. The roster of the firm's authors also included Sebald Heyden, Andreas Osiander, Johannes Mathesius, Philip Melanchthon, and Martin Luther. Some of these notable Reformation figures became more than just professional colleagues, they were Berg's friends. In this situation, bound by constraints as they were, and dependent on the good will of some of the

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[6]Ozment, *Three Behaim Boys*, 155, and Wilhelm Loose, ed., "Deutsches Studentenleben in Padua 1575 bis 1578," *Beilage zur Schul- und Universitätsgeschichte* (Meissen, 1879).

[7]Susan Gattuso, "16th-Century Nuremberg" in *Man and Music: The Renaissance*, ed., Iain Fenlon (Englewood Cliffs, N. J.: Prentice Hall, 1989), 286-303, discusses these societies briefly. The article is also very informative about *Meistersinger* culture, but does not mention any other facets of Nuremberg's musical life.

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most important and influential members of the Reformation community as well as the City Council, Berg and Neuber could hardly have printed even small things—let alone huge, expensive collections—that would have engendered the ill-will of their many patrons and benefactors. And, their seemingly Catholic motet collections were accepted and used in Protestant Nuremberg.

In the first half-century of the Reformation, distinctions between Catholic and Protestant music were not as clearly drawn as they would be later. It is well-known that Luther was no foe of polyphonic music; rather, he admired the sacred works of Josquin and his contemporaries and successors. Although polyphonic music was banned from the Nuremberg churches right after the Reformation, it was reinstated during the 1540's, a reinstatement which gave rise to a flurry of music publications, particularly those by the Ott-Formschneider team and by Petreius.[8] As Walter Rubsamen has noted, manuscripts from the church of St. Aegidius in Nuremberg show clearly that both "Catholic" and Protestant music was in use there through at least the end of the sixteenth century, including many pieces copied directly from one or another of the Berg and Neuber motet prints. "In fact, Nuremberg's humanistic and high-church liturgical traditions, as well as its adherence to Luther's pro-Catholic musical policies," help to "explain why the city became the German center for the publication of church music in Latin."[9] Because the Nuremberg liturgy, as approved by both the City Council and the Protestant reformers, was quite conservative, many pieces of polyphonic music—including Latin Masses, chant, and motets—remained suitable for use in the liturgy. After 1548, the picture changed somewhat: that year marked the beginning of the Augsburg Interim in Nuremberg and ushered in a period of—at least outward—compliance with the Emperor's desire for increased

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[8]A discussion of the liturgical purposes of some of their prints may be found in Butler's *Liturgical Music.* Some of the prints actually appeared before the re-institution of polyphony in the Nuremberg churches; Butler speculates that they may have been printed at the behest of pro-polyphony factions.

[9]Walter Rubsamen, "The International 'Catholic' Repertoire of a Lutheran Church in Nürnberg (1574-1597)," *Annales musicologiques* 5 (1957) 229-327. Perhaps Rubsamen slightly overestimated the "high-church liturgical traditions," since it appears that some of them may have existed only on paper, for the mollification of the Emperor, and not in practice.

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Catholicism in the city. While the city did not become Catholic, the City Council did accede to the Emperor's terms concerning the reinstatement of certain liturgical practices, such as an increased number of feast-day observances.

The best evidence for the use and identity of the owners of the Berg and Neuber motet prints in Nuremberg comes, naturally enough, from the extant copies of the prints. Many of these were clearly library copies, and yield very little information about just how their original owners put them to use, if at all. Thus we have the pristine copies from the Duke of Bavaria's collection; they are all exquisitely bound, but virtually untouched.

But other volumes, from less distinguished collections, tell a very different tale. They are filled with markings—intentional and unintentional. One such well-used—even abused—exemplar of the *Novum et insigne opus musicum* is in the collection of the Germanisches National Museum in Nuremberg (hereafter GNM).[10] Unfortunately, the identity of the original owner is unknown, but other extant copies of the print belonged to the likes of Ioannes Oelhafen, a wealthy sixteenth-century merchant; Melchior Lingkh;[11] and someone who used the initials MIBN.

The owner of the GNM exemplar of the *Novum* was not as tolerant of the more blatantly Catholic motets as Rubsamen's quote, above, might lead one to believe. The exemplar contains one Marian motet whose text has been carefully erased and replaced, by an unmistakably sixteenth-century hand, with a more acceptably Protestant text.[12] Many other exemplars also contain pieces in which small portions of text have been erased or crossed out—almost invariably the words "Maria", "Mater dei," or other such references to Mary—and then

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[10]The copy has the shelfmark M376.8[0].

[11]Melchior Lingkh was an Augsburg patrician and merchant to whom Lassus dedicated the second edition of his first book of 4-voice chansons printed by Laet in 1566. (My thanks to Prof. Jane Bernstein for this information.)

Wenzeslaus Link, possibly a relation, preached at the erstwhile Augustinian Abbey in Nuremberg and was installed as preacher at the Heilig Geist Kirche in 1525. (Butler, *Liturgical Music*, 69, and private correspondence.)

[12]See Ch. IV for a description of this process.

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been replaced with "Christus," "Filius dei," or something similar. These changes, each made by an individual owner, show that Nuremberg residents had the religious freedom both to purchase a volume of motets approved for publication by the Nuremberg City Council and to alter some of the texts to their own religious preferences.

The GNM exemplar contains other changes as well: pieces are marked in the indexes; sometimes the upper corner of the page is marked. Musica ficta is frequently written in; signs of congruence are added; "bar lines" have been added, particularly in sections of contrasting mensurations; and so on (see Ch. IV for specific examples of such additions). The book is also covered with wine spills, glass rings, and candle wax; it is a touching document of convivial evenings spent perusing music.

There were, then, many factors that gave rise to these comprehensive motet anthologies: the musical sophistication of the well-educated and well-traveled citizens of Nuremberg, their interest in music of previous generations (fostered in part by the seemingly pro-Catholic musical policies of the evangelical church and the Nuremberg City Council, and in part by their own early exposure to such music), and their desire to perform and to study the music of both their own and other generations, along with Berg and Neuber's commitment to publishing polyphonic music suitable for liturgical use.

Lamentations

The first of the large Berg and Neuber motet prints, *Lamentationes Hieremiae Prophetae*, a collection of forty-one four-voice pieces on texts from the Lamentations, was also the first volume of sacred music printed by the firm after the beginning of the Augsburg Interim (1548-1553); as we will see, the contents of that print reflect the contemporary political situation.[13] The Augsburg Interim (hereafter the Interim) was imposed on Protestant Nuremberg—although technically agreed to by the City Council—by the Catholic emperor, Charles V, who wished to re-unify his empire under his own faith after his defeat and capture

[13]*Lamentationes Hieremiae Prophetae* (RISM 1549[1], cat no. 17).

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of the two most important German Protestant political leaders, the Landgrave Philip of Hesse and the elector of Saxony, on April 24, 1547.[14] Nuremberg was given the option of either military occupation and the restoration of Catholicism by force or acceptance of the Emperor's terms, which included modifications of the Lutheran liturgy. To the dismay of many of the town's religious leaders, the City Council chose to accede to the terms of the Interim.[15] The effect of the Interim on the city should not be underestimated; it undoubtedly caused much pain to the religious leaders, and by extension to their friends and adherents, among whom Johann vom Berg must be counted. The Council, although having agreed to the terms, and having eventually printed a revised liturgy for use in the town, did little to enforce the terms. Rather, their policy was primarily one of appearances (known in Renaissance Germany as the policy of *Schein*, a very important cultural concept). Although the Council did little to change practice in Nuremberg, many religious leaders, including Veit Dietrich (who died in early 1549) and Osiander (who left Nuremberg permanently in 1548 as a result of the Interim), were very unhappy with what they may have seen as a cowardly or unconscionable acceptance of the emperor's terms and a threat to the religion for which they had worked so hard and so long. The Interim ended, for all practical purposes, in May of 1553, after the defeat of the Emperor's forces by Protestant princes, and after the unprovoked siege of the city by the Protestant Margrave Albrecht of Bayreuth-Kulmbach (allegedly a punishment for Nuremberg's "unfaithfulness" to the Protestant cause by having agreed to the Interim).

Few printed collections of Lamentation motets exist, and of those which do, the most extensive—by far—is the Berg and Neuber publication.[16] Because the volume of Lamentation

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[14]Steven Ozment, *The Bürgermeister's Daughter: Scandal in a Sixteenth-Century German Town* (New York: St. Martin's Press, 1996), 126, 144.

[15]A fine and extensive summary of the liturgical and musical consequences of the Augsburg Interim in Nuremberg may be found in Butler's *Liturgical Music*. My summary is primarily based on his.

[16]RISM lists only two other such anthologies: that by Petrucci, *Lamentationum Jeremie prophete liber Primus* (containing 13 pieces for 3-4 voices) and *Lamentationum liber secundus...* (10 pieces for 4 voices, RISM $1506^{1,2}$), and that by LeRoy and Ballard; *Piissimae ac sacratissiamae lametationes Ieremiae prophetae...* (10 pieces for four voices, RISM 1557^{7}).

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settings is the first volume of polyphony that Berg and Neuber printed after the start of the Interim, it is useful to analyze the contents of the volume in a social and historical light. The volume is to all appearances (*Schein*) uncontroversial. The dedication is to an abbot and was written by Bruschius, court poet to the emperor. (One need not wonder where his personal sympathies lay![17]) The volume itself was probably edited and compiled by Berg, and his choice of the Lamentations texts can hardly be construed as being motivated purely by musical considerations. These texts were not used liturgically in Nuremberg between the start of the Reformation in 1525 and the beginning of the Interim in 1548. Holy Week services were moved close to Catholic practice—which would have included the use of the Lamentations texts—during the Interim. Further, the connection of the texts with times of intense mourning and desire for redemption is inescapable. In Jewish practice, the Lamentations are used liturgically only for the ninth of Av, the holy day which commemorates the day on which both the First and Second Temples were destroyed. Possibly inspired by this use of the Lamentations, the Catholic liturgy calls for them (under the name Lamentations of Jeremiah) to be sung or said during Holy Week—also a time of profound mourning—particularly on Maundy Thursday and Holy Saturday. These liturgical uses of the Lamentations are similar in that they are each for not only an individual occasion or person, but also for the hope of the entire religion. To this day, Jews pray for the restoration of the Temple in Jerusalem, not for the building as an edifice, but as a symbol of restoration and redemption. In the same way, perhaps, Christians pray for the return of the Messiah, the true church (often iconographically depicted as an actual building), and the redemption associated with it.[18] The Lamentations are certainly among those Biblical texts whose recitation is associated with redemptive power.

There is a discussion and transcription of the latter, as well as the Berg and Neuber print, in Glenn E. Watkins, *Three Books of Polyphonic Lamentations* (Ph. D. Dissertation, University of Rochester, 1954).

[17]As a young man, Bruschius had been recommended for a stipend to study in Wittenberg by the Nuremberg *Kirchenpfleger*, Hieronymus Baumgartner, Sr.

[18]The iconographical association of the "true church" with the Temple of Solomon is not uncommon. In connection with music, a most enlightening exposition may be found in Craig

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While the publication of an unusually large collection of such penitential pieces could be seen as a sign that Nuremberg was—or should have been—repenting for opposing the emperor, it is much more likely that this volume of polyphonic Lamentations was intended as a symbol of a mourning and oppressed city, rather than as a symbol of a repentant city, with Nuremberg being equated with the Jerusalem of the texts. The oft-repeated "Convertere Hierusalem" text can be read either as a call to the City Council to return to the will of the people, or perhaps as a call to the emperor to let the city follow its chosen faith.

Psalms

In 1553, hard on the heels of the end of the Interim, Berg and Neuber issued the first three volumes of their *Psalmorum selectorum.*[19] That the volumes were in production before the end of the Interim is indisputable, for they must have taken considerable time to prepare; including the fourth volume, which was issued the following year, the collection contains 139 motets, all settings of Psalm texts, for four to six voices. Between 1538 and 1542, just before the restoration of polyphonic music in the Nuremberg churches, Petreius had produced a publication with virtually the same title, a three-volume collection of 111 motets for four to six voices, on which the Berg and Neuber publication is based.[20] Both the timing and the content of the Berg volumes seem impeccable in the historical and political context.

Berg dedicated the *Psalmorum* to Clement, Abbot of Brunbach. As with the *Lamentations,* the dedicatee was (at least outwardly) a member of the Catholic establishment. Polyphonic settings of Psalm texts could give offense to neither Catholics nor Protestants, and at the same time could be used for both Catholic and Protestant liturgical functions. Psalms—although admittedly not always in Latin polyphonic settings—were favourite texts of all Protestant faiths (one need only think of the proliferation of Psalters in the vernacular in this

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Wright's "Dufay's *Nuper rosarum flores,* King Solomon's Temple, and the Veneration of the Virgin," in the *Journal of the American Musicological Society* 47 (1994), 395-441.

[19]*Psalmorum selectorum* (RISM 1553 [4-6], 1554 [11], cat. nos. 36-38, 43).

[20]RISM 1538[6], 1539[9], 1542[6].

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period). Anthologies of polyphonic settings of Psalm texts *per se* are rare in the early sixteenth century. And though such settings would have been most to the taste of Catholics and the conservative Lutherans in places such as Nuremberg and Ansbach, many of the motets in the *Psalmorum*—those by Josquin in particular—would also have been a drawing card for buyers all along the spectrum of Evangelical practice. Surely these were some of the same considerations that had prompted Petreius to produce such a collection in the first instance.

Evangelia

In 1554 Berg and Neuber started producing their *Evangelia Dominicorum et festorum*, a collection of 247 motets for four to eight voice in six volumes.[21] As the title of the print makes clear, the volumes were designed to provide musical resources for the cycle of the Protestant church year. Berg dedicated this publication, the first of its kind, to the Nuremberg City Council; among other sentiments, he wrote that he intended this collection of pieces to be of use to Protestants in churches and schools. He also mentioned the attacks and rumors against the city; he was undoubtedly referring to the bad press that the city's acquiescence to the Augsburg Interim had earned. Perhaps in dedicating the volume to the Council, Berg wished to encourage or testify to its true convictions.[22]

In printing such a large collection of diverse pieces, Berg wished to create a cycle for all the seasons of the church year, much as Isaac—and Ott, his Nuremberg editor—had done earlier, with the *Choralis Constantinus*.[23] There are, however, two important differences between the works: Isaac's work is obviously Catholic, whereas Berg's is intentionally Protestant; and perhaps even more importantly, Isaac's publication contains his own

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[21]*Evangelia Dominicorum et festorum dierum musicis numeris* (RISM 1554^{10}, $1555^{10\text{-}12}$, $1556^{8\text{-}9}$, cat. nos. 42, 46, 47, 48, 51, 52).

[22]On this topic, see also Butler, *Liturgical Music*, 752 ff.

[23]The fascinating story of the publication of the first of Isaac's *Choralis Constantinus* volumes—by Ott's widow and Formschneider in Nuremberg during the Interim—is told in Butler, *Liturgical Music*, 718 ff.

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compositions, while Berg's is a compendium. Berg's *Evangelia* may be the first large printed, multi-composer, liturgical anthology organized into an annual cycle.

Most of the texts used in the *Evangelia* motets are for the Offices—a total of over two hundred, to which number must be added the 139 Psalm settings found in the *Psalmorum* of a few years earlier, since Psalms are extensively used in the Offices.[24] While the primary intent of these volumes was certainly to provide Latin liturgical music for Protestant use, the collections are so good and so varied that they are not, by any means, excluded from use in Catholic environments. With the publication of the *Evangelia*, Berg took his first major step in a task which he continued to his death, that of compiling significant Latin repertoire suitable for Protestant liturgical use.

Novum

Although at first glance the next major motet publication of the firm of Berg and Neuber seems to be a miscellany, it too contains many liturgical pieces; in fact, the collection has at least three purposes. As mentioned earlier, the title of Berg and Neuber's 1558-59 *Novum et insigne opus musicum* is the same as that of Johannes Ott and Hieronymus Formschneider's 1537 print, and contains approximately half of the one-hundred pieces from that publication.[25]

Each of the three volumes of Berg and Neuber's *Novum*, which contains a total of 224 motets for four to six voices, is dedicated to Georg Ketzel, a magistrate of the City of Nuremberg. In these dedications Berg writes that he himself, like many others, had been very taken with the beauty of the music in the earlier Formschneider - Ott publication; that many people had wanted to purchase the books, but that no one would undertake to reprint them. At

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[24]A more detailed discussion of the evangelical liturgical use for each of the motets in these volumes may be found in Butler, *Liturgical Music.*

[25]Berg and Neuber: *Novum et insigne opus musicum* (RISM 1558^4, 1559^{1-2}, cat. nos. 60, 65, 66); Johann Ott/Formschneider (Graphaeus): *Novum et insigne opus musicum* (RISM 1537^1, 1538^3)

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the same time, Berg states that he could not "bring it about that students of music in this area would desire my work, although my firm had issued already a great number of the most delightful songs." That is, he felt that he could not interest students of music in his own editions (perhaps of more contemporary music?). He then tells us:[26]

> . . . I therefore set my shoulders with willing spirit to the tasks and costs that others had earnestly fled, owing thanks to those who love the art of singing, and I have brought back into print those familiar songs, corrected wherever necessary. It seemed fitting, moreover, to embellish them with other no less elegant songs of Josquin and other composers, some old, some new. I . . . chose those composers who have satisfied all of the most learned men by their skill and diligence and whose songs are approved by many excellent musicians, on account of the artfulness of their arrangement and the surpassing sweetness of their harmony . . . . I have done this for one reason: so as to make my work pleasing to those who are captivated by an admiration for the new and are now almost completely tired and have had their fill of the old. And by joining the new with the old . . . I have aimed to win favor from both those who . . . esteem the old more highly than the new, and from those who . . . prefer to seek their pleasure from the new rather than the old. Furthermore, if anyone who esteems the talent and skill of Josquin has the desire to learn the extent to which he excels other composers who flourished before and after him, they will have at their disposal a large quantity of exceptional songs. A comparison of these songs will easily reveal Josquin's excellence to those who perform and practice them . . . .

The dedication to the second volume of the *Novum* continues in the same vein, but also brings in a new, critical point:

> . . . Not only will there be agreement about the pleasure these compositions impart, but they will also shed much light on musical precepts. Surely, if someone is serious about the art, he will seek examples of these precepts from these compositions. Furthermore, they will be of great help towards imitation, because it will be understood clearly from them the limits to which the art reaches and what ornaments, charm, and sweetness nature adds, beyond what is covered by artistic precepts. Certainly a comparison of these songs to the songs of other composers will show precisely what is possible when art and nature are separate and when they are joined. . . .

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[26]Brown, Preface to Volume I of *Novum opus musicum*, in *Renaissance Music in Facsimile* (translation by Jill Gardiner).

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As Berg has told us in his own words, then, he printed the books for a two-fold purpose: to provide new music for pleasure and masterpieces of older music for study and comparison. The third purpose for the volumes remains unspoken and unwritten: to provide Latin polyphonic pieces for Protestant liturgical use. In his dissertation *Liturgical Music in Sixteenth-Century Nuremberg*, Bartlett Butler shows that most of the motets in the Formschneider - Ott *Novum* had a liturgical use, and that the other, non-liturgically-specific motets could have been used (as many motets were) in both the Office and the Mass.[27] As stated above, Berg used approximately half of those pieces in his own publication, and added approximately another 175 pieces, among which "the dominance of office texts is clear."[28]

While the *Novum* contains works by many composers, one composer's pieces are dominant. The second volume of the *Novum*, that for five voices, contains no fewer than thirty-seven motets by Clemens non Papa. Even though Clemens was considered one of the foremost composers of his age, such a preponderance of works by any one composer is still a little surprising. One possible explanation for this situation, however, may lie in Clemens' biography. He, like Johann vom Berg, was in some measure a Fleming; he certainly worked in Bruges, and may even have been born in the area.[29] In addition, Clemens may have had connections with the court of Charles V, and, perhaps most importantly, his own sympathies probably lay with the Protestants. Among Clemens's best-known works are the *Souterliedekens*, Dutch (vernacular) polyphonic settings of the Psalms. Although the date of Clemens' death is not known precisely, it must have occurred before the publication of the first volume of the *Novum*, since Iacob Vaet's memorial motet for Clemens, *Continuo lachrimas cantores*, appears there (as no. 50). If Berg and Neuber were taking the opportunity to memorialize Clemens in these volumes, it would explain both the preponderance of his works

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[27]Butler, *Liturgical Music*, 686 ff.

[28]Butler, *Liturgical Music*, 755 ff. and note 586.

[29]Willem Elders, "Clemens non Papa (Clement, Jacob)," in *The New Grove* , vol. 4, 476-480.

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as well as the inclusion of his memorial motet. As will be discussed below, the 1564 Berg and Neuber *Thesaurus musicus* may have been designed at least partly as a memorial volume for Berg, an idea which might have originated from this situation.

When the liturgical pieces in the *Novum* are added to those in the *Evangelia* and *Psalmorum* collections, we see that by 1559 Berg and Neuber had single-handedly printed some 600 motets suitable for Protestant liturgical use.

Thesaurus

The *Thesaurus musicus*, published in 1564, a year after Berg's death, contains 229 motets for four to eight voices.[30] Like the *Novum*, each of its five volumes is for a different number of voices, though unlike the separate volumes of the *Novum*, all five volumes of this print appeared simultaneously. As previously mentioned, there is but one preface and dedication—that to Duke Albert V of Bavaria (that most Catholic of German provinces!)—written, or rather signed, by Berg's widow Katherina and his heirs (see Ch. V for a discussion of the dedication).

While the 229 pieces in the *Thesaurus* were not all selected by Berg, they were chosen—as we learn from the preface of the volume—according to his plan. Apparently Berg had organized the first volume but had not lived to complete the set. Liturgically, Office texts are still in the "vast majority,"[31] though there are also many texts associated with the Mass.

The motets in each *Thesaurus* volume are grouped by composer, but do not appear to have any other organizational scheme, though an interesting pattern does seem to emerge.[32] Not surprisingly, given Berg's own background and the prominence of Flemish composers in this

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[30]*Thesaurus musicus* (RISM 1564^{1-5}, cat. nos. 94-98).

[31]Butler, *Liturgical Music*, 756.

[32]I am grateful to the Bucknell/Knight Fellowship program which enabled me to have the research assistance of Sara Danser, a Bucknell undergraduate, for the *Thesaurus* composer project. Ms. Danser was invaluable in her assistance with, and enthusiasm for, this time-consuming—and often tedious—task.

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period, there was a distinct bias towards composers originally from Flanders. Of the sixty-six composers represented in the *Thesaurus*, thirty-five of them had either a Flemish background or some other significant connections with the Franco-Flemish area (see Table 7-1, below).

There also seems to be a certain bias towards composers who had been associated with the courts of the Hapsburg Emperors—Maximilian I, Charles V, Maximilian II, and Ferdinand —which again is not surprising, given both the proximity of Nuremberg to the imperial cities and the connections between Flanders and nearby Bavaria. About twenty-five of the composers represented in the *Thesaurus* had had an association with one or more of the imperial courts.

The most unexpected result of examining the biographies of the composers represented in the *Thesaurus* is the prominence of Protestant composers. Of the sixty-six men represented in the print, twenty of them were either avowed Protestants, worked at a Protestant court, or were directly connected with Luther in some fashion. Furthermore, twenty-two of the composers fit into two of these three large categories (Protestant, Flemish, or connected to the Imperial chapels) and three of them—Jacob Regnart, Jacob Buus, and Clemens non Papa—could even fall into all three groups.[33]

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[33]While these numbers will change somewhat depending on the biographical sources one uses for each of the composers, and how one wishes to interpret certain of their actions, the general percentage in each category will stay much the same.

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Table 7-1

Composers represented in the *Thesaurus musicus* (arranged alphabetically)

Key: x = positive
? = questionable
o = negative
blank = unknown[34]

Name		Flemish connections	Lutheran connections	Imperial connections[35]
Arcadelt	Jacob	x		
Bacchi	Johannes de			x
Beaulaigue	Bartholomeus	o		
Block (Blockland?)	Cornelius	?	?	
Bonardi	Franciscus	x		
Bruneau	Hermes	o		
Buus	Jacob	x	x	x
Cadeac	Pierre?	o		
Canis	Cornelius	x		xx
Claudin de Sermisy		o		
Clemens non Papa		x		x
Copus	Caspar	o		
Cortectia	Franciscus de	o?		
Crequillon	Thomas	x		x
Crespel	Johannes	x		
Danckerts	Ghiselinus	x		
de Ponte	Jacob	o?		
Dietrich (Theodoricus)	Sixt		x	
Ducis	Benedictus		x	x
Figulus	Wolfgang		x	
Finot (Phinot)	Dominicus	x		
Formellis	Guillelmus	?		x
Galli	Anthonius	x		x
Gombert	Nicolas	x		x
Heylanus	Petrus			x
Hollander	Christianus	x		x
Iachet (Berchem)		x		
Iaquet (of Mantua)				see note[36]
Isaac	Heinrich	x		x
Josquin des Pres		x		
Lassus	Orlandus de	x	?	x

[34]Because the biographies of so many of these composers are known only in the broadest strokes, a distinction must be made between things which are completely unknown at the present (indicated in the chart by a blank) and those things which "may have been," based on extrapolations from available information (indicated by "?").

[35]Multiple x's in this column indicate that the composer was a member of more than one Imperial court.

[36]Employed for much of his career by Ercole Cardinal Gonzaga, Bishop of Mantua and papal legate to Charles V.

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Le Maistre	Mattheus	x	x	
Lemlin	Laurentius		?	
Loys	Johannes	x		x
Loys	Ludovicus	o		
Lupi	Joannes			
Mahu	Stephanus			x
Maillard	Johannes	o		
Maillard (nonJohannes)		o?		
Manchicourt	Pierre de			x
Massenus	Petrus	x		xxx
Meiland	Jacob	x	x	
Monte	Phillipe de	x		?
Mornable	Antonius	o		
Pamminger	Leonard		x	
Pinchon	Ioannes	o		
Prenner	Georgius			x
Regnart	Iacobus	x	x	x
Richafort		x		
Rivulo	Franciscus de	x	x	
Rouselle	Francisco	o		
Ruffo	Vincentio		?	x
Scandello	Anthonio		x	
Schamotulinus	Wenceslas		x	
Scheifler	Franciscus	o	?	
Schwartz (Francus)	Andreas		x	
Senfl	Ludwig		x	x x
Stolzer	Thomas		x	x
Torquest	Daniel			
Vaet	Jacob	x		xx
Venders	Heironymus	x		
Veronensis	Matthias			
Waelrant	Hubertus	x	x	
Werrecorren	Matthias Herm.	x		
Willaert	Adrian	x		
Wismes	N. de	x		
Total number:	66	35	20	25

Fall into all three categories = 3
Fall into two of three categories = 26: 1+2 = 7; 2+3 = 6; 1+3 = 13

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That almost all of the composers represented in this anthology fall into one of the three categories listed above is particularly telling; the three groups seem to reflect Berg's own life. Born in Flanders, he was a Protestant, and spent most of his adult life in Nuremberg, an Imperial city (and so perhaps, metaphorically, in the service of the imperial chapel).

The collection appears to have an agenda beyond its clearly liturgical purpose, and even beyond that as a showcase for the works of composers who were—at least conceptually—connected to Berg in some fashion; it also appears to be a memorial volume, and perhaps not only for Johann vom Berg. The final motet of each volume is listed in the table below:

Vol.	Vcs.	Composer and Incipit[37]
I	8	D. Phinot: *Sancta Trinitas unus Deus*
II	7	Hieronymus Venders: *O Mors ineuitabilis*, "Epitaphium Iosquin"
III	6	Iacobus Meilandus: *Pierides moesto suffundite lumina*, "Epitaphium Ioannis Montani"
IV	5	Andreas Schuuartz Francus: *Occubit clarus patriæ proh gloria Vitus*, "Epitaphium Vita Theodori"
V	4	Iacobus Meilandus: *Fons latet hoc tumulo*, the text refers to a troubled "Germania"

The middle three motets are clearly memorial pieces, while the first motet is a setting of a section of a Litany text, and the final one deals with Germany's troubles. This sequence of pieces can be read as establishing a memorial volume: a statement of faith, followed by a three memorials: one for the composer—Josquin—whose works were loved by Lutherans and especially the Nurembergers, another for the printer, and a final one for one of the most important Reformation figures in Nuremberg—Veit Dietrich—the man who gave Berg his start, and who opposed the Interim to his death. Three interconnected names: Dietrich helped establish Berg in Nuremberg, Berg printed much of Josquin's music; Berg's memorial motet is at the end of the third—the central—volume. Finally, the fifth motet apostrophizes a troubled Germany, a common theme in Luther's writings. Thus the *Thesaurus* can be considered more

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[37]Original orthography retained.

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than just a memorial volume for Berg, which it certainly is, but also a volume dedicated to the memory of many of the things and people he held dearest.

In these five unusually large motet anthologies, Berg and Neuber presented some 800 motets which were suitable for Protestant liturgical use, including, in many cases, pieces written by composers who were themselves Protestants or sympathizers. In addition, they transmit another hundred or so pieces that could be used for various purposes. There is ample evidence that the editor/publisher was thoughtful, a musician, and an avowed Protestant, and that the Protestant Nuremberg City Council censors approved each of the volumes. These 800 pieces, in some few cases even fitted with specifically Protestant texts, are carefully presented by number of voices (all volumes) and liturgical season (two volumes). While the term "core repertoire" is problematical, I think that it can be applied correctly in this case: it seems that Berg and Neuber were very intentionally compiling a core repertoire of Latin motets suitable for Protestant liturgical use. And perhaps even the ordering of the memorial motets in the *Thesaurus* can be read as an acknowledgement of Berg's role in creating this link between the liturgy and the repertory: the central figure of Johann vom Berg provides the connection between the evangelical church in Nuremberg, as represented by Veit Dietrich, and polyphonic music, as personified by Luther's favourite composer, Josquin.[38]

By looking at these volumes only as anthologies, or only as prints, or only as sources, we can easily miss what is undoubtedly their reason for existence. It is only when we study the collections within the context of their religious, social, economic, historic, and political milieu that we can begin to see them accurately for what they are.

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[38]On the subject of Josquin as emblematic see: Jessie Ann Owens, "How Josquin Became Josquin: Reflections on Historiography and Reception" in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, eds. Jessie Ann Owens and Anthony Cummings (Warren, Michigan: Harmonie Park Press, 1997), 271-280; and Partick Macey, "Josquin as Classic: *Qui habitat, Memor esto*, and Two Imitations Unmasked," *Journal of the Royal Musical Association* 118 (1993).

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APPENDIX I

Documents and Sources Concerning the Biographies (Chapter II)

Libri Litterari Documents relating to Johann vom Berg:

1. [Jan. 30, 1545][1] Vol. 59, fols. 43'-44.

Berg is named as a neighbor to one "Margaretha wilund Steffan Putzolts deß Visierers burgers zu Nürnberg seligen nachgelassene tochter die irs antzaigens volligs alters am Freitag dem dreissigsten deß monats Januarij im funfzehenhundert funfundviertzigis[t]e Jar vor denen erbaren. . .(etc.) . . .In Sannct Lorenntzen pfarr auf dem Neuenpau gegen der Kalckhutten über, zwichen Johann vom Pergs und ainem annderen obbenannter Putzoltin Hannsens gelegen."

2. [Feb. 26, 1549] Vol. 62, fol. 192.

"Das Lorrenz Preis Ringmacher burger diser stat unnd Eva sein eeliche hausfraus am Freitag dem sechsundzwantzigsten des monats februarii fünfzehenhundert und im neunundvierzigisten jar vor den erbarn Zeugen unterbestimpt offentlich bekannt sie an von und auß Irem erb der behausung und hoffrait alsie Jm Sanndt Lorenzer Pfarr beij der Kalckhütten zwichen Hanssens vom Perg buchtruckers und N. Solfuß Pfragners haüsern

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[1]The dates listed are taken directly from the documents and, unlike other dates in this work, are not corrected to modern dates.

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leigend. Hannsen Mair perken auch hie burger. Anne seinem eewirtin und allen Iren erben . . .etc."

3. [Nov. 4, 1550] Vol. 66, fols. 5'-6.

Das Veit Othenwelter Anispenninger sie und Margaretha sein eewirthin am dato und vor den erbarn zeugn . . .zu sanndt Lorenzer pfarr auffn Newen pau an Johanssens vom Perg und neben einem anderen Ir der verkauffere erkhaus liegend . . .etc. . . .am Freitag nach o[l]im sanctorum den viertten des monats Novembris funf. . .etc. 1550.

4.[2] [May 27, 1555] Vol. 70, fols. 116'-119.

. . .Behausung und hofraich alsie, Im Sannt Lorentzen Pfarr, gegen dem Neuen Kornhaus uber, zwichen Jorgen [Schrootfegers] feilhauers, und Johann vom Bergs Buchtrückerß heusern gelegen, so mit . . .den 27 maij 1555.

5. [May 21, 1555] Vol. 71, fols. 55-56.

. . .Im Sanndt Lorntzen pfarr uffn Stieg, diser Zeitt zwischem Johannsen vom Berg und Hanssen Spieglers feilenhauers heüsern gelegen . . . [Friday, 21 May, 1555.]

6. [Nov. 8, 1557] Vol. 73, fols. 205'-206.

. . .Alsie Inn Sanndt Lorenntz pfarr am graben gegen dem Zeughaus und daß Johann vom Bergs Behausung über . . .etc. . . . 8 Novembris 1557.

7. [Aug. 26, 1561] Vol. 76, fols. 92'-93'.

. . .in sanndt Lorentzer pfarr uff dem newen pau an Johannsen von Bergs Behausung ligendt . . .26 Augustij 156j

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[2]This listing and the following one, while reversed chronologically, do indeed appear in successive volumes of the *Libri Litterari*, as cited.

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8. [Feb. 5, 1565] Vol. 80, fols. 96-96'.

. . .Montag 5 febr 1565 . . .in st. Lorentntzens Pfarr beij dem Kalckhütten zwichen Johan von Bergs unnd Franntzen von Derfells haüsern gelegen . . .

9. [June 4, 1565] Vol. 80, fols. 137-137'.

. . .im st Lorenntzen Pfarr uffen Steig gegen dem unntren der Stat Zeüghauß über unnd diser zeit zwischem Johann vom bergs buchdruckers seligem Nachgelaßner Erben, und Hannsen Speiglers behausungen ligenndt . . .Montags 4 Junij 1565.

10. [Nov. 11, 1567] Vol. 82, fols. 117'-118.

. . .Sandt Lorenz Pfarr Uffn Steig geg[en] dem untheren der stadt Zeughaus über Und diser Zeit zwisch[en] Joh[an] Von Pergs Buchtruckers seligen nachgelaßner erben, unnd Hannsen Spieglers behausungen ligent . . .11 Novemb[ris] 1567.

11. [Nov. 22, 1568] Vol. 82, fols. 196-196'.

. . .Sandt Lorentzer Pfarr ufm Steig gegn dem untern der Stadt Zeughaus über, und diser zeit zwichen Johann vom Bergs Buchdruckers seligem nachgelasner erben, und Hanssen Spieglers behausungen ligendt . . .22 Novembris 1568.

12. [June 8, 1574] Vol. 90, fols. 84'-86'.

. . .Sannt Lorentzen Pfarr, gegen dem Neuen Kornhaus uber, zwichen Jörgens Schroedtfegers pfeilnhausers und Johann Von Bergs Buchtruckers hausern gelegen . . .8. Juni 1574.

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13. [Nov. 2, 1583] Vol. 98, fol. 137.

. . .In S. Lorentzens Pfarr ufnn Steig zwichen weilundt Johann vom Bergs desselben Wittib und erben, dann Hannsen Scheilen pfeilnhauers haüßern gelegen . . .2 Novembris 1583.

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III. 888.

EPITAPHIA
Oder:
Grabschrifften/
Des Ersamen vnnd
Namhafften Johañ vom Berg/ Burger vnd Buchdrucker Herrn zu Nürnberg/ der inn des Herrn Christi warer erkentnuß vnd anrüffung seligklich eingeschlafen ist/ am VII. Augusti/ im Jar M.D. LXIII.

Grabschrifft.

Johann vom Berg zu Gend geborn/
Zum erb Gottes ist außerkorn.
Gots huld vñ geyst auß gnad bekam/
Da er ward taufft in Christi nam.
Hernach da man jn studirn ließ/
Sein Vatter schickt jn gen Parieß.
Da er drey Jar mit grossem fleyß
Lernt vnd erwarb gunst/ehr vnd preyß.
Als Doctor Luthers lehr auffgieng
Sein hertz zu seuffzen bald anfieng
Sein Tauff vnd Geist trieben jn an/
Gotswort mit ernst vnd frend annam
Wie solchs sein Vatter wird gewar/
Kombt er in vngnad vnd gefahr.
Verlest vmbs wort sein erb vnd hauß
Bringt nur zehn Kron zur zerung auß.
Zu Nürnberg findt er Gottes wort
Das war sein liebster schatz vnd hort.
Verwigt sich alles was er hat/
Lest sich nider in dieser stat.
Fecht an die Trückerey zu treybn
Will bey Christo sein lebtag bleybn.
Wie man nun ein vnd vierzig zelt/
Sein eheweyb er jm do erwelt/
Vnd hebt mit kleynen büchlein an
Veyt Dietrich hilfft dem trewen man.
Herrn Luthers Haußpostill jm glückt/
Jn vier vnd dreyssig mal sie trückt
Dient mancher Kirch vnd frembdem hauß
Gots hülff vnd segen spürt er drauß.

Viel guter leute Bücher zwar
Fertigt er auch die folgendt Jar
Auff gut Gesang legt er groß fleyß
Der rein text fürt/vnd lieblich weyß
Sang wol/ließ sichs auch was gestehn
Viel Gsangbücher ließ er außgehn
Richt sie schön zu mit höchstem fleyß/
Der Kirch zur frend/vñ Gott zum preyß.
Der Münch/ Ketzer vnd Schwermer lahr
Hielt er für böß vnd Gottloß wahr
Druckt auch der keyns in seiner preß/
Fürt sie auch nicht zur Kauffleut Meß
Sein Eyd so er Gott hat gethan
Bewart er wie ein Christlich man.
Im Drey vnd sechtzigisten Jar/
Hussen Behmisch Postillen zwar
Ließ er außgehn zur guten letzt
Drauff im ein Fieber hart zusetzt.
Willfertig inn gedult er lag/
Biß an den vierzehenden tag.
Befalh sein Seel in Gottes handt/
Von hertzen er sein Glaub bekandt.
Ich hoff auff Christum Gottes Son
Mein mitler/Priester vnd Patron
Durch sein blut hat er mich erkaufft/
Auff sein namen bin ich getaufft.
Vmb sonst/zu Gottes kind erwelt
Von sünd bin ich auch loß gezelt.
Im wort ergreiff ich solches gut/
Mit seinem fleysch vnd warem blut/
Mein glaub hiemit steyff ist vergwist/
Das sein opffer mein lößgelt ist.

Vnd

Vnd ich gerecht vnd selig bin/
Mit fried vnd freud far ich dahin.
Herr Jesu Christ mein Felß vnd hort
Erhalt bey deinem thewren wort/
Weyb/kind/vnd diese werde Stat/
So noch die reyne Lehre hat.
Gib gute zeyt/leut/frid vnd ruh/
Drauff giengen im sein augen zu.
Am sibenden Augusti zwar/
Herr Gott dein Kirch vnd Reich bewar/
Verleyh vns auch ein seligs endt
Ein newe freud/frölich erstendt.
Mein lieben schweher dort bescher/
Den rechten Glauben in vns mehr/
Gut gwissen auch in vns bewar/
Wol dem der bald auß aller gfahr/
Errettet wirdt von arger welt
Allein der Glaub den sig behelt.

Iohan. Mathe.

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EPITAPHIVM IOHANNIS MONTANI, VIRI DE RE LITERARIA ET STVdijs pietatis bene meriti, uita functi VII. die Auguſti, Anno Domini M.D. LXIII. ſcriptum à Matthæo Collino.

CVius inexhauſtum ſtudium fuit arte iuuandi
Chalcographa uariæ dogmata materiæ,
Siue ſcholis aptos, ſeu templis ſæpe libellos
Edebat, cuius plena labore domus:
Ille ſub hac lapidis requieſcit mole Iohannes
MONTANVS turbæ gloria Pieriæ.
Muſicus inſignis, præſtans pietatis amator,
Excuſi teſtes ſunt utriuſq; libri.
Edidit Harmonias multas, pluresq; ſalute
De noſtra plenas numine materias.
Et quod erat mirum, linguis uulgare ſolebat
Externis etiam ſacra, libroſq; pios.
Muſica turba, pijq; omnes deprimite mœſtas
Artificis tanti manibus exequias.

Epicedion in quo Gener alloquitur Socerum.

SIcne tuam ſobolem, ſicne ſociam; cubilis
Deſeris? an ne tua iam careamus ope:
Cum tua nos pietas, tua mens ueneranda fideſq;
Cum thalami curis nos tua cura leuet?
Infœlix oritur media inter gaudia luctus,
Cum thalami celebrem tempora ſponſus, obis.
O Socer, o Montane tuo nos Orphana caſu
Turba ſumus, moritur te moriente ſalus.

Reſponſio Socerl.

FAta pijs ſupera precibus: Nam fata precando
Cedunt: Nec moritur me moriente ſalus.
Non obij, grauibus curis ereptus abiui,
Speq; meæ uitæ triſtia damna leuo.
In Chriſto ſummum contemplor imagine patrem,
Meq; ſua Chriſto uiuo tegente manu.
Nunc fidei commendo tuæ gnatamq; domumq;
Et ſocio mecum quæ fuit uſa toro.

EPITAPHIVM IN HONOrem honeſti uiri Typographi & Muſici Noribergenſis Iohan. Montani, ſcriptum à M. Henrico Fabricio Norib.

PIerides mœſto ſuffundite lumina fletu,
Et quos cantandi ſedulus urget amor.
MONTANVS gelida nam morte ſolutus obiuit
Edens utilibus uiuida ſcripta typis.
Fouit hic Aonidas, faciles huic præbuit aures
Phœbus, ubi cantu res peragenda fuit.
Omnibus hos ſtudijs, hos arte iuuabat & ære
Harmonicis quorum mens erat apta modis.

Epigramma ad Generum.

QVid premis infeſtis lugentia pectora curis,
Tabificus comedit cur tua membra dolor?
Mortuus in Domino cœleſtia poſsidet aſtra
MONTANVS, fruitur læticiaq; Dei.
Sic Dominus uoluit, placuit mors illa tonanti,
Non igitur repetas quem fouet ipſe Deus.

Ioh. Schreck Norib.

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APPENDIX II

Documents and Sources Concerning the History of the Firm (Chapter III)

1. Conrad Gesner, *Pandectarum sive Partitionum universalium Conradi Gesneri Tigurni, medici & philosophiæ professoris, libri XXI.* Zurich (Tigurni): Christof Froschauer, 1548. Vol. II. Nürnberg Stadtbibliothek, Solg. 1171.2[0]

Dedication of Book 9, "de Astrologia," to Berg and Neuber:

Liber IX de Astrologia

"Humanissimis viris Ioan. Montano et Ulrico Neuber, Typographis Norimbergæ clarissimis, conradus Gesnerus, S.D.P."[1]

Collectaneorum mostrorum cur hanc præcipue partem, humanissini viri, vestram esse voluerim, sinulla potior causa vobis probetur, hanc saltem non reijecietis, quod alijs quoq* non obscuris quibusdam typographis libellos aliquot dedicaverim, non eius quidem generis in quo singuli maxime præcelluissent (quid facerem enim ubi pluresin eisdem excellunt?) sed in quo vel paucas insignes lubricationes edidissent. Eodem nunc institutio vobis hanc opellam inscribo, quod eximios quodam astrologicæ processionis libros vestra opera publicos esse factos audiuerim. Cuiusmodi sunt, Aboali de iudicijs nativitatum, Io. Schonerus de nativitatibus, Observationes Ioan. Regiomontani, De iudicijs aurae Io. Vuernerus: & præter mathematica, Martini Lutheri Postillam (ut vocant) patribus familiàs accomodatam Germanice: & commentarios eiusdem in Ioël prophetam à morte ipsius per Vitum Theodorun editos : cuius itidem non paucos

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[1]Abbreviations in the original are indicated by an asterisk. [Greek] indicates that the original text was in Greek.

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in re theologica libros ex officinia vestra prognatos audio. Reliqua vestra propter loci intervallum, quo distamus hactenus vel non vidi vel non observavi: observabo autem posthac diligentius & suis quæq* Bibliothecá nostrae locis inseram, si uixero, ut proposito meo satisfacia*, eò maiori studio, quò gratiorem vobis hanc dedicatiunculam fuisse intellexero. Hoc unice & intimo pectore vos obsecro & adhortor, ut astrologia* physicam potius, & ad communia aliqua vitæ humanæ opera utilem, quæ naturæ & corporum terminos non transgreditur, prēlis vestris & publica luce dignam existimetis: quàm superstitiosam illam & divinatricem, quæ fato syderum, [Greek] Gráci dicunt, cum in alijs rebus nimium attribuit, tum animos etiam hominum, mores & actiones omnes, fortunamó* ipsam, & omni mundui mutationes, ut ne religionem quidem pa*rcat, eius vel imperio vel certæ significationi subijciat. Quam quò melior, sanctior atq* doctor vir hactenus quisq* fuit un religione nostra, eò fortius contempsit, & impiam iudicavit: quò contra quisq* à fide nostra alienior, tanto maioris fecit. Imò in gentilium etiam philosophia, qui præstantiores habentur, ferè omnes, minus eam coluerunt: magis qui indoctiores, quod & hoc tempore contingit, ubi multi & sacris literis posthabitis & optima veterum philosophia neglecta, impios quosdam philosophastros & Chaldæos secuti, quicquid unquam aliquis astrologic* attribuit, recte fieri posse contendunt. Et huius modi atheos uates non plæriq* modo principes, sed etia* pròh dedecus ecclesiá pontifices apud se fouent. Verum hæc illis discutienda relinquo, qui simul & artis huius peritiam, & Christianæ theologiæ cognitionem habeant: qui soli cum recte iudicare quid boni quid mali astrologia secum uehat, tum prauas aliorum opiniones redarguere poterunt. Quod quidem Georgium Ioachimus Rheticum doctissimum in Academia Lipsica Mathematum professorum, brevi publico scripto effecturum expectamus. Qui mihi humanitatem quoq* vestram adeò prædicavit, ut lībentissime hunc vobis libellum nuncupauerim, quem vos ut æqui boniq* consulere, & omnia amici hominis officia de me uobis polliceri uelitis, oro. Valete. Tugiri, quarto nonas Februarij, anno Salutis 1548.

The book as a whole is dedicated to Froschauer: "Clarissimo Typographo Christophoro Froschovero Conradus Gesnerus S.D.P.," and dated "1548 duodecimo Calend. Septembris." The dedication is followed by a catalogue of books published by Froschauer. Each of the individual books is dedicated to a different printer, a list follows:

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Liber II *de Dialectica* "Clarissimis viris Ioan. Bebelio, et Michael Isingrinio eius fenero, typographis celeberrimis..."

Liber III *de Rhetorica* "Ioanni Oporino Typographo Ab eruditione et diligentia lavdatissimo..."

Liber IIII *de Poetica* "Nicolao Byrlingero Typographo Basiliensi Diligentissimo..."

Liber V *de Arithmetica* "Roberto Stephano Regio Typographo Lutetiae Parisiorum..."

Liber VI *de Geometria* "Ornatissimo viro Ioanni Petreio typographo excellenti..."

Liber VII *de Musica* "Eximio typographo Basiliensi Henrico Petro, de bonis studiis optime merito, domino & amico suo charissimo..."

Liber VIII *de Astronomia* "Optimo typographo Heironymo Curioni Basiliensi, amico singulari..."

Liber X *de divinatione cum licita tum illicita, & Magia* "Ornatissimo viro Wendelino Rihelio, Typographo Argentoratensi celeberrimo..."

Liber XI *de Geographia* "Paulo Manutio Aldi Filio, nobilissimo typographo Venetiis...." (This dedication also includes a catalogue of the printer's publications.)

Liber XII *de Historiis* "Sebastiano Gryphio Praestantissimo typographo Lugduni..." (This dedication also includes a catalogue of the printer's publications.)

Liber XIII *de diversis artibus, Mechanicis, & alijs humanæ vitæ utilibus.*"Egregio typographo Christiano Wechelo Lutetiæ Parisorum..." (This dedication also includes a catalogue of the printer's publications.)

2. Doppelmayr, Johann Gabriel, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern...etc.* [2]

Johann von Berg,

Ein Buchdrucker, von Gent aus Flandern gebürtig, war bey vielen Gelehrten wolh angesehen, (b) weil er durch seinen Druck und Handel, den er gegen A. 1540. zu Nürnberg in einen guten Stand Brachte, unterschiedlichen guten Büchern (c) eine grose Beförderung gabe. Starb den 7. Aug. A. 1563.

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[2]Johann Gabriel Doppelmayr (1677-1750), *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern...etc.* (Nürnberg, in verlegung Peter Conrad Monaths, 1730, gedruckt bey Joh. Ernst Adelbulnern, 1730), fol. 201.

A facsimile edition is available: *Documenta Technica Reihe II: Quellenschriften zur Technikgeschichte* (Hildesheim & New York: Georg Olms), 1972. As the original is in Fraktur, Roman type is indicated by underlining. Spelling and punctuation have been retained from the original.

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(b) Erstbemeldter Gesnerus dedicirte diesem Johann von Berg aus Hochachtung vor ihm/ weil er allerhand feine Bücher zum Druck befördert/ das IX. Buch seiner Pandectarum oder Partitionum universalium. Philippus Melanchthon *(vid. Epp. Melancht. à Joh. Saub. 1640. edit. Libr. V. pag. 744.)* wechselte Brieffe mit ihme.

(c) Bes. erstbesagte Dedication des Gesneri. auch Joh. Heinr. Gottfr. Ernestum in der wohl eingerichteten Buchdruckerey/ und zwar in specie in der Historie der Nürnbergischen Buchdrucker/ bey solchem von verschiedenen Büchern die er gedrucket.

Ulrich Neuber,

Ein Buchdrucker, erwarbe sich ebenfalls, wie obbemeldter Johann von Berg, (o) bey den Gelehrten, weil er mit selbigen in Compagnie stunde, und zugleich mit viele gute Bücher befördern halffe, eine grose Hochachtung, (p) und mithin einen feinen Ruhm, Starb den 19. Aug. A. 1571.

(o) Bes. oben *pag. 201.*

(p) Unter den Gelehrten zeigte absonderlich Conradus Gesnerus vielen Æstim gegen diesen Neuber/ und dedicirte ihme mit zugleich/ seinem Compagnon. das IX. Buch siener Pandectarum oder Partitionum universalium.[3]

3. Johann Heinreich Gottfried Ernesti, *Die Wohleingerichtete Buchdrückerey,...*[4]

1542 Ioannes Montanus oder von Berg, und Ulrich Neuber, sind als Buchdrucker und Buchhändler in Compagnie gestanden, wohnhaft auf dem neuen Bau dei der

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[3]Doppelmayr, 203.

[4]Johann Heinreich Gottfried Ernesti, *Die Wohleingerichtete Buchdrückerey, mit hundert und ein und zwanzig Teutsch= Lateinisch= Greichisch= und Hebräischen Schriften, vieler fremden Sprachen Alphabeten, musicalischen Noten, Calender=Zeichen, und Medicinischen Characteren, Ingleichen allen üblichen Formaten bestellet, und mit accurater Abbildung der Erfinder der löblichen Kunst, nebst einer summarischen Nachricht von den Buchdruckern in Nürnberg, ausgezieret. Am Ende sind etliche kurz=gefasste Anmerkungen von der Hebräischen Sprach angefüget* (Nürnberg, gedruckt und zu finden bey Johann Andrea[s] Endrers seel. Erben, 1733), fol. f2' ff. A facsimile edition is available: Hildesheim, Georg Olms, 1965.

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Kalchhütten. Jener war darneben ein guter Musicus, und starb A. 1563. Worauf Ulrich Neuber und Johann von Berg Erben eine kurze Zeit beisammen geblieben. Es is mir ein gedruckter Catalogus, oder Index Librorum, per Ioannem Montanum et Vlrium Neuberum impressorum, ohne Jahrzahl in die Hand gekommen, woraus ich von dessen Verlag folgende Bücher heiher verzeichnen, und diejenige, welche nachher unter Gerlachs Verlag gezehlet worden, mit einem * bemerken will:

*Opera Ioannis Hussi, pro 2 fl.
*Opera Ioannis Schoneri, 1 fl.
Quatour tomi Lutheri in Genesin 2 fl.
*In Ptolemaei Almagestum Regiomontanus. 5 Batz.
*Ulmerus de Horologiis sciotericis. 2 Batz.
Postilla Hieronymi Welleri. fl.
*Consilia medica Ioannis Montani. 14 Batz.
*Wellerus in secundum librum Refum. 2 Batz.
*Die Bibel. 1 fl.
Lutheri Kirchen=Postill. 1 fl.
*Ejusd. Haus=Postill. 250 cl.(d?)
*Joh. Spangenbergs Postill. 227 cl.
item Böhmisch. 1fl.
*Ant. Corvini Postill. 150 cl.
*Casp. Huberini Postill. 218 cl.
*Veit Dietrichs Kinder=Postill. 273 cl.
Hier. Welleri Postill. 3 Ort.
*Veit Dietrichs Summarien über die Bibel. 173 cl.
Brentius über die Acta. 208 cl.
*Casp. Huberini Spiegel der Haus=Zucht. 156 cl.
*Kirchen=Ordnung H. Wolffgangs von Zweibrück. 13 Batz.
*Opera Cypriani Teutsch. 8 gr. 138 cl. u. a. alle in folio gedruckt;

Nicht zu gedenken der Teutsch= und Lateinischen Bücher, welche in Quart, Octav, Duodez und kleinern Formaten in grosser Menge allda specificiret werden. A. 1566 waren Neuber und Dietrich Gerlatz oder Gerlach beisammen. A. 1569 und 1571 findet man, daß beede besonders für sich gedrucket, und zwar Gerlatz in Johann von Bergs Druckerei, wie er unter Matthesii Historia JEsu Christi gesettzet. Hieselbst meldet der jüngere Matthesius in der Dedication an hiesigen Hoch Edlen Raht, unter den Ursachen derselben, daß dessen Vaters

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Schrifften bei Johann von Bergen allheir unter dero Schutz seyen ausgegangen. Von A. 1575 bis 1592 bestellete des Gerlachs wittib, Catharina, und in letztgemeldetem Jahre der Gerlachin Erben die Druckerei und die Handlung. Ich habe aus ihren Frankfurter Meß=Catalogis von A. 1575 bis 1580 ersehen, daß sie sich gute Bücher zugeleget, folglich ihr Buchhandel überaus wohl müsse feyn bestellet gewesen: wie solches auch ihr Verlags=Catalogus von A. 1582 (welche Jahrzahl von einer unbekannten Hand beigezeichnet,) ausweiset, als worinnen sie, über die aus dem Bergisch= und Neuberischen Catalogo mit einem Sternlein obbemerkte Opera, nach gesetzte zum Verkauf feil geboten:

Opera Vrbani Regii.
Gnomonica Ioannis Schoneri.
Anatomia Volckeri Coiteri humani corporis.
Ejusdem pars secunda, cum selectis:
Opera Vrbani Regii Teutsch.
Joh. Matthesii Postilla und Berg=Postilla.
Ejusd. Historia JEsu Christi.
Apostel Leben Wendel Schemp.
Psalter Joh. Bugenhags Pomerani.
Johann Lenckers Perspectiv.
Peinliche Fragen Georg Lauterbeck.
Roß=Arzney=Buch Georg Zechendorffer.
Schiffart in die Türkei Niclas Nicolai.

nebst vielen andern. Insonderheit sind die musicalische Bücher von Orlando Tasso [sic], Vttendal, Iac. Regnart, T. Ricci, Leonh. Lechneri, Io. Knoefelii, Steph. Roseti, Iac. de Kerle, Iach. a Burck, Io. Wanningi, Melch. Schrammii, Mich. Tonsoris, Iac. Meilandi, Galli Dessleri, L. Pamingeri, Christ. Hollandi, Gossvvin, Ant. Scandelli, Matth. Gastritz, Nic. Ammerbachii u.a. Teutsch und Lateinisch vorhanden gewesen.

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4. Excerpts from the Ämterbüchlein entries concerning the firm of Berg and Neuber, 1542-1564

1542
Johann vom Berg sein setzer
Anthoni von Wallis
Ulrich Neuber

1543
Johann vom Berg sein setzer
Ulrich Neuber

1544
Johann vom Berg sein setzer
Veit Hetzel
Leupold Lichtenfelser
Ulrich Neuber

1545
Johann vom Berg sein setzer
Veit Hetzel
Leupold Lichtenfelser
Ulrich Neuber

1546
Johann vom Berg sein setzer
Martini Hass von Meilhausen
Leupold Lichtenfelser
Ulrich Neuber

1546
Johann vom Berg sein setzer
Martini Hass von Meilhausen
Leupold Lichtenfelser
Ulrich Neuber

1547
Johann vom Berg sein setzer
Leupold Lichtenfelser
Ulrich Neuber

1548
Johann vom Berg Buchtrucker
seine setzer
Martin Haß und Martin von Freiberg
Leupold Lichtenfelser formschneider
Ulrich Neuber Buchtrucker

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1549
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1550
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1551
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1552
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1553
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1554
Johann vom Berg sein setzer
Hans Peter
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

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1555
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Hans Peter
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1556
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1557
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1558
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Northeim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1559
missing

1560
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Klaus Wischner von Forschheim
Ulrich Neuber

Formschneider Leupold Lichtenfelser

1561
Johann vom Berg sein setzer
Heinrich Neustat von Köln
Hans Weissner
Ulrich Neuber

Formschneider Leupold Lichtenfelser

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1562
Johann vom Berg sein setzer
Cristof Köpel
Marx Fischer
Ulrich Neuber (absens)

Formschneider Leupold Lichtenfelser

1563
Johann vom Berg sein setzer
Marx Vischer
Hans Hagen
Ulrich Neuber (absens)

Formschneider Leupold Lichtenfelser

1564
Katherina, Johann vom Bergs Witib (widow)
Setzer: Martin Frantz, Marx Vischer, Daniel Lochner, [Hans Hagen—crossed out]
Ulrich Neuber

5. Letter from Melanchton to Johann vom Berg, May 1, 1550.[5]

Honesto Viro, Johanni Montano, civi Noribergensi, Typographo.
S. D. Et meo & Ecclesiae nostre nomine tibi & caeteris, qui editionem ennarationum Lutheri edunt, gratias ago. Judico enim, hos labores & Deo placere, & Ecclesiae prodesse. Tibi etiam gratias ago, quod volumen nunc recens editum mihi misisti. Praefationem inchoaveram, sed aliis quibusdam insulsis & ingratis occupationibus impeditus, tunc, cum addesset nuncius, non absolvi inchoatam. Mittam autem, Deo juvante, aliam locupletiorem ad reliquum opus, de qua tamen vestro arbitrio statuetis. Utinam possem etiam majoribus officiis meam vobis benevolentiam declarare. Debetur enim gratitudo honestis viris, quorum labores & officinae servium utilitati Ecclesie, non eorum cupiditatibus, qui deferi & literas & veram invocationem Dei, literarum armis, & igni & ferro, conantur. Sed Deum aeternum, Patrem Domini nostri Jesu Christi, oro, ut nobis adsit, & tibi inter nos semper colligat Ecclesiam, & hospitia honestae disciplinae & studiorum protegat. Bene vale. Cal. Maji.
Phillipus Melanchthon.

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[5]Johann Saubert, *Liber quintus et ultimus Epistolarum Phillippi Melanchtonis* (Nuremberg: Wolfgang Endter, 1646), 244-45. I am most grateful to Dr. Richard Wetzel of the Melanchthon-Forschungsstelle in Heidelberg for his correspondence concerning this letter.

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APPENDIX III

Translation and Facsimile of *Thesaurus musicus*

Dedication[1] (Chapter V)

To the most illustrious and serene Prince and Lord, Duke Albert, County Palatinate of the Rhine, and Duke of either Bavaria, our most clement Lord, greetings.

Most illustrious Prince, when Aristotle was about to commend the art of singing, he most truly and wisely wrote that music was most especially to be loved and cherished because it was useful [Greek] that is, towards the training or governance of life, towards the exciting and calming of the emotions, and towards pleasure or delight. He says that music serves pedagogy or training (which is the proper governance of our movement or of our external limbs in accordance with God's law), because it makes its devotees more refined and orderly, and more settled in the activities of their entire life. Indeed, we see that many people skilled in this art temper their activities to the nature of song, and that their behavior is more placid. For as it is commonly said, our studies manifest themselves in our behavior. And to have learned the arts faithfully softens our behavior, and prevents us from being beasts. For truly, as Xenophon says, [Greek] the arts are the source of the beautiful. On the other hand, those who are [Greek] uncultivated, and unskilled in this art, are for the most part rustic, rude, and beastly. Next

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[1]Translation from the Latin and the Greek by Joseph S. Salemi, New York, NY., 1990. According to Dr. Salemi, the writer of this preface knew Greek very well and the quotations from the Homer are accurate. The designation [Greek] in the text above indicates that what follows was originally rendered in Greek.

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Aristotle affirms that music conduces [Greek] towards the moderating of violent feelings and emotions. Indeed, these emotions are often reduced or removed by a sweet harmony, although they are unable to be assuaged by words or prayer. For a good song touches the heartstrings, and with a certain secret power arouses intense and godlike movements in the soul. Nor is there anything more effective than music either for cheering up the sad, frightening the happy, consoling the desperate, controlling the furious, or placating or reconciling the wrathful. Terpander, summoned from Lesbos by the advice of an oracle, sometimes by means of his music and the smoothness of his song soothed the Spartans who were fighting among themselves, and he laid to rest their discord. It is similarly said of Alexander the Great that when he heard Antigenidas, or the quick and joyful music of his harpist Timotheus, he too became more animated and was quicker to take up weapons, but at the sound of a sedate, composed, and more tranquil music, he put his weapons back down again. And the Holy Scriptures teach (1 Kings 16) that a frenzied Saul, whenever he was disturbed by an unclean spirit, recovered at the sound of a harp. In Athenaeus's *Encomium of Music* these words are quoted as the opinion of a certain harpist: [Greek] Music is a great and indisputable treasure to all the learned who have been instructed in it, for it molds character, and it soothes hot tempers and conflicting opinions. It is told of Clinias, the famous Pythagorean, that when he was troubled in spirit or sad he immediately hastened towards his lyre. When asked the reason for this, he replied nothing further than [Greek] I am calmed, meaning that he was cheered and pacified by the sound of a harp or a lyre. In this business of arousing or quieting the emotions the outstanding masters were Josquinus de Prato, Clement 'Antipope', and Orlando, your Highness's musician. They strike, move, and influence the souls of their hearers with the greatest dignity and sweetness.

Finally, music is useful [Greek] for pleasure. For it gladdens and cheers the heart of man, as Syracidius testifies. Ulysses tells Alcinoos in the Odyssey that excellent wine delights some people, the pleasures of food others, but that the best [Greek] charm and spice of banquets is a good song. And so that I may sum up in a few words, I have not considered that the encomium of this art ought to be sought out further than in the witness of the common experience

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that there is not time of life, no race or class of men, in which music is not loved and cherished. For they write that infants are born for sound and motion. Often a sweet song delights, puts to sleep, and subdues them when they are squalling in their cradles. In warfare the souls of fighting men are aroused by the song of trumpets. Mechanical artisans, farmers, learned men, and the sick drive away ailments, according to Boethius, and alleviate the boredom and difficulty of their labours and studies. This is the famous and outstanding praise of music that we have quoted from Aristotle and other authors, but the art of singing has a greater use in the schools and in the Church. Indeed, for the Church's sake music has been especially given to the human race, and was always conjoined to the ministry, so that not only through music the name and blessings of God may be celebrated, but also so that divinely handed down prophecies may be preserved and propagated in song, just as they are in literature. For the young are delighted by song, and more readily learn materials contained in song, and their memory of rhythms and songs is more durable. Moreover, music helps pious aphorisms to pierce and move more vehemently the hearts of men, and thereby to kindle their attention and piety more easily. For there is a certain wonderful relation between the soul and rhythms and harmony, with the result that our souls eagerly receive harmonies, and various movements in us respond to their variety as well.

Music is a foretaste or a certain image of eternal life, in which we are going to hear the son of God [Greek] as chorus leader assiduously celebrating God with us and with the musician angels, and singing "Glory to God in the highest." Therefore all [Greek] uncultivated people are beasts, not human beings, as was that Scythian who said that he would rather hear the neighing of his horse than a sweet song. Indeed, they are more monstrous than the beasts themselves, for we see that beasts are tamed thorough music. And history testifies that northern swans are drawn by the sound of a harp, and that birds are lured and captured by a sweet-sounding flute. And Orpheus is said to have influenced beasts and trees with his songs, and Amphion is said to have dragged stones to the Theban walls by the sound of his harp.

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Therefore, since there is such great praise, usefulness, and excellence in music, all musicians who compose songs in harmonic measures clearly deserve well of the Church and of all posterity, just as Homer says in the eighth book of the Odyssey: [Greek] For all men upon the earth, bards are sharers of honor and respect and so do all typographers who put the modulation of musicians into print, and whoever else applies some study, work, labor, industry, or expense to the preservation of music. Among these persons our parent of sacred memory, Johannes Montanus, does not hold the least place. For in order to oblige the Church and the schools, in his earlier years he edited several songs of the most select masters, as for example the books of the Evangelia, the books of the Psalmorum, and a Novum et insigne opus musicum completed and crafted with the greatest industry, in short, the songs of your Orlando. Finally, so that he might leave behind him a swan song, as it were, he started on this Thesaurus musicus, which contains the best songs for eight, seven, six, five, and four voices, fully approved by the masters. There are older compositions as well as newer ones, and ones that have not been printed previously. Indeed, since many persons dislike the older music, and are enthralled by a desire for the new, he wanted to oblige them as well. He finished nearly the entire first volume of this work himself. We have added the remaining four according to his prescribed outline [catalogo], and having followed his plan we have completed the undertaken work, in such a way as to leave the pages empty after the finished songs on account of the musical instruments, so that singers might not be hindered by the turning of the pages. Nor do we doubt that this attempted Treasury of ours will be most welcome to the many honorable devotees of music.

Most illustrious Prince, by the command and final wish of our parent we offer and particularly dedicate this Musical Treasury to your Highness, not only as a public acknowledgment of our parent's gratitude for the courtesies and benevolence with which you embraced him, but also so that your Highness (who, following the example of your ancestors, has always loved and cherished music and its devotees) may have something to cheer and refresh your mind occasionally during the great task of governing. We reverently and earnestly

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ask that you graciously accept this labor of ours, the Musical Treasury, and that you be satisfied with it. And since it is written that it is through the Lord that both the ear hears and the eye sees, we shall pray God that He be present to your Highness with His Holy Spirit, and that He rule and govern you mercifully, so that He may direct all your actions to the praise of His divine name, and to the welfare of the Church. Given at Nuremberg on the twenty-fifth of March, which is the day of the conception and the crucifixion of our Lord Jesus Christ, in the year from His nativity 1564.

Most attentive to your Highness, we are,

the widow and heirs of Johannes Montanus.

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ILLVSTRISSIMO AC
SERENISSIMO PRINCIPI ET DOMINO, D.
Alberto, Comiti Palatino Rheni, utriuſq; Bauariæ Duci, Domino noſtro clementiſsimo, S. P.

ARISTOTELES commendaturus artem canendi, Illuſtriſsime Princeps, veriſsimè & ſapienter ſcripſit, Muſicam potiſsimum ideo amandam & colendam eſſe, quia proſit πρὸς παιδείαν καὶ παιδαγωγίαν, πρὸς κάθαρσιν, & πρὸς εὐφροσύνην, hoc eſt, ad diſciplinam & vitæ gubernationem, ad excitandos & ſedandos affectus animi, & ad voluptatem ſeu delectationem. Pædagogiæ vel diſciplinæ, quæ eſt honeſta gubernatio locomotiuæ ſeu externorum membrorum iuxta legem Dei, inſeruire inquit, Quia Muſica reddit cultores ſuos humaniores & modeſtiores, ac in totius vitę actionibus magis compoſitos. Videmus enim pleroſq; hac arte excultos ad naturam cantus etiam ſuas attemperare actiones, & mores illorum eſſe placidiores. Nam ſtudia, ut dici ſolet, abeunt in mores. Et didiciſſe fideliter artes, emollit mores, nec ſinit eſſe feros. Suntq; uerè πλήκτρα πνεύματα κηλοῦντα, ut Xenophon inquit. Econtra illos, qui ſunt ἀμούσοι, & huius artis imperiti, plerunq; eſſe agreſtiores, duriores, ac efferos. Deinde cõducere affirmat πρὸς κάθαρσιν, ad animorũ & affectuũ uehementiorum moderationem. Hi enim ſæpe leniuntur aut tolluntur dulci harmonia, cum uerbis uel oratione ſedari nequeant. Nam bona cantilena tangit fibras pectoris tanquàm chordas, & quædam arcana ui ciet ardentes ac diuinos motus animi. Nec eſt quicquam efficacius, ſiue uelis triſtes erigere, ſiue lætos terrere, deſperabundos conſolari, furioſos compeſcere, iracundos placare ſeu reconciliare, quàm eſt Muſica. Terpander enim iuxta ſententiam oraculi accerſitus ex Lesbo, aliquando Lacedæmonios inter ſe diſſidentes Muſica & cantus ſuauitate deliniuit, eorumq; diſcordiam ſedauit. De Alexandro Magno ſimiliter dicitur, quòd audiens Antigenidam, uel ſui Cytharœdi Timothei concitatiorem & hilariorem Muſicam, ipſe quoq; animoſior, & ad arma capeſſenda alacrior factus ſit, ad Muſicam uero ſedatam, compoſitã, & tranquilliorem, rurſus arma depoſuerit. Et ſacræ literæ 1. Reg. 16. docent, Saulem phreneticum, quoties à ſpiritu immundo agitatus fuit, ad citharæ cantum reſpiraſſe. Apud Athenæum in Encomio Muſices, ex cytharœdi cuiuſdam ſententia

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hæc uerba leguntur: μέγα βάσανός ἐστι καὶ βέβαιος ἡ μουσικὴ ἅπασι τοῖς μαθηταῖς παιδευθεῖσιν. καὶ γὰρ ἐν παιδιᾷ, ἢ τὰς θυμοειδεῖς, καὶ τὰς γνώμας διαφόρως κατασπᾷ καὶ. De Clinia quoq; Pythagorico ac celebri uiro narratur, quòd animo turbatus ac tristis, statim properarit ad lyram, & interrogatus de causa facti responderit nihil aliud, quàm παθήσομαι. Significans se citharæ aut lyræ cantu exhilarari ac mansuefieri. In hoc genere affectuum excitandorum uel sedandorum insignes fuêre artifices Iosquinus de Prato, Clemens non Papa, & Orlandus tuæ Celsitudinis Musicus. Summa enim grauitate ac suauitate animos auditorum percellunt, mouent atque afficiunt.

Denicq prodest Musica πρὸς ἡδονὴν. Lætificat enim & exhilarat cor hominis, teste Syracide, Alios delectat inquit Vlysses ad Alcinoum Odyss. α. generosum unum, alios ciborum deliciæ, optimum autem ψάλτηριον, & condimentum conuiuiorum, est bona cantilena. Atq; vt pauca complectar, non enim Encomium huius artis altius repetendum duxi, testis est communis experientia, nullam esse ætatem, nullum genus hominum aut uitæ statum in quo Musica non ametur & excolatur. Nam infantes scribunt ad cantum & motum esse natos. Hos in cunis uagientes dulcis cantio sæpe delectat sopit ac compescit. In bellis animi pugnantium tubarum carmine excitantur. Artifices mechanici, agricolæ, homines literati ac ægroti pellunt morbos teste Boëtio ac leuant tædium & difficultatem laborum & studiorum. Hoc est præclarũ & insigne Musices Encomium quod ex Aristotele & alijs autoribus citauimus. Maiorem autem usum habet ars canendi in Scholis & Ecclesia. Propter hanc enim præcipuè data est generi humano & ministerio semper coniuncta fuit Musica, vt non solũ per eam nomẽ ac beneficia Dei celebrarentur, & cantu uelut literis oracula diuinitus tradita conseruarentur ac propagarentur. Nam prima ætas delectatur cantu & citius discit materias carmine comprehensas, ac durabilior est numerorum & carminum memoria. Sed etiam vt piæ sententiæ uehementius hominum pectora ferirent ac mouerent, & attentionem atq; pietatem eò facilius accenderent & adaugerent. Est enim animæ cum numeris & harmonia, mirabilis quædam cognatio, qua fit vt ani le accipiant animi harmonias, & earum varietati varĩ quoq; motus in nobis respondeant.

Est ęq; Musica prægustus seu imago quædam uitæ æternæ, in qua audituri sumus filiũ Dei ἀρχηγὸν, assiduè nobiscum & cum angelis Symphonistis Deum celebrantem & Gloria in excelsis Deo canentem. Bestiæ igitur sunt, non homines, omnes ἄμουσοι, & hostes artis canendi, qualis fuit ille Scytha, qui dixerat se malle audire hinnitum equi quàm dulce carmen, imò ipsis feris immaniores. Quia feras uidemus per Musicam demulceri. Et historiæ testantur cygnos hyperboreos citharæ cantu adduci, aues allici fistula dulci & capi. Et Orpheus dicitur feras ac arbores flexisse carminibus, Amphion autẽ traxisse saxa ad muros Thebanos citharæ sono.

Cum igitur tanta sit laus, utilitas, & commendatio Musices, præclarè merentur de Ecclesia & tota posteritate

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posteritate omnes Symphonistæ harmonicis numeris carmina effingentes, sicut & Homerus inquit Odyss. 8: πᾶσιν ἀοιδοποιοῖσι κλυτοῖσιν ἀοιδοί τιμῆς ἐμμορέουσιν ὑφ' ἱδρώτος, omnes Typographi modulationes Musicorum Typis excudentes, & quicunq; ad Musicæ conseruationem aliquid studij, operæ, laboris, industriæ, aut sumptuum conferunt. Inter quos non postremum locum obtinet noster parens Ioannes Montanus sanctæ memoriæ. Nam vt gratificaretur Ecclesiæ & Scholis, edidit superioribus annis plurima selectissimorum artificum carmina, veluti sunt tomi Euangeliorum, tomi Psalmorum, & nouum ac insigne opus summa industria perfectum & elaboratum, denique Orlandi tui carmina. Postremo vt etiam post se quasi cygneam relinqueret cantionem, aggressus est & hunc Thesaurum Musicum, comprehendentem optimas & ab artificibus comprobatas octo, septem, sex, quinq; & quatuor vocũ cantilenas, tam à veteribus quàm recentioribus compositas, & antea nondum excusas. Cum enim multi fastidiant vetustiorem Musicam & teneantur desiderio nouæ, voluit & illis gratificari. Primum autem tomum huius operis absoluit ipse ferè totum. Posteriores quatuor adiecimus nos ex præscripto ab ipso catalogo, & secuti consilium ipsius absoluimus opus inceptum & inchoatum, ita vt relinqueremus finitis cantilenis vacuas paginas, propter Musica instrumenta, ne vertendis foliis cantores impedirentur. Nec dubitamus, hunc nostrum conatum & Thesaurum multis honestis & Musicæ cultoribus fore gratissimum.

Hunc Thesaurum Musicum offerimus ac peculiariter dedicamus vestræ Celsitudini Illustrissime Princeps, ex iussu & vltima parentis nostri voluntate, non solum vt sit publica gratæ mentis significatio pro officijs & beneuolentia, qua parentem nostrum complexus es, Sed etiam vt vestra Celsitudo quæ Musicam & eius cultores exemplo maiorum semper amauit & fouit, aliquid habeat, quo mentem in tanta mole gubernationis interdum exhilaret atq; reficiat. Hunc nostrum laborem & Thesaurum Musicum vt sereno & hilari vultu accipias & boni consulas obnixè ac reuerenter petimus. Cumq; scriptum sit, vtrunq; esse à Domino vt auris audiat, & oculus videat, orabimus Deum, vt Spiritu sancto Celsitudini vestræ adsit, eamq; clementer regat ac gubernet, vt omnes suas actiones referat ad laudem diuini nominis, & Ecclesiæ salutem. Datæ Noribergæ 25. Martij, qui est dies concepti & crucifixi Domini nostri Iesu Christi, Anno à natiuitate eiusdem 1 5 6 4.

Vestræ Celsitudinis

Obseruantissimi

Iohannis Montani
vidua & hæredes.

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A. Archival Sources

Most of the documents relevant to this study are held by one of the three major repositories in Nuremberg. The holdings of these three--the Stadtarchiv, Staatsarchiv, and Landeskirchliches Archiv--are complemented by the holdings of the Stadtbibliothek and the library and archives of the Germanisches National Museum. Excellent descriptions of many of the archival sources not mentioned here may be found in Butler, *Liturgical Music*, 72-77.

Nuremberg Stadtarchiv: The archive in general contains official city records. Many of the archive's original holdings were transferred after the Napoleonic wars, first to Munich (when Franken, the province in which Nuremberg lies, was made a part of Bavaria) and then to the Bayerisches Staatsarchiv in Nuremberg. The division of documents between the two archives is not entirely logical; fortunately the staff of the Stadtarchiv is extraordinarily helpful, knowledgeable, and competent. (A separate portion of the archive is devoted to World War II, the Holocaust, and the National Socialist Party.)

Rep. B14/I, *Libri Litterari* (*Grundverbriefungsbücher*, real estate records): These contain records of any kind of real estate transactions in the City; the large folio volumes are almost completely intact and legible, and a modern index volume makes their contents accessible.

Rep. B14/I, *Librii Conservatorium*: These contain legal disputes, such as that over Katherina Gerlach's will, which were brought to the City Council for resolution.

Bayerisches Staatsarchiv Nuremberg: This archive contains materials pertaining to other areas of Franken, as well as to Nuremberg. It contains some of the city's official records from the sixteenth century. As mentioned above, the division of materials between this repository and the Stadtarchiv is not entirely obvious.

Rep. 52b, *Reichsstadt Nürnberg, Amts- und Standbücher* Nr. 308 *Nürnberger Neubürgerverzeichnis 1534-1631*. Lists of persons taking citizenship.

Rep. 54 a II, *Nürnberg Stadtrechnungsbelege*. Receipts to and from the City Council, and also some correspondence.

Rep. 61 a/b, *Reichsstadt Nürnberg Briefbücher*: Copies of letters written by the Stadtrat (City Council) on behalf of its citizens.

Rep. 62, *Ämterbüchlein der Reichsstadt Nürnberg (Verzeichnis der vom Rat vereidigten Ämter und Gewerbe)*: Lists of the members of various occupations who were obliged to register themselves once a year with the City Council and to take an oath agreeing to abide by

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the standards and rules set for their trade. The listings for the book trades--printers, bookbinders, typecutters, scriveners, and, later in the century, booksellers--have been excerpted in Lore Sporhan-Krempel and Irene Stahl, *Nürnberger Buchgewerbe vom 16. bis 18. Jahrhundert* (full citation below).

Landeskirchliches Archiv: The archive contains records collected from the various Nuremberg churches, among the most extensive of which are those of the two main parish churches, St. Sebald and St. Lorenz. It also has a library of sixteenth-century music volumes from the churches and other ecclesiastical libraries. The card file contains entries transcribed from the following church records: St. Lorenz *Taufbuch* (baptism records); St. Lorenz *Bestattungsbücher* (burial records); St. Sebald *Taufbuch* (baptism records); among others, and is an invaluable resource as it is organized alphabetically and chronologically.

The originals of the following documents are also held at the LKA, but modern editions of most of them are available in each of the archives and libraries in Nuremberg: *Lorenzer Ehebuch, Sebalder Totengeläutbuch, Sebalder Ehebuch.*

Germanisches National Museum: The archive in general contains documents relating primarily to private individuals. The holdings concerning some of the sixteenth century patrician families are particularly rich.

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A

Berg and Neuber: Music Printers in Sixteenth-Century Nuremberg

by

Susan Jackson

VOLUME II

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1998

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PART II

Catalogue of Music Editions

The making of many books is without limit
And much study is a wearying of the flesh.
–Ecc. 12:12

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Editorial Policies for the Catalogue of Berg and Neuber Music Editions[1]

Numbering: Each catalogue entry has been assigned a number that reflects its (presumed) chronological order. Within each year, the books have been organized alphabetically according to the name of the author or editor. Where no author or editor is discernible, the volume's title has been used; these are not segregated from the author entries. Occasionally two or more editions of the same work appeared in the same year; in that case the works have been distinguished by lower case letters following the numbers.

Short title: The first few important words of the title have been employed as the short title, even when these do not agree with other catalogues' titles.

RISM numbers: Where they exist, RISM numbers have been indicated for each volume. Some works have several RISM numbers, which are then indicated in the following order of preference: anthology numbers (RISM "B" series, *Recueil* or anthology), single composer numbers (RISM "A" series, *Einzeldrucke*), DKL catalogue numbers, and theory catalogue page numbers. Those works not mentioned in any RISM volume are so marked.

Comments: This section includes all information that does not logically belong in any other location, and varies tremendously from entry to entry. At the end of each comments section the library siglum (and shelf-mark, where available) of the catalogued exemplar appears. Where the entry was created exclusively from an exemplar on microfilm, that is indicated by means of an asterisk next to the library siglum.

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[1]The editorial policies for this catalogue of Berg and Neuber music editions has as its basis the cataloguing system devised by Prof. Jane Bernstein for her catalogue of Scotto editions (which in turn is based on that used by Prof. Mary Lewis for her catalogue of Gardano editions). I am grateful for her generous input and careful supervision of this section of the dissertation.

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Title page: The title page is in all cases a diplomatic transcription done according to the guidelines set out in Bowers' *Principles of Bibliographical Description,* modified where appropriate for musical materials. The pages are presented as they appear in the original edition. Where there are multiple title pages, as in part books of polyphonic music, the tenor (or in the case of *bicinia,* the most elaborate) title page is presented first. Distinctions between the various fonts and colors of ink are indicated in brackets above or to the right of the material in question; for example "[in **red** and black Fraktur and Roman]" indicates that text transcribed in bold is red in the original, and that underlined text is Fraktur in the original.

Colophon: The colophon is also presented in diplomatic transcription, according to the principles listed for the title page. The colophon almost always consists of the imprint; where other information--such as the printer's mark--is also at the end of the volume, it is included.

Format: The physical format of the book, whether folio, quarto, or octavo, etc., and the orientation, whether oblong or not, are listed first. This is followed by any foliation or pagination, and a comment regarding in what manner individual pieces of music are identified (usually by roman numeral). Number of volumes and number of part books (where this is not already self-evident from the title page information) are also given here. A sample entry might read: "Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece."

Collation and Signature: The gathering structure and signing are indicated here according to the guidelines set forth by Bowers' *Principles of Bibliographical Description.* The signature (an alphabetical character that appears in the lower right hand corner of a recto folio) is given, followed by the gathering structure (usually four folios to quarto and eight to octavo) for each voice part. The signing follows, with "$" referring to the number of leaves signed; usually only the first three folios in quarto and the first five in octavo format are signed. Virtually none of the title pages of Berg and Neuber's music prints are signed.

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Dedication or Preface: The dedicatee and the dedicator of any prefatory material are given, along with the folio number(s) of the dedication or preface. Where the dedication appears in only one part book of a set, that is also indicated.

Table of Contents: The location of the table of contents or index appears in this section. Its pagination and whether it appears in all part books of a set are also given.

Contents: The listing of contents varies according to the type of print: volumes of theory, Kirchenlieder, and polyphony each have their own requirements, which are discussed in more detail below. An attempt to retain as much of the original orthography as practicable has been made; the only orthographic sign regularly omitted is the long "s." Ligatures have been transcribed; and abbreviations have been expanded within square brackets. As much information as could be obtained is presented, which means entries may vary in detail and length. When possible, entries made from microfilm were checked against the original (the method for distinguishing between entries made from microfilm and original sources is given below). Given the number of works involved, it seemed most fruitful and useful to catalogue each volume as completely as possible, without regard for absolute uniformity among entries.

Contents for Polyphonic Volumes: Volumes of polyphony have the most complex catalogue entries. Unless indicated otherwise, the following information is presented in this order: (1) *the number of the piece,* in the numbering system used in the original (most often roman numerals); (2) *the incipit,* taken from the Discantus part book, under which is indicated [in square brackets] any other text for the piece, such as a cantus firmus, and the voice part(s) in which it appears; where the Discantus voice enters late in the piece, and does not have the complete incipit of the piece, that is indicated and the incipit is filled in from other voices, with first preference being given to the Tenor; (3) *multiple partes* are indicated with roman numerals designating the pars number, and the incipits are presented according to the norms of the prima pars, given above; any comments are presented in footnotes; (4) *attributions*: Composer attributions are given as found in the Discantus part book (or whatever part book the incipit is taken from), or in the normal form for the majority of the part books where there are

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deviations; all cases of difference, where they are more than the most basic orthographic variants, are indicated in the footnotes; any substantive differences between index and part book attributions are also mentioned; (5) *foliation*: the beginning folio for each pars is given; the ending indication of the contents (most often "Finis" or "Finis cantionem (quinque) pars") is also given; where there is no separate folio indicated for the "finis" it may be found directly underneath the music on the final folio.

Contents for Kirchenlieder Volumes: The entries for these volumes vary rather substantially depending on the individual contents. The music is always monophonic, and there are usually few pieces per volume (some notable exceptions being the *Gesangbuch der Brüder* and Heyden's *Liber Canticorum*). The usual format includes the number of the piece, the incipit, and the folio on which it is found. Where relevant, the type of notation used is also indicated. Where the format is more complex, the editorial procedures and their rationale are given within the individual entry.

Contents for Music Treatises: As with the Kirchenlieder volumes, the individual entries vary considerably depending on the contents of the individual volumes. In most cases the titles of the chapters (where such divisions are discernible) are given, along with their foliation. I have indicated as many major subdivisions within each volume as practicable, even when they are not specifically designated as chapters, so that the reader may have an idea of the subjects covered in the treatise.

Locations and Notes: The location section presents all known copies, in order of the libraries' RISM sigla; individual shelf-marks, where known, are given. Copies which I have not seen at all are indicated by a double asterisk after the siglum; those which I have seen only on microfilm are indicated by a single asterisk; I have seen the copies for which signatures are given. In addition, the number of copies, completeness of the set of part books, and other such information is presented. Notes here give more detailed description of individual copies, which are identified by their library sigla.

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Literature and Bibliography: This section includes listings of modern editions, facsimile editions, articles about the prints, and so forth.

A note about the format of the catalogue entries: The primary concern in designing the format was legibility; occasionally entries have been compressed somewhat for space considerations (for example where more generous spacing might have resulted in only one or two lines on the second page of a short entry). As each volume presents slightly different bibliographical considerations, the format of each entry will vary accordingly.

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Short Title Catalogue of Music Prints
Berg and Neuber 1542-1564

Cat. no.	RISM no.[1]	Short Title	Composer/ Author/ Editor	Type of Work[2]	Status/ Comments[3]
01	1542[08]	Der gantze Psalter Davids in Gesangwies gestellt	Hans Gamersfelder	DKL	
02a	1543*	Agend Büchlein für die Pfarrherrn auff dem Land	Veit Dietrich	DKL	R1543, 44, 45, 48, 53(2x), 56, 57, 60, 65 (3x)
02b	1543*	Agend Büchlein für die Pfarrherrn auff dem Land	Veit Dietrich	DKL	
03	1543[06]	Ein Lobgesang Von der Aufferstehung Christi	Sebald Heyden	DKL	
04	1544*	Agend Büchlein für die Pfarrherrn auff dem Land	Veit Dietrich	DKL	
05a	1544[09]	Die Einsetzung v. brauch des heylig. Abentmals in gesangweis gestellt	Sebald Heyden	DKL	

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[1]Abbreviations used: Th = *Ecrits Imprimés Concernant la Musique* RISM (RISM Theory); DKL = *Das Deutsche Kirchenlied* RISM. Those dates followed by an asterisk (e.g. 1544*) are not found in RISM; this is the first time any of these works have been identified as products of the Berg and Neuber press. Some editions have several RISM numbers, which are given in the following order of preference: anthology ("B" series), single composer ("A" series), DKL catalogue numbers, and theory catalogue numbers. Where there is only one RISM number, it is taken from the "B" series unless the work does not contain polyphonic pieces. Where the work is primarily Kirchenlieder, the RISM number is from the DKL series; where the work is a musical treatise, the number refers to the RISM theory catalogue page number and the date (if known) of the edition is given in brackets. Where the edition contains the works of only one composer, the RISM number is taken from the "A" series, *Einzeldrucke*, and the date of the edition is given in brackets.

[2]DKL = German Kirchenlieder; Th = Musical Treatise; Lat. plyph. = Latin polyphony; Ger. = German polyphony; "+" = also includes pieces of other types, such as Latin or French polyphony.

[3]R = reprint or new edition in year(s) indicated.

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05b	1544*	Die Einsetzung v. brauch . . .	Sebald Heyden	DKL	different edn. of above
06	1544*	Ein Gesangbuch der Brüder in Behemen v. Merherrn (s.a. 1552)	[Johann Horn]	DKL	R1552, 54, 55, 56, 58(2x), 60, 61(2x), 64
07	1545[10]	Agend Büchlein für die Pfarrherrn	Veit Dietrich	DKL	[Definitive version]
08	1545[07]	Der christlischer glaub, in gesangweis gestellt	Sebald Heyden	DKL	
09	1546[8]	Selectissimae symphoniae compositae ab excellentibus musicis	Johann vom Berg	Lat plyph	(a4, 17 motets)
10	1546[03]	Der lxxx. Psalm zu singen und zu beten für die Christiche Kirchen wider alle Widerchristen...	Sebald Heyden	DKL	
11	1546[10] O258	Cantilenae aliqot (sic) elegantes ac piae	Caspar Othmayr	Lat plyph	(a4-5, 11 motets)
12	O259 [1546]	Epitaphium D. Martini Lutheri	Caspar Othmayr	Lat plyph	(a5, 2 motets)
13	1547[18] O260	Bicinia sacra. Schöne geistliche Lieder unnd Psalmen mit zwo Stimmen	Caspar Othmayr	Lat plyph / DKL	(a2, 44 pcs.)
14	O261 [1547]	Symbola illustrissimorum principum	Caspar Othmayr	Lat plyph	(a5, 33 motets)
15	1548[06]	Agend Büchlein...	Veit Dietrich	DKL	
16	Th301 [1548]	Compendiolum musicae pro incipientibus	Henrich Faber	Th	R1555, 57, 58
17	1549[1]	Lamentationes Hieremiae Prophetae	Gaspar Bruschius	Lat plyph	(a4, 42 motets)
18	1549[35]	Ein außbund schöner teutscher Liedlein, zu singen, und auff allerley Instrument zu gebrauchen...	Georg Forster	Ger plyph	(a4, 130 pcs.) R1552, 60, 61
19	1549[36]	Der ander Theyl des Außbunds viler kurtzweyliger frischer teutscher Liedlein	Georg Forster	Ger plyph	(a4, 71 pcs.) R1553
20	1549[37]	Der dritte Teyl, schöner, lieblicher, alter und newer teutscher Liedlein	Georg Forster	Ger plyph	(a4, 80 pcs.) R1552
21	O263 [1549]	Reutterische u. Jegerische Liedlein	Caspar Othmayr	Ger plyph	(a4, 50 pcs.) R1550
22	O262 [1549]	Tricinia in pias aliquot salutares composita	Caspar Othmayr	Lat plyph	(a3, 30 pcs.)
23	1549[16]	Diphona amoena et florida	E. Rotenbucher	Lat plyph	(a2, 99 pcs.)

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24	1549[05]	Der xlvj. Psalm, darinn der heylige Geyst seyn Kirchen sonderlich tröst und sterckt	Sebald Heyden	DKL	
25	1550[2]	Carmina vere divina, a praestantissimis artificibus	Caspar Bruschius	Lat plyph	(a5, 17 motets)
26	Th301 [1550]	Ad musicam practicam introductio, non modo praecepta	Heinrich Faber	Th	
27	1550*	Liber canticorum, quae vulgo Responsoria vocantur	[Sebald Heyden]	Latin chant	(132 pcs.) R 1558
28a	[1550][22] O263[4]	[61 deutsche und französische mehrstimmige Vokalsätze]	Caspar Othmayr	Ger plyph +	R, incl. new material, of no. 22 (a4, 61 pcs.)
28b	[1550][23] O263	[68 deutsche, französische, lateinische mehrstimmige Vokalsätze]	Caspar Othmayr	Ger plyph +	[see above] (a4, 68 pcs.)
29	1550[21]	Protelios Euche, qua chorus musicus	Schwartz, Schwartz, Meiland	Lat plyph	(a4, 3 motets)
30	1551[20] DKL 1551[06]	Bergkreyen, auff zwo Stimmen komponirt	E. Rotenbucher	Ger plyph	(a2, 38 pcs.)
31	Th227 [1552]	Compendium musices	Adrian Coclico	Th	
32	C3258 [1552]	Musica reservata, consolationes piae e Psalmis Davidicis	Adrian Coclico	Lat plyph	(a4, 41 motets)
33	1552[27]	Ein Außbund schöner, teutscher Liedlein, von neuem vbersehen	Georg Forster	Ger plyph	
34	1552[28]	Der dritte Teyl schöner, lieblicher Liedlein	Georg Forster	Ger plyph	R 1563
35	1552[01]	Ein Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
36	1553[4]	Psalmorum selectorum I	Johann vom Berg	Lat plyph	(a4-6, 31 motets)
37	1553[5]	Psalmorum selectorum II	Johann vom Berg	Lat plyph	(a4-5, 31 motets)
38	1553[6]	Psalmorum selectorum III	Johann vom Berg	Lat plyph	(a4-5, 37 motets)
39A	1553[08]	Agend Büchlein...	Veit Dietrich	DKL	
39b	1553[09]	Agend Büchlein...	Veit Dietrich	DKL	

[4]RISM date is c. 1550.

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40	1553[30]	Der ander theyl viler ... Liedlein	Georg Forster	Ger plyph	
41	1553[05]	Geistliche Lieder zu Wittemberg	[Martin Luther]	DKL	
42	1554[10]	Evangelia Dominicorum et Festorum I	Johann vom Berg	Lat plyph	(a4-8, 41 motets)
43	1554[11]	Psalmorum selectorum IV	Johann vom Berg	Lat plyph	(a4-5, 40 motets)
44	1554[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
45	[1554][30]	In Epitaphiis Gasparis Othmari	[Gg Forster?]	Lat plyph	8 pieces (a 4?)[5]
46	1555[10]	Evangelia Dominicor. et Festor.II	Johann vom Berg	Lat plyph	(a4-8, 40 motets)
47	1555[11]	Evangelia Dominicor. et Festor. III	Johann vom Berg	Lat plyph	(a4-8, 49 motets)
48	1555[12]	Evangelia Dominicor. et Festor.IV	Johann vom Berg	Lat plyph	(a4-8, 28 motets)
49	Th302 [1555]	Compendiolum musicae pro incipientibus	Heinrich Faber	Th	
50	1555[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
51	1556[8]	Evangelia Dominicor. et Festor. V	Johann vom Berg	Lat plyph	(a5, 44 motets)
52	1556[9]	Evangelia Dominicor. et Festor. VI	Johann vom Berg	Lat plyph	(a4-8, 44 motets)
53	1556[08]	Agend Büchlein für die Pfarrherren	Veit Dietrich	DKL	
54	1556[28]	Der Vierdt theyl ...Teutscher Liedlein	Georg Forster	Ger plyph	(a4, 40 pcs.)
55	1556[29]	Der Fünffte theyl ...Teutscher Liedlein	Georg Forster	Ger plyph	(a5, 52 pcs.)
56	1556[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
57	1557[09]	Agend Büchlein für die Pfarrherren	Veit Dietrich	DKL	
58	Th302 [1558]	Compendiolum musicae	Heinrich Faber	Th	
59.I 59.II	1557[07]I1 557[07]II	Kirchenordnung, wie es mit ... Kirchengesang, teutsch und ...	[Sebald Heyden]	DKL	
60	1558[4]	Novum et insigne opus musicium I	Johann vom Berg	Lat plyph	(a6, 54 motets)
61	Th302	Compendiolum musicae	Heinrich Faber	Th	

[5]Only the Bassus part book of this print is extant. Presumably the eight motets are for four voices.

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62	1558*	Liber canticorum ...	[Sebald Heyden]	Latin chant	
63a	1558[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
63b	1558[02]	Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
64a	1558[09]	Trostpredigten Auß der schönen Historien vom Lazaro	Johannes Mathesius	DKL	
64b	1558*	Trostpredigten Auß der schönen Historien vom Lazaro:	Johannes Mathesius	DKL	
65	1559[1]	Magnum opus musicum [Novum II]	Johann vom Berg	Lat plyph	(a5, 103 motets)
66	1559[2]	Magnum opus musicum [Novum III]	Johann vom Berg	Lat plyph	(a4, 67 motets)
67	L1841 [1559]	Catechesis numeris musicis	Matt. LeMeistre	Lat plyph	(a3, 7 pcs.) R 1564
68.I-III	1559[10]	Leychpredigten Auß dem fünffzehenden; Leychpredigten Johannis Mathesij Ander theyl; Leychpredigten...dritte Theyl... [Not in RISM]	Johannes Matthesius	DKL	
69	1560[1]	Selectissimorum Triciniorum I	Johann vom Berg	Lat plyph	(a3, 50 pcs.)[6]
70	1560[2]	Selectissimorum Triciniorum II	Johann vom Berg	Lat plyph	(a3, 52 pcs.)
71	F720 [1559/60]	Tertio Tomo Triciniorum	Wolfang Figulus	Lat plyph	(a3, 39 pcs.)
72	1560[15]	Agend Büchlein für die Pfarrherren	Veit Dietrich	DKL	
73	1560[02] Th 69	Deutsche Musica u. Gesangbüchlein	Martin Agricolam, Wolfgang Figulus	Th/Ger plyph	(a2-3, 4 pcs.) R 1563
74	1560[25]	Ein außbund schöner, teutscher Liedlein	Georg Forster	Ger plyph	
75a	1560[05]	Kirchenordnung Wie es mit der... Kirchengesanng Teutsch und Lateinisch	[Sebald Heyden?]	DKL	
75b	1560[06]	Kirchenordnung Wie es... Kirchengesanng Teutsch ...	[Sebald Heyden?]	DKL	
76	1560[03]	Gesangbuch der Brüder	[Johann Horn]	DKL	
77	1560[11]	Christliche Geseng und Psalmen	Martin Luther	DKL	
78	D1728 [1561]	Epithalamia Duo in nuptijs	Michel Desbuissons	Lat plyph	(a5, 2 motets)

[6]Probably first printed in 1559, and reprinted or issued in a new edition in 1560.

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79a	1561[04]	Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
79b	1561[05]	Gesangbuch der Brüder in Behemen	[Johann Horn]	DKL	
80	1561[19]	Leychpredigten Auß dem fünffzehenden ...	Johannes Matthesius	DKL	
81	1561[1] DKL 1561[21]	Veteres ac piae cantiones	Christoph Schweher	Lat plyph	(a4, 63 motets)
82	Th893 [1561]	Musica Teutsch, der Jugent ...	Ambros Wilflingseder	Th	
83	L768 (1562a)[7]	Sacrae cantiones	Orlando di Lasso	Lat plyph	(a5, 25 motets) R 1563, 1564
84a	Th509 [1562]	Musica Nicolai Listenii	Nicolas Listenius	Th	
84b	Th509 [s.d.]	Musica Nicolai Listenii	Nicolas Listenius	Th	
85	1562[14]	SAREPTA Oder Bergpostil	Johannes Mathesius	DKL	
86	1563[2]	In tertio tomo triciniorum	[?Wolfang Figulus]	Lat plyph	(a3, 39 pcs.)
87	1563[01] Th 69	Deutsche Musica u. Gesangbüchlein	Martin Agricolam, Wolfgang Figulus	Th/Ger plyph	(a2-3, 4 pcs.)
88	1563[17]	Der dritte teyl schöne ... Liedlein	Georg Forster	Ger plyph	
89	1563[03]	Der gantz Psalter Dauids	Hans Gamersfelder	DKL	
90	L775 (1563a)	Sacrae cantiones	Orlando di Lasso	Lat plyph	(a5, 25 motets) R 1564
91	L1842 [1563]	Catechesis numeris musicis	Matt. LeMeistre	Lat plyph	(a3, 7 pcs.)
92	Th517 [1563]	Erotemata musicae practicae	Lucas Lossius	Th	
93	1563[14]	Vom Artickel der Rechtfertigung	Johannes Matthesius	DKL	
94	1563[13]	VOm Ehestandt, Vnd Haußwesen.	Johannes Matthesius	DKL	
95	1564[1]	Thesaurus musicus I	Johann vom Berg	Lat plyph	(a8, 63 motets)
96	1564[2]	Thesaurus musicus II	Johann vom Berg	Lat plyph	(a7, 12 motets)
97	1564[3]	Thesaurus musicus III	Johann vom Berg	Lat plyph	(a6, 48 motets)

[7]This is one of the series of numbers commonly used to refer to Lassus's works.

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98	1564[4]	Thesaurus musicus IV	Johann vom Berg	Lat plyph	(a5, 65 motets)
99	1564[5]	Thesaurus musicus V	Johann vom Berg	Lat plyph	(a4, 41 motets)
200	1564[04]	Gesangbuch der Brüder	[Johann Horn]	DKL	
101	L779 1564a	Sacrae cantiones	Orlando di Lasso	Lat plyph	(a5, 25 motets)
102a	1564[13]	SAREPTA Oder Bergpostil	Johannes Mathesius	DKL	
102b	1564[14]	SAREPTA Oder Bergpostil	Johannes Mathesius	DKL	[Erben][8]
103	1564[12]	VOm Ehestandt, Vnd Haußwesen	Johannes Mathesius	DKL	
104	M2173 [1564]	Cantiones sacrae	Jacques Meiland	Lat plyph	(a4, 17 motets)
105a	1565[08]	Agend Büchlein für die Pfarrherren	Veit Dietrich	DKL	
105b	1565[09]	Agend Büchlein für die Pfarrherren	Veit Dietrich	DKL	[Erben]
105c	1565[10]	Agend Büchlein für die Pfarrherren	Veit Dietrich	DKL	[Erben]
(106)	Th316 ff. [1565]	De musica practica (2 editions)	Wolfgang Figulus	Th	[Erben]
(107)	1565[12]	Der Ander Teyl ...	Georg Forster	Ger plyph	[Erben]
(108)	Th517 [1565]	Erotemata musicae practicae	Lucas Lossius	Th	[Erben]
(109)	1565[12] [II]	Leychpredigten Auß dem fünffzehenden; Leychpredigten Johannis Mathesij Ander theyl	Johannes Matthesius	DKL	[Erben]

[8]This designation indicates that the volume was produced by Ulrich Neuber and Berg's heirs, after Berg's death. These volumes printed by Neuber and Berg's heirs are included in this list because some sources attribute them to Berg.

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Short Title Catalogue of Polyphonic Prints
Berg and Neuber 1542-1564

Cat.no.	RISM no.	Short Title	Composer/ Editor
09	1546[8]	Selectissimae symphoniae compositae	Johann vom Berg
11	1546[10]	Cantilenae aliqot (sic) elegantes	Caspar Othmayer
12	O259 [1546]	Epitaphium D. Martini Lutheri	Caspar Othmayer
13	1547[18] O260	Bicinia sacra. Schöne geistliche Lieder unnd Psalmen	Caspar Othmayer
14	O261 [1547]	Symbola illustrissimorum principum	Caspar Othmayer
17	1549[1]	Lamentationes Hieremiae Prophetae	Gaspar Bruschius
18	1549[35]	Ein außbund schöner teutscher Liedlein	Georg Forster
19	1549[36]	Der ander Theyl des Außbunds	Georg Forster
20	1549[37]	Der dritte Teyl, schöner...Liedlein	Georg Forster
21	O262 [1549]	Tricinia in pias aliquot salutares	Caspar Othmayer
22	O263 [1549]	Reutterische u. Jegerische Liedlein	Caspar Othmayer
23	1549[16]	Diphona amoena et florida	E. Rotenbucher
25	1550[2]	Carmina vere divina, a praestantissimis	Gaspar Bruschius
28a	[c.1550][22] O263	[61 deutsche und französische mehrstimmige Vokalsätze]	Caspar Othmayr
28b	[1550][23] O263	[68 deutsche, französische, lateinische mehrstimmige Vokalsätze]	Caspar Othmayr
29	1550[21]	Protelios Euche, qua chorus musicus . . .	Schwartz, Schwartz, Meiland
30	1551[20] DKL1551[06]	Bergkreyen, auff zwo Stimmen komponirt....	E. Rotenbucher
32	C3258 [1552]	Musica Reservata	Adrianus Coclico

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33	1552[27]	Ein Außbund...Liedlein, von neuem vbersehen	Georg Forster
34	1552[28]	Der dritte Teyl schöner, lieblicher Liedlein....	Georg Forster
36	1553[4]	Psalmorum selectorum I	Johann vom Berg
37	1553[5]	Psalmorum selectorum II	Johann vom Berg
38	1553[6]	Psalmorum selectorum III	Johann vom Berg
40	1553[30]	Der ander theyl viler, kurtzweiliger Liedlein	Georg Forster
42	1554[10]	Evangelia Dominicorum et Festorum I	Johann vom Berg
43	1554[11]	Psalmorum selectorum IV	Johann vom Berg
45	[1554][30] n.d.	In Epitaphiis Gasparis Othmari	
46	1555[10]	Evangelia Dominicorum et Festorum II	Johann vom Berg
47	1555[11]	Evangelia Dominicorum et Festorum III	Johann vom Berg
48	1555[12]	Evangelia Dominicorum et Festorum IV	Johann vom Berg
51	1556[8]	Evangelia Dominicorum et Festorum V	Johann vom Berg
52	1556[9]	Evangelia Dominicorum et Festorum VI	Johann vom Berg
54	1556[28]	Der Vierdt theyl...Teutscher Liedlein....	Georg Forster
55	1556[29]	Der Fünffte theyl...Teutscher Liedlein....	Georg Forster
60	1558[4]	Novum et insigne opus musicium 1	Johann vom Berg
65	1559[1]	Magnum opus musicum ... [Novum 2]	Johann vom Berg
66	1559[2]	Magnum opus musicum ... [Novum 3]	Johann vom Berg
67	L1841 [1559]	Catechesis numeris musicis	Matt. LeMeistre
69	1560[1]	Selectissimorum Triciniorum	Johann vom Berg
70	1560[2]	Selectissimorum Triciniorum II	Johann vom Berg
71	F720 [1559]	Tertio Tomo Triciniorum	Wolfgang Figulus
73	1560[02]	Deutsche Musica u. Gesangbüchlein	Wolfgang Figulus
74	1560[25]	Ein außbund schöner, teutscher Liedlein	Georg Forster
78	D1728 [1561]	Epithalamia Duo in nuptijs...	Michel Desbuissons
81	1561[1], DKL 1561[21]	Veteres ac piae cantiones...	Christoph Schweher

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83	L768 1562a	Sacrae cantiones....	Orlando di Lasso
86	1563^{2}	In tertio tomo triciniorum	[?Wolfgang Figulus]
88	1563^{17}	Der dritte teyl . . . Teutscher Liedlein	Georg Forster
90	L775 (1563a)	Sacrae cantiones....	Orlando di Lasso
91	L1841 [1563]	Catechesis numeris musicis	Matt. LeMeistre
95	1564^{1}	Thesaurus musicus I	Johann vom Berg
96	1564^{2}	Thesaurus musicus II	"Berg's Heirs"
97	1564^{3}	Thesaurus musicus III	"Berg's Heirs"
98	1564^{4}	Thesaurus musicus IV	"Berg's Heirs"
99	1564^{5}	Thesaurus musicus V	"Berg's Heirs"
101	L779 (1564)	Sacrae cantiones....	Orlando di Lasso
104	M2173 [1564]	Cantiones Sacrae	Jacques Meiland

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Short Title Catalogue of *Kirchenlieder* Berg and Neuber 1542-1564

Cat. no.	RISM no.[9]	Short Title	Composer, Author, or Editor	Other[10]
01	1542[08]	Der gantze Psalter Davids in Gesangwies gestellt	Hans Gamersfelder	R 1563
02a	1543a	Agend Büchlein für die Pfarrherrn auff dem Land	Veit Dietrich	R1543, 44, 45, 48, 53(2x), 56, 57, 60, 65 (3x)
02b	1543b	Agend Büchlein für die Pfarrherrn	Veit Dietrich	<- 1543
03	1543[06]	Ein Lobgesang Von der Aufferstehung Christi	Sebald Heyden	
04	1544	Agend Büchlein für die Pfarrherrn	Veit Dietrich	<- 1543
05a	1544[09]	Die Einsetzung v. brauch des heylig. Abentmals in gesangweis gestellt	Sebald Heyden	
05b	1544	Die Einsetzung v. brauch des heylig. Abentmals	Sebald Heyden	1 1
06	1544	Ein Gesangbuch der Brüder in Behemen v. Merherrn	Johann Horn	R1552, 54, 55, 56, 58(2x), 60, 61(2x), 64
07	1545[10]	Agend Büchlein für die Pfarrherrn	Veit Dietrich	<- 1543 (definitive version)

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[9]These are DKL numbers, unless indicated otherwise. Those numbers followed by an asterisk (1544*) are not found in RISM; this is the first time any of these works have been identified as products of the Berg and Neuber press.

[10]Information in this column also indicates whether a title was reprinted or issued in a new edition, and if so, in which years (e.g. R 1563 means that the title was printed again in 1563); the symbol " <-" indicates that a title is a reprint or new edition and refers to the first Berg and Neuber edition of that title.

[11]This is a different edition of this title from 1544.

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08	1545[07]	Der christlischer glaub, in gesangweis gestellt	Sebald Heyden	
10	1546[03]	Der lxxx. Psalm zu singen und zu beten für die Christiche Kirchen wider alle Widerchristen...	Sebald Heyden	
15	1548[06]	Agend Büchlein...	Veit Dietrich	<- 1543
24	1549[05]	Der xlvj. Psalm, darinn der heylige Geyst seyn Kirchen sonderlich tröst und sterckt...	Sebald Heyden	
27	1550*	Liber canticorum, quae vulgo Responsoria vocantur...	[S. Heyden]	R 1558* (Latin chant)
35	1552[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
39a	1553[08]	Agend Büchlein...	Veit Dietrich	<- 1543
39b	1553[09]	Agend Büchlein...	Veit Dietrich	<- 1543
41	1553[05]	Geistliche Lieder zu Wittemberg	[Martin Luther]	
44	1554[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
50	1555[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
53	1556[08]	Agend Büchlein...	Veit Dietrich	<- 1543
56	1556[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
57	1557[09]	Agend Büchlein...	Veit Dietrich	<- 1543
59 I-II	1557[07]I 1557[07]II	Kirchenordnung... Kirchengesang, teutsch und lateinisch	[Sebald Heyden]	R 1560
62	1558*	Liber canticorum	[Sebald Heyden]	<- 1550*
63a	1558[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
63b	1558[01]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
64a	1558[09]	Trostpredigten Auß der schönen Historien vom Lazaro:	Johannes Mathesius	
64b	1558*	Trostpredigten Auß der schönen Historien vom Lazaro:	Johannes Mathesius	not in RISM
68 I-III	1559[10]	Leychpredigten Auß dem fünffzehenden Capitel der I. Epistel S. Pauli	Johannes Mathesius	R1561,1565 (pt. 3 not in RISM)
72	1560[15]	Agend Büchlein	Veit Dietrich	<- 1543
75a	1560[05]	Kirchenordnung; Kirchengesanng Teutsch und Lateinisch	[S. Heyden]	<- 1557

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75b	1560[06]	Kirchenordnung; Kirchengesanng Teutsch und Lateinisch	[S. Heyden]	<- 1557
76	1560[03]	Gesangbuch der Brüder	[Johann Horn]	<- 1544
77	1560[11]	Christliche Geseng und Psalmen welche zu Nürmberg und in andern	D. Martin Luther	
79a	1561[04]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
79b	1561[05]	Gesangbuch der Brüder in Behemen	[Johann Horn]	<- 1544
80	1561[19]	Leychpredigten Auß dem fünffzehenden Capitel der I. Epistel S. Pauli	Johannes Mathesius	<- 1559
85	1562[14]	SAREPTA Oder Bergpostil.	Johannes Mathesius	R1564
89	1563[03]	Der gantz Psalter Dauids in gesangs weyse gestelt...	Hans Gamersfelder	<- 1542
93	1563[14]	Vom Artickel der Rechtfertigung und warer Anrüffung.	Johannes Mathesius	
94	1563[13]	VOm Ehestandt, Vnd Haußwesen Fünfftzehn Hochzeytpredigten	Johannes Mathesius	R1564
100	1564[04]	Gesangbuch der Brüder inn Behemen	[Johann Horn]	<- 1544
102a	1564[13]	SAREPTA Oder Bergpostil...corrigiert und verbessert...	Johannes Mathesius	<- 1562
102b	1564[14]	SAREPTA Oder Bergpostil...corrigiert und verbessert...	Johannes Mathesius	<- 1562
103	1564[12]	VOm Ehestandt, Vnd Haußwesen	Johannes Mathesius	<- 1563
105a	1565[08]	Agend Büchlein	Veit Dietrich	<- 1543
105b	1565[09]	Agend Büchlein	Veit Dietrich	<- 1543
105c	1565[10]	Agend Büchlein	Veit Dietrich	<- 1543

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Short Title Catalogue of Music Treatises
Berg and Neuber 1542-1564

Cat. No.	Date	RISM No.[12]	Short title	Author/editor	Other
16	[1548]	Th 301	Compendiolum Musicae	Heinrich Faber	R 1555, '57, '58
26	1550	Th 301	Ad musicam . . . introductio	Heinrich Faber	
31	1552	Th 227	Compendium musices	Adrianus Coclico	
49	1555	Th 302	Compendiolum Musicae	Heinrich Faber	<- [1548]
58	1557	Th 302	Compendiolum Musicae	Heinrich Faber	<- [1548]
61	1558	Th 302	Compendiolum Musicae	Heinrich Faber	<- [1548]
73	1560	DKL 1560[02]	Deutsche Musica und Gesangbüchlein	Martin Agricolam and Wolfgang Figulus.	R1563
82	1561	Th 893	Musica Teutsch	Ambros Wilflingseder	
84a	1562	Th 509	Musica Nicolai Listenii	Nicolas Listenius	
84b	s.d. [after 1562?]	Th 509	Musica Nicolai Listenii	Nicolas Listenius	see 84
87	1563	DKL 1563[01]	Deutsche Musica und Gesangbüchlein	Martin Agricolam and Wolfgang Figulus.	<- 1560
92	1563	Th 517	Erotemata musicae	Lucas Lossius	

[12]These are RISM Theory numbers, unless indicated otherwise.

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01. Der gantze Psalter Davids in Gesang RISM/DKL 1542[08]

By Hans Gamersfelder, this volume is probably the first music print from the house of Berg and Neuber. Like many volumes of Kirchenlieder printed by the firm, it contains only one piece of monophonic music, notated in white mensural chorale-type notation. It was reprinted in 1563 (see catalogue no. 89).
Entry based on: D Nst Solg.55.8[0]

Title page:

[In red and black Fraktur]

Der Gantz Psal=
ter Dauids, in gsangswey=
se gestelt, durch Hansen Gamers=
felder. Also, das sich die Psalmen alle
durch aus, in manigfeltriger Melo=
dey hernach angezeicht, fein
vn[d] lieblich singen lassen.
Mit sambt andern Geystlichen Liedern,
vnd Gesangen mer, so hie zu end di=
ses Psalters, hinzu gesetzt sind.
[woodcut of David playing harp]
PSAL. XCV.
Lassend uns mit danck für sein angedicht
kum[m]en, und mit Psalmen jm jauchtzen.
1542.

Colophon:

[Woodcut of the Transfiguration of Christ[1]]
Psalmo LXXXIX.
Wol dem volck das jauchtzen kan.
Gedruckt zu Nürmberg durch Johan vom
Berg, vnd Vlrich Neuber, Anno 1542.

Format: Octavo, red and black inks, Fraktur throughout, small woodblock prints at chapter heads, and elaborate Fraktur initials at heads of Psalms. Format, according to RISM/DKL, is small (klein) octavo, 167 leaves.

Preface: by Andreas Osiander

Dedication: [Called 'Vorred'] from Gamersfelder to his brother Caspar Ganssen, Bürger zu Nürnberg.

---

[1]Within a circle of text.

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Table(s) of Contents:

Register der Psalmen, mit jren anfangen, wie sie nach geprauch der Hebraischen sprach anfahen, nach ordnung des Alphabets, hir nach einander verzeichnet.

Das Register der Cantica.

Contents:

Heading: [Red] **Thon und Melodey der Psalmen,| wie sie gesunge[n] sollen werde[n], mit den| Note[n] hiebei clerlich verzeichnet.**

Incipit: Selig ist der da wandelt nit [Ps. 1][2]

Other contents:
Psalms (texts only), in numerical order, each headed with a large decorative Fraktur initial. Each is headed with the Latin title of the Psalm, in roman capitals, then the number of the Psalm, and then the German version.

Psalms are followed immediately by the Cantica: Magnificat, Nunc dimittis, Benedictus, Te Deum laudamus.

Locations and Notes: **D** As**, Bds**, G**, Nst(Solg.55.8[0]); **GB** Lbl (C 130 b 22)

D Nst(Solg.55.8[0]) Binding leather over wood, clasps intact, traces of gold lettering remain, cover is very worn and fragile, has apparently sustained some water damage because some pages have bled onto facing recto or verso, and there are water stains on the pages. Otherwise good condition, although some of the paper was defective--short either vertically or horizontally, therefore showing ragged or uneven edges within the book, but not visible from the outside.
GB Lbl (C 130 b 22) Binding dark brown leather with gold stamping: Psalter gsang -| weyß gestelt.|

Literature and Bibliography: Cohen 67 (BuN 2), RISM/DKL 1542[08]

---

[2]Followed by the text [in red and black Fraktur]: **Dise Psalmen mögen auch gesungen werden,| in der melodey hierunter angezeigten Liedern.**| Nemlich.| Ach Got von Himel sih darin| Es spricht der unwyse mund wol.| Ach Gott wie land vergisset mein| Auß tieffer not schrey ich zu dir.| Wer Gott nich mit uns dise zeyt| Nun freut euch lieben Christen gmein.|

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02a. Agend Büchlein für die Pfarrherrn [1543]a

The first of at least a dozen Berg and Neuber printings of this title, this popular book by Sebald Heyden contained only two pieces of music in its first edition (for which I have found no previous bibliographical citations). The two editions from 1543 and the one from 1544 vary quite a bit; the standard seems to have been be established by the 1545 edition, as there are only minor changes between the editions from that date on. See also catalogue numbers: 2b, 1543b; 4, 1544; 7, 1545[10]; 15, 1548[06]; 39a, 1553[08]; 39b, 1553[09]; 53, 1556[08]; 57, 1557[09]; 72, 1560[15]; 104a, 1565[08]; 105b, 1565[09]; 105c, 1565[10]. While there is no certain way of determining which of the 1543 editions is the earlier, I suspect this is the first edition, as it contains one chapter fewer than [1543]b.
Entry based on: D Nst (Solg.484.4[0])

Title page:

[in red and black Fraktur][1]

Agend
Büchlein
für die Pfar=
Herren auff
dem Land.
[fleur de lis]
[2]

Colophon:

[in Fraktur and roman] fol. 94

Gedruckt zu Nürnberg, durch Johan[n] vom
Berg, vn[d] Vlrich Neuber, Anno 1543.
vigesimo tertio die Ianuarij

[in roman] fol. 94'

[Woodcut of the Transfiguration of Christ][3]
Psal. LXXXIX.
Beatus populus qui scit iubilationem.

Format: Quarto, 94 fols. Chapter 1 heading in red and black with a large Fraktur (calligraphic) initial c. 6 x 5 cm.

Table(s) of Contents: Register oder inhalt der Agenden.

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

[2]In manuscript: 1543

[3]In a circle.

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Contents:

Incipit	Notation	Fol.
Unser Herr Jesus in der nacht do er verraten ward	white, mensural	e iii- e iii'
Last uns beten. Vater unser der du bist im hymel	white, mensural	e iv -e iv'

Other contents: 18 chapters of text

Locations and Notes: D Nst (2 copies: Solg.484.4^{0} and Amb.122.4^{0})

D Nst (Solg.484.4^{0}) has a half leather and wood binding, it is intact but clasps are missing; the *Agendb: chlein* is bound as 3rd of 9 items.

D Nst (Amb.122.4^{0}) The only discenable difference between the two copies is that this on does not have "1543" written on title page. Binding of tooled white leather over wood. Clasps intact. Has annotations in brown ink in same or similar (?) hand as other copy.

Literature and Bibliography: None. Not listed in RISM/DKL or found by Cohen.

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02b. Agend Büchlein für die Pfarrherrn [1543]b

The second of at least a dozen Berg and Neuber printings of this title, this popular book by Sebald Heyden contained only two pieces of music in its first edition (for which I have found no previous bibliographical citations). The two editions from 1543 and the one from 1544 vary quite a bit; the standard seems to have been be established by the 1545 edition, as there are only minor changes between the editions from that date on. See also catalogue numbers: 2a, 1543a; 4, 1544; 7, 1545^{10}; 15, 1548^{06}; 39a, 1553^{08}; 39b, 1553^{09}; 53, 1556^{08}; 57, 1557^{09}; 72, 1560^{15}; 105a, 1565^{08}; 105b, 1565^{09}; 105c, 1565^{10}. While there is no certain way of determining which of the 1543 editions is the earlier, I suspect this is, as it contains 19 chapters, one more than [1543]a. Note that the music font is black; a white font is used in [1543]a.
Entry based on: D Nst (Solg.1294.4^{0})

Title page:

[in **red** and black Fraktur][1]

Agend
Büchlein
für die Pfar=
Herren auff
dem Land.
[fleur de lis]

Colophon:

[in Fraktur] fol. 100

Vitus Dietrich zu Nürmberg Prediger.
Gedruckt zu Nürmberg, durch Johan[n] vom Berg,
und Ulrich Neuber, Wonhafft auff dem Newen
baw, bey der Kalckhutten. Anno. 1543.

[in roman] fol. 100'

[Woodcut of the Transfiguration of Christ][2]
Psal. LXXXIX.
Beatus populus qui scit iubilationem.

Format: Quarto, 100 fols. A slightly different font size from [1543]a edition on title page; a barely discernable difference. Chapter 1 heading in red and black with a large Fraktur (calligraphic) initial c. 6 x 5 cm.

Table(s) of Contents: Register oder inhalt der Agenden.

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[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

[2]In a circle.

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Contents:

Incipit	Notation	Fol.
Unser Herr Jesus in der nacht do er verraten ward	black, mensural [sic]	e iii- e iii'
Last uns beten. Vater unser der du bist im hymel	black, mensural	e iv -e iv'

Other contents: 19 [sic] chapters of text

Locations and Notes: D Nst (2 copies: Solg.1294.4^{0} and Will.II.199.4^{0})
D Nst (Solg.1294.4^{0}) Single volume in modern binding.
D Nst(Will.II.199.4^{0}) Has defective title page; I can not tell if it is just a bad woodblock print, or if it is a hand drawn copy. Also in modern binding, trimmed slightly smaller than the previous copy, but in all other respects seemingly identical.

Literature and Bibliography: None. Not listed in RISM/DKL or found by Cohen.

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03. Ein Lobgesang Von der Aufferstehung RISM/DKL 1543[06]

By Sebald Heyden.
Entry based on: D Ngnm (8[0] M.349 postinc.)

Title page:

[in **Fraktur** and roman]

Ein Lobgesang
Von der Aufferstehung
Christi, Vnd wazu uns die
selbe nütze siy. Durch
Sebaldum Heiden
[Woodcut of Resurrection of Christ]
Rom. 4
Christus ist vmb vnser sund willen dahin gehen,
vn[d] vmb vnser gerechtigkayt willen aufferstanden.

Colophon:

[in **Fraktur**]

Gedruckt zu Nümberg durch Johann vom
Berg, vnd Vlrich Neuber, wonhafft auff
dem Newenbau, bey der Kalckhütten.

Format: Octavo, 4 fols.

Contents:

Incipit	Clef, signature	Notation
Christus Gottes son unser Herr[1]	C3, one flat	White mensural

Locations and Notes: D Ngm (according to RISM/DKL there are two copies in this library; only one could be located).

Literature and Bibliography: RISM/DKL 1543[06]

---

[1]Followed by thirteen stanzas of text.

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04. Agend Büchlein für die Pfarrherrn [1544]

Berg and Neuber printed at least a dozen editions of this title; this popular book by Sebald Heyden contained only two pieces of music in its first edition (for which I have found no previous bibliographical citations). The two editions from 1543 and the one from 1544 vary quite a bit; the standard seems to have been be established by the 1545 edition, as there are only minor changes between the editions from that date on. See also catalogue numbers: 2a, 1543a; 2b, 1543b; 7, 1545^{10}; 15, 1548^{06}; 39a, 1553^{08}; 39b, 1553^{09}; 53, 1556^{08}; 57, 1557^{09}; 72, 1560^{15}; 105a, 1565^{08}; 105b, 1565^{09}; 105c, 1565^{10}.
Entry based on: D Nst (Will.II.200.4^{0})

Title page:

[in red and black Fraktur][1]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. XLIIII.

Colophon:

[in Fraktur] fol. 108

Vitus Dietrich zu Nürmberg Prediger.
Gedruckt zu Nürnberg, durch Johan vom
Berg, und Ulrich Neuber, Wonhafft auff
dem Newenbaw, bey der Kalckhutten.
1544.

[in roman] fol. 108'

[Woodcut of the Transfiguration of Christ][2]
Psal. LXXXIX.
Beatus populus qui scit iubilationem.

Format: Quarto, 108 fols.

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

[2]In a circle.

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Contents:

Incipit	Notation	Fol.
Unser Herr Jesus in der nacht do er verraten ward	black, mensural	e iii- e iii'
Last uns beten. Vater unser der du bist im hymel	black, mensural	e iv -e iv'

Other contents: 20 [sic] chapters of text, heavily annotated with marginalia and inserted sheets in same (?) hand that annotated the [1543]a and [1543]b copies.

Locations and Notes: D Nst (Will.II.200.4^{0})

Literature and Bibliography: None. Not listed in RISM/DKL or found by Cohen.

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05a. Die Einsetzung . . . Abentmals RISM/DKL 1544[09]

By Sebald Heyden, this small volume contains music notation printed from woodblock (see Ill. 4-12). A different edition of this print is held at the British Library (see cat. no. 05b).
Entry based on: D Ngnm (8[0] M. 372 [Postinc])

Title page:

[In Fraktur]

Die einsetzung
vnd brauch des heyligen
Abentmals Jesu Chri=
sti vnsers Herrn, inn ge=
sangs weis gestelt.
In des Passions thon.
Durch S. Heiden.
Johannis 14.
Liebet jr mich, so haltet meine gebot.
Gedruckt zü Nürnberg, durch Johan
vom Berg, vnd Vlrich Neuber. 1544.

Colophon:

[Woodcut of the Transfiguration of Christ][1]
Psalmo LXXXIX.
Wol dem volck das jauchtzen kan.

Format: Small octavo, (12[0] according to RISM/DKL); 4 folios. Notation is woodblock, background black, notes white.

Contents:

Heading:	1. Thon und Melodey dises Gesangs.
Subheading:	Die einsetzung und brauch des heyligen Abentmals Jesu Christi unsers Herrn, in gesangs weis gestelt.
Incipit:	Als Jesus Christ[us] unser Herr (8 stanzas text)

Locations and Notes: D Ngnm (8[0] M. 372 (Postinc)); GB Lbl (Hirsch III. 815 (fractur))

Literature and Bibliography: RISM/DKL 1544[09]

[1]Within a circle of text.

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05b. Die Einsetzung . . . Abentmals [1544]

By Sebald Heyden, this small volume contains music notation printed from woodblock (see Ill. 4-12). A different edition of this print is held at the Germanisches National Museum (see cat. no. 05a).
Entry based on: GB Lbl (Hirsch III. 815 (fractur))

Title page:

[In Fraktur]

Die einsetzung
vnd brauch des heyligen
Abentmals Jesu Chri=
sti unsers Herrn, inn ge=
sangs weis gestelt.
In des Passions thon.
Durch S. Heiden.
Johannis 14.
Liebet jr mich, so haltet meine gebot.
Gedruckt zü Nürnberg, durch Johan
vom Berg, vnd Vlrich Neuber. 1544.

Colophon: fol. [4']1

[Woodcut of the Transfiguration of Christ]2
PSAL. LXXXIX.
Wol dem volck, das jauchtzen kan.

Format: Upright small octavo; 4 folios, unnumbered. Notation is woodblock, background black, notes white; text underlay seems to be type, not woodblock.

Contents:

Heading:	Thon vnd Melodey di l ses Gesangs.
Incipit:	Als Jesus Christ[us] vnser Herr
Subheading:	Die einsetzung und brauch des heyligen Abentmals Jesu Christi unsers Herrn, in gesangs weis gestelt. (Followed by all 8 stanzas of text.)

Locations and Notes: GB Lbl (Hirsch III. 815 (fractur)) Bound in white vellum with flyleaf and 6 blank folios at beginning, 6 blank folios at end. Inscription inside back "Auct Wolffheim II Juni 1929 No 2221"; 20th c. endpapers. The four folios of the print seem to have originally been part of a larger [binder's?] volume; a leather tab still remains on the title page.

Literature and Bibliography: Cohen 71 (BuN 4)

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[1]Below text.

[2]Within a circle of text.

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06. Gesangbuch der Brüder [1544]

Edited by Johann Horn, this publication contains 141 monophonic pieces in Hufnagel and white mensural notation. It was reprinted at least nine times by Berg and Neuber; and also reprinted extensively by the Gerlachs and Paul Kauffmann. Unfortunately, few of the Berg and Neuber prints are dated. The exemplar catalogued below is dated 1544 in the Library of Congress, Washington, DC catalogue; however, there is only secondary evidence for this dating, and the volume may well be a later edition. Lacking a precise date of publication, I have chosen to place it here and to refer other editions to this one. See also 35, [1552]; 44, 1554[01]; 50, 1555[01]; 56, 1556[01]; 63a, 1558[01]; 63b, 1558[02]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05]; 99, 1564[04].
Entry based on: **US** Wlc (M 2138.B7/1544/case)

Title page:

[in **red** and black Fraktur]

Ein Gesangbuch
der Brüder in Behemen
vnnd Merherrn, Die man auß haß
vnd neyd, **Pickharden, Waldenses,** rc.
nennet. Von jnen auff ein newes (son=
derlich vom **Sacrament des Nacht**
mals) gebessert, vnd etlich schö=
ne newe **Geseng** hinzu gethan.
Psalm.lxviij.
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm.cxlix.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe.v.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon:

Gedruckt zu Nürnberg, durch
Johan vom Berg vnd
Vlrich Neuber.

Format: Octavo, 240 leaves, Fraktur and Roman type, white and black notation.

Signatures: A-Z8, Aa-Hh8, leaves numbered 1-240, 1=A(vi), 240=Hhiiij, signed i-v only. Fol. 95 is numbered 65, 105 is numbered 106, 113=117, 194=164, 225=125.

Preface: By Johann Horn fol. Aij-Aiiij

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Table(s) of Contents:

Table of contents	fols. A4'-A5
Index (called *Register*)	fols. Hhiiij'-Hh8'

Contents: fols. A5-Hhiiij'

The list of contents includes both those texts with notated music and the incipits of other texts given to be sung to the same melodies. An asterisk (*) in the notation column indicates that the text is to be sung to the melody of the previous piece, unless indicated otherwise. All pieces have German incipits, some also have Latin headings or titles. The type of notation, whether black or white, used for each piece is also noted. B = black hufnagel, W = white, Bl = black mensural.

[In red and black, Fraktur and Roman]

Sectn.	Incipit	Latin title	Fol.	Notn.
1	Von der Mensch werdung Jesu Christi			
	VOn Adam her so lange zeyt	Veni redemptor gentium	Av'	Bl
	MEnschen kind[t][1] merck eben	*Aue Hierarchia*	1'	W
	Gottes Son ist kom(m)en		3	*
	LOb sey dem Almechtigen Got		4	W
	ALs der gütige Gott	Mittit ad Virginem	5	Bl
	Der allmechtige Gott		7'	*
	NV last vns zu dieser frist	Gaudeamus pariter omnes	8'	W
	GLaubige seel schaw dei[n] her		10	W
	Traurig hertze hör unnd merck		11'	*
	DAnck wir Got de[n] vater	Mittitur Archangelus fidelis	12	W
	EJn starcker held ist vns ko[m]men	*Consolator gubernator*	13	W
	O frew dich Jerusale[m]		14'	W
	Als Adam in Paredeyß		15'	*2
2	Nu volgen die Geseng von der Geburt vnsers Herren Jesu Christi		18	
	O Heyliger Geyst warer Got		19'	Bl
	WEil Maria schwanger gieng	Dies est letitie*	20	W
	LObet got o lieben Christe[n]	Grates nunc omnes reddamus	21'	Bl
	Es ist heut dein frölich tag	Cum sanctis omnibus	23'	W
	LOb singet Got vn[d] schweiget	A solis ortus cardine	25	Bl
	LAst vns frölich vn[d] eintrechtig		26	W
	EJn kind ist vns gebore[n] heut	Nobis est natus hodie	27'	W
	KOmpt her o jr volcker	O sancta mundi. Oder im Thon, A solis ortus Cardine	29	Bl
	FRew dich heut o Jerusale[m]		30	W
	LOb Got du Christe[n]heit	In dulci iubilo	31	W
	O Christe warer Gottes son		32	W

[1][t] is a manuscript addition.

[2]Ein anders im Thon. Weyl Maria schwanger gieng/hernach notiert (see no. 11).

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3	**Von der Beschneydung Christi**		33'	
	LOb sey Got, den [der] Samen Abrahe		33'	W
	O Christe unser seligkeit		35'	*3
4	**Von der Erscheynung Jesu Christi**		36	
	Als Jesus geboren war		36	*4
	DA Christ[us]geboren war	In Natali Domini	38	W
	O Jesu Christ der Heidens liecht		38'	*5
5	**Von der Opfferung Christi im Tempel**		39	
	O Jesu der du uns zu gut		39	*6
6	Von der Offenbarung/Christi im zwolfften Jar/ im vorigen thon		39'	
	O Jesu schön un(s) wolgestalt		39'	*
7	**Von dem Wandel Christi vnsers Heylands**		40	
	O Susser Herre Hesu Christ		40'	W
	IEsus Christus Gotes son	Iesus Christus nostra salus	41'	W
	O me[n]sch betracht wie dich	**Jn thon: Zu Gott heben wir her[t]z vnd sin**	43'	W
	ALs Got sein son vom höchsten	Viuus panis angelorum	44'	W
	CChrist[us](sic) warer Gottes son	Patris sapientia	45'	W
	GOt het eine[n] weinberg	*Rex Christe factorum omnium*	48'	B l
7	**Auff den Palmtag**[7]		50	
	SEcht heut an wie der Messias	*Vexilla Regis prodeunt*	50'	B l
	WVnderlich di[n]g hat sich era[n]gen		52	W
8	**Vom Leyden vnnd Todt Christi** Vexilla Regis/ **DIe Propheten han Propheceyt**		52'	
	Gelobet sey Got		54	*8
	O Jr Christen seht an den König	*Der Paßion. Im thon: Crux fidelis*	54'	B l

---

[3]Ein anders in dem Thon/O Christi warer Gottes Son/vornen notiert (see no. 20).

[4]Im Thon: dies est laeticiae.

[5]Im thon O Christe warer Gottes Son (see no. 20).

[6]Im Thon wie Oben (see no. 20?).

[7]From text. Table of contents reads: **Von dem Einreiten zu Jerusalem**

[8]Im thon als Got sein son vom höchsten thron.

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	O Jr Christe[n] dancksaget Got	*Stabat mater dolorosa*	59	B l
	LOb sing heut o Christe[n]	*Pange Lingua*[9]	60	B l
	O Christ glaubig mensch			
	SVndiger me[n]schschaw wer du bist		63'	W
	O Mensch hör vn[d] nim[m] zu	**Lamentatio**	65	B l
	O Me[n]sch thu heut höre[n]	**Ein ander Lanentation**	67	B l
9	**Von der Aufferstehung vnser heylands Christi Jesu**		68	
	O Almechtiger ewiger vater[10]	*Kyrie Pachale*	68'	W
	DEr König der ehren	*Cum rex gloriæ*	69'	B l
	SJngen wir heut	Triumphat	72	W
	LOb sey dir für vn[d] für Jesu Christ		72'	W
	FRewt euch heut alle gleich[11]	Salve festa dies	73'	B l
	SJngen wir frölich alle sampt	Victime Pascali laudes	75	W
	CRistus ist erstande[n][12]		76'	W
	IR außerwelte[n] frewet euch[13]	En morte Pater	77	W
	GElobt sey Got im höchste[n] thron	*Surrexit Christus hodie*	78'	W
	FRewet euch heut o ir christe[n]	*Mortis en cum gloria*	80	W
	MJt freuden wöllen wir singen		82	W
	CRistus ist ersta[n]de[n]	*Surgit in hac die Christus Dominus*	82'	W
	GEbenedeyt sei vnser heila[n]d	Collaudemus matrem Domini	84	W
	FRewet euch alle gleich	*Inuentor rutili*	87'	W
	GNad vn[d] warheit ist verha[n]den		88'	W
	BEtracht wir heut zu diser frist	*Resurrexit Dominus*	90'	BlM
	DJE zeyt ist ye[t]z ga[n][t]z	*Hoc Festum uenerantes*	91'	W
	CHristus der Heiland	*Regina Coeli*	92'	B l
10	**Von der Himelfart vnsers Herren Jesu Christi**		94'	
	NV lob wir heut alle sam[p]t	*Summi triumphi Regis*	94' 14	B l
	LOb vn[d] preis da[n]cksagung	*Modulemur*	97	W
	SJnget frölich lieben leut	*En emola tipica*	98	W

[9]Not the same as *Pange Lingua* melody in *Liber Usualis.* This one is: "cdefedcedca(bb)(bb)a", where c= middle c, all nuemes equal, (bb) = b flat, first phrase.

[10]Four sections of music, each with its own stanzas of text, all but the last in white notation. They were considered one piece by the editor, as he does not include any but the first stanza of the first section in the index.

[11]This piece also has a second section, not indicated in the index, in white notation with the incipit "**VAter dir sey danck gesagt**".

[12]Close to the *Victime pascali laudes* melody currently in use in *Liber Usualis.*

[13]Initial woodblock I is upside down; it contains a depiction of Roman-type armor and shield.

[14]Leaf 95 is foliated as 65.

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11	**Auff Pfingsten, von dem heyligen Geyst**		100	
	O ewiger barmher[t]ziger Got	*Kyrie cunctipotens*	100'	W
	HEiliger geist herre got	*Venis Sancte Spiritus, & emitte coelitus*	102	B l
	KOm[m] heiliger geist warer got	*Vrbs beata Ierusalem*	103'	B l
	KOm[m] heiliger geist herre got	*Veni sancte spiritus*	105	B l
			15	
	O Heyliger geist Herre Got besuch	**Jm thon, Kom[m] Heyliger geyst**	105'	W
	ALs Jesus Christus Gottes Son		108	W
	O Christe warheit vn[d] lebe[n]		110	W
12	**Von der heyligen Dreyfeltigkeyt**		111	
	GEbenedeyt, vnd gelobt sey heut	*Benedicta sit sancta Trinitas*	111	B l
	O Gottliche Trifaltigkeit	O lux beata Trinitas	113'	B l
	GOt dem Vater im höchsten		115'	W
	WJr glauben in Gott den Vater		118	W
13	**Von der heyligen Christlichen Kirchen**		119	
	O Jesu zu aller zeit	*Congaudent Angelorum*	120	B l
	CElobt(sic) sey Got der seinen Son		122'	W
	LOb got getrost mir singen	*Ich dank dir lieber Herre*	123'	W
	O Jesu warer gottes son		125	W
	Bett Geseng für die Christliche Kirchen		126	
	FRewe[n] wir vns all in ein geben lob		126'	W
	ALmechtiger ewiger Got		128	W
	O Höster Got von ewigkeit	*Es spricht der vnweisen mund wol*	128'	W
	Last vns her[t]zlich schreie[n]		130	W
	DJe zeyt ist ye[t]zt fehrlich		131	W
14	**Folgen Leer geseng**		132'	
	ZV Gott hebe[n] wir her[t]z		132'	W
	DAs sind die heiligen zehn gebot	*Die Zehen Gebott*	134	W
	GOtt dem Vater sey lob vn[d]	*Verbum supernum*	136'	B l
	ADam het vns gan[t]z verderbet		137'	W
	VAter der barmher[t]zigkeit		139	W
	Sing heut vn[d] freu dich		140'	W
	WEr Gottes diener werde[n]		143	W
	DEm König vom öbesten reich		144	W
	WEltlich ehr vn[d] zeitlich	*Cedit hymens*	145'	W
	O wechter wach vn[d] bewar		147	W
	GOt dem vater der barmher[t]zig	*Mane prima Sabati*	148	B l
	O me[n]sch sih wie hie auf erdreich		151	W

[15]Leaf 105 is foliated as 106.

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15	**Vom Abendtmal des Herren:**		151'	
	Nemlich von dem Leib vnd Blut Christi			
	Heliger ewiger barmher[t]ziger	*Sanctus summum*	152	B1
	HEiliger Allmechtiger ewiger	**Ein ander Sanctus**	153	W
	O Christe der du vns zu gut		154	W
	DA Christus von vns scheiden		155	W
	NV last vns mit innigkeyt singen[16]		156'	W
	EY all die jr habt erkan[n]t		158'	W
	GEnedigster Herr Jesu Christ	*Vater vnser im Himelreich*	160	W
	Ein bekentnuß vom Sacrament was es sey		161'	
	WJr glauben all vn[d] bekenen frey		161'	W
16	**Lobgeseng**		162	
	O Got wir loben dich	*Te Deum laudamus*	162'	B1
	O Herre Got wir loben dich		167	W
	LAst vns loben vnsern Gott	*Mens surgat fidelium*	168'	W
	LOb vn[d] ehr mit stette[n] danck	*Aue pulcherrima regina*	170	W
	O Glaubig her[t]z gebenedey	**Nu frewt euch lieben Christen**	172	W
	O Liebster Herr Jhesu Christ		174'	W
	SJnget lieben leut		175'	W
	O Jesu du verheibner heiland	*Aue præclara maris stella*	177	B1
	O Herr Jesu Christ	*Sanctorum meritis*	180'	B1
	GOt sah zu seiner zeit	*Aue rubens rosa uirgo*	182	W
	O Jesu zart in newer art	**Maria zart von edler art**	183'	W
17	**Bettgeseng**		186	
	O Vater d[er] barmher[t]zigkeit	*Kyriemagne Deus*	186'	B1
	LAst vns schreien alle gleich	**Das Vater vnser**	187'	W
	BEgeren wir mit jnnigkeyt	**Ein ander Vater vnse[r]**	189	W
	BArmher[t]ziger ewiger Got	*Angeli & Archangeli*	190	W
	O Got vater im höchstern thro[n]	*Pange lingua gloriosi*	192'	W
	O Got Vater gebenedeyt	*Ave maris stella*	193'	B1
	Barmher[t]ziger vn[d] milter got		195	W
	O Bitten wir mit jnnigkeyt	*Ite benedicti & electi*	196'	B1
	WJr waren in grossen leyd	*Mitten wir im leben seind*	197'	W
18	**Folgen Geseng, so man teglich singt**[17]		199	
	ES geht daher des tagts schein		199	W
	DEr tag bricht an vn[d] zeiger sich		200	W
	Der tag vertreibt die finstere nacht		200'	W
	DEr himel schon vnd wolgestalt	*Nach der Sonne auffgang, Veni Creator*	202	B1
	ALmechtiger gütiger got	**Vor dem Tische**	203	W
	VAter im höchste[n] thron	**Ein anders**	203'	W
	GRoßmechtiger ewiger Gott	**Ein anders**	204	W
	DAncker dem Herren	**Nach dem Tisch ein Gratias**	205	W

[16]The initial capital letter, N, is actually a Z turned sideways. It contains a depiction of two goats, the forward one feeding.

[17]Table of contents has this as "**Auff die Tag Zeyten.**" Running head is "**Frügeseng.**"

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	Den vater dort obe[n]	Ein anders	205'	W
	ES ist je[t]zt vmb die Vesperzeyt	*Zur Vesperzeit. Lucis Creator*	206'	B l
	DJe Sonne wird bald vnterge[n]		208	W
	DJe Sonne wirt mit jhrem schein	Ein anders	209	W
	CHriste du wares liecht	So man schlaffen will gehn. Jm thon, *Christe qui lux es & dies.*	209'	B l
19	Folgen Geseng für die gefallenen		211	
	AVß tieffer not, last vnns zu Got	Aus tieffer not schrie ich zu dir	211	W
	KErt euch zu mir o liben leut	*Conditor alme*	212'	B l
	Ker vmb ker vmb du junger Son		213'	B l
	THut buß thut buß o lieben leut	Ein Gesang wie man sich zu Christo bezeyten bekeren...	214'	W
20	Folgen Geseng für die Kinder		215'	
21	Folgen Geseng von den lieben Heyligen, vnd erstlich von den Aposteln		219'	
	GElobt sey Got vo[n] ewigkeit	*Lauda sion Saluatorem*	220	B l
	SEr grob ist Gottes gütigkeit	Von den Merterern	225'	W
	ALzeit ist sehr gut vnd hoch		227	W
22	Folgen auch sonderlich Geseng zum Begrebniß der Todten		229'	
	NV loben wir mit jnnigkeit	Ein anders	231	W
23	Folgen Geseng vom Jüngsten tage		234'	
	O Jr Christer(sic) wacht		235	W
	ES wird schier der le[t]zte tag		236'	W
	O Jr alle die jr euch de[n] herrn[n]		238	W
	Register		240'	

Locations and Notes: US Wcm (M/2138/.B7/1544)

Literature and Bibliography: None.

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07. Agend Büchlein für die Pfarrherrn RISM/DKL 1545[10]

Berg and Neuber printed at least a dozen editions of this popular book by Sebald Heyden. This edition (1545) seems to have established the standard, as there are only minor changes between the editions from this date on. See also catalogue numbers: 2a, 1543a; 2b, 1543b; 4, 1544; 15, 1548[06]; 39a, 1553[08]; 39b, 1553[09]; 53, 1556[08]; 57, 1557[09]; 72, 1560[15]; 105a, 1565[08]; 105b, 1565[09]; 105c, 1565[10].
Entry based on: D Nst (Solg. 1297.4[0])

Title page:

[in red and black Fraktur][1]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. XLV.

Colophon:

[in Fraktur] fol. F3

Gedruckt zu Nürnberg, durch Johan vom
Berg, vnnd Vlrich Neuber, wonhafft auff
dem Newenbaw, bey der Kalckhütten.
1545.

[in roman] fol. F3'

[Woodcut of Transfiguration of Christ]
Psal. LXXXIX.
Beatus populus qui scit iubilationem.

Format: Octavo (?)
signed: [ ] 1-4, A1-4, a-F4, last folio blank.

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

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Contents:

Incipit	Clef, Staff	Notation	Fol.
Vnser Herr Jesus	F3, 4 line	black	e2'-e3'
Last uns beten, Vatter unser	F4, 4 line	black	e3'-e4'
Als Jesus Christus unser Herr	C3, 5 line	white	f
Litaney[2]	F2, 4 line	white	h2'-h4

Other contents: 20 chapters of text.

Locations and Notes: D B-MG**, DI**, ERu**, G**, HEu**, Nst (Solg 1297.4[0]); F Sn**.

D Nst (Solg 1297.4[0]) Manuscript additions to title page both above and below woodcut, lower one reads: "Su[-]m Grassuri". Two extra leaves of manuscript at end of volume, one of which was blank F4, the other must have been added.

Literature and Bibliography: RISM/DKL 1545[10]

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[2]An antiphonal setting of Latin and German texts in parallel collumns; the first column is designated "Der erst Chor" and begins with the *Kyrie eleison* text. The second column is designated " Der ander Chor" and begins with "Herr Got vater im himel" (direct translation of *Kyrie*).

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08. Der Christliche Glaub RISM/DKL 1545[07]

By Sebald Heyden. According to RISM/DKL two copies of this print, at D Mbs and Bds, are extant. The copy formerly at D Mbs is, according to that library, "nich mehr nachweisbar." The former East Berlin library was inaccessible at the time of cataloguing. Further information on the volume is not currently available.

Title page: [from RISM]

Der Christiche
Glaub, in Gesangs
weyß gestelt, Durch Se-
baldum Heyden.
Jm Thon des Vatter
vnser D. Lutheri.
1545.

Colophon: [from RISM]

Gedruckt zu Nürmberg durch Jo-
han[n] vom Berg vnd Vlrich Neu
ber; wonhafft auff dem New-
enbaw, bey der Kalckhütten.

Format: [from RISM] Octavo, 4 folios.

Locations and Notes: D Bds, Mbs [nicht mehr nachweisbar]

Literature and Bibliography: RISM/DKL 1545[07]

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09. Selectissimæ Symphoniæ Compositae RISM 1546[8]

This volume was Berg and Neuber's first venture into the printing of polyphonic motets. In 1546, four years after they founded the firm, they printed two volumes of motets, this and the *Cantilenae aliqot [sic] elegantes ac piae* (RISM 1546[10], cat. no. 11). The *Selectissimæ Symphoniæ* is a collection of seventeen motets for four voices by Ianin, Canis, Gallus, Willaert, Messens (2), Othmayr (2), Manchicourt, Crequillon (2), Bauldewyn, Morales (2), and three anonymous. The volume bears a dedication to D. Phillipo Bernbeck from Johann vom Berg. The high quality of the selected motets and the wide variety of composers represented hint at the future Berg and Neuber anthologies.
Entry based on: D Mbs (4[0] Mus Pr 161)

Tenor title page:

SELECTISSIMÆ
SYMPHONIÆ COMPOSI-
tae ab excellentibus musicis, antehac non aeditæ.
[in a decorative compartment][1] TENOR
[below compartment] [woodcut of Transfiguration of Christ]
Beatus populus qui scit iubilationem.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)
[below compartment] [woodcut of Transfiguration of Christ]
Beatus populus qui scit iubilationem.

Colophon: (appears inTenor, Altus, and Bassus parts) fol. f (Tenor)

Impressum Norimbergae in officina Iohannis
Montani, & Vlrici Neuber, Anno
Domini M.D. XLVI.

Format: Oblong quarto, four part books, folios unnumbered. Roman numerals refer to number of piece. Text underlay Italic, music font possibly = Psalmorum (see ch 4).

Collation:

Disc.: AA-EE4
Altus: aa-ee 4, ff2 (last two folios blank)
Tenor: a - e4, f2 (last three folios blank)
Bassus: A-E4
signatures: $3, Italic font with roman numerals.

---

[1]This compartment has the date 1546 engraved in it; it was used by Berg and Neuber for many years and at some point the date was removed from the compartment.

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Dedication: [appears in Tenor only] fol. a2-a2'
To: "ORNATISSIMO, HVMANISSIMO'QVE | uiro D. Philippo Bernbeck, ciui Noribergensi, Ioannes | Montanus typographus salutem dicit. | "
Not dated or signed.

Table of Contents: [appears in all parts] fol. a3 (Tenor)
"REGISTRVM CANTIONVM | in hisce libris contentarum. | "
Lists contents in numerical order

Contents:

No.	Incipit	Attribution	Fol.
I.	SVPER salutem	IANIN	a2'
	II - DIXI sapientiæ: Soror meas[2]		a3'
II.	DIXit insipiens	CORNELIVS CANIS	a4'
	II - NONNE scient omnes qui operantur iniquitatem		b'
III.	ECCE plenus miserijs	IOHAN. GALLVS	b2'
IIII.	VSquequo Domine	ADRIAN VVILLART	b3'
	II - Illumina oculos meos, ne unquam obdormua[m] in morte		b4
V.	O præclaru[m] nomen	PETRVS MESSENS[3]	b4'
	II - BENEdic anima mea Dominum		c
VI.	NON secus atcq[ue] olim	GASPAR OTMAYER	c'
VII.	PATER peccavi	PETRVS MANCHICORT	c2'
	II - QVanti mercenarij in domo patris mei		c3
VIII.	SUM tuus in uita	GRIQVILLON	c3'
	II - CUR rigido latuit tua vita inclusa sepulchro		c4
IX.	VErbum Domini		c4'
X.	LAVdate Dominum omnes		d

---

[2]The secunda partes are laid out differently in this print than in later Berg and Neuber motet prints. Here, the secunda pars begins, as does the prima pars, with a decorative woodcut initial; the indication "SECVNDA PARS" appears in Roman capitals across the top of the page, as a heading.

[3] = Maessens

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XI.	QVAM pulchra es II - VEni dilecte mi	NATALIS BAVDONYN[4]	d' d2
XII.	PRacticantes mali	[GREQVILLON][5]	d2'
XIII.	VIRI Galilei		d3'
XIIII.	MISSVS est Gabriel II - QVæ cum audibet (sic) turbata est in sermone eius	MORALIS	d4' e
XV.	GAudent in coelis II - Ideo cum Christo regnabunt in æternum	PETRVS MESSENS	e' e2
XVI.	PHillipe qui videt me	GASPAR OTMAYER	e2'
XVII.	VE Babilon II - VE ue Civitas illa magna Babylon	MORALES	e3' e3'

Locations and Notes: D Kl*, Mbs (4[0] Mus Pr 161), Rp**; I Mc**; S VX** (ATB only)

Literature and Bibliography: RISM 1546[8]

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[4] = Noel Bauldeweyn.

[5]From index, no attribution in Discantus part.

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10. Der lxxx. Psalm RISM/DKL 154603

By Sebald Heyden, this little volume is at least the fourth of many short booklets written by him and printed by Berg and Neuber. It is dated by RISM/DKL as "um 1546"; no justification is given for this dating.
Entry based on: D Ngm (Post inc M. 351)

Title page:

[in black Fraktur]

Der lxxx. Psalm
zu singen und zu betten für
die Chrsitliche Kirchen, wider alle
Widerschriften, unnd verfolger
des göttlichen worts, inn
gesangs weys gestelt,
durch
Sebald Heyden.
Item ein Christliches Bittlied, in der
verfolgung, umb gnedige rettung
wider die Gotlosen feynd Chri=
sti, unnd seines worts.
Dise zwey gesang, mögen auch gesun=
gen werden, in dem thon: Alß Je=
sus Christus unser Herr, rc.

Colophon: fol. 8'

Gedrükt zu Nürnberg, durch
Johan[n] vom Berg, Vnd
Vlrich Neuber.

Format: Small octavo, 8 folios.

Contents:

No.	Incipit	Heading	Notation/clef/sig.
1.	Gott du hirt Israels merck auff (Psalm 80)		white / C3 /¢
2.	Herr Gott dein namen rüff wir an	Item: ein Xtliches Bitlied	white / C4 / –
3.	Erhalt uns Herr deine[n] wort,	Ein Lied zu singen, wider die zwen feynd Christi, und seyne heyligen Kirchen, den Bapst un[d] Türken, Doctor Martin Luther.	white / F3 / –

Locations and Notes: A Wn**; D Bds**, Ngm (Post inc M. 351)
D Ngm (Post inc M. 351) inside cover [um 1546]

Literature and Bibliography: RISM/DKL 154603

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11. Cantilenae aliquot elegantes RISM 1546[10]

By Caspar Othmayr, this print contains eleven motets for four to five voices, ten of which are attributed to Othmayr. The remaining motet is attributed to "Iacheto Busius" (Jacques Buus). Entry based on: D HB

Tenor title page:

CANTILENÆ
ALIQOT [sic] ELEGAN-
TES AC PIAE, QVIBVS HIS TVR=
bulentis temporibus Ecclesia Christi utitur.
Musica harmonijs ornatæ, à Gaspare Othmayer.
[in a decorative compartment[1]] TENOR
[below compartment] Impressæ Noribergæ,in officina Iohannis
Montani, & Vlrici Neuber, Anno
Domini, M. D. XLVI.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)
[below compartment] CANTIONVM
TVRBVLENTA
PRÆSENTI RERVM
facie decantandarum.
[Nuremberg arms]
Norimbergae, M. D. XLVI.

Colophon: [Tenor] fol. d4 (below music)

Impressum Norimbergae, in officina Iohannis
Montani, et Vlrici Neuber, Anno
Domini, M. D. XLVI.

[D, A, B]

[Transfiguration of Christ][2]
Psalm. LXXXIX.
Wol dem Volck das jacuchtzen kan.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Text underlay in Fraktur.

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[1] 1546 compartment.

[2] In an oval wreath.

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Collation:
Disc: AA-BB4, CC2
Altus: aa-cc4
Tenor: a-d4 (last fol. blank)
Bassus: A4-C4 (last 2 fols. blank)
signatures: $1-3, Fraktur with roman numerals

Dedication: [appears in Tenor only] fol. a2-a3'
To "D. Iacobo Plattenhart Iurisconsulto" from Veit Dietrich dated 6. October 1546

Table of Contents: [appears in Tenor only]
Registrum Cantionum in his libellis contentarum fol. A'
lists pieces in numerical order, first 7 (German texts) in Fraktur, then 4 in roman font.

Contents:

No.	Incipit	Heading or Attribution	Vcs.	Fol.
I.	Erhalt vns Herr bey deinem wort[3]		4	a2
II.	Verley vns friden gnediglich			a2'
III.	Ein veste burg ist vnser Gott.	[Der XLVI. Psalm.] not in D, in B, in A, T		a3
IIII.	O Herr ich ruff dein namen an			a3'
V.	Wo Gott der Herr nicht bey uns helt	Der CXXIII. Psalm.		a4
VI.	Wer in dem schutz des höchsten ist	Der XCI. Psalm.] not in D, in B, in A, in T		a4'
VII.	Aus Tieffer not schrey ich zur dir	Der CXXX Psalm.		b
VIII.	Deus illuminet animos nostros[4]		5	b'
	II - Et ut maximi Principes			b2
IX.	Nulla fides Proceres ad praelia		5	b3
X.	Oprobrium factus sum	IACHETO BVSIVS [=J. Buss]	5	b3'
	II - Locuti sunt aduersum me			b4'
XI.	Domine secundum actum meum		5	c'

[3]Text underlay in Fraktur.

[4]Text underlay and headings change to underlay Italic, headings Roman.

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Locations and Notes: D HB; S STr** (T only); VX** (ATB only)

Literature and Bibliography: RISM 1546[10], O 258; Siegele, *Heilbronn Catalogue,* 172-3; H. Albrecht, *Caspar Othmayr,* (Kassel: Bärenreiter, 1950); Butler, *Liturgical Music,* 445ff.
Modern edition: *Das Erbe Deutscher Musik. Erste Reihe, Band 26.*

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12. Epitaphium D. Martini Lutheri O 259
1546

By Caspar Othmayr, this small volume from 1546 contains two motets for five voices in honor of Martin Luther.
Entry based on: RISM and modern edition; neither exemplars nor microfilms available at time of cataloguing.

Tenor title page:

EPITAPHIVM
D. MARTINI LVTHERI,
A GASPARE OTMAIER
Musicis Elegijs redditum.
[in a decorative compartment[1]] TENOR
[below compartment] Impressum Noribergæ, in officina Iohannis
Montani, & Vlrici Neuber, Anno
Domini M. D. XLVI.

Format: Oblong quarto, no foliation, Roman numerals refer to number of piece.

Contents:

No.	Incipit	Heading
I.	Per quem salvifici	Epitaphium D. Martini Lutheri
	II - Tutus ab insidiis	(vena Othmarica)
II.	Mein himmlischer Vater	Verba Lutheri ultima a Gasparo
	[In manus tuas][2]	Othmayer musicis elegiis reddita

Locations and Notes: (according to RISM): D Kl**; I Mc** (S, A only); S Str* (T only); CH Bu**

Literature and Bibliography: O 259; Albrecht, *Othmayr.*
Modern edition: *Das Erbe Deutscher Musik.* Erste Reihe, Band 26 (Frankfurt: C. F. Peters, 1956)

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[1]1546 compartment.

[2]Tenor cantus firmus.

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13. Bicinia Sacra RISM 1547[18]

By Caspar Othmayr. Contains 44 bicinia, 42 of which are attributed to Othmayr and 2 of which are attributed to J.H.[1]
Entry based on: D Z*[2]

Vox Vulgaris title page:
[in roman and **Fraktur**]

Bicinia Sacra.
Schöne geistliche Lieder vnnd
Psalmen, mit zwo stimmen
lieblich zu singen. Gestelt durch
Gaspar Othmayer.
VOX VVLGARIS
[Nuremberg arms]
Gedruckt zu Nürmberg durch Johan[n] vom Berg, vnd Vlrich Neuber.

Altera Vox title page:
[in roman and **Fraktur**]

BICINIA SACRA.
Schöne geistliche Lieder vnnd
Psalmen, mit zwo stimmen
lieblich zu singen. Gestelt durch
Gaspar Othmayer.
ALTERA VOX
[Nuremberg arms]
Gedruckt zu Nürmberg durch Johan[n] vom Berg, vnd Vlrich Neuber.

Colophon: (from RISM) Nürnberg, J. Montanus und Ulrich Neuber

Format: Oblong quarto, roman arabic numerals refer to number of pieces.

Collation:
AV: a-i4
signatures: $3, Fraktur with roman numerals.

---

[1]J. Heller, according to RISM.

[2]The film available only contains the Altera vox. According to Albrecht, *Modern edition*, v, the Vox Vulgaris is incomplete, and contains only pieces 1-32. He states "Es fehlt gerade den meisten frei komponierten Stücken, die Othmayr als Schöne Sprüch aus den Psalmen bezeichnet, eine Stimme, so daß nur die Choral bicinien volständig erhalten sind."

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Dedication: [appears in VV only]
"Den wolgearthen vn[d] fleissigen | baiden Albrechten vnd Fridrichen, den jungen | Harungen seinen lieben Schwägeren wuncht Gaspar | Othmayer zum angefangenen studio glück=| lich wolfart vnd auffwachsen. | "

Contents:

No.	Incipit[3]	Heading	Fol.
I.	ACH Got vo[n] himel sieh darein[4]	Der 12. Psalm Dauids	a'
II.	Ein feste Burg	Der 46. Psalm Dauids	a2'
III.	Christ lag in Todesbanden	Christ ist erstanden / gebessert	a3'
IIII.	Gelobet seist du, Jesu Christ	Ein lobgesang von der geburt Christi	a4'
V.	Nun bitten wir den heiligen Geist	Der Lobgesang/ Nun bitten wir den heyligen Geist	b'
VI.	Vom Himmel hoch	Ein tröstlich lied von kindlein Jesus	b2'
VII.	Her Christ, der einig Gottessohn	Ein tröstlich lied	b3'
VIII.	Wohl dem, der in Gottes Forcht steht	Der 128. Psalm Dauids	b4'
IX.	Wär Gott nich bein uns diese Zeit	Der 124. Psalm Dauids	c'
X.	Er wöll uns Gott genädig sein	Der 67. Psalm Dauids	c2'
XI.	Wo Gott zum Haus nicht gibt sein Gunst	Der 128. Psalm Dauids	c3'
XII.	Dur Adams Fall ist ganz verderbt	Ein lied vom fall vn[d] erlösung des menschlichen geschlechts	c4'
XIII.	Aus tiefer Not	Der 130. Psalm Dauids	d'
XIIII.	Gott sei gelobet und gebenedeiet	Der Lobgesang Gott sey gelobet vnd gebenedeyet	d2'
XV.	Mit Fried und Freud ich fahr dahin	Der Lobgesang Simeonis des Altuatters	d3'

[3]Contents, heading, and foliation from Altera Vox.

[4]Text underlay and headings in Fraktur, unless noted otherwise. The first piece is in barform, the text for the first stanza is underlaid, the remaining 5 stanzas of text appear of on the facing folio (a2). This layout is followed for most of the pieces.

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XVI.	Von Himmel kam der Engel Schar	Ein tröstlich lied von der geburt Christi	d4'
XVII.	Wo Gott der Herr nit bei uns wär	Der 124. Psalm Dauids	e'
XVIII.	Nun freut euch, lieben Christen g'mein	Ein danck Lied	e2'
XIX.	Erbarm dich mein, o Heerre Gott	Der 15. Psalm Dauids	e3'
XX.	Kumm, heiliger Geist, Herre Gott	Ein Gebet vom heyligen Geyst	e4'
XXI.	Der Tag, der ist so freudenreich	Ein lied von der geburt Christi	f'
XXII.	Nun freut euch, lieben Christen g'mein	Ein danck Lied	f2'
23.[5]	Mitten wir im Leben sind	Mitten wir in leben sind	f3'
24.	Vater unser im Himmelreich	Das Vatter vnser Reim weis gestelt	f4'
25.	Nun komm, der Heiden heiland	Ein Lied von der zukunft Christi J. H.	g'
26.	Ach, daß die Hilf aus Sion	Ein Gebet Dauids	g2'
27.	Der Herr kennet den Weg der Gerechten	Ein spruch aus den ersten Psalm Dauids	g3
28.	Ich freue mich und bin fröhlich[6]	Ein lied in fröligheyt des Geystes zu singen	g3'
29.	Auff dich, Herr, trau ich	Ein gebet wider die feind der Christlichen Kirchen	g4
30.	Steh auff Herr, in deinem Zorn	Ein Gebet Dauids wider seine verfolger	g4'
31.	Gott ist ein rechter Richter	Ein spruch aus den Psalmen	h
32.	Erhör mich, wenn ich rufe	Ein kurtz Gebet	h'
33.	Ich liege und schlafe[7]		h2
34.	Ich rufe an mit meiner Stimme		h2'

---

[5]Numbering of pieces changes from Roman to arabic numerals at this point.

[6]No extra stanzas given for this piece, or those following.

[7]Only Altera Vox extant for this and the following pieces.

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35.	Der Herr hat Wohlgefallen		h3
36.	Alle Augen warten auf dich		h3'
37.	Du tust deine Hän' auf		h4
38.	Der Herr ist gerecht		h4'
39.	Lobet den Herrn in seinen Taten		i
40.	Lobet Gott mit Pausaunen		i'
41.	Lobet ihn mit Pauken		i2
42.	Lobet Gott mot hellen Zymbeln		i2'
43.	Alles was Adem hat		i3
44.	DVrch Adams fal ist gantz verderbt[8]	J. H.	i3'

Locations and Notes: D Z*

Literature and Bibliography: O 260, RISM 1547[18]

Modern edition: *Das Erbe Deutscher Musik.* Erste Reihe, Band 26 (Frankfurt: C. F. Peters, 1956); Lipphardt, Walther, ed. *[Bicinia Sacra] Geistliche Zweigesänge, 1547; schöne geistliche Lieder und Psalmen mit zwo Stimmen lieblich zu singen.* (Kassel: Bärenreiter, 1957).

[8]Extra stanzas text on facing folio (i4).

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14. Symbola Illustrissimorum O 261 1547

By Caspar Othmayr, this unusual publication contains 33 motets for five voices, each dedicated to a specific person.
Entry based on: D HB

Tenor title page:

[in a decorative compartment[1]] SYMBOLA
[below compartment] ILLVSTRISSIMORVM
PRINCIPVM, NOBILIVM, ALIORVM'QVE
doctrina, ac uirtutum ornamentis præ-
stantium Virorum.
Musica numeris explicata, per Gasparem Othmayr.
[in a decorative compartment[2]] TENOR
[below compartment] TOMI PRIMI SYMBO-
LORVM QVINQVE VOCVM.
Impressa Norimbergæ, in officina Ioannis
Montani, & Vlrici Neuber.
M. D. XLVII.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)(VAGANS)
[below compartment] SYMBOLORVM
TOMI PRIMI.
[Nuremberg arms]
Norimbergæ, M. D. XLVII.

Colophon: [appears in D, B only] fol. h3' [Disc.]

[Woodcut of Transfigration of Christ[3]]
Psal. LXXXIX.
Beatus populus quit [sic] scit iubilationem.
Impressum Norimbergæ, in officina Ioannis
Montani, & Vlrici Neuber.
M. D. XLVII.

Format: Oblong quarto; D, A, B, V texts underlaid in italic; Tenor underlay variously italic, roman, and Fraktur. Bassus, fol. F, left half of 3rd system overlaid with printed correction strip.

---

[1]A three-quarter compartment with putti (see Ill. 4-8).

[2]1546 compartment.

[3]Oval frame, with laurel? wreath.

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Collation:
Disc: AA-HH4
Altus: aa-hh4, ii2, last fol. blank
Tenor: a6, b-f4, last fol. blank (sic)
Bassus: A-G4, H3
Vagans: aaa-h4, last fol. blank
signatures: $3, Italic font with roman numerals

Dedication: [appears in Tenor only] fol. a3-a6
To "ILLVSTRISSIMO | SERENISSIMO'QVE PRINCIPI | AC DOMINO, D. FRIDERICO PALA=| tino, Rheni, ac vitriusque Bauariæ Duci, sacri | Rom. Imperij Archdapisero Electori, | domino suo clementisimo. | "
Signed "Gaspar Othmayr." undated.

Dedicatory poems:
"EPIGRAMMA IOACHI- | mi Helleri Leucopetræi." fol. a6
[followed by four Latin couplets]

"CARMEN GASPARIS HEL- | leri, in laudem Gasparis Othmari. | Musici præstantissimi."
[followed by eight Latin couplets] fol. a6'

Prefatory Illustration: [appears in D, A, B only][4] fol. a2 [Disc.]
[Woodcut of Othmayer, in a circular frame which contains the text "CASPAR OTHMAYR ÆTATIS SVÆ XXVIII ANNO 1547"]
[below woodcut] two Latin couplets.

Table of Contents: [appears in all parts] fol. a2-a2' [Tenor]
INDEX SYMBOLORVM | in hisce Libellis contentorum. |
(Organized in numerical order; lists name of dedicatee, not incipit.)

---

[4]This woodcut appears in two locations in the Discantus part book, once at the beginning, as noted above, and a second time on fol. h3, which otherwise would have remained blank. It also appears on fol. h3 of the Bassus part book.

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Contents:

No.	Dedicatee [5]	Incipit[6]	Fol.
I.	PALATINI ELECTORIS FRIDERICI	FACILE est concludi multos [DE Cœlo uictoria] II - Quoniam non in inultitudine[7]	a3' a4
II.	VDALRICI DVCIS VVIRTENBERGENSIS	DOminus instar rupis & turris [Stat altamente repostum]	a4'
III.	ILLVSTRISS. PRINCIPS VVOLFGANGI PATALINI	QVAM mihi conceßit fatum [ES mag noch wol geraten]	b'
IIII.	LEONHARDI TVCHERS, PATRICII NORICI	IMPERII fines sapientia summa gubernat	b2
V.	ANDREAE IM HOF, PATRICII NORICI	HVNC ego fœlicem merito uixisse fatebor	b2'
VI.	IOANNIS EBERNI, PATRICII NORICI	FOELICES populi fœlix Respublica	b3'
VII.	BERNHARDI BAVMGARTNERI, PATRICII NORICI	DEXTERA iusticiæ populum	b4'
VIII.	LEONIS SCHIERSTABS PATRICII NORICI	PRima salus hominis	c'
IX.	HIERONIMI HOLTZSCVHERS, PATRICI NORICI	OMNIA fert fortis	c2'
X.	SIGISMVNDI FVRERS PATRICII NORICI	PVlcherius est patriæ quàm uincere	c3'
XI.	D. MARTINI LVTHERI SYMBOLI	IN DEO ladabo sermones [IN silentio & sperit fortitudo dovestra][8]	c4'

---

[5]In the Discantus (and A, B, V) partbooks, these are given in all capital letters followed by the word "SYMBOLA." Where the piece extends over an opening, the name of the dedicatee appears at the head of the verso page, and "SYMBOLA" appears at the head of the recto page; otherwise the full text appears at the head of the page. The Tenor partbook differs from all others in its layout: the decorative initials are more elaborate, the part consists generally of a short repeating cantus firmus, and the dedication is more extensive. In the interest of space, the full dedications will not be given here, with the exception of the first (as an example), which reads "ILLVSTRISSIMI | SERENISSIMEQVE PRINICI- | PIS FRIDERICI PALATINI, RHE= | ni, ac utriusq[ue] Bauariæ Ducis, Sacri Romani Impe- | rij Archidapiferi Electoris Symbolum."

[6]Incipits are from the Discantus. Unless indicated otherwise, the canti firmi –given below the incipit in square brackets–are from the Tenor.

[7]Secunda pars indication is "Appe[n]dix."

[8]Below the cantus firmus is the indication "Duas habet Partes."
This Roman typeface is unusual in that it has both lowercase Roman "v" and "u" letters. They are transcribed here in facsimile.

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		II - Deus uita[m] mea[m] annunciaui tibi[9]	d
XII.	D. PHILIPPI MELATHONIS	NOn metuam ne quid noceat [SI Deus pro nobis quis contra nos]	d'
XIII.	THOMÆ VENATORII THEOLOGI ET POETAE	REbus in aduersis [PAtiens terit omnia virtus]	d2'
XIIII.	GVILELMI TETTELBACH, DECANI[10]	DEVS qui nos p[er] gratiam [COnfirma hoc Dues quod operatus]	d3
XV.	D. CHRISTOPHORI TETTELBACH	COmmittee Domino statu[m] [REuela Domino viam tuam]	d4
XVI.	IOANNIS BAPTITSAE TETTELBACH	INclina cor meum Domine [VIas tuas Domine demonstra mihi] II - Vtinam dirgantur viæ meæ	d4' e
XVII.	IACOBI STROTNERI	NOLI timere quia ego redemi te [Siue viuimus, Siue morimur] II - Et si tansieris ipsum ignem	e' e2'
XVIII.	ROCHII SCHOFERS	SVmme opifex rerum [Non nobis Domine sed nomine tuo] II - Omnis namq[ue] tibi debetur gloria	e3 e3'
XIX.	MAINRADI A' VVALBRVN	PAtienter anima mea expectat [ZV Got steht mein vertrawen]	e4
XX.	SEBASTIANI STIBARI SYMBOLVM	IPSE est qui me dignam fecit [Credo quod redemptor meus viuit]	f
XXI.	VITI ZVCCII	DEus refugium meaum [FIat voluntas tua]	f'
XXII.	ANDREAE STAHELS	SCilicet aduersis p[ro]bitas [NOn simale nunc, olim sicerit.]	f2'
XXIII.	BALTASARIS VISCHERS	MAgna semp[er] ærumnarum[m] [NVla calamitas sola]	f3
XXIIII.	VVOLFGANGI CVRIONIS	VTilis est rebus fœliciter ille gerendis [VIrtutum viribus vicenda voluptas.]	f3'

---

[9]Secunda pars heading is "EXPLICATIO."

[10]Last word of the heading is spelled "Symblvm." The piece continues on the following recto, the heading of that folio reads "DECANI ONOLSBACHENSIS SYMBOLVM."

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XXV.	GVILELMI SINDERSTETTERS	VNtrew vn[d] vngerechtikeit[11] [GOt vergebs allen.]	f4
XXVI.	MATTHIAE MICHAELIS	IN onmi uita res mediocres [MOdica firma.]	f4'
XXVII.	HIERONIMI RINDLAVF	Inter tot uitæ huius pericula [PRæsidium in innocentia.]	g
XXVIII.	MATHEAE SYLBERS	CVr ego ditescam, titulis male [NIhilintulimis in hunc mundu[m]][12] II - Nam qui diuitijs præbet sua colla malignis	g2 g2'
XXIX.	CVNRADI PRVSSII	DElicta iuuentutis meæ & ignorantias[13] [PRopitius esto][14] [Libera nos D[omi]ne][15]	g3
XXX.	IOANNIS MONTANI TYPOGRAPHI NORICI	EIA exultemus nos Dominum [BEatus populus qui scit iubilationem.][16] II - Quaere psalmis iubilemus[17]	g3' g4
XXXI.	PAVLI LVTENSACK	IN Domino oblectare [IN manibus suis sortes meæ][18]	g4'
XXXII.	IOACHIMI HELLERI	VIncat amor recti pulcherrima [SPerne pulchra, quærerecta.]	h
XXXIII.	GASPARIS HELLERI	NIl intentatum uirtus animosa relinquit [WAs Schad versuchen.]	h'
XXXIIII.	D. IOANNIS OELER	Dominus mortisicat & uiuificat [DEus adiutor in tributationibus.]	h2

---

[11]This German text begins with the same Roman decorative initial as all other pieces, but then continues in **Fraktur** in all part books.

[12]Below the cantus firmus is the text "Seconda vice Canon. | Tolle moras semper, nocuit differrre paratis. | Condition enim humanæ miseriæ moras paruas admittit. | "

[13]Incipit of Altus, Bassus, and Vagans.

[14]This is the entire Discantus text; it is sung nine times.

[15]This is the entire Tenor text; it is sung eight times.

[16]This is the Psalm verse used in the firm's *impressum* (see Ch. 4).

[17]The secunda pars indication is "Appe[n]dix."

[18]The cantus firmus is followed by the text "Vice quarta quiescit Cantio."

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Locations and Notes: **D** HB, Rp**, Tu** (T only); **PL** Kj** (T only); **S** Sk** (S only)

Literature and Bibliography: RISM O261; Siegele, *Die Musiksammlung der Stadt Heilbronn. Katalog*, 173-6; Albrecht, *Caspar Othmayr*, 126 ff.
Facsimile edition: after the copy in D HB, edited by Christhard Schrenk. Stuttgart: Cornetto Verlag, 1995. Modern edition: *Das Erbe Deutscher Musik*. Reihe 1, band 16.

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15. Agend Büchlein für die Pfarrherrn RISM/DKL 1548[06]

Berg and Neuber printed at least a dozen editions of this popular book by Sebald Heyden. The 1545 edition seems to have established the standard; there are only minor differences between the editions from that date on. See also catalogue numbers: 2a, 1543a; 2b, 1543b; 4, 1544; 7, 1545[10]; 39a, 1553[08]; 39b, 1553[09]; 53, 1556[08]; 57, 1557[09]; 72, 1560[15]; 105a, 1565[08]; 105b, 1565[09]; 105c, 1565[10].
Entry based on: D Mbs (liturg 194.4[0])

Title page:

[in red and black Fraktur][1]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. XLVIII.

Colophon:

[in Fraktur] fol. f3

Gedruckt zu Nürnberg, durch Johan vom
Berg, unnd Ulrich Neuber, wonhafft auff
dem Newenbaw, bey der Kalckhütten.
1548.

[in Roman] fol. f3'

[Woodcut of Transfiguration of Christ]
Psalm. LXXXIX.
Wol dem Volck das jauhtzen kan [sic]

Format: Oblong quarto, Fraktur font. signed: a1-F4, F4 blank.

Foreword: by Veit Dietrich

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

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Contents:

Incipit	Clef, Staff	Notation	Fol.
Unser Herr Jesus	F3, 4 line	black	e2'-e3'
Last uns beten, Vatter unser	F4/F3, 4 line	black	e3'-e4'
Als Jesus Christus unser Herr	C3, 5 line	white	f
Litaney[2]	F2, 4 line	white	h2'-h4

Other contents: 20 chapters of text.

Locations and Notes: D ERu**, G**, Mbs (liturg 194.4[0]), NS**, RS**, S**
D Mbs (liturg 194.4[0]). Some parts of title page decorative border colored in red (now faded to brown) ink.

Literature and Bibliography: RISM/DKL 1548[06]

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[2]An antiphonal setting of Latin and German texts in parallel collumns; the first column is designated "Der erst Chor" and begins with the *Kyrie eleison* text. The second column is designated "Der ander Chor" and begins with "Herr Got vater im himel" (direct translation of *Kyrie*).

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16. Compendiolum Musicae RISM Th 301

By Heinrich Faber (1548). The first edition was printed simultaneously by three firms: Berg and Neuber, Johann Eichorn in Frankfurt an der Oder, and Gabriel Hayn in Nuremberg. The work was then re-issued three times by Berg and Neuber (1555, cat. no. 49; 1557, cat. no. 58; 1558, cat. no. 61), twice each by Valentin Neuber and Christoph Heussler (also of Nuremberg), twice by Ulrich Neuber, twice by Dietrich Gerlach, and twice by Katherina Gerlach. Berg and Neuber printed a second treatise by Faber in 1550, his *Ad musicam practicam* (1550, cat. no. 26). Entry based on: D Mbs (Mus Th. 1012)

Title page:

COMPEN=
DIOLVM MVSICÆ
PRO INCIPIENTIBVS.
PER MAGISTRVM
HENRICVM FABRVM CONSCRI=
ptum, ac nunc denuo, cum ad-
ditione alterius Compen-
dioli, recognitum.
[Woodcut of the Transfiguration of Christ][1]
NORIBERGAE,
In Officina Ioannis Montani,
& Vlrici Neuberi.
[(1548)][2]

Colophon: None.

Format: Small octavo, 16 folios. Collation: a-b8

Dedication: from Faber to Martin, Nicolas, and Joshua Medler, sons of Nicolas Medler, dated Braunschweig, 4 Calendas August, 1548.

Contents: for complete contents, see cat. no. 49 (1555)

Locations and Notes: D Mbs (Mus Th. 1012) Heavily annotated, seems to have been used by a contemporary.

Literature and Bibliography: RISM Th 301.

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[1]In a circle.

[2]A pencil addition.

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17. Lamentationes Hieremiae Prophetae RISM 1549[1]

This collection of 41 motets (mostly à 4) is one of only three anthologies of Lamentations motets published during the sixteenth century and is the largest Berg and Neuber motet print to this date (1549). It was apparently compiled by Gaspar Bruschius, court poet to Charles V, and is dedicated to Wolfgang, Abbot of Campi. There are a number of identical handwritten corrections in each of the volumes seen, which certainly means that the volumes were corrected before leaving the printers' shop (see Ch. 4). This volume is discussed in some detail in both Chs. 5 and 7.
Entry based on: D Mbs (Tresor 4[0]Mus Pr 106/10 [10 an])

Tenor title page:

[In black and **red**]

LAMENTATIO-
NES HIEREMIAE PROPHETAE,
MAXIME LVGVBRIS ET QVERELIS CON-
centibus Musicis, decoro undiquaque eruditissime obseruato: compositae à clarissimis nostri seculi Musicis:
Thoma Crequilone Caesarei Chori Magistro.
Iohanne Gardano.
Petro de la Rue, Flandro.
Antonio Feuino.
Claudio de Sermisy, Regis Galliarum Sacelli magistro.
Et alio quodam incerto authore.
M. D. XLIX.
[in a decorative compartment][1] TENOR
[below compartment] Noribergae apud Iohannem Montanum, et Vlricum Neuberum Musicos Calcographos.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS) (BASSVS)
[below compartment] LAMENTATIONVM
HIEREMIAE PROPHETAE, SVA-
VISSIMIS HARMONIIS
COMPOSITARVM.
[Nuremberg arms]
Noribergae, in officina Iohannis Montani,
et Vlrici Neuber. M. D. XLIX.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Text underlay Italic, music font probably = Psalmorum. Secunda and other multiple partes not laid out separately, rather, only divided from one another with double-bar lines.

---

[1]1546 compartment (compartment is red).

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Collation:

Disc: AA-HH4 (last folio blank)
Altus: aa-ii4 (last two folios blank)
Tenor: a-i4, k2 (last folio blank)
Bassus: A-H4 (last folio blank)
signatures: $3 signed, Italic font with Roman numerals.

Dedication: [appears in all parts] fol. a2-a3

To "REVERENDISSIMO | IN CHRISTO PATRI AC DOMI- | no, Domino VVolffgango à Viridi lapide, Abbati Campidonensi, Mœcenati suo. S. | [20 elegaic couplets, beginning with "Ante fores cum sint..."]
Dated: "Decima septima Februarij, Anno à nato christo. | M. D. XLIX. | "
Signed: "Gaspar Bruschius, Poëta à | Diuo Carolo V. Imp. | Aug. coronatus. | "

Table of Contents: None in any part.

Contents:

No.	Incipit[2]	Ch:vs[3]	Vcs.[4]	Fol.
	IOANNIS GARDANI HAR- | moniæ in lamentationes Hieremiæ.			a3'
I.	Aleph. Quomodo sedet sola ciuitas	1:1	4	a3'
II.	Beth. Plorans plorauit in nocte	1:2		a4
III.	Gimel. Migrauit Iuda propter afflictionem	1:3		a4'
IIII.	Deleth. Viae Sion lugent	1:4		b
V.	He. Egressus est à filia Sion	1:6 [vav]		b'
VI.	Zay. Recordata est Hierusalem	1:7		b2
VII.	Aleph. Quomodo obtexit caligine	2:1		b2'

---

[2]Attributions appear in two places within the partbooks: first in a general heading, (transcribed immediately before the pieces to which it applies); secondly at the top of each following page, as a heading (these have not been transcribed here).

[3]This column indicates the chapter and verse of the text (according first to the Vulgate, and secondly to the Jewish Publication Society translation), as well as the original Hebrew letter incipit (in square brackets).

[4]Double digits in this column (e.g. 4/3) indicate that the Hebrew incipit is set for the first number of voices (4) and the remainder of the motet, beginning with the first Latin word, is set for the second number of voices (3).

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VIII.	Beth. Praecipitauit Dominus nec pepercit	2:2	2	b3
	II - Et deiecit in terram	"	4	b3
IX.	Gimel. Confregit in ira furoris sui	2:3	4/3	b3'
	II - Et succendit in Iacob	"	4	b3'
X.	Deleth. Tetendit arcum suum	2:4	4	b4
	II - Et occidit omne	"		b4
XI.	He. Factus est Dominus uelet inimicus	2:5	4/2	b4'
XII.	Zay. Repulit Dominus altare suum	2:7	4/2	c
	II - Vocem dederunt in domo Domini	"	4	c
XIII.	Aleph. Quomodo obscuratum est aurum	4:1	3	c'
XIIII.	Beth. Filij Sion incliti	4:2	3	c2
XV.	Gimel. Sed et lamiae nudauerunt mammam	4:3	3	c2'
XVI.	Deleth. Adhaesit lingua lactentis	4:4	3	c3
XVII.	He. Qui uescębantur uoluptuose	4:5	5	c3'
XVIII.	Vau. Et maior effecta est iniquitas	4:6	5	c4'
	Hic finiunt numeri Io. Gardani in lamentationes Hieremiæ.			d
	THOMÆ CREQVILONIS HAR-|moni[a]e quinq[ue] uocum, in lamentationes Hieremiæ.			d'
XIX.	Aleph. Defecerunt prae lachrymis oculi mei	2:11 [kaff]	5	d'
	II - Matribus suis dixerunt	2:12 [lamed]	3	d'
	III - Hierusalem conuertere ad Dominum		5	d2
XX.	Men. Cui comparabo te	2:13	5	d2'
XXI.	Zayn. Prophetae tui uiderunt tibi falsa	2:14 [nun]	5	d3
	II - Hierusalem conuertere[5]			d3
XXII.	Ioth. Adhaesit lingua lactentis	4:4 [dalet]	5/3	d3'
	II - Gimel. Filij Sion incliti	4:2 [beth]	5	d3'
	III - Hierusalem conuertere			d3'

[5]This text is not part of the Biblical Lamentations. It was added (although when remains uncertain) and used by many sixteenth-century composers as a textual refrain. Some composers (Thomas Tallis, for example) also set the opening of the Lamentations text "De Lamentationes Hieremiae" as part of their motet group.

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XXIII.	Deleth. Viae Sion lugent	1:4	5	d4
XXIIII.	He. Facti sunt hostes eius in capite	1:5	5	d4'
	Finiunt Harmoniae quinque uocum in lamentationes hieremiae.[6]			
	THOMÆ CREQVILONIS HARMO-l ni[a]e quatuor uocum [a]equalium, in lamentationes Hieremiæ.			e
XXV.	Vau. Et egressus est à filia Sion	1:6	4	e
XXVI.	Zay. Recordata est Hierusalem	1:7	4/3	e'
	II - Cum caderet populus	"	4	e2
	III - Hierusalem conuertere			e2
XXVII.	Lamech. O uos omnes qui transitis	1:12	4	e2'
XXVIII.	Mem. De excelso misit ignem	1:13	4/3	e3
	II - Hierusalem conuertere			e3
	Hic finiunt numeri T. Crequilonis in lamentationes Hieremiae.[7]			
	N. FEVINI HARMONIÆ quatuor uocum in lamen-l tationes Hieremiæ			e3'
XXIX.	Aleph. Quomodo sedet sola ciuitas	1:1	4	e3'
	II - Beth. Plorans ploravit in nocte	1:2		e3'
	III - Hierusalem conuertere			e4
XXX.	Gimel. Migrauit Iudas propter afflictionem	1:3	3	e4'
	II - He. Facti sunt hostes eius in capite	1:5		e4'
	III - Hierusalem conuertere			f
XXXI.	Zay. Recordata est Hierusalem	1:7	4	f'
	II - Lamech. O uos omnes qui transitis	1:12		f2
	III - Hierusalem conuertere[8]			f2
	Hic finiunt numeri N. Feuini in l lamentationes Hieremiæ			f2
	NVMERI INCERTI AVTORIS l in lamentationes Hieremiæ			f2'

[6]Appears in Tenor part only.

[7]In Altus, Tenor, and Bassus parts only.

[8] = no. 38

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XXXII.	Mem. Cui comparabo te	2:13	4	f2'
	II - Nun. Prophetae tui uiderunt tibi falsa	2:14		f2'
	III - Hierusalem conuertere			f3
XXXIII.	Samech. Plauserunt super te manibus	2:15	3	f3'[9]
	II - Ain. Aperuerunt super te os suum	2:16 [phe][10]		f3'
	III - Hierusalem conuertere			f3'
XXXIIII.	Phe. Fecit Dominus quae cogitauit	2:17 [ayin]	4	f3'
	II - Sade. Planxit cor eorum ad Dominum	2:18[11]		f3'
	III - Non des requiem tibi	"		f4
	IV - Hierusalem conuertere			f4
	Hic finiunt numeri in certi autoris in lamentationes Hieremiae[12]			
	NVMERI N. CALVDINI	in lamentationes Hieremiæ[13]		f4'
XXXV.	Thau. Reddes eis uicem Domine	3:64	4	f4'
	II - Aleph. Quomodo obscuratum est aurum	4:1		f4'
	III - Hierusalem conuertere			g
XXXVI.	Gimel. Sed et lamiae nudauerunt mammas	4:3		g'
	II - Deleth. Adhaesit lingua lactentis	4:4		g'
	III - Hierusalem conuertere			g2
XXXVII.	Zay. Candidiores Nazarei eius niue	4:7		g2'
	II - Beth. Denigrata est super carbones	4:8 [khet]		g2'
	III - Hierusalem conuertere			g3
	Hic finiunt numeri N. Claudini in lamentationes Hieremiae[14]			

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[9]Piece is for three voices, Discantus tacet.

[10]In Lamentations chapters 2-4, the letters Phe and Ayin are reversed, with Ayin coming first, not the usual order in the Hebrew alphabet. This order is maintained by the Vulgate. It seems that the composers returned the letters to what was believed to have been their "correct" order here.

[11]The text of the Vulgate reads "Clamavit cor eum..."

[12]Appears in Altus, Tenor, and Bassus parts only.

[13]= Claudin de Sermisy.

[14]Appears in Altus, Tenor, and Bassus partbooks only.

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	NVMERI EXCELLENTISSIMI	Musici, Petri de la Rue Flandri, in lamentatio-	nes Hieremiæ Prophetæ	g3'
XXXVIII.	Zay. Recordata est Hierusalem	1:7	4	g3'
	II - Lameth. O uos omnes qui transitis	1:12		g4
	III - Hierusalem conuertere[15]			g4
XXXIX.	Ain. Expandi manus meas	??[16]	4	g4'
	II - Phe. Plauserunt super te manibus	2:15 [samech]		g4'
	III - Zadi. Idcirco ego plorans	1:16 [ayin]		h
	IV - Coph. Compleuit Dominus furorem suum	4:11		h
	V - Res. Propter peccata Prophetarum eius	4:13 [mem]		h'
	VI - Schin. Prophetae tui uiderunt tibi falsa	2:14 [nun]		h'
	VII - Hierusalem conuertere		5	h2
XL.	Thau. Errauerunt caeci in plateis	4:14 [nun]	4	h2'
	II - Aleph. Recedite polluti	4:15 [samech]		h2'
	III - Beth. Non crediderunt reges terrae	4:12 [lamed]		h3
	IV - Hierusalem conuertere			h3
XLI.	Gimel. Ad Dominum leuemus corda nostra	??	4	h3'
	II - Deleth. Haec recolens in corde meo	??		h3'
	III - He. Bonus est Dominus sperantibus in eum	3:25 [tet]		h4
	IV - Hierusalem conuertere			h4
	FINIS			h4

Locations and Notes: **D** Dl**, HB, Mbs (Tresor 4[0]Mus Pr 106/10 [10 an]), Rp**, Z (2 copies)**
D Mbs (Tresor 4[0]Mus Pr 106/10 [10 an]). Ex libris Bavariae ducum. Fine medium brown sixteenth-century bindings, leather over boards, very simple.

Literature and Bibliography: RISM 1549[1]; Siegele, *Heilbronn Catalogue*, 176ff.; Watkins, *Three Books of Polyphonic Lamentations*.

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[15]= no. 31

[16]None of the texts marked with a ?? are found either in the Vulgate or the JPS translations of the Lamentations.

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18. Ein Außbund . . . teutscher Liedlein RISM 1549[35]

Berg and Neuber produced this, the third edition of the popular collection edited by Georg Forster, in 1549. The volume contains 130 pieces for four voices; the firm issued two more editions of this print, one in 1552 and another in 1560-61 (see cat. no. 33, RISM 1552[27], and cat. no. 74, RISM 1560[25]). The first two editions of the print were published by Petreius in Nuremberg in 1539 and 1543, respectively. There are minor differences between the second (Petreius) and third (Berg and Neuber) editions, for a description of these see the Modern edition, 187 (complete citation below).
Entry based on: **GB** Lbl (K.3.g.4)

Tenor title page:

[In black and **red** Fraktur and roman]

Ein außbund schöner Teutscher
Liedlein, zu singen, und auff allerley Instrum=
ent, zugebrauchen, sonderlich außerlesen.
[in a decorative compartment][1] TENOR
[below compartment] **des ersten Teyls.**
Mein art vnd weyß in mittel maß
Gen andern stim[m]en ist mein straß
Die habent acht auff meine stim[m]
Den Men[n]ern ich für andern zim[m]
[Nuremberg arms]
Gedrückt zu Nürmberck, durch Johan[n] vom Berg,
Vnd Vlrich Newber. M. D. XLIX.

Discantus title page:

[in Fraktur and roman]

[in a decorative compartment] DISCANTVS
[below compartment] Des außbunds schöner Teutscher
Liedlein, zu singen, vnd auff allerley Instru=
ment zugebrauchen, sonderlich außerlesen.
Ir Kneblin vnd jr Meidlein rein
Ewer stimlein schallen also fein
Den Discant lernent vnbeschwert
Kein ander stim[m] euch zu gehört.
Nürmberg.
M. D. XLIX.

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[1]1546 compartment; compartment red.

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Altus title page: [hand-written copy][2]

[in a decorative compartment] ALTVS
[below compartment] Des außbunds schöner Teutscher
Liedlein, zu singen, und auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Der Alt gehört Jung gsellen zu
Die laufen auff vnd ab on rhw
Also ist auch des Altes weyß
Drum lernet mich mit allem fleyß.
Nürmberg.
M. D. XLIX.

Bassus title page:
[in Fraktur and roman]

[in a decorative compartment] BASSVS
[below compartment] Des außzugs schöner alter,
vnd newer Teutscher Liedlein.
Mein ampte ist im nidern stat
Drumb wer ein bstanden alter hat
Vnd brommet wie ein rauher Ber
Der kom[m] zu meiner stimme her.
Nürmberg.
M. D. XLIX.

Colophon: [appears in Tenor only] fol. v3'
[in Fraktur]

Gedrückt zu Nürmberg,
durch Johan[n] vom Berg,
Vnd Vlrich Neuber. M. D. xlix.

Format: Oblong quarto, text underlay in Fraktur, music font = 11/10[3]; roman numerals refer to number of piece; decorative woodcut initials in calligraphic style Fraktur, unframed; page size 14 (w) x 10.65 cm.

Collation:
Disc: AA-RR4
Altus: aa-rr4
Tenor: a-t4, v3
Bassus: A-R4 (last fol. blank)
signatures: $3, Fraktur with primarily arabic numerals.

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[2]The original title page is lacking from the British library exemplar, it has been replaced with a hand-written copy (whether of the original edition or a later one is not clear). This transcription follows the hand-written copy, with one exception: no decorative frame is given for the part indication; I have assumed its existence since each of the other three parts has a matching compatment (see ch. 4 for a description of this set of decorative compartments).

[3]Staff height is 11 mm; outside minim height is 10mm.

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Preface: [appears in Tenor only] fol. a2'-a3'
"An alle liebhaber der Edlen Music. G. Forsterus I"

Table of Contents: [appears in all parts] fol. a'-a2 [Tenor]
[in Fraktur] Regiester der Liedlein des ersten theyls. I
Organized alphabetically with nos. of pieces indicated with arabic numerals.

Contents:

No.	Incipit[4]	Attribution	Fol.
I.	Dich als mich selbst		a2'
II.	Die mich erfrewt	Erasmus Lapidica	a3
III.	Es ist ein Frag vnd grosse klag	Laur. Lemlin	a3'
IIII.	Wer edel ist zur dieser frist	Stephanus Mahu	a4
V.	Es dringt do her	Thomas Stoltzer	a4'
VI.	Erweckt hat mir das hertz zu dir	G. Forsterus	b
VII.	Ach hertzigs hertz		b'
VIII.	So ich, hertz lieb nun von dir scheid	Ludo. Senfl	b2
IX.	Glück widerstell	G. Forsterus	b2'
X.	Ich weyß ein hüpsches frewelein		b3
XI.	Es hat sein gestalt	J. L. Blanckmüller	b3'
XII.	An dich auff erd		b4
XIII.	Mein höchste zir		b4'
XIIII.	Ach höchste zir	[Lorenz Lemlin]	c
XV.	Vergangen ist mir glück	G. Forsterus	c'
XVI.	Ich habs gewagt	[Georg Forster]	c2
XVII.	Ayniges hertz, laß sein ein schertz		c2'
XVIII.	Ich stell leicht ab	Wolffg. Grefinger	c3

[4]Only from Discantus part; incipit and arrtibution variants from other parts not indicated. Information in square brackets doe not appear in the Discantus part and is taken from modern edition (complete citation below).

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XIX.	On eer vnd gunst	G. Forsterus	c3'
XX.	Gesell, wiß vrlaub	Mathias Eckel	c4
XXI.	Gar wunderlich, schickt sich		c4'
XXII.	Fraw, ich bin euch	[Gregor Peschin]	d
XXIII.	Artlich vnd schon	Casparus Bohemus	d'
XXIIII.	Was wirdt es doch	Ludouicus Senfl	d2
XV.	Ein meidlein sagt mir	[Machinger]	d2'
XVI.	Merk scheidens klag	J. Blankmüller	d3
XVII.	Ein beumlein zart	Laur. Lemlin	d3'
XVIII.	Ich armer klag	Laur. Lemlin	d4
XXIX.	Mein einings A.	Paulus Hoffheymer	d4'
XXX.	ZVcht, eer vnd lob	Paulus Hoffheimer	e
XXXI.	Wan[n] ich betracht die hinefart		e'
XXXII.	Ein wächter gut		e2
XXXIII.	Ich klag den tag	Thomas Stoltzer	e2'
XXXIIII.	Wie kumbts, das mich	Jo. Leonardi	e3
XXXV.	Von edler Art	Georgius Schönfelder	e3'
XXXVI.	Isbruck, ich muß dich lassen	H. Isaac	e4
XXXVII.	Ach edles N. mein eynger trost	Erasmus Lapicida	e4'
XXXVIII.	Als ich nun hab vernomen		f
XXXIX.	Ach vnfals neid	Martinus Wolff	f'
XL.	Ich bin versagt, gen einer magt		f2
XLI.	Glück mit der zeyt	Martinus Wolff	f2'
XLII.	Willig vnd trew	G. Forsterus	f3
XLIII.	Nach willen dein	Paul Hoffheymer	f3'
XLIIII.	Der Hund mir vor dem leicht vmbgat		f4
XLV.	Ach höchster hort, du edles blut		f4'

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XLVI.	Mit allem sin, bin, ich behafft	Heinricus Eytelwein	g
XLVII.	Der mey wil sich mit gunsten beweysen	Laur. Lemlin	g'
XLVIII.	Was nit soll sein	RupertusVnterholtzer	g2
XLIX.	Ich hab heimlich, ergeben mich	Paulus Hoffheymer	g2'
L.	Mars dein Gefehrt	Johan Frosch	g3
LI.	Mag ich vnglück nit widerstan	Casparus Bohemus	g3'
LII.	Mocht ich Gunst han		g4
LIII.	Vergebens ist all müe vnd kost	Mar. Wolff	g4'
LIIII.	Ach b.,nit brich		h
LV.	Ach höchster hort	Lauren. Lemlin	h'
LVI.	Freud ich offt mach		h2
LVII.	Sie ist der art	Heinr. Eytelwein	h2'
LVIII.	Nicht lang an einem dantz	Martinus Wolff	h3
LIX.	Tag nacht ich ficht	Laur. Lemlin	h3'
LX.	Mag ich, herzlieb erwerben dich	Ludo. Senfl	h4
LXI.	Entlaubet ist der walde	Thomas Stoltzer	h4'
LXII.	Ach meidlein rein	Wolff. Grefinger	i
LXIII.	Hertzliebstes bild	Paulus Hoffheymer	i'
LXIIII.	Man sicht nun wol		i2
LXV.	Ihrsgleichen lebt auff erden nicht	Thomas Stoltzer	i2'
LXVI.	Wol kumbt der mey	Wolff. Gerfinger	[i3][5]
LXVII.	Vil freud nert mich zu aller stund	Heinrich Eitelwein	i3'
LXVIII.	Freundtlicher gruß, mit püß		i4
LXIX.	Man sicht nun wohl	Thomas Stoltzer	i4'
LXX.	AVs grund verwu[n]d		k

[5]Discantus part mis-signed as g3.

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LXXI.	NVn grüß dich Gott, mein feine Krot	Sixtus Dietrich	k'
LXXII.	Vnfal wil yetzund haben recht	Mar. Wolff	k2
LXXIII.	Geh, wie es wöll	Mar. Wolff	k2'
LXIIII.	Freundtliche zir, thu gegen mir	Mar. Wolff	k3
LXXV.	Erst wird erfrewt mein traurigs hertz	Thomas Stoltzer	k3'
LXXVI.	In liebesbrunst, trag ich groß gunst		k4
LXXVII.	Freundtlicher gruß su aller stund		k4'
LXXVIII.	Mein hertz hat sich mit lieb verpflicht		l
LXXIX.	Kein dind auff erd		l'
LXXX.	Es müt vil leut	Thomas Stoltzer	l2
LXXXI.	Erkennen thu mein traurigs gmüt	H. Isaac	l2'
LXXXII.	Nun grüß dich Gott	Sixtus Dietrich	l3
LXXXIII.	Ach Vnfal groß	Mar. Wolff	l3'
LXXXIIII.	Ich klag und rew	Paulus Hoffheymer	l4
LXXXV.	Mein gmüt vnd blüt	Johann Wenck	l4'
LXXXVI.	Vil haß vnd neid	Mar. Wolff	m
LXXXVII.	Kuntschafft mit dir	Paulus Hoffheymer	m'
LXXXVIII.	Ich setz dahin		m2
LXXXIX.	Des spilens ich gar kein glück	Laur. Lemlin	m2'
XC.	Jetz manchen tag	Jo. Leonhardi	m3
XCI.	Meins traurens ist	Paulus Hoffheymer	m3'
XCII.	Elend bringt pein	Benedictus Ducis	m4
XCIII.	Mich jamert ser	Lauren. Lemlin	m4'
XCIIII.	Eyn A. freundtlich, schön vnd lieblich	G. Forst.	n
XCV.	Von hertzen gern	Lauren. Lemlin	n'
XCVI.	Es lebt mein hertz	Erasmus Lapicida	n2

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XCVII.	Ach lieb mit leid	Paulus Hoffheymer	n2'
XCVIII.	Schwehr langweilig	Wolff. Gräfinger	n3
XCIX.	Es ist gemacht	Wolfgang Grefinger	n3'
C.	Elend ich rüff	Arnolt von Bruck	n4
CI.	EY wie so gar freundtlich		n4'
CII.	Mag ich vnglück nit widerstan	Lud. Senfl	o
CIII.	Was ist die welt	Ludo. Senfl	o'
CIIII.	Patientia muß ich han	Lud. Senfl	o2
CV.	Mein fleiß vnd müe	Lud. Senfl	o2'
[CVI.][6]	Ich weiß nit wie ichs halten sol	[Heinrich Eitelwein]	o3
CVII.	Erenwert auf erdt		o3'
CVIII.	O Weiblich art	Heyn. Isaac	o4
CIX.	Nie grösser lieb	Erasmus Lapicida	o4'
CX.	Sey klug, mit fug	Johannes Fuchßwild	p
CXI.	Maß zucht verstant	Lud. Senfl	p'
CXII.	Ernstliche klag	Laur. Lemlin	p2
CXIII.	Mag ich zuflucht, in eer vnd zucht	Gregorius Pitchner[7]	p2'
CXIIII.	Kein Freud auff erd	G. Forsterus	p3
CXV.	Gut ding muß haben weil	Erasmus Lapicida	p3'
CXVI.	Ich gwahrt's noch gut	Laur. Lemlin	p4'
CXVII.	Ach edler hort, vernim mein klag	Paulus Hoffheymer	o
CXVIII.	Ich beut dir da	Mar. Wolff	o'
CXIX.	Wem gelt gebrist		o2
CXX.	Die weil vmb sunst, yetz alle kunst	G. Forsterus	o2'

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[6]Discantus part mis-numbered DXI.

[7]Peschin?

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CXXI.	Ich rew vnd klag	[Georg Brack]	o3
CXXII.	Ich hof es sey vast wol müglich	Eras. Lapicida	o3'
CXXIII.	Tröstlicher lieb	Paulus Hoffheymer	o4'
CXXIIII.	Mich wundert ser		r
CXXV.	Mit willen gern		r'
CXXVI.	Ach hertzings M., mein trew vernem		r2
CXXVII.	O hertzigs S. wie hoch mich des	Eras. Lapicida	r2'
CXXVIII.	Oft wünsch ich dir auß hertzen gir	Georgius Bosch	r3
CXXIX.	Wer sehe dich für ein solche an	[Machinger]	r3'
CXXX.	So wünsch ich ihr ein gute nacht	[Martinus Wolff]	r4

Locations and Notes: **CH** Zz**; **D** Bhm (B)**, Bds**, Ngm (T); **F** Pc** (T missing fols 1, 3-4); **GB** Lbl (K.3. g.4); **NL** DHgm** (T). Copy not listed in RISM: **D** B (Mus Ant Prac. F 440) **D** Ngm (M 165m qu 8^0 post.inc.) has the same title page as Berlin copy, but colophon date is 1561, and the introduction is dated 1551.
GB Lbl (K.3. g.4) four partbooks with matching early 20th-century leather bindings (dated 1902 inside Tenor back cover). Altus part book is tefective: title page ad verso, and fols. aa3-aa4' are handwritten in German script (Deutsche Schrift); fols. bb-end are intact.

Literature and Bibliography: RISM 1549[35]; Erwin Kraus, *Die Weltlichen Gedruckten Notenliederb: cher von Erhard Oglin (1512) bis zu G. Forsteruss F: nftem Liederbuch (1556): Eine Textvergleichende Studie und Eine Wortschatzuntersuchung des Forsterschen Leiderbuchs.* Frankfurt am Main: P. Lang, 1980.
Modern editions: (based on the 1540 Petreius print) *Das Erbe Deutscher Musik,* Band 20, eds., Kurt Gudewill and Wilhelm Heiske (Wolfenbüttel und Zurich: Möseler Verlag, 1964). Eitner, Robert. *Aelterer Praktischer und Theoretischer Musikwerke* 33. Jahrgang, 29. Band. Leipzig: Breitkopf und Härtel, 1905. Reprinted, New York: Broude Brothers, 1966.

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19. Der Ander Teyl des Außbunds RISM 1549[36]

The second volume of Forster's popular German songbook, this, the second edition, contains 78 pieces for four voices. The first edition of this title—containing only 71 pieces—had been issued by Petreius in 1540 (RISM 1540[21]); Petreius had also issued the first two editions of the *Ein außbund schöner Teutscher Liedlein* (see cat. no. 18). Berg and Neuber issued the third edition of *Der Ander Teyl* in 1553 (cat. no. 40, RISM 1553[30]); it was issued again by Berg's heirs and Ulrich Neuber in 1565 (RISM 1565[21]).
Entry based on: D B (Mus. Ant. pract. F441)

Tenor title page:
[in Fraktur and roman]

Der Ander Teyl des außbunds
kurtzweiliger frischer Teudtscher Liedlein,
zu singen sehr lustig, mit etlichen New=
en Liedlein gemehret.
[in a decorative compartment][1] TENOR
[below compartment] Nürmberg.
M. D. XLIX.

Discantus title page:
[from Lbl K.3.g.5]

[in a decorative compartment] DISCANTVS
[below compartment] Des andern theyls, viler kurtz=
weyliger frischer Teutscher Liedlein, zu sin=
gen sehr lustig, mit etlichen Newen Liedlein gemehret.
Ir Kneblin vnd jr Meidlein rein
Ewer stimlein schallen also fein
Den Discant lernet vnbeschwert
Kein ander stim[m] euch zu gehört.
Nürmberg.
M. D. XLIX.

Altus title page:

[in a decorative compartment] ALTVS
[below compartment] Des Andern theyls, viler kurtz=
weyliger frischer Teutscher Liedlein, zu sin=
gen sehr lustig, mit etlichen Newen Liedlein gemehret.
Der Alt gehört gsellen zu
Die laufen auff vnd ab on rhw
Also ist auch des Altes weyß
Drum[m] lernet mich mit allem fleyß.
Nürmberg.
M. D. XLIX.

---

[1]1546 compartment.

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Bassus title page:

[in a decorative compartment] BASSVS
[below compartment] Des Andern theyls, viler kurtz=
weyliger frischer Teutscher Liedlein, zu sin=
gen sehr lustig, mit etlichen Newen Liedlein gemehret.
Mein ampt ist im nidern stat
Drumb wer ein bstandent alter hat
Vnd brommet wie ein rauher Ber
Der komme zu meiner stimme her.
Nürmberg.
M. D. XLIX.

Colophon: [appears in Discantus only] fol. o3

Gedruckt zu Nürmberg, durch
Johann vom berg, vnnd
Vlrich Newber, wonhafft
auff dem zwölff brü=
der platz.

Format: Oblong octavo; 4 part books, 59 fols. (Disc); 60 fols. (A); 56 fols (T); 55 fols (B). Text underlay and attributions Fraktur; 4 staves on a page usual; calligraphic Fraktur initials like cat. no 18, RISM 1549[35]; set page 14 cm wide x ca. 10.2 cm, music font 11/10.

Collation:

Disc: AA-OO3 (last folio blank)
Altus: aa-p4
Tenor: a-o4
Bassus: A-O4
signatures: $3, Fraktur with Arabic numerals.

Dedication: [appears in Tenor only] fol. a'-a2

To "Dem Erbaren vnd Achtbaren Augustino Eck zu Wirtzburg, meyem guten freund vnd Gönner." From "E. W. Georg Forster." Dated: "Geben au Amberg an der heyligen drey König tag, Anno 1540."

Table of Contents: fols. a2-a2' (Tenor)

(Begins immediately below Dedication.) [in Fraktur] "Register der Leidlein des Andern theils. I"
Alphabetical listing of pieces.

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Contents:

No.	Incipit[2]	Attribution	Fol.
I.	ES sout ein meißkin halen win	Sampson	a2'
[II.][3]	SAnt Mertin wollen loben wir		a3'
III.	HOho lieber Hans	G. Forsterus	a4'
IIII.	MArtinus non pusillus		b
	II - Kvmbt, jr lieben gesellen		b2
V.	Nun zu diesen zeyten		b2'
	II - Martine lieber Herre mein		b3
VI.	Den besten vogel den ich waiß		b3'
	II - Ein gans, ein gans		b4
VII.	Presulem sanctissimum		c
VIII.	Es geingen neun Junckfrawen	Johan. Ldonhard [sic]	c'
IX.	Mein G'sell, wie reucht dein Haus		
X.	Es jagt ein Jäger vor dem Holz		
XI.	Nun iste es doch kein Rueter	Hans Teuglin	
XII.	Oh weh der Zeit, die ich verzehrt		
XIII.	Für all' ich krön		
XIIII.	Leiblich hat sich geseller		
XV.	Es ritt ein Häger hertzen aus		
XVI.	Der Ziegler auf den Hütten saß	Georg Forster	
XVII.	Es wollt ein Jäger jagen	Mathias Greiter	
XVIII.	Wohlauf, gut G'sell, von hinnen		
XIX.	Frau Luddeley		
XX.	Wir Zogen in das Feld		
XXI.	Gar hoch auf jenem Berge	Wolff Heintz	

[2]Incipits and attributions beyond no. 8 from modern edition; original was not available for further cataloguing.

[3]No number in Discantus.

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XXII.	Vnd da ich saß in meiner Zell	
XXIII.	Es wollt ein Maidlein Wasser hold	Johann Schechinger[4]
XXIIII.	Es hiedri hüt' gut Schedri-Schäfer	Mathias Greiter
XXV.	Es het ein Biedermann ein Weib	Ludwig Senfl
XXVI.	Ik weet ein vrauken amorues	
XXVII.	Ik seg adiu	
XXVIII.	Mein Mutter ziehet mich	
XXIX.	Der Gutzgauch auf dem Zaune saz	Lorenz Lemlin
XXX.	So trinken wir alle	[Arnold von Bruck]
XXXI.	Wohlauf, wohlauf, jung und alt II - Wuff wuff da lauft der edel Hirsch III - Wuff wuff da lauft der edel Hirsch	
XXXII.	Es wollt ein Frau zum Weine gahn	Ludwig Senfl
XXXIII.	Ich klag mich sehr, ich armes Weib	
XXXIIII.	Tritt auf den Riegel von der Tür!	
XXXV.	Zu Regenspurg hat es sich verkehrt	
XXXVI.	Ist deiner hie, der spricht zu mir II - Wienlein da herein	
XXXVII.	Die Weiber mit den Flöhen	Niclas Piltz
XXXVIII.	Bummelierst du mir	
XXXIX.	Wohl in Sant Mertens Ehr	
XL.	Martine, lieber Herre mein	
XLI.	So trinken wir alle	
XLII.	Der Pfarrer von Sant Veit	
XLIII.	Do trunken sie die liebe lange Nacht	Wolff Heintz
XLIIII.	Es wollt ein Mägdlein grasen gahn	[Heinrich Isaac]
XLV.	Im Maien, im Maien	Ludwig Senfl

[4]According to modern edition attribution is Johann Schechinger [Ludwig Senfl].

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XLVI.	Gut Henichen auf der Scheiterweg saß	
XLVII.	Es finf ein Landsknecht über Feld	Arnold von Bruck
XLVIII.	Sich hat ein neue Sach aufdraht	Ludwig Senfl
XLIX.	Es warb ein schöner Jüngling	[Ludwig Senfl]
L.	Es war einmal ein stolzer Knab	
LI.	Der heilig Herr Sant Matheis	Georg Forster
LII.	Ein Mägdlein zu dem brunne ging	Ludwig Senfl
LIII.	Ich bitt dich Maidlein, hab mich hold	
LIIII.	Was trag ich auf der Hände?	Georg Vogelhuber
LV.	Vitrum nostrum gloriosum	
LVI.	Von üpplichen dingen	Mathias Greiter
LVII.	Wo soll ich mich hinkehren	Georg Vogelhuber
LVIII.	Was trag ich auf den Händen?	Georg Vogelhuber
LIX.	Da liebers kam, was leider aus	
LX.	Der Winter kalt ist vor dem Haus II - Es furh ein Herr, was ehrentreich	Leonhard Heydenhamer
LXI.	Ich kam für Liebes Fensterlein II - Sie lieber Gesell	
LXII.	Nur Närrisch sein ist mein Monier	Sixt Dietrich
LXIII.	Der Ludel und der Hänsel	Leonhard Heydenhamer[5]
LXIIII.	Traut Marle, traut Marle	
LXV.	Was Entelein, was Gänselein	Georg Forster
LXVI.	Ein alt Mann wollt sich freuen	
LXVII.	Ich armes Mägdlein lag mich sehr	
LXVIII.	Vnd wöll nicht auf den Berg gahn	
LXIX.	Wie kummt's, daß iich so traurig bin	Georg Forster

[5]According to modern edition attribution is Leonhard Heydenhamer [Heinrich Finck].

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LXX.	Tret' herzu, ihr lieven G'sellen all'	
LXXI.	In Martini festo	
LXXII.	Wem wöll wir diesen Rebner bringen	Stephan Zirler
LXXIII.	Ach Jungfrau wollt ihr mit mir gahn	Stephan Zirler
LXXIIII.	Ach Gretlein, ach Gretlein	Stephan Zirler
LXXV.	Es gingen drei Baum	
LXXVI.	Drei Laub auf einer Linden	Johann Leonhard von Langenau
LXXVII.	Es liegt ein Schloß in Ostereich	Caspar Othmayr
LXXVIII.	Zween Brüder zogen aus Schlauraffenland	Georg Forster

Locations and Notes:
D Bds (Mus Ant. Pract. F 441), Hs** (A inc.); **GB** Lbl (K.3.g.5) (D only); **NL** DHgm**(T)
GB Lbl (K.3.g.5) 19-20th c. leather binding; ms. notation in two places on title page: Caspar.

Literature and Bibliography: Modern editions: *Das Erbe Deutscher Musik*, Band 60, eds., K. Gudewill and Hinrich Siuts (Wolfenbüttel and Zurich: Möseler Verlag, 1969)

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20. Der dritte teyl . . . Teutscher Liedlein RISM 1549[37]

The third volume of Forster's popular German songbook, this edition contains 80 pieces for four voices. Berg and Neuber issued a second edition in 1552 (cat. no. 34, RISM 1552[28]) and a third in 1563 (cat. no. 88, RISM 1563[17]).
Entry based on: D B (Mus. Ant. pract. F442) and GB Lbl (K.3.g.6)

Tenor title page:
[In Fraktur]

Der dritte teyl, schöner, lieblicher,
alter, vnd newer Teutscher Liedlein, nicht allein zu sin (sic)
gen, sonder auch auff allerley Instrumenten zu brauchen, sehr
dienstich (sic), vnd außerlesen, vnd vormals nie gesehen.
[in a decorative compartment][1] TENOR
[below compartment] Nürmberg.
[in roman] M. D. XLIX.

Discantus title page:
[in Fraktur]

[in a decorative compartment] DISCANTVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Leidlein, zu singen, vnd auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Ir Kneblin vnd jr Meidlein rein
Ewer stimlein schallen also fein
Den Discant lernet vnbeschwert
Kein ander stim[m] euch zu gehört.
Nürmberg.
[in roman] M. D. XLIX

Bassus title page:
[in Fraktur]

[in a decorative compartment] BASSVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Leidlein, zu singen, vnd auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Mein ampte ist im nidern stat
Drumb wer ein bstanden alter hat
Vnd brommet wie ein rauher Ber
Der komme zu meiner stimme her.
Nürmberg.
[in roman] M. D. XLIX

[1]Compartment dated 1546.

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Altus title page:
[in Fraktur]

[in a decorative compartment] ALTVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Leidlein, zu singen, vnd auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Der Alt gehört Jung gsellen zu
Die laufen auff vnd ab on rhw
Also ist auch des Altes weiß
Drumb lernet mich mit allem fleiß.
Nürmberg.
[in roman] M. D. XLIX

Colophon: [appears in Tenor] fol. s3'
[in Fraktur, including numbers]

Gedrückt zu Nürmberg, durch
Johann vom berg, vnnd
Vlrich Newber
M. D. XLIX.

[appears in Discantus and Bassus[2]] fol. l4 (Discantus)
[in Fraktur, including numbers]

Gedruckt zu Nürmberg,
durch Johan[n] vom berg,
vnd Vlrich Newber,
M. D. XLIX.

Format: Text underlay and attributions Fraktur, Roman numerals refer to number of pieces. Tenor is longer than other volumes because it has extra stanzas of text for many of the pieces; in many cases these are laid out on the opposite page of each opening from the music.

Collation:
Disc: A-L4, last folio blank
Altus: aa-l4 (last 2 folios blank)
Tenor: a-s4 (last 2 folios blank)
Bassus: AA-LL4, (last 2 folios blank)
signatures: $ 3, Fraktur with arabic numbers.

Dedication: [appears in Tenor only] fols. a2-a3
To: "Dem Edlen vnd Ernueststen, Job | sten von Brant, dem Jüngern, yetz der zeyt Haubt=| man zu Waldsachssen, vnd zum Liebenstein Pflegern, | meinem günstigen Junckherrn. From: G. Forsterus der Artzney Doctor. Dated S. Jacobstag 1549 jar.

---

[2]Appears in Bassus, fol. l3 (below postscript) as in Discantus, but "...vom Berg...". Bassus also reads "...Newber."

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Postscript: [appears in Bassus only] fol. l3
"An alle Singer, vn lieb=l haber der edlen Music. l" Signed G. Forsterus an S. Jacobstag, 1549".

Table of Contents: [appears in Bassus only] fols. l2-l2'
[in Fraktur] "Regiester der Leider des dritten Teyls."
Organized alphabetically.

Contents: (from Modern Edition)

No.	Incipit	Attribution	Fol.
I.	EIn gselschafft gut on vber mut	J. V. Brant	a2
II.	ACh Gott wie wütt mein hertz	G. Müller	a2'
III.	Der winter kalt ist vor dem hauß	G. Othmayr	a3
IIII.	Ich armes keutzlein kleine	Ludo. Senfl	a3'
V.	Entlaubet ist uns der walde	G. Othmayr	a4
VI.	Wach auff mein hort	Steff. Zylerus	a4'
VII.	Mein freuntlichs B	G. Forsterus	b
VIII.	Hertz liebster man	G. Forsterus	b'
IX.	Ich schwing mein horn	Ludo. Senfl	b2
X.	Ich bin ein weißgerber	G. Forsterus	b2'
XI.	Ich armes keutzlein kleine	J. V. Brandt	b3
XII.	Trost vber trost		b3'
XIII.	Auß hertem Weh	Steff. Zylerus	b4
XIIII.	Het scheide[n]s ich nit	Steff. Zylerus	b4'
XV.	Ein adlich frucht in diser zucht	J. V. Bruck	c
XVI.	Ach meydlein fein	G. Forsterus	c2
XVII.[3]	Hut mir mein Hertz verwundet	G. Othmayr	c2'
XVIII.	Der mon der stet am höchsten	G. Othmayr	c3

[3]Later editions have additional pieces: 17. "So wünch ich ihr ein gute nacht " by Jobst vom Brandt and 18. "Ach Gott wie wehe" by Caspar Othmayr.

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XIX.	Wie schön blüht uns der Maien	G. Othmayr	c3'
XX.	Mein selbst bin ich	Ludo. Senfl	c4
XXI.	In freude[n] frey	J. Frosch	c4'
XXII.	Freundlicher helt, hat dich erwehlt	Ludo. Senfl	d
XXIII.	Im bad wöl wir recht frölich sein	Ludo. Senfl	d'
XXIIII.	Es hilfft mich nit	Steff. Zylerus	d2
XXV.	Ker wider glück mit freuden		d2'
XXVI.	Mart wie du wilt	J. V. Brandt	d3
XXVII.	Het mir ein espes zweiglein	G. Othmayr	d3'
XXVIII.	Vor zeyten was ich lieb vnd wert	G. Forsterus	d4
XXIX.	Ich kam für ein fraw wirtin hauß	G. Othmayr	d4'
XXX.	Mit lust thet ich außreiten	G. Othmayr	e
XXXI.	Ich armes meidlein	Ludo. Senfl	e'
XXXII.	Ich armes meidlein	G. Othmayr	e2
XXXIII.	Es naeht sich gege[n] dem som[m]er	G. Othmayr	e2'
XXXIIII.	Freundlicher helt		e3
XXXV.	Woll auff gut gsel	J. Leonhar. de Langenaw	e3'
XXXVI.	Mein alter man		e4
XXXVII.	Hertz liebster wein	G. Forsterus	e4'
XXXVIII.	Gut gsellen vnd auch kühlen wein	G. F.	f
XXXIX.	Was liet mir dran	G. Forsterus	f'
XL.	Vrsach thut vil	G. Forsterus	f2
XLI.	Ich junger man	G. F.	f2'
XLII.	Die son[n] die ist verbliche[n]	Steff. Zylerus	f3
XLIIII.[4]	Ach hertzigs E.	Steff. Zylerus	f3'

[4]This piece and the following on (43) are reversed in this edition. The foliation appears here as in the original.

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XLIII.	Ich hoff, es sey fast müglich	JVB	f4
XLV.	Der wein schmeckt wol	G. Othmayr	f4'
XLVI.	Mancher jetzund nach Adel strebt		g
XLVII.	Nit lang es ist in faßnacht frist	J. V. Brandt	g'
XVIII.	Ob mich groß vnfall schwerlich truckt	J. V. Brandt	g2
XLIX.	Wer leid gedult vnd hat kein schult	G. Blanckmüller	g2'
L.	Mein junge zeit ficht stets nach freud		g3
LI.	Wens müt, der freß ob alles des	G. F.	g3'
LII.	Man singt von schonen frawen vil	G. Oth.	g4
LIII.	Man singt von schönen frawen vil	S. Zyr.	g4'
LIIII.	Wie wol vil herter orden	G. F.	h
LV.	Nach lust het ich mir	G. F.	h'
LVI.	IM Deutsche[n] land wz etwas schand	G. F.	h2'
LVII.	Wo ich mit leyb nit kommen mag	G. Forsterus	h3
LVIII.	Lust freud thet mich vmgeben	L. Lemb.	h4
LIX.	Ach meidlein fein, möcht es gesein	G. F.	h4'
LX.	Ich soll vnd muß ein bulen haben	G. Oth.	i
LXI.	Ich hört ein freule[n] klage[n]	G. Oth.	i'
LXII.	Ich armer gsel	J. v. Brant	i2
LXIII.	Ich arme metz	J. v. Brant	i2'
LXIIII.	Ich armes keutzlein kleine	G. Oth.	i3
LXV.	Wollauff gut gsell von hinnen	G. Oth.	i3'
LXVI.	Nun schürtz dich meidlein	G. Oth.	i4
LXVII.	Sie ist mein Trost	Steff. Zylerus	k
LXVIII.	Mir ist ein feins braunß meydelein	G. Oth.	k'
LXIX.	Wach auf mei[n] hort	G. Oth.	k2
LXX.	Ich armer knab bin gar schabab	G. Forsterus	k2'

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LXXI.	Hor merck mei[n] klag		k3
LXXII.	Es jagt ein jeger wolgemut	G. Oth.	k3'
LXXIII.	Verlorner dienst der seind ger vil	G. F.	k4
LXXIIII.	Drey laub auff einer linden	J. v. Brant	k4'
LXV.	Ich armer boß	G. Oth.	l
LXVI.	Was zeichstu mich		l'
LXVII.	Was sterblich zeit, mir frewden geit	L. Lemb.	l2
LXVIII.	Von gottes gnad wardt in den tod	G. F.	l2'
LXIX.	Elent bringt pein,	L. S.	l3
LXXX.	Frisch auff in gottes namen	[Jobst vom Brandt][5]	l3'

Locations and Notes: D Bds (Mus Ant. Pract. F 442) ; F Pc** (S); GB Lbl(K.g.6); NL DHgm** (T) GB Lbl (K.3.g.6) (SATB) has all 4 part books, contrary to infomation given in RISM; Tenor part has a a bit of (possibly) 16th c. writing on bottom of title page, mostly cut off. The last three folios contain the end of piece LXXVIII and all of LXXX in handwriting. Text written in Deutsche Schrift.

Literature and Bibliography: Modern editions: *Das Erbe Deutscher Musik*, Band 61, eds. K. Gudewill and Horst Brunner (Wolfenbüttel und Zurich: Möseler Verlag, 1976).
Eitner, Robert. *Aelterer Praktischer und Theoretischer Musikwerke* 33. Jahrgang, 29. Band (Leipzig: Breitkopf und Härtel, 1905). Reprinted, New York: Broude Brothers, 1966.

[5]No attribution in Discantus partbook.

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21. Reutterische und jegerische Liedlein O 263 1549

By Caspar Othmayr. According to RISM there is only 1 extant copy of each of the part books; the Discantus is in Berlin, while the ATB partbooks are in Paris. As the Paris partbooks were inaccesible at the time of cataloguing, this entry is based on the Discantus partbook. The contents of this volume, with the addition of pieces by other composers, were re-issued twice by Berg and Neuber in 1550 (s.a. cat. nos. 28 a and b, RISM [c. 1550][23, 23]).
Entry based on: D B (Mus ant pract B 424) Superius only

Discantus title page:

[in a decorative compartment] DISCANT.
[below compartment] Mein art und weyß ist hell und rein,
Den jungen Knaben ich zym allein,
Die sollen mich lernen mit fleyß,
Der Musica zur ehr und preyß.

Colophon: [Discantus] fol. (final recto)

Gedrückt zu Nurmberg,
durch Johann vom berg,
Und Ulrich Newber,
Wonnhaft auff dem zwölff
Brüder Platz, bey dem
Cartauser Closter.
M. D. Xlix.

Colophon: fol. (final verso)

[Woodcut of Transfiguration of Christ[1]]
Psalm LXXXIX
Wol dem volck das jauchtzen kan

Format: Oblong octavo (small) ca. 10 x 8 cm, text underlay Fraktur.

Contents:

No.	Incipit
1.	Wach auff mein hort
2.	Ich weiß mir ein feins brau[n]s meidelein
3.	Es wolt ein jäger jagen
4.	Es ist kein jägr er fürt ein horn

[1]In laurel leaves.

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5. Mit lust thet ich auß reiten
6. Ich sol und muß ein bulen haben
7. Das frewlein das ich meine
8. Schön un[d] zart von edler art
9. Ich bin ein furma[n] far offt jrz
10. Baur baur was trengst im sacke
11. Ich armer boß bin ganz verirt
12. Ich bin ein jäger unner zagt
13. Wie hastu mich so krefftiglich
[Quinq; uocum. Fugando alter idem.]
14. Von edler art ein
15. Die Son[n] die ist verblichen
16. Ich klag de[n] tag und alle stund
17. Ich armer boß bin ga[n]tz verirt (andere fassung)
18. Ich ret ein mal spacieren
19. Ich schel mein horn in jam[m]ers thon
20. Ich bin durch freulins wille[n] geriten so manchen tag
21. Von dienst/ wegen bin ich hie
22. Jetzt scheide[n] bringt mir schwer
23. Ich bins bey meinem mütterlein gewasn
24. Untrew ist yetz gewachssen auf
25. Es steht ein lind in jenen dal
26. Es jagt ein jäger wolgemut
27. Es flog ein klein wald vöglein
28. Nun wolt ich lieber ellend sein
29. Lieblich hat sich gesellet, mein hertz in guter frist
30. Es wolt ein meidlein wasche[n] gan

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31. Dort hoch auff jenem berge
[Quinq; uocum Fuga in diapente]

32. Gedult solt han auff Gottes van

33. Ich weiß mir ein meidlein hübsch und fein

34. Erst hebt sich not un[d] jammer an

35. Solts im gwelb nit finster sein

36. Wie schön blüt uns der maye

37. Es wold ein meydlin holen wein

38. Ach meidlein fein

39. Mein hertzigs A. und höchster hort

40. Fur alle freud auff diser erd

41. Ich bin versagt gen einer magd

42. Vor zeiten was ich lieb un[d] wert

43. Das mich erfreud betrübt mich sehr

44. Von hertzen mein bin ich jr geneigt

45. Es gie[n]g ein magd in jrn stol, wolt melken küe
[Ich klag und rew, mein lieb und trew, soll g & g]

46. Mein lieb und trew soll gar und gantz verloren sein
[Ursach thut vils wers glauben wil]

47. Wers glauben wil

48. Es ist ein schne gefallen

49. O wer der mu[n]d, von dir ist wund

50. Mein gemüt und blüt

Locations and Notes: D B (S only) (Mus ant pract B 424); F Pn** (ATB)
D B (Mus ant pract B 424) Superius only. Bound in parchment, portion of a mansucript.

Literature and Bibliography: RISM O263; Albrecht, *Caspar Othmayr*; Butler, *Liturgical Music*, 445ff.

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22. Tricinia in pias O 262
1549

By Caspar Othmayr, this volume from 1549 contains 30 pieces for three voices.
Entry based on: RISM O262 and modern edition. The only extant copy of this edition, in D Z, was inaccessible at time of cataloguing.

Tenor title page:

TRICINIA
IN PIAS ALIQVOT, AC MAXI-
ME SALVTARES EX CONTIONIBVS IOANNIS
Damasceni excerptas sententias, pio studio cantata, &
in Christianiae iuventutis utilitatem composita,
à Magistro Gaspare Othmayr.
M. D. XLIX.
[in a decorative compartment][1] TENOR
[below compartment] Norìbergæ, in officina Ioannis Montani,
& Vlrici Neuberi sociorum.

Other title pages: [not available]

Colophon: [none according to RILM]

Dedication: [appears in Tenor only]
To: "Ingenuis et optimae adolescentibus, Friderico et duobus Albertis Hartungis, affinibus suis charissimis M. Casp. Othmayr salutem et studiorum progressum optat."
Dated: "Datae Calendix Ianuariis anni Christianorum 1549.

Preface: [appears in Tenor only]
Dedicatory poem by Caspar Bruschius
"Ad optimae indolis pueros ex honestissima Hartungiana familia natos schediasma iambicum."
Followed by 24 Latin couplets.

Table of Contents: [appears in all parts]
"Index contentorum in hisce libellis musicis."
Pieces listed in numerical order, including the complete texts for many pieces.

---

[1]1546 compartment.

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Contents: (from modern edition)

No.	Incipit	Heading
I.	Octo sunt passiones	Præcipua humanæ naturæ vitia
II.	Hæc itaque vitia discerni	
III.	Si gula impugnaris	Antidota contra gulam
IIII.	Animæ separatio a corpore	
V.	Si turpis et carnalis	Antidota contra carnalem concupiscentiam
VI.	Proderit et mortis mediatio	
VII.	Avaritia vincitur liberalitate	Antidota contra avaritiam
VIII.	Quodque pecuniis ad breve tempus	
IX.	Si adversitate aliqua perturbaris	Antidota contra adversitatem
X.	Praesentia cuncta	
XI.	Id si feceris	
XII.	Si te ira exstimulat	Antidota contra iram
XIII.	Malum in bono vince	
XIIII.	Prudentemque concordiam	
XV.	Si Accidia infestaris	Antidota contra accidiam
XVI.	Spes firma te instiget	
XVII.	Quod si vana tentaris gloria	Antidota contra vanam gloriam
XVIII.	Sed omnis operatio tua	
XIX.	Hominium laudes	
XX.	Si a dæmonica et pessima	Antidota contra superbiam
XXI.	Humilem te coram Deo ostende	
XXII.	Et cum te uid recte facere	
XXIII.	Simplex et recta sint	
XXIIII.	Proin omnis animi elatio	
XXV.	At vitiorum turbæ universæ	Antidota contra omnia vitiorum genera

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XXVI. Vitam labilem

XXVII. Puræ conscientiæ pacem

XXVIII. Dei beneficium

XXIX. Quæ enim et qualis vita

XXX. Deum igitur amemus Conclusio

Locations and Notes: (according to RISM) D Z**

Literature and Bibliography: O 262;
Modern Edition: *Das Erbe Deutscher Musik.* Erste Reihe, Band 26, ed. Hans Albrecht (Frankfurt: C. F. Peters, 1956).

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23. Diphona Amoena RISM 1549[16]

This publication, edited by Erasmus Rotenbucher, contains 100 pieces for two voices.
Entry based on: D Z*[1]

Superior vox title page:

DIPHONA
AMOENA ET FLORIDA,
Selectore Erasmo Rotenbuchero, Boiaro.
SVPERIOR VOX.
[Woodcut of a hunter in a landscape, blowing horn,
framed by a canon in a circle.]
RARA SVNT PRAECIOSA.

Inferior vox title page:

DIPHONORVM
AMOENISSIMORVM
INFERIOR VOX.
[in banner] DVM FATA SINVNT. VIVITE LÆTI.
[below banner] [Woodcut of a hunter in a landscape, blowing horn,
framed by a canon in a circle.]
RARA SVNT PRAECIOSA.

Colophon: [appears in superior vox]

[Woodcut of Transfiguration of Christ][2]
Impressum Norimbergæ in officina Iohannis
Montani, & Vlrici Neuberi, Musices Cal-
chographos. Anno Domini
M.D. XLIX.

IN COMMENDATIONEM HA-
rum cantionum ad pios Musicos Epigramma,
Doctoris Iustini Gobleri Goarini Iuriscons.
[12-line Latin poem, last line of which is]
Talia Montanis sumite dona typis.

---

[1]I am grateful to Dr. Leeman Perkins, Professor of Music, Columbia University, for the generous loan of his microfilm.

[2]In a circle.

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[appears in inferior vox]

[in Greek] 'adelon.
[in roman] Musica Dei donum optimi
Trahit homines, trahit Deos;
Musica Truces mollit animos,
Tristescq[ue] mentes erigit.
Musica uel ipsas arbores,
Et horridas mouet feras.

Norimbergæ Ex officina Litteraria Iohannis Montani,
ac Vlrici Neuberi, Musices Typographorum.
M.D. XLIX.

Format: Oblong quarto, two partbooks, lacking foliation or pagination; roman numerals refer to number of piece; text nderlay italic, music font = *Psalmorum*(?).

Collation:
Sup.: AA-QQ4
Inf: A-P4, Q2 (?)
signatures: $3, italic with roman numerals.

Dedication: [appears in Superior vox only] fol. a2'-a4'
From E. Rotenbucher to Henrico, son of Domini Anthonij Senioris Isenbergiorum.

Dedicatory poems: [appear in Inf. vox] fol. q2
ELOGIVM DE MVSICA | Ioannis SpangeBergij, Herdessiani. |
Followed by 5 Latin couplets.

ELOGIVM G. FABRI=| tij Chemnicensis. |
Followed by 19 lines of Latin verse.

Table of Contents: [appears in Inf. vox.] fol. q-q'
"INDEX DIPHONORVM."
Organised alphabetically; number of each piece given.

Contents:

No.	Incipit (Superius)	Attribution (Superius) and Heading	Fol.
I.	HAEC quincunque subis penetralia	CARMEN IN FORIBVS MVSAEI | *Generosi ac nobilis pueri Henrici ab Isenberg &c.*	b
II.	TV curas minuis	IN LAVDEM MVSICES	b'

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III.	GRATIA Musa tibi	S. MAHV. IN LAVDEM MUSICES[3]	b2
IV.	LAEta graues abigit	ANTO. BRVMEL. *Carmen in laudem musices.*[4]	b2'
V.	TV licet & Thamiram	P. MOLV[5]	b3
VI.	VIx alia poteras	ADRIAN. VVILLART	b3'
VII.	FLecte precor nobis iratum	[in Greek] 'adHlon. [OSVVALDVS REVTER][6]	b4
VIII.	IN grato cuculus nutricem[7]	[in Greek] 'adHlon.	b4'
IX.	ARce sedet Bacchus	A. AGRICOLA	c
X.	AStra petunt pauci	LVPVS HESDIN	c'
XI.	O Vbi sancti rectores	ANTO. BRVMEL	c2
XII.	PRandebis tecum	MEISTER IAN	c2'
XIII.	SEmper eris pauper	ANTO. DIVITIS	c3
XIV.	SI uitare uelis	M. GASCOGNE	c3'
XV.	VIrginitas pulchris ornatur dotibus	M. GASCOGNE	c4
XVI.	QVid tam sollicitis uitam	IOSQVIN	c4'
XVII.	NVm stultum est mortem matrem	PYRSON DE LARVE	d'
XVIII.	NIL homini firmum est	T. SVSATO	d2'
XIX.	IVsticia & charitas validae sunt	A. GARDANE	d3
XX.	CUria pauperibus clausa est	PAVLVS VVST	d3'
XXI.	NVnquam uixisti o pauper	IACOTIN	
XXII.	QUem dies uidit	M. LASSON	d4'

[3]Inf. vox = [in Greek] eghabion.

[4]Inf. vox = [in Greek] eghamion [in roman] MVSIES.

[5]Inf. vox = *Encomiun Musices.*

[6]Inf. vox.

[7]Initial capital is a woodcut "S", not "I".

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XXIII.	SI quis ad ingernas	[in Greek] 'adelon.	e
XXIV.	MUlier cupido	EVSTACHIVS ROMANVS	e2
XXV.	IS facile extingeut	I. THAMANT	e2'
XXVI.	VNa salus seruire	I. THOMANT	e3
XXVII.	OMnis qui inuocauerit	I. THAMANT	e3'
XXVIII.	HAEc est uita aeterna	MEISTRE GOSSE	e4
XXIX.	NOn opus	EVSTACHIVS ROMANVS	e4'
XXX.	ECce mysterium	EVSTA. ROMA:	f'
XXXI.	VIgilate ergo quia	B. RESINARIVS	f2'
XXXII.	OMnis caro soenum	LAMPADIVS	f3
XXXIII.	VIuit Dominus	OCKEKEM	f3'
XXXIV.	AD te suspiramus	[VERBONET *Ad Deum interpellatio*]	f4
XXXV.	EYa Eya iniquit Paulus	B. RESINARIVS	f4'
XXXVI.	TRadiderunt corpora sua	B. RESINARIVS	g
XXXVII.	QVuomodo siet i stud	H. ISAAC	g'
XXXVIII.	QVa gloria in coelis	H. ISAAC	g2
XXXIX.	PVlchra est & casta	A. FEVIN	g2'
XL.	QVi propter nos homines	I. THAMANT	g3
XLI.	ET incarnatus est de spiritu sancto		g3
XLII.[8]	CRuxifixus etiam pro nobis	C. REIN	
XLIII.	ET incarnatus est de Spiritu Sancto	I. OBRECHT	g4
XLIV.	PLeni sunt coeli & terra	I. THAMANT	g4'
XLV.[9]	PLeni sunt coeli & terra		h
XLVI.	BEnedictus qui uenit in nomine	IOHANNES STAHEL	h'

[8]Labled XLI. in both voices.

[9]Incorrectly labled XLIIII.

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XLVII.	BEnedictus qui uenit In nomine	I. THAMANT	h2
XLVIII.	AGnus Dei	CONRAD. REIN	h2'
XLIX.	AGnus Dei	I. THAMANT	h3
L.	PLeni sunt coeli & terra	[in Greek] 'adHlon.	h3'
LI.	PLeni sunt coeli & terra	IO. GEREN. VVEIN[10]	h4
LII.	AGnus Dei	I. FEVIN	h4'
LIII.	BEnedictus qui uenit	[in Greek] 'adelon.	i
LIV.	ET resurrexit tertia die	ANTHO: FEVINVS	i'
LV.	ET incarnatus est	IOSQVIN	i2
LVI.	CRuxifixus etiam pro nobis	IOSQVIN	i2'
LVII.	AGnus Dei	IOSQVIN	i3
LVIII.	BEnedictus qui uenit	ANTHO: BRVMEL	i3'
LVIX.	PLeni sunt coeli & terra	PIRSON	i3'
LX.	BEnedictus qui uenit	PIRSON	i3'
LXI.	BEnedictus qui uenit	PIRSON	k
LXII.	IN nomine Domini	PIRSON	k'
LXIII.	ET resurrexit	ANTHO: FEVINVS	k2
LXIV.	CRuxifixus etiam pro nobis	ANTHO: FEVINVS	k2'
LXV.[11]	PAtris etiam insonuit uox	L. SENFFEL	k3
LXVI.	FEcit potentiam in brachio suo	ANTHO: DIVITIS. *Secundus Tonus*	k3'
LXVII.	ESurientes impleuit bonis	L. SENFEL. *Sextus Tonus*	k4
LXVIII.	ESurientes impleuit bonis	LOYSET COMPERE *Quartus Tonus*	*k4'*

[10]Inf. vox = IOAN. GERNVVEIN

[11]Incorrectly labled LV.

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LXIX.	ESurientes impleuit bonis[12]	G. FORSTERVS	l
LXX.	ESurientes impleuit bonis	ANTONIVS FEVIN[13]	l'
LXXI.	SIcut locutus est	LODOVICVS SENFLIVS	12
LXXII.	SIcut locutus est	ANTONIVS DIVITIS	12'
LXXIII.	SAlue festa dies	M. ECKEL	13
14	FCCe renascentis testatur gratia[15]		13[16]
LXXIIII.	GRAtes nunc omnes reddamus	ARNOLDVS DE BRVCK	14
LXXIV.[17]	VOs ad se pueri	INVITATORIVM AD PUELLOS LVDO I *primum Literario initiantes* [in Greek] *'adHlon.*	14'
LXXV.	VOs ad se pueri	[in Greek] *'adlon* I [in roman] *Alij numeri in hos versus*	14'
LXXVI.	LAudem dicite Deo nostro	G. BLANCKEMVLLER	m
LXXVII.	IIN(sic) principio erat uerbum	IOSQVIN	m2
LXXVIII.	DIxit Dominus mulieri chananæ	VVILHELMVS MVLNER[18]	m3
LXXIX.	AT illa dixit	[ALTERA PARS]	m4
LXXX.	DOmine Non secundum peccata nostra[19]	IOSQVIN	n

[12]Tertia uox super Dimisitinanes. A third voice is added for the last 8 breves of the piece. There is a signum congruentium in the sup. vox, and the last 8 breves are added at the end of the last system.

[13]Inf. vox attribution is LODO. SENFEL.

[14]Unnumbered in both voices, but laid out, with woodcut initial capital, like all other pieces.

[15]Inf. vox text = ECCe renascentis etc.

[16]Text continues to l3'

[17]This piece is numbered LXXIIII in the Superius and LXXV in the Inferior vox. Both items on this page inthe Inf. vox are numbered LXXV, and the mis-numbering continues in this partbook through XCIII, which is correct.

[18]Inf. vox = VILLHELMVS VVALNER

[19]Inf. vox = NOn secundum peccata etc. "Domine" is set to plainchant in Sup. vox.

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LXXXI.	DOmine ne memineris	[ALTERVM DOMINE]	
LXXXII.	FIant aures tuae	T. STOLCZER	n2'
LXXXIII.	SI iniquitates obseruaueris Domine	[ALTERA PARS]	n3
LXXXIV.	DEus uenerunt gentes in hæredita	A. ERICH	n3'
LXXXV.	IN te Domine speraui	AMBROSIVS ERICH	o
LXXXVI.	INuocauit me & ego exaudiam	T. STOLCZER	o3
LXXXVII.	ITa oculi nostri ad Dominum	THO: STOLCZER	o3'
LXXXVIII.	ETenim non potuerunt	THO: STOLCZER	o4
LXXXIX.	SI iniquitates obseruaueris Domine	ISAAC	o4'
XC.	INtrate in conspectu eius	ISAAC	p
XCI.	QVoniam Angelis suis mandauit de te	ISAAC	p'
XCII.	IN manibus portabunt te	ISAAC	p2
XCIII.[20]	DEus meus clamabo perdiem	ISAAC	p2'
XCIV.	LIbertatem quam maiores pepererunt	PIRSON	p3
XCV.	AStra Deo nihil maius habent	G. LE. HEVRTEVR	p3'
XCVI.	LAus tua non tua fraus [Canon. Vade & noli tardare, I Reuertere & obuiam da.][21]	RICHAFORT [followed by long Greek inscription]	p4
XCVII.	OMnis mons humiliabitur	[in Greek] 'adelon.	p4'
XCVIII.	DIuina res est Musica	I. HELLERVS	q'
XCIX.	TE Deus æterna faciat uirtute	LAMPADIVS EPICEDION GENERO. COMI=I *tis* ANTONII *iunioris ab Isenberg.*	q3

Locations and Notes: D Mbs (Inf. only), Z*, G** (S only)

Literature and Bibliography: RISM 1549[16]

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[20]Correct numbering of the Inf. vox. resumes here.

[21]Only in Inf. vox, above music, below attribution and inscription.

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24. Der xlvj. Psalm RISM/DKL 1549[05]

By Sebald Heyden; one of the few volumes of *Kirchenlieder* Berg and Neuber printed during the Augsburg Interim (see chs. 3 and 7). Presumably this volume passed the censors because the title speaks against the "Turks" first, and then "all other enemies" of the church.
According to RISM/DKL only one exemplar of this book, in D Bds, is extant. The former East German library was not accessible at time of cataloguing.

Title page: [from RISM]

Der xlvj. Psalm,
darinn der heylige Geyst
sein Kirchen sonderlich
tröst vnd sterckt, wi=
der den Türcken
vnd all andere
Feindt.
Jn thon, Nun frewt euch
lieben Christen gmein.
Durch Sebaldum Heyden.

Colophon: [from RISM]

Gedruckt zü Nürnberg durch Jo=
han vom Berg, vnd Vlrich Neu=
ber, wonhafft auff dem Newen=
bau, bey der Kalckhütten.

Format: [from RISM] 12^0, 4 folios.

Locations and Notes: D Bds**

Literature and Bibliography: RISM/DKL 1549[05]

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25. Carmina vere divina RISM 1550[2]

Probably edited by Johann vom Berg, with a dedication written by Gaspar Bruschius--Poet Laureate to Emperor Charles V--this volume is a collection of seventeen motets for four to six voices suitable for use on various feast days, beginning with Christmas, St. Stephen's, the Circumcision, and continuing through the church year.[1] The volume seems--in conception and construction--to be a logical precursor to Berg's own *Evangelia* (cat. no 44, RISM 1554[10]).
Entry based on: D HB (Sign. 88-91/2)

Tenor title page:

[in **red** and black roman]

CARMINA VERE
DIVINA, A' PRÆSTANTISSIMIS
ARTIFICIBVS AD SINGVLA
Anni Festa quinq; uocibus sic composita, ut plane appare-
at impetum illum Musicum sedibus aetheris ueni-
re excellentibus ingenijs.
Prorsus noua et hactenus non edita in lucem
proferimus. Eme et fruere lætus.
[in a decorative compartment[2]] TENOR
[below compartment] **Norimbergae in officina Ioannis Montani,**
et Vlrici Neuberi, Anno M. D. L.

Other title pages:

SELECTISSIMARVM
CANTIONEVM DE PRÆCIPVIS
SANCTORVM DEI DOME-
sticorum Festis, quinq[ue] uocibus Harmo-
niacis illustratarum[3]
[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)(VAGANS)
[below compartment] NOREMBERGÆ
Anno M. D. L.

Colophon: [appears in all part books] fol. h4 (Tenor)

Impressum Norimbergæ in officina Ioannis
Montani et Vlrici Neuberi, Anno
Domini M. D. L.[4]

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[1]It is worth noting that this collection includes a piece for the day of St. Andrew Apostle (Nov. 30), as that day is not one commonly celebrated in Germany.

[2]1546 compartment.

[3]Bassus part book has a period after "illustratarum."

[4]Appears in Tenor below music. D, A, B, V, part books all read "...Montani, et Vlrici Neuberi, Anno | Domini..."

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Format: Oblong quarto; text underlay roman; decorative initials a mix of styles and sizes.

Collation:

Disc: A-G4, H2 (last folio blank)
Altus: aa-hh4 (last two folios blank)
Tenor: AAa-HHh4 (last folio blank)
Bassus: AA-GG4, HH2 (last folio blank)
Vagans: α4, Aa-Gg4 (last three folios blank)[5]
signatures: $1-3, roman font, roman numerals

Dedication: [appears in Tenor only] fols. a2-a3

D. Ioanni a' Petra summae apud Treuiros Ecclesiae Archidiacono principi, uetustissimique Treuirorum coenobij ad S. Maximinum in administratione coadiutori: ac D. Batholomaeo à Petra eisudem Cathedralis Basiliae Canonico: Domino item Micaeli ex eadem honestissima familia proganto: tribus germanis fratribus . . . Eximij fratres, Treuirorum nobilis urbis . . . (110 hexameters) . . . In die S. Mathiae Apostoli Anni Iubilaei [24. February 1550]. Gaspar Bruschius Poëta Laureatus.

Table of Contents: [appears in all parts] fol. a3' (Tenor)

INDEX CANTIONVM IN | his libris contentarum.
(Lists motets alphabetically by incipit.)

Contents:

No.	Heading	Incipit	Attribution	Fol.
I.	IN FESTO NATIVITATIS.	Patores loquebantur ad inuicem	LVPI	a2'
		II - Videntes autem cognouerunt		a3'
II.	IN DIE STEPHANI.	Lapidabant Stephanum	PIONIER	a4'
		II - Positis aurem genibus		b'
III.	DE. S. IO. EVANGELISTA.	Valde admirandus est		b2'
		II - Mulier ecce filius tuus		b3'
IIII.	IN EPIPHIANA DOMINI.	Interrogabat Magos Herodes	Pionier (index only)	b4'
		II - Magi ueniunt ab oriente		c'
V.	PVRIFICATIONES MARIAE.	Homo erat in Ierusalem	F. DE LAYOLLE	c2'
		II - Et cum inducerent puerum		c3

[5]Siegele, *Heilbronn Catalogue*, notes exchanged folios in this part book.

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VI.	ANNUNCIATIONIS MARIAE.	Missus est Gabriel Angelus	Phinot (index only)	c3'
		II - Quomodo fiet istud		c4'
VII.	IN FESTO PASCAE.	Tulerunt Dominum meum		d'
		II - Cum ergo fleret		d2'
VIII.	IN DIES PHILIPPI ET IACOBI.	Philippe qui uidet me	GREQVILLON	d3'
IX.	ASCENSIO DOMINI.	Recumbentibus undecim discipulis	IACHET	d4'
		II - Et Dominus quidem Christus		e'
X.	IN DIE PENTECOSTES.	Dum complerentur dies Pentecostes	ARCHADELT	e2'
XI.	IN FESTO TRINITATIS	In trinitate o fideles	CADEAR	e3'
		II - Purifica mentes nostras		e3'
XII.	IN FESTO IOANNIS BABTISTAE	Ingresso Zacharia templum	IACHET	f'
XIII.	IN DIE PETRI ET PAVLI	Surge Petre, ed indue te	GOMBERT	f2'
		II - Angelus Domini astitit		f3'
XIIII.	IN FEST OMNIVM SANCTORVM	Laudem dicite Deo nostro	GREQVILLON	f4'
XV.	IN FESTO ANDREAE	Ambulans Iesus iuxta mare	BRESTANT[6]	g'
		II - Venite post me		g2'
XVI.	IN DEDICATIONE.	In dedicatione huius templi	PETRVS MESSENS	g3'
		II - Obtulerunt sacrificium		g4'
XVII.		Laudate Dominum omnes gentes[7]	CLAVDIN	h'

Locations and Notes: **D** HAu**, HB (Sign 88-91/2), Rp (AB)**; **F** VE (T)**, **S** Sk**

Literature and Bibliography: Siegele, *Heilbronn Catalogue*, 170 ff.

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[6]Tenor part book has "BASTART."

[7]For six voices.

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26. Ad musicam . . . introductio RISM Th 301

By Heinrich Faber (1550). The first extant edition of this work. it was reprinted by Georg Hantzsch in Leipzig in 1558, in Weissenfels (by Hantzsch) in 1563, and in Mühlhausen (by Hantzch) in 1568 and 1571.
Entry based on: **D** B (Mus Ant Theor F 50) copy not available for complete cataloguing.

Title page: [not diplomatic transcription]
Ad musicam practicam introductio, non modo praecepta, sed exempla quoque ad usum puerorum accommodata, quam brevissime continens. Conscripta à Henrico Fabro lichtenfelsensi

Locations and Notes: **A** Wn**; **D** B (Mus Ant Theor F 50), CZ**, J**, Z**; **GB** Ge**; **US** Bp**

Literature and Bibliography: RISM Th. p. 301

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27. Liber Canticorum [1550]

By Sebald Heyden, this volume contains 134 monophonic Latin chants. The last eight pieces in the edition are versions of the *Gloria Patri*, in eight tones. This volume was published during the Augsburg Interim (see Chapters 3 and 7), probably in response to the increased need for Latin chant (as a concession to the emperor) with evangelical texts. Heyden was one of the leading Reformation figures in the city; the presence of the Nuremberg coat of arms on the title page surely implies the City Council's support of his enterprise. Further discussion of the use of Latin chant in the Lutheran context may be found in Butler, *Liturgical Music*, 715ff.
Entry based on: D Nst (Will.II.440.8^{0}) and (Theol.448.^{0}) Full contents not available for cataloguing.

Title page:

[in roman][1]

LIBER
CANTICORVM,
QVAE VVLGO RESPON=
soria uocantur,secundim an-
ni ordinem,Dominics &
Festis diebus hacte-
nus seruatum.
[Nuremberg coat of arms]
Væneunt Noribergæ,apud Ioan-
nem Montanum,& Vlri=
cum Neuberum.

Colophon: None[2]

Format: Hufnagel notation on five line staff. All texts in Latin.

Preface: S.H. I AD LECTOREM: I

Table(s) of Contents:

INDEX RESPONSORI= I orum, de Tempore in hoc libello contentorum. I
lists numbers of pieces, not pages.

INDEX RESPONSORI= I orum de Sanctis in hoc libello contentorum. I

---

[1]The spacing after commas in the original is as transcribed here.

[2]There is no colophon or other end matter in the print; however, the volume is not incomplete, as the last gathering is complete, and the last verso is left blank, as surely it would not have been if there were more to come.

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Locations and Notes: **D** Nst(Will.II.440.8^{0}), second copy (Theol.448.8^{0}); Nlk (Fen.II.396.8^{0}); **GB** Lbl (K.8.b.3)
D Nst(Will.II.440.8^{0}) binding light-colored tooled leather, clasps not intact.
D Nst (Theol.448.8^{0}) ex libris Palma; inside front cover "Mattheus Berchner es possessor huius libri (former owner's name so thoroughly crossed out that it is illegible, but the date remains: 1554); on back flyleaf "Mattheus Berchner Est possessor huius Libri 2.2."; inside back cover "Mattheus Berchner Junior 1568."
D Nlk (Fen.II.396.8^{0}) lacks title page, has no markings. Does not appear to be same edition (closer comparison required).
GB Lbl (K.8.b.3) has two ms. inscriptions, one in a German hand, one in a Latin hand, both read "Asperges me domine."

Literature and Bibliography: This volume is not included in the RISM/DKL catalogue, presumably because the texts are Latin. Butler, *Liturgical Music,* 715ff.

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28a. Reutterische und jegerische Liedlein RISM [c. 1550][22]

The first of two editions published by Berg and Neuber ca. 1550, only the Discantus part book of this edition is extant. It includes the full contents of cat. no. 21, RISM O263, and eleven additional pieces (61 pieces total); the second edition (?) from 1550 contains 68, rather than 61 pieces (see cat. no 28b). The title page of this edition is identical to that of O263 (cat. no. 21). Entry based on: D Mbs (Mus Pr 53 tresor) Discantus part book

Discantus title page:

[in a decorative compartment] DISCANT.
[below compartment] Mein art und weyß ist hell und rein,
Den jungen Knaben ich zym allein,
Die sollen mich lernen mit fleyß,
Der Musica zur ehr und preyß.

Colophon: (final recto)

Gedruckt zu Nurmberg, durch Johann
vom Berg, Und Ulrich Neu[ber][1]

(final verso)

[Woodcut of Transfiguration of Christ]
Psalm LXXXIX
Wol dem volck das jauchtzen kan

Format: Oblong octavo?, no foliation. Text underlay Fraktur.

Contents:

No.	Incipit
1.	Wach auff mein hort
2.	Ich weiß mir ein feins brau[n]s meidelein
3.	Es wolt ein jäger jagen
4.	Es ist kein jägr er fürt ein horn
5.	Mit lust thet ich auß reiten
6.	Ich sol und muß ein bulen haben
7.	Das frewlein das ich meine
8.	Schön un[d] zart von edler art

[1]There is a hole in the page at this point.

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9. Ich bin ein furma[n] far offt jrz

10. Baur baur was trengst im sacke

11. Ich armer boß bin ganz verirt

12. Ich bin ein jäger unner zagt

13. Wie hastu mich so krefftiglich
[Quinq; uocum. Fugando alter idem.]

14. Von edler art ein

15. Die Son[n] die ist verblichen

16. Ich klag de[n] tag und alle stund

17. Ich armer boß bin ga[n]tz verirt (andere fassung)

18. Ich ret ein mal spacieren

19. Ich schel mein horn in jam[m]ers thon

20. Ich bin durch freulins wille[n] geriten so manchen tag

21. Von dienst/ wegen bin ich hie

22. Jetzt scheide[n] bringt mir schwer

23. Ich bins bey meinem mütterlein gewasn

24. Untrew ist yetz gewachssen auf

25. Es steht ein lind in jenen dal

26. Es jagt ein jäger wolgemut

27. Es flog ein klein wald vöglein

28. Nun wolt ich lieber ellend sein

29. Lieblich hat sich gesellet, mein hertz in guter frist

30. Es wolt ein meidlein wasche[n] gan

31. Dort hoch auff jenem berge
[Quinq; uocum Fuga in diapente]

32. Gedult solt han auff Gottes van

33. Ich weiß mir ein meidlein hübsch und fein

34. Erst hebt sich not un[d] jammer an

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35. Solts im gwelb nit finster sein

36. Wie schön blüt uns der ma ye

37. Es wold ein meydlin holen wein

38. Ach meidlein fein

39. Mein hertzigs A. und höchster hort

40. Fur alle freud auff diser erd

41. Ich bin versagt gen einer magd

42. Vor zeiten was ich lieb un[d] wert

43.[2] Das mich erfreud betrübt mich sehr

44. Von hertzen mein bin ich jr geneigt

45. Es gie[n]g ein magd in jrn stol, wolt melken küe
[Ich klag und rew, mein lieb und trew, soll g & g]

46. Mein lieb und trew soll gar und gantz verloren sein
[Ursach thut vils wers glauben wil]

47. Wers glauben wil

48. Es ist ein schne gefallen

49. O wer der mu[n]d, von dir ist wund[3]

50.[4] Mein gemüt und blüt

51. Sophia span das füllen in den wagen

52. Fröhlich und frey nicht frech dabey[5]

53. Wie möcht ich frölich werden

54. Mein trauerns ist groz ursach gewicht

55. Der wechter kleiß an dem tag

---

[2]Misnumbered as 42.

[3]Clefs for this piece are: Discantus F4; [Altus F4; Bassus Gamma 3. from cat. no. 28b.]

[4]Misnumbered as 40.

[5]Attribution in Discantus to "Jo. Bo." (Jo. Bucherus in later edition.)

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56. Von recht schöner un[d] lieblicher art[6]

57. Ach Gott wen sol ichs klagen mein leyd

58. Verlorner dienst der seindt gar vil

59. Ich weiß nit was er jr vereiß

60. Petite fleur coincte et iolye[7]

61. Mon œur mo[n] corps[8]

Locations and Notes: D Mbs (Mus Pr 53 tresor). Unicum. A set of 4 unmatched partbooks. Superius is catalogued by RISM as [1550][22], other three partbooks are catalogued by RISM as [1550][23]. Superius partbook has only 61 pieces, and is complete (note colophon), while Altus, Tenor, and Bassus volumes each contain 68 pieces (see entry 28b).
Discantus has 61 pieces, colophon on last page, title page identical to O263. Several folios missing, particularly after no. 50. Typescript in back of volume reads: "Bei Nr 1-50 handelt es sich um die "Reutterische u. Jegerische Liedlein" von Caspar Othmayr. Vgl. Neuausgabe v. Piersig, 1933, u. die Biographie über C. O. von H. Albrecht, 1950, s. 57."

Literature and Bibliography: RISM [1550][22]; Albrecht, *Caspar Othmayr*; Butler, *Liturgical Music*, 445ff.

---

[6]Attribution in Discantus to "Incerti autoris".

[7]Attribution to "Crequilon".

[8]Attribution to "Crequilon".

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28b. Reutterische und jegerische Liedlein RISM [c. 1550][23]

The second of two editions printed (possibly in 1550) by Berg and Neuber. The first edition (see cat. no. 28a) contained 61 pieces; this edition contains 68. No single library has all the part books of the set; only the Altus, Tenor, and Bassus part books are extant.
Entry based on: D Mbs (Mus Pr 53 tresor) Altus and Bassus, and D B (Tenor only) (Mus. ant. pract. B 425)

Tenor title page: Tenor part lacking title page.

Altus title page:

[in a decorative compartment][1] Altus.
Auff vnd ab lauff ich, so ich sing,
Den fungen[2] Gsellen ich gezim[m],
Die bleiben nicht an einer stat,
Also auch mein stim[m] ein art hat.
[in ms.] H. G. [blot] Verdenstein

Bassus title page:

[in a decorative compartment] Bassus.
Die gröbessst stimme ich beger,
Da mit ich brumme wir ein Bere,
Denn die tieff ish jm thu halten,
Zu mir gehdren die alten.
[in ms.] H. G. V. Werdenstein

Colophon: [appears in Tenor and Basus only] fol. o7' (Tenor)
[in Fraktur below text]

Gedruckt zu Nürmberg durch Johan[n]
vom Berg, vnd Vlrich Newber.

Format: Small oblong octavo, ca. 7 x 9 cm. Bassus part book has only three staves of music per page, an unusual layout for Berg and Neuber.

Collation:

Disc: (not extant)
Altus: aa-ll8, n7
Tenor: [lacking fols. a-c6] c7-m8, o7
Bassus: A-L8, M5
signatures: $5 in Fraktur with arabic numerals; this is not consistant as many gatherings are only signed to 4; some signed with roman, not arabic 2's ij=2.

---

[1]Compartment differs substantially from ususal Berg and Neuber "1546" compartment (see ch. 4); it contains the entire text of the title page.

[2]= jungen.

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Contents:

No.	Incipit	Attribution[3]	Fol.
1.	Wach auff mein hort		
2.	Ich weiß mir ein feins brau[n]s meidelein		
3.	Es wolt ein jäger jagen		
4.	Es ist kein jägr er fürt ein horn		
5.	Mit lust thet ich auß reiten		
6.	Ich sol und muß ein bulen haben		
7.	Das frewlein das ich meine		
8.	Schön un[d] zart von edler art		
9.[4]	Ich bin ein furma[n] far offt jrz		b8[5]
10.	Baur baur was trengst im sacke		c'
11.	Ich armer boß bin ganz verirt		c2'
12.	Ich bin ein jäger unner zagt		c4'
13.	Wie hastu mich so krefftiglich [Quinq; uocum. Fugando alter idem.][6]		c6
14.	Von edler art ein [5 voices]		c8
15.	Die Son[n] die ist verblichen		d'
16.	Ich klag de[n] tag und alle stund		d2'
17.	Ich armer boß bin ga[n]tz verirt (andere fassung)		d3'
18.	Ich ret ein mal spacieren		d5'
19.	Ich schel mein horn in jam[m]ers thon		d7
20.	Ich bin durch freulins willen geriten so manchen tag		e

[3]Attributions begin with piece no. 51.

[4]These numbers are arabic in all part books.

[5]Foliation from Tenor.

[6]Does not appear in Altus or Bassus.

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21.	Von dienst/ wege[n] b. ich hie	e3
22.	Ietzt scheide[n] bringt mir schwer	e4'
23.	Ich bins bey meinem mütterlein gewasn	e6
24.	Untrew ist yetz gewachssen auf	e7
25.	Es steht ein lind in jenen dal	e8'
26.	Es jagt ein jäger wolgemut	f'
27.	Es flog ein klein wald vöglein	f3
28.	Nun wolt ich lieber ellend sein	f5
29.	Lieblich hat sich gesellet, mein hertz in guter frist	f6'
30.	Es wolt ein meidlein waschen gan	f8
31.	Dort hoch auff jenem berge [Quinq; uocum Fuga in diapente][7]	g'
32.	Gedult solt han auff Gottes van	g2'
33.	Ich weiß mir ein meidlein hübsch und fein	g4'
34.	Erst hebt sich not un[d] jammer an	g6
35.	Solts im gwelb nit finster sein	g8
36.	Wie schön blüt uns der ma ye	h
37.	Es wold ein meydlin holen wein	h2'
38.	Ach meidlein fein	h3'
39.	Mein hertzigs A. und höchster hort	h5
40.	Fur alle freud auff diser erd	h6'
41.	Ich bin versagt gen einer magd	h8'
42.	Vor zeiten was ich lieb un[d] wert	i2'
43.	Das mich erfreud betrübt mich sehr	i4
44.	Von hertzen mein bin ich jr geneigt	i5

[7]Does not appear in Altus or Bassus.

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45.	Es gie[n]g ein magd in jrn stol, wolt melken küe [Ich klag und rew, mein lieb und trew, soll g & g]		i6'
46.	Mein lieb und trew soll gar und gantz verloren sein [Ursach thut vils wers glauben wil]		i7'
47.	Wers glauben wil		i8'
48.	Es ist ein schne gefallen		k'
49.	O wer der mu[n]d, von dir ist wund[8]		k2
50.	Mein gemüt und blüt		k3'
51.	Sophia span das füllen in den wagen	[Jo. Bucherus][9]	k5
52.	Fröhlich und frey nicht frech dabey	Jo. Bo.[10]	k6'
53.	Wie möcht ich frölich werden	[Jo. Bucherus]	k8
54.	Mein trauerns ist groz ursach gewicht	[Jo. Bucherus]	l2
55.	Der wechter kleiß an dem tag	[Jo. Bucherus]	l3'
56.	Von recht schöner un[d] lieblicher art	[Jo. Bucherus][11]	l5'
57.	Ach Gott wen sol ichs klagen mein leyd	[Jo. Bucherus]	l8
58.	Verlorner dienst der seindt gar vil	[Jo. Bucherus]	m2
59.	Ich weiß nit was er jr vereiß	[Jo. Bucherus]	m3'
60.	Petite fleur coincte et iolye	Crequilon	m5
61.	Mon œur mo[n] corps	Crequilon	m6'

---

[8]Clefs for this piece are: Discantus, F4; Altus, F4; Bassus, Gamma 3.

[9]Attributions for nos. 51, 53, 54, 55, 56, 57, 58, and 59 are taken from the Bassus part, which has the most complete attributions.

[10]Attribution in Bassus is to "Jo. Bucherus".

[11]Attribution in Tenor is to "Incerti autoris."

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62.[12]	Dum noua selennem tibi ducitur uxor adaram II - O duo praedulci	M. Rinner[13]	m7' n2'
63.	Qui celebrans quonda[m] sponsolia gaudia Canae	M. Kinnerus	n5'
64.	[Semper honorabile sit coniugium][14]	[Mart. Kinnerus]	
65.	Viri diligite uxores vestras	Mart. Kinnerus	o2
66.	Rusticus amabilem absecrabat uirginem	Christianus Hollander	o4
67.[15]	Ich schwing mein horn ins jammerthatl	Jobst v. B.[16]	o5
68.	Frisch auff in Gottes namen	J. v. B.	o6'

Locations and Notes: D Mbs (Mus Pr 53 tresor). A set of 4 unmatched partbooks. Superius is catalogued by RISM as [1550][22], other three partbooks are catalogued by RISM as [1550][23]. Superius partbook has only 61 pieces, and is complete (see entry 28a), while Altus. Tenor, and Bassus volumes each contain 68 pieces.
Altus and Bassus volumes seem to have been part of the same set; Altus has 3 ex libris, all "Ex Electorali Bibliotheca Serenis.rum Virisuq; Bavariae Ducum." Volume has neither imprint nor colophon. Bassus has two of the three same *ex libris* as Altus. Tenor volume is a handwritten copy of the Berlin partbook RISM [1550][23].
D B (Tenor part book only) lacking title page and first gatherings. Starts with piece no. 9.

Literature and Bibliography: RISM [1550][22]; Albrecht, *Caspar Othmayr*; Butler, *Liturgical Music*, 445ff.

---

[12]Marked 63. in Tenor part book. Incipits from here on are taken from Tenor part book at D Bds, as there is no Discantus partbook extant for this edition. Text underlay for previous pieces (including those with French texts) is in Fraktur. This piece has attribution in Fraktur, but text underlay in italic.

[13]Attribution in Bassus is to "Martinus Kinnerus", in Altus to "M. Kinnerus".

[14]Lacking in Tenor part book, this attribution and incipit are from Altus partbook at D Mbs.

[15]Fraktur resumed here for text underlay and headings.

[16]Altus and Bassus part books attribution to "Lud. Senfl".

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29. Protelios euche RISM 1550[21]

A small, very carefully printed volume of wedding pieces; probably a private publication.
Entry based on: D Mbs (4 Mus Pr 175/13 tresor)

Tenor title page:
[in **Greek**, roman, and *roman italic*]
PROTELIOS EUCHE
QVA CHORVS MV=
SICVS BENE PRECATVR OPTIMO SPONSO
Ornamentis ingenij & uirtutis clauo Christorphoro Hagio, clarisimi uiri Consilio, pru=
dentia & uirtute praestantis D. Christorphori Hagij filio, & castissimae eius
sponsae Barbarae Goeblin VVirtzburgensi, Numeris Harmo=
nicis reddita, ab
Andrea Schuuarz Franco.
Iacobo Meiland Senfftenbergensi.
Andrea Schuuartz Scoto.
[in a decorative compartment[1]] TENOR | (DISCANTVS)(ALTVS)(BASSVS)
[below compartment] NORIBERGÆ,
In officina Ioannis Montani & Vlrici Neuberi.

Colophon: None in any part book.

Format: Oblong quarto, 4 fols.

Collation: All part books: A1-4, signed $3, Arabic numerals.

Contents:

Incipit	Attribution
Quisquis adest liciti nunc testis II - O utinam nodus q; tenax	Andreas Schwartz Francus
Coniugium sponsi sit foelix	Iacobus Meyland
Dulci a coniugij paradisi	Andreas Schwartz / Scotus

Locations and Notes: D Mbs (4 Mus Pr 175/13 tresor); PL Wn** (T)

Literature and Bibliography: RISM 1550[21]

---

[1]1546 frame, but lacking the date, which was probably removed completely at some point in the firm's history.

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30. **Bergkreyen** **RISM 1551[20]**
= DKL 1551[06]

Entry based on: D Mbs (4[0] Mus Pr 454)

Vox Vulgaris title page:
[in red and black, roman and Fraktur]

Bergkreyen:
Auff zwo stimmen componirt, sambt
etliche dergleichen Frankreichischen geseng=
lein, mit fleiß außerlesen, vnd jetzund new=
lich zu freundlichem gefallen, allen der Edlen
Musick liebhabern in druck
geordnet.
VOX VVLGARIS.
Musica de se loquitur.
Vtilibus studeant alij: mihi dulcia uocum
Carmina, diuersis motibus apta, placent.
Gedruckt zu Nürnberg, durch Johan[n] vom
Berg, vnd Vlrich Newber.
Anno M. D. LI.

Altera Vox title page:
[in roman and Fraktur]

Bergkreyen:
Auff zwo stimmen componirt, sambt
etliche dergleichen Frankreichischen geseng=
lein, mit fleiß außerlesen, vnd jetzund new=
lich zu freundlichem gefallen, allen der Edlen
Musick liebhabern in druck
geordnet.
ALTERA VOX.
Quemadmodum Philosophia salubris,
ita Musica delectabilis.
Gedruckt zu Nürnberg, durch Johan[n] vom
Berg, vnd Vlrich Newber.

Colophon: [appears in vox vulgaris only]
[in roman and Fraktur] fol. L4

[Woodcut of the Transfiguration of Christ][1]
Psal. LXXXIX
Wol dem volck das jauchtzen kan.
Gedrückt zu Nürmberg, durch Johann
vom Berg, Vnd Vlrich Neuber.

---

[1]In a circle of laurel? leaves.

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Format: Oblong quarto,[2] no foliation or pagination, 2 part books.

Collation:
Vulgaris: A-L4 (last folio blank)
Altera: a-l4 (last folio blank)
signatures: Signed $3, Fraktur, with roman numerals.

Dedication: [appears in both part books] fols. a2-a4
To: Den . . . Johann vnd Conraden . . . Steinheusern, gebrüdern, Pfaltzgrevischem Rentmeistern, und Bürgern zu Amberg, meinen günstigen lieben Herrn vnnd Patronen.
From: Erasmus Rotenbucher,[3] der Schul zu S. Egidien mitverweser, den jr wol kennet rc.
Dated: 8 martij 1551.

Table of Contents: [appears in both part books] fol. l2'-l3' [v.v.], l3-l4 [a.v.]
VV: [in Fraktur] Register.
Organized alphabetically, attributions are given here. The number of the piece is given in the left most column, then the title and attribution.

Contents:[4]

No.	Incipit	Attribution from index	fol.
[1].	Dauid der Prophetisch man [a2][5]	Paulus Rephun	a4'
[2].	Hunger die Christen leiden		b'
[3].	Freud euch freud euch in diser zeit		b2'
[4].	Soltu bei Gott dein wonung han		b4'
[5].	Ich stund an einem morgen	T. Stoltzer	c'
[6.][6]	Ach Gott wem soll ichs klagen		c3'
7.	Vngnad beger ich nit von dir		d'
8.	Es wolt ein Jeger jagen	Valentinus Fortius	d3

---

[2]According to DKL the format is small oblong octavo.

[3]"Rotnebucher" in vox vulgaris.

[4]From VV.

[5]Music on verso as indicated, one full stanza underlaid. Additional stanzas on facing recto. Text underlaid in Fraktur, Latin headings (not transcribed) in roman font.

[6]Pieces not numbered in VV until 7, then in roman font.

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9.	Wir loben dich einmütiglich	Ambrosius Erich	d3'
10.	Von edler art geboren ward	Paulus Rephun	d4'
11.	Hart halt ich noch/ an dir mein Gott	Ambrosius Erich	e
12.	O Gott fu richter aller welt	Paulus Rephun	e'
13.	Dis ist der welte lauff	Paulus Rephun	e2'
14.	Wie wol nun aber ist das glück	P. Rephun	e3
15.	Fraw Venus groß ist dein gewalt	Paulus Rephun	e3'
16.	Dargegen aber jung vnd alt	Paulus Rephun	e4
17.	Sie ist mir liebt die werde magd	Jo. Heller	e4'
18.	Ein newes lied wir heben an	Jo. Heller	f'
19.	Was wird es doch		f3
20.	Viel glück vnd heil		f4
21.	Papirs natur ist rauschen		f4'
22.	Wies Gott gefelt so gfelts mir auch	Andreas Schwartz	g'
23.	Wol auff mit reichem shalle	Andreas Schwartz	g2'
24.	Ach Gott laß dich erbarmen doch	Andreas Schwartz	g4
25.	Aus hartem weh klagt menschlich gschlecht	Andreas Schwartz	h2
26.	Dein dein sol sein das hertze mein[7]	Andreas Schwartz	h3'
27.	Sant Paulus die Corinthier	Andreas Schwartz	h4'
28.	Ich stund an einem morgen [a3]		i2
29.[8]	*Viure ne puis content sanz sa presence content*		i3'
30.	*Mon cueur en uous*		i4
31.	*Grace et uertu bonte beaulte noblesse*		i4'
32.	*Vng grant plaisir*		k

[7]Ms. additions on last two staves of page in Mbs copy.

[8]This and the following pieces have only incipits (in italic font), not complete texts.

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33.	Content desir	k2
34.	Qui la uouldra	k2'
35.	Le cueur de uous	k3
36.	Dictes sans peur	k3'
37.	Moy qui ne fais	k4'
38.	Au pres de uous	l'

Locations and Notes: D As (vox. vulg.)**, HB, Mbs; H BA(vox vulg.)**; lost:[9] D Bds, Z.

Literature and Bibliography: RISM 1551[20]; RISM/DKL 1551[06]; Siegele, *Heilbronn Catalogue*, 32ff.,

[9]According to RISM/DKL.

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31. Compendium musices Th 227

By Adrian Petit Coclico (1552). The first of Coclico's works to be printed by Berg and Neuber (see also C3258, cat. no. 32).
Entry based on: D Nsb (Var. 12.4^{0})

Title page:

[In black and red]

COMPENDIVM
MVSICES DESCRIPTVM
AB ADRIANO PETIT COCLICO.
DISCIPVLO IOSQVINI DE PRES.
In quo præter cætera tractantur hæc:
De Modo ornate canendi.
De Regula Contrapuncti.
De Compositione.
AD LECTOREM.
Accentum!quicun[que] cupis nouisse sonorum,
Quo nihil hic totus dulcuis orbis habet:
Ad nos accedas artis perculsus amore,
Pandet Adriani Musa canora uiam.
Impressum Norimbergæ in officina Ioan=
nis Montani, & Vlrici Neuberi.
Cum Priuilegio ad quinquennium.
M. D. LII.

Colophon: None.

Format: Quarto, 60 fols., unnumbered; roman type throughout; decorative initials woodblock, 7, 5, and 4 -line size, animal motif.

Collation: A-P4
signatures: signed: $3, roman type, arabic numerals

Prefatory Materials:

Praefatio ad Noricam Iuventutem	fol. A2-A2'
Griselius Studiosus Wittembergensis in commendationem Musices	A3-A3'
Noe Bucholczerus Schonauvensis	A4
Woodcut portrait of Adrian Petit Coclico (see Ill. 4-4)	A4'

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Contents:

Chapter or heading[1]	Fol.
Prima Pars	
De his quae futuro Musico sunt necessaria	b
De Musices I Definitione	b3'
De Musicorum I Generibus	b3'
Scala pro cantu figurato ac Chorali	c'
De Scalae divisione	c2'
Declaration sive expositio mutationum scalae sive manus	c3
De Mutationibus	c3'
De Intervallis	d
De Tonis	d
De Inflexionibus, et regula tonorum regularium, & irregularium	d2
[musical examples]	d2-f'
Secunda pars huius opusculi.	
De Musica figurali.	f2
De nominibus valoribusqae & pausis, earumque signis usitatis	f3
Ex sequenti tabula poterit puer.... [mensuration table]	f3-f3'
De Ligaturis temporis perfecti & imperfecti	f4
De Punctorum diversitate.	f4'
De Prolationibus usitatis	g2
[musical examples]	g2'-h2
De Tactus et mensura, dimiutionis & augmentationis.	h2'
De Elegantia, et ornattu, aut pronuntiatione in canendo [extensive examples]	h3'
De Regula contrapuncti, secundum doctrinam Iosquini de Pratis [extensive examples]	i4

1Not transcribed diplomatically.

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De Compositionis regula, & notarum sincopis, & ligaturis	I2'
[musical examples]	I3-p4
Errata	p4'
FINIS MVSICÆ.	p4'

Locations and Notes:

A Gu (2 ex)**, Wn**, Wu**; CS Pn**; D LEm**, Mbs (Mus Th 1216), Mu**, Nst (Var.12.4^0); F BO**, Pc**, Pm**; GB Lbm (K.8.c.14) (2 ex), T**; I Bc**; US R (ML 161/C666)

D Nst (Var.12.4^0) Bound as first of 17 volumes in a new binding, but with 16th c. Palmer *ex libris;* I believe it originally belonged to Gg. Forster.
D Mbs (Mus Th 1216) Ex libris . . . Bavariae Ducum.
US R (ML 161/C666) Binding 1/3 leather over wood, similar to usual light embossed. Figures are different from ususal; not arranged in concentric rectangles, but rather in columns. May have been all leather covered at at one time, and later some leather inexpertly removed; it is ragged around the edges. Clasps missing.

Literature and Bibliography:

RISM Th, 227. Facsimile edition: Bukofzer, ed., ...*Compendium Musices faksimile-Neudruck.* This edition has a two-page postscript, but no other bibliographical or factual information. I believe it to have been made from the D Nst exemplar, becaue of a small fault in the title page which is reproduced in the facsimile as a dot over the "n" in Montanus. (Nst sig. 54.879). Translation and modern edition: Seay, ...*Musical Compendium.*

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32. Musica reservata RISM C3258 1552

By Adrianus Coclico, this famous volume contains 41 motets for four voices. It was printed while Coclico was living in Nuremberg, apparently in the house of his printer.
Entry based on D HB.

Tenor title page:
[In black and red]

MVSICA RESERVATA.
CONSOLATIONES
PIÆ EX PSALMIS DAVIDICIS.
ORNATÆ SVAVISSIMIS CONCENTIBVS
Musicis, à pertissimo Musico Adriano Petit Coclico.
Discipulo Iosquini de Pratis.
[in a decorative compartment][1] TENOR
[below compartment]CANTIONVM QVATVOR VOCVM.
Norimbergæ in officina Ioannis Montani,
et Vlrici Neuberi. **M. D. LII.**

Other title pages:
[in a decorative compartment] DISCANTVS | (ALTVS) (BASSVS)
[below compartment] PIARVM CONSO-
LATIONVM EX PSALMIS,
AB ADRIANO PETIT MVSICVS
NVMERIS ORNATARVM.
[Nuremberg coat of arms]
Norimbergae. M. D. LII.

Colophon: None in any volume.

Format: Oblong quarto, ca. 15 x 20 cm. No foliation or pagination. Roman numerals refer to number of piece. Text underlaid in roman. Each piece starts at the top of a new page, there are four staves per page. The lower staves are left blank if the piece ends short; the end of a line is filled with blank staves if a piece ends short.

Collation:
Disc: Aa-Hh4
Altus: aaa-hhh4
Tenor: a-i4
Bassus: A-H4

---

[1]1546 compartment.

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Dedications:

[appears in Tenor only] fol. a2'-a3
To: "AMPLISSIMO ATQVE PRVDENTISSIMO SENATORVM ORDINI VRBIS NORICAE" signed: "Adrianus Petit[2]

[appears in Discantus and Altus] fol. a2
Magister Craco in honorem Adriani Petit Coclico. I
(followed by four elegaic distichs)

[appears in Bassus only] fol. a2
Quatuor praestantissimi Musici I
(followedby six elegaic distichs). signed: M. Ioannes Stumelius.

Table of Contents: [appears in Tenor only] fol. a2
Index Cantionum in his libris contentarum
Arranged alphabetically by title, but numerically within each letter.

Contents:

No.	Incipit
I.	Cantabiles mihi erant
II.	Ardenti cordis rogo te
III.	Lucerna pedibus meis verbum tuum
IIII.	Apud dominum gressus hominis dirigentur
V.	Cum ceciderit, non collitdetur
VI.	Ne projicias me in tempore senectutis
VII.	Corpus, quod corrumpitur
VIII.	Duces de tribulatione animam famuli tui
IX.	Afflictus sum, et humilitatus sum nimis
X.	Castigans casstigavit me Dominus
XI.	Tibi vivo tibique in vita commoror
XII.	Nolite confidere in principibus
XIII.	Dominus dissipat consilia gentium
XIIII.	Non salvatur rex per multam virtutem

[2]A full transcription of this dedication, which mentions Johann vom Berg, may be found in Van Crevel, Coclico, 396-98, as well as in the modern edition cited below.

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XV.	Ego dixi: Dii estis
XVI.	Dominus dabit verbum evangelizantibus
XVII.	Contere, Domine, fortitudinem
XVIII.	Memento mei, Deus, qui a ventus est vita mea
XIX.	Cor mundus militat, sub vana gloria
XX.	Quomodo miseretur pater filiorum
XXI.	Clamavit ad me, et ego exaudiam eum
XXII.	Gustate et videte, quonim suavis est Dominus
XXIII.	Omnia sunt hominum tenui pendentia filo
XXIIII.	Cur mea viscera despondent animum
XXV.	Sic Deus dilexit mundum ut filium suum
XXVI.	Semper erit mutis ecclesia pressa periclis
XXVII.	Sunt, qui divitiis nimiis nitantur
XXVIII.	Congaudent turba fidelium, Virgo Mater
XXIX.	Delectare in Domino, et dabit tibi petitiones
XXX.	Ecce oculi Domini super timentes
XXXI.	Vigilate et orate, quia nescitis
XXXII.	In te, Domine speravi
XXXIII.	Non derelinquet Dominus virgam peccatorum
XXXIIII.	Iunior fui, et enim senui
XXXV.	Iuxta est Dominus his, qui tribulato sunt corde
XXXVI.	Clamaverunt iusti, et Dominus exaudivit eos
XXXVII.	Hi in curribus, et hi in equis
XXXVIII.	Tribulatio et angustia invenerunt me
XXXIX.	Non auferetur sceptrum de Iuda
XL.	Lavabit in vino indumentum suum
XLI.	Vidi impium superexaltatum et elevatum

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Locations and Notes: D HB, Mbs; S **STr (T only, inc.); US Cn (not in RISM, contains only motets in partbooks, no text.)

Literature and Bibliography: RISM C 3258; Siegele, *Heilbronn Catalogue*, 169ff.; Van Crevel, *Coclico* (includes transcription of dedications).
Modern edition: *Adrian Petit Coclico, Consolationes Piae Musica Reservata* (Das Erbe deutscher Musik, 42). Edited by M. Ruhnke. Lippstadt: Kistner und Siegel, 1958.

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33. Ein Außbund . . . teutscher Liedlein RISM 1552[27]

The second Berg and Neuber edition of this popular volume by Georg Forster, which contains 130 pieces for four voices. See also cat. no 18, RISM 1549[35], and cat. no. 74, RISM 1560[25].
Entry based on: D B (Mus Ant Pract F 450) [Tenor part book only]

Tenor title page:
[In black and red Fraktur]
Ein außbund schöner Teutscher
Liedlein, zu singen, und auff allerley Instru=
ment, zugebrauchen, sonderlich außerlesen.
[in a decorative compartment[1]] **TENOR**
[below compartment] des ersten Teyls.
¶Von Newem widerumb ubersehen, und gebessert.
Mein art und weiß in mittel maß
Gen andern stimmen ist mein straß
Die habent acht auff meine stim[m]
Den mennern ich für andern zun[n]
[Nuremberg coat of arms]
Gedruckt zu Nürmberg, durch Johan[n] vom Berg,
vnd Vlrich Newber. M. D. LII.

Colophon: No colophon in Tenor part.

Contents: see cat. no 18, RISM 1549[35]

Locations and Notes: D As**, B (T), DO** (B), DS** (SAB), Hs** (A), Usche**, W* (SAB); F Pc** (A); NL DHgm** (A)
D B binding not intact.

Literature and Bibliography: Modern editions: Eitner, Robert. *Aelterer Praktischer und Theoretischer Musikwerke* 33. Jahrgang, 29. Band (Leipzig: Breitkopf und Härtel, 1905). Reprinted, New York: Broude Brothers, 1966. The modern edition is based on the 1540 Petreius print. *Das Erbe Deutscher Musik*, Bände 20, 60, 61, 62. Erster Teil (vol. 20) eds., Kurt Gudewill and Wilhelm Heiske (Wolfenbüttel und Zurich: Möseler Verlag, 1964).

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[1]Frame dated 1546.

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34. Der dritte teyl . . . Teutscher Liedlein RISM 1552[28]

The second edition of the third volume of Forster's popular German songbook, this volumes contains 80 pieces for four voices. Berg and Neuber issued the first edition in 1549 (cat. no. 20, RISM 1549[37]) and a third in 1563 (cat. no. 88, RISM 1563[17]). There are significant differences beween the first two editions, fewer between the second and third. See Modern Edition, *Das Erbe Deutscher Musik*, Band 61 for details.
Entry based on: D B (Mus. Ant. pract. 450) and D Ngm (M 165m qu 8[0]) (T only)

Tenor title page:
[in Fraktur]

Der dritte teyl,schöner, lieblicher,
Teutscher Liedlein, nicht allein zu singen, sonder
auch auff allerley Instrumenten zu brauchen, sehrdienstlich,
außerlesen, vbersehen und gebessert.
[in a decorative compartment[1]] TENOR
[below compartment] Nürmberg.
[in roman] M. D. LII.

Discantus title page:
[in Fraktur]

[in a decorative compartment] DISCANTVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Leidlein, zu singen, vnd auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Ir Kneblin vnd jr Meidlein rein
Ewer stimlein schallen also fein
Den Discant lernet vnbeschwert
Kein ander stim[m] euch zu gehört.
Nürmberg.
[in roman] M. D. XLII

Bassus title page:
[in Fraktur]

[in a decorative compartment] BASSVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Leidlein, zu singen, vnd auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Mein ampte ist im nidern stat
Drumb wer ein bstanden alter hat
Vnd brommet wie ein rauher Ber
Der komme zu meiner stimme her.
Nürmberg.
[in roman] M. D. XLII

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[1]Compartment dated 1546.

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Altus title page:
[in Fraktur]

[in a decorative compartment] ALTVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Leidlein, zu singen, vnd auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Der Alt gehört Jung gsellen zu
Die laufen auff vnd ab on rhu
Also ist auch des Altes weyß
Drumb lernet mich mit allem fleiß.
Nürmberg.
[in roman] M. D. XLII

Colophon: [appears in Tenor, Discantus and Bassus]
Gedruckt zu Nürmberg,
durch Johann vom berg, vnnd
Vlrich Neuber
M. D. LII.

Format: Text underlay and attributions Fraktur, roman numerals refer to number of pieces. Tenor is longer than other volumes because it has extra stanzas of text for many of the pieces; these are laid out on the facing page.

Collation:
Disc: A-M4
Altus: aa-mm4
Tenor: a-s4
Bassus: AA-LL4
signatures: $ 3, Fraktur with arabic numbers.

Dedication: [appears in Tenor only] fols. a2-a3
To: "Dem Edlen vnd Ernueststen, Job | sten von brand, dem Jüngern, yetz der zeyt Haubt= | man zu Waldtsachssen, vnd zum Liebenstein Pflegern, | meinem günstigen Junckherrn. From: G. Forsterus D. Dated Mertenstag 1551.

Table of Contents: [appears in Tenor, Discantus, and Bassus] fols. a3'-a4
[in Fraktur] "Regiester der Leider des dritten Teyls."
Organized alphabetically.

Contents: see cat. no. 20.

Locations and Notes: D As**, B (T), DO** (B), DS** (SAB), Ngm (T), W* (SAB); NL DHgm**(A); PL Kj** (SB)

Literature and Bibliography: Modern editions: *Das Erbe Deutscher Musik*, Band 61, eds. K. Gudewill and Horst Brunner (Wolfenbüttel und Zurich: Möseler Verlag, 1976).
Eitner, Robert. *Aelterer Praktischer und Theoretischer Musikwerke* 33. Jahrgang, 29. Band (Leipzig: Breitkopf und Härtel, 1905). Reprinted, New York: Broude Brothers, 1966.

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35. Gesangbuch der Brüder 1552[01]

Edited by Johann Horn, this publication contains 141 monophonic pieces in Hufnagel and white mensural notation. It was reprinted at least nine times by Berg and Neuber; and also reprinted extensively by the Gerlachs and Paul Kauffmann. Unfortunately, few of the Berg and Neuber prints are dated. The exemplar catalogued below is dated 1544 in the Bodleian Library, Oxford catalogue; however, there is only secondary evidence for this dating and the volume may well be a later edition. Lacking a precise date of publication, I have chosen to place it here, as the RISM/DKL entry does. See also 06, [1544]; 44, 1554[01]; 50, 1555[01]; 56, 1556[01]; 63a, 1558[01]; 63b, 1558[02]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05]; 100, 1564[04].
Entry based on: GB Ob (8[0] v 157 Jur)

Title page:

[in red and black Fraktur]

Ein Gesangbuch
der Brüder in Behemen
vnnd Merherrn. Die man auß haß
vnd neyd, **Pickharden, Waldenses, rc.**
nennet. Von jnen auff ein newes (son=
derlich vom **Sacrament des Nacht**
mals) gebessert, vnd etlich schö=
ne newe Geseng hinzu gethan.
Psalm.lxviij.
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm.cxlix.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe.v.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon:

Gedruckt zu Nürnberg, durch
Johan vom Berg vnd
Vlrich Neuber.

Format: Octavo, 239 fols. Fol. 239 is mis-numbered as 240.

Contents: See catalogue no. 06.

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Locations and Notes: RISM-DKL reports copies at **A Wn****; **D** Mbs, **Z****; **GB** Ob, and **US** Wc as 1552[01]. I have seen the **US** Wc, **GB** Ob, and **D** Mbs copies, and they are each slightly different from one another.
GB Ob (8^0 v 157 Jur) The Bodleian has catalogued this volume as 1544; however, there is only secondary evidence for this dating and the volume may well be a later edition. Lacking a precise date of publication, I have chosen to place it here, as the RISM/DKL entry does. The volume differs from the 1544? **US** Wc copy.

Literature and Bibliography: RISM/DKL 1552[01][sic]

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36. Psalmorum selectorum RISM 1553[4]

The first of four volumes which include cat. nos. 37, 38, and 43 (RISM 1553[5], 1553[6], and 1554[11]). Most likely edited by Johann vom Berg, this volume contains 31 motets à 4-5, which are settings for Psalms 1-52, in order, except for Psalms 7, 9, 13, 16, 20, 21, 25, 27, 28, 32, 34-36, 38, 41, 43, 44, 47-49, and 51.
Entry based on: D Kl*(Mus 4[0] 65)

Tenor title page:
[in black and **red**]

PSALMORVM SE=
LECTORVM A PRÆSTANTISSI=
MIS HVIVS NOSTRI TEMPORIS IN ARTE MV=
SICA ARTIFICIBVS IN HARMONIAS QVATVOR,
QVINQVE, ET SEX VOCVM REDACTORVM
TOMVS PRIMVS.
QVI CVM FERE, VT RELIQVI
tres, nouos, & hactenus in publico non conspectos
nel auditos Psalmos contineat, Recens natus recte dici potest.
[in a decorative compartment] TENOR
[below compartment] Noribergae, ex officina Ioannis Montani, & Vlrici Neuberi.
Anno salutiferi Christi Iesu partus M. D. LIII.

Other title pages:
[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)
[below compartment] TOMI PRIMI.
[leaf]

Colophon: [appears only in Discantus] fol. n2

[Woodcut of Transfiguration of Christ][1]
Beatus populus quid iubilationem.[2]

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Music font = Psalmorum (see ch. 4), text underlay italic.

Collation:
Disc: AAi-MM4, NN2
Altus: aa-oo4
Tenor: a1-5, +aij; b-q4 (last folio blank)
Bassus: A-O4, P (? exemplar incomplete)
signatures: Signed $1-3, Fraktur with roman numerals

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[1]Framed in a laurel wreath bound with ribbons.

[2]The letter "d" of "quid" has been obliterated by a heavy brown ink line. This error and the subsequent manuscript correction are common to all copies I have seen.

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Dedication: [appears in Tenor only] fol. a2-a5 (sic)
"to D. Clementi Abbati in Brunbach" dated 11 August, 1553, from Johann vom Berg

Table of Contents: [appears in all parts] fol. aij-aij' (Tenor)
INDEX PSALMORVM I TOMI PRIMI. I
Pieces listed in numerical order, number of voices given, composer attribution given.

Contents:

No.	Incipit	Attribution	Vcs.[3]	Ps.	Fol.
I.	BEatus uir qui non	Claudin		1	a3
	II - Non sic impij sed tamquam pulius				a3'
II.	QVare fremuerunt gentes	Claudin	5	2	a4
	II - Ego autem constitutus[4]				
	III - Et nunc reges intelligite				a4'
III.	DOmine quid multiplicati sunt	P. Colinus[5]	5	3	b'
	II - Ego dormiui & soporatus sum				b2
IIII.	CVm inuocarem, exaudiuit	L. Paminger[6]		4	b3
	II - Sacrifica te, sacrificium				b3'
V.	VErba mea auribus percipe Domine	Andreas de Silua[7]		5	b4
	II - [Odisti omnes] qui operantur[8]				b4'
VI.	DOmine ne in furore	Iosquin du Prees		6	c'
	II - Turbatus est à furore				c2
VII.	DOmine Dominus noster	Iosquin du Prees[9]		8	c2'
VIII.	IN Domino confido	Iosquin du Prees		10	c4
	II - Oculi eius in pauperem[10]				c4'

---

[3]Unless indicated otherwise, all motets are à4.

[4]Incipit from Bassus and Tenor I and II. Discantus and Altus parts have "Secunda pars obmutescit."

[5]Altus part book has no attribution.

[6]Neither Altus part book nor index have attribution.

[7]Altus partbook attribution to "Leon. Paminger."

[8]Beginning of incipit from Tenor and Altus; Discantus comes in later.

[9]Altus part book has no attribution.

[10]Tenor part book indication "altera pars" instead of "secunda pars."

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IX.	SAluum me fac Domine II - Propter miseriam inopum(?)	N. Gombert		11	d' d2
X.	VSq[ue]quo Domine II - [Illumina] oculos meos ne unquam[11]	Iosquin du Prees		12	d3 d3'
XI.	DOmine quis habitabit II - Nec fecit proximo suo malum	Clemens non Papa	5	14	d4' e'
XII.	COnserua me Domine II - Dominus pars hæreditatis meæ	Martinus VVolff[12]		15	e2' e3
XIII.	DIligam te Domine			17	e4
XIIII.	COeli enarrant gloriam Dei II - Lex Domini immaculata III - Dilecta quis intelligit?	Iosquin du Prees		18	e4' f' f2
XV.	EXaudiat te Dominus II - Impleat Dominus omnes peticiones	Richafort		19	f3 f3'
XVI.	DOminus regit me II - Parasti in co[n]spectu meo mensam	Vinders		22	g g'
XVII.	DOmini est terra & plenitudo eius II - Hæc est generatio quaerentium	Claudin		23	g2 g3
XVIII.	AD te Domine leuaui anima[m] meam II - REminiscere miserationum tuarum	Claudin		24	g3' g4'
XIX.	DOminus illuminatio mea II - Propicius esto Domine			26	h h'
XX.	EXaltabo te Domine II - Ad te Domine clamabo	Clemens non Papa	5	29	h2' h3'
XXI.	IN te Domine speraui	Clemens non Papa	5	30	h4'
XXII.	BEati quorum remissæ[13] II - Verunt amen indiluuio aquarum III - In chamo & freno maxillas eorum	Iosquin de Prees	5	31	j' j2 j2'
XXIII.	BEnedicam Domino in omni tempore II - Et ex omnibus tribulationibus[14]		6	33	j3 j3'

[11]Beginning of incipit from Tenor and Altus part books.

[12]Iosquin du Prees in Discantus part book.

[13]Discantus comes in late with text "BEatus uir cuino[m?] imputauit."

[14]Bassus and Altus secunda pars incipits are "esquæsiui Dominum exaudivit me."

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XXIIII.	DOMINE me in furore tuo	Iosquin du Prees		37	j4
	II - Cor meu[m] conturbatum est				j4'
XXV.	EXpectans expectaui Dominum	Heydenhaymer		39	k
	II - Multa fecisti tu Domine				k2
XXVI.	BEatus uir qui intelligit[15]	Paulus VVuest		40	k3
	II - Aduersum me susuraba[n]t omnes				k4
XXVII.	IVdica me Deus, et dicerne	Iosquin du Prees		42	l
	II - Ad eum qui lætificat iuuentutem[16]				l'
XXVIII.	DEus noster refugium & uirtus	Huldericus		45	l2
	II - Dominus uirtutum nobiscum	Pratelius[17]			l2'
XXIX.	OMnes gentes plaudite manibus	T. Stoltzer	5	46	l3'
	II - Ascendit in iubilo psallite Deo nostro				l4'
XXX.	MIserere mei Deus.	Iosquin du Prees	5	50	m
	II - Miserere mei Deus[18]				
	III - Domine labia mea aperies[19]				m3
XXXI.	QVid gloriaris in malicia	Crequilon[20]		52	m4
	II - Dilexisti omni a uerba				n

---

[15]Discantus incipit is "In te mala liberabit eum"; part comes in late.

[16]Bassus and Tenor incipit is "Ed introibo ad altare Dei."

[17]Bassus part book attribution is to "Vlricus Bretellius."

[18]Text continues "Auerte faciem tuam"; Bassus and Tenor incipits are "Audi audi tui meo dabis."

[19]Vagans tercia pars incipit is "Miserere mei Deus."

[20]Discantus and Altus indeces have attribution to Gombert.

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Locations and Notes: **B** Br**; **CS** Pu**(T, incomplete B only); **D** Bds, Dl**, HAu** (SAT only), Kl*, LEm** (STB only), Mbs (Mus Pr 4^0 188), Ngm (M 374 (Post inc)) A, T only?), Nla (Fen IV 401-404.4^0), Rp** (2 copies), ROu**; **F** Sn** (SA only); **GB** Lbl (A.620.m); **H** BA** (AB only); **PL** Wn** (ST only); **US** NYp (Drexel 4345) (D only)
D Nla (Fen IV 401-404.4^0) matched set of four partbooks in good condition; medium-brown leather over boards binding, not heavily ornamented, each with 2 clasps, intact; center top of each cover has voice designation stamped in black Fraktur.
D Mbs (Mus Pr 4^0 188) matched set of four partbooks; medium-brown leather over boards binding, ornamented with stamped? sun and paisley pattern around perimeter; voice designation blind? stamped in center of front cover; ex libris Bavariae Ducum.
D Bds complete set in modern bindings.
GB Lbl (A.620.m) complete set of partbooks in modern bindings; "Ex Biblioth. Regia Berolinensis."
US NYp (Drexel 4345) (D only) copy not listed in RISM; ex libris Lenox Library; Drexel collection; presented to NYPL in 1888; single partbook of vol. I only, incomplete copy signed only A-M4; in restored binding; medium brown leather over boards, blind-tooled double border, rose in each corner, center four florets in a cruciform; top and bottom border gilded stamping; top: [floret] DISCANTVS [floret]; bottom: [floret] 1553 [floret]; below top border, blind stamping: TO [floret][21] PR

Literature and Bibliography: RISM 1553[4]; Butler, *Liturgical Music.*

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[21]Different from florets above.

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37. Tomus secundus psalmorum RISM 1553[5]

The second of 4 volumes which include catalogue numbers 36, 38, and 43 [RISM 1553[4], 1553[6], and 1554[11]]. Probably edited by Johann vom Berg, this volume contains 31 motets à 4-5, which are settings for Psalms 53-112, in order, except for Psalms 54, 56-69, 61, 63-65, 67, 71-73, 75-76, 80-82, 84, 86, 87-89, 91, 94, 96-97, 104-108, 110.
Entry based on: D Kl* (Mus 4 65)

Tenor title page:

TOMVS SECVNDVS
PSALMORVM SELECTORVM, QVA=
TVOR ET PLVRIVM VOCVM.
[in a decorative compartment[1]] TENOR
[below compartment] Norĩbergæ, in officina Ioannis Montani,
& Vlrici Neuberi. Anno salutis
M.D. LIII.

Other title pages:
[in a decorative compartment] DISCANTVS I (ALTVS) (BASSVS)
[below compartment] TOMI SECVNDI.
[leaf]

Colophon: [appears in all voices] fol. r3 (Tenor)
[Woodcut of Transfiguration of Christ][2]
Beatus populus qui iubilationem.

Format:
Oblong quarto, no pagination or foliation. Roman numerals refer to numbers of pieces.
Four partbooks. Music font = Psalmorum (see ch. 4), text underlay italic.

Collation:
Disc.: AA1-PP4, QQ3[3]
Altus: aa1-rr4
Tenor: a1-r3 (last folio blank)
Bassus: a1-o4
signatures: signed $1-3, Fraktur with roman numerals

---

[1]1546 frame; last digit has been scraped out of woodblock.

[2]Framed in a laurel wreath bound with ribbons.

[3]Collation from microfilm, where for Discantus and Tenor volumes the blank folio (if present) is not shown.

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Table of Contents:

INDEX PSALMORVM I TOMI SECVNDI. I fols. a2-a2' (Tenor)

Pieces in numerical order, number of voices given, composer attribution given.

Contents:

No.	Incipit	Attribution	Vcs	Ps.	Fol.
I.	DIxit insipiens in corde suo	Cornelius Canis		52	a3
	Nonne scient omnes qui perantur iniquitatem				a3'
II.	DEVS in nomine tuo saluum me fac	Iosquin du Prees		53	a4'
	Voluntarie sacrificabo tibi				b'
III.	MIserere mei Deus quoniam	Morel		55	b2'
	In habitabunt & abscondent				b3'
IV.	EXaudi Deus clamore[m] meum[4]	Iohan. Heugel		60	c
	Quoniam tu Deus exaudisti				c2
V.	DEVS Deus meus	VVillart[5]	5	62	c3
	Quoniam melior est misericordi				c4
VI.	DEus misereatur nostri	Claudin	5	66	d
	Lætentur & exultent gentes				d'
VII.	SAluum me fac Domine	Iachet	5	68	d2'
	Veni in altitudinem maris				d3
VIII.	DEVS in adiutorum meum intende	Ludouicus Senpfl[6]		69	d4
	Exultent & lætentur in te omnes				d4'
IX.	IN te Domine speraui	VVilhelmus		70	e'
	II-Persequimini & co[m]præhendite eum	Norduuig			e2'
	III-Multiplicati sunt qui oderunt me				e3'
	IV-Circumdederunt me inimice mei				e4
	V-Domine Deus uirtutum				f
	VI-Dirige me Domine persequar				f2
X.	CONfitebimur tibi Deus	Gombert	5	74	f3'
	Quia necq[ue] ab oriente				f4
XI.	ATtendite popule meus legem meam			77	g
	Peccauimus Domine cu[m] patribus nostris				g2
XII	DEVS uenerunt ge[n]tes	Concilium		78	g3
	Secunda pars obmutescit				
	Adiuua nos Deus salutais noster				g3'

[4]All part books, index and heading "Exaudi Deus deprecatione."

[5]Discantus, Altus, and Tenor index attribution to Hubert VValrant.

[6]Discantus index = Senpffel.

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XIII.	QVi regis Israel intende	Iosquin du Prees	5	89 sic	h
XIIII.	DOmine ne proijcias in tempore senectutis Sed tibi soli peccaui Deus meus	Iosquin du Prees			h2' h3
XV.	QVam dilecta tabernacula tua Memor sui dierum	Certon	5	83	h4 h4'
XVI.	INclina Domine aurem tuam Secunda pars qui escit Confitebor tibi Domine Deus meus	Moralis		85	j' j2'
XVII.	FVndamenta euis in mo[n]tibus sanctis Nunq[uo]d Zyon dicet homo	Guyon		96	j4 k
XVIII.	MIsericordias Domini in æternum Vniuersæ uiæ tuæ misericordiæ Tribularer si nescirem misericordias	Claudin			k' k2' k3
XIX.	QVI habitat in adiutorio altissimi Cadent à latere tuo mille In manibus portabu[n]t te	Adrianus VVillart		90	k3' k4' l'
XX.	DOminus regnauit, decorem indutus est Mirabilis elationes maris	Iosquin du Prees		92	l2' l3
XXI.	DEVS ultionum Dominus Intelligite sapientes in populo	Nicolaus Gombert		93	l3' l4
XXII.	CAntate Domino canticum nouum Tollite hostias & introite adorate Dominum	Iosquin du Prees	5[7]	95	m m2'
XXIII.	CAntate Domino canticum nouum Viderunt omnes termini terræ	Claudin		98	m4' n
XXIIII.	IVbilate Deo omnis terra Populus eius & oues pascæ eius			99	n2 n2'
XXV.	MIsericordiæ, & æquitati tuæ[8] Qui cla[m] detrahit proximo	Huldrichus Bratellius		100	n3' n4
XXVI.	DOmine exaudi orationem meam Inquacunq[ae] die inuocaue rote	Hubert VValrant	5	101	o o'

[7]Primus Discantus and Secundus Discantus arranged on upper and lower two staves of page, respectively. The center staff is blank. On the following pages the Primus occupies the verso and the Secundus the recto of the opening. This is the most common arrangement of two voice parts in one part book, and will henceforth be referred to as the "usual" arrangement. Unusual arrangements will be fully described.

[8]Discantus part book heading is "Misericordia, & iudicium."

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XXVII.	BEnedic anima mea Domino Qui redemit de interitu uitam tuam	Claudin	102	o2' o3
XXVIII.	PAratum cor meu[m] Deus Exultare in uirtute tua Domine	Petrus Manchicourt	103	o3' o4
XXIX.	DIxit Dominus Domino meo Iurauit Dominus & no[n] poenite	Leon Paminger	109	p p2
XXX.	BEatus uir q[ui] timet Dominu[m] In memoriæ æterna erat iustus	Be[ne?]dictus Ducis	111	p3' p4
XXXI.	LAudate pueri Dominum Vt collecet eum Dominus	Iosquin du Prees	12[9]	q q'

Locations and Notes: **B** Br**; **CS** Pu**(T, incomplete B only); **D** Bds, Dl**, HAu** (SAT only), Kl*, LEm** (STB only), Mbs (Mus Pr 4^0 188), Ngnm (M 374 (Post inc)) A, T only?), Nla (Fen IV 401-404.$4^{0)}$, Rp** (2 copies), ROu**; **F** Sn** (SA only); **GB** Lbl (A.620.m); **H** BA** (AB only); **PL** Wn** (ST only)
For descriptions of individual copies, see cat. no. 36, RISM 1553[4]

Literature and Bibliography: RISM 1553[5]; Butler, *Liturgical Music.*

[9]Recto 112?

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38. Tomus tertius psalmorum RISM 1553[6]

The third of 4 volumes which include catalogue numbers 36, 37, and 43 (RISM 1553[4], 1553[5], and 1554[11]). Probably edited by Johann vom Berg, this volume contains 37 motets à 4-5, which are settings for Psalms 113-150, in order, except for Psalms 125, 131, 134, 137, 139, 141, 149; but with multiple settings of some Psalms, notably 118.
Entry based on: D Kl* (Mus 4 65)

Tenor title page:

TOMVS TERTIVS
PSALMORVM SELECTORVM, QVA=
TVOR ET PLVRIVM VOCVM.
[in a decorative compartment[1]] TENOR
[below compartment] Noribergæ, in officina Ioannis Montani,
& Vlrici Neuberi. Anno salutis
M. D. LIII.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS) (BASSVS)
[below compartment] TOMI Tertii.
[leaf]

Colophon: [appears only in Bassus part book] fol. Q3'

[Woodcut of Transfiguration of Christ][2]
Beatus populus qui iubilationem.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Four part books, music font = Psalmorum (see ch. 4), text underlay italic.

Collation:

Disc: AA-TT4, VV2
Altus: aa-ss4, tt3
Tenor: a-t4 (last folio blank)
Bassus: A-Q4
signatures: signed $1-3, Fraktur with roman numerals

Table of Contents: a2-a2' (Tenor)

INDEX PSALMORVM | TOMI TERTII.
Pieces arranged in numerical order, number of voices given, composer attribution given

---

[1]1546 compartment, as previous volumes.

[2]Framed in a laurel wreath bound with ribbons.

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Contents:

No.	Incipit	Attribution	Vcs[3]	Ps.	Fol.
I.	Nos qui uiuimus. In exitu Israel de Aegipto II - Super misericordia tua III - Similes illis fiant qui faciunt ea	Claudin		113	a3 a3' a4'
II.	DIlexi quoniam exaudiet Dominus II - O Domine libera anima[m] meam		5	114	b' b2
III.	CRedidi propter quod locutus sum II - O Domine quia ego seruus tuus	Iacotin		115	b3 b4
IIII.	LAudate Dominum omnes gentes	M. Gosa		116	b4'
V.	COnfitemini Domino quoniam bonus II - Bonum est considere	Io. Mouton		117	c' c2
VI.	BEati immaculati in uia	D. Benignus Sib.		118	c2'
VII.	LEgem pone mihi Domine II - Et ueniat super me misericordia tua	Carpentras		18[4]	c3' c4'
VIII.	MEmor esto uerbi tui seruo tuo II - Portio mea Domine	Layole	6		d2 d3'
IX.	BOnitatem fecisti cum seruo tuo,Domine II - Ego aute[m] in toto corde meo	Heugel		118[5]	e' e2
X.	MIrabilia testimonia tua Domine II - Iustus es Domine & rectum iudictum	Iosquin du Prees		118[6]	e3 e4
XI.	AD Dominu[m] cum tribularer clamaui II - Heu me quia incolatus meus prolungatus est	Dominicus Phinot	5	119	f' f2'
XII.	LEuaui oculos meos in montes II - Anima nostra sicut passere erepta est	Clemens non Papa	6[7]	120	f3' f4'

---

[3]Pieces are for four voices, unless indicated otherwise.

[4]Recto = 118? Heading reads *Pars psalmi* 18.

[5]Pars psalmi 118.

[6]Pars psalmi 118.

[7]Primus and secundus Discantus laid out on facing folios, not on same folio.

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XIII.	DA pacem Domine in diebus nostris. Laetatus...[8]	Claudin		121	g3'
	II - Rogate quæ ad pace(m) sunt Hieualem(sic)				g4
XIIII.	AD te leuaui oculos meos	Gombert	5[9]	122	h
XV.	NIsi quia Dominus erat in nobis	Nicolaus Payen		123	h3'
	II - Benedictus Dominus qui no(n) dedit nos				h4'
XVI.	QVi confidu(n)t in Domino sicut mo(n)s Syon	Lupus	5[10]	124	j'
	II - Qui non relinquet Dominus				j2'
XVII.	IN conuertendo Dominus	Ciprianus Rore	5	124	j4'
	II - Conuerte Domine captiuitatem nostam				k
XVIII.	NISI Dominus aedificauerit	Ioannes Lupi		126	k2
	II - Cum dederit dilectis suis				k3
XIX.	BEATI omnes qui timent Dominum	Morales	6[11]	[127] 12	k4
	Ecce sic benedicetur homo				l'
XX.	SAepe expugrauerunt me[13]	T. Stoltzer	5[14]	128	l3'
	II - De quo no(n) impleuit manum suam				l4'
XXI.	DE profundis clamaui	Ludouicus	5	129	m2'
	II - Susatinuit anima mea	Narbais			m3
XXII.	DOmine non est exaltatum cor meam	Clemens non Papa	5	130	m4
	II - Sicut ablactatus est super matre sua				m4'
XXIII.	ECce quàm bonum et quam iocu(n)du(m)	Colinus Predhome	6	132	n'
XXIIII.	COnfitimini Domino quoniam bonus			135	n2'
	II - Qui diuisit mare rubrum				n3'

---

[8]Heading on top of page is "Lætatus sum in his quæ dicta sunt mihi."

[9]Two Discantus part laid out as usual.

[10]Two Discantus on separate pages as in piece XII.

[11]Two Discantus parts laid out as ususal.

[12]Listed as 128. Recto 127.

[13]Heading reads "Saepe expugnanerunt."

[14]Two Discantus parts laid out as usual.

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XXV.	ECe nunc benedicte Domino	Matthias Eckel	6[15]	133[16]	n4'
XXVI.	SVper flumina Babylonis II - Si non meminero tui	Benedictus	5	136	o2' o3'
[XXVII.][17]	DOmine probasti me II - Proba me Domine	Clemens non Papa	5	138	p p'
[XXVIII]	DOmine clamaui ad te II - Vide humilitatem meam & laborem meum	Clemens non Papa		140	p2' p3
[XXIX.]	DOmine exaudi orationem meam	Iosqrin(sic) de Prees		142	p3'
	II-Memor sui dierum antiquorum				p4'
	III-Spiritus tuus bonus deducet me				q'
[XXX.]	BENe dictus Dominus Deus meus II-Omnes gentes plaudite manibus	Benedictus		143	q2 q3
[XXXI.]	EXaltabo te Deus meus rex II-Secunda pars obmutescir	Noe Balduin		144	q3'
	III-Asperis tu manum tuam				q4'
[XXXII.]	ANima mea Dominum[18] II-Datescam (escam) esurientibus	Petrus de la Rue		145	r r2
[XXXIII]	LAudate Dominum quoniam bonus II-Proecinite Domino in confisione	Heugel		146	r2' r3
XXXIIII.[20]	LAuda Hierusalem Dominum II-Mittit cristallum suum	Heugel	5[19]	147	s s2'
XXXV.	LAudate Dominum de coelis II-Laudate Dominum in sanctis eius	Brumel		148 150[21]	s4' t'

---

[15]Two Discantus parts as in no. XII.

[16]The only instance in this collection where Psalms not in numerical order.

[17]This piece is marked XXIII, and numbers 27-33 inclusive are misnumbered in order, 23-29. Correct numbering resumes at number 34.

[18]Heading is "Lauda anima mea Domino," the correct Psalm incipit.

[19]Two Discantus parts; two on a page.

[20]Correct numbering resumes at this piece.

[21]In the Discantus part book this piece is unusually not at the top of a page, but it does carry a heading nonetheless.

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XXXVI.[24]	BEnedicite omnia opera[22]	Iosquin[23]	t2'
XXXVII.	QVia uisitauit & fecit redemptionem[25] [Benedictus][26]		t4'
	II - Ad faciendum misericordiam		t4'
	III - Vt sine timore de manu		v
	IV - Et tu puer propheta		v
	V - Per uiscera misericordiæ		v'

Locations and Notes: **B** Br**; **CS** Pu**(T, incomplete B only); **D** Bds, Dl**, HAu** (SAT only), Kl*, LEm** (STB only), Mbs (Mus Pr 4^0 188), Ngnm (M 374 (Post inc)) A, T only?), Nla (Fen IV 401-404.$4^{0)}$, Rp** (2 copies), ROu**; **F** Sn** (SA only); **GB** Lbl (A.620.m); **H** BA** (AB only); **PL** Wn** (ST only)
For descriptions of individual copies, see cat. no. 36, RISM 1553[4]

Literature and Bibliography: RISM 1553[6]; Butler, *Liturgical Music.*

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[22]Discantus part book heading "Canticum trium puerorum. Daniel. III."

[23]Tenor and Bassus partbooks lack attribution.

[24]VI of XXXVI is squashed in as though it were an afterthought or a correction.

[25]Discantus index "Benedictus Dominus Deus Israel"; heading "Canticum Zachariæ. Luc I. Benedictus Dominus Deus Israel"; the piece is laid out in five sections separated by double bars, but without formal new headings. See also *Psalmorum* IV/25 for another piece on this text.

[26]Tenor incipit, in black notation; followed by incipit above, in usual white notation.

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39a. Agend Büchlein für die Pfarrherrn RISM/DKL 1553[08]

According to RISM/DKL only one copy of this edition, at A Ss, is extant. It carries a title page date of 1553, but a colophon date of 1548. Further information on the volume is not currently available; presumably it is identical in content to entries 39b [RISM/DKL 1553[09]] and 15 [RISM/DKL 1548[06]], which are themselves identical in content, although not in typography.

Title page: [from RISM]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. LIII.

Colophon: [from RISM]

Gedruckt zu Nürnberg, durch Johan vom
Berg, vnnd Vlrich Neuber, wonhafft auff
dem Newenbaw, bey der Kalckenhütten.
1548.

Format: [from RISM] Octavo, 128 leaves.

Locations and Notes: A Ss**

Literature and Bibliography: RISM/DKL 1553[09]

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39b. Agend Büchlein für die Pfarrherrn RISM/DKL 1553[09]

Berg and Neuber printed at least a dozen editions of this popular book by Sebald Heyden. The 1545 edition seems to have established the standard; there are only minor differences between editions from that date on. See also catalogue numbers: 2a, 1543a; 2b, 1543b; 4, 1544; 7, 1545[10]; 15, 1548[06]; 39a, 1553[08]; 53, 1556[08]; 57, 1557[09]; 72, 1560[15]; 105a, 1565[08]; 105b, 1565[09]; 105c, 1565[10].
Entry based on: D Mbs [Dogm 414.4[0]]

Title page:

[in black Fraktur][1]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. LIII.

Colophon:

[in Fraktur] fol. F3

Gedruckt zu Nürnberg, durch Johan[-] vom
Berg, vnd Vlrich Neuber.

Format: upright quarto, 123 leaves
signed: a1-z4; A-F4; F3' and F4-F4' blank.

Foreword: by Veit Dietrich

Contents:

Incipit	Clef, Staff	Notation	Fol.
Unser Herr Jesus	F3, 4 line	black	e2'-e3'
Last uns beten, Vatter unser	F4/F3, 4 line	black	e3'-e4'
Als Jesus Christus unser Herr	C3, 5 line	white	f
Litaney[2]	F2, 4 line	white	h2'-h4

Other contents: 20 chapters of text.

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

[2]An antiphonal setting of Latin and German texts in parallel collumns; the first column is designated "Der erst Chor" and begins with the *Kyrie eleison* text. The second column is designated " Der ander Chor" and begins with "Herr Got vater im himel" (direct translation of *Kyrie*).

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Locations and Notes: A Gu**, Wn**, Z**; D As**, Mbs [Dogm 414.4[0]]; F Sn**.
D Mbs [Dogm 414.4[0]] (1 an = first volume in the binding).

Literature and Bibliography: RISM/DKL 1553[09]

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40. Der Ander Teyl des Außbunds RISM 1553[30]

The second volume of Forster's popular German songbook, this edition contains 78 pieces for four voices. Berg and Neuber issued it for the first time in 1549 (cat. no. 19, RISM 1549[36]); it was issued again by Berg's heirs and Ulrich Neuber, in 1565 (RISM 1565[21]).
Entry based on: D B (Mus. Ant. pract. F450) and Ngm (M 165m qu 8[0]) (T only)

Tenor title page:

Des andern theyls, viler kurtz=
weyliger, frischer Teutscher Liedlein, zu sin=
gen sehr lüstig, mit etlichen Newen
Liedlein gemehret.
[in a decorative compartment] TENOR
[below compartment] Nürmberg.
M. D. LIII.

Discantus title page:

[in a decorative compartment] DISCANTVS
[below compartment] Des Andern theyls, viler kurtz=
weyliger frischer Teutscher Liedlein, zu sin=
gen sehr lustig, mit etlichen Newen Liedlein gemehret.
Ir Kneblin vnd jr Meidlein rein
Ewer stimlein schallen also fein
Den Discant lernet vnbeschwert
Kein ander stim[m] euch zu gehört.
Nürmberg.
M. D. LIII.

Altus title page:

[in a decorative compartment] ALTVS
[below compartment] Des Andern theyls, viler kurtz=
weyliger frischer Teutscher Liedlein, zu sin=
gen sehr lustig, mit etlichen Newen Liedlein gemehret.
Der Alt gehört gsellen zu
Die laufen auff vnd ab on rhw
Also ist auch des Altes weyß
Drum[m] lernet mich mit allem fleyß.
Nürmberg.
M. D. LIII.

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Bassus title page:

[in a decorative compartment] BASSVS
[below compartment] Des Andern theyls, viler kurtz=
weyliger frischer Teutscher Liedlein, zu sin=
gen sehr lustig, mit etlichen Newen Liedlein gemehret.
Mein ampt ist im nidern stat
Drumb wer ein bstandent alter hat
Vnd brommet wie ein rauher Ber
Der komme zu meiner stimme her.
Nürmberg.
M. D. LIII.

Contents: See cat. no 19, RISM 1549[36]

Locations and Notes: **D** As**, Bds (Mus Ant. Pract. F 450), DO (B), DS** (SAB), Ngm (T), ROu**, Usche**, W** (SAB); **NL** DHgm** (A); **PL** Kj** (SB)

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41. Geistliche Lieder zu Wittemberg RISM/DKL 1553[05]

By Martin Luther.
According to RISM/DKL only one exemplar of this book, in D T, is extant. The library was inaccessible at the time of cataloguing.

Title page: [from RISM]

Geistliche
Lieder zu Wit=
temberg.
. . .
Nürnberg.
M. D. LIII.

Colophon: [from RISM]

Gedrückt zu Nürnberg, durch
Johann vom Berg vnd
Vlrich Newber.

Format: [from RISM] 12^0, 173 leaves.

Locations and Notes: D TR

Literature and Bibliography: RISM /DKL 1553[05]

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42. Evangelia Dominicorum et festorum RISM 1554[10]

The first of six volumes that contain a total of 247 motets for four to eight voices,[1] designed to provide a cycle of motets for the (Protestant) church year; this volume consists of forty-one motets for Christmas Eve, Christmas, Circumcision, Epiphany, and Easter. Berg chose to reprint three pieces from the Bruschius *Carmina vere divina* of 1550[2]—nos. 4, 10, and 16—in the *Evangelia* volumes; and a number of works from the *Evangelia* were reprinted by Berg and Neuber in the *Novum* and *Thesaurus* volumes of 1558-59 and 1564, respectively, presumably for purposes of correction (see Ch. 5). The *Evangelia* volumes are dedicated to the Nuremberg City Council, and there can be little doubt of Berg's religious, didactic, and political purpose in this enormous undertaking, one that encompassed the broadest variety of pieces, the greatest number of composers, and the largest amount of sacred music printed to that time in Nuremberg or anywhere else in Europe.
Entry based on: D Kl*

Tenor title page:
[in black and **red**]

EVANGELIA DO-
MINICORVM ET FESTORVM
DIERVM MVSICIS NVMERIS
pulcherrimè comprehensa & ornata.
[in a decorative compartment][3] **TENOR**
[below compartment] **TOMI PRIMI**
CONTINENS HISTORI-
as & doctrinam, qu[a]e solent in Ecclesia proponi.
De Natiuitate.
De Epiphanijs.
De Resurrectione Iesu Christi.
NORIBERGAE IN OFFICINA IOANNIS MON-
TANI ET VLRICI NEVBERI, ANNO M.D.LIIII.

Other title pages:
[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)(VAGANS)
[below compartment] EVANGELIORVM
QVÆ CONTINENTVR
in Tomo primo
[leaf]

Colophon: None in any part book.

---

[1]RISM 1554[10], 1555[10-12], 1556[8-9], cat. nos. 42, 46, 47, 48, 51, 52.

[2]RISM 1550[2], cat. no. 25.

[3]1546 compartment.

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Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Music font = Psalmorum (see ch. 4), text underlay italic, headings roman, secunda pars indications Fraktur.

Collation:

Disc: AA-OO4
Altus: aa-oo4, pp3
Tenor: a-o4
Bassus: A-N4
Vagans: Aa-Ee4, Ff2
signatures: $3 signed, primarily Fraktur font with roman numerals; Discantus fols. AA-FF footer "Tenor primi tomi", correct in remainder of fols.; Altus signed roman font and arabic numeral; Tenor lacking footer except for last gathering (O); other volumes have Fraktur footer.

Dedication: [appears in Tenor only] fol. a2-a3'
To "AMPLISSIMO ATQVE PRVDENTIS-ISIMO SENATORM ORDINI VRBIS INCLYTÆ I Noriebergensis, Dominis suis clemtissimis." from "Ioannes Montanus I Typographus. I dated "Noribergæ 28. Augusti. An. 1554."

Table of Contents: [appears in all parts] fol. a4-a4' (Tenor)
"INDEX TOMI PRIMI, CONTINENS I EVANGELIA QVÆ IN CHRISTI IESV I Festis canisolent à natali usq[ae] ad ascensionem Domini"

Contents:

No.	Title	Attribution	Vcs.[4]	Fol.
	IN VIGILIA NATIVITATIS CHRISTI EVANGELIVM Matthei 1.[5]			b
I.	CVm esset desponsata mater Iesu	Heinricus Isaac		b
	IN FESTO NATIVITATIS CHRISTI EVANGELIVM Ioannis 1.			b'
II.	IN principio erat uerbum	Iosquin de Prees		b'
	II - Fuit homo missus à Deo			b2
	III - Et uerbum caro factum est			b3
III.	IN principio erat uerbum	Valentin Soir		b3
	II - Verbum caro factum est			b4

[4]Pieces are for four voices, unless indicated otherwise. If a piece is for more than four voices, the designation "Quinque uox" appears in the header (immediately following the composer attribution) unless indicated otherwise.

[5]This heading (and others indicated in this fashion) appears at the top of the page, above the music. It also includes the name of the composer, which has been transcribed into its own column here, for the sake of clarity. The complete heading reads "IN VIGILIA NATIVITATIS CHRISTI EVANGELIVM Matthei 1. Heinricus Isaac."

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IIII.	PAstores dicite quid nam uidistis	Moralis		b4'
	II - Infantem uidimus pannis inuolutum			c
V.	QVem uidistis Pastores	N. Fouchier		c'
	II - Genuit puerpera regem			c2
VI.	ANgelus Domini ad pastores	Clemens non Papa		c2'
	II - Paruulus filius hodie natus est			c3
VII.	ANgelus Domini ad Pastores	Clemens non Papa	5	c4
	II - Paruulus filius hodie natus est			c4'
VIII.	REx pacificus hodie natus est	Ioannes Mouton		d'
IX.	HOdie Christus natus est	Consilium	5	d2
	II - Quem uidistis pastores			d3
X.	ANgelus Domini ad Pastores ait	Philippus Verdelot		d3'
	II - Et in uenietis infantem panis			d4
XI.	ANgelus ad Pastores ait	Ioannes Mouton		d4'
	II - Noe Noe Noe			e
XII.	PAstores quid nam uidistis	Clemens non Papa	5	e'
	II - Natum iudimus et chorus			e2
XIII.	HOdie scietis quia ueniet Dominus	Ioan de Gero		e3
	II - Crastina die delebitur iniquitas			e3'
XIIII.	HOdie Christus natus est	Gombert	5	e4
XV.	MIrabile misterium declarantur hodie	Adrianus VVillart		e4'
XVI.	MIrabile misterium declarantur hodie	Clemens non Papa	5	f'
	IN FESTO CIRCVMCISIONIS DOMINI, EVANGELIVM Luce 2.			f2'
XVII.	IN illo tempore postquam consummati	Ioannes Mouton		f2'
	IN FESTO EPIPHANIÆ EVANGELIVM Mat. 2.			f3
XVIII.	CVm natus esset Iesus	Morales	5	f3
	II - Tacet Discantus			
	III - ET ecce stella quam uiderant			f3'
XIX.[6]	MAgi ueniunt ab Oriente	Ioannes Lerchier		f4'

[6]20 in Discantus index.

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XX.[7]	MAgi uenit ab Oriente II - Interrogabat magos Herodes	Ioannes Larchier[8]		g g'
XXI.	INterrogabat magos Herodes II - Magi ueniunt ab Oriente	Iohann Pieonier	5	g2 g3
XXII.	TRIA sunt numera præciosa II - Reges tarsis et insulae munera offerent	Goessen Iunckers		g4 g4'
	IN DIE SANCTO PASCÆ CELEMENS NON Papa Quinque uocum			h2
XXIII.	MAria Magdalene & altera Maria II - Cito euntes dicite discipulis eius	Clemens non Papa	5	h2 h3
XXIIII.	MAria Magdalene & altera Maria II - Euntes dicite discipulis suis	Nicolaus Gombert	5	h4 j
XXV.	MAne nobiscum Domine II - Et intrauit cum eis	Clemens non Papa	5	j' j2
XXVI.	DVm transisset Sabbatum II - Et ualde mane una Sabbatorum	Sebastianus Hollent	5	j3 j3'
XXVII.	DVm transisset Sabbatum II - Et ualde mane una Sabbatorum	Alart		j4' k'
XXVIII.	CHristus resurgens a mortuis II - Mortuus est enim	Ioannes Richafort		k2' k3
XXIX.	COngratulamini mihi omnes	Clemens non Papa		k3'
XXX.	ALleluia. Noli flere Maria	M. Gascogne		k4
XXXI.	ALleluia surrexit & apparuit Simoni II - Qui fecit coelum & terram	Iacquet		l l2
XXXII.	PRimo die Sabbatorum Maria Magdalena[9]	Lupus Hellinck		l2'
XXXIII.	COngratulamini mihi omnes II - Tulerunt Dominum meum	Thomas Crequillon	5	l3' l4
XXXIIII.	GAudeamus omnes in Domino	Verdelot		m
XXXV.	PAx uobis ego sum alleluia II - Palpate & uidete	Pieton		m2 m2'

[7]19 in Discantus index.

[8]Franciscus Lupino in Discantus and Altus indexes.

[9]In Discantus also "Ioan.10" at this point.

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XXXVI.	ANgelus Domini locutus est II - Ite annuntiate quia surrexit Dominus	Verdelot		m3' m4
XXXVII.	SVrgens Iesus à mortuis II - Surrexit Dominus uere	Ioannes Mouton		m4' n
XXXVIII.	COngratulamini mihi omnes II - Recendentibus discipulis	Lasson		n2 n3
XXXIX.	ANgelus Domini descendit de coelo	Io. Gallus		n3'
XL.	COngratulamini mihi omnes II - Recendentibus discipulis	Ioan Pionier	5	o o2
XLI.	TVlerunt Dominum meum	Iosquin de Prees	8	o3

FINIT TENOR TOMI PRIMI

Locations and Notes: D B, Mbs, Nst (Theol 4571.8[0], 1-5 (oblong 8[0])) [Tenor part books only], Nlka (Fen IV 396-? 4[0]), Ngm, Kl* (4[0] Mus 64, 1-5); **GB** Lbl (A.19 (music))[only vol. 6, Tenor]

D B supra libros "SANA"(see Ch. 4 for a discussion of the owner of this volume); bound in light leather over boards, blind tooled, same binding often seen on Berg and Neuber volumes; clasps intact on most volumes, set in exceptionally good condition; "SANA" also imprinted on each title page; Ms. annotation on flyleaf of all volumes "Sum [illegible] amicor[um?] 1560."

D Kl* (4[0] Mus 64, 1-5) Bassus title page inscription " Jõannes Berker tominus mens fuit".

D Nlk Tenor badly damaged from flyleaf through fol. c', less than half of each page remains.

D Nst (Theol 4571.8[0], 1-5 (quer 8[vo])) [Tenor part books only] all in modern bindings; "ex Biblioth. Regia Berolinsnsi. Vend. ex. Bibl. Reg. Berol."

Literature and Bibliography: RISM 1544[10]; Butler, *Liturgical Music.*

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43. Tomus quartus psalmorum RISM 1554[11]

The last of 4 volumes which include catalogue numbers 36, 37, and 38 (RISM 1553[4], 1553[5], and 1553[6]). Probably edited by Johann vom Berg, this volume contains 40 motets *à* 4-5. The Psalms are not indicated; these pieces are in some cases duplicate settings of texts included in the first three volumes, and in other cases settings for those pieces left out of the first three volumes. Entry based on: D Kl* (Mus 4[0] 65)

Tenor title page:

TOMVS QVARTVS
PSALMORVM SELECTORVM, QVA=
TVOR ET PLVRIVM VOCVM.
[in a decorative compartment[1]] TENOR
[below compartment] Noribergæ, in officina Ioannis Montani,
& Vlrici Neuberi. Anno salutis
M. D. LIIII.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)
[below compartment] TOMI QVARTI.
[leaf]

Colophon: [appears only in Bassus] fol. n3'

[Woodcut of Transfiguration of Christ][2]
[below woodcut] Beatus populus qui iubilationem.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Four part books, music font = Psalmorum (see ch. 4), text underlay italic.

Collation:

Disc: AA-OO4
Altus: aa-pp4, r2[3]
Tenor: a-v4, x3 (last folio blank)
Bassus: A-N4
signatures: signed $1-3, Fraktur, with roman numerals

---

[1]1546 compartment, as previous volumes.

[2] Framed in a laurel wreath bound with ribbons.

[3]This volume was catalogued from film; blank pages, if there were any at the end of the volume, were not included on the film.

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Table of Contents: [appears in Tenor only] fol. a2-a2

INDEX PSALMORVM I TOMI QVARTI. I

Pieces arraned in numerical order, number of voices indicated, composer attribution given.

Contents:

No.	Incipit	Attribution	Vcs.[4]	Ps.	Fol.
I.	VErba mea auribus II-Adiuua me, nequando miser audiam:	Claudin		[5]	a3 a3'
II.	LAqueus contritus est II-Tribulationem & dolorem inueni	Gomberth			a4 b
III.	IN manibus tuis fortis meæ II-Esto Domiue(sic) propituis forti meæ	M. Lasson			b2 b2'
IIII.	SEruus tuus ego sum II-Ego uero egenus & pauper sum	Clemens non Papa	5		b3 b3'
V.	ADiuua me Domine Seruus tuus ego sum	Io. Consilium			b4' c
VI.	DExtera Domine fecict uirtutem	Consilium			c'
VII.	COnfundantur omnes qui me persequntur	Clemens non Papa[5]	5		c2'
VIII.	INuocabo nomen tuum, Domine II-Per singulos dies III-In tribulatione meæ	Crequillon[6]	5		c3 c3' c4
IX.	DEus in adiutorum meum intende	Claudin		[69]	c4'
X.	IVdica me Deus II-Et introibo ad altare Dei	Gomberth	5	[42?]	d' d2'
XI.	DIrige gressus meos II-Auerto oculos meos	Thomas Crequillon	5		d3' d4'
XII.	ADiuua me Domine & saluus ero II-Seruus tuus ego sum	Mattheus Maystre	5		e e2

---

[4]Unless indicated otherwise, all pieces are for four voices.

[5]Altus has "Iacobus Clemens non Papa".

[6]Bassus and Altus have "Thomas Crequillon".

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XIII.	DE profundis clamaui ad te Domine II-Sustinuit anima me in uerbo eius			[129]	e2' e3
XIIII.	ADiuua nos Deus	Thomas Crequillon	5		e3'
XV.	ERraui sicut ouis quæ perijt II-Delicta iuuentutis meæ	Thomas Crequillon			e4' f
XVI.	DElectare in Domino II-Et educet quasi lumen	Thomas Crequillon			f2 f2'
XVII.	IN te Domine speraui II-Quoniam fortitudo mea	VVencislaus Schamotulinus		[70 or30]	f3 f4
XVIII.	DOmine da nobis II-Tibi subiecta sit	Thomas Crequillon	6		g g'
XIX.	FAc mecum signum in bonum II-Illumina oculos meos	Clemens non Papa[7]	5		g2' g3
XX.	NE proijcias me in tempore senectutis II-Annos æternos in mente habeam	Thomas Crequillon	5		g3' g4
XXI.	PEccata mea sicut sagittæ II-Quoniam iniquitatem meam	Gomberth	6		h h'
XXII.	IN te Domine speraui II-Educes me de laqueo	Gomberth	6	[70 or30]	h2 h3
XXIII.	DEus uirtutum conuertere II-Et persice eam	Thomas Crequillon	5		h4 h4'?
XXIIII.[9]	PEccaui super numerum II - Quoniam iniquitatem meam	[Ioannes Courtois][8]			j j'

[7]Altus has "Iacobus Clemens non Papa".

[8]Appears in Bassus only.

[9]Numbered XXVII in Discantus part book.

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XXV.	ET resurrexit cornu salutis[10]	Nicolaus Payen		j2
	II - Salutem ex inimicis nostirs			j2'
	III - Iusiurandu[m] quod irauit[11]			j2'
	IV - In sanctitate & iustitia[12]			j2'
	V - Ad danda[m] scientiam			j3
	VI - Illuminare [his] qui in tenebris[13]			j3
	VII - Sicut erat in principio[14]			j3'
XXVI.	REspice in me & miserere mei		5	j4
XXVII[15]	QVaere tristis es anima mea	Gascogne		j4'
	II-Quaere oblitus es mei			k
	III-Dum dicunt mihi per singulos dies			k'
XXVIII.[16]	VEnite & uidete opera Domini	Thomas Crequillon		k2
	II-Videntes sic admirati sunt			k3
XXIX.	PEccata mea Domine sicut sagittæ	Cortois[17]		k3'
	II-Quoniam iniquitatem meam			k3'
XXX.	HEu mihi Domine	N. Schaffen[18]		k4'
XXXI.	COr mundum crea in me Deus	Thomas Crequillon		l'
	II-Auerte faciem tuam			12
XXXII.	ERipe me de inimicis meis Domine	Nicolaus Payen	[85]	13
	II-Educes de tribulatione animam meam			13'

---

[10]Discantus index "Benedictus Dominus Deus Israel." Heading reads "Canticum Zachariæ. Luc I. Benedictus Dominus Deus Israel." Piece is laid out in seven sections seperated by double bars, but without formal headings. (See also Vol. III/37 for another piece on this text.)

[11]Tricinium for Tenor, Altus, and Bassus. Discantus indication is "Iusiurandum Tacet".

[12]Bicinium for Discantus and Altus. Tenor and Bassus indication is "In sanctitate, tacet."

[13]"His" appears in all incipits but Discantus.

[14]Discantus heading is "Sicut erat Quinq; uocibus eanitur"; Tenor heading is "Canon in diapente".

[15]Piece is numbered XXIIII in Discantus part book.

[16]Piece is numbered XXV in Discantus part book.

[17]Attribution lacking in Discantus, Tenor, and Altus part books (appears in indexes).

[18]Discantus part book attribution "Incerti Autoris".

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XXXIII.	APeri Domine oculos tuos II-Adstige opprimentes mos	Clemens non Papa	5		14' m'
XXXIIII.	DOmine ne memineris II-Adiuua nos Deus salutaris noster	Incertus Author	5		m2 m3
XXXV.	INclina Domine aurem tuam II-Exaudi me Domine	Gomberth	5	[85]	m4 m4'
XXXVI.	DOminus regit me II-Aduersus eos qui tribulant me[20]	Adrian VVillart[19]		[22]	n' n2[21]
XXXVII.	AVfer à me iniquitates II-Ego clamabo in coelum	Morel			n2' n3[22]
XXXVIII.	IN te Domine speraui II-[E]Duces me de laqueo hoc[23]	Verdelot	5		n4 n4'
XXXIX.	HEu mihi Domine II-Anima mea turbata est	Thomas Crequillon	5		o o'(?)
XL.	EXaudiat te Dominus II-Impleat Dominus omnes petitiones tuas	Dominicus Phinot[24]	6	[19]	o2 o3-o3'

Locations and Notes: **B** Br**; **CS** Pu**(T, incomplete B only); **D** Bds, Dl**, HAu** (SAT only), Kl*, LEm** (STB only), Mbs (Mus Pr 4^0 188), Ngnm (M 374 (Post inc)) A, T only?), Nla (Fen IV 401-404.$4^{0)}$, Rp** (2 copies), ROu**; **F** Sn** (SA only); **GB** Lbl (A.620.m); **H** BA** (AB only); **PL** Wn** (ST only)
For descriptions of individual copies, see cat. no. 36, RISM 1553^4

Literature and Bibliography: RISM 1553^4; Butler, *Liturgical Music.*

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[19]Discantus index attributes piece to Morel; T, A, and B part books attribution only to "VVillart".

[20]Bassus incipit is "Parasti in conspectu meo".

[21]Discantus part book has simply n, not nij.

[22]N.B. Manuscript corrections here.

[23]Typographical error in Discantus partbook, "E" of "Educes" ommitted.

[24]Discantus index has orthography "Finot", as do Bassus and Altus partbooks.

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44. Gesangbuch der Brüder RISM/DKL 1554[01]

Berg and Neuber published at least eleven editions of this work, which was edited by Johann Horn and contains 141 monophonic pieces in Hufnagel and white mensural notation. There is some confusion regarding the dating of the various reprints and editions. I was not able to consult copies of the editions/reprints 1554[01], 1555[01], 1558[02], 1560[03], 1561[05], or the [1544] copies in Zwickau and Vienna; for a full catalogue entry of a representative edition, see cat. no. 06. See also 35, [1552]; 50, 1555[01]; 56, 1556[01]; 63a, 1558[01]; 63b, 1558[02]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05]; 99, 1564[04].

Title page: [from RISM]

Ein Gesangbuch
der Brüder inn Behemen
vnnd Merherrn, Die man auß haß
vnd neyd, Pickharden, Waldenses rc.
nennet. Von jnen auff ein Newes (son=
derlich vom Sacrament des Nacht
mals) gebessert, vnnd etliche schö=
ne Newe Geseng hinzu gethan.
Psalm.lxviij.
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm.cxlix.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe.v.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon: [from RISM]

Gedruckt zu Nürnberg, durch
Johan vom Berg vnd
Vlrich Neuber.

Format: [from RISM] Small octavo, 240 [correctly 239] leaves.

Contents: See catalogue no. 06.

Locations and Notes: **D HER**** (2 copies, one of them defective); **PL WRu****

Literature and Bibliography: RISM/DKL 1554[01]

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45. In Epitaphis Gaspari Othmari RISM [1554]30

Only a single Bassus partbook remains of this print, it is not dated.
Entry based on: GB Lbl (K.5.a.22)

Bassus title page:

[In a decorative compartment][1] BASSVS
[below compartment] IN EPITAPHIIS
GASPARI OTHMARI.
[leaf]

Colophon: None in Bassus part book.

Format: Oblong quarto, 8 fols., no foliation or pagination. Roman numerals refer to number of piece. Text of pieces is in italic, with the exception of II, which is in Fraktur (note German text).

Collation:
Bassus: A-B4, last folio blank.
signatures: $3, Fraktur font, arabic numerals

Dedication: None in Bassus part book.

Table of Contents: None in Bassus part book.

Contents:

No.	Title/Incipit[2]	Attribution	Fol.
I.	Iusti praeripiuntur[3]	Gaspar Othmayr	a2
II.	Mit frid und freud ich fahr dahin[4]	Gaspar Othamyr	a2'
III.	Esaevo Gaspar miserarum turbine rerum est	Nicolaus Puls	a3

---

[1]The same decorative compartment often used by Berg and Neuber for the Bassus partbook title page; it matches the 1546 Tenor compartment (see ch. 4).

[2]Each piece has a title heading, which corresponds in all cases to the incipit. The secunda partes lack the headings.

[3]Text and attribution in Italic.

[4]Text and attribution in Fraktur.

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IIII.	Harmonic decus II - VItima nunc capit	Conradus Praetorius	a4
V.	Grande decus Musis II - Summis Praepositi	Andreas Schwartz	b
VI.	Grande deus Musis	Ioannes Bucherus	b2
VII.	Prae reliquis quos nostra ferunt haec tempora II - Quem nunc è medio	Andreas Schwartz	b3
VIII.	Est locus Elysium	Doctor Forsterus	b4 b4
	FINIT BASSVS.		

Locations and Notes: GB Lbl (K.5.a.22) below printing on title page is extensive 19th c? manuscript in Latin, probably a copy of a text. It identifiea Othmayer as "Qui sub rege Poloniae propter ueram Evangelij confessionem decollatus est, etc..."

Literature and Bibliography: RISM [1554]30

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46. Secundus tomus evangeliorum RISM 1555[10]

The second of six volumes, containg a total of 247 motets for four to eight voices,[1] designed to provide a cycle of motets for the (Protestant) church year. This volume, dated 1555, contains forty motets on texts related to the Ascension and Pentecost. See also commentary to cat. no. 42, *Evangelia*.
Entry based on: D Kl*

Tenor title page:

[in a decorative compartment][2] SECVNDVS
[below compartment] TOMVS EVANGELIORVM,
QVATVOR, QVINQVE, SEX,
ET PLVRIVM VOCVM.
Continens historias & doctrinam, quæ
in Ecclesia proponi solet:
DE ASCENSIONE CHRISTI.
DE MISSIONE SPIRITVS SANCTI.
[in a decorative compartment][3] TENOR
[below compartment] Noribergae in officina Ioannis Montani &
Vlrici Neuberi. 1555.

Other title pages:

[in a decorative compartment]DISCANTVS | (ALTVS)(BASSVS)(VAGANS)
[below compartment] IN SECVNDO TO=
MO EVANGELIORVM.
[leaf]

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Music font = Psalmorum (see ch. 4), text underlay italic, headings roman, secunda pars indications Fraktur.

Collation:

Disc: AA-NN4
Altus: aa-nn4
Tenor: A-M4, N3
Bassus: A-N4
Vagans: Aa-Kk4, Ll[2]
signatures: $3 signed, primarily roman font with arabic numerals (many variants).

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[1]RISM 1554[10], 1555[10-12], 1556[8-9], cat. nos. 42, 46, 47, 48, 51, 52.

[2]The double putti 3/4 compartment discussed in Ch. 4.

[3]1546 compartment, as vol. I.

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Table of Contents: [appears in all parts] fol. a2-a2'
"INDEX TOMI SECVNDI, CONTI-| NENTIS EVANGELIA, QVÆ IN ASCEN-| sione Christi, & Penthecostes festo cani solent"
Lists pieces in numerical order

Contents:

No.	Incipit	Attribution	Vcs.[4]	Fol.
	IN FESTO ACEN=| SIONIS CHRISTI, EVANGE-| lium.[5]			a3
I.	NOn turbetur cor uestrum	Dominicus Finot	5	a3
	II - Ego rogabo patrem			a4
II.	NOn turbeturcor uestrum	Iohan. Richafort	5	a4
	II - Ego rogabo patrem			b
III.	POst passionem suam	Ioannes Lupi	5	b2
	I - APparens Christus post paßionem			
	II - Et conuescens præcipit eis			b2'
IIII.	APparens Christus post paßionem	Dominicus Finot	5	b3'
V.	NOn turbetur cor uestrum	Philippus Verdelot	5	b4
	II - Ego rogabo patrem			c
VI.	AScendo ad patrem meum	Arnoldus de Bruck	5	c'
	II - Viri Galilæi quid aspicitis			c2
VII.	AScendo ad patrem meum	Dominicus Finot	5	c2'
VIII.	NOn turbentur cor uestrum	Gose Iunckers		c3
	II - Ego rogabo patrem			c3'
IX.	AScendus Christus in altum	Lerethier		c4'
	II - Ascendo ad patrem meum			d
X.	TEmpus meum est ut reuertar	Anthonius Feuin		d2
	II - Viri Galilæi spiritum			d2'

---

[4]Pieces are for four voices, unless indicated otherwise. If a piece is for more than four voices, the designation "Quinque uox" appears in the header (immediately follwing the composer attribution) unless indicated otherwise.

[5]This heading (and others indicated in this fashion) appears at the top of the page, above the music, and is laid out as indicated. It also includes the name of the composer, which has been transcribed into its own column here, for the sake of clarity. The complete heading reads "IN FESTO ACEN=| SIONIS CHRISTI, EVANGE-| lium. Dominicus Finot. Quinque uox."

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XI.	VIri Galilæi quid ad miraminit II - Videntibus illis leuatus est	Incerti Autoris [Adilon][6]		d3' d4
XII.	OMnis pulchritudo Domini II - Nisi ego abiero	Dambert		d4' e
XIII.	ITe in orbem uniuersum II - Signa eos qui in me credent	Clemens non Papa	5	e' e2
XIIII.	TAnto tempore uobiscum sum nobis	Philippus Verdelot ad aequales		e3
XV.	TAnto tempore uobiscum sum	Franciscus Lupino		e4
XVI.	AScendo ad patrem meum	Maillart	5	e4'
XVII.	AScendit Deus in iubilatione II - Ascenduns christus in altum	Clemens non Papa	5[7]	f f2
XVIII.	IN illo tempore dixit Iesus II - Domine ostende nobis	Iaquet / Iachet[8]	5	f3 f3'
XIX.	VAdo parare uobis locum II - Accipietis uirtutem uenientis	Iaquet / Iachet[9]	5	f4' g'[10]
XX.	TAnto tempore uobiscum sum	Dominicus Finot		g2
XXI.	O Rex Gloriæ	Arnoldus Causinus	5	g2'
XXII.	TEmpus est ut reuertar	Ioannes Pionier	5	g3
XXIII.	VAdo ad eum qui misit me	Ciprianus Rore	5	g4'
XXIIII.	TAnto tempore uobiscum sum II - Si cognouissertis me	Petrus Manchicourt	5	h h2
XXV.	OMnis pulchritudo Domini II - A summo caelo egressio eius	Gombert	6	h2' h3

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[6]Attribution in Tenor index is Incerti Autoris. Attribution in Discantus part book is in Greek [Adilon].

[7]Number of voice parts not included in header.

[8]All indexes give the attribution as Iachet, all part books give the attribution as Iaquet. On Berg and Neuber's method of distinguishing Iachet Berchem and Iacquet of Mantua orthographically, see Ch. 6.

[9]See note 6.

[10]Discantus and Bassus signatures starting with GG are in roman typeface.

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XXVI.	TAnto tempore uobiscum sum	Dominicus Finot	8[11]	h4
	IN FESTO PENTHE=|COSTES EVANGELIVM, |Ioannis 15.			i'
XXVII.	IN illo tempore dixit Iesus	Brumen	5	i'
XXVIII.	DVm complerentur	Gardane	5	i3
	II - Facta autem hac uoce			i3'
XXIX.	FActus est repente de coelo	Thomas Crequillon	[5][12]	i4'
	II - Spiritus Domini repleuit orbem			k
XXX.	REpleti sunt omnes	Dominicus Finot	5	k'
XXXI.	DVm complerentur dies Penthecostes	Archadelt	5	k2'
(XXXII.)[13]	IAm non dicam uos seruos	Arnoldus Causinus	5	k3
	II - Accipite spiritum sanctum			k3'
XXXIII.	DVm complerentur dies Penthecostes	Pionier	5	k4'
	II - [D]Vm ergo essent in unum[14]			l
XXXIIII.	IAm non dicam uos seruos	Iohan. Richafort	5	l2'
XXXV.	DVm complerentur dies Penthecostes	Clemens non Papa	5	l3'
XXXVI.	VIrtute magna reddibant apostoli	Lasson		m
	II - Repleti sunt quidem spiritu sancto			m'
XXXVII.[15]	SI quis diligit me	Ville Font		m2
XXXVIII.	ADuenit ignis diuinis	Clemens non Papa	5	m2'
	II - Misit eos in mundum uniuersum			m3'
XXXIX.	SPiritus sanctus procedens à throno	Tubal	5	m4'
	II - Aduenit ignis diuinus			n'
XL.	IAm non dicam uos seruos	Dominicus Finot	8	n2'[16]

[11]Discantus I and II on same page, one above the other on fol. HH4. On following folios the two parts are on facing leaves of the same opening.

[12]No "Quinque voce" indication in header.

[13]Number not indicated in Discantus part book.

[14]Discantus part book has "Vm" instead of Dum".

[15]Number not indicated in Discantus part book.

[16]Primus Discant on NN2'-NN3'; Secun. Discant on NN3-NN4; two voices on facing leaves of opening.

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Locations and Notes: D B, Mbs, Nst (Theol 4571.8[0], 1-5 (oblong 8[0])) [Tenor part books only], Nlka (Fen IV 396-? 4[0]), Ngm, Kl* (4[0] Mus 64, 1-5); GB Lbl (A.19 (music))[only vol. 6 Tenor]
For descriptions of individual sets, see *Evangelia* vol. I (cat. no 42, RISM 1554[10]).

Literature and Bibliography: RISM 1544[10]; Butler, *Liturgical Music.*

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47. Tertius tomus evangeliorum RISM 1555[11]

The third of six volumes, containg a total of 247 motets for four to eight voices,[1] designed to provide a cycle of motets for the (Protestant) church year. This volume contains forty-nine pieces for Trinity, the dedication of the Temple, and the *Coena Dominica*. See also commentary to *Evangelia* vol. I (cat. no. 42, RISM 1554[10])
Entry based on: D Kl*

Tenor title page:

[in a decorative compartment][2] TERTIVS
[below compartment] TOMVS EVANGELIORVM,
QVATVOR, QVINQVE, SEX,
ET PLVRIVM VOCVM.
Continens historias & doctrinam, quæ
in Ecclesia proponi solet:
DE TRINITATE.
DE DEDICATIONE TEMPLI.
DE COENA DOMINICA.
[in a decorative compartment][3] TENOR
[below compartment] Noribergae in officina Ioannis Montani &
Vlrici Neuberi. 1555.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS) (BASSVS) (VAGANS)
[below compartment] IN TERTIO TO=
MO EVANGELIORUM.
[❧leaf]

Colophon: None in any part.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Underlay italic, index italic, headings roman, running headings roman, headings for individual pieces italic. Music font = Psalmorum (see ch. 4).

Collation:

Disc: AA-R4 (last folio blank)
Altus: aa-ss4 (last folio blank)
Tenor: a-r4 (last folio blank)
Bassus: a-p4, q[3] (not signed)
Vagans: Aa-Ll4
signatures: $3 signed, italic font with arabic numerals, footer line italic.

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[1]RISM 1554[10], 1555[10-12], 1556[8-9], cat. nos. 42, 46, 47, 48, 51, 52.

[2]The double putti 3/4 compartment discussed in Ch. 4.

[3]1546 compartment.

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Dedication: None in any part.

Table of Contents: [appears in all parts] fol. a2-a2'
INDEX EVANGELIORVM, | in Tomo tertio Contentorum. |

Contents:

No.	Incipit	Attribution	Vcs.	Fol.
	DE TRINITATE IN FESTO	TRINITATIS.		
[I].[4]	TE Deum patrem ingenitum II - Te muocamus, te adoramus,	Martinus Peu Dargent	4	a3 a3'
[II].	BEnedictus Dominus Deus Israel II - Honor uirtus & potestas	Lupi	4	a4' b
III.	O Altitudo diuitiarum	Dominicus Finot	4	b'
IIII.	GLoria tibi Trinitas II - Laus et perennis gloria	Cornelius Canis	4	b2' b3
V.	NEmo potest uenire ad me II - Ego sum panis uitæ	Zerlinus	5	b3' b4
VI.	O Altitudo diuitiarum II - Quis enim cognouit sensum Domini	Ciprianus Rore	5	c c
VII.	SAncta Trinitas unus deus[5]	Feuin. Arnoldus de Bruck addidit duas uoces	4	c2
VIII.	PAter de coelis Deus II - Benedicamus patrem & filium	Petrus de la Rue	6	cc2' cc3'
IX.	SAncta Trinitas unus Deus	Iachet	8	c4'[6]

---

[4]Numbers lacking in Discantus part.

[5]Inital cap. S upside down in Discantus part.

[6]Primus Disca[n]t on CC4'-DD', [Secun Discant] (voice designation illegible on film copy) on DD-DD2.

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X.	Sancta Trinitas unus Deus[7]	Dominicus Finot	8	d2'[8]
	IN DEDICATIONE	TEMPLI, EVANGELIUM	Luc. 10.	
XI.[9]	ZAchæe festinans descende II - Domine Deus omnipotens	Thomas Crequilon		d4' e
XII.	VIdi Ierusalem descendentem de cœlo[10] II - Ab intus in fimbrijs aureis	Incertus Author	4	e2 e2'
XIII.	DOmus mea domus orationis	Franciscus Lupino	4	e3'
XIIII.	BEnedic Domine domum istam II - BEATI qui habitant	Ioannes de Hollande[11]	5	e4' f
XV.	FVndata est domus Domini[12] II - Benedic Domine domum istam	Petrus Manchicourt	5	f2 f3
XVI.	VEre Dominus est in loco isto II - Hæc est domus Domini	Petrus Manchicourt	5	f4 f4'
XVII.	IN Dedicatione huius templi II - Obtulerunt sacrificium super altare Domino	Petrus Messens	5	g' g2
XVIII.	SIgnum salutis pone Domine II - Lapidem que[m] reprobauerunt edificantes	Thomas Crequillon	5	g3 g3'
XIX.	BEnedic Domine domum istam II - Audi preces Domine	N. de Vuismes	6	g4 g4'
	DE COENA DO=	MINICA, IOANNIS VI.		
XX.	PAnis quem ego dabo caro mea est II - Locutus est populus contra Dominum	Carolus Souliart		h h2
XXI.	VNus panis & unum corpus II - parasti in dulcedine tua	Thomas Crequillon	4	h3 h3'

[7]Incipit of Discantus part book.

[8]Two Discantus parts laid out as above, through fol. d4.

[9]Mis-numbered as "X" in Discantus part.

[10]Initial woodcut V upside down (looks like a lambda) in Discantus.

[11]Tenor index attribution to "Christianus Hollandre".

[12]Discantus partheading is "Eundata" (sic), but incipit and decorative initial are correct.

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XXII.	AVe salus mundi, uerbum patris II - O salutaris hostia	Iacobus Vaed	4	h4 i
XXIII.	MISIT me pater uiuens II - Cibauit eum Dominus	Gosen Iunckers	4	i' i2
XXIIII.	FRatres Ego enim accepi à Domino II - SImiliter & calicem postquam cœnauit	Iachet	4	i2' i3
XXV.	HOmo quidam fecit cœnam magnam II - Caro Christi quam sumimus	Adrianus VVillart	4	i3' i4'
XXVI.	COenantibus illis, accepit Iesus panem II - Dixerunt uiri tabernaculi mei:	Iaques du Pont	4	k' k2
XXVII.	PAnis quem ego dabo	Yuo	4	k2'
XXVIII.	ECce panis angelorum	Petrus Iordanus	4	k3'
XXIX.	PAnis quem ego dabo II - Locutus est populus ad Dominum	Lupus	4	k4' l'
XXX.	O Sacrum conuiuium in quo Christ(us)	Franciscus Lupino	4	l2
XXXI.	QVi manducat meam carnem II - Qui manducat meam carnem	Iacques Buus	4	l2' l3
XXXII.	EGo sum panis uiuus II - Accepit Iesus calicem	Franciscus Lupino	4	l4 l4'
XXXIII.	REspexit Helias ad caput II - Si quis manducauerit ex hoc parte	Simonis Bouleau	4	m' m2
XXXIIII.	CAro mea uere est cibus II - Hic est panis qui de coelo descendit	Gascogne	4	m3 m3'
XXXV.	EGo sum panis uiuus II - Et panis quem ego dabo	Clemens non Papa	5	m4 n
XXXVI.	AVe uerum corpus natum	Clemens non Papa	5	n'
XXXVII.	REspexit Helias ad capput suum II - Si q[ui]s manducauerit ex hoc pane	Incerti Autoris	5	n2' n3'
XXXVIII.	CAro mea uere est cibus	Bartholomeus Comes	5	n4
XXXIX.	COenantibus illis accepit Iesus panem II - Dixerunt uiri tabernaculi mei	Bartholomeus Comes	5	n4'
XL.	O Sacrum conuiuium	Bartholomeus Comes	5	o2

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XLI.	O Admirandum sacramentum II - Quod transiturus de hoc mundo ad patrem	Gombert	5	o3 o4
XLII.	O Sacrum conuiuium	Zerlinus	5	p
XLIII.	MIsit me uiuens paater II - Cibauit me dominus	Clemens non Papa	5	p2 p2′
XLIIII.	PArasti in dulcedine tua II - Cœlese est hoc manna	Hesdin	5	p3 p4
XLV.	O Sacrum conuiuium in quo Christus sumitur	Archadelt	5	q
XLVI.	REspexit Helias ad caput suum II - Si quis manducauerit	Incerti Autoris	6	q′ q2
XLVII.	AVE salus mundi uerbum patris	Gombert	6	q3
XLVIII.	HOmo quidam fecit coenam magnam II - Vennit & comedite et bibite uinum	Iacobus Bultel	6	q4 r
XLIX.	O Sacrum conuiuium	Dominicus Finot	8	r2[13]
	FINIS			r3

Locations and Notes: D B, Mbs, Nst (Theol 4571.8[0], 1-5 (oblong 8[0])) [Tenor part books only], Nlka (Fen IV 396-? 4[0]), Ngm, Kl* (4[0] Mus 64, 1-5); GB Lbl (A.19 (music))[only vol. 6 Tenor]
For descriptions of individual sets, see *Evangelia* vol. I (cat. no 42, RISM 1554[10]).

Literature and Bibliography: RISM 1544[10]; Butler, *Liturgical Music.*

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[13]Discantus part book layout is: fol. r2 only: 1. Discantus on top half of page, 2. Disc. on lower half of page; fols r2′-3 the two parts are on facing sides of the opening.

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48. Quartus tomus evangeliorum RISM 1555[12]

The fourth of six volumes, containg a total of 247 motets for four to eight voices,[1] designed to provide a cycle of motets for the (Protestant) church year. Volume IV contains twenty-eight motets on texts concerning the Baptism of Christ by John, the Transfiguration of Christ, and the Passion and Crucifixion. See also commentary to *Evangelia* vol. I (cat. no. 42, RISM 1554[10]) Entry based on: D Kl*

Tenor title page:

[in a decorative compartment][2] QVARTVS
[below compartment] TOMVS EVANGELIORVM,
QVATVOR, QVINQVE, SEX,
ET PLVRIVM VOCVM.
Continens historias & doctrinam, quæ
in Ecclesia proponi solet:
DE BAPTISATO CHRISTO A IOANNE.
DE TRANSFIGVRATIONE CHRISTI.
DE PASSIONE ET CRVCE CHRISTI.
[in decorative compartment][3] TENOR
[below compartment] Noribergae in officina Ioannis Montani &
Vlrici Neuberi. 1555.

Other title pages:

[in a decorative compartment] DISCANTVS I (ALTVS) (BASSVS) (VAGANS)
[below compartment] IN QVARTO TO=
MO EVANGELIORVM.
[❧leaf]

Colophon: None in any part.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Index in roman and italic, heading roman, text underlay italic, heading of each piece italic, secunda pars indications Fraktur.

Collation:

Disc: AA-II4, KK2
Altus: aa-kk4
Tenor: a-i4, k2
Bassus: A-I4
Vagans: Aa-Ff4, Gg2
signatures: $3 signed, roman font with arabic numerals, footer italic.

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[1]RISM 1554[10], 1555[10-12], 1556[8-9], cat. nos. 42, 46, 47, 48, 51, 52.

[2]The double putti 3/4 compartment discussed in Ch. 4.

[3]1546 compartment.

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Dedication: None in any part.

Table of Contents: [appears in all parts] fol. a2-a2'

INDEX EVANGELIVM QVATOVR, | quinque, & plurium uocum, Tomo quarto contentorum. |

Contents:

No.	Incipit	Attribution	Vcs.	Fol.
	DE BAPTISATO	CHRISTO -A` IOANNE IN	Iordane.	
I.	IN columbæ specie spiritus sanctus uisus est	Incerti Autoris	5	a3
II.	SVper ripam Iordanis stabat beatus Ioannes II - Vox de coelo sonuit	Clemens non Papa	5	a4' b
III.	HOdie in Iordane baptizato Domino II - Coeli aperti sune super eum	Iachet Barchem	6	b2 b2'
IIII.	HOdie in Iordane baptisato Domino II - Descendit spiritus sanctus	M. Iehan[4]	6	b3 b3'
	IN TRANSFIGVRA=	TIONE CHRISTI IN MON-	te excelso.	
V.	DOmine bonum est nos hic esse	Iachet	4	b4'
VI.	IN illo tempore, assumpsit Iesus II - Et conspecti sunt illis, Moses & Elias	Andreas Schwartz	4	c c2
VII.	ASsumpsit Iesus Petrum & Iacobum II - Et ecce uox de nube dicens	Clemens non Papa	5	c2' c3'
VIII.	ASsumpsit Iesus Petrum & Iohannem[5] II - Et ecce apparuerunt eis	Bartholomeus Comes	5	c4 c4'
	IN DIE PARASCE=	NES, DE PASSIONE DOMINI	nostri Iesu Christi.	
IX.	IN illo tempore. Stabant autem	Morales	4	d2
X.	IN illo tempore. Stabant II - MVLIER. Ecce filius tuus.	Iachet	4	d3 d3'
XI.	IN illo tempore. Stabant	Adrianus VVillart	4	d4
XII.	AGnus Christus in cruce immolatur II - Hic solus dolores nostros tulit	Bartholomeus Comes	4	e e'

[4]All indexes "Maistre Ian".

[5]Discantus part book heading reads ". . . & Iacobum."

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XIII.	CIrcundederunt me II - Quoniam tribulatio proxima est	Clemens non Papa	5	e2' e3
XIIII.	DOmine quis credidit audi tui nostro? II - Vere languores nostros ipse tulit	Ioannes Castileti	4	e4 f
XV.	PAtris sapientia	Iacobus Vaet	4	f'
XVI.	O Crux gloriosa II - Mihi autem absit gloriari	Ioannes Cleue	4	f2' f3
XVII.	DVlce lignum dulces clauos II - Hoc est signum crucis erit in coelo	Simon Bouleau	4	f3' f4
XVIII.	SAlue crux sancta arbor digna II - Causam etiam uitae fert cunctis	Adrianuus VVillart	4	g g'
XXI.	SIgnum crucis mirabile Hæc arbor est sublimior cedris	Moralis	4	g2 g2
XX.	O Vos omnes qui transitis peruiam II - Cogitationes meæ dissipatae sunt	Iachet	4	g2' g3'
XXI.	DVm fabricator mundi II - Aperto ergo Lancea Militis	Franciscus Lupino[6]	5	g4 h
XXII.	CHristus factus est pro nobis II - Propter q[uod] et Deus exultauit illum	Incerti Autoris [Lupi][7]	5	h2 h2'
XXIII.	HAec est arbor dignissima II - O cux benedicta	Clemens non Papa	5	h3 h3'
XXIIII.	DIxerunt impij apud se II - Videamus ergo si sermones illius verus sunt	Cornelius Canis	5	h4 h4'
XXV.[8]	LOcuti sunt aduersum me lingua dolosa II - Et posuerunt aduersum me mala pro bonis	Adrianus VVillart	5	i' i2

---

[6]Discantus and Bassus parts have "Franciscus Lupino"; other parts and all indexes have "Lupi."

[7]Discantus part has "Incerti Autoris", all other parts and indexes have "Lupi".

[8]Discantus partbook: VXX.

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XXVI.	O Crux uiride lignum	Incerti Autoris[9]	5	i2'
	II - Salus omnium populorum			i3
XXVII.	O Crux splendidior cunctis astris	Gombert	6	i4
	II - O crux gloriosa, O crux amiranda			i4'
XXVIII.	O Vos omnes qui transitis per uiam	Maistre Gossen	6	k'
	II - Attendite uniuersi populi			[k2]
	FINIS TOMI QVARTI			[k2]

Locations and Notes: **D** B, Mbs, Nst (Theol 4571.8[0], 1-5 (oblong 8[0])) [Tenor part books only], Nlka (Fen IV 396-? 4[0]), Ngm, Kl* (4[0] Mus 64, 1-5); **GB** Lbl (A.19 (music))[only vol. 6 Tenor]
For descriptions of individual sets, see *Evangelia* vol. I (cat. no 42, RISM 1554[10]).

Literature and Bibliography: RISM 1544[10]; Butler, *Liturgical Music.*

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[9]Discantus part book has no attribution, index has "Incerit [sic] Autoris"; all other indexes have "Incerti Autoris".

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49. Compendiolum Musicae RISM Th 302

By Heinrich Faber (1555). This work was printed four times by Berg and Neuber (see also cat. no. 16, 1548; cat. no. 58, 1557; and cat. no. 61, 1558). The first edition (1548) was printed simultaneously by three firms: by Gabriel Hayn in Nuremberg, as well as by Berg and Neuber, and also by Johann Eichorn in Frankfurt an der Oder. Berg and Neuber printed a second treatise by Faber in 1550, his *Ad musicam practicam* (1550, cat. no. 26).
Entry based on: US Wcm (ML/171/.F11)

Title page:

COMPEN=
DIOLVM MVSICÆ
PRO INCIPIENTIBVS.
PER MAGISTRVM
HENRICVM FABRVM CONSCRI=
ptum, ac nunc denuo, cum additio=
ne alterius Compendioli,
recognitum.
[Woodcut of the Transfiguration of Christ][1]
NORIBERGAE,
In Officina Iannis Montani,
& Vlrici Neuberi.

Colophon: None

Format: Small octavo, 16 folios.

Collation: a-b8

Dedication: from Faber to Martin, Nicolas, and Joshua Medler, sons of Nicolas Medler, dated Braunschweig, 4 Calendas August, 1548.

---

[1]In a circle of text which reads: " DOMINE BONVM EST NOS HIC ESSESIVIS FACIAMVS HIC." The illustration has been sloppily coloured in with brown ink.

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Contents:

Chapter	Fol.
PRIMVM CAPVT DE CLAVIBVS	a3
Caput secundum, de uocibus	a3'
Caput tertium, de Cantu	a4'
Caput Quartum, de Mutatione	a5
Caput quintum, de figuris	a6
(examples of 'figuris')	a7' to end of volume

Locations and Notes: D Rp**; US Wcm (ML/171/.F11)
US Wcm (ML/171/.F11) heavily annotated in brown ink in 16th c. hand; no indication of the date anywhere on the volume.

Literature and Bibliography: RISM Th. p. 302

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50. Gesangbuch der Brüder RISM/DKL 1555[01]

Berg and Neuber published at least eleven editions of this work, which was edited by Johann Horn and contains 141 monophonic pieces in Hufnagel and white mensural notation. There is some confusion regarding the dating of the various reprints and editions. I was not able to consult copies of the editions/reprints 1554[01], 1555[01], 1558[02], 1560[03], 1561[05], or the [1544] copies in Zwickau and Vienna; for a full catalogue entry of a representative edition, see cat. no. 06. See also 06, [1544]; 35, [1552]; 44, 1554[01]; 56, 1556[01]; 63a, 1558[01]; 63b, 1558[02]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05]; 100, 1564[04].

Title page: [from RISM]

Ein Gesangbuch
der Brüder in Behemen
vnnd Merherrn, Die man auß haß
vnd neyd, Pickharden, Waldenses, rc.
nennet. Von jnen auff ein newes (son=
derlich vom Sacrament des Nacht=
mals) gebessert, vnd etlich schö=
ne newe geseng hinzu gethan.
Psalm.lxviij.
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm.cxlix.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe.v.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon: [from RISM]

Gedruckt zu Nürnberg, durch
Johan[n] vom Berg vnd
Vlrich Neuber.

Format: [from RISM] Small octavo, 240 [correctly 239] leaves.

Contents: See catalogue no. 06.

Locations and Notes: D HER**, KNd**

Literature and Bibliography: RISM/DKL 1555[01]

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51. Quintus tomus evangeliorum RISM 1556[8]

The fifth of six volumes, containg a total of 247 motets for four to eight voices,[1] designed to provide a cycle of motets for the (Protestant) church year. Volumes V and VI both date from 1556; Volume V contains forty-four penitential motets for five voices. These pieces are organized primarily by text, with multiple settings of each text grouped together. See also commentary to *Evangelia* vol. I (cat. no. 42, RISM 1554[10])
Entry based on: D Mbs* (4[0] Mus pr 112/5)

Tenor title page:
[in black and red]
[in a black decorative compartment][2] **QVINTVS**
[below compartment] **TOMVS EVANGELIORVM,**
ET PIARVM SENTENTIARVM:
QVINQVE VOCVM.
Continens historias & doctrinam, quæ
in Ecclesia proponi solet:
DE POENITENTIA
[in decorative compartment][3] TENOR
[below compartment] **NORIBERGAE APVD IOANNEM MONTANVM,**
ET VLRICI NEUBERVM. ANNO LVI.

Other title pages:
[in a decorative compartment] DISCANTVS | (ALTVS) (BASSVS) (VAGANS)
[below compartment] IN QVINTO TO=
MO EVANGELIORVM.
[❧leaf]

Colophon:
[Woodcut of Transfiguration of Christ]
Psalmo LXXXIX
Beatus populus, qui scit jubilationem
NORIBERGAE APVD IOANNEM MONTANVM,
ET VLRICVM NEVBERVM.
ANNO M. D. LVI.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Text underlay italic.

---

[1]RISM 1554[10], 1555[10-12], 1556[8-9], cat. nos. 42, 46, 47, 48, 51, 52.

[2]The double putti 3/4 compartment discussed in Ch. 4.

[3]1546 compartment.

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Collation:
Disc: AA4-OO4, PP2
Altus: aa45-pp4, qq2
Tenor: a4-q4
Bassus: A4-O4
Vagans: Aa4-Pp2, Qq2
signatures: $3 signed, roman font with arabic numerals; footer italic.

Dedication: [appears in Tenor only] fol. a00-a3'
To "Christophoro Thenn Salispurgensis" from "Iohannes Montanus", dated 18 November 1555.

Table of Contents: [appears in all parts] fol. a4-a4' (Tenor)
INDEX EVANGELIORVM | ET PIARVM SENTENTARVM, QVÆ | continentur in hoc Quinto Tomo. |

Contents:

No.	Incipit	Attribution	Vcs.	Fol.
	DE POENITENTIA	QVINQVE VOCVM .		
I.	PAter peccaui in cœli et coram te	Petrus Manchicourt	5	a3
	II - Quanti mercenarij in domo patris mei			a3'
II.	PAter peccaui in cœli et coram te	Dominicus Finot		a4'
	II - Quanti mercenarij in domo patris mei			b
III.	QVanti mercenarij in domo patris mei	Ciprianus Rore		b2
	II - Pater peccaui in cœlum			b2'
IIII.	QVanti mercenarij in domo patris mei	Franciscus Portunarius		
	II - Pater peccaui in cœlum			
V.	EMendemus in melius	Arnoldus Feys		b4
	II - Peccavimus cum patribus nostris			b4'
VI.	EMendemus in melius	F. Portunarius[4]		c
	II - Peccavimus cum patribus nostris			c'
VII.	EMendemus in melius	Iachet		c2'
	II - Peccavimus cum patribus nostris			c3
VIII.	EMendemus in melius	Gombert		c3'
	II - Peccavimus Domine cum patribus nostris			c4'
IX.	EMendemus in melius	Bartholomeus Comes		d'
	II - Adiuva nos Deum saluteris noster			d2

[4]Tenor index attribution "Franciscus Portunarius".

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X.	ADesto dolori meo	Clemens non Papa	d2′
	II - Interiora mea		d3
XI.	REspice Domine	N. Gombert	d4
	II - Respice Domine & miserere mei		d4′
XII.	Aspice Domine[5]	Pionier	e′
	II - Respice in me		e2
XIII.	HEu mihi Domine	Incertus Author	e3
XIIII.	MIserere mei Deus	Iacobus Væt	e4
	II - Ecce enim		e4′
XV.	MIserere mei Domine	Ioannes Lowys	f
	II - Conuertere Domine		f′
XVI.	EGo Dominus	Ioannes Loius[6]	f2′
	II - Venite ergo ad me omnes		f3
XVII.[7]	SAna me Domine & sanabor	Clemens non Papa	f4′
	II - Omnia iudica tua iusta sunt		g
XVIII.	SCindite corda uestra	Iachet	g2
	II - Derelinquat impius		g2′
XIX.	TRibulatio cordis mei	N. Gombert	g3
XX.	PEccaui super numerum	Pionier	g4
	II - Quoniam iniquitatem		g4′
XXI.	TRibularer si nescirem	Ciprianus Rore	h′
	II - Secundum multitudinem dolorum		h2
XXII.	TRibularer si nescirem	F. Portunarius[8]	h2′
	II - Secundum multudinem dolorum		h3
XXIII.	TRibularer si nescirem	Arnoldus Causinus	h4
	II - Secundum multitudinem dolorum		h4′
XXIIII.	TRibulatio & angustia	Gombert	i
	II - Tribulationes cordis mei multiplicata		i′
XXV.	TV Deus noster suauis	Gombert	i2′
	II - Tribue ergo nobis		i3′

[5]Tenor index lists this piece as "Respice in me".

[6]Tenor index attribution to "Lowoys".

[7]Discantus part book numbered XVI.

[8]Tenor index attribution to "Franciscus Portunarius".

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XXVI.	TV Deus noster II - Nosse enim te consumata	Lupi	i4 k
XXVII.	NE reminiscaris Domine	Gombert	k′
XXVIII.	NE reminiscaris Domine	Bartholomeus Comes[9]	k2′
XXIX.	IN die tribulationis mea	Iacquet	k3′
XXX.	COnuertimini ad me	Gombert	k4′
XXXI.	SPem in alium II - Domine Deus	Gombert	l l′
XXXII.	DOmine secundum actum mortum	Iacquet	l2′
XXXIII.	PEccacui super numerum II - Quoniam iniquitatem meam	Adrianus VVLert (sic)	l3′ l4
XXXIIII.	MIser ubi parebo II - In hoc confido	Henricus Schaffen	l4′ m
XXXV.	Iuxta uestibulum & altare II - Immutemur habitu	Christophorus Potier	m′ m2
XXXVI.	Peto Domine ut de uinculo II - Ne remiscaris Domine	Arnoldus Causinus	m3 m3′
XXXVII.	SCindite corda uestra II - Dereliquat impius viam suam	Arnoldus Causinus	m4 m4′
XXXVIII.	O Bone Iesu II - Eya dulcissime Iesu	Clemens non Papa	n′ n2′
XXXIX.	REcordare Domine testamenti tua	Colin	n3
XL.	QVi consolabatur me	Clemens non Papa	n4
XLI.[10]	TOta die constritatus sum II - ERIPE me de inimicis meis	Iohannes Lowys	o o′
XLII.	NOli me Domine iudicare	Petrus Heylanus	o2
XLIII.	PEccata mea Domine II - Quoniam iniquitatem meam	Tyelman Susato	o3 o3′
XLIIII.	OMnia quæ fecisti II - Confundatur omnes	Francesco de la Viola	o4 o4′

[9]Tenor index attribution to " Petrus Massenus".

[10]Discantus part book: XLXI (sic) second X crossed out in a manuscript correction.

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XLV.	DOmine Iesu Christe	Petrus Massenus	p
	II - Quia dixisti: nolo mortem		p'
	FINIT DISCANTVS TOMI QVINTI EVANGELIORUM		p'

Locations and Notes: D B, Mbs, Nst (Theol 4571.8[0], 1-5 (oblong 8[0])) [Tenor part books only], Nlka (Fen IV 396-? 4[0]), Ngm, Kl* (4[0] Mus 64, 1-5); GB Lbl (A.19 (music))[only vol. 6 Tenor]
For descriptions of individual sets, see *Evangelia* vol. I (cat. no 42, RISM 1554[10]).

Literature and Bibliography: RISM 1544[10]; Butler, *Liturgical Music.*

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52. Sextus tomus evangeliorum RISM 1556[9]

The sixth and final volume of this set, which contains a total of 247 motets for four to eight voices,[1] designed to provide a cycle of motets for the (Protestant) church year. Volumes V and VI both date from 1556, and volume VI contains forty-four penitential motets, arranged by texts and also by number of voices: thirty-four motets for four voices, ten for six voices, and one piece for eight voices. See also commentary to *Evangelia* vol. I (cat. no. 42, RISM 1554[10])
Entry based on: D Msb (Mus Ms 4[0] Mus pr 112/6)

Tenor title page:

[in a decorative compartment][2] SEXTVS
[below compartment] TOMVS EVANGELIORVM,
ET PIARVM SENTENTIARVM.
QVATVOR, SEX, ET OCTO VOCVM.
Continens historias & doctrinam, quæ
in Ecclesia proponi solet:
DE POENITENITA.
[in a decorative compartment][3] TENOR
NORIBERGAE APVD IOANNEM MONTANVM,
ET VLRICI NEVBERVM.

Other title pages:

[in a decorative compartment] DISCANTVS I (ALTVS) (BASSVS) (VAGANS)
[below compartment] IN SEXTO TO=
MO EVANGELIORVM.
[❧leaf]

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Text underlay in Italic.

Collation:

Disc: A4-P4
Altus: aa-qq4
Tenor: a4-p4
Bassus: A4-O4
Vagans: Aa4-Gg4, Hh2
signatures: $3 signed, italic font with arabic numerals.

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[1]RISM 1554[10], 1555[10-12], 1556[8-9], cat. nos. 42, 46, 47, 48, 51, 52.

[2]The double putti 3/4 compartment discussed in Ch. 4.

[3]1546 compartment.

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Table of Contents: [appears in all parts] fol. a2

INDEX EVANGELIORVM | ET PIARVM SENTENTARVM, QVÆ | continentur in hoc Quinto Tomo. | [sic]

Pieces arranged by number of voices.

Contents:

No.	Incipit	Attribution	Vcs.	Fol.
	DE PŒNITENTIA	QVATVOR VOCVM.		
I.	PAter peccaui in cœlum	Petrus Manchicourt	4	a3
	II - Quanti mercenarij in domo patris mei			a3′
[II].	PAter peccaui in cœlum	Adrianus Vuillart	4	a4
	II - Quanti mercenarij in domo patris mei			
III.	DOmine, Peccaui iniquitatem meam	Petrus Manchicourt	4	b
IIII.	HEu me, Domine quia peccaui nimis	Ian Lestannier[4]	4	b2
	II - Anima mea turbata est ualde			b2′
V.	HEu mihi Domine quia peccaui nimis	Clemens non Papa	4	b3′
	II - Anima mea turbata est ualde			b4
VI.	ERraui sicut ouis quæ perijt	Clemens non Papa	4	b4′
	II - Delicta iuentutis mea			c
VII.	O Bone Iesu & dulcissiame Iesu	Cornelius Canis	4	c2
	II - Quid enim es Iesu nisi saluator?			c2′
VIII.	EXaudi Domine orationem meam	Clemens non Papa	4	c3
	II - Contristatus sum in cogitatione[5]			
	III - Deduc me Domine ad portu(m) salutis			c3′
IX.	PEccantem me, et no[n] pœnitentem	Benedictus	4	c4′
	II - Deum in nomine tuo saluu[m] me fac			d
X.	PEccantem me quotidie	Iohan Gero	4	d2
	II - Deus in nomine tuo			d2′
XI.	TRistitia & anxietas	Clemens non Papa	4	d3
	II - Sed tu Domine,			d4
XII.	TRisticia obsedit me,	Clemens non Papa	4	d4′
	II - Quid igitur faciam			e′

---

[4]Tenor index attribution to "Iohan Lestainner," and Tenor part book attribution to "Iam Lestainuier".

[5]Incipit from Tenor; Discantus part book "Secu[n]da Pars obmutescit" fol. c3′; Tenor part book heading "triu[m] vocu[m].

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XIII.	SPem in alium	Iachet	4	e2′
XIIII.	COgnoscimus Domine II - VITA nostra in dolore suspirat	Thomas Crequillon	4	e3 e4
XV.	CErne meos ergo gemitus	Mestre Iehan	4	f
XVI.	TImor & tremor uenit in Niniuen	Clemens non Papa	4	f′
XVII.	DOmine ne longe II - Deus meus quare me	Simon Boyleau	4	f2′ f3′
XVIII.	DOmine Iesu Christe	Clemens non Papa	4	f4
XIX.	DOmine Iesu Christe, II - Et concede mihi omnipotens Deus,	Adrianus VVillart	4	g g2
XX.	DOmine adiuua me, II - Et si commissi unde me	Petit Ian de Latere	4	g2′ g3
XXI.	DOmine non secu[n]dum II - Quare memento nostri Domine	Gombert	4	g4 g4′
XXII.	DOmine non secundum II - Adiuua nos Deus salutaris noster	Iaques Buus	4	h′ h2
XXIII.	COntristamur Domine	Andreas de Silua	4	h3
XXIIII.	IMmutemur habitu II - Iuxta vestibulum & altare	Moralis[6]	4	h4 h4′
XXV.	REminiscere miserationum tuarum	Gombert	4	i′
XXVI.	OMnia quæ fecisti nobis Domine II - Oculi omnium in te spera[n]t Domine,	D: Ioannis Iacob Lucarij, ad æquales	4	i2′ i3′
XXVII.	COnfitemur delicta nostra, II - Salua nos, Domine Deus noster,	Nicolaus Payen	4	i4 k
XXVIII.	VIde Domine quoniam tribulor II - Quis dabit capiti meo aquam?[8]	[Clemens non Papa][7]	4	k′ k2′
XXIX.	EGo Dominus, hoc est nomen meam II - Venite ergo ad me omnes	Petrus Massenus	4	k3 k3′
XXX.	TRibulationes ciuitatum audiuimus	Clemens non Papa	4	k4′

[6]Tenor index attribution to "Moralis Hispanus".

[7]Attribution from Tenor part book and index. Discantus lacking attribution.

[8]This piece quotes the Isaac motet "Quis dabit".

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XXXI.[9]	DOmine Deus salutis meæ quid oponam II - Consige ergo pater consolationis	Nicolaus Payen	4	l' l2
XXXII.	Conuertimini ad me II - Derelinquat impius uia suam	Nicolaus Payen	4	l2' l3
XXXIII.[10]	O Bone Iesu saluator mundi FINIS Cantionum Quatuor uocum	Clemens non Papa	4	l4 l4'
XXXIIII.	DE PŒNITENTIA	SEX VOCVM. | INfoelix ego II - Ad te igitur pijssime Deus	Adrianus Vuillart	6	m m'
XXXV.	O DOmine multi dicunt	[Clemens non Papa][11]		m2'
XXXVI.	MEdia uita in morte sumus	Gombert	6	m3'
XXXVII.	O Domine Iesu Christe II - O Domine Iesu Christe	Gombert	6	m4' n
XXXVIII.	SVstinuimus pacem & non uenit II - Peccauimus, impie egimus	[Dominicus] Finot[12]	6	n2' n3
XXXIX.	CEme meos ergo genitus II - Non licet afflictas	[Dominicus] Finot	6	n4 n4?
XL.	VEni Domine, & noli tardare II - Veni ad lîbrandum nos[14]	Morales[13]	6	o o'
XLI.	SVstinuimus pacem II - Nos alium Deum nescimus	[Petrus] Manchicourt[15]	6	o2 o2'
XLII.	DOmine Deus omnipotems II - Confiteor me peccasse	Thomas Cricquillon	6	o3' o4

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[9]Discantus part book mis-numbered as XXXIII.

[10]Discantus part book mis-numbered as XXXIIII.

[11]Attribution from Tenor; no attribution in Discantus part book.

[12]Attribution from Tenor; Discantus attribution only to "Finot".

[13]Tenor index attribution to "Moralis Hispanus".

[14]Tenor part book no music, only "PRO SECUNDA PARTE PRIMA PARS RURSUS CANTABITUR."

[15]Attribution from Tenor, Discantus has only "Manchicourt".

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XLIII.	DEus in adiutorium	Clemens non Papa	6	p
	II - Ecce in tenebris sedeo			p′
	FINIS Cantionum Sex uocum			[p2][16]
	DE POENITENTIA ǀ OCTO VOCVM. ǀ			
XLIIII.	PAter peccaui	Clemens non Papa	8	p2′
	II - Quanti mercenarij			p3
	FINIS			p3′

Locations and Notes: **D** B, Mbs, Nst (Theol 4571.8[0], 1-5 (oblong 8[0])) [Tenor part books only], Nlka (Fen IV 396-? 4[0]), Ngm, Kl* (4[0] Mus 64, 1-5); **GB** Lbl (A.19 (music))[only vol. 6 Tenor]
For descriptions of individual sets, see *Evangelia* vol. I (cat. no 42, RISM 1554[10]).

Literature and Bibliography: RISM 1544[10]; Butler, *Liturgical Music*

[16]Discantus part book lacking signature on this folio.

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53. Agend Büchlein für die Pfarrherrn RISM/DKL 1556[08]

According to RISM/DKL, copies of this edition are in D As, B-MG, J, Mlk, S, PL Wu. The Berlin (formerly B-MG) copy is "nicht vorhanden" in the Musikabteilung.[1] Further information on the volume is not currently available. Presumably it is identical in content to entries 39b [RISM/DKL 1553[09]] and 72 [RISM/DKL 1560[15]], which are themselves identical in content, although not in typography.

Title page: [from RISM]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. LVI.

Colophon: [from RISM]

Gedruckt zu Nürnberg, durch Johan[n] vom
Berg, vnd Vlrich Newber.

Format: [from RISM] Octavo, 119 leaves.

Locations and Notes: D As**, B-MG (nicht vorhanden), J**, Mlk**, S**, PL Wu**.
B-MG copy "nicht vorhanden" (= could not be located) in the music division.

Literature and Bibliography: DKL 1556[08]

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[1]A search for the volume was instituted for me by the librarians in May, 1989. I am grateful for their assitance with that, and so much else, on my visit to the library.

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54. Der Vierdt theyl . . . Teutscher Liedlein RISM 1556[28]

The fourth volume of this popular collection, edited by Georg Forster, contains 40 pieces with German texts for four voices.
Entry based on: D Mbs 4[0] Mus Pr 99 and modern edition (original not available at time of cataloguing).

Tenor title page:

[in Fraktur, including numbers]

Der Vierdt theyl, schöner, frö=
licher, frischer, alter, und newer Teutscher
Liedlein mit vier stimmen, nicht al=
lein zu singen, sonder auch auff allen In=
strumenten zu brauchen, bequem,
und außerlesen.
[in a decorative compartment][1] TENOR
[below compartment] Nürnberg.
M. D. LVI.

Other title pages:

[in Fraktur]

[In a decorative compartment] DISCANTVS | (ALTVS) (BASSVS)
[below compartment] Des Vierten theyls, schöner, frö=
licher, frischer, alter, und newer Teutscher
Liedlein mit vier stimmen, nicht al=
lein zu singen, sonder auch auff allen In=
strumenten zu brauchen, bequem,
und außerlesen.
Nürnberg.
M. D. LVI.

Colophon: None in any part.

Collation:

Disc: AA-JJ
Altus: aa-hh
Tenor: a-k
Bassus: A-H

Dedication: fols. a2-a3

To "Dem Erbarn vnd Achtbarn | Stephano Zierlero, Churfürstichen zu | Heydelberg Secretaio, meinem günstigen | Herren vnd freundt. | " From "G. Forster D." (undated)

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[1]1546 compartment.

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Table of Contents: [appears in all parts (at end)]
[in Fraktur] Register der Liedlein des I Vierdten theyls. I
Arranged alphabetically.

Contents: (from Modern Edition)

No.	Incipit	Attribution
I.	Ach herzigs herz	Jobst vom Brandt
2	Zu trost erwelt	Jobst vom Brandt
3	Man spricht, was got	Ludwig Senfl
4	Wer diser zeit sein sach	Ludwig Senfl
5	Bericht durch gsicht	Ludwig Senfl
6	Dich meiden zwingt	Ludwig Senfl
7	Weil ich groz gunst	Ludwig Senfl
8	Die welt ist toll	Ludwig Senfl
9	Was seltzam ist	Ludwig Senfl
10	Glück hoffnung	Gregor Peschin
11	Man sagt von gselschaft	Georg Forster
12	Ich schell mein horn in jammers thon	Capar Othmayr
13	Von gfehrligkeit und herzenleid	Jobst vom Brandt
14	Ach got	Jobst vom Brandt
15	Von dienetwillen	Jobst vom Brandt
16	Nun schürz dich	Jobst vom Brandt
17	Es wolt gut	Jobst vom Brandt
18	Ach lieb, ich muß dich lassen	Johan Kilian
19	Oft wünsch ich	Stephan Zirler
20	Die welt lebt schon	Jobst vom Brandt
21	Ich wart die zeit	Jobst vom Brandt
22	Du linderst mir	Jobst vom Brandt
23	Wer leid geduld	Jobst vom Brandt

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24	Thu gleich ein jeder	Jobst vom Brandt
25	An aller welt	Ludwig Senfl
26	Wer sich allein	Ludwig Senfl
27	Het ich gewald	Ludwig Senfl
28	Ich will fürthin	Stephan Zirler
29	Wer ohren hat	Stephan Zirler
30	Ich bin der arme	Ludwig Senfl
31	Wenn sich der unfal	Stephan Zirler
32	Het mir ein sepes	Jobst vom Brandt
33	Von gfehrligkeit	Stephan Zirler
34	Ein zeitlich	Ludwig Senfl
35	Es ist nun zeit	Stephan Zirler
36	Warnach der mensch	Stephan Zirler
37	Mein selbs bin	Stephan Zirler
38	Mein selbs bin	Stephan Zirler
39	Mein selbs bin	Stephan Zirler
40	Was wird es noch	Jobst vom Brandt
41	Trag bier her	

Locations and Notes: D Bds (Mus Ant Pract F450) (T), DO** (B), DS** (missing T), Mbs (4^0 Mus Pr 99), Ngm (M 156m qu 8^0) (T), ROu**; NL DHgm** (A); PL Kj** (SB)

Literature and Bibliography: Modern edition: *Das Erbe Deutscher Musik*, Band 62, eds., K. Gudewill and Horst Brunner (Wolfenbüttel und Zurich: Möseler Verlag, 1987).

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55. Der Fünffte theil, . . . Teutscher Liedlein RISM 1556[29]

The fifth and final volume of this popular collection edited by Georg Forster contains 52 pieces for five voices, on German texts.
Entry based on: D Mbs (4[0] Mus Pr 99)

Tenor title page:
[in **red** and black Fraktur]
Der Fünffte theil, schöner, frö=
licher, frischer, alter, und newer Teutscher
Liedlein mit fünff stimmen, nicht al=
lein zu singen, sonder auch auff allen Jn=
strumenten zu brauchen, bequem,
vnnd auserlesen.
[in a **decorative compartment**[1]] **TENOR**
[below compartment] gedrückt zu Nürnberg, durch Johan[n] vom Berg,
Vnd Vlrich Newber.
M. D. LVI.

Other title pages:
[in a decorative compartment] DISCANTVS | (ALTVS) (BASSVS) (VAGANS)
[below compartment] Des Fünfften theils, schöner, frö=
licher, frischer, alter, und newer Teutscher
Liedlein mit fünff stimmen, nicht al=
lein zu singen, sonder auch auff allen Jn=
strumenten zu brauchen, bequem,
vnd auserlesen.
[in A,B,V only] Nürnberg.
[in all parts] M. D. LVI.

Colophon: None in any part.

Format: Oblong quarto, five part books, no foliation or pagination, text font Fraktur. Roman numerals refer to number of pieces.

Collation:[2]
Disc: n/a
Altus: n/a
Tenor: n/a
Bassus: n/a
Vagans: Aa-Nn4
signatures: Vagans: \$3, Fraktur with Arabic numerals, no running footer.
Dedication: none in Vagans partbook, others inaccessible at time of cataloguing

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[1]1546 compartment and "Tenor" in red.

[2]Other partbooks inacessible at time of cataloguing.

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Table of Contents: fol. n3'-4 (Vagans)

[in Fraktur] Register der Liedlein des | Fünfften theyls. |
Listed alphabetically, with item number.

Contents:[3]

No.	Incipit	Attribution	Fol.
I.	Grüß dich got mein Küngigund	Crequillon	a2
II.	Mich freud schöns lieb dein anblick	Iodocus vom Brant[4]	a3'
III.	Ach mutter gib mir keinen man	J. V. B.	a4'
IIII.	Intrantes, alio uero exe untes[5]	Caspar Othayr	b'
V.	Ich weiß mit was er jr verheiß	L. S.	b2'
VI.	Mir ist ein rot gold fingerlein	L. S.	b3'
VII.	Man singt von schönen frawen vil	J. V. B.	b4
VIII.	Ein reich man was geriten auß	J. V. B.	c'
IX.	Mir ist ein rot gold fingerlein	J. V. B.	c2'
X.	Mit freuden fen wir in das hauß	G. Forster	c3'
XI.	Es wurb eins königs son	J. V. B.	c4
XII.	Auß argem won, so heb ichs an	J. V. B.	d
XIII.	Eins mal an einem morgen frü	J. V. B.	d2'
XIIII.	Es wolt ein jeger jagen	J. V. B.	d3'
XV.	Mir ist ein feins brauns meidlein gefallen	J. V. B.	d4'
XVI.	So trinken wir alle bisen wein mit schalle	Arnoldus von Bruck	e'
XVII.	Ich zeunet mir nechten einen zaun	J. V. B.	e2

---

[3]From the Vagans partbook, the only one accessible at the time of cataloguing.

[4]Iodocus in Roman font, "vom Brant" in Fraktur, as are rest of attributions.

[5]Latin text in Roman font, with woodcut decorative square initial.

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XVIII.	Es steht ein lind in yenem thal	J. V. B.	e3
XIX.	So wünsch ich ir ein gute nacht	J. V. B.	e4
XX.	Ach hilff mit leid vnd sendlich klag	S. Mahu	f
XXI.	SVcht ehr vnd lob jr wonet bey	J. V. B.	f2
XXII.	Von edeler art, auch rein und zart,	Arnoldus von Bruck	f3
XXIII.	Mich wundert zwar, von frawen har	J. V. B.	f3'
XXIIII.	Jesu Christo dem Herren mein	J. V. B.	f4'
XXV.	Ach Got soll ich nit klagen mich	J. V. B.	g2
XXVI.	Auff gnad so will ich heben an	J. V. B.	g3
XXVII.	Das ich gehfft had lange zeit	J. V. B.	g4
XXVIII.	Gottes gewalt, kraft, vn[d]	L. S.[6]	h
XXIX.	Vnfal wenn ist deins wesens gnug	L. S.	h'
XXX.	Mein herz vnd gmüt, das tobt vnd wüt	Matthias Hermanus	h2'[7]
XXXI.	Jm bad wöln wir recht frölich sein	J. V. B.	h3'
XXXII.	Mein hertz fert hin in grossem leid	G. Pesch	h4'
XXXIII.	Bleid stet an mir, alß ich an dir	J. V. B.	i'
XXXIIII.	Es wolt eins baure[n] töchterlein	L. S.	i2
XXXV.	Laß rauschen sichelein rauschen	J. V. B.	i2'
XXXVI.	Unser Herr der Pfarrer	J. V. B.	i3'
XXXVII.	Unser liebe frawe vom kalten brunnen	Johannes Stabel	i4'
XXXVIII.	Ach Got wan sol ichs klagen	Nor. Baubdweyn	k'
XXXIX.	Trinck wein, so bschert dir Gott wein II - So schwing ich mich vber die heydn	Caspar Othmayr[8]	k2' k3'

---

[6]Next to attribution in heading "[Roman] Tenor secundus."

[7]Vagans part book folio h2 mis-signed as g2

[8]In heading, next to attribution "[Roman] Resolutio."

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XL.	Kein Adler in der welt so schön	J. V. B.	k4'
XLI.	Man sing man sag	L. S.	l2
XLII.	Auß gutem grund von mund	L. S.	l3
XLIII.	Es taget vor dem holtze	L. S.	l3'
XLIIII.	Wer das ellend bawen wil	J. V. B.	l4
XLV.	Mit lust thet ich außreiten	L. S.	l4'
XLVI.	Es taget vor dem walde	Arnoldus von Bruck[9]	m'
XLVII.	Mein hertz vnd gmüt	Matthias Hermanus	m2'
XLVIII.	Mein hertz vnd gmüt	Adrianus Willart	m3'
XLIX.	Ob ich schon arm vnd eilend bin	J. V. B.	m4
L.	Mag ich mein glück erwarten nicht	L. S.	n
LI.	Was wirt es doch, des wunders noch	L. S.	n'
LII.	Ach Got wem sol ichs lagen	Leon. Paminger[10]	

Locations and Notes: D Bds**(T, V)[11], DS**(missing T), Mbs (4[0] Mus Pr 99), ROu**; PL Kj**(SB)

D Mbs (4[0] Mus Pr 99 (tresor) contains *Außbund* 1560, *Andern teyls* 1565, *Dritte teil* 1563, *Vierdt theyl* 1556, and *Funffte theil* 1556, bound together in four partbooks with a separate, fifth partbook for the vagans of the *Funffte theil*. Ex libris Duke of Bavaria in Tenor and Bassus partbooks. The SATB partbooks are in matched 16th c. dark bown leather bindings, the Vagans is in a lighter colored 16th c. binding. The dark brown bindings are blind stamped with rows of busts and figures (including King David with a harp); a center rectangle is composed of acorns. Voice part stamped in gold across top of each partbook between two rows of the figures.

The Tenor partbook has the following inscription inside the front cover: "Sum ex bibliotheca Ioh. Georgij à Werdenstein Canonici, qui me cu[m] socijs patibus emit Augustæ Vindelicoru[m], die 10. Octobris, 1566. duobus florenis, & 30. cruciferis." And on the title page, below the imprint: " HANS. GEORG. V. WERDENSTEIN, 1566."

The Alto and Discantus partbooks have Werdenstein's coat of arms ex libris.

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[9]In heading, next to attribution "[Roman] Discantus secundus."

[10]Attribution Roman font. In heading next to attribution "[Roman] 10. uoc."

[11]Information according to RISM, however, the copy could not be found in either the holdings or the catalogue of the then-West German library.

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D Ngm (M 165 qu 8[0] (post inc)) (T only) has the same colophon, but the title page date is 1549, and is the same as the 1549 Berlin exemplar. The introduction of the Ngm volume is dated 1551. It is possible that the title page is not original to the rest of the volume; an examination of the paper and the bindings of the copy are required.

Literature and Bibliography: RISM 1556[29]

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56. Gesangbuch der Brüder 1556[01]

Edited by Johann Horn, this publication contains 141 monophonic pieces in Hufnagel and white mensural notation. It was reprinted at least nine times by Berg and Neuber; and also reprinted extensively by the Gerlachs and Paul Kauffmann. Unfortunately, few of the Berg and Neuber prints are dated. See also 06, [1544]; 35, [1552]; 44, 1554[01]; 50, 1555[01]; 63a, 1558[01]; 63b, 1558[02]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05]; 99, 1564[04].
Entry based on: **GB** Lbl (K.2.h.10)

Title page:

[**Red** and black fraktur]

Ein Gesangbuch
der Brüder inn Behemen
vnnd Merherrn, Die man auß haß
vnd neyd, **Pickharden, Waldenses, rc.**
nennet. Von jnen auff ein newes (son=
derlich vom **Sacrament des Nacht**
mals) gebessert, vnd etlich schö=
ne newe geseng hinzu gethan.
Psalm. 8. (sic)
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm. 149.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe. 5.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon:

Gedruckt zu Nürnberg, durch Johan[n] vom Berg, vnd Vlrich Neuber. [sic]

Format: Octavo, 249 [correctly 239] leaves.

Contents: See cat. no. 06.

Locations and Notes: **GB** Lbl (K.2.h.10), **I** Rvat**; **NL** DHk**
GB Lbl (K.2.h.10) has handwritten text on flyleaf which is dated 1703, signed J L(?) Walther; it is in a 19th c. binding.

Literature and Bibliography: RISM/DKL 1556[01]

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57. Agend Büchlein für die Pfarrherrn . . . RISM/DKL 1557[09]

According to RISM/DKL copies of this edition are extant in A Wn; D Mlk, Rs, WRl. Further information on the volume is not currently available. Presumably it is identical in content to entries 39b [RISM/DKL 1553[09]] and 72 [RISM/DKL 1560[15]], which are themselves identical in content, although not in typography.

Title page: [from RISM]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. LVII.

Colophon: [from RISM]

Gedruckt zu Nürnberg, durch Johan[n] vom
Berg, Vnd Vlrich Newber.

Format: [from RISM] Octavo, 124 leaves.

Locations and Notes: A Wn**; D Mlk**, Rs**, WRl**

Literature and Bibliography: RISM/DKL 1557[09]

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58. Compendiolum Musicae . . . RISM Th 302

By Heinrich Faber (1557). This work was printed four times by Berg and Neuber (see also cat. no. 16, 1548; cat. no. 49, 1555; and cat. no. 61, 1558).
This edition was not available at the time of cataloguing.

Contents: See cat. no. 49 (1555) for complete contents.

Locations and Notes: A Sst**; D PA**

Literature and Bibliography: RISM Th. p. 302

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59 I-II. Kirchenordnung / Kirchengesang RISM/DKL 1557[07]

The first volume of this publication, the *Kirchenordnung*, contains no music; the second contains 86 monophonic pieces in German (or for German use in Latin) and 66 in Latin, as well as one four-voice setting of the Magnificat (*octavi toni*). It was probably edited by Sebald Heyden. The volume was reissued three times in 1560; two of those reprints were probably by Berg and Neuber. See cat. nos. 75 I-II, a-b, RISM/DKL 1560[05-06].
Entry based on: D Mbs 2[0] Liturg 431

Title page: Volume I
[In red and black Fraktur and roman]

Kirchenordnung
Wie es mit der Christenlichen
Leer, Raichunge der heiligen
Sacramenten, Ordination der diener des E=
vangelij und ordenlichen Ceremonien, Erhal=
tung Christlicher Schulen und Studien, auch
anderer der Kirchen notwendigen Stücken &c.
Jn Vnser Wolffgangs von
Gottes Genaden, Pfaltzgrauens bey Rhein,
Hertzogens in Bayern, vnd Grauens
zu Veldentz Fürstenthumb
gehalten werden soll.
Anno. *M. D. LVII.*

Volume II:
[In red and black Fraktur]

Kirchengesanng
Teutsch vnd Lateinisch, Da=
uon in vnser angestelter
Kirchenordnung meldung geschicht.
Welche auch in vnsern Für=
stenthumb also in allen Kirchen zu jrer Zeit or=
denlich gesungen vnd gebraucht werden sollen.
Damit jung vnd alt, der rech=
ten reinen Text, so Göttlicher Schrifft ge=
meß sind, gewohnen, und alle schedliche
newerung mißwerstand, und ver=
felschung vermitten bleybe.
Anno. M. D. LVII.

Colophon:
Vol. I. fol. Rr5'

[Woodcut of the Transfiguration of Christ]
Psalmo LXXXIX.
Wol dem volck das jauchtzen kan.
Gedrückt zu Nürnberg,
Durch Johann vom Berg,
vnd Vlrich Neuber.

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Colophon: None in volume II.

Format: Folio or large quarto. Chapter headings in red and black; coat of arms on verso of vol. I title page and last recto of vol II.; German pieces notated in white mensural notation, Latin in 5-line black hufnagel. German text underlay is in Fraktur. Some folios numbered in roman numerals.

Collation:
Vol I: a-z4 (?), Aa-Rr4, Rr5-6 (Rr6 blank)
Vol II: a-z4(?), Aa-Gg4
signed: $3, Fraktur with roman numerals

Table(s) of Contents: [appears in vol. II] fol. Gg 4-4'
"Register. | Inhalt der deutscher Lieder | vnd Psalmen, so in disem Buch gedruckt sind. |
Alphabetical listing with folio numbers.
INDEX. | INDEX CAN= | TIONEVM LATINARVM | in hoc libro contentarum. |
Alphabetical listing with folio numbers.

Contents:
86 monophonic pieces in German and 66 in Latin, as well as one four-voice setting of the Magnificat (*octavi toni*). German in white mensural notation, Latin in 5-line black hufnagel.

Locations and Notes: **A** Wn**; **D** As**, B (2)**, B-MG**, F**, G**, HEu**, J**, Mbs (DKL claims 3, only one could be found) (2[0] Liturg 431), Mu**, MI**, NB**, Rp**, Rs**, S**, ZW**; DK Kk**; **F** Sn** (2), Ssc**; **I** Rvat**; lost - **D** Dl

Literature and Bibliography: RISM/DKL 1557[07]

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60. Novum et insigne opus musicum RISM 1558[4]

The first of three volumes probably edited by Johann vom Berg [see also catalogue nos. 65 and 66 (RISM 1559[1] and 1559[2])]. This volume contains 54 motets à6; volume II has 103 motets à5; and volume III, 67 motets à4; the total for all three volumes is 224 motets à4-6 voices. The title of the work is the same as that of Hieronymus Formschneider and Johannes Ott's 1537 print, and contains approximately half of the one-hundred pieces from that publication.[1]
Entry based on: D B (Mus. Ant. pract. B440) from facsimile edition.

Tenor title page:

NOVVM ET INSIGNE
OPVS MVSICVM, SEX, QVINQVE,
ET QVATVOR VOCVM, CVIVS IN GERMA-
nia hactenus nihil simile vsquam est editum.
NVNC QVIDEM LOCVPLETATVM PLVS CENTVM NON-
minus elegantibus Carminibus, tum Iosquini, tum aliorum Clarißimorum Symphonistarum tam ueterum!
quàm recentiorum, quorum quædam antehac sunt edita, multa nunc primum in lucem exeunt.
IESVS SYRACH. XL. CAP
Vinum & Musica lætificant Cor.
[in a decorative compartment[2]] TENOR
[below compartment] CANTIONVM
SEX VOCVM.
NORIBERGAE, IN OFFICINA
Ioannis Montani, & Vlrici Neuberi. M. D. LVIII.

Other title pages:

[in a decorative compartment] DISCANTVS!(ALTVS)(BASSVS)(VAGANS)
[below compartment] CANTIONVM
SEX VOCVM.

[in decorative compartment, putti] SEXTA VOX
[below compartment] IN CANTIONI=
BVS SEX VOCVM.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Six part books, text font roman, music font = Novum (see ch. 4).

---

[1]Hieronymus Formschneider (Grapheus)/ Johann Ott, *Novum et insigne opus musicum sex, quinque, et quatuor vocum, cuius in Germani hactenus nihil simile usquam est editum* [RISM 1537[1]; contains 48 motets à 4-6] and *Secundus tomus novi musici sex, quinque, et quatuor vocum, nunc recens in lucem editis . . .* [RISM 1538[3]; contains 43 motets à 4-6].

[2]1546 compartment.

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Collation:
Disc: a-s4, t2
Altus: aa-tt4
Tenor: A-RR4, S2
Bassus: AA-SS4, TT
Vagans: Aa-Ss4, Tt
Sexta Vox: Aaa-Rrr4
signatures: $3 signed, roman font with arabic numerals.

Dedication: [appears in Tenor only]
To D. Georg Ketzel from Ioannes Montanus, Typographus fol. A2-A3'

Table of Contents: [appears in all parts]
Index Cantionum Sex Vocum fol. A4-A4' [tenor]

Contents:

No.	Incipit	Attribution	Fol.
I.	VEni sancte Spiritus	IOSQVIN DE PREES	a3'
	II - O lux beatissima		a4'
II.	PAter noster qui es in coelis	IOSQVIN	b'
	II - Aue Maria gratia plena		b2'
III.	PRæter rerum seriem	IOSQVIN	b3
	II - Virtus sancti spiritus		b3'
IIII.	BEnedicta es coelorum regina	IOSQVIN	b4
	II - Per illud aue prolatum[3]		b4'
	III - Nunc mater exora natum		c
V.	HAec dicit Dominus	IOSQVIN	c'
	[CIrcumdederunt me gemitus mortis]		
VI.	HVc me sydereo decendere	IOSQVIN	c'
	[PLangent eum quasi unigenitum][4]		
	II - Felle sitim magni Regis		c2'
	[SAciavit amaro, lancea fecit amor][5]		
	[Plangente eum quasi unigenitum][6]		

---

[3]Duet (unmarked) for Discantus and Altus.

[4]Tenor incipit.

[5]Bassus and Sexta vox incipit.

[6]Tenor incipit.

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VII.	O Virgo prudentissima	IOSQVIN	c3
	[BEata mater & innupta uirgo gloriosa][7]		
	II - Audi Christe fili Dei		c3'
	[Beata mater & innupta uirgo gloriosa][8]		
VIII.	IN nomine Iesu omne geneflectatur[9]	IOSQVIN	c4
IX.	BEnedicta[10] es coelorum regina	LOYSET PIETON	c4'
	II - Per illud aue prolatum		d'
X.	SAncta Trinitas unus Deus	FEVIN	d2'
XI.	IEsu Christe, fili matris	CERTON	d2'
	[IEsu Christe, fili Dei][11]		
XII.	IN illo tempore [respondens][12] Iesus dixit:	IACHET	d3'
	II - Venite ad me omnes		d4'
XIII.	SVrge Petre, & indue te	IACHET	e'
	II - Si diligis me		e2'
XIIII.	FActum est uerbum Domini	IACHET	e3'
	[EGo vox clamantis in deserto][13]		
	II - Ego uox clamantis in deserto		e3'
XV.	DIuitas & paupertatem domine	IACHET	e4'
XVI.	SAlua nos Domine uigilantes[14]	MOVTON	f
XVII.	VErbum caro factum est	DE LA FAIGE	f'
	II - Omnia per ipsum facta sunt		f2'

[7]Tenor incipit. In addition, in Tenor, above piece, next to attribution: "O uirgo prudentißima. Fugam resolutam quære in Sexta parte." Sexta vox has same incipit; in addition, heading: "Fuga ex Tenore in Epidiapente post bina tempora."

[8]Tenor and Sexta vox incipit.

[9]In Tenor and Bassus partbooks, next to attribution: "AD LONGVM." In Vagans partbook, next to attribution: "CANON." In Sexta pars, next to attribution: "fuga in subdiatessura."

[10]Initial woodcut capital in Discantus is "C,": CEnedicta es....

[11]Vagans and Sexta vox incipit.

[12]In all partbooks but Discantus.

[13]Sexta vox incipit cantus firmus.

[14]In Tenor partbook, next to attribution: "Fuga resoluta est in sexta Parte." Sexta pars, next to attribution: "SECVNDVS TENOR."

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XVIII.	CHristus filius Dei[15]	ISAAC	f3'
	II - Ergo te deum / pro sacro imperio[16]		f4'
XIX.	VErbum caro factum est	LVDOVICVS SENFFEL	g'
	II - Plenum gratia		g2'
	III - In principio erat uerbum		g3
XX.	AVe Maria gratia plena	LVDOVICVS SENFFEL	g3'
	II - Aue uera humilitas		g4'
	[Aue Maria][17]		
	[Sine uiro foecum ditas][18]		
XXI.	PHilippe qui uidet me	LVDOVICVS SENFFEL	h'
XXII.	IN illo tempore loquente Iesu	GOMBERT	h2'
XXIII.	QVem dicunt homines esse filium	GOMBERT	h3'
	II - Petre diligis me?		h4'
XXIIII.	EGo sum qui sum	GOMBERT	i'
	II - Tulerunt Dominum meum		i2'
XXV.	OCuli omnium in te sperant	GOMBERT	i3'
	II - Qui edunt me adhuc esurient		i4
XXVI.	IN illo tempore, dicebat Iesus ei	GOMBERT	i4'
	II - Sed cum facis conuiuium		k'
XXVII.	STella ista sicut flamma corruscans[19]	DOMINICVS FINOT	k2'
	II - Apertis thesauris suis		k3'
XXVIII.	QVanti mercenarij in domo patris	IOAN. MORALES	k4'
	[PAter noster qui es in coelis][20]		
	II - Pater peccaui in coelum		k4'
	[Panem nostrum quotidianum][21]		
XXIX.	MEmor esto uerbi tui seruo tuo	PETRVS MASSENVS	l'

---

[15]In all part books, next to attribution: "Virgo Prudentissima."

[16]Refers to Emperor Charles V.

[17]Tenor incipit.

[18]Bassus and Sexta vox incipit.

[19]Altus, Bassus, and Vagans: corruscat.

[20]Sexta vox incipit (cantus firmus); heading, before attribution: "Quanti mercenarij."

[21]Sexta vox incipit (cantus firmus).

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XXX.	VEnis sponsa Christi	PETRVS MASSENVS	12'
	II - Veni electa mea		13
XXXI.	TRibulationem nostram quæmsumus	IO. CHASTELAIN	13'
XXXII.	QVem dicunt homines esse filium	PIONIER	14'
XXXIII.	IVstus germinabit sicut lilium	EVSTATIVS BARBION	m'
	II - Plantatus in domo Domini		m2
XXXIIII.	O Magnum mysterium	CLEMENS NON PAPA	m2'
	II - Domine audiui auditum tuum		m3'
XXXV.	HOc est præceptum meum	CLEMENS NON PAPA	m4'
	II - Mementote sermonis mei[22]		n'
XXXVI.	IVbilate Deo omnis terra	CLEMENS NON PAPA	n2'
	II - Populus eius & oues paschæ eius		n3'
XXXVII.	ECce quam bonum & quam iocundum	CLEMENS NON PAPA	n4'
	II - Quod descendit in oram		o'
XXXVIII.	AVe martyr gloriosa	CLEMENS NON PAPA	o2'
	II - Aue Barbara serena		o3
XXXIX.	MVlierem fortem quis inueniet	CLEMENS NON PAPA	o3'
	II - Reddet ei bonum & non malum		o4'
XL.	FRemuit Spiritus Iesu	CLEMENS NON PAPA	p'
	[LAzare ueni foras][23]		
	II - Videns Dominus flentes sorores[24]		p2'
	[Lazare ueni foras][25]		
XLI.	QVæ est ista quæ processit sicut sol	N. VVISMES	p3
	II - Sicut dies uerni		p3'
XLII.	AScendit Deus in iubilatione	LEON. PAMINGER	p4
	II - Et Dominus in uoce tubæ		p4
	III - Gloria Patri & filio		p4'
XLIII.	VIgilate & orate in hac nocte	EVSTATIVS BARBION	p4'
XLIIII.	COngregati sunt inimici nostri	BASTON	q'

---

[22]Tenor I incipit: E mentote sermonis mei.

[23]Sexta vox incipit (cantus firmus).

[24]Altus, Tenor, and Bassus incipit: Videns Iesus flentes sorores.

[25]Sexta vox incipit (cantus firmus).

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XLV.	COngregati sunt inimici nostri	CREQVILON	q2'
	[PAcem Domine in diebus nostris][26]		
	II - Tua est potentia tuum regnum		q3'
XLVI.	HOmo quidam fecit nuptias filio	MANCHICOVRT	q4'
	II - Gaudeamus & exultemus		r'
XLVII.	MIrabilia testimonia tua[27]	IOANNES CLEVE	r2'
XLVIII.	ANgelus ad pastores ait	IACOBVS VAET	r3'
XLIX.	SPiritus Domini hodie discipulis	IACOBVS VAET	r4'
	II - Apparuerunt illis dispertitæ		s
L.	COntinuo lachrimas Cantores[28]	IACOBVS VAET	s'
	[REquiem æternam dona ei Domine][29]		
LI.	VItam quæ faciunt beatiorem	IACOBVS VAET	s2'
LII.	IEsus Christus uenit in mundum	IOBS VOM BRAND	s3
LIII.	TE Deum patrem ingenitum	CHRISTIAN HOLLANDER	s3'
	II - Quoniam magnus es tu		s4'
LIIII.	LAudem dicite Deo nostro	CHRISTIAN HOLLANDER	t'
	II - Gaudeamus & exultemus		t2'

FINIS CANTIONVM SEX VOCVM

Locations and Notes: **B** Br**; **CS** B** (T, V only); Pu** (S only); **D** B (Mus. Ant. pract. B440), Bn** (V, 6 only), Dl** (missing V), LEm**, Mbs (4[0] Mus.Pr.243) (T,V only), Ngm (M 376.8[0]), Rp**; **F** Pc**; **GB** Lbm (K.3.1.1); **H** BA** (SATB only); **PI** Kj**, Wu** (B only); **US** Wcm (M/ 1490/ .N93/ Case)

D B (Mus. Ant. pract. B440): Binding of brown leather over boards, concentric rectangles of blind stamping, voice part and "SANA" supra libros stamped in black on each partbook.[30] (Illustrated in facsimile edition.)
D Mbs (4[0] Mus.Pr.243) (T,V only): "Melchior Lingkh" written on flyleaf of both partbooks; binding is light-colored leather over boards, blind stamped with rows of figures.

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[26]Tenor incipit.

[27]Tenor I partbook, heading: Canon ad nonam: Contrarijs contraria curatur. Sexta vox partbook, heading: Canonis resolutio.

[28]In all partbooks, heading: In mortem Clementis non Papæ.

[29]Sexta vox incipit (cantus firmus).

[30]See Ch. IV for discussion of the SANA supra libros.

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D Ngm (M 376.8[0]): Tenor and Altus partbooks in matching sixteenth-century bindings, medium brown leather over boards, blind stamped with Biblical figures, voice part and "1567." Discantus, Bassus, and Vagans books in matched medium brown leather bindings, with unusual ties (one on each long side, two on the short side); black stamping with bartacorn pattern. Sexta Vox partbook in modern binding.
GB Lbl (K.3.1.1): All partbooks bound with twelve extra folios of paper at the end, in dark brown, sixteenth-century leather bindings with gold stamping. Signature of "Ioannes Ölhafen" (member of sixteenth-century Nuremberg patrician family) in Tenor partbook.
US Wcm (M/ 1490/ .N93/ Case): Six partbooks; Sexta Vox bound differently than others, in a white stamped or tooled leather binding (probably 16th-c.). Remaining five partbooks bound in half white leather, over re-used ms. vellum; supra libros MIBN blind-stamped. Tenor, Bassus, and Discantus volumes have had missing folios recopied by hand and inserted. All partbooks stamped "Doublette der Stadtbibliothek Breslau" over "Bibl. Bernhard Vrat."

Literature and Bibliography: RISM 1558[4]; H. M. Brown (see below).
Facsimile edition: Renaissance Music in Facsimile, vols. 27-29. Introduction by Howard Mayer Brown. New York and London: Garland, 1986.

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61. Compendiolum Musicae RISM Th 302

By Heinrich Faber (1558). This work was printed four times by Berg and Neuber (see also cat. no. 16, 1548; cat. no. 49, 1555; and cat. no. 58, 1557).
This edition was not available at the time of cataloguing.

Contents: See cat. no. 49 (1555) for complete contents.

Locations and Notes: F Pc**

Literature and Bibliography: RISM Th. p. 302

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62. Liber Canticorum 1558

By Sebald Heyden, this volume is a new edition of cat. no. 27 (1550). The library was inaccessible at the time of cataloguing. The volume is not listed in RISM.

Contents: See cat. no. 27 (1550).

Locations and Notes: D Z

Literature and Bibliography: (sources for existance of volume) Cohen, MGG

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63a. Gesangbuch der Brüder . . . 1558[01]

Edited by Johann Horn, this publication contains 141 monophonic pieces in Hufnagel and white mensural notation. It was reprinted at least nine times by Berg and Neuber; and also reprinted extensively by the Gerlachs and Paul Kauffmann. Unfortunately, few of the Berg and Neuber prints are dated. The exemplar catalogued below is dated as before 1558 in the DKL catalogue, however, there is only secondary evidence for this dating. See also 06, [1544]; 35, [1552]; 44, 1554[01]; 50, 1555[01]; 56, 1556[01]; 63b, 1558[02]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05]; 100, 1564[04].
Entry based on: D Nla (Fen. II 415.8[0] 1558)

Title page:

[Red and black Fraktur]

Ein Gesangbuch
der Brüder in Behemen
unnd Merherrn, Die man auß haß
vnd neyd, **Pickharden, Waldenses, rc.**
nennet. Von jnen auff ein newes (son=
derlich vom **Sacrament des Nacht=**
mals) gebessert, unnd etlich schö=
ne newe geseng hinzu gethan.
Psalm.8.
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm.149.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe.5.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon:

Gedrückt zu Nürnberg, durch
Johan[n] vom Berg, vnd
Vlrich Neuber.

Format: Octavo, 249 [correctly 239] leaves. Fol. 239 misnumbered as 249.

Contents: See cat. no. 06.

Locations and Notes: D As**, G**, Nla (Fen. II 415.8[0] 1558); CH SH**
D Nla (Fen. II 415.8[0] 1558) bound in vellum; a re-used manuscript with red and blue decorative initials.

Literature and Bibliography: RISM/DKL 1558[01]

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63b. Gesangbuch der Brüder . . . 1558[02]

Edited by Johann Horn, this publication contains 141 monophonic pieces in Hufnagel and white mensural notation. It was reprinted at least nine times by Berg and Neuber; and also reprinted extensively by the Gerlachs and Paul Kauffmann. Unfortunately, few of the Berg and Neuber prints are dated; the exemplar below is one of the few with a printed date. I was not able to consult copies of the editions/reprints 1554[01], 1555[01], 1558[02], 1560[03], 1561[05], or the [1544] copies in Zwickau and Vienna; for a full catalogue entry of a representative edition, see cat. no. 06. See also 35, [1552]; 44, 1554[01]; 50, 1555[01]; 56, 1556[01]; 63a, 1558[01]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05]; 100, 1564[04].

Title page: [from RISM]

Ein Gesangbuch
der Brüder in Behemen
unnd Merherrn, Die man auß haß
vnd neyd, Pickharden, Waldenses rc.
nennet. Von jhnen auff ein newes (son=
derlich vom Sacrament des Nacht=
mals) gebessert, vnnd etliche schö=
ne newe geseng hinzu gethan.
Psalm.8.
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm.149.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe.5.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon: [from RISM]

Gedrückt zu Nürnberg, durch
Johan[n] vom Berg, vnd
Vlrich Neuber. Jm
D. M. LVIII
Jar.

Format: [from RISM] Octavo, fol. 239 misnumbered as 249

Contents: See cat. no. 06.

Locations and Notes: **A Gu**; D S**; PL Tu****

Literature and Bibliography: RISM/DKL 1558[02]

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64a. Trostpredigten . . . Lazaro RISM/DKL 1558[09]

By Johannes Matthesius. Another edition of this volume, not listed in RISM, is catalogued as no. 64b, 1558.
Entry based on: D Mbs.

Title page:

[In red and black roman and Fraktur]

Trostpredigten
Auß der schö
nen Historien vom La=
zaro. Der Witwen Son: Vnd
der Jarij Töchterlein.
Ioannis Mathesij Rochlicensis.
M. D. LVIII.
[Woodcut of the Transfiguration of Christ][1]
Psal. LXXXIX
Wol dem volck das jauchtzen kan.

Colophon:

Gedruckt zu Nürnberg
durch Johann vom Berg,
vnd VlrichNewber. [sic]
Anno 1558.

Format: (according to RISM) Octavo, 176 leaves.

Contents: fol. y3'-y4

Heading	Ein Grablied der Kirchen Gottes in S. Jochimthal.
Incipit	Last uns volgen S. Paulus ler
Clef/signature	C4, 1 flat
Notation	white mensural
Other	AAB form, 17 stanzas total

Locations and Notes: D AM**, DI**, Mbs, W**, Wgp**

Literature and Bibliography: RISM/DKL 1558[09]

---

[1]In a wreath.

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64b. Trostpredigten . . . Lazaro 1558

By Johannes Matthesius. RISM/DKL lists several copies of this book, including the copy at Mbs, as 1558^{09}. There are subtle differences between the title pages of the edition catalogued as 64a and this one (which is not listed in RISM) and one may surmise that Berg and Neuber produced more than one edition in 1558.
Entry based on: D Nsb (3 an Theol. 136.8^{0})

Title page:

[In red and black roman and Fraktur]

Trostpredigten
Auß der schõ
nen Historien vom La=
zaro. Der Witwen Son. Vnd
der Jarij Töchterlein.
Ioannis Mathesij Rochlicensis.
[Woodcut of the Transfiguration of Christ][1]
Psal. LXXXIX
Wol dem volck das jauchtzen kan.
M. D. LVIII.

Colophon:

Gedruckt zu Nürnberg
durch Johann vom Berg,
vnd VlrichNewber. [sic]
Anno 1558.

Contents: fol. y3'-y4

Heading	Ein Grablied der Kirchen Gottes in S. Jochimthal.
Incipit	Last uns volgen S. Paulus ler
Clef/signature	C4, 1 flat
Notation	white mensural
Other	AAB form, 17 stanzas total

Locations and Notes: D Nsb (3 an Theol. 136.8^{0})

Literature and Bibliography: RISM/DKL 1558^{09}

---

[1] In a wreath.

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65. Secunda pars magni operis musici RISM 1559[1]

The second of three volumes [see also cat. nos. 60 and 66 (RISM 1558[4] and 1559[2])] probably edited by Johann vom Berg. For further comments, see catalogue no. 60, *Novum et insigne opus musicum*, RISM 1558[4].
Entry based on: D B (Mus. Ant. pract. B440)

Tenor title page:
[in black and red]
[in a black decorative compartment][1] SECVNDA
[below compartment] **PARS MAGNI OPERIS MVSICI,**
CONTINENS CLARISSIMORVM SYMPHONISTARA-
rum tam ueterum quâm recentiorum, præcipue uero
Clementis non Papæ,Carmina elegantissima
QVINQVE VOCVM.
IESVS SYRACH XL. CAP.
Vinum & Musica lætificant cor.
[in decorative compartment] TENOR
[below compartment] **NORIBERGAE, IN OFFICINA IOANNIS MON=**
TANI ET VLRICI NEVBERI. M.D. LIX.

Other title pages:
[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)(VAGANS)
[below compartment] IN MAGNI OPERIS
ALTERA PARTE CONTI-
NENTE CARMINA QVINQVE
VOCVM.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece.
Five partbooks, text underlay roman, music font = Novum (see ch. 4).

Collation:
Disc: a-z4, *a-*k4,*l2
Altus: aa-zz4, *aa-*nn4
Tenor: A-ZZ4, *AA-*K4
Bassus: a,Aa,BB-ZZ, *AA-*II4,*KK2
Vagans: Aa-Zz4, *Aa-*Ii*Kk2
signatures: $3 signed, roman font with arabic numerals.

Dedication: [appears in Tenor only]
To D. Georg Ketzel from Ioannes Montanus, Typographus fol. A2-A2'

Table of Contents: [appears in all parts]
Index cantionum quinque vocum fol. A2[recto=3]-A4, (A4' blank)

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[1]Compartment, three-quarter, with putti.

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Contents:

No.	Incipit	Attribution	Fol.
I.	STabat mater dolorosa	IOSQVIN DE PRES	a3'
	II - Christe uerbum fons amoris		a4'
II.	IN illo tempore stetit Iesus	IOSQVIN DE PRES	b'
	[ET ecce terræ motus, factus est magnus][2]	[à6(sic)]	
III.	MIserere mei Deus, secundum	IOSQVIN	b2'
	II - Audi auditiui meo dabis gaudium[3]		b3'
	III - Domine labia mea aperies		b4'
	[Miserere meus][4]		
IIII.	INuiolata & castra es	IOSQVIN	c'
	II - Nostra ut pura pectora sint[5]		c2
	III - O rex Christe o redemptor		c2'
V.[6]	O Virgo genitrix[7]	IOSQVIN	c3
VI.	PRopter peccata quæ peccastis	IOSQVIN	c3'

---

[2]Vagans partbook includes a Sexta Pars on fol. Bb2. The incipit of the Sexta vox is given above. The heading is: "In illo tempore," followed by "SEXTA VOX."

[3]Secunda pars incipit from Bassus and Vagans. Discantus enters late; incipit is "Miserere deus. Auerte."

[4]Vagans incipit.

[5]Incipit from Bassus and Vagans partbooks. Discantus enters late; incipit is "Qui petimus te deuoto."

[6]Vagans misnumbered as VII.

[7]In Vagans partbook, next to attribution: "Vox Resoluta ex Tenore."

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VII.	AVe Maria gratia plena[8]	IOSQVIN	c4'
	[VIrgo salutiferi genetrix][9]		
	II - Aue Maria[10]		c4'
	[Christe potes primæ][11]		
	III - Aue Maria[12]		d
	[Nunc coeli rex Christe][13]		
VIII.	PEr lignum serui facti sumus	MOVTON	d'
IX.	TVa est potentia	MOVTON	d2
X.[14]	MIssus est Gabriel Angelus	MOVTON	d2'
	II - Hic erit magnus		d3'
XI.	AVe gratia plena	VERDELOT	d4'
XII.	INfirmitatem nostram quæsumus	VERDELOT	e
XIII.[15]	SI bona suscepimus de manu	VERDELOT	e'
XIIII.	IN diebus illis. Erat uir	VVILLART	e2'
	II - Susanna aliquando ingrediebatur		e3'
	III - Deus qui absconditorum		e4'
XV.	NE proijcias nos Domine	VVILLART	f'
XVI.	SVscipe uerbum uirgo Maria	GOMBERT	f2
	II - Paries quidem filium		f2'
XVII.	ANima nostra sicut passer	GOMBERT	f3'
XVIII.	VEnite ad me omnes qui laboratis	GOMBERT	f4'

---

[8]In Discantus and Tenor partbooks: "Discantus ex Tenore in Diapason post tria tempora."

[9]Incipit of Alto and Bass; Discantus is cantus firmus.

[10]In Discantus and Tenor partbooks: "Discantus ex Tenore in Diapason post duo tempora."

[11]Incipit of Alto and Bass; Discantus is cantus firmus.

[12]In Discantus and Tenor partbooks: "Discantus ex Tenore in Diapason post unum tempus."

[13]Incipit of Alto and Bass; Discantus is cantus firmus.

[14]Incorrectly numbered as IX in Superius and Tenor part books.

[15]Altus partbook incorrectly numbered as "X.", III added in manuscript.

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XIX.	VIas tuas Domine demonstrata	GOMBERT	g'
	II - Trahe nos ad portum maris		g2'
XX.	SVrge Petre, & indue te	GOMBERT	g3
	II - Angelus Domini astitit		g3'
XXI.	ORtus conclusus es	GOMBERT	g4'
XXII.	HIerusalem quæ occidis	CONSTANTINVS FESTA	h'
XXIII.	PAter noster qui es in coelis	ARNOLDVS DE BRVCK	h2'
	II - Aue Maria gratia plena		h3'
XXIIII.	DA pacem Domine in diebus	[incerti autoris][16]	h4
XXV.	IN te Domine speraui	LVPVS	h4'
	II - Quoniam fortitudo me[17]		i
XXVI.	HOdie Christus natus est	LVPVS	i'
	II - Quem uidistis pastores		i2'
XXVII.	HIerusalem luge & exuete	ARNOLDVS CAEN	i3
	II - Deduc quasi torrentem lachrymas		i3'
XXVIII.	AMauit eum Dominus	BARBION	i4'
	Induit eum Dominus[18]		k'
XXIX.	SI Deus pro nobis quis contra nos?	LEON. PAMINGER	k2'
	II - Quis igitur nos separabit		k3'
XXX.	ECce Dominus ueniet	[incerti autoris][19]	k4'
XXXI.	VIta in ligno moritur	LVDO. SENFEL	l
	II - Qui prophetice prompsisti		l'
	III - Qui expansis in cruce manibus		l2
XXII.	AVe rosa sine spinis[20]	LVDO. SENFEL	l2'
	II - Dominus tecum miro pacto uerbo		l3'
XXXIII.	GRates nunc omnes cantemus	LVDO. SENFEL	l4'
	II - Huic oportet ut canamus		m
XXXIIII.	O Admirabile commercium	LVDO. SENFEL	m'

[16]All part book indexes.

[17]Incipit of all other voices; Discantus enters late with "Et propter nomen tuum."

[18]Altus partbook: "Nduit eum Dominus."

[19]All partbook indexes.

[20]Incipit from Bassus partbook; Discantus enters late with "SIne spinis te quam pater."

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XXV.	ASpice Domine quia facta est	IACQVET	m2'
XXXVI.	LOcutus est Dominus	IACQVET	m3'
	II - Stetit Moyses coram Pharaone		m4'
XXXVII.	SI bona susce pimus de manu	IACQVET	n'
XXXVIII.	ERipe me de inimicis meis	MAILLARD	n2'
	II - Educes de tribulatione animam		
XXIX.	EXaudi Domine orationem nostram [Exaudi me/Faute d'argent][21]	MAILLARD	n4
XL.	TVlerunt Dominus meum & nescio	MAILLARD	n4'
XLI.	TRes iuuenes qui custodiebant	CLEMENS NON PAPA	o'
	II - Tunc scribentes singuli suum uerbum		o2'
XLII.	HAec est domus Domini	CLEMENS NON PAPA	o3
XLIII.	PAscha nostrum immolatus est	CLEMENS NON PAPA	o3'
	II - Haec est dies quam fecit Dominus		o4'
XLIIII.	ERaui sicut ouis quæ perijt	CLEMENS NON PAPA	p'
	II - Propter bonitatem tuam		p2
XLV.	TVlerunt autem fratres eius	CLEMENS NON PAPA	p2'
	II - Videns Iacob uestimenta		p3
XLVI.	O Quam dulce spectaculum	CLEMENS NON PAPA	p3'
	II - Nam uultus eius claritas		p4
XLVII.	VEni electa mea ueni formosa mea	CLEMENS NON PAPA	p4'
	II - Audi filia & uide		q'
XLVIII.	SI diligis me Simon Petre	CLEMENS NON PAPA	q2'
	II - Si oportuerit me mori tecum		q3'
XLIX.	VEnit uox de coelo cum luce	CLEMENS NON PAPA	q4'
	II - Resondit miles: Quis es tu		r'
L.	VEni in hortum meum	CLEMENS NON PAPA	r2'
	II - Comedi fauum cum melle meo		r3'
LI.	INnuebant patricibus	CLEMENS NON PAPA	r4
	II - Apertum est os Zachariæ		r4'
LII.	COncussum est mare	CLEMENS NON PAPA	r4'
	II - Factum est silentium in coelo		s'

[21]Vagans partbook has incipit of "Exaudi me." The entire piece is also underlaid with repeating "Faute d'argent c'est doleur non pareil."

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LIII.	EGo dormio & cor meum uigilat	CLEMENS NON PAPA	s2'
	II - Surrexi ut aperirem dilecto meo		s3'
LIIII.	EGo me diligentes diligo	CLEMENS NON PAPA	s4'
LV.	PLaude superna Syon	CLEMENS NON PAPA	t'
	II - Ecce tabernaculum Dei		t2
LVI.	COeleste beneficium introiuit	CLEMENS NON PAPA	t2'
	II - Tu nos Christe beatu nos		t3
LVII.	DEus qui nos patrem & matrem	CLEMENS NON PAPA	t3'
	[Pater meus & mater mea][22]		
LVIII.	AB oriente uenerunt Magi	CLEMENS NON PAPA	t4'
	II - Videntes autem stellam		u
LIX.	O Domine Dominus noster	CLEMENS NON PAPA	u'
	II - Tu imperator noster		u2'
LX.	ACcesserunt ad Iesum Pharisæi	CLEMENS NON PAPA	u3'
	II - [Non legistis, quia qui fecit][23]		
	III - Propter hoc dimittet homo		u4
LXI.	VOx clamantis in deserto	CLEMENS NON PAPA	u4'
	II - Vox dicentis clama clama:		x
LXII.	IOb tonso capite	CLEMENS NON PAPA	x'
	II - Dominus dedit abstulit		x2
LXIII.	TOta pulchra es amica mea	CLEMENS NON PAPA	x2'
	[SAncta Margareta gaudet in coelis][24]		
	II - Surge propera amica mea		x3
	[Gaudet in coelis sancta Margareta][25]		
LXIIII.	NOn relinquam uos orphanos	CLEMENS NON PAPA	x3'
	II - Vado parare uobis locum		x4'
LXV.	VIdete miraculum: mater Domini	CLEMENS NON PAPA	y'
	II - Suscipiens autem Iesum		y2'

[22]Vagans incipit; cantus firmus.

[23]Discantus: Secunda Pars tacet, incipit from Tenor, fol. T4. Tenor partbook, next to attribution: "TRIVM", in Bassus and Altus partbooks: "TRIVIVM." Tricinium for Alto, Tenor and Bass. In the Vagans partbook, Tertia Pars is marked as Secunda Pars.

[24]Vagans incipit. In heading, next to attribution: "Prioris partis canon. Secundæ partes Canon: Vade retro satanas, supra primam." Secunda pars heading: "Secunda pars resoluta."

[25]Vagans incipit.

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LXVI.	ORante sancto Clemente	CLEMENS NON PAPA	y3'
	II - Vidi supra montem		y4
LXVII.	PAstores loquebantur ad inuicem	CLEMENS NON PAPA	y4'
	II - Et uenerunt festinantes		z'
LXVIII.	O Crux gloriosa	CLEMENS NON PAPA	z'
	II - Adoramus te Iesu Christe		z2'
LXIX.	HIerusalem[26] surge & sta in exceso	CLEMENS NON PAPA	z3'
	II - Leua in circuitu oculos tuos		z4'
LXX.	O Quam moesta dies nimium	CLEMENS NON PAPA	*a'
	II - Hæc lugenda dies cecidit		*a2'
LXXI.	DIxerunt discipuli ad beatum	CLEMENS NON PAPA	*a3[27]
	II - Domine si adhuc populo tuo		*a3'
LXXII.	IN honore Christi filij Dei	CLEMENS NON PAPA	*a4
	II - Coeleste beneficium Christi		*a4'
LXXIII.	DOmine Deus fortis & clemens	CLEMENS NON PAPA	*b'
LXXIIII.	IEsu Christe fili Dei	CLEMENS NON PAPA	*b2'
	II - Tu lux pulchra tu medela		*b3'
LXXV.	O Iesu Christe succurre miseris	CLEMENS NON PAPA	*b4'
LXXVI.	DE profundis clamaui ad te Domine	CLEMENS NON PAPA	*c'
	II - Quia apud te propitiatio est (à3)[28]		
	III - A custodia matutina usque		*c2'
LXXVII.	CAesar habet naues ualidas	CLEMENS NON PAPA	*c3'
LXXVIII.	QVis te uictorem dicat	CLEMENS NON PAPA	*c4'
	II - Non te hostis uincit pietas		*d'
LXXIX.	TEntauit Deus Abraham & dixit	ANTONIVS GALLI	*d2'
	II - Cumque extendisset manum suam		*d3'

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[26]Altus, Bassus, and Vagans orthography "IErusalem."

[27]Discantus part book has only "3", not "*a3" here. The same folio in the Tenor part book has "A3," not "*A3." This piece appears on fol. *cc2' in the Altus; the secunda pars is on fol. *cc3, which is also mis-signed as *cc2. The next folio, however, is correctly numbered again. There are no errors at this point in the other partbooks.

[28]Discantus Secunda Pars tacet. Incipit taken from Tenor, fol. *B4, which carries the heading: TRICINIVM. The tricinium is for Tenor, Bass, and Alto (Vagans). The Vagans partbook carries the heading TRIVM.

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LXXX.	IMpulsus euersus sum ut caderem	ANTONIVS GALLI	*d4'
	II - Castigans castigauit me		*e
LXXXI.	FIliæ Israel super Saul flete [Heu quantus est noster dolor][29]	ANTONIVS GALLI	*e'
	II - Doleo super te frater mi Ionat		*e2'
LXXXII.	APparuit benignitas & humanitas	IOANNES CONTINVS	*e3
LXXXIII.	SVrge propera amica mea	PETRVS MASSENVS	*e3'
LXXXIIII.	ACquiesce Domine ut eripias me	IACHET	*e4'
	II - Desolentur pro intercede[30] confusionis		*f'
LXXXV.	COnfirmatum est cor uirginis	IACHET	*f2'
	II - Domus pudici pectoris templum		*f3
LXXXVI.	MIrabile mysterium declarantur hodie	IACHET	*f3'
LXXXVII.	LAudate Dominum omnes gentes	IACHET	*f4'
LXXXVIII.	REpleatur os meum laude tua	IACHET	*g
LXXXIX.	CVr Fernande pater cur luges Anna	CRECQVILON	*g'
XC.	CHristus factus est pro nobis	THOMAS CRECQVILON	*g2'
	II - Propter quod & Deus		*g3
XCI.	VEnite & uidete opera Domini	THOMAS CRECQVILON	*g3'
	II - Videntes sic admirati sunt		*g4
XCII.	TE Deum laudamus, te Iesum benedicimus	CRECQVILON	*g4'
	II - Exultet tibi omnis caro [Te Deum laudamus][31]		*h
XCIII.	DOmine demonstrasti mihi	THOMAS CRECQVILON	*h'
	II - Venite, & eradamus eum		*h2
XCIIII.	EFficiamur Domine lignum fructuosissimum	THOMAS CRECQVILON	*h2'
	II - Et per obseruantiam mandatorum tuorum		*h3'

---

[29]Vagans incipit cantus firmus. Vagans secunda pars no music, but inscription "Secunda pars ut supra."

[30]Tenor, Altus, and Vagans have *mercede* for *intercede*.

[31]Vagans incipit, cantus firmus for both partes.

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XCV.	VIsitabo in uirga iniquitates eorum[32]	IOANNES DE BACHI	*h4
XCVI.	COnsiderate dilectissimi II - Quoniam sicut factus est Dominus	IOANNES DE BACHI	*h4' *i
XCVII.	LAudate coeli & exultet terra II - Sicut fortis egredietur	DV BERON	*i' *i2
XCVIII.	SI bona suscepimus	HER. MATT. VVERRECOREN	*i2'
XCIX.	COnfundantur qui me persequuntur II - Principes persecuti sunt me gratis	HER. MATT. VVERRECOREN	*i3' *i4'
C.	QVid retribuam Domino[33]	HER. MATT. VVERRECOREN	*k'
CI.	INclina Deus aurem tuam II - Exaudi Domine, placare Domine	HER. MATT. VVERRECOREN	*k2' *k3'
CII.	PEccantem me quotidie	VINCENTIVS RVFFVS	*k4'
CIII.	INclina Domine Aurem tuam ad me	PHINOT	*l'

Locations and Notes: **B** Br**; **CS** B** (T, V only), Pu** (S only); **D** B (Mus. Ant. pract. B440), Bn** (V, 6 only); Dl** (missing V), LEm**, Mbs (4^0 Mus.Pr.243) (T,V only); Ngm (M 376.8^0), Rp**; **F** Pc**; **GB** Lbm (K.3.1.1); **H** BA** (SATB only), **PI** Kj**, Wu** (B only); **US** Wcm (M/1490/.N93/Case)

For notes see cat. no. 60.

Literature and Bibliography: RISM 1559^1; H. M. Brown (see below).
Facsimile edition: Renaissance Music in Facsimile, vols. 27-29. Introduction by Howard Mayer Brown. New York and London: Garland, 1986.

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[32]Vagans partbook, next to attribution: "Quinta uox ex Tenore resoluta."

[33]Altus partbook has no number, no attribution.

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66. Tertia pars magni operis musici RISM 1559²

The third of three volumes [see also cat. nos. 60 and 65 (RISM 1558⁴ and 1559¹)] probably edited by Johann vom Berg. For further comments, see cat. no. 60, *Novum et insigne opus musicum*, RISM 1558⁴.
Entry based on: D B (Mus. Ant. pract. B440)

Tenor title page:

TERTIA PARS MA-
GNI OPERIS MVSICI, CONTINENS
CLARISSIMORVM SYMPHONISTARVM TAM VE=
terum quàm recentiorum,præcipue uero Clemen-
tis non Papæ,Carmina elegantissima
QVATVOR VOCVM.
IESVS SYRACH XL. CAP.
Vinum & Musica lætificant cor.
[in a decorative compartment] TENOR
[below compartment] NORIBERGAE, IN OFFICINA IOANNIA MON=
TANI ET VLRICI NEVBERI. M.D. LIX.

Other title pages:

[in a decorative compartment] DISCANTVS | (ALTVS)(BASSVS)
[below compartment] IN MAGNI OPERIS
TERTIA PARTE CONTI-
NENTE CARMINA QVATVOR
VOCVM.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece.
Four part books, text underlay roman, music font = Novum (see ch. 4).

Collation:
Disc: a-y4, z2
Altus: aa-zz4
Tenor: A-Z4
Bassus: AA-XX4, ZZ2
signatures: $3 signed, roman font with arabic numerals.

Dedication: [appears in Tenor only]
To D. Georg Ketzel from Iohannes Montanus, Typographus fol. A2-A2'

Table of Contents: [appears in all parts]
Index cantionum quatuor vocum fol. A3-A4 [tenor]

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Contents:

No.	Incipit	Attribution	Fol.
I.	IN exitu Israel de Aegypto II - Deus autem noster in coelo uoluit fecit III - Dominus memor fuit nostri & benedixt nobis[1]	IOSQVIN DE PRES	a3' a4' b'
II.	QVi habitat in adiutorio altissimi II - Non accedat ad te malum	IOSQVIN DE PRES	b2' b3'
III.	BEnedicite. Omnia opera Domini Domino	IOSQVIN	b4'
IIII.	QVam pulchra es amica mea II - Labia distillantia suauissimum	IOSQVIN DE PRES	c2 c2'
V.	TRibulatio & angustia inuenerunt me	IOSQVIN	c3
VI.	MIsericordias Domini in æternum canto[2]	IOSQVIN DE PRES	c3'
VII.	DVlces exuuiæ dum fata deusquæ	IOSQVIN	d
VIII.	LIber generationis Iesu Christi II - Salamon autem genuit Roboam[3] III - Et post transmigrationem Babylonis	IOSQVIN DE PRES	d' d2'
IX.[4]	MEmor esto uerbi tui seruo tuo II - Portio mea Domine dixi custodire	IOSQVIN	d3' d4'
X.	ABsalon fili mi	IOSQVIN DE PRES	e'
XI.[5]	MEnte tota supplicamus	IOSQVIN	e2'
XII.	QVis dabit oculis nostris[6]	IOANNES MOVTON	e3'

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[1]Incipit from Altus and Bassus. Disc. and Tenor enter late with "Benedixit domui Israel benedixit domui Aaron."

[2] Quoniam est Dominus c4
Miserere nostri Domine c4'
Are laid out like secunda and tertia *partes* in the Tenor and Bassus part books, the third section is laid out like a tertia *pars* in the Discantus part book, and in the Altus part book the sections are separated by double bars, but they are not marked as separate *partes*.

[3]Secunda pars tacet in Discantus. fol. d2. Incipit taken from Tenor, D3'-D4'.

[4]Altus misnumbered as XI.

[5]Altus misnumbered as IX.

[6] Heu nobis Domine e4
Ergo eiulate pueri plorate e4'

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XIII.	ELisabeth Zachariæ magnum uirum II - Inter natos mulierum non surrexit[7]	MOVTON	f f'
XIIII.	DVlces Exuuiæ dum fata Deusque	IOANNES MOVTON	f2
XV.	QVæramus cum pastoribus uerbum II - Vbi pasca, ubi cubas?	MOVTON	f2' f3
XVI.	ALleluia. Noli flere Maria	MOVTON	f3'
XVII.	IN illo tempore accesserunt II - Propter hoc dimittet homo patrem	IOANNES MOVTON	f4' g
XVIII.	GAbriel Archangelus apparuit Zachariæ	VERDELOT	g'
XIX.	BEata es uirgo Maria	VERDELOT	g2'
XX.	O Fili Dei succurre miseris	VERDELOT	g3'
XXI.	DIscumbentibus illis undecim Apostolis II - Signa eos qui in me credunt	LEON. PAMINGER	g4' h'
XXII.	DOmine quis habitabit in tabernaculo tuo II - Ad nihilum deductus est in conspectu	CORTOIS	h2' h3'
XXIII.	CAntate Domino canticum nouum II - Flumina plaudent manu	[no attribution]	h4' i'
XXIIII.	VIRgo prudentissima	ISAAC	i2'
XXV.	DIgnare me laudare te	MAILLARD	i3
XXVI.	IN me transierunt iræ tuæ	MAILLARD	i3'
XXVII.	DOmine saluum fac regem	MAILLARD	i4'
XXVIII.	PRæparate corda uestra Domino	MAILLARD	k'
XXIX.	DOmine Iesu Christe Pastor bone II - Nam sponsum, quem quasi leonem ferocem	MAILLARD[8]	k2' k3'

Are laid out like secunda and tertia partes in the part books, but are not so marked.

[7]Altus partbook in addition to Secunda Pars marking, the piece is numbered as XIIII and has attribution to IOANNES MOUTON.

[8]Attribution in Altus part book is to Clemens non Papa, but the attribution in the Altus index is to Maillard.

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XXX.	DOmine, quid multiplicati sunt	GOVDIMEL	k4'
	II - Ego dormiui & soporatus sum[9]		l'
XXXI.	DOminus Deus uester ipse est Deus	CHRISTIANVS HOLLANDER	12'
	II - Ipse ius dicet pupillo		13'
XXXII.	TV es Petrus & super hanc petram	CLEMENS NON PAPA	14
	II - Ego pro te rogaui Petre		14'
XXXIII.	BEata es uirgo Maria	CLEMENS NON PAPA	m
	II - Aue[10] Maria gratia plena		m'
XXXIIII.	VIde Domine afflictionem nostram	CLEMENS NON PAPA	m2'
	II - Sed ueni Domine, & noli tardare		m3'
XXXV.	VIdi Hierusalem[11] descendentem de coelo	CLEMENS NON PAPA	m4
XXXVI.	PEccantem me quotidie & nos poenitentem	CLEMENS NON PAPA	m4'
	II - Deus in nomine tuo saluum me fac		n'
XXXVII.	DEscendit Angelus Domini	CLEMENS NON PAPA	n2'
	II - Ecce Elizabeth uxor tua		n3'
XXXVII.	IMpulsus euersus sum ut caderem	CLEMENS NON PAPA	n4
	II - Castigans castigauit me		n4'
XXXIX.	VIrgines prudentes ornate lampades	CLEMENS NON PAPA	o'
	II - Media autem nocte clamor factus est		o2
XL.	II - VEnit ergo rex die septimo	CLEMENS NON PAPA	o2'
XLI.	VOce mea ad Dominum clamaui	CLEMENS NON PAPA	o3'
	II - Exurge Domine saluum me fac		o4
XLII.	FIliæ Ierusalem[12] nolite flere super me	CLEMENS NON PAPA	o4'
	II - Tunc incipient dicere montibus		p'
XLIII.	QVis Deus magnus sicut Deos noster	CLEMENS NON PAPA	p2
	II - Laus & perennis gloria Deo patri & filio		p2'
XLIIII.	CEcilia uirgo gloriosa	CLEMENS NON PAPA	p3'
	II - Biduanis ac triduanis		p4'

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[9]Incipit of Altus, Tenor, and Bassus. Discantus enters late with "Et resurrexi, Quia Dominus suscepit me."

[10]Bassus incipit is "Ve Maria."

[11]Bassus incipit is "Vivi Ierusalem."

[12]Bassus incipit is Iherusalem for Ierusalem.

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XLV.	VE tibi Babylon & Syria	CLEMENS NON PAPA	q'
XLVI.	DEus stetit qui ubique in Synagoga II - Ego Deus deorum dixi ad uos iudices	CLEMENS NON PAPA	q2' q3'
XLVII.	COngratulamini omnes in diem beati	CLEMENS NON PAPA	q4'
XLVIII.	O Fili Dei memento semper mei	CLEMENS NON PAPA	r'
XLIX.	COnfundantur omnes qui me persequuntur II - Quoniam tribulatio proxima est	CLEMENS NON PAPA	r2' r3'
L.	VOx in rama audita est	CLEMENS NON PAPA	r4'
LI.	LApidabant Stephanum inuocantem II - Impetum fecerunt unanimiter in eum	CLEMENS NON PAPA	s s'
LII.	HIerusalem Hierusalem cito ueniet[13] II - Ciuitas Hierusalem noli flere[14]	CLEMENS NON PAPA	s2' s3'
LIII.	GAbriel Angelus apparuit Zachariæ II - Hic præcursor & dilectus	THOMAS CRECQVILON	s4' t'
LIIII.	INgemuit Susanna, & ait: Angustiæ II - Sed melius est absque opere	THOMAS CRECQVILON	t2' t3
LV.	QVæ est ista quæ ascendit sicut sol II - Quæ est ista quæ ascendit per desertum	THOMAS CRECQVILON	t3' t4'
LVI.	VErbum iniquum & dolosum uerbum	THOMAS CRECQVILON	u'
LVII.	IMpetum inimicorum ne timueritis	THOMAS CRECQVILON	u2'
LVIII.	DOmine Deus exercituum, qui sedes II - Salua nos de manibus inimicorum	THOMAS CRECQVILON	u3' u4'
LIX.	TOta pulchra es amica mea, & macula	CLEMENS MOREL	u4'
LX.	EXpurgate uetus fermentum Alleluia II - Non in fermento maliciæ	IO. CASTELLETI	x' x2
LXI.	IN illo tempore accesserunt ad Iesum II - Propter hoc dimittet homo patrem	INCERTVS AVTOR	x2' x3
LXII.	CLama ne cesses, quasi tuba exalta	BENEDICTVS	x3'
LXIII.	DOleo super te Absolon fili mi	BENEDICTVS	x4'

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[13]Altus orthography "IErusalem."

[14]Bassus orthography "IErusalem."

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LXIIII.	VIue Deo semper gens insensata II - Viue Deo & totam circa hunc spem ponito	LOVYS PIETON	y' y2'
LXV.	GRegem tuum pastor æterne non deferas	INCERTVS AVTOR	y3'
LXVI.	PAter peccaui in coelum & coram te II - Quanti mercenarij abundant panibus	CONSILIVM	y4' z
LXVII.	TRistis est anima mea usque ad mortem II - Viglate & orate, ut non intretis	A. TVBAL	z' z2

Locations and Notes: **B** Br**; **CS** B** (T, V only), Pu** (S only); **D** B (Mus. Ant. pract. B440), Bn** (V, 6 only); Dl** (missing V), LEm**, Mbs (4^0 Mus.Pr.243) (T,V only); Ngm (M 376.8^0), Rp**; **F** Pc**; **GB** Lbm (K.3.l.1); H BA** (SATB only), **Pl** Kj**, Wu** (B only); **US** Wcm (M/1490/.N93/Case)

For notes see cat. no. 60.

Literature and Bibliography: RISM 1559^2; H. M. Brown (see below).
Facsimile edition: Renaissance Music in Facsimile, vols. 27-29. Introduction by Howard Mayer Brown. New York and London: Garland, 1986.

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67. Catechesis Numeris Musicis RISM L1841 1559

By Mattheus le Maistre. This volume contains seven motets for three voices; a second edition was printed by Berg and Neuber in 1563 as L1842, cat. no. 91.
Entry based on: GB Lbl (K.8.i.4)

Tenor title page:
[In red and black]

CATCHESIS
NVMERIS MVSICIS INCLVSA,
ET AD PVERORVM CAPTVM ACCOM=
modata, tribus uocibus composita,
À MATTHAEO LE MEISTRE BELGA,
Praefecto Musicorum in Aula Augusti Ducis Saxoniae &c.
Pars infima.
NORIBERGAE IN OFFICINA IOANNIS
Montani, & Vlrici Neuberi. M. D. LIX.

Other title pages: Other partbooks lacking.

Contents: see cat. no. 90, L 1842 for contents and format.

Locations and Notes: GB Lbl (K.8.i.4) (only pars infima partbook)
GB Lbl (K.8.i.4) is bound as a set of 19 volumes plus a set of 24 blank, and ruled folios. The title page of the whole volume reads: "Cantiones, Madrigali, Psalmi, Proverbia, & Moteta | Duarum, Trium, et Quatuor Vocum. Quatuor Libellis Comprehe[n]sa. | SVCCENTOR. | Musica non lasciviae: sed laudando Deo | Ac excitandis ad virtutem Ingenijs, | Mitigandis qz curarum molestijs, | caelitis donata est. | " The binding is dark brown leather, probably 16th century, gold stamped "SVCCENTOR" in center front, on center back "Adriani Scholastici."

Literature and Bibliography: RISM L1841
Modern Edition: *Mattheus Le Maistre Catechesis and Gesenge,* edited by Donald Gresh. *In Recent Researches in the Music of the Renaissance* Volume XXXIX. Madison, A-R Editions, 1982. (Based on 1563 edn.)

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68. Leychpredigten RISM/DKL 1559[10]

Three volumes by Johannes Matthesius, re-issued by the firm at least two times (see cat. no. 80, RISM/DKL 1561[19], and 108, RISM/DKL 1565[12] (Berg's Heirs)).
Entry based on: D Nla (1614.4[0])

Title page:
Volume I:
[In red and black Fraktur and roman]

Leychpredigten
Auß dem fünfftzehenden
Capitel der I. Epistel S. Pau=
li zun Corinthiern. **Von der aufferstehung**
der Todten vnd ewigen leben.
Johannis Matthesij.
Der erste Theyl.
Esaiae LXVI.
Ewer gebeine sollen grünen wie das graß.
Nürmberg. M. D. LIX.

Title page volume II: (fol. Bb)
[In Fraktur]

Leychpredigten
Johannis Mathesij.
Ander theyl.
Psalm. CXIII.
Des Gerechten wirdt nimmer
mehr vergessen.
M. D. LIX.

Title page volume III: (fol. Qq)
[In Fraktur]

Leychpredigten
Johannis Mathesij,
Da heym seinen Kin=
der gethan.
Der dritte Theyl.
Psalm. CXII.
Das geschlecht der frommen wirt
gesegnet sein.
Nürnberg. M. D. LIX.

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Colophon: (Volume III only): fol. Dddd4

[Transfiguration of Christ][1]
Psalm. LXXXIX
Wol dem volck das jauchtzen kan.
Gedruckt zu Nürm=
berg, durch Johann vom
Berg, und Ulrich Newber.

Format: Quarto; decorative initials are larger than usual square-shaped woodcuts (size = 7 text lines), all have subjects of frolicking putti, some in rather questionable poses; marginalia in smaller Fraktur font.

signed:
Vol. I: *i-[vi](signed $i-v) fols *iii and iv are reversed; A-Z4 signed $3 Fraktur; a-z4, Aa4
Vol. II: Bb-Pp4
Vol. III: Qq-Zz4; Aaa-Zzz4; Aaaa-Dddd4

Dedication: fols. *2-*6'.
From Johannes Matthesius (who signs himself "der Alte Prediger inn S. Joachimsthal") to: "Dem wirdigen und wol gelerten M. Casparn Eberharden, Pfarrherr zum Wolkenstein, meinem freudlichen lieben Gefattern."

Dedication vol. II: fols. Bbii-Ccii'
From Johann Mathesius to: "Dem Edlen und Wolgebornen Frewlein, Frewlein Barbaren vom Hassensteyn,"

Dedication vol. III fol. Qq2-Rr3'
To: "Meinen lieben Sönen vnd Töchtern, Wünsche ich Gottes Gnad vnd Segen from: Johannes Matthesius ewer lieber Vater vnd Pfarrherr der Kirchen Gottes in S. Jochims Thal."

Table(s) of Contents: None in vols. 1 or 3.

Volume II: fol. Bb'
Inhalt der Predigten des andern Theyls.

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[1]In a square, architectural border, with two snakes.

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Contents:

Volume I:

Fol.:	Aa2'
Heading:	Ein tröstlich Lied, der Kirchen Gottes imm S. Jochimßthal, von der aufferstehung des fleysches, darinne dis Capitel S. Pauli zusammen gefasset ist.
Attribution:	N. H.
Incipit:	Sanct Paulus die Corinthier
Notation:	One voice, white mensural notation, 22 stanzas of text total. Clef: C3, one flat, no mensuration sign.

Other contents: 10 sermons

Volume II:

Fol.:	Pp3
Heading:	Ein Lied der Kirchen Gottes im Thal, vom Leyden Jesu Christi, aus dem 53. Capitel Esaie.
Attribution:	none
Incipit:	Hort ihr Christen und mercket recht
Notation:	One voice, white mensural notation, 18 stanzas of text total. Clef: C3, one flat, no mensuration sign.

Other contents: 4 sermons

Volume III:

Fol.:	Dddd2' - Dddd3
Heading:	Folget ein Grableid und Requiem Matthesij.
Incipit:	Gott schuf Adam aus staub un[d] erd
Notation:	One voice, white mensural notation, 6 stanzas of text total. Clef: C4, one flat, cut C sign.

Other contents: 6 sermons

Locations and Notes: A Wn**; CS OL**; D An**, Bds** (2), HEu**, Mdm**, Nla(1614.4[0]), NB**, Tu**; US R (M2138.M436). Lost: D Kl
US R (M2138.M436) bound in light leather over wood, blind embosed or stamped with concentric rectangles of figures Clasps intact. Front and back inside covers carry names, dates, and annotations from a number of different owners. .

Literature and Bibliography: RISM/DKL 1559[10]

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69. Selectissimorum Triciniorum RISM 1560[1]

No one library has all nine partbooks of this three-volume set of pieces for three voices. Vols. 1 and 2 are catalogued as RISM 1560[1] and 1560[2] respectively, but the third volume, aslo published in 1559/60 was omitted from the RISM catalogue, presumably because the title page of that volume implies that most of the pieces in it are by a single composer. Instead, the third volume is catalogued in the RISM A series as F 720. It seems likely that RISM 1563[2] is a reprint or new edition of the third volume.
The only extant Tenor volume, at D LEm, is incomplete, and lacks title page as well as the first 7 folios; the volume begins with piece no. 2, fol. a8.
Given the discrepancies between the title page dates and the colophon date of vol 2, I have chosen to place the three volumes together, here, at the end of 1559 and the beginning of 1560.
Entry based on: GB Lbl (K.8.i.4 and K.8.i.1.) and LEm* (T)

Bassus title page:

SELECTIS=
SIMORVM TRI=
CINORVM
BASSVS.
Noribergae, in officina Ioannis Monatani, & Vlrici Neuberi sociorum.

Discantus title page:

SELECTIS=
SIMORVM TRI=
CINORVM
DISCANTVS.
Noribergae, in officina Ioannis Monatani,
& Vlrici Neuberi sociorum.

Colophon: None in any part book.

Format: Oblong 8^0, no foliation or pagination. Underlay (Latin) italic, composer attributions in headings italic

Collation:
Disc: AA-HH8, II6
Bassus: A-H8, I4 (last 3 folios blank)
Tenor: [lacking a-a7] a8-i8
signatures: $1-5, Italic font, arabic numerals.

Dedication: None in any part.

Table of Contents: None in any part.

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Contents:

No.	Incipit	Attribution	Fol.
I.	IN Domino confido II - Dominus in templo sancto suo Dominus[2]	Thomas Stoltzer[1]	a3
II.	PAter à nullo est facus	Sampson	a4'
III.	ACh got wie la[n]g vergissest mei[n][3]	Bened. Ducis	a7
IIII.	AVß tieffer not schrey ich zu dir	Bened. Ducis	a7'
V.	ICh glaub, vn[d] darumb rede ich	Bened. Ducis	a8
VI	QVem tremunt impia	H. Isaac.	b
VII.	TRisticia uestra	H. Isaac	b'
VIII.	QVæ est ista		b2'
IX	SO ich bedenck, anfang vnd end		b4
X	WAs sol ich machen		b5
XI	DJe brünlin die da fliessen	H. Isaac	b7
XII	TOta pulchra es, amina mea II - Iam enim hyems transijt		b8 c
XIII	BEATI omnes qui timent Dominum II - ECCE sic bene ddicetur homo qui timet	Ad pars[4]	c2 c3'
XIIII	EFfunde iram tuam in gentes	Concilium	c5
XV	ILlumina oculos meos II - FAC mecum signum in bonum	Quinq; uersus S. Bernhardi.[5]	c6' c8'
XVI	SI bona suscepimus de manu Domini		d2'
XVII	OIme patientia	Rup. Vnterholtzer.	d4
XVIII	SOl occasum nesciens	H. Isaac	d5

[1]Attribution from Bassus part book.

[2]Secunda pars heading across top in roman capitals.

[3]German text in Fraktur underlay.

[4]Bassus and Tenor part books "Ad pares".

[5]Not in Tenor.

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XIX	AN wasser flüsern Babylo[n]	Bened. Ducis	d5'
XX	Al mein mut auch hertz vnd sin	H. Isaac	d6'
XXI	SIa maledet amore	Io. Grro [sic][6]	d8
XXII	TAnta beltad' e' n uoie leggiadria	Io. Grro[7]	e'
XXIII	NOn fia giamai in questi' o in altr e tade	Io. Gero	e3
XXIIII	SIo hauesse tant' ardire Ch'io potesse madonna' l grando lore	Io. Gero.	e4'
XXV	SIa benedett amore E chionque l segue ogn' hora	Io. Gero.	e6
XXVI	IE ne fais rien que requirer sans acquerir	Ianequin	e7'
XXVII	QVando madonna gliamorosi squardi Souente mi	Io. Gero	e8'
XVIII	PEr ampla strada entrai uel labirintho	Io. Gero	f2
XXIX	SE' l dolesdegn' e l' ira No[n] temprate madonn'	Io. Gero	f3'
XXX	VOstre beaulte	Iacotin	f5
XXXI	PErot Perot uie[n]dras tu aux nopces	Adrian Willart [sic][8]	f6'
XXXII	ATu point ueu la uiscontine	Adrian. Willart.	f8
XXXIII	O Felici pensier felic' il giorno	Io Gero	g'
XXXIIII	HA che uoi piu cruciarm amor' fallace	Io. Gero	g2'
XXXV	MAdonna pre' il de che mo confonda	Io. Gero	g3'[9]
XXXVI	BAises moy ta[n]t tant frinques moy ta[n]t	Adrian. Willart	g4'
XXXVII	NAues point ueu mal assenee	Richafort	g6
XXXVIII	PRiuo dil quel che gra[n[tempo	Io. Gero	g7'

---

[6]Bassus and Tenor part book "Io. Gero".

[7]Bassus and Tenor part book "Io. Gero".

[8]The italic font used in this print has W letters.

[9]Folio mis-signed g5 rather than g3.

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XXXIX	MAdonn' io u' am', e taccio, Vel puo giurar amore	Io. Gero	h
XL	VIgnon uignette, qui te pla[n]ta il fut preudhom	Ianequin[10]	h2
XLI	AMy souffre que ie uous ay me		h3'
XLII	IIy trop ayme urayment ie le confesse		h4'
XLIII	CEs facheur sotz qui mesdisent		h5
XLIIII	ADieu mes amours de uous suis las		h5
XLV	SI par soffrir or. peult uaincre fortune		h7
XLVI	AMour uault trop qui bien senscait dessaire		h7'
XLVII	IAmais nay mray masson, ie suis trop belle		h8'
XLVIII	NAymes iamais ces gens de court liz	P. Molu[11]	i'
XLIX	ET dont uenes uous madame lucette?	P. Molu[12]	i3'
L.	Le gra[n]d desir daymer mi tient	Ad pares. Iohan. Mouton	i5'
	FINIT DISCANTVS *Carminum trium uocum*		i6

Locations and Notes: D As** (B), Bds** (B), BS** (S), LEm(T incomplete)*, Z** (S); GB Lbl (K.8.i.4 and K.8.i.1.) (S B)
GB Lbl (K.8.i.4) is bound as a set of 19 volumes plus a set of 24 blank, and ruled folios. The title page of the whole volume reads: Cantiones, Madrigali, Psalmi, Proverbia, & Moteta | Duarum, Trium, et Quatuor Vocum. Quatuor Libellis Comprehe[n]sa. | SVCCENTOR. | Musica non lasciviae: sed laudando Deo | Ac excitandis ad virtutem Ingenijs, | Mitigandis qz curarum molestijs, | caelitis donata est. |
The binding is dark brown leather over boards, probably 16th century, gold stamped "SVCCENTOR" in center front, on center back "Adriani Scholastici."
GB Lbl (K.8.i.1.) is a set of three partbooks containing this and the following two volumes. On the inside covers, both back and front, are music theory notes on hexachords, including diagrams, in a sixteenth-century hand.
D LEm (T incomplete)* all three volumes seen on film.

Literature and Bibliography: RISM 1560[1]

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[10]Tenor part no attribution.

[11]Tenor part book attribution.

[12]Bassus and Tenor part books attribution.

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70. Variarum linguarum tricinia RISM 1560²

No one library has all nine partbooks of this three-volume set of pieces for three voices. Vols. 1 and 2 are catalogued as RISM 1560¹ and 1560² respectively, but the third volume, aslo published in 1559/60 was ommitted from the RISM catalogue, presumably because the title page of that volume implies that most of the pieces in it are by a single composer. Instead, the third volume is catalogued in the RISM A series as F 720. It seems likely that RISM 1563² is a new edition of the third volume.
The only extant Tenor volume, at D LEm, is incomplete, and lacks title page as well as the first 7 folios; the volume begins with piece no. 2, fol. a8.
Given the discrepancies between the title page dates and the colophon date of vol 2, I have chosen to place the three volumes together, here, at the end of 1559 and the beginning of 1560.
Entry based on: GB Lbl (K.8.i.4 and K.8.i.1.) and LEm* (T)

Tenor title page:

[In roman and italic, **red** and black]

VARIARVM LINGVARVM
TRICINIA.
A PRAESTANTISSIMIS
MVSICIS, AD VOCES FERE
aequales composita.
TENOR
TOMI SECVNDI.
Noribergæ, apud Ioannem Montanum, Et Vlricum
Neuberum. **ANNO M. D. LX.**

Other title pages:

BASSVS I (DISCANTVS)
TRICINIORVM.
IN
SECVNDO
TOMO CON=
TENTORVM.
NORIBERGAE INPRESSERVNT IOANNES
Montanus, ET *Vlricus Neuberus.* M. D. LX.

Colophon: None in any part book.

Format: Oblong 8^0, no foliation or pagination. Roman numerals refer to numbers of pieces. Text underlay in italic (for Latin pieces).

Collation:

Disc: AA-II8 (last folio blank)
Bassus: A-H8, I4 (last folio blank)
Tenor: a1-5, b-i8
signatures: $ 1-5, italic with arabic numerals

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Dedication: [appears only in Tenor] fol. a2-a3'
"Dem Erbarn vnd Achtbarn Se= | bastian Eyrich, Burger zu Wertheym, | meinem altern getrewen Freund." signed "E. Williger Johann vom Berg."

Tables of Contents: [appears in all volumes] fol. a4'-a5' (Tenor)
Tenor: [in roman] INDEX TRICINIORVM LATINORVM. fol. a4
Contents [in italic] listed in numerical order.
[in Fraktur] Register der teutschen Lieder. fol a4'
Contents [in Fraktur] listed in numerical order.
[in roman] TABLE DES CHANSONS FRANCOYSES
Contents [in italic] listed in numerical order. fol. a5 [sic]
[in Fraktur] Register der Vlemischen Lieder
Contents [in italic] listed in numerical order (all by Clemens non Papa) fol. a5' [sic]

Contents:

No.	Incipit	Attribution	Fol.
I	Ecce enim Deus adiuuat	Verdelot	a2
II	Contristatus sum in cogitatione mea	Clemens non Papa	a2'
III	In die tribulationis meæ clamaui ad te	Morales	a3'
IIII	Memor sui nocte nominis tui	Phinot	a5'
V	Deduc me Domine in uia tua	Iacotin	a7'
VI	Ecce Dominus ueniet	Certon	b
VII	Viderunt omnes tenmini terræ	Claudin	b2
VIII	In die tribulationis meæ	Damianus	b3'
IX	Vniuersæ uiæ tuæ misericordia	Claudin	b5'
X	AVe Maria gratia plena Dominus tecum	Certon	b7
XI	AVe Maria gratia Dei plena	Claudin	b8
XII	Spes mea ab uberibus matris	Claudin	c
XIII	TV es Petrus, et super hanc Petrum	Morales	c3
XIIII	DOmine non secundum	Leonhardus Paminger	c5
	II - Domino ne memineris		c6
	III - Adiuua nos Deus salutaris noster		c7'
XV	WIR glauben all in einen Gott[1]	Leon. Paminger	d

[1]Text underlay of German in Fraktur.

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XVI	ERhalt vns Herr bey deinem wort	Leonhardus Paminger	d2'
XVII	NVn bitten wir den heyligen Geyst	Leonhardus Paminger	d3
XVIII	DEr Herr Jesus in der nacht	Leon. Paminger	d4
	II - Desselbigen gleichen man er den		d5
XIX	DEr HERre ist mein Hirt	Der 23. Psalm. Leonh. Paminger.	d6'
	II - Vnd ob isch schon wandert in finstern tal		d7'
XX	VAtter vnser im Himel reich	Leon. Paminger	e[2]
XXI	VAtter vnser im Himelreich	Leon. Paminger	e'
XXII	VAter vnser im Himelreich	Leonhardus Paminger	e2'
XXIII	ALler augen warten auff dic Herre	Das benedicite. Leon. Paminger	e3'
	II - Herr Gott Himlischer Vatter		e4'
	III - Danket dem Herren dernn er ist freuntlich	TERTIA PARS Das gratias	e5'
	IV - Wir dancken dir Herr Gott Vater	QVARTA PARS. Das Gratias	e7
XXIIII	HErr zeig mir deine weg	Der 25. Psalm. Leon. Paminger.	e8
	II - Gedenket Herr an dein barmhertzigkeit		ff
XXV	KVmbt her Kinder	Der 34. Psalm. Leonh. Paminger.	f2'
	II - Die augen des Herren sehen auff die gerechten		f4
XXVI	MOn petit cueur[3]	Cornelius Canis	f5'
XXVII	MA bouche chante, mo[n] cueur pleure	Cornelius Canis	f6'
XXVIII	DOulce memoire en plaisir consommee	Io. Baston	f7'
XXIX	HAstes vous de moy faire grace	Thomas Crecquillon	g'
XXX	Or uray dieu quil est enuye	Thomas Crecquillon	g2'
XXXI	Ie suis ayme de la plus belle	Thomas Crecquillon	g3'
XXXII	Ie suis trop ionette pour faire' vng amy	N. Gombert	g4

---

[2]Gathering missigned "Tenor secundi Tomi."

[3]Underlay of French texts in Italic.

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XXXIII	Sil est si doulx par quoy nest doncques moindre	Clemens Iannequin	g5'
XXXIIII	LE bergier & la bergiere sont aßis pres du[n]g buisson		g6
XXXV	CEl luy qui est long de samye	N. Gombert	g7'
XXXVI	TOut plain dennuy & de desconfort	Benedictus	g8'
XXXVII	DEson amour me donne iouyssance	Clemens Ianequin	h2
XXXVIII	SAlich ist die man	Der 1. Psalm. Cle. non Papa	h2'
XXXIX	Verhoort Heer myn gechlach	Der 5. Psalm. Cle. N. Papa	h3
XL	IN god is al myn touerlat	Der 10. Psalm. Cle. N. Papa	h4
XLI	O Heer wilt my behowen	Der 11 Psalm. Cle N. P.	h4'
XLII	O Heer verhort doch myn gebet	Der 16. Psalm. Clemens non Papa	h5
XLIII	Gods glory ende herrlicheit	Der 18. Psalm. Clemens non Papa	h5'
XLIIII	DIe Coninc sal hem verbliden	Der 20. Psalm. Cle. N. Papa	h6
XLV	Waeroum wout ghi mi verlaten	Der 21. Psalm. Cle. N. Papa	h7
XLVI	ICk heb gestelt op v myn Heer	Der 30. Psalm. Clemens non Papa	h8
XLVII	GOd myns genadich zyt	Der. 51. Psalm. Cle. N. P.	i
XLVIII	O Heer doe ghi ons hier verliet waren	Der 59. Psalm. Cle. N. Pa.	i2
XLIX	Heere lieue Heere	Der 60. Psalm. Cle. N. Papa	i3
L	VRolick en bly loeft god ghi ertsche scaren	Der 65. Psalm. Cle. N. Pa.	i3'
LI	Waerom wilt ghi ons verlaten?	Der 73. Psalm. Cle. N. P.	i4
LII	DIe Heyden quamen tot v vercoren	Der 781. Psalm [sic]. Clemens non Papa	i5
	FINIT DISCANTVS SECVNDI TOMI		i5'

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Locations and Notes: D As** (B), Bds** (B), BS** (S), LEm(T)*; GB Lbl (K.8.i.1.) (S B)
GB Lbl (K.8.i.1.) is a set of three partbooks containing this and the two companion volumes. On the inside covers, both back and front, are music theory notes on hexachords, including diagrams, in a sixteenth-century hand.

Literature and Bibliography: RISM 1560²

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71. Tertio tomo triciniorum RISM F720 1559/60

No one library has all nine partbooks of this three-volume set of pieces for three voices. Vols. 1 and 2 are catalogued as RISM 1560[1] and 1560[2] respectively, but this, the third volume, also published in 1559/60, was omitted from the RISM catalogue, presumably because the title page of this volume implies that most of the pieces in it are by a single composer. Instead, the third volume is catalogued in the RISM A series as F 720. It seems likely that RISM 1563[2] is a reprint or second editionof the present volume.
The only extant Tenor volume, at D LEm, is incomplete, and lacks title page as well as the first 7 folios; the volume begins with piece no. 2, fol. a8.
Given the discrepancies between the title page dates and the colophon date of vol. 2, I have chosen to place the three volumes together, here, at the end of 1559 and the beginning of 1560.
Entry based on: GB Lbl (K.8.i.4 and K.8.i.1.) and LEm* (T)

Tenor title page:

VVOLFGANGI FIGVLI
NUMBVRGANI TRICINIA SACRA AD
uoces pueriles pares in usum scholarum composita.
Cum præfatione uiri clariſsimi Domini Ioachimi Camerarij.
MEDIVS CANTVS IN TERTIO TOMO TRICINIORVM.
[Woodcut of three muses labled Euphrosyne, Thalia, Aglaia]
THALEIA.
Blinda Thaleia uocem duplicatam reddere fueta,
Vero olim dicta est nomine, Pasithea.
1

Bassus title page:

INFERIOR CAN=
TVS IN TERTIO TOMO
TRICINIORVM.
[Woodcut of three muses labled Euphrosyne, Thalia, Aglaia]
EVPHROSYNE.
Aspicip Euphrosyne laeto data muneru uultu,
Ponderat illa animum, non tribuentis opes.

Discantus title page:

SVPERIOR CAN=
TVS IN TERTIO TO=
MO TRICINIORVM.
[Woodcut of three muses labled Euphrosyne, Thalia, Aglaia]
AGLALIA.
Moribus Aglaia cum maiestate verendis,
Largitur facili munera dextra manu.

---

[1]Below printing on title page is "Numburgi, I 1559." in manuscript.

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Colophon: [appears in Bassus and Discantus parts only] fol. i6 (Discantus)

[Transfiguration of Christ]
LXXXIX. [sic]
Beatus populus, qui scit iubilationem.
Gedruckt zu Nürnberg, durch Johann vom Berg, vnd
Vlrich Neuber. Anno 1559.

Dedications: [appear in Tenor volume only] fols. a2-a4

To "VIRI CLARISSIMI D. IOA-| CHIMI CAMERARII PABERGENSIS, | *in Musicæ laudem præfatio.*" (unsigned, undated)

fol. a4'-a5[sic]

To "INGENVO ET OPTIMAE | SPEI PVERO, PHILIPPO CAME-| *rario, uiri clarißimi D. Ioachimi filio. S. D.* | signed" *Calend. Ianuarij. Anno* M. D. LIX. *Vuolfgangus Figulus.*

Format: Oblong 8^0, no foliation or pagination. It should be noted that the title pages and signature lines of the Discantus and Bassus voumes ("Discantus tertij tomi" and "Bassus tertij Tomi") indicate that this was conceived (at least by the printers) as the third of the tricinium volumes, and not as a separate volume.

Collation:

Discantus:, AA-HH 8, II6 (last verso blank)
Tenor: a-h8, i6
Bassus: A-I8
signatures: $ 1-5, Tenor, Discantus: italic, arabic numerals.

Table of Contents: [appears in all parts][2] a5'-a6 (Tenor)

INDEX TRICINIORVM | HVIVS OPVSCVLI.
Lists pieces in numerical order, no attributions; italic font. Partway down second page is heading "Germanica" in roman type, followed by titles of German pieces in Fraktur.

Contents:

No.	Title	Attribution or heading	Fol.
I	VOs ad se pueri primis inuitatabanis	Phillip Melanchthon[3]	a2
II	Nemo aliquem ex istis contemnat mando pusillis	Georgii Fabricii[4]	a5
III	Coelestis & uerus pater	Hiobi Magdeburgii*	a7

---

[2]Appears at end of Discantus part and beginning of Bassus.

[3]Full text of piece is printed in verses on the verso facing the music (a'). The text is also underlaid in the conventional fashion. The heading reads: CARMEN PHILIPPI | MELANTHONIS. | All attributions in this column marked with an astersik work the same way.

[4]GEORGII FABRICII CARMEN | EX EVANGELIO MATTHAEI XVIII

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IIII	Omnia qui pascis	Iacobi Micylli*	b2
V	Pater noster		b3'
VI	Huc agite ô fassi coelestia munera	H. Eobani Hessi*	b6
VII	QVas grates tibi	Adami Siberi*	c
VIII	In tenebris nostrae & densa caligine mentis	Ioachimi Camerarii*[5]	c4
IX	Christe salus mundi placidæ da tempora pacis	Ioannis Stigelii*	c6
X	Ecce hæreditas Domini fili sunt merces	Ex Psalmo CXXVII	c7'
XI	ET erit tanquam lignum	EX PRIMO PSALMO	d
XII	FEcit potentiam in brachio suo	[6]	d2'
XIII	Fecit potentiam in brachio suo	[7]	d4'
XIIII	Pleni sunt coeli & terra	[8]	d6'
XV	Agnus Dei	[9]	d8
XVI	Contere Domine fortitudinem inimicorum	[10]	e
XVII	AVfer à nobis Domine cunctas iniquitates	PRECATIO PRO I PECCATIS TOL I LENDIS. I	E2'
XVIII	DA pacem Domine in diebus nostris	PRO PACE	e4'
XIX	DA pacem Domine in diebus nostris	ALIVD PRO PACE	e5'
XX	Beatus autor seculi	EX HYMNO SEDVLII DE NATALI	e6'
XXI	Grates nunc omnes reddamus Domino Deo II - Huic oportet ut canamus	Prosa de natiuitate Christi	e7' e8'

---

[5]PARALIP. CAP. XX

[6]EX CANTICO BEATÆ MA-I RIAE, LVCAE PRIMO.I TONI PRIMI

[7]EX EODEM I CANTICO.I TONI SECVNDI.

[8][In roman and Fraktur] EX MISSA I **Da Jacob das Kleyd ansahe.**

[9]EX EADEM MISSA

[10]PRECATION CON-I TRA HOSTES EC=I CLESIAE.

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XXII	Dies est lætitiæ in ortu regali		f'
XXIII	Defuncto autem Herode: Ecce Angelus	Matth. cap. 2.	f3'
XXIIII	Lumen ad reuelationem gentium	Ex cantico Simeonis, Lucæ cap. 2.	f5'
XXV	Angelicos testes, sudarium & uestes	Ex prosa de resurrectione Christi	f7'
	SEQVVNTVR ALIQVOT TRICINIA GERMANICA AD VOCES PVERILES		f8'
XXVI	GElobet seystu Jesu Christ[11]		f8'
XXVII	Vnd du Kindlein wirst ein Prophet	Auß dem Lobgesang Zacharie. Luce am fünfften Capitel[12]	g'
XXVIII	ER vbet gewalt mit seinem arm	Auß dem Lobgesang Marie. Luce am ersten Capitel.	g3
XXIX	Nun bitten wir den heyligen Geist		g5
XXX	Christe der du bist tag und liecht	Primum[13]	g6
XXXI	BEschirmer der Christenheit dein hilff[14]		g7'
XXXII	ERhalt vns Herr by deinem wort		g8
XXXIII	VErleyhe vns friden gnediglich herr		h4
XXXXIIII	HArt halt ich noch an dir mein Gott	Primum[15]	h5'
XXXV	HArt halt ich noch an dir mein Gott	Secundum. Duarum Vocum.	h6'
XXXVI	HArt halt ich noch an dir mein Gott	Tertium	h7'
XXXVII	ACh Gott vom Himel sich darein		i
XXXVIII	WO Gott der Herr nit bey vns helt		i2'
XXXIX	EIn feste burck ist vnser Gott		i3'

[11]German text underlay in Fraktur

[12]German heading in Fraktur.

[13]Italic font.

[14]Index reads: "Christe der du bist /2."

[15]Italic font.

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Locations and Notes: D-ddr Bds (inferior cantus [Bassus])[16], LEm* (medius cantus [Tenor]); GB Lbl (K.8.i.1.)

GB Lbl (K.8.i.1.) is a set of three partbooks containing this and the two companion volumes. On the inside covers, both back and front, are music theory notes on hexachords, including diagrams, in a sixteenth-century hand.

Literature and Bibliography: RISM F 720

[16]According to RISM series A.

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72. Agend Büchlein für die Pfarrherrn RISM/DKL 1560[15]

Berg and Neuber printed at least a dozen editions of this popular book by Sebald Heyden. The 1545 edition seems to have established the standard; there are only minor differences between the editions from that date on. See also catalogue numbers: 2a, 1543a; 2b, 1543b; 4, 1544; 7, 1545[10]; 15, 1548[06]; 39a, 1553[08]; 39bb, 1553[09]; 53, 1556[08]; 57, 1557[09]; 105a, 1565[08]; 105b, 1565[09]; 105c, 1565[10].

Title page:

[in Fraktur][1]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
M.D. LX.

Colophon: fol. f3

[in Fraktur]

Gedruckt zu Nürnberg, durch Johan[-] vom
Berg, vnd Vlrich Neuber.

Format: signed: a-z4, A-F4; F3'and F4-F4' blank.

Contents:

Incipit	Clef, Staff	Notation	Fol.
Unser Herr Jesus	F3, 4 line	black	e2'-e3'
Last uns beten, Vatter unser	F4/F3, 4 line	black	e3'-e4'
Als Jesus Christus unser Herr	C3, 5 line	white	f
Lytaney (sic) [2]	F2, 4 line	white	h2'-h4

Other contents: 20 chapters of text.

Locations and Notes: D B-MG**; Mbs [4 liturg 195]

Literature and Bibliography: RISM/DKL 1560[15]

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

[2]All other versions of this book use the spelling "Litaney". It is an antiphonal setting of Latin and German texts in parallel collumns; the first column is designated "Der erst Chor" and begins with the *Kyrie eleison* text. The second column is designated " Der ander Chor" and begins with "Herr Got vater im himel" (direct translation of *Kyrie*) text.

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73. Deutsche Musica und Gesangbüchlein RISM/DKL 1560[02] RISM Th 69

By Martin Agricolam and Wolfgang Figulus (1560). This volume, which contains both text and music, was issued in a new edition by Berg and Neuber in 1563 (see cat. no. 87).
Entry based on: D Nla (Fen. II.399.8[0])

Title page:

Deutsche Mu=
sica und Gesangbüchlin,
der Sontags Evangelien, artig
zu singen, für die Schuldkinder,
kneblein und megdlin, Et=
wa in Deutsche reim
verfasset,
Durch
Martinum Agricolam.
Jetzund auffs fleyssigest mit
schönen gesengen und ge=
betlin zugericht.
Durch.
Wolffgangum Figulum.
Anno M. D. LX.

Colophon: fol. d8

Gedruckt zu Numberg,
durch Johann vom
Berg, vnd Vlrich Newber.

Format: Octavo; text Fraktur; according to RISM/DKL and RISM Theory, this print has 112 fols., however, the copies at D Nla, Mbs, and B each have 40 fols.
Signed: a-d8; $5 in Fraktur, roman numerals.

Contents: for complete contents see cat. no. 87, RISM/DKL 1563[01]

Locations and Notes: D B (M. Ant. Theor A10), Mbs, Nla(Fen. II.399.8[0]).
According to RISM/DKL, also: D Bds**
According to RISM Theory, also: D S**

Literature and Bibliography: RISM/DKL 1560[02], RISM Theory p. 69.

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74. Ein Außbund . . . teutscher Liedlein . . . RISM 1560[25]

The third Berg and Neuber edition of this popular volume by Georg Forster, which contains 130 pieces for four voices. See also cat. nos. 18, RISM 1549[35] and 33, RISM 1552[27].
Entry based on: D Mbs (4[0] Mus Pr 99 (tresor))

Tenor title page:

[In black and red]

Ein außbund schöner Teutscher
Liedlein, zu singen, und auff allerley Instru=
ment, zugebrauchen, sonderlich außerlesen.
[in a decorative compartment[1]] **TENOR**
[below compartment] des ersten Teyls.
¶Von Newem widerumb ubersehen, und gebessert.
Mein art und weiß in mittel maß
Gen andern stimmen ist mein straß
Die habent acht auff meine stim[m]
Den mennern ich für andern zun[n]
[Nuremberg coat of arms]
Gedruckt zu Nürmberg, durch Johann vom Berg,
vnd Vlrich Newber. M. D. LX.

Discantus title page:

[in a decorative compartment] DISCANTVS
[below compartment] Des außbunds schöner Teutscher
Liedlein zu singen, und auff allerley Instru=
ment zu gebrauchen, sonderlich außerlesen.
Ir Kneblin vnd jr Meidlein rein
Ewer stimlein schallen also fein
Den Discant lernet vnbeschwert
Kein ander stim[m] euch zu gehört.
Nürnberg.
M. D. LXI.

Altus title page:

[in a decorative compartment] ALTVS
[below compartment] Des außbunds schöner Teutscher
Liedlein zu singen, und auff allerley Instru=
ment zu gebrauchen, sonderlich außerlesen.
Der Alt gehört gsellen zu
Die laufen auff vnd ab on rhw
Also ist auch des Altes weyß
Drum[m] lernet mich mit allem fleyß.
Nürnberg.
M. D. LXI.

---

[1]Compartment like 1546 but no date on it.

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Bassus title page:

[in a decorative compartment] BASSVS
[below compartment] Des außbunds schöner Teutscher
Liedlein zu singen, und auff allerley Instru=
ment zu gebrauchen, sonderlich außerlesen.
Mein ampt ist im nidern stat
Drumb wer ein bstandent alter hat
Vnd brommet wie ein rauher Ber
Der komme zu meiner stimme her.
Nürnberg.
M. D. LXI.

Colophon: [appears in Tenor only]

Gedrückt zu Nürnberg, durch Johann
vom Berg, Und Ulrich Newber.
M. D. LXI.[2]

Contents: see cat. no. 18, RISM 1549[35]

Locations and Notes: D Bds (T), Mbs (4[0] Mus Pr 99 (tresor), Ngm (M 165 qu 8[0] (post inc)),ROu**;
PL Kj**(SB)
D Mbs (4[0] Mus Pr 99 (tresor) contains *Außbund* 1560, *Andern teyls* 1565, *Dritte teil* 1563, *Vierdt theyl* 1556, and *Funffte theil* 1556, bound together in four partbooks with a separate, fifth partbook for the vagans of the *Funffte theil*. Ex libris Duke of Bavaria in Tenor and Bassus partbooks. The SATB partbooks are in matched 16th c. dark bown leather bindings, the Vagans is in a lighter colored 16th c. binding. The dark brown bindings are blind stamped with rows of busts and figures (including King David with a harp); a center rectangle is composed of acorns. Voice part stamped in gold across top of each partbook between two rows of the figures.
The Tenor partbook has the following inscription inside the front cover: "Sum ex bibliotheca Ioh. Georgij à Werdenstein Canonici, qui me cu[m] socijs patibus emit Augustæ Vindelicoru[m], die 10. Octobris, 1566. duobus florenis, & 30. cruciferis." And on the title page, below the imprint: " HANS. GEORG. V. WERDENSTEIN, 1566."
The Alto and Discantus partbooks have Werdenstein's coat of arms ex libris.
D Ngm (M 165 qu 8[0] (post inc)) (T only) has the same colophon, but the title page date is 1549, and is the same as the 1549 Berlin exemplar. The introduction of the Ngm volume is dated 1551. It is possible that the title page is not original to the rest of the volume; an examination of the paper and the bindings of the copy are required.

Literature and Bibliography: Modern editions: Eitner, Robert. *Aelterer Praktischer und Theoretischer Musikwerke* 33. Jahrgang, 29. Band (Leipzig: Breitkopf und Härtel, 1905). Reprinted, New York: Broude Brothers, 1966. The modern edition is based on the 1540 Petreius print. *Das Erbe Deutscher Musik*, Bände 20, 60, 61, 62. Erster Teil (vol. 20) eds., Kurt Gudewill and Wilhelm Heiske (Wolfenbüttel und Zurich: Möseler Verlag, 1964).

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[2]Note date difference between title page and colophon of Tenor, and between title pages of Tenor and all other voice parts.

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75 I-II a. Kirchenordnung / Kirchengesang RISM/DKL 1560[05]

According to RISM/DKL three editions of this two-volume title appeared in 1560 (RISM/DKL 1560[04, 05, 06]). The first of these editions (1560[04]) is not included in this catalogue as it is probably not by Berg and Neuber; while RISM attributes the second volume of the edition to Berg (for reasons not cited), the first volume indicates that it was published by Christoff Heussler. The other two editions from that year state on their title pages that they are reprints of the original edition by Berg and Neuber (RISM/DKL 1557[07], cat. no. 59). They are included here even though I have not been able to verify that they were actually printed by Berg and Neuber. The volumes were probably edited by Sebald Heyden.
Entry based on: RISM/DKL 1560[05]

Title page: (according to RISM):
Volume I

Kirchenordnung
Wie es mit der Christenlichen
Leer, Raichunge der heiligen
Sacramenten, Ordinatilon der dener des E=
vangelij und ordenichen Ceremonien, Erhal=
tung Christlicher Schulen und Studien, auch
anderer der Kirchen notwendigen Stücken &c.
Jn Vnser Wolffgangs von
Gottes Genaden, Pfaltzgrauens bey Rein,
Hertzogens in Beyern, vnd Grauens
zu Veldentz Fürstenthumben
gehalten werden soll.
Anno. M. D. LVII.
Vnd jetzund widerumb gedruckt,
Anno M. D. LX.

Volume II

Kirchengesanng
Teutsch vnd Lateinisch, Da=
uon in vnser angestelter
Kirchenordnung meldung geschicht.
Welche auch in vnsern Für=
stenthumb also in allen Kirchen und Schulen,
nach gelegenheyt zu jrer Zeit or=
denlich gesungen vnd gebraucht werden sollen.
Damit jung vnd alt, der rech=
ten reinen Text, so Göttlicher Schrifft ge=
mesz sind, gewohnen, vnd alle schedliche
newerung mißwerstand, vnd ver=
felschung vermitten bleybe.
Anno. M. D. LVII.

Colophon: (according to RISM) None in any volume.

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Format: (according to RISM) Quarto, 156 leaves and 119 leaves.

Contents: See cat. no. 59.

Locations and Notes: CH Bu**; D B**, NB**, Tn**

Literature and Bibliography: RISM/DKL 1560[05]

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75 I-II b. Kirchenordnung / Kirchengesang RISM/DKL 1560[06]

See comments for previous entry (RISM/DKL 1560[05], cat. no. 75a). This print is a new edition of the 1557 title (RISM/DKL 1557[07], cat. no. 59), originally published by Berg and Neuber, and probably edited by Sebald Heyden.
Entry based on: RISM/DKL 1560[06]

Title page: (according to RISM):

Volume I

Kirchenordnung
Wie es mit der Christenlichen
Leer, Raichunge der heiligen
Sacramenten, Ordinatilon der dener des E=
vangelij und ordenichen Ceremonien, Erhal=
tung Christlicher Schulen und Studien, auch
anderer der Kirchen notwendigen Stücken &c.
Jn Vnser Wolffgangs von
Gottes Genaden, Pfaltzgrauens bey Rein,
Hertzogens in Beyern, vnd Grauens
zu Veldentz Fürstenthumb
gehalten werden soll.
Anno. M. D. LVII.
Vnd jetzund widerumb gedruckt,
Anno M. D. LX.

Volume II

Kirchengesanng
Teutsch vnd Lateinisch, Da=
uon in vnser angestelter
Kirchenordnung meldung geschicht.
Welche auch in vnsern Für=
stenthumb also in allen Kirchen vnd Schulen,
nach gelegenheyt zu jrer Zeit or=
denlich gesungen vnd gebraucht werden sollen.
Damit jung vnd alt, der rech=
ten reinen Text, so Göttlicher Schrifft ge=
mesz sind, gewohnen, und alle schedliche
newerung mißwerstand, und ver=
felschung vermitten bleybe.
Anno. M. D. LVII.

Colophon: (according to RISM) None in any volume.

Format: (according to RISM) Quarto, 156 leaves and 119 leaves.

Contents: See cat. no. 59.

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Locations and Notes: D As**, LEu**, Mbs**, Mlk**, Sp**

Literature and Bibliography: RISM/DKL 1560[06]

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76. Gesangbuch der Brüder RISM/DKL 1560[03]

Berg and Neuber published at least eleven editions of this work, which was edited by Johann Horn and contains 141 monophonic pieces in Hufnagel and white mensural notation. There is some confusion regarding the dating of the various reprints and editions. I was not able to consult copies of the editions/reprints 1554[01], 1555[01], 1558[02], 1560[03], 1561[05], or the [1544] copies in Zwickau and Vienna; for a full catalogue entry of a representative edition, see cat. no. 06. See also 06, [1544]; 35, [1552]; 44, 1554[01]; 50, 1555[01]; 56, 1556[01]; 63a, 1558[01]; 63b, 1558[02]; 79a, 1561[04]; 79b, 1561[05]; 100, 1564[04].

Title page: [from RISM]

Ein Gesangbuch
der Brüder inn Behemen
vnd Merherrn, Die man auß haß
vnd neyd, Pickharden, Waldenses, rc.
nennet. Von jnen auff ein newes (son=
derlich vom Sacrament des Nacht
malß) gebessert, vnd etliche schö=
ne newe Geseng hinzu gethan.
Psalm.8.
Singet Gott, lob singet seinem Na=
men, Machet ban dem der da sanfft
her feret, Er heyst Herr, vnd frew=
et euch für jm.
Psalm.149.
Singet dem Herrn ein newes Lied,
Die Gemein der heyligen sol jn loben.
Ephe.5.
Singet vnd spilet dem Herrn, inn
ewren her[t]zen, vnd saget danck allezeit
für alles, Gott dem vater in dem Na=
men vnsers Herrn Jhesu Christi.

Colophon: [from RISM]

Gedrückt zu Nürnberg,
durch Johann vom Berg, vnd
Vlrich Neuber. Jm
M. D. LX.
Jar.

Format: [from RISM] Small octavo, 239 leaves.

Contents: See catalogue no. 06.

Locations and Notes: D Bds**; F Sn**; H Bn**; I Rvat**; PL Tu**, WRu**

Literature and Bibliography: RISM/DKL 1560[03]

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77. Christliche Geseng und Psalmen RISM/DKL 1560[11]

By Martin Luther. A collection of six monophonic pieces in white mensural notation.
Entry based on D Nsb (2 an Solg.369.8[0])

Title page:

[In Fraktur]

Christliche Ge=
seng und Psalmen, wel=
che zu Nürmberg, und in
andern Christichen Kirchen,
bey der Leych und Be=
grebnuß gesungen
werden.
D. Martin. Luther.
[Nuremberg arms]
Nürmberg. M.D.LX.

Colophon:

[Transfiguration of Christ]
Psalm. LXXXIX.
Wol dem volck, das jauchtzen kan:
Gedruckt zu Nürmberg,
durch Johann vom Berg,
vnd Vlrich Neuber.

Format: Octavo, 16 fols.

Contents:

No.	Heading	Incipit
1.		MItten wir im leben sind
2.	Der Lobgesang	Simeonis, des Alt=	uatters. Luce 2.	MIt frid und freud ich fahr dahin
3.	Ein ander Lobgesang.	NUn bitten wir den Heyligen Geyst
4.	Der CXXX. Psalm.	AUß tieffer not schrey ich zu dir
5.	Ein Geistlich Lied, bey	dem Grabe zu singen.		NUn last uns den leib begraben
6.	Der Christlich	Glaub	WIR glaube[n] all an einen Gott

Locations and Notes: D Bds**, D Nsb (2 an Solg.369.8[0])
D Nsb (2 an Solg.369.8[0])Bound as third item with three other vols.; 2 by Gabriel Heym, and one by Rhaw. Binding [formerly] soft leather.

Literature and Bibliography: RISM/DKL 1560[11]

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78. Epithalamia duo RISM D1728

This volume, printed in 1561, contains two wedding motets for five voices by Michel Charles Desbuissons.
Entry based on: D Mbs (4⁰ Mus Pr 161(2))

Tenor title page:

EPITHALAMIA DVO
in nuptijs doctissimi iuuenis Ioannis
CROPACII, ET PVDICISSIMAE VIRGI-
nis Annae Raysskij à Dubnice Pelsnenium ad modu=
los Musicos redacta: Authoribus
Michaële Bissouns, aliâs Charle;
Musico Cæsareo.
ET STANISLAO BOREK POLNO.
Et erunt duo in carne una. Matth. 19.
[in a decorative compartment] TENOR
[below compartment] NORIBERGAE
Apud Ioannem Montanum & Vlricum Neuberum.
Anno M. D. LXI.

Colophon: None in any part book.

Format: Oblong quarto, five part books, each four folios, no foliation or pagination.

Contents

No.	Incipit
1.	Quos Deos & concors thalamo mens uinxit in uno[1]
2.	Quem tibi delegit sponsum Deus ipse[2] II - Vos pia uos firmo iungat

Locations and Notes: D Mbs (4⁰ Mus Pr 161(2)) bound with Herpol *Novum* and Lassus motets.

Literature and Bibliography: RISM D 1782

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[1]Vagans heading: Canon Quaere & inuenies. Vagans incipit: Rescite & multiplicamini.

[2]Voicing of the second motet is D1, D2, A, T, B. Vagans is secundus discant.

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79a&b. Gesangbuch der Brüder RISM/DKL 1561[04, 05]

Edited by Johann Horn, this publication contains 141 monophonic pieces in Hufnagel and white mensural notation. These two volumes are listed by the RISM/DKL catalogue as being identical in all respects except format; the Nuremberg volume is said to be in 12^0, and the Prague volume is said to be in small 8^0. According to the bibliographers at the Nuremberg Stadtbibliothek, however, their volume is in fact in 8^0 format. See also 06, [1544]; 35, [1552]; 44, 1554^{01}; 50, 1555^{01}; 56, 1556^{01}; 63a, 1558^{01}; 63b, 1558^{02}; 76, 1560^{03}; 99, 1564^{04}.
Entry based on: D Nsb (Will 7.1189.8^0)

Title page:

[In red and black Fraktur]

Ein Gesangbuch
der Brüder inn Behemen
und Merherrn, Die man auß haß
und neyd, **Pickharden, Waldenses, rc.**
nennet. Von jnen auff ein newes (son=
derlich vom **Sacrament des Nacht=**
mals) gebessert, und etlich schöne
newe Geseng hinzu gethan.
Psalm.8.
Singet Gott, lobsinget seinem Na=
men, Machet ban dem der da sanffte
herferet, Er heyst Herr, und frewet
euch für jm.
Psalm.149.
Singet dem Herrn ein newes lied,
Die Gemein der Heyligen sol jn loben.
Ephe.5.
Singet und spielet dem Herren in
ewren her[t]zen, und saget danck allezeyt
für alles, Gott dem Vater in dem Na=
men unsers Herrn Jesu Christi.

Colophon:

Gedrükt zu Nürnberg, durch
Johann vom Berg, vnd
Vlrich Neuber. Jm
M. D. LXI.
Jar.

Format: Small upright octavo, (ca. 6x4")

Contents: See cat. no. 06.

Locations and Notes: D Nsb (Will 7.1189.8^0); CS Pu** (listed by DKL as 1561^{05})
D Nsb (Will 7.1189.8^0) Bound in thin light leather, formerly posessed of straps.

Literature and Bibliography: RISM/DKL $1561^{04,05}$

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80. Leychpredigten RISM/DKL 1561[19]

A new edition of the first volume of cat. no. 68, RISM/DKL 1559[10]. It seems likely that all three volumes were re-issued, however, only this one is extant.
Entry based on: RISM

Title page: (according to RISM)
Volume I:

Leychpredigten
Auß dem fünfftzehenden
Capitel der *I.* Epistel S. Pau=
li zun Corinthiern. Von der aufferstehung
der Todten und ewigen leben.
Johannis Matthesij.
*D*er erste Theyl.
. . .
Nurmberg. M. D. LXI.

Format: (according to RISM) 298 leaves (compare cat. no. 68, RISM/DKL 1559[10]).

Locations and Notes: **D** Bds** (3), FRu**, GOl**; **DK** Kk**. Lost: **USSR** KA

Literature and Bibliography: RISM/DKL 1561[19]

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81. Veteres ac piae cantiones RISM 1561[1] DKL 1561[21]

Like the *Evangelia* and the *Carmina vere divina*, this work—an anthology of sixty-three pieces for four voices, compiled by Christoph Schweher—is a collection of motets suitable for specific feast days. The cycle begins with Advent, continues through Christmas and Epiphany, and proceeds around the year to the feast of St. Nicholas; the volume ends with hymns and benedictions for various purposes. Schweher also chose to include pieces for various Marian feasts: the Purification of Mary, the Visitation, and the Assumption each have a motet. The feast of St. Martin is included (it is a popular feast in much of Germany to this day), as is that of St. Katherine.[1]
Entry based on: D HB

Tenor title page:
[in red and black roman]
VETERES AC PIAE
CANTIONES PRAECIPVORVM ANNI FESTO-
RVM, QVIBVS ALIQVOT PSALMI, HYMNI, ET
alia quaedam cantica adiuncta sunt.
Omnia quatuor uocibus composita, iuuentuti pietatis studiosae non tantum iucundissima, uerum etiam utilissima futura.
[in a decorative compartment[2]] TENOR
[below compartment] **Noribergae, In officina Ioannis Montani, et Vlrici Neuberi, M. D. LXI.**

Other title pages:
[in a decorative compartment]ALTVS | (BASSVS)
[below compartment] VETERVM AC
PIARVM CANTIONVM DE PRÆ-
CIPVIS ANNI FESTIS
[in a decorative compartment] DISCANTVS
[below compartment] Noribergæ, M. D. LXI.

Colophon: None in any part book.

Format: Oblong quarto; four part books, Latin text underlay in italic, German in Fraktur.

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[1]Pieces in honor of St. Katherine do not occur frequently in the Berg and Neuber prints; nor is it a well-observed day in most of Germany. The inclusion of this motet makes one wonder whether it was meant as an homage to Katherina vom Berg.

[2]1546 compartment.

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Collation:
Disc: AA-LL4 (in all partbooks, last folio blank)
Altus: aa-ll4
Tenor: a-l4
Bassus: Aa-Ll4
signatures: $3, italic with arabic numerals

Dedication: [in all part books] fol. a2-a2'
[in roman] BONARVM LITERARVM STVDIOsis Christophorus [in Fraktur] Schweher [in roman] ... Non autem tantum ueteres cantiones latinas collegi, sed etiam eas germanicè reddidi ... Multas quoque à me compositas adieci.

Table of Contents: [in all part books] fol. a3-a4
INDEX CANTIONVM HVIVS OPERIS
pieces listed in numerical order

Contents:

No.	Heading	Incipit[3]	Fol.
I.	IN ADVENTV DOMINI CANTIO.	*Laete nunc canamus* (Last vns frölich singen)	a4'
II.	IN NATALI CHRISTI.	*Puer natus in Bethlehem* (Ein kind geborn zu Bethlehem)	b'
III.	IN NATALI CHRISTI.	*Nobis est natus hodie* (Christus ist vns geboren)	b2
IIII.	IN NATALI CHRISTI.	*Fit porta Christi periua*	b2'
V.	IN NATALI CHRISTI.	*A solis ortus cardine* (Christum wir sollen loben schon)	b3
VI.	IN NATALI CHRISTI.	Lob ehr vnd preiß in höchsten thron [*Ad pares*]	b3'
VII.	IN NATALI CHRISTI.	*Laetus angelorum chorus* (Des himels Heer der Engle schar)	b4
VIII.	IN NATALI CHRISTI.	*Laetumur universi hodie*	b4'
IX.	IN FESTVM TRIVM REGVM	Da Jesus Christ geboren war	b4'
X.	IN FESTVM TRIVM REGVM	In einer grossen tunckelheit	c

[3]Latin text underlaid in italic, German text (usually) underlaid in Fraktur; all pieces with two texts are contrafacta. There are two main layouts for the texts: in one case the German text is below the Latin, in the other, lines of the two languages alternate.

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XI.	IN FESTO PVRIFICATIONIS MARIAE	*Hinc die quadragesimo*	c'
XII.	IN FESTO PVRIFICATIONIS MARIAE	*Lumen ad reuelationem gentium*	c2'
XIII.	IN FESTO PVRIFICATIONIS MARIAE	*Quod chorus uatum uenerandus olim*	c3
XIIII.	DE COENA DOMINI	*Cordibus puris animisque gratis* (Nun last vns singen gantz von hertzen grunde)	c3'
XV.	DE COENA DOMINI	*Iesus Dei filius exiens à patre* (Jesus Christus Gotes son in die welt ist komm)	c4'
XVI.	DE PASSIONE CHRISTI	*Patris sapientia ueritas diuina* (Christus der selig macht)	d2'
XVII.	DE PASSIONE CHRISTI	*Aue sanctissime Iesu*	d3'
XVIII.	IN FESTO RESVRRECTIONIS CHRISTI	*Surrexit Christus hodie* (Er den ist der heylig Christ)	d3'
XIX.	IN FESTO RESVRRECTIONIS CHRISTI	*Surrexit Christus hodie (Alia melodia)*	d4'
XX.	IN FESTO RESVRRECTIONIS CHRISTI	*Salue festa dies*	e
XXI.	IN FESTO RESVRRECTIONIS CHRISTI	*Iesus noster Deus ac redemtor* (Jesus Christus vnser Herr vnd Heyland)	e'
XXII.	IN FESTO RESVRRECTIONIS CHRISTI	Die vrstend Christi vnsers Heylands II - Repetition ad binos vers Drumb soln wir mit den Engeln	e2' e3
XXIII.	IN FESTO RESVRRECTIONIS CHRISTI	Christus iste erstanden I von der marter allen	e3'
XXIIII.	IN FESTO RESVRRECTIONIS CHRISTI	Die zeyt ist freudenreich	e4
XXV.	IN FESTO RESVRRECTIONIS CHRISTI	Christus ist erstanden, von des todes banden	e4'
XXVI.	DE ASCENSIONE CHRISTI	*Ascendit Christus hodie* (Christus ist heut zu himel gefarn)	f
XXVII.	IN FESTO PENTECOSTES	*Spiritum sanctum hodie* (Iesus hat vom Vatter herab)	f'

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XXVIII.	IN FESTO PENTECOSTES	*Veni maxime spiritus tuorum* (O komm heyliger Geyst vnser Herre Gott)	f2'
XXIX.	IN FESTO PENTECOSTES	*Veni creator spiritus* (Komm heiliger Geist ewiger trost)	f3
XXX.	IN FESTO PENTECOSTES	Komb heyliger geist Herre Gott[4]	f3'
XXXI.	IN FESTO TRINITAS	*DVlcisonas regi inclyto laudes*	f4'
XXXII.	IN FESTO TRINITAS	*Sit laus, honos, et gloria* (Sey lob/ ehr/ preiß vnd herrligkeit)	g
XXXIII.	IN FERIIS IOAN. BAPTISTAE	*Vt queant laxis resonare fibris*	g'
XXXIIII.	ALIA COMPOSITO	*Vt queant laxis resonare fibris*	g'
XXXV.	IN FESTO VISITATIONIS MARIAE	*Prae illustri excellentia*	g2
XXXVI.	IN FERIIS. D. MAGDALENAE	*Foelicem peccatricem*	g2'
XXXVII.	IN FESTO ASSVMPTIOMIS MARIAE	*Prae illustri excellentia*	g3
XXXVIII.	IN FERIS OMNIVM SANCTORVM	*Omnium sanctorum pia dictamin*	g3'
	IN FERIIS D. MARTINI	*Gaudium Martini ingens iam instat*	g4
XL.	IN FERIIS KATHARINAE	*Catharinae solennia*[5]	g4'
XLI.	IN FERIIS D. NICOLAI	*Nicolai solennia*[6]	h
XLII.	DE APOSTOLIS	*Collauda Deum optimum* (Freut euch jr lieben Christen)	h'
XLIII.	DE APOSTOLIS	*Exultet coelum laudibus*	h2
XLIIII.	DE APOSTOLIS	Die Zehen gebott. Kinder merket fleissig auff.	h2'
XLV.	DE APOSTOLIS	Das Vatter vnser. Vater vnser im himelreich.	h3'

---

[4]By Arnold von Bruck, according to Siegele, *Heilbronn Catalogue*, 41.

[5]For three voices.

[6]For four voices.

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XLVI.	HYMNVS MATVTINVS	*Rector poli mitissime* (O du gütigster Herr Gott)	h4'
XLVII.	BENEDICTIO MENSAE	*QVi sua sancta bonitate*	i'
XLVIII.	HYMNVS VESPERTINVS	*Iesu redemptor optime* (O Jesu Christ unser Heyland)	i2
XLIX.	HYMNVS VESPERTINVS	*O quam res est optima*	i2'
L.	HYMNVS NOCTVRNVS	*Christe qui lux es, et dies* (Christ der du bist das liecht vnd tag)	i3
LI.	PRO PECCATORVM REMISSIONE	*Aufer immensam Deus aufer iram*	i3'
LII.	PRO PECCATORVM REMISSIONE	*Suspiret corde quia, Deo placere*	i4'
LIII.	PRO PECCATORVM REMISSIONE *Psal. 30*	*In te Domine speraui*	k'
LIIII.	PRO PECCATORVM REMISSIONE *ad aequales*	*Salue Christe te quaerentes*[7]	k2'
LV.	DE MEMORANDIS NOVISSIMIS	*Non peccat memorans ultimi saeculu*	k3
LVI.	DE MEMORANDIS NOVISSIMIS	*Sum tuus in uita*	k3'
LVII.	REMEDIA CONTRA PECCATA CAPITALIA	*Si peccatum te infestat*	k4
LVIII.	DE MALE LIBIDINE	*Spurca tetrius haud esse malum*	k4'
LVIX.	DE ADVLATORIBVS	*Vipereo spirat uirus*	l
LX.	DE INCOMMODIS FORMAE	*Non deformibus aut parum creatis*	l'
LXI.	DE FALLACIA PRAVARVM MVLIERVM	*Nullum uulpe dolosius*	l2
LXII.	CARMEN NUPTIALE	*Laudate nomen Domini, qui autor est coniugij* (Lobet den almechtigen Got/ der den ehestand gestifftet hat)	l2'
	ENCOMIVM VINI	*Non eadem facies anni*	l3'
		FINIS	l4

[7]For four voices.

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Locations and Notes: D HB (and, according to RISM/DKL, lost: D Bds)
D HB: ex libris Heilbronn Library

Literature and Bibliography: RISM 1561[1]; RISM/DKL 1561[21]; Siegele, *Heilbronn Catalogue*, 40-42.

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82. Musica Teutsch RISM Th 893

By Ambros Wilflingseder (1561), this title was re-issued by Dietrich Gerlach in 1569, 1572, and 1574, and again by Katherina Gerlach in 1585.
Entry based on: D Mbs (Mus Th. 3660)

Title page:
[in Fraktur]

Musica Teutsch,
der Jugent zu gut gestelt,
Durch Ambrosium Wilff=
lingseder Von Braunau, Can=
torn in der Sebalder Schul,
zu Nürmberg.
[woodcut Nuremberg arms]
Psalmo 147.
Singet vmbeinander dem Herren mit dancke,
vnd lobet vnsern Gott mit Harpffen.
M. D. L.X.I.

Colophon: fol. g8'
[in Fraktur and roman]

[Woodcut of the Transfiguration of Christ][1]
Psalm. LXXXIX.
Wol dem volck das jauchtzen kan.
[Ge]druckt zu Nürmberg,
[du]rch Johan[n] vom Berg,
Vnd Vlrich Neuber.

Format: Small octavo. Collation: a-g8

Dedication: fol. a2-a3'
To Gabriel Neudörffer, son of Johann Neudorffer.

Preface: fol. a4
Dem Freundlichen Leser
[12 line poem]

---

[1]In a square, but not architectural, border. The middle two lines of the colophon text are very light, letters in brackets are so faint as to be virtually invisible.

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Contents: The volume is not divided into chapters, but rather sections. The headings appear in the following order:

Was ist die Musica?

Was ist die Scala?

Was ist die Mutatio?

Was ist die Transpositio?

De Intervallis

De Notis

De Punctis

De Ligatures

Von der Perfection und Imperfection

De Alteratione

De Octo Tonis

Etliche exercitia mit zweyen und dreyen stimmen (fol. f2' to end).

Locations and Notes: D Mbs (Mus Th. 3660), Tu**; WÜu**; GB Cu**

Literature and Bibliography: RISM Th p. 893

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83. Sacrae Cantiones RISM L768 1562a

This, the first of Lassus' collections printed in Germany, was issued simultaneously by Berg and Neuber in Nuremberg and Antonio Gardano inVenice. Berg and Neuber released new editions in 1563 and 1564. See also cat. no. 90, L 775 and cat. no. 101, L 779.
Entry based on: D Mbs (4^0 Mus Pr 165/1)

Tenor title page:

SACRÆ CANTIO=
ES QVINQVE VOCVM, TVM VIVA
VOCE, TVM OMNIS GENERIS INSTRV=
mentis cantatu commodissimae.
IAM PRIMVM IN LVCEM EDITÆ.
Authore Orlanso di Lassus.
[in a decorative compartment[1]] TENOR | (DISCANTVS) (ALTVS) (BASSVS)
[below compartment] NORIBERGAE,
Apud Ioannem Montanum, & Vlricum Neuberum.
Anno M. D. LXII.

Alternate title page:

SACRÆ CANTIO=
ES QVINQVE VOCVM, TVM VIVA
VOCE, TVM OMNIS GENERIS INSTRV=
mentis cantatu commodissimae.
IAM PRIMVM IN LVCEM EDITÆ.
Authore Orlanso di Lassus.
QVINTA PARS.
NORIBERGAE,
Apud Ioannem Montanum, & Vlricum Neuberum.
Anno M. D. LXII.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Large intial capitals of two types: ca. 3 x 2.8 cm square angel/putti, (circa 6 lines of type) as found in Matthesius *Leychpredig* and *Epithalamia*, all others are 2.5 cm square with a calligraphic background, with white roman capitals, as found in Herpol prints. Fol. a' (verso of title page in all parts) has coat of arms of Dukes of Bavaria.

---

[1]1546 frame with blank where date used to be. SAB have usual compartments from this set, Quinta pars not in compartment (see ch. 4).

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Collation:

Disc: Aa-Ff4
Altus: a-g4 (g3'-g4' blank)
Tenor: aa-ff4
Bassus: A-F4, G2
Quinta vox: AA-GG4 (g3'-g4' blank)
signatures: $3, roman, arabic numerals

Dedication: [appears in all parts] fols. a2-a2'

To Albert, Duke of Bavaria, Count of Palatine and Rhine, from Lassus.
Latin poem, also dedicated to Albert (about Lassus and music), by "Ioannes Pollet Insulensis" fols. a3-a3'

Table of Contents: [appears in all parts] fol. a4

INDEX CANTIONVM IN HISCE LIBRIS CONTENTARVM
Lists pieces in numerical oder, title/incipit is followed by designation of the extra voice part required (i.e. 2. Tenor)

Contents:

No.	Incipit	Fol.
I.	Confitemini Domino	a4'
	II - Narrate omnia mirabilia	b
II.	Omnia quae fecisti nobis Domine	b'
III.	HIerusalem plantabis uineam in montibus tuis	b2'
	II - Gaude & laetare Iacob	b3
IIII.	Videntes stellam Magi gauisti sunt	b3'
	II - Et apertis thesauris suis	b4
V.	Deus qui sedes super thronum	b4'
VI.	Heu quantus dolor	c
VII.	Veni in hortum meum	cc'
VIII.	Angelus ad pastores ait:	c2'
IX.	Exaudi Domine uocem meam	c3
	II - Ne auertas faciem tuam à me	c3'
X.	Toedet animam meam vitae meae	c4
XI.	O Domine saluum me fac	c4'
	II - Non moriar sed uiuam	d
XII.	Aduersum me loquebantur	d'

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XIII.	QVam benignus es o Domine II - O beatum hominem	d2
XIIII.	IN me transierunt irae tuae	d3
XV.	Nisi Dominus aedificauerit domum II - Cum dederit dilectis suis somnum	d3' d4
XVI.	NOn uos me elegistis	d4'
XVII.	LEgem pone mihi Domine II - Da mihi intellectum	e e'
XVIII.	ILlustra faciem tuam super seruum tuum II - Quam magnam multitudo	e2
XIX.	SVrrexit pastor bonus	e3
XX.	SVrgens Iesus	e3'
XXI.	COnfundantur superbi II - Fiat cor meum	e4' f
XXII.	CLare sanctorum Senatus Apostolorum II - Thoma, Bartholomaee, Ioannes,	f' f2'
XXIII.	SIcut mater consolatur filios suos	f3
XXIIII.	BEnedicam Domino in omni tempore II - In Domino laudabitur anima mea	f3' f4
XXV.	CAligauerunt oculi mei	f4'
	FINIS.	f4'

Locations and Notes: **B** **Br (A, B, 5); **D** B, Mbs (4^0 Mus.Pr.165/1), **BAUk (S, A, 5); **PL** **Tu (5); **US** **Cn (S, A, T, 5), R (M 1490 L347s)
D Mbs (4^0 Mus.Pr.165/1) In manuscript underneath the title is: 15[] 62 Su[] Io. Georgij à Werdenstein. This volume is bound with the Herpol *Novum* (1) and the *Epithalamia* (3). The bindings are five matched, medium-dark brown, soft leather bindings, 16th c. Decorated with four acorns at center, fleur-de-lys at each corner, and voice name at top just inside frame, all stamped in gold. Frame is double line darker brown stamp. The back cover is identical to front, lacking voice designation. There are no manuscript corrections or additions in any of the five partbooks. Ex libris Duke of Bavaria.
US R (M 1490 L347s) unbound partbooks.

Literature and Bibliography: RISM L768 (= Lassus 1562a); Modern Edition, edited by James Erb, forthcoming from A-R, Madison, WI.

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84a. Musica Nicolai Listenii RISM Th 509

By Nicolas Listenius (1562). This book was first published in Augsburg, by Heinrich Steyner, in 1537; it was reprinted at least 44 times by various publishers all over Germany. In Nuremberg it was printed by Petreius (9 times, plus an additional edition dated 1560, long after Petreius's death), Heyn (Petreius's successor, 3 times), Eichhorn (1), Valentin Neuber (2), Berg and Neuber (2), Gerlach (1) and Catherina Gerlach (2). The other Berg and Neuber edition is undated. As there are no discernible differences between that edition and this, I have chosen to place it as cat. no. 84b.
Entry based on: D Nsb (Amb.4635.8^0)

Title page:

MVSICA
NICOLAI LISTENII
denuo recognita, multis[que] nouis
regulis & exemplis adaucta,
ac correctius quam
ante edita.
[Nuremberg coat of arms]
NORIBERGAE,
EXCVDEBANT IOANNES
Montanus & Ulricus Neuberus.
Anno M.D. LXII.

Colophon: None

Format: Very small octavo (14.5cm x 8.5 cm [ca. 5 3/4" x 3 1/4"]); 43 fols.; chapters headings have decorative initials (woodbock), 2 cm square. Text in roman and italic fonts.

Preface:
VALENTIN. CHV- | *DENIVS SOLTVVEDE* | *-LENSIS LECTORI.* |

Dedication:
ILLVSTRI | *PRINCIPI AC DO=* | *mino, D. Ioanni Georgio, Illustriß. Prin* | *cipis ac Domini, D. Ioachimi II.ele=* | *ctoris,primogenito,Marchioni* | *Brandenburgensi etc. Do=* | *mino suo celemtiß. Ni=* | *colaus Listenius,* | *S. D.* |

Contents:

CAPUT I.	MUSICA EST RITE AC	bene canendi scientia.
CAPUT II.	De Scala.
CAPUT III.	De Clauibus figurandis in utro[que] cantu.
CAPUT IIII.	De uocibus
CAPUT V.	De mutatione.

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CAPUT VI. De Scalis ac cantuum generibus.

CAPUT VII. De Solmisatione.

CAPUT VIII. De clauium transpositione.

CAPUT IX. De modis seu interuallis.

CAPUT X. De Tonis.

DE MVSI-|
CA MENSURALI,|
Pars secunda.|

ABSOLVI PRIMAM HV-|ius artis partem,...
DE NUMERO FI-|gurarum simplicium.

CAPUT II. De Pausis.

CAPUT III. De Ligaturis.

CAPUT IIII. De tribus gradibus Mu=|sicalibus.

CAPUT V. De augmentatione.

CAPUT VI. De diminutione.

CAPUT VII. De imperfectione.

CAPUT VIII. De Alteratione.

CAPUT IX. De quadruplici punctorum genere.

CAPUT X. De Tactu.

CAPUT XI. De Syncopatione.

CAPUT XII. De Proportionibus.

DE HEMIOLA

finis

[a mnemonic piece]

Locations and Notes: **A** LIs**, Ws**; **D** HEu**, Nst (Amb.4635.8^{0})[not listed in RISM]; **NL** DHgm**; **US** Bpr**
D Nsb (Amb.4635.8^{0}) modern binding

Literature and Bibliography: RISM Th p. 506-09.

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84b. Musica Nicolai Listenii RISM Th 509

By Nicolas Listenius (undated). This book was first published in Augsburg, by Heinrich Steyner, in 1537; it was reprinted at least 44 times by various publishers all over Germany. In Nuremberg it was printed by Petreius (9 times, plus an additional edition dated 1560, long after Petreius's death), Heyn (Petreius's successor, 3 times), Eichhorn (1), Valentin Neuber (2), Berg and Neuber (2), Gerlach (1) and Catherina Gerlach (2). Although this edition is undated, the other Berg and Neuber edition is dated 1562. As there are no discernible differences between the two editions, I have chosen to designate this as cat. no. 84b.
Entry based on: D Mbs (Mus Th 2049)

Title page:

MVSICA
NICOLAI LISTENII
denuo recognita, multis[que] nouis
regulis & exemplis adaucta,
ac correctius quam
ante edita.
[Nuremberg coat of arms]
NORIBERGAE,
EXCVDEBANT IOANNES
Montanus & Ulricus Neuberus.
Anno M.D. LXII.

Format: Very small octavo (14.5cm x 8.5 cm [ca. 5 3/4" x 3 1/4"]); 43 fols.; chapters headings have decorative initials (woodbock), 2 cm square. Text in roman and italic fonts.

Preface:
VALENTIN. CHV-| DENIVS SOLTVVEDE| -LENSIS LECTORI.|

Dedication:
ILLVSTRI| *PRINCIPI AC DO=| mino, D. Ioanni Georgio, Illustriß. Prin| cipis ac Domini, D. Ioachimi II.ele=| ctoris,primogenito,Marchioni| Brandenburgensi etc. Do=| mino suo celemtiß. Ni=| colaus Listenius,| S. D.|*

Contents: for complete contents, see cat. no 85a.

Locations and Notes: A Wn**, Wu**; D DI**, FR**, Mbs (Mus Th 2049); DK Kk**

Literature and Bibliography: RISM Th p. 506-09.

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85. Sarepta oder Bergpostil RISM/DKL 1562[14]

By Johannes Matthesius; this volume contains some of his most famous writings. It is the first of many editions of the work published by Berg and Neuber and later by Berg's heirs. See also cat. nos. 102a, 102b, RISM/DKL 1564[13, 14].
Entry based on D Nst (Theol.738.2[0])

Title page:
[In **red** and black roman and Fractur]

SAREPTA
Oder
Bergpostil
Sampt der Jochimßthali=
schen kurtzen Chroniken.
Johann Mathesij.
PSALM. CXLVIII.
Berg und Thal lobet den HERRN.
Nürnberg,

M. D.LXII.

Title page of part II:
[In Fraktur]

Chronica der Keyserlichen frey=
en Bergkstadt Sanct Jo=
chimsthal, der zu vor die
Conradsgrün genent war.
M. D. LXII.

Colophon (part I only):

[Transfiguration of Christ][1]
Psal. LXXXIX.
Wol dem Volck das jauch[t]zen kan.
Gedrückt zu Nürnberg, durch Johan[n] vom
Berg, Vnd Vlrich Newber.
M.D.LXII.

Format: Folio, ca. 19 cm x 39.75 cm; 316 folios; 315 numbered folios, numbered in upper right corner with large Roman numbers; last folio not numbered. Text all black, with some woodblock decorated inital caps ca. 4 cm. square. Lesser headings have 2 cm. square woodblock decorated initial caps. End of *Vorrede* and *Register* have decorations.

Contents: see cat. no. 102b, RISM/DKL 1564[14] for complete contents.

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[1]In a square architectural border.

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Locations and Notes: A SEIs**, Wn**; CH Zz**, CS OL**, Pn**, Pu**; D AM**, AN**, BOCHb**, CZ**, EFm**, ERu**, J**, KLu**, Mbs (2[0] Hom 335), Ngm (G6085 (post inc)), Nst (Theol.738.2[0]), Rt**, WRl**; I Rvat** (2); PL WRu** (lost: D Gl, KA; no longer traceable: D MI)

D Mbs (2[0] Hom 335) has a hard leather binding, white, with a supra libros not identified.

D Ngm (G6085 (post inc)) has: VAL BRV 1562 stamped at top edge of binding. At the top of the title page, in manuscript: "Leopoldi Puchler. 1562. ex donis dominj Joannis Brunnerj". At the foot of the title page: "Dem Erbarn und namhaften | Ern volen(?) Brunner, Rats- | man Ihm Thal meinem | gunstigen freunde | d d (= dono dedit) | Mathesius | .[2]

D Nst (Theol.738.2[0]) in very small manuscript at bottom of title page: "Hiero. Paumg. Jo. Montanus D. D."

Literature and Bibliography: RISM/DKL 1562[14]

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[2]I am indebted to Ms. L. Kurras of the Germanisches National Museum library for her assistance in transcribing this inscription. This and the following inscription are discussed briefly in ch. 4.

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86. Tertio tomo triciniorum 1563²

This edition was inaccessible at time of cataloguing. It is probably a second edition of RISM F720, 1559/60, cat. no. 71. According to RISM it contains 39 pieces.

Title page: (from RISM)

In tertio tomo triciniorum...

Format: (according to RISM) 3 vols. [3 partbooks?] in oblong octavo, 70 fols.

Locations and Notes: D **BS (S only)

Literature and Bibliography: RISM 1563²

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87. Deutsche Musica und Gesangbüchlein RISM/DKL 1563[01] RISM Th 69

By Martin Agricolam andWolfgang Figulus (1563). This volume, which contains both text and music, was first issued by Berg and Neuber in 1560 (see cat. no. 73).
Entry based on US R (ML 171.S358I/1591)

Title page:

Deutsche Mu=
sica und Gesangbüchlin,
der Sontags Evangelien, artig
zu singen, für die Schulkinder,
kneblein und megdlin, Et=
wa in Deutsche reim
verfasset,
Durch.
Martinum Agricolam.
Jetzund auffs fleissigest mit
schönen gesengen unnd ge=
betlin zugericht.
Durch.
Wolffgangum Figulum.
Anno. M. D. LXIII.

Colophon: none in this exemplar (all fols. beyond D7 lacking)

Format: small octavo, a-c8, d7; text Fraktur; according to RISM/DKL andRISM Theory, this print has 112 fols., however, the copies at D Mbs and US R each have only 39 [correctly 40] fols.
Signed: $5 in Fraktur, roman numerals.

Preface: fol. a'

"An den Verechter dieses Büchleins"
[six lines of verse]

Dedication: fol. Aii-A4

To "Dem Erbarn Jüngling Heironymo, des Erbarn, Ersamen vnd hochwertigen Herrn Hieronymi Lotter Bürgermeyster zu Leipzig Son," signed "Gegeben ouß der Sechsischen Churfürstichen Schule zu Meyssen, den xxiiii. Septemb. 1559. Wolfgangus Figulus."

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Contents:

Three chapters of text, subdivided, followed by pieces of music.

Chapter or Heading	Folio
Das erst Capitel	a4'
Das Ander Capitel	a7
I. Von den Clavibus	
II. Wie einer vom andern vnterschieden wirdt.	
III. Wie der Gesang vnnd die sylben durch die Claues erkande wirdt.	
Das dritte Capitel	b'
I. Von den sechs syllaben	
II. Von den Noten vnnd jrer bedeutung	
III. Erklerung des gantzen Capitels, mit Regeln, vnterrichtung vnd Exempeln.	

		Folio(s)
Heading	Der XXIII. Psalm, mit dreyen stimmen, für die kindlein componiert, artig zu singen.	c5'-c8
Incipit	Der Herr ist mein hirt	
Voices	3	
Other	Choirbook style layout	
Heading	Der ander theyl	c8'-d5
Heading	Das Benedicite zu singen für die Kindlein mit zweyen stimmen	d5'
Incipit	Allmechtiger gütiger Gott	
Voices	2	
Heading	Das Gratias mit zweyen stimmern	d6'
Incipit	Dancket Dem Herrn	
Voices	2	
Heading	Ein ander melodey das Benedicite zu singen, mit zweyen stimmen, für die kinder	d7'
Incipit	Almechtiger güttiger Gott.	
Voices	[2]	
Other	Only 1 voice part remains, fol. d8 is lacking	

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Locations and Notes: D Mbs (Mus Th 37); US R (ML 171.S358I/1591)
According to RISM/DKL, also: D Bds**, GOI**, W**
According to RISM Theory, also : D Bds**, SGh**
US R (ML 171.S358I/1591) bound as last item in a group of very early 17thc. theory prints [possibly a defective copy?]. According to RISM/DKL and Theory, this print has 112 fols., however the copies at DMbs and US R each has only 39 [correctly 40] fols.

Literature and Bibliography: RISM/DKL 1563[01], Theory p. 69

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88. Der dritte teyl . . . Teutscher Liedlein RISM 1563[17]

The third volume of Forster's popular German songbook, this third edition contains 80 pieces for four voices. Berg and Neuber issued the first edition in 1549 (cat. no. 20, RISM 1549[37]) and a second, revised edition in 1552 (cat. no. 34, RISM 1552[28]). The third edition has only minor corrections and revisions from the second (see the modern edition for a discussion of these). Entry based on: D Mbs (4[0] Mus Pr 99 [Tresor])

Tenor title page:

[in Fraktur]

Der dritte teyl, schöner, lieblicher,
Teutscher Liedlein, nicht allein zu singen, sonder
auch auff allerley Instrumenten zu brauchen, sehr dienstlich,
außerlesen, ubersehen und gebessert.
[in a decorative compartment[1]] TENOR
[below compartment] Nürmberg,
[in roman] M. D. LXIII.

Discantus title page:

[in a decorative compartment] DISCANTVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Liedlein, zu singen, und auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Ir Kneblin vnd jr Meidlein rein
Ewer stimlein schallen also fein
Den Discant lernet vnbeschwert
Kein ander stim[m] euch zu gehört.
Nürnberg.
[in roman] M. D. LXIII.

Altus title page:

[in a decorative compartment] ALTVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Liedlein, zu singen, und auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Der Alt gehört Jung gsellen zu
Die laufen auff vnd ab on rhw
Also ist auch des Altes weiß
Drumb lernet mich mit allem fleiß.
Nürnberg.
[in roman] M. D. LXIII.

---

[1]1546 compartment.

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Bassus title page:

[in a decorative compartment] BASSVS
[below compartment] Des dritten teyls, viler schöner
Teutscher Liedlein, zu singen, und auff allerley
Instrumenten zugebrauchen, sonderlich außerlesen.
Mein ampt ist im nidern stat
Drumb wer ein bstanden alter hat
Vnd brommet wie ein rauher Beer
Der kom[m] zu meiner stimme her.
Nürnberg.
[in roman] M. D. LXIII.

Colophon: [appears in Tenor, Discantus, and Bassus]
Gedruckt zü Nurnberg, durch Johann
vom Berg, und Ulrich Newber.
M. D. LXIII.

Format: Text underlay and attributions Fraktur, roman numerals refer to number of pieces. Tenor is longer than other volumes because it has extra stanzas of text for many of the pieces; these are laid out on the facing page.

Collation:
Disc: A-M4
Altus: aa-mm4
Tenor: a-s4
Bassus: AA-LL4
signatures: $ 3, Fraktur with arabic numbers.

Dedication: [appears in Tenor only][2] fols. a2-a3
To: "Dem Edlen vnd Ernueststen, Job | sten von brand, dem Jüngern, yetz der zeyt
Haubt= | man zu Waldtsachssen, vnd zum Liebenstein Pflegern, | meinem günstigen
Junckherrn. From: G. Forsterus D. Dated Mertenstag 1551.

Table of Contents: [appears inTenor, Discantus, and Bassus] fols. a3'-a4
[in Fraktur] "Regiester der Leider des dritten Teyls."
Organized alphabetically.

Contents: see cat. no. 20.

---

[2]There are only orthographical differences between this dedication and that of the second edition. All are noted in the modern edition.

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Locations and Notes: D Bds (T), Mbs (4[0] Mus Pr 99 (tresor), ROu**

D Mbs (4[0] Mus Pr 99 (tresor) contains *Außbund* 1560, *Andern teyls* 1565, *Dritte teil* 1563, *Vierdt theyl* 1556, and *Funffte theil* 1556, bound together in four partbooks with a separate, fifth partbook for the vagans of the *Funffte theil*. Ex libris Duke of Bavaria in Tenor and Bassus partbooks. The SATB partbooks are in matched 16th c. dark bown leather bindings, the Vagans is in a lighter colored 16th c. binding. The dark brown bindings are blind stamped with rows of busts and figures (including King David with a harp); a center rectangle composed of acorns. Voice part stamped in gold across top of each partbook between two rows of the figures.

The Tenor partbook has the following inscription inside the front cover: "Sum ex bibliotheca Ioh. Georgij à Werdenstein Canonici, qui me cu[m] socijs patibus emit Augustæ Vindelicoru[m], die 10. Octobris, 1566. duobus florenis, & 30. cruciferis." And on the title page, below the imprint: " HANS. GEORG. V. WERDENSTEIN, 1566."

The Alto and Discantus partbooks have Werdenstein's coat of arms as ex libris.

Literature and Bibliography: Modern editions: *Das Erbe Deutscher Musik*, Band 61, eds. K. Gudewill and Horst Brunner (Wolfenbüttel und Zurich: Möseler Verlag, 1976).

Eitner, Robert. *Aelterer Praktischer und Theoretischer Musikwerke* 33. Jahrgang, 29. Band (Leipzig: Breitkopf und Härtel, 1905). Reprinted, New York: Broude Brothers, 1966.

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89. Der gantze Psalter Davids in Gesang... RISM/DKL 1563[03]

By Hans Gamersfelder, this volume is a reprint of what was probably the first music print (cat. no. 01, RISM/DKL 1542[08]) from the house of Berg and Neuber.
Entry based on: D B-MG

Title page:

In red and black Fraktur:[1]

Der Gantz Psal
ter Dauids, in gsangs
weyse gestelt, durch Hansen Ga=
mersfelder. Also, das sich die Psalmen alle
durchaus, in manigfeltiger Melodey
hernach angezeigt, fein und lieb=
lich singen lassen.
Mit sambt andern Geystlichen Liedern,
vnd gesangen mehr, so hie zu end di=
ses Psalters hinzu gesetzt sind.
[woodcut of David, on his knees[2]]
PSAL. XCV.
Lassend uns mit danck für sein angesicht
kommen, und mit Psalmen jm jauchtzen.

Colophon:

[Woodcut of the Transfiguration of Christ][3]
Psalmo LXXXIX.
Wol dem volck das jauchtzen kan.
Gedruckt zu Nürmberg durch Johann vom
Berg, vnnd Vlrich Newber, Anno 1563.

Format: Octavo, red and black inks, Fraktur font, small woodblock prints at chapter heads, and elaborate capitals at heads of Psalms. (According to RISM/DKL format is 12^0, 167 leaves.)

Preface: by Andreas Osiander

Dedication: [Called 'Vorred'] from Gamersfelder to his brother Caspar Ganssen, Bürger zu Nürnberg,

---

[1]Layout from RISM/DKL.

[2]In an oval frame with elaborate scrolls.

[3]In a square frame, different from earlier printers' mark.

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Table(s) of Contents:

Register der Psalmen, mit jren anfangen, wie sie nach geprauch der Hebraischen sprach anfahen, nach ordnung des Alphabets, hir nach einander verzeichnet.

Das Register der Cantica.

Contents:

Heading: [red] **Thon und Melodey der Psalmen,| wie sie gesunge[n] sollen werde[n], mit den| Note[n] hiebei clerlich verzeichnet.**

Incipit: Selig ist der da wandelt nit [Ps. 1] fol. A8'

Other contents:

Psalms (texts only), in numerical order, each headed with a large decorative Fraktur initial. Each is headed with the Latin title of the Psalm, in roman capitals, then the number of the Psalm, and then the German version.

Psalms are followed immediately by the Cantica: magnificat, Nunc dimittis, Benedictus, Te Deum laudamus.

Locations and Notes: **D** B-MG, [lost: Nla]; **I** Rvat**

D B-MG: light-colored 16thc. leather binding; may at one time have been gilded.

Literature and Bibliography: RISM/DKL 1563[03]

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90. Sacrae Cantiones RISM L775 1563a

The second Berg and Neuber edition of Lassus' popular publication. This edition was not available for cataloguing. There is no reason to believe it differs from the first edition in content, although it may differ in orthography or layout. For contents and title, see cat. no. 83, L 768 and cat no. 101, L779.

Contents: see cat. no. 83, L 768 for complete entry

Locations and Notes: **D** **BE (SATB only), **W (S, 5 only)

Literature and Bibliography: RISM L779 (=1564a), Siegele, *Heilbronn Catalogue.*

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91. Catechesis Numeris Musicis . . . RISM L1842 1563

By Mattheus le Maistre. This volume contains seven motets for three voices, and is a reprint of L1841, cat. no. 67 (1559).
Entry based on: D Mbs (8^0 Mus Pr 50/(1))

Tenor title page:
[In red and black]

CATCHESIS
NVMERIS MVSICIS INCLVSA,
ET AD PVERORVM CAPTVM ACCOM=
modata, tribus uocibus composita,
À MATTHAEO LE MEISTRE BELGA,
Praefecto Musicorum in Aula Augusti Ducis Saxoniae &c.
Pars infima.
NORIBERGAE IN OFFICINA IOANNIS
Montani, & Vlrici Neuberi. M. D. LXIII.

Other title pages:

PRIMVS I (SECVNDVS)
DISCANTVS
In Catechismo Musicis numeris or-
nato, à Matthaeo le Meistre.

Colophon: None in any part.

Format: Oblong quarto, three part books, no foliation or pagination. Roman numerals refer to number of piece.

Collation:
Inf. pars: a-c4, c4 blank

Dedication: [appears only in infima pars] fol. a2'
To: D. D. Augusti Duke of Saxony and his son Alexandro.[1]

Table of Contents: [appears in all parts] fol. a2
Contenta in hic libellis

---

[1]A complete transcription and translation of the dedication may be found in the modern edition.

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Contents:

No.	Heading	Incipit
I.	Decem praecepta Dei	Ego sum Dominus Deus tuus
II.	Symbolum Apostolorum	Credo in unum Deum II - Credo in spiritum sanctum
III.	Oratio Dominica. 4 uos.	Pater noster qui es in coelis
IIII.	De Baptismo	Euntes doce te onmes gentes
V.	De Coena Domini	Dominus noster Iesus Christus II - Similiter & postquam
VI.	Benedictio mensae	Oculi omnium in te sperant II - Domine Deus coelestis pater
VII.	Gratiarum Actio	Confitemini Domino II - Gratias agimus tibi
		finis pars infimae.

Locations and Notes: D Bds, Mbs (8^0 Mus Pr 50/(1))
D Mbs (8^0 Mus Pr 50/(1)) Ex libris Bavariae Ducum, no ms. additions or corrections in any part book. Bound with a four-volume (SATB) set of Tischgesenge.

Literature and Bibliography: RISM L1842
Modern Edition: *Mattheus Le Maistre Catechesis and Gesenge,* edited by Donald Gresh. *In Recent Researches in the Music of the Renaissance* Volume XXXIX. Madison, A-R Editions, 1982.

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92. Erotemata musicae RISM Th 517

By Lucas Lossius, 1563. The first edition of this volume which was subsequently reprinted at least eight times: once by Neuber and Berg's heirs, once by Neuber alone, three times in a revised edition by Gerlach, and three more times by Katherina Gerlach. The Library of Congress Music Division also owns a copy of the 1570 Dietrich Gerlach edition.
Entry based on: US Wcm

Title page, Volume 1:

Erotemata
MVSICÆ
PRACTICAE, EX PRO=
BATISSIMIS QVIBVSQVE
huius dulcissimæ artis scriptoribus accurate
& breviter selecta, & exemplis puerili
institioni acco*modis illustrata,[1]
IAM PRIMVM
ad usum scholæ Luneburgensis,
& aliarum puerilium in
lucem edita, à
LVCA LOSSIO.
ITEM.
Melodiæ sex generum carminum vsita-
tiorum, in primis suaues, in gra-
tiam puerorum selectæ
& editæ.
NORIBERGÆ, M. D. LXIII.
Cum Priuilegio ad decennium.

Title page, Volume 2:

Melodiæ
SEX GE=
NERVM CARMINVM
VSITATIORVM, IN PRIMIS
Suaues, in gratiam puero=
rum selecte*, & editæ.
Hexametri.
Elegiaci.
uide= Phalecij.
licet Sapphici.
Choriambici.
Gliconici.

M.D. LXIII.

---

[1]Between this printed line and the next, in brown ink, in a 16th c. hand: "Ex libris Exne Fi Drallij Lunæburgensis."

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Colophon, vol. 1:

NORIBERGÆ,
Excudebant Ioannes Montanus,&
Vlricus Neuberus.

Colophon, vol. 2:

NORIBERGAE,
Apud Iohannem Montanum, &
Vlricum Neuberum.
Anno 1563.

Format: Octavo, vol. 1: A-L8; vol 2: A-C8

Preface, vol. 1: In Laudem Musices, by Lossius

Dedication, vol. 1:
from Lucas Lossius to Frederic, Joachim, and Thomas Moller, sons of "D. Doctor Ioachim Moller Hamburgensis."

Table of contents, vol. 2: called "Catologus"

Foreword, vol. 2: *Ad puerum*

Contents, vol. 1:

Liber primus. De mvsica chorali.

Caput primum. — *De clauibus & uocibus in eis contentis.*
Capvt secvndvm. — *De vocum mutatione.*
Capvt tertivm. — *De cantu.*
Capvt qvartvm. — *De solmisatione.*
Capvt qvintvm. — *De clauium transpositione.*
Capvt sextvm. — *De modis seu interuallis.*
Capvt septimvm. — *De tonis.*

Seqvitvr intonatio psalmorvm maiorvm & minorum, per omnes tonos.

Melodia versvum(sic) in introitibus missarum per omnes tonos.

Liber secundus. De mvsica figurali sev mensurali

Caput primum. — *De notarum figuris.*
Capvt secvndvm. — *De pausis.*
Capvt tertivm. — *De ligaturis.*

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Capvt qvartvm.	*De tribus musicæ gradibus, corumc*q[ue] signis.*
Capvt qvintvm.	*De augmentatione.*
Capvt sextvm.	*De diminutione.*
Capvt septimvm.	*De imperfectione.*
Capvt octavvm.	*De alteratione.*
Capvt nonvm.	*De qvadruplici punctorum genere.*
Capvt decimvm.	*De tactu.*
Capvt vndecimvm.	*De syncopatione.*
Capvt dvodecimvm.	*De proportionibus*

Historia de arione fidicine, musicæ laudem continens, ut eam gellius narrat lib. 16. Cap. 19.

In lavdem mvsices.

Contents, vol. 2:

Incipit	Attribution	Voices
Arma, virumq[ue] cano,	Benedicto Duce	4
Ingenium quondam fuerat precio	Petro Tritonio	4
Vitam qui faciunt beatiorem		4
Christe confusæ medicina mentis		4
Iam satis terris niuis atq[ue]		4
Mecoenas atauis edite regibus	Petro Tritonio	4
Sic te diua potens Cypri		4
Vos ad se pueris primis		3
Angelis hæc est sacra lux adeste	Ioannis Stigelij	4

Locations and Notes: **D** As**, B (Mus Ant Theor L100), LEm**, Mbs (Mus Th 2105), MZ**, NS**, ROu**, SGh**, WÜu**, Z; **A** Wn**; **B** Br**; **CH** Bu**; **CS** Pu**; **GB** Cu**, Lbl**; **I** Bc**; **S** Sk**; **US** Bpm**, Wcm

D B (Mus Ant Theor L100) has inscription "Connenby (??) S. Laurentij M." (see Ch. IV for a discussion of this, and other, owners' inscriptions).

Literature and Bibliography: RISM Th p. 519

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93. Vom Artikel der Rechtfertigung RISM/DKL 1563[14]

By Johannes Mathesius; the first of many volumes by this distinguished theologian published by Berg and Neuber, and later by Berg's heirs.

Title page:

[In Fraktur]

Vom Artickel
der Rechtfertigung vnd
warer Anrüffung.
Joh. Mathesij.
Prediger in Sanct
Joachims thal.
Habakuk 2.
Der gerecht lebet seines glaubens.
Nürnberg.
M. D. LXIII.

Colophon:

[Transfiguration of Christ][1]
Psalmo LXXXIX.
Wol das Volk das
jauchtzen kann.
Gedruckt zu Nürnberg,
durch Johann vom Berg, vnd
Vlrich Newber.

Format: Octavo; signed: a-r8

Contents: fol. r7'-r8

Heading	Ein Christlich lied von der Rechtfertigung, Gene. 15.
Incipit	Abram glaubt dem verheysnen Christ
Clef/signature	C4 / none
Notation	white mensural
Other	8 stanzas total

Locations and Notes: RISM/DKL does not mention D Nst copy, cites D ERu and D F as both lost. It is not clear on which exemplar their entry is based.
D Nsb (An Theol 293.8[0]) bound in soft vellum manuscript with square chant notation and red and blue capitals.

Literature and Bibliography: RISM/DKL 1563[14]

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[1]In a square architectural border with roses and angels.

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94. Vom Ehestand und Haußwesen RISM/DKL 1563[13]

By Johannes Mathesius; this volume was issued again in 1564 (cat. no. 102, RISM/DKL 1564[12]). The first part contains 15 sermons; these are followed by a *Hochzeitlied* (wedding song), and the second part, the *Oeconomia*. This edition was inaccessible at the time of cataloguing. For complete contents see cat. no. 103, RISM/DKL 1564[12].
Entry based on: RISM

Title page: (from RISM)

Vom Ehestandt
Vnd Haußwesen,
Fünfftzehen Hochzeytpredigten.
M. Johannis Mathesij
Pfarrners in S. Joachims thal.
[... etc.]

Colophon: (from RISM)

Gedruckt zu Nürmberg, durch
Johann vom Berg, vnd
Vlrich Newber.

Format: (according to RISM) Octavo, 226 leaves.

Contents: See cat. no 103 for complete contents.

Locations and Notes: D Am**, HVl**, J**, Tu**, W** (2) (lost: D Bds)

Literature and Bibliography: RISM/DKL 1563[13]

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95. Thesaurus musicus I RISM 1564[1]

This, the final Berg and Neuber motet print, was published in 1564, the year after Berg's death, and contains 229 motets for four to eight voices;[1] all five volumes of this print appeared simultaneously. Volume one, with sixty-three pieces for eight voices, is divided into two large sections; the first of these contains forty-eight pieces for one choir and the second contains fourteen pieces for two choirs. Within each of these sections, the motets are arranged primarily by composer, but different composers' settings of the same text are also grouped together. The composers range chronologically from Iodocus de Prato to Lassus;[2] this volume is one of the most comprehensively historic of all the Berg and Neuber anthologies.
Entry based on: US NYp (*MRH Mus Res)

Tenor title page:[3]

[In red and black]

THESAVRVS MVSI=
CVS CONTINENS SELECTISSIMAS OCTO,
SEPTEM, SEX, QVINQVE ET QVATVOR VOCVM
Harmonias, tam à ueteribus quàm recentioribus Symphonistis com=
positas, & ad omnis generis instrumenta Musica accomodatas.
[in a decorative compartment] TENOR I (DISCANTVS, etc.)
[below compartment] *TOMI PRIMI CONTINENTIS*
CANTIONES OCTO VOCVM
PSALMO XCVI
Cantate Domino canticum nouum, cantate Domino omnis terra.
NORIBERGÆ EXCVDEBANT IOANNES
Montanus, & Vlricus Neuberus collegæ, Anno Christi Immanuelis nostri nati
M. D. LXIIII.
Cum Gratia & priuilegio ad Quinquennium.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece. Text underlay roman, music font = Thesaurus (see ch.4).

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[1]RISM 1564[1-5], catalogue nos. 95-99. Vol. I, à 8, 63 motets; Vol. II, à 7, 12 motets; Vol. III, à 6, 48 motets; Vol. IV, à 5, 65 motets; Vol. V, à 4, 41 motets.

[2]See ch. 6 for a fuller discussion.

[3]Only the Tenor title page has red; the Discantus, Altus, and Bassus title pages are identical to the Tenor title page in every other respect; the Cantus secundus, Altus secundus, Tenor secundus, and Bassus secundus title pages have a less elaborate decorative compartment (see ch. 4 for a description and illustrations of all compartments), but otherwise are identical to Tenor.

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Collation:
Disc. (I): A4-T4
Disc. II: AA4-TT4
Altus: AAa4-Ttt3
Altus II: AAA4-SSS4 (last verso blank)
Tenor: a4-t4
Tenor II: aa4-ss4, tt3
Bassus: Aa4-Ss4
Bassus II: Aaa4-Rrr4, Sss3
signatures: \$3, roman font with arabic numerals.

Dedications: [appear in Tenor only] fol. a2-a3
To Duke Albrecht V of Bavaria from Katherina vom Berg and Berg's heirs[4]
Duke of Bavaria's coat of arms (printed) fol. a'
Lectori Salutem (50 lines of Latin verse, unsigned) fol. a3'

Table of Contents: [appears in all parts] fol. a4-a4' (Tenor)
INDEX CANTIONVM | OCTO VOCVM. |
lists pieces in numerical order

Contents:[5]

No.	Incipit	Attribution	Fol.
	INDEX CANTIONVM OCTO VOCVM		
I.	VIdi speciosam sicut columbam	MANCHICOVRT	a3'
	II-Quae est ista quae processit		a4'
II.	SAlue clementissime fili Dei[6]	IOANNES LVPI	b'
	II-Hic est ille dulcissimus		b2'
III.	VErbum bonum & suaue	IOANNES MOVTON[7]	b3'
	II-Aue solem genuisti		b4'

---

[4]A copy and translation of this dedication appear in Appendix III.

[5]Commentary for this and the following volumes of the Thesaurus is limited to the Discantus and Tenor volum—except in cases of the greatest interest—to avoid excessive commentary.

[6]Discantus index reads: Salue celeberrima. Discantus and Tenor part books have the heading: Salue saluberrima. Tenor incipit is "Salue clementissime Iesu Christe fili Dei".
The original text of *Salve clementissime fili Dei* was *Salve celeberrima;* this is one of the many examples of texts altered for Protestant taste. Despite the presence of this altered text, there are some texts in this volume which refer directly to Mary, such as the unattributed no. 34, *Inviolata integra et casta,* and two multi-sectional Magnificat settings.

[7]Spelling in Discantus part book is Ioannes Mvoton.

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IIII.	NEsciens mater uirgo uirum (Canon in Diapente)[8]	IOANNES MOVTON	c'
V.	EXultet coniubilando Deo II-Gloriam Christo canamus	IOANNES MOVTON	c2 c2'
VI.	O Gloriosa Domina[9] II-Quod Eua tristis abstulit	IACOBVS VAET	c3' c4
VII.	POstqua(m) consummati essent[10] dies octo	IACOBVS VAET	c4'
VIII.	MIser qui amat cupitc*q;	IACOBVS VAET[11]	d'
IX.	VIta dulcedo & spes nostra salue[12] II-Et uitam sempiternam III-Opie Iesu[13]	IACOBVS VAET	d2' d3 d3'
X.	DOmine Deus coeli & terræ	IOANNES DE BACCHI	d4
XI.[14]	PAter peccaui in coelum Quanti mercenarij in domo patris	THOMAS CREQVILON	d4' e'
XII.	SALua nos Christe Saluator II-Dulce lignum dulces clauos	CLEMENS NON PAPA	e2' e3'
XIII.	EXultemus & lætemur in Domino Deo nostro[15] [Christus ab æthereo pacem][16]		e4'

---

[8]Heading only in Tenor.

[9]Discantus incipit "O O Gloriosa Domina"; a typographical error.

[10]Tenor incipit reads "sunt".

[11]Attribution in Tenor part book is "Ioannes Vaet".

[12]Heading in Discantus part book reads: Ad imitatione(m) iay mys mon coeut (sic); Tenor part book has correct spelling of "coeur".

[13]Laid out like a tercia pars in Discantus, but not so indicated. In Tenor there is only a double bar separating the two sections.

[14]II in Tenor part book.

[15]Discantus incipit. Discantus index reads "Christus ab æthereo pacem". Discantus part book heading reads "Christus ab æthereo". There is no attribution in either Discantus part book or index.

[16]Tenor cf.

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XIIII.	GAudent in coelis animæ sanctorum	[Richafort][17]	f
XV.	VOcem iocunditatis annunciate[18] [Francisco Sforza Dux Mediolani.][19] II-Ecce Ducem nostrum Franciscum [Franciso Sforza Dux Mediolensis][20]		f' f2'
XVI.	DEduc me Domine in uia tua	[21]	f3'
XVII.	INgredere foelicissimis auspicijs[22]	FRANCISCVS DE CORTECTIA	f4'
XVIII.	O pater immensa[23]	IOANNES CRESPEL	g'
XIX.	MVlti insurgu(n)t aduersum me[24] II-Ego dormiui & soporatus sum	IACOBVS DE PONTE[25]	g2 g2'
XX.	HOdie nobis de coelo pax	BARTHOLOMEVS BEAVLAIGVE	g3'
XXI.	VIdens Dominus flentes sorores Lazari	BARTHOLOMEVS BEAVLAIGVE	g4
XXII.	GLoria tibi Trinitas	FRANCISCVS DE RIVVLO	g4'
XXIII.	DEscendit angelus Domini	FRANCISCVS DE RIVVLO	h
XXIIII.	PAter noster qui es in coelis	IACOBVS ARCADET [sic]	h '

---

[17]Attribution in Discantus and Tenor index to Richafort. No attribution in Discantus or Tenor part book.

[18]Discantus index read: Voce' iucunditas nunciate. There is no attribution in either the index or the part books of the Discantus. However, this piece and the following one are grouped together in the index, as though they were by the same composer.

[19]Heading in Tenor part book is "Vocem iocunditatis"; under rests at beginning of piece. Tenor incipit = cf.

[20]Tenor incipit = cf.

[21]See piece above.

[22]Listed in Discantus index as: INgredere auspicijs

[23]Discantus part book heading reads: Benedictio mensae.

[24]Discantus index: DOmine quid multiplicati?

[25]Dicantus index attribution reads: Iaco de po'te.

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XXV.	PAter noster qui es in coelis	ANDREAS SCHVVARTZ Francus[26]	h2'
XXVI.	ANdreas Christi famulus II-Dilexit Andrea(n) Dominus	No attribution[27]	h3' h4
XXVII.	LÆtamini [omnes][28] in Domino	GHISELINVS DANCKERTS	h4'
XXVIII.	DIes est lætitiæ in ortu regali		i'
XXIX.	NOe Noe exultemus & lætemur	ANTONIVS SCANDELLVS	i2'
XXX.	IMperium Augusti sit foelix Sint quoq; foelices nati	ANTONIVS SCANDELLVS	i3' i4'
XXXI.	VEni sancte spiritus	LVDOVICVS SENFFL[29]	k'
XXXII.	DA pacem Domine in diebus nostris	STEPHANVS MAHV	k2'
XXXIII.	ECce quam bonum & [quam][30] iocundum	[31]	k3'
XXXIIII.	INuiolata integra & casta II-Post partum uirgo III-Beata es Maria uirgo		k4' l l'
XXXV.	LVgebat Dauid Absalon[32] II-Porrò Rex operuit caput sum	IODOCVS DE PRATO	l'?? l2'
XXXVI.	CAntatibus organis, Cæcilia uirgo	DANIEL TORQVET	l3'
XXXVII.	IN principio erat uerbum II-Fuit homo missus à Deo	MATTHIAS VERONENSIS	l4 l4'
XXXVIII.	BOnum est homini uxorem non tangere II-Honorabile igitur inter omnes coniugium	VVOLFGANGVS FIGULVS	m' m2'

---

[26]Discantus index attribution is to "Andreas S.F."

[27]Discantus and Tenor index attribution reads: Moralis.

[28]Tenor incipit only.

[29]Attribution in Discantus index = Ludo. Senfli9.

[30]Tenor incipit only.

[31]No attribution in Discantus or Tenor part book or index.

[32]Handwritten changes in Discantus and also in Tenor.

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XXXIX.	PAtrem. Factorem coeli & terrae[33] Et incarnatus est[34] Et resurrexit terita die Et in spiritum sanctum	NICOLAVS GOMBERT	m3' m4 m4'
XL.	PAtrem omnipotentem factorem coeli	[Cadeac][35]	n'
XLI.	PAtrem omnipotentem Et incarnatus Tacet[37] Crucifixus, Silet[38] Et in spiritum sanctum[39]	CLEMENS NON PAPA[36]	n3' n4 n4 n4
XLII.	PAtrem omnipotentem [40]Et [in spiritum][41] uiuificantem qui cum patre & filio	IO. MAILLARD	n4' o'
XLIII.	DIxit Dominus Deus II-Dixitc*b Adam:	MATTEVS LE MEISTRE[42]	o2' o3'
XLIIII.	SAncta Trinitas unus Deus	IACHET	o4'
XLV.	ECce nu(n)c benedicite Domino	ANTONIVS MORNABLE[43]	p'
XLVI.	INclina Domine aurem tuam	CLAUDIN	p2'

---

[33]Discantus index = PAtrem omnipotentem (*Credo* text).

[34]This and the following sections are separated by double bars and laid out as though they were secunda and tercia partes, but are not so designated in the Discantus and Tenor parts.

[35]Discantus index attribution = Cadeac, there is no attribution in Discantus or Tenor part books.

[36]Attribution in Discantus index = Cle. no' Papa

[37]Indicated at top of page in Discantus part book. Tenor sings, folio n2.

[38]Indicated at top of page in Discantus part book. Tenor sings, folio n2', which has six staves; the ususal number of staves on a page is five. The *Et in spiritum* is again on a six-stave page in the Tenor.

[39]Not marked as *partes*, just divided with double bars

[40]Top line flush left even though previous page ended short; but no secunda pars indication. Tenor too.

[41]Tenor incipit only.

[42]Dicantus index attribution = Mat. le Meist

[43]Discantus index = Anth. Morna

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XLVII.	REdemptionem misit Dominus[44]	[45]	p4'
XLVIII.	GRates nu(n)c omnes reddamus	LAVRENTIVS LEMLIN[46]	q
	SEQVVNTVR CAN=I TIONES OCTO VOCUM, QVAE PER DVOS I CHOROS CANVNTVR I		q'
XLIX.	COnfitebor tibi Domine]	ORLANDVS DI LASSVS	q'
L.	IAm lucis orto sidere II-Qui ponit aqua(m) in falerno	ORLANDVS DI LASSVS	q2' q3
LI.	IN tribulatione dilatasti mihi[47]	Adrianus Vvillart[48]	q3'
LII.	[In te Domine speravi] IN iustitia tua libera me[49]		q4'
LIII.	IN protectione Dei Coeli commorabitur[50]		r'[51]
LIIII.	OMnes serui Domini[52]		r2'[53]

---

[44]Discantus index and part book heading = TEcum principium. The Discantus part has clef f3 (sic); other clefs: D2 = c1, A = c3, A2 = c3, T = c4, T2 = c3, B = f4, B2 = f4.

[45]No attribution in Discantus index or part book.

[46]Discantus index attribution = Lau. Lemlin

[47]Discantus index reads "CVm inuocarem, exauduit", heading in Dpb and Tenor pb is Cum inuocarem.

[48]Discantus index attribution.

[49]"In te Domine speraui" appears in the Discantus and Tenor indexes, and in the Tenor heading, as well as in abbreviations under black note breves at beginning of pieces is. The polyphonic incipit is "In iustitia etc." This piece lacks an attribution in Tenor and Discantus part books and indexes, but is grouped in the indexes with the following three pieces (through no. 55), all of which lack attributions.

[50]"QVi habitat in adiutorio" is title in Discantus index, and "Qui habitat" is heading in Discantus and Tenor partbooks.

[51]From r' to r2', stave 3.

[52]Heading indexes in Tenor and Discantus read "ECce nunc benedicite".

[53]Begins on fourth staff of this page.

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LV.	ET exultavit spiritus meus[54]		r3'
	Quia fecit mihi magna		r3'[55]
	Fecit potentiam In brachio		r4'[56]
	Esurientes impleuit bonis		r4'
	Sicut locus[tus][57] est		r4'[58]
	Sicut erat in principio		s
LVI.	MAgnificat: Anima mea Dominum	ANTHONIVS SCANDELLVS	s'
	Quia fecit mihi magna		s'/4
	Fecit potentiam		s2
	Esurientes & diuites		s2/2-4
	Sicut loquutus est		s2'
	Sicut erat in principio		s2'/4-5
LVII.	[QVem uidistis pastores] NAtum uidimus & choros Angelorum[59]	FRANCISCVS BONARDI	s3
LVIII.	LÆta quid nunc tantu[60]	FRANCISCVS BONARDI	s3'
LIX.	INcipit oratio Ieremaiæ	DOMINICVS PHINOT	s4'
	PVpilli facti sumus[61]		t
	Ceruicibus minabamur[62]		
	Patres nostri peccauerunt		t'
	Ierusalem conuertere		t2
LX.	O Sacrum conuiuium	DOMINICVS PHINOT	t2'
LXI.	TAnto tempore uobiscum	DOMINICVS PHINOT	t3

---

[54]Discantus index reads: "Magnificat"; heading is "Magnificat anima mea." There is no heading in the Tenor part book. The sections of this piece are not designated as *partes* but are laid out separately in the part books.

[55]Begins on stave 4.

[56]Staves 2-4 of this page. The fifth stave is blank.

[57]Tenor only.

[58]Starts on stave 3.

[59]Discantus index reads "QVem uidistis pastores"; this is also the Discantus and Tenor heading under rests at the beginning of the piece.

[60]Tenor incipit; Discantus comes in later with "LAeta sum tuis malis".

[61]Large, but not woodblock capitals. Not marked as secunda pars but laid out as such. Tenor tacet.

[62]Incipit from Tenor, Discantus tacet.

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LXII.	IAm non dicam uos seruos	DOMINICVS PHINOT	t3'
LXIII.	SAncta Trinitas unus Deus	DOMINICUS PHINOT	t4

Locations and Notes: **A** Wn; **B** Br; **D** Mbs (4[0] Mus. Pr. 11), Nst (B, 6ta vox (vols 2-3 only), CII (vol 1 only) (Mus.16)); **GB** Lbl (3 copies: A.144: complete; A.144.a: C, CII, Altus I, Tenor II (quinta vox); A.144.b: Vagans (quinta vox) Vol 3, CII vol. 1, Quinta vox vol II); **US** NYp (*MRH Mus Res [not in catalogue]) (microfilm*ZB-31), Wcm (M/1490/.T41) (2 copies: copy 1 = complete, copy 2 = fragments of Bassus partbook.)

D Nst (B, 6ta vox (vols. 2-3 only), CII (vol. 1 only) (Mus.16)) C2 and Bassus have inscriptions on title pages. Bassus inscription reads: "M. Laurentij Nigrimi a Schottenburg Comendatoris Pontensis dono Nobilis Dm. Joh: Marci Remdlerij A. 1589"; C2 inscription reads: "M. Laurentij Migrimi re. A.° 98". The volumes are in excellent condition, in modern bindings.
D Mbs (4[0] Mus. Pr. 11) complete set of partbooks (8) in matching bindings of flexible vellum. Supra libros of coat of arms and rabbit crest with initials HGVW (Johannes [Hans] Georg von Werdenstein); fleur-de-lys on each corner front and back, larger fleur-de-lys center back; ex libris Duke of Bavaria (printed coat of arms on verso of title page is same as his ex libris but with fields reversed.)
GB Lbl (3 copies: A.144: complete; A.144.a: Discantus, Cantus II, Altus I, Tenor II (quinta vox); A.144.b: Vagans (quinta vox) vol. 3, Cantus II vol. 1, Quinta vox vol. 2). *Copy A.144*: B II and T II in modern bindings, all others in matching light coloured leather over boards; all have supra libros ICW 1568; A2, C2, and D have center medallions, each with different text, B and A and T have coat of arms, T differs slightly from others. *Copy A.144.a*: C2 and A1 in matching bindings of light leather over boards, blind stamped with two rows of figures, ex bib. Joseph Warren (19th c.); D1 ex bib Berlin, binding almost identical to above, incription "Ex Bibliotheca Windhagiana(?); T2 ex bibl Hamburg. *CopyA.144.b*: All volumes in (fragile) modern bindings; Cantus II vol. 1, manuscript inscription on title page "Arundel Lumley" (ex Arundel-Lumley Library[63]).
US NYp (*MRH Mus Res [not in catalogue], microfilm*ZB-31) complete matched set in good condition, matching light brown leather over board bindings. Stamped top front with part name; bottom front, 1574; top back MVSICA NOSTER AMOR; back bottom D P O. Acquired in Wolffheim Sale, June 25, 1929.
US Wcm (M/1490/.T41) copy 1: a complete set in matching dark brown leather over board bindings in poor condition. Blind tooled double border, part name blind stamped top center in Roman capitals, fleur-de lys on each corner. Elaborate stamped center decoration has traces of gold leaf. Copy 2: fragments, on three sheets, of Bassus partbook.

Literature and Bibliography: RISM 1564[1]; Charles van den Boren, "La contribution Italienne au *Thesaurus Musicus* de 1564," *Musica Disciplina* 1946 (I/1), 33-46.

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[63]John Milsom, "The Nonsuch Music Library," *Sundry sorts of music books: Essays on the British Library Collections Presented to O. W. Neighbour on His 70th Birthday*, ed. Chris A. Banks, Arthur Searle, and Malcolm Turner (London: British Library, 1993) 146-82.

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96. Thesaurus musicus II RISM 1564[2]

This, the final Berg and Neuber motet print, was published in 1564, the year after Berg's death, and contains 229 motets for four to eight voices;[1] all five volumes of this print appeared simultaneously. Volume two, with twelve pieces for seven voices, is organised by composer; the final motet in this volume is a commemorative motet for Josquin by Hieronymus Venders, this sets a pattern for the following volumes, each of which ends with a memorial motet of some kind.
Entry based on: US NYp (*MRH Mus Res)

Tenor title page:[2]

THESAVRI MVSICI
TOMVS SECVNDVS CONTINENS
OPTIMAS SEPTEM VOCVM CAN=
TIONES EX VARIIS AVTORIBVS
COLLECTAS
[in a decorative compartment] TENOR. | (DISCANTVS, etc.)
[below compartment] Septem Vocum.
Psalmo XCVI.
Cantate Domino canticum nouum, cantate Domine omnis terra.
NORIBERGÆ EX OFFICINA IOANNIS
Montani, & Vlrici Neuberi collegarum, Anno partæ nostræ salutis
M. D. LXIIII.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece.

Collation:
Disc. (I): A4-C4, D2 (last 2 folios blank)
Altus: AA4-CC4, DD2
Tenor: a4-c4
Quinta Vox: AAA4-CCC4
Sexta Vox: aaa4-bbb4, ccc3
Septa Vox: Aa4-Cc4, Dd2
Bassus: aa4-cc4, dd2
signatures: $3, roman font with arabic numerals

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[1]RISM 1564[1-5], catalogue nos. 95-99. Vol. I, à 8, 63 motets; Vol. II, à 7, 12 motets; Vol. III, à 6, 48 motets; Vol. IV, à 5, 65 motets; Vol. V, à 4, 41 motets.

[2]The Discantus, Altus, and Bassus title pages are identical to the Tenor title page in every respect except for the voice designations and the surrounding decorative compartments, which are different for each voice part (see ch. 4 for a description and illustration of this set of compartments); the remaining voice designations (which differ from those in Thesaurus vol. I) are: QVINTA VOX (= Bassus 2), SEXTA VOX (= Tenor 2), and SEPTIMA VOX (= Altus 2). These voice parts have an even less elaborate decorative compartment than their counterparts in vol. I, but in all other repects the alternate title pages are identical to the Tenor title page.

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Dedication: None in any part.

Table of Contents: fol. a2 (Tenor)

INDEX CANTIONVM | SEPTEM VOCVM |

In numerical order; the added voices are indicated next to the title of the piece.

Contents:

No.	Title	Attribution	Fol.
I.	DEcantabant populus Israel	ORLANDVS DI LASSO	a2'
II.	EStote [ergo] misericordes	ORLANDVS DI LASSO	a3
III.	EGo flos campi & lilium convallium	CLEMENS NON PAPA	a3'
IIII.	GAudent in coelis	MAILLARD	a4'
V.	IStorum est enim regnum II-Isti sunt sancti	IACOBVS ARCADET	b' b2'
VI.	SEx sunt quæ odit II-Cor machina(n)s cogitationes pessimas:	SIXTVS THEODORICVS	b3 b3'
VII.	IVdæa. Et Ierusalem	ANDREAS SCHVVARTZ Francus	b4'
VIII.	VIrgo parens & patris	DOMINICVS PHINOT	c'
IX.	VEni sponsa Christi II-Veni sponsa Christi [Et ad Iesum][3]	BENE. DUCIS	c2' c3
X.	ALleluia, Noli flere Maria	ANTHONIVS SCANDELLVS	c3'
XI.	CArole plena tui spe nominis Austria floret[4]	GEORGIVS PRENNER	c4'
XII.	O Mors ineuitabilis[5] [Requiem aeternam][6]	HIERONYMVS VENDERS	d'

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[3]Tenor cf.

[4]Refers to Charles V.

[5]Discantus index lists piece as "EPitaphium Iosquin". The Discantus incipit is also found in the Tenor, under rests, followed by the Requiem text.

[6]Tenor cf.

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Locations and Notes: **A** Wn; **B** Br; **D** Mbs (4[0] Mus. Pr. 11), Nst (B, 6ta vox (vols 2-3 only), CII (vol 1 only) (Mus.16)); **GB** Lbl (3 copies: A.144: complete; A.144.a: C, CII, Altus I, Tenor II (quinta vox); A.144.b: Vagans (quinta vox) Vol 3, CII vol. 1, Quinta vox vol II); **US** NYp (*MRH Mus Res [not in catalogue]) (microfilm*ZB-31), Wcm (M/1490/.T41) (2 copies: copy 1 = complete, copy 2 = fragments of Bassus partbook.)

For descriptions of individual copies, see *Thesaurus musicus* I (cat. no. 95, RISM 1564[1]).

Literature and Bibliography: RISM 1564[1]; Charles van den Boren, "La contribution Italienne au *Thesaurus Musicus* de 1564," *Musica Disciplina* 1946 (I/1), 33-46.

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97. Thesaurus musicus III RISM 1564[3]

This, the final Berg and Neuber motet print, was published in 1564, the year after Berg's death, and contains 229 motets for four to eight voices;[1] all five volumes of this print appeared simultaneously. The third volume of the *Thesaurus musicus* contains forty-eight pieces for six voices. It, like the previous volumes of the set, is organised by composer, with pieces by Josquin, Lassus, and Gombert standing at the beginning. The last piece in this volume is Meiland's six-voice commemorative motet in honor of Johann vom Berg (a transcription of this piece appears in Catalogue Appendix V).
Entry based on: US NYp (*MRH Mus Res)

Tenor title page:[2]

THESAVRI MVSICI
TOMVS TERTIVS CONTINENS
CANTIONES SACRAS, QVAS
VVLGO MOTET AS VOCANT,EX
OPTIMIS MVSICAS SELECTAS.
[in a decorative compartment] TENOR. I (DISCANTVS, etc.)
[below compartment] Sex Vocum.
PSALMO XCVI.
Cantate Domino canticum nouum, cantate Domine omnis terra.
NORIBERGÆ EXCVDEBANT IOANNES
Montanus, & Vlricus Neuberus collegæ, Anno repartæ nostræ salutis
M. D. LXIIII.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece.

Collation:
Disc.: A4-Q4 (last folio blank)
Altus: AA4-QQ4
Tenor: a4-p4
Vagans: AAA4-OOO4
Sexta Vox: aaa4-ooo4, ppp3
Bassus: aa4-pp4, qq3
signatures: $3, roman font with arabic numerals

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[1]RISM 1564[1-5], catalogue nos. 95-99. Vol. I, à 8, 63 motets; Vol. II, à 7, 12 motets; Vol. III, à 6, 48 motets; Vol. IV, à 5, 65 motets; Vol. V, à 4, 41 motets.

[2]The Discantus, Altus, Bassus and Vagans (= Bassus 2) title pages are identical to the Tenor title page in every respect except for the voice designations and the surrounding decorative compartments, which are different for each voice part (see ch. 4 for a description and illustration of this set of compartments); the decorative compartment of the remaining voice designation, SEXTA VOX (= Tenor 2) is the same as that in the previous volume, that is, not part of the matched set. In all other repects the alternate title pages are identical to the Tenor title page.

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Dedication: None in any part.

Table of Contents: [appears in all parts] fol. a2 (Tenor)
INDEX CANTIONVM | SEX VOCVM |
This index also lists the extra voices.

Contents:

No.	Incipit	Attribution	Fol.
I.	SIc Deus dilexit mundum [Circumdederunt me][3]	IOSQVIN	a3
II.	CIrcumdederunt me gemitus mortis[4] [Christus mortus est][5]	IOSQVIN	a3'
III.	IN nomine Iesu omne genuflectatur[6]	IOSQVIN	a4
IIII.	BEatus uir qui non II-Non sic impij	NICOLAVS GOMBERT	a4' b'
V.	IN te Domine speraui II-Quoniam fortitudo mea	ORLANDVS DI LASSVS	b2' b3'
VI.	TImor & tremor II-Exaudi Deus deprecationem meam	ORLANDVS DI LASSVS	b4' c
VII.	DIxit Ioseph undecim II-Nunciauerunt Iacob, dicentes:	ORLANDVS DI LASSVS	c' c2
VIII.	VErbum caro factum est	ORLANDVS DI LASSVS	c2'
IX.	QVam magnificata sunt opera II-Beatus nono que(m) tu erudieris	ORLANDVS DI LASSVS	c3' c4
X.	FRemuit spiritu Iesus II-Videns Dominus fle(n)tes sorores Lazari	ORLANDVS DI LASSVS	c4' d
XI.	DA pacem Domine	ORLANDVS DI LASSVS	d'
XII.	PHillipe qui uidet me	LVDOVICVS LOYS	d2

---

[3]Tenor cf; heading at top of page reads "Sic Deus dilexit mundum, fuga in Diapente".

[4]Discantus index reads "Christus mortuus", heading in Discantus part, under initial rests is "Christus mort." Altus heading reads "Fuga in diatessaron post 2. tempora".

[5]Tenor cf.

[6]Tenor has heading "Resolut. ex 2. Discant".

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XIII.	MIsit Herodes rex magnus	LVDOVICVS LOYS	d2'
XIIII.	DOmine Deus qui conteris bella II-Disrumpam uincula populi mei	IOAN. DE BACHI	d3' d4'
XV.	FVit homo missus à Deo II-Erat Ioannes in desero	IOAN. DE BACHI	e' e2'
XVI.	ANte me non est formatus Deus	IACOBVS VAET	e3'
XVII.	ASpice Domine	IACOBVS VAET	e4'
XVIII.	NE reminiscaris Domine	IACOBVS VAET	f'
XIX.	IVstus germinabit II-Plantatus in domo Domini	IACOBVS VAET	f2' f3
XX.	HVc me sydereo descendere II-Felle sitim magni regis	IACOBVS VAET	f3' f4'
XXI.	EGo sum panis uiuus II-Et panis que(m) ego dabo caro mea est	FRANCISCVS DE RIVVLO	g' g2'
XXII.	SIc Deus dilexit mundum II-Venite ad me omnes	FRANCISCVS DE RIVVLO	g3' g4'
XXIII.	VIas tuas Domine demonstra mihi	FRANCISCVS DE RIVVLO	h
XXIIII.	VEni sancte Spiritus[7]	PETRVS MASSENVS	h'
XXV.	VErba mea auribus precipe Domine II-Introibo in domun tuam	HVBERTVS VVAELRANT	h2' h3'
XXVI.	COnfisus Domino II-Esse uelis alijs talis	M. IOANNES PINCHON	h4' i'
XXVII.	VIuere uis recte II-Proxima sed de inceps	N. DE VVISMES	i2' i3'
XXVIII.	DOmine quid multiplicati II-Voce mea ad Dominu(m) clamaui	ANTHONIVS GALLI	i4' k
XXIX.	PArce mihi Domine [Sana me Domine][8] II-Peccaui, quid faciam tibi [Sana me Domine] [9]	PHILIPPVS DE MONTE	k' k2'

---

[7]Tenor heading is "Resolutio Canonis".

[8]Tenor cf.

[9]Tenor cf.

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XXX.	EXaudiat te Dominus	CHRISTIANVS HOLLANDER	k3'
XXXI.	MIserere mei Deus	GVILHELMVS FORMELLIS	k4'
XXXII.	QVi paracletus diceris	H. ISAAC	l'
XXXIII.	SPiritus sanctus in te	H. ISAAC	l2
XXXIIII.	ME Deus & terræ patuli[quae] creator	GEORGIVS PRENNER	l2'
XXXV.	ANima mea liquefacta est II-Inuenerunt me custodes ciuitatis	GEORGIVS PRENNER	l3' l4
XXXVI.	BEati omnes qui time(n)t Dominu(m) II-Ecccesic benedicentur homo	IACOBVS MEILANDVS	l4' m
XXXVII.	BEnedixisti Domine terram tuam II-Conuerte nos Deus salutaris noster	IACOBVS MEILANDVS	m' m2
XXXVIII.	NOn auferetur sceptrum[10] II-Lauabit in uino stolam suam	IACOBVS MEILANDVS	m2' m3
XXXIX.	QVi inuenit mulierem bonam [Haec dicit Dominus][11] II-Domus & diuitiæ dantur à parentibus[12] II-[Propter hoc relinquet homo][13]	IACOBVS BVVS	m3' m4'
LX.	EXurgens Petrus in medio II-tu Domine q(ui) nosti corda omniu(m)	FRANCISCVS SCHEI.[14]	n' n2'
LXI.	ADduxit Deus Euam II-Propter hoc dimittet homo patrem	FRANCISCVS SCHEI.	n3' n4'
LXII.	SI bona suscepimus	GEORGIVS PRENNER	o'
LXIII.	O Rex gloriæ	GEORGIVS PRENNER	o2'
LXIIII.	BEnedicta es coelorum II-Per illud aue prolatum	NICOLAVS GOMBERT	o3' o4'

---

[10]Tenor has "Cano(n) in Diaphonia. Erunt duo in carne una" and then two prolation signs: above, c below.

[11]Tenor cf. Tenor has "Qui iuuenit" as heading under initial rests. Part also has ¢ above C as a mensuration sign (see next note).

[12]Tenor heading "Canon in subdiapason. Crescite & multiplicamini".

[13]Tenor cf.

[14]Attribution in discantus index is Franci. Scheifler.

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LXV.	CAstæ parentis uiscera II-Enixa est puerpera que(m) Gabriel prædixerat	CORNELIVS CANIS	p' p2'
LXVI.	ECce mensurabiles posuisti dies	CORNELIVS CANIS	p3'
LXVII.	SVrge propera amica mea II-Veni di lĭbano sponsamea	DOMINICVS PHINOT	p4' q'
LXVIII.	PIerides moesto suffundite lumina[15] II-Fouit hic Aonidas	IACOBVS MEILANDVS	q2' q3

Locations and Notes: **A** Wn; **B** Br; **D** Mbs (4[0] Mus. Pr. 11), Nst (B, 6ta vox (vols 2-3 only), CII (vol 1 only) (Mus.16)); **GB** Lbl (3 copies: A.144: complete; A.144.a: C, CII, Altus I, Tenor II (quinta vox); A.144.b: Vagans (quinta vox) Vol 3, CII vol. 1, Quinta vox vol II); **US** NYp (*MRH Mus Res [not in catalogue]) (microfilm*ZB-31), Wcm (M/1490/.T41) (2 copies: copy 1 = complete, copy 2 = fragments of Bassus partbook.)

For descriptions of individual copies, see *Thesaurus musicus* I (cat. no. 95, RISM 1564[1]).

Literature and Bibliography: RISM 1564[1]; Charles van den Boren, "La contribution Italienne au *Thesaurus Musicus* de 1564," *Musica Disciplina* 1946 (I/1), 33-46.

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[15]"EPitaphium Ioannis Montani" in indexes.

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98. Thesaurus musicus IV RISM 1564[4]

This, the final Berg and Neuber motet print, was published in 1564, the year after Berg's death, and contains 229 motets for four to eight voices;[1] all five volumes of this print appeared simultaneously. Volume IV, with sixty-five five-voice pieces, begins with pieces by two Protestant composers—eight by Herman Matthias Werrecore and nine by Iacob Vaet—followed by eight Lassus motets. The final piece of this volume is the commemorative "Epitaphium" for Veit Dietrich, composed by Andreas Schwartz (Francus).
Entry based on: US NYp (*MRH Mus Res)

Tenor title page:[2]

THESAVRI MVSICI
TOMVS QVARTVS CONTINENS SELE=
CTISSIMAS QVINQVE VOCVM HARMO-
NIAS, QVAS VVLGO MOTE-
TAS VOCANT.
[in a decorative compartment] TENOR. | (DISCANTVS, etc.)
[below compartment] PSALMO XCVI.
Cantate Domino canticum nouum, cantate Domine omnis terra.
NORIBERGAE EX OFFICINA IOANNIS MON=
tani, & Vlrici Neuberi, Anno M. D. LXIIII.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece.

Collation:
Disc.: A4-X4
Altus: AA4-YY4, ZZ3
Tenor: a4-x4
Quinta Vox: AAA4-XXX3
Bassus: AA4-tt4, uu3
signatures: $3, roman font with arabic numerals

Dedication: None in any part book.

Table of Contents: [appears in all parts] fol. a2 (Tenor)
INDEX CANTIONVM | QVINQVE VOCVM. |
Index has the extra voices indicated

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[1]RISM 1564[1-5], catalogue nos. 95-99. Vol. I, à 8, 63 motets; Vol. II, à 7, 12 motets; Vol. III, à 6, 48 motets; Vol. IV, à 5, 65 motets; Vol. V, à 4, 41 motets.

[2]The Discantus, Altus, Bassus and Vagans (= Bassus 2) title pages are identical to the Tenor title page in every respect except for the voice designations and the surrounding decorative compartments, which are different for each voice part (see ch. 4 for a description and illustration of this set of compartments).

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Contents:

No.	Incipit	Attribution	Fol.
I.	VEni sancte Spiritus II-O lux beatissima	HERMANNI MAT. VVERRE.[3]	a3' a4'
II.	O Altitudo diuitiarum	HERMANNI MAT. VVERRE.	b'
III.	POrta ha(e)c clausa erit peccato	HERMANNI MAT. VVERRE.	b2'
IIII.	HÆc dies quam fecit Dominus II-Dextera Domini	HERMANNI MAT. VVERRE.	b3' b4'
V.	TV solus qui facis mirabilia	HERMANNI MAT. VVERRE.	c'
VI.	POpule meus quid fecit tibi? II-Quid ultra debui facere[4] III-Ego propter te[5] IV-Ego te paui manna[6]	HERMANNI MAT. VVERRE.	c2' c4
VII.	SAna me Domine	HERMANNI MAT. VVERRE.	c4'
VIII.	IN nomine Iesu omne flectatur[7]	HERMANNI MAT. VVERRE.	d'
IX.	MVsica Dei donum optimi	IACOBVS VAET	d2'
X.	SI qua fides uatu(m) scriptis	IACOBVS VAET	d3'
XI.	VIdens Dominus flentes sorores II-Ed prodijt ligatus manibus & pedibus	IACOBVS VAET	d4' e
XII.	ECce apparebit Dominus II-Ierusalem gaude gaudio magno	IACOBVS VAET	e' e2
XIII.	DIxerunt impij apud se II-Videamus ergo si sermones illius ueri sunt	IACOBVS VAET	e2' e3'
XIIII.	SImile est regnu(m) coelorum	IACOBVS VAET	e4'

---

[3]Discantus index lists Matthias Hermannus VVerrecorn.

[4]Tenor incipit, Discantus tacet.

[5]Discantus tacet.

[6]For six voices. Tenor II part is in Discantus part book.

[7]Tenor incipit is "In nomine Iesu gentes. . . "

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XV.	FIliæ Ierusalem uenite[8]	IACOBVS VAET	f'
XVI.	ROmulidum inuicti pulcherrima[9] II-O ter co(n)iugium foelix	IACOBVS VAET	f2' f3'
XVII.	MIserere mei Deus secunda(m) II-Ecce enim in iniquitatibus	IACOBVS VAET	f3' f4?
XVIII.	DVm steteritisis ante reges II-Non enim uos estis qui loquimini	IACOBUS VAET	f4' g'
XIX.	COgnoscimus Domine quia peccauimus II-Vita nostr in dolore susppirat	ORLANDVS DI LASSVS	g2' g3
XX.	FIli q(ui)d fecisti nobis	ORLANDVS DI LASSVS	g3'
XXI.	TIbi laus tibi gloria II-Di gaudiorum præmia	ORLANDVS DI LASSVS	g4 g4'
XXII.	COnfisus Domino tua pectora crede [Confide & ama]tenor cf II-Inde tuo si quis studio aut opepostulet uti [Confide & ama][10]	ORLANDVS DI LASSVS	h h'
XXIII.	GVstate & uidete quoniam suauis est II-Diuites eguerunt & esuriunt.	ORLANDVS DI LASSVS	h2' h3
XXIIII.	PEccaui quid faciam tibi	ORLANDVS DI LASSVS	h3'
XXV.	DOmine non est exaltatum cor meum II-Sicut ablactus est super matre sua	ORLANDVS DI LASSVS	h4 h4'
XXVI.	HEu mihi Domine qui peccauiminis	ORLANDVS DI LASSVS	i
XXVII.	MIserere nostri Deus omnium II-Alleua manu(m) tuam super genter slienas	ANTHONIVS GALLI	i' i2'
XXVIII.	DOmine rex omnipote(n)s II-Et nu(n)c Domine rex, Deus Abraha(m)	ANTHONIVS GALLI	i3' i4'

---

[8]This text refers to the coronation of a Maximillian, presumably the HR Emperor.

[9]This text refers to a Dux Catharina; the secunda pars text refers to a wedding in (of?) Europe.

[10]Tenor cf.

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XXIX.	GAudet in aduersis patitur II-Magna Dei bonitas	ANTHONIVS GALLI	k'[11] k2'
XXX.	CHristus resurgens ex mortuis II-Mortuus est enim propter delict nostra	PETRVS HEYLANVS	k3' k4'
XXXI.	FActus est repentede coelo sonus II-Apparueru(n)t Apostolis dispertitæ linguæ	PETRVS HEYLANVS	l' l2'
XXXII.	CLAmitat ante Deum	PETRVS HEILANVS	l3
XXXIII.	VSquequo Domine obliuisceris II-Illumina oculos meos	GEORGIVS PRENNER	l3' l4'
XXXIIII.	COnsiderate dilectissimi II-Quoniam sicut factus est Dominus	GEORGIVS PRENNER	m' m2
XXXV.	QVem uidistis pastores	GEORGIVS PRENNER	m2
XXXVI.	DOmine pater & Deus uitæ meæ	GEORGIVS PRENNER	m3'
XXXVII.	GEnuit puerpera regem II-Angelus ad pastores ait	GEORGIVS PRENNER	m4' n
XXXVIII.	O Sacrum conuiuium	GEORGIVS PRENNER	n'
XXXIX.	SVrrexit pastor bonus II-Ecce crucem Domine	GEORGIVS PRENNER	n2' n3'
LX.	PLange quasi uirgo plebs mea II-Accingite uos sacerdotes	GEORGIVS PRENNER	n4' o
LXI.	OBsecro Domine mitte II-Ostendenobis Domine	GEORGIVS PRENNER	o' o2
LXII.	SVrge illuminare Ierusalem	IOANNES DE BACHI	o2'
LXIII.	EGo flos campi & lilium con uallium	IOANNES DE BACHI	o3'
LXIIII.	DA pater omnipotens pacem	IOANNES DE BACHI	o4'
LXV.	DVm transisset sabbatum II-Et ualde mane una sabbatorum	IOANNES DE BACHI	p' p2
LXVI.	CAligauerunt oculi mei afletu	FRANCISCO ROUSELLE[12]	p2'

[11]The signature of k2 is in lowercase letters; all the others are in capital letters in the Discantus part book.

[12]Discantus index lists composer as Franciscus de Rouselle.

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LXVII.	CIrcumdederunt me dolores	IACOBVS REGNART	p3'
	II-Dolores inferni circumdederunt me		p4'
LXVIII.	QVid retribuam Domino	CLEMENS NON PAPA	q'
	II-Dirupisti Domine uinculamea		q2'
LXIX.	O admirabile com(m)ercium	THOMAS STOLTZER	q3'
L.	GEnuit puerpera regem	LVDOVICVS SENFL	q4'
LI.	DOmine ne memineris	CHRISTIANVS HOLLANDER	r'
	II-Adiuua nos Deus salutaris		r2'
LII.	DVm co(m)plerentur dies pentecostes	FRANCISCVS DE RIVVLO	r3'
LIII.	IN patientia uestra	IOAN. LOYS	r4'
LIIII.	PHilippe qui uidet me	IOAN. LOYS	s
LV.	PEccantem me quotidie	IOAN. LOYS	s'
	II-Deus in nomine tuo saluum me fac		s2'
LVI.	PEccaui, quid faciam tibi	LVDOVICVS LOYS	s3'
	II-Deus in nomine tuo saluum me fac		s4'
LVII.	HOdie Christus natus est	VINCENTIVS RVFFVS	t'
LVIII.	Valde honorandus est beatus Ioannes	CORNELIVS BLOCK	t2'
LIX.	SAulus adhuc spirans in discipulos	CASPAR COPVS	t3'
	II-Et cum iterfaceret		t4'
	III-Saule quid me sersequeris		v
LX.	COnfitebor tibi Domine	HERMES BRVNEAV	v'
LXI.	DEus iniqui insurrexerunt	HERMES BRVNEAV	v2'
	II-Respice in me & misera mei		v3'
LXII.	VErbum iniquum & dolosum	[13]	v4'
	II-Duo rogauite, ne deneges mihi		x'
LXIII.	STirps Iesse uirgam produxit		x2
	II-Virgo Dei genitrix		x2'
LXIIII.	O DOmine iudex meus	[14]	x3

[13]No attribution in indexes or partbooks; it is grouped with the following three in the indexes.

[14]Discantus index states "Incerti Autoris".

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LXV.	OCcubit clarus patriæ proh gloria Vitus[15]	[Andreas Schuuartz Francus]	x3'
	II-Vos igitur Musas & uos pia corda bonorum		x4

Locations and Notes: **A** Wn; **B** Br; **D** Mbs (4[0] Mus. Pr. 11), Nst (B, 6ta vox (vols 2-3 only), CII (vol 1 only) (Mus.16)); **GB** Lbl (3 copies: A.144: complete; A.144.a: C, CII, Altus I, Tenor II (quinta vox); A.144.b: Vagans (quinta vox) Vol 3, CII vol. 1, Quinta vox vol II); **US** NYp (*MRH Mus Res [not in catalogue]) (microfilm*ZB-31), Wcm (M/1490/.T41) (2 copies: copy 1 = complete, copy 2 = fragments of Bassus partbook.)

For descriptions of individual copies, see Thesaurus musicus I (cat. no. 95, RISM 1564[1]).

Literature and Bibliography: RISM 1564[1]; Charles van den Boren, "La contribution Italienne au *Thesaurus Musicus* de 1564," *Musica Disciplina* 1946 (I/1), 33-46.

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[15]Index reads "EPitaphium Vita Theodori". Attribution from index.

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99. Thesaurus musicus V RISM 1564[5]

This, the final Berg and Neuber motet print, was published in 1564, the year after Berg's death, and contains 229 motets for four to eight voices;[1] all five volumes of this print appeared simultaneously. The fifth and final volume of the *Thesaurus musicus* contains forty-one pieces for four voices. The pieces are grouped by composer, beginning with a group of ten motets by Clemens non Papa. The collection ends with a Meiland piece, a ceremonial motet for Germania. The organization of pieces in these five volumes is discussed in some detail in Ch. VII.
Entry based on: US NYp (*MRH Mus Res)

Tenor title page:[2]

THESAVRI MVSICI
TOMVS QVINTVS,ET VLTIMVS, CON=
TINENS SACRAS HARMONIAS QVATVOR
VOCIBVS COMPOSITAS.
[in a decorative compatment] TENOR. | (DISCANTVS, etc.)
[below compartment] Quatuor Vocum.
PSALMO XCVI.
Cantate Domino canticum nouum, cantate Domine omnis terra.
NORIBERG AE EXCVDEBANT IOANNES
Montanus, & Vlricus Neuberus, collegæ, Anno Christi nati
M. D. LXIIII.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece.

Collation:
Disc.: A4-T4
Altus: AA4-OO4
Tenor: a4-t4
Bassus: aa4-mm4, nn2
signatures: $3, roman font with arabic numerals

Dedication: None in any part book.

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[1]RISM 1564[1-5], catalogue nos. 95-99. Vol. I, à 8, 63 motets; Vol. II, à 7, 12 motets; Vol. III, à 6, 48 motets; Vol. IV, à 5, 65 motets; Vol. V, à 4, 41 motets.

[2]The Discantus, Altus, and Bassus title pages are identical to the Tenor title page in every respect except for the voice designations and the surrounding decorative compartments, which are different for each voice part (see C

ch. 4 for a description and illustration of this set of compartments).

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Table of Contents: [appears in all parts] fol. a2 (Tenor)
INDEX MELODIARVM I QVATVOR VOCVM. I

Contents:

No.	Incipit	Attribution	Fol.
I.	VIdens Iacob uestimenta Ioseph II-Congregatis autem cunctis liberis eius	CLEMENS NON PAPA	a3' a4
II.	NOlite folliciti esse, dicentes: II-Quærite primum regnum Dei	CLEMENS NON PAPA	a4' b'
III.	REx autem Dauid operto capite II-planit aute(m) Dauid super Ionatham	CLEMENS NON PAPA	b2 b2'
IIII.	NE abscondas me Domine II-Voca me & respondebo tibi	CLEMENS NON PAPA	b3' b4
V.	DVm præliaretur Michael archangelus II-Dum committeret bellum draco	CLEMENS NON PAPA	b4' c
VI.	VErbum iniquum & dolosum	CLEMENS NON PAPA	c'
VII.	REspice in me & miserere mei II-Vide humilitatem meam	CLEMENS NON PAPA	c2' c3
VIII.	SI bona suscepimus de mano domine II-Sit nomen Domine benedictum	CLEMENS NON PAPA	c3' c4
IX.	EGo sum panis uiuus	CLEMENS NON PAPA	c4'
X.	GLoria tibi Domine	CLEMENS NON PAPA	d
XI.	DVm deambularet Dominus II-Vocem tuam audiui	THOMAS CREQVILLON	d' d2'
XII.	VErbum caro factum est	THOMAS CREQVILLON	d3'
XIII.	HOmo cum in honoreesset II-[Intellectum tibi dabo] Et instruam te[3] III-Nolite fieri sicut equus	ANTHONIVS GALLI	d4' e' e2
XIIII.	DEus Deus meus respice in me II-Et dederunt in escam meam	ANTHONIUS GALLI	e2' e3

[3]Beginning of incipit from Tenor.

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XV.	IN tribualtione mea II-Educes de tribulatione animam meam	IOANNES DE GANDAVO	e3' e4'
XVI.	ECe Maria genuit	IOAN. DE BACHI	f'
XVII.	CHristus surrexitmala nostra texit II-Alleluia, laudamus te hodie	IOAN. DE BACHI	f2' f3
XVIII.	TE decet hymnus Deus in Syon Exaudis orationem[4] Iniquitatis nostræ grauant nos Beatus quem elegiste Exaudi nos Deus Qui stabilit montes Cu(m)pescens sonitu(m) maris Et timebunt qui habitant fines[5] Visitas terram & irrigas eam Sulcos eius inbrias Coronas annum bonis tuis Operiuntur campi ouibus	ORLANDVS DI LASSO	f3' f3'/3 f3'/4 f4 f4/3 f4/5 f4' f4'/3 g g/4[6] g' g'/4[7]
XIX.	QVi cupit exolui	ORLANDVS DI LASSVS[8]	g2
XX.	AMen Amen dico uobis:	ORLANDVS DI LASSVS	g2'
XXI.	QVasi cedrus exatata sum	ORLANDVS DI LASSO	g3'
XXII.	DEus meus es tu II-Tua autem Domine	LEO NON PAPA	g4' h'
XXIII.	SVm tuus in uita	LEON. PAMMINGER	h2'
XXIIII.	VIas tuas Domine demonstra mihi	FRANCISCVS DE RIVVLO	h3
XXV.	BEnedicta fit Sancta trinitas	FRANCISCVS DE RIVVLO	h3'

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[4]This piece is laid out in sections, catalogued below. The sections are not distinguished with *partes* markings. The numbers following the folio refer to the number of the staff, as there are several sections on a folio.

[5]This page has an uncharacteristic layout: this section of music occupies staves 3-4, but there is a larger than usual space between staves 2-3, and there are only four staves total on the page; most pages have 5 staves.

[6]This page has extra space between staves 3-4.

[7]See note 6.

[8]The orthography of Lasso's name varies between part books.

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XXVI.	LAEtatus sum in his qu(a)e II-Rogate qu(a)e ad pace(m) sunt	IACOBVS VAET	h4' i'
XXVII.	EGo Dominus hoc est nomen meum II-Venite ergo ad me	IACOBVS VAET	i2' i3'
XXVIII.	QVi gerit Augusti diademata	IACOBVS VAET	i4'
XXIX.	ESt sacer imperio Iouis[9]	IACOBVS VAET	k'
XXX.	PEccantem me quotidie II-Commissa mea pauesco	GEORGIVS PRENNER	k2' k3'
XXXI.	PEccaui Domine	GEORGIVS PRENNER	k4'
XXXII.	FActum est silentium II-Millia millium ministrabant	GEORGIVS PRENNER	l' l2
XXXIII.	AVe Christe immolate II-Salue lux mundi	IOSQVIN	l2' l3'
XXXIIII.	EGo sum pastor bonus	VVENCESLAS SCHAMOTVLINUS	l4'
XXXV.	IMpulsus euersus sum	IOANNES DE HORTO	m'
XXXVI.	VErbum caro factum est	ANDREAS SCHVVARTZ Francus	m2'
	Repetitio-Pelum gratiae & ueritatis Versus-In principio erat uerbum		m3 m3'
XXXVII.	EStote prudentes sicut serpentes	MATTHAEVS LE MESTRE	m4
XXXVIII.	O Bone Iesu	M. MARTI. PEUDARGENT[10]	m4'
XXXIX.	FRatres. Ego enim accepi à Domino II-Similiter & calicem	IACQVET	n' n2
LX.	SI Deus pro nobis II-Certum est enim		n2' n3
LXI.	FOns latet hoc tumulo[11]	IACOBVS MEILANDVS	n4?

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[9]Text refers to "Fredinandi Cæsaris".

[10]Discantus index attribution to Ian de Latre.

[11]Text refers to Germania.

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Locations and Notes: A Wn; B Br; D Mbs (4[0] Mus. Pr. 11), Nst (B, 6ta vox (vols 2-3 only), CII (vol 1 only) (Mus.16)); GB Lbl (3 copies: A.144: complete; A.144.a: C, CII, Altus I, Tenor II (quinta vox); A.144.b: Vagans (quinta vox) Vol 3, CII vol. 1, Quinta vox vol II); US NYp (*MRH Mus Res [not in catalogue]) (microfilm*ZB-31), Wcm (M/1490/.T41) (2 copies: copy 1 = complete, copy 2 = fragments of Bassus partbook.)
For descriptions of individual copies, see *Thesaurus musicus* I (cat. no. 95, RISM 1564[1]).

Literature and Bibliography: RISM 1564[1]; Charles van den Boren, "La contribution Italienne au *Thesaurus Musicus* de 1564," *Musica Disciplina* 1946 (I/1), 33-46.

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100. Gesangbuch der Brüder 1564[03]

Edited by Johann Horn, this publication contains 141 monophonic pieces in Hufnagel and white mensural notation. It was reprinted at least nine times by Berg and Neuber; and also reprinted extensively by the Gerlachs and Paul Kauffmann. See also 06, [1544]; 35, [1552]; 44, 1554[01]; 50, 1555[01]; 56, 1556[01]; 63a, 1558[01]; 63b, 1558[02]; 76, 1560[03]; 79a, 1561[04]; 79b, 1561[05].
Entry based on: D Nst (Amb.4110.8[0]), Nla (Fen. II 414.8[0])

Title page:

[In red and black Fraktur]

Ein Gesangbuch
der Brüder inn Behemen
vnd Merherrn, Die man auß haß
vnd neyd, **Pickharden, Waldenses, rc.**
nennet. Von jnen auff ein newes (son=
derlich vom **Sacrament des Nacht=**
mals) gebessert, und etlich schöne
newe Geseng hinzu gethan.
Psalm.8.
Singet Gott, lobsinget seinem Na=
men, Machet ban dem der da sanffte
herferet, Er heyst Herr, und frewet
euch für jm.
Psalm.149.
Singet dem Herrn ein newes lied,
Die Gemein der Heyligen sol jn loben.
Ephe.5.
Singet und spielet dem Herren in
ewren her[t]zen, und saget danck allezeyt
für alles, Gott dem Vater in dem Na=
men unsers Herrn Jesu Christi.

Colophon: fol. Hh8'

Gedruckt zu Nürnberg,
durch Johann vom Berg, vnd
Vlrich Newber. Jm
M. D. LXIIII.
Jar.

Format: Small octavo, 239 numbered leaves [fol. 239 misnumbered as 139].

Collation: A-Z8, Aa-Hh8.
signed: $5 in Fraktur with Roman numerals. Prefatory material signed a-a5; text 239 numbered leaves; index (Register) signed Hh4-Hh8'.

Contents: See cat. no. 06.

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Locations and Notes: CS Pu**, BRmf**; D Bds**, ERu**, G** ,GOl**, Nla, Nst, W**; F Sn**; US BETm, NH**; Lost: D Hs.
D Nst (Amb.4110.8[0]) Bound in brown leather; across the top of the binding, in capitals "GESANGBVCH PIK".
D Nla (Fen. II 414.8[0]) bound in white leather with clasps.
US BETm (no accession number) 16th-century binding, leather over boards, blind tooled, clasps missing, leather darkened with age, otherwise good condition. Tooling in pattern seen often among Berg and Neuber's books: center rectangle with scalloped motif, surrounded by busts (primarily of bearded male figures) under which are names (mostly illegible). Inside front cover (German script) inscription "A Sagasia" or "A Sagasin" | VDM |
In the Register, pieces have been marked with small crosses and lines.

Literature and Bibliography: RISM/DKL 1564[03]

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101. Sacrae Cantiones RISM L779 1564a

The third Berg and Neuber edition of Lassus' popular publication. This edition, while unaltered in content, does differ slightly in layout from the first edition. See also cat. no. 83, L 768 and cat. no. 90, L 775.
Entry based on: **D** B (Altus and **Quinta pars only)

Tenor title page: (from Siegele)

SACRAE CANTIONES
QVINQVE VOCVM, TVM VIVA VOCE,
TVM OMNIS GENERIS INSTRVMENTIS
CANTATV COMMODISSIMAE.
IAM PRIMVM IN LVCEM EDITAE.
Authore Orlanso di Lassus.
[in a decorative compartment] TENOR
[below compartment] NORIBERGAE,
Apus Ioannem Montanum, et Vlricum Neuberum.
Anno M. D. LXIIII.

Other title pages: (from **D** B)

SACRAE CANTIONES
QVINQVE VOCVM, TVM VIVA VOCE,
TVM OMNIS GENERIS INSTRVMENTIS
CANTATV COMMODISSIMÆ.
IAM PRIMVM IN LVCEM EDITÆ.
Authore Orlanso di Lassus.
[in a decorative compartment][1] ALTVS
[below compartment] NORIBERGAE,
Apud Ioannem Montanum, & Vlricum Neuberum.
Anno M. D. LXIIII.

Contents: see cat. no. 83, L 768 for complete entry

Locations and Notes: **A** **SL; **B** **Br (T, B, Q) **D** B (A and **Q only), HB (D, T, B, Q), **Dl (3 copies, 2 inc.), **SCHM; **PL** **LEtpn (T, B), **Wn (A)

Literature and Bibliography: RISM L779 (=1564a), Siegele, *Heilbronn Catalogue.*

---

[1]Compartment differs from that of the first edition.

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102a. Sarepta oder Bergpostil RISM/DKL 1564[13]

Berg and Neuber printed two editions of this work in 1564; the first edition dates from 1562 (see ca. no. 85, RISM/DKL 1562[14]). The presumably earlier 1564 print (DKL 1564[13]) differs from the later only in the colophon; the colophon in the earlier print (1564[13]) is identical to that in 1562[14]. The altered colophon appears in the next entry (102b, RISM/DKL 1564[14]). The copy of this edition, listed by RISM as being in the D Nst is actually a copy of the later edition (cat. no. 102b).

Title page: from RISM

SAREPTA
Oder
Bergpostil
Sampt der Jochimßthali=
schen kurtzen Chroniken.
Johann Mathesij.
Auff ein Newes mit fleiß vbersehen, Corrigirt
und gebessert, mit einem Register der sprüch, so auß
altem vnd newem Testament heirin erkleret
sind, durch Johann Mathesium
selber.
Nürnberg.
M. D.LXIIII.

Colophon: from RISM:

Gedrückt zu Nürnberg, durch Johan[n] vom
Berg, Vnd Vlrich Newber.
M.D.LXII. [sic]

Locations and Notes: According to RISM/DKL: D Mdm**, Nst (could not be located; confused by RISM with 102b, 1564[14])

Literature and Bibliography: RISM/DKL 1564[13]

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102b. Sarepta oder Bergpostil RISM/DKL 1564[14]

By Johannes Matthesius; this was one of his most important and best-known volumes. Berg and Neuber reprinted the book at least three times and it was also re-issued several times by Berg's heirs. See also cat. nos. 80, RISM/DKL 1562[14], and 102a, RISM/DKL 1564[13].
Entry based on: D Nst Med.98.2[0]

Title page:

[In roman and Fraktur, red and black]

SAREPTA
Oder
Bergpostil
Sampt der Jochimßthali=
schen kurtzen Chroniken.
Johann Mathesij.
Auff ein Newes mit fleiß ubersehen, Corrigirt
und gebessert, mit einem Register der sprüch, so auß
altem und newem Testament heirin erkleret
sind, durch Johann Mathesium
selber.
PSALM. CXLVIII.
Berg und Thallobet den HERRN.
Nürnberg.

M. D.LXIIII.

Title page of part II:

[In Fraktur]

Chronica der Keyserlichen frey=
en Bergkstadt Sanct Jo=
chimsthal, der zu vor die
Conradsgrün genent war.
M. D. LXII.

Colophon:

[Transfiguration of Christ]
Psal. LXXXIX.
Wol dem Volck das jauchtzen kan.
Gedrückt zu Nürnberg, durch Ulrich Neuber,
und Johan[n] vom Bergs Erben.
M.D.LXIIII.

Format: Folio, ca. 19 cm x 39.75 cm., triple bi-folios; 315 numbered folios, numbered upper right corner in large roman numerals; last folio (316) unnumbered. *Chronica* signed Aa-Pp8. Text all black, with some woodblock decorated initals ca. 4 cm. square. Lesser headings have 2 cm. square woodblock decorated initials. End of *Vorrede* and end of *Register* have decorations. Verso of title page has oval shield with coat of arms.

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Table(s) of Contents:

Kurtzer inhalt was in dieser | Bergkpostill gehandelt wirde.

Contents:

Folio	[316]
Heading	Ein Geystliches Bergklied. | TENOR
Incipit	Gott Vater, Son, heiliger geist, durchs sprechen gut er[t]z wachsen heist, | Auß queck silber und schwefel rein, In seiffen gengen fle[t]z und stein.	
Clef/signature	C3, 1 flat, cut C
Notation	white mensural
Other	9 stanzas total

Folio	[Pp vii of *Chronica*]
Incipit	Christ König Gott unser Heyland, Unser schu[t]z steht in deiner hand,	Du numbst dich deiner kirchen an, für dir muß fallen roß und man.	
Clef/signature	C4, 1 flat
Notation	white mensural
Other	11 stanzas total

Other contents: Preface, 16 sermons, (first chorale in place of 17th sermon), the 133rd Psalm explained (ausgelegt); Eine Chronica von anfang des Jochimßthals...

Locations and Notes: AWn**; D B-MG**, Bds**, Mbs (Einband Sammlung 2^0 Hom 336), Nst (2 copies, see below, only 1 listed in RISM), NS**, Tu**, (no longer extant: PL WRu)
D Mbs (Einband Sammlung 2^0 Hom 336) dark-medium brown leather binding over boards, figure of Justice with sword and scales stamped in center, book edges gilt with stamped design; original green cloth ties now gone. On flyleaf "Ludovicus Philippus Comes | Palatinus" (see Ch. 4 for a brief discussion of this inscription).
D Nst (Med.98.2^0) bound as second item in large, handsome volume, metal clasps between the covers, all intact.[1] On verso of title page is an oval shield with coat of arms. Appears to be original leather over wood binding. Light (white?) leather, with stamped decoration. Ex libris Palma. On flyleaf in 16th c. hand is "conflat 1 R 6 h [or sch?] 18d" (this inscription is also discussed briefly in ch. 4).
D Nsb (Theol. 780.2^0) bound with another volume of Mathesius works: [Historia Unsers leiven Herzen und Heylands JESU Christi, Gottes und Marie Son,.... Mit Römischer Keyserlicher Maiestat freyheit nich nachzutrücken. Gedrückt zu Nürnberg, durch Dietherich Gerlatß in Johans vom Berg seligen Trückerey. Anno M.D.LXIX.]

Literature and Bibliography: RISM/DKL 1564[14]

---

[1]The first item in the binding is Montanus' *Consilia Medica* (see Appendix IV, Short Title Catalogue of Non-music Prints.

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103. Vom Ehestand und Haußwesen RISM/DKL 1564[12]

By JohannesMathesius; the second edition of 1563[13] contains 15 sermons in the first part, followed by the *Hochzeitlied* (wedding song), and the second part, the *Oeconomia*. Reissued by Neuber and Gerlach in 1567.
Entry based on: D Nst (Theol.586.4[0])

Title page:
[In black and red Fraktur]

Vom Ehestandt
Vnd Haußwesen,
Fünff[t]zehen Hochzeytpredigten.
M. Johannis Mathesij
Pfarrners in S. Joachims thal.
[woodcut in a circle of God joining Adam and Eve's hands]
Hebre.XIII.
Die Ehe sol ehrlich gehalten werden,
und das Ehebette unbefleckt.

Colophon: [226 recto]

Gedruckt zu Nürnberg, durch
Johann vom Berg, vnd
Vlrich Neuber.
M. D. LXIIII.

Format: Quarto, [226 leaves]. Decorative initials are woodcut Roman in a square; verso of title page carries same coat of arms as *Sarepta* (1564[14]).

Table of Contents: called *Register*, listing the sermons.

Dedication: Called *Vorrede*; from Mathesius to "Caspar Francken, Prediger der kitchen Gottes in S. Joachimsthal, meinem trewen Collegen unnd lieben Gefattern."

Contents:

Heading	Ein Hochzeitlied. I Wie man eine Braut I ansingen sol, wen man I sie beyleget, I Nicolai Hermani Joachimici. I
Incipit	Hie für hie für, für eines from[m]en Breutgams thür
Other	15 stanzas total

Other contents: 15 sermons; Haußhaltung I OECONOMIA I Johannis Mathesij, Verteutscht I durch Nicolaum Hermannum. I (in verse).

Locations and Notes: D Nst, S**, W**
D Nst (Theol.586.4[0]) bound as first item with 9 other items; binding light colored half leather; metal claps intact.

Literature and Bibliography: RISM/DKL 1564[12]

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104. Cantiones Sacrae RISM M2173
1564

By Jacob Meiland, this volume contains seventeen motets for five to six voices. It was reissued by Ulrich Neuber in 1569, and later by both Neuber's heirs and the Gerlachs.
Entry based on: D HB (sign 32-35)

Tenor title page:

CANTIONES SACRAE
QVINQVM ET SEX VOCVM HARMO-
NICIS NVMERIS IN GRATIAM MVSICORVM
COMPOSITAE ET IAM, PRIMVM IN
LUCE EDITAE
A Iacobo Meilando.
[in a decorative compartment][1] TENOR.
below compartment] NORIBERGAE.
Excudebant Vlricus Neuberus, et Haeredes
Ioannis Montani.
Anno M. D. LXIIII.

Other title pages:

CANTIONES SACRAE
QVINQVM ET SEX VOCVM HARMO-
NICIS NVMERIS IN GRATIAM MVSICORVM
COMPOSITAE ET IAM, PRIMVM IN
LUCE EDITAE
A Iacobo Meilando.
[in a decorative compartment] DISCANTVS.I (BASSVS) (VAGANS)
below compartment] NORIBERGAE.
Excudebant Vlricus Neuberus, et Haeredes
Ioannis Montani.
Anno M. D. LXIIII.

Colophon: None in any part book.

Format: Oblong quarto, no foliation or pagination. Roman numerals refer to number of piece.

Collation:
Disc.: A-E4
Altus: Missing
Tenor: AA-EE4
Bassus: a-e3
Vagans: aa-ff4

---

[1]Same compartment and decorative initials as Lassus 1562 and 1564 editions.

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Dedication: [appears in all part books] fol. a2-a3
To: Georgio Friderico, Marchioni Brandeburgensi from Iacobus Meilandus

Preface: [appears in all part books] fol. a3'-a4
Ad Iacobum Meilandum. Quem traxisse ferunt . . . [23 elegaic distichs] from Franciscus Raphaël

Table of Contents: [appears in all parts] fol. a4'
Index cantionum quinque vocum . . . sex vocum
Organized by number of voices, not alphabetically

Contents:

No.	Incipit	Added vcs.
I.	Veni dilecte me	2t
II.	Delectare in Domino	2d
III.	Thomas qui dicitur didymus	2t
IIII.	Exultent & laetentur II - Ego vero egemis & pauper sum	2d
V.	Audite me domus Iacob	2a
VI.	Aspice quam casta flagrant duo pectora	2a
VII.	Haec est vita aeterna	2d
VIII.	Emittebat Ioseph vocem suam	2t
IX.	Quare tristises anima mea	2a
X.	Factus est repente de coelo sonus	2d
XI.	Mane nobiscum Domine	2t
XII.	In exitu Israel de Aegypto	2t
	Sex Vocum	
XIII.	Tu quia pieridum	2d, 2t
XIIII.	O pulcherrima II - Veni in hortu[m] meum	2d, 2t
XV.	Beati omnes q[ui] II - Ecce sic benedicetur	2d, 2t

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XVI.	Non auf(s?)eretur sceptrum II - Lahavit in vino	2d, 2t
XVII.	Gaudete filiae Ierusalem	2d, 2a

Locations and Notes: A **SL (S); D HB (STBV), **Lr (A), **W (S,V), **Dl (3 copies, 1 inc.), **HAu (STBV), **SCHM; PL **LEtpn (T,B), **Wn (A)

Literature and Bibliography: RISM A M2173; Siegele, *Heilbronn Catalogue*, 97ff.

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105a. Agend Büchlein für die Pfarrherrn RISM/DKL 1565[08]

Berg and Neuber printed at least a dozen editions of this popular book by Sebald Heyden. The 1545 edition seems to have established the standard; there are only minor differences between the editions from that date on. See also catalogue numbers: 2a, 1543a; 2b, 1543b; 4, 1544; 7, 1545[10]; 15, 1548[06]; 39a, 1553[08]; 39bb, 1553[09]; 53, 1556[08]; 57, 1557[09]; 72, 1560[15]; 105b, 1565[09]; 105c, 1565[10].
Entry based on: D Mbs (4. liturg 196)

Title page:

[in black Fraktur][1]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
D. M. LXV. [sic]

Colophon:

in Fraktur: fol. F3

Gedruckt zu Nürnberg, durch Johan[-] vom
Berg, vnd Vlrich Neuber.

Format: Upright quarto, signed: ai-iv, ai-ziv, A-F4; fol. F4-F4' blank.

Contents:

Incipit	Clef, Staff	Notation	Fol.
Unser Herr Jesus	F3, 4 line	black	e2'-e3'
Last uns beten: Vatter unser	F4/F3, 4 line	black	e3'-e4'
Als Jhesus Christus unser Herr	C3, 5 line	white	f
Antiphonal: Kyrie / Herr Gott Vater ...[2]	F2, 4 line	white	h2'-h4'

Other contents: 20 chapters of text.

Locations and Notes: D Mbs (4. liturg 196)

Literature and Bibliography: RISM/DKL 1565[08]

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

[2]An antiphonal setting of Latin and German texts in parallel collumns; the first column is designated "Der erst Chor" and begins with the *Kyrie eleison* text. The second column is designated " Der ander Chor" and begins with "Herr Got vater im himel" (direct translation of *Kyrie*).

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105b. Agend Büchlein für die Pfarrherrn RISM/DKL 1565[09]

Berg and Neuber printed at least a dozen editions of this popular book by Sebald Heyden. The 1545 edition seems to have established the standard; there are only minor differences between the editions from that date on. See also catalogue numbers: 2a, 1543a; 2b, 1543b; 4, 1544; 7, 1545[10]; 15, 1548[06]; 39a, 1553[08]; 39bb, 1553[09]; 53, 1556[08]; 57, 1557[09]; 72, 1560[15]; 105a, 1565[08]; 105c, 1565[10].
Entry based on: D Ngm [RI 3232]

Title page:
[in Fraktur][1]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
D. M. LXV.

Colophon:
[in Fraktur] (below text) fol. F3

Gedruckt zu Nürnberg, durch
Vlrich Newber, vnnd Johann
vom Bergs erben.

Format: upright quarto, signed: ai-iv, ai-ziv, A-F4; fol. F4-F4' blank.

Contents:

Incipit	Clef, Staff	Notation	Fol.
Unser Herr Jesus	F3, 4 line	black	e2'-e3'
Last uns beten: Vatter unser	F4/F3, 4 line	black	e3'-e4'
Als Jhesus Christus unser Herr	C3, 5 line	white	f
Antiphonal: Kyrie / Herr Gott Vater ...[2]	F2, 4 line	white	h2'-h4'

Other contents: 20 chapters of text.

Locations and Notes: CS LV (defective copy)**; D Ngm [RI 3232]; PL Wu**

Literature and Bibliography: RISM/DKL 1565[09]

---

[1]All of the text is within a large decorative architectural border. I could not determine whether it was a frame or a compartment.

[2]An antiphonal setting of Latin and German texts in parallel collumns; the first column is designated "Der erst Chor" and begins with the *Kyrie eleison* text. The second column is designated " Der ander Chor" and begins with "Herr Got vater im himel" (direct translation of *Kyrie*).

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105c. Agend Büchlein für die Pfarrherrn RISM/DKL 1565[10]

According to RISM /DKL copies of this edition are extant at CS Pu and D As. Further information on the volume is not currently available. Presumably it is identical in content to entries 105a[RISM/DKL 1565[08]] and 105b [RISM/DKL 1565[09]], which are themselves identical in content, although not in typography.

Title page: [from RISM]

Agend
Büchlein für die
Pfarherren auff
dem Land. Durch
Vitum Dietrich.
D. M. LXV.

Colophon: [from RISM]

Gedruckt zu Nürnberg, durch
Vlrich Newber, vnnd Johann
vom Bergs erben.

Format: [from RISM] Octavo, 124 leaves.

Locations and Notes: CS Pu**; D As**

Literature and Bibliography: RISM/ DKL 1565[10]. (The entry does not clarify the difference between this edition and 1565[09].)

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APPENDIX IV

Berg and Neuber Non-Music Prints: Short Title Catalogue

Preliminary Checklist

This checklist is entirely provisional and contains only those volumes found in the libraries listed below.[1] It began as a checklist, made for my own reference, drawn from the card catalogue of printers in the Rare Books division of the Nuremberg Stadtbibliothek. I am most grateful to Paul Nash of the Oxford Bodleian Library, Special Collections, who kindly shared with me his personal list of Berg and Neuber prints held in the Duke Humfreys Library, and to David Paisey of the British Library, who kindly shared with me his own handwritten list of addenda to the Library's *Short Title Catalogue of Books Printed in Germanic Countries*. Editions which contain some music, but whose emphasis is primarily theological, are also included here (for example, the first entry.)

This checklist includes all identified Berg and Neuber prints held in the following libraries (some of the prints are here identified for the first time as products of the Berg and Neuber press):

D Nst = Nuremberg, Stadtbibliothek
D Ngm = Nuremberg, Germanisches National Museum library
D Nlk = Nuremberg, Bibliotheken beim Landeskirchlichenarchiv
GB Ob = Oxford, Bodleian Library (Duke Humfrey's)
GB Lbl = London, British Library
US Ws = Washington D.C., Folger Shakespeare Library

Some holdings from **US** NYp = New York Public Library (Rare Books Division) and **D** Mbs = Munich, Bayerische Staatsbibliothek are also included.[2] Shelf marks, unless indicated otherwise, are from the Nuremberg Stadtbibliothek. The volumes are arranged according to year of publication, and within each year alphabetically by author, editor, or, where those are unknown, by title.

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[1] I would be grateful for notification of additions and corrections.

[2] I was denied access to the printer catalogue held at the Munich library; it was reserved for the use of the researchers compiling the VD 16 catalogue (VD 16 = *Verzeichnis der im Deutschen Sprachbereich Erschienenen Drucke des XVI. Jahrhunderts* [Stuttgart: Hiersemann, 1983-]). This enormous, multi-volume undertaking is based on the collections of the Munich and Wolfenbüttel libraries and includes the holdings of many other libraries, but not the holdings of the Nuremberg Stadtbibliothek. The series is not yet complete; when the printer indexes appear it will be possible to compile a far more complete picture of the Berg and Neuber output.

Although I was denied access to the actual printer catalogue, Frau I. Bezzel was kind enough to extract some Berg and Neuber entries (from the VD 16 in preparation) through the letter "N" for my use. I am grateful for her generous assistance.

A single volume from the Harvard University Houghton Library (Cambridge Massachussets) is also included, and is so marked.

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Date	Author/ Editor	Short Title	Locations[3]
1542	Gamersfelder, Hans	Der gantz Psalter Davids...	Nst: Solg.55.8^0; Lbl
1542	Dietrich, Veit	Anweisung wie man das Volk zur Buß und ernstlichen Gebet wider den Türken auf der Kanzel vermachen soll.	Nst: 22 an Solg. 2083.4^0; Ngm; Lbl: 40 3906.g.33 (and other tracts; listed under "Wie", not "Anwiesung")
[um 1542]	Heyden, Sebald	Der 91. Psalm gesangsweis, wie ein Chist in sterbens leufften sich trösten sol.	Ngm
[1542]	Luther, Martin	Zwen trostbrieve an Joachim Churfürsten zu Brandenburg vom Türkenzuge. (with) Phillip Melanchthon	Nst: Strob.321.8^0; Ngm
1542	Luther, Martin	Ein tröstliche Predig auff das Euangelium des Sontags jubilate...	Ngm
1542	John Frederick, elector, and Philip, landgrave	Iohans Friedrichen vnd Philipsen warhafftiger unterricht der sachen darunb wir beide vns in Kriegbrüstung zu schutz vnsers Einungs wider Hertzof Heinrichs von Braunschweig haben einlassen müssen	Lbl: 40 8072.aaa.54
1543	Dietrich, Veit	Agendbüchlein für die Pfarrherren auf dem Land.	Nst: 2 an Solg.484.4^0, Amb.122.4^0
1543	Dietrich, Veit	Agendbüchlein für die Pfarrherren auf dem Land.	Nst: Solg 1294.4^0, Amb 123.4^0
1543	Dietrich, Veit	Agendbuechlein für die Pfar-Herren auff dem Land.	Nst: Amb 121.8^0; Ngm; Lbl
1543	Dietrich, Veit	Gründtlicher Unterricht vom Sacrament des Altars...	Nst: Strob.1161.8^0 ["verschollen" or misplaced]; Ngm; Lbl: 4^0 3906.g.34
1543	Dietrich, Veit Dietrich, Veit, see also Lembergius (Pseud.)	Ein Sermon von dem fusswaschen...	Nst: 8 an Theol.420.4^0; Ngm; Lbl: 403906.f.28 (Also another edition, Ain Sermon, at 40 3906.f.29, n. p.)
[1543]	Heyden,Sebald	Ein Lobgessang von der Aufferstehung Christi,...	Ngm

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[3]Shelf marks, unless indicated otherwise, are from the Nuremberg Stadtbibliothek: for a list of other libraries, see previous page.

Gesner = listed as one of Berg and Neuber's publications in Conrad Gesner's 1547*Pandectarum*. BL STC = *British Library Short Title Catalogue of Books Printed in Germanic Countries.*

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1543	Heyden, Sebald	Chatechistica Summula religionis christianae	Nst: 3 an Theol.671.8^{0}
1543	Mary of Hungary and Bohemia	...grundlicher bericht...belangend den Uberzug un einfal...etc	Ngm
1543	Melanchthon, Philip, and Martin Luther(?)	Erudita et pia psalmi "Dixit dominus" enarratio...	Nst: 3 an Theol.541.8^{0} u. 2 an Theol.671.8^{0}
1543	Luther, Martin	Von Schemm, Hamphoras, Unnd Geschlecht Christi...	Ngm
1543	Lembergius, Petrus (Dietrich, Veit pseud.)	Epistola de doctrinam et morte Eccii	Lbl: 40 3906.dd.7(9); Ws: 218-342q
1543	Osiander, Andreas	Wie und wohin ein Christ die grausame plag der Pestilentz fliehen soll.	Lbl: 8^{0}. Lbl STC has title of 1562 as "grausame plag", same title as 1543 version which has no printer.; Ws: 201-932q
1544	Bugenhagen, Johann	Vermanung an alle Pfarherrn	Lbl: 1568/8795
1544	Dietrich, Veit	Agendbüchlein für die Pfarrherren auf dem Land.	Lbl
1544	*Heyden, Sebald	Die Einsetzung und brauch des heyligen Abentmals	Gn; Lbl: 80 Hirsch.III.815
1544	Horn, Johann	Gesangbuch der Brüder in Behemen und Merherm...	Lbl
1544	Leonardus, of Chios, Archbishop of Mitilene	Historia captæ a Turca Constantinopolis	Lbl: 40 696.g.16(2), 1313.c.13, 1313.c.33
1544	Luther, Martin	Haußpostil	Nst: Theol.723.2^{0}; Gnm
1544	Regiomontanus, Johannes	Scripta de torqueto...	Nst: Amb.4012.8^{0}; Lbl: 40 531.g.3(2) [and other works]; Gesner
1545	Dietrich, Veit	An die Christliche Kirche zu Regenspurg vom rechtem brauch des Nachtmals Christi...warhaffter bericht.	Nst: Strob. 1162.8^{0}
1545	Heyden, Sebald	Catechistica summula religionis Christianæ	Lbl: 80 3505.cc.9
1545	Luther, Martin	Predigt zu Leipzig. Eine nütze lehr	Lbl: 403905.cc.41
1545	Schoener, Johann	De iudiciis nativitatum libri tres. Item prefatio Philippi Melanthonis in hos...libros.	Nst: Strob.9.2^{0} u. Math.511.2^{0}; Lbl: fol. 531.n.2

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1546	Abu Ali al-Kaiyat	Abohali arabis astrologi antiquissimi, ac clarissimi de iudicijs Nativitatum liber unus, antehac non editus. Cum Privilegio D. Ioanni Schoner concesso.	Nst: Math.1035.8^{0}; Ob: 2 copies; Lbl: 4^{0} 8610.bb.42; NYp(*KB 1546); Gesner
1546	Dietrich, Veit	Kinder Predigten von fürnehmsten Festen durch das ganze Jahr.	Nst: Solg.460.8^{0} [R1565 Neuber und Gerlach]
1546	Dietrich, Veit	Summaria uber die gantze Bibel...	Nst: Strob.18.2^{0} [R of 1545]
1546	Dietrich, Veit	Summaria christlicher lehr...	Nst: an Solg.460.8^{0}
1546	Dietrich, Veit	Wie man die schydung Unsers Herrn	Lbl: 80 3905.a.51
1546	Garzoni, J.	Der Fürsten	Ngm; Lbl: 1054.h.3
1546	Hoefer, Mich.	Wes man sich in disen gefehrlichen zeyten halten...soll...	Nst: Theol.915.40 (4) [4th of booklets in box]
1546	Jonam, Justum D. et.al.	Vom Christilchen abschied.... Item Oratio, Item Ein Christliche Predig	Nst: Strob.Mel.1876.8 a&b [2 identical copies]; Ob: Tr.Luth 119 (15) [15th of booklets in box]; Lbl: 40 3906.g.45
1546	Luther, Martin	Warnunge an seine lieben Deutschen...	Nst: Theol.904.40 (15) booklets in box; Lbl
1546	Melanchthon, Philip	Ursach warumb die Stende so der Augspr. Confession anhangen christl. Lehr erstlich angenommen...	Nst: Strob.1593.80 u. Solg.942.40 u. Theol.567.40
1546		Recusationschrift in welcher alle protestierende Religious u. Eynungs verwandte Stende... ursach anzeygen...	Nst: Strob.1594.80; Lbl
1546		Recusationsschrift: Recusationschrift, in welcher alle protestierende Religions- u. Eynungs verwandte Stende...ursach anzeigen...	Nst: 32 an Theol.783.40; Lbl
1546	Ratz, Jacobus	Von den Hellen	Lbl: 40 4257.c.26
1546	Werner, Joannes (Vernerus, Joannes)	Canones complectentes præcepta de mutatione Aurae.	Ob; Lbl: 40 8610.b.83; Gesner
1547	Dietrich, Veit	Joel propheta cum commentariid Martini Lutheri...	Nst: an Theol.207.80; Gesner
1547	Luther, Martin	Vieler schöner Sprüche auß götlicher schrifft außlegung...	Nst: Strob.736.80

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1547	Melanchthon, Philip	Ein Trostschrifft für alle betrübten Hertzen...	Nst: Strob.1599.80; Lbl: 40 3906.cc.68 [poss. another edition "Ein Trostschrift für alle betrübten hertzen"]
1548	Dietrich, Veit	Der gantz Prophet Esaias außgelegt.	Nst: Theol.537.40; Nlk: Fen.II.575.40
1548	Dietrich, Veit	Wie die Christen zur zeit der verfolgung sich trösten sollen	Lbl: 80 4373.de.32 (6)
1548	Johannes, Hispalensis	Epitome totius Astrologiæ, cum praefatione Joach. Helleri contra astrologiae adversarios.	Nst: Math.602.40; Ob; Lbl: 40 8610.c.2, 8610.cc.7
1548	Luther, Martin	Viler schönen sprüche auß Göttlicher schrifft außlegung, deraus lere und trost zu nemen...	Nst: Amb.4176.80
1548	Luther, Martin	Haußpostil... 1-3 vols.	Nst: Amb.1252.40; Gesner
1548	Luther, Martin	Insignum ac maxime memora bilium quarundam sacrae scripturae sententiarum brever quidem, sed dexterrimae expositiones...	Nst: Strob.735.80
1549	Abu Ali al-Khayyat	Albohali... de iudiciis natiuitatu-liber... Epistola nuncupatiria loachimi Helleri.	Ob; Lbl: 4^0 718.f.18 (3); Gesner; (sa 1546, reprint of that ed.) NYp (*KB 1549)
1549	Brusch, Kaspar	Magni operis de omnibus Germaniae episcopatibus epitomes.	Nst: Solg.1041.80, Hist.1326.80
1549	Masha Allah b. Athari al-basri	De elementis et orbibus coelestibus, liber... Messahalae... Scriptum cuiusdam Hebraei de Eris seu interualiis regnorum, (&c) (ed. Joachim Heller)	Ob; Lbl: 40532.f.16 [and other works] (another edition of item below, acc to BL STC)
1549	Ma-Sha-Allah a Misri	Messahalae... Astrologi Libri tres ... de reuolutione annorum mundi. (&c) ... ed. Ioachin Heller (tr. Joannes Hispalensis)	Ob; Lbl: 40718.g.63
1549	Melanchthon, Phillip	Orationes aliquot piae ac uberr(n?)imis consoaltionibus scatentes, desumptae ex dicto Esaiae 59. Hoc est foedus meum etc. et D. Pauli 1 ad Timoth. 4. Typus esto...Editae Vvitenbergae	Nst: Strob.387.80
1549	Melanchthon, Philipp	Orationes aliquot piae...	Nst: 12 an Theol.639.80
1549	Weller, Heironymus	Der Tröstliche Lobgesang der lunkfrawen Marie: Magnificat.	Lbl: 80 3477.aa.11
1550	Dietrich, Veit	Summaria Christlicher lehr	Lbl: 80 3554.ccc.8

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1550	Heyden, Sebald	Paedonomia	Lbl
ca 1550	Heyden, Sebald	Der XCI Psalm gesangweis.... (no music)	Lbl: 3090.aaaa.12 (1550?)
1550-1554	Luther, Martin	In primum librum Mose enarrationes...T.1-4.	Nst: Strob.24-25.20, Theol.733-734.20, Theol.98.20; (1550-1560, 3 different editions at NbgStb)
1550	Ptolemeaus, Claudius	In Almagestum libri tredecim conscripti à I. Regiomontano	Lbl: fol. 532.k.5
1550	Regiomontanus, Johannes	Libri XIII in Ptolmaei Almagestum	Nst: Math.2.20 (see item above--same thing)
1551	Schoener, Johann	Opera mathematica Joannis Schoneri in unum volumen congesta	Nst: Math.11.20, Math.12.20; Lbl: fol. 8531.f.18; another copy of part 2 and 3: 533.i.6 (1,2)
1552	Brassicano, D. Iohanne Alexandro	In Angeli Politiani eruditissimi declamationem quae inscribitur Lamia commentarij.	Nst: 2 an Var.12.40 (also contains Coclico's compendium)
1552	Eusebius,(Pamphili, Bishop of Caesarea.)	Apothtegmata collecta ex Historia ecclesiastica per M. Moerlinum.	Lbl: 12^0.858.a.l.
1552	Melanchthon, Philip	Antwort auff das Buch Herren Andreae Osiandri von der Rechtfertigung des Menschen.	Nst: Strob.1402.80; Lbl: 4^0. 3906.cc.69
[1552]	Weller, Heironymus	De officio ecclesiastico, politico et oeconomico.	Lbl:8^0. 847.a.25, another edition: [1552?]8^0 3505.c.32(5)
1553	Camerarius, Joachimus (the elder)	Narratio de H. Eobanao Hesso. Epistolaw Eobani.	Lbl: 8^0. 1084.g.5
1554	Luther, Martin	Biblia. Das ist: die gantze heilige Schrifft Deudsch. Auff new zugericht. Martin Luther: Die Propheten alle Deudsch	Nst: Solg.99-100.2^0
1554		Kirchenordnung. Wie es mit der christlichen lehre...in...Herrn Otthainrichs...Fürstenthumb gehalten wirdt.	Nst: Theol.406.40 (+2 other volumes in this book); Lbl: 4^0. 3408.ccc.8
1554		Schul Ordnung. Wie...	Nst: an Theol.406.4
1554		Von den Ehesachen	Nst: 1 an Theol.406.4
1554	Weller, Hieronymus	Antidotum adversus tentationem omnis generis...	Nst: Theol.668.80
1554	Weller, Hieronymous	Enarrationes piae in psalmos aliquot Davidicos	Nst: an Theol.668.8

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1555	Flacius Illyricus, Matthias	Antwort....auf das Stenckfeldische Büchlein Judicum etc. genant...	Nst: 2 an Theol.589.80; Lbl: 8^0. 3908.aa.9
1555	Flacius Illyricus, Mathius	Gründliche verlegung ertlicher newer Donatistischer schrifften des Stenckfelts durch Matthiam Flacium Illyricum.	Nst: an Theol.589.80; Lbl: 8^0. 3908.aa.8
1555		Des Evangelischen burgers Handbüchlein...; Pr.: Jörg Merckel, auff dem Newbau, Nbg. [!]1555	Nst: 2 an Strob.986.80
1555	Heyden, Sebald	Assertio Christiana, quod per sanguinem, mortem et obdientiam Christi Jesu filii hominis, omnes credentes iustificentur....	Nst: Mel.Nor.345, 8 an Theol.516.80 [for German version of this, see below]
um 1555	Heyden, Sebald	Christliche Beweysung, das durch das leiden, sterben u. blutvergieben Christi Jesu...alle glaubigen sollen und müssen gerechtfertigt werden...	Nst: 2 an Theol.283.80 [see also Latin version, above]
1555	Heyden, Sebald	Paedonomia scholastica, pietatis studii literarii...	Harvard, Houghton: Educ 198.12.30*
1555	Hueber, Caspar	Mancherley Form zu Predigen	Lbl: 4^0. 4426.bb.2 (Destroyed in WW II)
1555	Melanchthon, Philip	Postil über die Evangelia...	Nst: Strob.722.80
[1555]	[Roting, Mich.]	Das der Mensch in der Bekerung zu Gott in disem Leben gerecht werde für Gott von wegen des Gehorsams des Mittlers...	Nst: Strob.1405.80
1555	Rungius, Jak.	Das der Mensch in der Bekerung geredet werde...	Nst: Amb.360.40
1555	Weller, H.	Außlegung des XXVII. und CXXI. Psalmen...	Nst: Amb.5546.80; Lbl: 8^0. C.65.c.19(2)
1556	Dietrich, Veit	Der XCI. Psalm. Wie ein Christ in Sterbbleufften sich trösten soll...	Nst: Theol.122.80 [R1564 Valentin Neuber, Theol.246.80
1556	Flacius, Mathias, Illyricus	Ettliche contradictiones oder widerwertige lehr des Stenckfelts	Lbl: 8^0. 3908.bb.33
1556	Fincelius, Job.	Wunderzeichen	Nst: Amb.220.80
1556	Luther, Martin	Defensio [greek] verborum coena...	Nst: 2 an Theol 643.80
1556	Ulmer, Conrad	De horlogiis sciotericis.	Nst: 6 an Math.652.20; Lbl:
[1557]	[Melanchthon, Philip, editor?]	Scriptum collocutorum Augustanae confessionis...	Nst: Strob.1890.80

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1558	Hueber, Caspar	Catechismus	Lbl: 8^{0}. 3504.b.60
1558	Huss, Johann [I.Huss et Hieronymi Pragensis.	Historia et monmenta/ Monumentorum Joannis Hus. Additae sunt narrationes de codemnatione	Nst: Solg.672.20; Lbl: fol. 704.k.9
1558	Luther, Martin	Biblia. Das ist: die gantze heylige schrifft: Deudsch. Auffs. new zugericht. Mart. Luth	Nlk
1558	Mathesius, Johann	Trostpredigten Auß der Schönen Historien vom Lazaro,...	Nst: 3 an Theol 136.80
1558	Meder, Lorenz	Handel Buch...	Nst: Amb.117.40 [Repro.]
1558	Rauscher, H.	Ursach, so die leut auffhatten, das sie das Abendmal Jhesu Christi nicht empfangen...	Nst: Strob.1295.80
1558	Urbani Regij, N. Galli	Wie man fürsichtigklich, und on ergernuß reden sol, von den fürnemesten Artickeln Christlicher lehre. D. Urbani Regij. Item, Summa des rechten waren Christlichen glaubens. N. Galli.	Nlk: Fen II 399.80
1558	Weller, Hieronymous	In Epistolas et Evangelia dominicalia explicationes piae, breves, eruditae. Add sunt enarrationes in aliquot Epp. et Evv., quae in divorum festis legi solent.	Nst: 2 an Theol.107.20
1559	Melanchthon, Philip	Haußtartickel Christlicher lehre/ im Latien genandt: Loci theologici...	Nst: Strob.829.80
1559	Melanchthon, Phillipp	Hauptartickel Christlicher Lehre. Tr. J. Jonas (Loci communes is Latin title)	Lbl: 4^{0}. 3906.dd.2
1559	Montanus, Ioannis Baptistæ Veronensis ed. by Hieronymous Donzellini Brixiani	Consilia Medica [dedicated to J. vom Berg]	Nst: Med.98.20
1559	Montanus, Joannes Baptista	Chirugica consilia.	Lbl: fol. 549.l.8
1559	Schade, Petrus, Mosellanus	Paedologia. Dialogi XXXVII. Item Dialogi pueriles C. Hegendorphini.	Lbl: 8^{0}. 12934.a.l (l)
1559	Schempp, Wndel	Historia der hl. 12 Apostel...	Nst: Amb.220.80
1559	Weller, Heironymus	Der neund, drey(ts)gehend, ein vnd dreyssigst vnd sieben vnd siebenzigst Psalm außerleget durch H. Wellerum [with the text]	Lbl: 8^{0}. C.65.c.19(3)
1560	Hesshusen, Tielmann	Bekandtnuß vom heyl. Nachtmal...	Nst: an Strob.1085.80

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1560	Koppius, Menso	AEglogae septem, in quibus totius papistici regni imposturas descriptas uidebis.	Lbl: 8^0. 11409.3.56
1560	Luther, Martin	Christliche Geseng und Psalmen welche zu Nürmberg und in andern Christichen Kirchen bey der Leych und Begrebnuß gesungen werden. D. Martin. Luther.	Nst: 2 an Solg.369.80
1560	Ronsseus, Balduin	Opera C. ej. introductione in chyromanticen	Nst: 2 an Med.58.40 see Var.68.4
1560	Tricasso, Patricio = Fricassus, Patritius	Enarratio pulcherrima principiorum chyromantiae	Nst: Var.68.40; Lbl: 4^0. 719.f.2
1560	Weller, D. Heironymus	Das gebet Manasse des königs Juda....; Item. Der XLVI.(46) Psalm: Ein feste burg ist unser Gott. ; Item. Der Christliche und gemein Kirchen Gesang: Gott der Vatter wone uns bei, (etc.)	Nst: Theol.1015.80; Lbl: 8^0. C.65.c.19(4)
1560	Weller, Hieronymus	Liber II Regum, Annotationibus piis simul & eruditis explicatus.	Nst: 1 an Theol.107.20
1560	Weller, H	Der Hundert vnnd drit Psalm, sampt etlichen andern Psalmen außgelegt durch H. Weller [With the text]	Lbl: 8^0. C65.c.19(1)
156	Althamer, Andreas	Conciliato locorum scripturae	Lbl: 8^0. 1492.f.24
1561		Bericht wahrhafftiger, von dem erschrecklichen Morde.	Nst: 10 an Hist.117.40
1561	Dietrich, Veit	Gründtlicher Unterricht von dem heil. Nachtmal...	Nst: Strob.1163.80 u. 2 an Theol.2049.80
1561	Heshusius, Tilemann	De praesentia corporis Christi in coena domini, contra sacramentarios.	Nst: Theol.338.80
1561	Huberinus, C.	Spiegel der Haußucht [sic] Iesus Syrach genandt. Ed. C. Huberinus	Lbl: Fol. 3165.h.5 (see Bible-Ecclesiasticus, German)
1561	Luther, Martin	Etliche Fürneme Schriften...	Nst: 7 an Solg.944.40; (7 an Theol.772.40 =dasselbe [defekt!]
1561	Mathesius, Johann	Oeconomia Oder bericht, wie sich ein Haußuatter halten sol.	Nst: 15 an Theol.772.40; Nlk: Fen. 5.44.40
1561	Mathesius, Johann	Ein Trostpredig, auß den worten des Herrn, Math.ix. Das Magdlin ist nicht todt, sondern es schlefft, rc.	Nlk: 7 an Spit.S.59.40
1561	Mathesius, Johann	Oeconomia oder bericht	Nst: 15 an Theol.772.4

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1561	Mathesius, Johann	S. Christophorus, verdeutscht	Nlk: 8 an Spit.S.59.40, another copy Fen. 5.44.40; Lbl: 4^0. 11521.ee.30(2)
1561	Schoener, Andreas	[Greek]. Ein kurtzer bericht leichlich aller art Sonnen vhren zu machen.	Lbl: 8^0. 8561.aaa.9
1561	Schoener, Johann	Opera mathematica Joannis Schoneri in unum volumen congeseta...denuo ab authoris filio.	Nst: Math.12.20; Lbl: fol. C.80.f.9 (3 pt.), see 1551.
1561	Weller, Hieronymus	In epistolas D. Pauli ad Philippenses et Thessalonicenses annotationes	Nst: Theol.544.80
1561	Werner, Nicolas	Rechenbuch Von der welschen practick....	Lbm 1608/202 ??; Lbl: 4^0 8529.c.8
1562	Dietrich, Veit	Summaria vber die gantze Bibel [and other works]	Lbl: fol. 3129.h.1
1562	Heshusius, Tilemann	Bekandtnuß vom. heil. Nachtmal...	Nst: 4 an Theol.255.80
1562	Meder, Lorenz	Handel Buch	Lbl: fol. 8225.ff.33
1562	Osiander, Andreas	Wie und wohin ein Christ die gifftige Plag der Pestilentze fliehen soll.	Nst: an Theol.133.80; Lbl: 8^0. 3908.aa.5 (2) Lbl STC has title as "grausame plag", ; same title as 1543 version which has no printer.
1562	Praetorius, Paulus.	Epicedion in obitum Hieronymi Besolthi	Lbl: 4^0 12301.dd.3(4)
1562	Regius, Urban	Deutsche Bücher und Schriften.; parts 1-4	Nst: Solg.428-429.20
1562	Rhegius, Urban	Opera. Ed. E. Rhegius. 2 pt.	Lbl: fol. 3676.f.6
1562	Schoener, Andreas	Gnomonice, hoc est de descriptionibus horologiorum sciotericorum libri tres.	Lbl: fol. 719.h.23; x also in NbgStb?
1562	Strotschius, Ebrahim	Anbringen Türckischer Legation	Nst: 20 an Hist.117.40
1562	Weller, Hieronymus	Ratio formandi studij theologici. De modo concionandi	Lbl: 8^0. 1492.f.68(2)
1563	Huss, Johann	Postilla in böhmischer Sprache	Nst: Solg.317.20
1563	Luther, Martin	(Expositiones ?); Insignium ac maxime memorabilium quarundam sacrae scripturae sententiarum...expositiones, quas Martinus Lutherus amicorum bibliis inscribere est solitus.	Nst: Theol.21 u. 185.120

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1563	Mathesius, Johann	Vom Artickel der Rechtfertigung u. warer Anrueffung.	Nst: an Theol.293.80
1563	Weller, Hieronymus	Die ersten 12 Capitel des Buches Hiob außgelegt.	Nst: an Theol.537.40; Lbl: 4^{0}. 3165.cc.32
1564	Mathesius, Johann	Leichpredigt....Keyser Ferdinando	Nlk: Fen IV 292.40; [Ulrich Neuber and Berg Heirs]
1564	Schmidlaß, Johannes	Künstliche Fewerwerck	(Berg heirs and Neuber)
1564	Weller, Hieronymus	Antidotum oder geistliche Ertzney...	Nst: Amb.5544.80
n.d.	Schildtberger.	Ein wunderbarliche vnnd kürtzweylige Histori; Schildbürger (fict. name)	Ob

The following editions are catalogued in the Nuremberg Stadtbibliothek or British Library under the rubric Berg and Neuber, but are in fact by Berg's heirs, Gerlach, or others. This list does not include any prints by Katherina vom Berg and Berg's heirs, Dietrich Gerlach, Katherina Gerlach, or Paul Kauffmann, which are listed under their own names, only those which are listed (for reasons not entirely clear) under Berg's name.

Neuber and Berg Erben; 1565	Melanchthon, Philip	Kleine Fragstücklein	Nst: an?Solg.455.8
1565 (Berg heirs and Neuber)		Liber canticorum	Lbl
1566 [Berg, Johann vom (Erben)]	Melanchthon, Philipp	Postill über die Evangelia von Advent biß Pfingsten	Nst: Solg.455.80
Newber and Gerlatzen; 1567	Mathesius, Johann	Vom Ehestand und Haußwesen	Nst: an Theol.789.4 [not in "verleger" catalogue]
1568	Mathesius, Johann	Historien von ...M. Luthers, anfang, lehr, leben u. sterben...	Nst: Theol.789.40
Gerlatz 1569	Mathesius, Johann	Vom Ehestand und Haußwesen	Nst: Theol.875.4 [not in verleger cat]
1570 [Berg Johann vom, (erben) und Dietrich Gerlatz]	Mathesius, Johann	Historien von...Martini Luthers anfang, Lere, leben u. sterben...	Nst: an Theol.875.40
Gerlatz 1572	Mathesius, Johannes	Bekantnuß Vom Heiligen Abendmal unsers lieben Herrn Jesu Christi	Nst: an Strob.1163.8 [not in verleger cat.]
1573 [Johann vom Berg (erben) und Gerlatz]	Mathesius, Johannes	Historien von des Ehrvirdigen...Martin Luthers Anfang	Nst: Amb.313.40

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1580 [Berg, Johann vom, Erben]	Freige, Joh. Thomas	Historia del bello Africano.	Nst: 3 an Hist.1297.80
1580 [Berg, Johann vom (Erben) und Katherina Gerlach]	Frobisher, Martin	Beschriebung der schiffart...	Nst: 5 an Hist.381.40
1580 [Haeredes Montani]	Melissus, P.	Mele sive odae ad Noribergam...	Nst: 3 an Phil.614.40
1582 [Berg, Johann vom (Erben) s.a. Gerlach, Katherina]	Burger, Clemens Stephan	Newe Zeitung, der von unerhörten jämmerlichen Wassernoth, so sich 1582 dden 9. May in Leiser Carls Bad zugetragen.	Nst: 6 an Solg.947.40
1590 [Berg, Johann vom (Erben)]	Sebastian, König von Portugal	Historia de Bello Africano.	Nst: 1 an Hist.1885.80

Questionable items, attributed to Berg and Neuber in various catalogues.

1556	Onderswysinge, Een Gulden, on te antwoorten op alle puncten die die vianden der waerheyt bybrenghen moghen....	Nst: Amb.555.80

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APPENDIX V

Transcription of *Pierides moesto suffundite lumina fletu*

by Jacob Meiland

Memorial Motet for Johann vom Berg

Pierides moesto suffundite lumina fletu (secunda pars *Fovit hic Aonidas*) by Jacob Meiland appears as the final piece in the third volume of Berg and Neuber's *Thesaurus Musicus* (1564). The position of this motet at the end of the central volume supports the argument that the collection may have served as a memorial volume for the printer (see Ch. 7). The piece is composed for six voices: Discantus, Altus, Tenor, Sexta Vox, Vagans, and Bassus. The two partes are of equal length.

Text and Translation

Prima pars:

Pierides moesto suffundite lumina fletu
et quos cantani sedulus urget amor.
Montanus gelida nam morte solutus obivit,
edens utilibus vivida scripta typis.

Secunda pars:

Fovit hic Aonidas, faciles huic praebuit aures
Phoebus; ubi cantu res peragenda fuit,
omnibus hos studijs hos arte iuvabat et aere,
harmonicis quorum mens erat apta modis.

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Translation[1]

1. Muses, fill your eyes with sorrowful weeping,
2. And [you] musicians [too] whom steadfast love stirs
3. For Montanus has met his end, undone by chilly death,
4. [As he was] bringing forth lively writings on useful presses.

5. He supported the Muses,
6. Apollo offered him willing ears;
7. When something had to be done in music [or song],
8. With all his diligence he helped those--some with his skill, some with his money--
9. Whose mind was fitted for harmonic modes.

Notes:

Prima Pars

1. Pierides: (vocative case) = "daughters of Pierus," a poetic way of referring to the Muses (Pieria = Macedonia/Mt. Olympus)

   moesto = maesto ("sad, mournful")

   lumina: literally "lights"; poetically refers to "eyes."

2. Cantani: vocative also; not listed in dictionaries but clearly means something like "singers" or "musicians."

4. Perhaps a rather prosaic idea lies behind the Latin of this line--an idea difficult to put into classical Latin or poetic form.

Secunda Pars:

5. Aonidas: Accusative plural (Greek form); another poetic was of referring to the Muses; Aonia = Boeotia, referring to Mt. Helicon.

6. Phoebus = Apollo

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[1]James Heath, Professor, Department of Classics, Bucknell University, private correspondence. I am most grateful to Dr. Heath for his generous assistance and commentary; text analysis and explanation; and translation. All the information which follows concerning the text is courtesy of Prof. Heath.

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According to James Heath, the Latin text is written in what is called the "elegaic couplet," a form which is especially appropriate for epitaphs or similar funereal occasions. This couplet consists of a dactylic hexameter and a dactylic pentameter. The hexameter contains six metrical feet, of which the first five can either be dactyls (long - short - short syllables) or spondees (long-long); the sixth foot is either a spondee or an iamb (long-short). There is usually a caesura (metrical break) in about the third foot. The pentameter consists of two half-lines separated by a caesura (/). The first part is two dactyls or spondees (or one of each) and a long syllable; the second half is always dactyl - dactyl - final syllable (long or short).

Text Scansion (/ = caesura)

Prima pars:

Pi e ri | des moes | to / suf | fun di te | lu mi na | fle tu
et quos | can ta | ni / se du lus | ur get a | mor.
Mon ta | nus ge li | da / nam | mor te so | lu tus o | bi vit,
e dens | u ti li | bus / vi vi da | scrip ta ty | pis.

Secunda pars:

Fo vit hic | A o ni | das, / fa ci | les huic | prae bu it | au res
Phoe bus; u | bi can | tu / res pe ra | gen da fu | it,
om ni bus | hos stu di | js / hos | ar te iu | va bat et | ae re,
har mo ni | cis quo | rum / mens e rat | ap ta mo | dis.

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The Transcription[2]

The intention in transcribing this piece is to produce a faithful copy of the original, but in modern notation and in score format. To that end, the music is transcribed exactly as it appears in each part book (even when there appear to be errors); a breve equals a whole note. The modern signature of 4/2 is used because it is most compatible with both the text emphases and the original cut C signature. All original accidentals have been retained in the score; mi-fa sharps have been transcribed as precautionary natural signs. Editorial musica ficta and cautionary accidentals are indicated above the staff. The text underlay was taken from the Discantus; in the original the text underlay is quite consistent from part to part, and little adjustment was necessary.
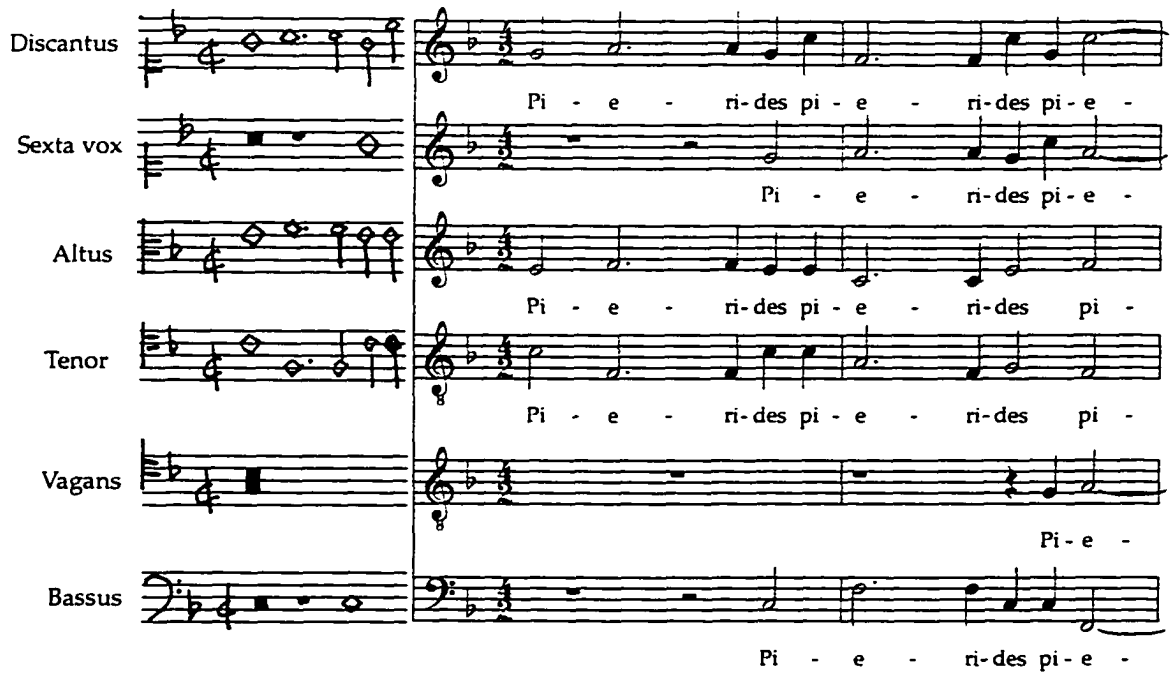
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[2]This transcription was made with the aid of Ms. Karissa Krenz, an undergraduate at Bucknell University, who committed much of her time one summer, with the aid of a Knight-Bucknell Fellowship, to the transcription of this piece and several others for the Bucknell Collegium Musicum. I am grateful to Ms. Krenz for her painstaking and diligent work as well as for her good humor and collegiality.

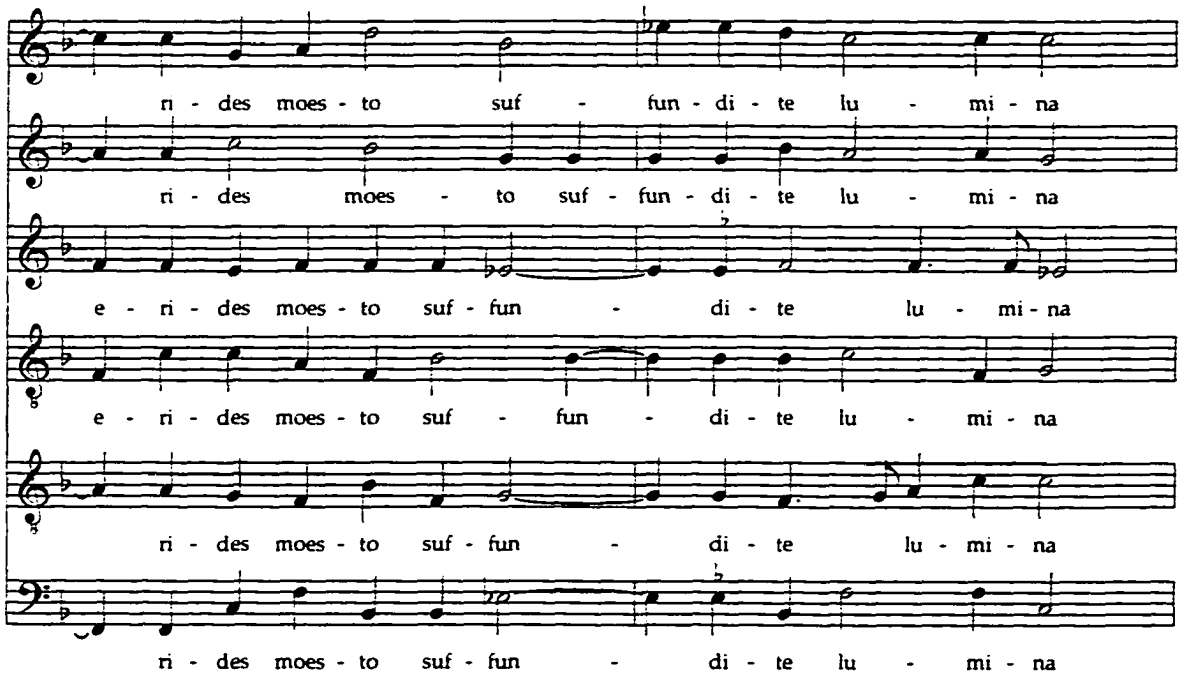
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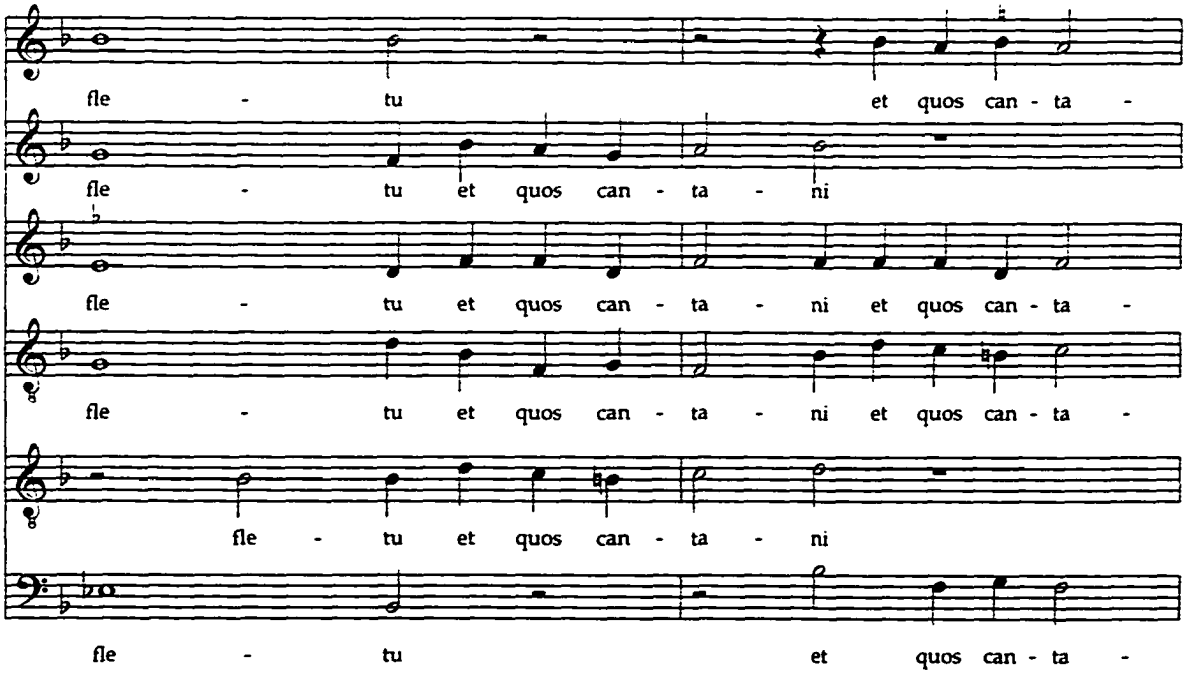
Jacob Meiland

Pierides moesto suffundite

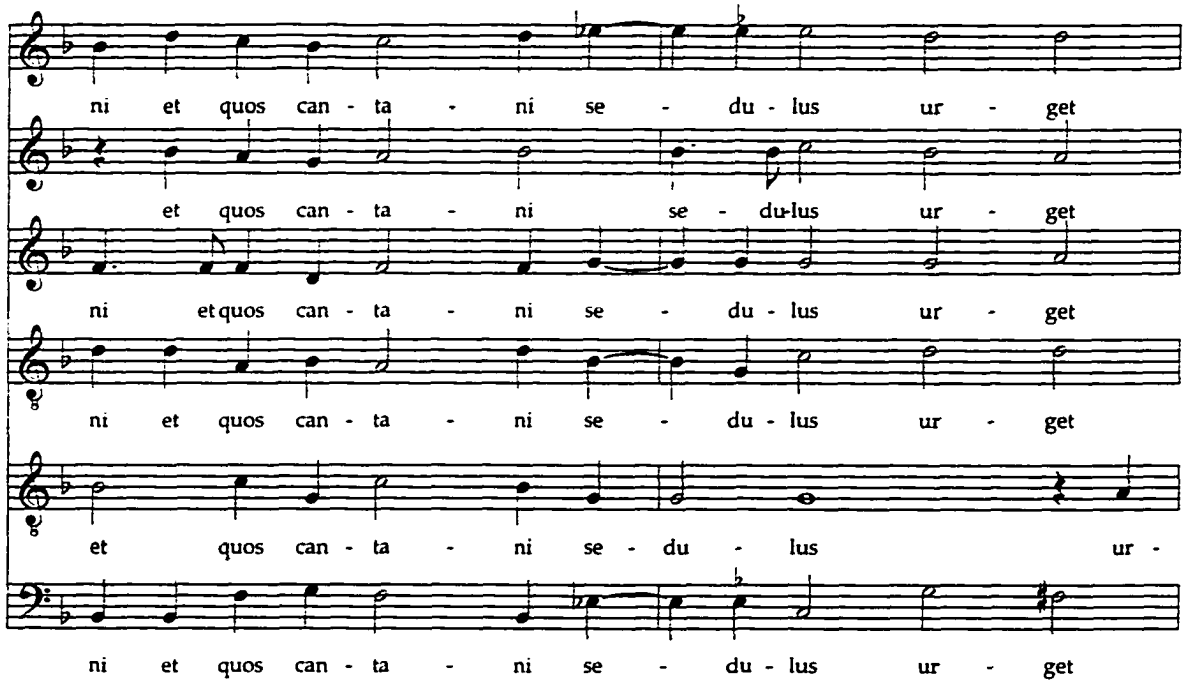


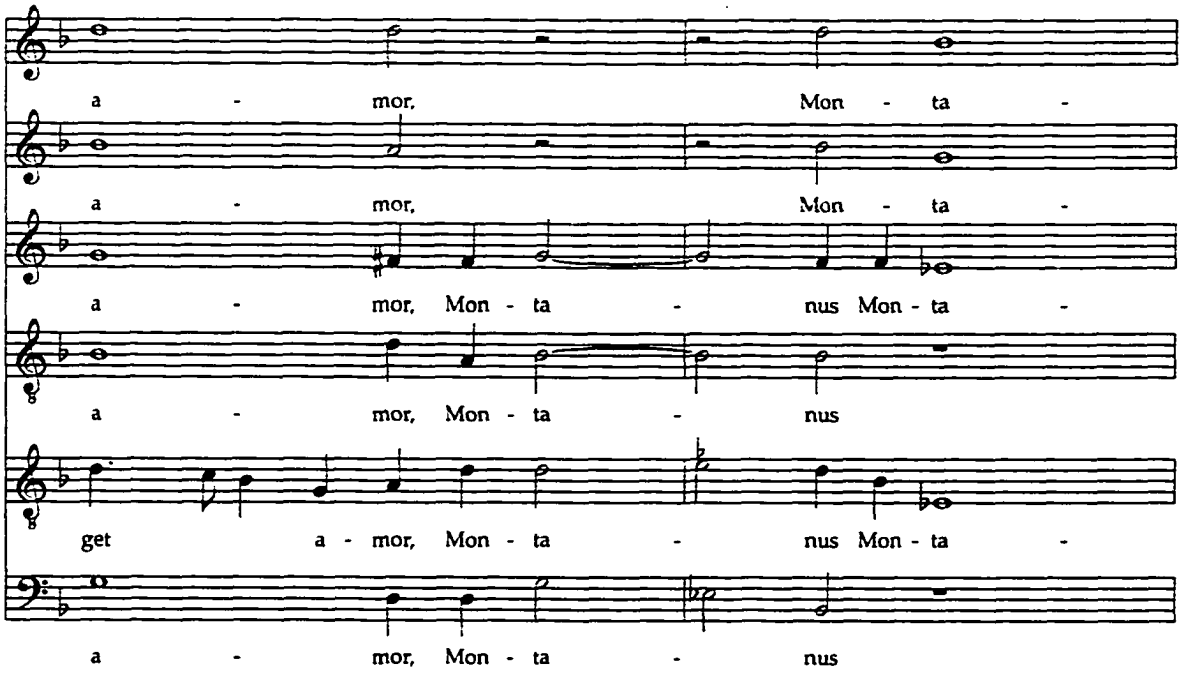
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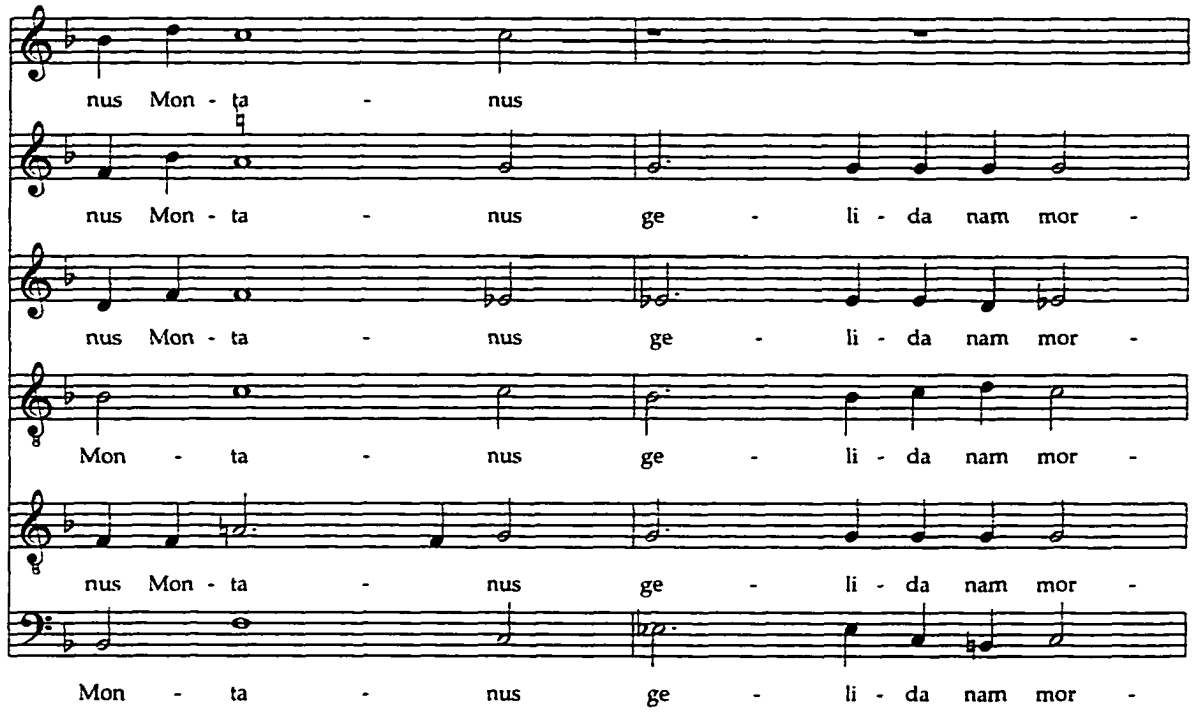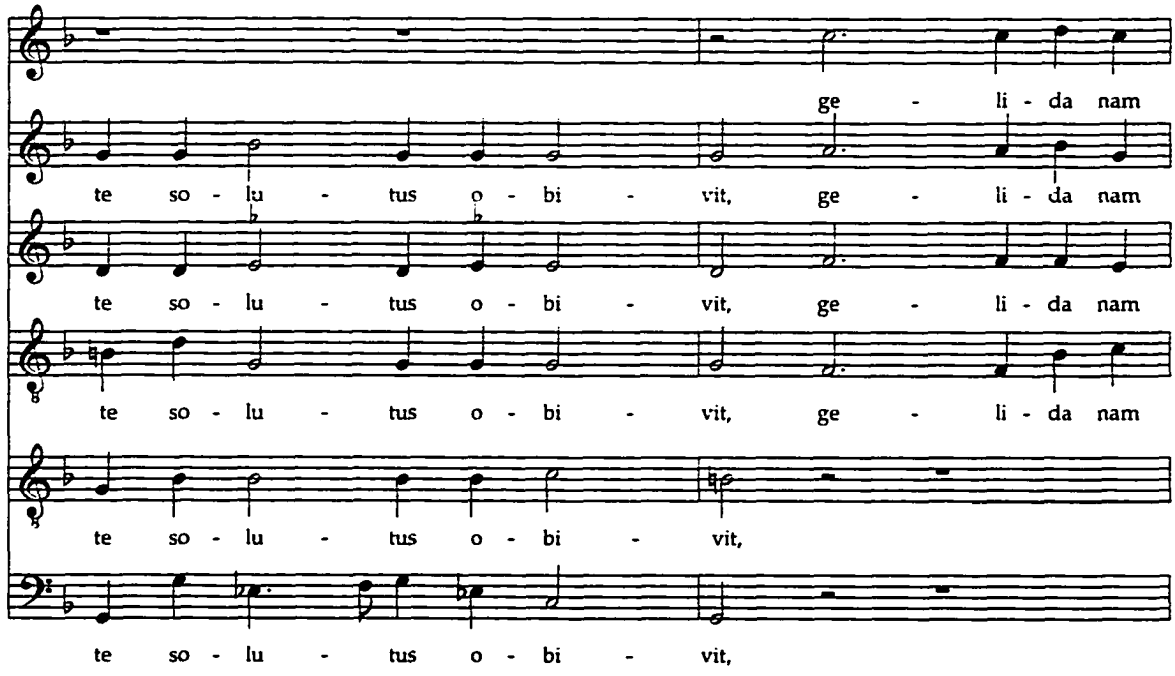


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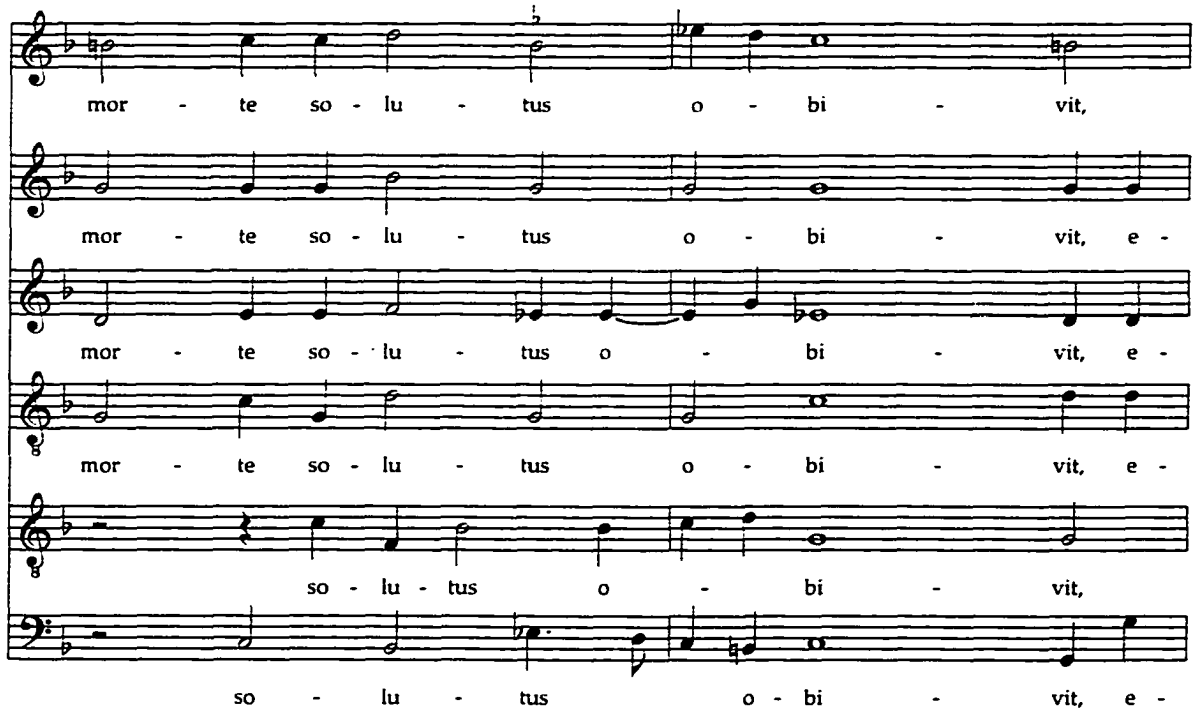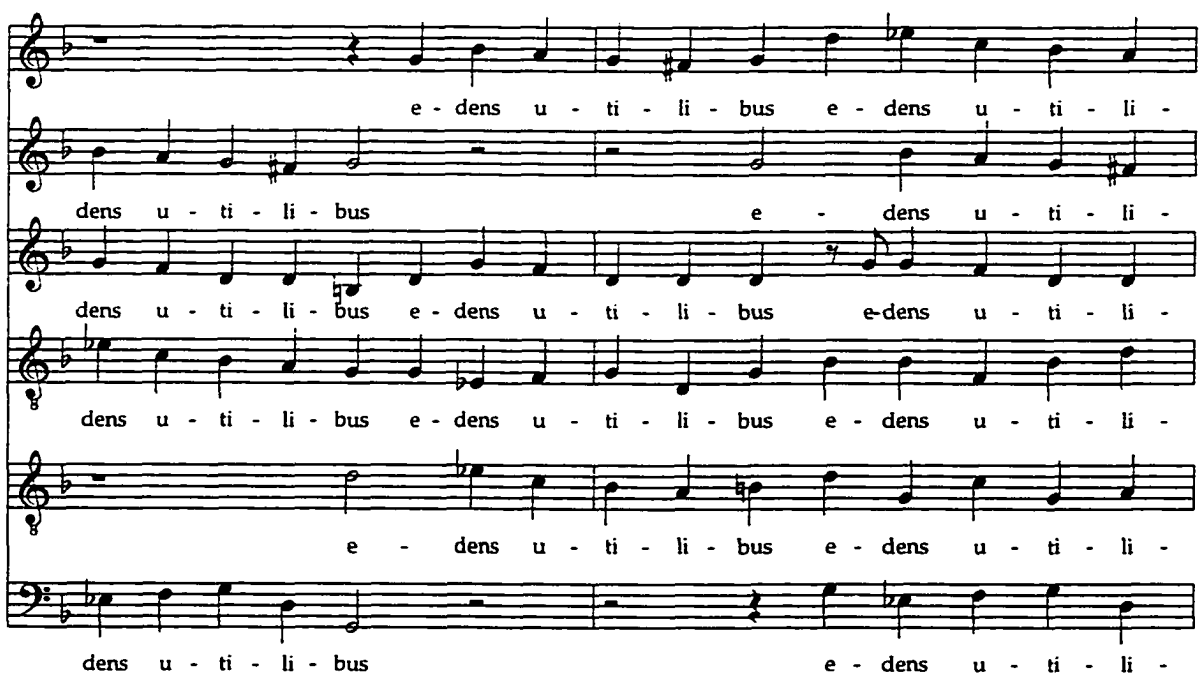


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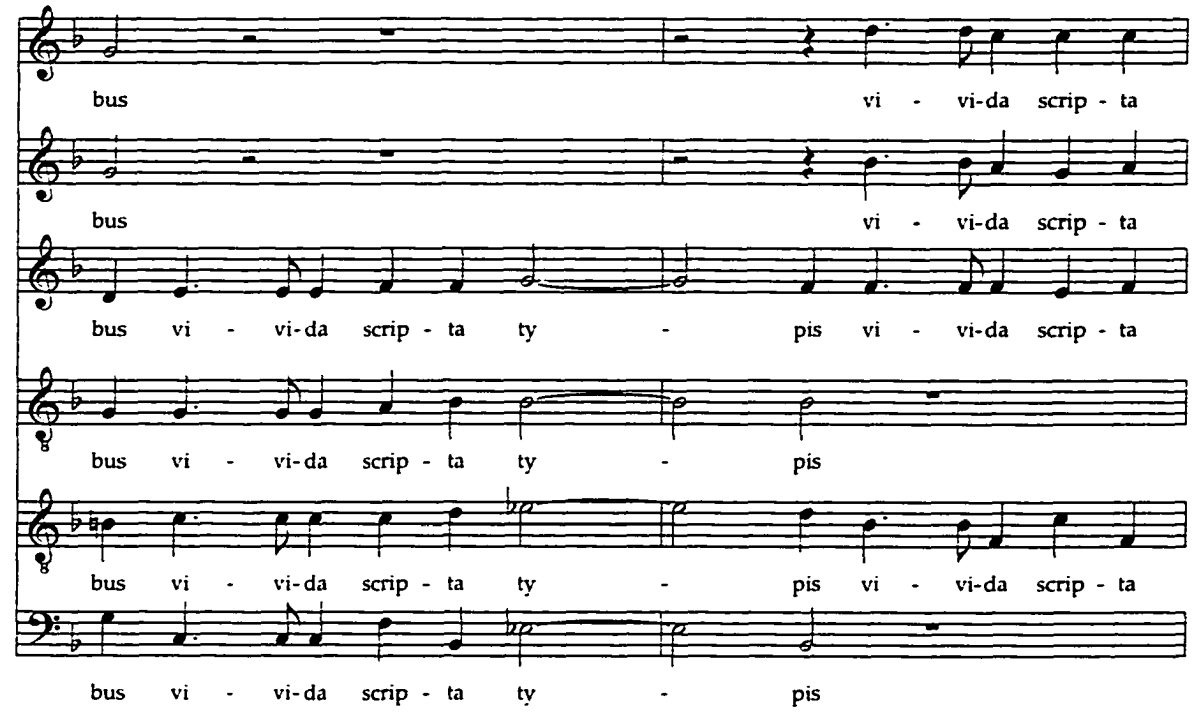




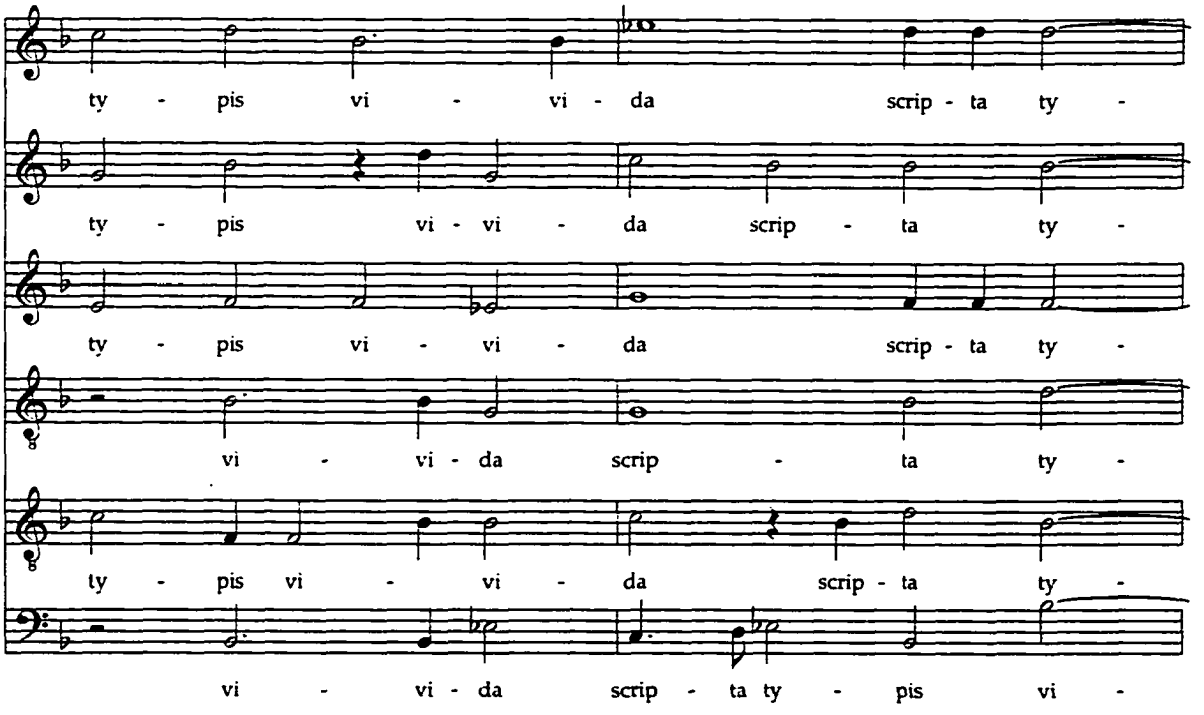
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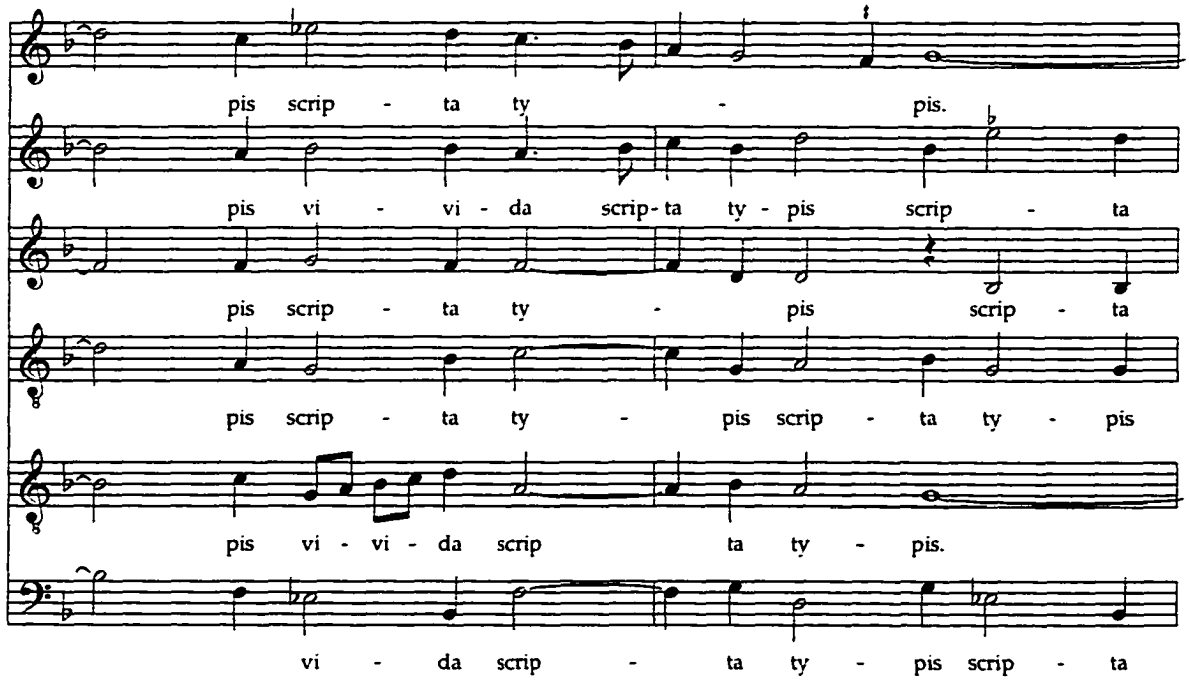




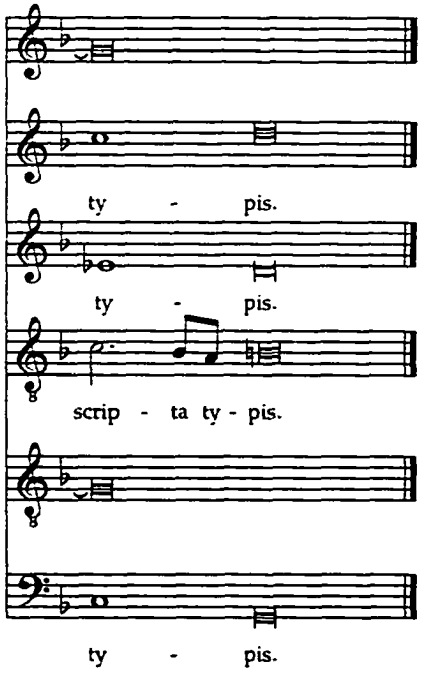
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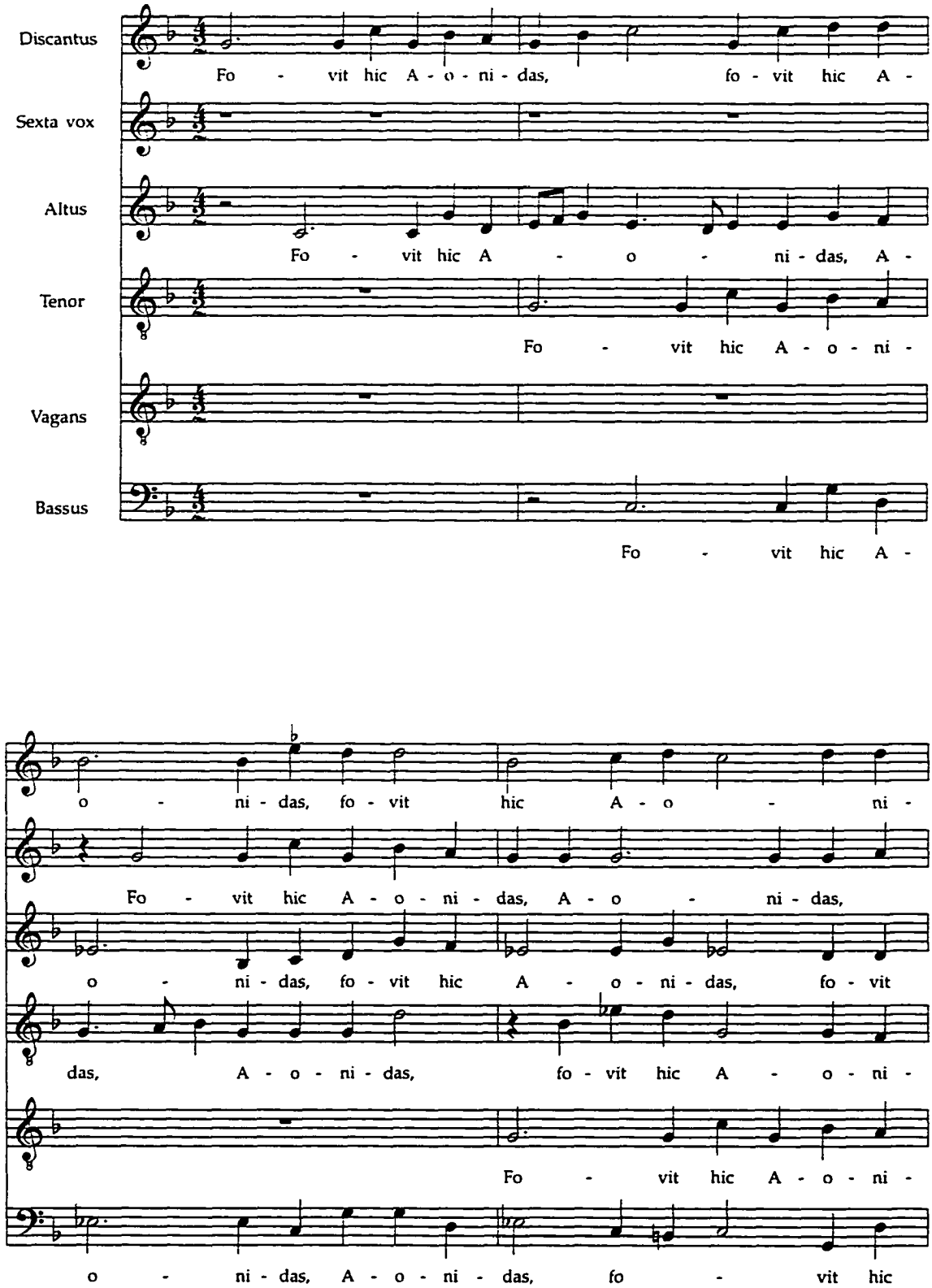




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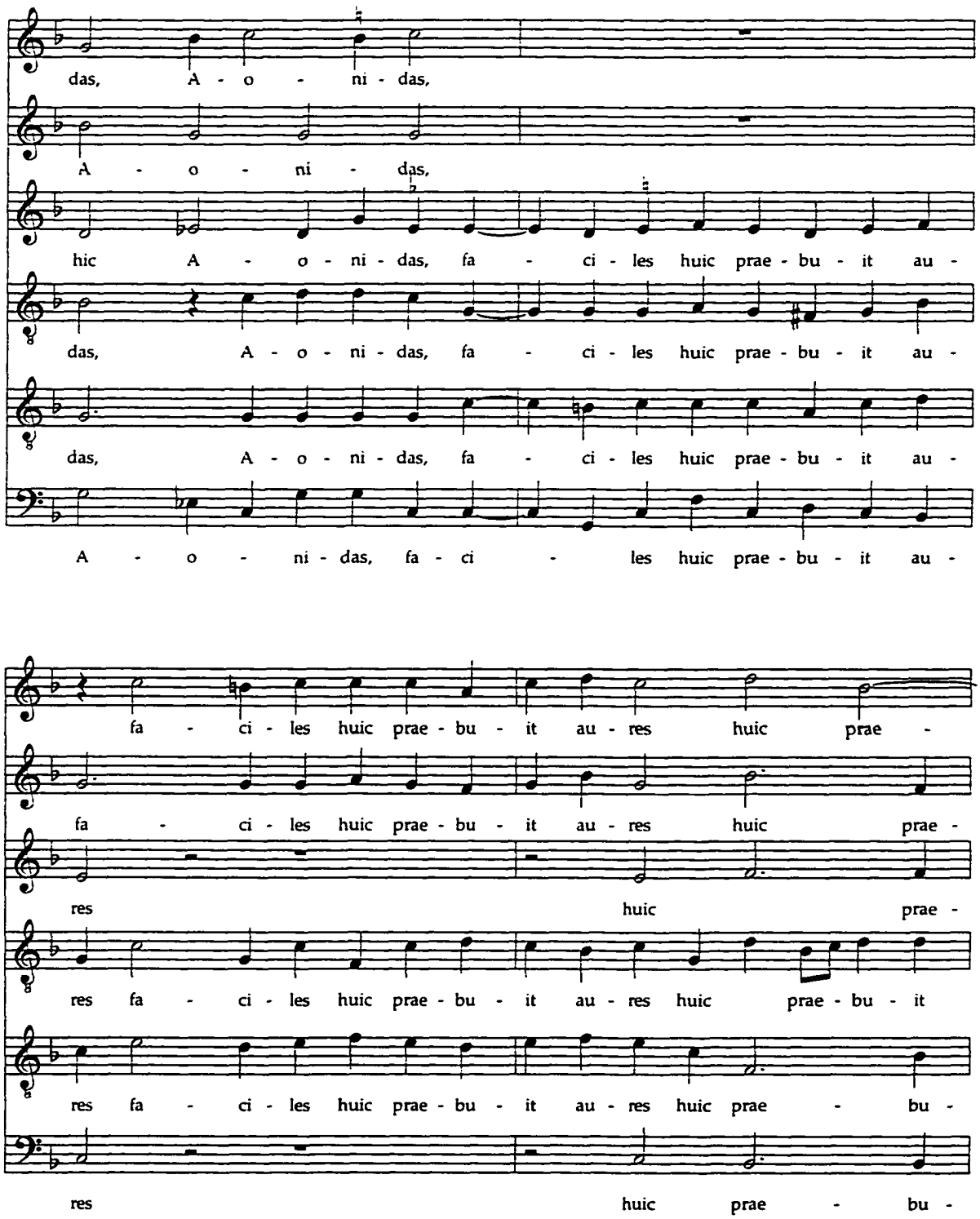


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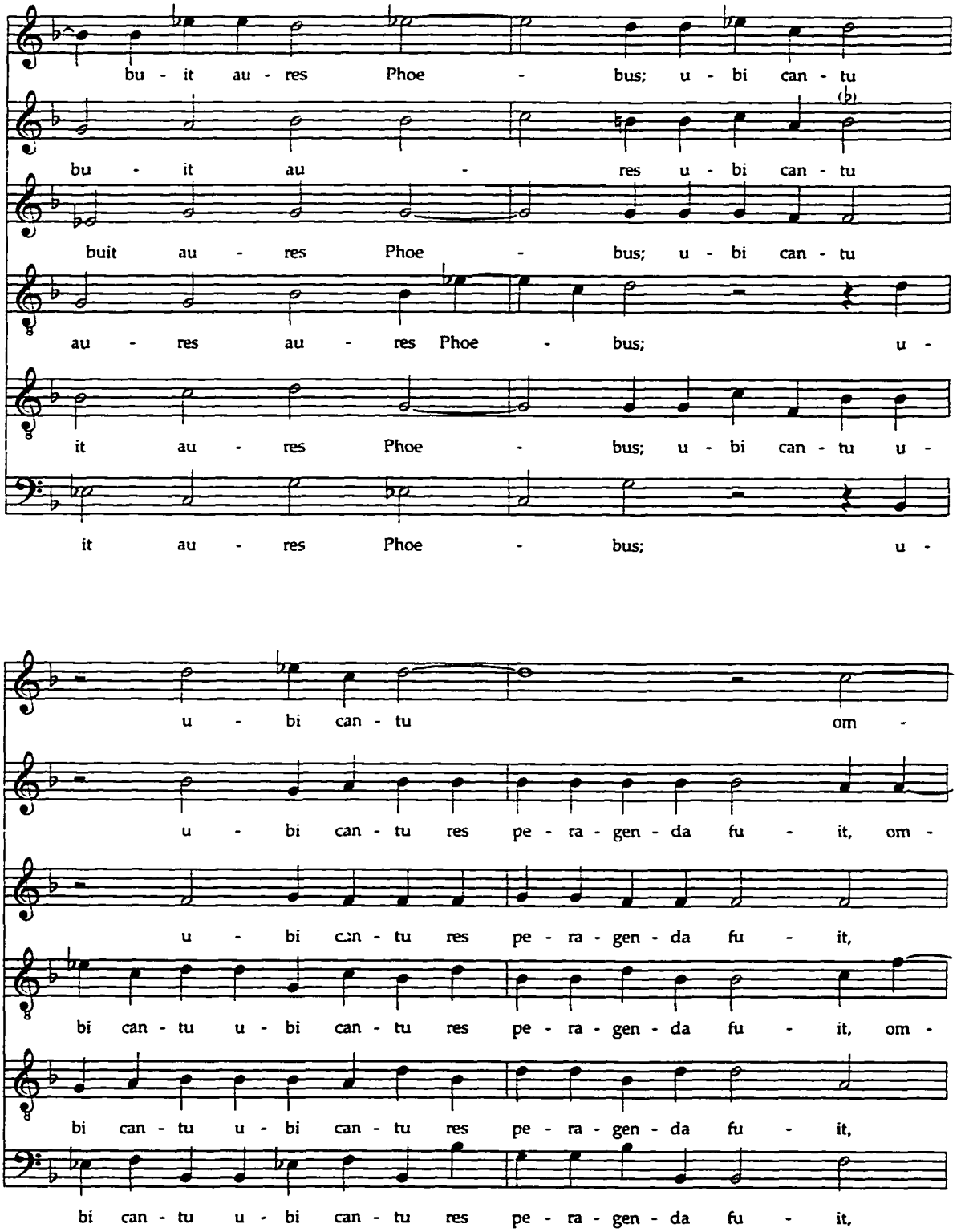
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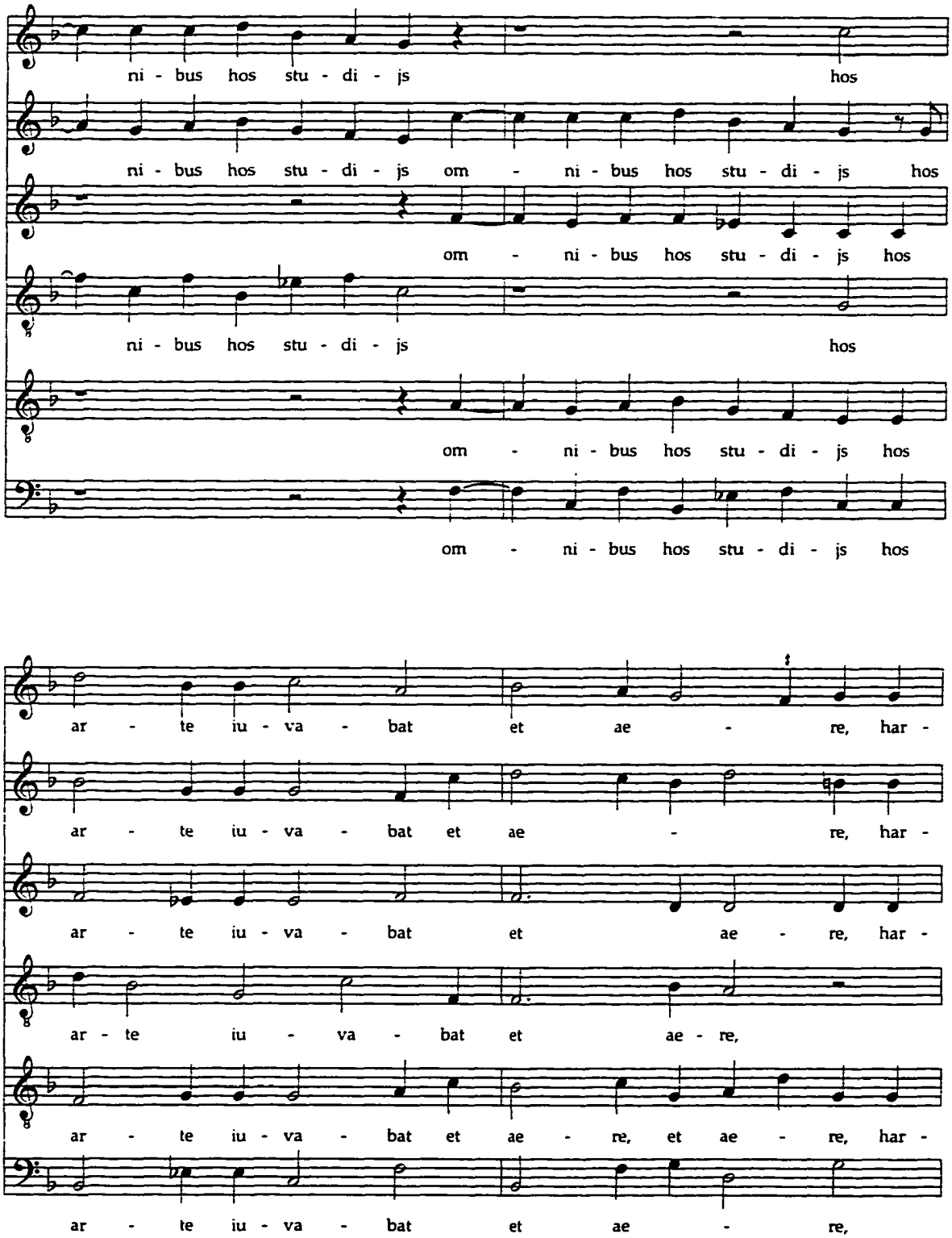


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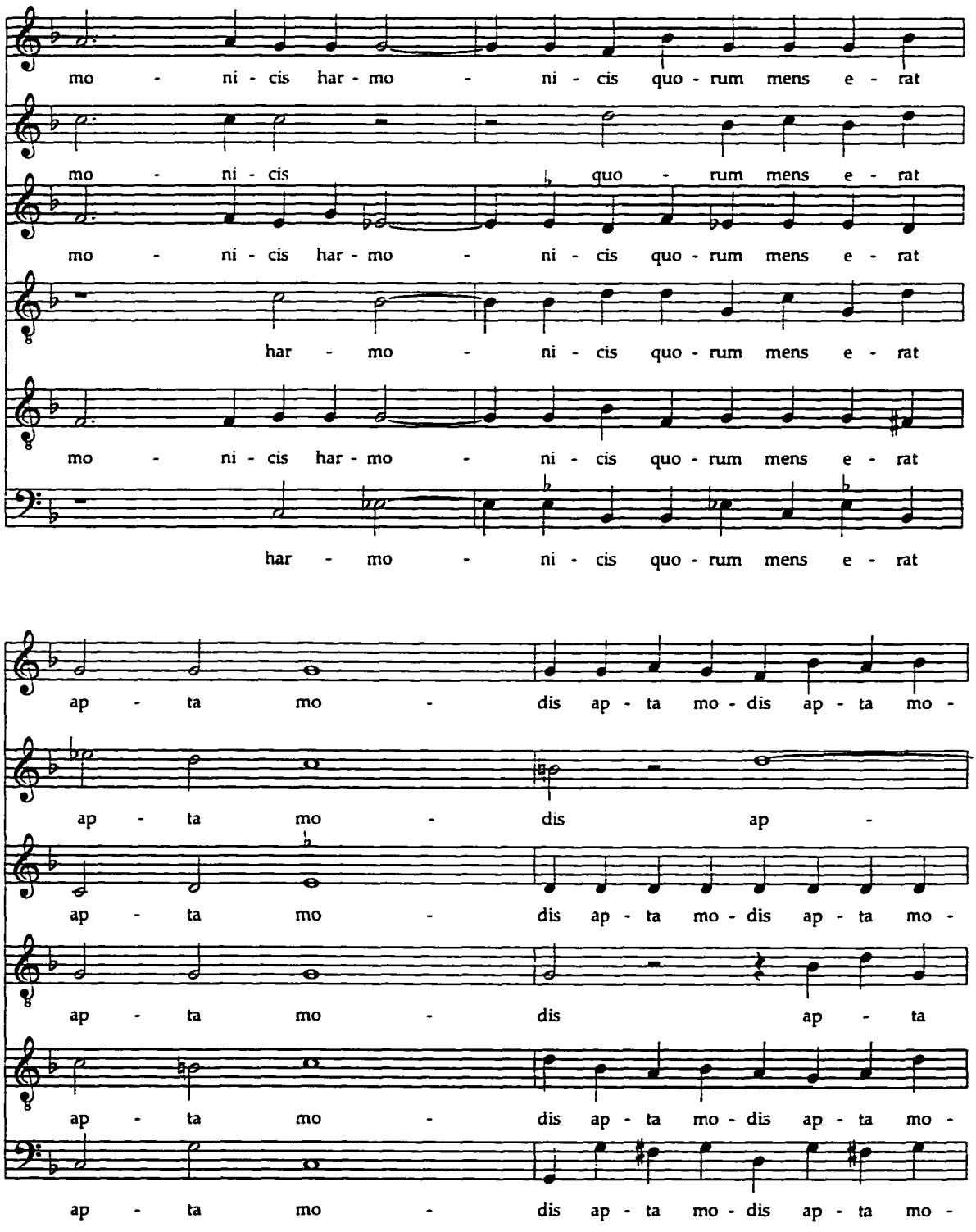


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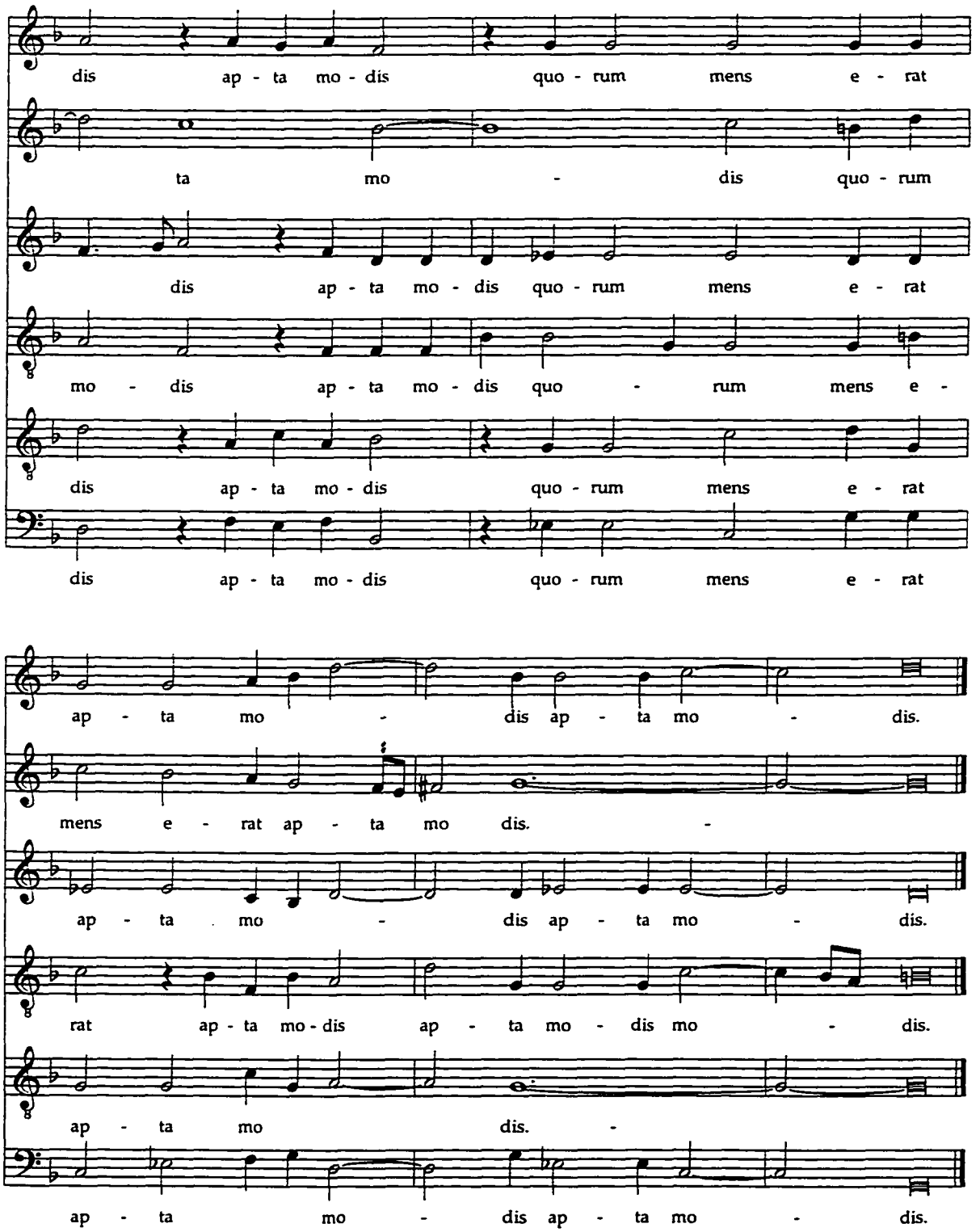


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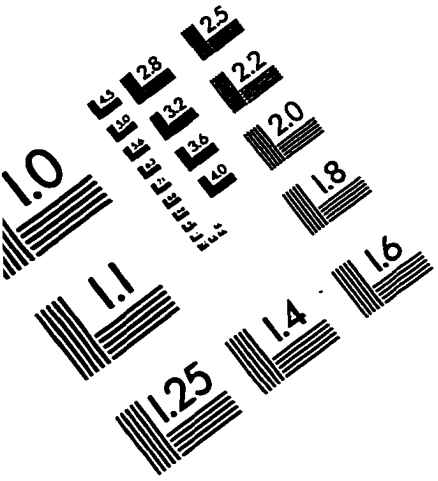


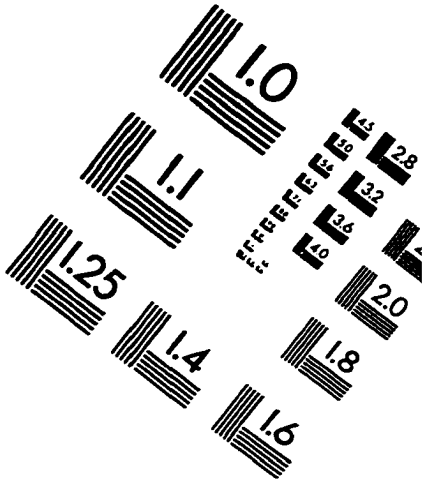
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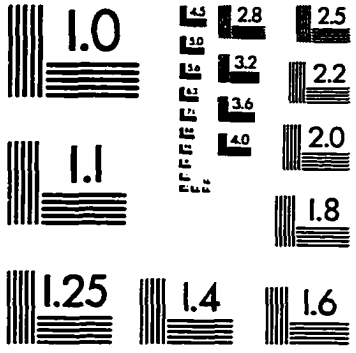


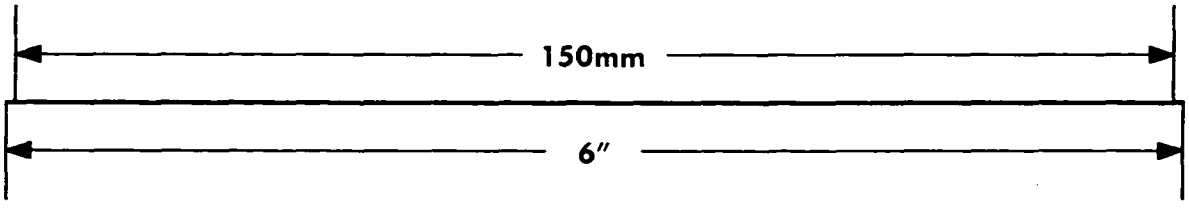
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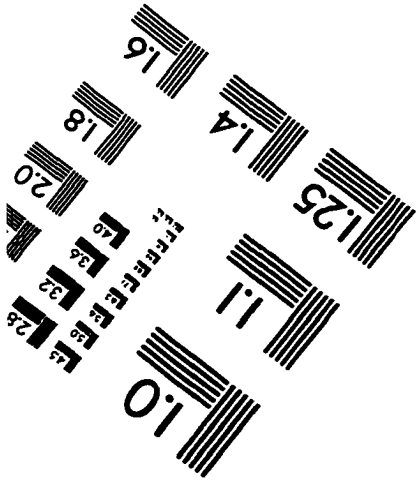
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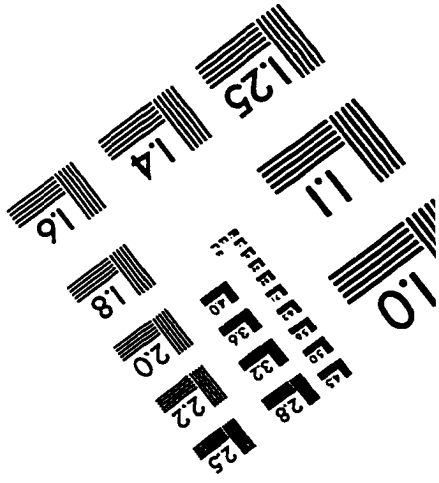












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